

Martín Andrés Paddack

Design Work

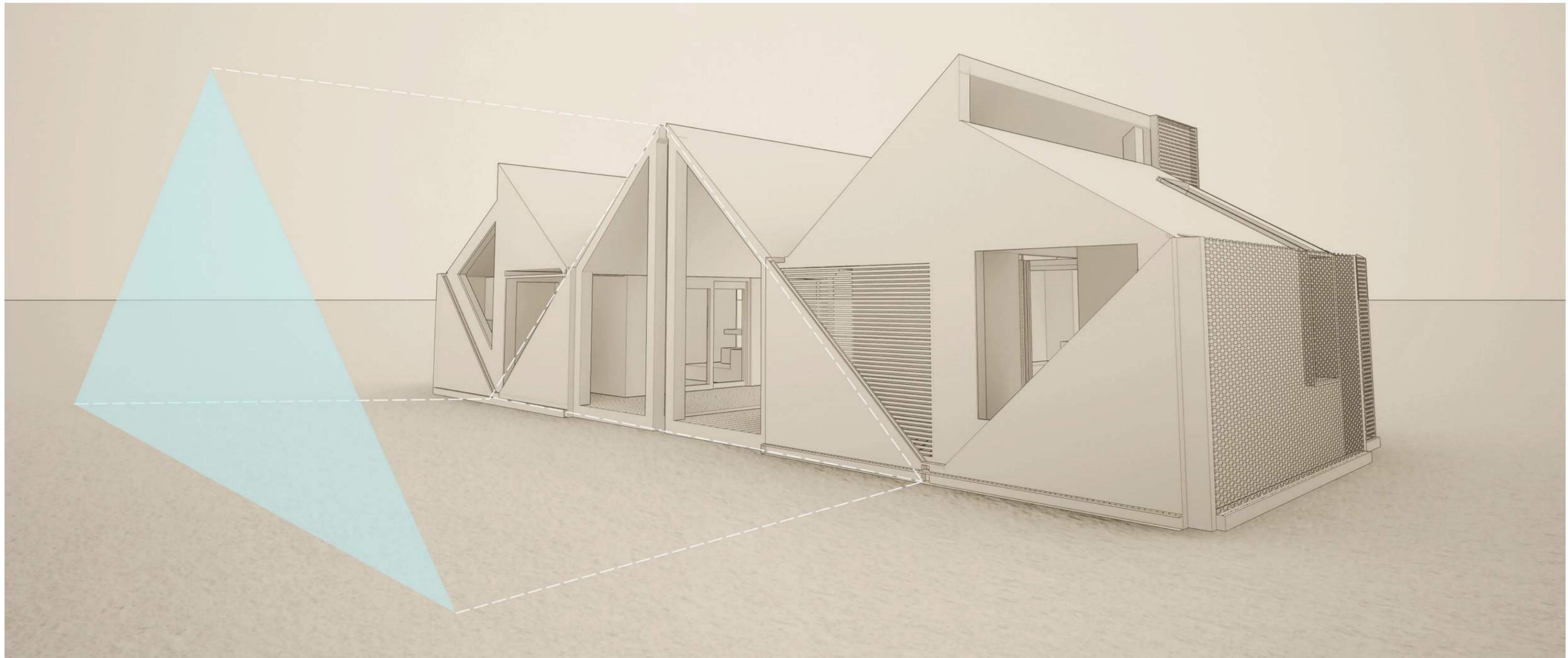


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Profile: Martín Andrés Paddack

Martín Andrés Paddack, M.Arch, MSSD, BFA, Associate AIA, LEED Green Associate, was most recently a Lecturer at the College of Engineering & Architecture at Howard University, Founder of DesignMAP and Co-Founding Partner of DAYMAP design practices. He received a Master of Architecture with a Concentration in Urban Practice and a Master of Science in Sustainable Design from The Catholic University of America School of Architecture and Planning., He earned his undergraduate degree in Painting with a Minor in English from The University of Hartford/Hartford Art School. Martín has dedicated himself to sustainable design and teaching at various levels for many years. He is a professional architectural designer and artist with a wide-ranging exhibition history at various national and international venues incorporating color theory, light, built environments, installations, spatial thinking and reasoning.

Martín's work in architecture and design are driven by his interests in the Social Impacts of Design, Sustainable Design and Environmental Justice. Within these areas, he uses color and light as catalysts for conversations in phenomenology, discursive design, the responsibility of design and place-based atmospherics. He is also very interested in Fabrication and Woodworking. What emerges from his work is a series of built works that are informed by what he refers to in his architecture and paintings as "Color Field Realism," the dissolve that exists in tension between the real world and an oneiric, pure light. In all of his design work, he reaches for the still-point in which ordinary objects and symbols move from the immediate to the otherworldly, from the quotidian to the contemplative and from the physical to the spiritual.

Martín has worked with Hickok Cole Architects in Washington, D.C., Schick-Goldstein Architects in Washington, D.C., Kerns Group Architects in Falls Church, VA and is currently writing a monograph on The Impact of Color in Architecture. His paintings can be found in the Permanent Collections of The Museum of Modern Art in Cuenca - Ecuador, the Municipality of Cuenca - Ecuador, The City of Washington, D.C., The Hilton Corporation, Starwood Hotels, and over 200 Private Collections around the world.

The Watershed: A Net Zero, Modular Microhome
Atmospheric Water Generation for Water-Scarce Climates

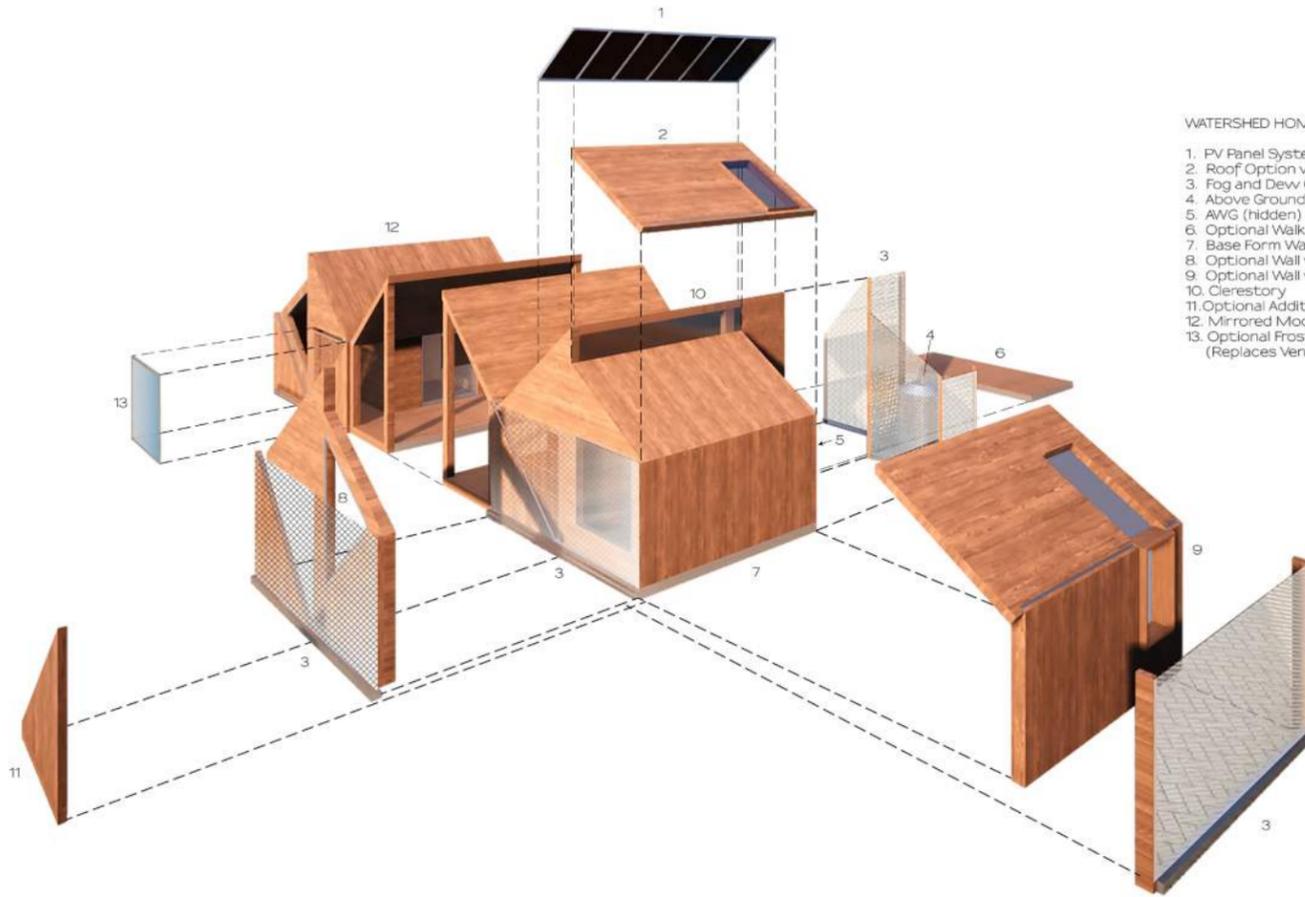


The Watershed: A Net Zero, Modular Microhome
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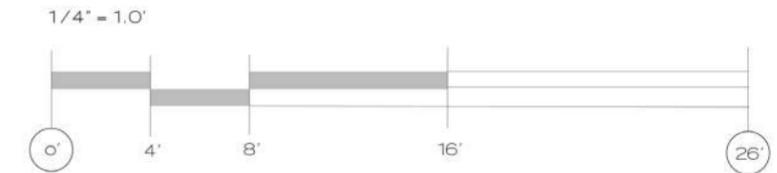
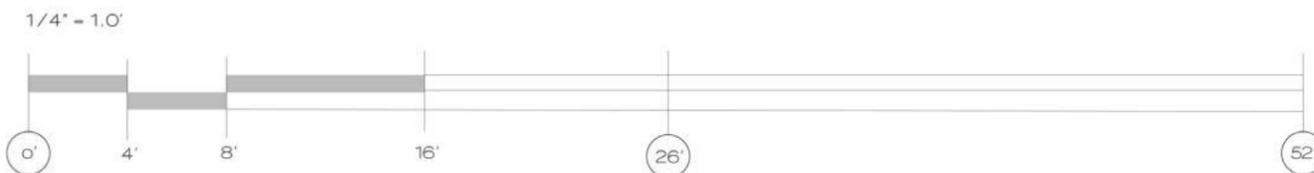
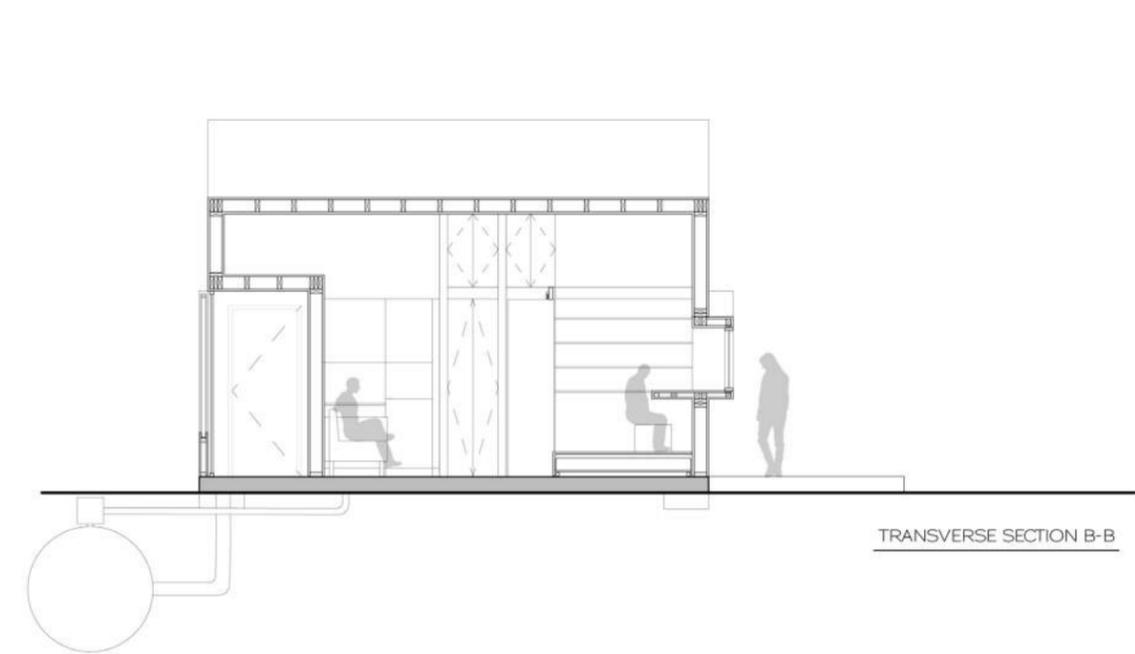
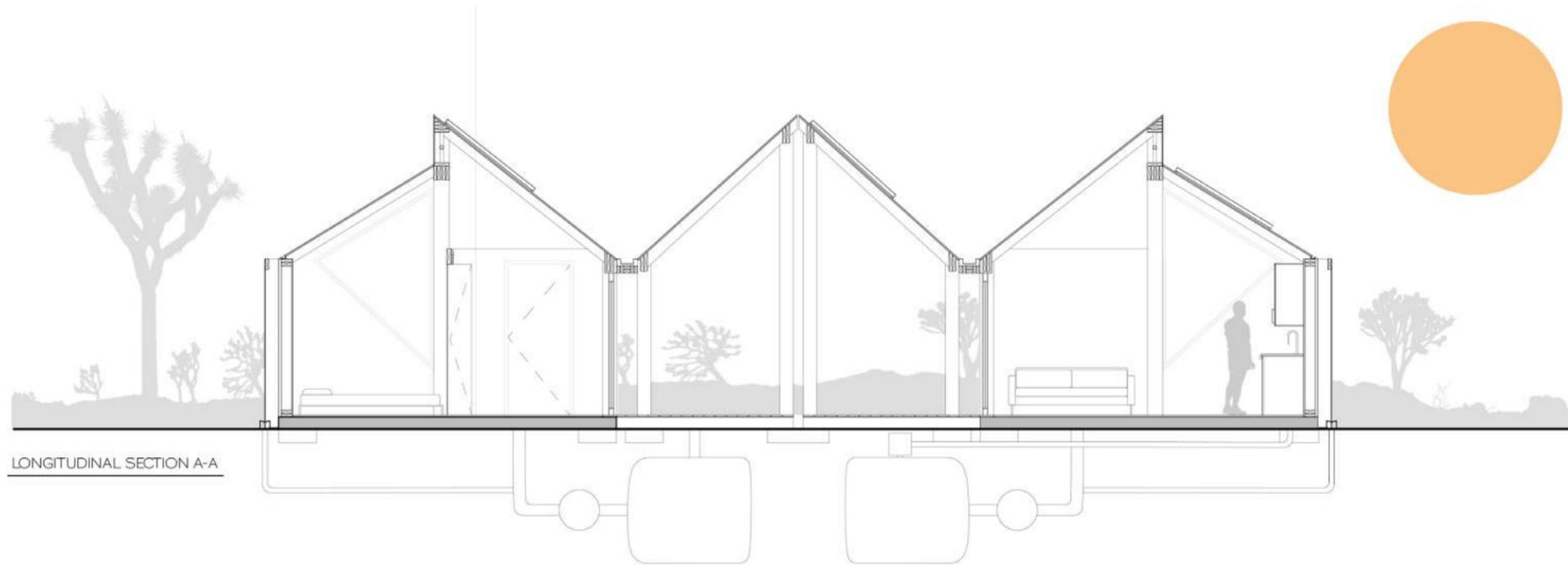
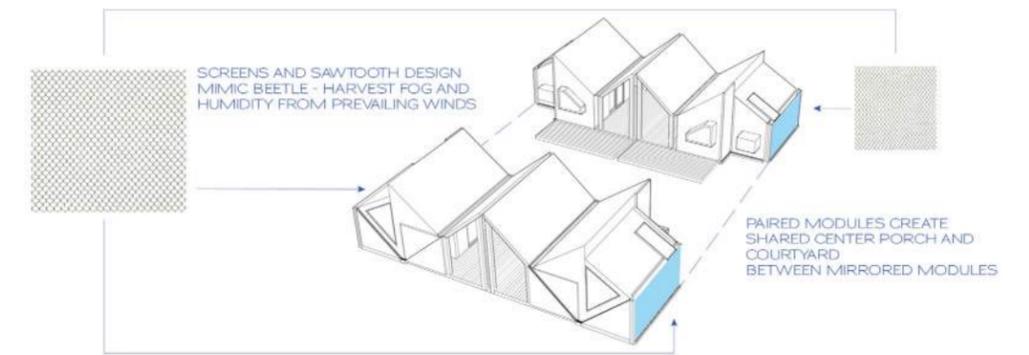
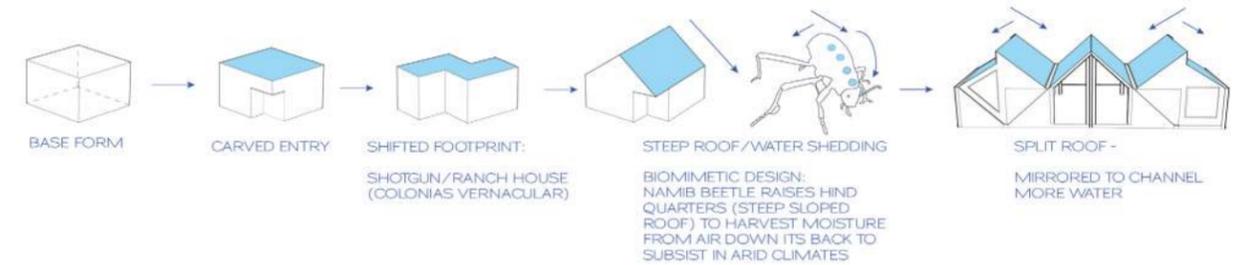
The Watershed: A Net Zero, Modular Microhome

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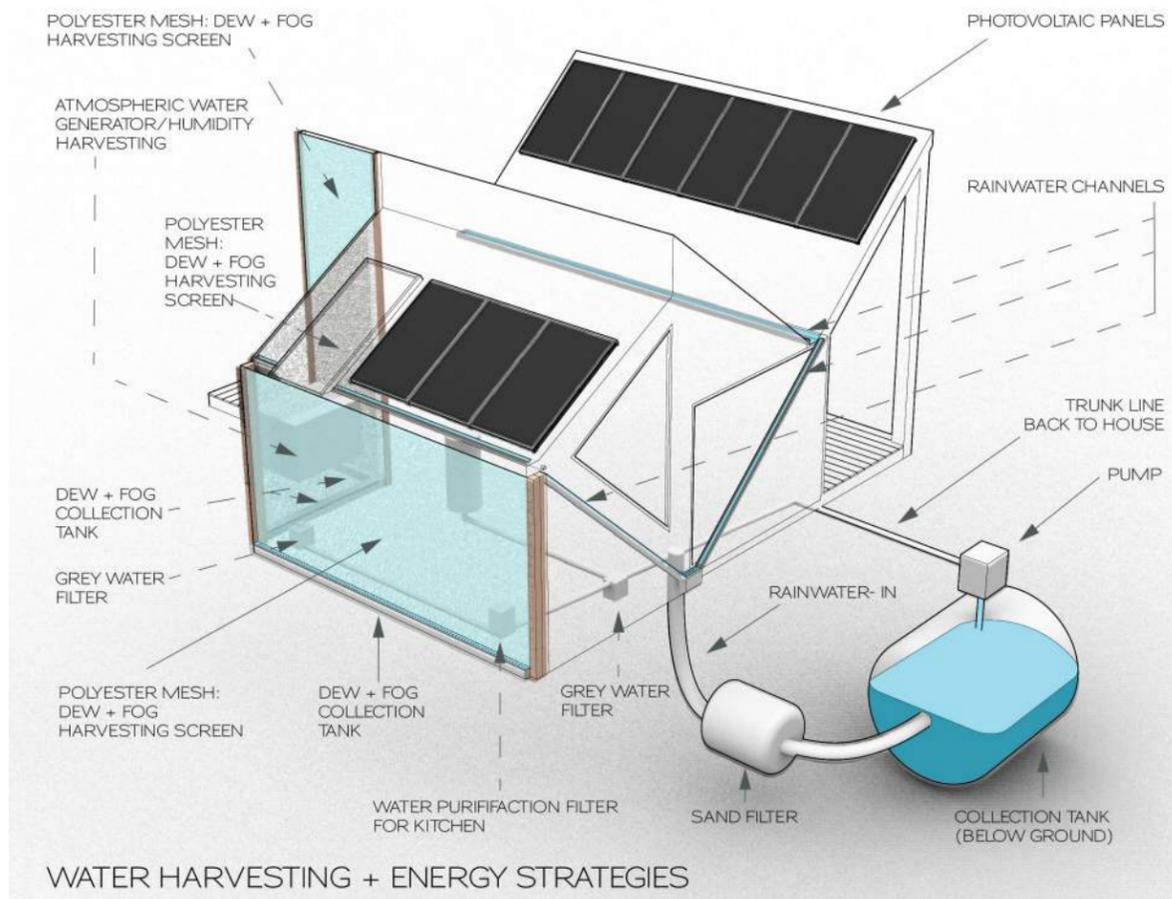


WATERSHED HOME: KIT OF PARTS/OPTIONS

PARTI/VERNACULAR DEVELOPMENT:
WATERSHED HOUSE CONCEPTS



Design Work: DAYMAP: Martín Andrés Paddack + Dahlia Nduom



THE WATERSHED HOUSE:

A PROTOTYPE MICROHOME AND SMALL BUSINESS SPACE DEDICATED TO VULNERABLE COMMUNITIES WITH A LACK OF ACCESS TO CLEAN WATER

The Watershed House is a low-cost prototype design for an adaptable, modular microhome that is self-sustaining and designed specifically to serve vulnerable communities. The design incorporates a number of sustainable strategies including rainwater, humidity, dew and fog harvesting, as well as solar power generation. Most notably, the house employs a biomimetic design based on the Namib beetle, which uses the structure's envelope to create a "drinking skin" that can harvest over 100 gallons of drinking water per month through atmospheric water generation.

Of further importance is each microhome, which is designed for two adults and two children with sleeping, kitchen and bathroom facilities, is also equipped with a workspace with outdoor access. The house is further designed for families who can work remotely, or communities who subsist in the informal economy, with small businesses such as food stalls, handicrafts and textile work, among others. Providing a workspace for residents of these homes is therefore of primary importance.

The goal of the Watershed House is to create meaningful, healthy, well-designed spaces that are not only sustainable, but are family-oriented and provide an equitable platform for communities who need it.

PLASTIC MONUMENT: THE CULTURAL CONTAINER PROJECT



THE CULTURAL CONTAINER PROJECT

...is a temporary, repurposed and recycled plastic and wood, adaptable structure which seeks to raise awareness to the consequences of disposable culture - While the ubiquitous images of environmental degradation are shocking when seen, landfills are not typically placed in touristed areas, relegating the imagery to the temporal, rather than establishing waste as an accreting permanent reality.

The goal is to establish an image of permanence in the public's consciousness by creating an analog that is equally shocking, and inspire action over reaction - The fire at the cathedral of Notre Dame in Paris in 2019 served as a catalyst for the project -

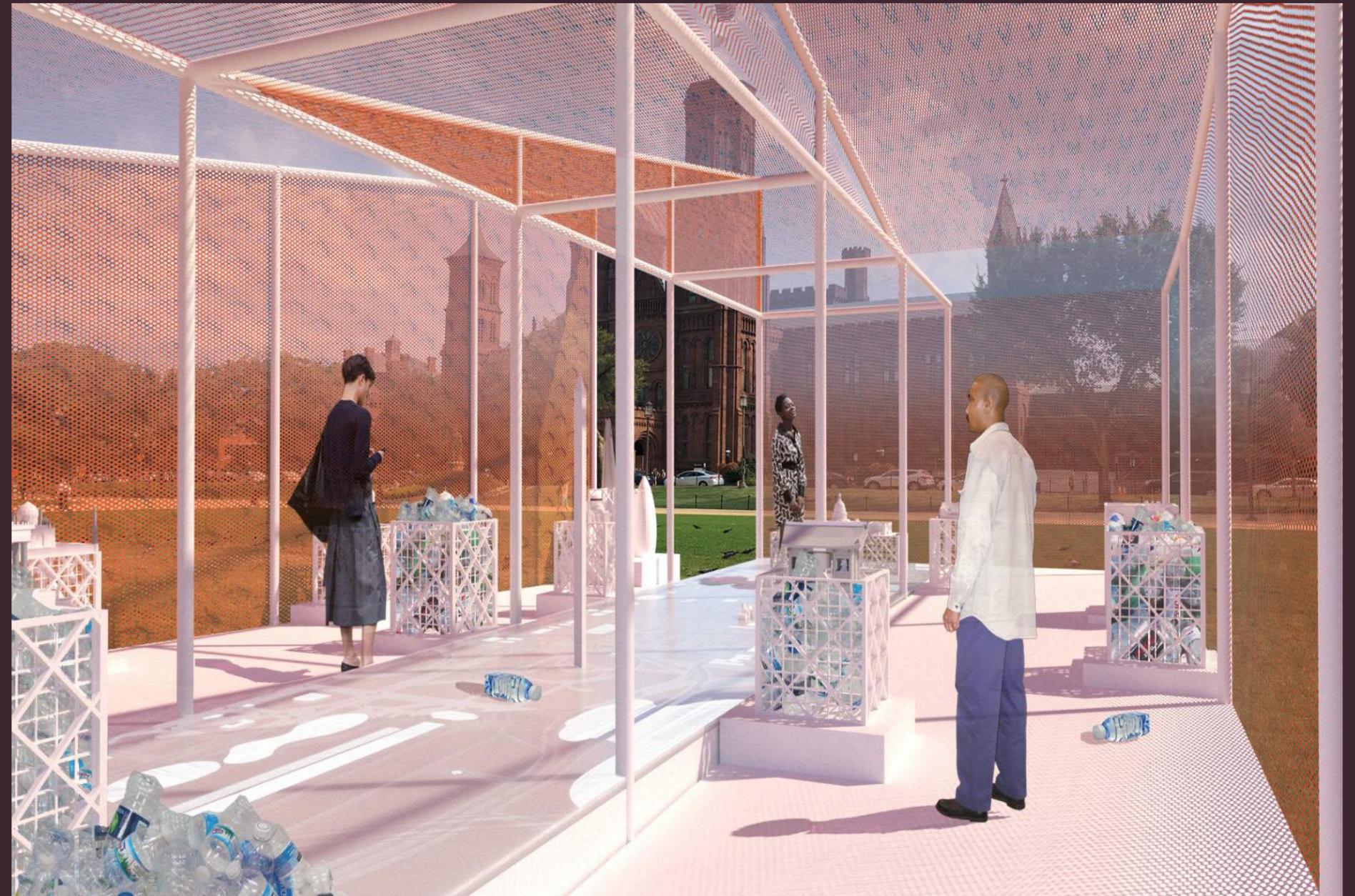
The burning of the roof created a massive container that could easily fill with the plastic waste produced in a single day - According to National Geographic's *Plastic or Planet*, "by 2050 there will be 12 billion metric tons of plastic in landfills - an amount 35,000 times as heavy as the Empire State Building"



PLASTIC MONUMENT: THE CULTURAL CONTAINER PROJECT



Users will be encouraged to fill the cultural containers with plastic waste to the point of overflow, marring the landscape and recognizing the extant conditions of global waste as commensurate with destroying our cultural treasures



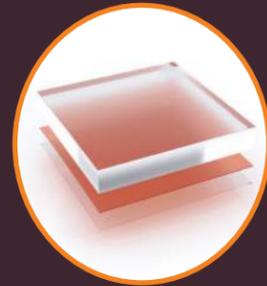
INTERIOR VIEWS - VARIATION B

PLASTIC MONUMENT: THE CULTURAL CONTAINER PROJECT

MATERIALS PALLETTE:



Hemp 3D Print Filament: *(used to create all cultural container bins and monuments)* a closed loop material made from PLA and hemp that prints at low temperature with no odor- the material can be painted with VOC free plant based dye



3Form Chroma: *(used in National Mall flooring and container pedestals of project)* a thick optical grade resin panel with high clarity and light transmission - product has high recycled content and company is committed to Zero Waste initiative



Packnatur Tube Netting: *(screen material)* a material made from beechwood cellulose and 100% plant based biopolymers with all natural dyes - used in sustainable food packaging



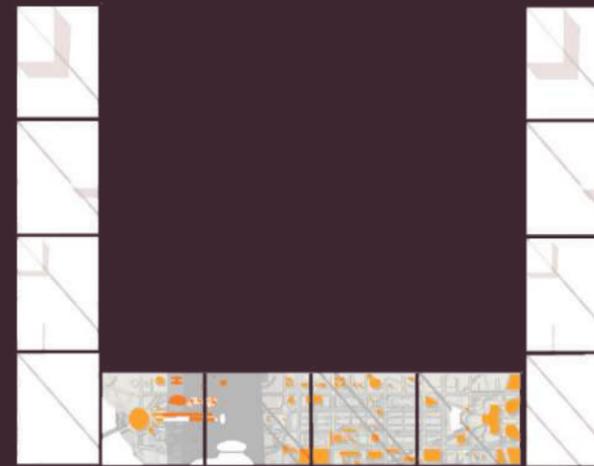
Trex Trascend Composite Decking: *(used on ramps and landings)* a highly durable material made from 95% recycled wood and plastic film



Reclaimed PVC Pipe: *(structural frame)* in an effort to keep PVC out of landfills, only reclaimed pipe will be used to create the frame of the pavilion

CONFIGURATIONS:

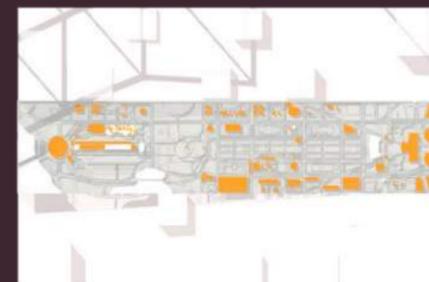
C



B



A

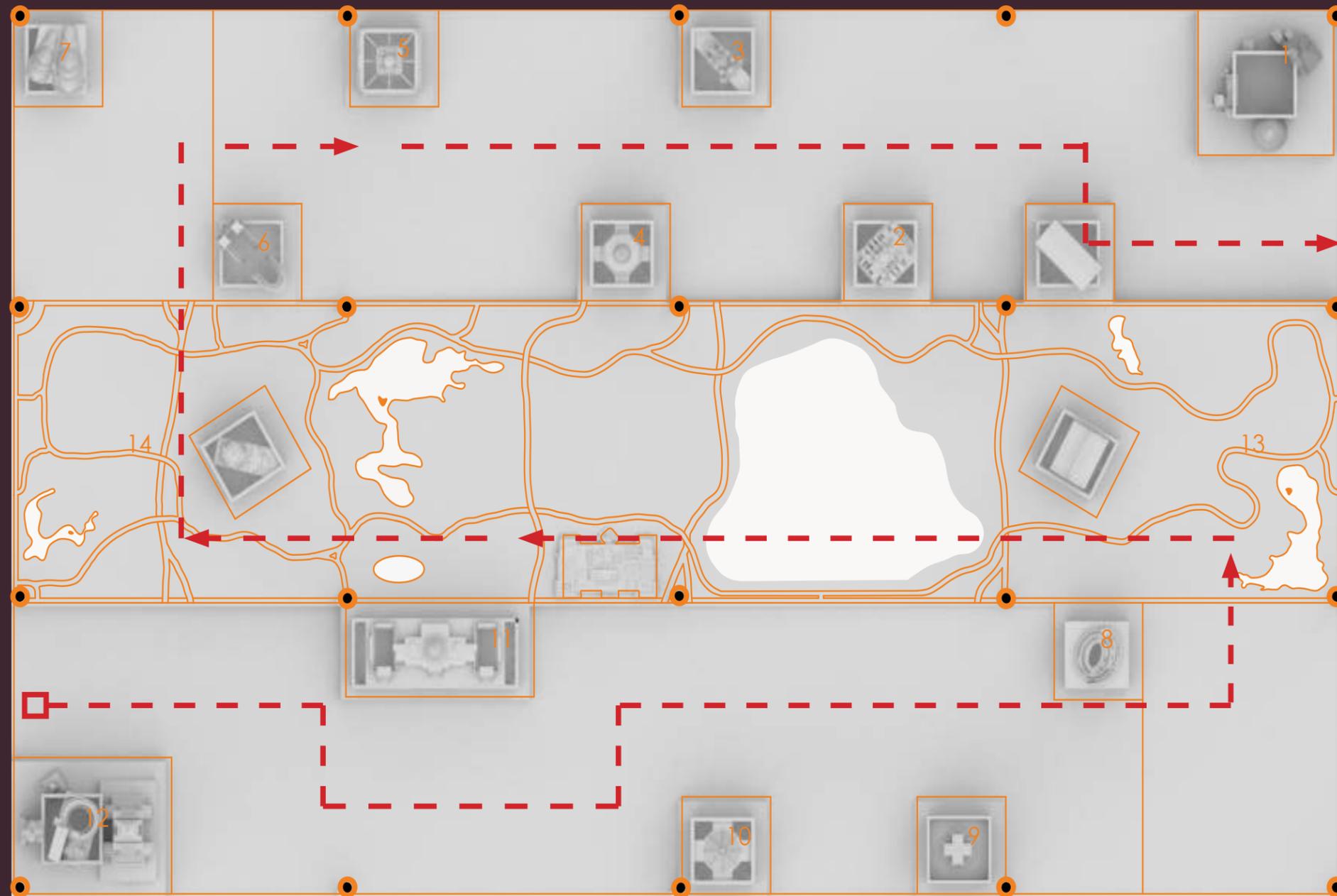


ASSEMBLY:



PLASTIC MONUMENT: THE CULTURAL CONTAINER PROJECT

PLAN (CONFIGURATION A): 1/4" = 1-0'



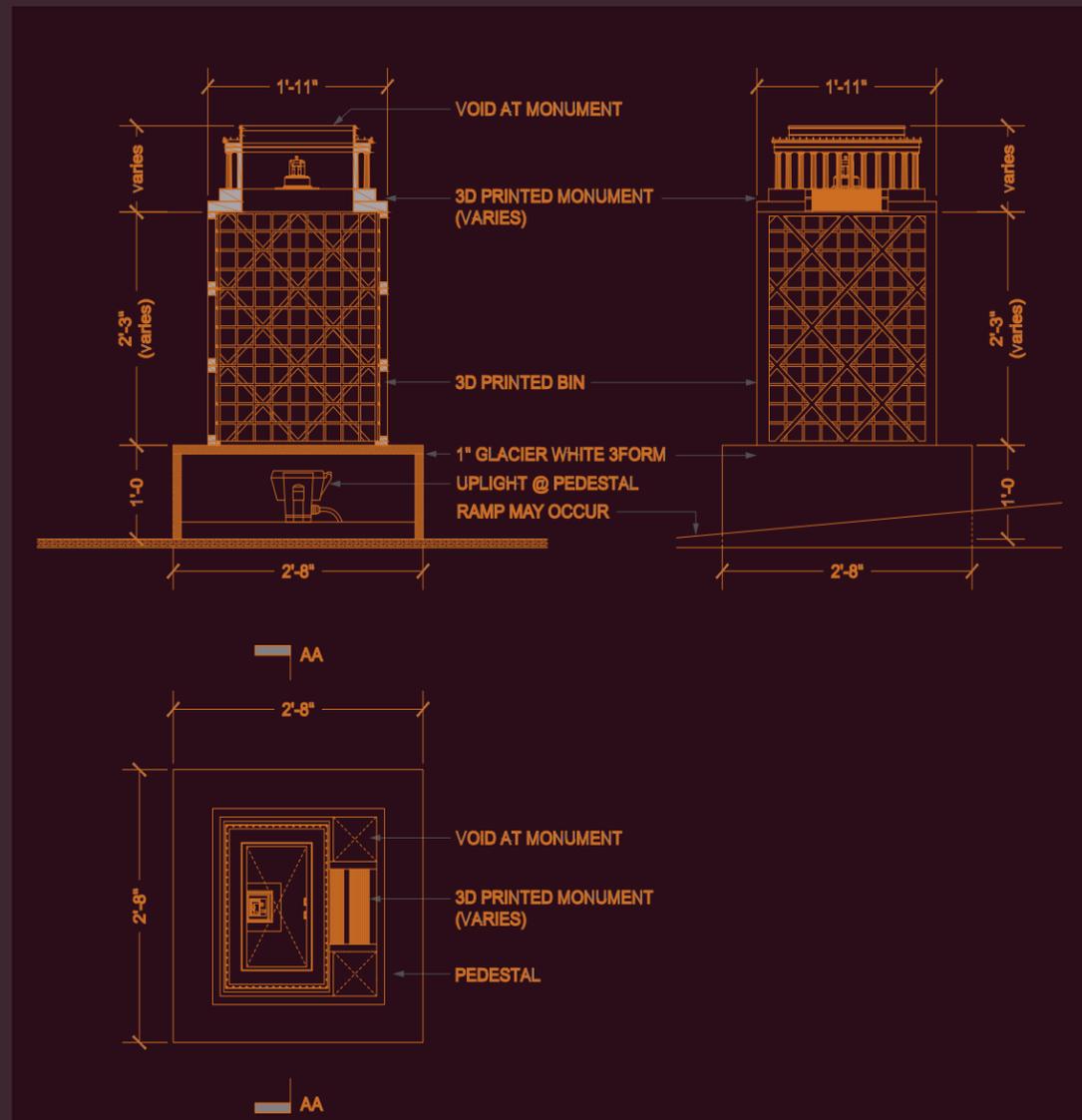
CULTURAL CONTAINERS:

- 1: London Cluster Waste Bin
- 2: Parthenon, Athens Waste Bin
- 3: Hagia Sofia, Istanbul Waste Bin
- 4: St Basil's, Moscow Waste Bin
- 5: Dome of the Rock, Jerusalem Waste Bin
- 6: Taj Mahal, Agra Waste Bin
- 7: Sydney Opera House Waste Bin
- 8: Notre Dame, Paris Waste Bin
- 9: Lalibela Cathedral, Ethiopia Waste Bin
- 10: Cathedral of Brasilia Waste Bin
- 11: Colosseum, Rome Waste Bin
- 12: New York Cluster Waste Bin
- 13: US Capitol, Washington, DC Waste Bin
- 14: Lincoln Memorial Waste Bin

0' 4' 8' 16'

— — — — — → CIRCULATION
P. 11

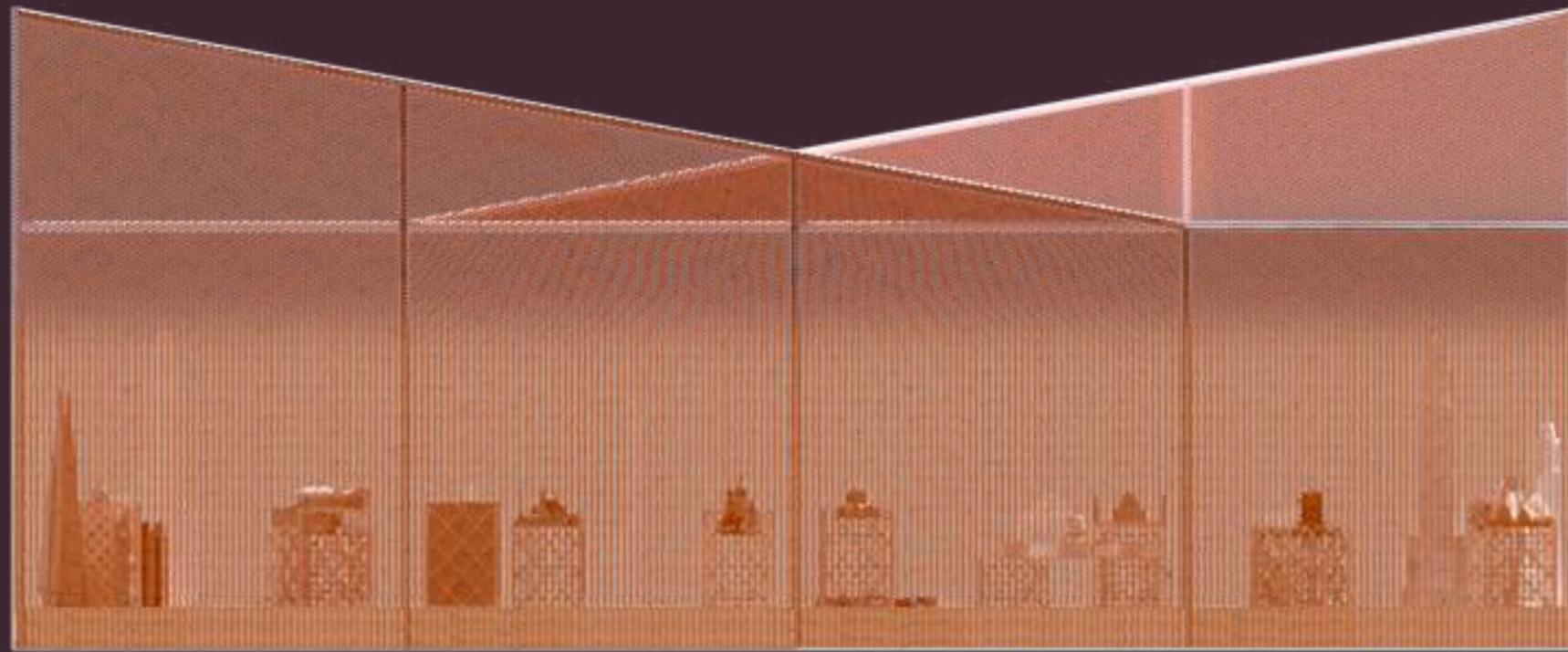
PLASTIC MONUMENT: THE CULTURAL CONTAINER PROJECT



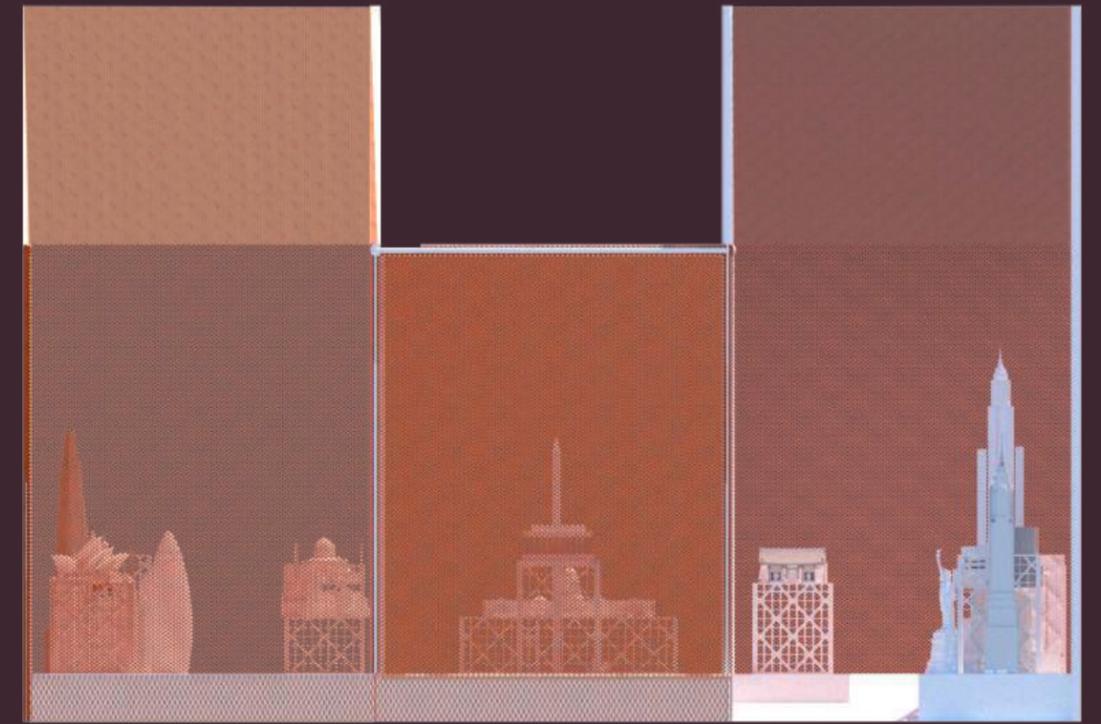
CONTAINER DETAIL

SITE AND MODULAR CONFIGURATION (A)

PLASTIC MONUMENT:
THE CULTURAL CONTAINER PROJECT



SIDE ELEVATION CONFIGURATION A: 1/4" = 1-0'

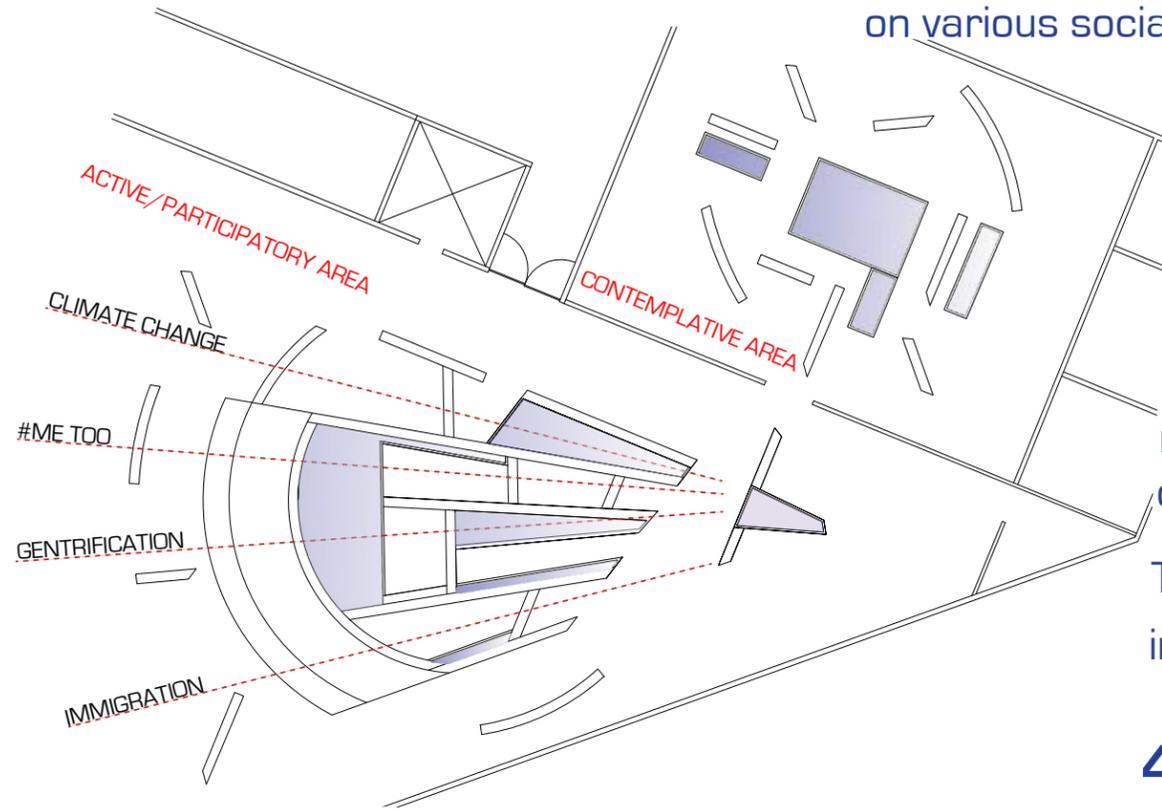


ENTRY ELEVATION CONFIGURATION A: 1/4" = 1-0'



FORCE - RESISTANCE PROJECT: DAYMAP: Martín Andrés Paddack + Dahlia Nduom

The *Force - Resistance* project seeks to create dialogues and color atmospherics by aligning and juxtaposing physical objects which represent positions on various social concerns from immigration and race to gentrification and gender.



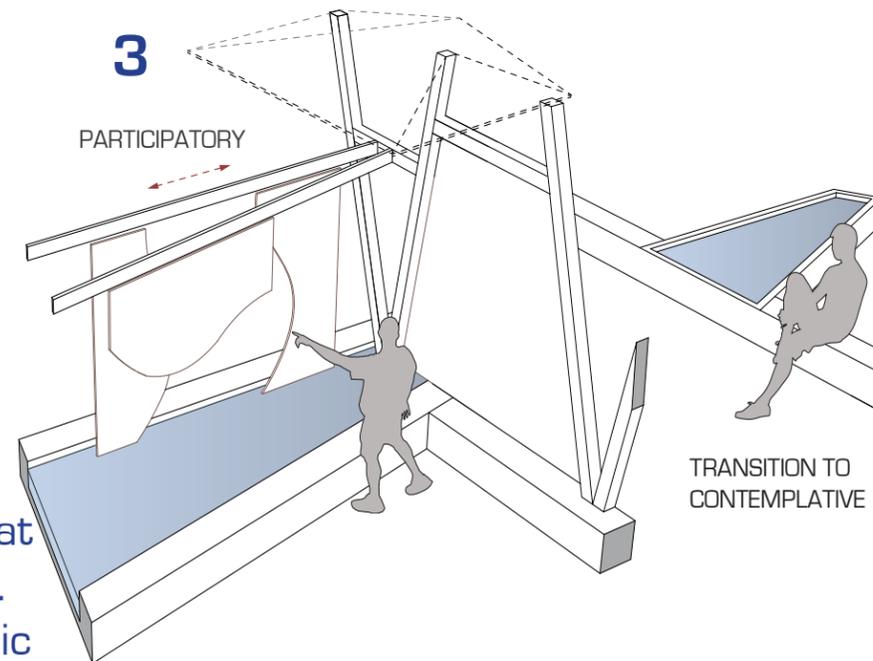
The conversations and contemplations will occur via a series of static and moving structures, which will move about fixed points of rest. The fixed vs. flexible spaces will be marked by a series of sliding color panels of varying sizes and shapes which visitors will generate the power to move through kinetic energy, (specifically bicycle generated power). The shifting positions of objects will create an ever-evolving exhibit space from which visitors/participants can observe and dialogue from different vantages and types of seating. Upcycled, reclaimed, and high content recycled materials will be used to create the space; and water, color and light will be used as connecting tissues.

The goal of the project is to use architecture and art to create an elevated discourse in an increasingly contentious and polarizing climate.

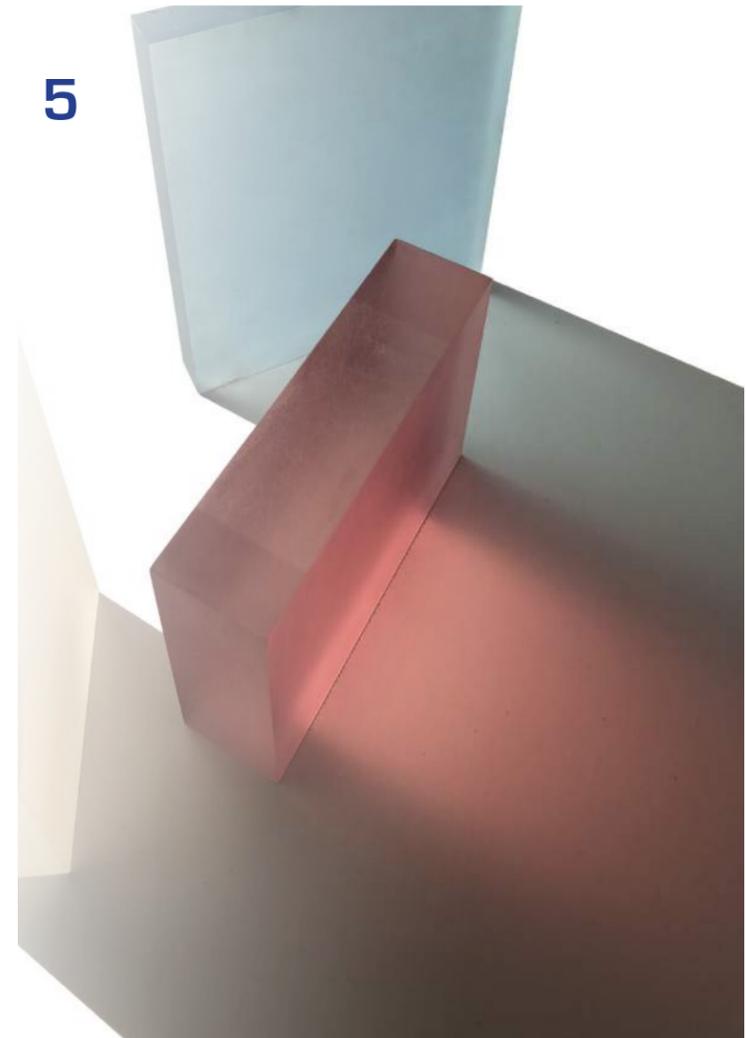
Intent:

1. *Participatory Design:* (Flex vs. Fixed... Kinetic pieces vs. installed)
2. *Environmental/Sustainable Aspects:* (materials will be reclaimed, upcycled and have recycled content. Energy creation will occur via physical activity/kinetic energy. Water conservation will focus on harvesting and runoff control)
3. *Dialogue:* Select a current social issue and begin a conversation, or contemplate privately... each theme has it's own channel of water that the panels shift and slide through, (see module diagram to the right).
4. *Architectural Concept:* Create a dynamic space comprised of tectonic elements aligned to linear and radial orders. Two spaces will be created and connected: one of movement, (strands of social engagement), and a more private area of contemplation, (stillness).
5. *Artistic Concept:* Create varying atmospheres of color and light with shifting and overlapping panels, (concept diagram at far right).
6. *A Moveable Feast:* The space will be able to be disassembled and reassembled in different locations.

4



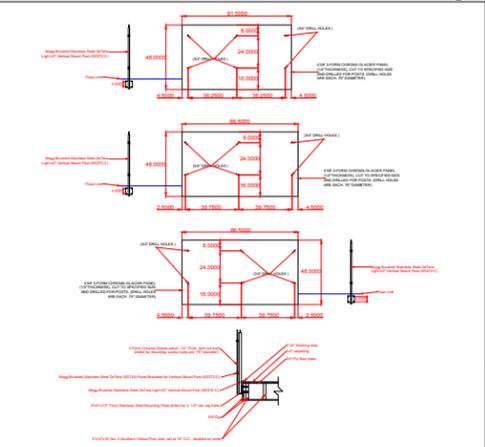
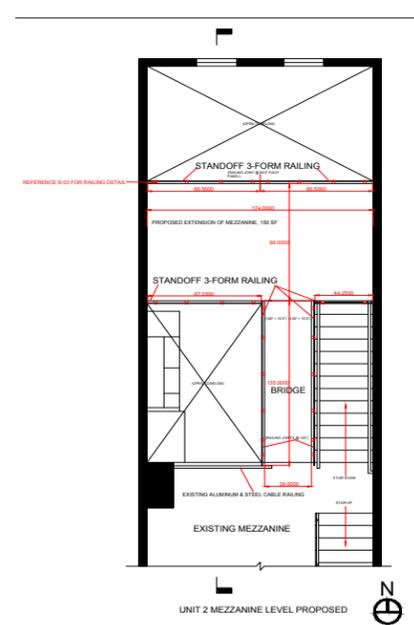
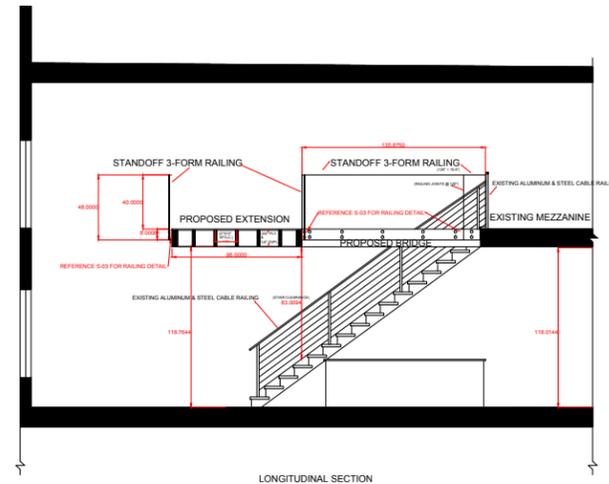
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FORCE - RESISTANCE PROJECT: DAYMAP:
Martín Andrés Paddack + Dahlia Nduom



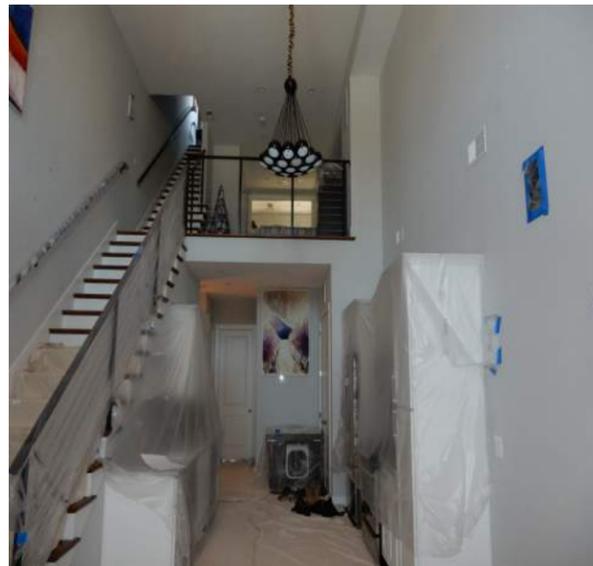
Capitol Hill Loft Addition: DesignMAP: Martín Andrés Paddack



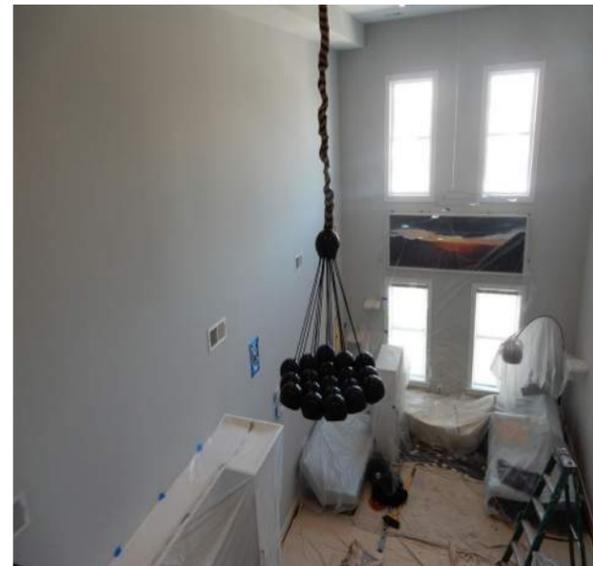
DesignMAP
Specifications:
 All railing panels are 1/2" Thick 3-Form Chrome Glass
 Posts: Mogg 42" 2x4 Terra Light Vertical Mount Posts, 3 Posts for each panel.
Panel Totals:
 (2) 4x12 panels
 (Please include remaining pieces from panel cuts with shipment)
Panel Edges:
 Edge Finishing: Polished
 Edge Detail: Square (Standard)
 (Top hand rail is a separate component on Post, no cap on the 3-Form)
Panel Drill Holes:
 All drilled holes in material have a 3/4" diameter, as specified to fit a 1/2" leg. But used with 42" Mogg 2x4 Terra Light Vertical Mount Standoff Post System.
 Please See Drawing to left for specific panel measurements and hole locations.
 (Please include estimate for shipping, CNC, and contractor rate)
S-10
 1621 D STREET SE
 UNIT 2
 WASHINGTON, D.C.
 20003



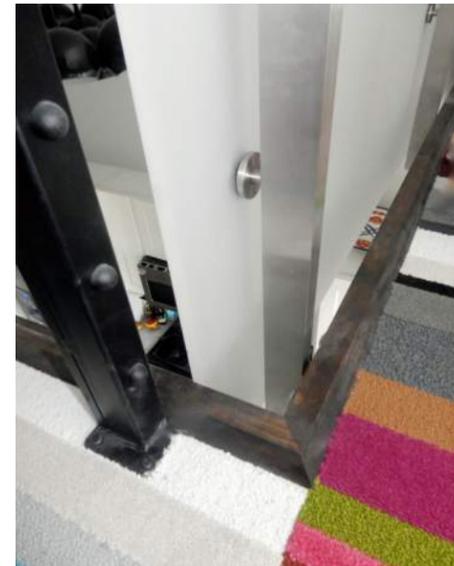
Capitol Hill Loft Addition: DesignMAP: Martín Andrés Paddack



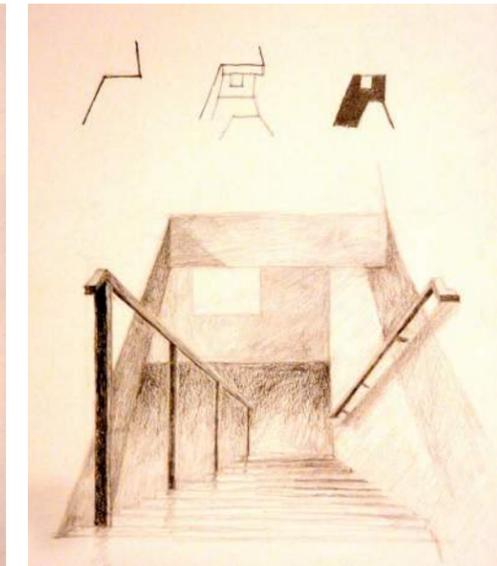
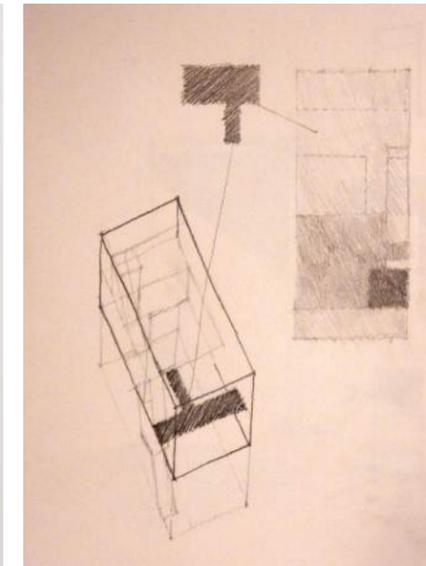
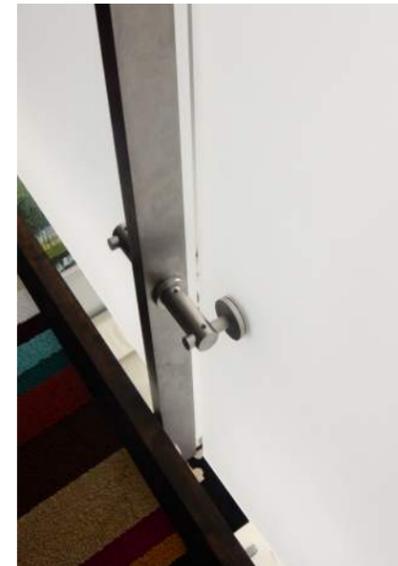
(before)



(before)

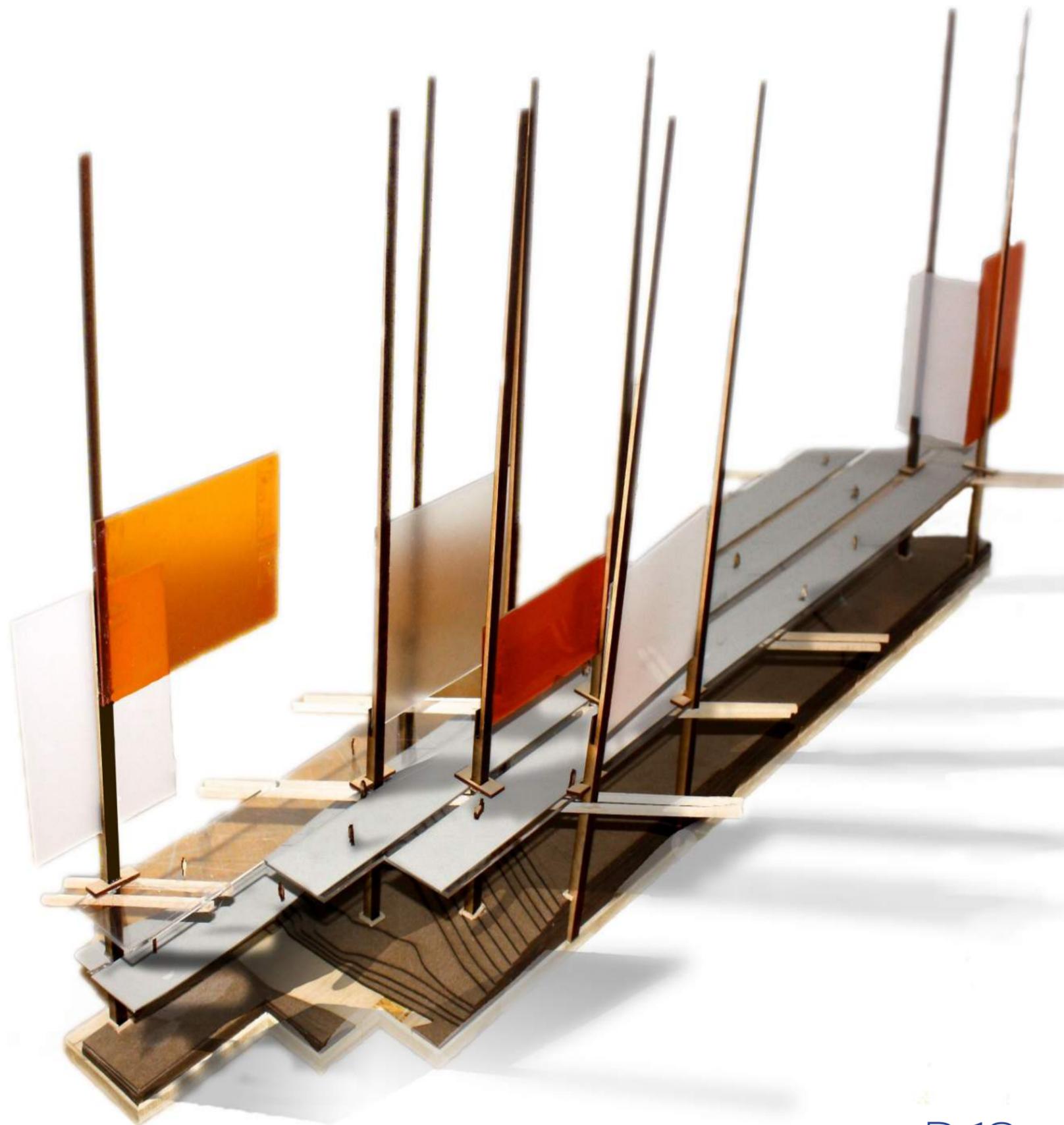


P.17 (details)

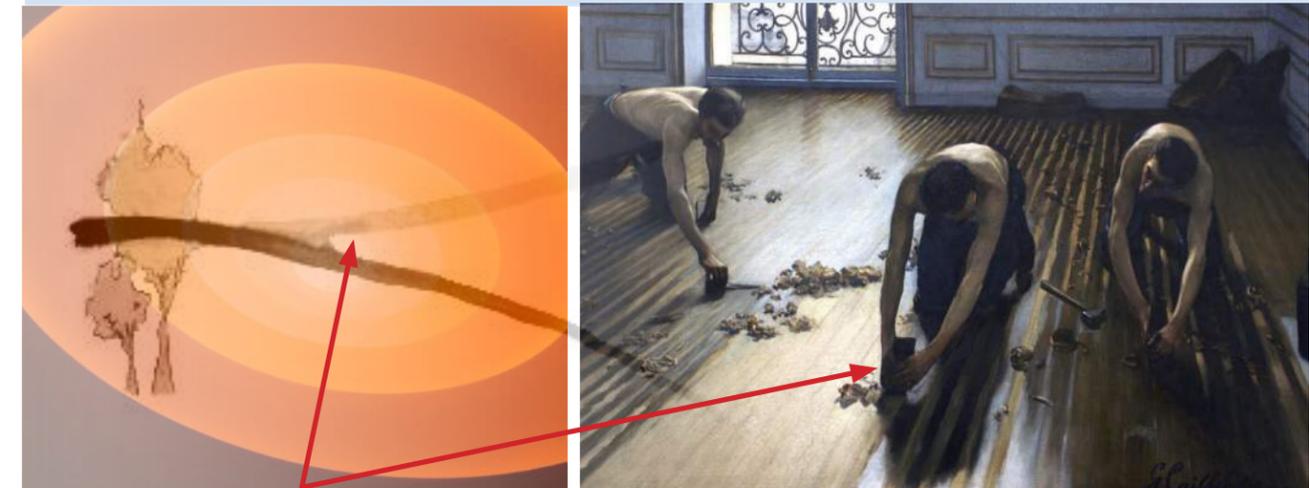


(concept sketches)

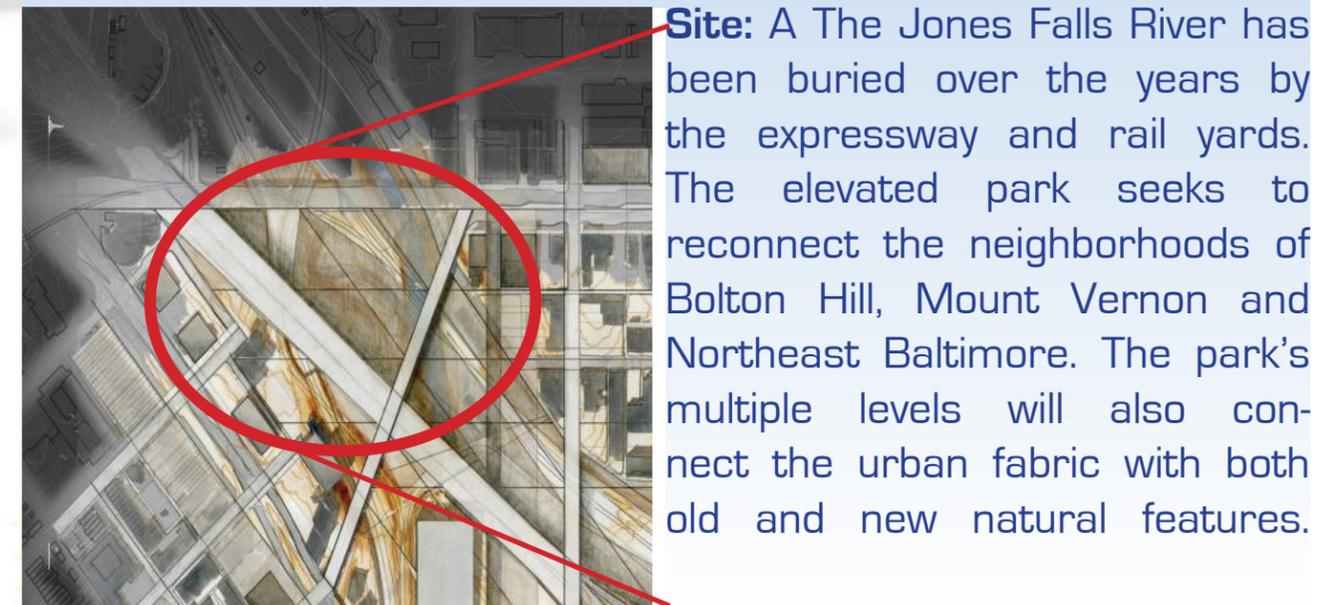
Baltimore Light Park: Martín Andrés Paddack



Summary: The Baltimore Light Park is a proposed elevated park that reconnects 3 neighborhoods divided by decades of infrastructure projects and gentrification. The project seeks to reconnect the city and create a vital area of art, identity & community.

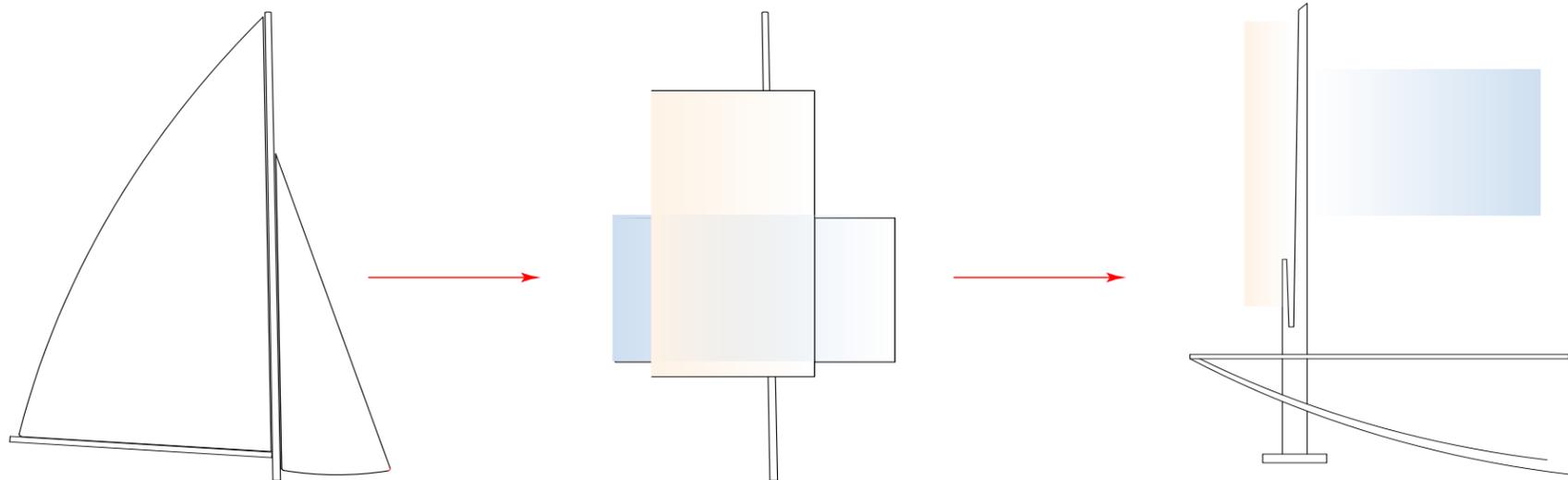
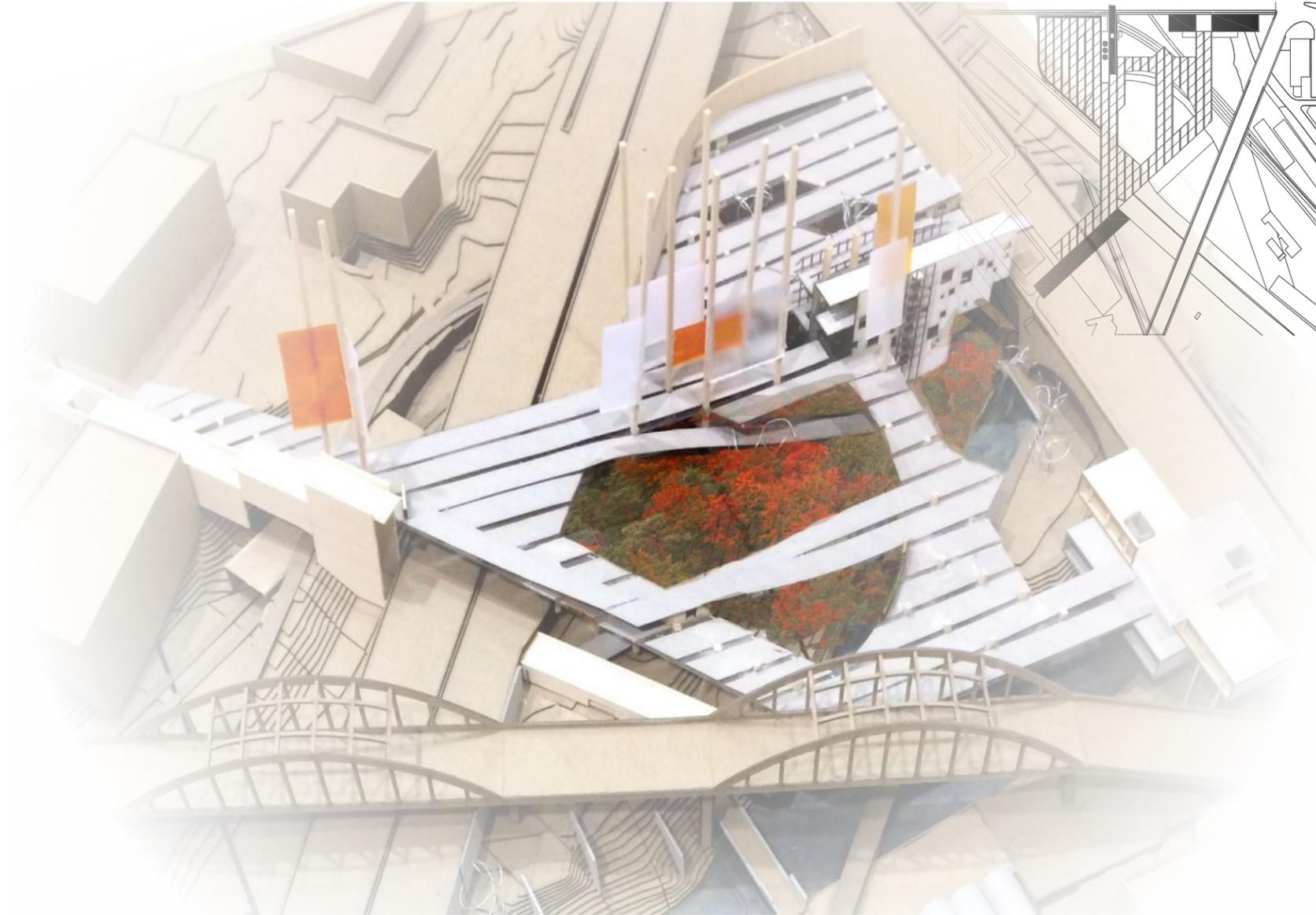


Parti & Concept: Inspired by James Turrell's *Aten Reign* and Gustave Caillebotte's *Floor Scrapers*, the park's paths delaminate and create varied vistas of atmospheric color while reconnecting neighborhood edges. Raised planes and ramps reconnect to the natural growth and river below. Color panel "sails" are hung off of monolithic masts, which harken to Baltimore's rich maritime tradition.



Site: A The Jones Falls River has been buried over the years by the expressway and rail yards. The elevated park seeks to reconnect the neighborhoods of Bolton Hill, Mount Vernon and Northeast Baltimore. The park's multiple levels will also connect the urban fabric with both old and new natural features.

Baltimore Light Park: Martín Andrés Paddack

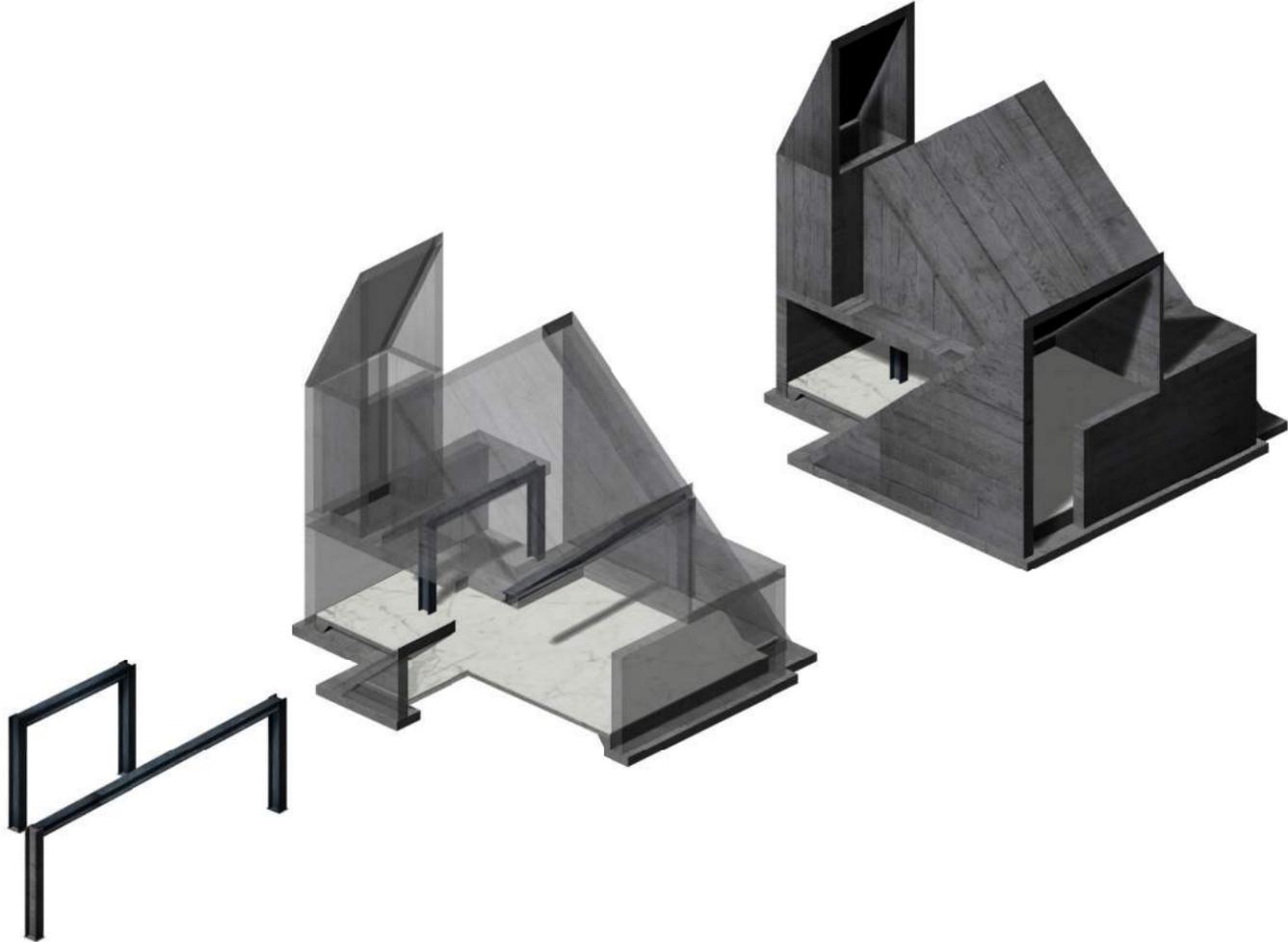


Sail and Mast Transformation

Congressional Cemetery Chapel: Martín Andrés Paddack



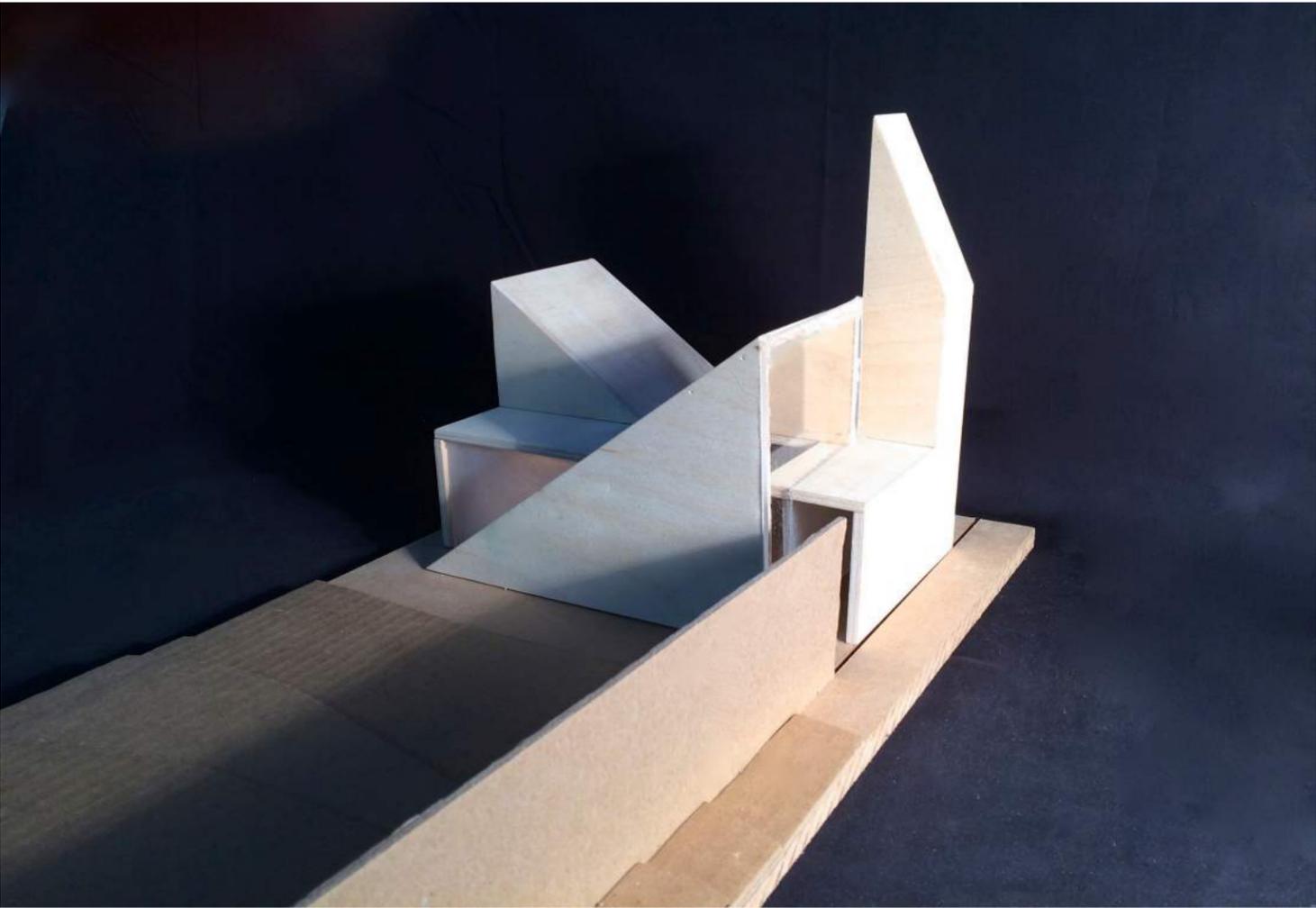
Chapel Renderings



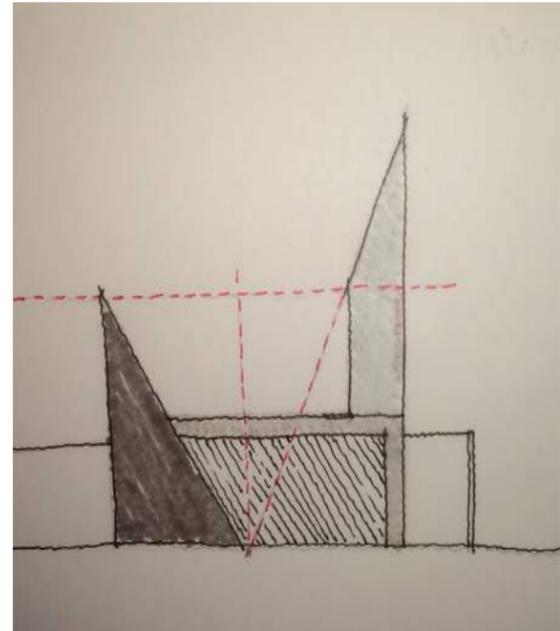
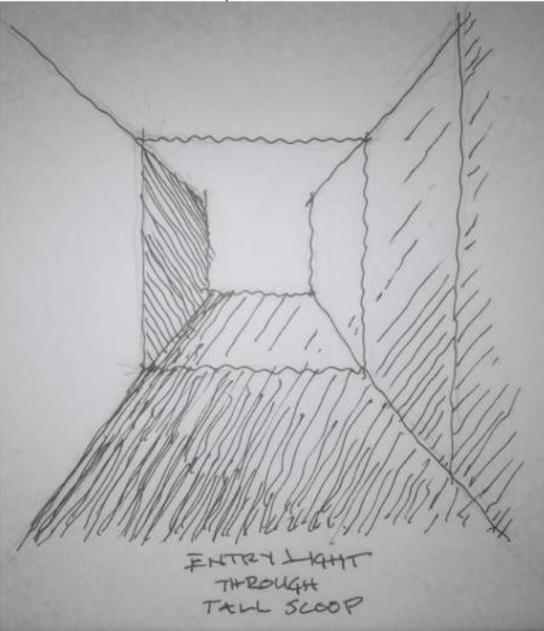
Structural Frame



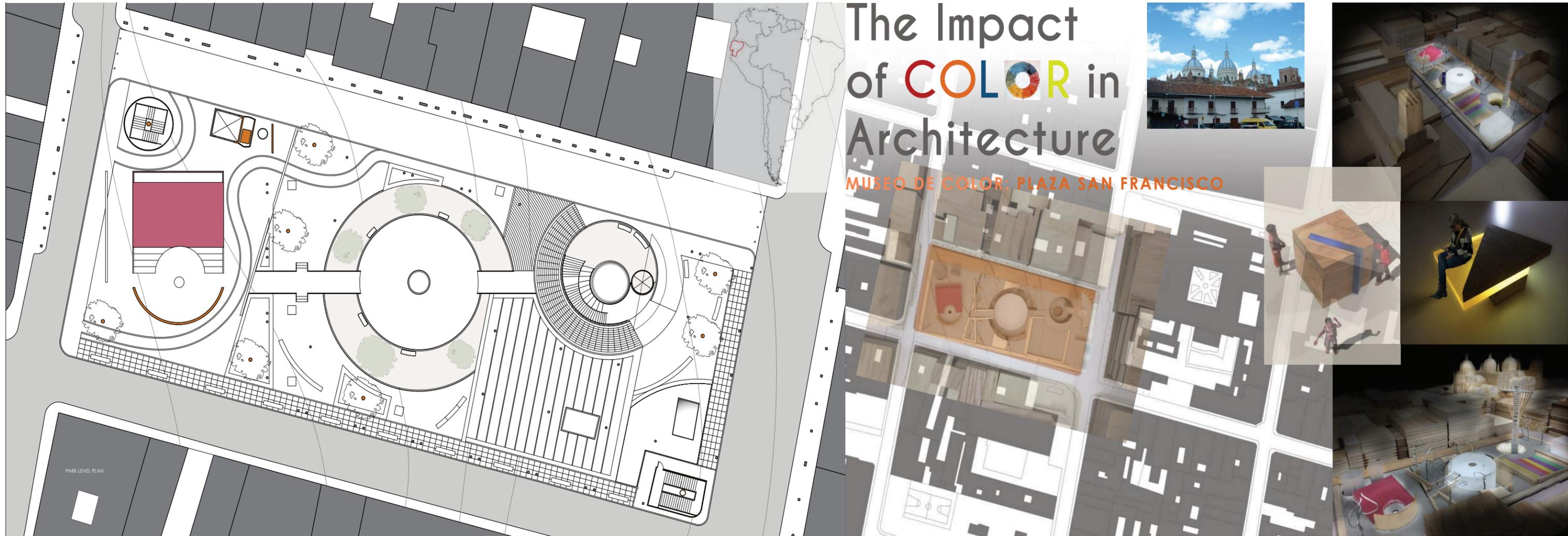
Congressional Cemetery Chapel: Martín Andrés Paddack



Concept Sketches and Models



Thesis Work Sample: Martín Andrés Paddack



The Impact of **COLOR** in Architecture

MUSEO DE COLOR; PLAZA SAN FRANCISCO

The Cuenca Museum of Color and Color Park

Gallery Types: TEMPORAL, PERFORMANCE, CHRONOLOGICAL, CONTRASTATIVE (TRAINED), PURE, MEDITATIVE (PRIVATE), PROUD/OTIVE, MANUAL, DISCURSIVE (LABORABLE), AGGRESSIVE, (ACQUIRED) (UNPREDICTABLE)

A COLOR MACHINE: A Living Site
The Color Park will have a growth area for color production, populated by native plant species. With more than 50% coverage of vegetative surfaces, hardscape reduction and water runoff will be significantly controlled. Interactive uses in the park will encourage outdoor activity designed to promote human health and well-being, as well as interactive, participatory design through color, which will socially engage and create interest, economic draw and an increase in human capital.

Main Cistern
Rainwater Collection used to feed all grey water systems for lavatories. Additional water storage tanks and pumping units.

Color Tank
Harvested water used to create artwork/light-color machine, while educating public on system operation.

Heat Exchangers
Low Grade Geothermal Open Loop Earth Connection System: Feed to Radiant Type Tube System with OA Natural Ventilation.

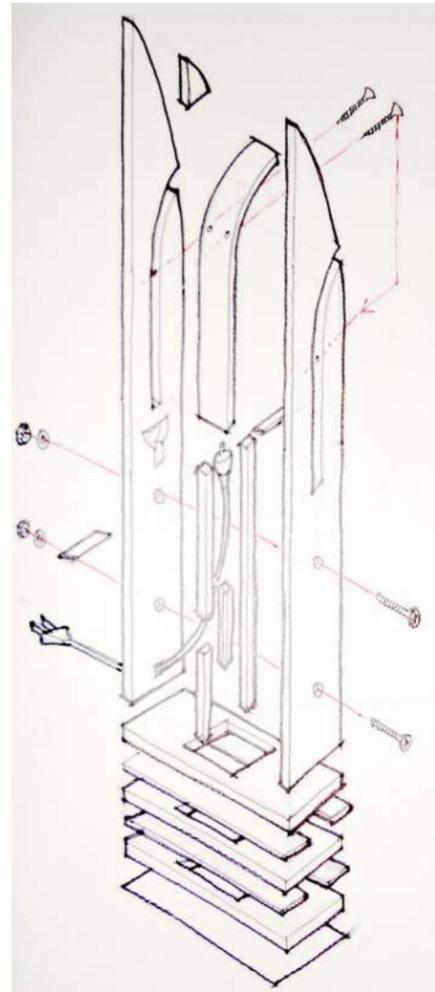
Thesis Work Sample: Martín Andrés Paddack



The Cuenca Museum of Color and Color Park



Furniture Design: Martín Andrés Paddack



Left: The Cathedral Lamp
... explores sculptural, architectonic form with the act of bending light and projecting color.

Right and Below: The Cedar Storage Box
... was completed to house tools and outdoor accessories for a rooftop terrace. It opens with two separate lids and a customized sliding door system.



Furniture Design: Martín Andrés Paddack



The Driftwood Coffee Table

The table was designed and constructed from reclaimed black walnut and paduak, with driftwood found on the beach.

Driftwood passes through a "floating" center support and acts as cross-bracing for the table. Additional butterfly joints and splines were cut as joinery.



Fine Arts Work Sample - Paintings: Martín Andrés Paddack



Fine Arts Work Sample - Paintings: Martín Andrés Paddack

