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The Module 4
The module project allowed the student to experiment with a form that could be repeated numerous times to create an even larger entity when viewed as a whole. We had to create a physical model as well as line drawings of the single module and a group of them, with color was then applied. I chose a color scheme that gave depth to the drawing, with coplanar faces receiving the same color. Line weights were also introduced to both drawings.

The overall form of the repeated module became one that could be used for wall treatments, ceilings, and other decorative elements of a structure.
The basis of this project was to select an abstract piece of artwork and realize a form in three dimensions. The piece I chose to recreate in physical model form was the Lyubov Popova work, “Space Force Construction.”

This project was a study in form, depth, texture, and material use. I gave the model scale by imagining a person walking through the sculpture, perhaps in a park and public square setting. The model became more dynamic through the use of ragged fabric to suggest the fading of the paint on many of the brush strokes. The loose material could now flow in the wind while the rest of the structure remained rigid. The viewer is now able to experience Popova’s work in three dimensions, touching it and interacting with a space, rather than a canvas.

THREE-DIMENSIONALIZED ABSTRACT ART
The objective for the Commons project was to redesign the center of our campus, Alfred State College, which is situated on a hillside in rural Upstate New York. The project focused on the development of exterior spaces, landscaping, wayfinding, ADA accessibility, and the overall pedestrian experience. The final deliverables included hand-rendered site plans and sections, as well as a detailed physical model.

The final proposal emphasized the bell tower in the center of campus by eliminating obstructing trees, creating a stepped garden at the tower’s base, and using the tower as a pathway terminus. A central spine was created to directly connect two major campus nodes; the Engineering Building and the Central Dining Hall/Student Gathering Space. A planter was added to act as a landscaped pedestrian median to separate opposing directions of travel as well. Handicap accessibility was addressed by incorporating the wheelchair ramp in to the stepped garden, and an open plaza space was incorporated to provide contrast with the narrow paths and to allow for an outdoor gathering space. All ramps and sloped walkways are ADA compliant, creating a totally handicap accessible campus for the first time.
The final design is realized in three dimensions using foam core board, Strathmore board, balsa, and hardwood.
The Arts Center focused around creating a multi-use building which holds gallery space, offices, and artist studio apartments. The site is located on Alfred, NY’s Main St. between a fraternity house and another multi-use building, with Alfred University to the back of the site. This was the first project where a multi-faceted program was introduced, having both commercial and residential space with the building.

Upon completion of the design phase, a complete set of construction documents was created which included everything from foundation plans to roof plans to floor drain details. Such in depth examination of the building proved invaluable for me to achieve a profound understanding of my design.
Contextual considerations were the biggest contributors in the design process, as Alfred's Main St. maintains a particular historically identity. The formality of the brick facades and subtle arches contrasts with particular modern elements such as the glazing and abstracted cornice, creating a parallel between the design composition and the live-work environment.
SOLAR DECATHLON
COLLIDE

Collide was designed as a conceptual entry for the 2013 Solar Decathlon China. The Solar Decathlon is an international competition among institutions which challenges students to "design, build, and operate solar-powered houses that are cost-effective, energy-efficient, and attractive." The winner of the competition is the team that best blends affordability, consumer appeal, and design excellence with optimal energy production and maximum efficiency. Designed by myself and a partner, this 600 square foot home would require zero net energy, utilizing a photovoltaic array, passive solar techniques, and sustainable building materials. As the building’s name implies, the structure is essentially a collision of masses, expressing the horizontality on the exterior and reinforcing it on the interior. In a competition between Alfred State College’s junior architecture students, Collide placed second in the student voting.
Southern exposure provides maximum sustainability through passive solar gain which is controlled by a recycled bamboo louver system which also unifies the facade. Operable walls toward the rear and at either wing of the home as well as operable clerestory windows above the tall living space allow for multiple axis of ventilation for natural cooling. Horizontally-mounted thin-film tube PV panels were utilized on a white, low-slope roof to decrease the visual connection to the panels and maximize energy capture.
The home makes use of a structural insulated panel system for all parts of the building envelope: walls, roof, and floor.
The final presentation model was hand cut at 1/4" = 1'-0" scale and constructed from white Strathmore board and foamcore board. These materials best showcased the structure's beautiful light and shadow play on their light surface. All details of the building are represented, from the operable walls, to louvers, to interior furnishings. Multiple study models were built during various steps in the design process, from the conceptualization of the massing to the smaller details of figuring out light shelf depth for natural indirect illumination of the spaces.
The goal of this project was to redesign the Glenn H. Curtiss Museum, currently an aviation museum located one mile southwest of the proposed site, named for aviation pioneer known for his contributions to the motorcycle and aircraft industry.

The museum houses numerous vintage aircraft, motorcycles, bicycles, and other exhibits relating to the community of Hammondsport, NY. Small, medium, and large display areas, as well a restoration space large enough to fit an aircraft were incorporated alongside all the necessary support spaces for a museum to efficiently operate.
The museum is located on a previously wooded area at the base of Keuka Lake in Hammondsport, NY, a popular year round tourist destination in the Finger Lakes region of Upstate New York.
The museum does not simply display Curtiss’ contributions to American flight and transportation, but compliments and reinforces his work. The overall massing promotes flight, motion, and speed. The museum is also true to its structure in much the same way an aircraft in Curtiss’ era was. Steel columns act as a wing spar, supporting a massive, cantilevered roof structure clad in metal panels—a material which suggests a push towards our modern, streamlined aircraft of the present day. Conversely, a fabric-covered outdoor display area implies Curtiss’ early aircraft. To further emphasize the structure of his aircraft through the museum, steel cables give the building a sense of tension aesthetically, but function to counter any wind uplift.
As part of ASC's Historic Preservation Studio, this project focused on the selection and renovation of a two to four story historic façade. I chose the former Rosenbaum building in Elmira, NY for my study. This mid-19th century Second Empire building occupies a prominent location in the city, yet has been vacant for over twenty years.

Throughout the project, advanced research techniques were employed as the site's history was studied and current conditions thoroughly examined. Photography, hand drawing, and computer modeling were used to explain the building's change over time, from its just-built conditions, to what the building could possibly become in the future. The building is currently undergoing renovations to become apartments and commercial space.
The Richardson Olmsted Complex in Buffalo, NY is in the process of becoming a mixed-used campus through historic preservation and sustainability, incorporating a boutique hotel, conference center, and the space we focused on in this project: the Buffalo Architecture Center.

The design of the BAC is a showcase of the historic Richardson asylum as well as the historic structures on display inside. The building functions as a gallery for the architecture of Buffalo, and an access to the new hotel lobby within Building 45. The addition replaces a 1920’s addition that was located directly behind the central tower building. A main walkway spine gently slopes up to the new lobby. The second floor protrudes out past the first, and in that space is a connection point for the two existing pedestrian tunnels and the new spine.
The building is composed of three stacked geometric masses. The first floor is curved and is tied to the ground through the use of solid earth-tone materials and minimal transparencies. The second floor also respects the curvature of the adjacent connections between buildings, but contrasts by being almost completely transparent, inviting visitors to enter and explore the space of the main level. The third floor is essentially a cube with rounded corners that merges the curved lower levels, and the rectilinear tower building. It complements the existing building by abstracting the stonework through the use of colored glazing and metal panels.
The new building is an opportunity to educate the people of Buffalo about their rich architectural history and restore pride within the city. This could lead to dynamic change in the importance of historic preservation and the development of green space within the city of Buffalo.

The surrounding site is left as a large open green space where the community can make use of an area that used to be a paved parking lot.
The adjacency to the existing building allows for the new structure to make use of existing materials while also processing and displaying them. As one enters the lobby, they can observe the scale of connection to Building 40 and the use of existing external and new interior walls which reduce the amount of material needed to close the building envelope. The new materials respect the historic context through color and pattern derived from existing conditions.
Bath has lost that special unification and small-town feel of a closely knit community which brings prosperity from new businesses and visitors. The lack of interaction between people within the community, vagrancy issues, and general overall appearance has negatively affected the townspeople and village as a whole by creating empty storefronts, a loss of revenue, and a lack of interest from outsiders to visit. Restoring connectivity and the revival of the business district are key factors in making Bath, NY a pleasant town to live in, work in, and visit. This will be accomplished by improving vehicular, bicycle, and pedestrian circulation and creating cohesiveness in the village through design, signage, and lighting. A new community identity will be created through artistic expression and by placing art around the community. The identity and image of Bath will further be established by enhancing the gateways into the village. All of these aspects combine to create a desirable and family-friendly place to be which will in turn draw more business to the area.
PARTICIPATING STUDENTS:
- Anthony Vischansky
- Matt Bentley
- Emily Connors
- RJ McClain
- Thomas Button
- Kyle Edmister
- Travis Monroe
- Emma Drake
- Adam Richardson
- Jay Hallenbeck
- Bryan Thompson
- Katheryn Palmer
- Matt Sicles

BATH, NEW YORK
MASTER PLAN
PERSONAL CONTRIBUTION

Our class gained valuable input from the community during multiple visits to the village which included walking tours, community analysis, and a design charrette, in which the mayor as well as active community leaders and ordinary citizens interacted with us in an intense period of design activity. Many of these same Bath citizens critiqued our interim and final design proposals and selected my studio as the most fully-developed and convincing plan of the three senior classes. I was then selected by my classmates to represent Alfred State College in Washington, D.C. and present our work at the Appalachian Teaching Project conference.

My personal contribution to the Master Plan focused on the downtown business core of the village. I involved myself in small details of the project such as facade redesigns and landscape improvements as well as the broader scope of the project by coordinating ideas and continuity between village sectors with other groups. I also completed the majority of the presentation renderings for my group including the village bird’s eye view.
In ASC’s Sustainable Design course, we were challenged with the task of designing a cardboard boat using all sustainable materials and methods. All cardboard was either found or donated and green adhesives and tapes were used to hold the materials together. Even our team uniforms were sustainable as they were purchased from the local thrift store. Overall, the project was an exploration of material properties as well as a showcase of sustainable design.

Deemed the Topless Ocean Boat, a name derived from scraps from recycled cardboard fruit boxes, the design is essentially a pontoon boat. Instead of enclosed pontoons, each vessel is a separate boat large enough for one person each. The boat’s main source of propulsion is from a paddlewheel fixed between the two boats, which is cranked by a person on either end. Handheld paddles would only serve the purpose of steering the boat as the wheel would provide all necessary force for movement. The boat and its main components are created using many layers of cardboard spaced evenly and perpendicular along a surface, which is then faced by more cardboard. Sturdy cardboard tubes join the two boats at the bow and stern.

Basing the main wheel axle off the shape of a triangle, we were able to build upon its rigid structure to provide a connection between the boats to allow the wheel to rotate and remain strong. The use of the triangular axle allows for the most efficient shape, which structurally supports the paddle wheel successfully. We then spaced the triangles to mimic a truss system that allows for the load of the wheel to be displaced evenly. For the wheel, we initially started with a six pointed triangular star which progressed into a more proficient shape. The blade-like fins allow for more surface area contacting the water with the use of less cardboard. Also, we alternated and stacked the pieces to make the paddle wheel a fully functional and structurally sound element.
Sustainable Cardboard Boat
CONCEPT

Many of Rochester's downtown buildings feature chamfered corners as well as corner entrances. Respecting the city's plan and reinforcing the angular cage, the structure's form supports the continuity of Main St. and emphasizes the building's internal functions on the exterior.

SITE

The combat sports facility responds to a number of context variables including the site's location in the city, the significance of West Main St., and pedestrian and vehicular circulation. Perhaps just as significant, the building recognizes the cage as the most important element in mixed martial arts, and expands on the cage's meaning. This cage is used as the main structural element in the building, supporting the structure from the exterior and providing a sunscreen for the glazing. It is also placed parallel to the main pedestrian paths, drawing people in toward the main entrance. The cage does not embrace the entire building, however, but a brick facade and traditional fenestration pattern identifies with the historic nature of many buildings on West Main St. The program of the building is split up with intense and lighter exercise areas, with the weightlifting, wrestling, and sparring areas on the bottom floor, and yoga, cardio, and stretching areas on the top floor.

ROCHESTER COMBAT SPORTS
THANK YOU.