Charleston is a city characterized by the spaces “in between.” At a large scale, the city is a concentrated urban network of gridded roads. Yet branching off these major axes, there is room for pause: alleyways open into small courtyards and private gardens, encouraging discovery through hidden moments.

The threshold into the fashion institute seeks to recreate the experience of discovery with an entry that slips beyond a pleated facade.
The organization of the fashion institute is a response to scalar shift as a phenomenon of the city. Although the institute fosters innovation and creative thinking that goes beyond the preoccupation with "Historical Charleston," it references its context in form by creating a hidden resting space. In this central courtyard, public and private overlap.

The separate programmatic components of gallery, catwalk, studio and library spaces are unified by a curving skeletal structure that holds a stretched fabric over the shared space.
Drawing upon the influences of contemporary fashion designers such as Iris Van Herpen, Rei Kawakubo and Issey Miyake, this project challenges traditional methods of “clothing” a building. The skins of the façade and overhead draw upon these designers’ interests in creating pieces that deviate from the traditional form by means of pleating, folding, stiffening, and weaving.
THE Y
A happenstance encounter of the in-between
Coney Island

This project places Coney Island within its historical lineage as a place known for the strange and fantastical. It plays off two contrasting spatial conditions found during the height of the amusement park era: the framework and the body. The different programs of the Y become figural bodies suspended within a framework.

This allows for disparate and diverse encounters between the two systems through a set of programmatic collisions which provide critical places for gathering, conversation or shared experience.
The project draws upon literary works including José Marti's vivid description in his *Letters from New York* in the late 19th century and Rem Koolhaas' chapter on Coney Island in *Delirious New York* (1978).

The light framework manifested in the form of the Y can be observed as an allusion to the iconic constructions of Coney Island such as the Parachute Jump, the Thunderbolt roller coaster and the Steeplechase Giant Seesaw. The figural bodies suspended within the framework point to the inward and enclosed spatial conditions similar to Coney Island's Elephant Hotel or Dreamland amusement rides.

"With its magical, caressing clarity, electric light floods the hotels' little plazas, the English gardens, the bandstands, and even the beach itself."

"Respite from the rank, unwholesome New York air in the healthy and invigorating seaside breeze."

"The amazing thing here is the size, the quantity, this sudden result of human activity."

"The theater, the photographer, the bathhouse — all of it out in the open."

"a place of relaxation, shelter, and amusement."

-Coney Island, José Marti
The architecture of the Y highlights the possibility of encounter between young and old, public and private, resident and tourist. The moments of encounter are not necessarily face-to-face. They can be experienced as visual, auditory, or haptic. They may last for a few seconds or they may become part of routine.

Some unique pairings include daycare/exercise room/skate park, track/climbing tower/circulation, diving well/administration, residential/pool spaces, diving well/sauna, among others.
The cores of the Y, including circulation and restroom amenities, are located at the center of the site and are the building’s only point of contact with the ground. One must pass through public activity to reach the entrance. Movement up and through the building occurs as series of open stairs and ramps.

The building mass is pushed to the North end of the site which allow for south sun exposure to reach through to the ground level. The ground floor is a large space open to the public which suggests a series of flexible program spaces including the market lawn, an informal theater/gathering space, a skate park and basketball court.
GRÁCIA RESIDENCE + MARKETPLACE
A landmark to living and gathering
Barcelona, Spain

In Collaboration with Maxwell Hunold
University of Florida
Fall 2017
Critic: James Leach

This residential project is derived in response to Catalan Modernism and the prominence of Antoni Gaudi's work in Barcelona, which was heavily influenced by natural and anatomical forms.

Perforated metal sculptures anchor the edges of a public space, providing a flexible outdoor room for the residents of the Gràcia neighborhood to gather for political discussions, cultural events, and other activities.

The building mass is punctured by two atrium spaces, with one spanning across the street and lightly touching the ground. This motion ties together the two sides of the street and creates a landmark within the neighborhood.
The residences form a floating mass above a fluid structure that holds a market space. The permanent market stalls are located underneath the residences in a grid system, which moves out across the street in the form of hardscape for the temporary markets. Those approaching from the west experience a hinging break from the narrow street that invites them to sit or move up toward the elevated plaza.
WINERY RAISING
A workers’ winery for the future of wine-making
Valle de Guadalupe, Baja California

In Collaboration with Christopher Moyer

Massachusetts Institute of Technology
Core 3
Fall 2019
Critic: Rami el Samahy

Over the past several decades, the Valle de Guadalupe in Mexico has developed a boutique wine tourism industry centered around attracting tourists from outside the region. While the influx of capital has provided day jobs for local residents, winery ownership and leadership remains out of reach.

Winery Raising proposes a worker’s winery in which creating community among an expanded definition of workers including students, researchers, viticulturalists, and field laborers, is as integral as producing wine.
The site is located between Encuentro and Domeq, wineries representing the valley’s focus on tourism and high-volume production. This project takes advantage of the site’s visibility to introduce a new type of winery with a contrasting language in the landscape.

Responding to effective low-tech methods of enclosure common the region, the project embraces passive cross-ventilation and layered roof systems as primary strategies.
The winery consists of three horizontal terraces, with a series of ramps to guide visitors to each terrace. A walkway leads from arrival up toward the research center and makerspace.

A more private entrance is at the upper edge of the site where winery workers can directly access sleeping spaces as well as a terrace for outdoor recreation that doubles as grape intake during the harvest season.

The building uses a traditional cut-and-fill approach and is oriented to the hill to strategically embed winery-related program in the earth for more stable temperature control.

An overlapping roof system creates sheared and nested spaces that stand between inside and outside, intimate and exposed, compressed and open.

The spaces created in between the specific programs begin to characterize zones which facilitating informal encounters.
Wine production is organized vertically and begins at the upper entrance. First, grapes are dropped from intake to fermentation. From there, they move to barrel aging, and finally to bottling and storage.

Adaptations to the typical winery program include a makerspace that allows for experimentation with simple construction that can augment wine production. There is an oversized outdoor terrace for gatherings where workers and visitors may share a meal, discuss, or investigate new strategies for leadership related to challenges of producing wine in the Valle.

Thermal conditioning is controlled locally by constructing multiple layers of nested spaces. While most of the winery allows ventilation to flow through, spaces such as aging and the research center are thermally enclosed.
Building on the research of our peers, the building system reimagines a ubiquitous construction material: light-gauge steel studs. The construction sequence uses a series of crimping operations which transforms straight members into curves. Crimping the steel studs requires only a simple machine that can be manually operated by one person, highlighting a low-skilled construction system.