



ARCHITECTURE + DESIGN PORTFOLIO



RESUME		
PROFESSIONAL EXPERIENCE	SPACE ARCHITECTS + PLANNERS Associate Architect Chicago, IL July 2019 - Present MODUS STUDIO Spring Semester Architecture Intern Fayetteville, AR January 2019 - May 2019 STANTEC Summer Architecture Intern Plano, TX May 2018 - August 2018 KAI TEXAS (DESIGN BUILD) Summer Architecture Intern Dallas, TX May 2016 - July 2016	EDUCATION UNIVERSITY OF ARKANSAS 5 year, Pre-professional Program Bachelor of Architecture Graduation - May 2019 FAY JONES SCHOOL OF ARCHITECTURE + DESIGN Dept. of Sustainability Research Assistant Fayetteville, AR August 2018 - January 2019
		ACADEMIC EXPERIENCE STUDY ABROAD: U. OF ARKANSAS, ROME CENTER Spring 2018 Semester Professor Franscesco Bedeschi DESIGN BUILD STUDIO: MASS APPEAL Spring 2019 Semester Professor Philip Tidwell
	SPECIAL SKILLS + AWARDS	TECHNICAL SKILLS ADOBE Photoshop, Illustrator, Indesign, Lightroom, Acrobat AUTODESK Revit, Auto Cad 3DM Rhincerosus, Sketchup RENDERING Lumion
	LEED AP January 2019 LANGUAGES Fluent - Polish Minimal - Italian + Spanish AWARDS Dean's List - Spring 2015, Spring 2016, Fall 2017 Scholarships - University of Arkansas Instate Tuition Award Water Environmental Association of Texas Nawic Foundation Design Competitions - Comprehensive Studio Design Finalist Integrated Studio 2017 Honorable Mention	

TABLE OF CONTENTS

1

WE-WORK

2019 | space architects + planners | patti gorgi + nick horvath + ramile kenoun

2

BARRY

2021 | space architects + planners | patti gorgi + sarah reindl + natasha cook

3

THE BALABAN

2020 | space architects + planners | patti gorgi + jean dufresne + braedy bulman

4

FRAMING THE FARM PARK

fall 2018 | professor ken mccown | patti gorgi + abbey redmond + erin cox

5

AUSTIN-NOVATION

fall 2017 | professor alison turner | patti gorgi

6

NEW BRANCH LIBRARY

spring 2017 | professor jon boelkins | patti gorgi

7

MUSEO DE ESPOSIZIONE

spring 2018 | professor francesco bedeschi | patti gorgi + john michael scott

8

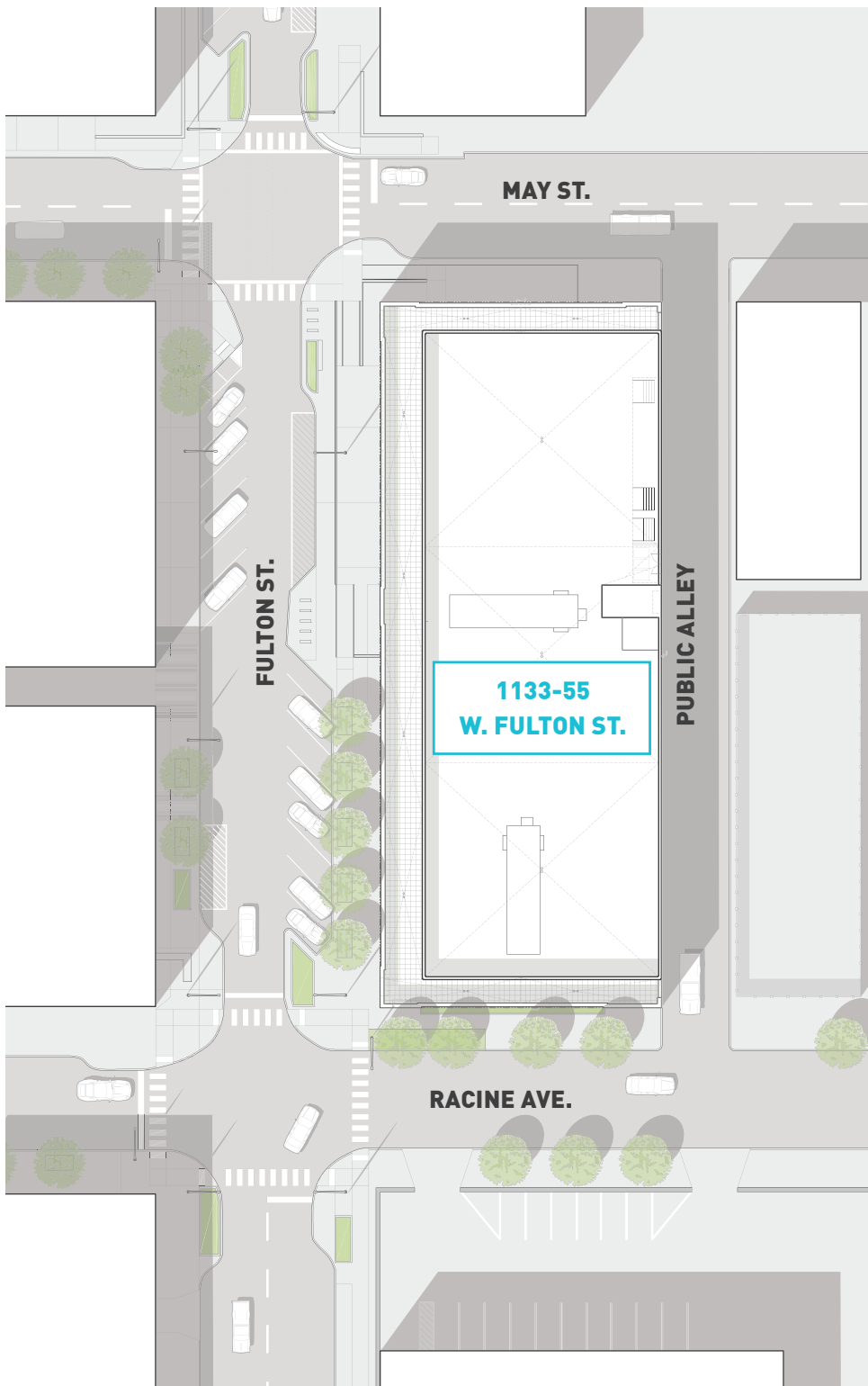
BEHIND THE WORK

personal work + information | patti gorgi

WE-WORK

SPACE ARCHITECTS + PLANNERS
2019





LOCATION..... 1133 FULTON ST, CHICAGO, IL
 CLIENT..... WE WORK
 SQUARE FOOTAGE..... 125,300 SQ FT
 TYPOLOGY..... BUSINESS

DESIGN OVERVIEW

The design intent of 1133 Fulton Market was to adapt an historic manufacturing building into a modern office and retail space, as well as expand on the building's current structure to provide more tenant space.

Challenges for this adaptive reuse project came in many forms: structural & code coordination of 2 existing construction types, the integration of the existing timber with a new steel structure above, and maintaining historical character as designated by Chicago Landmarks. The result is a building with a historical exterior, topped with a glass & steel addition.

To elevate the existing building, all windows were replaced with industrial-inspired divided lite windows of the same size & scale, meanwhile the unique wooden storefronts were replicated and finished in a black paint.

The East half of the building's timber construction provided an open floor plate, ideal for an office setting, while the West half was partitioned into 4 bays of masonry and nominal lumber construction. Through the introduction of a new steel structure, the design introduces openings and create a cohesive flow between the two halves.

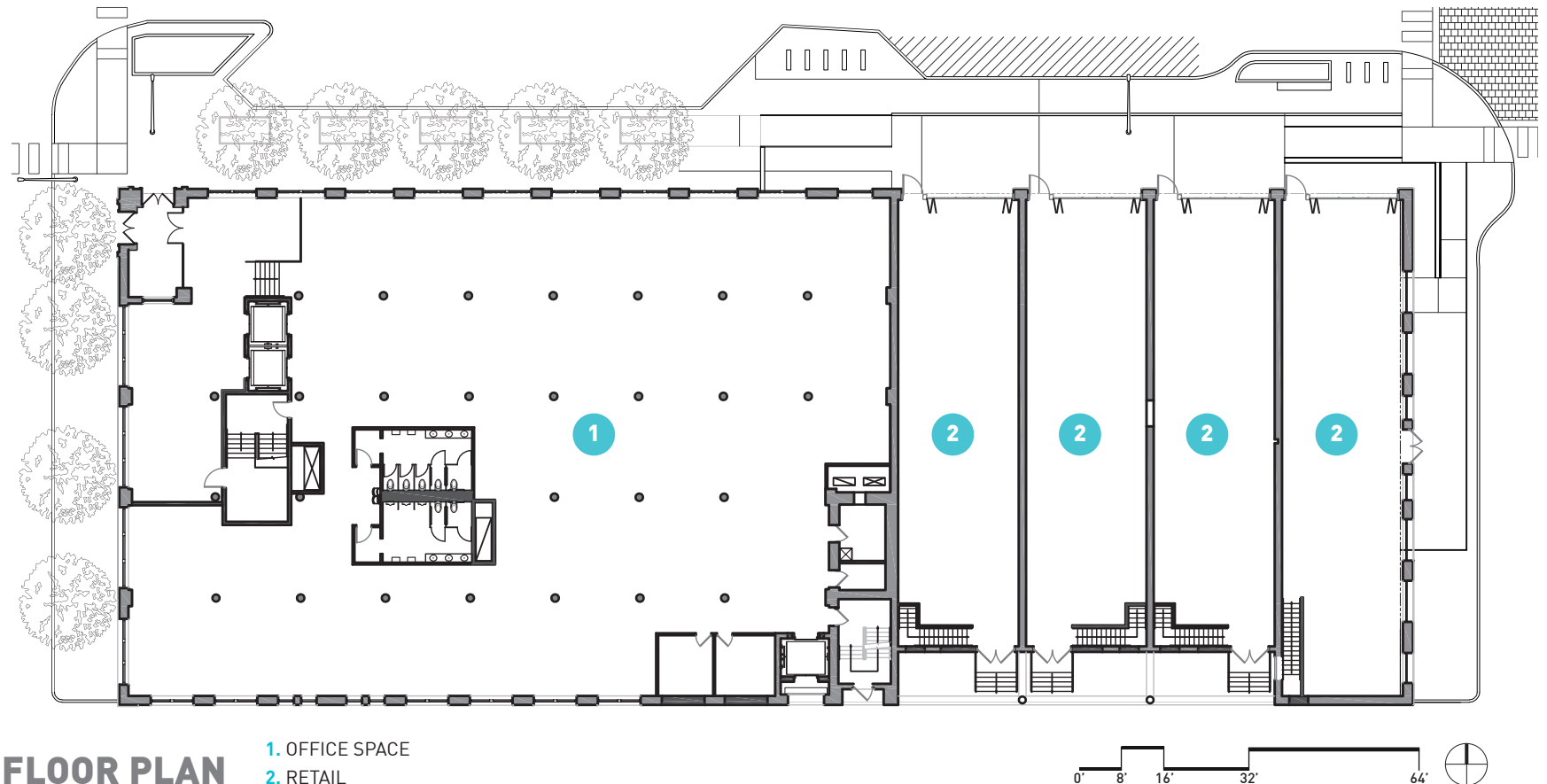
At the rooftop addition, the contemporary glass & steel structure responds to the original building, featuring a structural pattern which correlates to the existing brick piers below. The material palette throughout maintains the raw nature of the former industrial use, featuring exposed concrete, timber and steel.



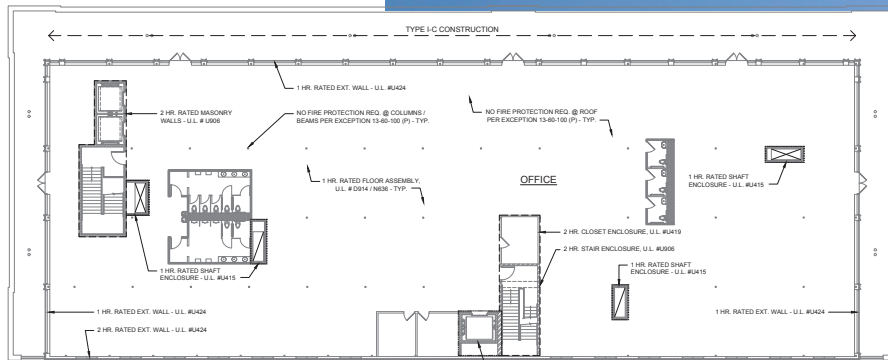
SPATIAL LOGIC + RELATIONSHIP

In this project, the primary goal was to adapt an outdated building program into a relevant and usable program for the changing context & community. Except for the rooftop addition, the existing building was maintained & brought up to modern standards with minimal waste.

Despite 1133 Fulton's impressive size, the design still maintains a strong relationship to the street. The first floor is perforated with a number of windows and prevents pedestrians from experiencing a "blank wall". The retail spaces engage the street level and the wooden storefronts introduce detail and intricacies on a human scale. While there is an additional story added to the original building, generous setbacks ensure the addition is not noticeable at street level and ensures building maintains it's connection to the surrounding context.



GROUND FLOOR PLAN



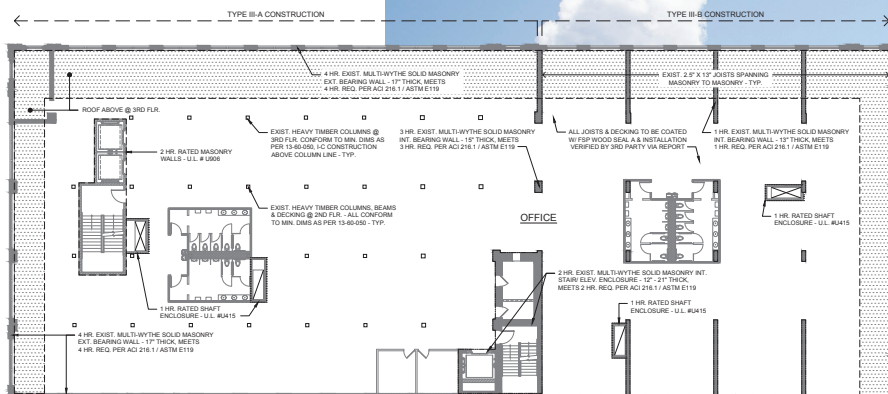
3 4TH FLOOR PLAN

SCALE: 1/16" = 1'-0"

0' 4' 8' 16' 32'



*REFER TO SHT. A0.85 FOR FIRE RATING ASSEMBLY DETAILS



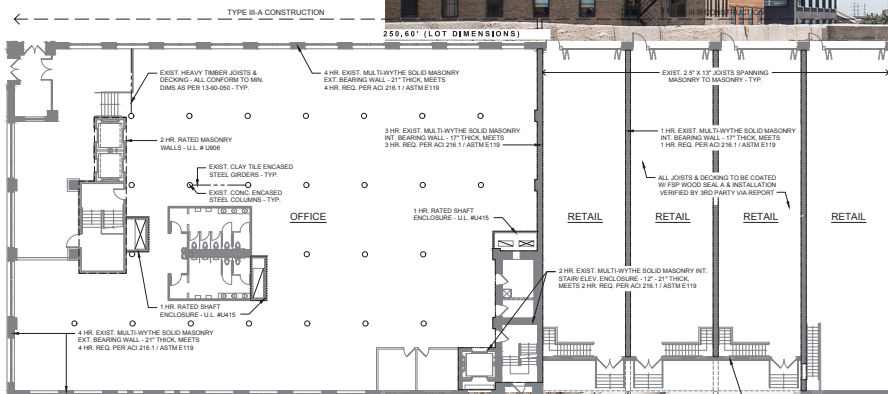
2 2ND / 3RD FLOOR PLAN

SCALE: 1/16" = 1'-0"

0' 4' 8' 16' 32'



*REFER TO SHT. A0.85 FOR FIRE RATING ASSEMBLY DETAILS



1 1ST FLOOR PLAN

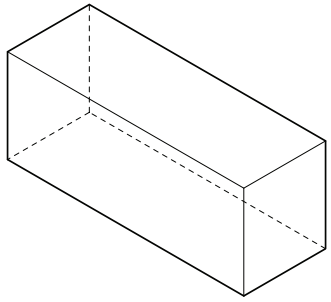
SCALE: 1/16" = 1'-0"

0' 4' 8' 16' 32'

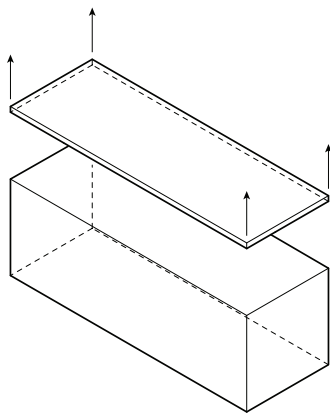


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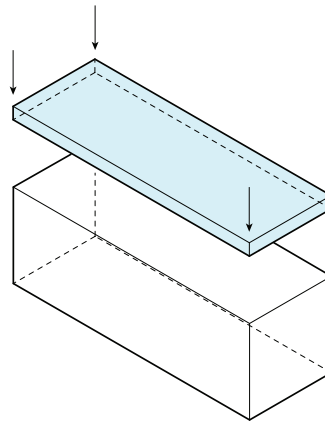




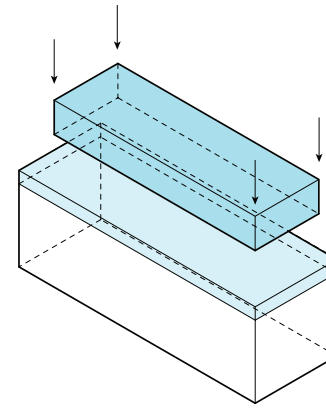
1. EXISTING BUILDING



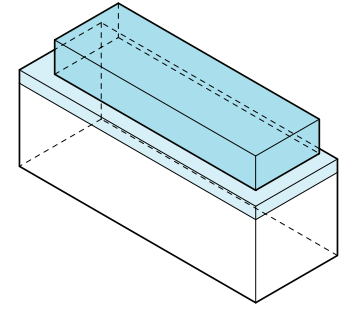
2. DEMO EXISTING ROOF



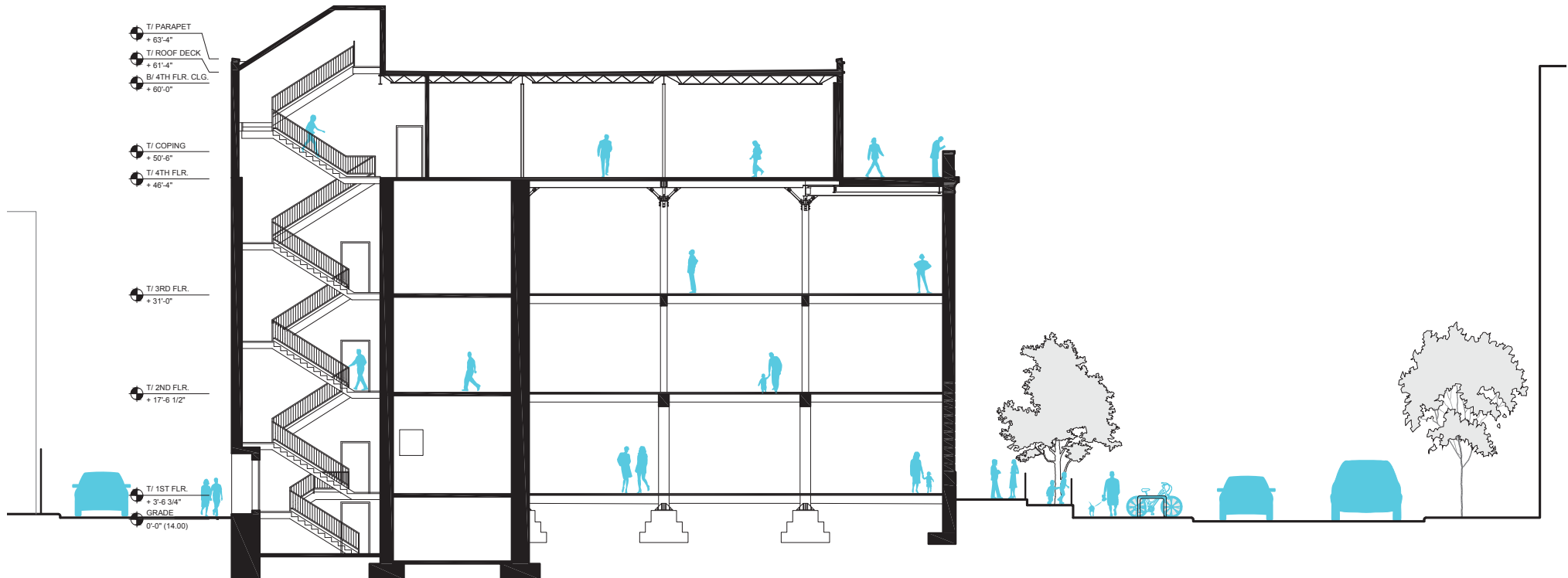
3. REPLACE ROOF



4. GLASS + STEEL ADDITION



5. FINAL PRODUCT



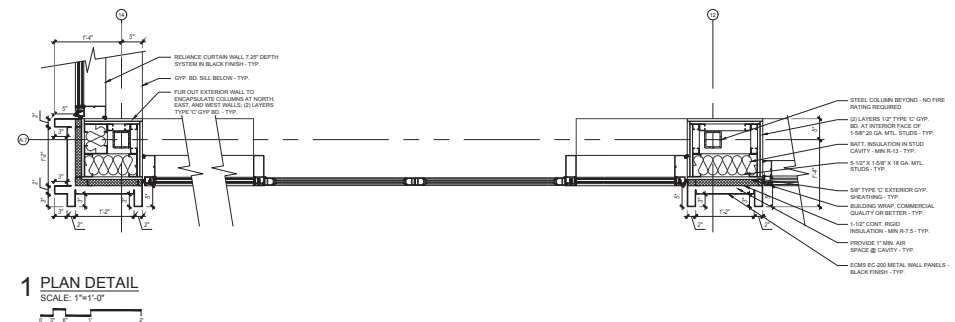
NORTH-SOUTH SECTION



STRUCTURE+ EXISTING CONDITIONS

The existing building was inherently well-suited to its new program as an office building which allowed the scope of work to be drastically reduced. The timber construction and open floor plan was conducive to an open office plan and minimized the structural work throughout the project. Simply sandblasting and cleaning the existing structure was enough to ensure the space a refreshed look, without any additional interior finishes. Maintaining all the existing openings minimized work as well and provided ample daylight into the space.

A minimal amount of new material went into this building, and we largely worked within what was possible with the existing structure and materials. Changes to the existing building were limited to situations where the historic elements could not be salvaged (i.e. replacing windows & old wooden storefronts, leveling floor lines), and the common brick removed from the building to create new openings were recycled in a later project. Considering the scale of the project, this project provided a new use for an entire city block with minimal new materials.





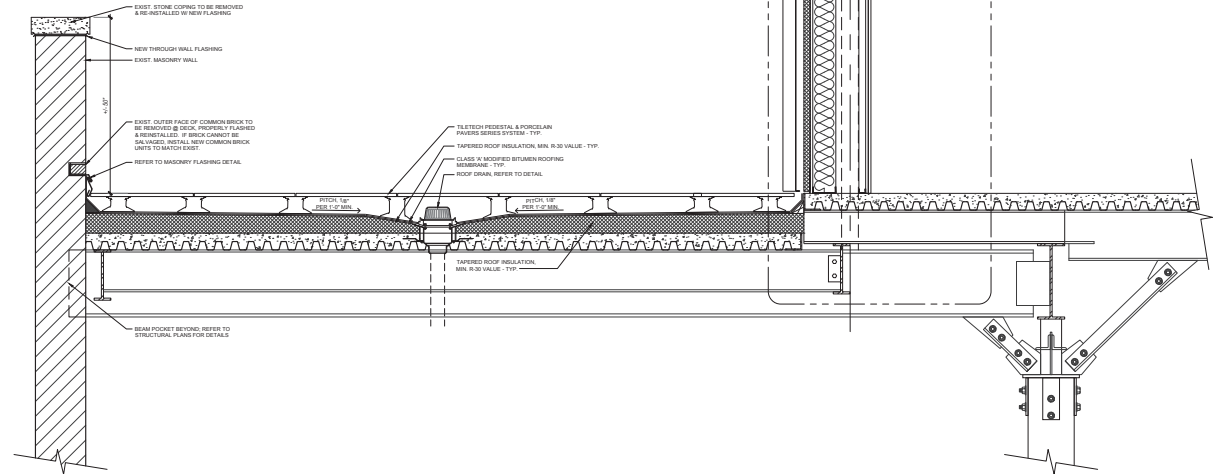
TI COPING
+ 63'-4"

TI ROOF
+ 61'-4"

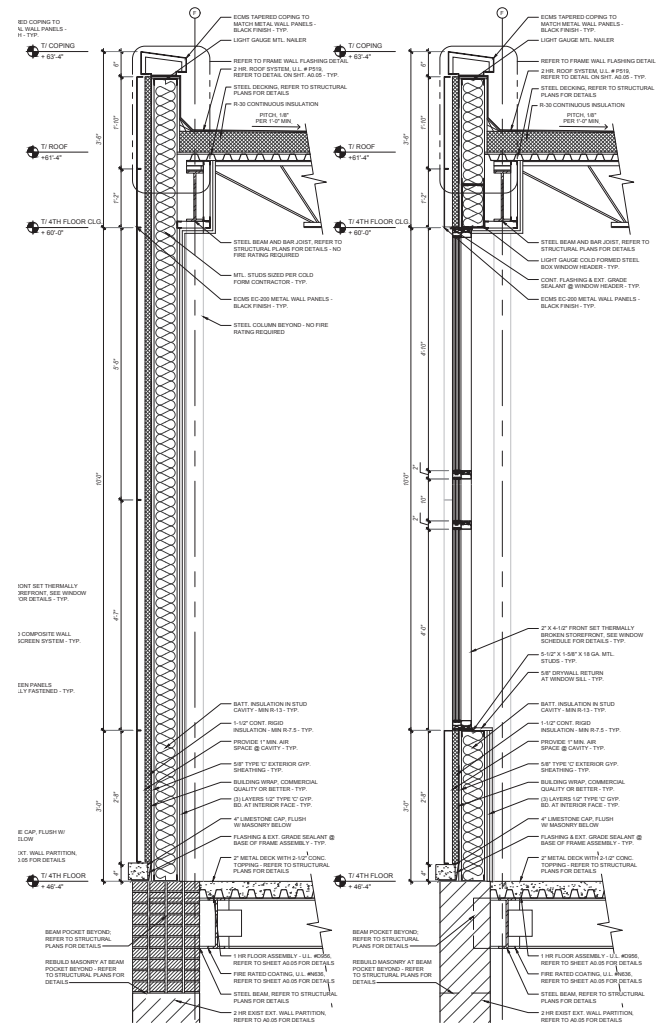
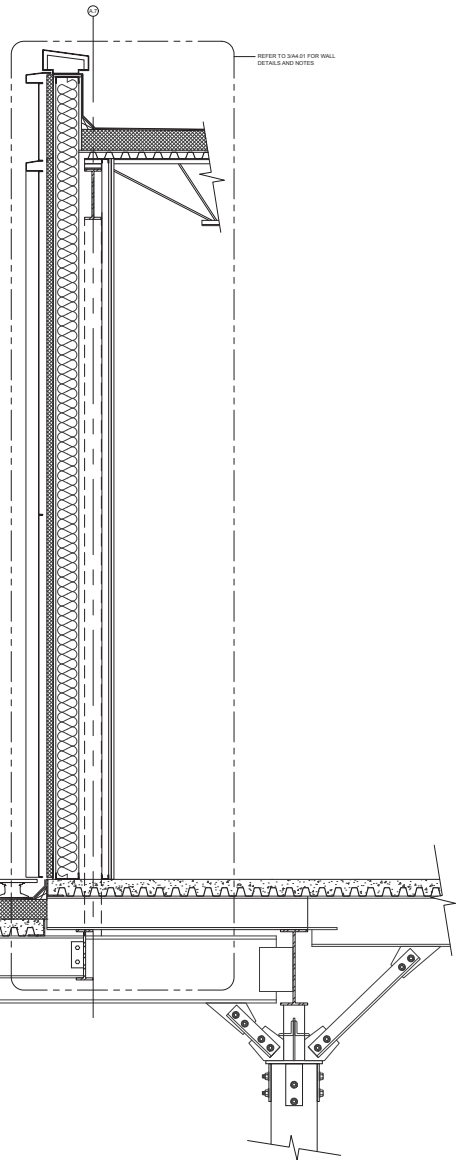
TI 4TH FLOOR CLG.
+ 60'-0"

TI COPING
+ 50'-4"

TI 4TH FLOOR
+ 46'-4"



1 DETAIL WALL SECTION
SCALE: 1"=1'-0"



3 WALL SECTION
SCALE: 1"=1'-0"

4 WALL SECTION
SCALE: 1"=1'-0"

448 BARRY

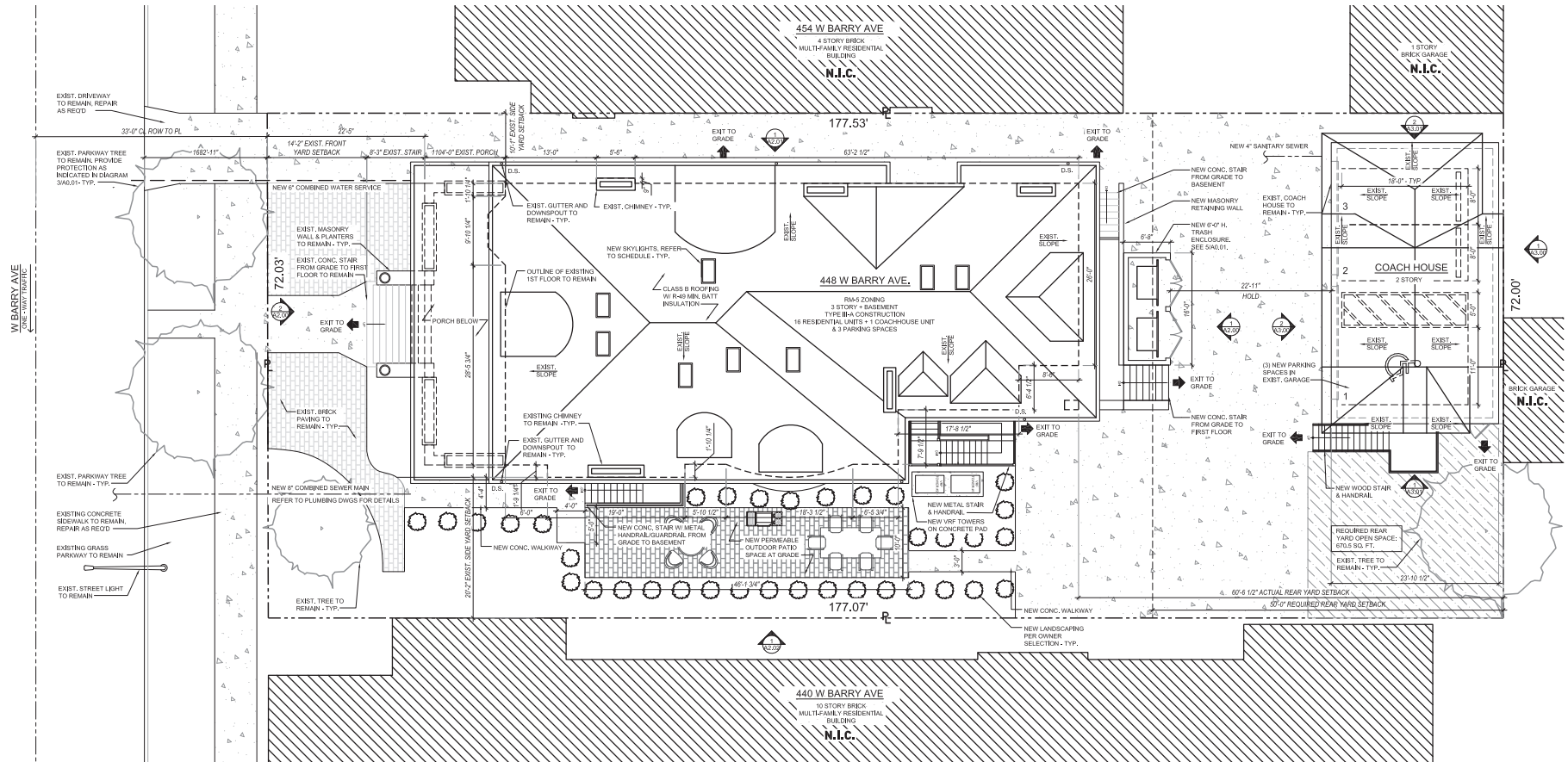
SPACE ARCHITECTS + PLANNERS
2021



LOCATION 448 W BARRY AVE, CHICAGO, IL
CLIENT LUCERO CONSTRUCTION
SQUARE FOOTAGE 13, 108 SQ FT
TYPOLOGY MULTI-FAMILY RESIDENTIAL

DESIGN OVERVIEW

448 Barry was constructed in 1902 as a single family residence, and was purchased in 1952 by the Serbian American Museum. Due to its status, the exterior was left mostly the same, with the addition of an exterior metal stair and the replacement of windows.

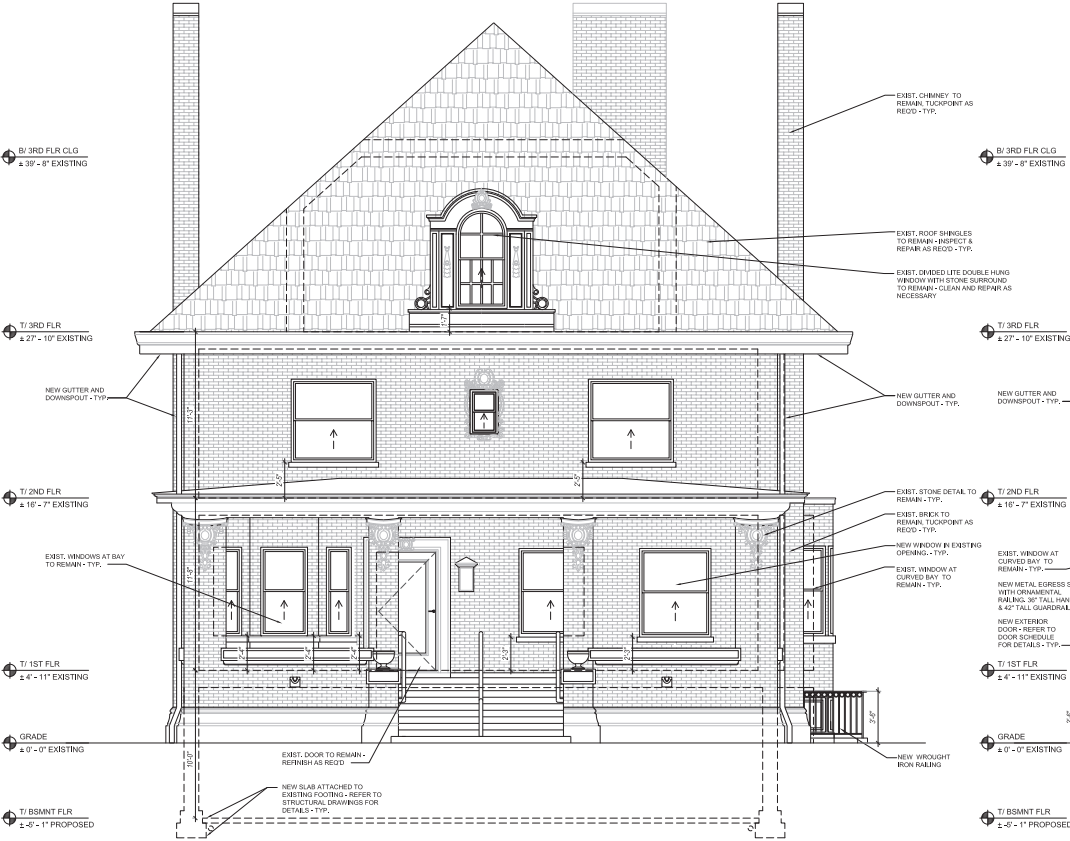




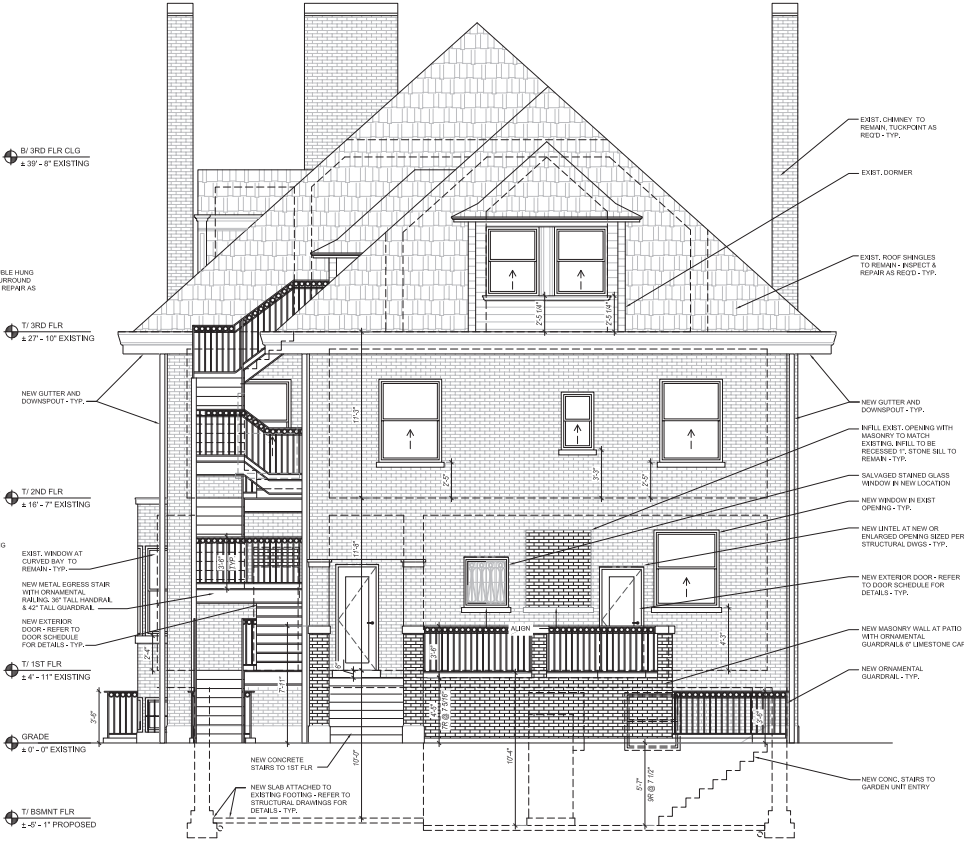
DESIGN OVERVIEW

The renovation occurred on all 3 stories and basement. Almost the entirety of the interior was demolition, with exception to the structure and historic elements the team accessed and determined they will be salvaged.

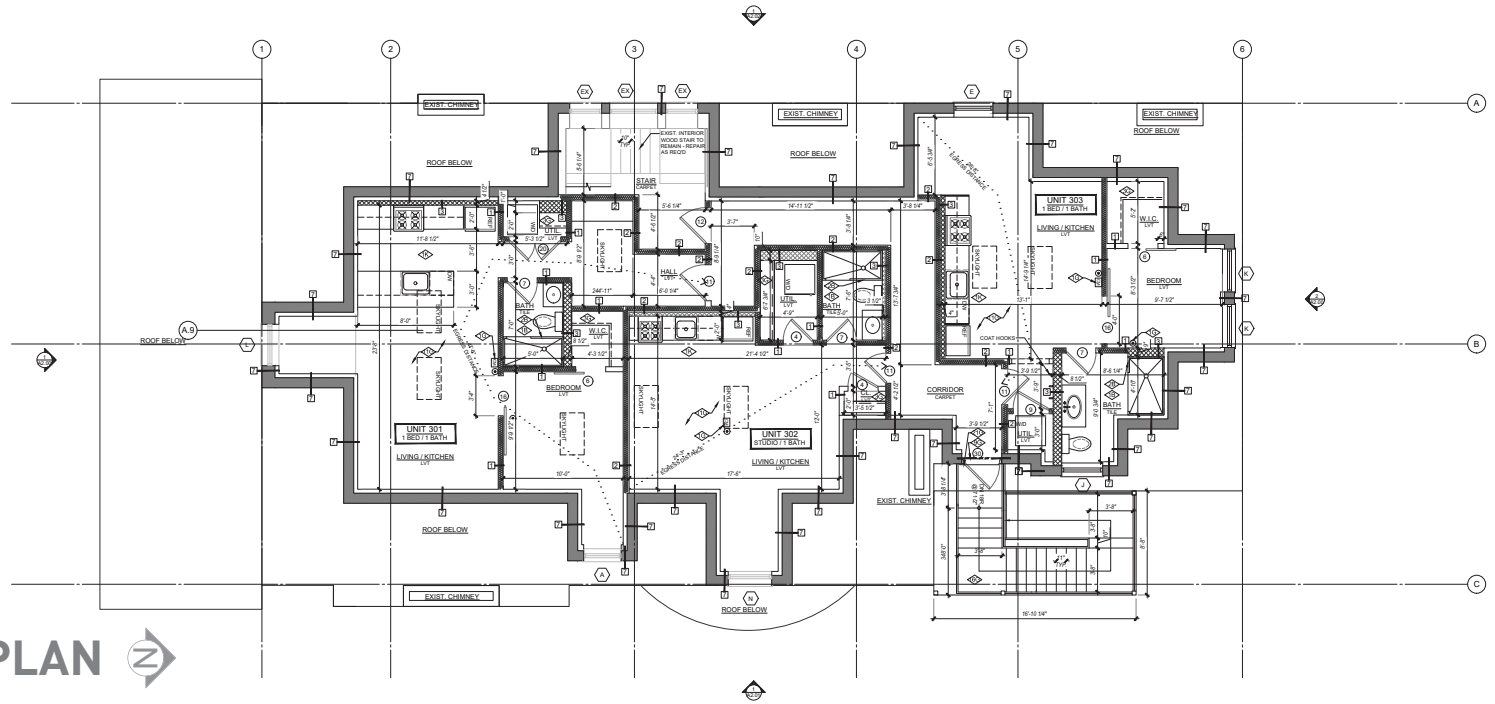
The items the team deemed salvageable were: fireplaces, stained glass windows, grand stair and associated railing, large barn doors, and other custom doors are incorporated into the new design.



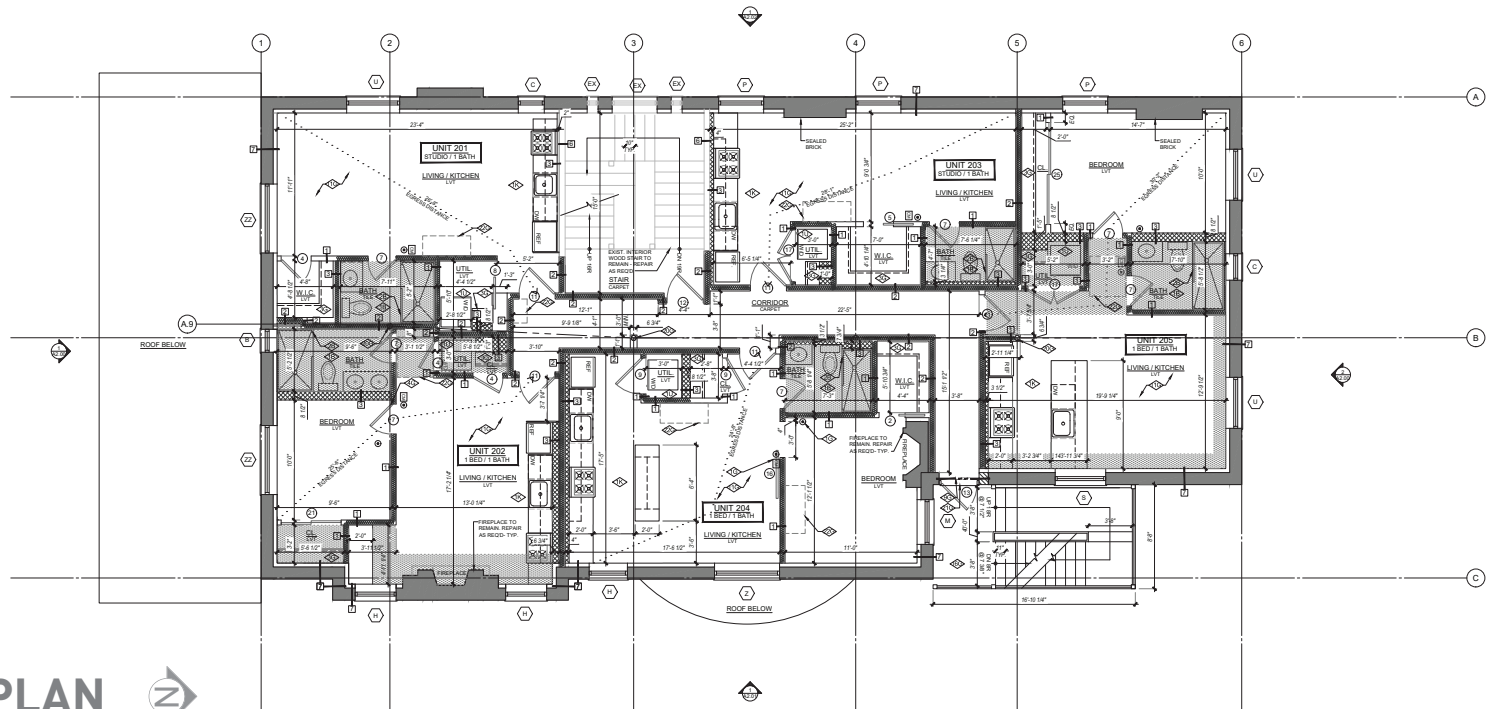
NORTH ELEVATION



SOUTH ELEVATION



2ND FLOOR PROPOSED PLAN



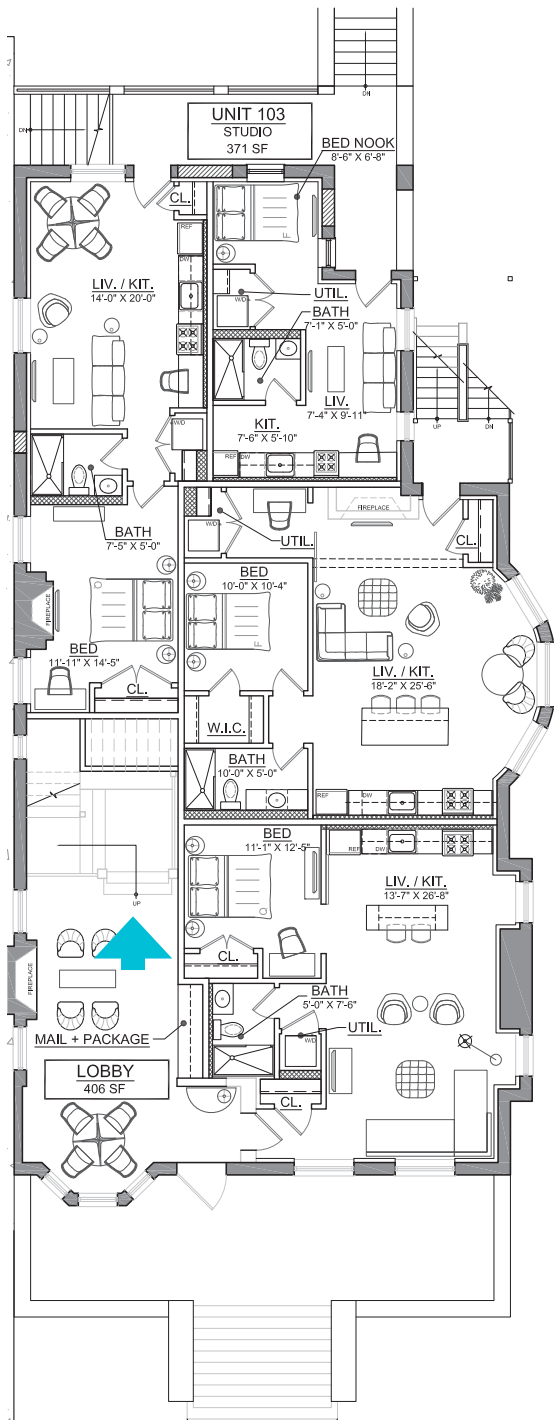
3RD FLOOR PROPOSED PLAN

STRUCTURE+ EXISTING CONDITIONS

The basement required more head height, therefore some of the structure was removed, replaced, or relocated to accommodate the lowered basement floors and removal of bearing walls.

The existing museum is now a 16 unit multifamily building, with units ranging between studios and 1 bedrooms.





FIRST FLOOR FURNITURE PLAN ➔



THE BALABAN

SPACE ARCHITECTS + PLANNERS
2020



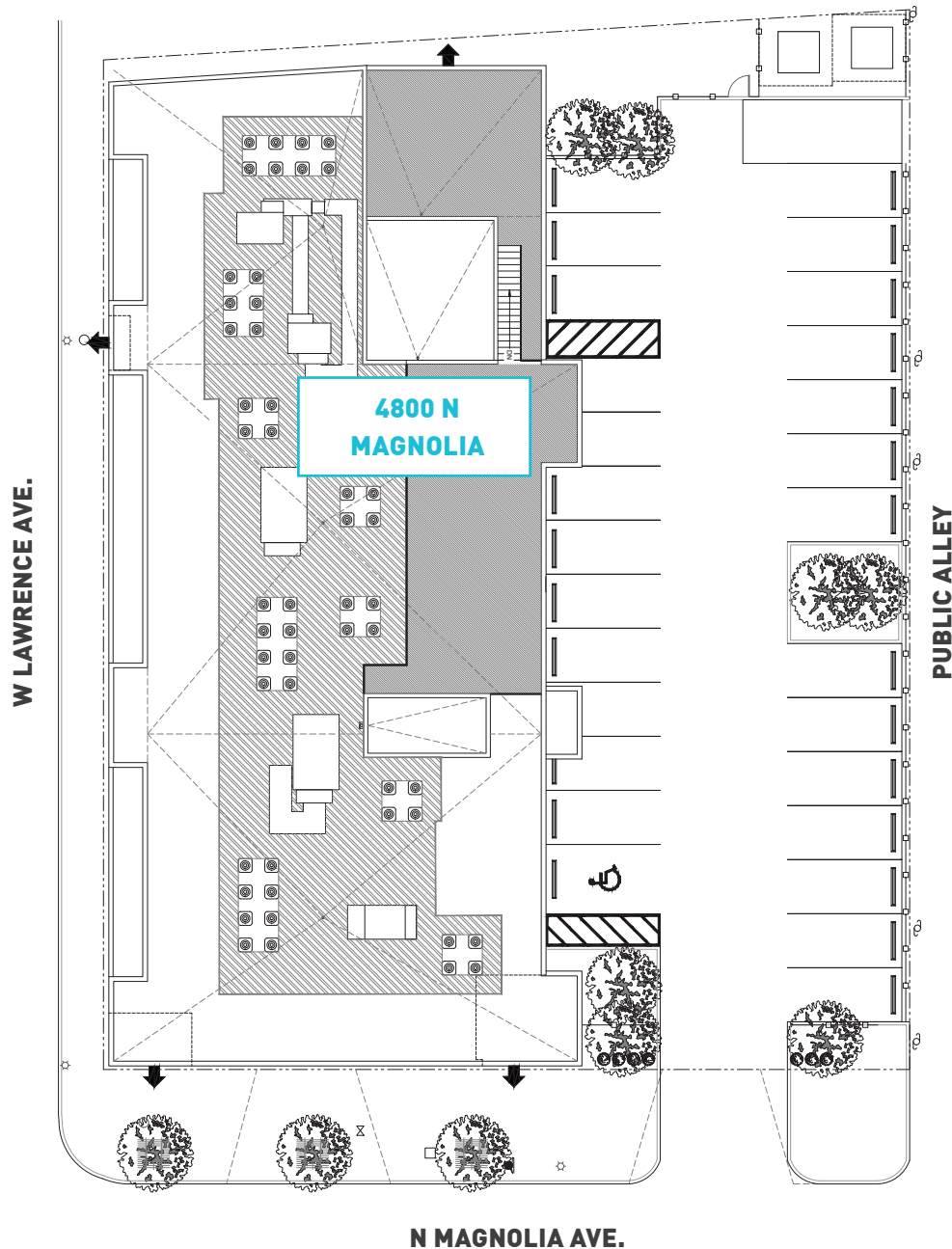
LOCATION..... 4800 N MAGNOLIA, CHICAGO, IL
 CLIENT..... JAB REAL ESTATE
 SQUARE FOOTAGE.....52,023 SQ FT
 TYPOLOGY.....BUSINESS + RESIDENTIAL

DESIGN OVERVIEW

The Balaban is a 54-unit, new construction project in Uptown Chicago. At the exterior, the undulating form is clad with metal paneling; a dark grey and light grey were chosen to dramatize the changes in plane on the southern facade. The metal panels overlap the ground floor walls; a polished concrete that contrasts the grey metal.

The project is a Transit Served Location. therefore, an increase in height and area and a decrease in parking was granted to this project.

The first floor contains retail and resident amenity spaces. Floors 2-5 contain units ranging from one bedroom to two bedroom. The 5th floor contains for amenity space for the residents; a lounge with kitchen and bar, and an exterior party deck with grills and seating. The roof contains green roof space as well as another exterior amenity space for residents.





4806

The Balaban

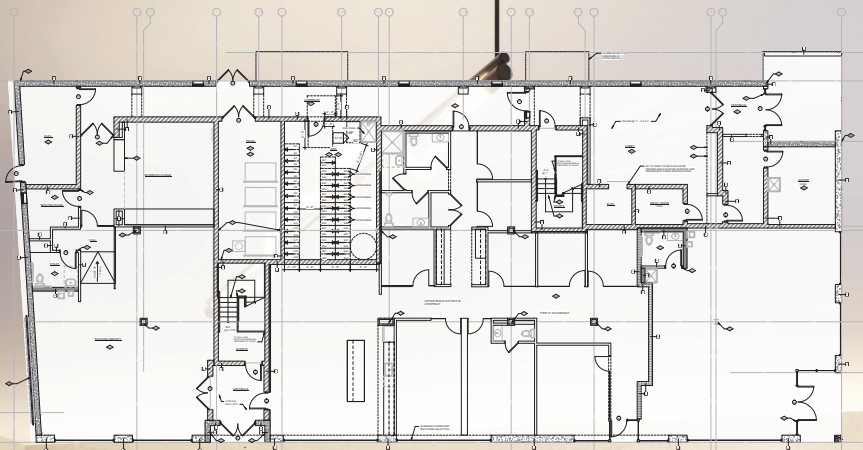


SPATIAL LOGIC + RELATIONSHIP

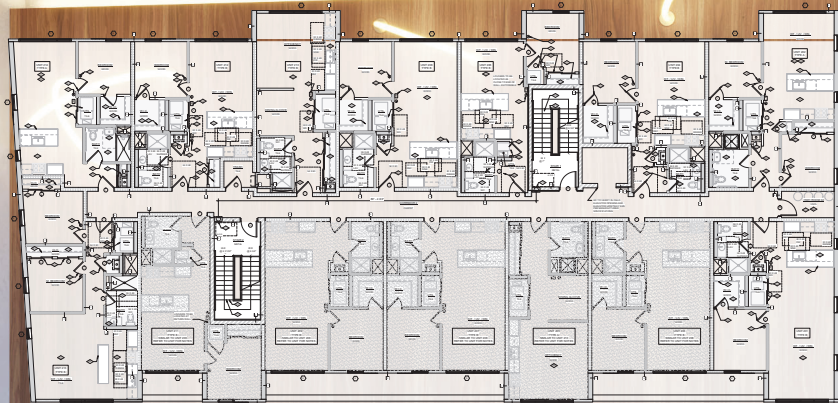
The Balaban's ground floor is segmented into 3 uses: circulation, amenity, and retail. The circulation occurs along the north and north west portions of the plan, the amenity to the west, and retail to the south and southeast. The amenity spaces for residents include: a business lounge, fitness center, dog wash, indoor bike parking., party room, party deck, and roof deck.

The retail build-out was also designed by our team, to hold the new headquarters for a local developer.

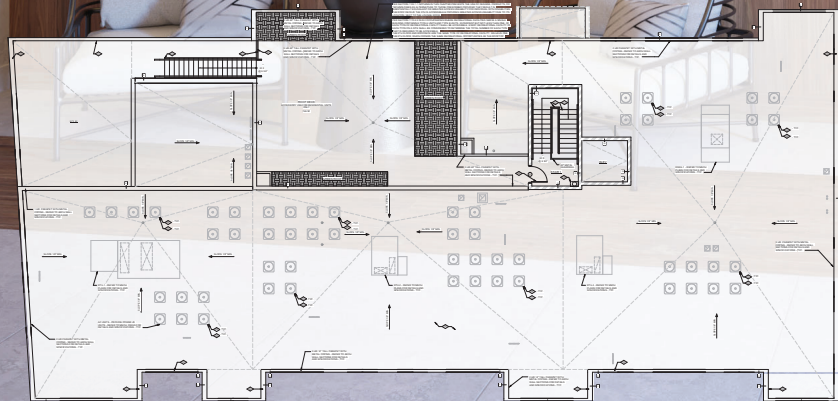




5TH FLOOR PLAN 



2ND-4TH TYPICAL PLAN 



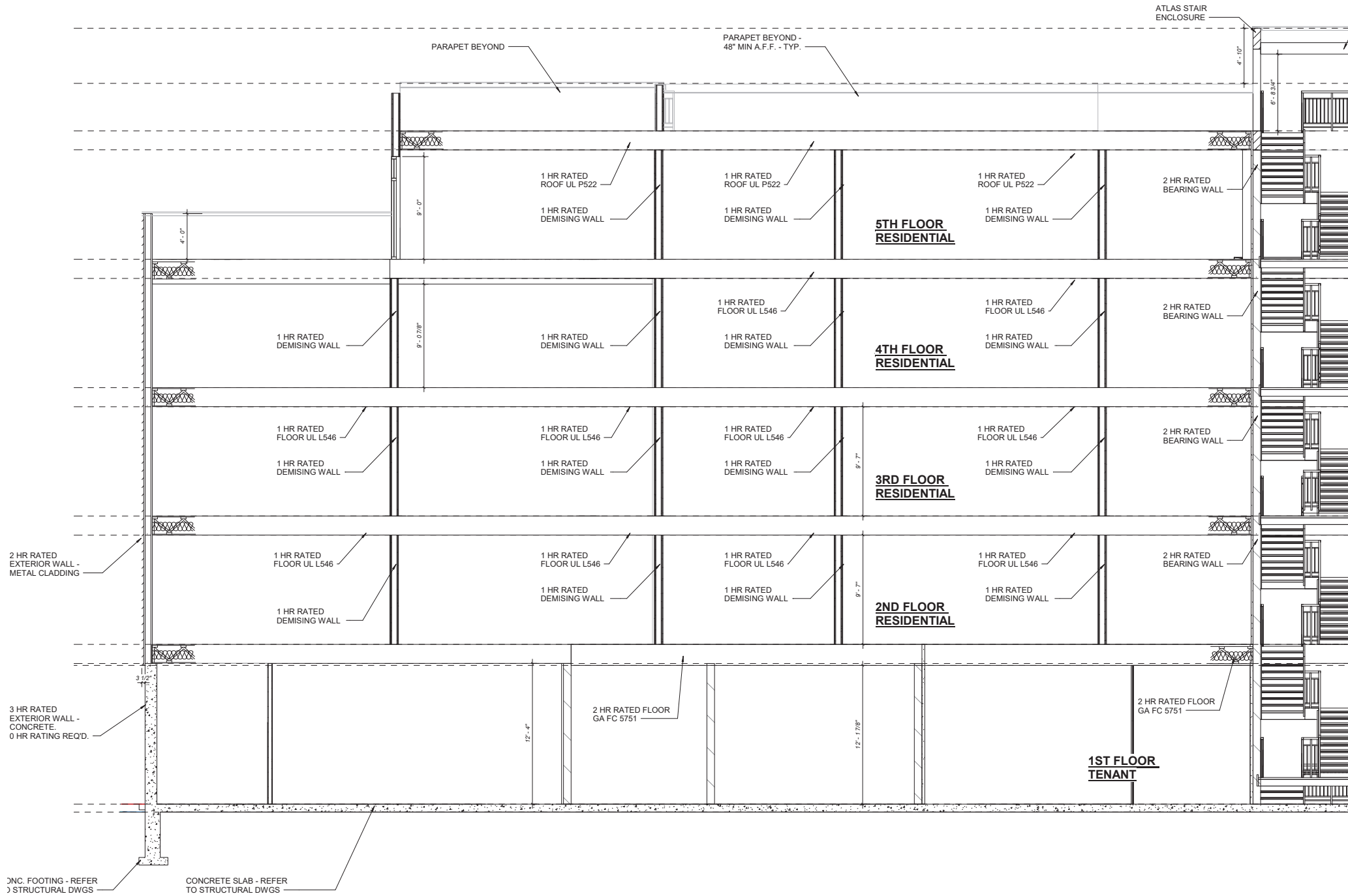
1ST FLOOR PLAN 





SOUTH BUILDING ELEVATION





FRAMING THE FARM PARK

ADVANCED OPTION STUDIO
FALL 2018





LOCATION
CLIENT
SQUARE FOOTAGE
TYPOLOGY

FAYETTEVILLE, AR
TRI CYCLE FARMS
7 ACRE SITE
COMMERCIAL / PHILANTHROPIC

DESIGN CONCEPT

Tri Cycle Farms is a constantly growing community of stewards for food awareness, education and empowerment. Our farm raising, event-based approach has drawn regional and state-wide attention as we **create a sustainable community urban farm model that can be replicated anywhere.**

The new proposed site is a 7 acre abandoned concrete plant. The site holds a cafe where Tri Cycle can sell produce and goods, a restaurant, community center, office space, agricultural fields and buildings, and residential units. **The site is LBC certified, striving to achieve recognition in all seven petals: place, beauty, energy, equity, health and happiness, materials, and water.**

The design guidelines were: to create a holistic design that combines health and happiness with education, integration and interaction of systems, and celebration of site and system through honesty and utility, and frame and threshold. We strived to embrace beauty of natural and built systems through biophilia and function, foster a sense of well-being at all points of contact, inspire stewardship and love for the land and community, educate through honesty and utility, and create transparent flow, interior to exterior through frame and threshold.

tri cycle
A Living Building Site **FARMS**



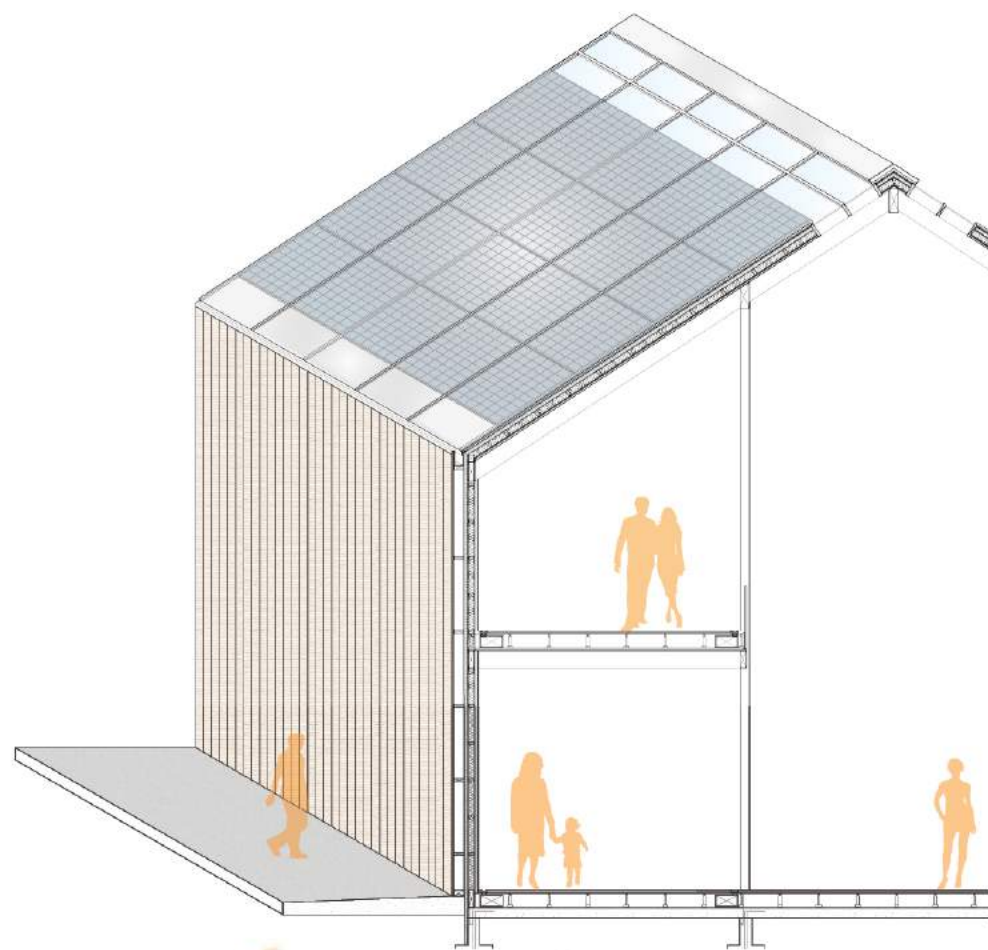


Each building was strategically placed on the site to allow for framed views of the landscape, create thresholds, and activate community engagement. Many ideals from Scandinavian design were researched and adapted on the site such as: **car vs pedestrian relationship, building vs material and form, and humans vs connection to interior and exterior.**

The site was designed to be LBC certified. In depth water and energy calculations were made to design the site to be net positive. All energy is collected using solar panels and a cisterns and a water filtration system was designed so every drop of water can be recycled on site. Every material used was sourced and comply with LBC allotted importing of materials.

The residential sector of the program includes five free-standing structures which are connected by an elevated boardwalk. Each structure includes two units, giving the site twelve housing spaces. These units would be used for seasonal workers or as Air BnB units. The housing typology was precededented by Scandinavian design elements such as the A-Frame shape and primary use of wood. The lifted boardwalk and structures allow for minimal ground invasion. The pathways connect into one main thoroughfare which **creates a sense of connection and community within this area of the site.**

Each building on the site is constructed of pine that is native to Northwest Arkansas. The structural components are made of pine and CLT, as well as all finishes.



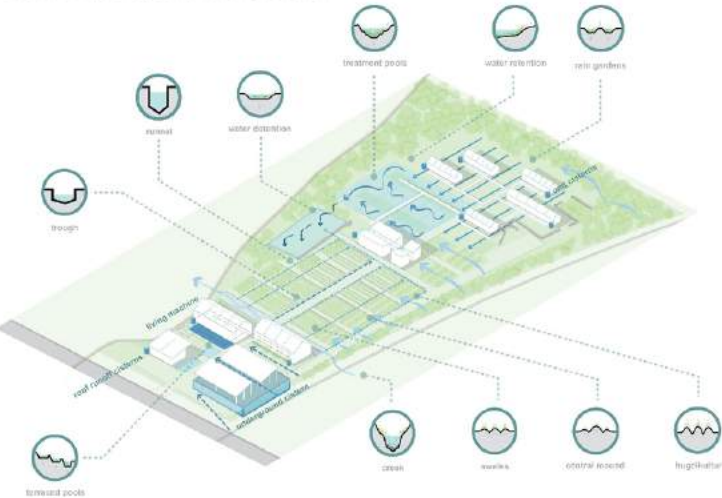


site program

- 1 site
- 2 entrance
- 3 community center
- 4 living machine
- 5 water purification parking
- 6 new school hall
- 7 schoolyard garden
- 8 low house
- 9 school
- 10 vegetable
- 11 community garden
- 12 water retention pond
- 13 greenhouse
- 14 water retention pond
- 15 water retention pond
- 16 water retention pond
- 17 water retention pond
- 18 water retention pond
- 19 water retention pond
- 20 water retention pond



stormwater treatment systems



site zoning

ZONE 0 - HOUSE

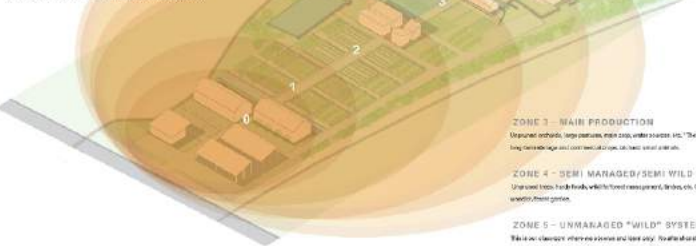
The house is the heart of the project, the building the house.

ZONE 1 - CLOSE TO THE HOUSE

There are various smaller structures in the vicinity of the house. The site includes things like the garden, school, open space, and various small water systems, water ponds, compost, distribution, etc. The house is the heart of the project, the building the house.

ZONE 2 - FREQUENT CARE

Children and adults with frequent care needs, such as children, young adults, and the elderly. The garden is the heart of the project, the building the house.



ZONE 3 - MAIN PRODUCTION

Various schools, large structures, open space, water systems, etc. The house is the heart of the project, the building the house.

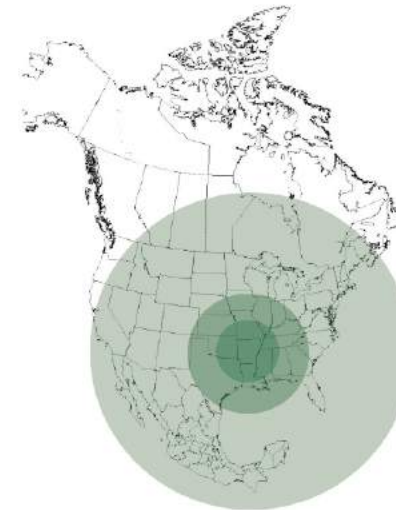
ZONE 4 - SEMI-MANAGED/SEMI-WILD

Unimproved lands, fields, forests, etc. The house is the heart of the project, the building the house.

ZONE 5 - UNMANAGED "WILD" SYSTEM

Wilderness, open space, water systems, etc. The house is the heart of the project, the building the house.

The Living Building Challenge is a green building certification program and sustainable design framework that visualizes the ideal for the built environment. It uses the metaphor of a flower because the ideal built environment should function as cleanly and efficiently as a flower.



MATERIALS BUDGET ZONES

- 20% or more of the materials construction budget must come from within 311 miles.
- 30% of the materials construction budget must come from within 621 miles.
- 25% of the materials construction budget must come from within 3,107 miles.
- 25% of the materials may be sourced from any location.

Health and Happiness Petal



- Civilized environment
- Healthy interior environment
- Biophilic environment

All spaces incorporate biophilic elements, operable windows, efficient and cross ventilation strategies.

All spaces are designed with healthy materials, natural light, and connection to the exterior in mind.

Place Petal



- Limits to growth
- Urban agriculture
- Habitat Exchange
- Human-powered living

A large portion of the site is dedicated to agriculture and farming.

A habitat exchange is programmed to the north of the site.

Materials Petal



- Red list
- Embodied carbon footprint
- Responsible sourcing
- Net positive waste

All materials chosen are Red List free and LBC approved.

All materials chosen are within the allowed radius from the LBC guidelines.

Beauty Petal



- Beauty + spirit
- Inspiration + education

The design exposes systems, such as climate, to educate visitors and expose the buildings and site really are living.

Clean, natural, and local materials are used to showcase how the nativity of NWIA can be beautiful.

Water Petal



- Net positive water

All water that enters the site is collected, filtered, and used in the facilities and to supplement the farm.

Efficient fixtures are used as well as composting toilets in the residential units to ensure net positive water.

Energy Petal



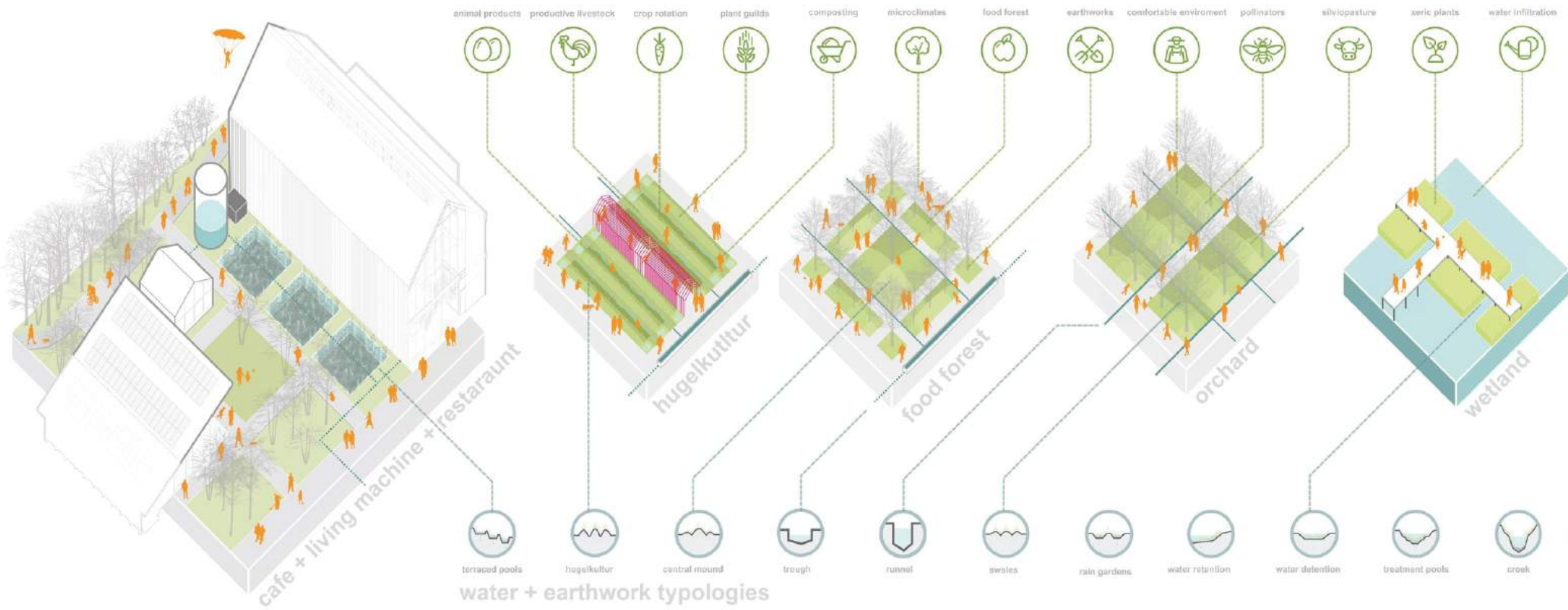
- Net positive energy

All buildings are designed to hold more than the needed amount of solar panels, making the site net positive.

A battery is included in the solar system to allow energy harvesting.

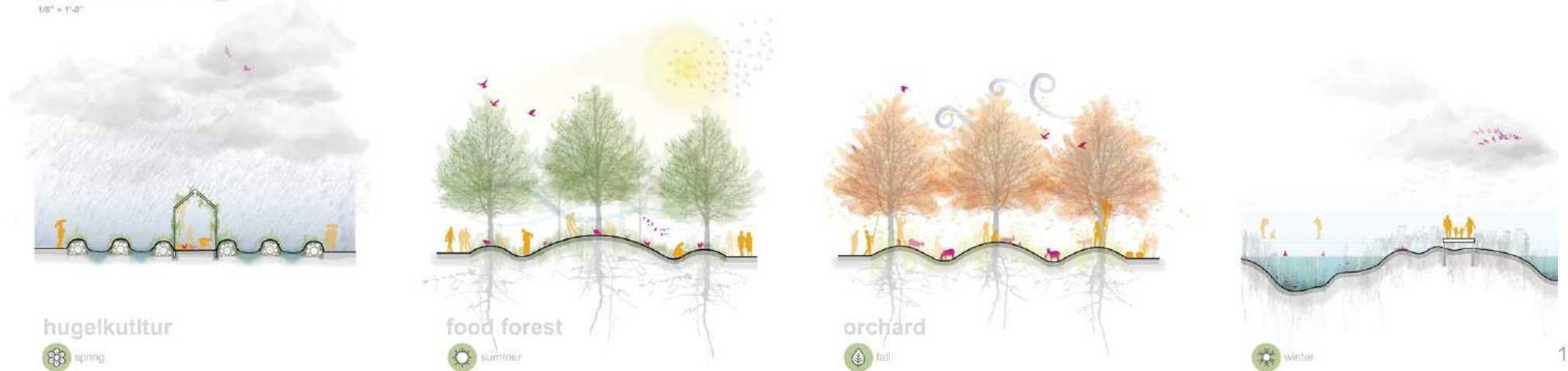
module axons

1/16" = 1'-0"



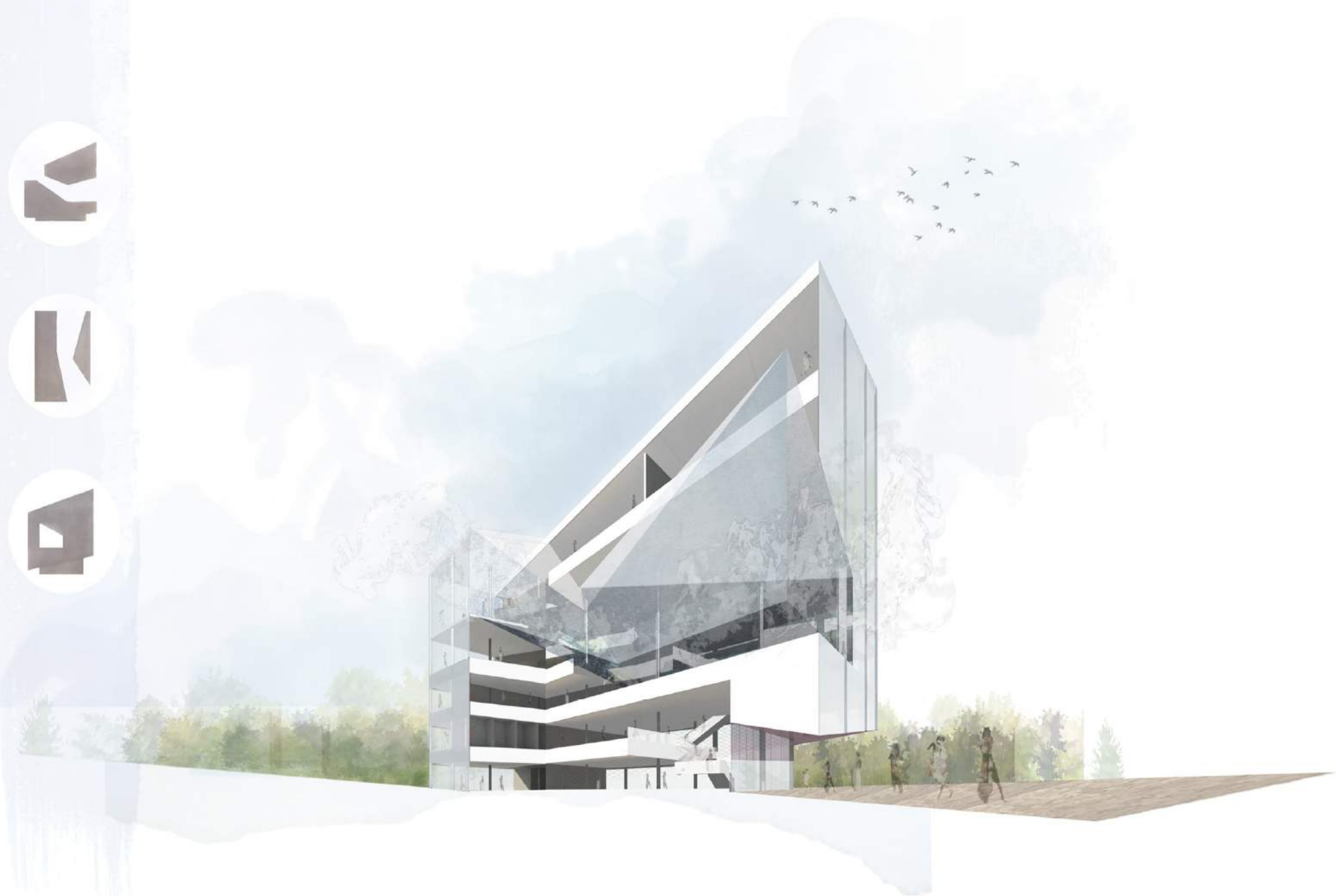
module vignettes

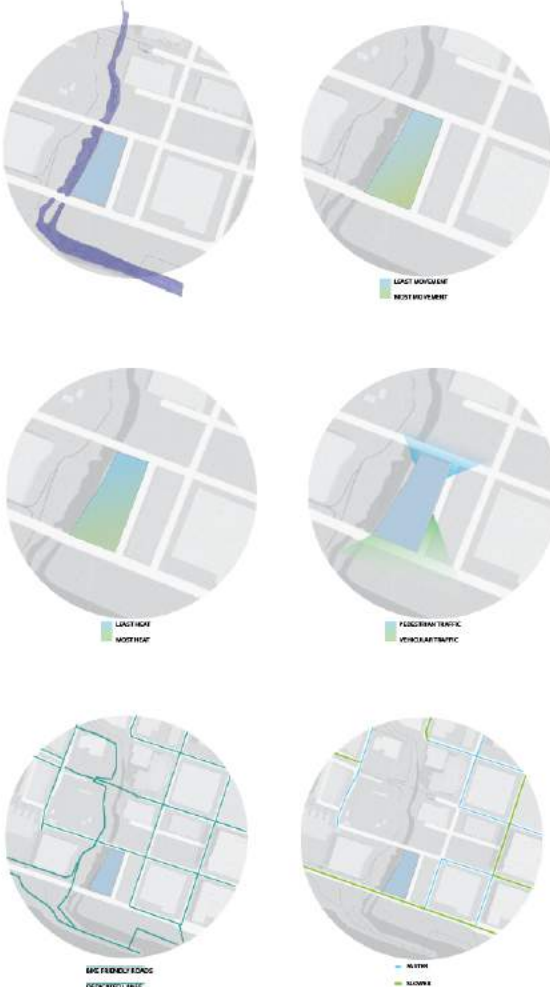
1/8" = 1'-0"



AUSTIN-NOVATION

COMPREHENSIVE STUDIO
FALL 2017





LOCATION
CLIENT
SQUARE FOOTAGE
TYPOLOGY

AUSTIN, TEXAS
THE CITY OF AUSTIN
50, 000 SQ FT
EDUCATIONAL / INSTITUTIONAL

DESIGN CONCEPT

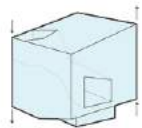
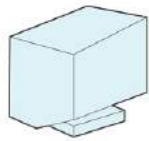
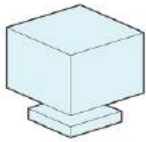
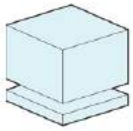
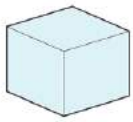
Austin-novation is an Environmental Research Facility that acts as a vessel of entertainment, community engagement, and education for the Austin area.

The goal of this design was to create a building that would be welcoming to the community, form an interactive educational space, and promote an exciting **atmosphere where the public is stimulated to learn about the environment.**

The programmatic goal is for the building to serve as a fun, playful atmosphere where Austinites can come and explore, while also fully servicing opulent functions, events, or banquets. Another important aspect of the design was to create a visual connection throughout the building. **It was the intention that this building feels like its own environment.**

Program, circulation, and material choice were strategically planned out so that **visual connections** between floors, spaces, and activities could be viewed throughout.



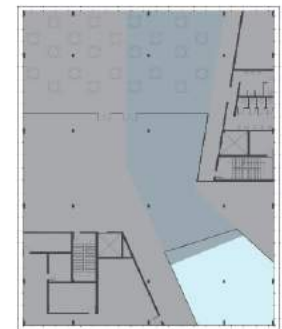
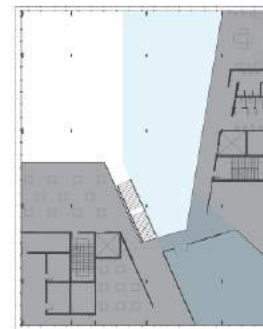
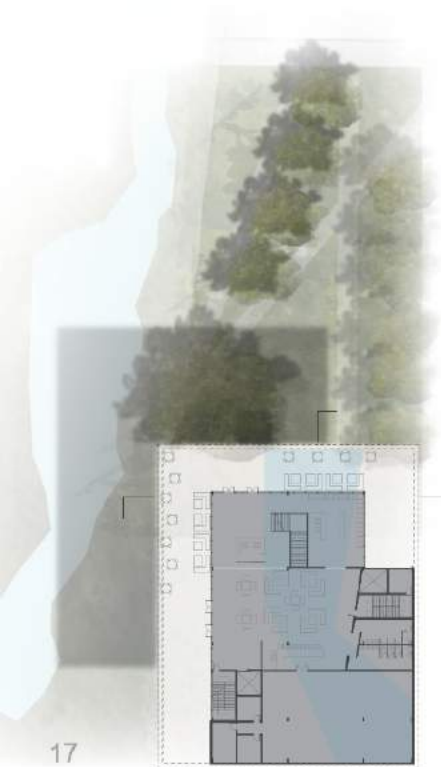


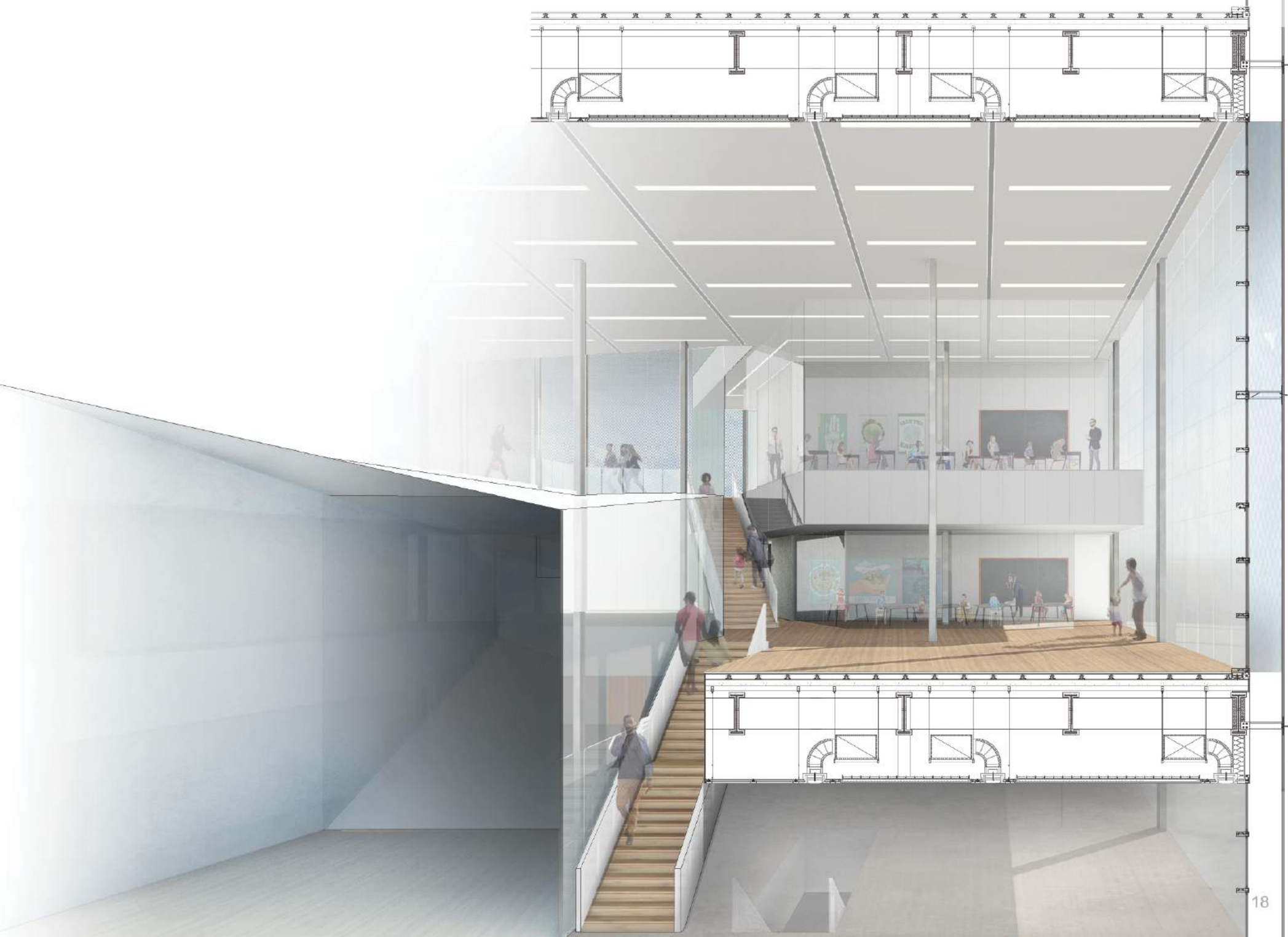


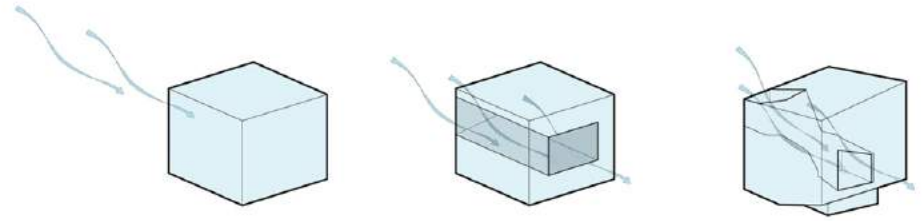
SPATIAL LOGIC + RELATIONSHIP

The underlying objective of my design was to engineer a way that **passive systems could be transformed and rethought to be a part of an interactive experience.** These systems needed to be the focal point of this design, not a hidden complex within the walls.

The donut scheme opened ideas for a **wind tunnel that runs through the belly of the building horizontally.** The prevailing wind currents in Austin run from the South to the North. The void in this design also runs north to south; from the fifth story open courtyard on the south western point, through to the large community courtyard on the third floor of the north side. Both points are inhabitable, to allow engagement with the tunnel.







THE WIND TUNNEL DESIGN CONCEPT

The entire wind tunnel is made from glass, with operable panels that can be opened and closed for a natural ventilation throughout the building. A dual façade system is integrated into the design to provide the allowance of visual connection to the exterior, sun shading, and to control a seamless envelope from the exterior.

The interior façade is a glass, floor to ceiling storefront system. It has glass, operable panels that correspond with the paneling in the wind tunnel. This **allows for ventilation to flow from the tunnel, through the building, and out the window, or vice versa.**

The exterior façade is a hanging curtain wall system made of a white aluminum mesh. **The permeable quality of the screen allows for air flow and views to the outside.** The mesh is hung 18" off the glass storefront by steel tubing that runs along the floor plate.

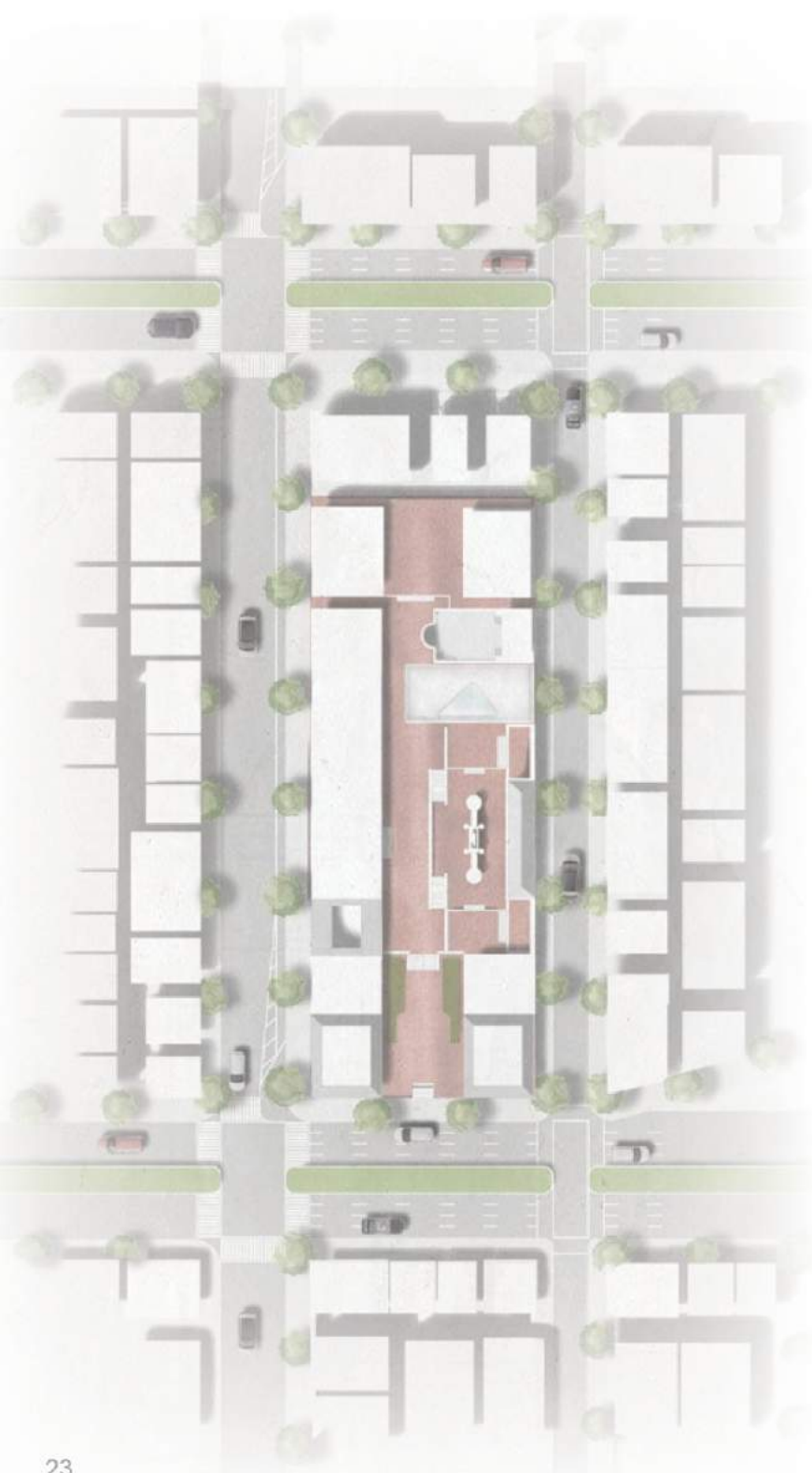
This allows for a seamless façade from the exterior during the day, while at night the lighting from the interior gives the public a slight reveal of the programs and the structure in the building. The floor plates and columns become exposed, which allows **learning opportunity of the steel post and beam structural systems used.**

The overhangs are supported by rigid connections and the wind tunnel itself has structural steel mullions that allow it to be self-supporting.

BRANCH LIBRARY

THIRD YEAR STUDIO
FALL 2016





LOCATION
CLIENT
SQUARE FOOTAGE
TYPOLOGY

NEW YORK CITY, NY
LYCEUM FELLOWSHIP
24, 000 SQ FT
EDUCATIONAL / INSTITUTIONAL

PROJECT OVERVIEW

The public library is our most democratic institution, its foundational goals to make educational opportunity available to all and to serve as civic center for its community. As such, it is a bridge between immediate local needs and broader public ideals.

The project is a small branch library, essentially today's equivalent of the historic Carnegie Libraries. The site on Audubon Terrace in Manhattan, between 155th and 156th Streets on Broadway, is one of change and need. Once a home of the upper class and elite, by the late 20th century it had fallen prey to crime and urban decay. Today this is a community of hope, with a great deal to be done.

The library facility is aspirational and will begin to bridge what appears to be an abyss separating past and future. The project negotiates between two levels of public access: 156th Street, which will serve as the library's neighborhood entrance; and Audubon Terrace, an ennobled space, raised above and separated from the street.





southern elevation



ground level



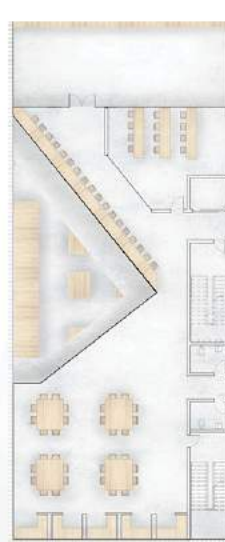
longitudinal section - north / south



level one



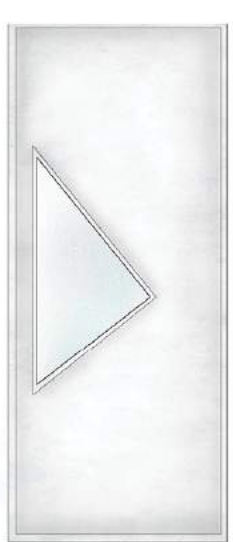
level two



level three

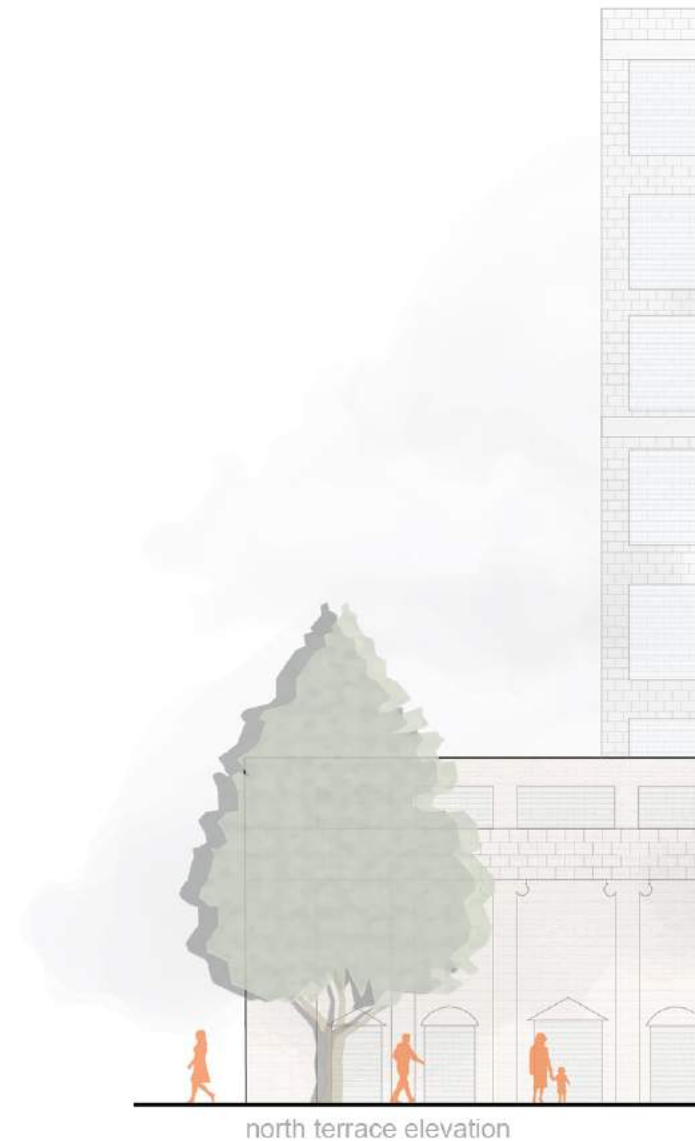
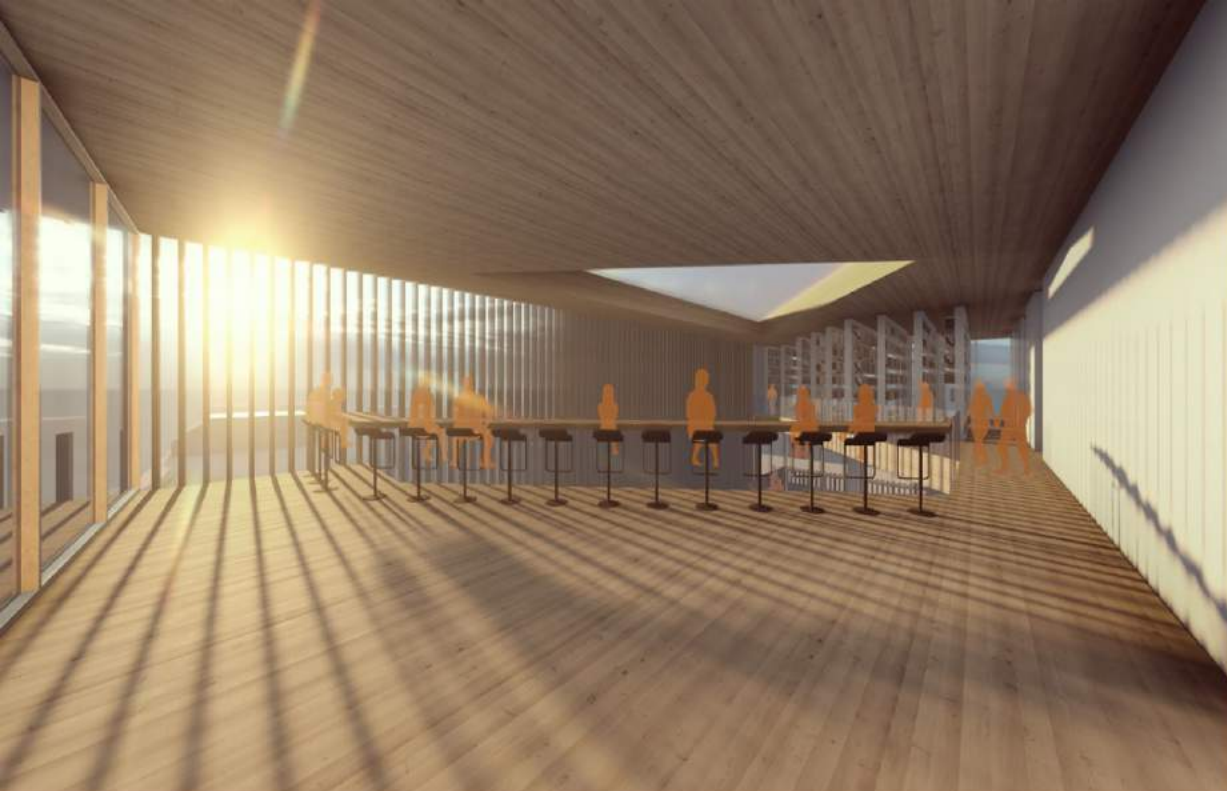


level four



roof



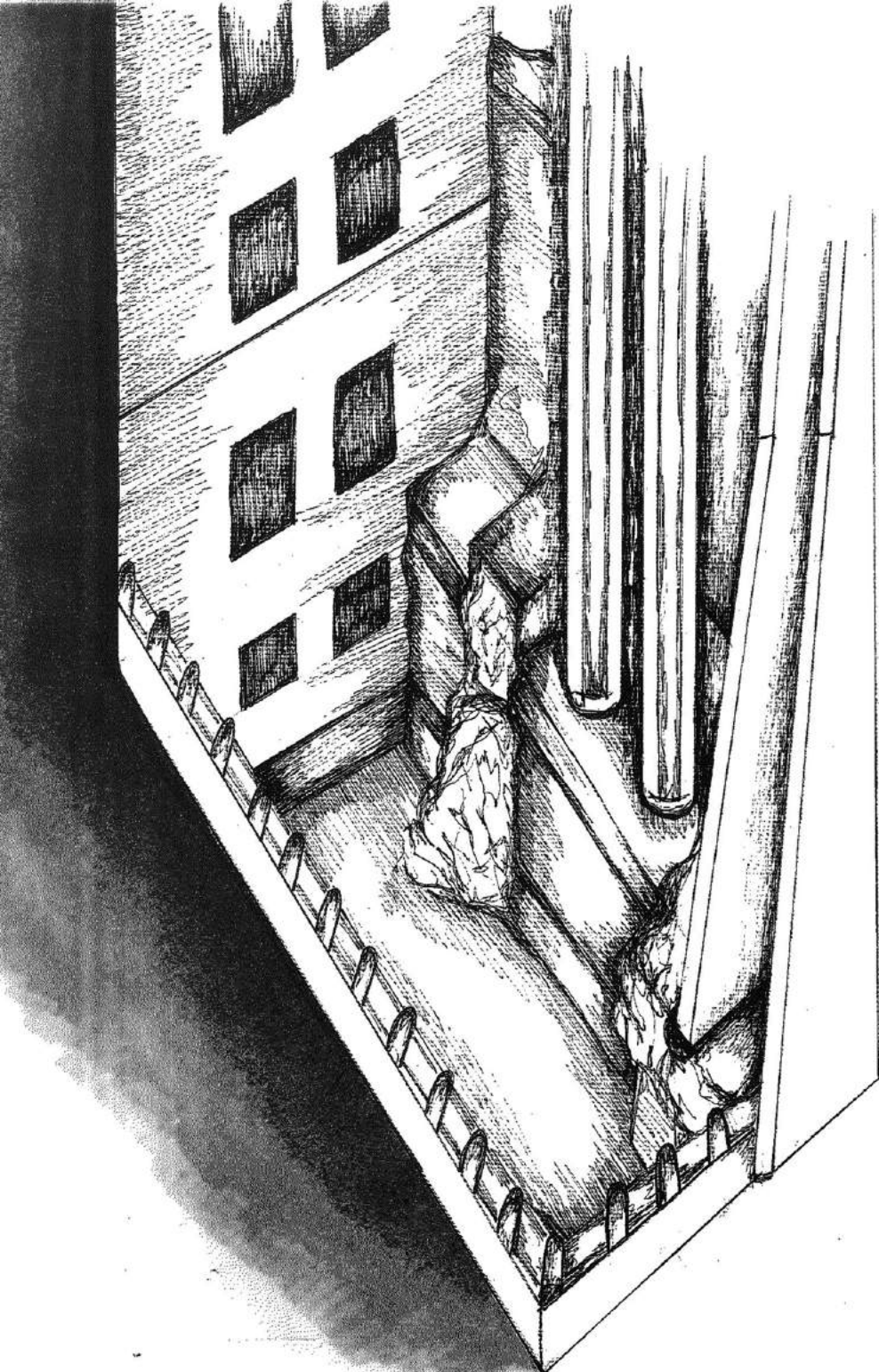




MUSEO DE ESPOSIZIONE

INTERNATIONAL ROME STUDIO
SPRING 2018





LOCATION
CLIENT
SQUARE FOOTAGE
TYPOLOGY

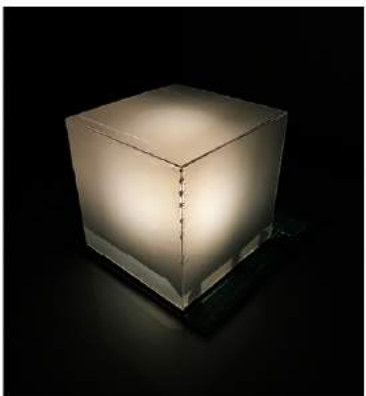
ROME, ITALY
VIA DELLE BOTTEGHE OBSURE
3, 000 SQ FT
EDUCATIONAL / INSTITUTIONAL

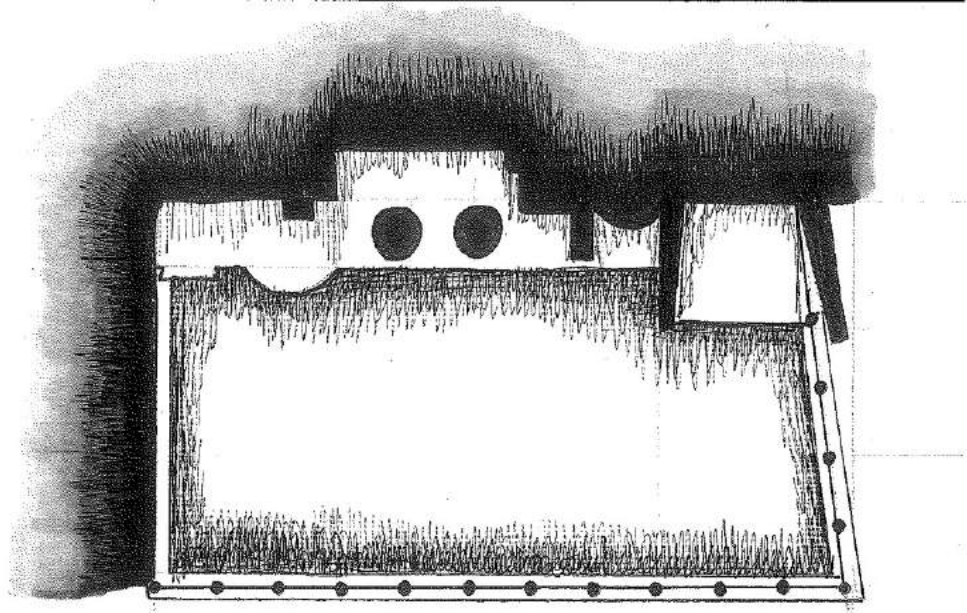
DESIGN CONCEPT

The site is an archaeological preservation located along the Via delle Botteghe Oscure in Rome, Italy. This translates to **“the street of the shops with the dark window.”** This descriptive title accurately captures the character of this austere street and contributed to our interpretation of the site and created our design concept.

The site was excavated to reveal the location and reassembly of two ancient roman columns. Our decisions in negotiating this change in elevation would determine the sequence of our structure.

The spatial sequence of building transitions between **moments of compression and expansion, as well as sudden and dramatic changes in light.** The disorienting circulation path into the belly of the gallery **removes you for the exterior and forcing you to become present and trusting in this space.**

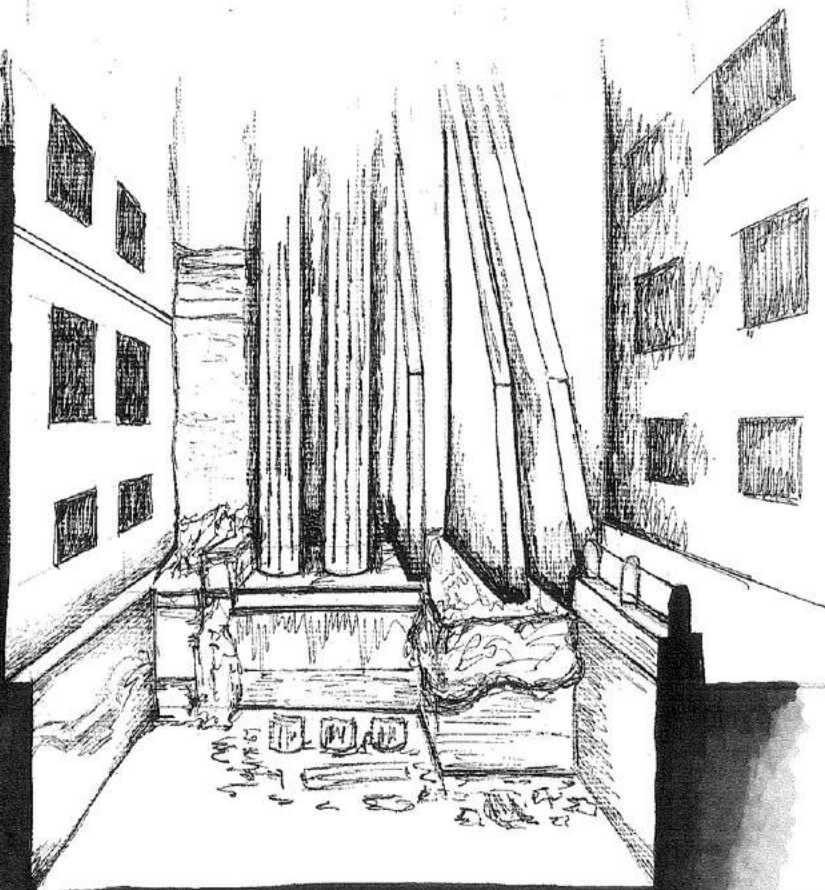


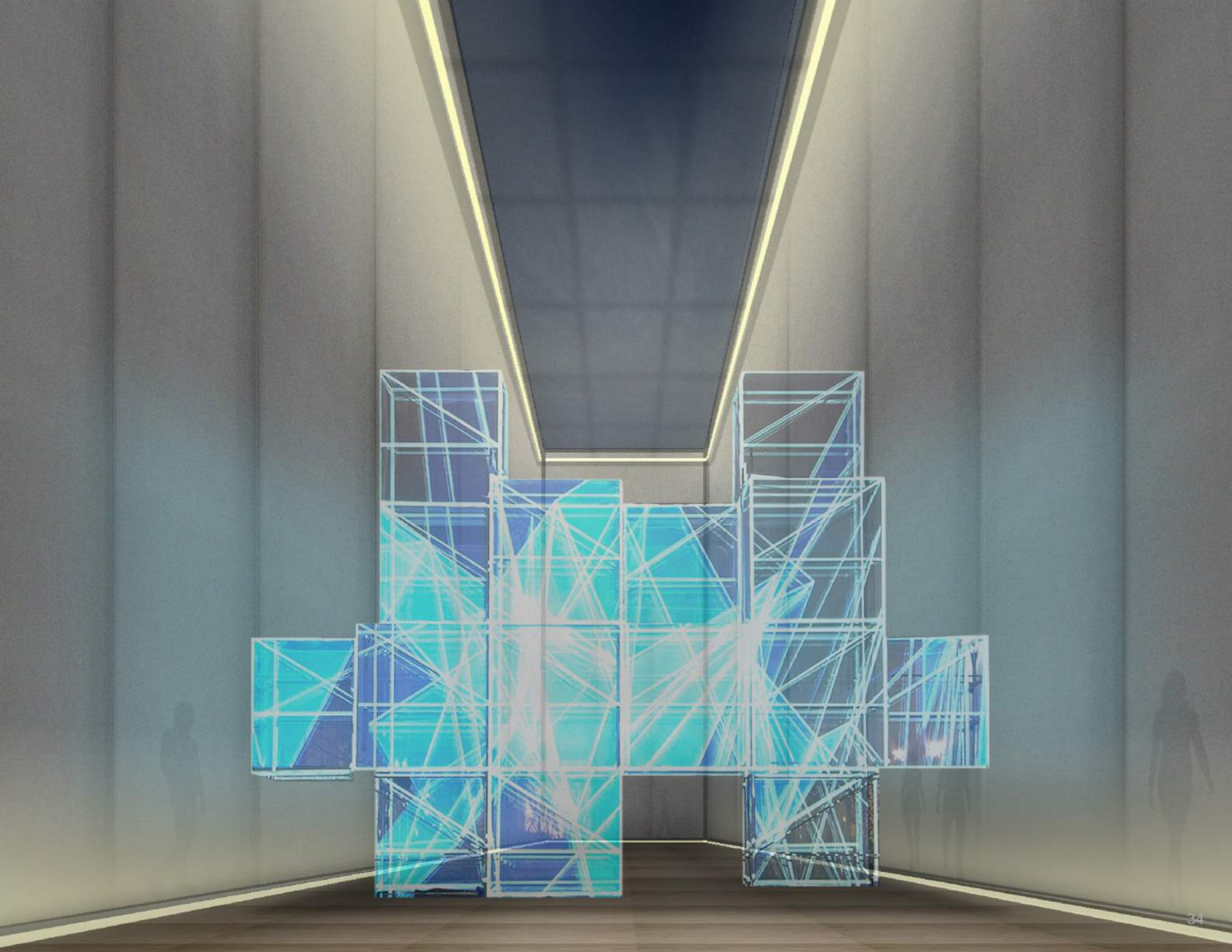


SMART CITY

The main space of the building houses the primary exhibit. Formally, the exhibit space is simple as to provide a flexible area for changing of installations and exhibits. The transparency of the facade allows the viewers to see activity and movement around the walls of the space, and allows light to filter in as a indirect glow.

Smart City strategies and implemented into the project. The Smart City strategy that was implemented heavily is education. **By using art installations, the city can educate its populace on environmental, social, political, ect. issues and instigate change.**



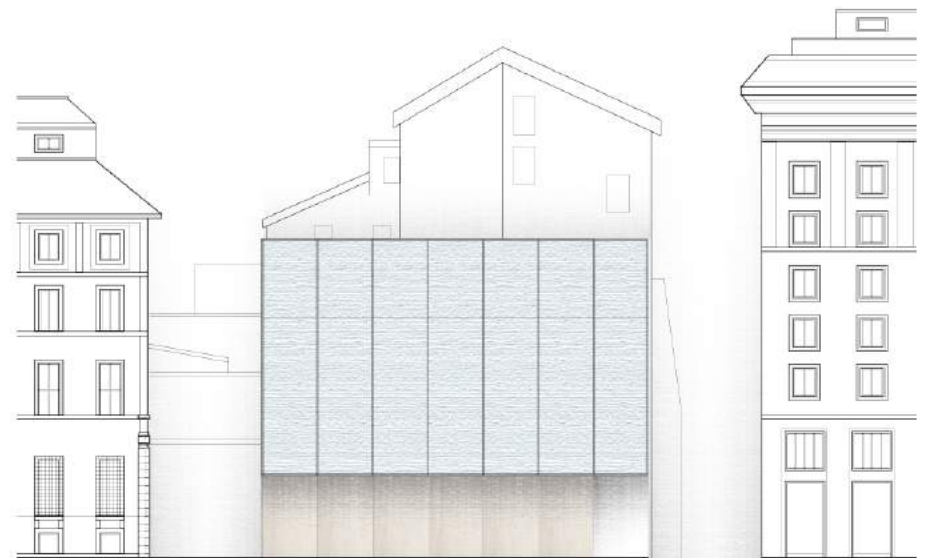


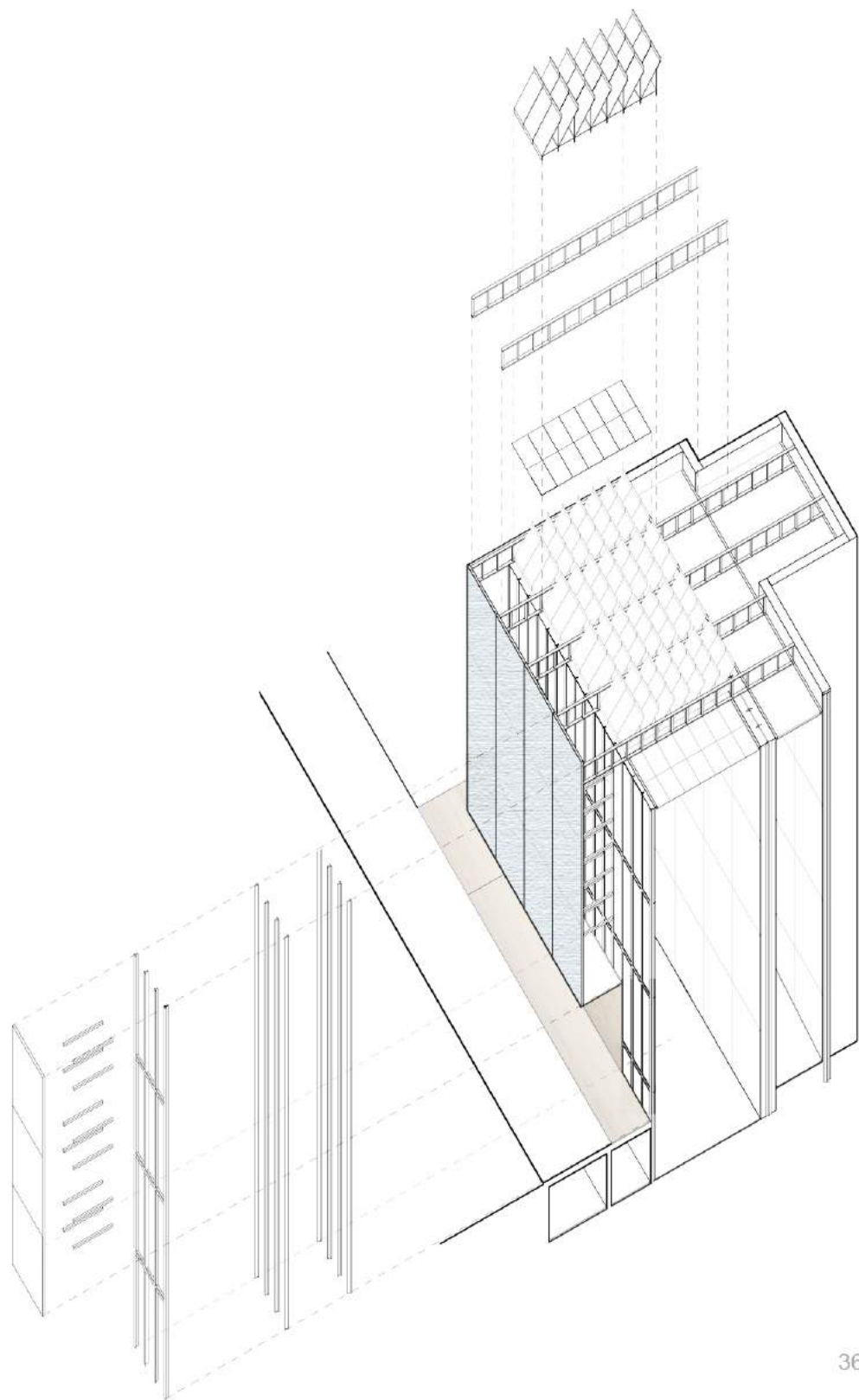
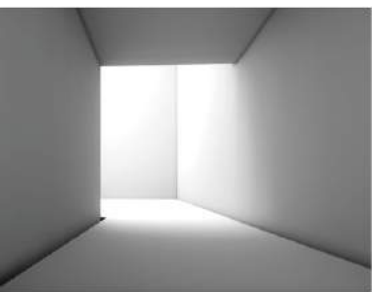
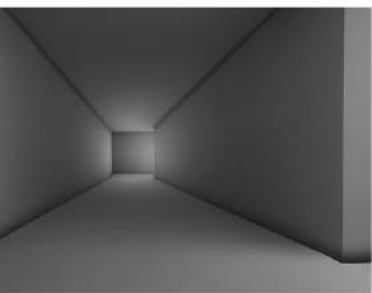
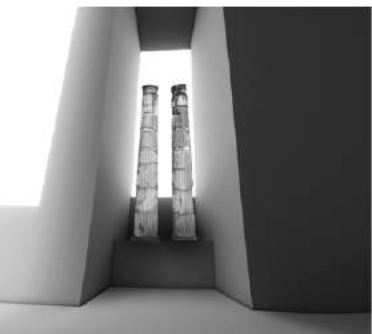
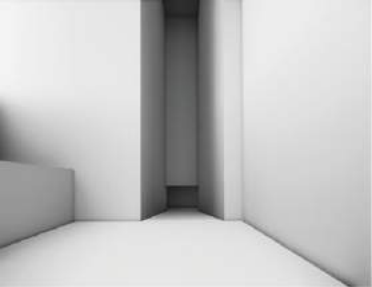


MATERIALS + ASSEMBLY

The primary material that forms the exterior and interior walls is translucent concrete. This was chosen in order to **maintain a correlation with the building's monolithic neighbors while also providing indirect light into the interior, shadows of the exhibits to the exterior, and shows of the buildings structure.** This creates a mysterious structure that alludes to its contents and provides intrigue to an otherwise forgotten site.

Optical fibers create striations. **The prefabricated blocks transmit light from one side to the other.** Colors and light remain consistent. The blocks have natural variation that softens the effects. They provide privacy from this prominent street front location during the day (as light trickles inside) and visual interest from the exterior at night (when the light passes back out from the interior).





BEHIND THE WORK



Hello, and thank you for taking a step into my work.

My interest in design started at a young age. I began spending most of my free time painting, drawing, sketching, and building around the age of 5. Since I can remember, I have always had a creative edge. My primary focus was visual art thorough school, until I became interested in architecture and design before University.

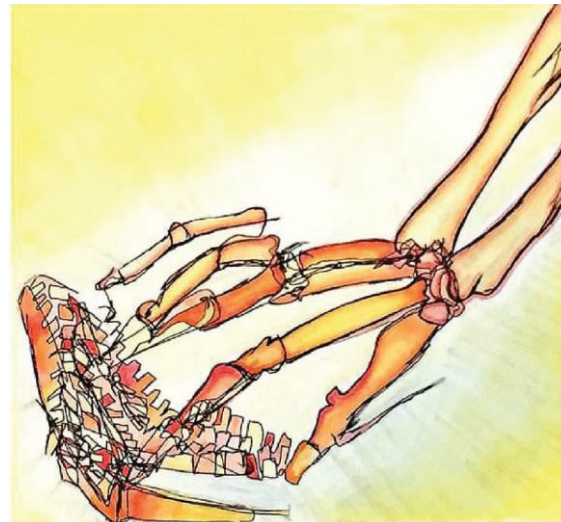
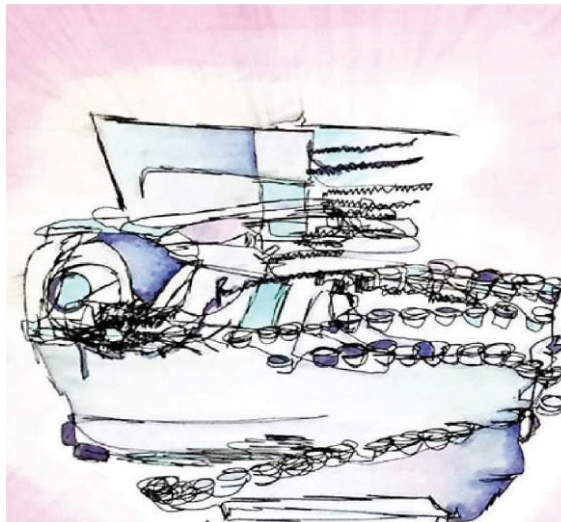
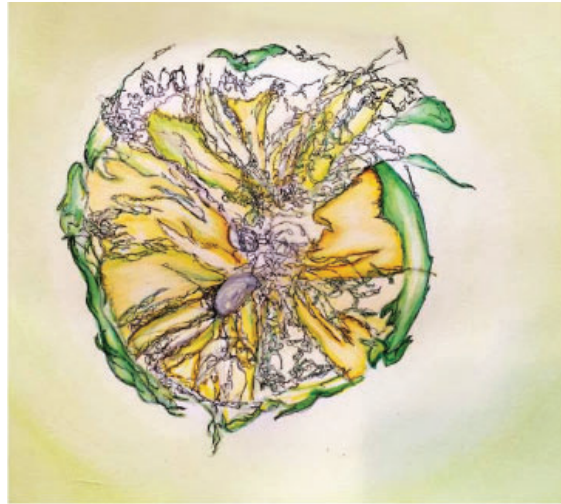
I am a strong believer that as designers, we must respect the earth we built on. Encouraging sustainable design elements and exploring how to push a building to be more sustainable is important to me. I held the position of Sustainability Research Assistant during my undergraduate education. This experience allowed me to understand how, in practice, I can create structures that are less harmful to our earth. I then decided to become LEED AP certified, while I was at University.

During my education, I had the opportunity to be part of a CLT focused, design-build studio. The studio's goal was to create and auxiliary classroom / pavilion space that can be easily assembled and reassembled, with the primary material being CLT. This experience taught me how to work with mass timber, in a setting where a physical structure was being built.

Lastly, my life experiences greatly shape the way I feel about a space versus its inhabitants. As a first generation immigrant, my family struggled; feeling foreign and unfamiliar in the new country we called home. I understand what it feels like not to 'belong' in a space; how uncomfortable it is to feel so unfamiliar. Having this first hand experience has shaped me into a highly skilled, critically thinking, and thoughtful designer.

Thank you for taking your time to learn a little about me and my work. Come back soon,

Patti Gorgi



AND THATS AL

REFERENCES U

L SHE WROTE

PON REQUEST