This project echoes the intentions of the unbuilt Brooklyn Institute with a contemporary approach to the idea of a “visit” to the Brooklyn Museum. Completing the fragment of the historic building through lightweight and accessible construction methods and increased integration with the natural and localized surroundings dissolves the formerly impermeable and monumental building, creating an exchange between surroundings and museum.
The Department of Research and Repatriation is the proposed department at the Metropolitan Museum of Art. Taking over the Michael C. Rockefeller Wing, its biggest aim is to research the histories of the objects that have been collected throughout the years in the Met, one of the largest museum collections in the world. Having gathered these objects through ways that are not always ethical or lawful, the Met, and many other museums, have decontextualized, desensitized, and devalued the objects that were, and are, sacred, ritualistic, or highly valued originally. The Department of Research and Repatriation aims to work towards the repatriation of these objects that are unrightfully at a location outside of their homes. The Department challenges the current museological display strategies while releasing the tension of the physical boundaries of the Met.
The Lumber Gallery aims to function as a PSL manufacturing facility and a forest observation corridor. An overarching theme of delamination and disintegration is the main driver of this proposal. In order to create an experience that unites and creates proximity, the preconceived knowledge about mass timber and the ideal concept of a forest is decomposed and reinterpreted by each and every visitor that is to experience the Lumber Gallery. The journey to getting connected with Black Rock Forest and its nature is complemented with the mass timber manufacturing facility in order to question our own habits that sometimes get us closer to nature and at other times cause us to lose our connection. The Lumber Gallery is a place to regain control over our bond with nature - by experiencing the two so-called opposing elements.
BUG BARRIER BANDS: Waterproof bands that are wrapped around the trunk of the tree to create a barrier that prevents climbing insects from making their way into the tree canopy to feed, mate, and lay eggs.

LENTICULAR PANELS: Panels alter the perception of the visitors by concealing and revealing parts of the forest depending on where the people are looking from. Visitors start their journey with a panoramic view of the forest: not altered, not filtered look to the 'art' piece.

WHITEWASHING: An ecological way to fight insects that are harmful for the trunk and the fruit of the trees. Whitewashing tree trunks also help reflect sunlight, which helps the trunk from overheating.

The visitors lastly encounter a large frame that sits in the middle of the wall. In this step, the forest is displayed as the artwork. Without visible manipulations to the immediate surroundings, this final step shows how the perception of the forest is changed.
Located in the commercial hub of the Bronx, on Melrose Avenue, this housing block aims to revive the liveliness of the block by increasing the porosity of the ground level. The Galleria pays homage to its predecessors by encouraging a discourse between local vendors, visitors and the tenants. The connection is created through an audio-visual network. The feeling of community is enhanced by the integration of vaulted spaces that would simultaneously create welcoming spaces to the passersby while also generating a ‘backyard’ for the tenants to utilize as an extension of their apartments. The mentioned apartments are purposefully designed to have the minimum footprint – with the effort to encourage people to use the designated common areas that would act as a communal living room space. Another aspect of this housing block is that CLT is to be used in its construction. With many benefits of CLT – both ecologically and psychologically – it is the up-and-coming material and thus creates an ambiance that would welcome people of the area.
This studio evolves around the following questions: Should an architecture for children look like an architecture for children? Should it be presented like an architecture for children? The prompt is approached with a critical lens that questions the seriousness of architecture and focuses on readymade objects to drive the initial design phase of the semester. Through the stacking and shifting of the existing building blocks of the landmarked PS. 64, located in the Lower East Side of Manhattan, the building is re-imagined. The historical facade is displaced and projected out with the formation of the new floor plans. With the changed dynamics of the traditional 'classroom' setting, the students’ cognitive engagement is triggered while their psychological well-being is given priority.
This course focuses on how to think about an existing building and explore its potential through different techniques of representation. My semester has revolved around Casa Ventura, located in a forested Mexico hillside. Various representational strategies have been implemented in the search for a deeper understanding of the single-family housing unit that emerges out from the mountains. Bilbao's approach to hands-on representation techniques value the power of physical models and collaged views over renders. As a protest against the digital age, I have also used techniques that value the agency of the person and value the human error in architectural representation.
This course focuses on how to think about an existing building and explore its potential through different techniques of representation. My semester has revolved around Casa Ventura, located in a forested Mexico hillside. Various representational strategies have been implemented in the search for a deeper understanding of the single-family housing unit that emerges out from the mountains. Bilbao’s approach to hands-on representation techniques value the power of physical models and collaged views over renders. As a protest against the digital age, I have also used techniques that value the agency of the person and value the human error in architectural representation.