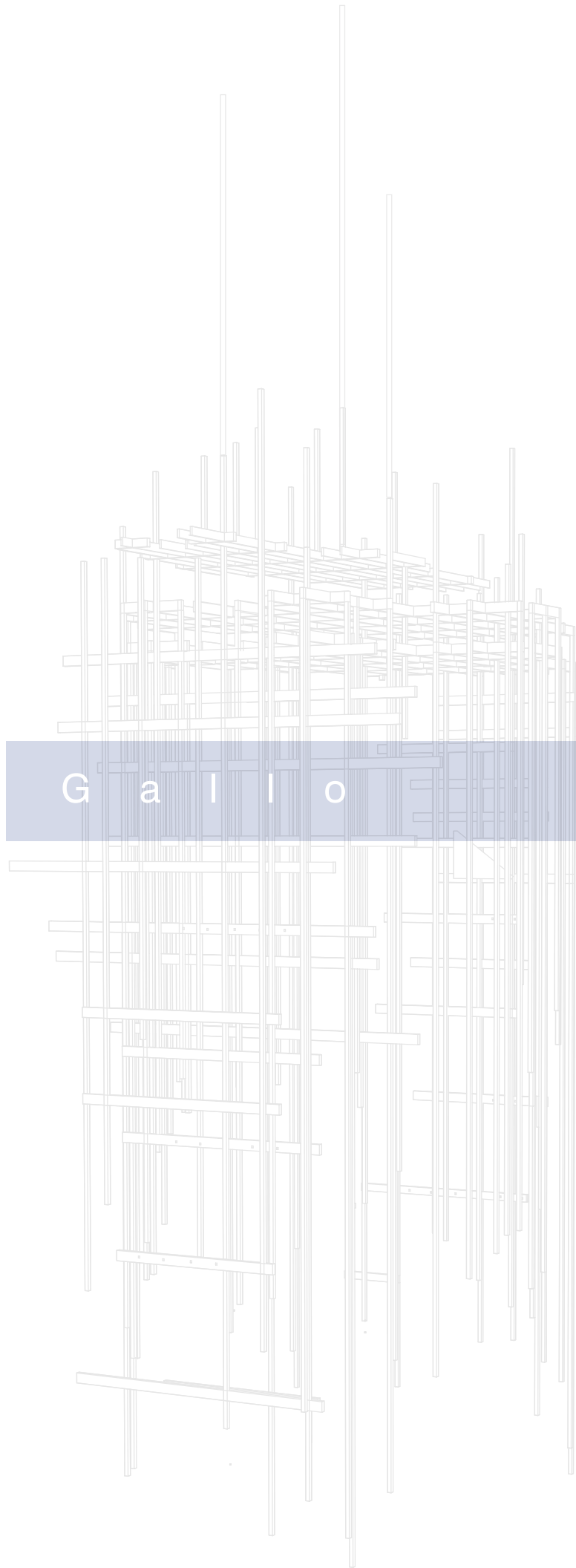
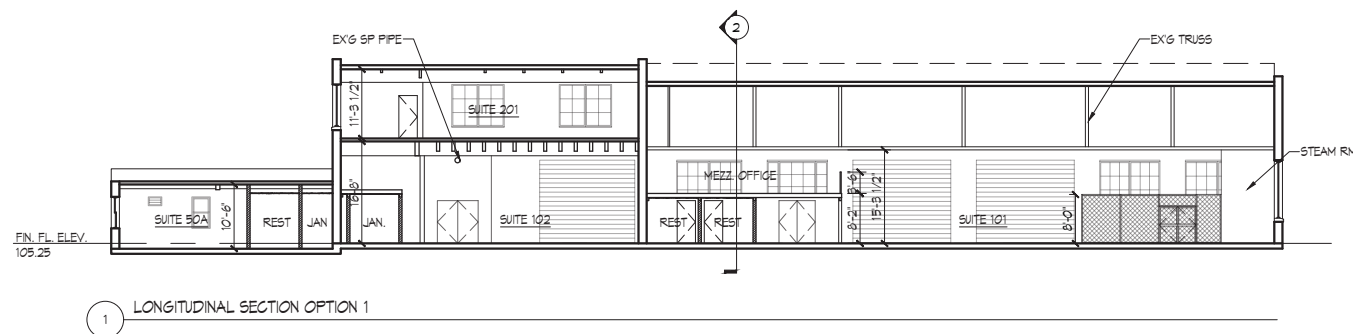
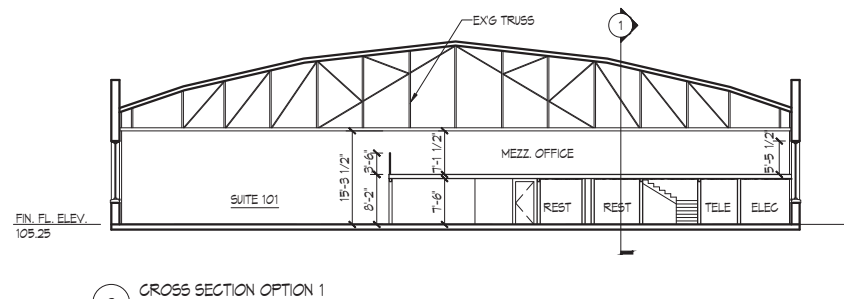
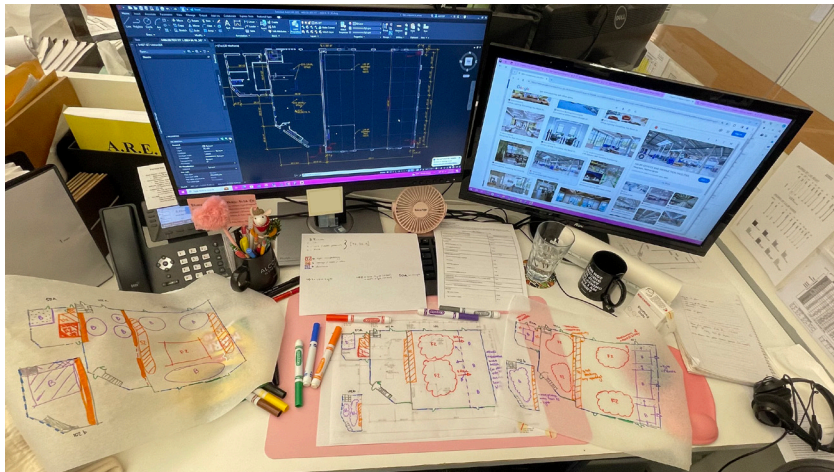


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Brooklyn Navy Yard



As part of a complete fit-out renovation, we visited the site to meet BNYDC, take measurements, document existing structural conditions, and assess the site. After doing so, we imported all of our information into drawings at the office using trace paper, AutoCAD, and lots of team communication to continue the schematic design. The proposed designs for the client quickly started taking shape and with a collaborative effort, we were able to present them to the client.

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Exodus & Dance

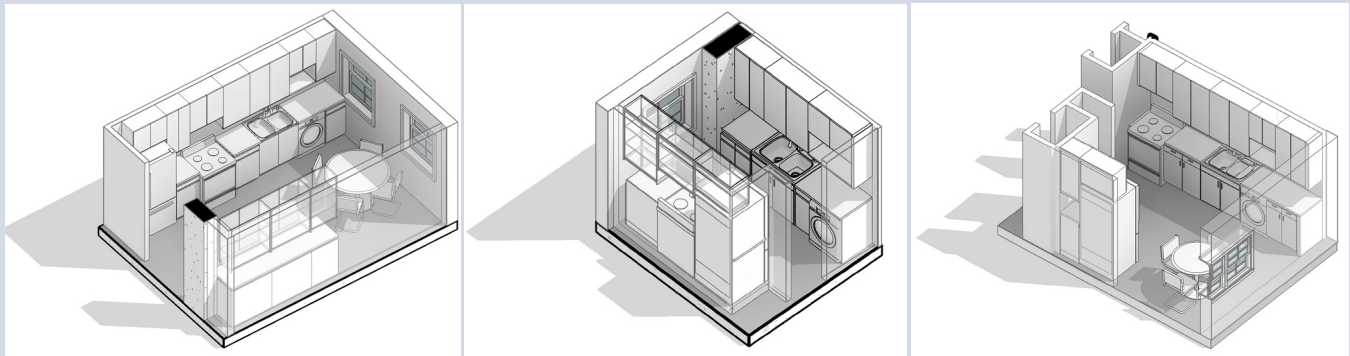
Exodus & Dance is a beautiful restoration project for Richmond Barthé's frieze located in Kingsborough Houses, Brooklyn NY.

This project quickly became my favorite one I've worked on during my time at Ronnette Riley Architect because of the direct impact it's had on the community and the hands on experience I received from it.

I joined the team later on when this restoration was already in progress, but still was able to attend lighting demonstrations, see the panels being restored in person, work on submittals and RFIs, edit detail drawings, attend multiple in person meetings where I witnessed the

progress of the project and met people from the Kingsborough community.





RRA worked on a proposal package for NYCHA Wyckoff & Gowanus Gardens in collaboration with Urbahn Architects. As a part of the team, I was responsible for creating the layout for the proposal package, modeling the proposed kitchens in Revit, creating final presentation drawings from our models, and assisting in the editing of our final renders. This was also the first project I worked on when I started at RRA, so it introduced me to the firm's graphic and organizational standards.

NYCHA Kitchen Proposal

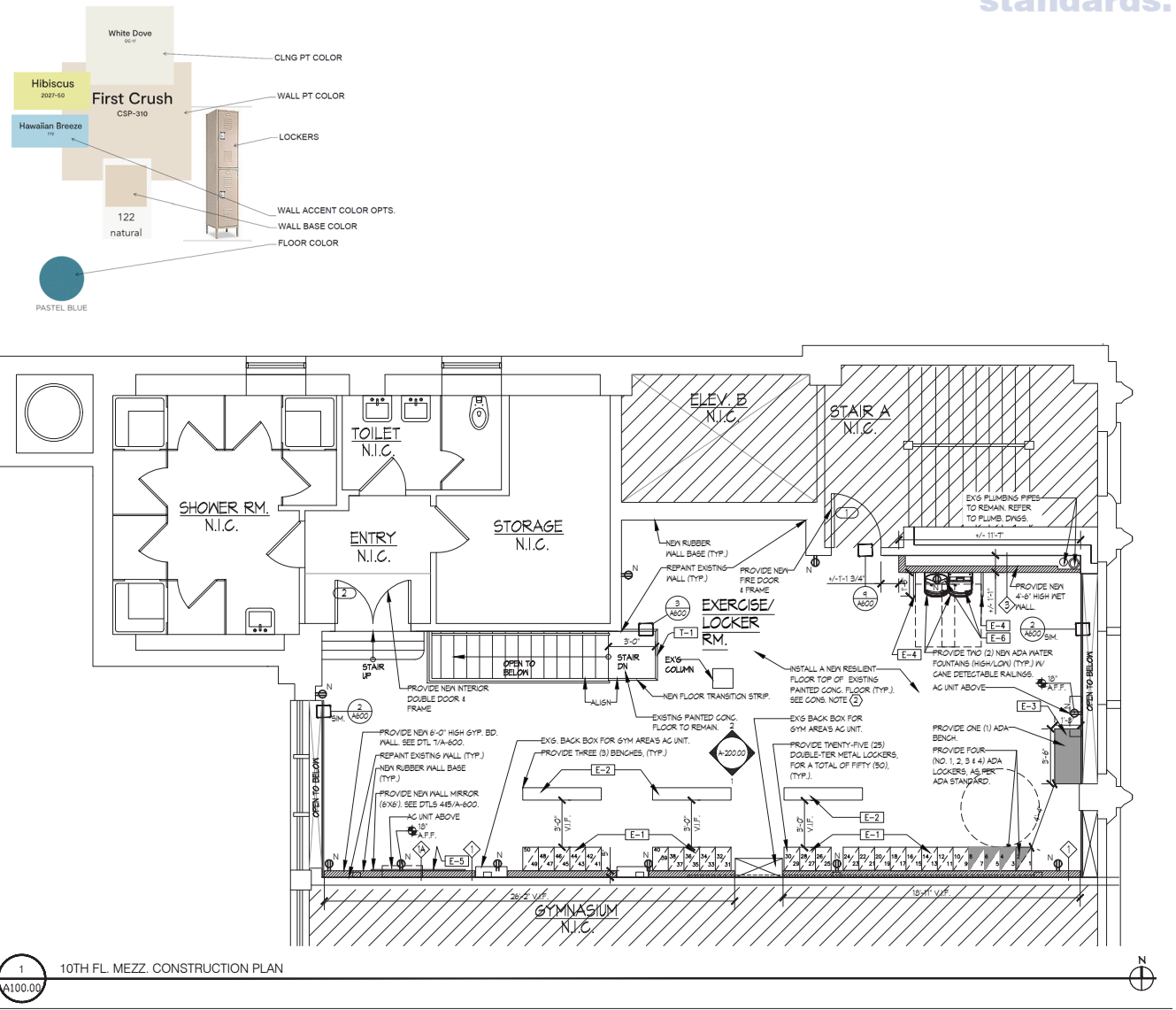
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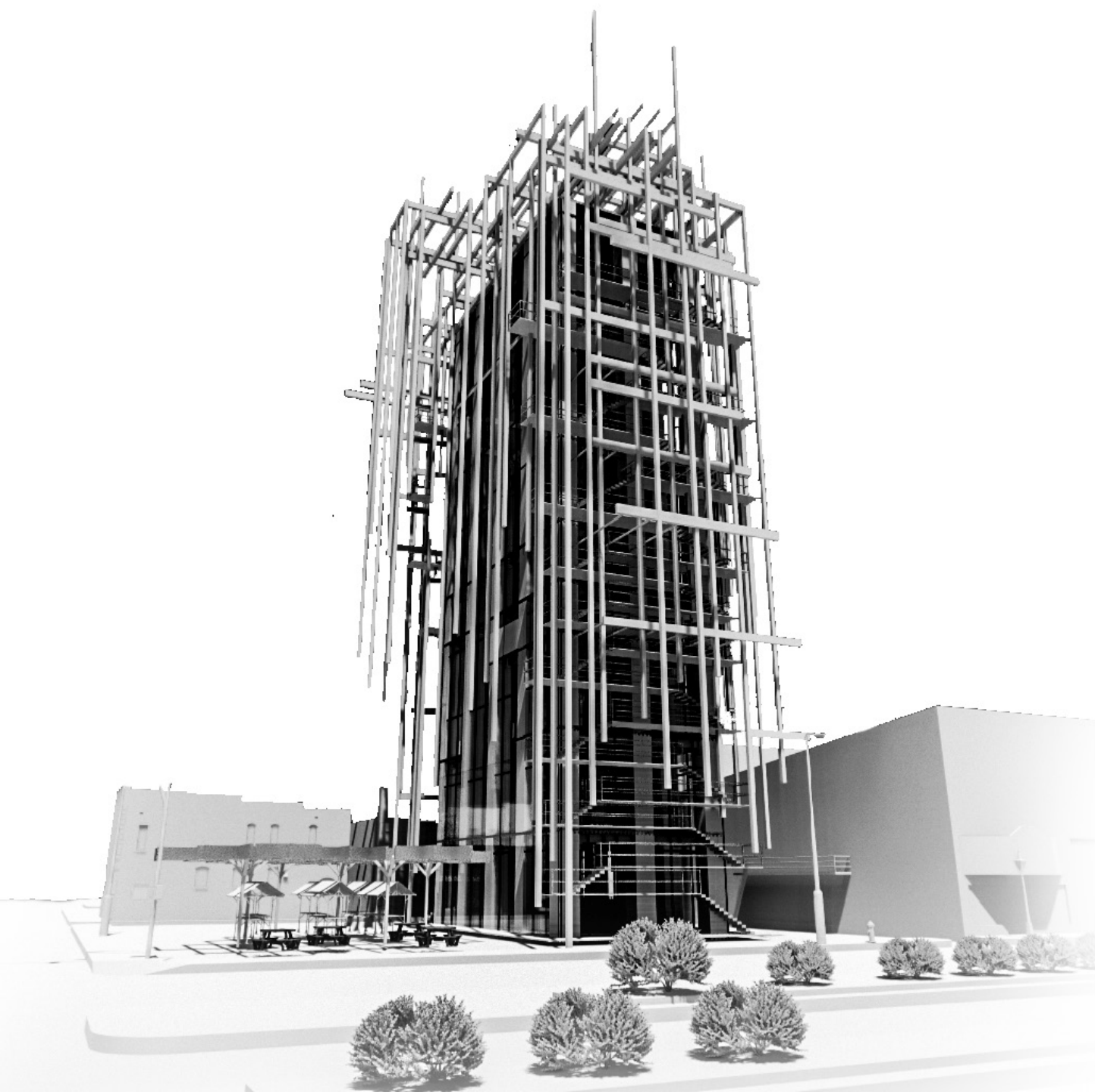
NYC Schools

A large part of my time at RRA was dedicated to working on NYC School Construction Authority projects. These projects, along with Brooklyn Navy Yard, familiarized me with New York City's code standards.

For these SCA projects, I've assisted in multiple site visits, scope reports, designing new spaces, FF&E, revising existing drawings for Bulletins, submittals, and RFIs. I've attended meetings, sometimes on my own and representing the firm, with contractors, engineers, and clients.

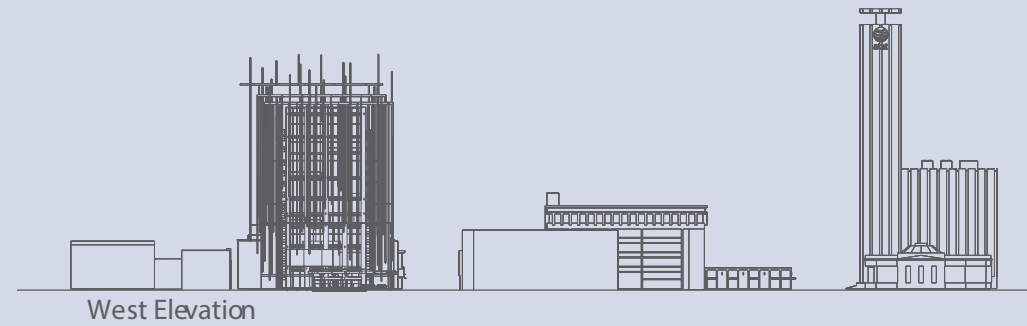
For one of the schools, I've been heavily involved in the design process since the kick-off meeting with the client. I've assisted with surveying the site, documenting existing conditions, CAD drawings of existing and proposed spaces, FF&E, scope and final reports, and became very familiar with using SCA standards.



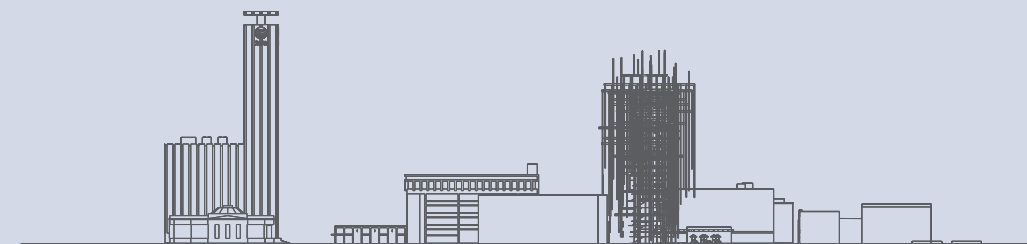


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Experience
the
flow.



West Elevation



South Elevation



outdoor market render



gallery render

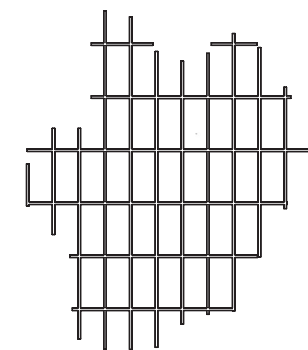
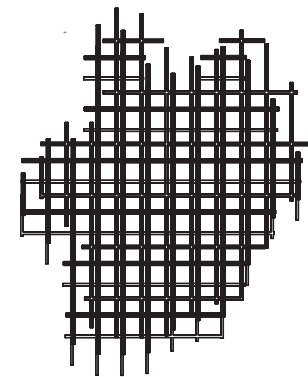
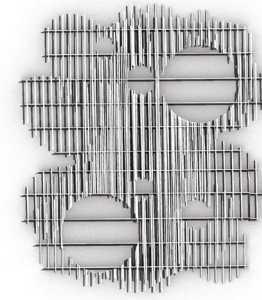


gym render

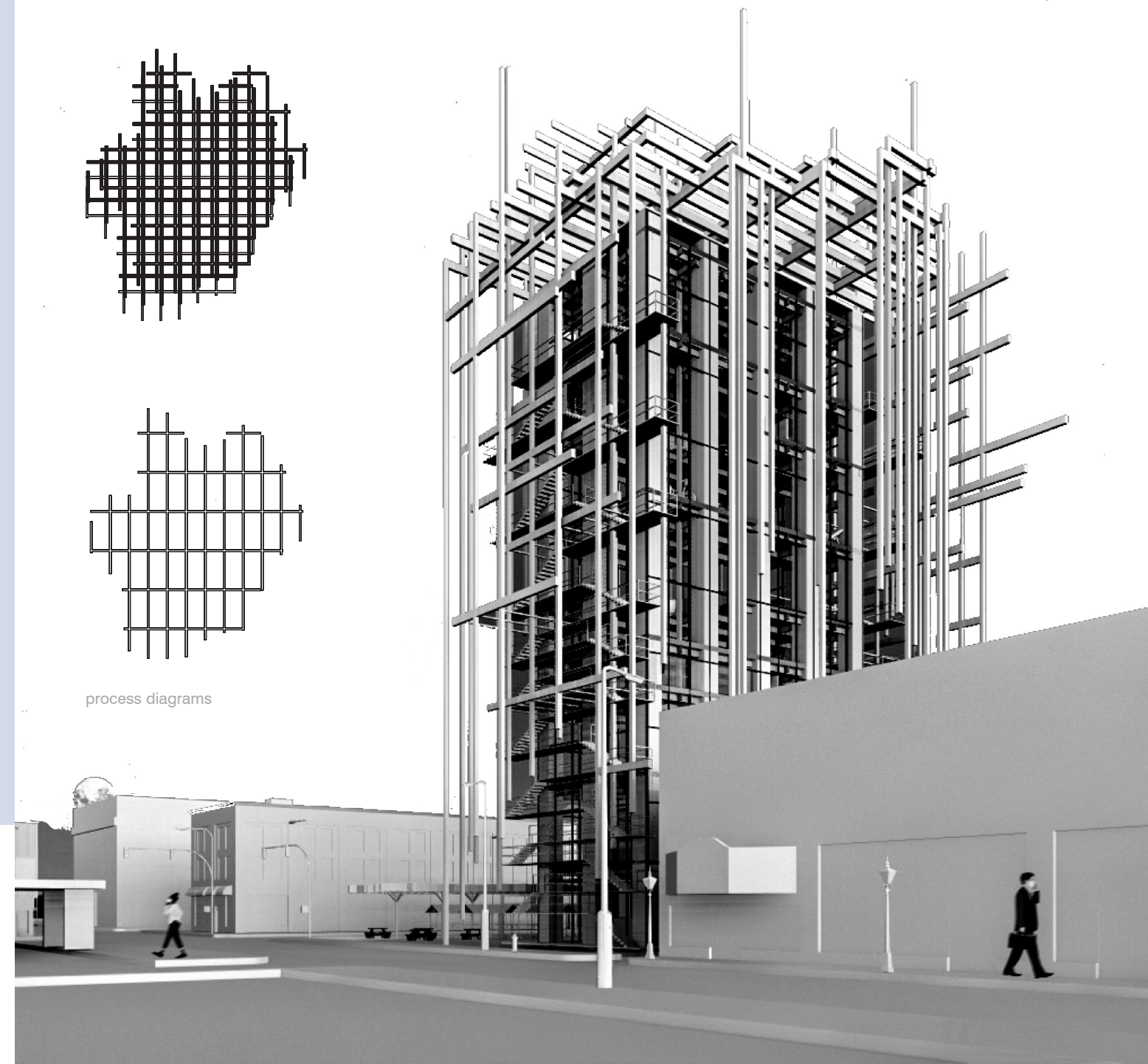
The steel competition is an opportunity to dive into the many ways steel can be expressed. This project explores the blending of using steel for structural and decorative purposes. The concept behind 'Tiered Tower' is derived from precedents such as Sanaa Architects 'Cube' and Sou Fujimoto's 'Serpentine Pavilion 2013'. The Cube uses continuous openings in the floor slabs and ceiling to create a connection between levels. The Serpentine Pavilion creates an interesting illusion that tricks your eye by not having hard defining edges, hence the blending of where the structure begins and ends. This is done by repeatedly stacking singular components on top of each other in a way that creates a strong grid at the center and vanishes towards the edges.

The circulation of the building is a series of stairs and elevators that wrap around the west and east exterior sides between the building and the second skin. The auditorium and outside market especially will bring people towards and through the building, interacting with each other. The building's main goal is to have a playful connection between floors and allow the public to interact with the facade and each other. The circulation of the building allows people to get between the building and the steel beam facade in order to create a unique experience rather than just being able to experience it from the inside.

Through the interior, the experience is designed to be continuous by joining each level through the series of openings. The second skin on the exterior provides horizontal shading on the south and vertical shading for east and west. Alongside this, the pattern is more condensed at the center and as it nears the edges it becomes a gradient illusion.



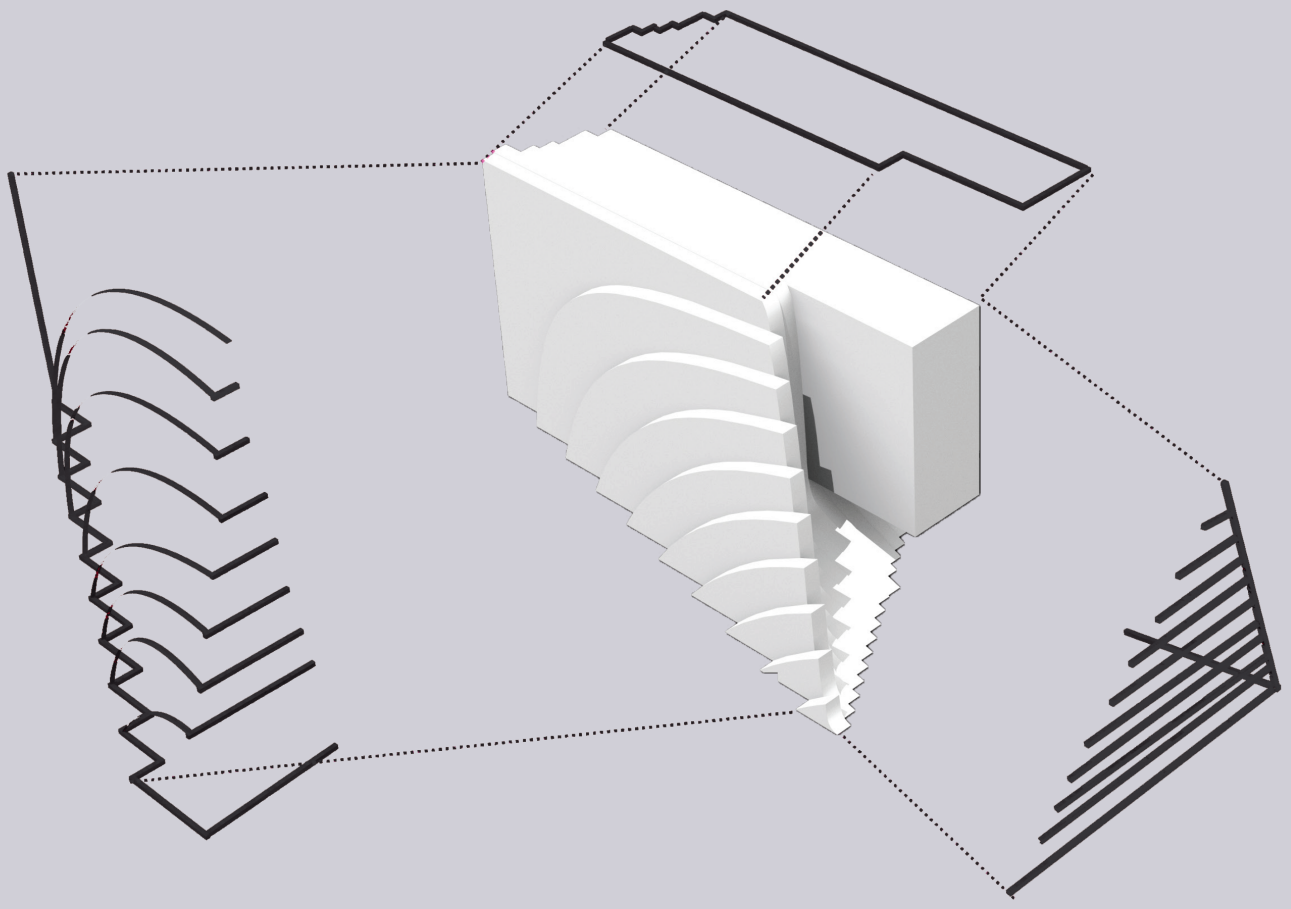
process diagrams



**Finding
a
balance.**

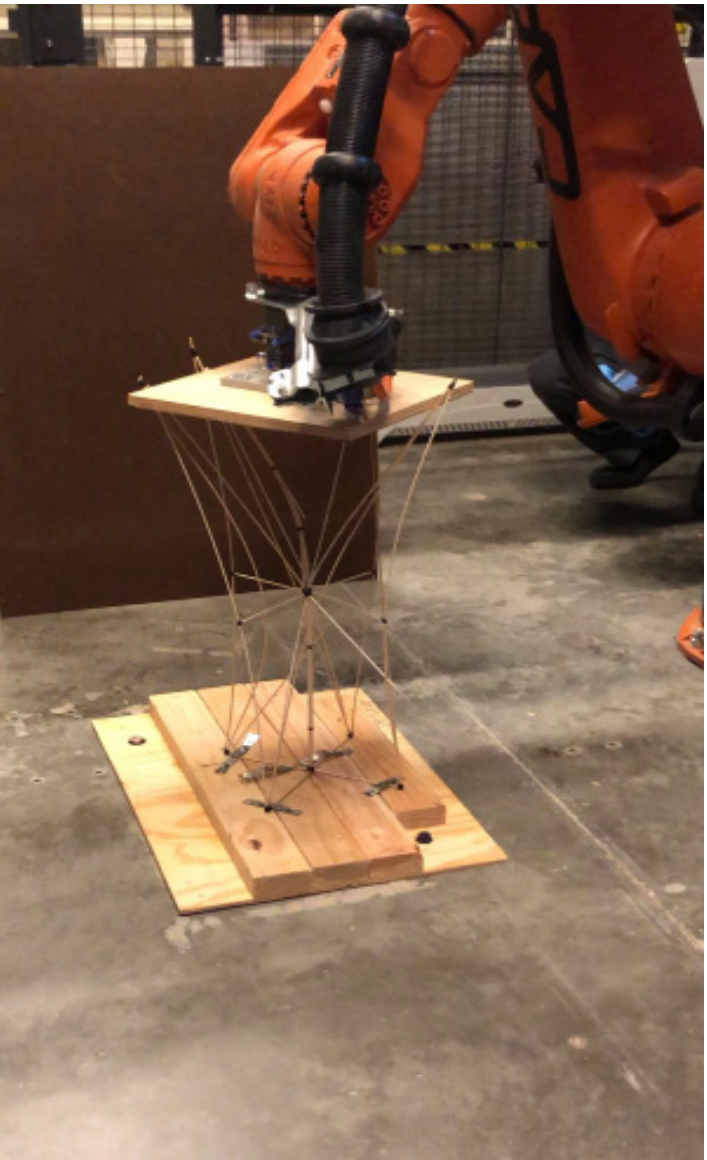
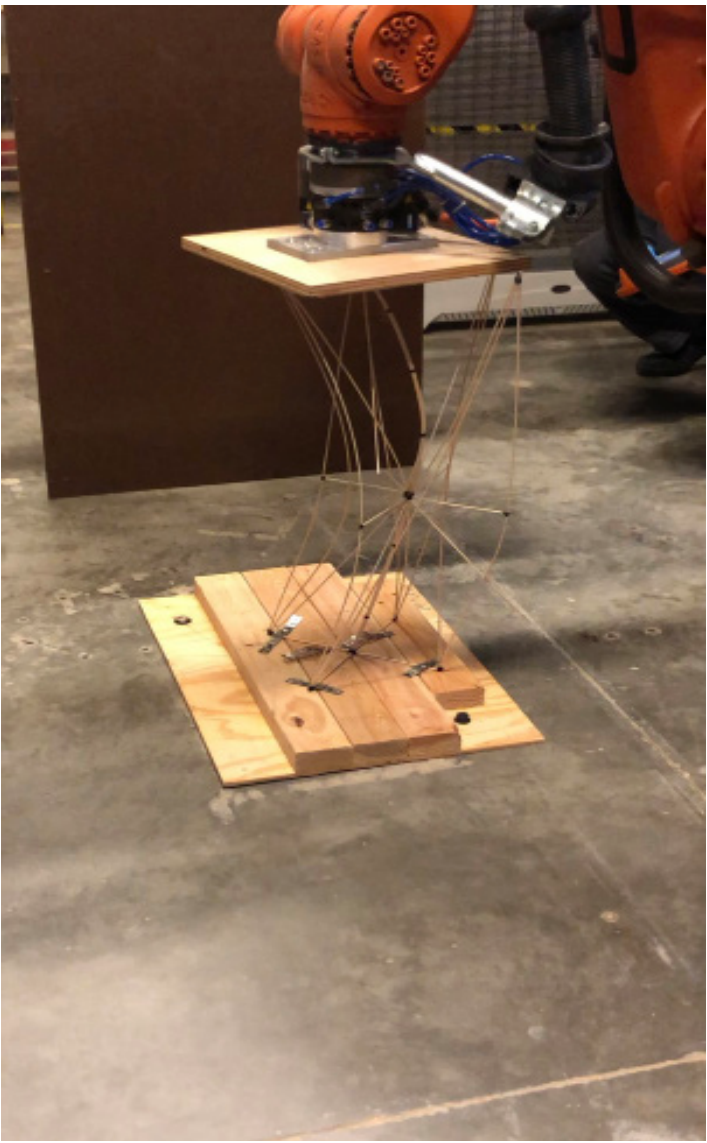
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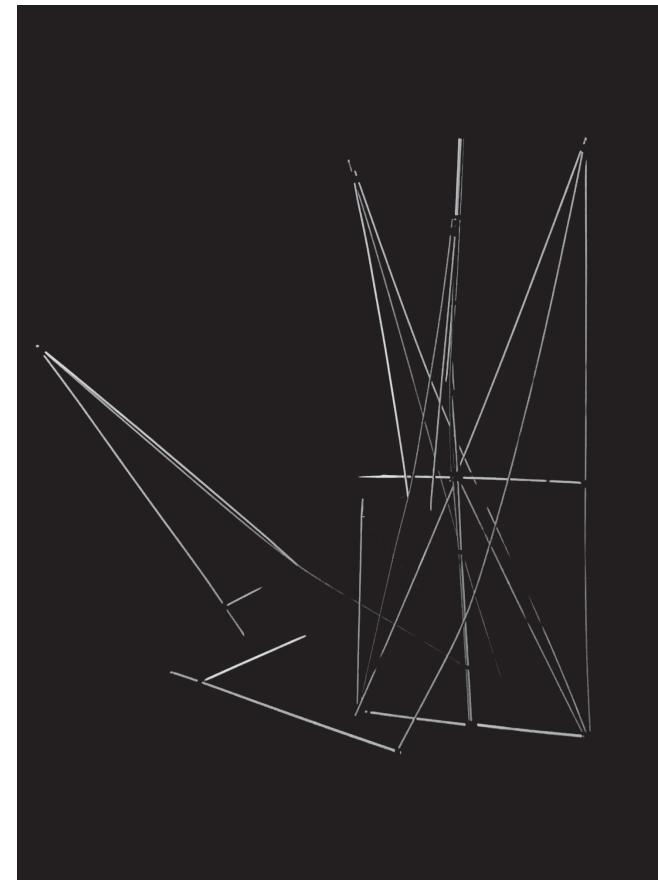




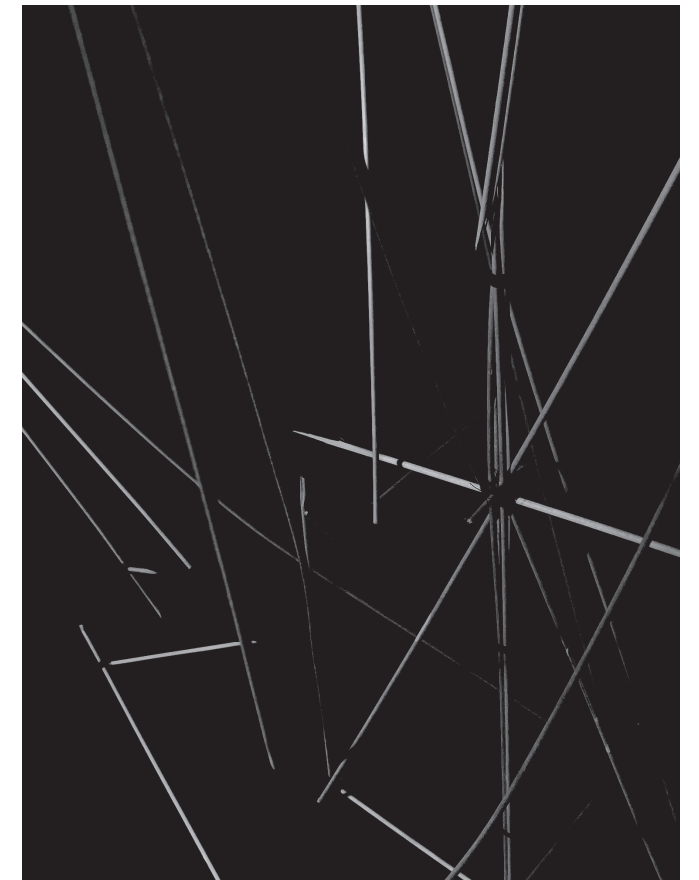
pre-stress hollow column



In this group project, we were tasked with building the perfect 30" tall hollow column out of 1/8" diameter wood dowels that would be able to support 8 lbs. After many different iterations, we built a square hollow column with many cross lateral internal supports. We divided the column into two levels and reinforced the middle with dowels spanning horizontally. Our hope was that the center dowel supported by the mid cross section would alleviate most of the stress while the secondary diagonals supported them. Finally, the robotic arm would twist the column to see how much stress it could handle before snapping.



post-stress hollow column





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**Accepting the
challenge.**



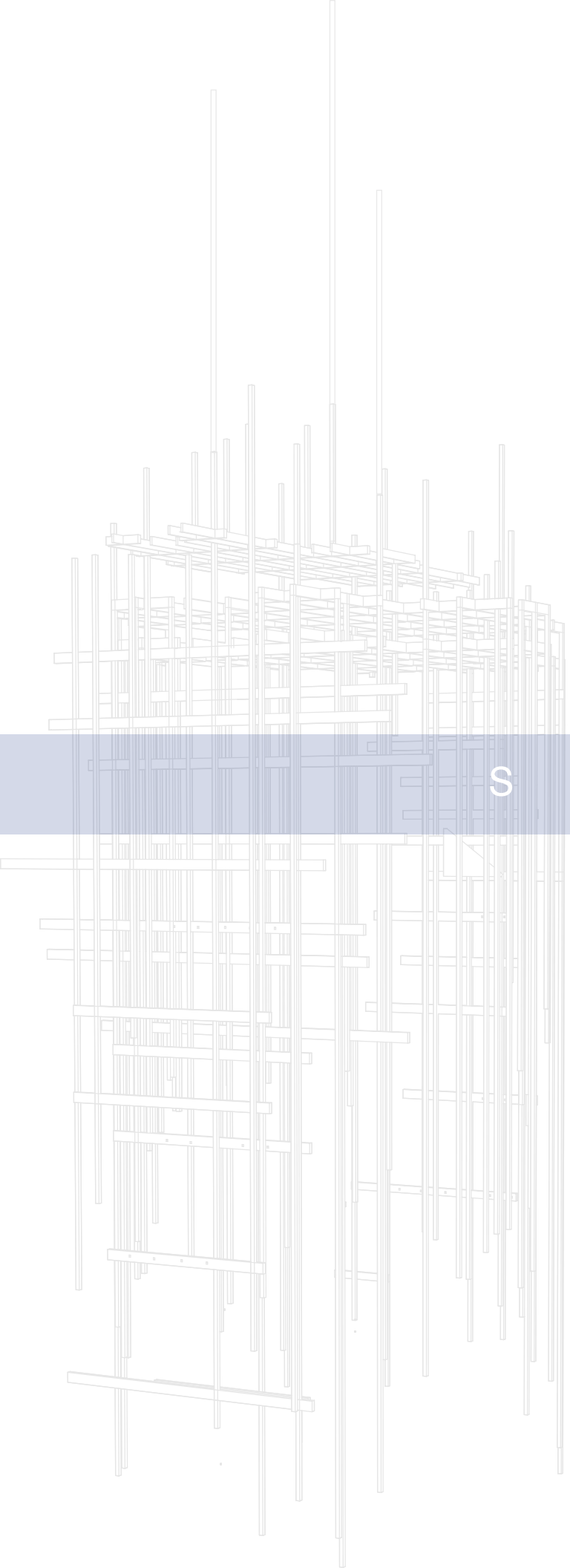
INTERNSHIP



WORKS

This project taught me a lot about working as a team in a fast-paced environment and communication. It opened my eyes to the many ways in which to construct models effectively as well as with computer software. Weiss Manfredi is now named as the architect for this project, and I will always remember this hands on experience.

During my time working at Weiss Manfredi, I was very fortunate to be a part of so many teams and see a wide scope of projects. One of those projects that stood out to me the most was the firm's participation, and final selection, in the Washington University competition for the new campus Arts & Sciences Building. This was about a month-long selection process. During this time, I worked alongside Michael Manfredi, Marion Weiss, Patrick Armacost, Mike Harshman, Sergio Saucedo, Clarissa Luwia, and Tingfon Chan.



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