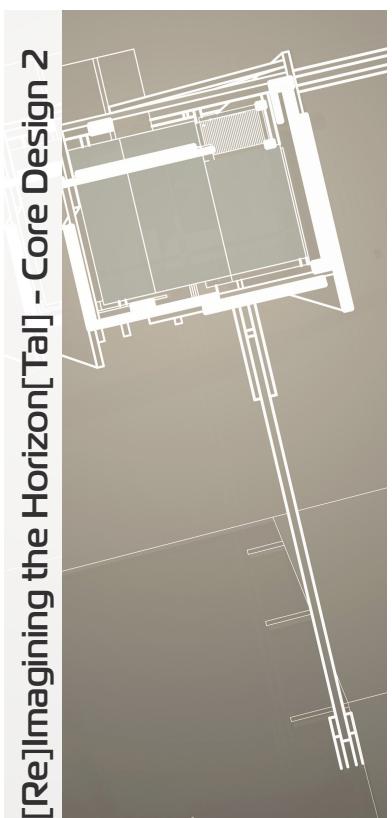
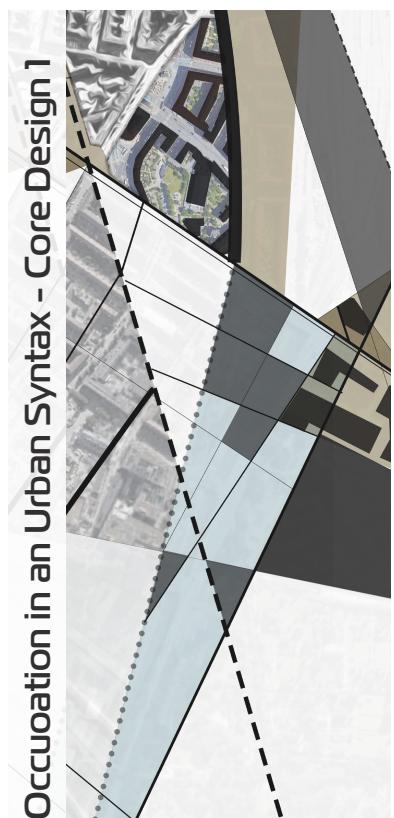




# Camden Johnson Core Design Portfolio

Fall 2021-Fall 2022

# Table of Contents





78



98

**CAMDEN JOHNSON**

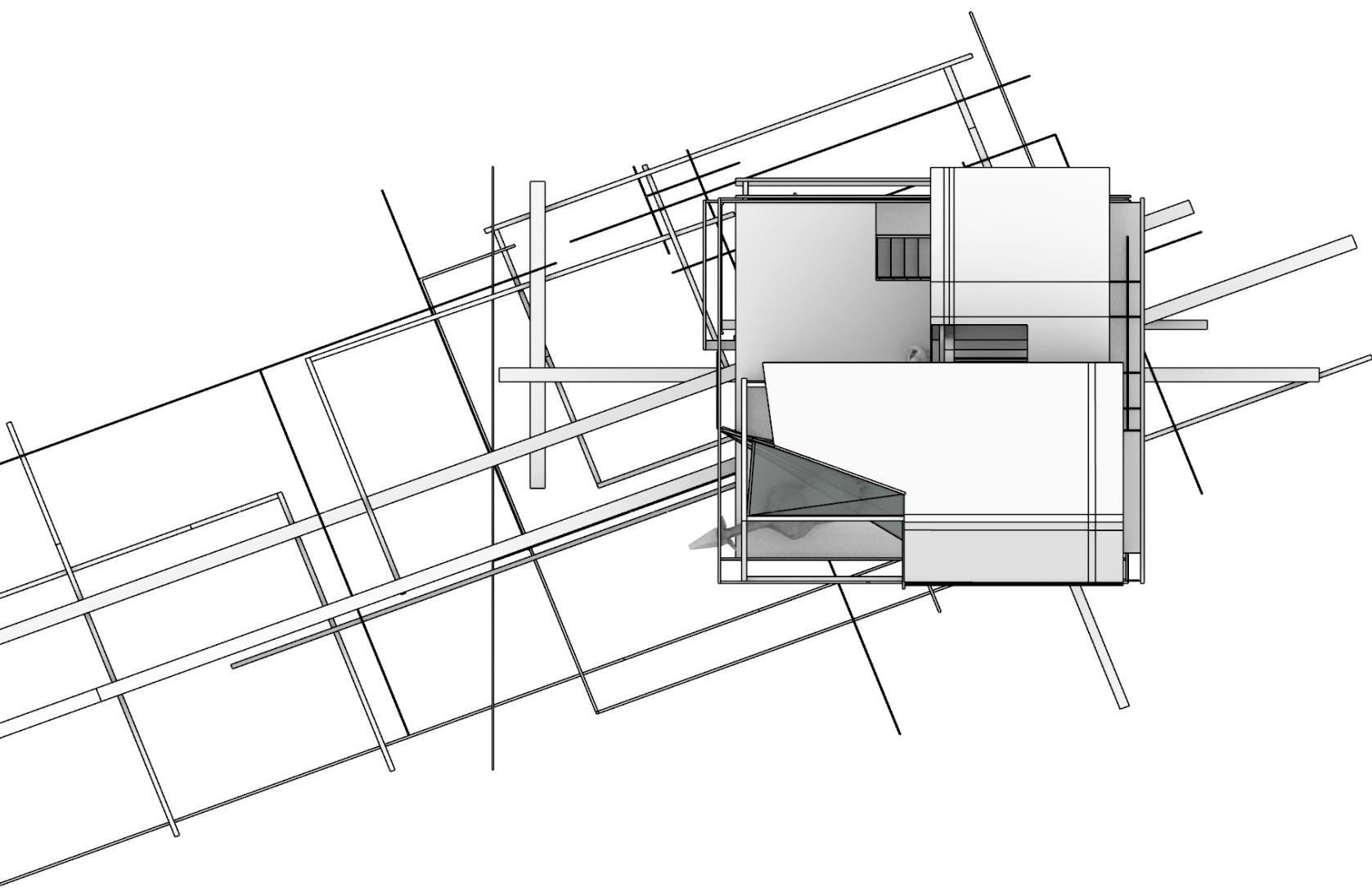
Fall 2021-Fall 2022

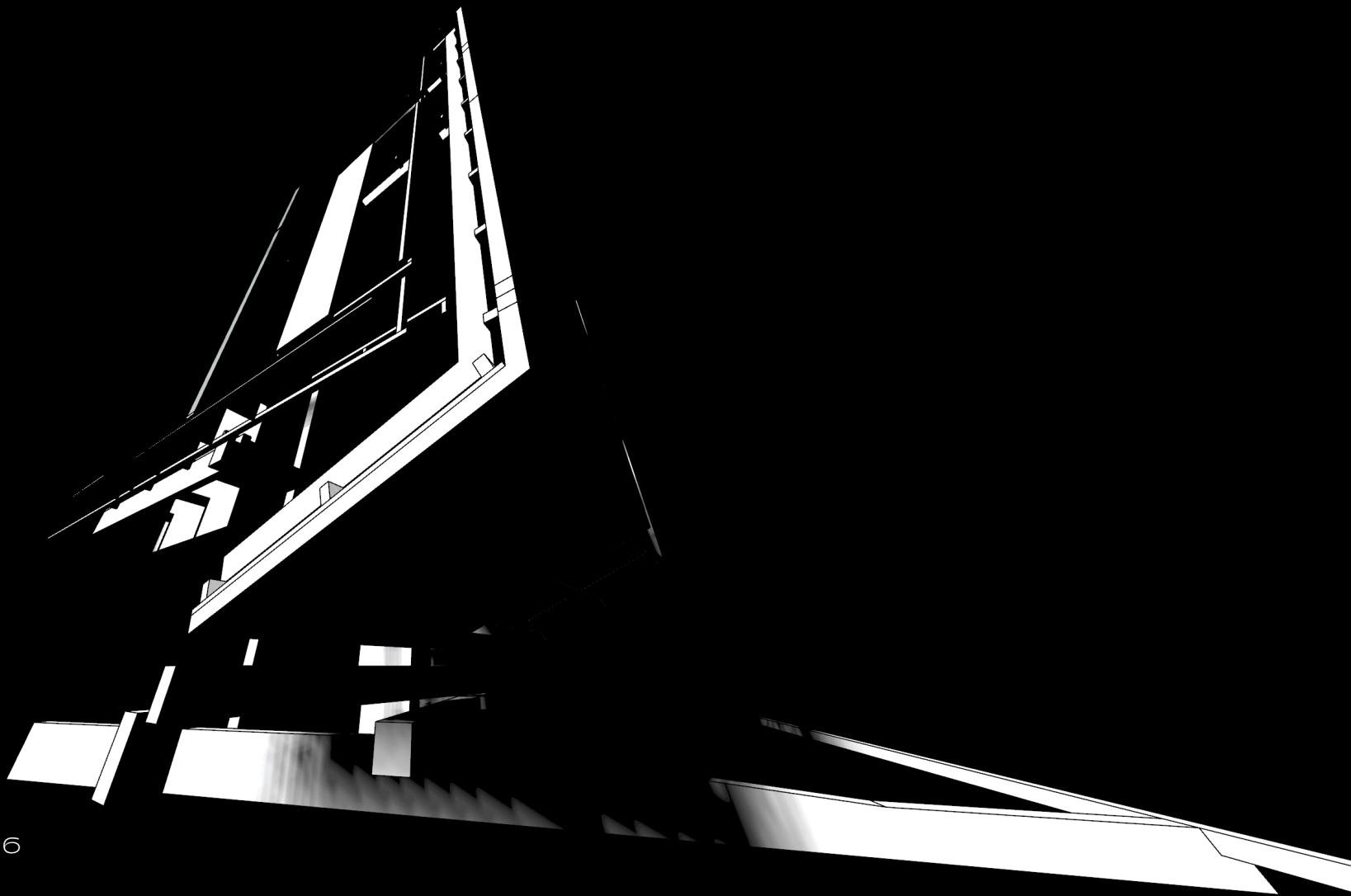
School of Architecture and Community Design  
University of South Florida

# Machine De Phenomena

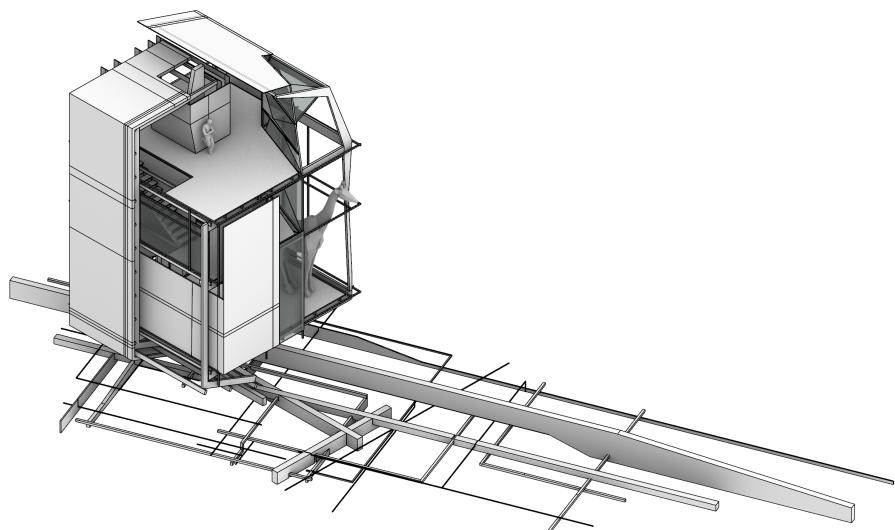
## Core Design 1

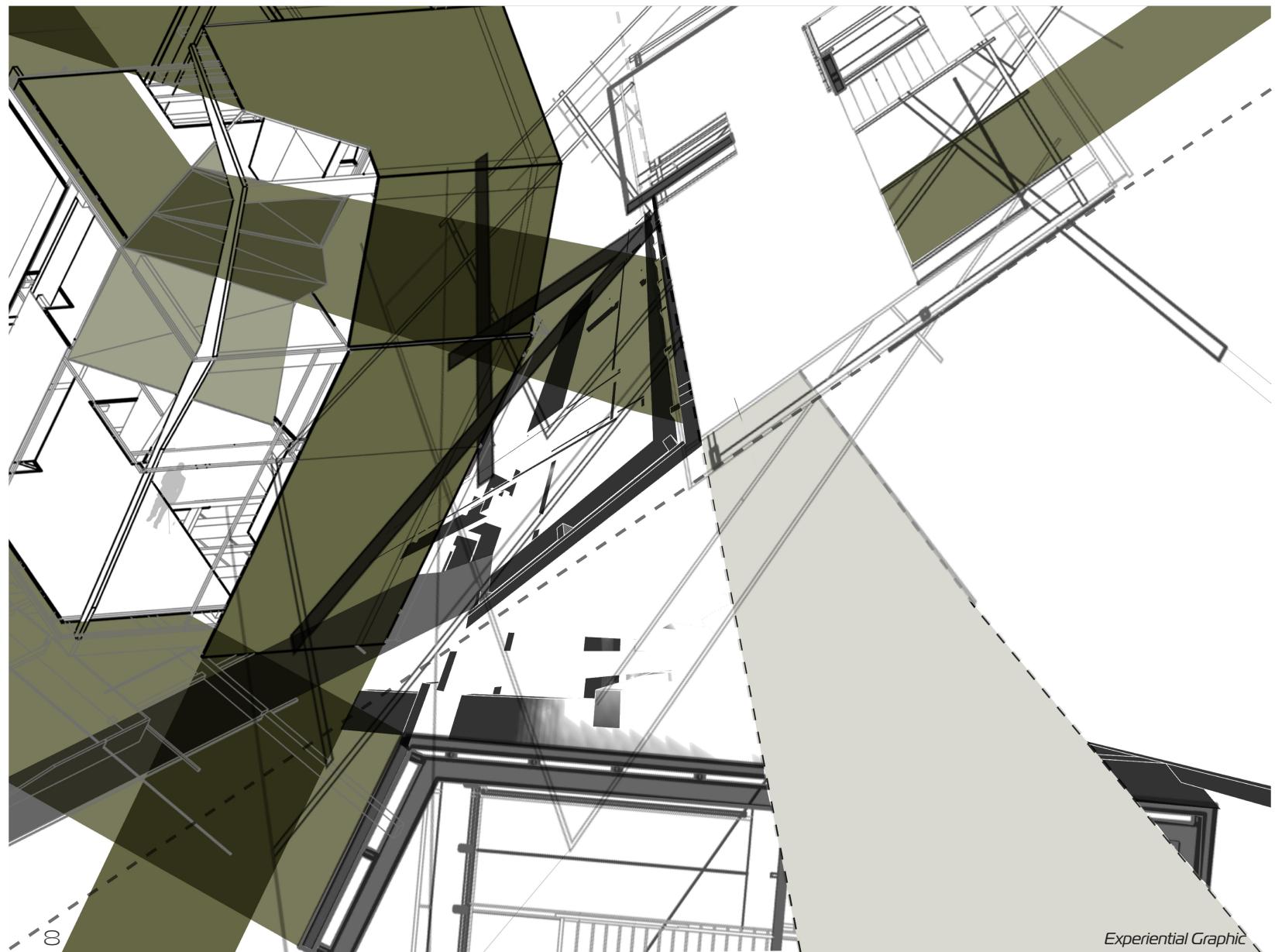
Professor Levent Kara





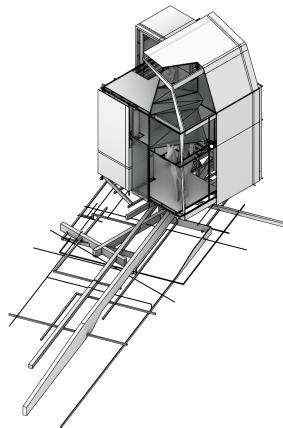
Machine De Phenomena was an exploration into the shaping of **space** and the **articulation** of elements. A focus on the materiality of surfaces, opaque or transparent, became more important as the project progressed. The **manipulation** of surfaces and their qualities, combined with the **arrangement** of individual elements, resulted in a composition focused on creating unique **spatial experiences** and qualities.



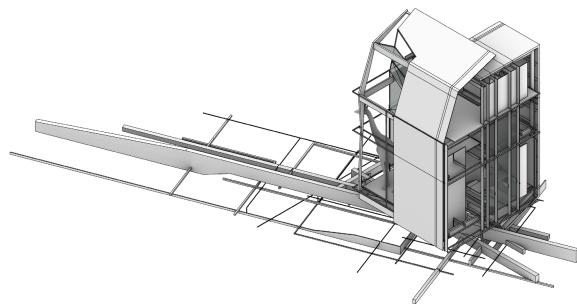


Experiential Graphic

This experiential graphic (opposing page) is meant to highlight and reinforce the interaction between the **spatial qualities** of the project and the **tectonics** of the structure.



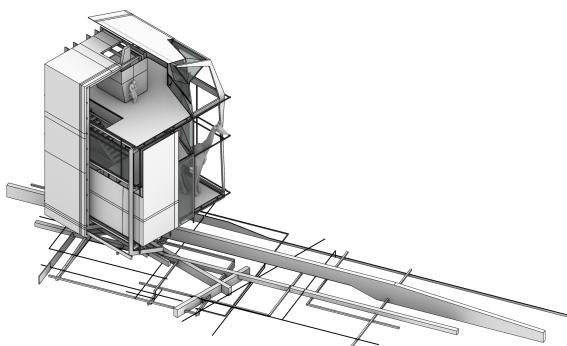
*Northeast Axon*



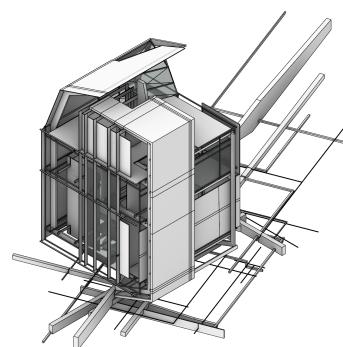
*Northwest Axon*

Views such as these highlight the external shell system. This system shields the subjects from the outside and enhances a sense of interiority and grounding.

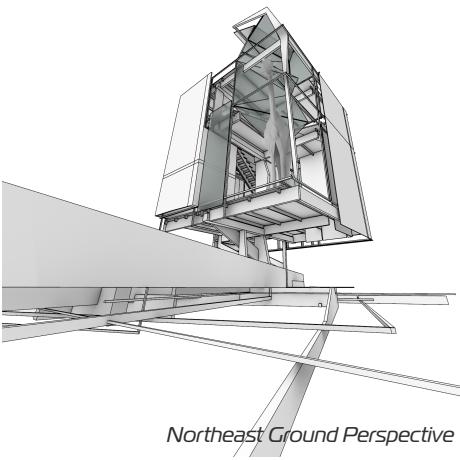
The **tectonics** and flow of the ground condition are also visible, thereby justifying the positioning of the structure in **relation** to its, however limited, context.



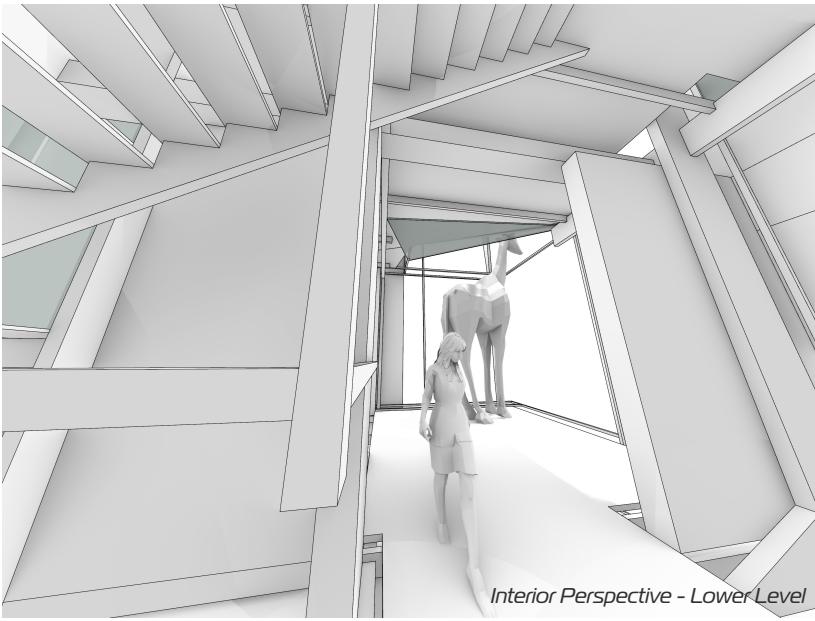
*Southeast Axon*



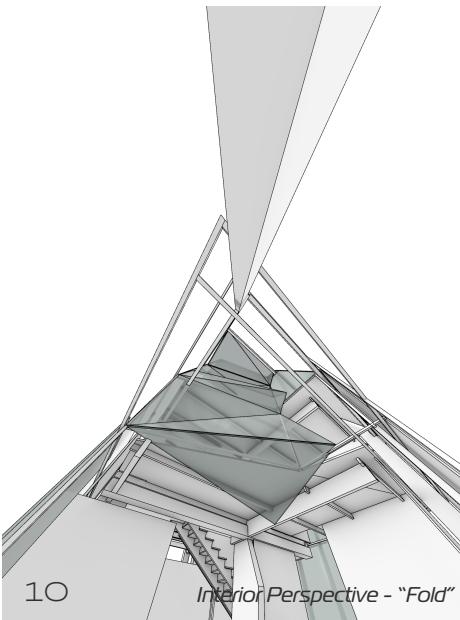
*Southwest Axon*



*Northeast Ground Perspective*

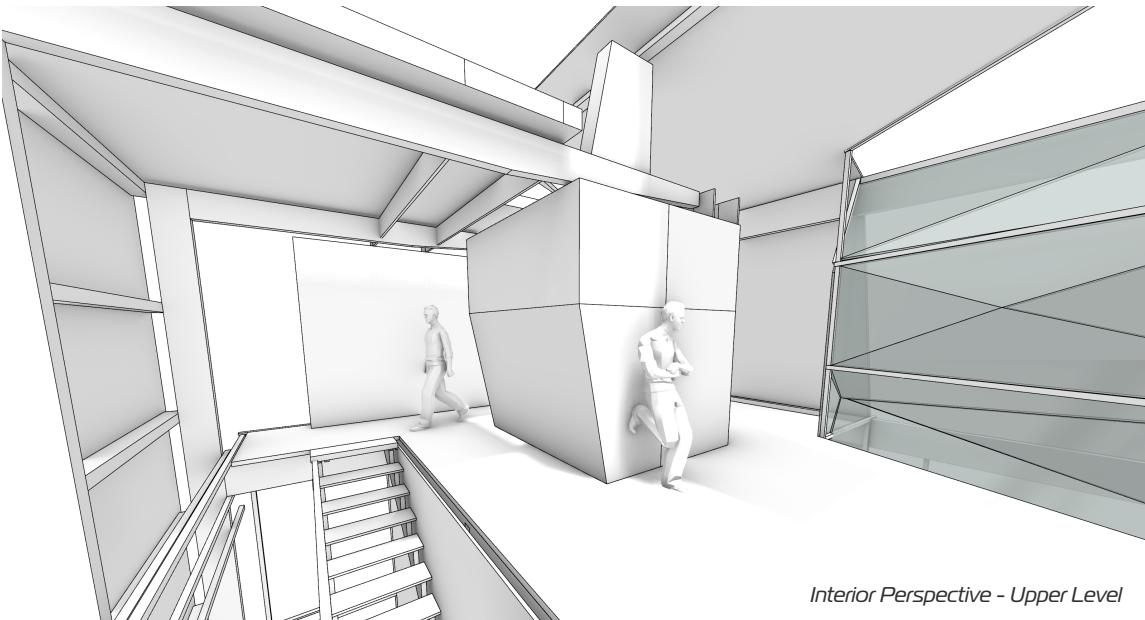


*Interior Perspective - Lower Level*

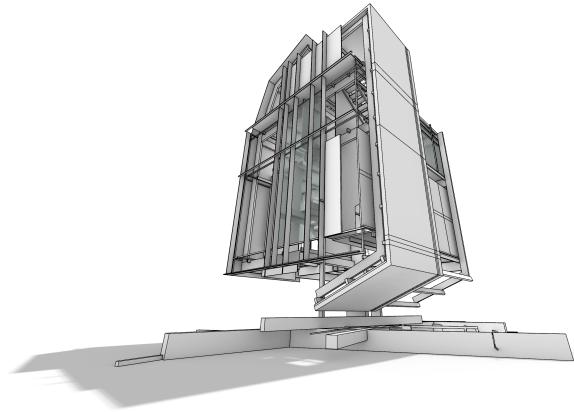


*Interior Perspective - "Fold"*

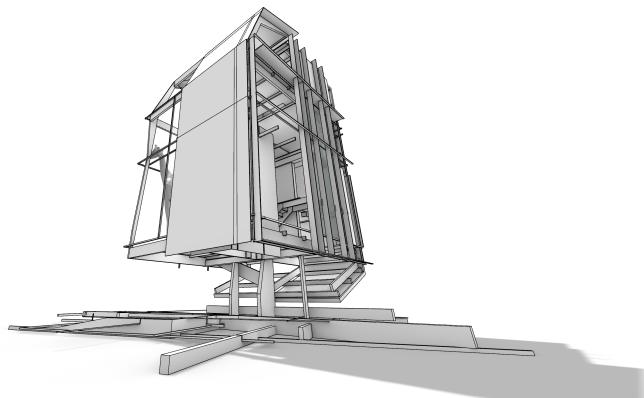
Perspectives show the variety of **spatial experiences** present within the **composition**, as well as the tectonics of the individual elements.



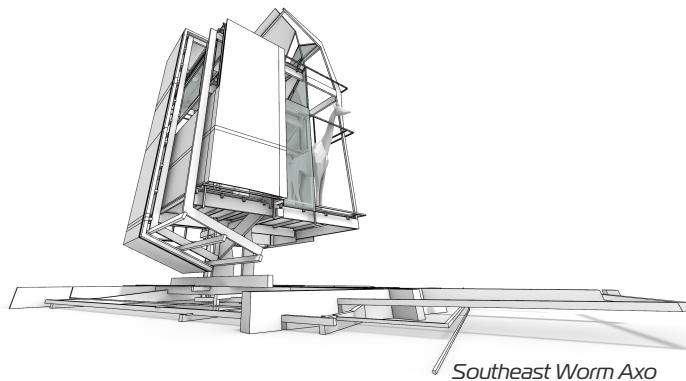
*Interior Perspective - Upper Level*



*Southwest Worm Axo*



*Northwest Worm Axo*



*Southeast Worm Axo*

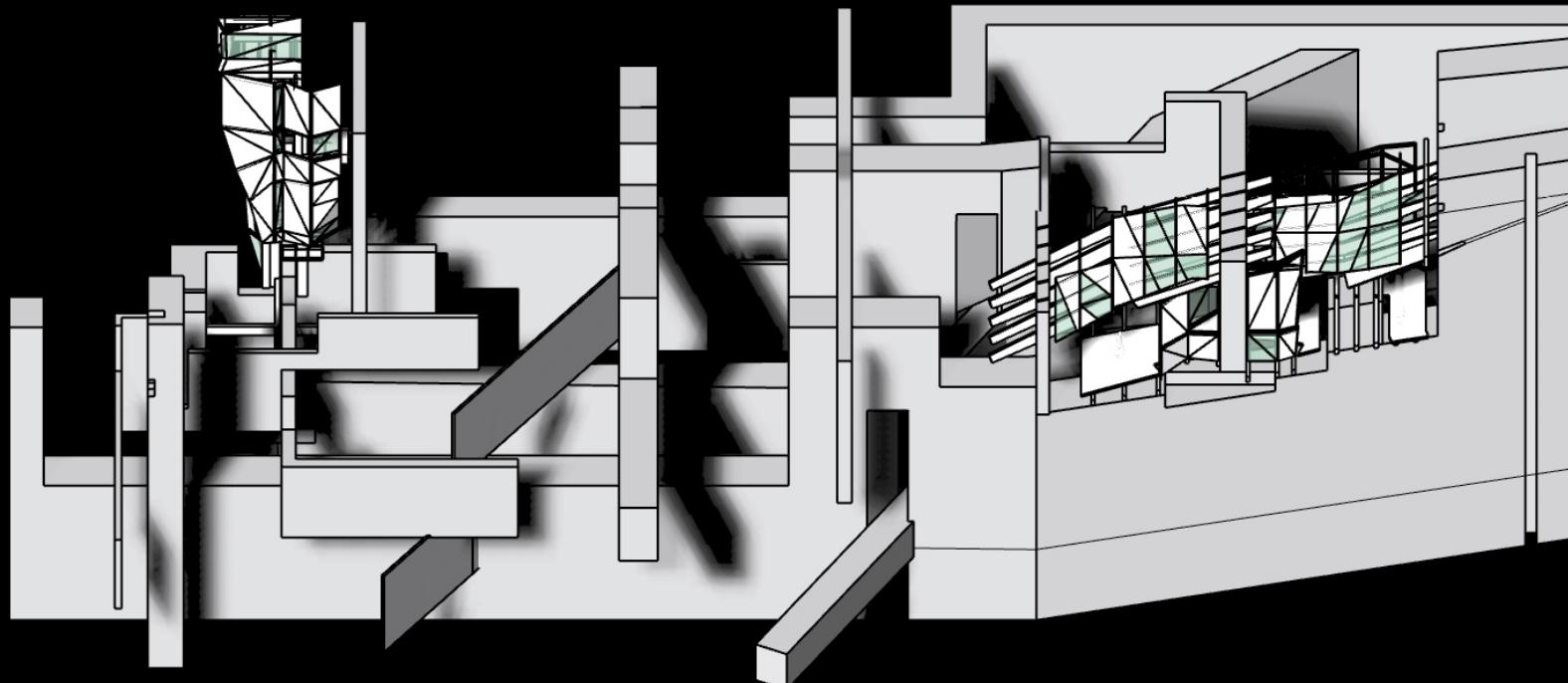
"Worm" perspectives such as these show the form of the construct, as well as the **scalar proportions** of the overall **composition** of elements.

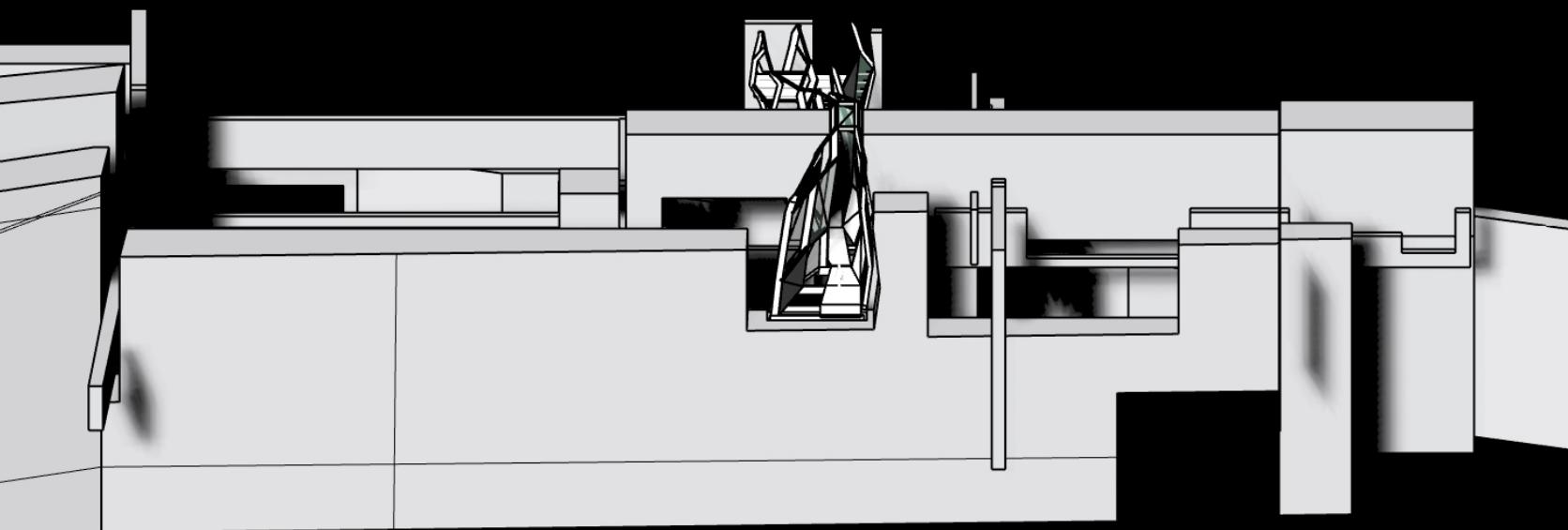


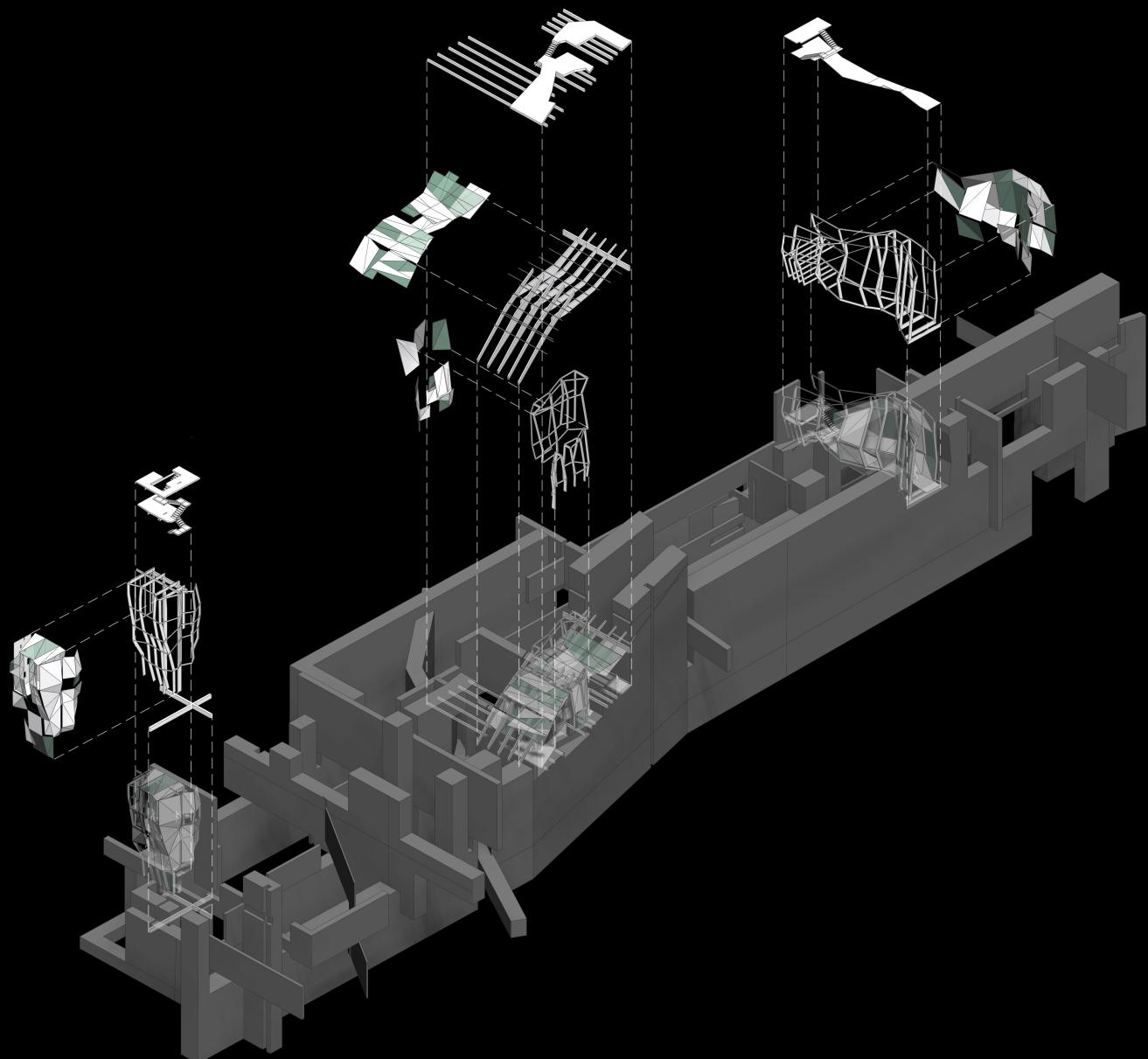
*Process Model*

# Occupation In An Urban Syntax

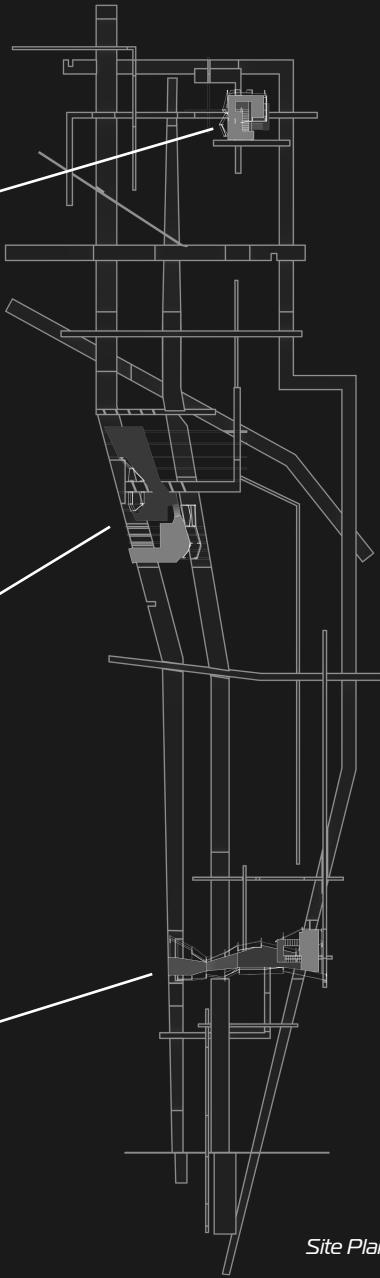
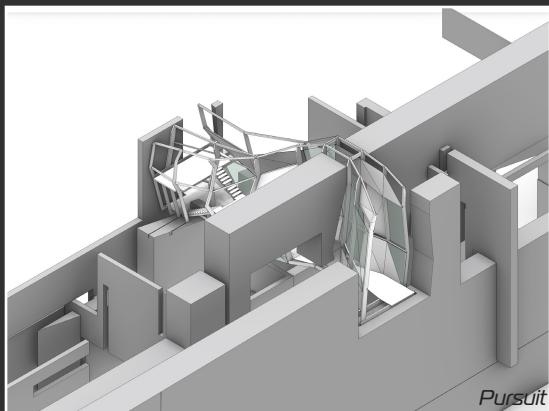
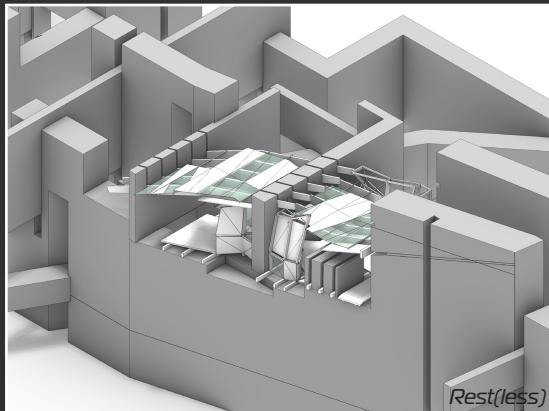
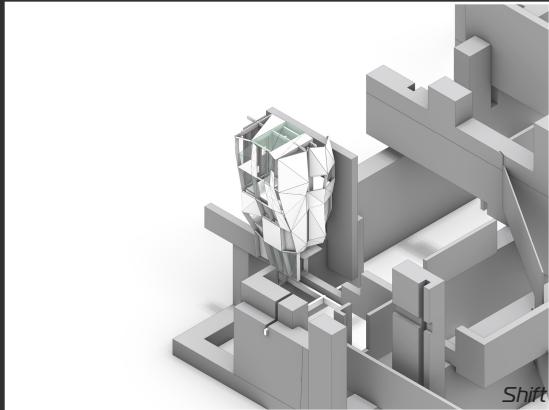
## Core Design 1

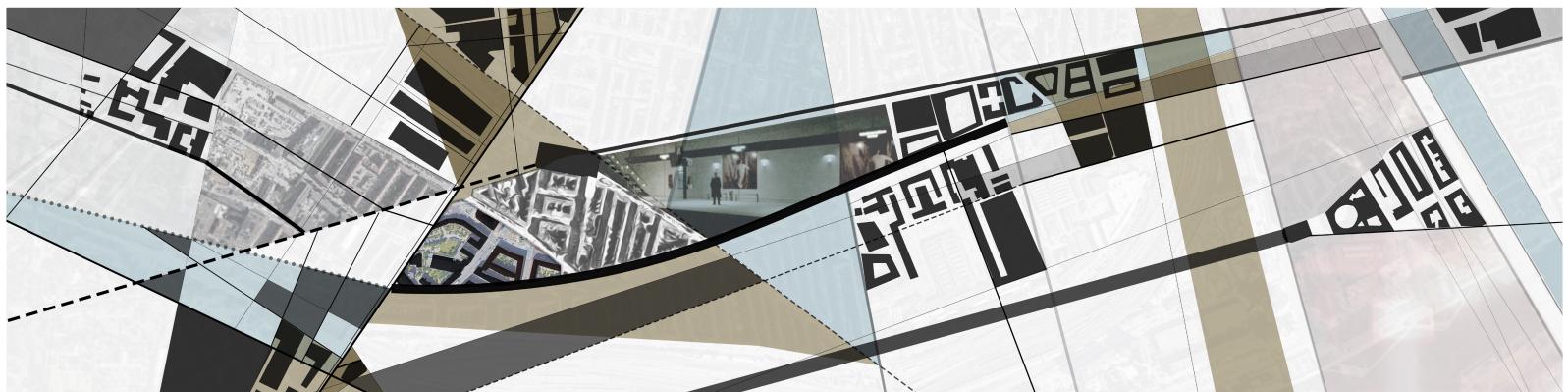




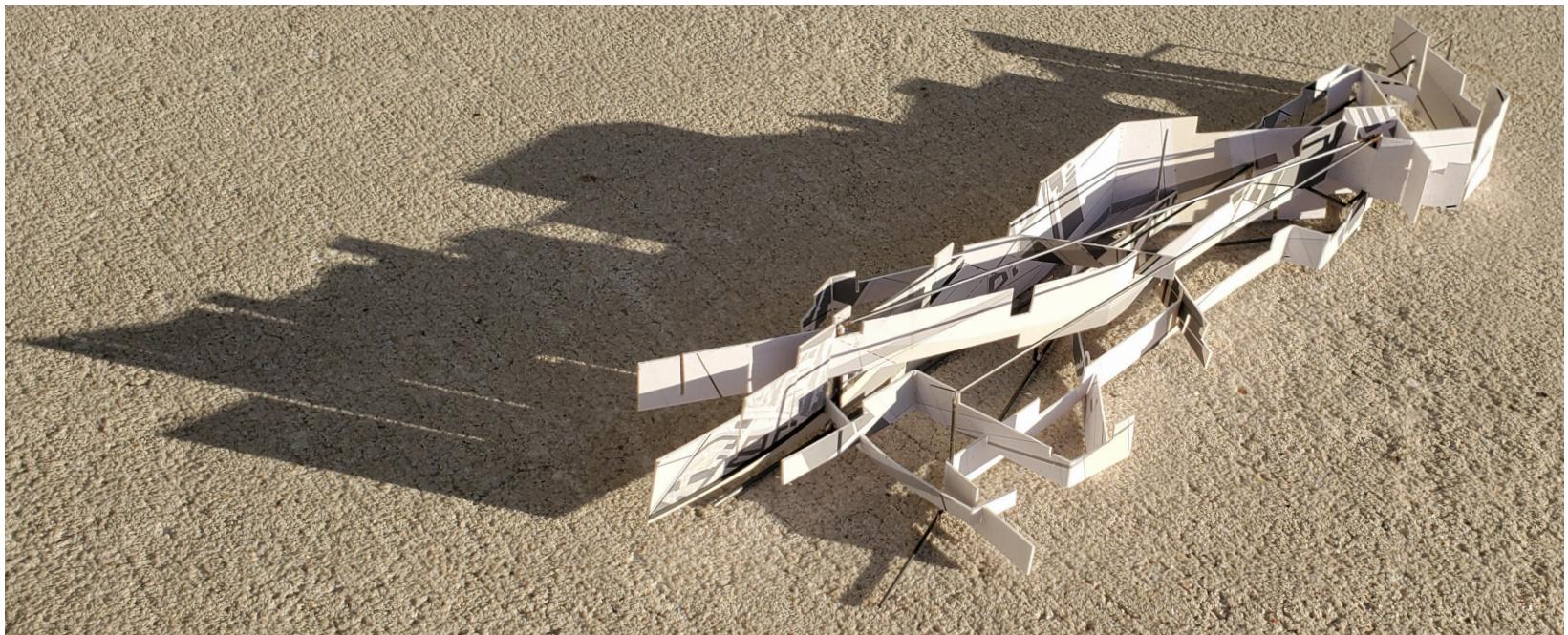


Occupation in an Urban Syntax; an exploration into the possibilities for intervention present within a hypothetical construct of a city. Through a generative process guided by Reconstruction (2003), an abstraction of an Urban context was created to become the home for three primary **interventions**, pictured on the left. These interventions from top to bottom are: Pursuit (The Wall), Rest(Less) (The Roof), and Shift (The Tower). Each of these three words was derived from the generative process and define the **form** of each intervention.



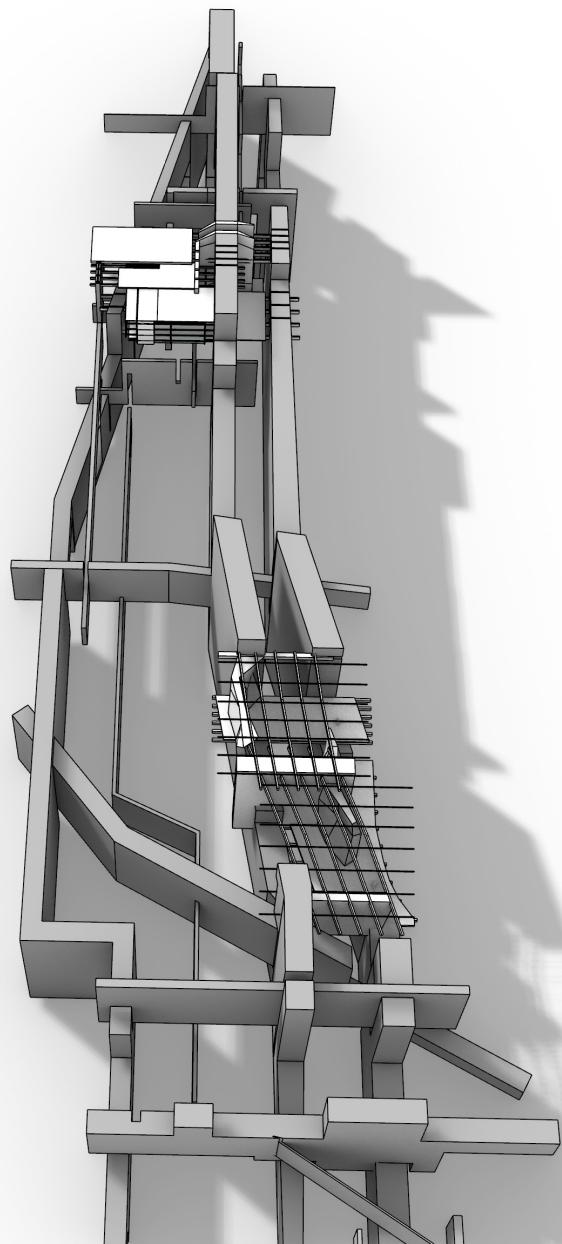


*Process Graphic*

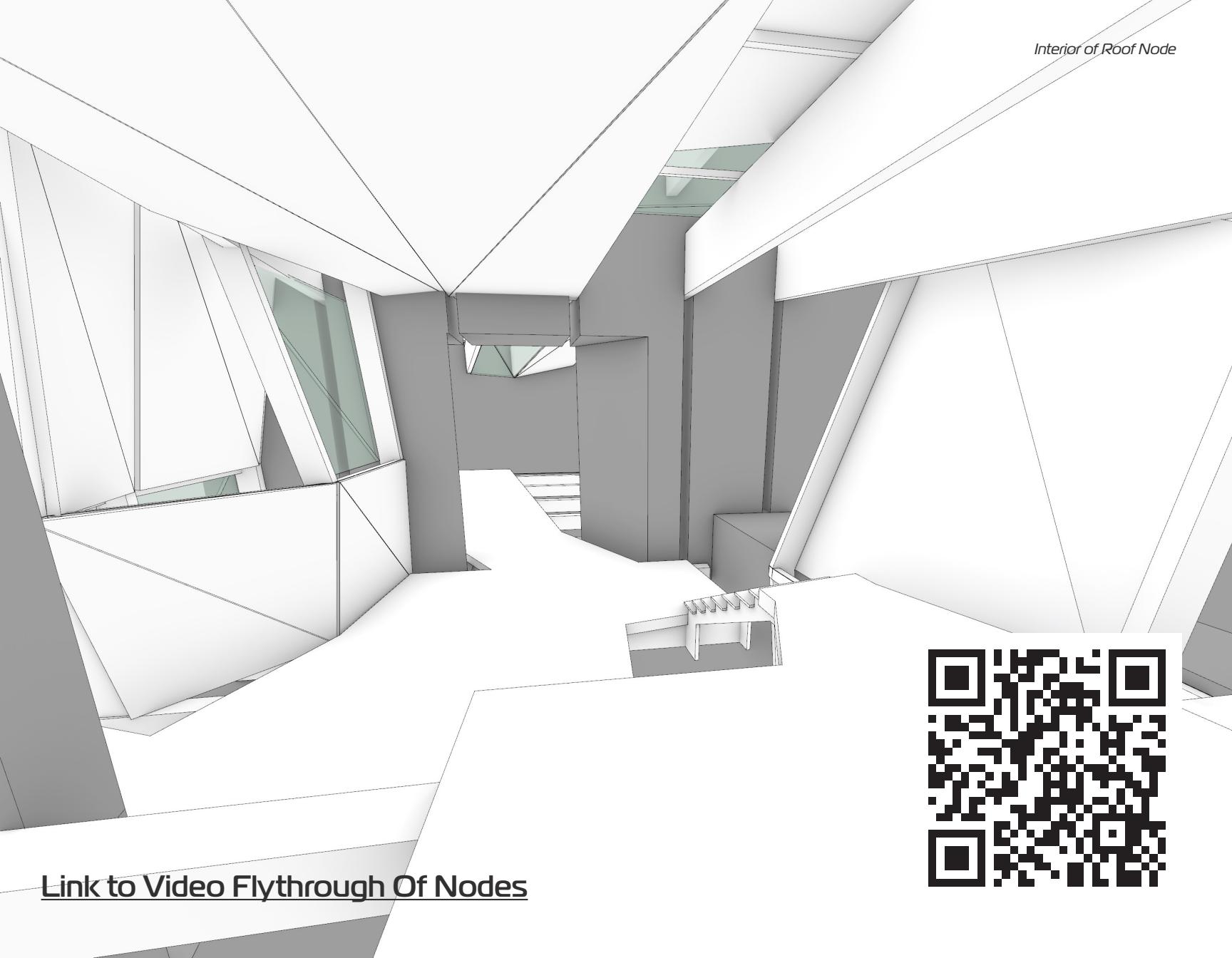


*Process Construct*

A graphic conveying some of the spatial qualities present in the cityscape of Copenhagen, as explored in the movie, was the basis for a physical **construct** which became the **context** in time. These exercises served as modes of thinking about the spatiality of the city, how it was **formed**, and how it is moved through, changed, and **intervened** in.



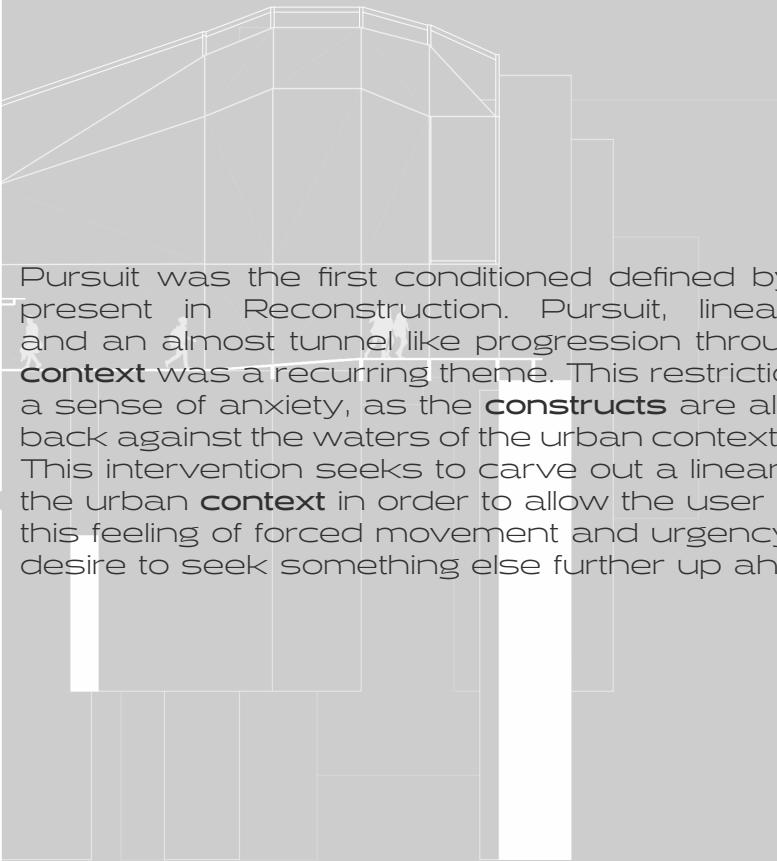
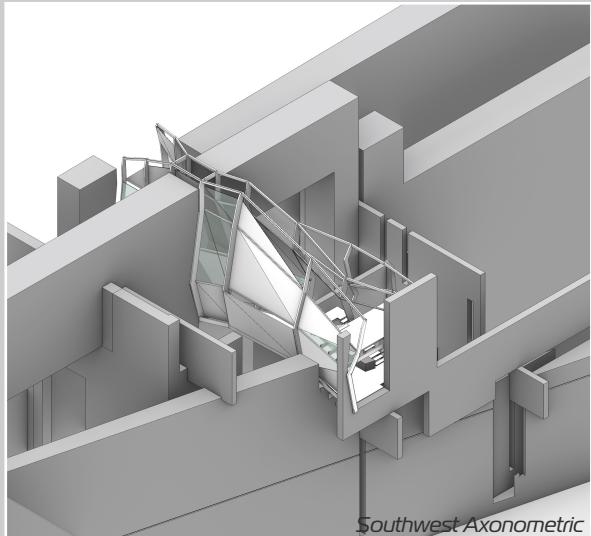
*Interior of Roof Node*



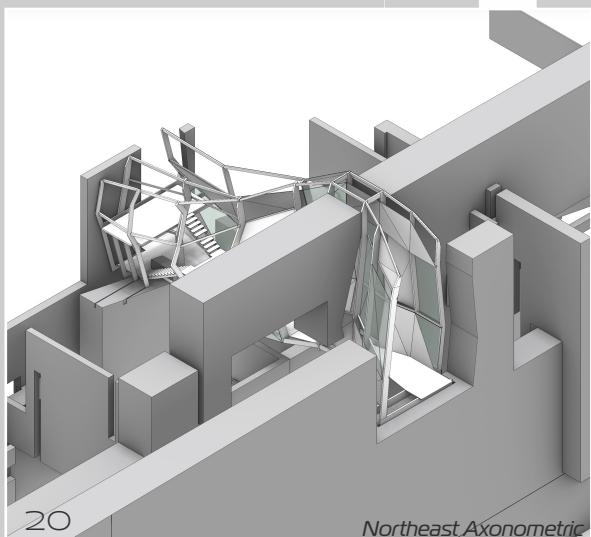
[Link to Video Flythrough Of Nodes](#)

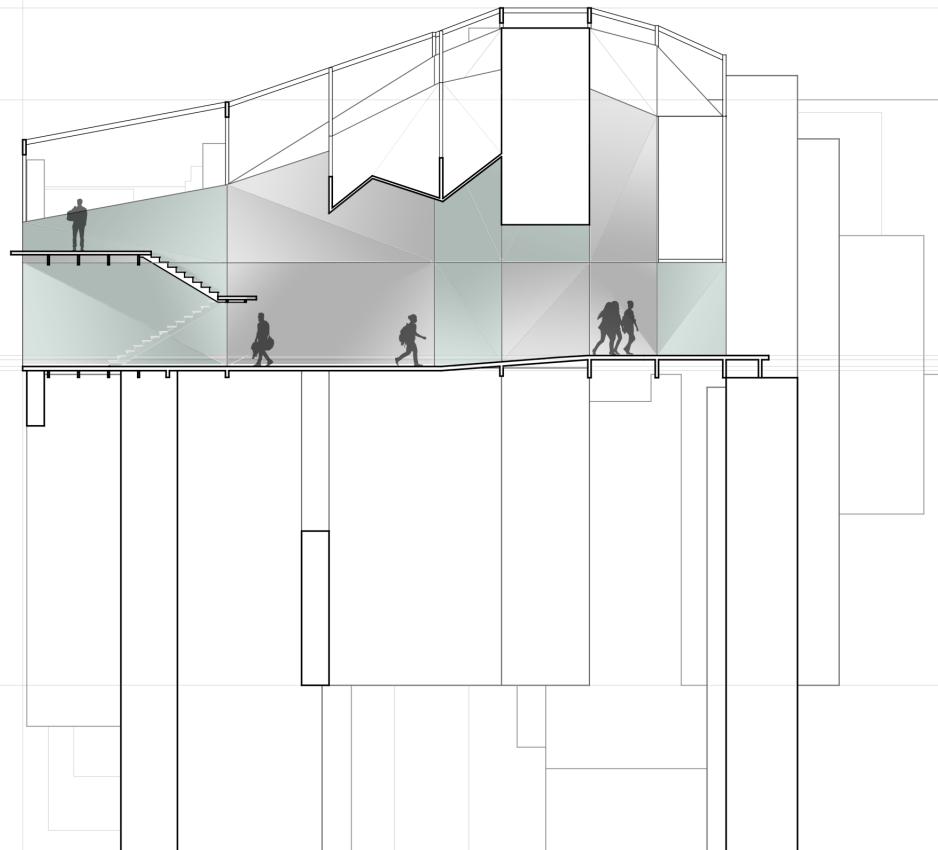


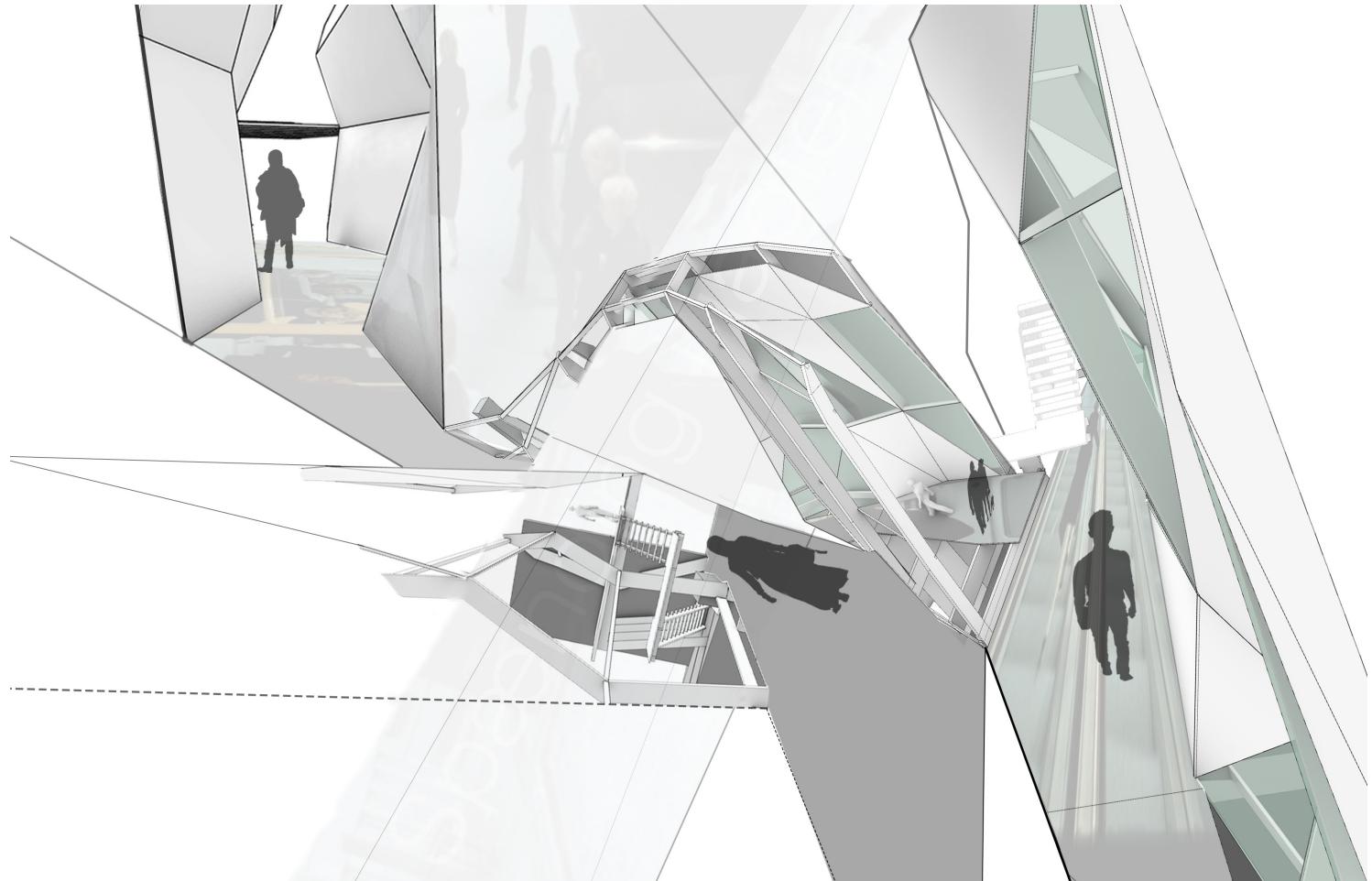
# Pursuit (The Wall)



Pursuit was the first conditioned defined by the themes present in Reconstruction. Pursuit, linear movement, and an almost tunnel like progression through the urban **context** was a recurring theme. This restriction can create a sense of anxiety, as the **constructs** are almost pushing back against the waters of the urban context around them. This intervention seeks to carve out a linear space within the urban **context** in order to allow the user to experience this feeling of forced movement and urgency, alongside a desire to seek something else further up ahead.

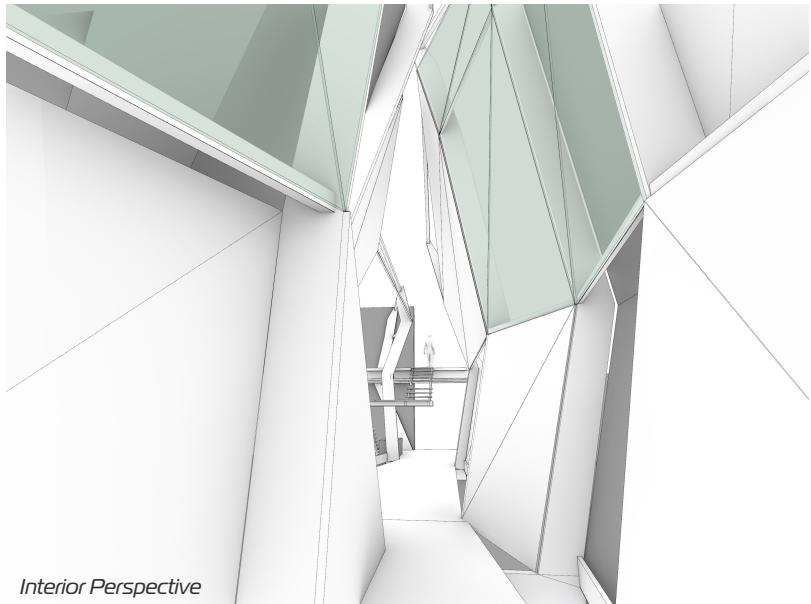




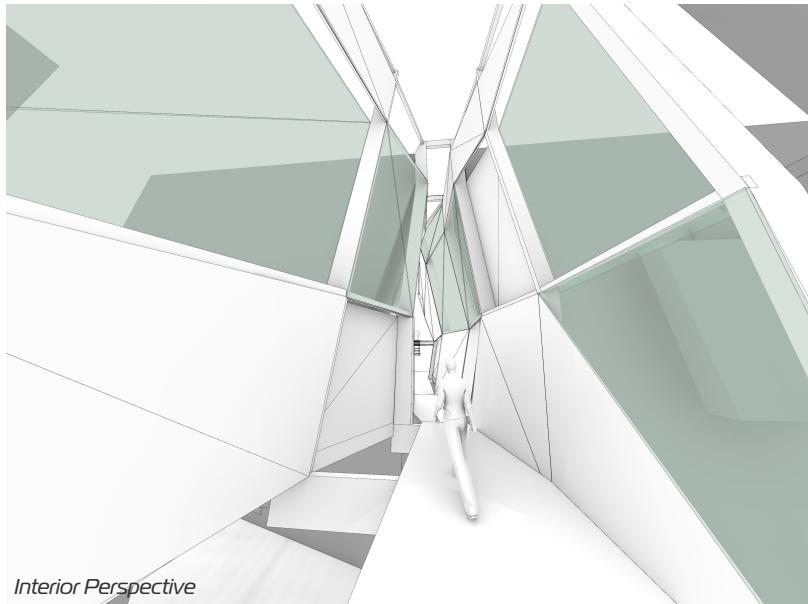


*Experiential Diagram*

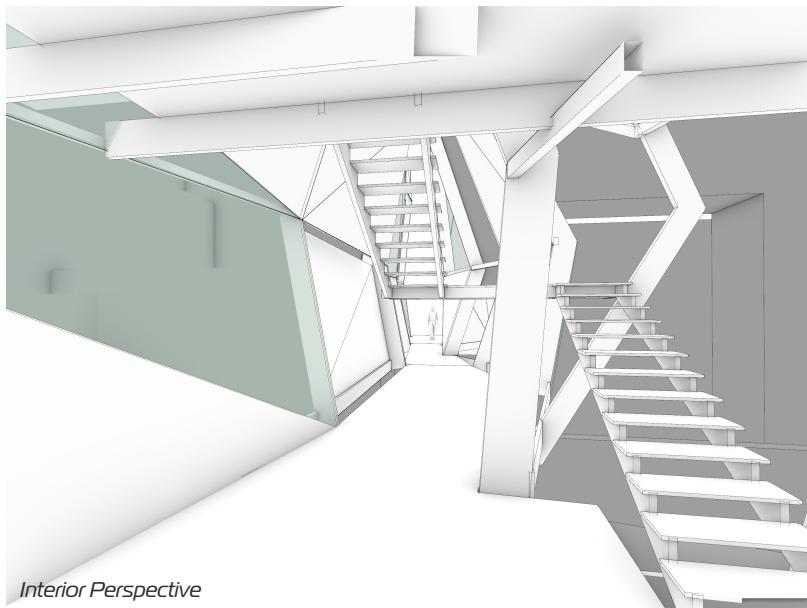
Again, Experiential Diagrams are used to show connections between space and experience.



*Interior Perspective*

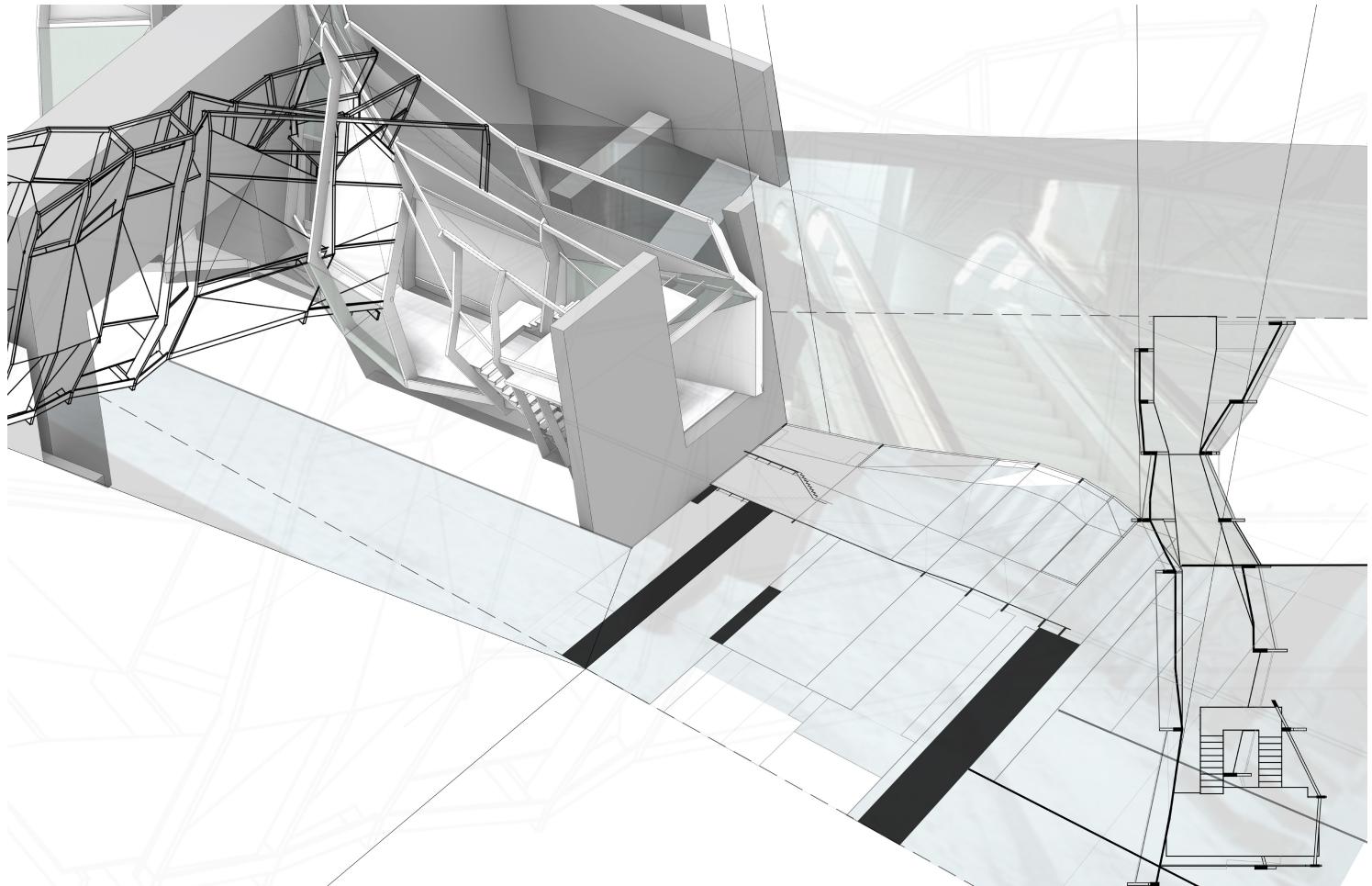


*Interior Perspective*



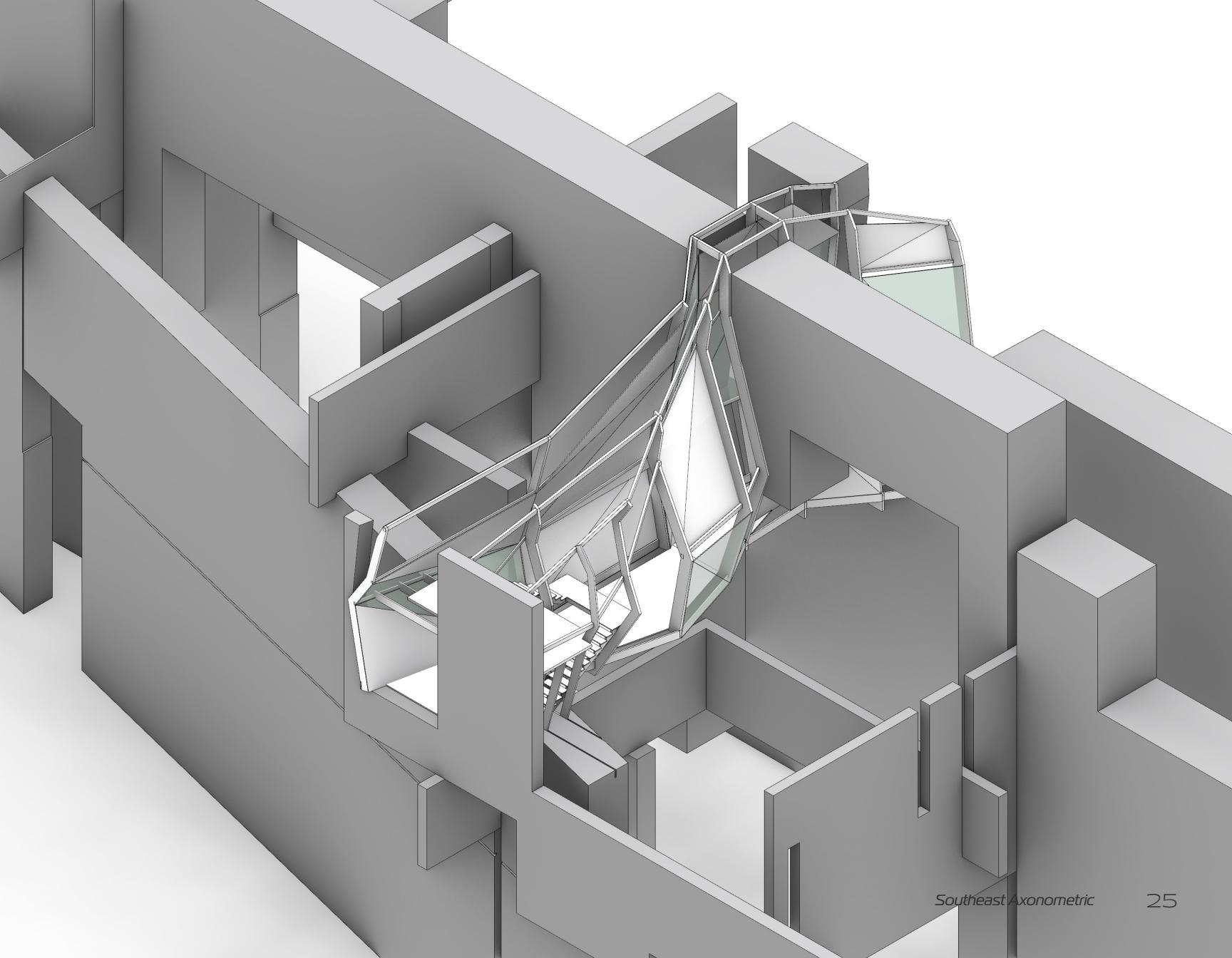
*Interior Perspective*

Inside the node "Pursuit", the **construct** carves out a thin compressive space within the **context**. In doing this, a need for movement is created when the user encounters such spaces.



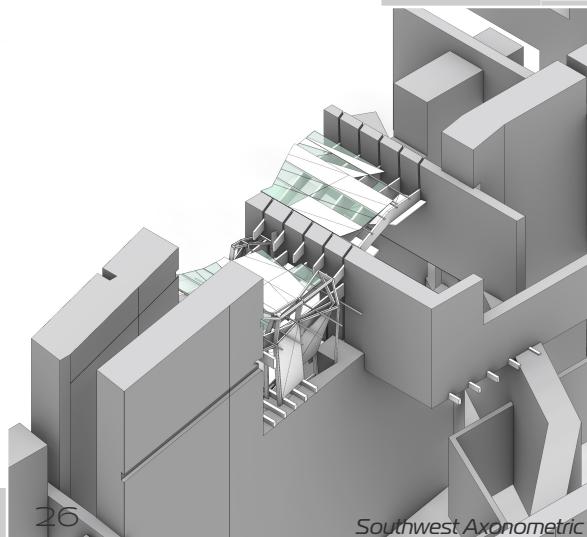
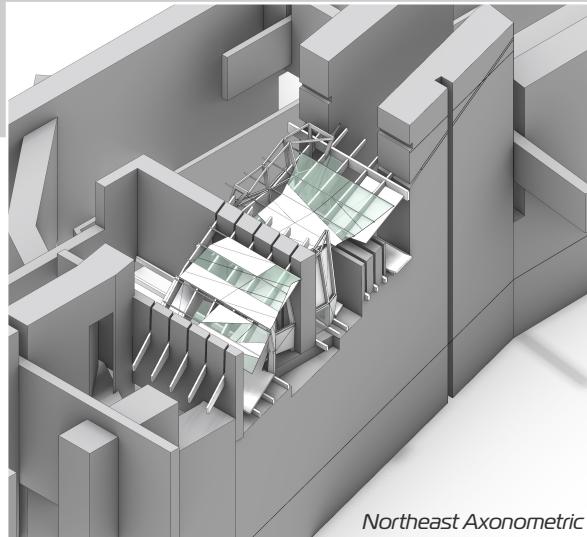
*Tectonic Diagram*

Tectonic diagrams serve to connect tectonic moves to the spatial constructs they create. The moves made in plan and section shape spatiality, unavoidably, and cannot be considered as two separate entities entirely. These diagrams show how these two elements are to be considered together.

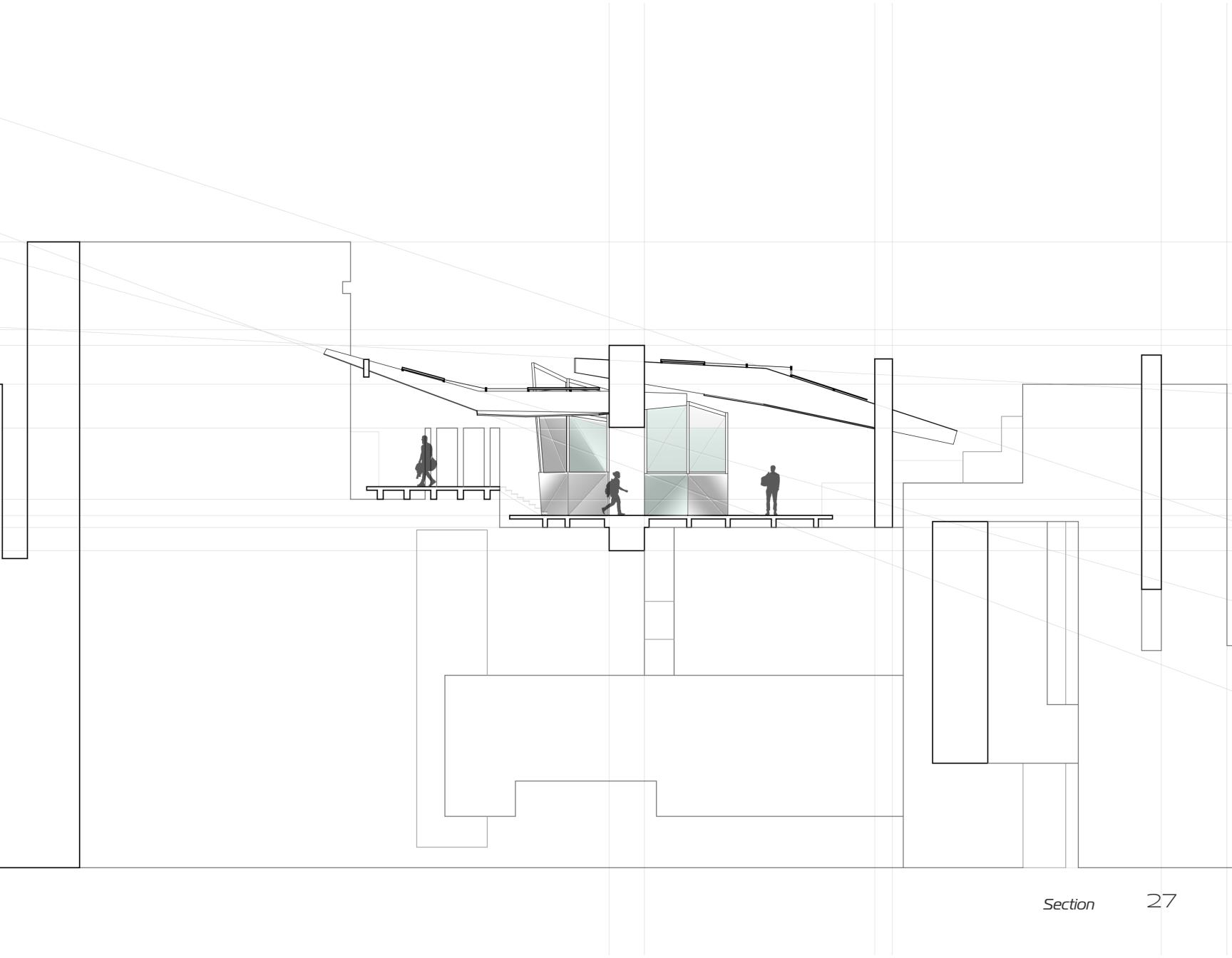


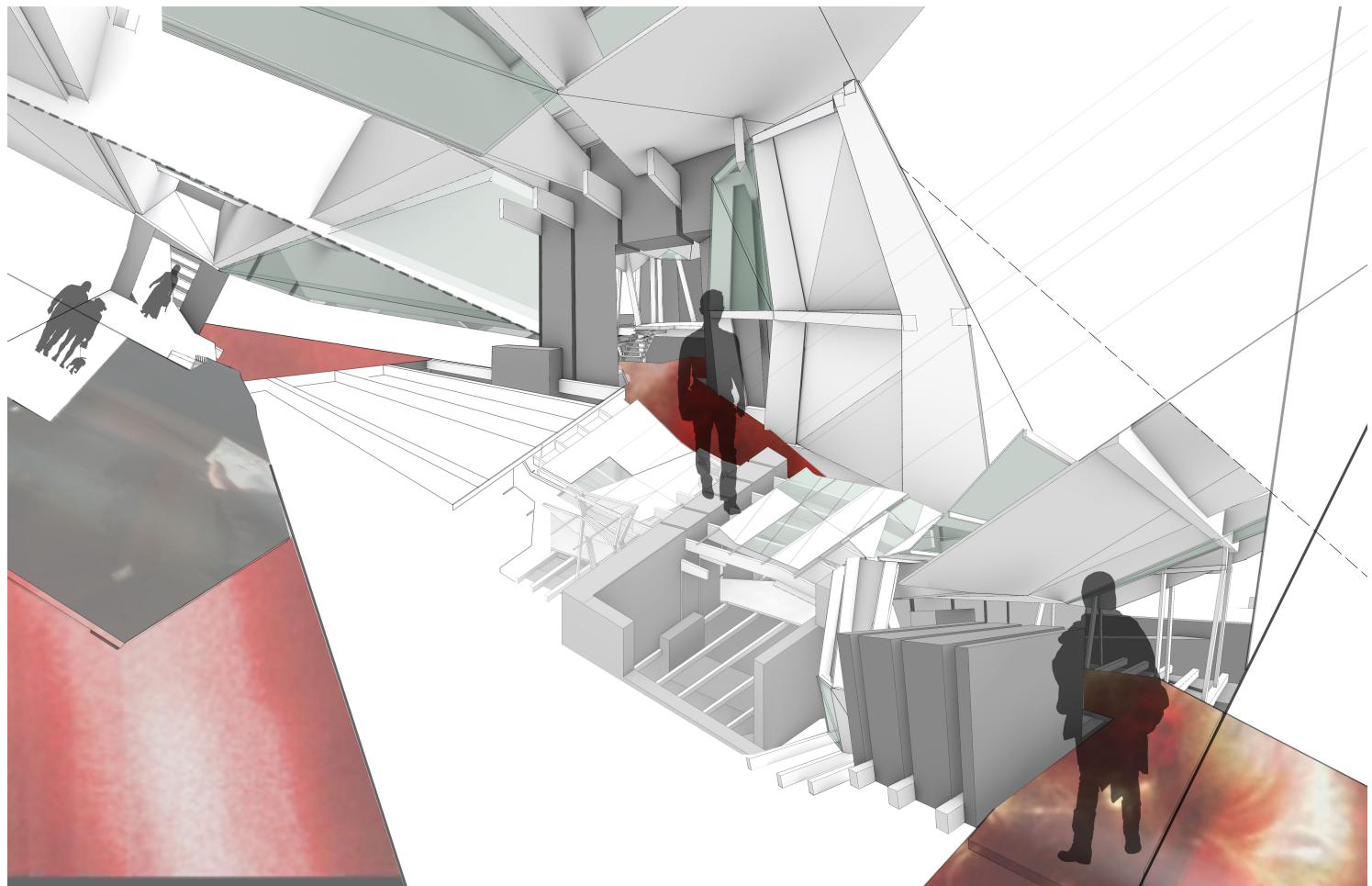
*Southeast Axonometric*

# Rest(less) (The Roof)

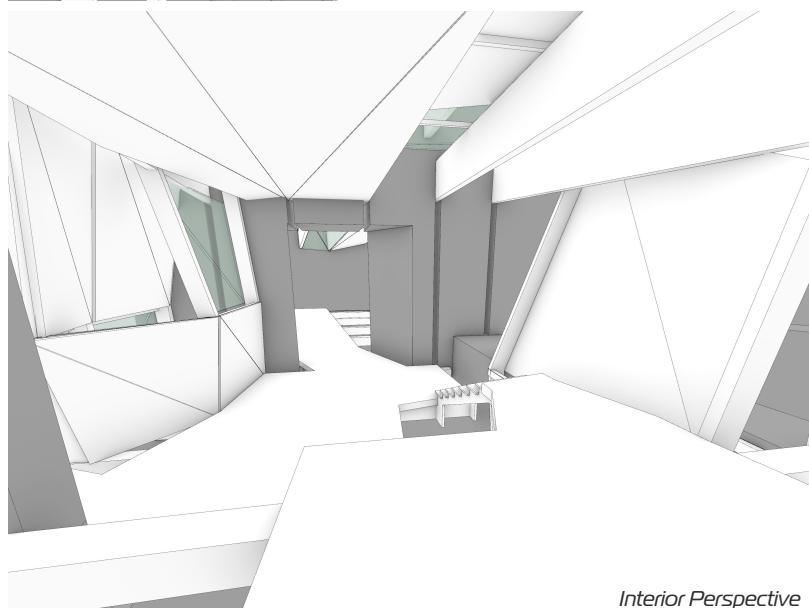
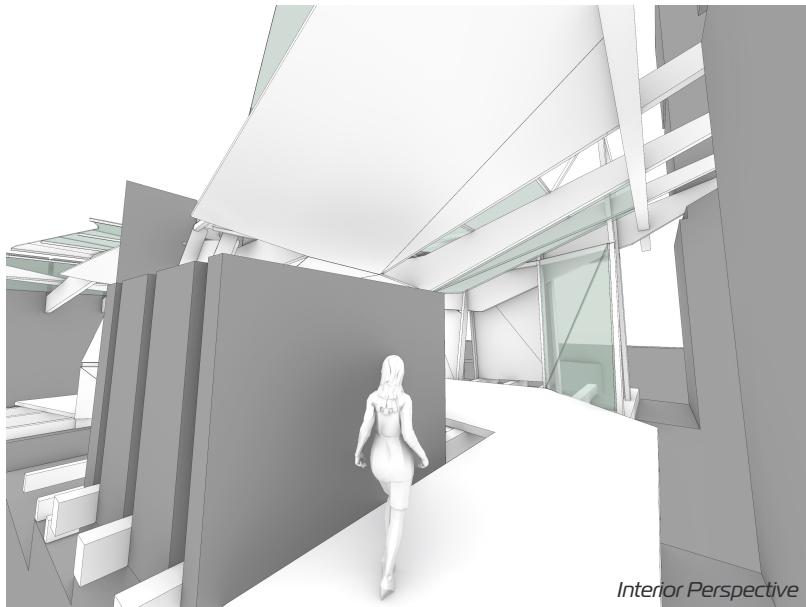


Res(less). When a change has taken place, a decision made, or any other alteration of your choosing to your life has happened, was it correct? Sometimes, we are not so sure of our decisions. This **intervention** continues to **carve** out space creating a more open and pleasurable space which feels like a comforting and welcome change. However, is this the right place? There is a lack of enclosure, a lack of security, and anyone can see in and see precisely the changes happening within the space. Should you be here? What has changed?

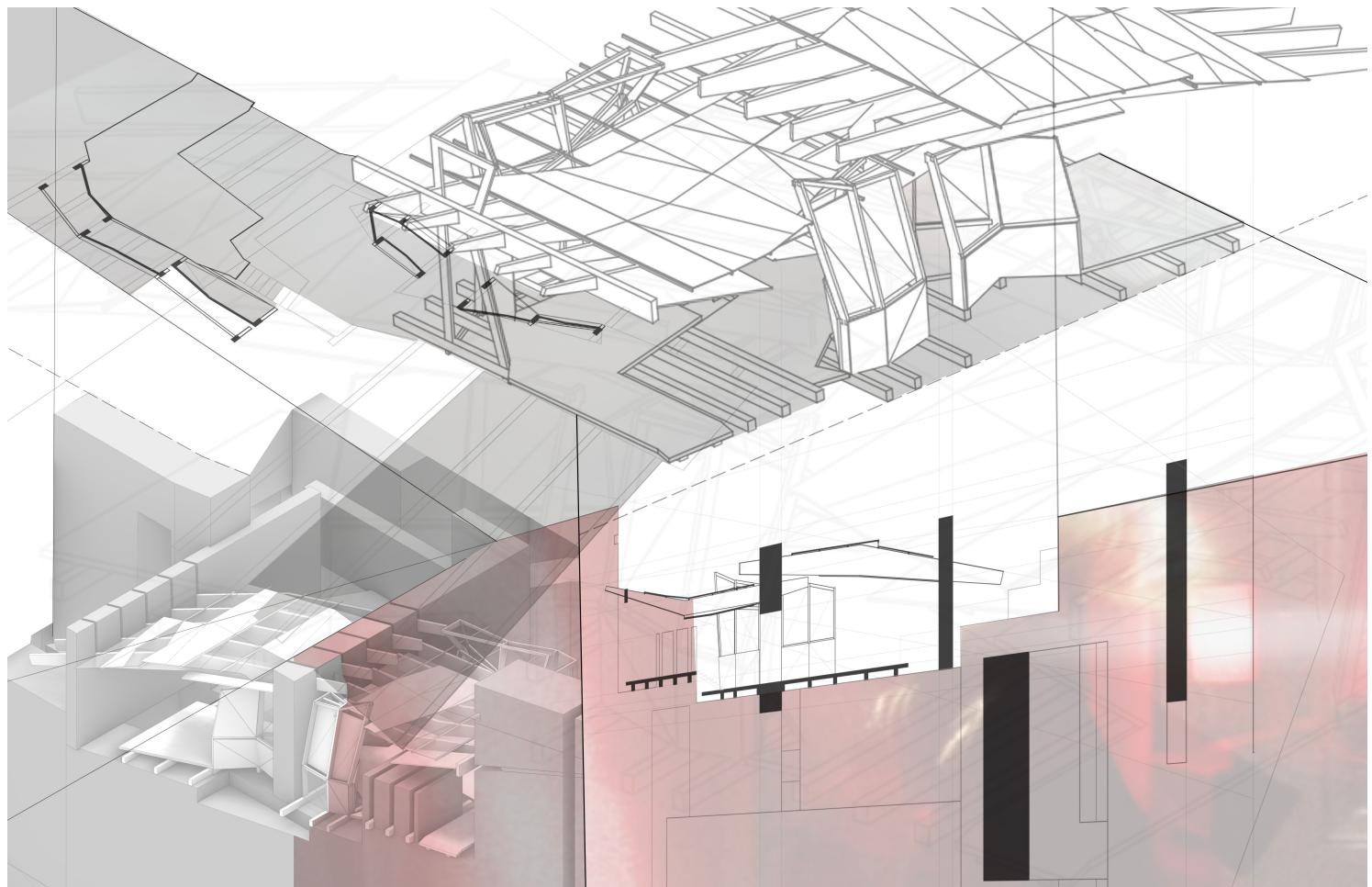




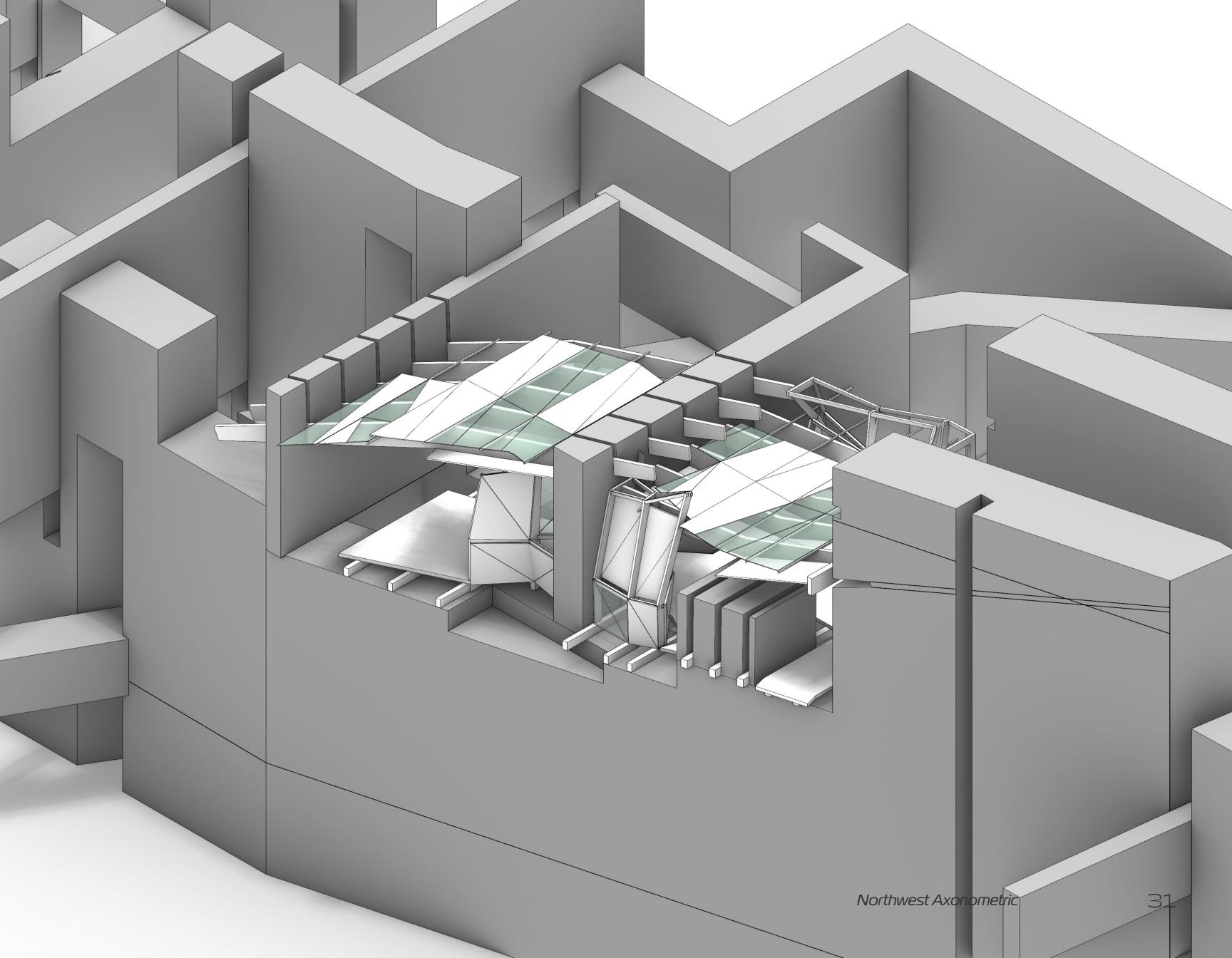
*Experiential Diagram*



Within the node "Rest(less)", an overarching move of covering and protection creates a sense of security and seclusion for the user, but the lack of all walls within the **construct** leaves a feeling of uneasiness.

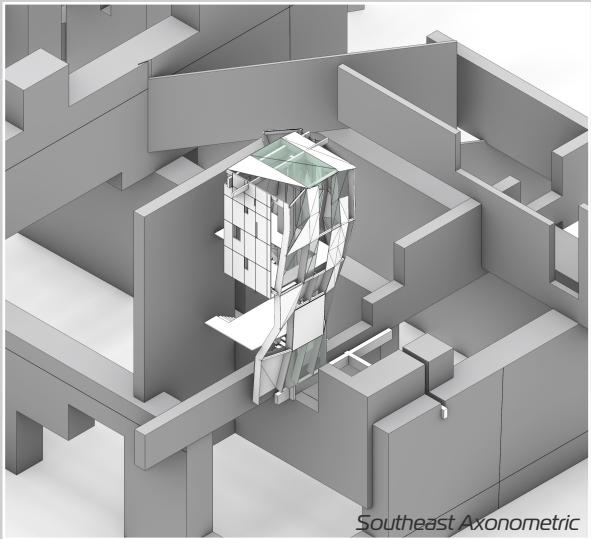


*Tectonic Diagram*

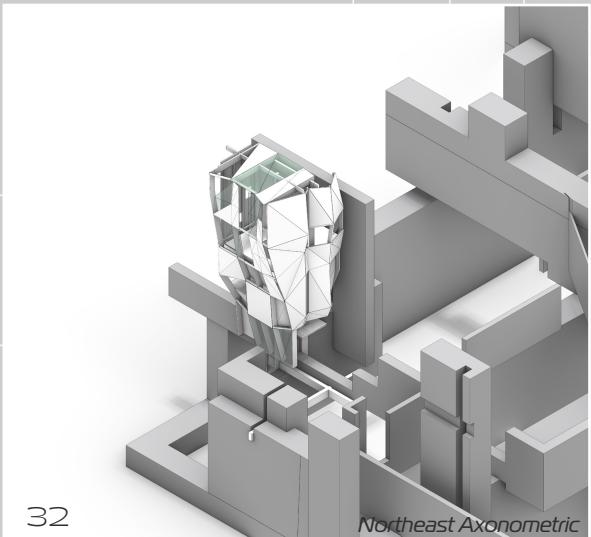


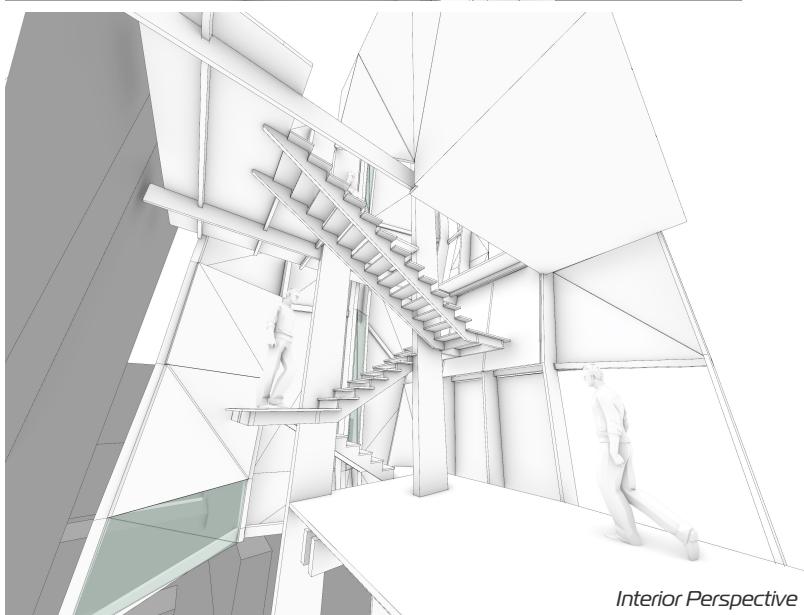
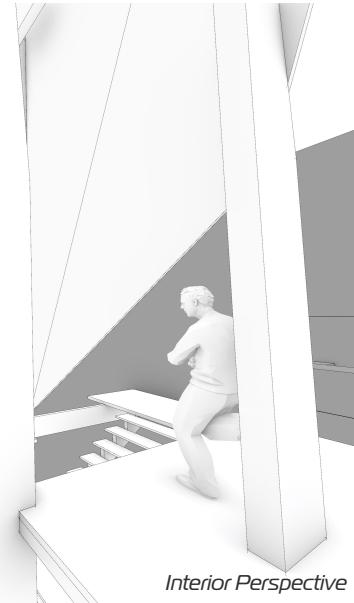
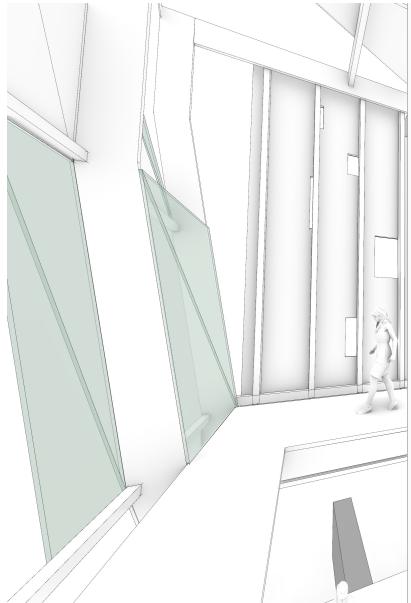
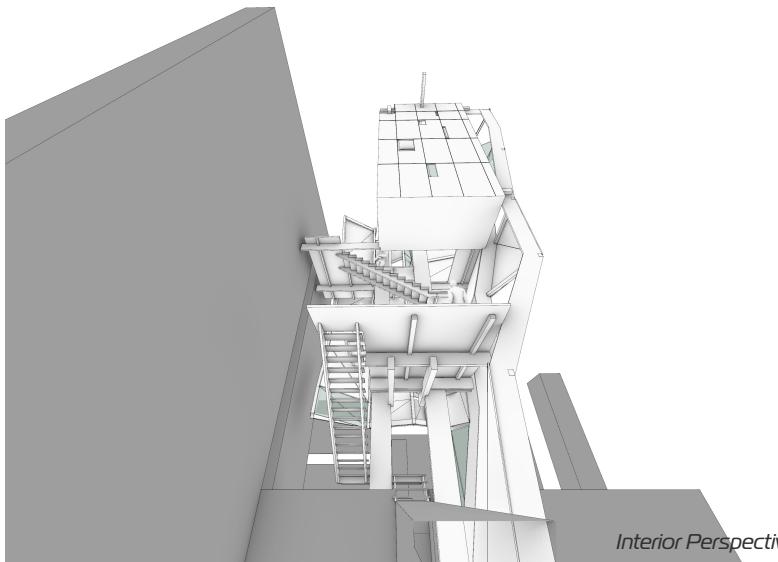
*Northwest Axonometric*

# Shift (The Tower)

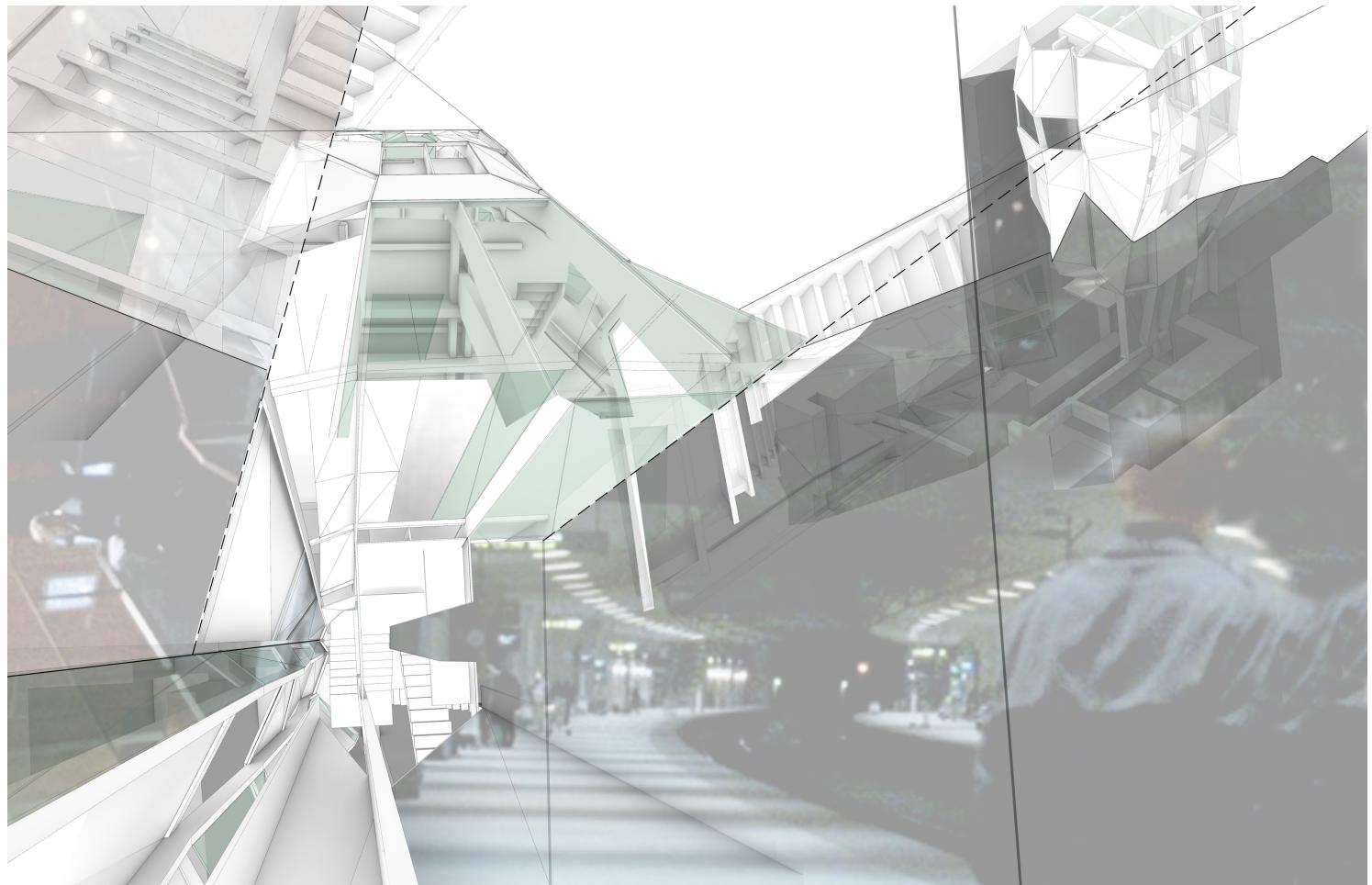


The Shift has taken place. Your life is irreversibly changed. Is it the fault of your **environment**? Was this condition brought on by the **context**? Something no longer feels quite right, but within there are still spaces to find rest and peace with your new life. Overlooking the rest of the **context** from the very corner, this **intervention** provides soaring spaces for reconnection and relaxation, as well as acceptance. However, the outside has most obviously been affected and altered, forever changed in a way nobody would normally think to articulate a form.

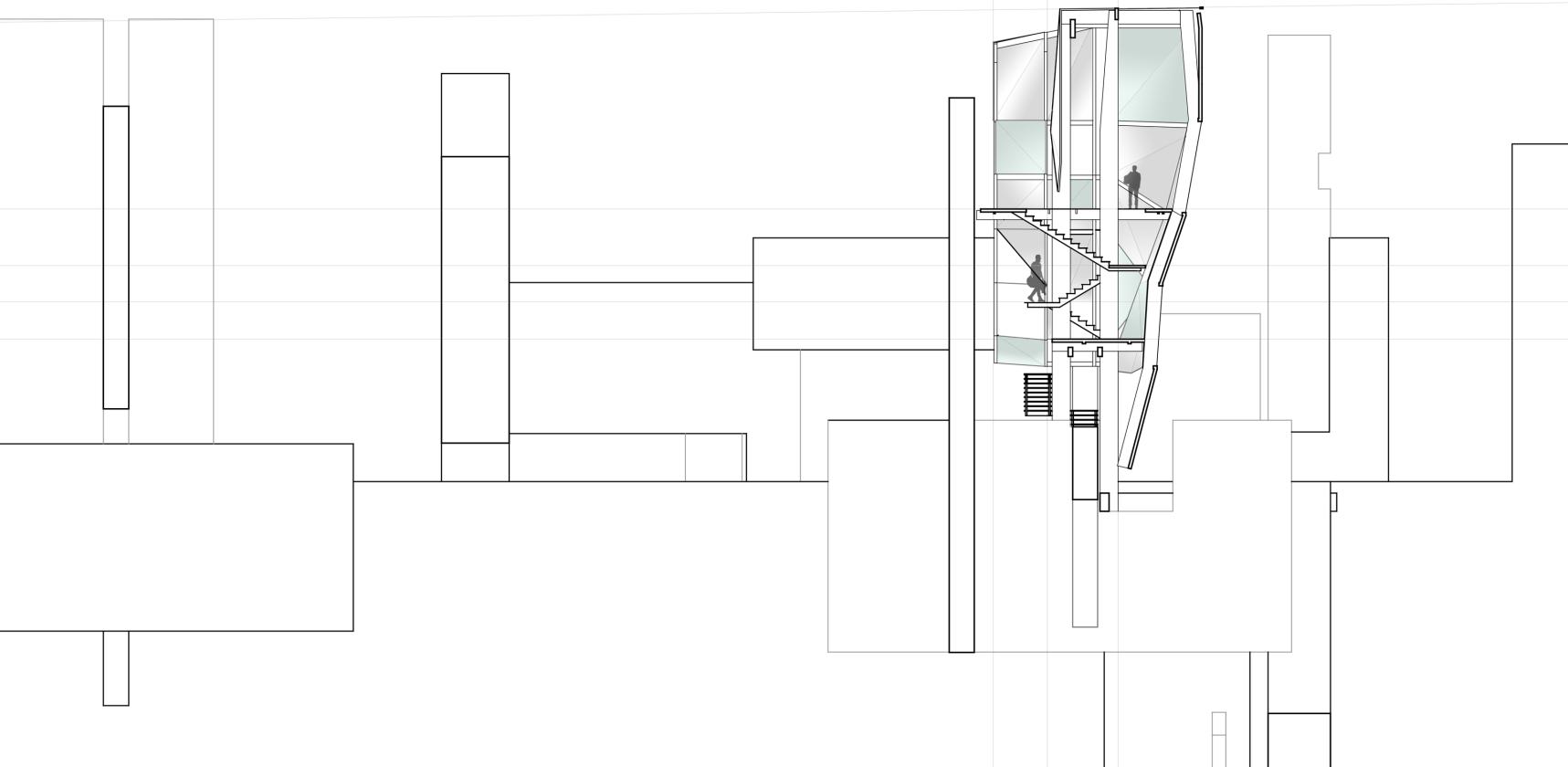


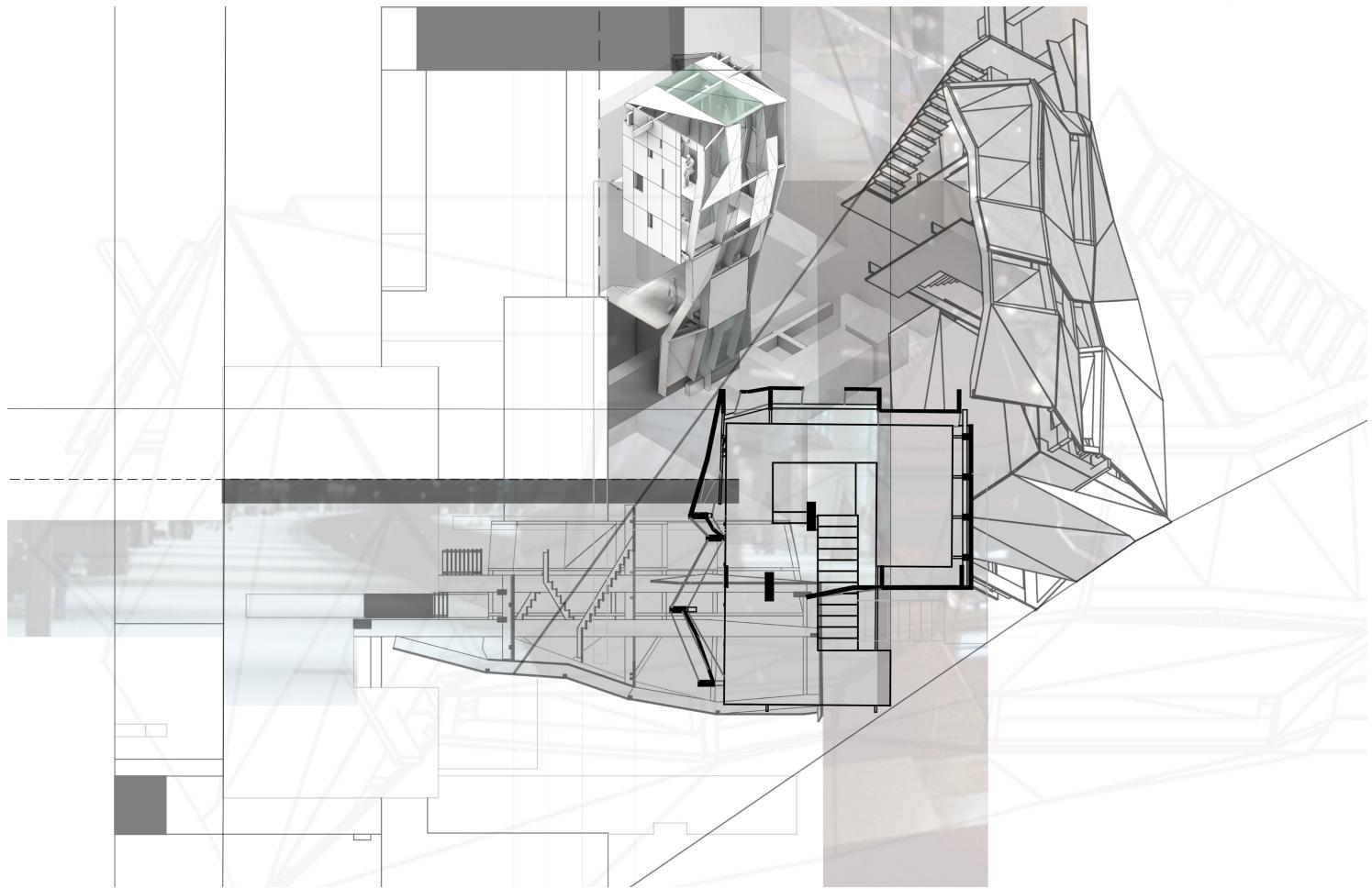


Tall spaces requiring vertical circulation and a consideration of stratification are what "The Shift" presents to the user. These spaces are tight, comforting, and provide a place away from the rest of the context for true relaxation..

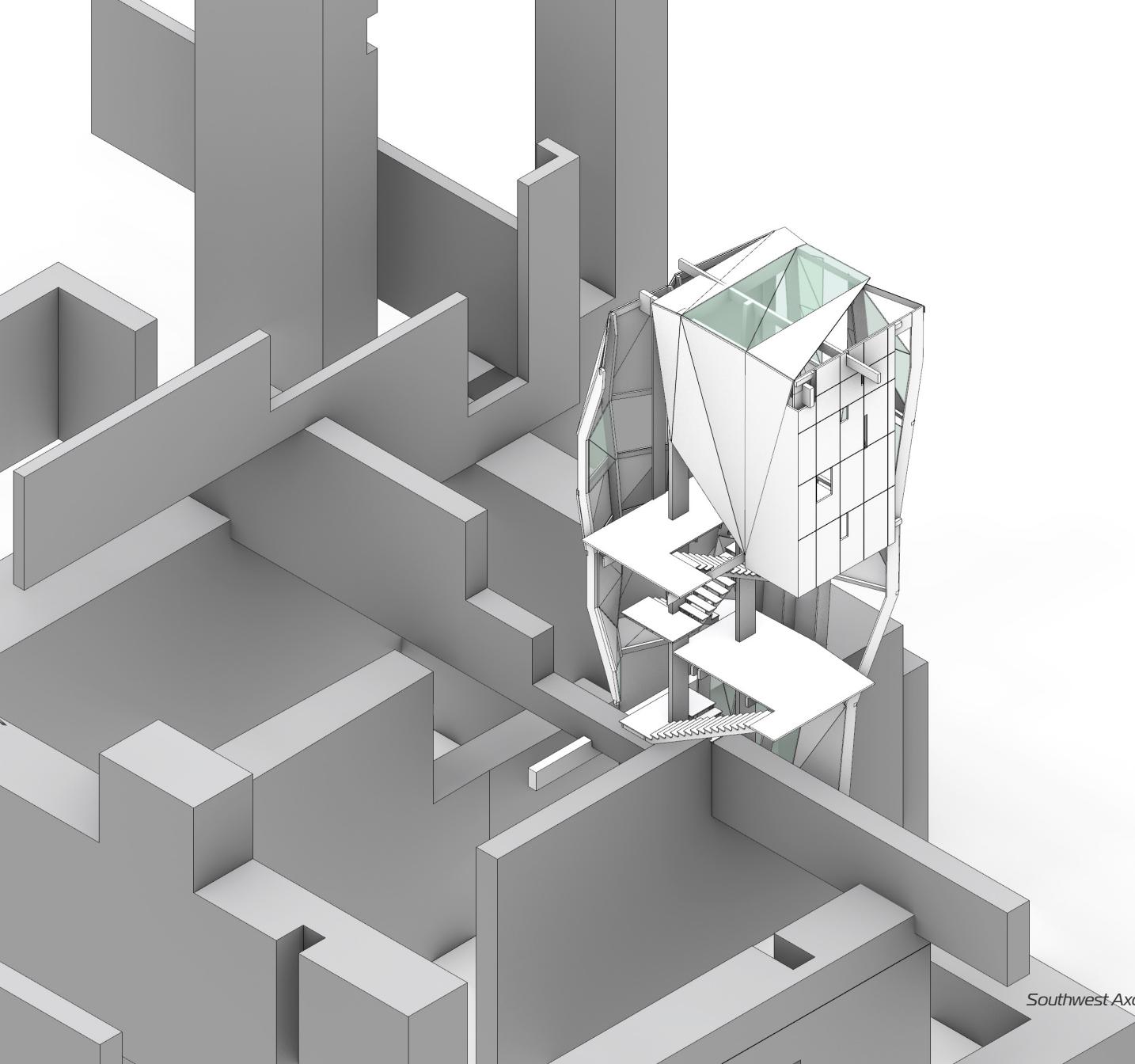


*Experiential Diagram*

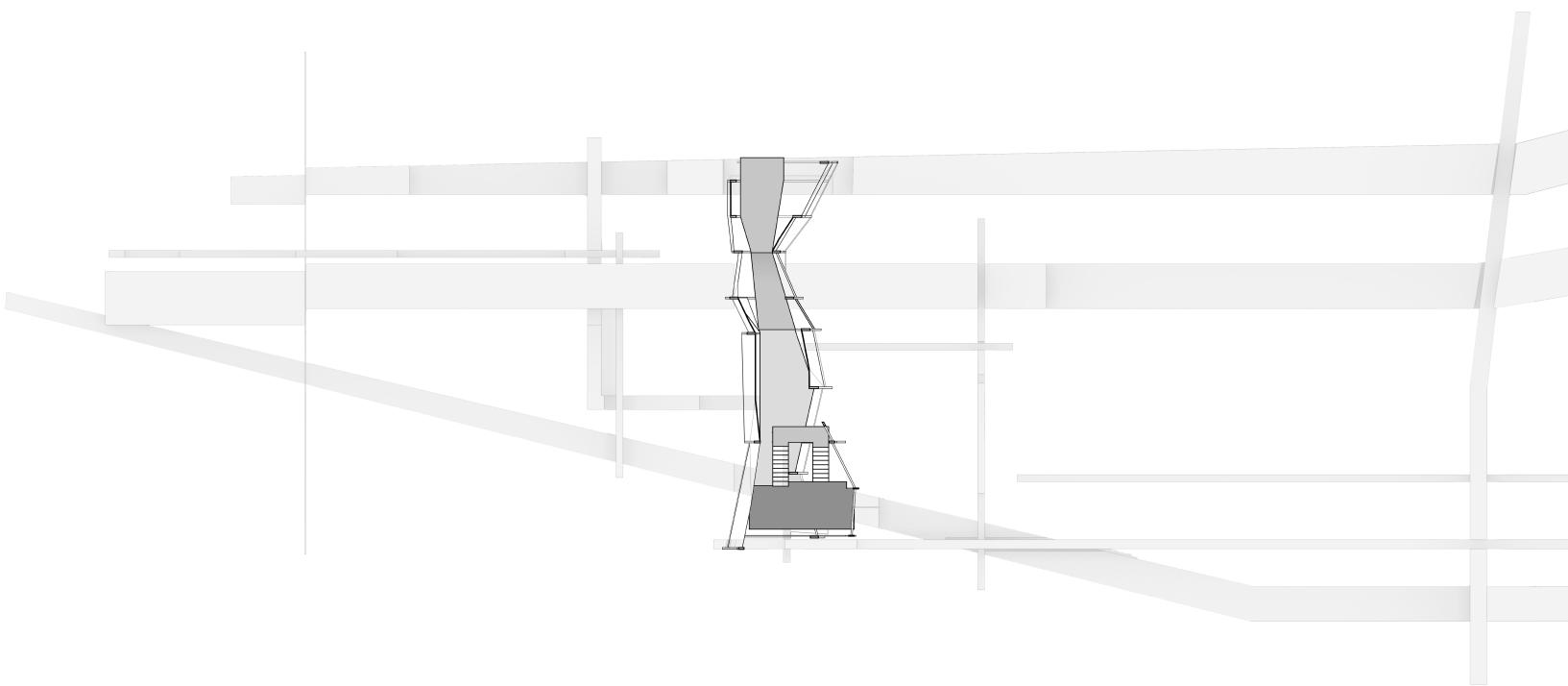


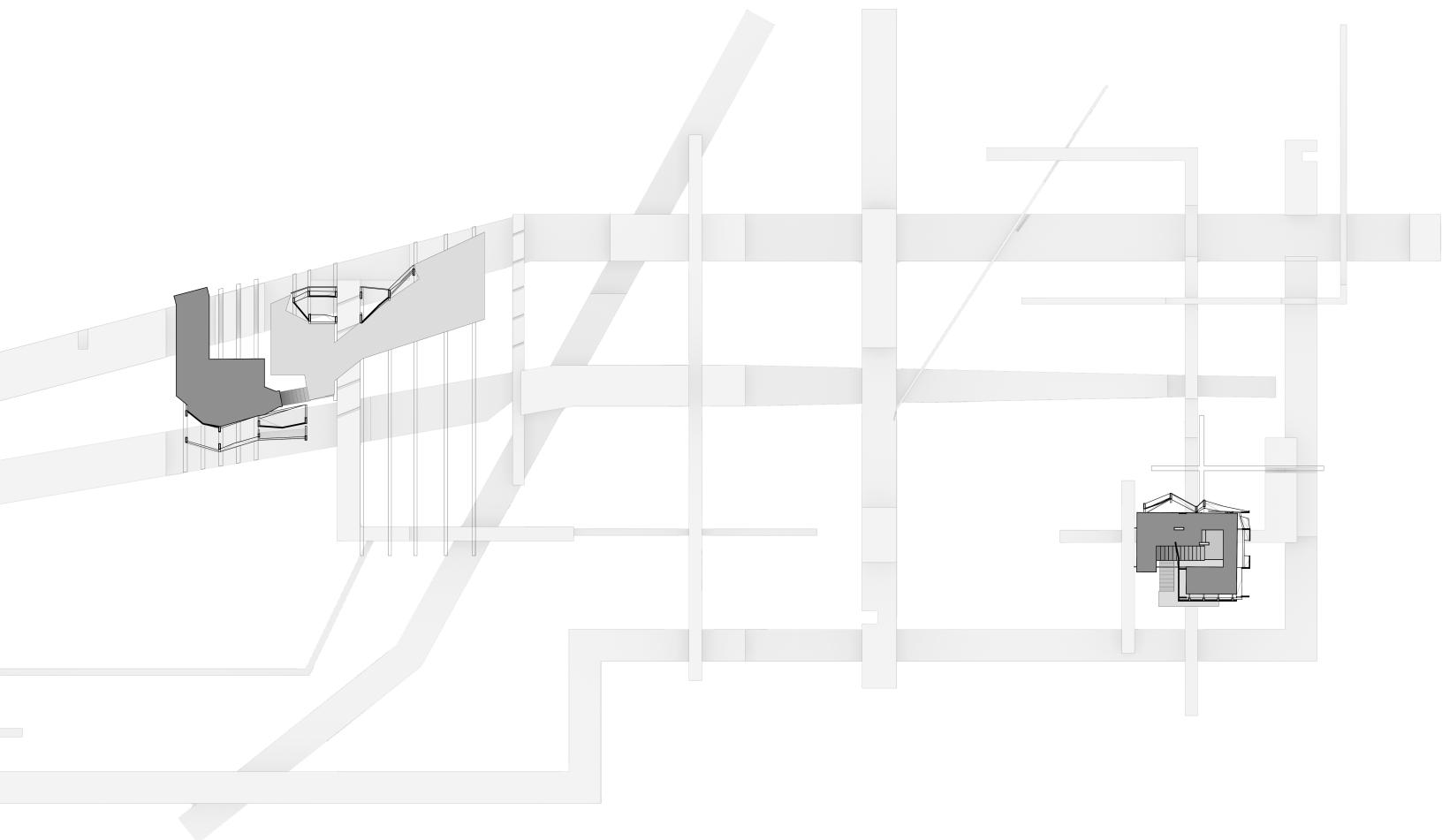


*Tectonic Diagram*



Southwest Axonometric

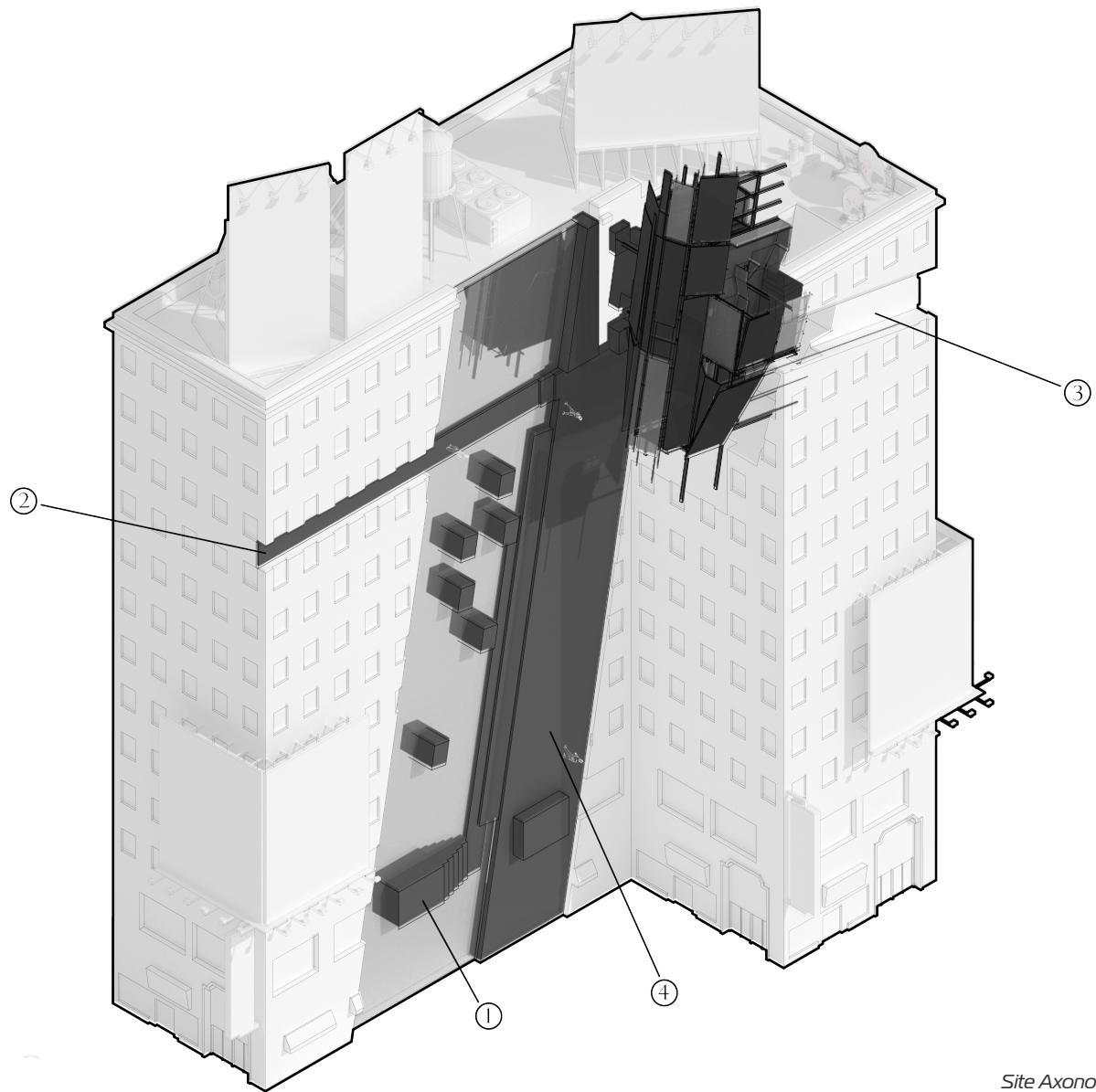


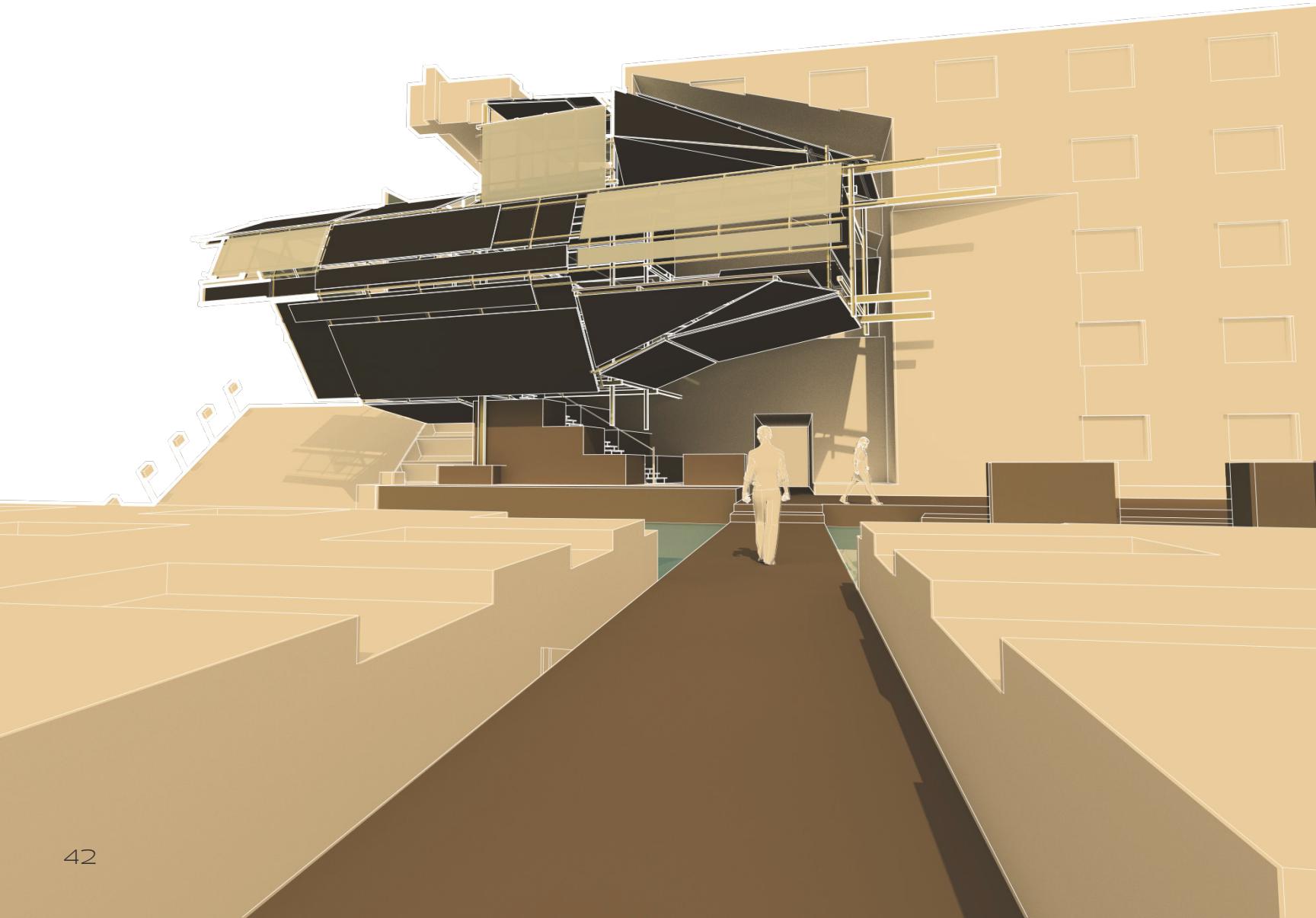


# Reactive Expansions

## Core Design 2

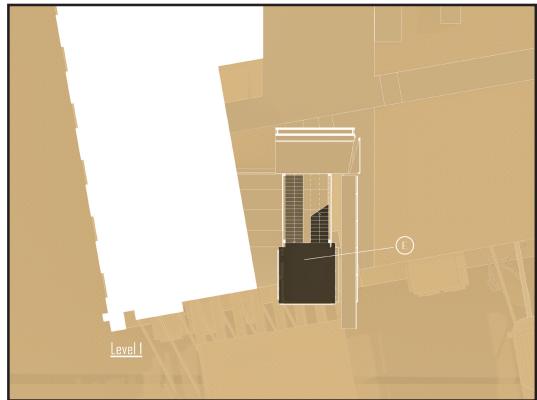
Professor Mark Weston





Reactive Expansions is a project focused on the creation of space within the **constructed** form as it relates to the given and plastic **context**. Derived from a generative process, the form is unfolded, expanded, and placed within a given context. The interaction or impact of this form with and within its context is manipulated and modulated towards some state of finality in which there lies a state or form of coexistence between the two elements; elements of **context** and **intervention**.



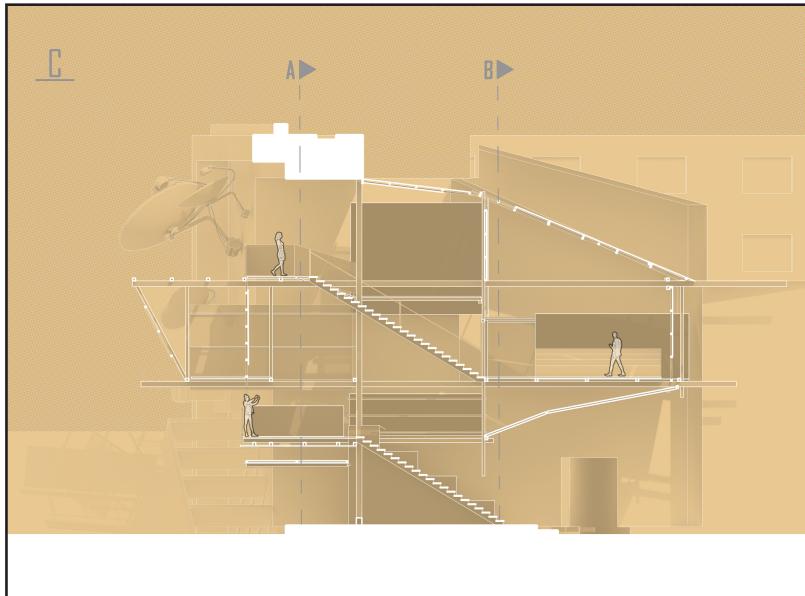
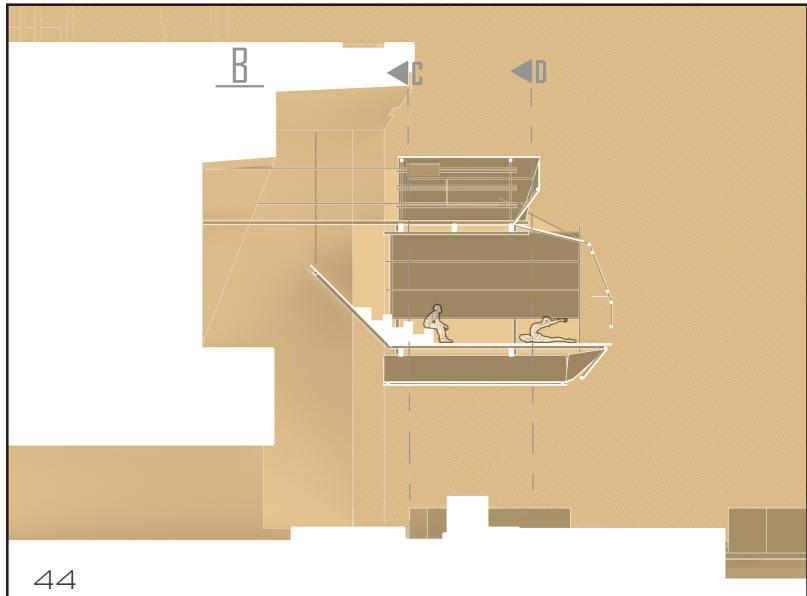


Plans

**Legend:**

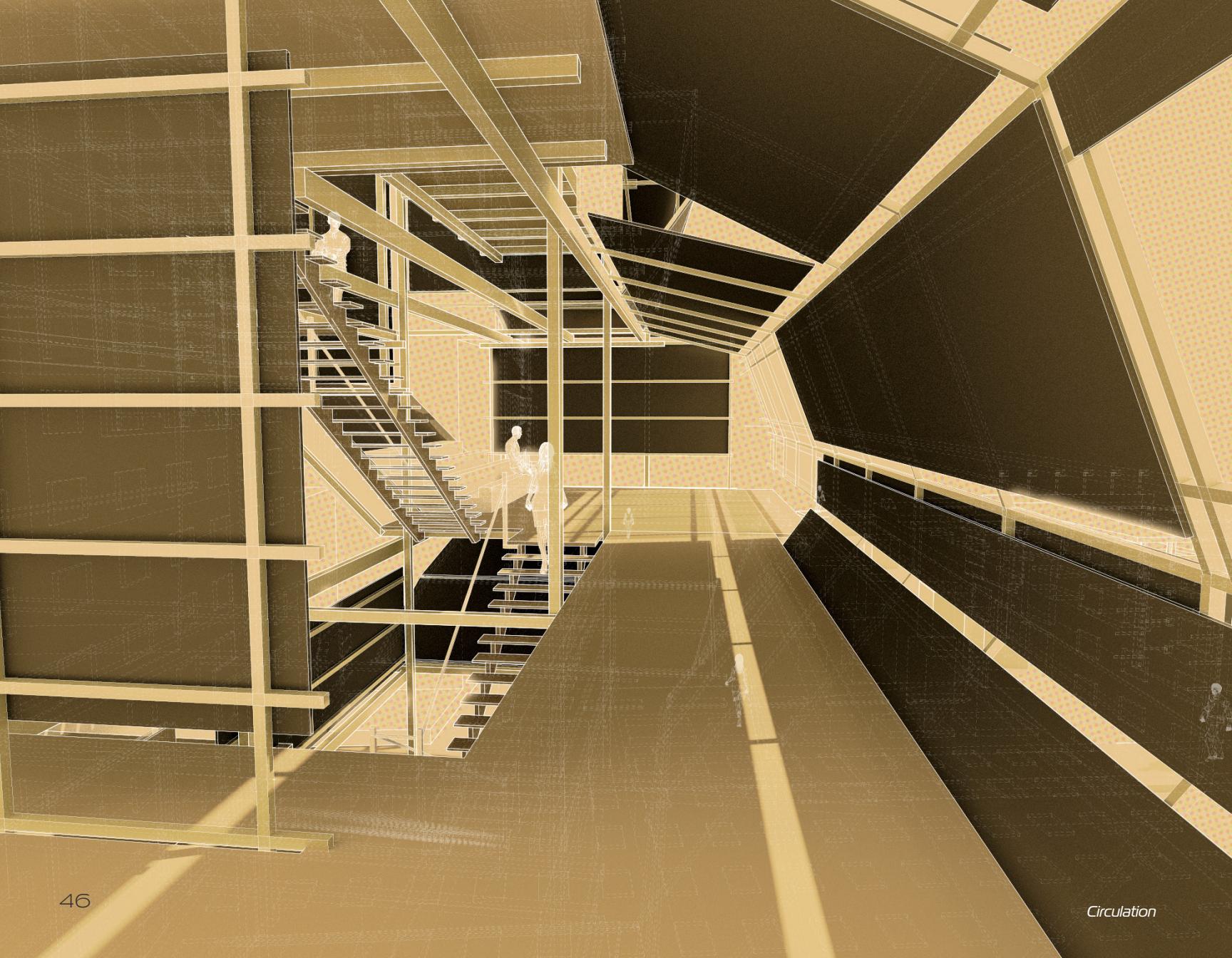
- E. Lower Viewing Platform
- F. Studio/ Performance Space
- G. Smaller Exhibition Spaces

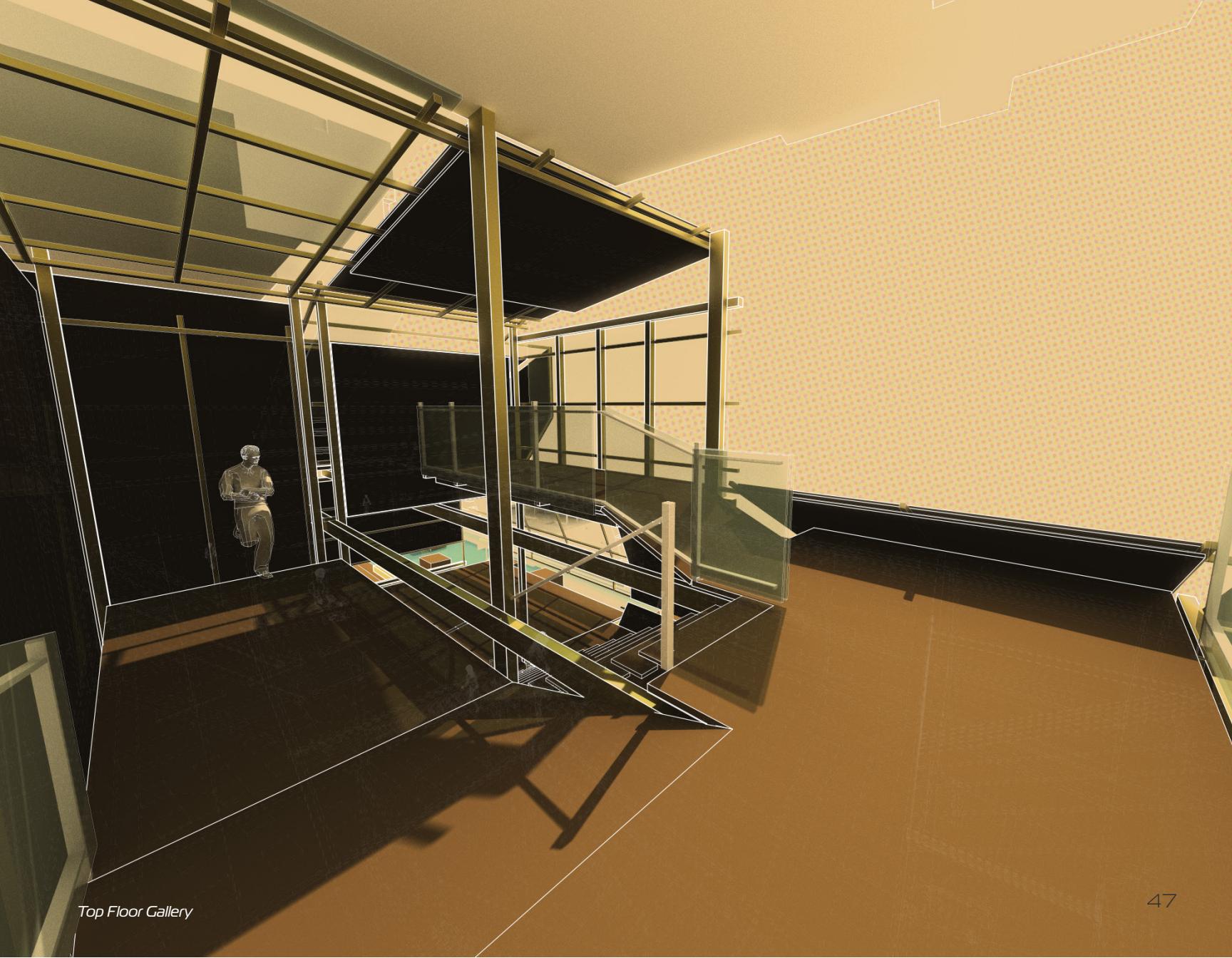
Sections



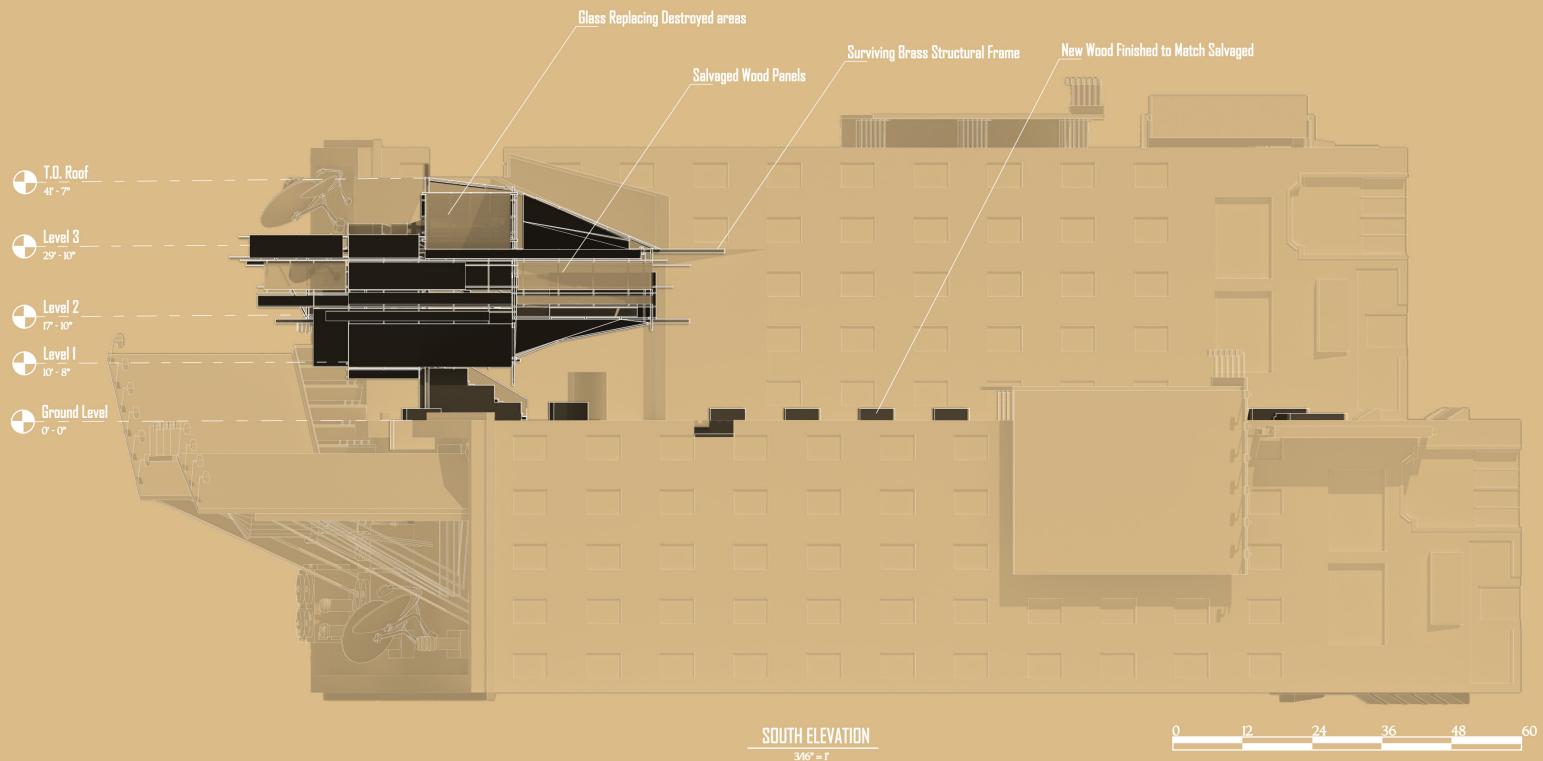
The program, focused around the arts with space for art and performance, shaped the space through the requirement for a combination of Large open floor spaces, as well as much smaller places to set aside and display static works of art.



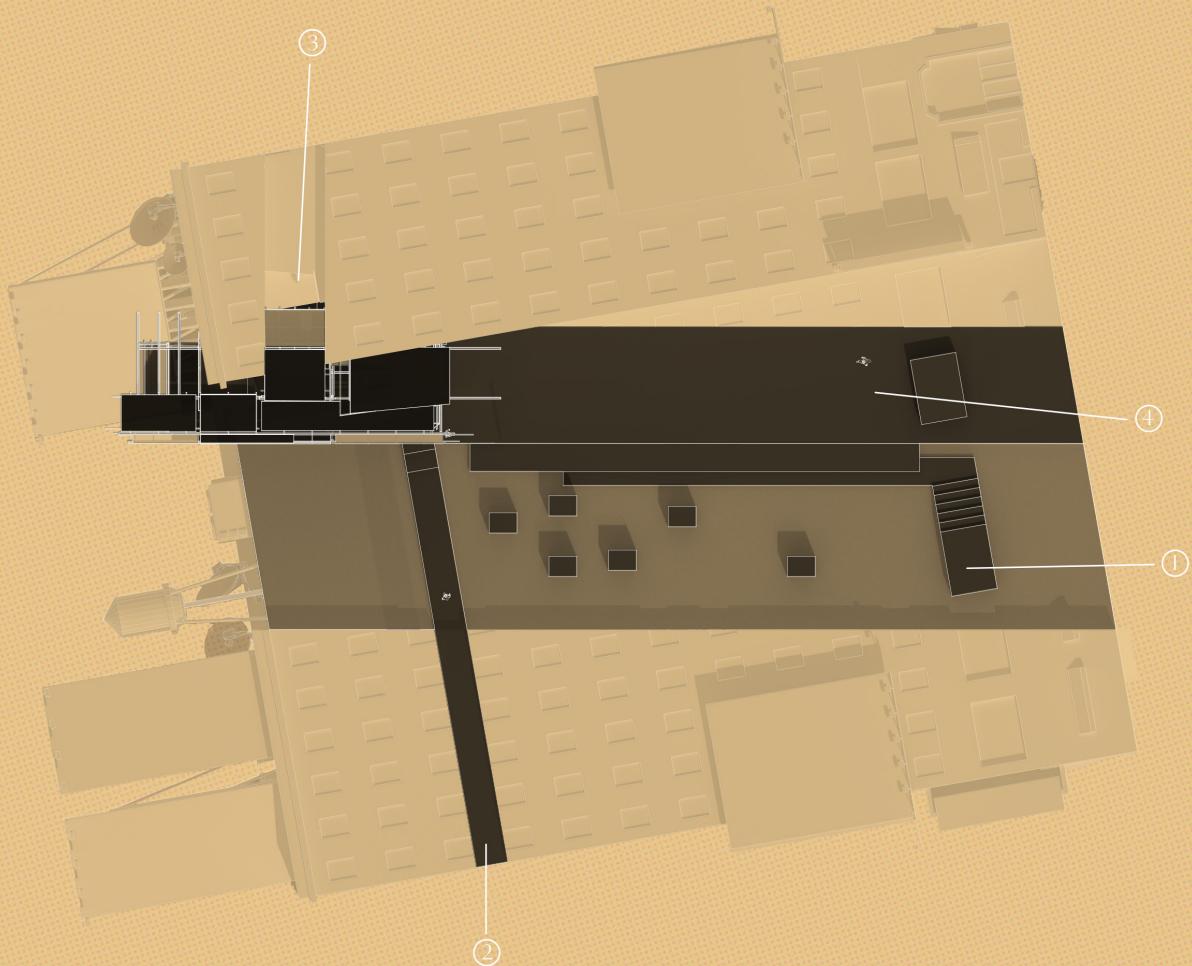




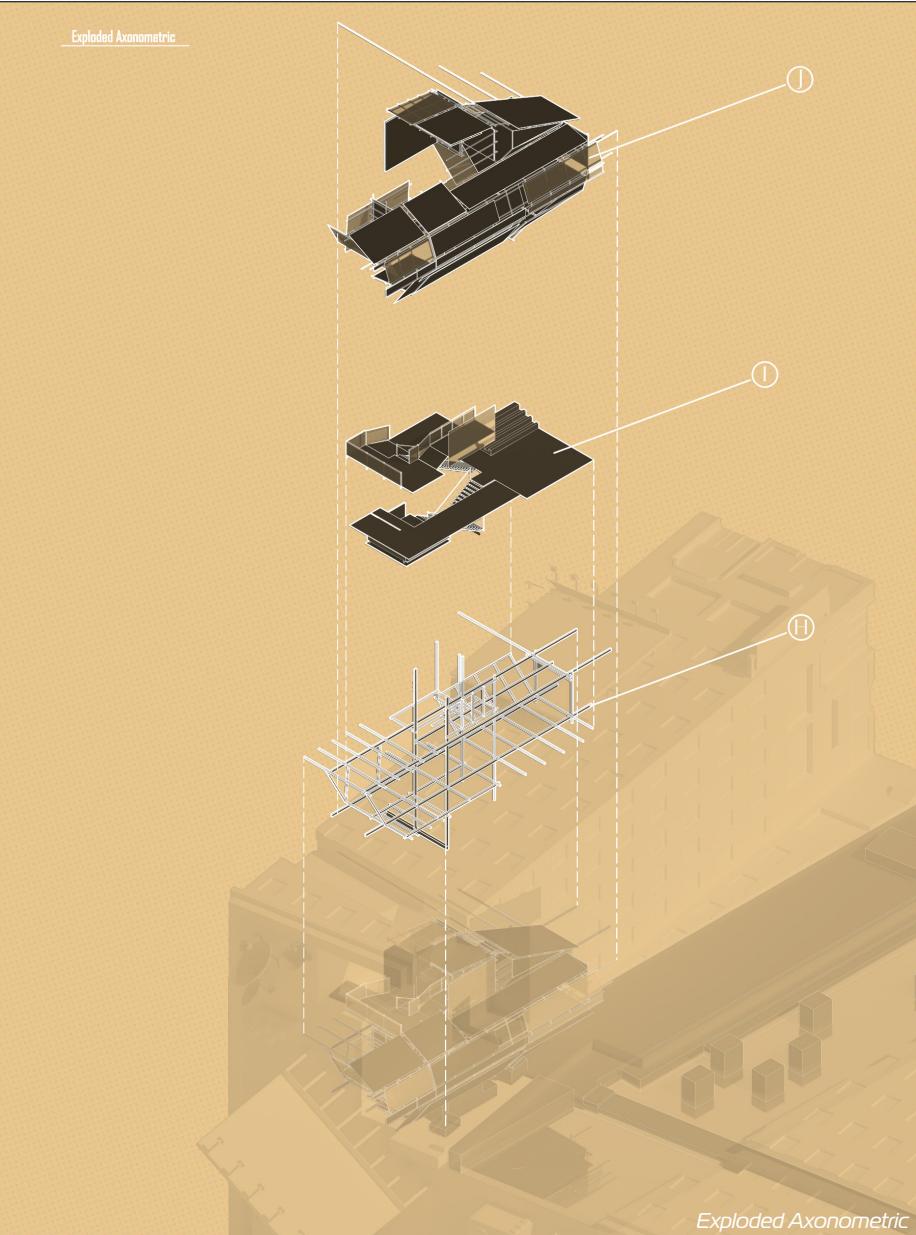
*Top Floor Gallery*



*Site Elevation*

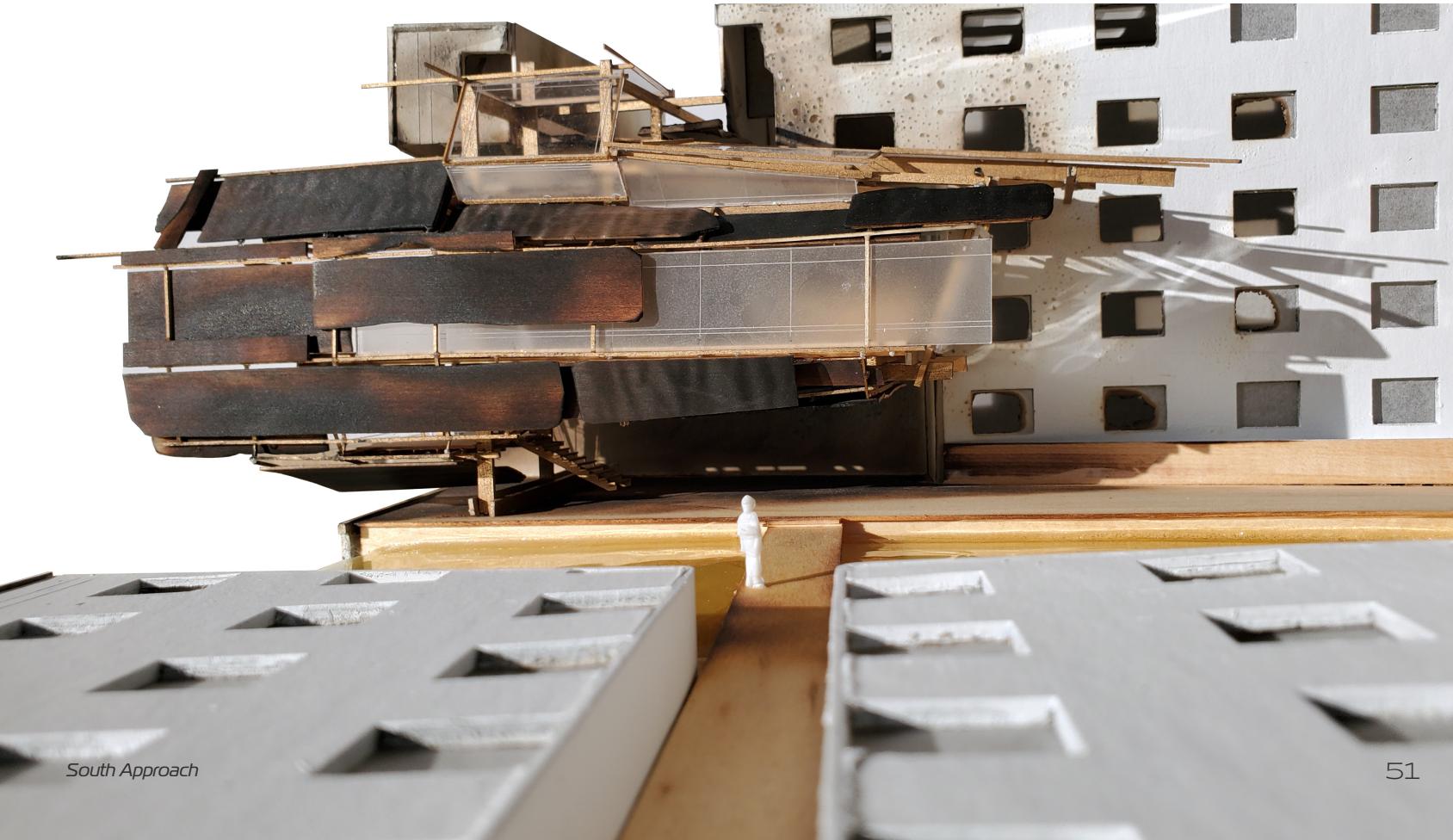


Exploded Axometric



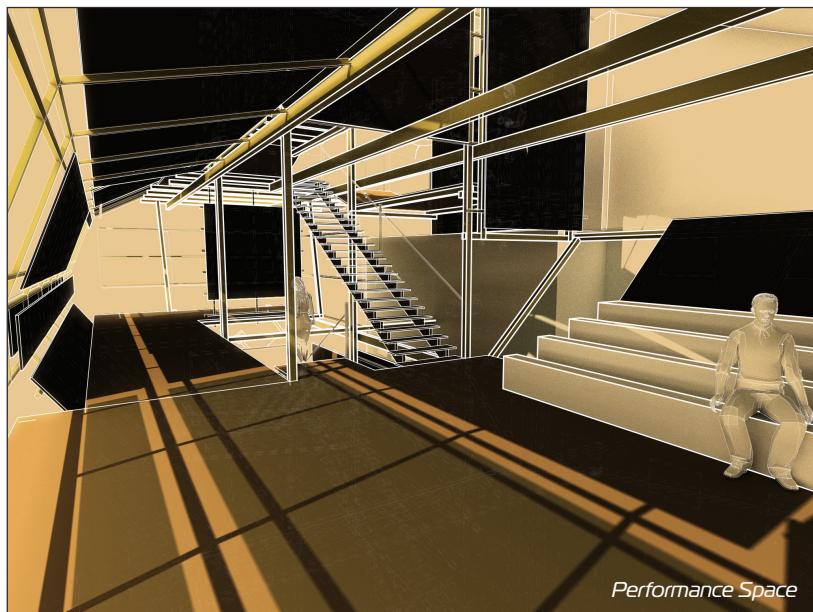
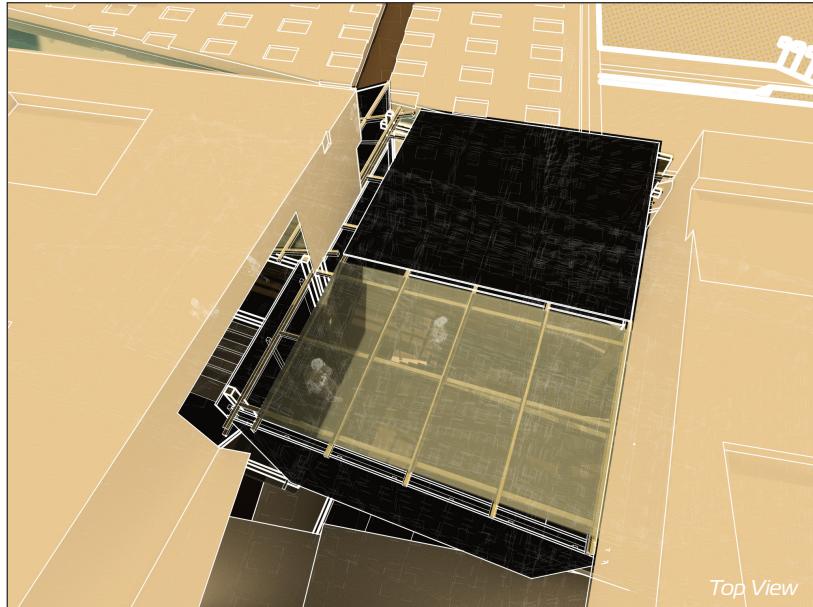
This **construct** itself was driven in its design by a notion of adaptive re-use. It was conceived of as a reclaimed structure, once damaged by fire and abandoned, which is now used for the programmatic purpose previously shown. Conceptually, this primarily drove the material choices of the surfaces, as well as how opacity was negotiated between individual surfaces.

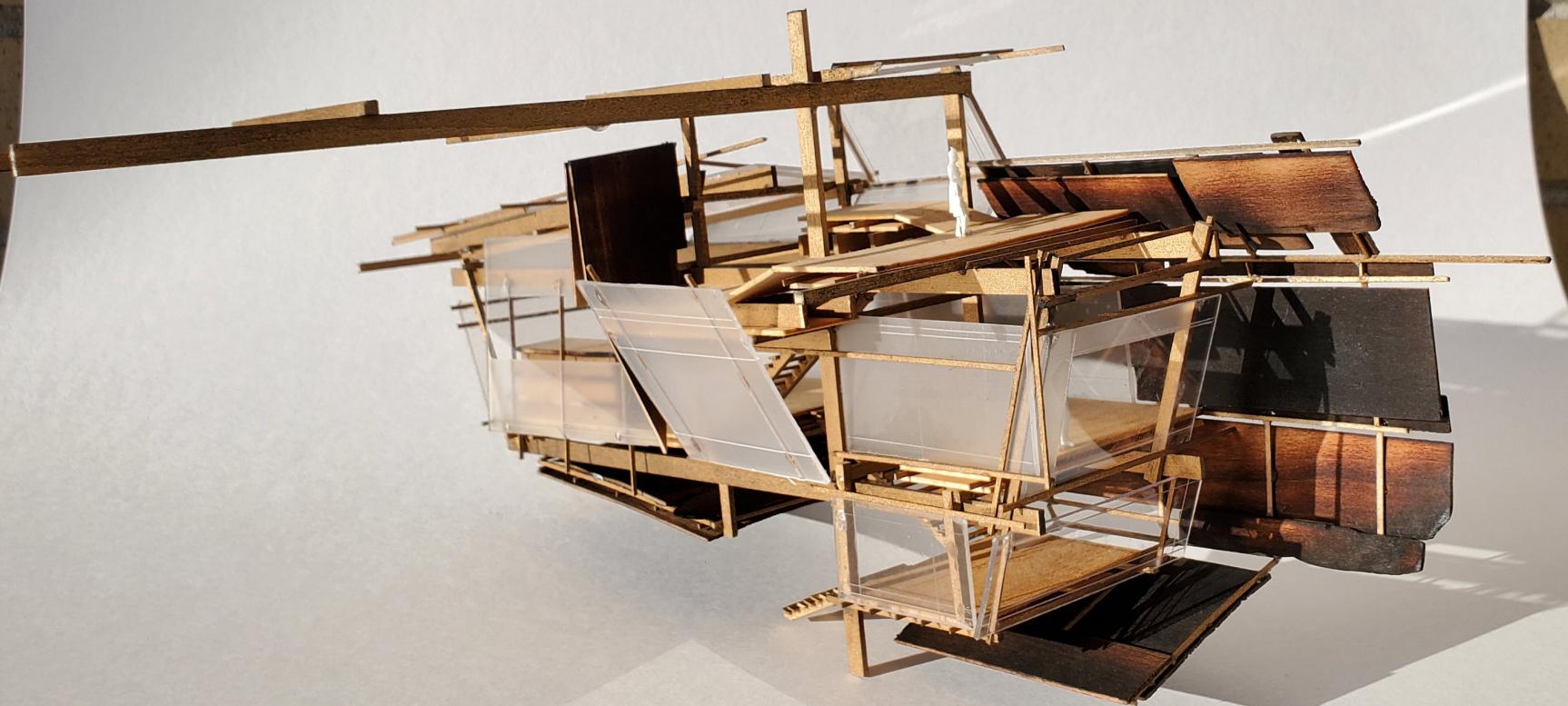
In its setting, a space has been carved out by this intervention. There is **impact**, impact providing new space for potential **construction** and, therefore, experience. Everything from the procession to the individual spaces within make an **impact** in and relate to the **context**.

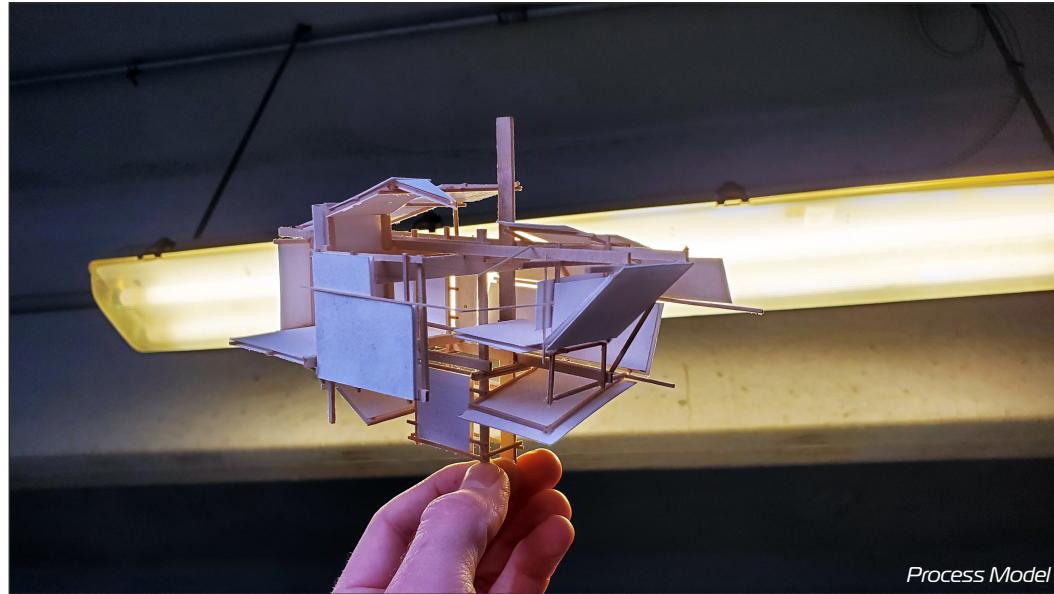




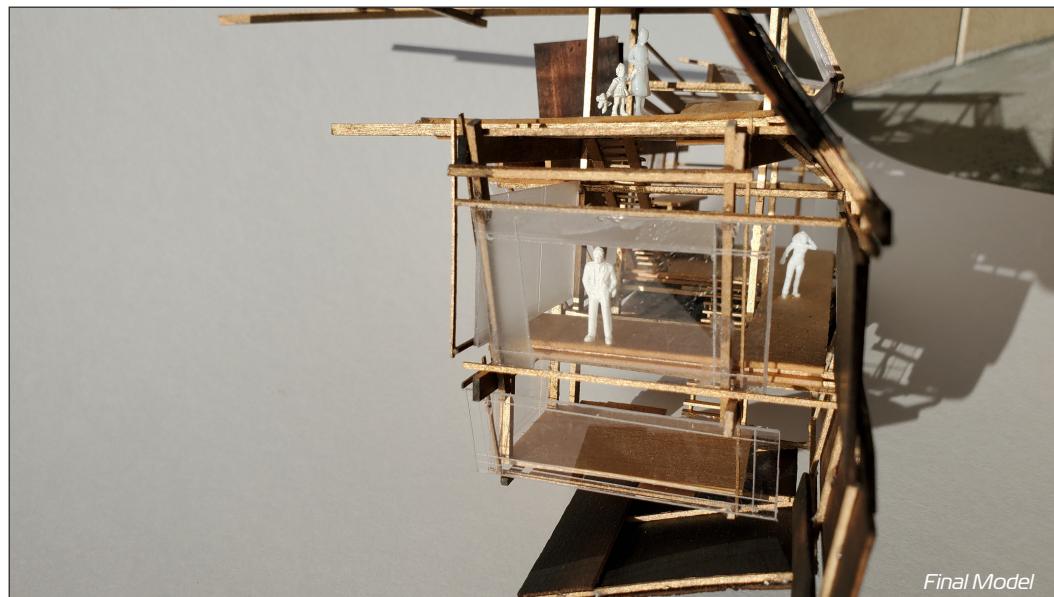
52 *East Approach*



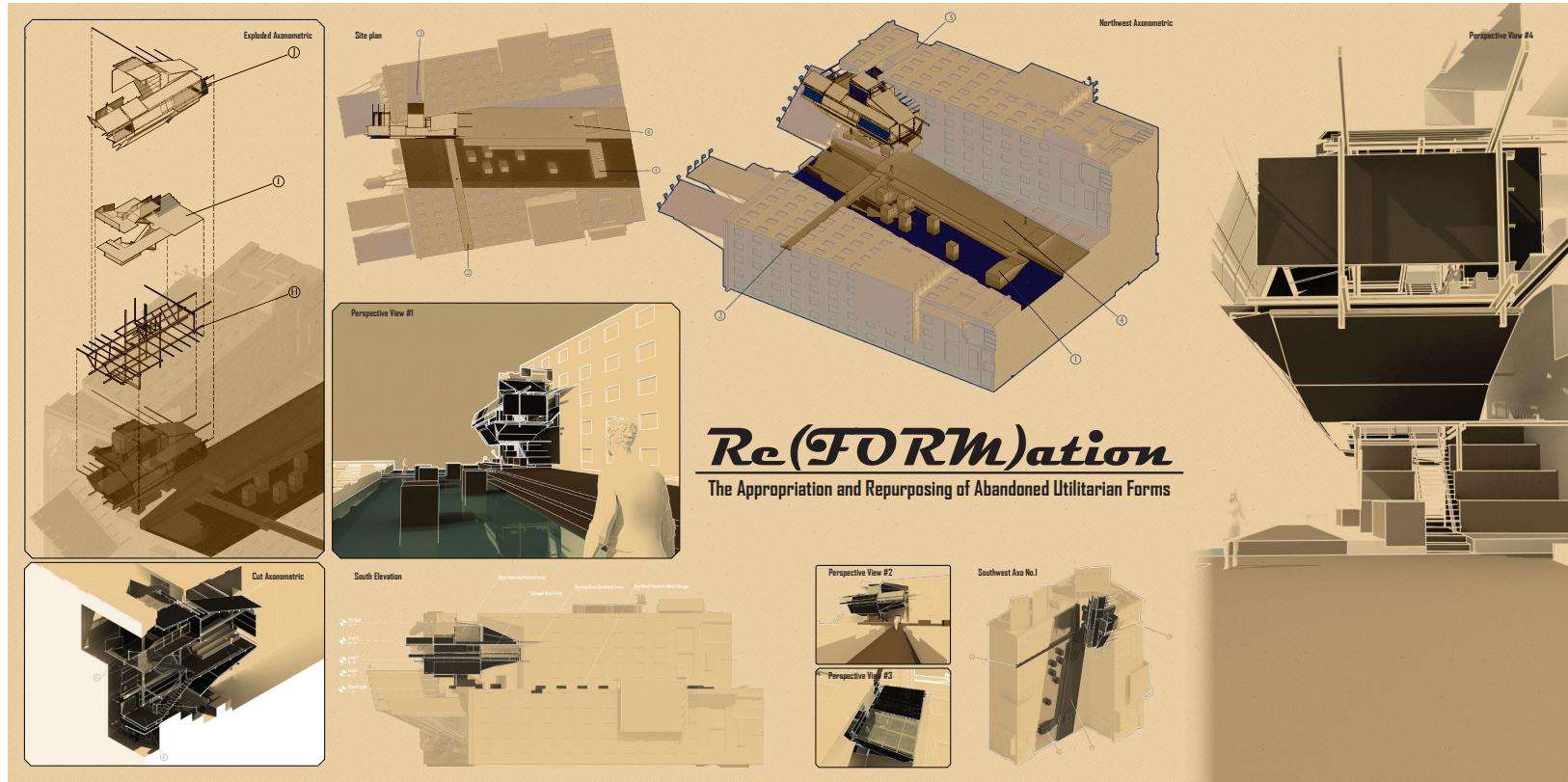


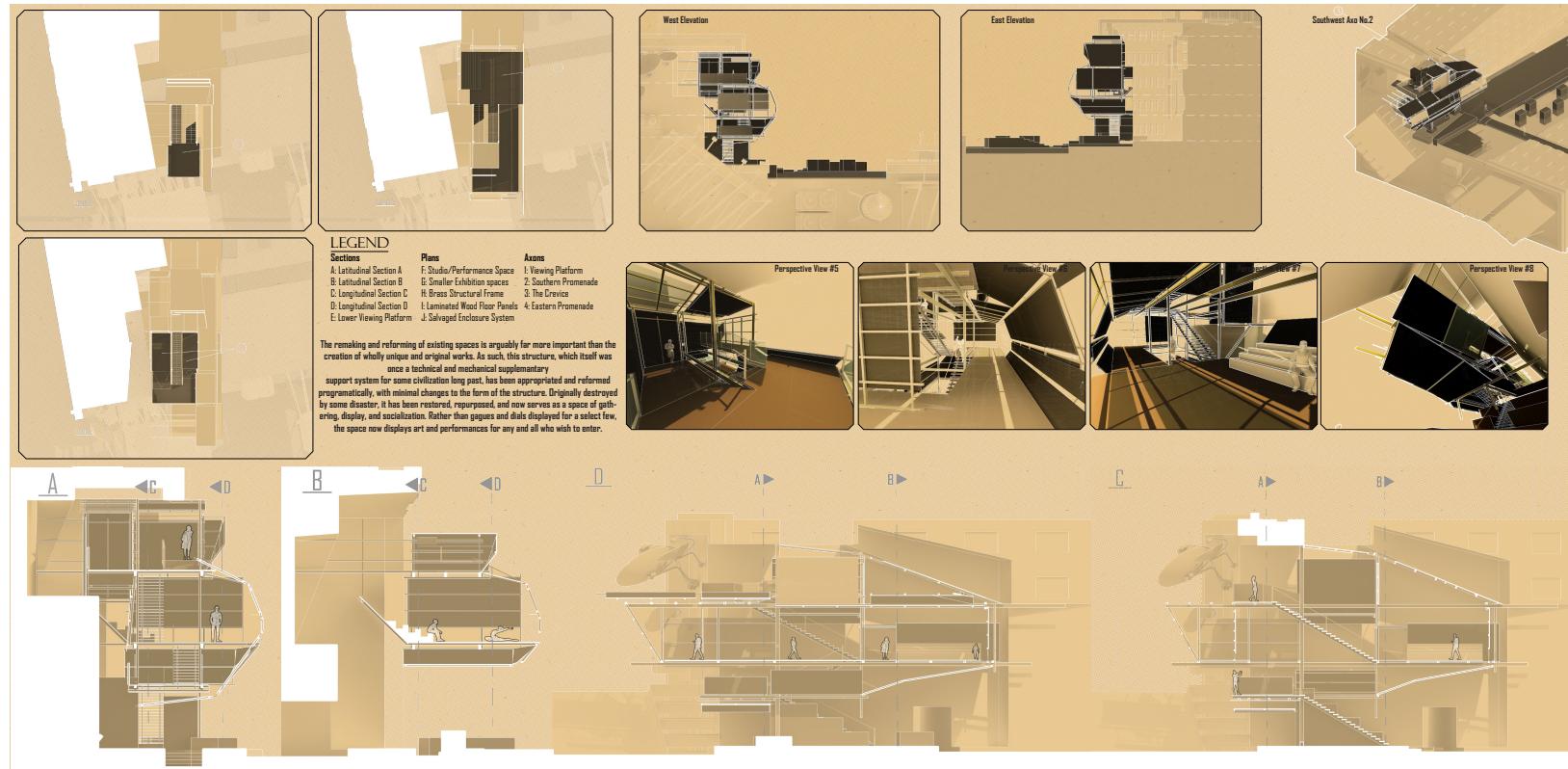


*Process Model*



*Final Model*





# [Re]Imagining the Horizon[tal]

## Core Design 2

Professor Mark Weston





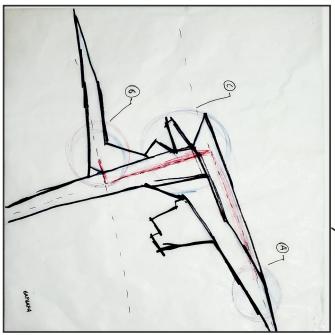


Aerial View



Reimagining the Horizontal is an exercise focused around the development of a conceptual campus construct within a nearly formless **horizontal** desert context. Each element within the construct can be related, at differing scopes and scales, to other elements. The three primary interventions are all related in form and concept, only changing to accommodate program and site considerations within the manipulated ground. In relation to the larger context, **height** is most important for the individual nodes. As the context is a flat horizontal pretext, elevation is the most impactful dimension in this design.

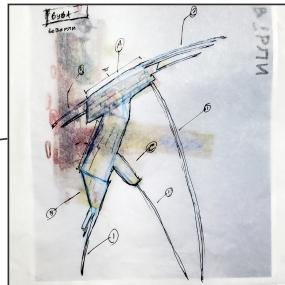
The generative process focused heavily on logging both **formal**, as in physical, and temporal factors within a system of action and movement. In doing so, the relation of the three nodes was solidified from a primordial stage.



Site Sketch



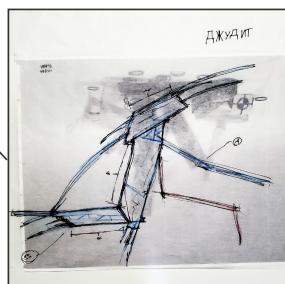
Site Draft



Node #1 Sketch

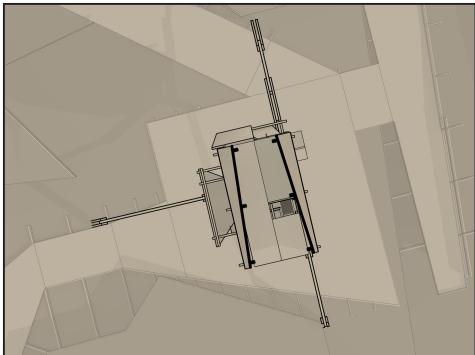


Node #3 Sketch

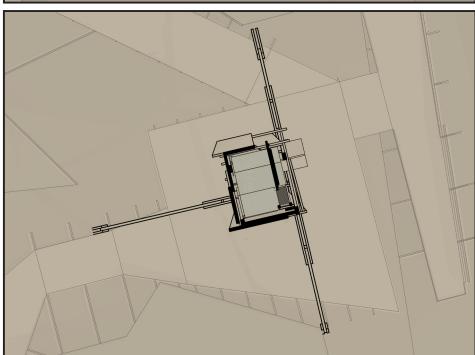


Node #2 Sketch

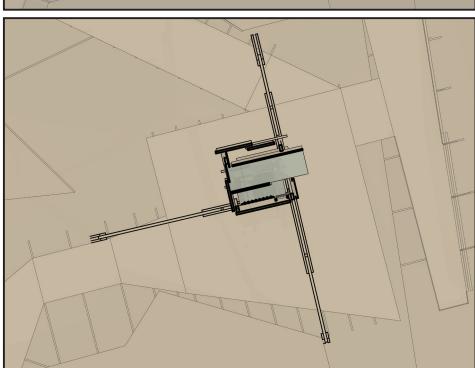
Level 3



Level 2



Level 1

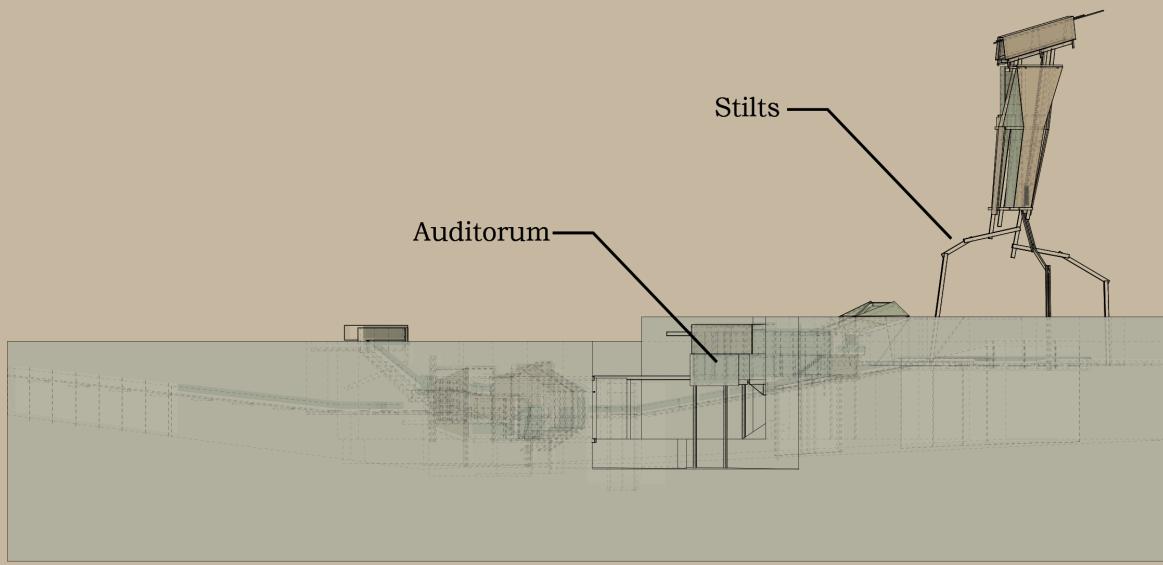
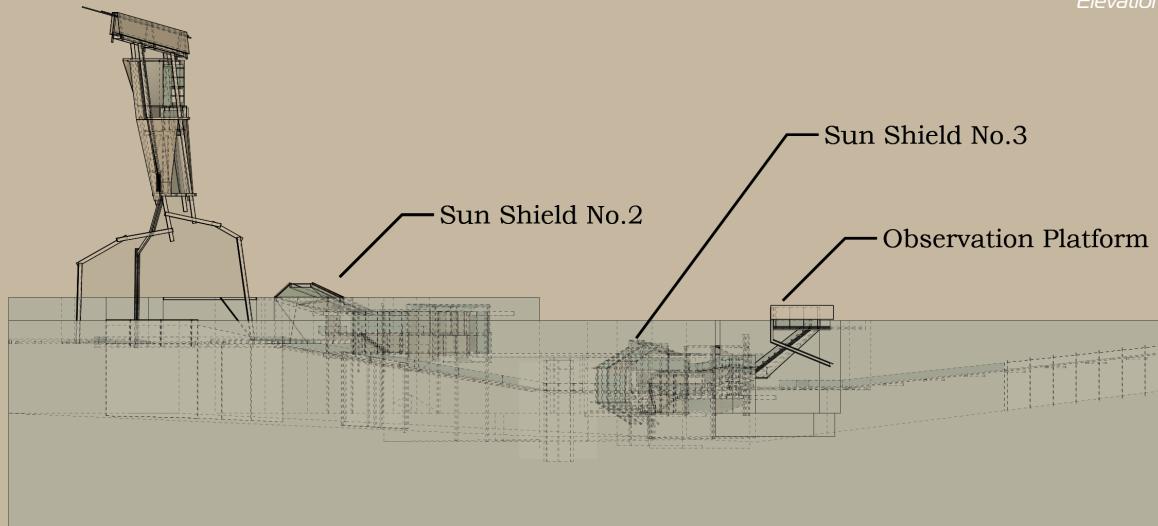


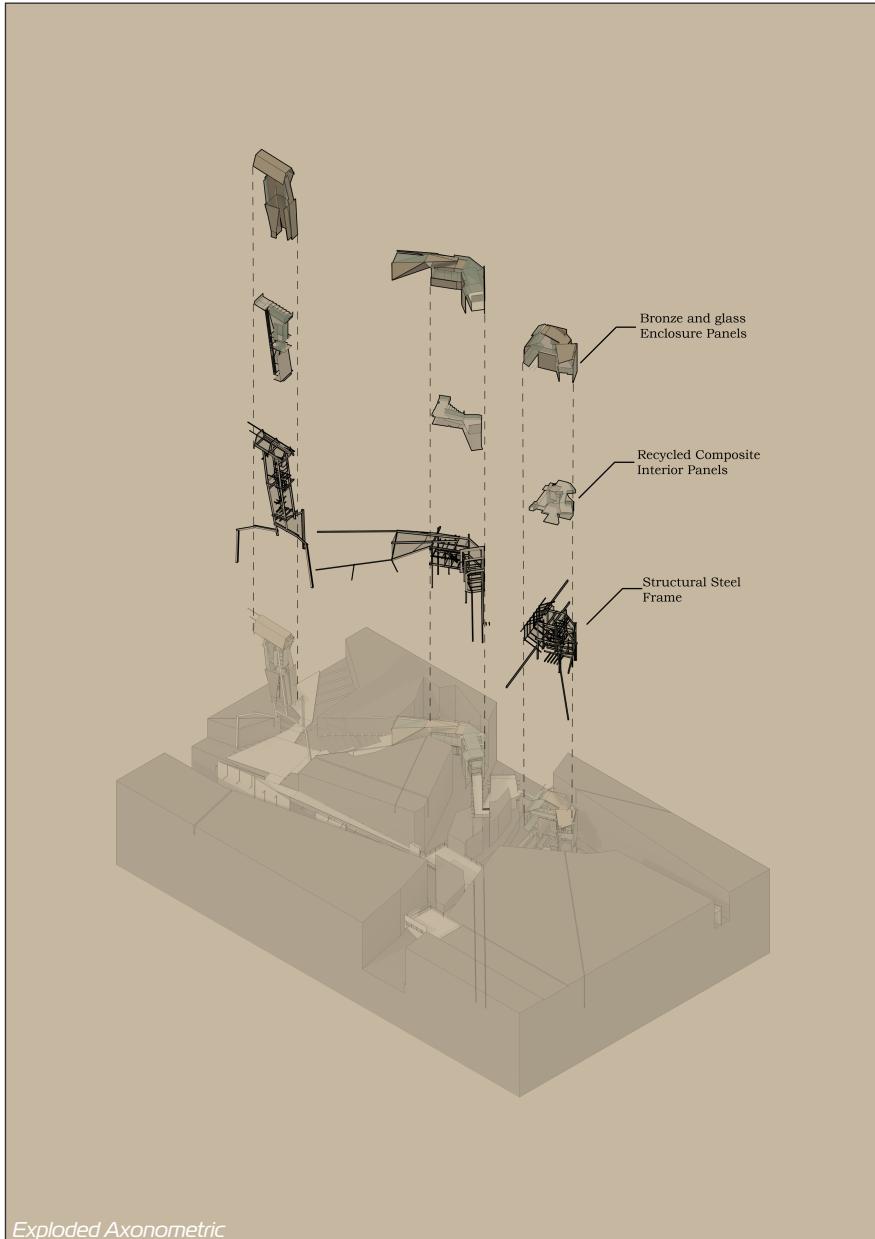
*Floor Plans*

*Node 1*  
"Beverly"  
*Storage and Archival*

*Node 2*  
"Judith"  
*Teaching and Gathering*

*Node 3*  
"Sandra"  
*Public Gathering and Presentation*

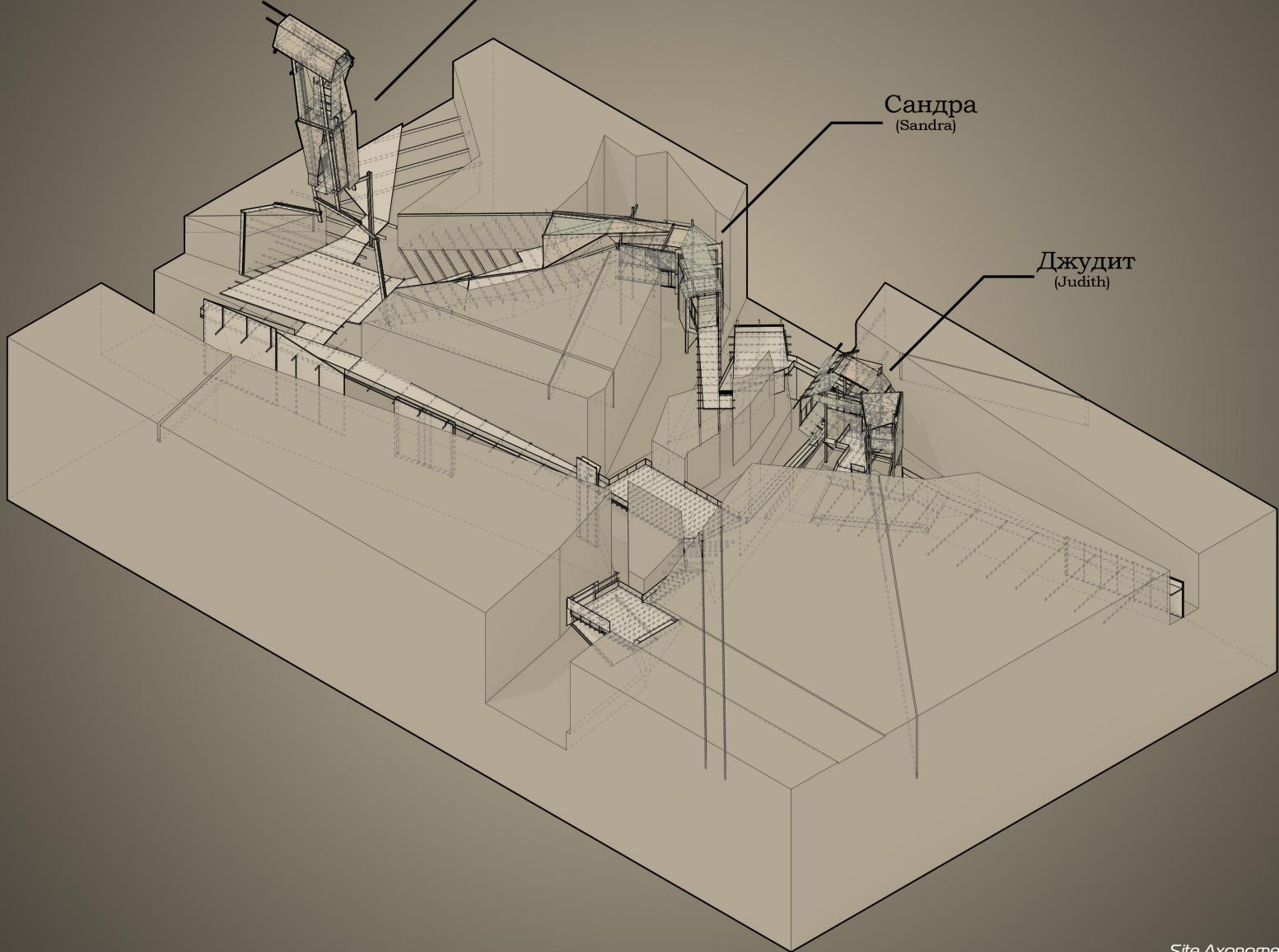




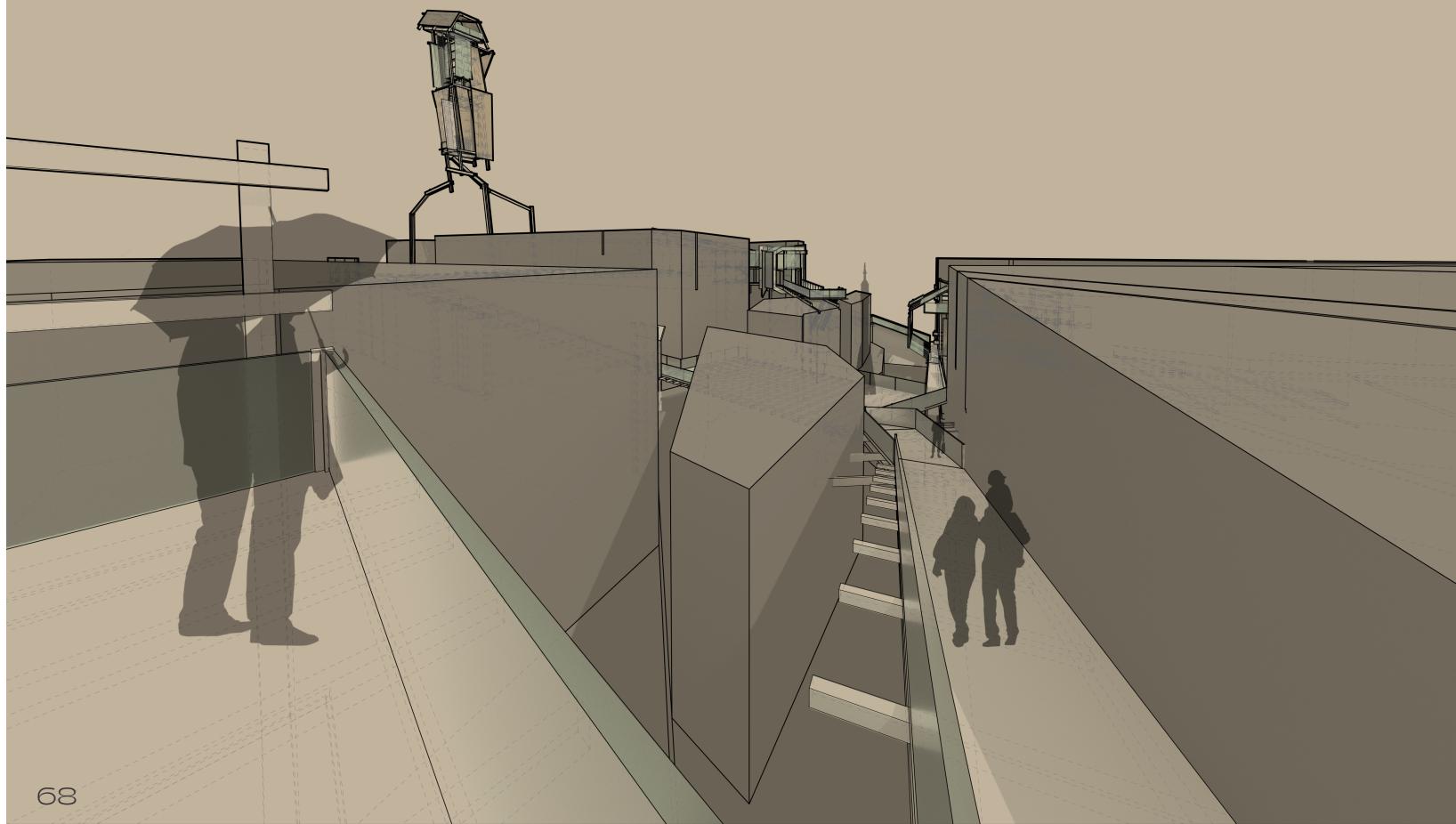
Беверли  
(Beverly)

Сандрा  
(Sandra)

Джудит  
(Judith)



*Observation Platform*

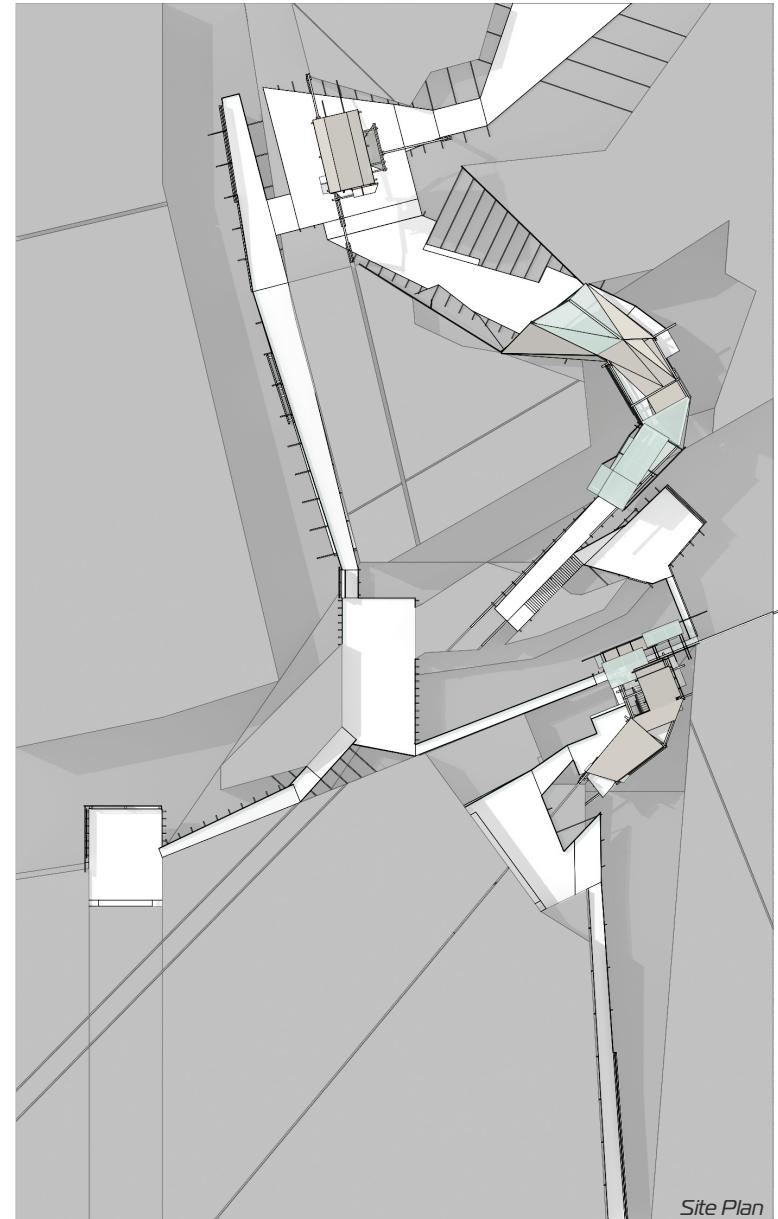




*Connection between Nodes*

Between the nodes lies the connections. The connections primarily provide circulation between the nodes, while secondarily creating visual connection and unavoidably providing further potential for spatial experience. In this sense, the links between these nodes and the spaces they create are just as, if not more important, than the interior spaces. Articulating and controlling the elements of the connections shapes the experience and the space in such an important way. In this case, the spaces created between the nodes within the circulation were thought of as being used for the display of rockets. The hypothetical program of a spaceflight memorial campus influenced this mode of thinking and therefore the final construct. Platforms between nodes and **gestures** surrounding voids create moments in which vehicles can be inserted.

The relationship to the **horizon** guided the vertical placement of the individual nodes. As one considers the infinite and distant horizon, the relationship of the building and how it shapes the **horizon formally** becomes wholly unavoidable. Whether the nodes blended in, sunk below, or rose above and how they did so was carefully crafted around wayfinding and visual connections between the nodes.







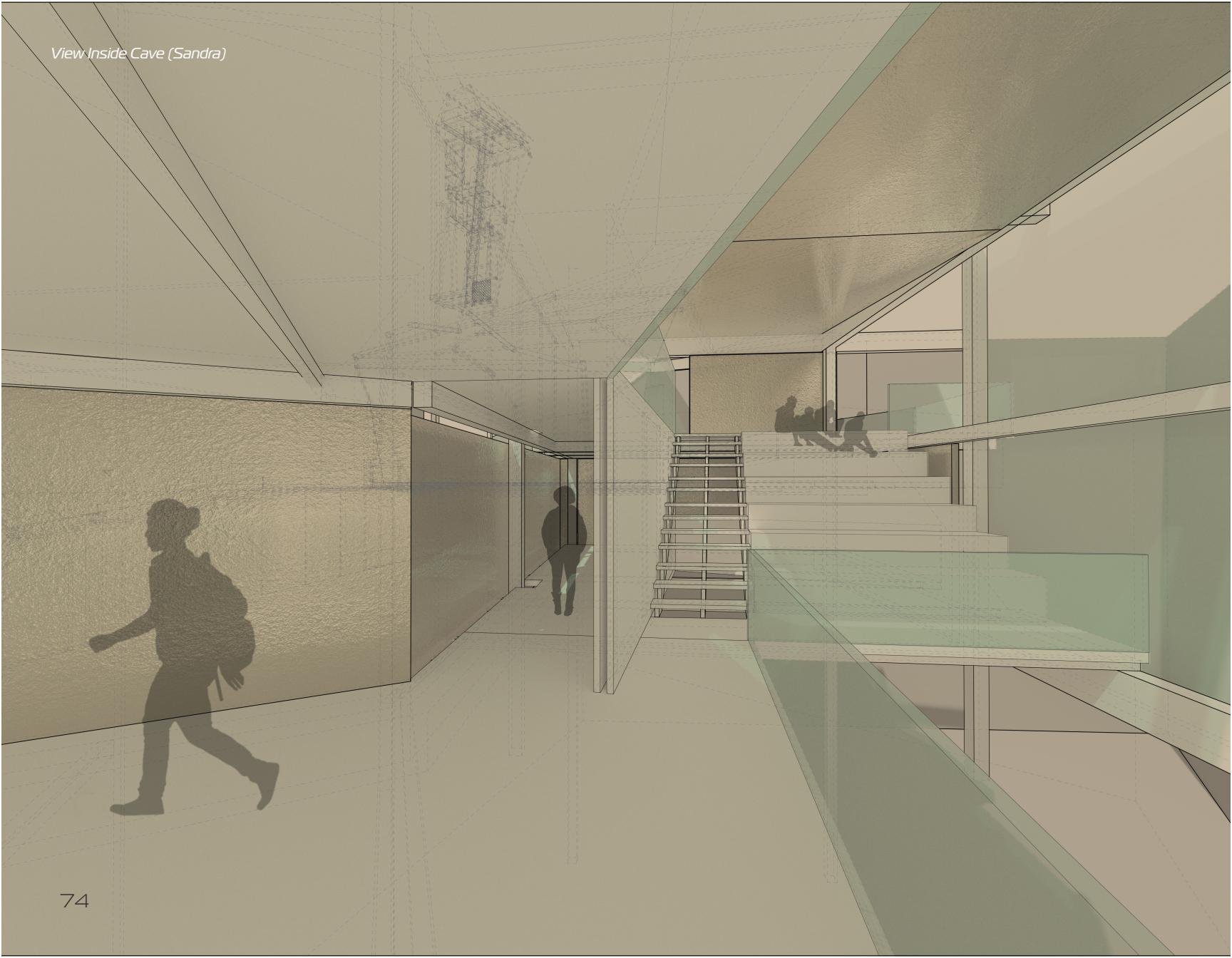
*View from Tower (Beverly)*



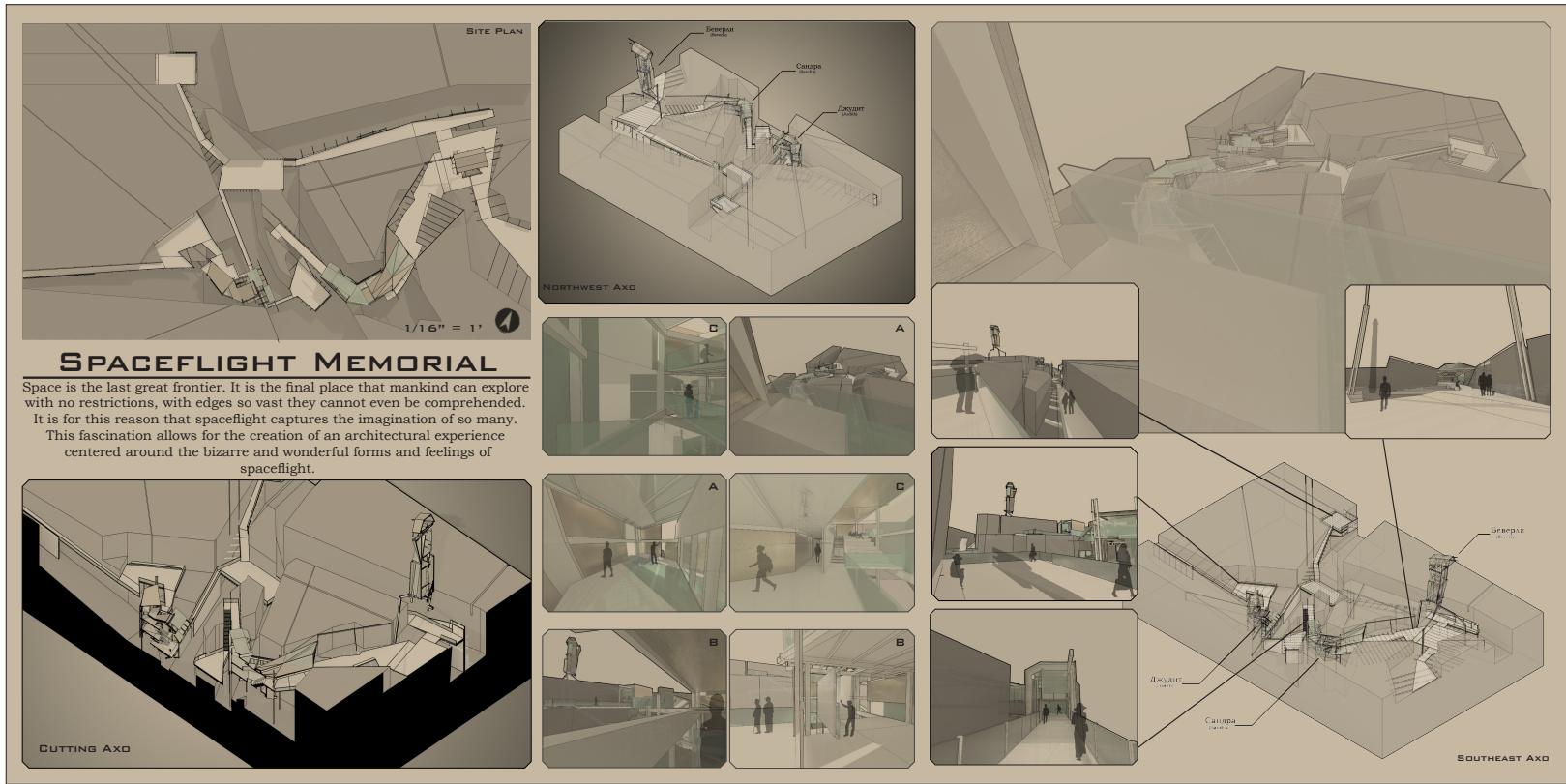
*View from Shelter (Judith)*



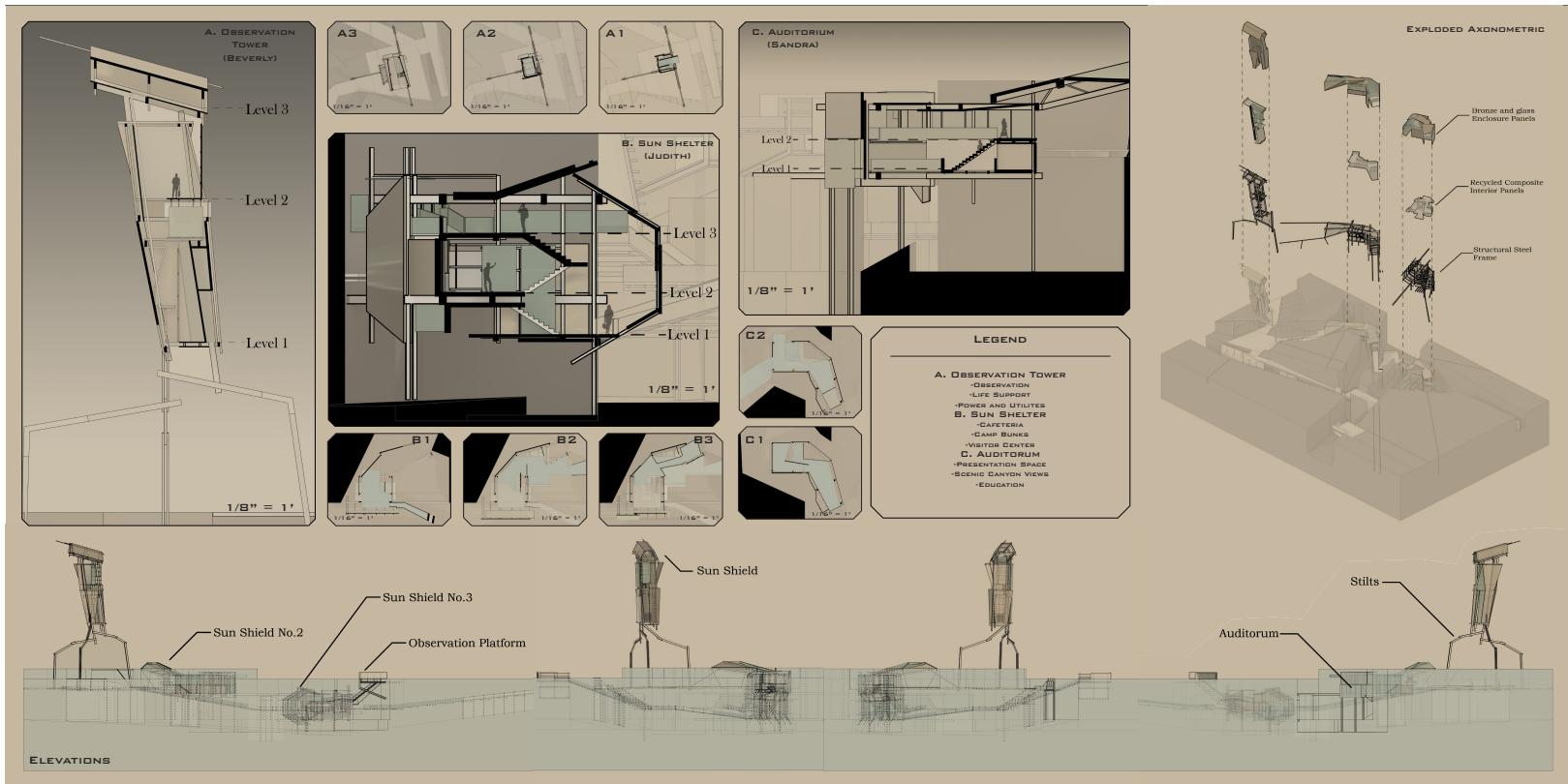
*View Inside Cave (Sandra)*







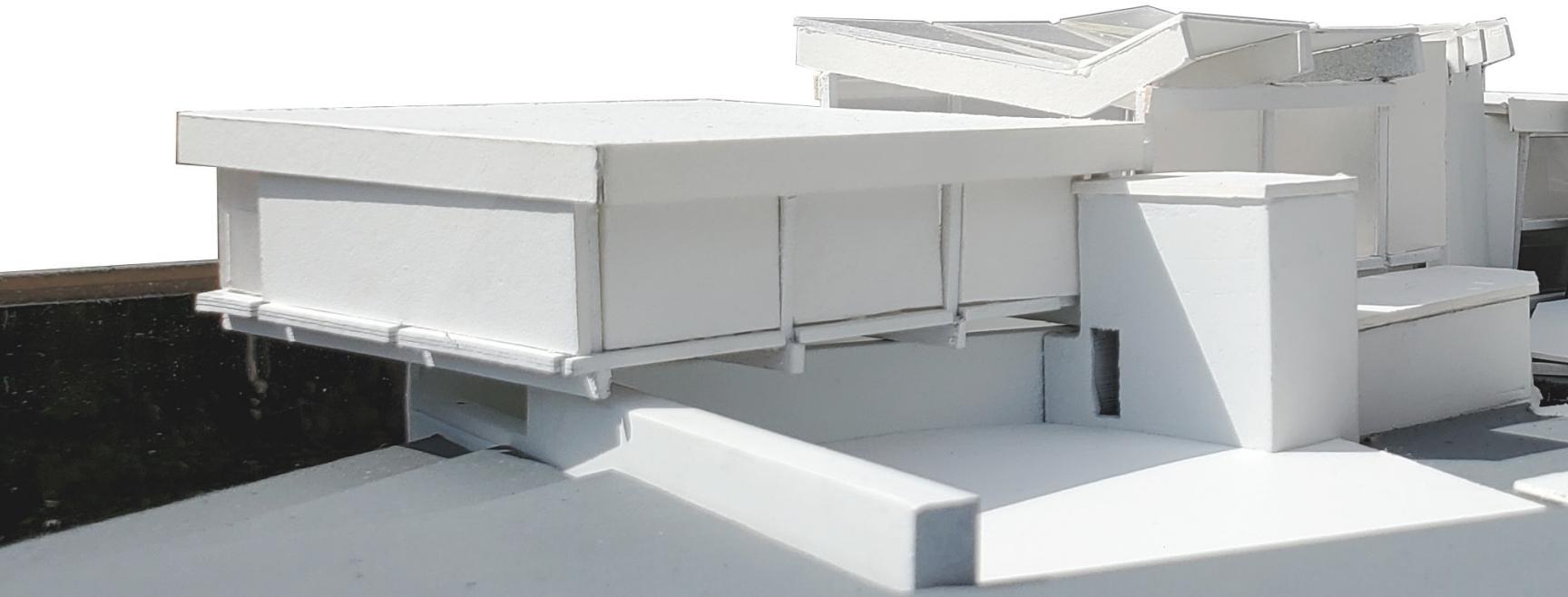
## *Final Spreads*

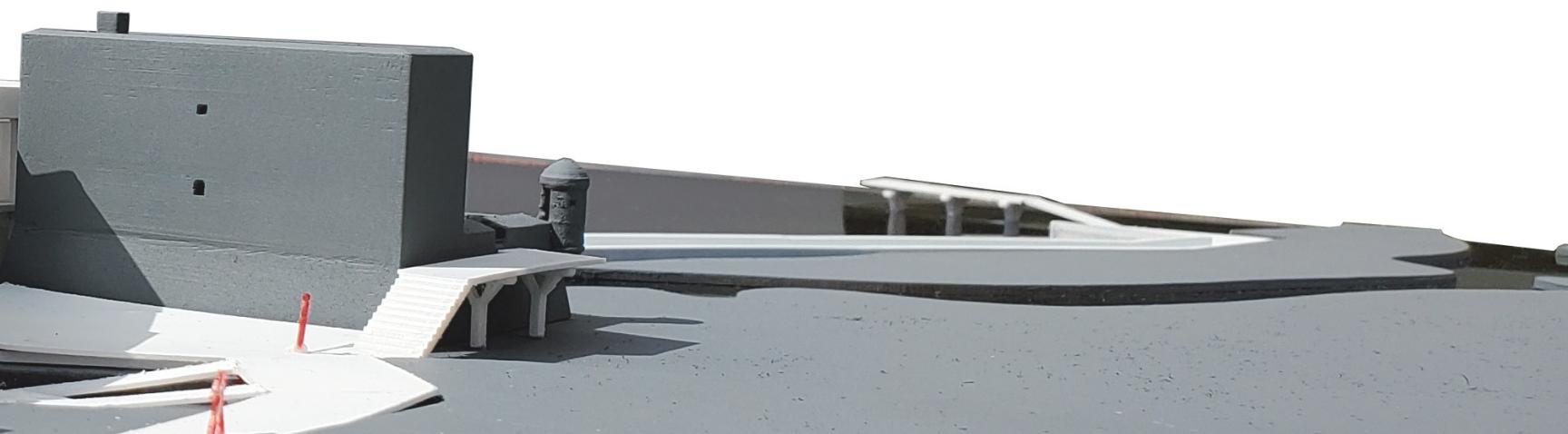


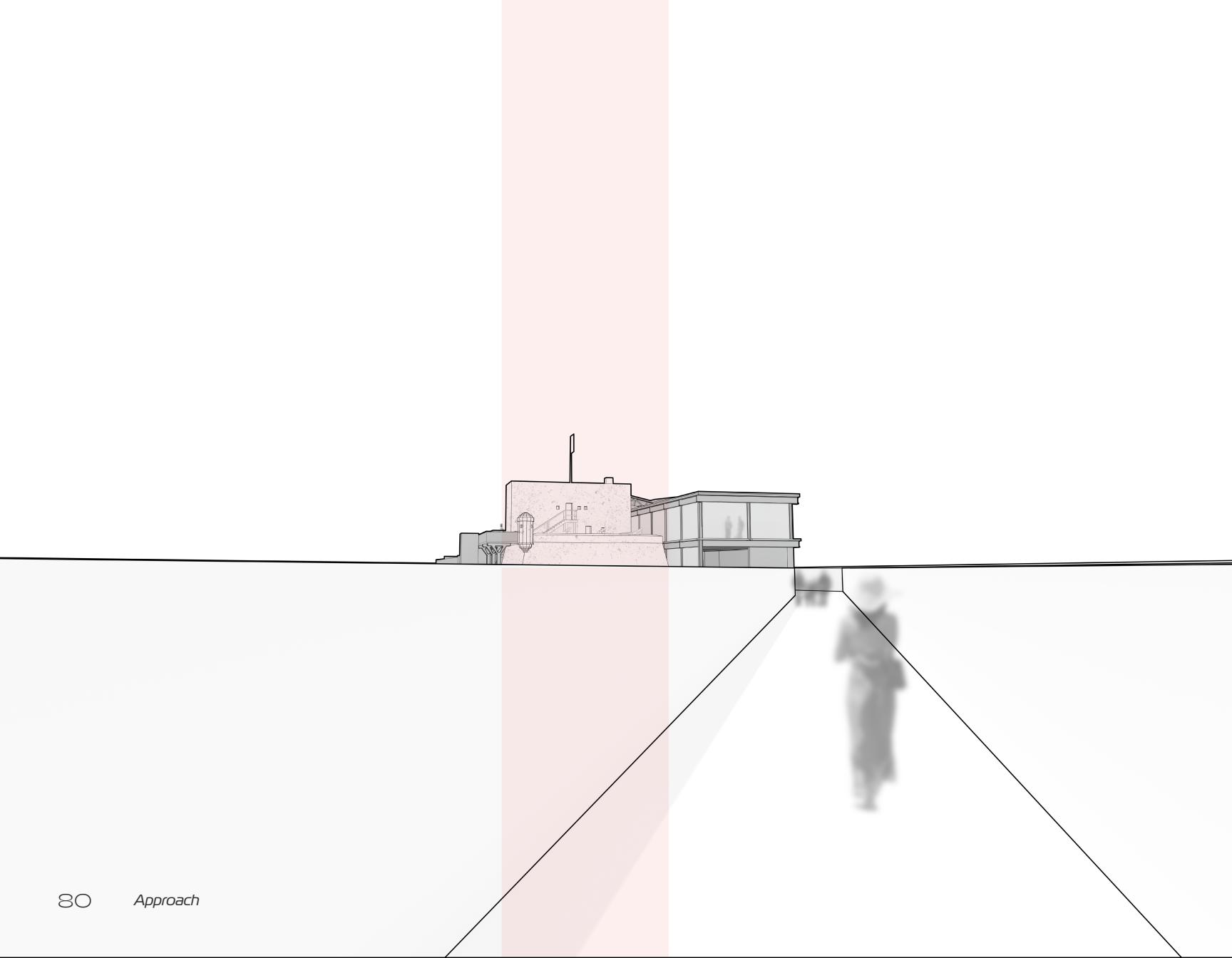
Final Spreads

# Fort Matanzas Museum Core Design 3

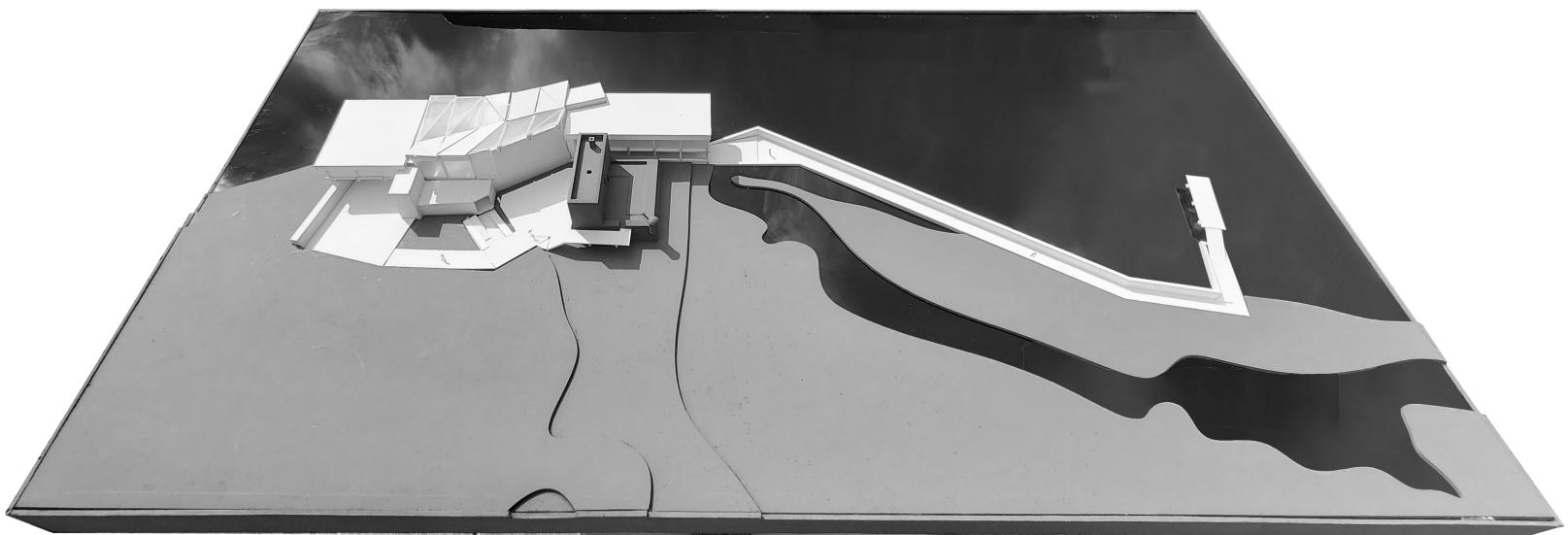
Professor Adriana Pablos



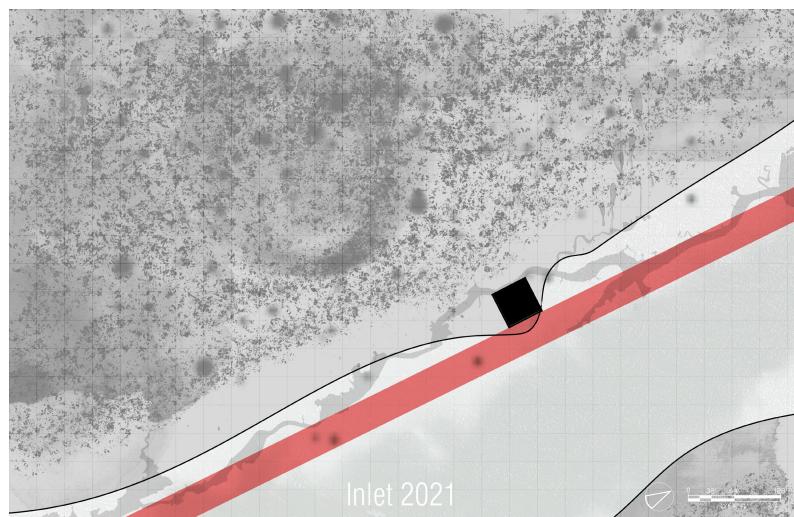
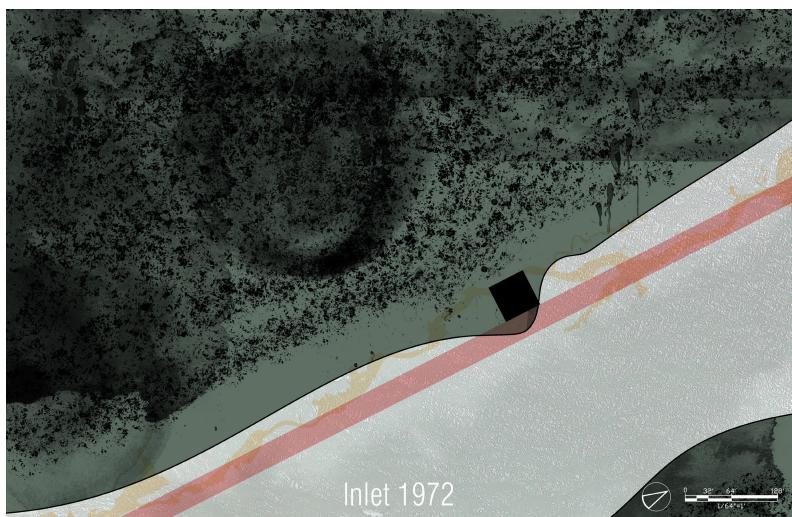
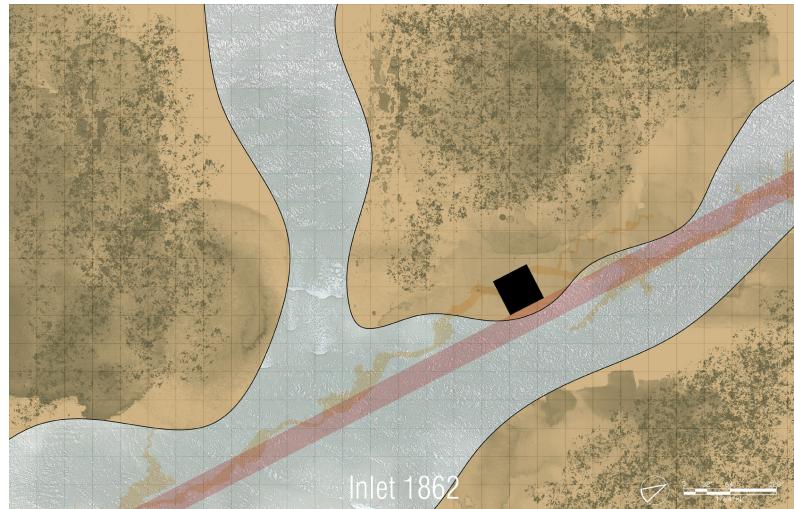
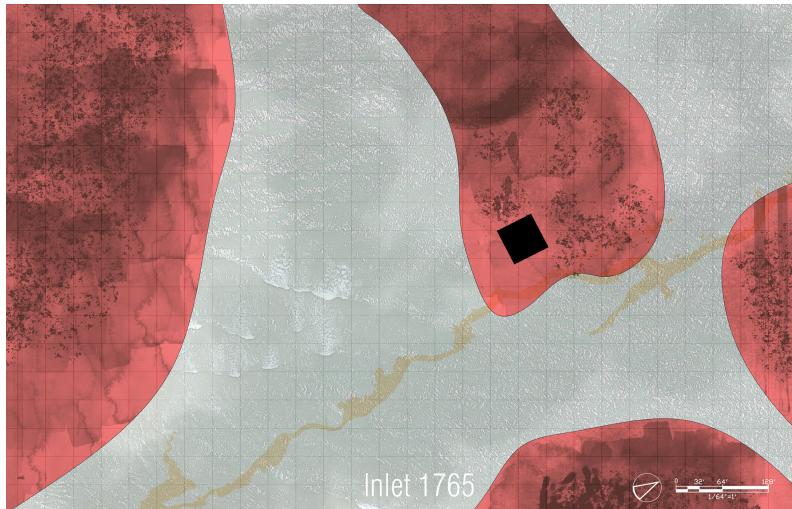




Fort Matanzas is a national monument which stands as a memorial to a time past. It has been deprived of its original purpose, to **protect** and stand with magnificence. As such, this museum seeks to bring back visual weight and an **imposing** approach to the fort, while protecting from the constant **degradation** of its foundations by the flux of the nearby inlet waters.

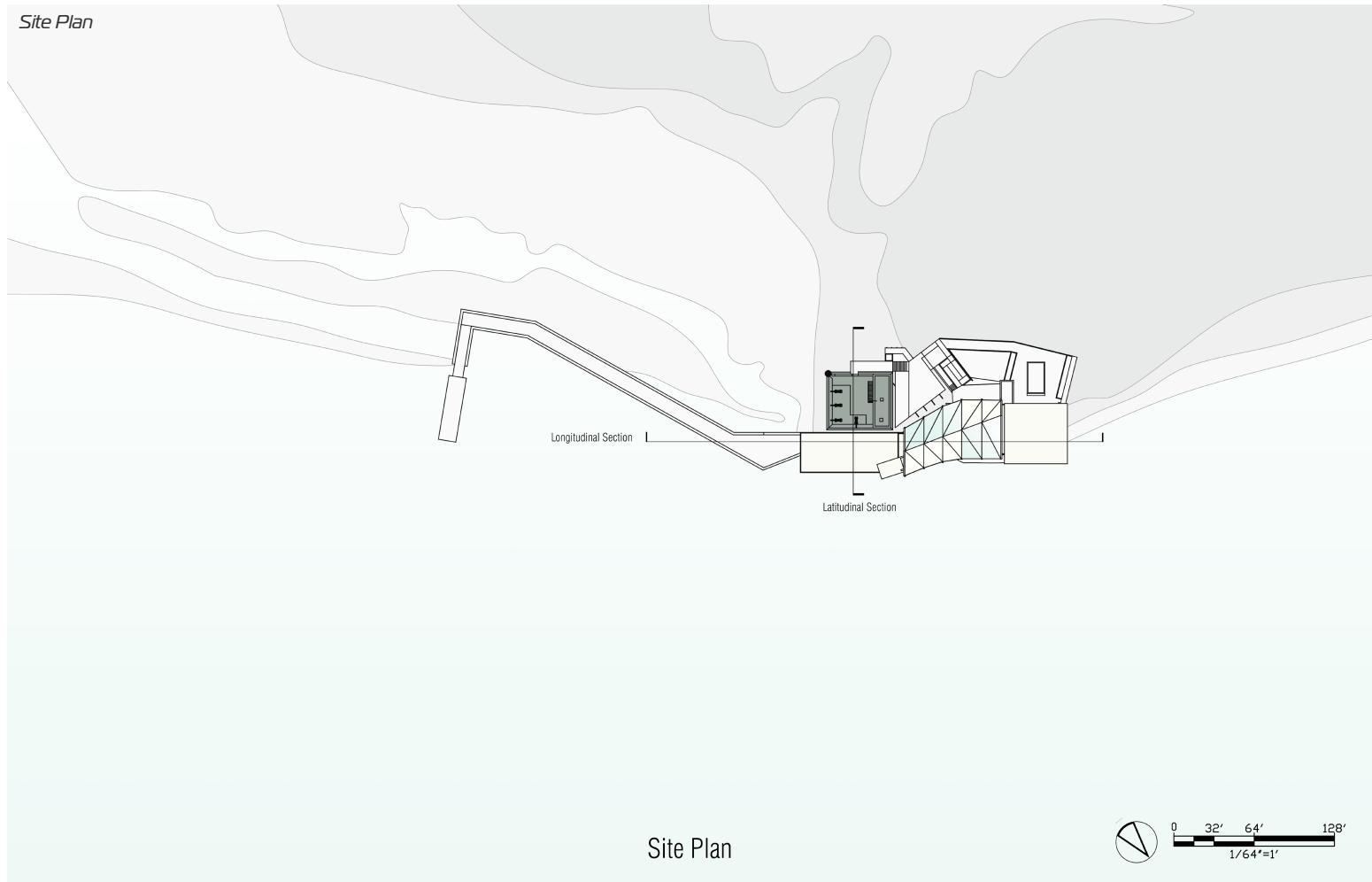


As shown on the right, the foundations and position on the island, specifically the northern corner of the fort have been under constant attack by the waters. As such, this is the main area which shaped the overall gesture of the intervention.



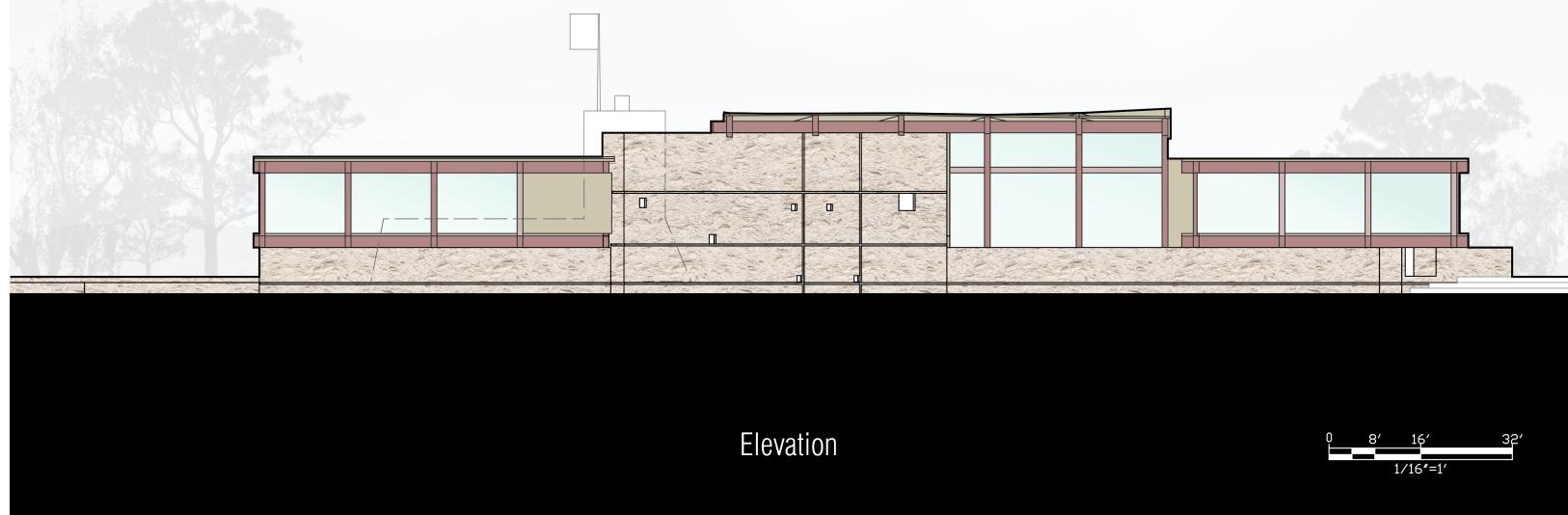
Site Study Graphics

The goal was to create an intervention which sheltered the fort and **strengthened** its visual weight through size. Position on the site was determined by a study of the inlet around the fort through the years. It was found that the northern corner of the fort was at risk, and as such the museum **strengthens** that side of the foundations, acting as a **bulwark** against the inlet.

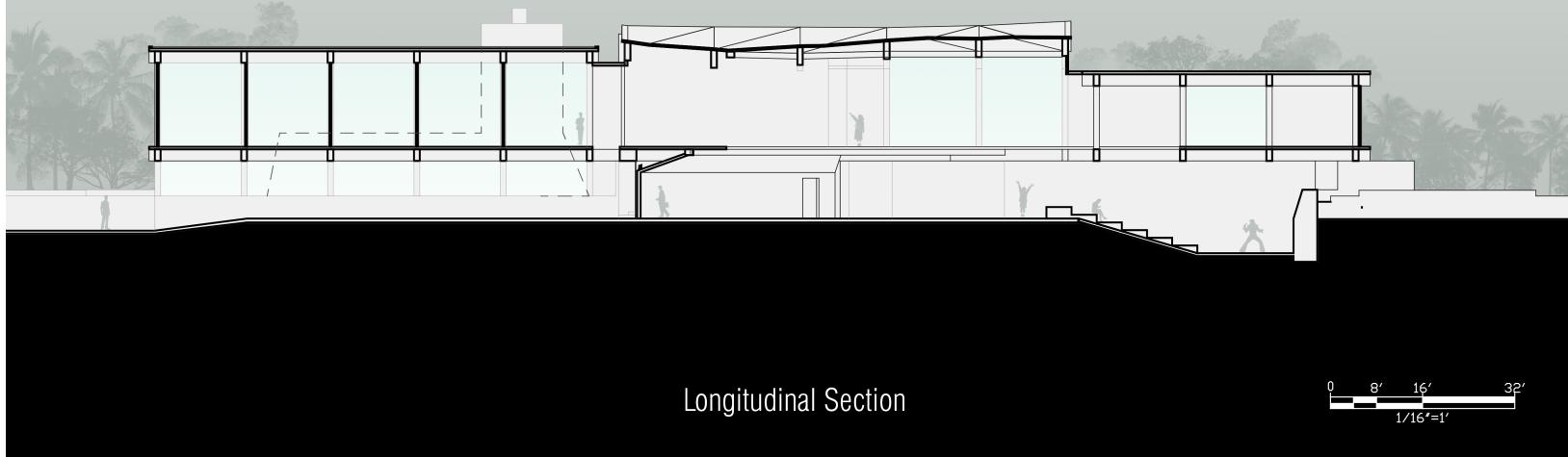




*Interior Atrium*



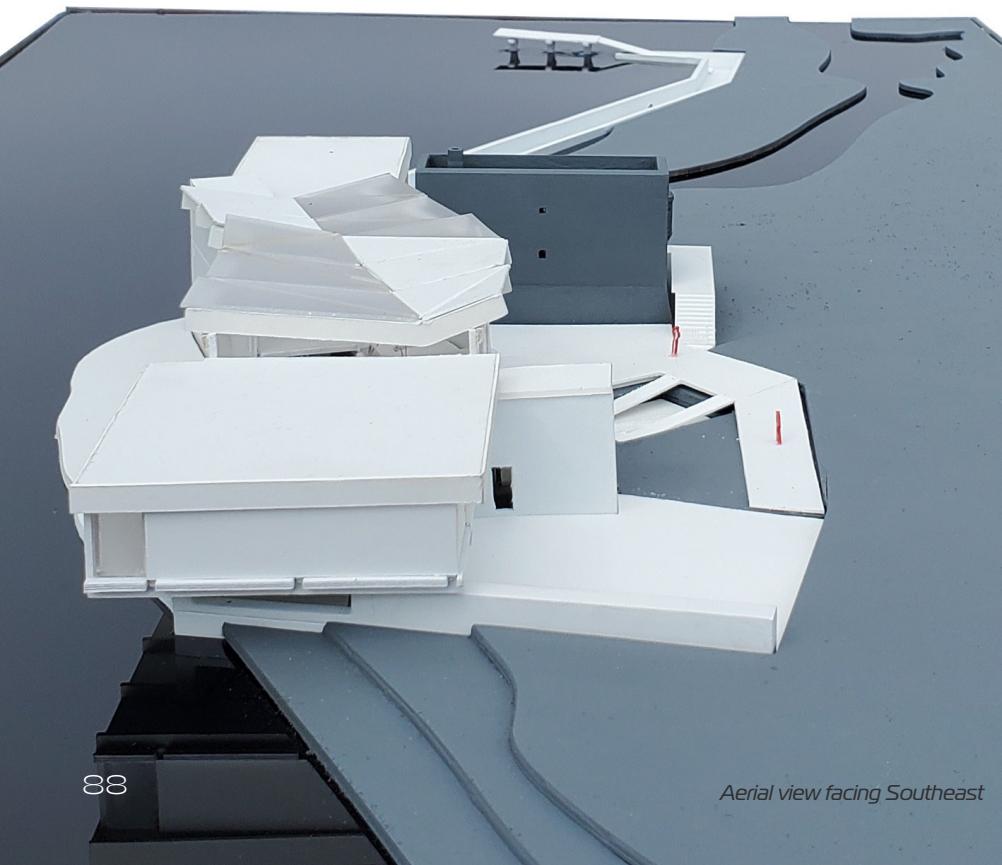
*East Elevation*



Longitudinal Section

0 8' 16' 32'  
1/16"=1'

Section



*Aerial view facing Southeast*

88



*Top Floor Interior perspective*

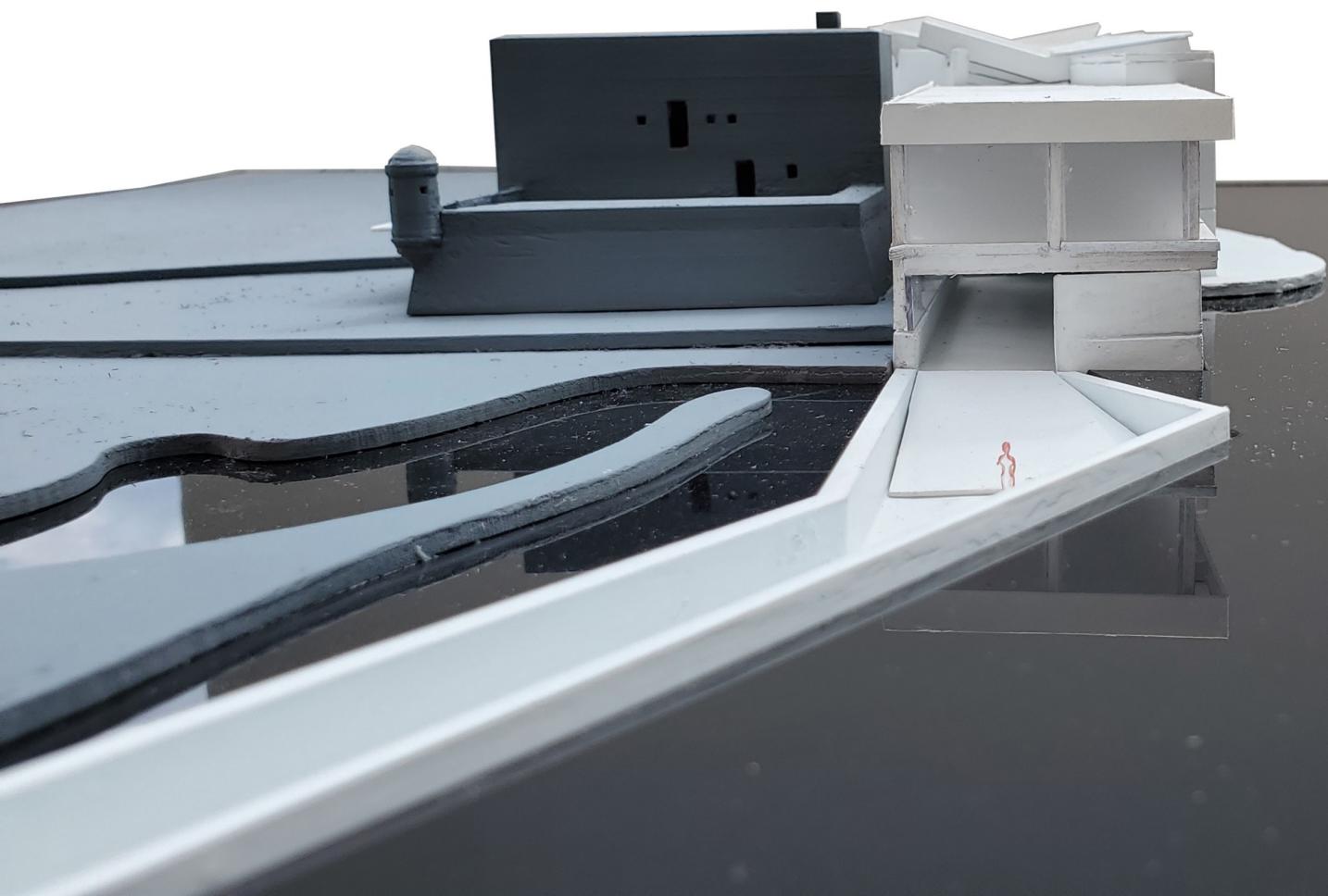
Interior spaces were shaped by an overarching desire to achieve a sense of uplifting and rising. A stereotomic mass, reflecting the materiality of the fort, provides foundation and anchoring, as well as a path of entry. Through this path of entry, users are forced to approach the fort from its southern face, its most intimidating and **imposing** face, and pass by the foundations of the fort, considering its stance and their **massiveness**. On top of this is grafted a tectonic structural system of girders and beams, interlaced with glass, to puncture the massive foundations and balance the composition, while making spaces which pull users through, up and to the light.

The side facing the Inlet stands almost **reflecting** the nature and form of the fort behind it, while the backside **respects** the fort by shifting away and creating an offset. Through this gesture, further possibilities of spatial experience and for public gathering are created. It serves the purpose of public speaking quite well, allowing for a backdrop of the fort itself.

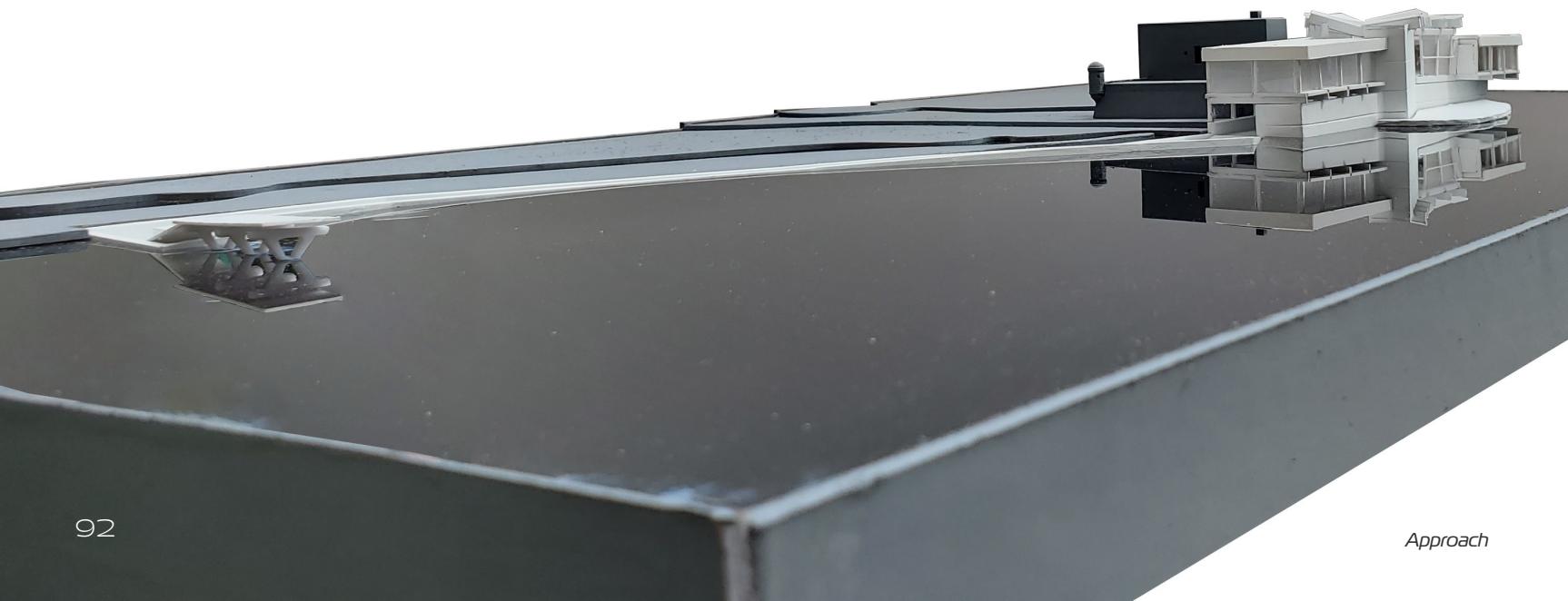


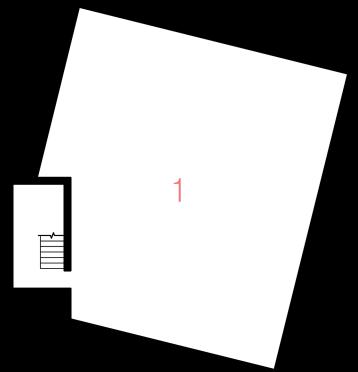
*East face*





Users are forced southward for landing and thereby approach to the museum and fort. This recaptures the original intent of the fort, **imposition** and strength.

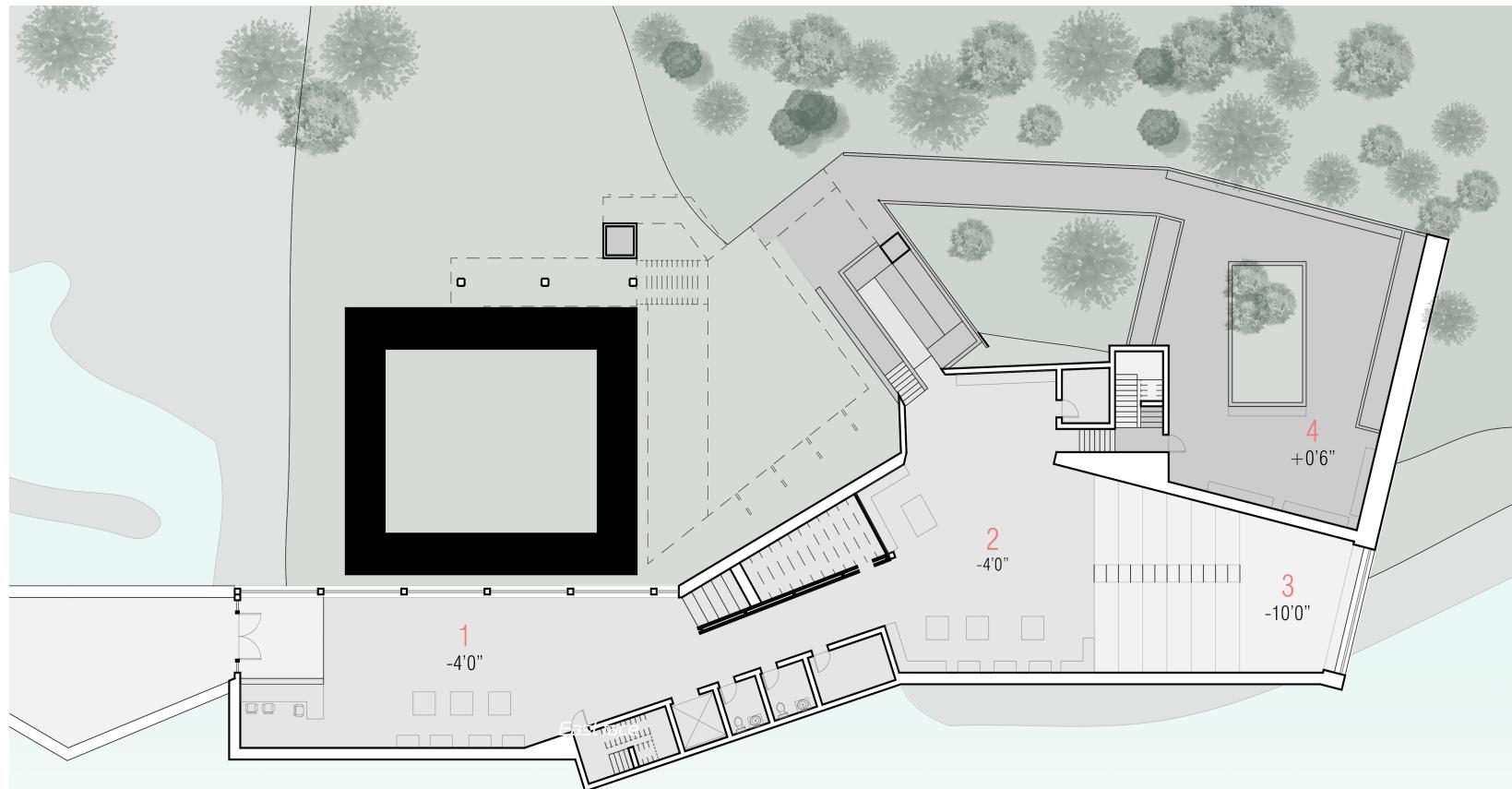




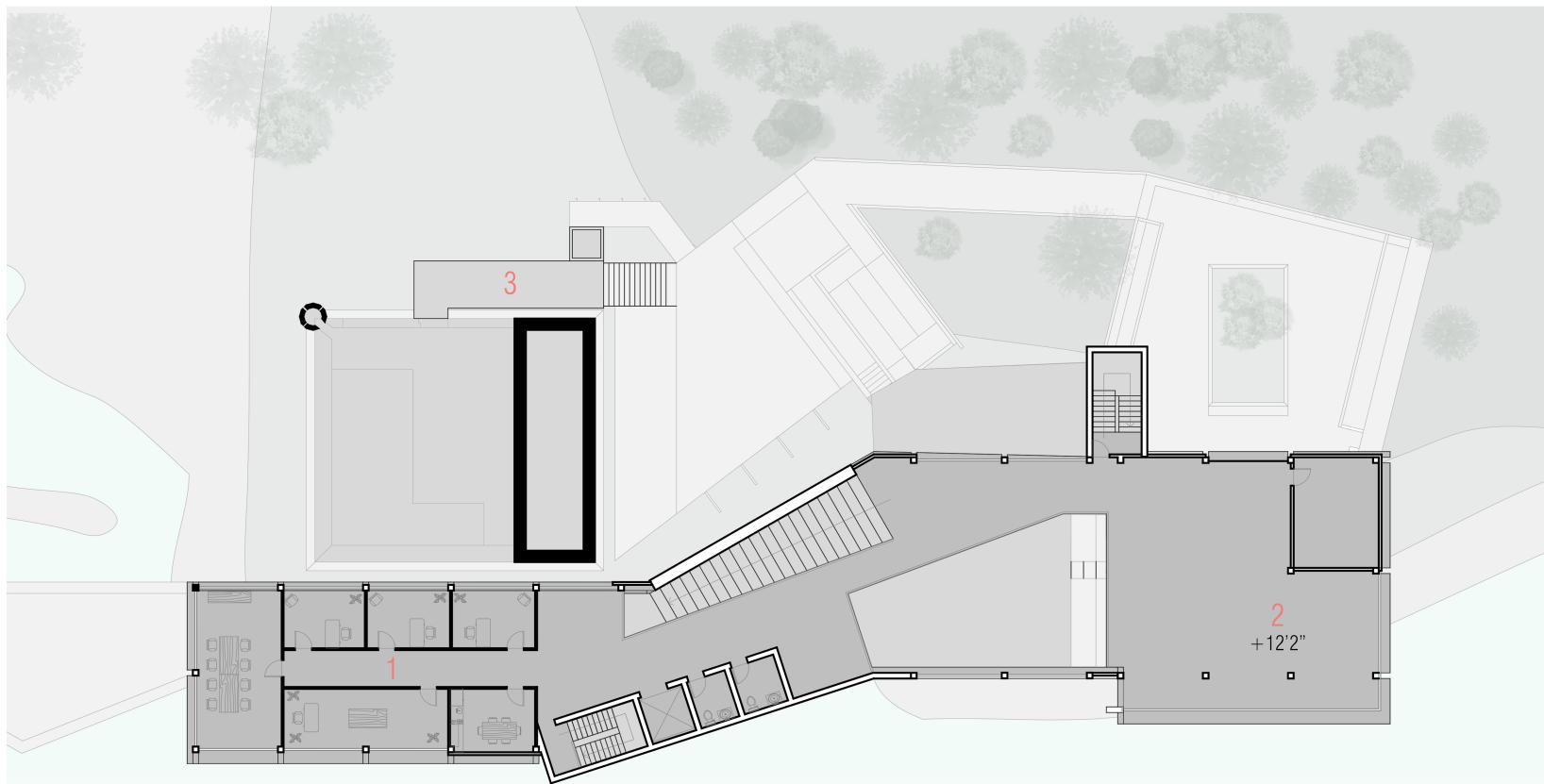
Legend  
1. Archive

Basement Archive

0 8' 16' 32'  
1/16"=1'



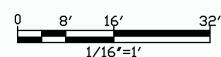
Ground Floor Plan



**Legend**

- 1. Office Spaces
- 2. Gallery 2
- 3. Fort entrance ramp

Second Floor

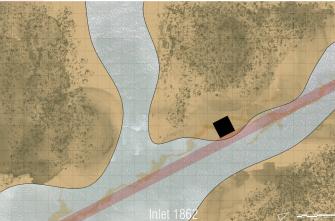
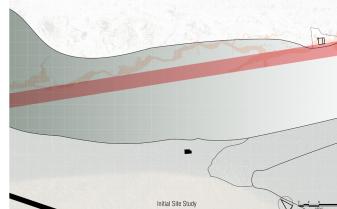
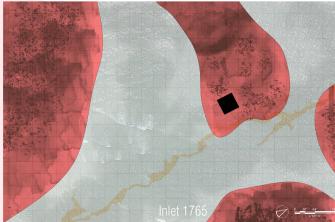


*Second Floor Plan*

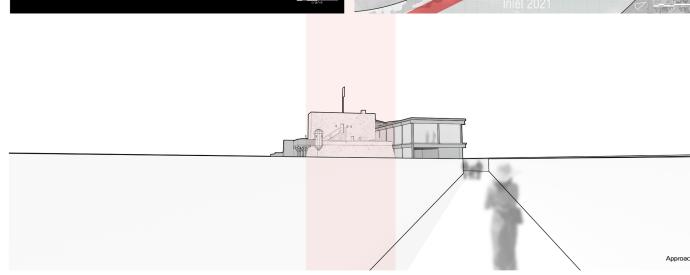
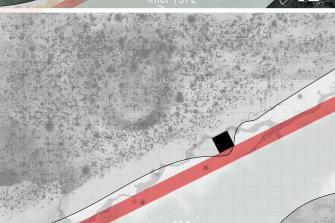
Bulwark

Camden R. Johns

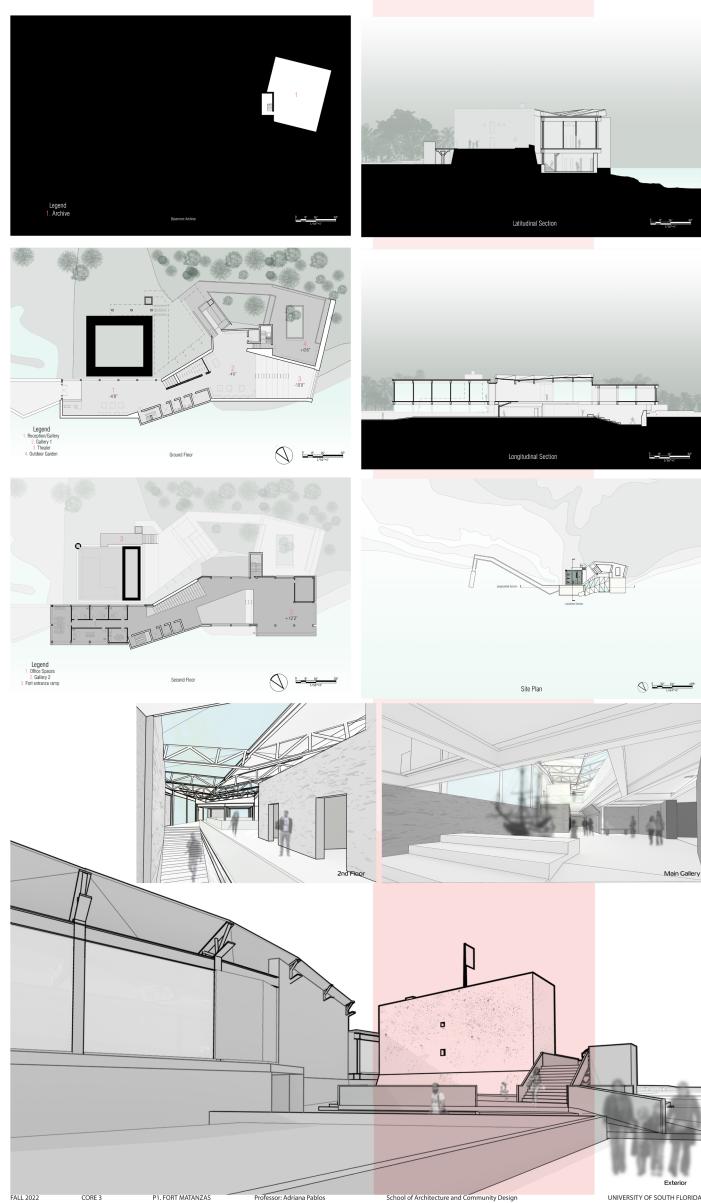
INTERVIEW: Adriana Pachón



## *Final Spreads*



*Final Spreads*

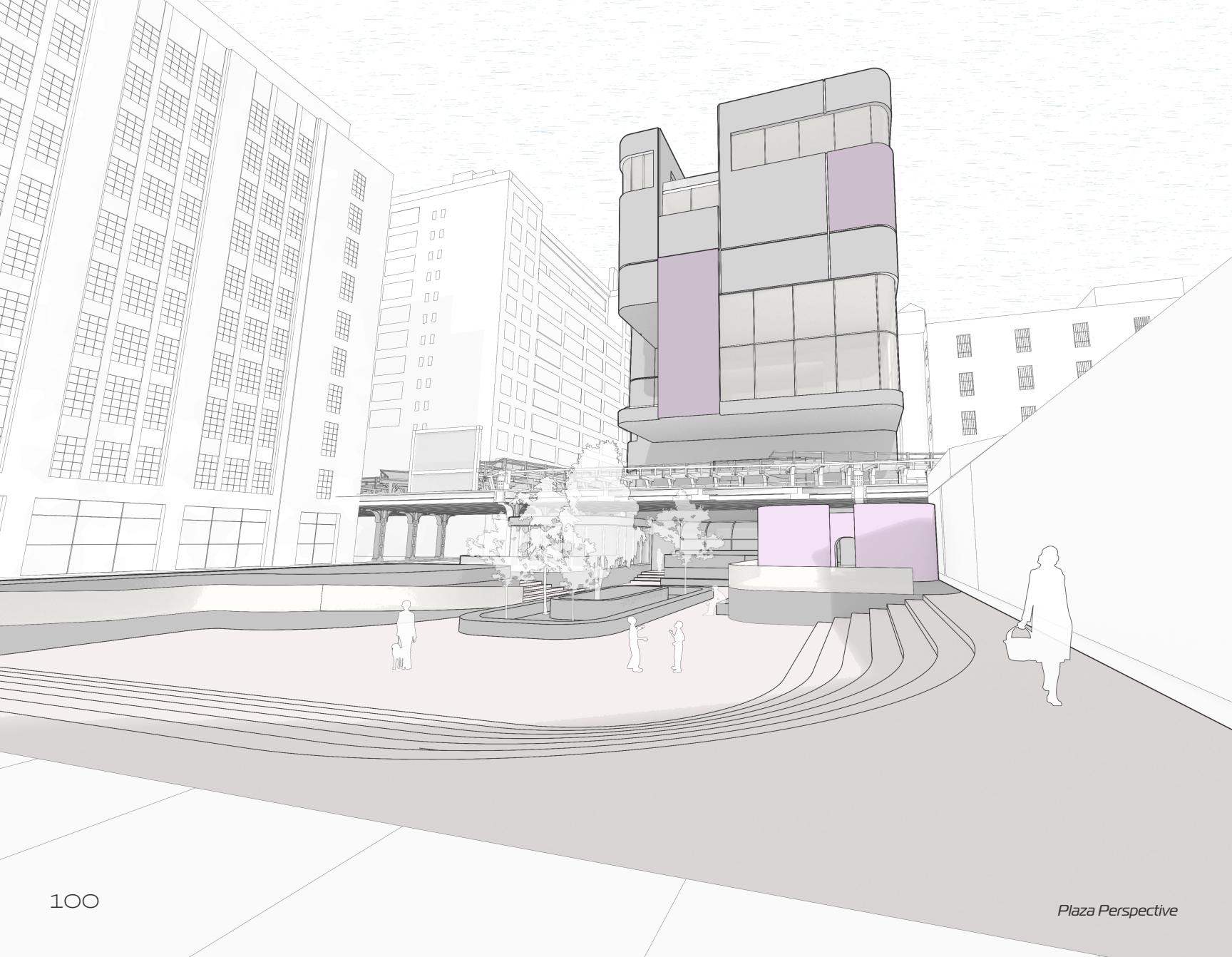


# Morgan Library: Highline Annex

## Core Design 3

Professor Adriana Pablos





The Morgan Library: Highline Annex demanded a program unlike any other. Libraries are traditionally places of storage and repository. There has been an element of **community** which has been present as well, but this is mostly an afterthought. Recently, as the requirements for space to store data have shifted due to technology, the role of libraries has also **shifted**. They have become places of gathering and community, places for a positive spatial experience in a public setting. The original Morgan Library houses quite a collection of both books and art, and this is not to be discounted. However, as this is an extension of the original Morgan Library, and the attitude towards libraries has shifted, this intervention seeks to create public spaces for the display of local art in addition to the literary works. It seeks to connect to the highline physically, while connecting to the local **culture**, programatically, through **art**.



# Urban Art Typologies

## Small



BNE Was Here, 2002  
Small Sticker, Approx 4"x6"  
Artist: BNE, Anonymous artist



OVERCONSUME, 2009  
Small Sticker, Approx 3"x4"  
Artist: Unknown  
Photo: Camage NYC on Flickr



Serge, 2009  
Small Sticker, Approx 3"x4"  
Artist: Unknown  
Photo: Camage NYC on Flickr



Obama, 2008  
Small Sticker, Approx 4"x4" (distorted due to image)  
Artist: Bill Kid  
Photo: CamageNYC on Flickr



Inset: Scorb  
Large Sticker Poster, Approx 18"x24"  
Artist: Modomofic, active on Social media

36"



I HEART NY  
Large Sticker/Poster, Approx. 24"x36"  
Artist: LET (?)  
Photo: Redhopes on Flickr

## Medium



Pax Femina, 2000  
Medium Mural, Approx 7x6'  
Artist: Unknown  
Photo: Eden, Janine, and Jim on Flickr



Andromedae, 2020  
Medium Mural, Approx 7x10'  
Artist: Unknown  
Photo: Eden, Janine, and Jim on Flickr



No Parking, 2014  
Medium Mural, Approx 8x10'  
Artist: Unknown  
Photo: Jeffrey Zeldman on Flickr



Harold and the Purple Crayon, 2010  
Medium Mural, Approx 12x8'  
Artist: Smart Crew  
Photo: CamageNYC on Flickr

12'

## Large



I Lift My Lamp Beside the Golden Door, 2022  
Large Mural, Approx 60"x40'  
Artist: Dorothy Iannone  
Photo: The Highline



Design Store Mural, 2019  
Large Mural, Approx 80"x60'  
Artist: Glasso San Miguel  
Photo: Glasso San Miguel



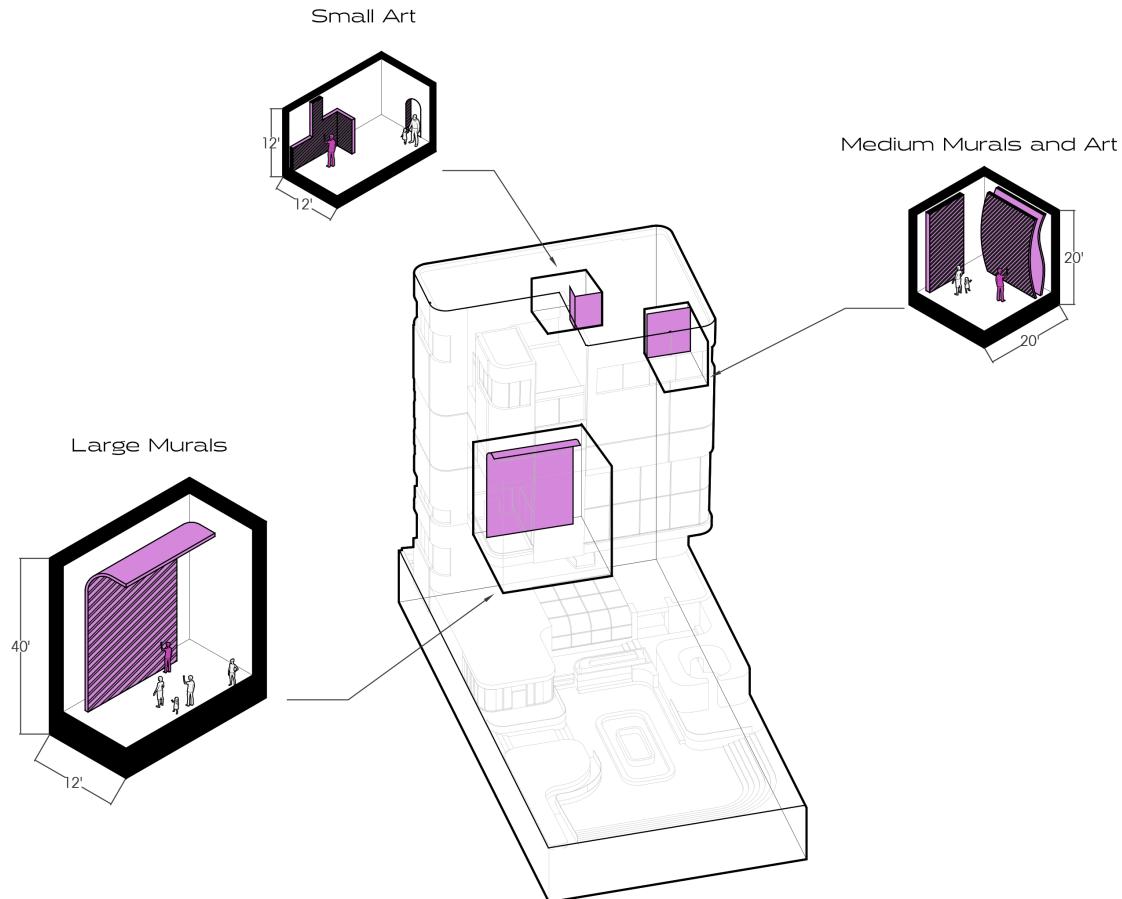
Outdoors NYC Edition, 2009  
Medium/Large Mural, Approx. 12"x20'  
Artist: Conor Harrington  
Photo: Wally Gobetz

60"

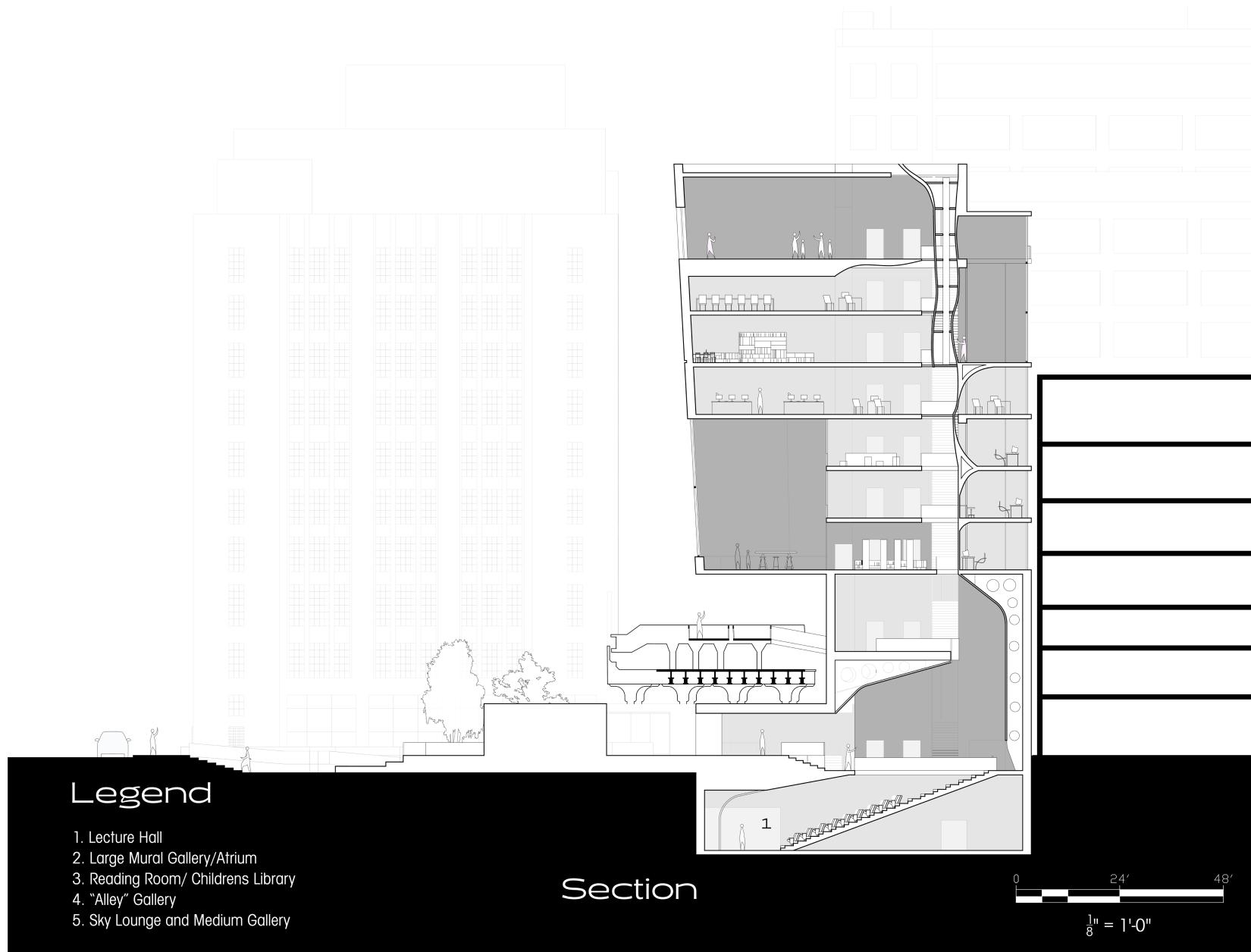
60"

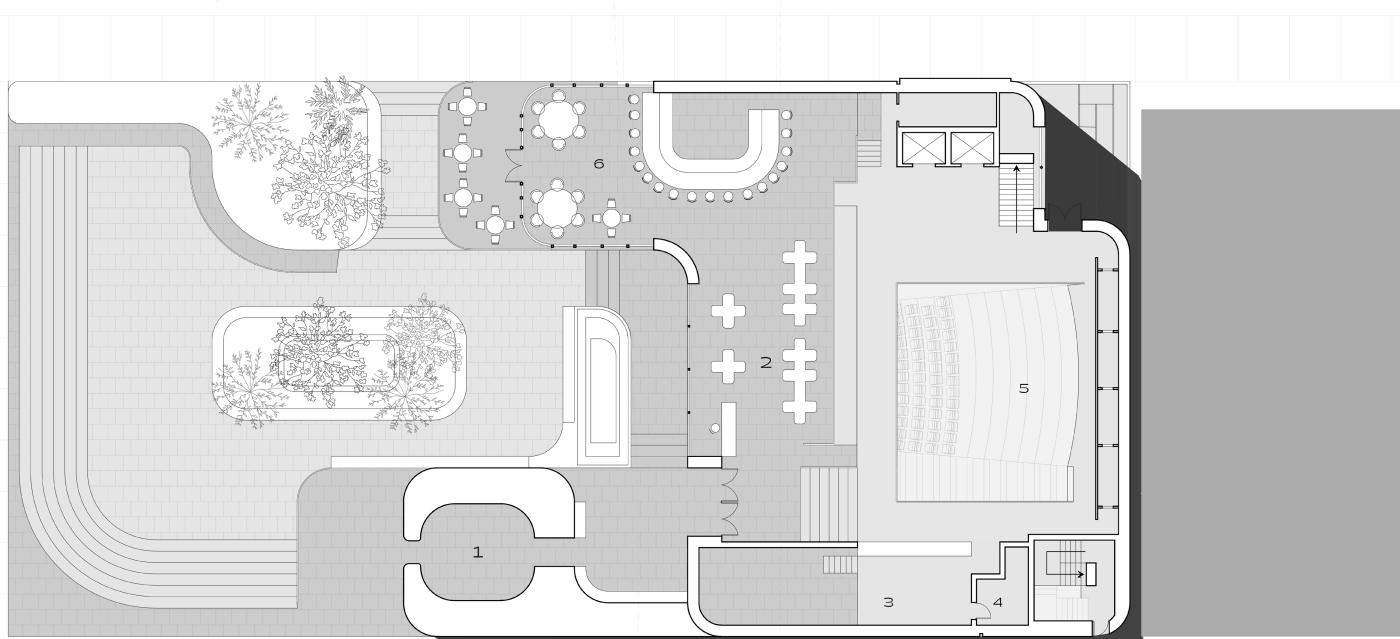
12'

# Spatial Taxonomy



A brief analysis of the local, primarily Urban or Street **art**, revealed a need for three separate scales of spaces, small, medium, and large, for the display of such pieces of art within a **public** setting. These spaces are woven within the spatial fabric of the building, sometimes requiring journey or exploration to find them. This both mimics the city, where these works are usually found, and increases user engagement with the structure.

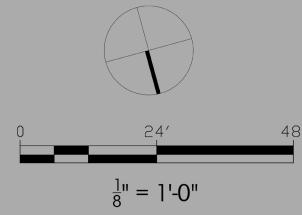




## Legend

1. Public Art Space
2. Book Store
3. Reception/Security
4. Custodial
5. Mural Lobby/Lecture Hall (Below)
6. Cafe

## Street Level



## Legend

Basement: Lecture Hall and Classrooms

Floor 2: Highline Connection

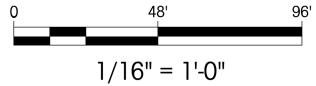
Floor 3: Childrens Library and Reading Room

Floor 7: Restoration room and Offices, Gallery

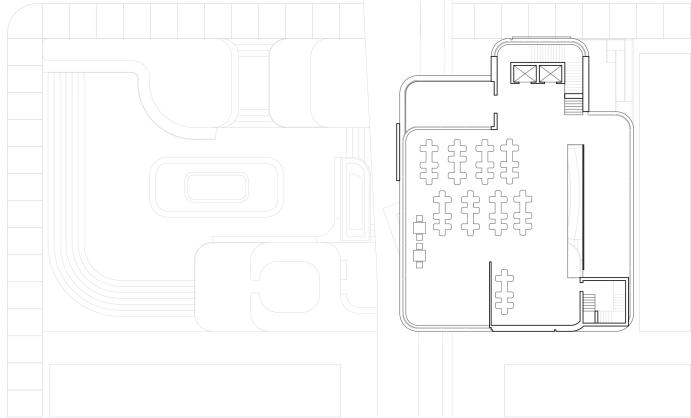
Floor 8: Employee Offices, Gallery

Floor 9: Sky Lounge, working Artists Studio, Gallery

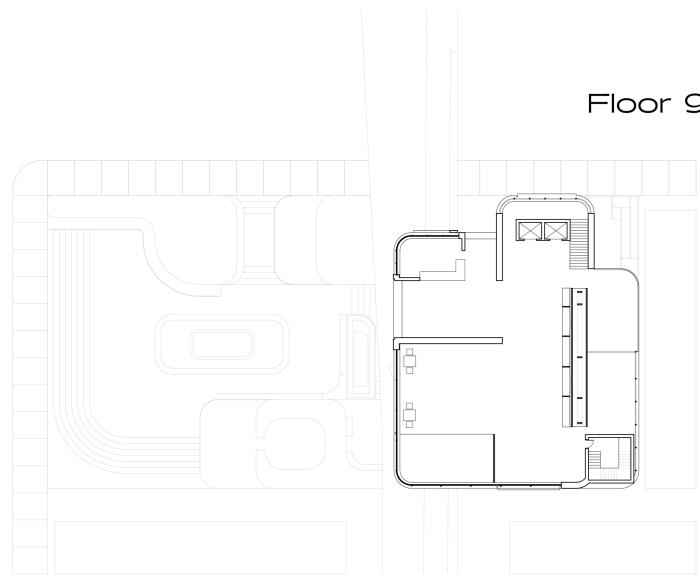
## Plans



Floor 3

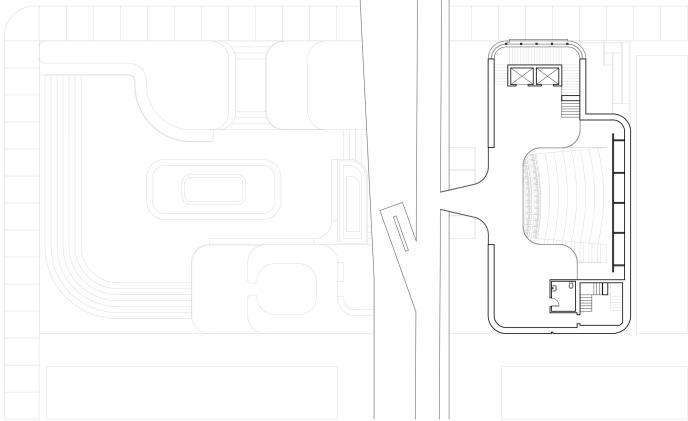


Floor 9

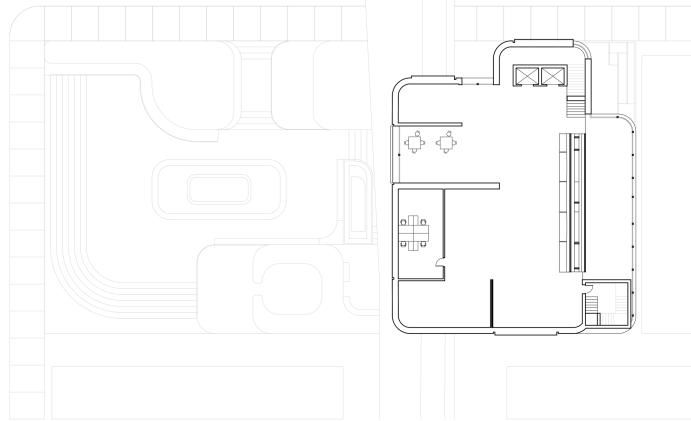


Through a massive tectonic tube of concrete, this intervention creates labyrinthian spaces which draw the user through them by a desire to explore. As the spaces twist, turn, and soar, there are pieces of **art** at many different scales available for viewing. **Public** spaces are clustered in the base and uppermost levels, where there are the most windows and potential views, while more private spaces for use by the employees, such as offices, archives, or restoration workshops, are clustered in the center of the composition. In the center, through the use of fewer windows, a sense of privacy and protection is created. This serves the dual purpose of sheltering workers from unwanted visitors, without overt use of signage indicating private vs. public space, while also sheltering expensive books and works of art from the damaging sun.

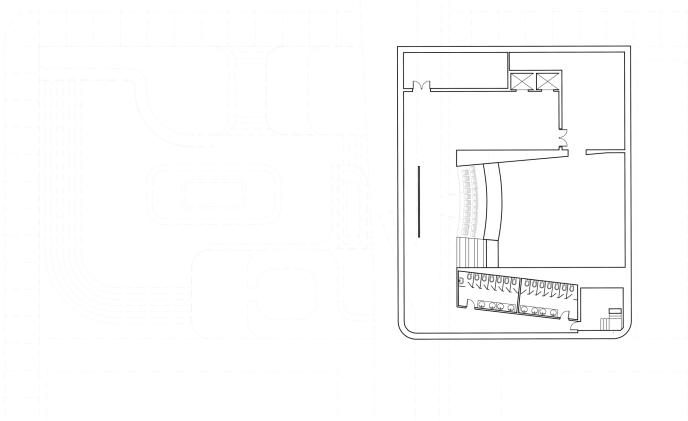
Floor 2



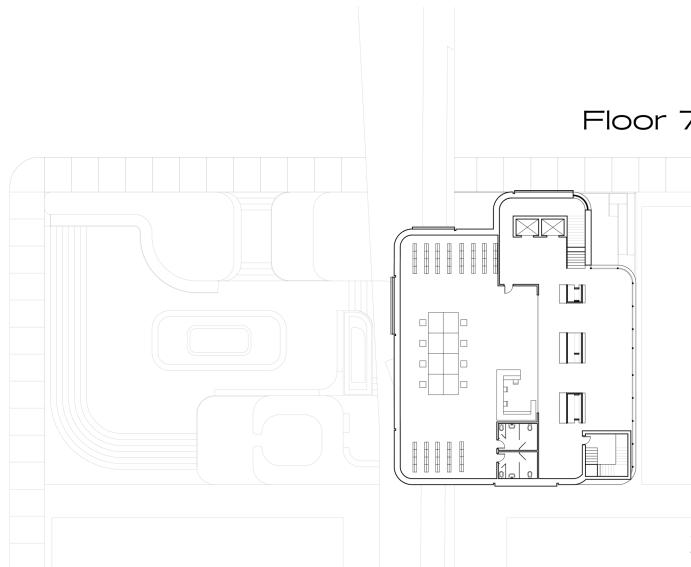
Floor 8



Basement



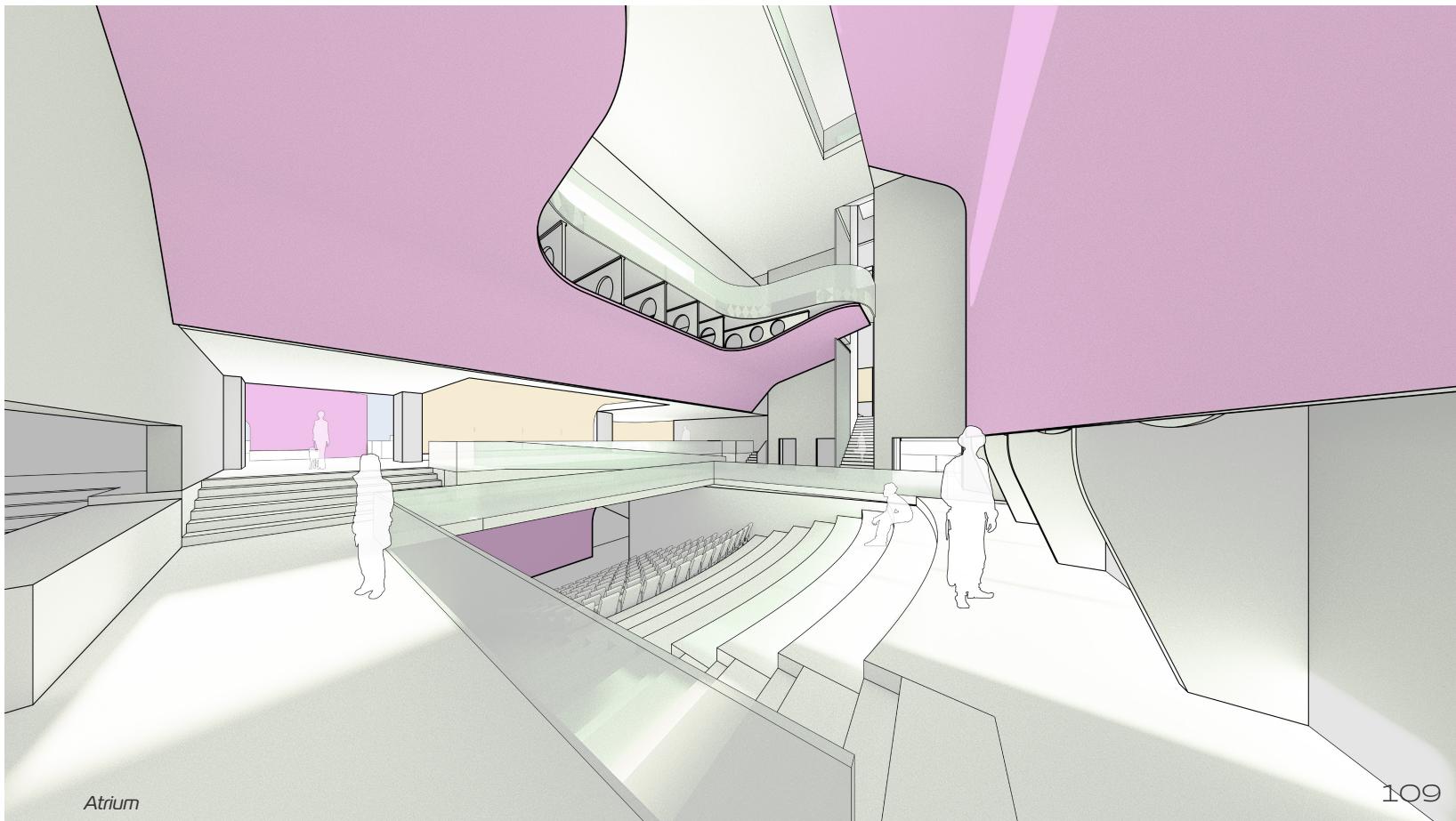
Floor 7





On the opposing page is visible the reading room of the library. This room provides expansive and light filled spaces to the user for reading and relaxing. The large wall, denoted by the pink color, is intended for the display of **art** at a medium scale.

Below, The atrium space invites user into the building at both street and highline levels. The display of **art** in these spaces, at a large scale, assists in drawing in users for the experience of spaces. Lectures taking place below benefit from sheltered privacy in the basement, while the atrium benefits from the glimpse of informational exchange present in the lecture hall.





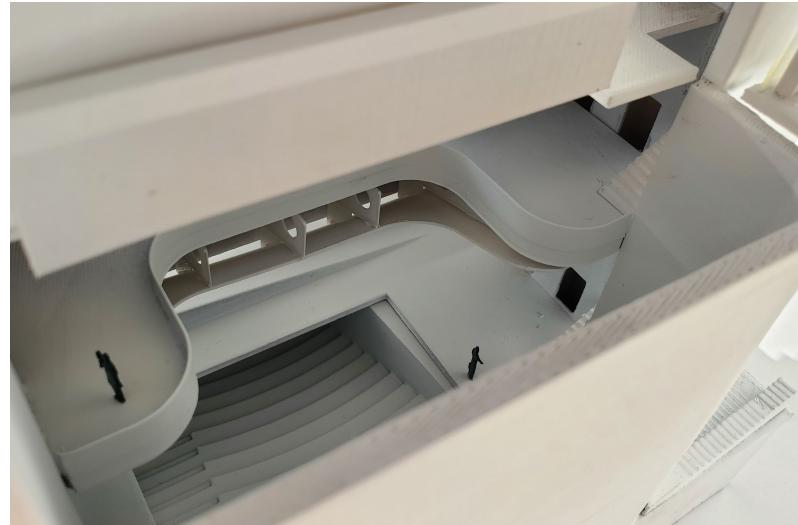


Highline Connection





*Reading Room Balcony*



*Atrium Space, from Above*



## Cynosure

Camden Johnson

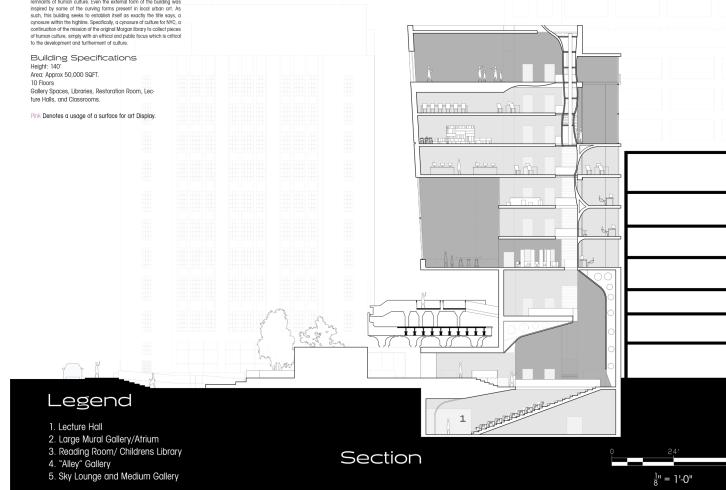
Издательство АСТ

**APPROACH TO SITE / DESIGN**  
The original Margolin Library, a collection of books, it soon expanded to include a library as well. As years have passed, the Art School's Margolin Library Collection has grown to include over 10,000 volumes. The Margolin Library is a library to be珍惜ed and honored. It is for this reason that the expansion of the Margolin library, connected to the Highline, is a priority. The Margolin Library is a library that is used daily. The Highline library, the buildings connected to the Margolin are the profile, depicting the Highline being a public space, and as such, nearly every student, faculty, and staff member uses the Margolin Library daily. It seeks to expand respect through interaction and observation with local culture and art, as well as learning from the library culture which is the Margolin Library. The Margolin Library is a library located in New York City. Large spaces contain the most vast of worlds and displays, curating human stories to offer the best writing angles and perspectives. The Margolin Library is a library that is a reflection of the sentiments of human culture. Even the exterior form of the building was inspired by some of the swaying houses present in local urban areas. The Margolin Library is a library that is a reflection of the culture of the Highline. The Highline represents a genuine culture of art to NYC, a continuation of the mission of the original Margolin library to collect, preserve, and share the knowledge of the world's greatest minds, which is crucial to the development and furtherment of culture.

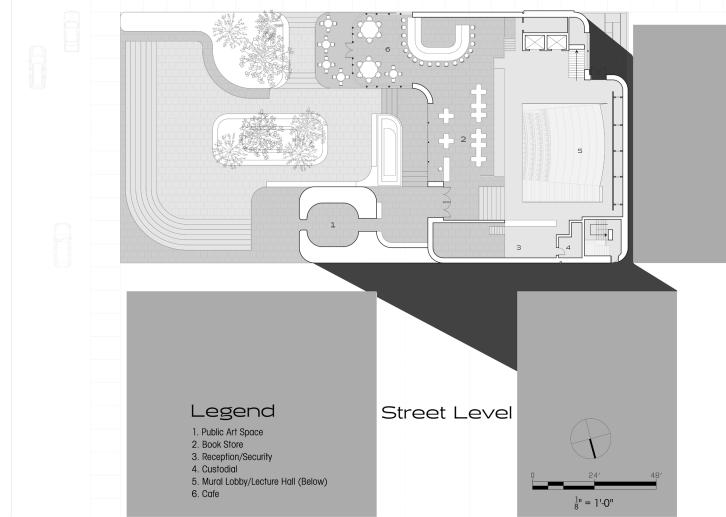
## Building Specifications

Height: 14'0"  
Area: Approx 50,000 SQFT.  
10 Floors  
Gallery Spaces, Libraries, Restoration Room, Lecture Halls, and Classrooms.

**Pink** Denotes a usage of a surface for art display.



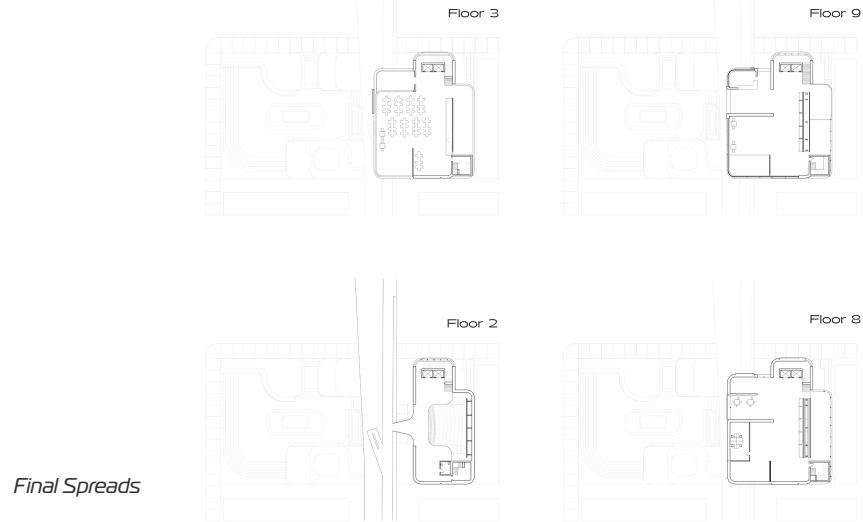
## *Final Spreads*



**Legend**  
Basement: Lecture Hall and Classrooms  
Floor 2: Highline Connection  
Floor 3: Childrens Library and Reading Room  
Floor 7: Restoration room and Offices, Gallery  
Floor 8: Employee Offices, Gallery  
Floor 9: Sky Lounge, working Artists Studio, Gallery

## Plans

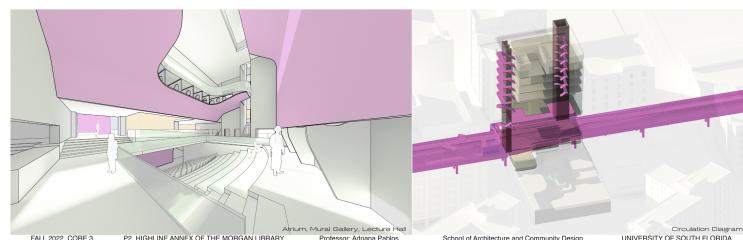
0 15' 30' 36'  
1/16" = 1'0"



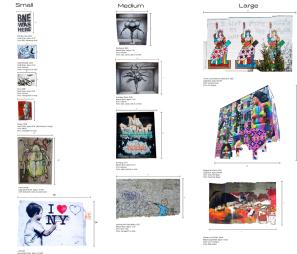
*Final Spreads*

## Basement

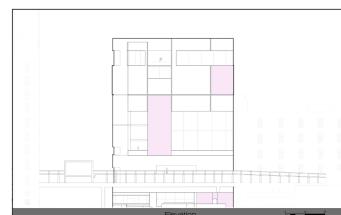
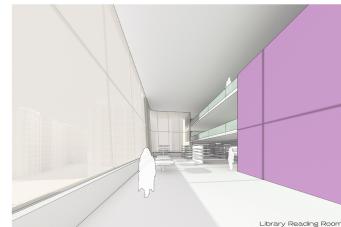
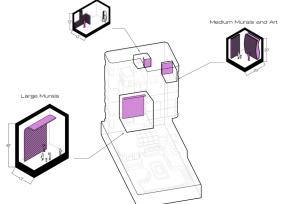
## Floor 7



### Urban Art Typologies



### Spatial Taxonomy



### Final Spreads



*Thank you for your consideration.*

*Camden Reid Johnson*

