joe•y gua•da•gno
selected work, 2021 – 2023

joey guadagno

email jpguadagno@gmail.com
phone (714) 743-7260
website www.joeys.page

education

Princeton School of Architecture	*Professional M.Arch*	2020 - 2023
UCLA Architecture & Urban Design	*B.A. Architectural Studies*	2017 - 2019

experience

Assistant Instructor	*Princeton University*	Feb - May 2023
ARC206 Architectural Representation	*Prof. Erin Besler*	

• Led a course section, working directly with students to develop digital drawings.

• Provided design feedback and tutorials in class and during office hours.

Assistant Instructor	*Princeton University*	Sep - Dec 2022
ARC404 Senior Design Studio	*Instr. Tessa Kelly*	

• Prepared and organized studio for desk crits, pin-ups and final reviews.

• Provided design feedback and assistance in class and during office hours.

Exhibition Assistant	*Besler & Sons*	August 2022

• Produced models displayed at the Model Behavior exhibition at Cooper Union.

Independent Researcher	*Princeton University*	Jun - Aug 2022

• Conducted research on Buddhist house-temples in Garden Grove, CA.

• Research contributed to article published in *Pidgin 31* (2023).

Assistant Instructor	*Princeton University*	Feb - May 2022
URB201 Intro to Urban Studies	*Prof. Christine Boyer*	

• Led a course section discussing topics from lectures, films and readings.

• Graded reading responses, midterm papers and final projects.

awards

Clifton Webb Fine Arts Scholarship	*UCLA Arts & Architecture*	2018

• Merit scholarship awarded by the School of Arts and Architecture.

Third Prize, Student Competition	*AIA Orange County*	2017

• Awarded for "CoHabitat" student project developed at Orange Coast College.

skills

• **Software**: Rhino3D, SketchUp, Revit, AutoCAD, Adobe (Photoshop, InDesign, Illustrator, Premiere, AfterEffects).

• **Other**: Hand-drawing, physical modeling, HTML and CSS.

table of contents
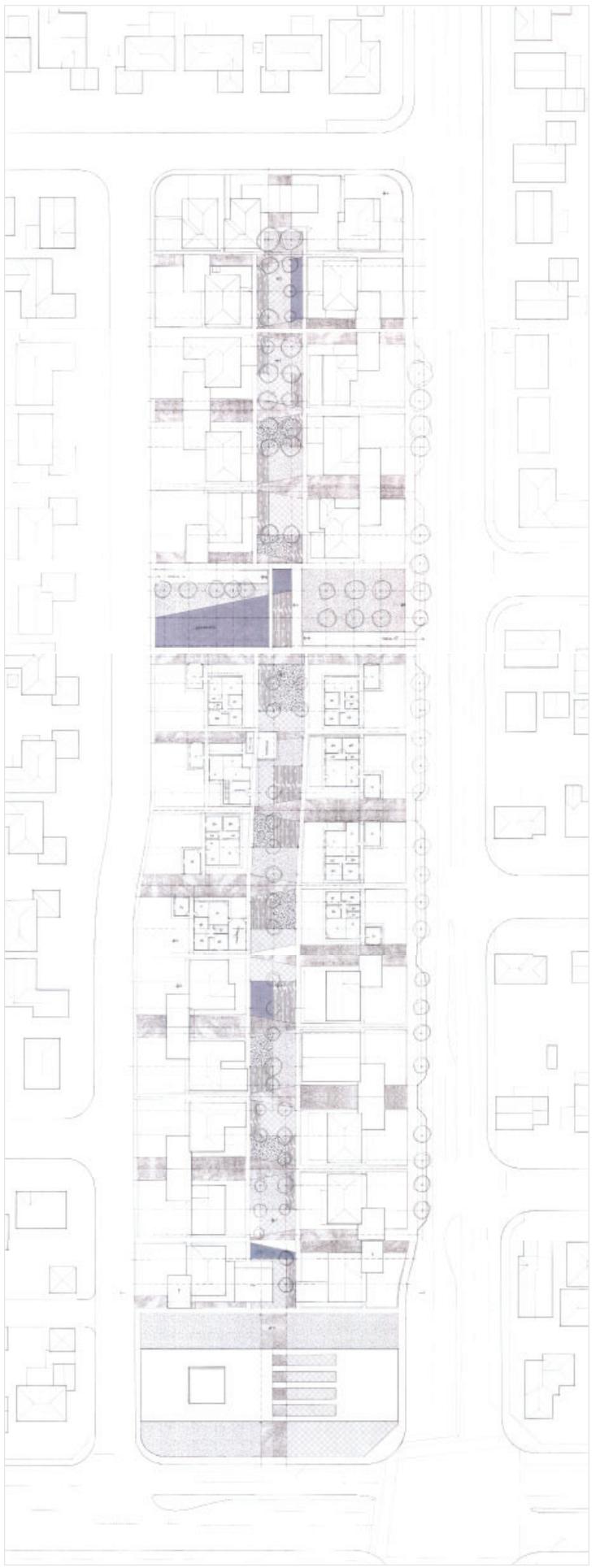
gos·pel swamp
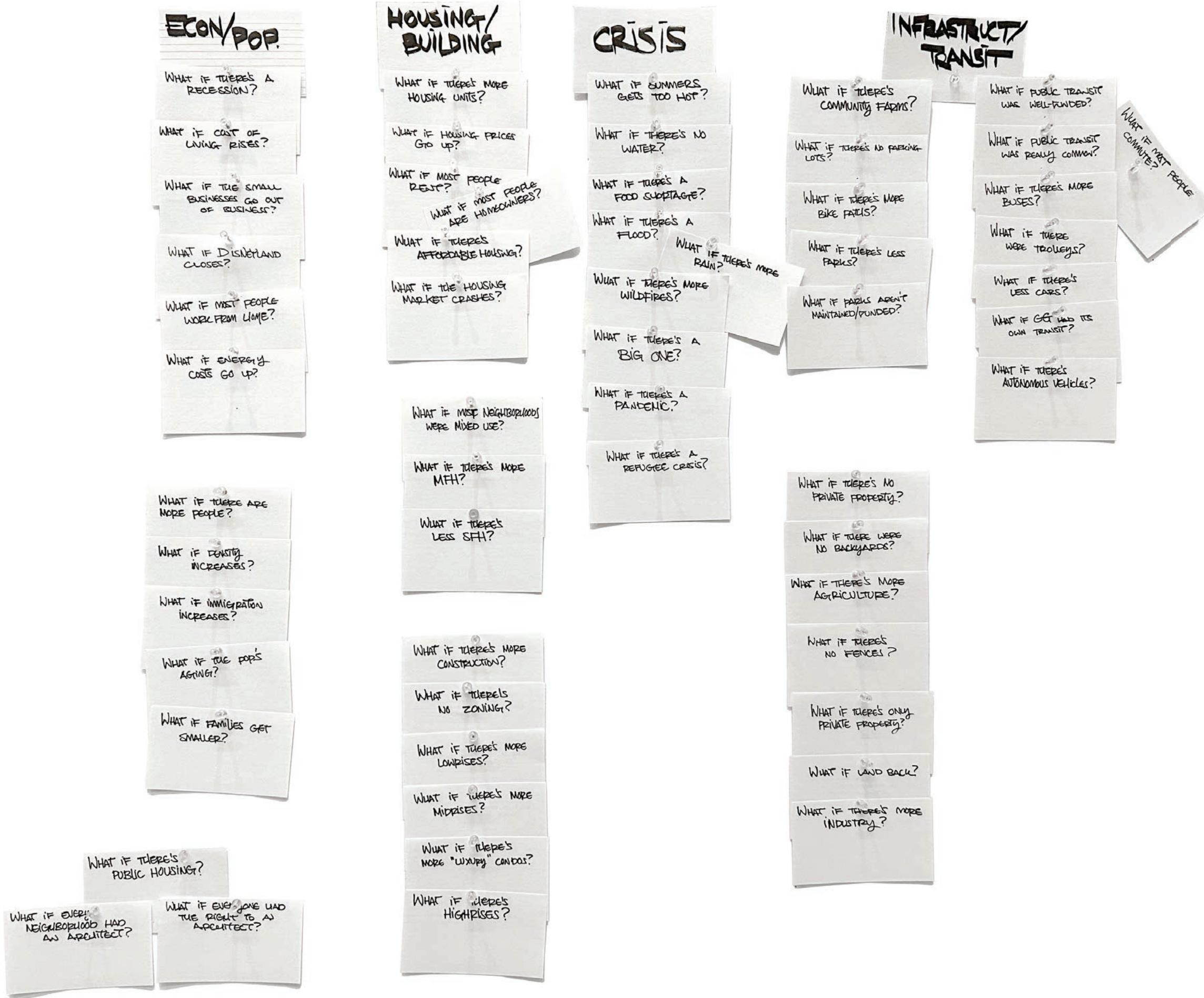
***professional master's thesis,
advised by marshall brown***
princeton university (2023)

Gospel Swamp is the future of Garden Grove, California. It doubles down on the backyard as the heart of the city, amplifying the many activities occurring in these dynamic, cultural spaces. It imagines the backyard not as personal property but as a shared civic infrastructure. By redefining backyards as something shared and used together, Gospel Swamp will allow a new civic life to flourish in the city.

◄ **master plan.** *originally drawn at 1/16" = 1'-0" scale.*

site with floor plans. *homes are ►
reoriented towards the paseo.*

ECON/POP.

- WHAT IF THERE'S A RECESSION?
- WHAT IF COST OF LIVING RISES?
- WHAT IF THE SMALL BUSINESSES GO OUT OF BUSINESS?
- WHAT IF DISNEYLAND CLOSES?
- WHAT IF MOST PEOPLE WORK FROM HOME?
- WHAT IF ENERGY COSTS GO UP?

- WHAT IF THERE ARE MORE PEOPLE?
- WHAT IF DENSITY INCREASES?
- WHAT IF IMMIGRATION INCREASES?
- WHAT IF THE POP'S AGING?
- WHAT IF FAMILIES GET SMALLER?

- WHAT IF THERE'S PUBLIC HOUSING?
- WHAT IF EVERY NEIGHBORHOOD HAD AN ARCHITECT?
- WHAT IF EVERYONE HAD THE RIGHT TO AN ARCHITECT?

HOUSING/ BUILDING

- WHAT IF THERE'S MORE HOUSING UNITS?
- WHAT IF HOUSING PRICES GO UP?
- WHAT IF MOST PEOPLE RENT?
- WHAT IF MOST PEOPLE ARE HOMEOWNERS?
- WHAT IF THERE'S AFFORDABLE HOUSING?
- WHAT IF THE HOUSING MARKET CRASHES?

- WHAT IF MOST NEIGHBORHOODS WERE MIXED USE?
- WHAT IF THERE'S MORE MFH?
- WHAT IF THERE'S LESS SFH?

- WHAT IF THERE'S MORE CONSTRUCTION?
- WHAT IF THERE'S NO ZONING?
- WHAT IF THERE'S MORE LOWRISES?
- WHAT IF THERE'S MORE MIDRISES?
- WHAT IF THERE'S MORE "LUXURY" CONDOS?
- WHAT IF THERE'S HIGHRISES?

CRISIS

- WHAT IF SUMMERS GETS TOO HOT?
- WHAT IF THERE'S NO WATER?
- WHAT IF THERE'S A FOOD SHORTAGE?
- WHAT IF THERE'S A FLOOD?
- WHAT IF THERE'S MORE RAIN?
- WHAT IF THERE'S MORE WILDFIRES?
- WHAT IF THERE'S A BIG ONE?
- WHAT IF THERE'S A PANDEMIC?
- WHAT IF THERE'S A REFUGEE CRISIS?

- WHAT IF THERE'S COMMUNITY FARMS?
- WHAT IF THERE'S NO PARKING LOTS?
- WHAT IF THERE'S MORE BIKE PATHS?
- WHAT IF THERE'S LESS PARKS?
- WHAT IF PARKS AREN'T MAINTAINED/FUNDED?

- WHAT IF THERE'S NO PRIVATE PROPERTY?
- WHAT IF THERE WERE NO BACKYARDS?
- WHAT IF THERE'S MORE AGRICULTURE?
- WHAT IF THERE'S NO FENCES?
- WHAT IF THERE'S ONLY PRIVATE PROPERTY?
- WHAT IF LAND BACK?
- WHAT IF THERE'S MORE INDUSTRY?

INFRASTRUCT/ TRANSIT

- WHAT IF PUBLIC TRANSIT WAS WELL-FUNDED?
- WHAT IF PUBLIC TRANSIT WAS REALLY COMMON?
- WHAT IF THERE'S MORE BUSES?
- WHAT IF THERE WERE TROLLEYS?
- WHAT IF THERE'S LESS CARS?
- WHAT IF GGP HAD ITS OWN TRANSIT?
- WHAT IF THERE'S AUTONOMOUS VEHICLES?
- WHAT IF MOST PEOPLE COMMUTE?

◀ *what if?* the thesis began with a series of "what if?" questions as a device for situating the project in a specific, plausible future.

drawing

The master plan was developed through an iterative process of drawing. Existing site information was analyzed and layered with newly designed codes, boundaries, programs and infrastructures.

Designing through layers allowed for more critical solutions to complex urban and architectural problems.
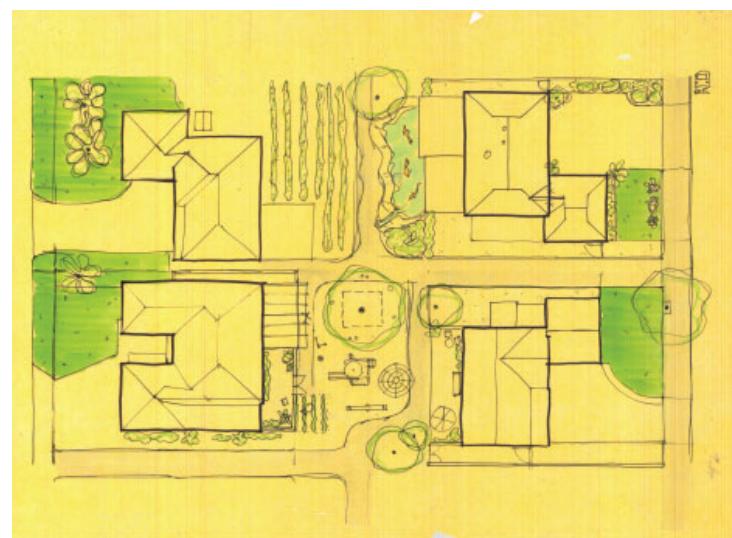
site development. *drawings of new* ▶ *boundaries (l) and civic programs (c), and the planting grid of an historic orchard (r). originally drawn at 1" = 30'-0" scale.*
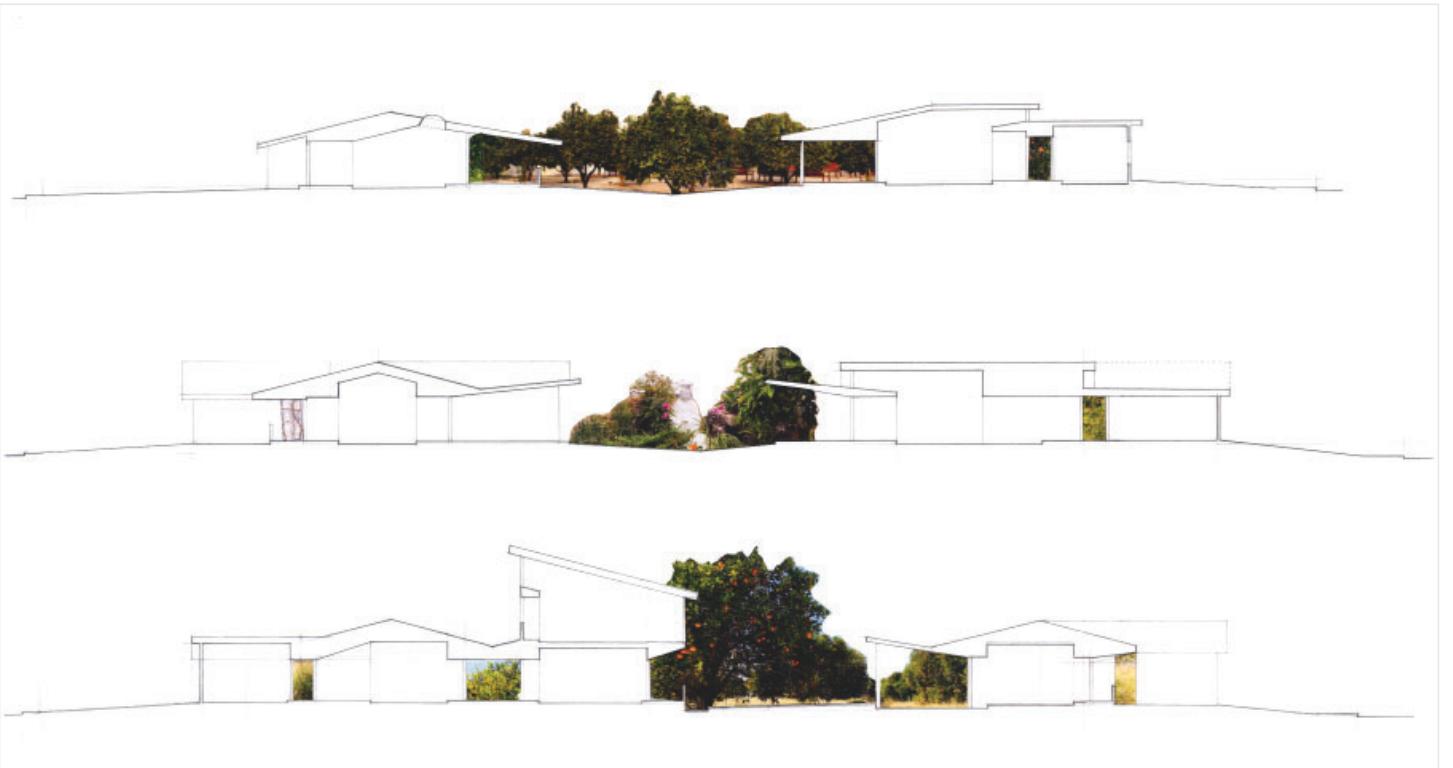
◄ **site model.** *joined roofs and new topography collect water across the site. built to 1" = 30'-0" scale.*

sections. *as the paseo develops, the architecture will begin to relate to this new exteriority. originally drawn at 1/8" = 1'-0" scale.* ►

section model. *section of site built to 1/4" = 1'-0" scale.* ►
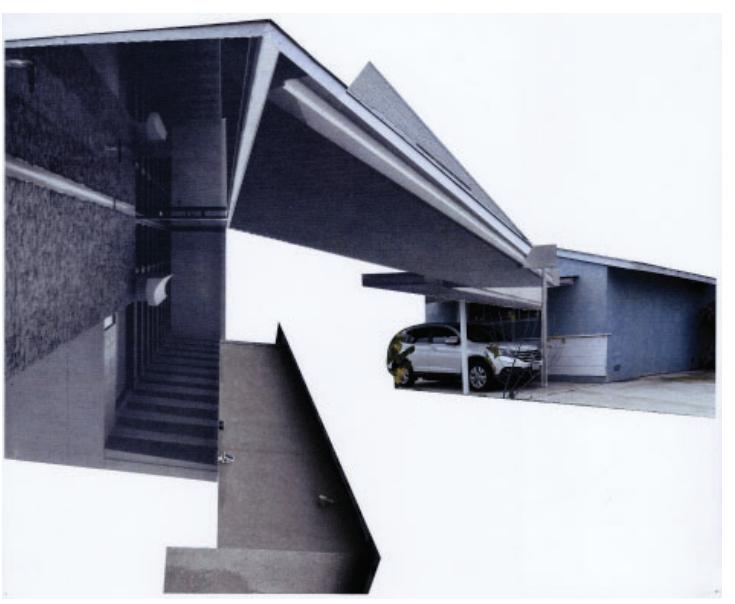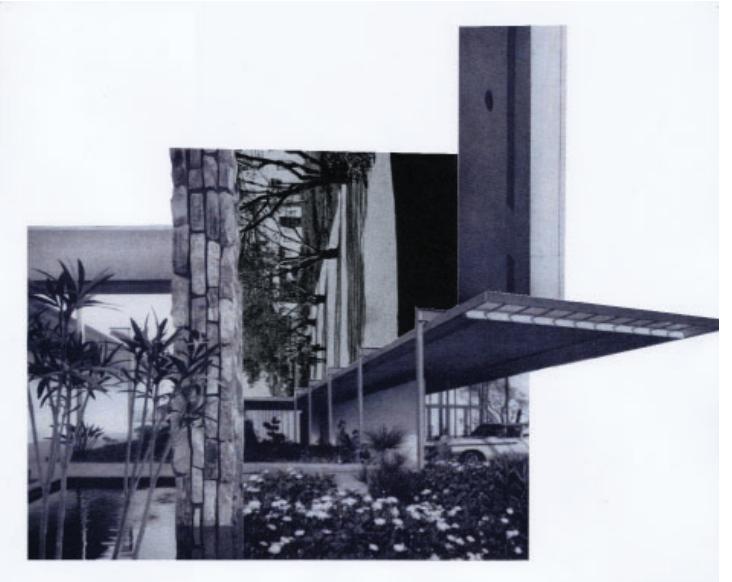
◄ **site plan.** *conjoined yards allow an expansion of programs.*

collage

Collage-making provided a method for visualizing the paseo and its architectural outcomes at every step of the process. These collages brought together the many aspects of the city's past and present with relevant architectural precedents in order to produce visions of the future.
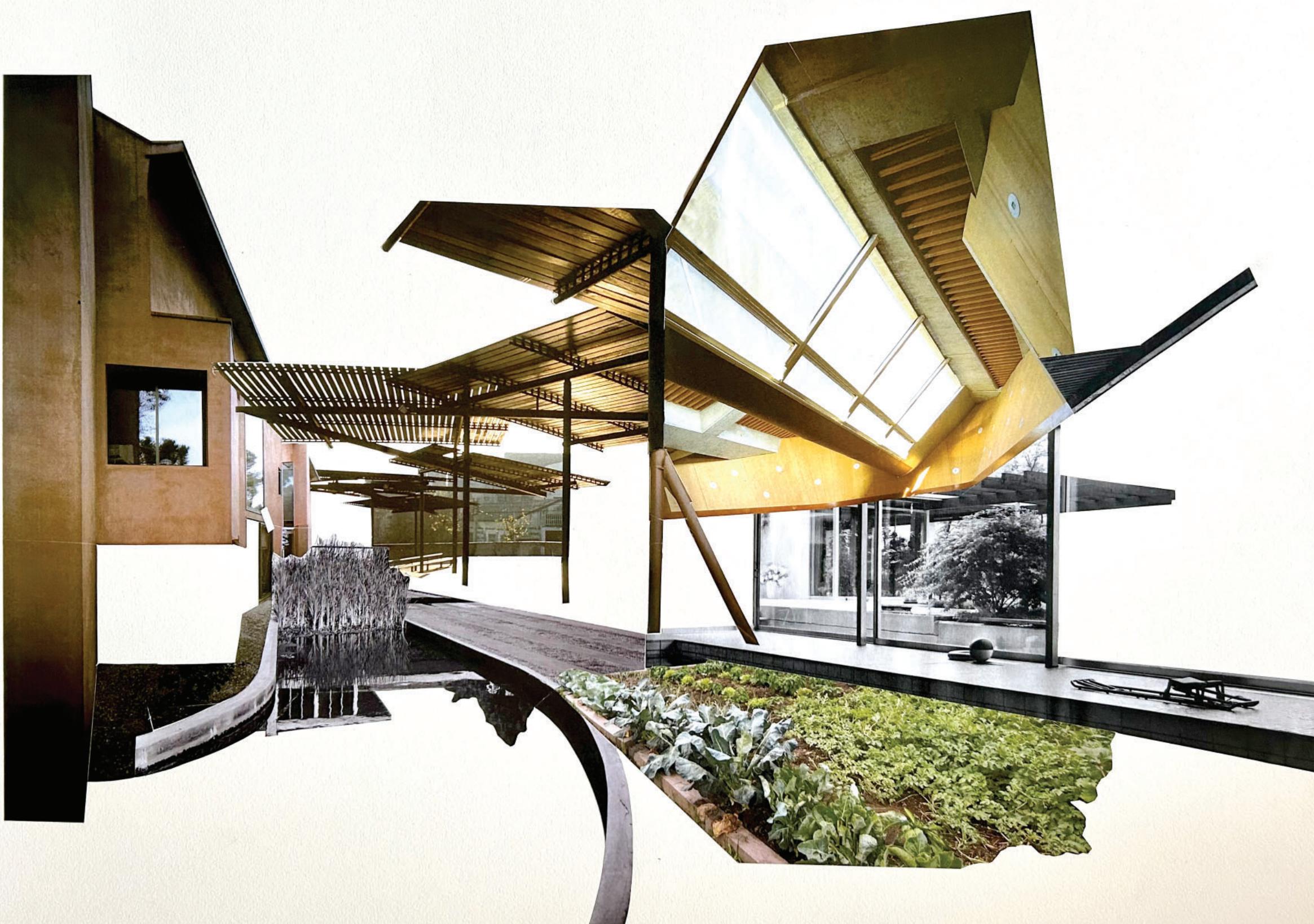
Collage-making allowed for both the representation of current ideas as well as the conceptualization of new ones in a fast-paced, iterative process.

time. gospel swamp considers the city in its entirety, past and present, in the future it proposes. collage on bristol. ▶

◀ **threshold.** as the paseo develops, the architecture will begin to respond, producing new relationships between inside and outside, front and back. collage on bristol.
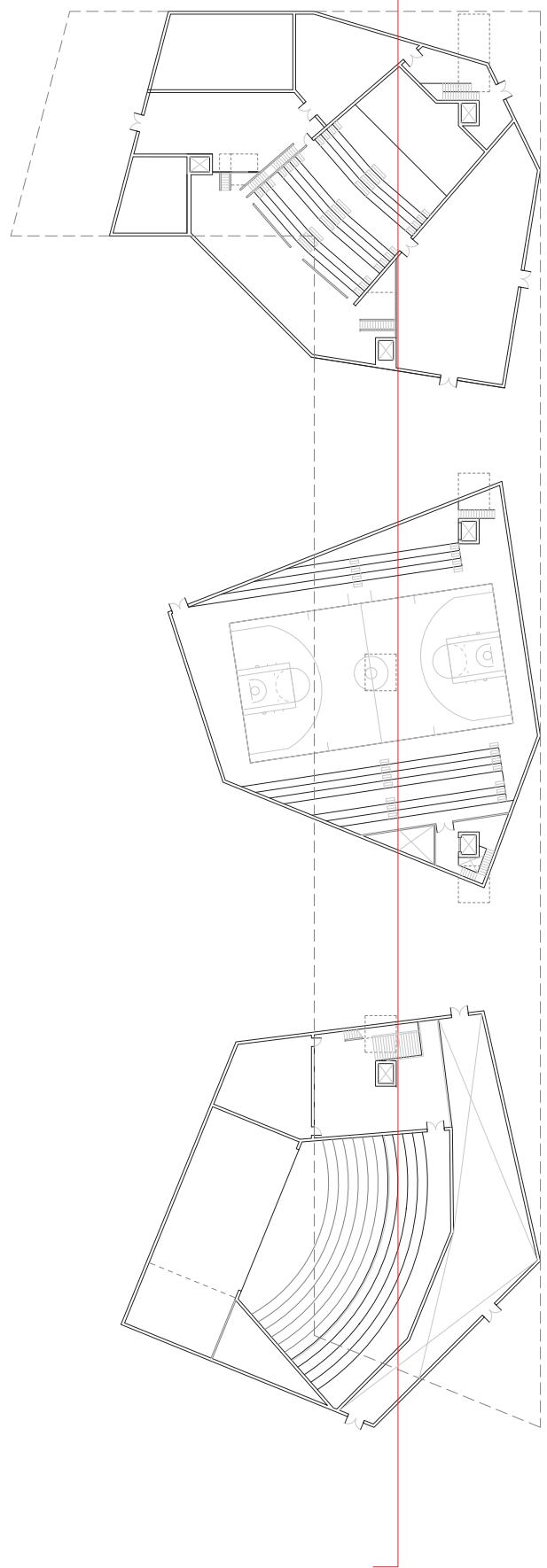
◄ *future.* *by redefining the backyard as a shared civic infrastructure, Gospel Swamp will produce new, sustainable ways of living in the city, and a new architecture to support it. collage on watercolor paper.*

com·mon core

studio with cameron wu
& monica ponce de leon
princeton university (2021)

Common Core is both a K-12 school and a community center, providing spaces both for students and the broader community. By situating classroom spaces above shared program such as the library and gym, issues of access are centered on the vertical circulation cores.
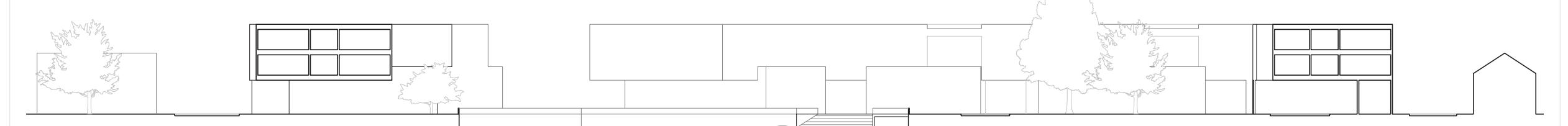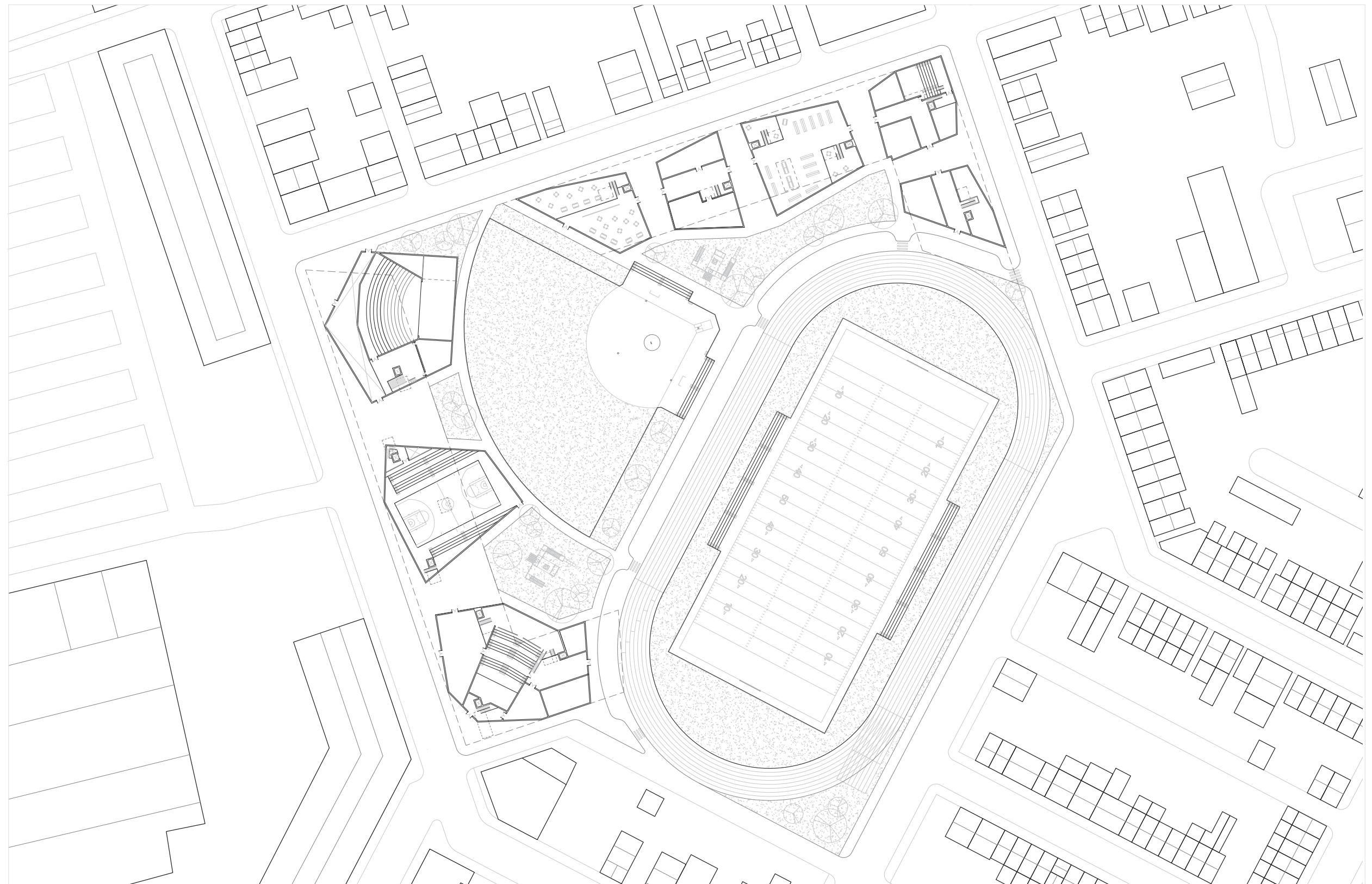
Circulation cores include both a social space for students and a mezzanine level which acts as an important threshold between students and the public. While the shared spaces at the top of the core are repeated equally for each grade level, the mezzanine spaces between school and public adapt to the program below.
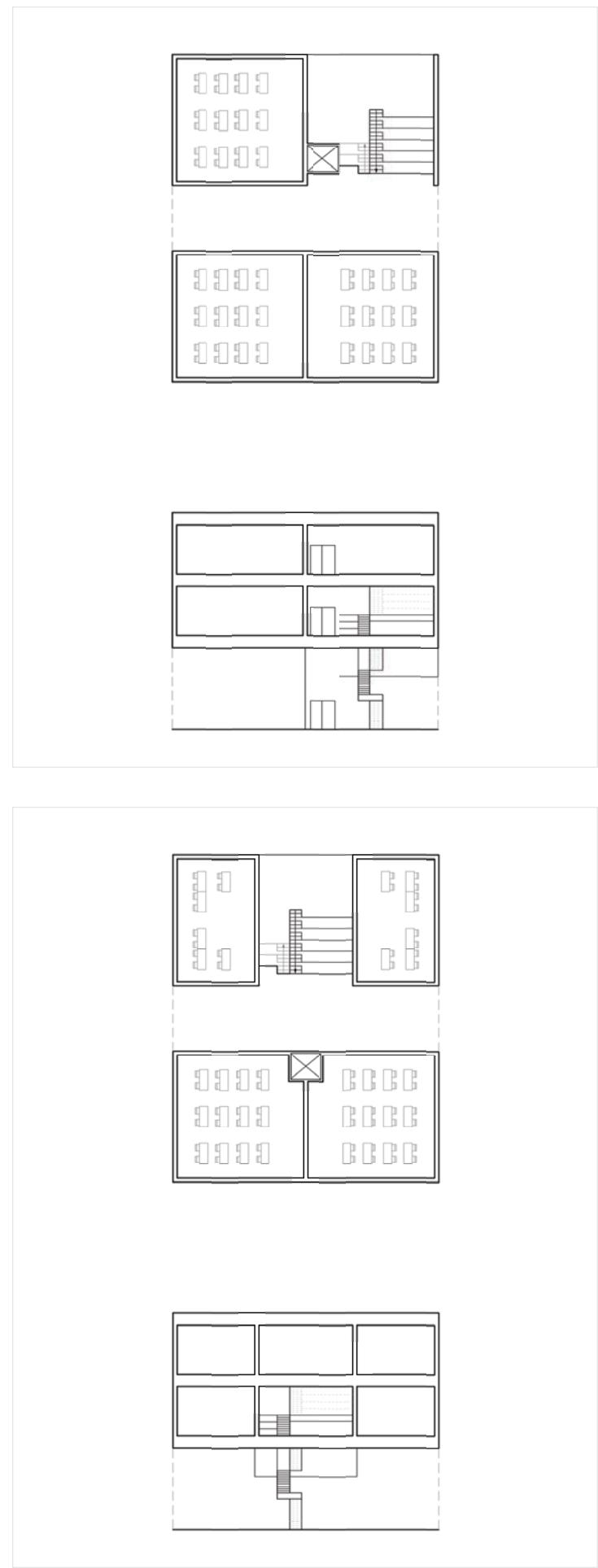
◀ **ground level.** *including a theater, gym and auditorium accessible to the public.*

upper levels. *6-12 classrooms, with* ▶
social spaces for each grade level.
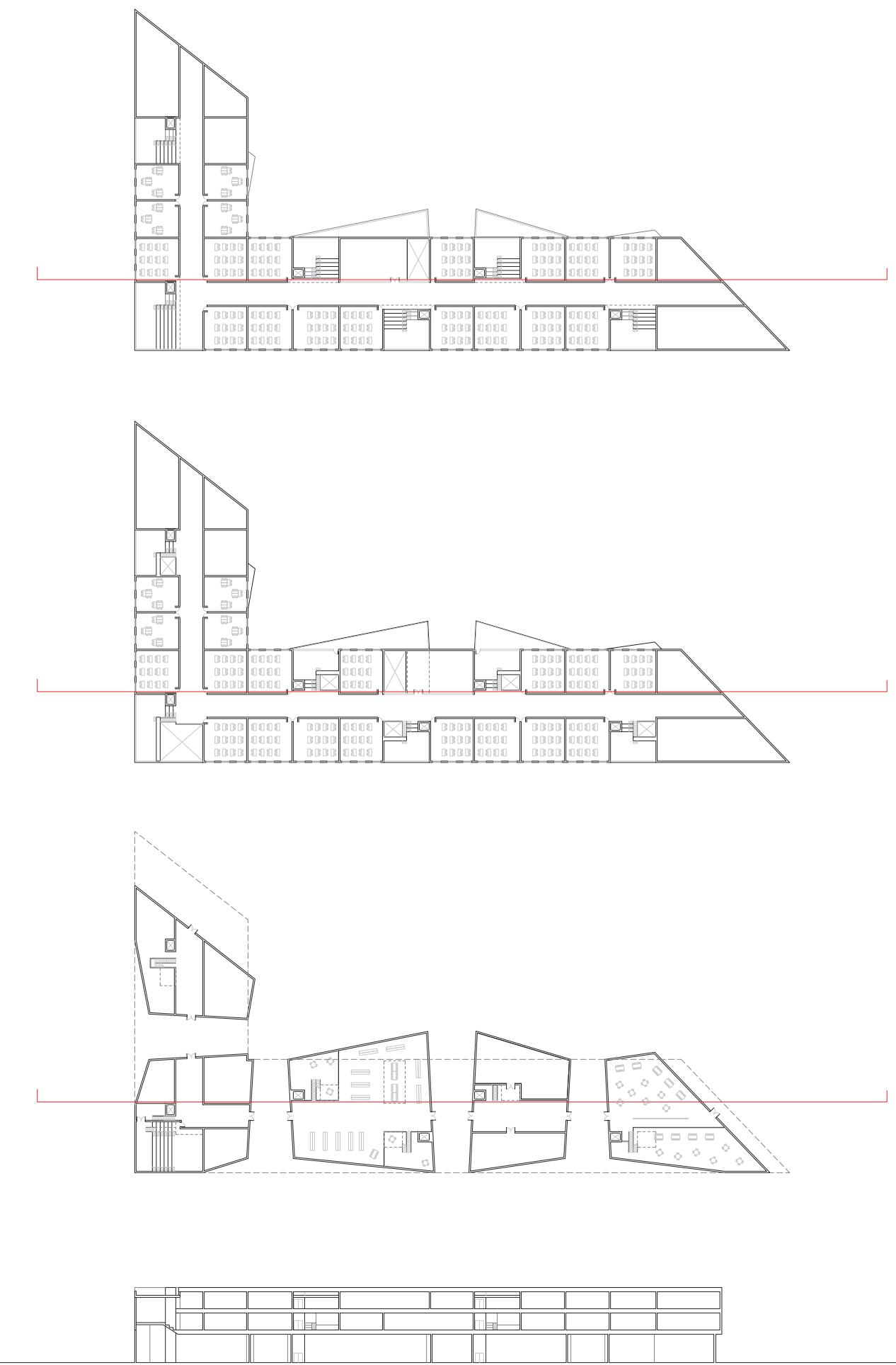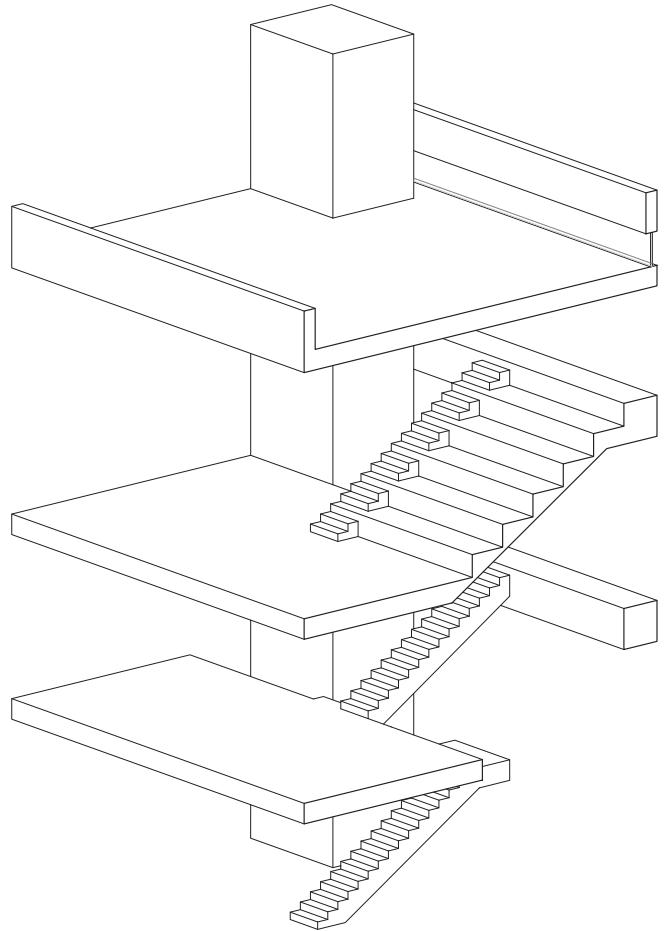
◄ **site.** *a porous ground level allows for ease of access to the public program, allowing the school to serve as a valuable civic center within the neighborhood.*
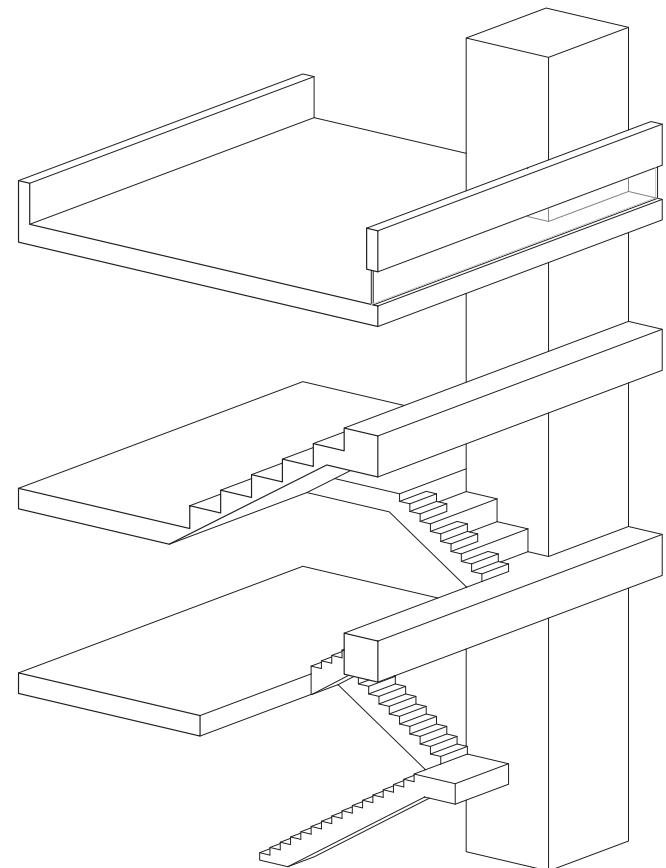
class clusters. each grade level has multiple classrooms across two levels, and a social space at split-level.

*K-5.* includes a cafeteria, a library ▶ and multi-purposes spaces below.
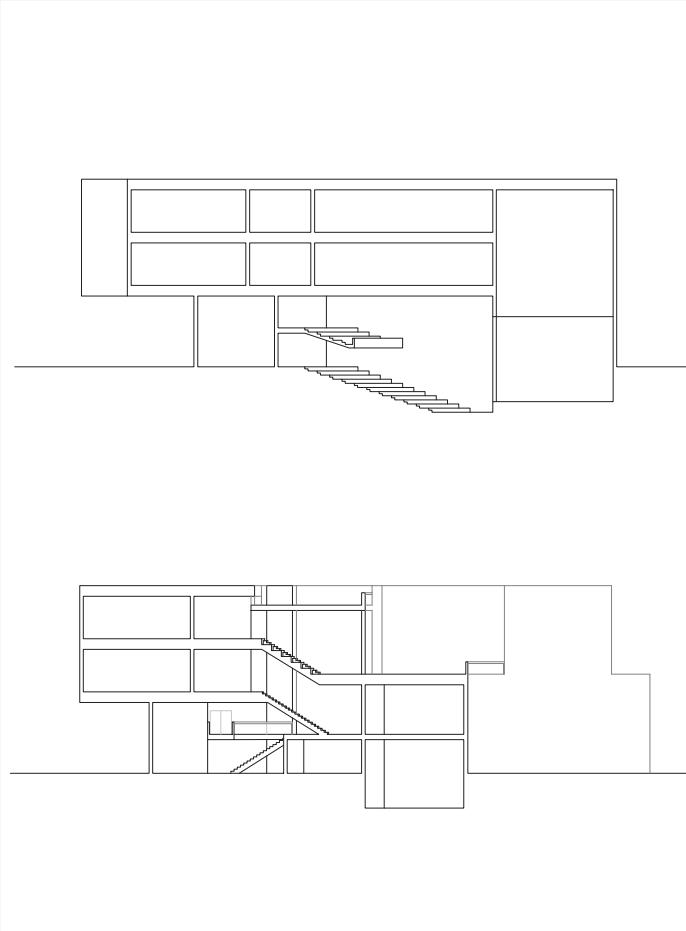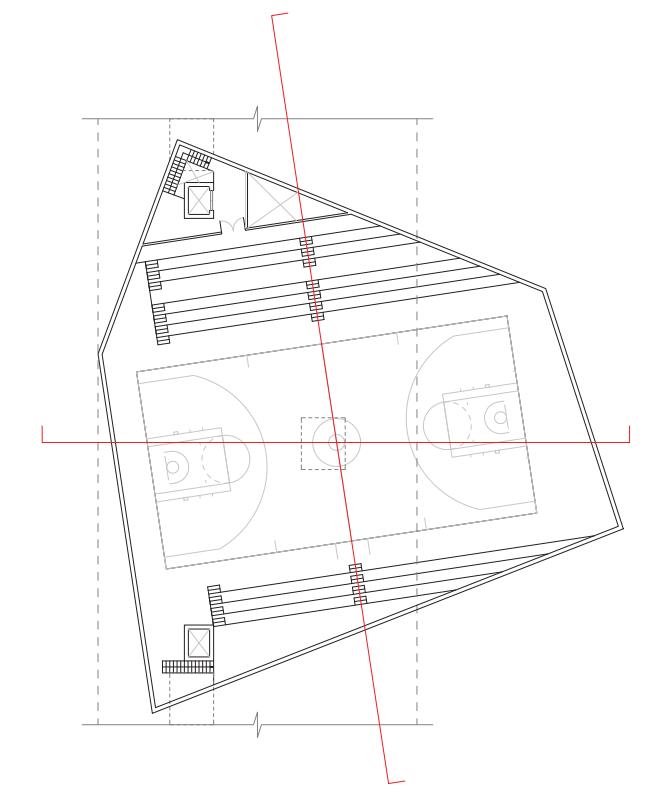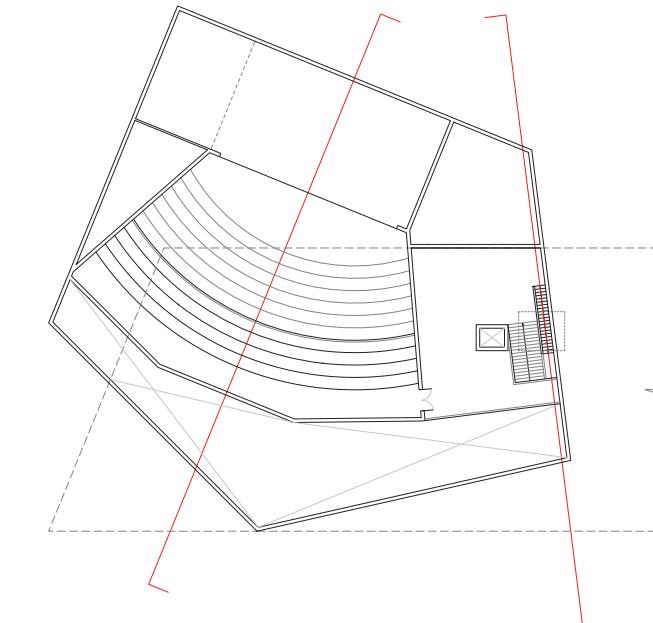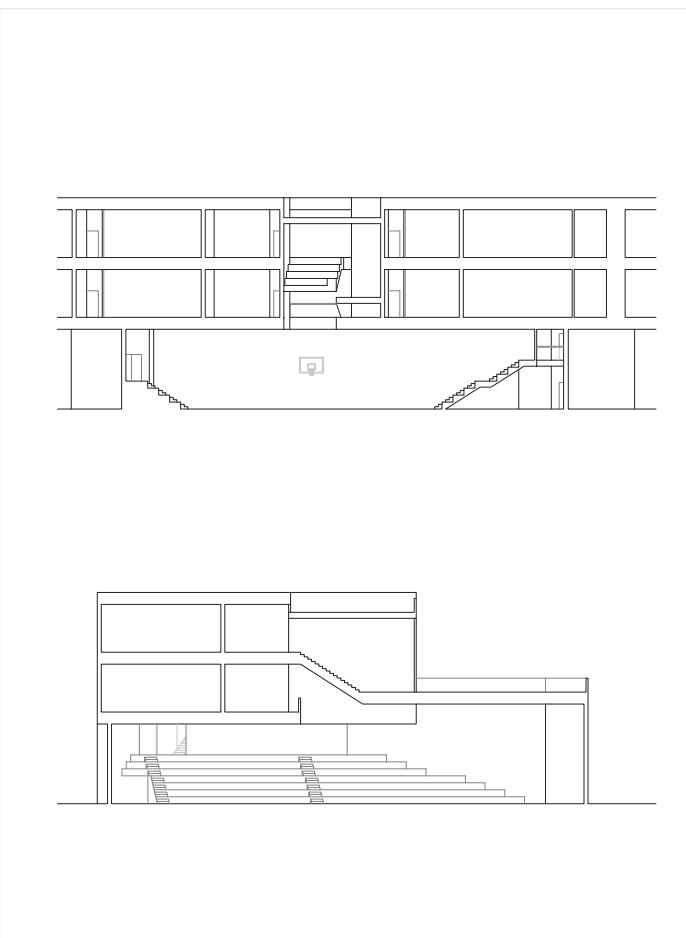
vertical circulation core. *each core contains a social space at split-level between classrooms and a mezzanine between the school and the shared program below.*

auditorium. *the mezzanine level expands into a balcony seating area.* ▶

gym. *two cores land at the top of the bleachers. a third does not descend, but provides a direct view of the court by students above.* ▶

liv·ing room

**studio with lap chi kwong
& alison von glinow**
princeton university (2022)
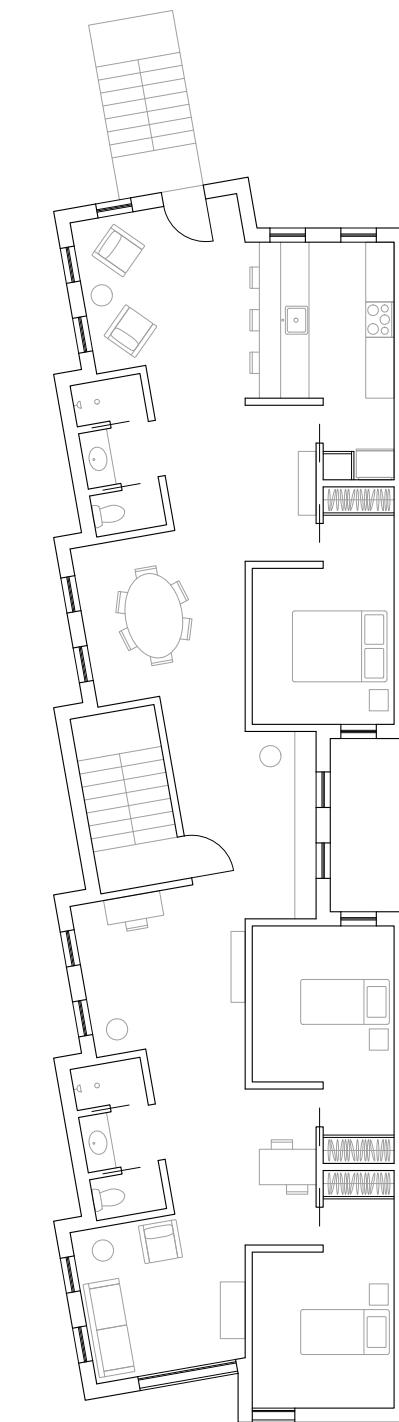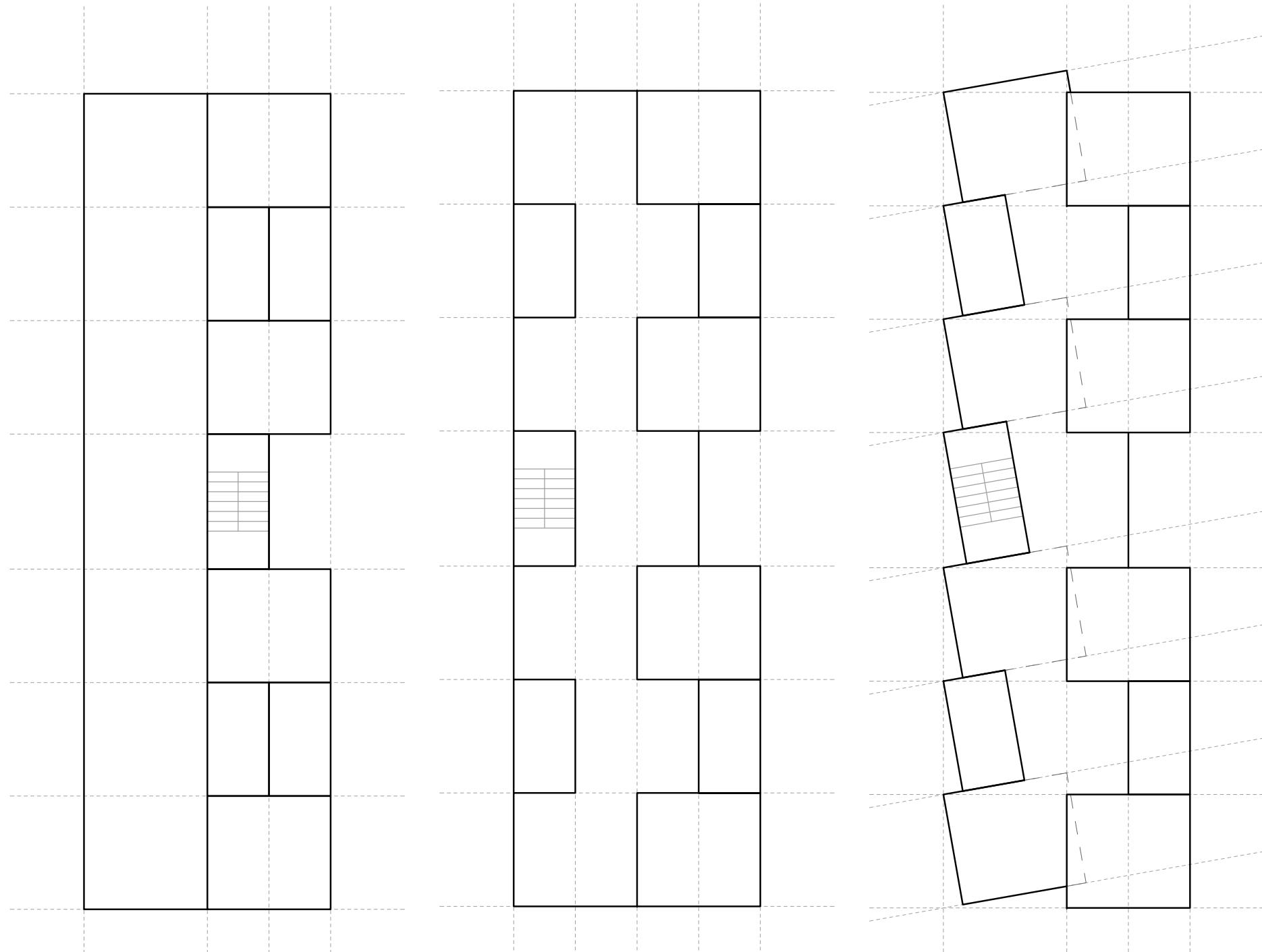
This project rethinks the typical organization of space in three flats. In place of the corridor, living spaces are spread out in a procession of rooms. Such an organization allows users to enjoy other kinds of living spaces besides the privacy of the bedroom or openness of the living room. Rooms on the western half of the plan are rotated, further reinforcing the experience of space as a sequence of rooms and not a linear corridor. At the same time, this allows for light wells, providing natural light deeper in the plan and improving the quality of these small living spaces.
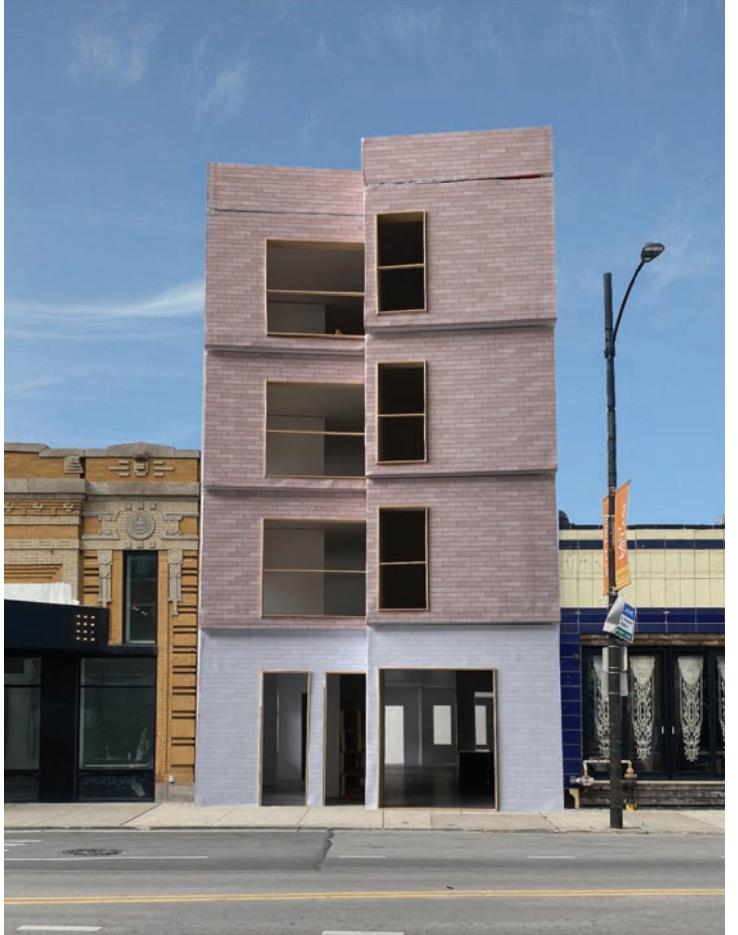
◄ **flat model.** *1/2" = 1'-0" scale.*

view across the dining room. *the* ►
*rotated walls open the smaller spaces
onto each other.*
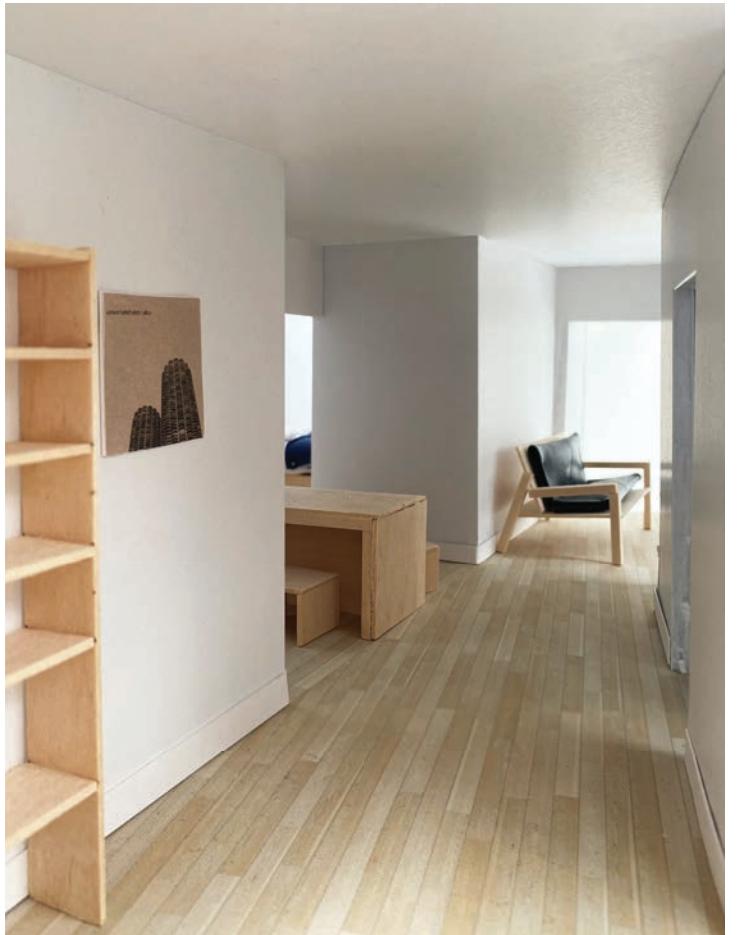
◄ **plan.** *typical 3-flats are arranged with bedrooms in the back, leading to long, awkward corridors. This plan was developed by stretching living spaces along the length of the flat.*

◄ *exterior.* the sawtooth pattern of the plan is repeated in facade.

the living room end. these living spaces are both continuous yet clearly defined. ►
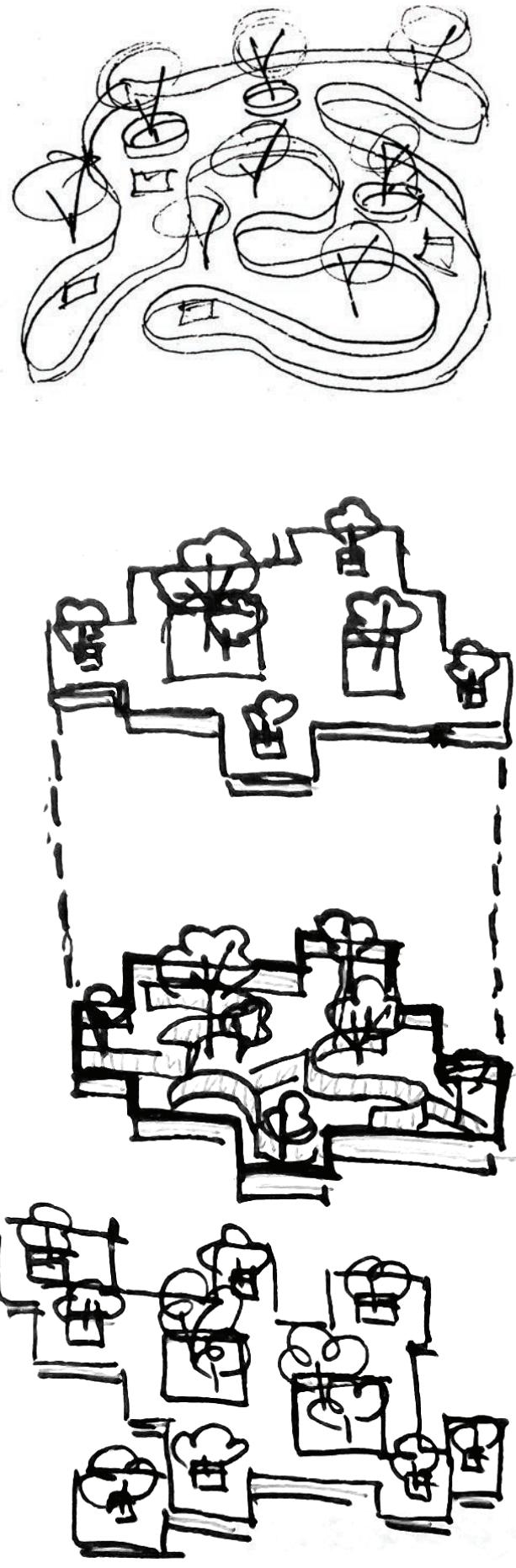
◄ *view past the bedrooms.* a desk nook provides a buffer between the bedrooms and living space.

the kitchen end. the back entry. ►
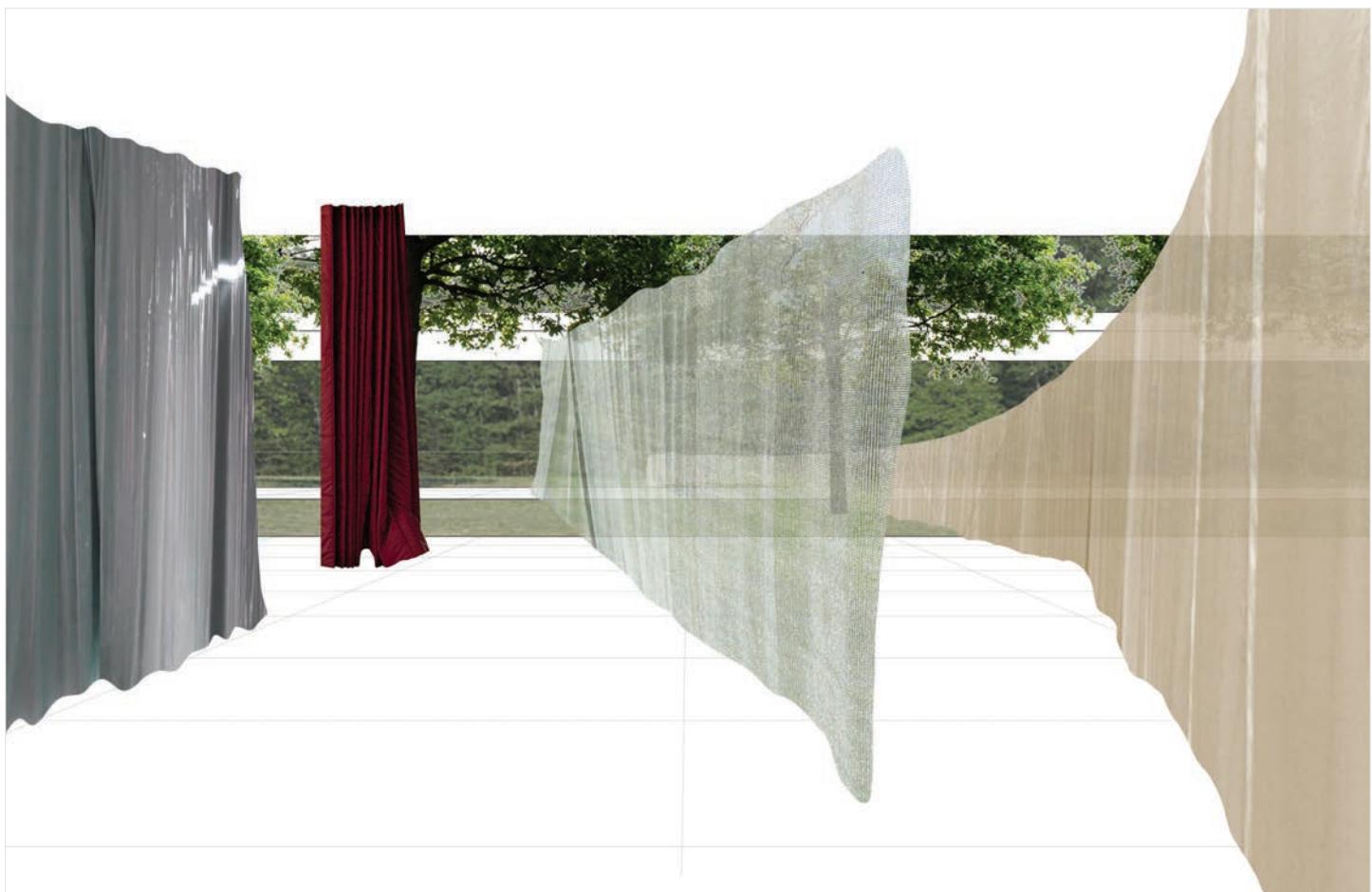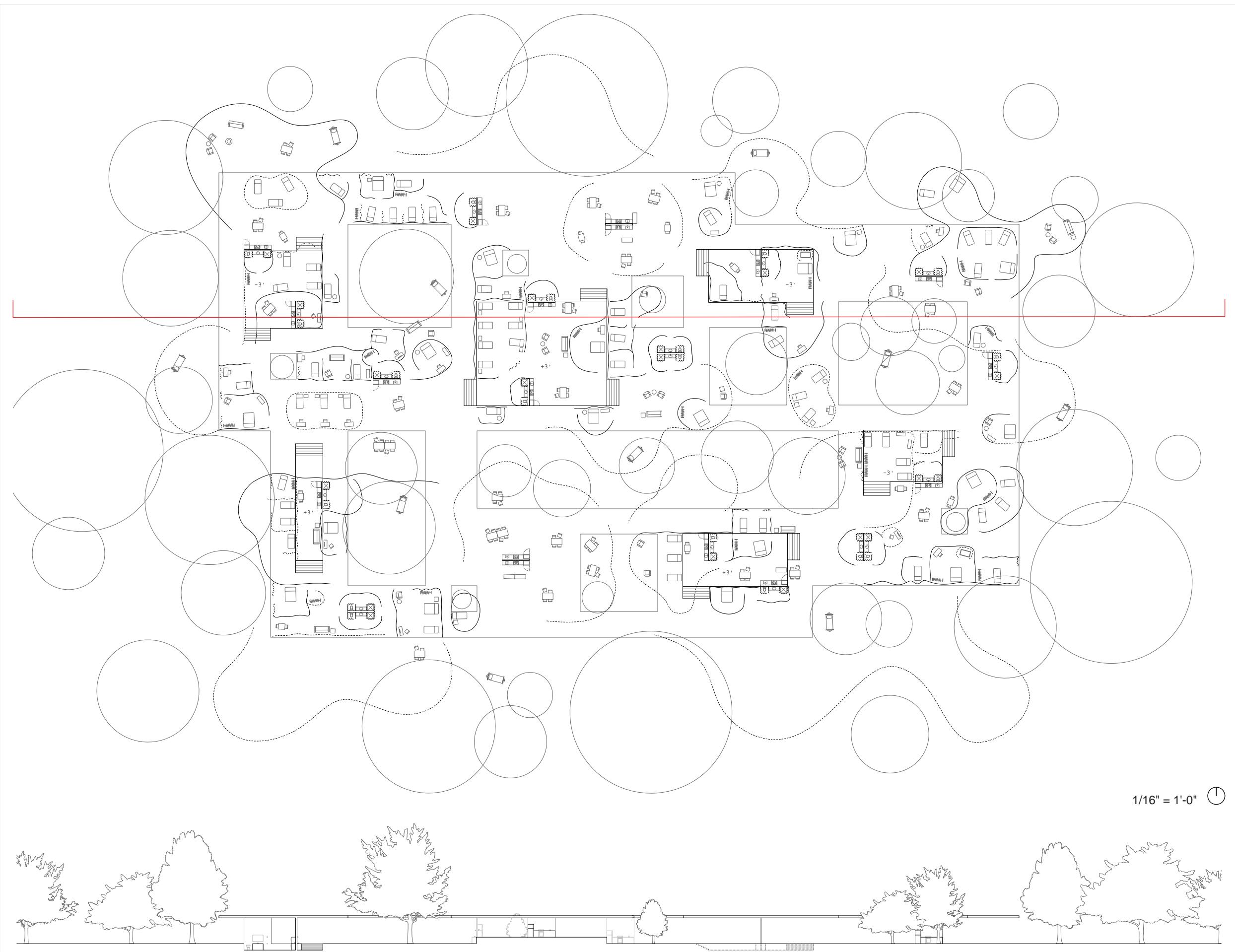
cur·tain house

studio with fernanda canales
princeton university (2021)

The Curtain House challenges the definition of a house by rejecting one of its most basic assumptions: that it has walls. By denying the wall, typical solutions to housing become impossible and new ways of life must be considered.

Curtain House proposes a dwelling that is inconstant and adaptable, where rooms appear and disappear by need and by desire. Spaces are defined less by square-foot and more by the qualities of materials. Curtains produce spaces that are as varied and changing as the people which live within them.

interior. a variety of soft materials allow space to be defined more by the senses than by rigid partitions. ▶

1/16" = 1'-0"

◄ **site.** *a foundation, a roof and wet walls provide a basic structure. curtains will be arranged by residents in configurations appropriate to them over time.*

◄ **visual manifesto.** *a house must be able to change over time as quickly and as easily as its residents.*

owl·kill arts

*studio with michael meredith*
princeton university (2022)

The Owl Kill Arts Collective is an artists' commune in Cambridge, NY. The commune, which features a variety of art, residential and community programs, was designed collectively by the studio's thirteen students. As part of the process, each member of the collective designed one building.
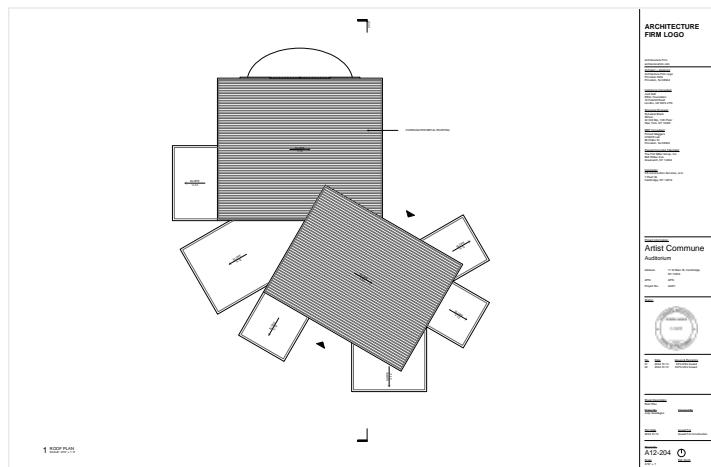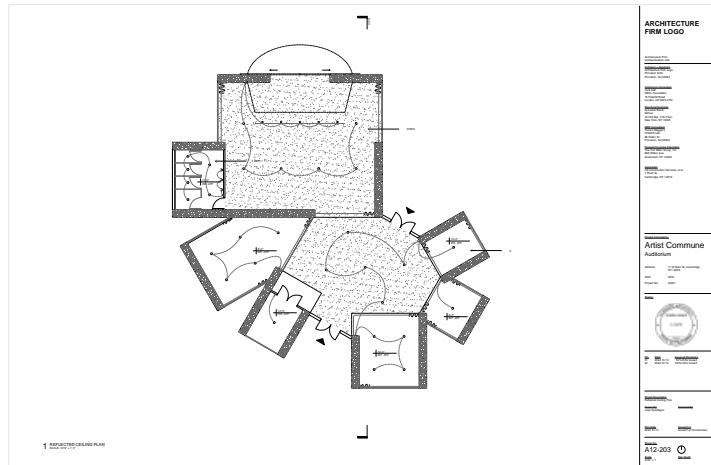
The OKAC's performing arts center is a multi-purpose gathering space serving both the daily lives of the commune, as well as a center for performances attended by the public. Ranging from a large auditorium to intimate niches, spaces of a variety of scales and qualities allow for performance, ritual, workspace and gathering. The performing arts center's radial organization and many-limbed form thus encourage interaction between neighboring buildings and members of the commune.
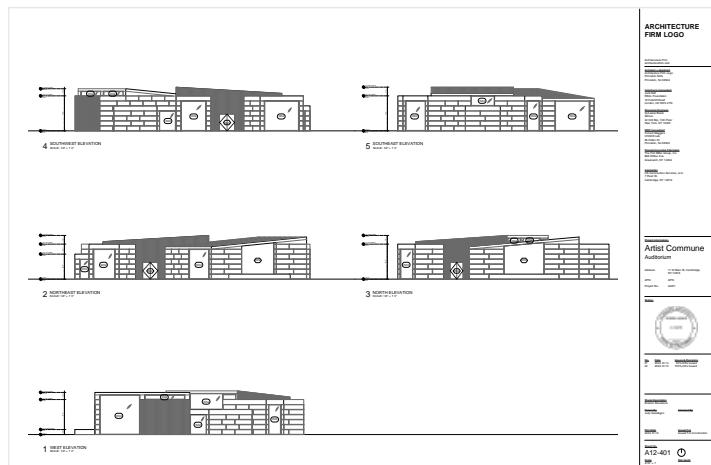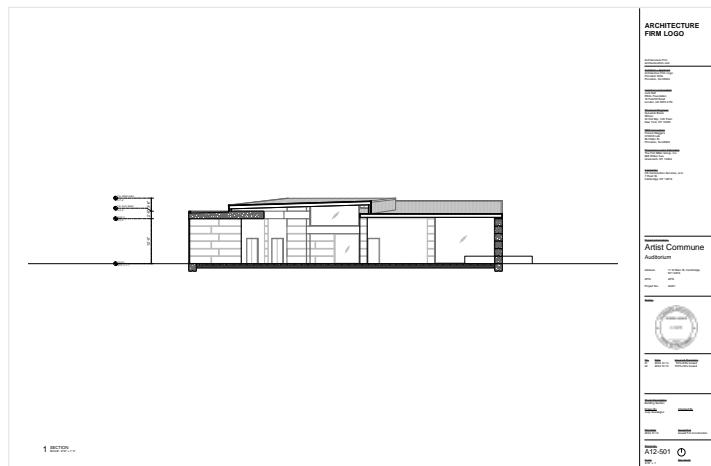
◄ **site plan.** *each design was required to be built of 2'x2' bunker blocks.*

**study model.** *the site was an exercise in group decision making.* ▶
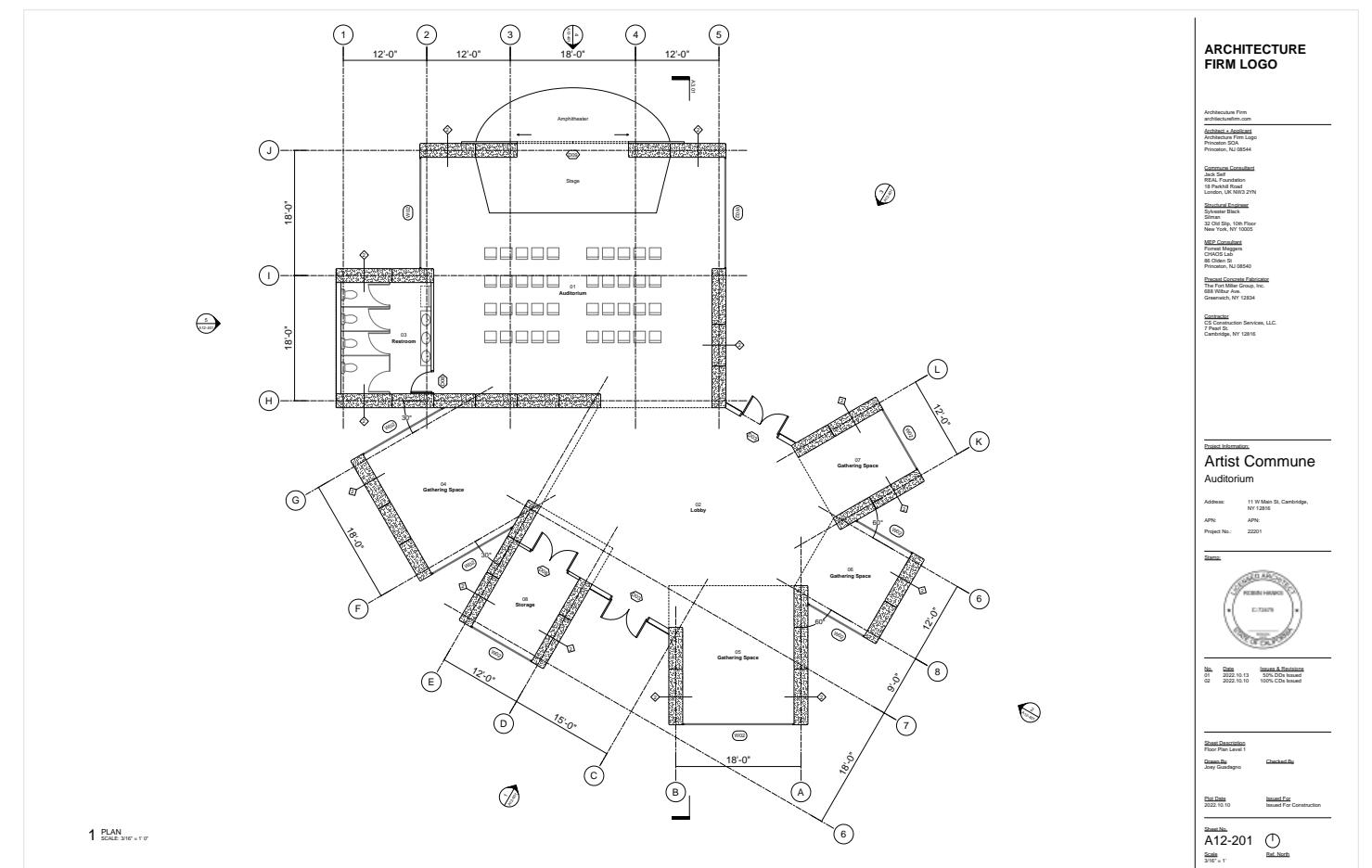
gathering. a space for performances, meetings and rituals, the auditorium provides spaces of varying sizes and light qualities. ▶

plan. openings are defined so that blocks do not intersecct, preventing the need for bespoke corner elements. ▶

◀ *drawings.* the set included rcp, roof plan, section and elevations.

◄ **site model.** *each of the performing arts center's rooms produces a unique relationship and exchange of views with its neighbors.*

joe•y gua•da•gno
jpguadagno@gmail.com
(714) 743 - 7260