

**JAMIE MARCHINI**  
**[Extended Work]**  
Professional + Academic Work

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PROFESSIONAL WORK



View of Hotel Plaza and Connection to Private Residential Towers

Telluride Mountain Village is a luxury 400,000 sq ft hotel and private residence condos, accessed by gondola from downtown Telluride. It includes spa, fitness, and fine dining restaurant.

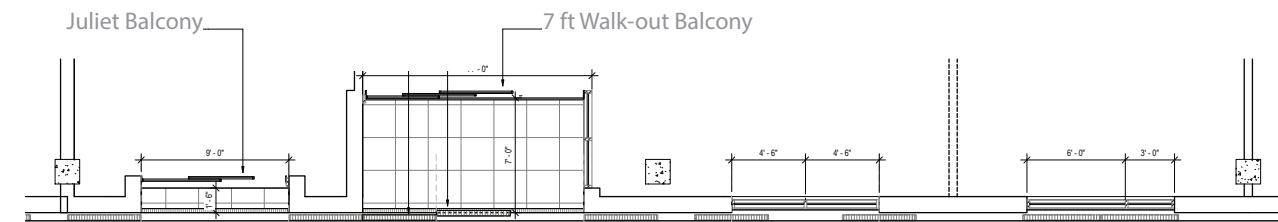
The program focuses on creating expansive greenscapes and wetlands. The large plaza activates moments of connection between the gondola, pond, hotel, condos, and outdoor dining areas.



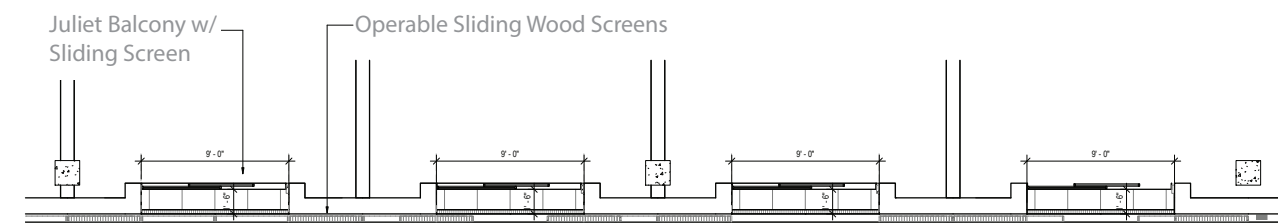
Overall Site Plan



View of Village Pond Plaza



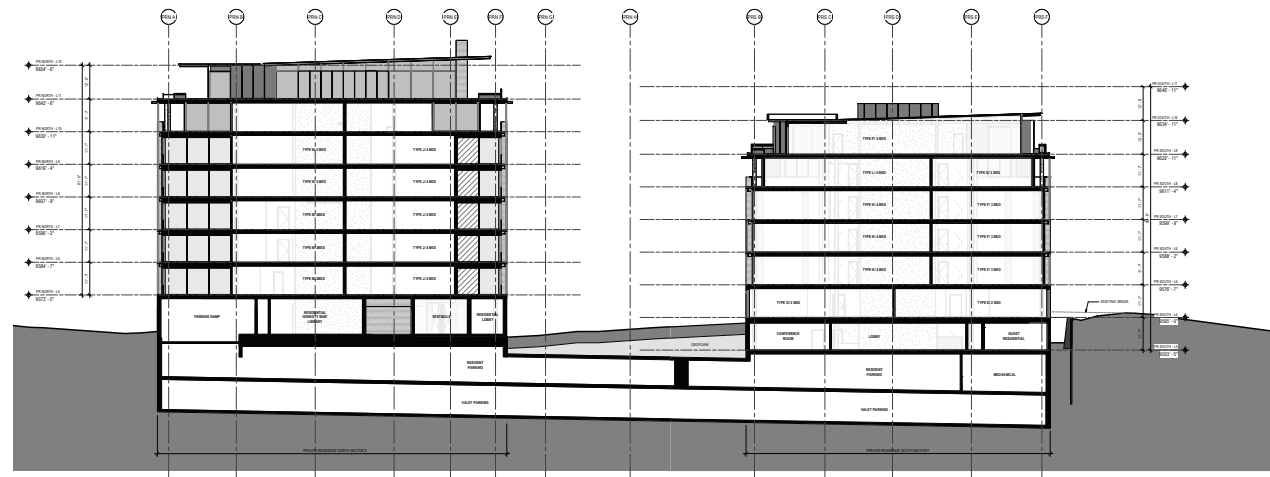
Facade & Bacony Detail @ Branded Residence



Facade & Bacony Detail @ Hotel Units

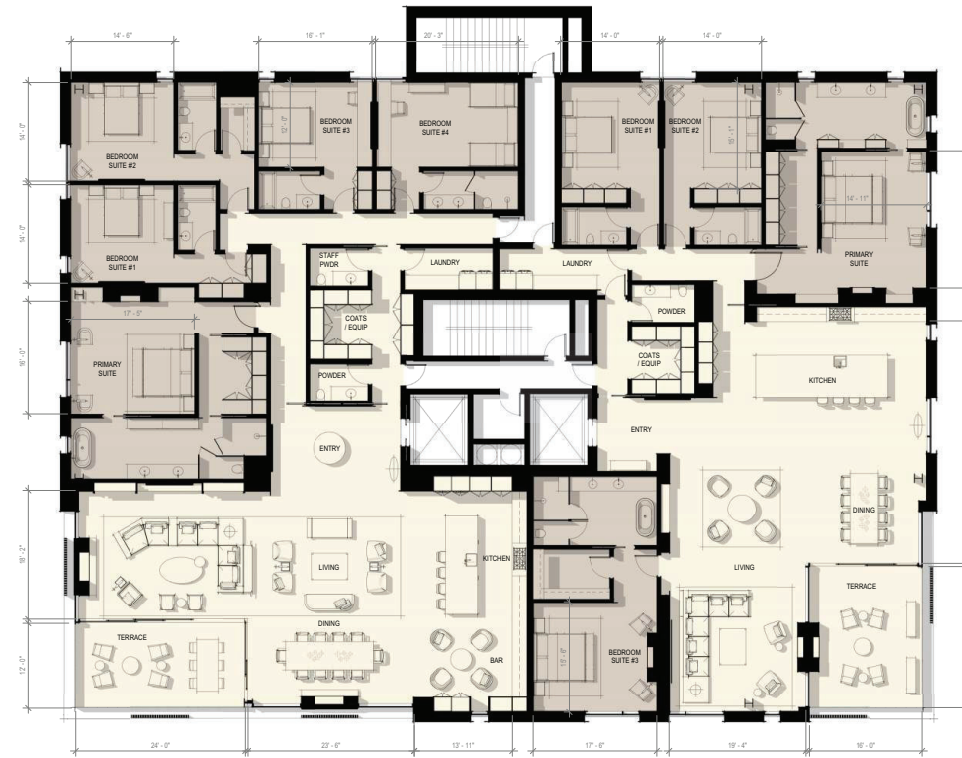


Sliding Wood Shutter System



The residential towers are carved into the landscape with 14 ft laid back stone retaining walls. The parking garage connects the north and south towers below grade below and then transitions to a shared lobby. The elevators on the upper floors open directly into the units with direct views to the mountains. The penthouses are “little houses” perched on the rooftops with a gracious amount of open living floor area, outdoor terraces, and soaking pools.

Aerial View of the Private Residential Towers



5 Bedroom Layout  
5,120 sq ft

4 Bedroom Layout  
4,570 sq ft

The residential towers contain 28 units with a mixology of two-, three-, four-, and five-bedroom layouts. Both the subpenthouse and penthouse units share expansive views of Cambell Peak Ridgeline, Mount Wilson, and Silver Peak.



Living Room



Balcony



Primary Bedroom



Aerial View of the Residential Towers and Lake Tahoe

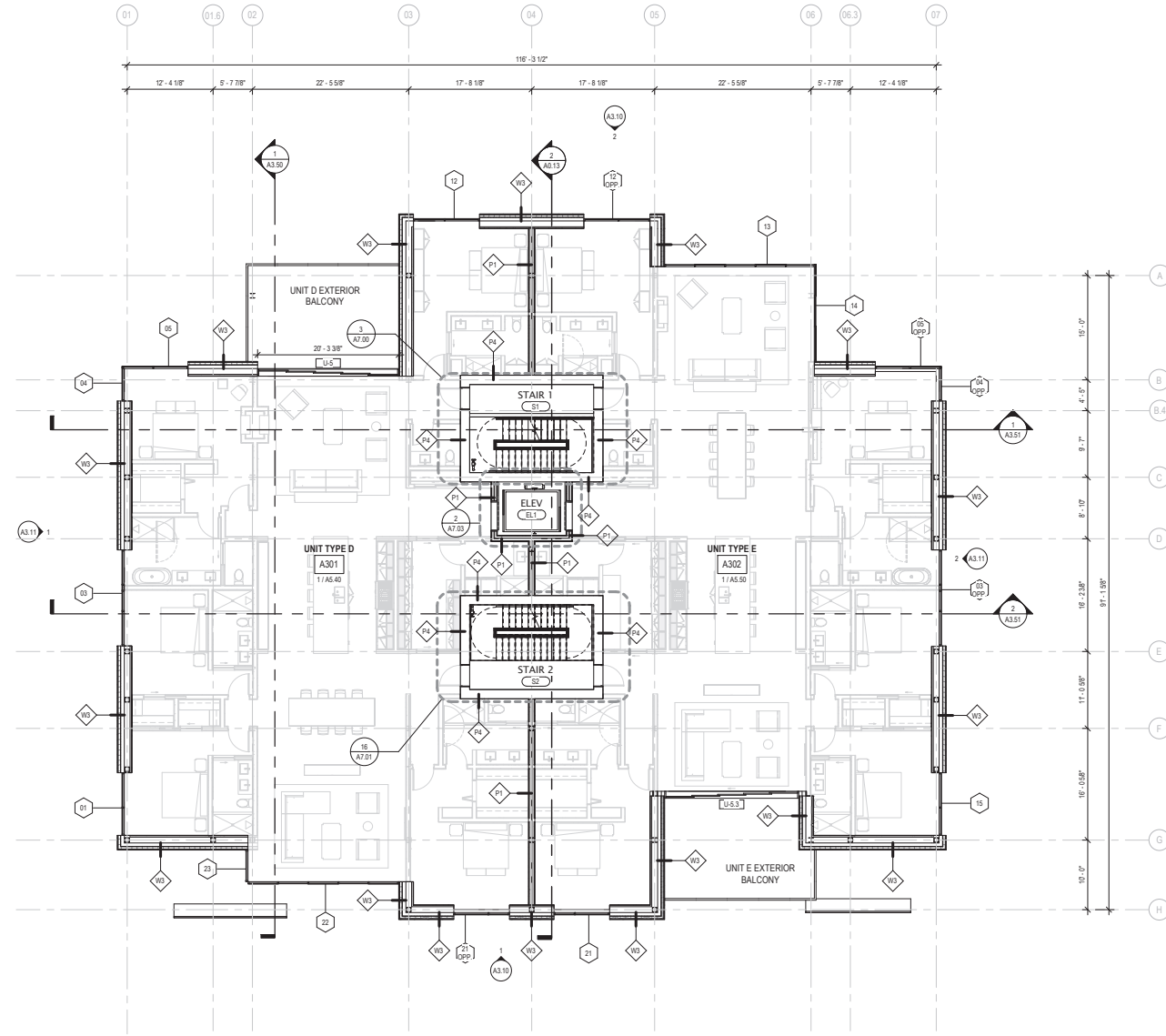
**Hospitality | Homewood Ski Resort**  
 Designed at Olson Kundig • Lake Tahoe, CA

Homewood Ski Resort is located on the western slopes of Lake Tahoe. Phase 01 of the project includes 4, 5-floored residential towers that have lake to submit views. Each building is specifically oriented to bypass obstructions of the lake and maximize privacy. The buildings are carved into the landscape with ski-in/ ski-out access.

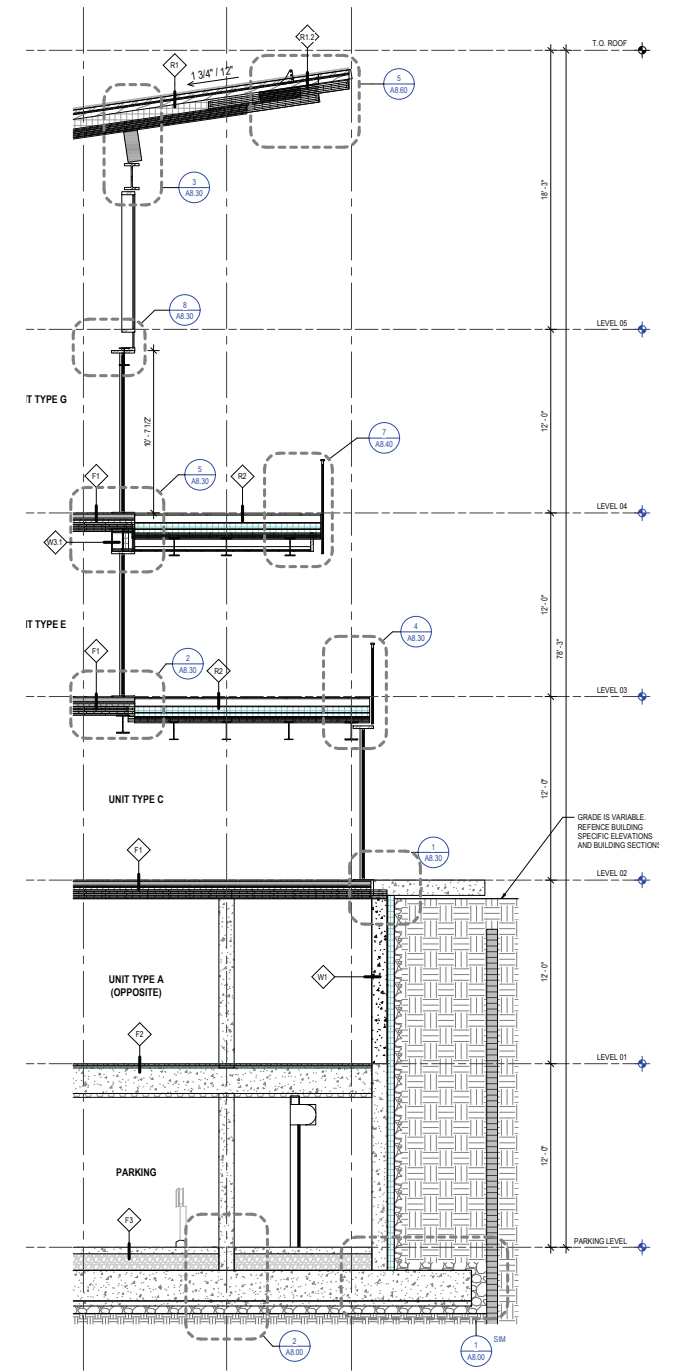
Phase 02 will include additional residential towers, townhouses, single family, hotel, restaurant, and additional sports amenities.



Down-slope View of Ski Base



Typical Two Unit Floor Plan



Wall Section Through Mezzanine and Balconies

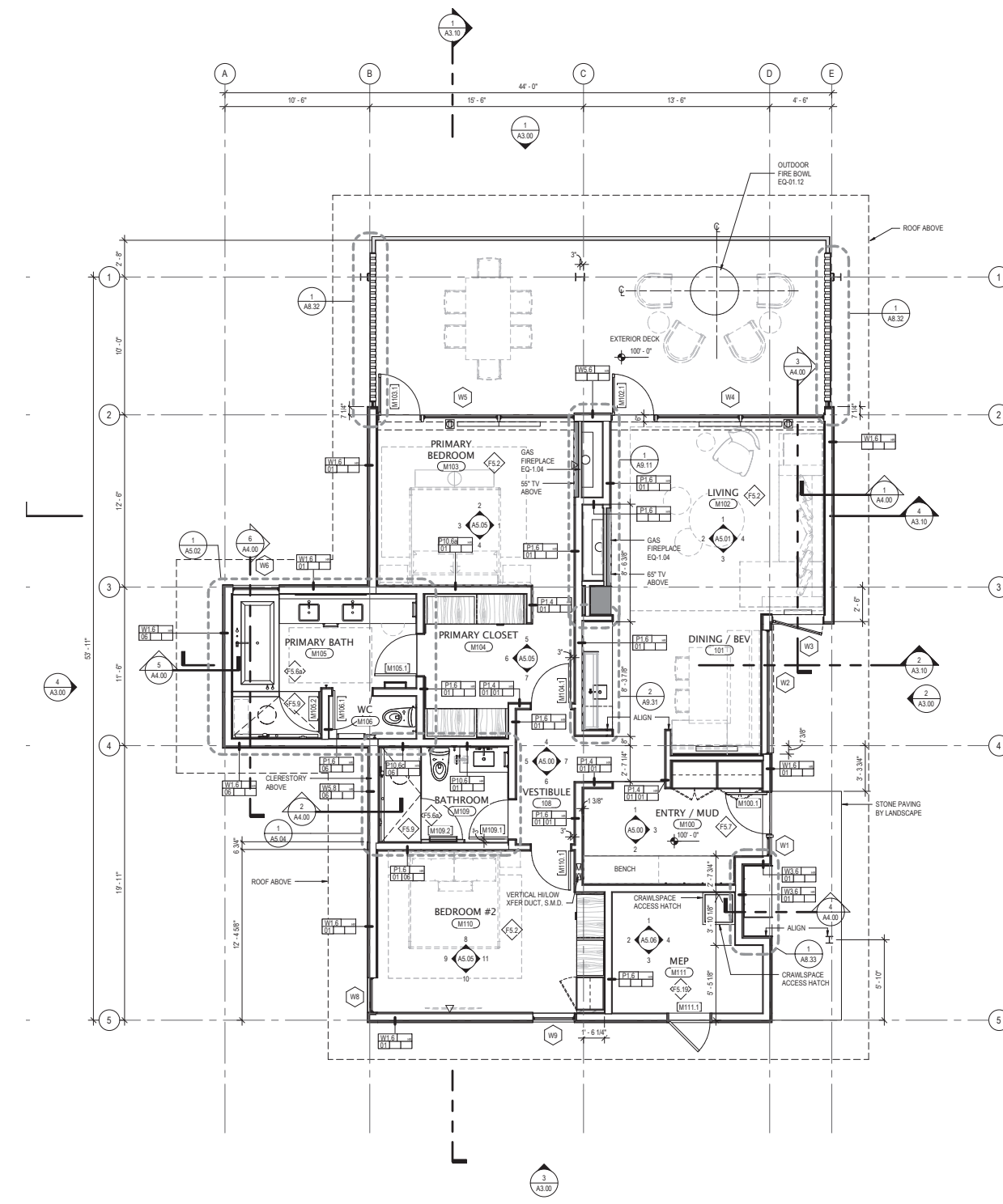
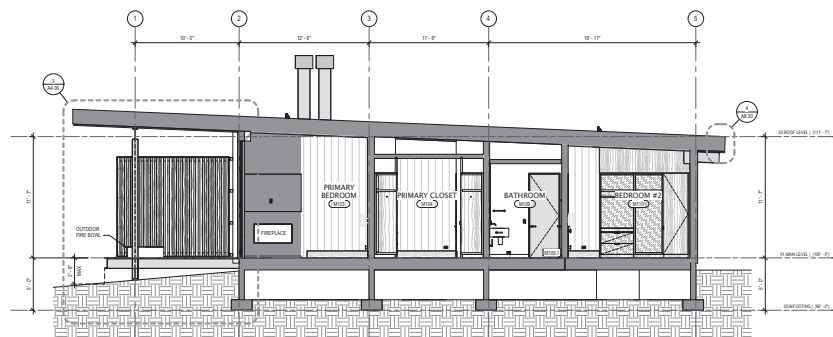


# Hospitality | Moonlight Basin Resort

Designed by Olson Kundig • Big Sky, MT



Moonlight Basin is a new development outside of Big Sky Montana that includes hotel, spa, restaurant, branded residences, cabins, and whisky shack. There are six cabins, each 1,366 sq ft in which the hotel rents out. The photos on the right also include interior shots of the full scale mock-up of the hotel units.



Cabin Floor Plan



Primary Bedroom

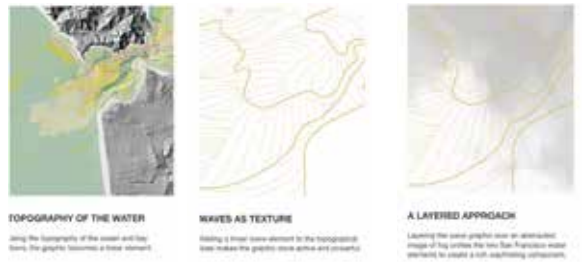


Primary Bathroom

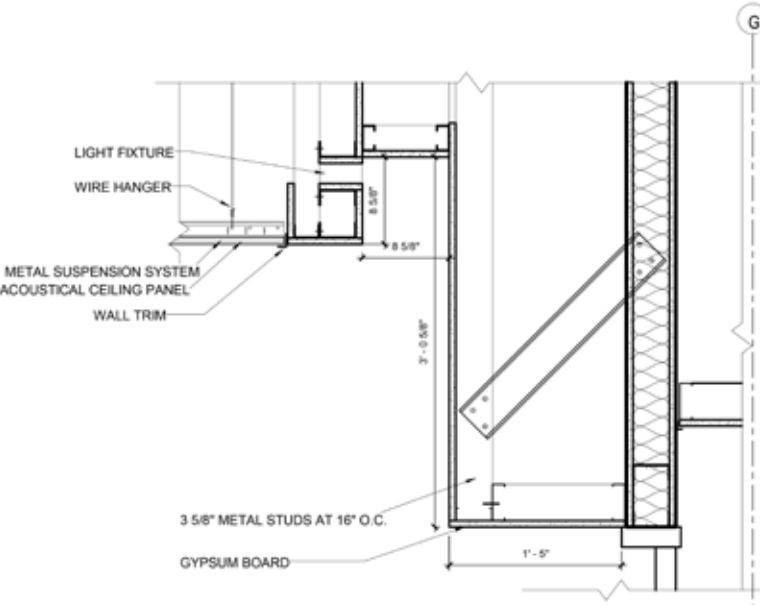


Primary Bathroom

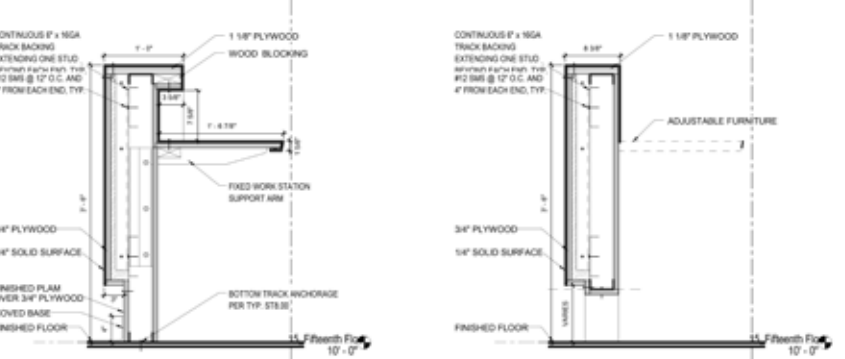




Moffitt Long focused on patient wellness by creating an airy recovery space generated from the natural qualities of place specific to San Francisco: sky, land, and sea. These qualities materialized into the finish palette, light washes, and wall graphics.



Cove Light @ North Wing Corridor



Nurse Station Desk Details



Staff Breakroom



Nurse Station



North Wing Corridor

The patient room of the future seeks to change the healthcare workplace and patient care settings to better suit generational shifts. The new design maximizes connectivity, seamlessly integrates technology, and better accommodates family members.



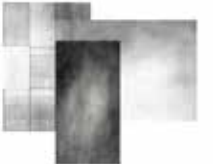
LARGE GARGE-STYLE DOOR      BALCONY      LIGHT-WEIGHT MOVEABLE FURNITURE      OPERABLE SLEEPING PLATFORMS      EXPOSED ROCK WALL



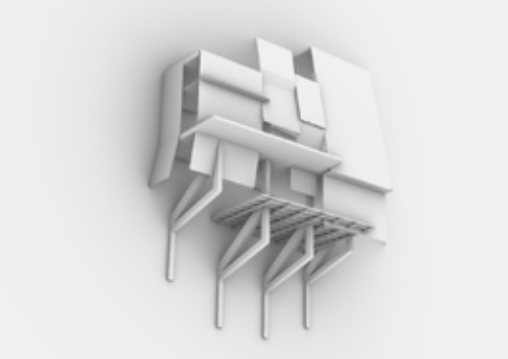
VIEW FROM THE KITCHNETTE LOOKING INTO THE LIVING SPACE AND BALCONY AREA

03

**DWELLING | The Box**  
*Designed at MOA • Estes Park, CO*



MASSING STUDIES



The Box is the ultimate weekend retreat, situated on a rockface overlooking Rocky Mountain National Park, only accessible by rock climbing. The playful and dynamic metal cladding imitates the rugged rock slab and allows for the program to push through the façade. The folding planes then function as railings for the balcony above and protect against rock fall. The structure emerges from the rock and appears to be “climbing” up the wall to support this treehouse like structure.



SPACE CONFIGURATION: OPTION A



### FLEXIBLE LAYOUT

This tiny overnight retreat, under 1,000 SF, accommodates up to four guests in an adaptable living space. The beds sit on two platforms that use a pulley system that can be raised during waking hours and lowered during the evening.

SPACE CONFIGURATION: OPTION B

### MATERIAL STUDIES



WOOD SLATS



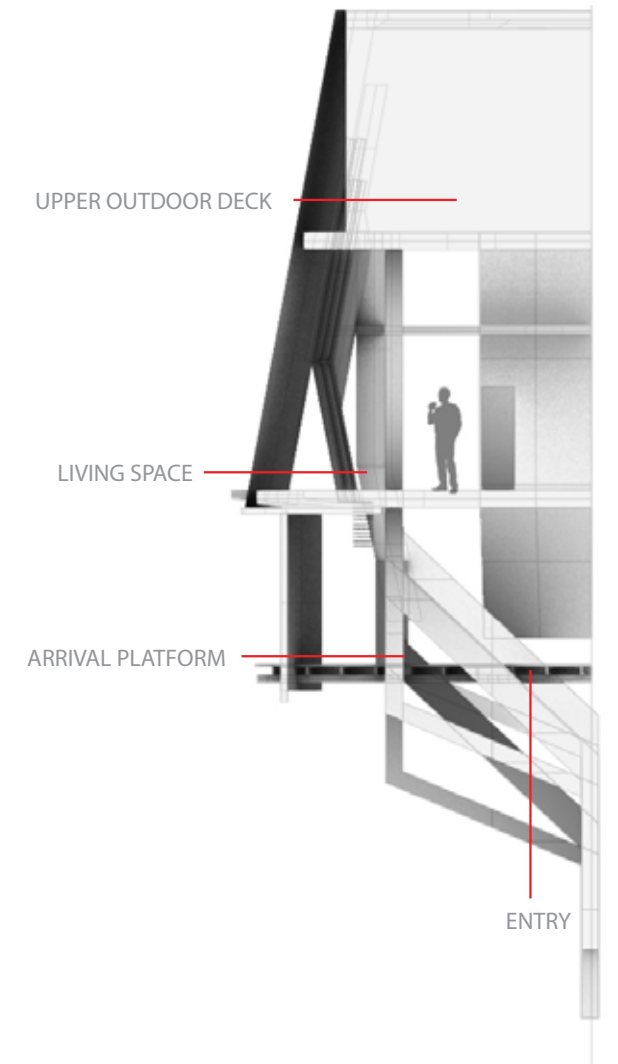
WOOD SCREENS



METAL FABRIC



COLORED POLYCARBONATE



UPPER OUTDOOR DECK

LIVING SPACE

ARRIVAL PLATFORM

ENTRY

SECTION VIEW





In the plaza, the architecture promotes place-making and community building. The L-shape, garage doors, and large sweeping overhang welcomes comfortable outdoor seating and gathering. A large sloped green space allows for seating and views towards the stage for summer concerts.

The quiet exterior shell and cladding allows the space to glow from within. Hints of color and light are revealed behind the perforated panels; color by day and light by night. This is a glowing beacon calling in visitors driving by. The intent is to use color, light, and grandeur to fabricate warmth and an architectural, dining, and shopping experience.



View Towards Ampitheater



Site Programming



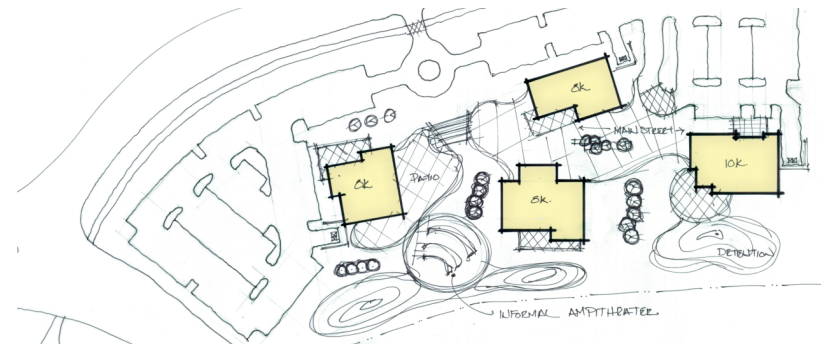
The Plaza



Main Entry

Shea Brewery + Retail creates a gathering hub for the neighborhood of Meridan. The intent is to create a new kind of "main street" centered around food, drinks, entertainment, and the process of making beer and liquor, a Colorado signature.

The roofscape focuses attention towards the entry and to the plaza, a way finding in itself. Conceptually, the roof plane and horizontal planes are one, folding and tilting to wrap this glass box. Inside, the roof soars towards the natural grasslands. The large garage doors amplifies the connection to the plaza experience and fluidity.



Conceptual Sketch

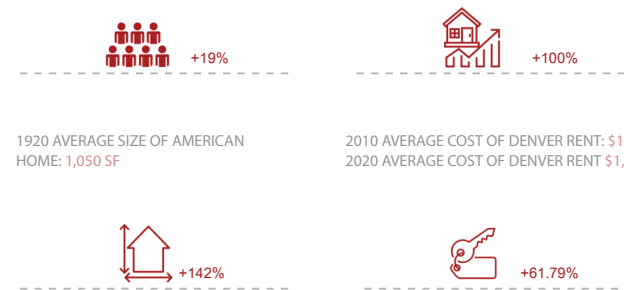
"MODERN LIFE DEMANDS, AND IS WAITING FOR, A NEW KIND OF PLAN, BOTH FOR THE HOUSE AND THE CITY." - LE CORBUSIER

This Nano home is designed for a six-person, multi-generational family living under one roof. "Living Core" is designed to erase boundaries of traditional program by creating spaces that can accommodate multiple functions while meeting the primary and traditional characteristics of a shelter. The inspiration was derived from the study of nature and biomimicry. There are numerous examples of cores in nature. The pine cone stood out for its core that provides nourishment to seeds as they develop. In pine cones, as the seeds are developing, the cone is compact, and tightly closed for protection. When conditions are favorable, the bracts of the cone open to release the seeds.

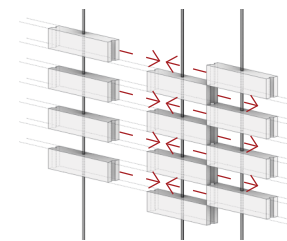
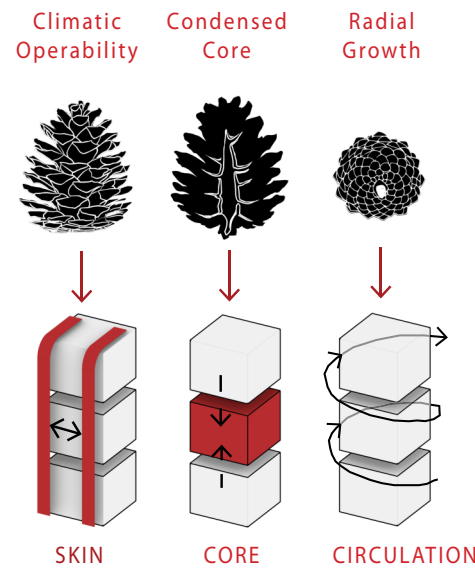


2010 DENVER METRO POPULATION 2020: 3.0 MILLION  
2020 DENVER METRO POPULATION 2020: 3.57 MILLION

2010 AVERAGE COST OF DENVER HOME: \$242,000  
2020 AVERAGE COST OF DENVER HOME \$486,000



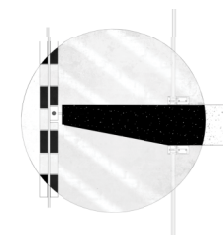
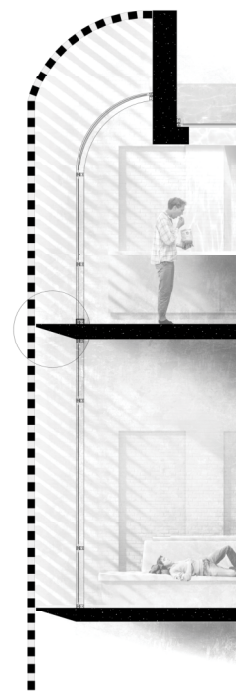
1920 AVERAGE SIZE OF AMERICAN HOME: 1,050 SF  
2010 AVERAGE COST OF DENVER RENT: \$1,026  
2020 AVERAGE COST OF DENVER RENT \$1,660



Our interest in the function of the pine cone was spurred by the fact that its' scales open and close based on the amount of humidity in its environment.



To mimic the operable "skin" of the pine cone, we created an operable facade system comprised of lightweight aircrete blocks skewered on rods. The rods can slide back and forth, providing different levels of permeability.



SKIN

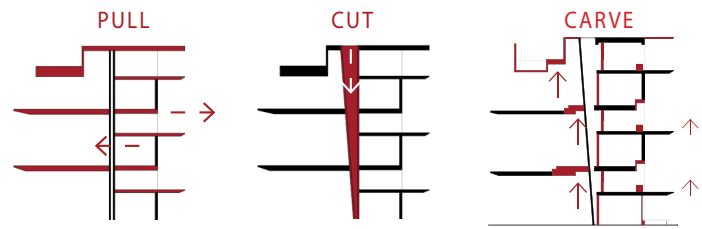
A pine cone opens and closes in reaction to weather conditions. This fluctuating natural phenomenon inspired us to develop a facade that mimicked the pine cone skin and could respond to the occupants needs and outdoor conditions - opening when conditions are favorable and closing when they are not.





### CORE

Pine cones are organized to place the most vital survival functions at the core to provide maximum protection to the developing seeds. The core of the home becomes a living core that shelters its sleeping occupants and nourishes their fundamental needs.



Interior walls of shaft coated with highly reflective solar tube lining to help light reach ground level.

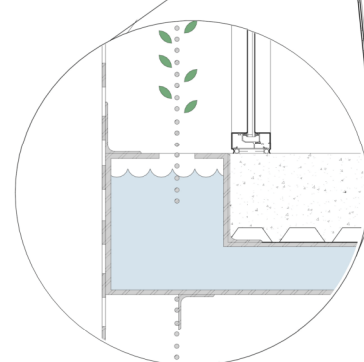
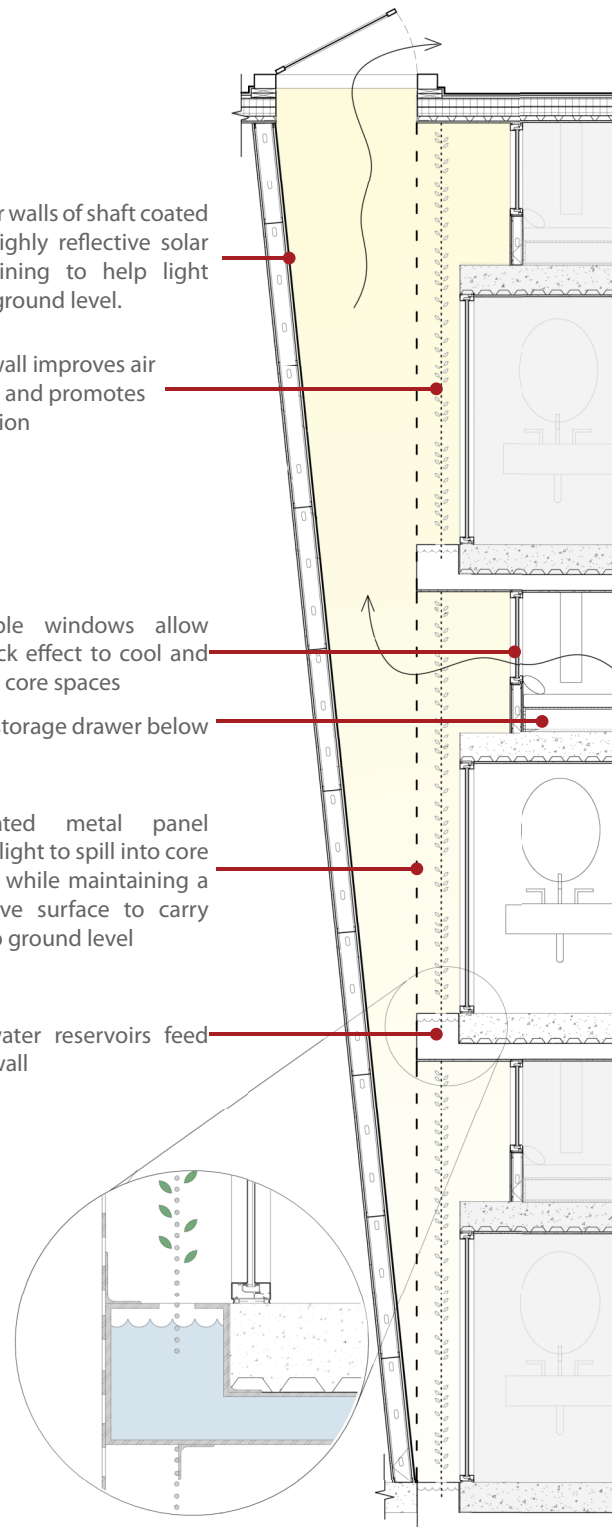
Plant wall improves air quality and promotes relaxation

Operable windows allow for stack effect to cool and refresh core spaces

Large storage drawer below bed

Perforated metal panel allows light to spill into core spaces while maintaining a reflective surface to carry light to ground level

Grey-water reservoirs feed plant wall



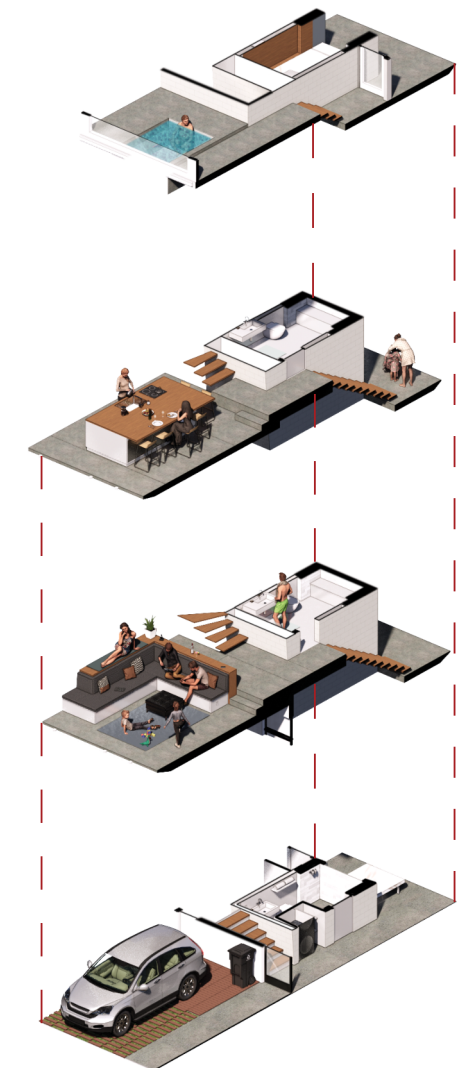
### CIRCULATION

Much like the bracts of a pine cone that spiral around the central axis of the cone, the living spaces of the home spiral around the core, ultimately terminating at the rooftop.

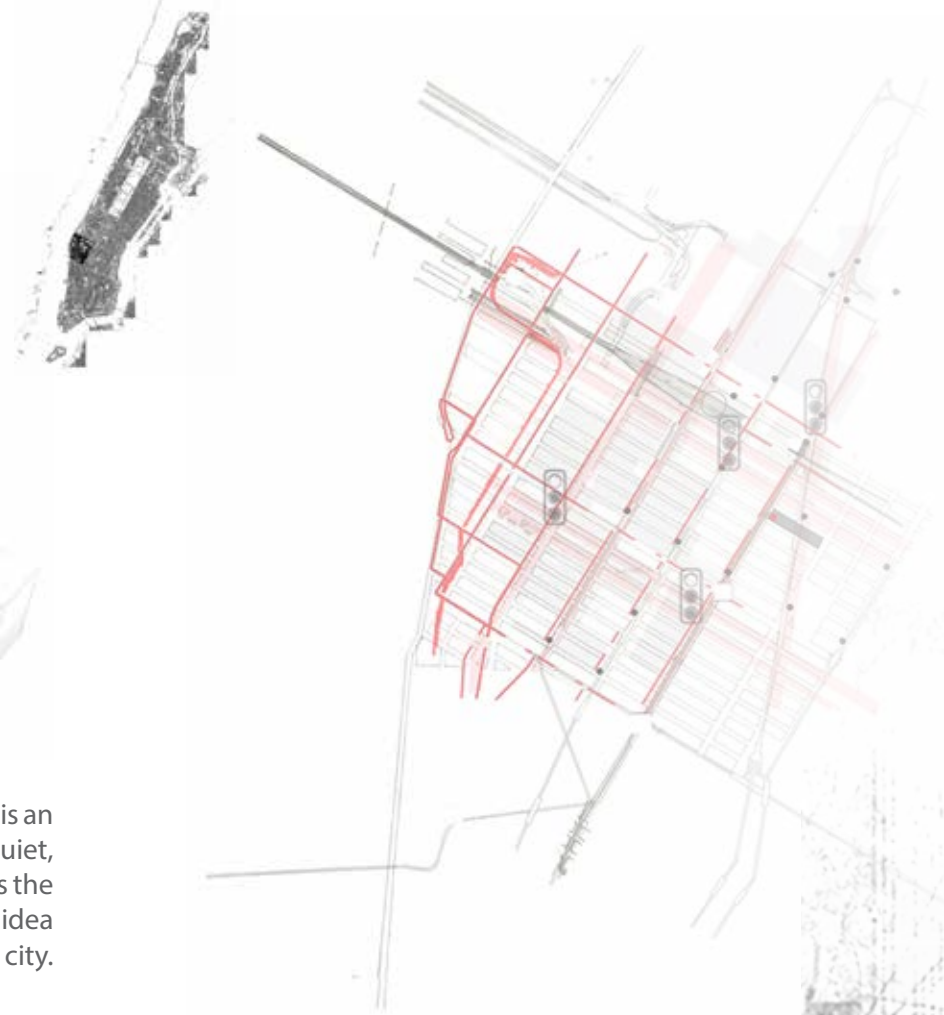
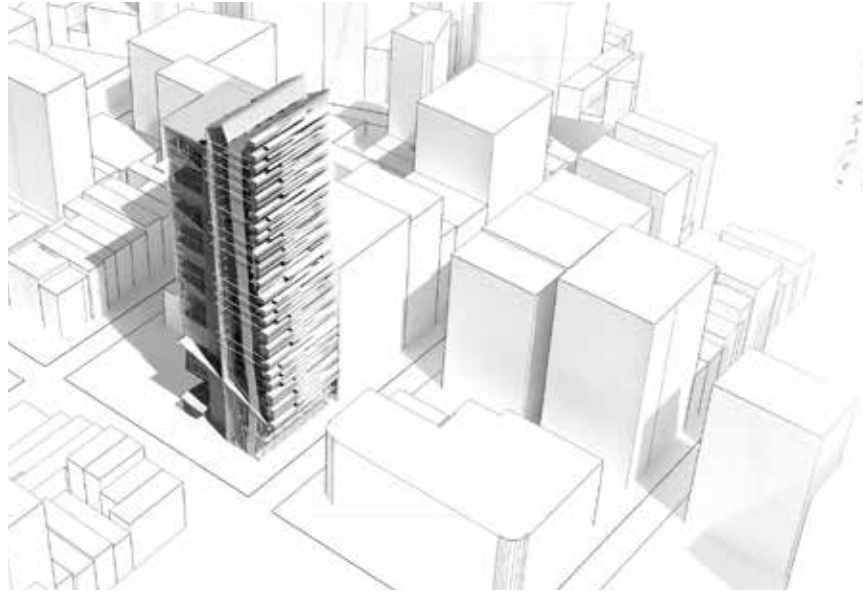


The design reflects the ever changing Denverite lifestyle emphasizing an active outdoor culture that values sustainability and adaptability.

To maximize space in the home, the circulation wraps tightly around the central core. The stair treads are open, allowing light from two skylights to filter down the sides of the core.

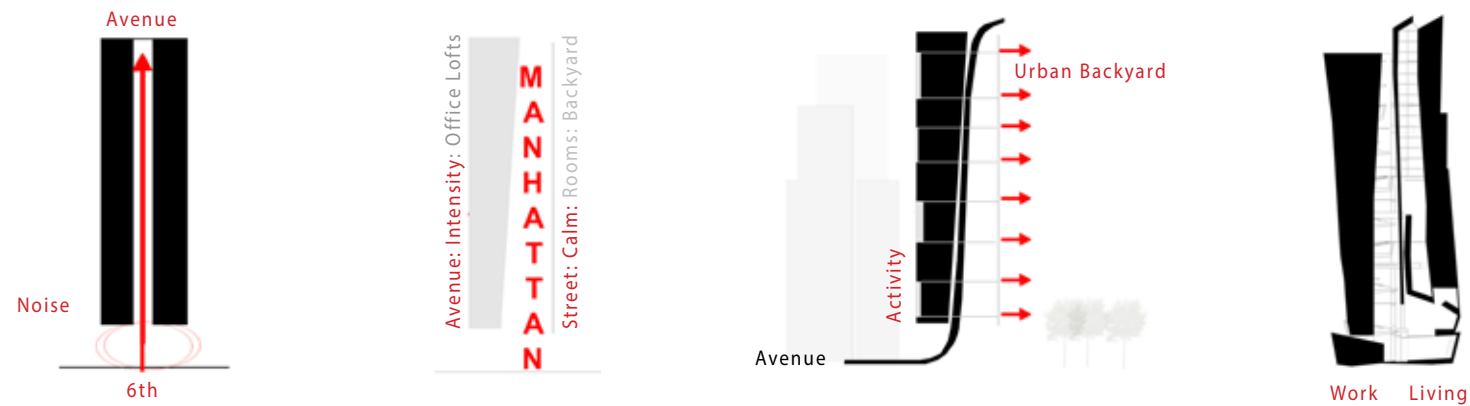


ACADEMIC WORK



AVENUE		STREET
Loud	→	Quiet
Dynamic	→	Static
Revealed	→	Concealed
Communal	→	Personal
Society	→	Individual

The Nine Yards Hotel operates as a controller of pace and intensity. It is an all-encompassing hotel, programmatically shifting from noisy to quiet, dynamic to static, working to relaxing. The idea of concealing dilutes the intensity and offers moments of calm and individual reflection. The idea of revealing projects views, and reconnects the individual with the city.



### Front Life: Intense

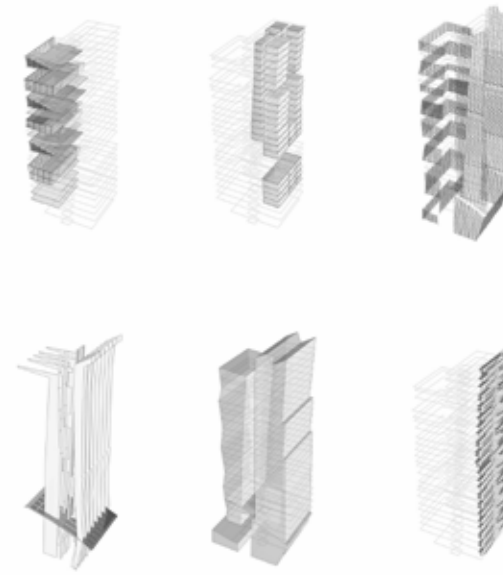
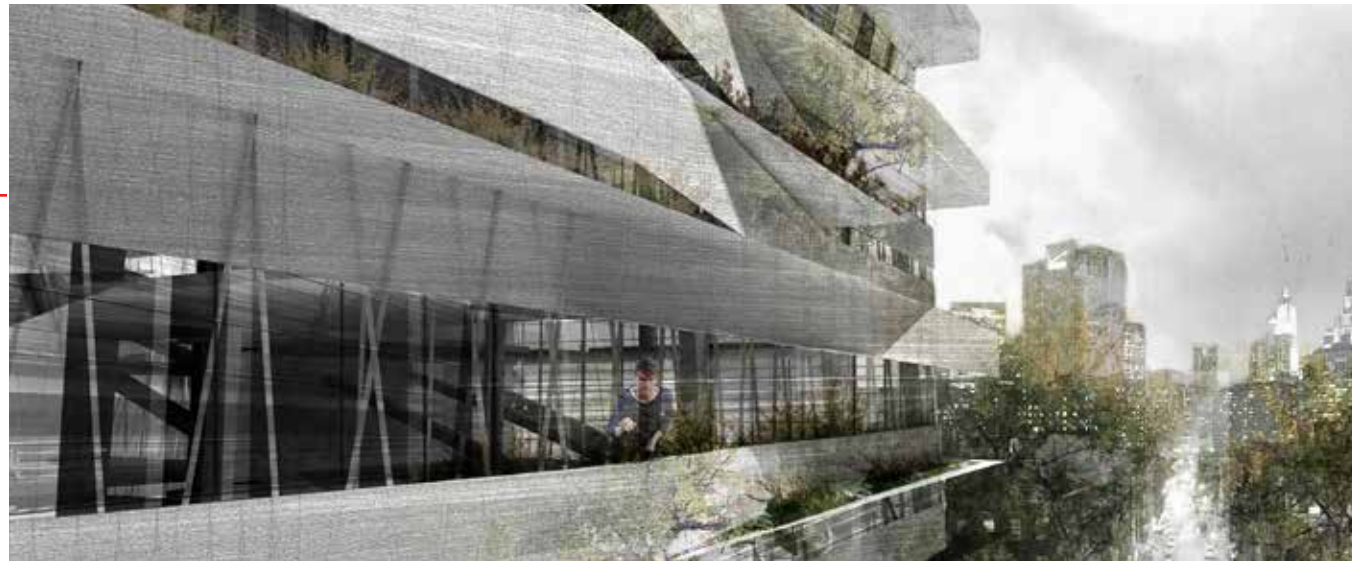
How can people experience the city from within?

The frontyard is invented by the idea of capturing and revealing the intensity of the city through the layering of glass and metal fabric. It allows the program to function at the same level of activity as the avenue. Staggering the lofts and offices present variation in the spatial composition and alter the individual experience. The vertical stacking of the concrete and glass envelope conceals and reveals view, while playfully filtering light.

### Back Life: Calm

Can everyone have a slice of central park?

The backyard is formed by the layering of structure and a pleated surface, making an occupiable skin that conceals and softens the edge between the city and the hotel. The sociological idea of the urban backyard emerges as a small gathering space, creating pockets of activity and community.



Office Units  
Residential Units  
Skin Enclosure

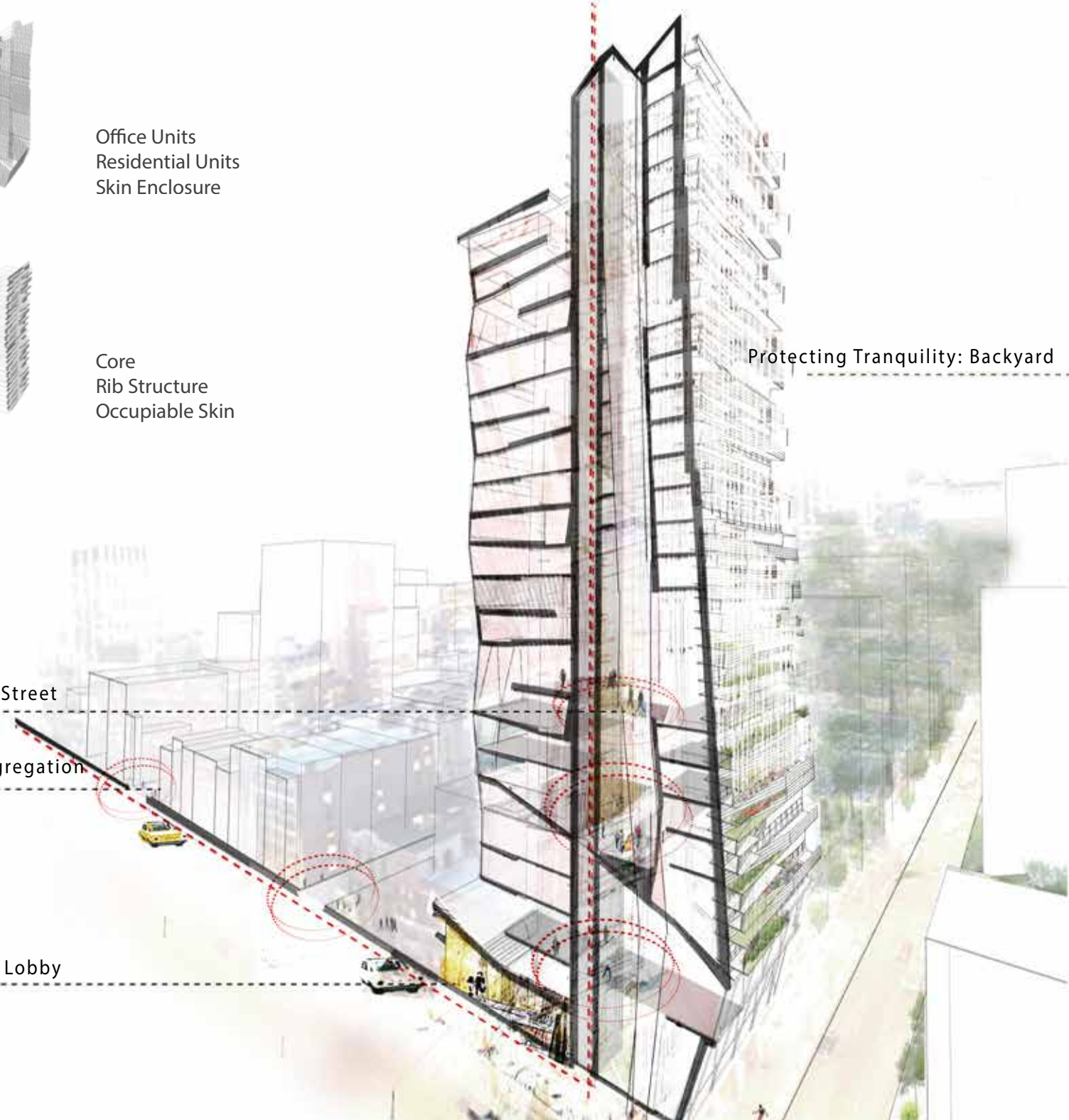
Core  
Rib Structure  
Occupiable Skin

Internalizing the Intersection: Vertical Street

Conceptualizing the Intersection: Congregation

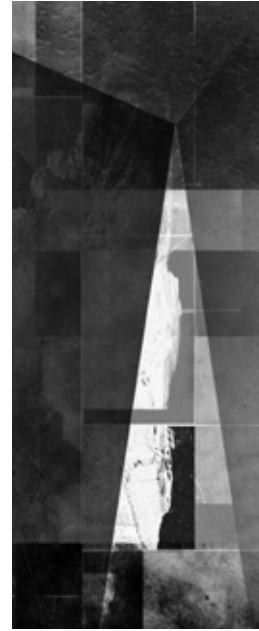
Intensifying the Activity on the Street: Lobby

Protecting Tranquility: Backyard





Inspiration

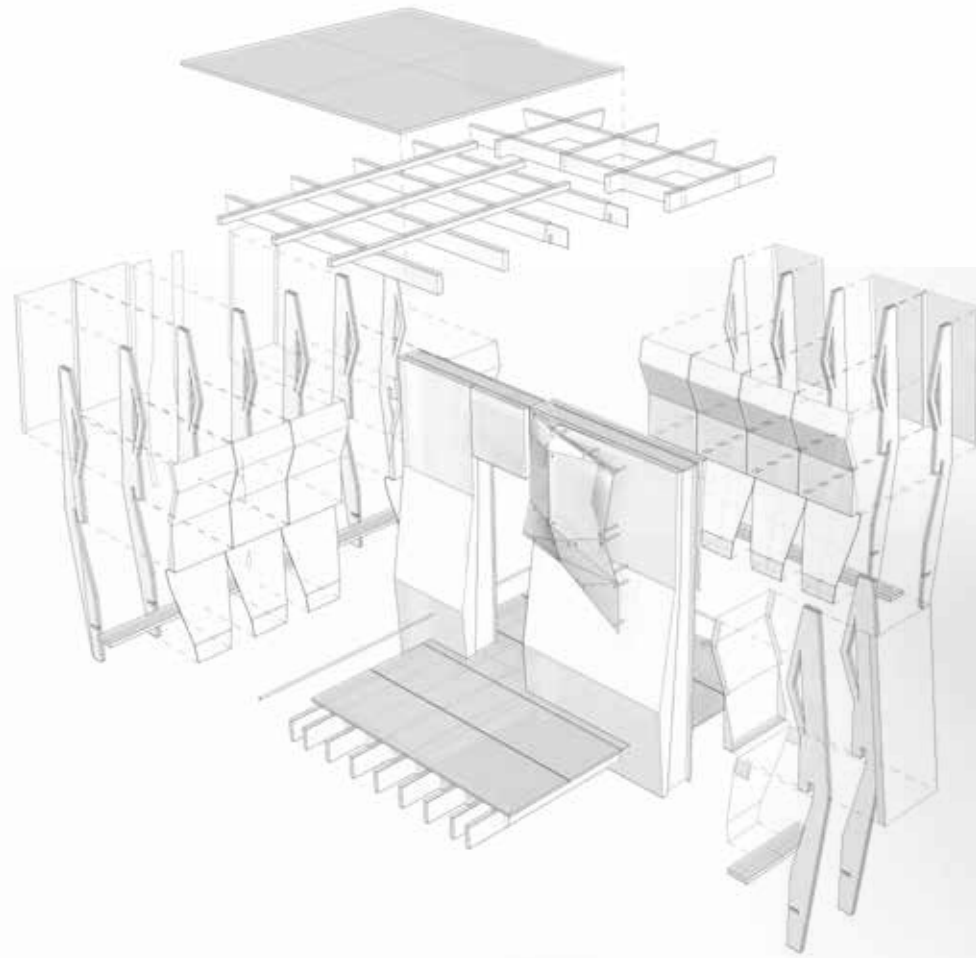


Diagrammatic Study

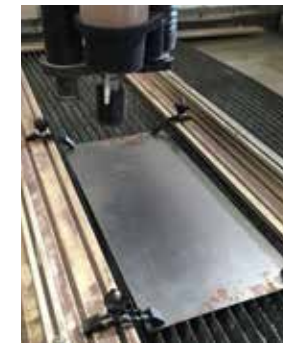
This project is an exploration of sculpting light through material and methods, systems and assemblies. It is an investigation in material characteristics as a component to manipulate shadow casting effects.



Light + Form + Material Studies

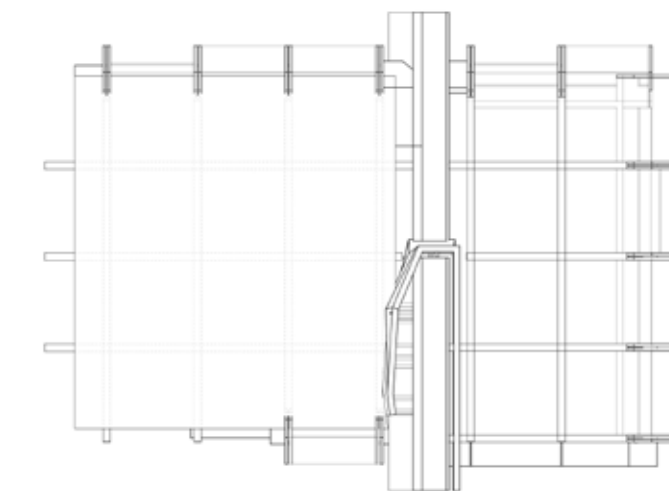


My project is a dialogue between metal, wood, and light that narrate the unfolding story of the shadow. My design embodies the idea that human beings receive information largely from our sense of sight, which triggers excitement, curiosity, and wonder. My project is a composition of where two materials meet, creating a threshold of activation and warmth. Light moves through the constructed thickness of the panels, creating a diffused lighting.



CNC milling process to expose the layers, tones, and textures of the wood. I used the water-jet cutter to score tabs and cut the panels.



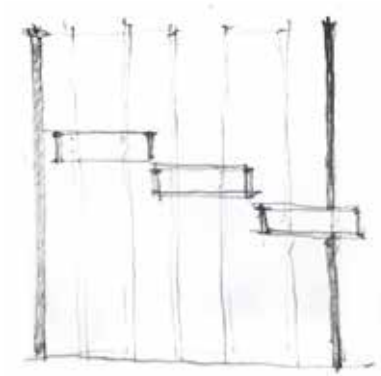
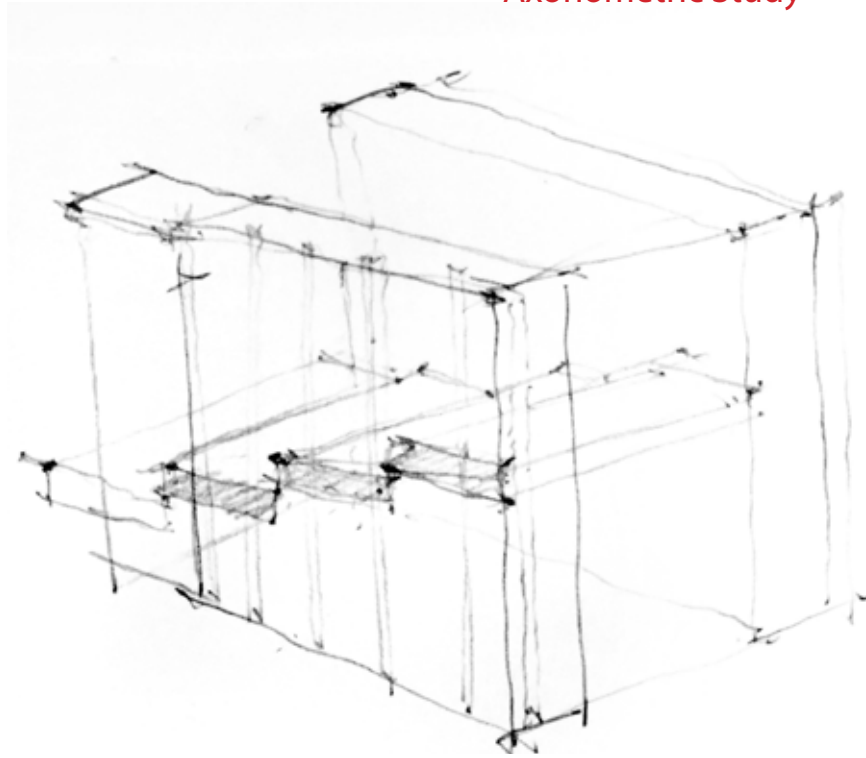


The grooved wood functions as a light receiver and casts gentle shadows against its descending side. The metal is a system of folds, finished in various ways to create different degrees of reflections. Some of the panels are rusted on the interior side to reflect color onto the wood. As you move against the wall, you then understand the series of reactions and mysteries of the shadow; the light source is revealed above between the joinery of wood and metal.

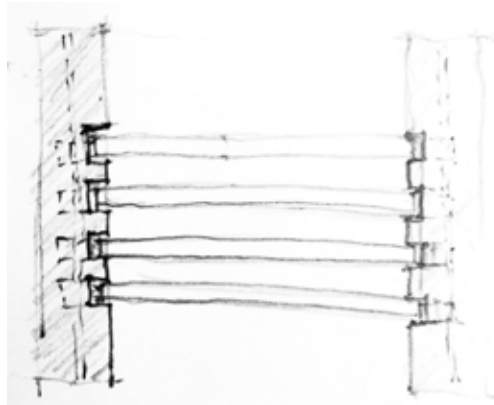


The focus on the detail and assembly of materials provided a unique opportunity to build a full-scale stair fragment. My team and I were faced with the process of designing and building with linkages to real-world applications, costs, materiality, and team communication. The design grew out of our fascination to use a material unconventionally, therefore challenging the architectural joinery.

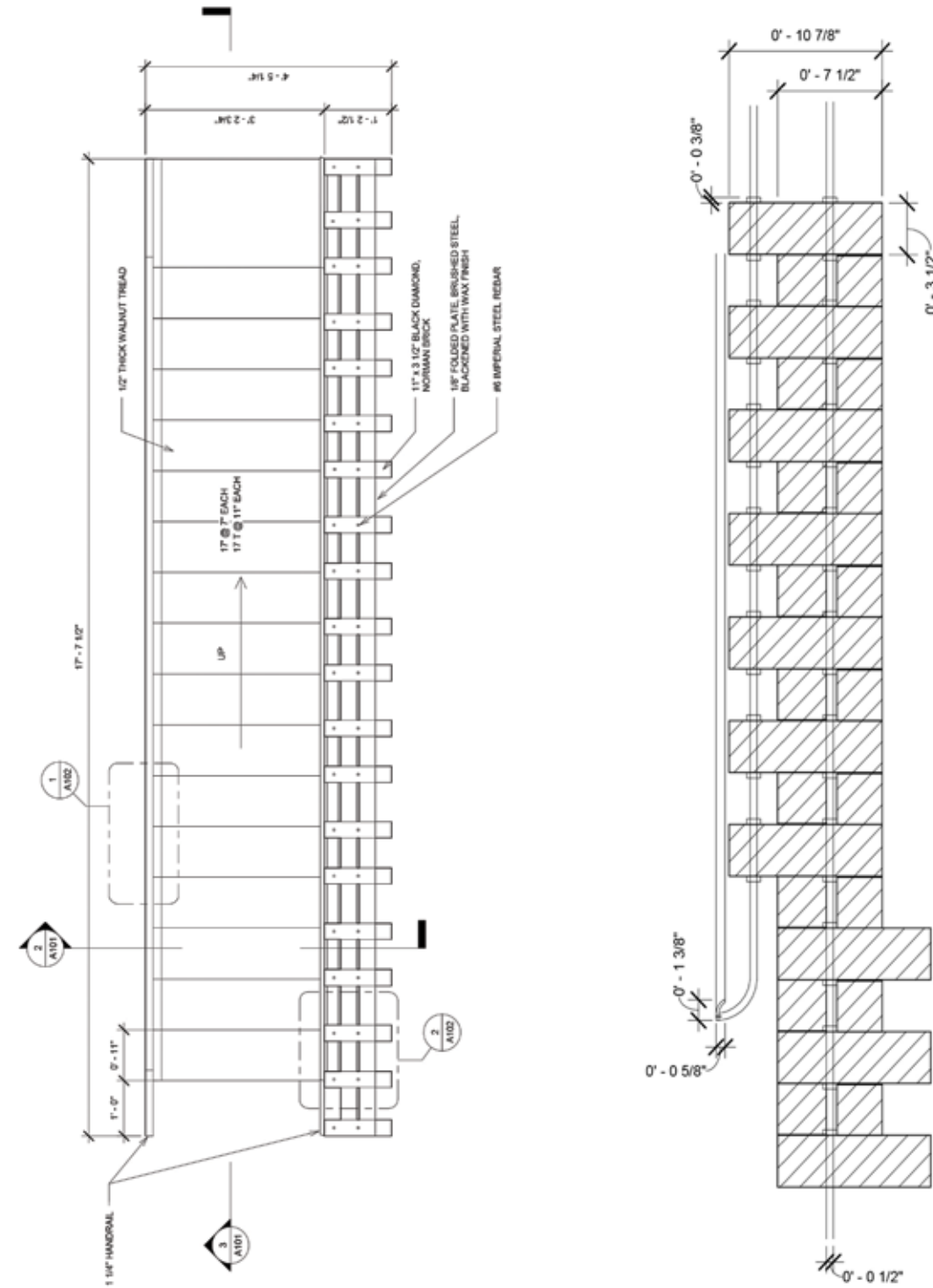
### Axonometric Study



Staggered Tread Connection

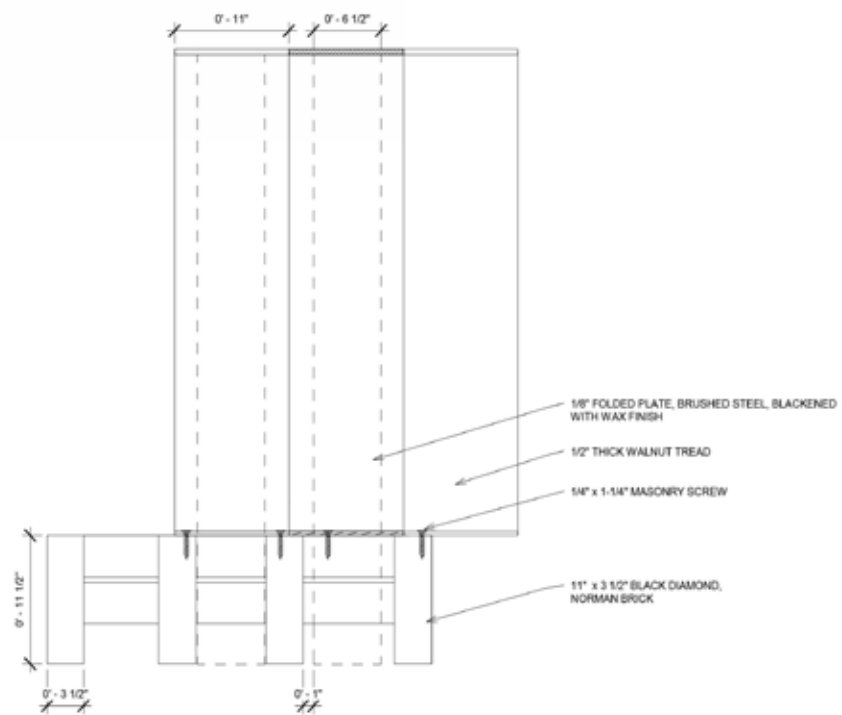
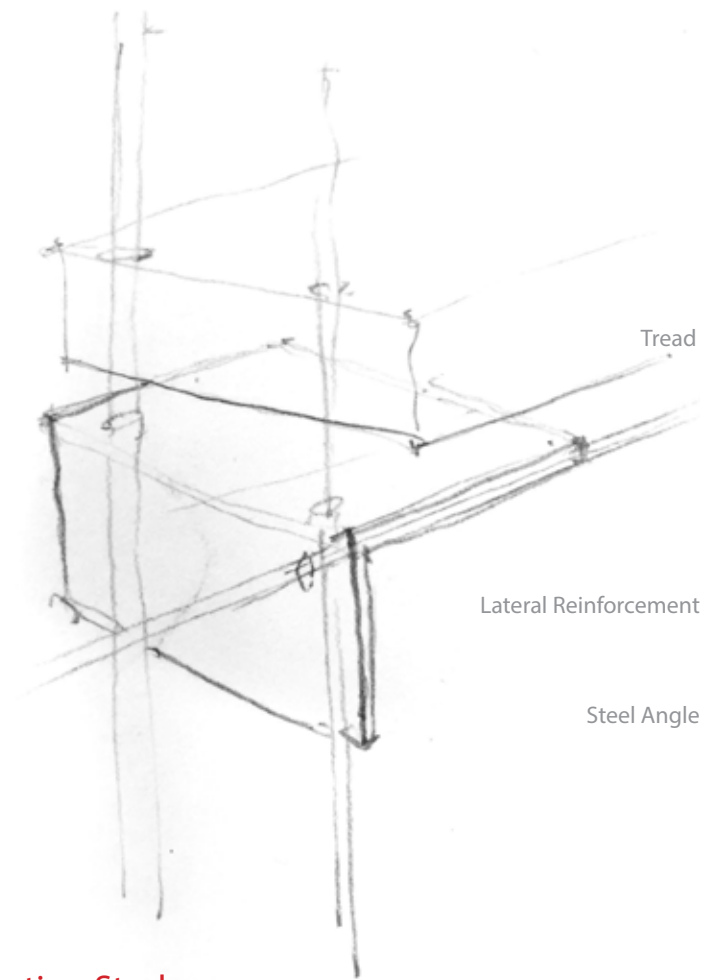
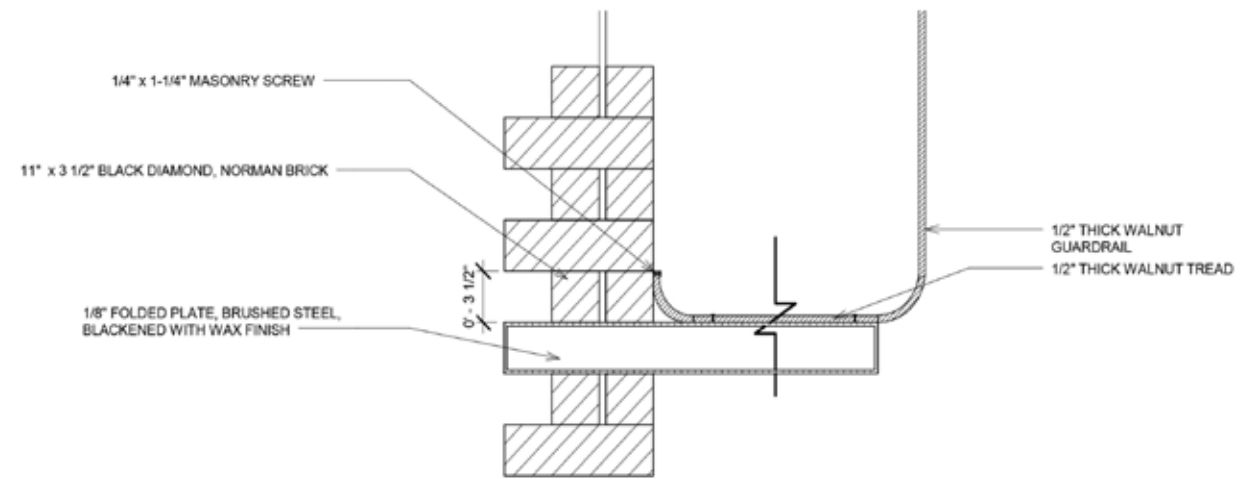


Internal Tread Connection with Rebar





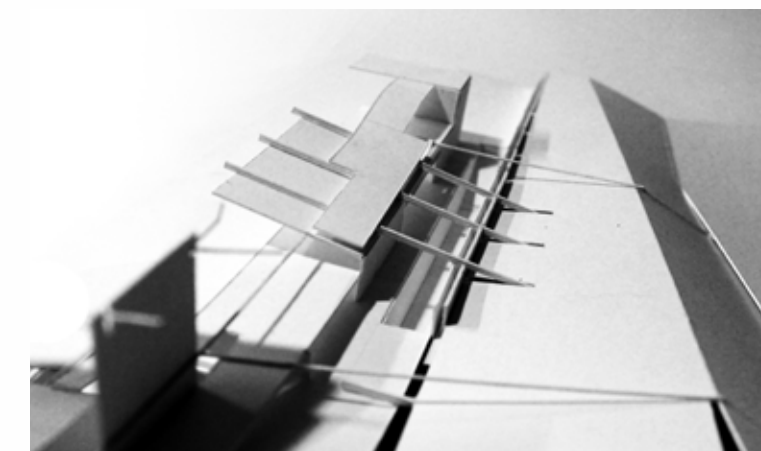
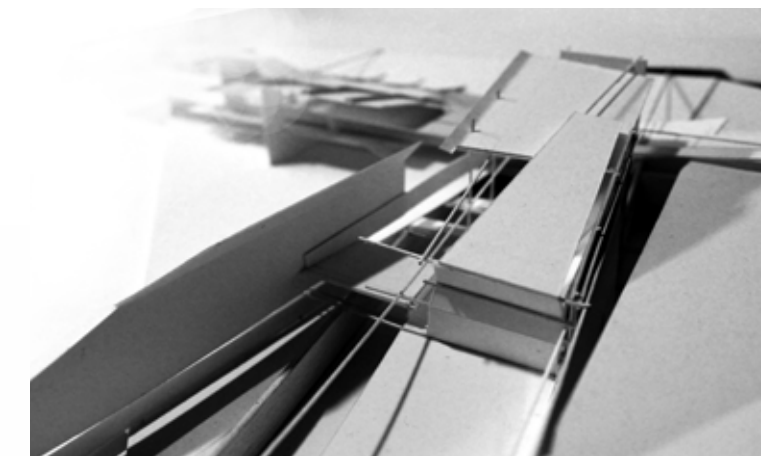
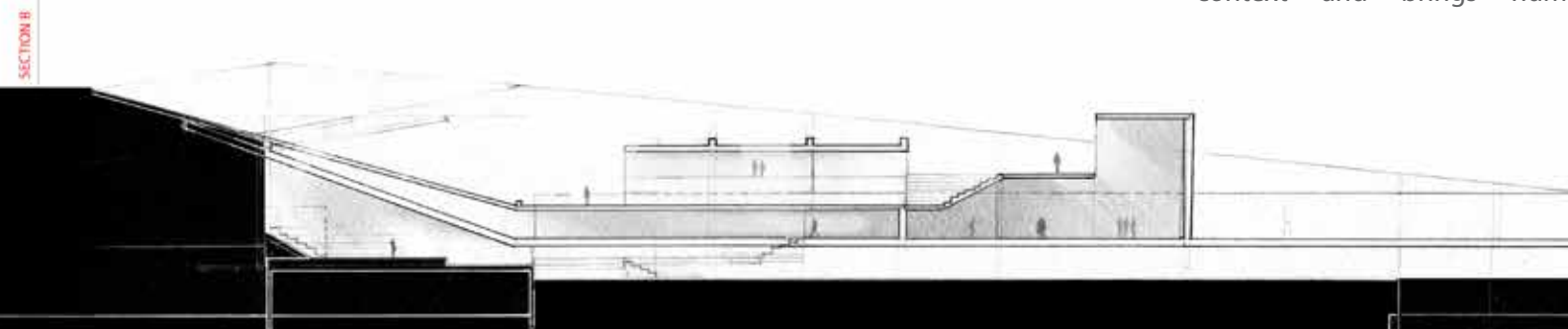
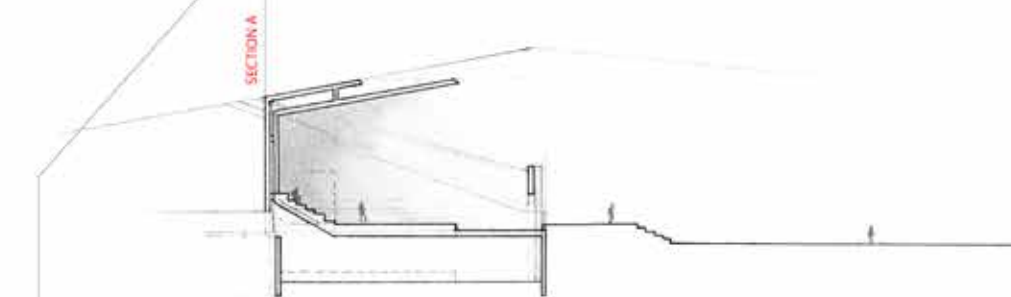
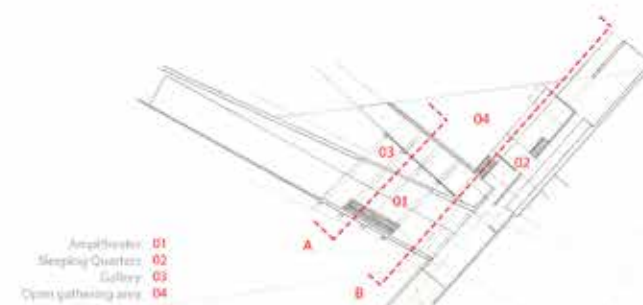
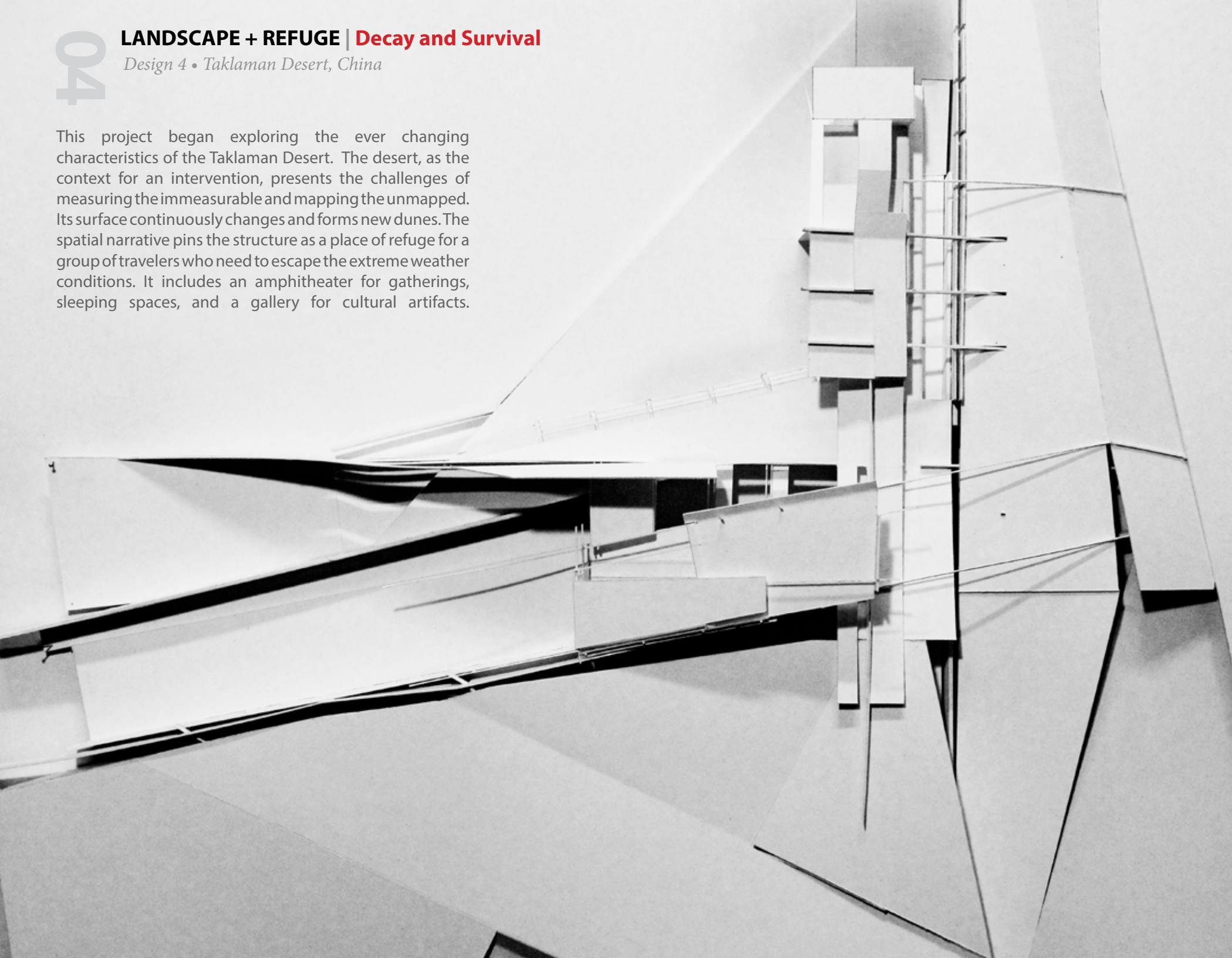
The bricks are stacked and tied along floor-ceiling rebar with the headers as the dominant orientation. The goal was to create a wall system that could cantilever stairs and support the live load.



### Connection Study

The secondary intent focused on the continuity of materials. The steel channels imitate the function of the brick and then extend out, supporting the load of each tread. The wood functions as the treads and bends up to become a paneled guardrail. The second layer of bricks created an offset for the handrail to emerge and hang from the curved rebar.

This project began exploring the ever changing characteristics of the Taklaman Desert. The desert, as the context for an intervention, presents the challenges of measuring the immeasurable and mapping the unmapped. Its surface continuously changes and forms new dunes. The spatial narrative pins the structure as a place of refuge for a group of travelers who need to escape the extreme weather conditions. It includes an amphitheater for gatherings, sleeping spaces, and a gallery for cultural artifacts.



My concept of decay and survival generated from the phenomenon of the desert and how life survives this decay. The context undergoes this decay, or spontaneous transformation, making navigation nearly impossible. The refuge becomes an anchor in the unfamiliar, boundless context and brings human scale and protection.



This one-week wood workshop was a collaboration with Scandinavian architects, Sami Rintala and Philip Tidwell. The goal was to provide a seating/ meditation area in the Cedar Key Cemetery Point Park. John Muir's trip to Cedar Key generated the conceptual framework of the design. The workshop focused on detailing architectural joints, designing directly with tools, and understanding material constraints.





# URBAN + PROGRAM | Gas Works Park

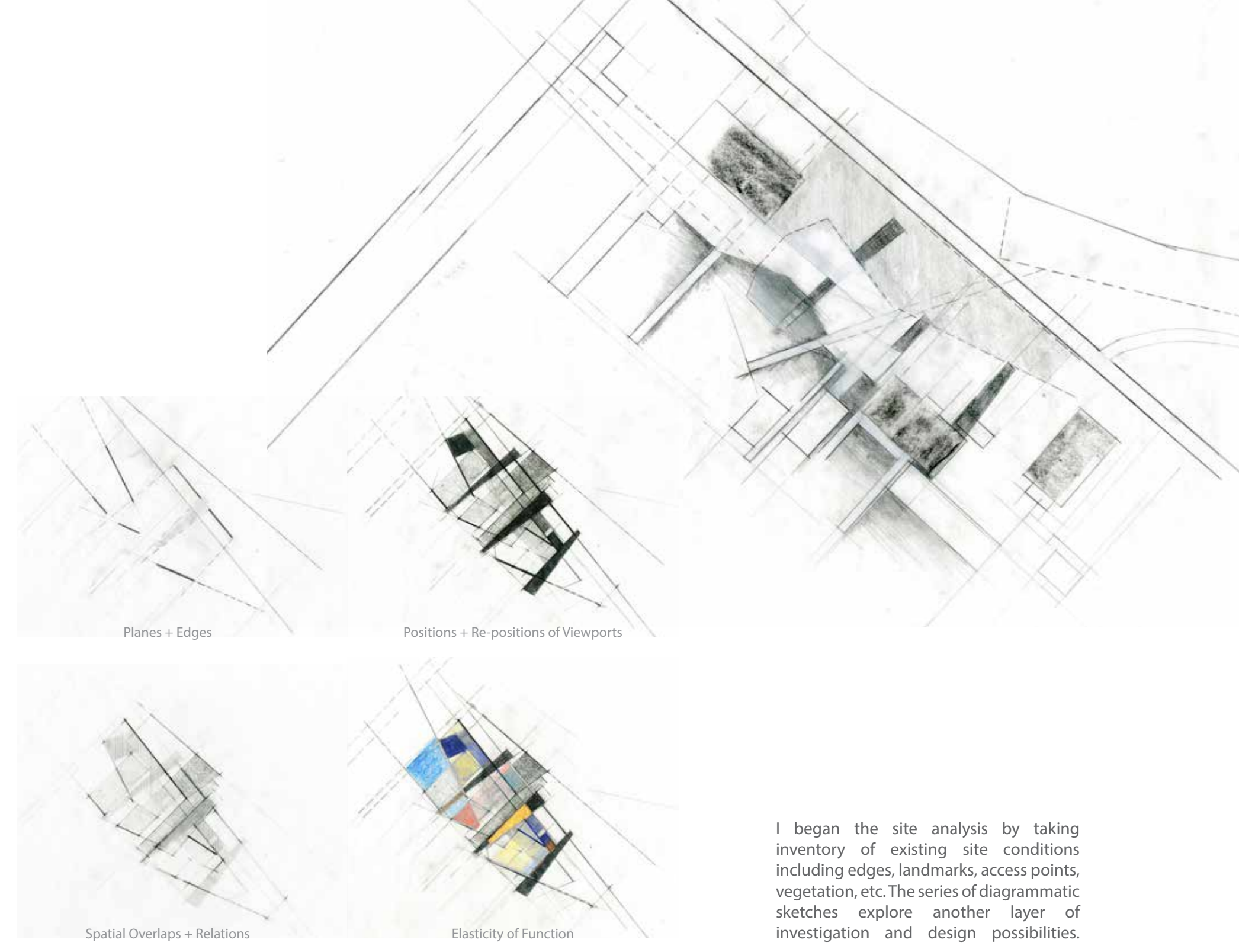
Grad 2 • Seattle, Washington

This studio project focused on conceptualizing a school that hosted seven craft and fabrication shops. A strong emphasis was placed on the site analysis, program analysis, and program clarity. The reoccurring challenge was how to respond to both and contextualize the design appropriately. I began analyzing the site and program simultaneously then eventually tested the ideas together in sketch models.

The process of thinking and making architecture from the "inside out" increased my understanding of how program should dictate the outer envelope. I compiled various material images, text, and isolated architectural features for each fabrication shop into a series of perspectival fragments. The goal was to generate a main idea for each shop how these programs could start to overlap.



Textile + Path      Stone + Detail      Clay + Mark      Color + Space      Metal + Threshold      Wood + Screen      Glass + Event

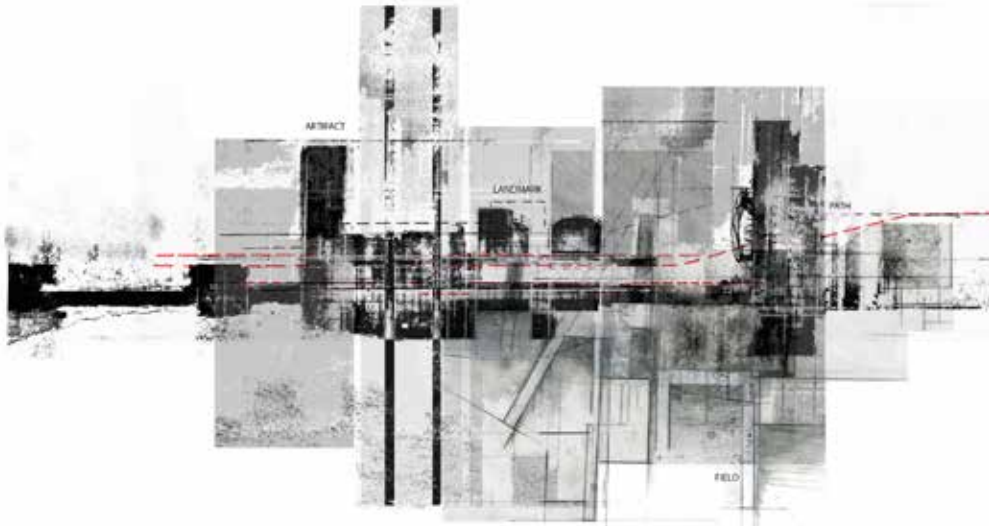


Planes + Edges      Positions + Re-positions of Viewports

Spatial Overlaps + Relations      Elasticity of Function

I began the site analysis by taking inventory of existing site conditions including edges, landmarks, access points, vegetation, etc. The series of diagrammatic sketches explore another layer of investigation and design possibilities.

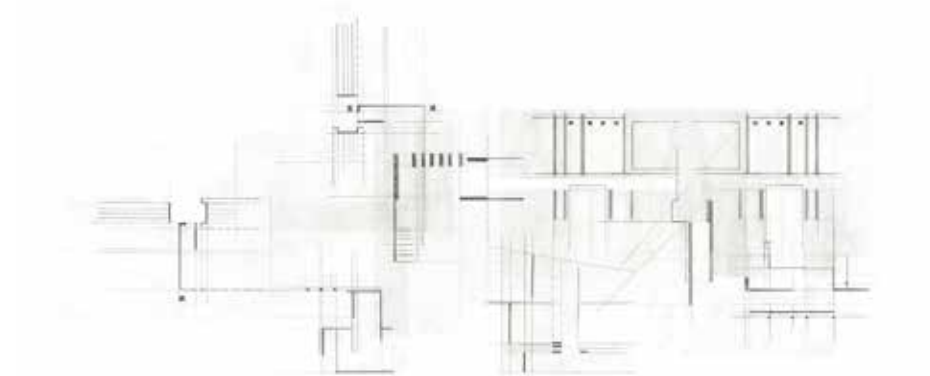
After working through plans and diagrams, I produced sections to understand the spatial sequence related to water, ground, and street. Section A began as a collage, examining Gas Works Park as a cultural artifact and analyzing the relationships between the volumes, circulation, and function. The other sections focused on the spatial implications of materials and create an index of an architectural grammar that can start to construct/ materialize these conceptual drivers. In section E, I reworked the series of fragments from the earlier diagrams as a subtractive exercise and relief drawing.



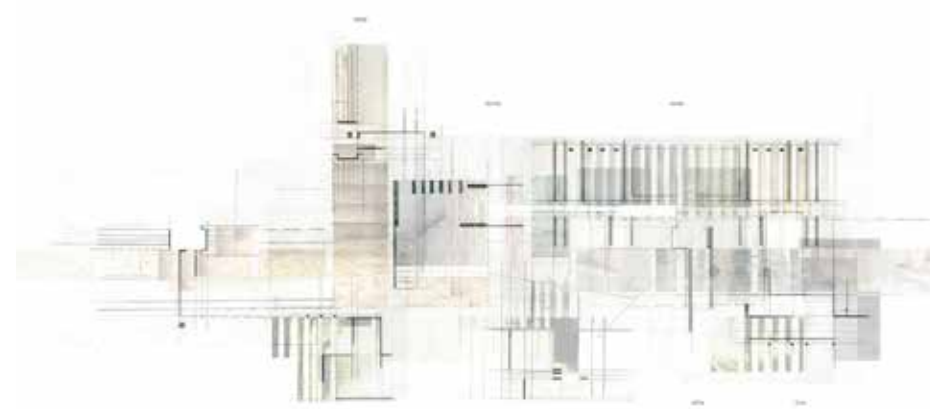
Section A



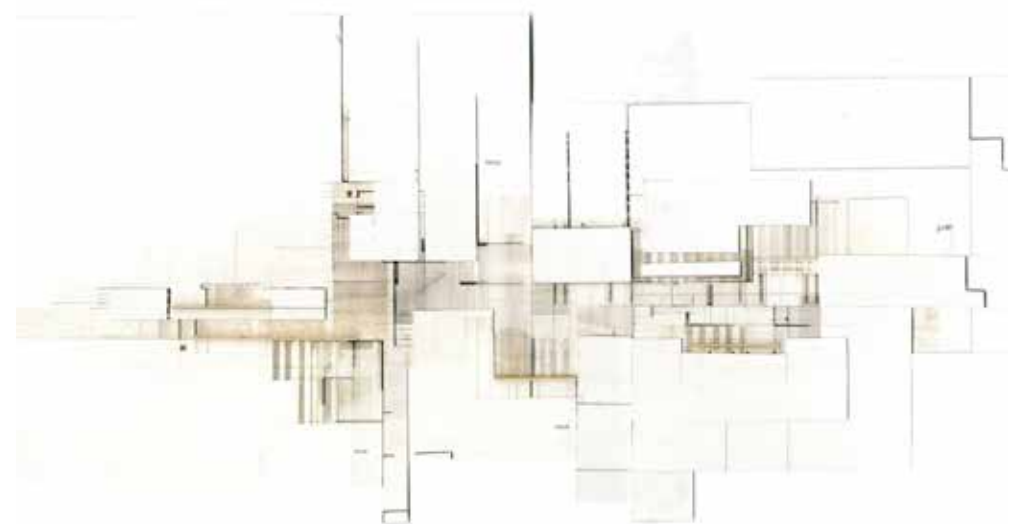
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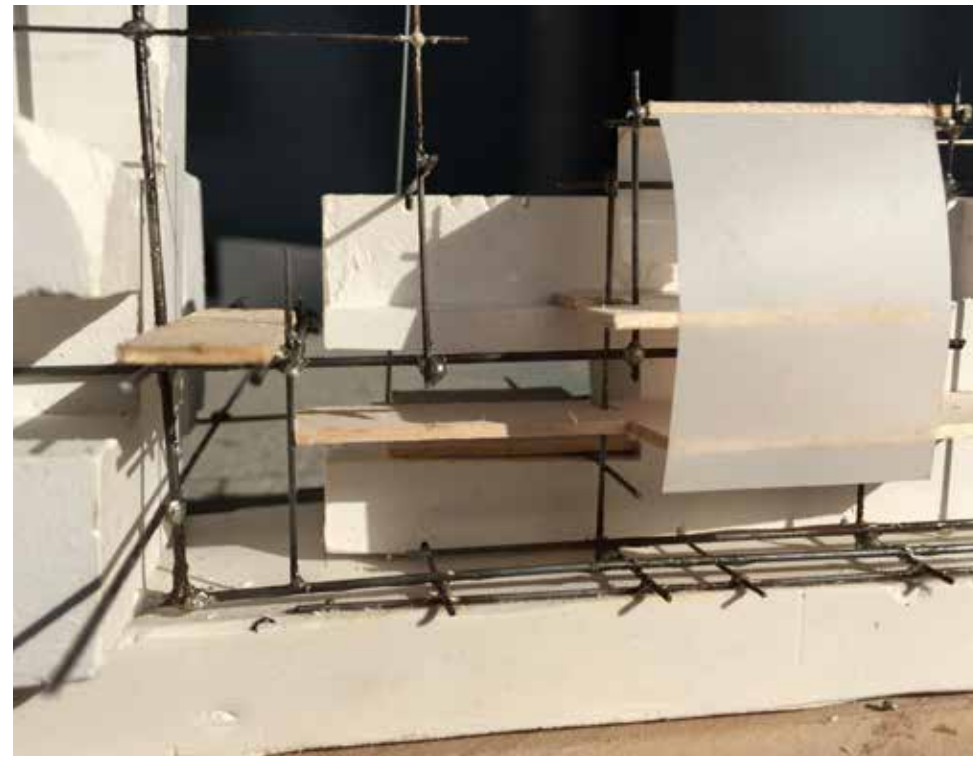
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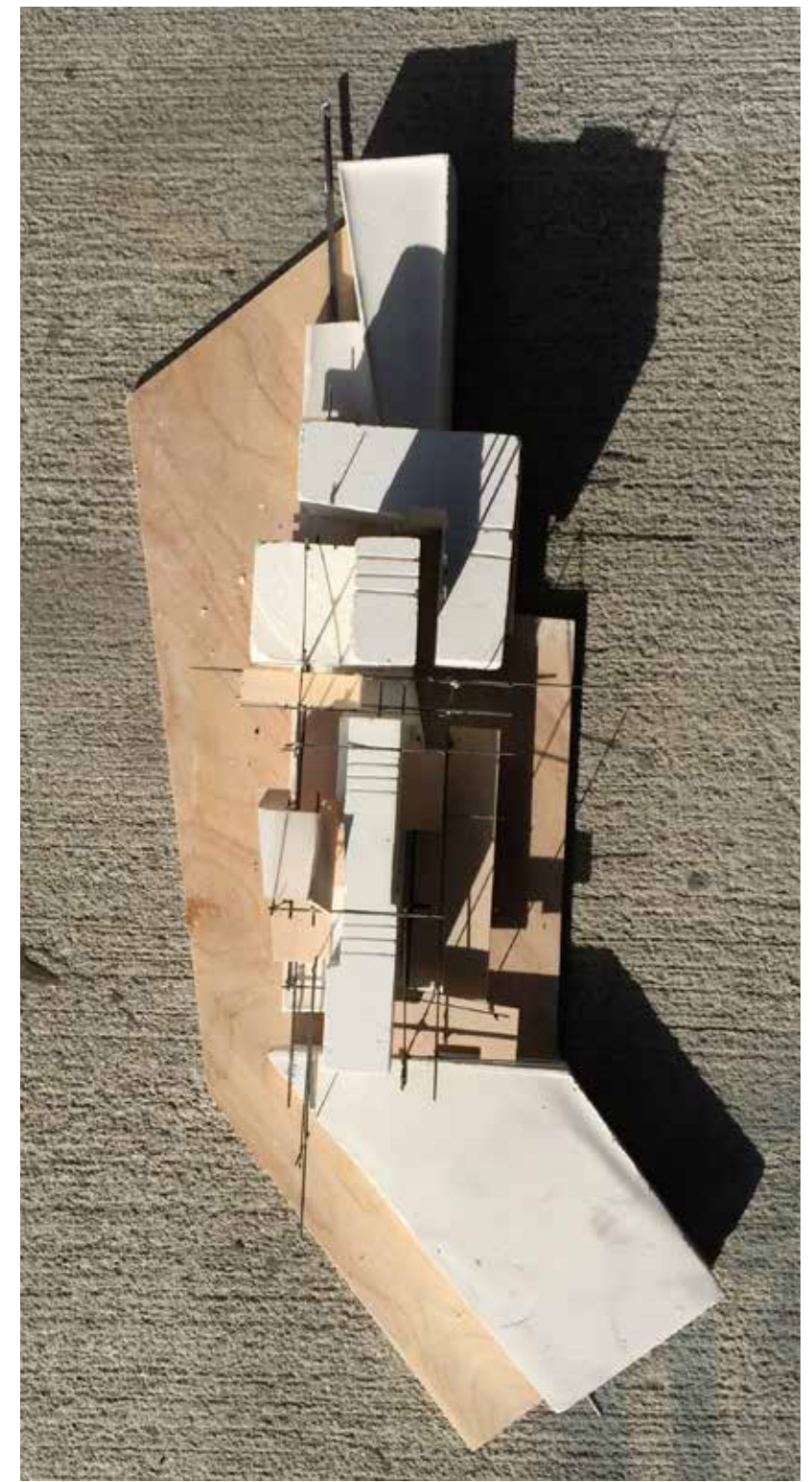
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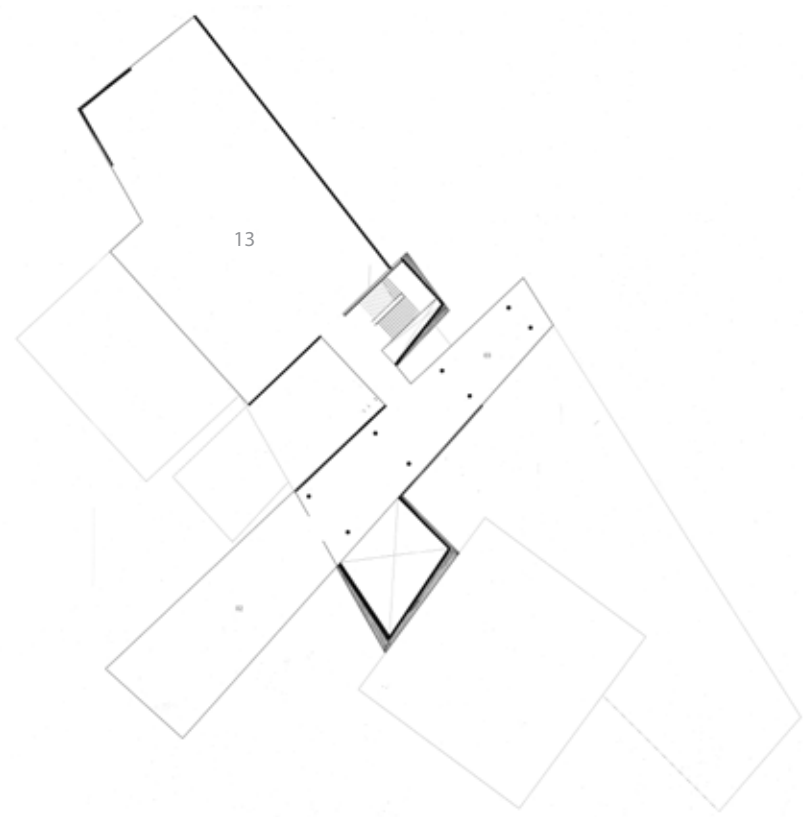


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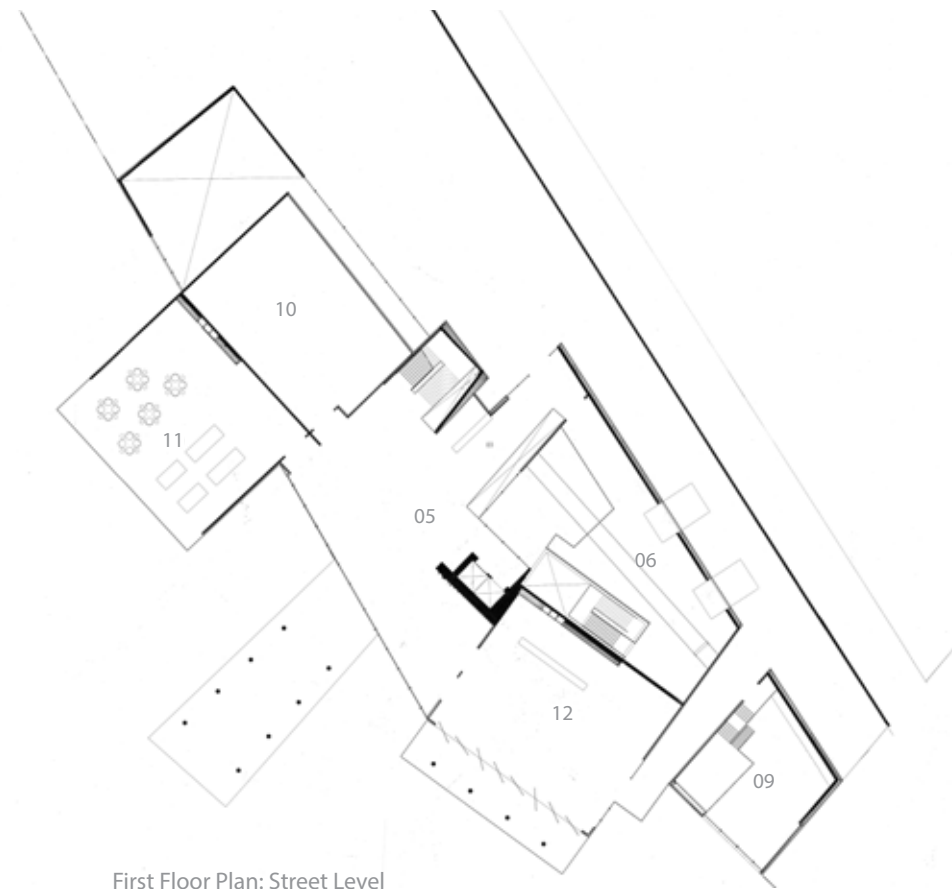


1. Studying/mapping of fields and ground-scaping
2. Fragment of 1-2 moments
3. Massing study





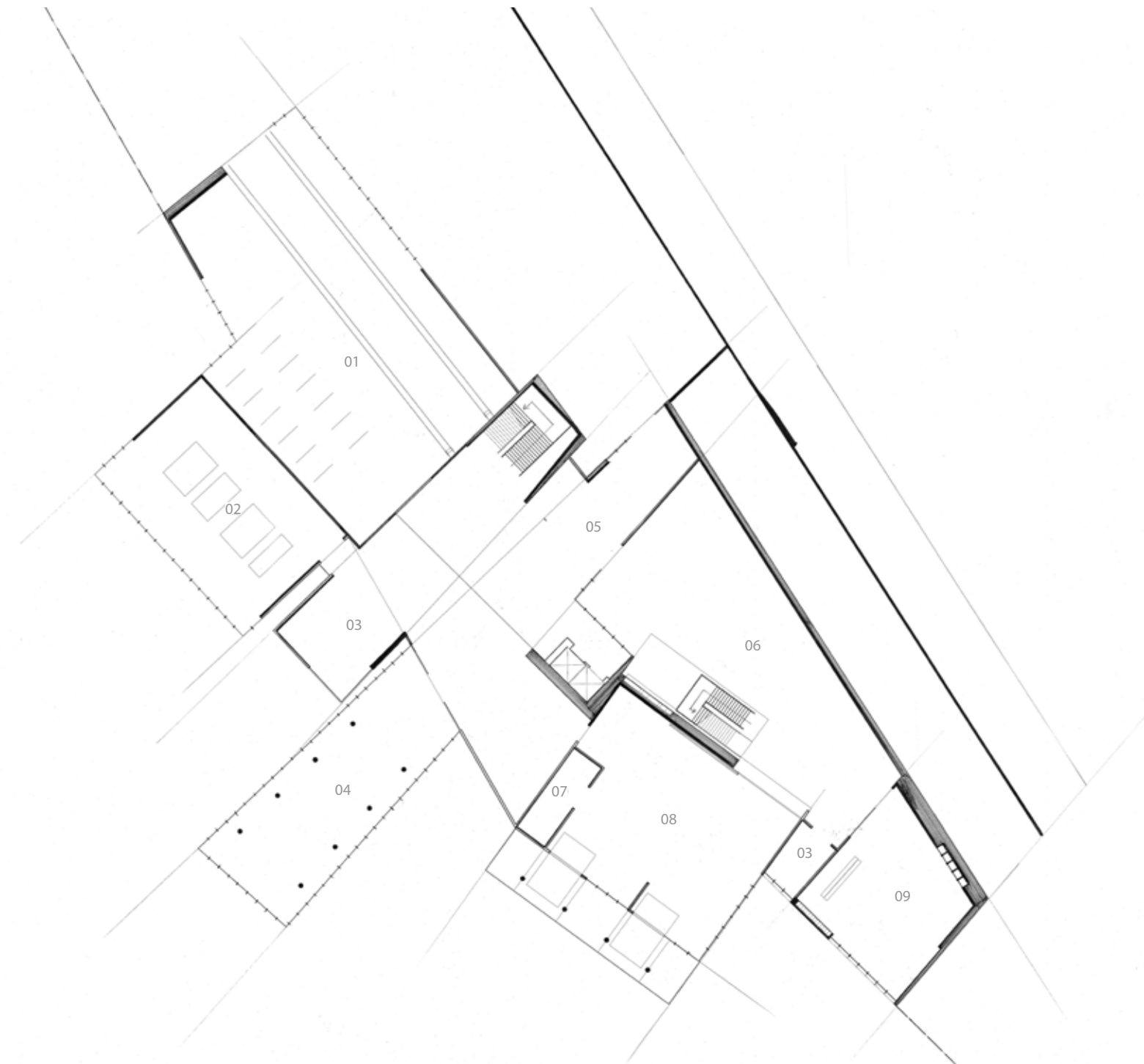
Second Floor Plan



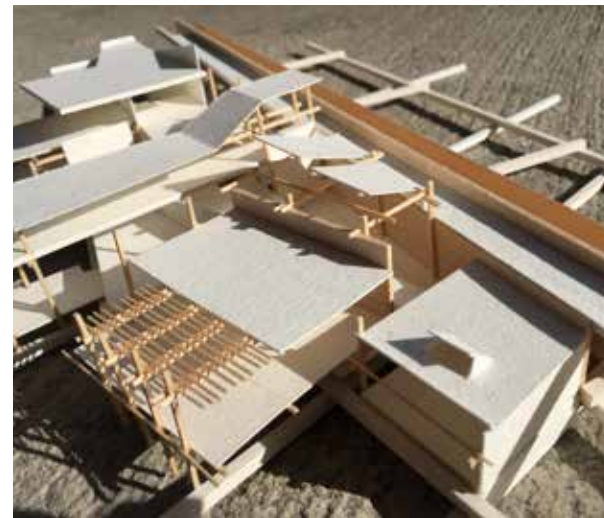
First Floor Plan: Street Level

Site Key

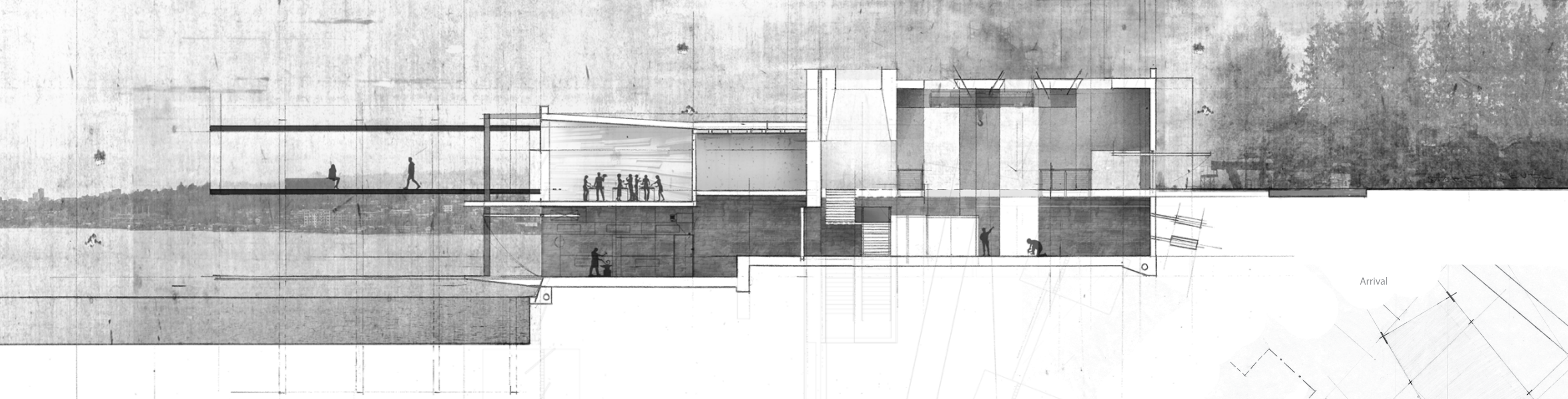
- 01 Stone Workshop
- 02 Textile Workshop
- 03 Break-out Space
- 04 Dock
- 05 Lobby
- 06 Woodshop
- 07 Paintshop
- 08 Metal Fabrication
- 09 Glass Studio
- 10 Color Studio
- 11 Clay Studio
- 12 Cafe/ Gallery
- 13 Private Studios



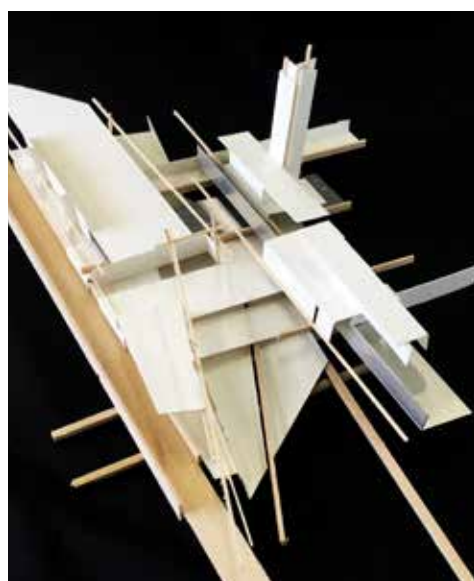
Ground Floor Plan: Water Level



The partial separation of structure acts as points of access to these spaces and creating these overhangs over the water and release of space.



Excavation + Landscape  
 Stage + Performance  
 Interiority + Exteriority

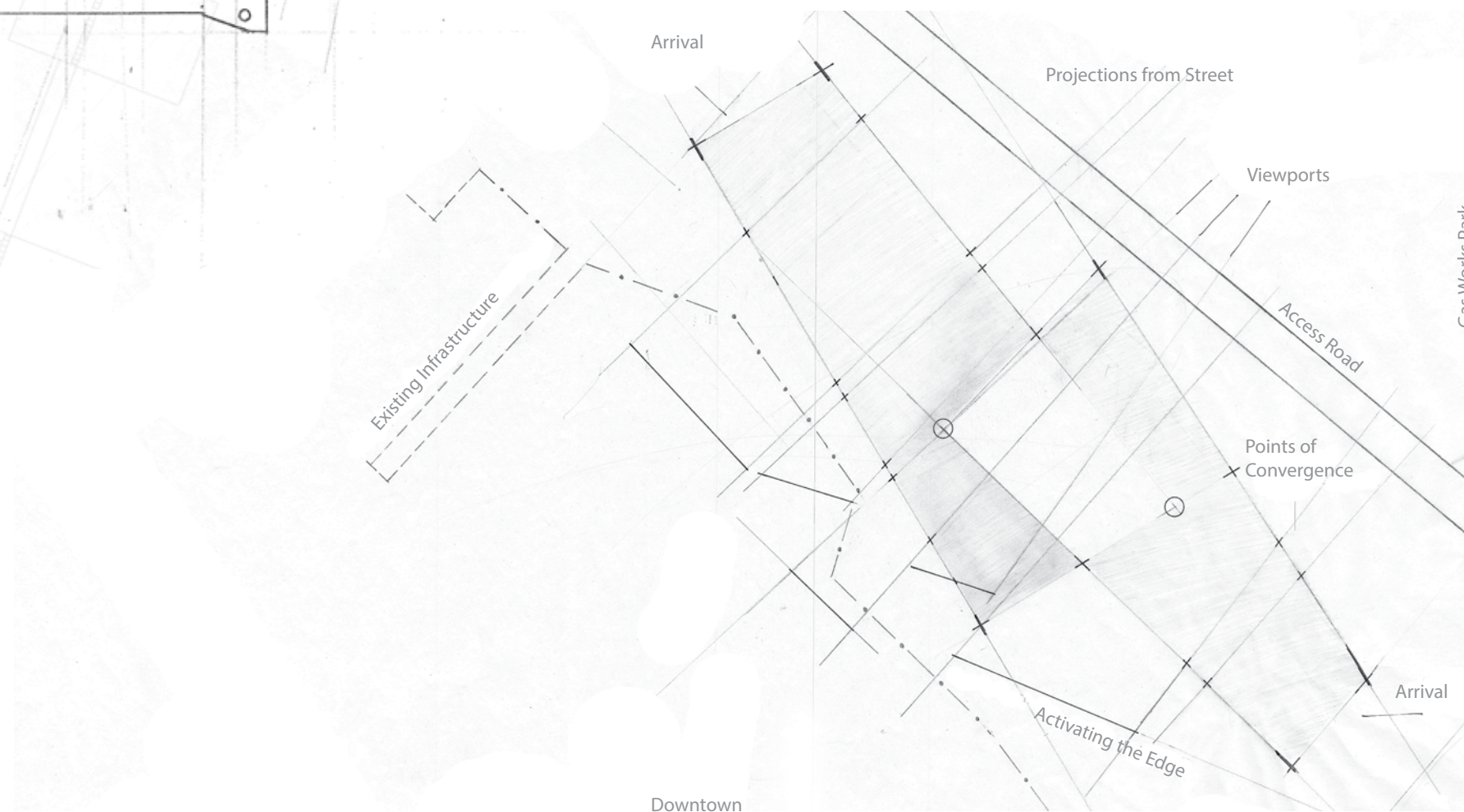


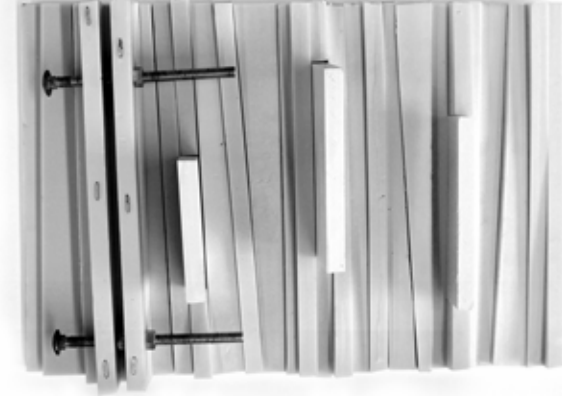
This sketch model functioned as a means of testing ground-scaping and elevational shifts focused on the relationship to water, street level, and to adjacent hill. This model expresses possibilities of internatilizing these ground shifts to create more of a hierarchy of spaces and give an identity to the different prgrammatic zones.

**Bauhaus Disciplines**

**Programmed Spaces**

- |  |         |
|--|---------|
| Study of Nature                        | Stone   |
| Study of Materials                     | Wood    |
| Space Study + Color Study              | Metal   |
| Study of Construction + Representation | Textile |
| Study of Materials + Tools             | Color   |
|  | Clay    |
|  | Glass   |





Formwork

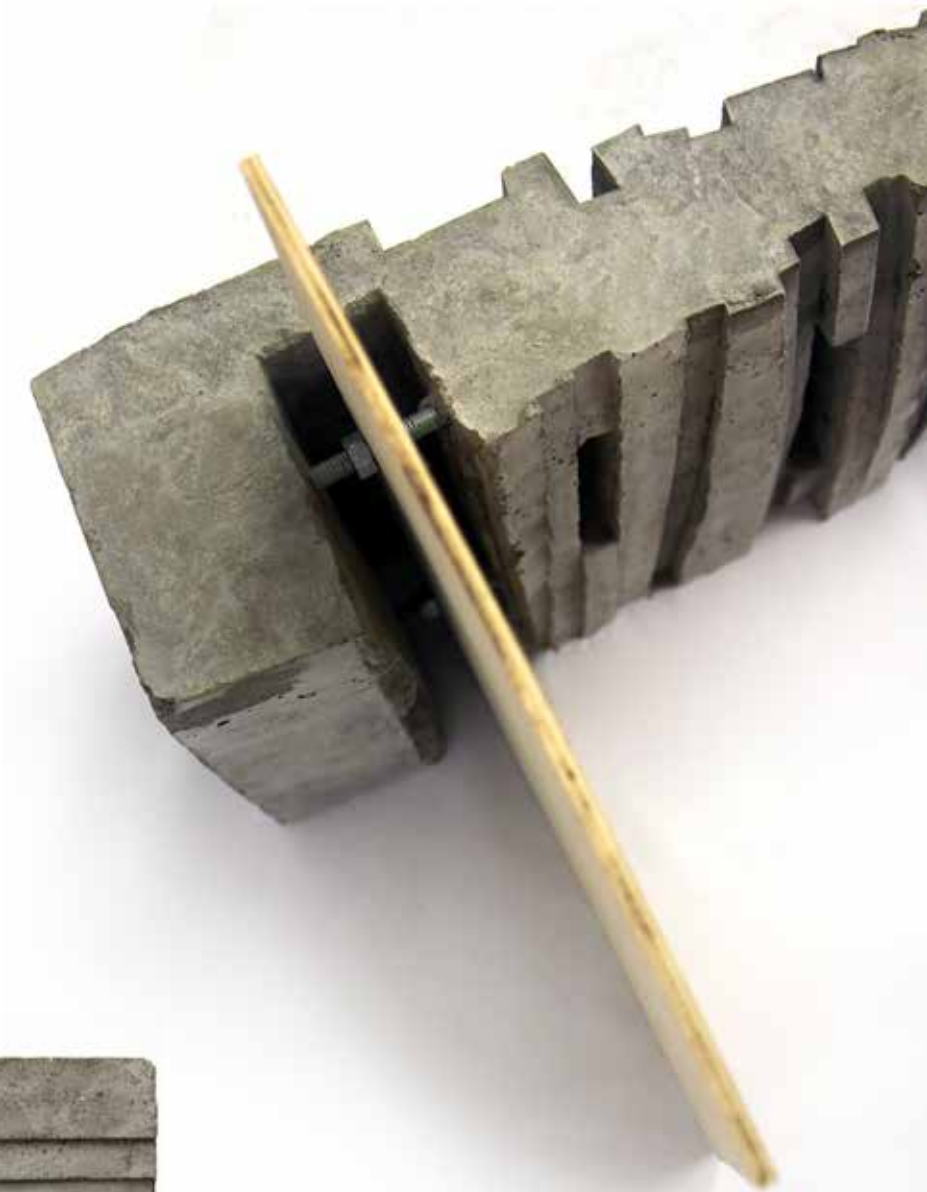
An investigation in construction methods, materiality, joinery, and failure, this study explored an iterative process of testing concrete ratios, molds, textures, and fastening techniques. One of the toughest challenges occurred at the change of scale in the final construction fragment. It was more difficult to maintain the vertical alignment of the ridges since the weight of the concrete put additional pressure on the lower half. Regardless, the final casting produced an interesting play on shadows and the wood to concrete construction proved to be strong.



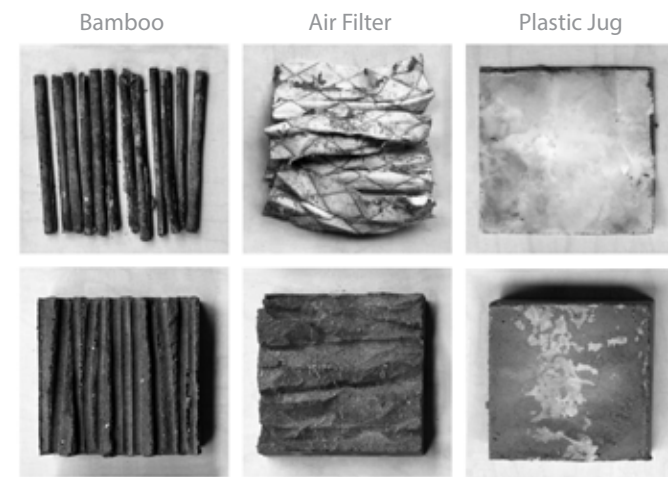
Mechanical Spine



Formwork + Bracing



Final Casting



Texture Studies

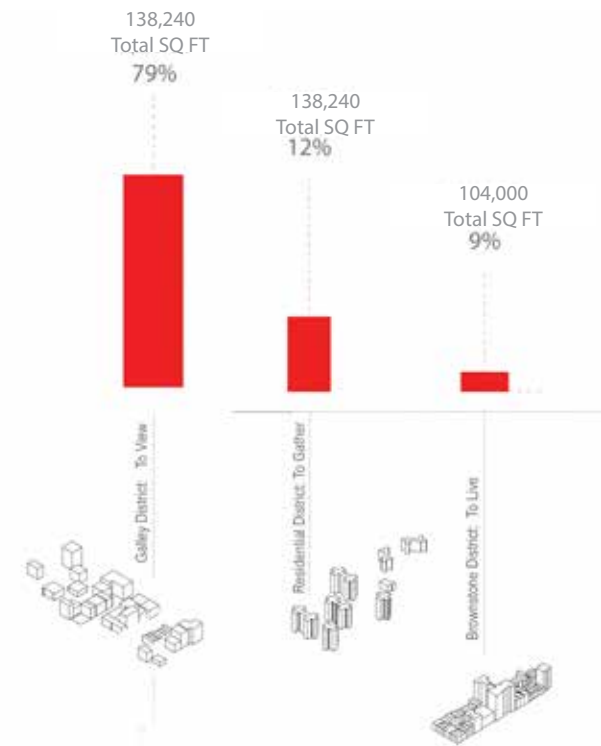
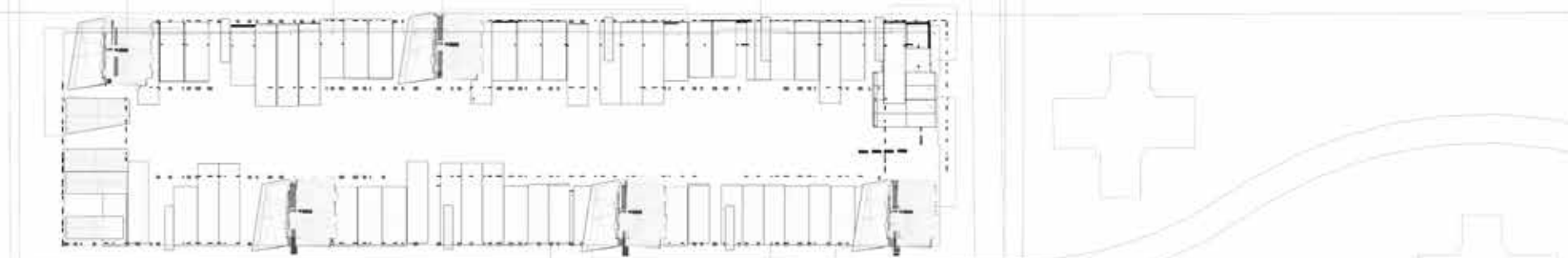




# DENSITY + CONNECTIVITY | Manhattan Block

Design 7 • New York, NY  
Partnered with C. Graydon

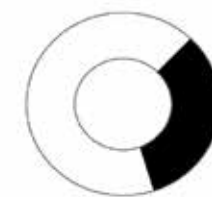
My partner and I analyzed the historic brownstones and gallery buildings of the Chelsea District in Manhattan. After studying the Manhattan Transcripts from Bernard Tschumi of space and event, we used a similar method of clashing building typologies. We clashed residential towers, galleries, and the brownstones to generate a context influenced block that allowed for work and living. We introduced a fourth element that marked seven intensities and points of entry. This method produced a design that celebrates the unpredicted spaces above the brownstones and beneath galleries.



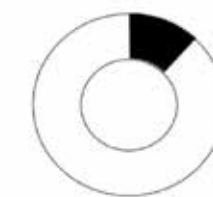
The Manhattan Block: 200 X 800 = 160,000 sq ft



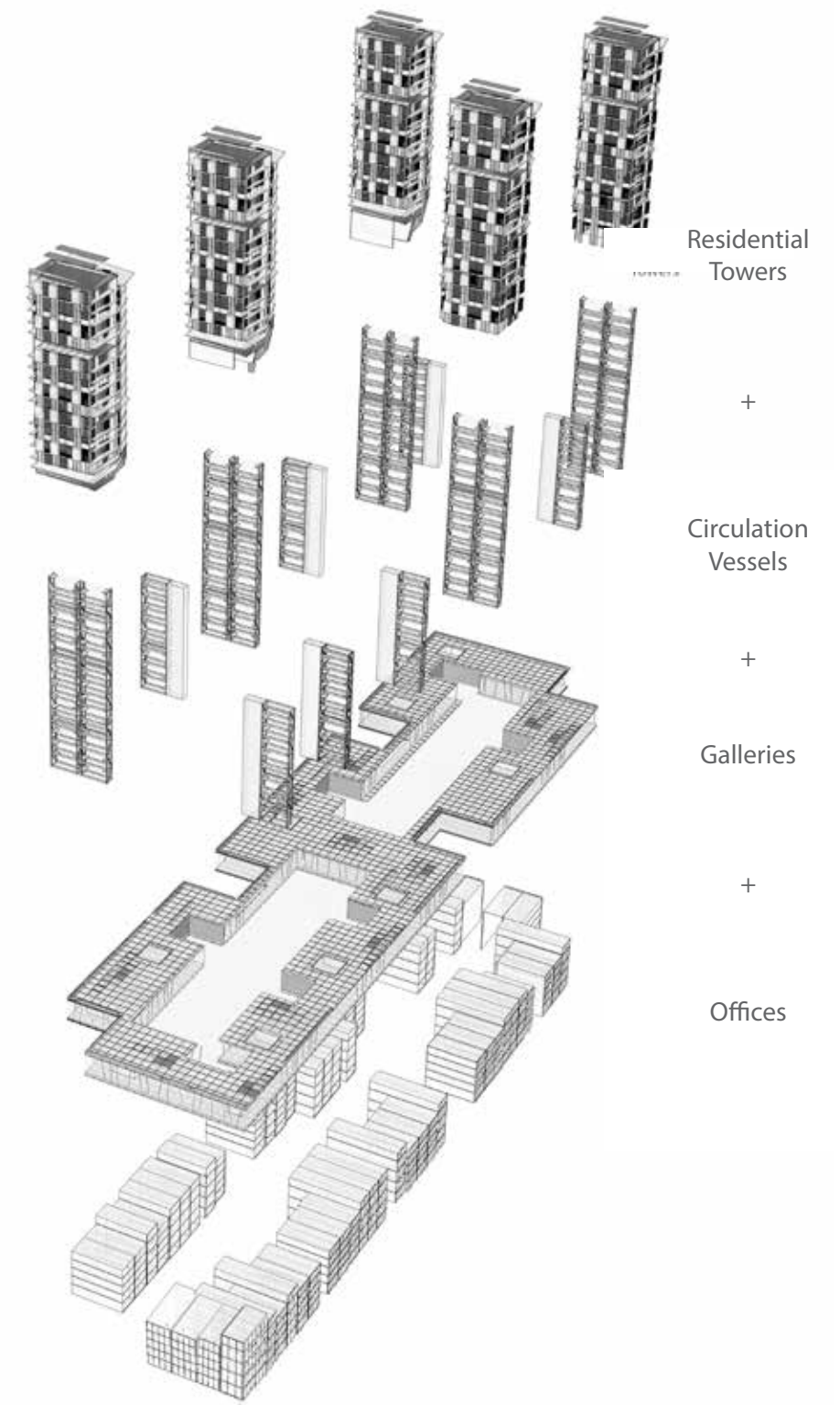
**Residential Density:** 68 ft X 68 ft = 4,624 sq ft  
 20 FAR X 4,624 = 92,480sq ft  
 92,480 sq ft / 1,156 sq ft = **80 Dwellings**  
 80 Dwellings X 2 Person = 160 People  
 160 People x 10 Towers = **1,600 Total People**



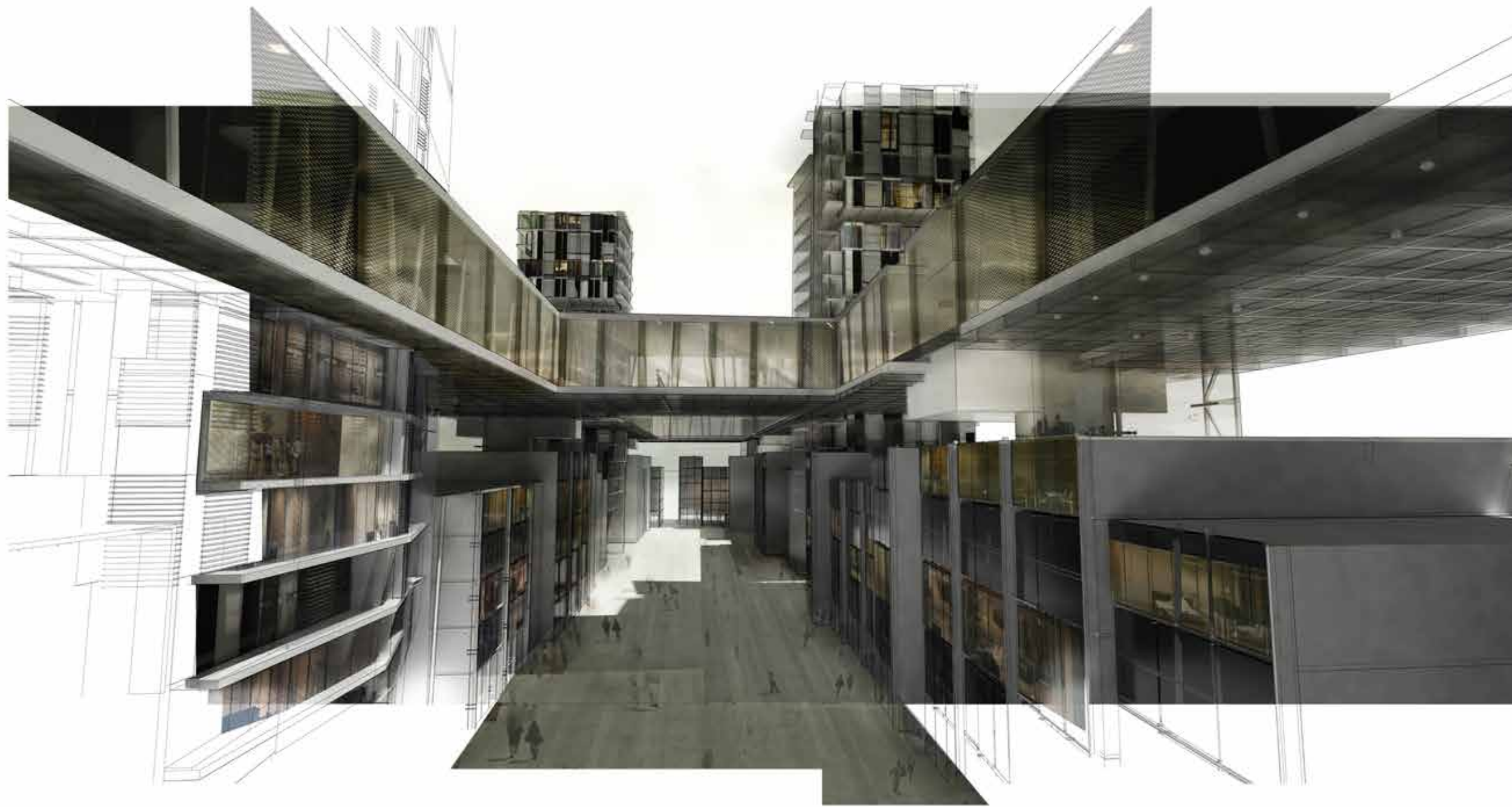
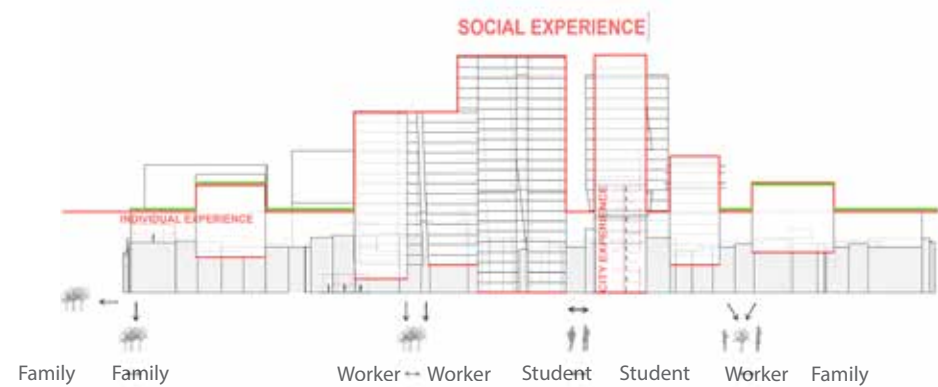
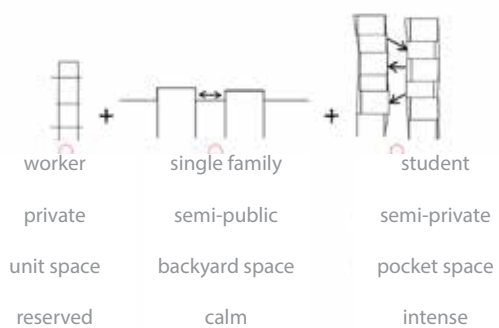
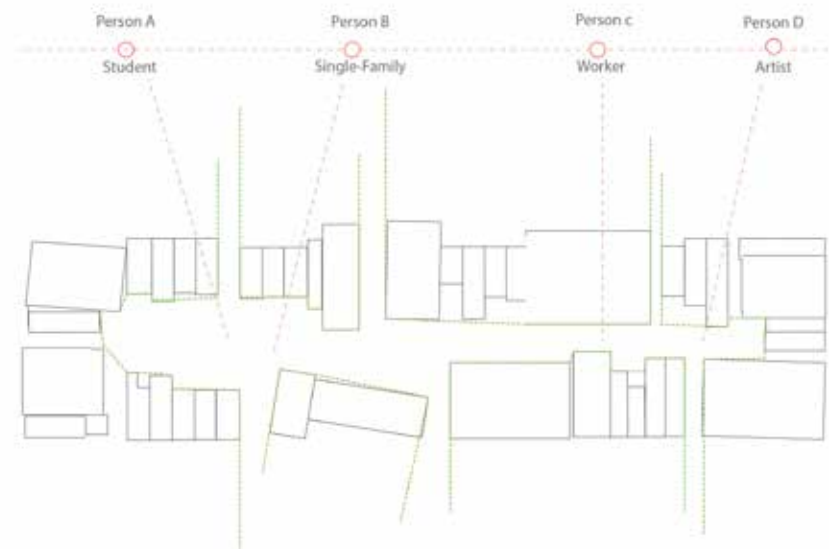
**Office Density:** 24 ft X 48 ft = 1,152 sq ft  
 4 FAR X 1,152 sq ft = 4,608 sq ft  
 4,608 sq ft / 144 sq ft = **32 Dwellings**  
 32 Dwellings X 1 Person = 32 People  
 32 People x 30 Office Buildings = **960 Total People**



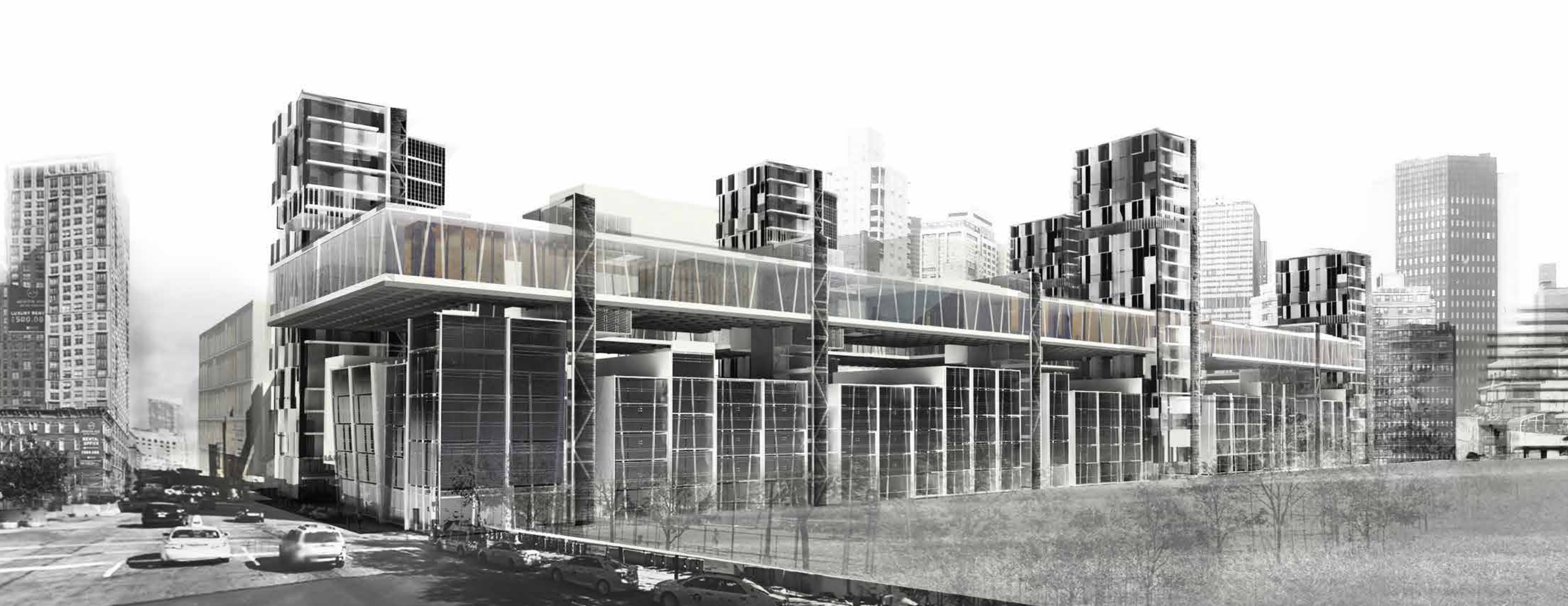
**Gallery Density:** 800 ft X 65 ft = 52,000 sq ft  
 1 FAR  
 52,000 sq ft / 1,280 sq ft = 40 Galleries  
 40 Galleries X 2 Wings = **80 Total Galleries**







Two megacuts slice through the center of the block and reveal the activities happening within the buildings and allow for natural light. The courtyard is a dark, hard space, artificially lit, but celebrates this fact with glowing lights that highlights the intensity of the block.



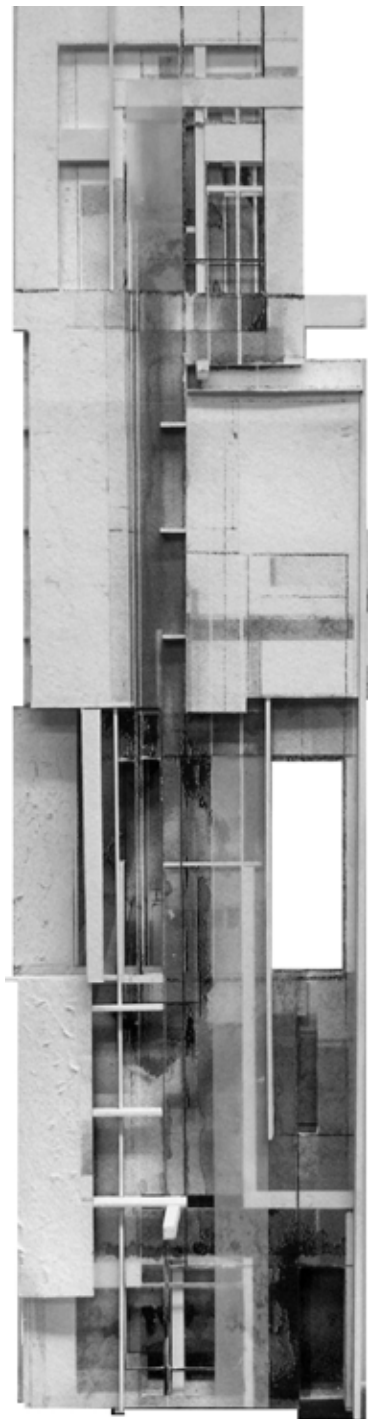
My concept is an interpretation of dreams as a revealing element of the unconscious mind. This led to a moment of detachment and another moment as a transitional space or transference into the third component.

Repression and penetration act as two systems that create a network between these three localities. Occupation correlates with the domination of this system, but gives greater significance to the unconscious moments. As a result, the moment representing the unconscious has greater hierarchy, occupancy, and articulation.

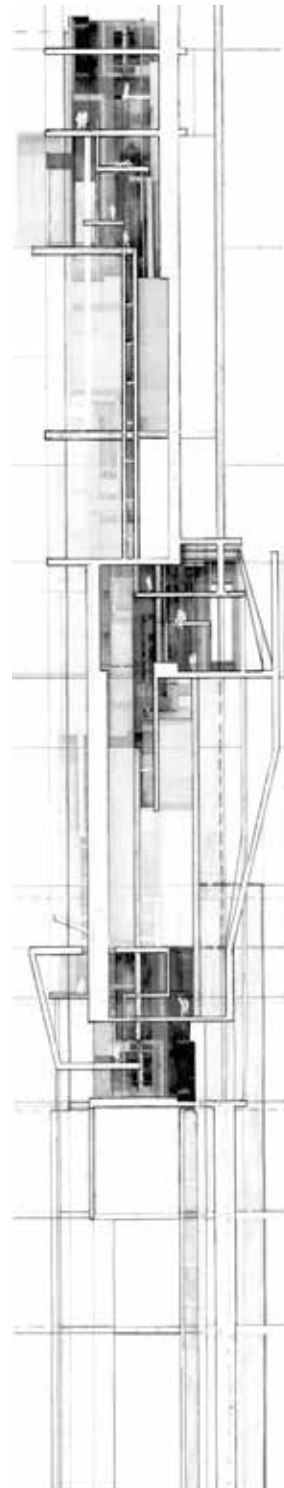
The context also responds to this movement as it shifts elevations and placement similar to how emotions struggle through a series of events into order to penetrate the consciousness.



Diagrammatic Process



Analytical Construct



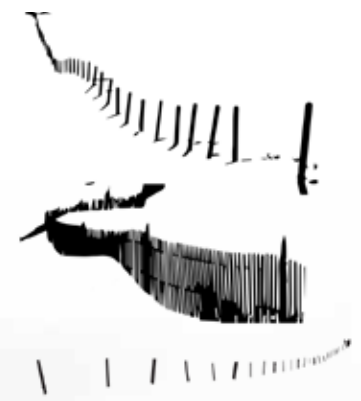
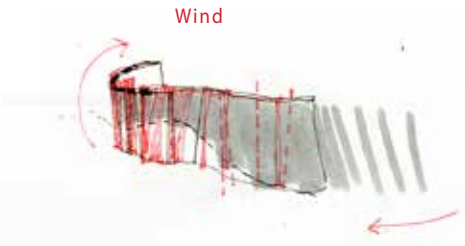
Sectional Study



LANDSCAPE + CLIMATE | Polar Shelter

Grad 1 • Tromso, Norway

I examined existing landscape structures and created an intervention for temporal occupation that responds to site and climate conditions. The design uses the characteristics and functions of those structures to provide protection from the natural elements and allow some human engagement. The snow fence, common to the northern landscape, filters and controls snow drifts. It responds to snow and wind and regulates a horizontal shift.



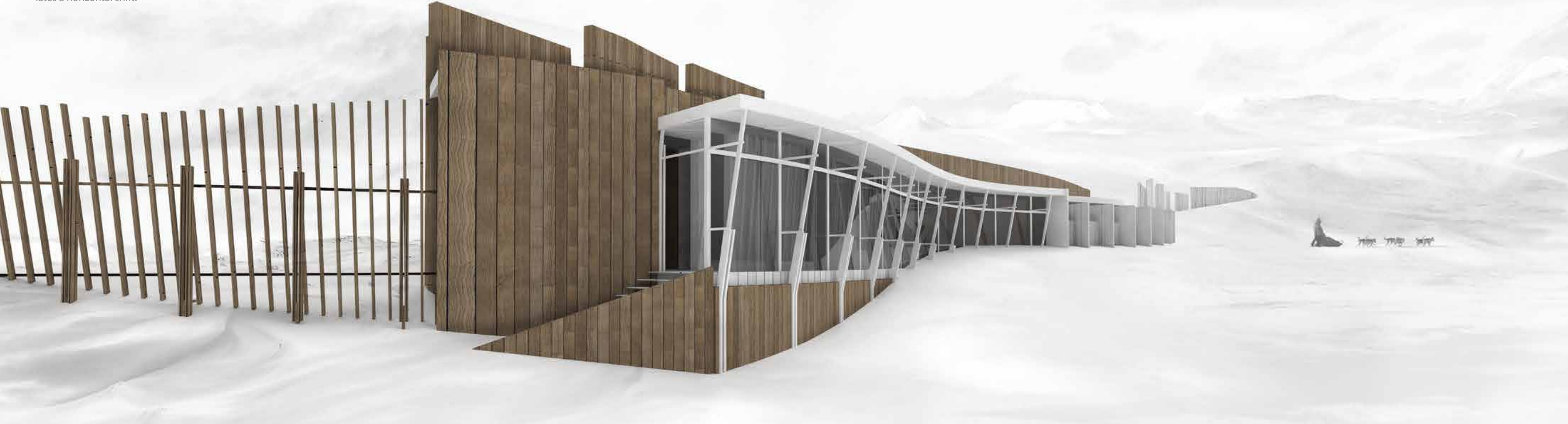
TO MEASURE

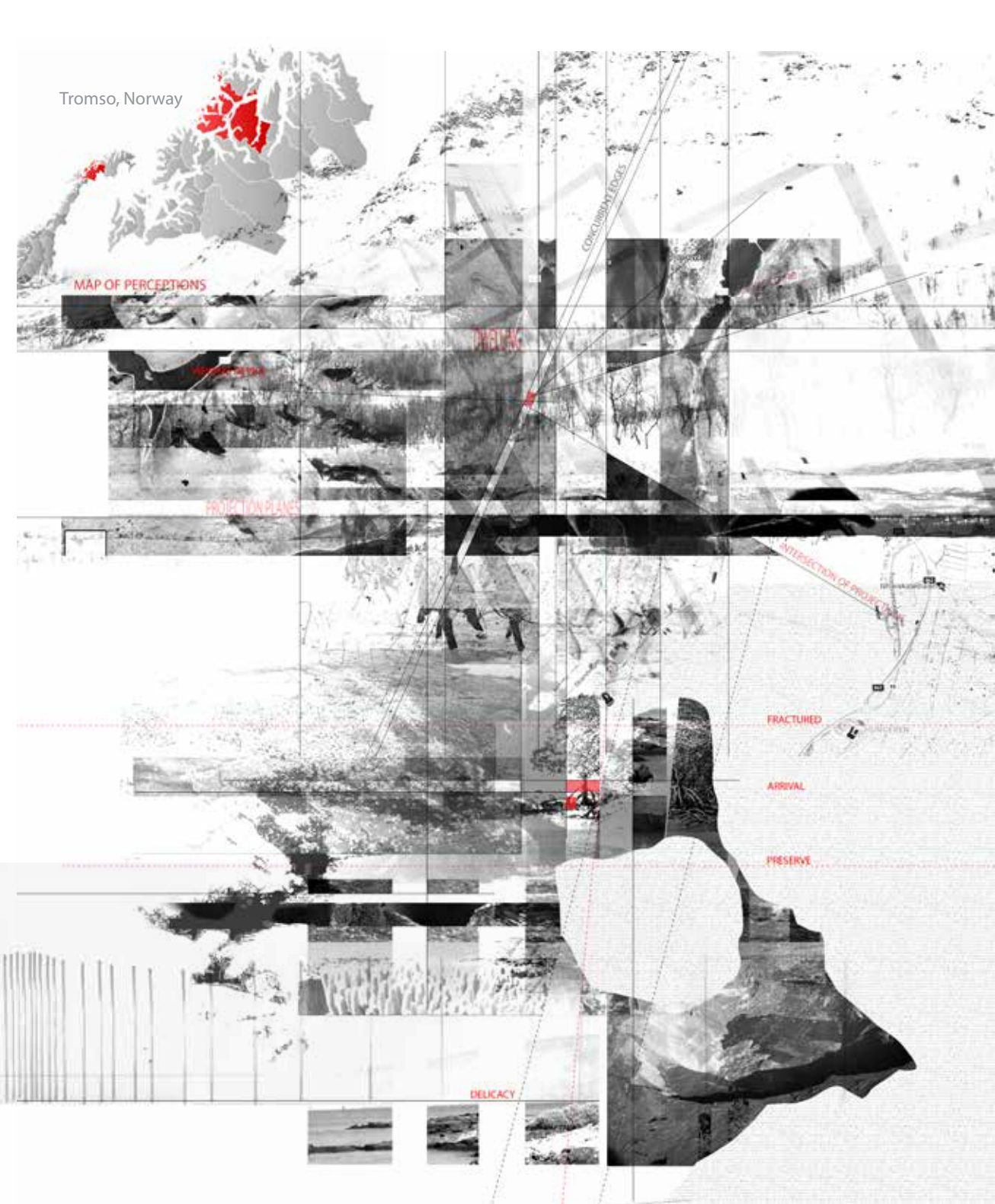
TO CONTOUR



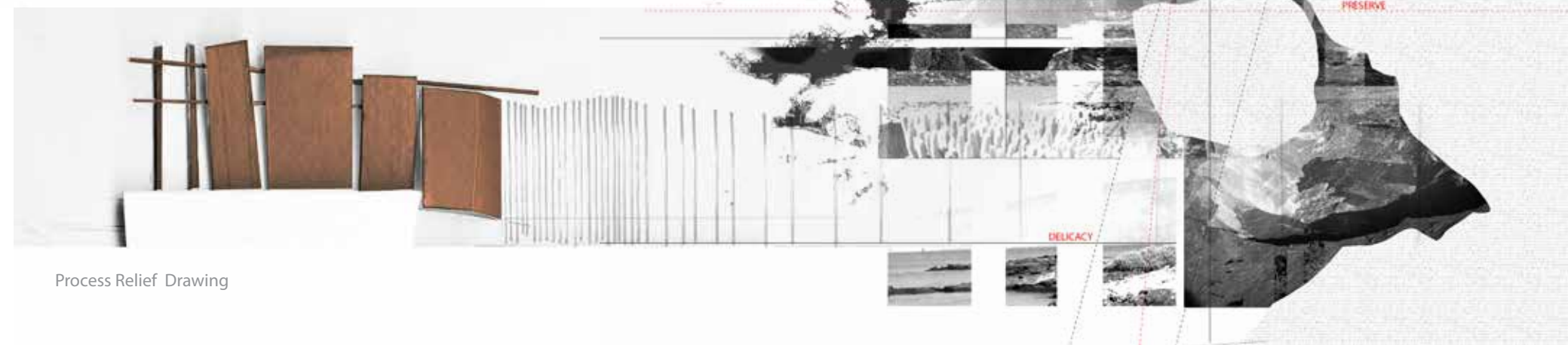
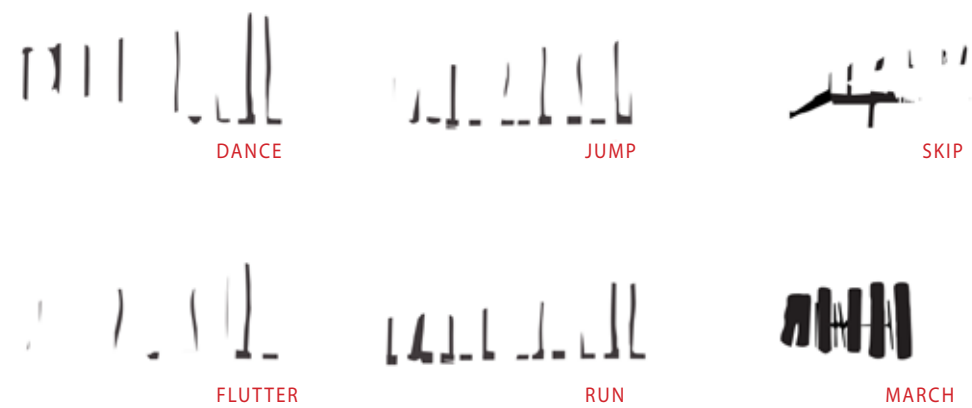
Sleeping Spaces

Husky Pens



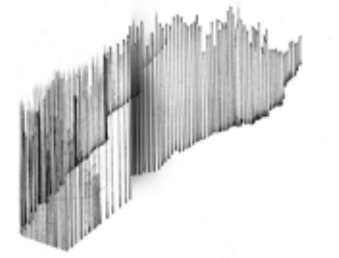


I created an architectural indexing to study how the existing landscape structures engaged with the landscape. I assigned a verb to a series of line abstractions to help inform how the fences repeat, measure, and contour. This influenced the building envelope, how to control and filter views, create moments of pause and movement.

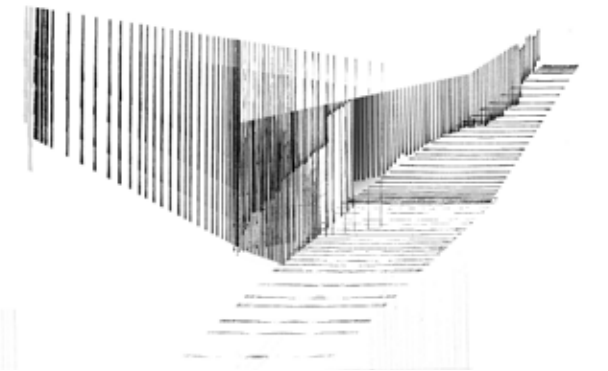




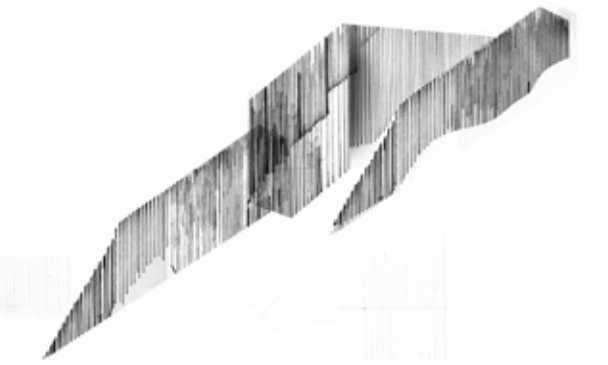
## Spatial Studies



Thickened Vertical Mass

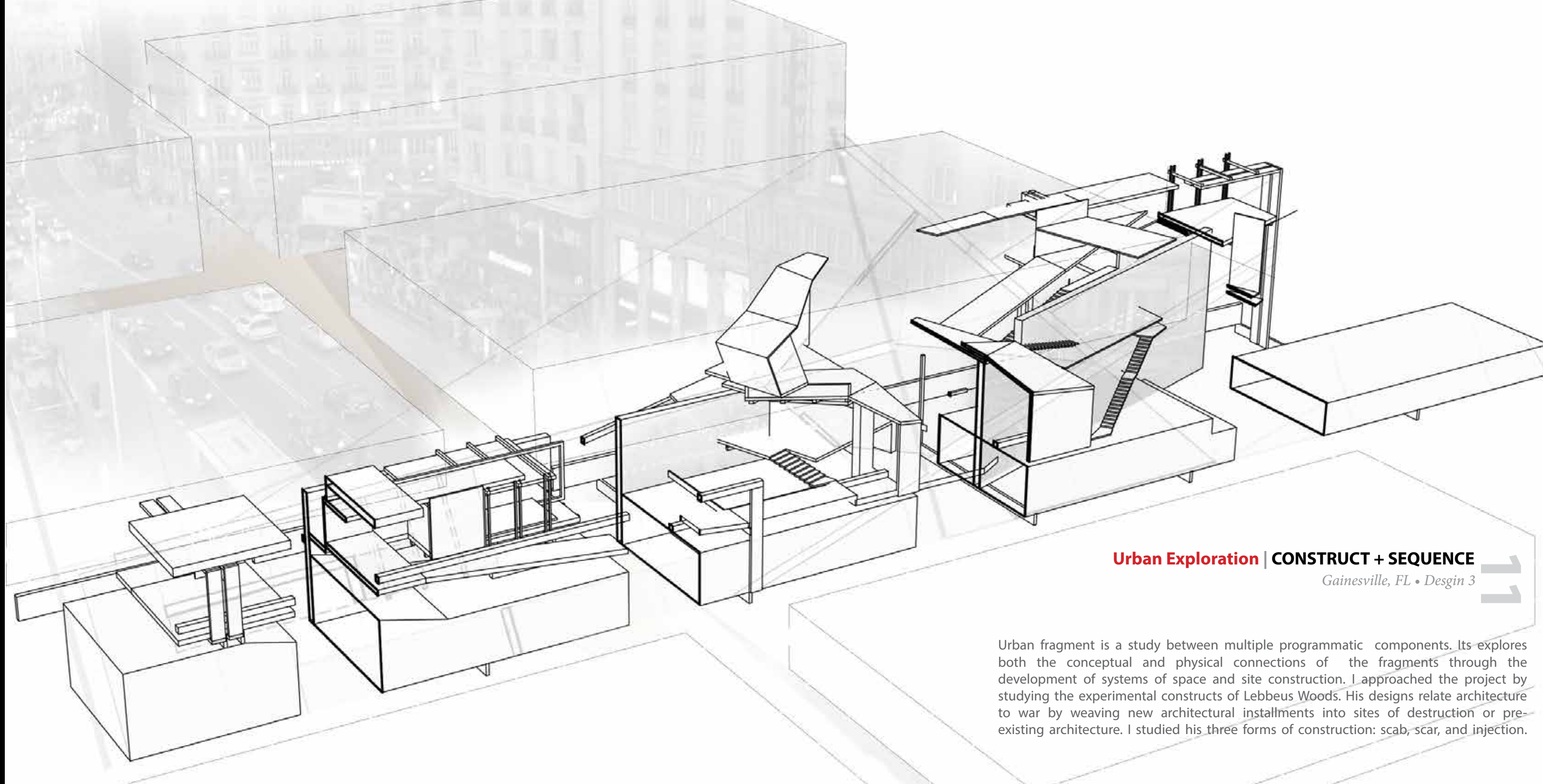


Contouring Threshold



Betwixt + Between

This project focused on the vertical line and how it became an anchor in the shape shifting landscape and became a means of measuring the snow levels and the continuous shifting and redrawing of the horizon.



**Urban Exploration | CONSTRUCT + SEQUENCE**

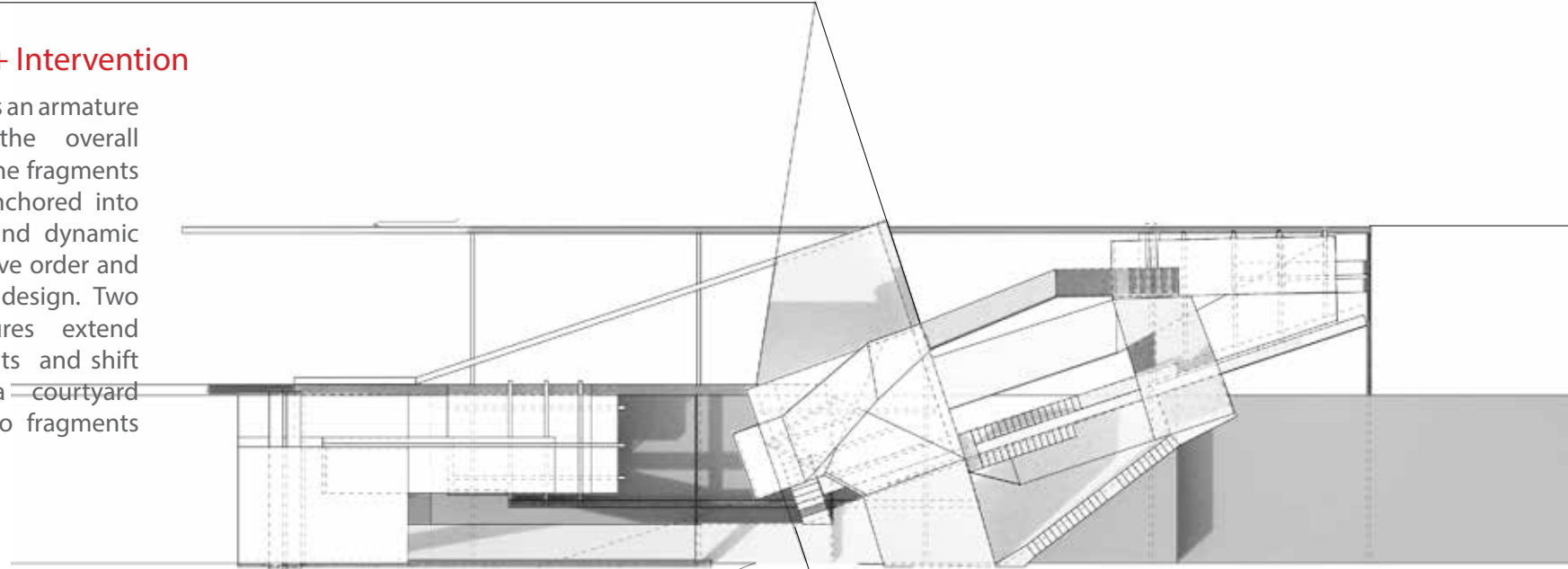
*Gainesville, FL • Design 3*

Urban fragment is a study between multiple programmatic components. It explores both the conceptual and physical connections of the fragments through the development of systems of space and site construction. I approached the project by studying the experimental constructs of Lebbeus Woods. His designs relate architecture to war by weaving new architectural installments into sites of destruction or pre-existing architecture. I studied his three forms of construction: scab, scar, and injection.

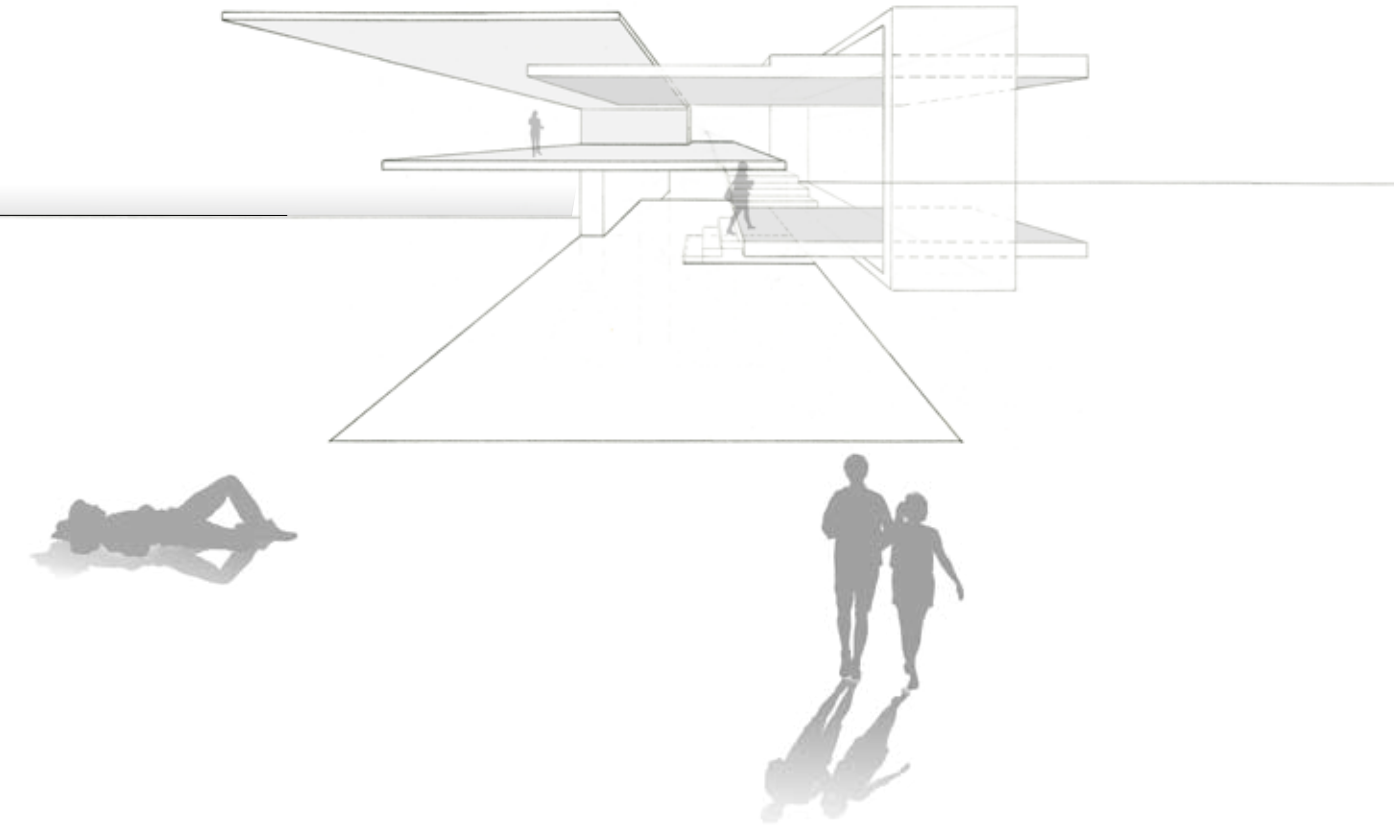


## Site Analysis + Intervention

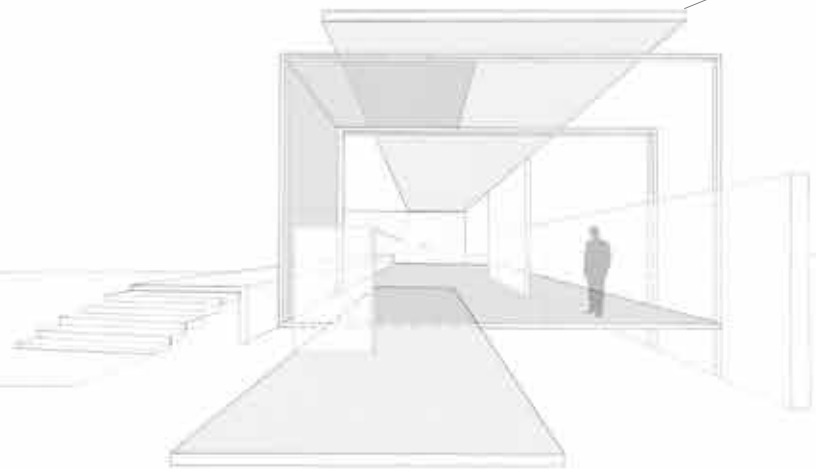
The wall becomes an armature that dictates the overall composition of the fragments and site. It is anchored into an orthogonal and dynamic grid system to give order and measure to my design. Two primary armatures extend from my moments and shift to formulate a courtyard between the two fragments



The private space is an area enclosed by linear elements and planar transparencies for individuals or small congregations of people.



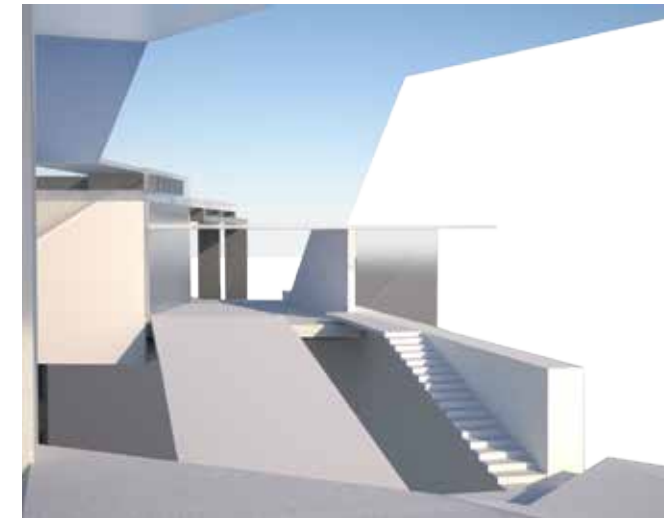
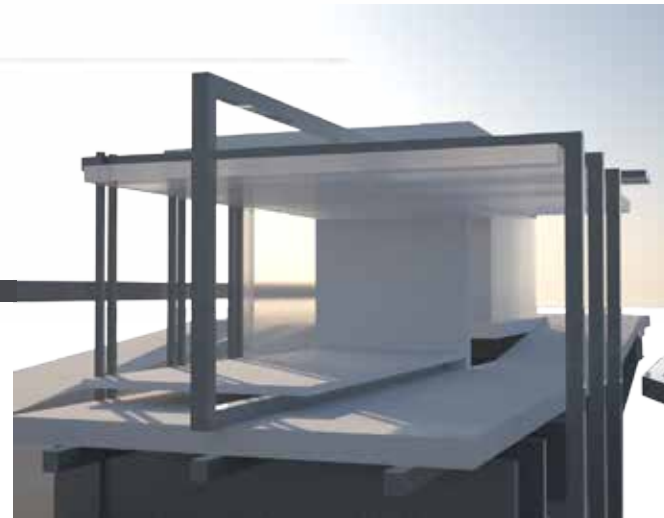
## The Chapel



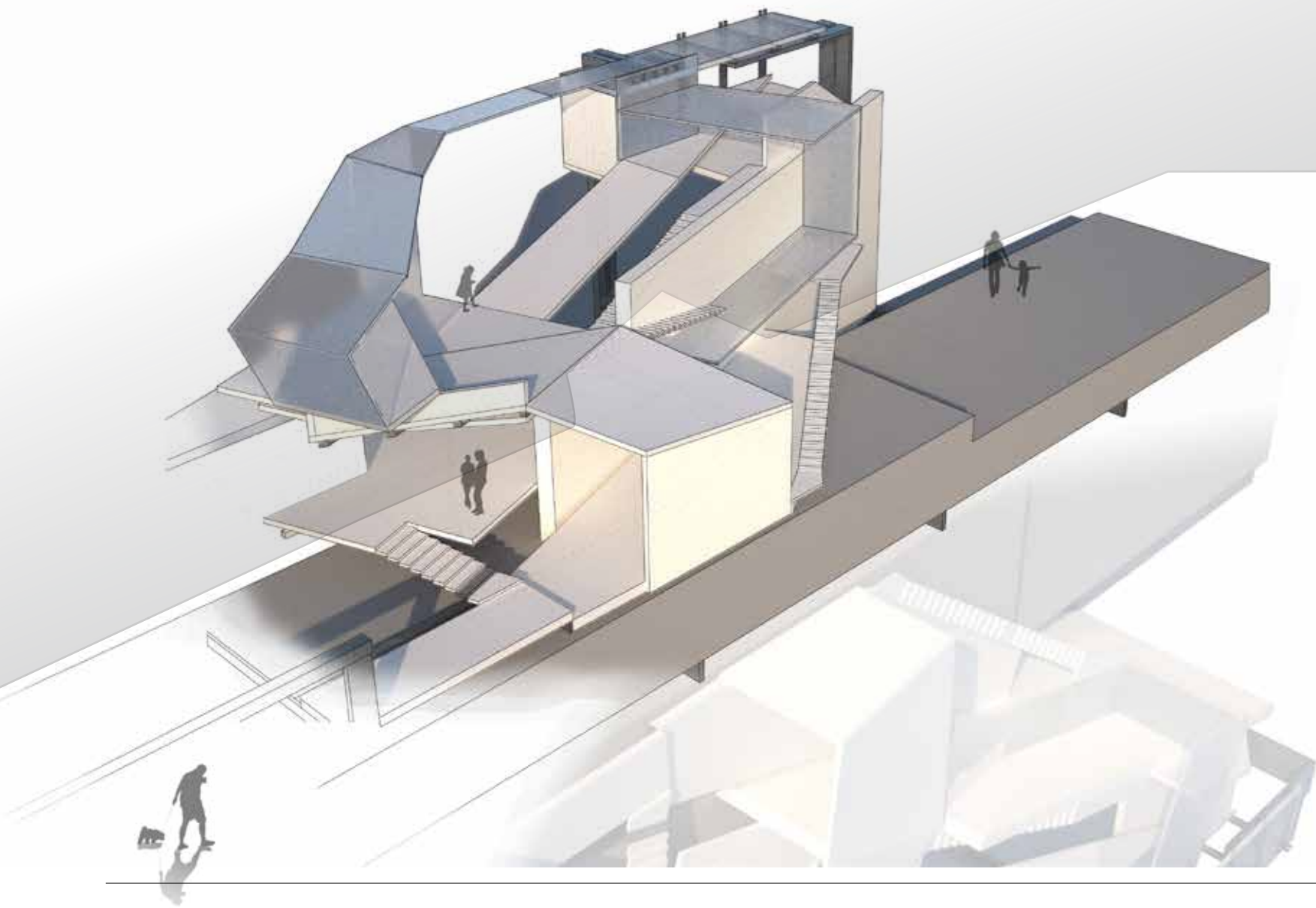
## The Library

The library space is formulated by the term scar. A scar interferes yet fuses the old to the new. The public and private spaces of the library adopt this interfering relationship through the intersecting of architectural elements and voids.

The public area is a larger volume of space with higher overhead conditions to give hierarchy. It is also interrupted with lower overhead conditions in order to maintain human scale.



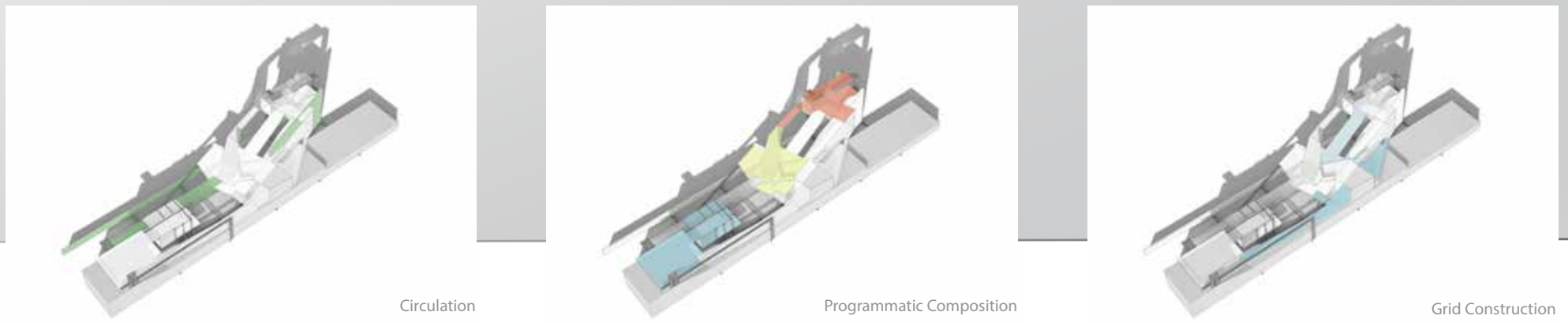
Scab shields exposed interiors. This became the driver of my reflection space, because it became an enclosed spatial condition for meditation. I explored the idea of "release" through the compression and expansion between two meditation spaces. This allowed for private areas of security and isolation, while the more open spaces became an area to observe and reflect. Architecturally, the two mediation spaces are connected by a ramp, stairs, overhead plane, and a wall.



**The Courtyard**

From my Lebbeus Woods research, the courtyard became an exploration of injection; a space within a space. This reaction space connects the moments and functions as a place to dwell. It is enclosed on one side by a secondary armature and is also formulated by the overlapping of a second meditation

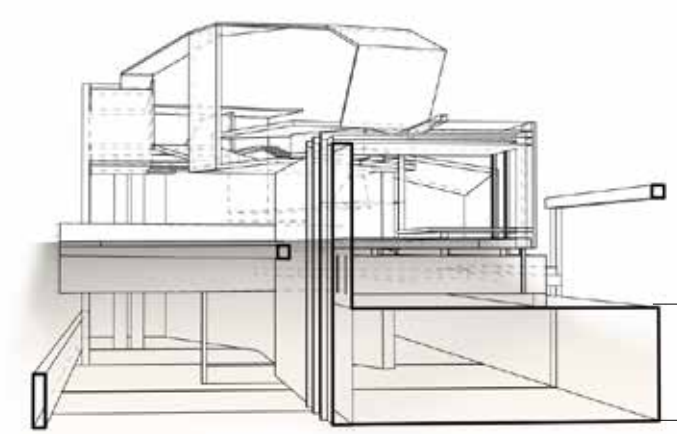
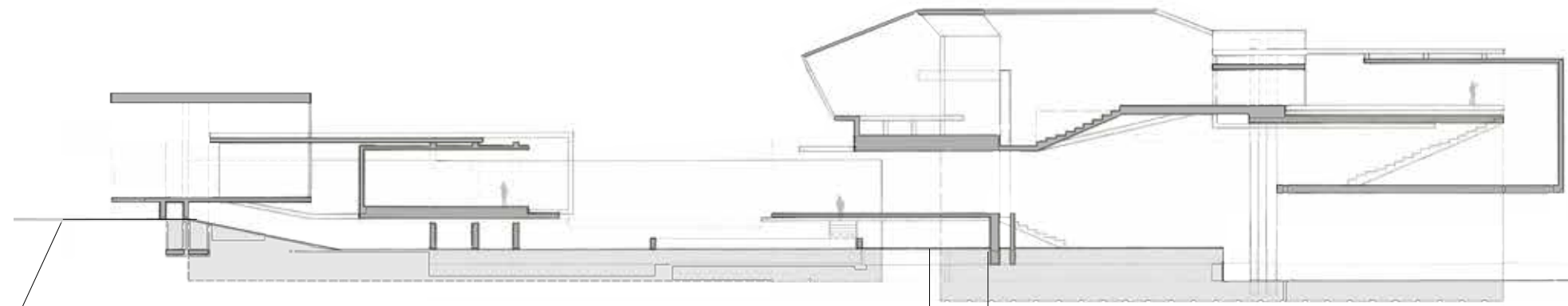
space. Stairs lead down to a ground plane, which responds to the dynamic composition. Conceptually, this ground condition is where the journey begins. It establishes an itinerary to the meditation spaces and connects the third programmatic component.



Circulation

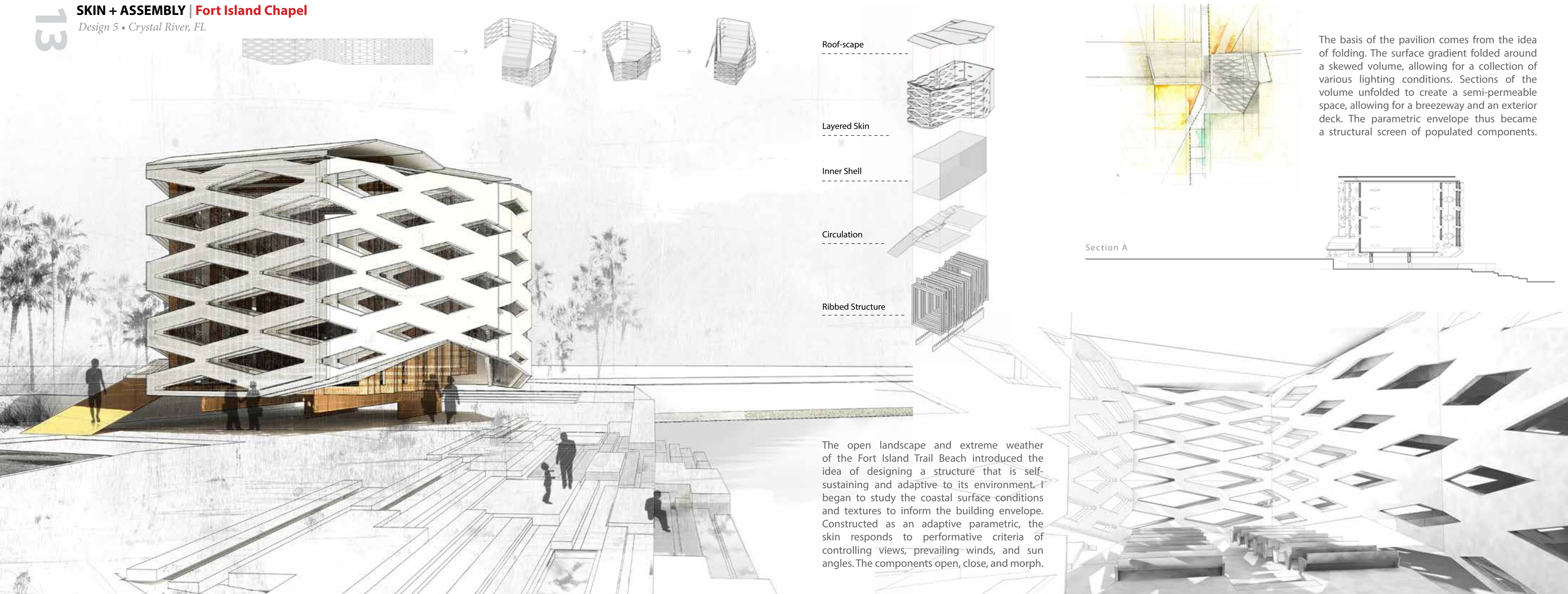
Programmatic Composition

Grid Construction



This bench-scape reflects the process of designing on site at full scale, with the overlap of building, reflecting, and so on. This project included a community involvement and collaboration between the Design 08 studio, UF's Field and Fork group, and archeology students. The process included detailing, intensive site analysis, materials and building systems analysis, and design charrettes. Our project strives to stimulate a communal space for the Field and Fork events.





Roof-scape

Layered Skin

Inner Shell

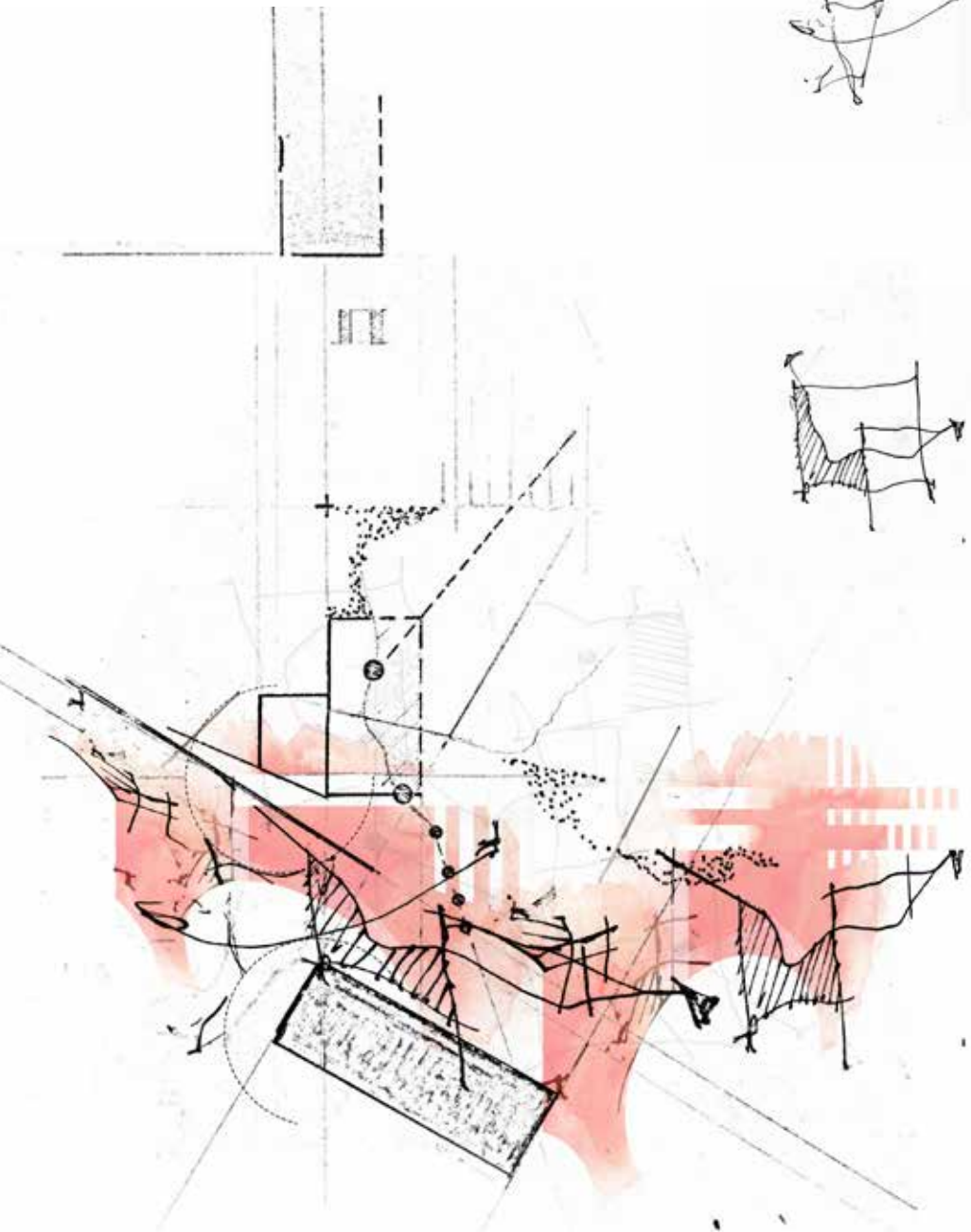
Circulation

Ribbed Structure

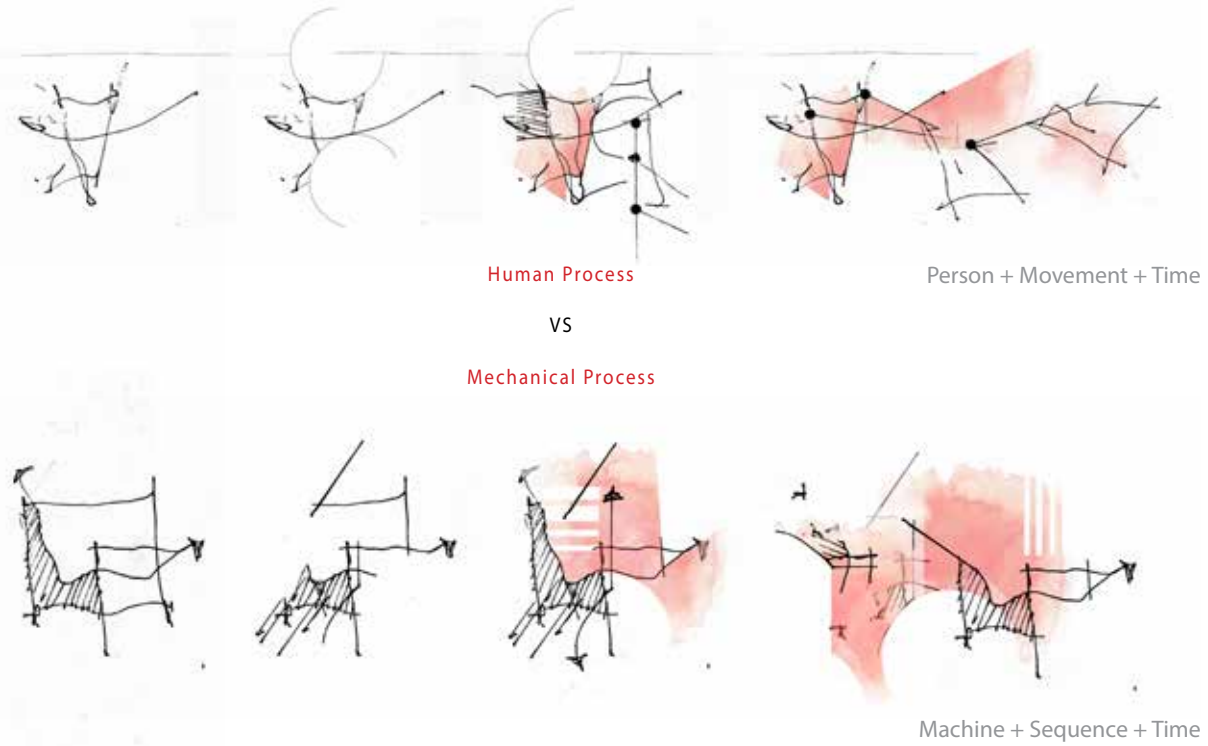
Section A

The basis of the pavilion comes from the idea of folding. The surface gradient folded around a skewed volume, allowing for a collection of various lighting conditions. Sections of the volume unfolded to create a semi-permeable space, allowing for a breezeway and an exterior deck. The parametric envelope thus became a structural screen of populated components.

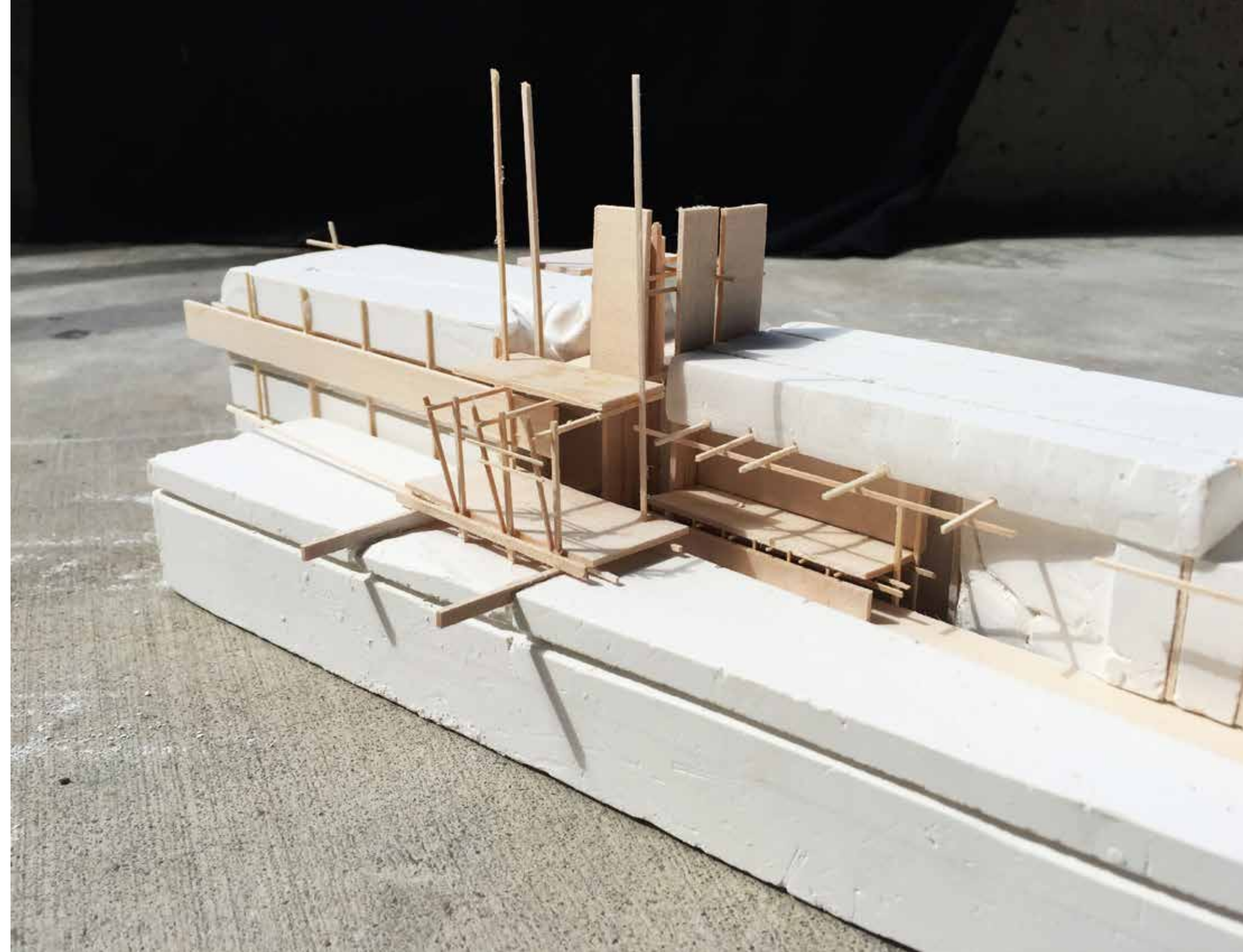
The open landscape and extreme weather of the Fort Island Trail Beach introduced the idea of designing a structure that is self-sustaining and adaptive to its environment. I began to study the coastal surface conditions and textures to inform the building envelope. Constructed as an adaptive parametric, the skin responds to performative criteria of controlling views, prevailing winds, and sun angles. The components open, close, and morph.

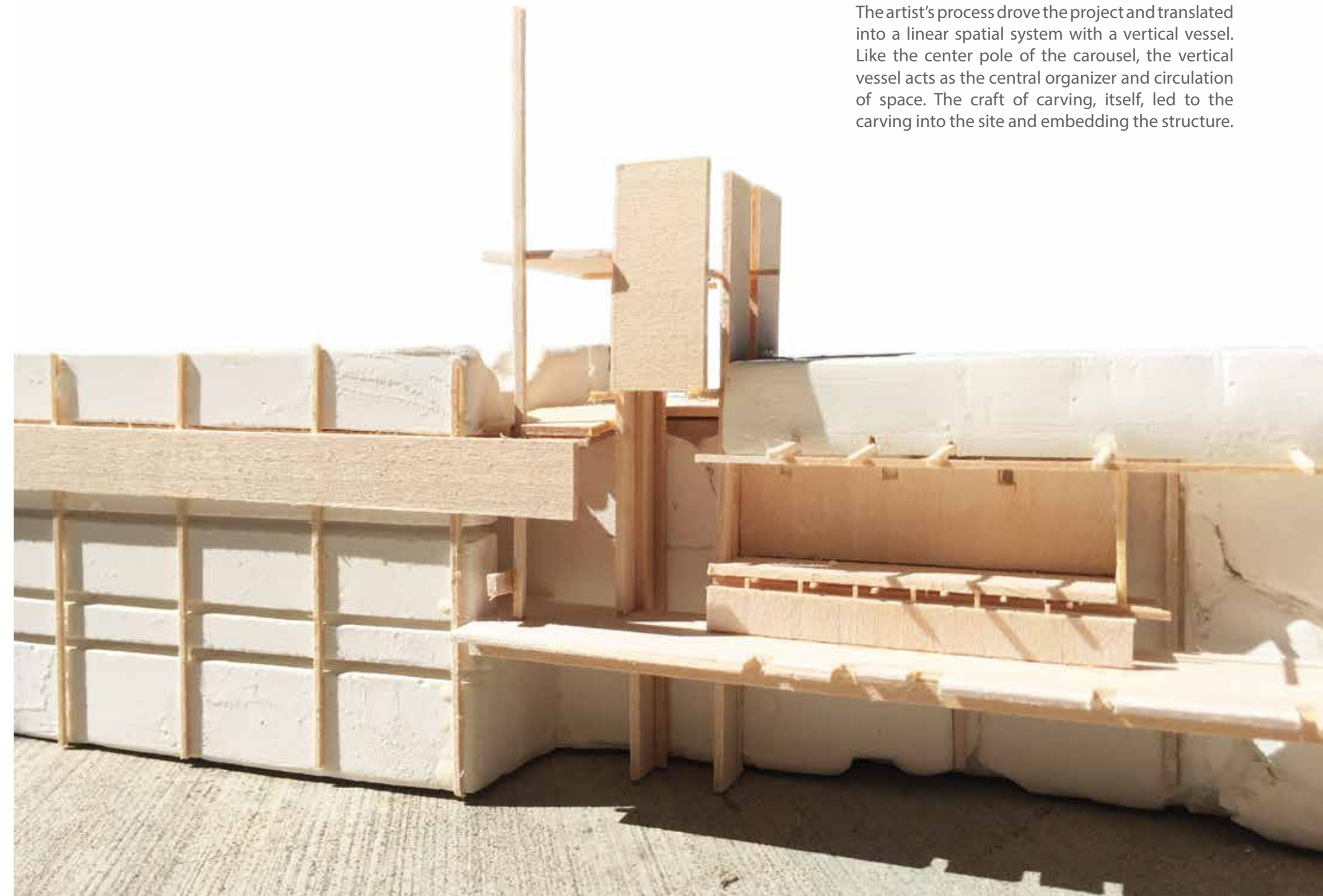
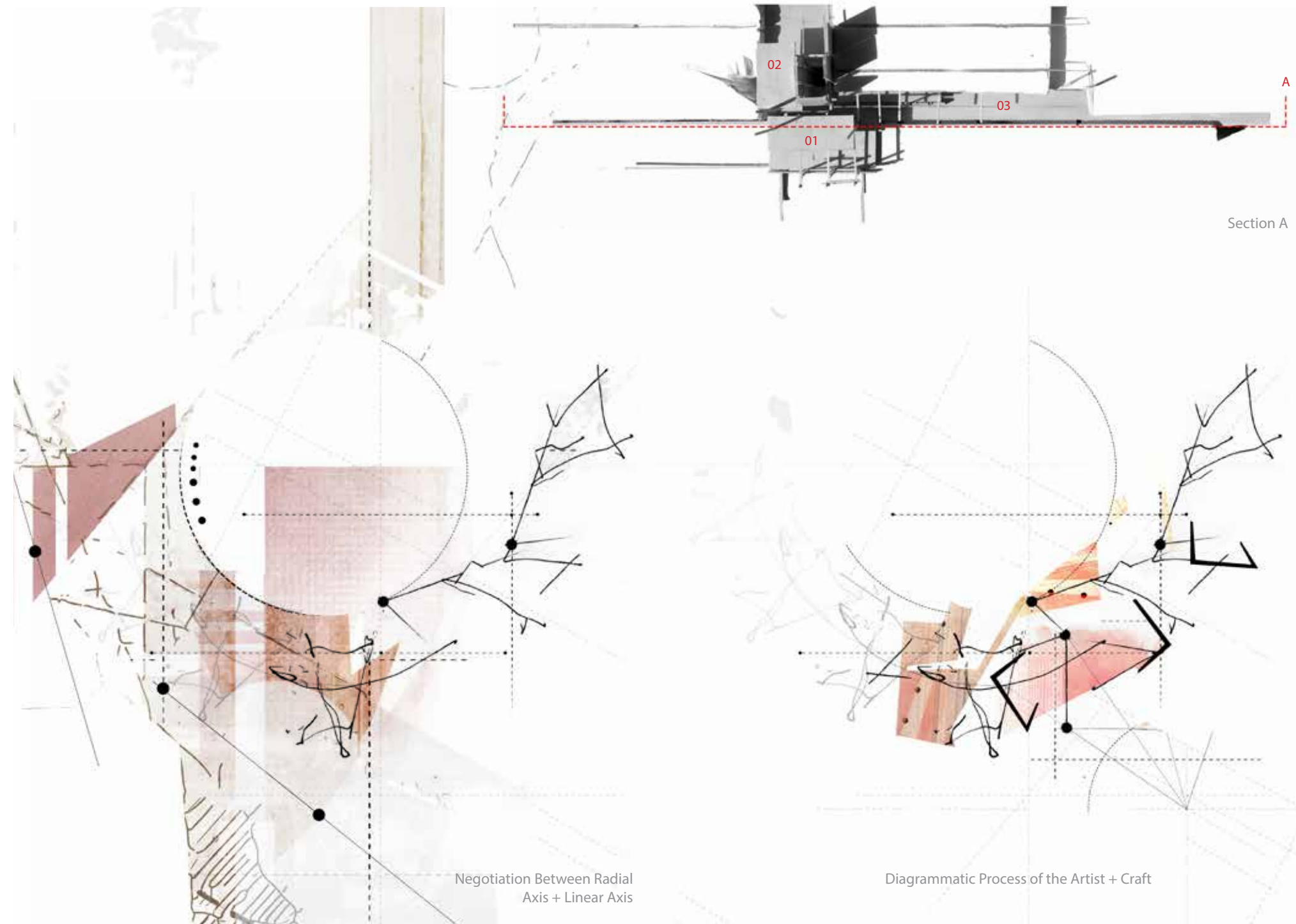


Site Analysis



Off the Gainesville Railway, this artist house and fabrication shop produces figure fabrications for carousels. These cultural icons require a master of craftsmanship in wood carving. The process of carving the detail, the figures, translates into how the model uses the detail as the main construction. Between the site relations and the activity, the armature acts as a linear spine that supports the pattern of movement and building around the activity.





The artist's process drove the project and translated into a linear spatial system with a vertical vessel. Like the center pole of the carousel, the vertical vessel acts as the central organizer and circulation of space. The craft of carving, itself, led to the carving into the site and embedding the structure.



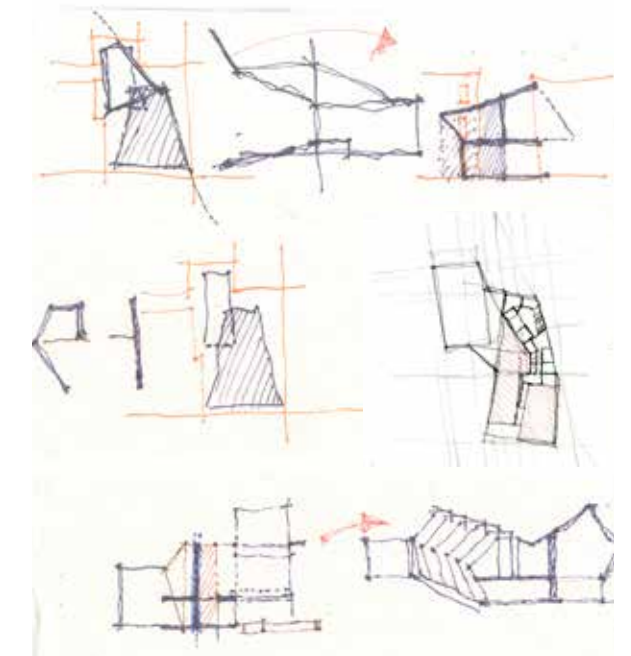
Spatial Density + Organization

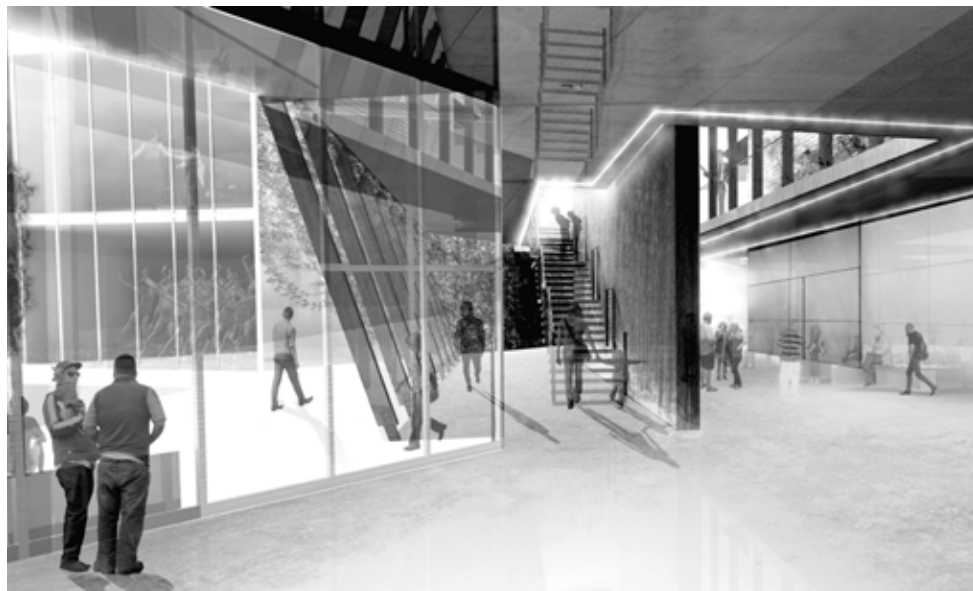


Urban Fabric + Composition

Charleston is an urban fabric of varied, contained spaces that seamlessly connect to the larger whole. It is about the spatial sequence and experience as you move along, through, and in-between the city. Each of the small scaled, simple formed buildings contribute its own identity to the city and respond to the fundamental needs of the city.

The Charleston Theater is a contained response, operating around receiving Charleston's contextual and cultural qualities. The dialogue between the theater and the city produces a design that holds its place in the context, but becomes more about what is happening within the space. The structure receives the urban edge, responding with a simple, quiet facade and an accentuated architectural form that jumps off the ground, declaring its presence in the city-scape.





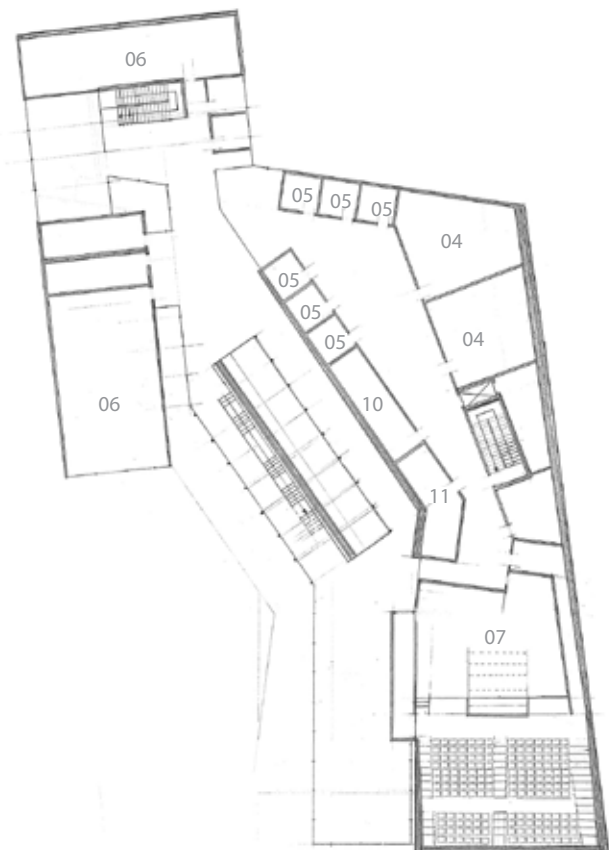
Lobby Perspective



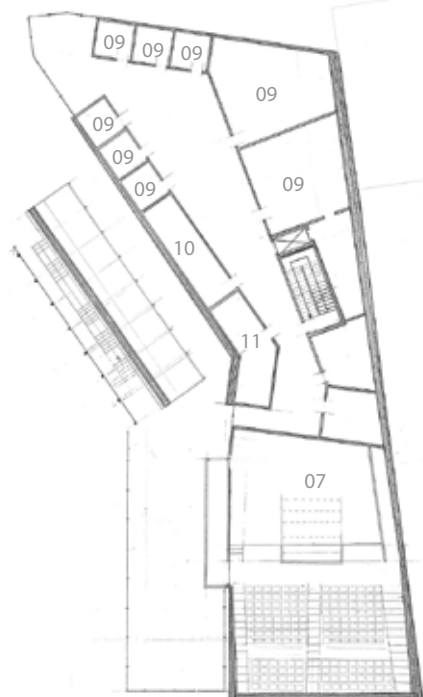
The spatial experience emerges as a response to the pocketed green space and pedestrian passageways of the city. The wrapping ribbed structure creates interesting light conditions as the day progresses and activates transition through this interior public space. The two-storey waterfall and green wall captures the calming qualities of Charleston's in-between spaces and sets a relaxing tone.



First Floor Plan



Second Floor Plan



Third Floor Plan

Site Key

- 01 Cafe
- 02 Security
- 03 Coat Check
- 04 Music Studios
- 05 Practice Rooms
- 06 Dance Studios
- 07 Auditorium
- 08 Storage
- 09 Offices
- 10 Ladies Restroom
- 11 Men's Restrooms

