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Work Samples 2016-2020, Massachusetts Institute of Technology + University of Florida
01 | ON THE GROUND

Winery in Valle de Guadalupe, Baja California, Mexico | Partner: Ruth Blais Moyers, Critic: Rami el Samahy | MIT, Fall 2019

This project, sited on an ecologically varied, and fragile arroyo in the wine region of Valle de Guadalupe, investigates a “light-touch” architecture, in which the processes occurring on the ground are left as un-interrupted as possible. Conceived as a research outpost to study wine-making in the Valle, this project sees the ground not as a plane for intervention, but as a site for research. Inspired by the experience of occupying the massive boulders arrayed throughout the site, this project investigates a tectonic system that lifts the space of the winery up off the ground by structurally anchoring to the boulders, leveraging on the existing spatial experiences found on site. The project can be divided into three systems: horizontal floors supported by the boulders; a circulation system that navigates the topography of the site; and a tensile roof system that spans across and unifies all the spaces of the winery.

Site Plan: vineyard and surrounding vineyards

The spatial experience of the project was inspired by the room- and wall-like conditions created by the massive boulders existing on the site.
The floors of the winery are made up of a system of I-beams that anchor onto the boulders, spanning between and cantilevering off of them. The diagrams above illustrate the tectonic assembly of the floor slabs, and the structural hierarchy of the beams that make up the floor system.
This project, a design for the Coney Island YMCA, is interested in the way in which mirrors can be used to project, reveal, and multiply spaces and activities within a building, in order to re-contextualize the occupant’s relationship to an internal set of programs, as well as to the exterior site.

Drawn from the logic of a periscope, the project uses angled mirrors as connective devices that create a system of views throughout the project, creating visual relationships between displaced programs. The multiplicities, reveals, and connections within the project are experienced through a set of vantage points in which multiple programs can be viewed on a singular mirrored surface, flattening the activities of the Y into screens of activity.
Connecting interior programs using mirrors to create visual connections between primary programs within the Y.

The Pool

The Basketball Court

The Rock Climbing Wall

The Track

Ground Plan, Street Level

First Floor Plan, Pool Level
03 | REFLECTION

Puppet Show + Gallery in Venice, Italy | Critic: Martin Gunderson + William Zajac | University of Florida, Spring 2017

The conceptualization of this project is framed around the way the experience of a performance becomes a narrative construction within memory. Split between two interventions linked only by the existing urban pathways of the Venetian context, the project is comprised of both the space of performance, the puppet show, and the space for reflection of the performance, the display tower and gallery for used artifacts of the puppet show. The interventions are designed around the experience, imagined as an unintended encounter symbolic of the experience of wandering in Venice, and the framing of the encounter of performance in the Venetian landscape.

Within the initial process of this project was the construction of memory maps and collages. Through these collages I attempted to develop an understanding of designing “program in past tense” or designing the spaces of the performance with an idea of how they may be remembered through a retrospective mental image. Within the project, the performance space is designed around the creation of this mental image, while the display tower is designed as a place for revisiting and interpreting this mental image.
Divided into three interventions framed as theatrical spaces, this project seeks to re-appropriate phenomenal qualities of nature through interventions of spatial gesture and material condition. Embellishing a carved line connecting the interventions within the picturesque landscape of the Emerald Necklace, the theaters become encounters in the park that de-familiarize the occupant from the surrounding landscape. Each set of spaces: labyrinth, field, and mass, compose a theatrical experience of architecture enhanced by spatial and material qualities relative to its local site.

Dug into the ground of a field, the experience of the labyrinth mirrors the spatial qualities of the forest. Moving through, the occupant experiences the paradox effects of the arrayed columns, broken only by the hollowed masses of the “clearings.”

Embedded within a set of hills, the occupant descends into the vastness of the field. Programmed as the center of the performance, the occupant must circumambulate the open space.

Extending outward atop the surface of Jamaica Pond, the occupant experiences mass through the levitation of a set of artificial boulders that hover within a thin tower.
Series of Bell Towers in Venice, Italy | Critics: Martin Gunderson + William Zajac | University of Florida, Spring 2017

Through a series of bell towers dispersed throughout the complex urban landscape of Venice, this project investigates the role of spatial memory as a tool in the navigation of a city. By defining navigation as being dictated by three reference points in the city: landmarks, repetitions, and signs, this project imagines the bell tower as becoming a spatial reference point to guide an experiential system of navigation through Venice. Sited at existing reference points in the city, the towers become a single programmatic network that continuously supports throughout the city.
Section through occupiable, exposed tower.

Section through unoccupiable, enclosed tower, sound is experienced at the ground level.
Institution for Up-cycling in Charleston, South Carolina | Critic: Lisa Huang | University of Florida, Spring 2016

This project explores the boundary between public and private in the urban context of Charleston, South Carolina. Through a study of various apertures, frames, and passageways delineating public from private throughout the city, the project investigates the various elements of permeability and proximity set up a dialogue between divided spaces. Programmed as an institution that transforms and recontextualizes through the process of up-cycling, the project is divided into two groups: fabrication and display. With each programmatic set being comprised of opposing spatial conditions, the project focuses on the veiling and unveiling of these two programs.
Second Floor Plan
Exploded axonometric, through production spaces.

First Floor Plan
Main Entrance
Gallery
Library
Entrance to Making Spaces
Entrance to Building Space
This project called for the adaptive re-purposing of an existing market building, La Cebada Market, located in the historic center of Madrid, into an arts and culture space. The site at La Cebada can be understood to be functioning as a public space throughout its historic transformations. Prior to the construction of the market, the site existed as an open plaza space. This project intended to transform the existing building to create a return to the public plaza, by providing an open democratic ground plane while building a framework which could allow for change over time. The project proposed opening up the existing ground plane of the site, creating a series of topographic plazas, and then using the existing building as a framework to support a new flexible structure, able to house new programs as they are needed on site.

Site Plan, investigating the public and semi-public spaces surrounding La Cebada

Process Collages, studying spatial heaviness, lightness, and permeability; the relationship between structure and contextual ground
Ground Plan, fully public ground plane containing variations of stairs, ramps, walkways, and courtyards. Topography breaks down the scale of the site to create a complex plaza-like spaces, where the programs that can occur within them are more or less prescriptive. Iterative courtyards, walkways, garden spaces, and atriums create a linked, permeable architecture ready for temporary exhibitions and events for the arts center. Built into the ground floor is a more traditional auditorium space, as well as market space and café.

Upper Level Plan, holds the arts center programs, which includes a gallery, library, artist residences, classrooms, and studios. Circulation between the spaces hangs off of both the existing and proposed structure.
This speculative proposal for a recreation and aquatic complex in Coney Island investigates the history of the Island as an “escape” from the metropolis. The proposal imagines the YMCA as a community project for the residents of Coney Island, an escape for them to escape. Latching onto the utilitarian artifact of the washing machine, the project becomes recursive in its design. Framed as an “escape from an escape,” the project is imagined as a recursive sequence of programs, pathways, and apertures.