

PORTFOLIO

2024-2026

ARLO KEMMERER-SCOVNER

LIFTED LANDSCAPE

1



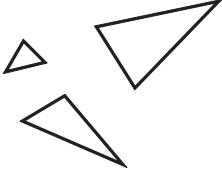
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LIFTED LANDSCAPE

A Forest of Columns

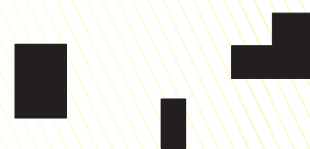
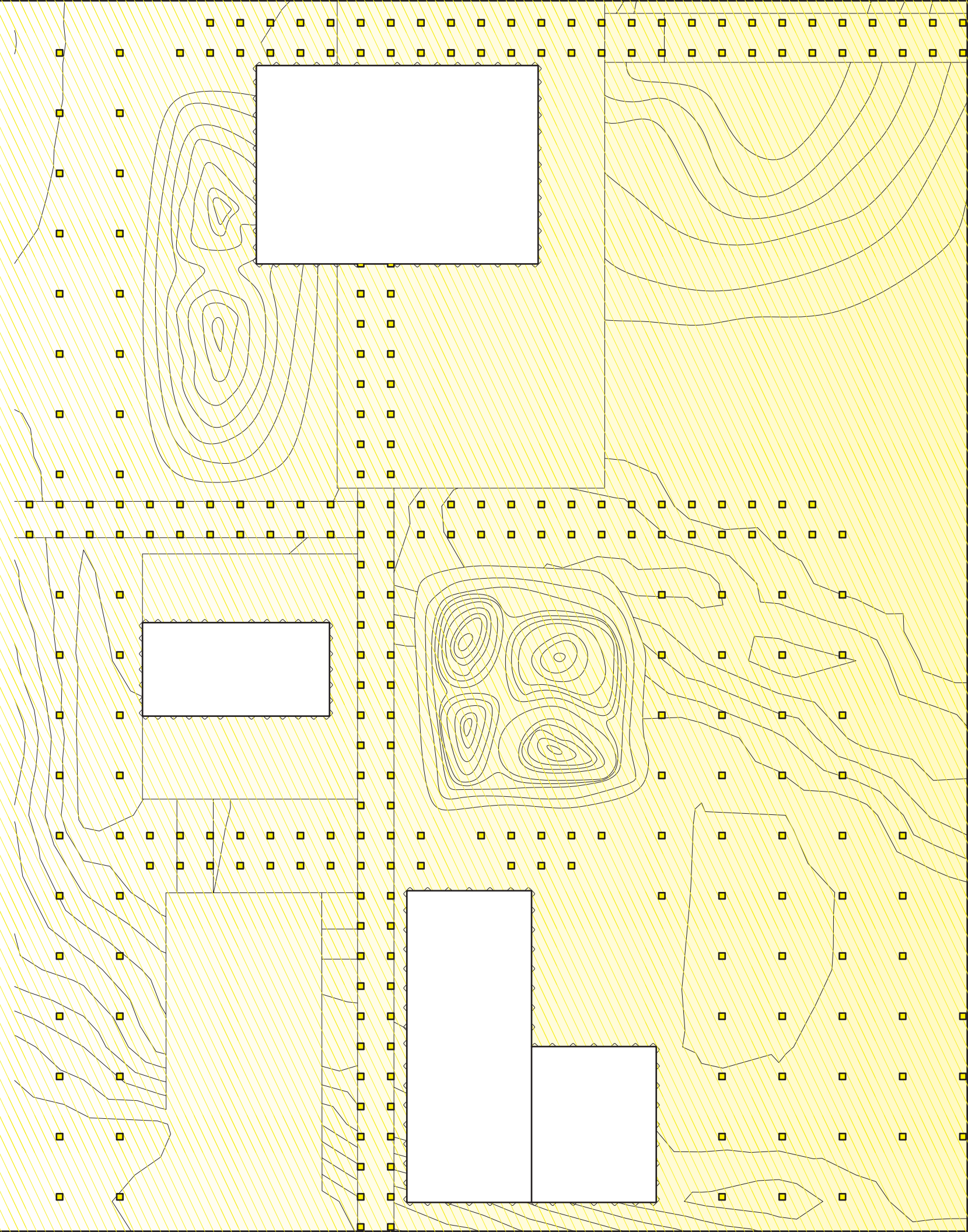
Class: Arc 207

Year: Fall 2025

Instructor: Molly Hunker

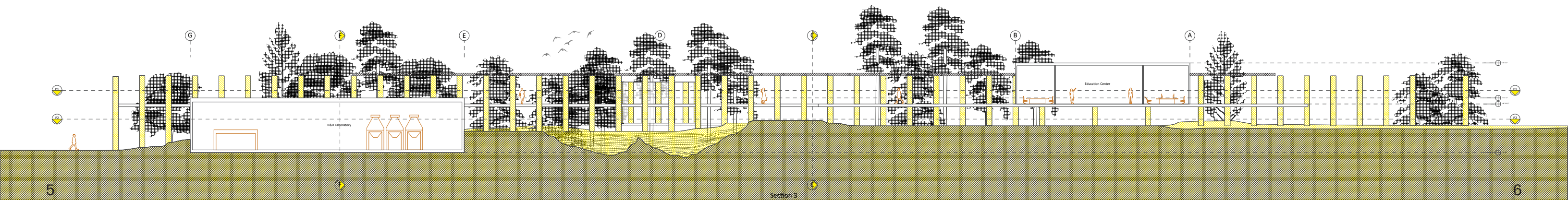
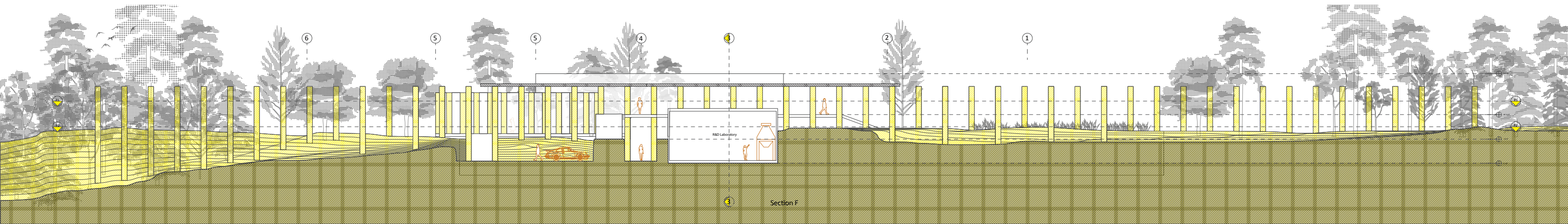
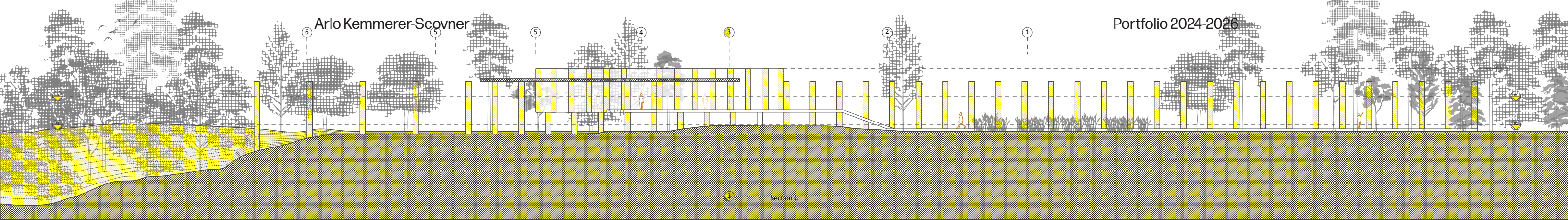
Role: Solo Work

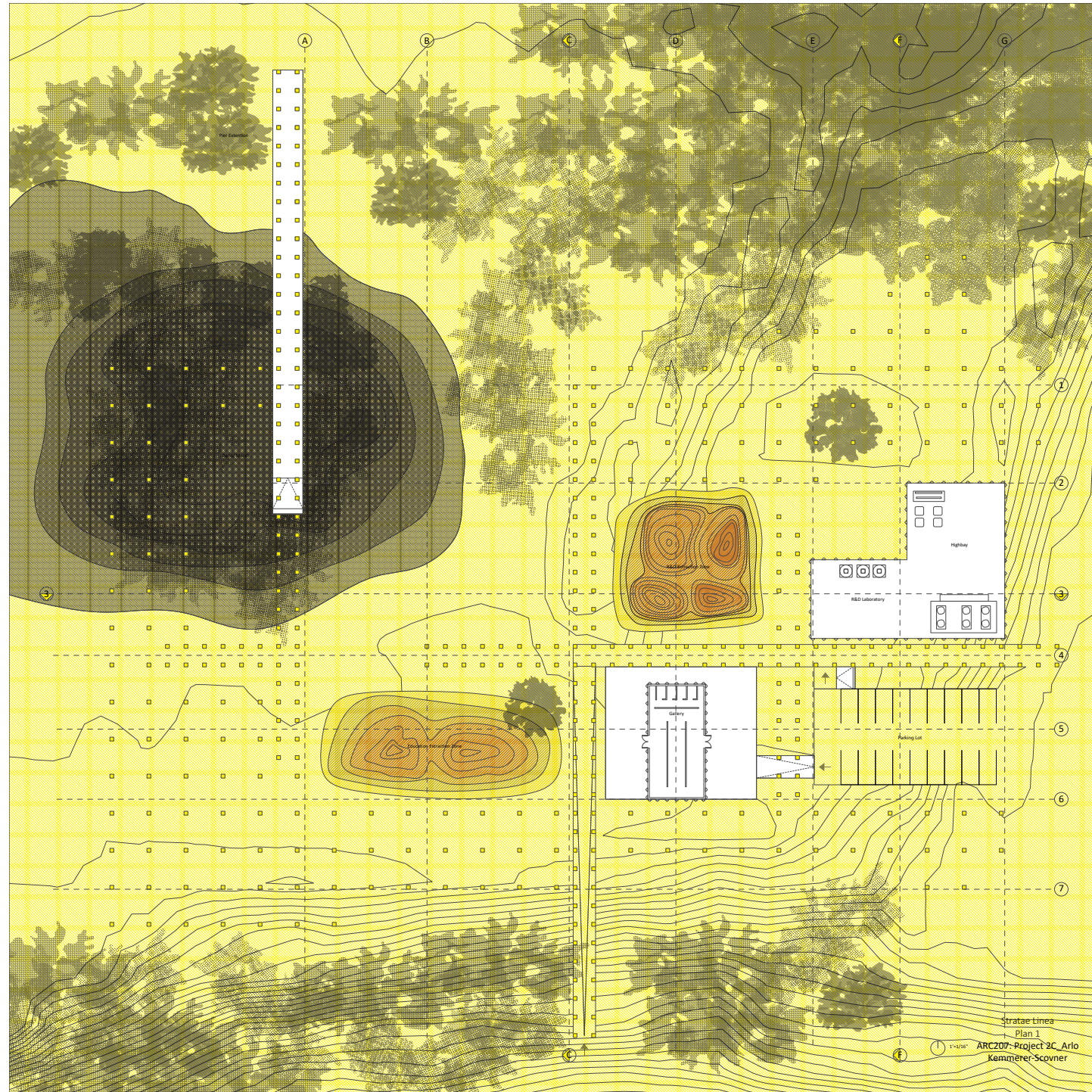
Lifted Landscape: Forest of Columns, is a research and development facility for an architectural terracotta manufacturing facility. This project explores terracotta as an environmentally friendly means to connect architecture to the earth. The terracotta columns surrounding the campus and on its facade act as extrusions of the earth itself while simultaneously blending the structure of the buildings into the surrounding woodlands. Each of the three masses sits at different elevation. Though this will require the removal of trees and earth, more subtraction on the northwest section of the site, and planting of indigenous plants, it will provide an improved wetland habitat for local fauna. While the columns disguise the building amongst the landscape, they also divide space between the programs. The gallery space to the south is completely sectioned off from the more private aspects of the campus by the main east-west colonnade. The two primary north-south colonnades, while dividing space between education and R&D, also provide connections to other aspects of the site. On the left it acts as a pier for enjoyment of the newly created wetland habitat. In the middle, there is a connection to a local walking path. This project would provide a complementary space for the environment, community, and, of course, the terracotta manufacturer.





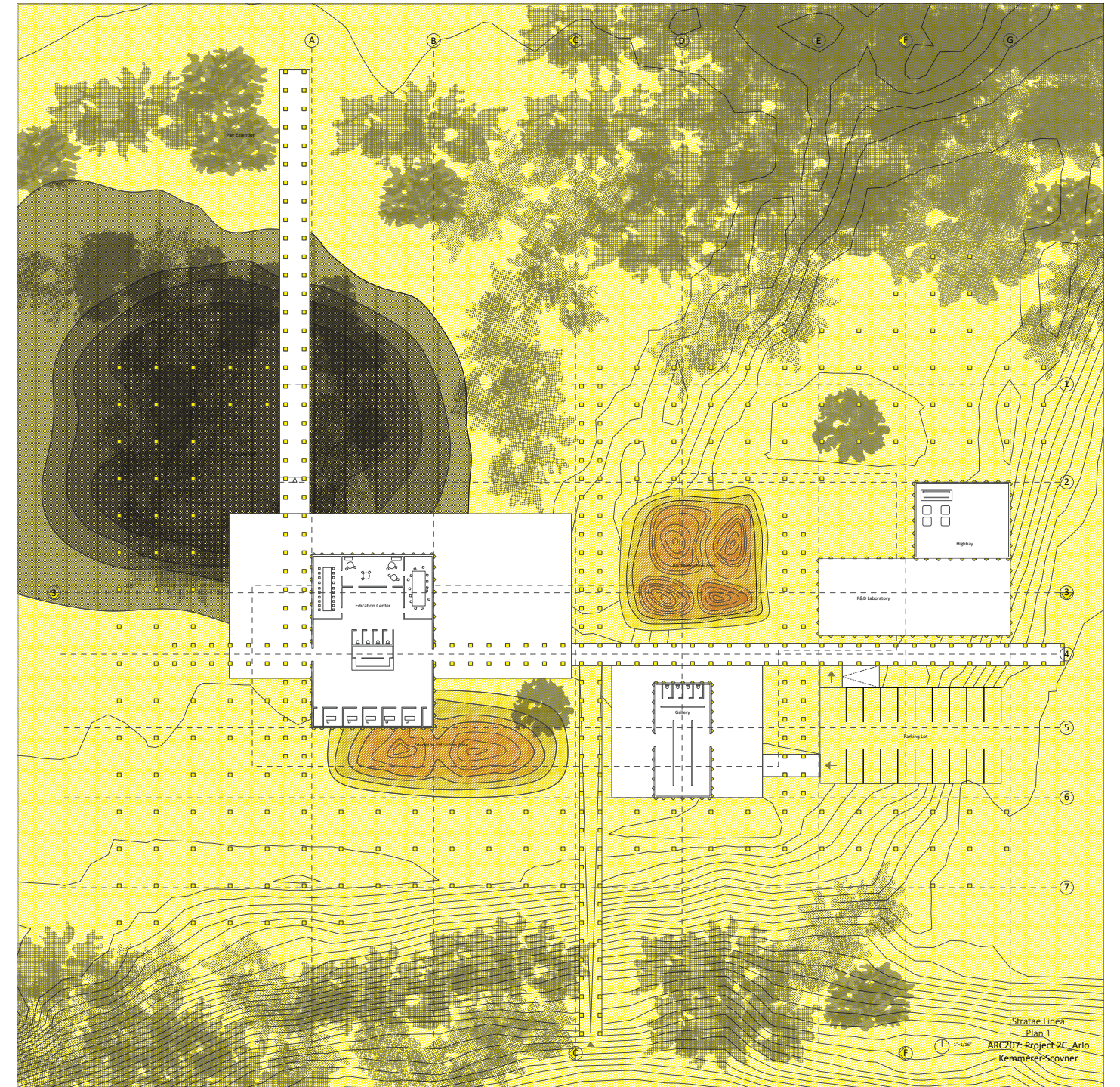
Composed of chipboard, basswood, cardstock, and cotton balls; this model at 1'=1/32" represents how the **linear** campus sits within the **context** of the quarry.

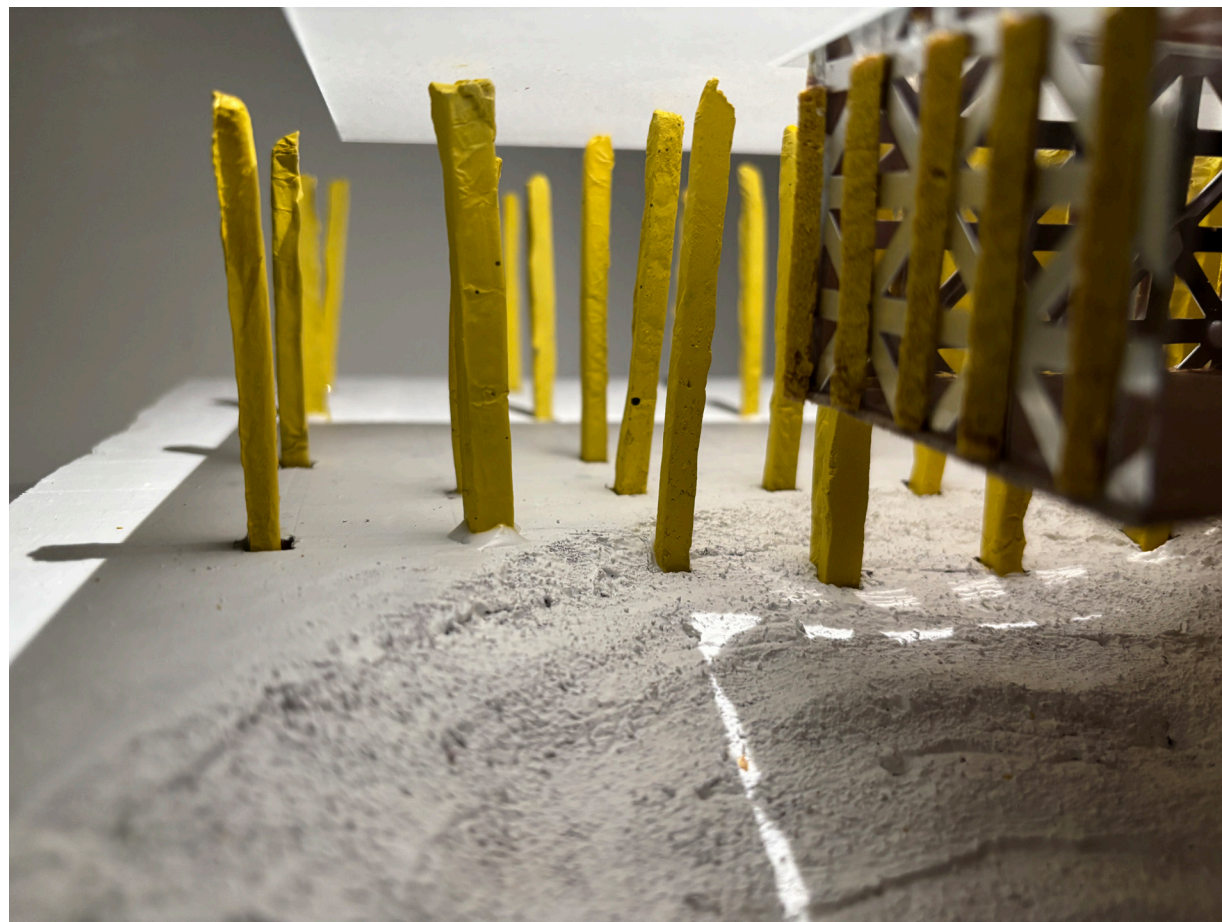
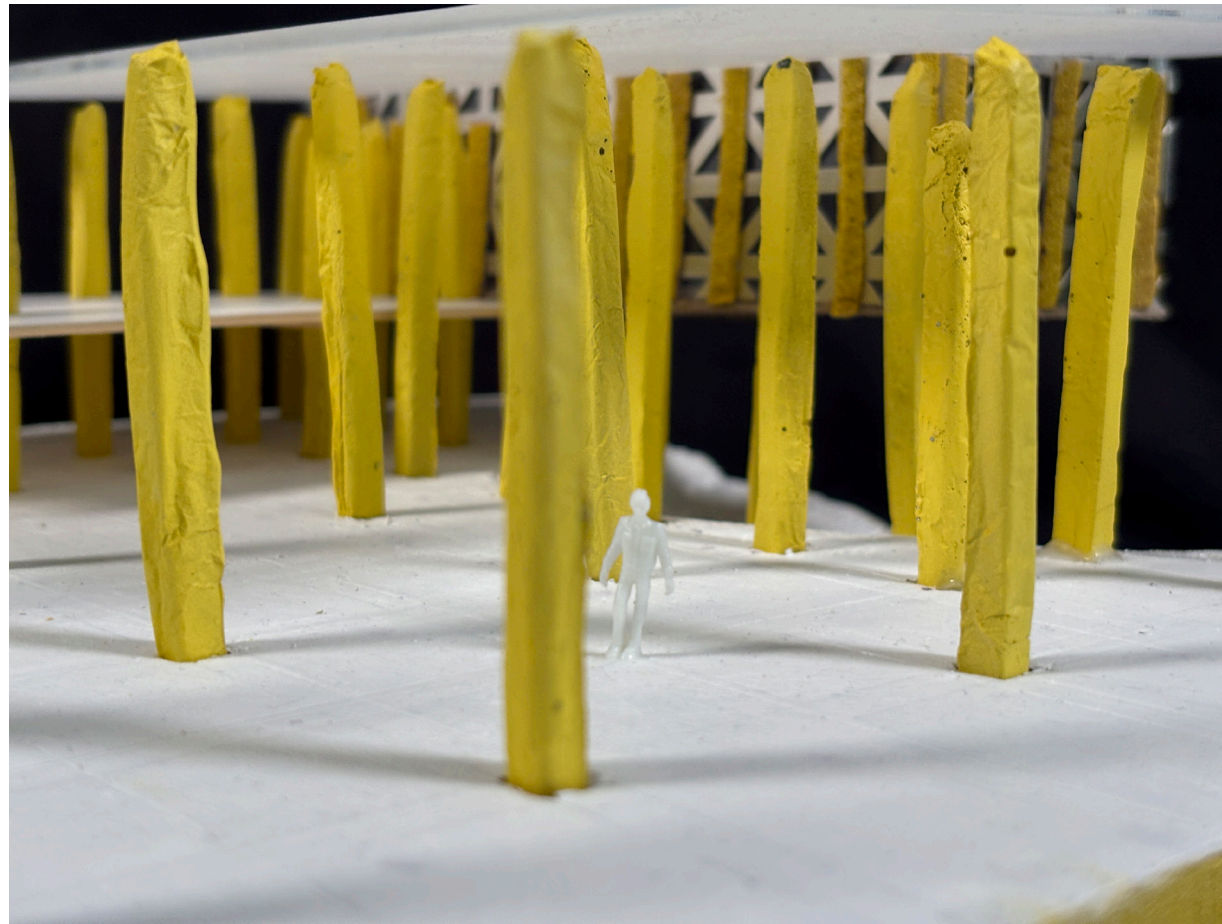




This plan highlights the varying positions of the buildings onsite, showing how it truly is a **campus** of buildings. This also places the forest of columns in better **context** to the site rather than the buildings themselves.

Highlighting the **circulation** paths and connections between buildings, this plan similar to the model shows the whole campus in context.

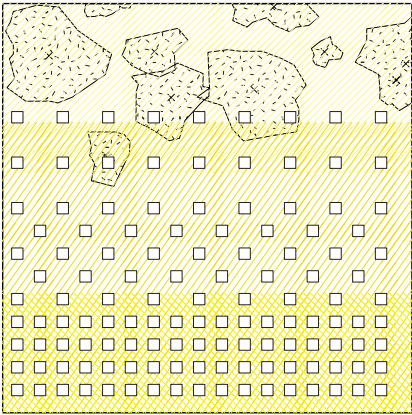
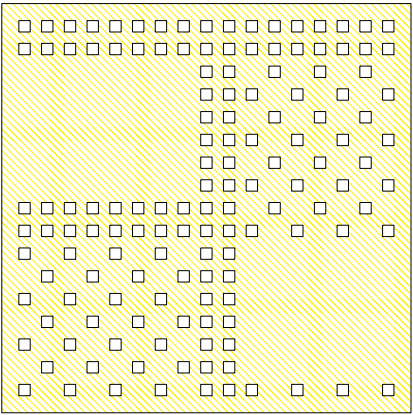
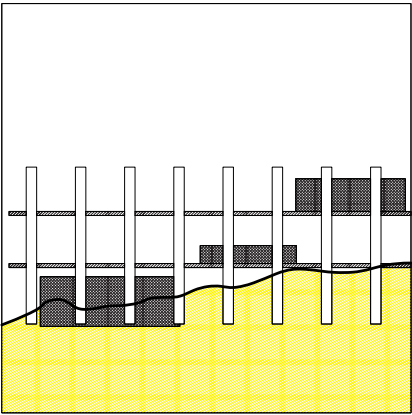
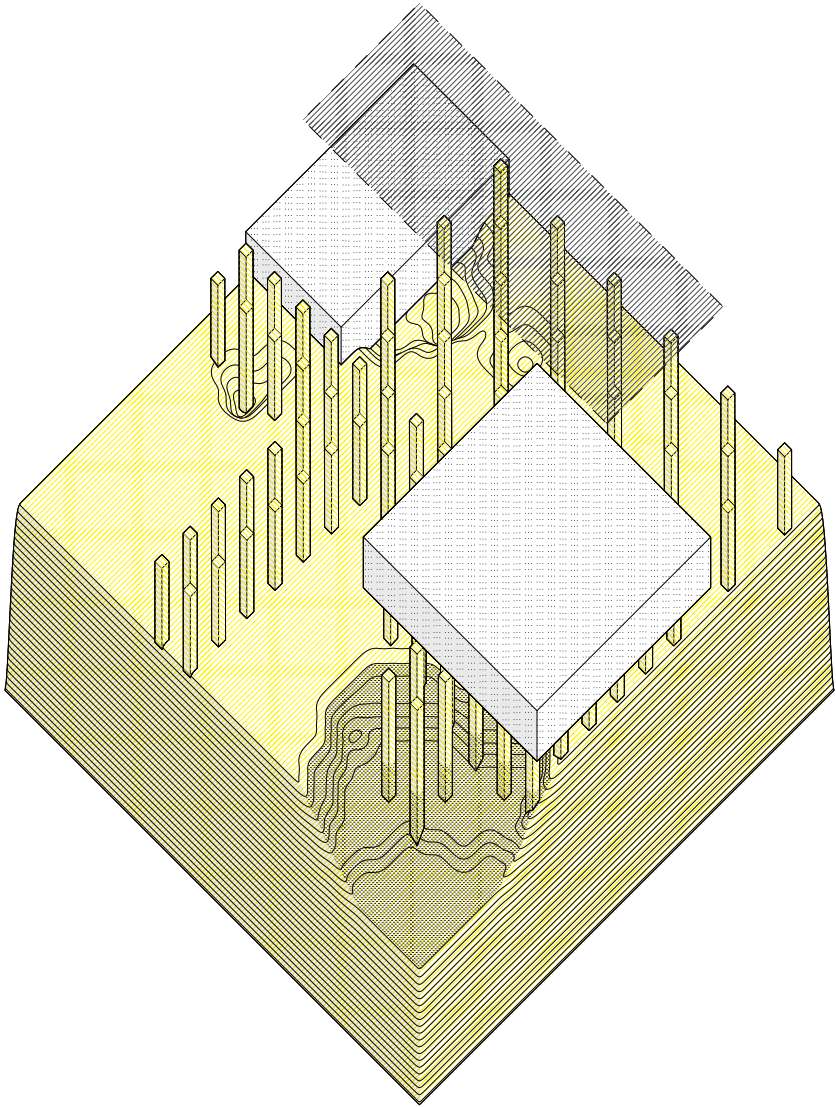
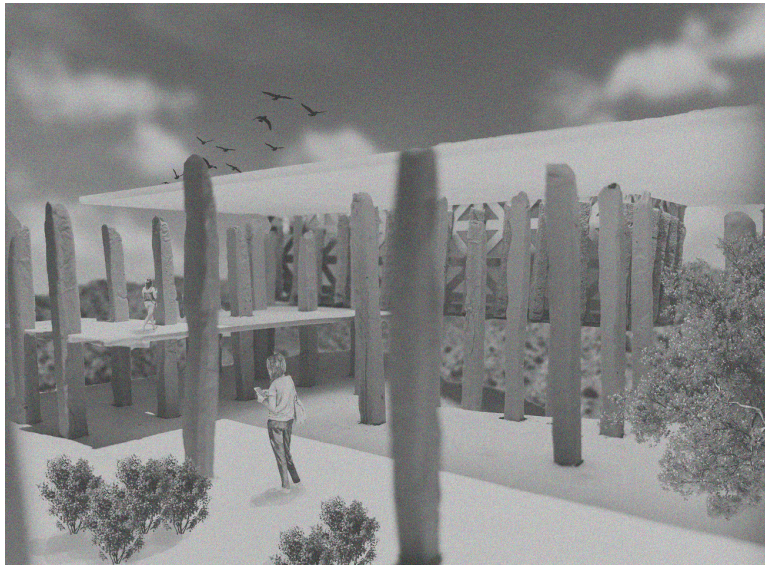
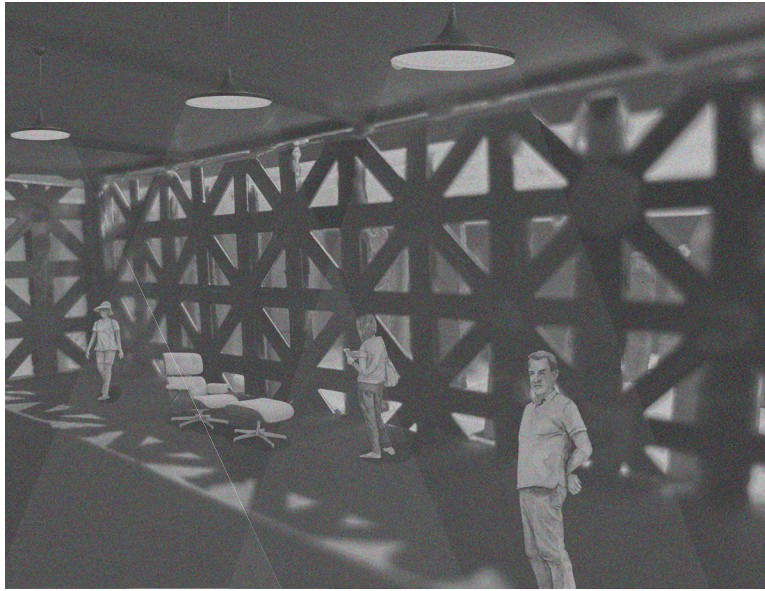




The chunk model highlights the **materiality** and scale of the project. Concrete, acrylic, and metal mesh were used in this larger 1"=1/8", as well as **scale** figures to show a more accurate representation of the building.



A detail image of the site model more closely examines how the **ground** interacts with the **columns**, and how varying surface heights create another dialogue with the ground.



Lifted Landscape: Forest of Columns
ARC207: Project2C_Arlo Kemmerer-Scovner

ONONDAGA TOWER

A House For Experiencing Weather

Class: Arc 108

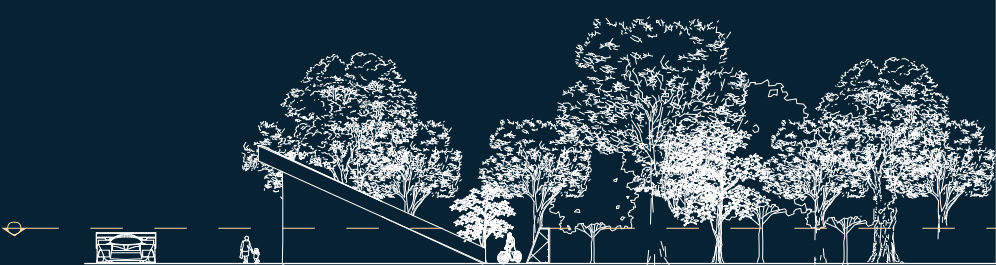
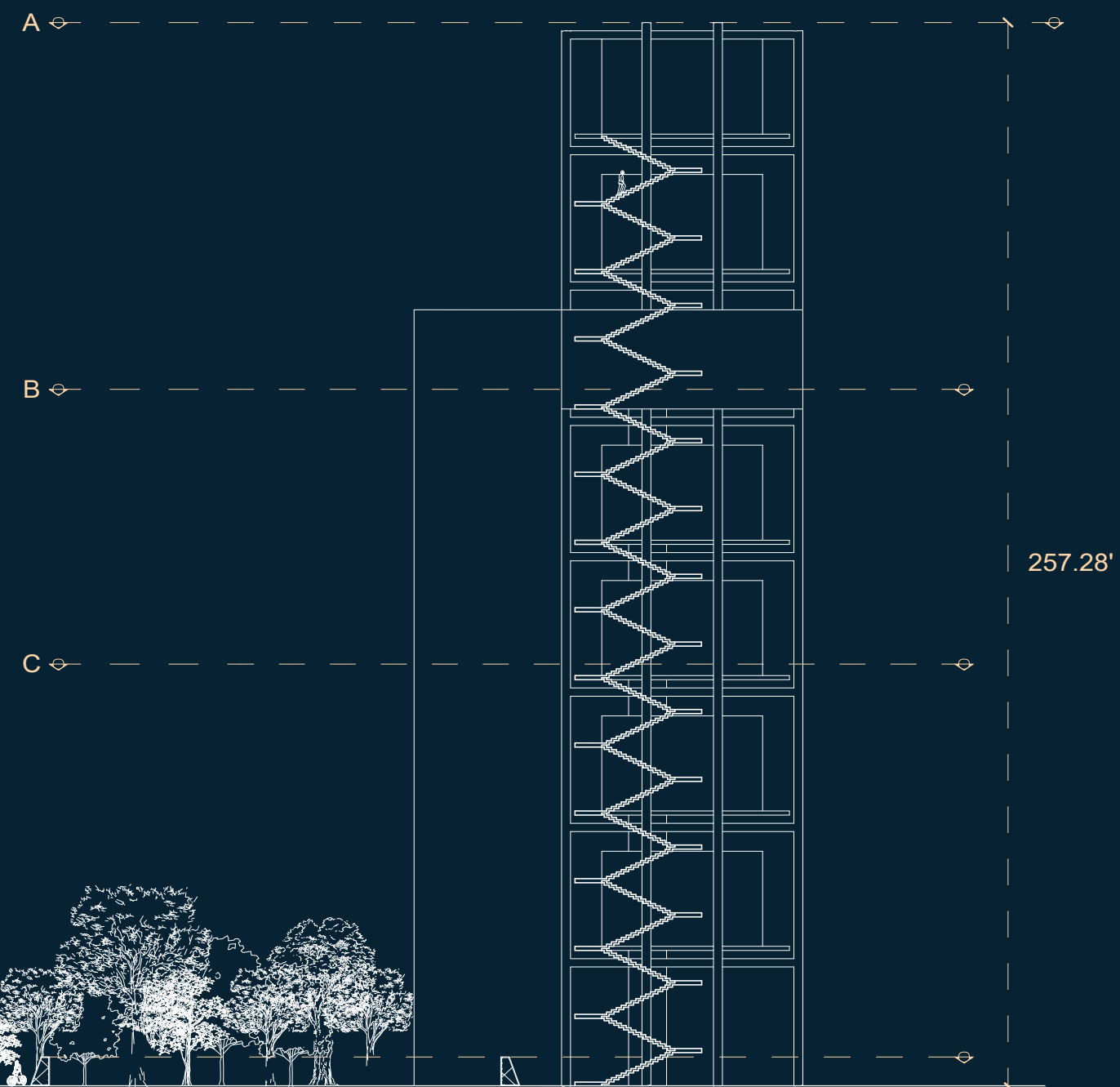
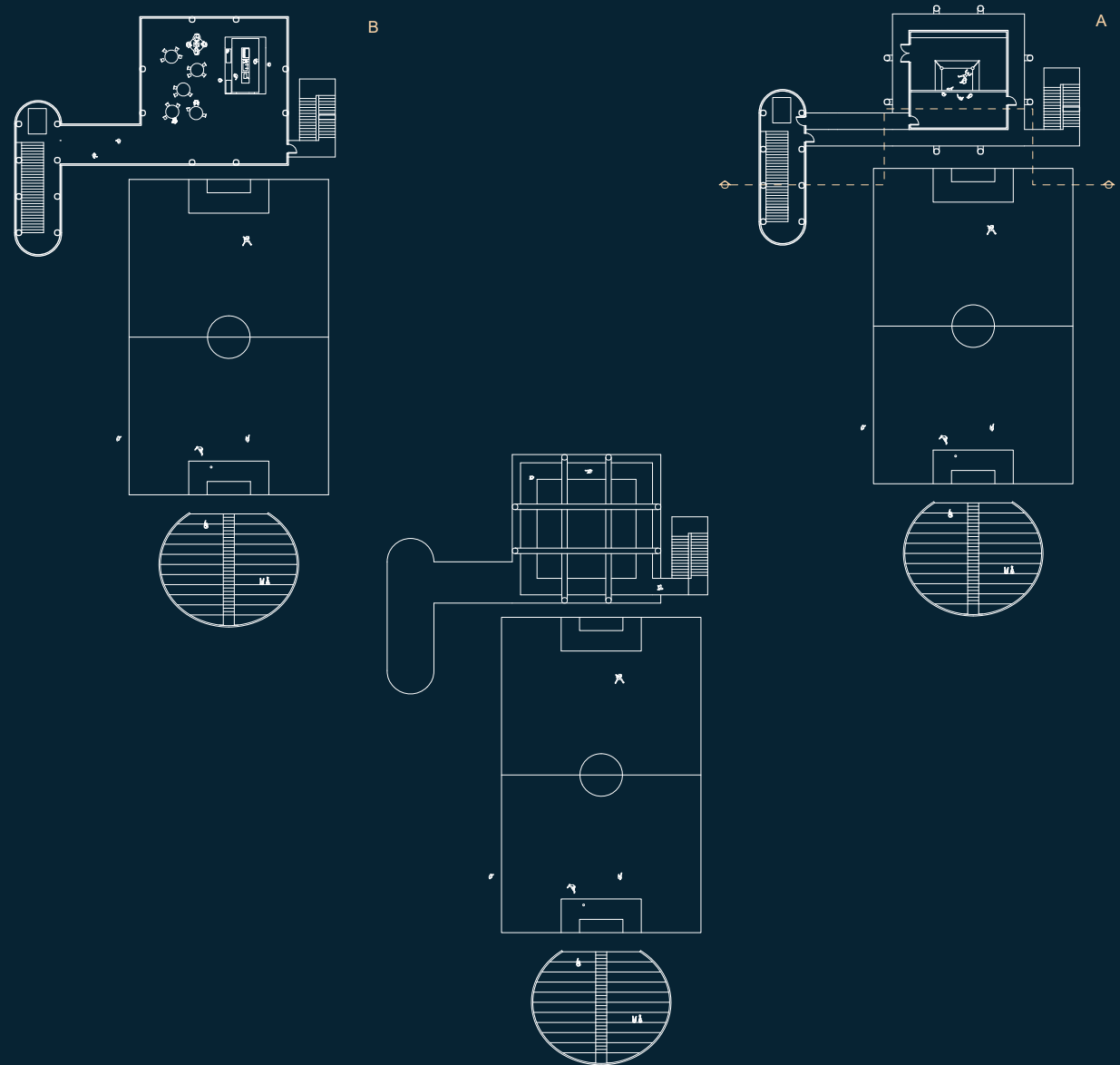
Year: Spring 2024

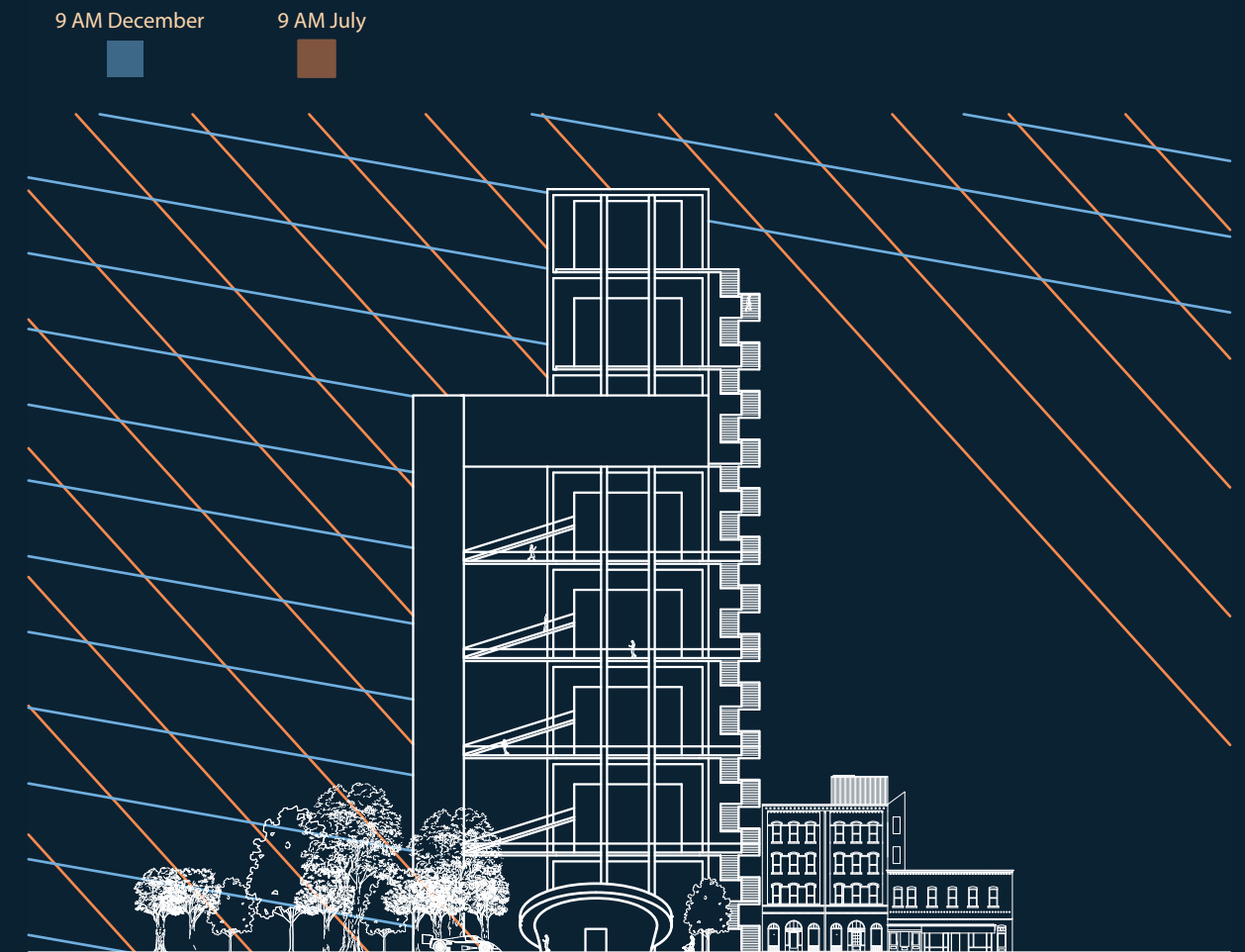
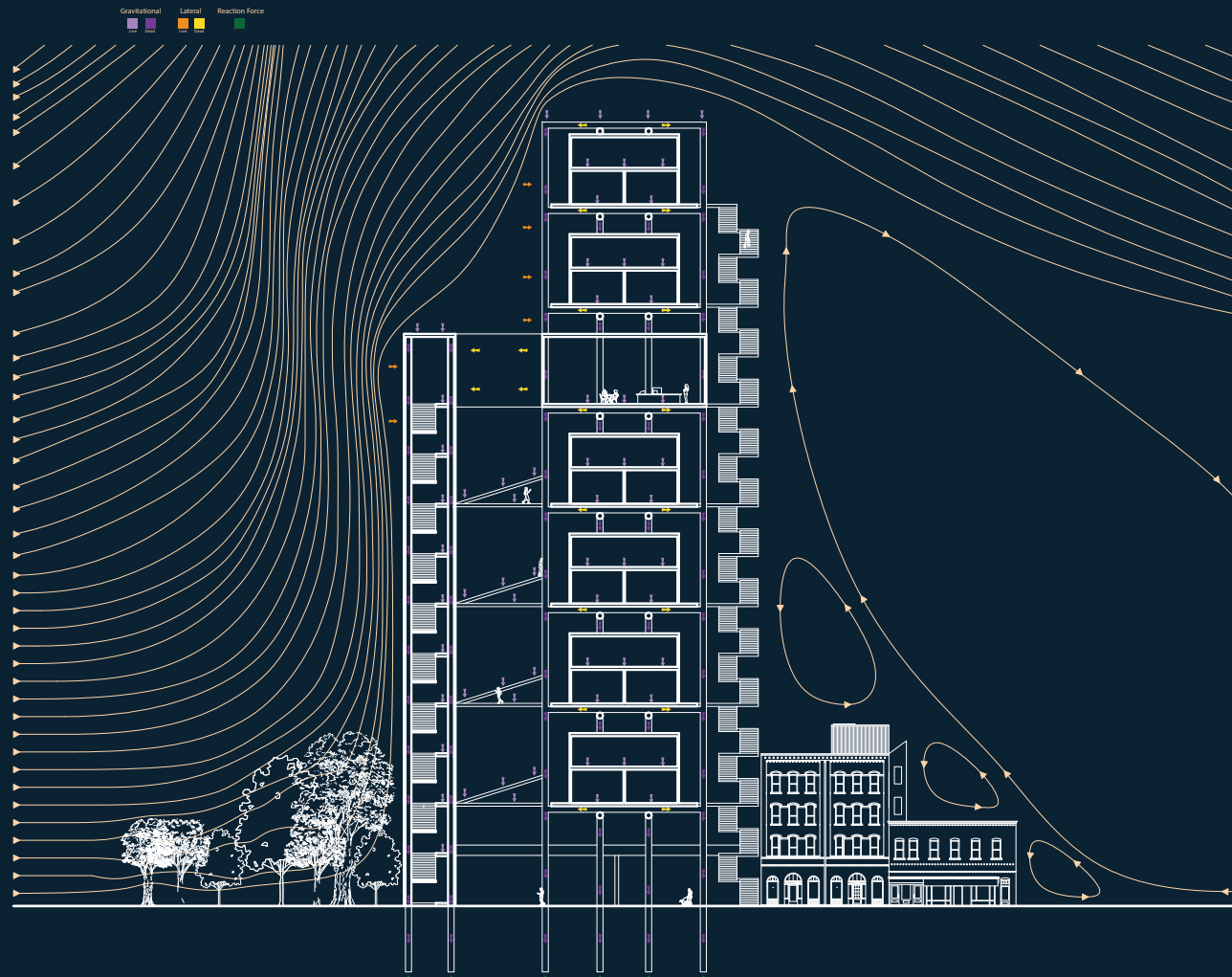
Instructor: Stephen Zimmerer

Role: Solo Work

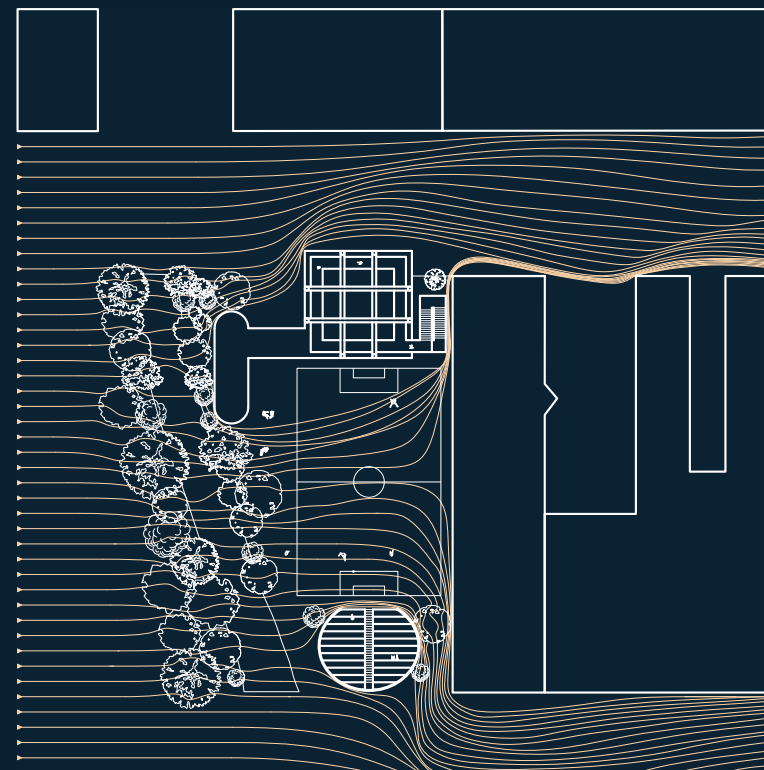
Onondaga Tower, positioned within the armory square district of down town Syracuse, provides a place for private and public recreation in an area full of restaurants and boutiques. The site is broken into 3 areas, the tower, the field, and the stands. The tower standing at around 257 feet tall, surpasses the Chase Tower to become the sixth tallest building in Syracuse. Six of the seven volumes of the tower are double floored, with MMA mats and bathrooms on the first floor and viewing areas on the second. The fifth volume up is left open and acts as a cafe and seating area with views of the surrounding city. The first floor is left open to allow for easy pedestrian circulation from the connected streets. The next program is a small sided turf field intended to be used for soccer. This would also act as an open space used year round to



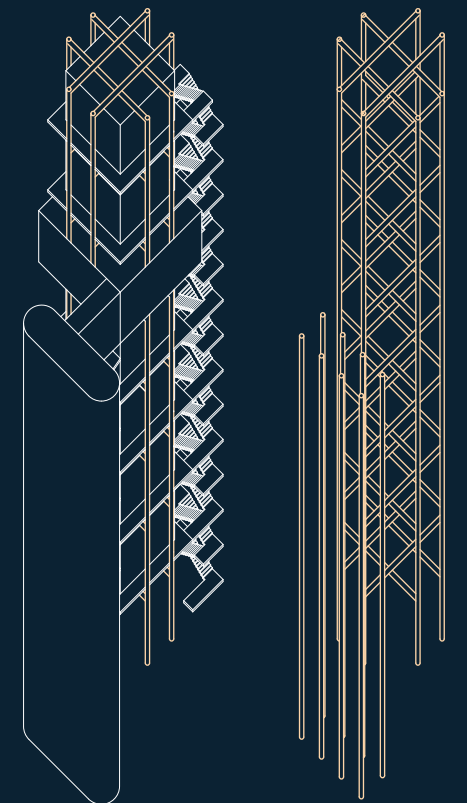


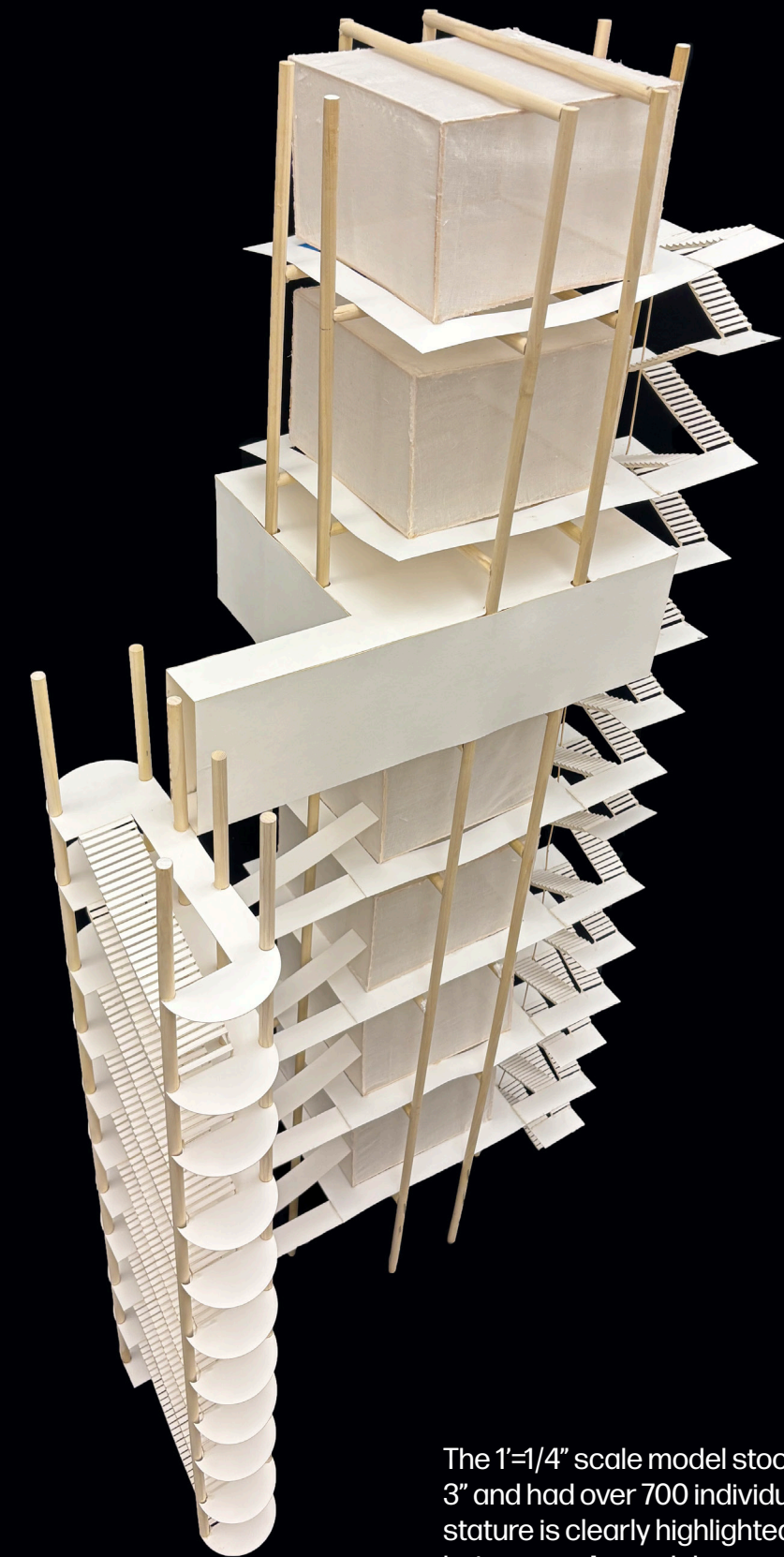
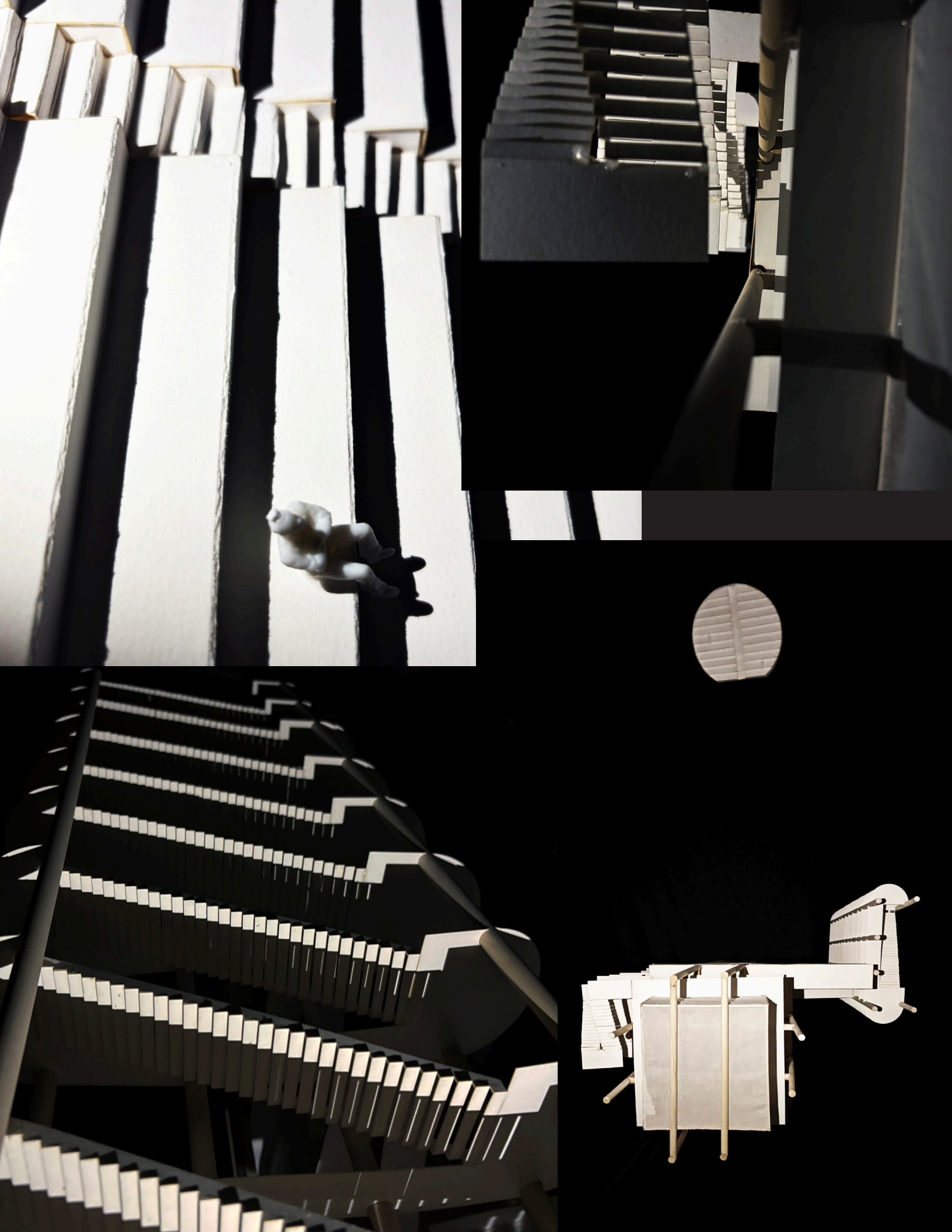


These diagrams represent an in-depth researching of the local **climate** conditions of Syracuse and how they effect the building.

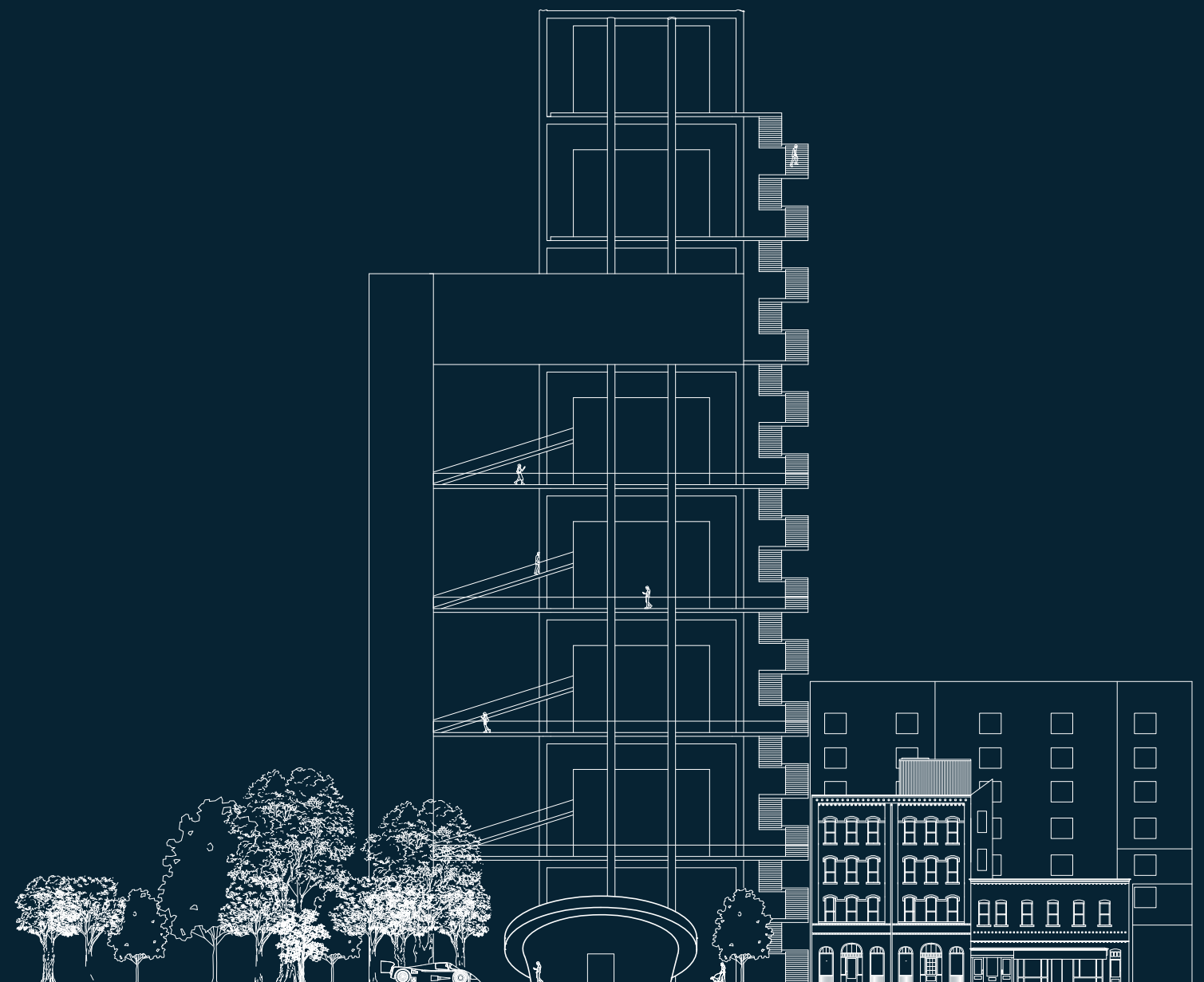
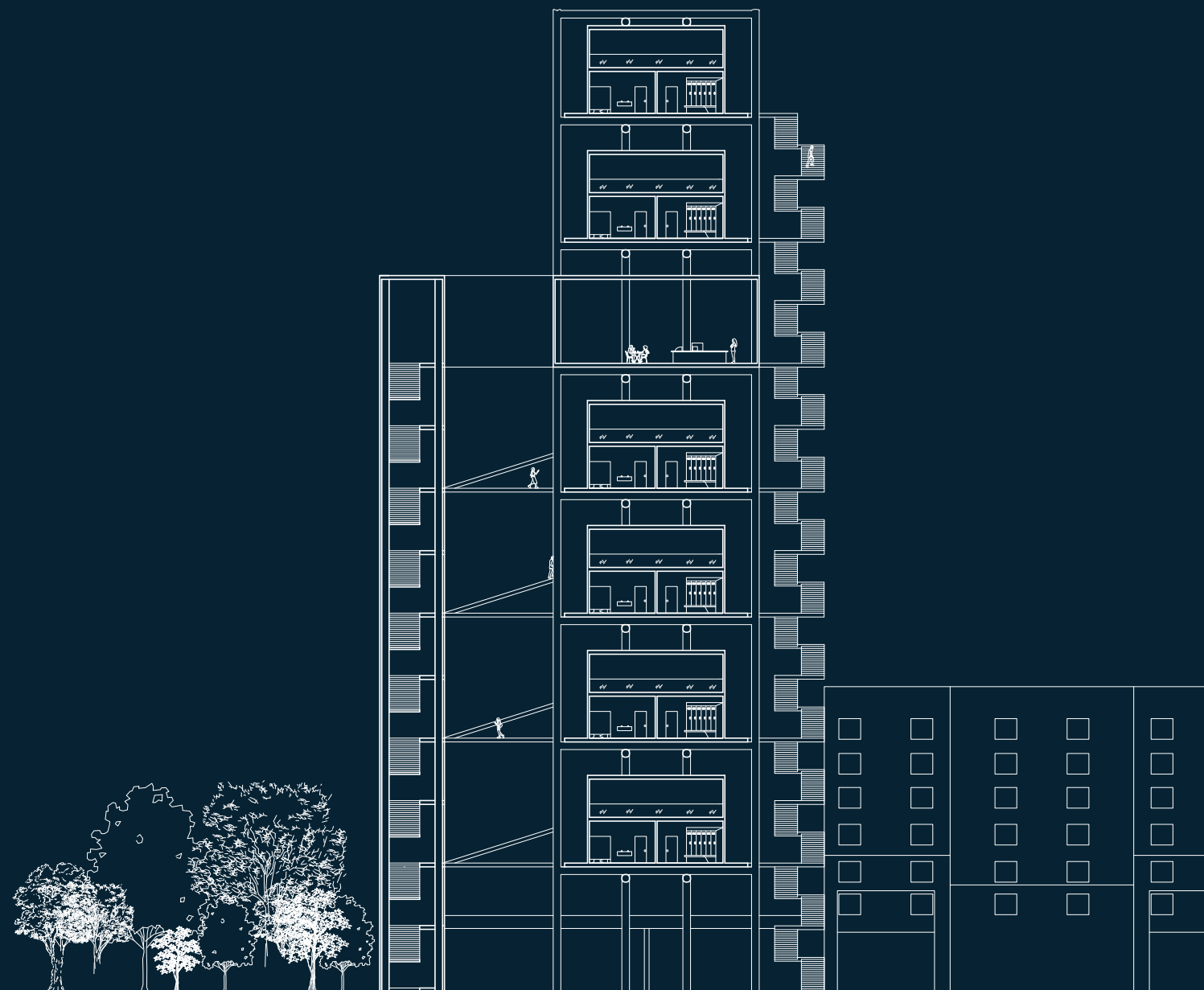


Structure was a main focus while designing, and is relevant when talking about these climate conditions.





The 1'=1/4" scale model stood at around 5' 3" and had over 700 individual **steps**, its stature is clearly highlighted despite still being a **scale** model.



PINNACLE

A Monument of Observation

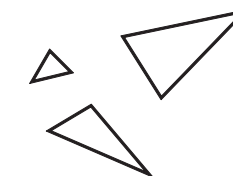
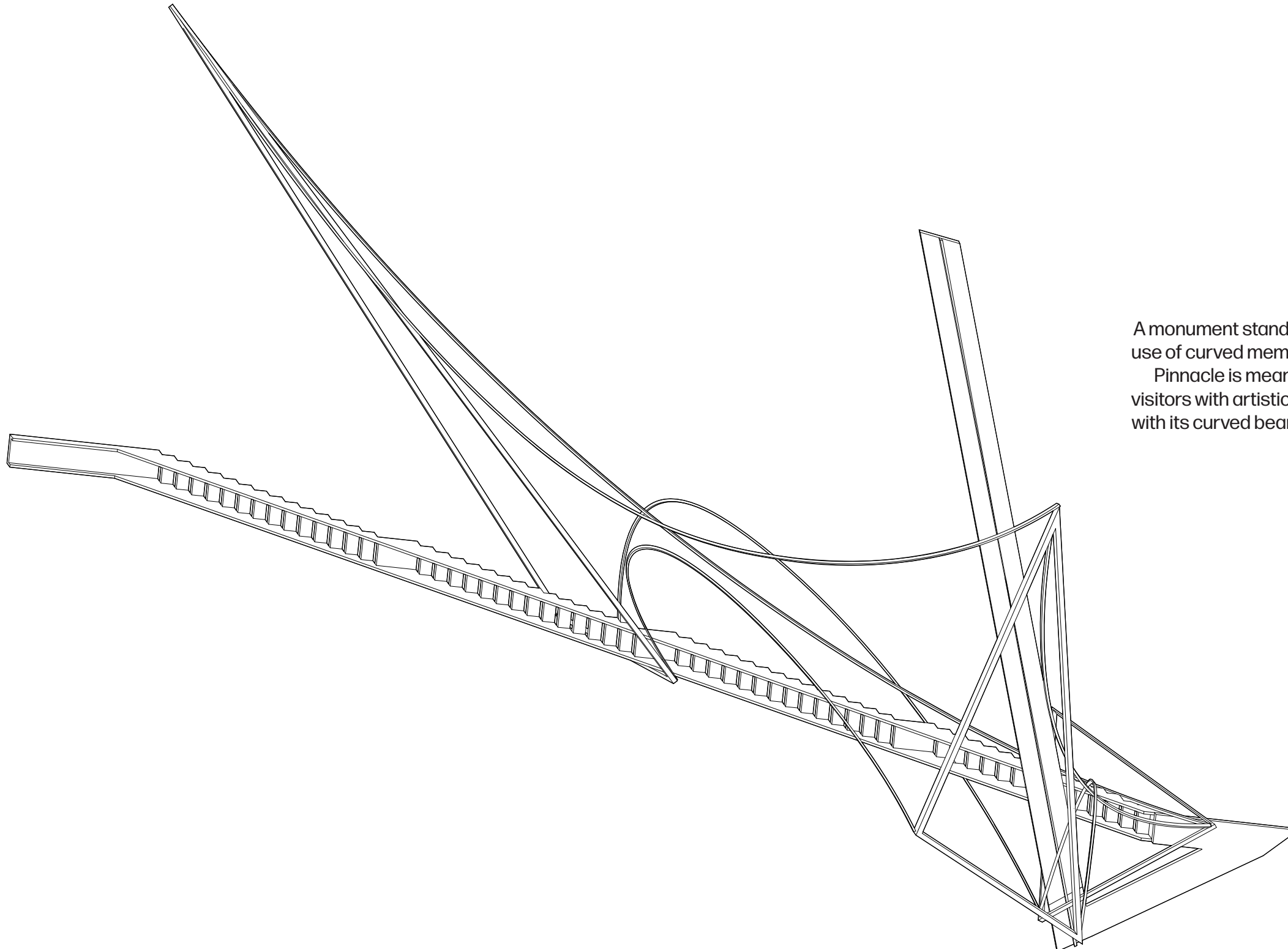
Class: Arc 108

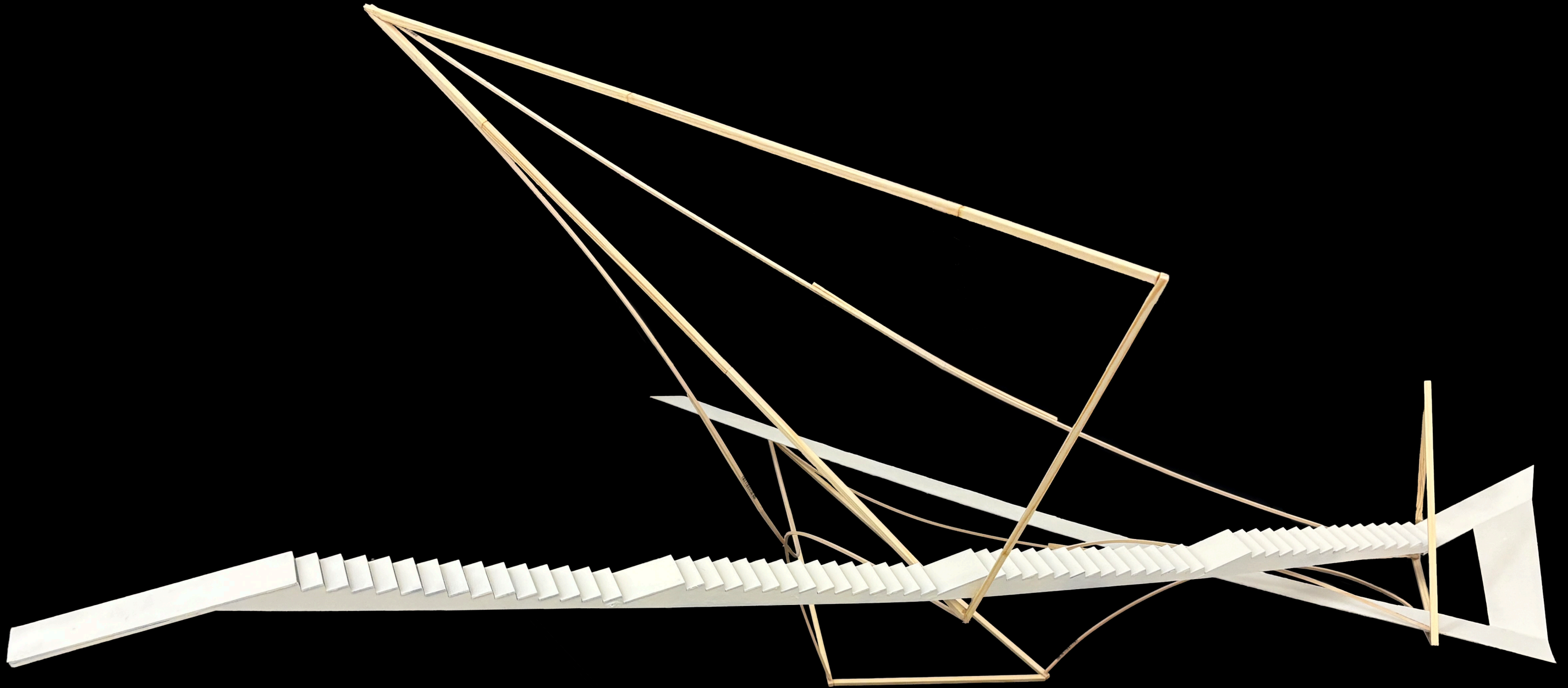
Year: Spring 2024

Instructor: Stephen Zimmerer

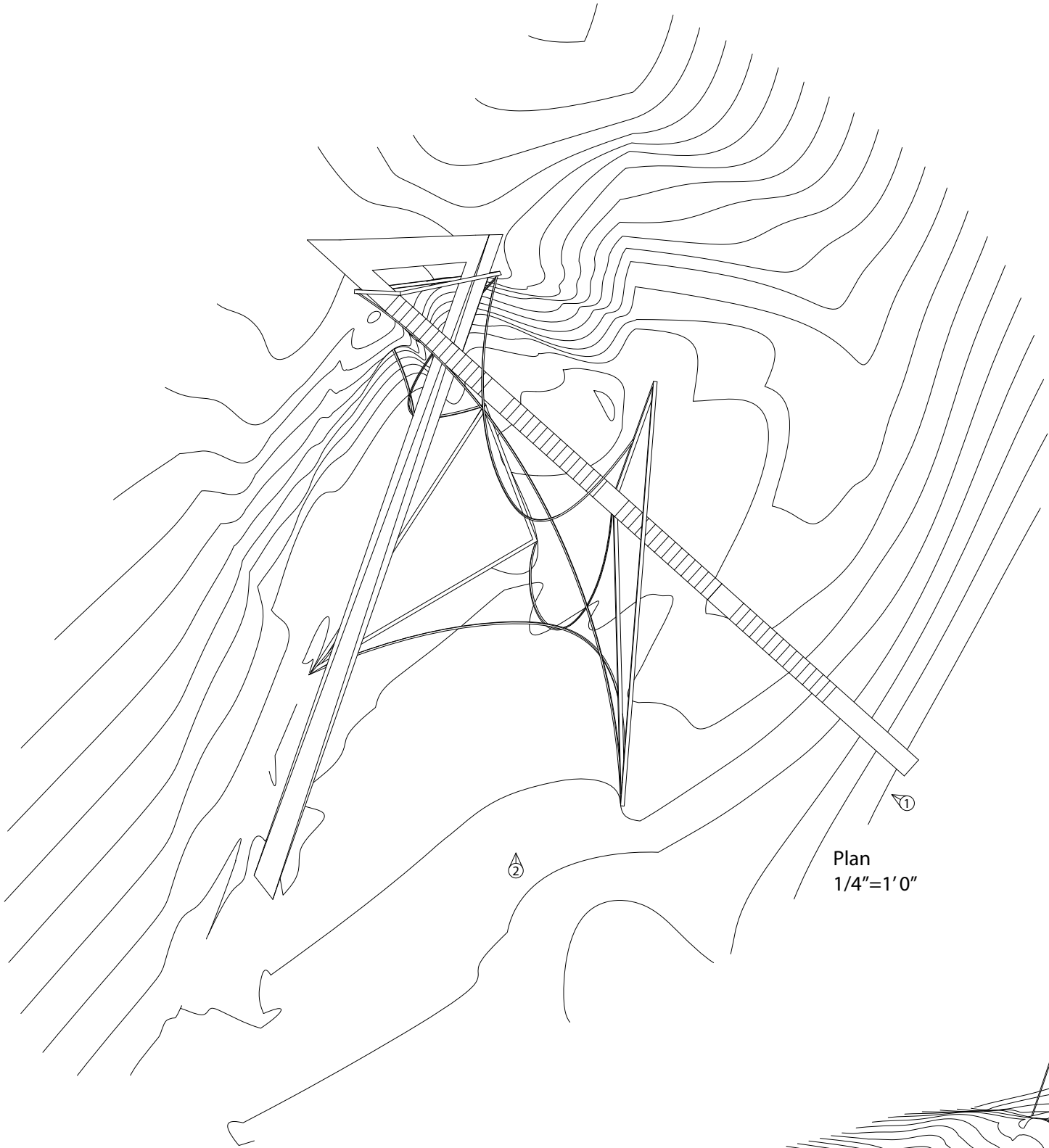
Role: Solo Work

A monument standing alone, this observation tower explores stability through the use of curved members. Based on research into sculptural design and circulation, Pinnacle is meant to be thin and seemingly free form structure that provides visitors with artistic circulation that defies gravity. It achieves many of these goals with its curved beams providing tension and compression to support the massive staircase and ramp system.



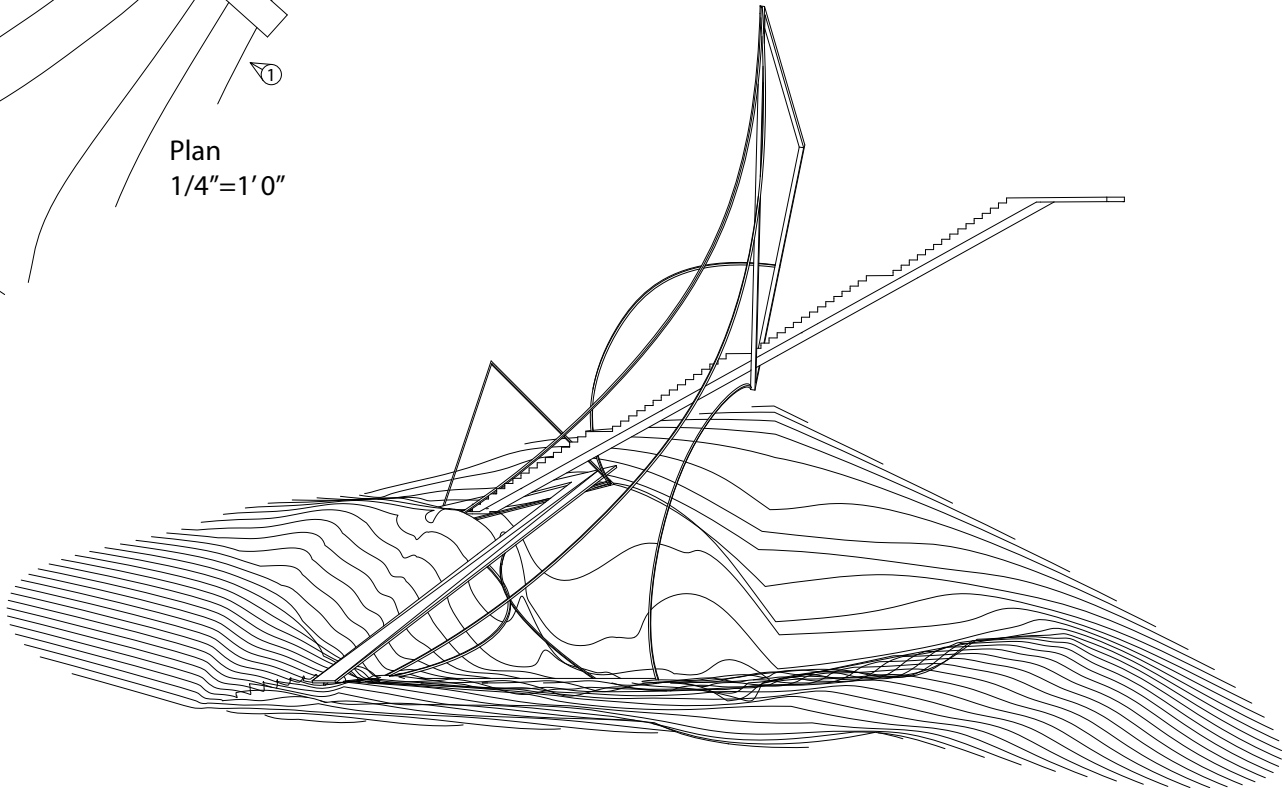
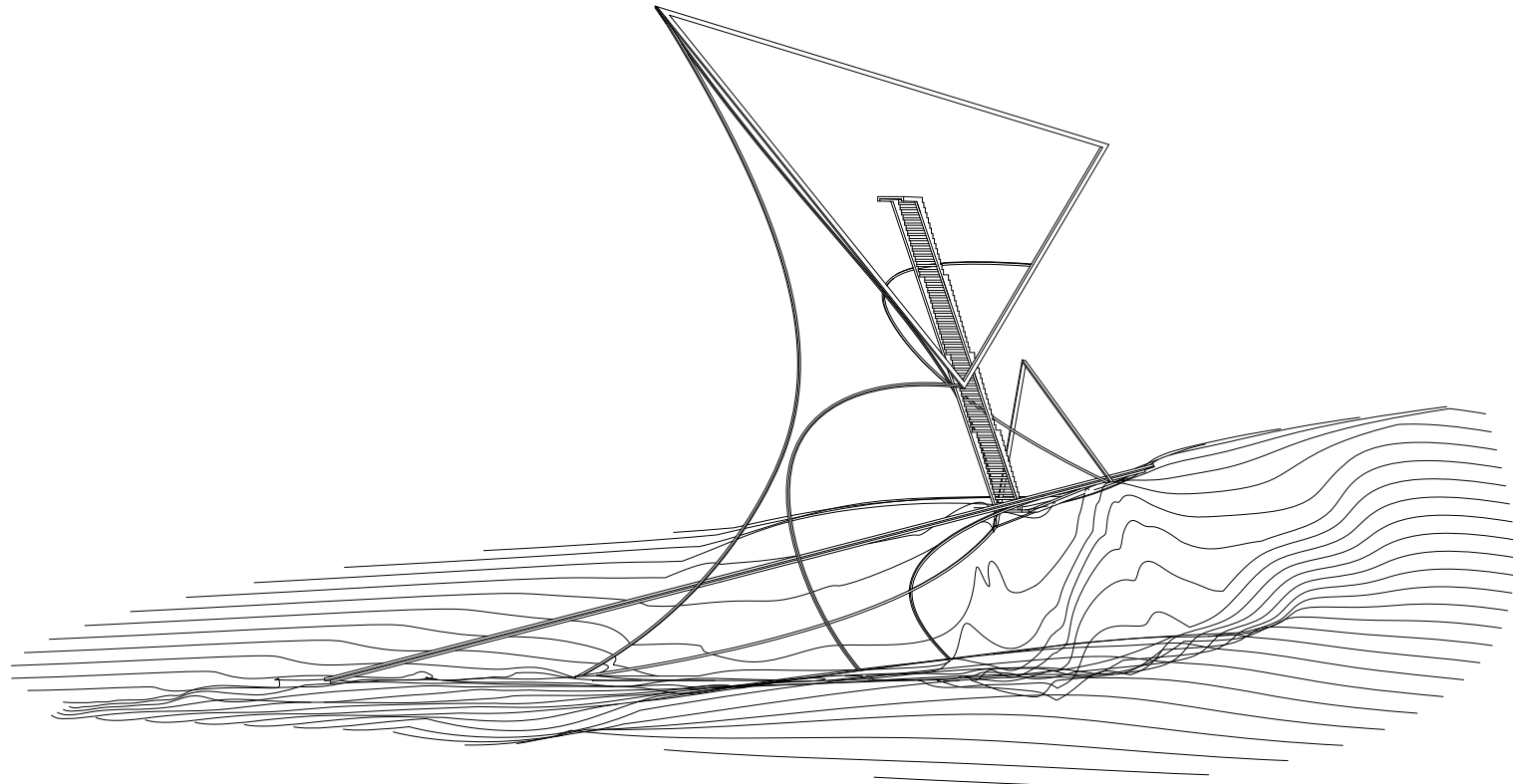


Model making provided unique insight into the **structural integrity** of the project. As new models were built the structural elements gained new shapes and sizes to accomodate for the increased **circulation**.



Plan
1/4"=1'0"

①



②

Elevations
1/8"=1'0"

BAKUHATSU

A House For Experiencing Weather

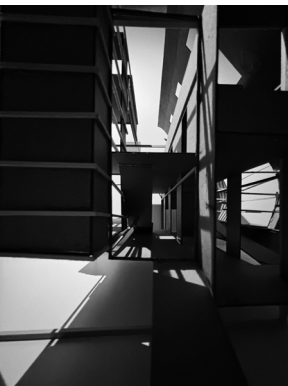
Class: Arc 107

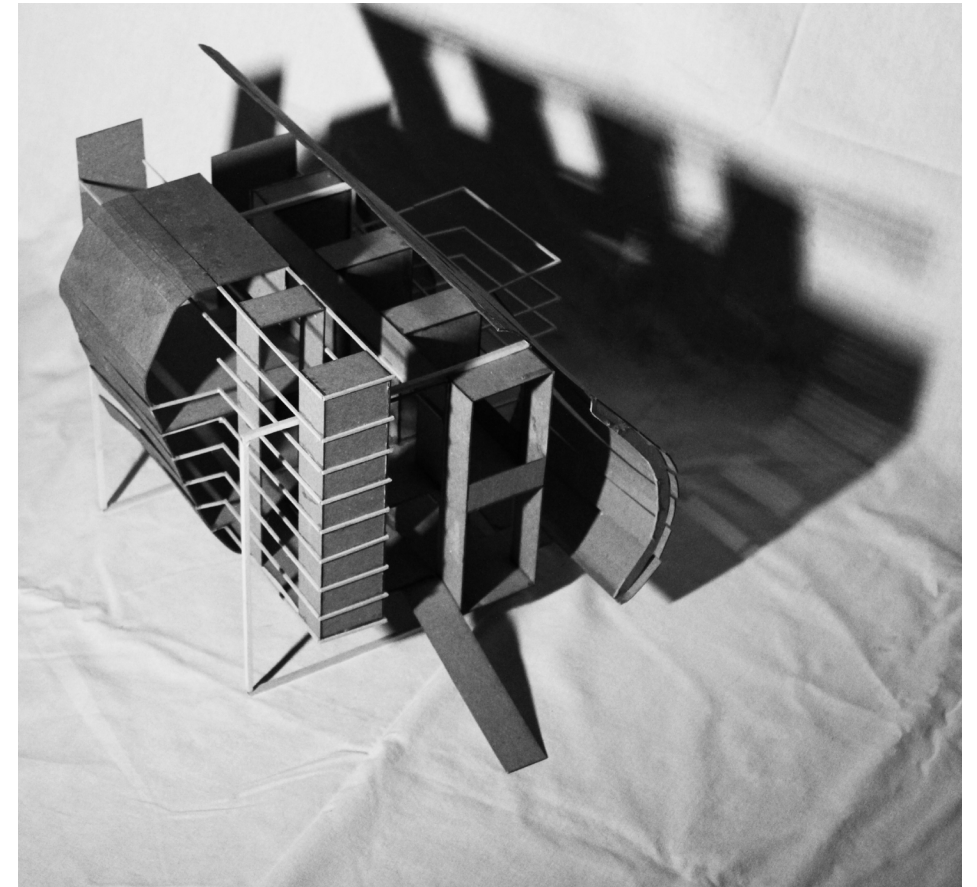
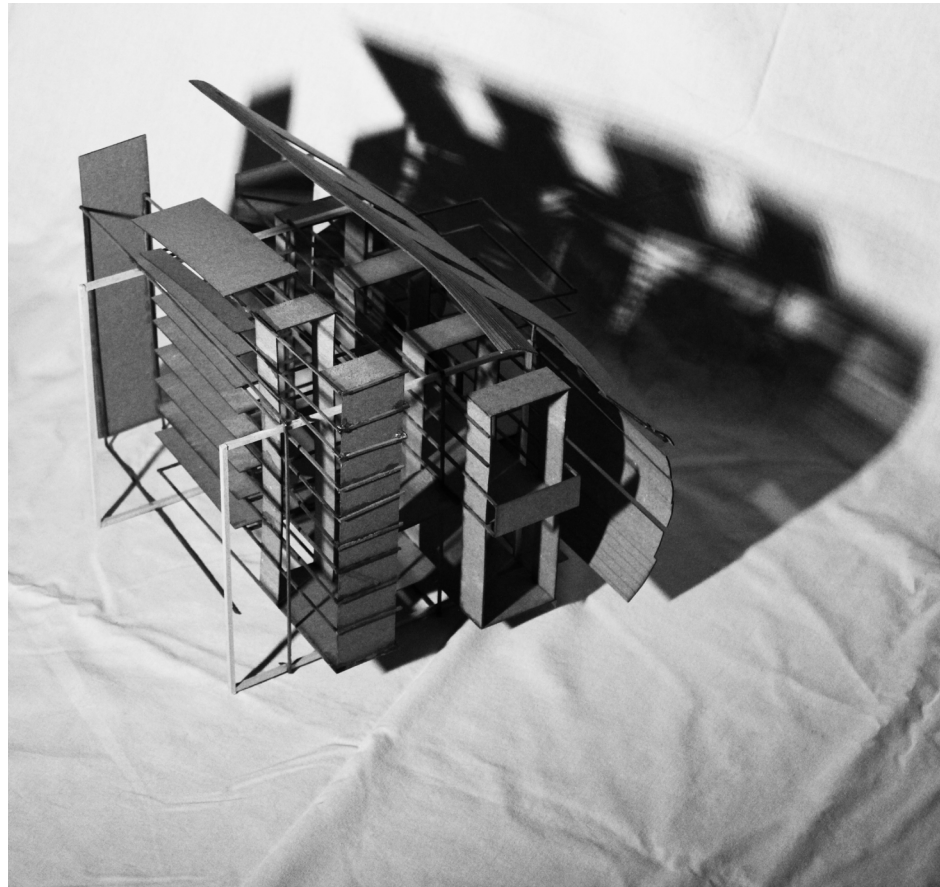
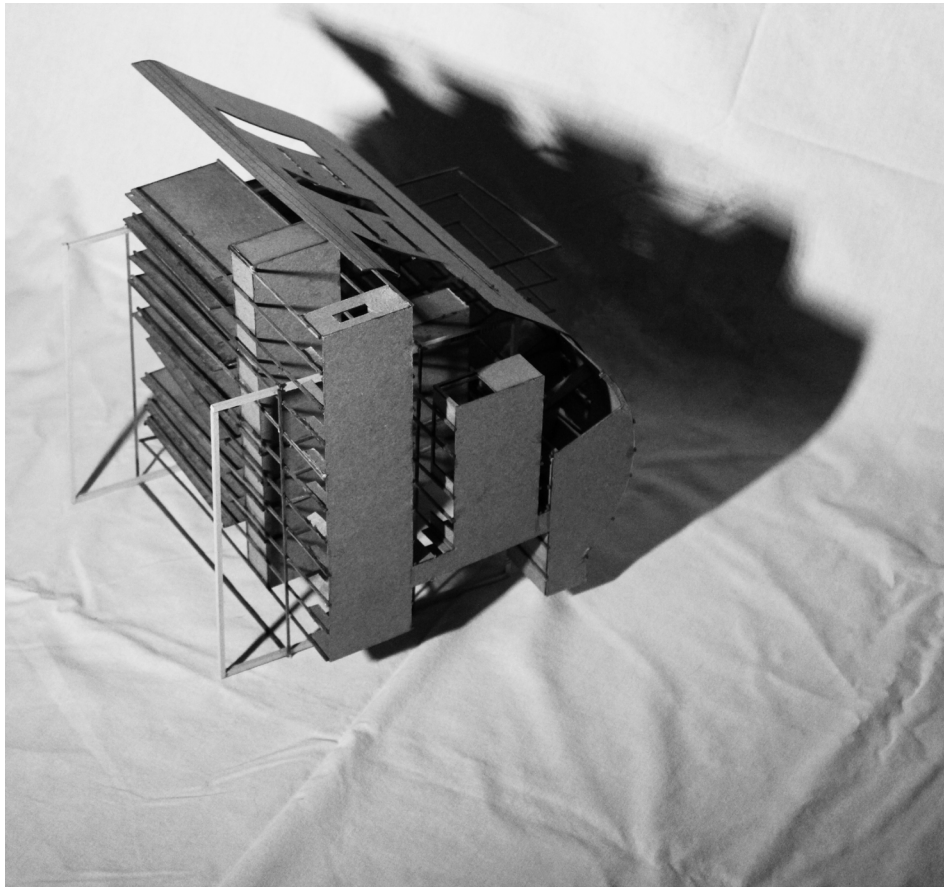
Year: Fall 2024

Instructor: Nathan Williams

Role: Solo Work

Bakuhatsu evolved from an in-depth analysis, deconstruction, and reconstruction of the Koshino House by Tadao Ando. Some formal aspects of the project are in direct reference to Ando including the linear repetition and the programmatic bars. This home imagined to be positioned along the north west coast of the United States, uses its large curvilinear wall to block winds and salt spray, this allows the rest of the house to be glass and allow for optimal experience of weather.





Moving from **conceptual** to livable, each model from this project maintained key conceptual and formal aspects such as the dramatic curve or the division of space, but they slowly became **occupiable entities** rather than an abstract expression.

