

CONDIA + ORNELAS TRAVELING FELLOWSHIP

Meredith Park | (816) 392-3084 | merepark@ksu.edu



“As I navigate various paths, my footsteps seem to trace a rhythmic dance, swaying from left to right, guided by my gaze. With each step, my eyes oscillate between the elements on the left and those on the right—elevations, interiors, landscapes—a constant visual ping pong. Navigating the unfamiliar streets of Rotterdam, I strive to absorb the city’s essence, and a sudden realization snaps together before my eyes: every piece of the built environment weaves into the others, forming a colossal, collaborative artwork.”

- Personal Journal Entry, March 17, 2023

STATEMENT OF PURPOSE

The elements of a city - facades abutting surfaces, roads channeling energy, and walkways bridging spaces- define its synergy. A city breathes and grows as a living organism, its cells exchanging information, working as an unexpectedly harmonious system. This revelation transforms my perception, leading me to continually observe the synergistic meetings of elements and the potency of spaces.

Through my wandering of the streets of European and Scandinavian countries, it became obvious that these foreign cities are enhanced by the nature of urban patterns, which are contrasting from those I had been exclusively familiar with in the United States. Sometimes, the interconnectedness is overt; other times, it hides in intricate details. Every element, from streets to facades, intertwines and dances, contributes to a

collaborative masterpiece that becomes multi-scalar, transcending national, state, and city boundaries. These interwoven networks engage in a captivating orchestra influenced by diverse contributors- from artists and poets to politicians and municipal leaders. With this profoundly impacting encounter, architecture was unveiled as a collaborative art, a team sport through generations. This beauty is evident in modern cityscapes- graffiti, pedestrian wear, and juxtaposed building styles-as well as ancient architecture where nature weathers materials, leaving imprints and blending components.

In this dynamic dialogue, architecture is both canvas and medium while other elements reciprocate in this creative exchange. The essence of great architecture, I believe, lies in the meeting points between individuals. This is where extraordinary

potential resides. Recognizing these opportunities transforms architecture from a static object into a dynamic system—a catalyst for progression. Unlocking the keys to successful connections and overlaps allows architecture to transcend boundaries, pushing the narrative towards interaction and innovation.

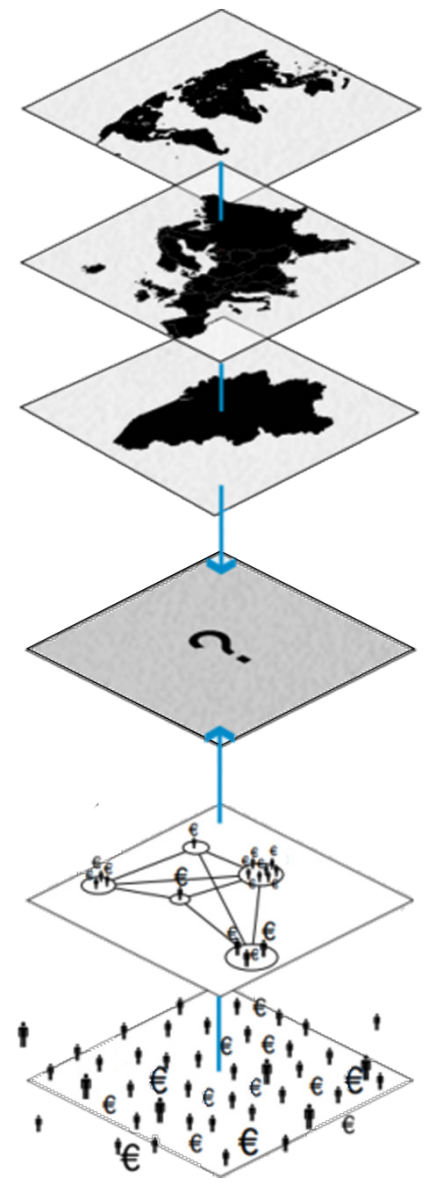
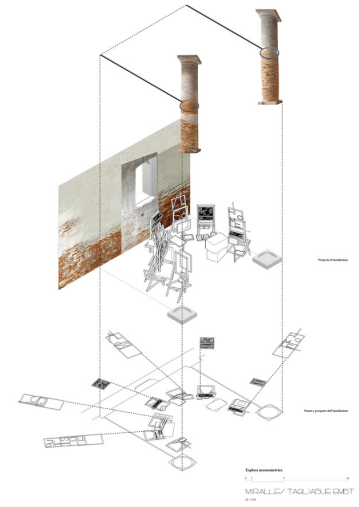


Figure 1 (left page): Giuliana Gallaccio, The "Analogous City", 2004
 Figure 2 (bottom left): Enric Miralles, Collage and Photographs, 2015
 Figure 3 (bottom middle): Enric Miralles, Living within a Market - Outside space is also Home.
 Figure 4 (bottom right): Vlaanderen Circular, Flow Chart: It's More Than Just Flows

RESEARCH PROPOSAL

My initial considerations for this research gravitate towards the bustling metropolises of East Asia, with Japan emerging as a particularly compelling subject for study. The palimpsests of the heritage formed through city densification, the aftermath of World War II, and the application of temporary structure² create a compelling base for observation. The country's exportation of design ideas, including those of the Art Nouveau movement and Kenzo Tange³, and their unique process of assimilating Western concepts through a distinct Japanese filter⁴ add to the intriguing scene. Furthermore, the language barrier, (although I am currently making an effort to learn Japanese, which may prove a bit ambitious for such an intricate language), adds another dimension to the translation process, offering potential artistic opportunities. Japan's rich history, unique composition of programs, elements, and cultural influences, as well as the translation process between ideas and cultures, provides a fascinating backdrop for architectural and urban observation, experience, and research.

Large cities like Tokyo, Okayama, and Osaka present themselves as ideal candidates for observation, with their vibrant activity and nightlife, variety of subcultures, diverse infrastructure, and ancient and modern architecture at multiple scales. These cities would allow me to not only visit sites within them but also in the surrounding areas as well; both of which offer some of the most exciting opportunities for architectural observation. I believe it pertinent to use urban hubs as a launching point, as Paul Knox states, "They (cities) bring people and ideas together, providing the platform for them to combine and recombine in a myriad of

ways."⁵ Ancient architectural wonders like Horyuji Temple, Himeji Castle, Toshogu Shrine as well as isolated modern developments such as those by Tadao Ando, SANAA, Toyo Ito, and Kengo Kuma, are within short travel distances of these metropolises and will add further depth to the exploration. These Locations and the pluralist amalgamation of architectural works would provide unique experiences, in different developmental contexts, yet all within the overarching framework of Japan.

Numerous figures have inspired my approach to this research. Aldo Rossi contributes to the idea of palimpsest in the city, where layers of the past leave traces of memory and history which come together to create a collective work of art.⁶ Peter Eisenman's work examines the hidden layers and grids that exist within urban development and covertly influence the built environment and its operations.⁷ These concepts prompt reflections on unseen influences in design, their erosion over time, intersections, and potential for growth. This contemplation led me to the concept of unified growth in architecture, a simultaneous blend of natural, chaotic, and harmonious evolution. Further inquiry into metabolism revealed how fragments of the past intricately shape the future.⁸ This raised the question: Can we perceive its evolution, disintegration through layers of history, and points of convergence? Connecting these ideas about how the individual elements of the past grow naturally upon one another, lead me back to the idea of the cityscape as a masterful collage, elements reacting concurrently. Streets, facades, advertisements—all unique notes in a grand symphony, creating a chaotic yet artistic spatial masterpiece.

These thoughts left me with the main interest of dissecting metabolism as a collaborative layering process as well as the connection points of architectural assemblage, where these layers meet. With that said, the applicable focus of this research is on uncovering the opportunities within the built environment, understanding the interplay of elements, and exploring the potential for spatial activation and harmonious integration. By understanding the intersections of flow, the dynamics of energy, and the impact on social interactions, one can uncover opportunities for spatial activation. Additionally, this research seeks to deepen design understanding of the potential that lies within architectural components and their connections with context. I believe this is an important aspect for the discipline of architecture to develop, as I believe we must move beyond prescriptive architecture and embrace imaginative, boundary-breaking designs that respond to the society being served. The premise is that by examining how a building extends beyond its physical boundaries and connects with surrounding elements, numerous design possibilities can be unlocked and therefore applied to future projects of all contexts.

The research aims to create a kaleidoscopic image of the city along with its social and cultural dimensions. In "The Arcade Project," Walter Benjamin assembled a collection of found artifacts, commonly referred to as trash, from the Parisian arcades and created a type of encyclopedia which presented the idea that these common items say a lot about the place.⁹ Drawing inspiration from Benjamin's work, I would begin the process of observation by creating a capture of time and place through the

objects found on site, as a collection of found artifacts would serve as a materialistic representation of the city's essence. These would be layered, similarly to the effect of Kurt Schwitters collages, whose work shown below simulates the essence of the spatial character of that time. Overlaying these artifacts with drawings and analyses of the architectural environment, its connections and layers would create a comprehensive catalog of various spatial atmospheres. In *Collage and Architecture* Jennifer Shields states, "Collage, as an art form unique to the modern era, emphasizes process over product."¹⁰ Embracing collage and layering as an analytical art form brings a deeper understanding of how the architecture connects and interacts with other elements. This research will engage a multi-faceted approach, combining on-site observations and elements with sketches, diagrams, and reflections. I believe it would be beneficial to compile these observations in an additive way by building a book along the journey, encouraging a deeper connection to the place.

Decisively, the research adopts a hands-on approach, creating products on-site to capture the authentic experience and collaborate with the environment. This would allow for the opportunity to observe as the story writes itself along the way through

time. I would therefore be engaging with those around me as their presence influences my art and they inadvertently become collaborators in my work. These factors combined will ensure the product itself becomes an artifact of the experience.

Additionally, I am in the introductory phase of connecting with professionals, whom I hope to meet during my time there. I believe one cannot fully appreciate how the architecture is affected by the user without having some understanding of those who walk by these spaces every day, who through years of flow are imprinting the soles of their shoes into the walkways around. By immersing myself in the culture, connecting with locals, observing the impact of daily life on architecture, and engaging in a making process in situ, a deeper understanding of Japan's architectural landscape can be cultivated.

The envisioned goal is to apply the insights gained from this research experience to the field of architecture, and ask how it operates in a cityscape, town, or countryside. In my future within design, I hope to take this experience and apply the concepts learned to the revitalization of the built environment. By cultivating a deeper consideration for the potential in the space of connection, embracing teamwork in design, anticipating and functioning

harmoniously with uncontrollable and unpredictable factors, and allowing all of the layers of the environment to assert themselves as a part of the design in a harmonious way. This generous award would provide me the opportunity to bring this research to fruition, unlocking valuable insights into architectural collaboration within the dynamic context of Japan.

Endnotes

- 1 Bognár, Botond. *The Japan Guide*. 1st edition. New York, N.Y.: Princeton Architectural Press, 1995.
- 2 Koolhaas, Rem, Hans-Ulrich Obrist, Kayoko Ota, and James Westcott. *Project Japan: Metabolism Talks*. Köln: TASCHEN, 2011.
- 3 Boyd, Robin. *Kenzo Tange*. New York: G. Braziller, 1962.
- 4 Kultermann, Udo. *New Japanese Architecture*. New York: Praeger, 1960.
- 5 Knox, Paul L., ed. *Atlas of Cities*. Princeton, New Jersey: Princeton University Press, 2014.
- 6 Rossi, Aldo. *A Scientific Autobiography*. Cambridge, Mass: MIT Press, 1981.
- 7 Bédard, Jean-François, and Alan Balfour. *Cities of Artificial Excavation: The Work of Peter Eisenman, 1978-1988*. Montréal: Canadian Centre for Architecture, 1994.
- 8 Koolhaas, Project Japan: *Metabolism Talks*.
- 9 Benjamin, Walter. *The Arcades Project*. Cambridge, Mass: Harvard University Press, 2002.
- 10 Shields, Jennifer A. E. *Collage and Architecture*. New York: Routledge/Taylor & Francis Group, 2014.
- 11 Holl, Steven, Juhani Pallasmaa, and Alberto Pérez Gómez. *Questions of Perception: Phenomenology of Architecture*. Tokyo: É ando Yû, 1994.

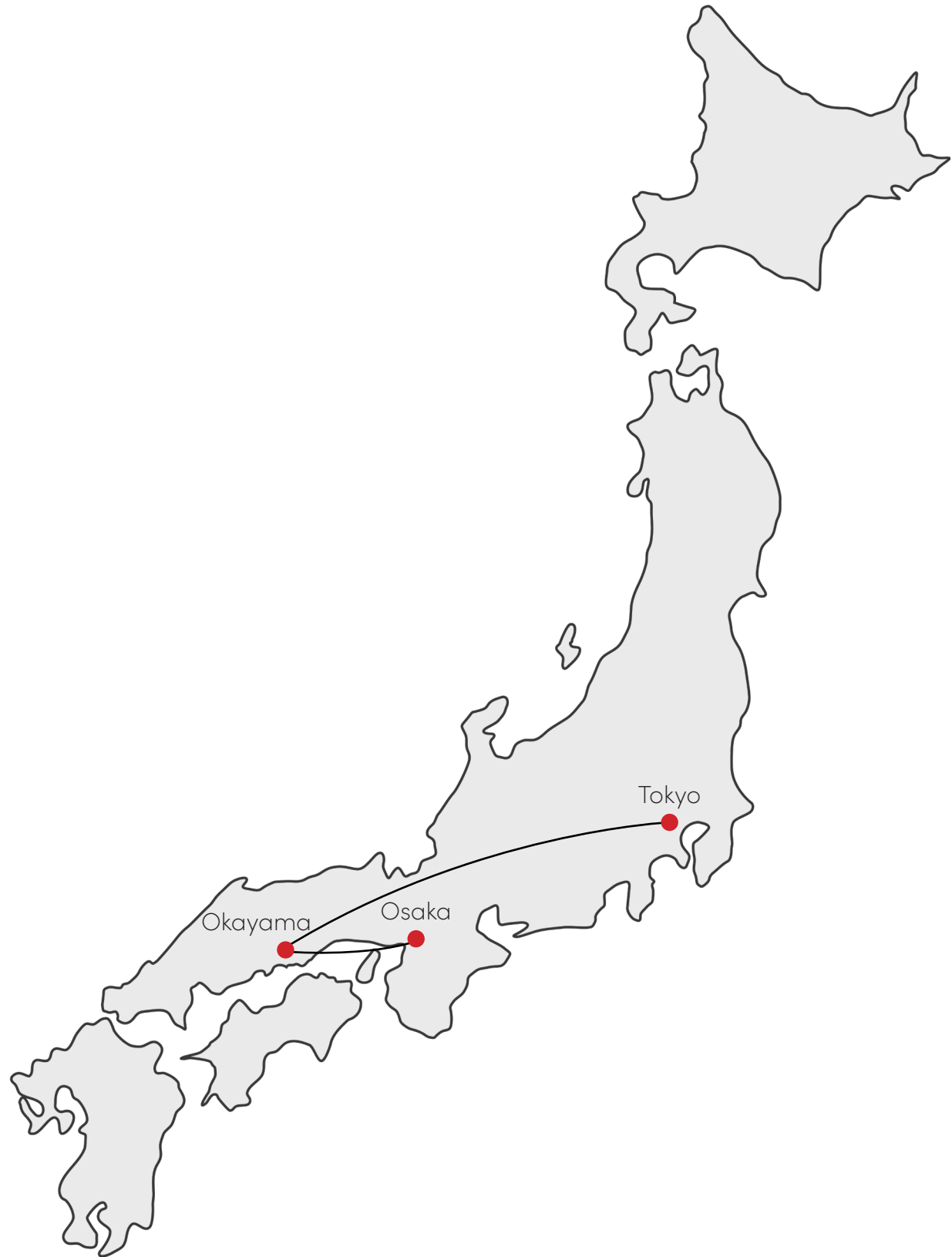


Figure 5 (left page): Kurt Schwitters, Mz 299, 1921

Figure 6 (bottom left): Kurt Schwitters, No Title (Sonnenberg), 1926

Figure 7 (bottom right): Eduardo Chillida, Gravitation, 1988, Mendi Huts (Hollow Mountain), 1985, and Rendering of Proposed Space in Tindaya

"A city is never seen as a totality, but as an aggregate of experiences, animated by use, by overlapping perspectives, changing light, sounds, and smells. Similarly, a single work of architecture is rarely experienced in its totality (except in graphic or model form) but as a series of partial views and synthesized experiences."¹¹



Tokyo

Week 1 - 2

Site Visits include:

- Shizuoka Press Broadcasting Tower
- Omotesando Hills
- New Sky Building
- Shinto Temple at Nikko
- Ueno Park
- Horyuji Treasure Gallery
- Shinonome Canal
- Shibuya District
- Asakusa District
- Niban-Kan
- Mt. Fuji World Heritage Center
- Hiroshi Senju Museum
- Tree-Ness House

Okayama

Week 3

Site Visits include:

- Kurashiki
- Teshima Art Museum
- Fukiya Furusato Village
- Hirokane-tei
- Junko Fukutake Hall
- Tenjinyama Cultural Plaza
- Chichu Art Museum
- Ando museum
- Community Center - Sambuichi

Osaka

Week 4

Site Visits include:

- Osaka Station
- Namba City
- Kuromon Market Ichiba
- Next 21
- Ooka Castle
- Chapel of Light
- Fine Arts Gardens
- Sannomiya
- Shinsekai
- Umeda District

2 Weeks in Tokyo -

Flight to Tokyo	\$800
Hotel - \$80 per night.....	\$1,120
Public Transport	\$60
Food - \$15 per day	\$210
Site Visit Travel and Activities	\$230

1 Week in Okayama -

Train to Okayama	\$130
Hotel - \$70 per night	\$490
Public Transport	\$30
Food - \$15 per day	\$105
Site Visit Travel and Activities	\$115

1 Week in Osaka* -

Train to Osaka	\$45
Hotel - \$75 per night	\$525
Public Transport	\$30
Food - \$15 per day	\$105
Site Visit Travel and Activities	\$115
Flight to United States	\$890

*End here for cheaper flight back to United States

Total Budget - 4 Weeks

• Flights.....	\$1,690
• Hotel.....	\$2,135
• Food	\$420
• Public Transport	\$120
• Trains.....	\$45
• Site Visit Travel and Activities	\$460

\$5,000

TRAVEL EXPERIENCE

"It's vital for one to take in a lot of scenery – travelling makes an architect. I became a boxer because the matches allowed me to travel overseas and experience different architectural styles." – Tadao Ando¹

United States:

- Denver, Colorado
- New York, New York
- Dallas, San Antonio, Austin, Texas
- Las Vegas, Nevada
- Fayetteville, Arkansas

Europe:

- Madrid, Barcelona, Seville, Spain (scholarship funded)
- Copenhagen, Kolding, Ribe, Billund, Denmark (scholarship funded)
- Stockholm, Sweden (personally funded)
- Milan, Venice, Rome, Florence, Italy (personally funded)
- Hamburg, Koln, Dusseldorf, Germany (scholarship funded)
- Amsterdam, Rotterdam, Netherlands (scholarship funded)

CURRICULUM VITAE

Summary

Enthusiastic and dedicated Master of Architecture student with a proven track record of academic excellence, maintaining a 4.0 GPA. As a Teaching Assistant for Digital Architecture III, ARCH | IARC 248, and Student Success Seminar, I applied my knowledge to inspire and guide fellow students. My professional journey includes architectural internships at BBN Architects and Forward Design | Architecture, where I honed my practical and presentation skills while contributing to real-world projects. An active member of the architectural community, I have earned recognition in design competitions, notably securing first place in the Bowman Design Forum of 2021. My dedication extends to service roles such as Residential Learning Assistant and involvement in organizations like AIAS and the Oz Journal of Architecture. My commitment to excellence, passion for design, and engagement in various facets of architecture position me as a dynamic and forward-thinking professional in the field.

Involvement

Dean's Student Advisory Council
Residential Learning Assistant
Dean's Honor List
(Fall 2019 - Present)
Oz Journal of Architecture
Staff Member
AIAS
Member
K-State First
Residential Learning Assistant

Analogue Skills

Sketching
Graphite
Watercolor
Charcoal
Hand Model Making

Experience

Teaching Assistant - Digital Architecture III (Aug. 2023 - Dec. 2023)

- Met with students to explain concepts, answer questions, and help aid the learning process, specifically related to Revit as a digital design tool.
- Graded assignments and communicated with professor about student concerns and needs.

Architecture Intern - BBN Architects (May 2022 - Jan. 2023)

- Made site observations and visits, and assisted in schematic design process.
- Drafted and created drawing sets.

Graduate Teaching Assistant - ARCH | IARC 248 (Aug. 2022 - Dec. 2022)

- Met with students to explain concepts, answer questions, and help aid the learning process, specifically related to concepts of architectural technology, climate, structure, and enclosure systems.
- Graded assignments and communicated with professor about student concerns and needs.

APDesign Residential Learning Assistant (Aug. 2021 - May 2022)

- Functioned as a resource for students in their first year in APDesign and on campus in the residential halls.
- Facilitated social and educational activities for first-year students within the APDesign community.

Teaching Assistant - Student Success Seminar (Aug. 2021 - Dec. 2021)

- Lead activities and discussions with students.

Architecture Intern - Forward Design | Architecture (May 2021 - Aug. 2021)

- Crafted models by hand.
- Created presentation drawings and award submissions.

Library Assistant - Paul Weigel Library (Jan 2024 - Current)

- Help patrons find and utilize resources.
- Organize and care for resources.

Education

Kansas State University 4.0 GPA
College of Architecture Planning & Design
Architecture Master's
DIS Study Abroad in Scandinavia, Copenhagen 4.0 GPA
Architecture Semester Abroad

Awards + Scholarships

Bowman Design Forum 2021 - First Place
Thomas A. Tyler/Answers Inc. Architectural & Environmental
Photography Competition - First Place, Black & White
Solar Decathlon - National Finalist - Architecture Lead, Occupant Care Lead
Forrest Lynn and Nancy Barrett Walker - Vanier Family Scholarship
BRR APDesign 5th Year Fellowship

¹ The Japanese Architect Who Used to Box: Tadao Ando. Tatler, September 10, 2012.

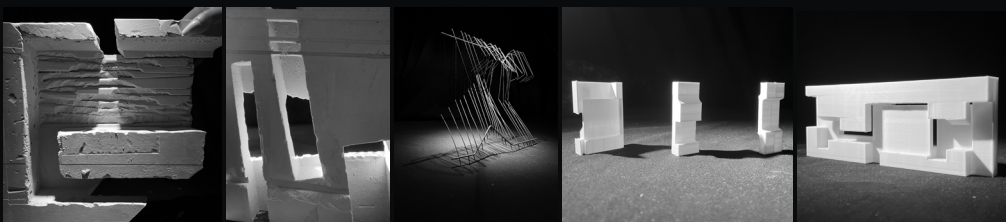


HART ISLAND MAUSOLEUM

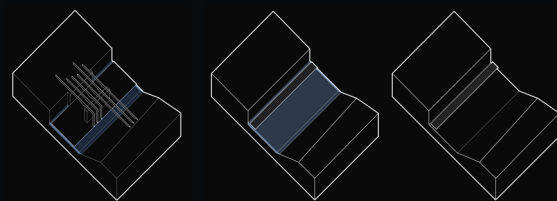
A Space for Recognition

Location: Hart Island, New York
 Professor: Genevieve Baudoin
 Type: Public, Monument
 Fall 2023- 5th Year
 Singular Project

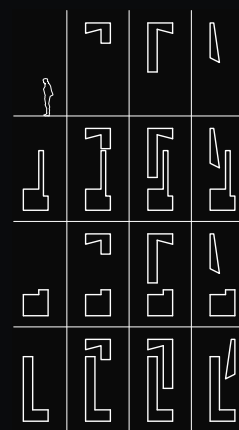
As a result of a series of model explorations, a pre-cast sectional matrix was conceived by which combinations can be formed. This concept is implemented to create spaces of recognition for those souls forgotten on Hart Island. By carving a path across the isle and raising the walkway above, the canal allows for high and low tides to mark the fleeting time throughout the day. This encourages one to stop and reflect as they progress from one end to the other.



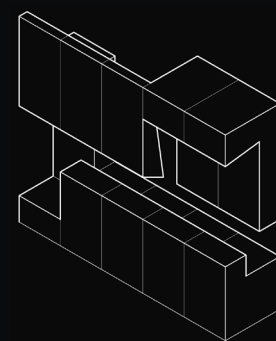
Model Exploration Process



Tectonic Bridging Groundwork - High,Low Tide



Section Matrix



Sectional Assembly



CHART ART FAIR PAVILION

A Pavilion for the Senses
 Location: Copenhagen, Denmark
 Professor: Mia Behrens
 Type: Pavilion
 Spring 2023- 4th Year
 Singular Project

This pavilion was designed to bring a comprehensive experience to the senses. The pavilion was designed for one to enjoy a cup of tea, as jasmine vine climbs the wooden structure. The aromatic flowers surrounding an occupant contribute to the experience by engaging the sense of smell through architecture. With thoughtful material choices, sound, sight, and touch are activated.

Douglas Fir
 Commonly used with plants
 Eco-Friendly
 Water - Resistant
 Sense Activating
 Aromatic
 Textural

Natural Sheer Fabric
 Eco - Friendly
 Water - Resistant
 Sense Activating
 Textural
 Ripples in Wind

Common Jasmine
 Common Tea Base
 Climbing Vine
 Sense Activating
 Aromatic
 Flavorful

Cobblestone
 Existing with the site
 Slow movement
 Sense Activating
 Textural
 Natural growth

Plan

Northeast Elevation Southeast Elevation Southwest Elevation Northwest Elevation

RECORDING STUDIO

A Place for Harmony
 Location: Wichita, Kansas
 Professor: Wendy Ornelas
 Type: Mixed Use, Community, Education
 Spring 2022 - 3rd Year
 Singular Project

In the design of Frequency Studio, a central focus was placed on fostering community connections through the built environment. The project aimed to create a space that goes beyond functionality, and become a hub for social interaction, learning, and cultural enrichment. The interconnected sectional spaces were conceived to break down barriers, enabling individuals to move freely and engage with one another.

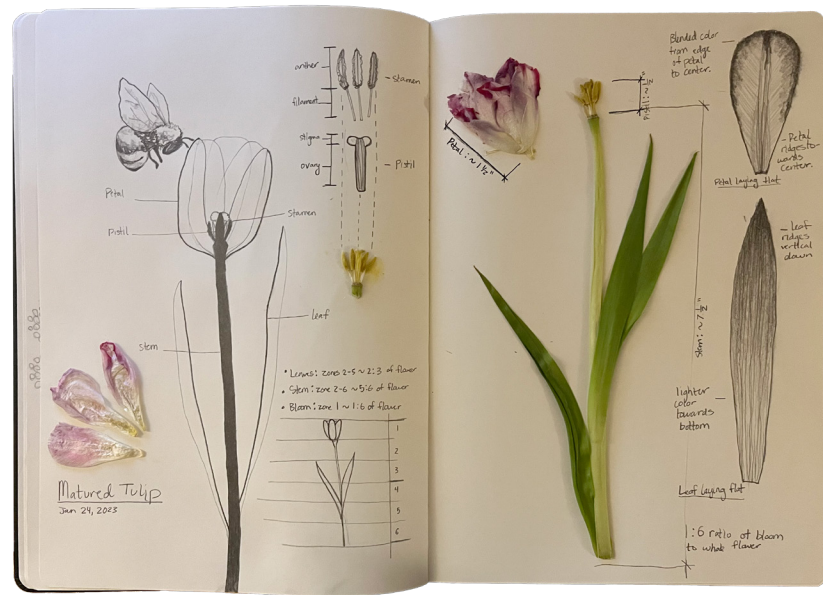
Exterior rendering of the Recording Studio building with a courtyard.

Interior rendering of a recording studio space with a musician playing a guitar.

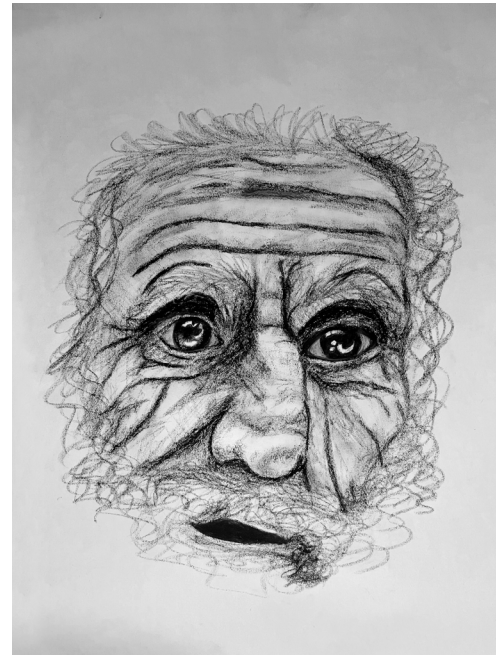
Longitudinal Section

Concept Study

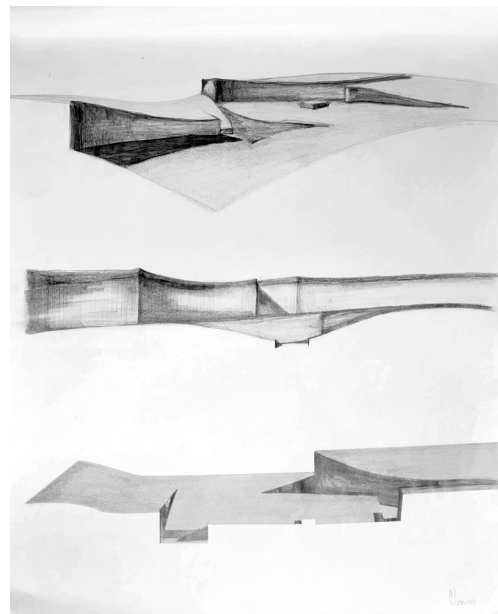
PERSONAL INTEREST EXAMPLES - ART



"Matured Tulip" Graphite and Collage



"Man" Charcoal



"Form Exploration" Graphite



"Serial Vision of Frue Plads to Round Tower" Graphite, Color Pencil

PERSONAL INTEREST EXAMPLES - PHOTOGRAPHY

