

three year train of thought

To my Family.

My mother, Caty,
My father, Tom,
and my brothers
Louis and Jack

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Credits

Both Directions at the Same Time *Fall 2020*

A project completed under the course: Broadway Stories, Core I studio. Led by Professor Lindy Roy, and teaching assistants, Lucy Navarro and Zeid Gahwi.

Fall 2020

Harmonium *Spring 2021*

A project completed under the course: Between Indeterminacy and Optimism Core II Studio, led by Professor Karla Rothstein, and teaching assistants Aya Abdallah.

Spring 2021

Core-Floor-Forest-Glade *Fall 2021*

A project in collaboration with Peter Paul Walhout ('23). Completed under the course: Nest, Nesting, Nested - Core III Studio, led by Professor Eric Bunge.

Path and Pantry *Spring 2022*

A project in collaboration with Peter Paul Walhout ('23) and Aaron Smolar ('23). Completed under the course: In the Name of GOD, Islamberg - adv IV Studio, led by Professor Ziad Jammaladine.

Where Light meets Dark *Fall 2022*

A project in collaboration with Francisca Covarrubias. Completed under the course: Concrete Operations - adv V Studio, led by Professor Wonne Ickx.

Listening Sanctuary *Spring 2023*

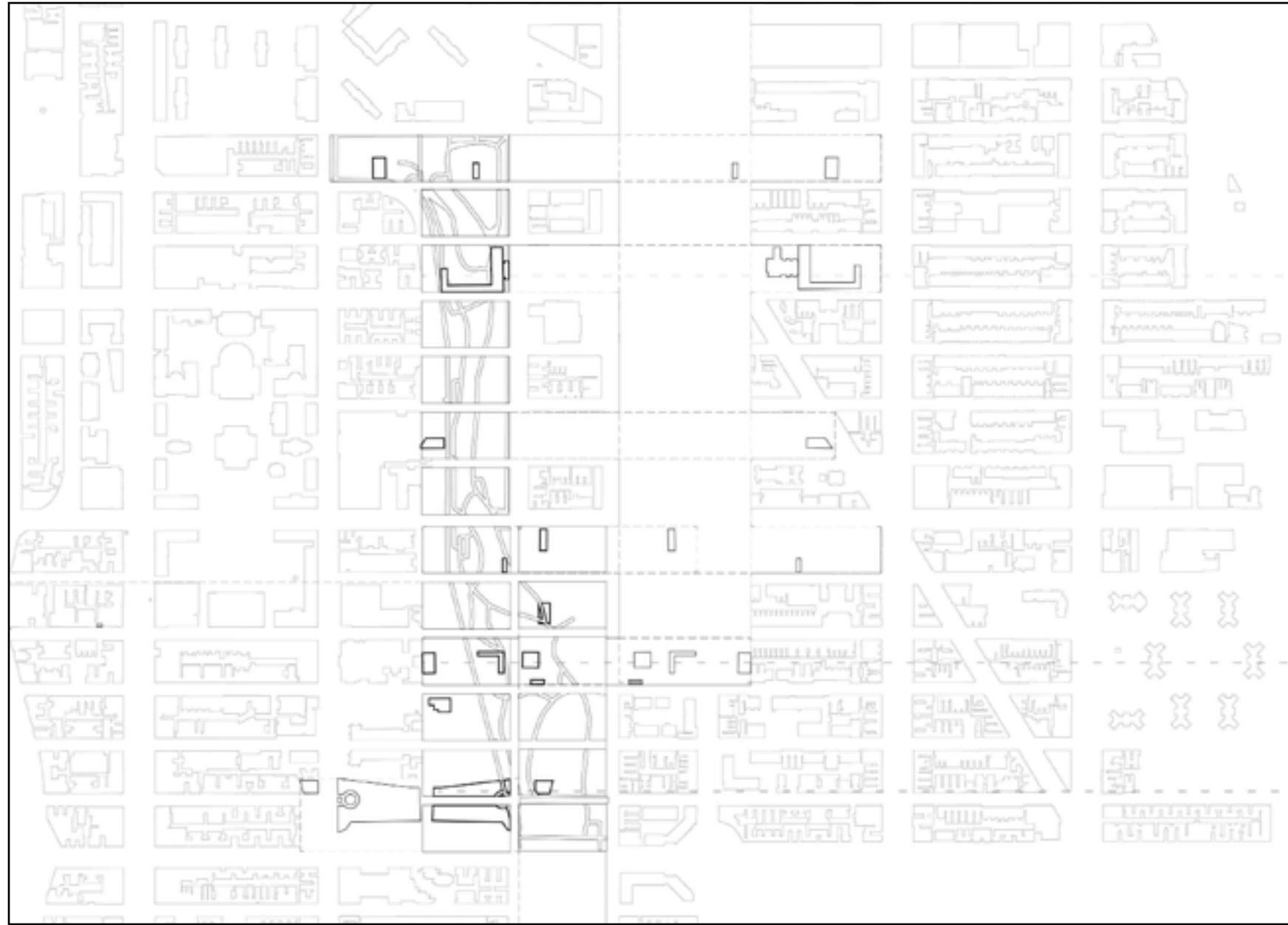
A project in collaboration with Peter Paul Walhout ('23). Completed under the course: Not Elsewhere Now: Choreographies of the Im/possible - Advance VI Studio, led by

architecture



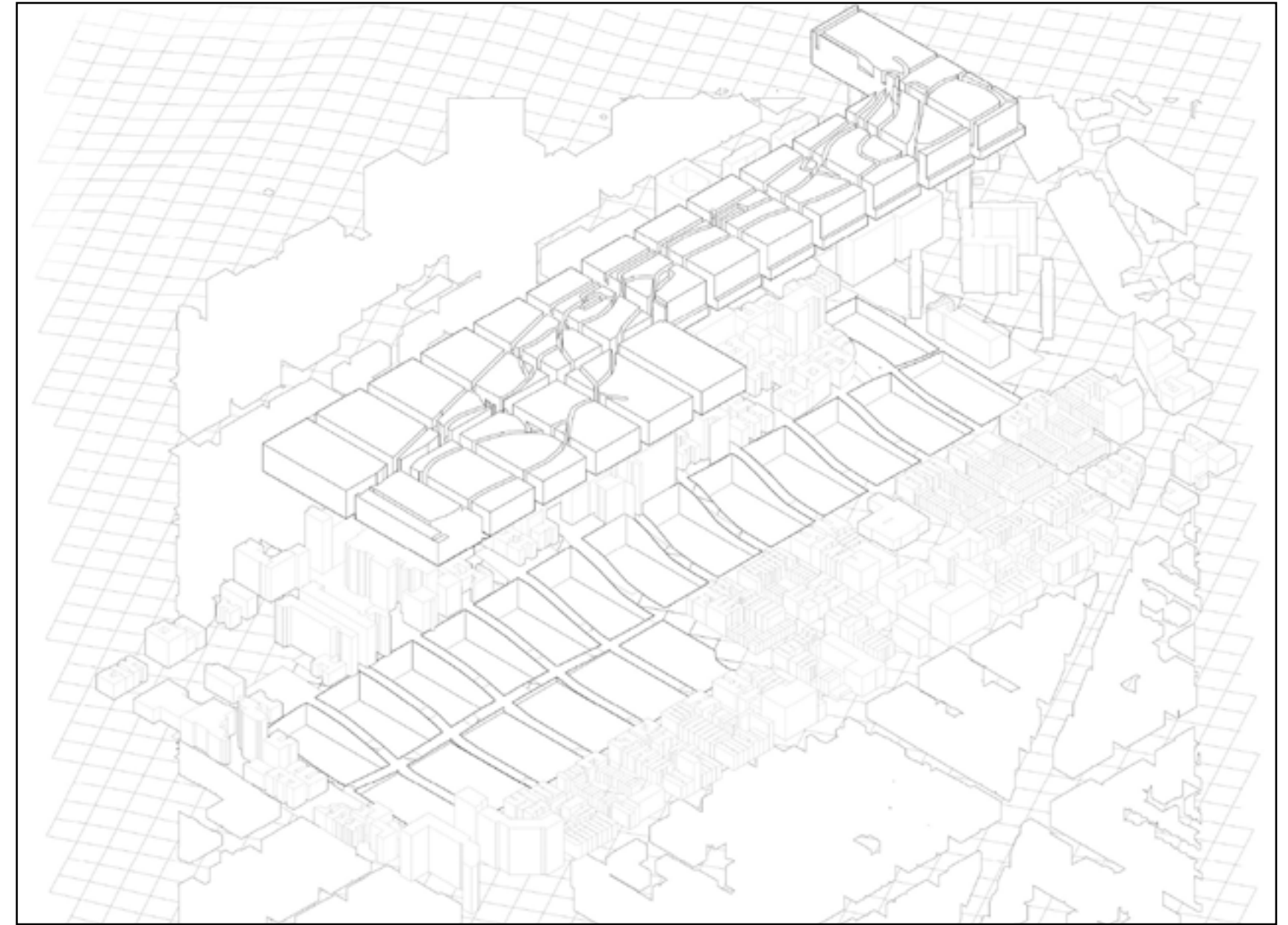
BOTH DIRECTIONS AT THE SAME TIME

A series of proposals, architectural and poetic, meditating on the ways green spaces alternately divide and weave together New York City. What is the point of a park? Where do we allow them to exist and how? Taking the retaining wall of Morningside Park as case study, the project explores techniques to transfigure a topographic divide into a space of community engagement.



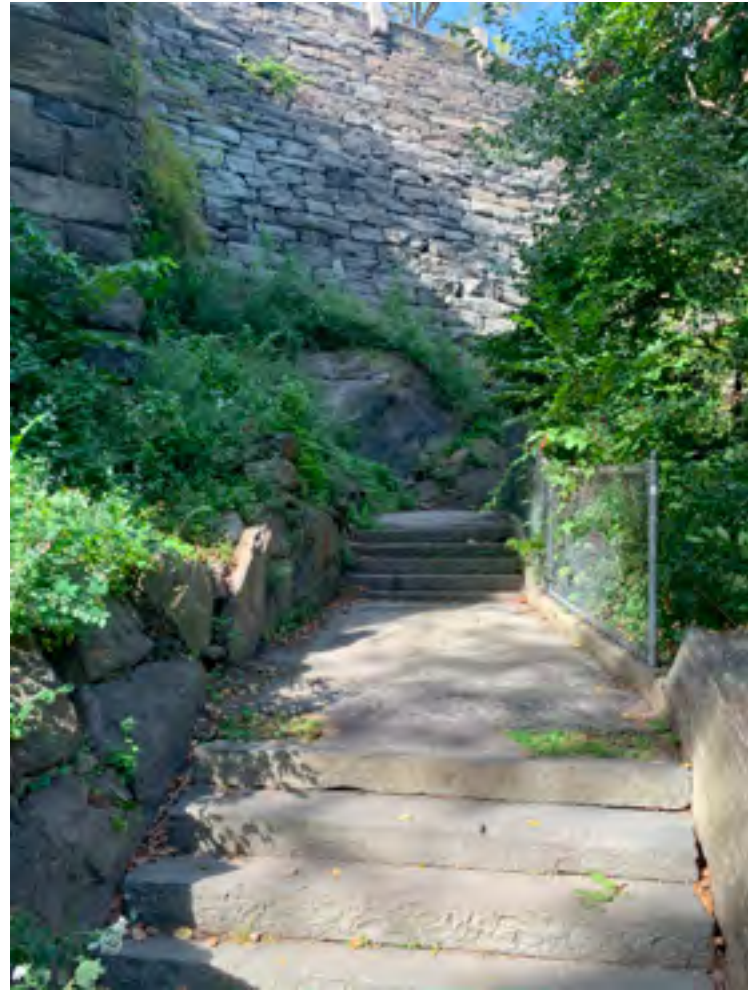
Reflections

Study transposing community gardens and food aid organizations onto Morningside Park.



Reincorporation

Study to re-grid Morningside.



This page:

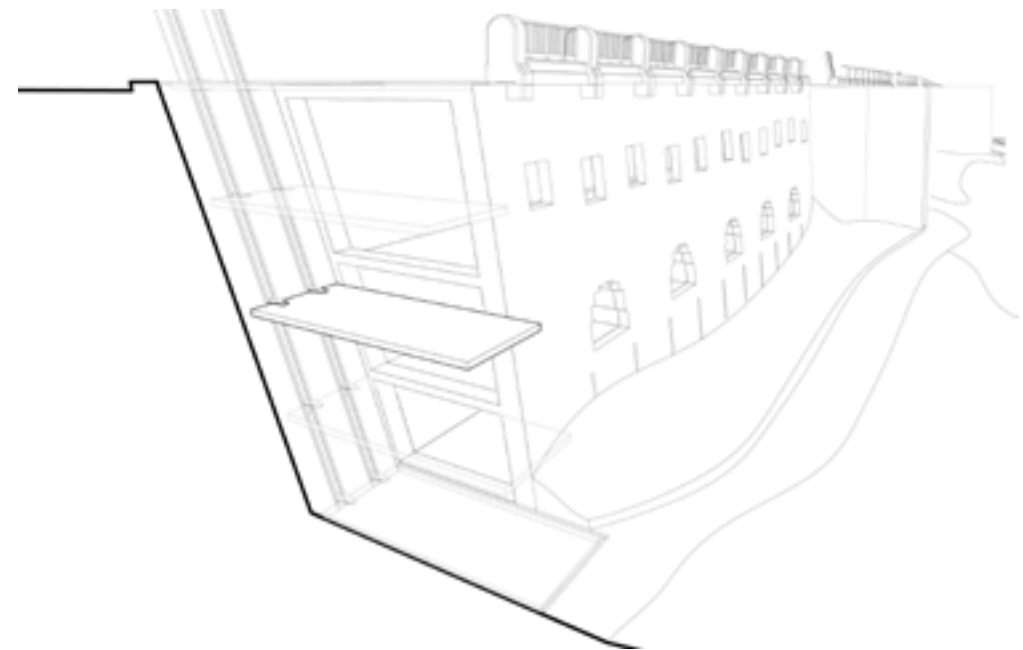
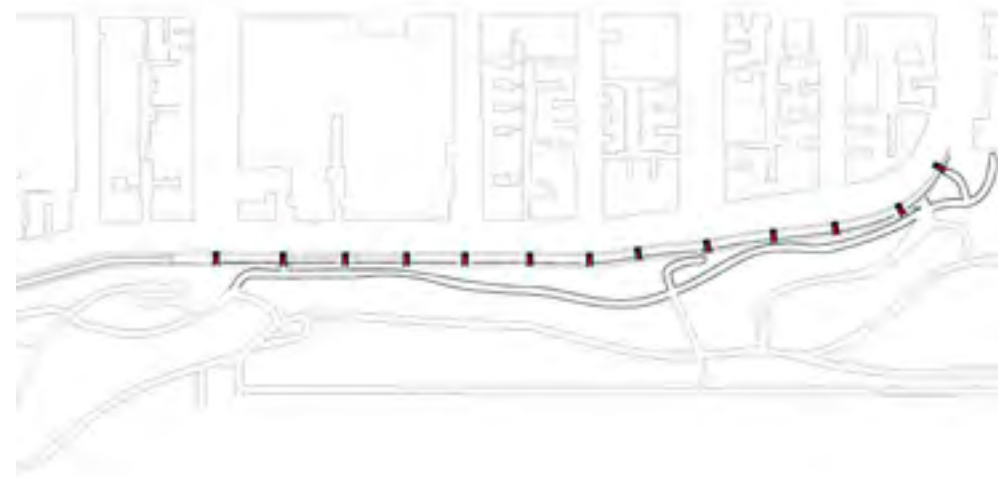
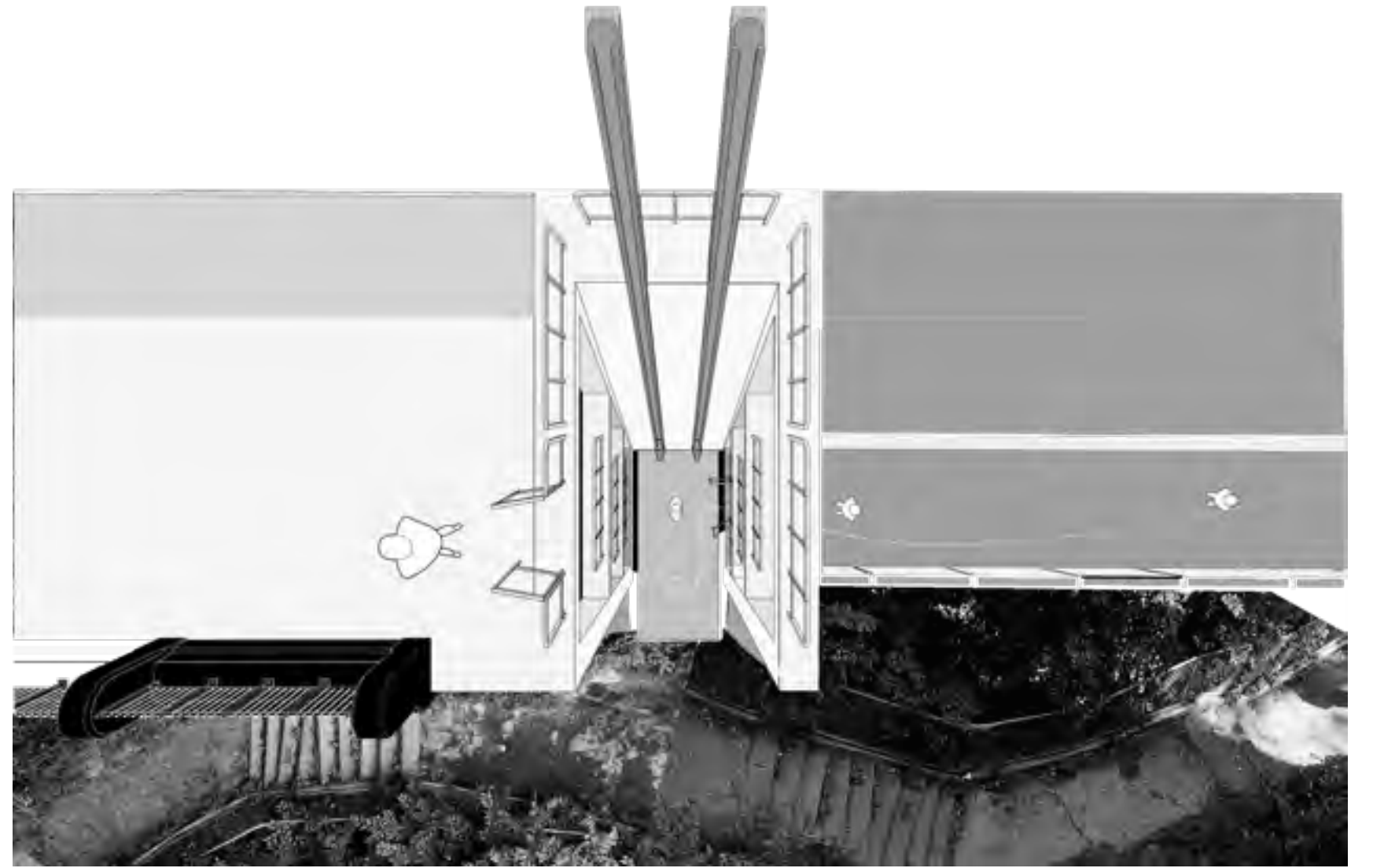
Photographs taken above and below the fifty foot retaining wall on Parks west side.

opposite page

Initial Studies re-imagining the wall as permeable and occupiable through the insertion of “people movers”

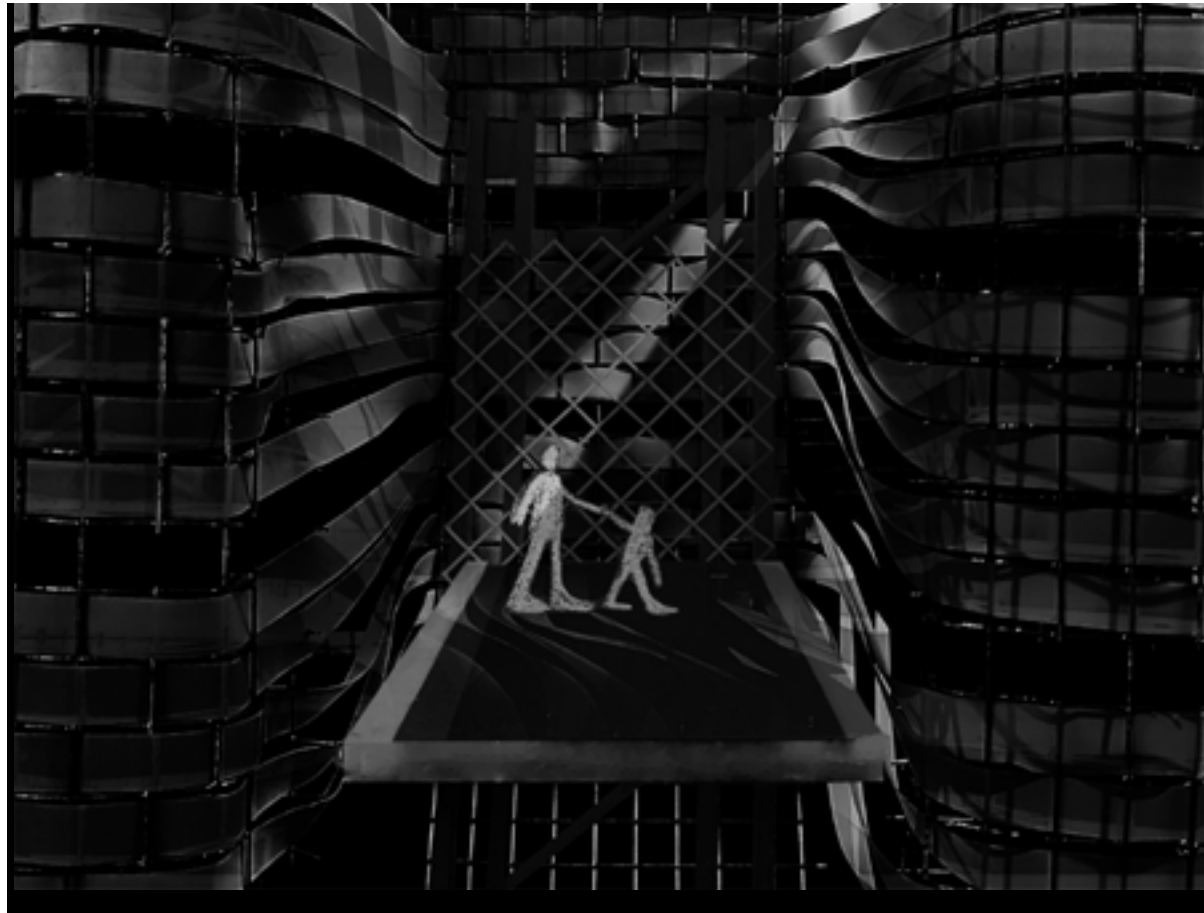


a former goat path



Above:

material
transfiguration
collage. What if a
wall could become
transparent?



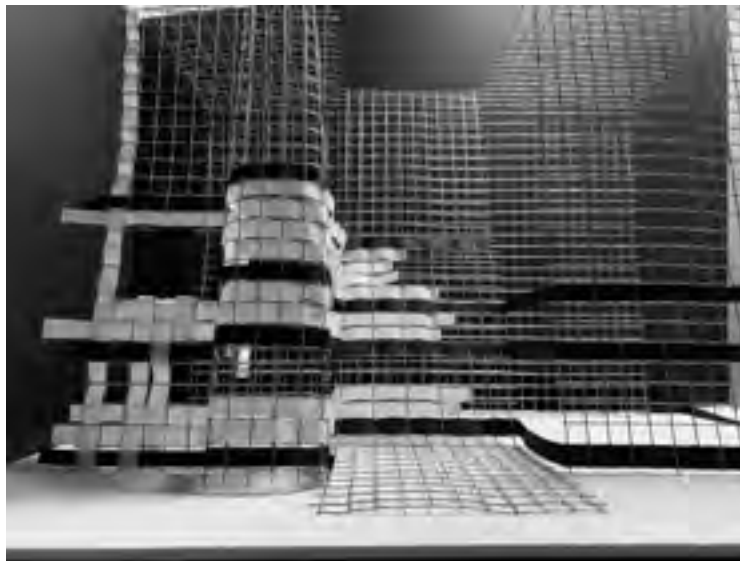
Modelling Process

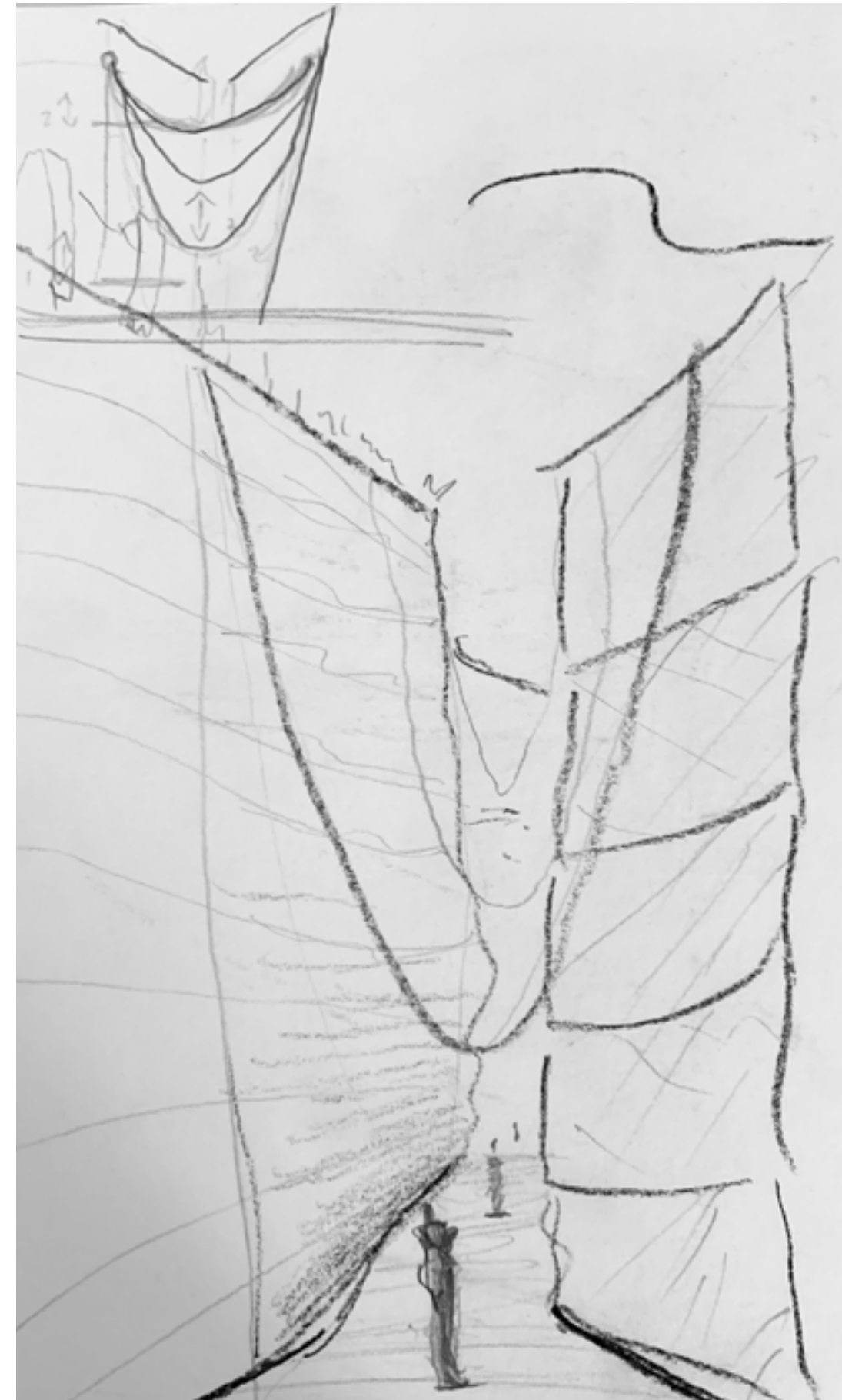
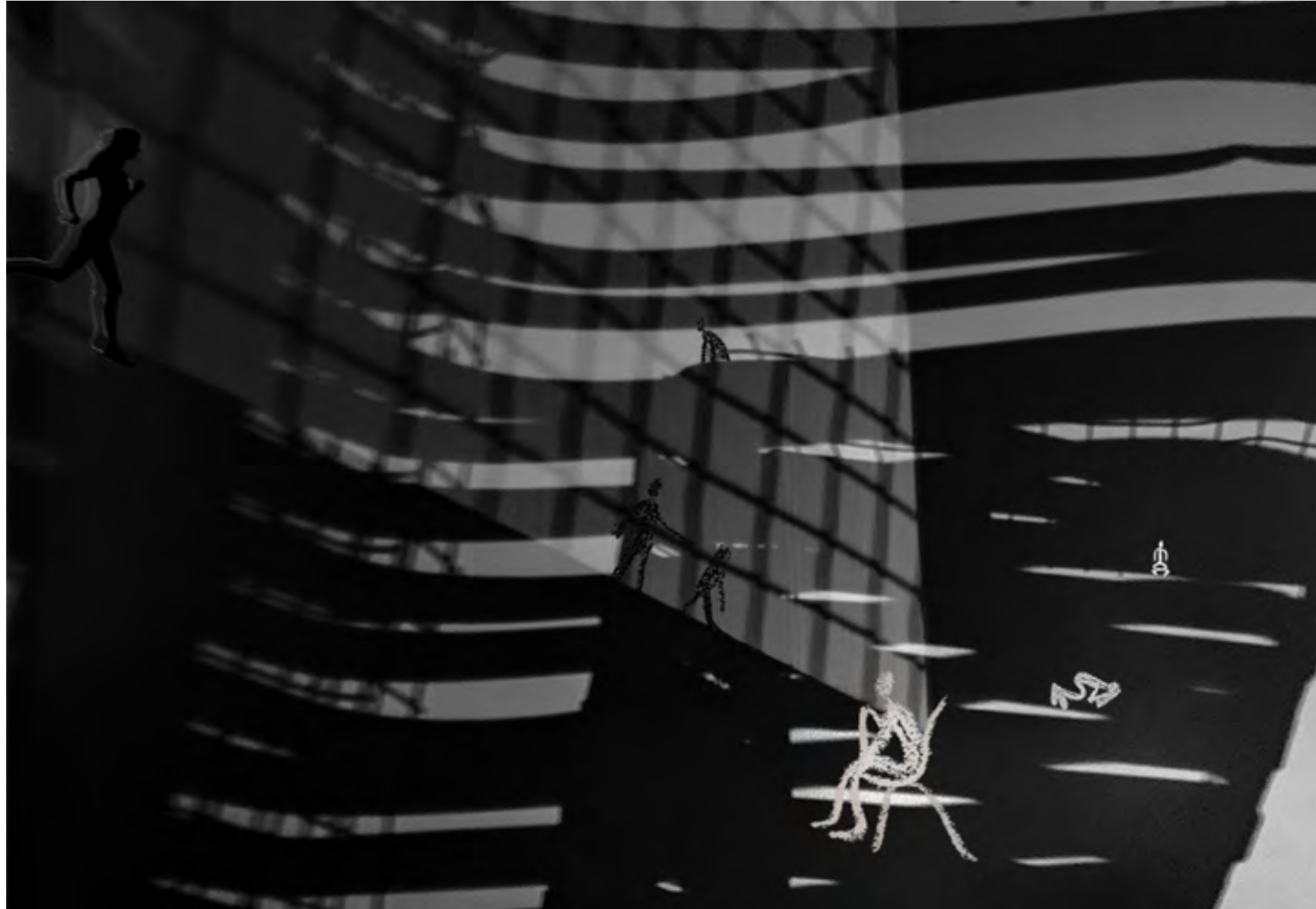
A stone brick walled
rendered in woven
fibers.

Paper and
chickenwire.

opposite page

Reflection. Collage.





**What if the wall
could weave itself?**

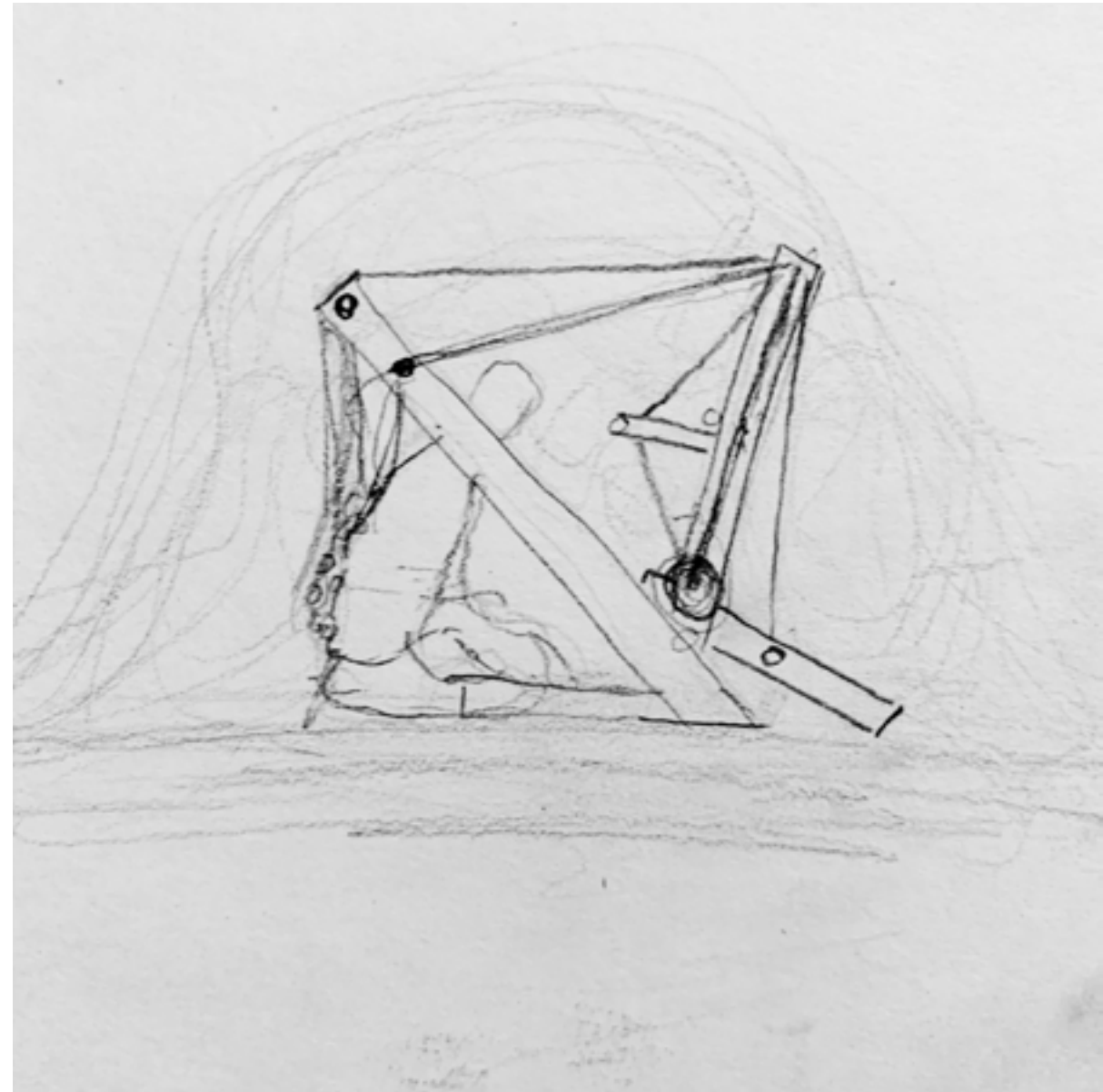
sketches for
communal loom.

opposite page

Inhabiting the wall.
collage.

Inhabiting Weaving

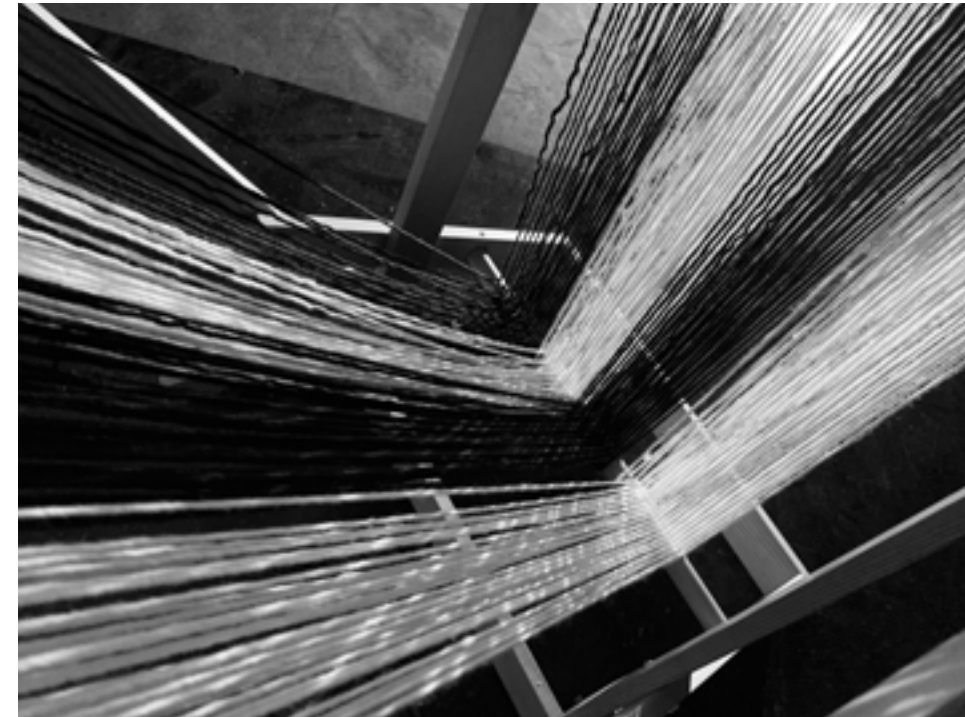
Sketch for a warp weighted loom.



Opposite

Prototype for an Inhabitable Loom

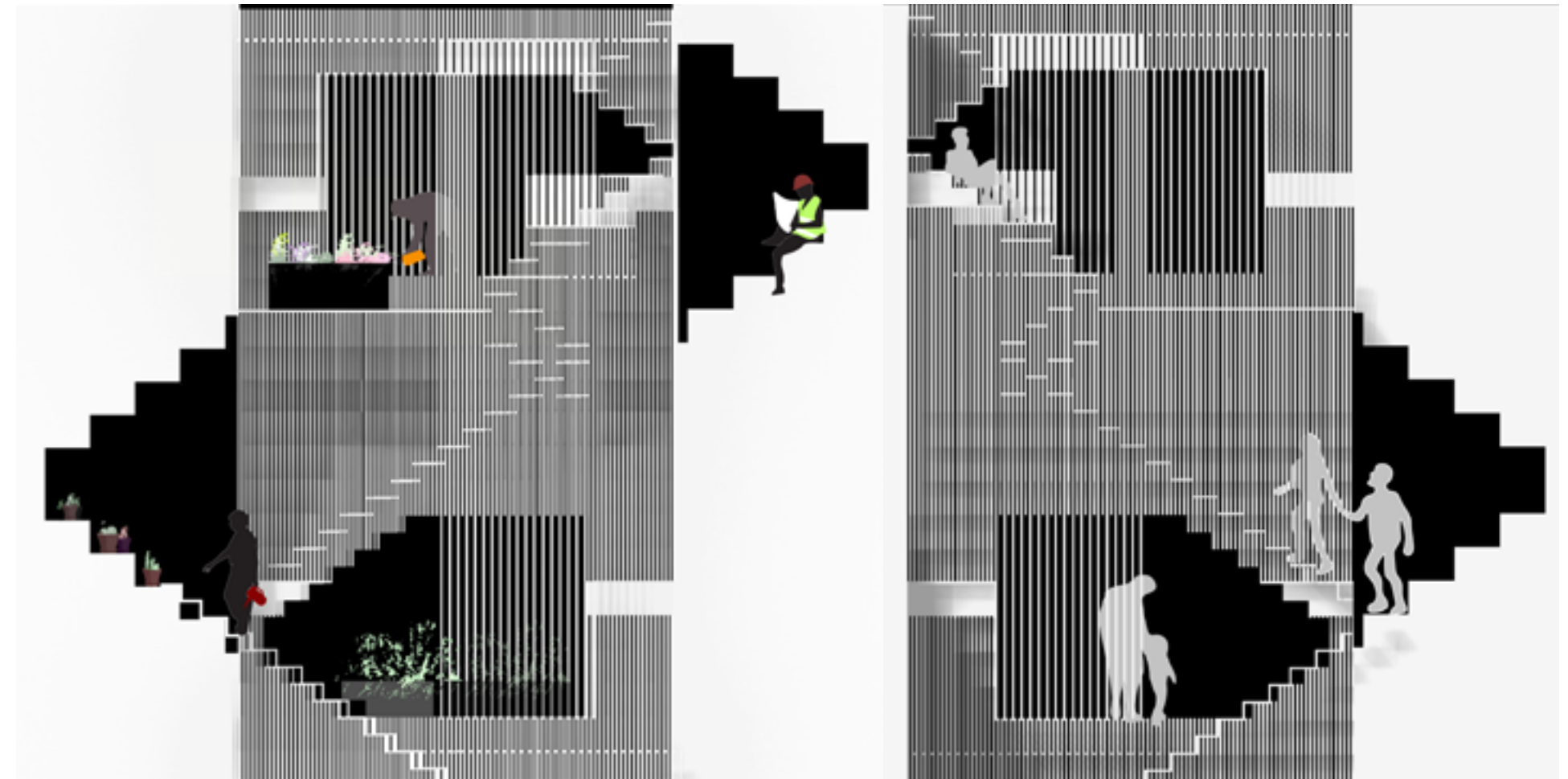
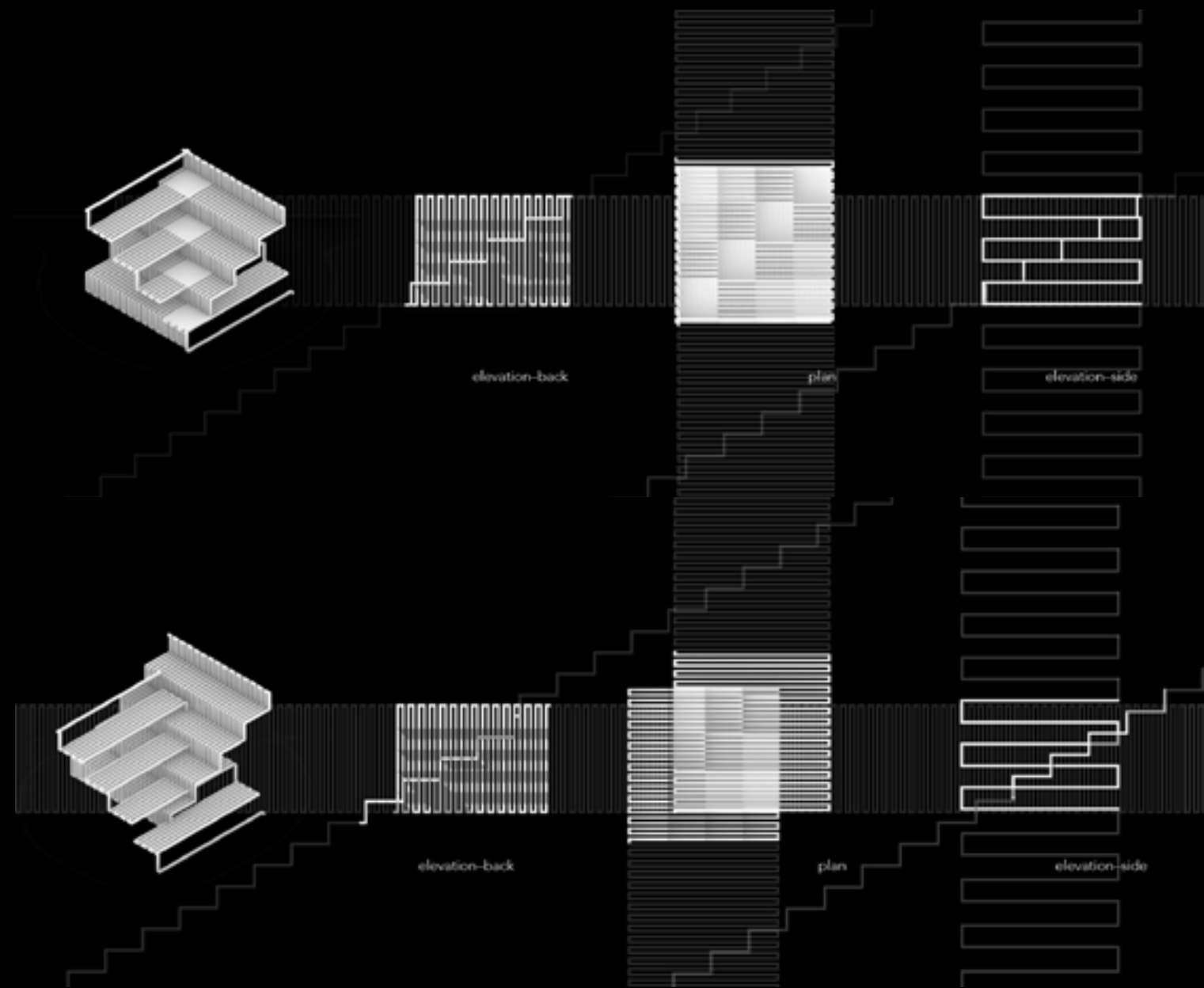
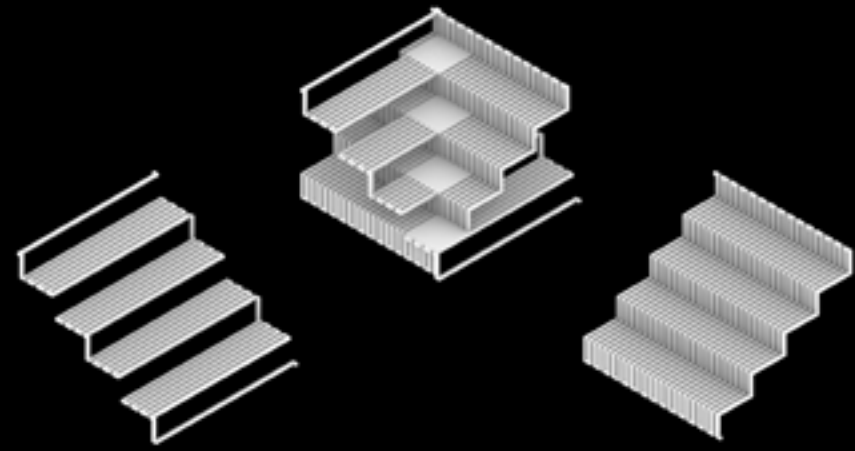




Applying the qualities of weaving to infrastructure, we might create a tactile, pliable environment. A play of opacities moving between the intimate and public.

studies for woven stairs

Interlocking stairs, a warp and weft, create patterns of interaction.



Inhabiting Weaving

A weave of interaction along the wall of Morning-side Park, allowing for exploration in all directions at once.

HARMONIUM

Taking the breath as its central metaphor, a series of material and operative experiments translate into an adaptive reuse proposal for P.S 64 in the Lower East Side. Breath accompanies us through life, sustains us, bears and reflects our burdens. As metaphor, breath describes the pace and rhythm of mental processes that cease only when we do. We may have our breath “taken away,” may “catch” our breath; to be inspired means to be “breathed into.” Breath ties our inner lives with our common world—the two are entwined and press against each other.

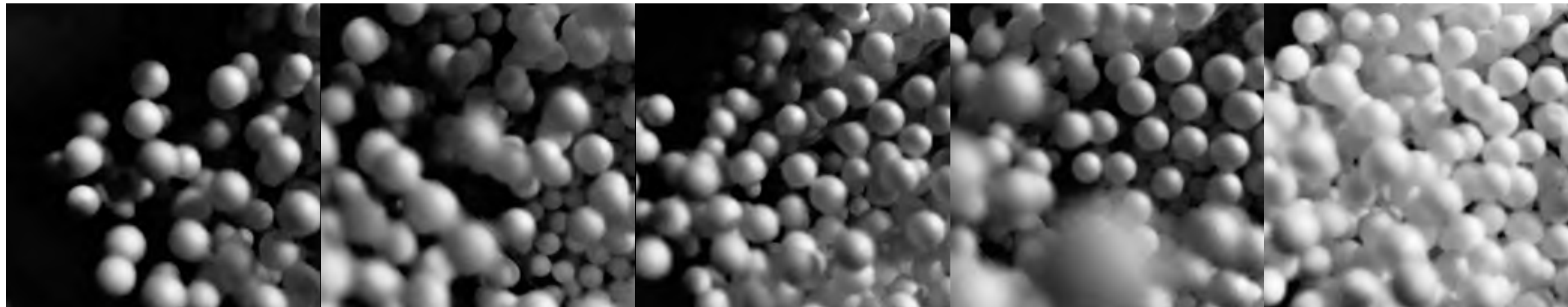


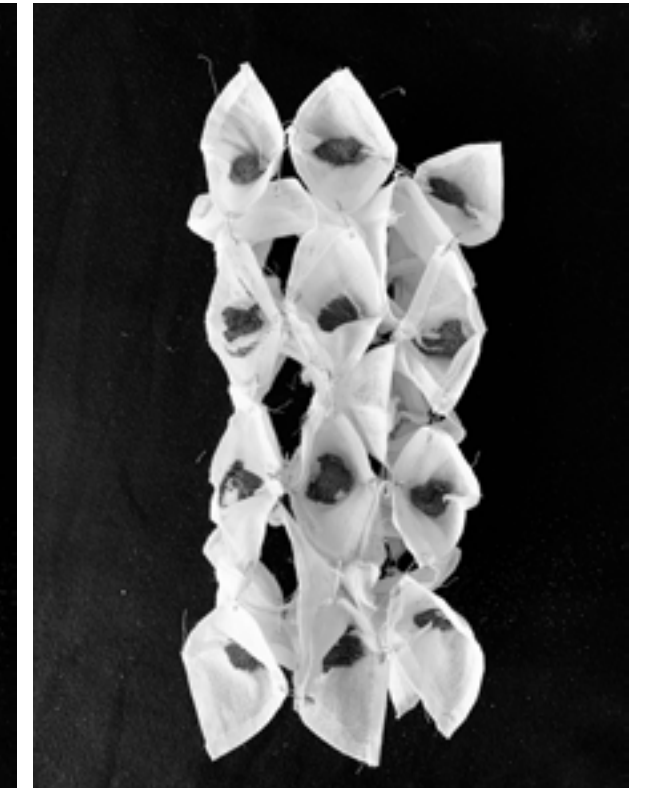
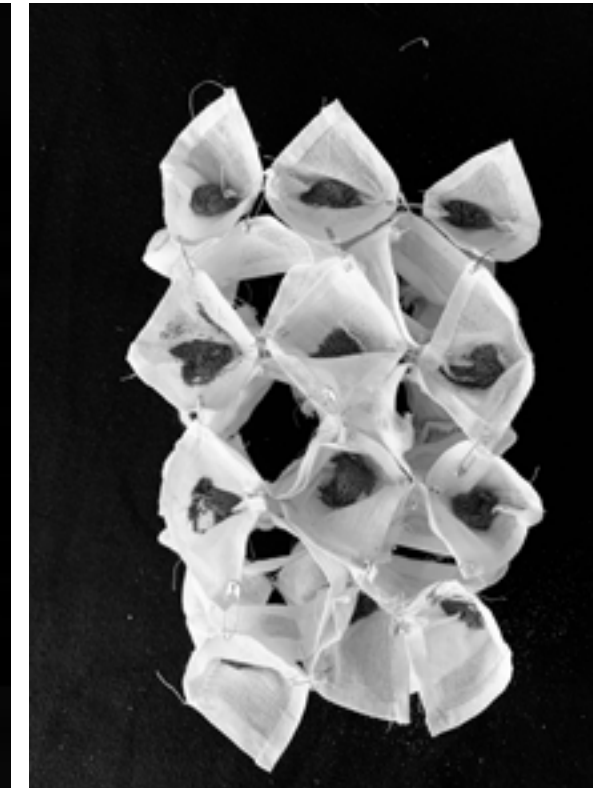
Above:

Dust Trace. Magnetic fields captured in ink. Sumi and Iron filings on paper.

Left:

Directionless Particle flow disturbed by breath. Video Stills





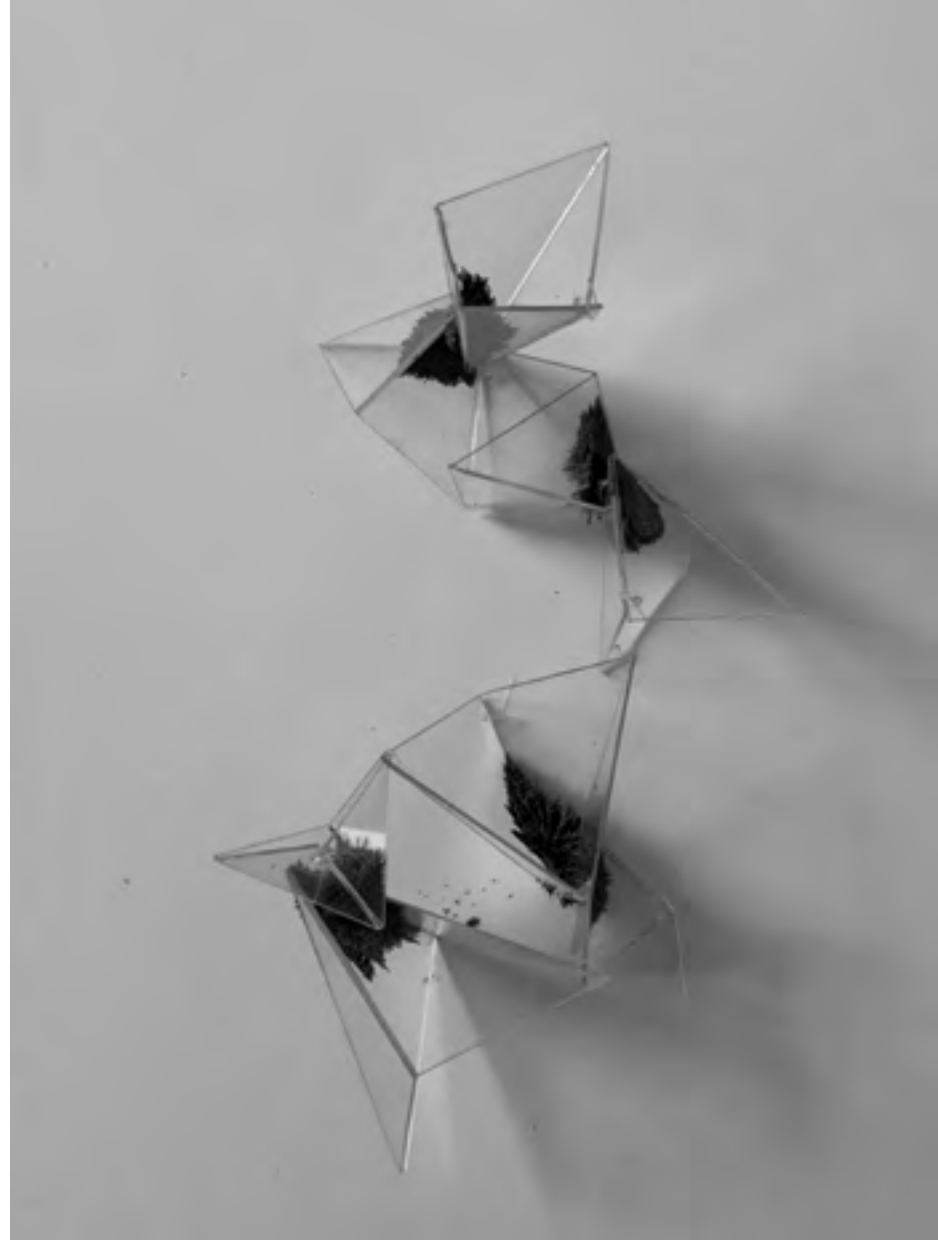
Above:

Breathing dust.
Flexible structural
system held together
by magnets and iron
filings.

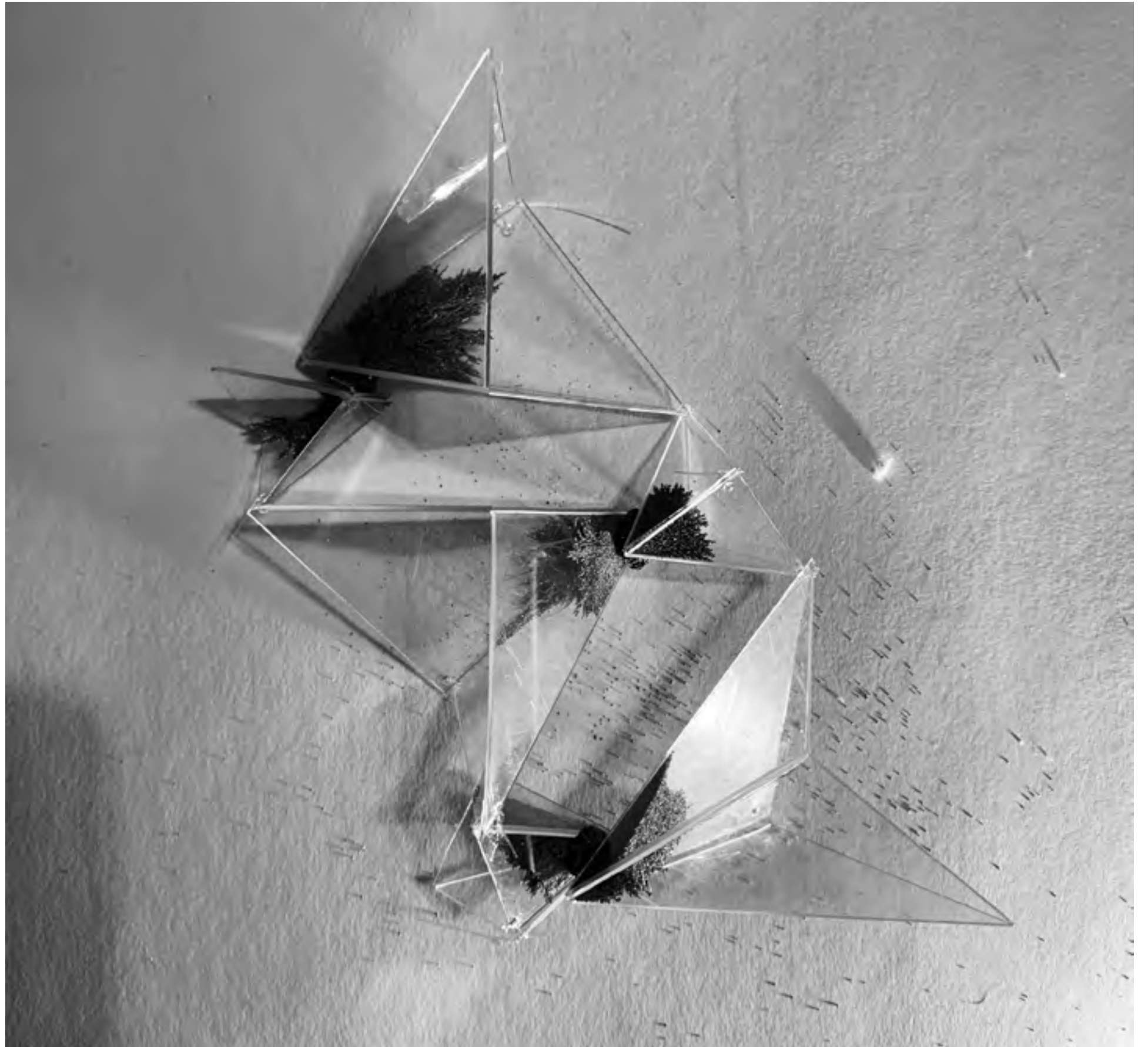
Opposite:

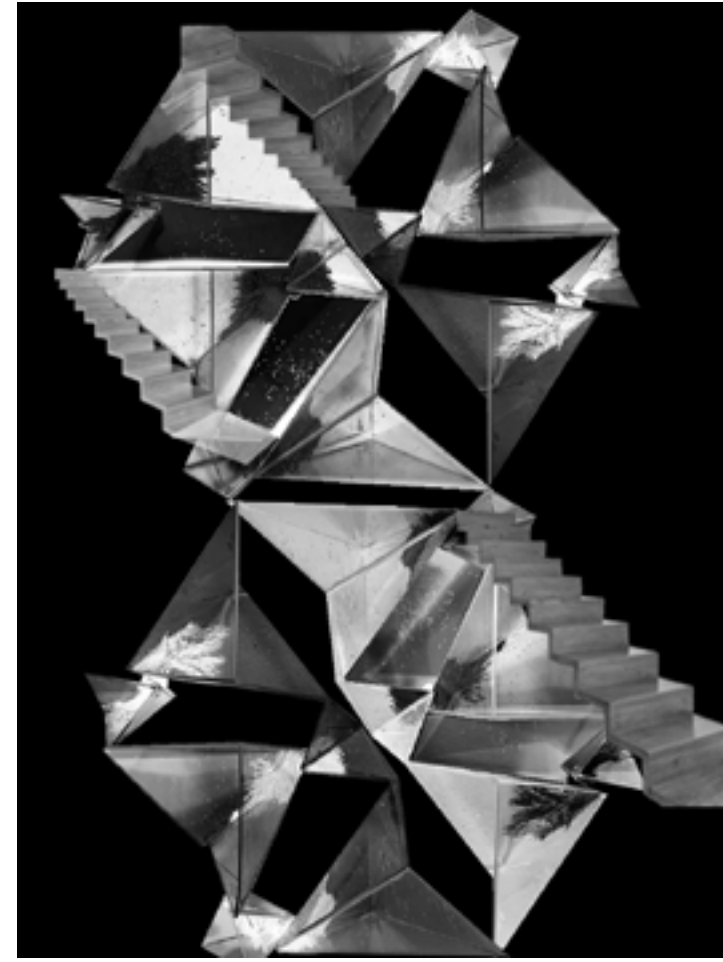
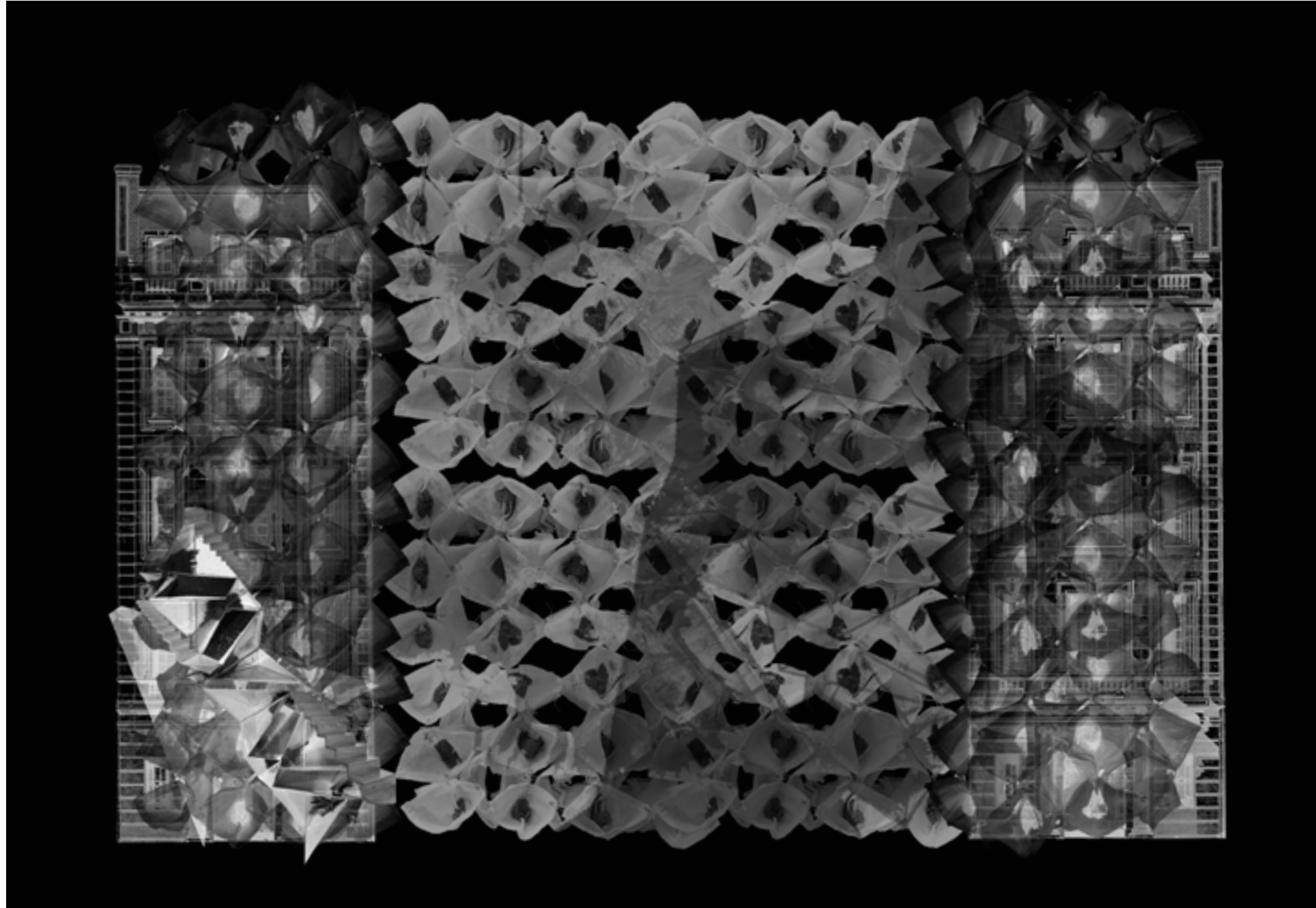
Motes of attraction. How
does dust collect and
reveal itself?

*tea cloth, iron filings,
magnets, safety pins.*



Longing.
*iron filings, magnets,
acrylic, fishing line*





Above:

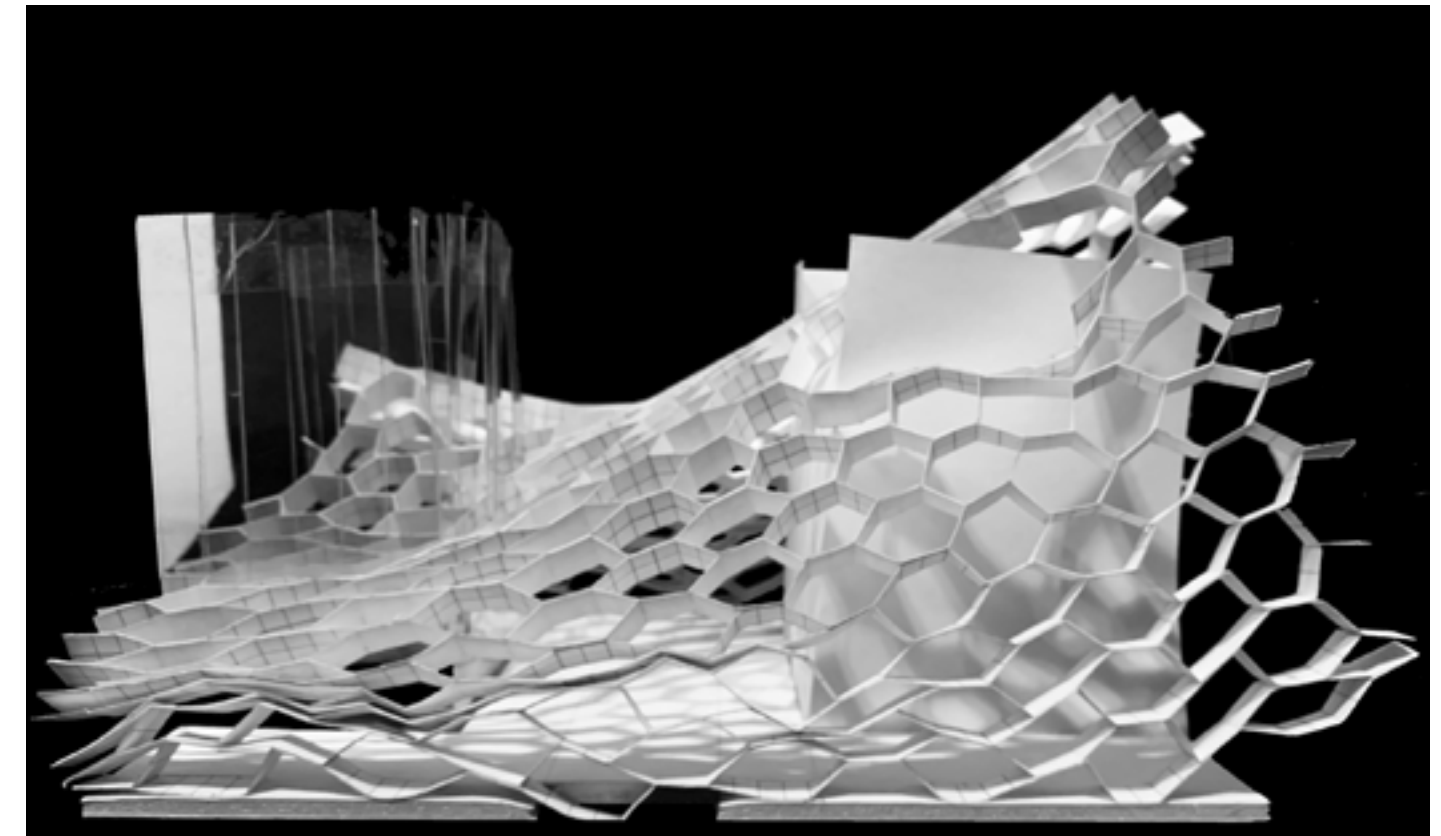
Directionless circulation,
Collage study.

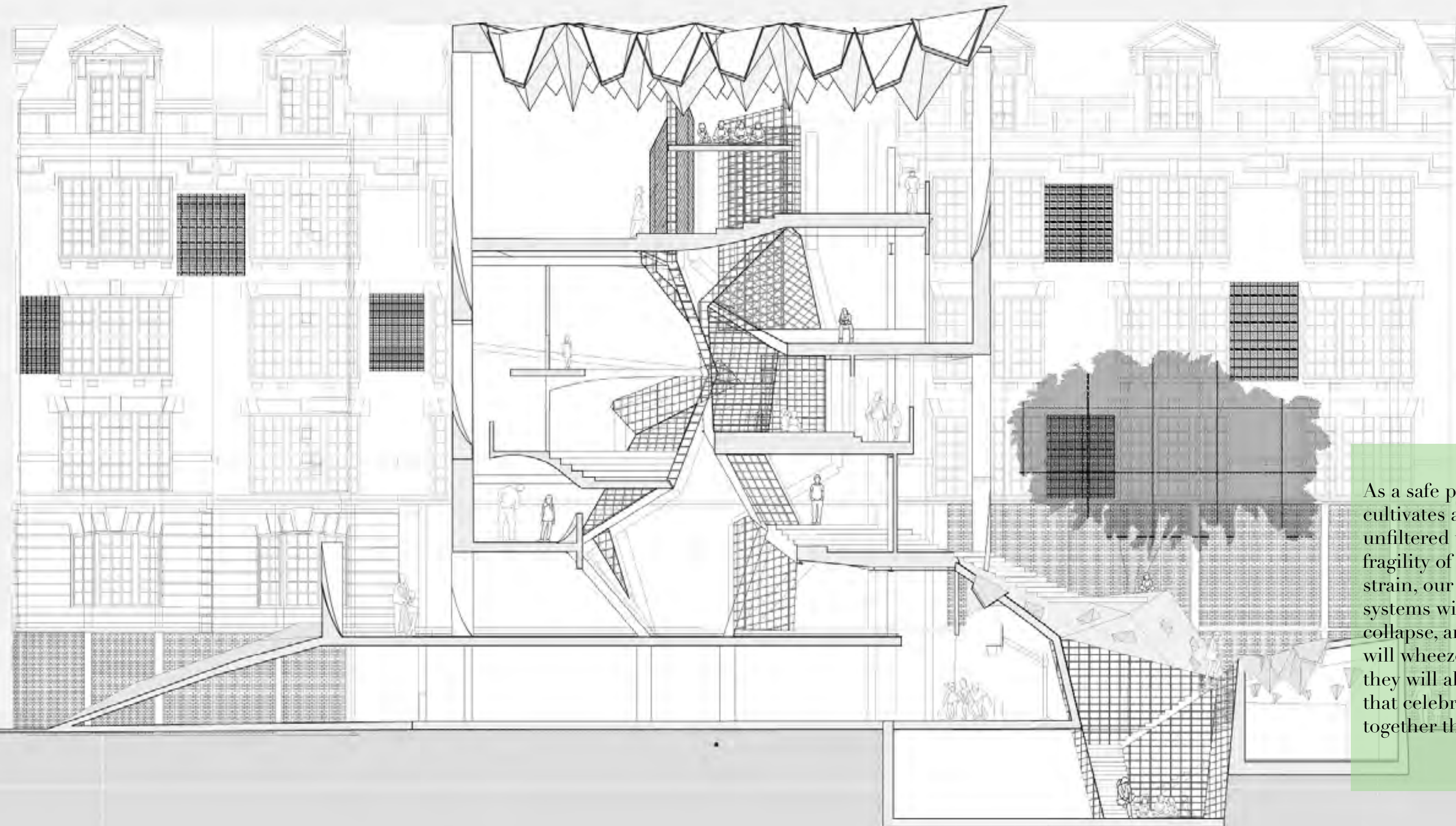
Right:

Expansion and contrac-
tion through a building.
Study model.

Opposite:

A breathing building,
Study collage.





As a safe place, the school cultivates awareness of the unfiltered world, and the fragility of breath. Under strain, our respiratory systems will scar, stain, fill, collapse, and grow old. They will wheeze and choke, but they will also sing. A school that celebrates breath holds together the whole of life.

Right

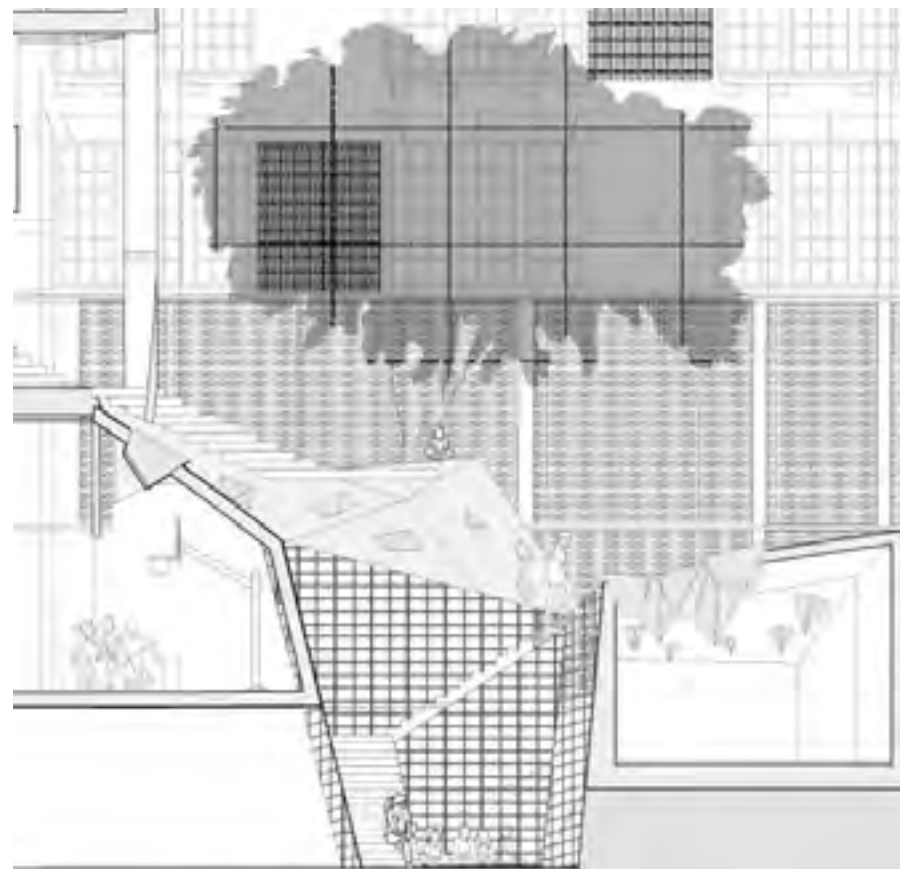
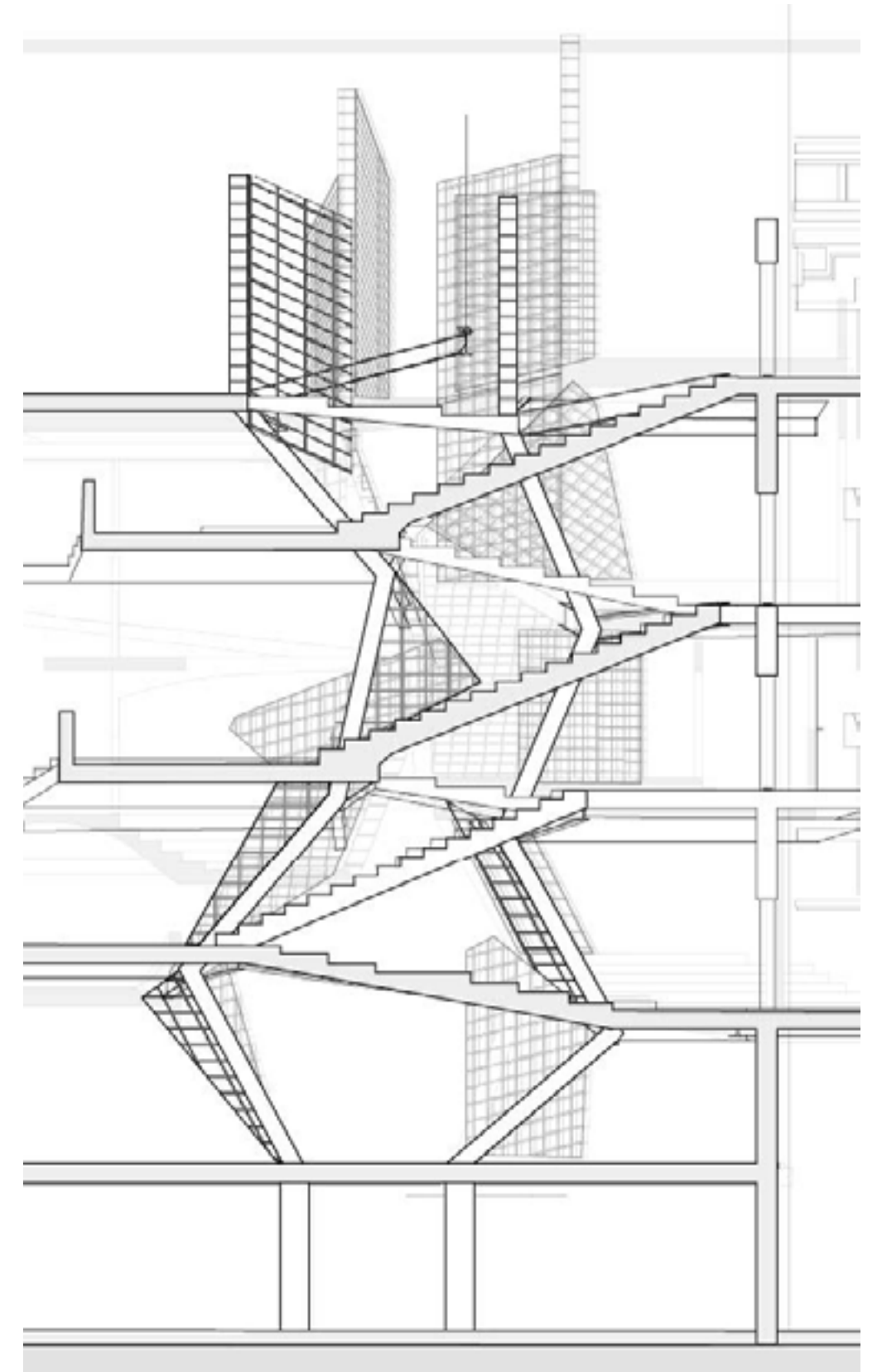
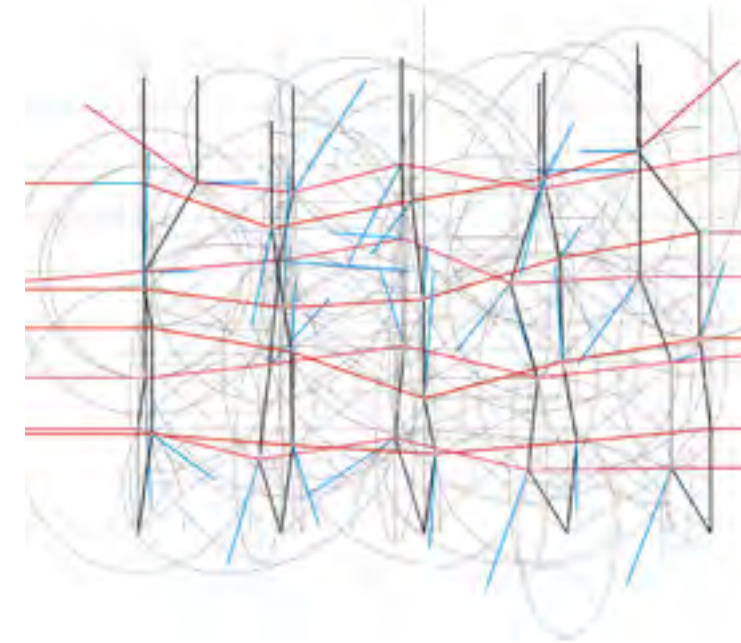
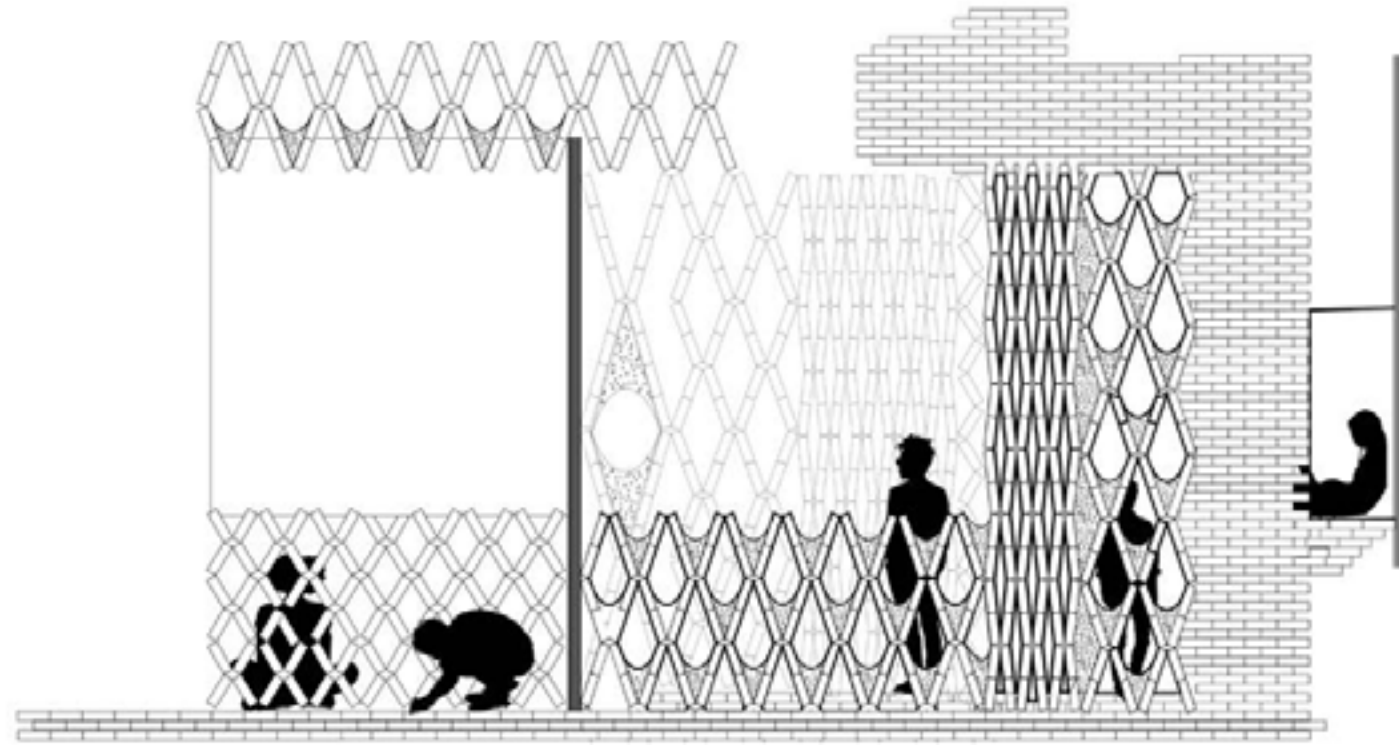
Elevation.
Reconfiguration of existing brick wall to allow for variable porosity.

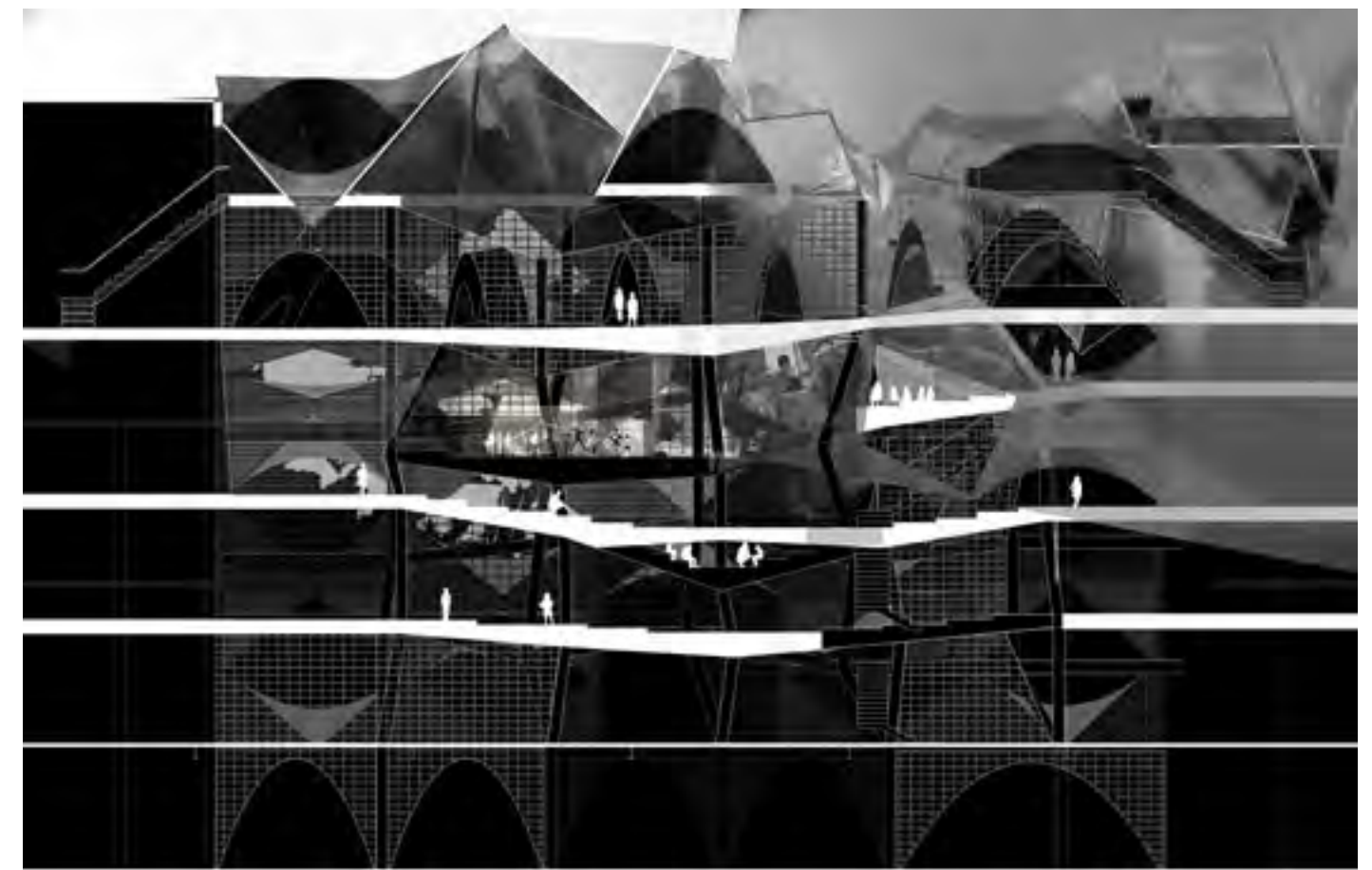
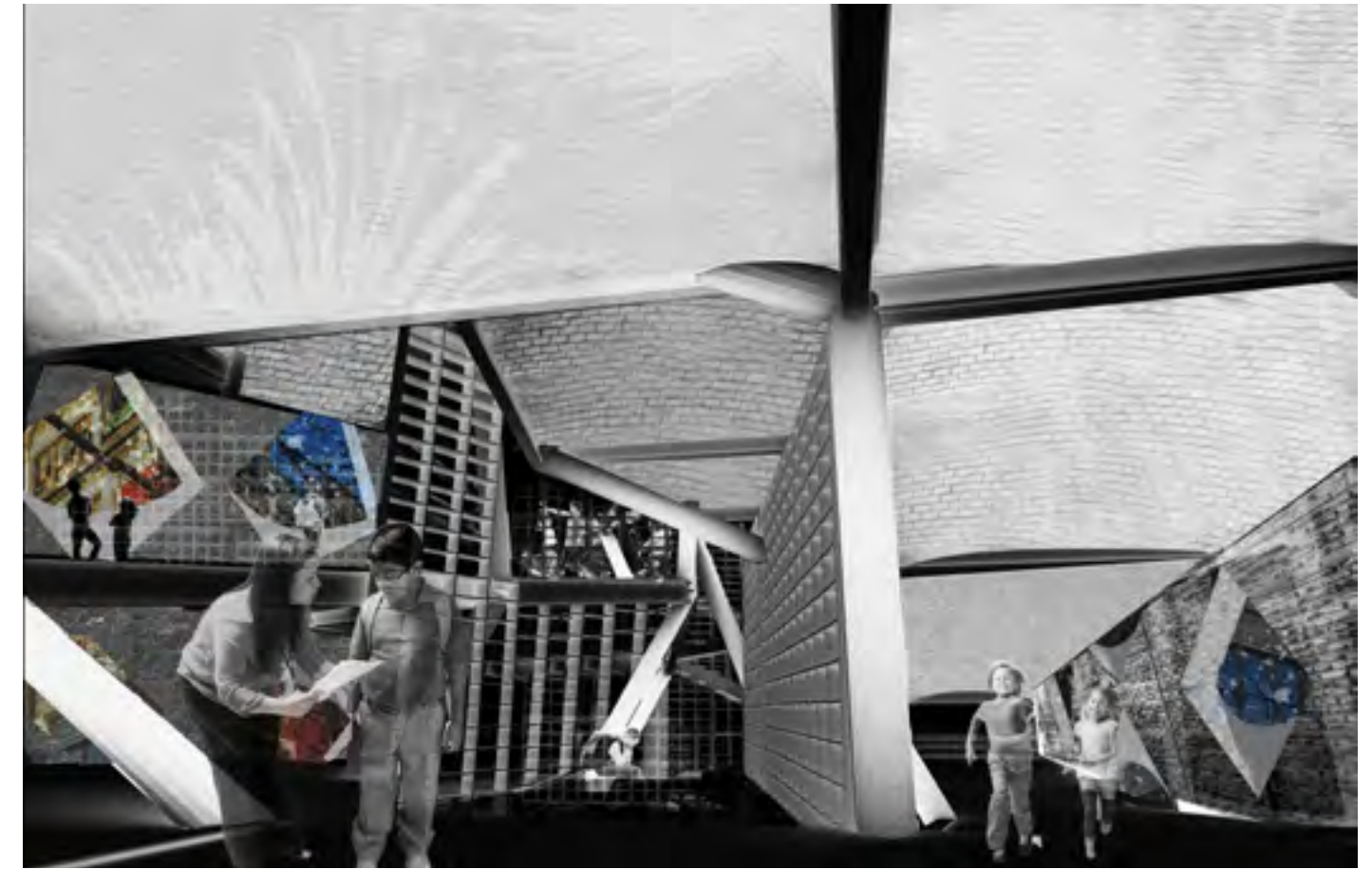
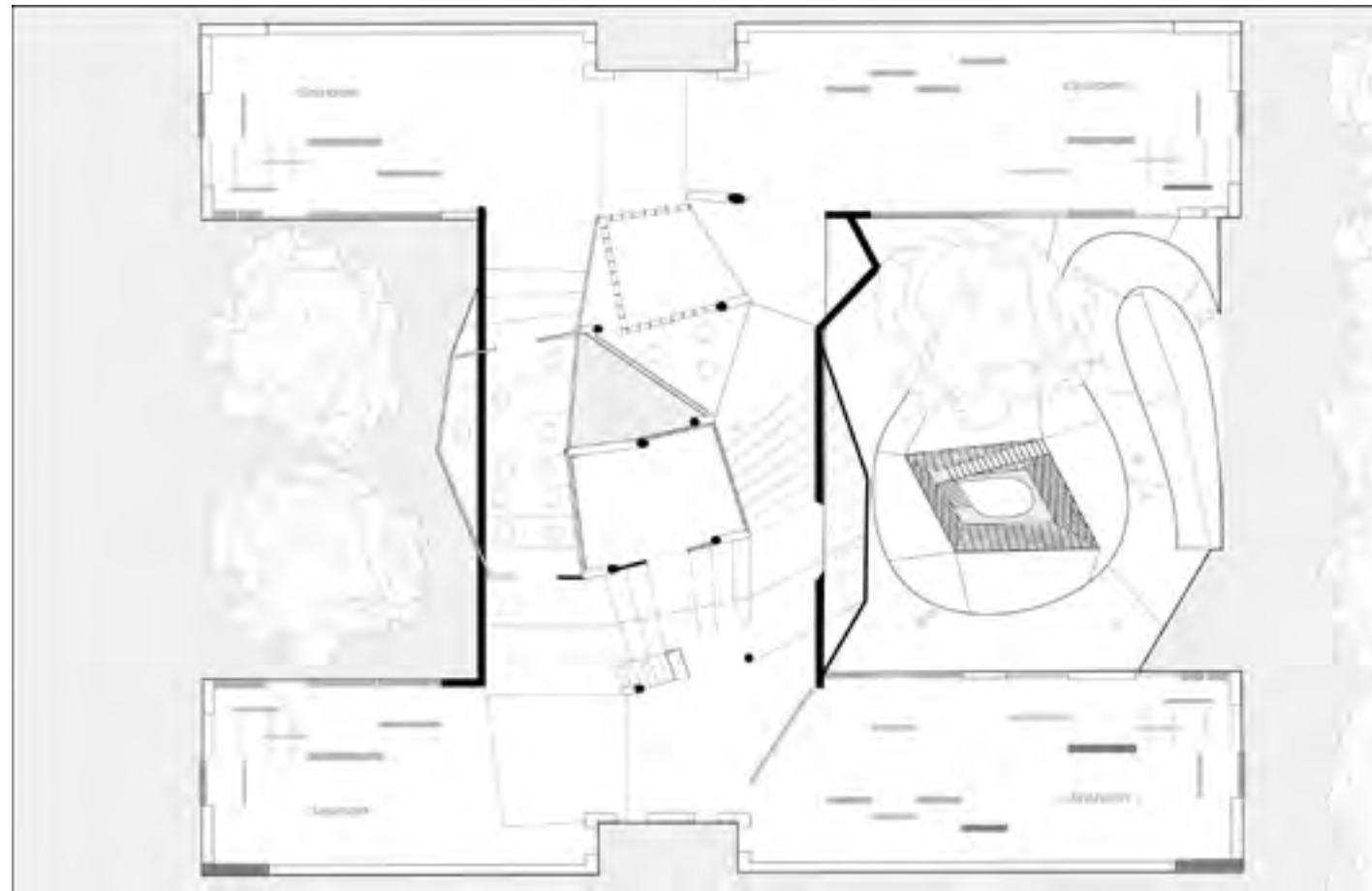
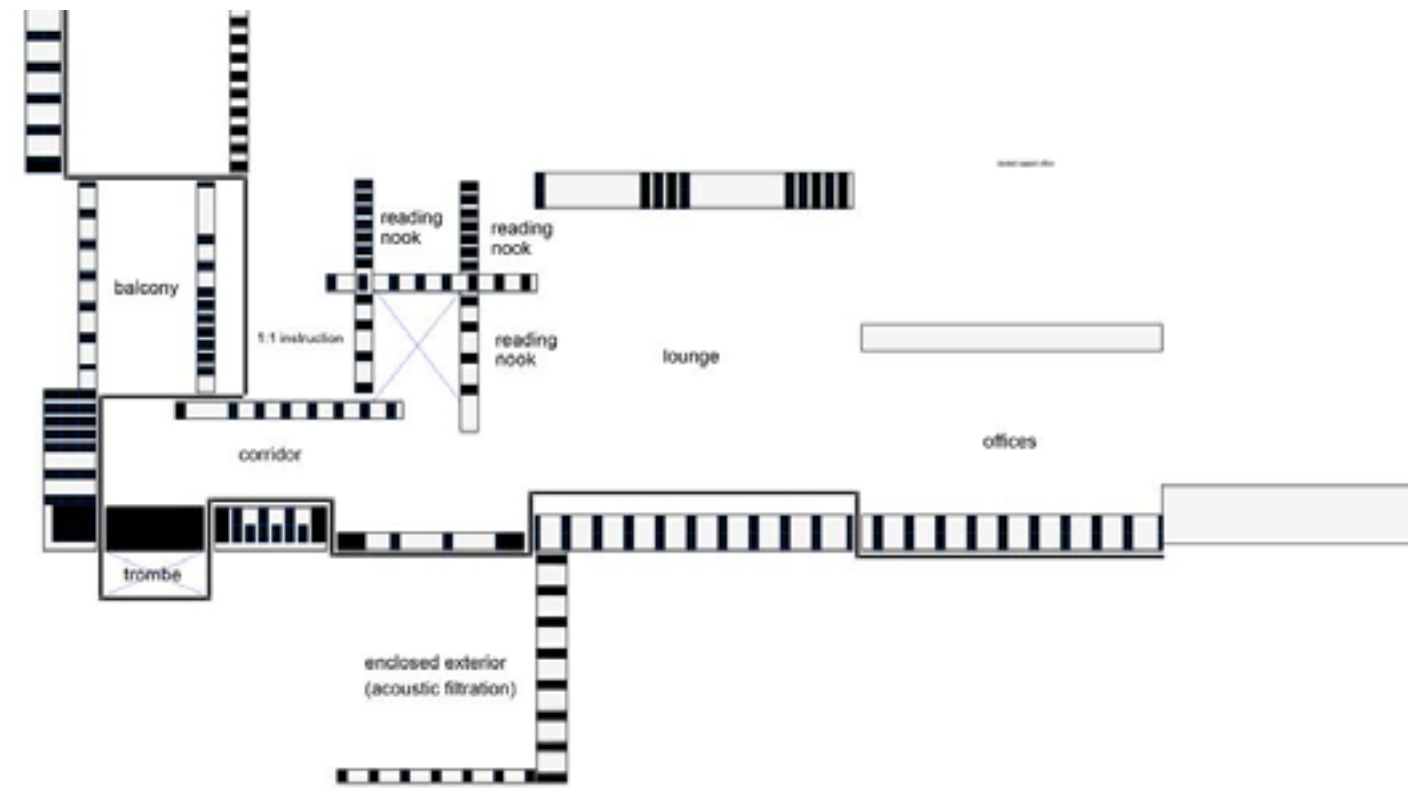
Below

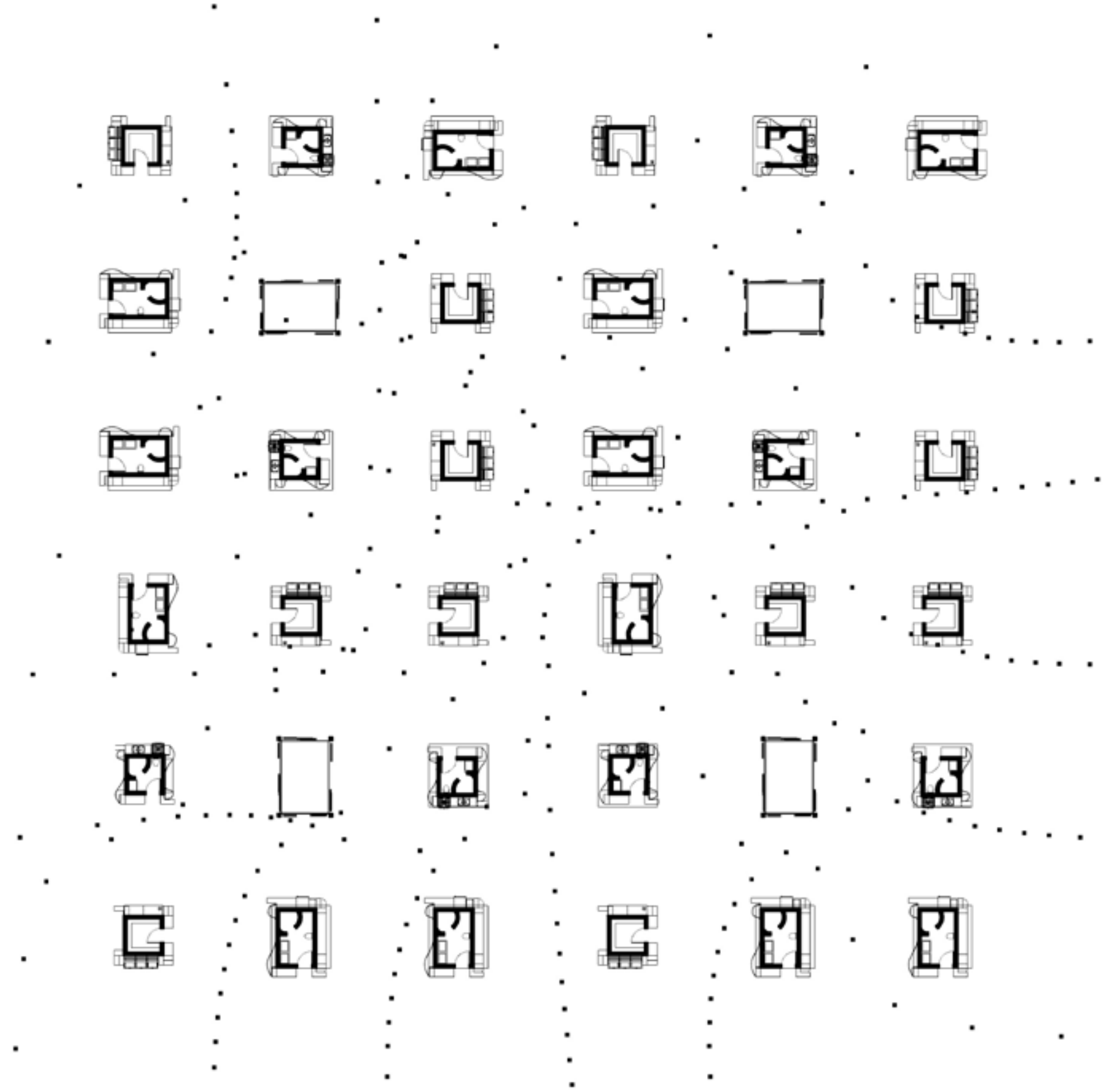
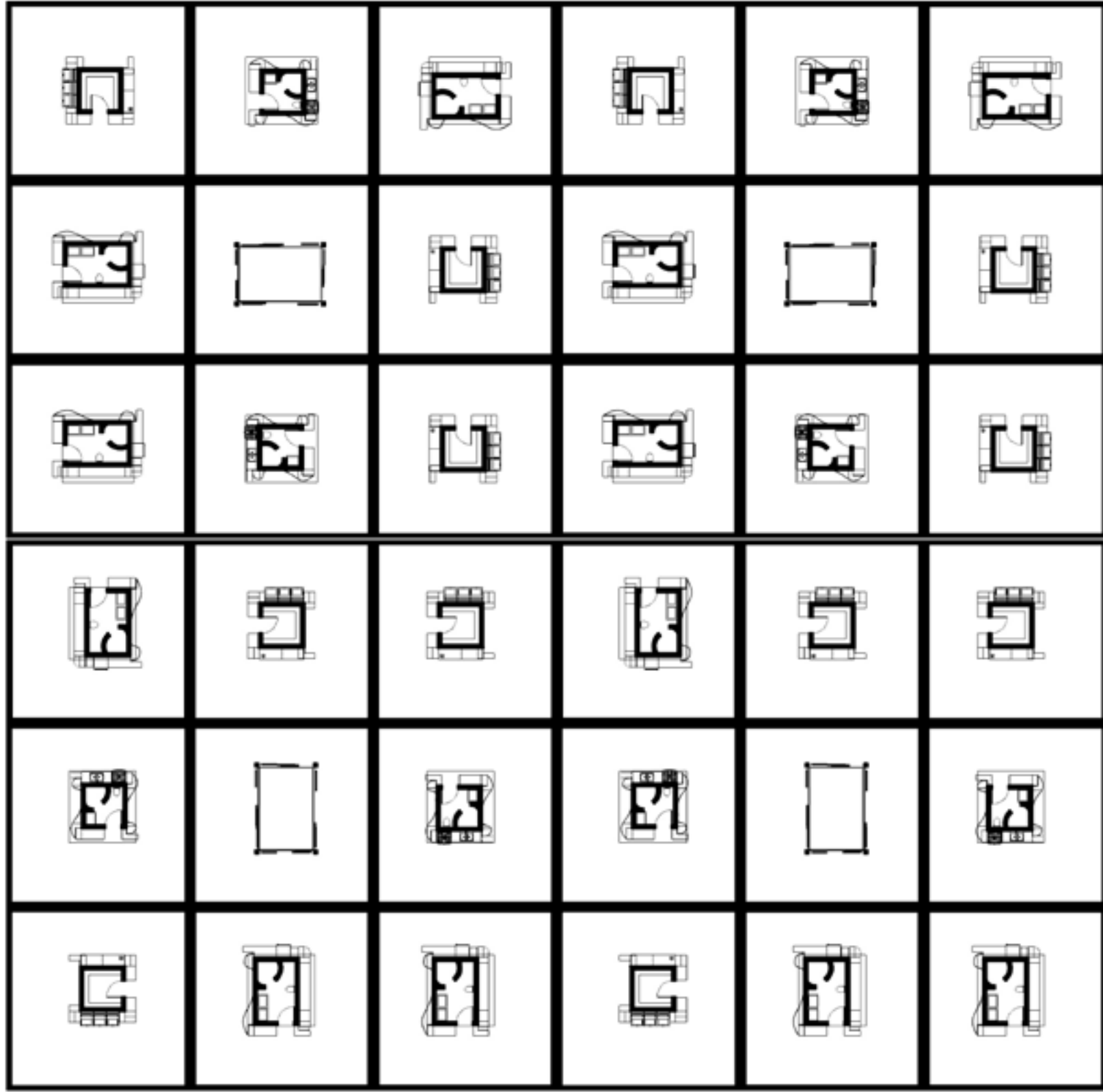
A “dirty” cafeteria revealing root systems of a garden above.

Opposite:

Existing column grid reoriented to allow for a variety of spaces and circulation. The structure is shored up by structural library stacks.







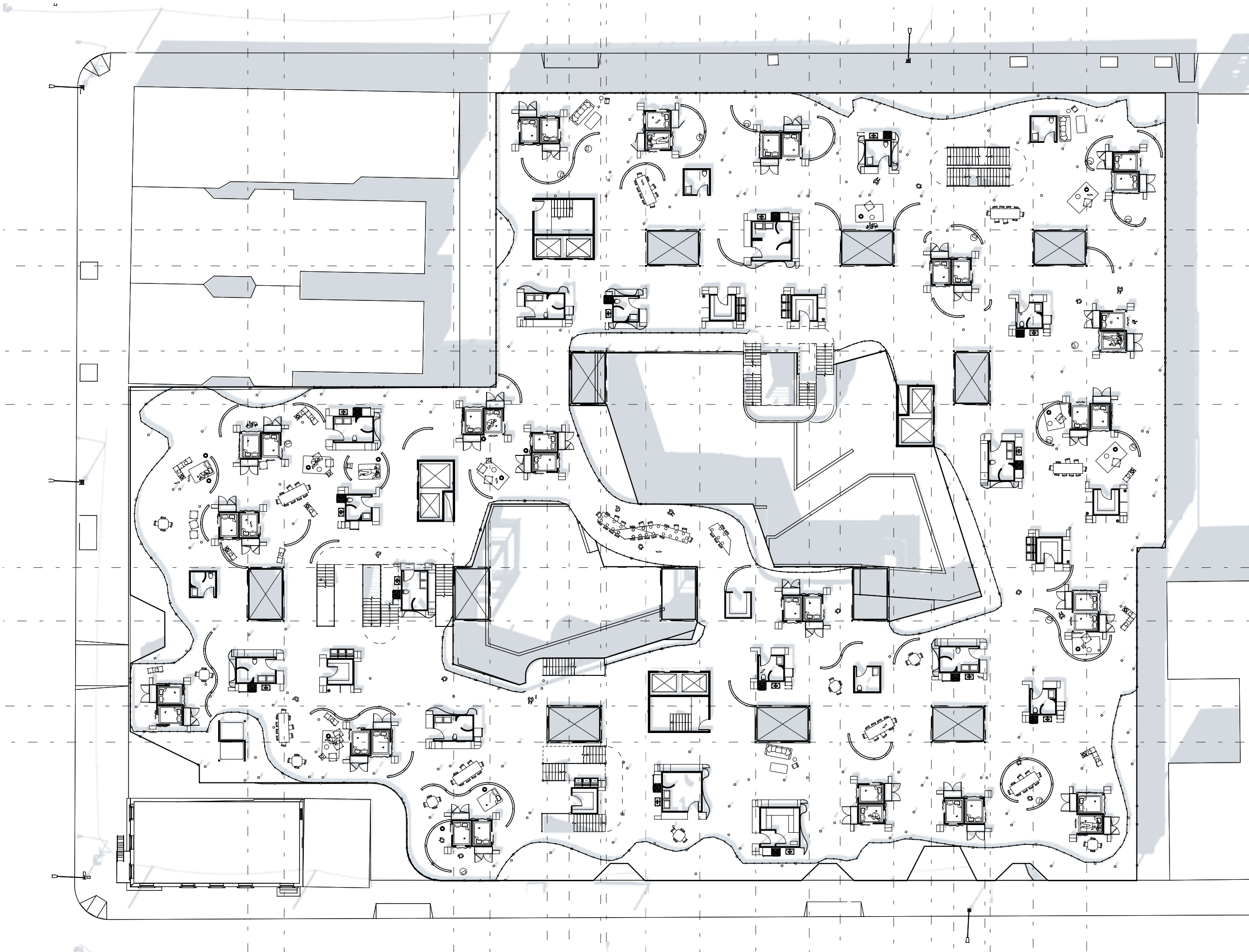
Previous Spread:

Living in the round: Centering service cores reveals the redundancies created by unit divisions.

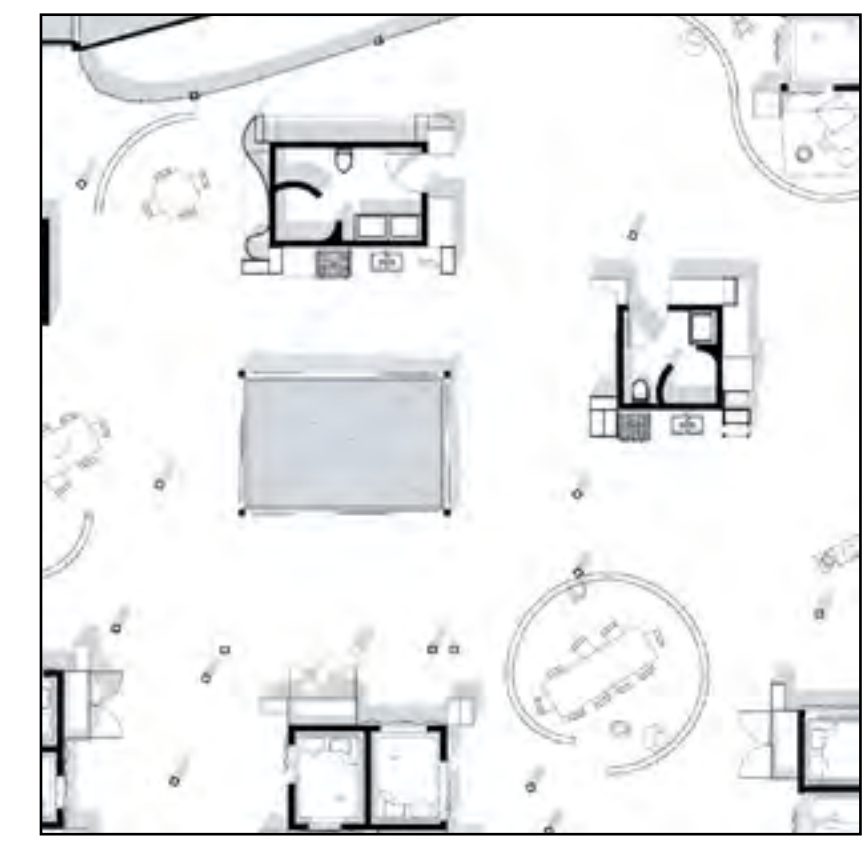
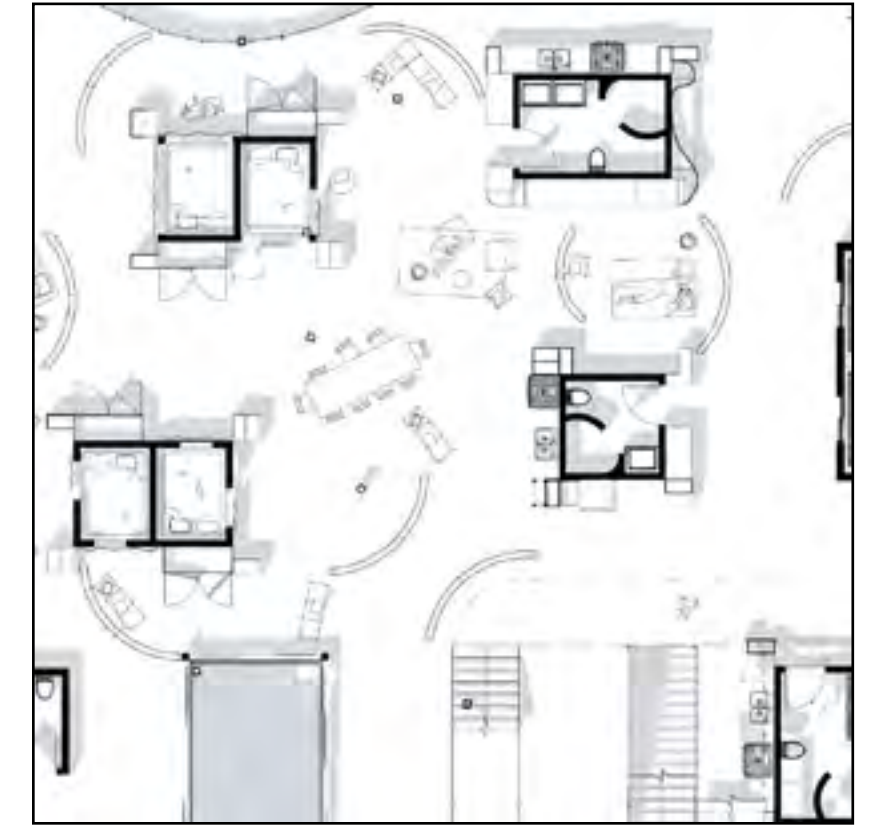
*CORE - FLOOR
FOREST- GLADE*

An experiment in living in the round. This proposal for a housing development in the Bronx questions the unit as the building block for urban living. The built around a forest of cores, the building centers flexible, shared services. A modular system of interior facets and furniture allow for each floor to be reconfigured to adapt to the needs of communal living. This services first approach embraces conviviality as the means for families to grow, bond and join in community.



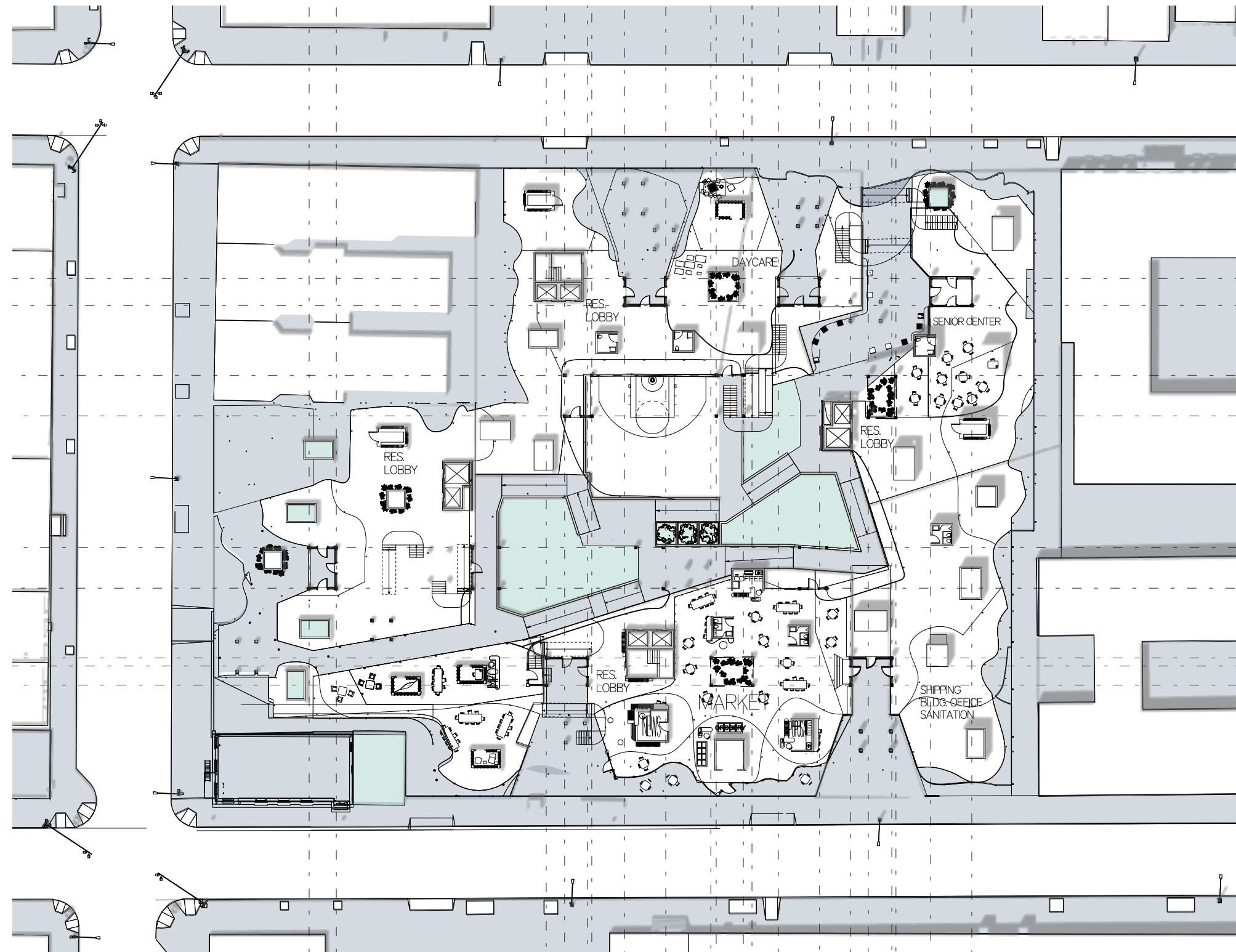
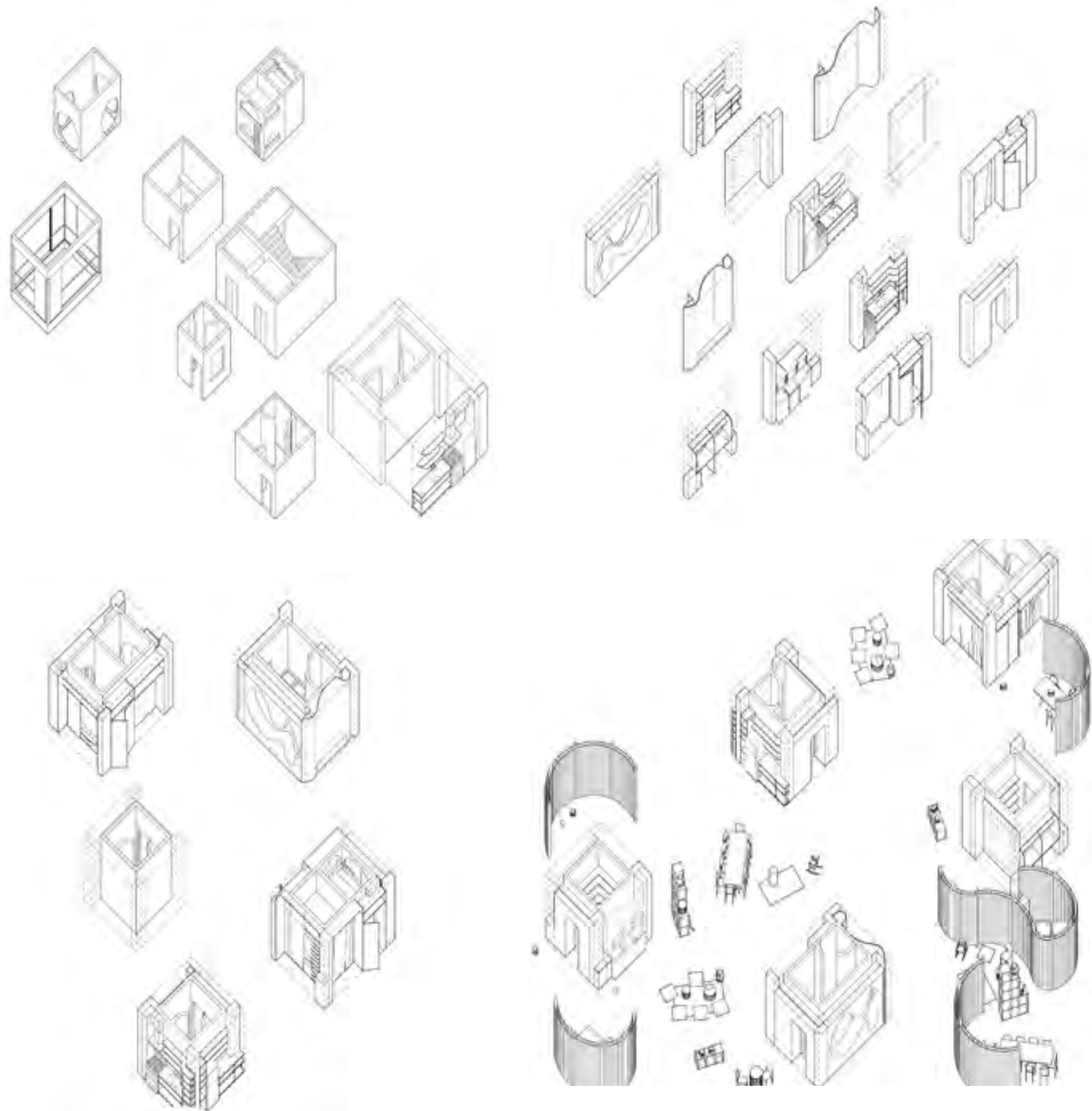


Typical Plan





N-S Section perspective



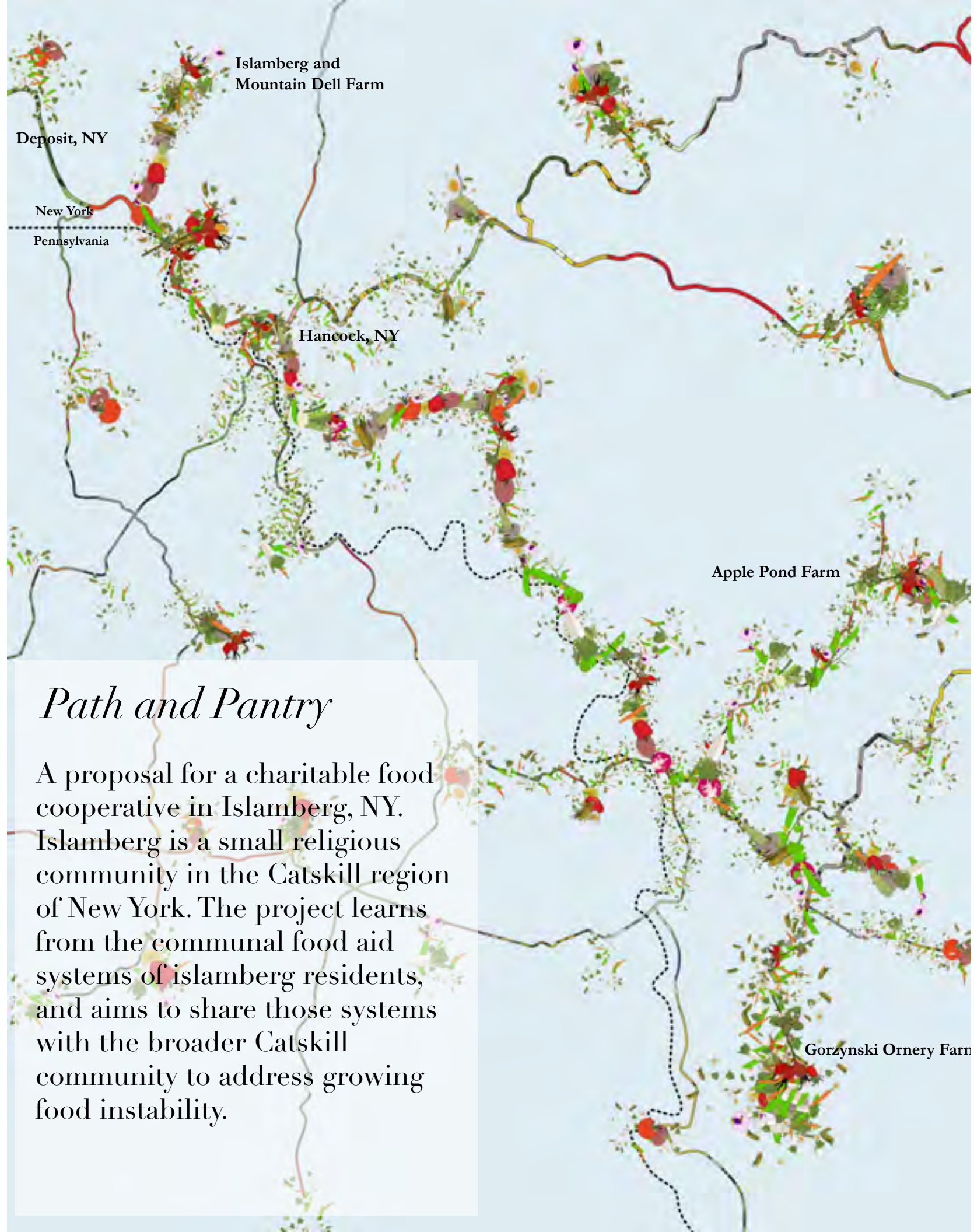
Opposite: *Concentrically Modular Components*

Opposite: *Ground Floor Plan*

A variety of cores for circulation, rest, plumbing and privacy, and day light are faceted with interchangeable components to suit a variety of communities, who populate their space with flexible furnishing.

Cores extend from sky to earth, allowing the entire building to float over an open, flexible space of public services.



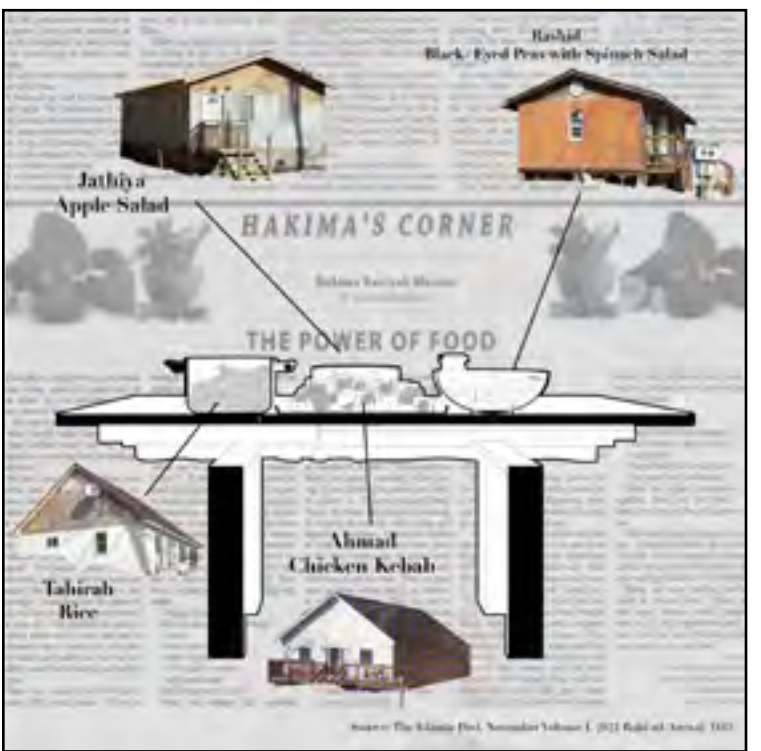
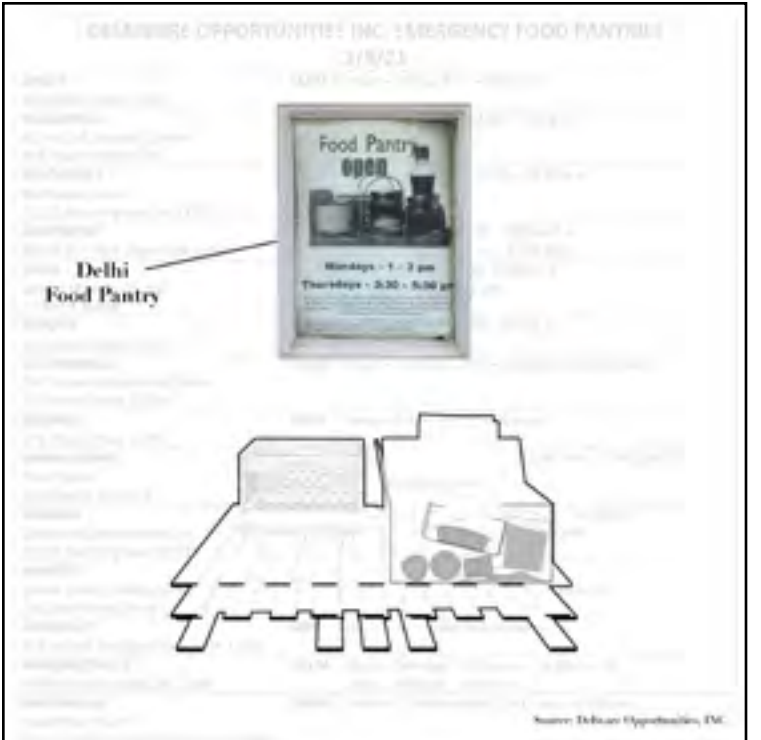


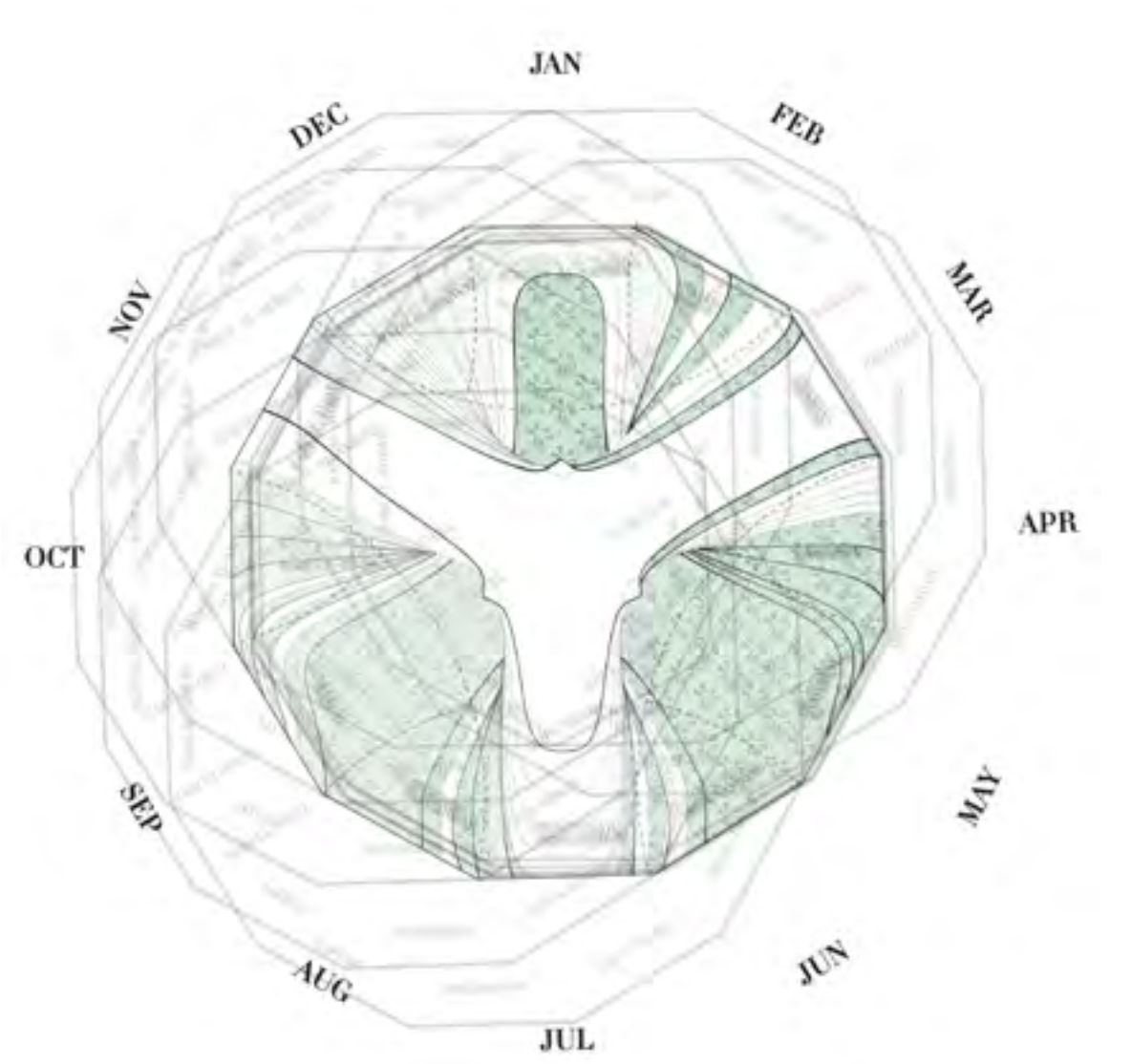
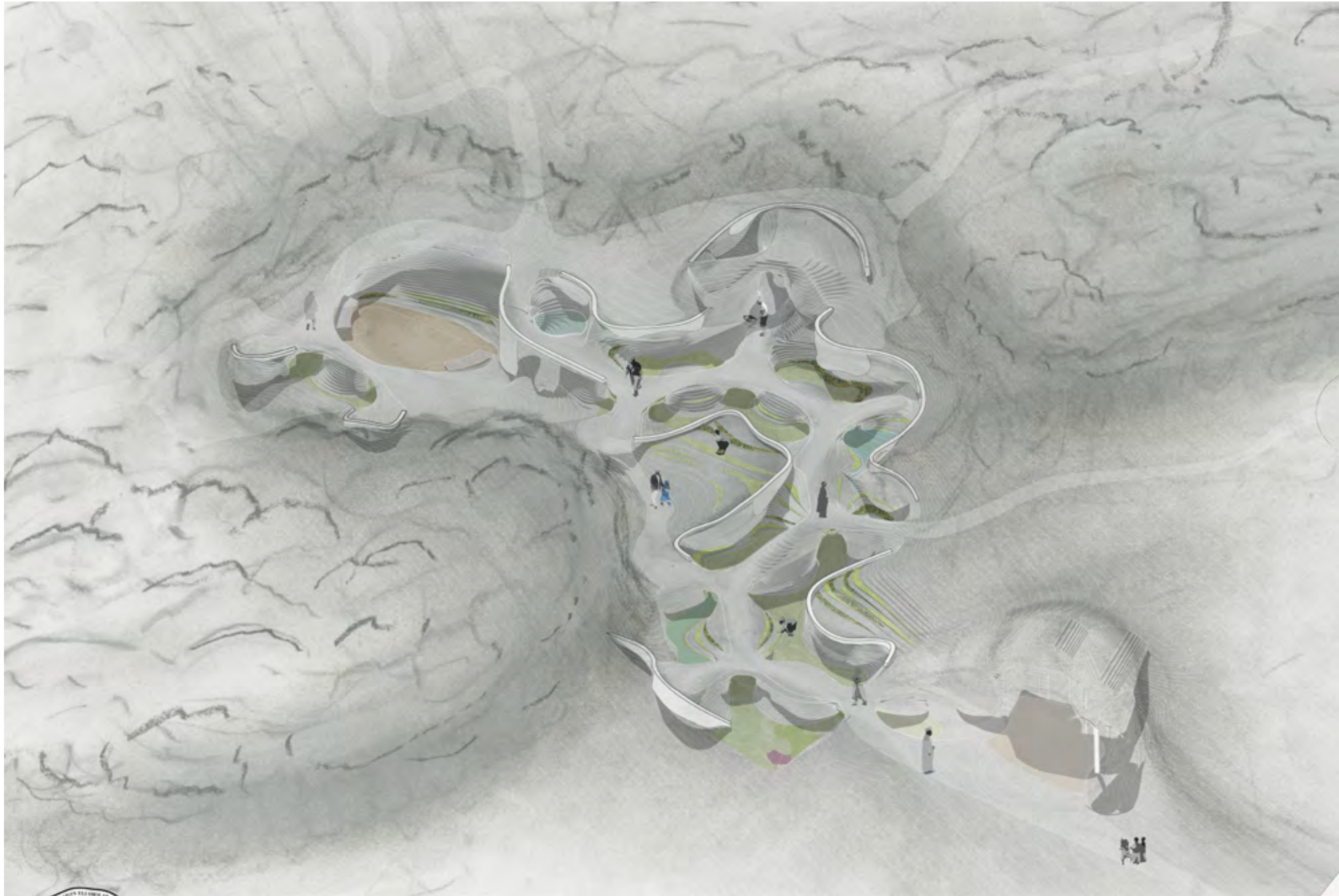
Path and Pantry

A proposal for a charitable food cooperative in Islamberg, NY. Islamberg is a small religious community in the Catskill region of New York. The project learns from the communal food aid systems of islamberg residents, and aims to share those systems with the broader Catskill community to address growing food instability.



Two interconnected interventions seed spaces for food growth, education, distribution, and skill sharing among the residents of Islamberg and neighboring partner farms. Rather than seen as a barrier, the cultural cracks and differences between Islamberg and their neighbors are refigured as latent possibilities for mutual aid.



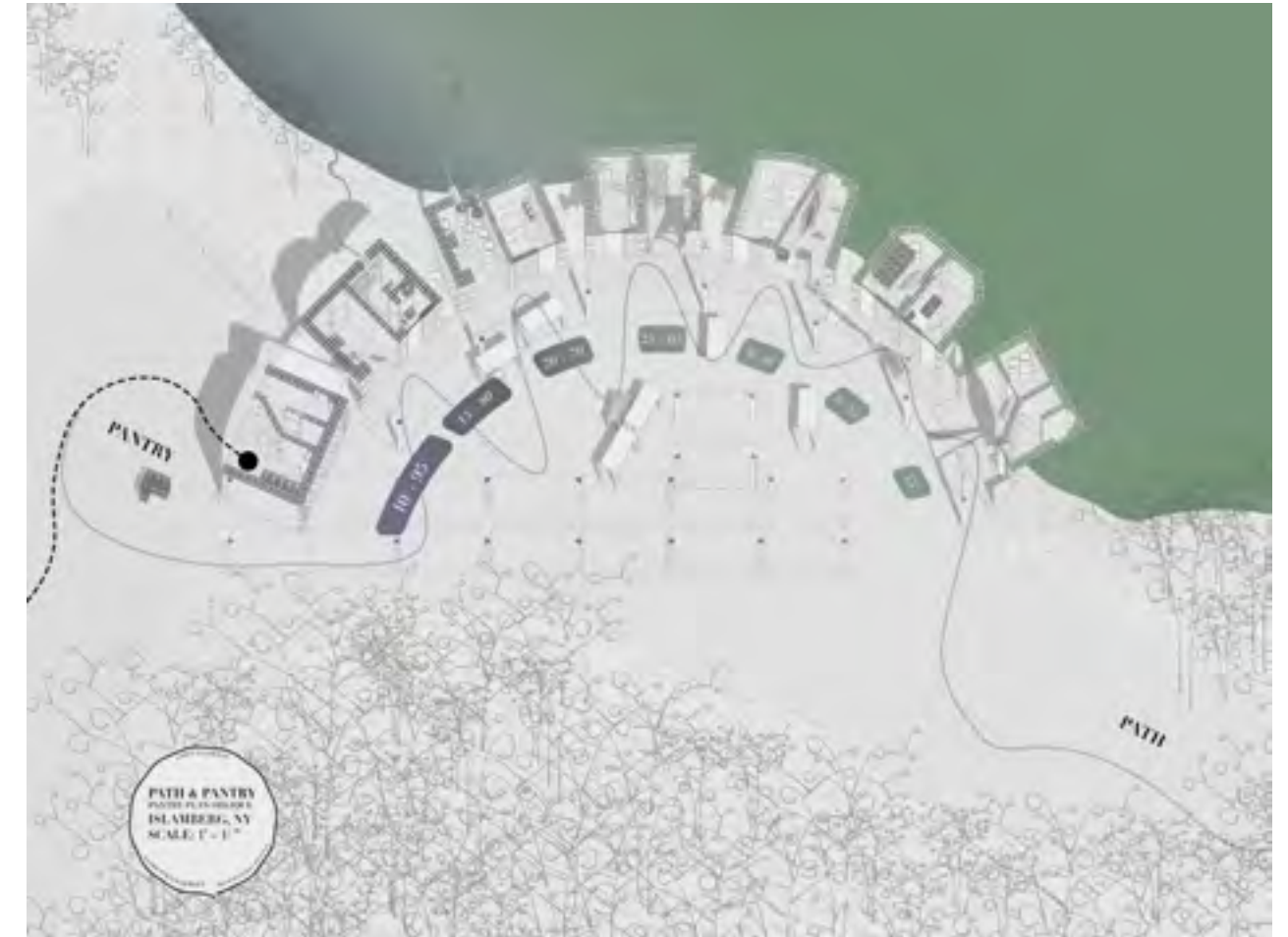
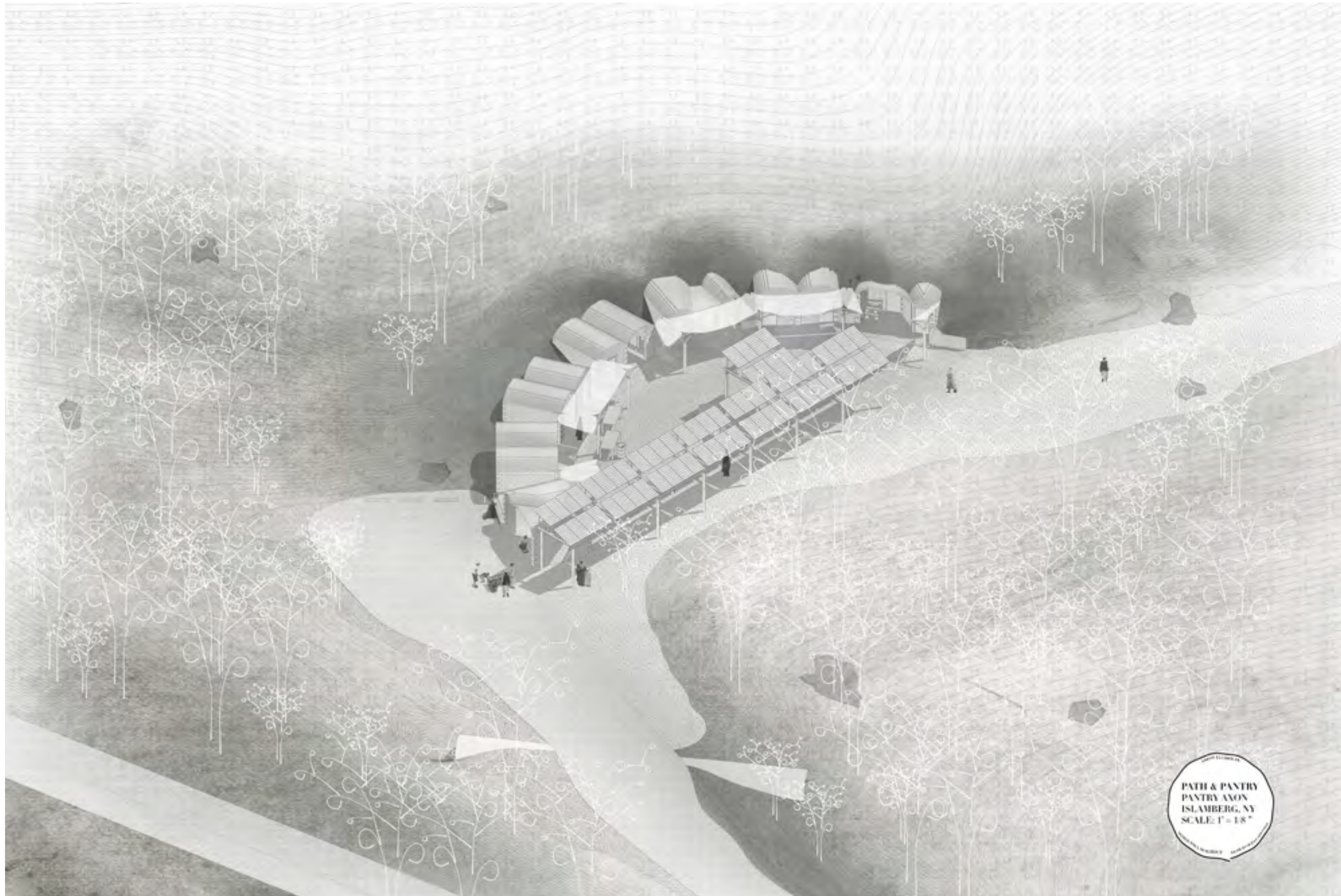


Intervention I, Forest Path:

A network of interlocking paths create extending from the Village of Islamberg to a roadside food distribution site. The tricorn path shapes itself to the existing landscape, taking advantage of existing water flows to seed a harvestable forest garden. Water, plants and animals freely cross the path. Natural Embankments are dug out to create flexible classroom and prayer spaces.

Diagram:

Harvesting and volunteer schedules incorporate the differences between the Islamic Lunar and Gregorian Calendars to identify and fill gaps the greater community's charity network.



Intervention II, Forest Path:

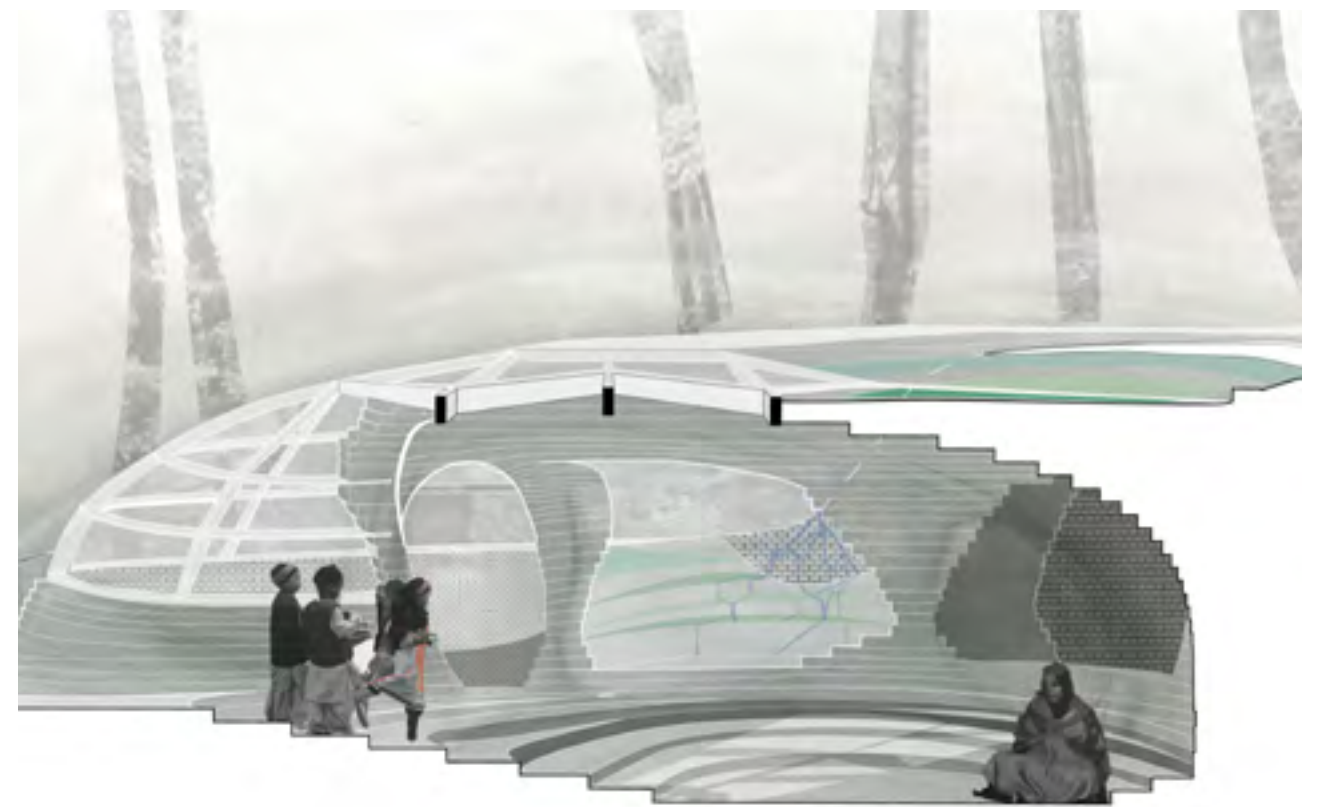
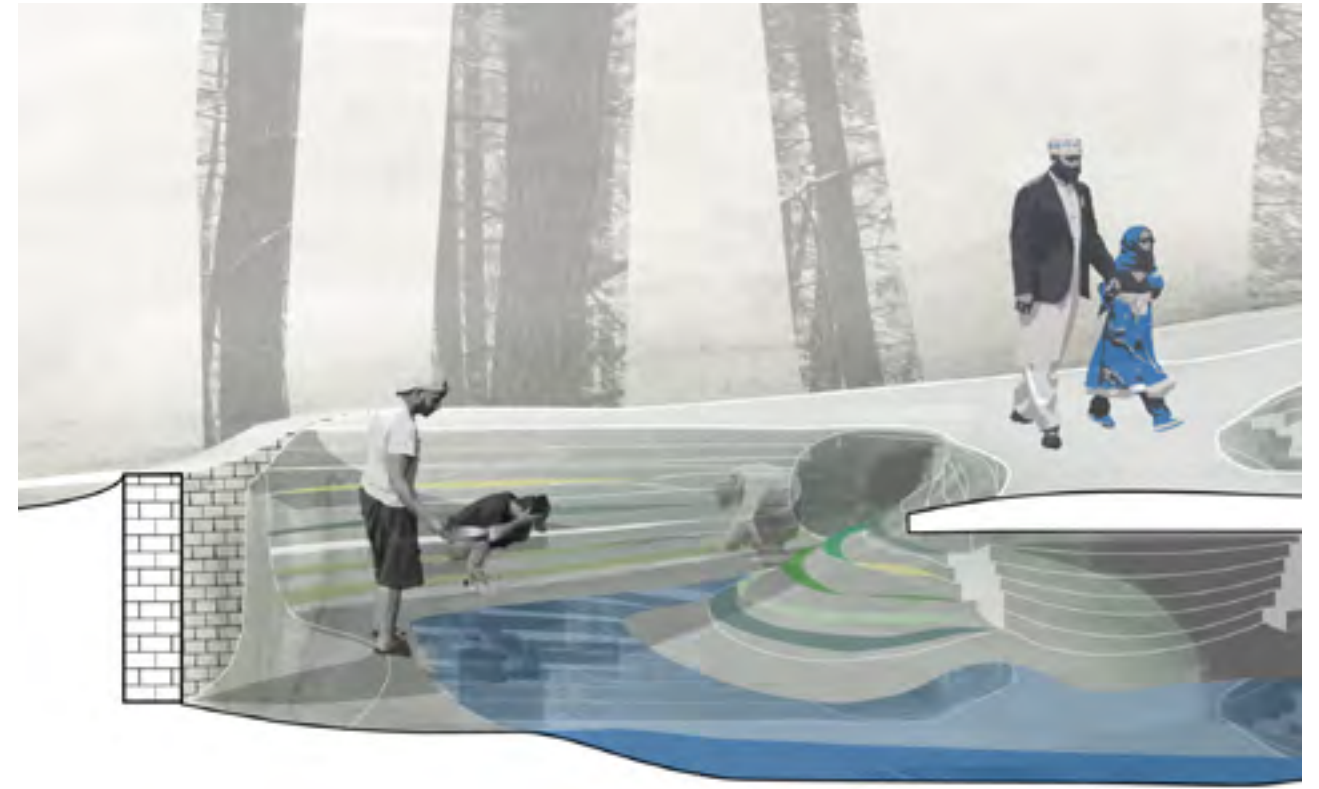
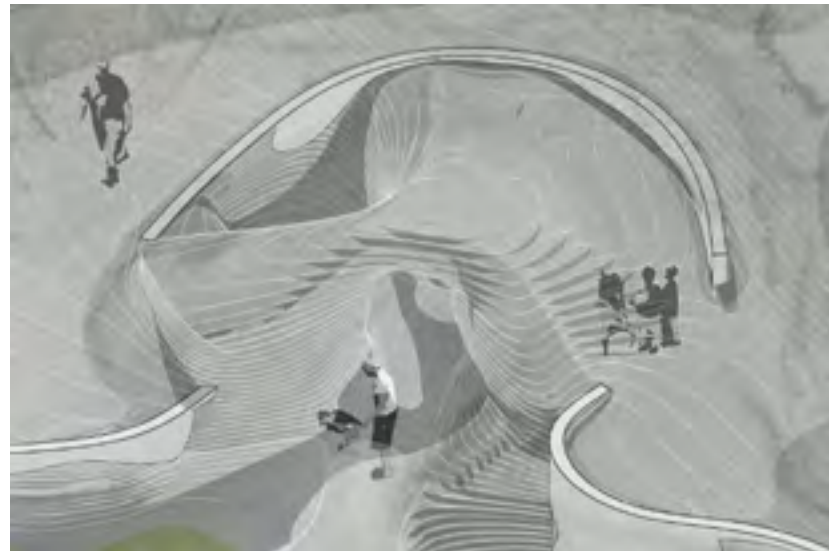
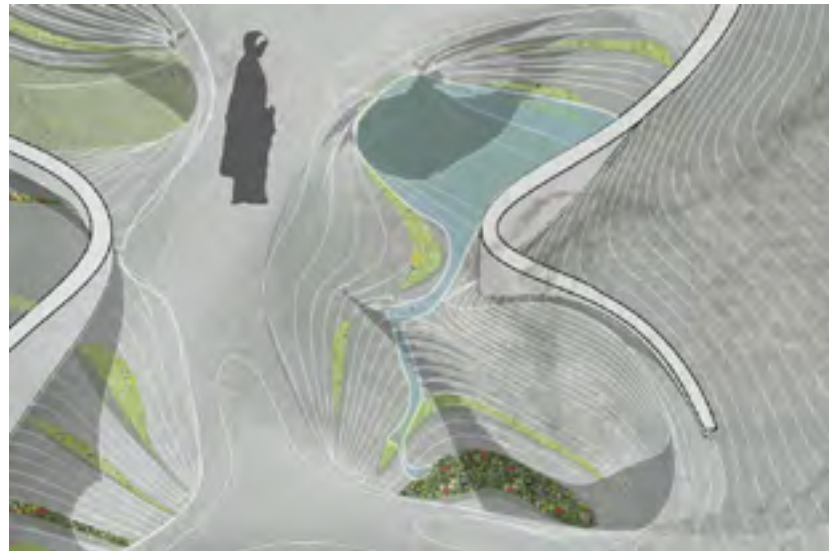
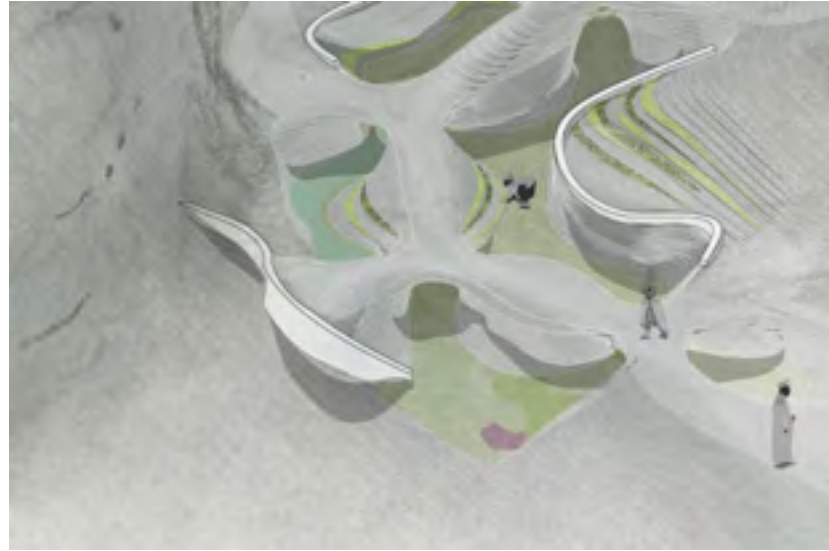
Roadside food Pantry: Food storage units embrace a large public space where intercommunity gatherings, teach-ins and markets may be coorganized and facilitated

Above:

Employing the vernacular root cellar technique, storage units are passively temperature controlled through variable submersion in existing topography.



ARCHITECTURE
PATH & PANTRY
THE PATH
ISLAMBERG, NY
SCALE: 1" = 38'





Where Light Meets Dark

This project proposes the adaptive reuse of one of New York's most notorious skyscrapers, The AT&T longlines building. The windowless mid-century telecommunications fortress is transformed into a mixed use development comprising of residential (70%) and community (30%) programs. The project finds opportunity in the problematic depth of office building footprints to simultaneously create shared residential spaces and provide adequate daylighting to every resident.

Previous spread:

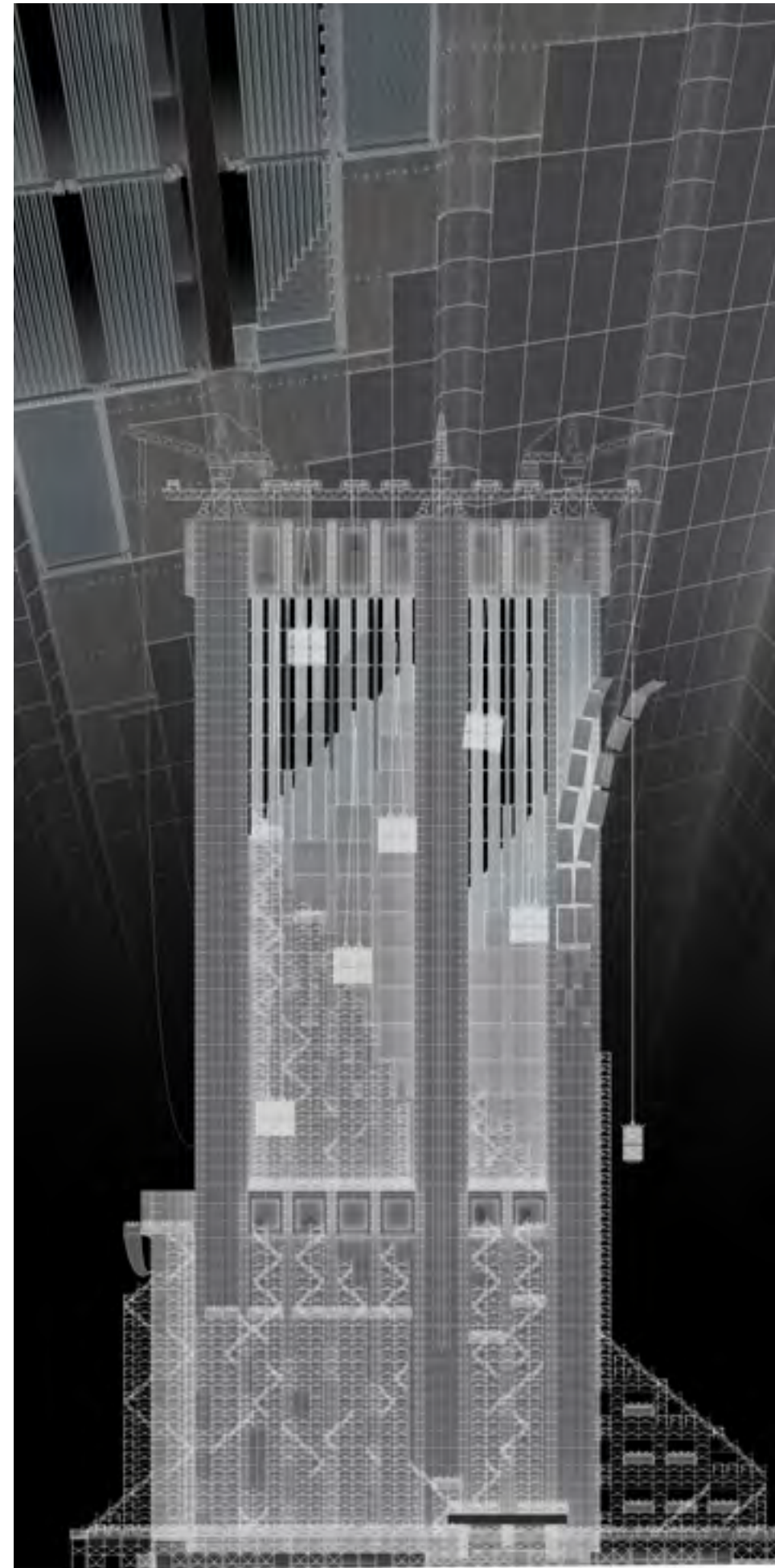
Collage-camouflage.
Can a building want to disappear?

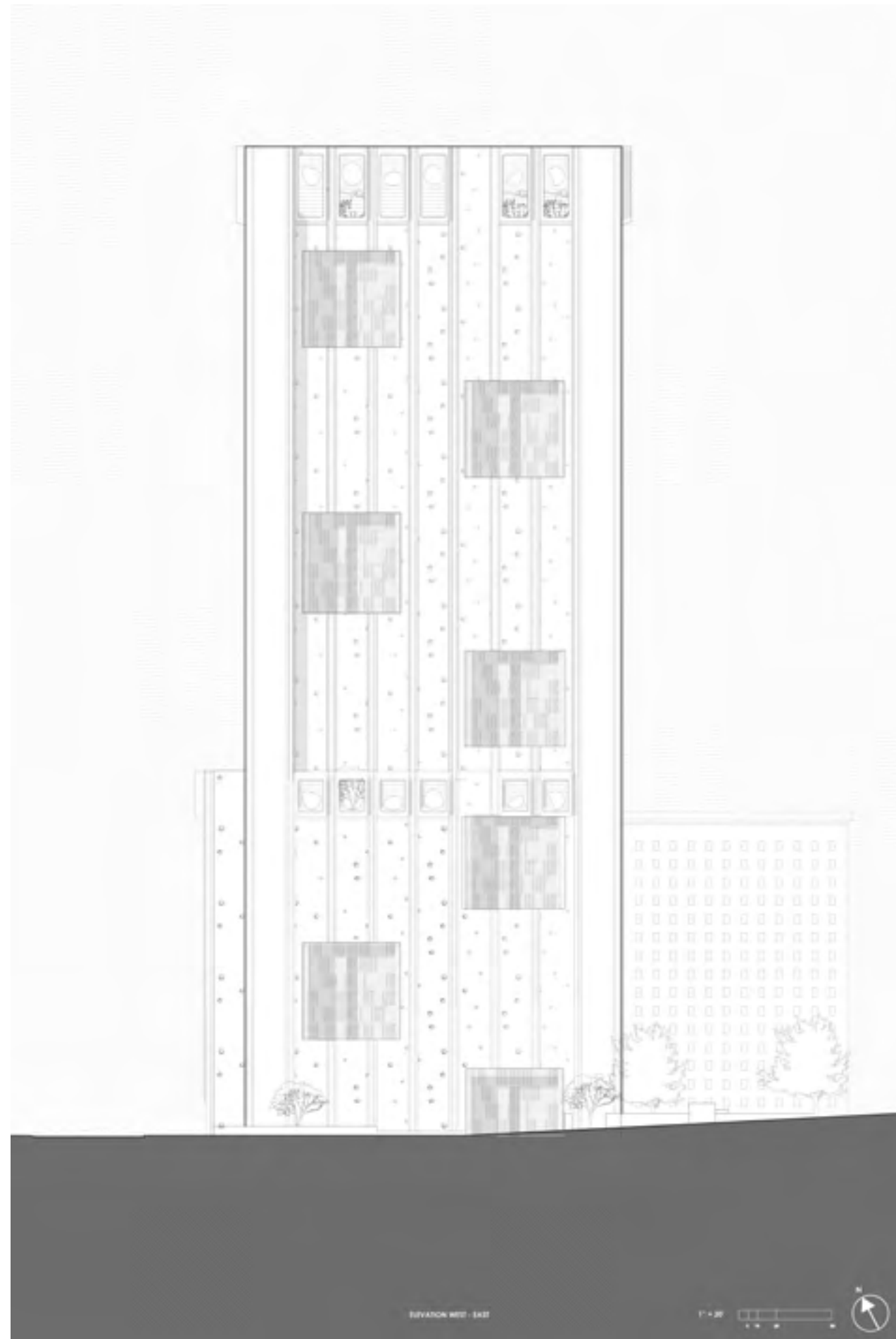
Right:

Impossible deconstruction: a fortress stripped away, layer by layer. Drawing in Collaboration with Ruisheng Yang.

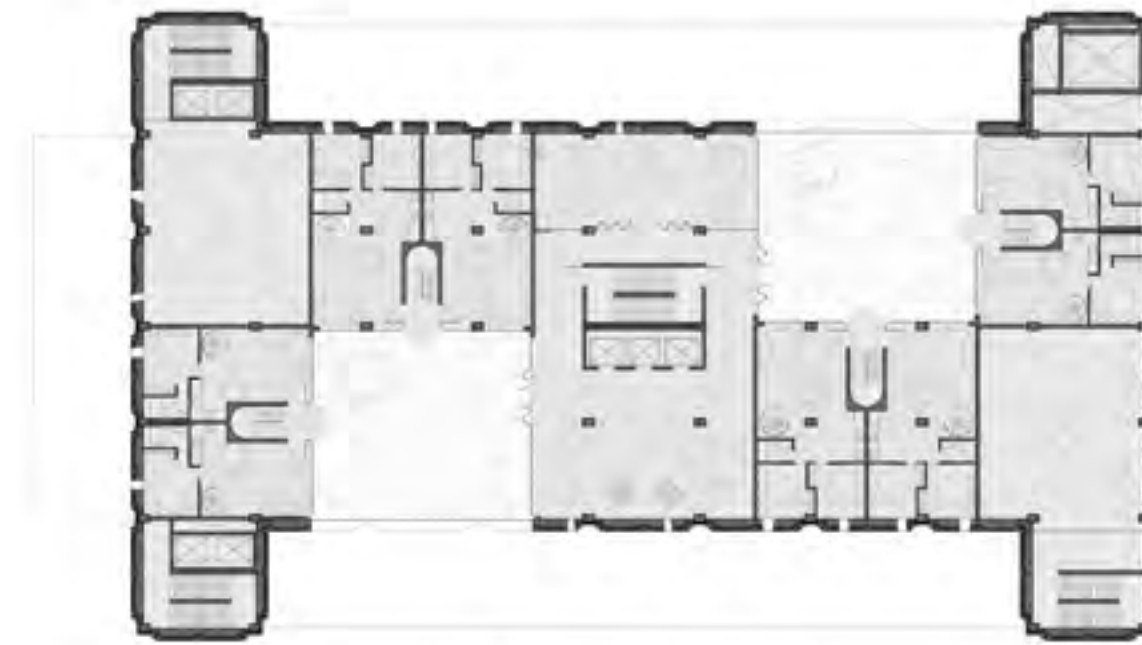
Opposite:

Light penetrating a monolith. Charcoal Digital Composite.
In collaboration with Francisca Allende





NEIGHBORHOOD 2ND FLOOR PLAN



NEIGHBORHOOD ACCESS FLOOR PLAN

vertical neighborhoods:

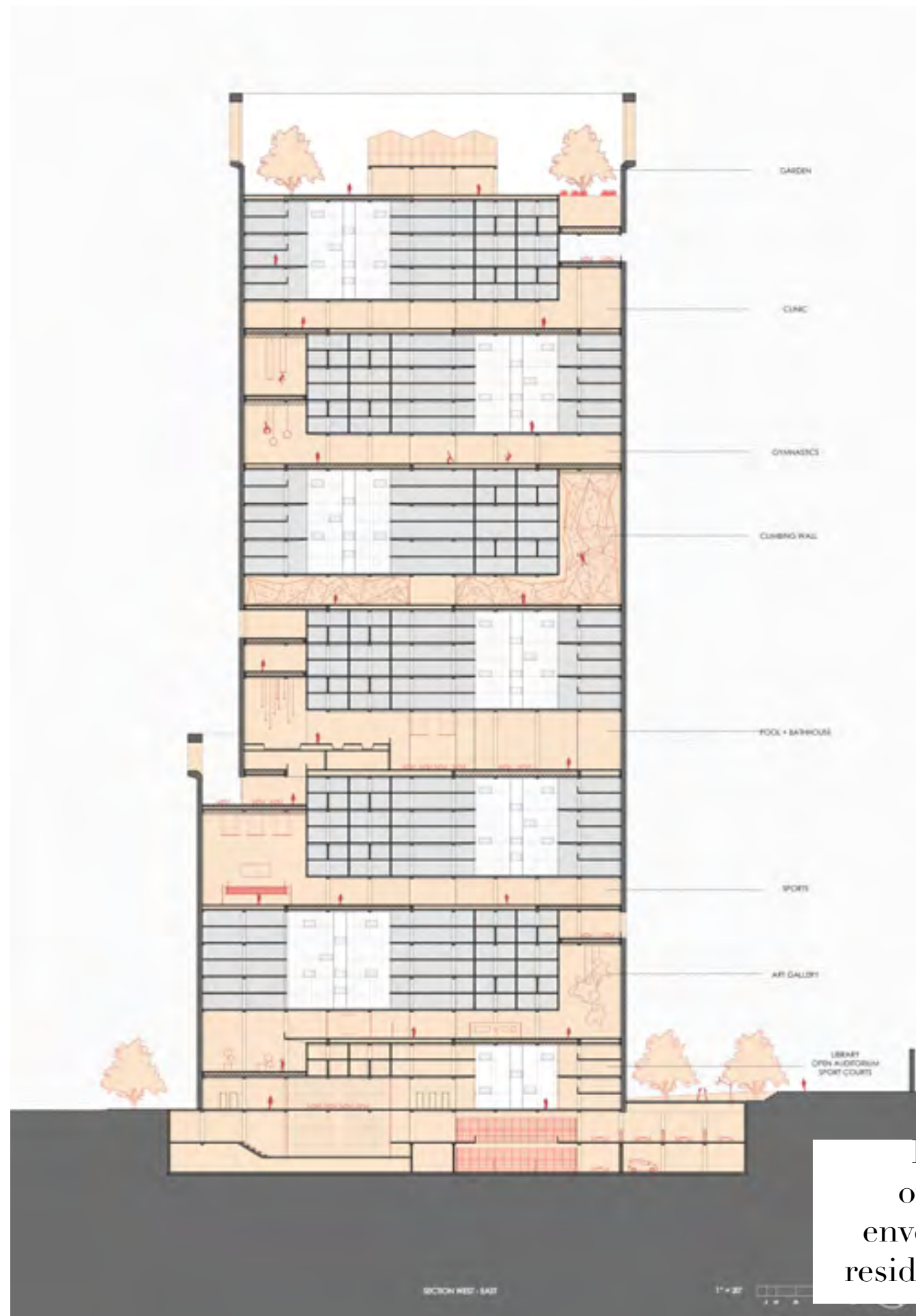
50 foot cubic alcoves are carved into the monolith creating communal square for residential access and activity, while allowing double exposure for each unit.

This Page

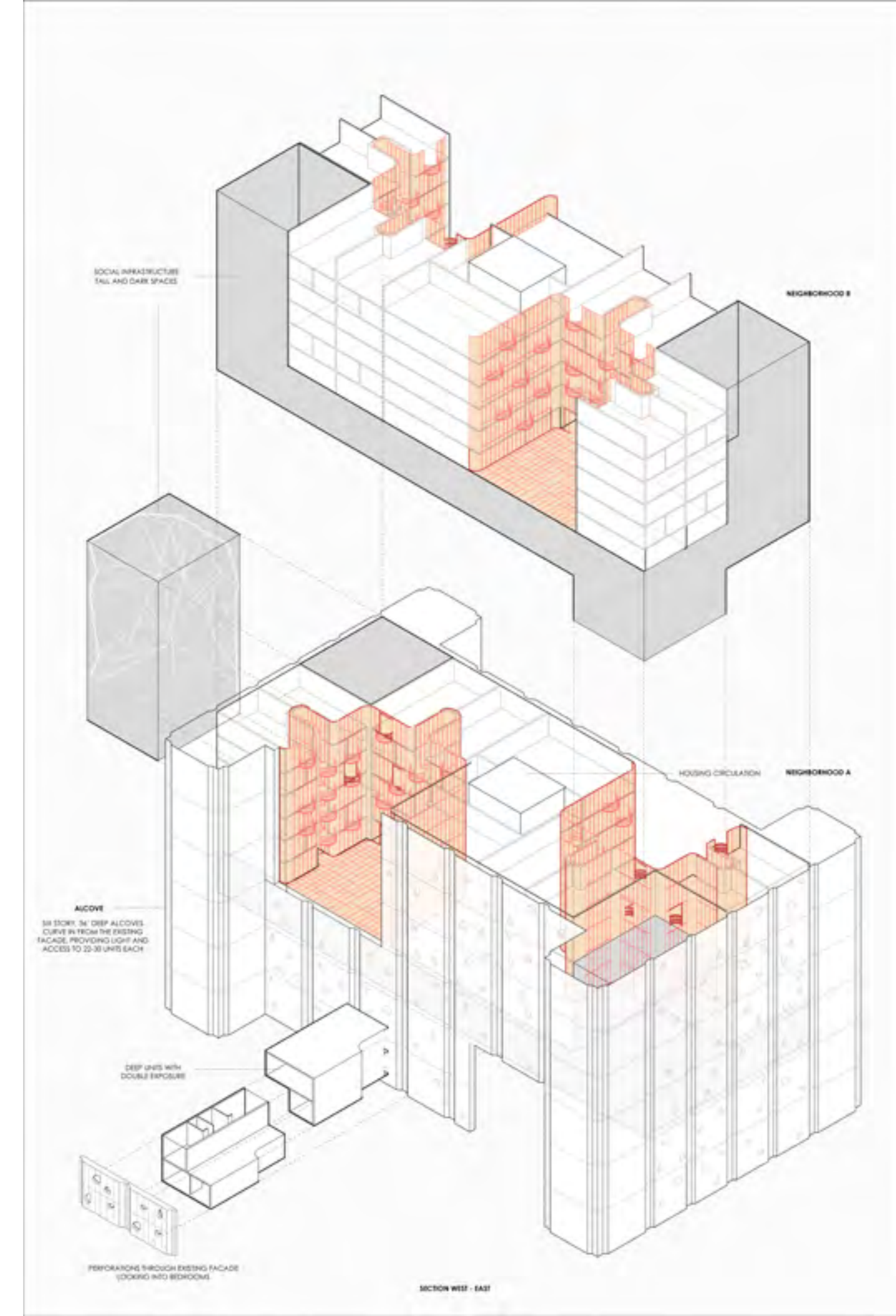
Typical neighborhood plans (Ground and Second Floor)

Opposite:

Building elevation.



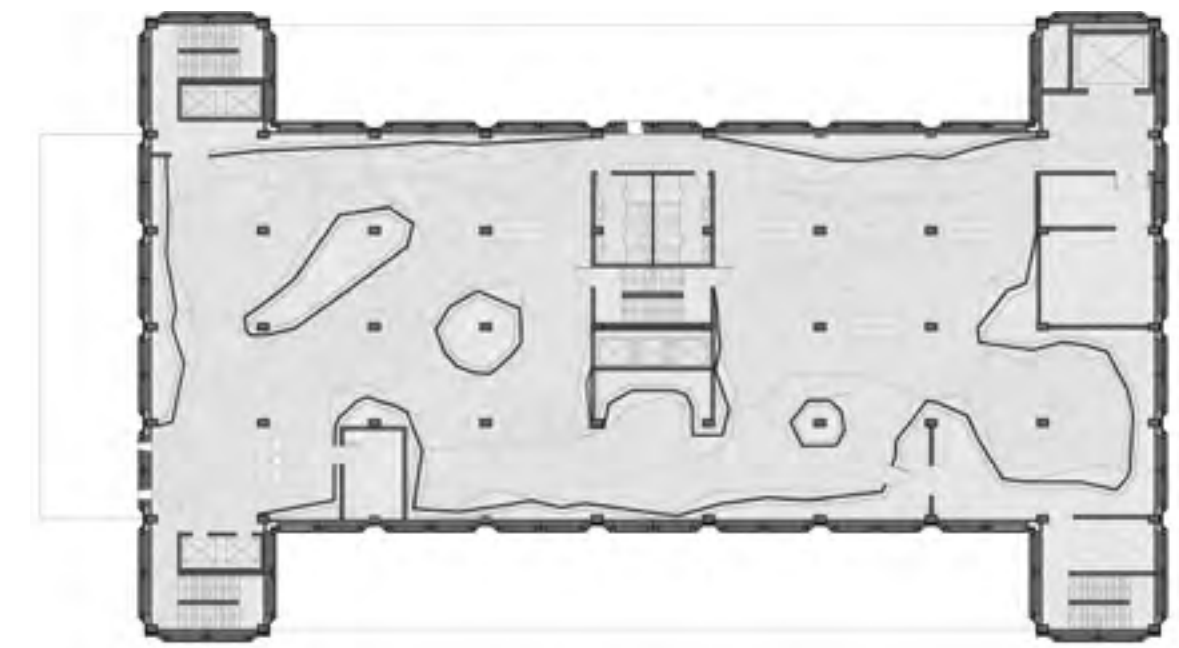
Interconnecting levels of public programming envelop and wrap around residential neighborhoods.



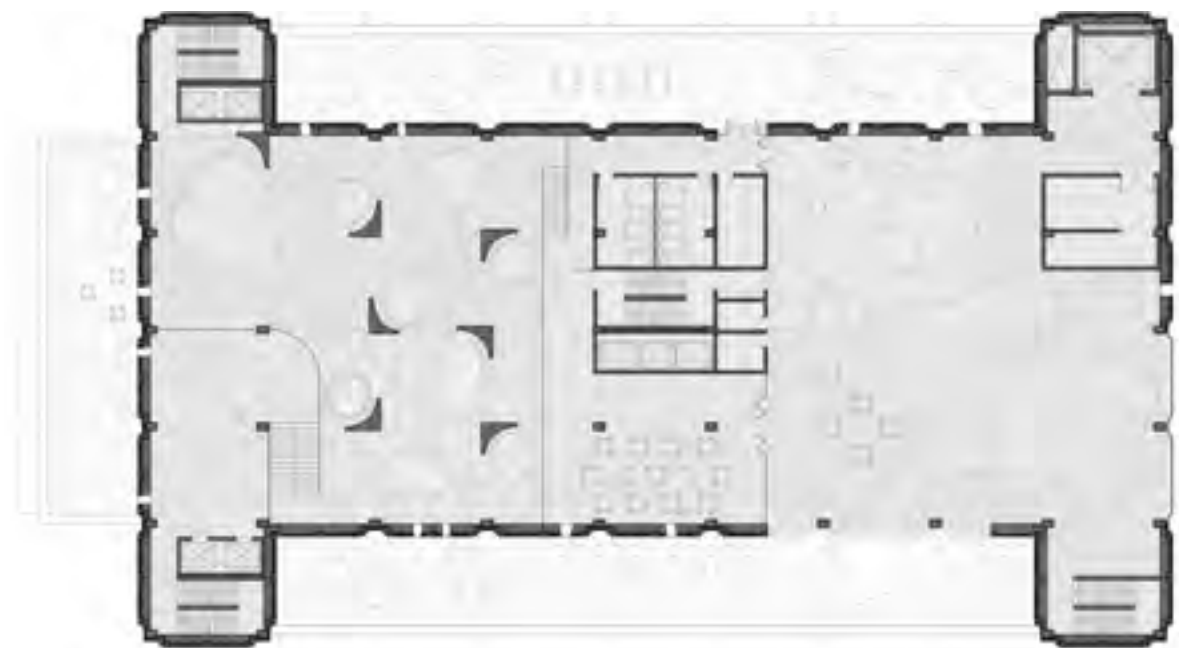


Above:

At the ground floor, Alcoves refigure a fortress into a porous public park.



SOCIAL INFRASTRUCTURE FLOOR PLAN
CLIMBING GYM



SOCIAL INFRASTRUCTURE FLOOR PLAN
POOL + BATH

Above:

Public programming plans: Pool and Rock Climbing gym take advantage of an open floor plate to offer interior landscapes of activity.





Listening Sanctuary

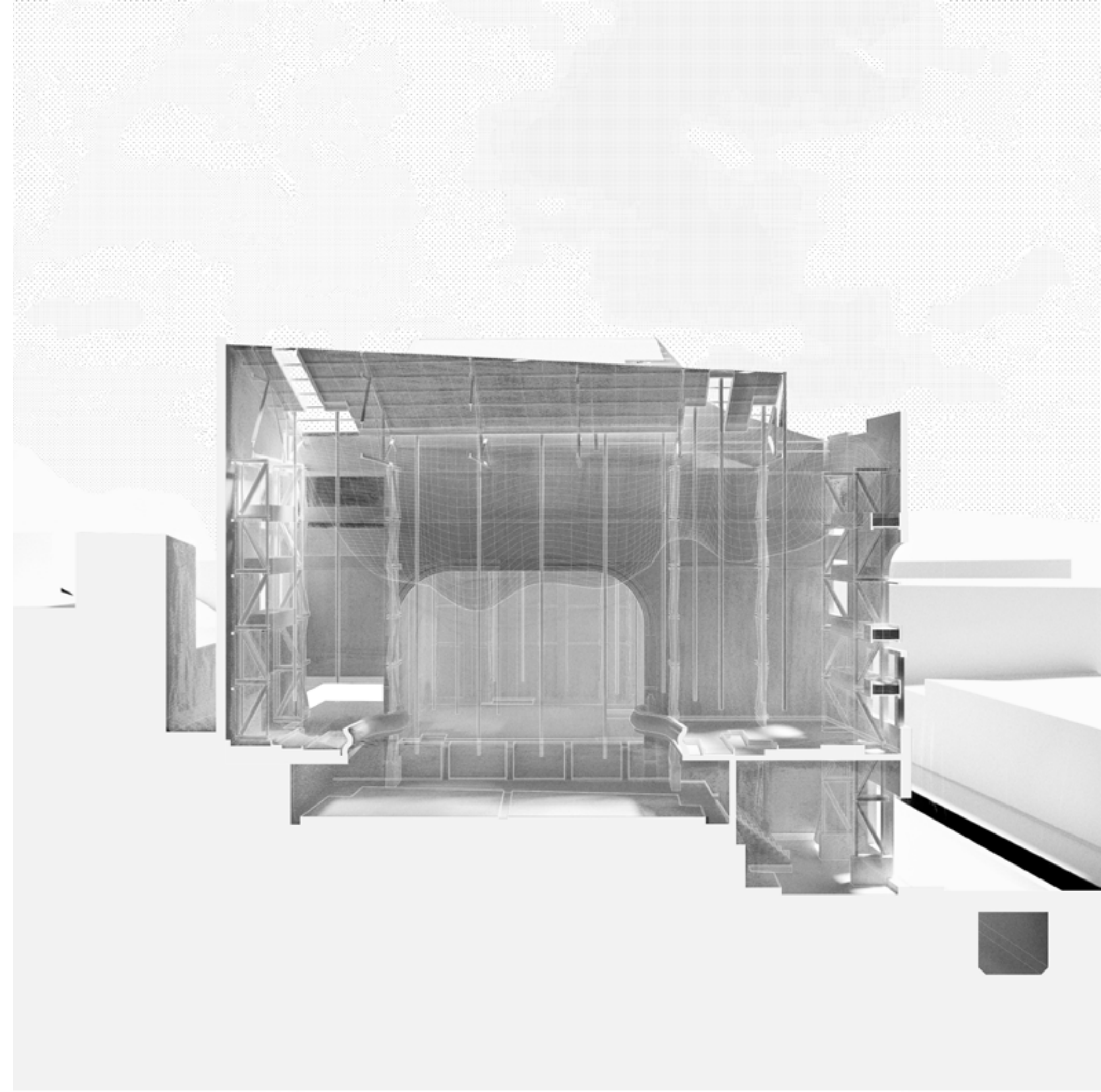
Located at edge of Salvador da Bahia's historic center, a long disused theater, the Teatro Jandaia, is delicately transfigured into a sanctuary and seeding ground for Bahia's diverse ecology. The sanctuary taps into the precolonial memory of bahia, existing along the edge of long diked, drained, sewerred and paved over. Through carefully reinforced holes in its roof, water trickles, drips, drains, perspires and pools freely through and within it. The sounds of this free flow reverberates onto and reveal the waters that once were but no longer are.



Previous spread:

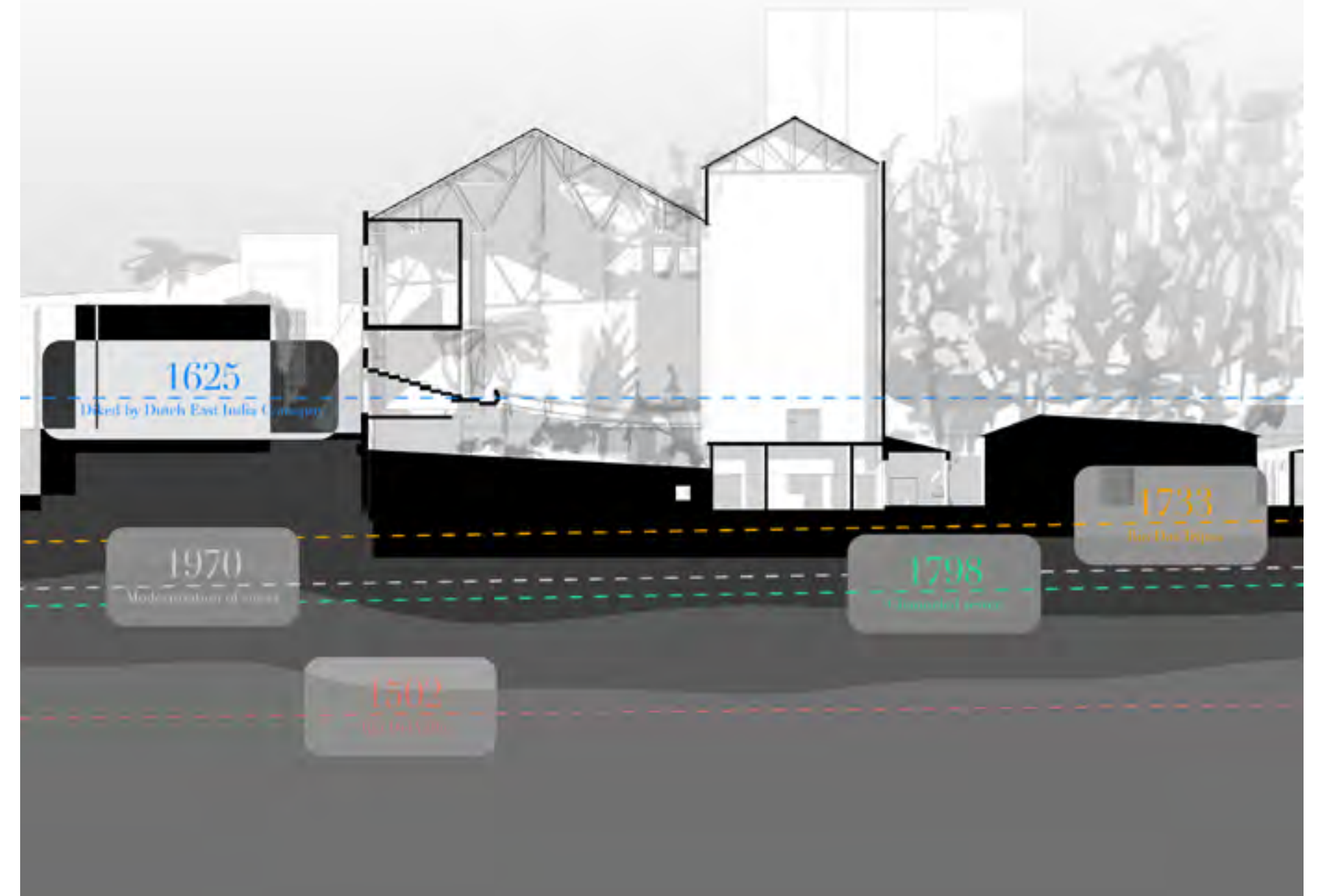
Left: Charcoal Drawing made as part of the introductory Embodied Workshop Drawing, led by artist Zachary Fabri.

Right:
Teatro Jandaia



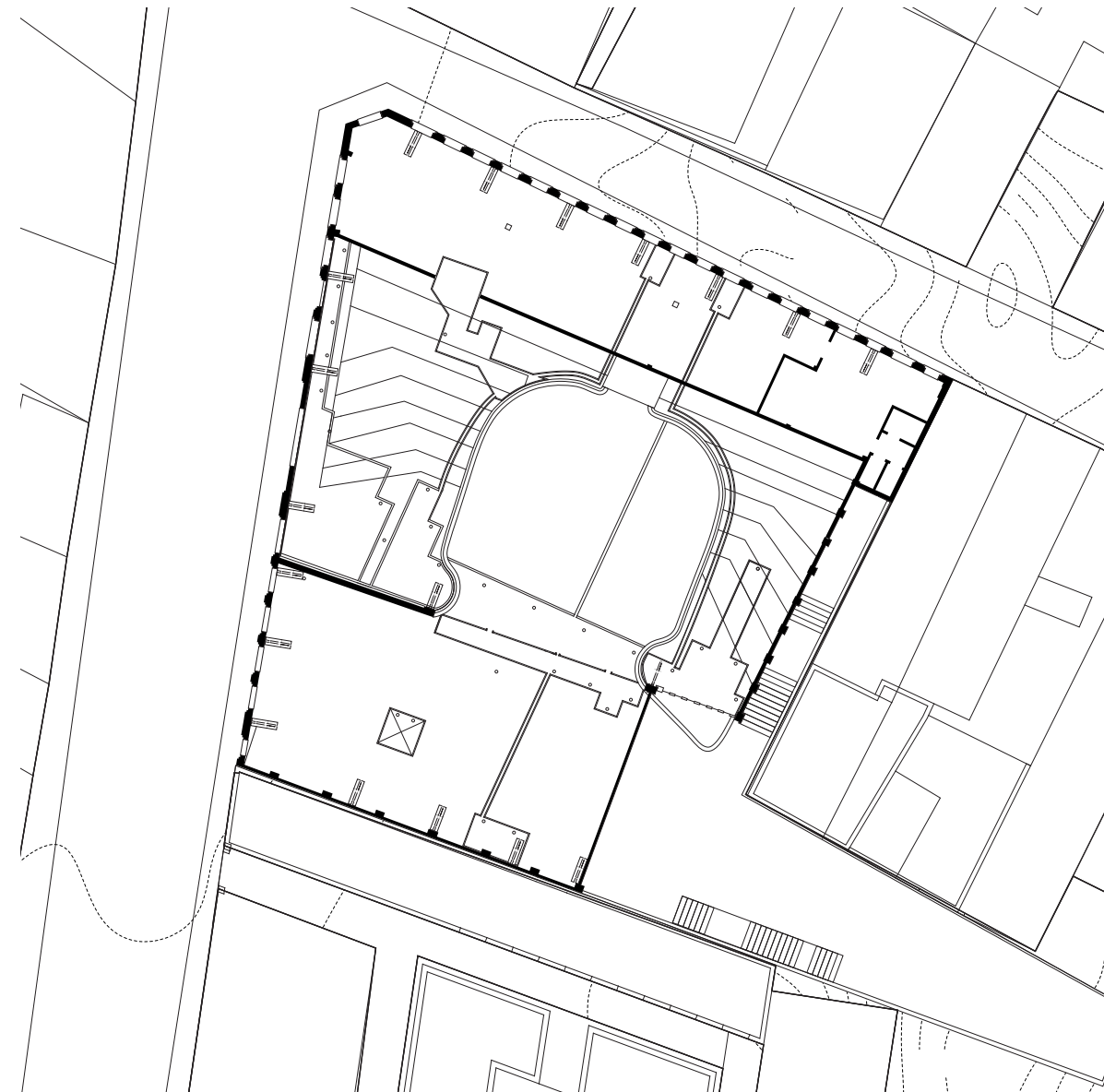


The building site lies along existing flows and demarcations. To its west, the old city is a colonial, fortified 17th century urban plan. To its east, buildings are typical of 20th century development. The Jandaia sits in a valley that has seen many changes since European colonization. Just beyond its feet, there was once a Colonial wall constructed to defend Portuguese fortifications from Tupinamba indigenous peoples. The Rio del Valle, a river that ran through this topography, was turned into a dike by the Dutch west India company, who were hungry for the sugar plantations and slave economy established by the Portuguese in the region. In 1983, the old city of Salvador became a UNESCO world heritage area, implying a channeling of flows of capital. The theater lies just outside this imaginary boundary. All the while, wind blows south-south-east from the Atlantic ocean.

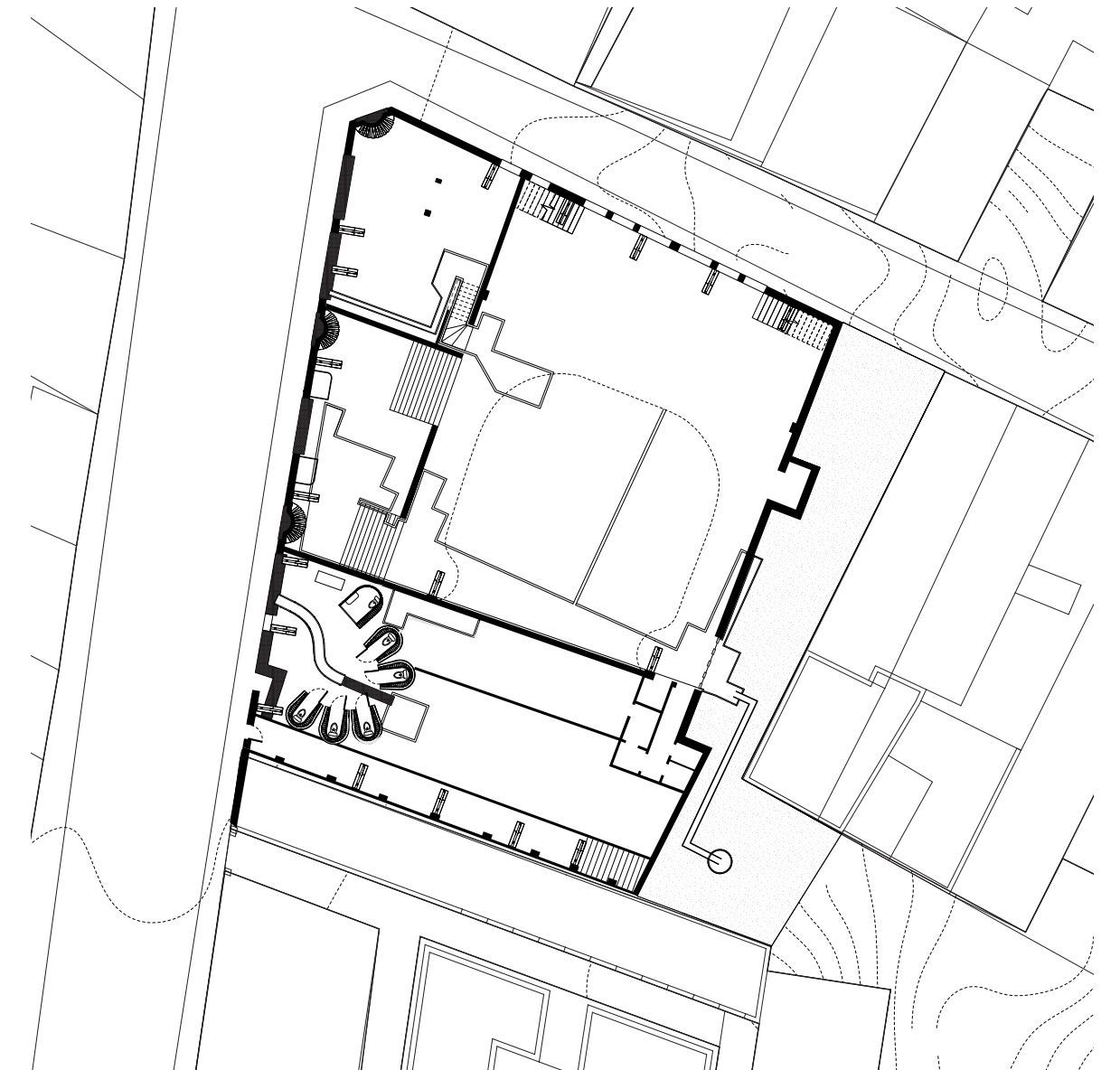




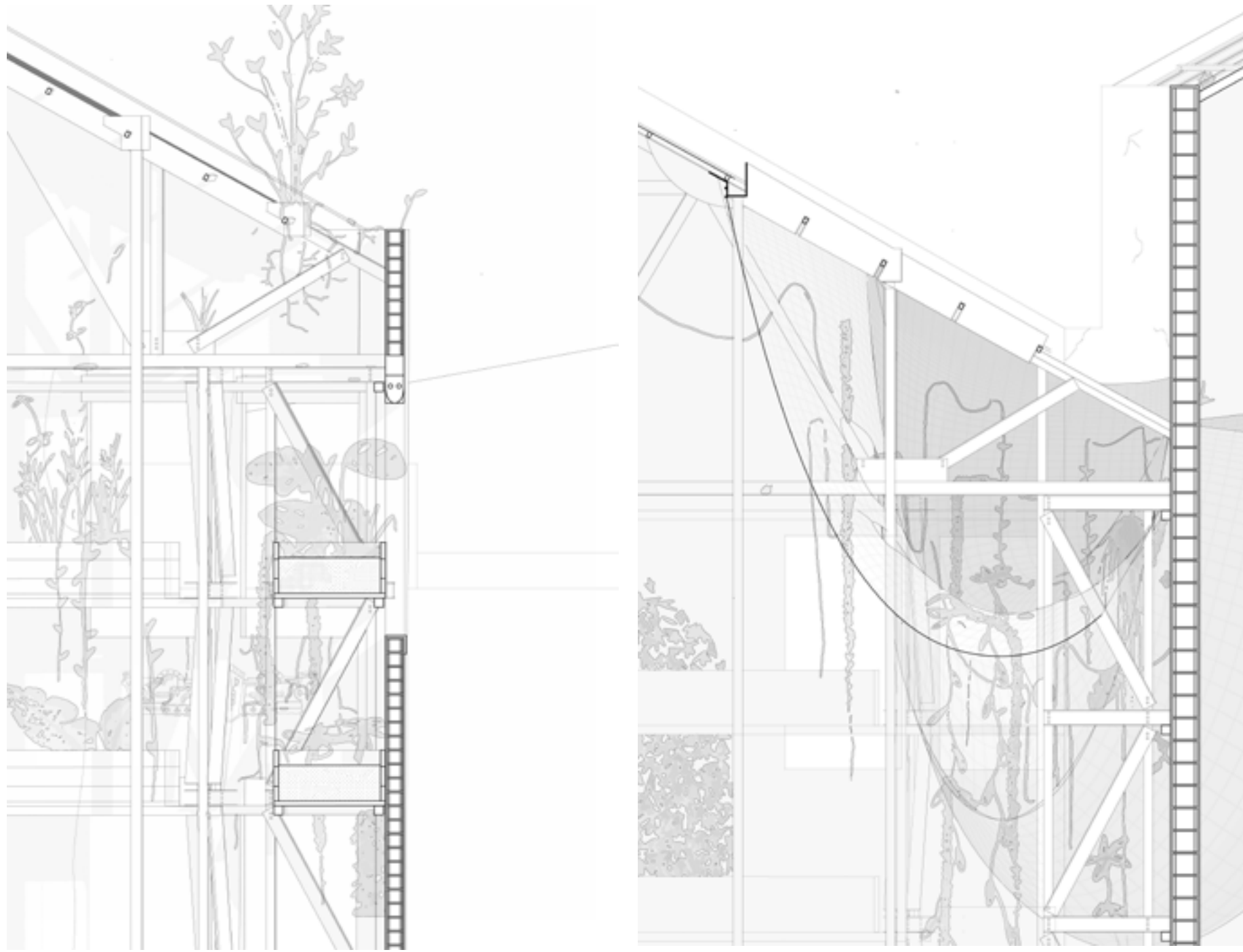
Roof Plan: Existing holes are shored up to inhibit further decay.



Balcony and Stage Level: Water is captured in pools and allowed to flow through the building, encouraging planting.

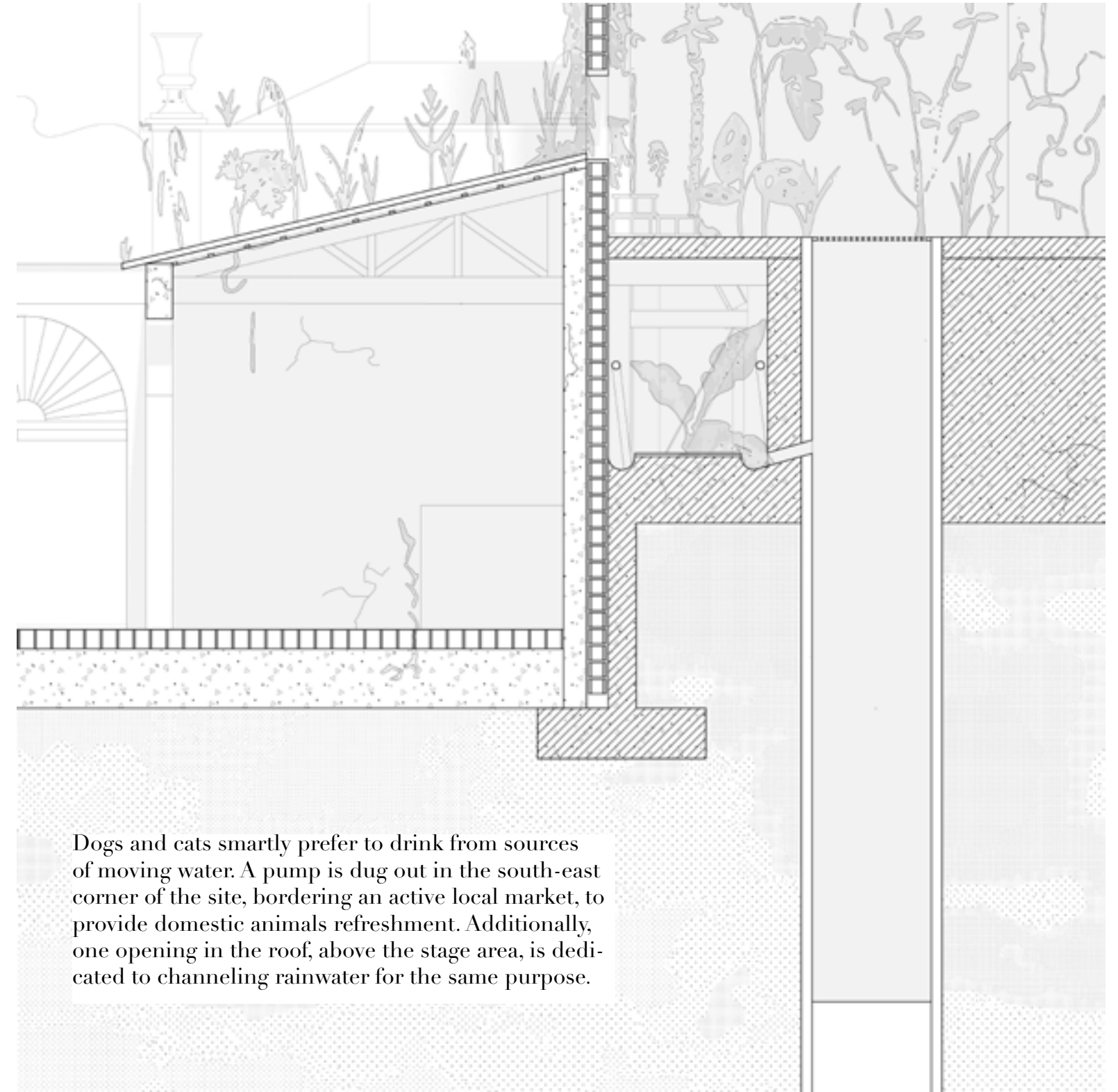


Ground Floor Plan: Water exists the building, open drains allow the water to be heard by passers by.

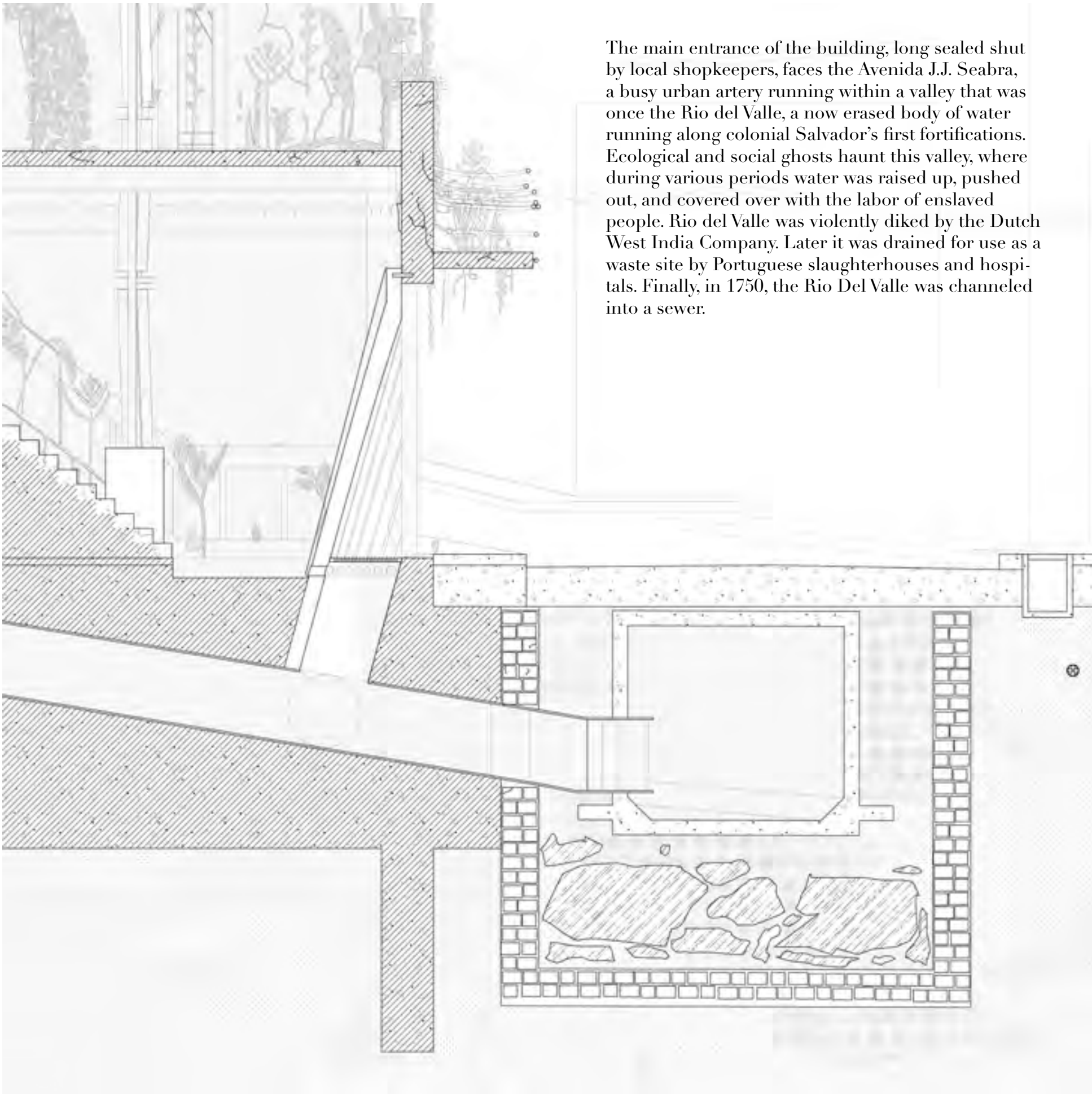


Left: An opening is created in the mostly impermeable facade on the southeast corner. These openings allow for tree pollen and other proliferating vegetal matter to enter into the building. Walls are shored up with vertical members throughout the interior, which become armatures for vegetation. lintels are set within the openings. The material removed to allow the openings is used as retaining support for the water pools and channels laced elsewhere in the building.

Right: Large nets are hung from the shored edges of the damaged roof into the atrium of the audience area. These shoring members are detailed to act as gutters, preventing future deterioration of the roof. Horizontal members are woven through the net, acting as rest for birds while directing water from the roof to the ground.



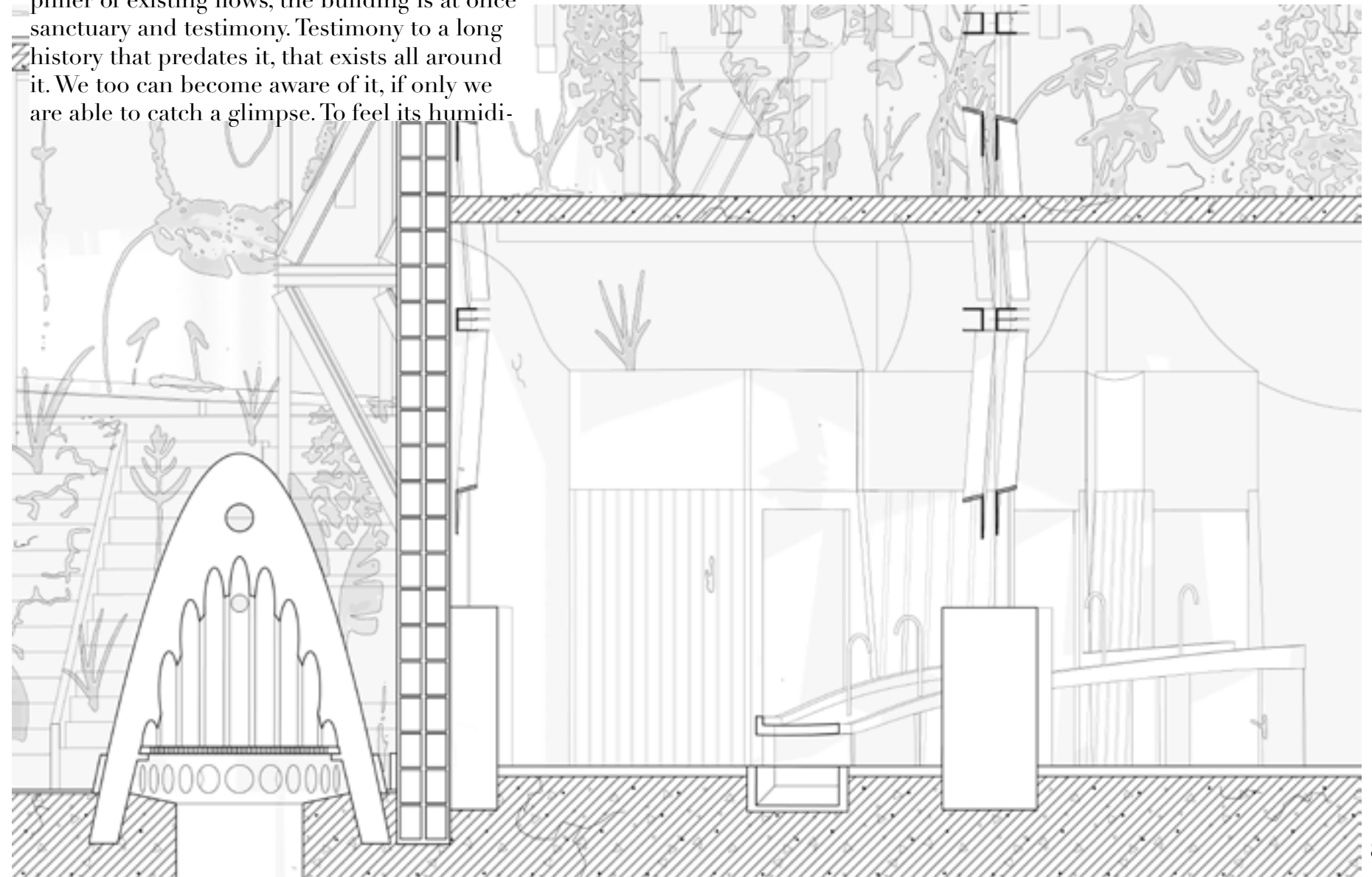
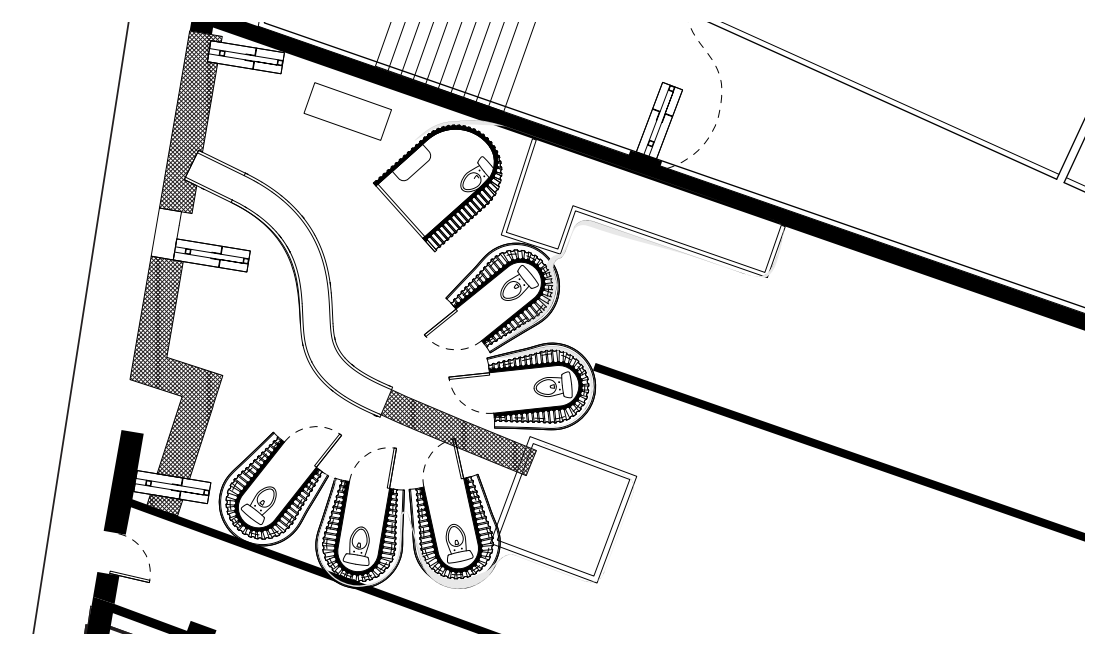
Dogs and cats smartly prefer to drink from sources of moving water. A pump is dug out in the south-east corner of the site, bordering an active local market, to provide domestic animals refreshment. Additionally, one opening in the roof, above the stage area, is dedicated to channeling rainwater for the same purpose.



The main entrance of the building, long sealed shut by local shopkeepers, faces the Avenida J.J. Seabra, a busy urban artery running within a valley that was once the Rio del Valle, a now erased body of water running along colonial Salvador's first fortifications. Ecological and social ghosts haunt this valley, where during various periods water was raised up, pushed out, and covered over with the labor of enslaved people. Rio del Valle was violently diked by the Dutch West India Company. Later it was drained for use as a waste site by Portuguese slaughterhouses and hospitals. Finally, in 1750, the Rio Del Valle was channeled into a sewer.

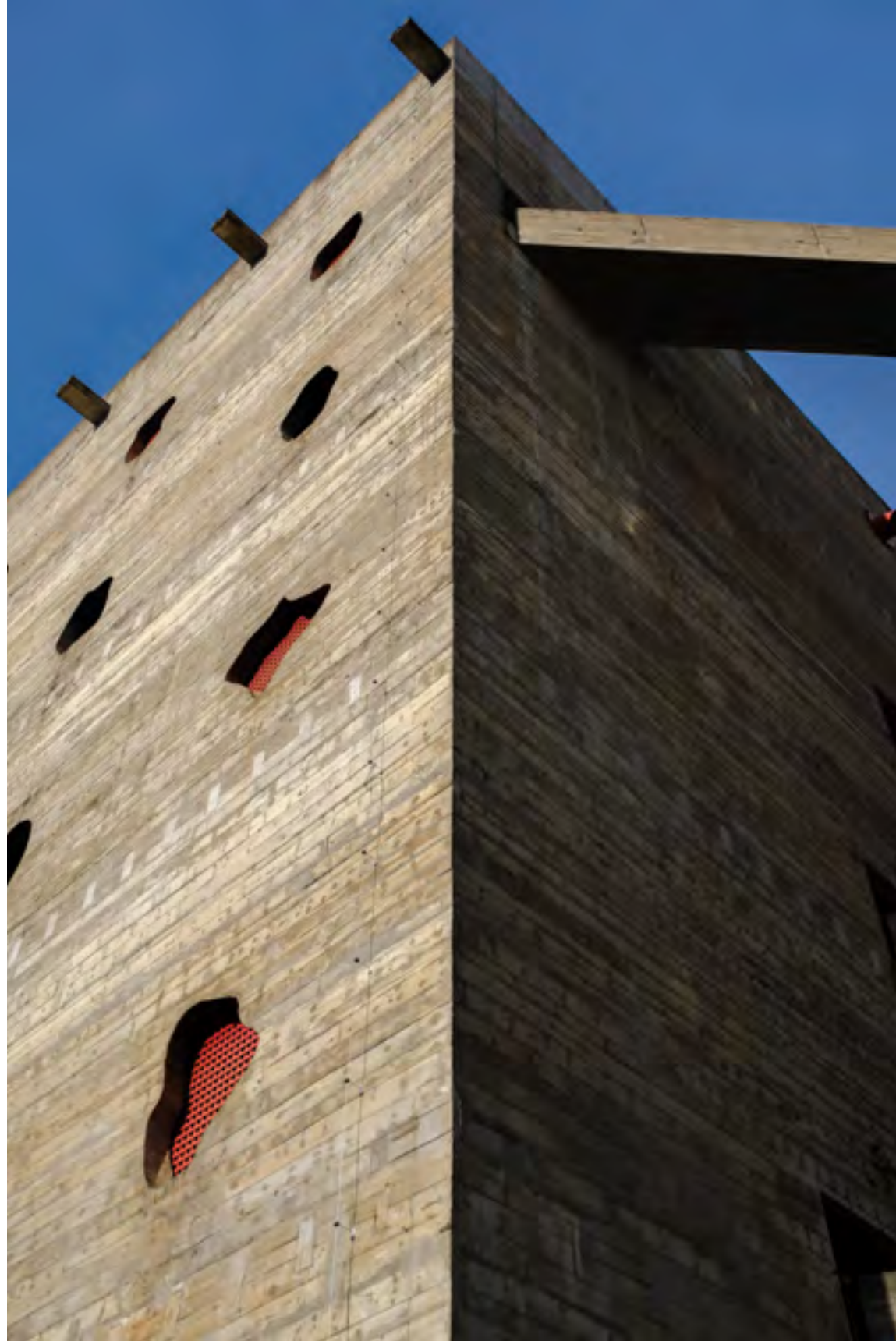
Water systems—present in all the building's interventions—funnel greywater toward the south facade. Here, a disused market stall is made into a bathroom. Occasional human access into the theater is permitted through an access hallway that is operated by the bathroom's custodians. A locksmith, the last human occupant of the building, has a workshop at the North-west corner. It's hoped that his work will hum along unimpeded by the other interventions beyond his workshop's walls.

Waters fall from the sky and land on ruin. Through careful persuasion, a surely ruined Jandaia theater weeps in remembrance of a past that it knows can no longer be. As an amplifier of existing flows, the building is at once sanctuary and testimony. Testimony to a long history that predates it, that exists all around it. We too can become aware of it, if only we are able to catch a glimpse. To feel its humidi-



photography
Selected Works









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