

Experience

Intern, Partners in Design Architects Riverwoods, IL

Prepared drawing platforms. Worked on industrial and office construction drawings. Observed, measured, photographed and drew existing conditions at various sites and buildings. Assisted in initial design phase drawings.

5_2014 - 8_2014

Intern, Dreamland Creative Projects New York City, NY

Participated in conceptual and schematic design phases. Drafted construction drawings for viable products and exhibitions. Worked with principal on models, branding, website, and press releases.

8_2015 - 12_2015

Apprentice, Bridgewater Studios Chicago, IL

Assisted in the fabrication of numerous exhibition models, displays, and props: including woodwork and finishing (air-brushing, painting, sanding, resin-coating, etc.). Electrical wiring, large-format printing, CNCing, etc.

6_2016 - 8_2016

6_2017 - 8_2017

Consultant, Greenbridge Consulting Chicago, IL

Content editor / writer for SEO consultant. Keyword research and page engineering for several clients, through to project implementation.

6_2017 - 8_2017

Relevant Literacies

Software

AutoCAD
Rhinoceros 3D
V-Ray
RhinoCAM
Grasshopper
Adobe Creative Suite
Google Sketchup
Python
Javascript
PHP
HTML / CSS
Arduino
Processing
Sony Vegas Pro
3DS Max

Other

Wood-working
Metal-working
CNC (Mill, 6-Axis Robotic Arm)
3D-printing
Laser-cutting

Education

Cornell University
Art, Architecture and Planning
Bachelor of Architecture
Graduated, May 2017

Harvard University
Art, Design and the Public Domain
Masters in Design Studies
Candidate, December 2018

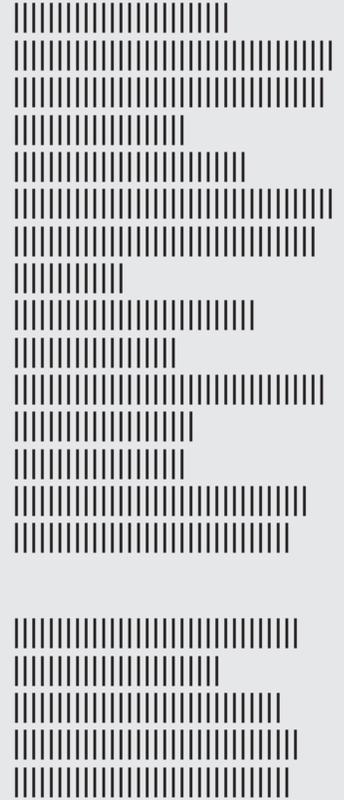
Publications

Dark Rooms Publication

8_2016 - 12_2016

Websites

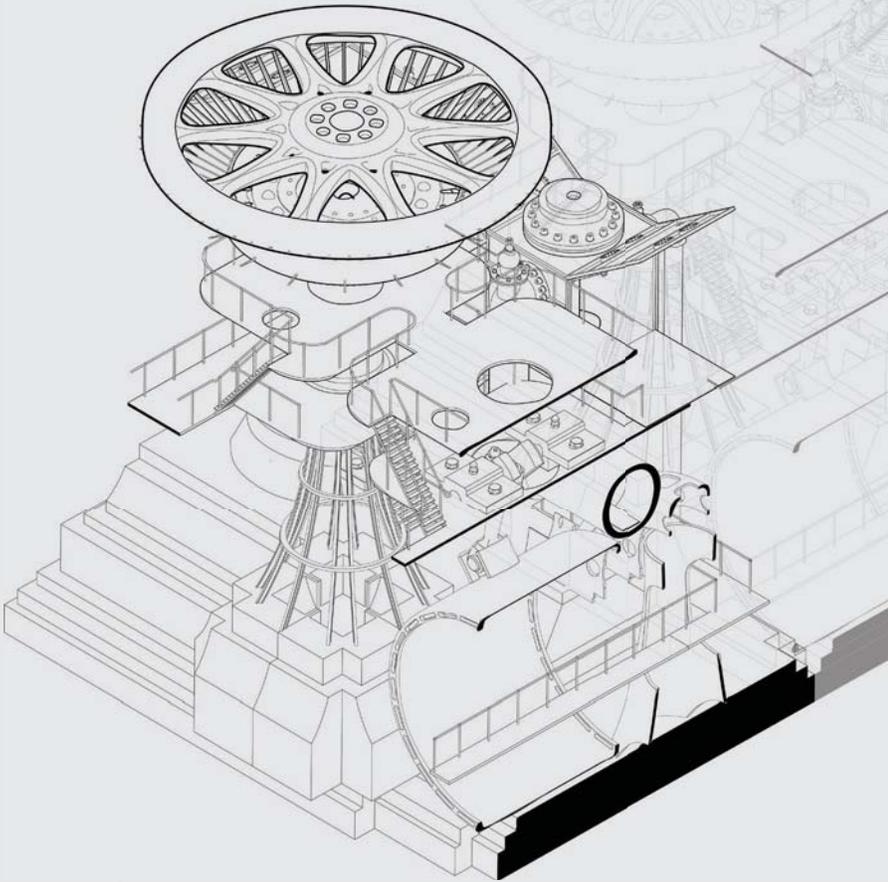
l-o-o-s-e-d.net
correlate.pro
inhabitinganother.website



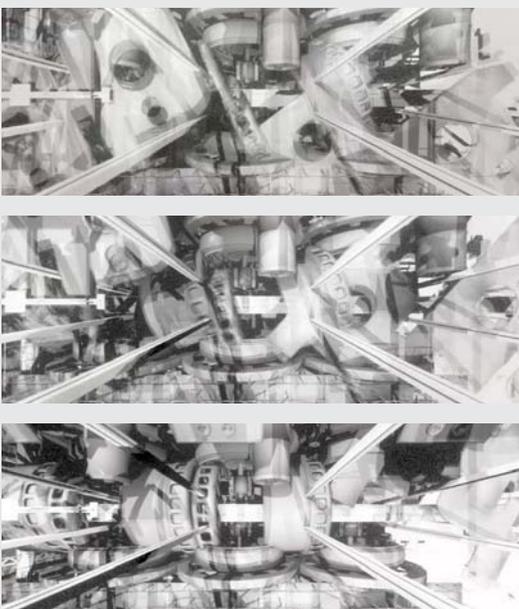
Gowanus Batcave

FA 2014, Architecture Studio (NYC)
An inappropriation of the massive, steam-powered generators, sited in the *Gowanus Batcave*—formerly, Brooklyn Rapid City Transit’s “Central Power Station.” The purpose of each part has been reassigned to become something entirely separate in function and meaning. Pistons become elevators, flywheels become roofs, piping becomes suspended corridors.

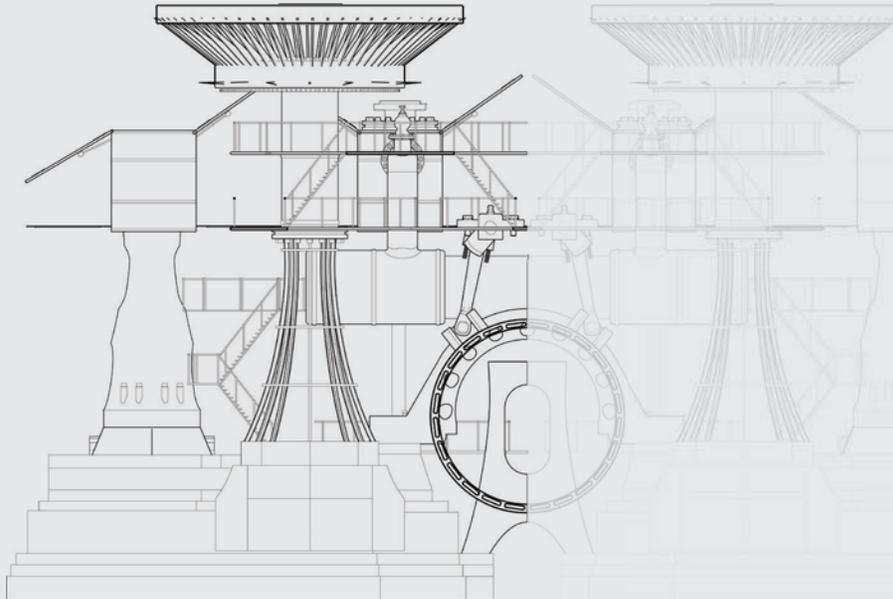
Digital Animation:
<https://vimeo.com/148885124>
Research Collage:
<https://vimeo.com/193834917>



Axonometric Section



Stills from Digital Animation



West Elevation (showing section line)

warTOR, Fall 2016

Digital privacy is more relevant than ever. What many people don't understand about the Internet, however, is that the marble statue, the old wired infrastructure, is no longer necessary—and Wi-Fi is a malleable mass of clay. We can recreate our own micro "Internet", and secure our data by localizing our transactions of information.

warTOR, as I've called it, uses an off-the-shelf wireless-enabled SD card produced by the Japanese manufacturer, Toshiba. Typically used to wirelessly transfer images from your camera to your computer or phone, I've re-appropriated the device to become an invisible digital Commons—a shared server for discreetly uploading and downloading valuable data.

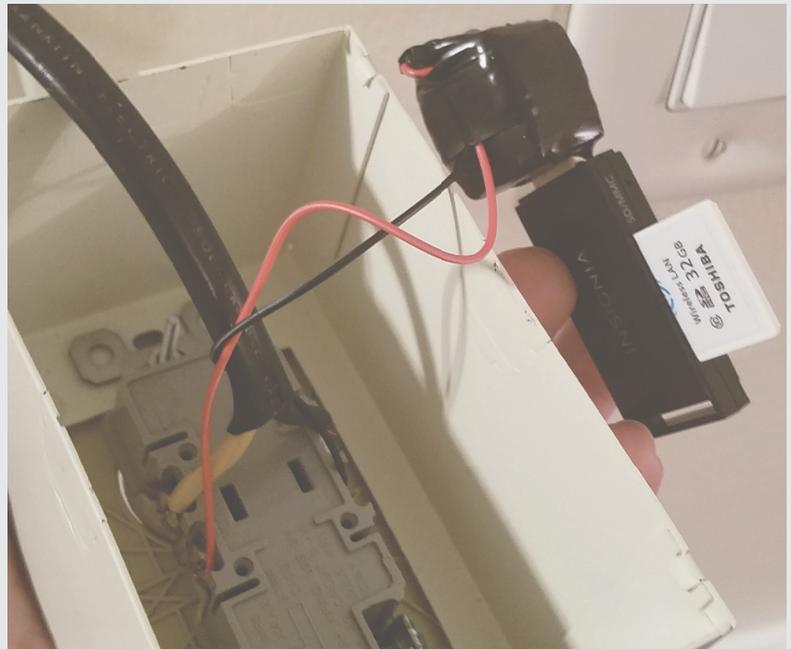
Additionally, I coded a simple Javascript chat interface for people in the vicinity of this network to communicate off of the Web, but within the local area connection provided by the small Wi-Fi "bug" hidden within a working beige outlet box. The SD card typically takes a regulated 3.3V when it's plugged into a camera or computer. However, by dissecting a 5V USB charger and wiring it into the outlet (the same as plugging it in to a typical 120V outlet), and then using a USB-to-SD card adapter, the Wi-Fi receiver/transmitter becomes active—despite the lack of data moving through the card's remaining pins.



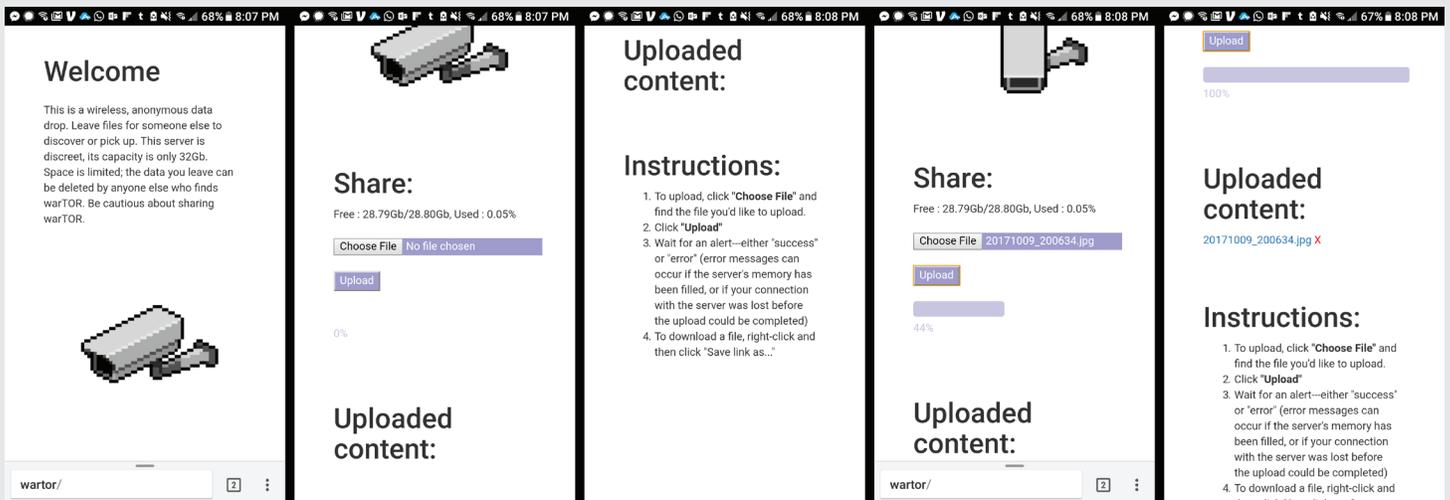
32GB Wi-Fi SD card



Outlet box, with server hidden



Wireless server "bug" exposed

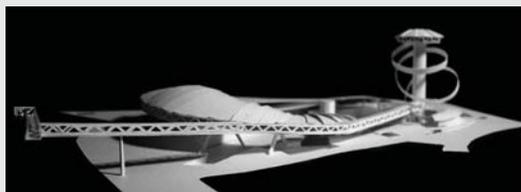
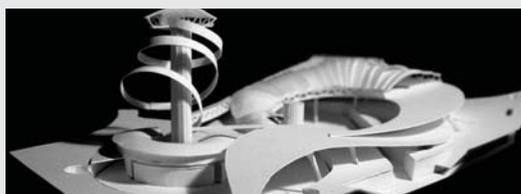


Screenshots, warTOR UI

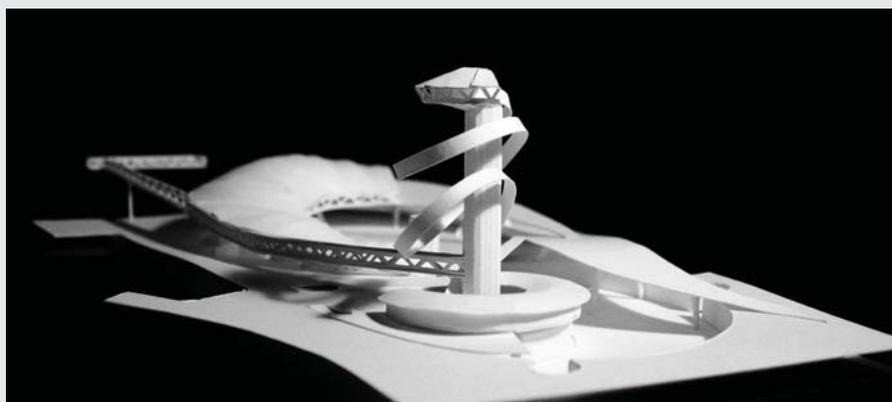
Catch & Release

FA 2013, Architecture Studio (Rome)
The rich history of the Roman Empire is manifest in nearly every part of the city. The Tiburtina railway station is a quintessential example. Located at the beginning of the ancient Tiburtina road, even today it absorbs massive influxes of pedestrians, cars, buses, and trains. The form derived here embraces the chaos of the city and its unique history. Acquiring the language of movement, receiving the city-fabric and its infrastructure; subsequently redistributing and converting that energy.

Meta-Plan (all levels super-imposed, hand-drawn)



Sketch Model Photographs (bristol)



See Daniel Tompkins's other Twe...

Daniel Tompkins @l00sed
Are you helping the "frightful five" weaponize the web with your data? Read about Tim Berners-Lee's discussion with The Guardian on the concentration of power by today's tech giants: [#mppdigital](http://bit.ly/weaponised-web) #l0osed
00:04 - 12 Mar 2018

Tim Berners-Lee: we must regulate te...
The inventor of the world wide web war...
theguardian.com

See Daniel Tompkins's other Tw...

Daniel Tompkins @l00sed
Do you feel like your opinions get muffled by the noise of media online? Checkout "The Commons" research and invention on social media to address polarization in America, currently underway at MIT: [#mppdigital](http://bit.ly/the-commons-po...)
22:03 - 5 Mar 2018

See Daniel Tompkins's other Twe...

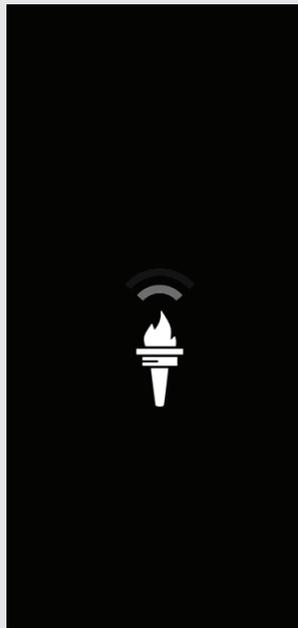
Daniel Tompkins @l00sed
Some wildly different attitudes on gun control provides more evidence that communication across social bubbles is not only relevant but immediately necessary. bit.ly/freedom-to-arms [#mppdigital](http://bit.ly/gun-control-pr...)
20:11 - 4 Mar 2018

When Teens Protest, Race Matters
The media and the public have tended t...
citylab.com

See Daniel Tompkins's other Twe...

Daniel Tompkins @l00sed
@TomWheelerFCC: Net Neutrality. Good reveal behind the scenes in contemporary policy on tech. [#mppdigital](http://shorensteincenter.org/event/speaker-...) l-o-o-s-e-d.net/news.html
14:02 - 27 Feb 2018

News on design, technology and politics (aggregation from my Twitter feed)



Loading gif

The name "l00sed" is what I used as my username for a variety of platforms online (a kind of "cybername"—to push my theory). At one point I imagined it could even be my DJ name when I was poring over digital music and producers. It was really a play on "lucid"; however, it's turned out to be a perfect title for the *LOOSED* project. As the past tense of the verb "loose"—as in, *to release, or free*—"loosed" ironically became a wonderful call-to-action. In this sense, I mean "loosed" more as *liberated*, and, in these pages, I hope you will find some sense of liberation—of freedom.

As a current student of the graduate school of design at Harvard—particularly, within the discipline of *Art, Design and the Public Domain*—I'm excited to see the role of this research in supporting local media and activism, and the curation of a *digital* public domain. I hope it will empower other intellectuals, technologists, activists, and digital citizens alike to interrogate the possibilities of a digital "architecture"—a connected, virtual space. I appreciate your interest, your dedication, and your support—and I hope you will join me in promoting further discussion, and action.

If you'd like to become a contributing writer, organize a related project, or just talk, please send me an email.

Warm regards,

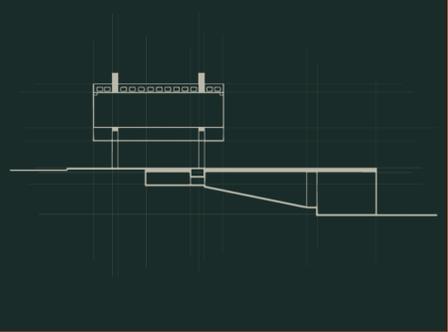
Dan
dan@l-o-o-s-e-d.net



LOOSED

Public Citizens

10:44pm | 1/31/2018
Daniel Tompkins



Whole Citizens

11:28am | 2/18/2018
Daniel Tompkins

Shoe-Leather Politics

11:04pm | 3/11/2018
Daniel Tompkins

Mr. Baquet, Tear Down this Wall

6:42pm | 3/28/2018
Daniel Tompkins

NEWS

A curated collection of the latest news in technology, politics, design, and digital culture.

Follow @l00sed on Twitter and subscribe!

ABOUT

12:01am | 2/14/2018
Daniel Tompkins

Name

Email Address

SUBSCRIBE

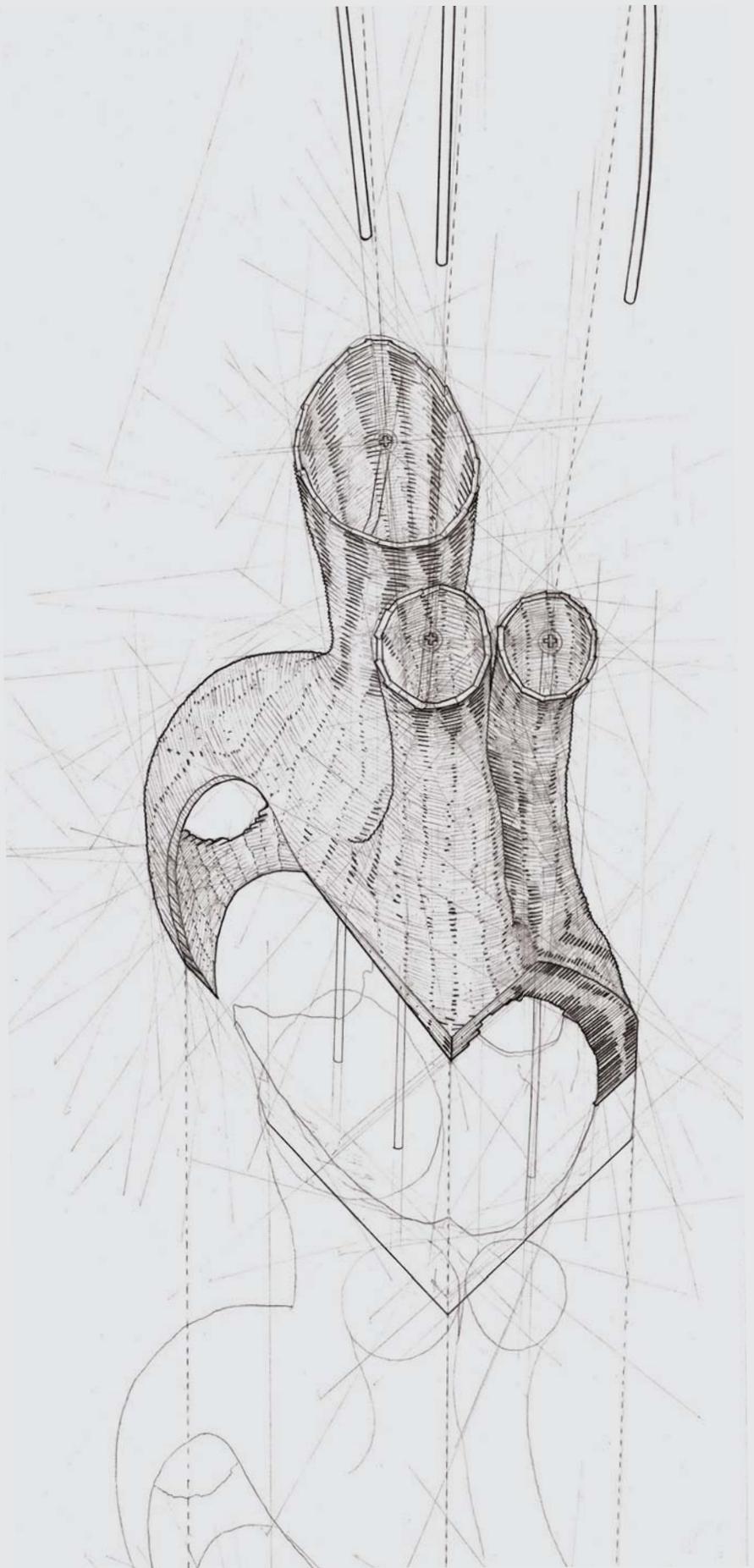
A Space for Place

FA 2012, Architecture Studio
3rd design phase

A spatial derivation of an analysis of the goalie's hockey glove. The primary goals of this analysis and exploration were to understand the relationship between the object and the human body; the framing of space; and the dialogue of materials.



Model Photograph (balsawood, aluminum, rockite)



Exploded Axonometric (hand-drawn)

Freego, Fall 2017



Thermal ink printer embedded in obelisk



Freego startup, Boston Commons

This project takes the Boston Freedom Trail as a point of departure. In walking the trail, our group felt that the values which it should promote— democracy and fearless political agonism— were suppressed by the commodification of the experience.

To us, the trail felt like it was being promoted as satire, a Disneyland tour of America’s founding. Additionally, the tours were premised on the tour guide being a ghost of some colonial figurehead; yet the whole experience was inexplicably steeped in the modern city.

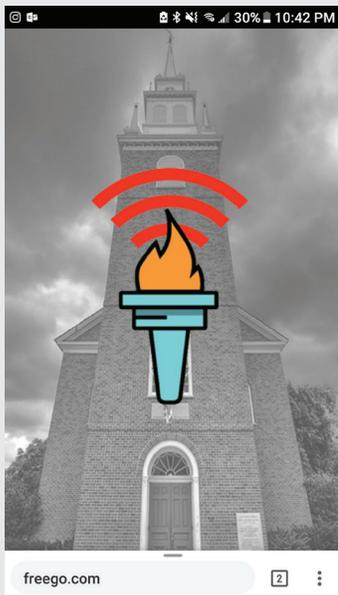
To connect with this palimpsest— the “new” overlaid upon the “old”, we decided to approach this design problem like an agile, Silicon-Valley startup with freedom as our revenue model. To attract customers, and keep our narrative contemporary, we centered our business around a monumental obelisk doubling as a WiFi hotspot.

After connecting to the hotspot, the user is directed to a politicized Myers-Briggs test that will determine their political identity (using a carefully curated algorithm to select 1 of 8 emblems) that is matched to a custom-tailored tour experience. This gives them access to the Internet, and prints a “prescription”, a map of their tour and elaboration of their political identity, to be obtained at the obelisk.

Professor: Krzysztof Wodiczko

Collaborators: Alicia Valencia
Mallory Nezam
Hüma Sahin

Materials: Foam
Thermal Ink Printer
Raspberry Pi
Battery Pack



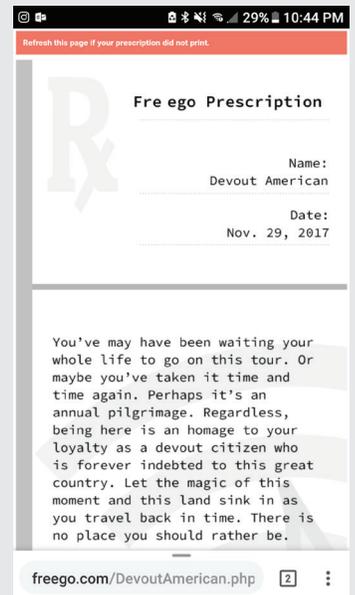
Freego home page



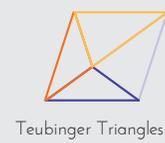
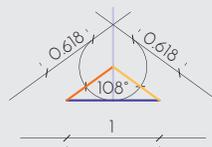
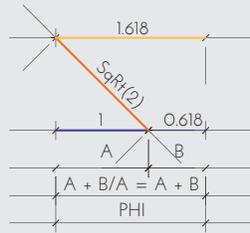
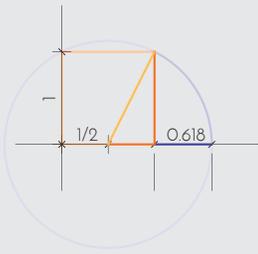
Example survey question



Devout American emblem



Example prescription



Deriving the ThermoLINK Geometry from the Golden Mean

Thermolink

SP 2014, Digital Ceramics

Collaboration with Ferdinand Kohle*

This entire class was based around the architectural application of ceramics, employing sophisticated digital fabrication technology. The component seen here was derived from Teubinger Triangles which use a specific ratio of angles called the Golden Mean. Molded from CNC-milled plaster blocks, these ceramic tiles are able to aggregate aperiodically and change color with direct sunlight exposure.

*I was responsible for all CNC-programming, plaster mold-making, digital drawings, and slip-casting. Ferdinand and I worked collaboratively in the conceptual design phase and in the glazing process.



CNC-Milling the Plaster Molds



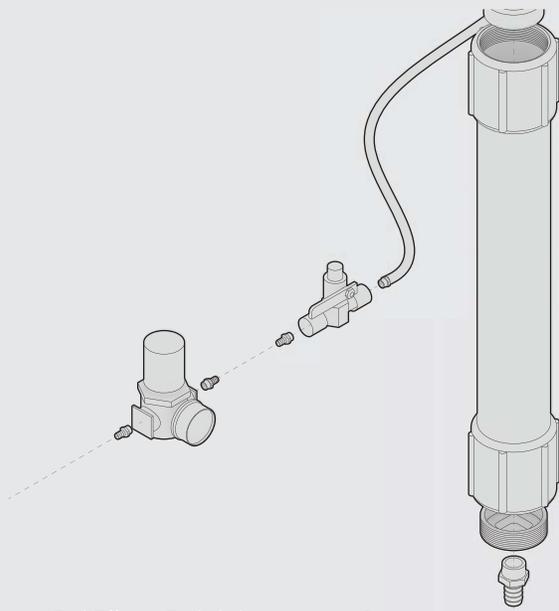
Slip-Casting Setup with Family of Nine Bricks



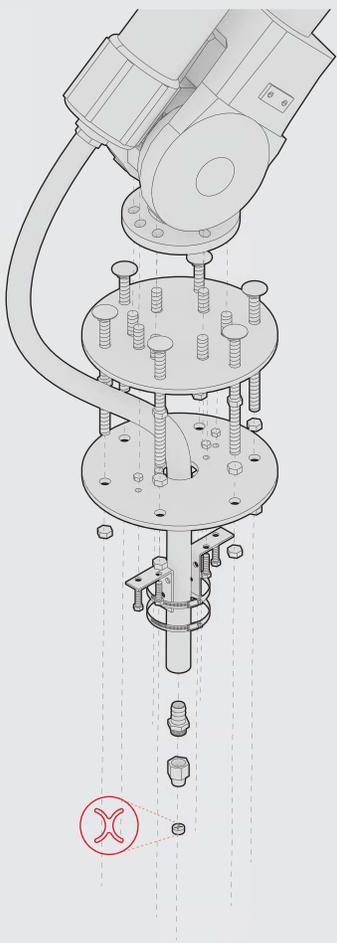
Sample Wall Section

Birdspit

SP 2016, Architecture Studio
 Collaboration with Thanh Nguyen*
 Biologically Integrated Robotic Deposition with Soluble Plastics over Inflatable Topographies: BIRDSPIT presents a design process that synthesizes biological organisms, human perception and digital handcraft with an emphasis on material performance and life cycle, utilizing advanced robotic technology to produce ecologically integrated architecture. The nest of *Aerodramus Fuciphagus* (Edible-Nest Swiftlet) is investigated in regards to its material performance and complex strand network. A series of material experiments followed, focusing on developing a composite created from potato starch, citric acid and glycerin. The resulting "bio-plastic" mimics the viscosity, tensile strength, and liquid-to-solid phase change of the bird nests—which are composed entirely of the swiftlet's own hardened saliva. The material agency has informed the design of an adaptive pneumatic scaffolding onto which the composite is deposited. The fabrication process is carried out by an extrusion system driven by compressed air attached to a 6-axis robotic arm. Applications of the composite, in this context, can vary in scale from that of objects to architectural structures. This project embraces the temporality of the material and the persistence of an ephemeral life-cycle by producing a living wall. The green, edible wall is the result of a generative design process based on environmental data and plant-specifications. This structure represents a novel type of architecture that is ephemeral yet enduring, visceral yet sensible, whose life cycle synchronizes with the growth of the organisms it accommodates.



End Effector Exploded Axonometric Drawing



Photographs of Installed Hydroponic Growing Nests



Photograph of Swiftlet Nest



Photograph of Bio-Plastic Printing in Robot Room

<https://vimeo.com/170103352>

*Thanh and I shared conceptual ideas and discussions. We did most of our material analyses together. I was responsible for robotic programming and operation; I also did the parametric coding for toolpaths.



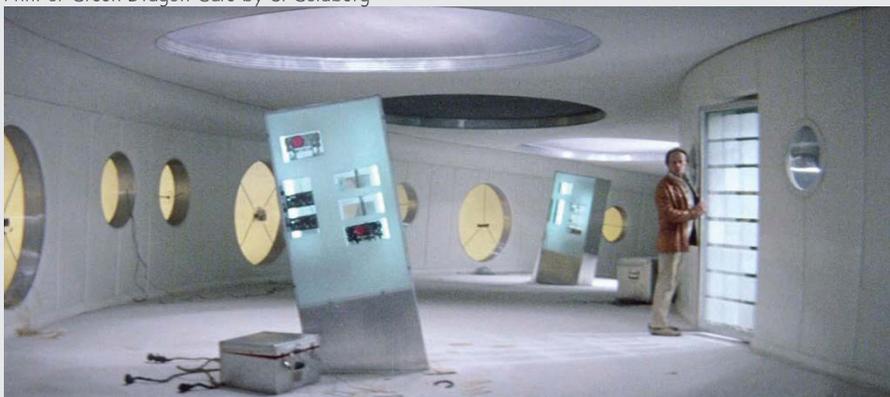
Photograph of Archive at Dark Rooms Exhibition



Print of Green Dragon Cafe by S. Goldberg



Photograph of Utility Corridor

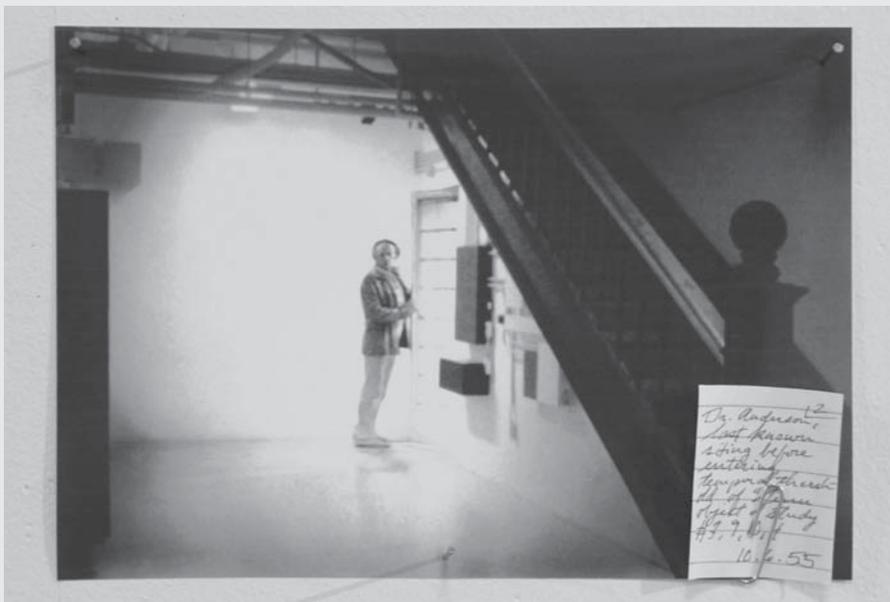


Still from Solaris, film by A. Tarkovsky, book by S. Lem

Archive of the Imagined History of Sibley's Utility Corridor

FA 2016, Architecture Studio

The Western idea of history has been alluded to an arrow-like history by Édouard Glissant. It is based on specific events that dogmatize the past—a series of articulated, incontrovertible truths. In the digital age, the multiplicity of sources and data creates a distorted and nebulous history. Information without form or shape exists only in memory. Often, its acceptance is correlated to the strength of its presence in the organic—and now, the digital—mind. This archive of images imagines an oblique, or errant, history of the Utility Corridor. The irreconcilable history of the objects hopefully creates a sense of doubt—a formalization of the malleability of information.



2: "Dr. Anderson, last known sitting before entering temporal threshold of 'Greater object of study (3,9,10,4)'"



Icon for wardrobe memory, part of graphics for personality narrative



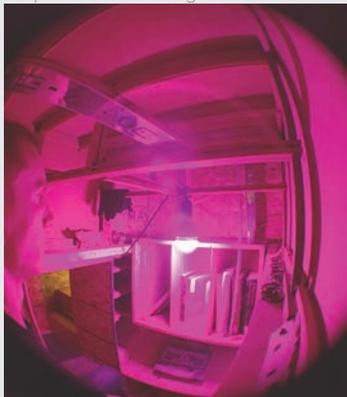
Virtual containers of memory imprinted on physical space

Inhabiting an Other

SP 2017, Thesis. Complimenting Bruno Latour's sociological model: Actor Network Theory (ACT), as well as Ian Bogost's more philosophical Alien Phenomenology, "Inhabiting an Other" seeks to imagine what it's like to be a thing. How do people lend objects and personal space a personality? How can artists and architects design a space that affords this intimate relationship? Inhabiting an other attempts to construct such a space. Phenomenologically, a transformation chamber for experiencing the intimacy and objective value of the space. A meeting place with an invisible actor. The feeling that you have stepped into, not only a room, but a container for memories, imprinted wholly in experience. This manifests itself in a space that communicates with the inhabitant; that reacts to their presence, and builds relationship through occupation. It is also kinetic, transforming and absorbing the attitudes of future inhabitants; and mobile, carrying this ontological medium between greater spaces.



A space for inhabiting the "other"



Inside the wardrobe.



leapot memory icon

<https://vimeo.com/195142800>

<https://vimeo.com/253871823>