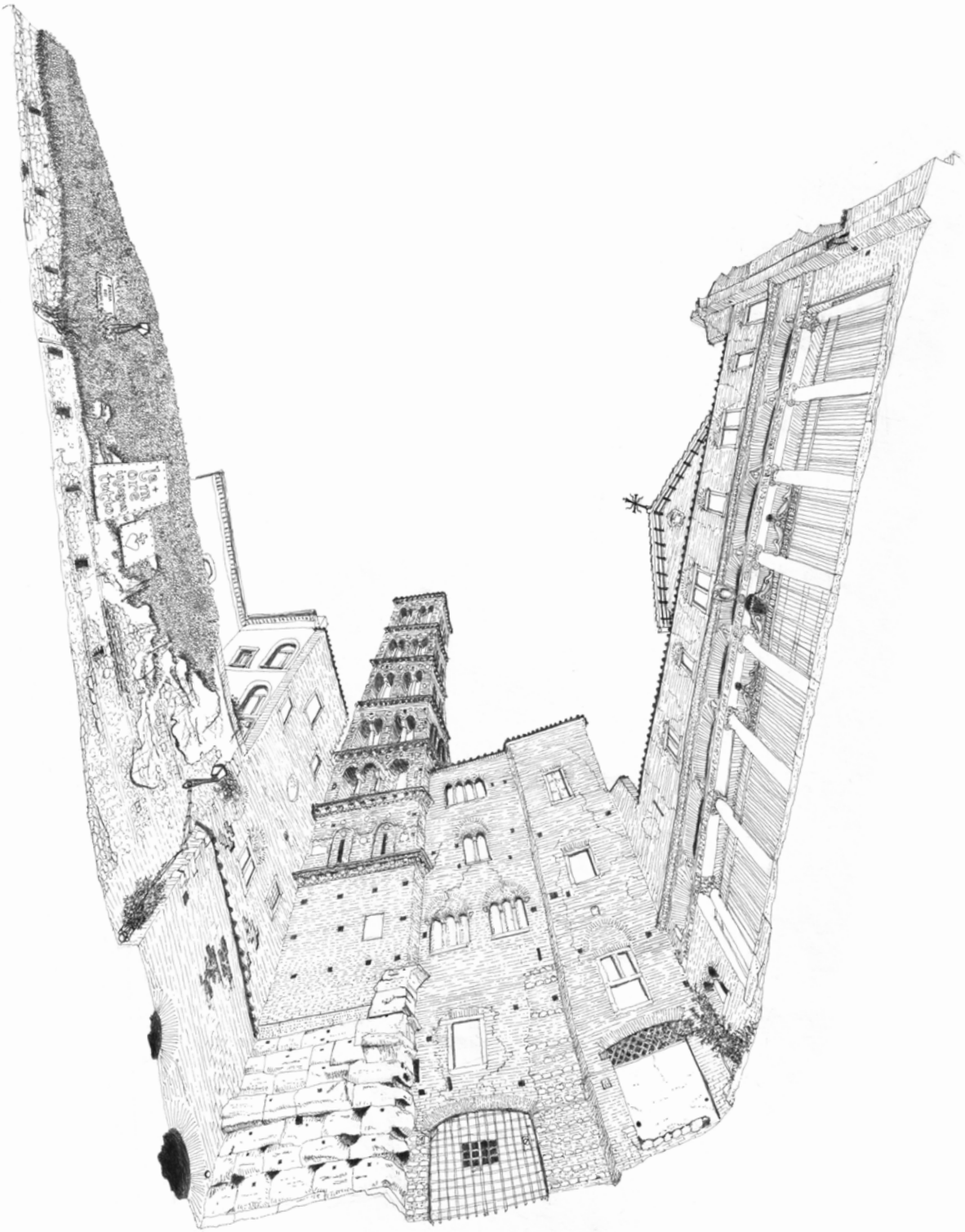
Blue Jo

Work Sample



Documentation of Piazza di Giovanni e Paolo.
Rome, Italy. Ink on bristol board, 572x724 mm.
Summer 2024

Academic work

Yale School of Architecture (2022-2025)
University of Washington CBE (2019-2021)

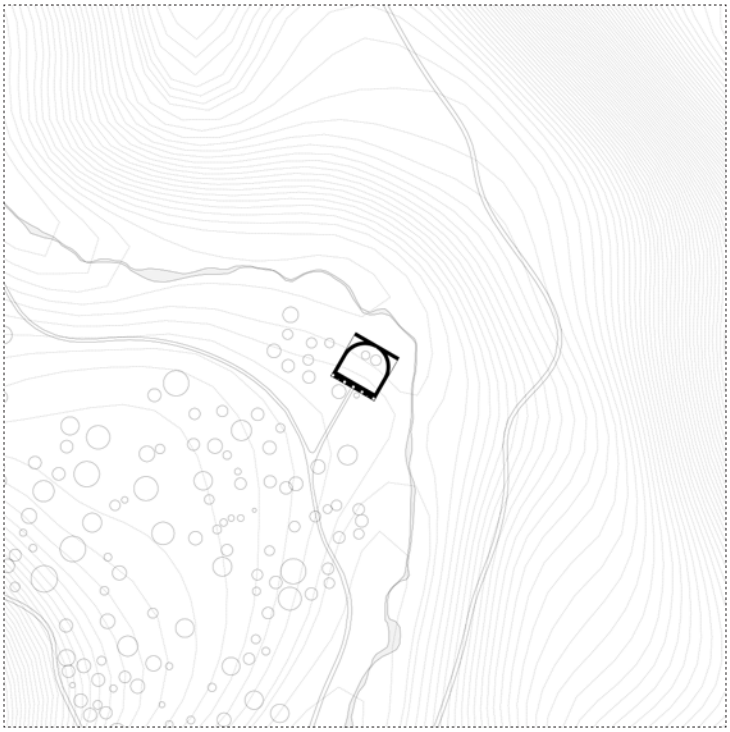
House for Two Artists

Quillagua, Chilé
Yale School of Architecture, Autumn 2024
Professors Mauricio Pezo, Sofia Von Ellrichshausen,
and Daisy Ames
with Paddy Mittag-McNaught

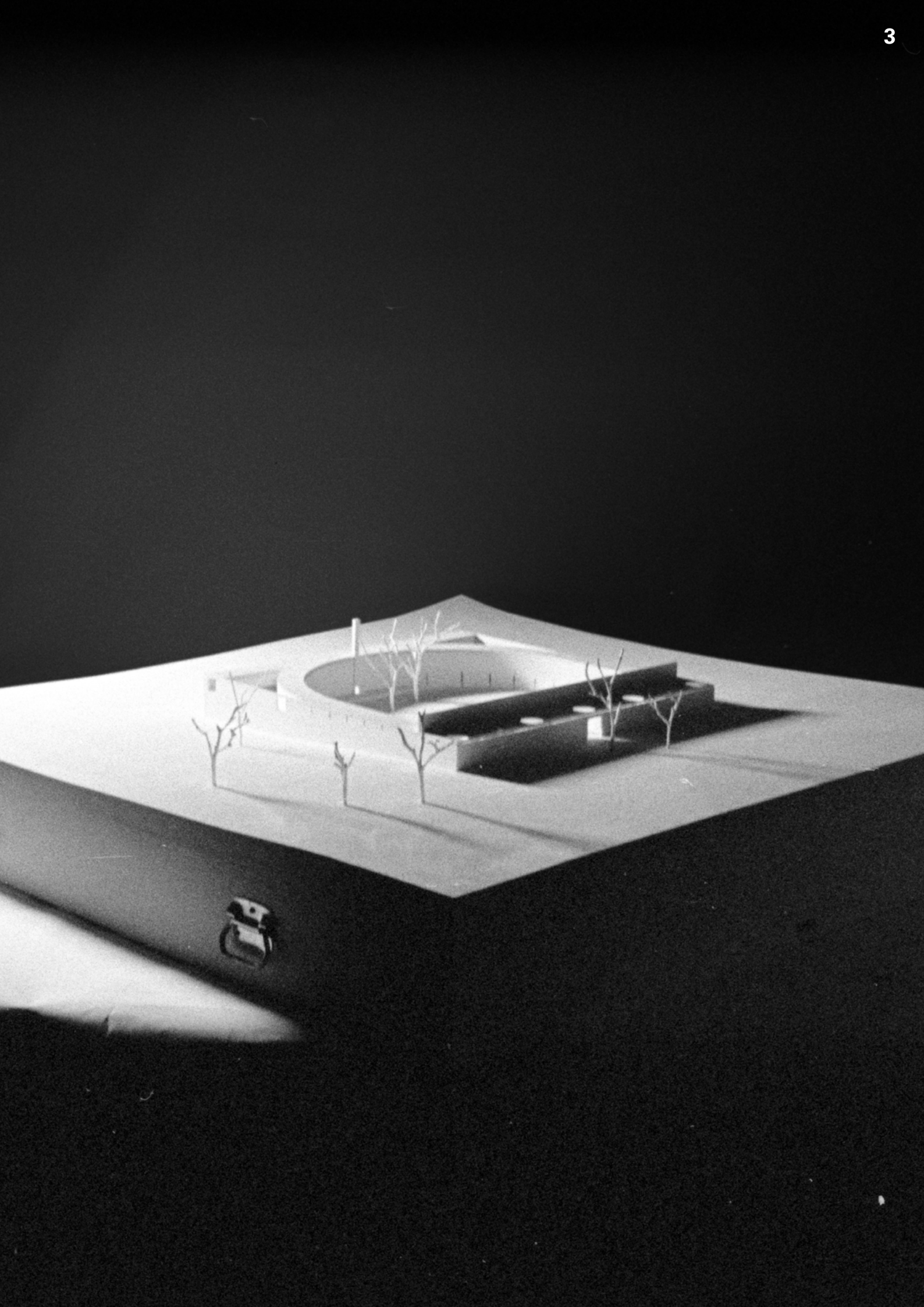
Located in the Atacama Desert, in the north of Chile, the small town of Quillagua is considered the driest place on Earth. The project is sited just south of this town, on a shallow slope between a bend in the Loa River and the dirt road behind.

Nestled in a patch of gangly trees, the residency provides a place for two artists to work in contemplative isolation. The low brick building, defined by a perimeter wall 50 meters square, is a world containing worlds, providing the necessary infrastructure for life within a place characterized by vast stillness.

Right: **Model.** Made with Paddy Mittag-McNaught. Medium-density fiberboard and gesso, 120x120x40cm.

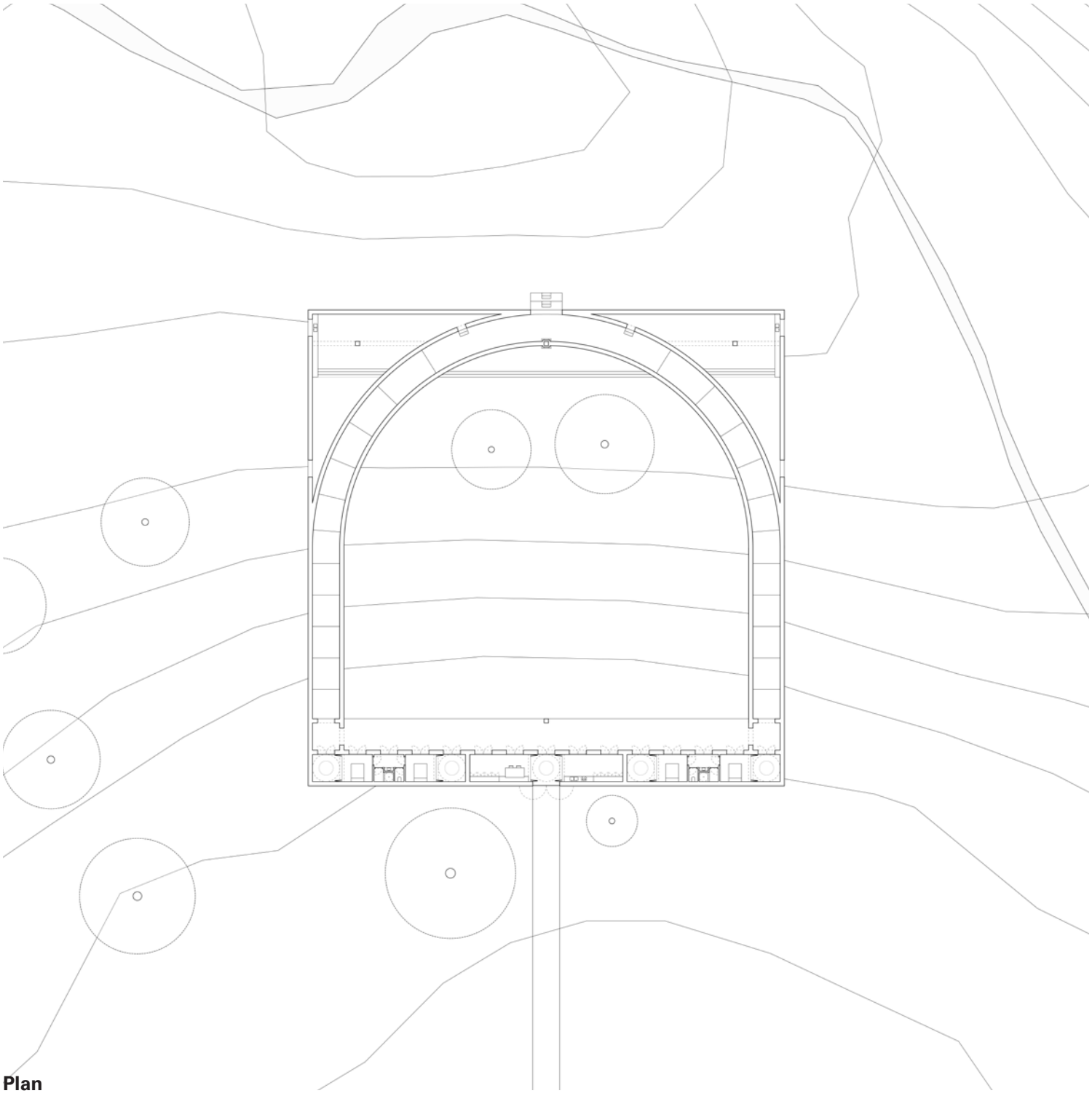


Site plan



Daily life takes place along a thin bar of rooms at the top of the slope, shaded by a portico that fronts onto a vast, empty courtyard. The central room is a shared kitchen and dining space, while the peripheral rooms enclose private sleeping quarters, each paired with a small courtyard.

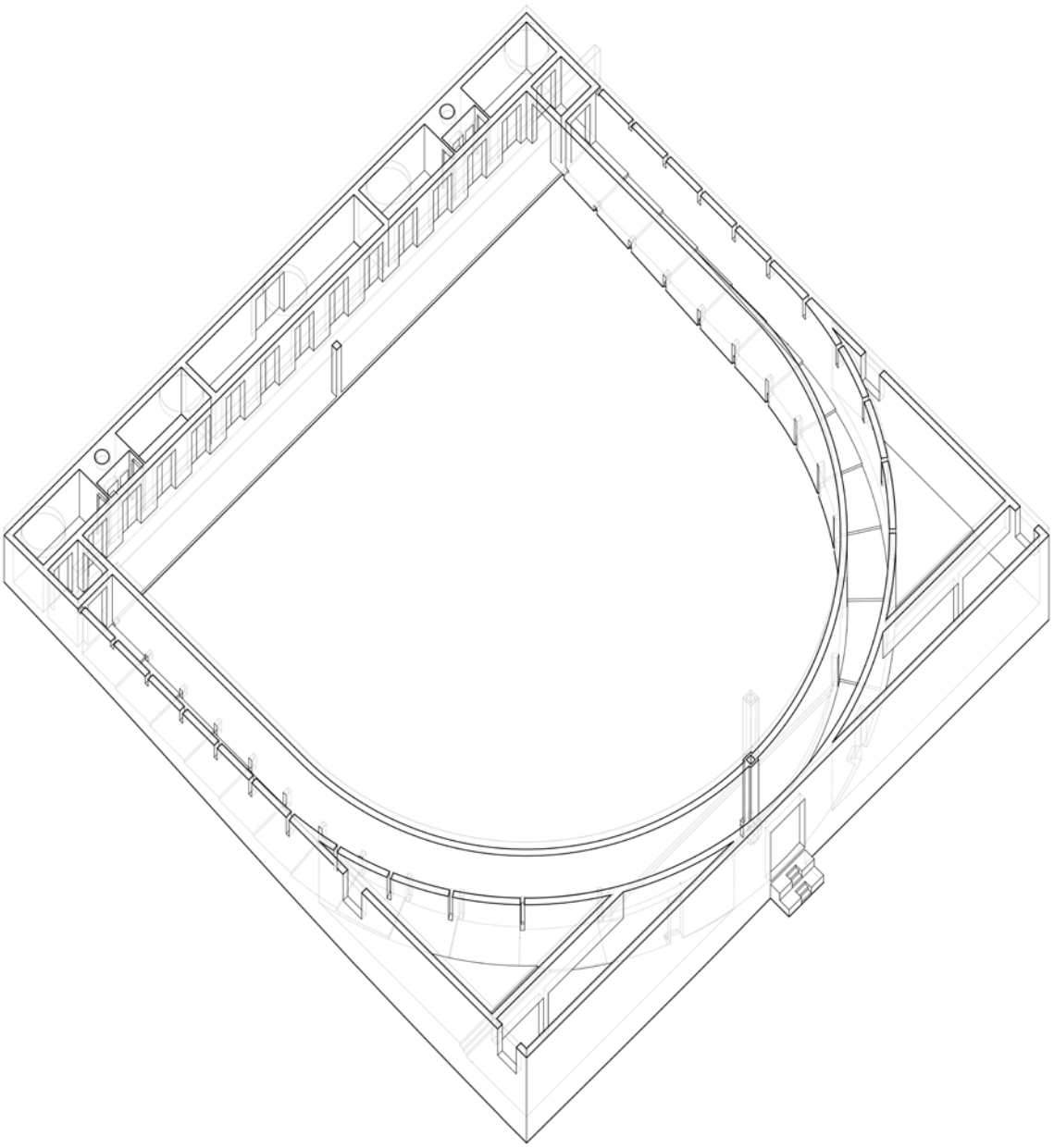
From the ends of this bar extends a dark, curved space that gently descends with the terrain. Too wide to be a corridor, yet too long to be a room, this space exists as a transition between realms. A series of slits along the walls admit a rhythm of light that registers procession through time.



Plan

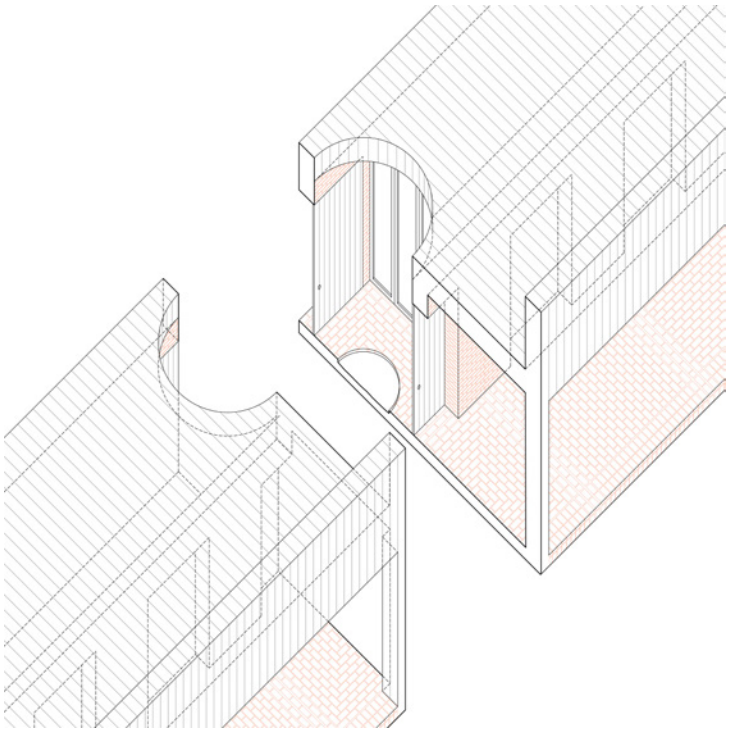
Small portals near the apex of this space lead into the workspaces. These deep rooms, half indoor and half outdoor, contain no references to the greater world besides a view of the cloudless desert sky.

The apex is lit by a large portal providing the only view of the Loa River below. A fireplace on the opposite wall marks this spot as a meeting point between the two artists.

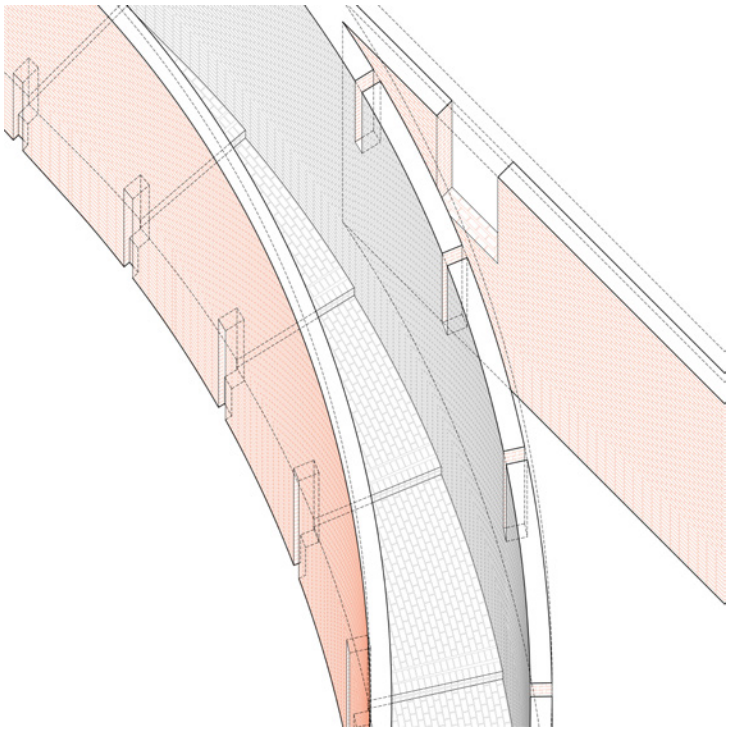


Axonometric

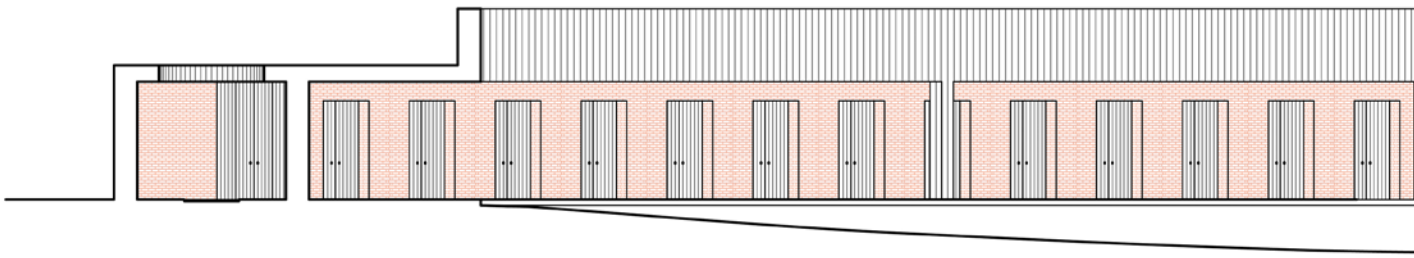
The building is contructed of a triple layer of brick, with a central layer reinforced by a concrete frame. White glazed bricks line the curved transition space. Atop the portico, a 2 meter concrete beam allows for the long span.



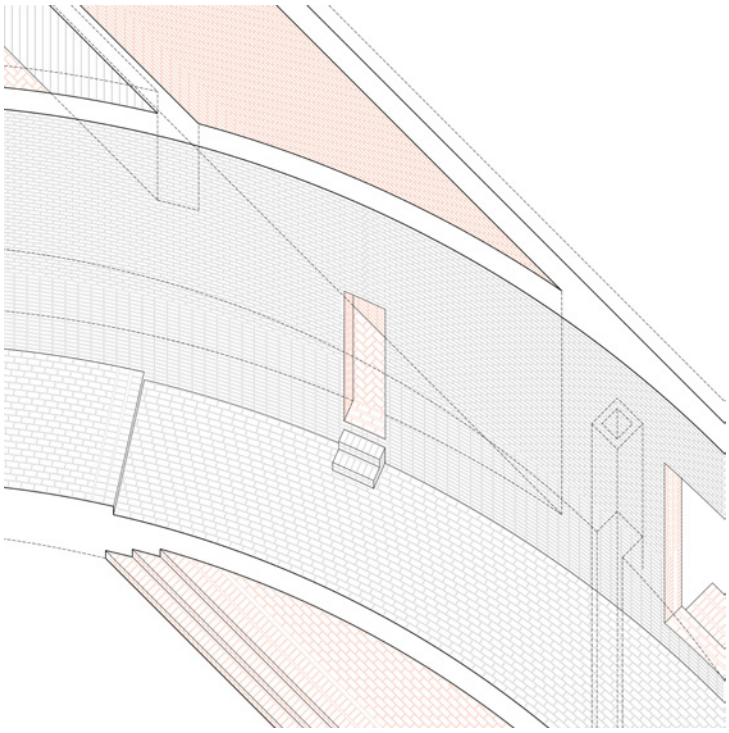
Entry sequence



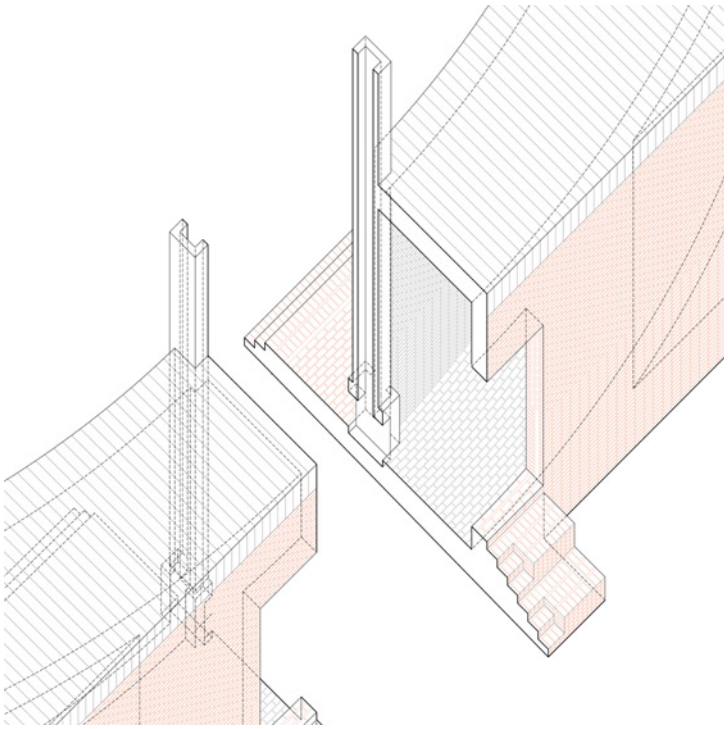
Long room



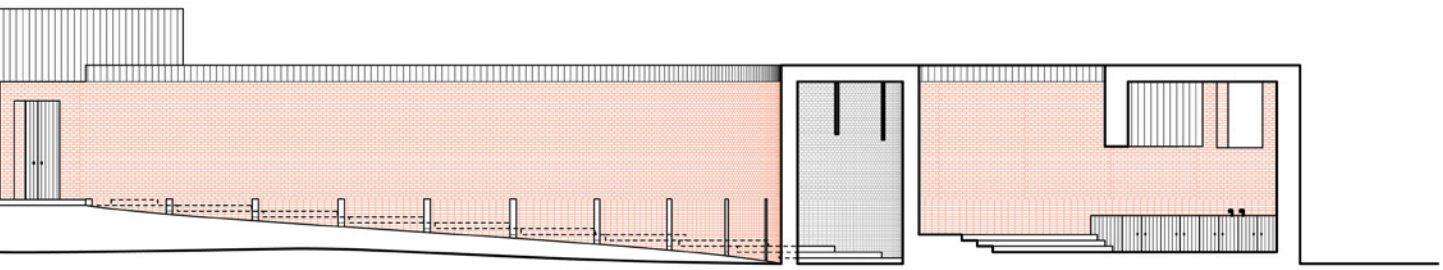
Section



Studio entrance



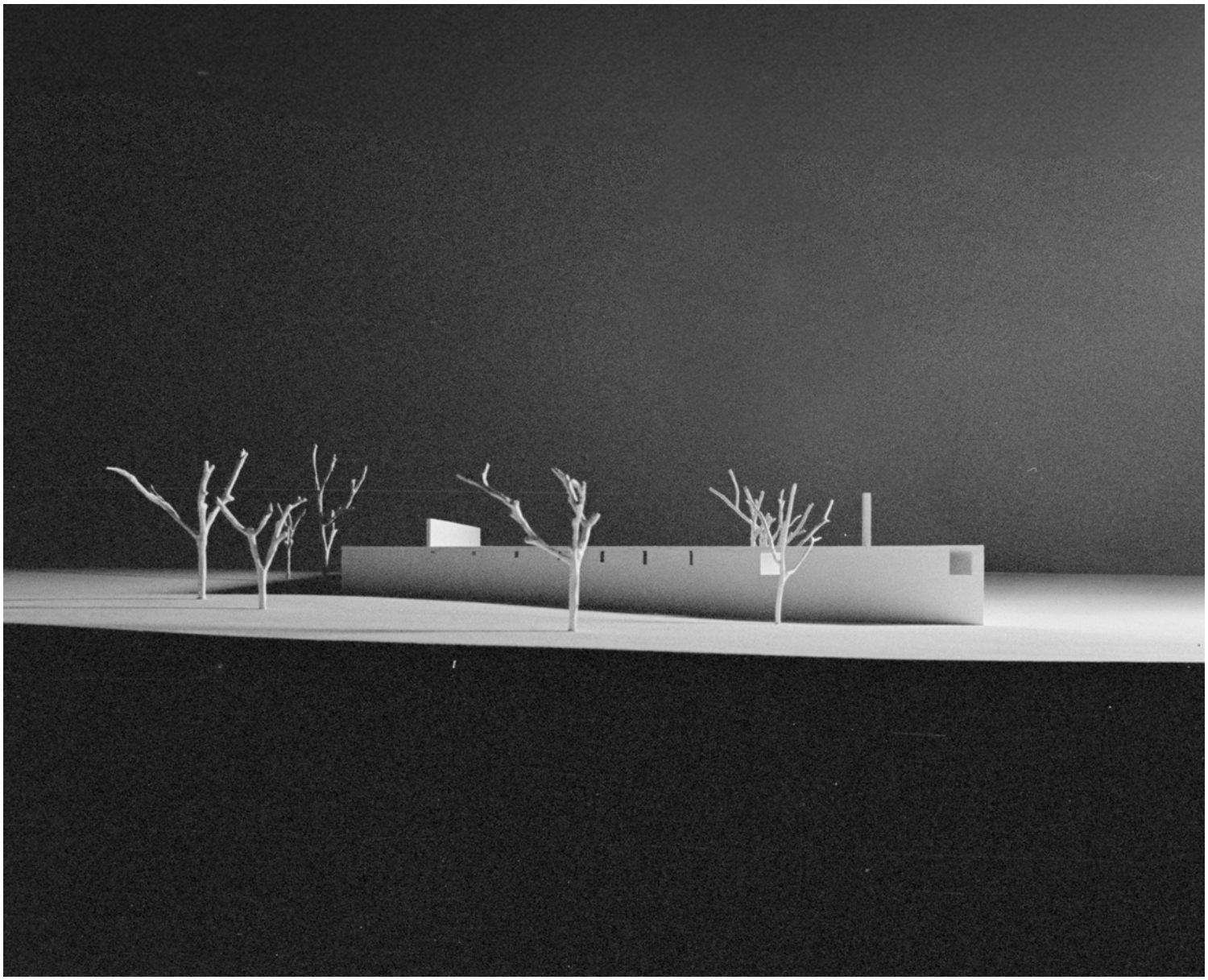
Fireplace and portal

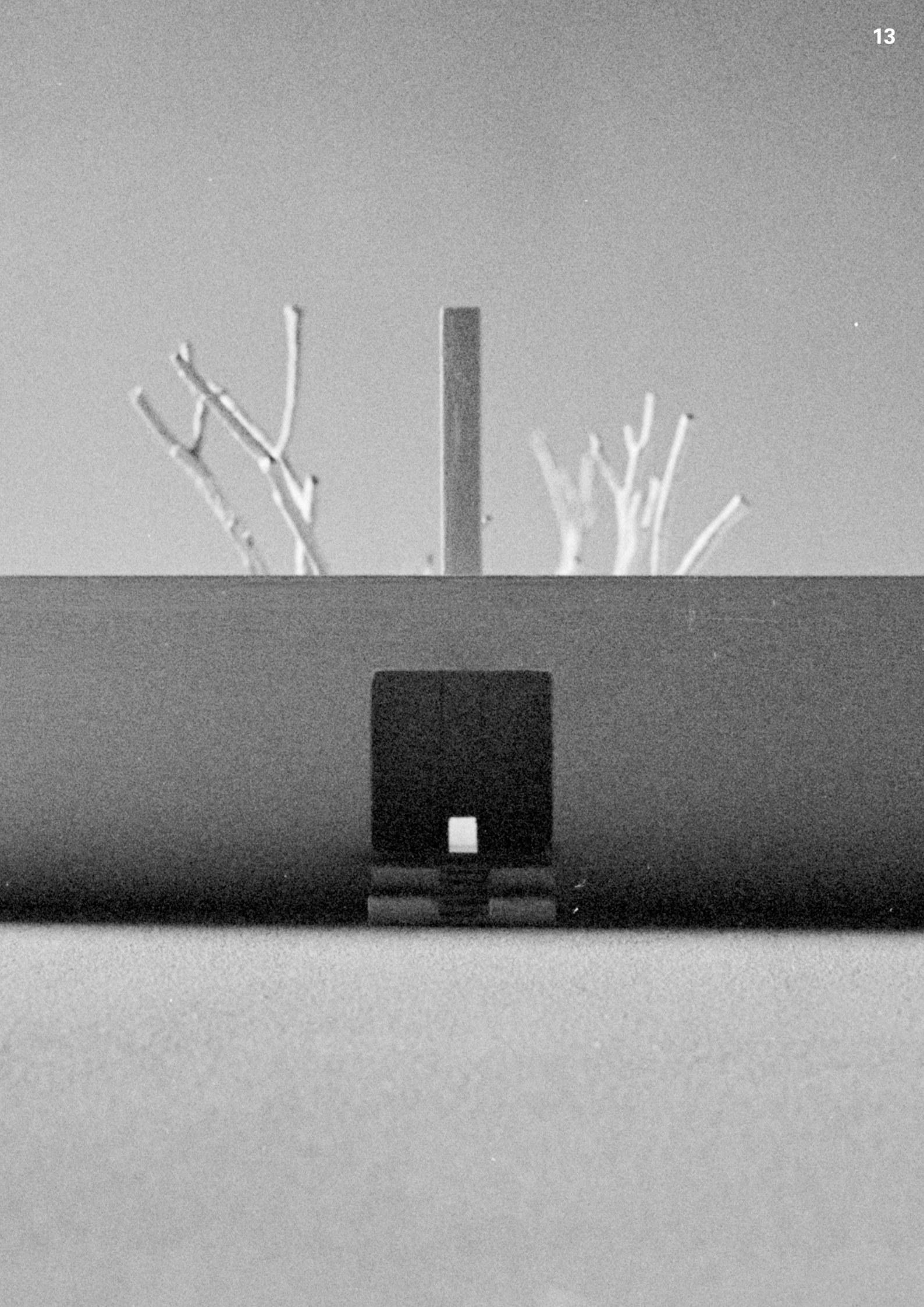


Below: **The way to work.** Acrylic on panel. 60x60cm
Right: **Midnight gathering.** Acrylic on panel. 60x60cm

Below: **Three cats.** Acrylic on panel. 60x60cm
Right: **Sunrise over the Loa.** Acrylic on panel. 60x60cm

Below: **Side elevation**
Right: **Portal and fireplace**





House for Two Teachers

Fair Haven Heights, New Haven
Yale School of Architecture, Spring 2023
Professors Beka Sturges and Ming Thompson

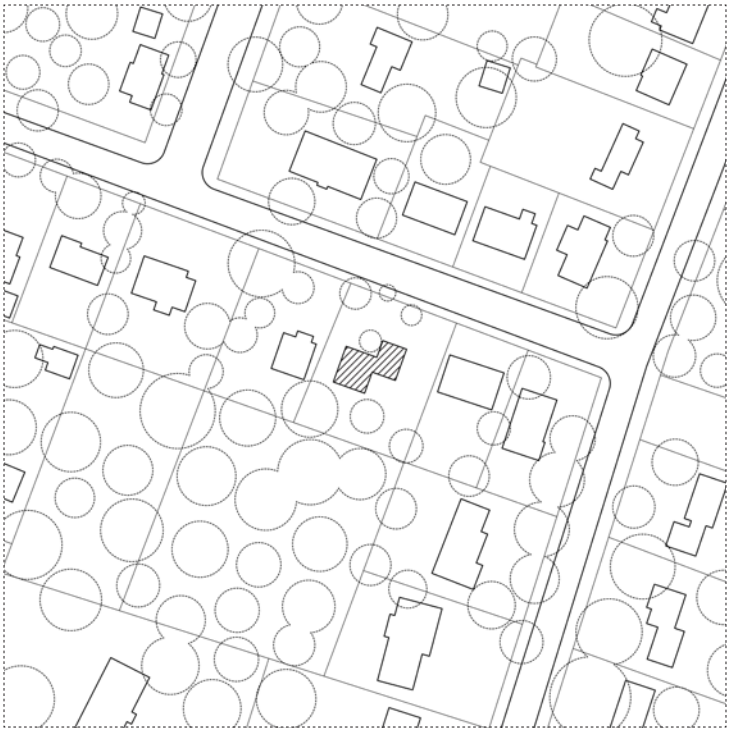
With Cheryl Cheung, Wiet DeBruijn, Paddy Mittag-McNaught, Kristen Perng, and Yiyuan Shen

The house, located in a suburban neighborhood, allows two preschool teachers and their children to cohabitate within a small envelope. The project takes advantage of a zoning loophole in which a house with only one kitchen is defined as a single family residence.

The building is composed of two parts: a stacked volume containing small apartments for a mother and child on each floor, and a single-height volume containing the communal living room and kitchen. A shift between these volumes frames an entrance bridge on one side and a spacious front garden on the other.

Special care is taken to reduce friction between the two families - appliances and storage spaces are doubled, and nooks within the shared space provide a small retreat from communal life. A large mudroom provides ample space for a stroller or to corral muddy children. Solutions like these were developed through interviews with preschool teachers.

Right: **View into the mudroom.** Model made with Paddy Mittag-McNaught and Yiyuan Shen. Basswood, foamcore, and paper.

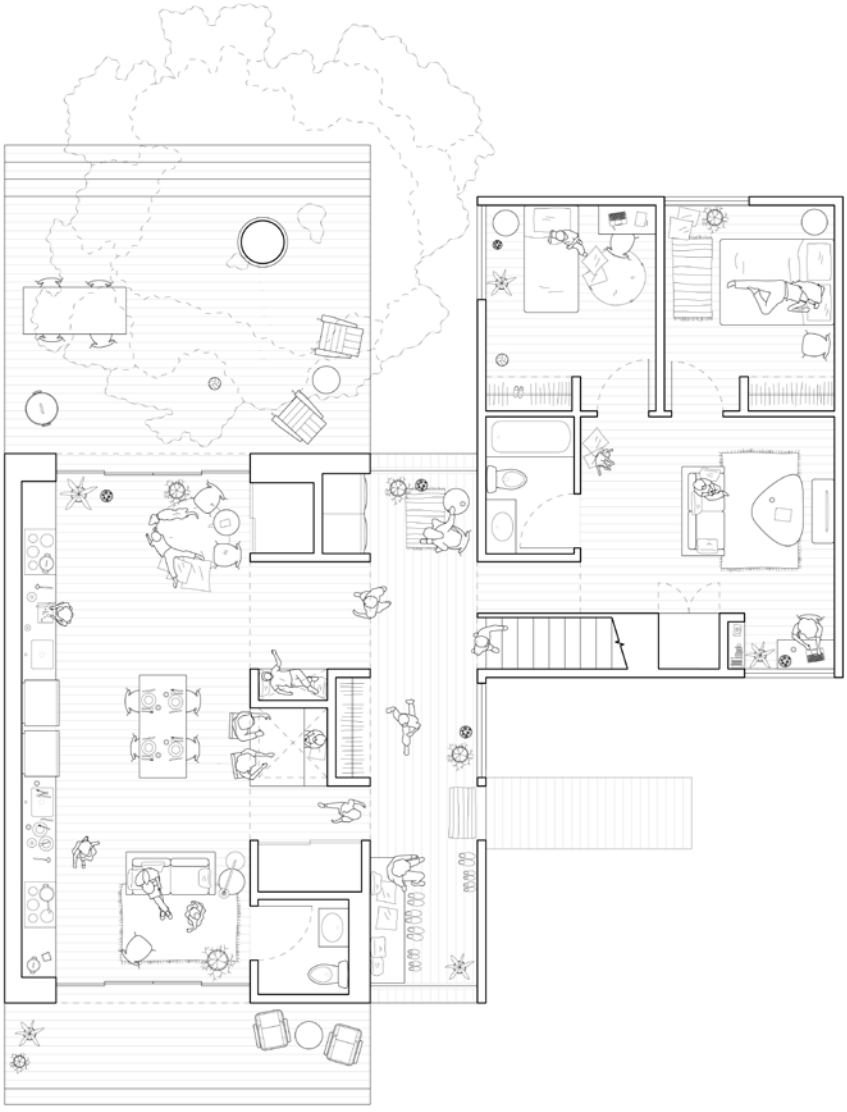


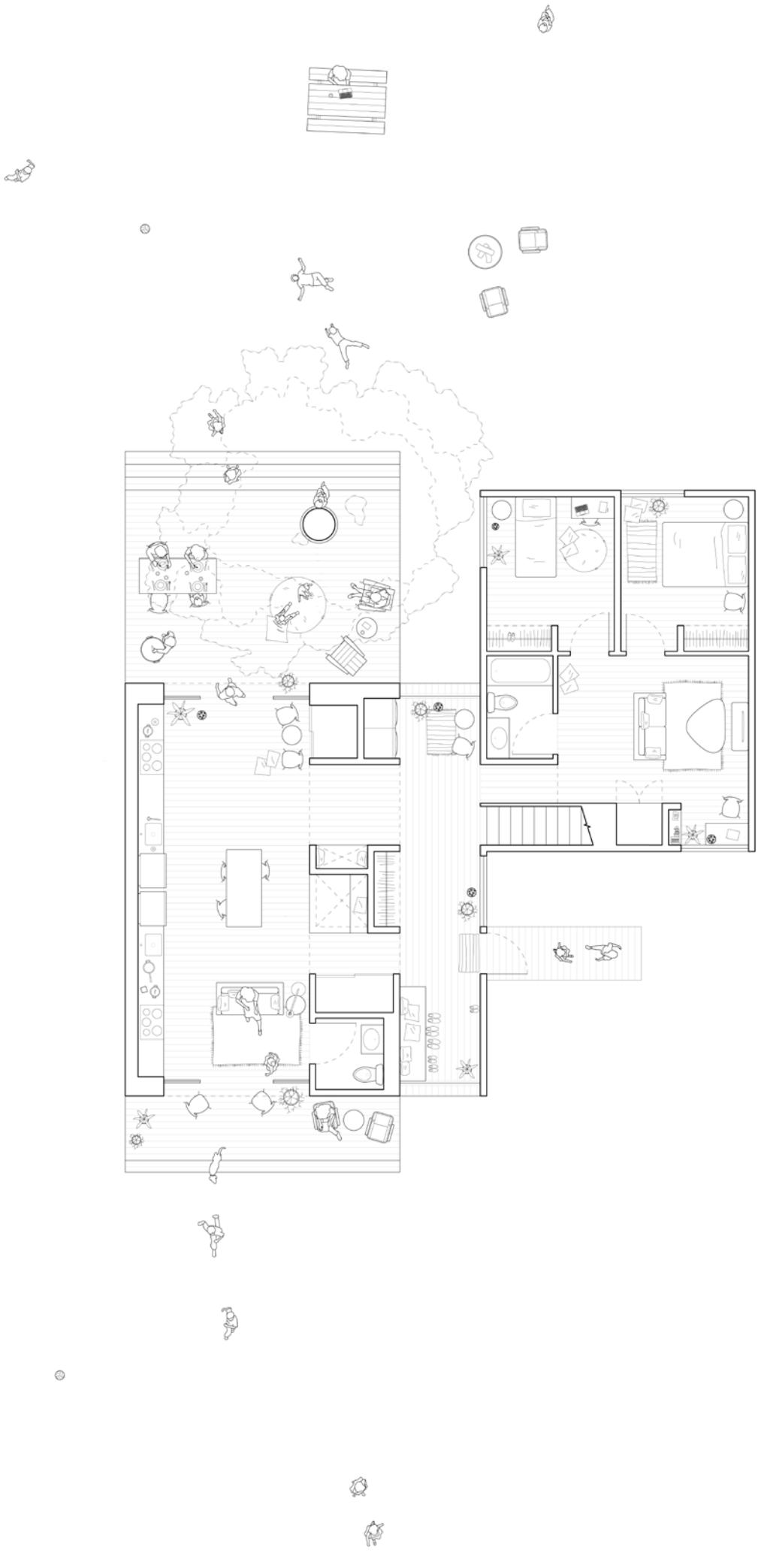
Site plan

Core wall, west face. Model made by Paddy Mittag-McNaught

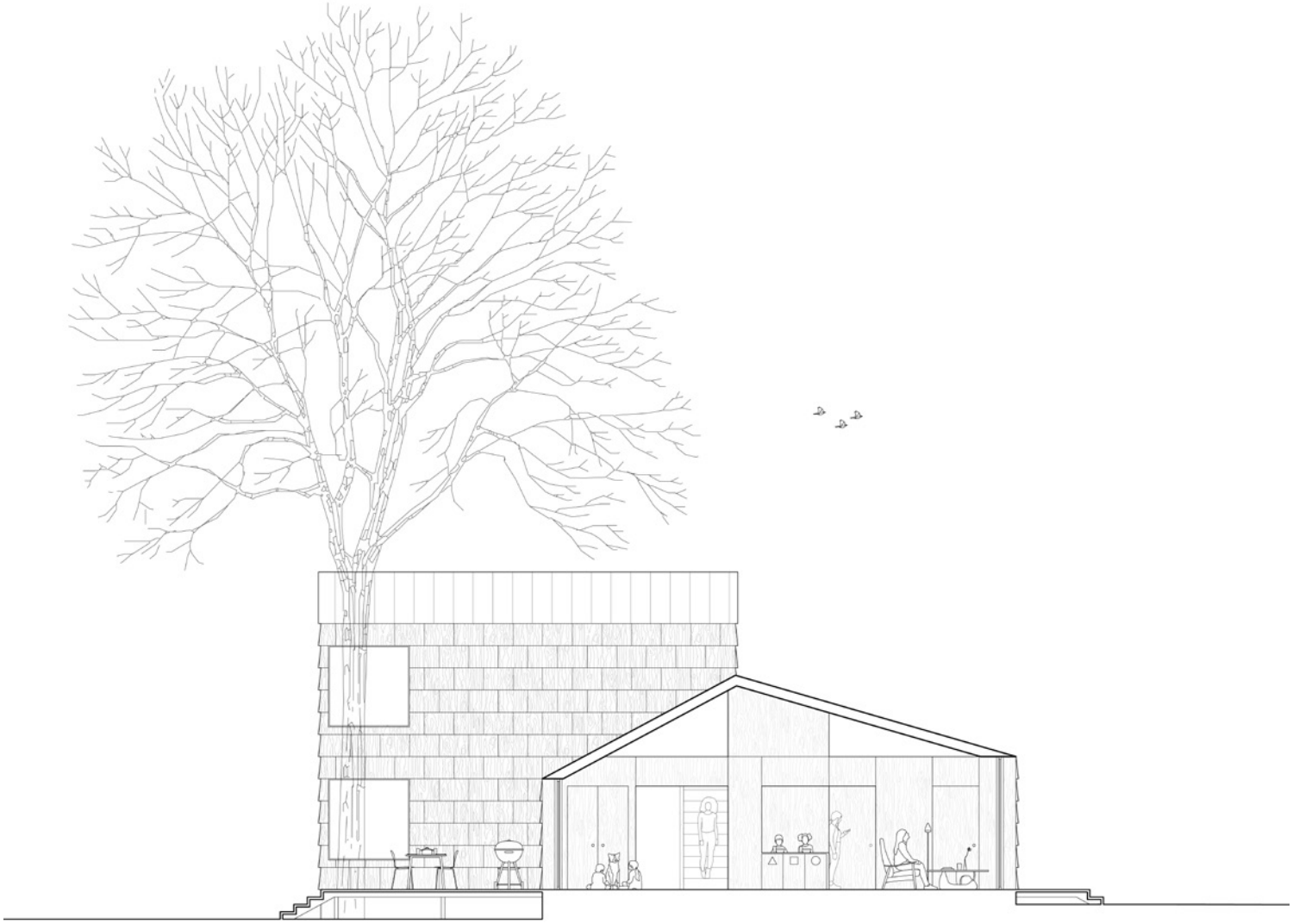
Core wall, east face.

Right: **Ground floor plan, summer.** The long porch becomes an extension of the living room, encouraging the residents to connect with the heavily forested site.
Below: **Ground floor plan, winter.**



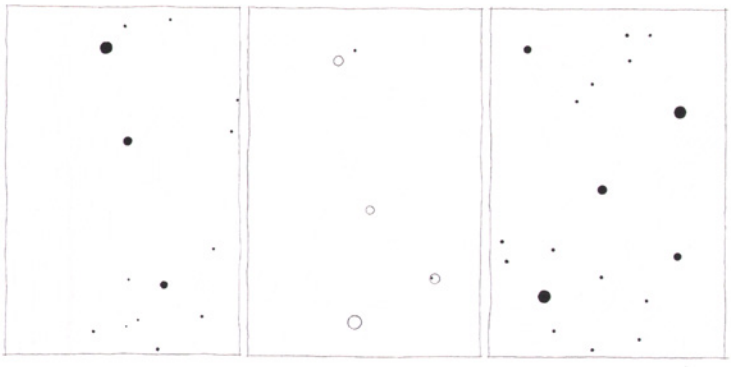


Right: **Sections**
Below: **Second floor plan**



Site study, section. The drawing cuts a section through space and time, tracking the various species and ecosystems that have existed on the site over a period of 500 years.

Plan. Filled circles indicate living trees, empty circles indicate stumps



Suburban exclave (2020)

A. Tall Fescue (Grass)
B. Cat
C. American Crow
D. American Beech
E. Human detritus
F. Red Oak
G. Cooper's Hawk (Nest)
H. Eastern White Pine
I. Schoolchildren
J. Raccoon
K. Mountain Laurel

Clearcut meadow (1770)
L. Lowbush Blueberry
M. Hunter
N. Red-Tailed Hawk
O. Pennsylvania Sedge
P. Cottontail Rabbit

Pyrogenic Forest (1520)
Q. Bobcat
R. White Oak
S. Black Huckleberry
T. Cardinal
U. Moosewood

V. Eastern Chipmunk
W. Quinnipiac Woman
X. Blue Jay
Y. Wild Geranium
Z. White-Tailed Deer

Cyborg Marsh

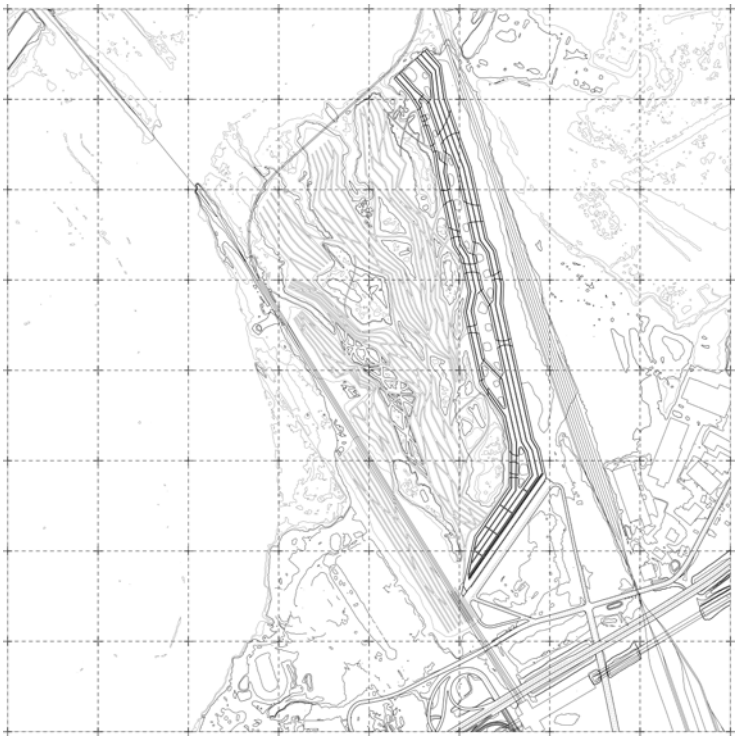
Secaucus, New Jersey
Yale School of Architecture, Spring 2024
Professor Tei Carpenter, Core IV

with Yuki Creighton, Maria Teleman, and Jany Xu

For over a century, chemical waste, garbage, and dead bodies flowed into the salt marshes of the Hackensack Meadowlands. Hills of plastic grew along the banks of the rivers, and under the surface, fish evolved resistance to methylmercury and polychlorinated biphenyl.

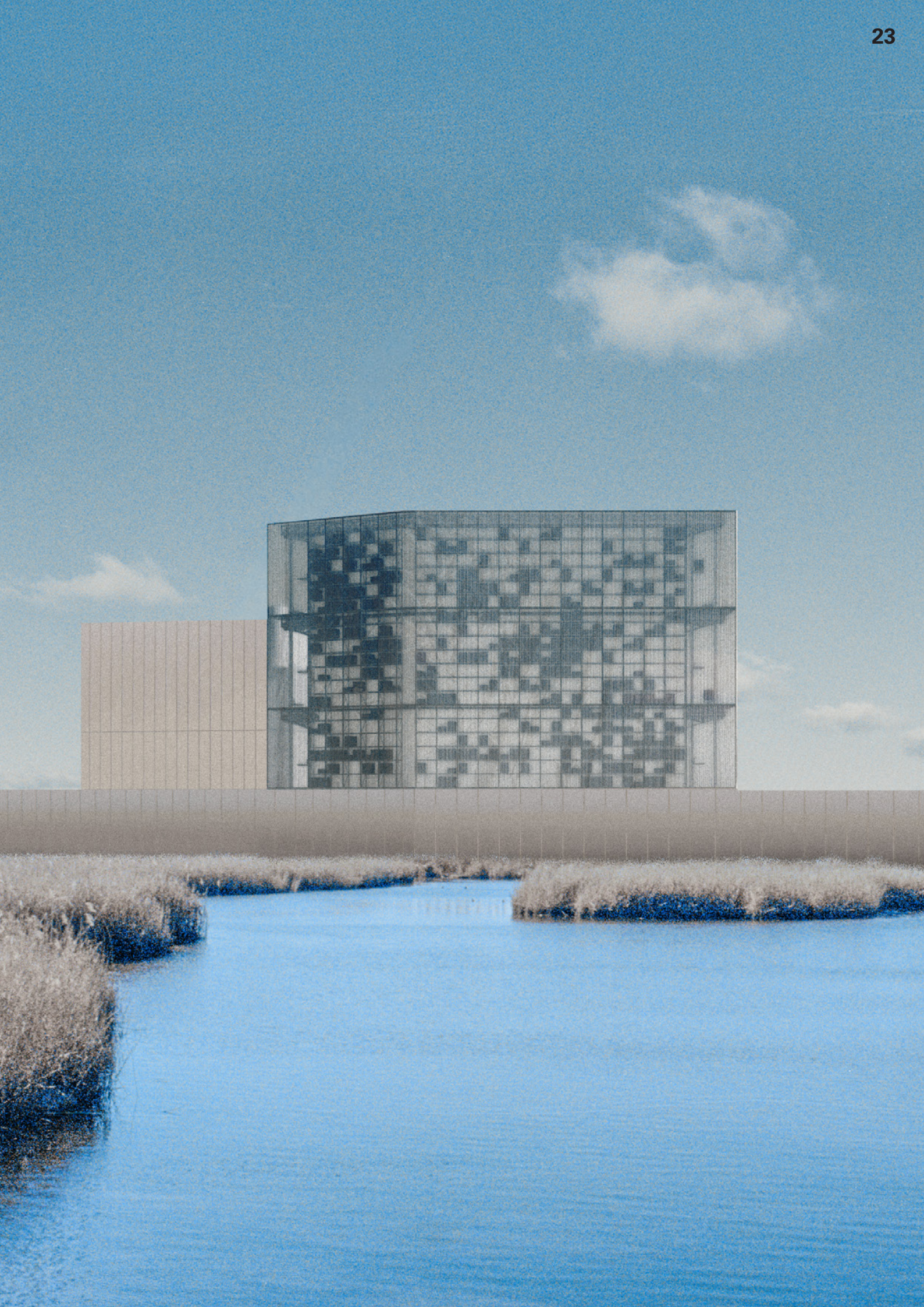
As time went on, speculators sought to invent new uses for this untapped real estate. The wetlands were dredged, filled, and seeded with warehouses, electrical plants, highways, railroads, and power lines. The Meadowlands became a cyborg landscape, a hybrid of ecosystem and machine.

The site of our intervention contains millions of square feet of warehouses that are threatened by rising sea levels and flooding. By consolidating the warehouses on the site into a single flood-safe piece of infrastructure, we propose to create a monument on the scale of an earthwork, while renaturing the majority of the site. Inspired by Robert Smithson's 1967 essay, "A Tour of the Monuments of Passiac, New Jersey," the proposal makes visible the interwoven identity of the Meadowlands as both infrastructural territory and ecosystem.



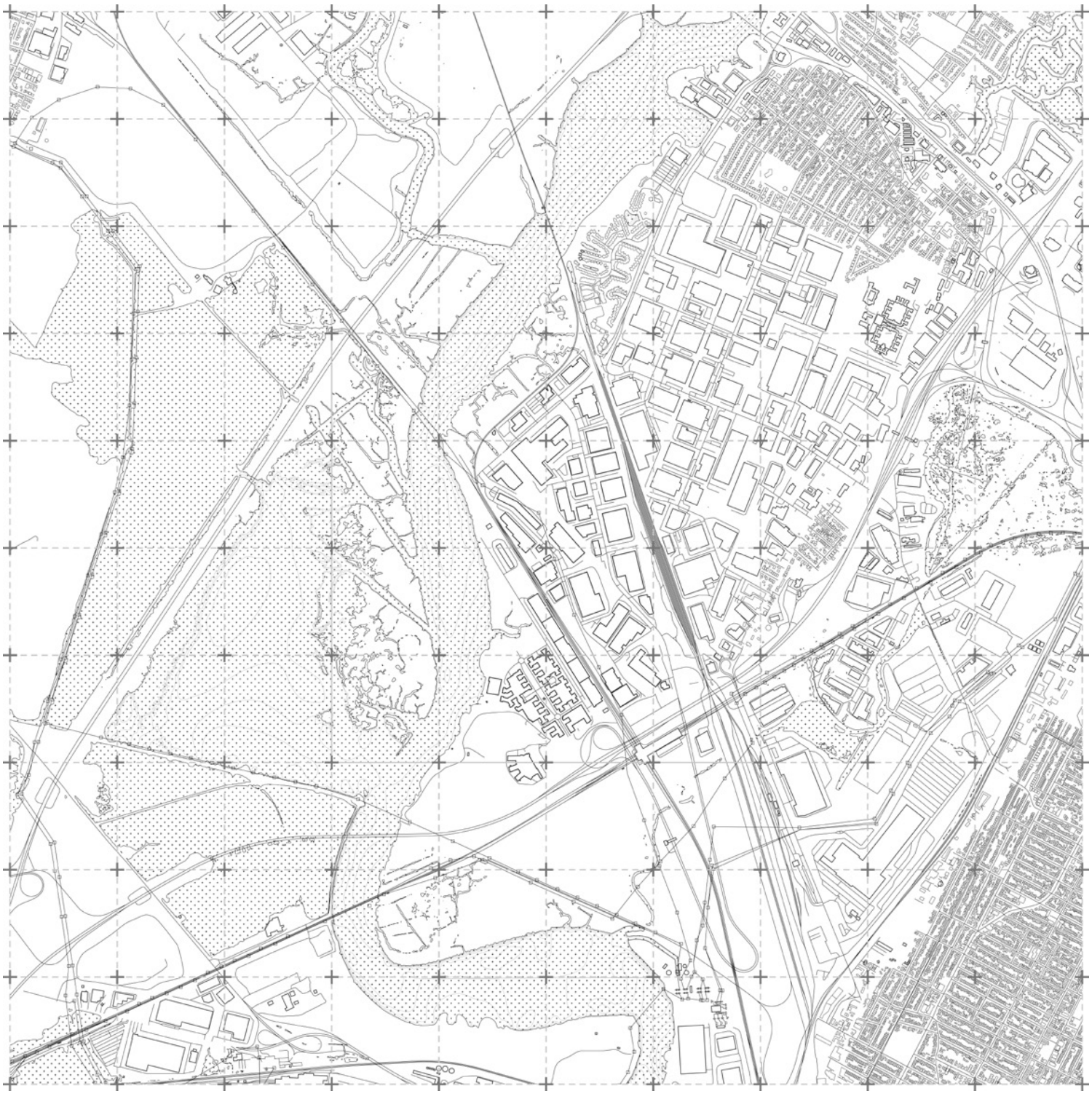
Site plan

Right: **Warehouse tower.** Render made with Maria Teleman
Below: **An infrastructural monument.** Warehouse viewed from the Hackensack River.



Bounded by power lines, water lines, highways, and rail, the site is a condensed node within a vast network of infrastructure, primarily serving New York.

Right: **Site plan**
Below: **New York/New Jersey.** Drawing by Yuki Creighton



Within 100 years, most of the site will be permanently flooded. To combat this, warehouse foundations are used as a base on which to build flood-safe berms, raising infrastructure locally in a way that allows the marshes to permeate the site.

By connecting the warehouse foundations longitudinally, strips of high land are created. These strips are then subdivided to create a series of interwoven pathways and boundaries within the landscape. This results in a landscape and building that become a visual diagram of the interconnected systems that make up the site.

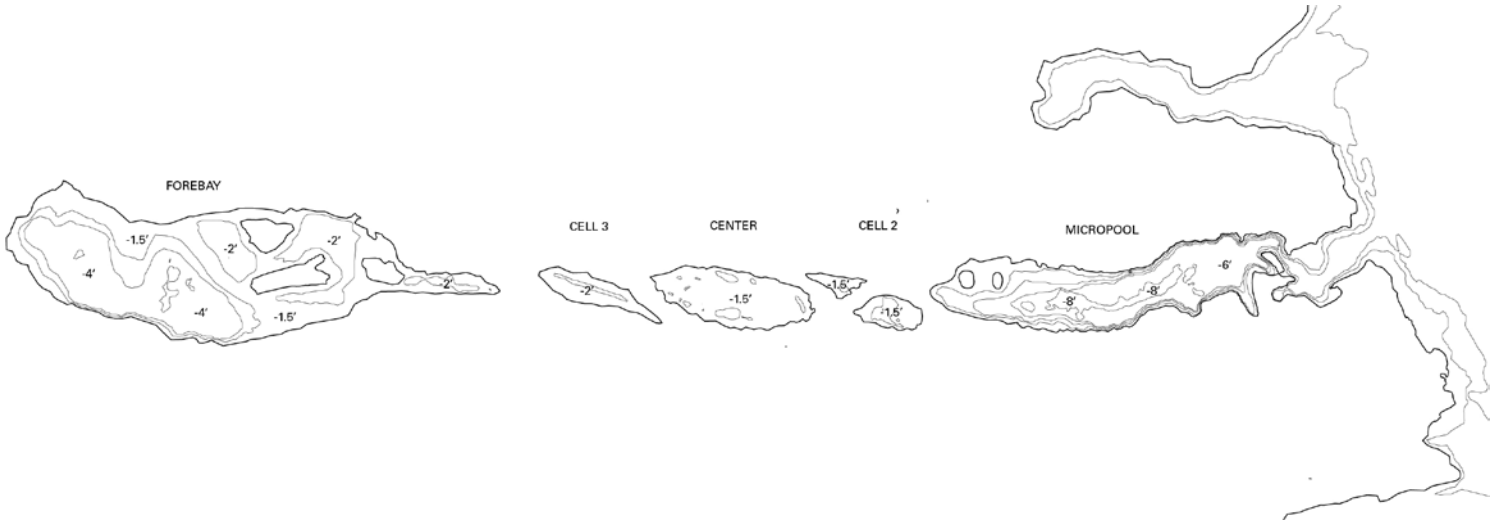
2020 flooding

2070 flooding

Site plan development

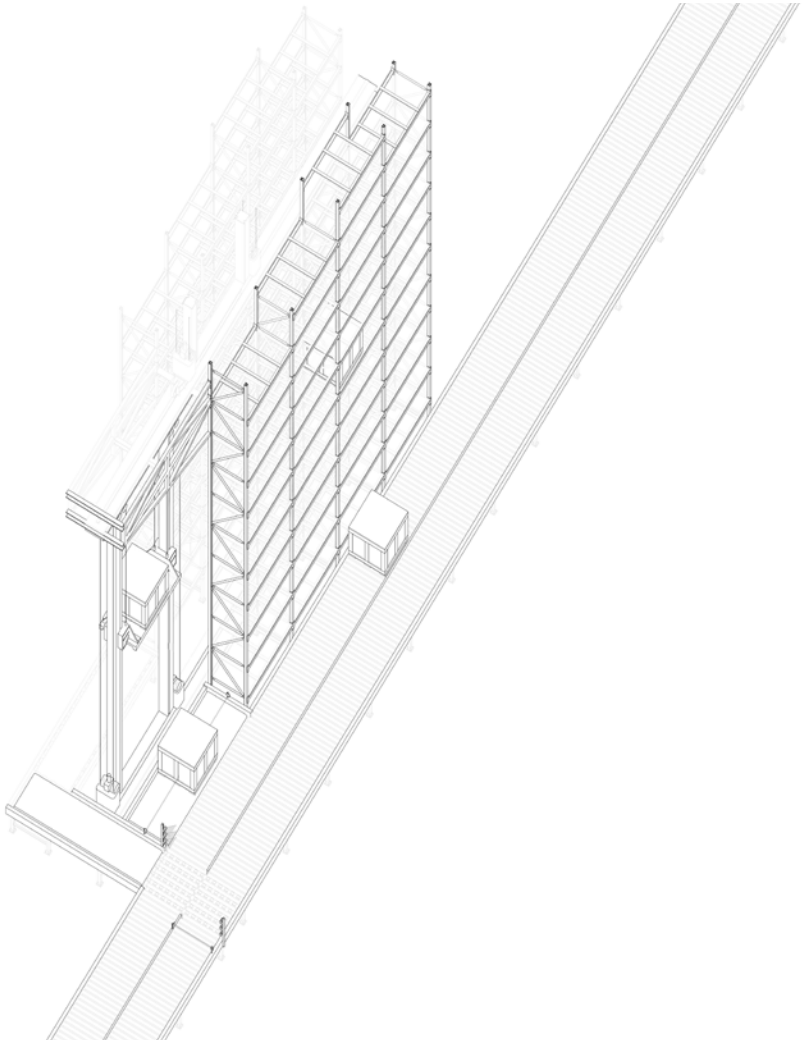
2100 flooding

2120 flooding

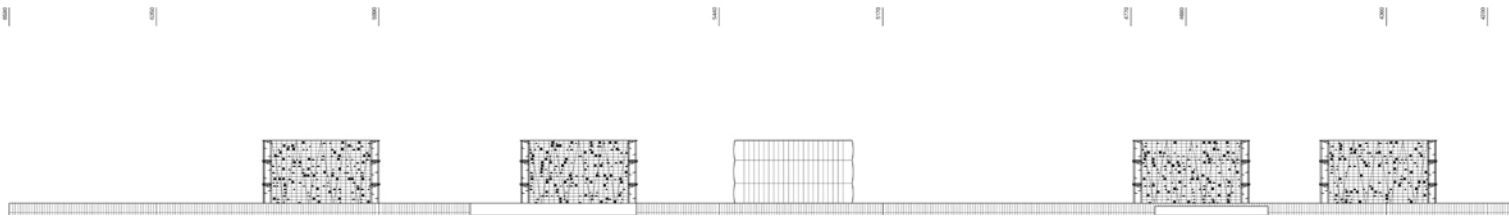


Passive water filtration. A series of pools of varying depths become an artificial marsh engineered to filter wastewater.

The plan of the building is determined by the dimension of the warehouse rack and the circulation networks required to transport and store goods. A set of five eight-foot lanes, each lined with storage racks, flow along the building. In moments where the bounds of the building expand, the lanes split to create voids in which marshland intertwines with the infrastructure. A second level of operations populates this void space with topography and openings.

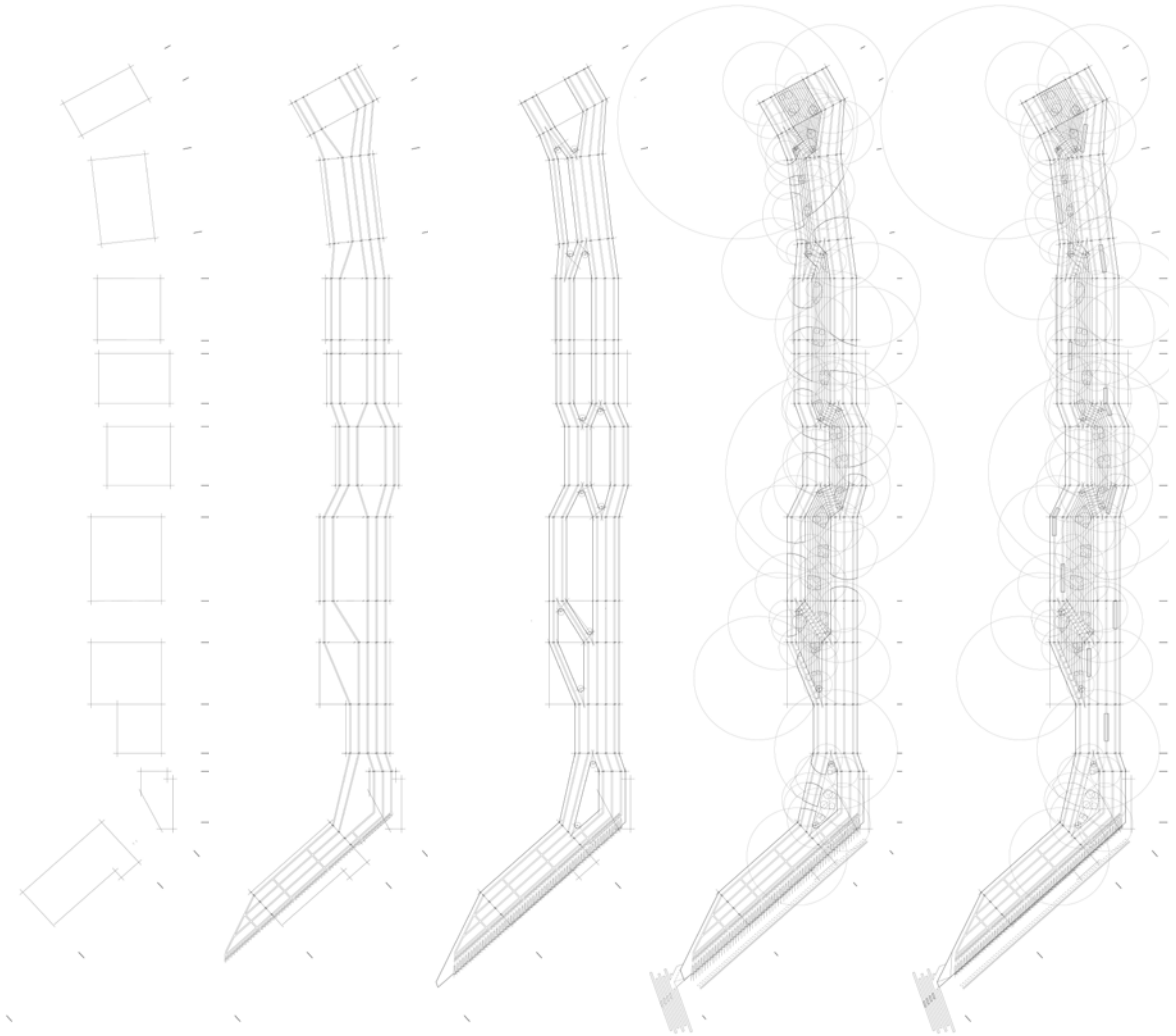


System of racks and automated conveyors. Drawing by Maria Teleman

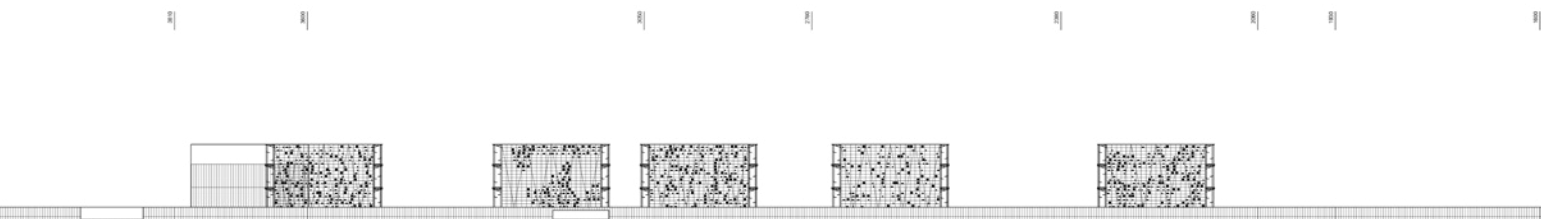


Unrolled Elevation

From the base of the warehouse, eleven towers rise 100 feet in the air. Vertical extensions of the warehouse racks clad in translucent membranes, these towers act as organs which display the movement of the continually optimized warehouse as a mechanical cloud. The warehouse becomes a monument to itself, exposed to passers by on the I-95.



Plan construction diagrams



Mutual-Aid Library

Fair Haven, New Haven
Yale School of Architecture, Autumn 2023
Professor Aniket Shahane, Core III
Research advised by Keller Easterling

The New Fair Haven Library is a proposed expansion of a Carnegie library that reenvisions the library as an institution that facilitates the sharing of commonly held resources. Apart from the book stacks provided in the existing library, it also contains a tool library, a theater, teaching kitchens, and a garden plaza that acts as a commons for the neighborhood.

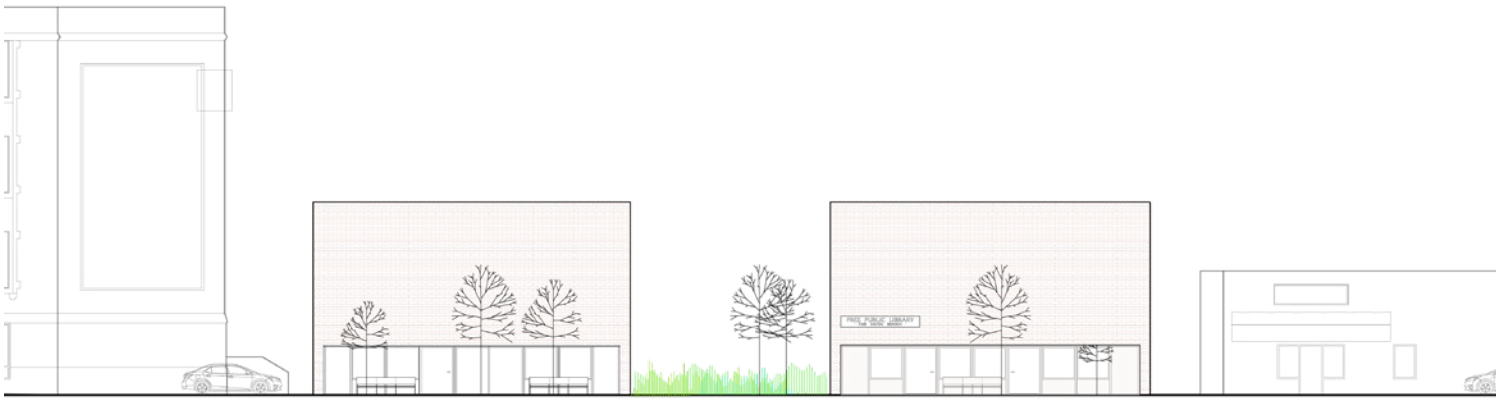
To accommodate the new programs, the existing building is expanded in North and South directions and mirrored on the other side of the site by a new building containing a community kitchen, daycare, multi-use spaces, and offices.

In the garden plaza formed between the buildings, growing beds regulated by a unifying grid break up the space to create a loose gradient of outdoor 'rooms' in which groups of people can collect for events of varying intimacy and scale. At the rear of the site, a greenhouse and garden shed provide a sense of enclosure from the residential neighborhood behind.

Right: **Library and theater.** Butterboard and paper. 70x20x16cm

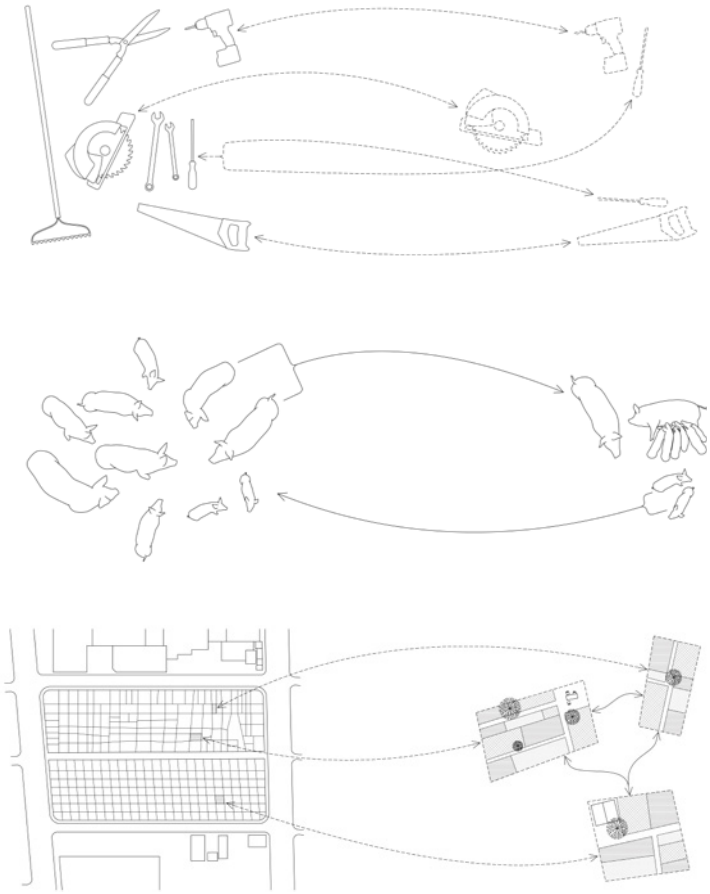
Site plan

Front elevation



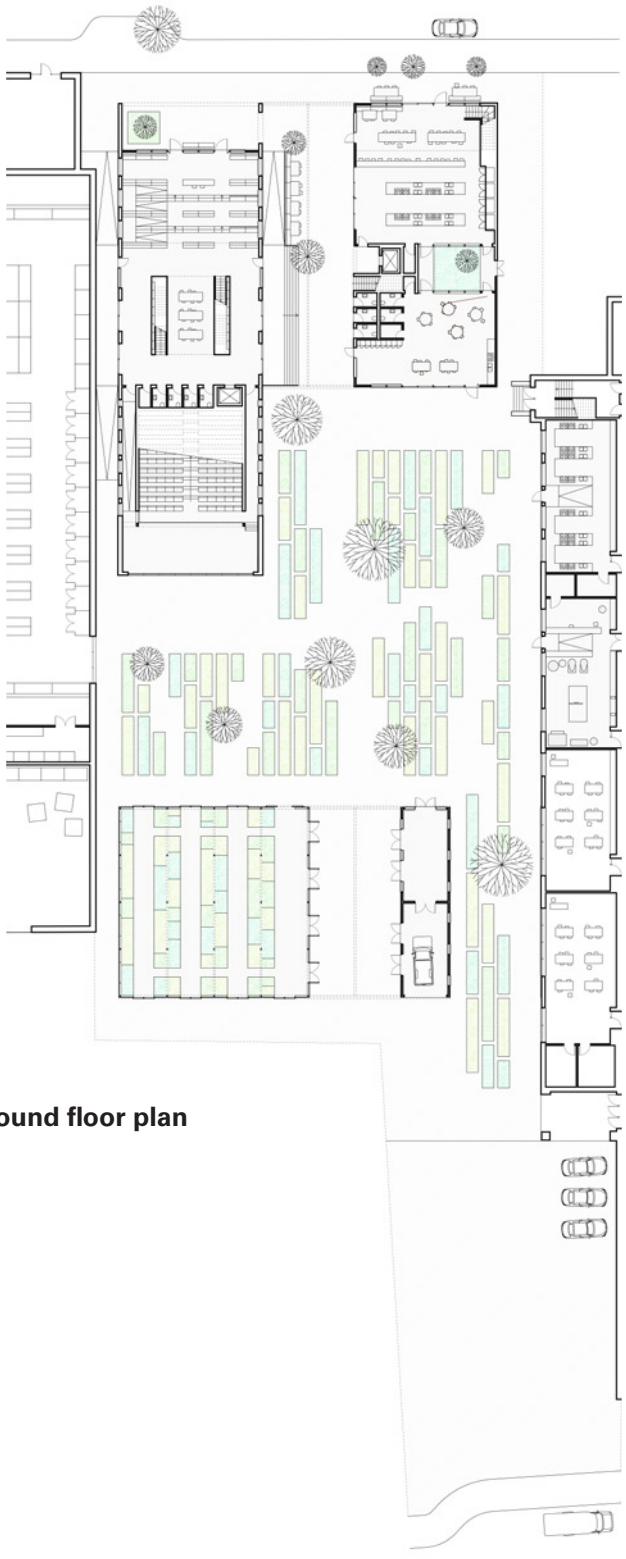
The proposal is intentionally nonprescriptive about how the various mutual aid programs and social services will be run, providing the space for community members to organize collectively on their own. Over time, the community may find unanticipated ways to use the building. Meeting rooms and multipurpose rooms can be used as open offices, for events, or as organizing spaces.

The original Carnegie library was based on a square floor plan, which was extended in 1996 with an ajoining square. The proposal extends the library forward by one square to engage with the street, and relocates the primary floor to the basement by mediating the topography with a gently sloped, accessible entry.

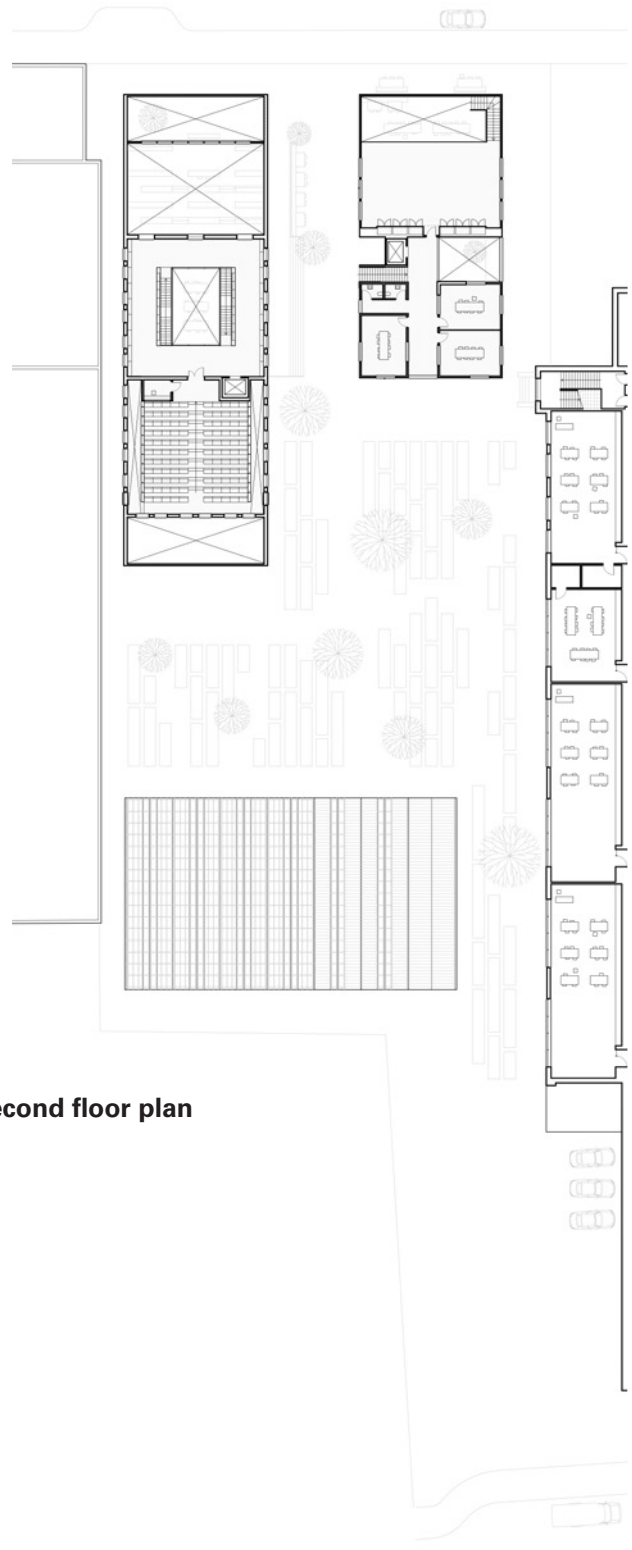


3 historical mutual-aid libraries
1. Berkeley Tool Lending Library (1979)
2. Freedom Farm Cooperative Pig Bank (1967)
3. South Central Farm (1994)

Building expansion over time
1. Original Carnegie library (1917)
2. Current day expansion (1996)
3. Proposed expansion

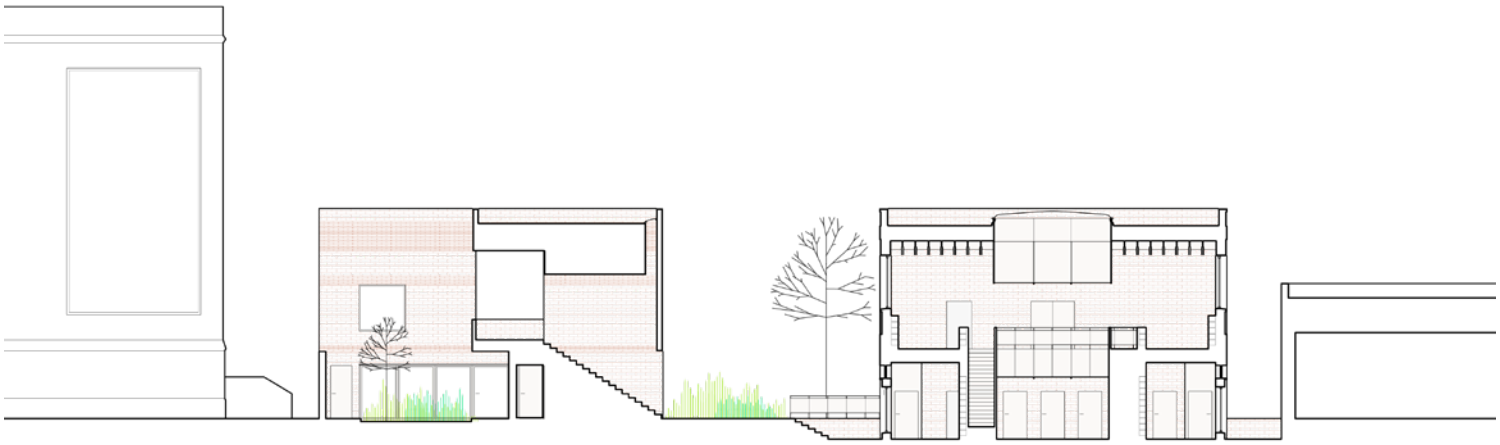


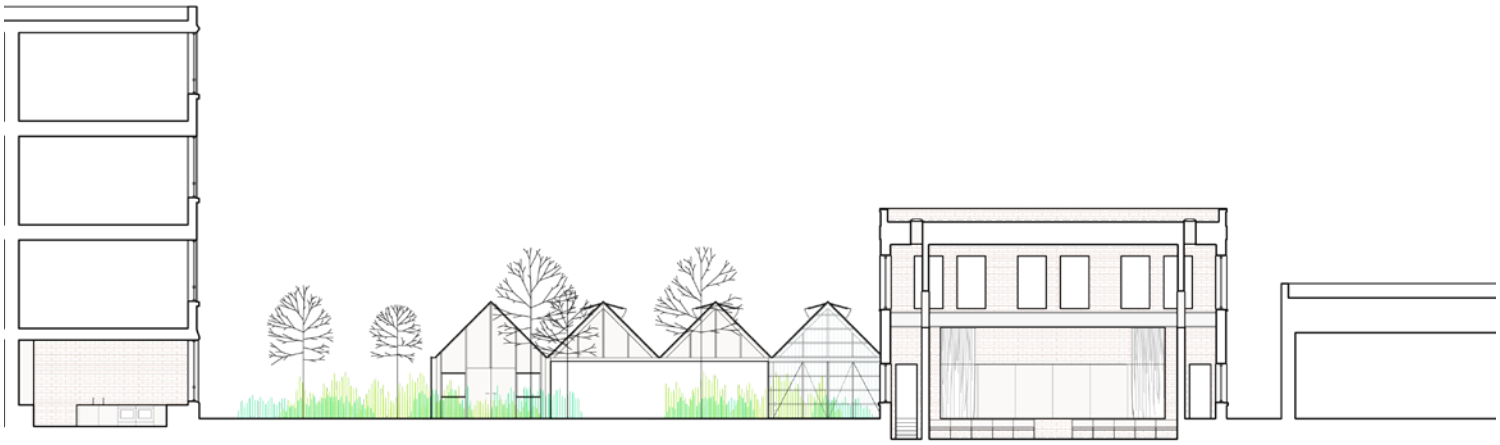
Ground floor plan



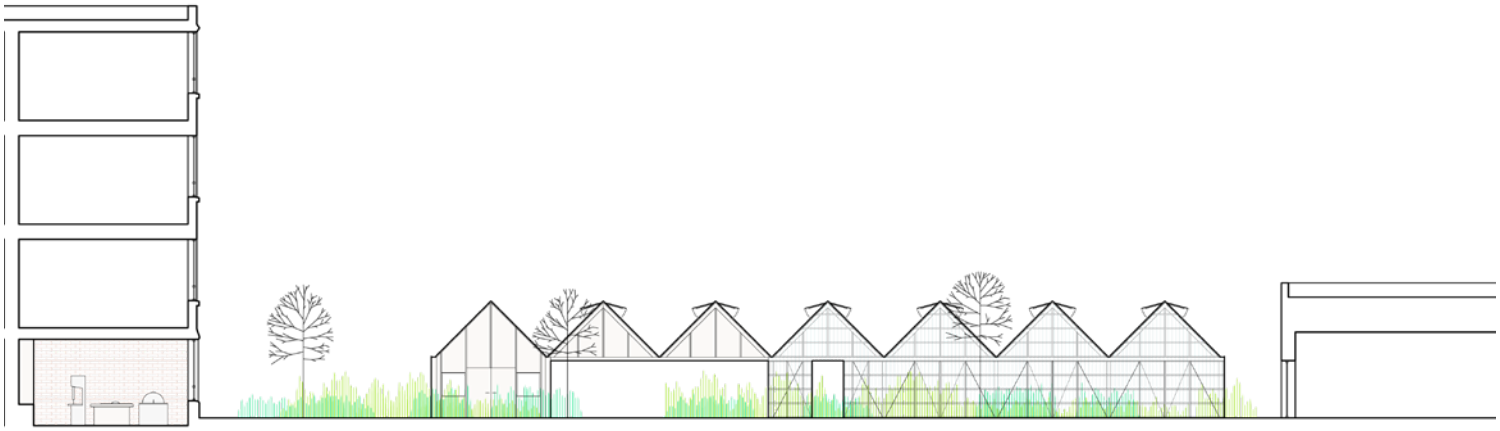
Second floor plan

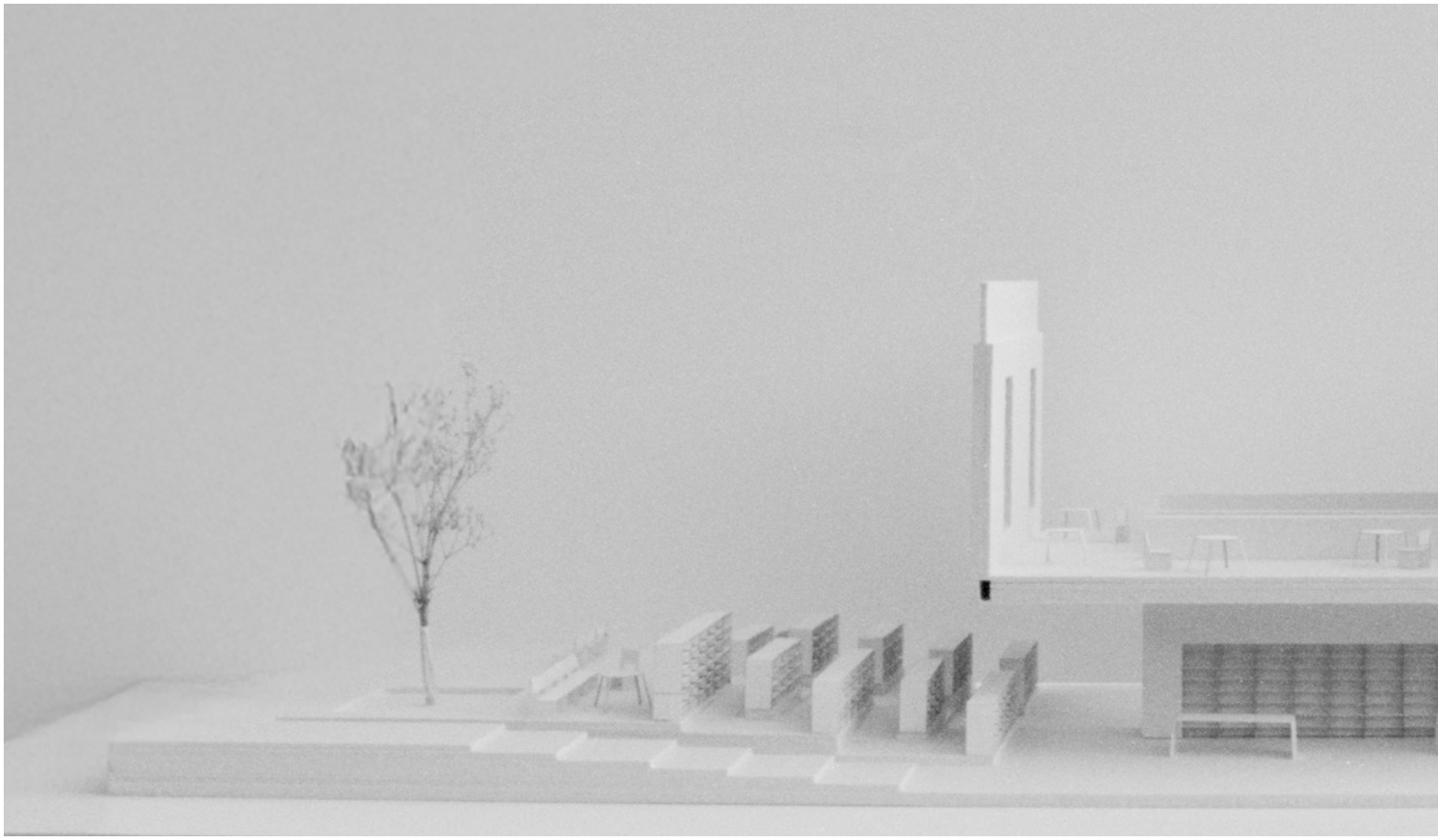
Left: **Section through library**
Right: **Section through theater and kitchen**
Below: **Library facade.** A beam is placed to open up the original library wall.

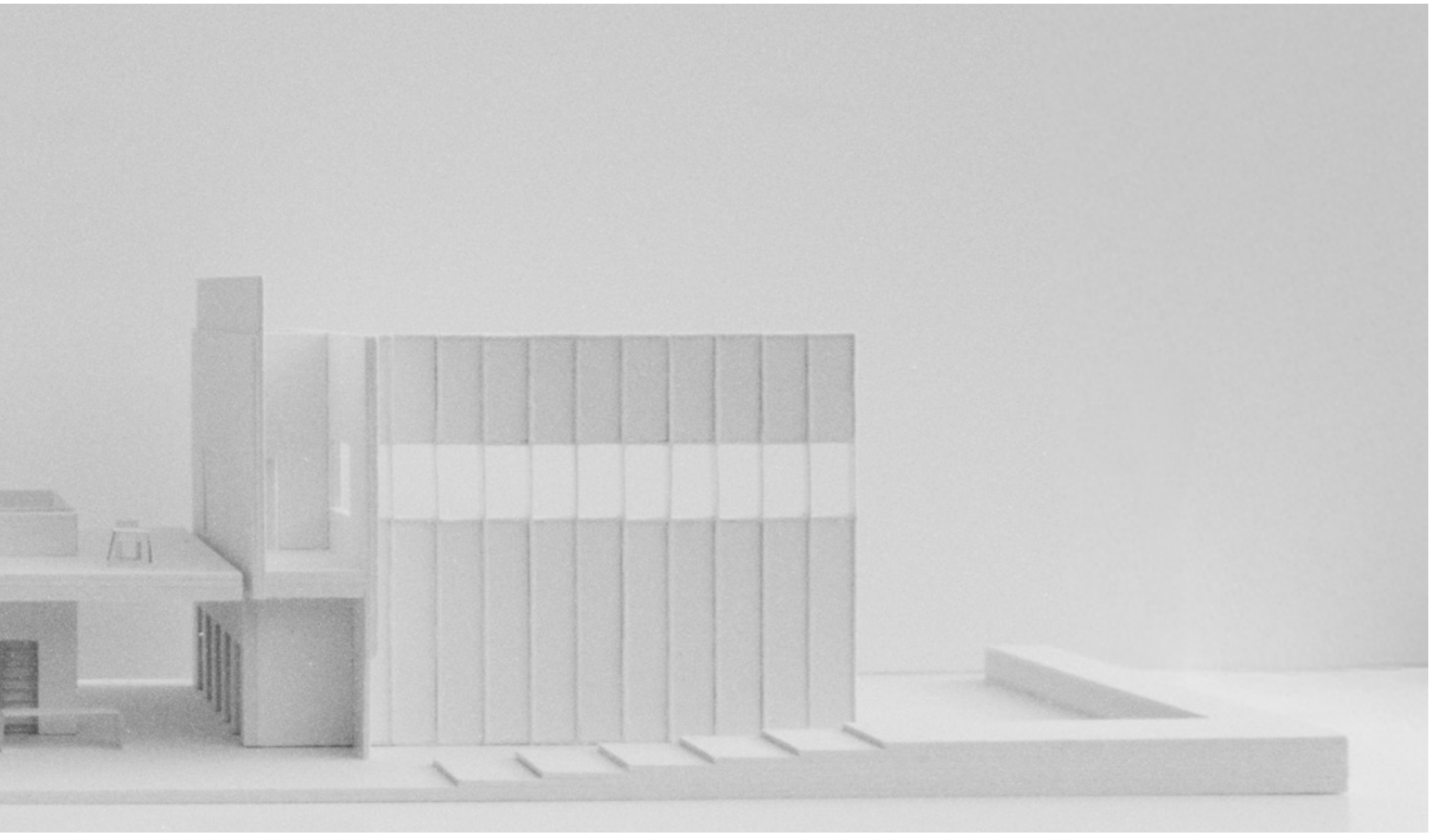




Left: **Section through garden plaza and tool library**
Right: **Section through greenhouse**
Below: **Library walls**







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