psg

design portfolio.
projects

01
urban collision
spring 2018

02
aural temporalities
fall 2019

03
the adaptive landmark
spring 2018

04
vertical interlock
fall 2018

05
efficient ellipses
fall 2019

06
desert(ed)
spring 2017

07
succession theater
fall 2017
city shift

how does one advance a city that has a distinct point of view and tradition? there is a need to provide a city with their requirements, while also advancing their point of view. the charleston public library aims to provide this shift in public programs, a chance to bring new people to the area, while inspiring interest and public collaboration.

the introduction of this dense public program was interpreted as a block of public program, that has now collided with the small site. the architecture has resulted in a seemingly skewed volume, that in turn, begins to inform public versus private and circulation. the introduction of this skew on the urban edge begins to explore how one can intervene in the city to create an impact in a place of extreme tradition.
context/program

the site exists across from marion square, which is an important landmark for the city. the program consists of a hybrid of spaces that work with the growing needs of the area and reflect the advancements in how one uses public space. while its main function is a library, the building also acts as a community hub, with a cafe, retail, exhibition and co-working spaces. in addition, at the crown of the structure, there is a radio broadcasting center that extends the reach of the program beyond physical boundary constraints.

plan key

1 - cafe  
2 - cafe seating  
3 - retail  
4 - lobby/reference  
5 - bathrooms  
6 - storage  
7 - courtyard  
8 - gallery  
9 - reading space  
10 - stacks  
11 - archives  
12 - conference room  
13 - radio office  
14 - sound booth  
15 - reading space  
16 - digital access
urban entry

given the proximity to Marion Square, the entry sequence become an important moment of the itinerary. The ground floor is mostly exposed to the outside, maximizing views to the park and creating a unique break to the street edge. The public can slip into the library and experience the massive volume that floats above them. The community will enter into the impact zone and begin the journey through structure.
The diagrammatic shift of the section emphasizes the gesture of the building. As if the new volume of program collided with an existing volume, the spaces break, creating a new space for circulation in the collision zone. The ground floor provides the main source of entry as well as public seating for the cafe. The users experience direct access to the city. The second, third, and fourth floor is where the main library stacks and study spaces are housed. The fifth floor shows an observation area as well as collaborative working space. Finally, at the top of the library is the exhibition space where public performances can occur and the users can be consumed by the views of historic Charleston.
materiality

the physicality of the force as well as the diagram are furthered through articulation of the facade, which is a guide at multiple scales. There is a constant push and pull of the user and the experience with the screen. From afar, the facade skews the lines of the seemingly strict elevation. Close, it transforms into a system that is visible throughout. The translucency transmits light in the evening, thus solidifying the library’s position as a beacon for the city and a public hub.
aural temporalities

core studio 1 | fall 2019
seminar critic | Brandon Clifford
location | Boston, MA
project length | 6 weeks

prelude | gather

The Emerald Necklace is a natural escape that runs through the chaotic urban nature of Boston, Massachusetts. The park, designed by Frederick Law Olmsted, provides a place for the surrounding public to engage in a variety of outdoor activities and exploring. The project aims to create a permanent venue for a temporary performance consisting of three, 15-minute acts, only occurring once a year.

The performance explores the paces that occur in the park. On the day of the performance, 150 participants will gather in the stepped, lobby space. This primes the audience for the performance. The performers, dressed in red, begin to enter into their positions, hinting what is to come.
act one | filtration

The first 15 minutes involves the audience entering into the theater. They are immediately immersed into a cavernous space that has a variety of columns, slowly filtering the people at the height of the space. Two actors begin the sonic performance, filling the space with deep echoes.

The form of the space has deep curves that allow for the sound to reflect in unpredictable ways. The song begins soft, building with intensity and dissonance. The audience feels the compression of the space, there is minimal natural light, allowing for the sense of hearing to be heightened. The 15 minutes are immersive and engage the audience, while still creating an eerie atmosphere for people passing by the theater from the outside.
act two | procession

The second act involves the steady transition of the audience from the underground level to above ground. This procession is achieved through a simple ramp that spans the entire 250 feet of the theater. Two different actors continue the sound performance, guiding the participants to the top level. The sound is distant at first, but gradually becomes intense, creating another compressed experience.

act three | reflection

The final act provides a moment to reflect on the experience. The audience is seated above and the performers are now outside. The use of acoustic mirrors allow sound to reach the audience, who are seated facing each other. The sound is not intense, but rather a memory of the past acts.
postlude | exit

After the 45-minute performance, the audience is free to leave at their own pace while some will exit immediately, others will sit and ponder for longer. They are eye-level with the trees and now have a new perspective of the park they explore throughout the year.

The exit leads the participants to the top of the hill, a spot different than where they entered. Throughout the year, this entry point can be used for visitors to explore and view the park. They can sit, share a meal or admire the nearby Jamaica Pond. Ultimately, this theatre engages the emerald necklace in a new way, allowing for a temporary experience that will become a permanent tradition.
1975
“the city within the city”

there exists a new mark on the landscape, rising 500 feet from the ground, the tower centralizes the skyline...activity and desire swirl around each circular flat; everyone will want to live here, no one will want to leave.

this is extravagance.

this is progress.

this is ponte city.

1991
“gray”

how quickly circumstances change...ponte was not a “white” space, or a “black” space; it had become gray. no longer is ponte a symbol of status, but instead, it’s a symbol of redefinition...no one paid attention to what occurred within the massive core. no one cared who occupied it. no one cared who made a living on the inside when there was no way to make a living on the outside...distinction did not exist inside Ponte. it was every man for himself.

ponte is tarnished by its past. skeptics refuse to believe in its potential...the inhabitants are diverse. each circular floor has a story; a continuous path. as people come and go, the stories are left within the rooms...ponte has become what it was originally built to be. a home. but not just for the wealthy. a home for those who want to make it better; it was always a home.

at each stage, ponte’s residents reformed the space for their own needs. there is still a lot of work to be done in the surrounding context, but ponte continues to be a place of refuge. there is no need to be scared by disturbing stories of the past. there is still a lot of work to be done in the surrounding context, but ponte continues to be a place of refuge. there is no need to be scared by disturbing stories of the past.

today
“Moving Forward”

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Maybe it was always a step ahead.
vertical interlock

design 7 | fall 2018
project partner | Molly Bennett
seminar critic | Donna Cohen
location | New York City, NY
project length | 6 weeks

reinstating tradition

The New York district of Tribeca is one of New York City’s most established areas. In its beginnings, the district was a space for new artists to explore and design. It has since developed into a premier residential district, with rent prices at an all-time high. A new proposal suggests a mixed-use tower to restore the artistic culture that once flooded the area.

The concept of the live-work studio has been taken to the extreme, providing a shifting vertical volume for artists to thrive creatively. The tower will become a space for the artists of New York City to become inspired by the views of the city and through constructive collaboration.
The journey ends in the studio spaces. The surrounding glass curtain wall gives a space for the artist to produce his or her work. There is a sense of privacy but also comfort from the aerial views. The transparency gives the illusion of the tower fading into the sky. From afar, the studio is a landmark for Tribeca and a projection of the creativity to come.

Above the units, a unique joint space collides into the tower. This space provides a place for presentation and discussion for the residents. Views of Battery Park, Lower Manhattan and the Brooklyn Bridge encompass the viewer and events can be held in the space.

The core remains a constant datum for the tower as the volumes shift and become more slender. It helps structurally support the building while giving the systems connective tissue.

Each floor consists of four interlocking rooms, that vary in height. These units are connected and provide distinct views on all four sides. The complexes provide spaces for intimacy as well as discussion.

The massive base is reminiscent of the traditional townhouse that surrounds the tower. One experiences a gentle progression into the lobby space by slipping into a circulation space. Aerial to the clinic, the masonry structure grounds the tower and the space becomes a place for the artists to display their work to the general public and inspire those who enter.
102 chambers street becomes a distinct marker for tribeca. its reach invites the public and artist community to interact and inform each other: the slender tower refuses to overpower the dense urban fabric, but instead accentuates its intricacies ultimately, the vertical studio acts as an organizational system bringing a new perspective to an area with immense history.
the form

This project explored the creation and investigation of a specific form generated through digital modeling of precise geometries. The form created stemmed from the extrusions of ellipses into a hyperboloid. The hyperboloid had a unique condition where the plan of the form had perfectly nested ellipses.

The hyperboloid was then duplicated and rotated. The intersection of these twin forms created the final object of study, a constantly rotating form that only consisted of four pieces, all of which were the same. These four pieces intersect at the vertices of the ellipse, creating distinct curves that guide the surface of the form.
the second stage of the project involved the discretization of the form. the creation of these discrete parts involved careful calibration to create the illusion of the double curvature of the form. the same efficiency was found as each set of parts was copied four times, allowing for the unique intersections. the internal, acrylic support structure was made transparent to create the illusion of a closed and open louvered surface.
a zoomed-in, detail model of the intersecting wood joints was created to further study the unique angles of intersection. this model used no adhesive to simulate a potential model that could be created without the interior structure of the first iteration. the form is successful in its efficiency and allows for a dynamic surface and potentials for exciting facades.
The desert is a construct representing complete isolation, a barren expanse of earth, that is in a state of constant flux. How is place made under inhospitable conditions? There is neither a sense of permanence nor a sense of direction. Yet, within the homogeneous landscape, mysteries can be revealed and new information can be found.

Many come to explore the harshness of the desert biome, but very few are able to conquer it. Adaptable spaces become a requirement in order to acquire basic necessities. How can it be possible to make a shelter that promotes comfort, communication, and research? Architecture must work with the elements instead of imposing an entirely new language on a site. Light, wind, and orientation of a space is crucial to meet these needs. The structure transforms into a complex machine that allows a seemingly empty area to be utilized in a new way.
isolated community

The landscape has harsh elements that must be subdued to bring security to the inhabitants. Modulation of light in the living quarters helps regulate the intense sun. The use of traditional wind towers has been implemented in the public spaces to passively condition the complex.

Seclusion is important in this complex in order to reflect, but the spatial relationships provide the necessary intimacy. The design centers around a courtyard, a symbol of oasis and gathering. Within the endless dunes, one can find peace. Community can be formed as the users gather and admire the mountainous dunes stretching on the horizon.
landscape puncture at night
horizon is a changing entity that helps measure a landscape, depending on what elements exist above and below the intangible line. Qualities of the landscape are concealed and revealed. The studied ecosystems (upland pine, hammock, and wetland) each place has particular qualities that influence their respective horizons. These landscapes are very distinct to Florida and they must be touched in a very specific way. The vegetative components create distinct edges that orient the individual and measure the landscape.

Initial studies of the multiple sites and their inherent qualities were created to explore how horizon acts in each setting. Immersion in the site was a crucial aspect to the process, utilizing photography, sketching, modeling, and sample collection. A plaster frame was casted and theoretically placed on the site. In addition, site samples were cast as a way to preserve the findings from site and would be integrated into future experiments.
integration

The plaster frame eventually became a modulator crucial for understanding the shifting horizons, using pieces from the site and a knowledge of the qualities of each site, a construct was developed to merge these landscapes. The foundation demonstrated the transition between ecosystems and a physical development of edge. When placed in each landscape, elements will be concealed while the distinct pieces will be revealed.

With the introduction of the butterfly succession theater, the chrysalis amphitheater became a study of said succession. The space shifts into three positions and with each iteration comes a new way to view the horizon modulator, while becoming the show itself. The space impacts how the observer approaches and inhabits the site. An understanding of spatial connections and how the frame moves on site was studied.
approaching center stage

Gruber | 49
wall | a screen that encloses the landscape/butterflies focusing attention inward; a projection of the inside to the outside

ground | a measure of conditions below; an elevated viewing experience; spectacle and reveal

overhead | a constructed canopy; a modulator of the sun; inhabitation from below and measured connection from above
ultimately, the succession theater is transformed into a way of reflecting on the journey presented by each landscape. one can reminisce on the unique elements of the experience, paralleling the journey of the butterfly they had previously witnessed. as light is modulated towards the end of the day, one is consumed by the surrounding landscape and its beauty. through one’s measuring of the horizon, there is much to be explored. the horizon becomes a system that activates an itinerary while guiding its user. in a place of unfamiliarity, the horizon is a fixed moment. it gives one a sense of place and a moment of fixture in our temporary ecosystems.