



Gabriella Feuillet

B.ARCH 2024

Rice University School of Architecture

ARCHITECTURE

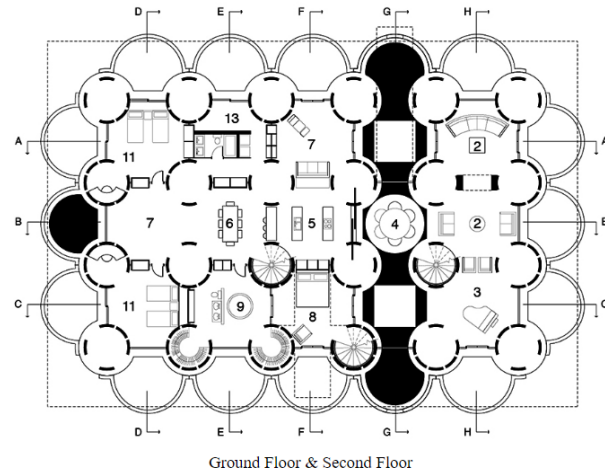
System of Unique
Olympic Puffer Jacket
From Parking to a Park
Chainmail Boathouse
Travel Fellowship Research
Marfa House

INSTALLATION

Palace for an Eastern Bluebird
Earthblock Installation
Sheer Grandeur

OBJECT

Continuum Chair
Art Smock
Platform 99



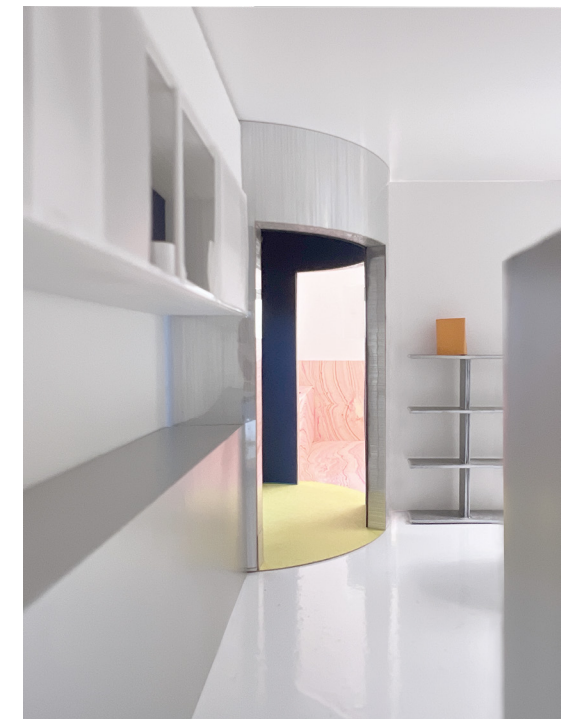
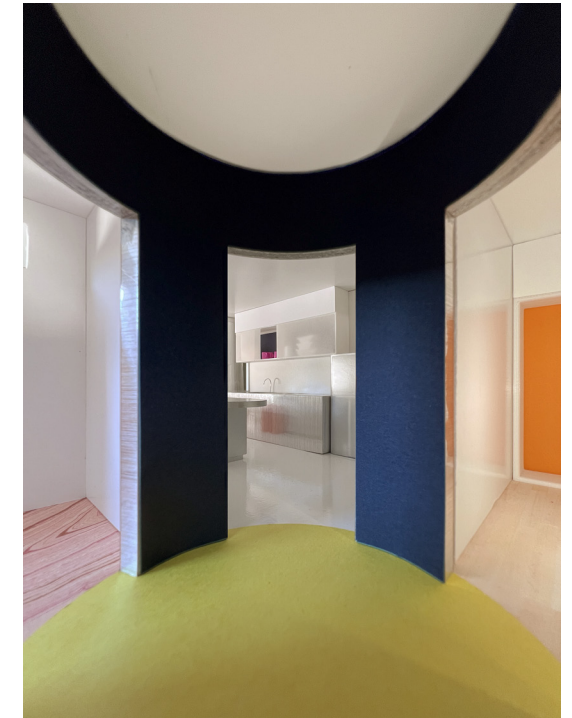
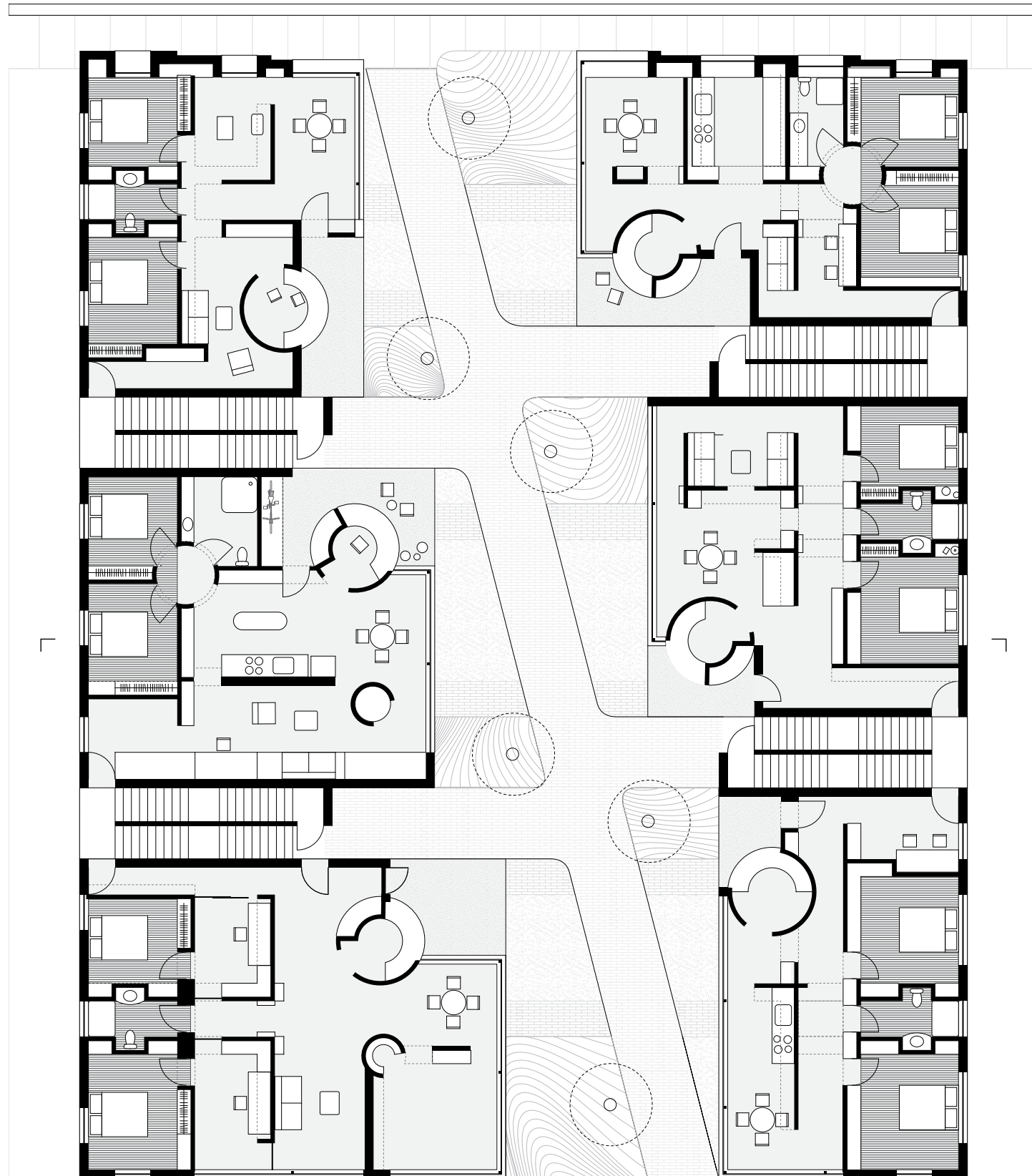
This studio is all about “smuggling architecture.” Is it possible to smuggle a precedent such as the one above, the Entelechy House 1 by John Portman, into a design for a typical Chicago Courtyard Building? In the initial studies as well as the final project, these circles in plan manifest as cylindrical vestibules acting as objects within a larger grid system.

In this intervention of a Chicago Courtyard Building, microenvironments are separated by inhabitable columns, around 4ft in diameter which characterize the entire unit. The 4 separate inhabitable columns have three use types: shower, half bath, and pantry. The concrete bar, however, is a single object with 3 use types: living room side tables, kitchen counter, and office desk.



Model Photos

Scale: 1/2" = 1'



Model Photos, Scale: 1/2"=1'

The cylindrical vestibules are rendered in a reflective metal, lending a playful and extraordinary feeling to an otherwise systematic plan. In some cases, the cylinders define an entrance, other times, they function as efficient corridor space, or they can even be a private office or cozy reading nook.



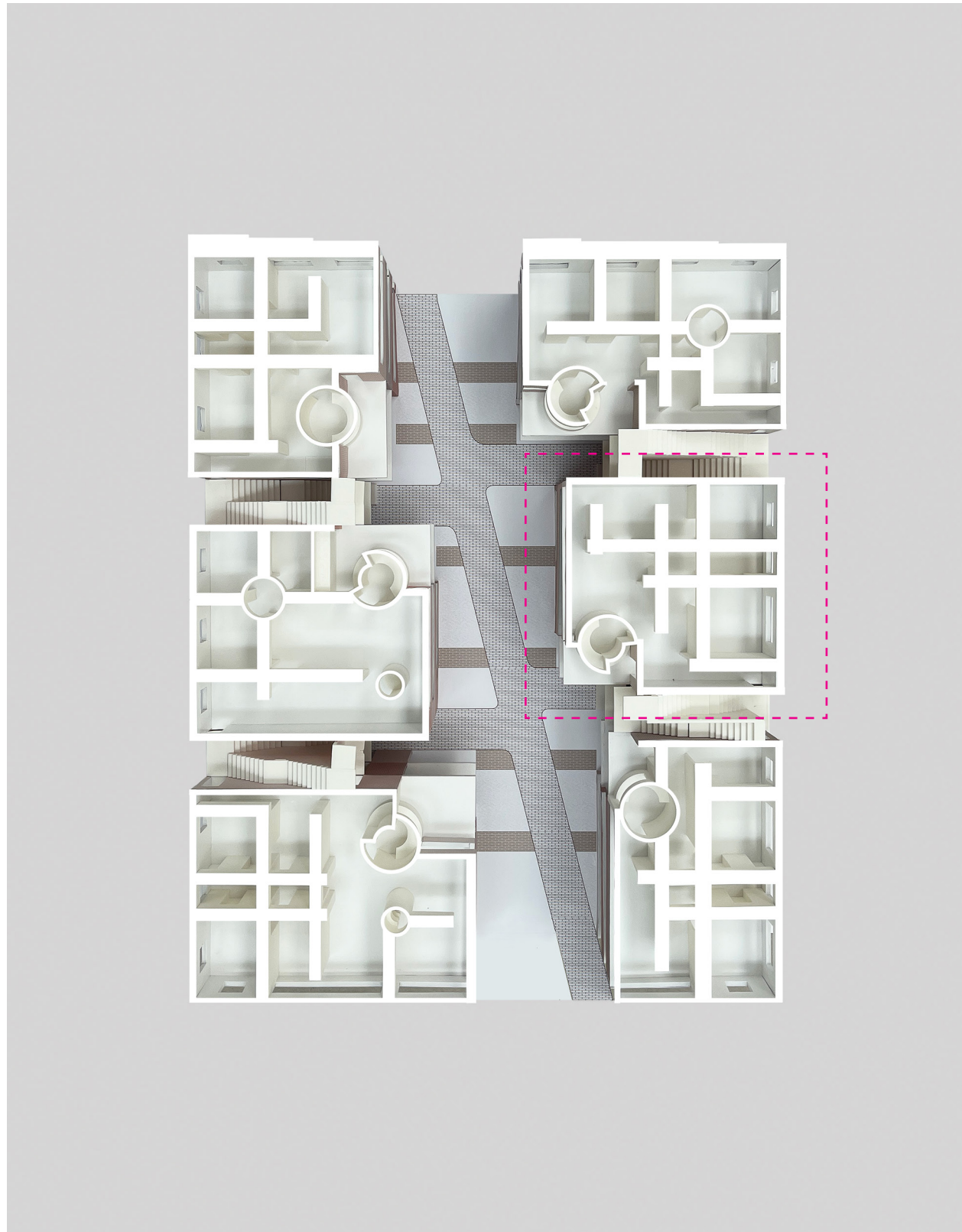
Model Photo

Scale: 1/2" = 1'



Model Photo

Scale: 1/2" = 1'



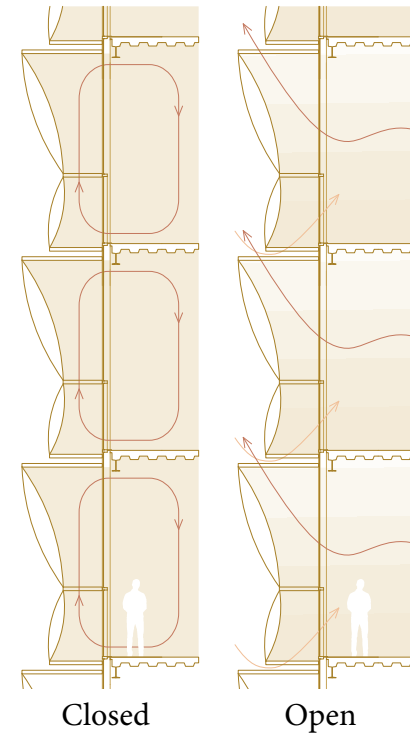
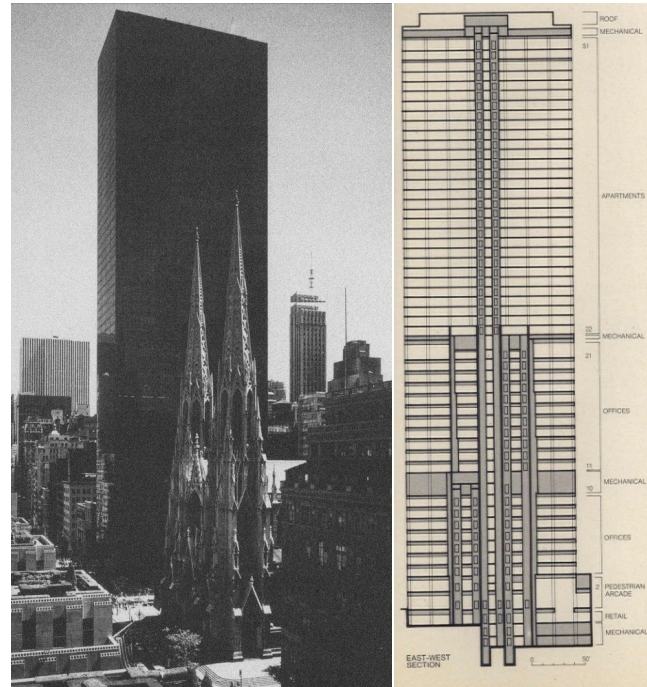
Model Photo

Scale: 1/4" = 1'



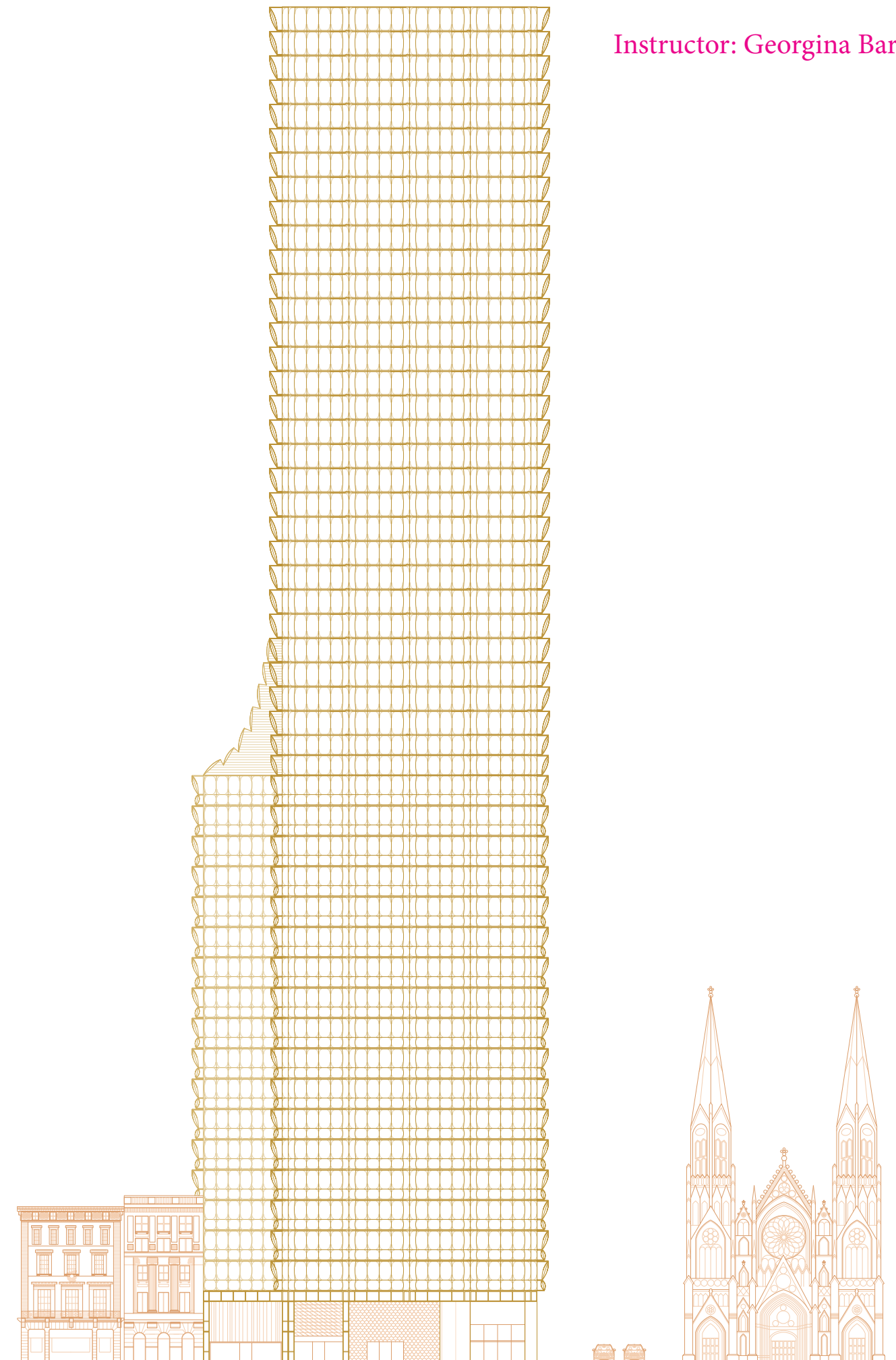
Model Photo

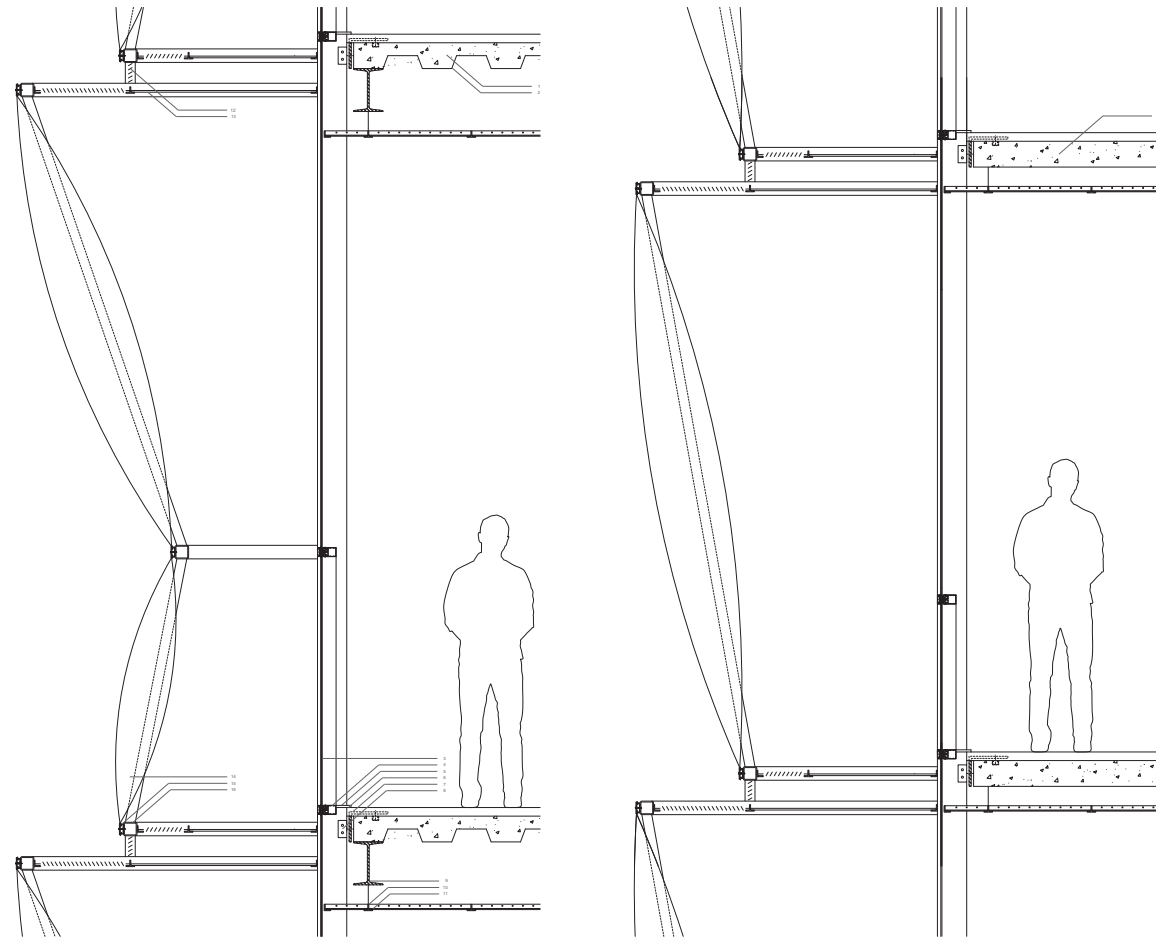
Scale: 1/2" = 1'



Taking SOM's 1974 Olympic tower in New York City as a case study, we focused on facade interventions and how they are a valuable tool for renovating historic buildings in a way that significantly improves energy efficiency.

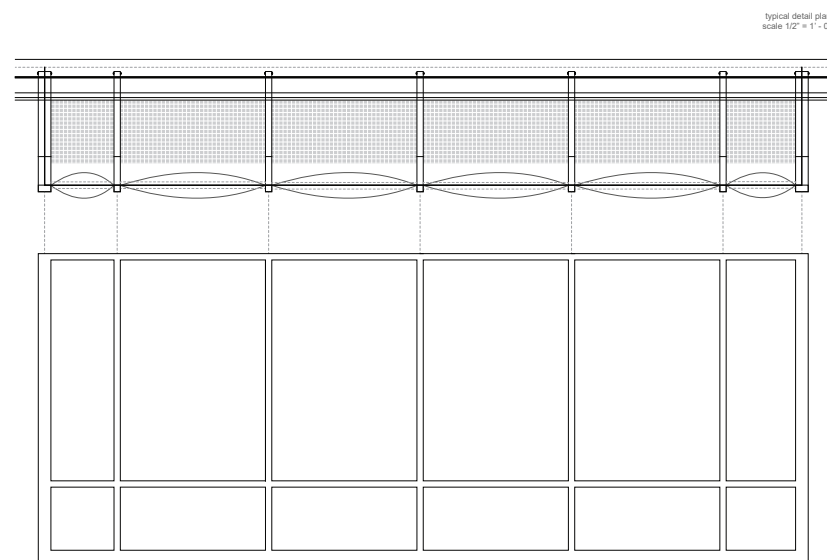
We were drawn to ETFE (Ethylene tetrafluoroethylene, a fluorine-based plastic) cushions because they are recyclable, very light, and provide the most efficient form of insulation through air gaps. By implementing ETFE cushions, our project takes advantage of the heat stacking or greenhouse effect that this would cause in winter, thereby lowering the use of heating. In order to regulate the heat stacking effect, there are vents on every floor, each level operating independently.





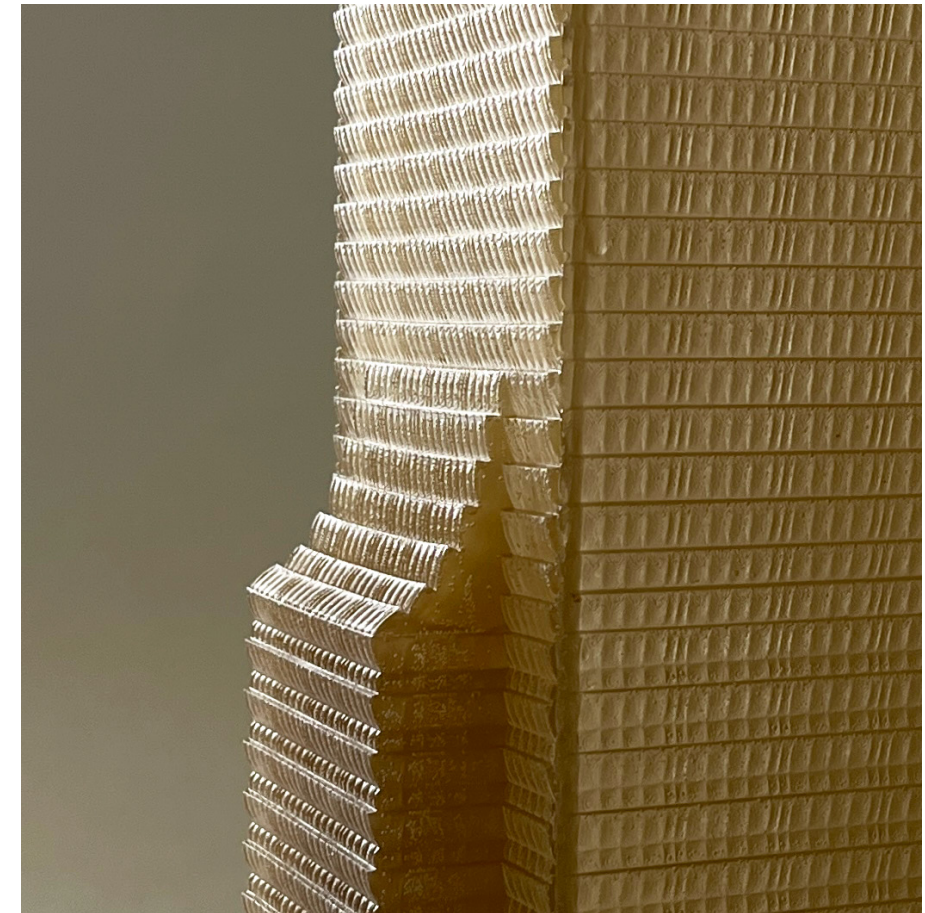
typical office floor detail section
scale 1" = 1'-0"

typical residential floor detail section
scale 1" = 1'-0"



typical detail plan
scale 1/2" = 1'-0"

- 6" cast concrete slab 1
- galvanized steel decking 2
- 1/4" bronze tinted glass 3
- black anodized aluminum mullion 4
- aluminum cover plate 5
- finished floor 6
- 1/2" anchor channel steel plate 7
- anchor channel steel sp. 8
- steel beam 9
- steel suspension grid 10
- 1/4" 2"x2" drop ceiling panel 11
- ventilation louvers 12
- metal sheet 13
- inflated ETFE cushion 14
- aluminum clamping strip 15
- 80x80mm steel SHS 16



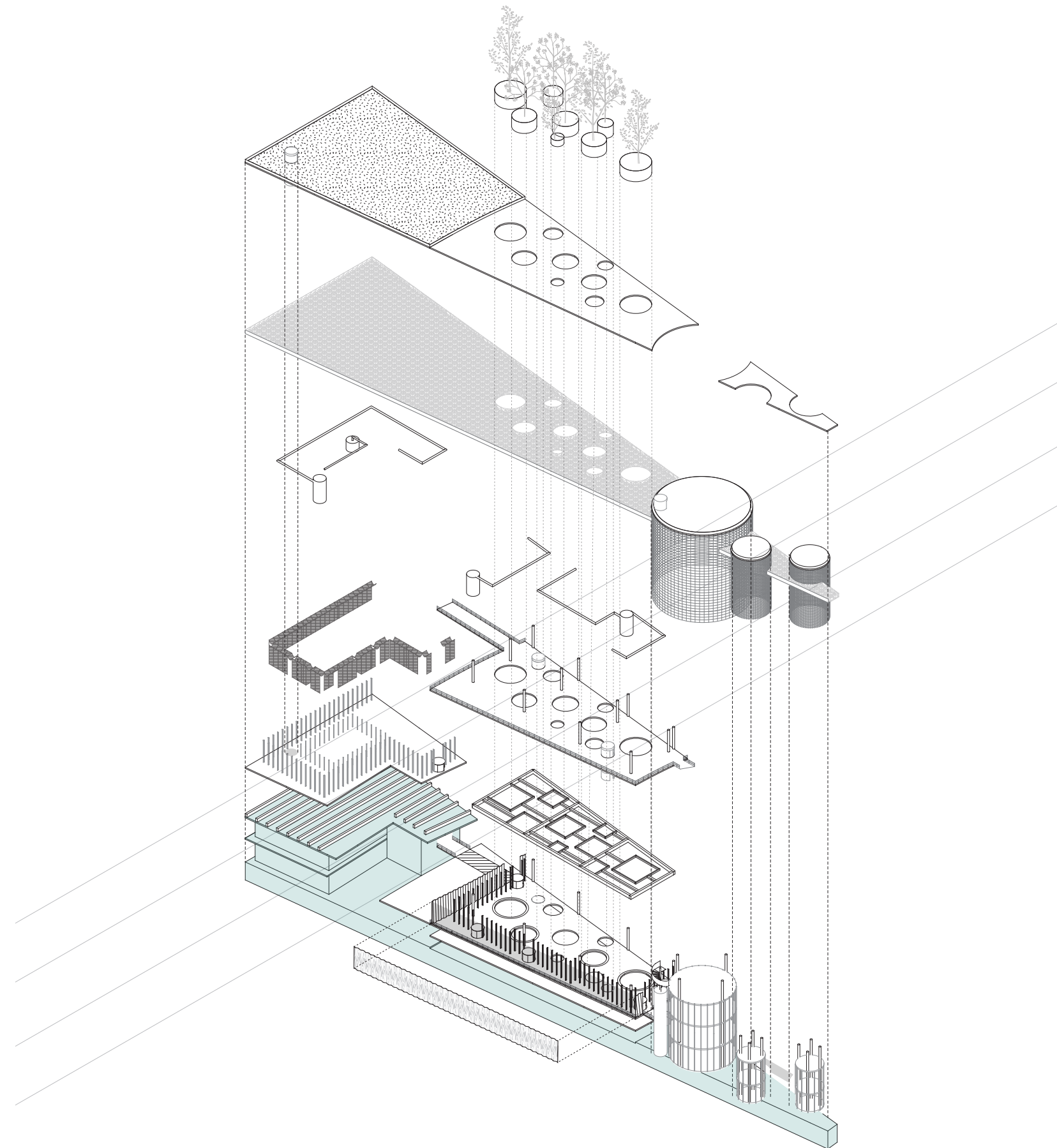
Model Photo

Scale: 1/16" = 1'

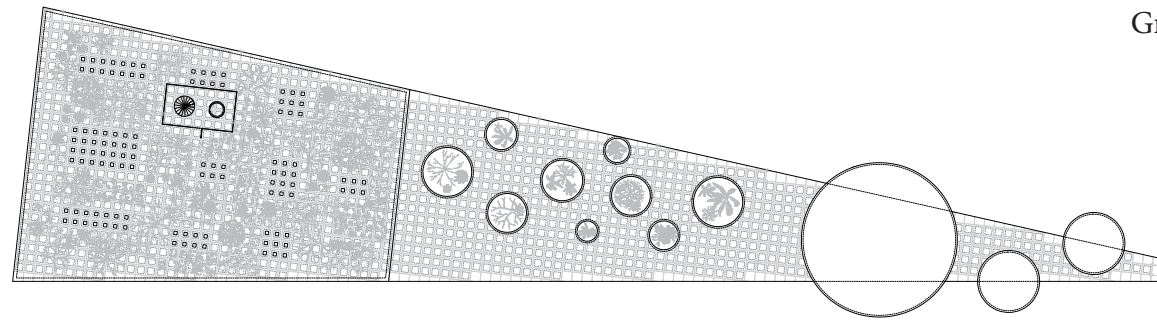


The Dallas Fort Worth Airport is bigger than the size of Manhattan. It is replete with parking garages and concrete panoramas. Our intervention explores adaptive re-use of these semi-circular parking structures, reappropriating them into gardens, carving out circles in the existing slabs to let sunlight in for the trees. This intervention anticipates the oblivion of parking lots, and proposes instead landing pads for Electric Vertical Take-Off and Landing Aircraft (eVTOL). Shown here is a detailed sliver of a larger radial masterplan.

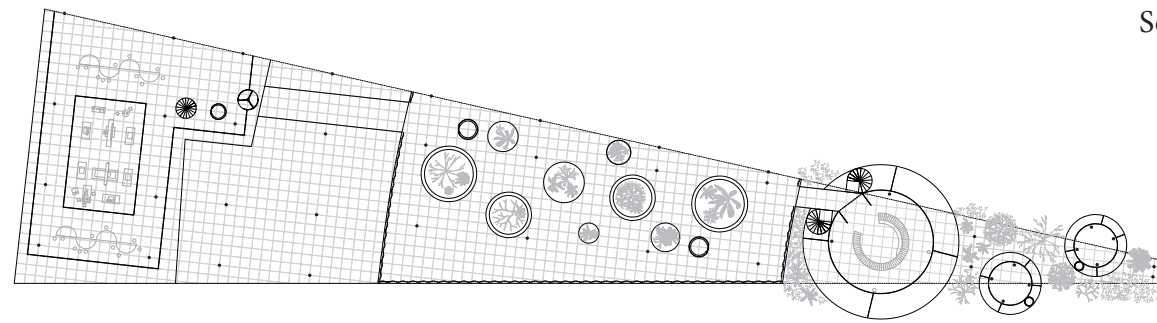
This project proposes a new lattice to be woven into and on top of the existing terminal and parking structures. It is a strategy to make the Dallas Fort Worth airport more sustainable and give it a new character without demolishing or starting from scratch, perhaps in introspective approach to sustainability. Instead of implementing expensive “new technology” we are exploring ways of making the airport more sustainable through semi conditioned spaces. If we simply reduce the air conditioning rates of 24/7 machine like the DFW airport, we would save a tremendous amount of energy annually.



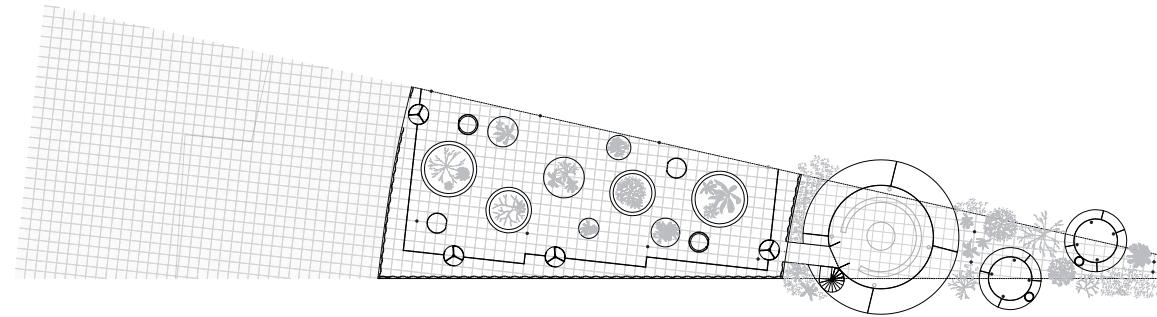
Ground Floor



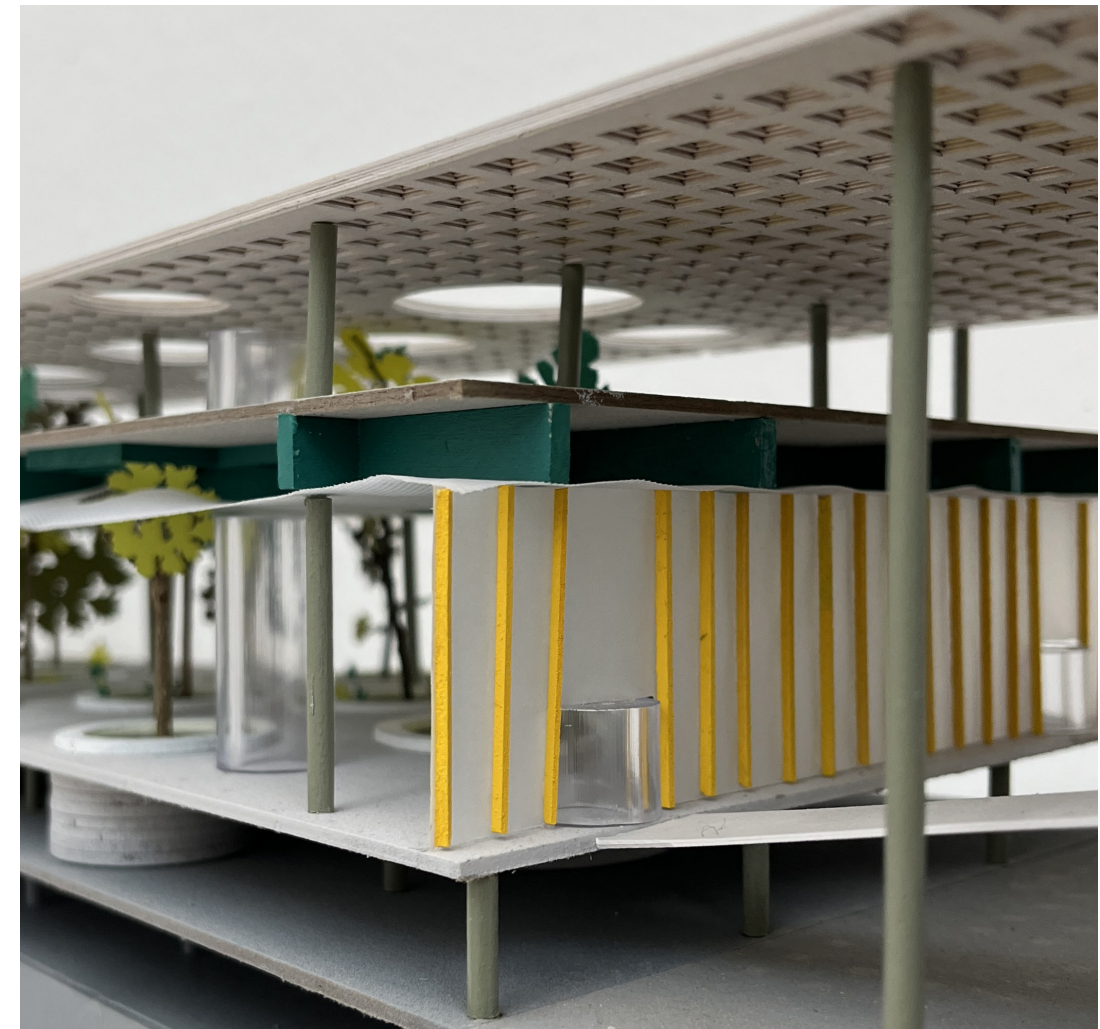
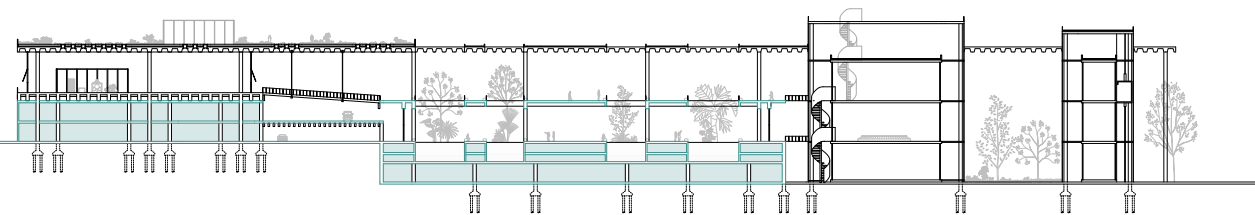
Second Floor



Rooftop



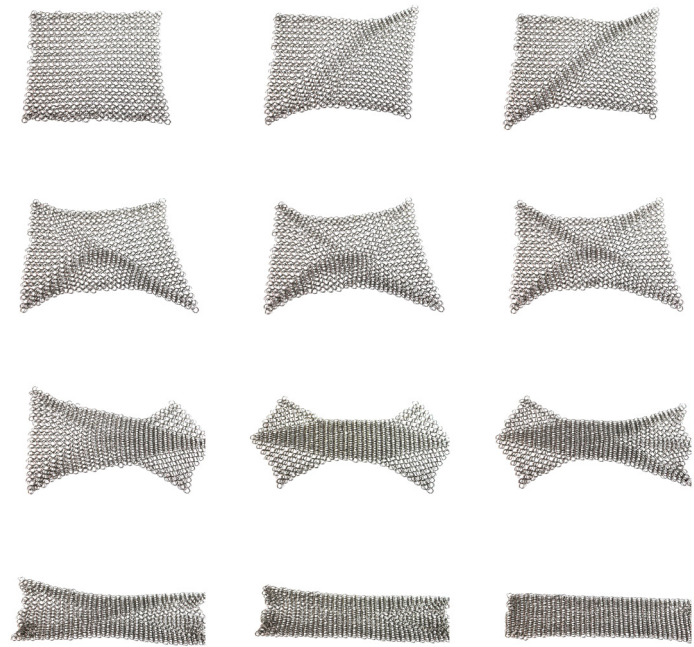
Section



Model Photo

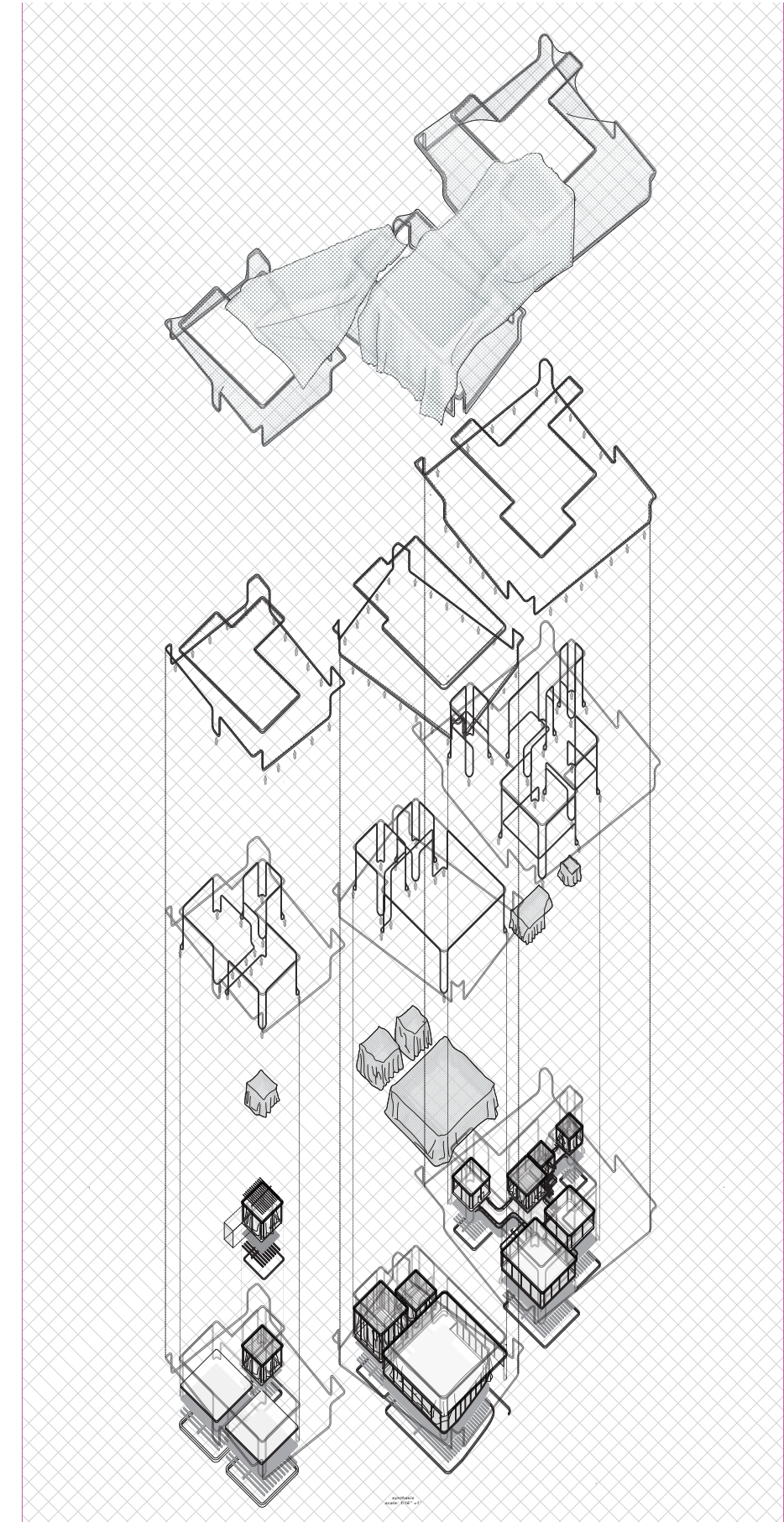
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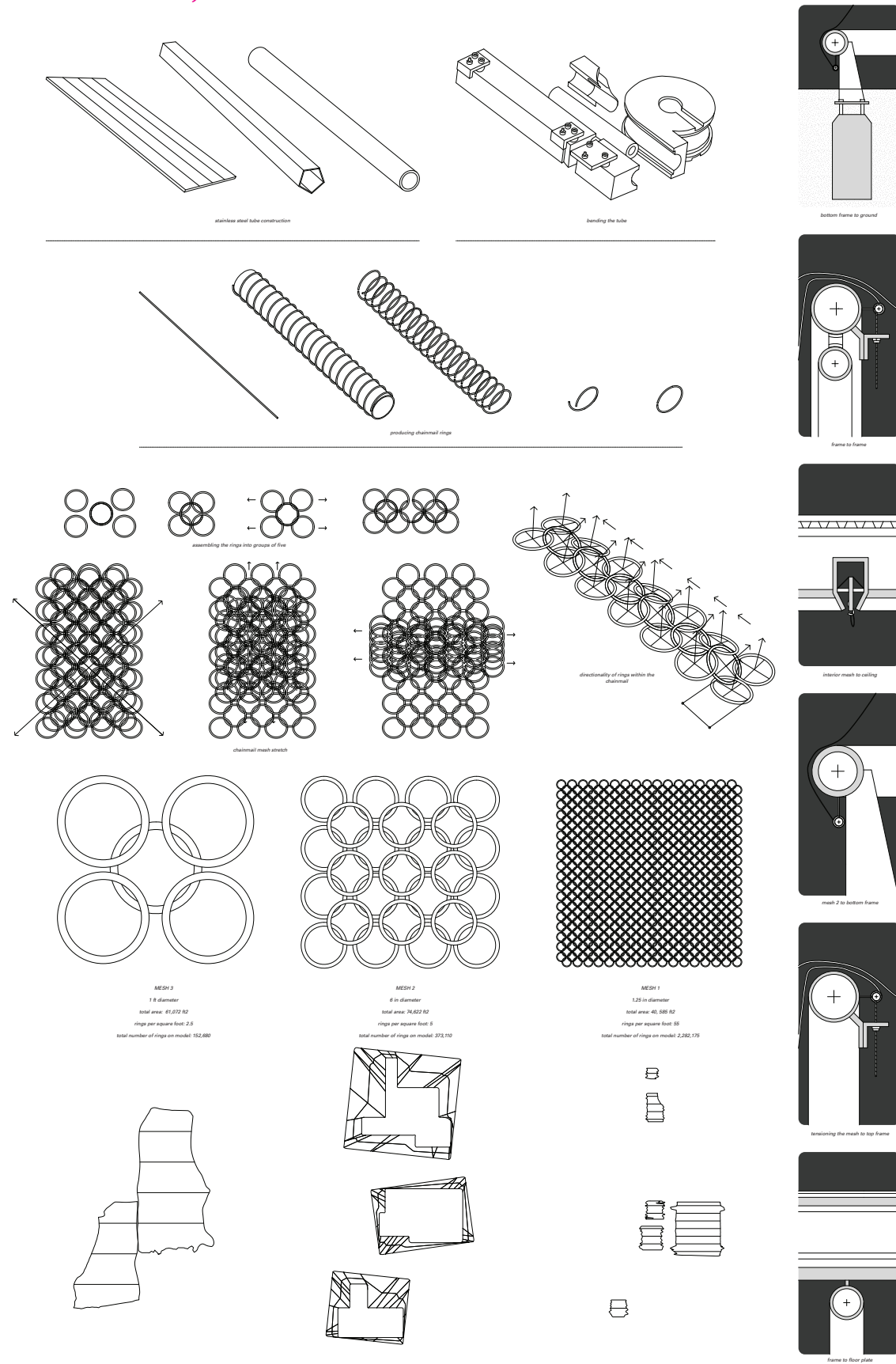




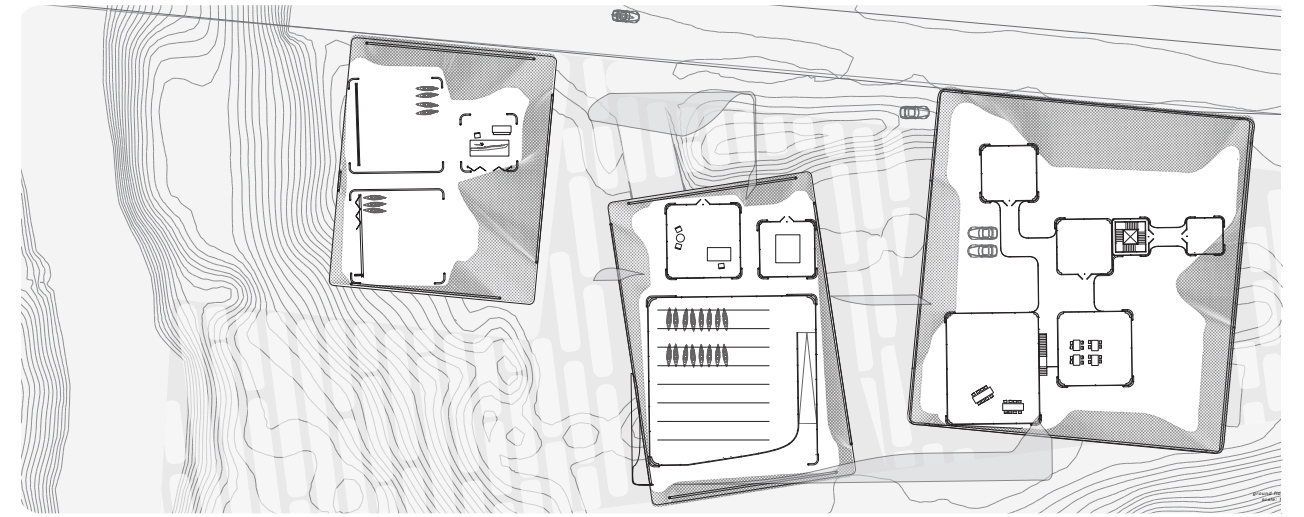
Our project was inspired by SO - IL's Kukje Gallery in Seoul, which uses an elegant chainmail facade tensioned over a grey concrete box to dispel the stereotype of the white box gallery. The design is notable because of the assembly of geometric forms underneath the mesh that causes the mesh to appear vacuum sealed to the building from the ground. These meshes also serve the purpose of allowing various intensities of light within the spaces.

Through rings and meshes, it is possible to treat metal like fabric, combining the diaphanous and porous with something durable and highly rigid.

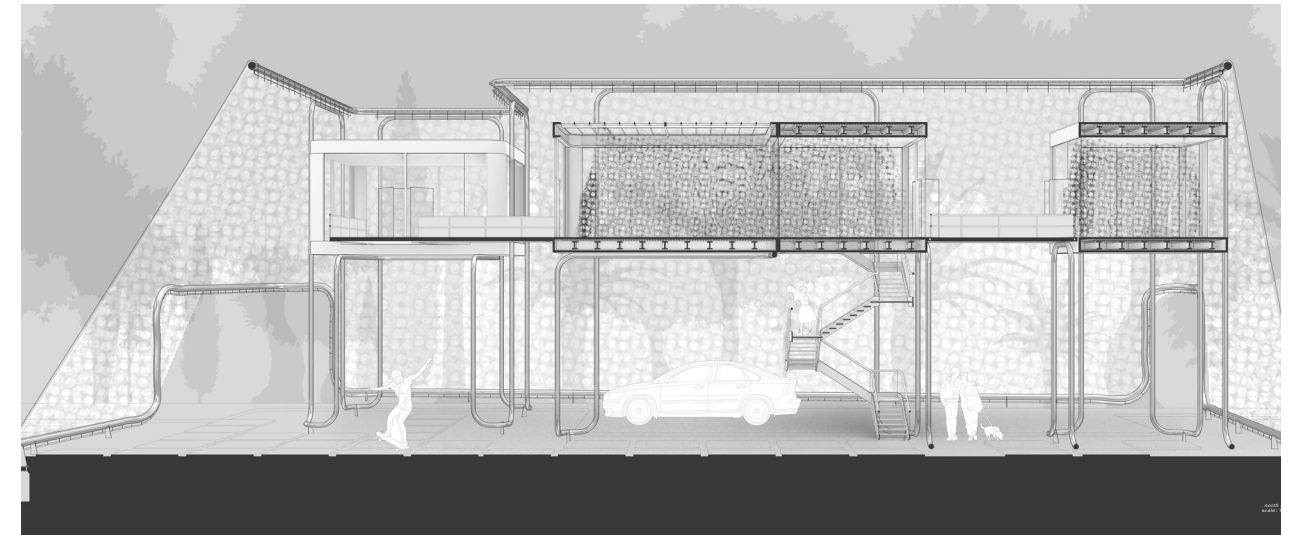




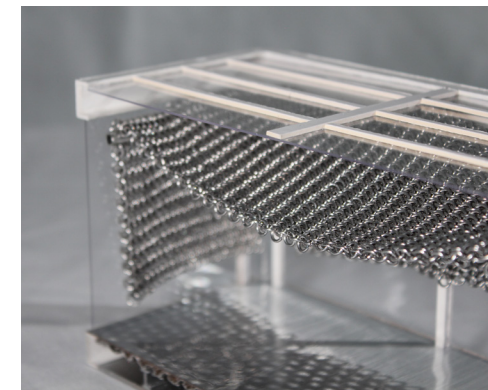
Chainmail Facade Assembly diagram



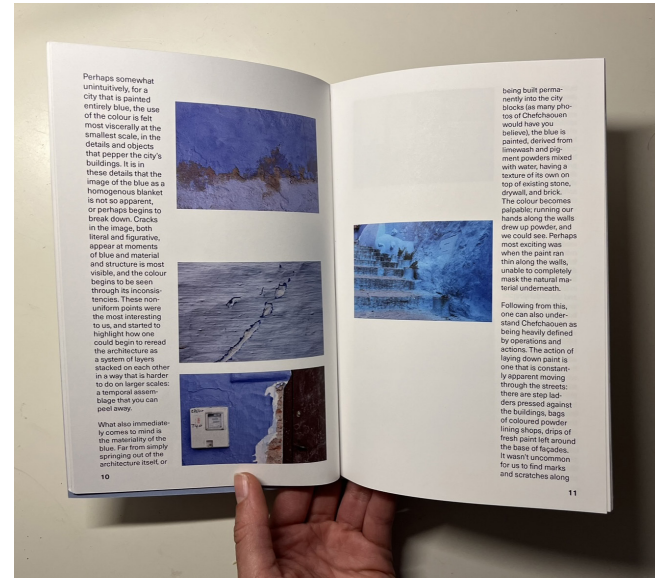
Plan showing three main program areas



Section Drawing



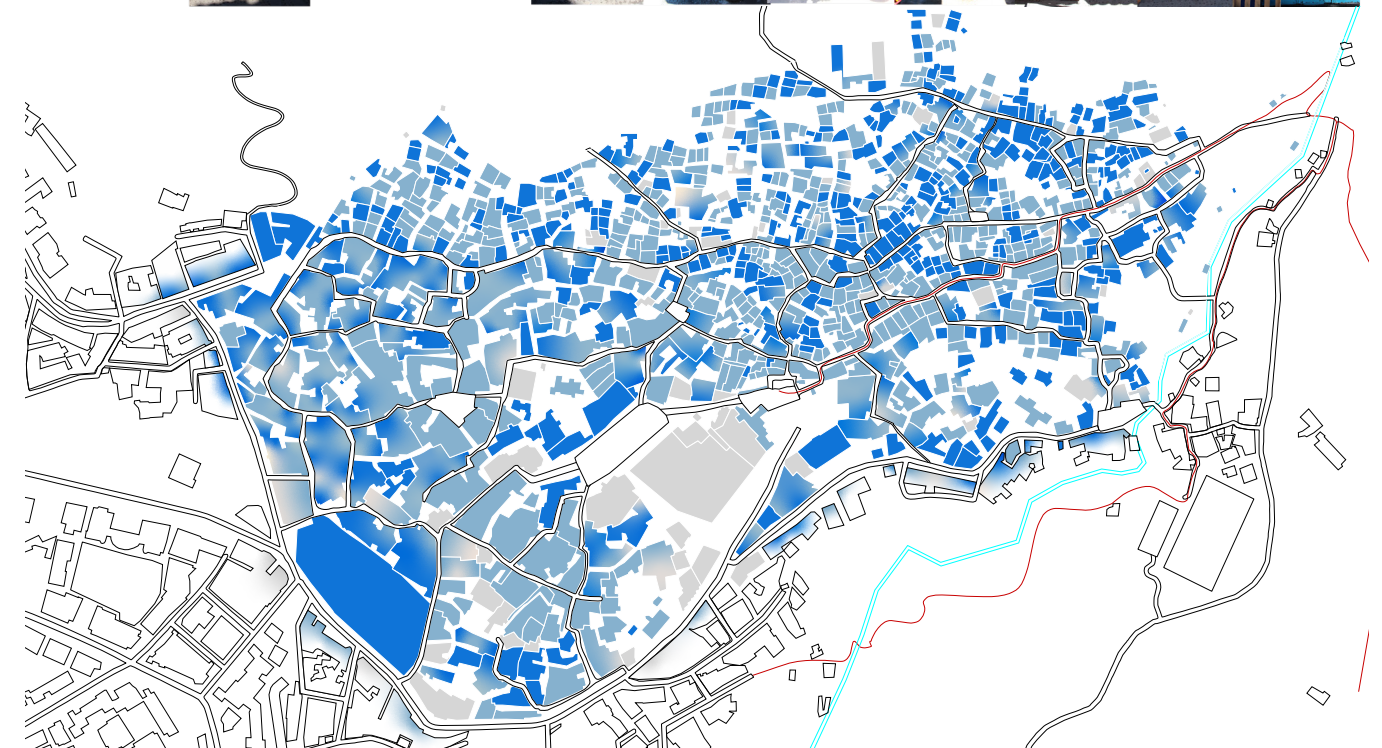
Model Photos



This trip aims to explore the visual image of the city - how the “aesthetic” of a city begins to radically impact urban conditions, and distinguish certain spaces as being “valuable” from others.

To that end, our trip also intends to evaluate different interpretations of an urban aesthetic, and how these readings dictate both the spatial experience and representation of the city as a whole.

Using the city of Chefchaouen, Morocco as a case study, the project seeks to examine how its strong visual identity - its strikingly blue-painted buildings - intersects with the architecture itself of the city, asking how the color is indexical of the city’s program, its organization, and the image of the city expressed to the public. By evaluating the city on different fronts - as a tourist, an architect, an inhabitant, etc. - we aim to explore how the value of the city may begin to shift away from its vibrant blue image, and where other spatial importances may lie.



We recorded the level of blue in each building to create this map of the city.



Located on the corner of Philadelphia Street and South Sligo Street in Marfa, Texas, this house was designed as an economical yet spacious one-bedroom studio. Designed for a client from my hometown of San Antonio, Texas, the house balances openness with thermal comfort.



North Elevation



Northeast Corner

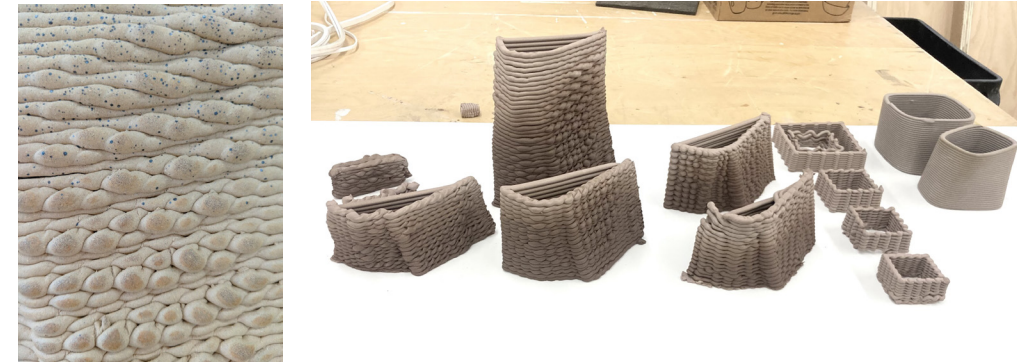


Interior



As part of an event at the Brooklyn Botanic Gardens, *For the Birds*, architect-designed birdhouses were installed throughout the landscape.

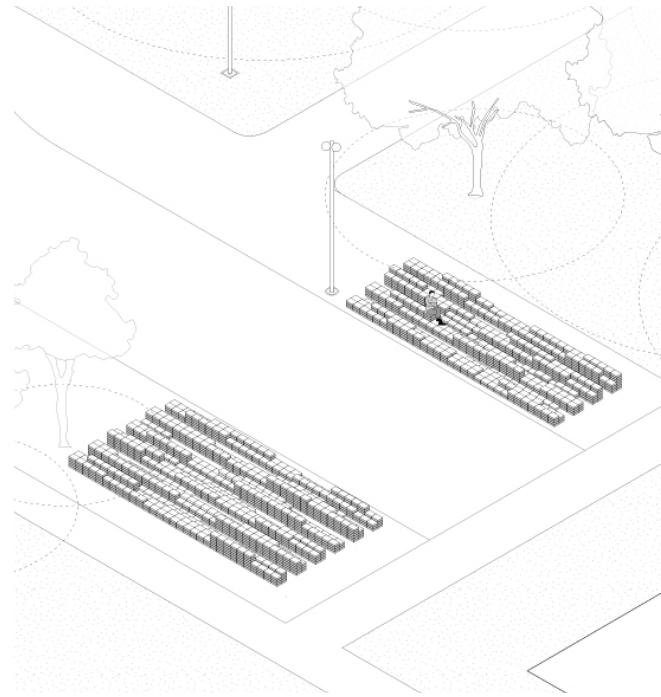
It was a unique opportunity to experiment with fabrication techniques. With the expertise of Dalma and Jung who have worked with 3-D printed ceramics, we were able to create a 6 ft tall birdhouse, fired in two large pieces.



3D printed Clay tests

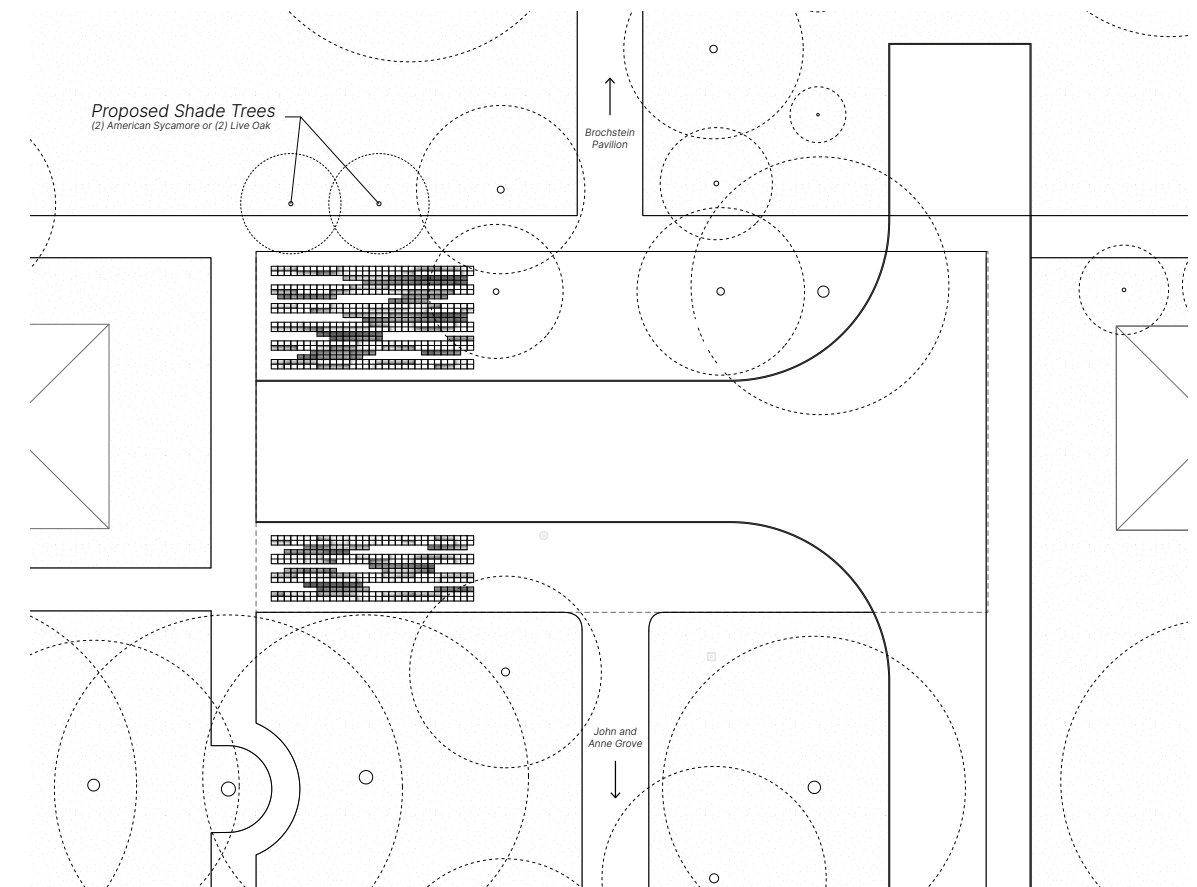


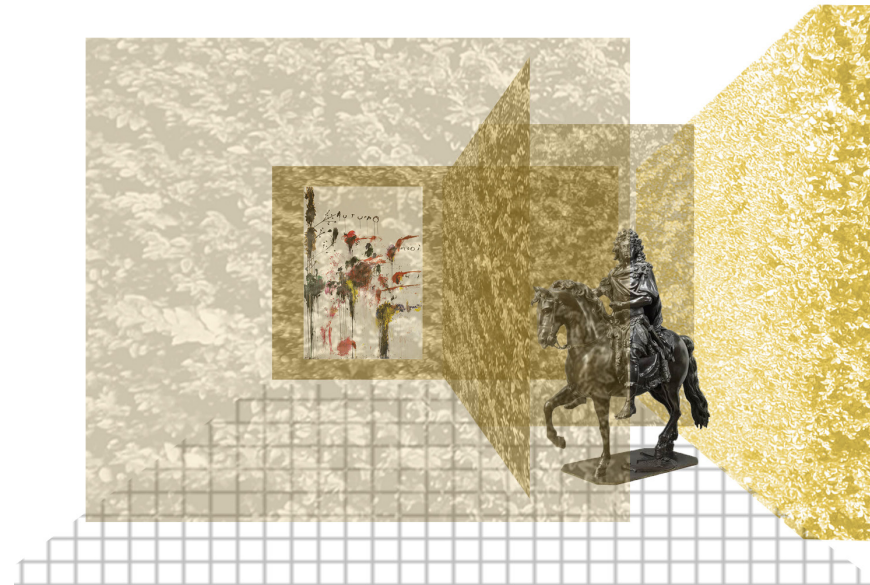
Photos of the 2-part assembly



This proposal was selected as the design for a permanent installation at the John and Anne Grove at Rice University, near Will Rice, Sid Richardson, and Hanszen Colleges.

We approached the site with two objectives: to give it a sense of character, and to use Native Earth Blocks as the only material. By exclusively using Earth Blocks, a more sustainable alternative for concrete and cinderblock masonry in the outdoors, we are creating a space that feels monolithic--something that blends in to the site while inviting people to engage with it, perhaps by lounging around or climbing over it while chatting with friends.





Sheer Grandeur was the winner of the Archi Arts Spring 2018 Charrette. As the theme of the Art Gallery's Event was Monarchy, we decided to play with the concept of royal mazes. We conceived of a maze made of translucent, sheer materials, thereby subverting the experience of being inside a maze. As guests entered the space, they were granted hazy glimpses of the art displayed within, intriguing them to step into the maze.



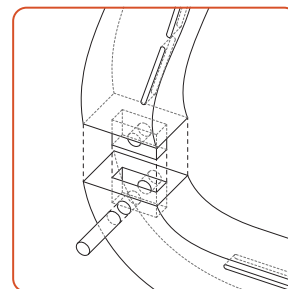
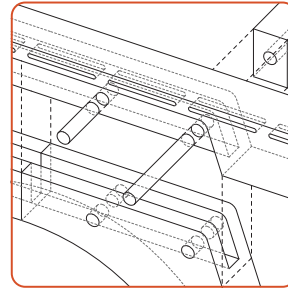
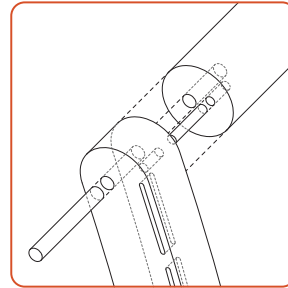
The sheer maze is composed of 10 ft tall custom curtains, assembled by us on site.

Continuum Chair, Fall 2024

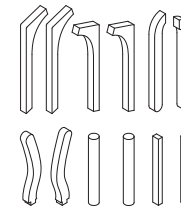


The Continuum Chair, with a frame made of birch and a seat of walnut and ash veneer, is an exploration of wood's textile properties and feeling of seamlessness. Our ambition was to combine ergonomics with decorative elements and traditional woodworking techniques. Its woven seat, achieved through steam bending, acts as a graphic feature.

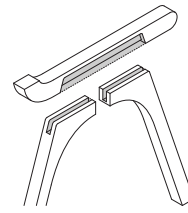
A line of pins down the side of the frame indicates where the joints occur. The dowel at the top of the frame is held by two pins and a smaller, hidden pin. The legs are joined to the frame with a bridle joint and then secured with pins. A mortise and tenon joint secures the backrest pieces to the seat on either side.



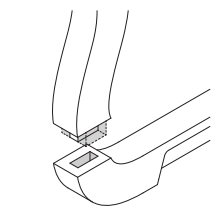
Step 1: Cut parts to size



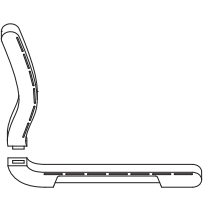
Step 2: Carve bridle joint



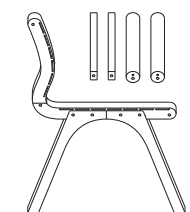
Step 3: Carve mortise & tenon



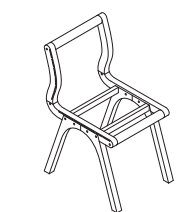
Step 4: Carve seat channels



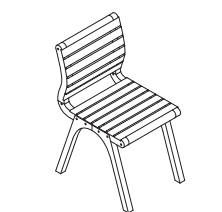
Step 5: Drill and place pins



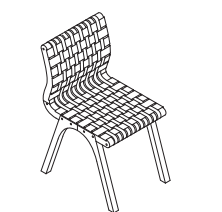
Step 6: Assemble the frame



Step 7: Weave horizontal strips



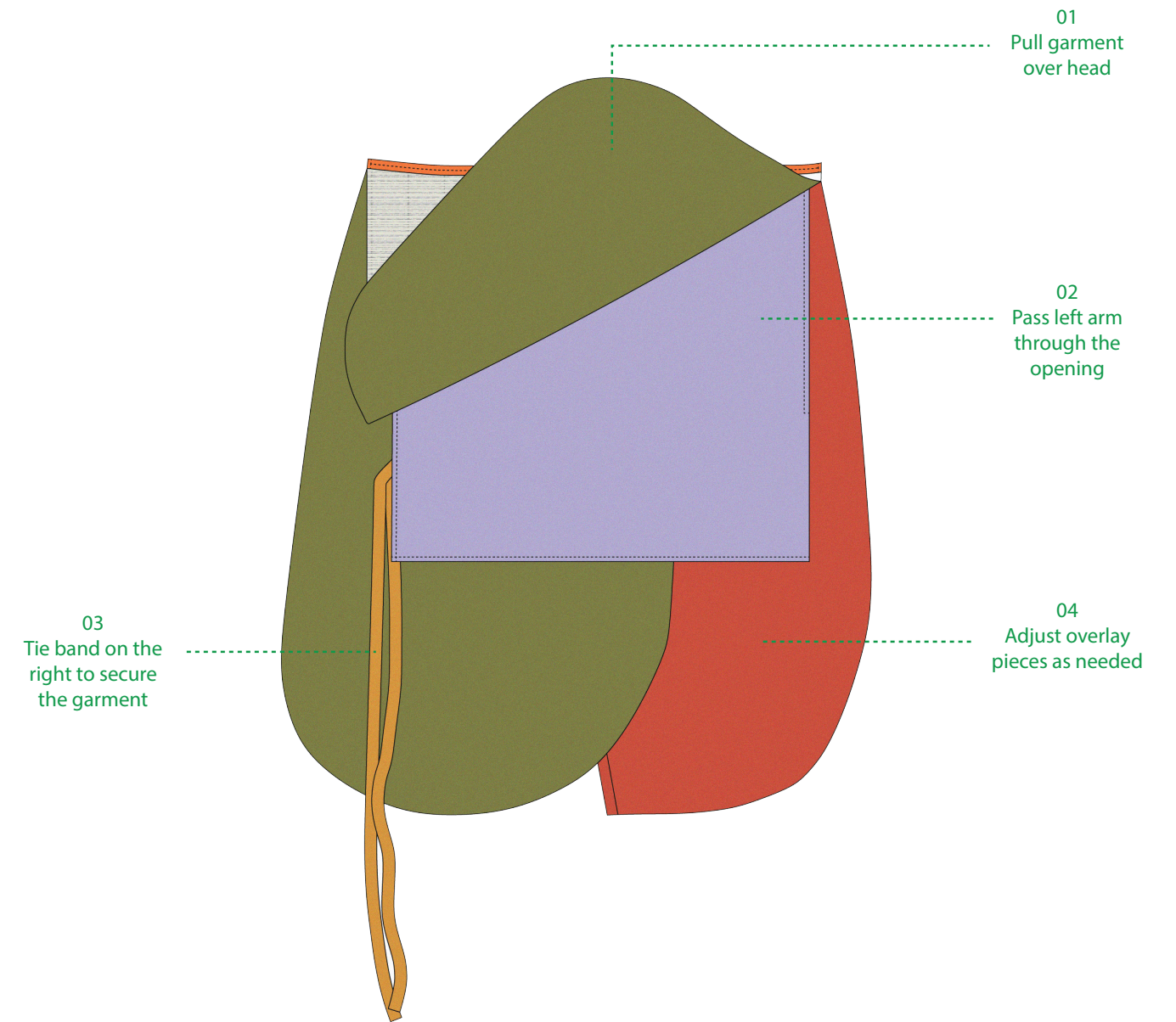
Step 8: Weave vertical strips

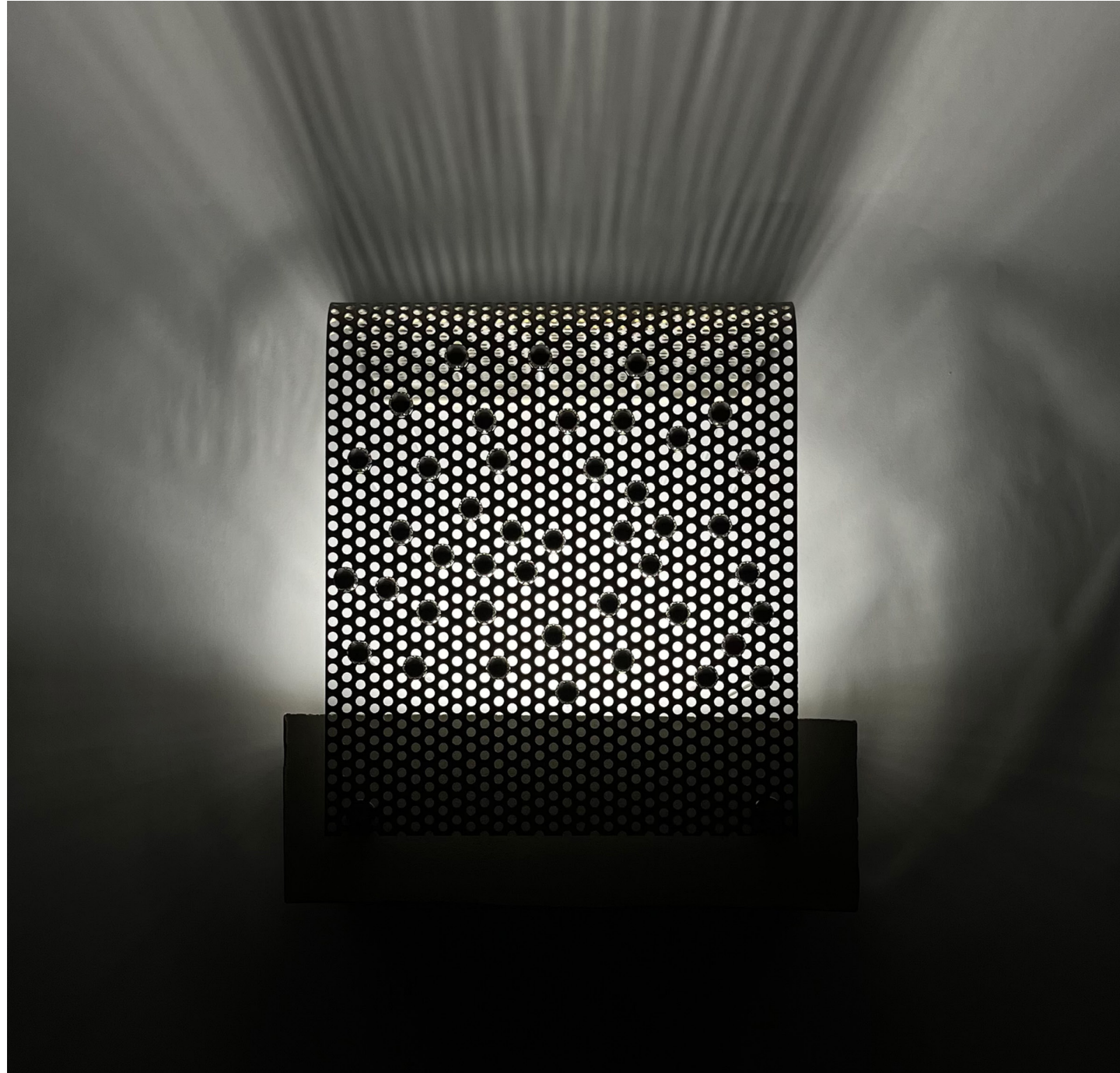




In this class, titled "Body-Plus," we discussed and learned about the ways that design is systemically exclusionary and ableist. We discussed everything from ramps to bras and can openers.

Our final project is a creation for our client, Ling, who is a talented artist as well as PhD student at Rice University. We designed an artist smock/kitchen apron that is tailored to her needs as a wheelchair user. The back panel is shorter to avoid bunching, and the front panels split asymmetrically to lie more comfortably on her legs. The 60s inspired color blocking elevates the style and balances out the sport-feel of the ripstop nylon, chosen for its stain resistance and durability.





Platform 99
cocktail picks, perforated steel, LED lights
Houston. TX, 2024

