

DAMON WAKE

architecture ▫ design ▫ portfolio

DAMON WAKE

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(602) 647-1664

ADDRESS

4701 East Arcadia Lane

Phoenix, AZ 85018

(602) 840-8157

EDUCATION

College of Architecture, Art, and Planning

Bachelors of Architecture February 2010

Cumulative GPA: 3.748 - Dean's List 4 years

Cornell in Rome

Fall 2007

Semester, extension of Cornell AAP based in Rome with local Roman and Ithaca faculty. Program focused on the study of Contemporary and Historical Italian Art and Architecture in conjunction with analytical research and design in Rome and during immersion trips throughout Italy.

Cornell Latin America

Summer 2006

Eight-week, 15 credit architecture design, visual representation, and theory program in Mexico and Brazil. Traveling study of Historical and Modern Latin American culture, art, and Architecture, focused on lectures, readings, sketch books, and design charettes.

AWARDS

Seipp Memorial Prize Competition, Co-Winner

Fall 2006

Cornell second year architecture competition for an ADA accessible renovation of Sibley Hall

Dwell Magazine Re-Burbia Competition, Finalist

August 2009

Open competition hosted by Dwell Magazine for visually and theoretically compelling images/ideas for the re-construction of suburban development

COMPUTER SKILLS

Autodesk AutoCAD, Rhinoceros 4 (Including Grasshopper), Adobe Photoshop, Adobe Illustrator, Google Sketch-Up, Microsoft Office, Pepakura, basic Adobe Premiere, basic Autodesk Maya 8

FABRICATION SKILLS

Woodworking, Metal Working including welding and casting, Laser Cutting, Scale Model Making (including plaster and cement casting, soldiering, bass wood, foam, chipboard, plexi construction, etc.)

WORK EXPERIENCE

- Studio CWake, Phoenix AZ 2010
Freelance Design
Independent design work on single family homes and coffee shops. Commercial work includes printed graphics, interior re-design, and back of house extensions. Currently working on single family new home construction in Seattle and a new duplex in Phoenix.
- Charles Schiffner & Associates, Phoenix AZ 2003 - 2007
Design Internship
Worked consistently for four years at the small, design oriented firm specializing in Taliesin and Native American architecture. Co-managed a home renovation, preparing schematic and design development drawings while acting as project manager. Worked extensively on the Wind River Casino in Wyoming, prepared drawings for bidding, designed panelings layouts, color schemes, schedules, worked with an FF&E specialists, and presented work to the CEO, subcontractor, and engineers. Drew and edited cad drawings of all development levels and provided 3D renderings for clients.
- MS Square Construction, Glendale AZ Summer 2005
Administrative Assistant
Assisted General Contractor in finding Sub-Contractors to bid on the Wind River Casino project. Prepared and filed RFI's to the architect. Wrote bidding documents and organized bids from multiple Sub-Contractors to produce project cost estimates. Contacted local businesses to secure non-competitive contracts.
- Vincent Mulcahy, Ithaca NY Summer 2008
Construction
Renovation, preservation, and maintenance of historical local homes. Construction work varied from siding, flooring, re-finishing, painting, and hardware installation to demolition and landscaping. Worked closely with home owner, and professor Vince Mulcahy who oversaw all work.
- Rand Hall Wood & Metal Shop 2006 - 2009
Technician's Assistant
Assist in the management and safety of Architecture and Art shop facilities. Train undergrad and graduate Architecture and Fine Arts majors for shop certification. Assist students and faculty requiring materials and fabrication assistance. Certified to provide initial First-Aid assistance in the case of injury.

References

Brian E. Beeners - Shop and Fabrication Facilities Supervisor
beb4@cornell.edu, 607 255 1527

Yanni Loukissas - Thesis Advisor
yal1@cronell.edu, 607 255 2785

Dana Cupkova - Professor
danacupkova@gmail.com, 607 255 2701

Charles Schiffner - Architect
602 954 7442

C O N T E N T

- 01_ LOVENESS RESIDENCE - VASHON ISLAND NEW HOME DESIGN
collaboration: lisa corkum – client: elizabeth loveness - 2010
Schematic development proposals for a new residence overlooking the Puget Sound on Vashon Island near Seattle Washington
- 02_ SIBLEY PROJECTED - SEIPP MEMORIAL PRIZE
collaboration: michael hughes – advisor: henry richardson - fall 2006
Design competition for an ADA accessible renovation of Sibley Hall, First Place
- 03_ FORM WORKS - CHELSEA HIGHLINE DEVELOPMENT
advisor: vincent mulcahy - spring 2007
Chelsea infill and Highline development project for artist-in-residence housing and work space combined with commercial and public use spaces
- 04_ CONNECTED CITY - ROCHESTER BROWNFIELD RE-USE
collaboration: lisa corkum - advisor: henry Richardson - fall 2006
Transit oriented development project for a Mid-rise multi-use building in a former industrial complex undergoing re-use and re-development
- 05_ PLAZA DE MUSICA - VALENCIA MUSIC CENTER
advisors: antón garcía-abril, débora mesa-molina - spring 2008
City music center and public plaza space adjoining Studio Ensemble's new Berkley School of Music center on the outskirts of Valencia Spain
- 06_ ENVIRONMENTAL HISTORY CENTER - LEADING EDGE DESIGN COMPETITION
collaboration: chad christie, lisa corkum, peter rodway, larysa konowka - advisor: martha bohms - spring 2008
Sustainable design competition for a multi-use history, teaching, and research center in Santa Barbara California near rejuvenated wetlands
- 07_ STRUCTURAL MODEL - MADRID BARAJAS AIRPORT
collaboration: asdren matoshi – advisors: mark cruvellier, mark cruvellier - spring 2007
Scale model structural analysis of Richard Roger's airport project

- 08_ SKETCHBOOK - MEXICO-BRAZIL/ROME-ITALY
advisors: james williamson, val warke, andrea simitch - summer 2006
advisors: vincent mulcahy, alberto iacovoni - fall 2007
Freehand, on-site architectural sketches
- 09_ RADIAL ERECT-URBIA - DWELL REBURBIA COMPETITION
collaboration: michael hughes - summer 2009
Image based online design competition hosted by Dwell and Inhabitat.com to propose creative redesigns of suburbia, entry placed in top 20 finalists
- 10_ BRONZE CASTING
advisor: roberto bertoia - fall 2009
Caste bronze sculpture completed for advanced sculpture class
- 11_ COLLAGE - LATIN AMERICA
advisors: andrea simitch, ta: marrisa tirone - summer 2006
Select pages from the collage sketchbook compiled of found materials on the Cornell Latin America summer trip through Mexico and Brazil
- 12_ PROFESSIONAL DESIGN - CHARLES SCHIFFNER & ASSOCIATES
principal: charles schiffner - 2005 - 2006
Schematic design and visual presentation work for clients of home renovation projects
- 13_ CARVED LUMINAIR
advisor: roberto bertoia - fall 2009
Hand and machine carved wood block with indirect lighting feature, completed for advanced sculpture class
- 14_ BEDSIDE LUMINAIR
advisor: martha bohm - spring 2007
Bedside night table with multiple lighting features, completed for lighting and acoustics

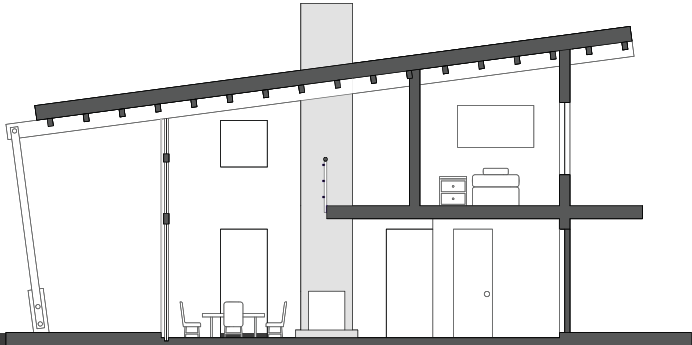
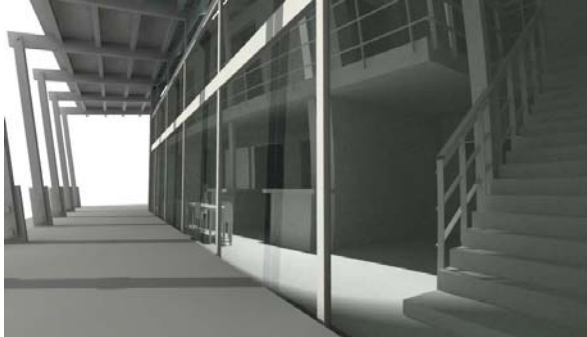
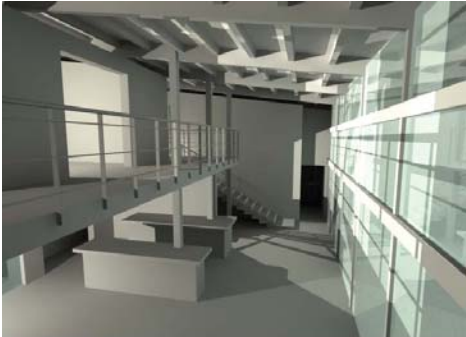


Project: 2k sqft new home construction sits on a slope overlooking the Puget Sound and the Olympic Peninsula on Vashon Island's western coast. The home is a retirement spot designed to live one but expand for entertainment when the client's two sons, and future grandchildren, come to visit. Two main scheme were developed with almost identical programs. The first focuses on a large picture window and loft space looking out to the sea while the second focuses on a cantilevered second floor living space providing cover for an outdoor fireplace and porch below. Both scheme were developed visually for the client.

LOVENESS RESIDENCE

Freelance Architecture & Design – Studio CWake

collaboration: lisa corkum



scheme 1



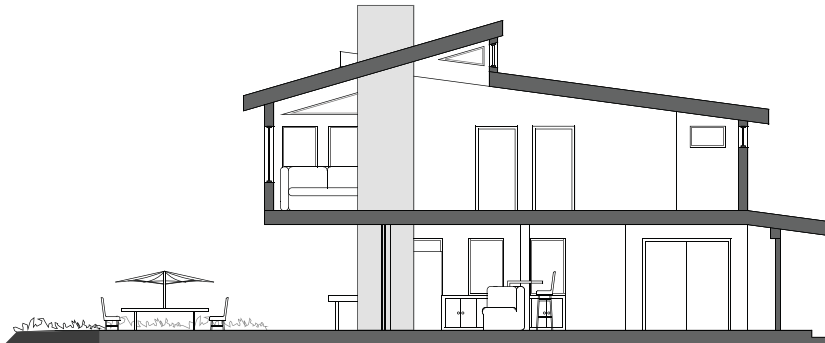
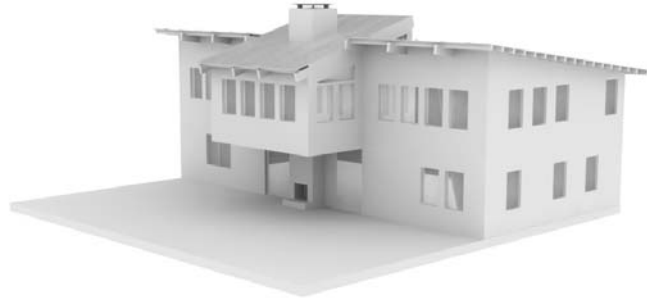
south



north east



east



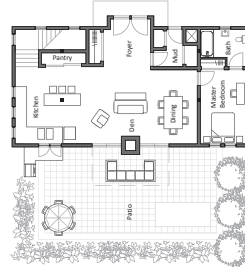
scheme 2



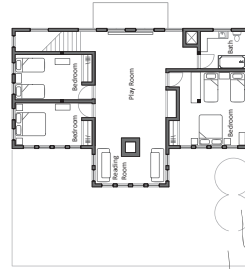
north east



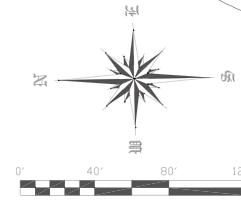
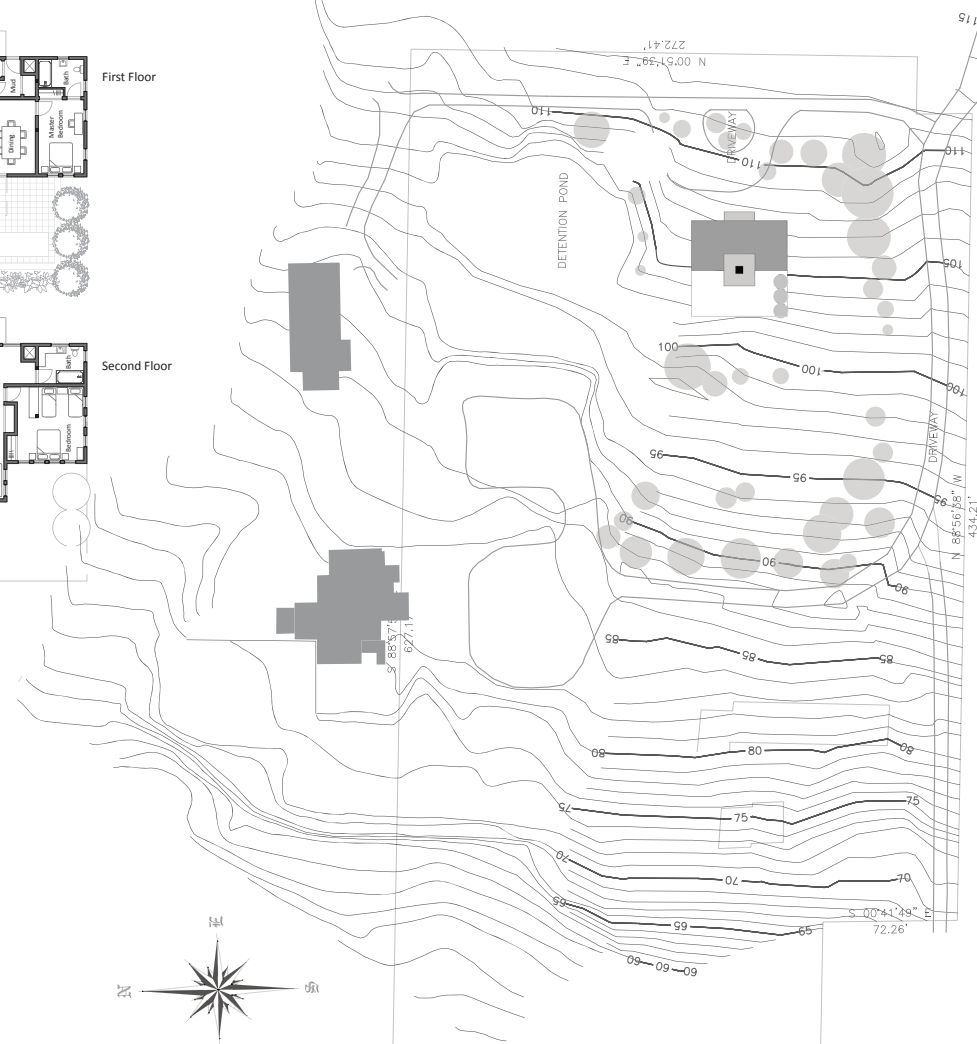
east



First floor

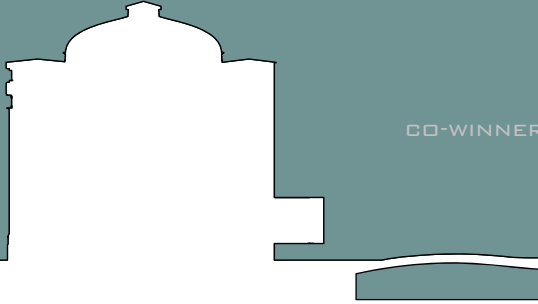


Second floor



SIBLEY PROJECTED

SEIPP MEMORIAL PRIZE COMPETITION



CO-WINNER FIRST PLACE

COLLABORATION: MICHAEL HUGHES

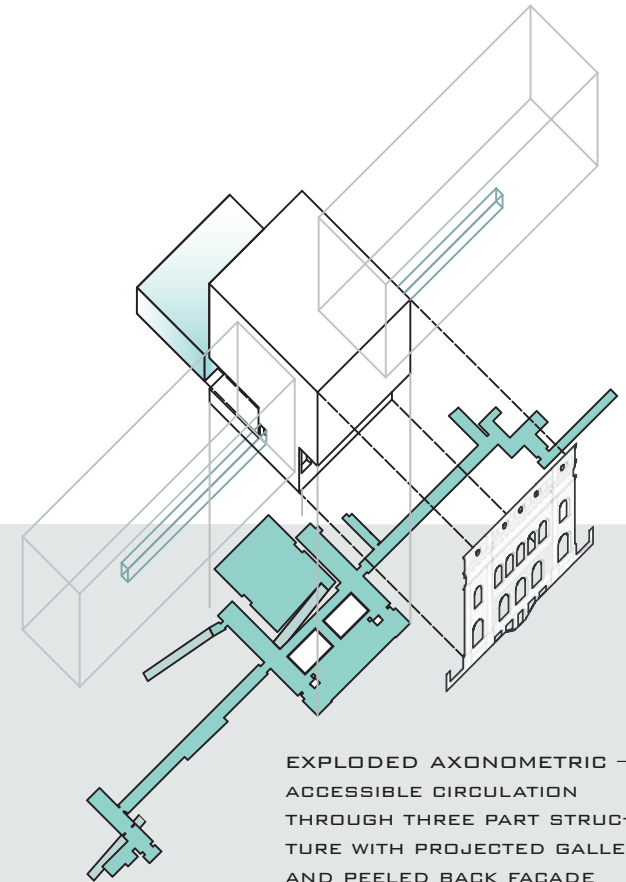
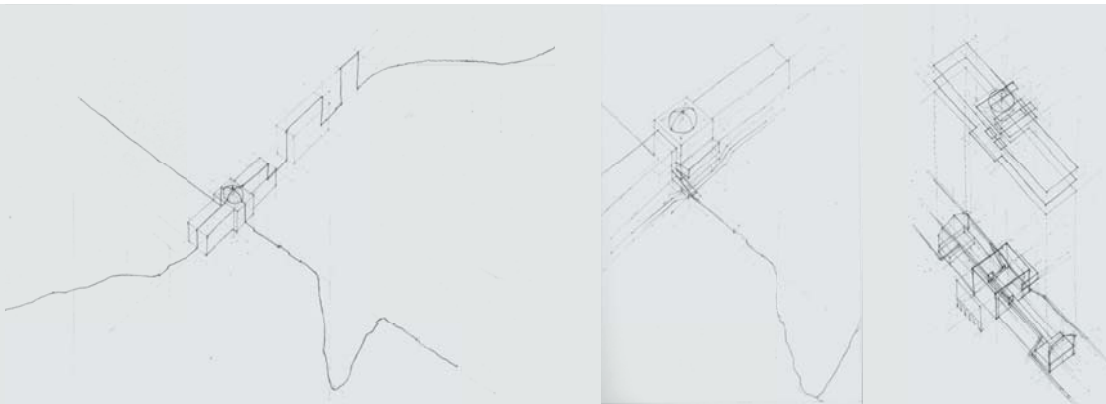
ADVISOR: HENRY RICHARDSON

FALL 2006

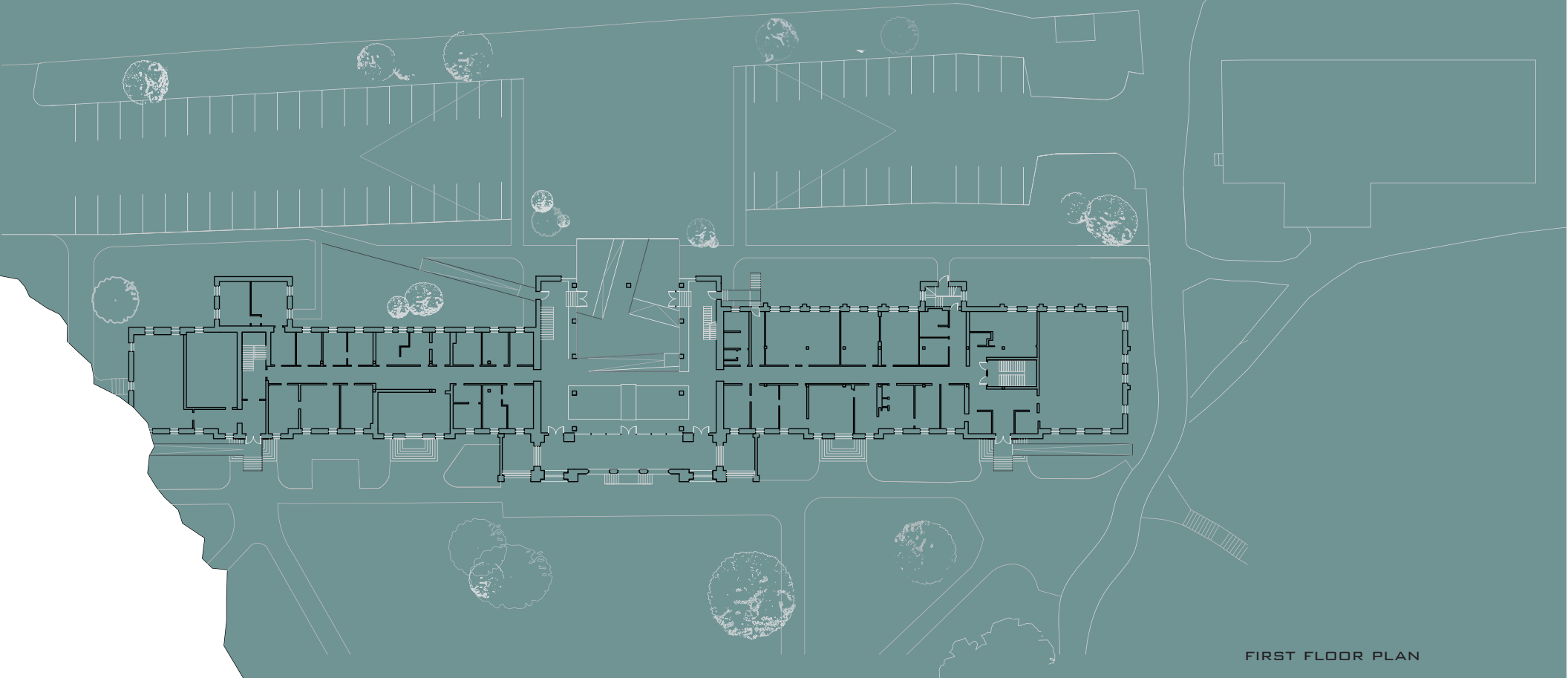
COMPETITION PARAMETERS – TO DESIGN AN ADA ACCESSIBLE RENOVATION FOR THE FIRST FLOOR OF SIBLEY HALL CONNECTING THE DOME WITH THE EAST AND WEST WINGS.

SCHEME – GUTTING THE FIRST FLOOR AND BASEMENT UNDER THE DOME, THE NEW AND EXPANDED HARTELL GALLERY PROJECTS OUT OF THE BACK FAÇADE OVER A SUNKEN PLAZA THAT BRIDGES OVER THE NEW LOWERED PARKING LOT. PULLING BACK THE INTERIOR FROM THE FRONT FAÇADE, A NEW LOGGIA SPACE OVERLOOKS THE ARTS QUAD AND ACTS AS A GRAND ENTRANCE TO THE INTERIOR ATRIUM. STEEL STAIRS AND CAUSEWAYS WRAP THE OUT EDGE OF THE DOUBLE HIGH SPACE OVER THE NEW EXTENDED GREEN DRAGON CAFÉ SPACE. THE PUSHED BACK GLASS BOX ALIGNS WITH THE AXIAL HALLWAYS ON EITHER SIDE OF SIBLEY WHILE CREATING AN OUTDOOR COVERED PLAZA.

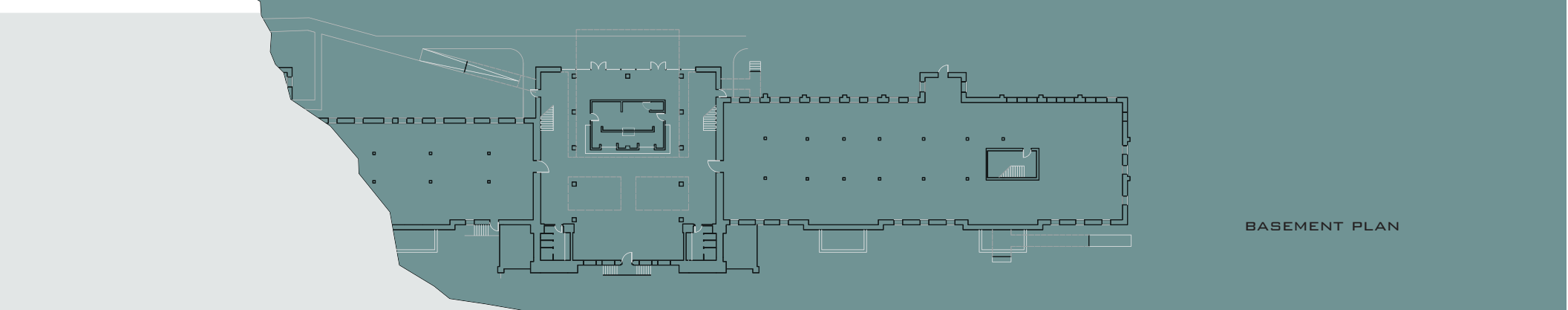
CONCEPT SKETCHES



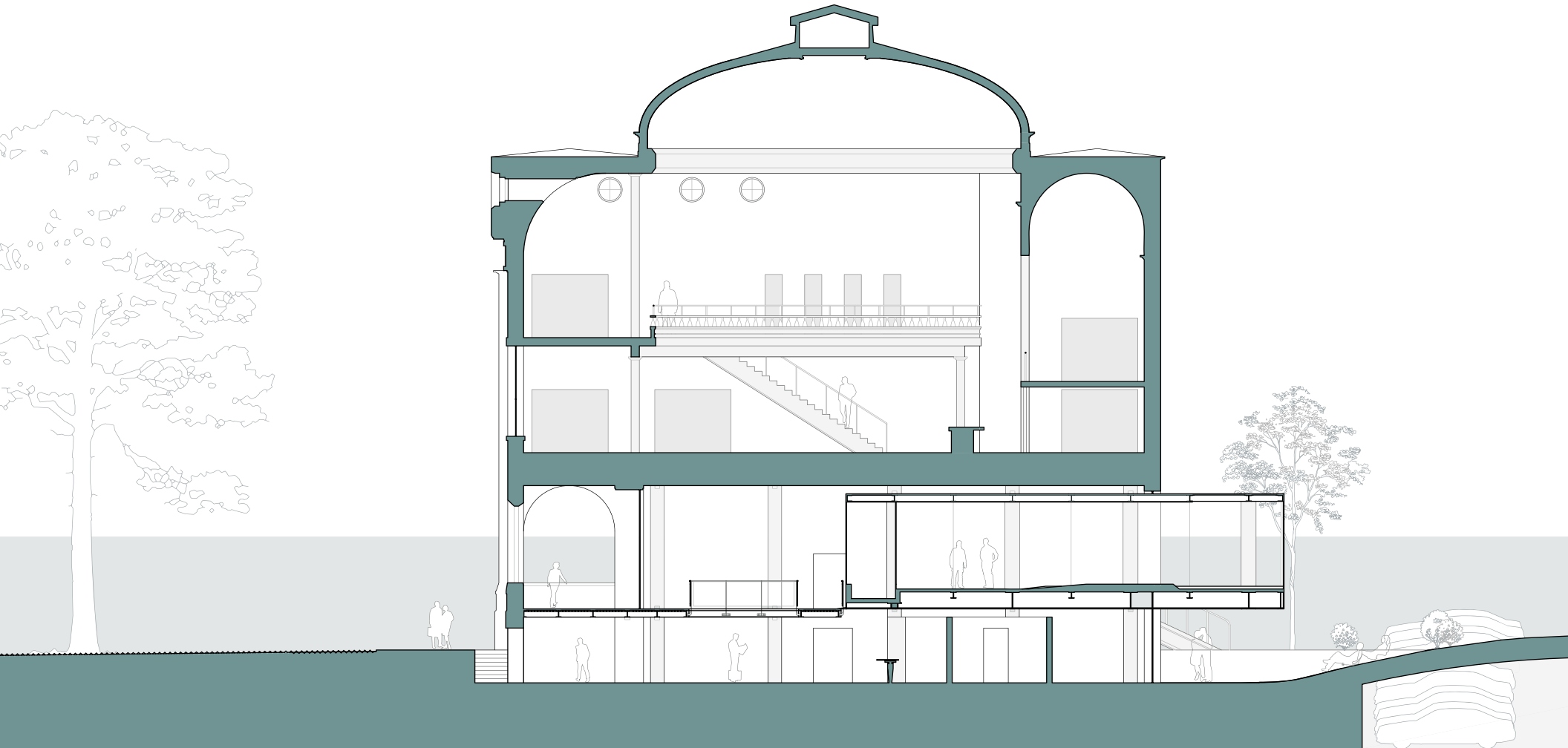
EXPLODED AXONOMETRIC –
ACCESSIBLE CIRCULATION
THROUGH THREE PART STRUCTURE
WITH PROJECTED GALLERY
AND PEELED BACK FAÇADE



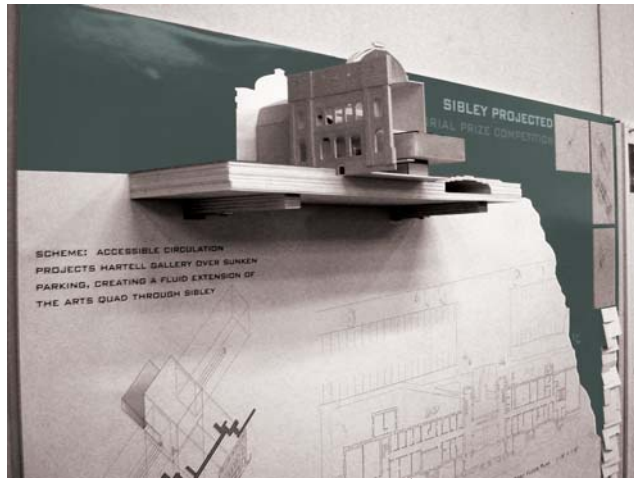
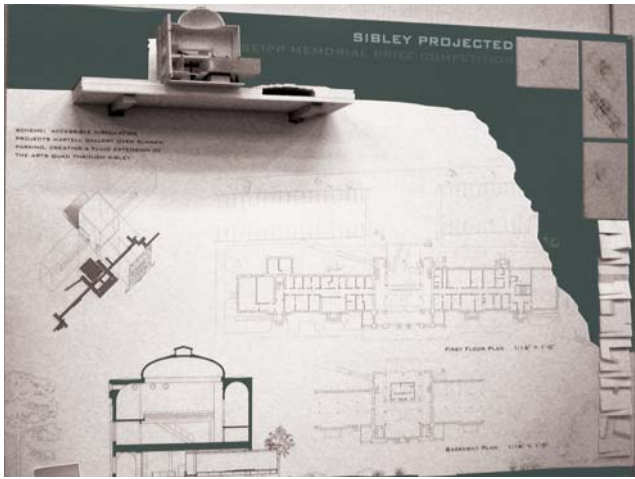
FIRST FLOOR PLAN



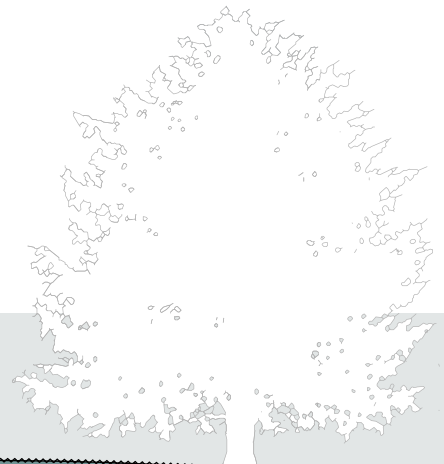
BASEMENT PLAN



cross section through Sibley Dome



presentation boards with sectional model and paper studies



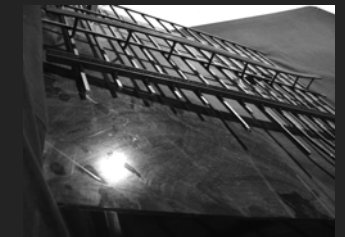
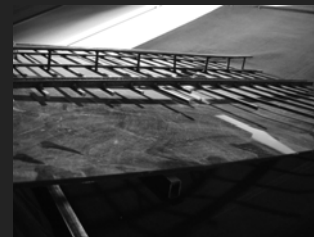
fORMWORKS MDTT

MANHATTAN DESIGN THINK TANK

LOCATED ON THE EDGE OF MANHATTAN IN A VACANT CHELSEA PARKING LOT BETWEEN WEST 17TH AND 18TH STREETS, THIS INFILL DEVELOPMENT PROJECT IS A PROPOSAL DESIGNED TO MAINTAIN THE PRE-GENTRIFIED CHARACTER OF THE AREA WHILE ACCOMMODATING ITS INEVITABLE COMMERCIAL GROWTH.

THE PROJECT ADDRESSES MULTIPLE SCALES OF CONTEXT AND DIVERSITIES OF PROGRAMMATIC OCCUPATION. LARGE HIGH-RISES CONTRAST WITH CHELSEA'S GENERAL LOW-RISE NEIGHBORHOOD THAT HAS, UNTIL NOW, REMAINED ONE OF THE LAST AREAS OF LOWER MANHATTAN TO BECOME HEAVILY GENTRIFIED. THE DEFUNCT ELEVATED RAILWAY KNOWN AS THE HIGHLINE, A VESTIGE OF THE AREA'S MEATPACKING HERITAGE, IS SET TO BECOME AN ELEVATED PUBLIC PARK WITH SOME SPORADIC PROGRAM. SEVERAL DEVELOPERS HAVE STARTED TO BUILD HIGH-RISE CONDOS. CHELSEA'S QUIET ARTSY FEEL SEEMS TO BE IN JEOPARDY OF BECOMING ANOTHER SOHO.

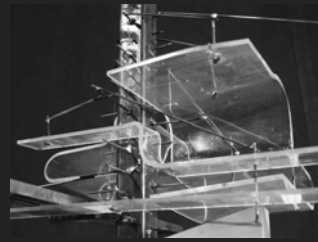
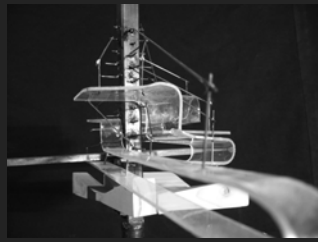
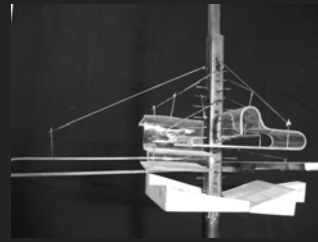
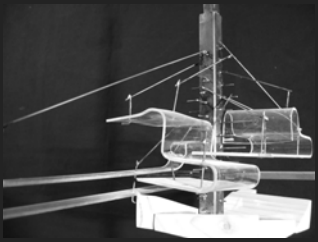
CONCEPT SITE MODEL

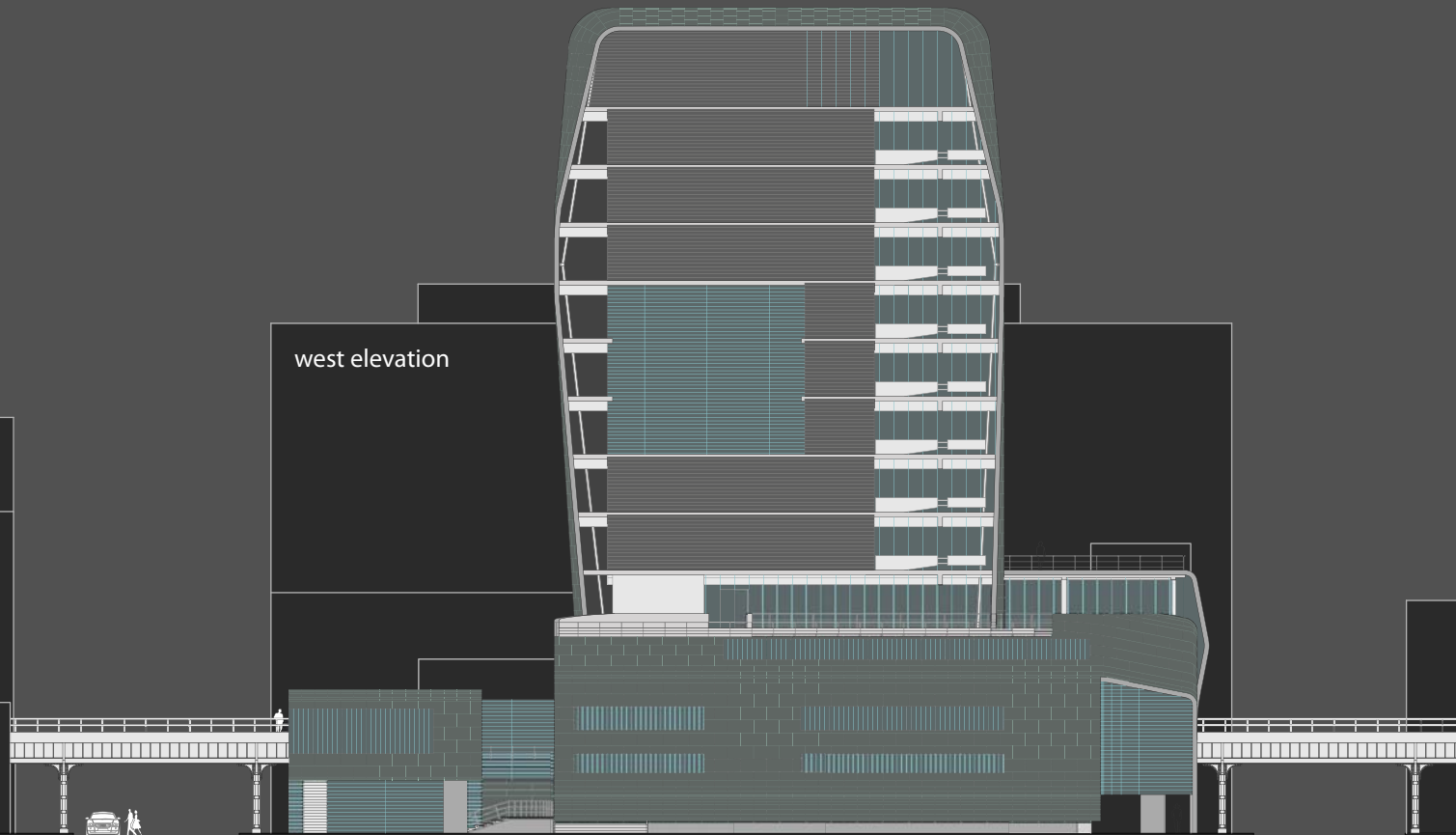




LONGITUDINAL SECTION

CONCEPT PROJECT PROPOSAL MODEL

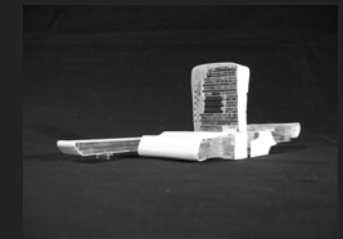


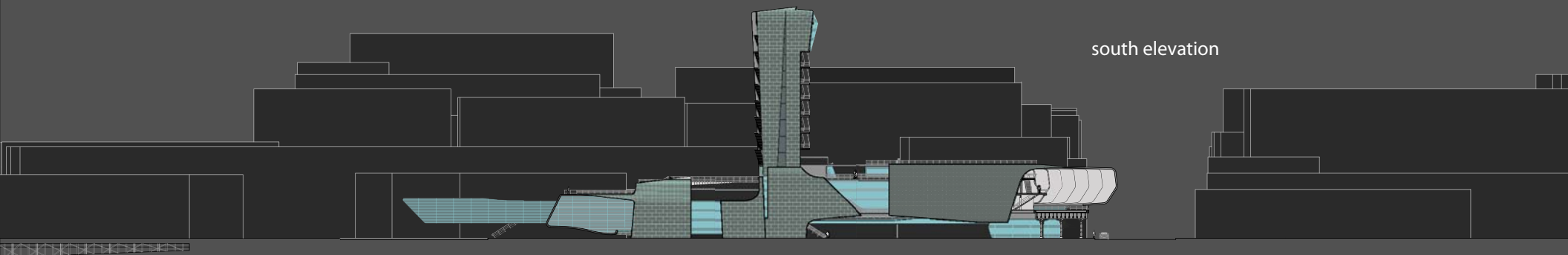


The fourteen story tower facing the Hudson houses artists in residence while providing mechanical access to studio and work spaces in the forward slab. The back slab addresses the Highline's turn by wrapping around on the far side while placing three stories of small shops on its edge for easy access by Highline joggers and walkers. A long glazed plinth on 18th street provides plenty of gallery and exhibition space for artists-in-residence. Lifted from a sunken ground plane, the building opens 10th Avenue to the Hudson and Chelsea Piers. Access to the ground level lawn, sculpture garden, and amphitheater creates a cloistered and continuously occupied public armature connecting with the Highline, Riverbank and adjacent parks.

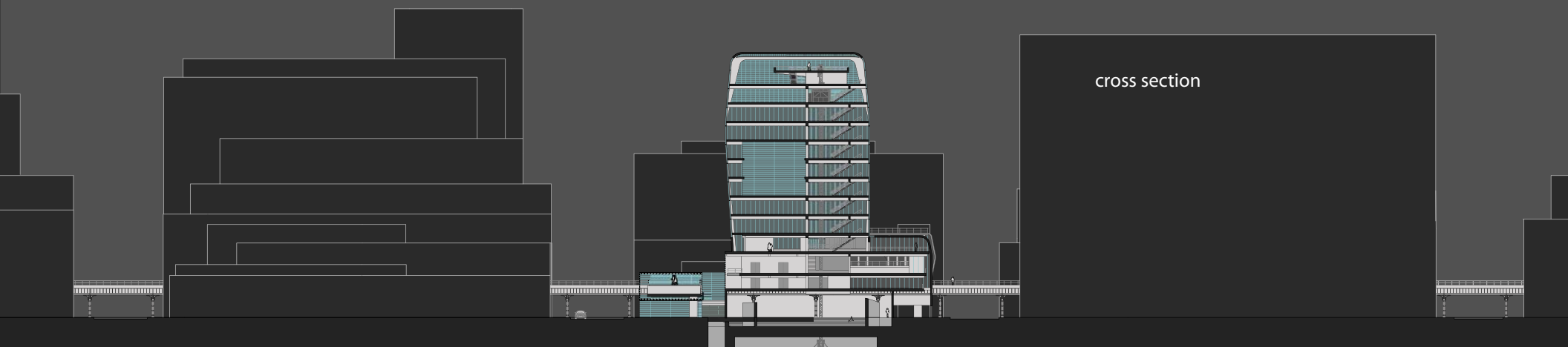


plexi massing model

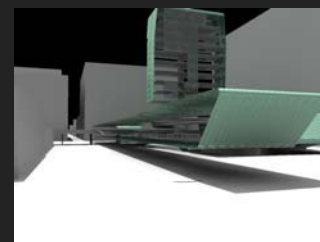
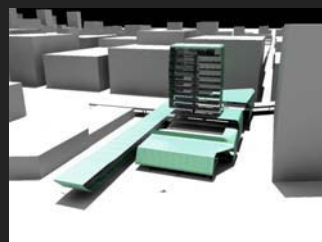
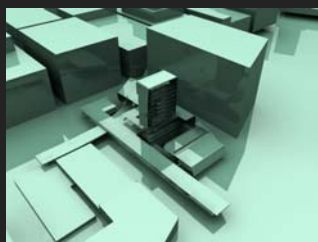




south elevation



cross section

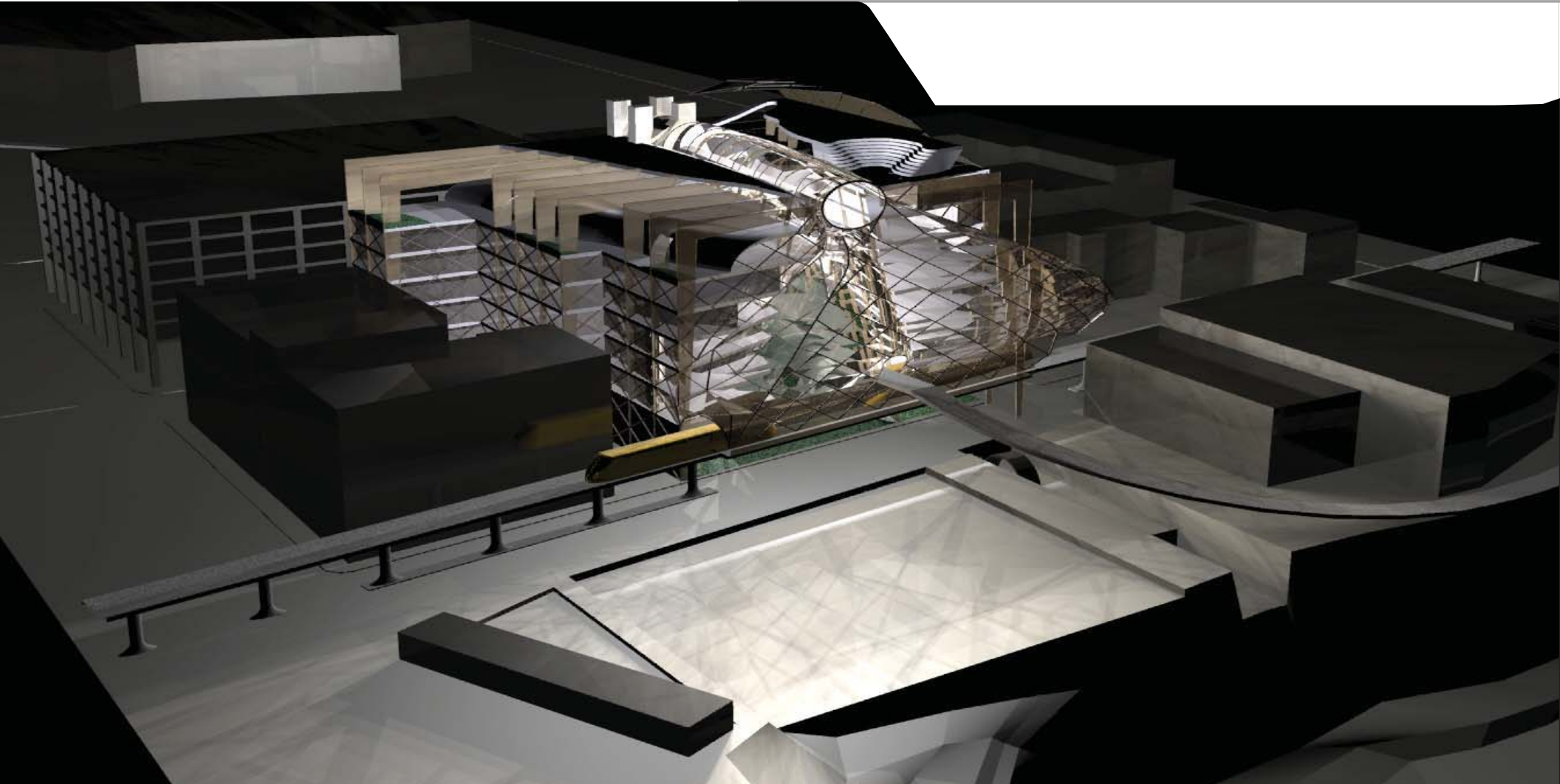


rendered model in site

CONNECTED CITY

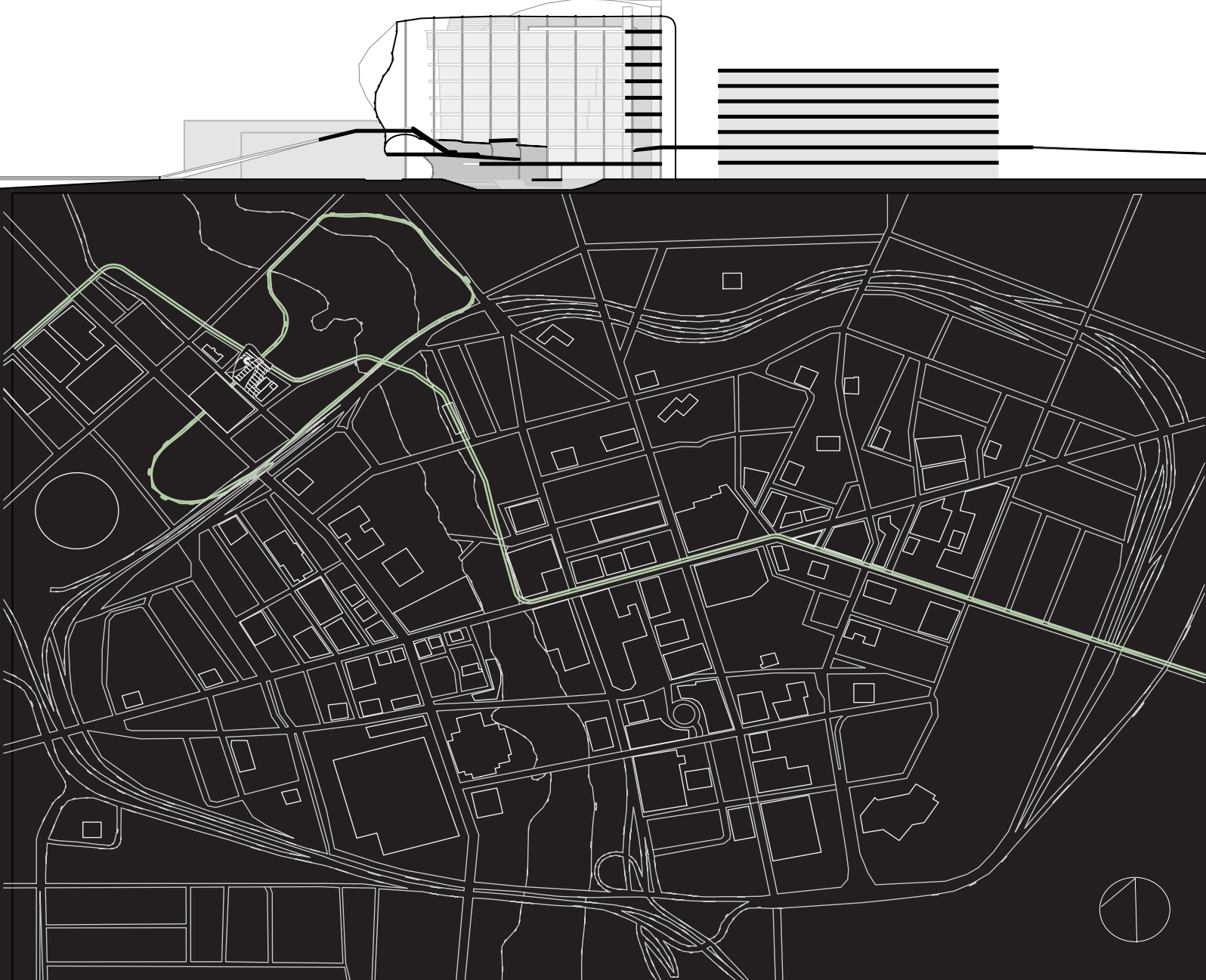
-

ROCHESTER BROWNFIELD RE-USE

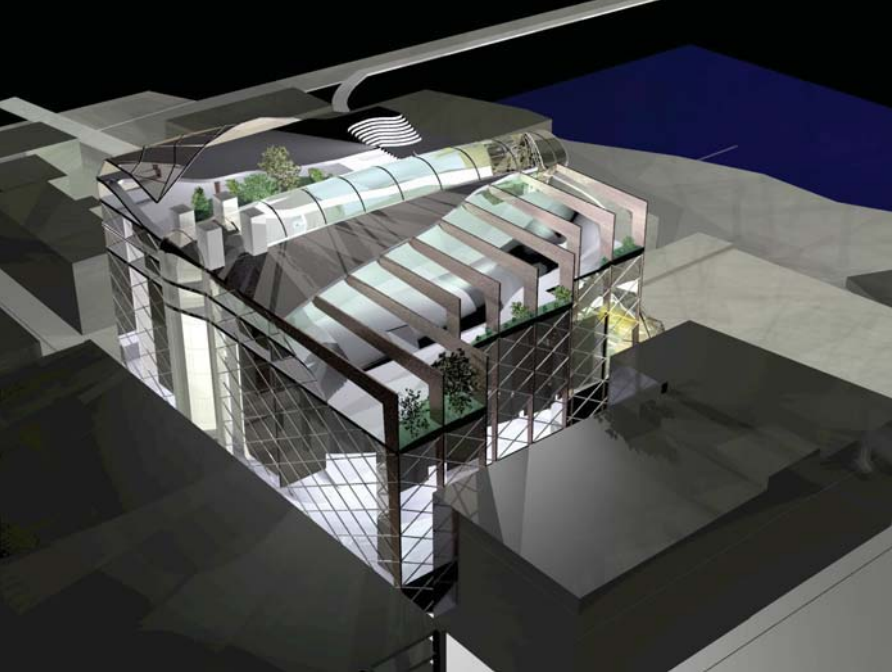


collaboration: lisa corkum
advisor: henry richardson
fall 2006

on the edge of the geneses river in a century old industrial area recently redeveloped as a commercial center near Rochester's downtown, this multi-use project strategically links disparate parts of the vacant downtown with new development to help generate further reuse and redevelopment of the city center



site plan with proposed rail links and pedestrian movers in green



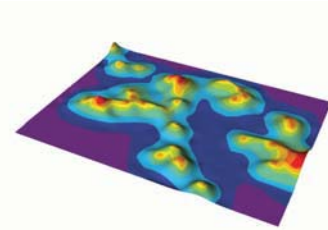
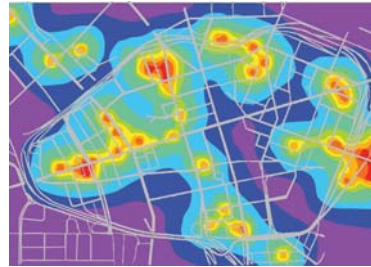
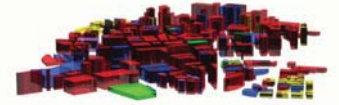
green roof



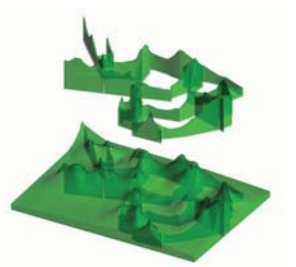
city zoning



zoning blocks extruded by population density



city hot spots derived from programmatic density and population

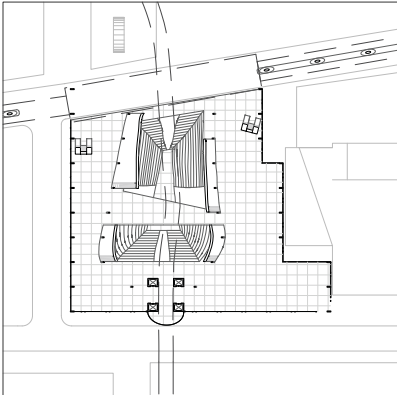


context

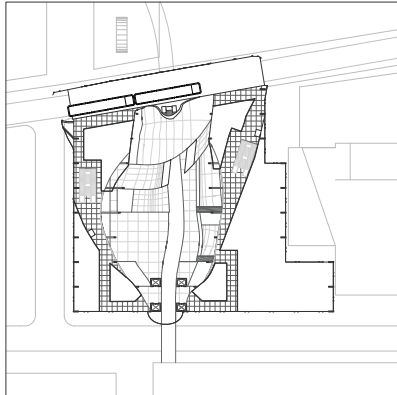
on the edge of the geneses river in a century old industrial area recently redeveloped as a commercial center near Rochester's downtown, this multi-use project strategically links disparate parts of the vacant downtown with new development to help generate further reuse and redevelopment of the city center

mapping

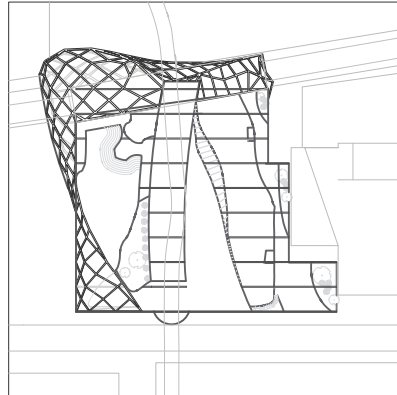
strategic analytical mapping of Rochester's downtown shows a lack of programmatic continuity with major population centers. by locating hot spots, or areas of programmatic density (high in attractor programs such as restaurants, bars, liquor stores, clubs, theaters, cinemas, etc.) we drew a map expressive of city's dynamic use. the project's proposed light rail link and cross river pedestrian path effectively link major hot spots with suburban population centers. the project site serves as a primary transit hub, structure for attractor programs, and year round public space.



ground floor plan



first floor plan

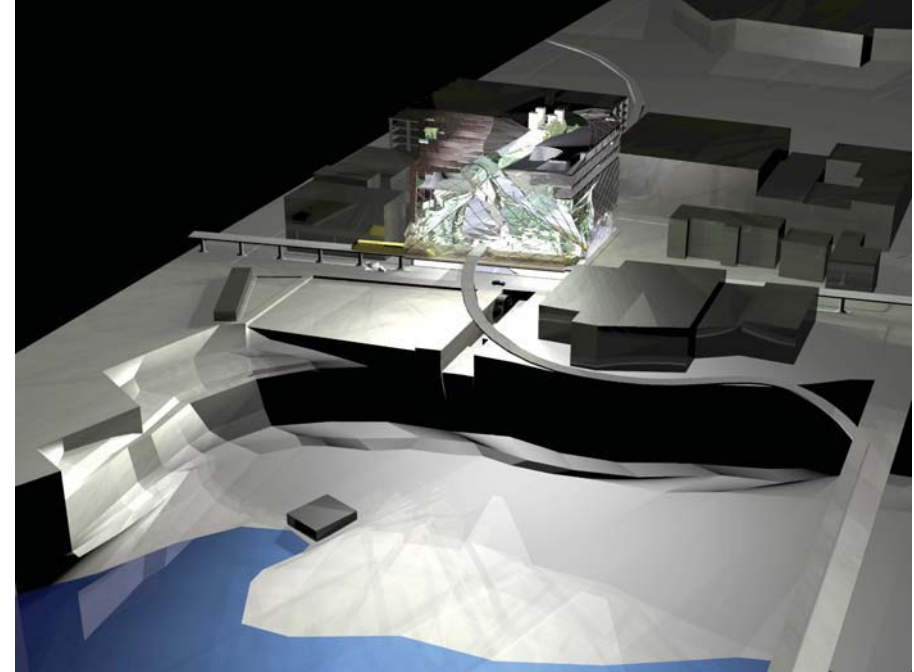


rooftop plan



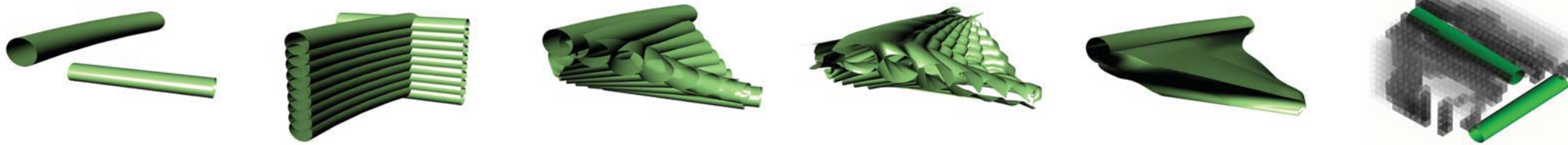
attractor programs within city center

scheme
 the interior atrium space is derived by the lofting of two rotated tubes, merged and simplified. The lower tube houses the main elevated light rail station. the hollowed core opens up to the view of the river gorge and waterfall while avoiding direct sun exposure.
 the key pedestrian path is a small loop that connects a commercial hot spot across the gorge with the stadium through the project proposal.

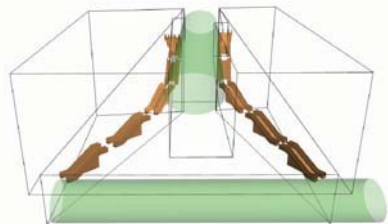


view from opposite bank

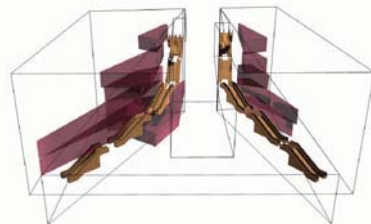
internal atrium formal deformation process



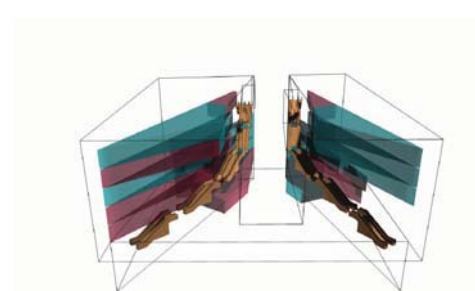
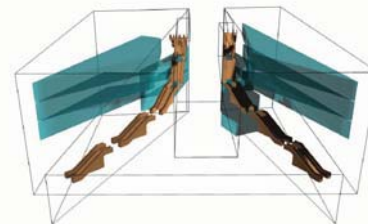
verticle circulation



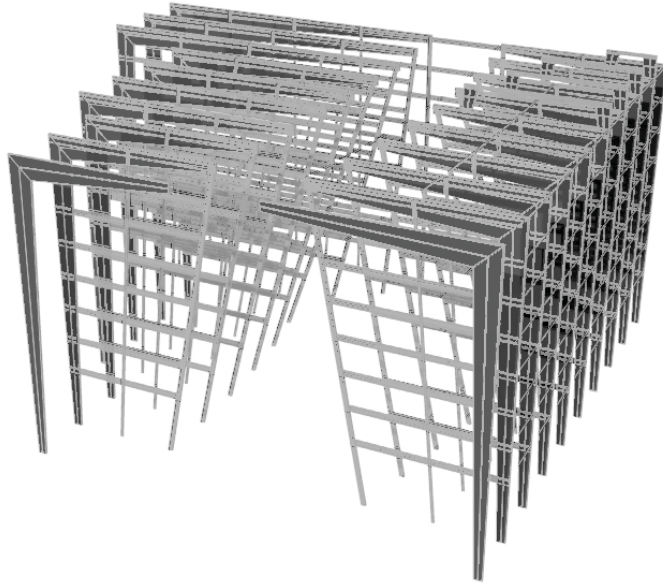
open atrium access space



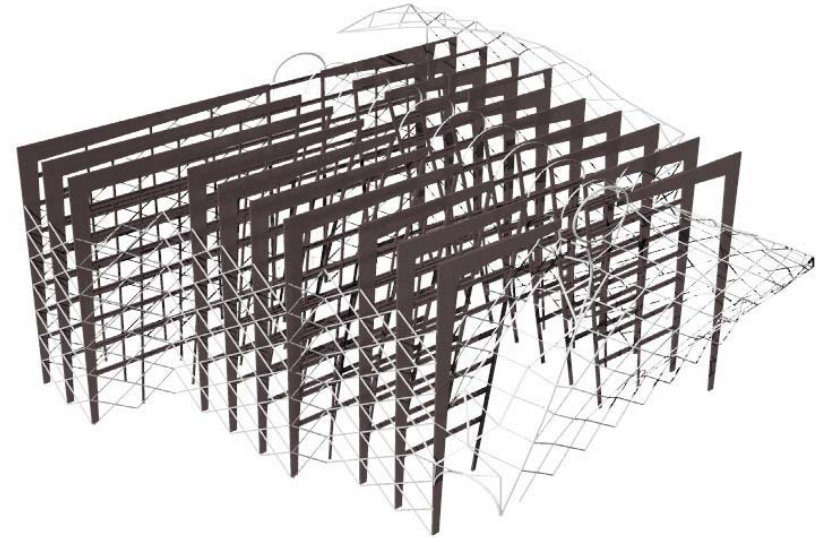
commercial program



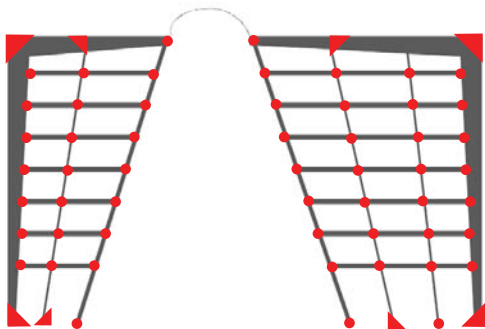
bent frame and secondary beam and column system



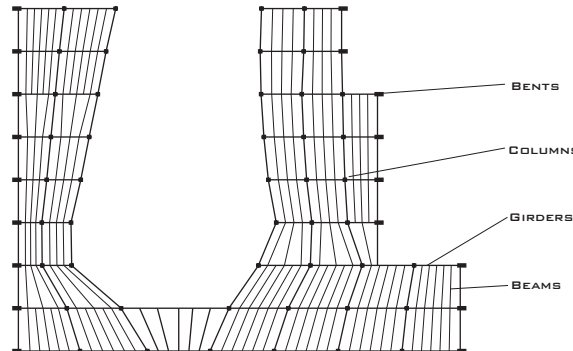
lateral bracing



MOMENT CONNECTIONS 
 SHEAR CONNECTIONS 



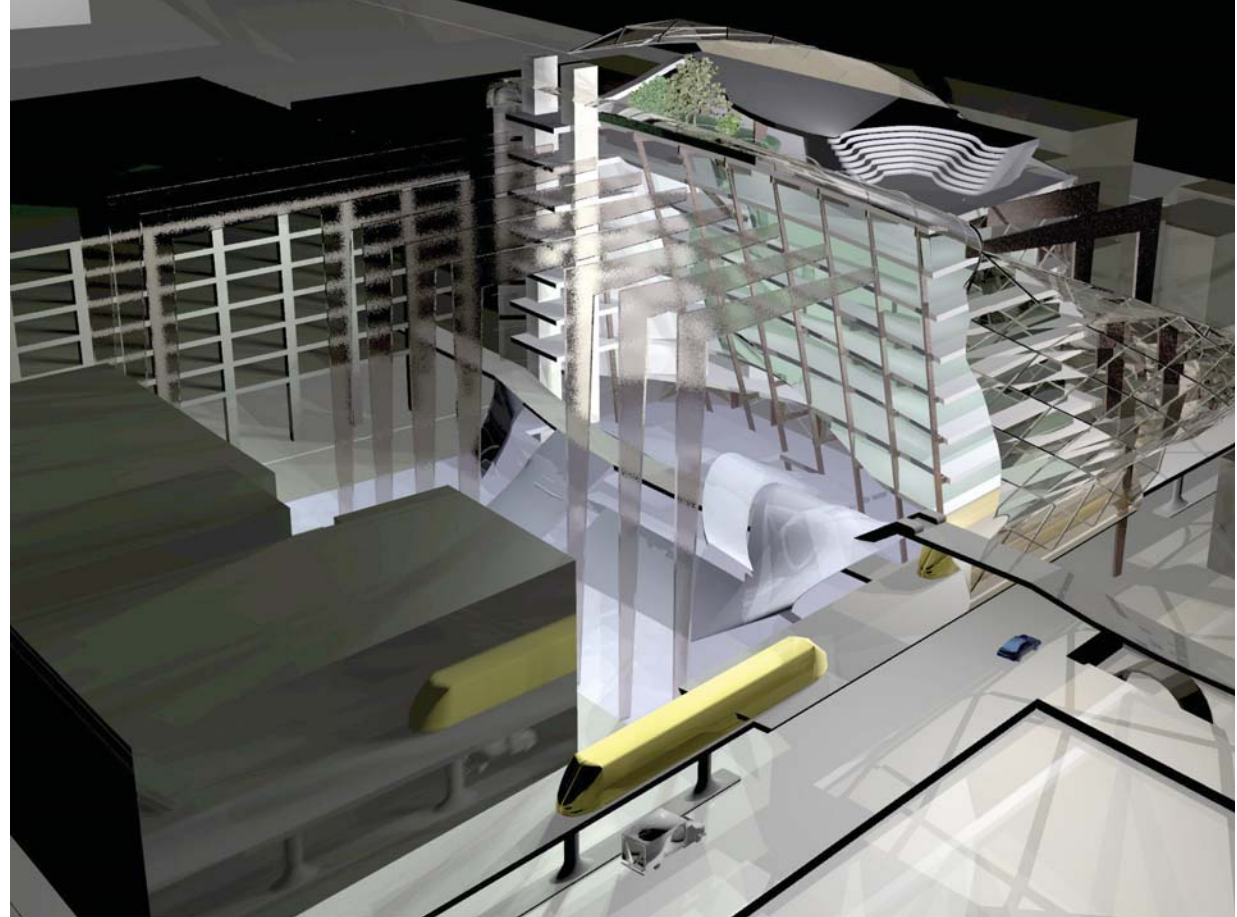
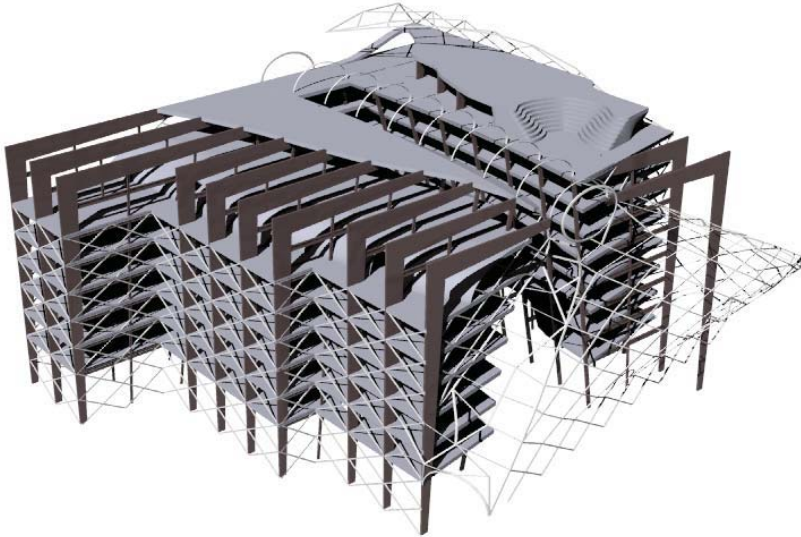
typical framing plan



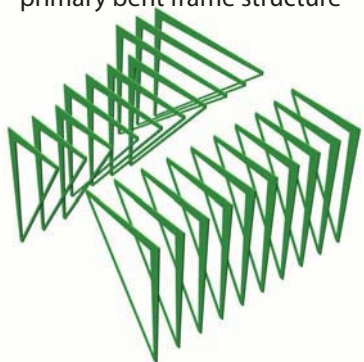
structure

a bent frame system provides the primary structural support for the eight sets of floor slabs. secondary pin connected columns and beams transfer the loads from the concrete slabs down while maintaining an un obstructed atrium and curved glass ceiling. lateral bracing is provided by a continuous diagrid structure. this system gives the exterior diamond shaped appearance as large glazing panels span multiple floors and balloon out on the north east main entrance.

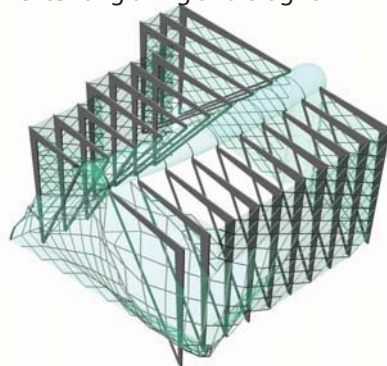
composite beam floor slab system



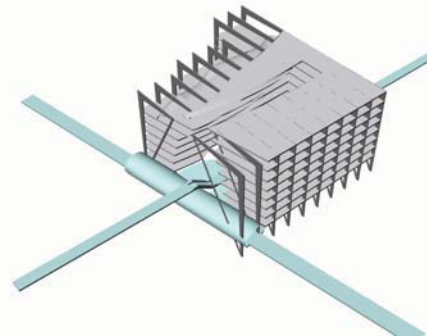
primary bent frame structure



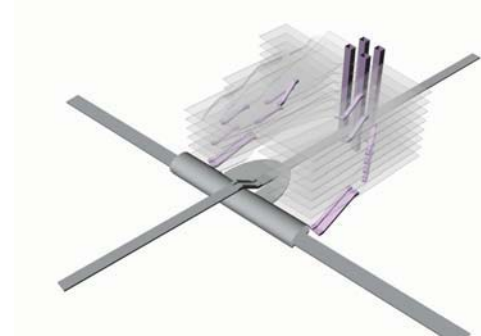
exterior glazing and diagrid



rail system and structure



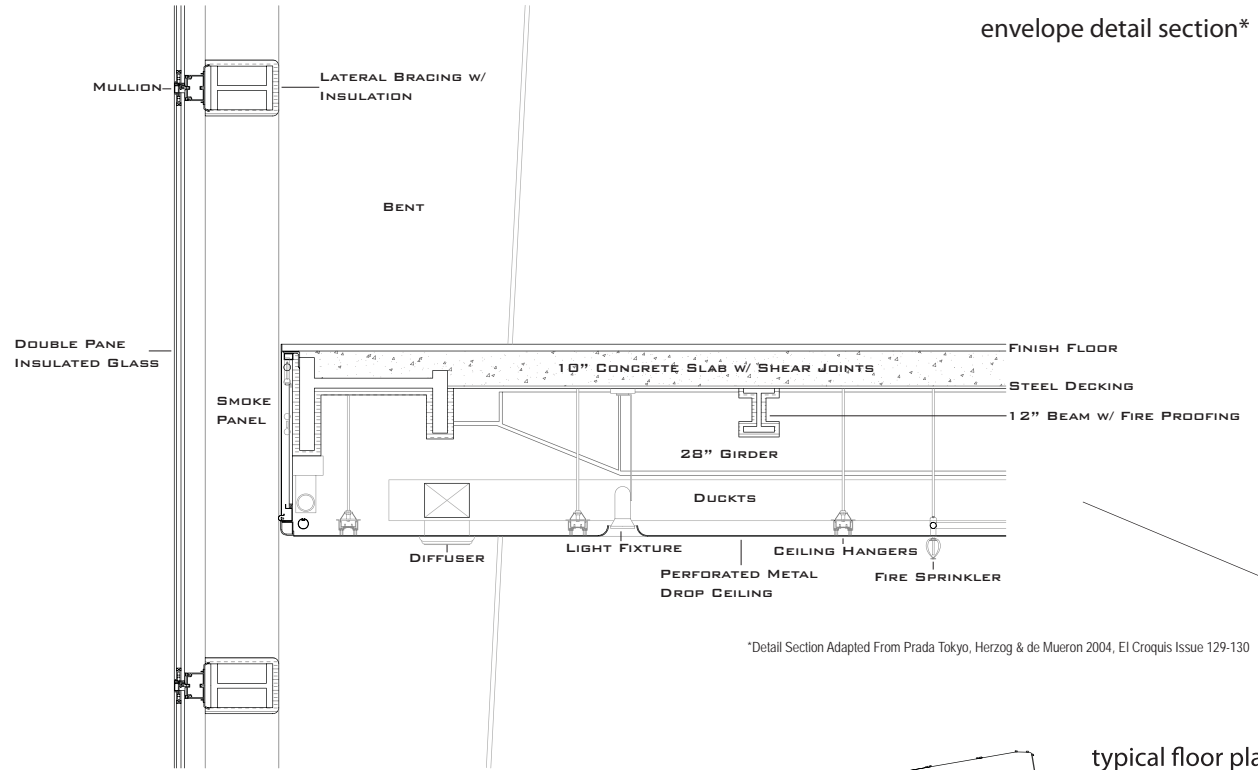
vertical circulation systems



environmental systems

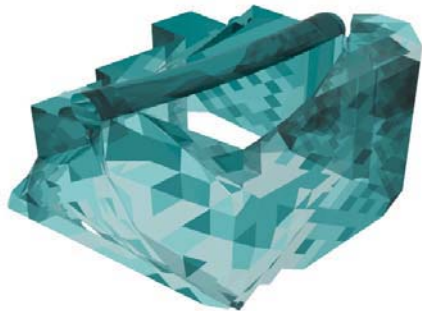
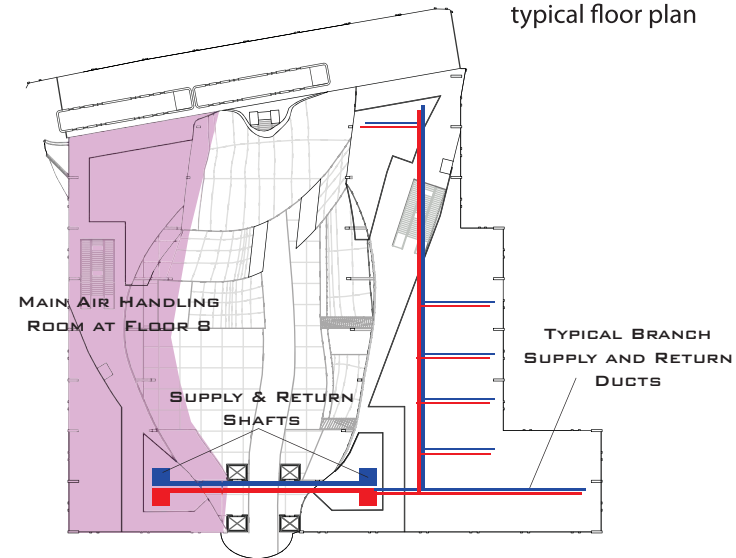
tinted glass panels vary across the façade to allow in a variable amounts of sunlight dependant on programmatic and environmental needs. primary mechanical cores near the elevator shafts provide the main supplies of hot and cold air in individual commercial and office spaces. the main atrium space relies primarily on direct gain through the glazing for heating. secondary floor heaters compensate on cold winter days while ceiling exhaust fans prevent over heating in summer.

envelope detail section*



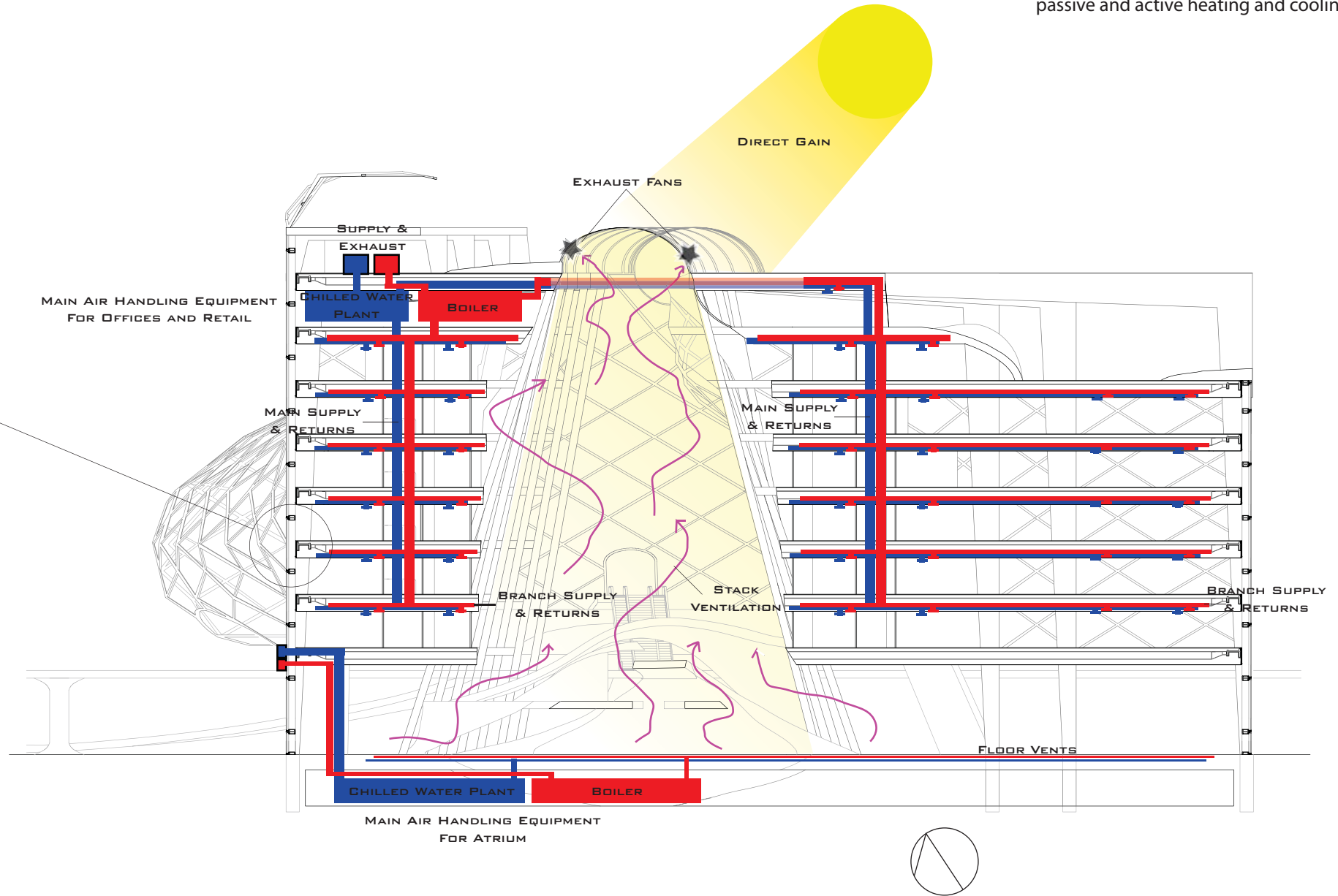
*Detail Section Adapted From Prada Tokyo, Herzog & de Mueron 2004, El Croquis Issue 129-130

typical floor plan



variable glass tinting

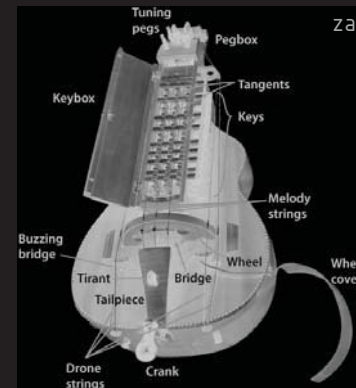
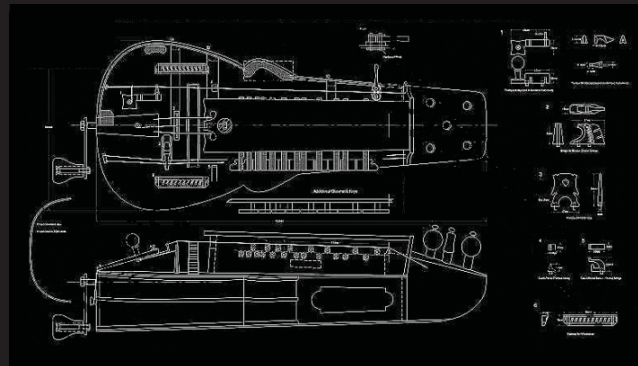
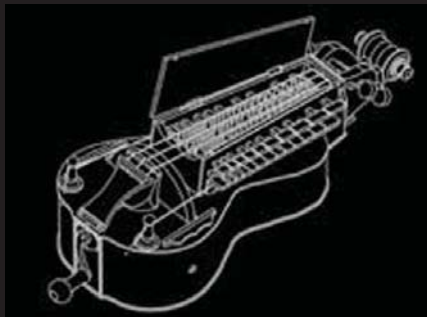




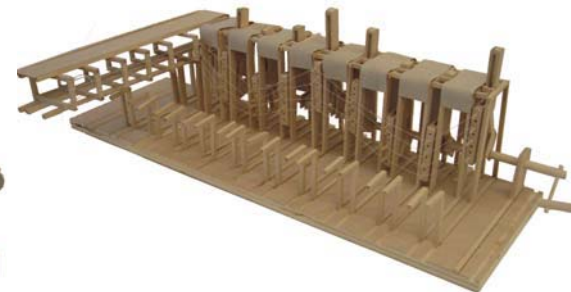
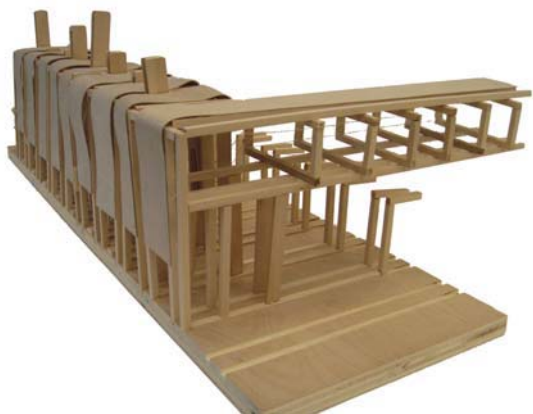
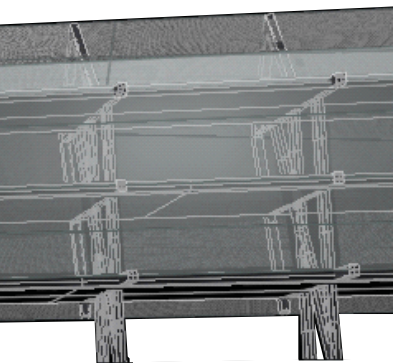


VALENCIA MUSIC CENTER

advisors: anton garcia-abril, debora mesa-molina - spring 2008



zamfonia (hurdy gurdy)

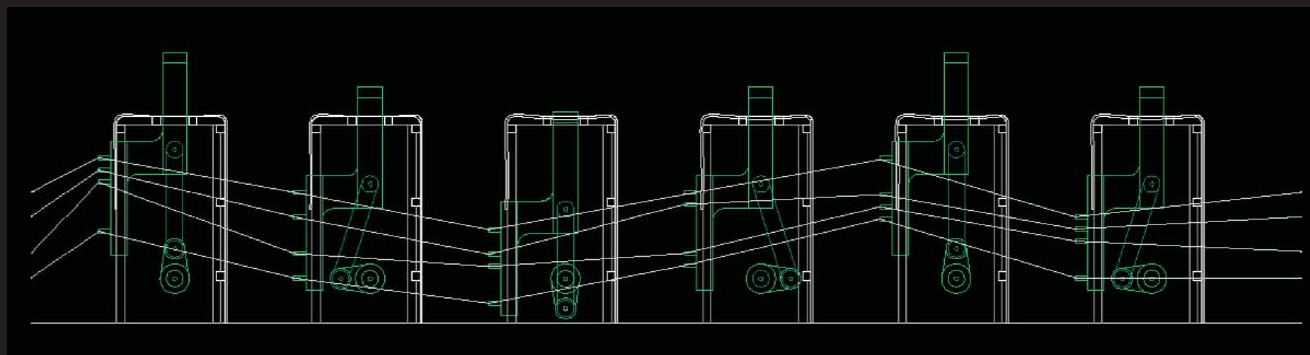


music machine

project proposals required designing a public music center adjacent to the not yet constructed Berkley School of Music center on the southern developing edge of Valencia

Initial concept research derived from a study of the zamfonia, or the Spanish version of the medieval instrument known in English as the zamfonia. a piston based machine served as the guiding conceptual structure and organization of the music center and plaza.

instead of using a rosined wheel to vibrate the keys and a keybox to produce notes; a piston automatically moves the strings when turned. the music box is replaced by individual structural units holding up the camshaft and pistons.



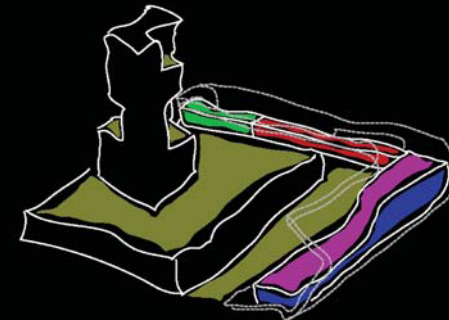


- crop land
- historic city center
- water ways
- Berkley site
- night life
- theaters/halls
- student housing
- nearest public space

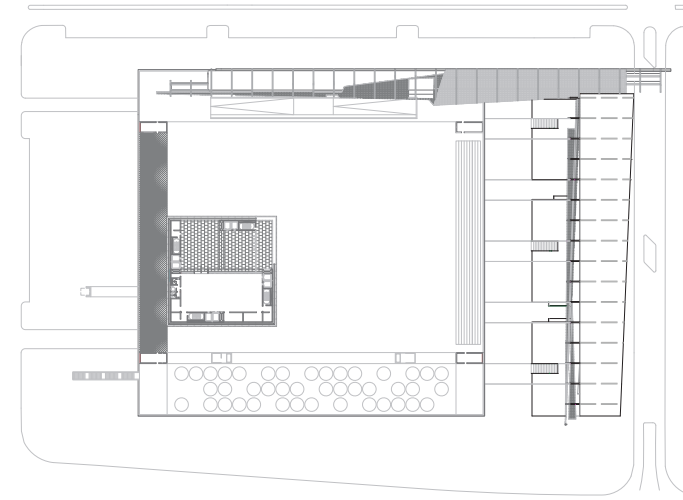


site plan

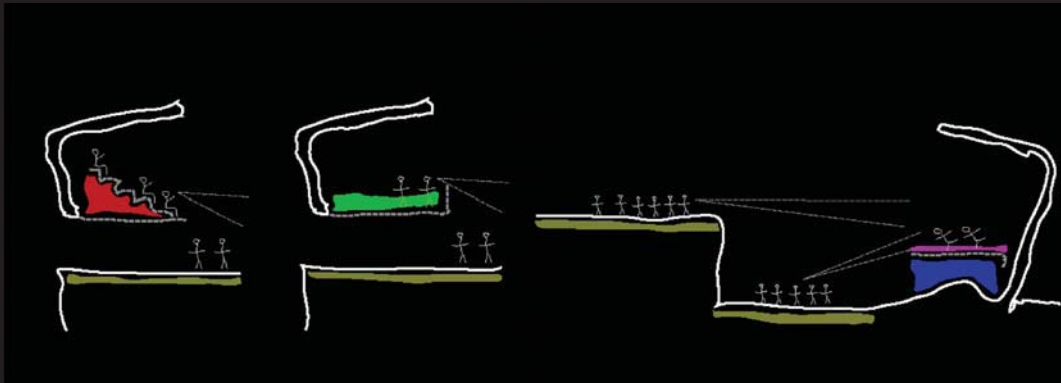
a lack of major public spaces, nearby student housing, and appropriate program segregates the site from denser parts of the city



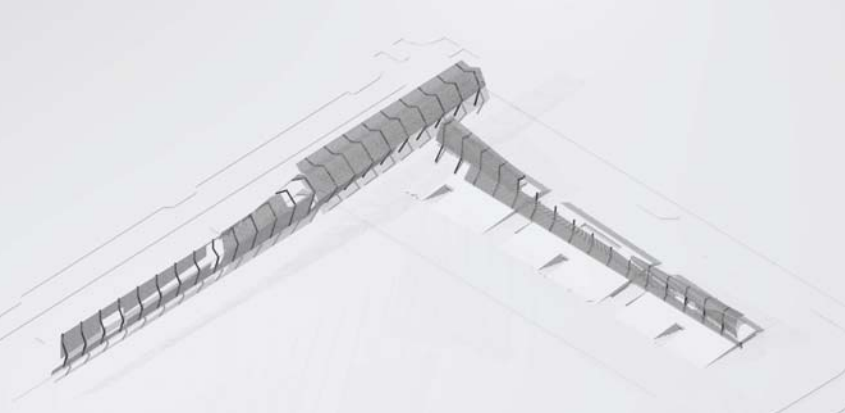
general scheme
 L shaped structure wraps around the open plaza and plinth rooftop to activate multiple urban spaces changing in scale and size up through the tower



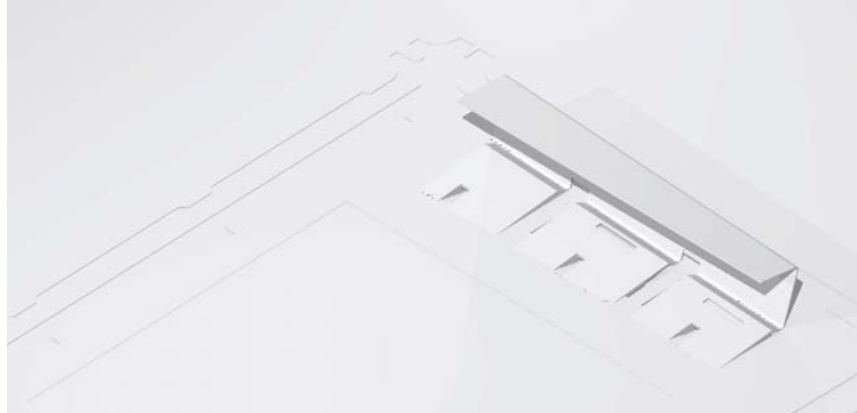
rooftop plan



the elevated connecting arm provides spectator and program-able spaces to look down on the plinth rooftop plaza while the main plaza stage can be viewed from either the ground level plaza or rooftop



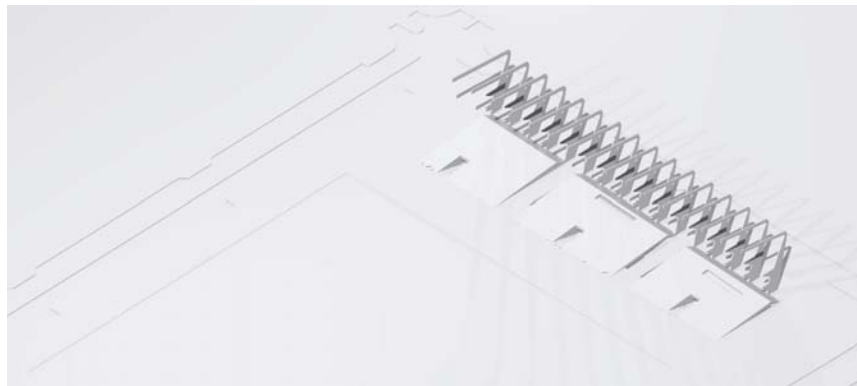
steel scrims



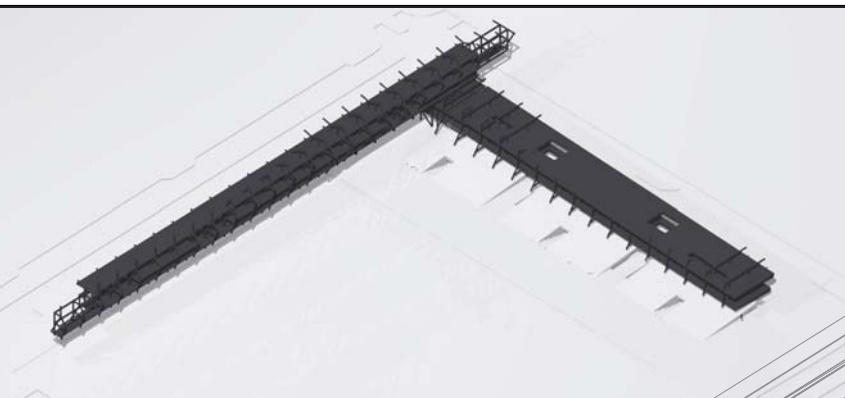
lifted ground and shell structure



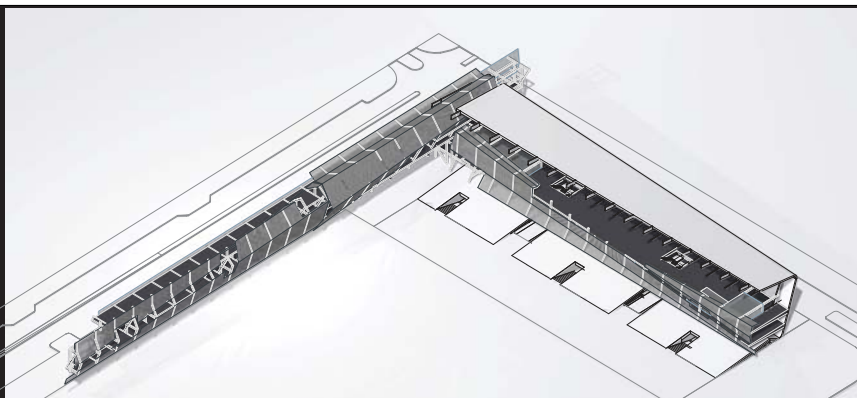
steel floor plates



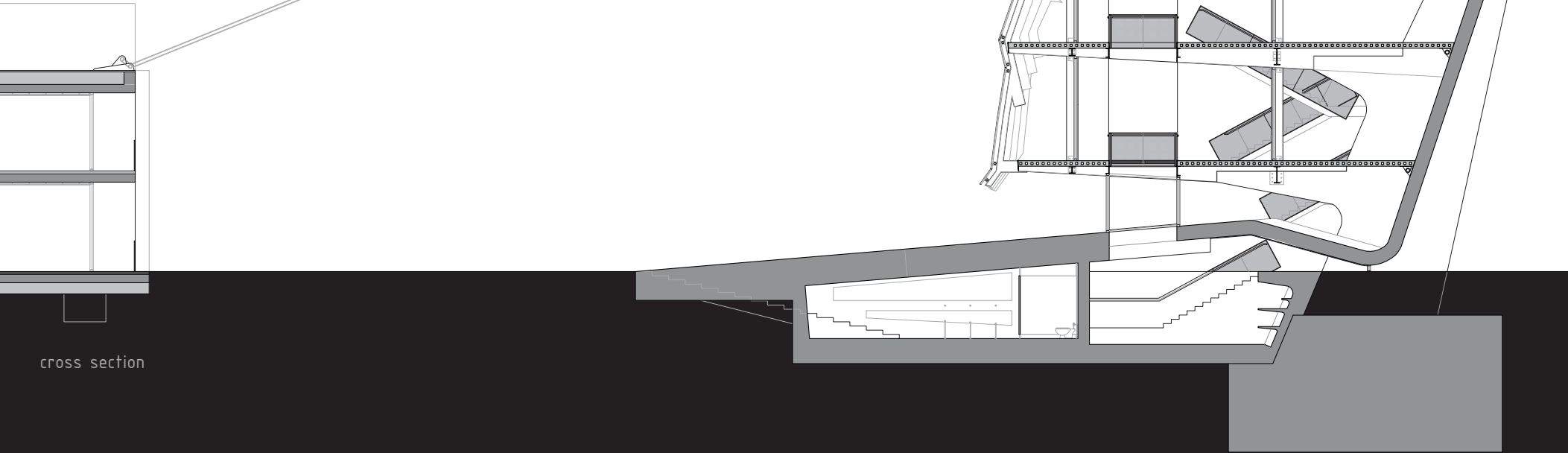
concrete ribs



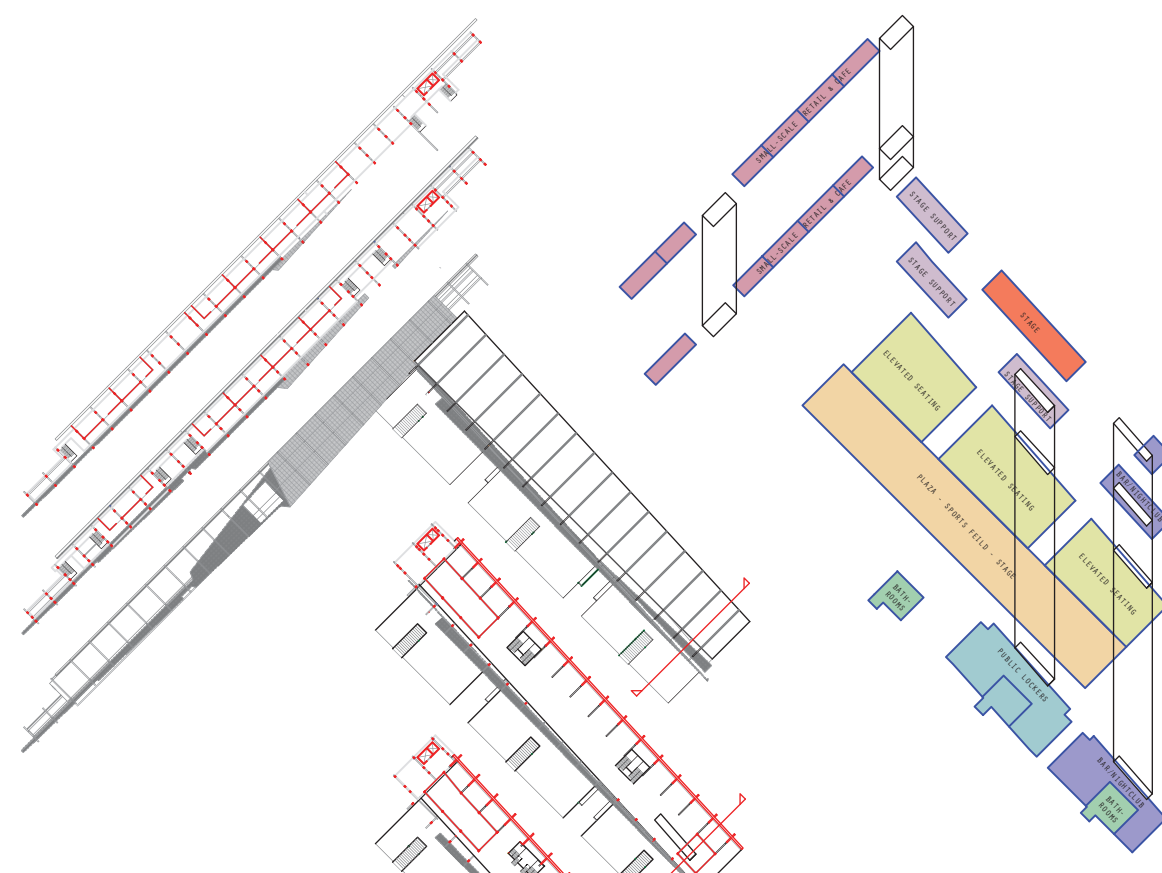
secondary steel structure



a structural dialectic balances the primary concrete structure with a secondary steel structure. concrete ribs connected by a continuous shell structure hold up two levels of cantilevered steel flooring. the elevated arm structure is entirely steel and transfers loads down to corresponding plinth bearing walls. the structure provides structural integrity for system as well as shade and acoustic amplification from the stage.



cross section

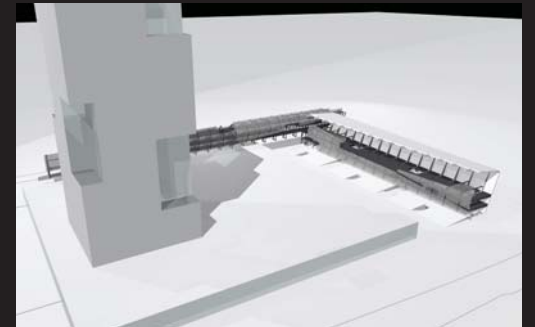
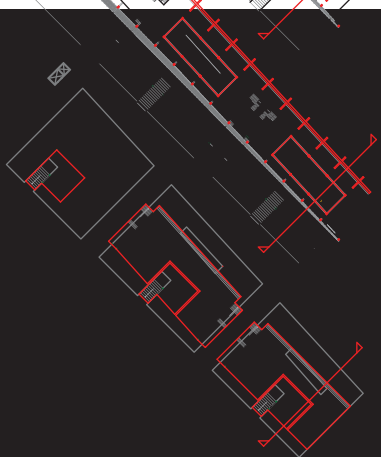


programmatic distribution

below ground facilities mainly cater to athletic needs since the plaza and rooftop can be used for small local sports events in daytime. the main ground level includes a plaza between Berkley school and lifted seating for sports spectators. The first above ground level consists of stage support spaces, centered between support areas and framed by the main shell structure, the stage faces towards the tower. the south block is a three story bar/night club with access to the stage level when there are no performances.

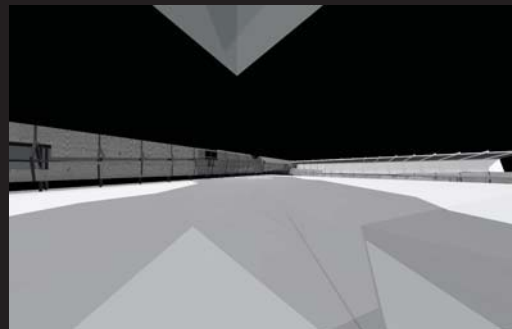
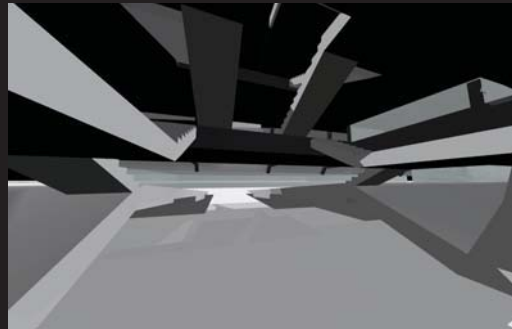
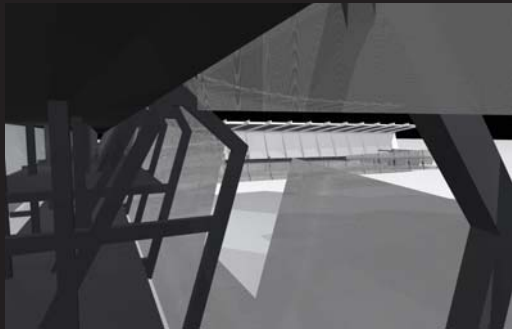
The elevated wing consists of two stories of small retail and bar/restaurant spaces set back from the edge to allow for circulation and views of the rooftop and stage area.

floor plans

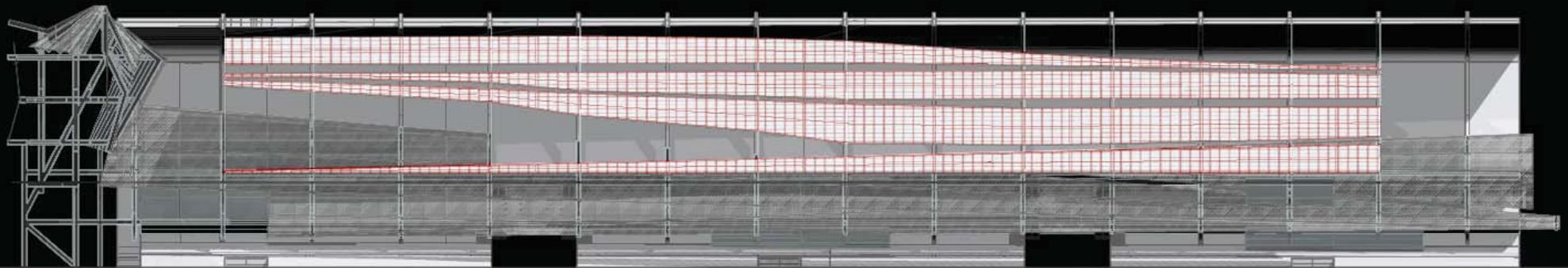
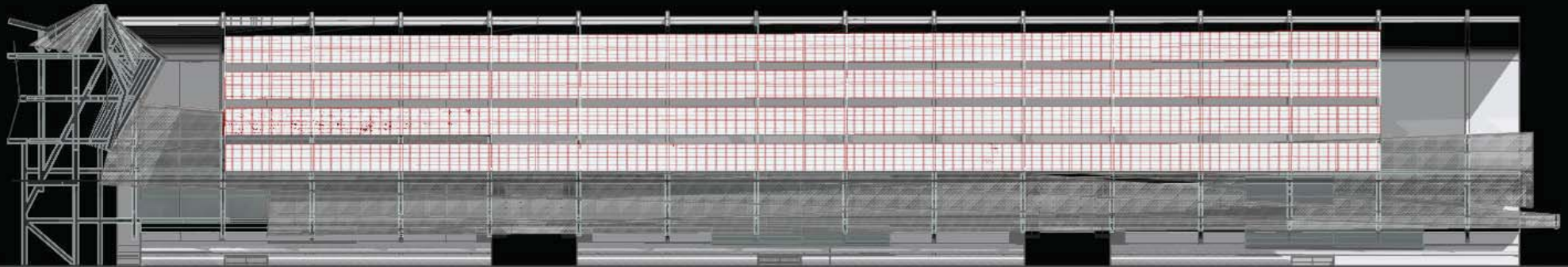
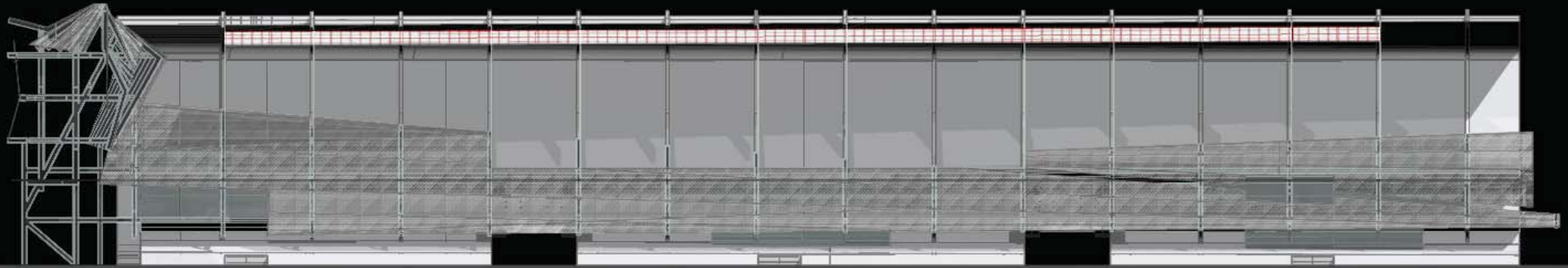


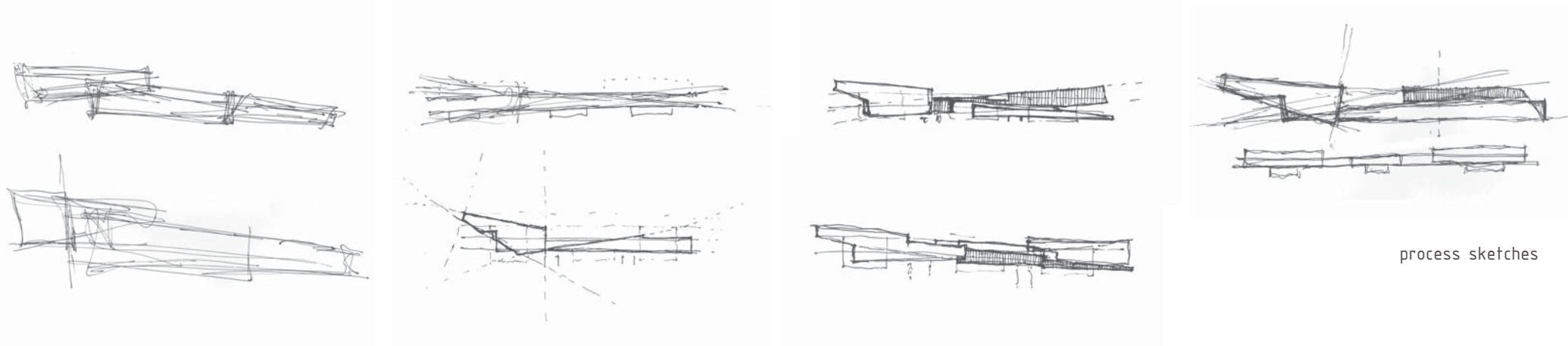


perspectives



variable shader

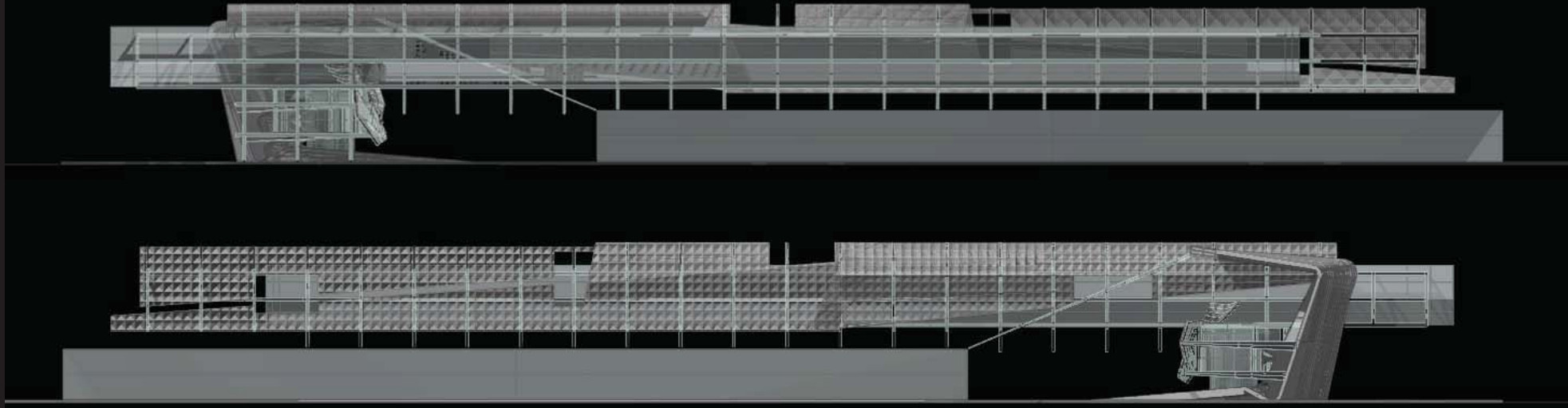




process sketches

variable shading is provided by large retractable sail like cloth shades. this activates the south facing plaza and stage area for daytime use which would otherwise be too hot for 24 hour occupation. permanent steel scrim provide constant shading for fixed programs.

nw & se elevations



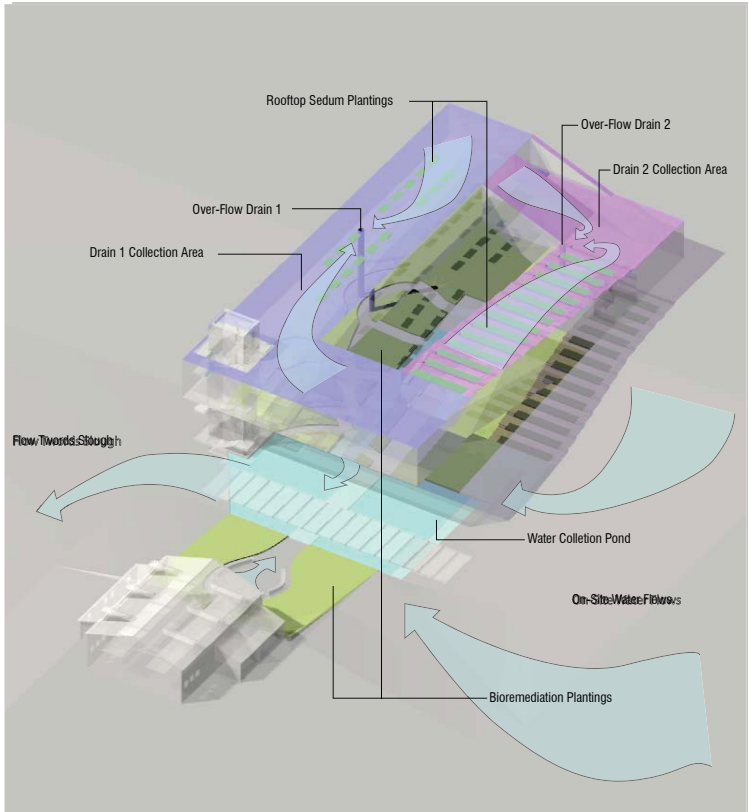
ENVIRONMENTAL HISTORY CENTER

University of California, Santa Barbara

collaboration: chad christie, lisa corkum, peter rodway, larysa konowka
advisor: martha bohm - spring 2008



WATER FLOW + DRAINAGE

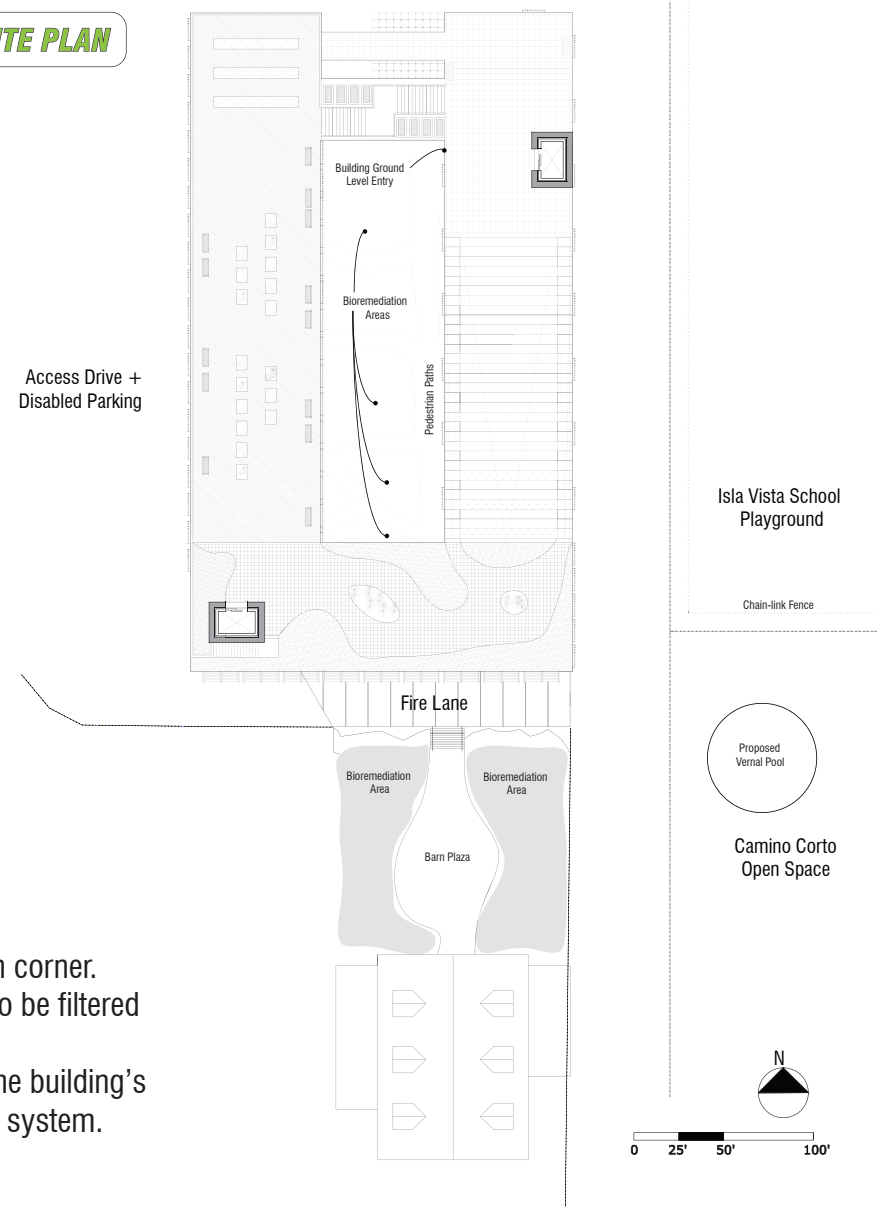


The Leading Edge sustainable design competition called for a multi-use history, teaching, and research center in Santa Barbara California near rejuvenated wetlands. The site includes an old barn and is adjacent to an elementary school.

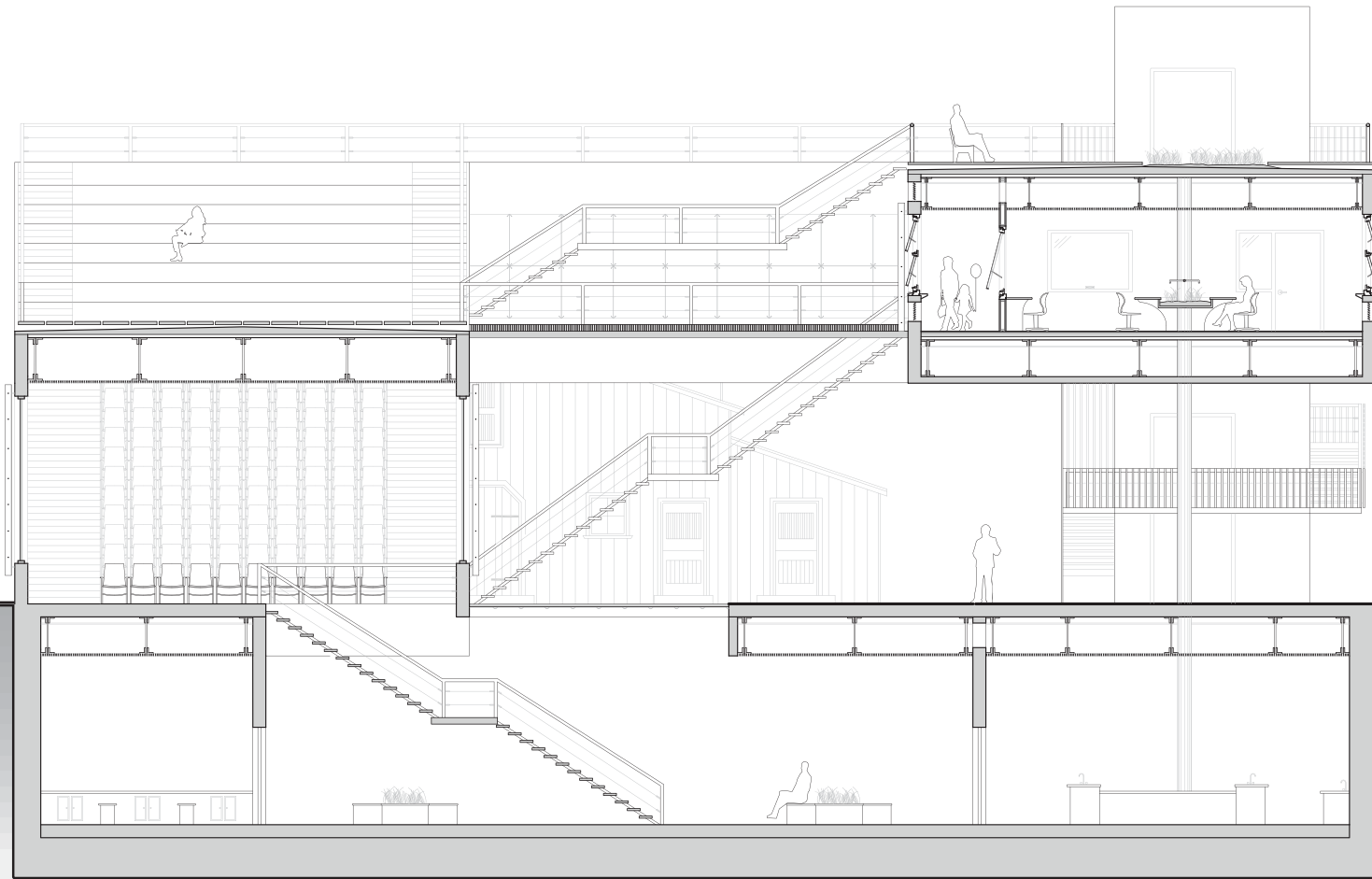
PROJECT NARRATIVE

Project utilizes natural ventilation from ocean breezes which is aided by the lifted of the southern corner. Extensive water catchment systems collect rain water and runoff from the nearby hard-scapes to be filtered through a bio remediation zone before entering the wetland areas. Extensive sun calculations dictated the placement of recycled wood shading louvers. In winter the building's natural b the building is entirely heated by direct gain, thus not requiring any mechanical heating system.

SITE PLAN



TRANSVERSE BUILDING SECTION



Sustainable material choices marry aesthetic design to energy efficiency. The project utilizes fly-ash concrete cladding panels, recycled newsprint insulation, and on site recycled timbers.

EAST ELEVATION

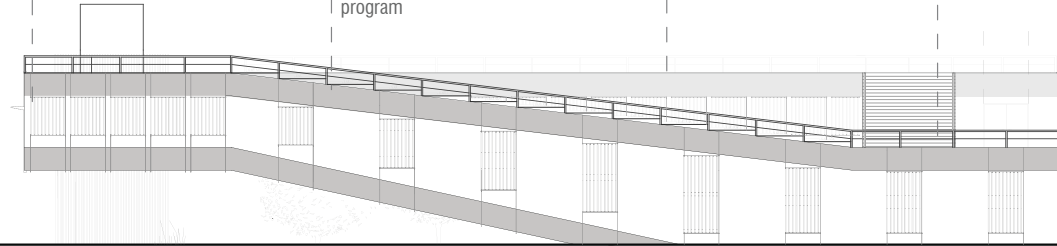


Offices fully fenestrated with operable glazing and vertical louvers

Lecture Hall with vertical louvers and less fenestration articulating a more controlled program

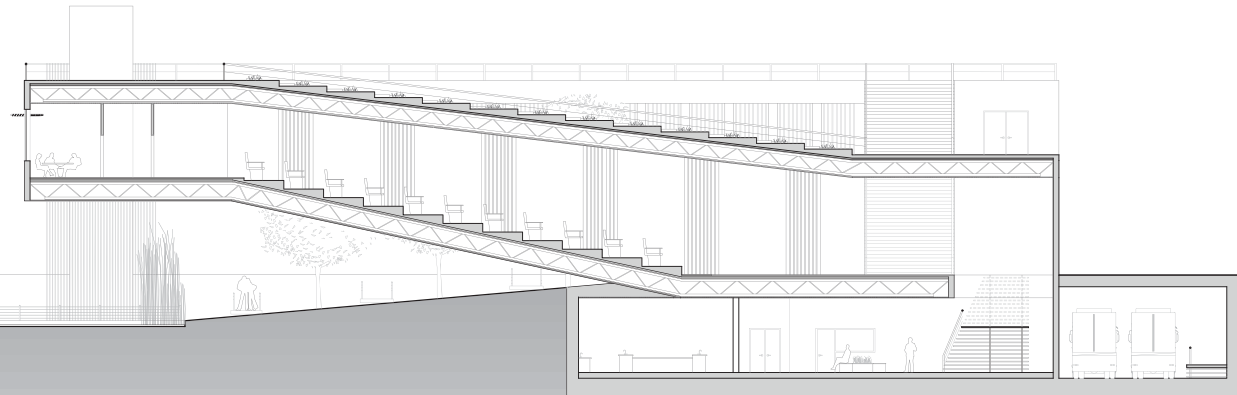
Classrooms and Library fully fenestrated with operable glazing and vertical louvers

Entrance to Library from roof above lobby



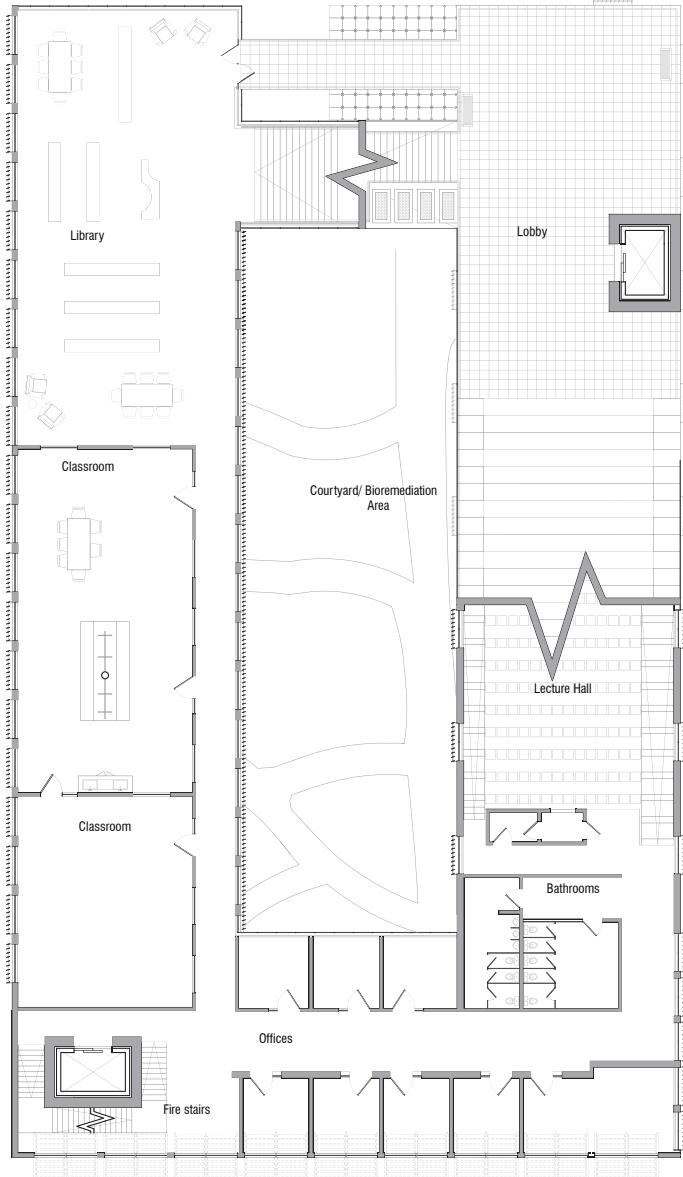
Landscape extended below grade connecting courtyard to barn

LONGITUDINAL BUILDING SECTION

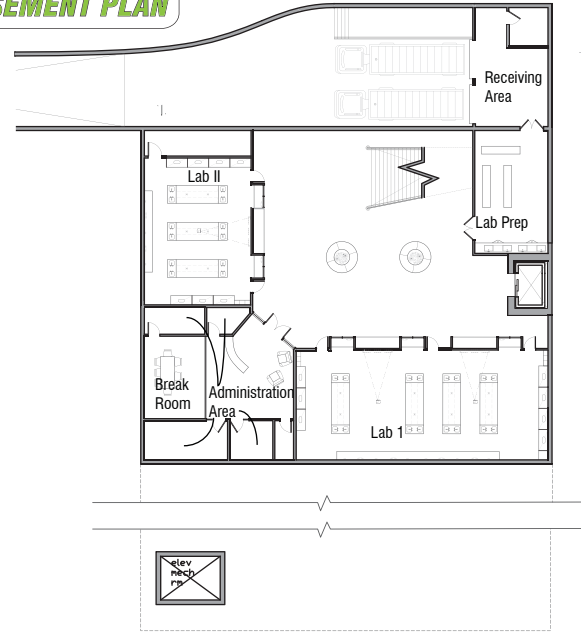


The building functions as a pedagogical tool for students and visitors by expressing sustainable design strategies. The main entry way consists of concrete panels floating over a temporary stream that collects and filters runoff. The interior courtyard is planted with bio-remediating plants. The rooftop water catchment system retains water for the accessible green roof while filtering the rest to the courtyard. By connecting this building to the Southern California's natural wetlands it doesn't just serve as a museum and informational center about the ecological systems but actively participates in their growth and survival.

LEVEL 2 PLAN



BASEMENT PLAN

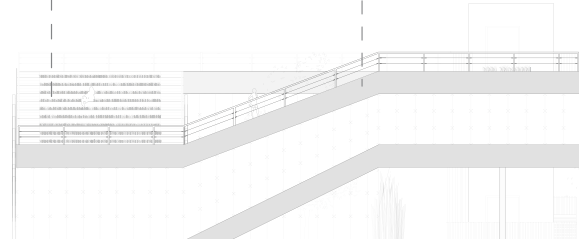


NORTH ELEVATION

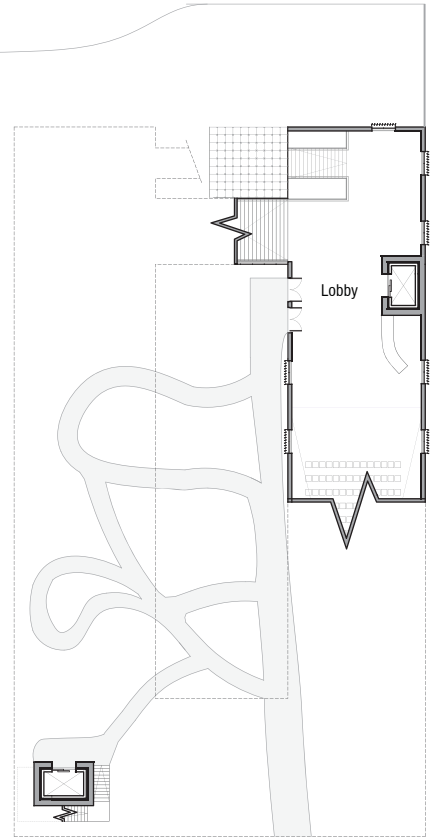
Terraced outdoor seating over lecture hall provides space for "living classroom" through alternating plant species and student seating.

Interior courtyard threads natural planting through the building and provides air and light access to "interior" spaces.

Floor to ceiling fenestration optimizes natural lighting in the lobby and vertical circulation zones.



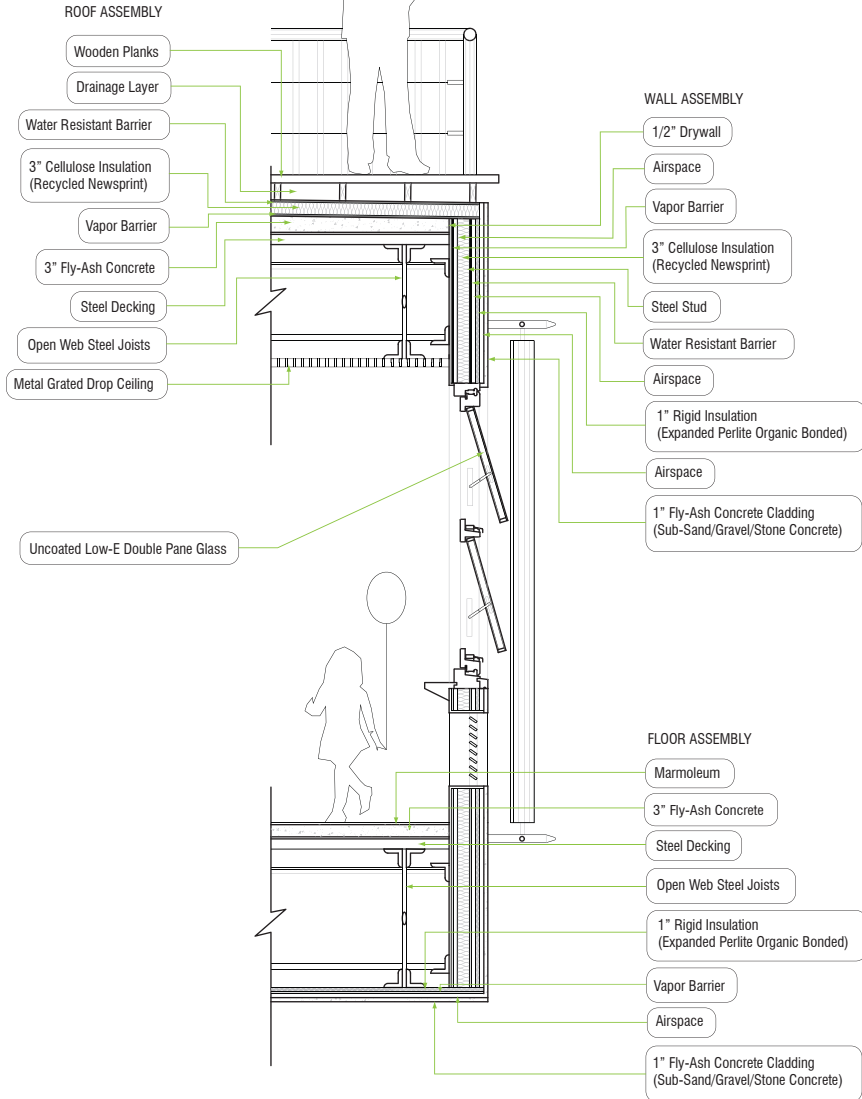
LEVEL 1 PLAN



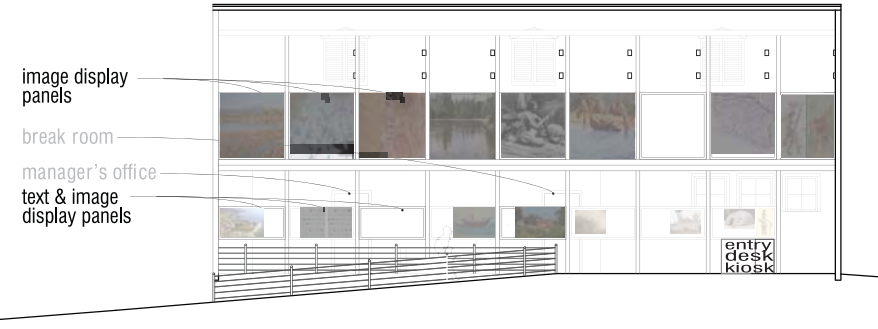




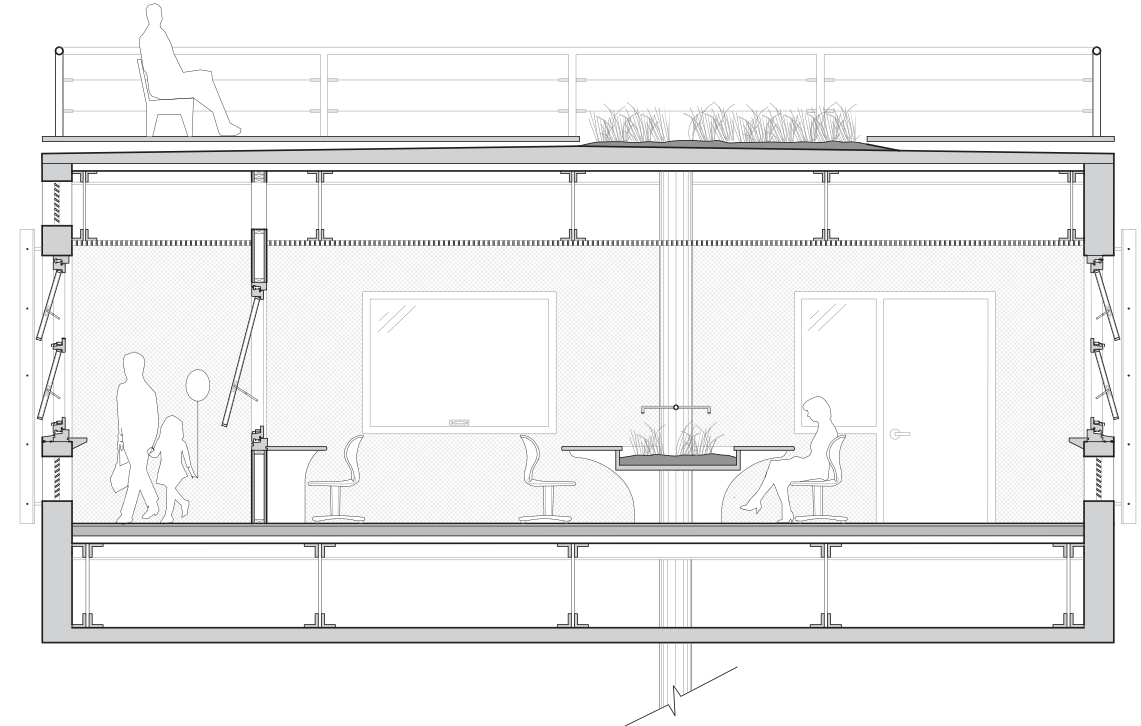
CLASSROOM WALL SECTION



BARN SECTION



DETAILED CLASSROOM SECTION



2
d

structural

model



MADRID BARAJAS AIRPORT

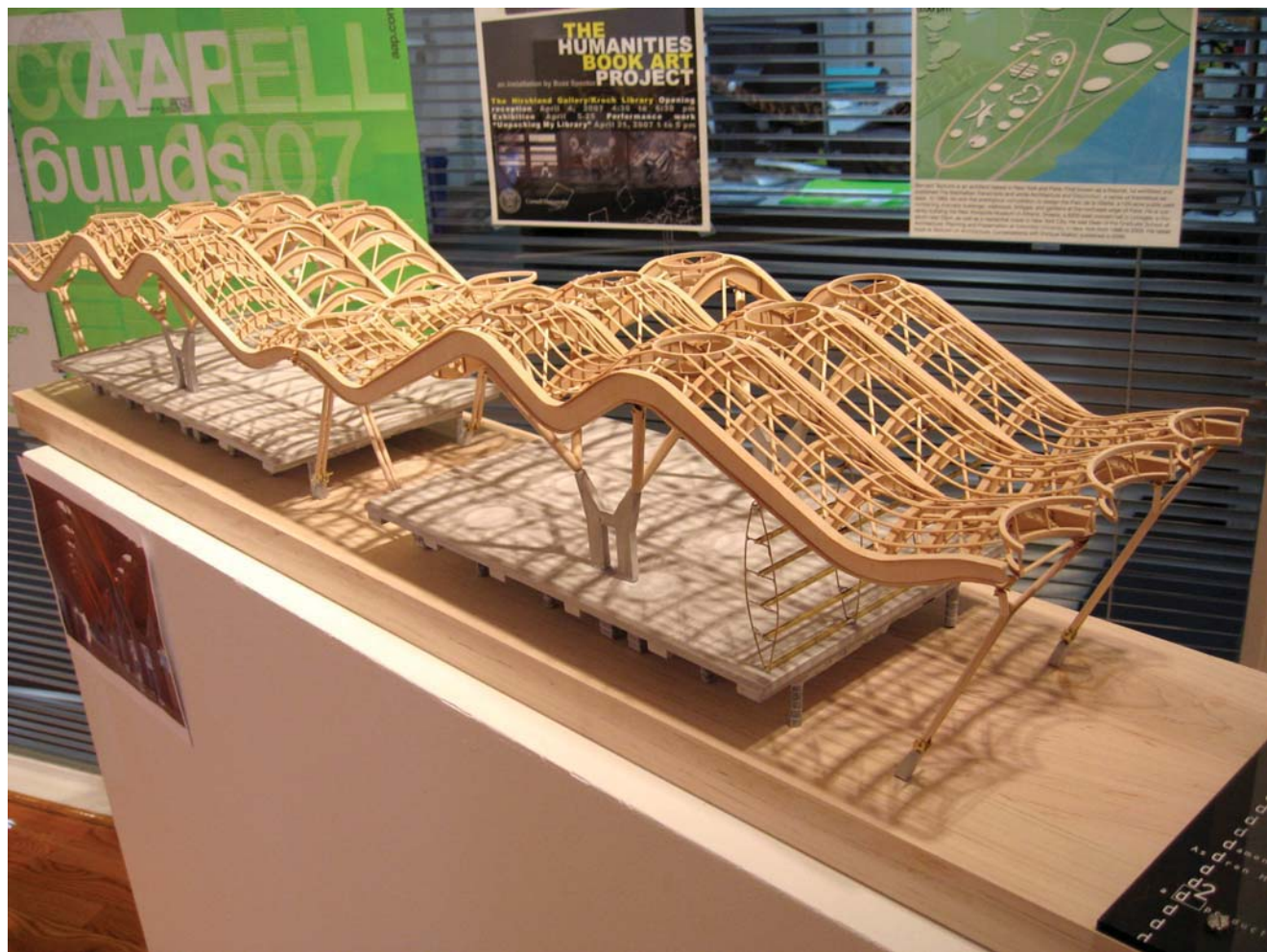
collaboration:
asdrén matoshi

advisors:
mark cruvellier
Matt Lindsay
spring 2007

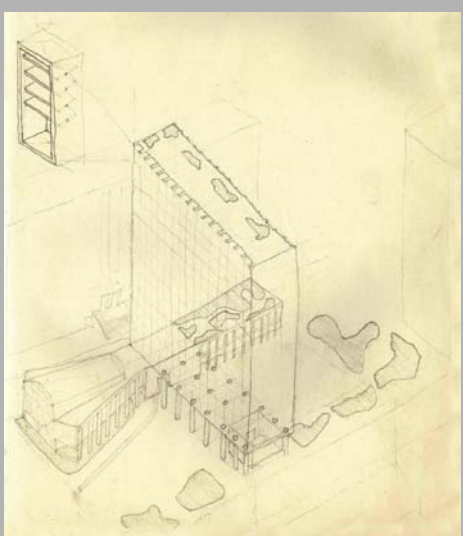


This structural model represents a detail section of the Madrid Barajas Airport designed by Richard Rogers. The two primary structural systems are a composite concrete slab floor system holding up curved "gull wing" shaped roof frames. Each roof section consists of steel girders supported by hinged V and Y columns on H shaped concrete base columns. Circular skylights puncture the top curves. A steel and glass curtain wall hangs from the end of each wing and is tied to the upper slab.

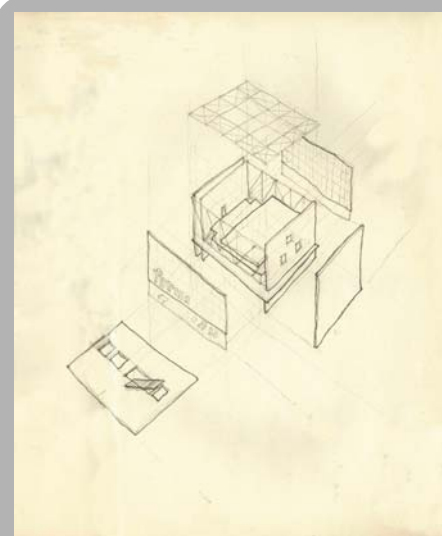
We cast the upper floor level in 1/4in. Rockite cement with soldered piano wire reinforcing. The wire reinforcing connects to brass hinge connections on the secondary Y shaped columns and fixed connections on the V shaped columns. More brass hinges fix the columns to the roof constructed of curved bass wood girders. The curtain wall is constructed of soldered brass rods and H shapes.



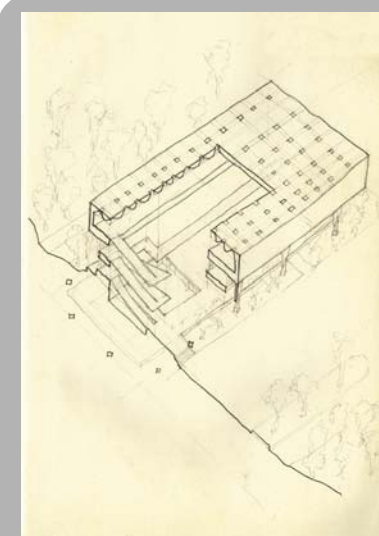
Sketchbook - Latin America



Ministry of Education and Culture
Rio de Janeiro

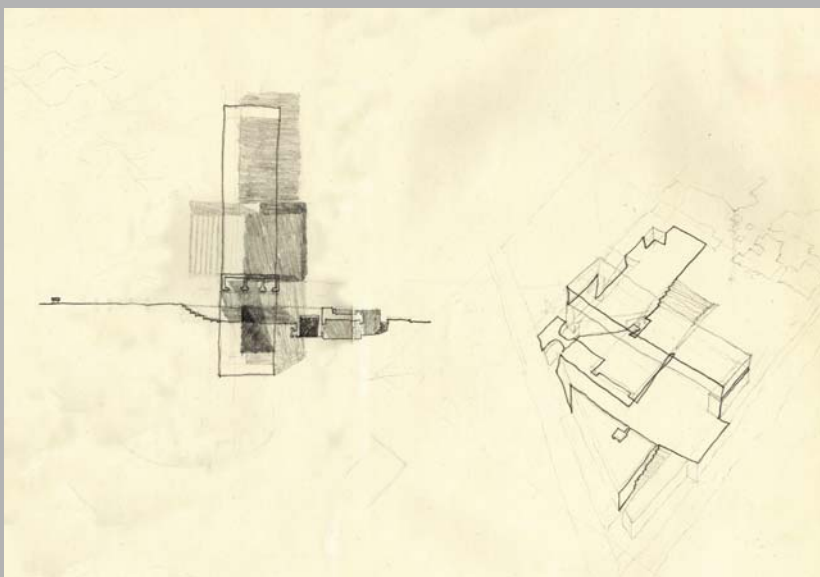


Forma Furniture Showroom - São Paulo

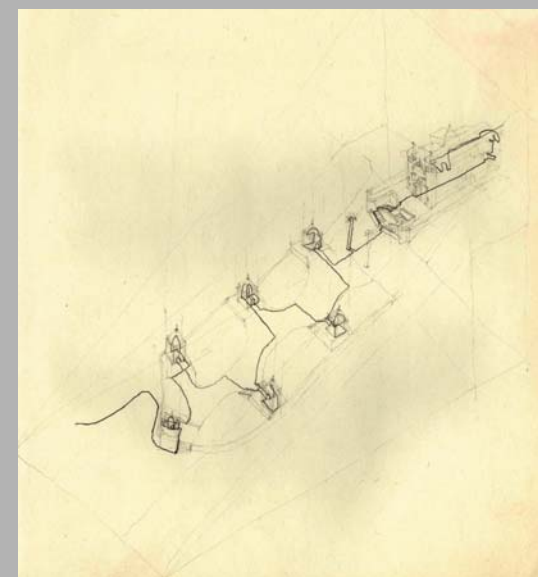


Faculty of Architecture & Planning
University São Paulo

Brazilian Museum of Sculpture in São Paulo

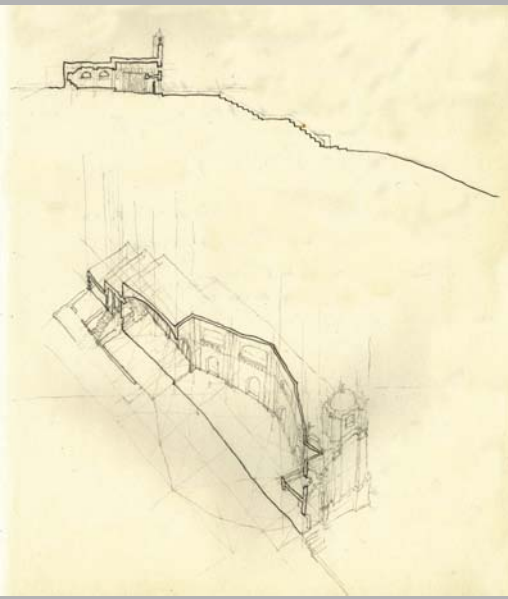


Sanctuary of Bom Jesus do Congonhas

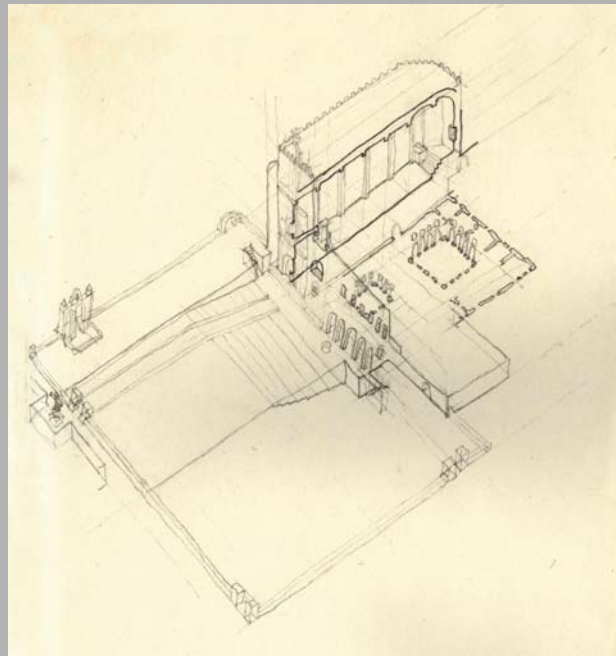


Summer 2006

advisors: james williamson,
val warke, andrea simitch

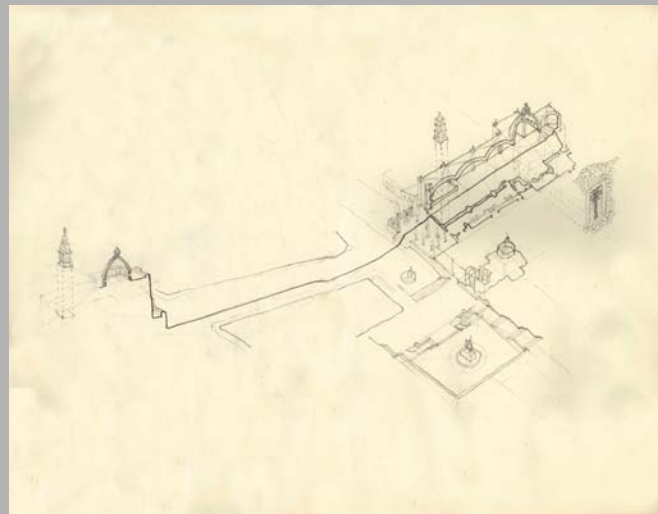


Our Lady of Pilar - Ouro Preto

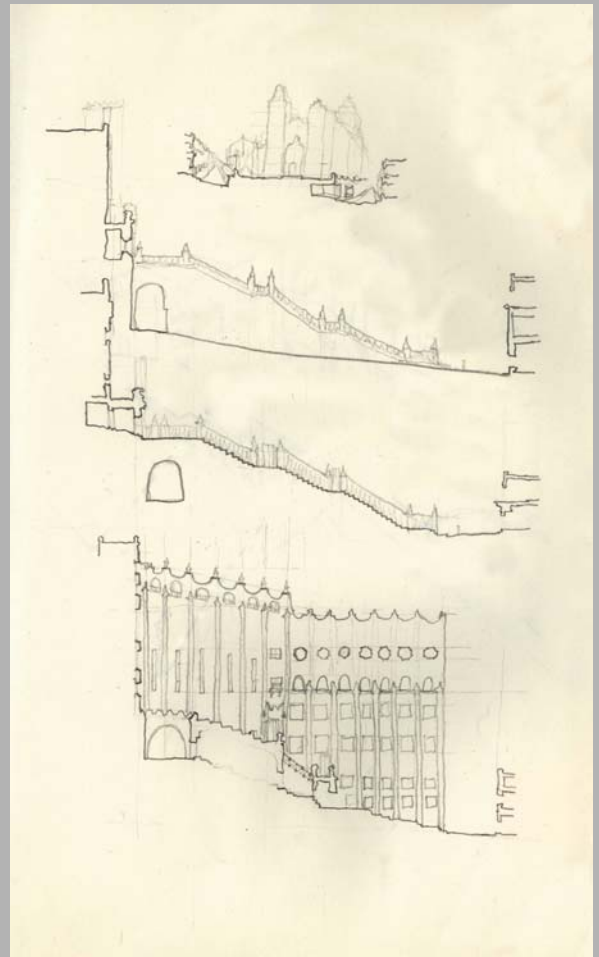


Monastery Alcoman

Oratorio de San Felipe Neri - San Miguel de Allende



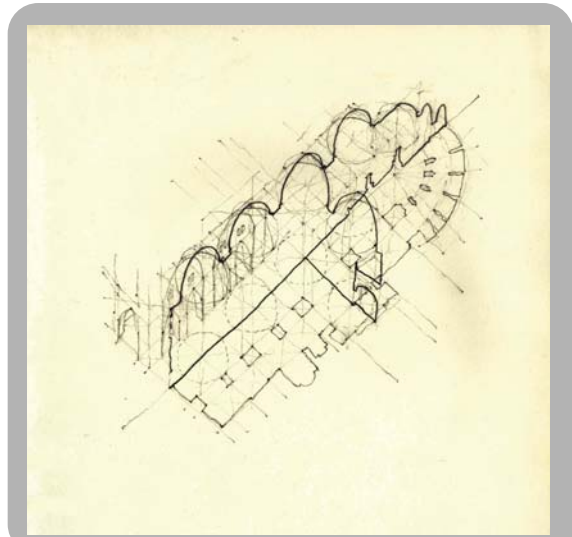
Sketches completed during the Cornell Summer Latin America program were completed on site while traveling through Mexico and Brazil.



Univeristy of Guanajuato

Sketchbook - Rome

Fall 2007
advisor: vincent mulcahy



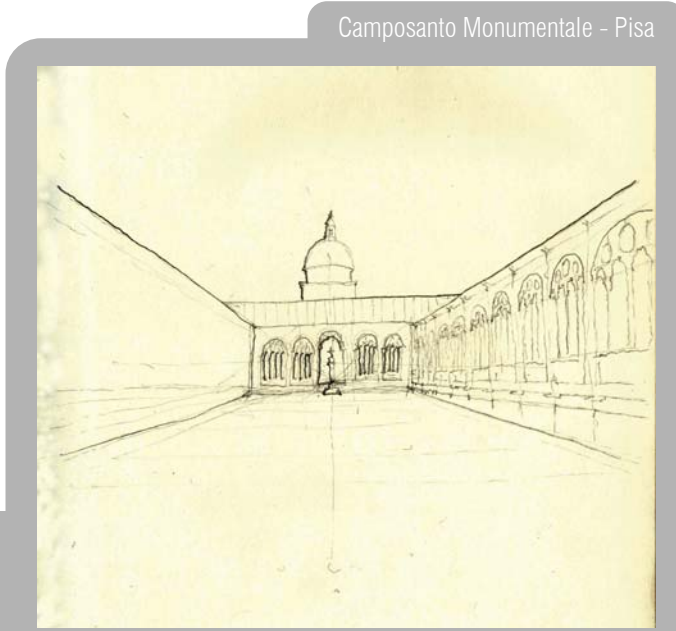
Basilica of St Anthony - Padua



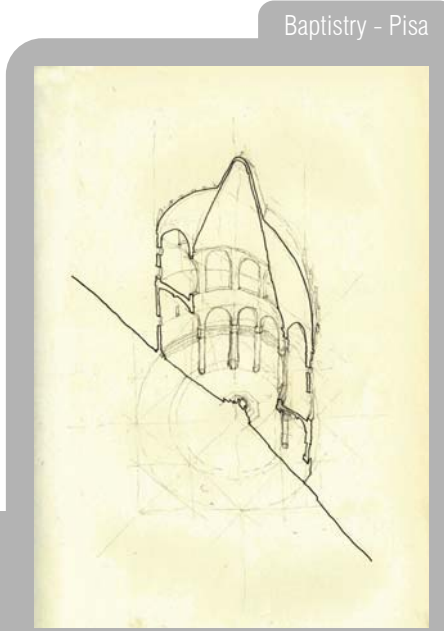
Villa Carprarola



Villa Madama - Rome



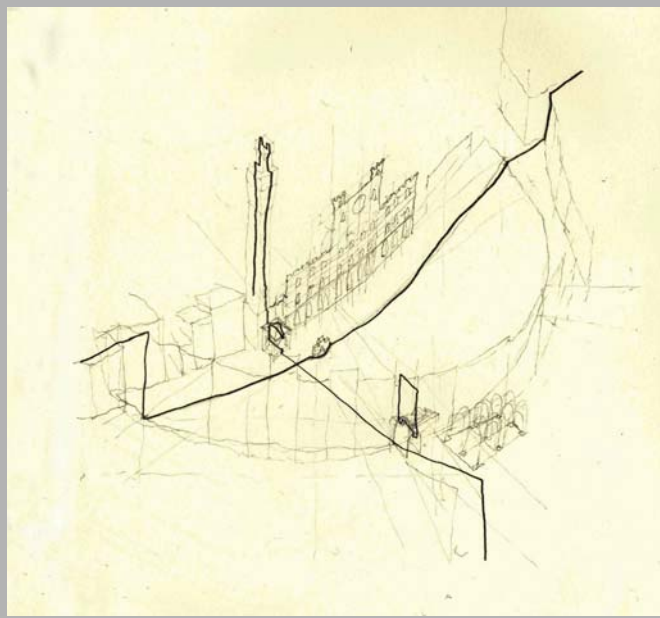
Camposanto Monumentale - Pisa



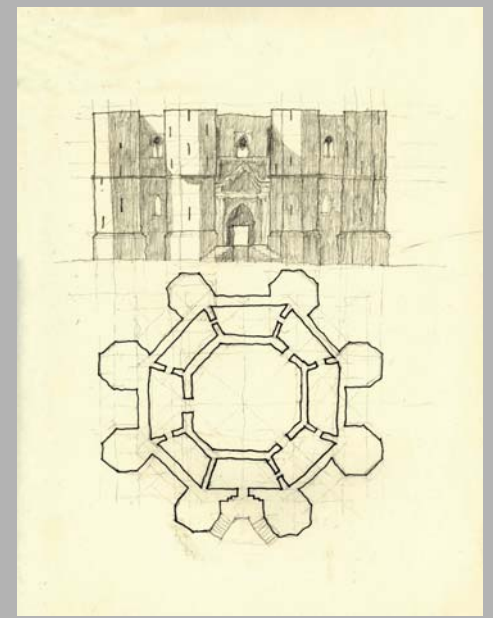
Baptistry - Pisa



Duomo - Siena

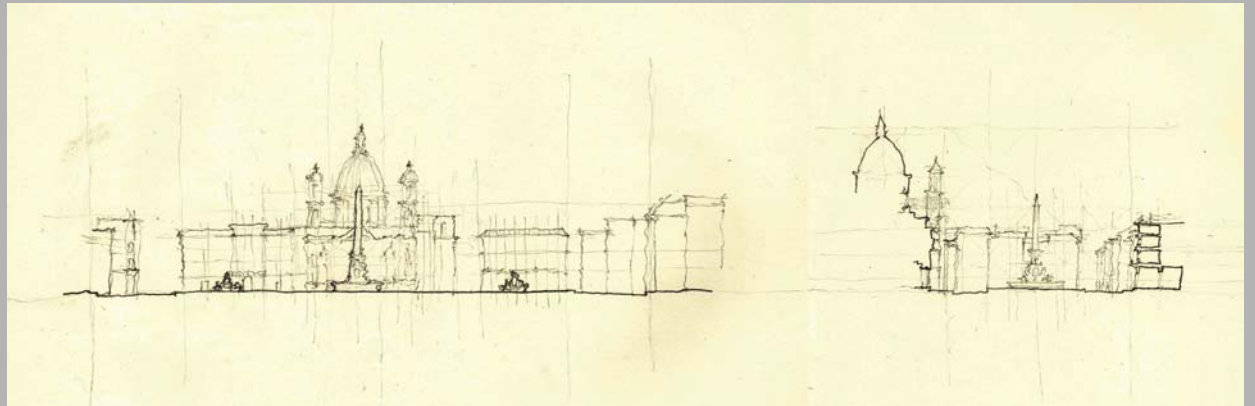


Piazza del Campo - Siena



Castel del Monte - Apulia

Piazza Navona - Rome



Sketches completed during the Cornell Rome program were completed on site within Rome and its environs as well as on trips throughout Northern and Southern Italy.



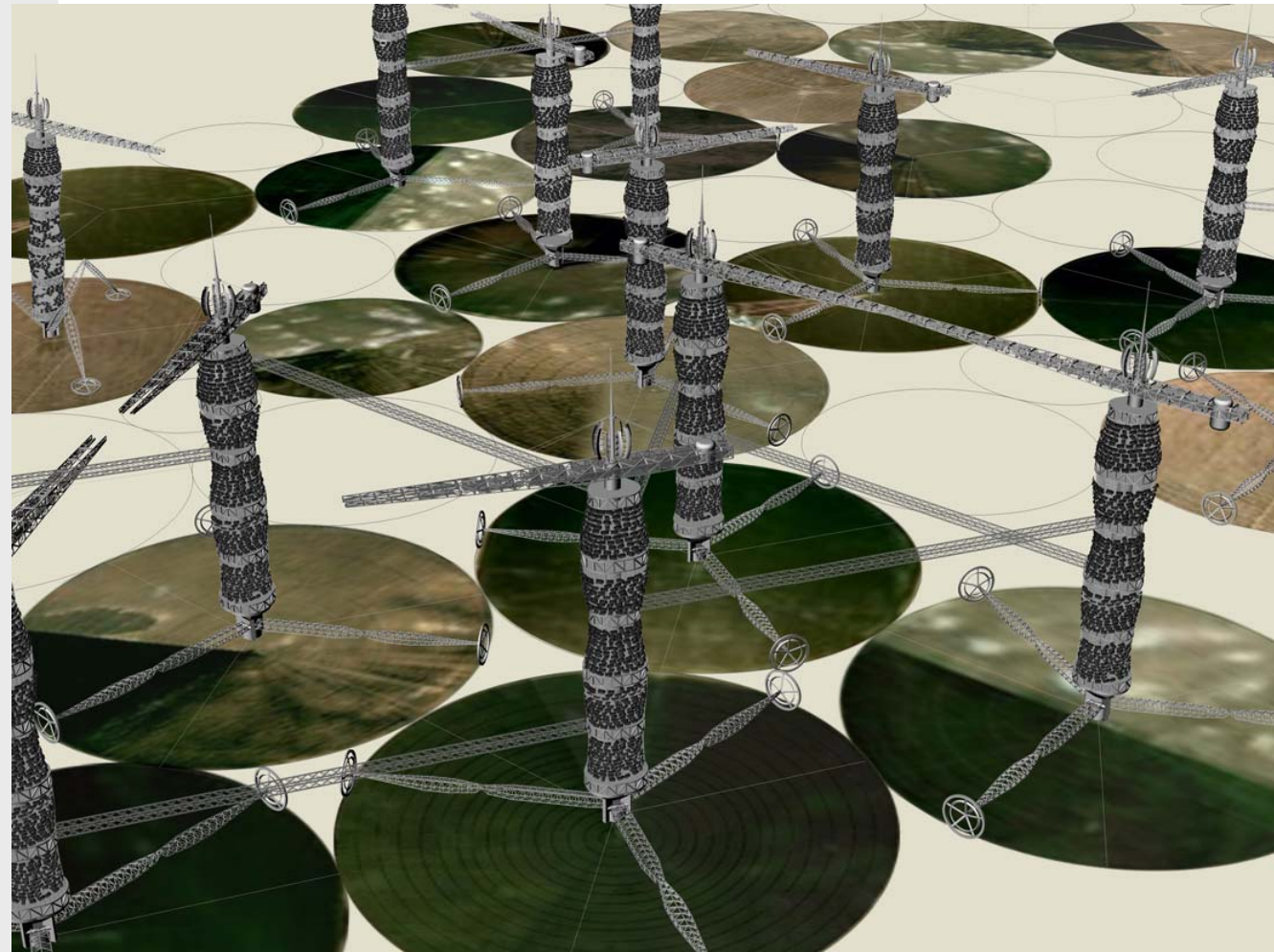
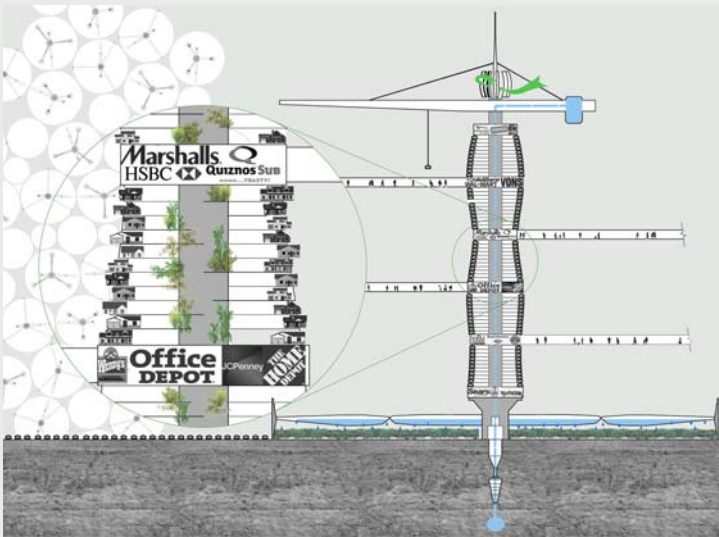
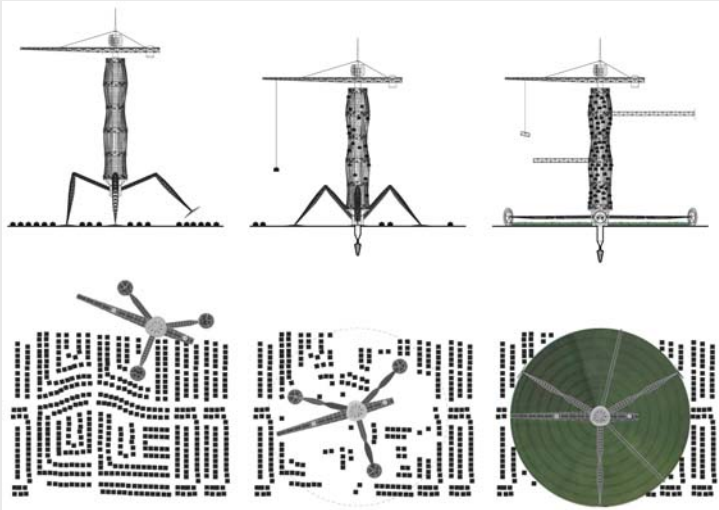
Radial Erect-Urbia

These 3000 ft mobile tower-cranes toddle towards suburban communities where they proceed to drill deep footings at the center of their cores into the earth and outstretch their tripod legs over a 2000 ft radius of suburb. The crane tears out homes from their plots and shelves them in 60 floors of open floor plates. Breaking it up into five sub neighborhoods, commercial/public floors are packed full of the big box stores and strip malls that sustain residential communities. Each sub-neighborhood is an atrium space of houses connecting to a core with wide causeways planted as walking parks.

ReBurbia Design Competition

Hosted by Dwell Magazine and Inhabitat.com, the open competition was “dedicated to re-envisioning the suburbs”. The prompt called for visionary design solutions that would tackle the myriad of problems plaguing suburbia, big and small scale.





A drill digs the core underground to extract geothermal energy and regulate the extraction and return of groundwater for. The crane's legs unfold and pivot around the core to cultivate cleared land. Tilling, planting, watering, and harvesting are performed by the three revolving utility appendages. A wind turbine rotates to collect energy while the crane erects connecting thoroughfares to adjacent towers. The elevated links support public transit networks and allow the flow of people and goods. Each tower sustains 1200 single-family homes and 2.5 million sq ft of commercial/public space for some 5000 inhabitants. By radically retrofitting suburbs, the old methodology of horizontal sprawl is supplanted with a scheme of vertical-core sprawl freeing the suburbanite from the demands of automotive travel while maintaining the spatial desire for individual homes and returning the land to mother nature.



Bronze Casting

Pouring against gravity, a liquid stream breaks through a platonic sphere. Boiling forces inside the cracked shell seem to both create and destroy. The curved stem precariously floats the weighty ball, appearing to almost fall at any second. The piece explores simple dichotomies: smooth & rough, heavy & light, platonic & irregular, light & dark, flow & static, shadow & reflection.

Design





A toy ball placed halfway in plaster became the basic mold used for forming the two hemispheres in wax. Hot wax was allowed to cool then remaining wax poured out leaving a hemisphere shell. The crack was had cut afterwards.

The "brains" inside were formed by taking a bucket of chilled water, using a long hand drill mixer to create a vortex in which hot wax was poured. Pieces of the cooled wax were combined to form the sphere interior.

The stem piece was first modeled flat in clay; then a plaster mold was cast over it. Hard plastic was then cast in the cavity after removing the clay. Hard plastic was hand carved and smoothed.

Flexible rubber was molded over the entire plastic stem. The rubber mold sat in a plaster retaining mold to maintain rigidity when hot wax was poured into the rubber. The resulting wax stem was heated and bent to create the final curvature.

The four pieces were gated and placed in an investment mold. Wax was removed in a kiln and bronze poured into the investment. Pieces were freed from the mold and gating system.

Torch welds on a pin/hole connection and along the entire sphere seem united the cracked sphere and inside. After grinding and smoothing, a clear patina was applied to the sphere exterior and a black heat patina applied to the inside and cracked edges. Outside surfaces were buffed and waxed.

While the stem's base was specially ground flat so it balances on its own weight, it currently rests on a 1"x10" plexi disc. A single threaded brass rod connects the bronze work to the base.

Process





Collage - Latin America

Summer 2006

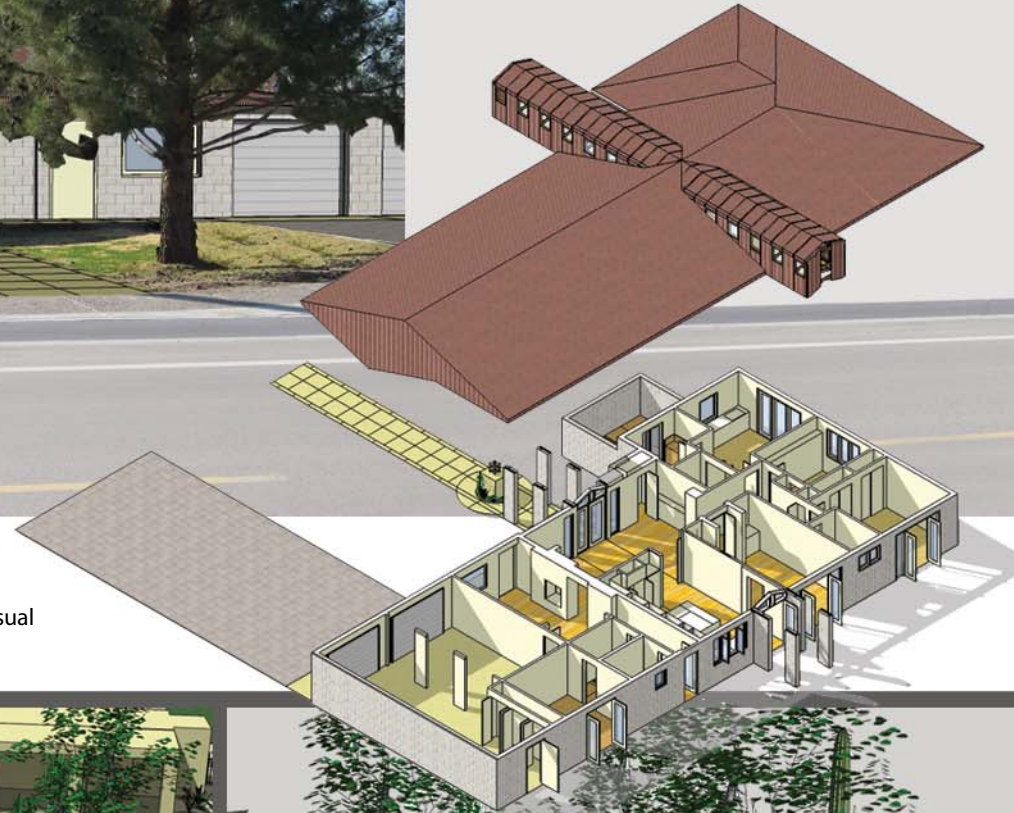
professor: andrea simitch

ta: marissa tirone



Manika Residence

Home renovation scheme including a long clear-story cutting across the house along the main entryways



2005 – 2006

Professional design work focused on schematic development and visualizing projects for clients. Sketchup and Photoshop renderings quickly transformed Autocad drawings to visual tools. Independently and cooperatively designed with the Principal Architect.

Martinson Residence

Landscape renovation including a new drive, front yard sitting area, water features, and plantings





The curves were inspired by drapery carvings in marble. The piece sits upright or can be wall mounted. The indirect hidden lighting pours through the curves and out onto the mounted surface.

Design

Process

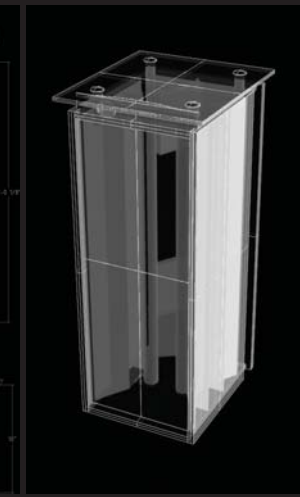
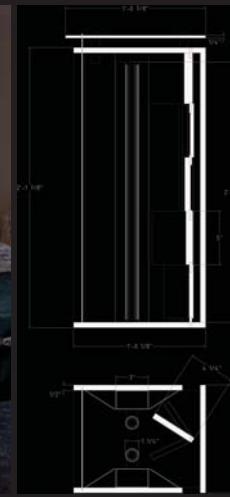
Western Red Cedar boards were laminated to make a solid block of wood. Handgrinders were used to rough out and eventually detail the wood curves and holes. Details were achieved with a die grinder as well as hand sanding. The piece was finished with clear varnish and buffed with paste wax. Two mini fluorescent lights were back mounted in recessed holes.



Carved Luminair



BEDSIDE LUMINAIR



The easily fabricated bedside-table/night-light is constructed of inexpensive materials including: plywood, plexi glass, mylar, reflective paper, and hardware from local stores. The table contains two fluorescent lights that provide indirect back lighting behind the lamp as well as direct light seen through interchangeable filters on the front. Users can buy or make new patterns and easily insert them. The change between warm and cool fluorescent bulbs also compliments certain schemes.

