Patrick Hickey

Portfolio

Patrick J. Hickey is an architectural designer focused on reinterpreting ideas of post-modernism into a new age of post-humanism to directly address a deconstruction of human genealogy. Post-modernism presents the notion that the singular "Human" is not the center of the universe, but rather "humans" as a collective are the new center. From the 1970's to the 1990's, these ideas were prevalent from architecture all the way to government, i.e. post-colonialism and critical race studies. However, the rapid growth of technology presented the flaws in this practice that stem from human error. The volatile social and political climate of present day reveal that "humans" cannot ideally exist as a central group, without division from social prejudices such as dis/abilities, race, class, ethnicity, nationality, and gender. These conflicts are deeply rooted in the human evolution, having directly shaped the natural environment as a reaction to these outdated ideologies, leaving erect a built world that has the potential to breed the same problematic cultural identities. Post-humanism introduces technology as a neutral good, comparable to how humans biologically identify the natural environment. These new technological capabilities allow for a reimagining of the world left by past human social groupings without physical destruction or academic dismission. Patrick's design premise aims to present equity over equality, by taking into consideration oppression and marginalization of specific groups to create a new design language, emphasizing an appreciation of culture, history, and the responsibility of finding current day solutions to the problems of the past.

CONTENTS

Dirty Realism

Prof Jean Jaminet
4th year: Fall 2020
Site: Lockhart, Texas
Program: Courthouse

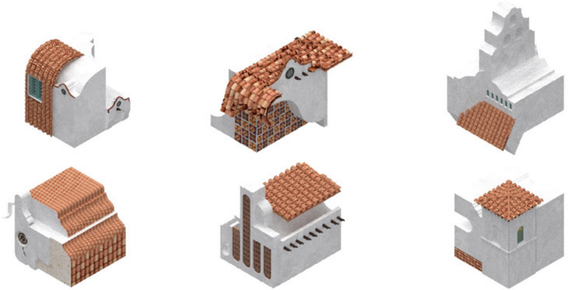
Research:
"A Field Guide To American Houses"
- Virginia McAlester
"The Master of Lockhart, Texas"
- Colin Rowe & John Hejduk

SPANISH MISSION REVIVAL

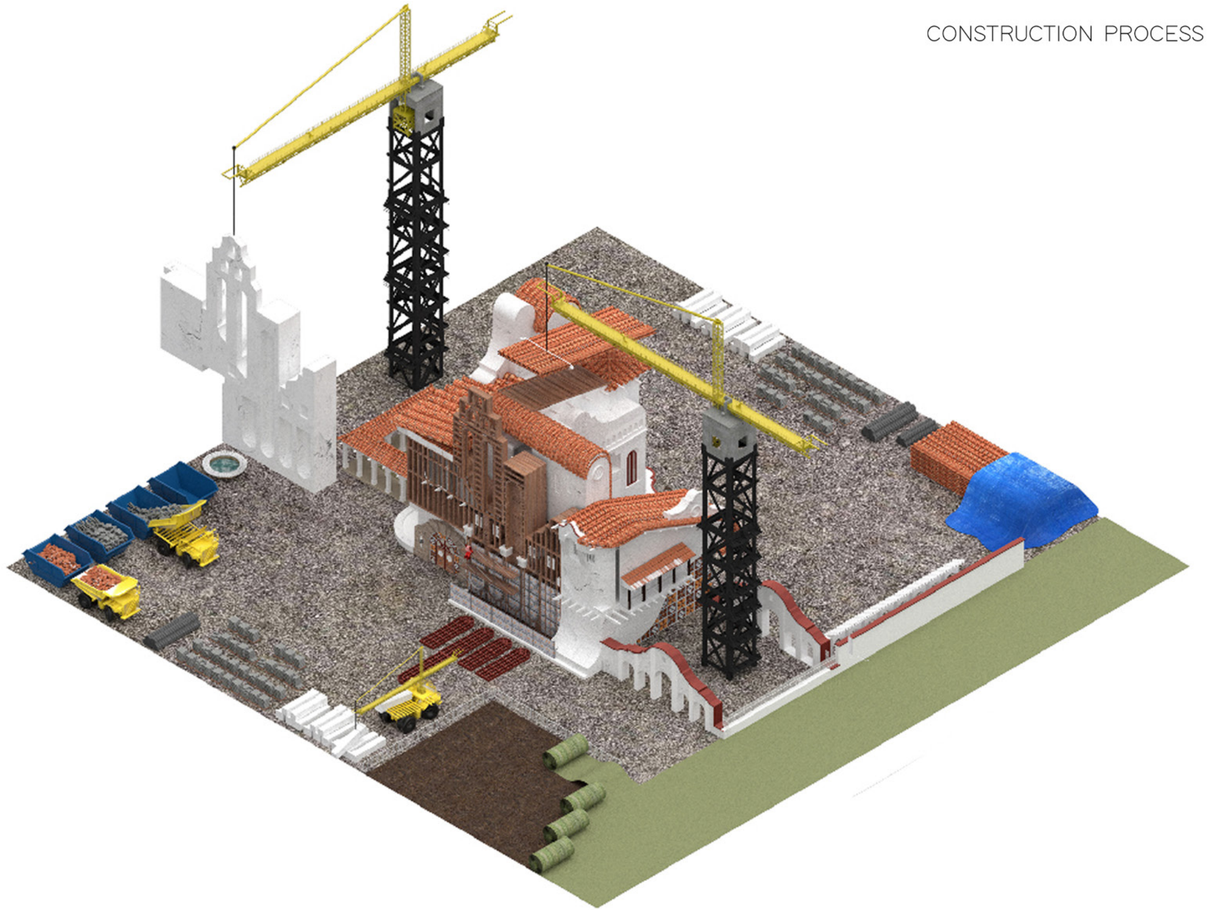
Spanish Mission Revival Architecture originated as a response to the Arts and Crafts Movement of the early 1900's. These styles emphasized and exaggereted local building elements, with the Spanish Mission Revivalists focusing on elements from the spanish missions found throughout Mexico.

CHARACTERISTICS

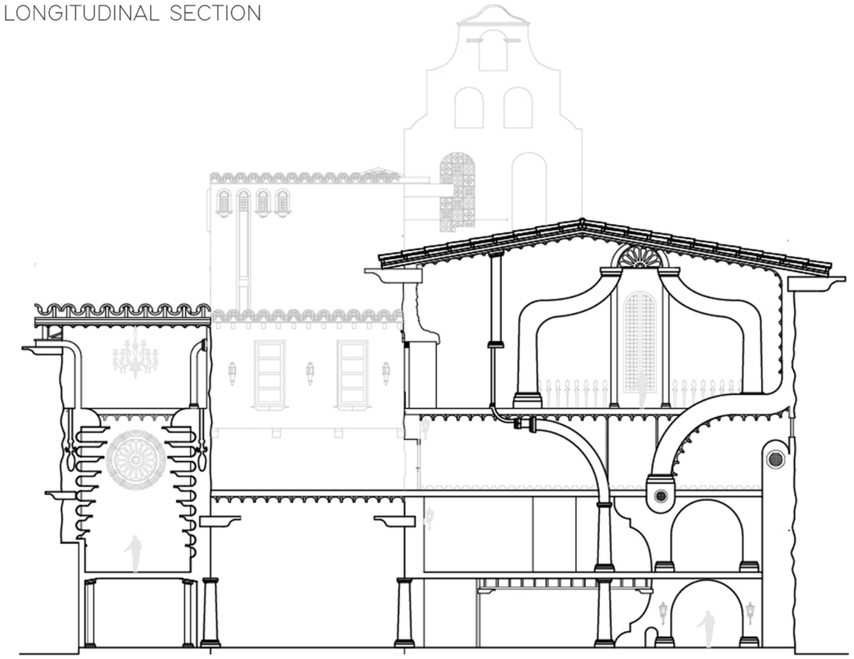
-Simple, smooth stucco or plaster siding
-Broad, overhanging eaves
-Exposed rafters
-Either hipped or gabled tile roof
-Roof parapets
-Large, square pillars
-Twisted columns
-Arched entry and apertures
-Covered walkways or arcades
-Round or quatrefoil windows
-Restrained decorative elements (usually consisting of terracotta, iron, and wood



CONSTRUCTION PROCESS



LONGITUDINAL SECTION



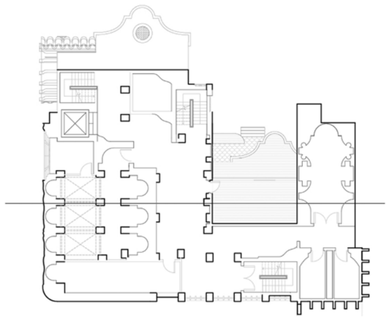
To achieve a level of strangeness in the design proposed, multiple steps were taken from the overall form down to smaller details. The massing form is based around individual towers that stand adjacently to one another, with the terracotta roof tiles crawling across the tops to connect to one another. The roof follows the shape and form that it normally would in some locations, while other instances let the roof flow or drip down the building in a fluid motion, something terracotta roofing wouldn't typically be able to be assembled in. The fluid roof has an almost acidic effect on some walls, where the roof seems to eat away and carve new profile shapes into the stucco.

ELEVATION

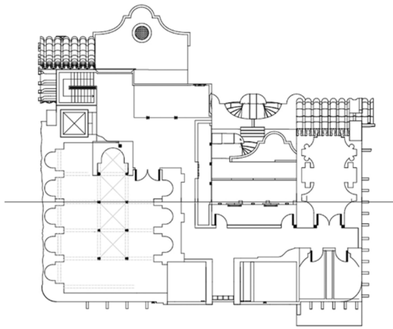
These profile shapes resemble the common roof parapets found in Spanish missions that follow a sequence of curved and angular flat shapes. While most of the roof shapes seem to flow downward, the West façade and the Southeast façade display the roof pulling the stucco surface upward to reveal a layer of Spanish style ceramic tiles. Aesthetically, these tiles create the third level of hierarchy in the overall design, with the primary layer being the void, white stucco surface and the second layer being the contrasting color and intricate texture of the terracotta roofs. The South facing façade plays a key piece in achieving the flat and deep nature of this style, by cutting out a void in the heavy mass to reveal a stepping garden.

FLOOR PLANS

FLOOR 2

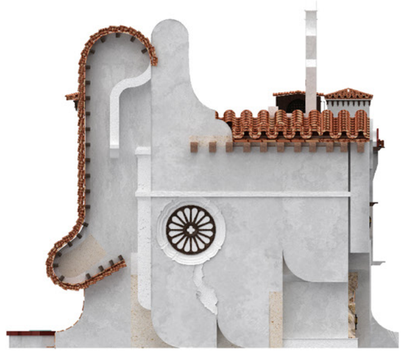


FLOOR 4

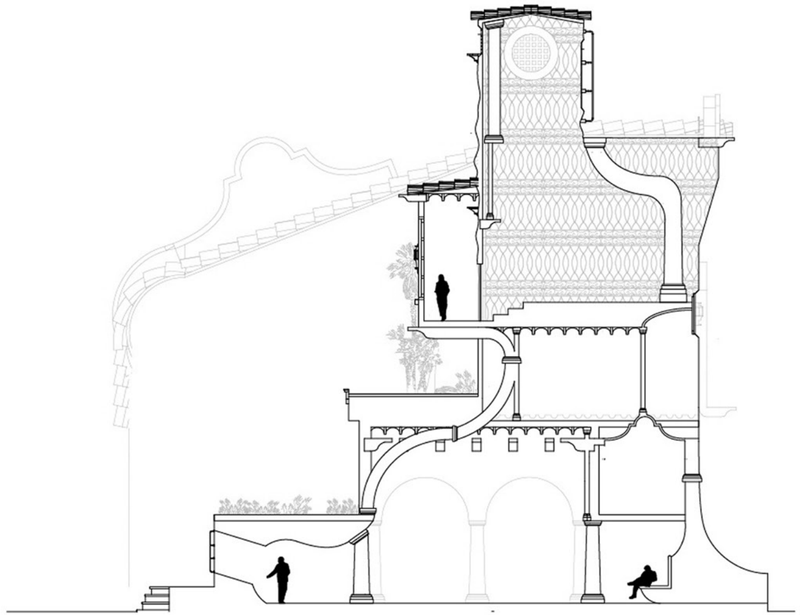


DIGITAL MODEL

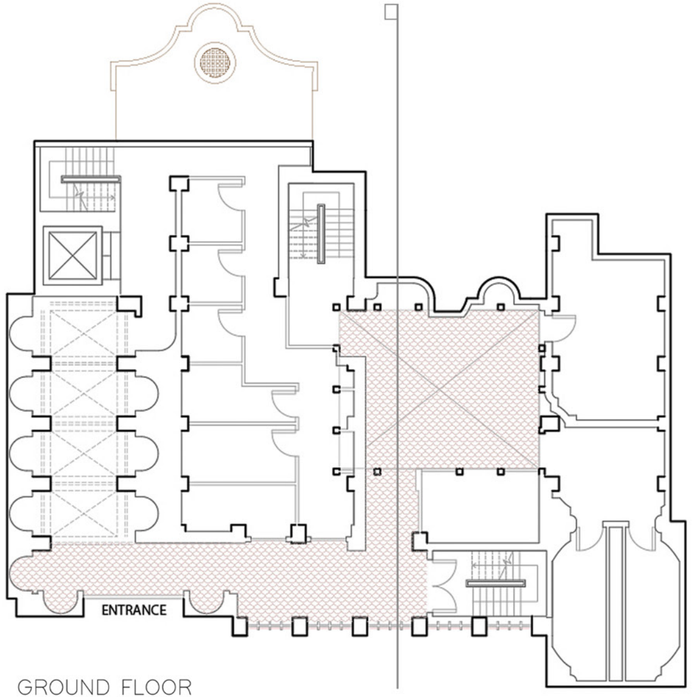
PHYSICAL MODEL



ELEVATION



TRANSVERSE SECTION



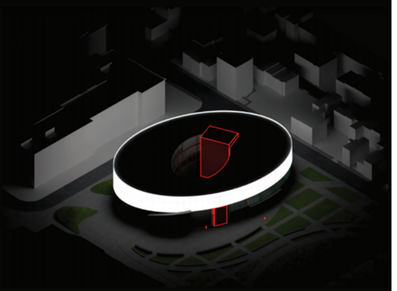
GROUND FLOOR

PHYSICAL MODEL

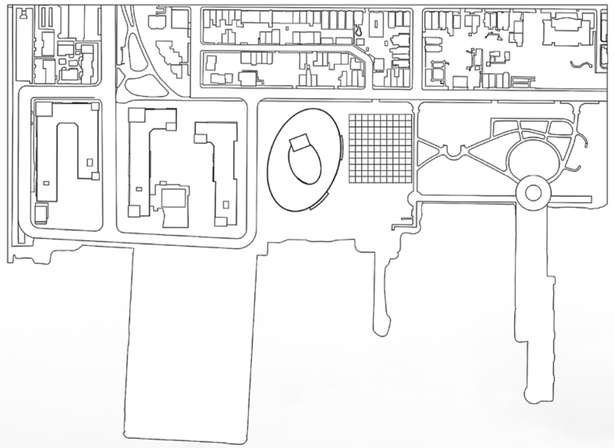
The physical model uses a variety of hand crafted and 3-D printed elements to interperet textures of stucco and terracotta. Ready-made craft supplies were repurposed to allow for natural human error to provide new translations of the digital model into its physical form.

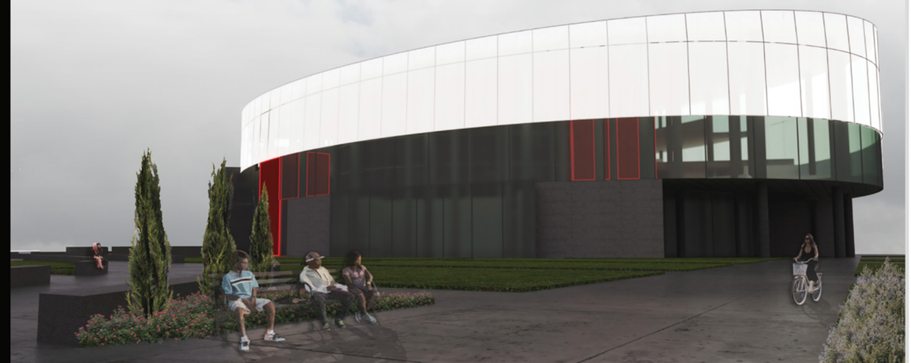
Integrated Design Studio

Prof. Bill Lucak
4th year: Spring 2020
Collaboration with Keyarash Montazeri
Site: Boston, Massachusetts
Program: Museum

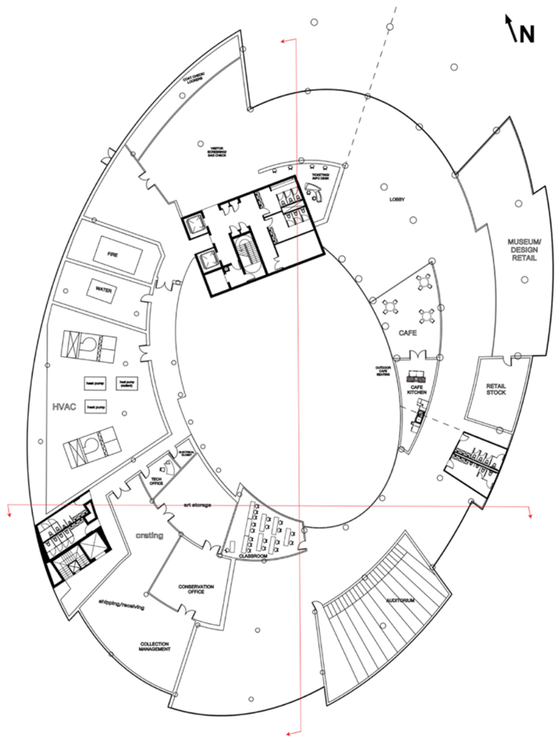


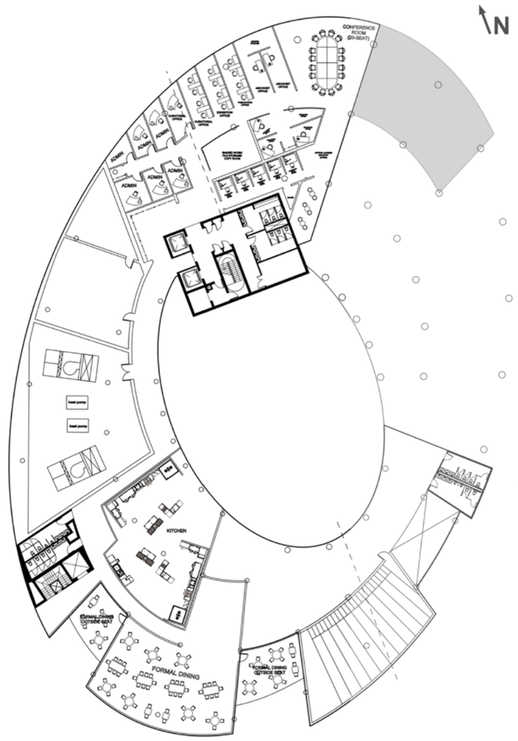
Integrated Design Studio is a collaborative effort to combine mechanical, electrical, structural, and plumbing aspects into the design of new art museum in Boston, Massachusetts. We were interested in reinterpreting formal museum aspects to create a new architectural language for our given site. Located on the Boston Sea Port, adjacent to the airport, our site covered roughly 175,000 square feet. To the West and North of the site sit residential neighborhoods, and to the east and south exist a park/boat yard. We drew inspiration from these adjacent sites by taking the rectilinear form of the apartment complex to the west, and merged it with the sweeping, curved pathways in the park to the east. This produced an ellipse-like form that served as a buffer in between the two, which helps redirect the rough winds coming off the seaport.





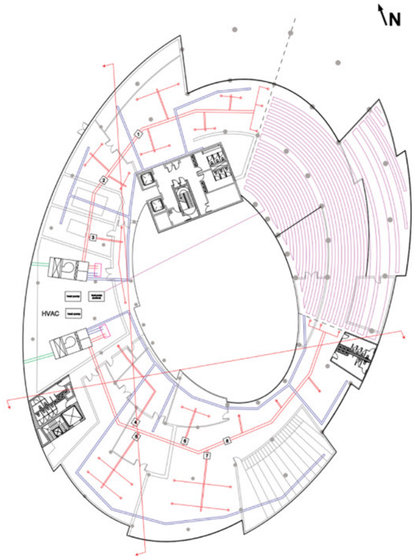
STRUCTURAL GRID

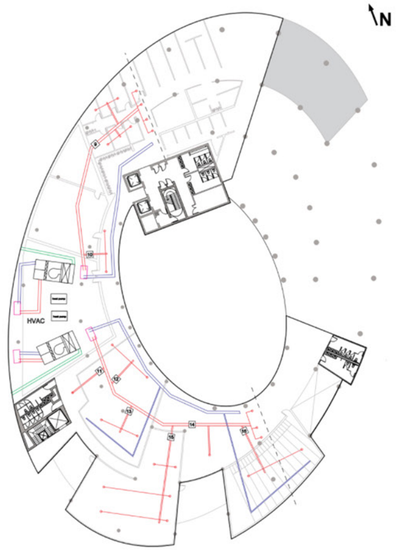




The program zoning directly correlates with the surrounding site outside of the building. The majority of private/mechanical spaces are anchored on the west side of the building on the first two floors. This allows for the public spaces and galleries to open up to the park adjacent on the east. With a facade consisiting of different levels of glazing, the views and lighitng pair with the public spaces.

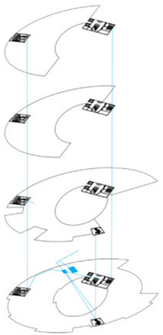
supply air
return air
fresh air
chase
vav box
radiant floor





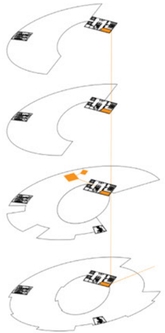
PLUMBING

water line



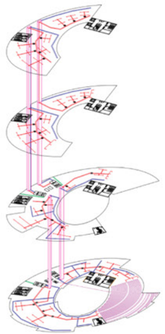
ELECTRICAL

electric path



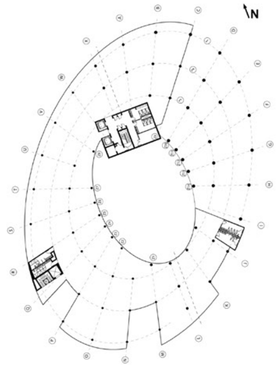
MEP

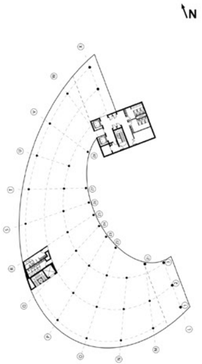
supply air
return air
fresh air
chase
vav box
radiant floor

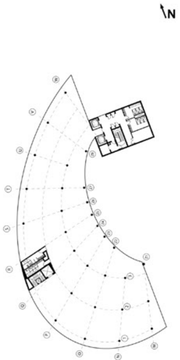


STRUCTURAL GRID

The radial geometry of the proposed design fits best with a concrete structural system. To appease building code and structural support, 3 to 4 rings of concrete columns, spaced 25' to 30' apart, follow the flow of the elipse shape. Three structural building cores also exist to provide additional structural support.

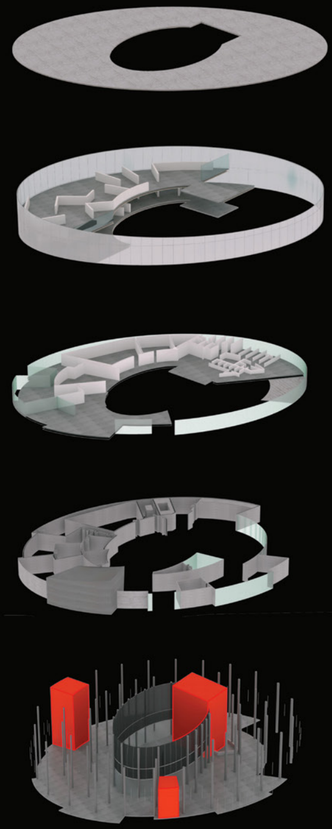






LONGITUDINAL SECTION

PLATE TECTONICS

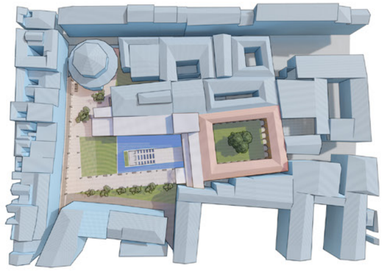


Università degli Studi di Firenze: Historical Expansion

Prof. Paola Giaconia
3rd year: Spring 2019
Site: Florence, Italy
Program: University Extension

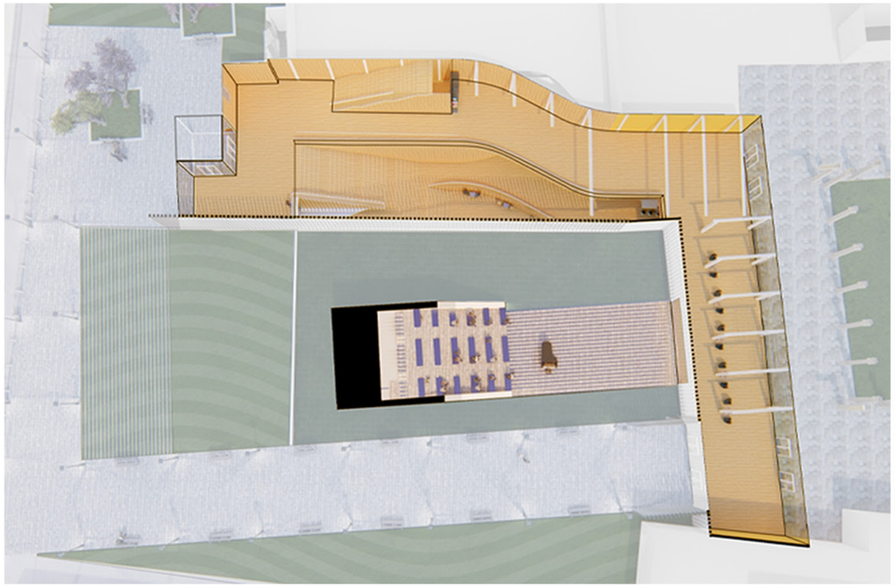
Research:
Semester Abroad in Italy
- Florence, Milan, Rome,
Siena, Venice, & Verona,

SITE PLAN



The goal of this project was to extend the University of Florence courtyard into Piazza Brunelleschi, while designing a new piazza to embrace the extension. The design is a proposal that explores the incorporation of zoning and circulation into the redevelopment of the existing two facades to find an overall form, while still maintaining permeability and transparency into the portico and courtyard. Following the boundaries of the existing two buildings leaves a lot of surface area for an impactful façade on the ground level. While the open piazza area provides a large area to build underground, not letting the zoning distract from the circulation and view-points into the courtyard

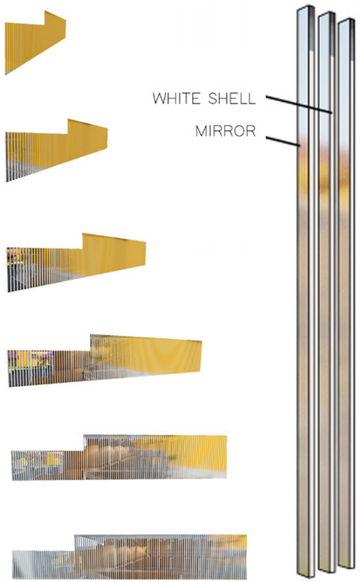
GROUND PLAN



RETRACTABLE ENTRY
INTO COURTYARD

LONGITUDINAL SECTION

FACADE STUDY



By using thin, vertical shades, an illusion is created that renders the building as a solid form from the viewpoint of the piazza entrance. As the occupant follows the circulation of the piazza, the building transitions into more transparency, providing views into the interior spaces and the courtyard. The longer, thin side of each shade is coated in a mirrored metal that creates a constantly changing image as the façade. This helps give the impression that the piazza is larger than it appears, with more life flowing through it.

INTERIOR RENDERING

RETRACTABLE ENTRY
INTO COURTYARD

LONGITUDINAL SECTION

Poor Image Quality

Prof Jean Jaminet
4th year: Fall 2020
Site: Savannah, Georgia
Program: Row Housing

Research:
"A Field Guide To American Houses"
-Virginia McAlester

POOR IMAGE QUALITY

The proposed design is an attempt to rearticulate the elements found in wood-sided cabin architecture into a new language of "poor image quality". The image quality of these facades are 'poor' in their disobedience to architectural syntax, yet simulate coherence by erasing seams in some instances and creating new ones through unexpected connections between disparate elements.

EXTERIOR:

The facade design of the row house reinterperates the typical exterior elements found in cabin architecture. The scaling and texture of the wood siding creates a new feeling of weight and how it irregularely shifts throughout the design. Apertures such as windows and doors are also rescaled, and spread across the facade through repitition. The typical triangular roof profile shape found in this style was used as a visual guideline to carry the focus throughout the design.

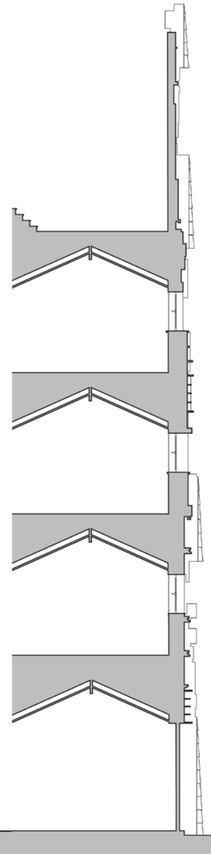
INTERIOR:

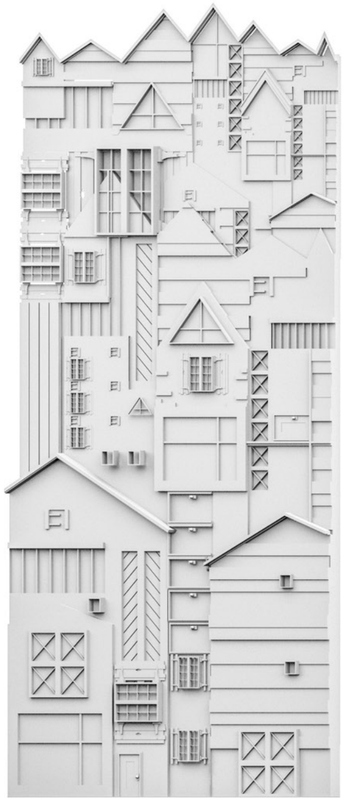
A set of drawings present a more typical layout of a common row-house, without any idea of architectural context other than practicality. The conceptual drawings bring the elements found on the exterior and drag them throughout the interior spaces. These same ideas of texture, repitition, and carving help give the section cuts and floorplans more identity as a unique spaces confined by the zoning of common row-houses.

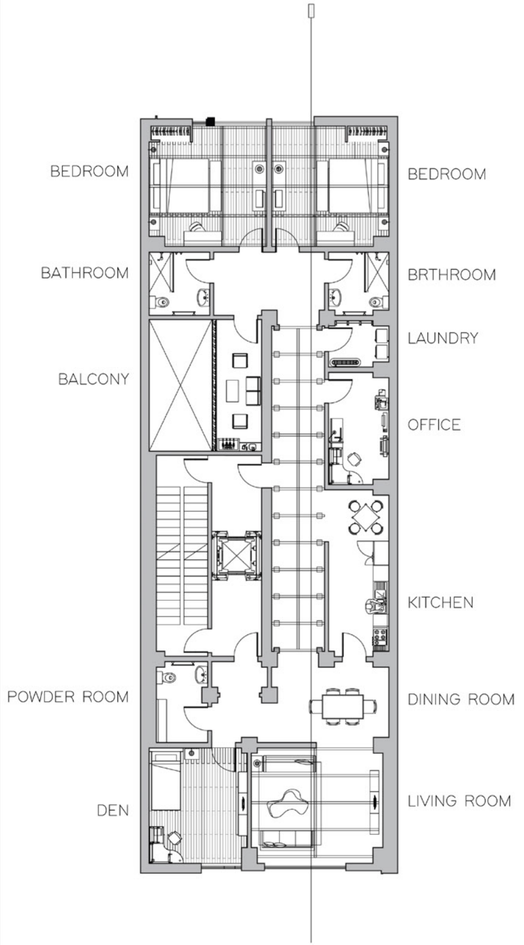
TYPICAL SECTION

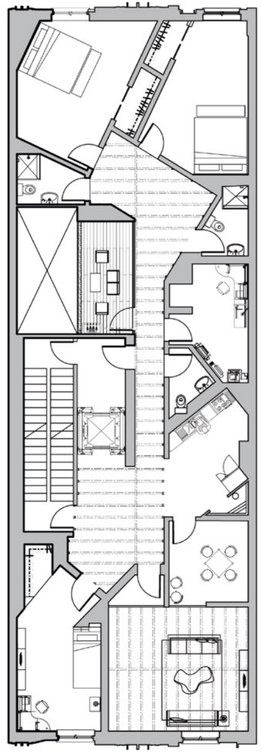
CONCEPTUAL SECTION

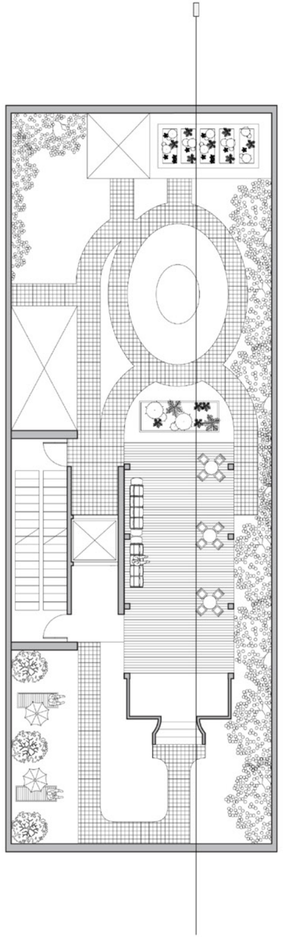
WALL SECTION





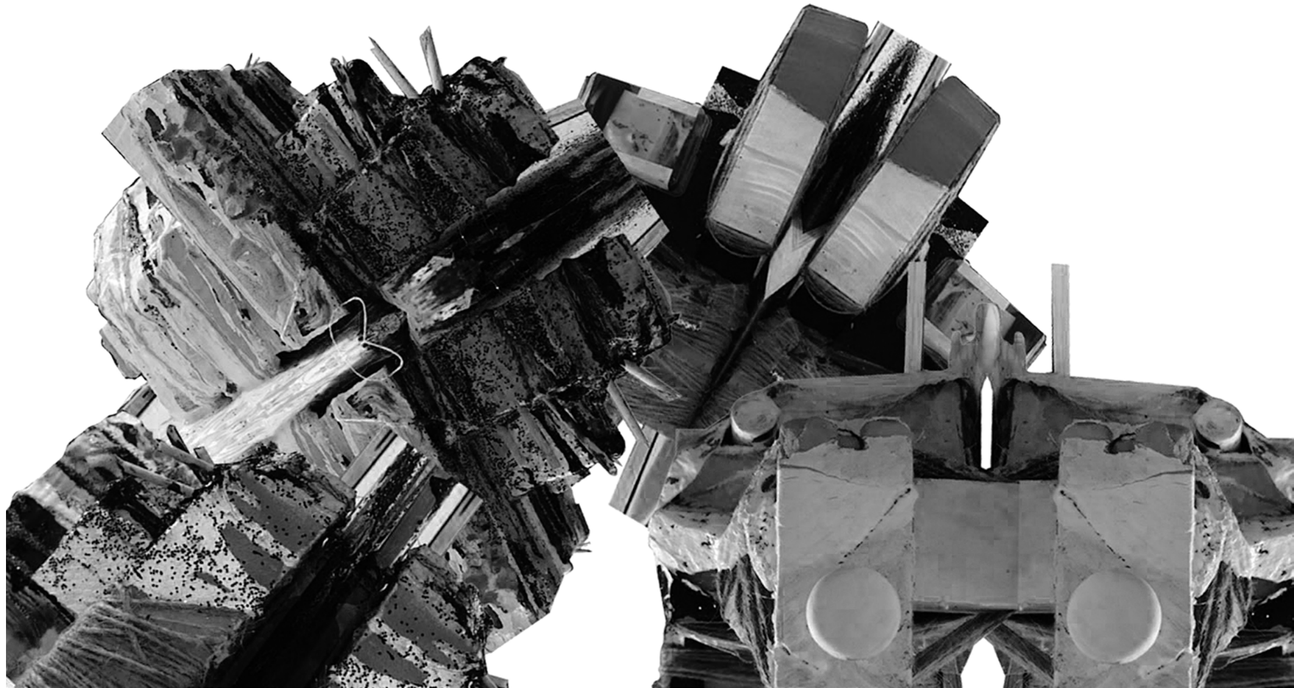

BEDROOM
BATHROOM
BALCONY
POWDER ROOM
DEN
BEDROOM
BRTHROOM
LAUNDRY
OFFICE
KITCHEN
DINING ROOM
LIVING ROOM





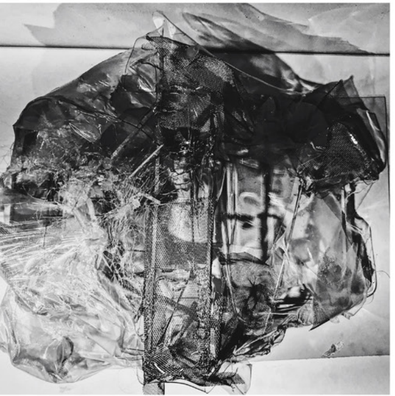
Decorated Duck Studio

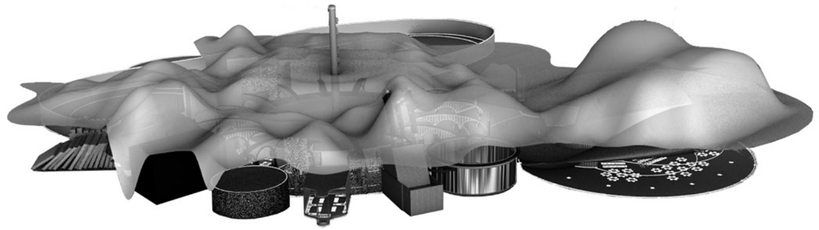
Prof. Jon Rieke
2nd year: Spring 2018
Site: North Canton, Ohio
Program: Community Center



TRANSPARENCY MODEL

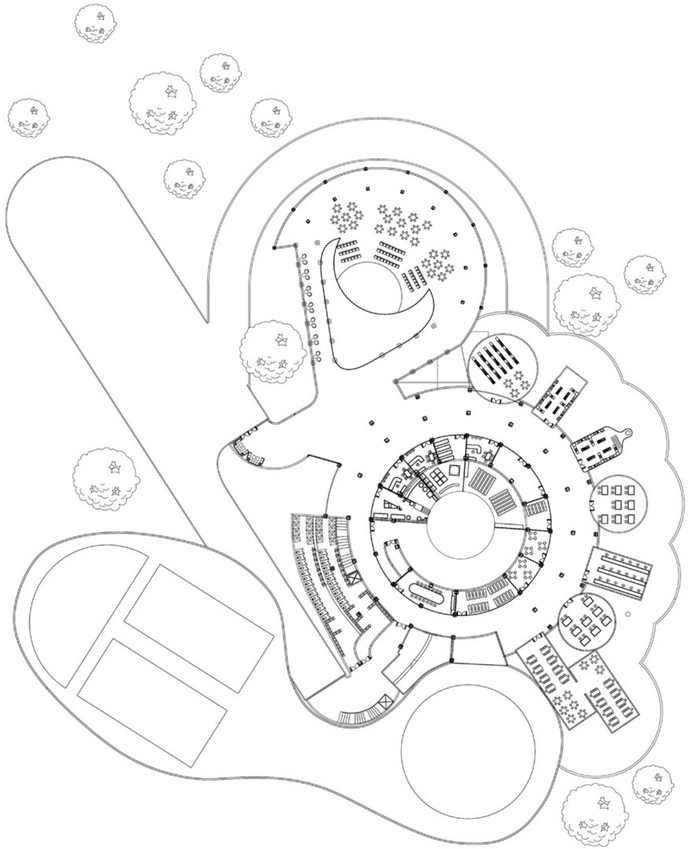
The transparency model was designed to study the effects melting a rigid material into something more fluid, in order to construct a roof. This was achieved by building a general zoning model out of stick and museum board. Next, various layers of acetate, wire, mesh, melted glue, and plastic filament were stretched and melted over the structure using a heat gun. This study was then cleaned up in Rhino to compose the roof structure. The final product is a roof member that is rigid and sturdy in some areas, with other elements being made of glass an screen hex.



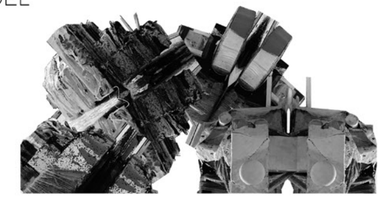


DIGITAL MODEL

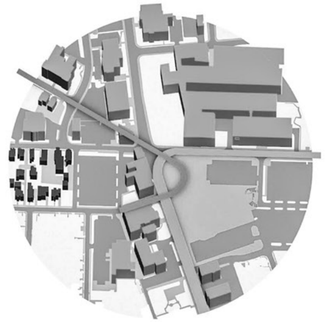
FLOORPLAN



MASSING MODEL



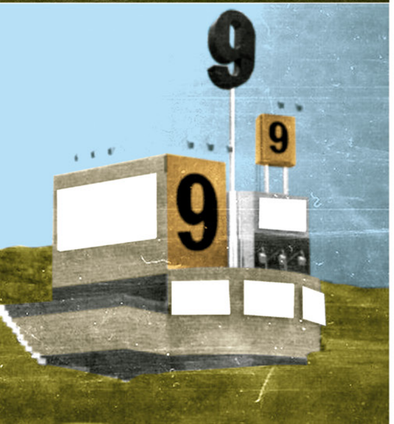
The massing model was created by combining blocks of foam into a solid mass. This mass was then covered with layers of acrylic paint, oil paint, mixing solutions, lindenseed oil, glitter, coffee grinds, plastic, and rope. The purpose of this model was to create new visual plays on an already determined shape. This abstraction was then taken into photoshop where the photographs were collaged together. The result was a form that ended up shaping the circulation path.



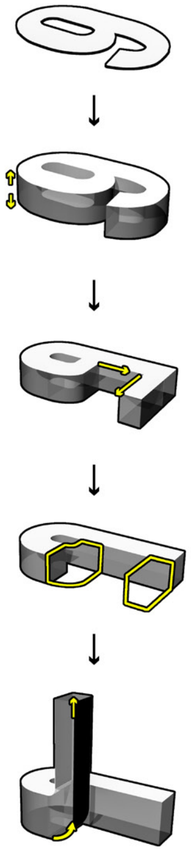
Through studying the concept of the "Decorated Duck" by Robert Venturi, this project uses ready-made architecture and iconography to create the various zones of the community center.

CASE STUDY:

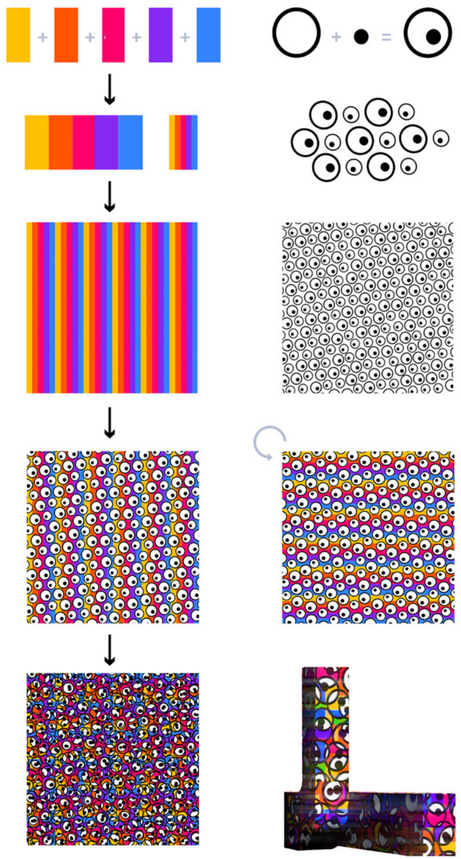
Lieb House - Robert Venturi
-Reinterpretation



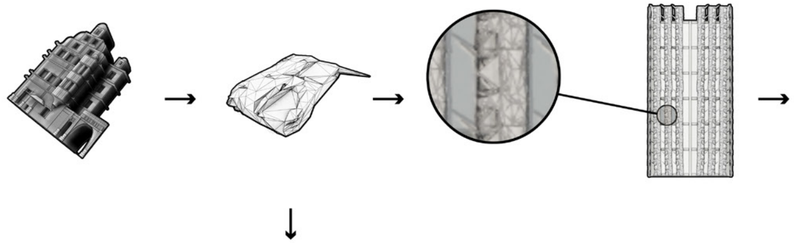
FORM STUDY

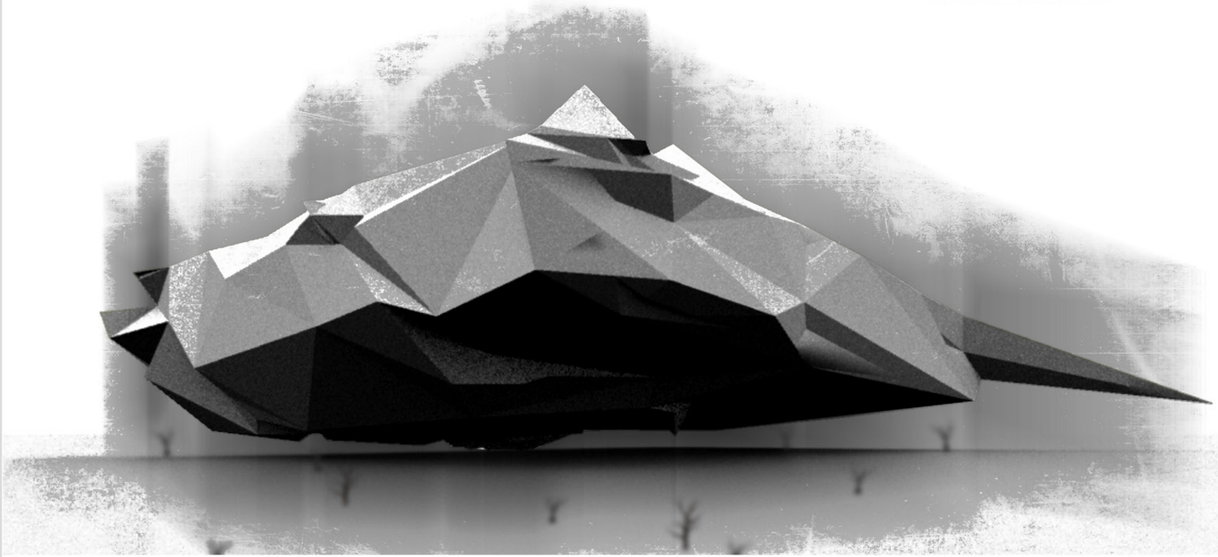


PATTERN STUDY



FORM STUDY





Figuring Figures

Prof Nick Safley
4th year seminar: Spring 2020
Product Design

Research:
"What Ever Happened to Total Design?"
- Mark Wiggly

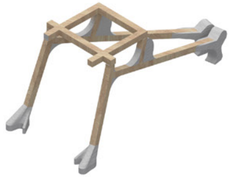
"What Ever Happened to "What Ever Happened to Total Design?"?"
- Michael Meredith

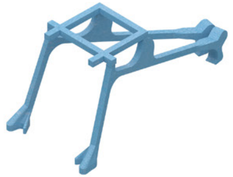
"What Ever Happened to "What Ever Happened to "What Ever Happened To Total Design?"?"?"
-Andrew Holder

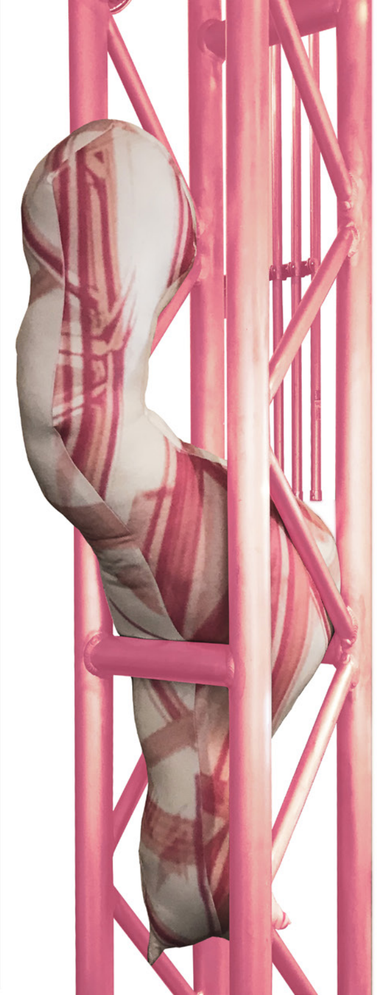
ABOMI-TABLE

The Abomi-Table uses the concepts of DIY design popularized by Enzo Mari. The table design was built using 3-D printed jigs and joints to guide the user to cut and assemble the wooden elements with hand tools. These joints and jigs, which are typically temporary, were designed to flow with the overall aesthetic of the table, and remain attacched post-assembly.

TECTONICS





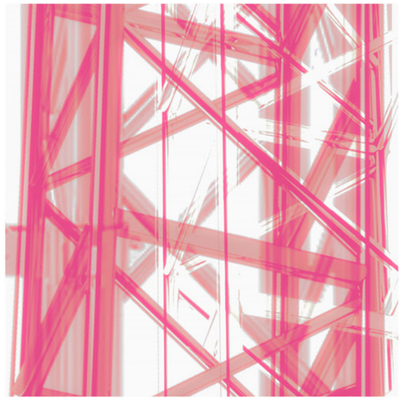


PILLOW

The goal of this project is to identify a preexisting setting, and translate it through a new object to be placed in the setting. The setting chosen was an exposed steel truss. With a human-like form, the object is designed to flow up the truss, connecting elements of the truss through the reinterpreted truss pattern. This pattern was then printed onto Lycra, then cut, stuffed, and sewn to create the physical pillow.

FABRIC CUT GUIDE

FABRIC PATTERN

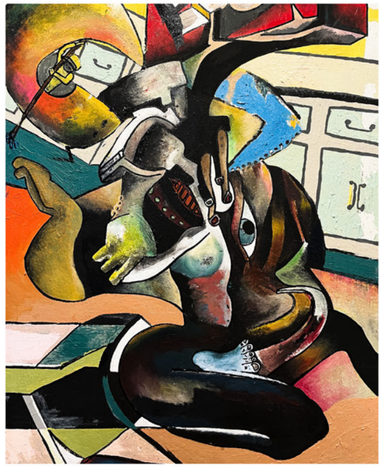


"Limbo" & "Painted Cakes Don't Satisfy Hunger"

Independent Art Study
Oil and Acrylic

Limbo

This series aims to capture the temporary feelings and emotions that exist in a day-dream. Over the course of four years, each painting was added to, little by little, in no order with no end goal of finishing in site. Each detail exists as a microcosm of the day it was added to the canvas. Over time, the layering of elements and various textures produced an ambient mood across the series of seven canvases. The completed series proves the unimportance of a bad day in the sequence of life. The details of each painting range from happy and childish, to depressing and grotesque. But the overall bright ambience overpowers the emotional expression over any specific focal point. The whole piece is greater than the sum of its parts, as the parts permanently remain in a state of limbo.



Painted Cakes Don't Satisfy Hunger

This series, completed during the global health pandemic of COVID-19, focuses on the effects of isolation. At a time where social interaction became regarded as a health risk, many people felt the negative mental health ramifications. Each painting is centered around an lone individual as the focal point of an unpopulated setting. The color palette, texture, and level of detail all produce a unique mood to the indivudal piece. But whether the primary figure finds themself in the warmth of a sunset, or the darkness of playing piano in the shadows, they ultimately still feel alone. Windowdresing a situation will never fully suppress true emotions, the way that painted cakes will never satisfy hunger.