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ROSA CRISTINA CORRALES RODRIGUEZ
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Alice Wainwright Park

COMMUNITY CENTER

PROGRAM Two structures, the gate house and the community center separated by a long open park area. The community center should accommodate various exercise rooms, classrooms, staff offices, cafe area, locker rooms, and a large 5,000 sq.ft. multipurpose room for meetings or receptions. The gate house accommodates various visitor’s services as well as, the caretaker’s residence. A pier is to be added at the bay edge.

SITE western edge of Alice Wainwright Park on Biscayne Bay, Miami, Florida

YEAR fall 2010, Design 5

DURATION 8 weeks

PROFESSOR Malik Benjamin

OBJECTIVE create a strategy that integrates these separated structures by addressing the issues of entry, arrival, path and destination within a complex site.

The intersecting regions of building and garden merge through a network of paths which intersect, approach one another, fork, or break off to embrace all possibilities of procession through the site and to explore various spatial conditions. All these processions are composed of structures and spaces carved out of and added to the landscape to create an experience where the orchestration of the architectural idea is one that embraces deep connections to its surroundings. The scheme of the project accelerates chance events by combining diverse program, intersecting paths, and a unifying roof which will create memories and connections between the new project and the user.
“building and park embrace each other, blurring the boundary between inside and outside and exploiting the desirability of open public space.”
Paths through the park and program meet and pause to develop a deep connection to the architectural moment experienced.
The community center building is developed as an extension of the park. A large lawn roof is lifted up at one end like a sheet of paper to create space to house the program. This operation ensures that the park’s square footage is not reduced and the building program remains in direct contact to the park.
HABITATION IN THE LANDSCAPE

PROGRAM  spaces to live, rest, eat, entertain, work, and display for a sculptor who balances creative work with a moderate social life. Approximately 5,100 sq.ft.

SITE  238’ x 384’ site in Drumlin Fields, Williamson, New York

YEAR  fall 2009, Design 3

DURATION  6 weeks

PROFESSOR  Andrew Sribyatta

OBJECTIVE  integrate architecture and landscape in terms of structure, boundaries, movement, views, and program.

This design exercise investigates a hybrid moment between architecture and nature created using operative methods that can bring on new artificial, topological shapes. The surface of the ground becomes an active, mutating field and the primary instrument of design that produces space and a new landscape. As a result of the ambiguity between surface and habitable space, the "structure" became an integrated component of the landscape. Now, the layers in the new landscape exist together in a seemingly natural relationship that also talks about human scale and activity.
For this artificial land-architecture a choreographed sequence of operative manipulations anticipates different stages: Striation arranges the forms within the landscape, cracking converts ground into figure, and blending allows a commonality between the two states to be established.
Savannah CARRIAGE HOUSE

**PROGRAM** the home should be a place to write, read, cook, eat, sleep, to store 500 books, and sometimes entertain guests. The garden shall also be a place to read, eat, and rest.

**SITE** typical carriage house site 20’ x 24’ x 24’ and garden 20’ x 24’, in Savannah, Georgia

**YEAR** spring 2011, Design 6

**DURATION** 2 weeks

**PROFESSOR** Sabah Corso

**OBJECTIVE** explore the requirements and program adjacencies that come into play in the housing project integrated into the zoning requirements of a historic urban center.

This Savannah Carriage House is designed to explore the contradictions, intersections, and union between the public and private realm. To guide my design, I designated a writer as the inhabitant who welcomes visitors into his home but can simultaneously isolate himself within, in order to feed the aura assigned to writers by the public as we wonder about the process of their work. The volumes housing more public program elements aggregate around the introspective volume containing the bed and desk, forming a double shell around the most private volume, protecting it, never penetrating and defining the overall form of the carriage house.
The magnetic center, the isolated volume of the writer's private space seems unreachable, yet the visitors are allowed peaks into it as they circle the volume. Visitors move close to, interact with, but never trespass or enter the private volume.
Savannah ARTIST COLLECTIVE

PROGRAM the collective brings together a multi-disciplinary group of visiting artists that will live and work in the city for 1 year. Programmatic requirements consist of 16 living units, studios, gallery space, retail space, and a garden. Approximately 15,500 sq. ft.

SITE 61’ x 100’ corner lot of Bull and Jones Street, in Savannah, Georgia

YEAR spring 2011, Design 6

PROFESSOR Sabah Corso

OBJECTIVE work on the complex issues relating to housing and further explore the requirements, interactions, and differences between public and private program and inhabitation.

In a building that is both public and private in nature, enclosure, massing and program adjacencies seek to intensify urban, programmatic, and spatial permeability. Contradictory conditions intentionally engage and enter a productive exchange, sometimes shifting roles and identities in the process. The traditional boundaries of the private residence as an isolated volume are overturned when the composition of the opaque housing blocks defines an interstitial, transparent volume that houses studio, gallery and gardens that maintain a connection between the artists’ activity and the activity on the street. The role of the housing blocks is further activated when the surface becomes garden or vertical boundary within a public space.
A driving force in this design exercise was the translation of the network of green spaces in the urban fabric of Savannah into a circulation network for the project that extends vertically and horizontally. The spatial format of the private corridor and public gardens as separate processions provides various spatial and experiential opportunities for diverse levels of interaction, facilitating exchange as a way for establishing a community for the artists.
The individual living units provide functional spatial economy for sleep, rest, study, and work, that can be transformed when the artist so chooses to accommodate a small personal exhibition of work, in order to build a very personal relationship with interested visitors.

The principal design challenge was the relationship between the units and the studio and exterior spaces it defined. The public and private volumes coexist in tension and harmony at various points. The public approaches, circles, and glimpses at the private volumes but never fully unwraps the opaque interior.
The density pattern of the louver system offers natural light and a connection to the outdoor. Wood slat enclosure system varies its density where light is needed at the interior or to provide views. The system unifies the facade and forms a logical yet unconventional facade.
Postcards inherently have a potential to connect or disconnect. Their visual potential connects/disconnects the images printed on them, the original object it depicts, and the potential images created with them. This connection/disconnection potential reinterpreted into a physical construct, initiated a dialogue between site, display, and program where the visitor is able to dissociate itself from the whole in order to concentrate mentally or emotionally with what is being revealed in the display. As an operation to mediate between the physical and cultural urban context, the structure, program, and enclosure of the Postcard Museum will separate the programmatic parts to highlight the connection and tension that exists between different program adjacencies and reinvent the whole of the volumetric composition and experiential procession.
The design tries to negotiate between the tall closed volume of the Wolfsonian Museum and the adjacent low commercial structure using stacked horizontal volumes that express the program within the museum while also creating a visual stepping down of forms.
The structural system of the project serves as the matrix that organizes the spaces within while also providing a rhythm for the procession of the visitors. The structural system will gain extra importance when it combines with the circulation zones and the enclosure system as it will help articulate the importance of the voids and layers created with these systems which talk about connection and separation at the same time.
The layered enclosure system utilizes existing datum in the site to connect with the existing structures while also creating an organizing structural system that allows pulling back the volume of the museum from the edge but maintaining a threshold at street edge. The skin responds to program by using different levels of transparency and materials according to the level of protection from the elements (light, wind, noise) needed or the exposure required to project the museum out to the street.
STABILIZERS
IN A CHANGING GROUND

PROGRAM urban structure that can be used for everyday activities as well as special cultural events for the city, offers significant interior rooms and gardens for classes for the Center of Genoese dialect, and houses a significant public meeting room.

SITE  Piazza Dante, Genoa, Italy
YEAR  fall 2011, Design 7
PROFESSOR  Matthew Rice
TEAM MEMBERS  2

OBJECTIVE develop an interpretation of the site and of Genoa itself in order to ground an architectural strategy that redefines the site, establishes networks of public space and an urban structure that can accommodate change over time

The intervention is an urban device that connects the dense network of the centro storico with the figural pedestrian network in the Rationalist plan. Extending the ground level of the historic city to the edge of the incomplete Rationalist plan creates a new ground plane that explores new relationships with the modern city. The new ground becomes a solid building that is sliced through, burrowed into, and carved out. Walls create a slice of light, clearing where a room and garden will be placed. The solid building has now been changed into a type of archeological ground with introduced stabilizers at different levels and relationships to the ground, which also reference questionable fragments of history present in the site.
The play of light and dark, solidity and lightness helps make a memorable sequence that is more than a path: it becomes a flowing public space similar to the sequences in the centro storico of Genoa.

The new ground as an extension of the centro storico creates more space for the public that is articulated with level changes and the interaction with the slices and stabilizers at different levels provides different characteristics and relationships with objects activating zones that could interest varied groups of occupants.
The site in Millennium Park and Grant Park features the joint of the horizontal park and the dense vertical city of Chicago, a condition that sparked our transformation of the park typology to respond to its current urban conditions. By removing the constraints of horizontal design, the park is transformed into a three dimensional experience that merges landscape and architecture. Vertical development is determined by views and relationships to the existing skyline, creating an indoor public space to find leisure in sports, meeting spaces, public art, and gardens while exploring an uncommon vertical landscape.
At different stages and scales of its conceptualization, the project is envisioned as an urban device that strengthens the connection between existing public buildings and parks in the site, responsive to environmental conditions, and original in its spatial and structural detailing inspired by the complexity and logic of nature.
ENVIRONMENTAL STRATEGIES
The project is designed with a ventilated double glass facade to achieve efficient temperature control throughout the year without sacrificing the views of Chicago and the lake. During summer the cavity in the glass facade acts as a chimney removing hot air from all the levels and ventilating the towers with fresh air. During winter, the sun rays heat the air in the cavity to create a buffer from the low temperatures outside and maintain a stable temperature inside the building.
One of the most valuable lessons of studying in Italy for one semester was the direct experience and close examination of urban spaces and architectural structures through analytical drawing. Sketching allowed me to decode architectural models, collect spatial motifs and build up my design vocabulary. I focused more on the diagrammatic urban scale to understand the relationship of a particular building or piazza on the sequences of spaces that mark and define a procession through the streets of a city.
SKETCHES

VILLA GIULIA
ROME

PIAZZA SPAGNA
ROME

PIAZZA DEL POPOLO
ROME
I intend to capture a moment where texture, surface, volume, edge, repetition, etc. create an architectural experience, in order to learn from formal or informal precedents and build up my design vocabulary.
I was fortunate to discover a passion for painting early in my life. Painting has allowed me to explore nature, objects, and bodies by creating. In recent years I have been experimenting more with different mediums and techniques that allow me to explore light, surface, and form and integrate these explorations with my design work.