The process and evolution of thought that eventually leads to the final proposal is what I value the most in architecture. In short, the complexity of the design process through time is more important than the form of finished product. In this spirit, my portfolio represents not only my individual approach to every project, but also the growth and development experienced in my education.
What is the *fulcrum* in nature?

The complexity of the natural cycle generates human experience and vice versa. The layers of planet Earth are in a constant movement that can be described by Newton's third law of action and reaction. This ongoing game of balance is affected by human interaction. In the architectural field, the notion of natural versus artificial can be reinforced by the question of how the landscape is touched and occupied? What does the architect do to maintain the fulcrum within the natural cycle?

The following project starts with an observation of landscape of a observatory park in Florida, Paynes Prairie. The analysis of flat and vast land include understanding the relationship among water, earth and air.

The vastness of Paynes Prairie is a boundary between below and above, enclosed and open, controlled and in-flux. The land is a porous datum that enables the earth to breathe periodically, creating the boundaries that challenge human activity and generate the experience.
Inhabiting the Landscape

In communication with flat ground, the essence of Florida landscape, is in the water. Cedar Key, National Wildlife Refuge, is yet another flat and vast landscape to be analyzed and occupied. This specific site is surrounded by water and shaped by daily tidal fluctuations. The horizon line shifts constantly, forcing the phenomenon of natural selection.

One of the zones of Cedar Key is surrounded by the trees, promising intimacy and a substantial interaction among living species. The intervention serves as a moment of pause that generates the ritual sequence: collecting, cleaning, cooking and gathering.
Contour line as a tool for interpreting the landscape?

By definition, contour line is a sequence of points at certain heights joined together in a singular line. A contour line in architecture is a continuous mark of edges, a singular joint between the space above and below, and the space to the right and to the left.

The intervention within Ceder Key is a marker that measures the tidal changes while providing a point from which to observe the distant horizon.
How do we occupy horizon line?

The vast and open natural surrounding allows for interaction with both the near and the far landscape. The essence of inhabiting horizon allows the occupant to interact with the nearest zone, while observing distant territories. This proposal explores juxtaposition between the nearest context conditions and conditions of the long distance sites, only visible to the eye.
New York is a city characterized by accelerated growth. It is a city in which the edges are continuously shifting and where the traces of time imprint their mark, yet are soon buried by the new. This raises the question: Should the city of New York strive to preserve an architecture that speaks of the history of the city, tracing the influence of different eras? Or is this an impossible task?

This research looks at two sites, New York City, and post-war Mostar. Both sites raise the question of occupying the existing in a slightly different manner. However, each context tackles the question of inhabiting the old and the existing? How architect adjusts to the sites that were already in use?
Cities are constantly in a process of transformation. Natural disasters, human conflicts, and social demands are always creating a change that causes shifts in cities' boundaries. In Bosnia and Herzegovina the post-war trauma is still highly visible through destroyed architectural monuments. The history of Mostar in particular manifests itself in the presence of countless ruins throughout the city.

The analogy of parasite architecture has greatly influenced my current research where I seek to investigate the architectural possibilities of ruins in the city of Mostar, Bosnia and Herzegovina.

How do we rebuild to preserve the treasured elements of the past?
Earth Lab

Earth Lab is the vinery, a space of production, that explores the conditions of the earth from the micro to the macro scale of architectural operation in order to celebrate and make more present and visible the paradoxical qualities of very ancient material. Since the earth is often taken for granted and ignored in western disciplinary terms as being ugly, dirty, abject and other than architecture, this vinery sets new perspectives on dirt and what dirt means in the Anthropocene.

My own desire to be intimate with the earth as the material of construction brought me to the experimentation with this material. I was interested in exploring the tension between the material as found in nature and the one processed by architecture. I was interested to find the ways to deploy this aspect of alterity in order to create an environment that flickers between the two, the natural and constructed.
The building is based on two grids; one grid follows the topographical lines of Arroyo (site) and another grid follows the orientation of the existing vineyards. The most important organization element of the interiority of the building is the circulation. Circulation is embraced by the lines of the landscape, existing roads, and walls. It is organized in the way that the building is experienced through the sequence. It starts above Arroyo and it ends in the Arroyo.

The production of wine happens within the walls. The production is operated in a linear process. Within this sequence, there are three community/gathering spaces: the Earth Lab, barrel aging room and cooking station. The Earth Lab allows experimentation of planting the same species of the vine in the different type of soils. The goal of this is to advance and embrace innovation in a variety of vine taste. Parallel to the Earth Lab, located in the underground, there is a barrel aging room. Lastly, the cooking happens in the form of a fire pit and it is located in Arroyo.
As an experiment of light flow, the glass blocks were rotated 90 degrees from the rammed earth surface. This strategy allows light to indirectly enter the interior space and protect vine production from the direct sun exposure.

As an experiment of air flow, half cut vine bottle is inserted in the rammed earth block. In this example, air moves through the porous vine bottle, from the larger opening located at the exterior surface to the smaller opening located on the interior surface. This strategy brings cooler air inside the space and warmer air outside the space.
Thank you.