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ELISA IBSEN

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Datamosh

Fall 2021
Fourth Year Studio
Professor Jean Jaminet

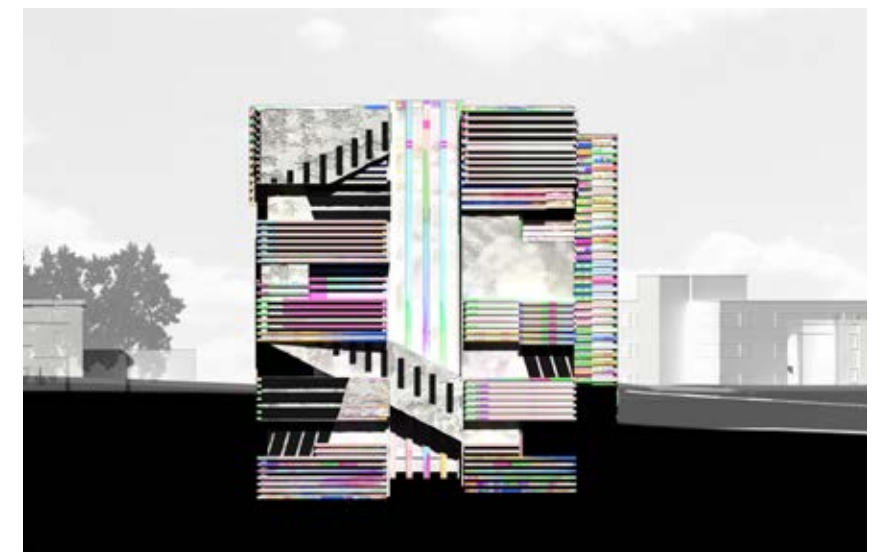
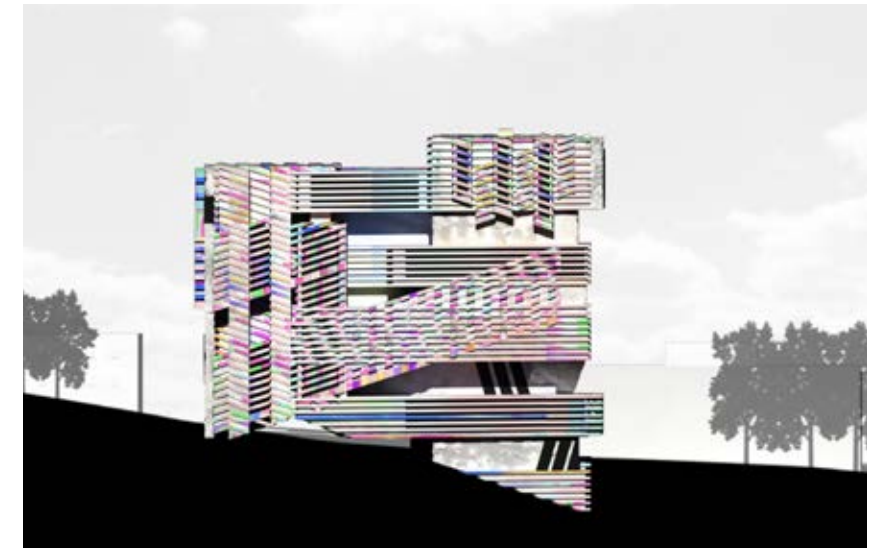
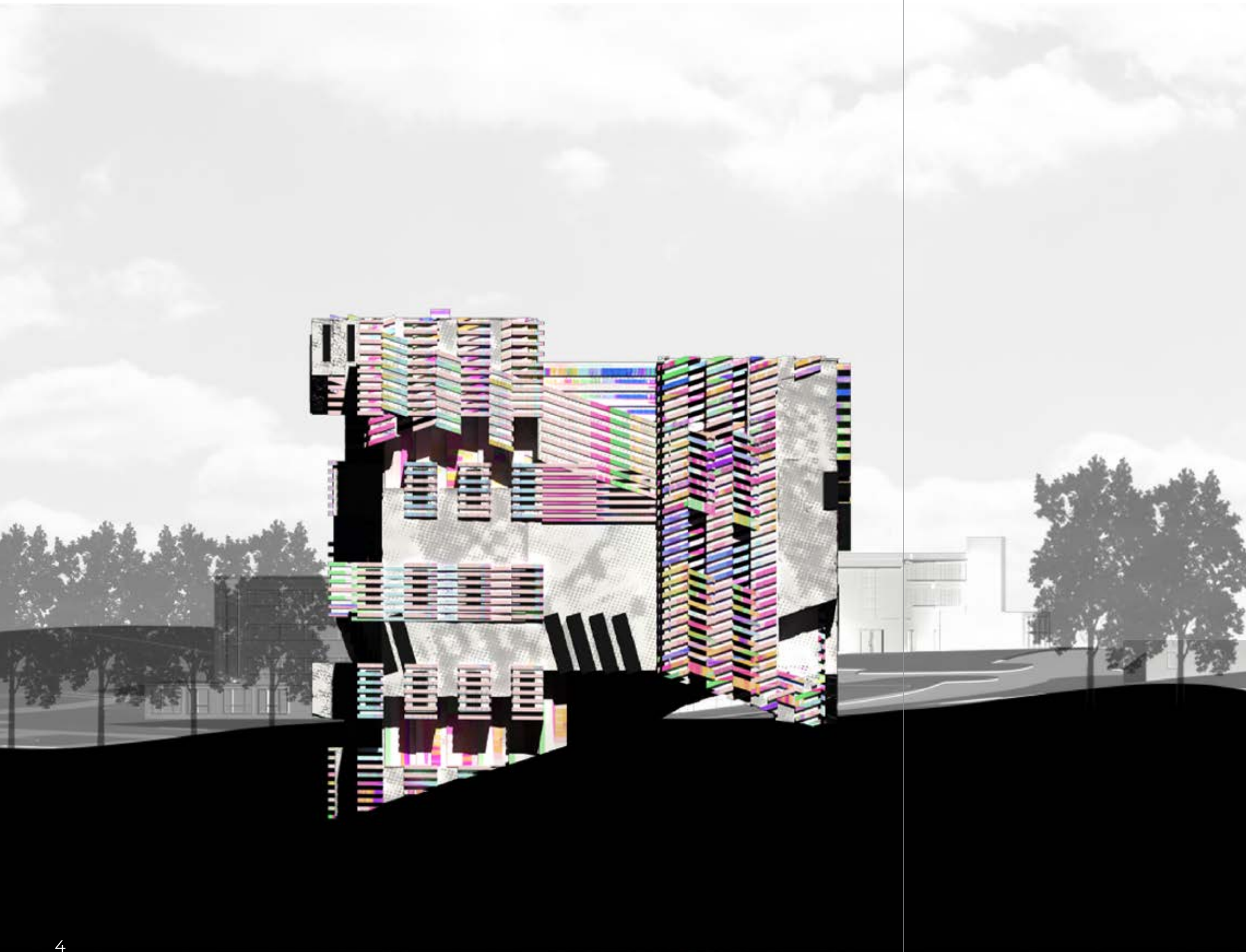


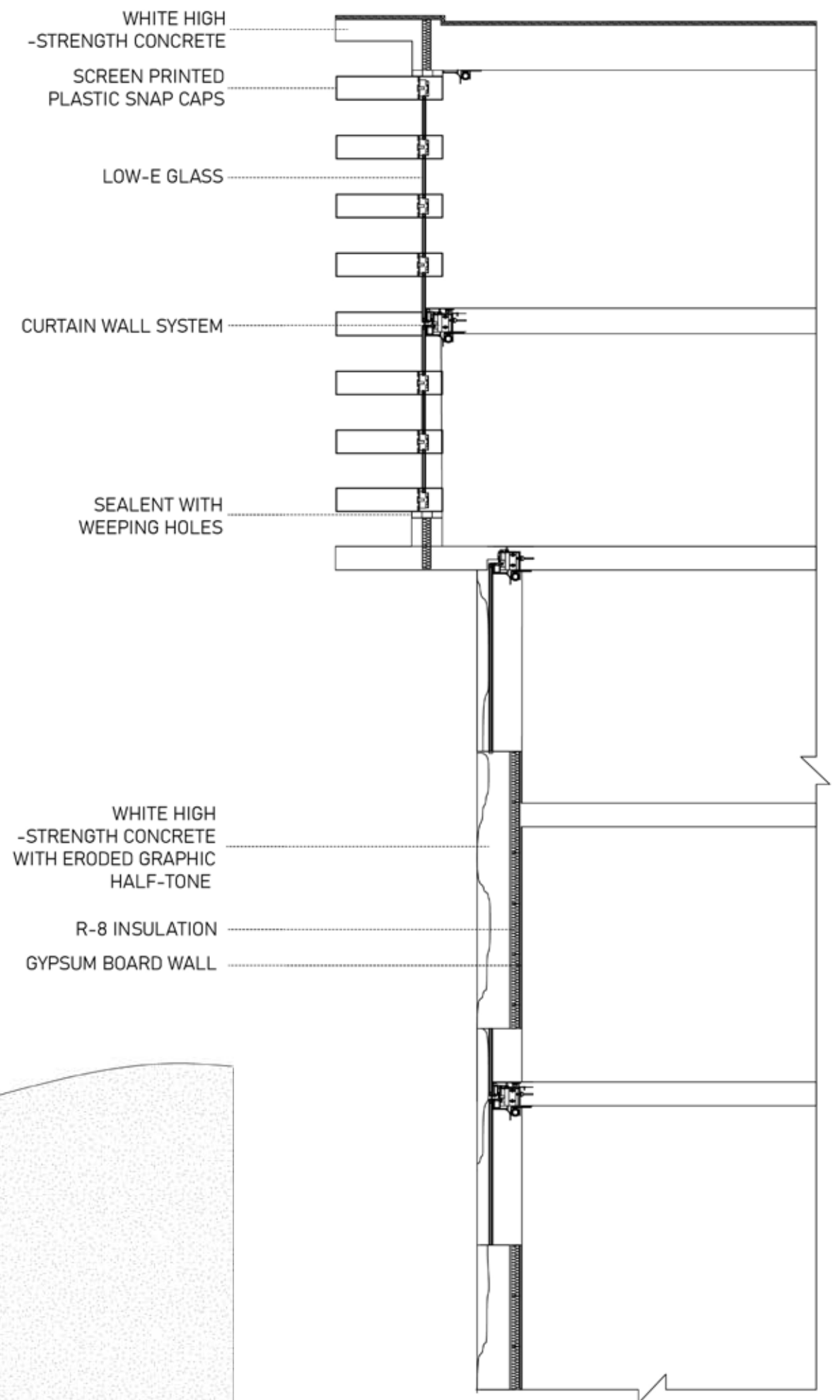
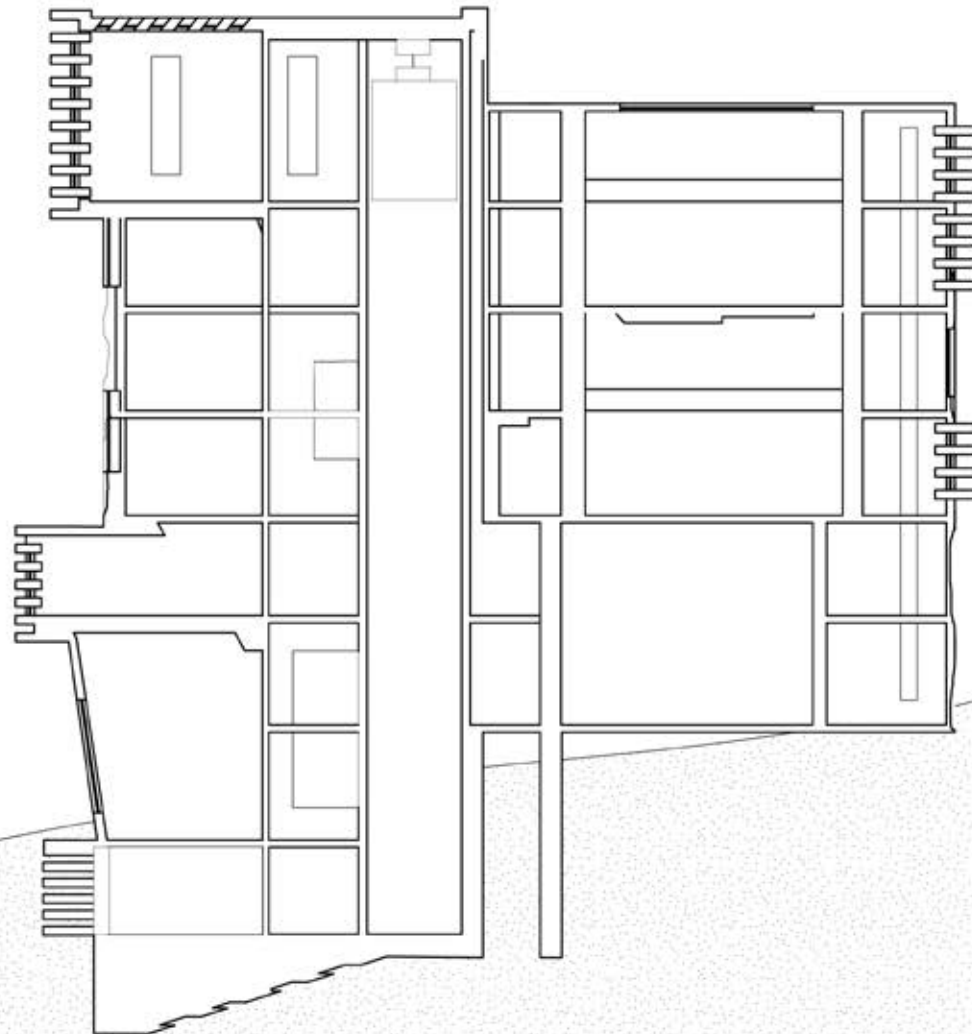
Digital interfaces have become more ingrained than ever. Computer applications for architecture have simplified the process of constructing buildings, from the size and shape of the building to the details; however, the functionality of these applications are dependent on the code. Once the code is disrupted, unintentional interruptions emerge at various scales in the project. Within the new wave of architecture, these disruptions can be utilized as a new primary function, creating a connection between the built environment and the digital.

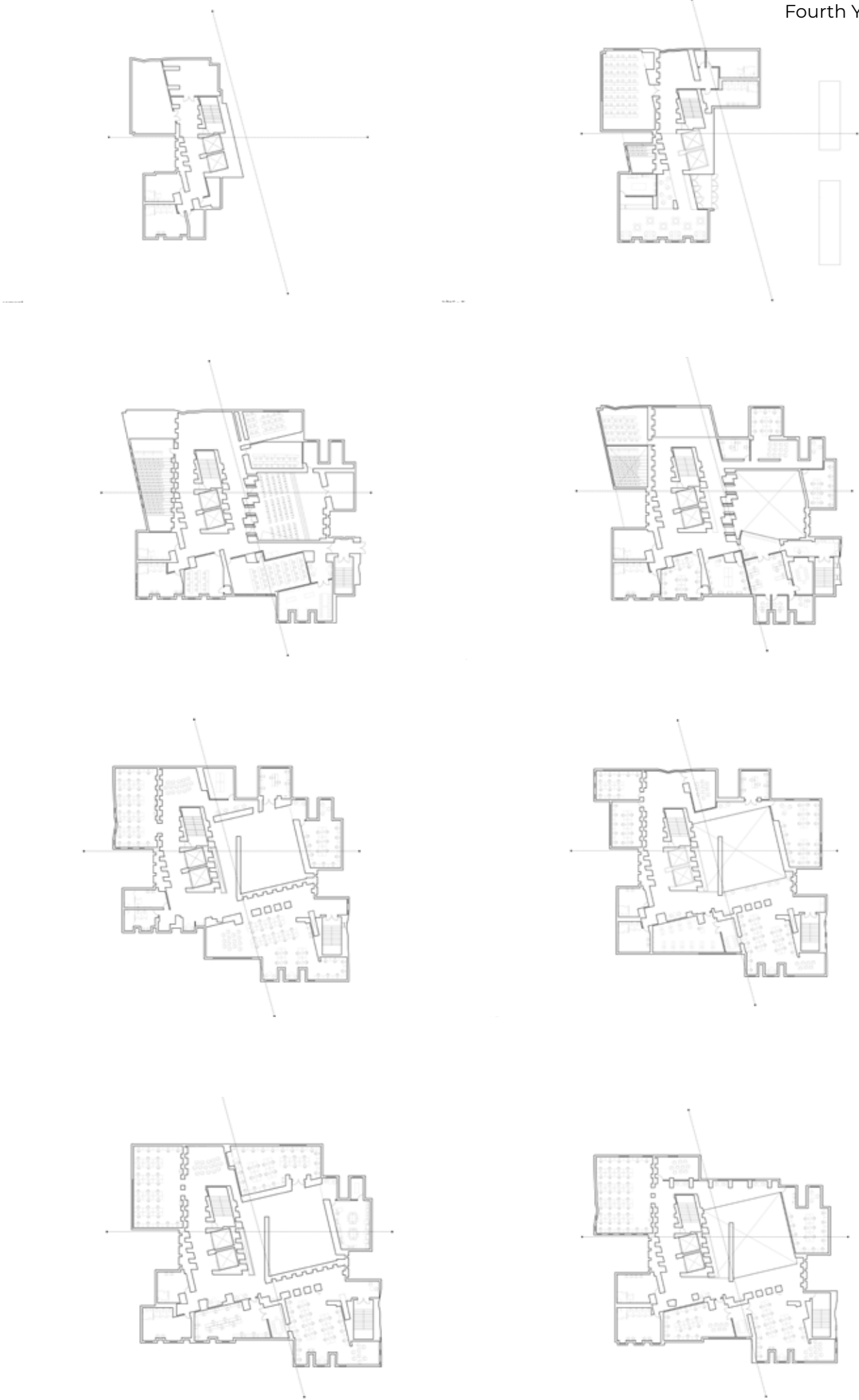
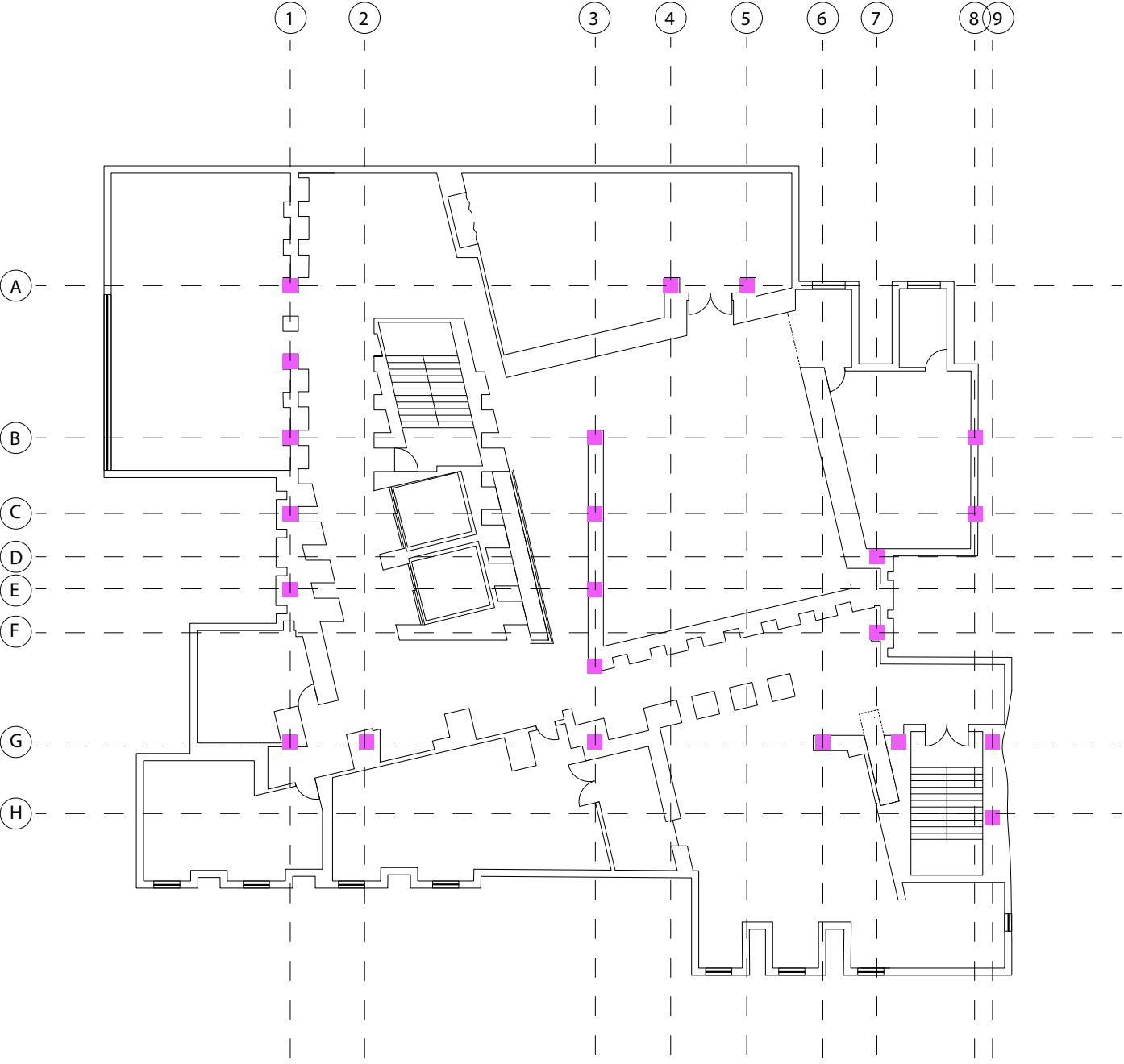
Datamoshing is the process of corrupting video footage by replacing the i-frames and with p-frames from other videos. The corruption of these frames create a glitch effect wherein frames that should change don't. The resulting pixels create lines of colors that invert in an uncontrolled manner, creating patterned movements in a two dimensional plane that interrupt each other. Curating and culturing these patterns create new effects in the piece.



Datamosh GIF
LetsGlitchIt, 2018







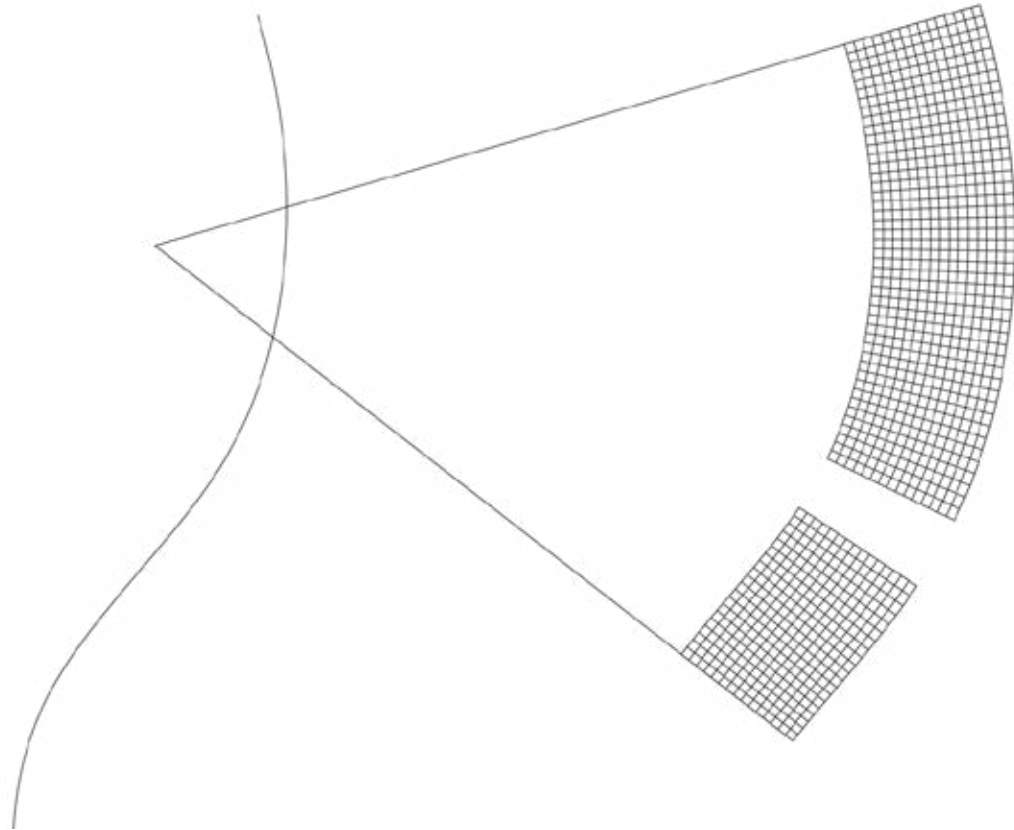
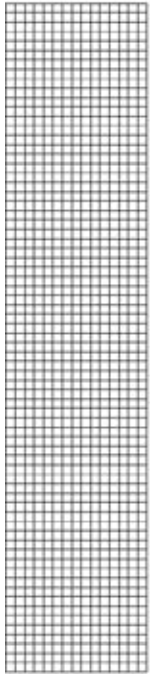
Clarity Exposé

Spring 2020
Second Year Studio II
Professor Charles Harker

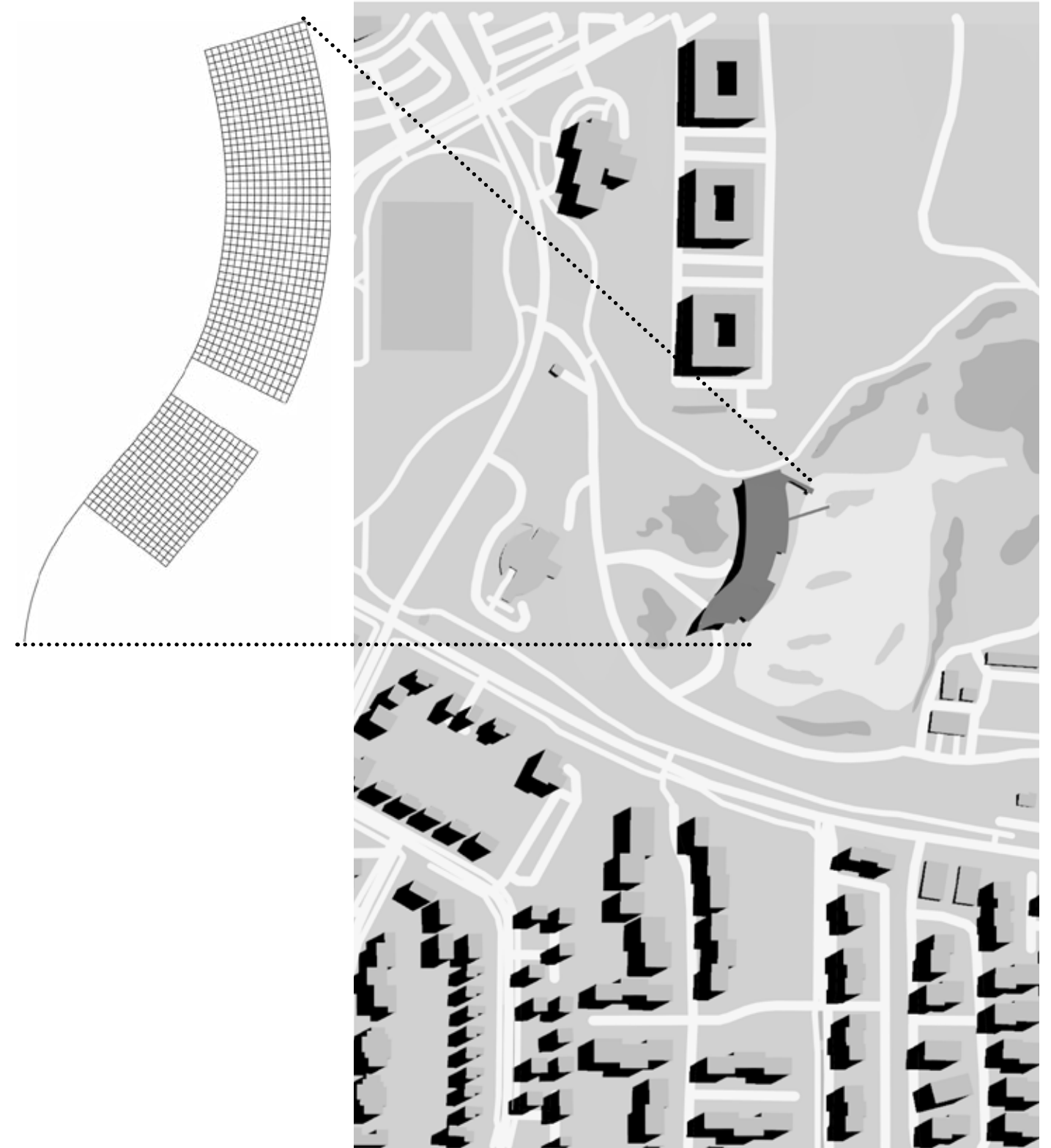


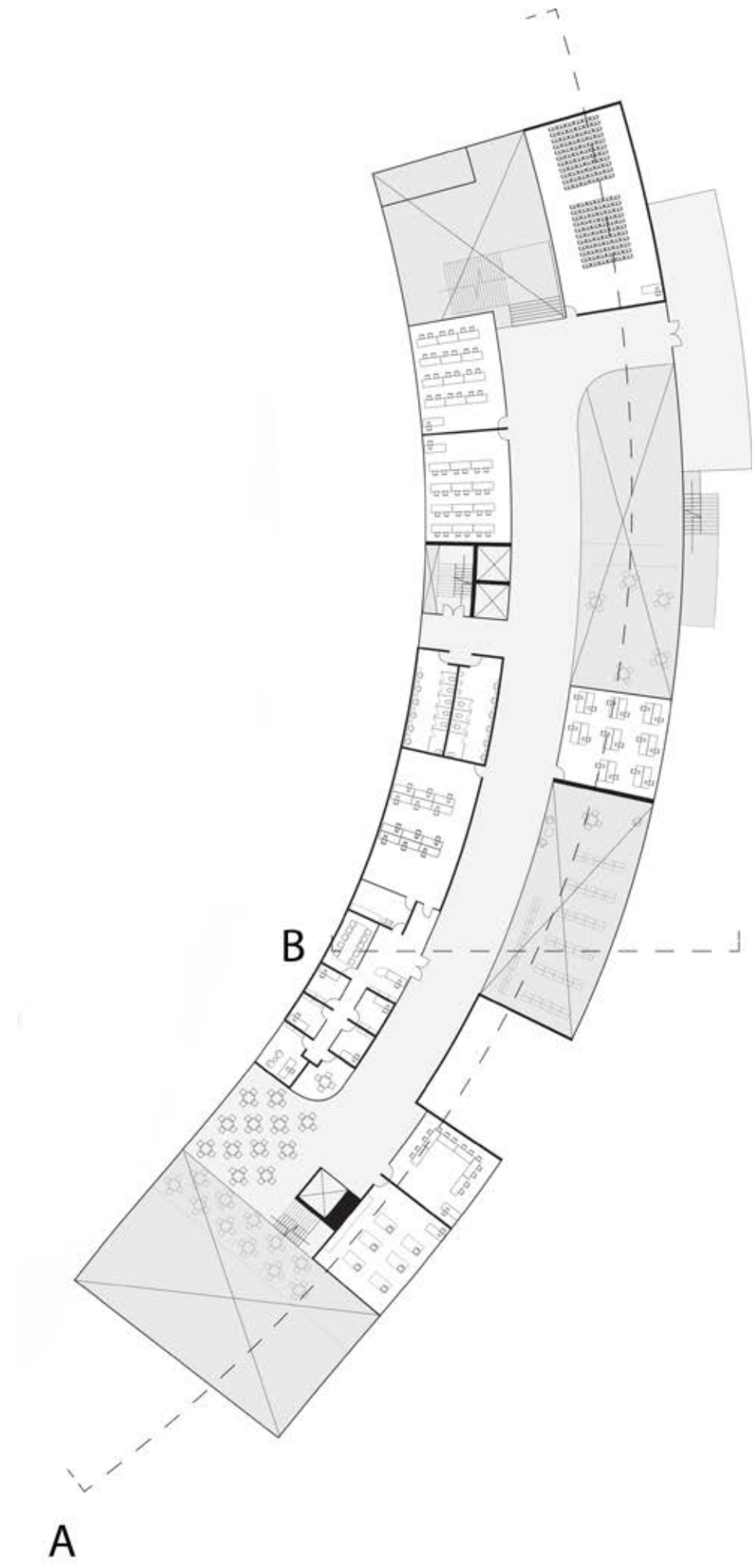
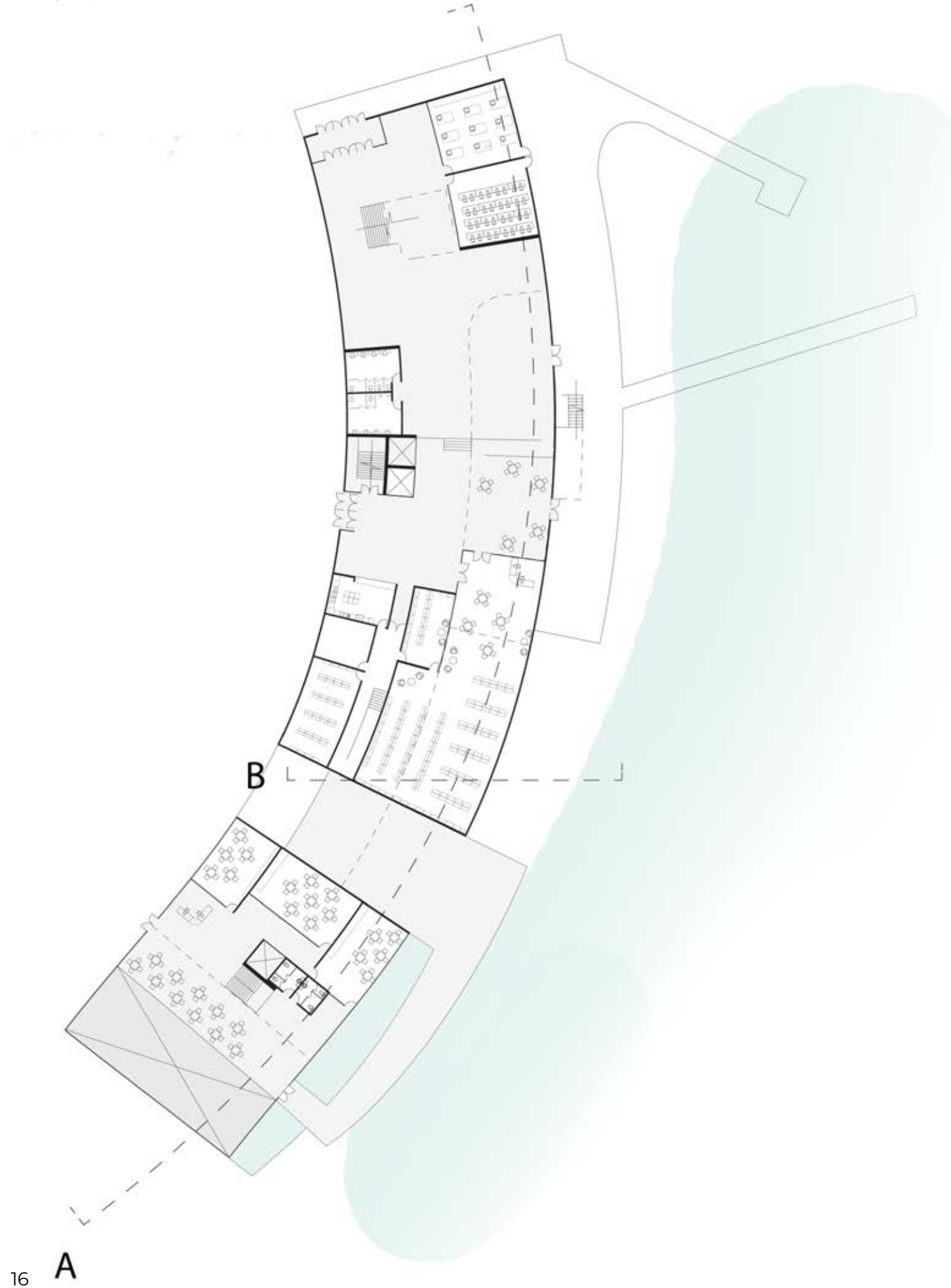
Clarity and transparency define the research sector. Data is often taught as a means to be as clear and concise as possible, and an experiment's work must be unbiased and candid. This is the direction that Clarity Exposé takes towards the future College of Environmental Studies in Kent, Ohio. By creating a building that interacts with the pre-existing natural wetland topography, a humble relationship between science and nature can form.





1. The floor plans are designed on a structural grid system
2. The grid is projected onto the bend of the wetland pond
3. The form is split into the northern college and southern outreach center
4. The final form is connected to the nearby paths and roads



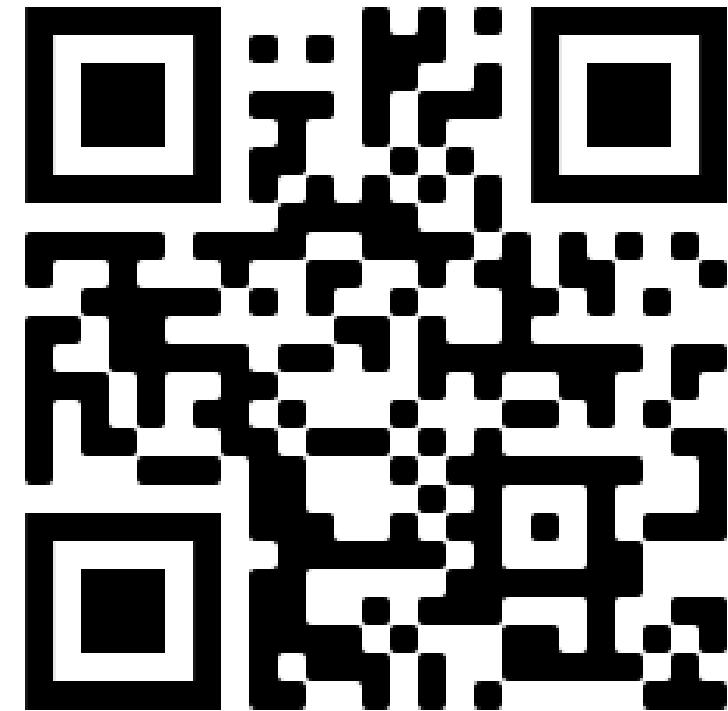


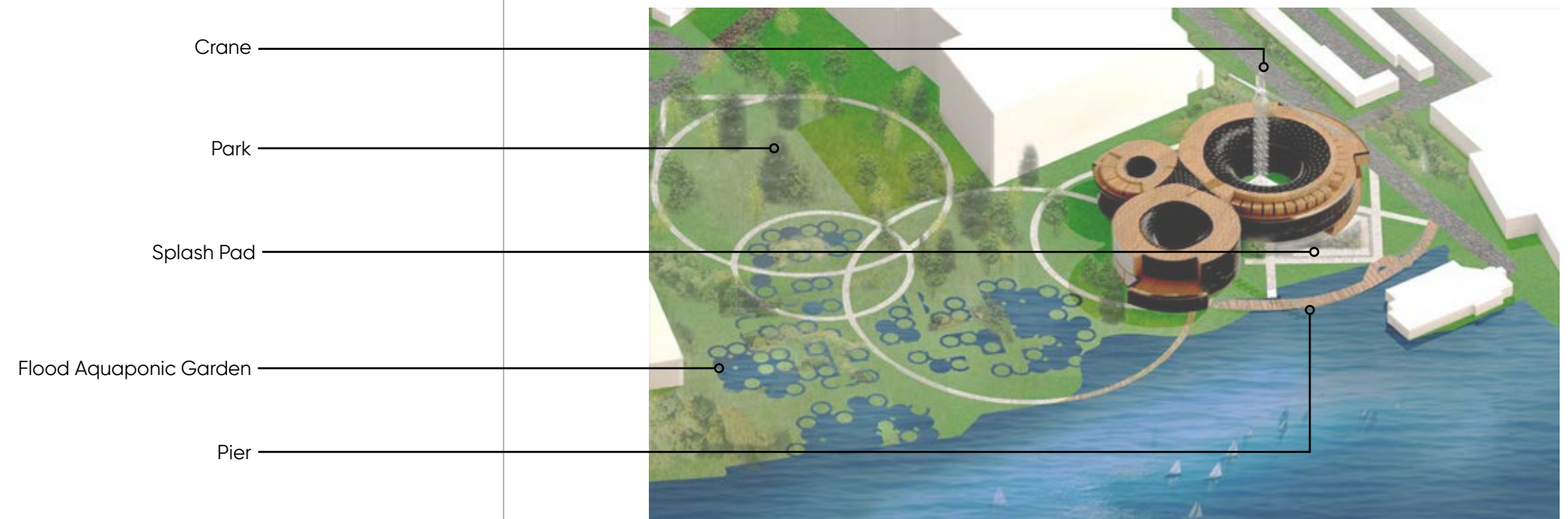
The inclusion of Public Outreach as an 'it'-factor provides a novel way to prepare the incoming generations of the future in conservation. Incorporating large glass windows and tall atriums presents the new knowledge as unobscure while providing functional natural lighting to those inside. The basement of the southern side of the building hosts a child-friendly exhibit and wetland viewing center. The northern academic building connects to the southern outreach building at the top floor and lower deck, providing a connection between researching and teaching.



-Topia

Spring 2021
Third Year Studio II
Professor Bill Willoughby



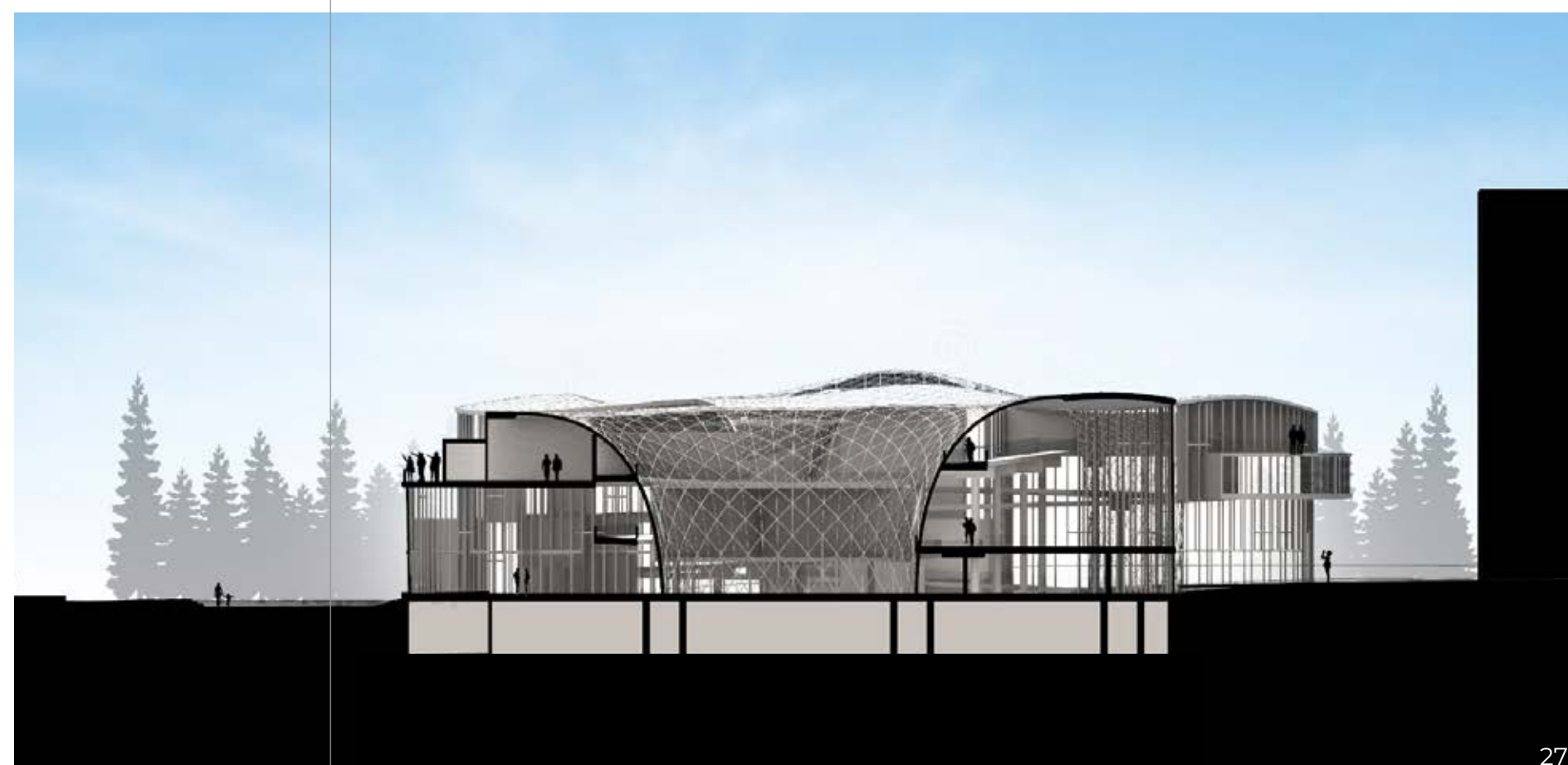
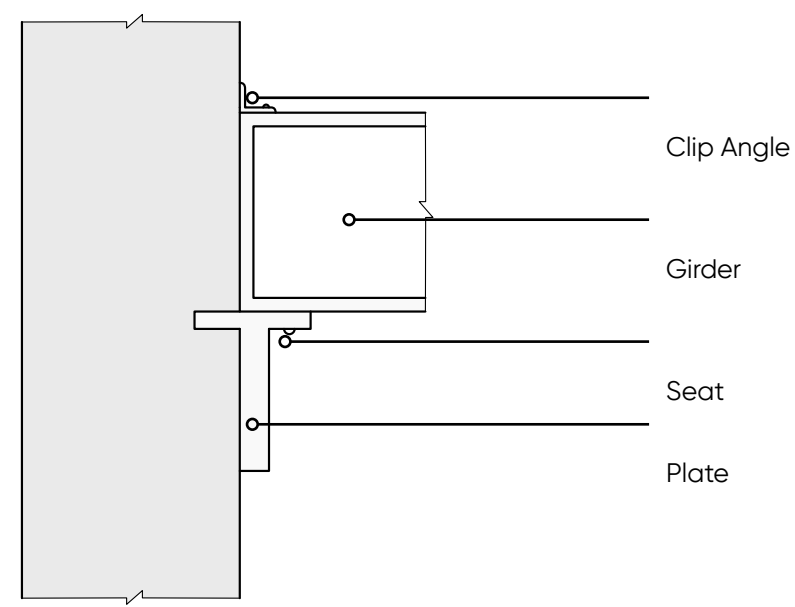
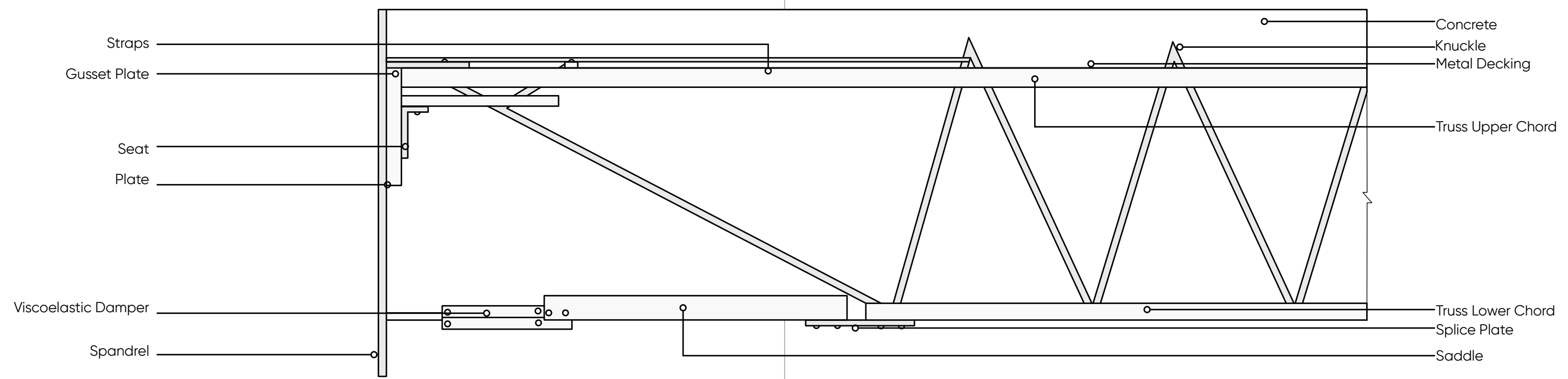


Within Jem Bendell's "Deep Adaptation", he describes our world's sustainability efforts as a disaster, breaching to the point-of-no-return in terms of the effects of climate change. Our current way of life has contributed to the displacement of many international citizens with more soon to be coming. My project, -Topia, is a response to the possible desolate situation that Bendell approaches.

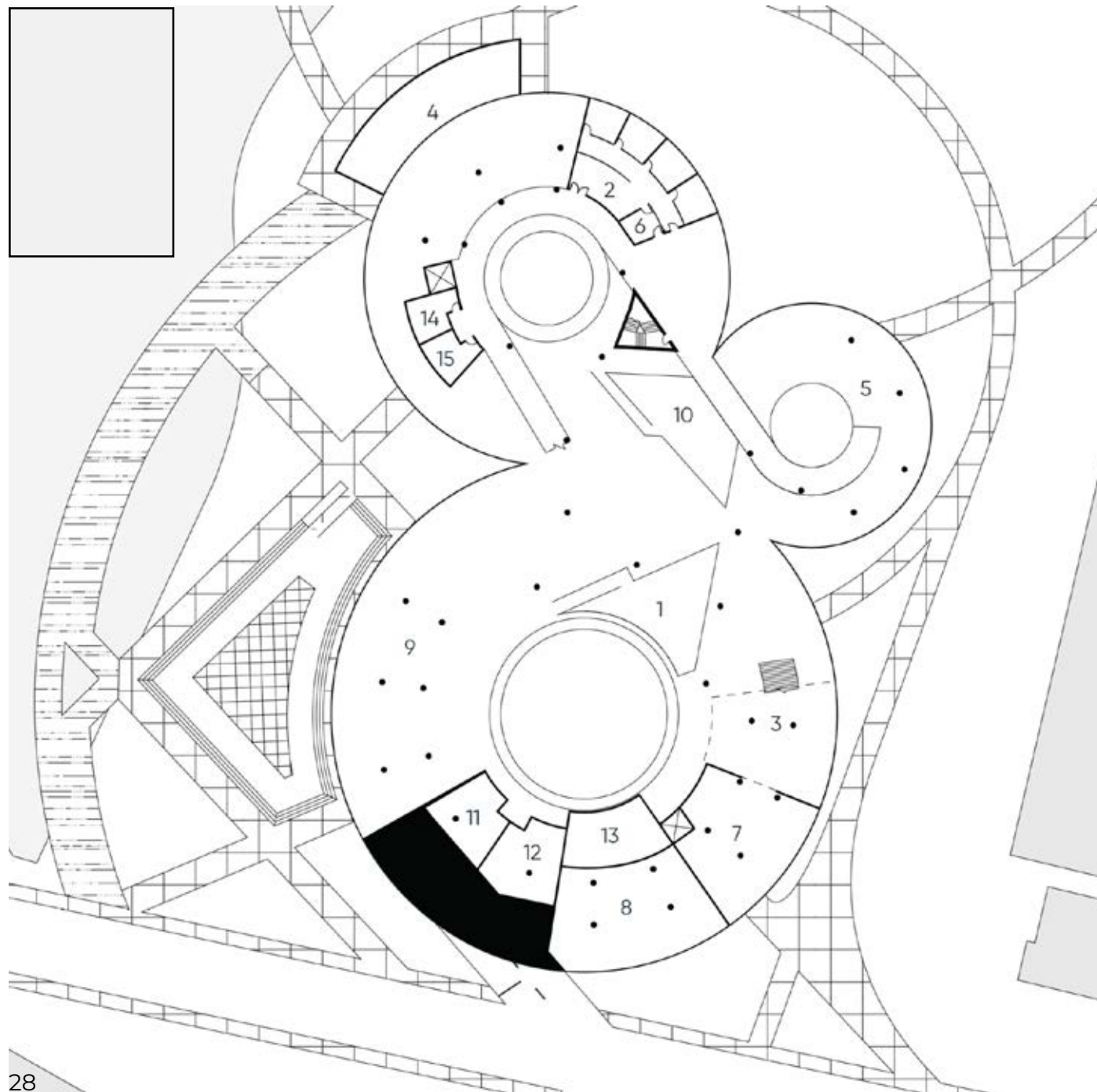
Based in Queens, New York across from the Eleventh Street Basin, the flooded site that currently exists will be turned into a Living-Learning Center for Climate Refugees. Within the confines of the site, aquaponic community gardens are formed using similar tactics found in Louisiana's flood efforts. The mass-timber hybrid structure contains a workshop where modular refugee housing is made and tested. The land near East River is used for a community park, with a pier and splashpad. This design is made to be accessible for not only the people of New York, but everyone who desires to learn about how to improve our world's sustainability issues.



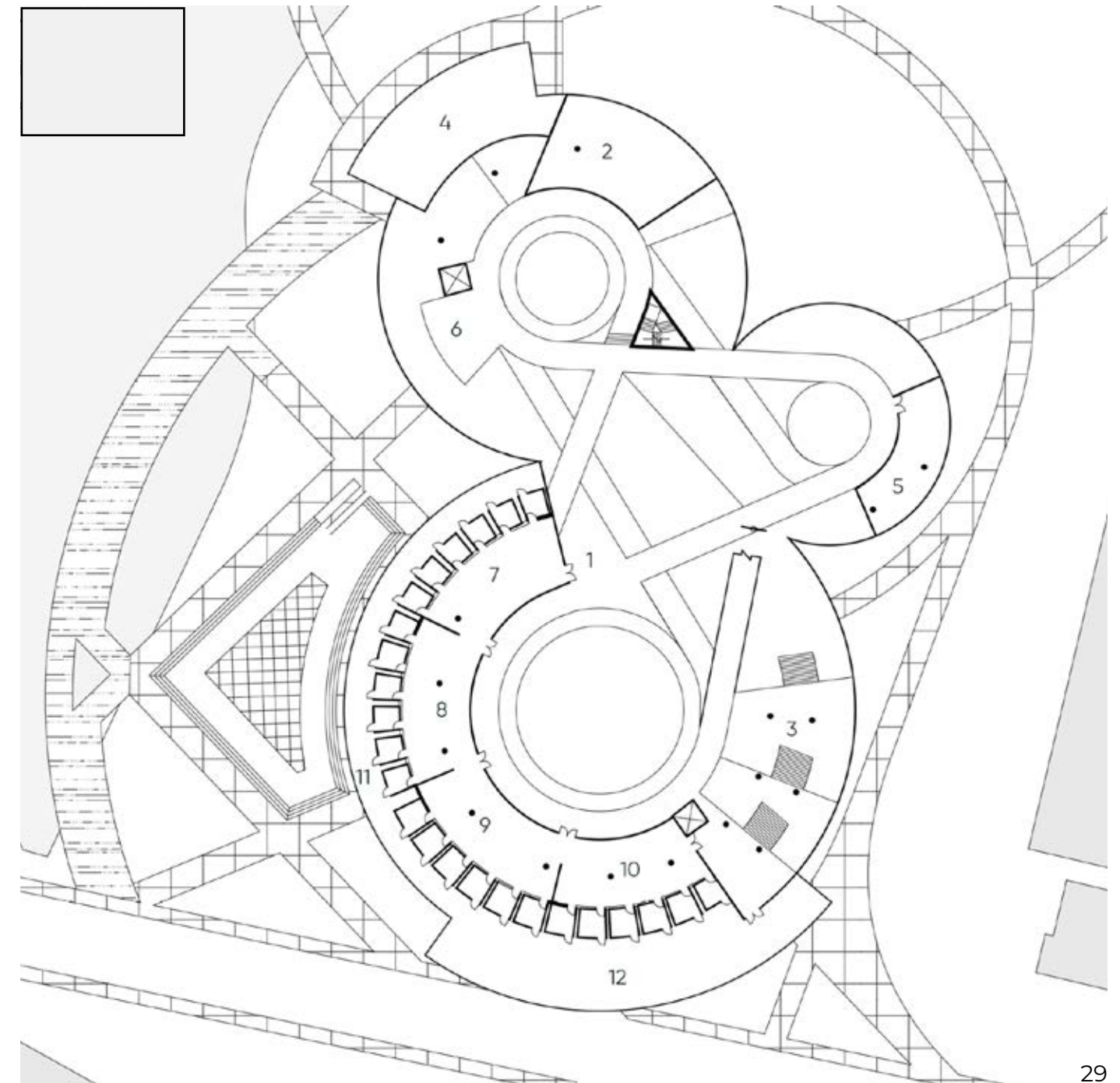




- | | |
|----------------------------|------------------------|
| 1. Lecture Hall 1 | 9. West Entrance |
| 2. Outreach Center Offices | 10. Lecture Hall 2 |
| 3. Shop Entrance | 11. Men's Bathroom |
| 4. Main Entrance | 12. Women's Bathroom |
| 5. Ramp Entrance | 13. Restaurant Kitchen |
| 5. Lactation Room | 14. Men's Bathroom |
| 7. Food Co-Op | 15. Women's Bathroom |
| 8. Restaurant | |



- | | |
|------------------------|----------------------------------|
| 1. Sitting Area | 7. Communal Dining |
| 2. Workshop and Studio | 8. Communal Kitchen |
| 3. Open Staircase | 9. Communal Living |
| 4. Outdoor Patio | 10. Communal Laundry |
| 5. Fitness Center | 11. Modular Refugee Test Housing |
| 6. Sitting Area | 12. Rooftop Garden |



Salem Revitalization

Summer 2021
Salem, Ohio
Freelance Design



During the Summer of 2021, I was contacted by a private developer to design a visual aid in the revitalization of Downtown Salem, Ohio to be presented to city board members. I was tasked to design the buildings in a way that kept the integrity of the historic downtown, but provide a modernization in its detailing.

To succeed in this endeavor, I utilized my knowledge in methods and materials to restore the storefronts and provide a novel look. Each store gained a unique exterior that combined various styles and finishes, as well as provide more accessibility to the sidewalk. The detailing in the trim on upper floor's exterior were painted black to help frame the architectural elements and accentuate the ornament. We incorporated lighting to brighten the streets, provide safety and warmth, and bring attention to the traditional brick facade. In the end, I developed six images for the three buildings utilizing hand-drawn techniques and various computer application within a two-week time period.





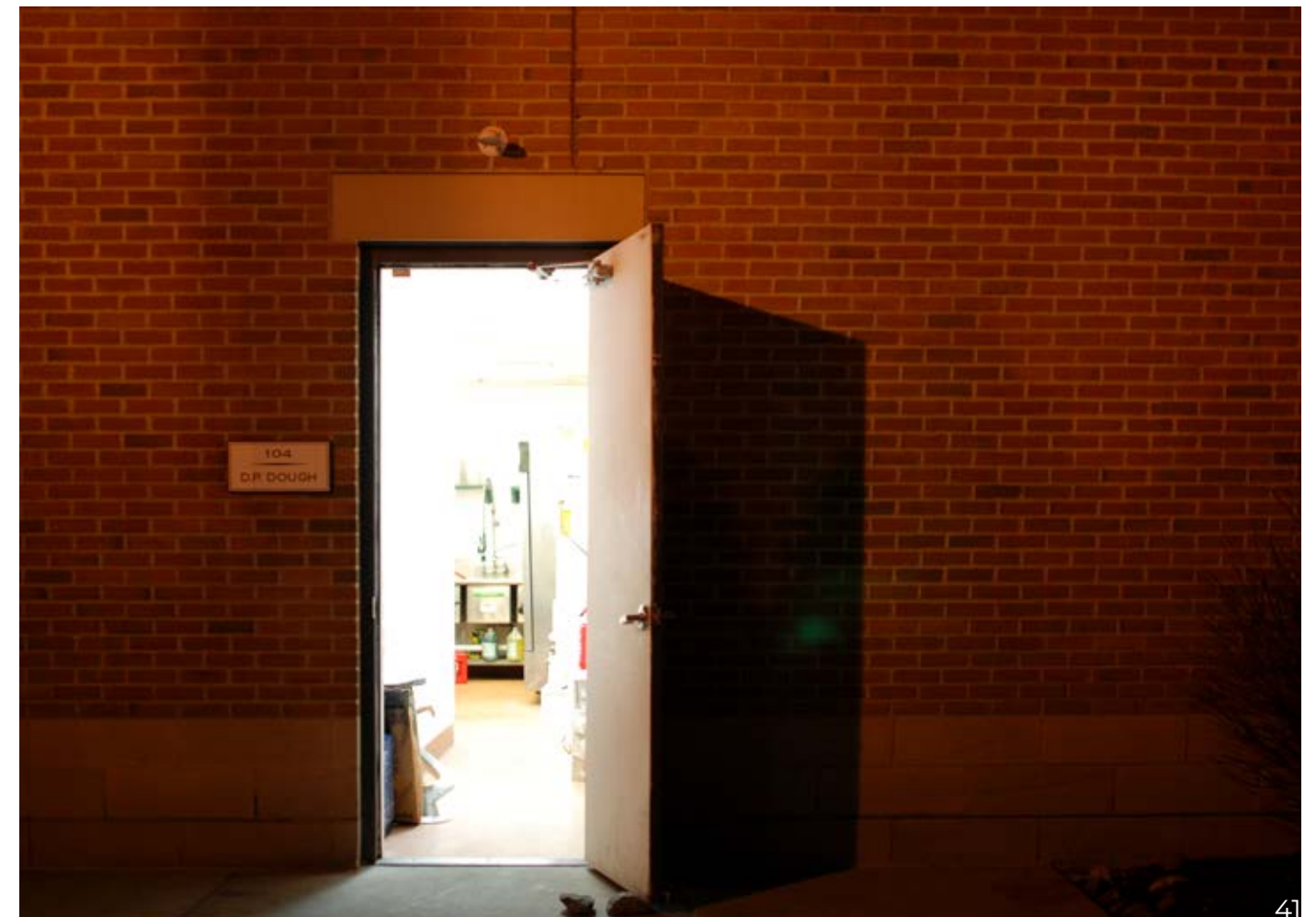
What is Exterior

Spring 2020
Architectural Photography
Professor Zelig Fok



Since the invention of the camera to its current accessibility, the architectural image has become more important than ever. Within this semester, I learned about a photograph's implications in terms of authenticity, manipulation, and style. The resulting amalgamation of images study the various effects that framing and manipulation has on architecture, as well as the how curation produces different meaning based on representation.

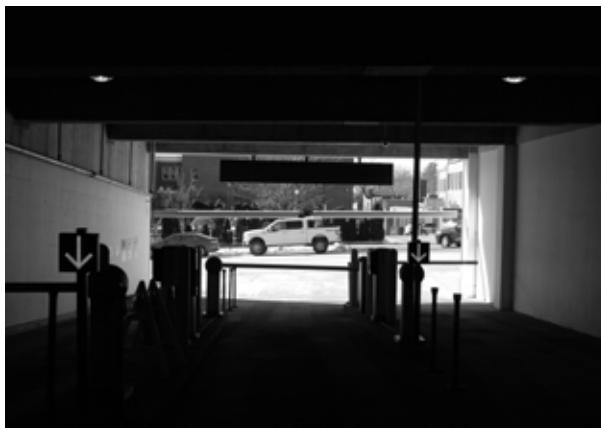




Architectural Elements



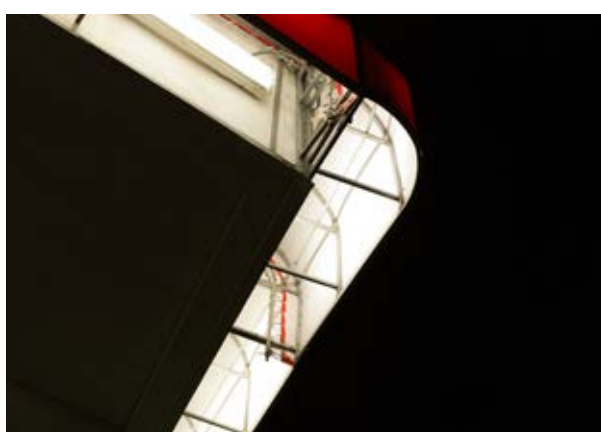
Detachment



Linearity

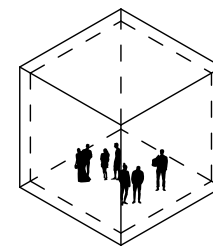


The Corner Condition

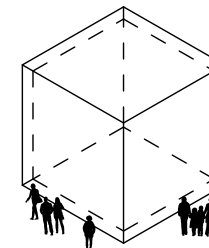


Stonewall Inn Analysis

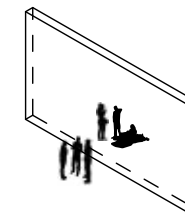
Spring 2021
Architectural Elements & Power
Professor Jenny Meakins



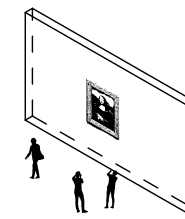
CONFINE



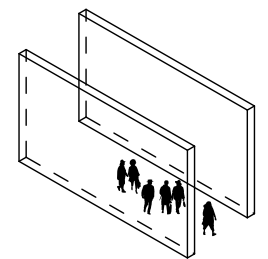
EXCLUDE



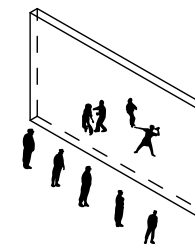
SEPARATE



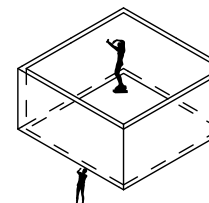
PRESENT



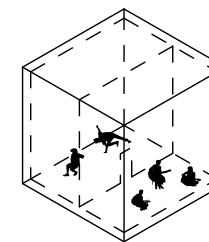
LEAD



PROTECT



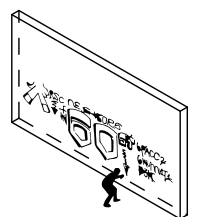
FRAME



DEFINE



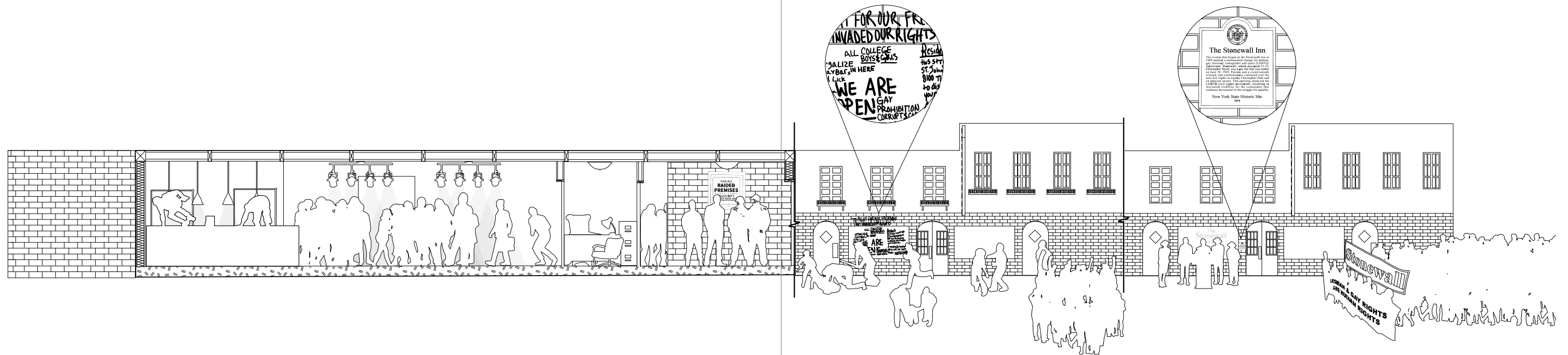
IDENTIFY



COMMUNICATE

Walls are often seen as structural means to a building, but they can also be a physical representation of human concepts, such as protection, exclusion, separation, identification, and communication. In terms of outcasted communities within our society, these ideas are heavily related to their lives.

The following graphic follows the Queer movement from the events of Stonewall Inn to the present location. It identifies how walls supported the disenfranchisement of Queer people as well as focuses how walls supported their safety.



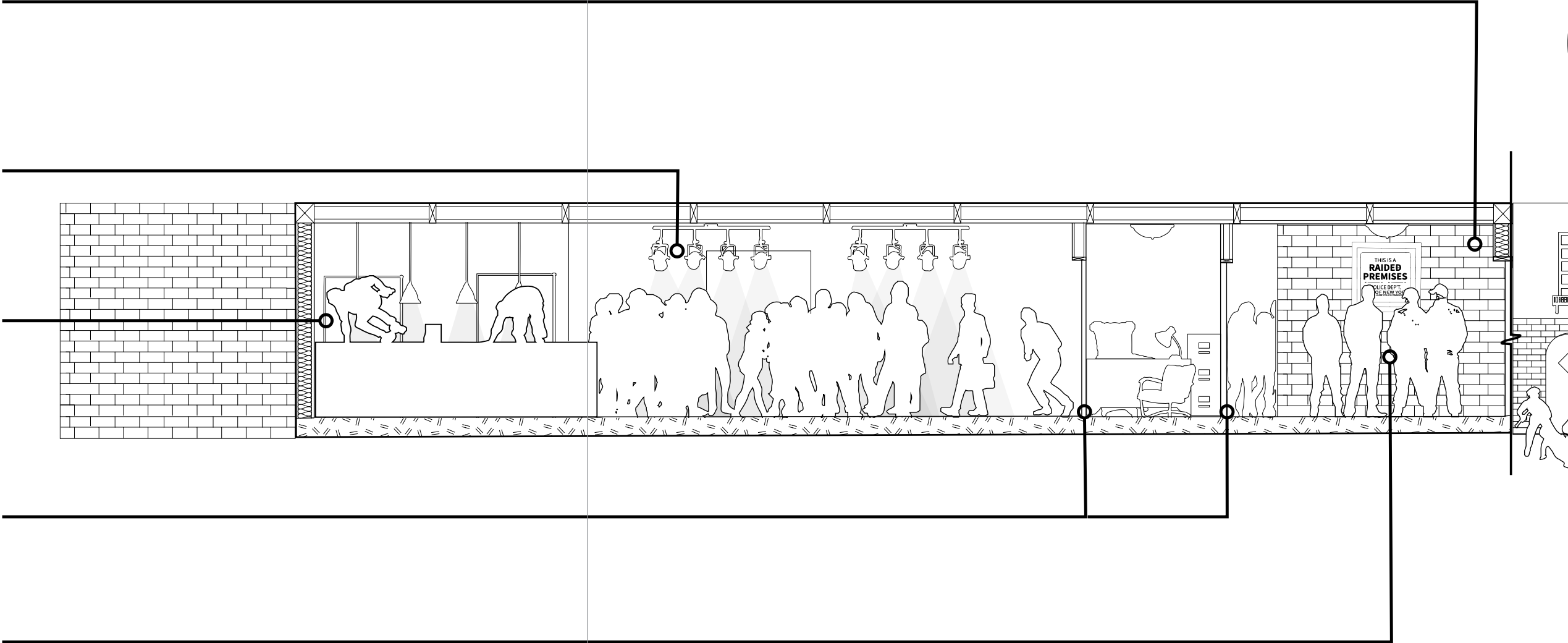
The front doors and foyer brought protection to the patrons while the white lights within the bar and dance floor turned on.¹

Typically the lights were set to low colors for the dance floor. If the police were to come inspect, the lights were turned to a sudden bright white to alert the guests to stop dancing and touching.¹

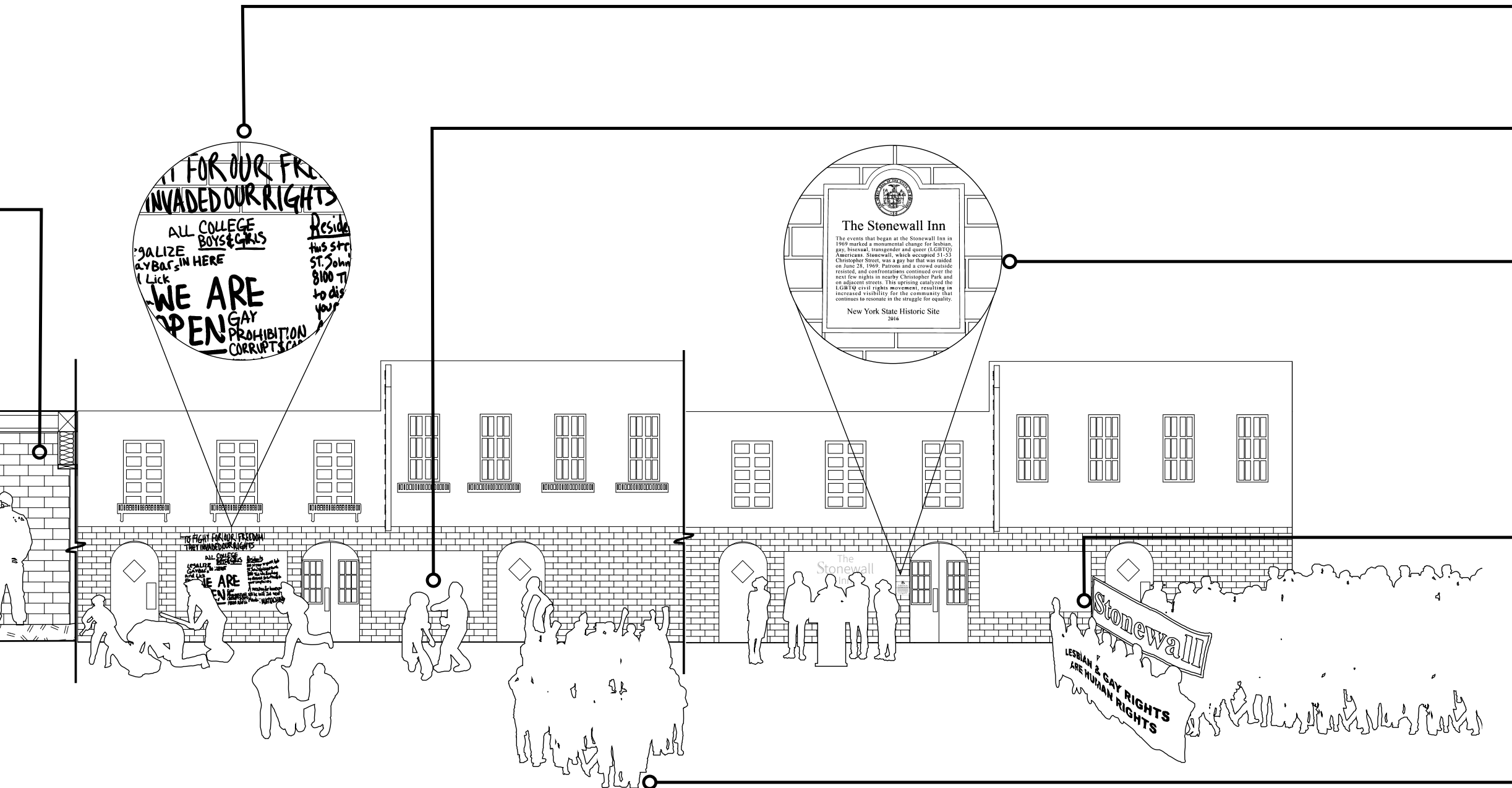
The bartenders took the money earned from the night from cigar boxes and jumped the bar to disguise themselves as customers.¹

The owners, Zucchi and Mario, had a front and backdoor to their office. This allowed them to get away without alerting the officers.¹

The mafia would often place gay employees at the front as bodyguards in order to stall for further time.¹



Wall as Protection
New York City, New York
Before June 28, 1969



On the outer facade of the Stonewall Inn, protestors used the wall to communicate various ideas to each other, such as meeting dates and support of the riots.^{4, 5}

People are more likely to remember events that are dramatic, politically relevant, or newsworthy.³

On the wall of the Stonewall Inn displays a commemoration of the events that had happened in 1969. The site was declared a National Monument on June 24th, 2016. This defines part of the identity of the LGBT+ community.⁶

New York activists had to convince their peers that the events at Stonewall were commemorable and that the best way to commemorate the actions took during those days was via a public event. This was in comparison to other large gay rights protests at the time.³

Typically, the first signs of a raid lead to an immediate dispersement of bar-goers; however, this time much of the public stayed in response to the sudden arrests and beatings happening in the late night.²

Wall as Communication
New York City, New York
June 28, 1969 – July 3, 1969

Wall as Identity
New York City, New York
June 24, 2016 – Present

1. Duberman, Martin, and Andrew Kopkind. "The Night They Raided Stonewall." *Grand Street*, no. 44, 1993, p. 120, doi:10.2307/25007620.

2. Pruitt, Sarah. "What Happened at the Stonewall Riots? A Timeline of the 1969 Uprising." *History.com*, A&E Television Networks, 13 June 2019, www.history.com/news/stonewall-riots-timeline.

3. Armstrong, Elizabeth A., and Suzanna M. Cragie. "Movements and Memory: The Making of the Stonewall Myth." *American Sociological Review*, vol. 71, no. 5, 2006, pp. 724–751, doi:10.1177/000312240607100502.

4. Chad Painter Assistant Professor of Communications. "How the New York Media Covered the Stonewall Riots." *The Conversation*, 31 July 2020, theconversation.com/how-the-new-york-media-covered-the-stonewall-riots-117954.

5. Walsh, Colleen. "Harvard Scholars Reflect on the History and Legacy of the Stonewall Riots." *Harvard Gazette*, *Harvard Gazette*, 1 July 2019, news.harvard.edu/gazette/story/2019/06/harvard-scholars-reflect-on-the-history-and-legacy-of-the-stonewall-riots/.

6. "Letters of Support for a National Park for Stonewall." *National Parks Conservation Association*, www.npsca.org/resources/3141-letters-of-support-for-a-national-park-for-stonewall.



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