Projects:

01. Machine Body | Body as Machine
02. Familiarizing the Unfamiliar
03. Discretizing Surfaces
04. Lost House | Ghost House
05. Light Carving Projections
06. Constructed Landscape
07. Body Within Landscape
08. A Display of the Unfamiliar body
The YMCA has been historically identified with its progressive stance on inclusivity and health within their facilities. They reflect on the needs of the community as a way of curating their programs and spaces. The YMCA has over twenty locations in the state of New York, including in Coney Island, the site of the project. However, the difficulty of inclusivity as a premise of the YMCA in New York renders it as a problematic place to reside for the disabled. The inability to navigate through the city with ease has been overlooked and is apparent in both the neglect of MTA’s accessible stops and the lack of curbs with ramps. It is not only a flaw at the urban scale, but within the practice of architecture and new building construction. Often times, accessible elements like ramps or wheelchair lifts are added at the end of the design process as a way to fulfill building requirements. Reaffirming the societal norms of dividing the non-disabled and disabled.
As a response to both the project brief and neglected populations, I used this project to facilitate a conversation about accessible architecture as the primary spatial driver. This new typology could then be used as a model for more considerate future design projects. With the objective that accessible architecture should not shy away from being used by all different forms of bodies and disabilities.
From exploration to iteration, the use of gears and connecting bands were translated into the construction of the plans. It demonstrated the ability to layout all the programmatic elements in an accessible manner by the use of bands of circulation that connect to each node. As a result, the plan consists of long spanning ramps interconnecting all portions of the project. These circulation bands wrap around central nodes shaping circular programs such as the locker rooms to increase their accessibility. A system of mobile pulleys provides a safety line for disabled bodies in the lap pool, offering them the freedom to swim without fear of growing exhausted away from the edges of the pool. This system is an example of the insertion of machinery within architecture where it is no longer an additional component to the design, but a pivotal one that defines new types of accessible spaces.
Initially machine parts were dismantled to explore the relationship between machine and body. Both non-disabled and disabled bodies regularly interact with machines to circulate, exercise and engage with. To explore the relationship between body and machine and machine, and body with other bodies the use of de-familialized machines were tested both during material manipulations and through drawing to create an architectural language that blurs their boundaries. This provided foundational information about the multiplicities of machine engagement informing their function within a space and the space itself.

01. Hand Crank to Wheelchair Pool Lift
02. Hand Crank to Stair climber
03. Hand Crank to Treadmill
04. Hand Crank to pulley System
05. Central Ramp to Upper Fitness Space & Lap Pool
Our interest in the question of the room lies in the social construction of space; we set out to create a flexible architecture that accentuates unspoken rules and relationships of interpersonal conduct. The room is activated by occupation and sitting, taking on a form and function based on the configuration of its residents. The landscape of the room imposes itself on residents in return, pushing for positioning that requires conscious thought — how comfortable are you sharing space? We are in an era that is experiencing a previously unheard of siege of public, where collective participation in shared civic life is threatened by amorphous and shifting ideas of a global antagonistic unknown.
This mistrust colors even our most casual passage through space, brushing shoulders with strangers in public plazas and making eye contact with neighbors in hallways and stairwells. The room is out of place in this crowd, and is exposing in its obscurity. Residents are at once vulnerable and protected, constantly balancing internal and external awareness.

Patterns for Wearable Landscape
01. Established Extensions
02. Place of Connection
03. Attach Apertures
04. (Optional) Expand

The room is in response to the crashing waves of suspicion and uncertainty in this historical moment, intended as a disarmingly playful way of reassessing interpersonal relationships in shared public spaces. Simultaneously histrionic and meditative, the room is a spectacle and an oasis all at once.
Though the effect of the room can be intentionally formed, the room is inevitably different with each pattern of occupancy. Physiological attributes of inhabitants affect the dimensions of the room (height, wingspan) as much as social attributes—interpersonal relationships (and lack thereof)—affect the distance between inhabitants and their interactions with the form, compressing and stretching the landscape to its limits.

Once occupied, the room invites its residents to explore, experimenting with different apertures and positions, moving from high to low, close to far, compressing and expanding in order to create new effects. Some occupants relentlessly pursue a glimpse of the outside, whereas others manipulate the exterior to create cavernous experiences inside.
Our intention at the outset of the project was to create a script that revealed some set of geometric information about the surface as it discretized it. A combination of variables would impact the resolution of the discretization, and in working between the creation of the physical objects and their digital counterparts, we would balance the transition between approximating the surface very finely and retaining the distinct characteristics of it resulting in that particular surface. Despite working with digital fabrication tools, we took our inspiration and intention for the final effect of the objects from traditional hand carving.
“Lost House plays with the forgotten histories of the site, while proposing the new. The sculpture is like a house, and yet it is not a house. Painted on the surfaces facing Washington Street only, it evokes the iconic house from the front, but loses this familiarity as one walks through and around it. The structure itself is built of conventional lumber (2x4s, 2x8s), but these, the typical components of wood-framed houses, are joined in a new way, with custom-milled wood nodes that create branching connections; the materials of the residential, transformed. The branched forms challenge this legibility, perhaps evoking the crafts taught at the South End Industrial School, perhaps estranging the structure from the domestic altogether. A communal bench transforms the traditional center of domestic life into a shared space for the neighborhood.

Pavilion, 2018
Dorchester, MA
GLD Architecture
A. Beaudouin-Mackay
The footprint of the original house is drawn onto the grass in lawn paint, and will be allowed to fade over time, disappearing during the project’s lifespan. Wildflower seeds have been scattered along this perimeter, in hopes that the spring will see this outline emerge again.

The structure flickers between the familiar and the odd, the traditional and the new, the private and the communal. This project is both a tracery of history and a proposal of the future, an object that stands alone but grows richer through the narrative of its site. Lost House extends that evolution into its next chapter, if only temporarily, offering the land back to the neighborhood’s use.”

-GLD Architecture
DUMBO, New York is known for their art galleries and technology startup companies. At a smaller scale than Manhattan, it is bike and pedestrian friendly where the streets are filled with people walking from gallery to gallery, store front to storefront. Dumbo is held between the Brooklyn Bridge and the Manhattan Bridge. Main street acts at the datum, while the two secondary streets – Water and Front Street, intersect through it. This acts as a way to break zones down primary communal spaces like art galleries, recreational spaces, and lecture spaces. Secondary as residential and office spaces.

The held main space is a primary communal space that has projected light sequences. The circulation of the space wraps around this one held moment for all.
The moment light is refracted, it becomes spatial to those who experience it categorized as: point-to-point, vertically, and horizontally. Refracting light is the phenomenon of light – being deflected in passing obliquely through the interface between one medium and another or through a medium of varying densities. This refracting can be seen as “The Unfolding of time” (Bill Viola). It creates a realm of uncertainty where the question of whether the space is carved by light or light is held in space.
Through a series of experiments with projections, refracting light became what was the most significant to understanding space. The use of a simple clear sheet of acetate allowed the light to refract and bend in space in two ways: horizontally and vertically. Horizontal represented in a violet hue and vertical in a green hue. The three different types of projection point-to-point, vertically, and horizontally overlay with one another, while projecting through space in different directions. Bill Viola’s The Veiling (1995) uses a series of screens that projects a slowed down video through them. This type of overlaid projection through space highlights how light travels through varying densities, and how the experience of projection changes as well.

"[Projection] Unfolding in time like a ballet." Projection presented through space and as a generator for space, creates questions as to how one views it, experiences it, and navigating through it.
01. Study of Edge Conditions
02. Tower Iterations
03. Gallery Space
04. Atrium
01. Hybrid model/render of Superblock and Residential Tower
02. Plan Model
The identity of Mexican wine is often associated with tradition and locality. When the ingredients and the processes of wine making are examined more closely, however, it becomes apparent that Mexican wine is subject to globalization. The aura of authenticity and tradition is deemed a necessary component to the success of the Valle winery brand, especially in its appealing to the burgeoning tourist trade.

This project counters this assumption by inviting the local to engage in a meaningful way with the wine-making culture of the region. It also seeks to harness the global for the local by using global construction systems to produce a winery that would be flexible and adaptable for the use of the local population to claim as their own.
The system of walls are permeable, inhabitable, protective, and way-finding. They capture moments of the landscape and in doing so, create their own landscape.

The system is used to create three small wineries: a public wine teaching school, a white wine winery, and a red wine winery. Each considers the capabilities of the land in relation to its location, exposure of sun, wind direction, intensity of slope, and view. Depending on the local conditions of each winery, the wineries fold and unfold these moments to enhance the occupants’ experiences.
In a moment of openness, after hours of rigorous kayaking, the flooded forest opens to those who were willing to endure Juniper run. It is a reward for the long effort of full emergence into the wilderness where all sense of time and context are lost. Here is where the bathhouse is placed, a project that takes all of the curiosities and ephemeral qualities into one place of pause. Allowing one to place them back in context, having the ability to reflect on ones memories of the Florida landscape and its relation to the body. This is the only moment where the body can be free of the kayak, and feel the landscape around. The Juniper Run captures moments that of enclosure, openness, suppression, repetition, division, reflection, shifting as the moss kisses the water from below, the falling tree alters the path, layering of ground as yours passed.
01. Above, Below, and the Inbetween
02. The Quantitative Sequence in Relation to Land
03. The Increasing Anticipation of Intersection
04. Permeable Edge Reflected
05. Displaced Curved Measure
06. Pellucid Screen with Opaque Approach
The process of printmaking in relation to landscape
01. Screen
02. Vessel for Fire
03. Curved Edges
04. Ground
Marian Square in Charleston, South Carolina is the southern hub of fashion and art. It hosts Fashion Week and the Spoleto Festival which invites guests from all over to get to know the city, food, and culture. The Performance Art and Installation Center is located adjacent to the main garden in Marion Square. It invites Performance Artists like Matthew Barney and Marina Abramovic to have performances, teach studios, and invite the public to experience alternative art media. The center is broken down into three main components: Embedded, Suspended, and Carved. Embedded for creation of work, teaching, producing, and reviewing. Suspended for experiential occupancy and view. Carved for transition and envelopment of scale.
Moment Embedded:
For creation of work, teaching, producing, and reviewing. Occupants will be able to create, work, teach the methods of performance to those assisting the artist or desiring to learn from them.

Moment Suspended:
For experiential occupancy, view. Moment suspended uses the light cannon as a moment to assist and create attention to the performance occurring below. It creates a sense of importance and human scale to make the space intimate when occupied.

Moment as Carved:
For transition and envelopment of scale of space. This allows for performance artists to occupy space vertically. It allows for a multitude of different people and actions to take place in one space.
Intimate Performance Space with Circulation:
The Intimate Performance Space with Circulation is a space located in the central axis of the project that has surround circulation around the performance space. Artists like Marina Abrevic could occupy this space in order to have a connection on one while being able to be viewed by a constantly changing population. The light cannon, suspended about brings light into the dark space, illuminating the performance as the focal point of the space.

Vertical Performance Space:
The large multidisciplinary space with vertical circulation allows for performance artists like Matthew Barney to have elaborate performances with many performers, props, and film production. Artists that use have large scale performance pieces would be able to use this space as a vessel of inspiration that they can use. The space has projection screens, multilevel access of viewing and engaging, and view to the outside.
Thank you.