One of the driving factors in the design of the project was the site. It lies on the corner of Church St and Cumberland St, and many of the characteristics that make it unique also made it challenging. The most significant of which was St. Philip’s Church across the street. It was imperative that the design not compete with the scale or view of the church.

While this project is foremost a public exhibition space, it also houses spaces for education and teaching of performing arts. This duality of program necessitates a level of flexibility of form and an openness in the building’s operation. Thus, the concept of a moveable black box theater developed. Formally it took on the idea of a transformable opaque volume set within a larger transparent volume. Programmatically, the black box theater is one of the more flexible and least traditional types of theater. Combined with the idea of moveable walls that can open the theater up to an entire floor and bring the public on the street into the performance, this type of theater is virtually unlimited in the types of performances it might explore.
The form of the project was derived from the scale and rhythm of the surrounding city. It is made up of three semi-distinct volumes, connected with transparent "alleyways" that lead back to an interior courtyard. This layout is reminiscent of the common form and rhythm of historic streets and homes from around the area. The "alleyways" are where much of the circulation through the project occurs, and the interior courtyard opens the complex up to the cemetery behind it and seems to invite the green space of the cemetery into the project. The three volumes are each of different heights and seem to step away from the view of the church, so as not to compete with its iconic image. The more private spaces such as offices, the library, lecture halls are all stacked within the tallest volume and are placed as far from Church St as possible. The public spaces including theater, café, and practice spaces occupy the remaining two volumes, which are the most interconnected. The ground floors of these two volumes are incredibly open and feel as though they flow directly into the interior courtyard, which is the space that truly grounds the project. As an interior public space, the courtyard helps to draw the public into the project and invites them to stay.
This project developed as a means through which to study qualities and characteristics of the Florida landscape through intervention. As such, many architectural aspects of our site, Silver Springs, are also important to the program of bathing: the idea of horizon and surface, materiality, and the capture of light, water, and air became drivers in the development of the bathhouse. This project encouraged the development of a particular method of intervening in the Florida landscape. In this case, it is by building within a joint or on an edge through suspension and embedment.

The design of the bathhouse was primarily driven by program with the adoption of a particular type of bathing: Japanese communal bathing. This tradition focuses heavily on the process and art of bathing, rather than its practicality. Men are separate from the women and children, and while the soaking is more communal, the washing and rinsing is someone more private. This informed the number of baths needed as well as the way in which each bath was arranged. The form and layout of the project was driven by program and by concepts taken from the study of the Floridian landscape.
VENTILATION / HEAT DISTRIBUTION

FLOATING CHEMICAL CONCENTRATION

OVERLAP VOLUMES: CONTROL / RELEASE WATER

SECTION B: MENS BATH / SCREEN SPACE

SECTION A: CONTROLLED DAM WATER SHOWERS / OUTDOOR COLD BATH
In an effort to better understand the natural edges and textures of the Florida landscape, material experimentation with plaster, soap, and laser-cut Plexiglas was done. Plaster was a major focus of experimentation, as it spanned the realms of free-flowing and unrestrained making and the control and premeditation of the mold that guides it. The challenge of building with plaster was remedied with a network of Plexiglas that was used to explore invisible connections and framing air as space. Soap was used primarily in the exploration of suspended screen space: what qualities of light would it create? How could this be supported?

The initial cleanse is immediate upon entering the bathhouse; a series of showers created through the capture and control of rainwater within the roof provides a natural rinse for the body. The suspended screen space hovers above the surface of the springs and forms the neutral communal zone between the separate men's and women's baths. While the baths are secluded from one another and raised for privacy, they are kept open to the springs. This is done with the intention that when submerged in the bath, the surface of the bath will align with the surface of the springs, thus allowing the concept of horizon to span the change in scale from intervention to context. The cold bath shares its water with the springs and is formed by a constructed edge that brings the fresh spring water under and into the project and diversifies the edge conditions present throughout the complex.
This project explores, in an abstract way, the concepts of datum, verticality, itinerary and armature. There are three distinct moments or nodes along this constructed itinerary of varying scale and character. The central dominant armature provides a datum through which the moments begin to puncture and wrap around, bringing the occupant vertically through the spaces.

The first node is a transition space, an idea about entrance with a distinct threshold created by expansion and subsequent compression. This node leads vertically to a larger scale gathering space with subtle shifts in scale to create spaces for one in a place for many. The final moment focuses on view and exterior, it is about looking out and beyond.

Materiality and construction became a main focus in this project. The use of linears to imply connections and loosely define or guide movement and space became important, as well as their using in creating spaces that wrap through and around the central datum. This armature is of a much larger scale and anchors the moments within a clear vertical itinerary.
New York University’s expansion plan, called NYU 2031, is a proposal to add nearly 2 million square feet of academic and housing space to their main campus near Washington Square Park. This project, located on the two southern superblocks of NYU’s campus between Mercer St. and LaGuardia Pl., is a proposal to meet this plan’s requirements. The challenges of the site are extensive, including existing housing buildings on both blocks. This project proposes adding a large library and archiving building as well as adaptively reusing and extending the ends of the housing bars located on the northernmost superblock. The library in this project is thought of as a social infrastructural piece acting as an interface between the public and the university. This proposal attempts to broaden the narrative of the library to include all, not only the disenfranchised. The priority is also to create spaces that have the ability to incorporate new technologies for a constantly evolving ecology of information and educational infrastructure. To this end, three types of spaces were identified as essential: production, archiving, and projection spaces. This new type of library is meant to evolve constantly with the city and world around it.
The archiving space is thought of, in this context, as a space not only for storing information, but also interactively and meaningfully accessing it. This archive is an infrastructural piece that creates an interface between the user and the information; it is seen as an interactive way of accessing knowledge. This archive also serves as a circulation piece, accessed on different levels through a ramp system that circulates around it. It is meant to be an experiential sharing and retrieving of information. This archive incorporated with the program of housing is also meant to encourage the creation of a personal archive; those who dwell here are intended to collect and archive their own knowledge to share.
The spaces categorized as projection spaces are focused on the sharing and distribution of information and knowledge. With today’s highly visual and instantaneous ways of sharing information, there develops a need for spaces that can adapt themselves to ever-changing media. This view shows the projection of the library into a void in the façade of the housing spaces. This is an anticipation of newer technologies yet unknown that will allow us to project information and ideas into spaces and will allow the public on the street to be a part of the educational experience. This addition to NYU’s campus is an attempt to create architecture that can adapt and transform with the city and eliminate the need for demolition or new buildings by fostering adaptive reuse.
This project, as its name suggests, is a study of apertures and itinerary. Conceptually, it developed from abstract ideas taken from the movie The Fountain by Darren Aronofsky. Two paths, one presenting itself as a void, one as a mass, travel vertically alongside one another vertically through the project. These two paths form a dual armature to which the elements of the project attach and around which the itinerary circulates. This concept can be seen best in a series of plans.

Tectonically, this project explores ideas of layered openings and assemblies that subsequently control and regulate the entrance of light into the space. The opacity and openness of the façade increases as it moves vertically through the project, and the linear members slowly begin to take the place of massive or opaque elements.

The scale of human occupation was closely considered in the details of the construction of the project and each space is meant to be inhabited in a particular way. The spaces are brought down to the human scale by elements such as stairs, railings, and windows.
One of the main drivers of the design of this housing tower in NYC was the concept of architecture acting as infrastructure. This idea was initiated by recent current events as well as known shortcomings of the New York infrastructural system. Recently, hurricane Sandy caused catastrophic flooding throughout New York and, closer to our site, destroyed many artists' studios in West Beth. These events begged the question; can architecture be infrastructure? This project was an exploration of architecture that can adapt to and make beautiful these types of natural events, rather than ignore or attempt to avoid them.

The locus of the project became what we called the retainment gallery. Under normal conditions this underground space would act as a gallery to display residents' art. However, when sea levels are elevated and the site is in danger of flooding, carefully constructed ground conditions within the site would slowly drain water from the areas of occupation into the retainment gallery. Materiality was a critical decision; CorTen steel was chosen because of the way it reacts to water. In the gallery, the floodwaters would leave traces of their levels upon the wall and the gallery would act also as a gallery of history and memory in addition to art.
AXONOMETRIC STUDY OF URBAN EDGES, INFRASTRUCTURAL LINKAGES

SECTION STUDIES - LAYERED INFRASTRUCTURE

INTERIOR VIEW - RETAINMENT GALLERY

SECTION STUDIES - SCALE AND FORM OF HISTORIC DISTRICTS