This body of work has no conclusion. It is instead a result of internal and external influences and individual and collective aspirations that are to be perpetuated. At any shape, capacity, and scale I encounter in the future, I look forward to revisiting the questions, discoveries, and explorations that I developed during my three years at GSAPP. Ultimately, this portfolio aims to convey Intentionality, even if I fall short on articulating these three years of meaningful, non-linear experiences.
<table>
<thead>
<tr>
<th></th>
<th>CONTENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td><strong>Ouroboros of Mass Graves</strong></td>
</tr>
<tr>
<td></td>
<td>Fall 2022</td>
</tr>
<tr>
<td></td>
<td>08-25</td>
</tr>
<tr>
<td>02</td>
<td><strong>Historicizing The Present, Unarchiving the Past</strong></td>
</tr>
<tr>
<td></td>
<td>Fall 2022</td>
</tr>
<tr>
<td></td>
<td>26-43</td>
</tr>
<tr>
<td>03</td>
<td><strong>Embedded Sanctuaries</strong></td>
</tr>
<tr>
<td></td>
<td>Spring 2022</td>
</tr>
<tr>
<td></td>
<td>44-59</td>
</tr>
<tr>
<td>04</td>
<td><strong>Ground:UP</strong></td>
</tr>
<tr>
<td></td>
<td>Fall 2021</td>
</tr>
<tr>
<td></td>
<td>60-77</td>
</tr>
<tr>
<td>05</td>
<td><strong>Variant School</strong></td>
</tr>
<tr>
<td></td>
<td>Spring 2021</td>
</tr>
<tr>
<td></td>
<td>78-95</td>
</tr>
<tr>
<td>06</td>
<td><strong>First Generation Home</strong></td>
</tr>
<tr>
<td></td>
<td>Fall 2020</td>
</tr>
<tr>
<td></td>
<td>98-109</td>
</tr>
<tr>
<td>07</td>
<td><strong>MAKE</strong></td>
</tr>
<tr>
<td></td>
<td>Fall 2022</td>
</tr>
<tr>
<td></td>
<td>112-119</td>
</tr>
<tr>
<td>08</td>
<td><strong>Carlo Scarpa: Unlayered Corners</strong></td>
</tr>
<tr>
<td></td>
<td>Spring 2023</td>
</tr>
<tr>
<td></td>
<td>120-123</td>
</tr>
<tr>
<td>09</td>
<td><strong>Curtain Wall</strong></td>
</tr>
<tr>
<td></td>
<td>Spring 2022</td>
</tr>
<tr>
<td></td>
<td>124-129</td>
</tr>
<tr>
<td>10</td>
<td><strong>The WEB</strong></td>
</tr>
<tr>
<td></td>
<td>Spring 2022</td>
</tr>
<tr>
<td></td>
<td>130-135</td>
</tr>
</tbody>
</table>
This project aims to transform Hart Island - a mass burial site in the Bronx - into a safe haven, where New York City residents and visitors can experience loss, remembrance, and healing through spiritual and physical connections with both landscape and architecture. In addition to engaging with burials, the site is vulnerable to sea-level rise. So, our project reimagines the practice of burials on Hart Island, both ecologically and spiritually. Referencing the ancient technique of burial mounds, we are restructuring/ elevating the exercise of mass burials on the island while prolonging the time that the island takes to reconcile back into the water. Through a spatial performance between delicate space frames and earth, these mounds continuously morph to respond to the change in time/burials, variations of grief, human/ non-human loss, and temporality of models of marking life<>death of that loss. And thus, we want to reinterpret Hart island's new identity as a public sanctuary.

OUROBOROS OF MASS GRAVES
The process of grief and decomposition creates a liminal cycle of life and death both spiritually and materially, tying to the concept of **OUROBOROS**: an ancient symbol depicting a serpent eating its tail. It expresses the cyclic nature of time and creation, which never disappears but perpetually changes form in an eternal cycle of destruction and re-creation.

Hart Island, close to the city island and Bronx, is a land where the understanding of Ouroboros is less conventional.

**HART ISLAND**
- Used for mass burials since 1869.
- Received more than 2000 bodies during Covid-19.
- Over the last 150 years, over 1 million people have been buried on the island.
- The majority buried in the island are unclaimed.
Material Studies - Ice and Rockite
Lucas Pereira and Amrit Singh

Geometry Study - Creating the System
Lucas Pereira and Amrit Singh

Time, Porosity and Reincorporation
Amrit Singh
Lucas Pereira, Amiti Singh

The site enacts a performance of decomposition, procession, and landscape, which is varying and constantly changing with time.

Site Plan
Lucas Pereira, Amiti Singh

Mound Taxonomy
Amiti Singh

Mound Cluster
Lucas Pereira, Amiti Singh
The upper half of the site converts the older burial site into spaces of rituals, large gatherings, and collective yet intimate spaces between mounds.

On the lower half of the site, this performance blends with the newer burial sites and carefully activates the otherwise dilapidated and abandoned buildings into the programs of different functions.
The structure provides opportunities for programs to be inserted into the mounds. Structurally, the construction debris and soil from repurposed from NYC soil banks can allow these structural systems to be reinforced without compromising on the efficacy of microbes to decompose the bodies.
The mounds will react to the increase in the timeline of the island and the reconciling bodies submerging back in the water and ultimately give itself back to the water culminating itself within the cycle of life and death.
Flowers - Seasonality

Lucas de Menezes Pereira

Structural detail

Amiti Singh
This proposal is an intervention in Teatro Verde, an open amphitheater built in 1954 and located in the historical site of San Giorgio Maggiore, in Venice - Italy. The Cini Foundation, which owns the site, was created in 1951 by Vittorio Cini in homage to his deceased son, Giorgio Cini. The Foundation has an embedded archival identity, once since its creation, they are committed to archiving and promoting art history in Venice. Therefore, democratizing the archives by embedding them into the new intervention is a way to highlight the legacy and mission of the foundation.

The Design creates an interplay of present and past, performance and spectacle that are intended to enhance the experience of the Teatro Verde. By dressing and undressing parts of the site, the new spaces create suggestive paths that one can take, and in each procession, one will organically learn about the history of theater and reflect on what is happening in the present. Therefore unarchiving the past is the primary means to historicize the present.
Current state of the theater - October 2022
Lucas Pereira

Archive Pictures - Construction and Design
Cini Foundation Archive
The sequence of this experience happens on the northernmost side, with interconnected new programs that demarcate the pathways. This movement reinforces the idea that the Teatro Verde is not only the built artifact, but it starts from the back, with the pathways and the landscape surrounding it, having the park embedded into the theater’s tectonics.
Axon - Production area
Lucas Pereira

Axonometric - Ramp Access
Lucas Pereira

Backstage (area under the stage)

Atrium

Coat Check

New Copper Roof Structure

New Technical Booth

Terrace

Performance Stage
Lucas de Menezes Pereira

Paused Resolutions

Titina Rota: Italian costume designer of the 20th century.

Aurel M. Milloss, coreographer of 20th century.

Santuzza Cali: costume and set designer from the 60's.

Il Teatro Illustrato, magazine covers.
In the middle of the procession towards the open roof, the atrium displays costumes used by Eleonora Duse. They are placed at the level of the pathway with the idea of putting the present (represented by the visitor) also on display and in conversation with the past. Behind the stage, the columns of the new structure serve as a support for displaying historic Venetian shoes and other accessories.
Where the supporting structure that holds the path and costumes meet the existing stone wall, a cooper panel is introduced in place of the stone, displaying architectural drawings from Vietti’s design of the Teatro Verde.
The following project is located in Guinea Town, a recently declared historical site in Hyde Park, New York. Contrasting the past - The site was once a free black community in times of the underground railroad - with the current undocumented immigration issue and exploited workers in rural areas of the state, this project aims to tackle memory by reactivating the sanctuary character of the site.

The design aims to provide sanctuary for undocumented families through the expansion of the site’s existing camping infrastructure, referencing the historical axial quality of Freedonia lane - which once was the main street in the guinea town community.

The design presents a network of programs with different seasonal qualities alongside the historical path, which are linked conceptually and programmatically by birding paths that weave through the park.
Through a mapping exercise, it was evident that there is a lack of geographical congruence between the areas of non-English speaking population without citizenship, versus the institutionalized forms of sanctuaries, such as the churches and universities that provide both physical and psychological protection against the fears of deportation.
Birding path
Lucas Pereira
Sectionally, the land is removed to make room for interior spaces, only to be relocated elsewhere around these new volumes in order to create a continuous surface from the landscape to the roof. There are skylights along the outer perimeter and the idea is that the angle of the skylight and its alignment with the sloped retaining wall would allow for indirect sunlight from the high-altitude sun in the summer months and direct sunlight in the winter.
The South Bronx, in New York City, is marked by ongoing gentrification, leading to a lack of pride from the locals in where they live. The following housing proposal aims to revert this trend by creating a hub that will harness a democratic economy and strengthen the local identity. The design was conceived from the ground up. The ground floor is destined for community resources and local commerces that are linked to anchor institutions in the Bronx. The shophouse typology allows the owners of small businesses to live in the complex. Finally, The massing creates density in mound-shaped volumes, allowing less shadow projection area onto the facade, and maximizing the number of units with access to sunlight and ventilation.
The final massing provides an interconnected plan, with varied densities and public spaces that grounds the entire project. The relationship to the streets and to the inside projects great importance to the ground floor. That being said, the ground and the landscape became the foundation of the project.
The units range from a studio to three bedrooms. Where the volume is linear, they follow typical designed layouts. In the ‘mounds’, the units become customized, changing per floor. Where there is a switch on corridor paths, the adjacent rooms become community rooms, such as art rooms, computer, and laundry rooms.
THE VARIANT SCHOOL

Spring 2021/Columbia GSAPP
New York, NY
Core 2/ Instructor: Lindy Roy
Individual project

This project introduces a new pedagogy to the school based on Montessori education, focusing on the individuality of the student and sensorial sensitivity. Operating with an outside-in approach, new topological structures were strategically introduced to the current building. They create new field conditions, taking into consideration light, movement, and accumulation. Overall, the new P.S. 64 should create a ludic and stimulating environment that embodies diversity and praises the complexity of our human neural system.
“PS. 64 served as a public school from 1907 until 1977 and then went on to house a variety of community organizations, but the building is currently vacant. Over the past few decades, the property has been in the political spotlight due to the activity of its various tenants, the proposed plans by the current owner to convert the building into a dormitory, and the speculative plans of the mayor to maneuver the building into the ownership of a wealthy benefactor.”

*Extracted from syllabus*
The organic cells are structures embedded in the existing building, working as agents for creating a variance in the overall experience of the students. They will host programs that are more specific to the school experience and will have different material properties, allowing control of different levels of sensorial loads to different responses to stimuli. Depending on the program the cells interact with the structure in different ways.
The classrooms are imagined to read as “small worlds” with different sensorial experiences. Each classroom has one maker space, a space for standard activities and lectures, a library, and a group workspace.
The classroom - physical models

Lucas Pereira

The cell - structure

Lucas Pereira

The cell - detail section

Lucas Pereira
This proposal is destined for first-generation college students in the Upper West Side of New York City. Ultimately, it performs as a catalyst for creating a mutual and perpetual sense of belonging between students and the local community. These hubs are placed on the rooftops of existing residential buildings in the neighborhood, with the intent to challenge the exclusivity of these places, and encourage healthy community living by hosting a community garden together with the student housing.
My analysis of the UPW was guided by the concept of *belonging*. Through virtually walking in the area and gathering current demographics and historical data, I analyzed ways in which architecture and urban spaces can help with the sense of belonging to the place. The initial qualitative and quantitative research implies that the Upper West Side nowadays belongs mostly to white high-income people.
The first floor hosts an elevated community garden, which will be maintained by the students. That way, a sense of ownership can be stimulated and community engagement encouraged. The second level hosts the communal student space for those who will live there. It is an agglomeration of 15 units designed with the essentials of privacy, that connects to a common area, where the kitchen, dining room, and bathrooms are.
The following pieces are a product of a semester of experimenting with different materials every two weeks. They are a result of observing what is around and being sensitive to what’s within. An introspective experience.
Encounters
Material: White burlap.

Air
Material: Melted acetate + Acrylic
Breeze
Materials: Wooden reeds.

Folds
Material: 12"x12" Sheets of metal.

Lucas de Menezes Pereira
Paused Resolutions
A moment in time in Riverside

Material: Casted glycerin, Natural materials gathered.
Scarpa’s work is full of layerings. His design praises traditional craft and attention to detail. In the details is where the dialog between present and past happens. His mastery lies not in mere juxtapositions nor framing history with modernity but in utilizing detail to create a liminal architecture with a constant dialog with time.

Through his work, I realized that where edges meet is where his proficiency is mainly revealed. Therefore, going through an exercise of cataloging corners in different scales of his most acclaimed projects and by unlaying the geometries from the materiality of his details, I investigate concepts embedded in his work, which are full of continuity, interruptions, insertions and interpositions.
The following model and drawing are part of the final assignment for the Architectural Technology V course. The model is an evolution from in-depth research about the 4-way intersection in commercial curtain walls. Shop drawings were analyzed, redrawn, and modeled in a new fashion.
Curtain Wall - Model
Lucas Pereira, Hui Wang, Elena Yu, Mingyou Zhang
This Pavilion is a result of a design-build seminar, a collaborative initiative to design, build, and program a temporary structure that was designed and erected by the students at Columbia GSAPP, in the area between Avery, Fayerweather, and Schermerhorn Halls during the Spring semester of 2022. My participation included concept design, schedule, cable support structure installation, and inflatable installation.