

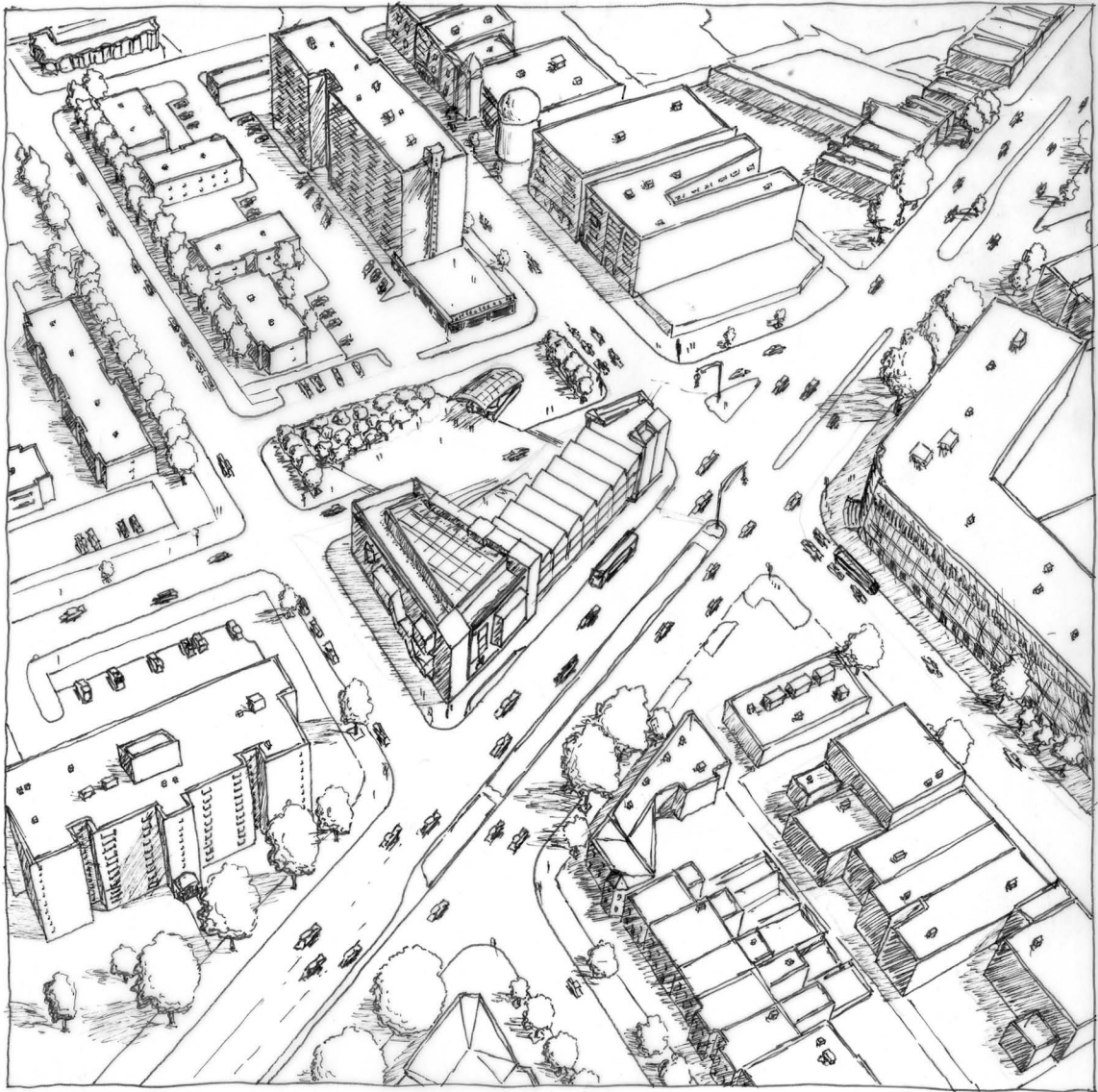
context of time

"Creative destruction is the hallmark of modernism."
--Susan Piedmont-Palladino¹¹

Like architecture, context is not static. It changes with each new development. No matter what circumstances are referenced in the design, the existing context will be destroyed upon completion of the new library.

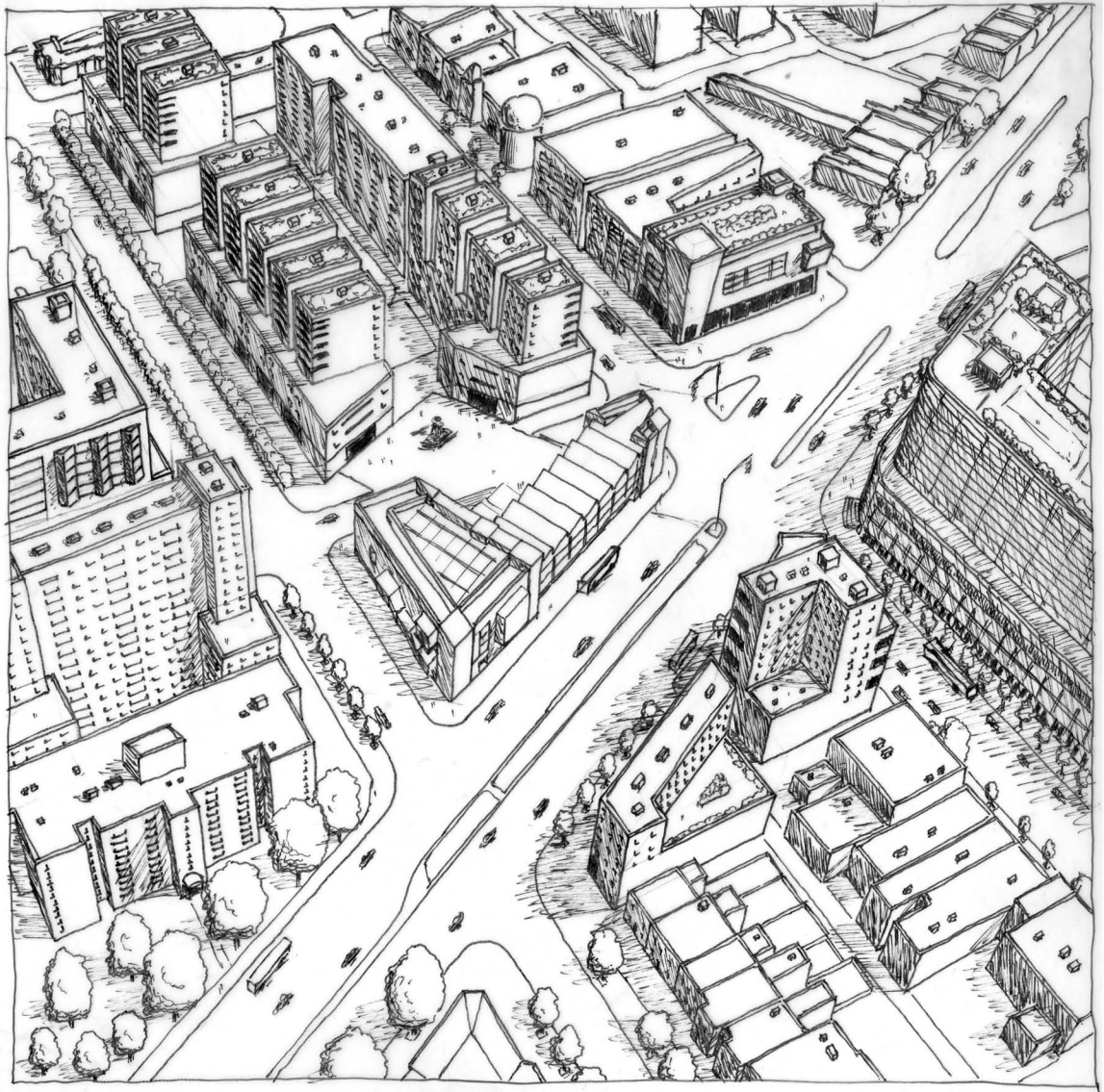
11. Piedmont-Palladino, Susan. Desk Critique. 19 January 2007

7th St. and Rhode Island Ave.
in 2010



The existing library lasted approximately 30 years. Assuming the new facility will endure at least as long, what might happen in the neighborhood over the next 30 years, now that this building is the context?

7th St. and Rhode Island Ave.
in 2040



context of process

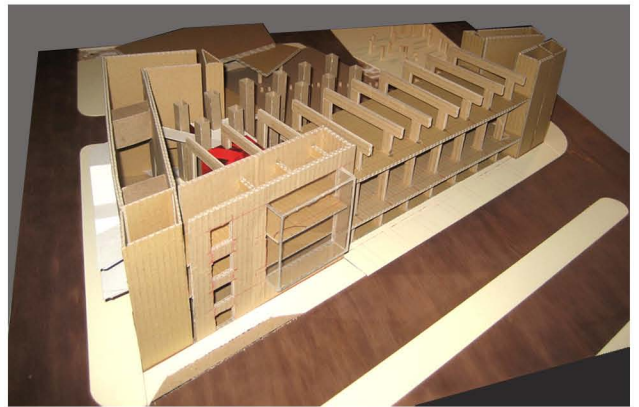
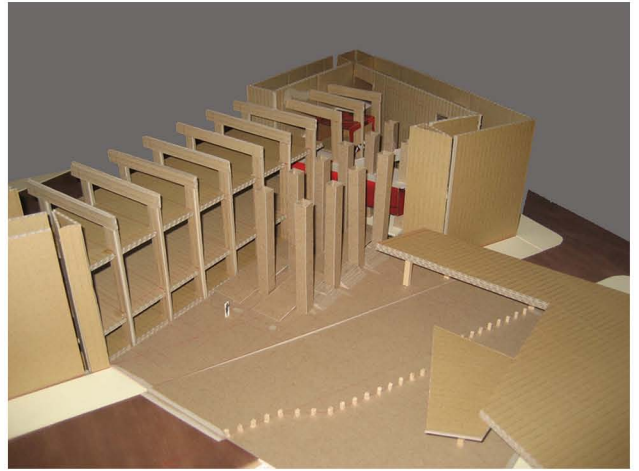
A pivotal moment in the formulation of the thesis came through the design of a previously separate project. A concrete luminare cast into a brick wall on the WAAC campus was a powerful tool in understanding both the thesis and its construction. The concrete, with its two cylindrical voids, became analogous to the thesis: the brick wall is to the concrete as the neighborhood is to the library is to public space. Additionally, a critical detail in the success of the concrete project was a $\frac{3}{4}$ -inch reveal defining the joint between concrete and brick. This reveal is not only important to the proportional composition of the finished piece, but to the process of making the piece as well. The same form-work that created the reveal also acted as a brace, supporting the weight of the entire piece until it cured. In architecture, the process is at least as important as the product.

Concrete Luminare, campus of
the Washington Alexandria
Architecture Center

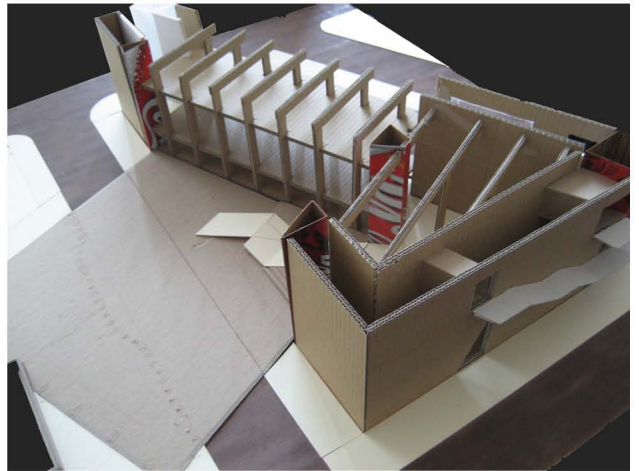


A crucial tool in the development of the thesis was a working model, in which the library was built and rebuilt over the course of six months, at a scale of $1/8" = 1'-0"$. This model was a palimpsest; that is, a canvas on which designs were drawn, erased and drawn again. It was built at a size that could facilitate a deep understanding of the building's scale relative to the human, and of the pieces in the building's construction. Built in carefully arranged sections, one piece could be replaced at a time, leaving the rest of the model as the context against which to test. Though the early pieces only survive in photographs, the ideas they represented were present throughout the evolution of the project.

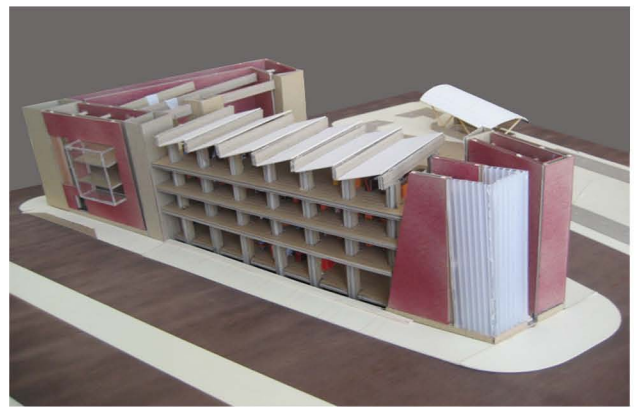
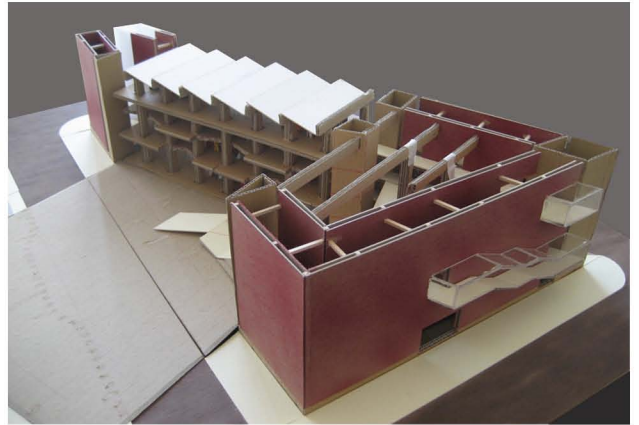
Working Model, 1st Iteration



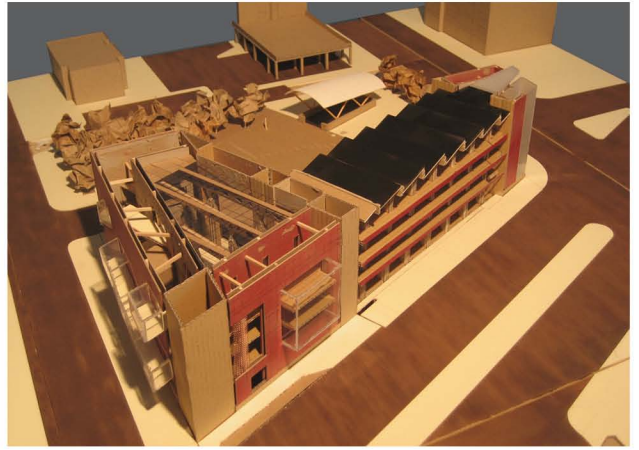
Working Model, 2nd Iteration



Working Model, 3rd Iteration

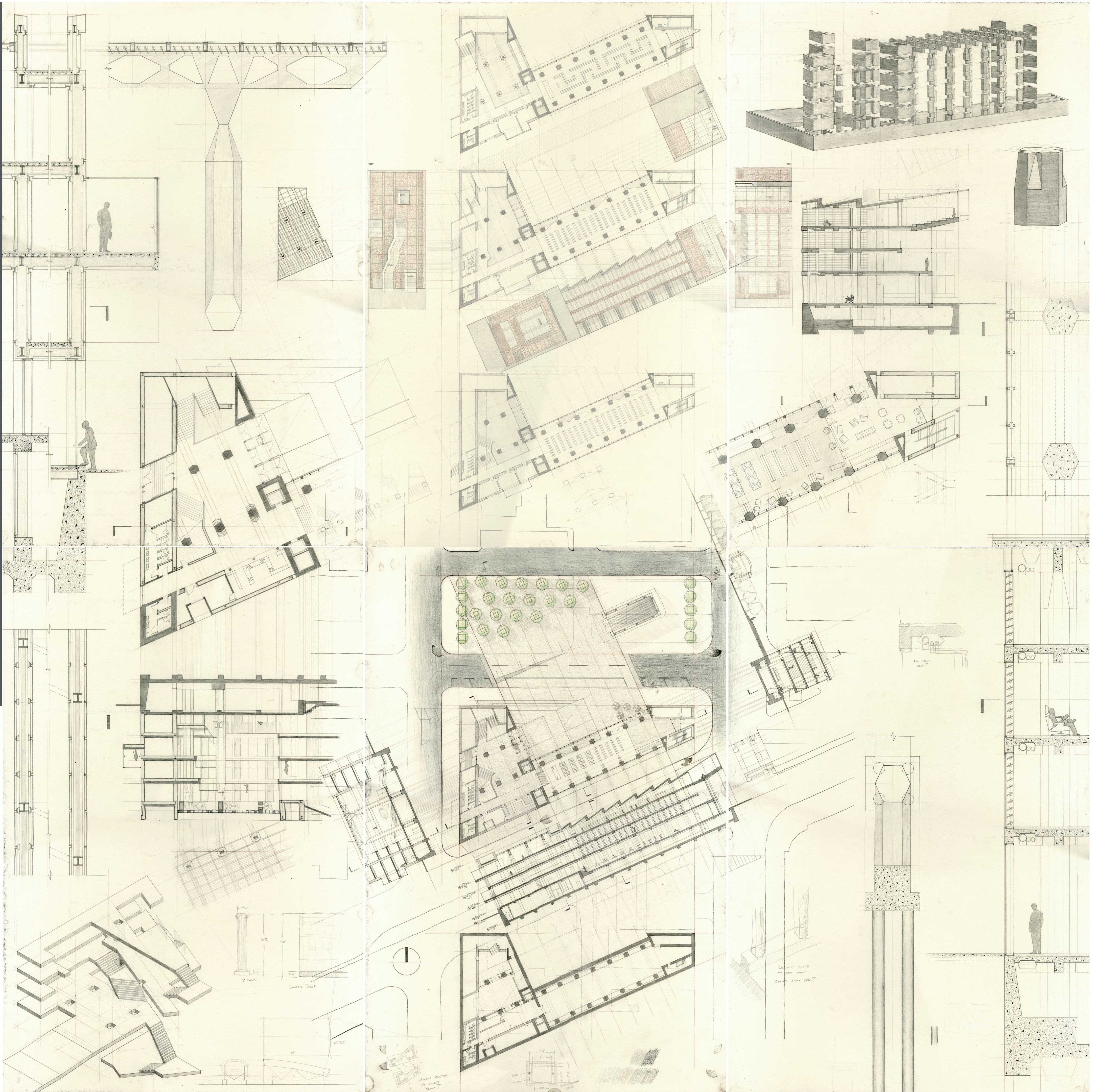


Working Model, 4th Iteration



A beautiful characteristic of a palimpsest is that, no matter how thoroughly erased, the original document never fully disappears. The final drawings for the project were begun five months before completion, with portions being redrawn several times as the design was revised. The drawings are contextual, each one speaking directly to the others, to give a greater understanding of the whole. Sections and elevations are more easily drawn and read when constructed off of the plan from which they are generated. Details drawn in concert with their corresponding plans and sections tell a greater story of the building's entirety. There must be an intimate connection between the drawing and the designer in order to truly know the project. If the drawing is analogous to the architecture, the act of drawing is analogous to the architect.

6 Boards, Graphite on Mat
Board



bibliography

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education

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Alexandria, VA - 2006 to 2007

BACHELOR OF ARCHITECTURE - Virginia Polytechnic Institute and State University -
Blacksburg, VA - 2001 to 2006

experience

YOUTH EDUCATION ASSISTANT - National Building Museum - Washington, DC - 2007

INTERN ARCHITECT - Lavigne Associates Architects - Alexandria, VA - 2004 to 2007

OFFICE INTERN - Hayes Large Architects - Harrisburg, PA - 2001 to 2004

awards

RECIPIENT - WAAC Crystal - award for exemplary thesis work - 2007

FINALIST - Student Design Competition - Virginia Society AIA - 2007

FEATURED ARTIST - The Art of Architectural Drawing, juried exhibition - Northern
Virginia AIA - 2005

RECIPIENT - Eugene Atget Photography Award - Washington Alexandria Architec-
ture Center - 2005

FINALIST - Student Design Competition - Virginia Society AIA - 2005