

# Nubian Square Musician Housing

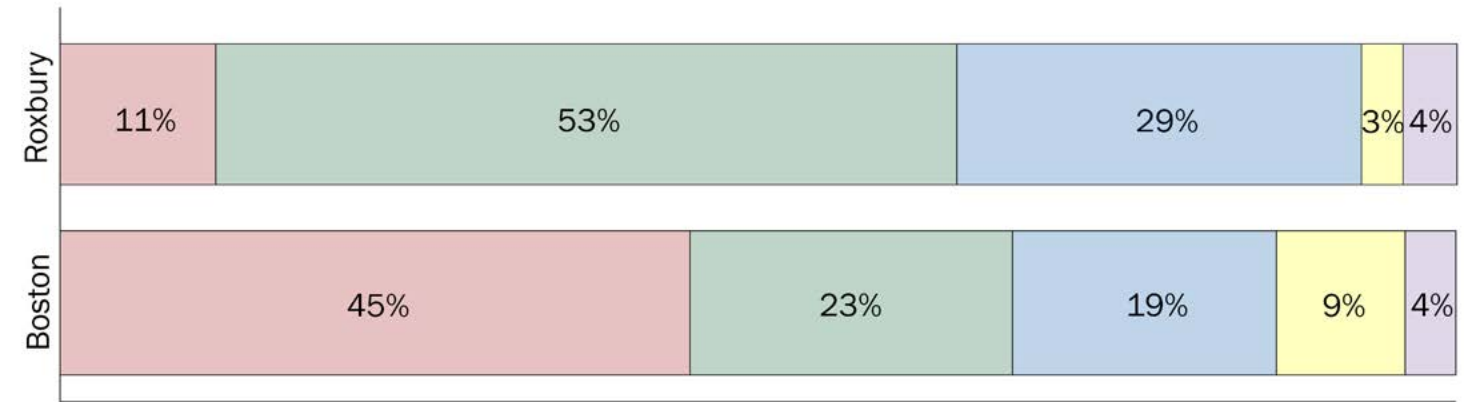


Spring 2021: Studio 04  
Delara Rahim  
Evan Clark

# Contextual Site Diagrams



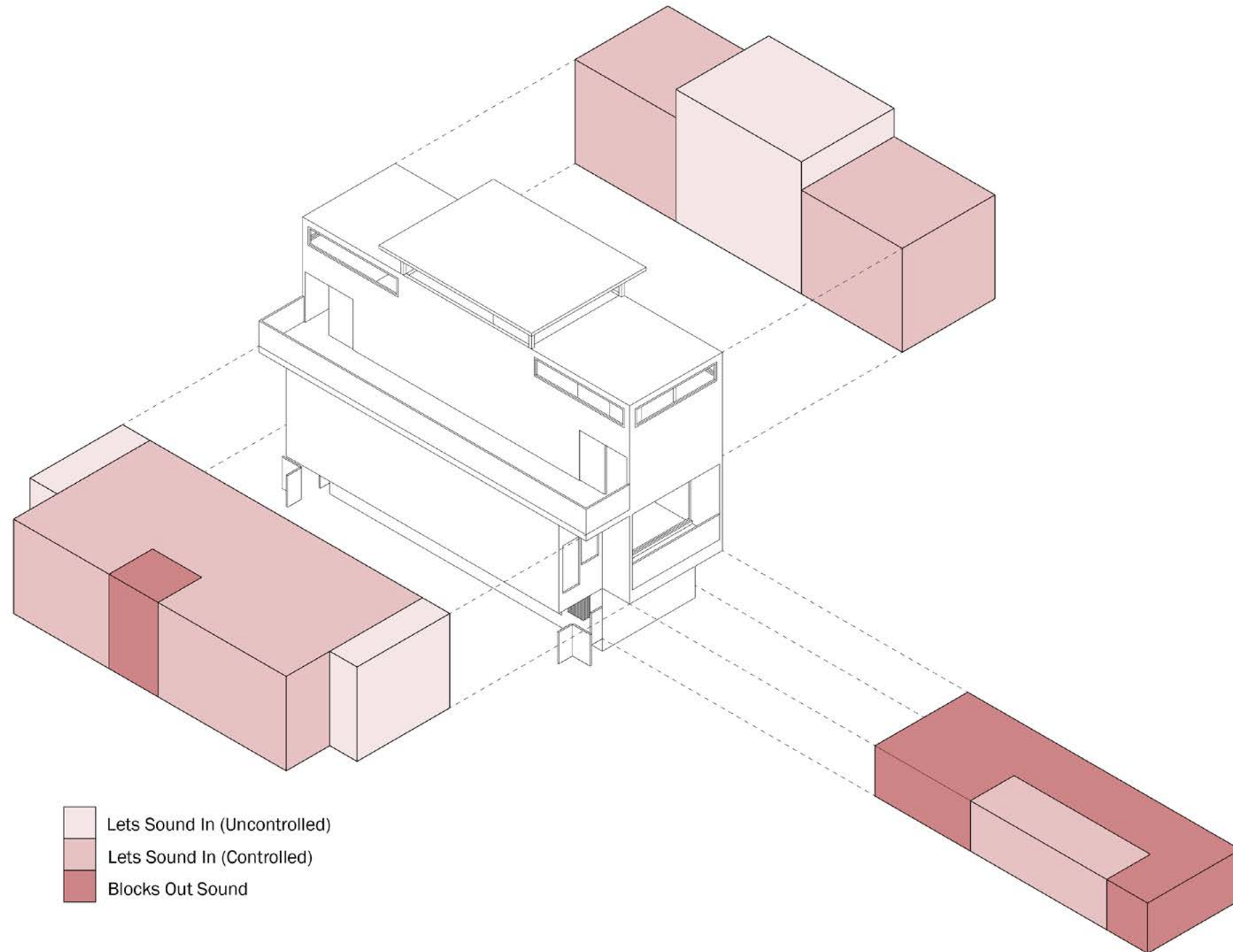
Building Usage Diagram



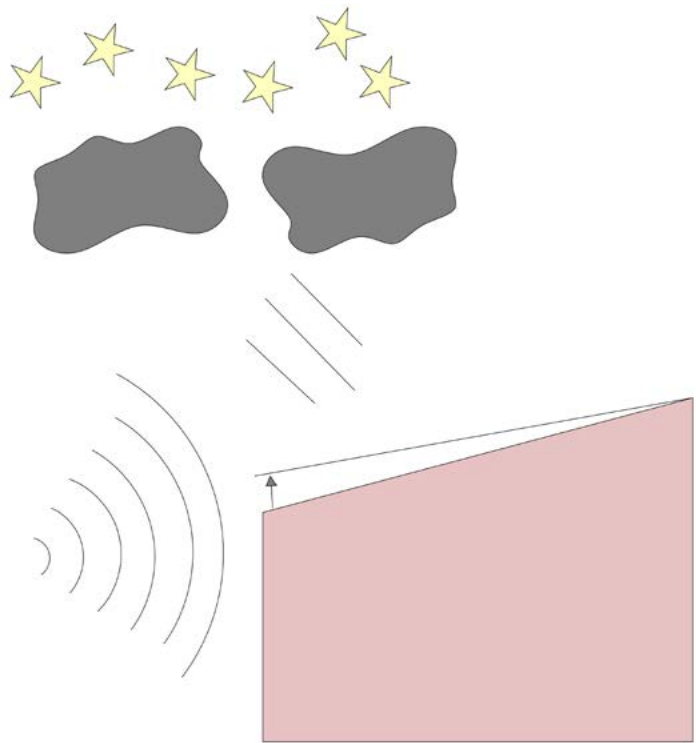
Demographic Diagram

# Poetic Statement and Conceptual Drawing

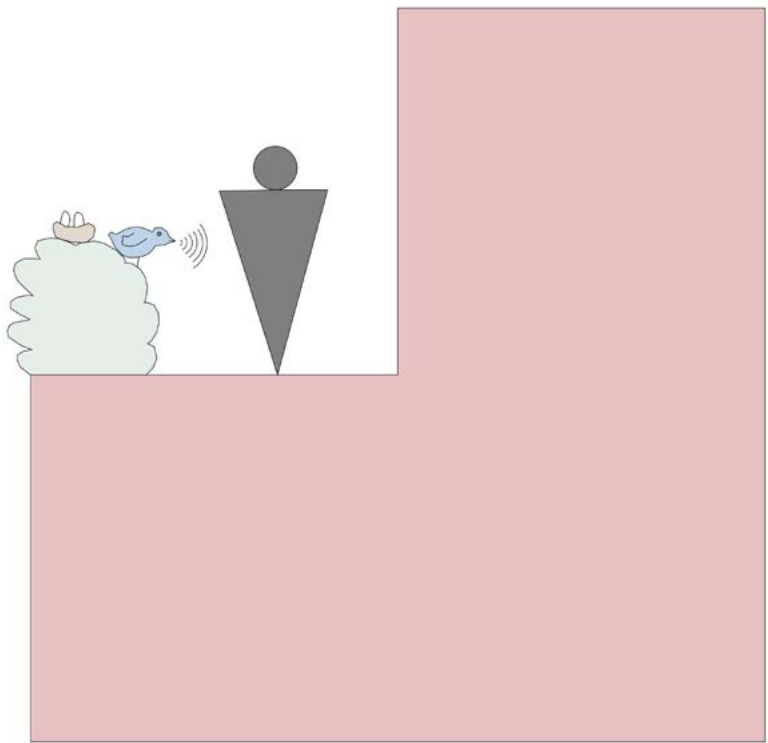
A driving force of this project is connecting music and poetry to architecture. Based on the presentation with Jon Sakata and Willie Perdomo, one way to connect the different forms of art is through the quote “live sound”. This quote relates to how both artists were heavily inspired by the everyday sounds that existed around them in creating their work. Keeping this quote in mind the conceptual drawing consists of a 3D form of the building, breaking down different program into accepting and rejecting this quote. Essentially, some program will completely block out the city sounds, some will give the occupant control of how much sound they want to accumulate in the space, and others will be unfiltered allowing for all of the city sounds to be experienced.



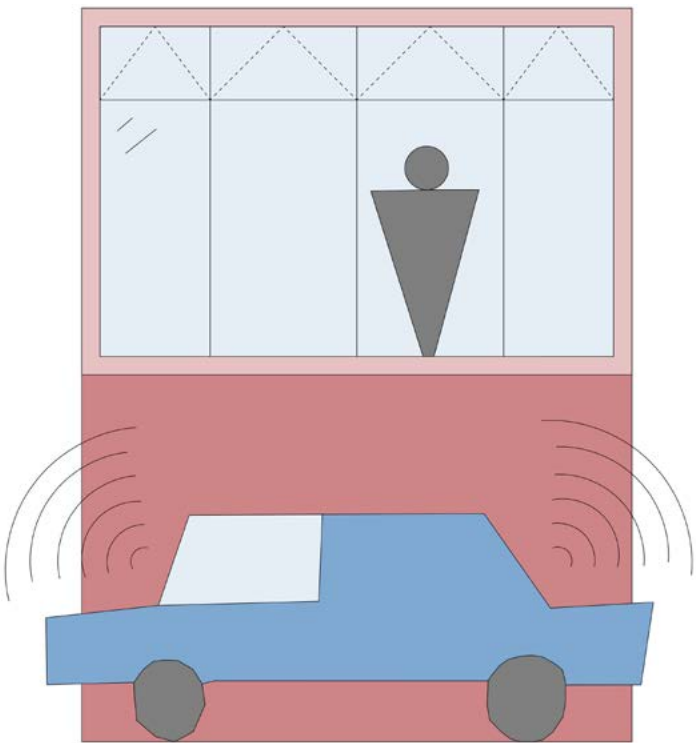
# Conceptual/Sensory Diagrams



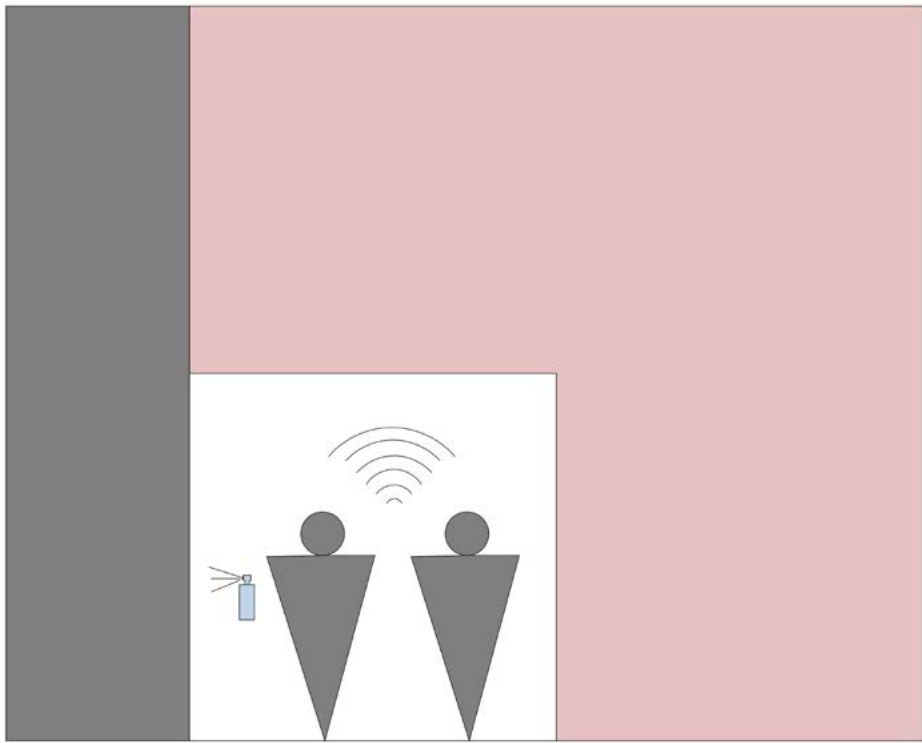
Skylight Diagram



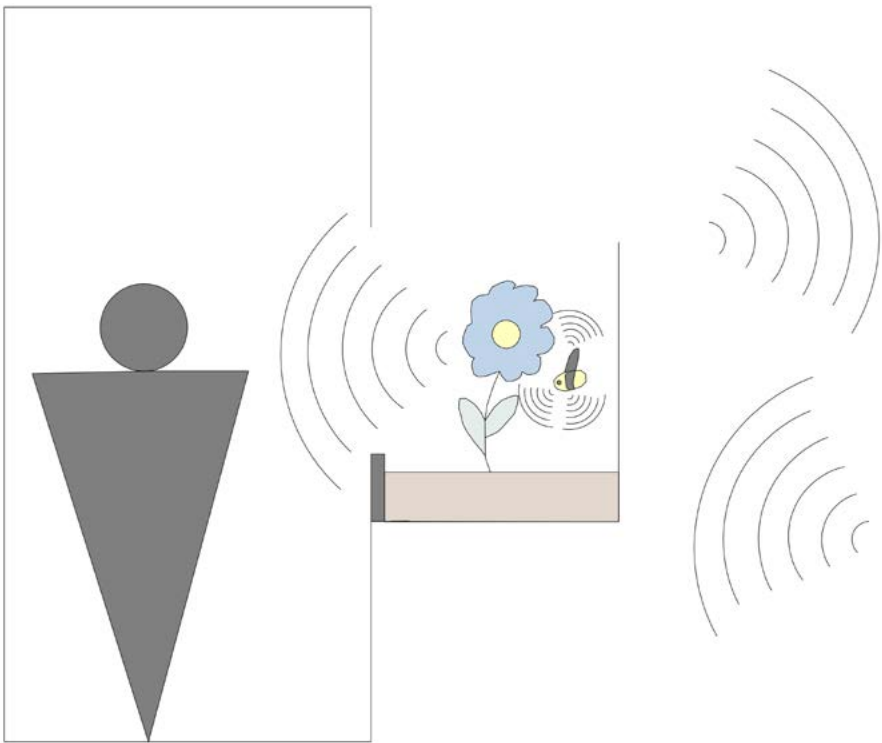
Shrub Diagram



Traffic Diagram



Walkway Diagram



Flowerbed Diagram

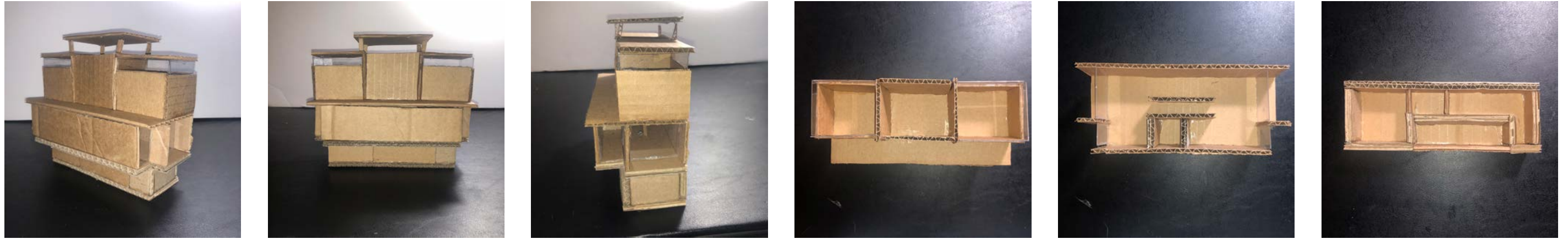
# Storyboard: Local Murals



Upon doing a virtual site visit to our proposed site, it was prevalent that the Roxbury Area relied heavily on the use of murals, typically painted on the sides of buildings, to express their culture. Since this is another form of the arts, I think it would be crucial to tie this aspect into my own project. This can be achieved by taking into account the under hang areas on the ground level of the building. Essentially, this area would serve as a canvas to express the local culture of the area and be revealed to Washington Street. It would also serve as a source of inspiration for the occupants of the house, getting a visual look as well as hearing the process through possible music and painting techniques.



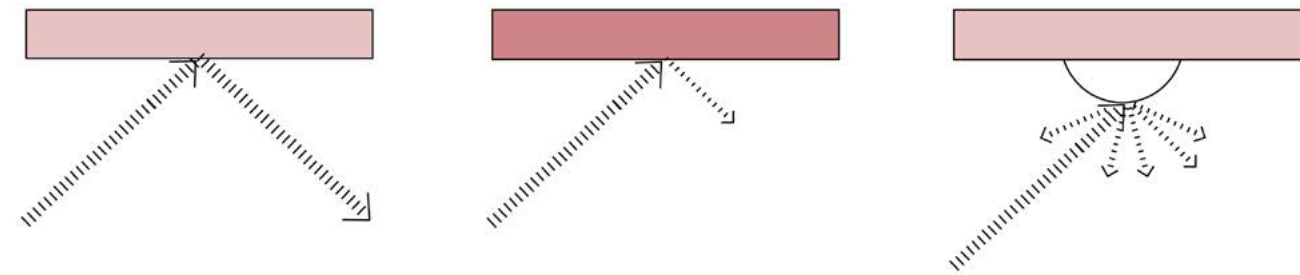
# Storyboard: Architectural Materials and Acoustics



“To reduce the noise coming into and going out of a room, one must increase the structural mass of the walls, floor and ceiling”.

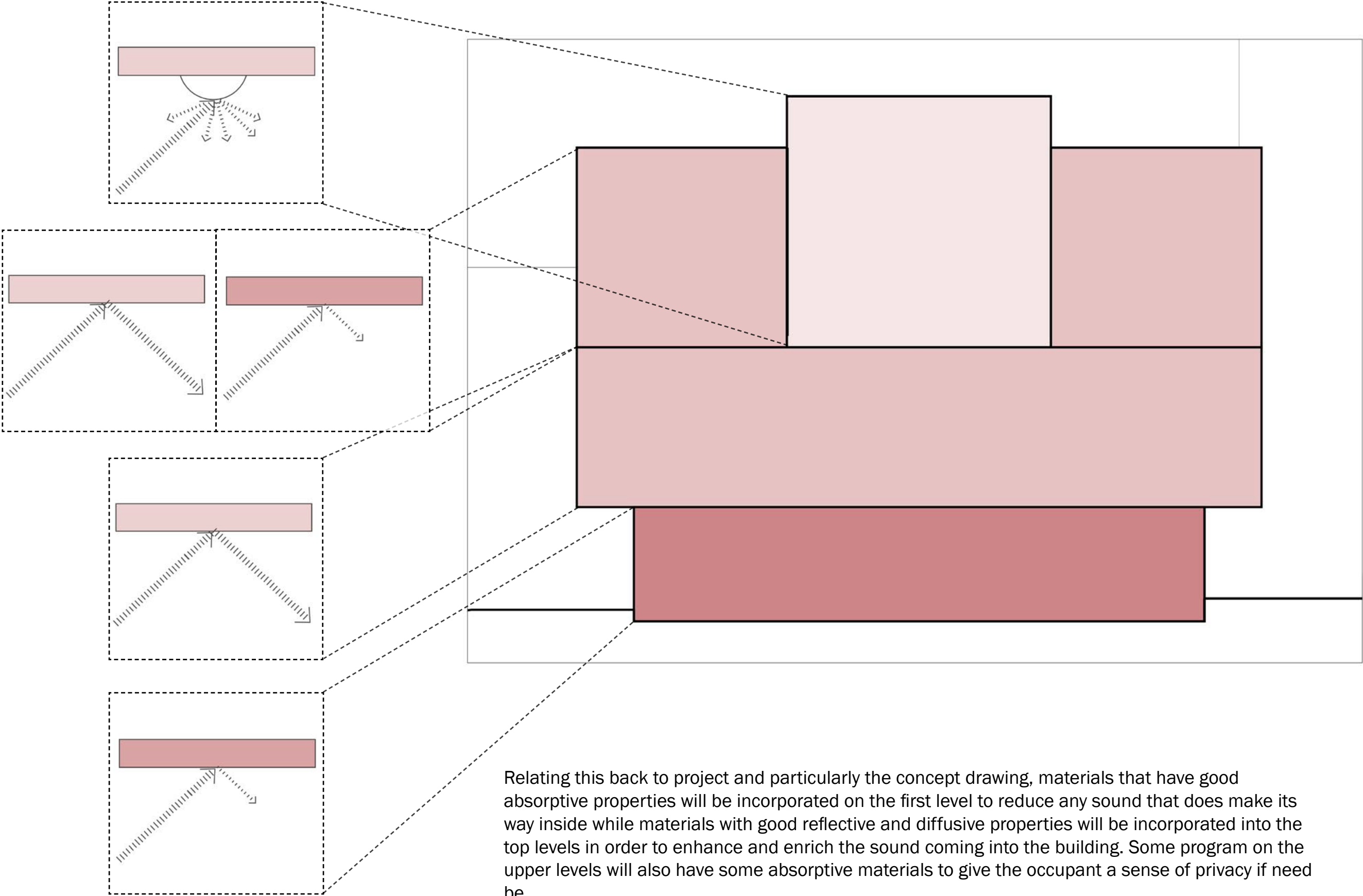
Taking this into account and relating it back to the conceptual drawing of the project, the bottom first floor will require thicker walls and floors in order to block out the chaotic city atmosphere and to create a sense of privacy while the other levels will have standard walls and ceiling to let the city sounds in.

Source: [https://www.archdaily.com/912806/understanding-sound-absorption-and-diffusion-in-architectural-projects?ad\\_source=myarchdaily&ad\\_medium=bookmark-show&ad\\_content=current-user](https://www.archdaily.com/912806/understanding-sound-absorption-and-diffusion-in-architectural-projects?ad_source=myarchdaily&ad_medium=bookmark-show&ad_content=current-user)



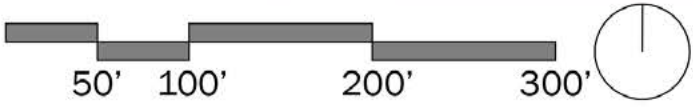
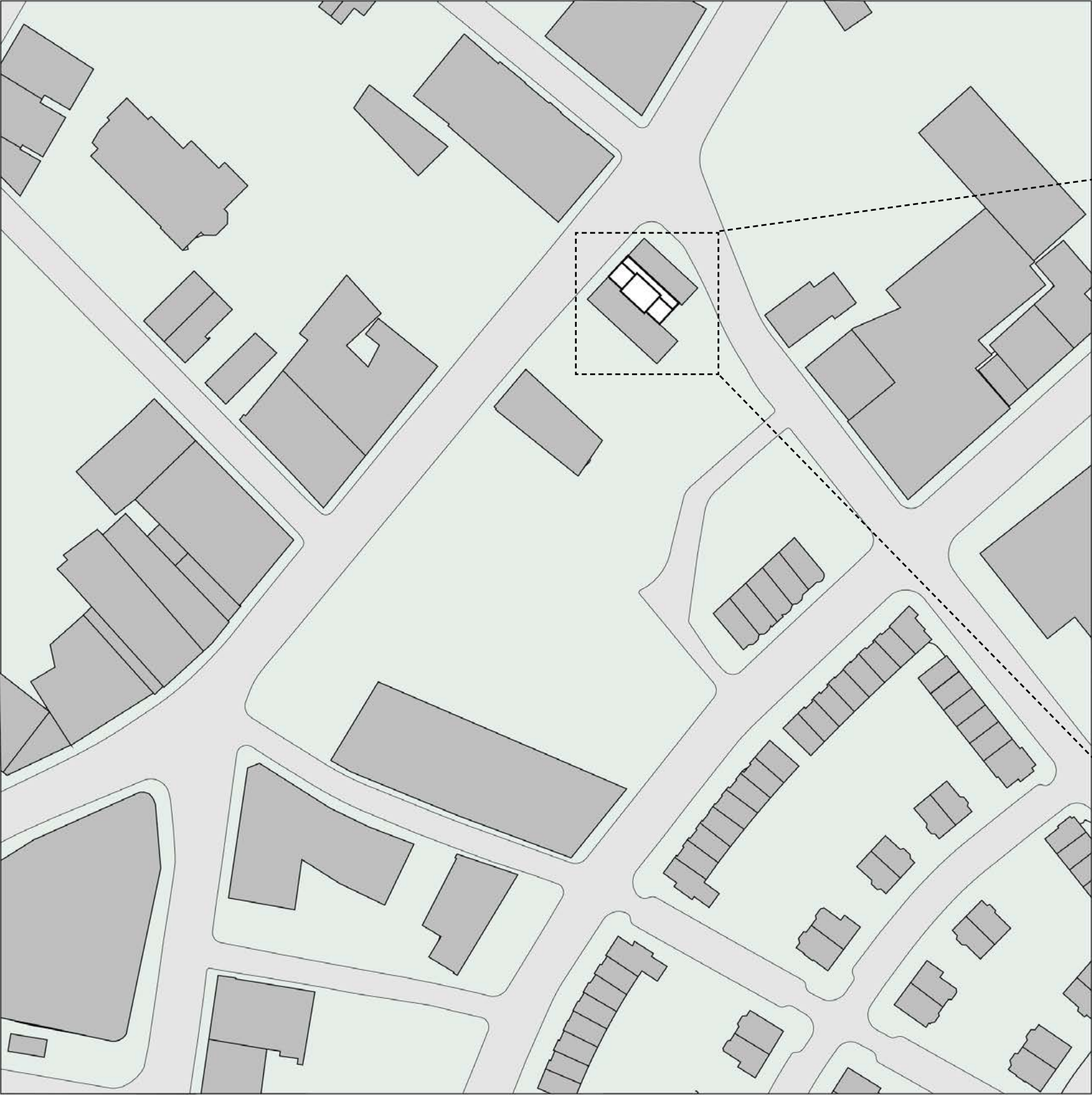
Likewise, it is important to consider the characteristics of materials and sound. When a sound hits a material it can do one of three things - absorb, reflect, or diffuse.

# Storyboard: Material Type Consideration



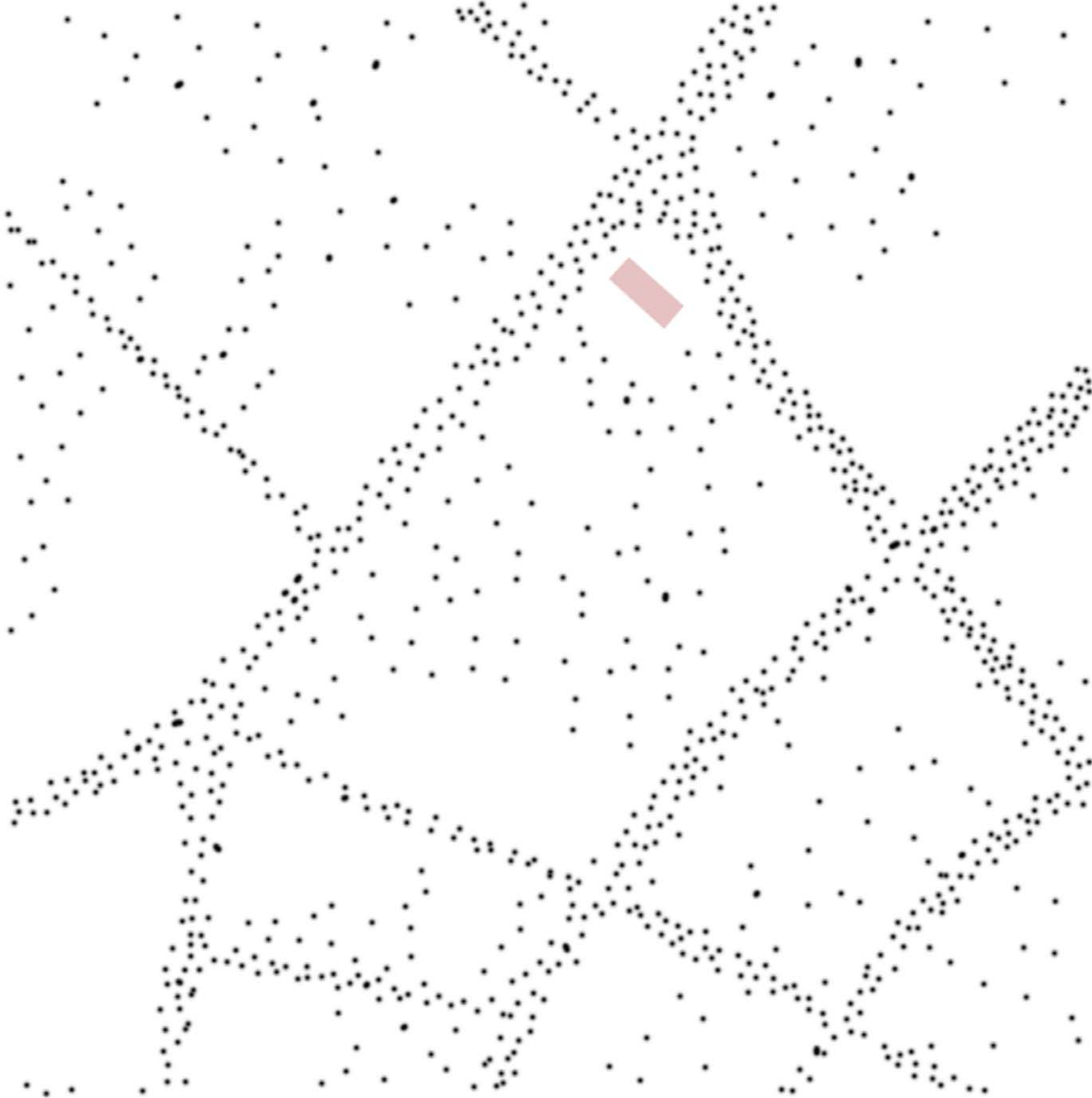
Relating this back to project and particularly the concept drawing, materials that have good absorptive properties will be incorporated on the first level to reduce any sound that does make its way inside while materials with good reflective and diffusive properties will be incorporated into the top levels in order to enhance and enrich the sound coming into the building. Some program on the upper levels will also have some absorptive materials to give the occupant a sense of privacy if need be.

# Site Plan

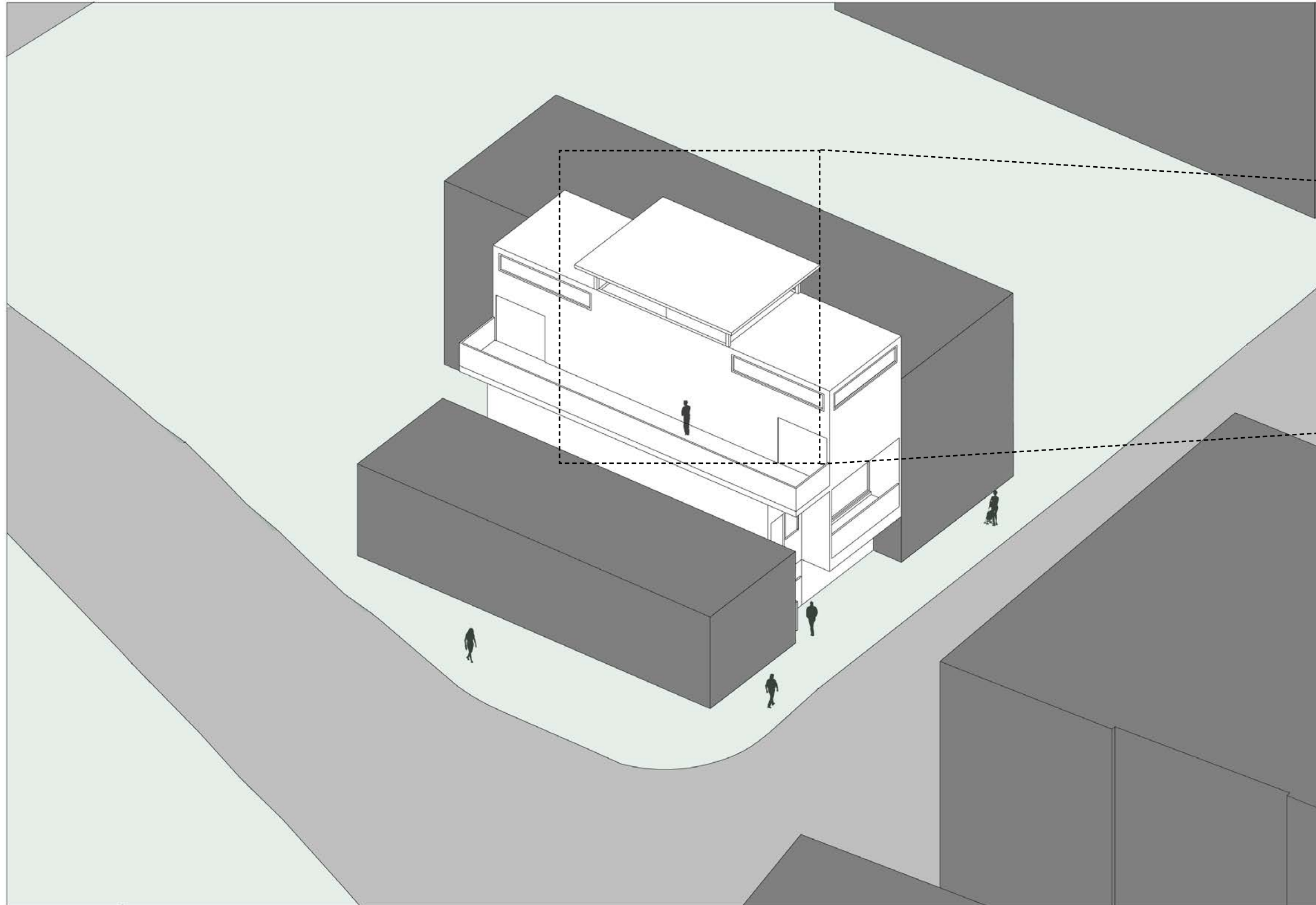




# Sounds of the Site



# Building Axon with Site Context

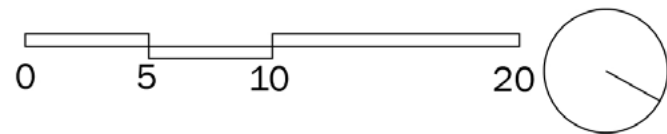
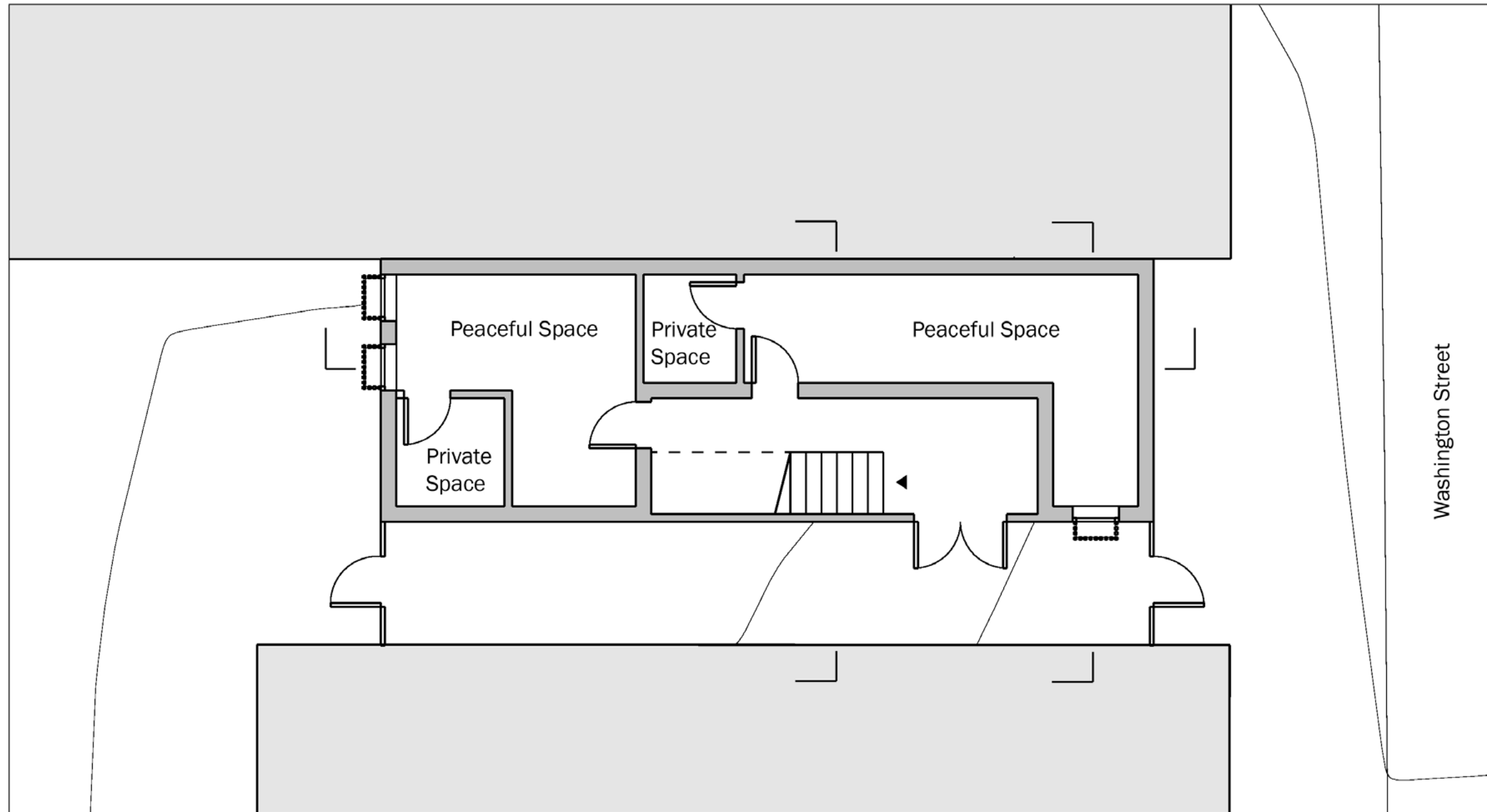


The top center space of my project takes precedent from the "Dirty House" located in London, England and built by Adjaye Associates. The space mimics the "Dirty House" because it is a space that makes you feel like you are outside with the sounds flooding in from the open offset roof but you also feel at the same time like you are in an inside environment with the tall walls surrounding you.

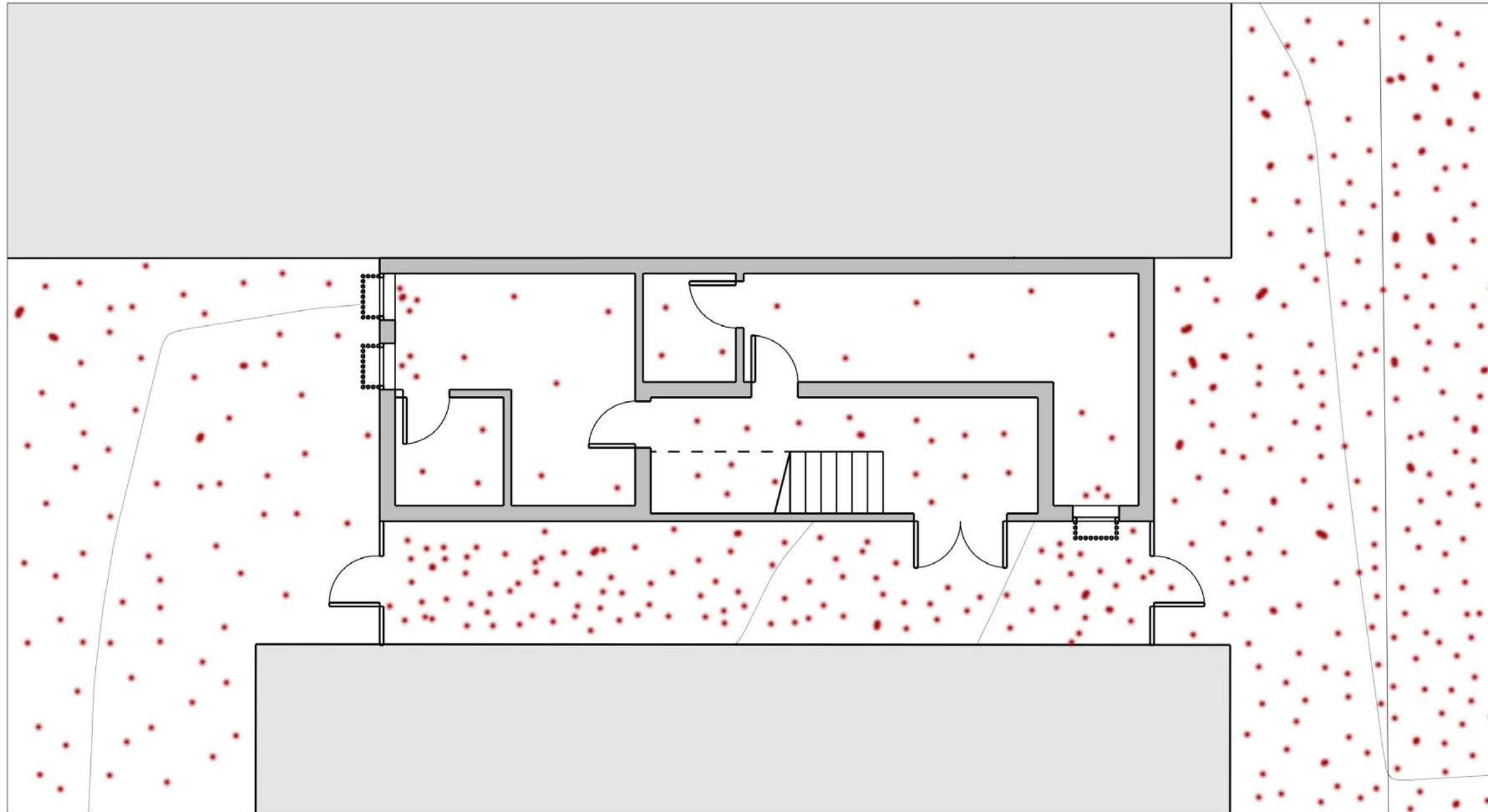
# Elevation: Material Possibilities



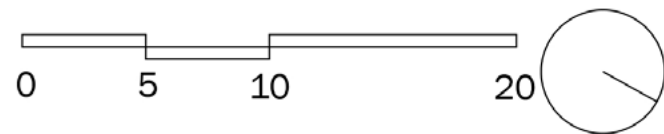
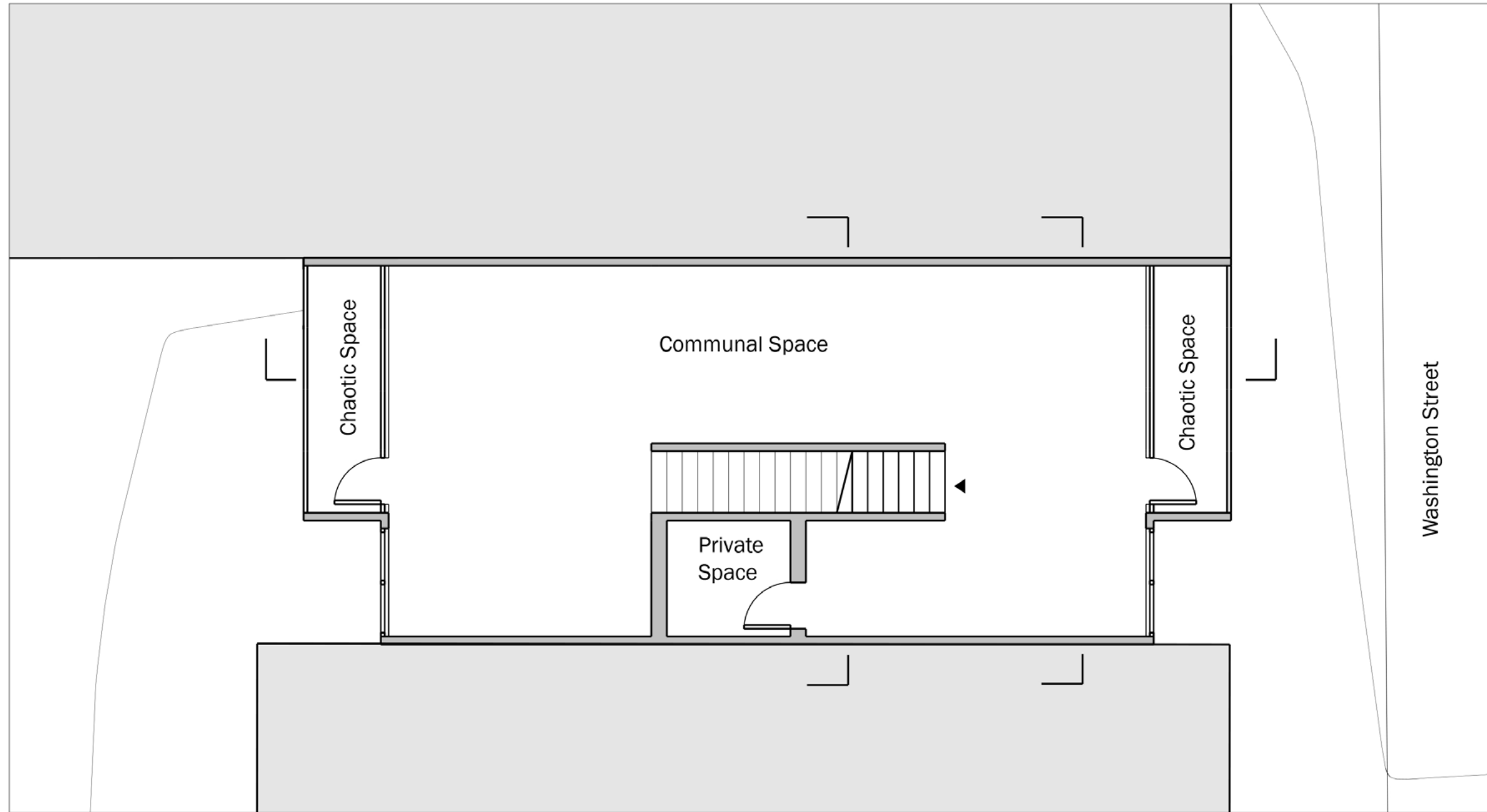
# Floor Plan(s): 1st Floor



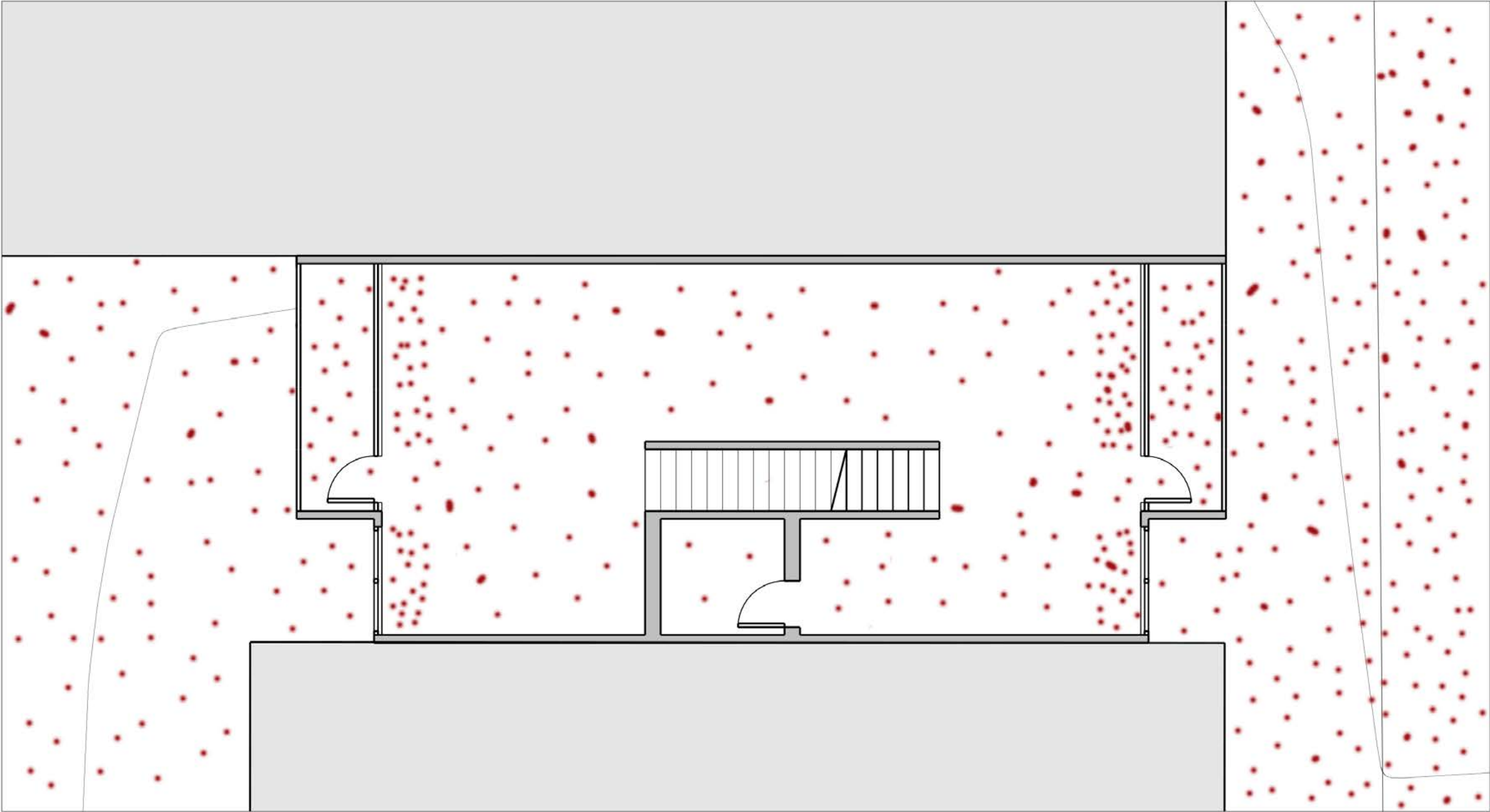
# 1st Floor Sound Diagram



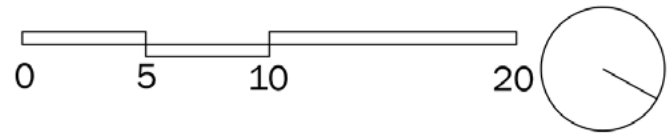
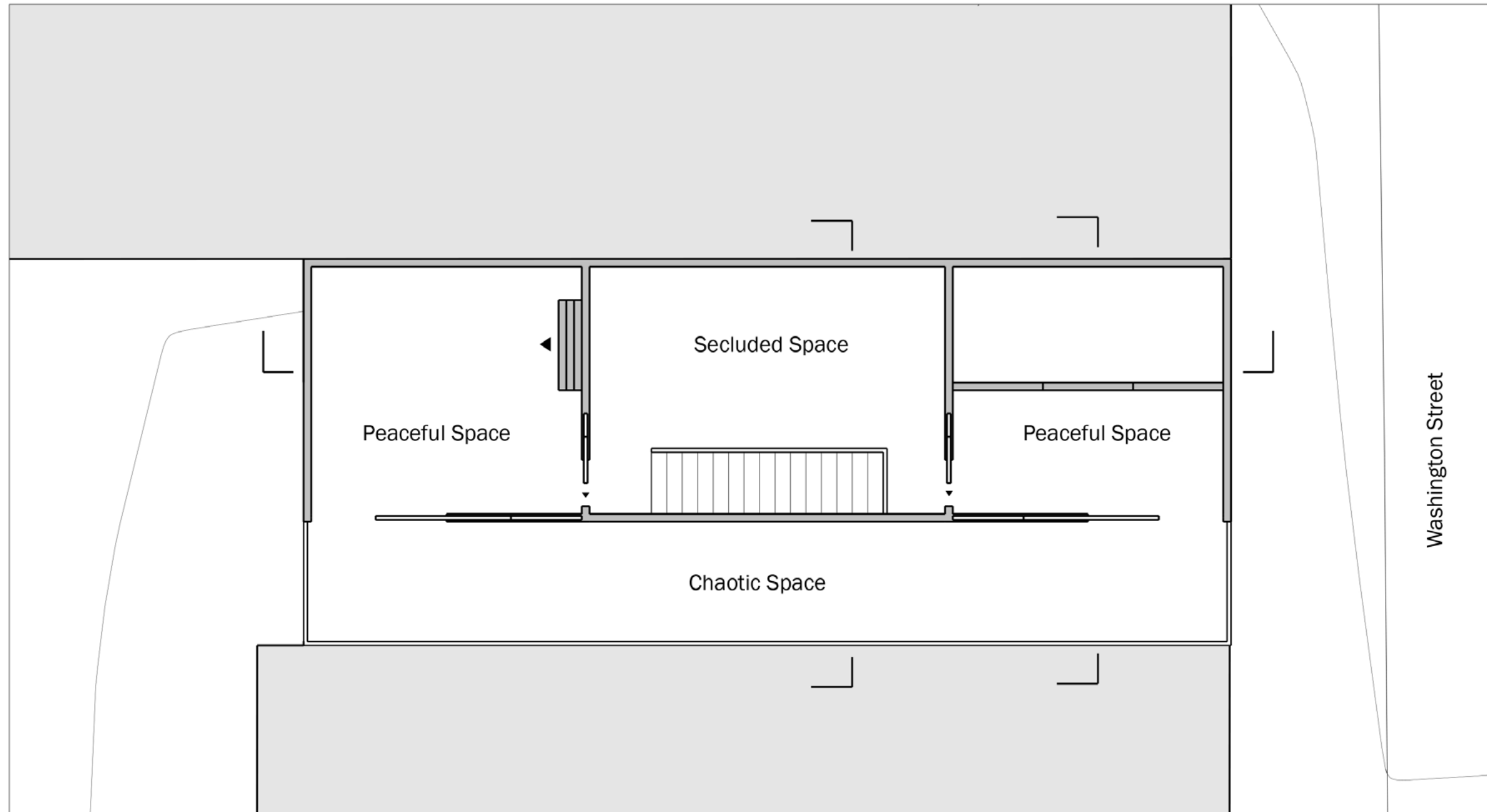
# Floor Plan(s): 2nd Floor



# 2nd Floor Sound Diagram

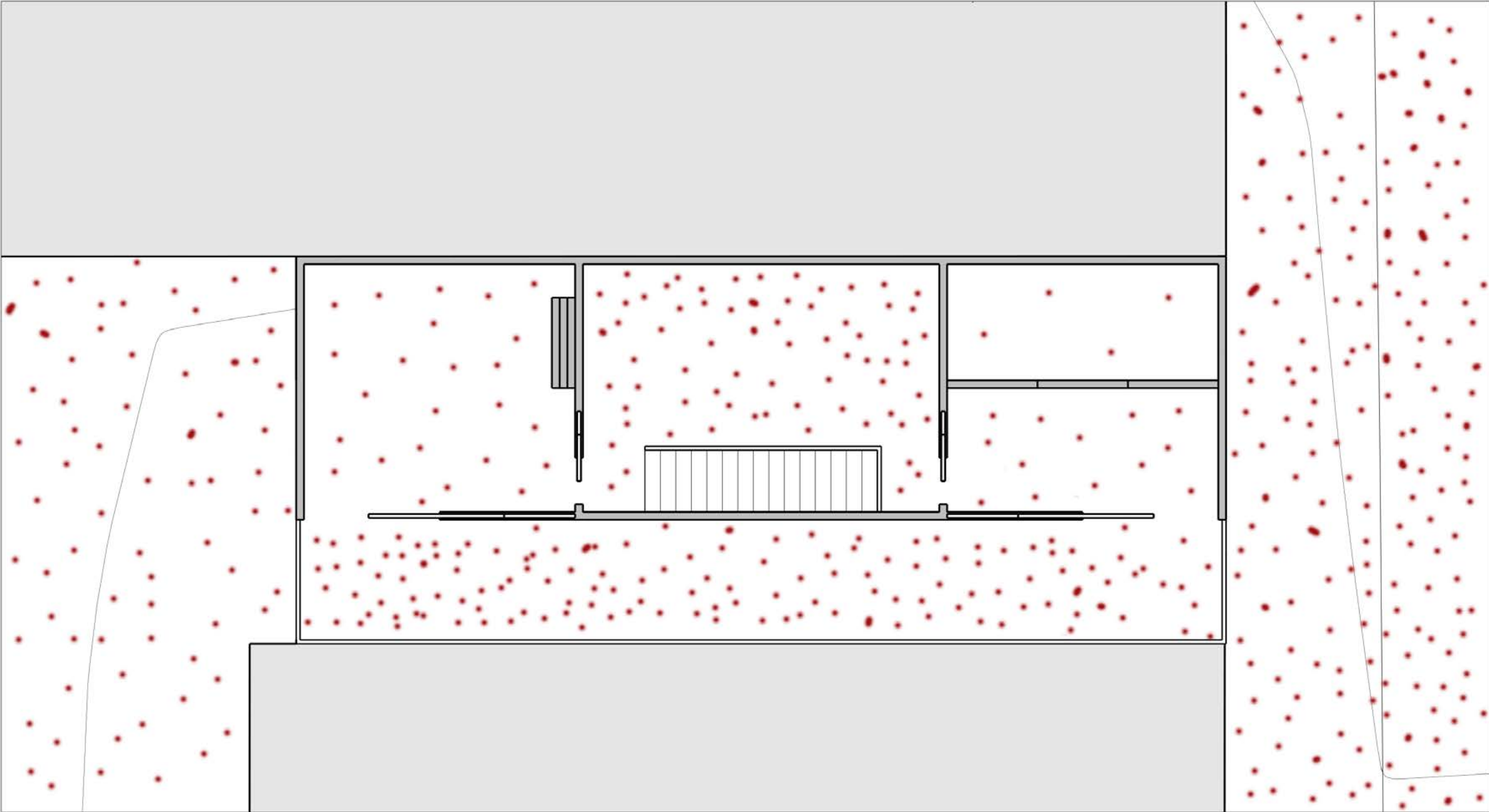


# Floor Plan(s): 3rd Floor

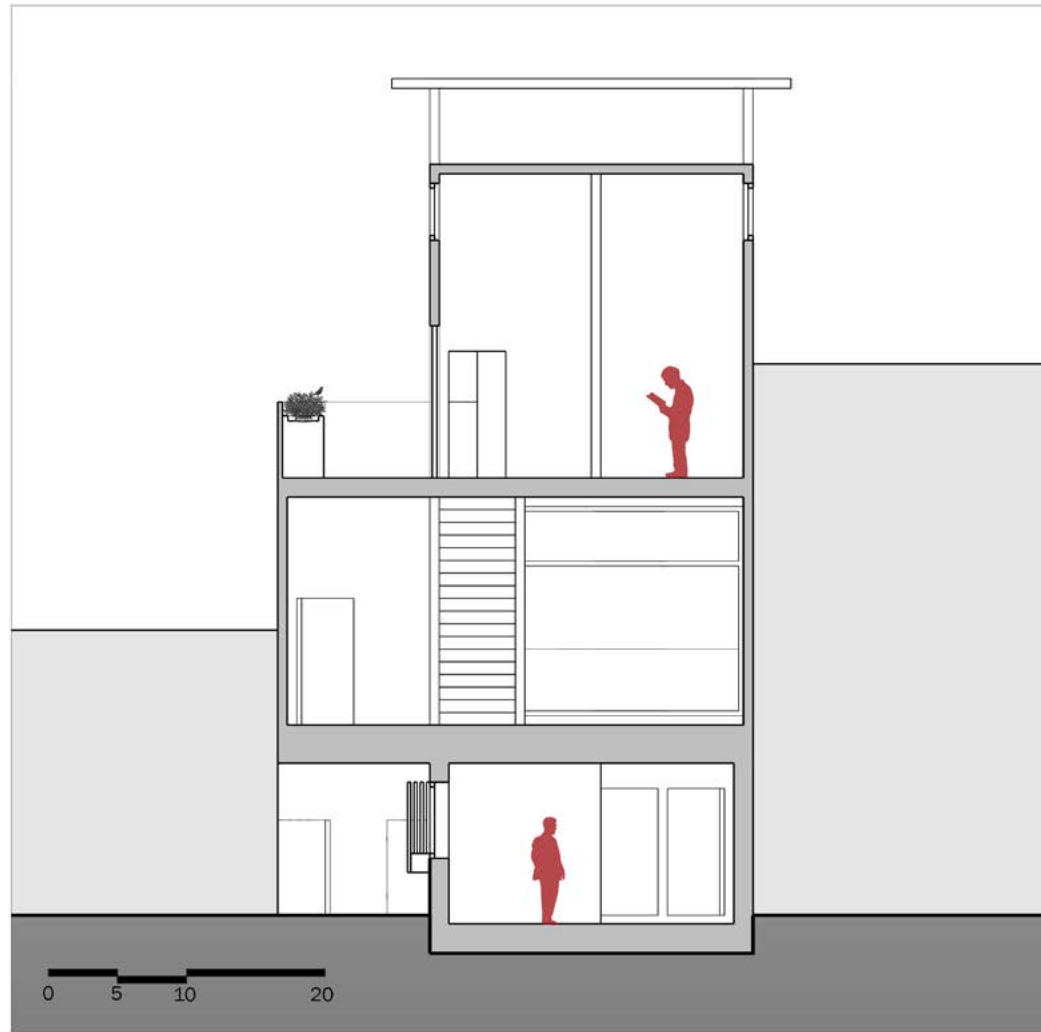




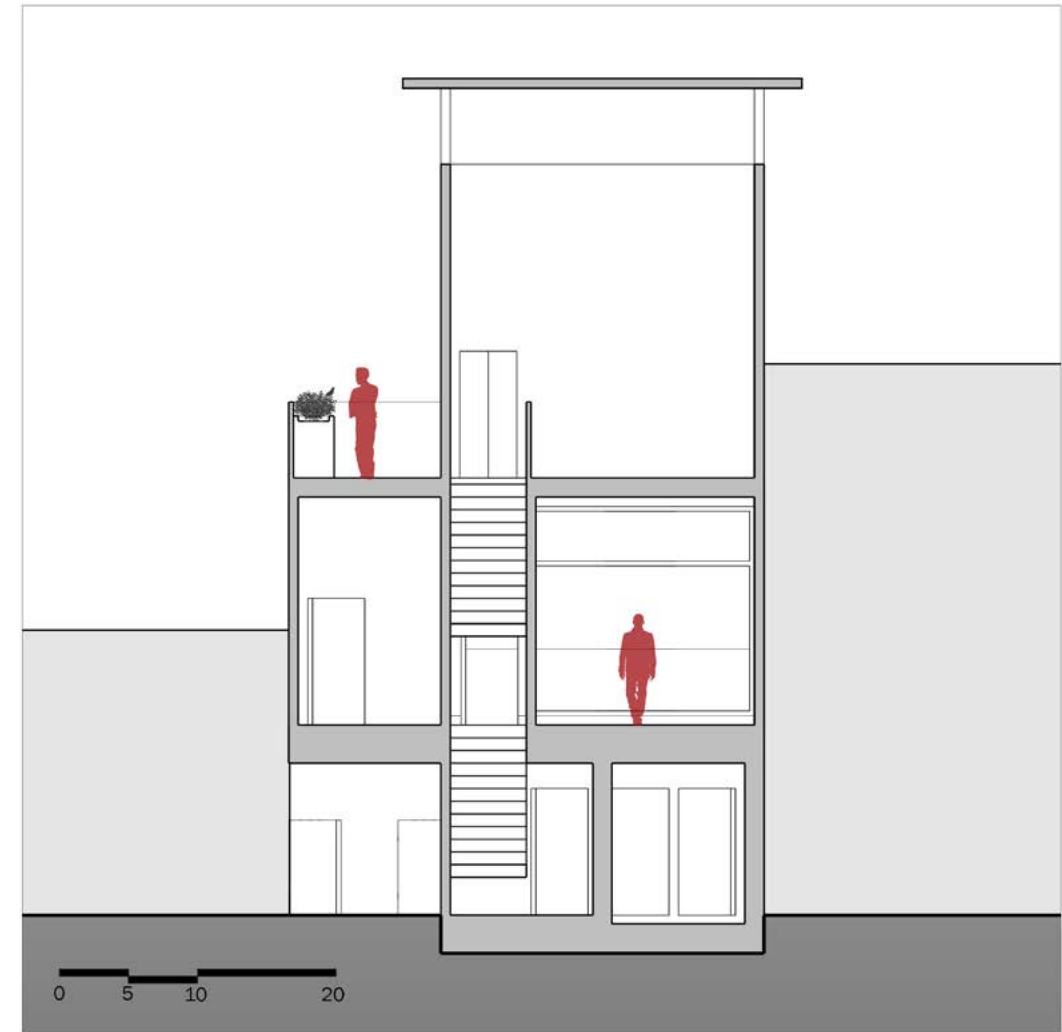
# 3rd Floor Sound Diagram



# Building Sections

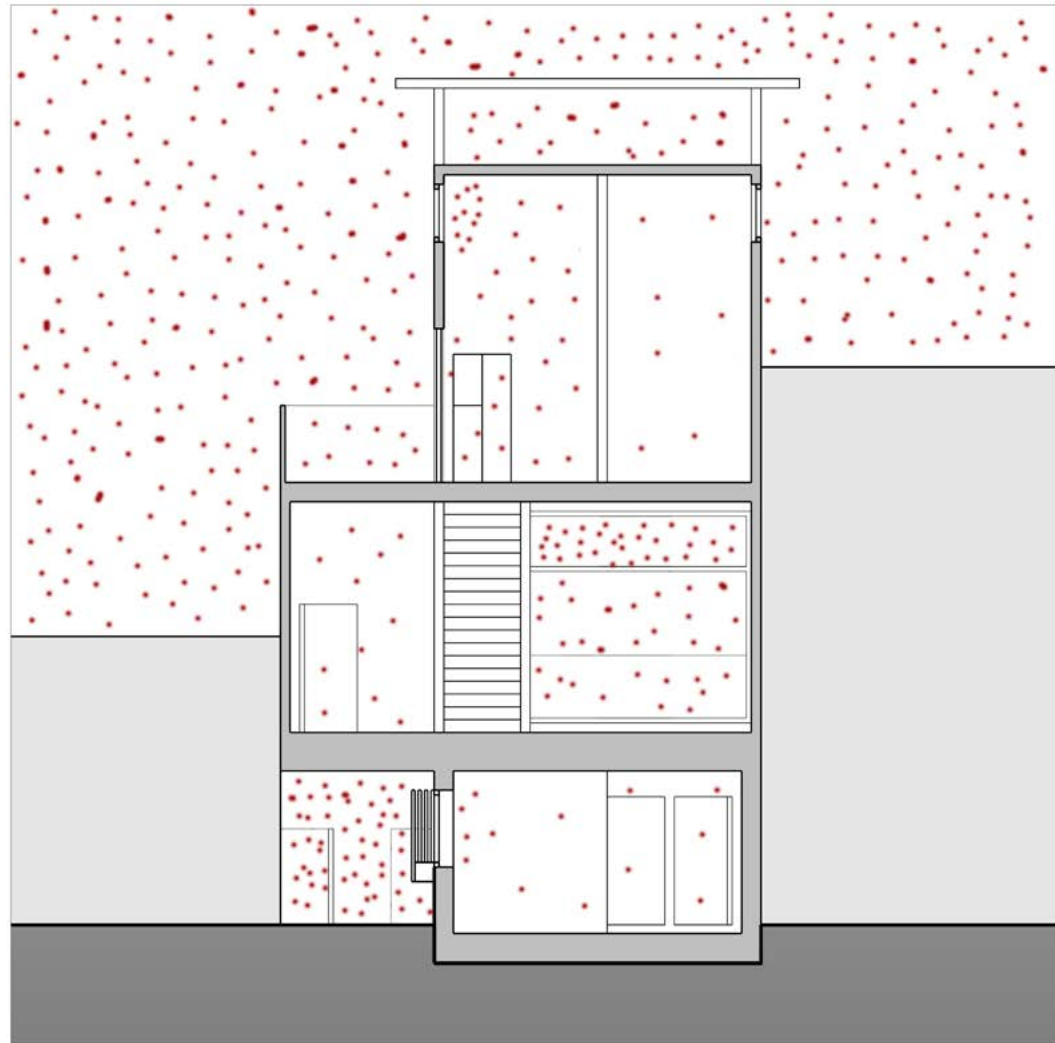


Short Section 1

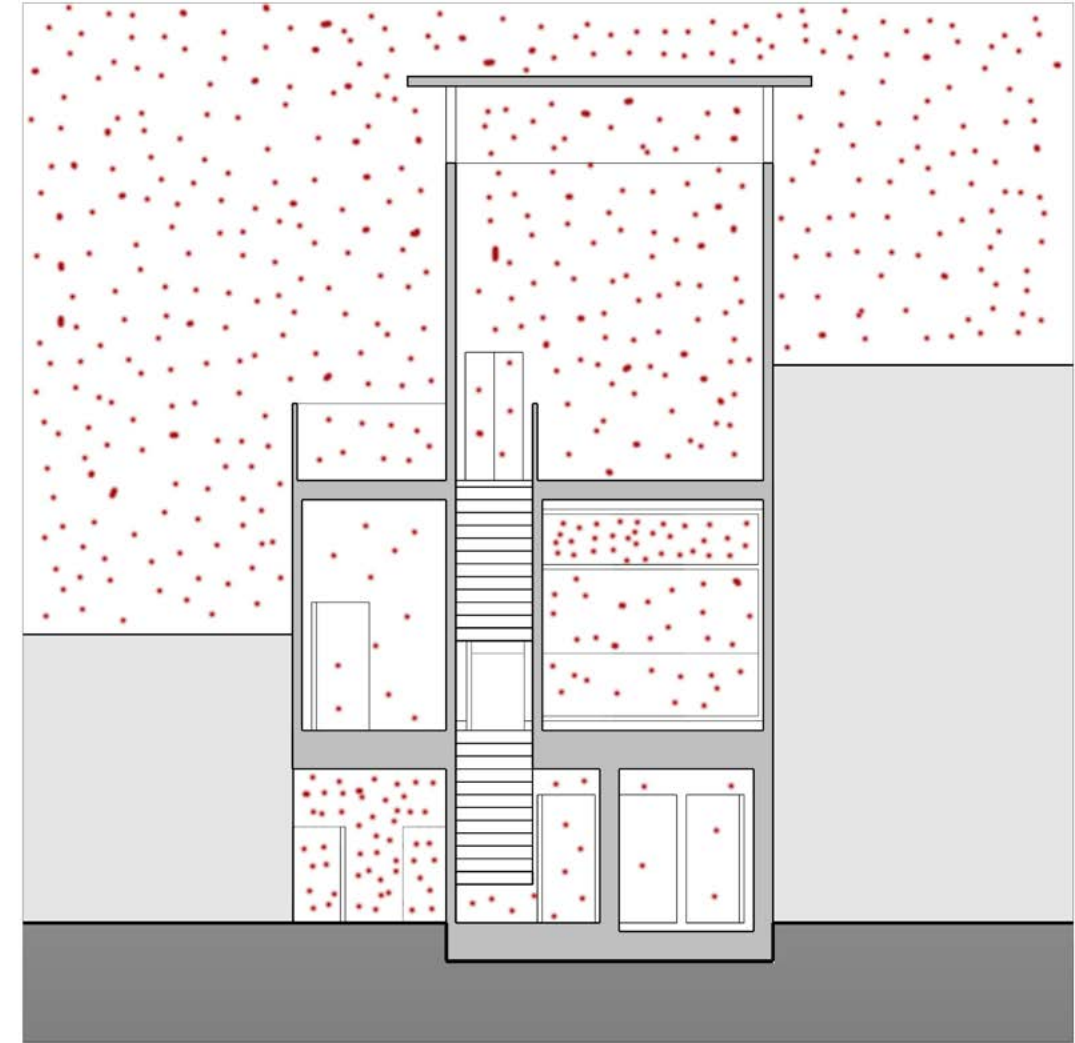


Short Section 2

# Building Section Sound Diagrams

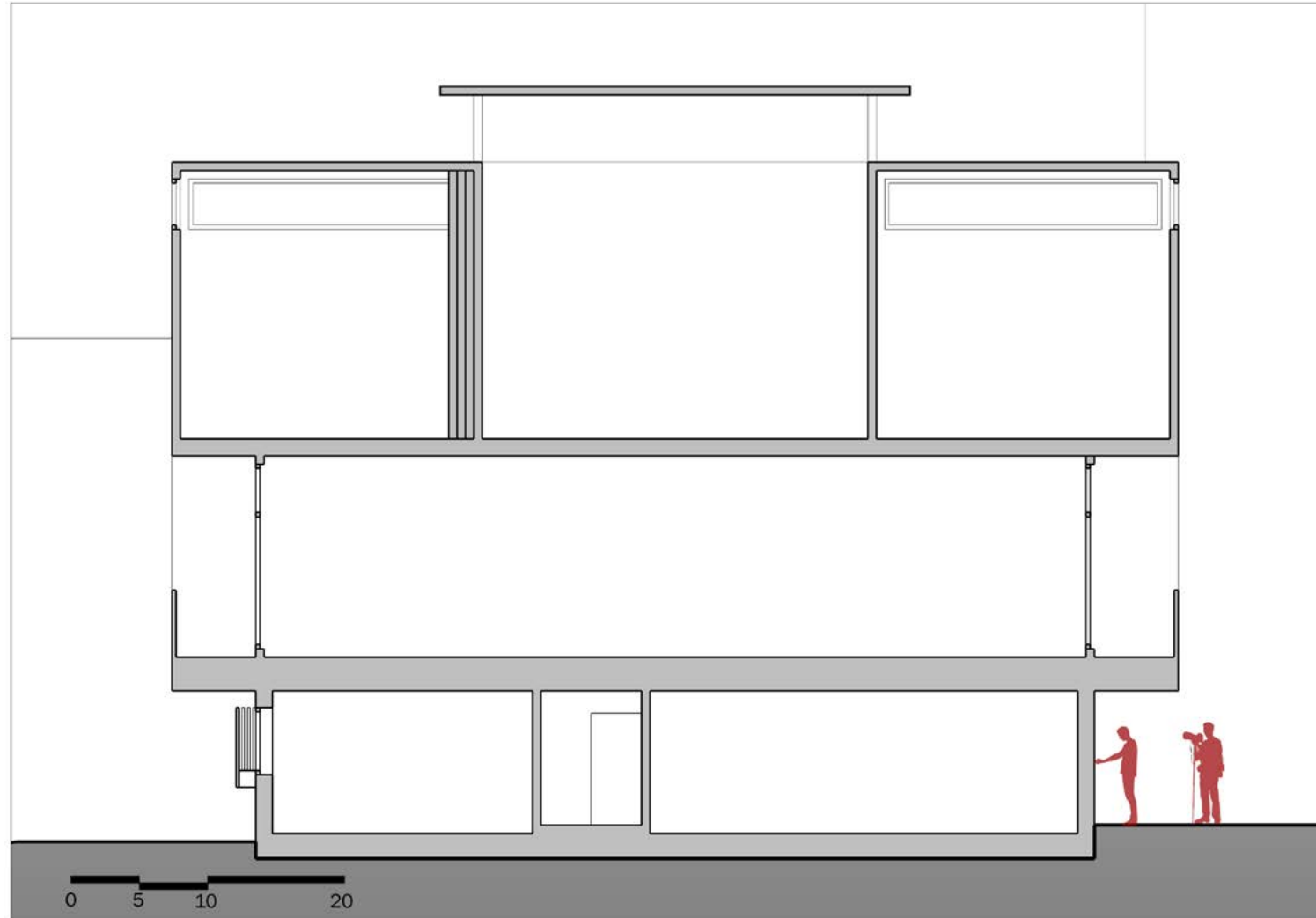


Short Section 1 Sound Diagram



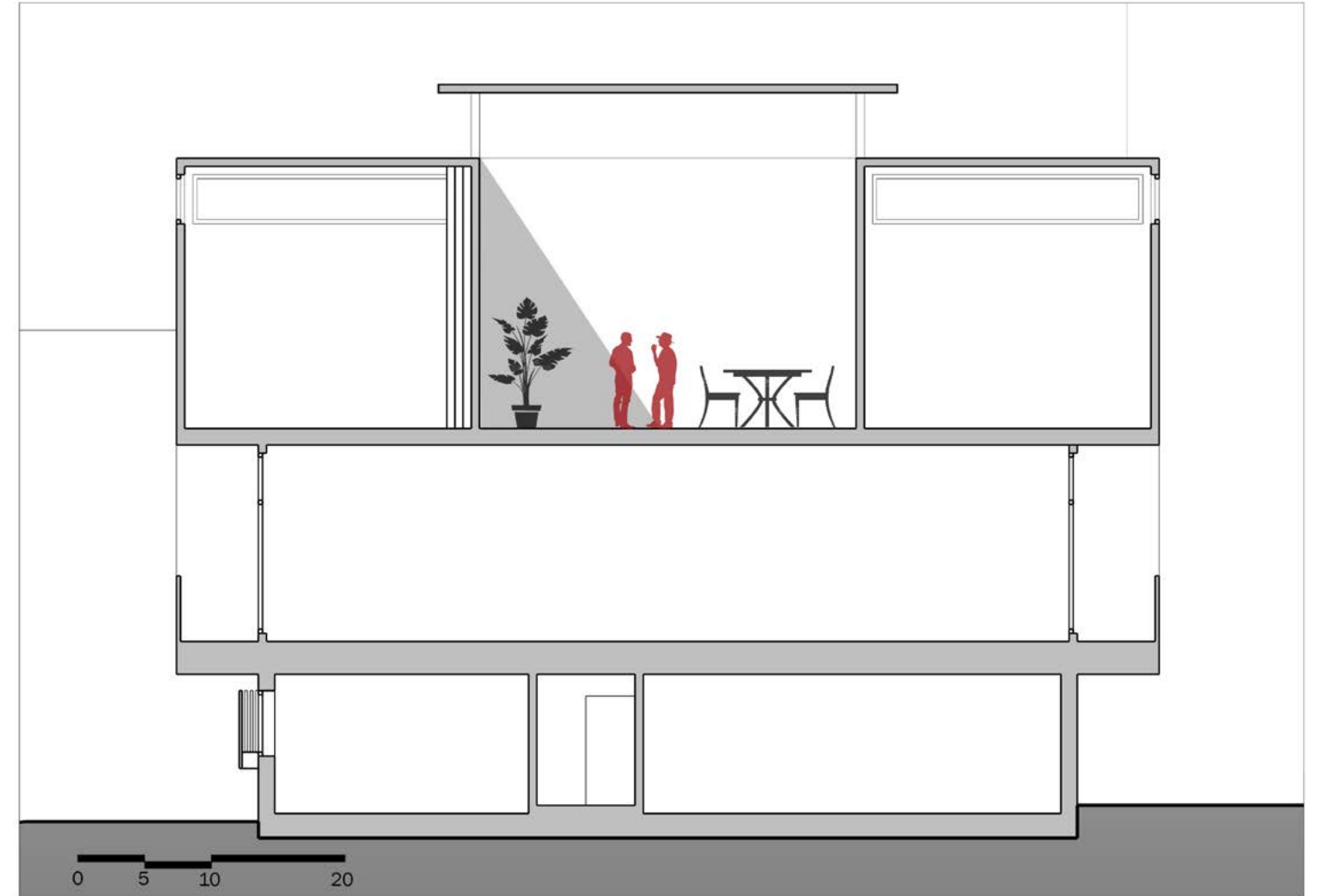
Short Section 2 Sound Diagram

# Building Sections



Long Section

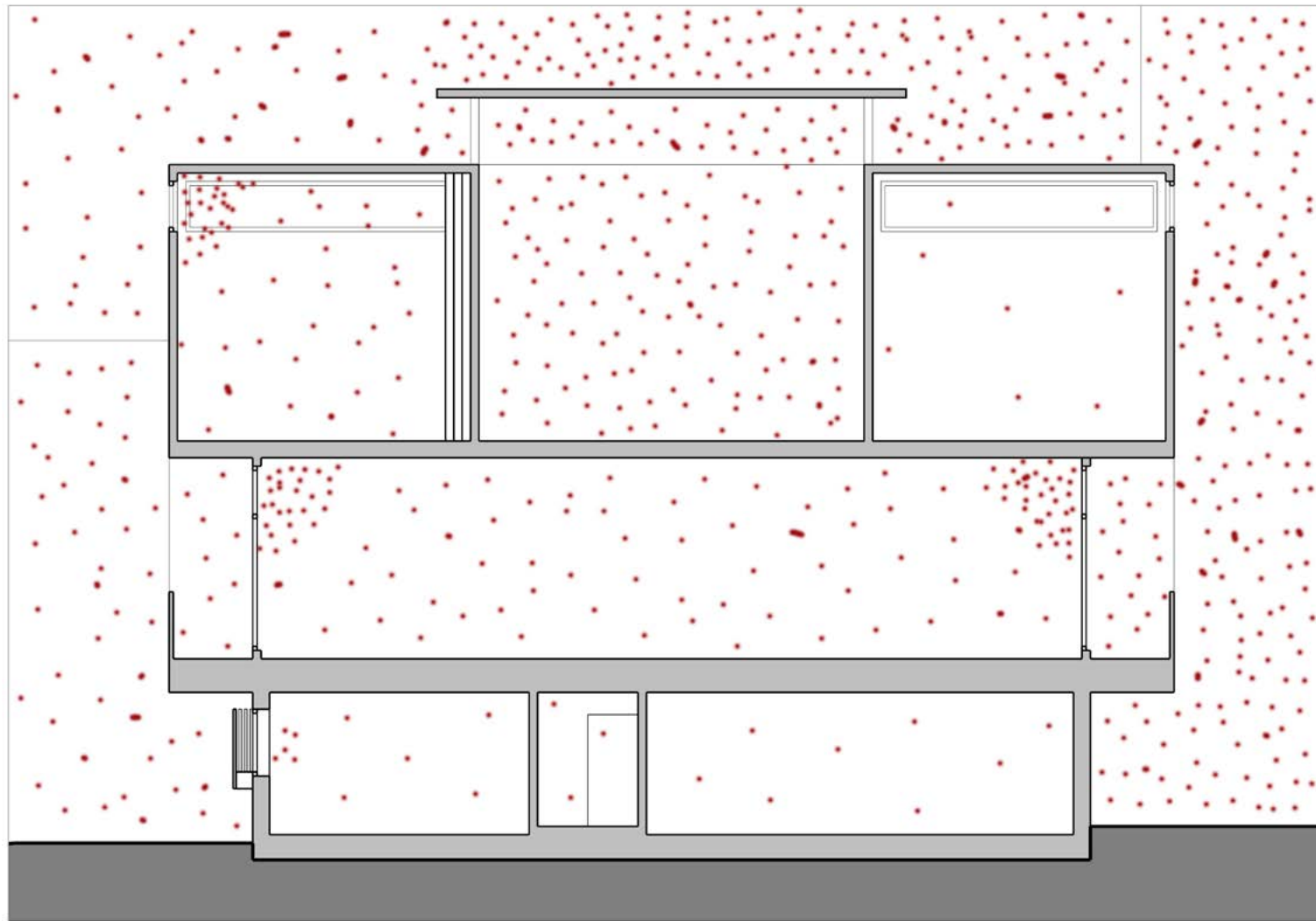
Both Long Sections are cut at the same point in the building, but the narrative of the figures highlights different aspects of the building. In this long section, the mural wall is highlighted showing a person creating a piece of artwork with a photographer behind to capture it. This art mural wall will be located on the side of Washington Street so that the art may be shown to the surrounding community.



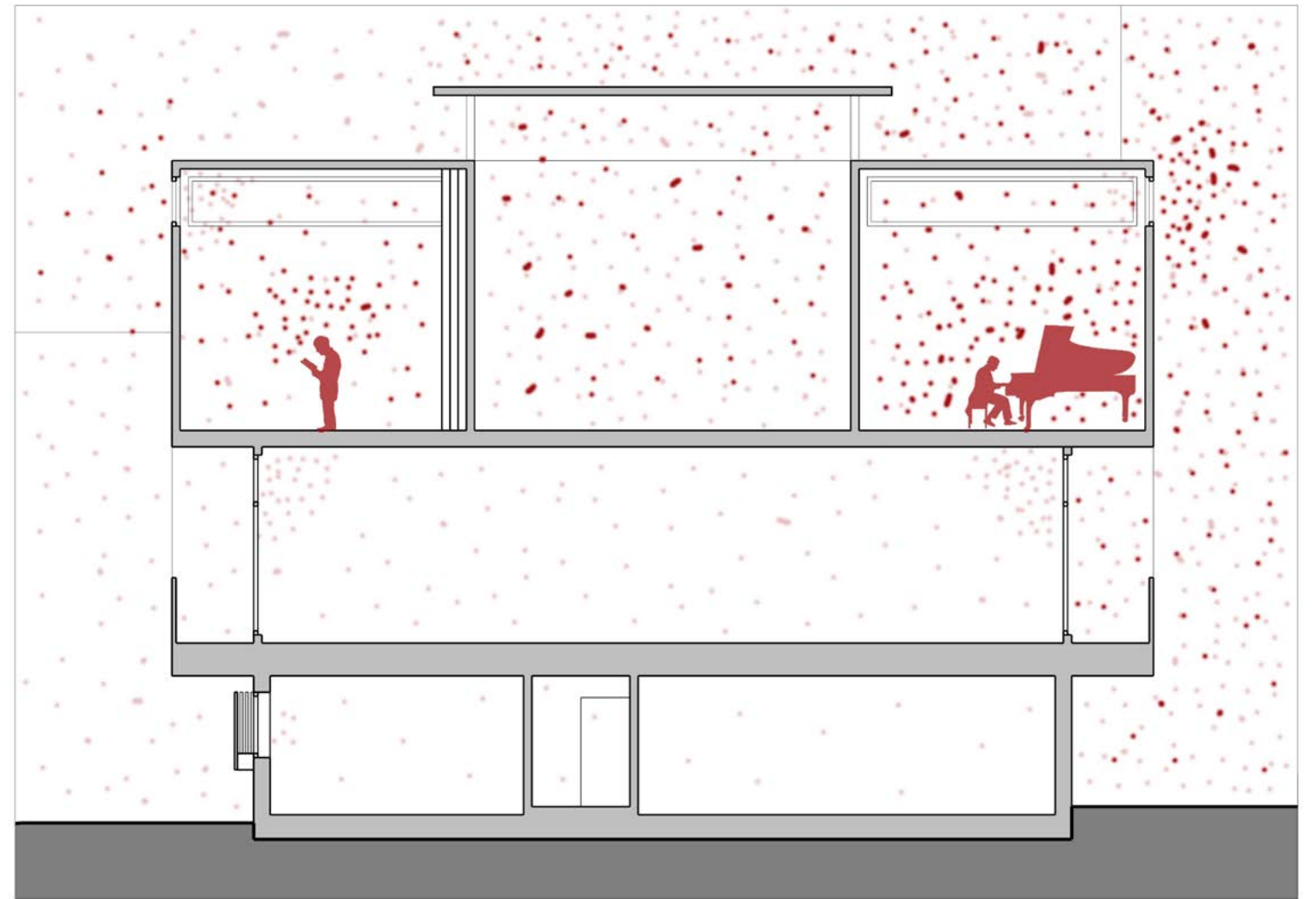
Long Section

The second long section focuses in on the top level outdoor space. This spatial idea takes inspiration from the “Dirty House” by Adjaye Associates and how they had a similar space on the top level in which the space was technically an outdoor space but you didn’t necessarily know right away.

# Building Section Sound Diagrams



Long Section Sound Diagram



Long Section Sound Diagram 2