

Earl Nguyen-Rand Crandon
2020 design portfolio



Fabricating a book

together

gathering threads



Built objects

clever trickery

opposing forces



by land or sea, dance



Fraught

embedded

identity

misconceptions and

commonalities



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2020 design portfolio

creative
academic
professional
community



01

Bookbinders

Fabricating a book is an architectural act. It involves gathering threads and carefully sowing them together into a story for the participant to enter.

- a Layer Mask
- b Collisions: From Analog to Digital
- c My Portfolio

02

Shape-shifters

Built objects can possess playful attitudes and clever trickery. A multiplicity of scales, textures, and dimensions may be read at one time - and can be used to bring together opposing forces.

- a Kaleidoscopes
- b The Neponset
- c Kendall Square Workspace

03

Explorers

Vessels, whether they be by land or sea, dance with their changing environments and share a unique, tactile relationship with those that power them.

- a Watercraft Design
- b Holyoke Visible
- c The Butterfly
- d New Orleans Canal Walk

04

Storytellers

Fraught histories are embedded in this country's multi-cultural identity and around the world. Reflecting on and spatializing them can offer methods for deconstructing misconceptions and building commonalities.

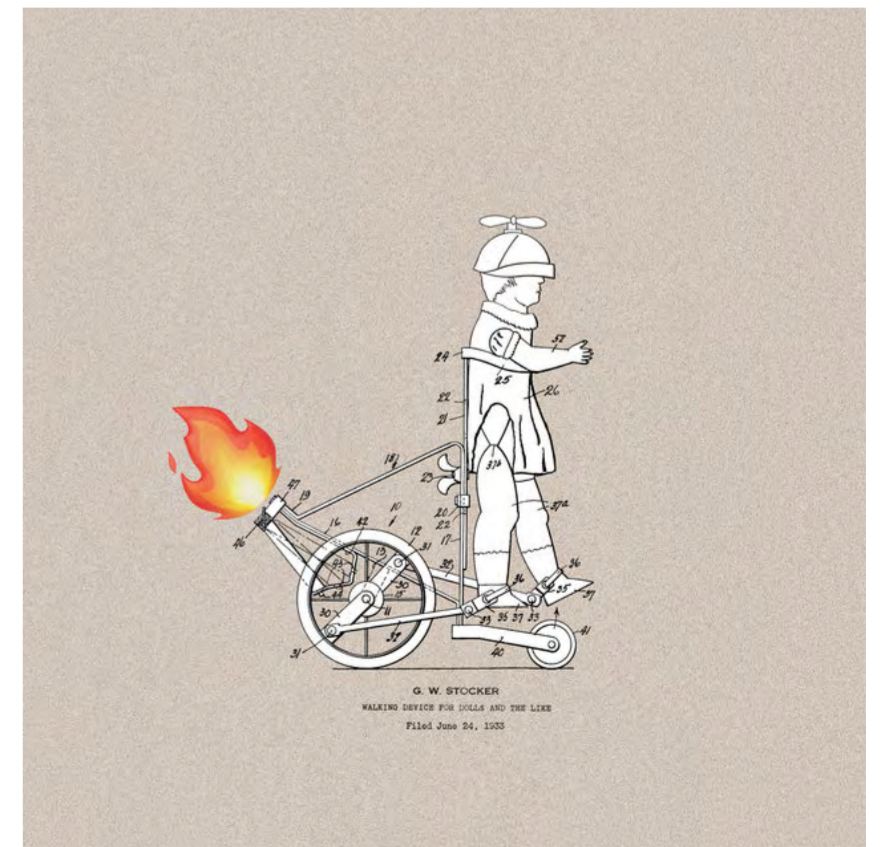
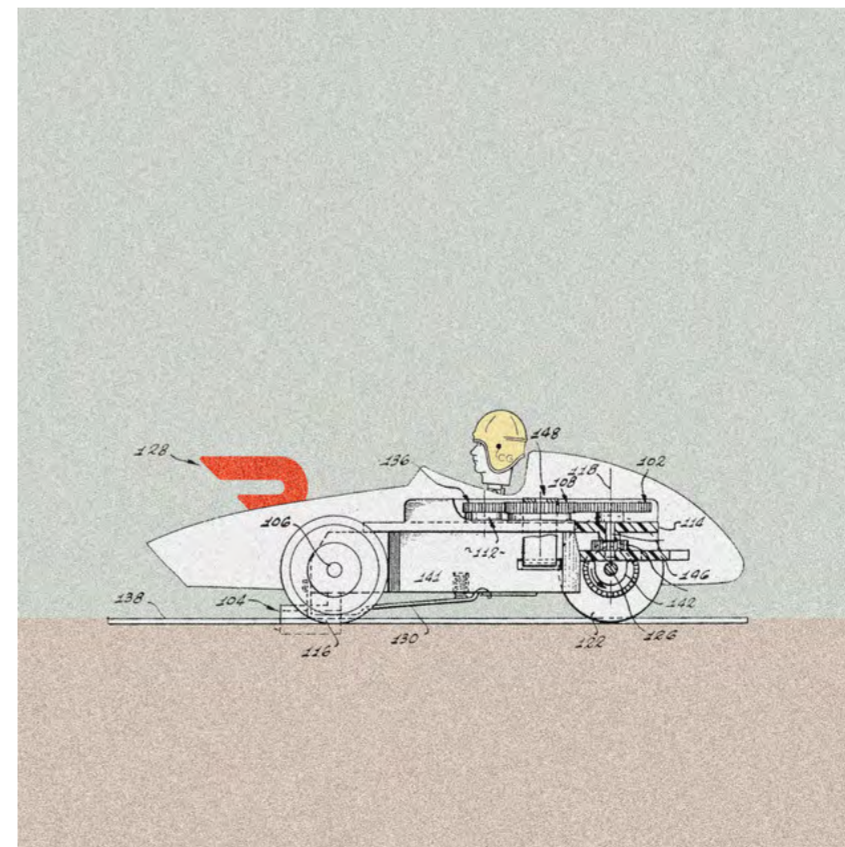
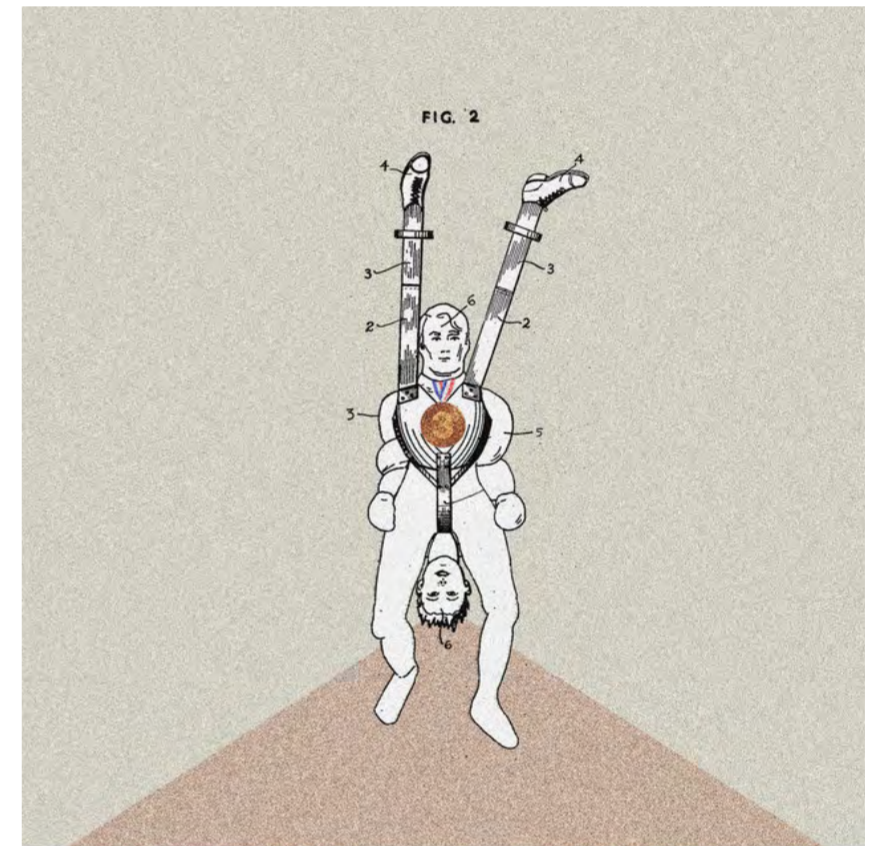
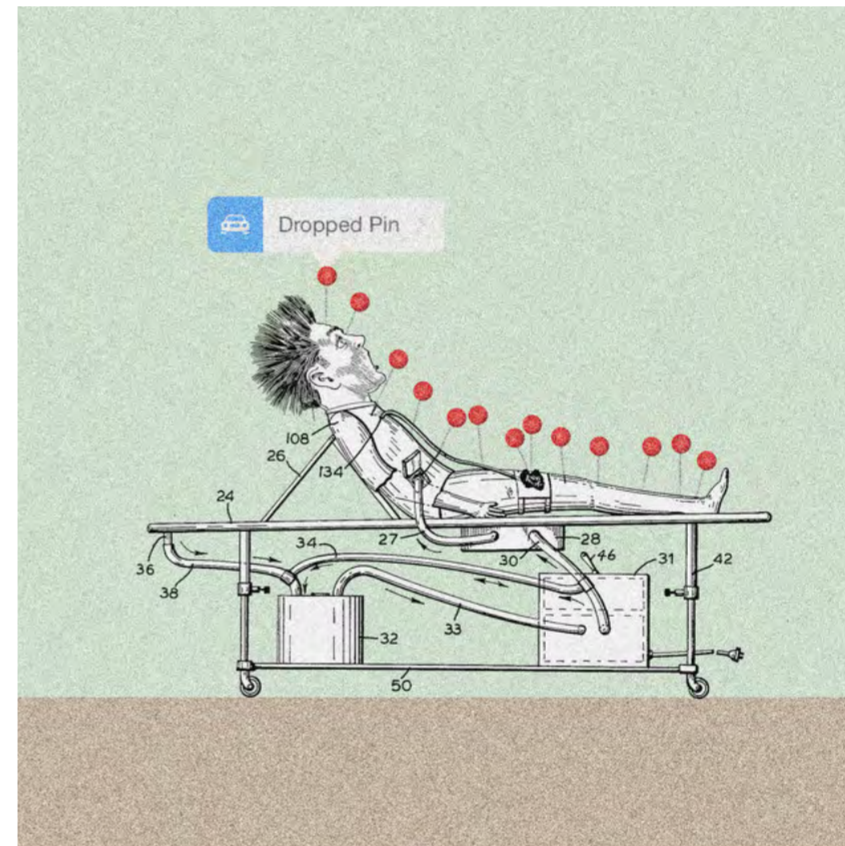
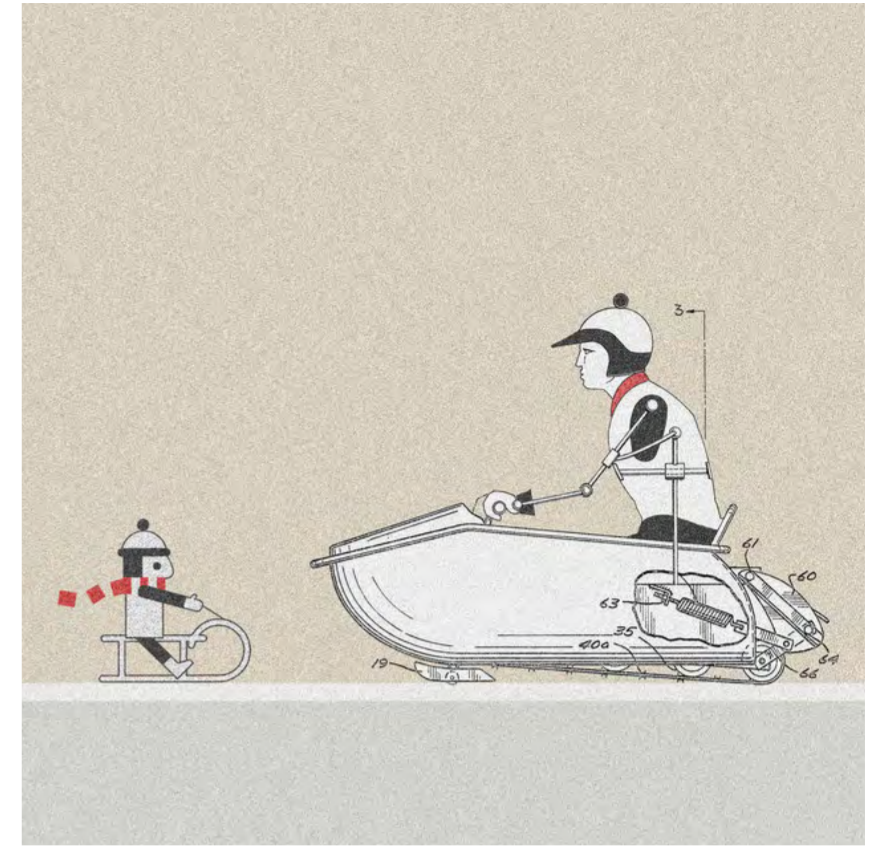
- a Faces
- b Shockoe Bottom Memorial Park
- c Ars Aevi Memorial & Museum

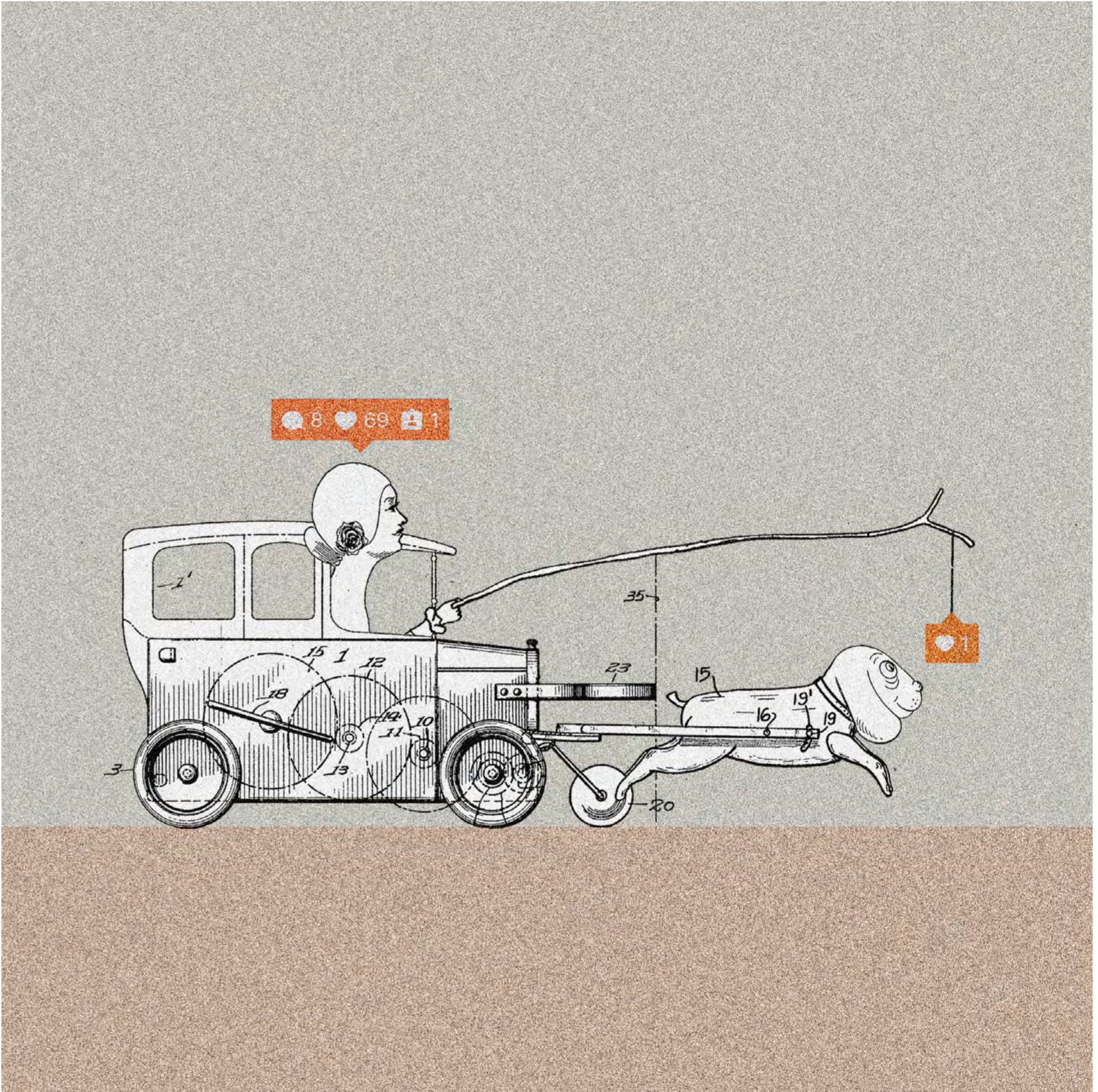
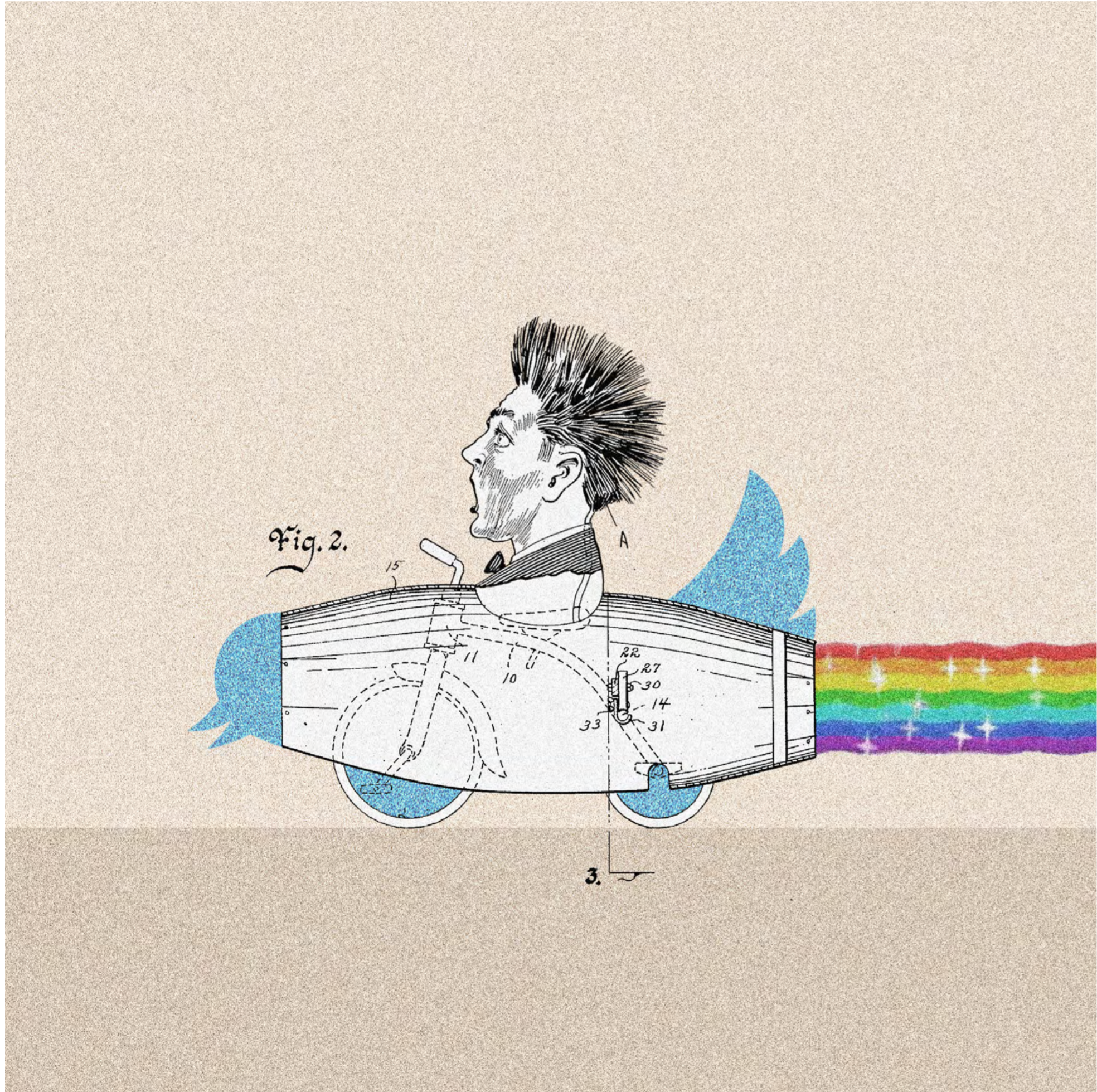


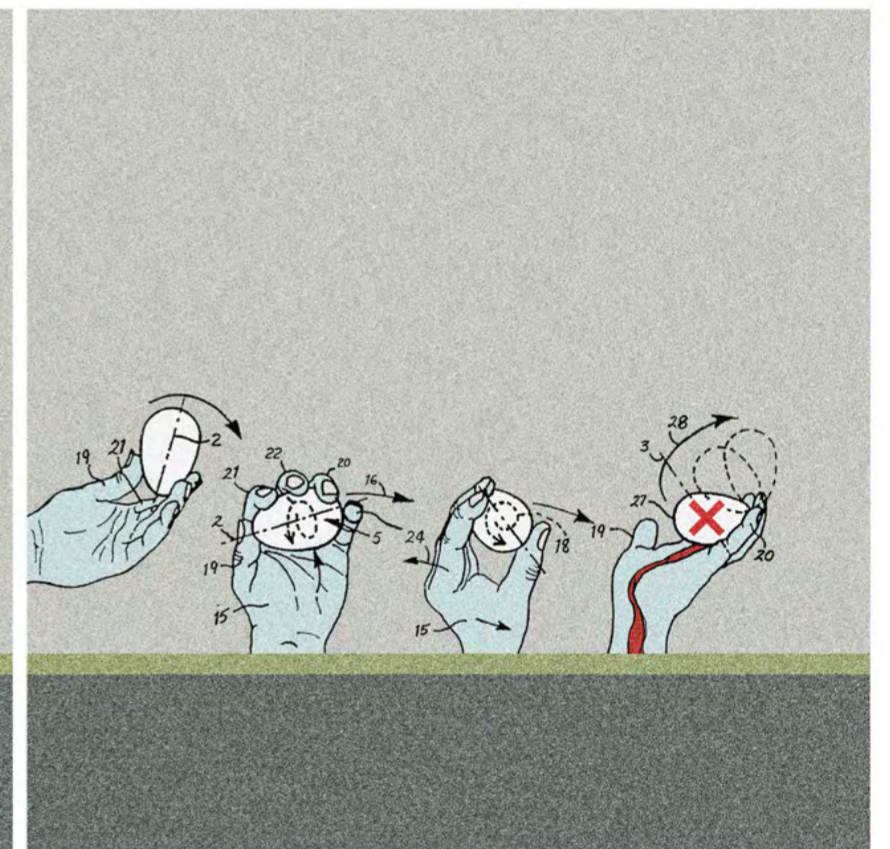
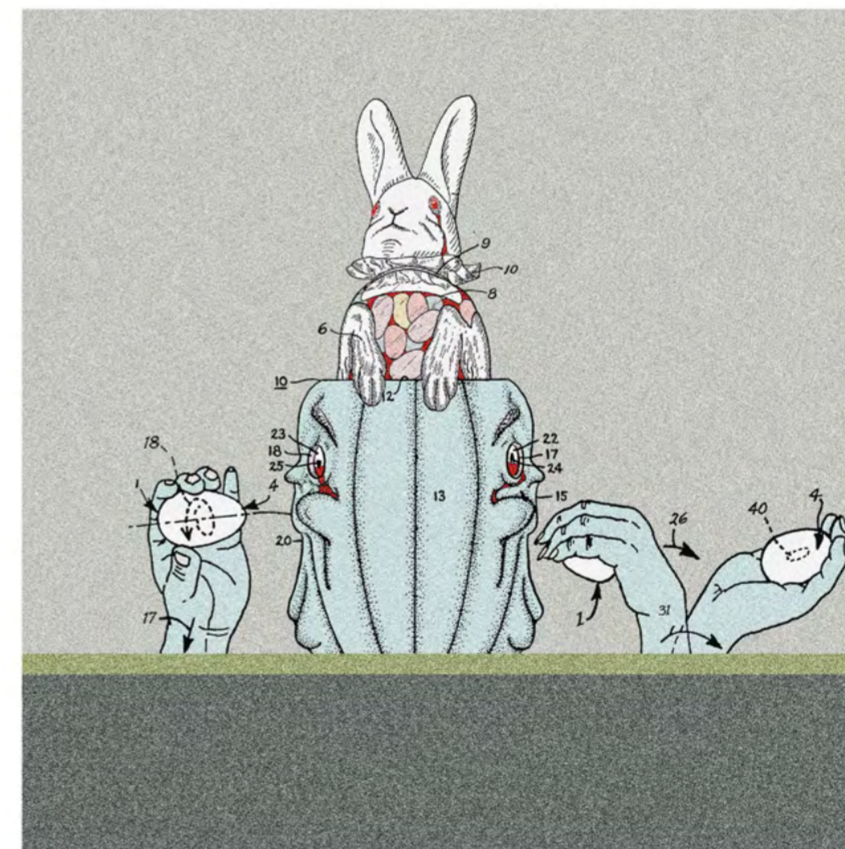
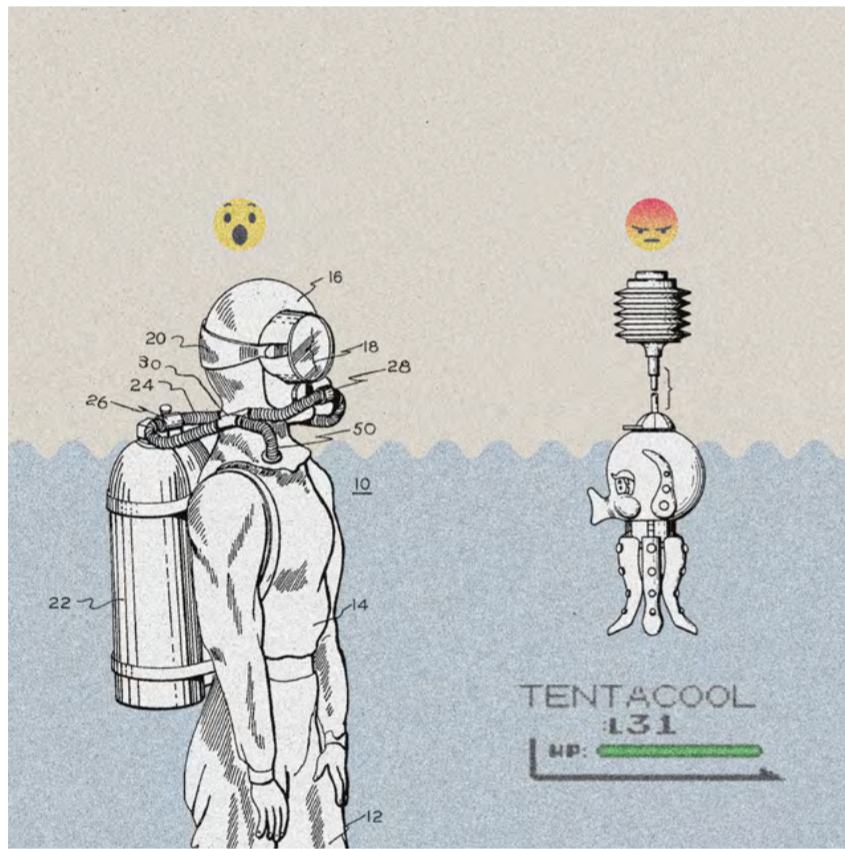
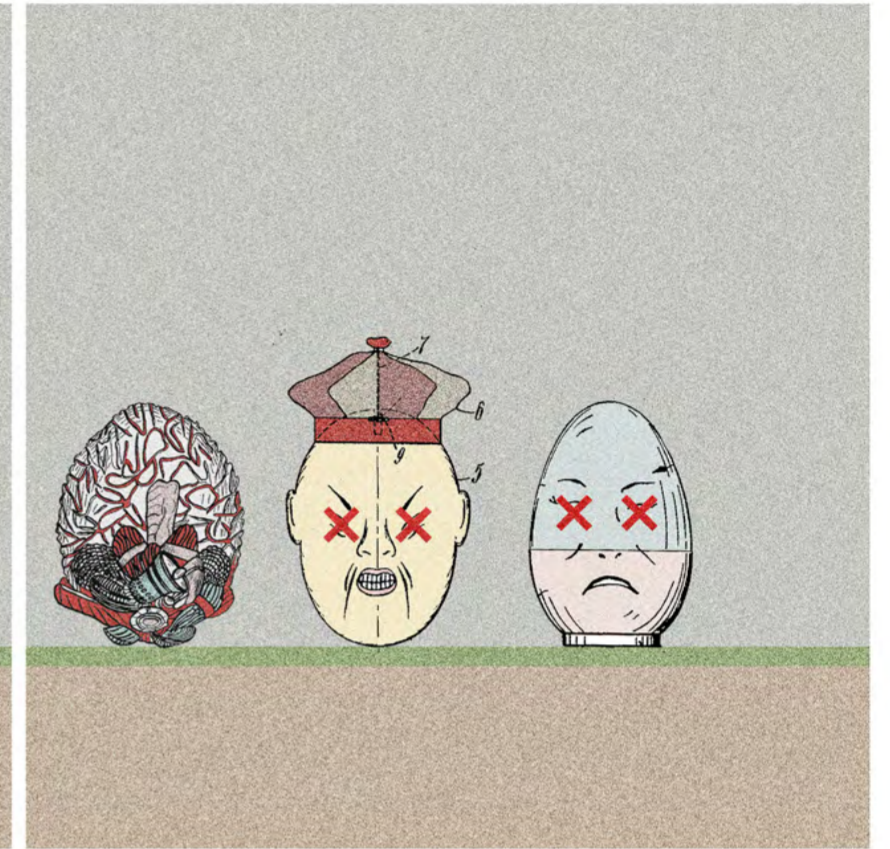
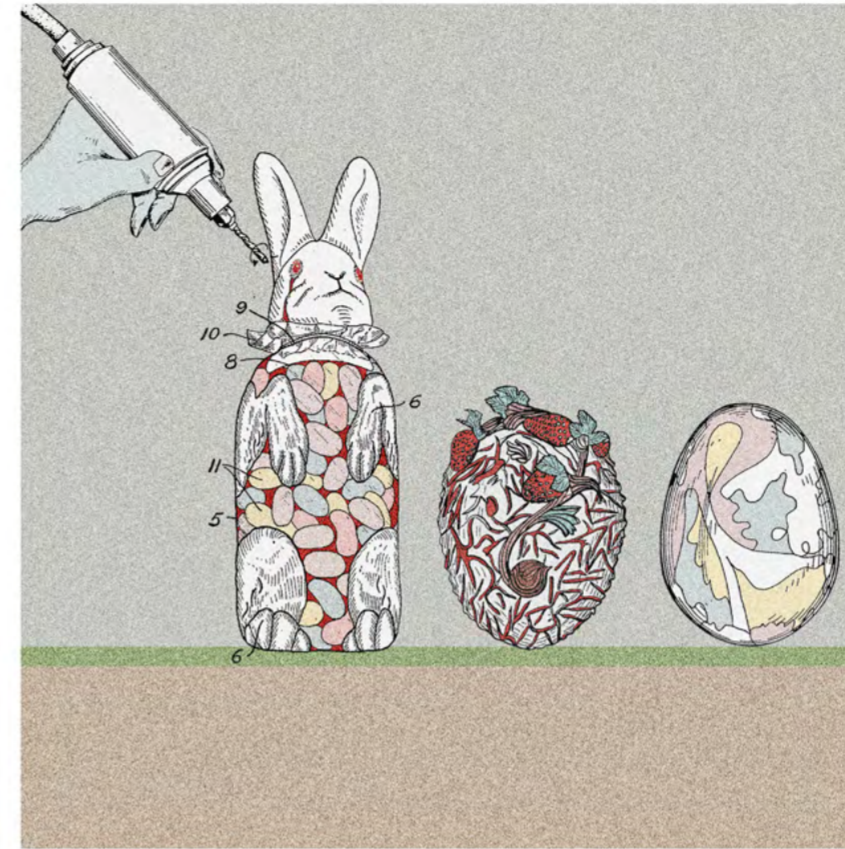
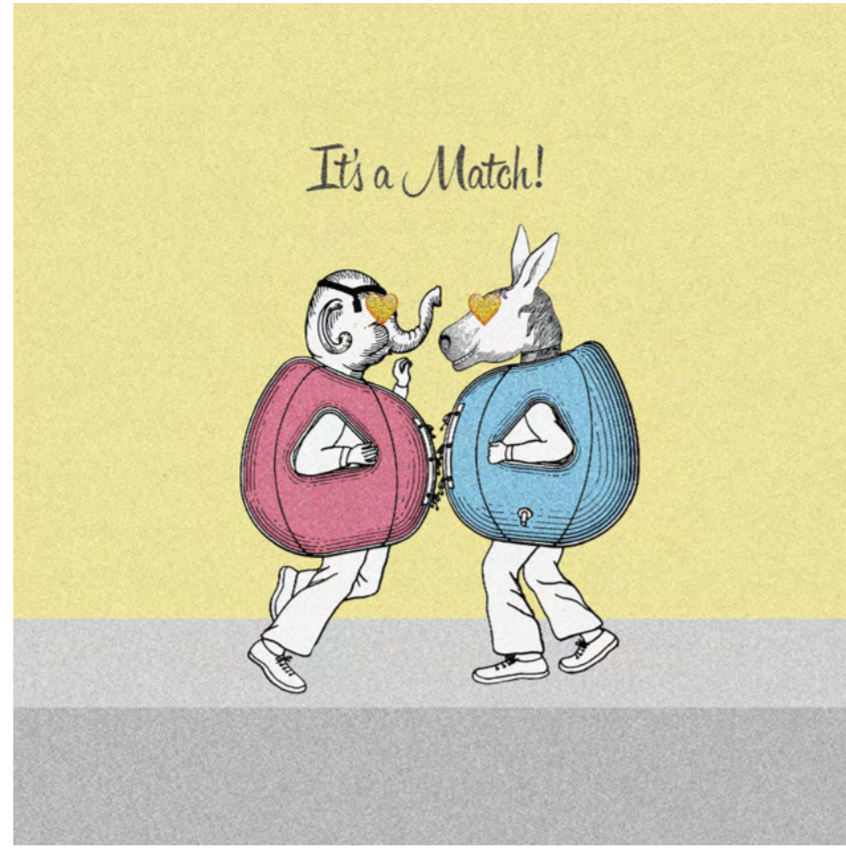
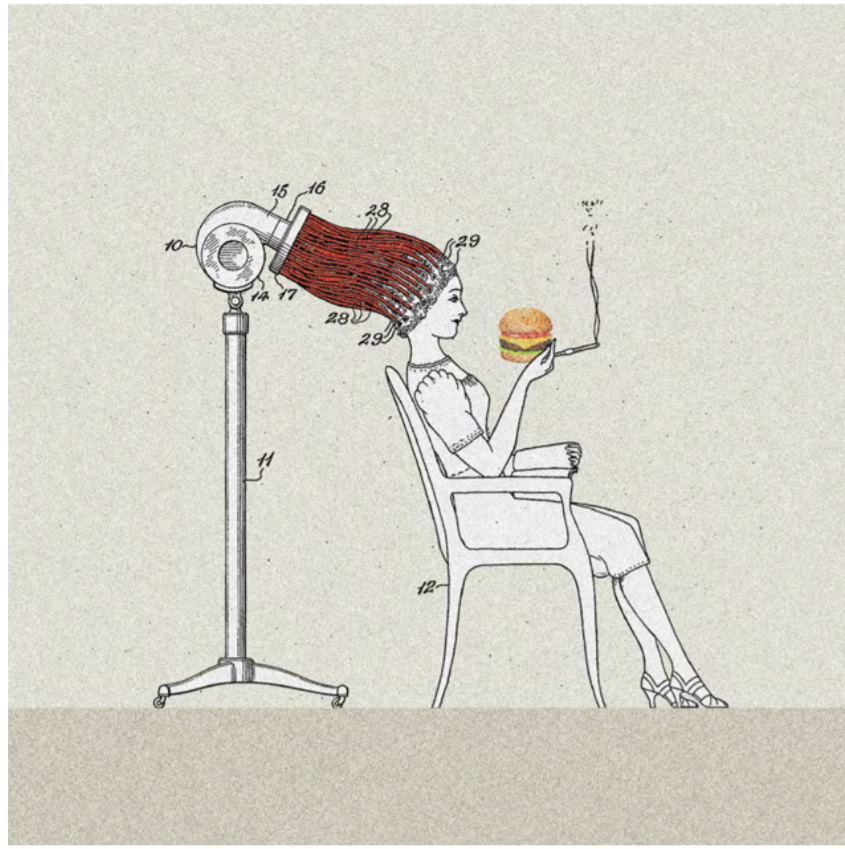
01 a Layer Mask

Layer Mask (2018) is a collection of interconnected, fictional characters that take on different personalities by wearing different masks. Presented in chapbook form, it contains 41 digital collage illustrations and accompanying epithets (written by an anonymous friend). Content was sourced from the Google Patents Database and rebuilt into new assemblages - and a unique indexing strategy gave structure to the story. The 88 page chapbook is perfect bound and printed in full color at an 5.5"x8.5" format.

41 copies were sold in its limited run, and it was featured in the 2020 Design Yard Sale for Racial Justice Campaign - which collectively raised \$126,000 for the Bail Project & Colloqate.







Easter Lobotomy, a subsequent diptych series to Layer Mask, reexamines identity, appropriation, and consumption through the lens of an Easter Rabbit and his friends. Is he taxidermy or holiday candy?

Published in Peripheries of Harvard Divinity School, Issue 3, Fall 2020; Quaranzine.net, Volume 1, Spring 2020

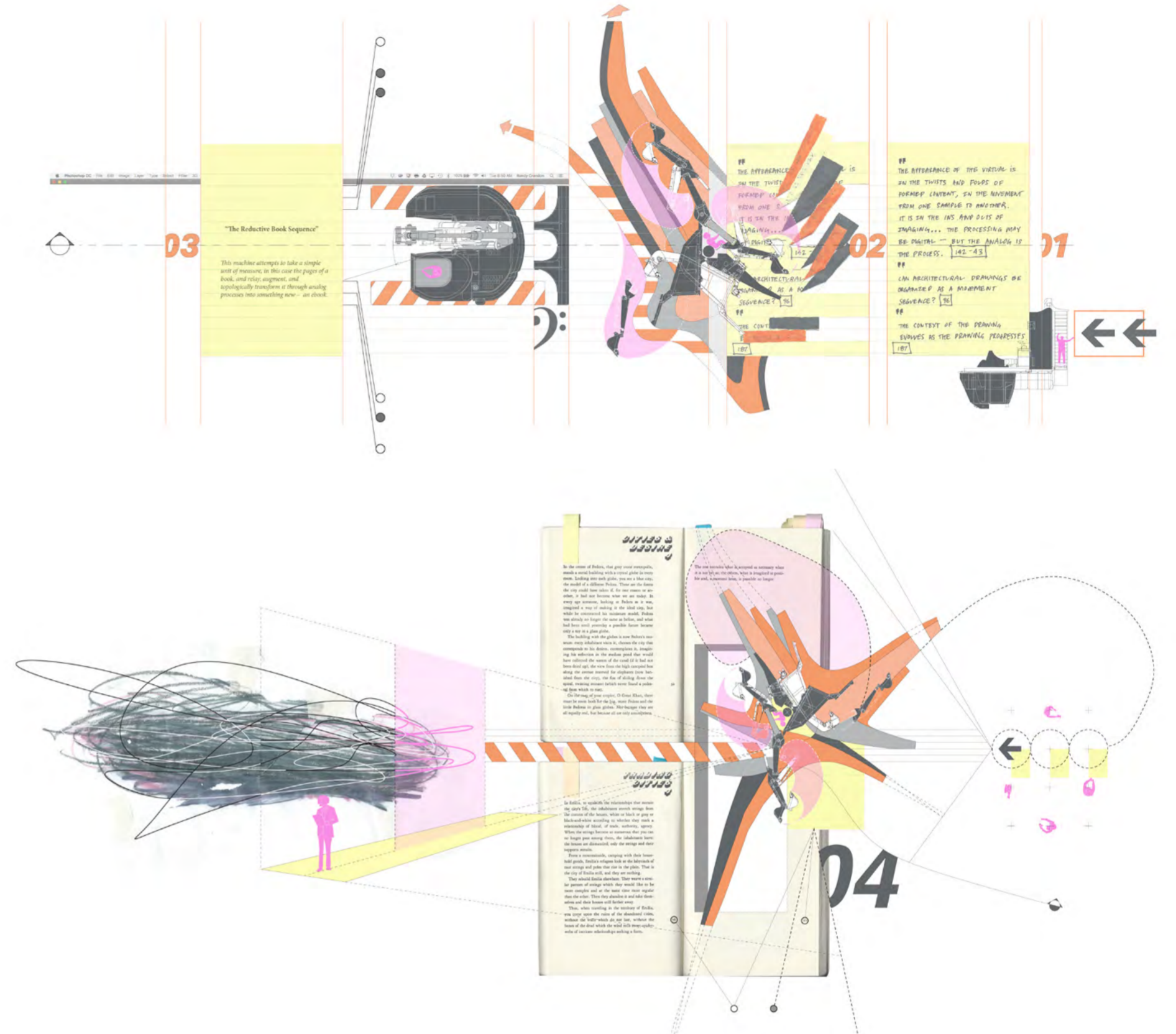


01 **b** Collisions: From Analog to Digital

Collisions uses discursive imagery to examine the transitions, or collisions, between the analog and the digital, body and materiality, and narrative and fragment. It culminates in the proposal for a speculative infrastructure that bridges old and new - while also offering a new cybernetic design framework.

UMass Honors College Thesis Project: Spring 2017
 Advisors: Joseph Krupczynski & Carey Clouse

Accolades: 2017 AIAS Honor Awards: Design Excellence; 2017 Innovative Minds
 Cybernetic Framework Competition: Honorable Mention

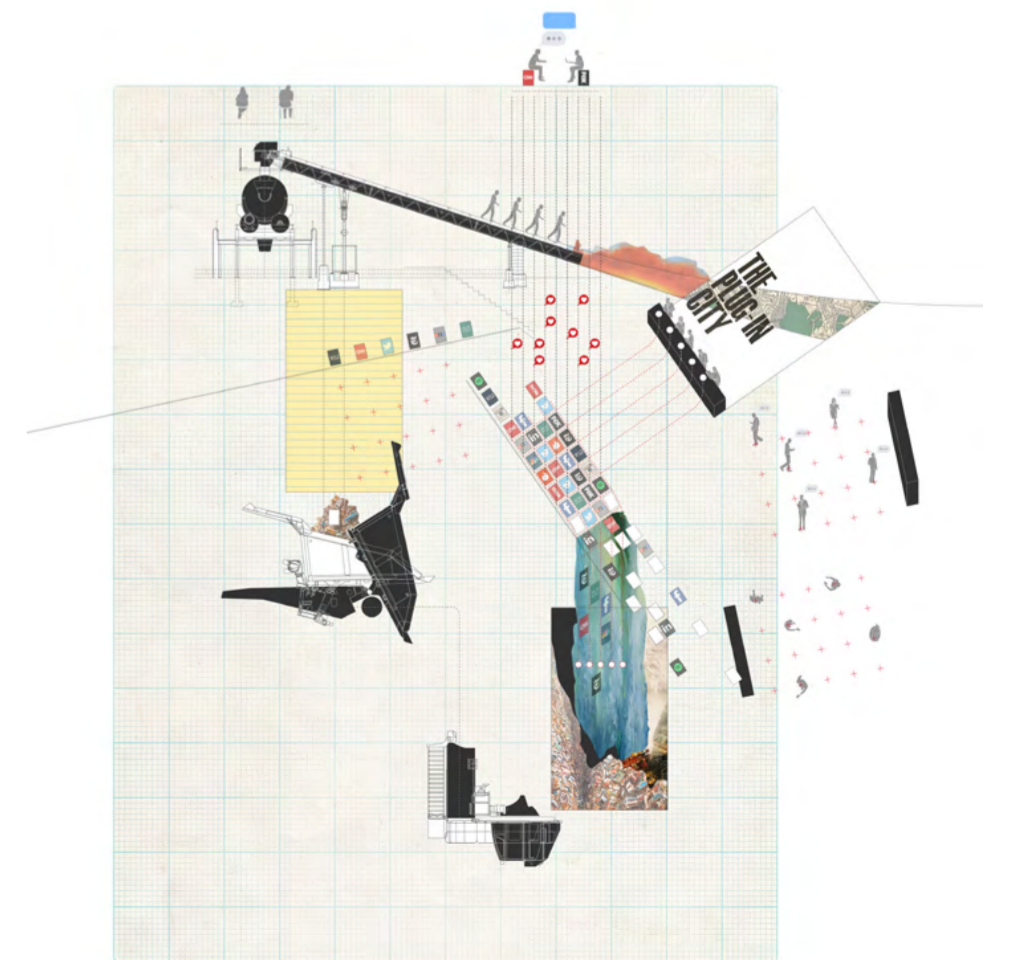


Part 1: Drawing as Performative Filter

“This is not to accept that the development of an idea into architecture need be fixed so resolutely. In this relationship the drawing potentially offers itself as an interrogative apparatus that has the capacity to critically engage with the production of architecture. That it is rarely used this way says much about the translatory relationship of both architect/building and idea/architecture.”

- Peter Cook

- top: Translating Text / The Reductive Book Sequence
- middle: Projecting Narratives / Enacting the Histories of Fedora and Ersilia
- bottom: Tracing Things / The Plug In-City

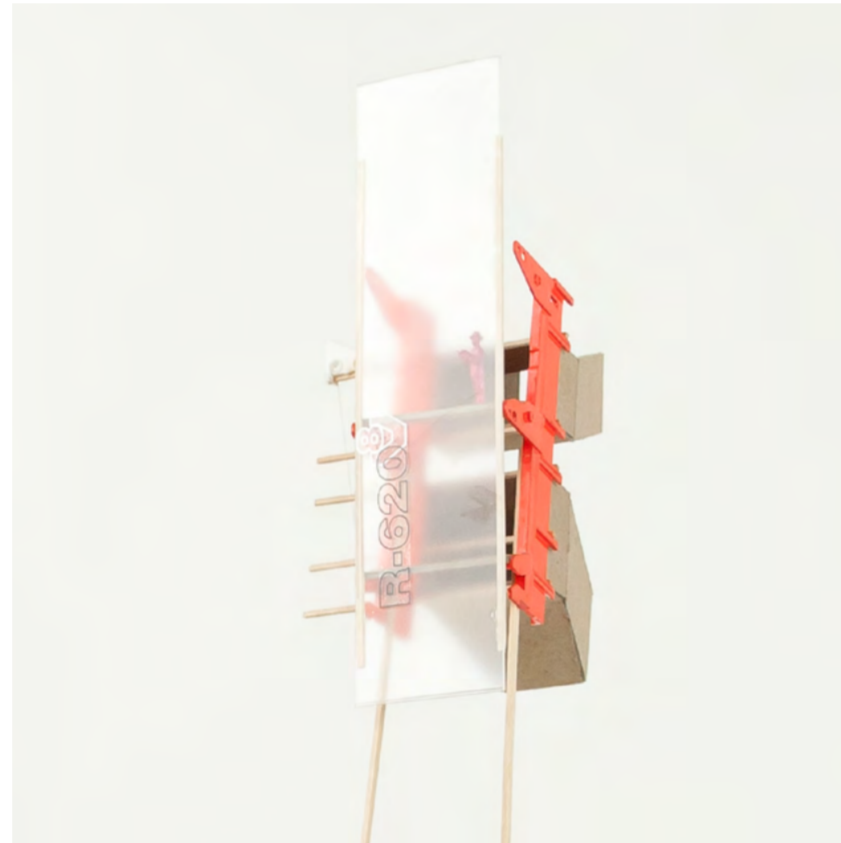


Part II: Model as Movement Sequence

“It is fitting that the detritus of an older, industrial age be used to examine lost relationships between the body and building, since many of the found pieces bear traces of the body in their production.”

- Dan Hoffman

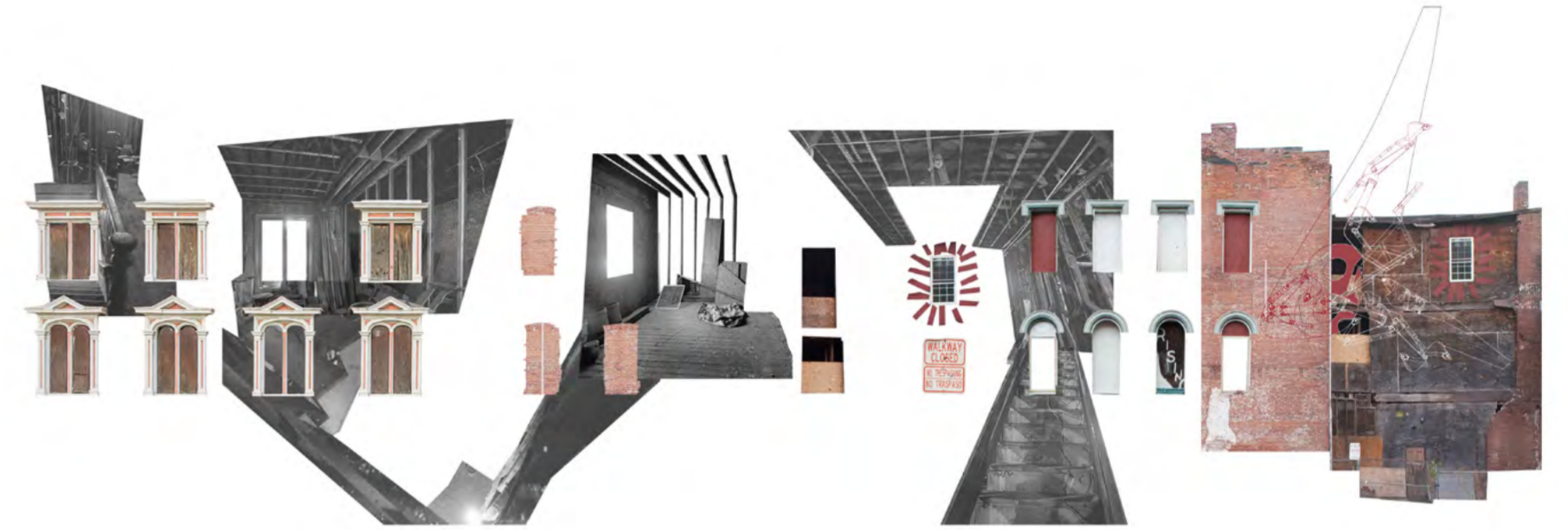
- top: Sectional Passage
Spatial Sequence 01
- middle: Silence and Noise
Spatial Sequence 02
- bottom: Theatrical Tension
Spatial Sequence 03



Part III: Site as Materiality

This is a condition that I have labeled ‘postliminal fuzz’ - a circumstance of the recognition of liminal space, the physical and conceptual properties of the drawing surface and the production of new policies based on their collision(s).

- Bryan Cantley



Part IV: Urban Collision [Receptor]

Taking the ordinary environment as their “new theater of operations in culture,” in the phrase of the Situationists, these artists challenged its exclusion from the gallery, the museum, or the performance space. They sought to examine how architecture, consumerism, advertising, the mass media, suburbanization, culturally sanctioned gender roles, and notions of domesticity maintained relations of control in bases whose naturalness and benign function appeared increasingly dubious.

- Edward Dimendber

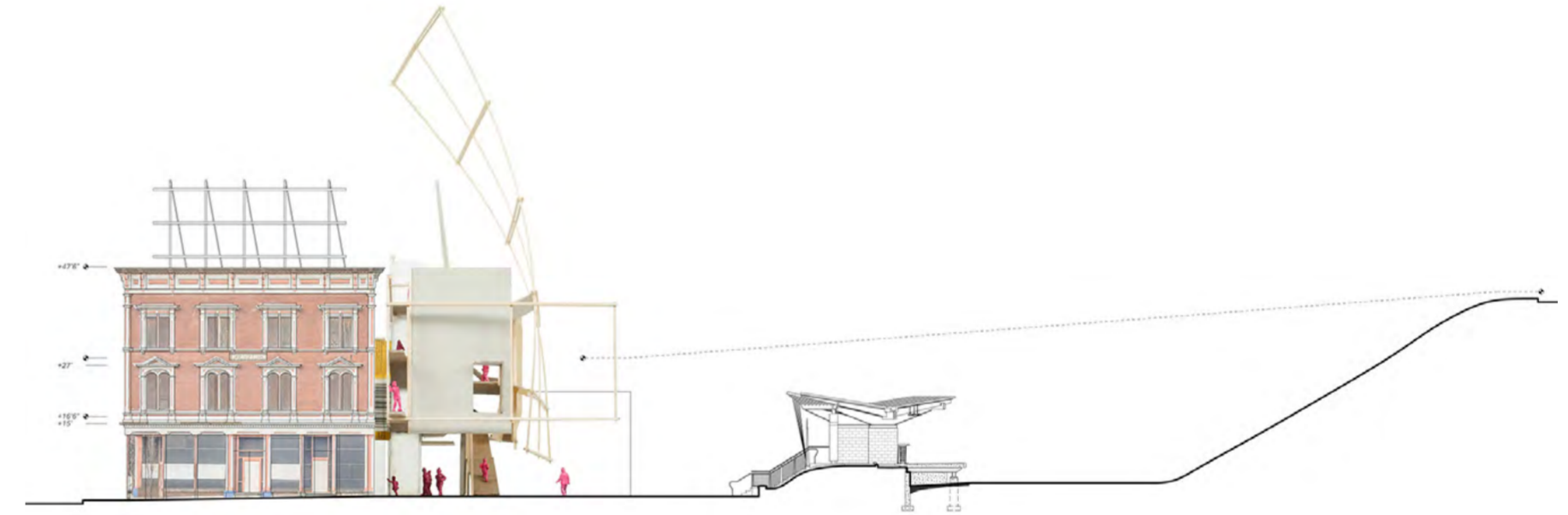


Design Proposal

This design proposal is an ongoing speculation of an urban interface that explores the sequences of collisions between old and new, body and materiality, and narrative and fragment. Rendered as a piece of infrastructure, the space mediates a number of different social interactions [collisions]:

- (i) it performs as a receptor for a new pedestrian bridge that reconnects lower Holyoke to the flats
- (ii) it performs as a highly visible marker of cultural identity in Holyoke
- (iii) it performs as a drive-in movie theater and/or stage for oral presentations
- (iv) it performs as a passage into the former Hotel Jess, which will soon be redeveloped as a public theater space
- (v) it performs as a scaffolding for graffiti artists
- (vi) it performs as a billboard for passing trains
- (vii) it performs as a catalyst for an urban plaza below

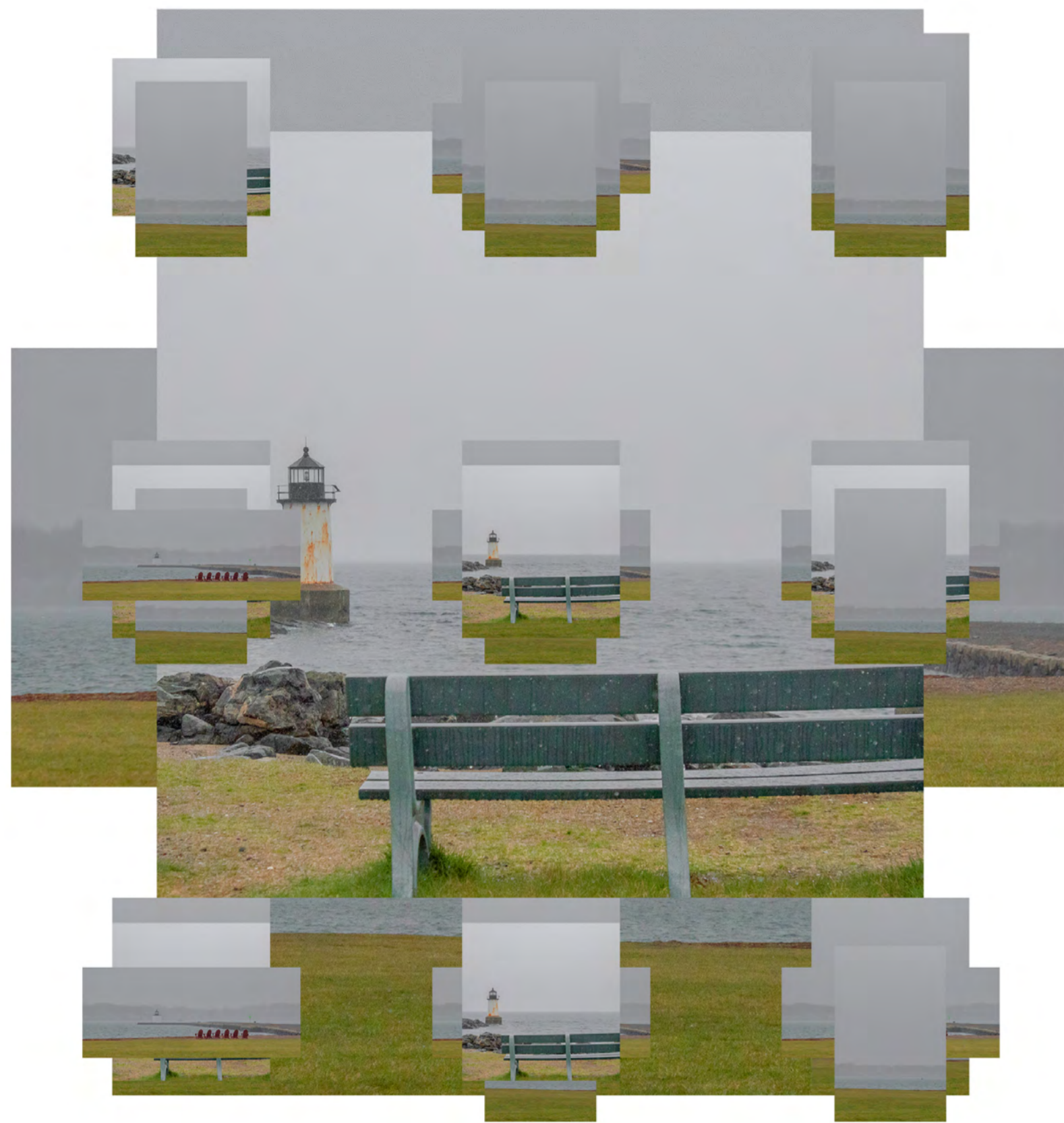
middle: perspective view from the south
bottom: south section - urban collision zone



top: plan view at 2nd level - entry into hotel jess
middle west & north elevations at amtrak station
bottom: perspective view from the east







02 a Kaleidoscopes

Kaleidoscopes is an ongoing photomontage project that creates site specific, immersive environments - or avatars - within a field of composited 2D objects. The assemblages play with the viewer's sense of scale, texture, and shape - using operations of delayering, shifting, and framing.

These sensibilities are wholly architectural and can be seen in projects throughout the portfolio.



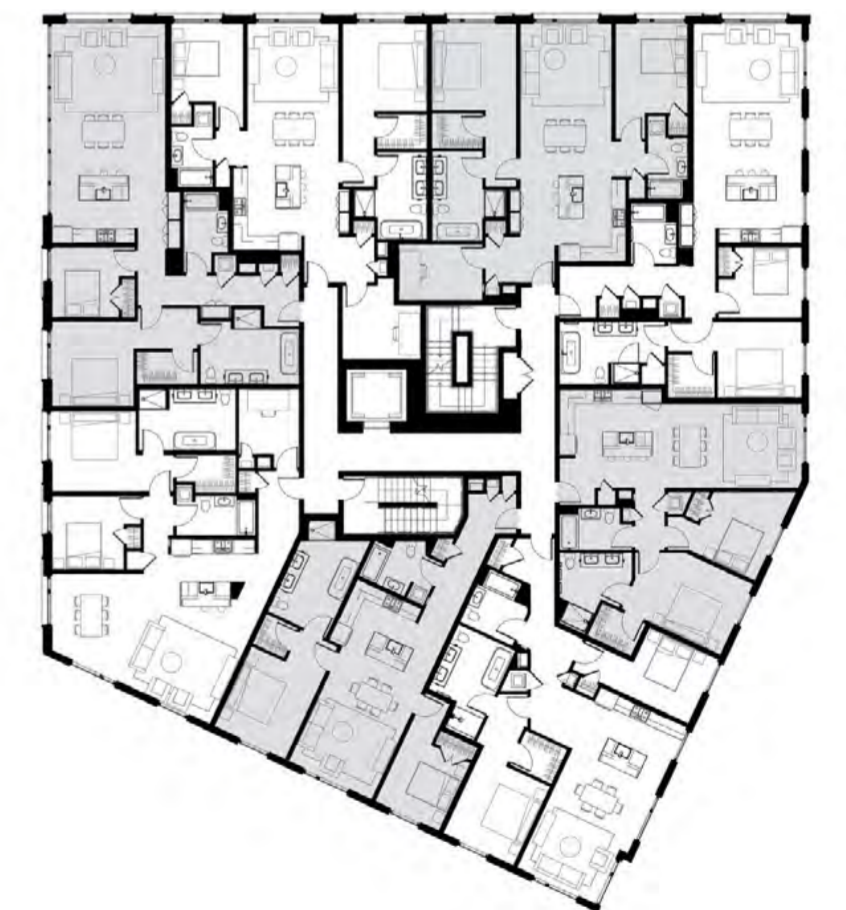
02 **b** The Neponset

The Neponset (2019) is a new transit-oriented residential building in Quincy, MA. The project transformed a former mechanic's garage and parking lot to a six-story mixed-use residential building that now serves as a gateway to North Quincy and Wollaston. The building is comprised of two levels of parking with three-and-a-half levels of housing above.

I worked on all aspects of the project through 100% DD & GMP documents - focusing on shaping the building massing and facade design. I also professionally photographed the building once completed.

Architect: Utile

Core Project Team: Michael LeBlanc, Brett Bentson, Sarah Dunbar, Matt Cox

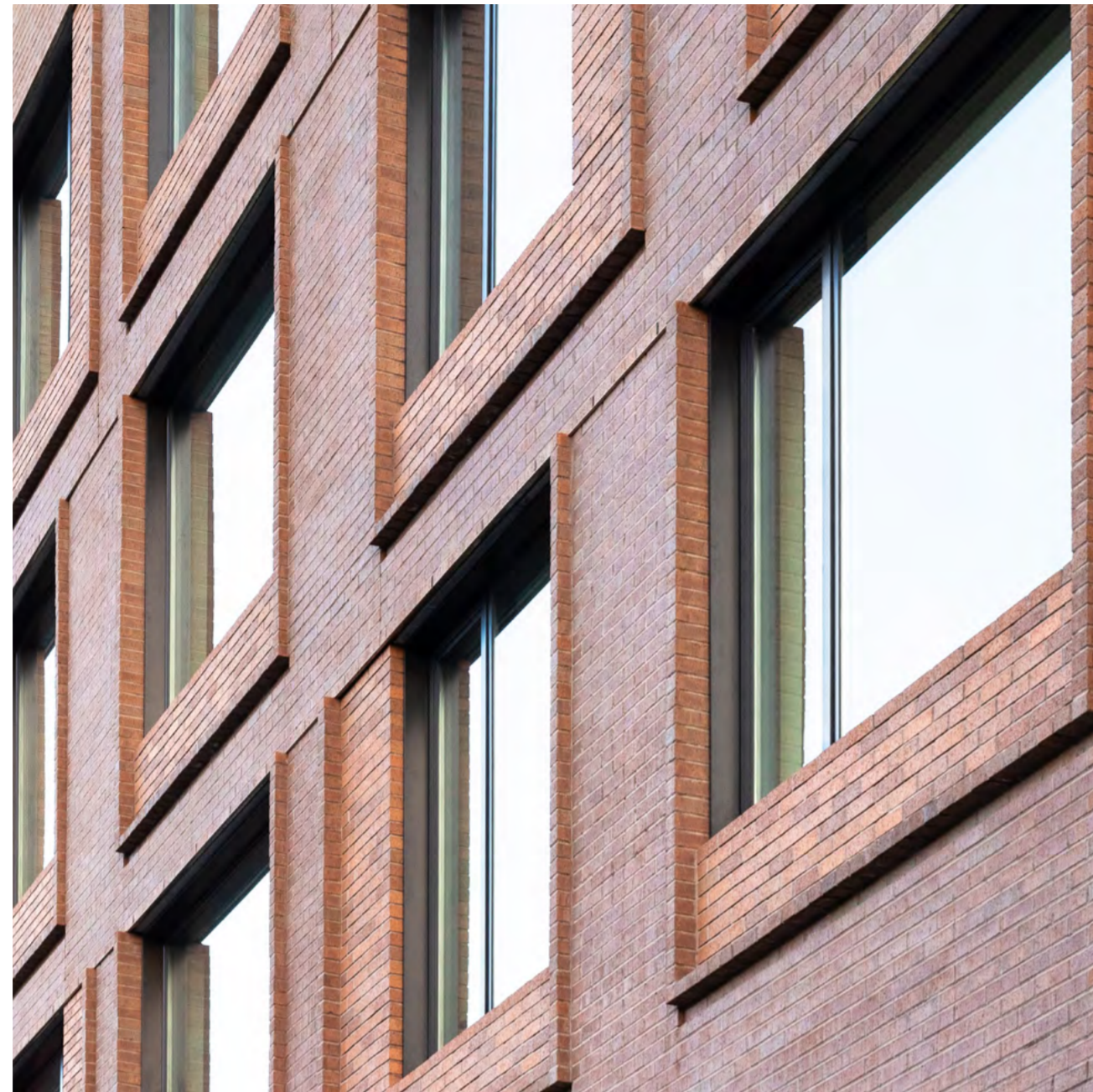


above: typical floor plan and unit mix.
(drawn by Sarah Dunbar)

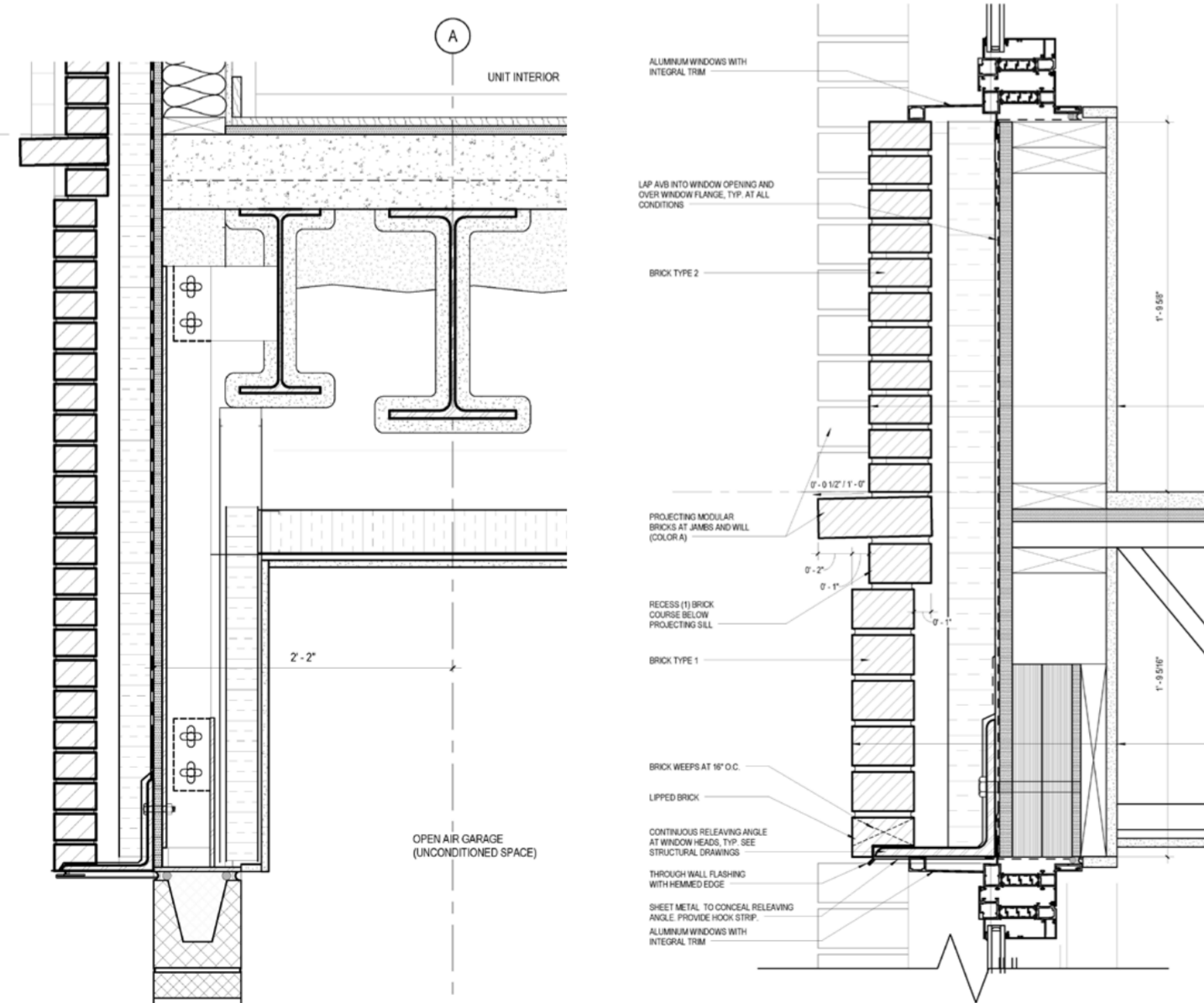
left & top: early massing studies and facade articulation + renderings

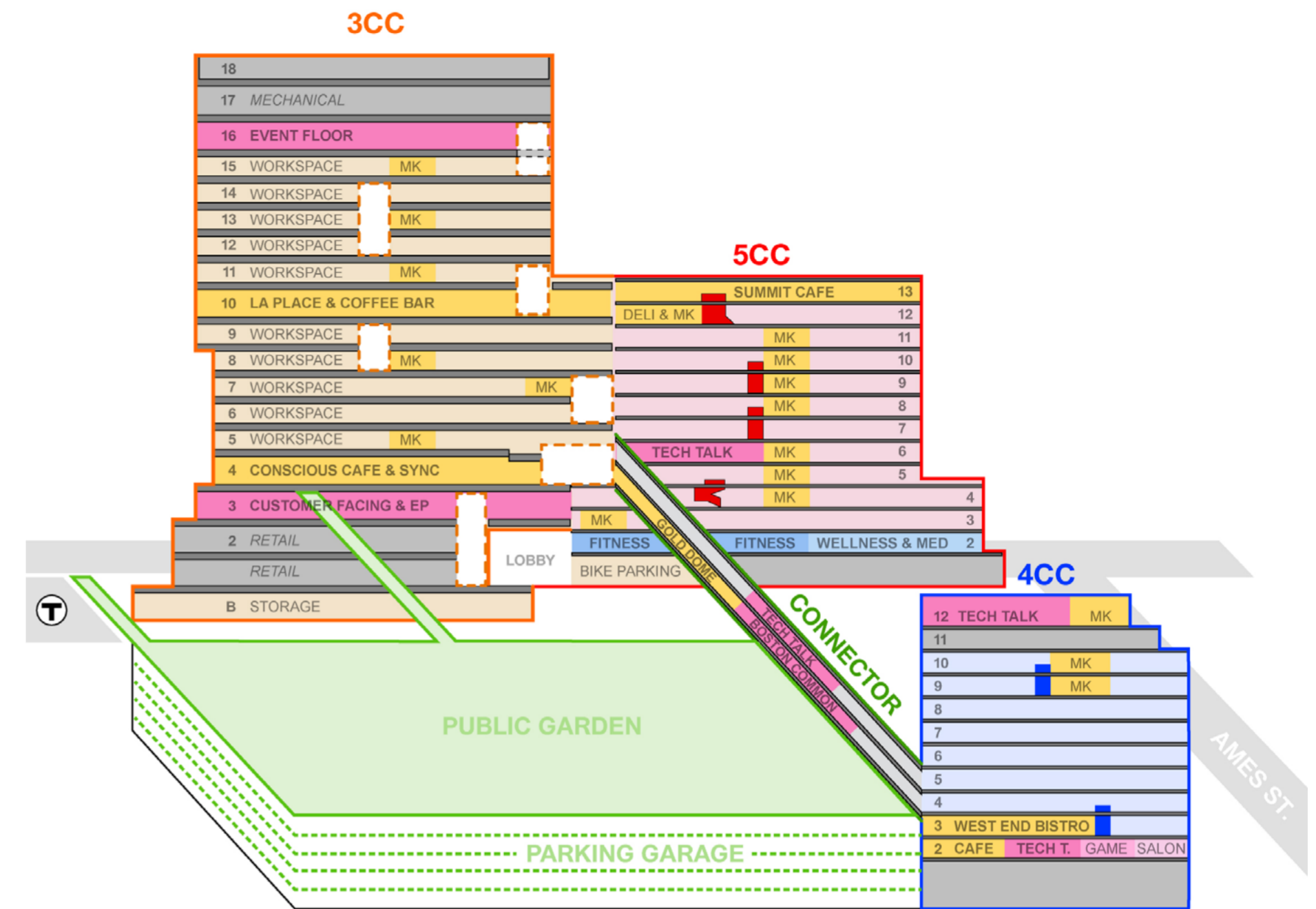
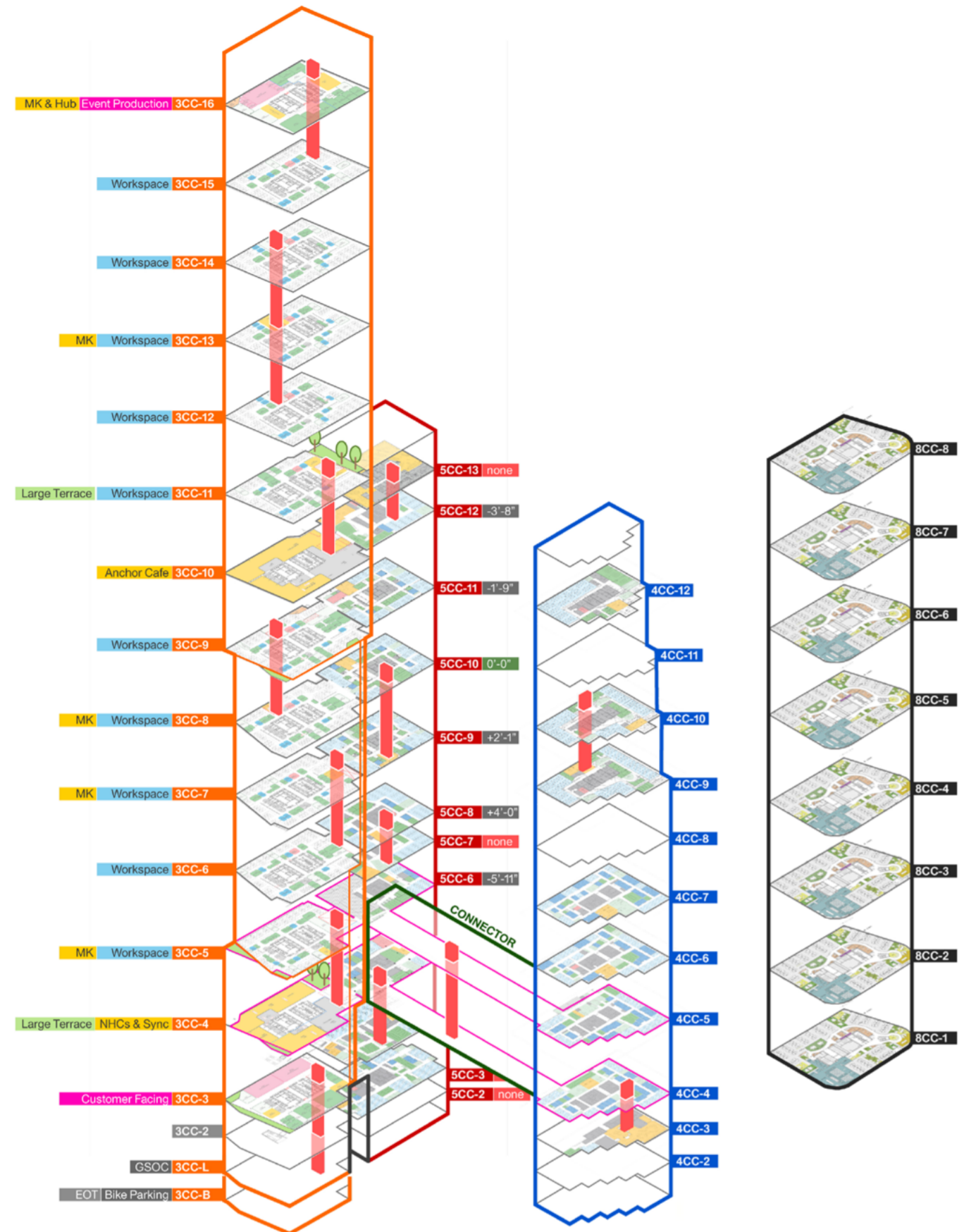


Oversized windows within an array of large brick apertures give movement to the facade while also scaling down the overall reading of the massing



below - left: section detail @ cmu to brick transition /
 right: section detail @ window head & sill (drawn by Sarah Dunbar)





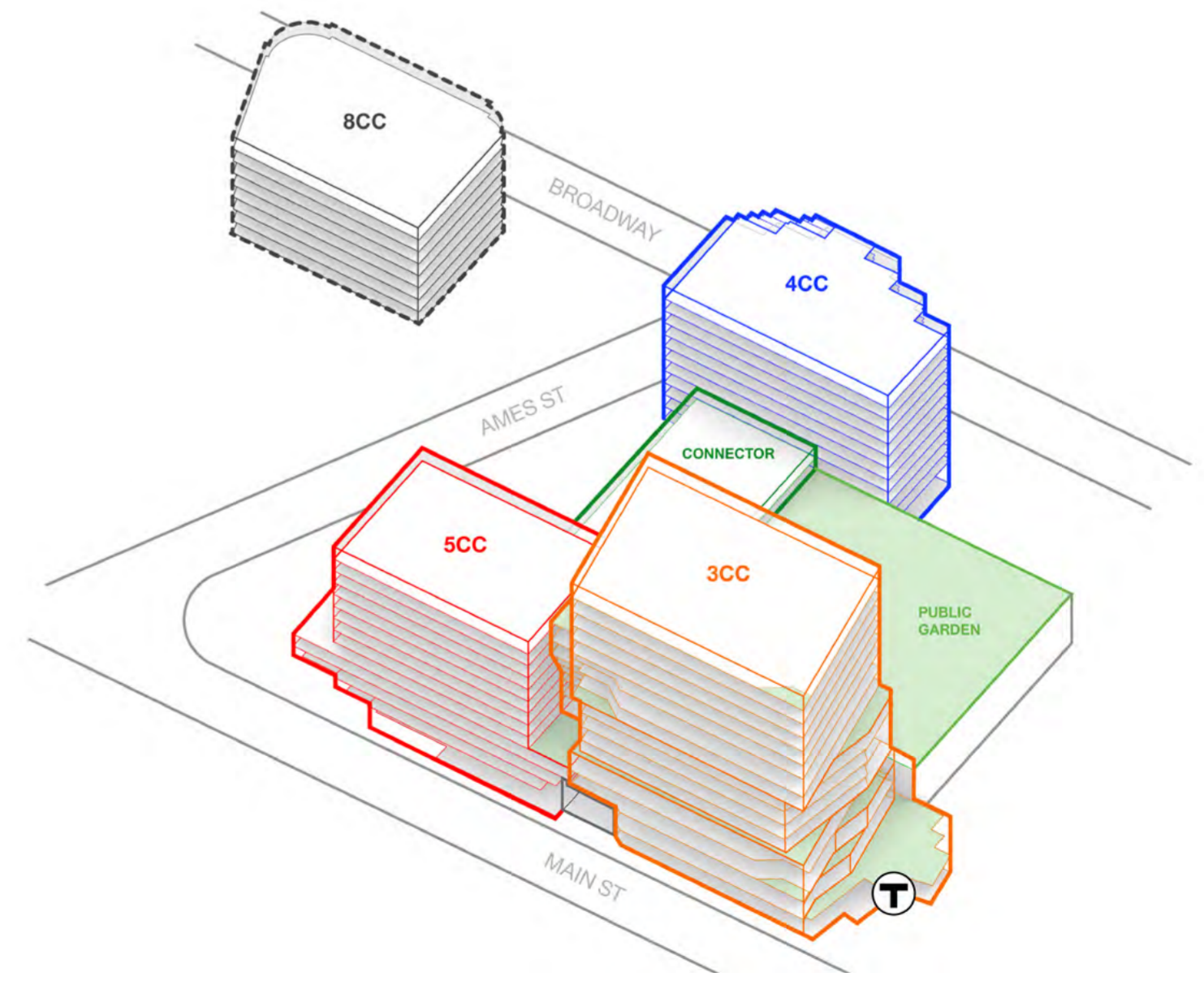
above: campus programming section
below: campus buildings axon

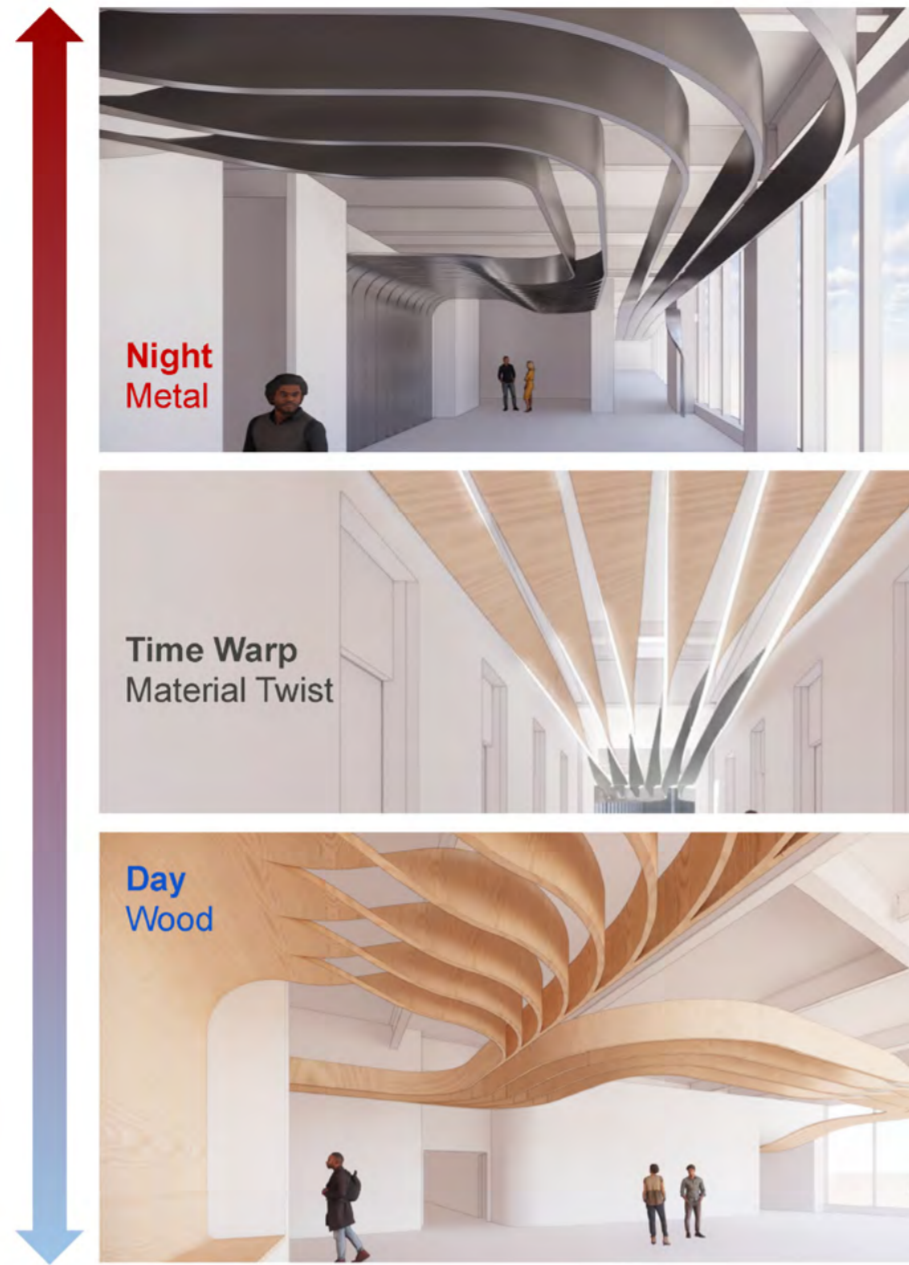
02 c Kendall Square Workspace

Utile and Merge Architects were commissioned to master plan and execute part of a tech-company's campus in Cambridge MA (2018 -). Several interior fit outs have already been completed within their existing building stock, and a new tower (3CC) was proposed on an adjacent parcel. Our team (led by Mimi Love and Beth Whittaker) was tasked with advising the core & shell architects on key design parameters for the tenant - from lease depths to floor heights and alignments, as well as massing and MEP considerations.

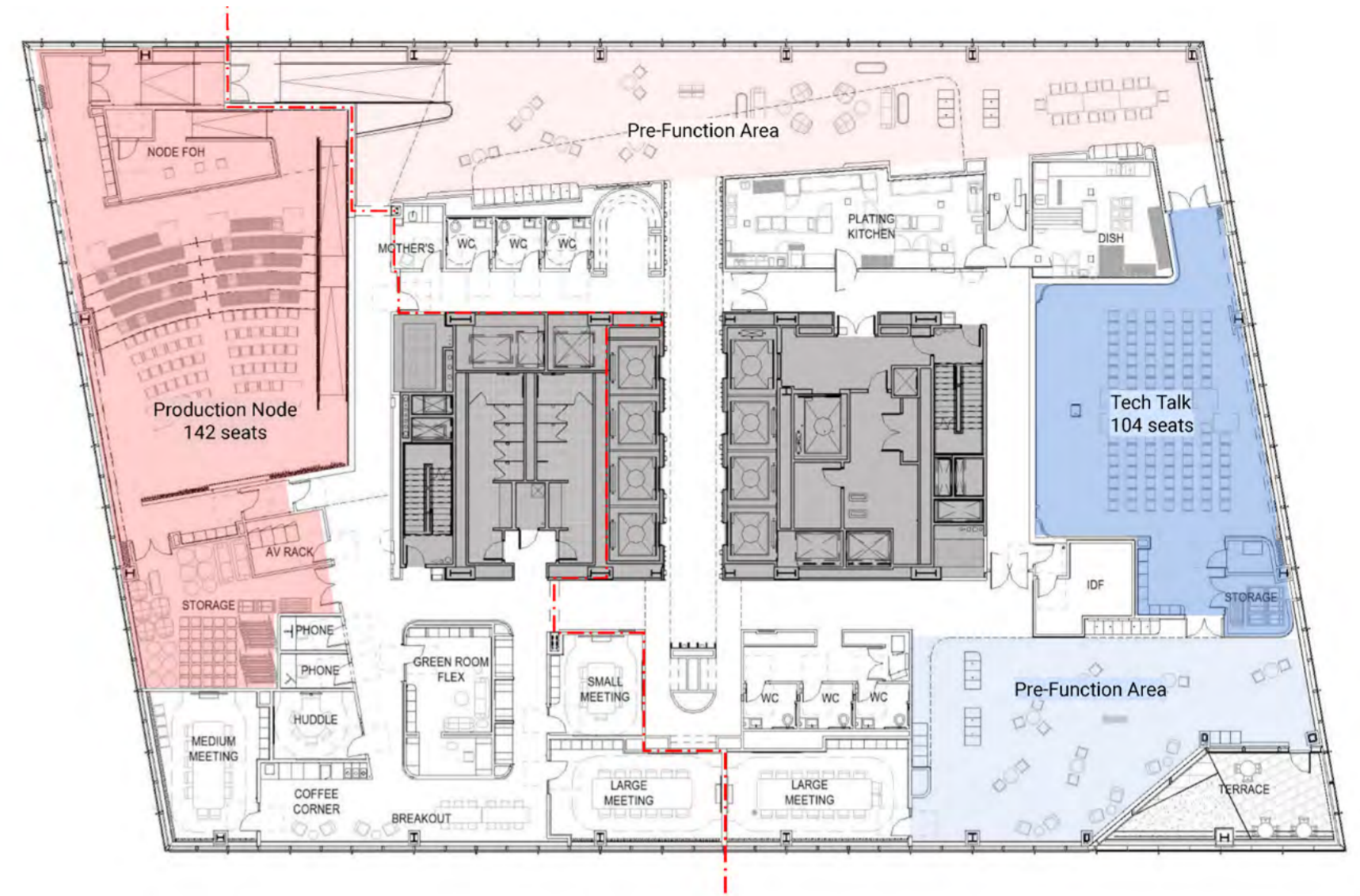
Within this master planning effort, I was tasked with producing a series of layered mapping diagrams to understand future and existing program alignments, requirements and key circulation paths between the interconnected buildings.

As the project transitioned to individual floor design, I worked with Keith Case (PM) as the design lead for the 3CC 16th floor event space. It is currently in CA. Unless otherwise noted, all drawings herein were produced by me.

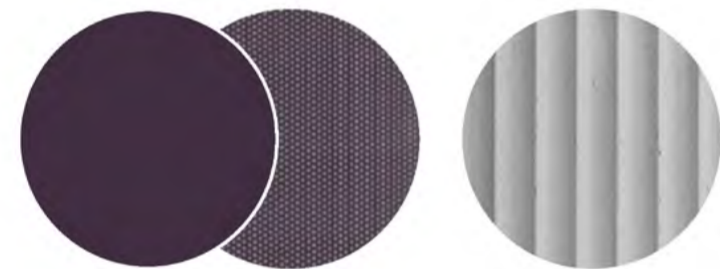




upper right: ceiling ribbon parti diagrams
(drawn in collaboration with Ingrid Bengston)



above: 3CC-16 overall floor plan
below: 3CC-16 overall reflected ceiling plan

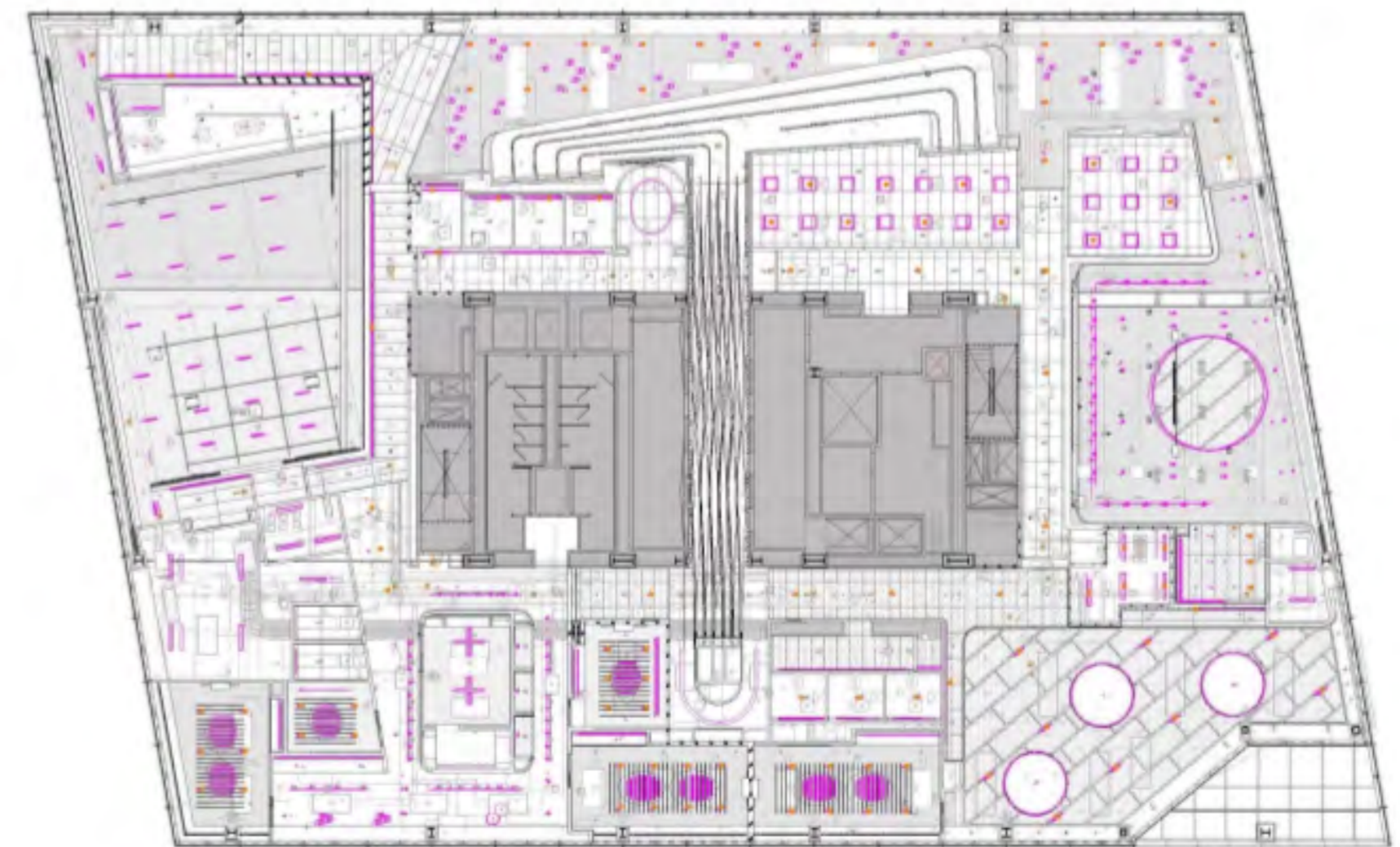
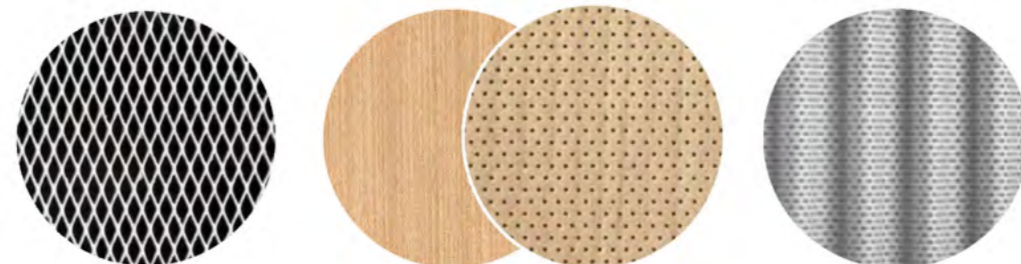
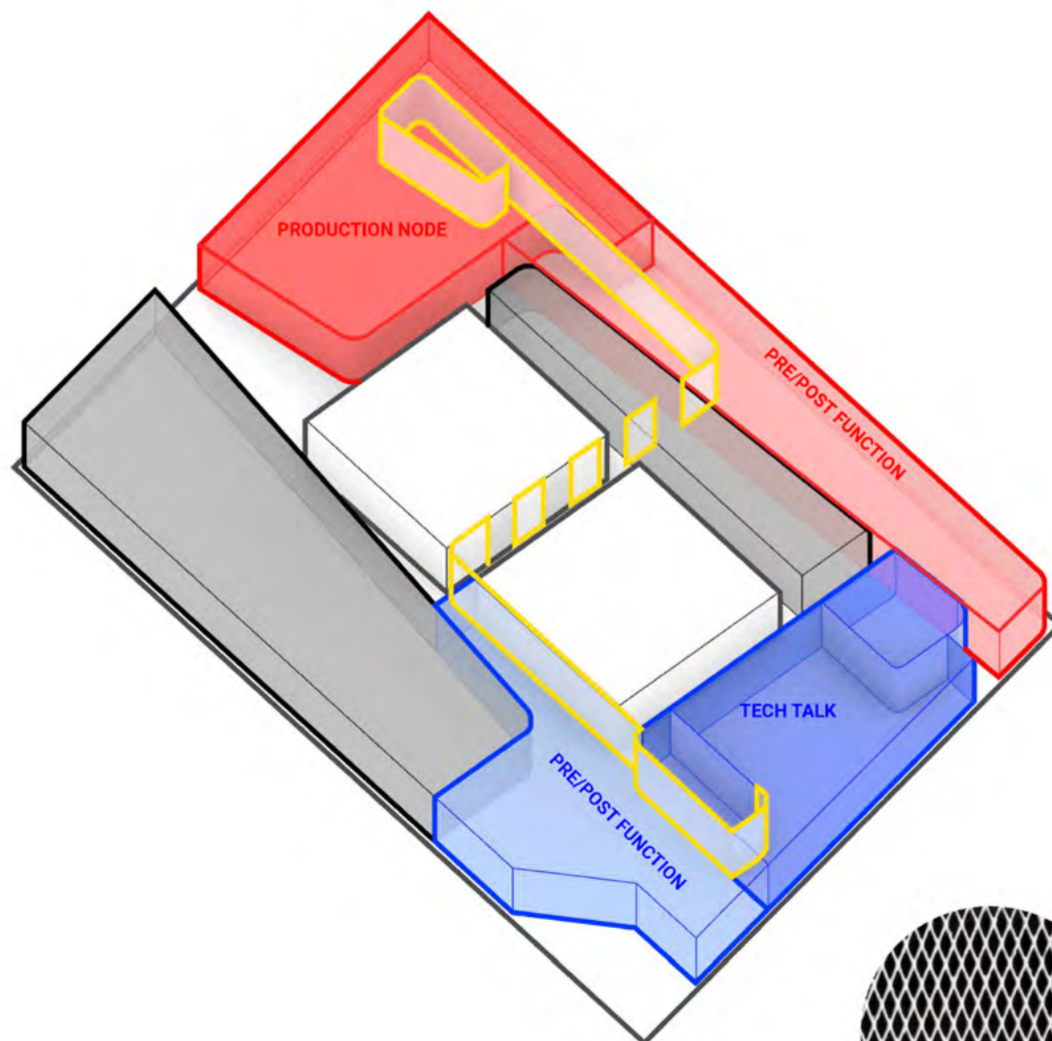


3CC-16 hosts two large event programs - a production capable raked seating theater and a smaller "tech talk" style space. Both programs contain sizable corresponding prefunction zones, and a suite of supporting breakout meeting rooms, as well as a catering kitchen, fill in the rest of the floor.

The emerging duality between the programs suggested a Yin-Yang plan organization - which we reinterpreted as a Night to Day design parti.

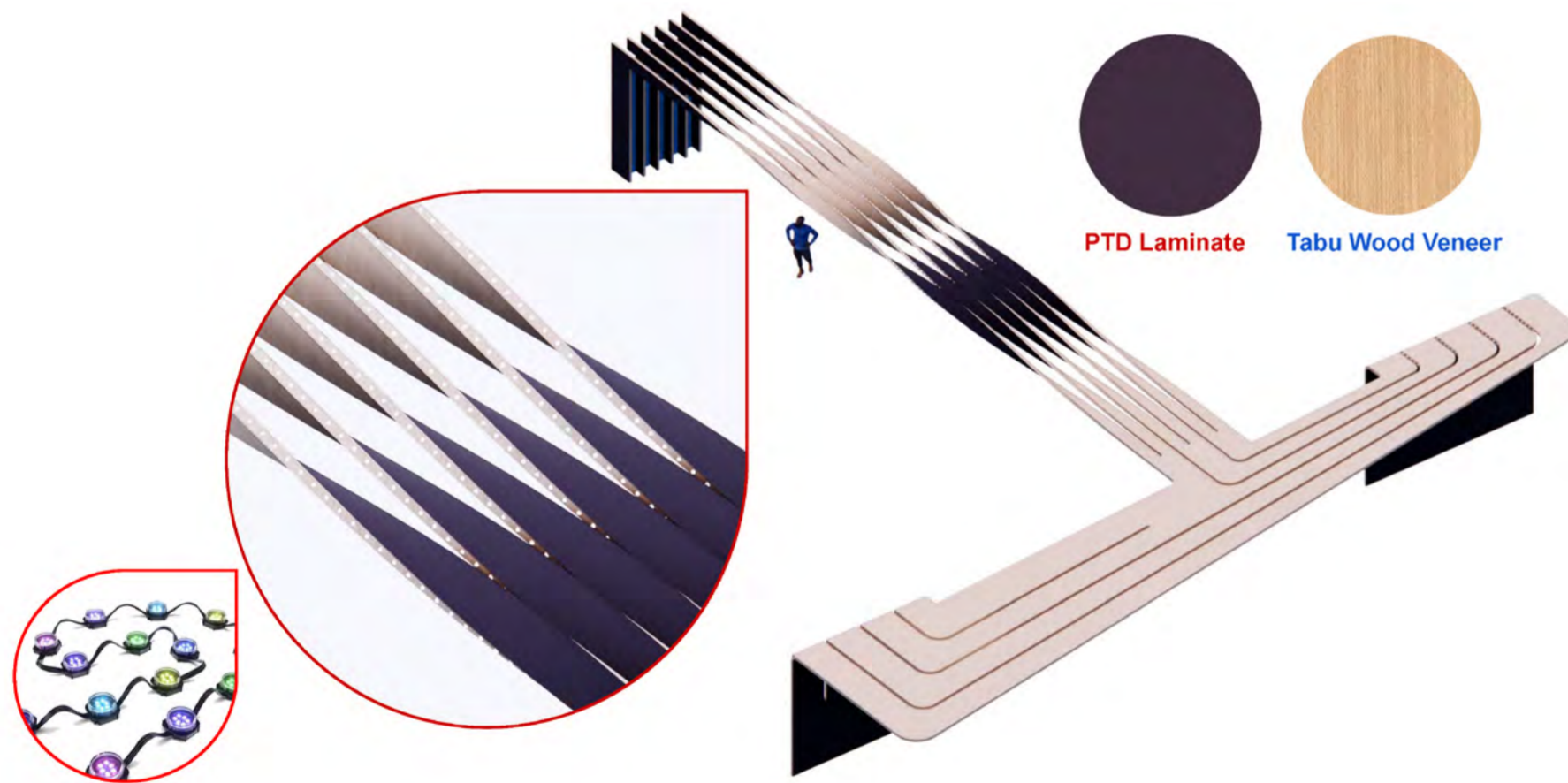
A transformative architectural element became necessary to tie these two contrasting elements together.

Explorations in material assignments and shifting textures and scales ensued.

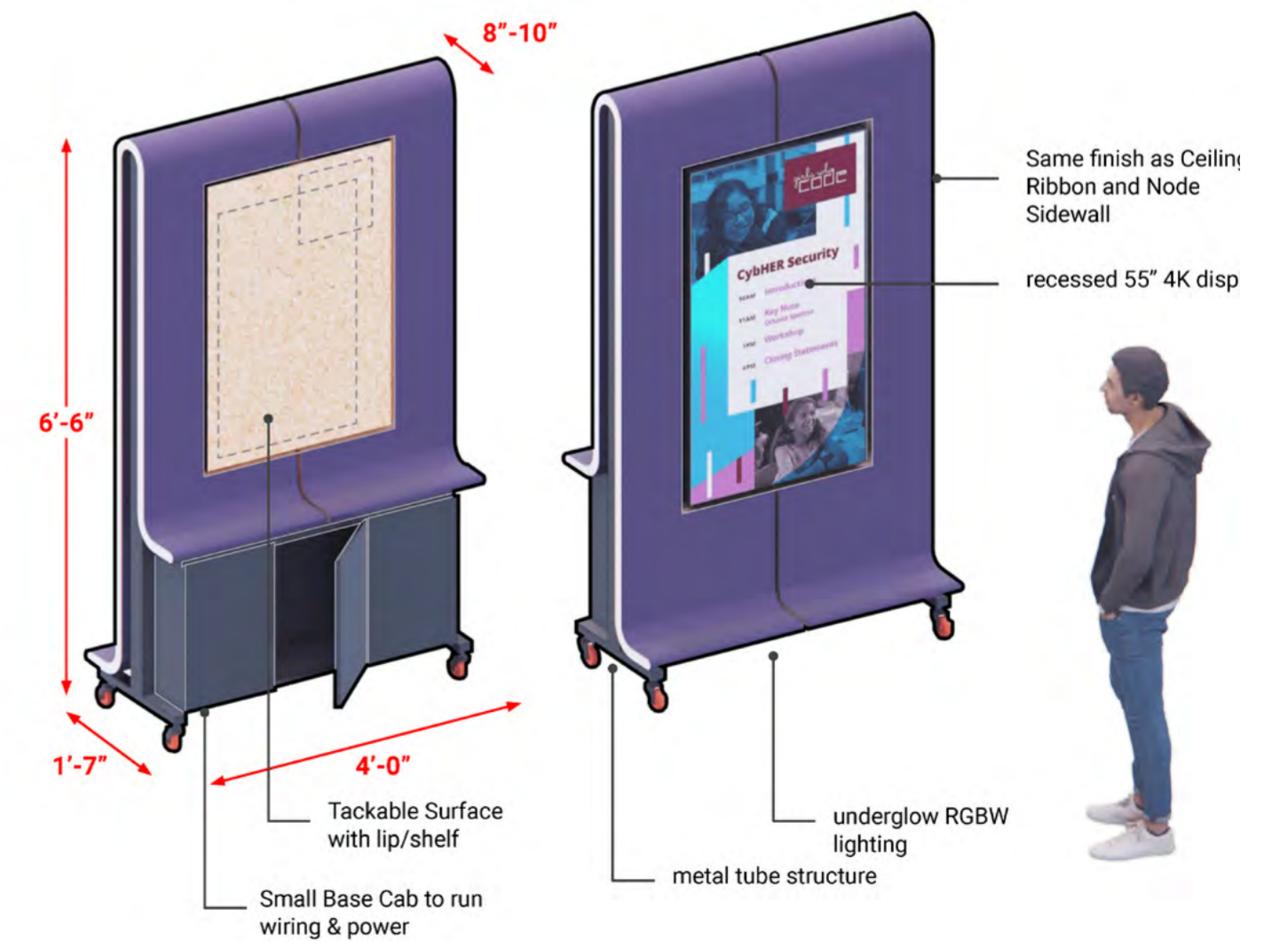




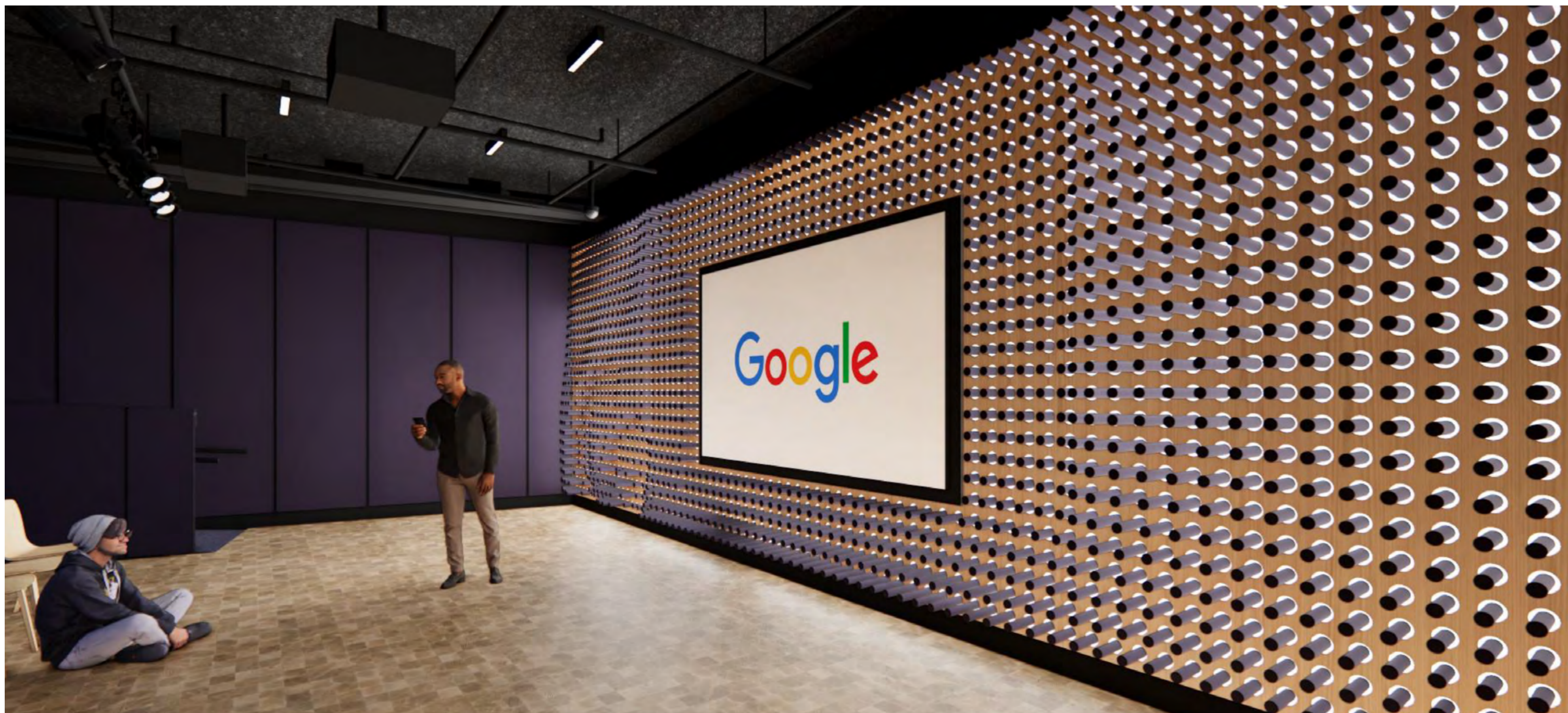
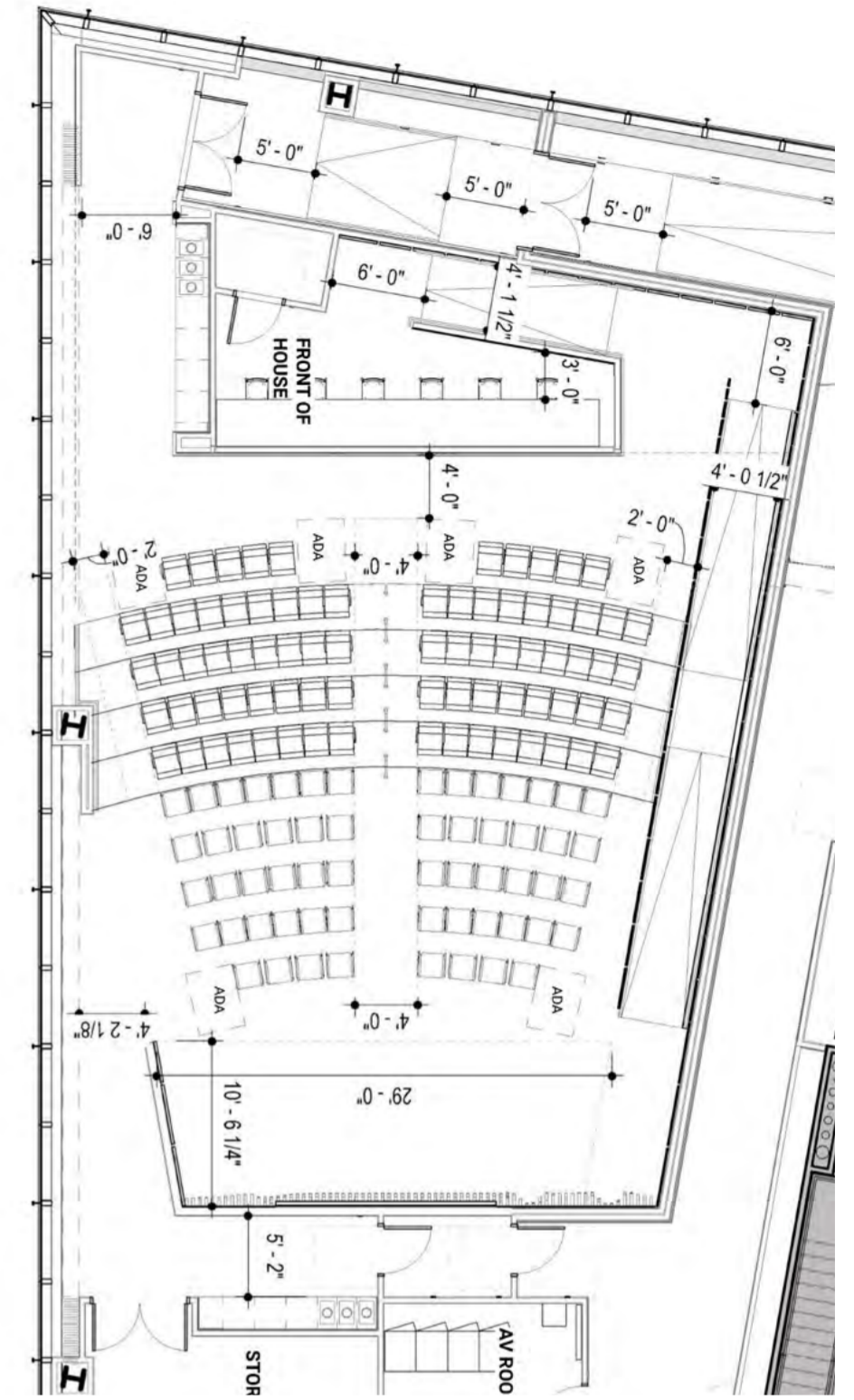
A sculptural ceiling ribbon serves as a wayfinding and organizational device across this event production floor. The element touches down in several locations to create credenzas and nooks for prefunction programming. The move alludes to marquee signs of Broadway shows, as well as planetary forms of the night sky.



A simple twist in materiality - from metal to wood - defines this transformative ceiling element across the floor. Tunable RGBW lights are nested within each rib and work in tandem with a series of digital technology activations across the floor to customize event environments. To this end, SOSO limited is currently developing an interactive content management interface that sits atop the tech-company's native system.

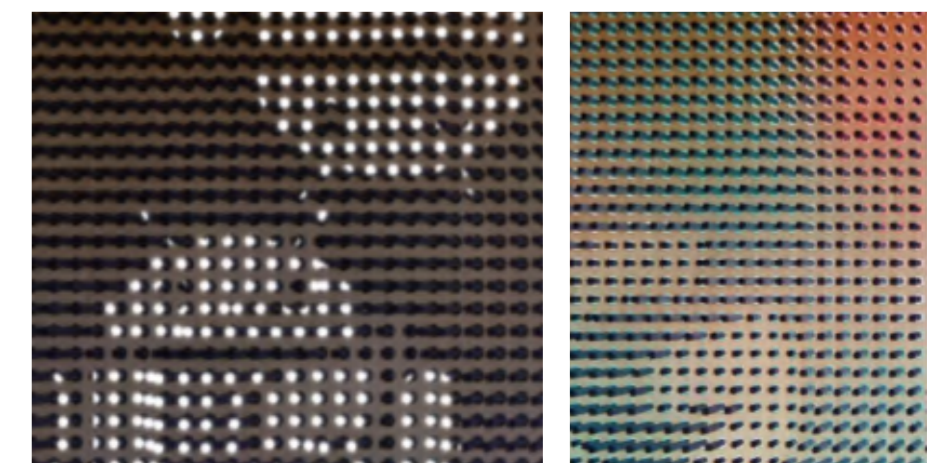


Shape Shifters



The marquee ceiling element re-emerges within the space as a wall ribbon that wraps the perimeter ramp down to the stage.

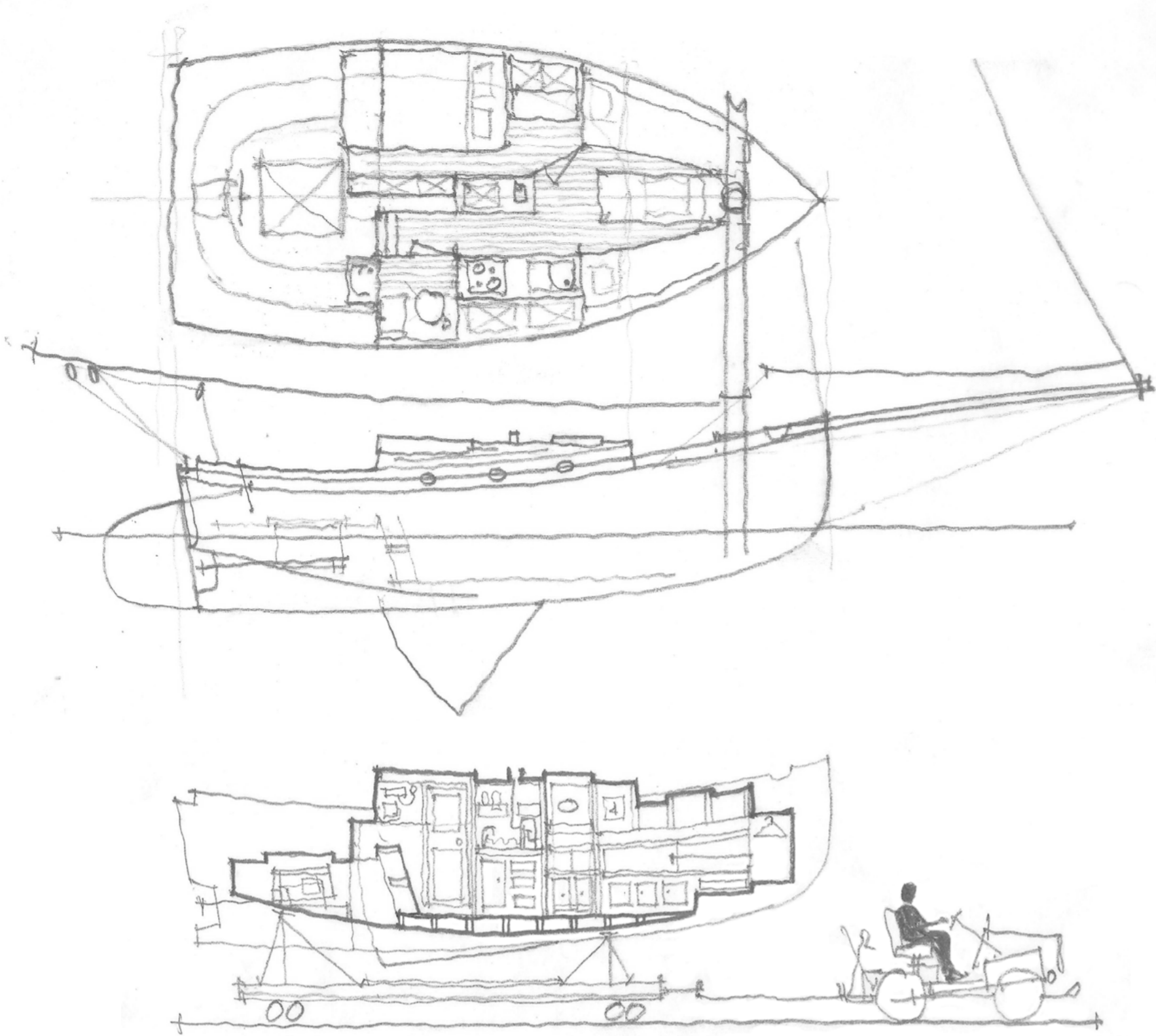
As another play on shifting material scales and perforations, the stage wall features a height field of undulating, back-lit wooden dowels. RGBW LED strips run north-south within the assembly and are tunable at every length, giving production users the ability to create dynamic, customized environments.





On the other (day)side of the floor, perforation is reinterpreted and scaled up and down - defined by large illuminated ceiling disks that appear in the tech talk spaces, as well as smaller field patterns within millwork walls of the meeting rooms.

The planar wrapper takes on a new appearance as a perforated, corrugated metal panel, and the adjacent green room space uses the ARO half round acoustic plank to envelope the volume in a similar operation - literally expressing it as "green."

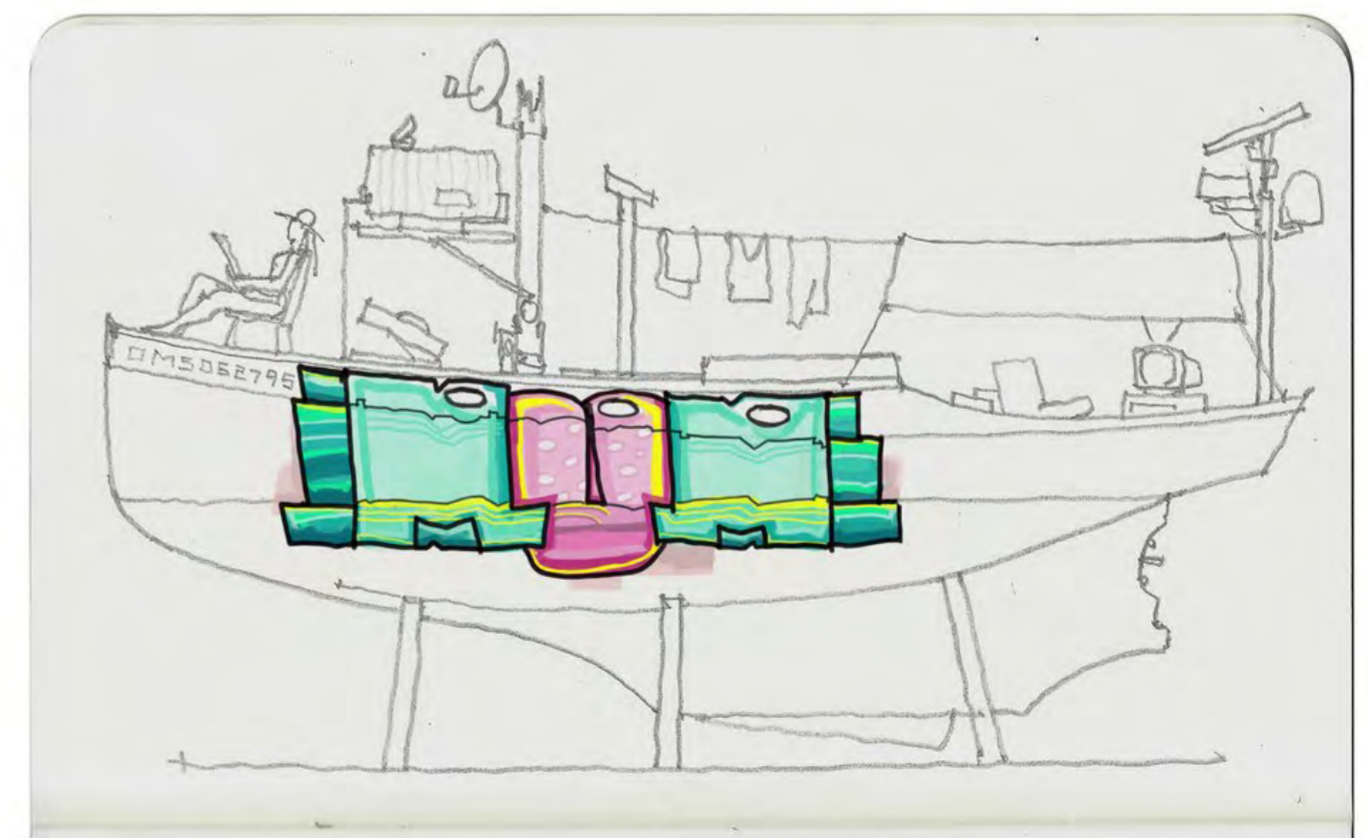
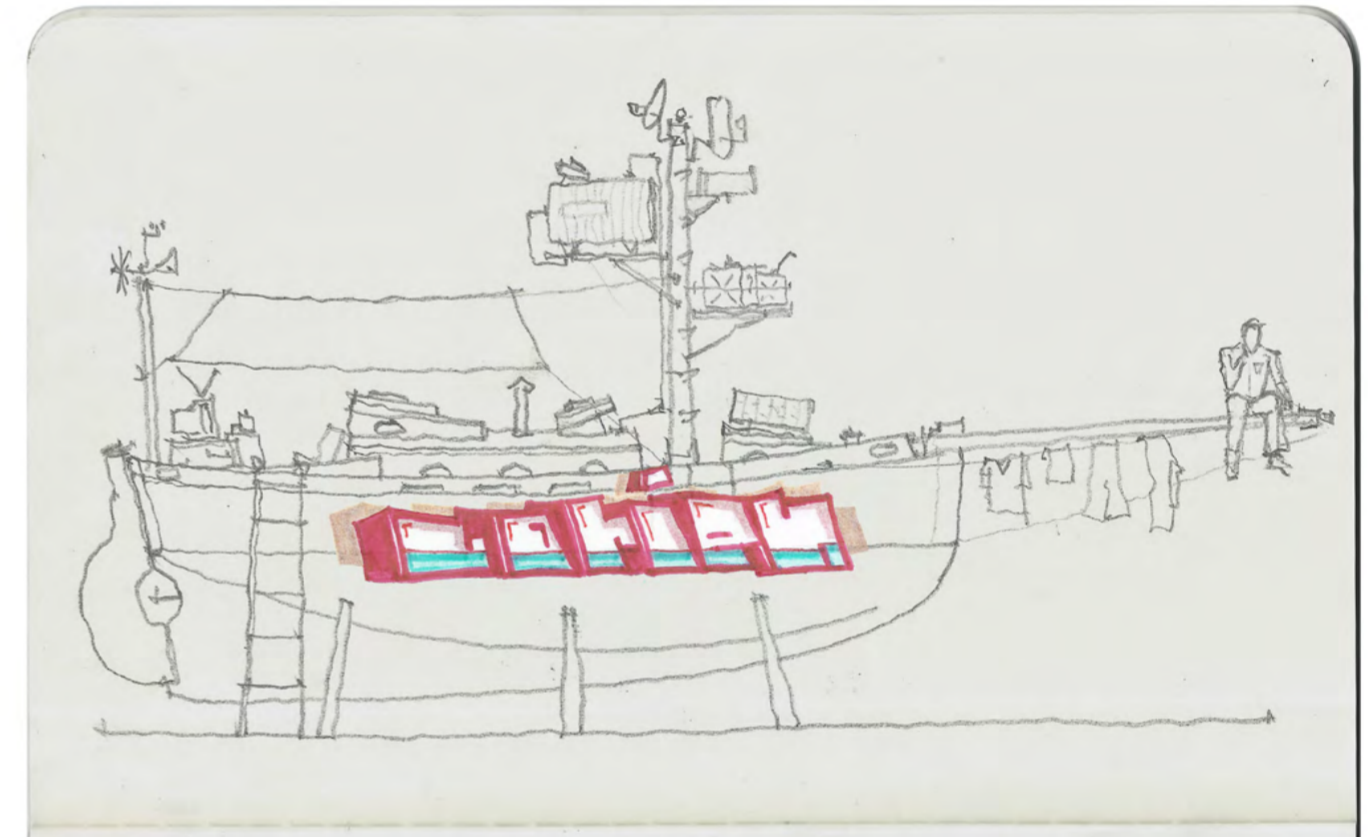


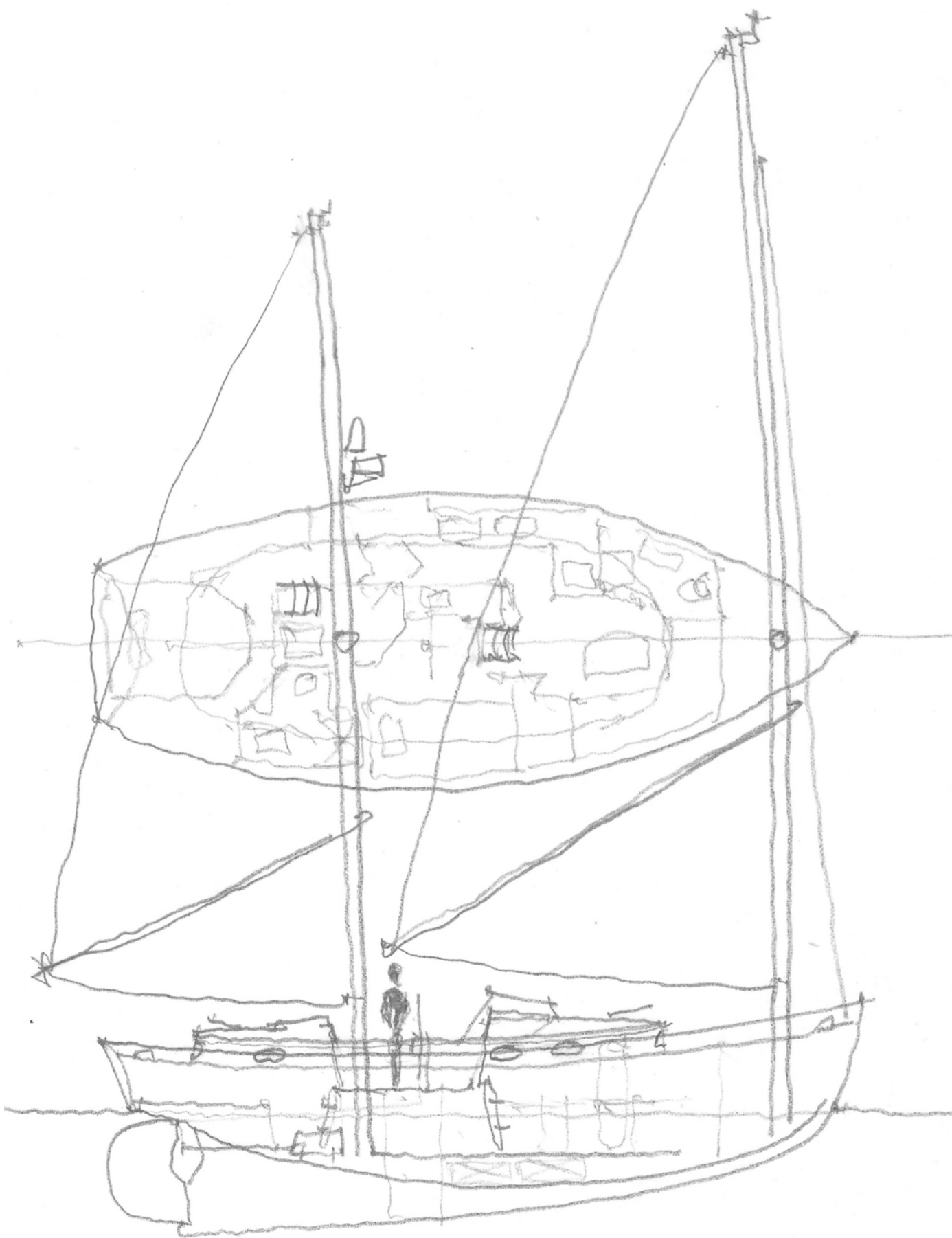
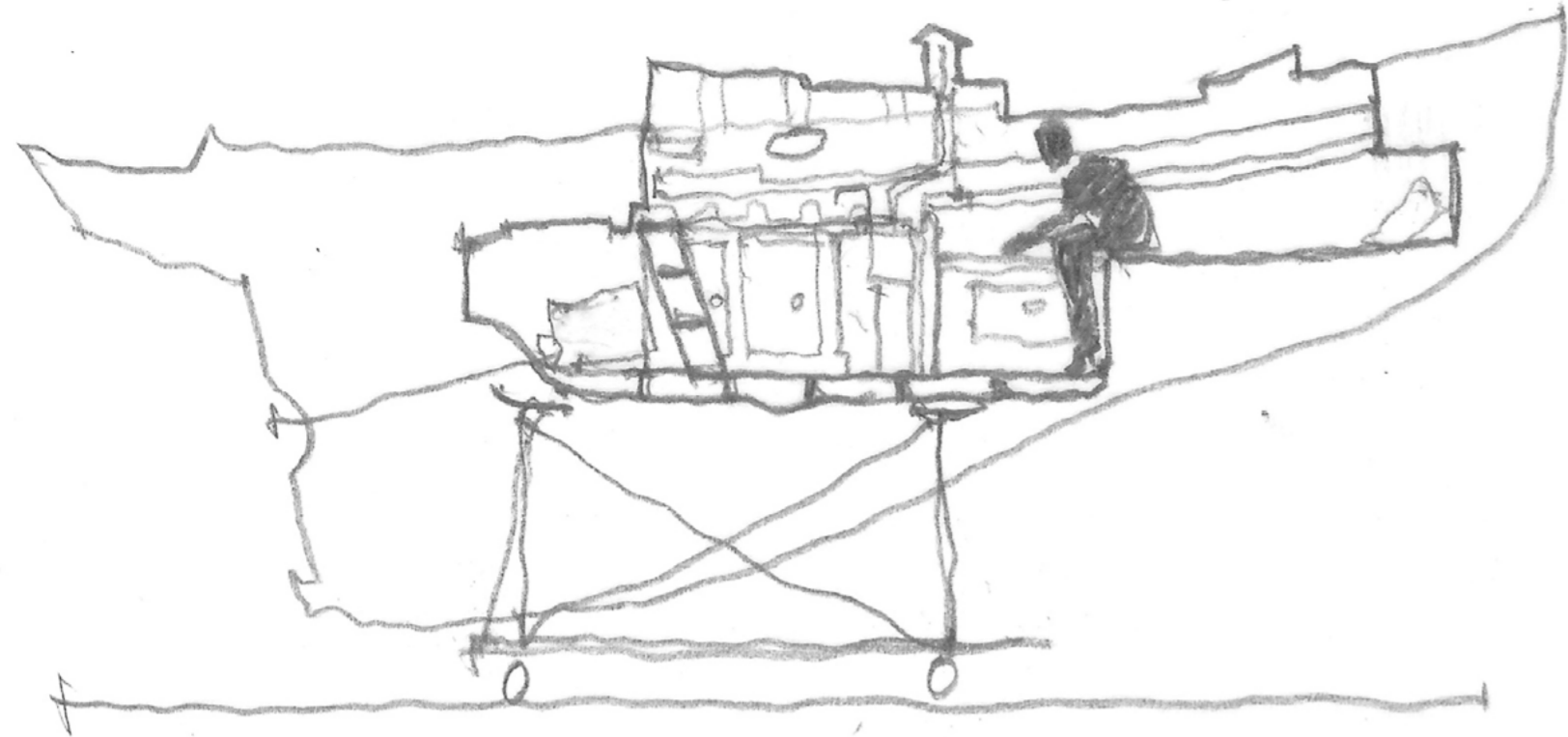
03 a Watercraft Design

My dad had a collection of sailing books that I used to carefully flip through when I was young - a 1956 copy of "rudder treasury - a companion for lovers of small craft" to name one - and the design drawings therein were a primer for my ensuing interest in architecture and representation. I've been sailing for over 15 years now - and tinkering with our old 22' Cape Cod Catboat has instilled an appreciation for storytelling, systems thinking, craftsmanship, and fabrication: things that have unconsciously reemerged as core elements to how I learn, work, and make things.

The watercraft doodles here provide a glimpse into this world. Above is an original 32' design that brings elements of the Catboat and Falmouth quay punt together - a shallow centerboard draft, retractable bowsprit, and a roomy interior. To the right are a series of sketches depicting defaced, live-aboard yachts on the hard.

The architectural themes of compact nomadic living, dystopian futures, coastal urbanism, and traditional building techniques are ripe for further inquiry. A chapbook of original designs and histories is forthcoming.



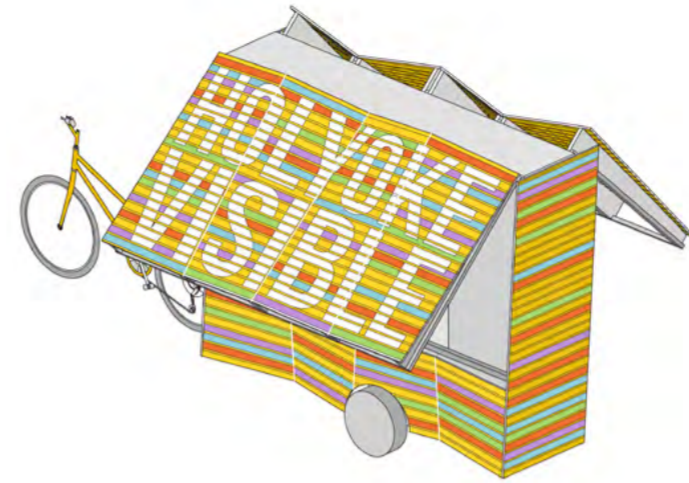


left upper: section drawing of a day-sailor sloop design and its petite cabin

left lower: plan and elevation drawing of an original center cockpit cat-ketch design with wishbone rig - similar to a freedom 44

right: two digital paintings from an ongoing series exploring living with water & dystopian futures





03 **b** Holyoke Visible

Holyoke Visible (2016) is a public arts + culture project for the city of Holyoke, MA that aims to highlight and spatialize community assets. It is composed of 320 slats painted by community members of all ages, and it was conceived and directed by Joseph Krupczynski and Max Page of the Center for Design Engagement [C*DE].

I provided design support to Joseph and was responsible for producing construction and presentation drawings, outreach graphics, and organizing painting & component assemblies. This included fabrication and community engagement processes.



HOLYOKE VISIBLE

AN ARTS AND CULTURE PROJECT FOR HOLYOKE MA
UN PROYECTO DE ARTE Y CULTURA DE HOLYOKE MA

Holyoke Visible will harness the visions and challenges, the resources and identities of Holyoke's people to bring to life a series of creative events -- art, meals, performance, conversation-- around the shared spaces on which the future of Holyoke is being made.

HOLYOKE VISIBLE TRAILER

<p style="font-size: x-small; margin: 0;">WEDNESDAY 17 AUGUST 5-8 PM</p>	<p style="font-size: x-small; margin: 0;">FOOD</p> <p style="font-size: x-small; margin: 0;">Community Potluck, Recipe share, food justice information and more...</p> <p style="font-size: x-small; margin: 0;">Race Street + Cabot Street</p>	<p style="font-size: x-small; margin: 0;">MIÉRCOLES 17 AGOSTO 5-8 PM</p>	<p style="font-size: x-small; margin: 0;">LA COMIDA</p> <p style="font-size: x-small; margin: 0;">Potluck de la comunidad, reparto de recetas, información sobre los derechos de la comida y más...</p> <p style="font-size: x-small; margin: 0;">Race Street + Cabot Street</p>
<p style="font-size: x-small; margin: 0;">WEDNESDAY 24 AUGUST 5-8 PM</p>	<p style="font-size: x-small; margin: 0;">LANGUAGE</p> <p style="font-size: x-small; margin: 0;">Spanish language workshops, art and language exhibition, poetry readings and more...</p> <p style="font-size: x-small; margin: 0;">Dwight Street + Main Street <small>(Parking lot of New Haven Station)</small></p>	<p style="font-size: x-small; margin: 0;">MIÉRCOLES 24 AGOSTO 5-8 PM</p>	<p style="font-size: x-small; margin: 0;">IDIOMA</p> <p style="font-size: x-small; margin: 0;">Talleres sobre aspectos de la lengua española, exhibiciones de arte y lenguaje, lecturas de poesía y más...</p> <p style="font-size: x-small; margin: 0;">Dwight Street + Main Street <small>(Español ubicado en la plaza frente a la estación Amtrak)</small></p>
<p style="font-size: x-small; margin: 0;">WEDNESDAY 31 AUGUST 5-8 PM</p>	<p style="font-size: x-small; margin: 0;">CULTURE</p> <p style="font-size: x-small; margin: 0;">Music, community resource mapping, art and culture information and more...</p> <p style="font-size: x-small; margin: 0;">Bowers Street + Mosher Street <small>(Parking lot of Old Town Station)</small></p>	<p style="font-size: x-small; margin: 0;">MIÉRCOLES 31 AGOSTO 5-8 PM</p>	<p style="font-size: x-small; margin: 0;">CULTURA</p> <p style="font-size: x-small; margin: 0;">Música, mapeamiento de recursos de la comunidad, información sobre el arte y la cultura y más...</p> <p style="font-size: x-small; margin: 0;">Bowers Street + Mosher Street <small>(Español ubicado en la plaza de Old Town)</small></p>

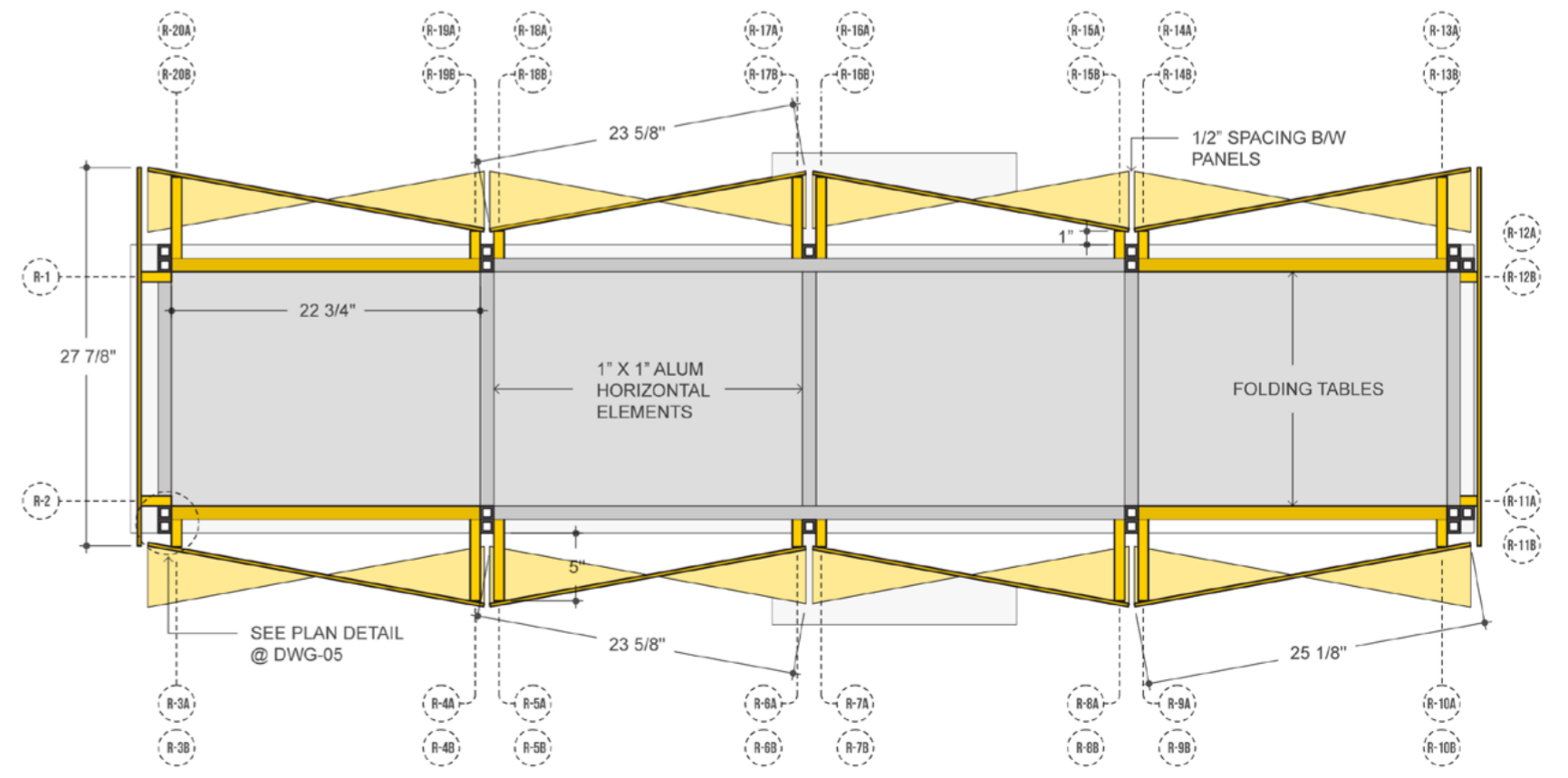
More information and updates:
www.holyokevisible.org

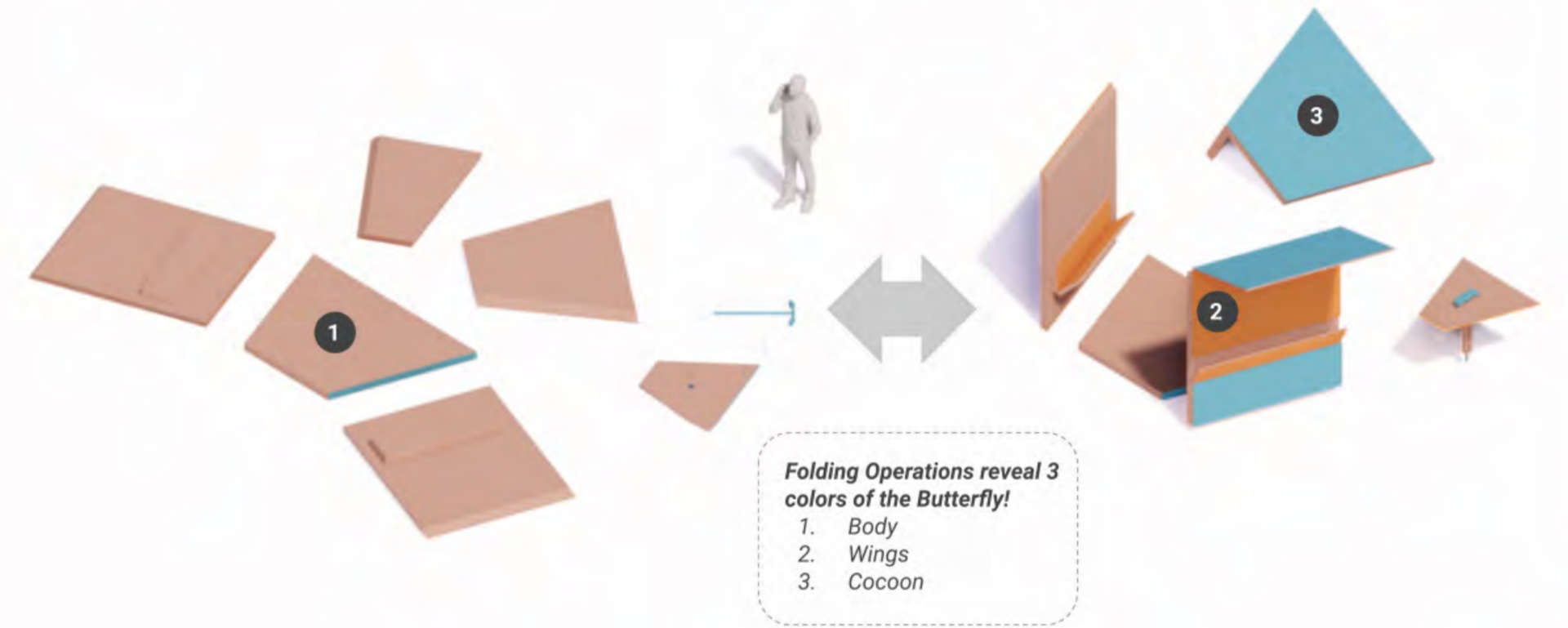
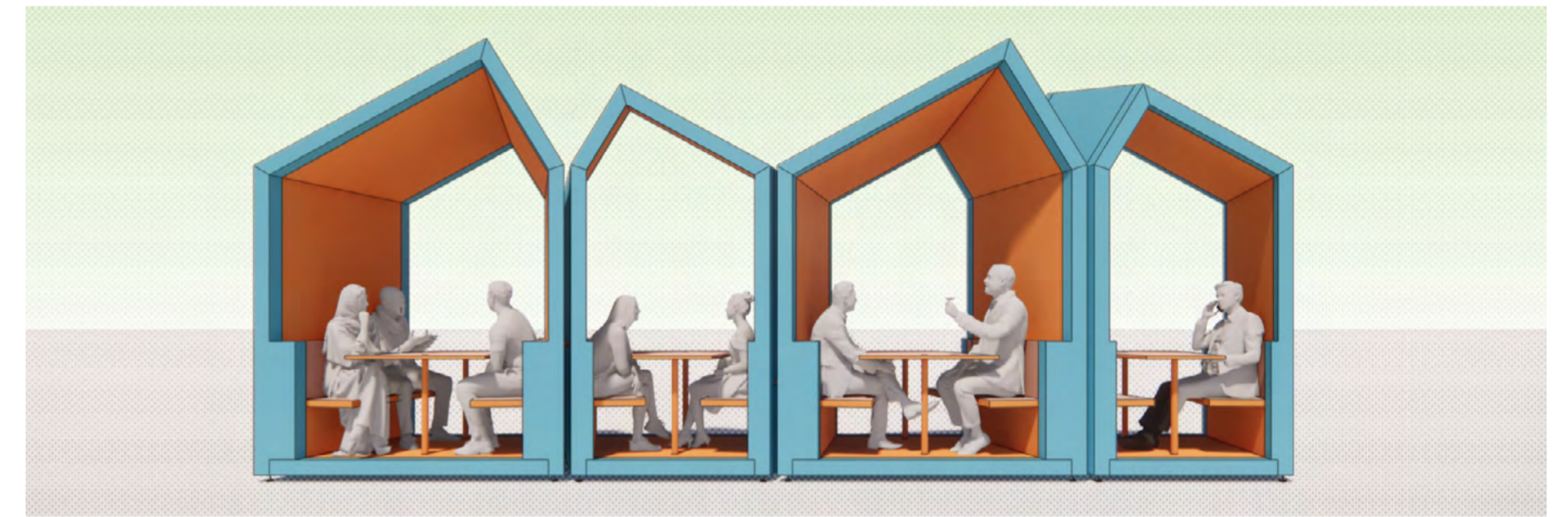
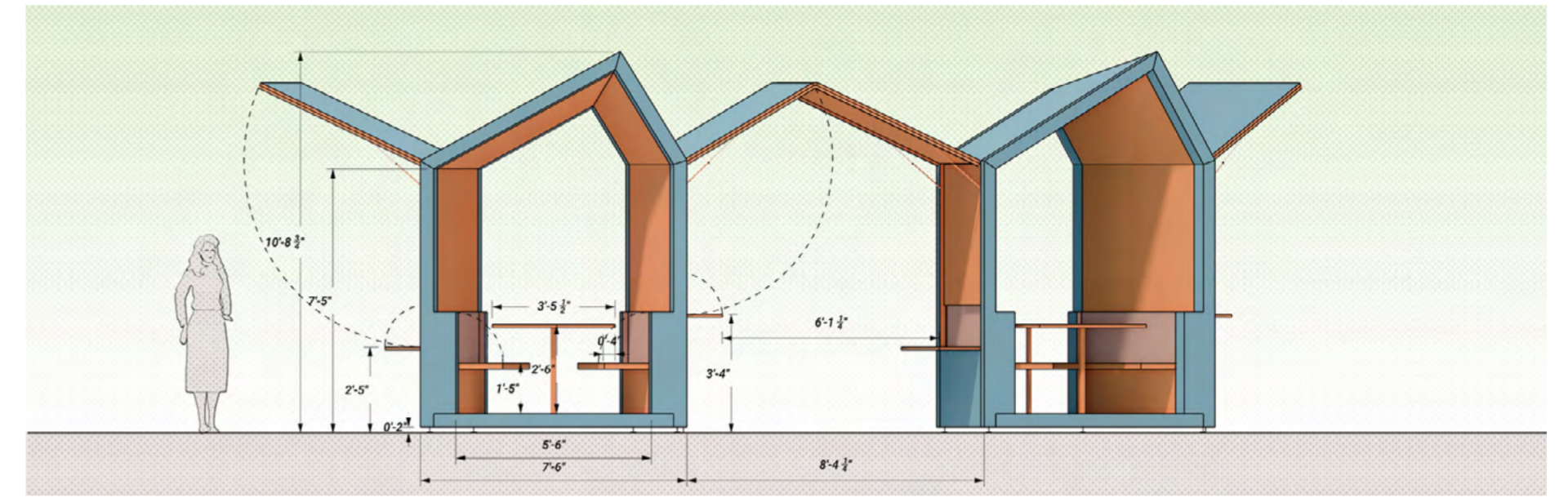
Sponsored by: Department of Architecture, University of Massachusetts Lowell / Creative Economy Institute, Fund, UMass; Office of the President / The Center for Design Engagement / Research Pavilion / 100% City of Holyoke; Holyoke Boys and Girls Club / Puerto Rican Cultural Center

El Proyecto Holyoke Visible potenciará las visiones y desafíos, los recursos y la identidad de personas de Holyoke para dar vida a una serie de eventos creativos, arte, comidas, actuaciones, conversación, alrededor de los espacios compartidos en que se realiza el futuro de Holyoke.



The HV trailer was the catalyst for a series of events - focusing on food language, and culture - at key sites around the city. It served not only as a shared kitchen table, but also as the stage for poetry readings and musical performances.



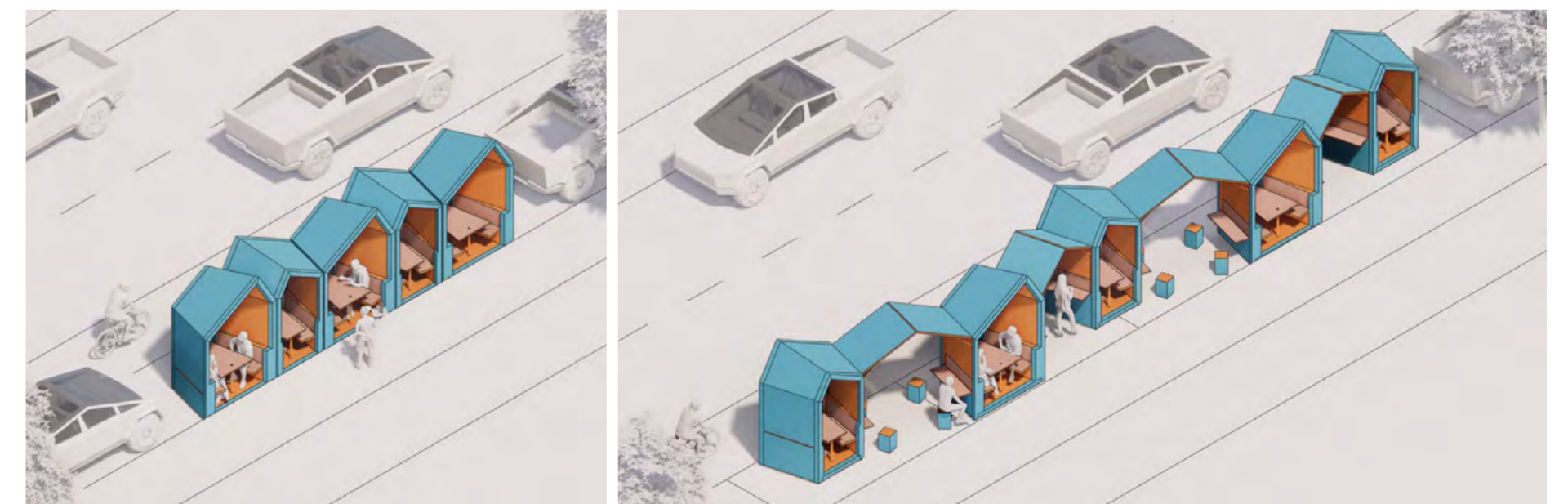


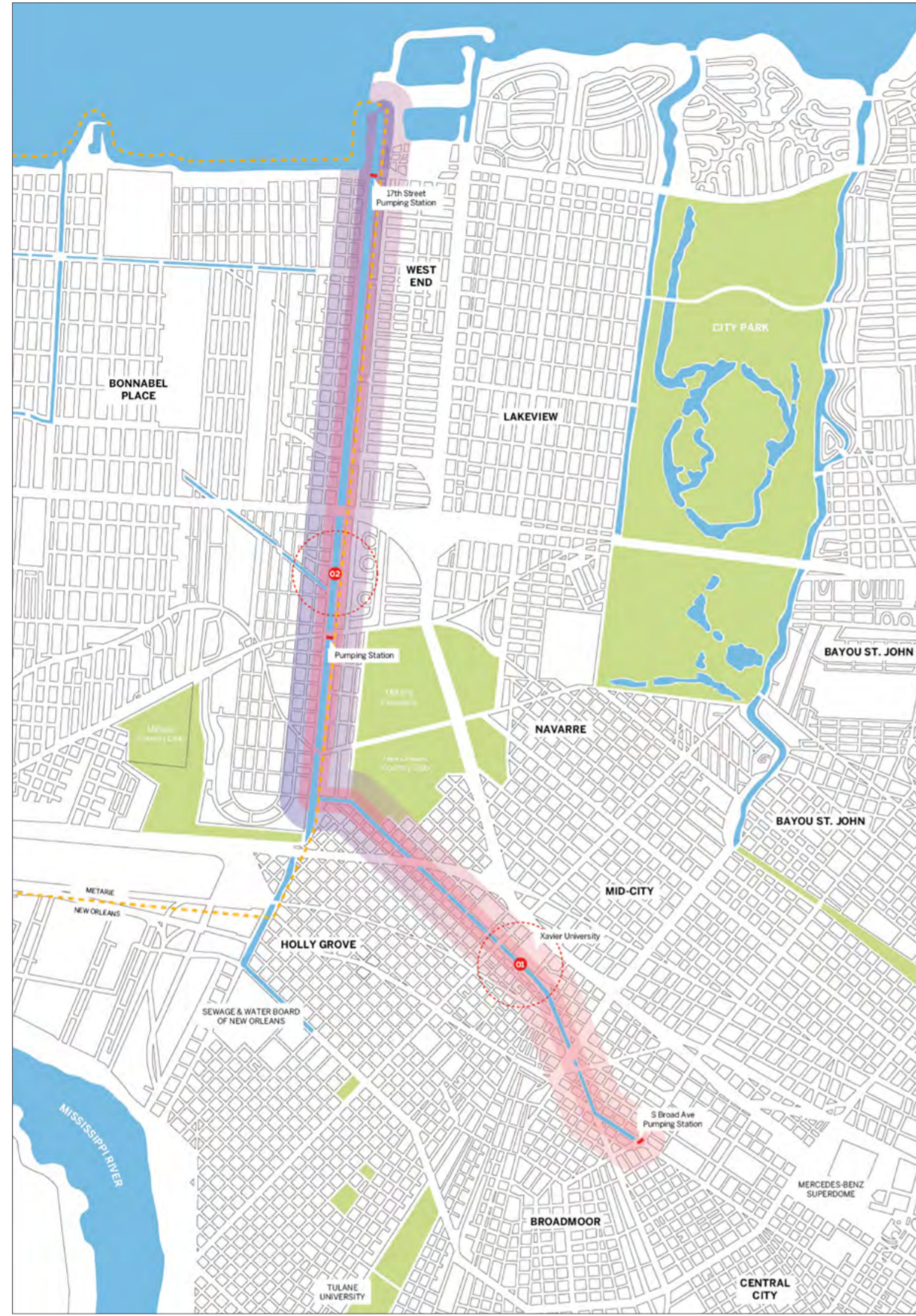
03 c The Butterfly

The Butterfly (2020) is an ongoing design proposal by Utile that seeks to provide deployable, flexible, and socially distant booths and workstations for outdoor environments. Like the metamorphosis of a caterpillar to a butterfly, each module can create a variety of nooks through a series of unfolding operations. Side panels, or wings, open up and down to create tables, benches, and shade. The trapezoidal geometry of the module fits within a standard parking space allows for endless grouping configurations that are animated and playful.

I have taken a design lead role - building up and iterating the 3d model, as well as producing the presentation drawings herein.

Project Team: Tim Love, Mimi Love, Petra Jarolimova, Cyrus Dahmubed, Alessia Haddad



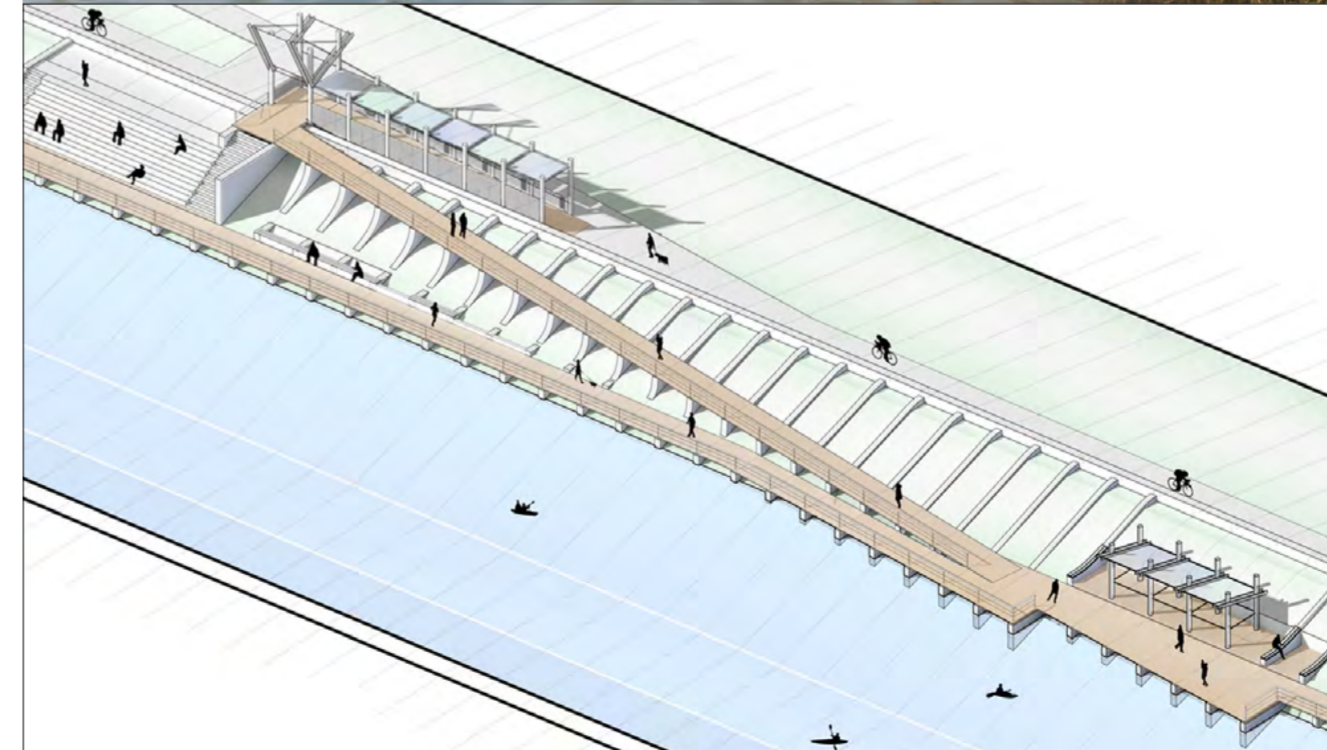
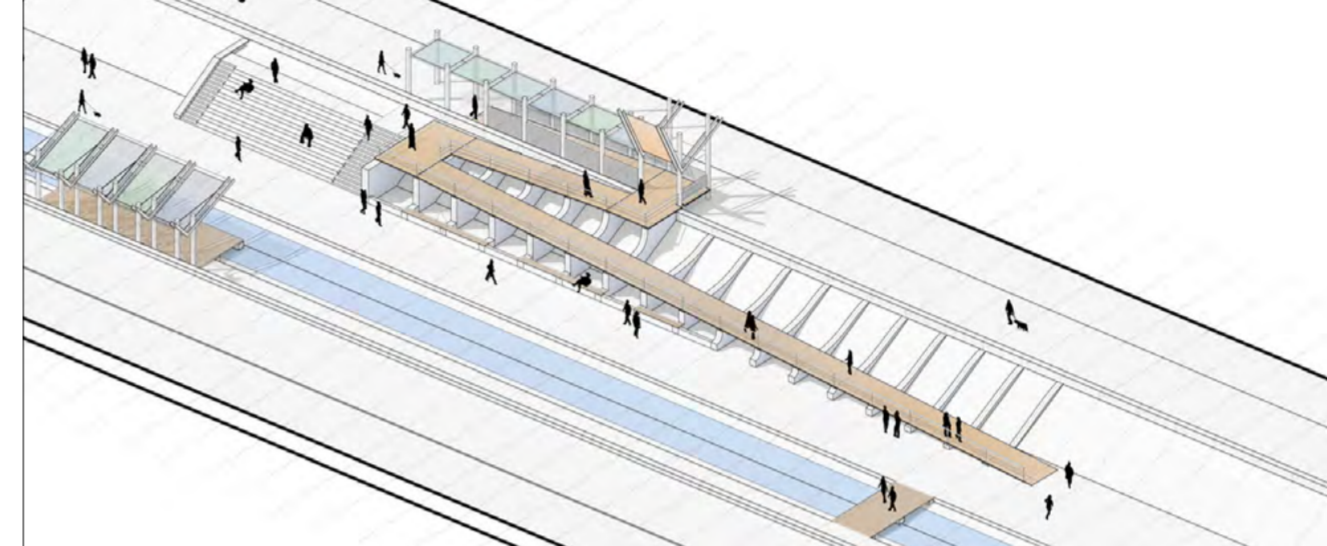


03 d New Orleans Canal Walk

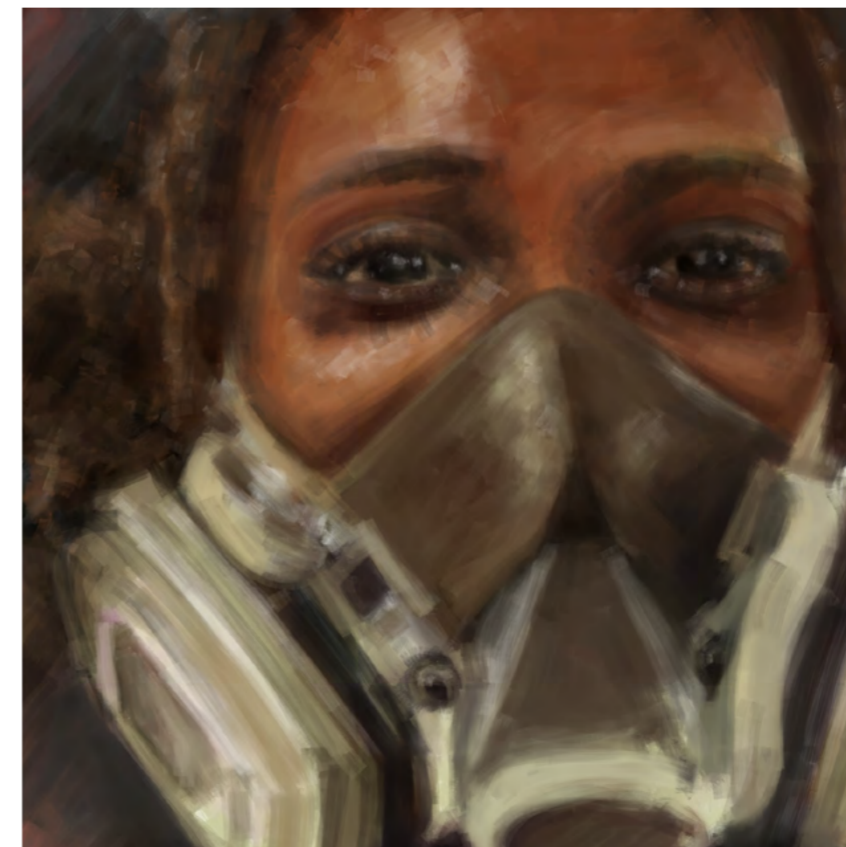
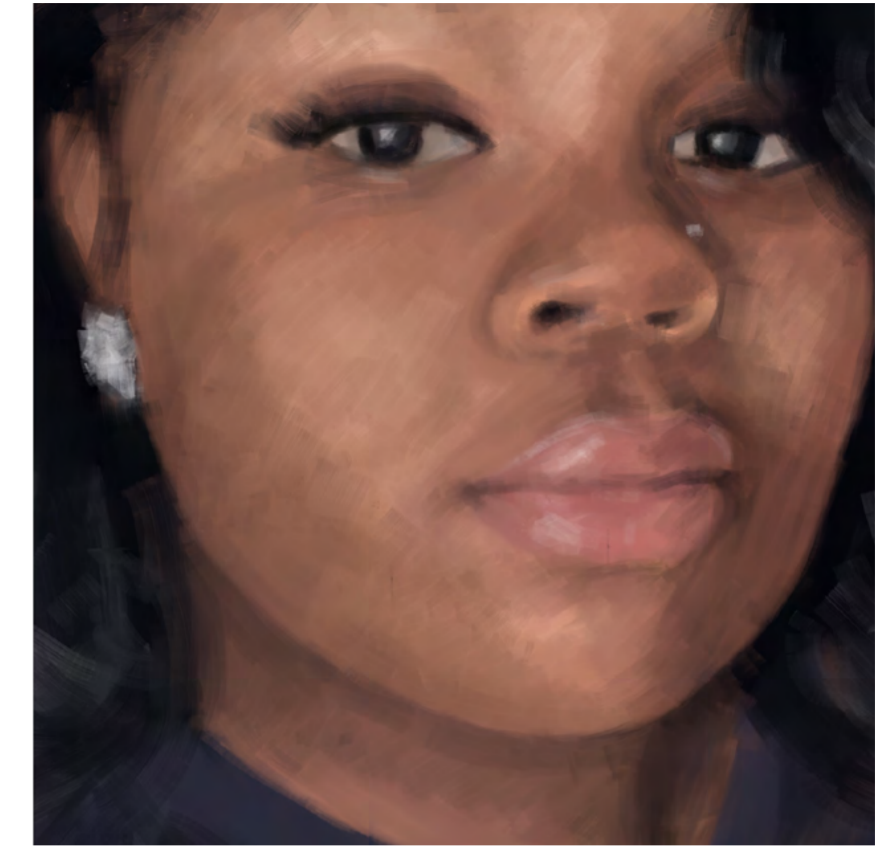
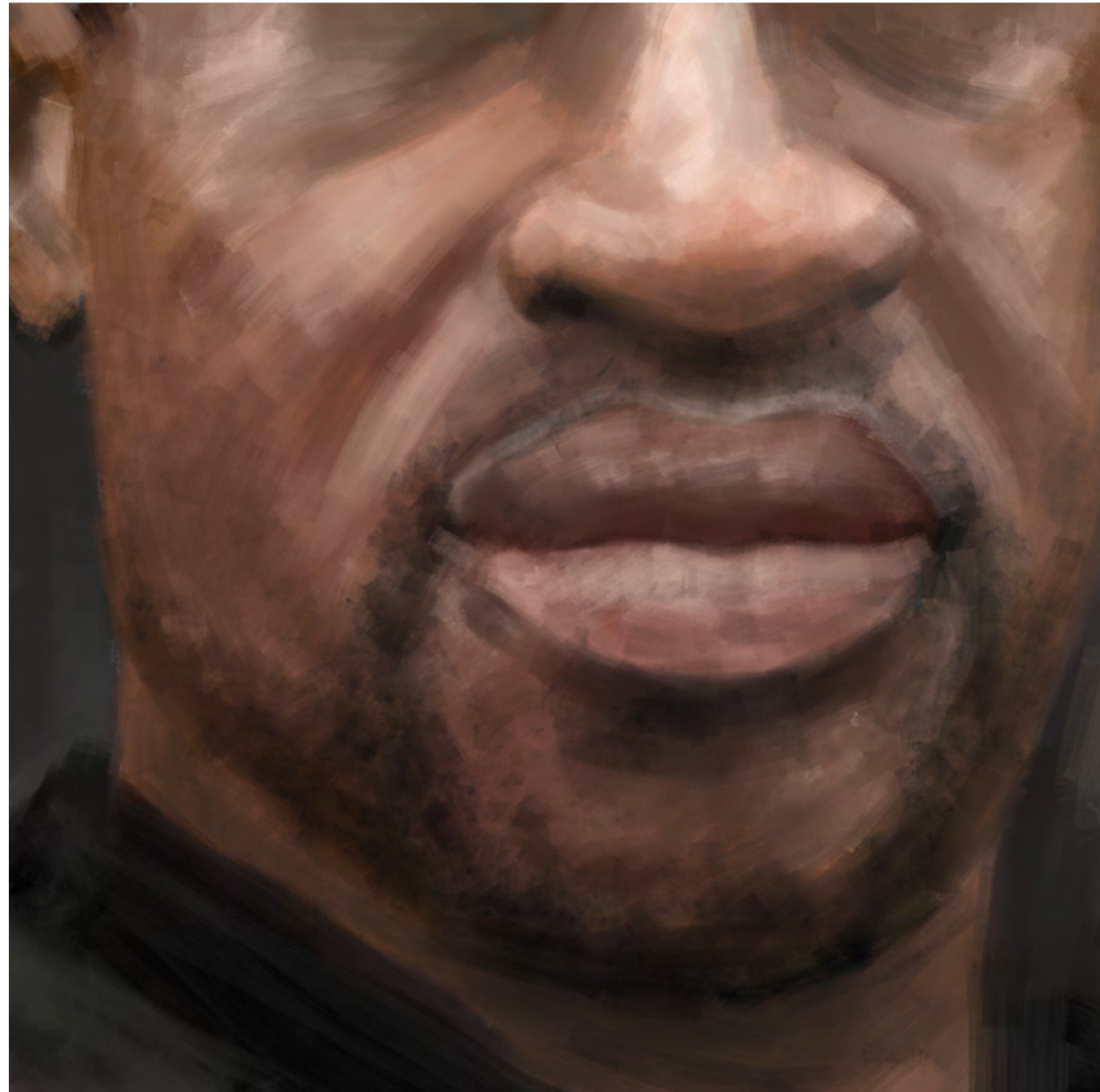
Envisioned by Carey Clouse and Zachary Lamb of CrookedWorks (2017), this speculative Canal Walk proposal seeks to re-imagine the city's existing flood canals as new public gathering spaces - and in doing so, engage residents in the floodwater management strategies of New Orleans.

Working in collaboration Nicholas Jeffway, we visited, documented, and modeled the various site conditions along the canals. We were then tasked with developing a design strategy and kit of parts for a resilient, minimal impact canal walk.

I composed rendered views, and Nicholas developed axonometric and mapping diagrams.



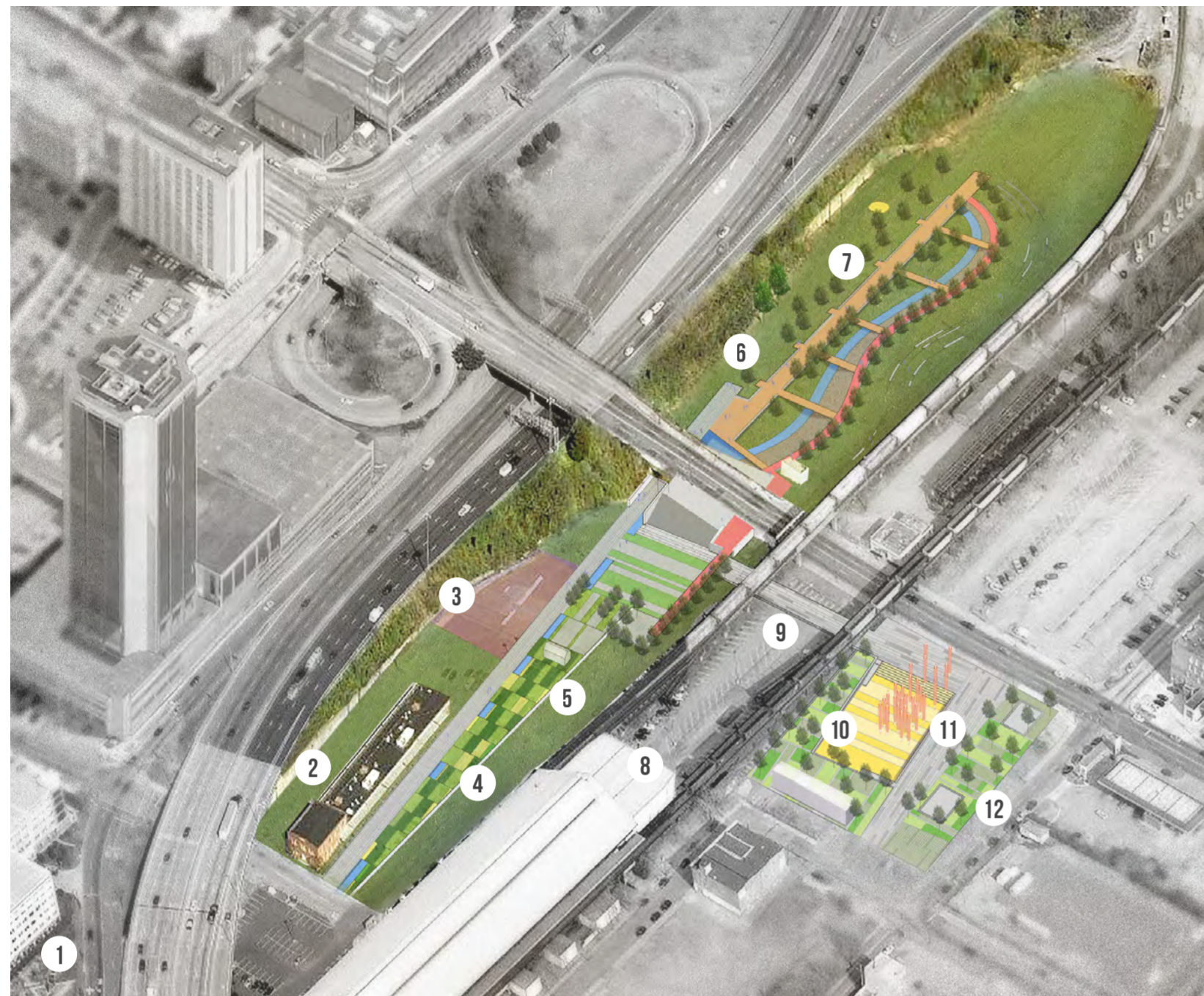
photos above provided by Nicholas Jeffway



04 **a** Faces

People are at the heart of architecture - they derive and sustain the spirit of a place.

These are a selection of digital paintings that I have been working on during today's distraught socio-political moment.



04 **b** Shockoe Bottom Memorial Park

Shockoe Bottom (of Richmond, VA) was one of the largest domestic slave-trading districts in the United States. Stories of enslaved peoples remain largely invisible there, and the site has been buried by infrastructure and uninformed development proposals.

The Center for Design Engagement (CD*E), in collaboration with the National Trust for Historic Preservation, was approached by the Sacred Ground Historical Reclamation Project to conduct a week-long design charrette. This included a series of open forums where community members engaged with issues of memorialization and equitable development strategies - while offering their own visions for a new park within Shockoe Bottom. These efforts culminated in a speculative design proposal for the community and stakeholders.

The design proposes areas for memorialization and reflection while also offering strategies for sustainable economic opportunities - including the development of a new Center for Building Arts, urban agriculture zones, and a new public square. The report has since been used to further informed and thoughtful conversations around the future of this sacred site.

Duration & Status: 2016-2017 - completed

Project Team: Joseph Krupczynski, Max Page, Camesha Scruggs, Nicholas Jeffway

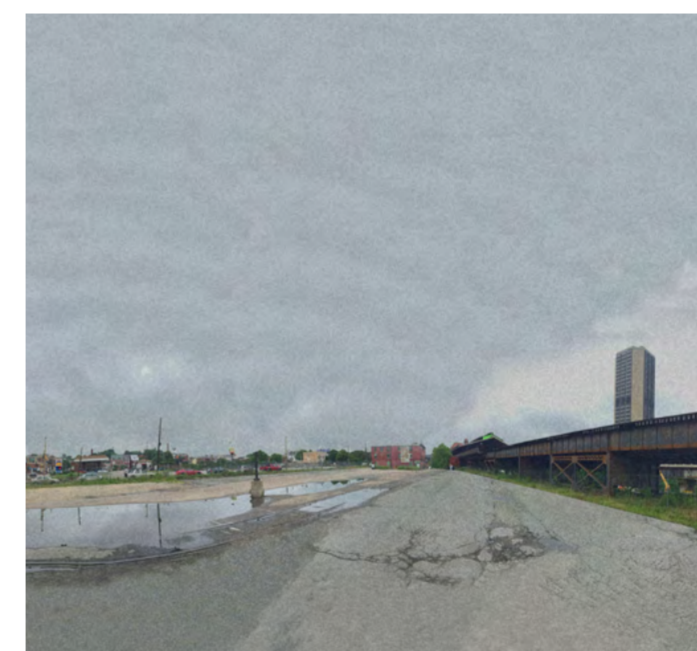
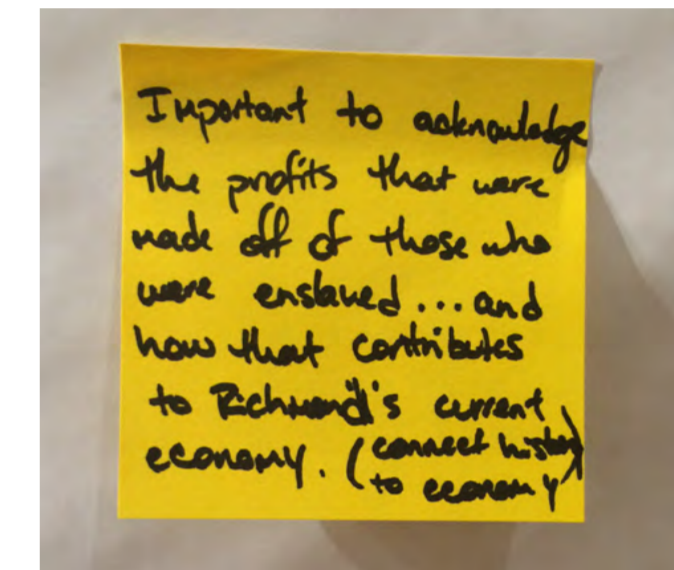
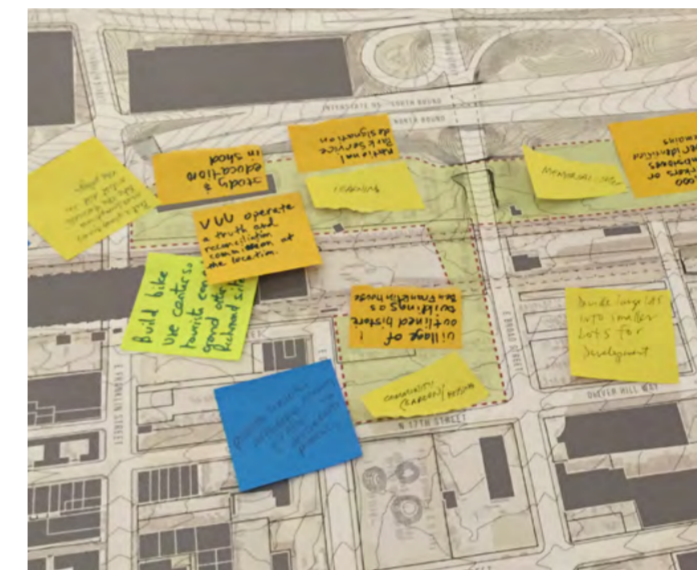
My Roles: community engagement coordinator, design support - modeling & rendering, final report graphic design & layout.



Design Charrette

Over 100 people gathered for two community meetings. The prompts were as follows:

- 01 How should we remember what happened in Shockoe Bottom?
- 02 What other activities beyond marking and memorializing should take place in this memorial park?
- 03 How might we encourage economic development that brings true and long-lasting benefits to Richmonders, especially its Black community?



Design Proposal

"We found a broad agreement on the core elements for the memorial park: a strong design feature to grab the attention of the public; a new gathering place—a public square—for the community; a symbolic recovering of the Shockoe Creek; a clearly demarcated place for reverence and reflection; lasting investments in the education and advancement of Richmond's African-American residents."

- 01 Reconciliation Triangle
- 02 Center for Building Arts & Sustainable Development
- 03 Lumpkin's Jail Site / Devil's Half Acre
- 04 Urban Gardens
- 05 Winfree Cottage
- 06 African Burial Ground Site
- 07 Gabriel's Way
- 08 Richmond Main Street Station
- 09 Interactive Interpretive Wall
- 10 Shockoe Square
- 11 Grove of Light
- 12 Footprints of Slave Trade Buildings



left: Shockoe Square: existing and proposed views from east broad street - rendered by Joseph Krupczynski

upper left: axonometric view rendered by Nicholas Jeffway with modeling assistance from Randy Crandon



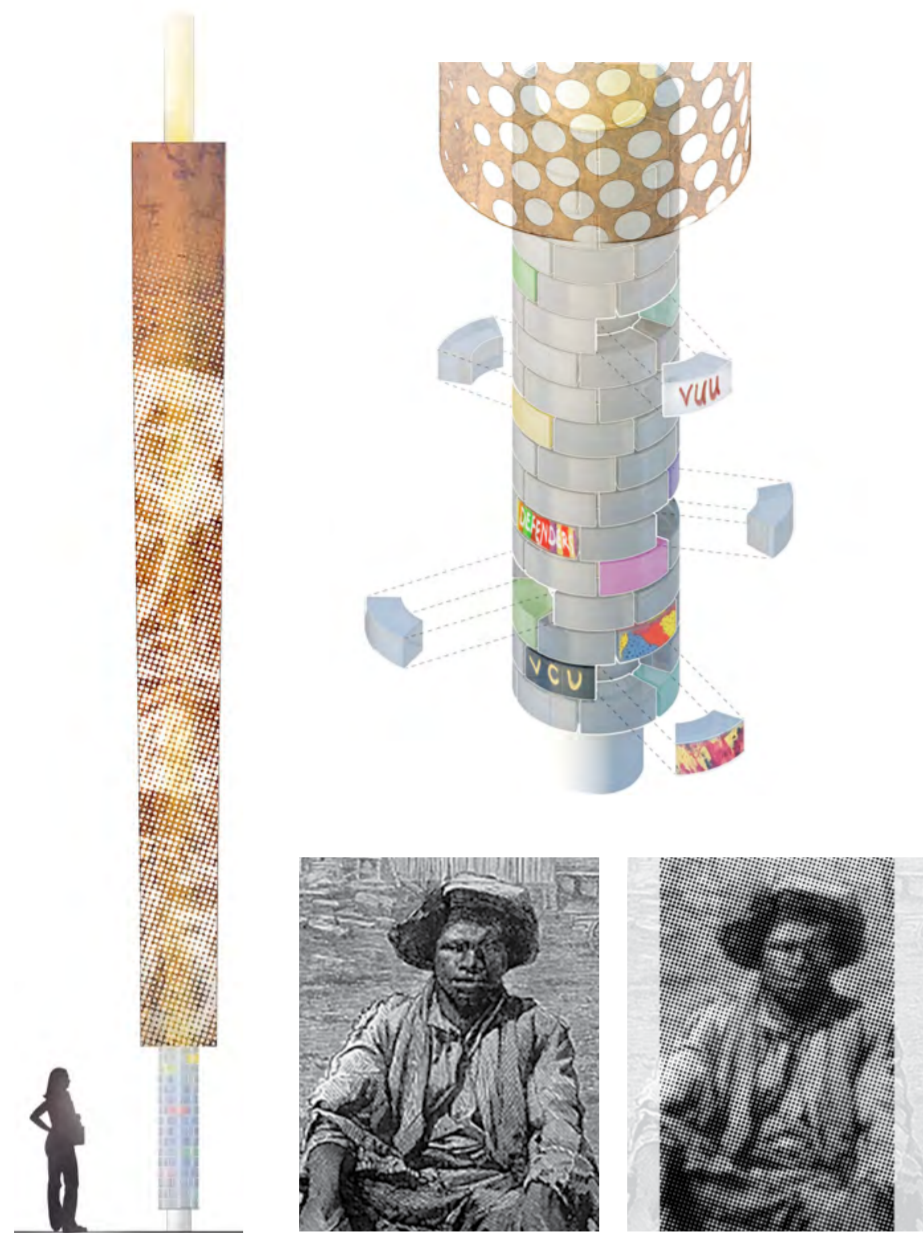
Memorialization

“We propose a memorial landscape centered around the African Burial Ground.

Many people over the years have expressed their desire to make, at least symbolically, the Shockoe Creek visible. It is around this creek that the first Indian settlements were established millennia ago, and around which the modern city was begun. We have designed a waterway that would lead from the community farm we are proposing into the African Burial Ground. Small bridges over the waterway would mark a transition into the most sacred precinct, adjacent to the area on which scholars believe the burial ground stood.

In response to the passionate call we heard repeatedly for capturing the vast scale of enslaved people who passed through Shockoe Bottom - to be sold, to be hired out to work, some to achieve freedom - we will place a hundred thousand small rocks along the waterway. We expect there to be interpretive elements added throughout this memorial landscape, so that in small encounters, we might bring to life the history of slavery, resistance, and resilience in Shockoe Bottom.”

left: Memorial Park: existing and proposed rendered by Randy Crandon



Re-envisioning the Modern Monument

“We have marked this square with a Grove of Light, designed to make Shockoe Bottom visible up and down Broad Street, from the Amtrak trains, and from I-95, over which some 100,00 vehicles pass every day...

The Grove of Light consists of a series of columns. Each column has a lower level consisting of curved glazed rings making up the ‘bark’ of the ‘trees.’ These rings would be produced through a community process that would encourage the city’s key organizations and institutions to help create the foundation for these columns.”

left: drawings by Nicholas Jeffway
top: rendering by Joseph Krupczynski



Economic Development

“It was on the site of Lumpkin’s after the Civil War that an educational institution was founded that eventually became VUU. In honor of that legacy, and with a focus on the needs of young people today, we propose that the major institutions collaborate to create a Center for Building Arts and Sustainable Development in the Seaboard Building, a place where young people, and recently incarcerated individuals, can learn the varied vocations of architecture, historic preservation, archaeology, public history, and sustainable agriculture.”

We also urge that revenues garnered from the development of parcels around the Memorial Park be placed in a community benefit fund, dedicated in part to supporting this educational investment in the future of Richmond, and to continuing the research into the historic resources of the district.”

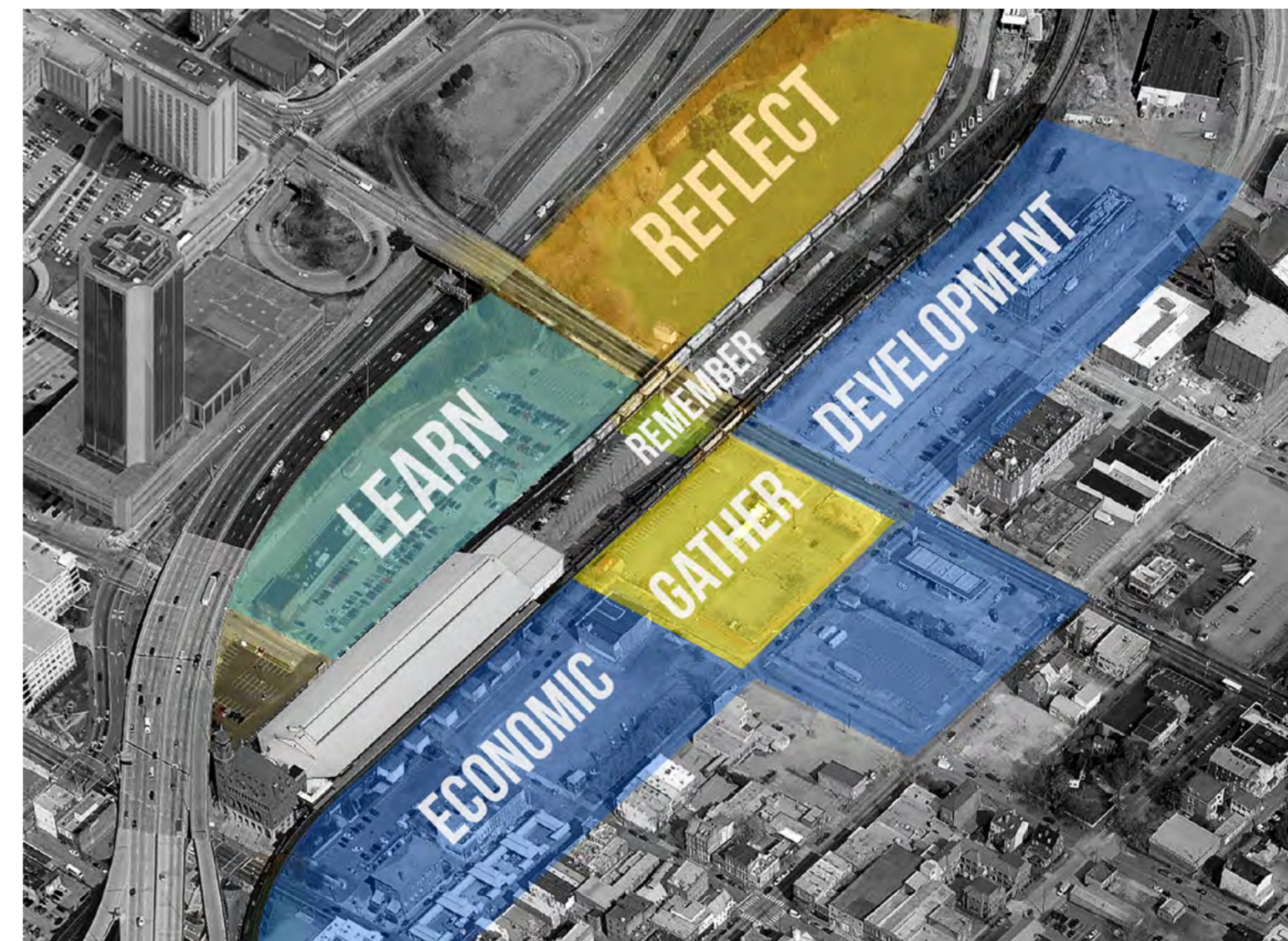
left: Shockoe Square: existing and proposed views - rendered by Joseph Krupczynski

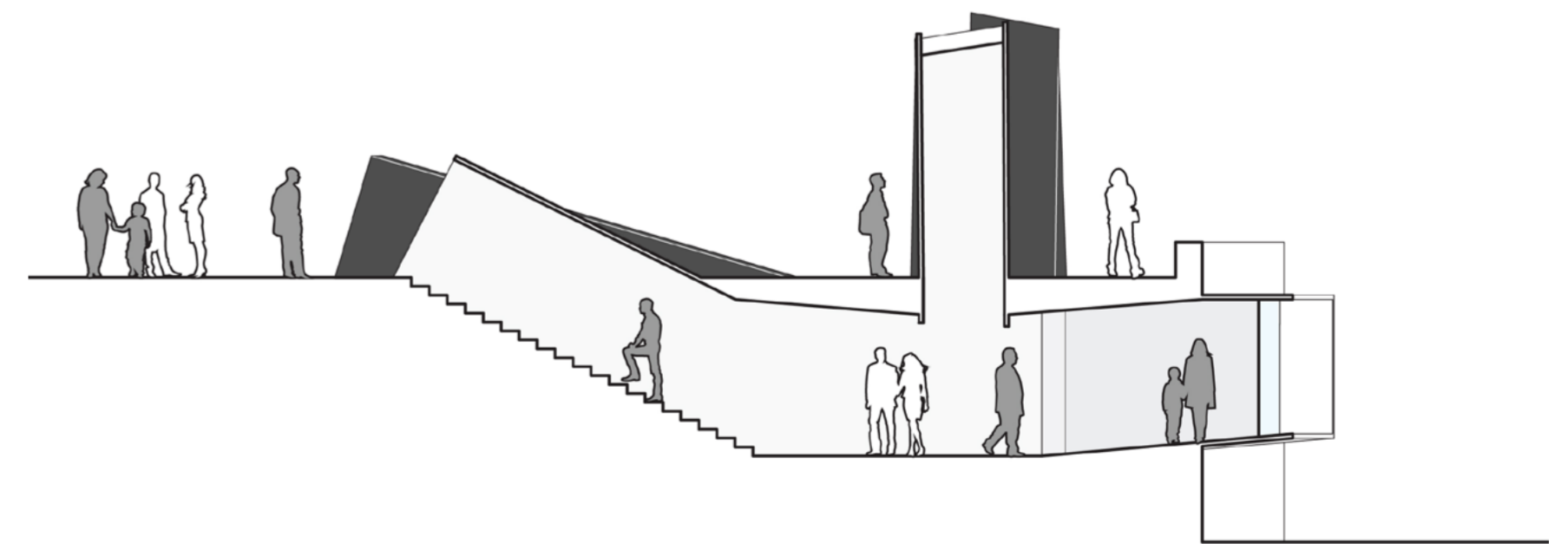
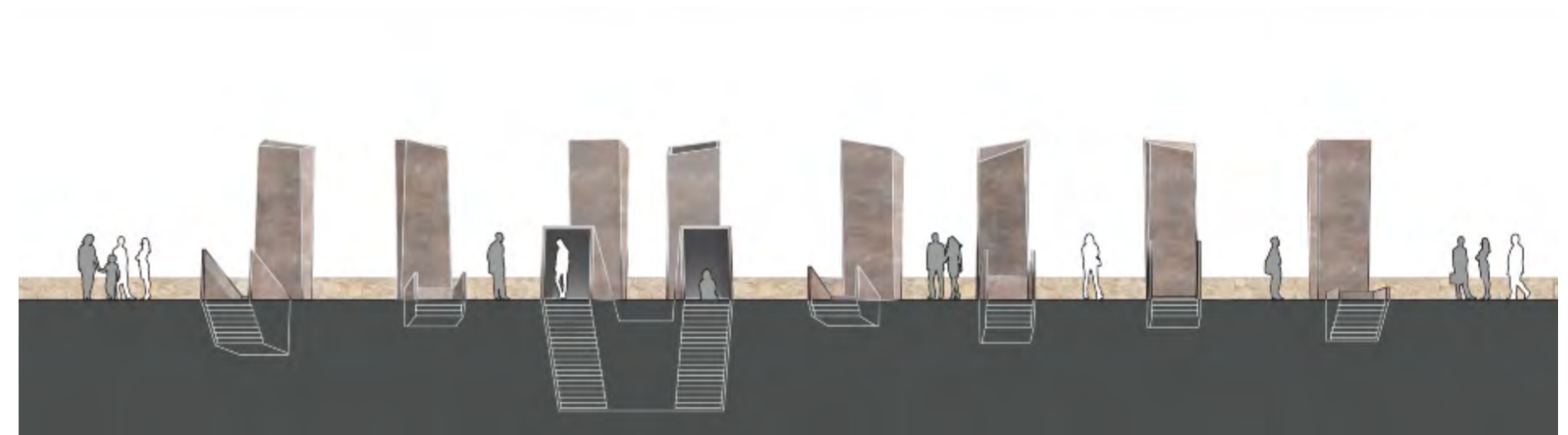
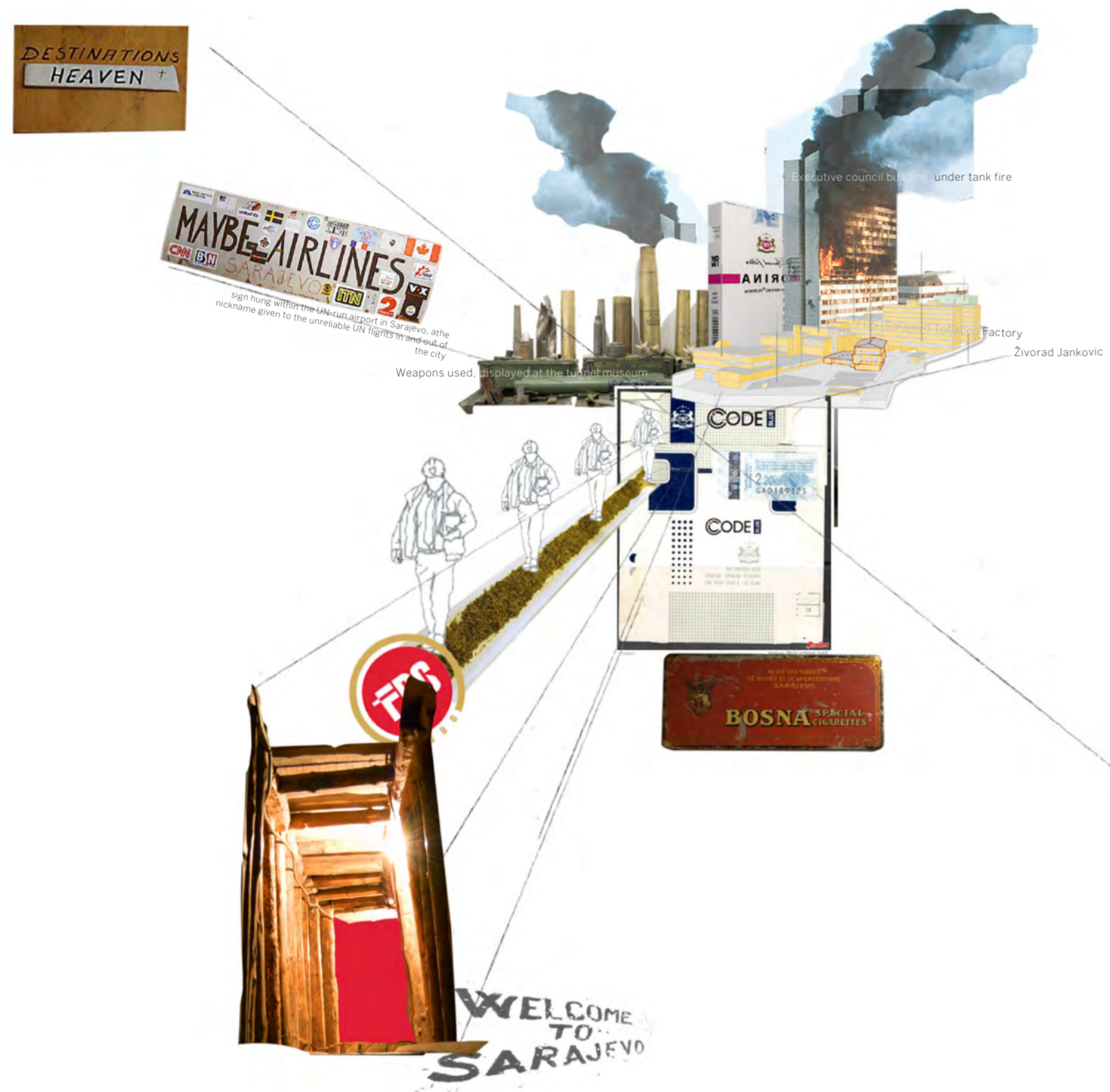


Interpretation

“A digital interpretive wall, that will offer a compelling, flexible platform for honoring and reflecting on the memory of enslaved people, their pain, their resistance, and their resilience will connect Shockoe Square to the African Burial Ground and the area of Lumpkins Jail.”

left: Shockoe Square: existing and proposed views from east broad street - rendered by Joseph Krupczynski



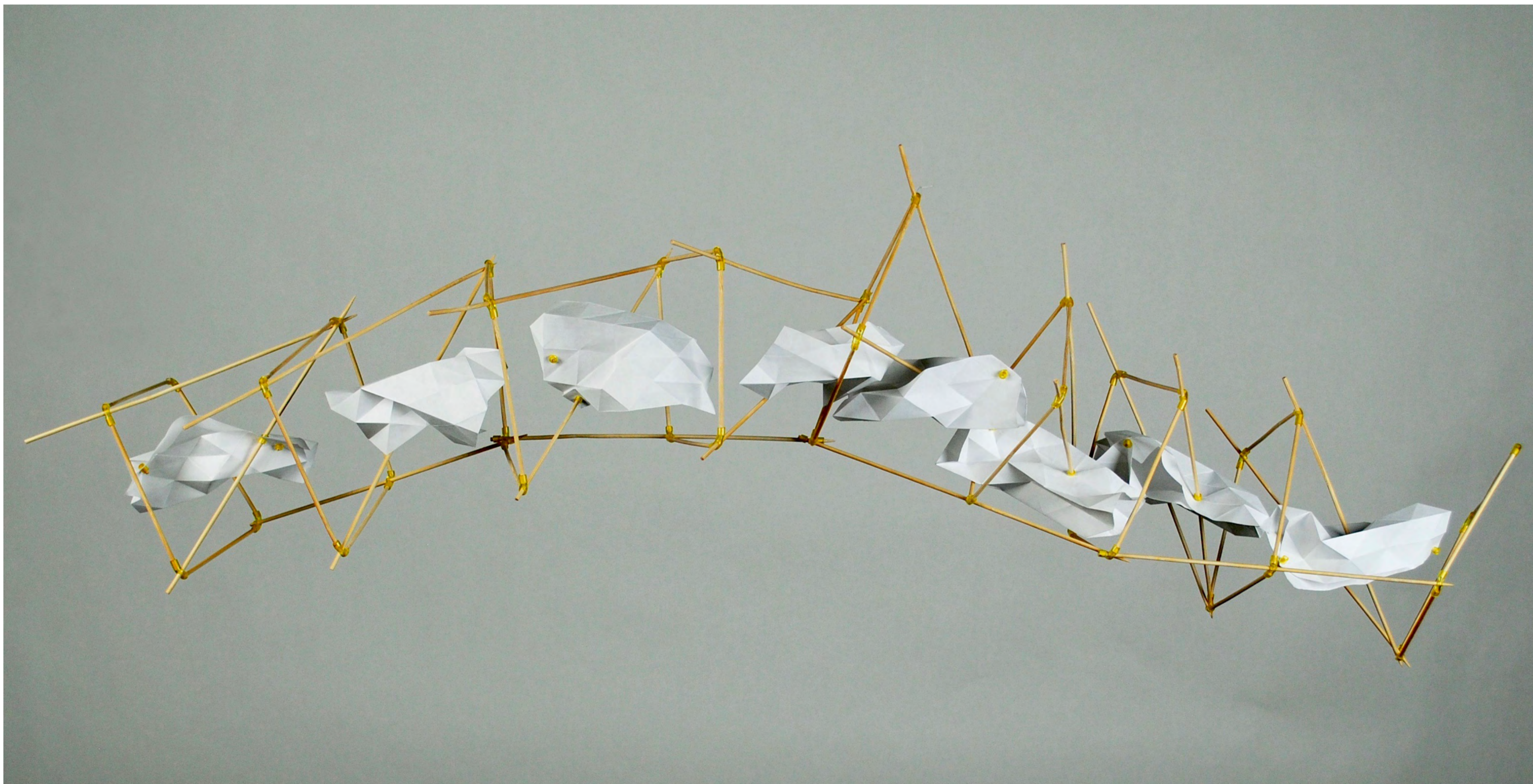


04 **c** Ars Aevi Memorial & Museum

This Bosnian War memorial proposal explores the relationship between the underworld and the upper-world. It commemorates Bosko Brkic and Admira Ismic, a young Sarajevan couple that was killed while trying to escape the war-torn capital. A series of corten steel volumes, grouped in couples, line the Miljacka river and invite visitors to weave in, down, and around them. The composition frames new views of the river and captures + redirects light.

The adjacent Contemporary Art Museum proposal was designed to house the Ars Aevi Collection - a selection of work that grew in response to the Siege of Sarajevo during the 1990s. Like the memorial, the design suggests a juxtaposition of solid and void. An abstract wood dowel and origami sculpture informed the creation of light wells and oculi that organize the various gallery spaces.

UMass Design V Studio: Fall 2016
 Instructors: Ray Kinoshita Mann & Ajla Akšamija



A suspended wood dowel and origami sculpture informed the creation of light wells and oculi that organize different gallery spaces across the museum program. Each student was given a limited amount of paper, dowels, and PVC tubing to work with.

