

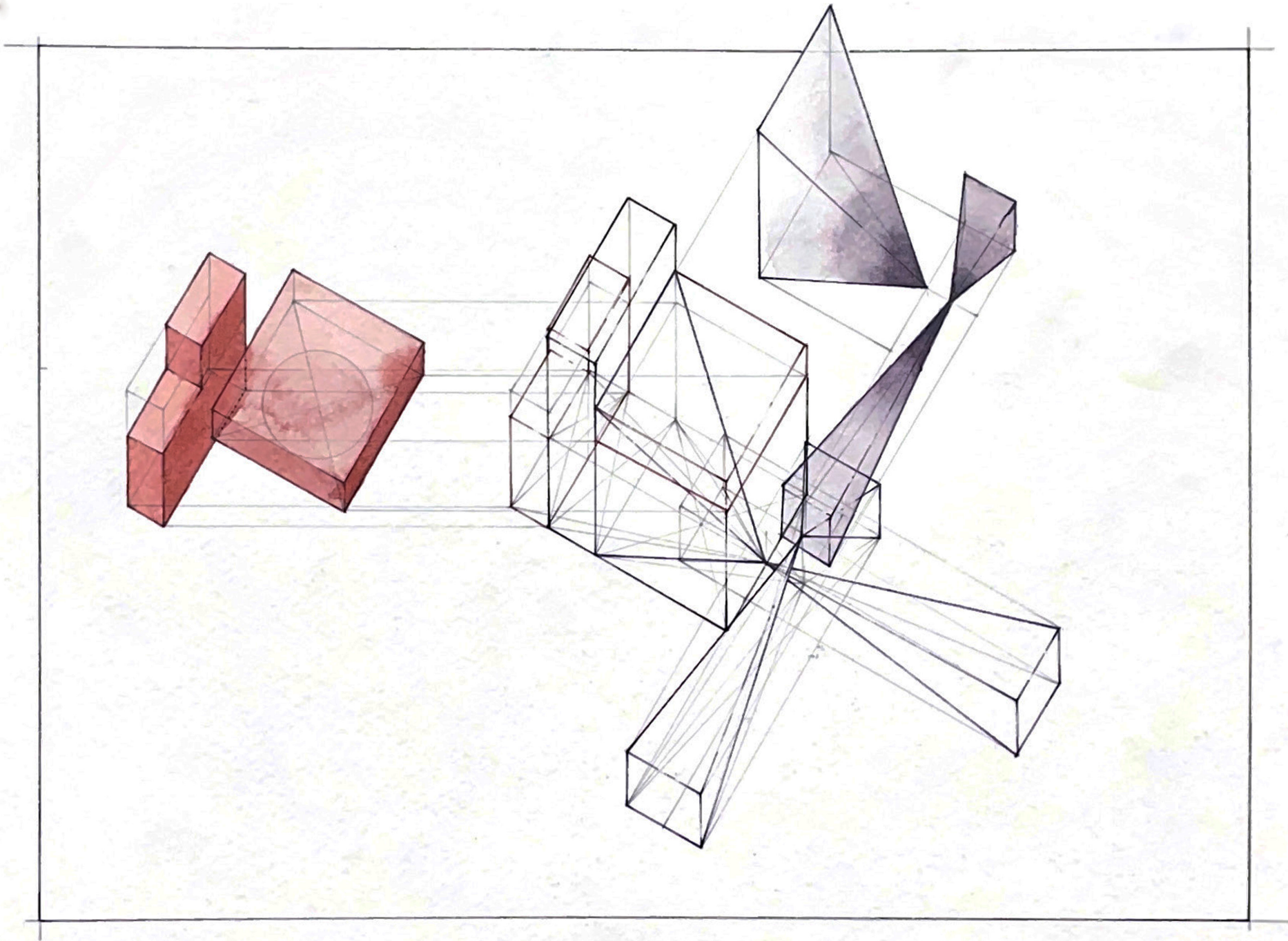
t. logan king



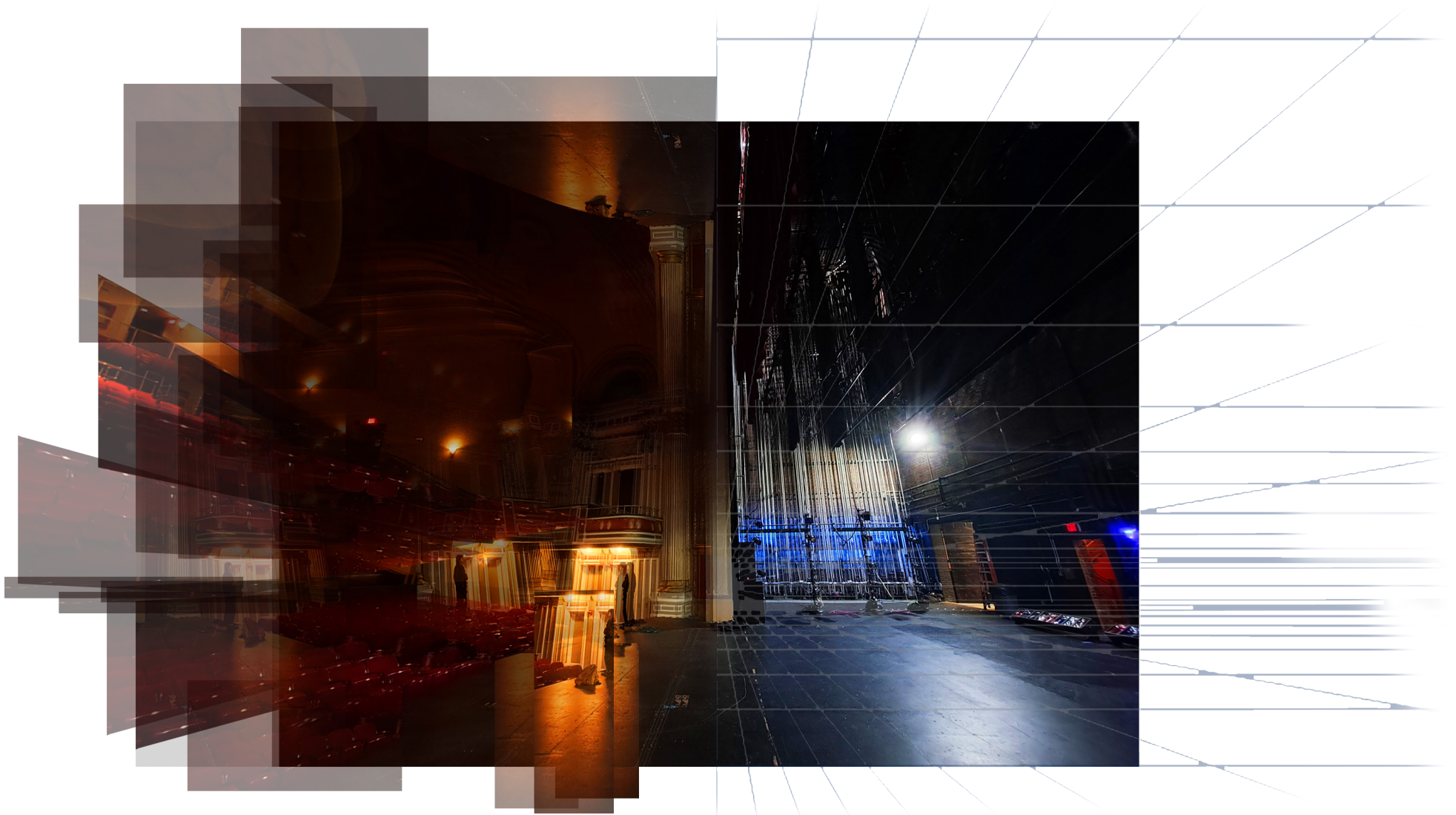
this portfolio documents the design of an intervention for the historical Strand Theater located in Dorchester, MA. the theater is conceptualized as a place of confrontation with one's own shadow via the spectation of a performance. this intervention introduces a subterranean space that operates independently of the original Strand as a place of acceptance and integration via participation in a performance. the project was conceived in parallel with an autopoietic and architectural exploration of Carl Jung's conception of the Shadow.

physical study of the Strand
bass wood, balsa wood, acrylic, rockite, steel, aluminum

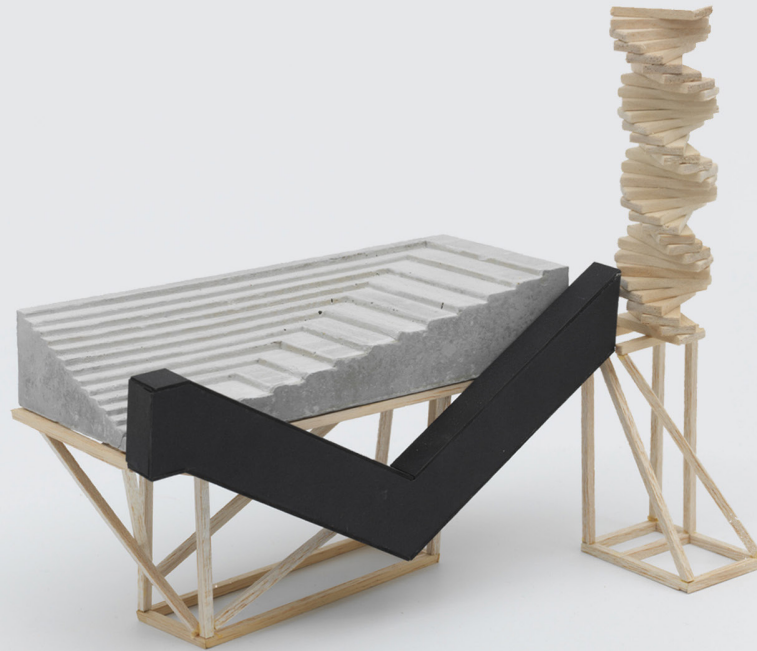
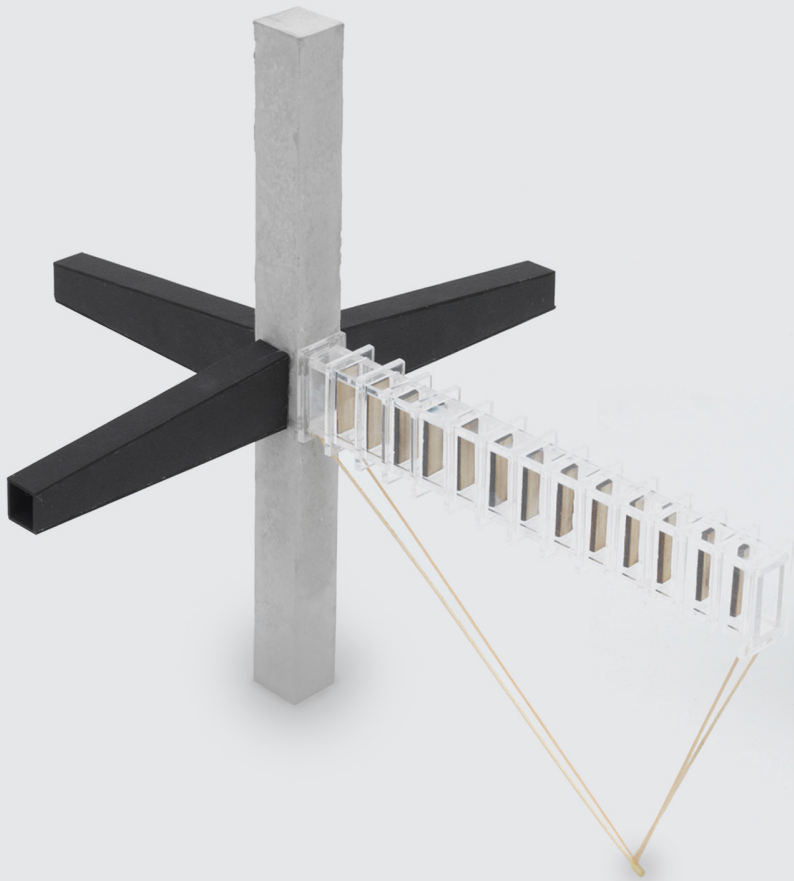
all work completed during the Core 2 Studio of MIT's Master of Architecture program



axonometric study of the Strand
pencil, ink, and watercolor on cold-pressed paper | 9" x 12"

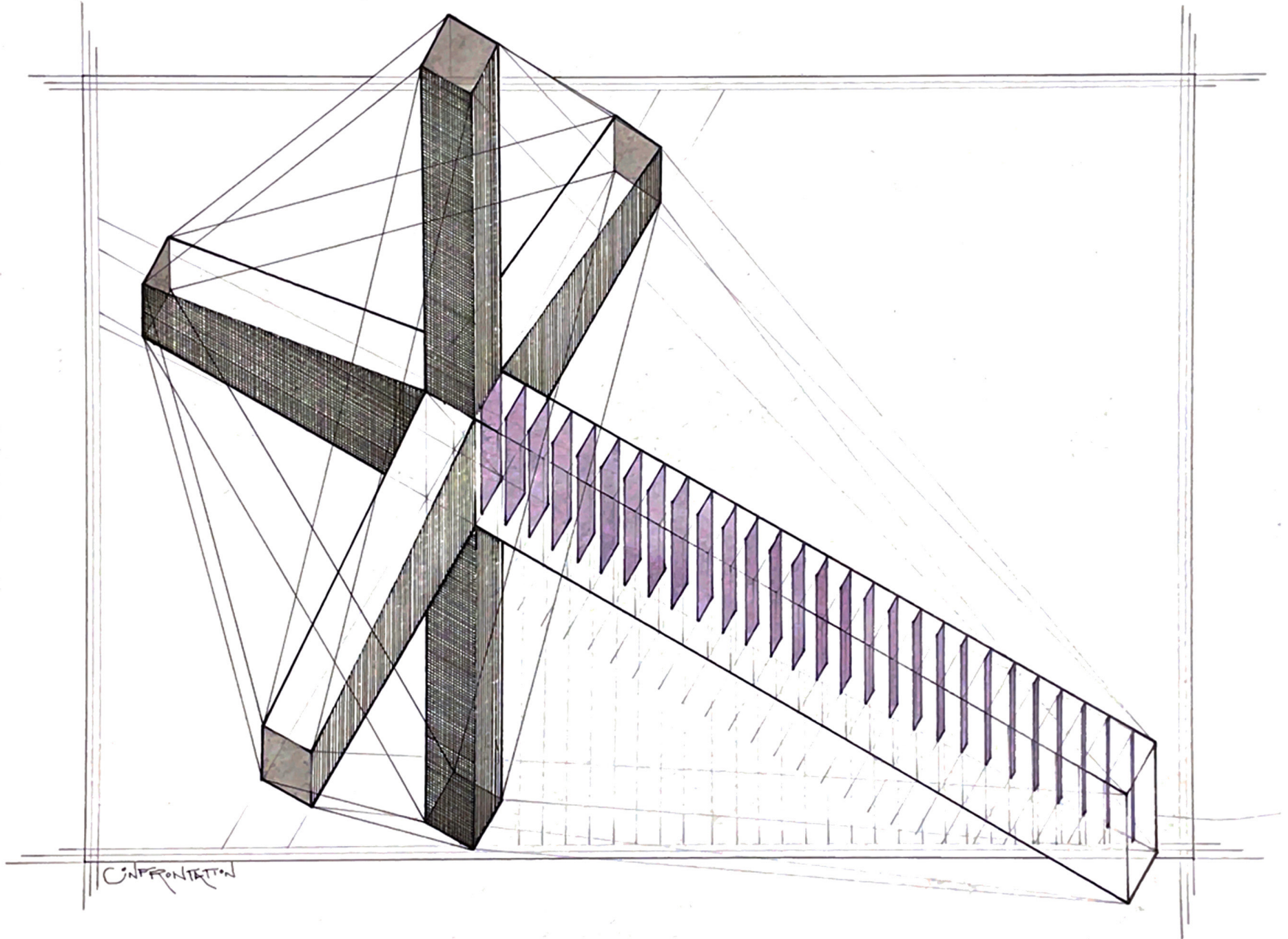


tessellated study of the Strand
digital photo of the strand, photoshop | 3200 x 1800 px



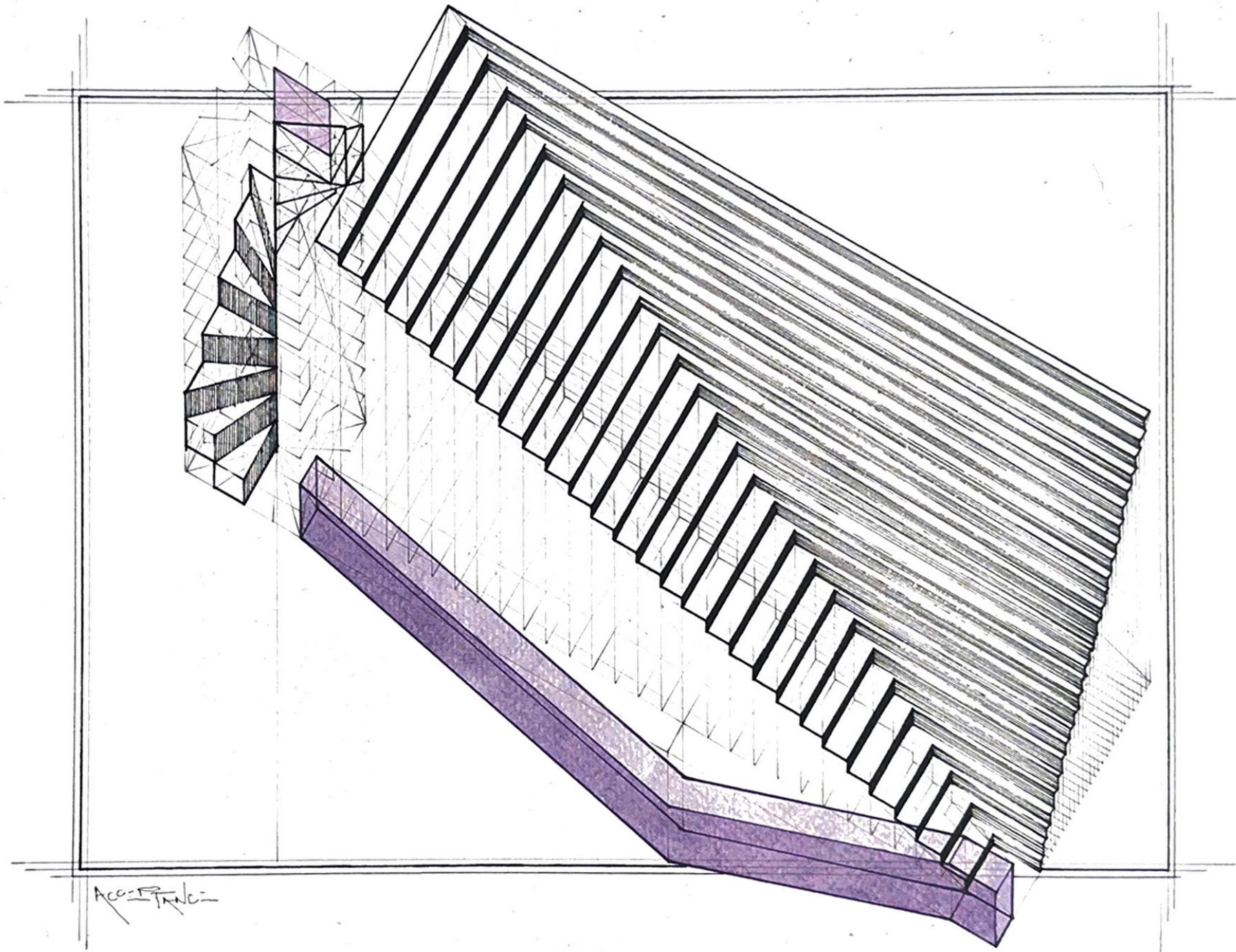
physical models of confrontation, acceptance, and integration
basswood, balsa wood, acrylic, rockite, cardstock

following a study of the original Strand, this exercise served to spatialize the process of shadow work as conceptualized by C.G. Jung. Confrontation, Acceptance, and Integration were discretized into disparate architectural elements of a narrative structure. Confrontation being the exposition, rising actions, and climax; Acceptance being the falling action; Integration being the resolution and denouement. However, these spatializations are thought of not as sequential, but rather circular, recursive, and non-linear. this conception allows for a further discretization and subsequent re-deployment of the elements as aspects of sequences of spaces within the final intervention.

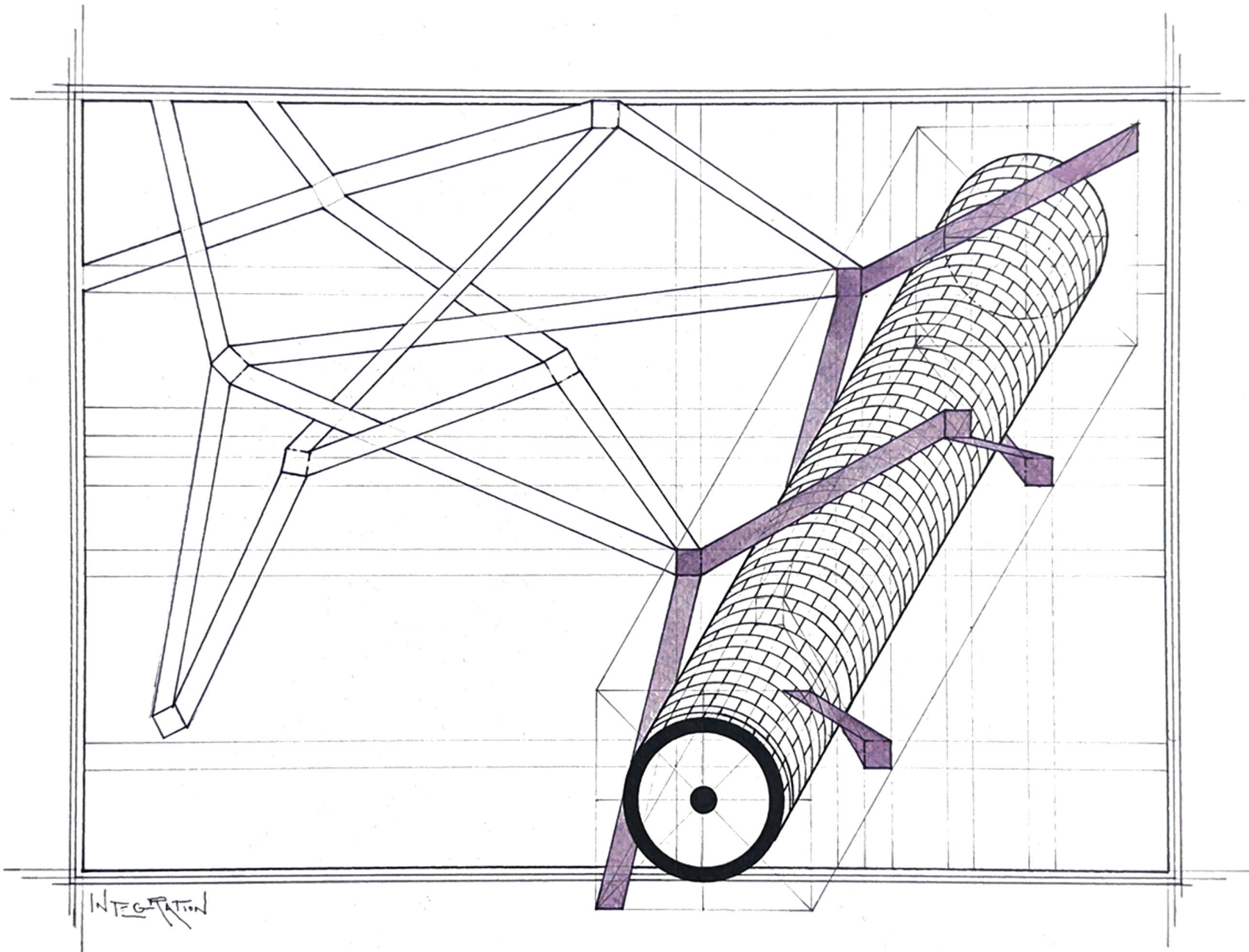


CONFRONTATION

axonometric diagram of confrontation
pencil, ink, watercolor on cold-pressed paper | 9" x 12"

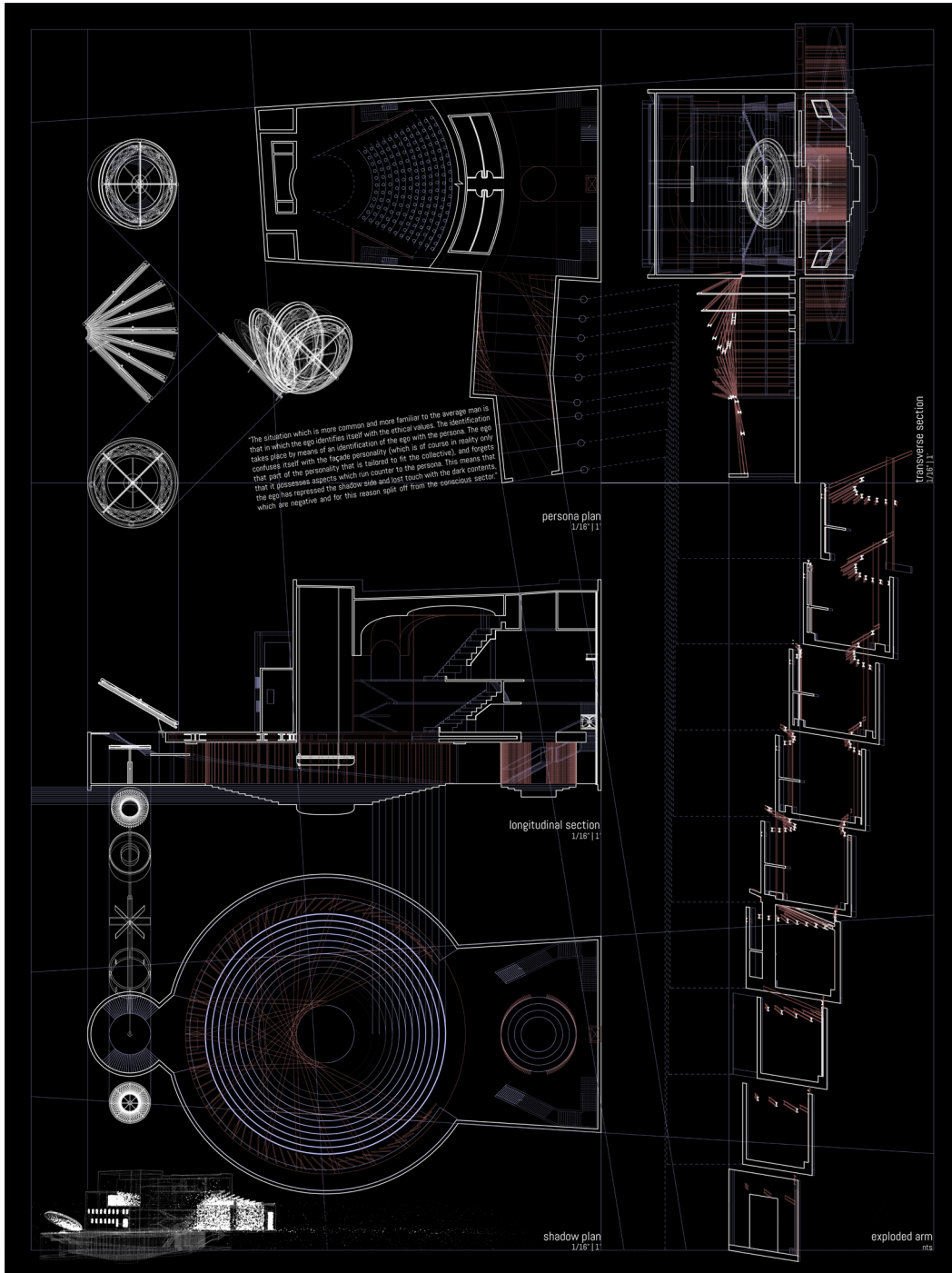


axonometric diagram of acceptance
pencil, ink, watercolor on cold-pressed paper | 9" x 12"



INTEGRATION

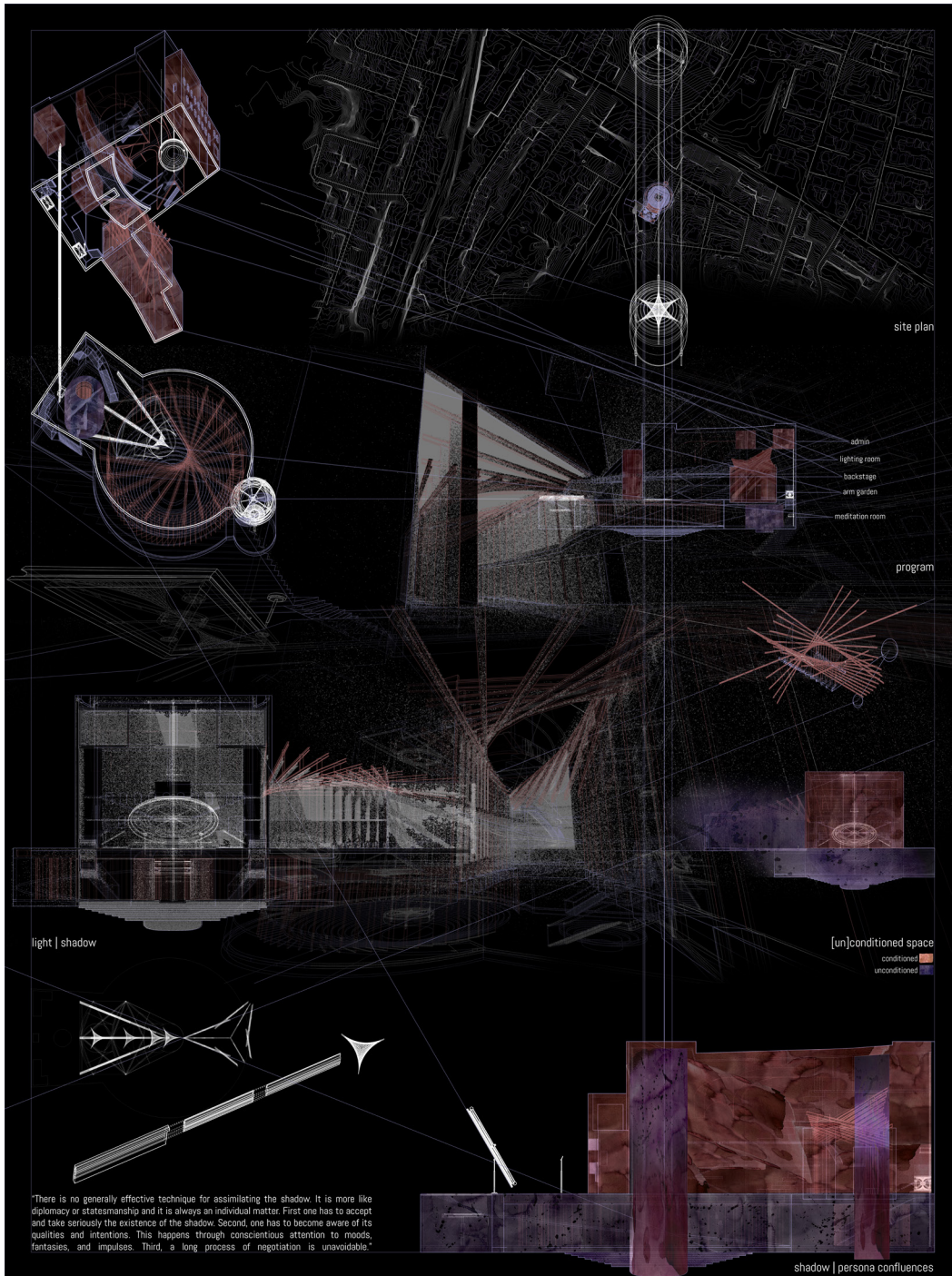
axonometric diagram of integration
pencil, ink, watercolor on cold-pressed paper | 9" x 12"



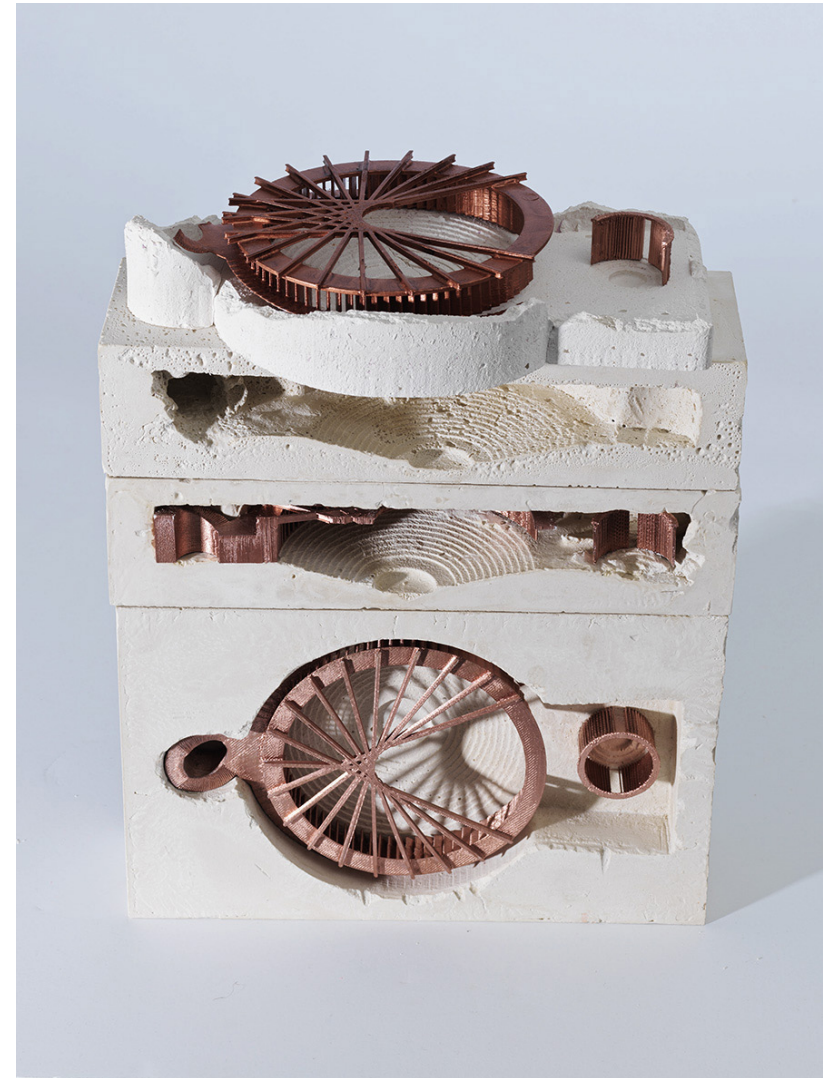
orthographic composite
cad, pencil, watercolor on plotter paper | 48" x 36"



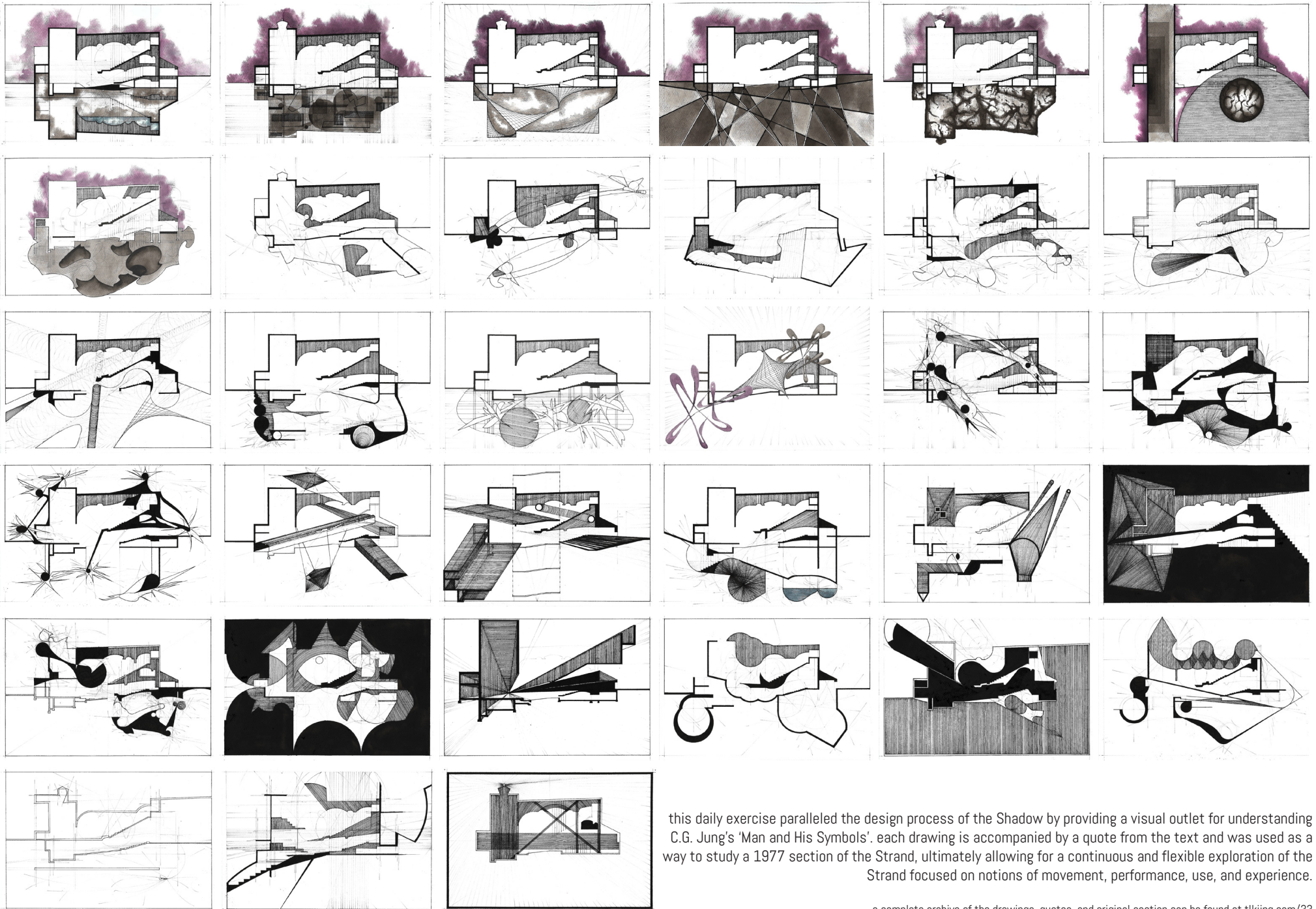
these composite boards served as the final deliverables for the intervention - a subterranean space, the 'Shadow', which operates independently of the Strand, the 'persona'. these spaces use separate entrances which allows for the juxtaposition of two circulatory sequences of ascent and descent, each with no awareness of or interaction with the other. during performances, the floor retracts and the stage descends in order for the two spaces to collapse and unify, both spatially and experientially. however, those in the Strand are further distanced from the performance, while those in the Shadow are further integrated into the performance.



orthographic and perspectival composite
 cad, pencil, watercolor on plotter paper | 48" x 36"



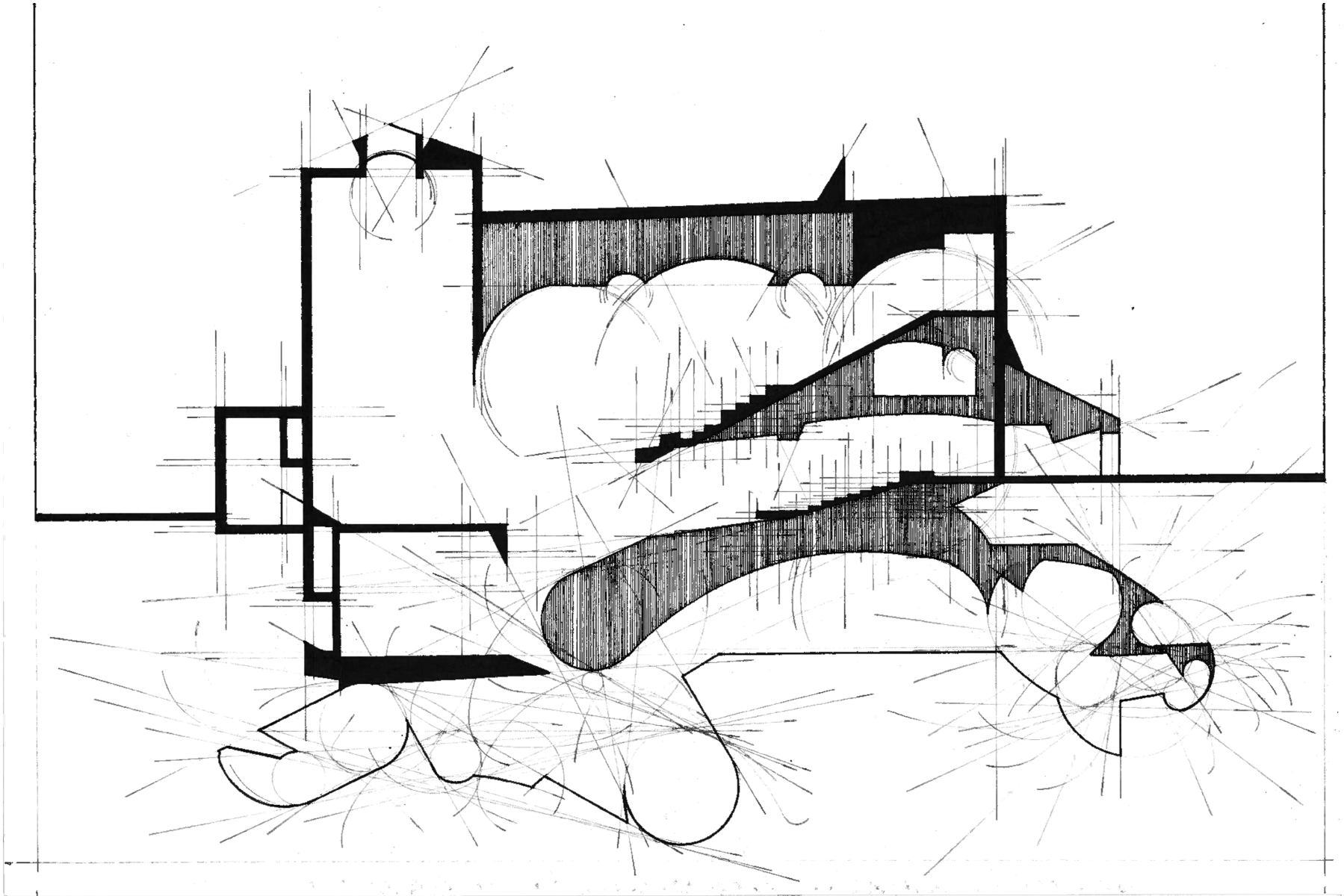
artifact models of the shadow
 plaster cast, 3d print, spray paint



this daily exercise paralleled the design process of the Shadow by providing a visual outlet for understanding C.G. Jung's 'Man and His Symbols'. each drawing is accompanied by a quote from the text and was used as a way to study a 1977 section of the Strand, ultimately allowing for a continuous and flexible exploration of the Strand focused on notions of movement, performance, use, and experience.

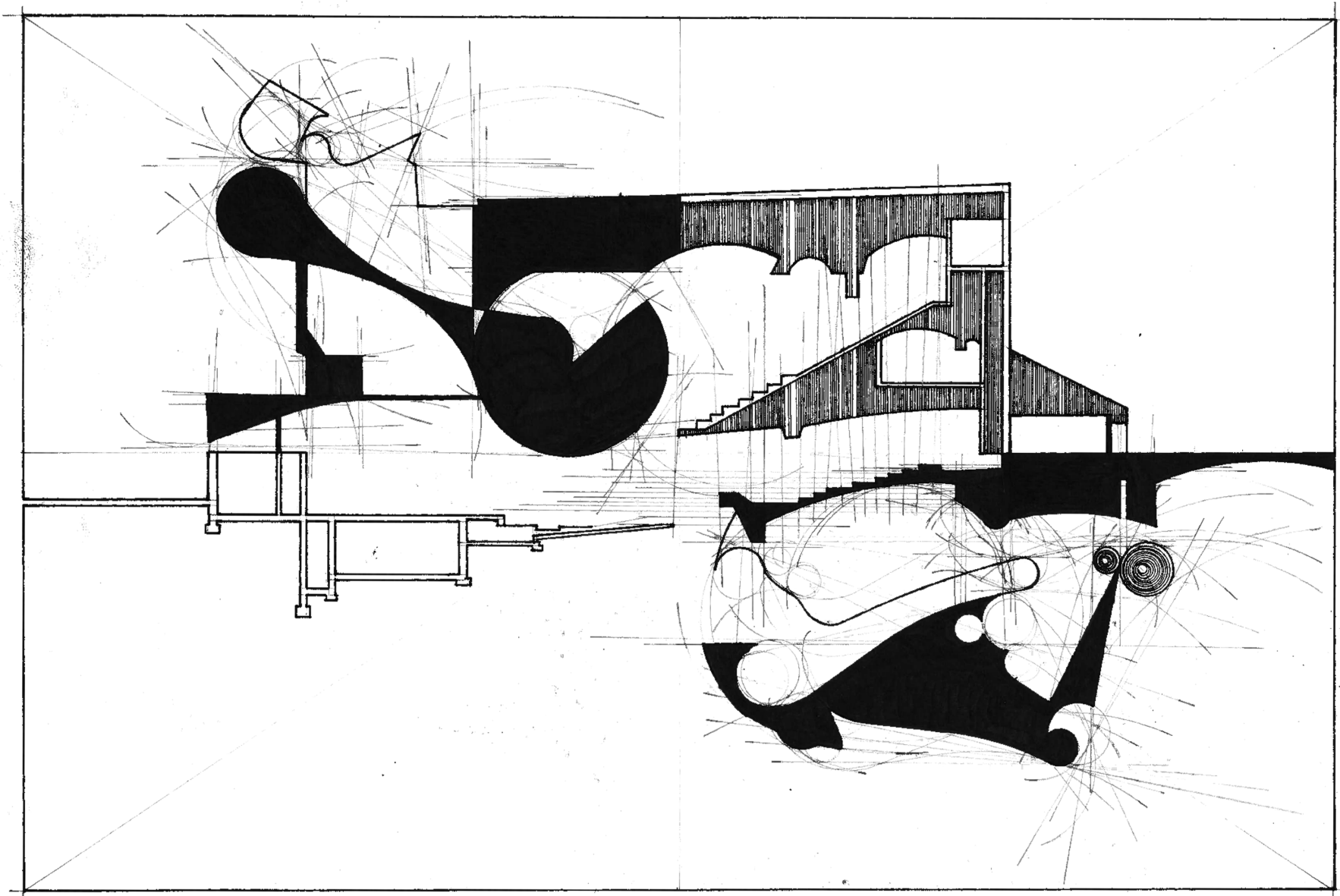
a complete archive of the drawings, quotes, and original section can be found at tlking.com/33

array of 33 drawings
pencil, ink, watercolor on cold-pressed paper | 7.5" x 11"

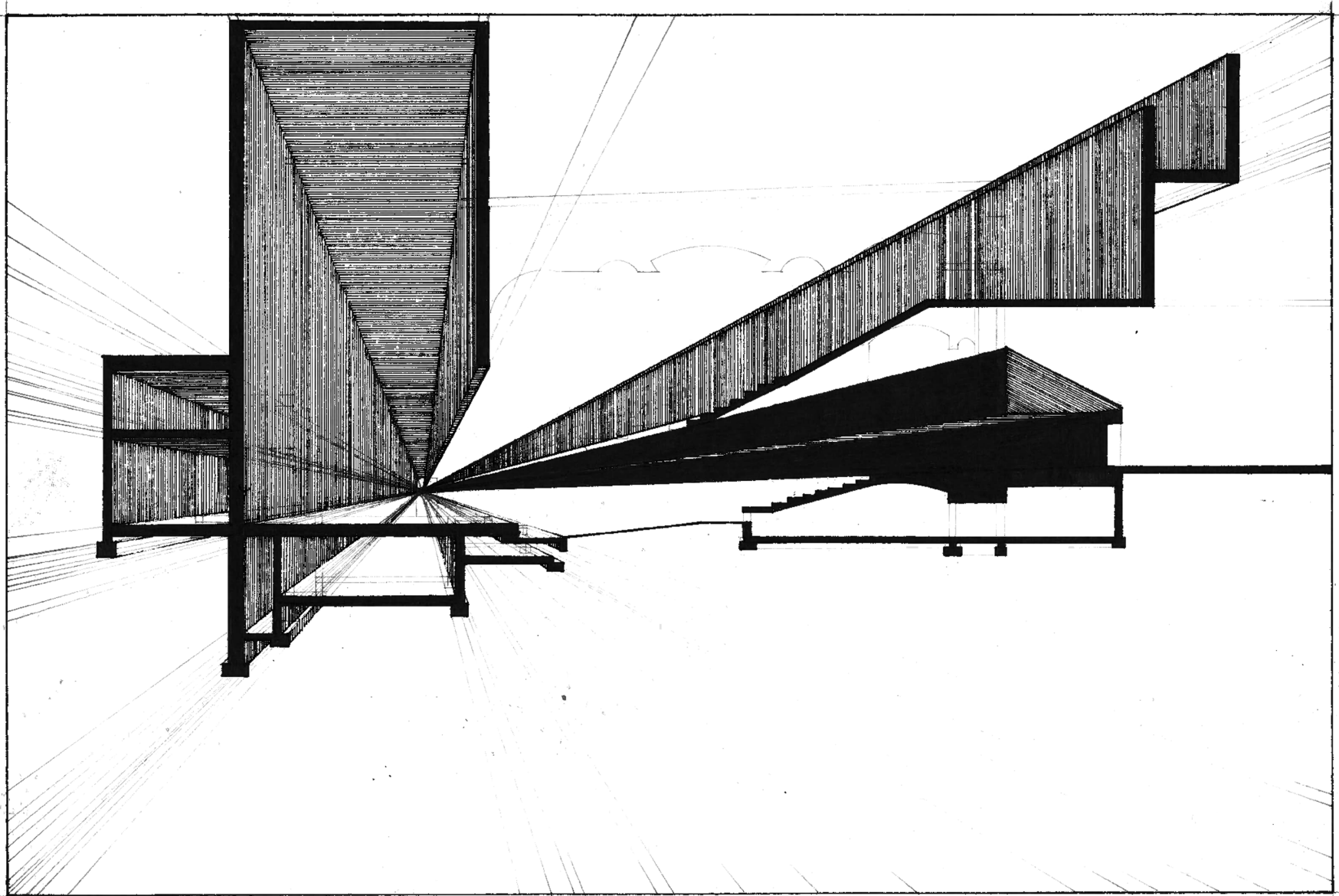


"... the ideas with which we deal in our apparently disciplined waking life are by no means as precise as we like to believe. On the contrary, their meaning (and their emotional significance for us) becomes more imprecise the more closely we examine them."

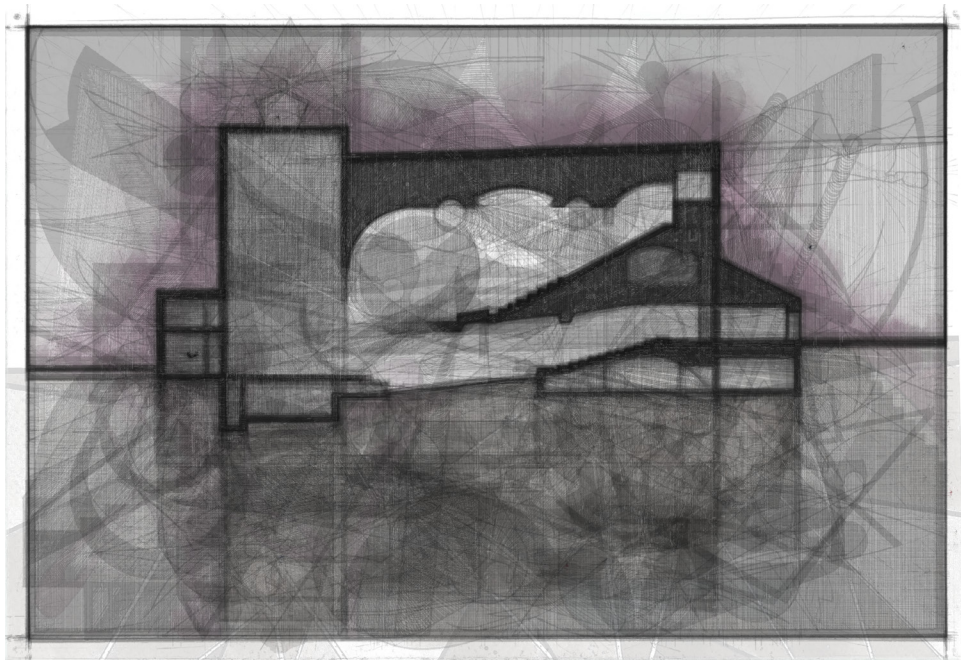
(p.39)



"The sad truth is that man's real life consists of a complex of inexorable opposites - day and night, birth and death, happiness and misery, good and evil. We are not even sure that one will prevail against the other, that good will overcome evil, or joy defeat pain. Life is a battleground. It always has been, and always will be ; and if it were not so, existence would come to an end."
(p.85)



"We are entirely free to choose which points of view we take ; it will in any case be an arbitrary decision."
(p. 89)



33 collapsed drawings

pencil, ink, watercolor on cold-pressed paper | photoshop overlay of 33 7.5" x 11" studies

i appreciate the time.
reflecting on this project, the primary intention was to operate through parallel modal processes in order to autopoetically draw out the Strand's shadow while simultaneously exploring my own. the work produced represents a three month window of my personal life-long process of confrontation, acceptance, and integration. the hope is that by sharing the entire process as a project, spectators are able to project and reflect upon their own conceptions of themselves such that they then participate in the work, just as the spectators of the Strand and the Shadow participate in the performances before them