



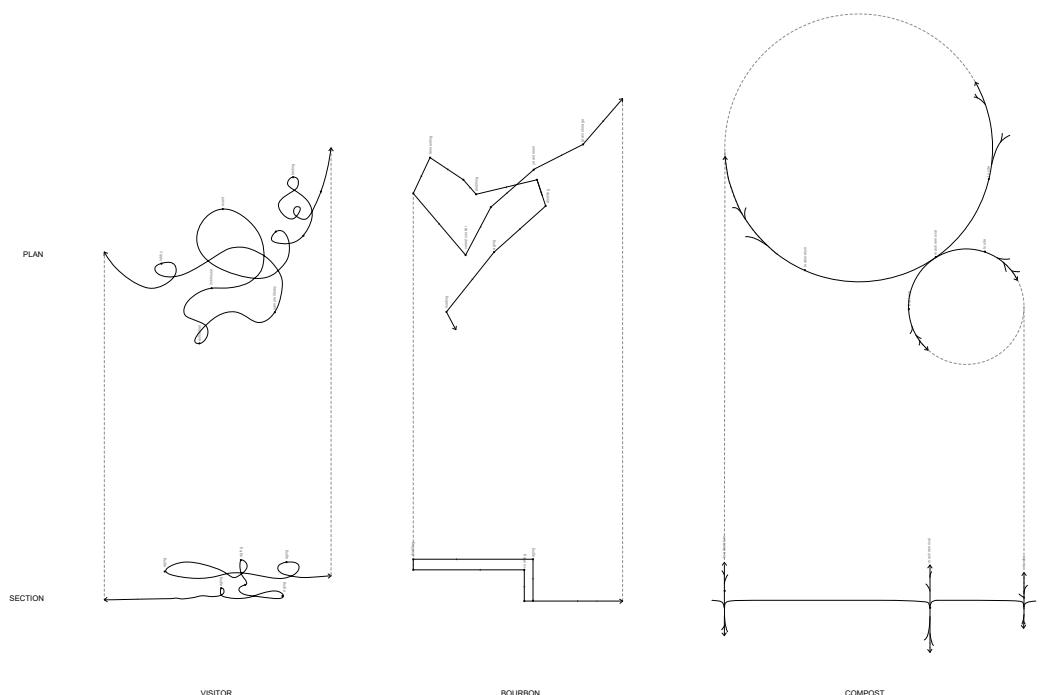
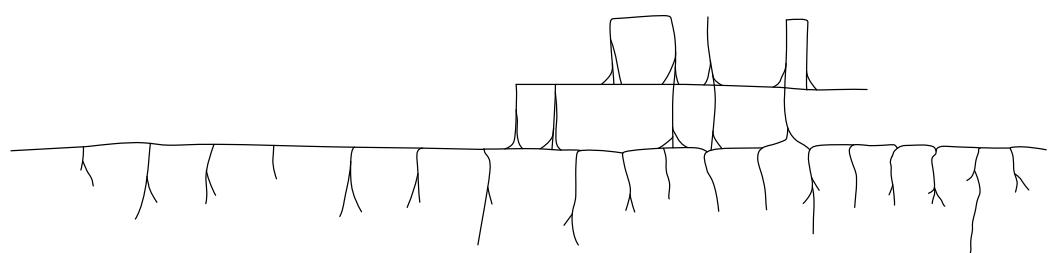
PORTFOLIO

MADELEINE FARRER

SELECTED WORKS

Architecture does not occur in a vacuum. It is embedded in the social, physical, and environmental conditions of its context. By placing great care in observation and human understanding, I believe thoughtful design iteration can begin to process this complex series of parameters to create productive, healthy, and healing structures. I aim to continually learn from my surroundings, engage in cross-pollinating conversation, and bridge the gap between history and theory to produce wholeness and consequence.

- 04** gift economy
- 16** sidewalk stuff
- 34** digital nomad commune
- 44** living landscape
- 52** house of inversions
- 60** the people's palace
- 70** rest stop revisited
- 74** jump cut
- 80** chain of rocks bridge
- 86** soulard marketplace
- 92** patterns in nature
- 98** personal work
- 100** professional work

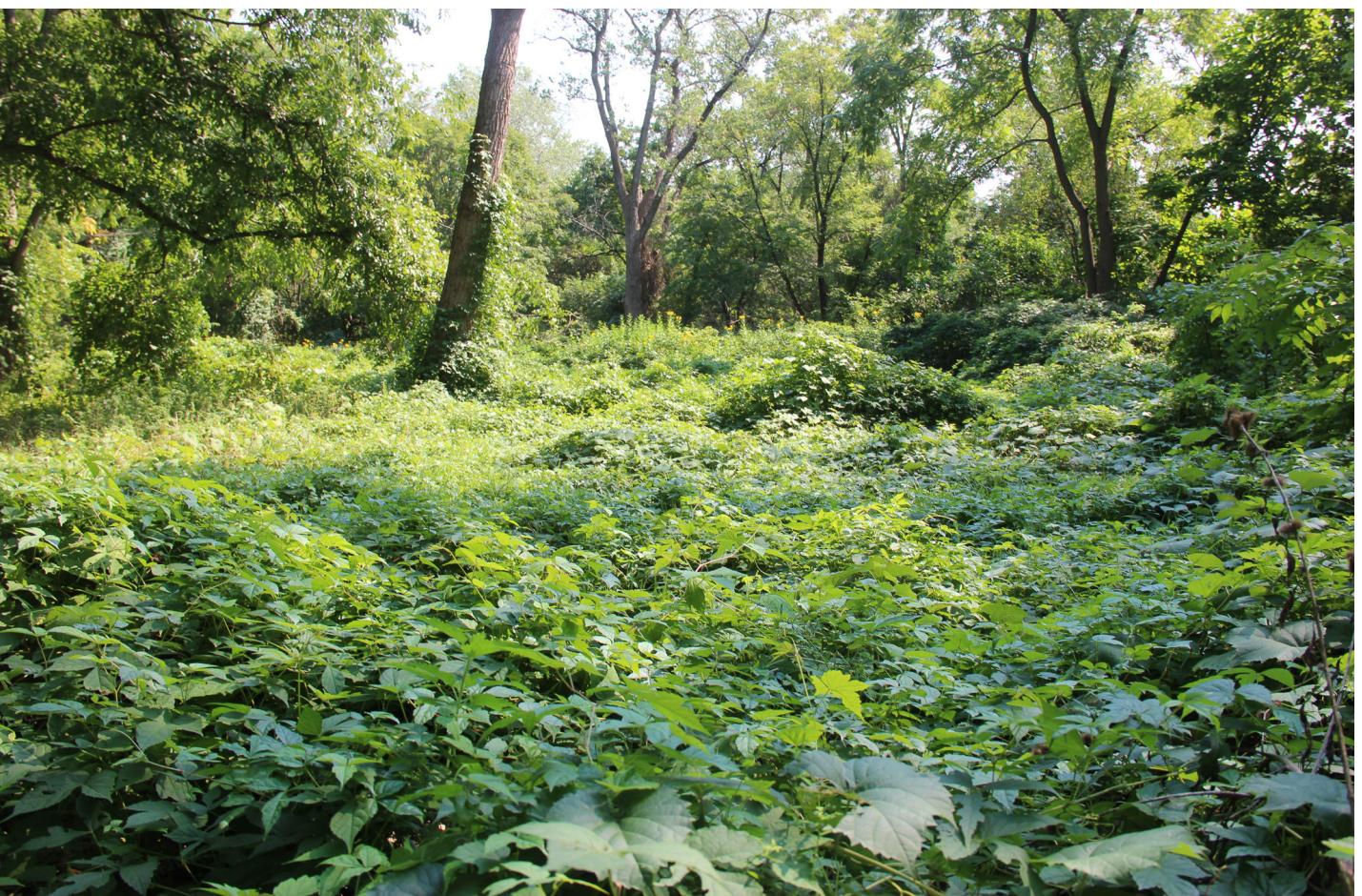
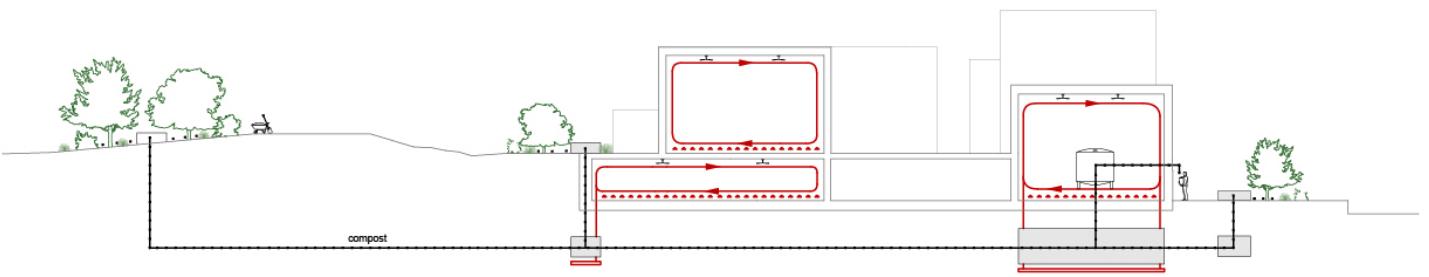


GIFT ECONOMY: COMPOSTING BOURBON DISTILLERY

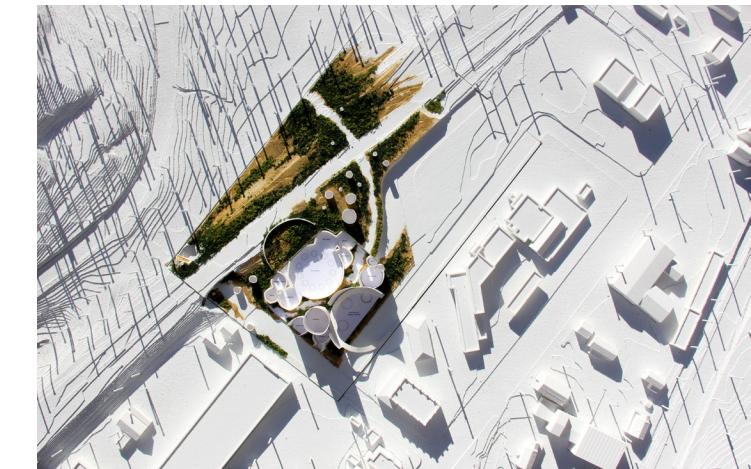
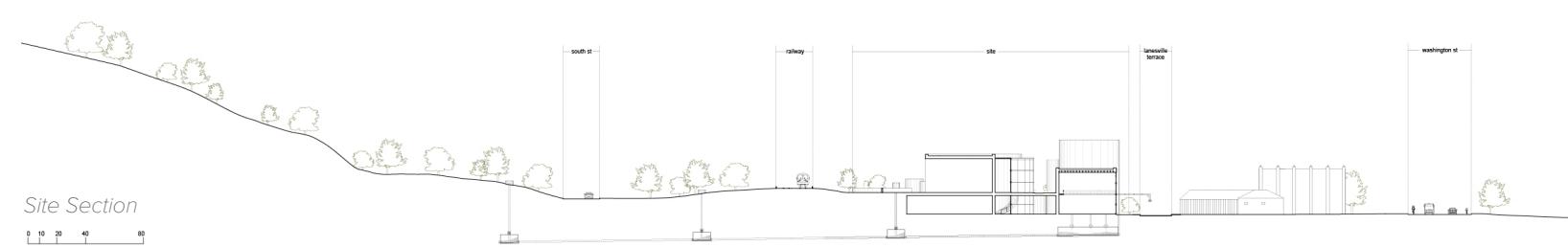
Harvard GSD / Core III

Fall 2022 / Instructed by Grace La

This urban distillery grapples onto slowness and reciprocity of plant life and bourbon production to create a continuous sharing of wealth. The curved walls slow you down and encourage distraction, exploration, and curiosity, atomizing away from the central nodes of production to line the path back into the arboretum, functioning as smaller tasting pods down the human scale of a table or stool.

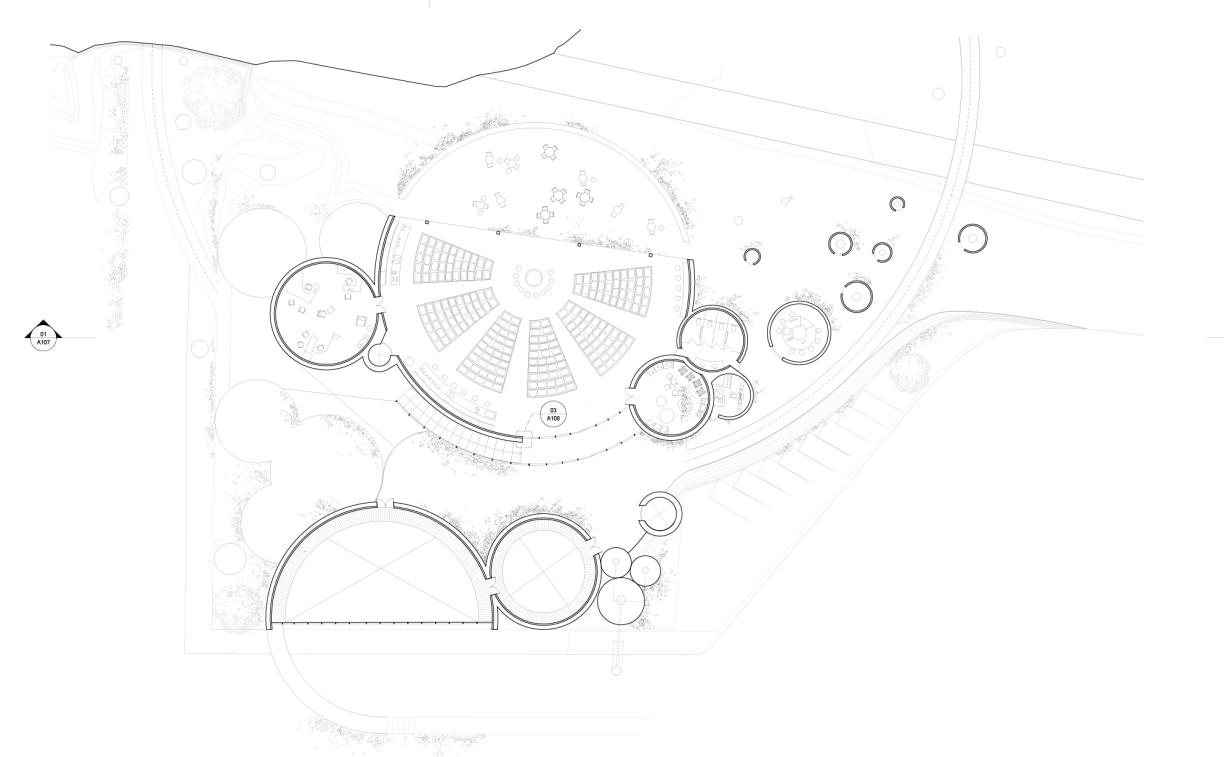
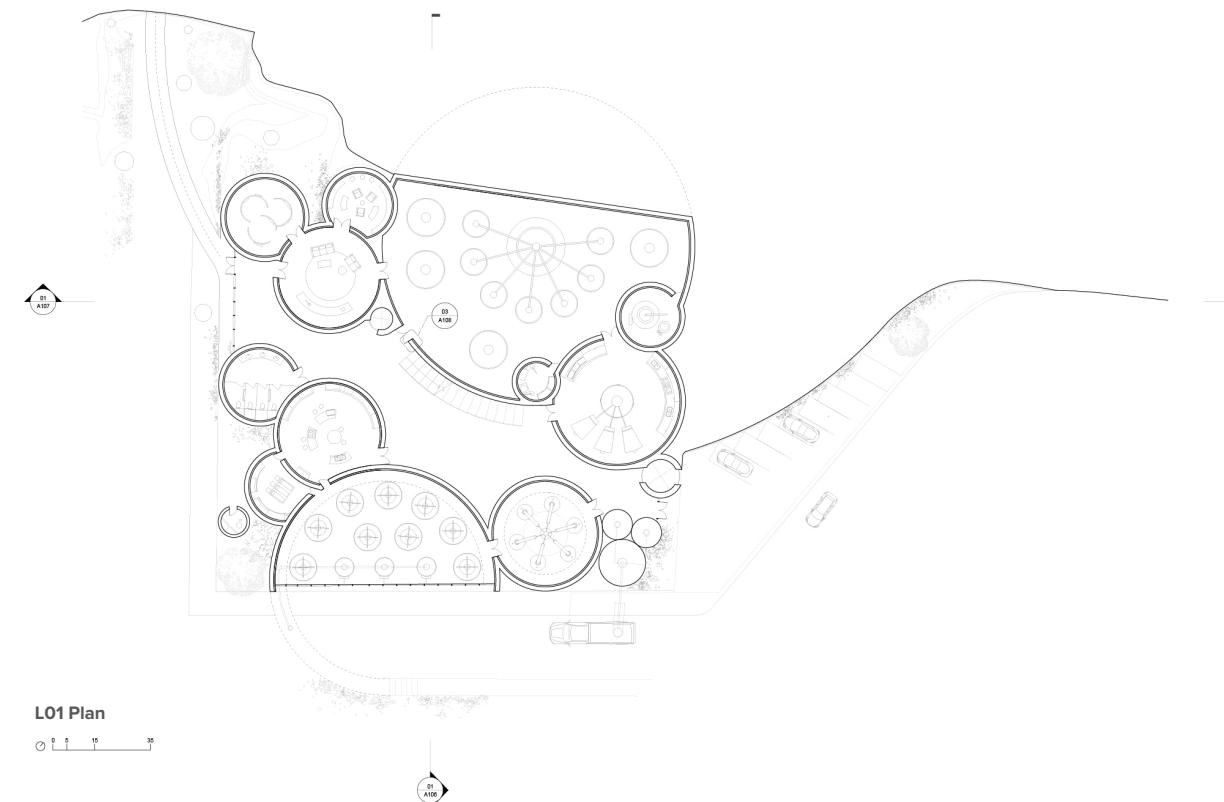
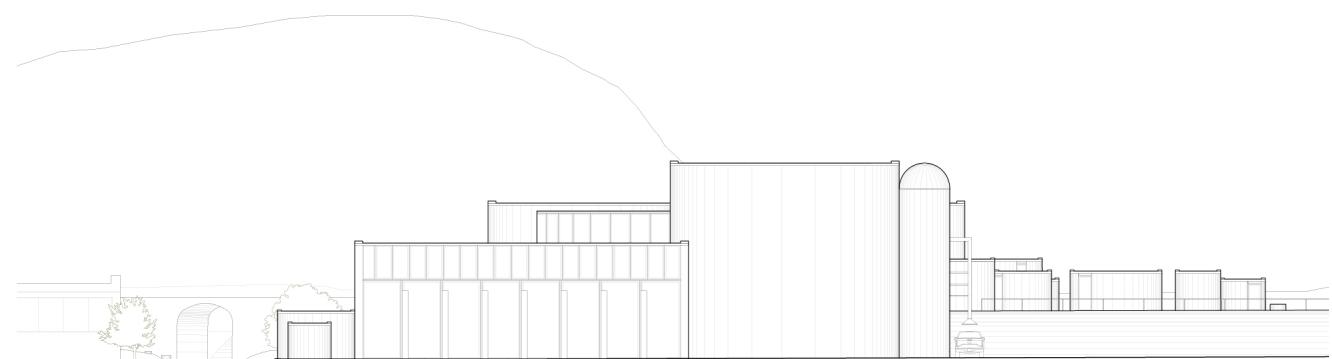
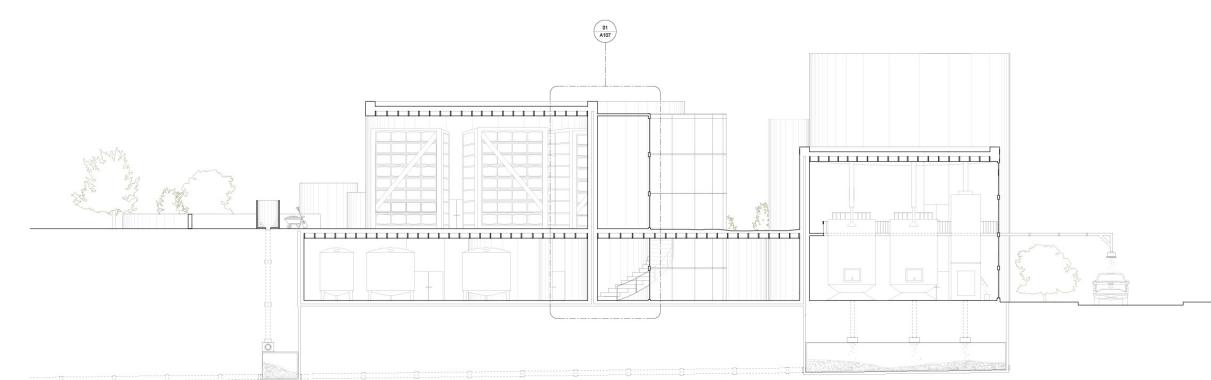
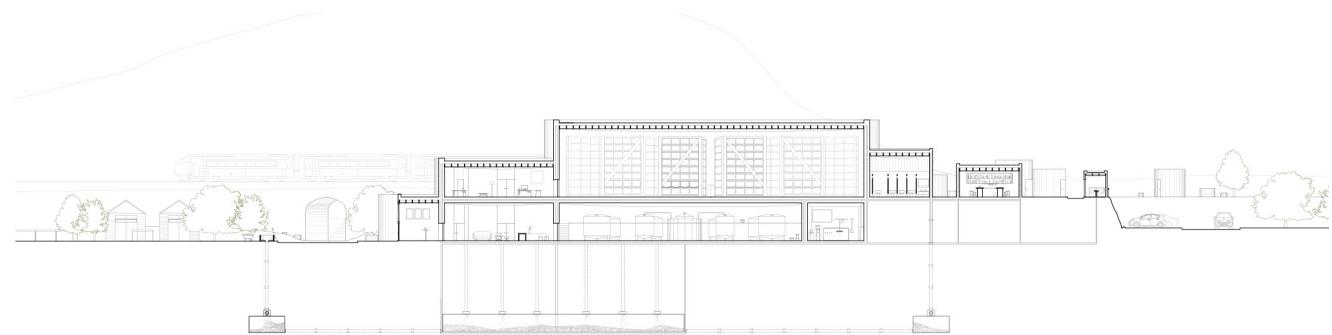


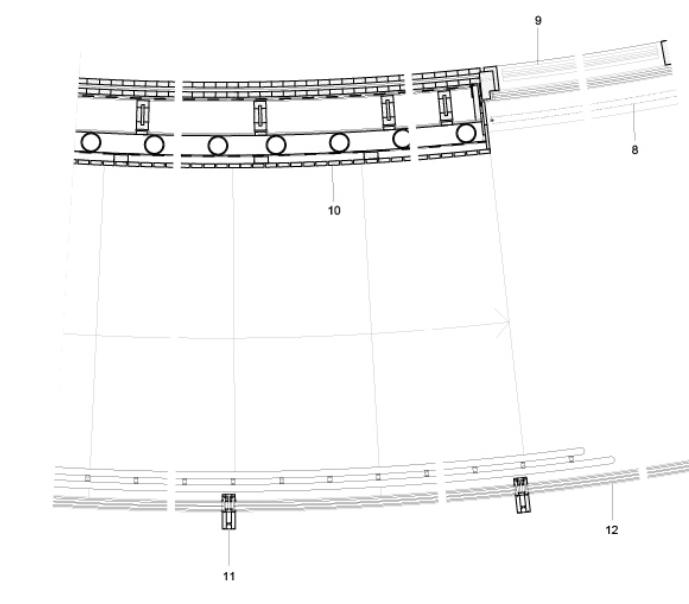
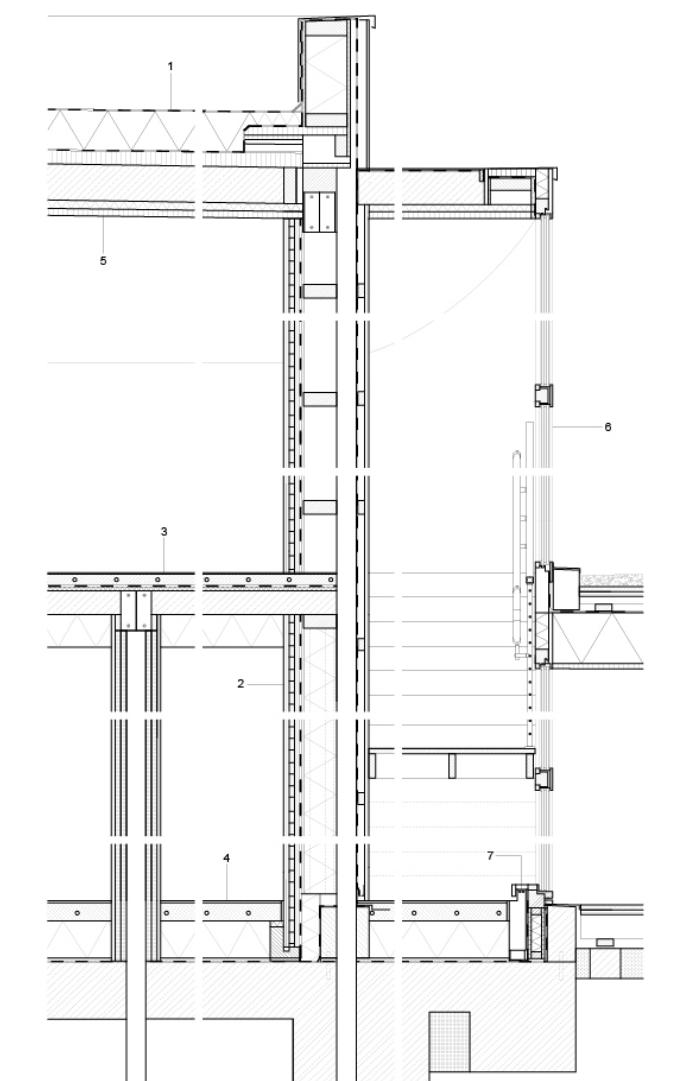




COMPOSTING FOR NUTRIENTS + HEAT

To feed back into the system, the by-product of corn, rye, and sugar following the fermentation process and is composted below the building and the nitrogen-rich liquid is deposited on site. The heat from the composting system works much like a geo-thermal heat pump. Coils sit under the compost and heat the air that circulates through spaces that may be enjoyed year-round. By resisting the temporal field of vision and the pressure to improve quickly, we create better product—better bourbon and better landscape.





Stair Detail



1 roof construction: two-layer bituminous sheeting 200-260 mm rockwool thermal insulation; vapour barrier 68 mm softwood/fir lumber core plywood, 3-ply

2 wall construction: 120/20 mm softwood/fir boarding, rough-sawn, screws visible ventilated cavity between 40 + 10 mm battens, pressure-treated; moisture-diffusing facade member, rockwool insulation between 60/200 mm studs 15 mm oriented-strand board, steel pipe for air circulation, butt joints glued air-tight 40/60 mm battens 20/120 mm softwood/fir boarding, planed

3 5 mm polyurethane flooring 70 mm cement heating screed polythene membrane 20 mm impact-sound insulation 70 + 50 mm semi-prefabricated concr. unit as comp. syst. with 140/500mm glue-laminated timber beam softwood

4 12 mm magnesium oxychloride flooring 91 mm screed with underfloor heating 190 mm thermal insulation 10 mm impact sound insulation; sealing layer 250 mm reinforced concrete slab

5 35 mm wood-wool acoustic board, 40 mm mineral-fibre therm. insulation 60/175 mm squared timber supporting structure, 60/175 mm squared timber supporting structure

6 double glazing

7 convector

8 solar shading, fabric

9 convector

10 20 mm aspen boarding, heat-treated, with vertical grooves 30/60 mm horizontal battens, heat-treated 20/60 mm vertical battens, heat-treated house wrap 170 mm glass wool thermal insulation between 60/160 mm engineered wood beam vapour barrier; 80 mm CLT

11 120/100 mm steel RHS post-beam facade

12 triple glazing: 8 mm toughened glass + 18 mm cavity + 4 mm float glass + 18 mm cavity + 11 mm laminated safety glass U-value 0.7 W/(m²K)



SIDEWALK STUFF:

ADAPTIVE REUSE COHOUSING

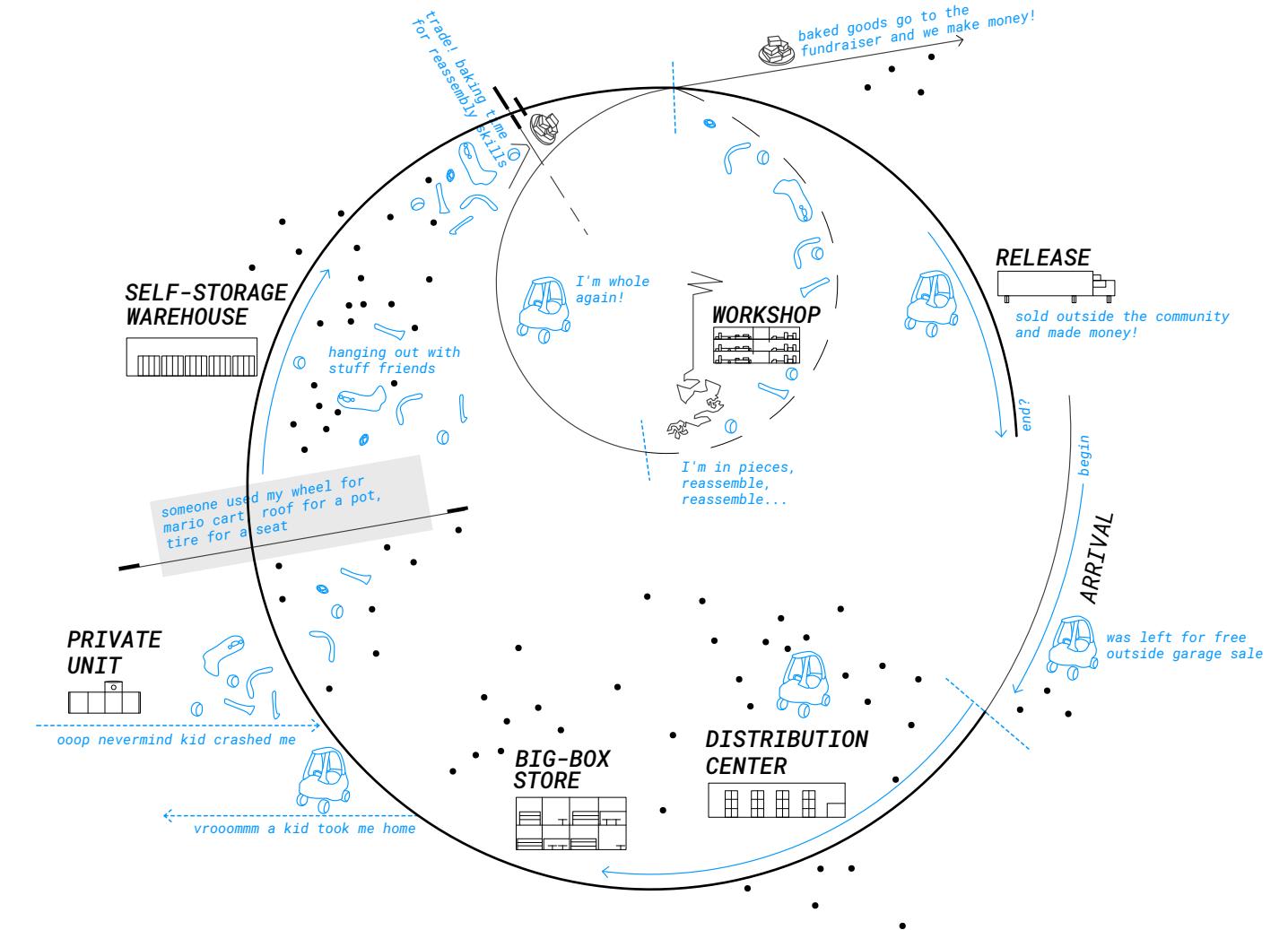
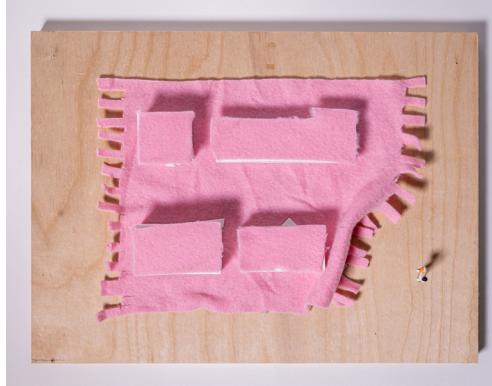
Partner Project with Randy Crandon, M. Arch I '25

Office Park / Chelsea, MA

Harvard GSD Core IV

Spring 2023 / Instructed by Jenny French





American Consumerism, Slowed

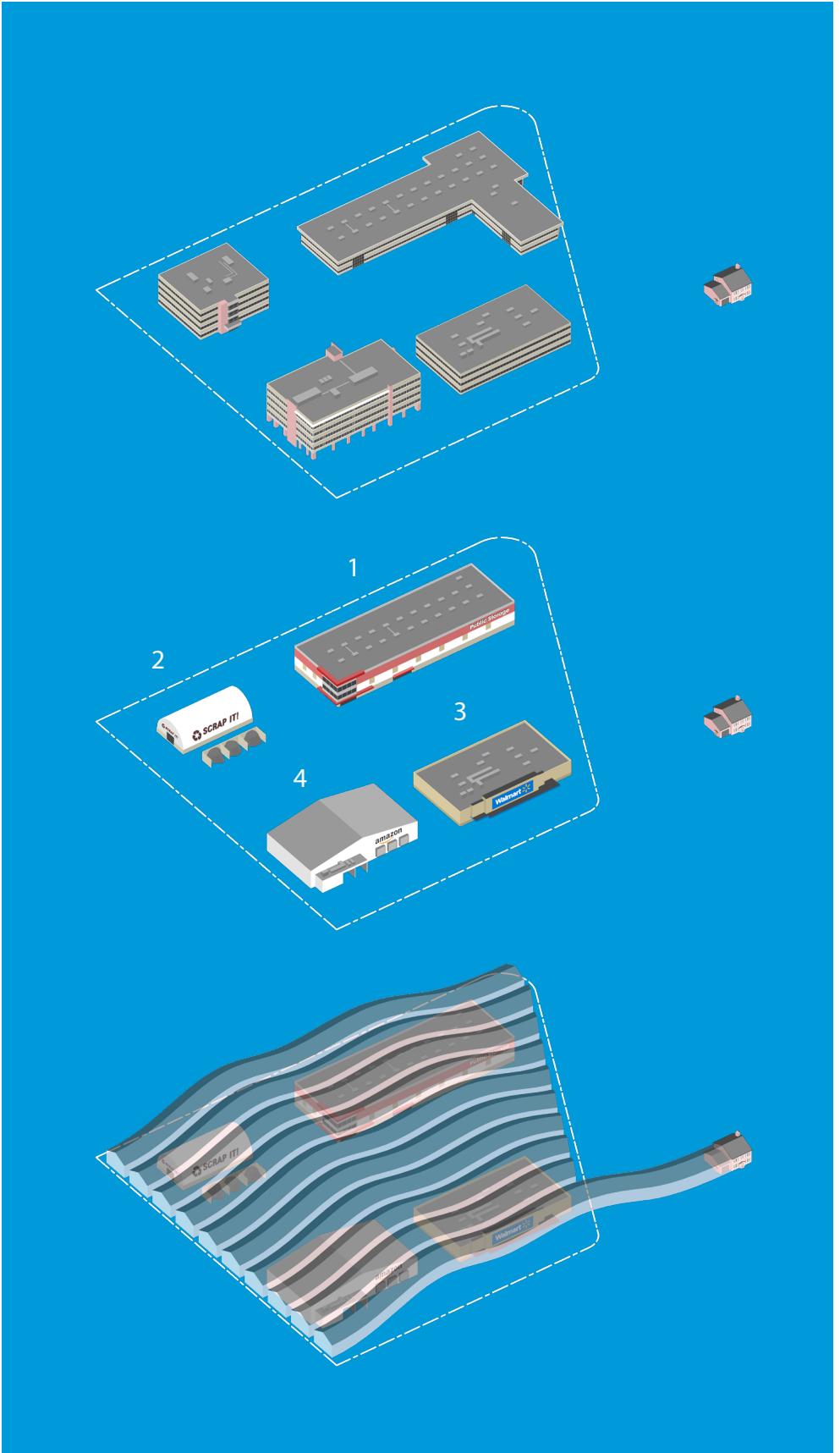
This cooperative housing proposal challenges the illusion of self-sufficient private accumulation by promoting material sharing on an infrastructural scale, redirecting waste streams, and fostering a circular economy. It acknowledges the typologies of suburban sprawl, such as the American suburban home and office park building, which have shaped domesticity and comfort.

The site features four vacant office buildings surrounded by parking lots and adjacent homes. Characters representing American domesticity and comfort were identified as: 1. The Self Storage Warehouse, 2. The Scrap and Salvage yard, 3. The Big Box Store, and 4. The Distribution Center. Each office building is recast as one of these characters, inheriting plan and infrastructural logistics. Within these satellite collectives, informal markets, like online buy-nothing groups, extend the lifespan of goods and promote communal wealth.



Economy of Exchange

By reframing domestic life through the lens of shared goods, this proposal takes American consumerism and renders it contained and re-ordered. In the act of redirecting waste streams and sharing goods in a circular economy, we not only avoid over-consumption of material and energy but also build human relationships, kinship, and purpose—infinitely valuable and non-commodifiable resources.



01

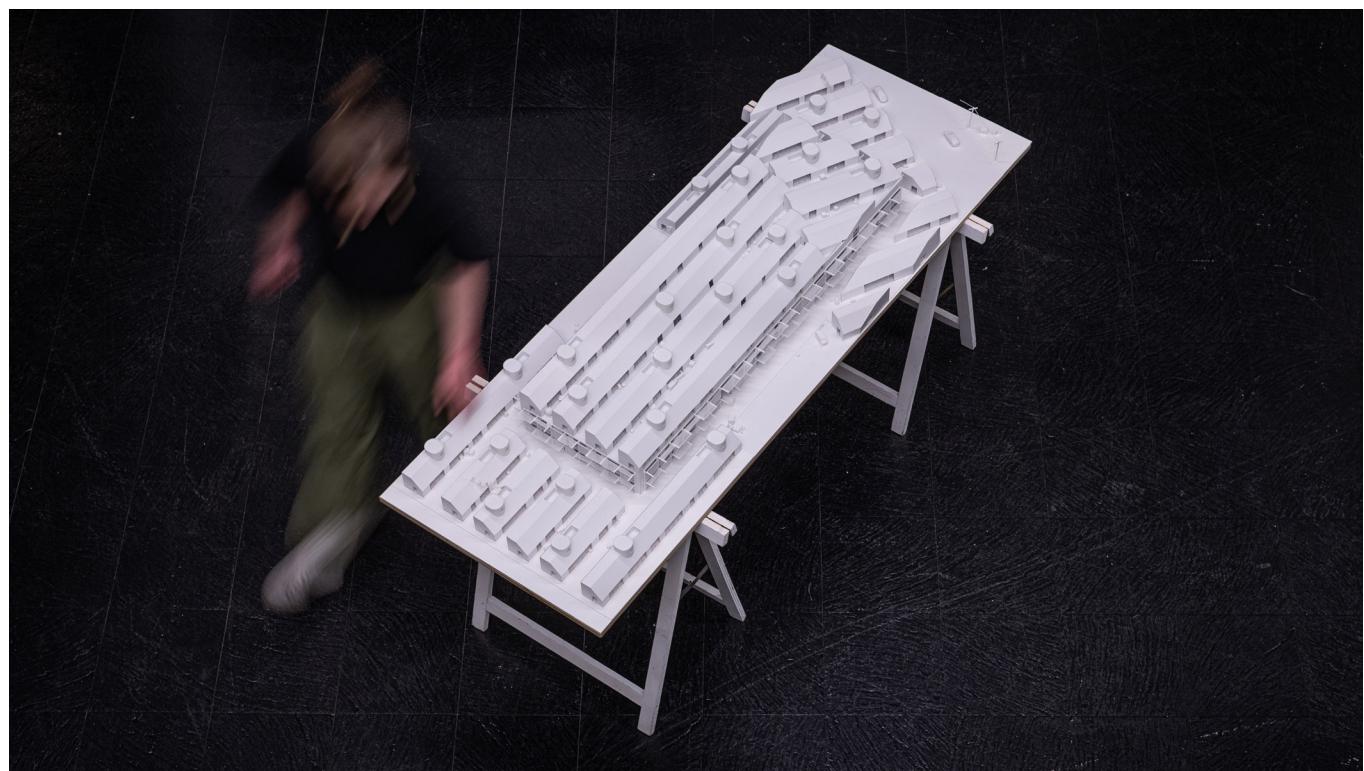
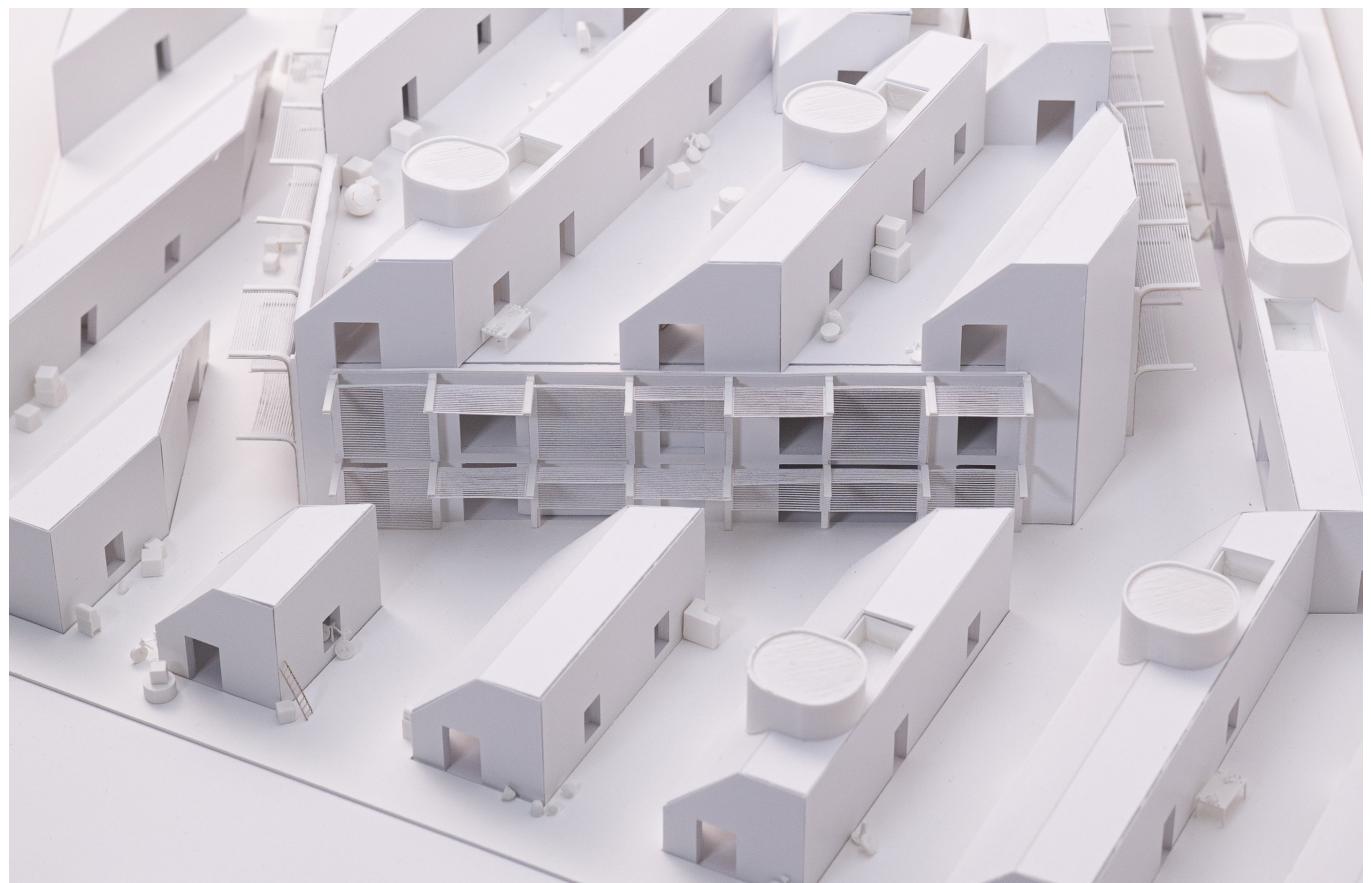
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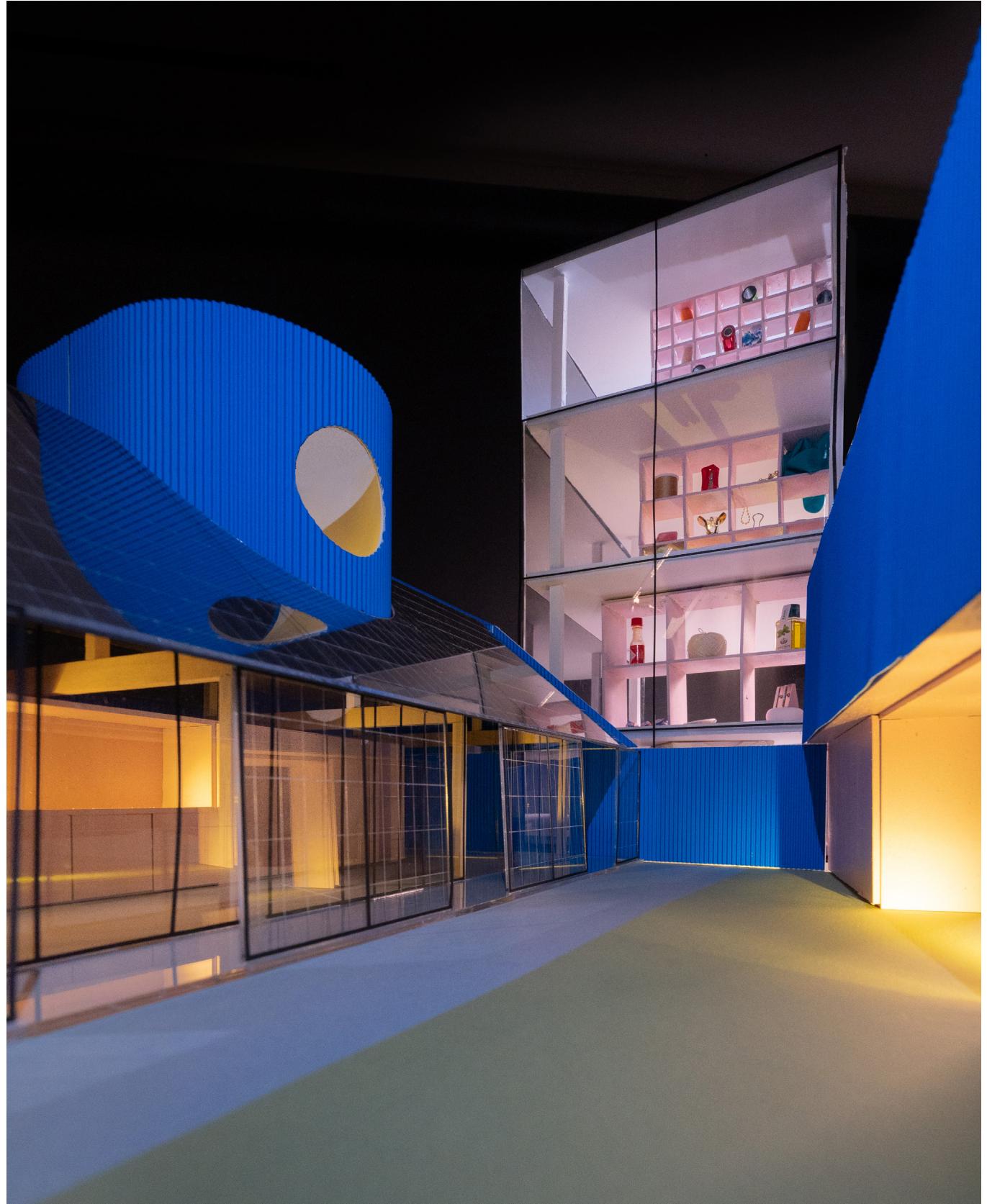
Existing conditions:
vacant office
buildings and
adjacent single
family homes

Vacant office park
buildings are recast
as satellite storage
spaces.

The home is
stripped down to
essential living
functions and
extruded across
the site.



24"x 72" Physical Model
Scale: 1/8" = 1'-0"

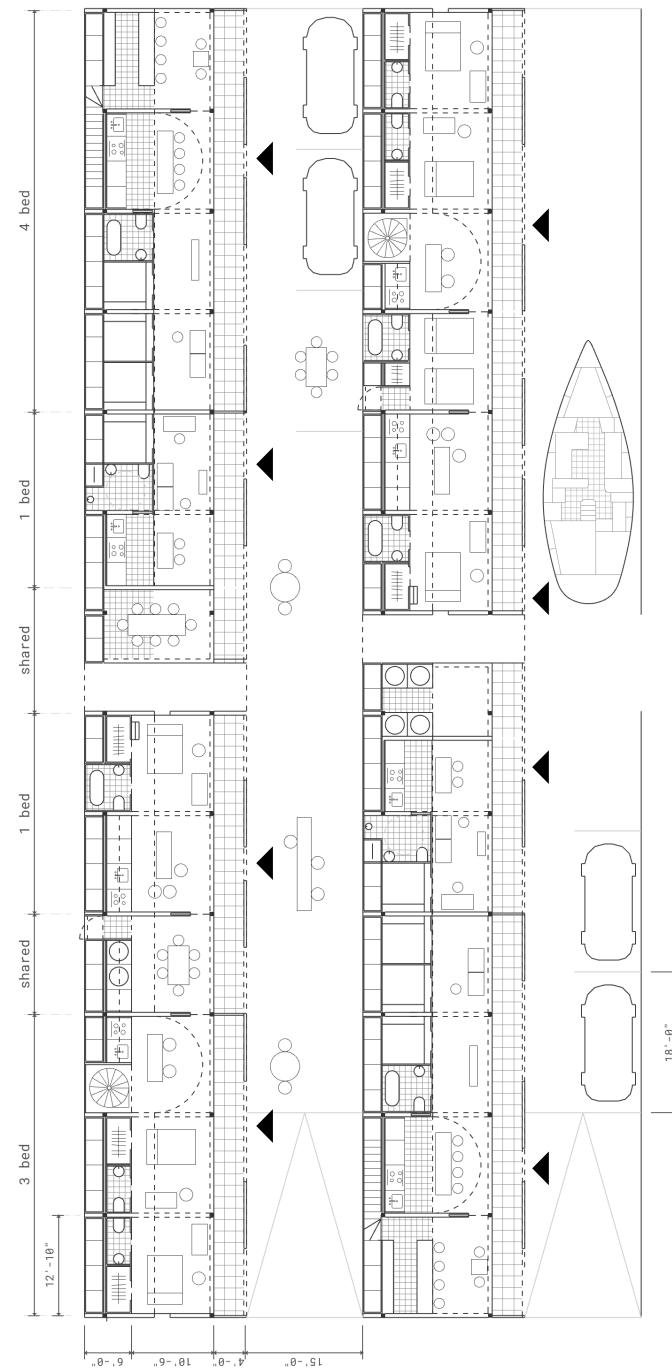
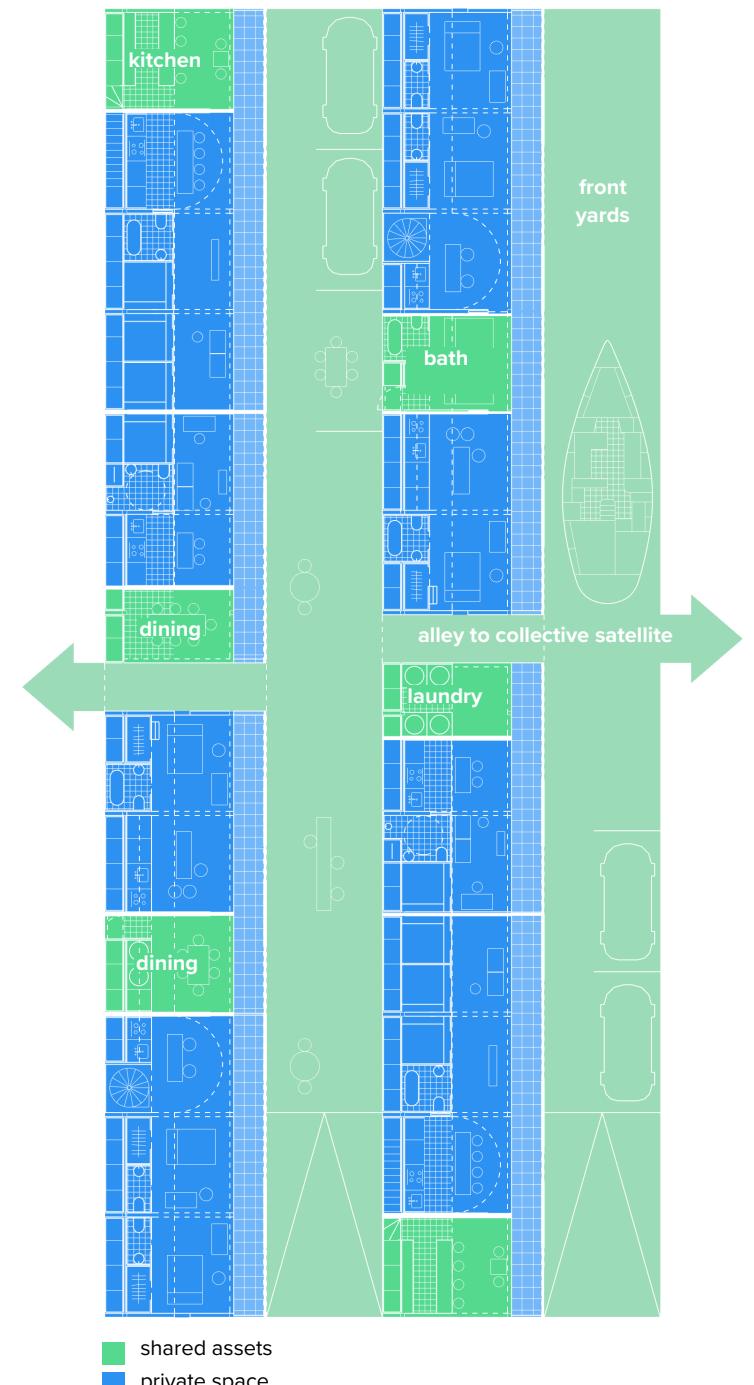
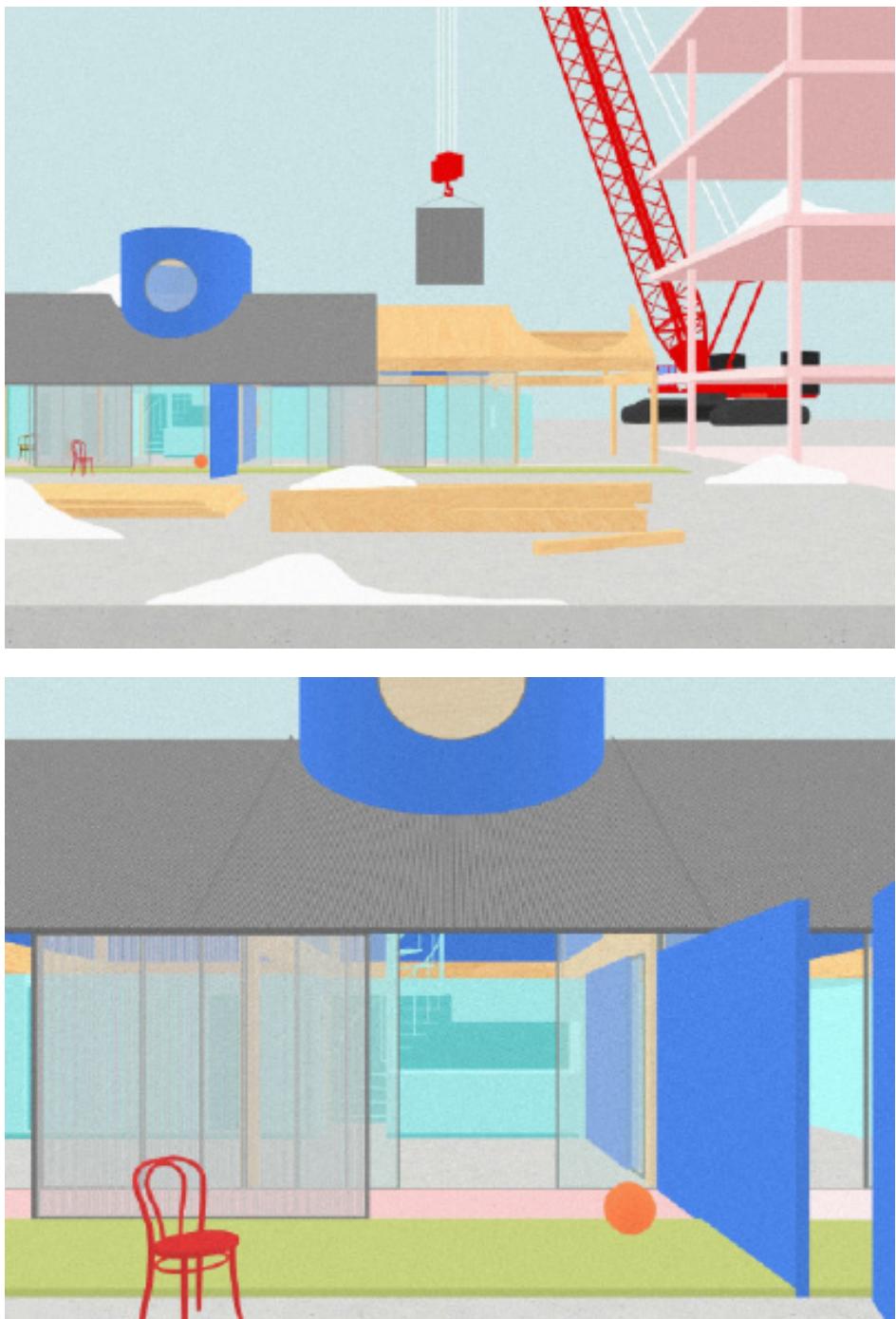


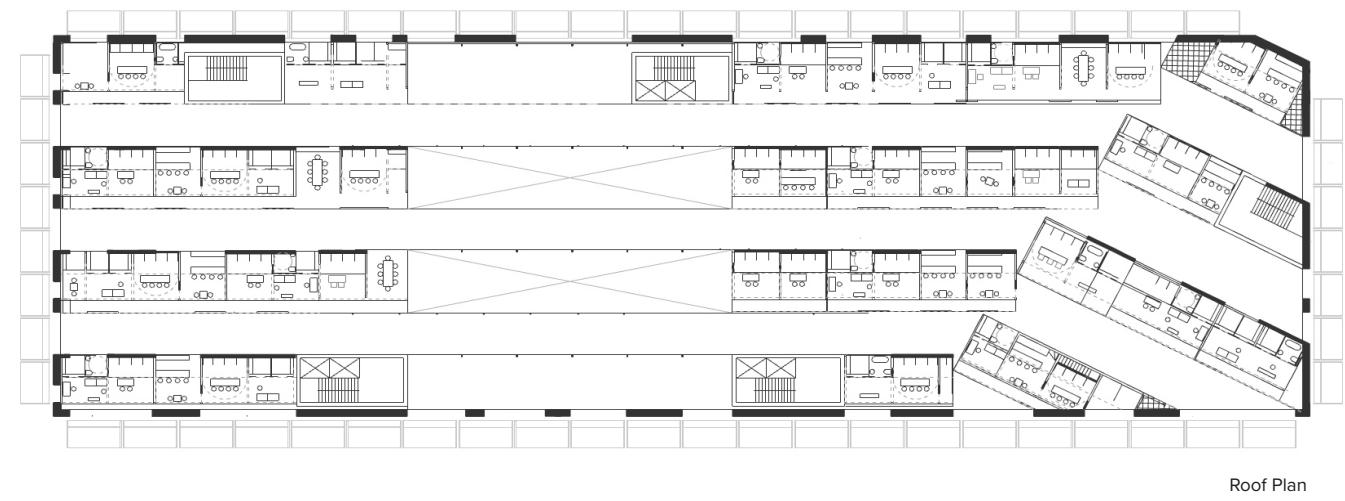
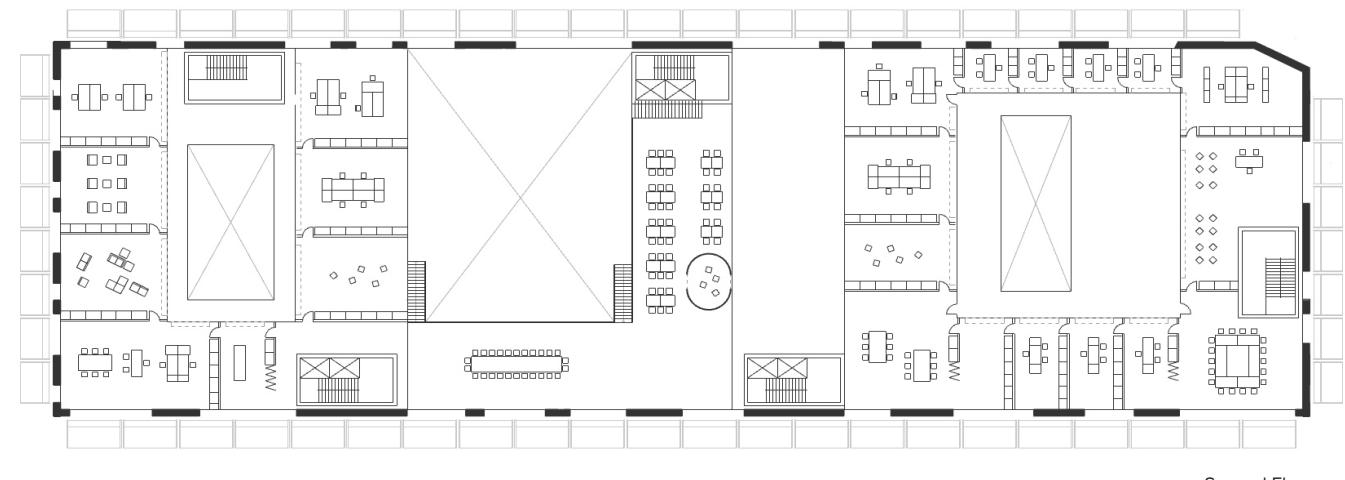
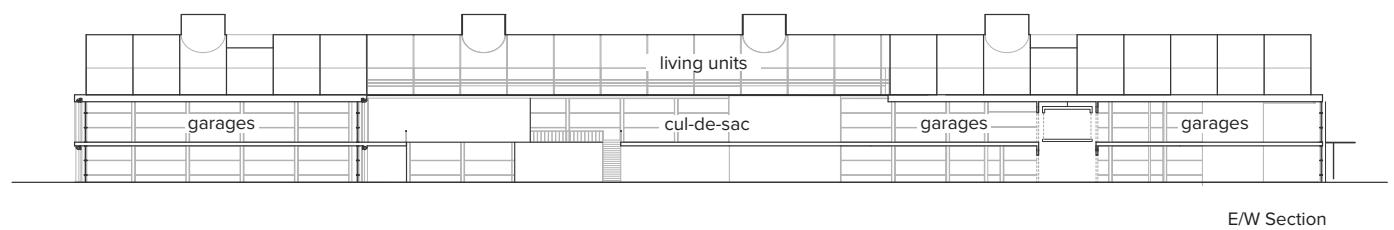


SITE PLAN

The organizational strategies of each character informs the logics of each building.

The self-storage unit prioritizes stacked garages, the workshop provides deeper and more flexible maker spaces, the amazon warehouse sympathizes with linear one-directional efficiency, and the big box store subscribes to a model of shelving for shopping that follow the logics of living units above.

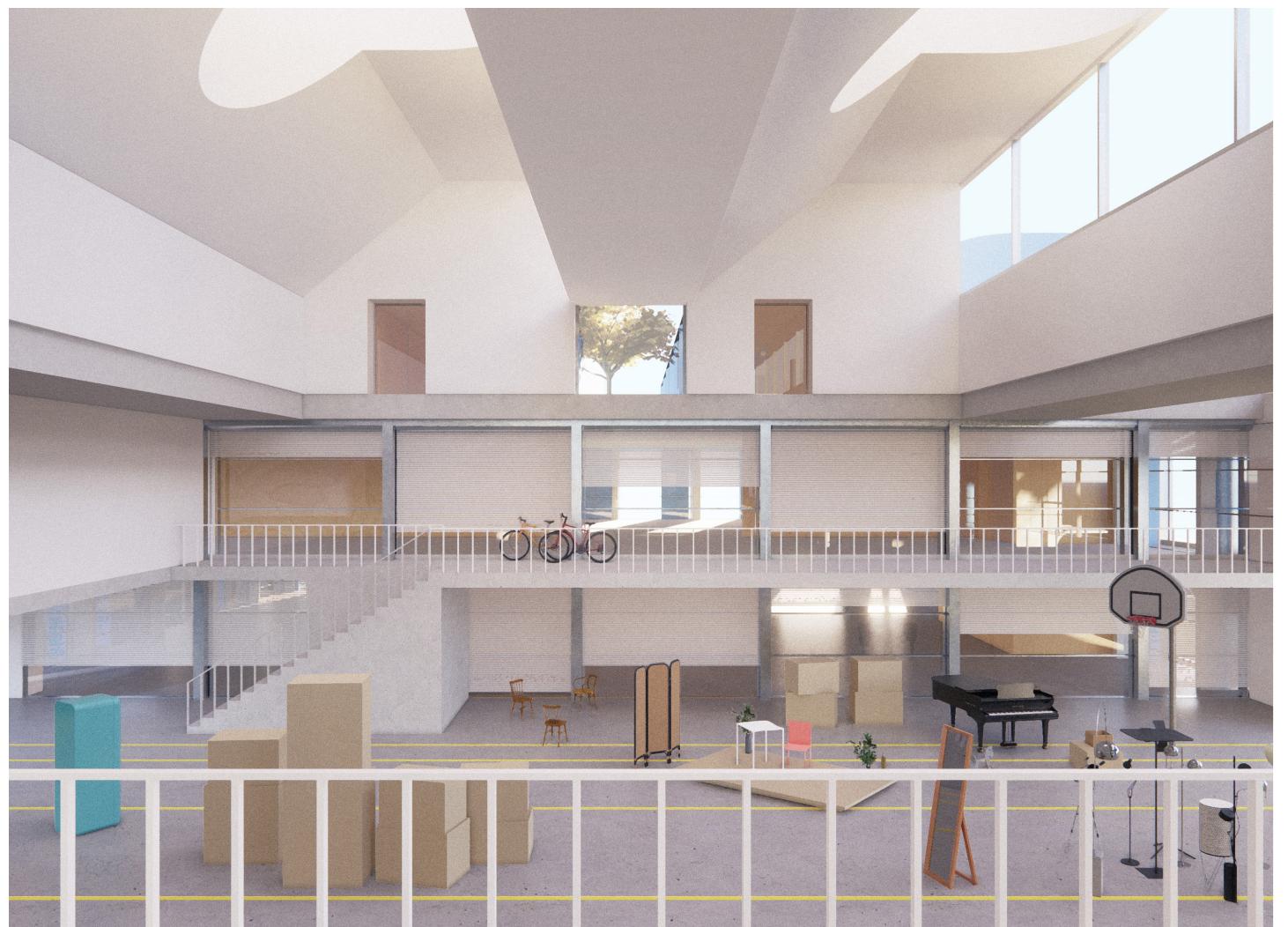




Gathering Garages

Life in the suburban garage spills outward into the street from the inner workbench, through the collection of stuff, and onto the driveway.

The deep floor plates create the same conditions of suburban connectivity, rotating the garage around a flexible space that mimics the social condition of a cul-de-sac.

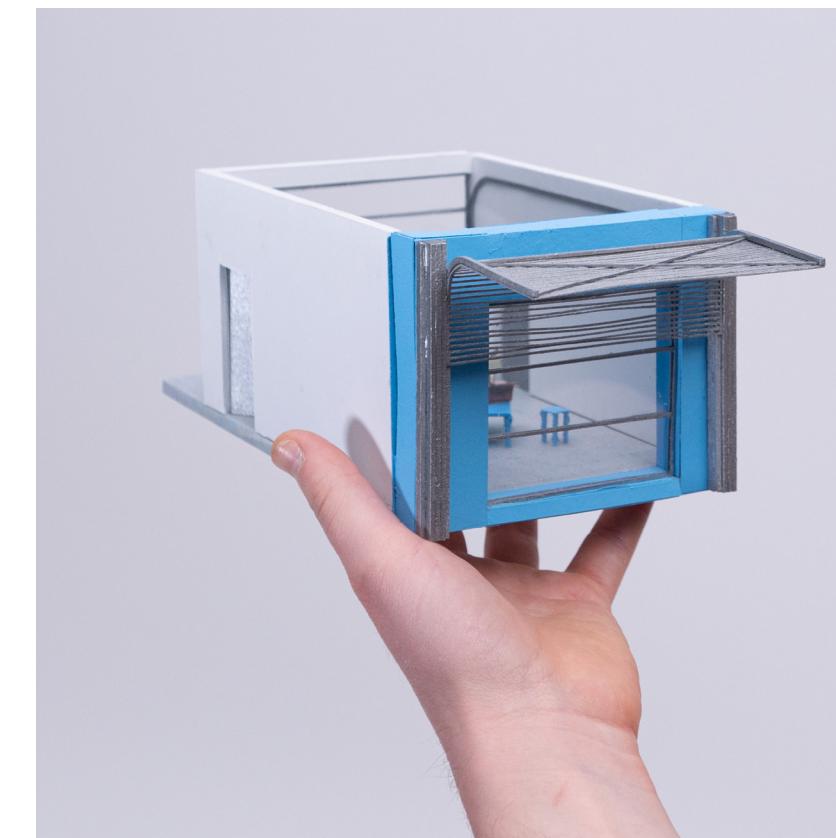
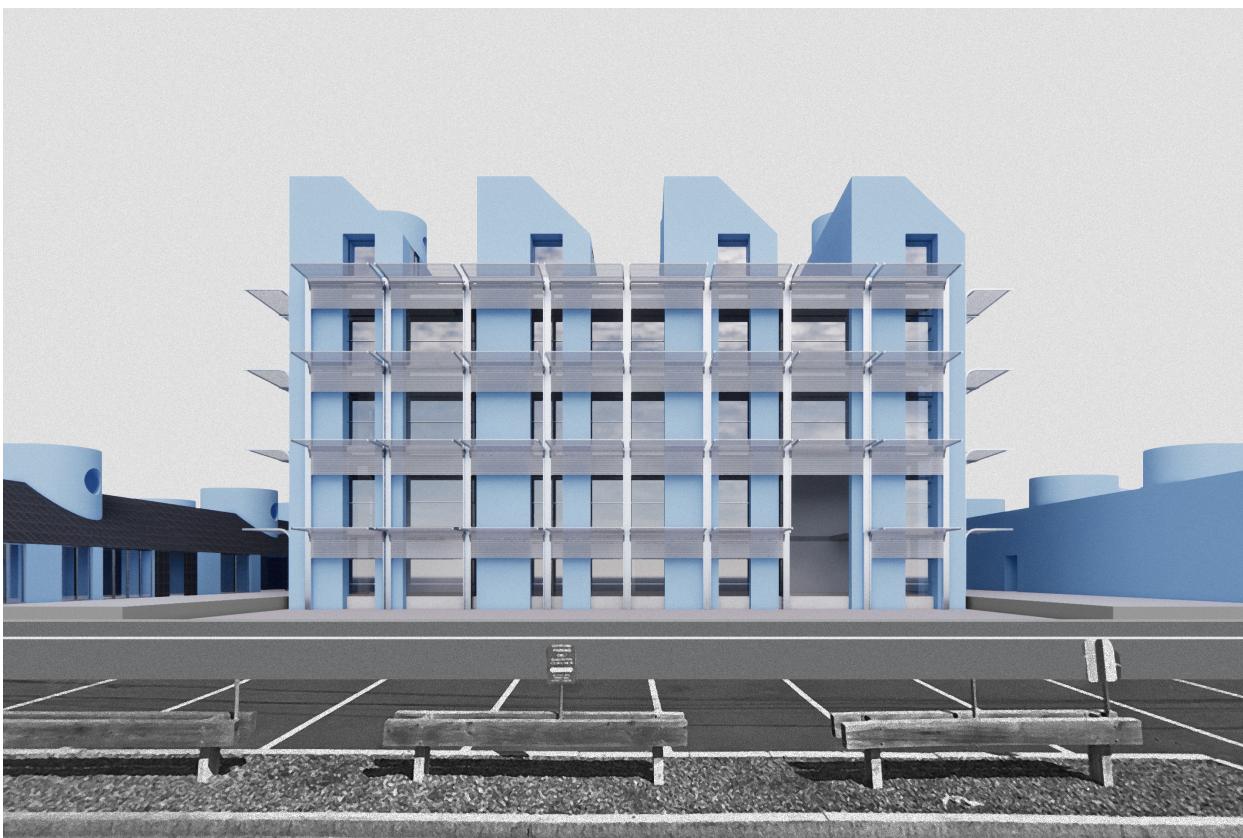
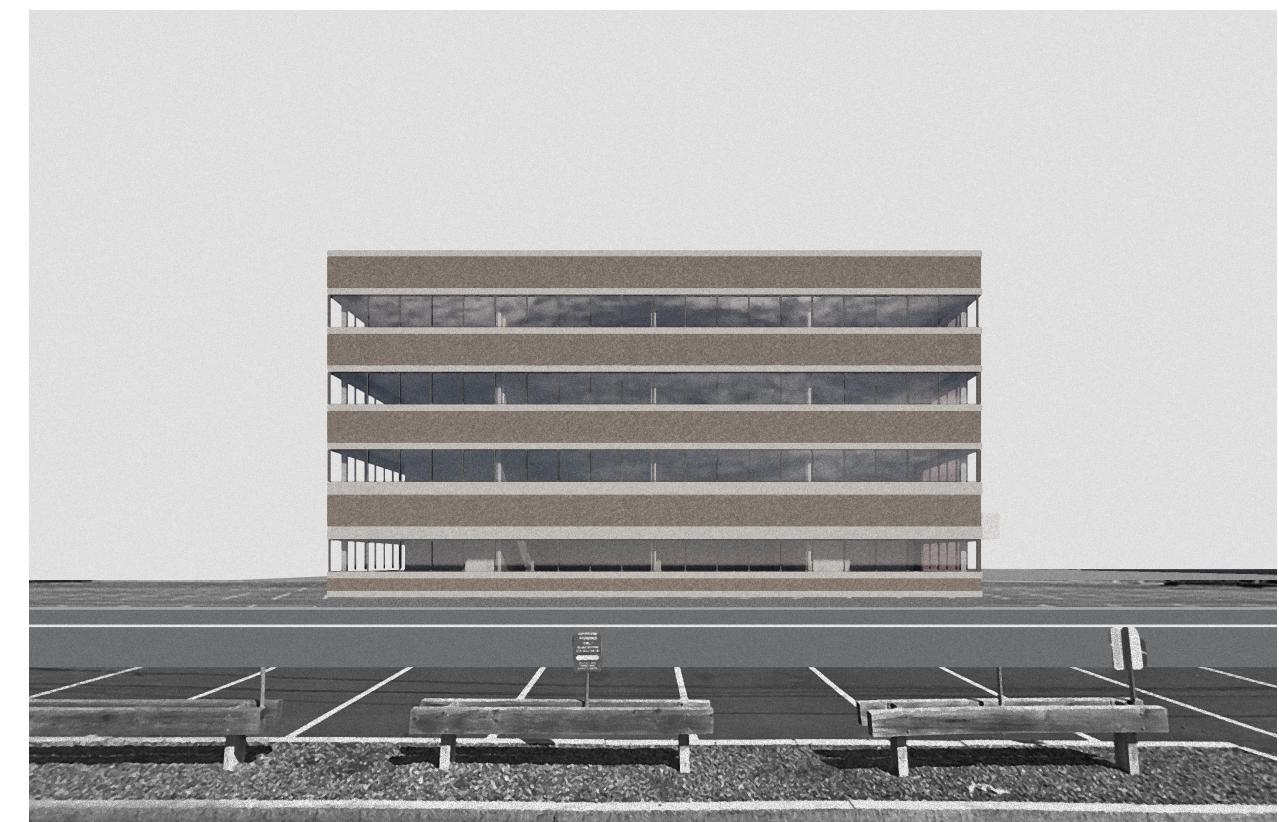
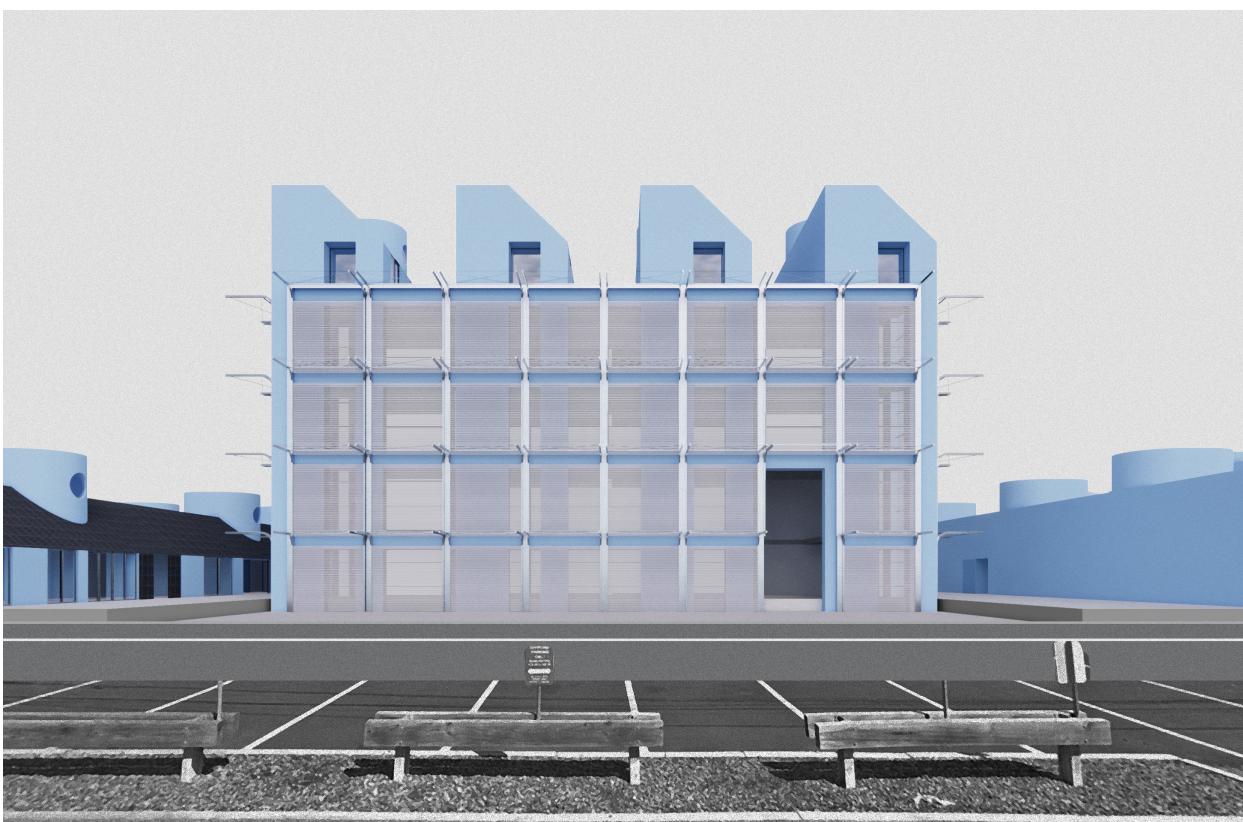




ROOF PLAN - RESIDENTIAL UNITS



TYPICAL PLAN - BIG BOX COOPERATIVE



FACADE

The suburban garage door is inverted, aggregated across the surface of each facade, and put into conversation with the stacked unit behind.

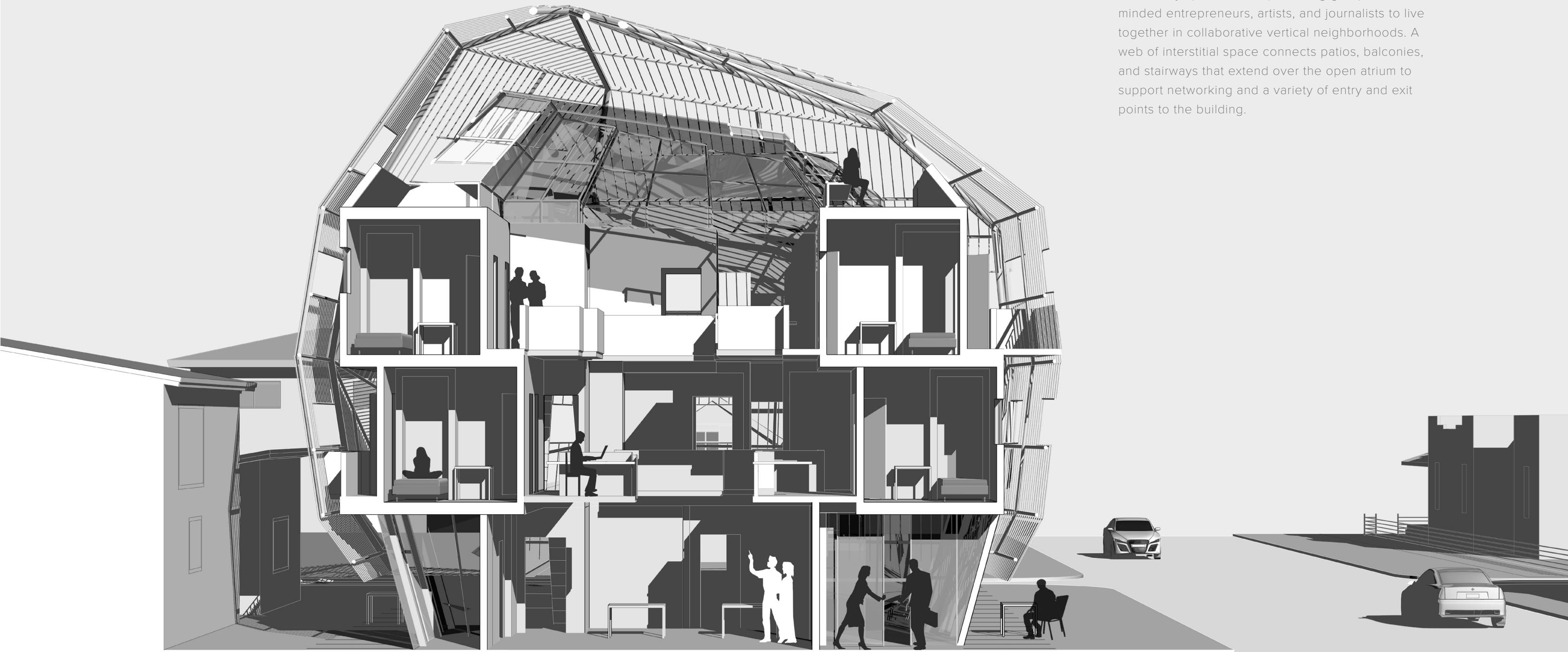
The building becomes creature-like, spiked and armored when the doors close.

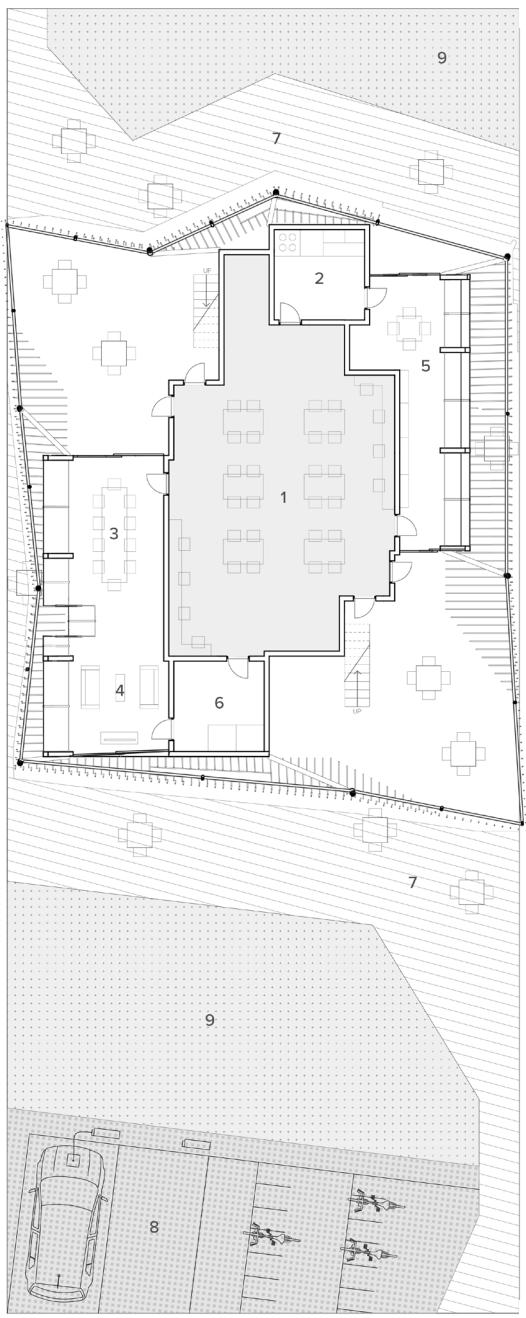
**THE DIGITAL NOMAD COMMUNE:
CONTAINER AND CONTAINED**

Venice Beach / Los Angeles, CA

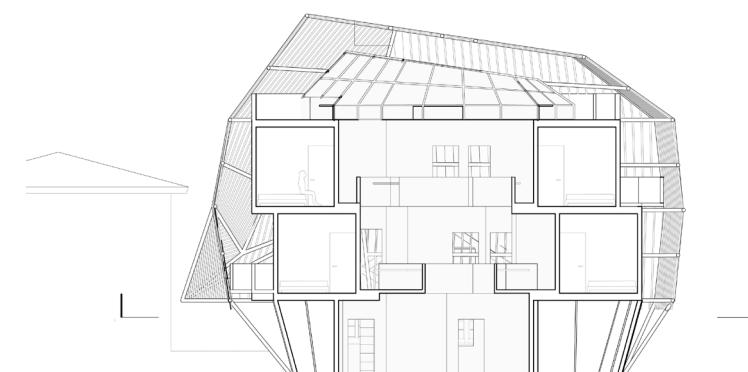
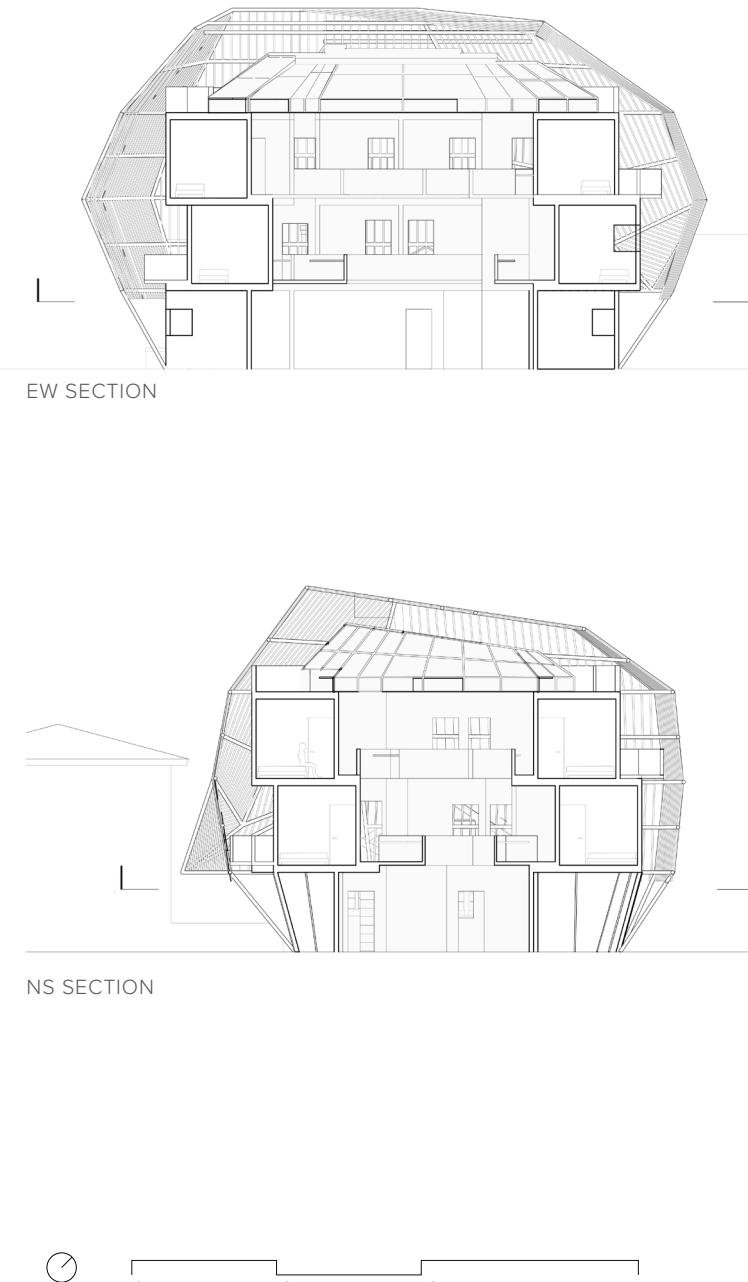
Fall 2018 / Instructed by Lawrence Blough

Clusters of private units extend above shared community space below, permitting groups of similar-minded entrepreneurs, artists, and journalists to live together in collaborative vertical neighborhoods. A web of interstitial space connects patios, balconies, and stairways that extend over the open atrium to support networking and a variety of entry and exit points to the building.

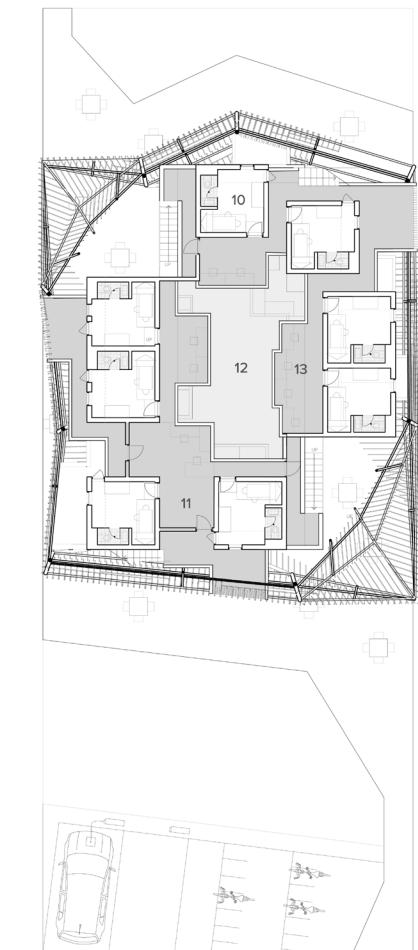




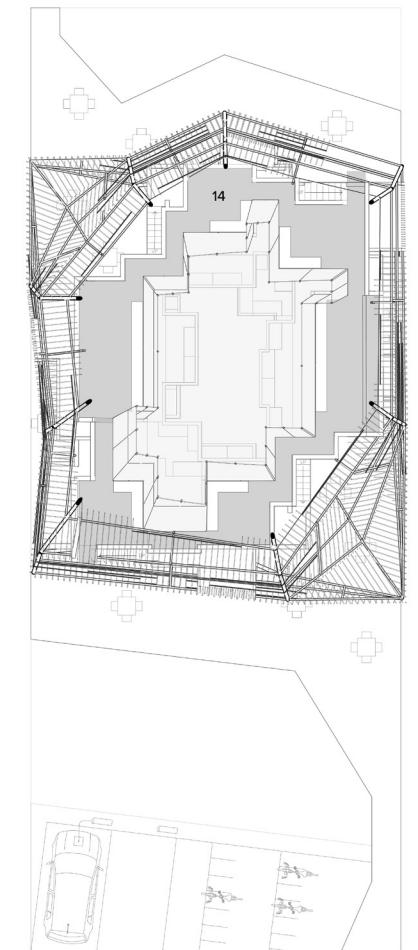
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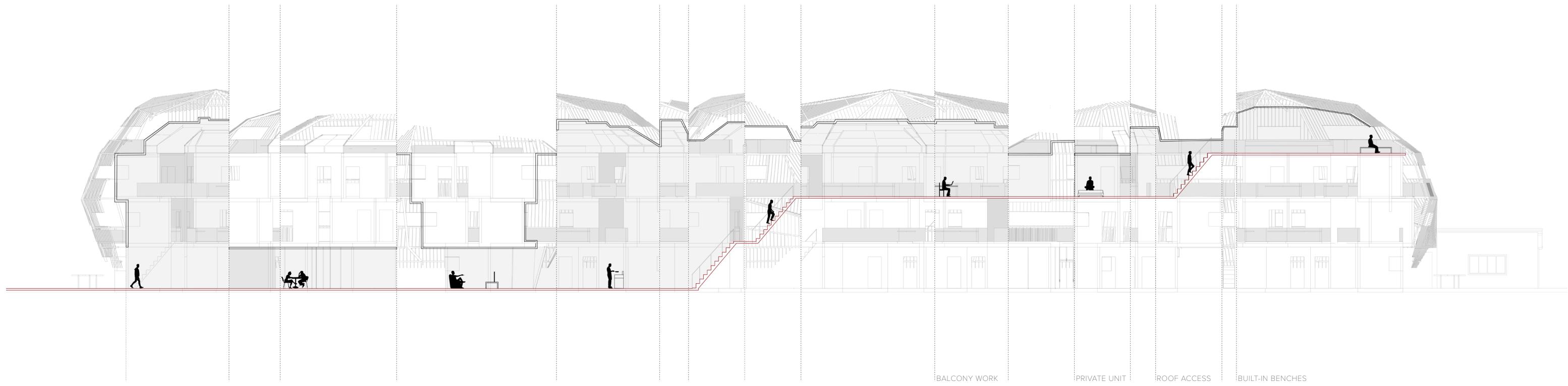
- 1 public gathering
- 2 kitchen
- 3 group work
- 4 entertainment
- 5 lounge
- 6 laundry
- 7 outdoor gathering



- 8 parking and car share
- 9 green space
- 10 private unit
- 11 interstitial space
- 12 open atrium space
- 13 balcony work space
- 14 roof access



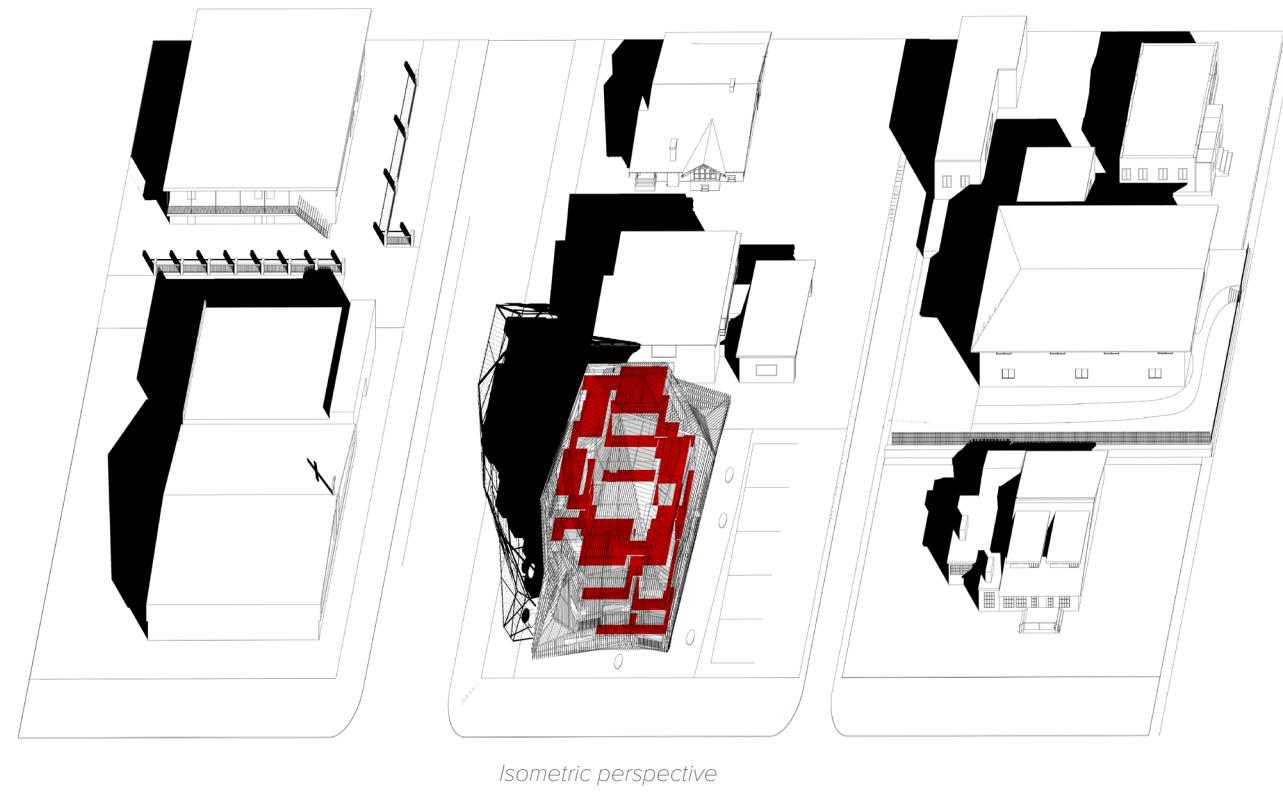
0 ft 16 ft 32 ft 56 ft



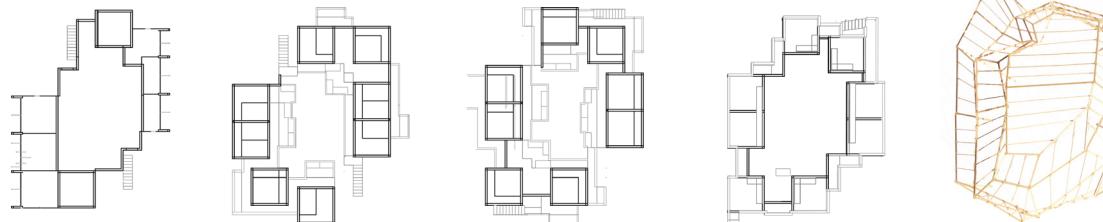
UNROLLED SECTION

The spatial experience compresses and dilates to create connection among neighbors while preserving the character, cohesion, and sense of belonging among each neighborhood. One may occupy the skin within the atrium or the upper shell, establishing a condition that is neither interior nor exterior.

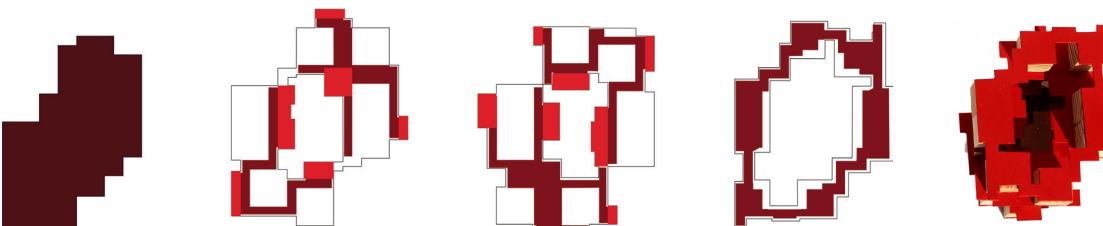




Isometric perspective



Clusters of private units enclosed in shell



Lower Level

First Level

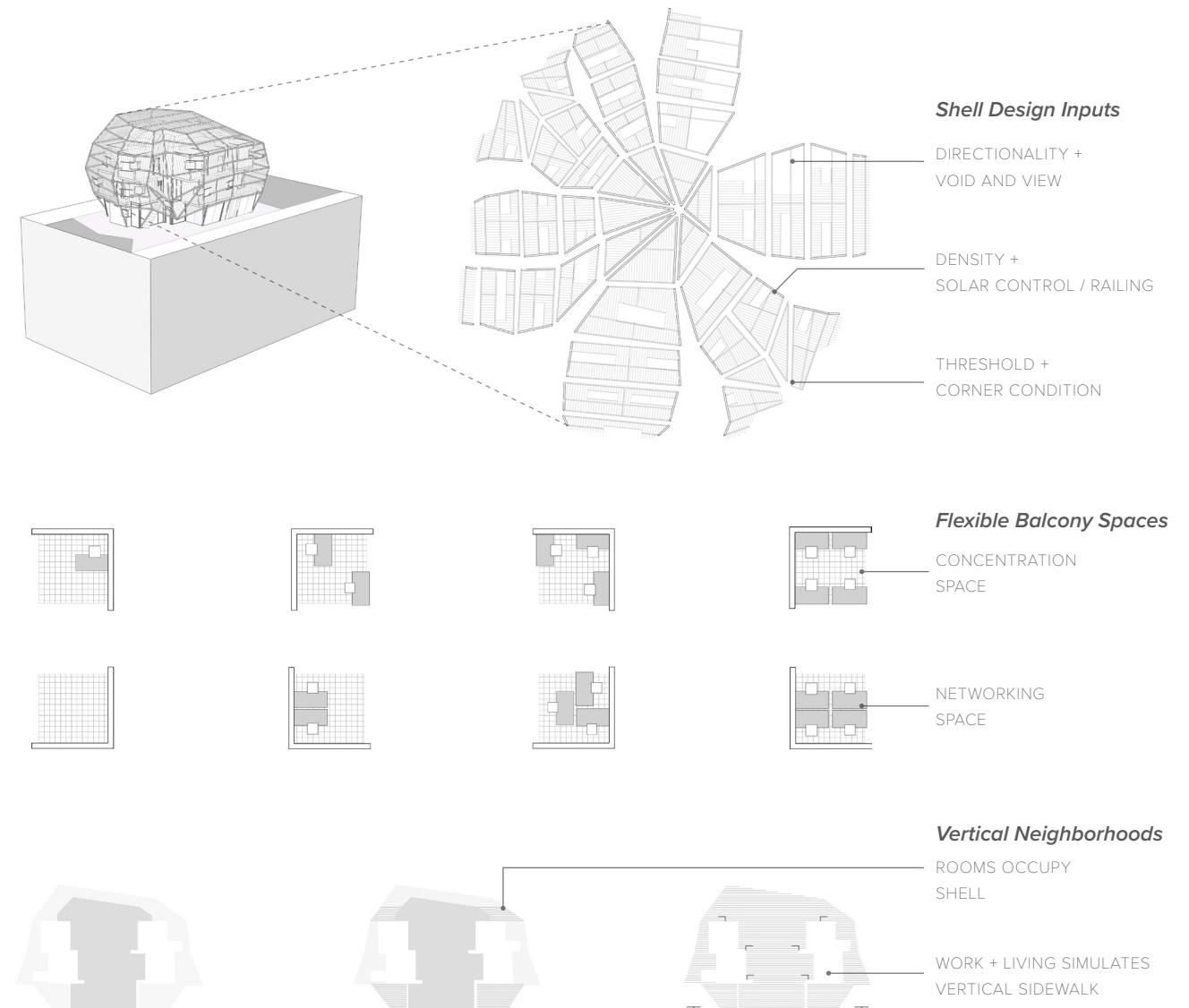
Second Level

Roof Level

Enclosure vs Enclosed

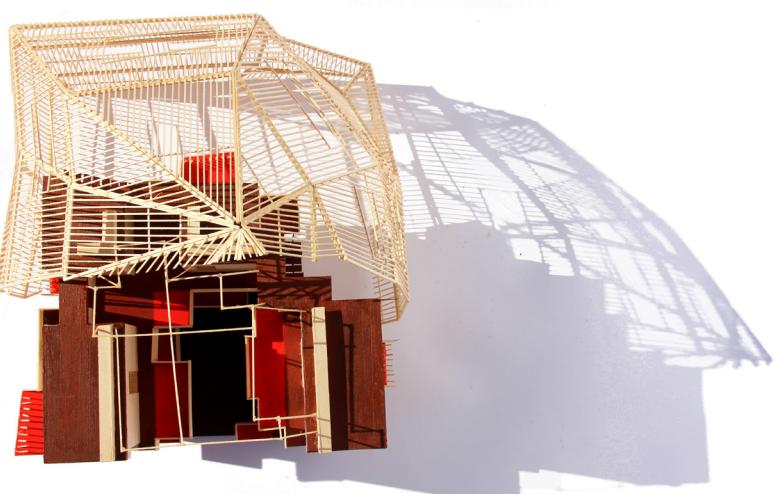
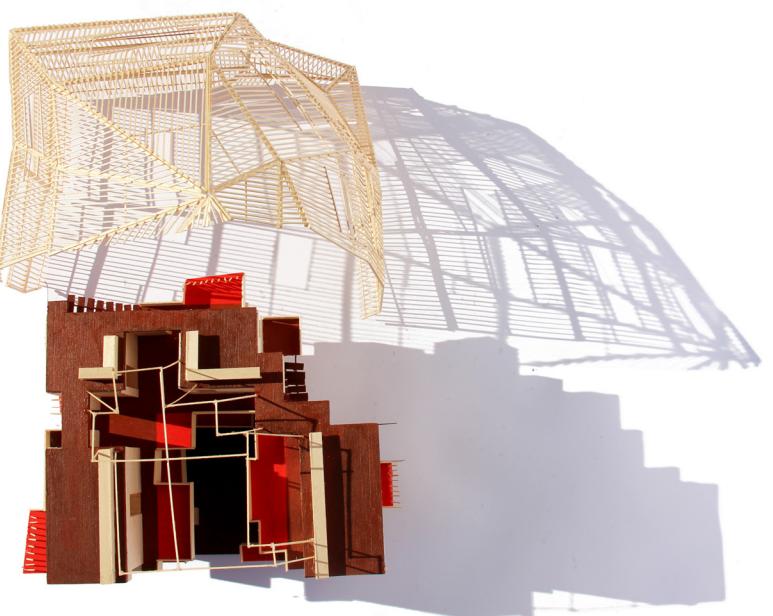
Privatization gradient

- BALCONIES
- INTERSTITIAL SPACE
- PUBLIC ACCESS

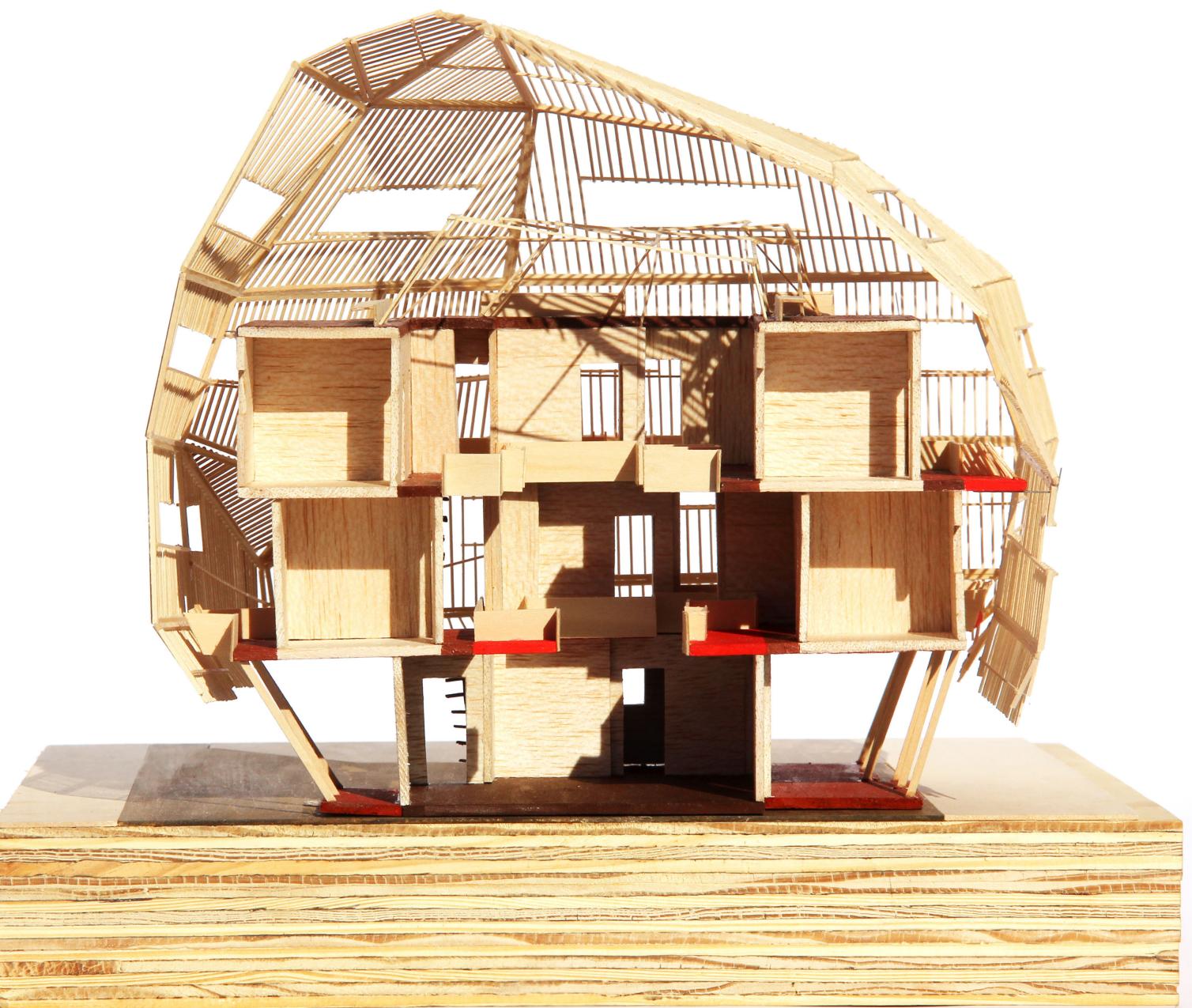


SHADES OF PRIVACY

Every space is shared yet separate. Shades of privacy flow from the publicly accessible lobby on the lower level to all-embracing sheltered privacy in one's 10'x10' unit. Small balconies in the atrium provide adjustable furniture and collaboration space for like-minded individuals. This flexibility accommodates changing live and work situations, allowing residents to occupy the building longer and therefore in a more sustainable manner.



*Hand-cut basswood, balsa wood, and
plywood 1/8" = 1'-0" Sectional Model*





Collage of economic, social, and ecological design elements

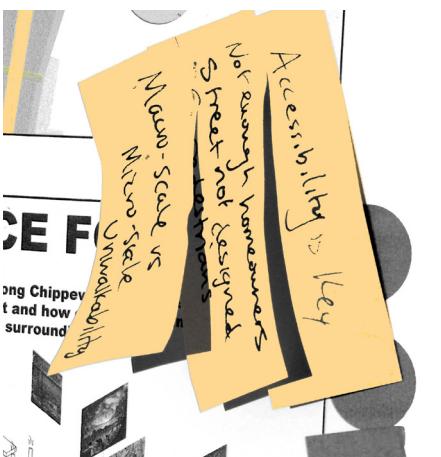
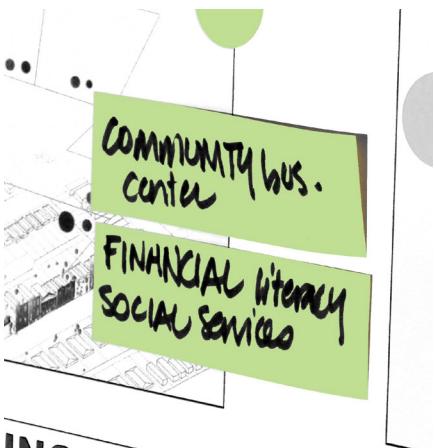
LIVING LANDSCAPE: URBAN INTERVENTION

Dutchtown / St. Louis, MO
Spring 2017 / Instructed by Linda Samuels

The intense, multi-lane traffic knot in Dutchtown, St. Louis is a collision of speeds, modalities, land uses, people, waste, cultures, historical wealth, and future opportunity. The studio analyzed two government initiatives—EPA's Environmental Justice Collaborative Problem-Solving grant program and the city's multi-billion dollar Metrolink expansion—to propose systems that reduce illegal dumping and improve community capacity through strategies of education, action, and creative upcycling.

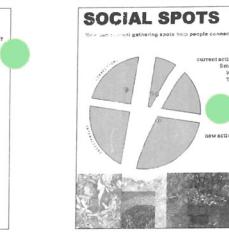
RESIDENT FEEDBACK

At the Dutchtown South Community Corporation, students worked with residents to understand matters of urban interest. Issues uncovered during research, such as land vacancy, were posed to residents for evaluation. The community used stickers to indicate their degree of concern for each design question.

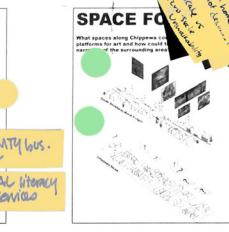
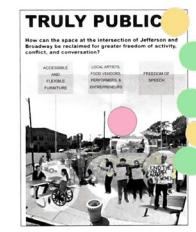


Studio-collaborative design discussions in the Dutchtown community

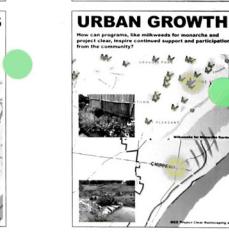
UNTAPPED POTENTIAL



URBAN LIFE



INFRASTRUCTURAL POTENTIAL



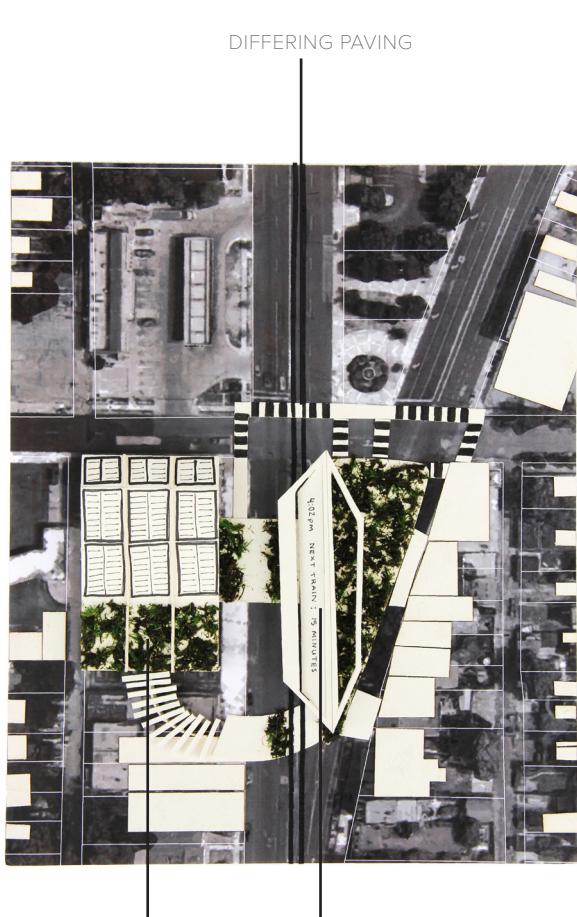
DESIGN QUESTIONS

- of immediate importance
- not a demanding priority
- wrong for the community

Resident reactions to infrastructural concerns and possibilities

PROCESS PHYSICAL MODELS

Collages of foam, wire, paper, string, photography printing



RAIN GARDENS,
LOCAL PLANTS



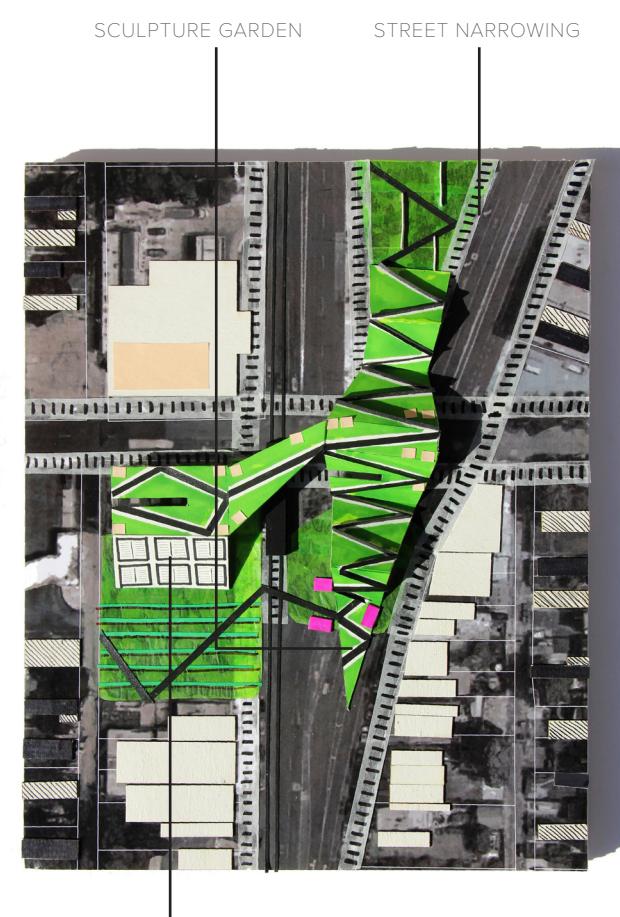
TRANSIT CENTER, CAFE,
SOCIAL SERVICES



ACTIVE GREEN SPACE



LOCAL BUSINESSES





Collage of economic, social, and ecological design elements

PRODUCTIVE LANDSCAPES

The proposed design spurs economic growth through formal and informal opportunity as seen within the sheltered local vendor arcade. Bordering stores along Jefferson and Broadway fulfill resident needs in the form of daycares, pharmacies, laundromats, a bank, healthy grocery stores, and arts centers. Interactive landscapes reserve space for play and ecologically productive growth.

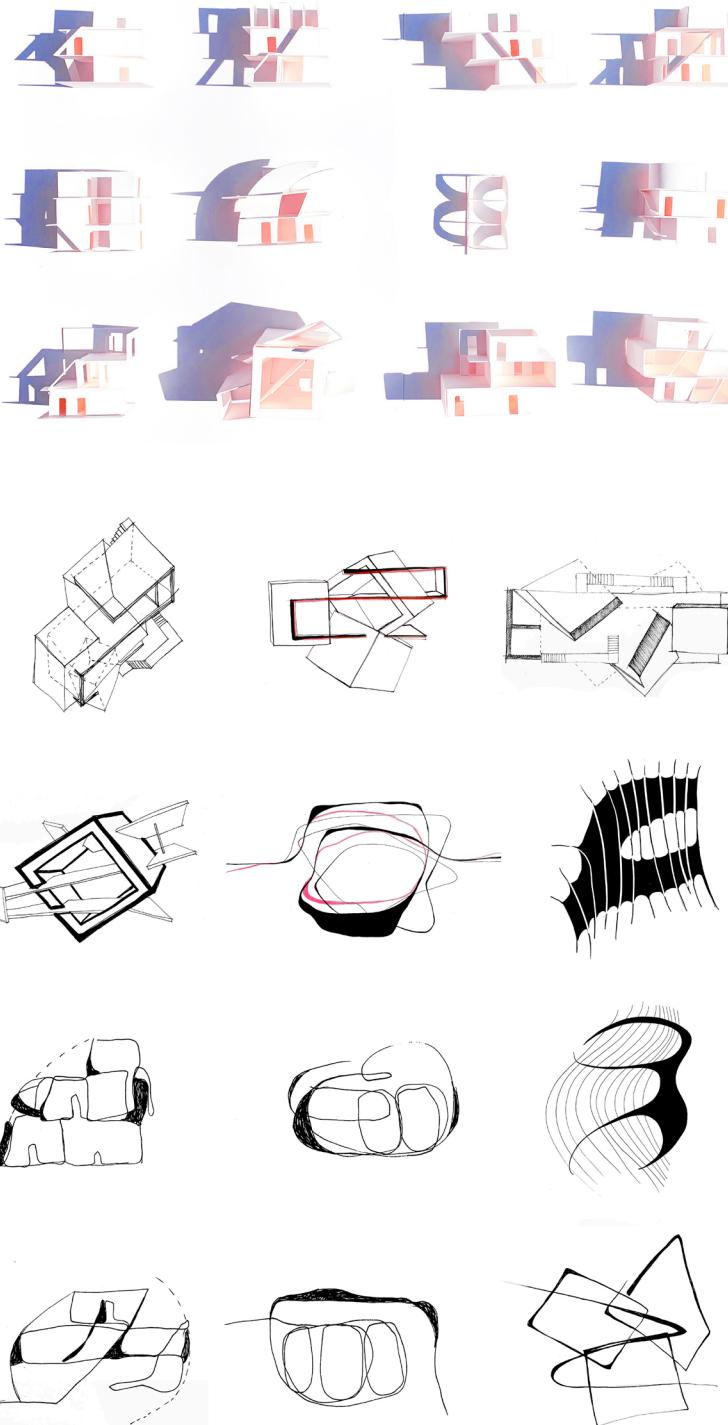
HOUSE OF INVERSIONS: IMMATERIAL IN THE DOMESTIC

Harvard GSD / Core I

Fall 2021 / Instructed by Marina Correia

What dictates how we live beyond the physical? In this project, I investigated conditions of the immaterial in the domestic. I considered how shadows, occupying the site, and material inconsistencies may invite users to seek varying levels of exposure, both in terms of light and social experiences. The resulting structure creates different degrees of interiority, suiting two contrasting living experiences.

Right: Shadow studies. Hand sketching and playful lighting process models.

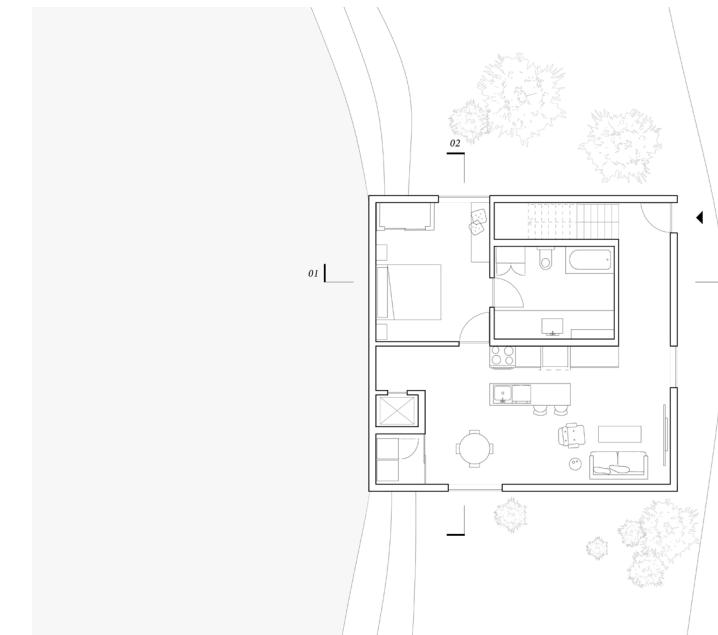
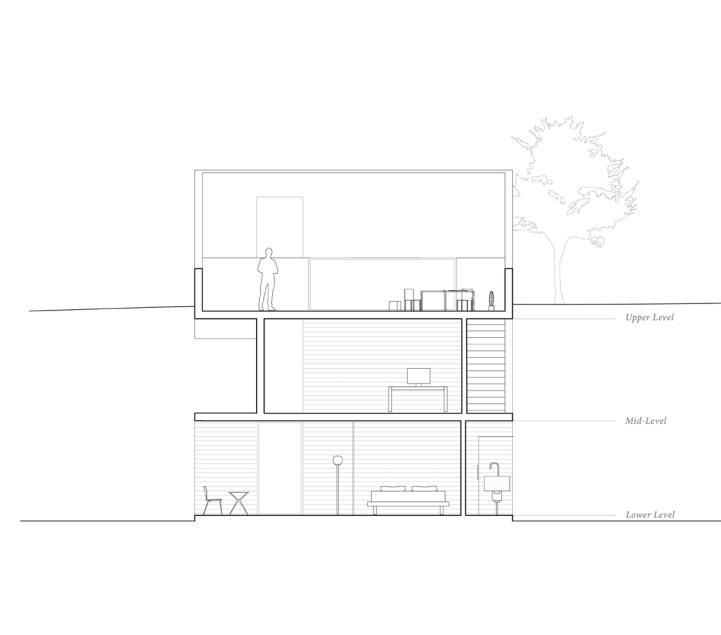




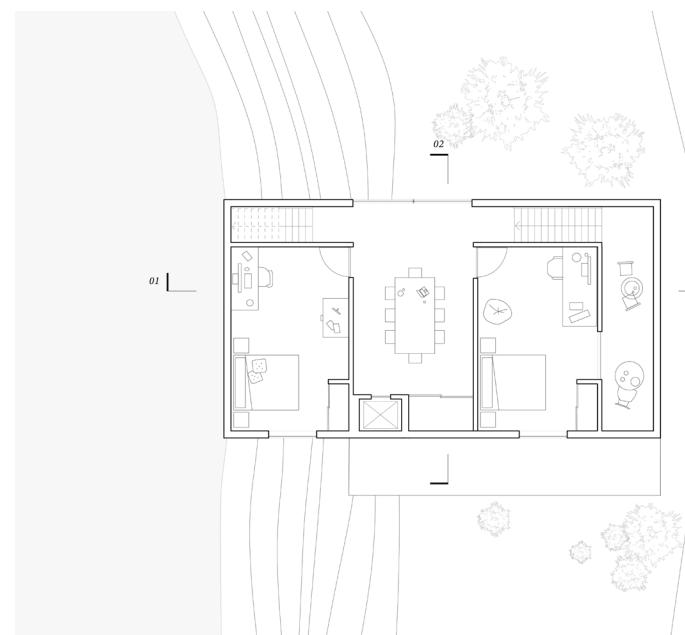
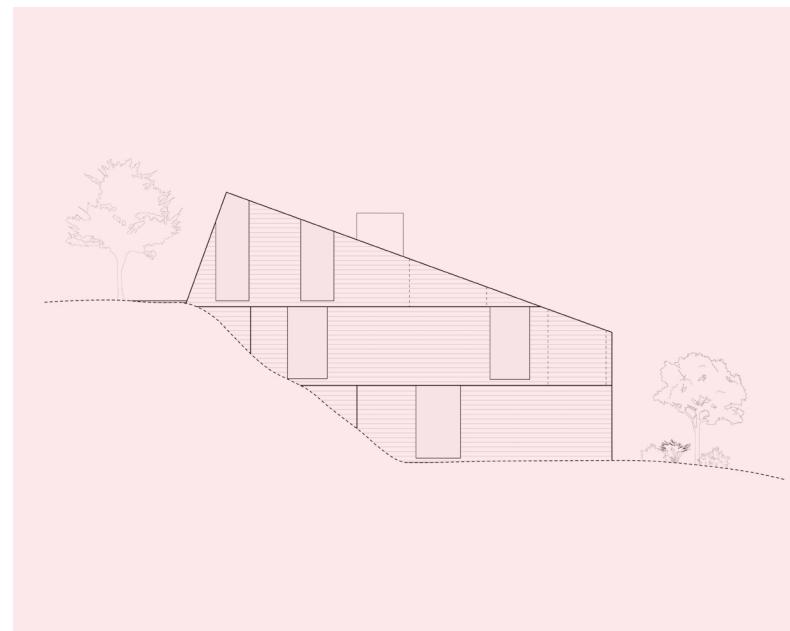
Study of light and shadow inhabiting landscape. Hand-cut model, museum board and wood.



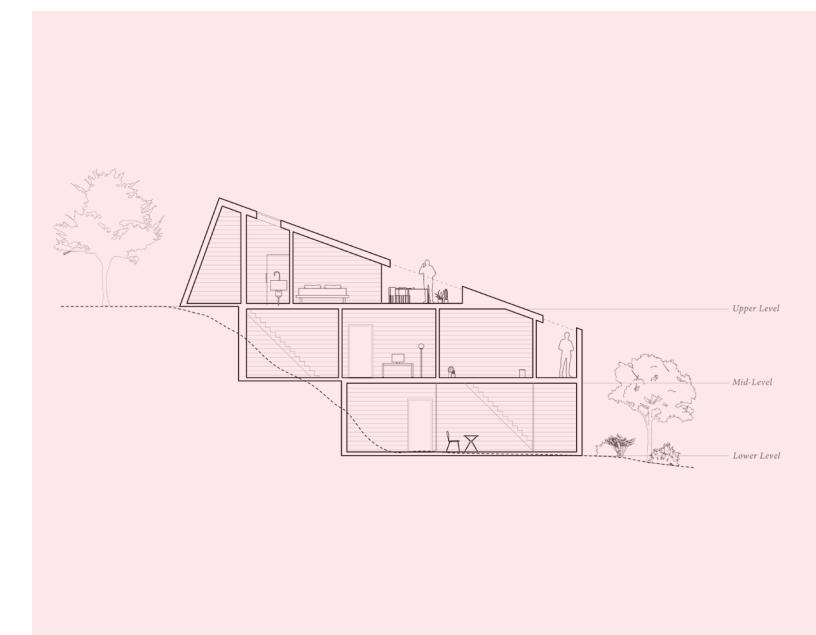
Upper Level

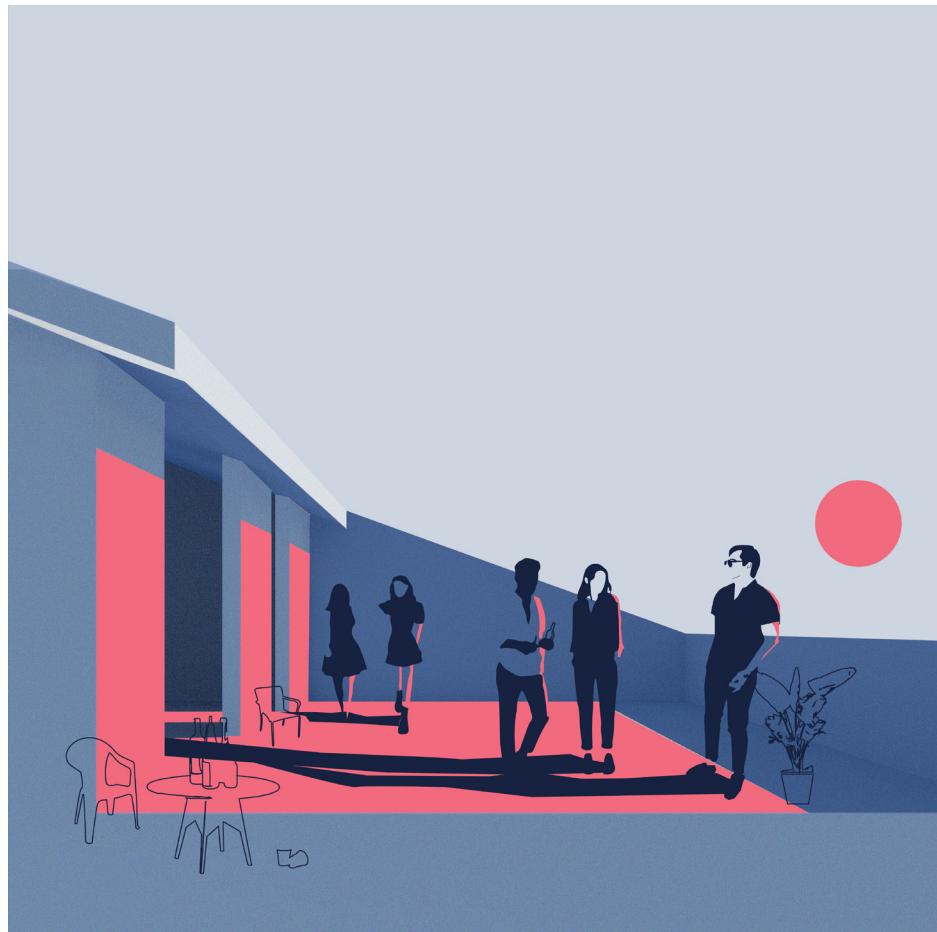


Lower Level

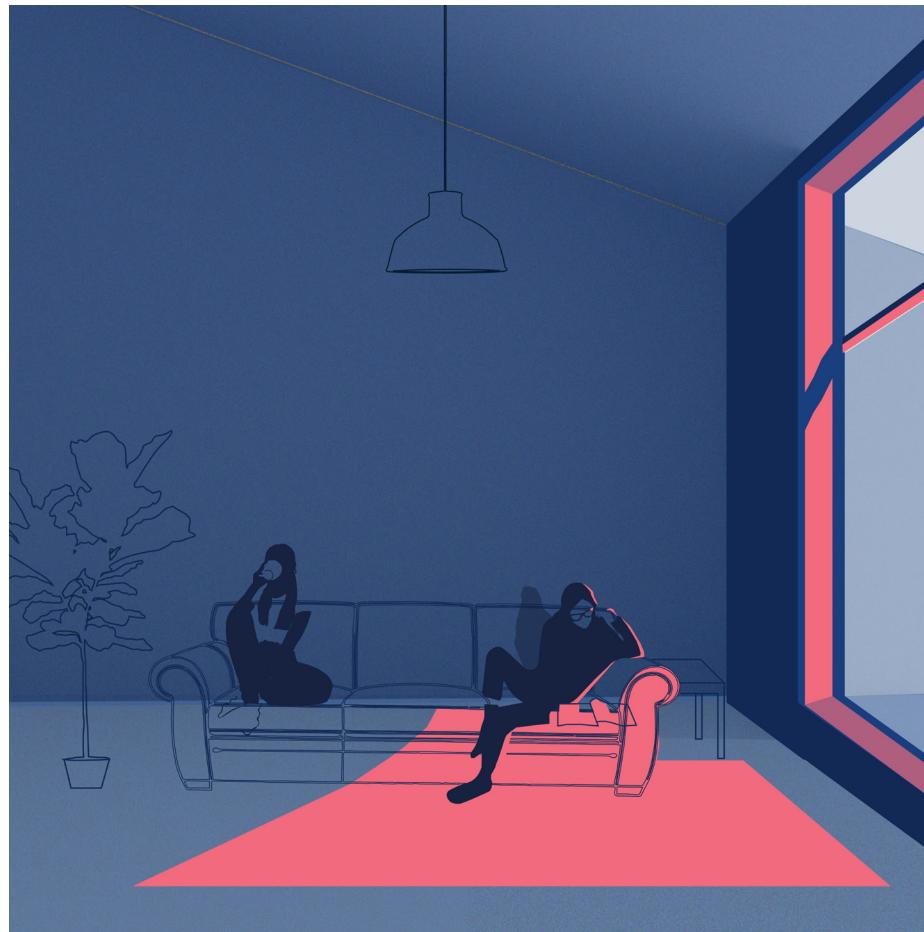


Mid-Level

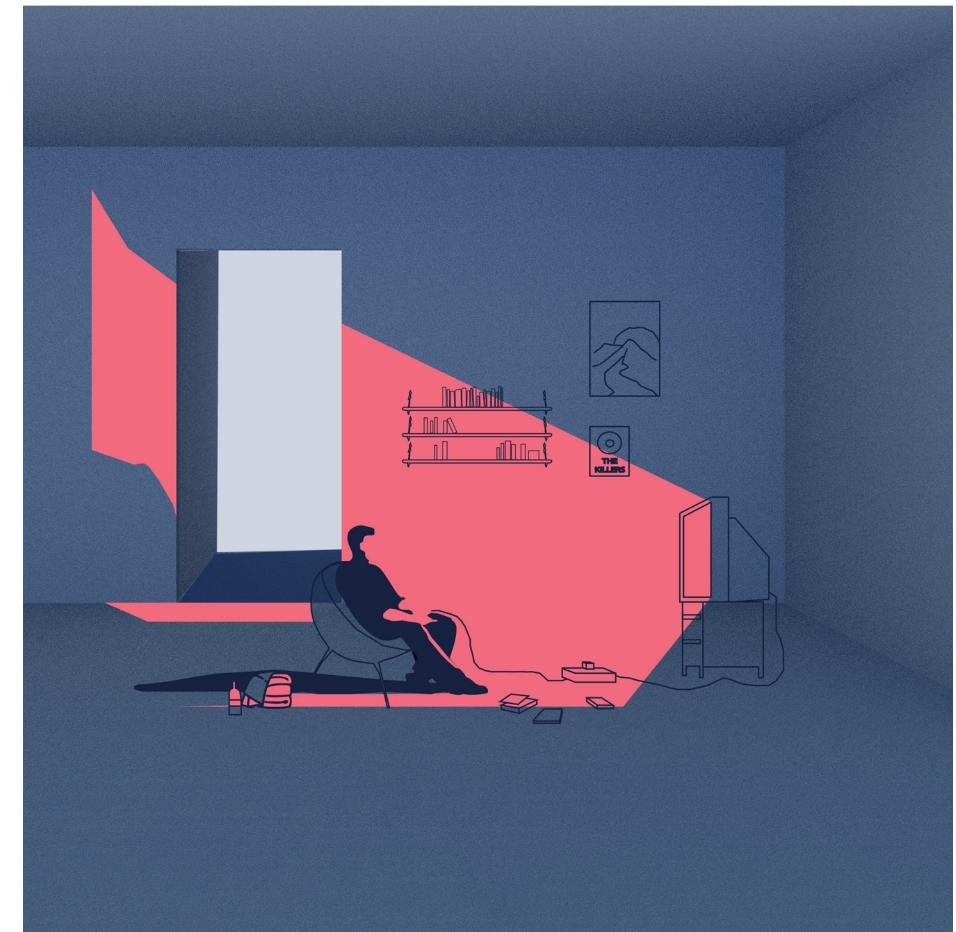




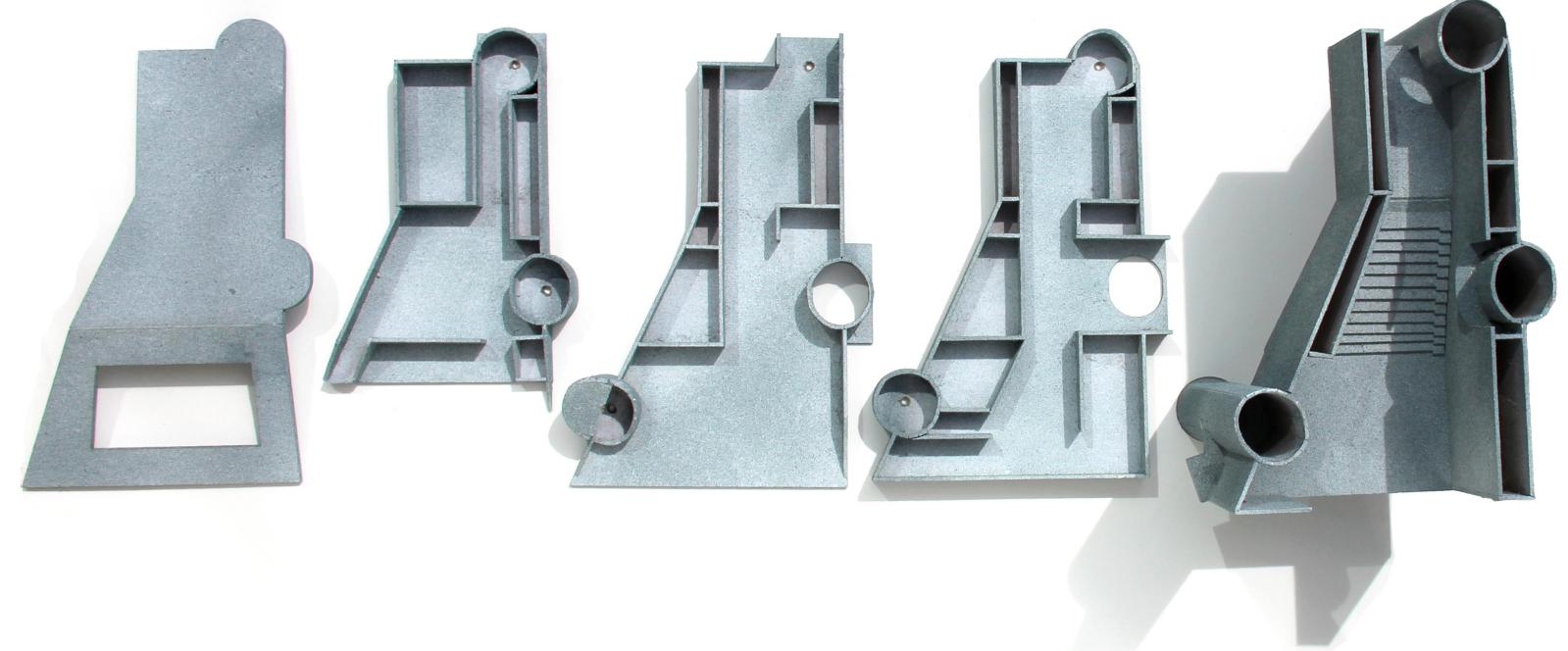
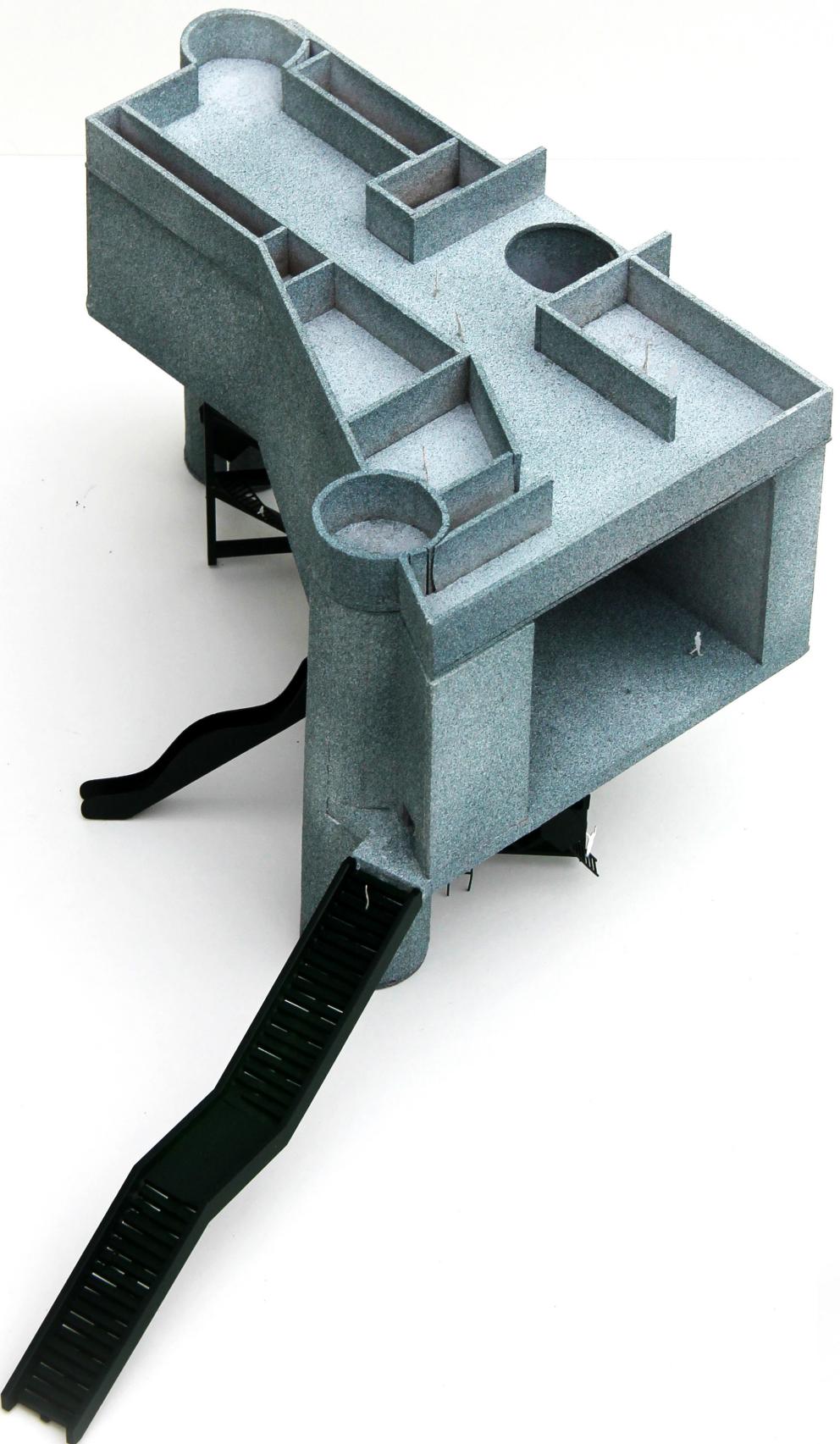
The upper unit's open-air patio and wide glazing fosters a sense of display, disclosure, exhibition, and uncovering.



The second level links high and low exposure through a controlling screen—a demising wall—between user and the outdoors.



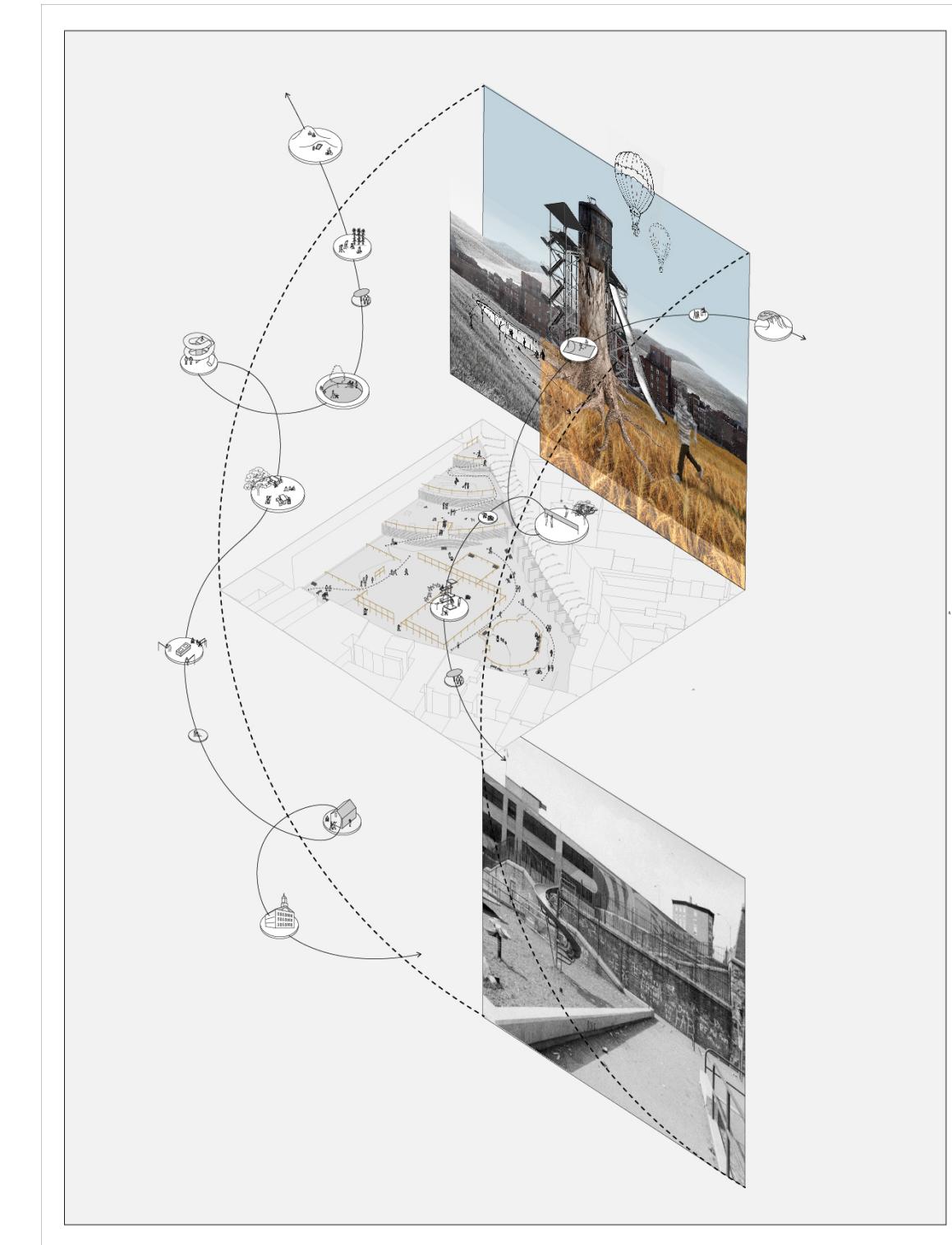
Fully inserted into the topography, the lower level's highly controlled aperture establishes a house of inversions.

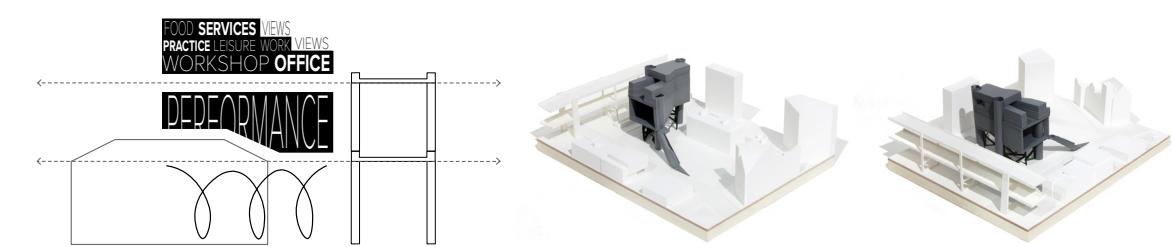
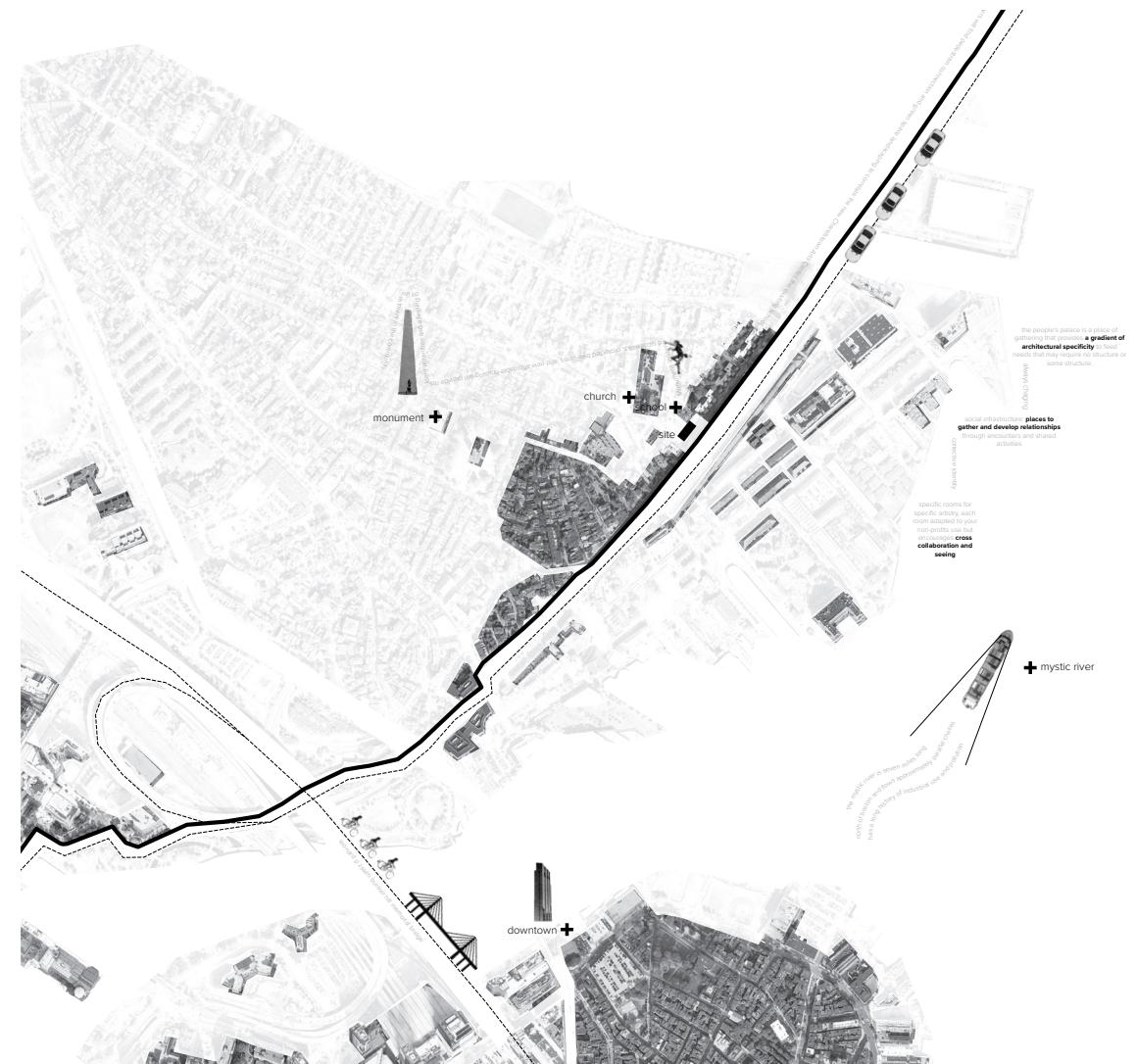
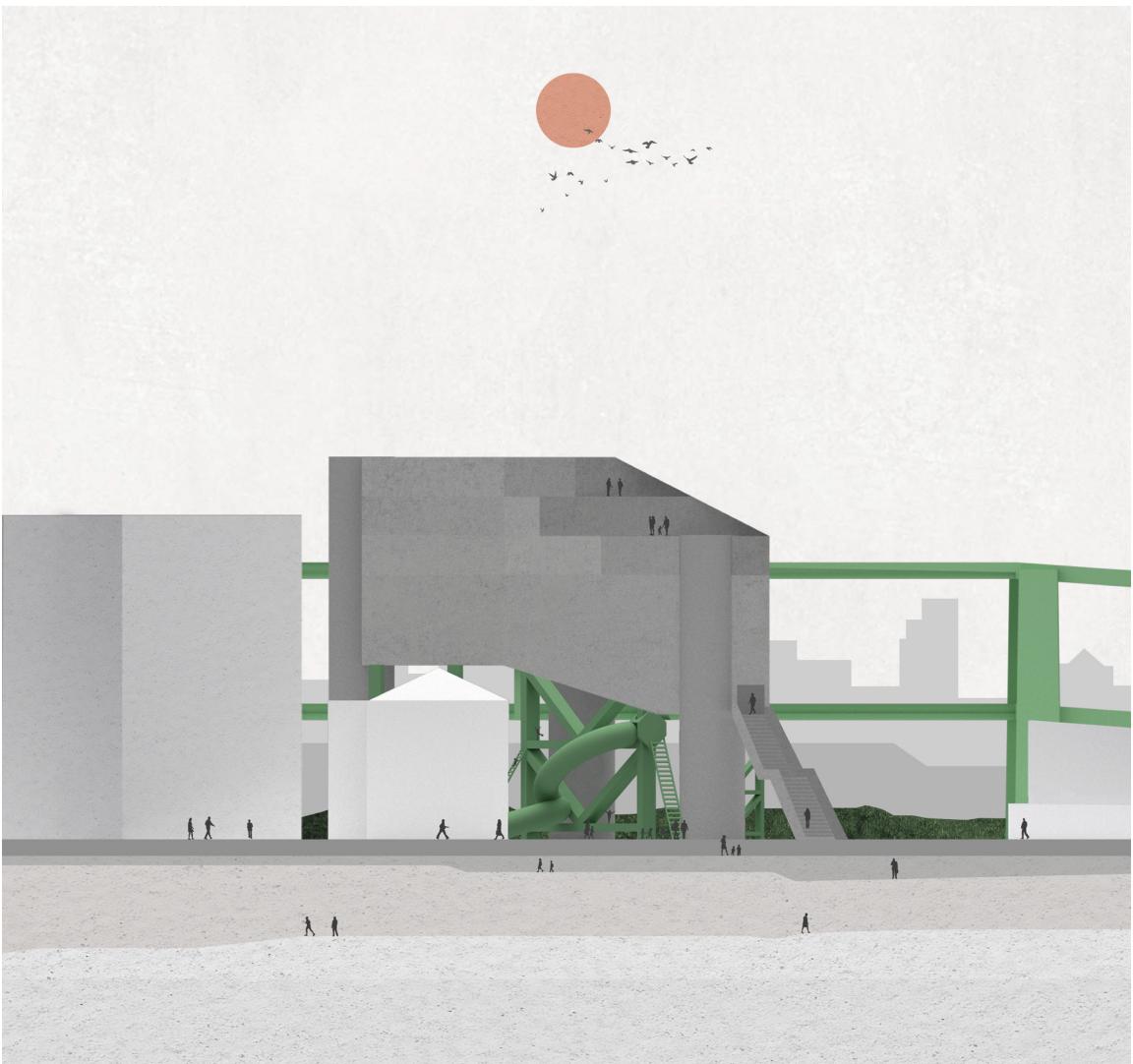


THE PEOPLE'S PALACE:
SHARED SOCIAL SPACE

Harvard GSD / Core II
Spring 2022 / Instructed by Emmett Zeifman

Entirely massive yet accessible, alien in form yet child-like enough to inhabit the collective imagination, this non-profit and performing arts center suggests mystery and play to challenge what a civic building should be. The idiosyncratic moments are unified through a homogenous concrete massing on top of playful green steel to mirror the highway bridge.

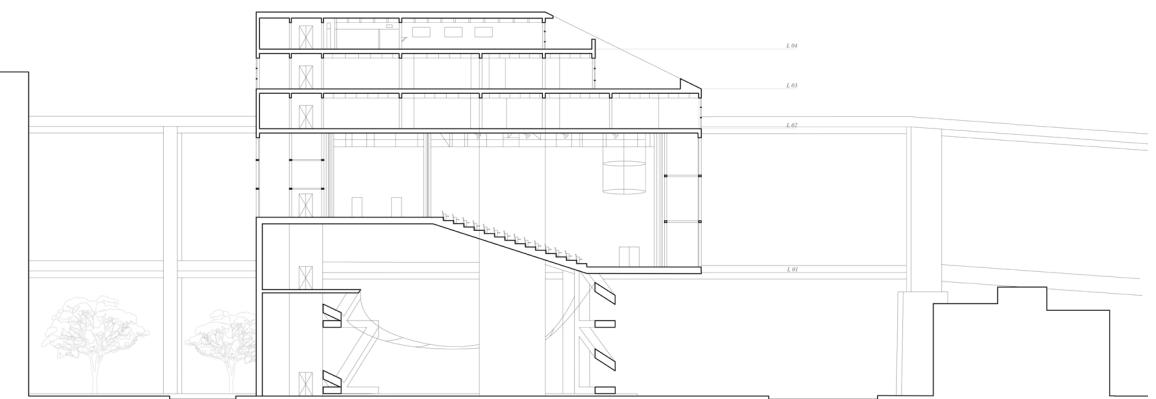






Section A

0 5 10 15 20



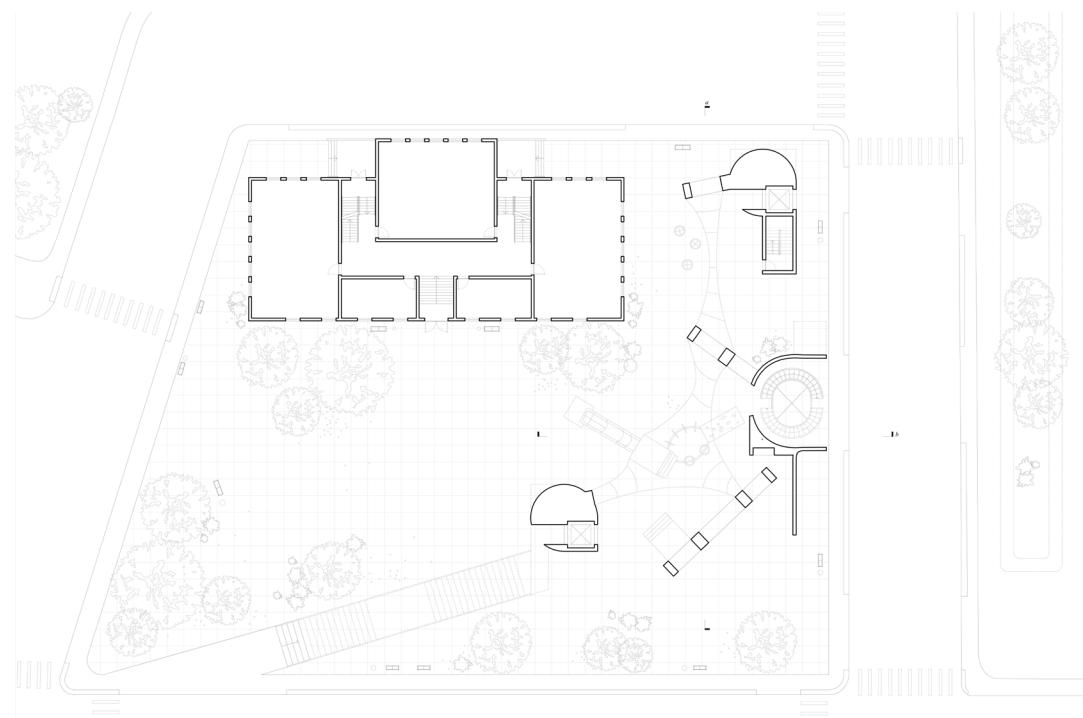
Section B

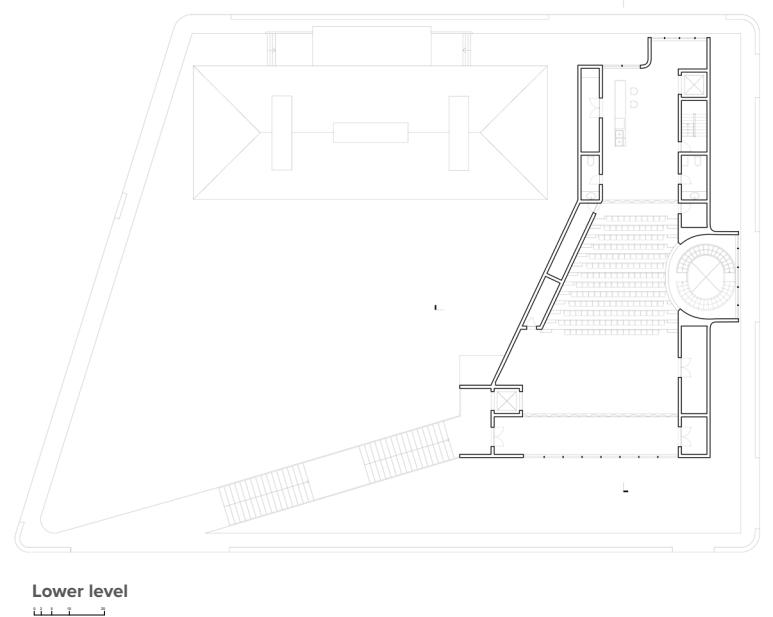
0 5 10 15 20



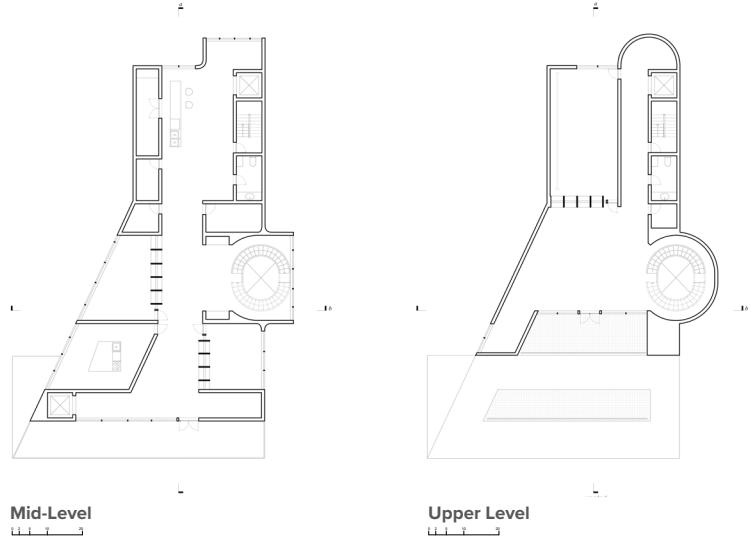
Ground Level

0 2 4 6 8 10 20





Lower level

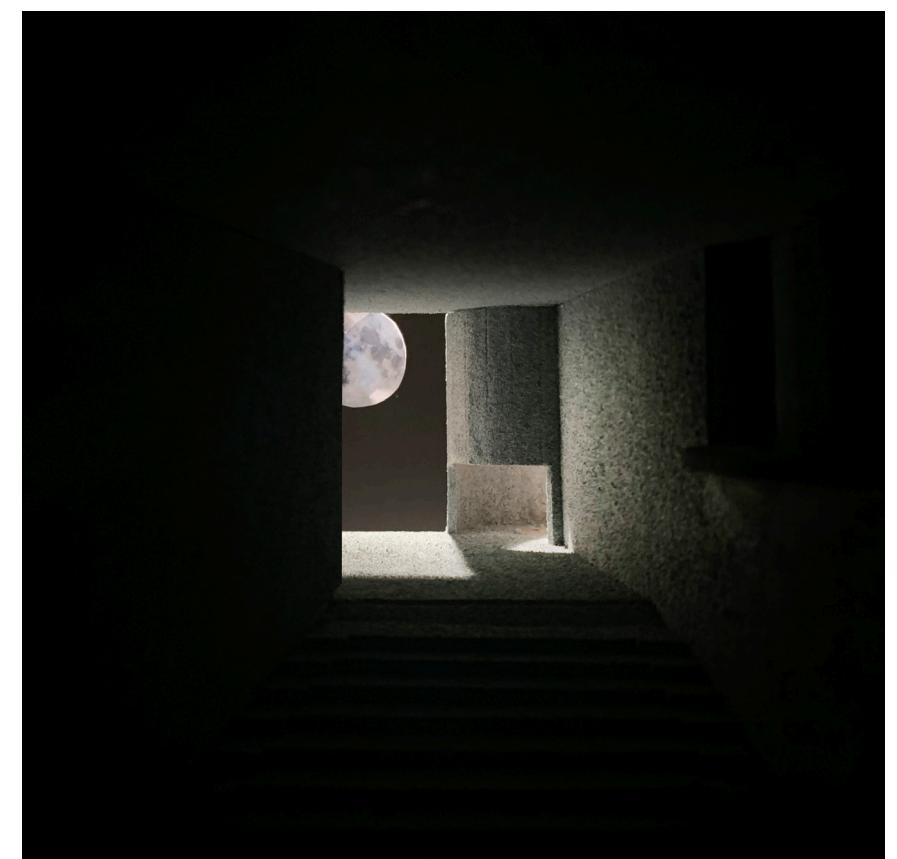
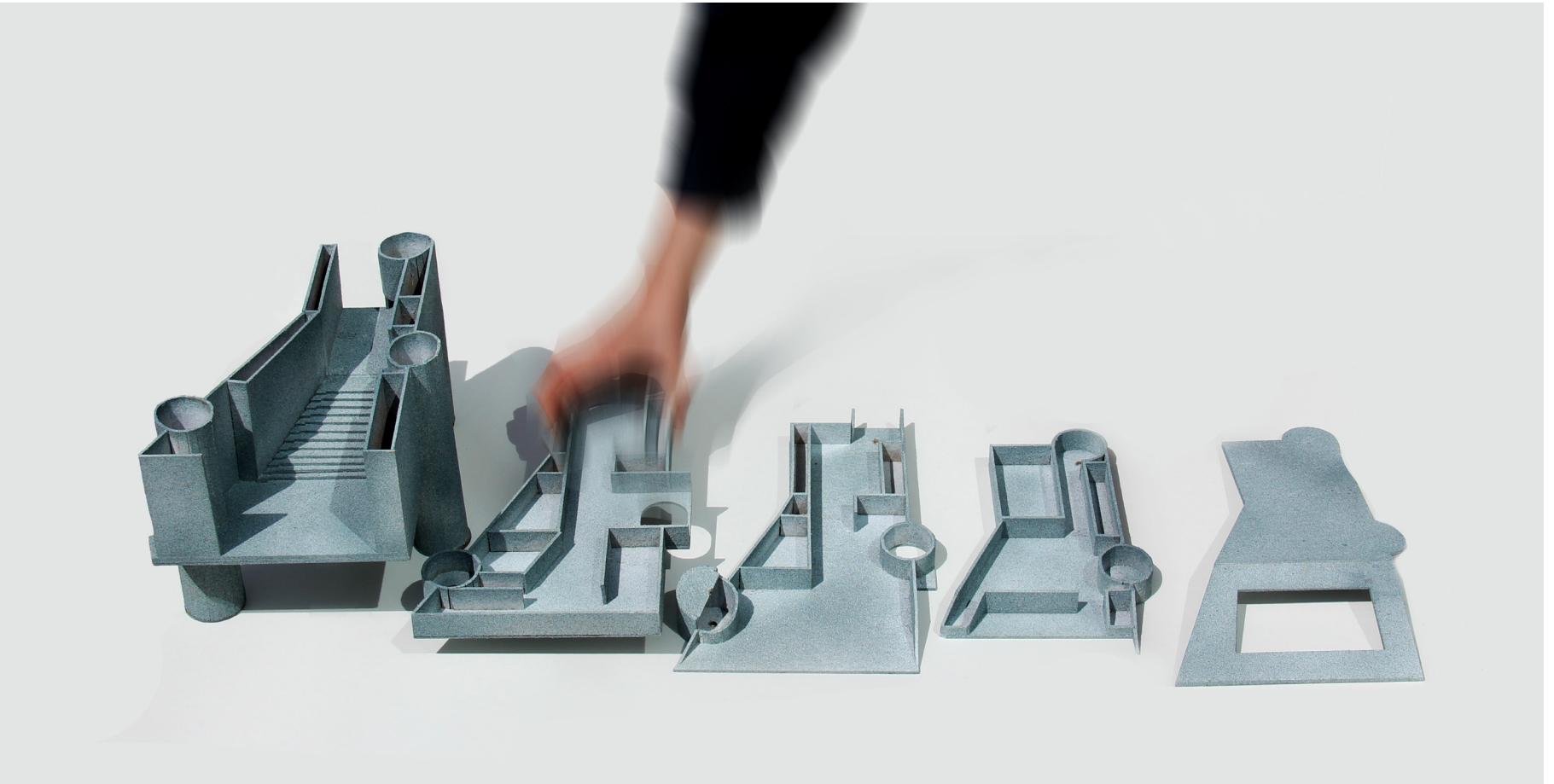


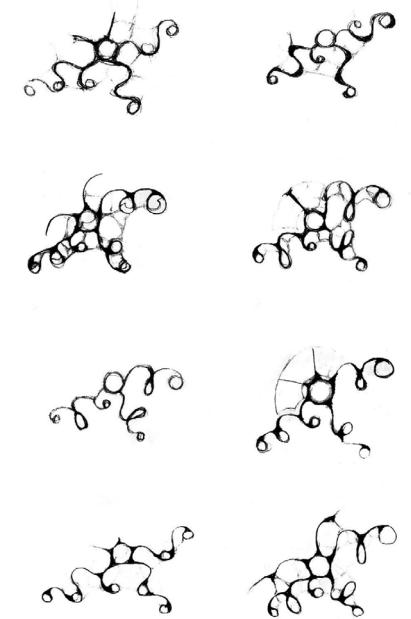
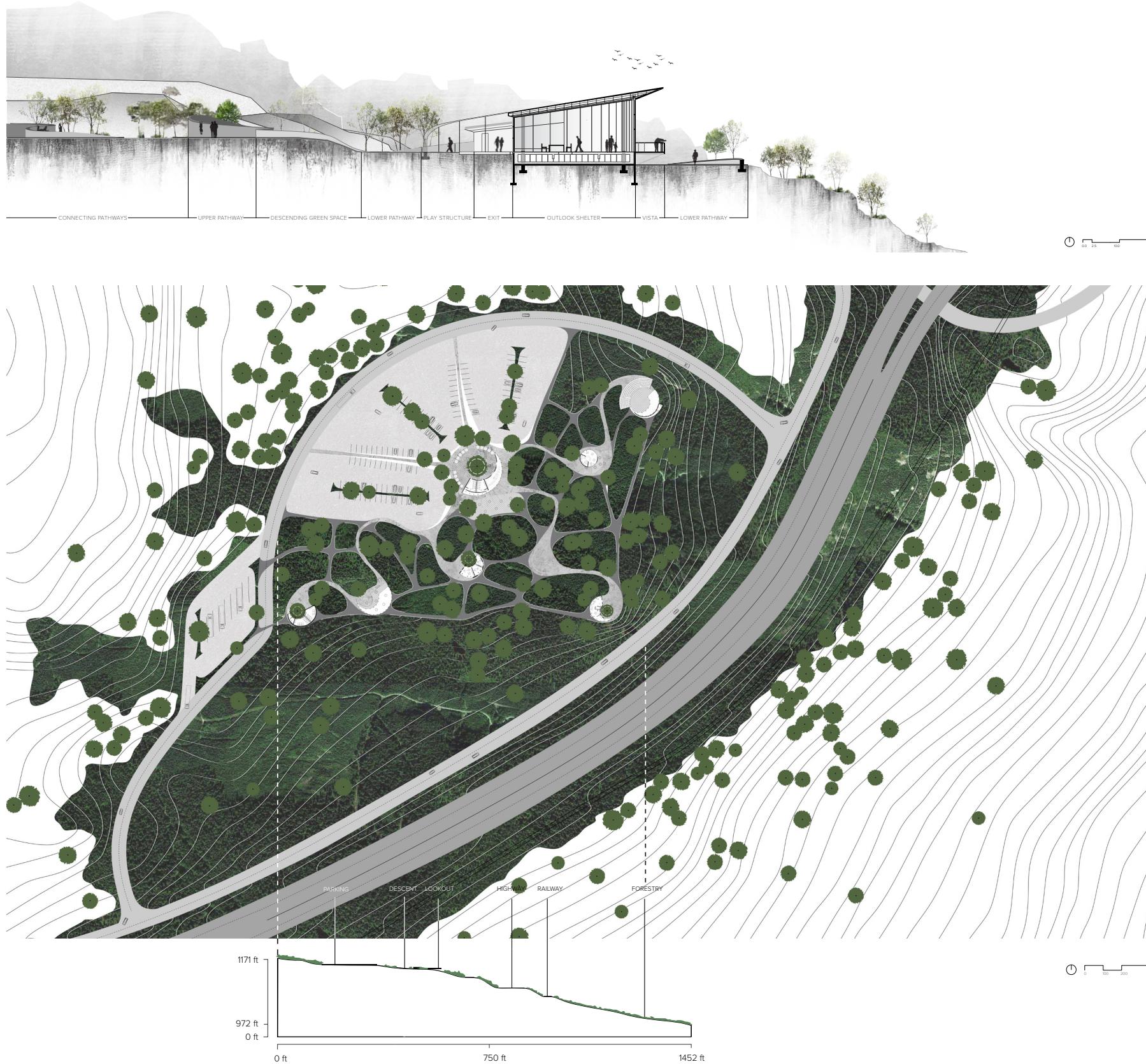
Mid-Level

Upper Level

SPECIFICITY TO GENEROUS PLAY

At the street level, nothing but the leg-like cores touch the ground. Climbing, sliding, viewing, adventuring occurs this hyper-open underbelly. A dramatic stair ascends onto the second level theater, open at both ends for views of sunrise and sunset. Functional offices and storage space create poche on the thickened walls of the theater. Above, a village of tighter program serves as space for learning, practice, and rehearsal. Specific balconies orient views towards downtown Boston, the Mystic River, and the Bunker Hill monument.





Circulation route study hand sketches

REST STOP REVISITED:

HIGHWAY 61

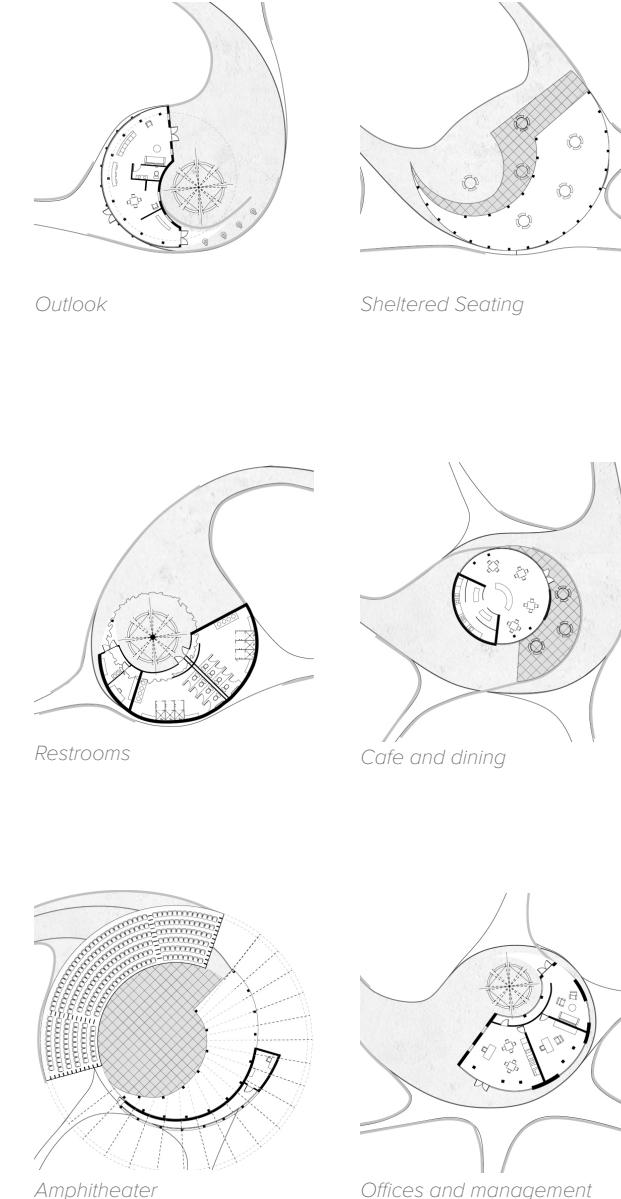
Duluth / Minnesota

Spring 2019 / Instructed by Jennifer Yoos

The rest stop capitalizes on natural and cultural features to promote a slowness and awareness of nature. Informed by its dramatic, forested context as well by its rural context above the city of Duluth, the rest stop integrates practical programs with play. Spaces for a farmer's market, spontaneous activity, local art, performance, and productive agriculture are all connected by weaving pedestrian paths.

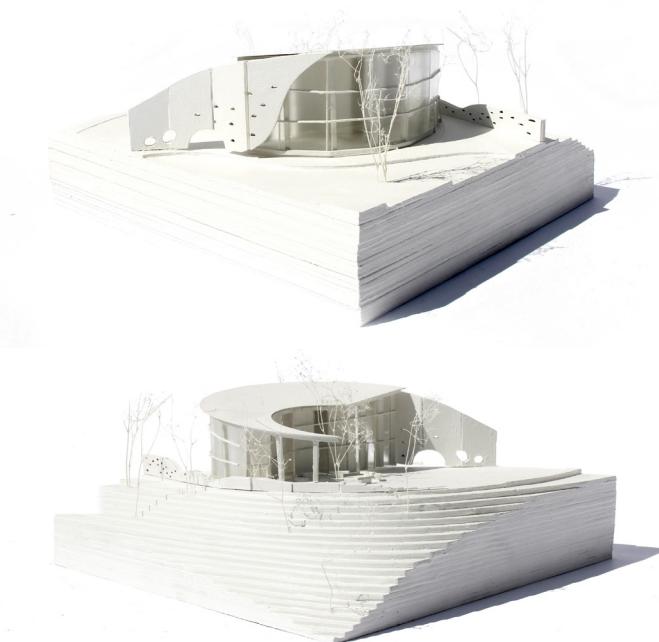


Flexible Visitor and Outdoor Market space to cater to seasonal changes

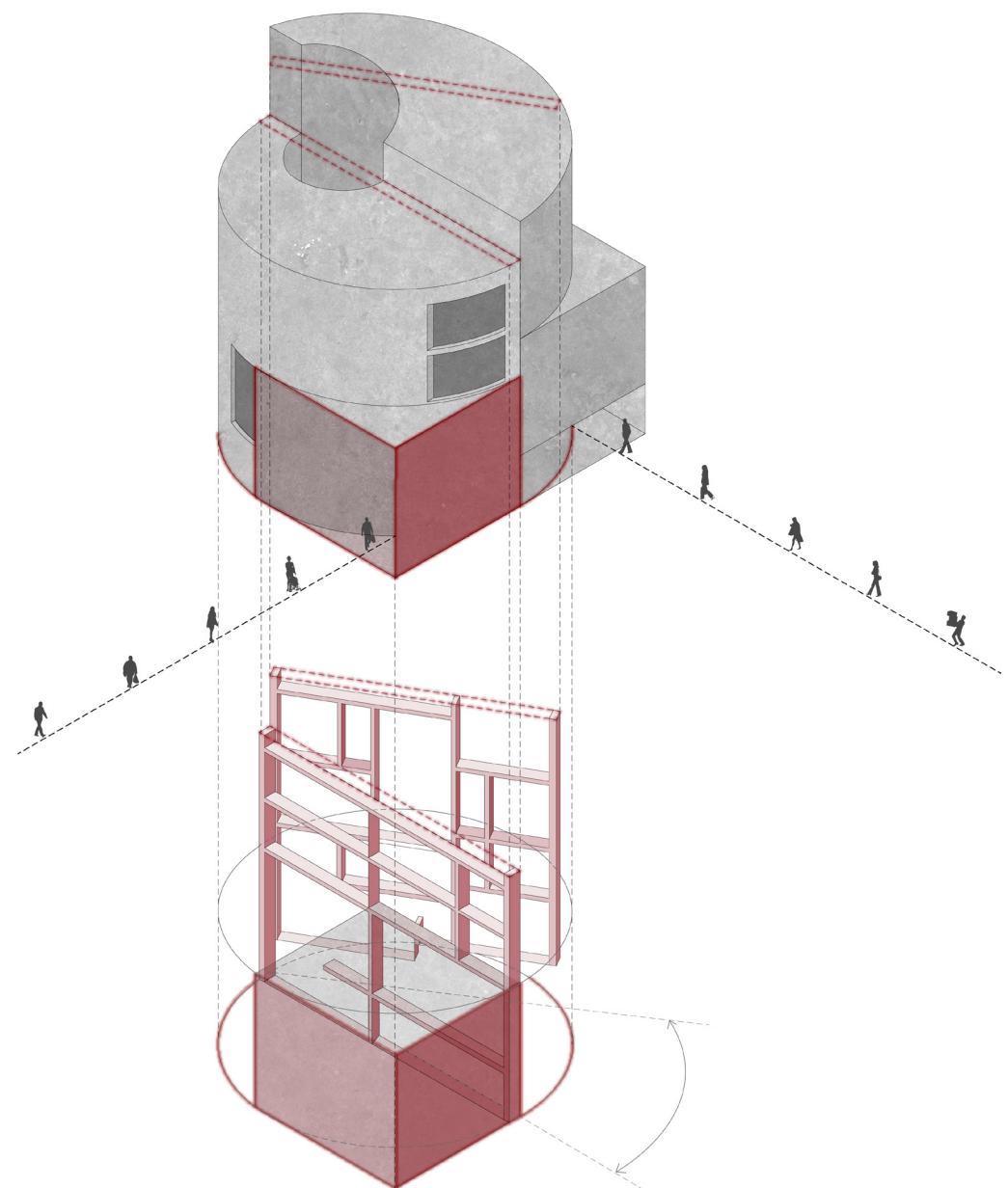


INHABITABLE WALLS

Play occupies the landscape. Pedestrian paths are lined with inhabitable concrete walls that vary in height, density, and utility. They may serve as playground infrastructure, punctured with holes and foot holds, or act as a guidance tool along hidden trails. They curve seamlessly into the buildings to create an effortless transition between exposed path and shelter, operating as a form of pre-cast cladding shading.



Plexi, chipboard and basswood $1/8'' = 1'-0''$ painted model



*Exterior volume accomodating and
concealing interior disparities of scale
and alignment.*



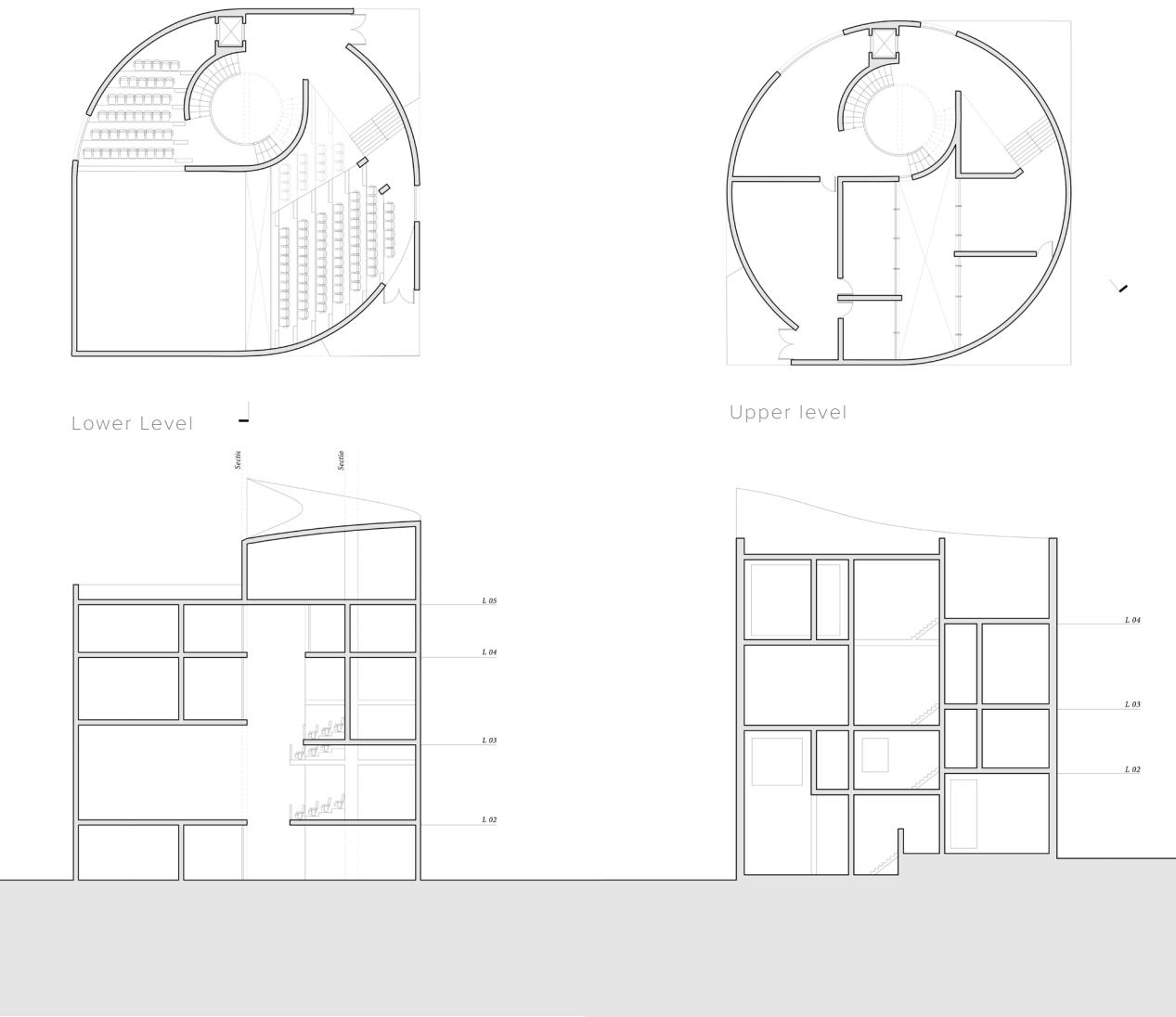
JUMP CUT:

COHERENCE IN DISCONTINUITIES

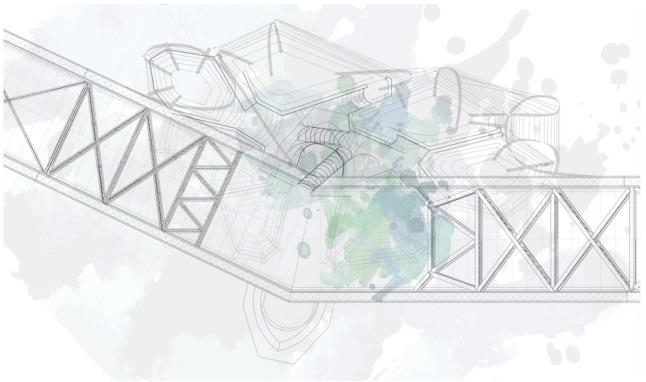
Harvard GSD / Core I

Fall 2021 / Instructed by Marina Correia

Tasked with connecting two seemingly incompatible sections within one building, I designed a coherent exterior envelope that accommodates incongruent interior characters. Two arms branch from the pivot point that connects the two sections, opening into a void that serves as a theater. The vertical access is located at the hinge, while audience functions extrude in opposite direction from the void. The massing suggests a consistency, but offers several open programmatic possibilities and two-way observation across angles, disciplines, and uses.







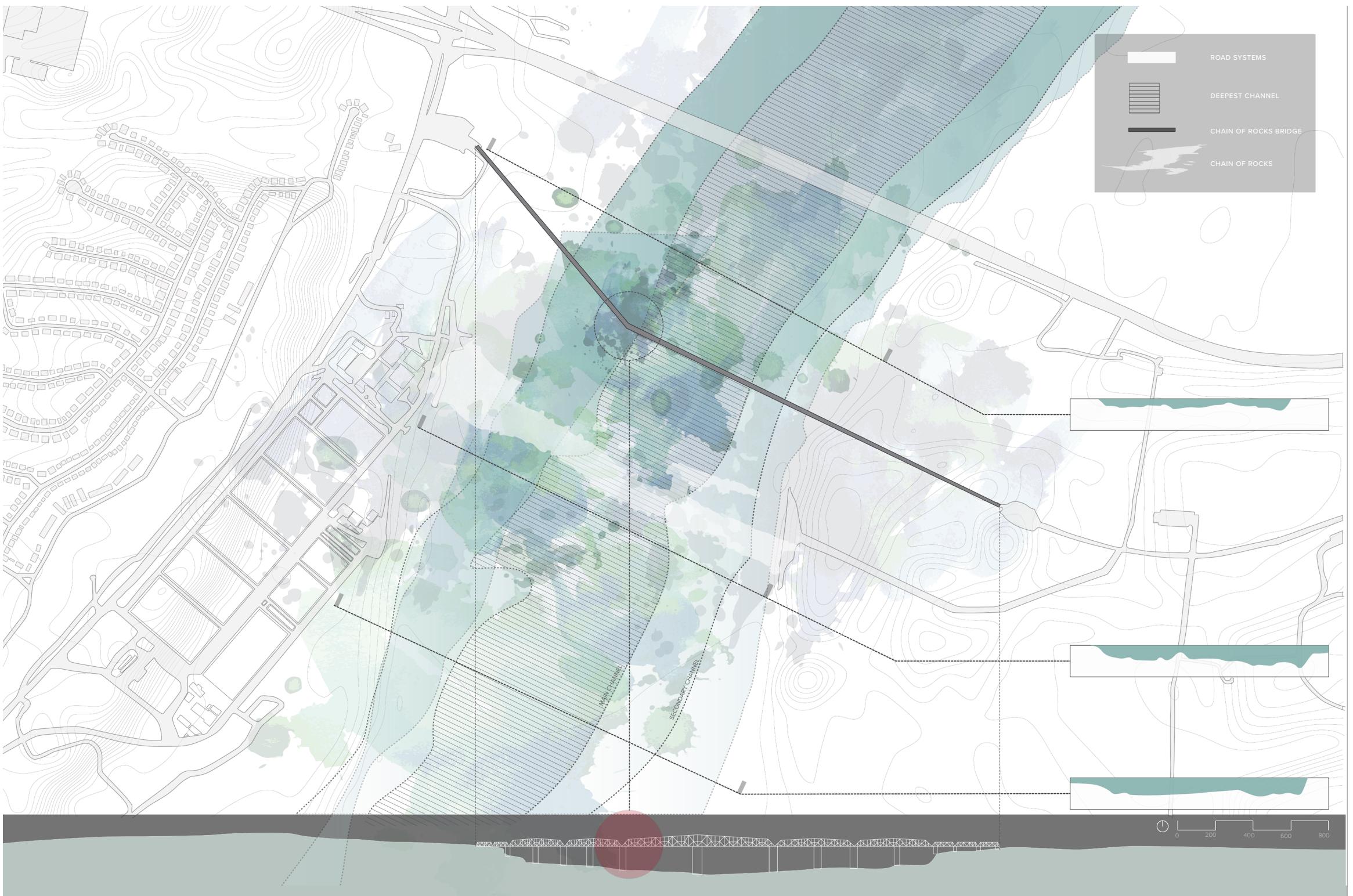
Section through bend in Chain of Rocks Bridge and attached Hostel

CHAIN OF ROCKS BRIDGE: RIVER AS CONTEXT

Mississippi River / St. Louis, MO

Fall 2017 / Instructed by Anna Ives

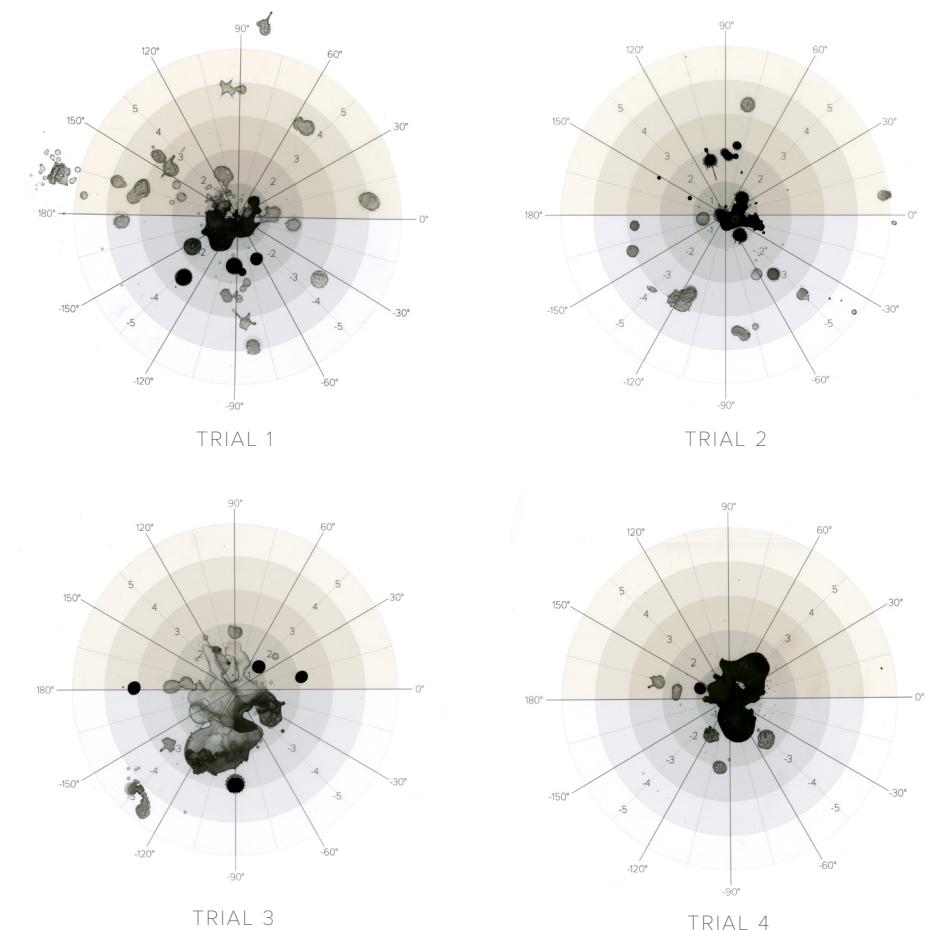
Located at the intersection of both natural and synthetic infrastructures, the 5,353 ft long steel truss Chain of Rocks Bridge spans the Mississippi River on the north edge of St. Louis. The bridge's 22-degree bend allows riverboats to navigate between piers and water intake towers and is used in this project as a tool to re-imagine the American hostel.



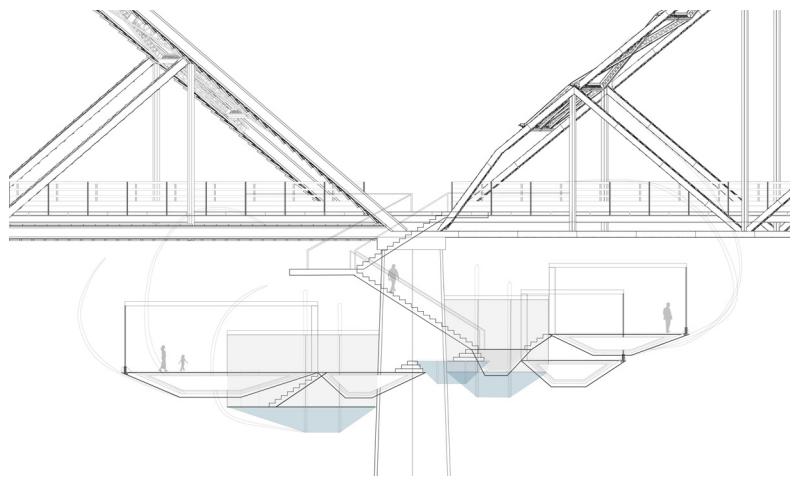
Site mapping and Mississippi River sectional analysis

WATER STUDY

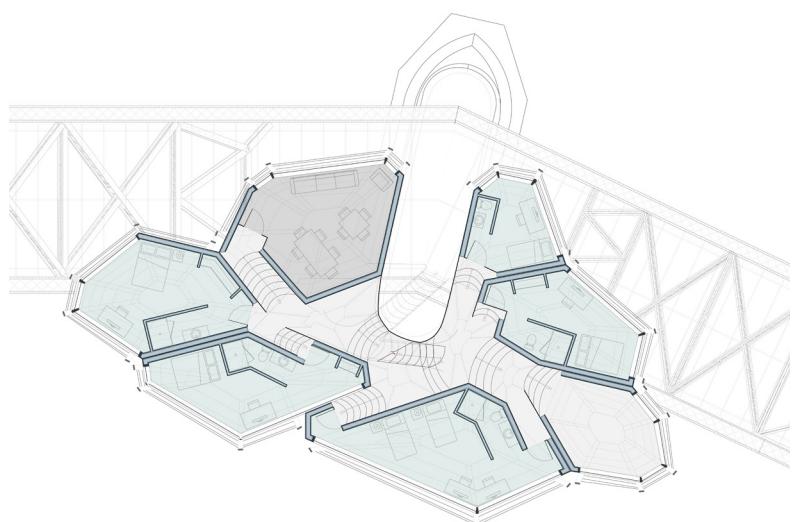
Given pathway variability, which route does naturally flowing water traverse? Multiple twine, wire, and wood root material studies were used to document and quantify the movement of water with radial graphs. Each pathway demonstrates how far ink will fall from its origin tap root. Graphed in relation to dampness, the data verified that water flows on the path of least resistance, from high ground to low ground.



Hand-built basswood, plexi, twine, wire, and ink with mylar-printed radial graph study



LONGITUDINAL SECTION



PLAN AT PYLON LEVEL



*Hand-built basswood, pine, and
plexiglass physical model 1/4" = 1'-0"*

HOSTEL DESIGN

The natural movement of water served as inspiration for circulation. The central stairway operates as the tap root while the path of least resistance leads one down to the communal living space, diverging from the ascending and safely secluded private bedroom path.

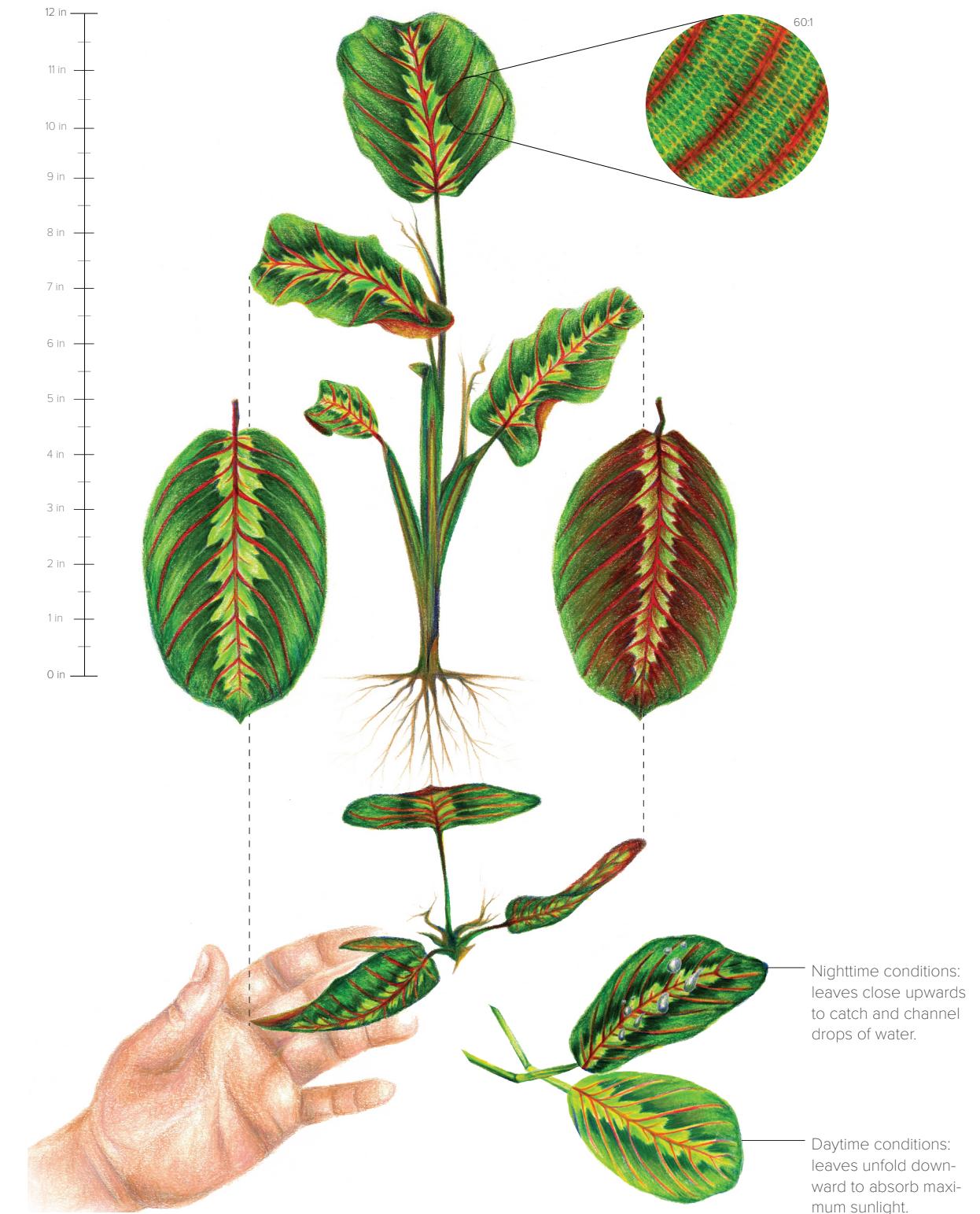
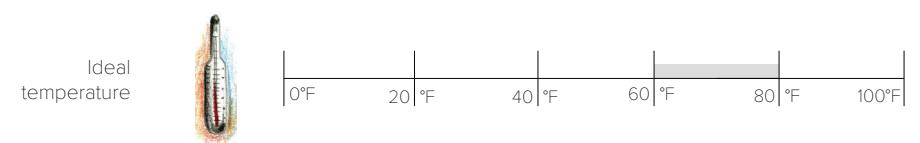
SOULARD MARKETPLACE:

URBAN GREENHOUSE

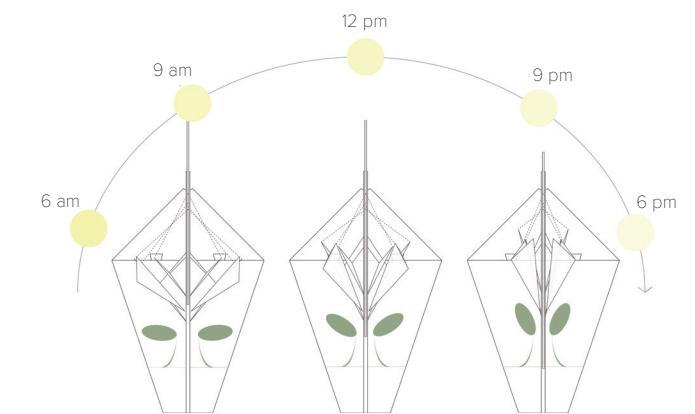
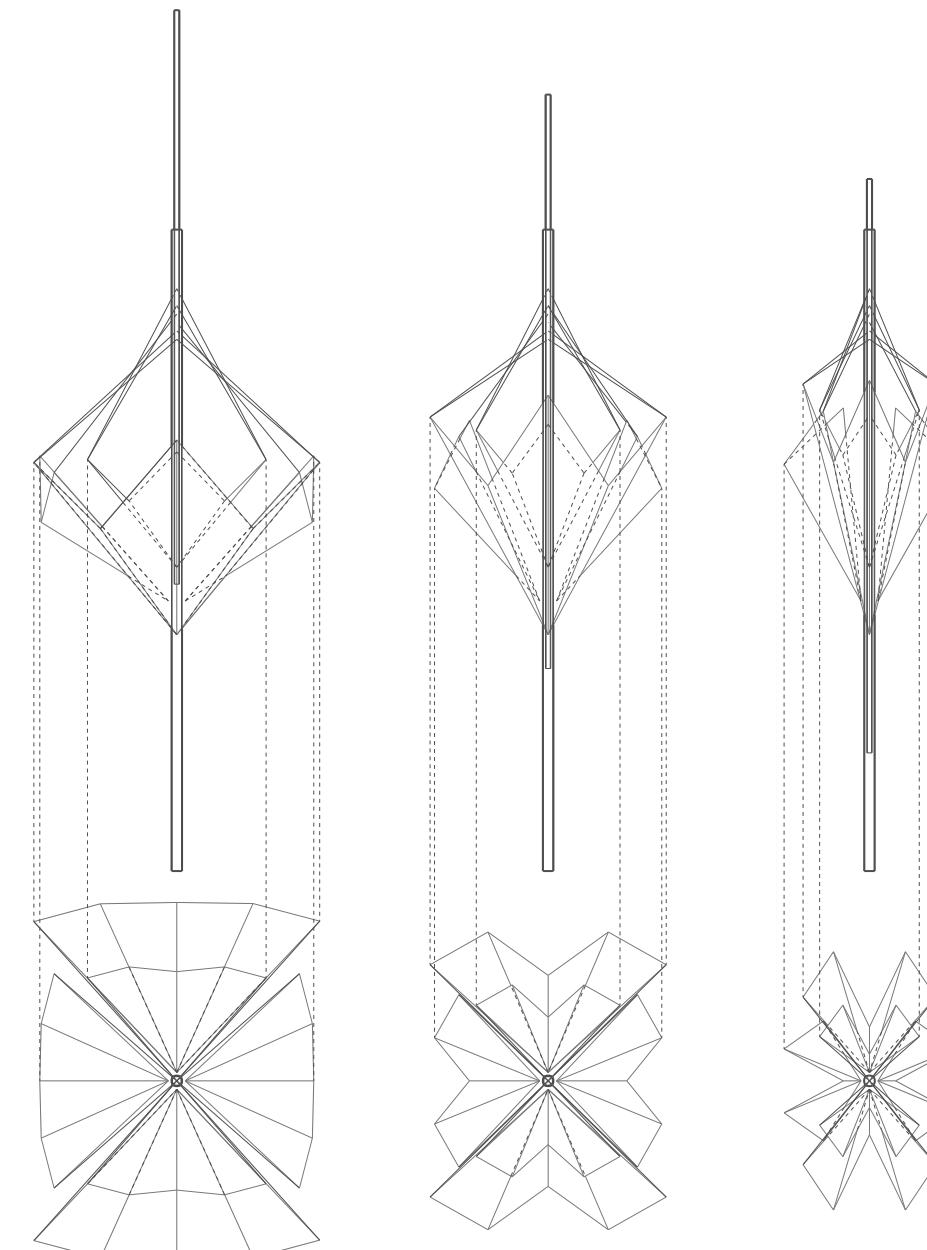
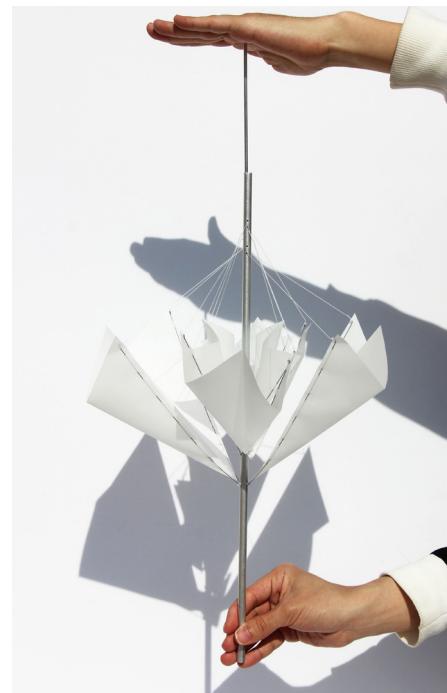
Soulard / St. Louis, MO

Fall 2017 / Instructed by Nathaniel Elberfeld

Aptly baptized the “Prayer Plant,” the Maranta Leuconeura has adapted to its native tropical surroundings under the canopy of the Brazilian rainforest by folding and unfolding its leaves like praying hands. Each leaf closes upward at night to direct dewdrops down to its roots then unfurls horizontally during the day to absorb maximum levels of sunlight.



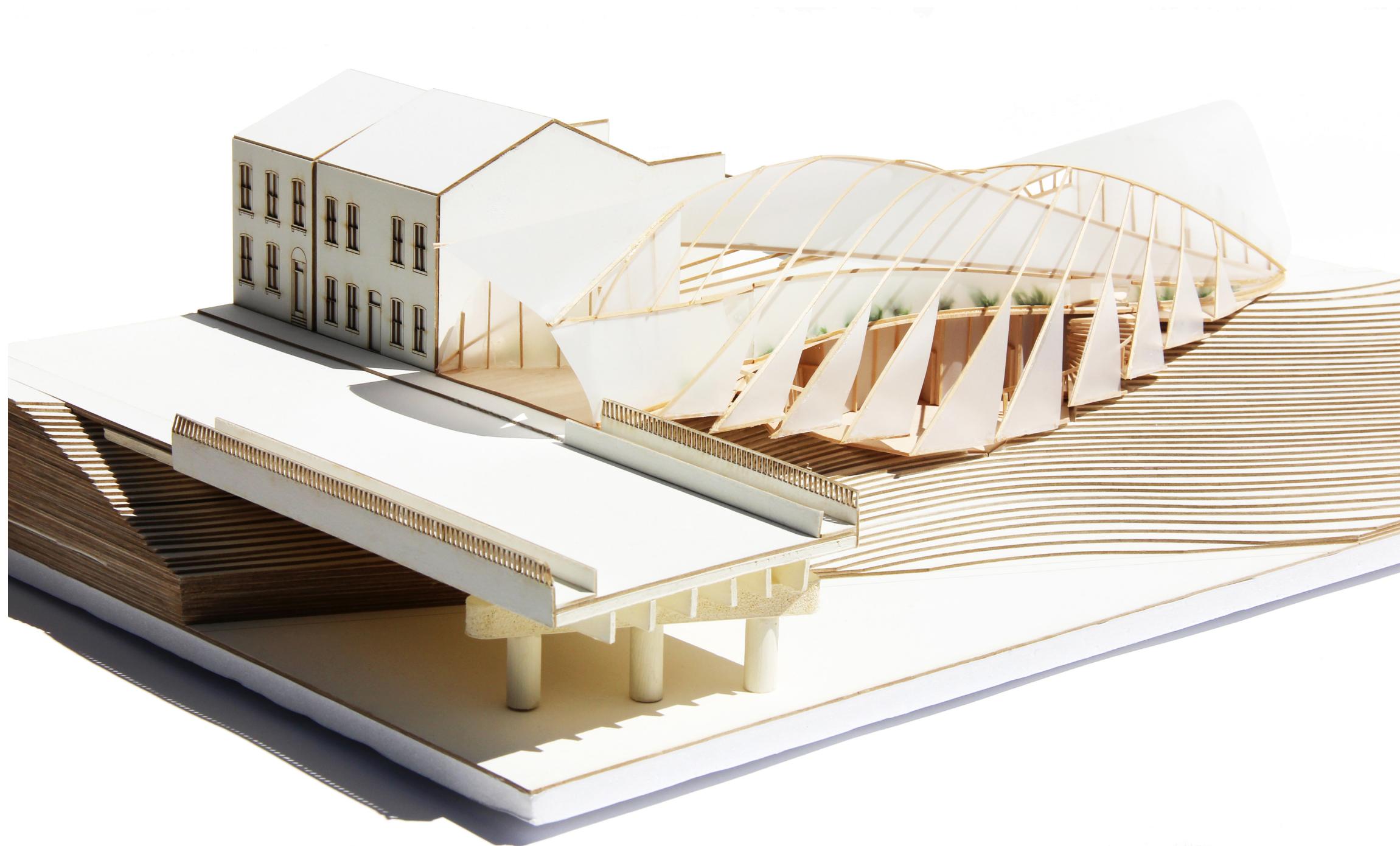
Hand drawings of technical
botanical details



ECO UNIT

To provide suitable living conditions for the *Maranta Leuconeura* within cold Midwestern Missouri, a plexiglass container encloses the plant to produce a more humid environment to mimic its native tropical habitat while beads of condensation collect on the folding apparatus and drip down to the roots, similar to the transfer of dewdrops downward upon the *Maranta*'s leaves.

Hand-built plexi, mylar, fishing line enclosure



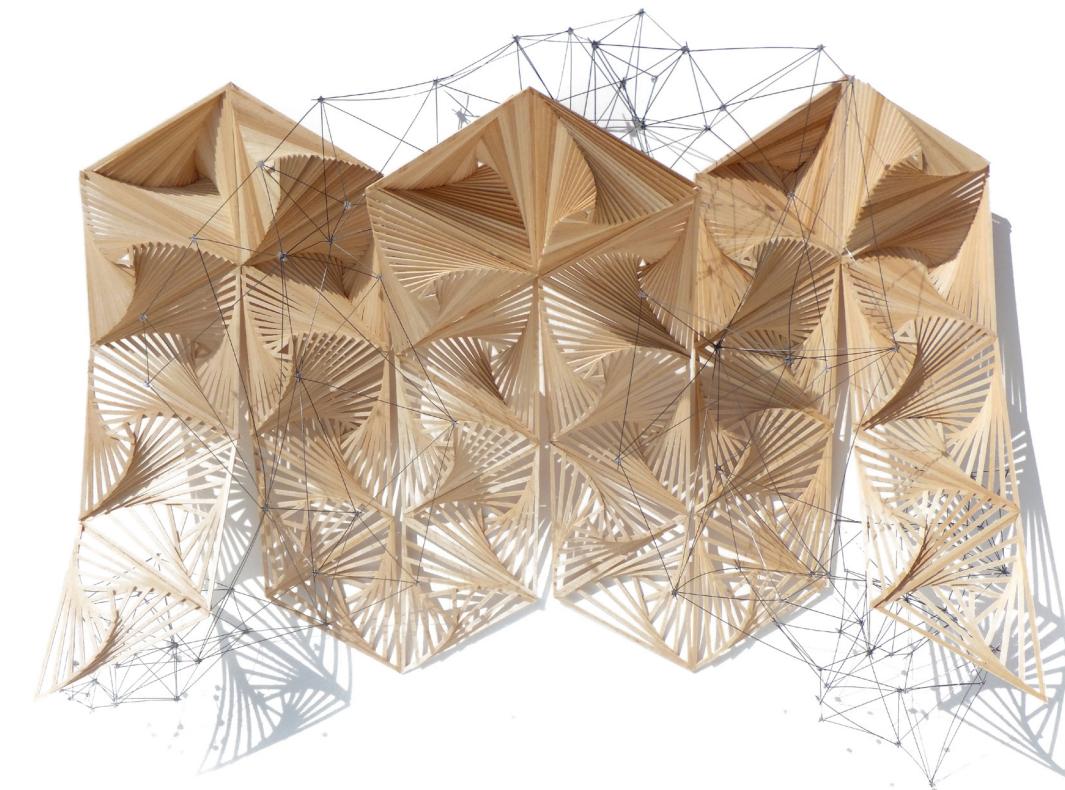
BASSWOOD AND MYLAR MODEL

Hand-built mylar and basswood model with laser-cut site

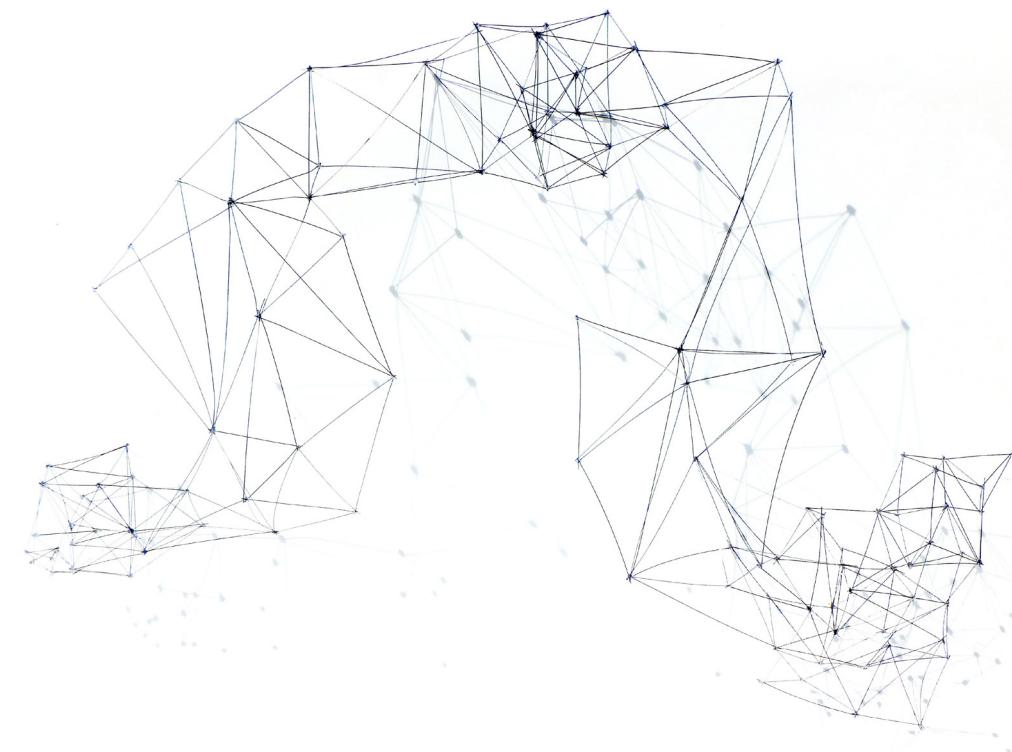
The North Soulard Garden and Marketplace is an seamless extension of the natural topography that creates a threshold between city and garden. The structure provides a legible point of arrival and orientation at the welcoming patio entrance, rising into a three-dimensional green continuation of the path connecting Northern and Southern communities.



Site photograph (peeling birch wood) and inspired hand-built basswood and wire topography (right)



Hand drawing of observed patterns and inspired hand-built modulated wire topography (right)



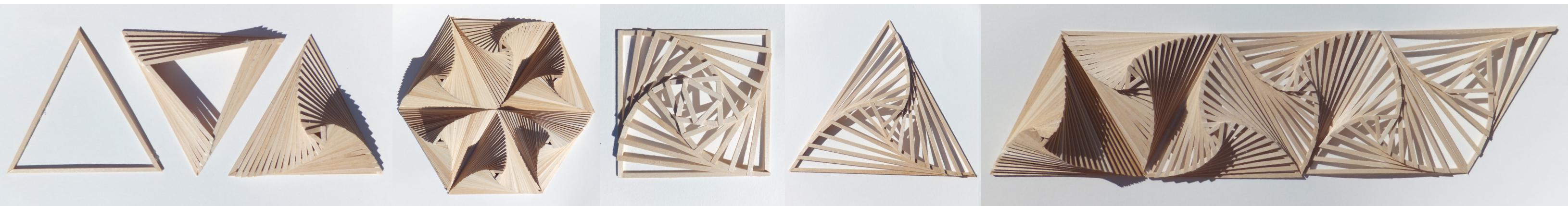
PATTERNS IN NATURE: TOPOGRAPHIC EXTENSIONS

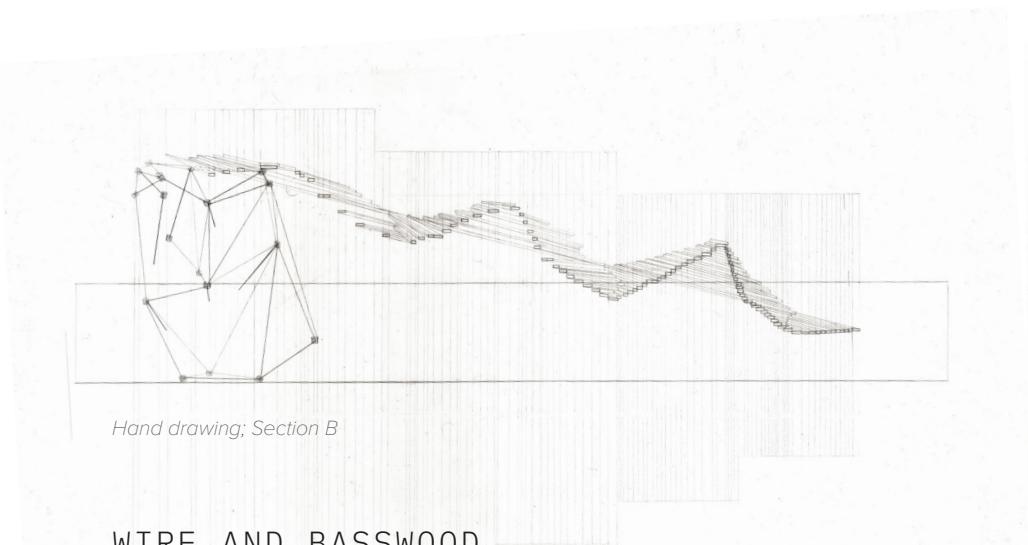
Forest Park / St. Louis, MO

Fall 2015 / Instructed by Elisa Kim

This study explored the fluctuating movement in the texture of a peeling Birch Tree. The pattern of horizontal movement is emphasized through the varied, accentuated textures between each strip of bark. Differing line weights, distinct designs, and solely linear marks indicate the separation of textures to highlight movement across the page.

PROCESS BASSWOOD MODELING

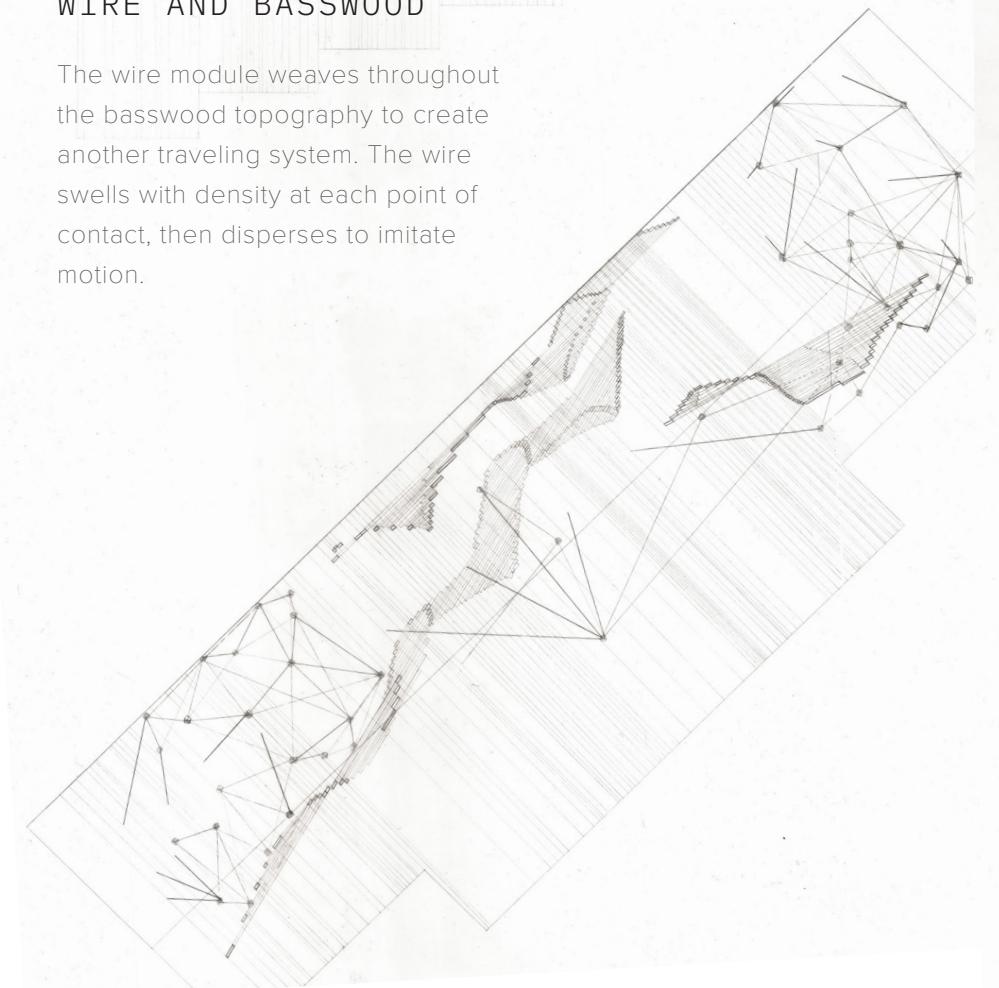




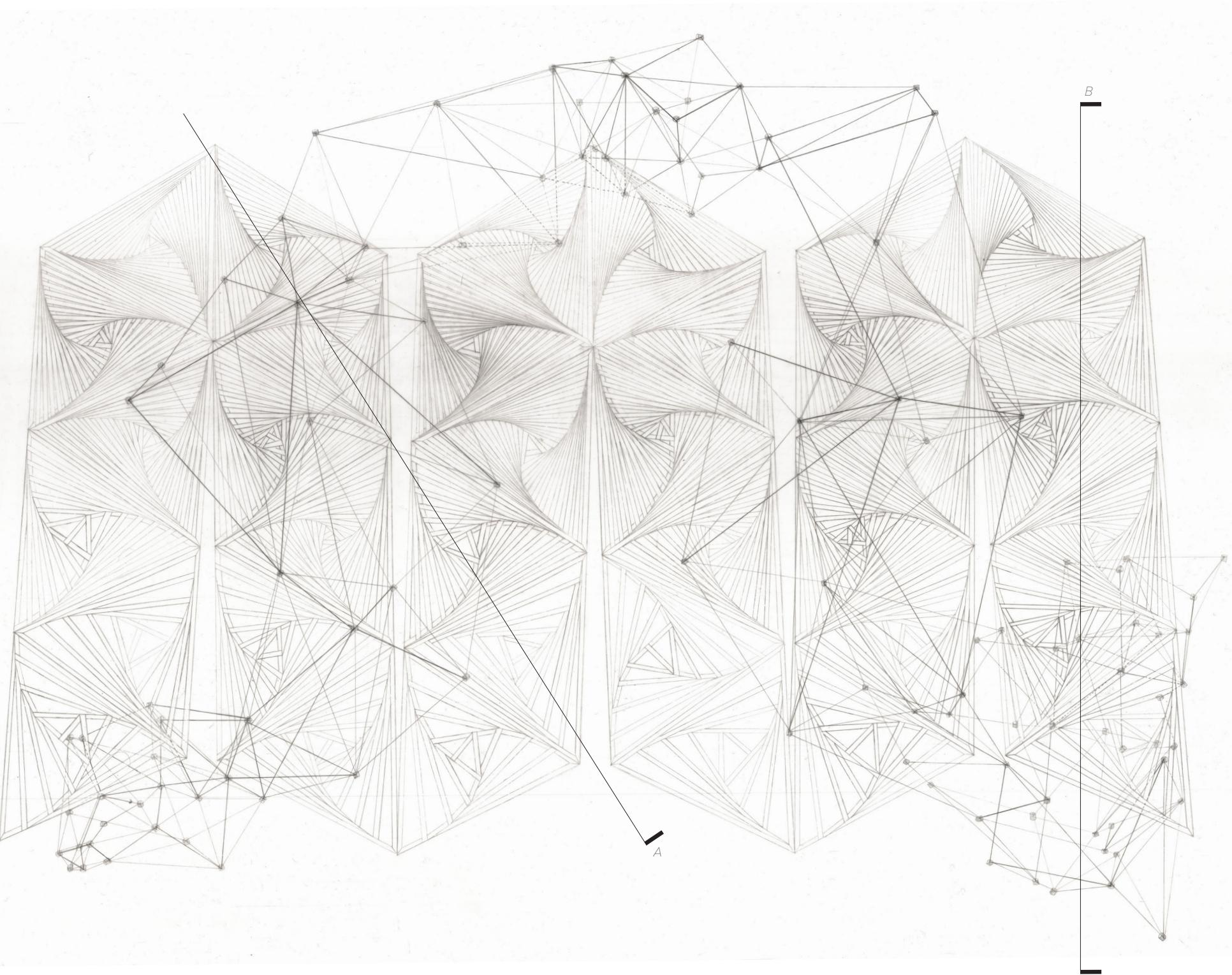
Hand drawing: Section B

WIRE AND BASSWOOD

The wire module weaves throughout the basswood topography to create another traveling system. The wire swells with density at each point of contact, then disperses to imitate motion.



Hand drawing: Section A

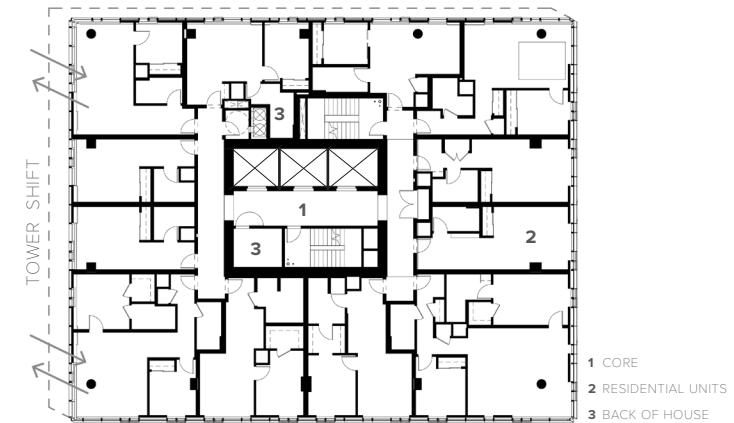
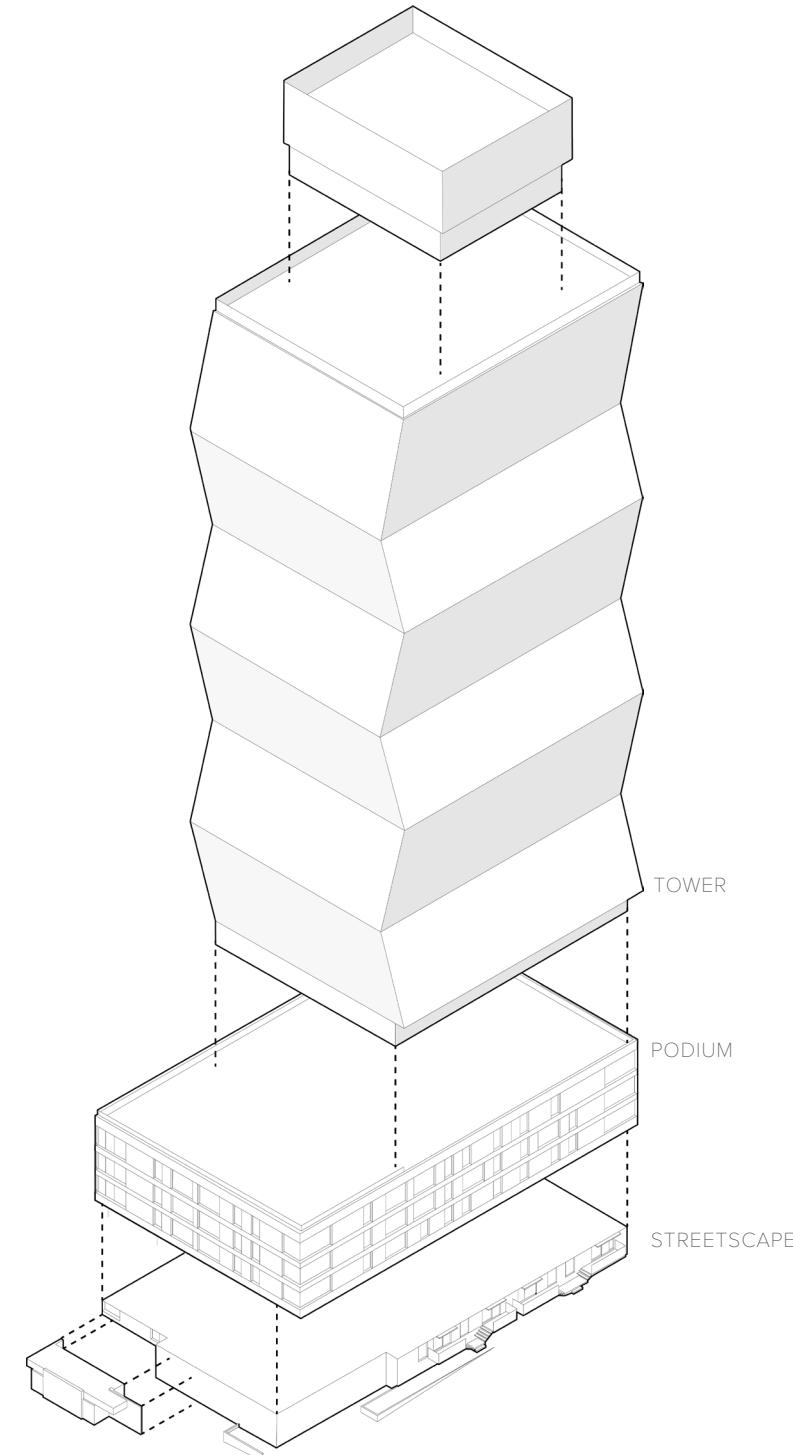


B



PERSONAL WORK:
LIGHT STUDIES

Fall 2021 / Oil Paintings



PROFESSIONAL WORK: CLOUD TOWER APARTMENTS

South Lake Union / Seattle, WA

2018 - Present / Designed by HEWITT Architects

As a recent graduate, I have translated my speculative inquiry to the building scale designing urban residences locally in Seattle. In addition to aiding project development at the detail level, I visually communicate project core ideas to the City Design Review Board and client groups through physical models and diagrams, legibly iterating building essence with high craft and intentional graphics.

For Seattle's Cloud Tower, I abstracted the massing into a $1/8" = 1'-0"$ scale model and graphics to demonstrate how the tower's shifting floor plates create undulating, reflective forms.