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selected works 2016 - 2018
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I made a chair and it had a deep effect on me. I had never made a thing, beginning to end. That is, I had never made the thing itself rather than a model of the thing. It made me think of the impossibility of this in Architecture.

And so, I find myself in a crisis: This chair is the inspiration for my Master's thesis in exploring Architecture at the scale of the Architect. That is, can we make Architecture beginning to end: not only representations of the thing, but also the thing itself.
bending steamed wood: rail

shelf joint: leg
A provocation was developed regarding the possibilities for an architectural intervention. The provocation raised questions / proposed an architectural attitude or agenda for the problem ahead: a tower in Doha.

My approach to the provocation was one guided purely by intuition. Primarily interested in materials and process, I chose to dip white orchids in clear wax. The result was a balanced combination of heavy and light. At moments the orchid was completely obscured by the thick, foaming wax. In other instances, the orchid’s pink and purple colors shone through as a result of being so close to the surface. The provocation allowed me to frame the problem at hand as one of contrast - heavy and light. My goal then was to explore the possible manifestations of this contradictory relationship in the architectural high-rise.
"first" floor plan:

Lobby 01 of 02
lower level floor plan

olympic sized pool
ground floor: entrance / parking
typical floor plan

hotel rooms + artist-in-residence rooms
The program for this project is the following: A Pipe Organ Factory and an Associated Pipe Organ Builders of America Convention Center. The site is Marfa, TX. An antithetical program, further contradicted by its own site.

At first glance, the nature of pipe organ building relies on a collective effort. Yet, in a way, the collective effort it takes to build a pipe organ is contingent on the skill of each individual where each member of the pipe organ building collective has a high level of individual expertise because what is being produced is closer to art than product.

If the process of pipe organ building fosters the collective, how is the individual celebrated, when the individual is so indispensable?

I am interested in the opposing relationship that exists within the process of pipe organ building since both factory and convention center are for pipe organ builders. When paired with the pipe organ, both program types, the factory and convention center, can be reconsidered as opposites in their own right, where factory is to craft what convene is to disperse.

These newfound contradictory programs begin to reconcile the irreconcilable relationship found in the nature of the pipe organ building process.
I began the semester by spatializing my earliest memory.

What I thought was a concluded assignment became a body of work I kept coming back to.

No longer connected to a memory I had at the age of four, but loaded with binary themes that highly influenced the final project.
Asking to choose a site, I chose a place in which the world seems divided perfectly into two: ground and sky. A place only three hours from my own border home of Ciudad Juarez, Chihuahua and El Paso, TX: Marfa.

In the handful of times I’ve made the trip, I’ve always been fixated on two objects found on the last half hour stretch before reaching Marfa. I used these objects as examples of how I could begin to think about intervening within the landscape.

The first: A tiny Prada store only 25 feet off US 90. High heeled pumps and leather bags can be found inside, but no, they aren’t on sale.

The second: A beautiful white blimp miniaturized due to its being 3,000+ feet off the road. This plush object is used to patrol the border.
Next, I was tasked with making an object.

In the spirit of pipe organ building, I wanted to make an object as large as possible with my hands but also with the help of a machine.
In an attempt to make a jump into architecture, I placed an abstracted version of my concept onto the site.

A spiral that doesn't quite meet at 1,500 feet wide, 36 feet tall, with a diameter of over 3,000 feet.
The factory requires 36 foot tall spaces due to one specific room called the Erection Room.

The Erection Room is the room in which the pipe organ being built is built in its totality only to be taken apart and shipped off after its craft and sound has been deemed perfect enough.

This room affects the shape of the entire building even though it will be used at most maybe only 80 times in its lifetime.
The building then, consists of concentric bands:

The outermost band roots the building to the ground and acts as a back of house.

The next band is the main interior space at 15 feet. Doors become windows due to a pivot mechanism, leading to the next layer: an interiorized exterior, or a front back yard.

Finally, the innermost layer of the spiral acts as the building hallway. It is also the way in which you enter the building: walls slide and shift, allowing you inside.

On a normal day, then, the building ranges from continuous to discontinuous, never ever really the same. At the very least, requiring a sort of local coordination; and at most, creating a chain reaction that lengthens the building.

The idea here being that a generic system can lead to a variety of spaces and the idea that a small gesture made by one person can make an enormous spatial impact.

In the same way the collective effort it takes to build a pipe organ is contingent on the skill of each individual where each member of the pipe organ building collective has a high level of individual expertise.
The Convention Center could be said to begin the moment workers leave the factory and step into the immense field that occupies the entire center of the building. Their journey in crossing from one side to the other is the beginning of one feeling their individuality.

Marfa has something to offer to the individual: a horizon that seems to go on forever makes one conscious of his own size relative to such an infinite space. But the scale really does become unfathomable.
Rather than create the ideal home for a set of very specific characters, why not instead think of those characters as the spaces themselves?

That is, as a way to question the “houseness” of a house, can we think of the people within our homes as providing things, feelings, and spaces as essential to live as say a bedroom, a kitchen, a bathroom, or any other room in an ordinary house?

The following then, is a proposal for a generic house that makes for a specific home - whoever you are.
A trip to Mexico City began by visiting various housing projects including Unidad Independencia, Torres de Mixcoac, Heroes de Tecamac, and CUPA. All of the projects, made of a repeated set of units, appeared as a kind of carpet or wallpaper, in which no unit stands out, finding themselves in a sort of identity crisis. We can’t help but read these projects through their sameness; it is only when we take a closer look that we can begin to see hints of the people that live within these spaces. A collection of photographs taken on the trip explores this idea of sameness vs difference.

on sameness
we want to be different, but we aren’t. generically speaking, that is -
to the world you and i are interchangeable
a generous crop will tell you that; at a distance, we all look the same.
and even if we don’t look the same we are.
we live in houses that are functional and say nothing about us
we wake up, we eat and we sleep in them.
we are the same and that is why our houses are generic no matter who we are.

on difference
we are the same, but we aren’t. specifically speaking, that is -
to those who know us you and i are are not comparable.
a close crop will tell you that; close up, we all look different.
and even if we don’t look different we are.
we live in homes that are emotional and say everything about us.
we change we live and we rest in them.
we are different and that is why our homes are specific to who we are.
Interested in a family scenario that presented characters that each were having an identity crisis, I created an extended nuclear family made up of three characters:

01. grandfather who is recently widowed
02. parents who are both physicians
03. children who are physically identical

9 rooms were designed by considering these characters as spaces.

01. the grand room / 02. the ready room / 03. the morning room / 04. the son room / 05. the you room / 06. the double room / 07. the round room / 08. the triple room / 09. the non room
The Grandfather, the widower as a space is a space that is sad, but it can be happy too.

It’s about death and being surrounded by it as we get older, but death is a part of life. So it’s about a choice on how you move on - do you mourn its existence, or do you celebrate those who have passed?

The Morning Room thinks of mourning in a positive light. In its default state, this room is empty and dark. However, light-filled closets lining the perimeter of the room offer a brighter possibility. Both curtains and doors offer pockets of exterior spaces can be completely hidden, somewhat visible, or part of the room.

It’s your choice whether this room stays as it is, or transforms with time.
The Parents, the Lovers as a space is a space acknowledges you’re half of something else, but you’re whole by yourself. Your experiences alone are as important as the ones you share together – after all, there was a day you both were strangers.

The Double Room positions spaces directly facing one another, questioning whether the rooms should be considered as one, two, or neither at all.

Mirrored walls obscure closets of varying types. It’s a space that questions whether the rooms should be considered one, two, or not quite either.

This room allows you to exist simultaneously together and separately – or is that not a thing?
The Children, the Unknowns as a space is about a future that up for grabs. Yes, maybe you have a slight sense for what’s coming, but ultimately, you have no idea.

The Non Room can be any room. The possibilities aren’t infinite, but you can’t count them all either.

A column grid system allows you to put up walls, tear them down, or instead, make walls other ways: do we even really need walls? Why not use curtains, paintings, or stacks of old books instead?

This room might seem foreign but it’s only as foreign as the fort made out of blankets and pillows found in your childhood living room.

This room is waiting to be made, but it’s also quite happy as it stands—full of potential.
These rooms all measure 40’ x 40’ and do their best to make no domestic assumptions and assume no conventions we find in our houses. Sometimes our houses don’t give us the things that we need, but this house has undetermined spaces that are to you to define. The point is this - these rooms have personality, but so do you.