



**MADISON GREEN**

SPRING 2019

## EDUCATION

### UNIVERSITY OF PENNSYLVANIA

FALL 2018 - PRESENT

*Current student in the Master of Architecture program*

*Expected Graduation May 2021*

### TEXAS A&M UNIVERSITY

FALL 2014 - SPRING 2018

*Bachelors of Environmental Design - Cum Laude*

*GPR 3.549*

*GRE Verbal 160 - Quantitative 159 - Writing 4*

### BARCELONA ARCHITECTURE CENTER

SPRING 2017

*Semester Study Abroad Program offered to 3rd year students by the College of Architecture*

## EXPERIENCE

### EXTERN AT SKIDMORE, OWINGS, AND MERRILL

WINTER 2019 - CHICAGO, ILLINOIS

*Working on schematic design for the expansion of Altair's*

*headquarters in Detroit, Michigan*

### INTERN AT MARK FOSTER GAGE ARCHITECTS

SUMMER 2016 - NEW YORK, NEW YORK

*Completed two international competitions and aesthetic*

*research in vaulted structures*

### STUDIO ASSISTANT FOR GABRIEL ESQUIVEL

FALL 2017 - COLLEGE STATION, TEXAS

*Frequent critiques of student work and taught software tutorials*

### STUDIO ASSISTANT FOR RENE GRAHAM

FALL 2016 - COLLEGE STATION, TEXAS

*Frequent critiques of student work and taught software tutorials*

## PUBLICATIONS

### AXIOM MAGAZINE

SUMMER 2018

### TEXAS ARCHITECTS MAGAZINE

SUMMER 2018

### SUCKERPUNCH DAILY

FALL 2017

### MARK FOSTER GAGE MONOGRAPH

FALL 2018

## INVOLVEMENT

### BABBLE MAGAZINE

FALL 2018 - PRESENT

*PennDesign student run retrospective publication, which*

*released its first edition in spring 2019*

### WOMEN IN ARCHITECTURE AT PENNDESIGN

FALL 2018 - PRESENT

*Organization that promotes networking, skill and leadership*

*enhancement, and representation of women in architecture*

### DEEP VISTA CONFERENCE COMMITTEE

FALL 2017 - SPRING 2018

*Helped run the production and marketing for the conference*

*with Paul McCoy, Emily Majors, and Hans Steffes*

## AWARDS

### HOK DESIGN FUTURES COMPETITION - 3RD PLACE

SPRING 2019

*Competition completed with Paul McCoy for a mixed use*

*extension to Philadelphia's Italian Market*

### CHAMBER EXHIBITION AT THE PENN MUSEUM

FALL 2018

*Studio project selected for a temporary display at the museum*

### SCIENCE ISLAND - HONORABLE MENTION

SUMMER 2016

*Apart of the team at Mark Foster Gage Architects awarded one*

*of five Honorable Mentions*

### STUDY ABROAD PROGRAM IN COSTA RICA

SUMMER 2015

*Week long freshman abroad program within the College of*

*Architecture studying ecodesign at the Soltis Center*

### UNIVERSITY OF PENNSYLVANIA

SPRING 2018

*PennDesign Grant*

### TEXAS A&M COLLEGE OF ARCHITECTURE

SPRING 2015

*Ruth Phillips Lusher Scholarship*

SPRING 2016

*Herbert C. Hale Jr. '52 Endowment for Architecture*

*Ruth Phillips Lusher Scholarship*

## REAR WINDOW

SPRING 2019

**4**

## ARCHIVE ADDITION

FALL 2018

**10**

## CHAMBER FOR ARTIFACTS

FALL 2018

**16**

## INTERLOCK

SUMMER 2018

**22**

## LANGFORD INFILL

FALL 2017

**32**

## SWEEPS

SPRING 2016

**40**

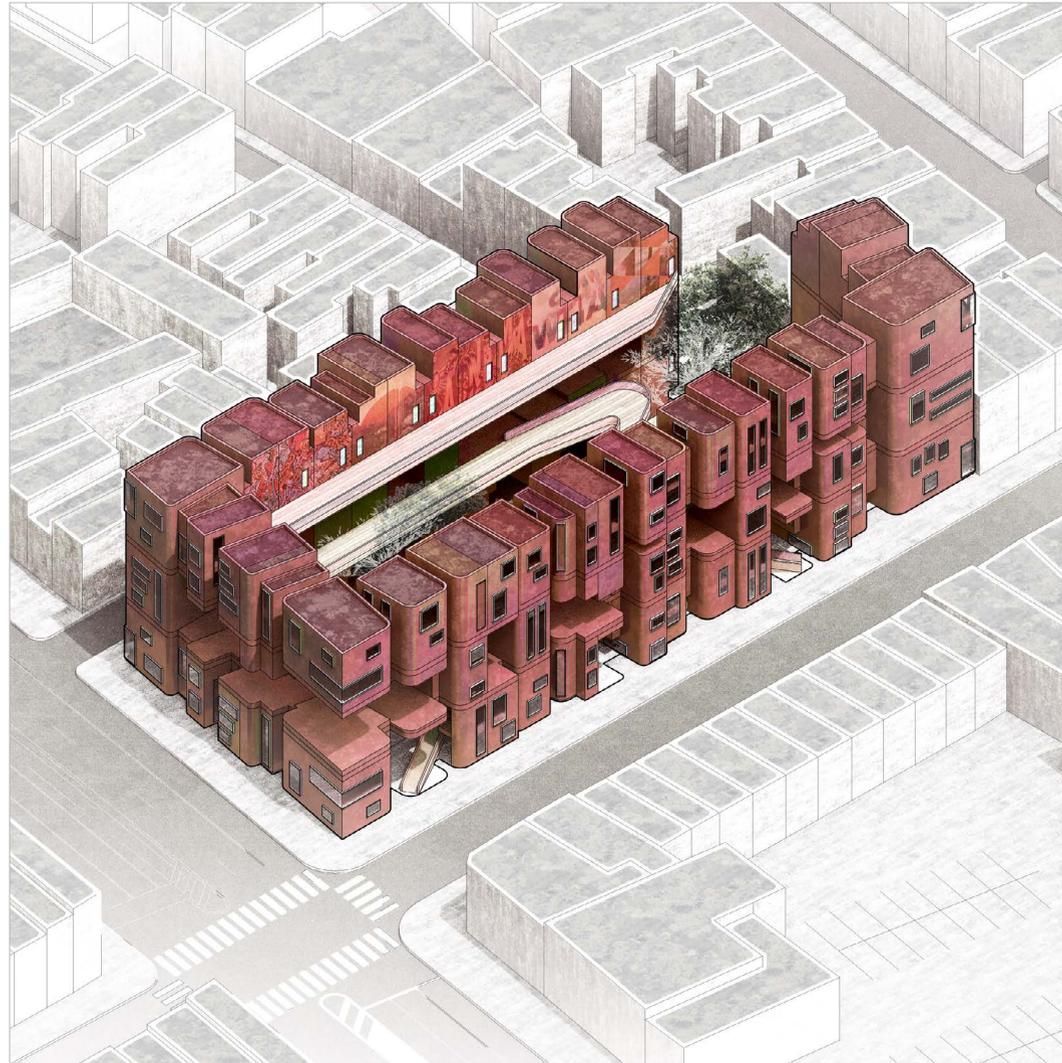
## SCIENCE ISLAND

SUMMER 2016

**46**

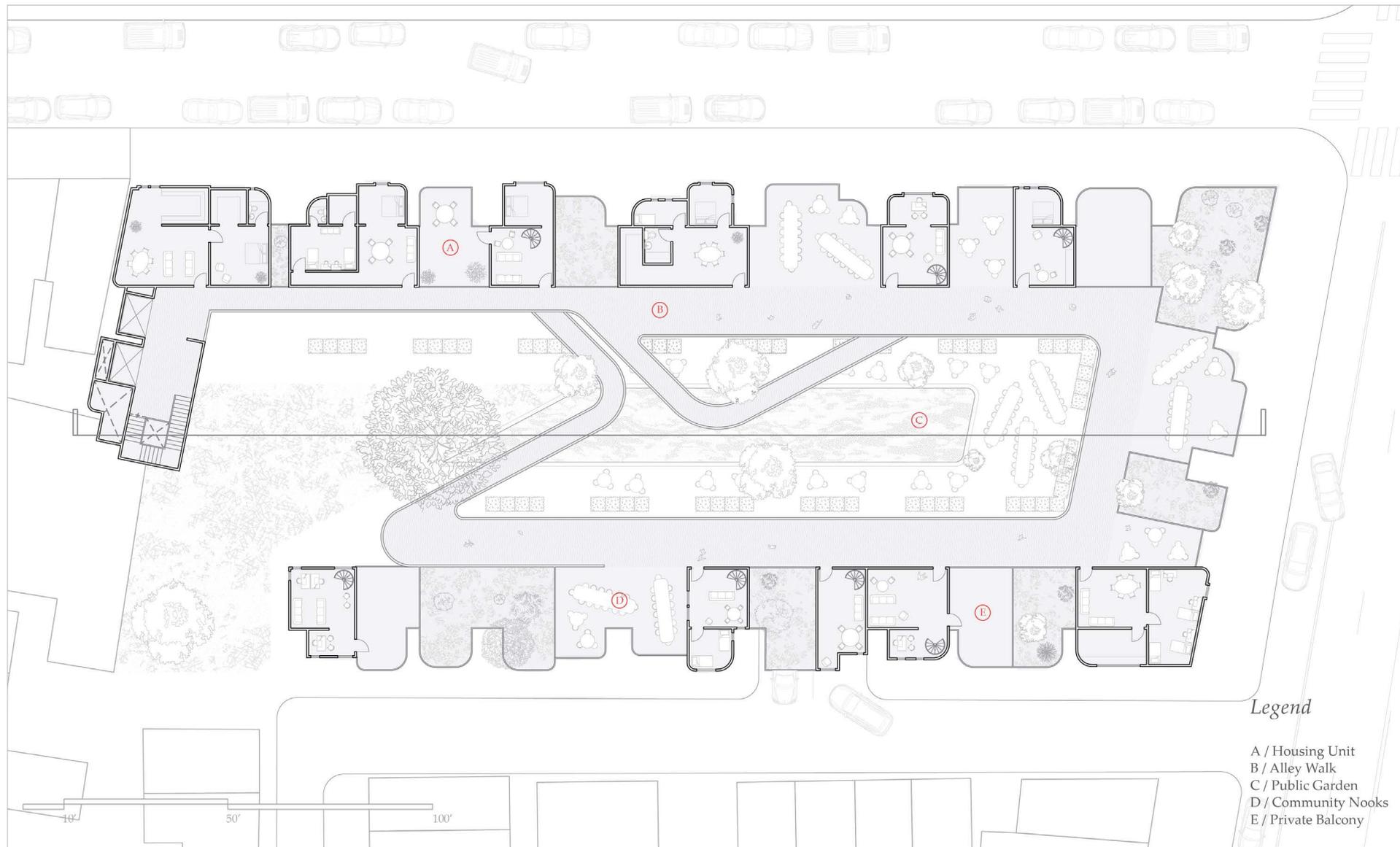
## REAR WINDOW

SPRING 2019 - TWO DAYS

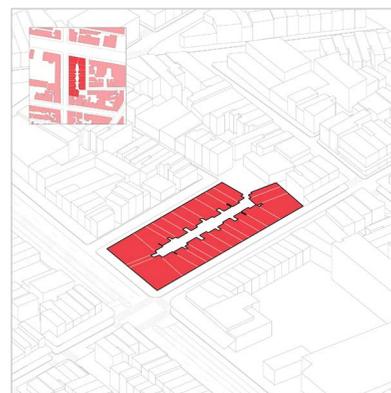
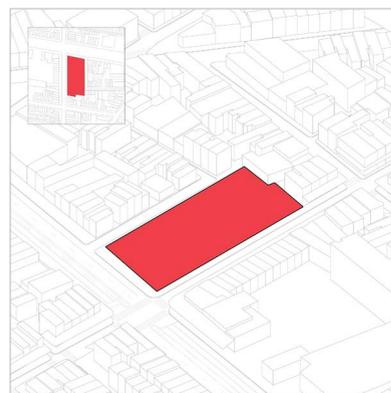
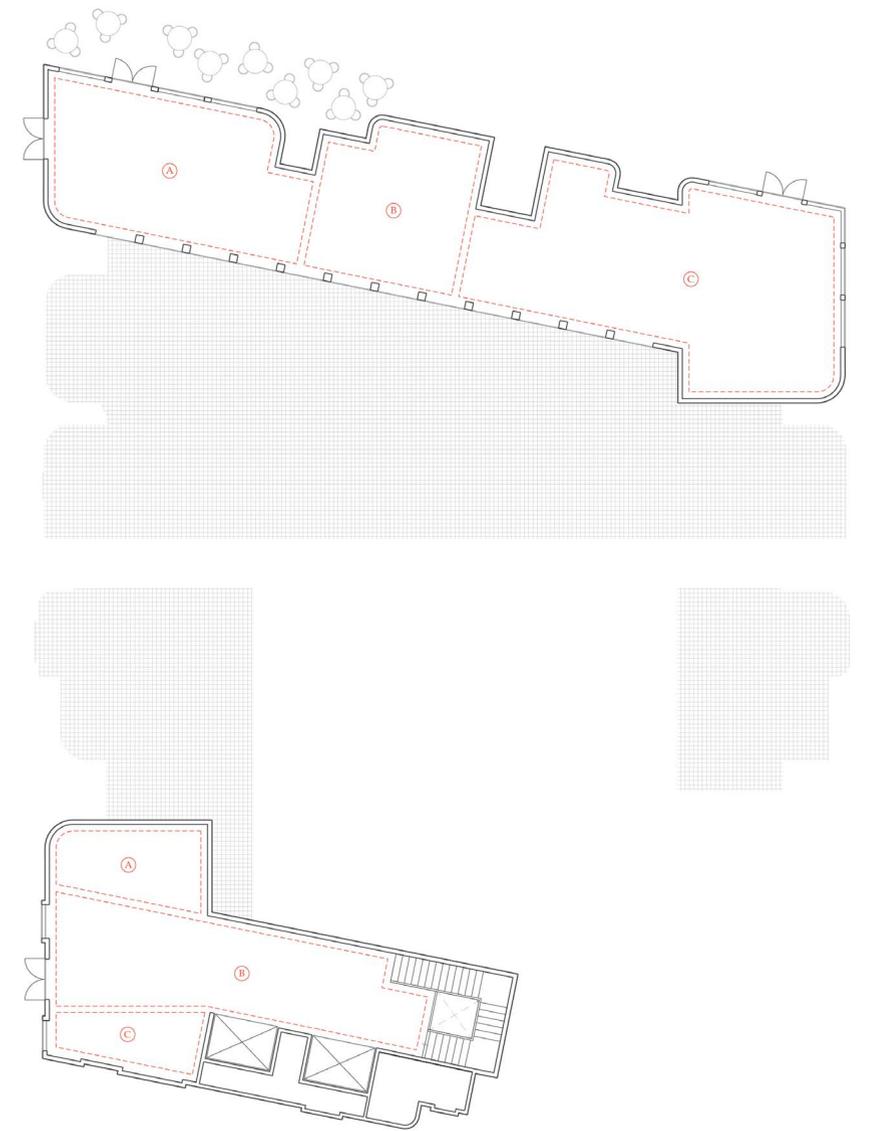


3rd Place Entry for the HOK Design Futures Competition  
*with Paul Germaine McCoy*

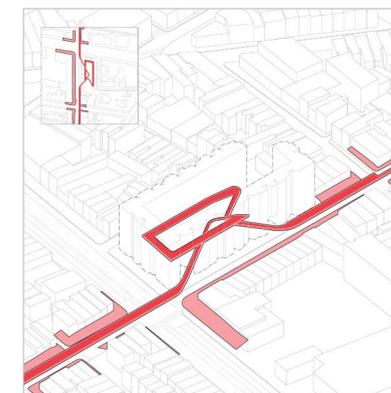
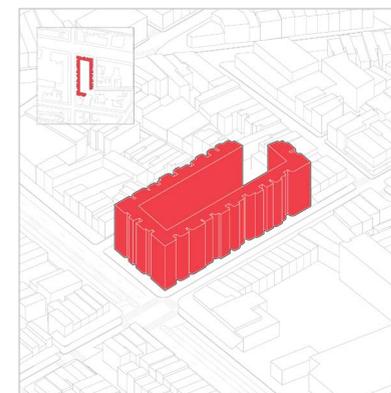
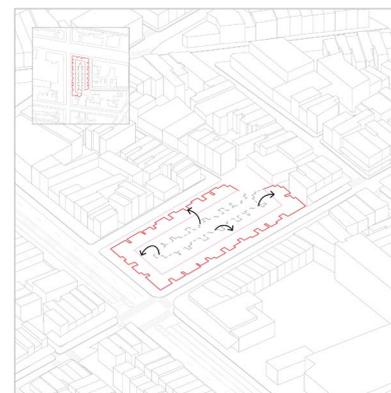
*Rear Window* is a market and housing development that celebrates the idea of public space not as a grand urban gesture, but rather as an experience that is small, intimate, and personal. The exterior facade is a reflection of individuality while the interior is an expression of a collective whole. Via an extension of the historic market, this new communal alley provides an experience that perforates into the local's backyard and gives the visitor a glimpse into the neighborhood's rear window.



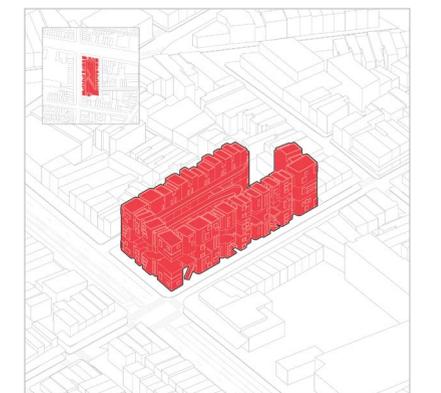
*Floor Plan & Parti Diagrams* expressing the development of a dynamic relationship between public and private space



ARCHIVE ADDITION



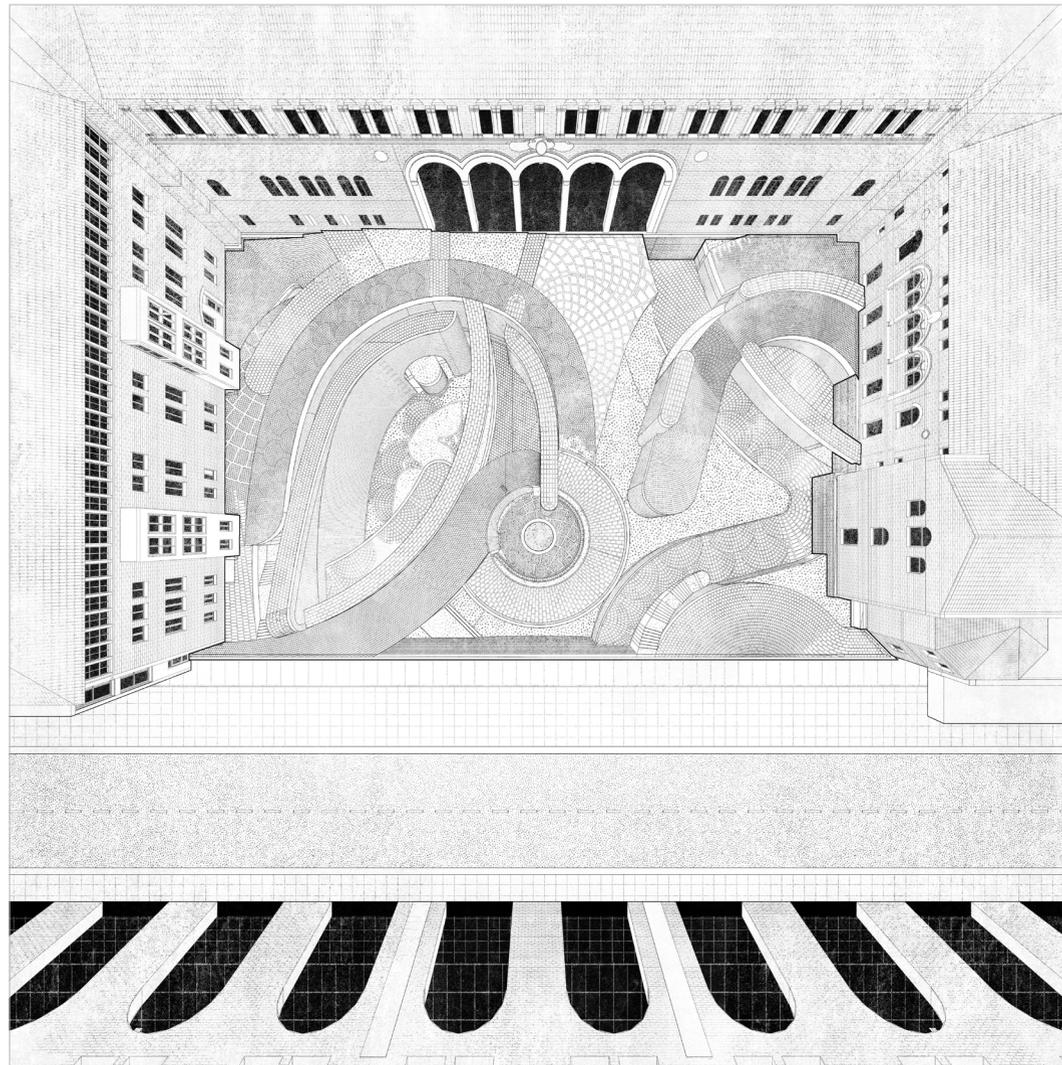
FALL 2018





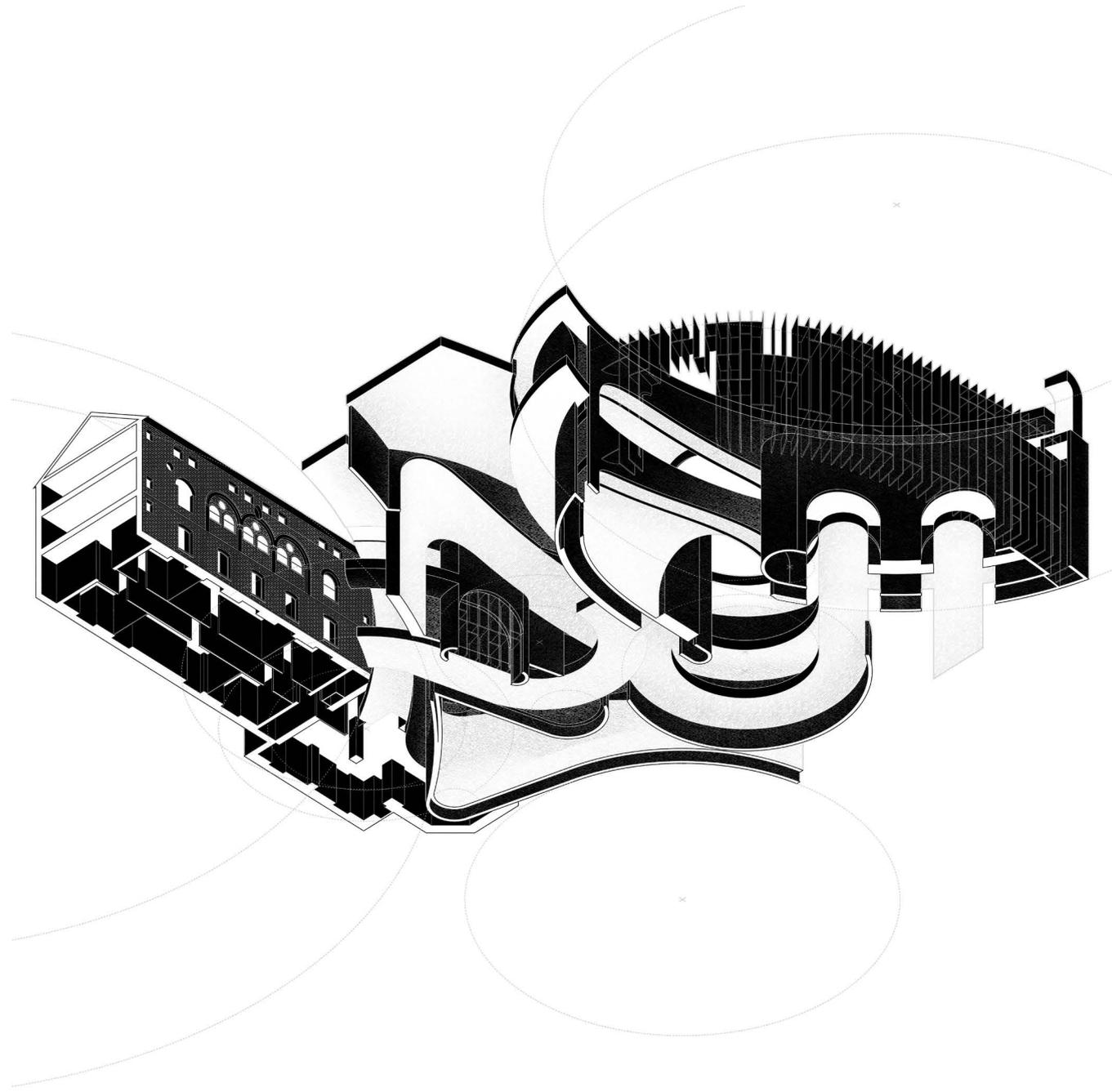
## ARCHIVE ADDITION

FALL 2018 - 6 WEEKS

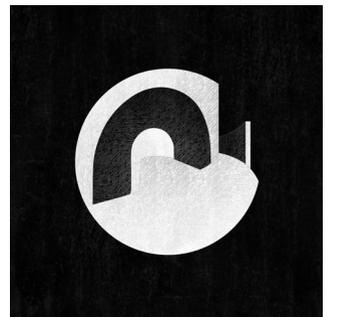
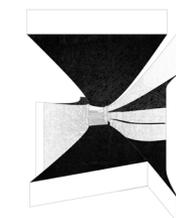
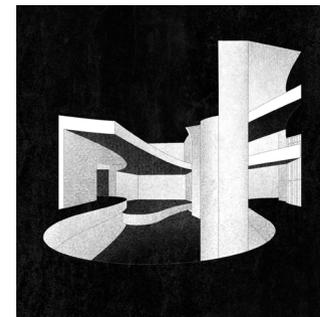


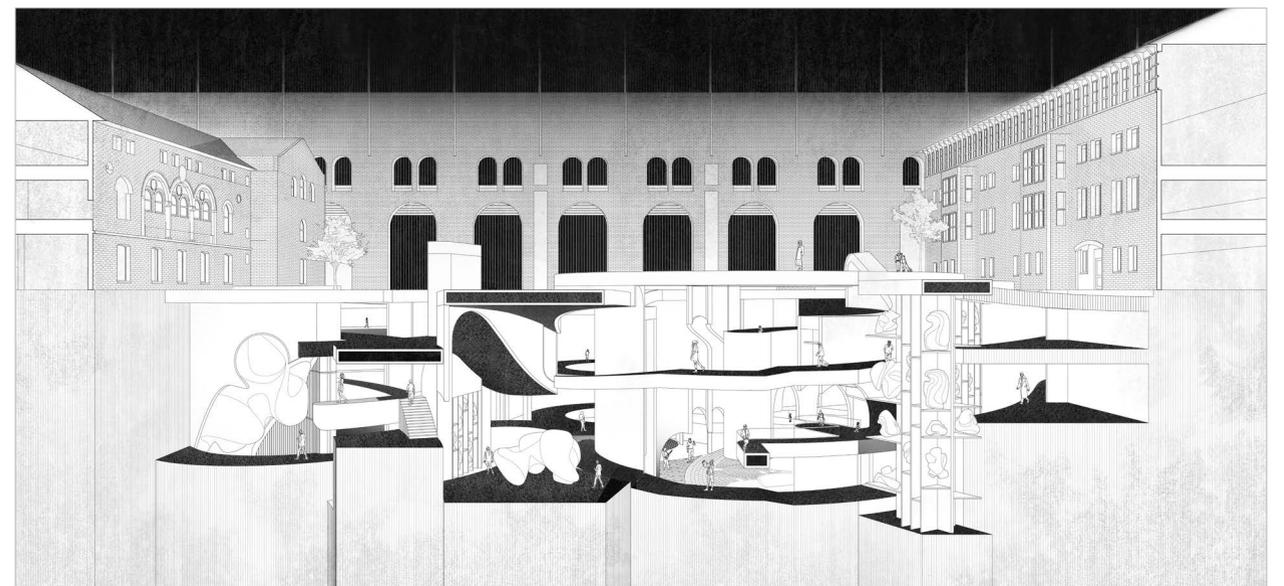
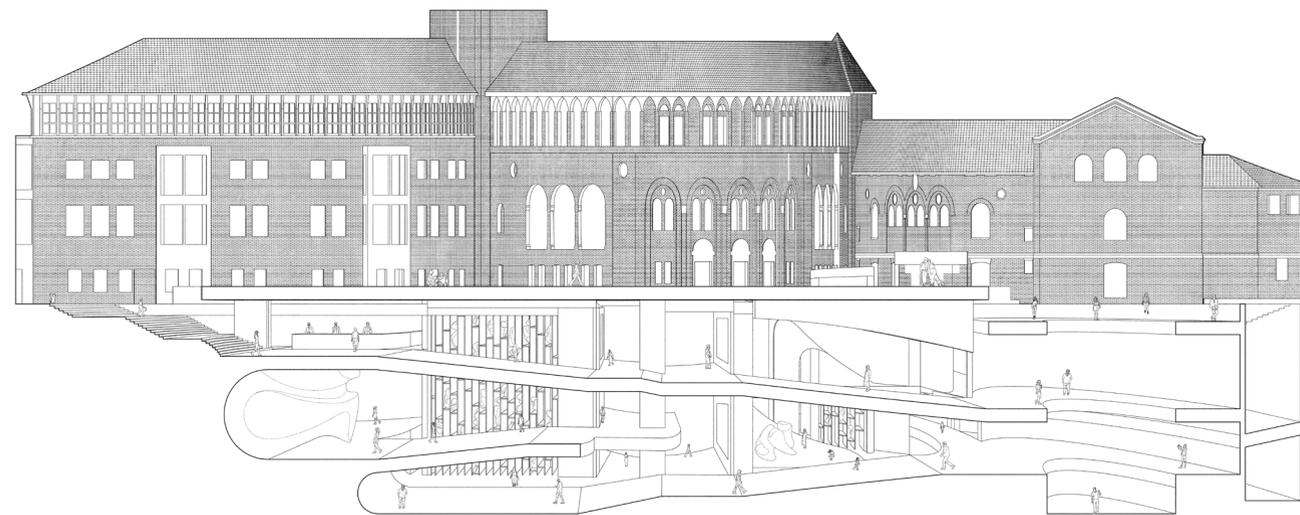
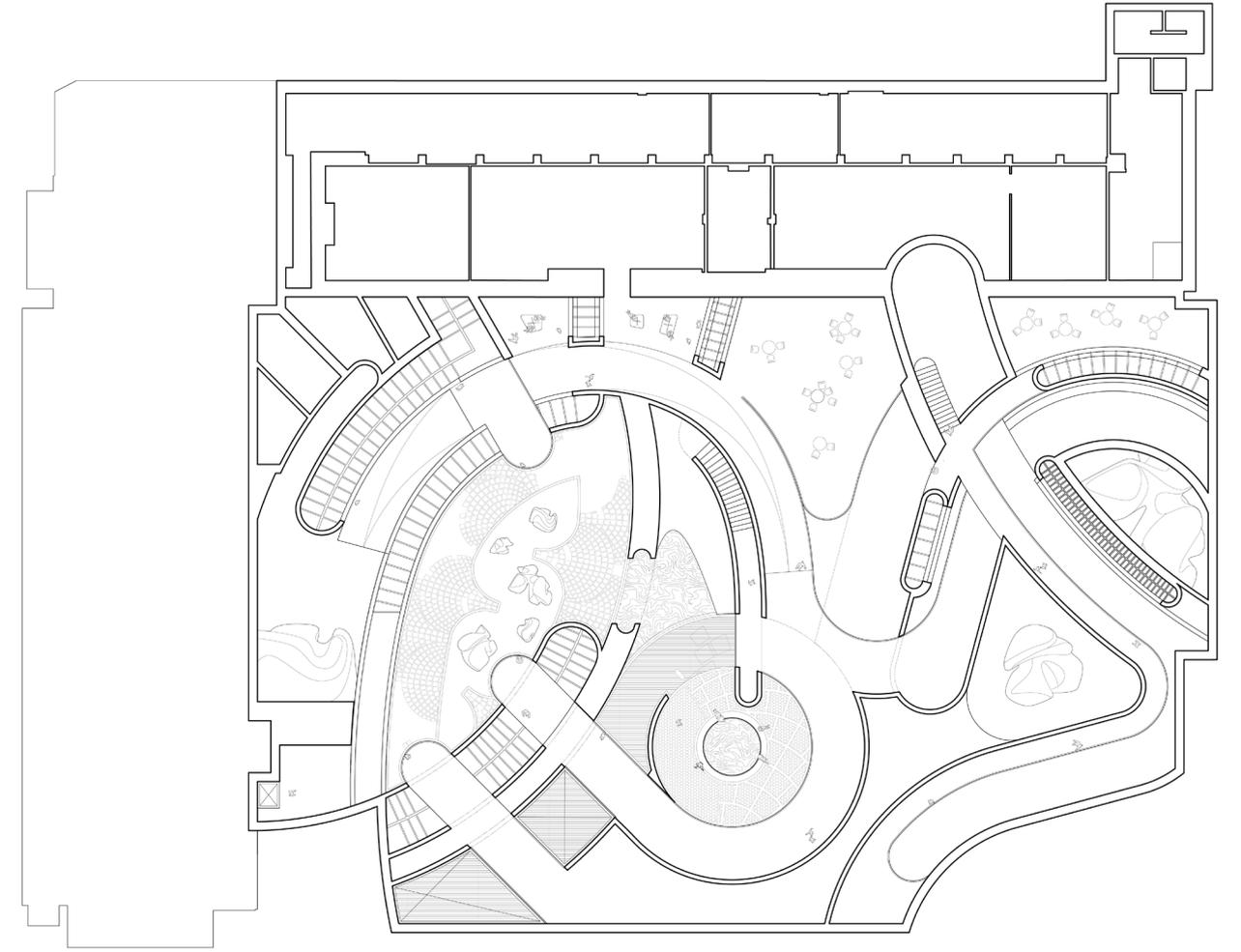
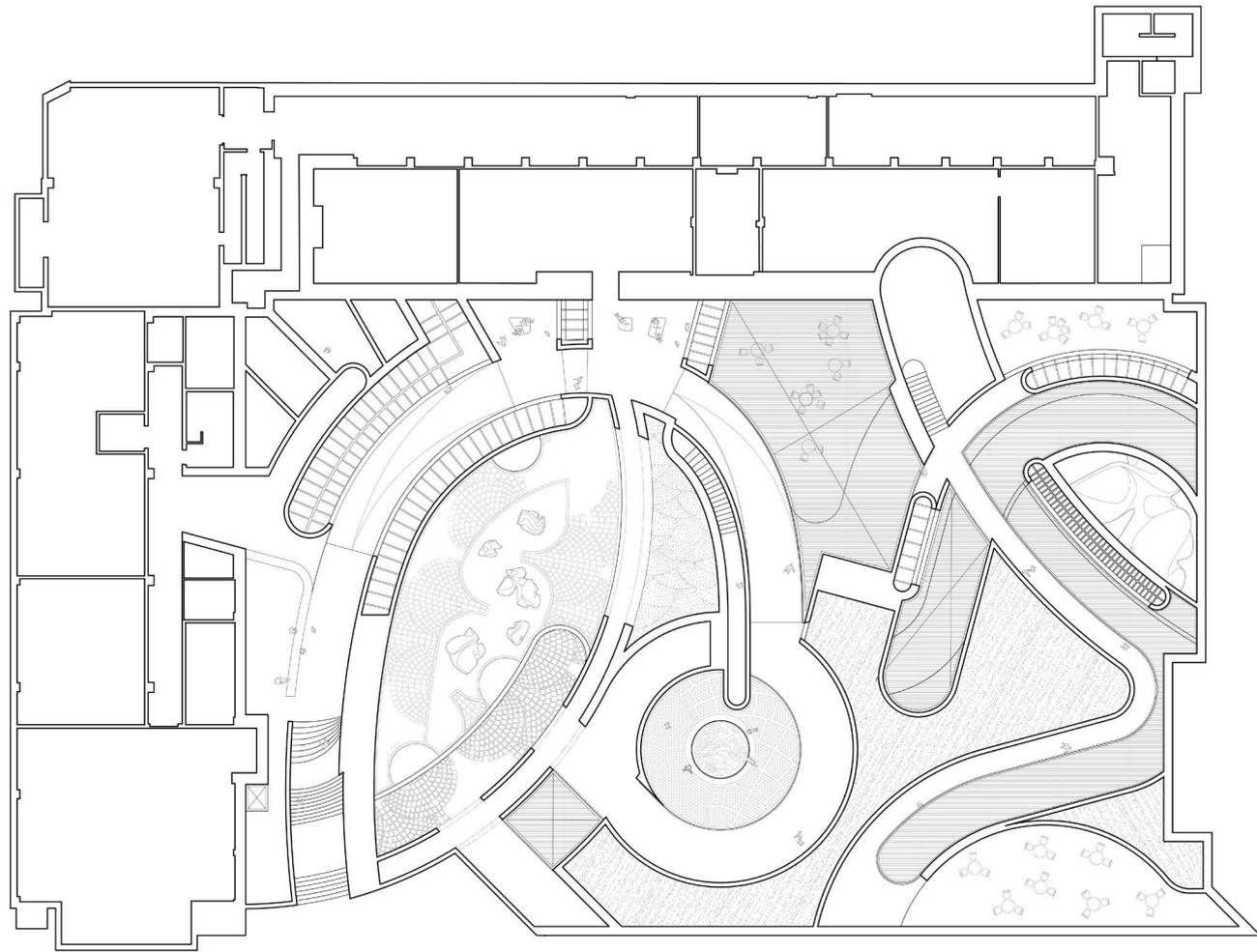
Daniel Markiewicz 501 Studio at PennDesign

*Archive Addition*, itself and artifact concealed from public engagement, must be rediscovered, excavated from the restricted access passages it resides to display the forgotten objects it contains, and to reveal the invisible intricacies of its function to the public. The project uses experiential games of reveal and conceal as the primary driver for this liberation. Reinterpreting the restricted access hallway, the maze like offsets that organize the archive in plan are always curved, obscuring a full legibility of space from a viewer's single vantage point. It instead offers an invitation to meander, resisting a flattened climactic image in favor of oscillating moments only activated by the movement through.



*Worms Eye Isometric & Vignettes illustrating an implication of space beyond the frame of view*





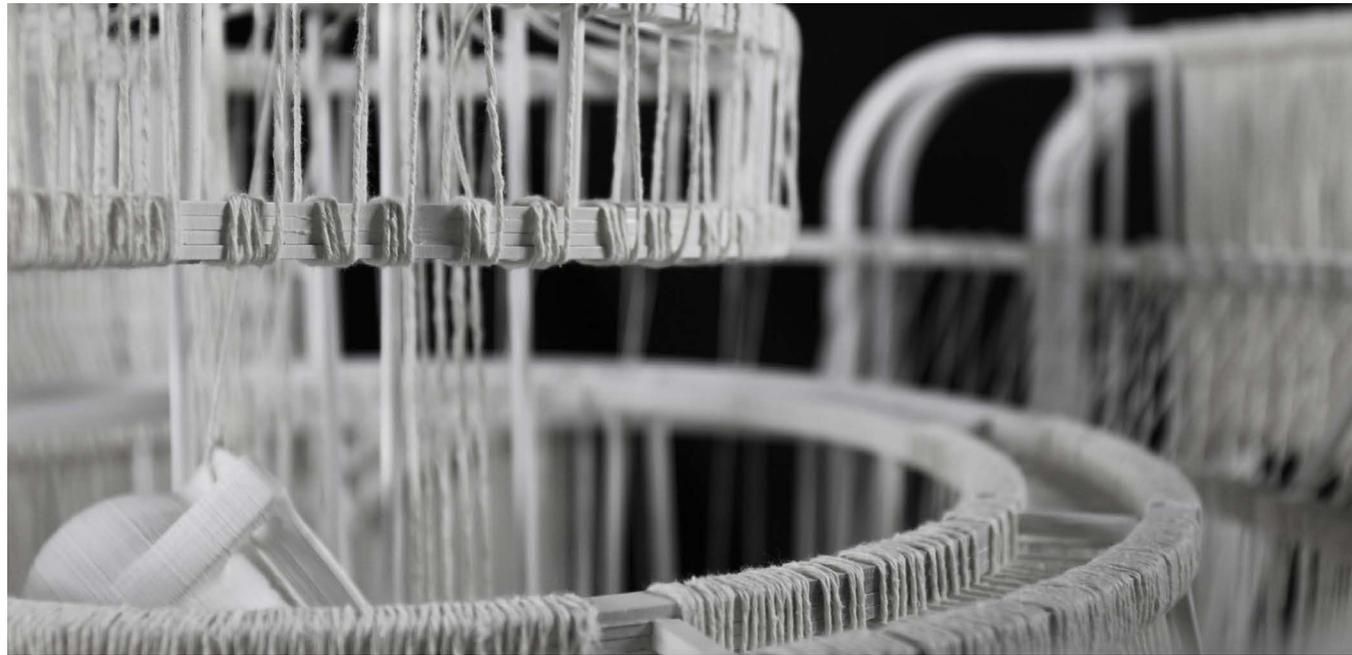
## CHAMBER FOR ARTIFACTS

FALL 2018 - 3 WEEKS



Daniel Markiewicz 501 Studio at PennDesign - Exhibited at the Penn Museum  
*with Hayden Wu and Abdullah Albasafi*

*Chamber for Artifacts* is a preliminary physical exercise in rethinking the way artifacts are traditionally displayed and engaged with. The project is composed of a series of frames, whose form negotiates between the 5 foot wide and 3 foot tall volume of a Cairo tile, the arcs present in the vessels geometry, rotational mechanics, and several composed views around and throughout the project. The exterior frames are static and surround the two nested cores that rotate independently, offering a constantly changing set of experiences from every vantage point. Three 3D printed vessels are placed in different positions, two stationary in an interior frame and an exterior frame, and one dynamically in the innermost rotating core. String is used to clad the frames with a variable density and serves to confound the spatial definition of the chamber, sometimes aligning to the volume of each frame and at other moments jumping across these boundaries to form another spatial definition that operates outside the logic and composition of the original frame.



*Photographs framing several stationary and mobile conditions the chamber composes*



*Details of rotating volumes in two different orientations*



## INTERLOCK T4T LAB

SPRING 2018

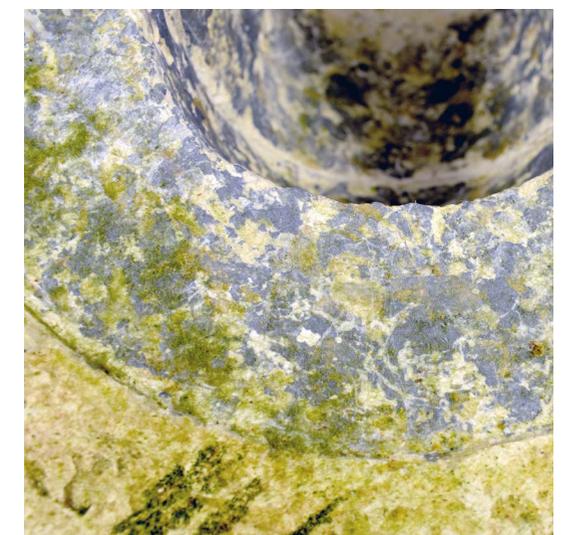
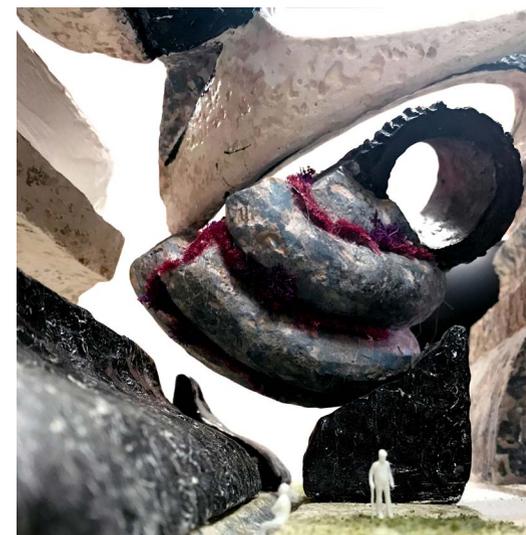


Nate Hume and Gabriel Esquivel - T4T Lab at Texas A&M University  
*with Finn Rotana, Ray Gonzalez, and Lauren Miller*

*Interlock* is a new soil analysis and crop hybridization facility that investigates the use of interlock as an estrangement technique, that when implemented across ground, material, surface, line, and volume, seeks to operate outside digital tropes and confound the boundaries between these conditions. We use implied geometric articulations of separate parts to suggest an unfixed disposition, that at some points match seamlessly and at other moments are misfit to create a difficult interlocked whole. A similar logic is applied to materiality, subtly distorting familiar textures so the overlap of these two systems of interlock creates a hybridized materiality, where textures at times smear across an implied division of parts. At the site scale ground serves to displace inside and outside conditions by enhancing the interiority of non centralized points of the site, and enhancing the exterior qualities of the center most point of the building.



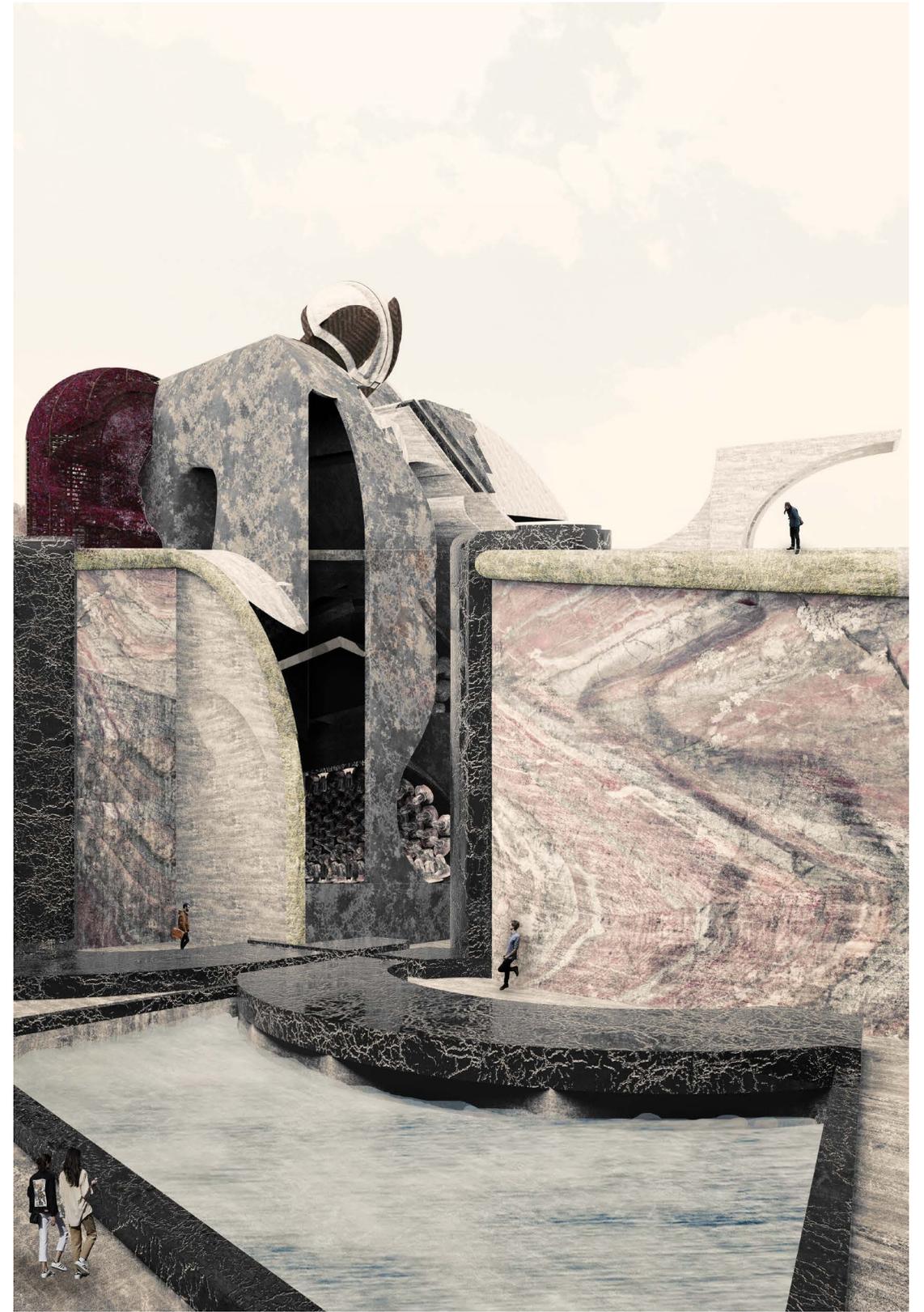
*Site Plan* analyzing the variable boundary between as vegetation and infrastructure as a method for articulating texture and materiality





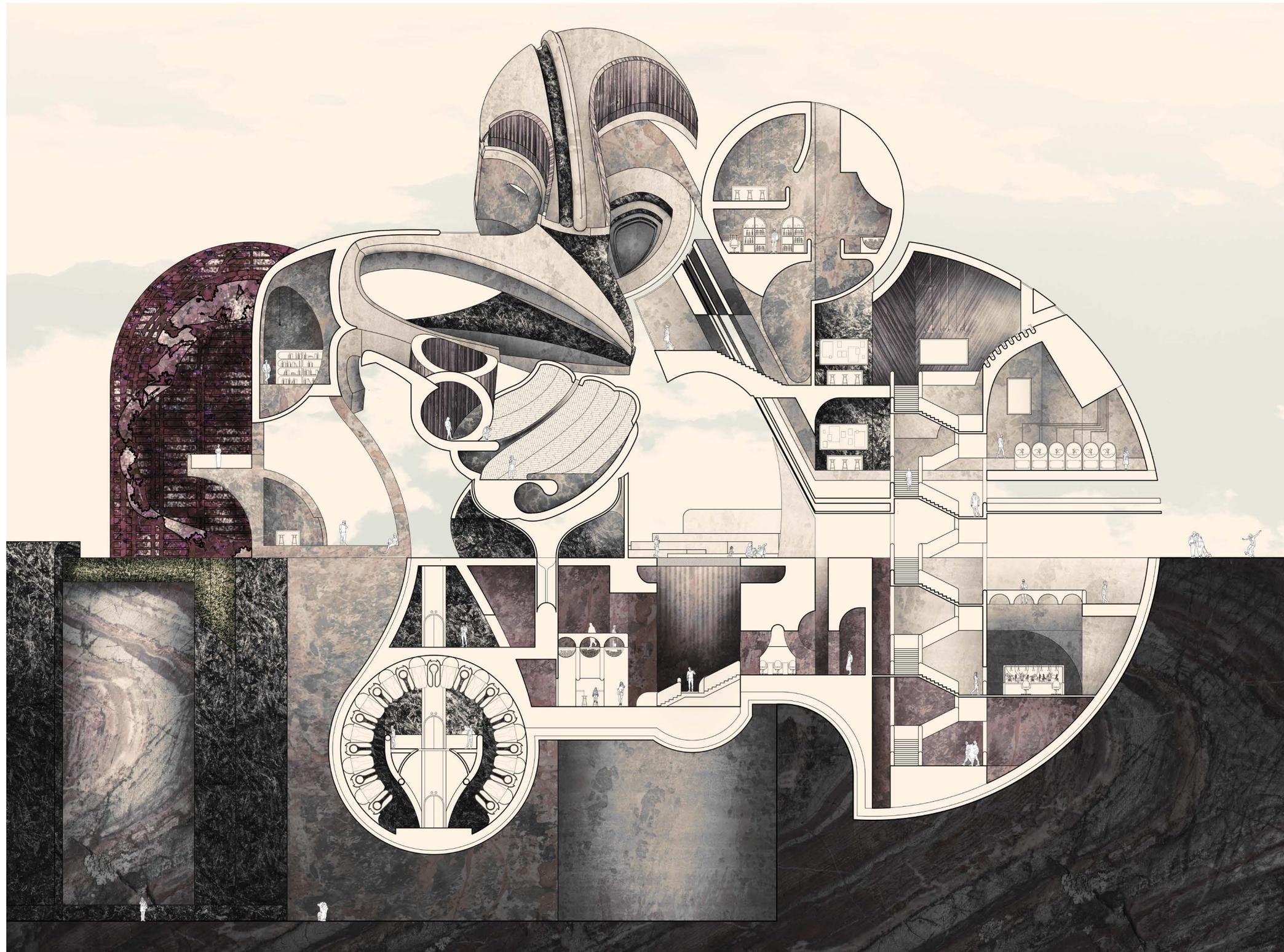
*Oblique Elevation & Section through an excavated pit*

INTERLOCK T4T LAB

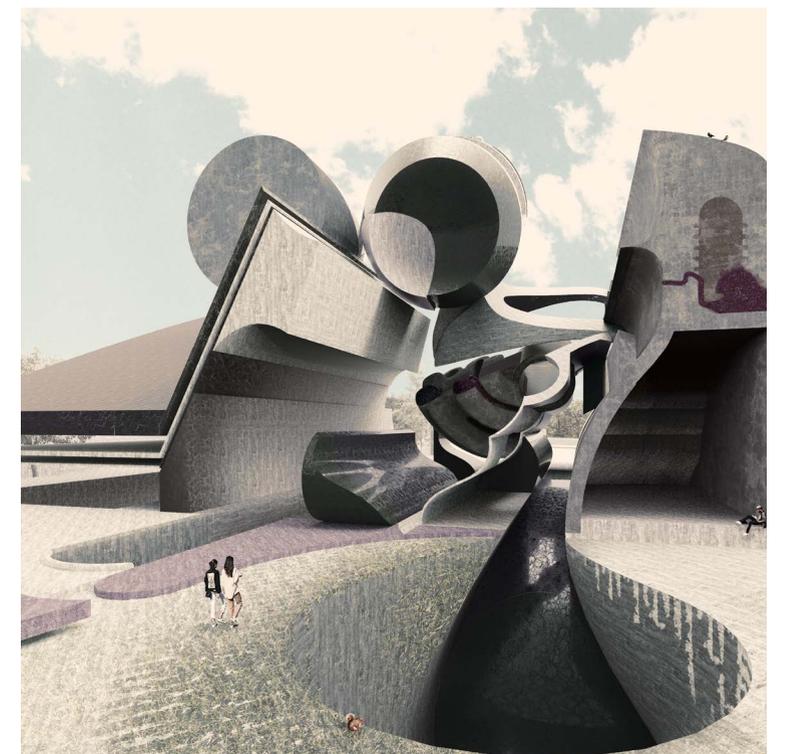


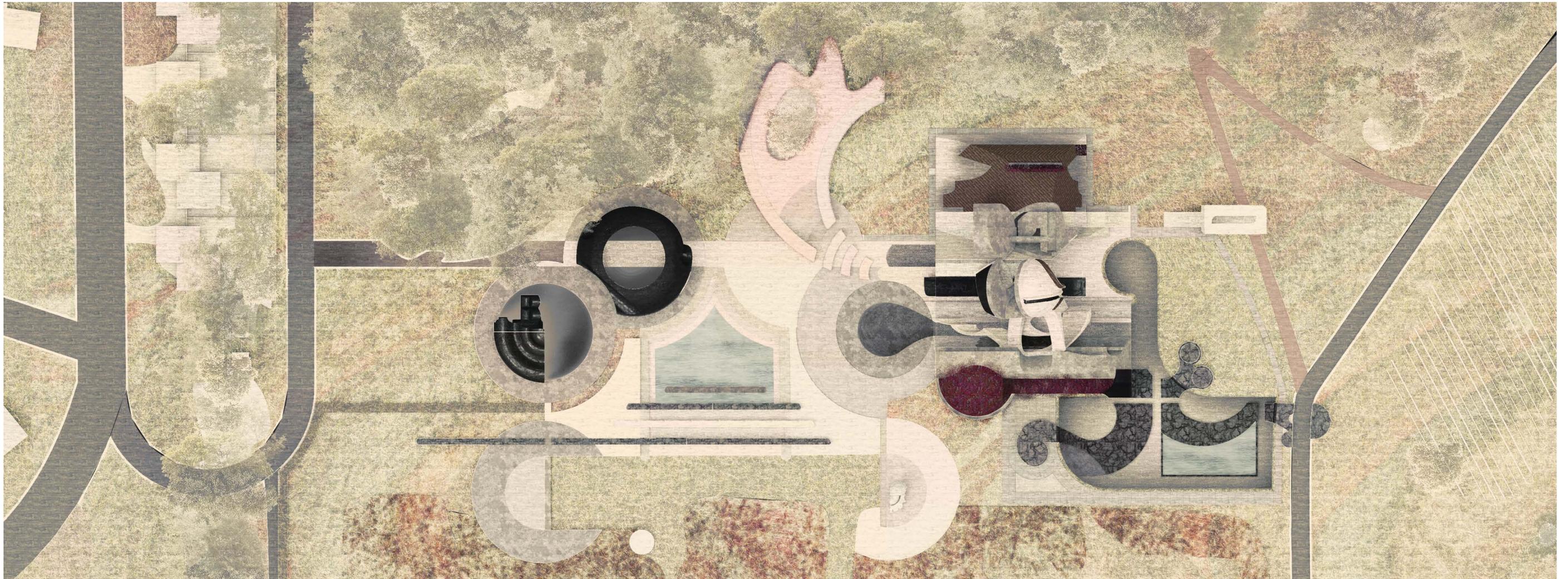
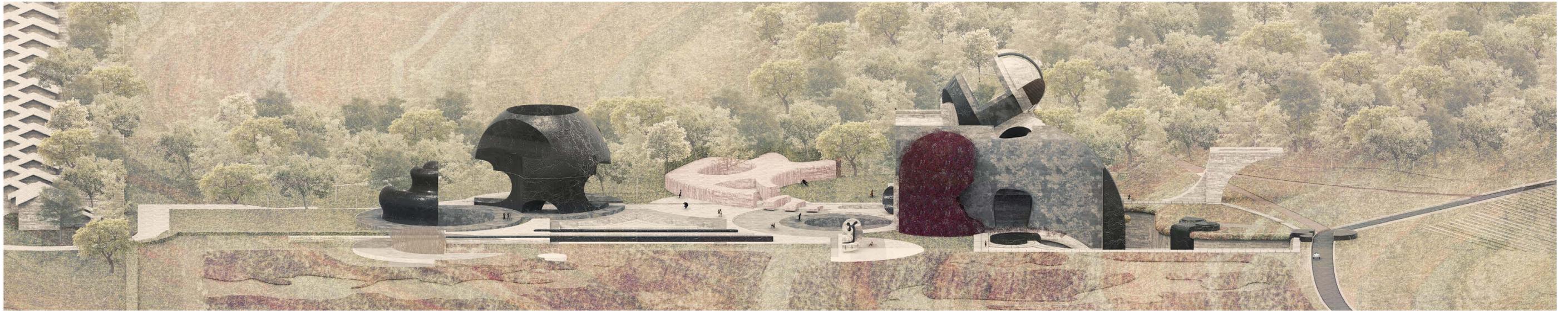
*Stitched Perspective from an excavated pit*

SPRING 2018



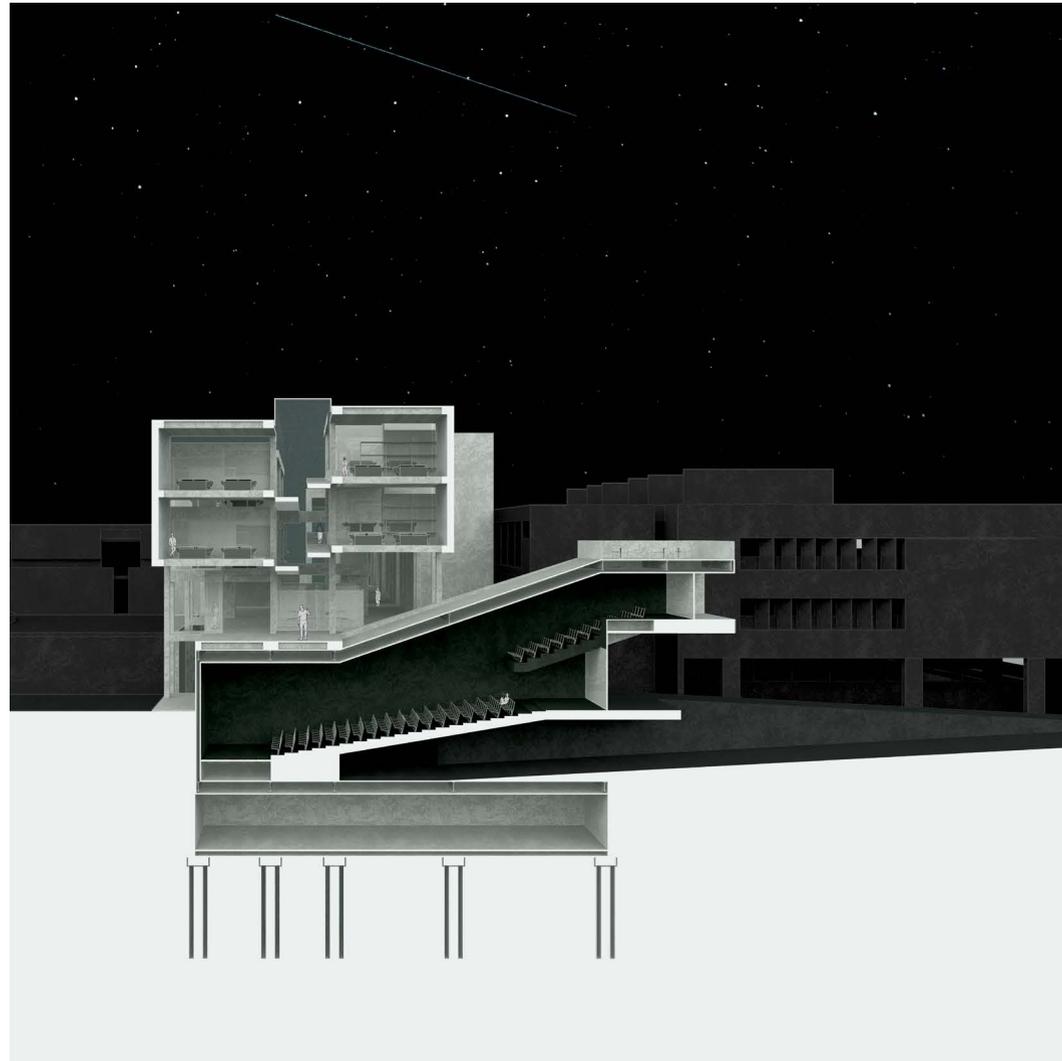
*Transverse Section & Perspective Views indicating public potential for spaces intended for crop and soil research*





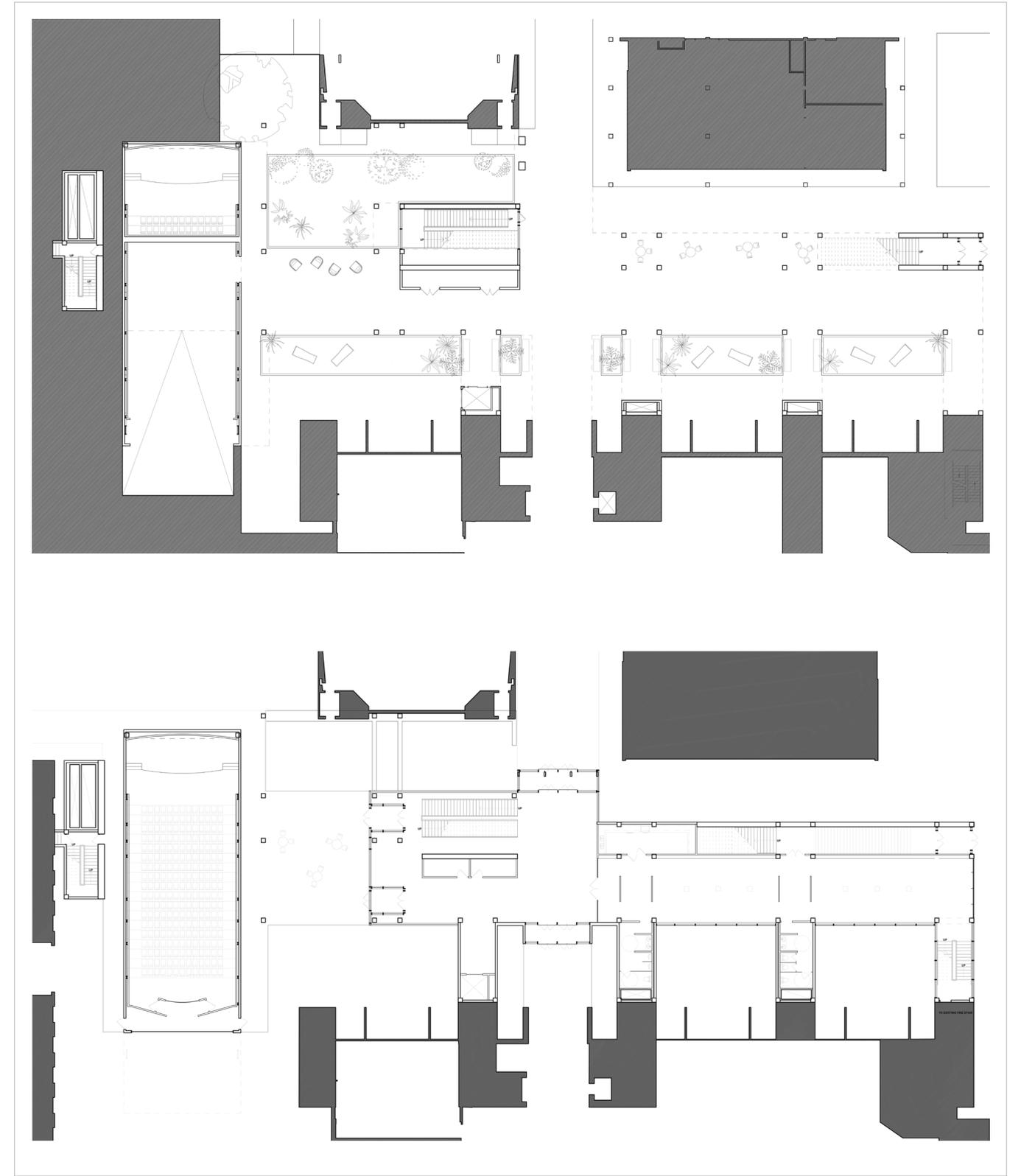
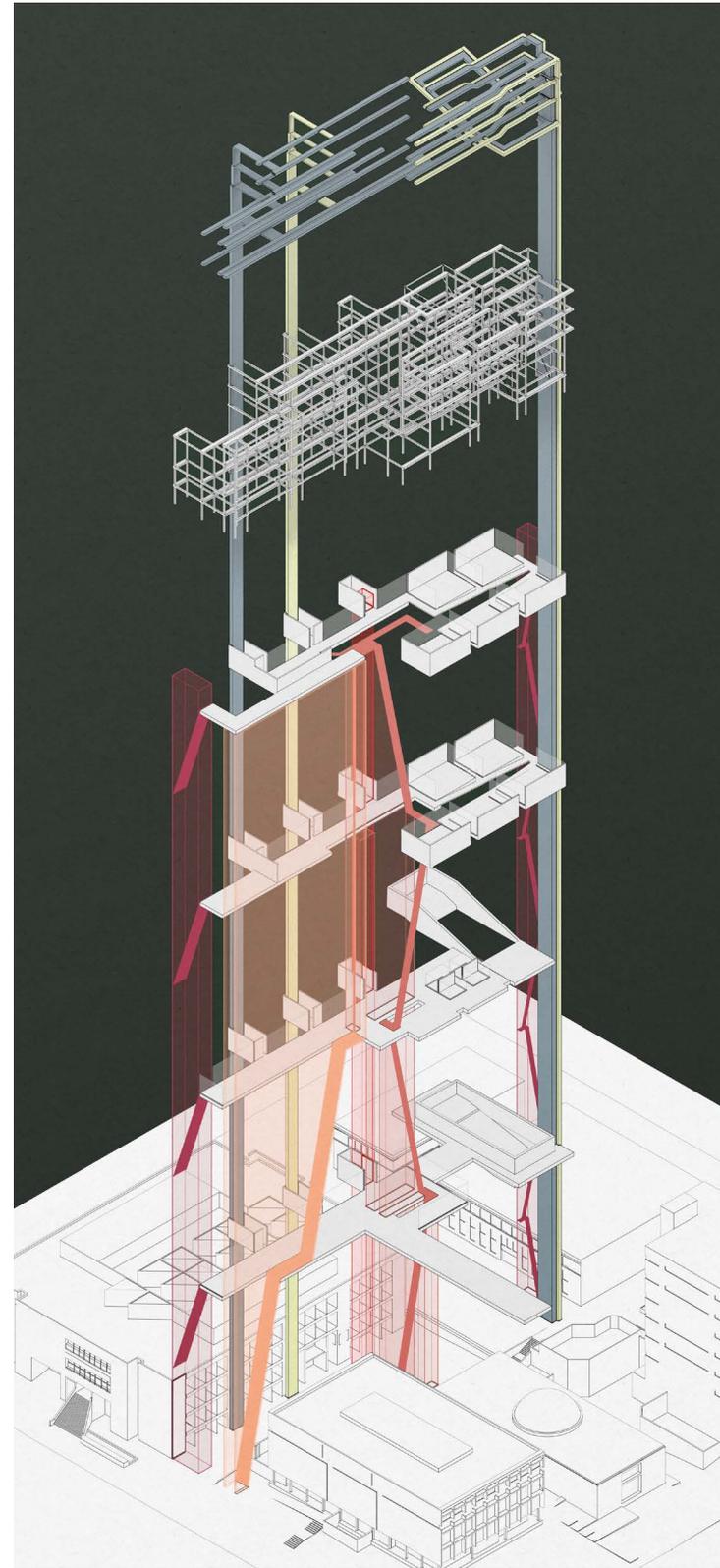
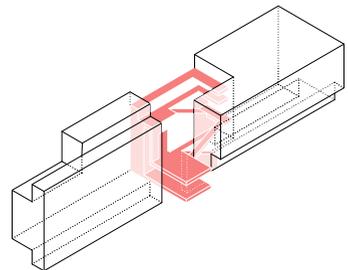
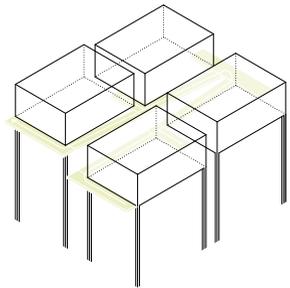
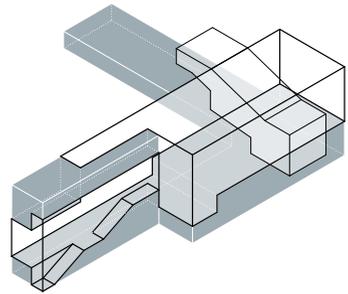
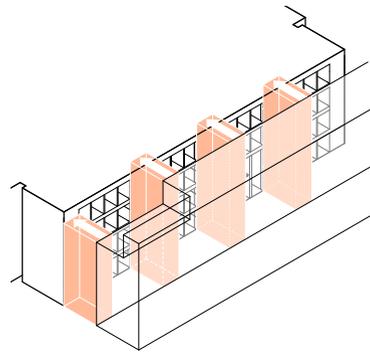
## LANGFORD INFILL

FALL 2017

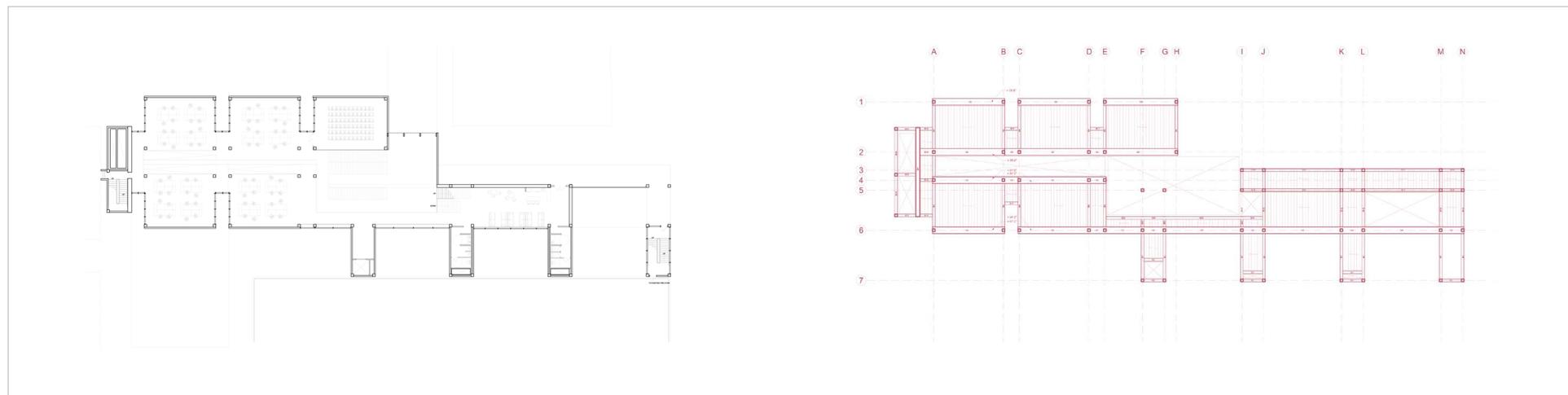
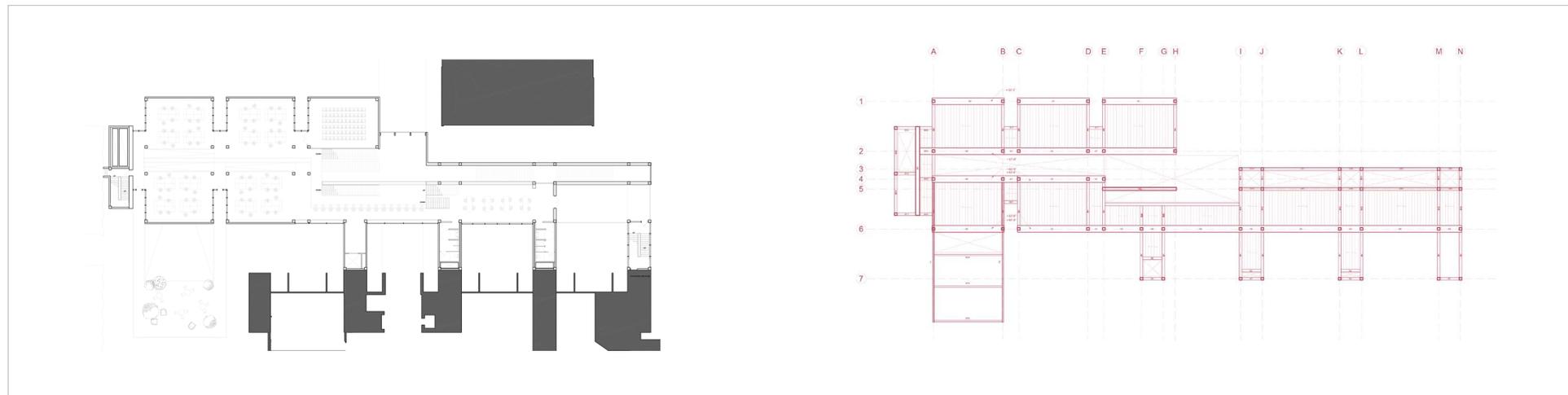
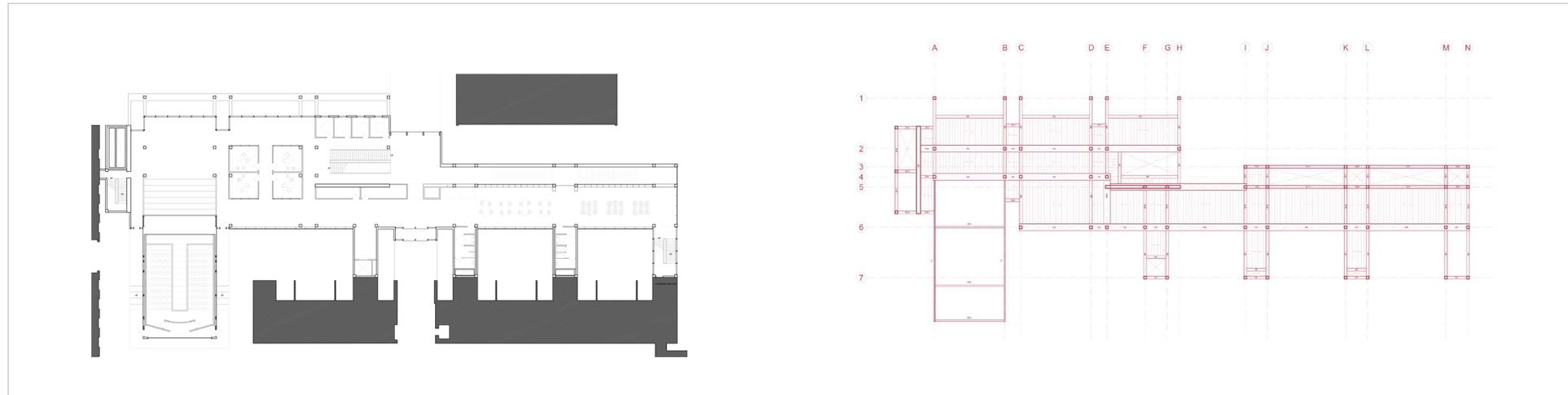


Michael O'Brien Integrated Studio at Texas A&M University  
*with Sydney Farris*

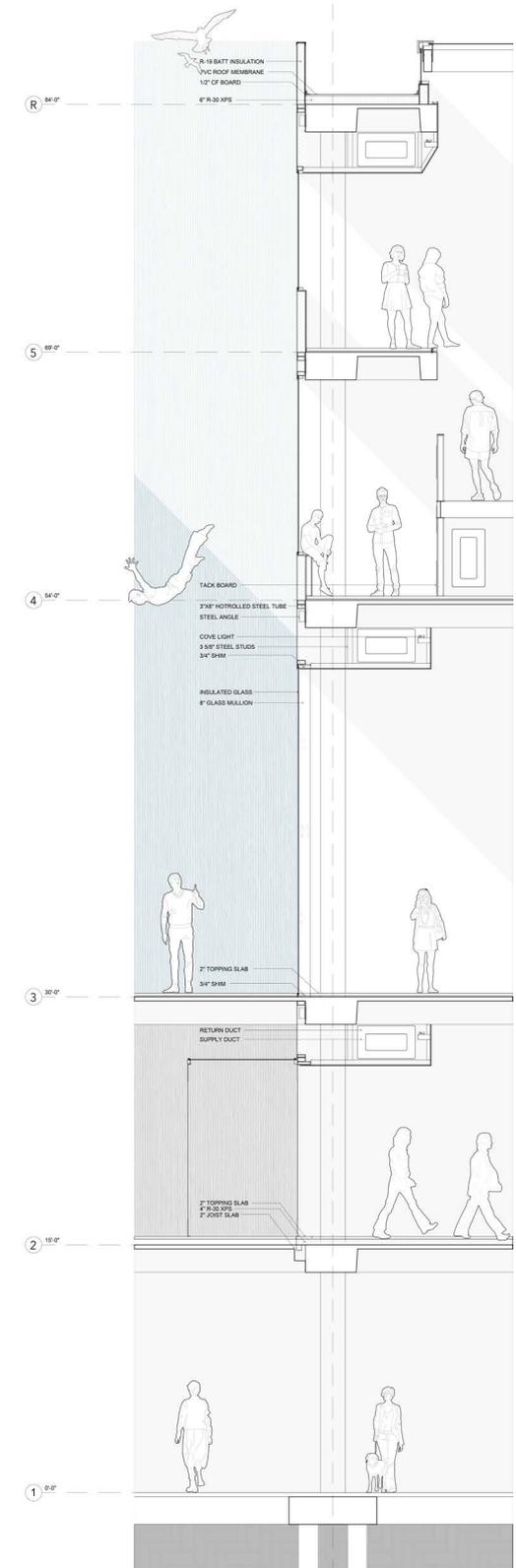
*Langford Infill* occupies the space between the buildings of the Langford Architecture Complex on Texas A&M's campus. The proposal seeks to address overcrowding issues in the college that resulted in the closing of the Technical Reference Center via an urban infill intervention, providing new space for studios, review spaces, offices, an auditorium, a gallery, and a new TRC. The building resists the traditional parti in favor of a nonlinear and non-sequential set of objectives, including contextuality in its use of concrete and brutal spatial organization, monumentality to define entrances, an intricate promenade, and a variety of open air spaces in the compact lot. The building uses a concrete one way system and a steel truss to support the cantilevering auditorium.

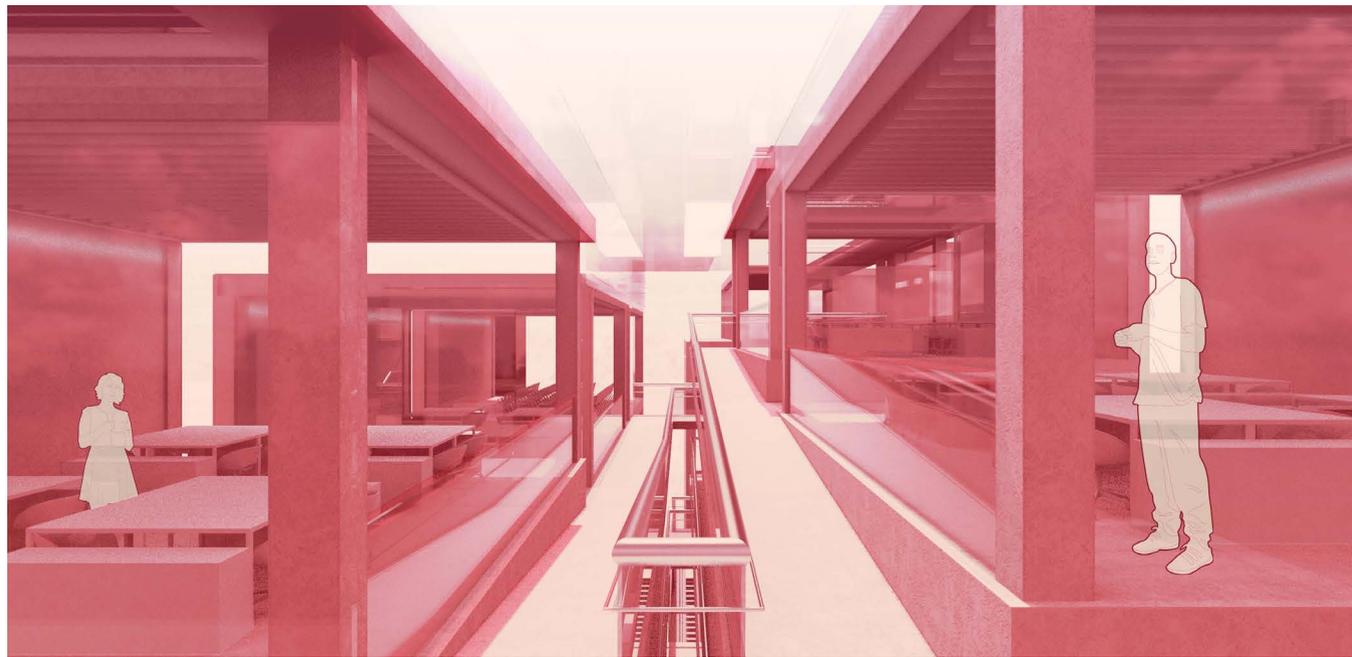
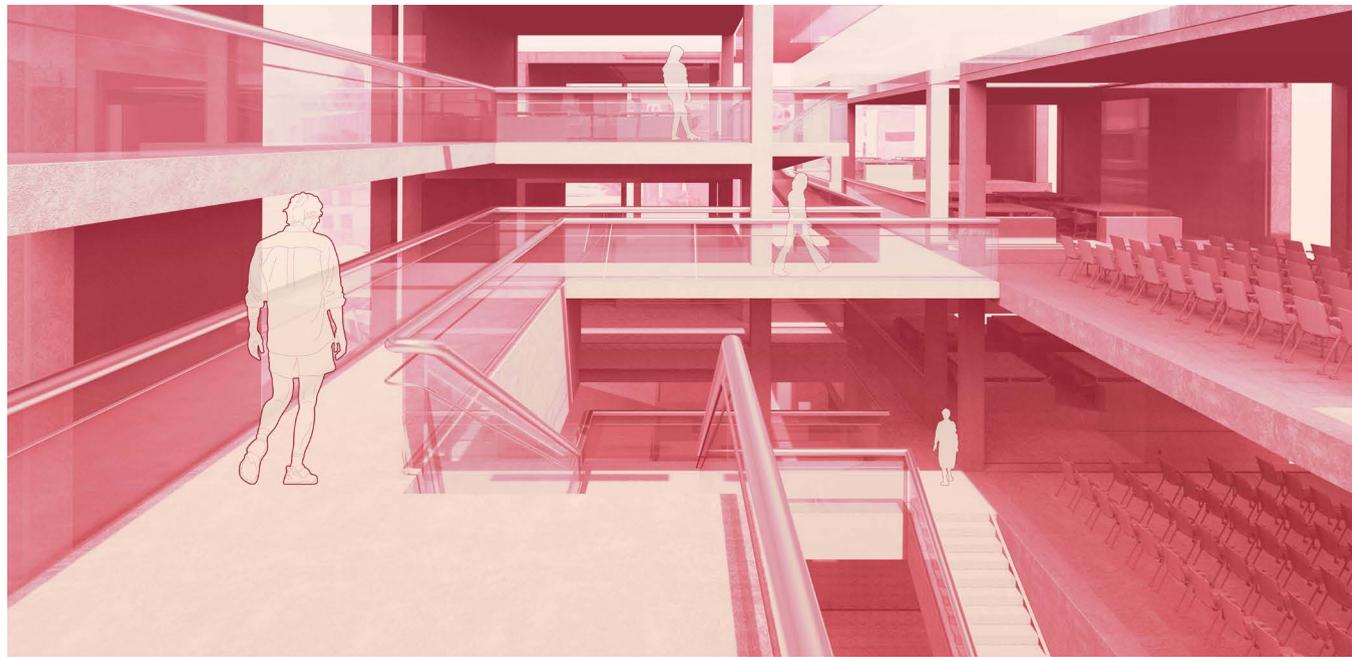


Entry Floor Plans showing several entry points from the ground floor and first floor

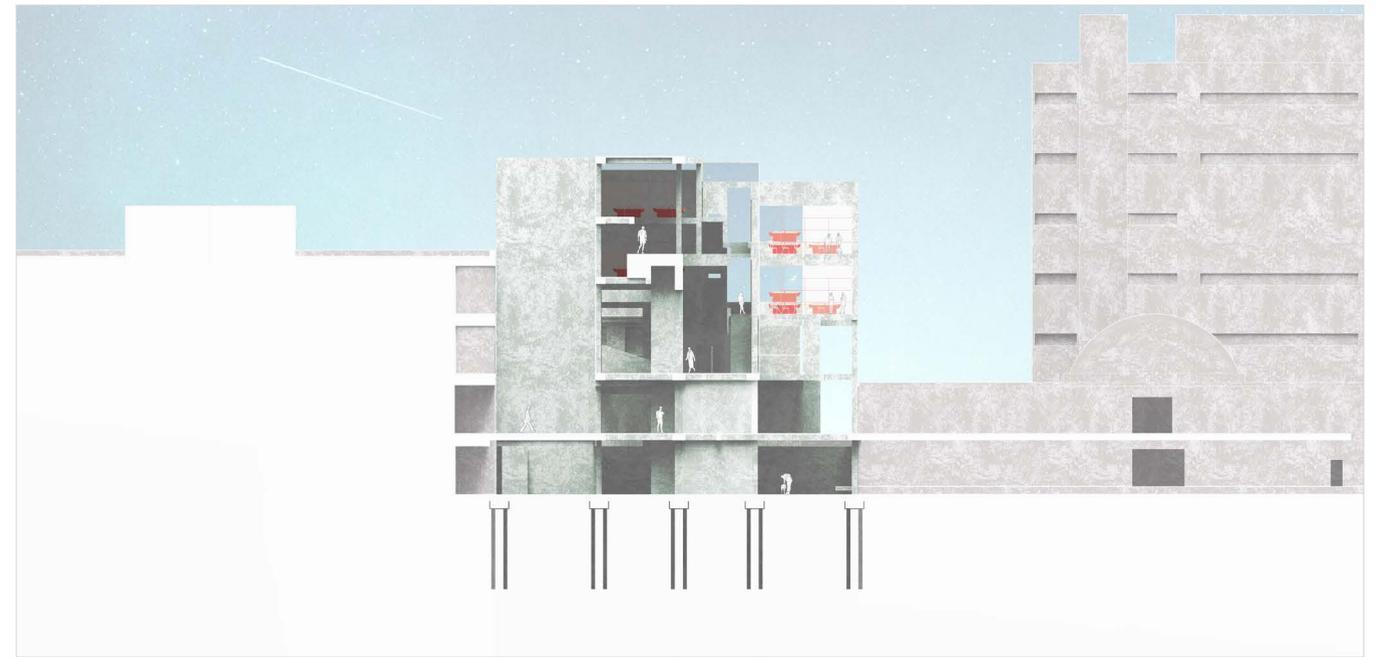
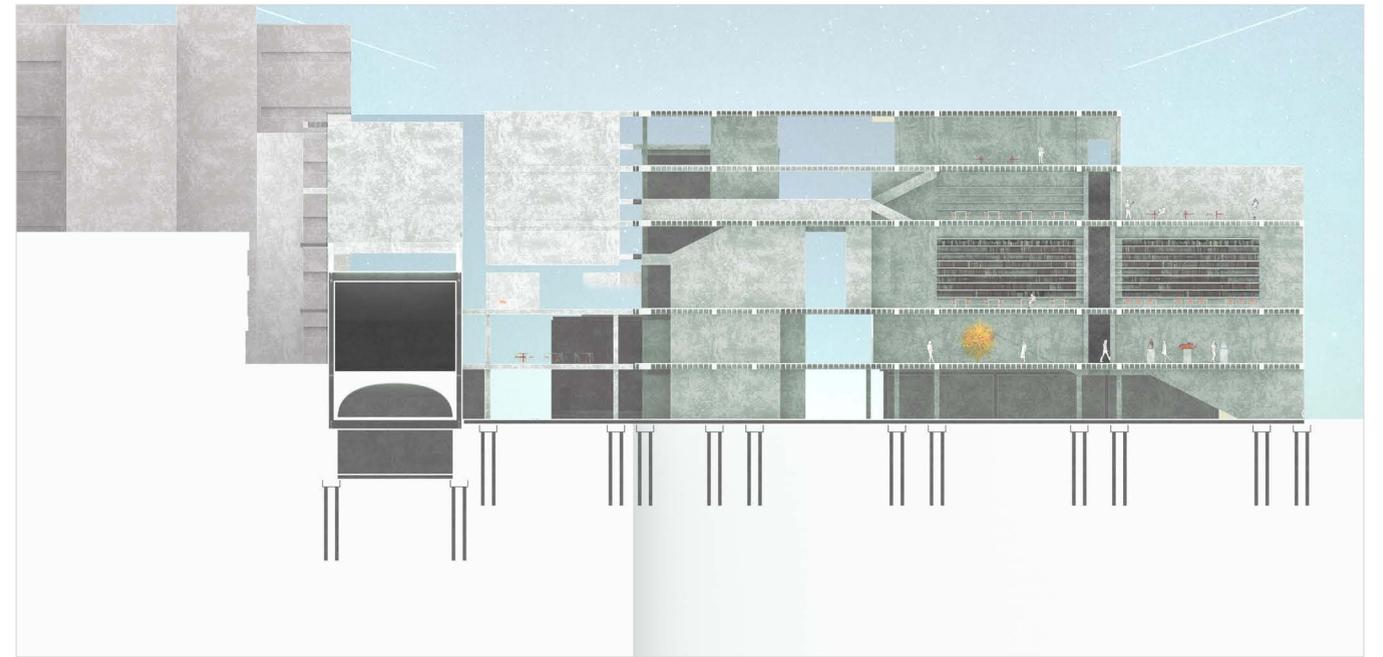


*Floor Plans, corresponding Framing Plans, & Wall Section*





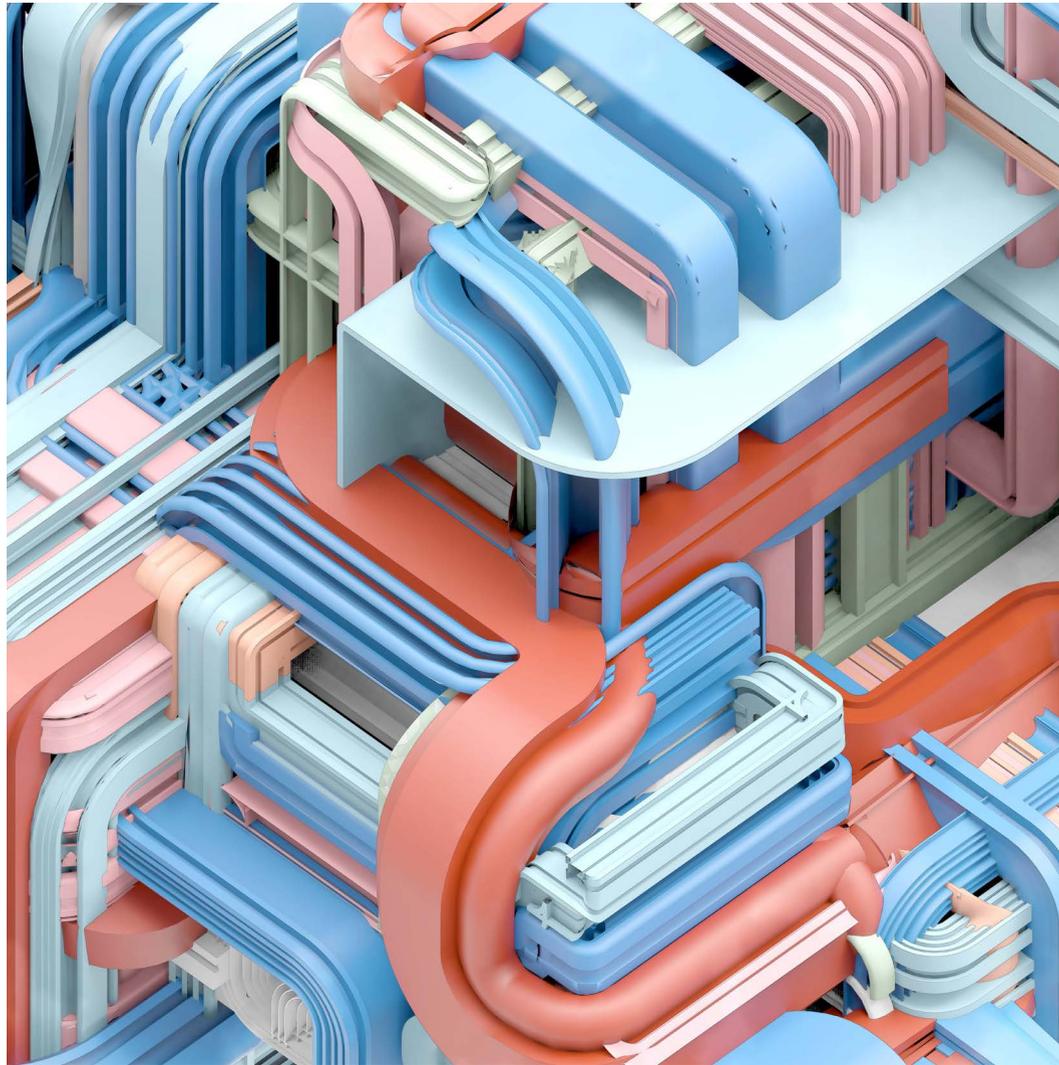
*Interior Views*



*Sections*

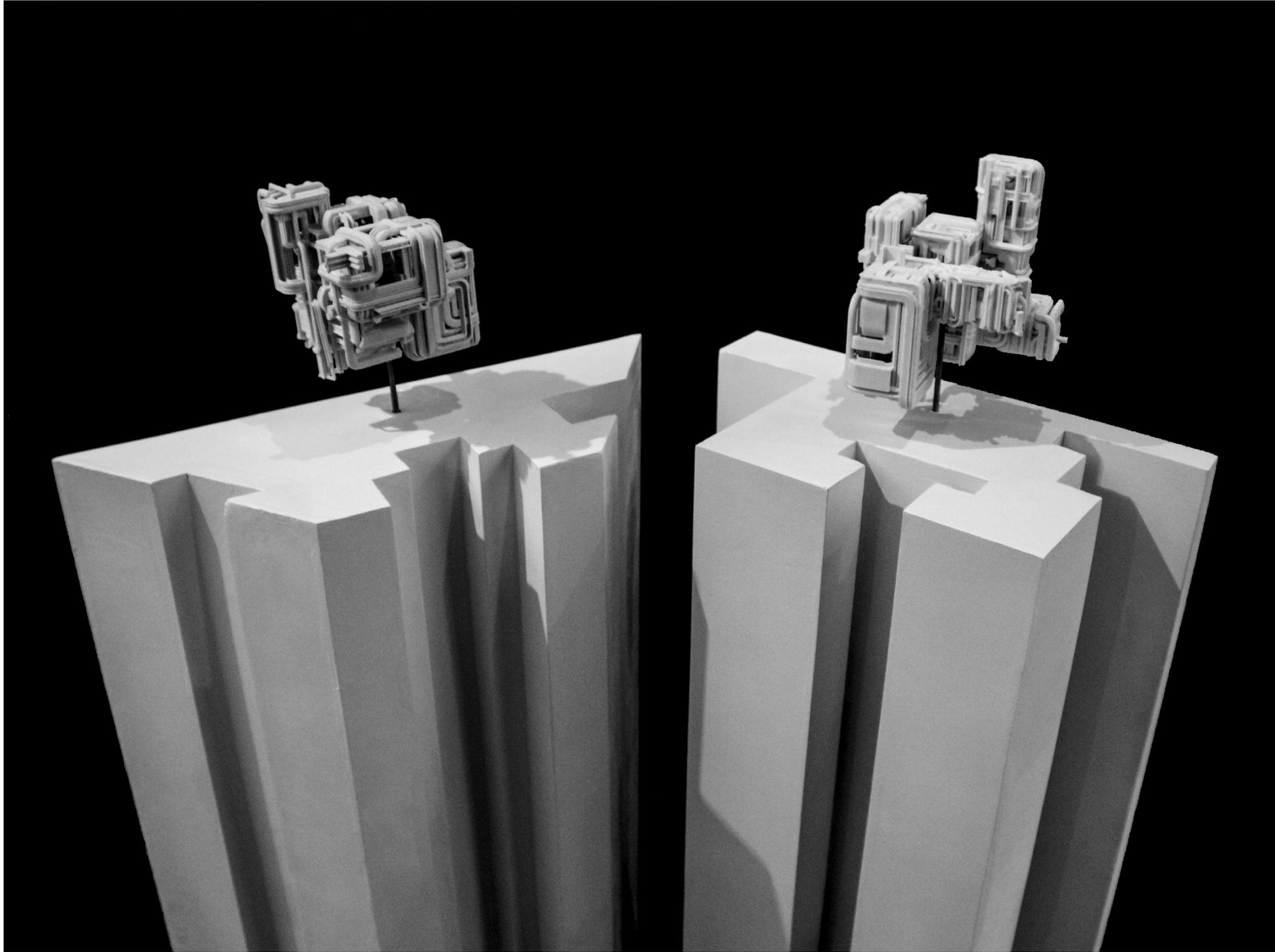
## SWEEPS

SUMMER 2016

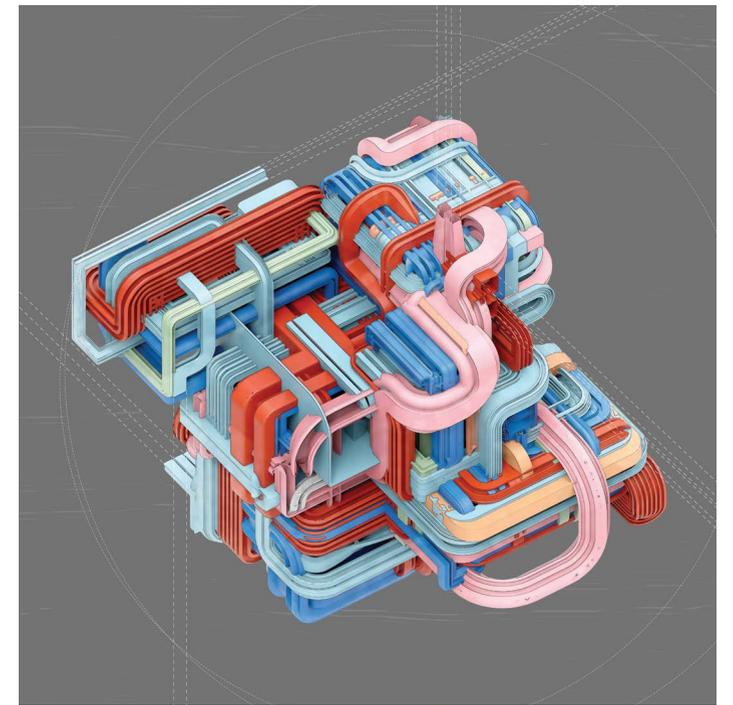
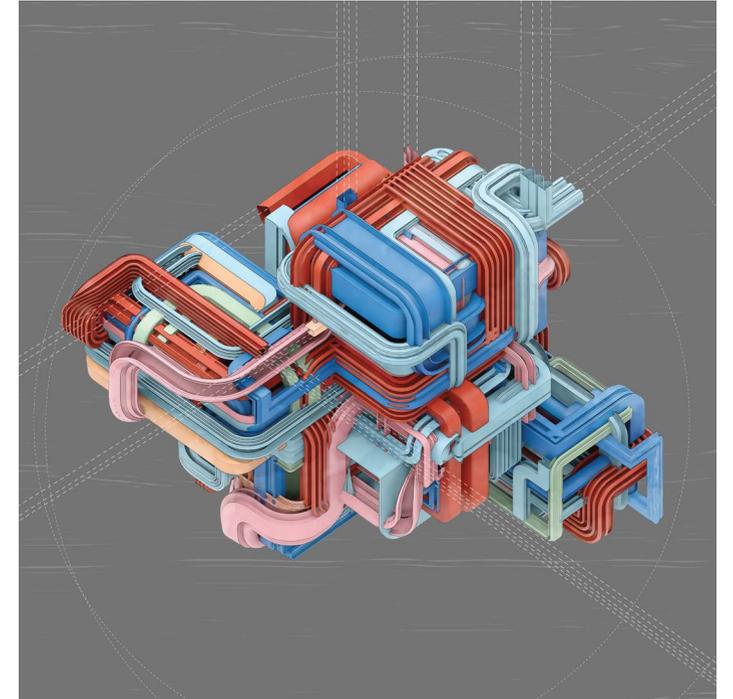


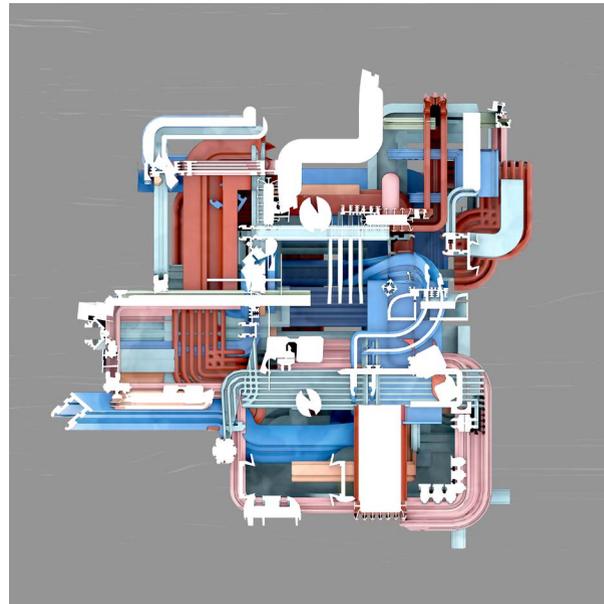
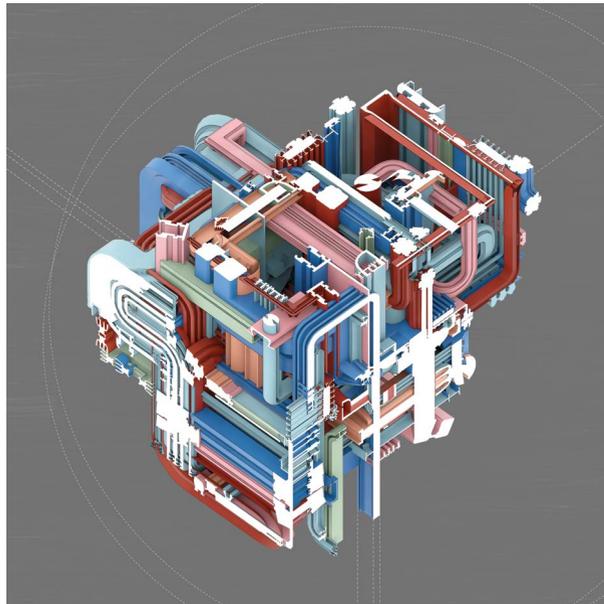
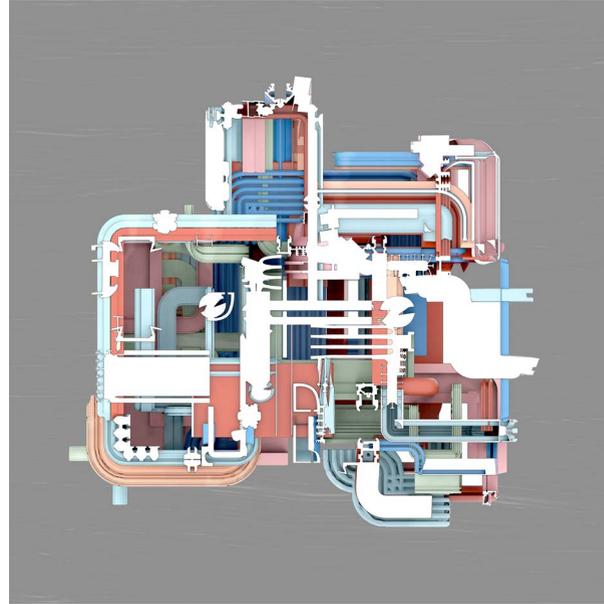
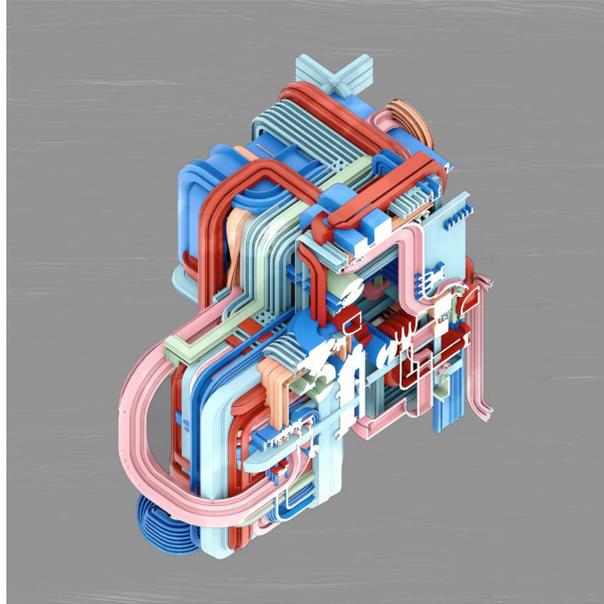
Adam Fure & Gabriel Esquivel T4T Lab at Texas A&M University  
*with Ricardo Gonzalez, Abby Stock, and Julia Peña*

*Sweeps* is part of the T4T Lab with guest professor Adam Fure and in collaboration with Ricardo Gonzalez, Abby Stock, and Julia Peña into the nature of figure and mundanity. Figures are derived from baroque floorplans and aluminum window profiles, diminishing the figure's symbolic importance and resulting in its ontological flattening. The exhaustion of a mundane operation like the orthographic filleted sweep creates a surface condition of paradoxical complexity making the origin of the figure difficult to track. The figures only become recognizable when the objects are cut orthographically via plan or section, capturing a moment of the figure in flux, leading to a redefining of the sweep as a digital brushstroke that diagrams the digital existence of the figure.

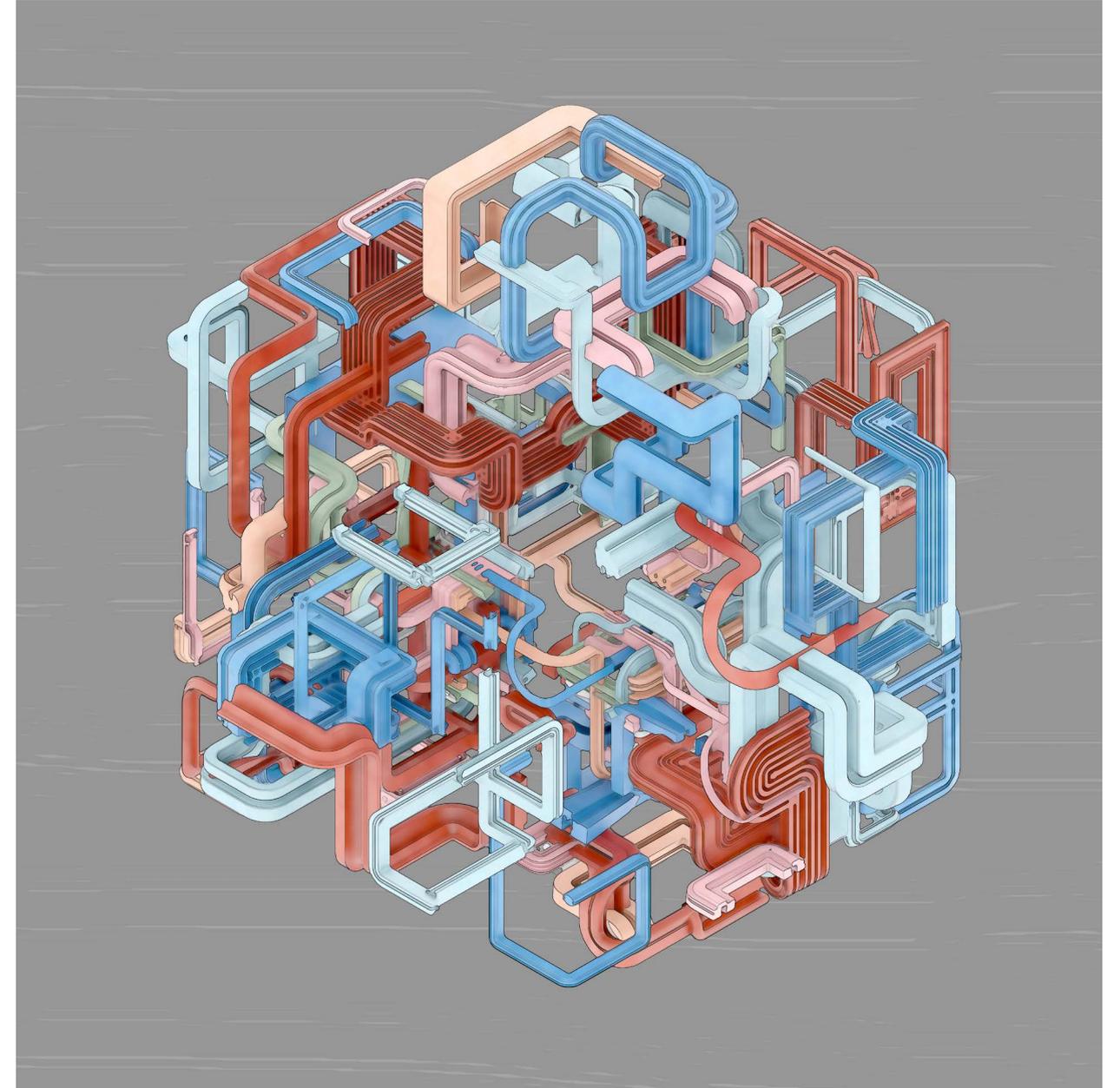


*Physical Models & Isometric Views*





*Speculative Slices* revealing interior spatial qualities, and display the original profiles used to generate the masses



*Exploded Diagram* of parts to a loose primitive

## SCIENCE ISLAND

SUMMER 2016

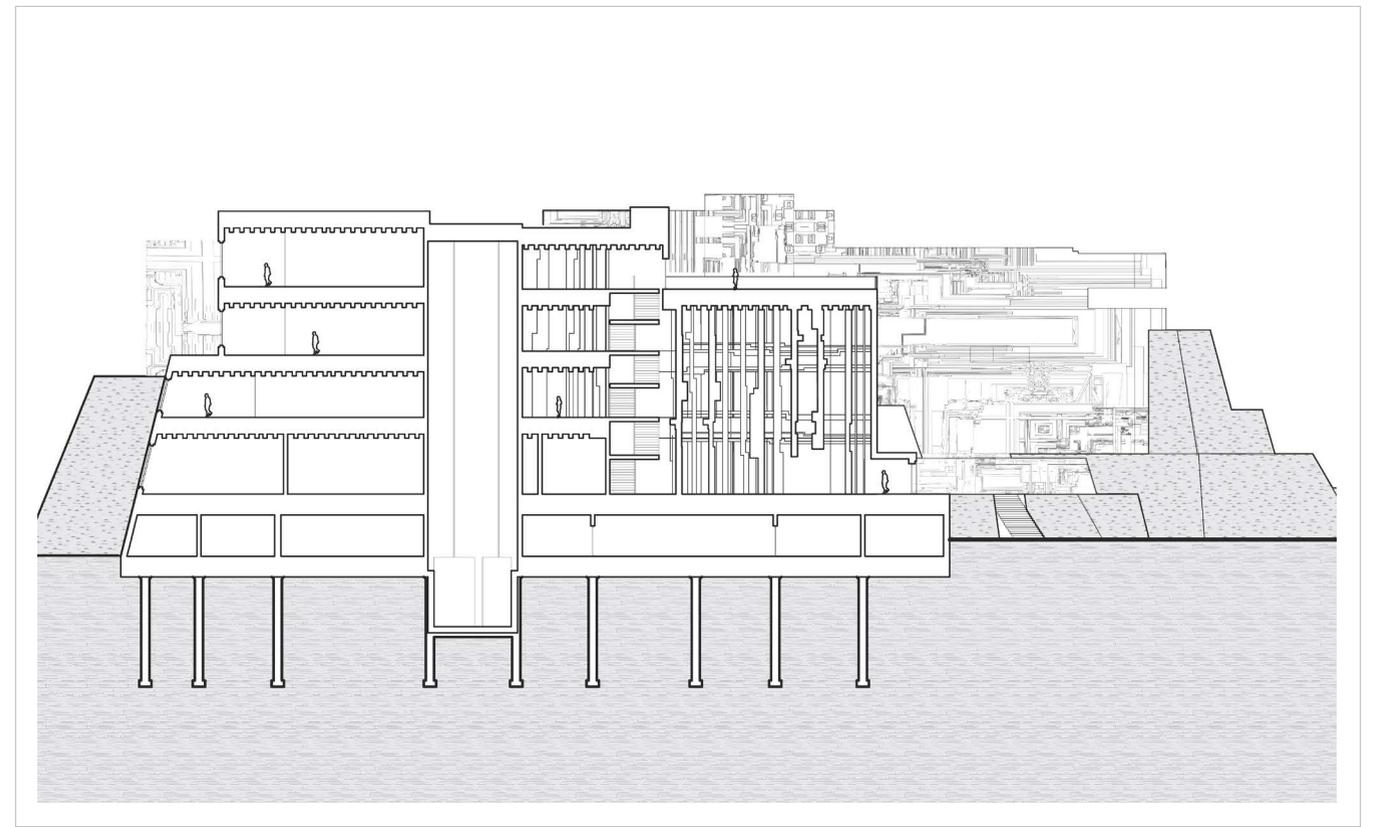
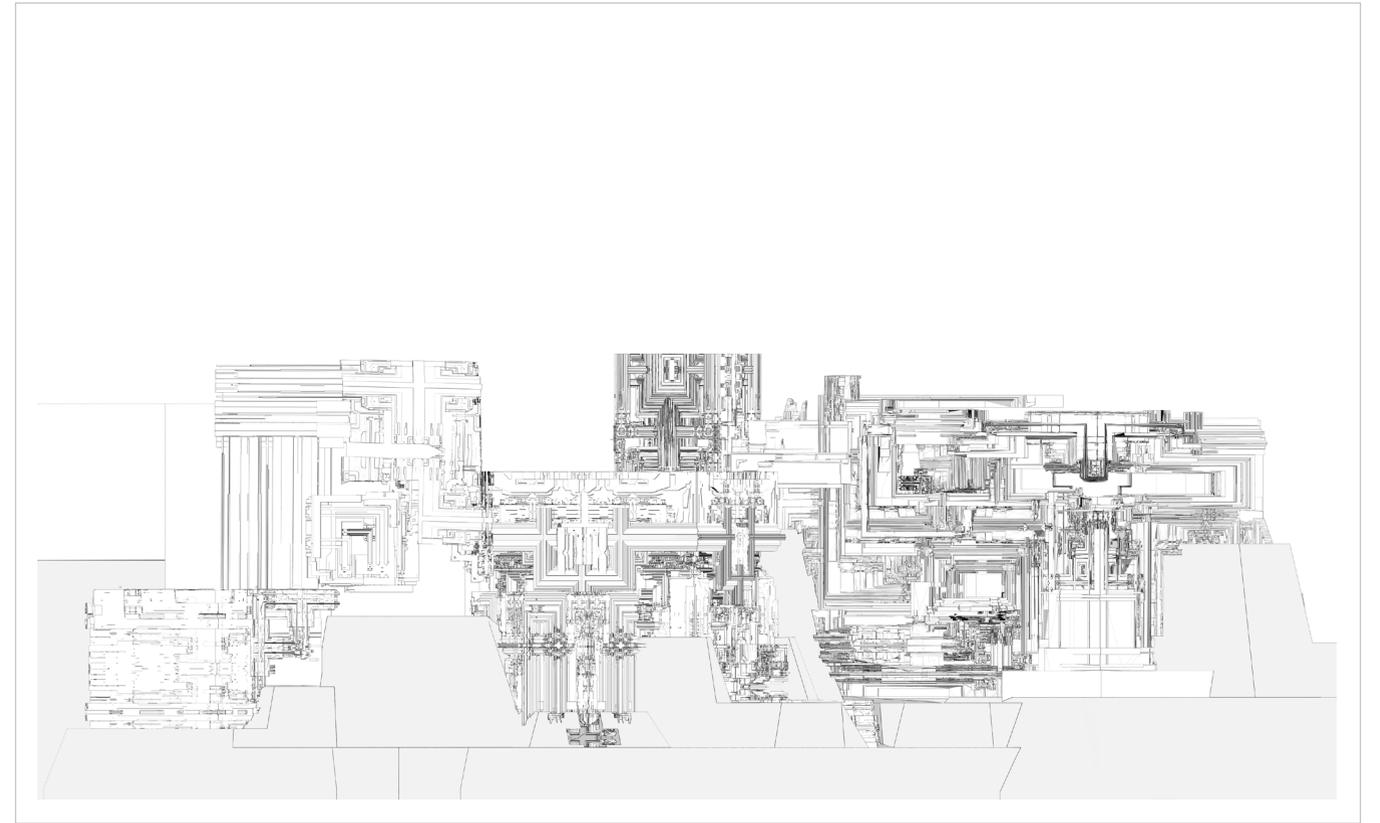


Competition Entry by Mark Foster Gage Architects - Honorable Mention  
*with Mark Foster Gage, Ryan Wilson, Zach Beale, James Bradley,  
Arif Javed, and Nathan Garcia*

*Science Island* is a project designed as a picturesque cluster of rectangular volumes connected by an equally irregular ground condition. Each volume is articulated by manipulating fractal meshes produced in part using mri software. It pioneers the use of new technology in architectural design and the potential for the authoritative application of near infinite levels of articulation with 3D fractals in architecture. My contributions are most felt in the modeling of the two entry facades, design of several other masses, and development of the extended hallway as the primary entry sequence to the main atrium. The competition entry was awarded one of five honorable mentions, and was the only team recognized from the United States.



SCIENCE ISLAND



SUMMER 2016



*Floor Plans & Interior Atrium Views* looking at the spatial implications of fractal meshes

