

SARAH OKAYLI MASARYK

MIT MArch Portfolio, 2026

SARAH OKAYLI MASARYK
sarahok@mit.edu

EDUCATION

Massachusetts Institute of Technology
Master of Architecture Candidate

Cambridge, MA
Jun 2027
Chicago, IL
May 2021

University of Chicago

B.A. Philosophy and Religious Studies, Cum Laude

ARCHITECTURE

Junior Designer SHoP Architects

Worked under two associate principals and two partners on pre-concept design for two megadevelopment proposals sited internationally.

Conducted site research, identified local zoning constraints, conducted iterative massing and program allocation studies, and developed diagrammatic representations of key information and studies for client presentations.

Assisted with 3d modeling and rendering in the schematic design phase.

New York, NY
Sept 2025 - Present

Research Assistant MIT Department of Architecture

Performed several phases of program analysis and plan allocations for the Met Warehouse project. Developed spatial utilization and frequency of use studies in plan. Supervised by Nicholas de Monchaux, department head.

Cambridge, MA
Summer 2024



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FABRICATION

Exhibition Modelmaker, MIT NEXT EARTH

Commissioned by Prof. Sheila Kennedy, built large model of a brick stove to be shown at NEXT EARTH at Palazzo Diedo in Venice.

Cambridge, MA
Spring 2025

Exhibition Fabricator, Keller Gallery

Led three-day assembly marathon for CLUB KITS, designed by Prof. Xavi L. Aguirre. Assisted with fabrication of centerpiece shelving system for a recent works show by LOT-EK.

Cambridge, MA
Fall 2024

Curator and Exhibition Modelmaker, Keller Gallery

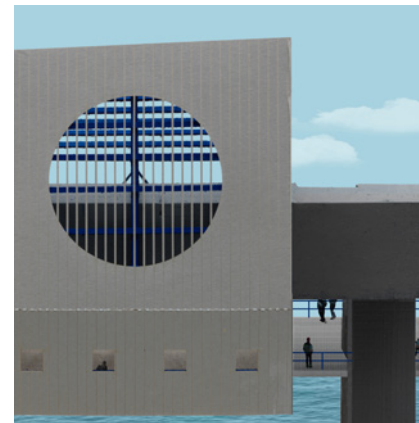
Worked with Angelo Bucci and Hai Yi Chan to curate Nature and Construction in America, an exhibition on work by Paulo Mendes da Rocha. Fabricated a 2'x4' multimedia exhibition model of Da Rocha's Brazilian Pavilion for Osaka '70 using 3d-printed, laser cut, and CNC'd parts.

Cambridge, MA
Spring 2026

Shop Monitor, N51 Wood Shop

Assisted students with fabrication projects, operated and maintained woodworking machinery including a CNC Onsrud.

Cambridge, MA
Fall-Spring 2023



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TEACHING

Coach Nuvu Summer

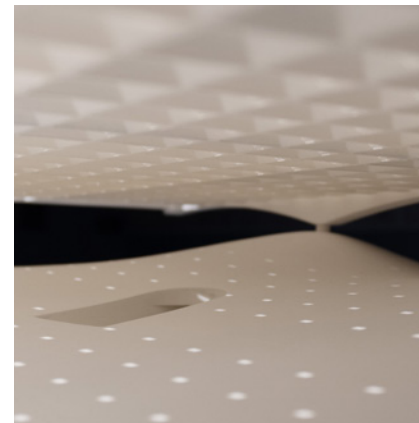
Taught three two-week studios in architectural design for middle school and high school. Developed a scaffolded curriculum and created teaching materials tailored to each group's age, experience, and needs. Engaged students in sketching, brainstorming, technical drawing, urban analysis, and digital and physical modeling. Emphasized values of experimentation, iteration, and planning in the discovery and design process.

Cambridge, MA
Summer 2025

Teaching Assistant, MIT Department of Architecture

Positions: Cultivating Critical Practice, Prof. Ana Miljacki
Supported first year graduate students with writing and theoretical comprehension.

Cambridge, MA
Fall 2024



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CONSTRUCTION

Foreman and Apprentice, Elbsam Construction LLC

Executed construction and demolition tasks, managed subcontractors, supervised and maintained the construction zone.

New York, NY
Summer 2022



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FELLOWSHIPS AND GRANTS

MIT Architecture Graduate Fellowship
Foreign Language Acquisition Grant
The Dunn Summer Research Grant

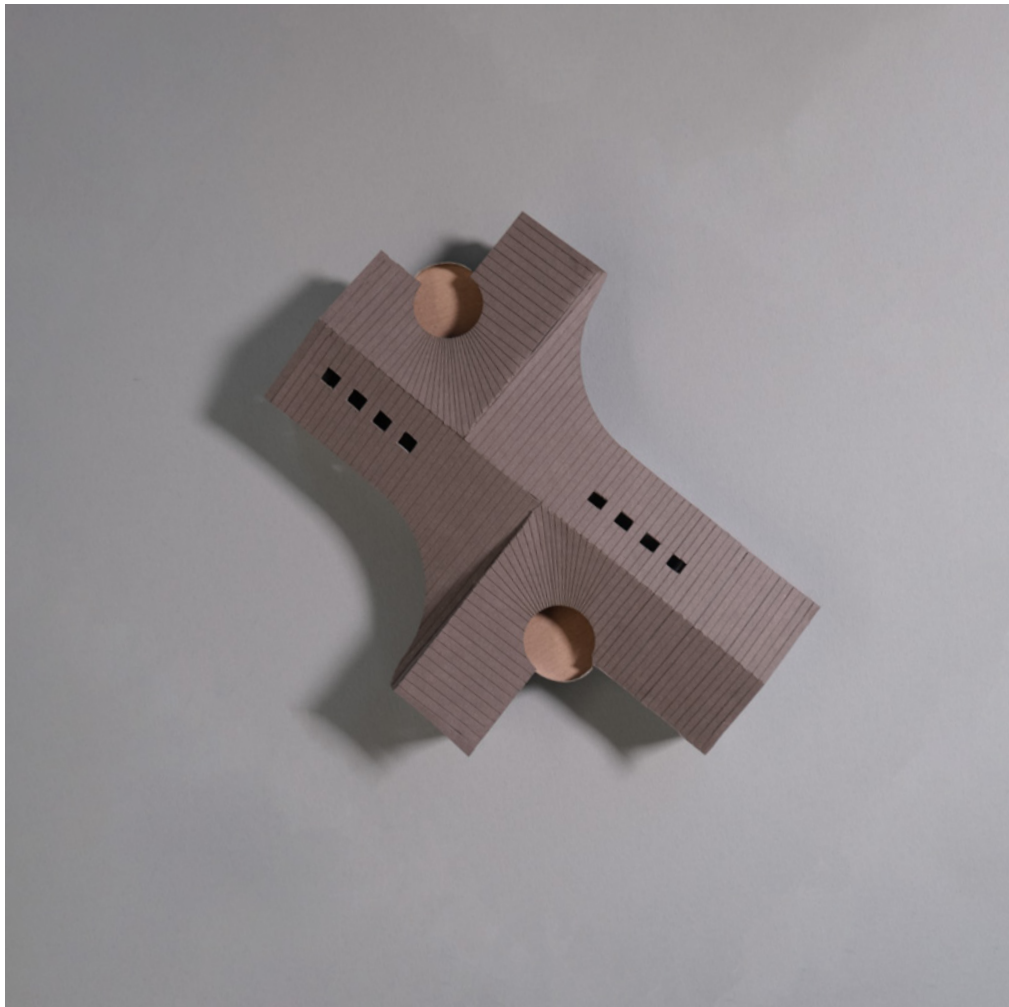
2023 - 2027
Summer 2021
Summer 2020

LANGUAGES

French (fluent), Spanish (basic),
Arabic (basic)

SOFTWARE

Photoshop, Illustrator,
InDesign, Rhino, Grasshopper



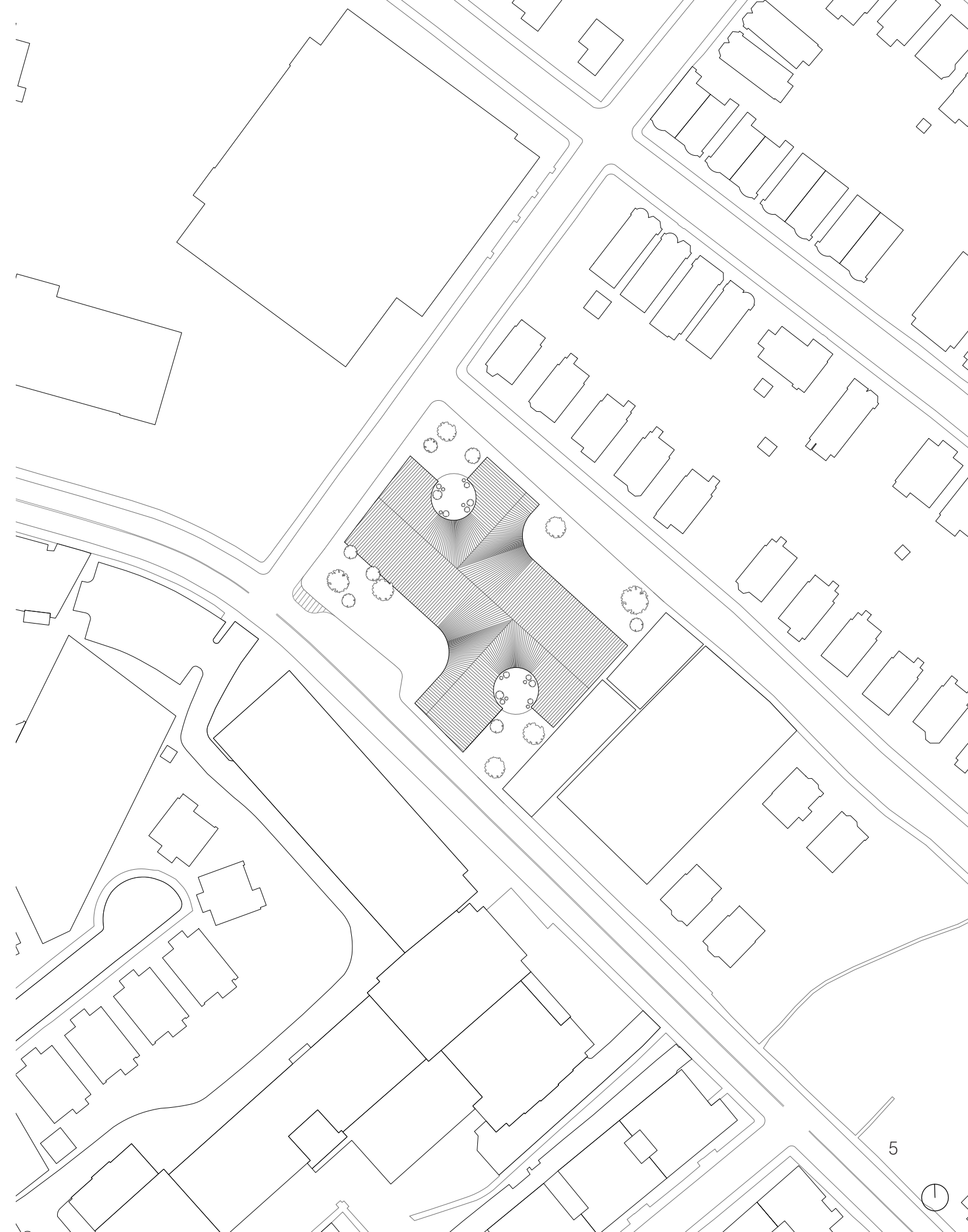
FOUR CORNERS SCHOOL

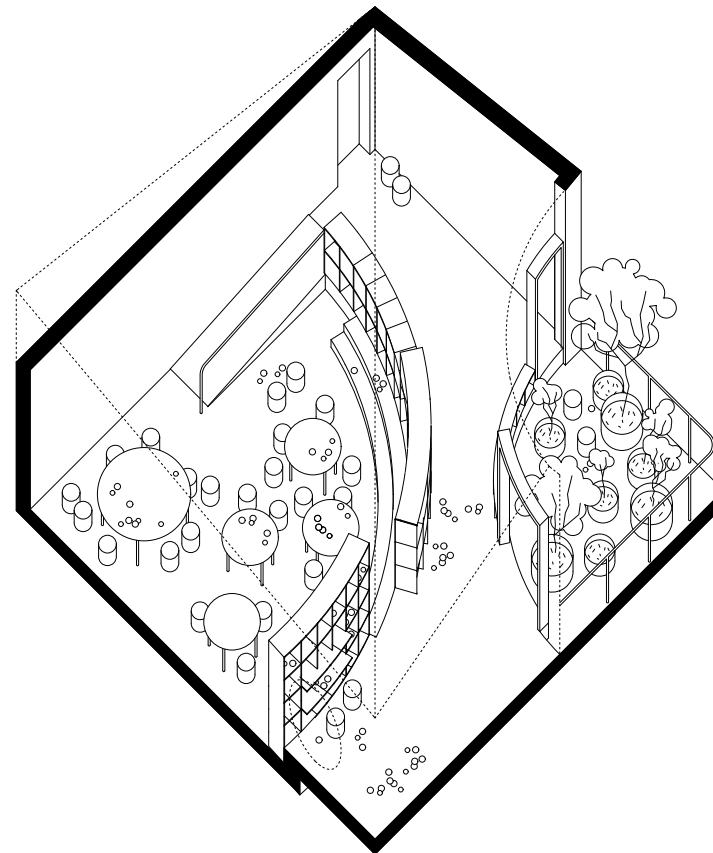
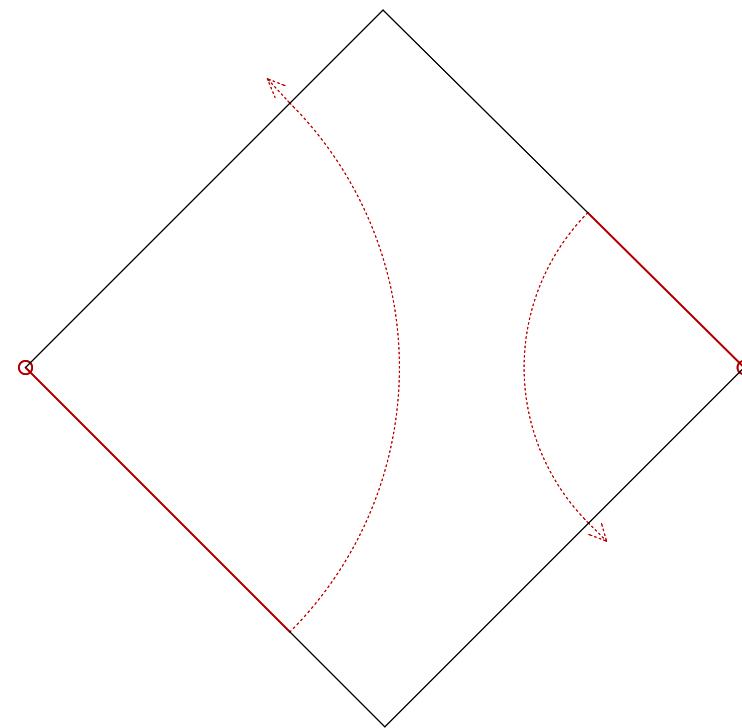
PARALLEL PLAY Studio, Spring 2025

Supervised by Stephen Cassell and Adam Yarinsky, with Kim Yao (ARO)

We were asked to design a bilingual pre-K through 2nd grade public school in Dorchester, Boston. Bilingual schools have a distinct set of spatial needs from monolingual. For parents and community members, who are often immigrants, bilingual schools offer programming and non-profit services, working to meet basic needs such as food and legal consulting as well as social needs. Discretion is often desired in these spaces. For teachers and students, bilingual schools must offer the storage and wall area necessary to contain and showcase the many activities and graphic cues that help students bridge between languages.

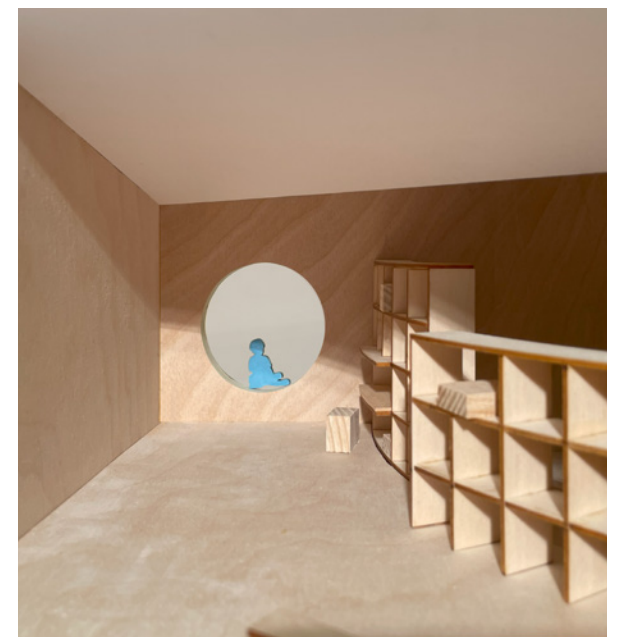
This design employs several strategies to meet these distinct needs at the neighborhood, building, and classroom scales. A disjointed quadrant divides the building diagonally between generous double-height shared spaces and single-height office or classroom “hamlets.” These hamlets are defined by their own quadrants, fit with their own internal circular “courts.” One quadrant is removed from each, opening the cluster to light, air, vegetation, and select urban views. The lot’s four corners are transformed into yards, each calibrating degrees of privacy and urban connectivity responsive to the commercial and residential frontages and proper to adjacent programs.

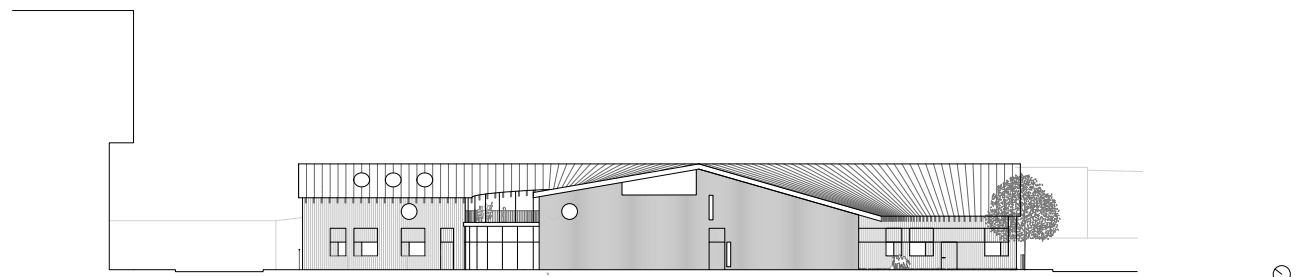
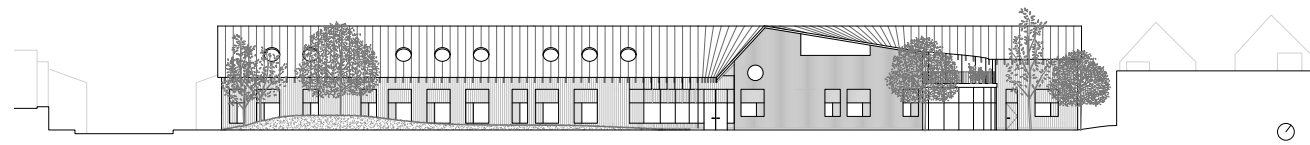
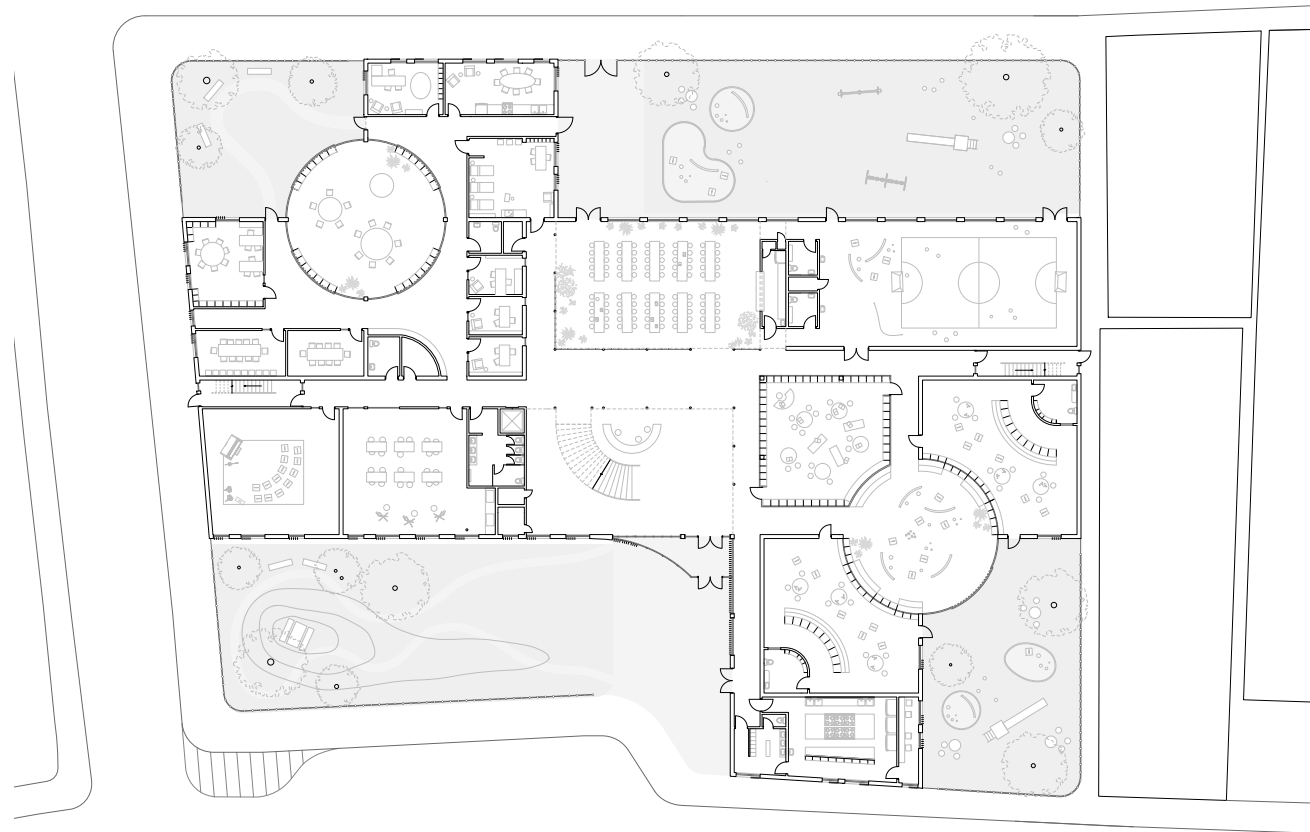




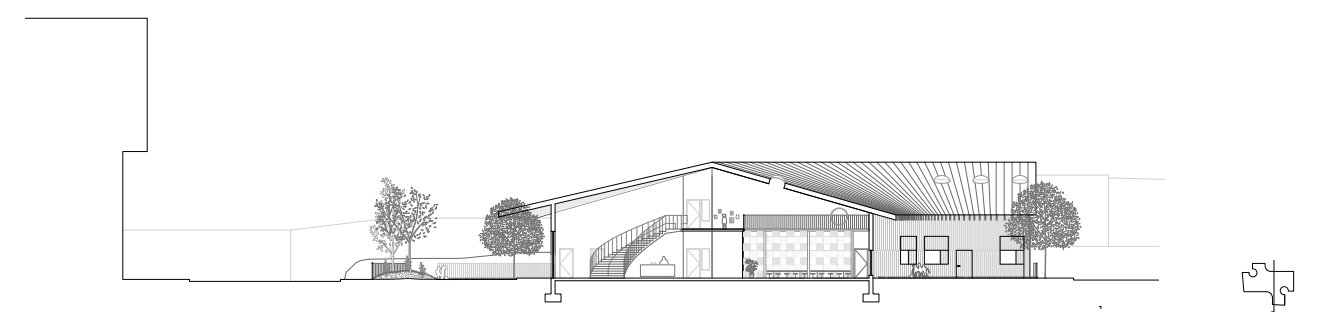
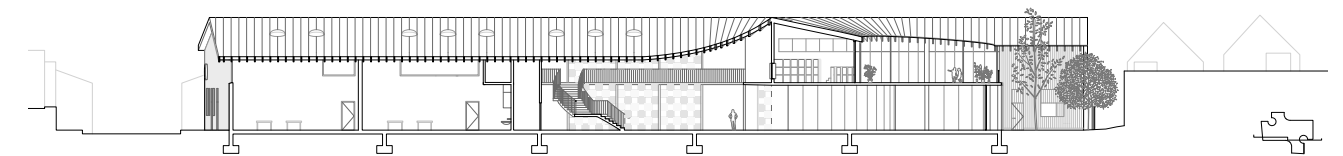
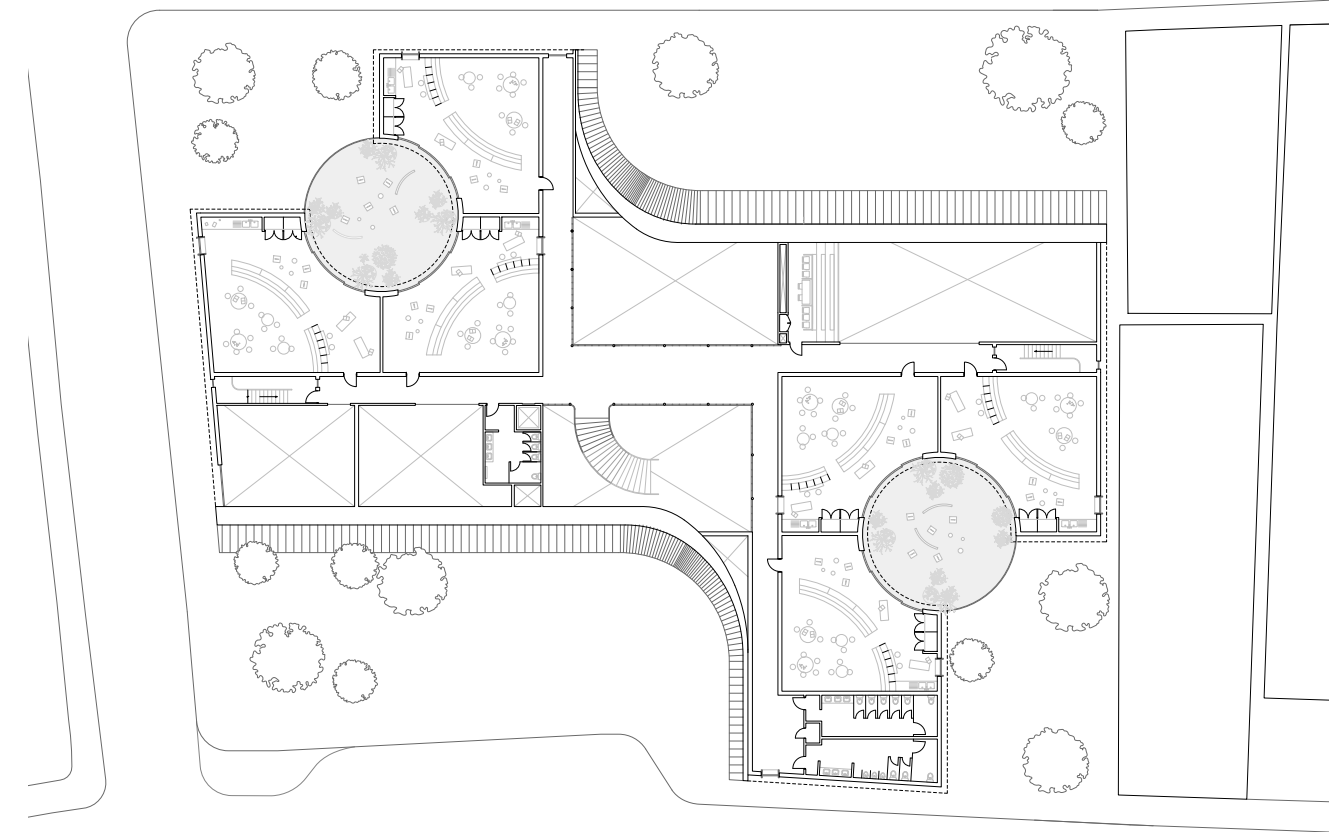
The building's development began at the scale of the classroom. Scribing two radii from the opposing corners of a square creates two distinct zones with a pinched shape between, which came to be known as "the dogbone." The largest zone, situated beneath a tall ceiling, features the main learning space; it is shaped and secluded by an arc of gridded shelving. By pulling storage into the center, the room's walls are liberated for use as canvases to showcase art and textural graphics used as language aids. A band of shallow raked seating creates opportunity for gathering and offers the ground for play.

The smallest zone features a private courtyard, which opens the classroom to light and vegetation and invites curiosity and engagement. The "dogbone," which negotiates these two zones, becomes a semi-occluded entrance vestibule, a circulation space, and a smaller play zone. Children with various needs can choose, then, between different scales of space and intensities of light.

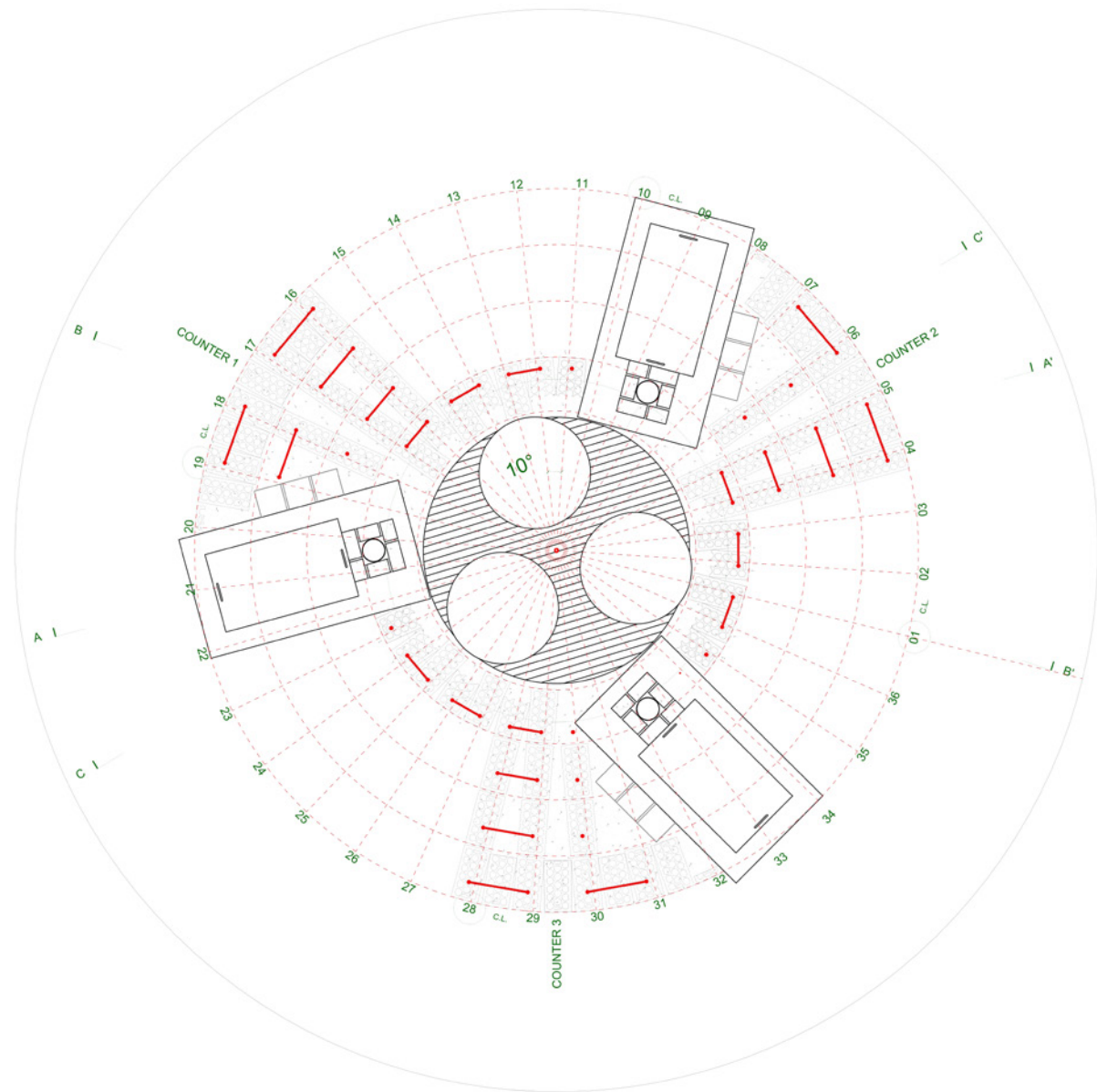




The ground floor entrance opens onto the busy main street and offers a public park. A back entrance, adjacent to a semi-public playground, faces the residential side of the lot, allowing neighbors and families to discreetly access social services. The floor plan concentrates and separates the school's adult-focused office and non-profit suite away from its noisy pre-K classrooms, buffered by a generous lobby and multifunction room.



The second floor is dedicated to K-2nd classrooms. Here, the first floor's round interior courts become generous exterior courtyards, offering light and urban views mediated by canopy shade. A flyover walkway, accessed via grand staircase and open to the multifunction room and lobby, acts as vibrant connective tissue, easing the attic-like feel of the roof and prompting curiosity and engagement across the school.

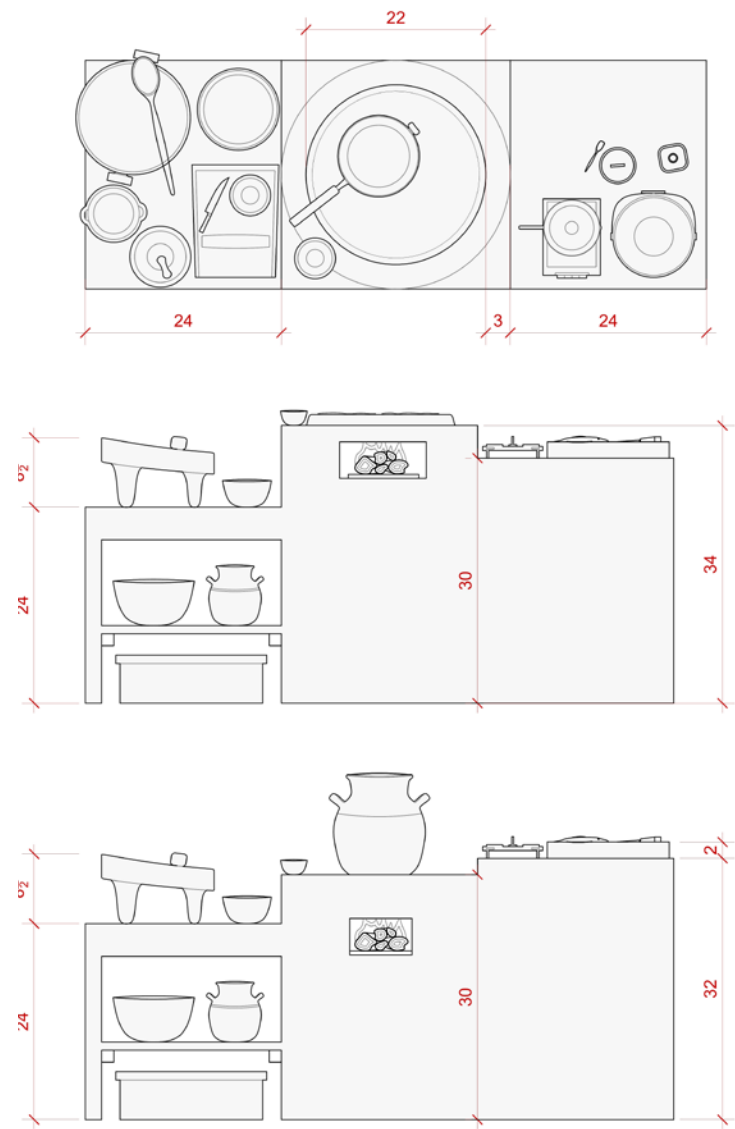
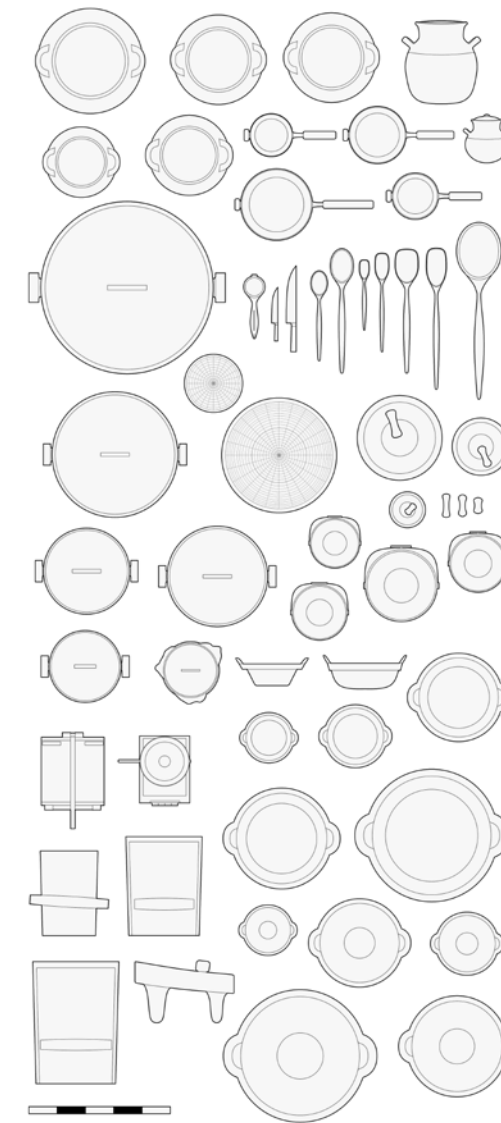
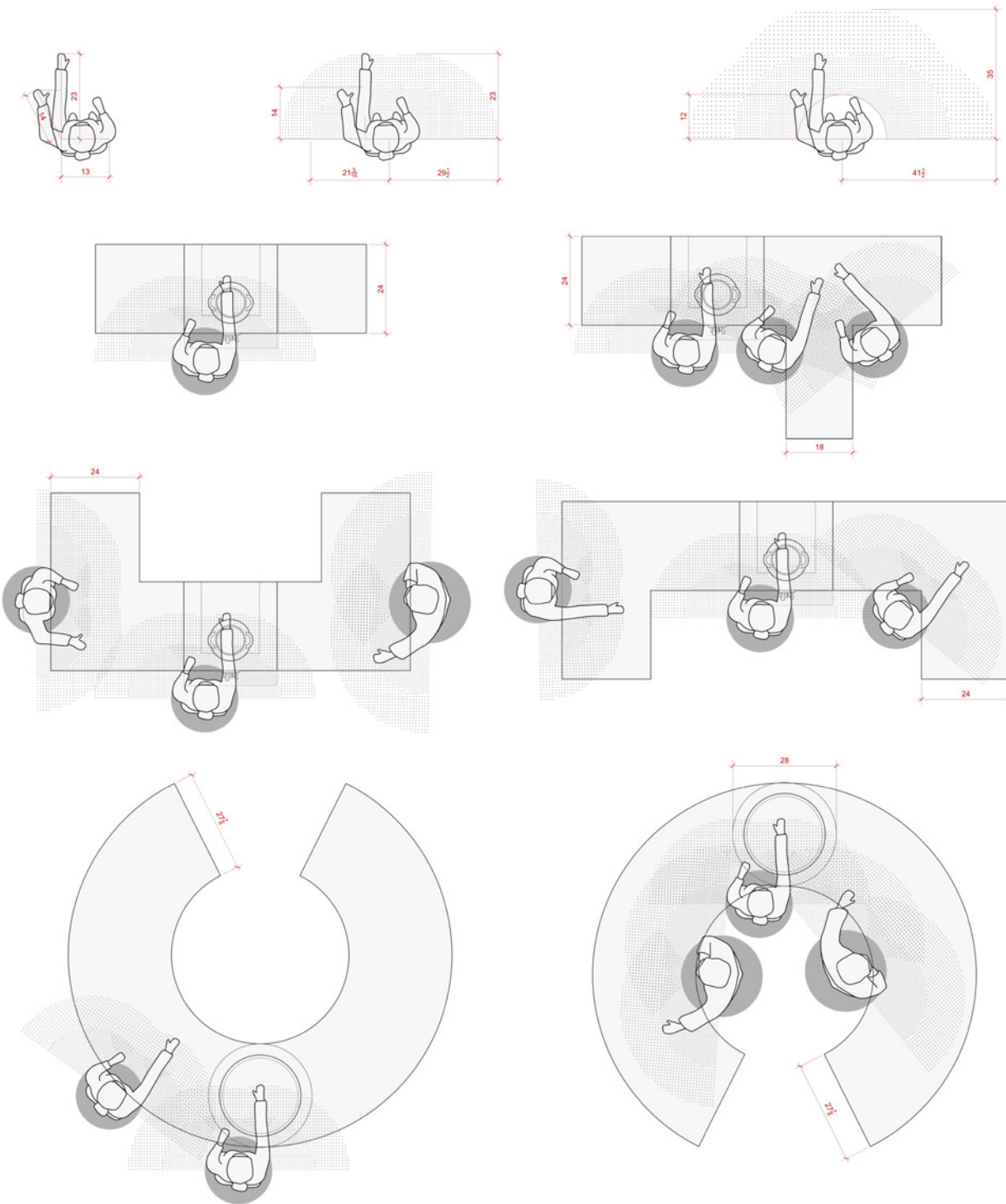


FOGÓN

MIT ODDS&MODS Brick Reuse Fabrication Workshop, Fall 2024
 NEXT EARTH, Palazzo Diedo (Venice Architecture Biennale), Spring 2025
 Supervised by Sheila Kennedy, with Caitlin Mueller
 In collaboration with Cocina CoLaboratorio, CDMX

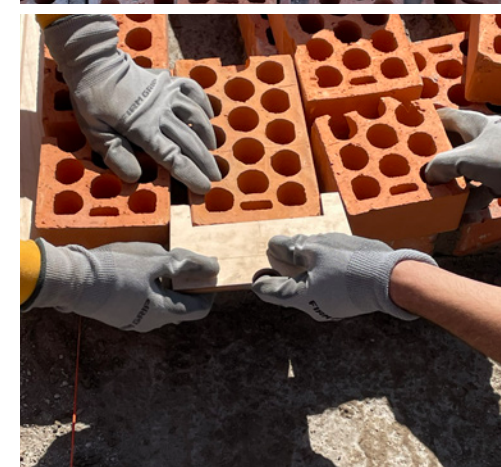
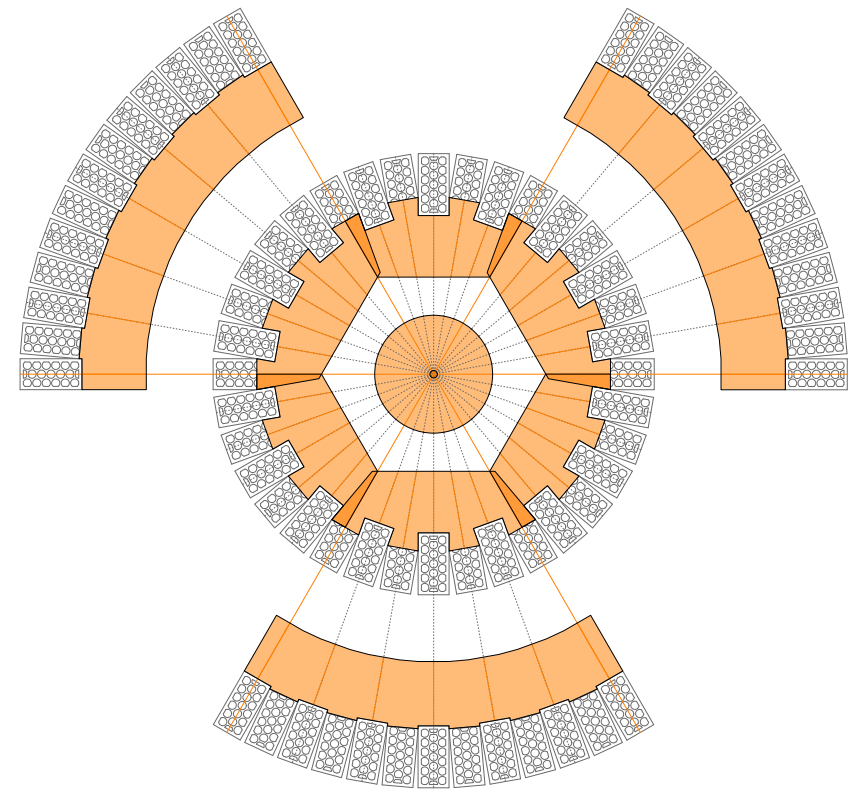
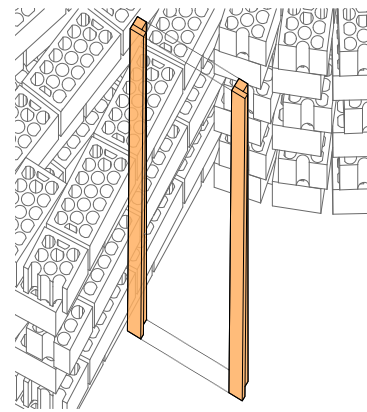
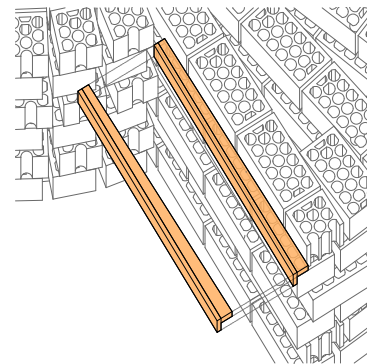
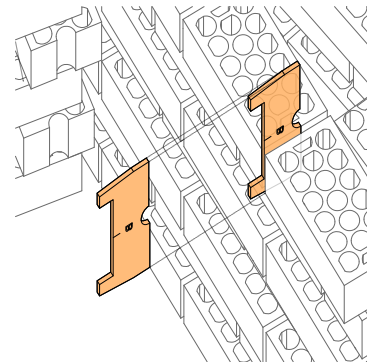
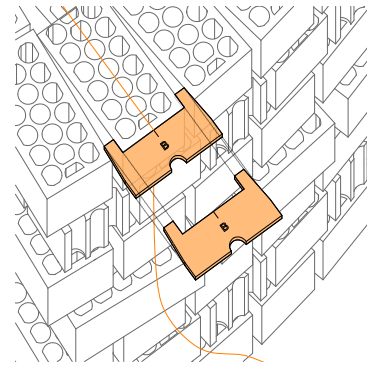
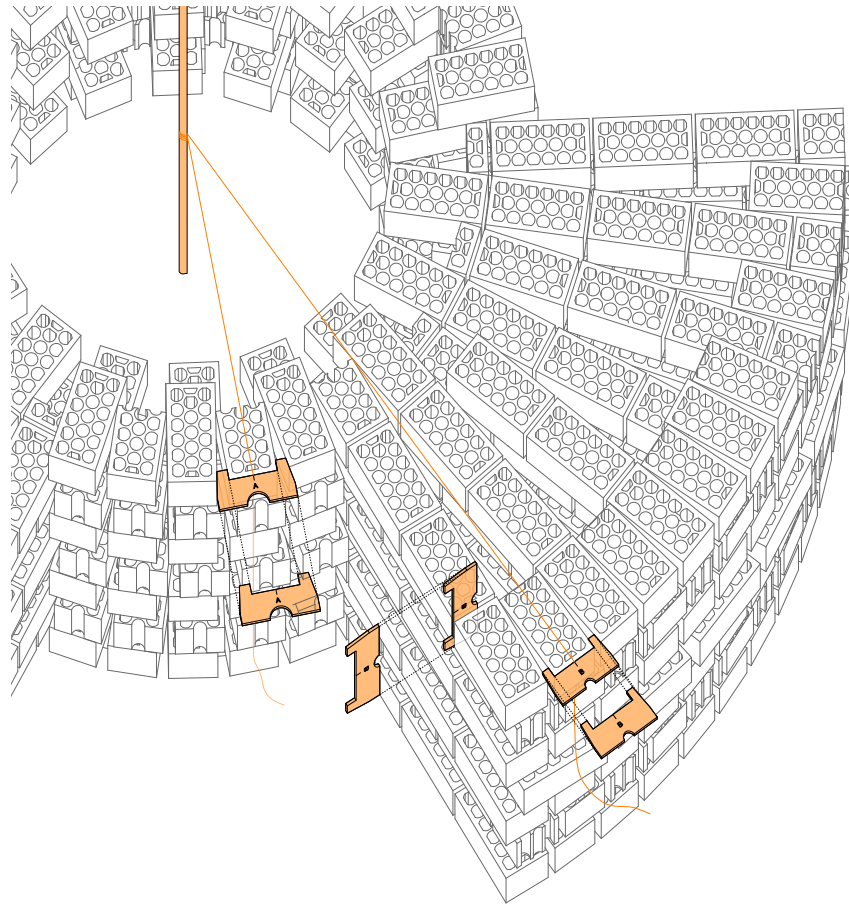
An outdoor community kitchen made of waste brick, built in Xochimilco, Mexico City in January of 2025, was the culmination of a collaborative design-build workshop led by Sheila Kennedy and advised by Caitlin Mueller. Over the course of four months, our small team of students (Mara Diavolova, Sam Ratanarat, Zachary Rapaport, Leslie Ponce-Diaz, and myself) developed a preliminary schematic design by Mara into a final CD set refined to meet construction standards, formal ambitions, and logistical plausibility while sensitively addressing community needs. We achieved this through an iterative, collaborative workflow which involved extensive research into topics such as thermal performance, foundations, ergonomics, and traditional Mexican foodways; full-scale mock-up; and community briefings.



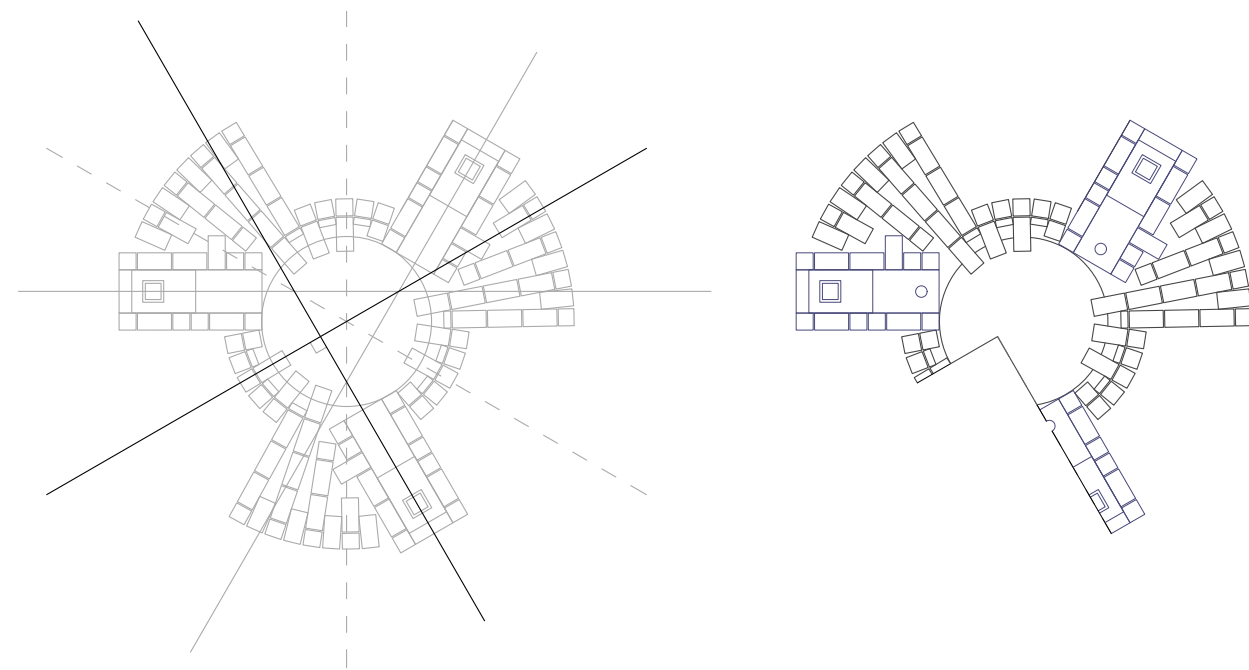
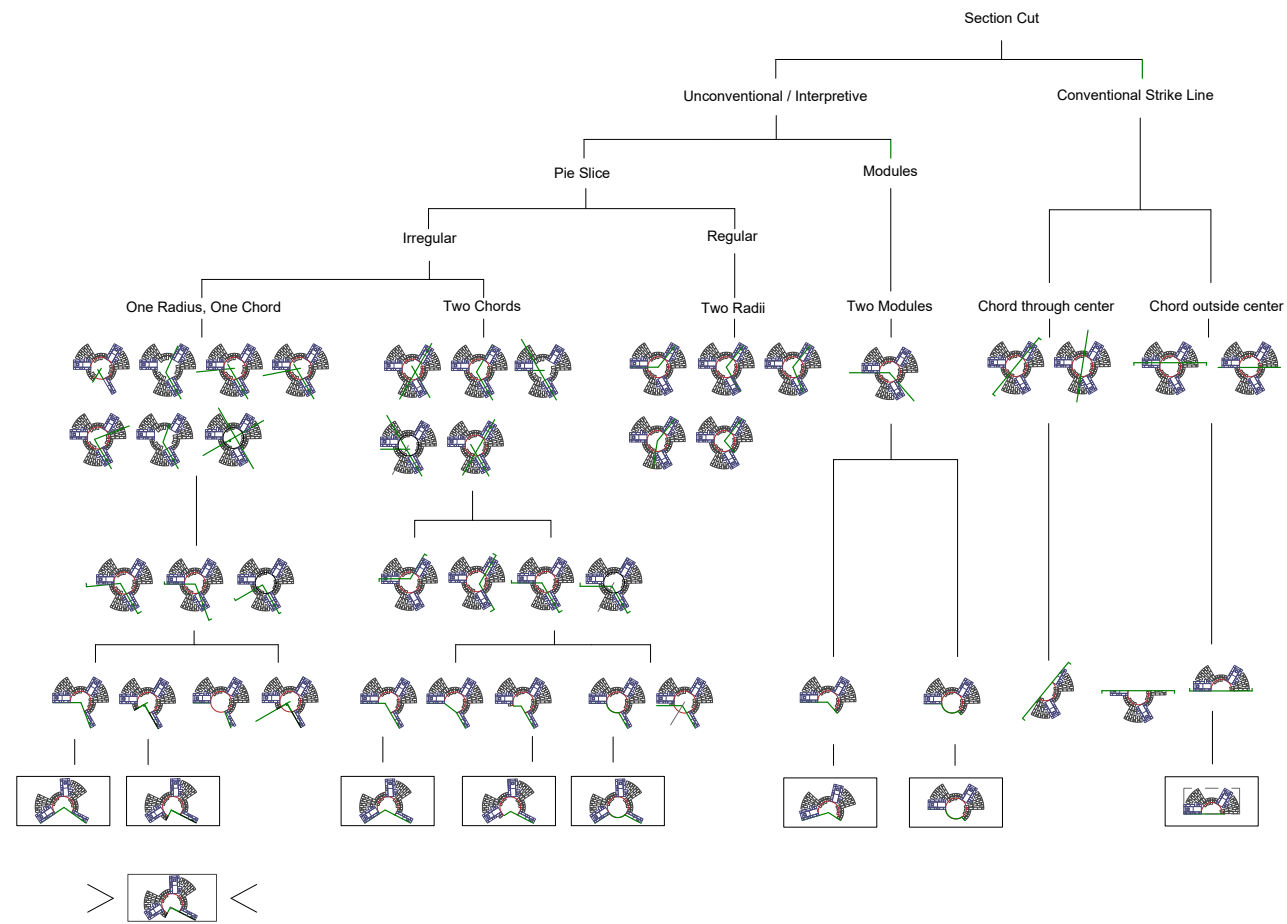


Mexican cuisine utilizes a range of vessels and implements whose scales and motions are foreign to Western kitchen standards. Having worked in fine dining (and being therefore sensitive to the spatial needs of cooks), I produced a series of ergonomic studies which address the Mexican context directly.

Left: A study of reach depths informed our calibration of the counter depth and geometry. Above: "Knolling" the implements of traditional Mexican cuisine at common scales; test-fitting counter dimensions in plan with the implements required by a typical *mole* recipe; test-fitting counter dimensions in elevation with attention to the typical heights required to perform the movements of key implements.



Our non-normative, radial stacked coursing rendered the tools of reference and calibration typical to orthogonal masonry work useless. I designed and produced a series of cardboard and wooden jigs which performed multiple critical functions during construction, including aligning bricks radially; marking and referencing the center point; spacing mortar consistently; and setting the subtle offset of our course jogs.



I was commissioned by Sheila Kennedy to produce a 1/3-scale wood and cardboard section cutaway model of our fogon for exhibit at the Palazzo Diedo during the 2025 Venice Biennale. I produced a study of possible section cuts (left). Arriving at a pleasing section cut with a legible geometric rationale was a challenge, given the project's overlapping axes of orientation.



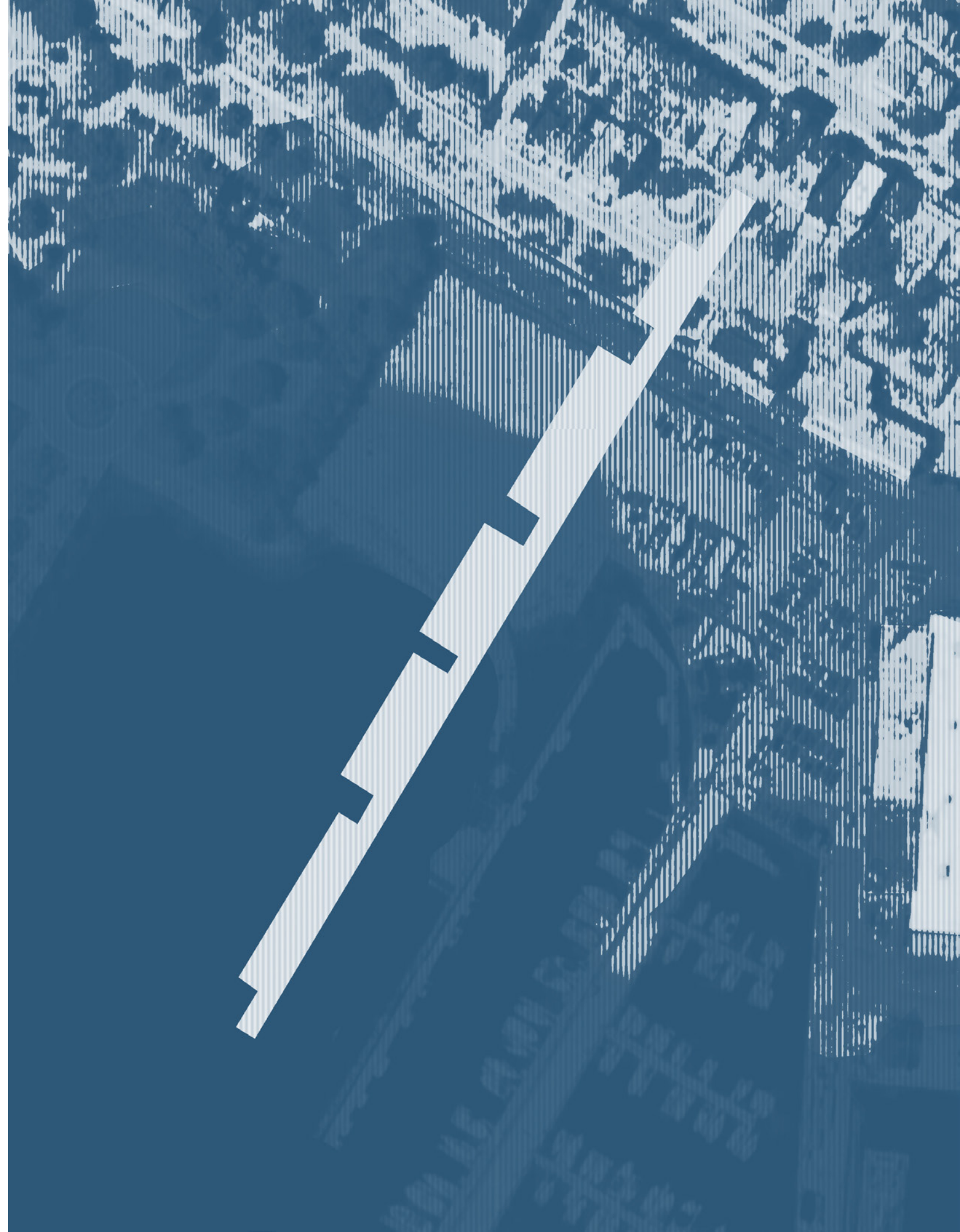
EAST BOSTON RESILIENCE CENTER

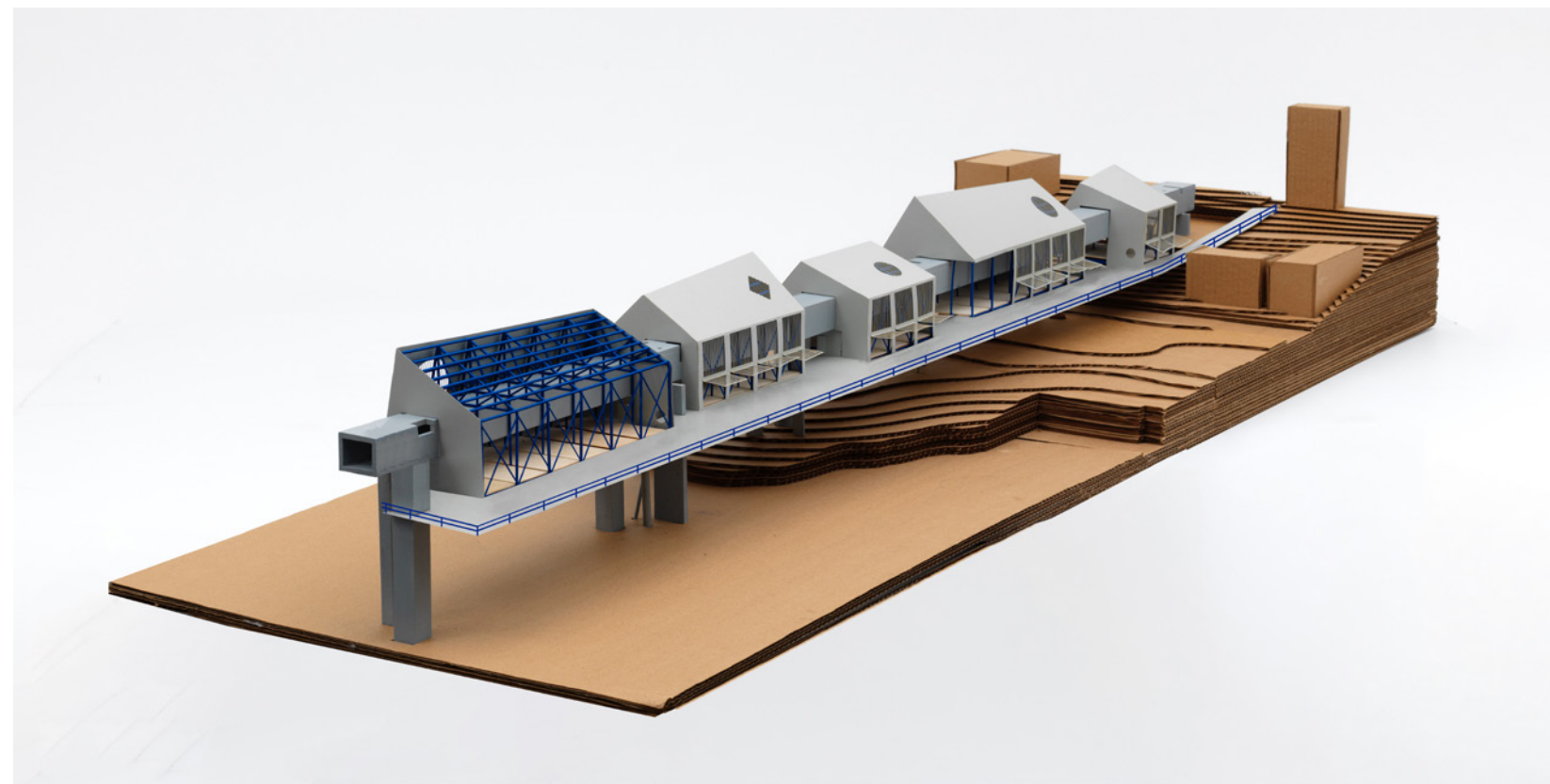
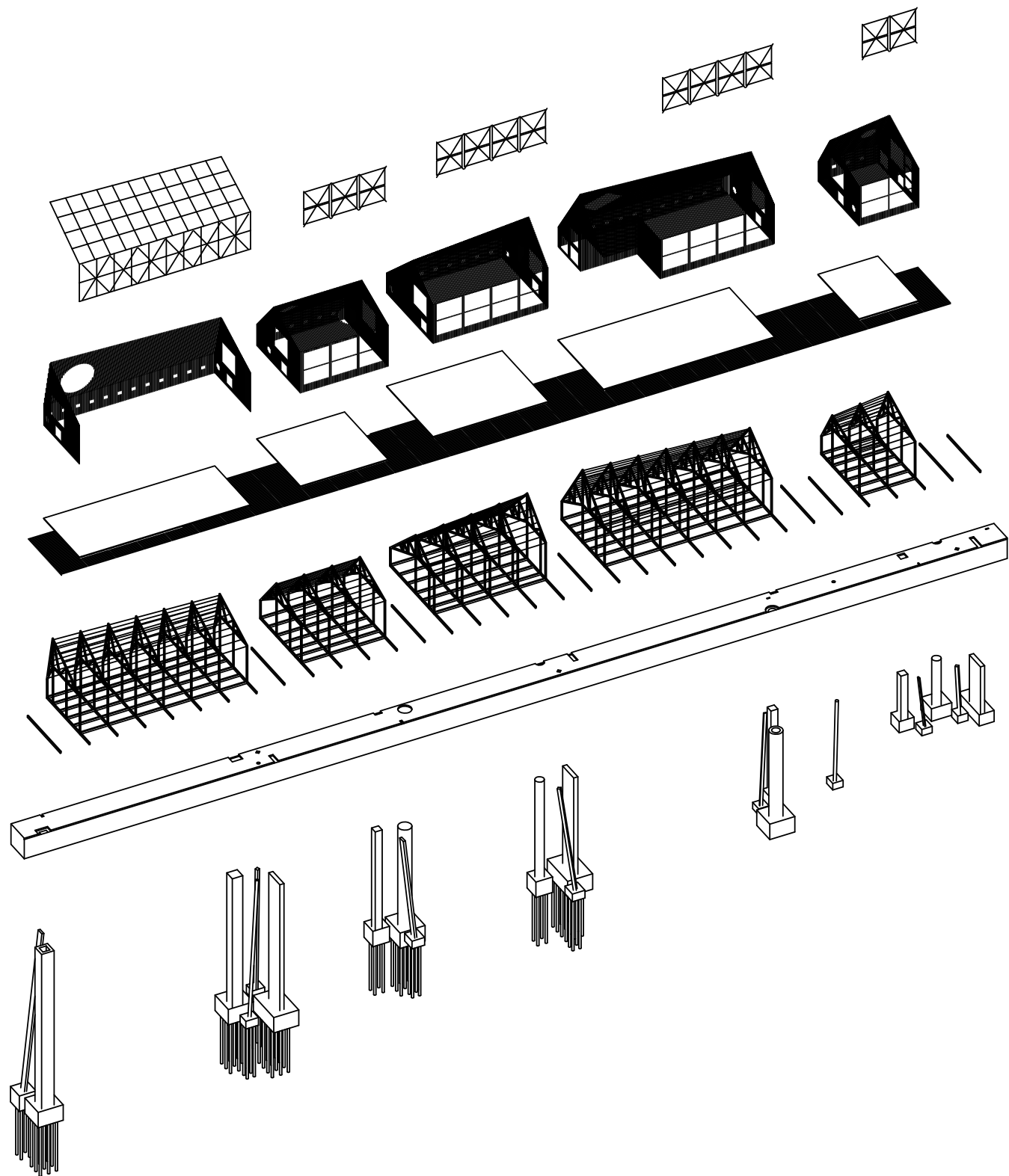
MIT CORE III Studio, Fall 2024

Supervised by Adam Modesitt, with Yolande Daniels and J. Jih

In collaboration with Aisha Cheema

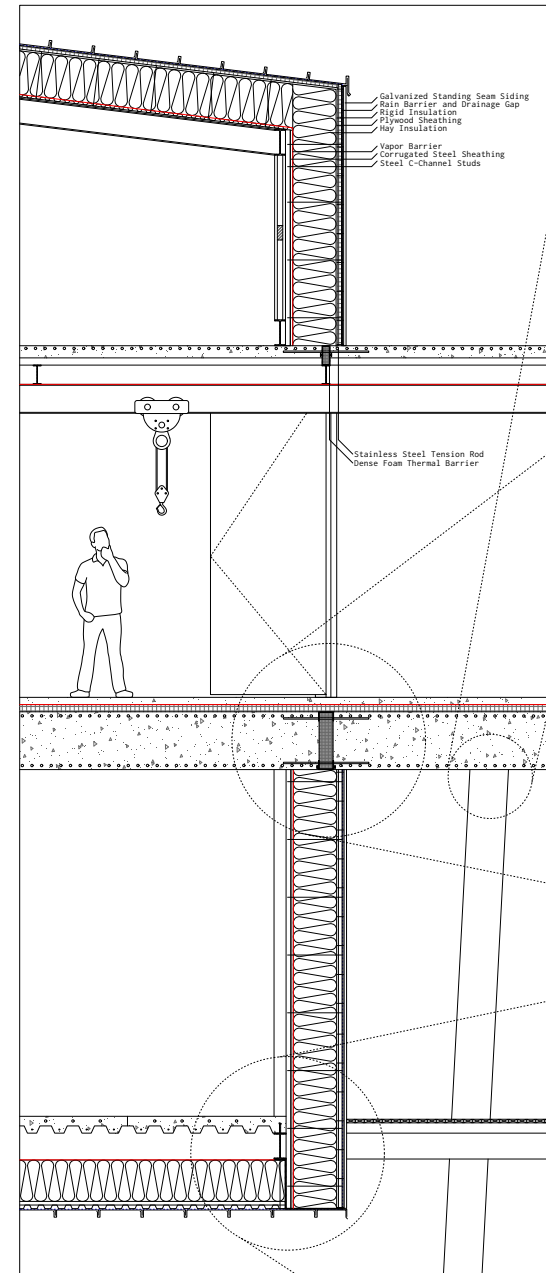
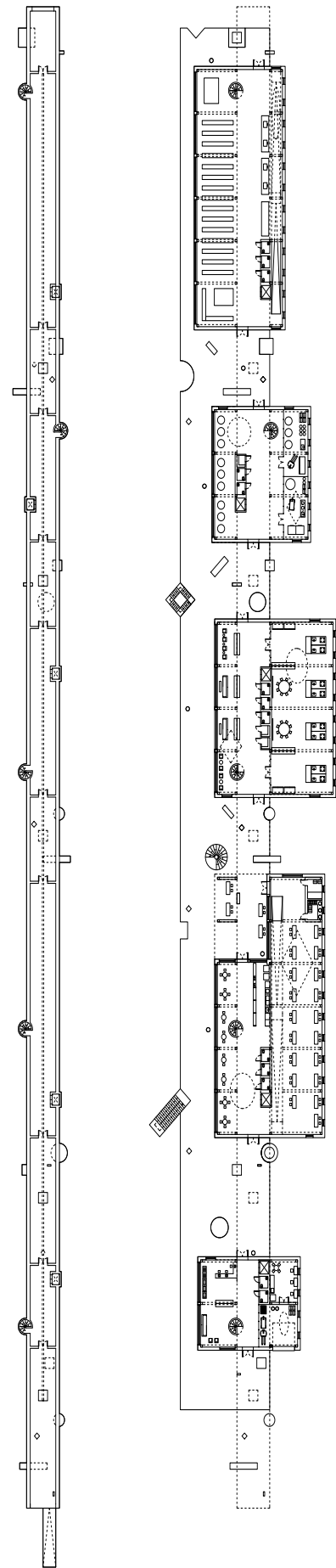
Asked to build a community center for reparative agriculture on a linear, low-lying coastal site forecasted to face serious storm surge flooding and eventual seawater inundation within the next 80 years, my partner and I instead proposed a resilient food preparation and storage hub designed to serve the surrounding community in times of both stability and crisis. Confronting the dual challenges of food insecurity and sea level rise, the design combines infrastructural and architectural language and system to create a flexible elevated system with long-term resilience and adaptability in mind.



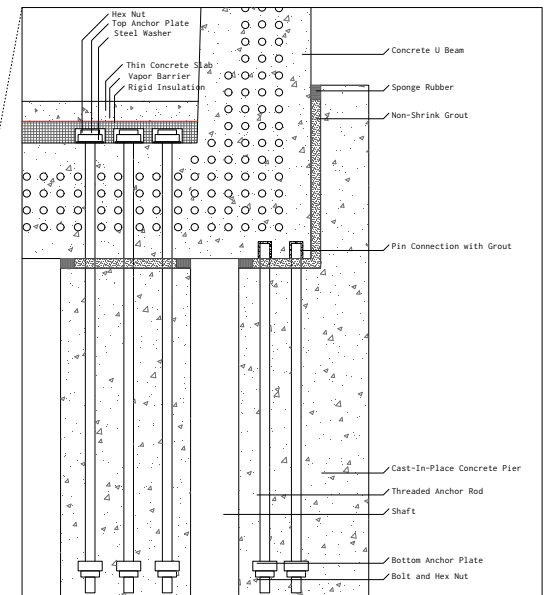


The resiliency center merges infrastructural logic with civic programming to negotiate between a foreboding future and a cautiously optimistic present. The massive, typologically foreign “storage tube,” composed with repurposed U-Beam girders, houses a series of hermetic food storage spaces well above projected surge heights, acting as a supportive, connective spine for the rest of the building’s distributed food programming. The “tube” figures the building as an icon of resilience on the coastline.

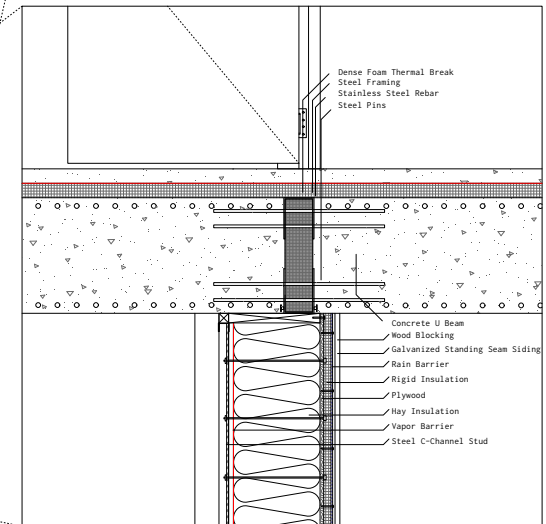
Lightweight steel framed structures, clad in aluminum standing seams, are rendered in a more approachable vernacular. They hang from and extend off of the tube and house programming which invite regular community engagement with food security and preparedness practices, including cold rooms, communal and teaching kitchens, neighborhood distribution spaces, educational spaces, and a greenhouse. A flexible system, these structures address resiliency through adaptability.



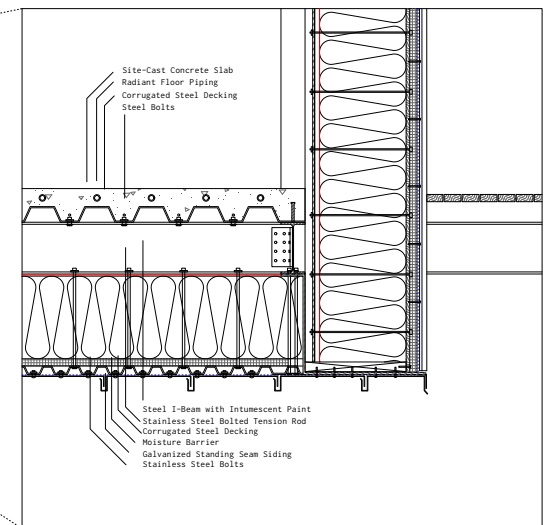
Wall Section (Long)
1/2" = 1'



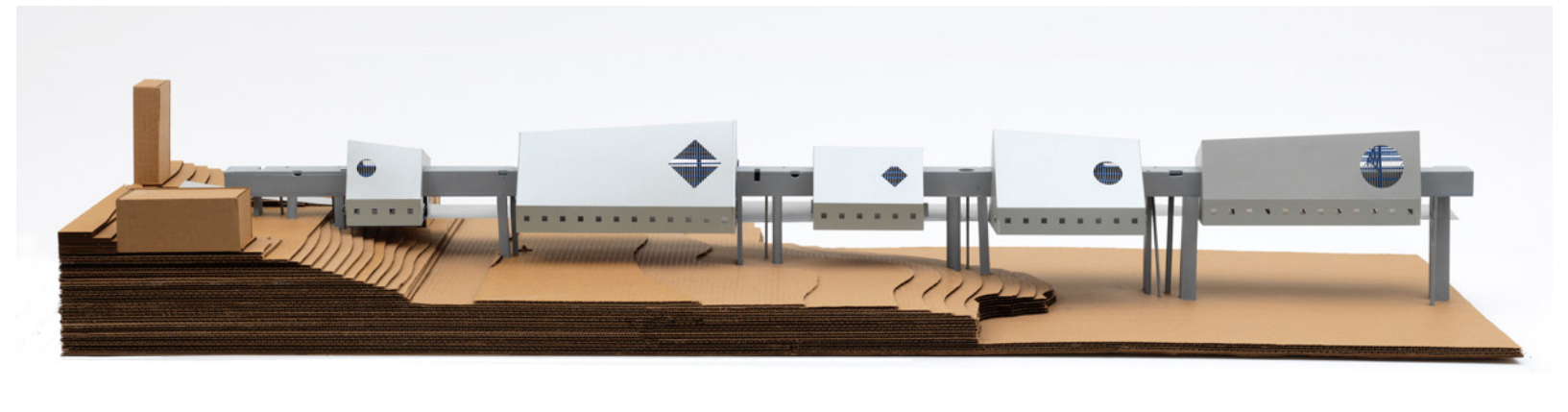
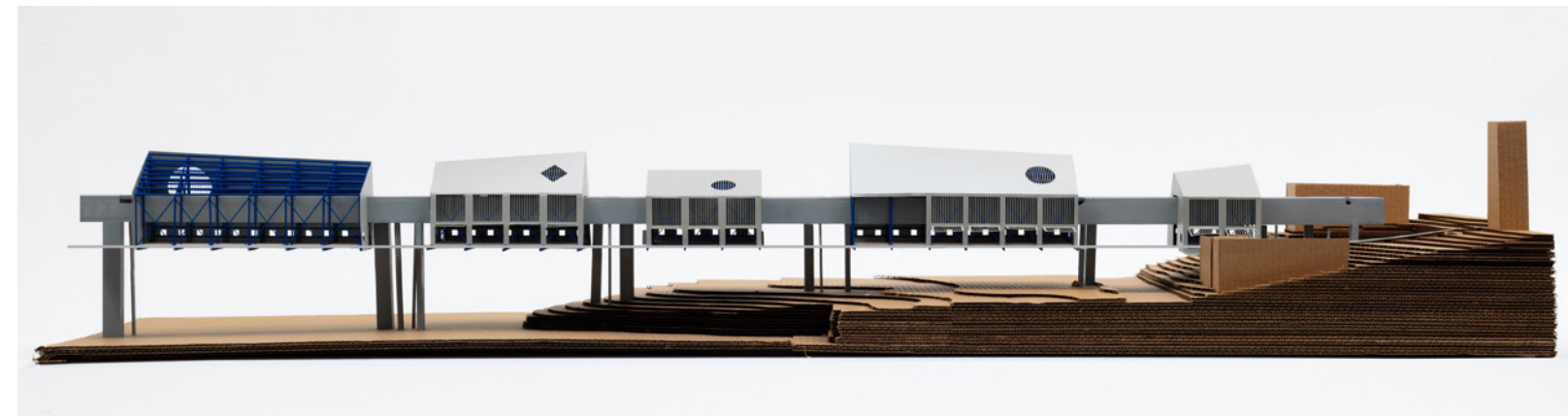
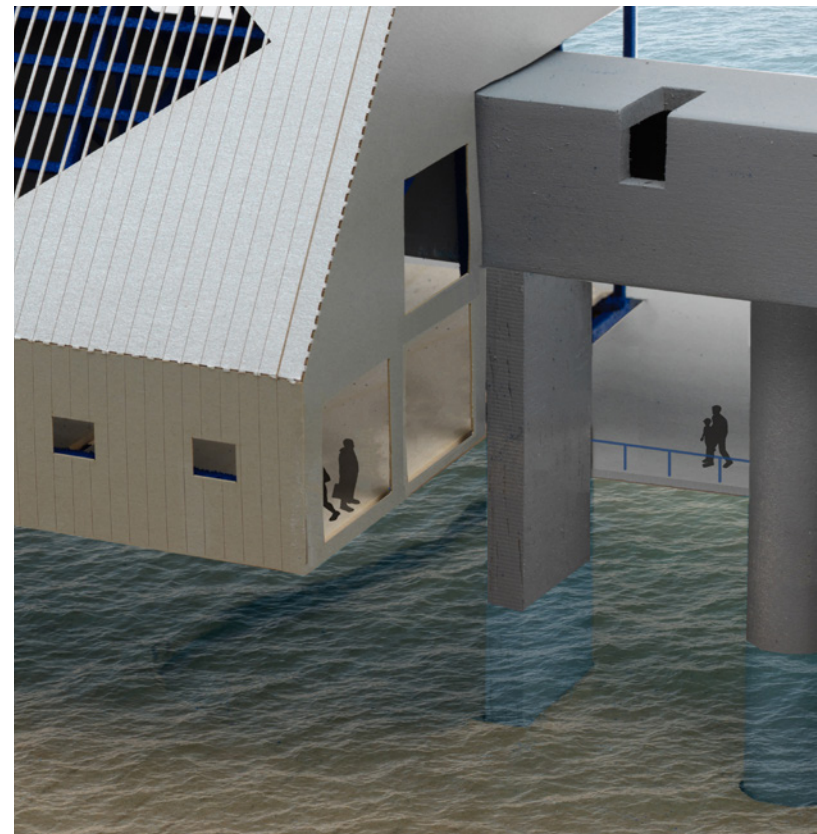
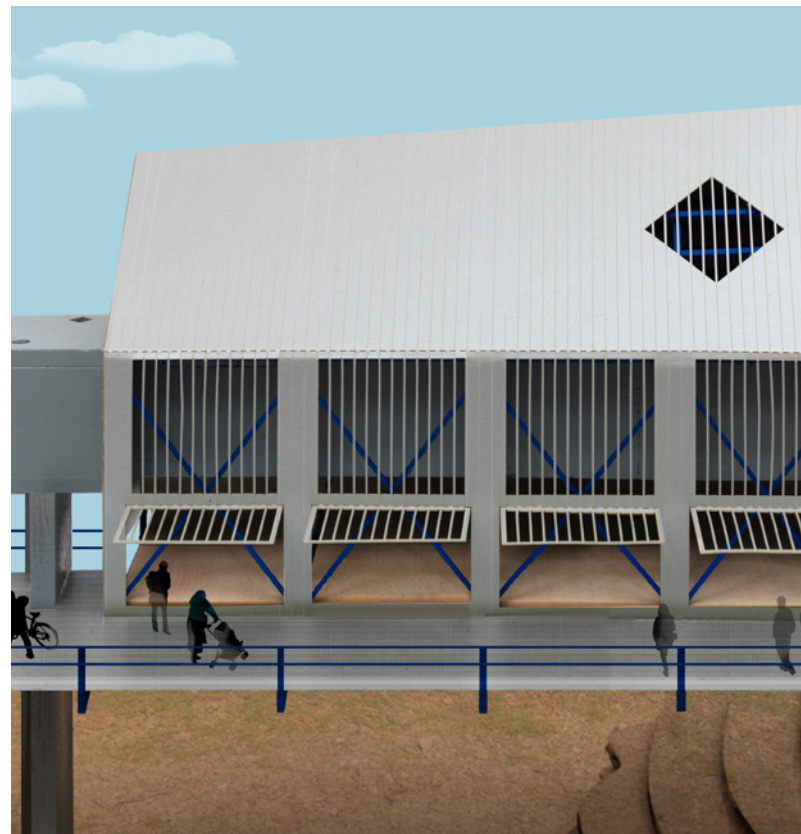
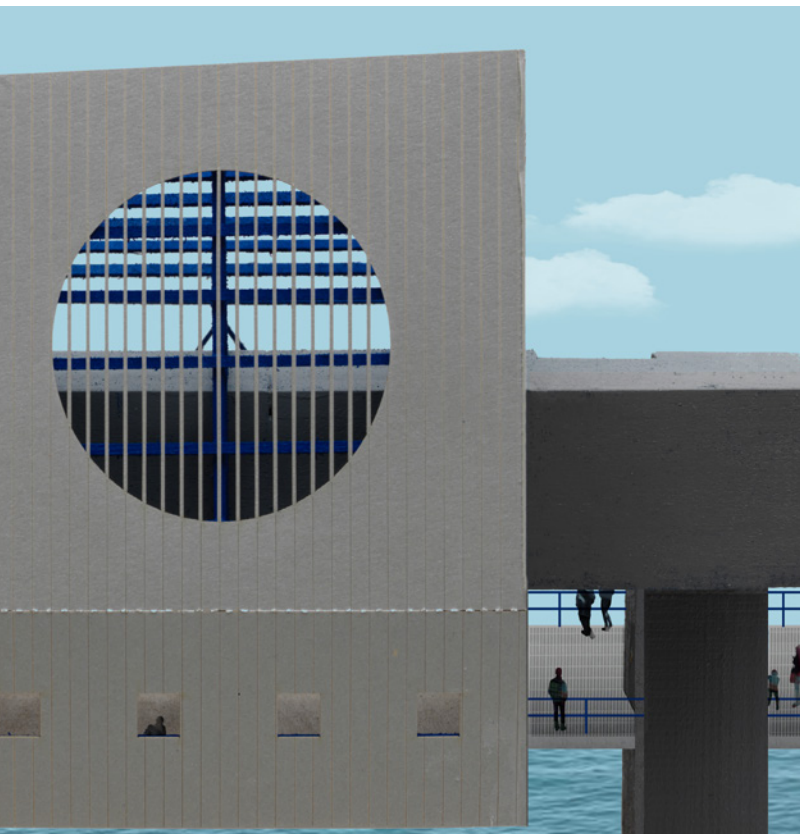
Pier to Tube Connection Detail
1" = 1'



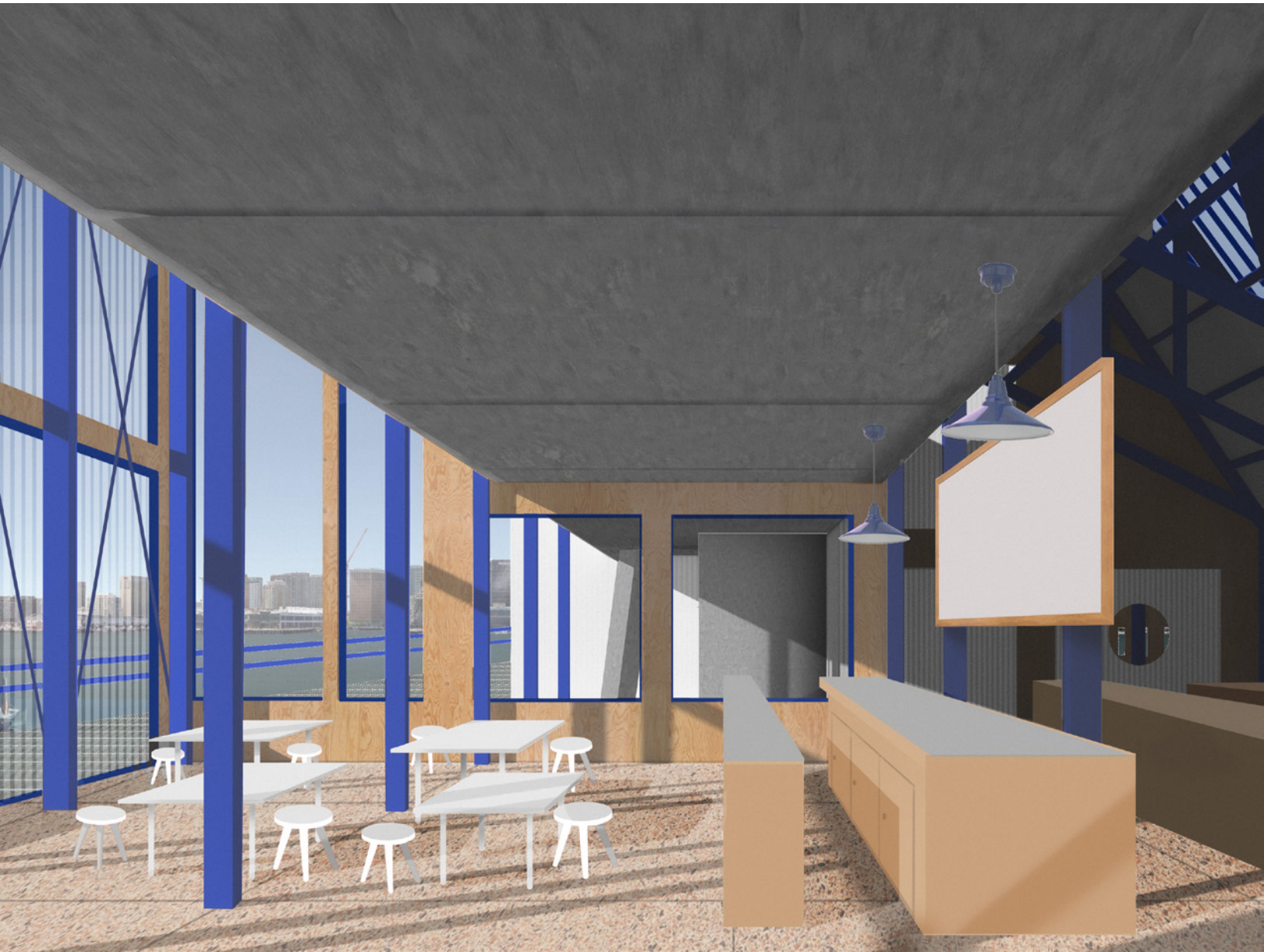
Tube Thermal Break and Wall Detail
1" = 1'



Hanging Floor System Detail
1" = 1'



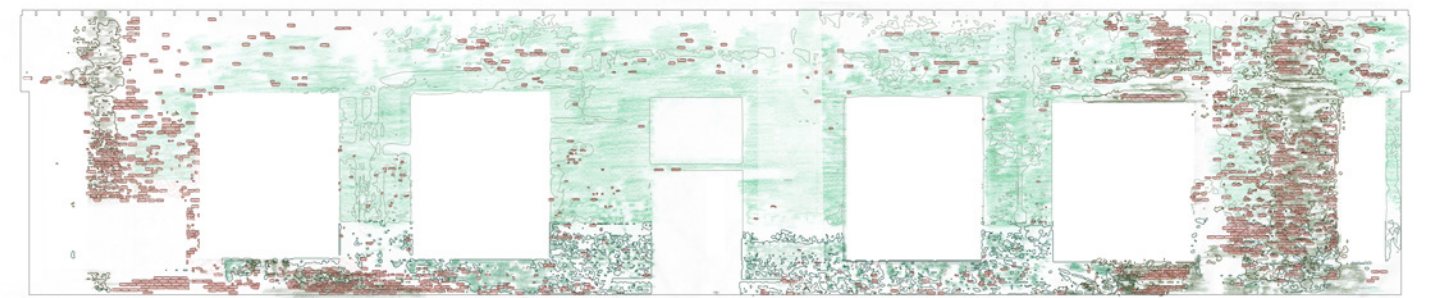
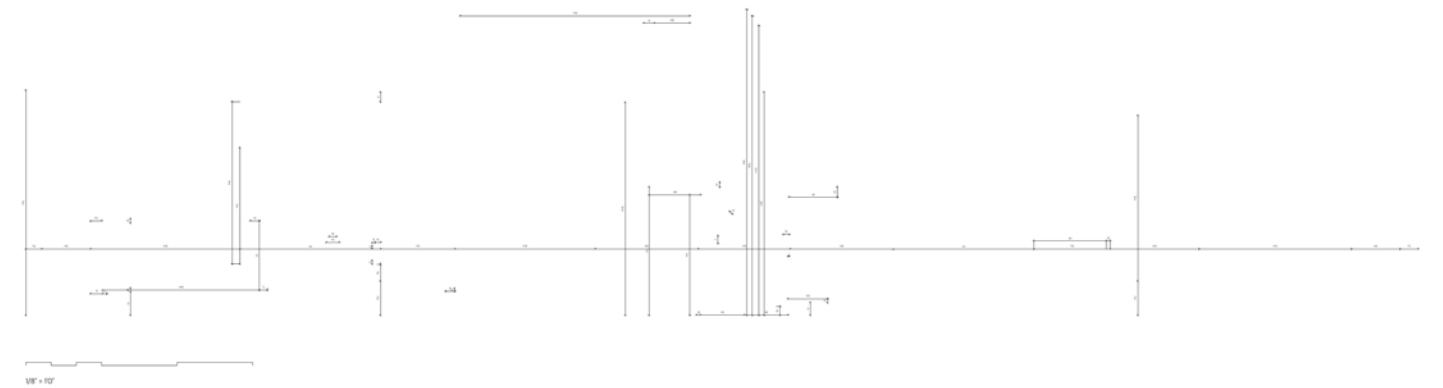
By fusing architecture with infrastructural resilience, the project envisions a new typology for community food systems—one that supports autonomy, collective care, and preparedness in the face of accelerating climate change.



To the educational and commercial spaces below, such as the food distribution center and market cafe, the tube conditions an alternating compression and expansion, and differentiates zones by means of direct sunlight exposure and shading.



Goods for storage can make their way into and through the tube by way of floor hatches and a central gantry. Doors occur where the concrete structure is thermally broken to avoid the tube acting as a thermal bridge through the programming below.

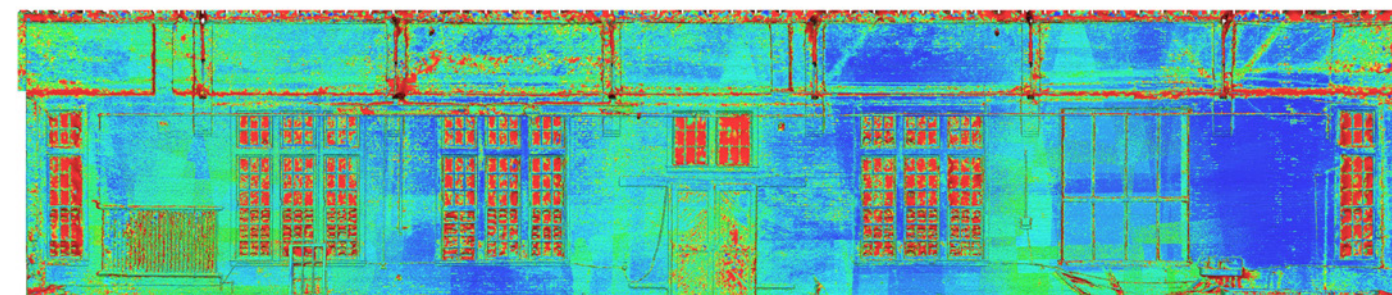


A PROPOSITIVE SURVEY

Brick X Brick: Drawing a Particular Survey, Spring 2025
 Supervised by Carrie Norman and Adriana Giorgis

This focused set of studies depicts a single interior elevation of Tuskegee University's Wilcox D Hall through the patchy and incongruous raw data of the architectural survey, exposing and probing the limits of the data upon which the epistemic authority and legibility of survey drawing depend. What is "known," strictly speaking, after the collection of survey data is acknowledged to be constrained, medium-specific sets of numerical, textual, graphical, and visual information, each with variable degrees of resolution and confidence, each with its own didactic and atmospheric qualities, and each incomplete.

In revealing the leaps of imagination necessary to transform survey data into a measurable, legible architectural image imbued with implicit authority, this survey does not intend to critique the impossibility of empirical precision in the survey drawing, but to question the value of that precision and the epistemic authority we expect of the survey drawing. Empirical precision is an important attitude of integrity, one which holds us accountable to our subject and provides information of enduring value. Yet, the architectural survey can have goals which exceed and surmount that of preserving an empirical or idealized record of the existing or the as-built: re-drawing place is equally a means of re-seeing and re-valuing it.





EXPO '70 OSAKA

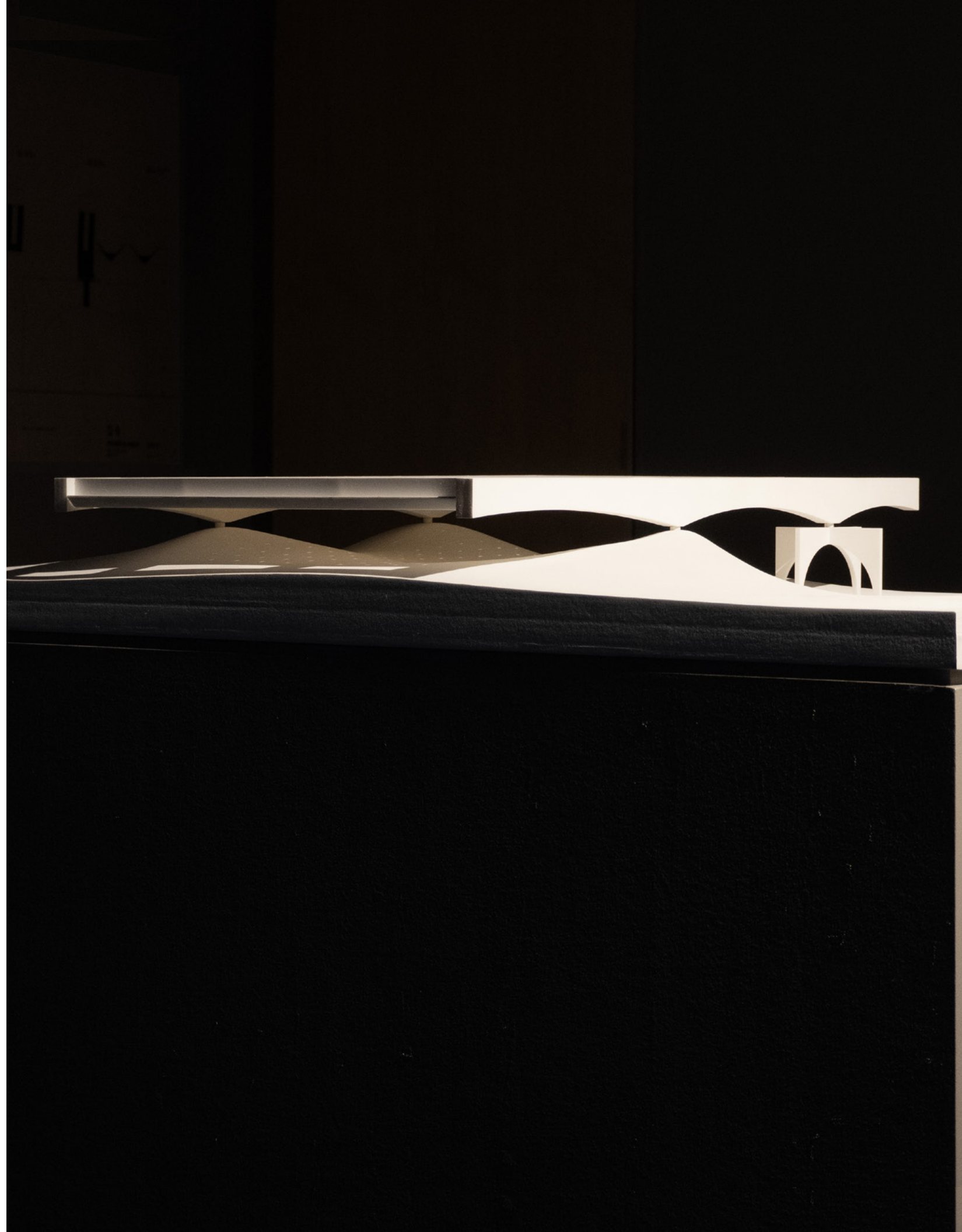
The Brazilian Pavilion, by Paulo Mendes da Rocha (1970)

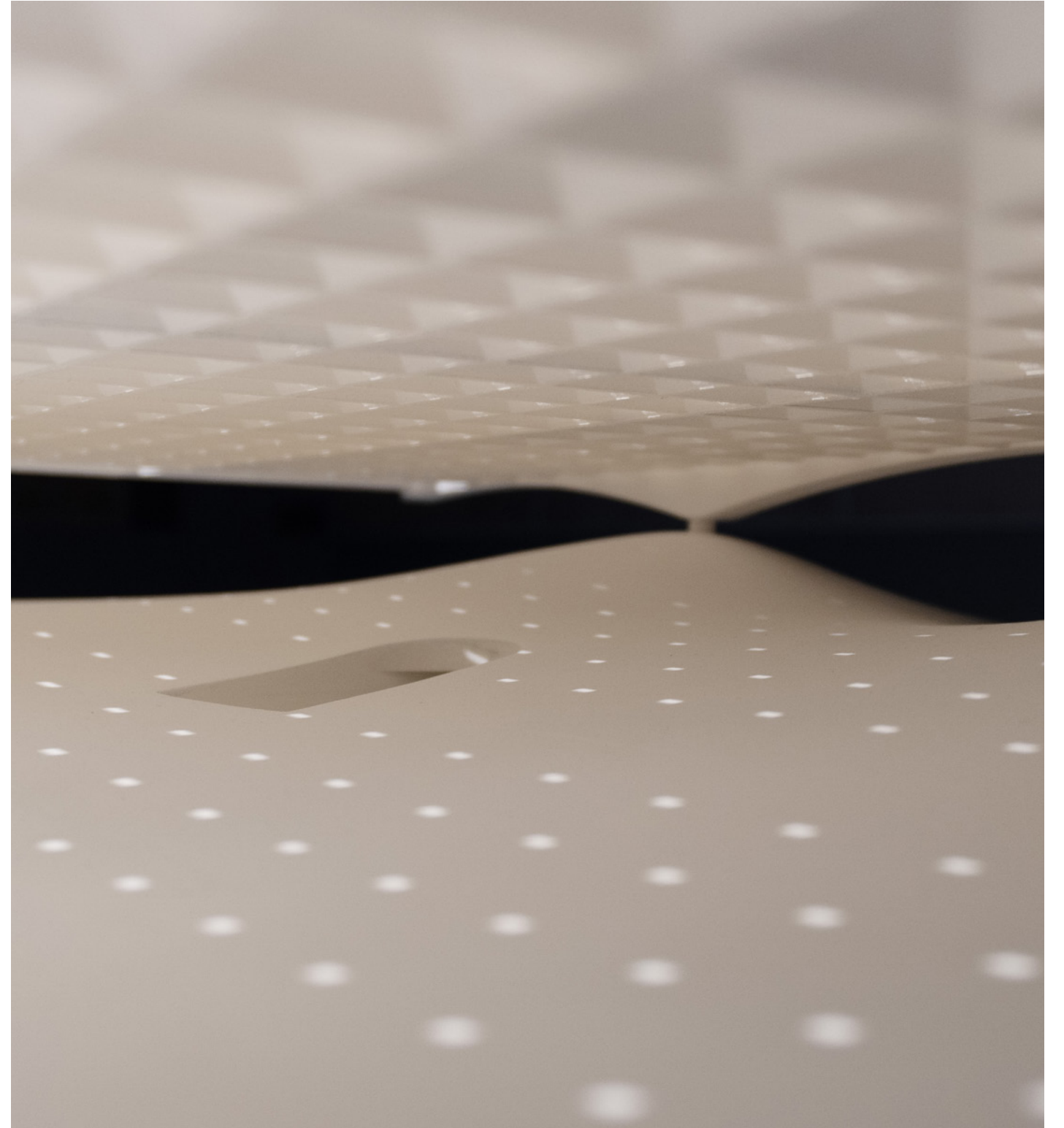
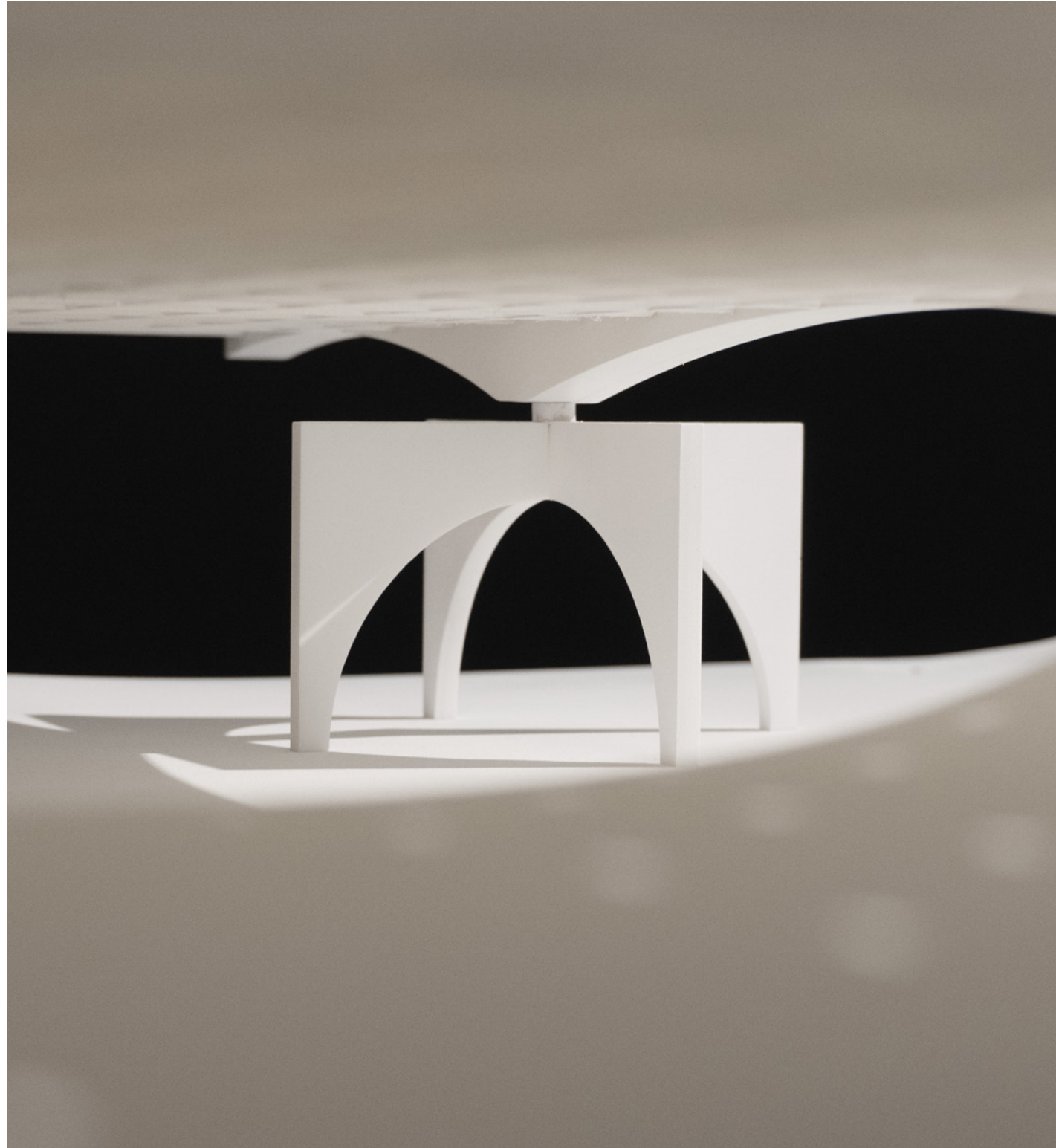
Fabricated for "Paulo Mendes da Rocha: Nature and Construction in America"

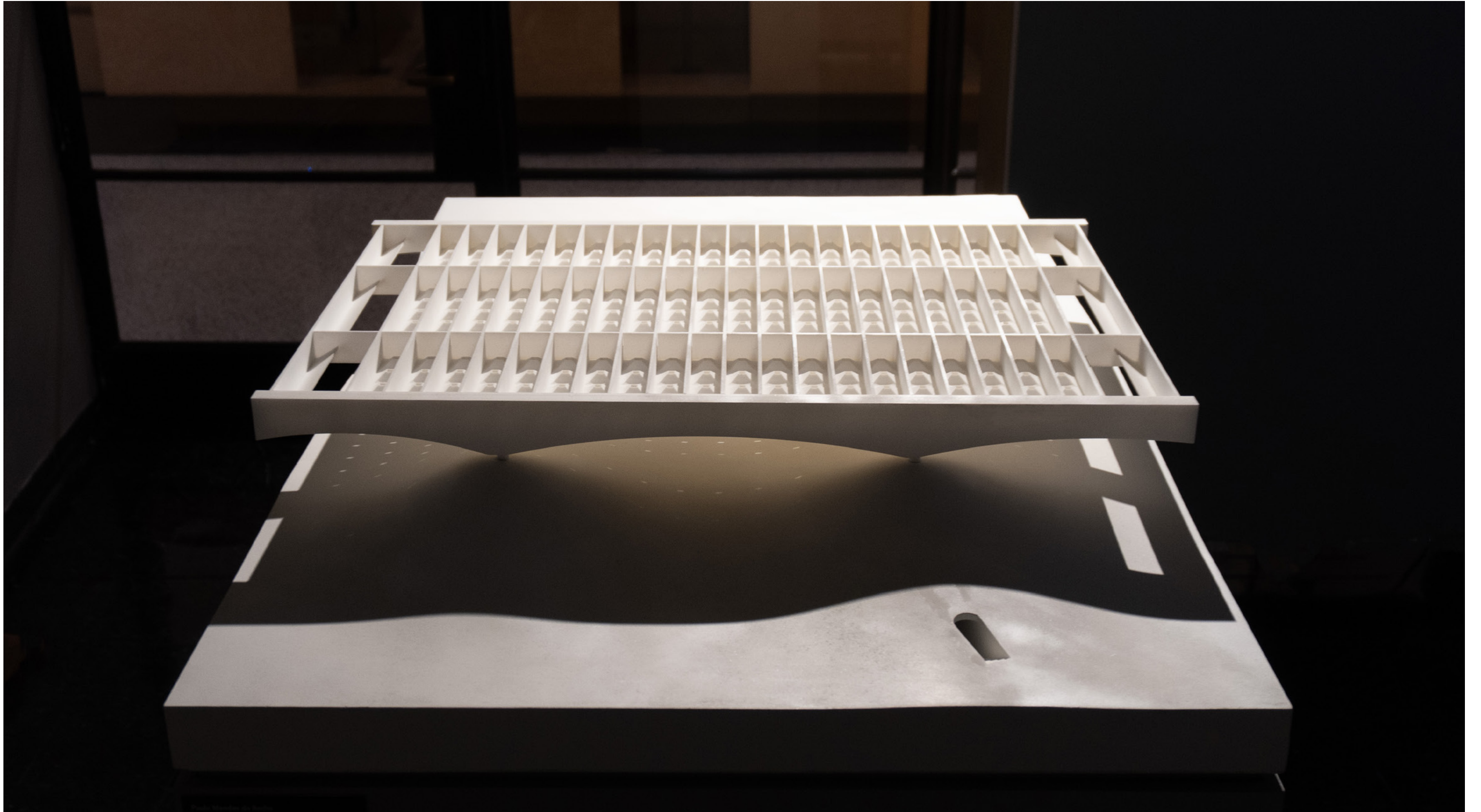
Shown Spring 2026 at MIT Architecture Keller Gallery

Co-curated with Angelo Bucci and Hai Yi Blue Chan

This exhibition highlighted Paulo Mendes da Rocha's projects mastery of play between the natural, the tectonic, and the mechanical. Alongside curatorial work, I fabricated the exhibition's centerpiece, a 2'x4' model of Da Rocha's Brazilian Pavilion for Osaka '70. Demolished shortly after its construction and with a scant archive, completing the model required investigative work. The model, displayed at 4.5ft, was designed to be viewed in elevation, simulating the experience of standing on the undulating ground beneath the perforated canopy. Materials included PLA, acrylic, MDF, basswood, and more. Techniques included CNC, laser cutting, 3d-printing, carpentry, and varnishing. White was chosen to accentuate the intensity of play between shadow and light; underneath the canopy, a constellation of stars spread across the earth.







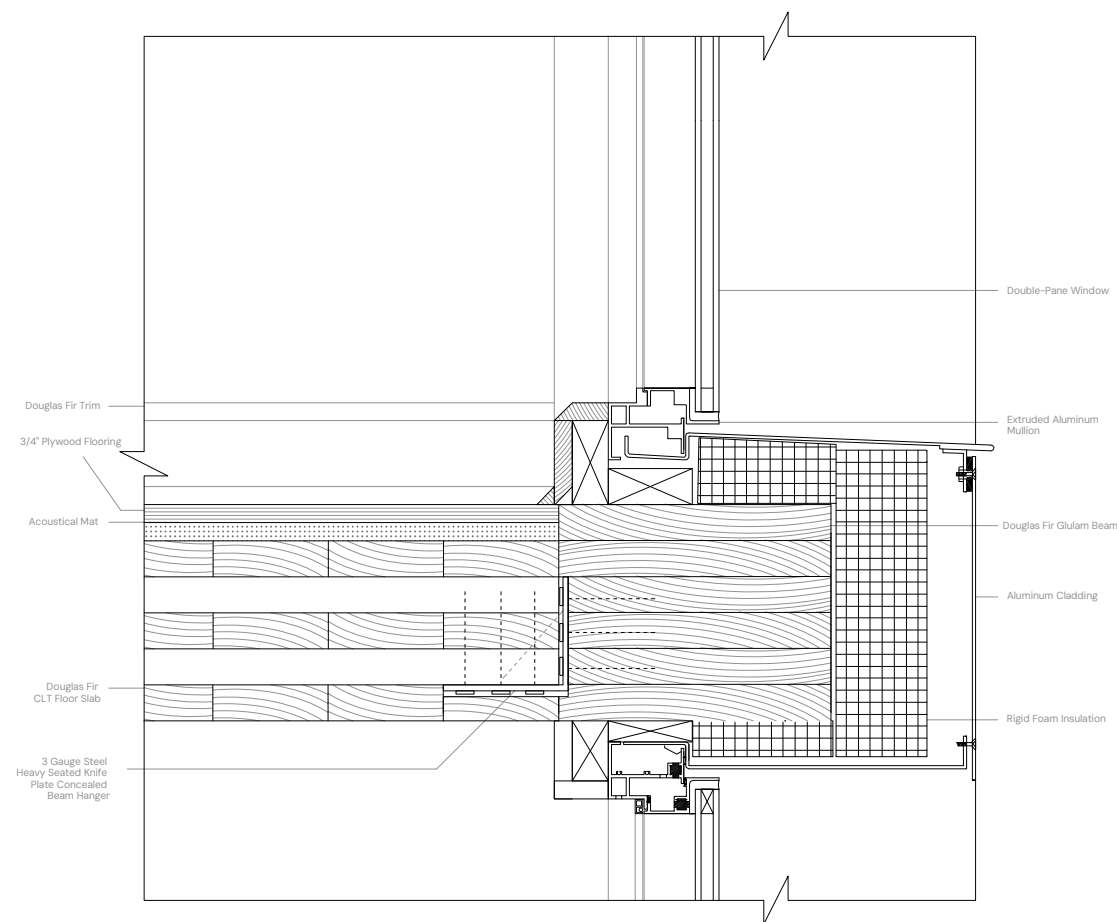
SIMMONS HALL IN MASS TIMBER

Architectural Assemblies, Spring 2025

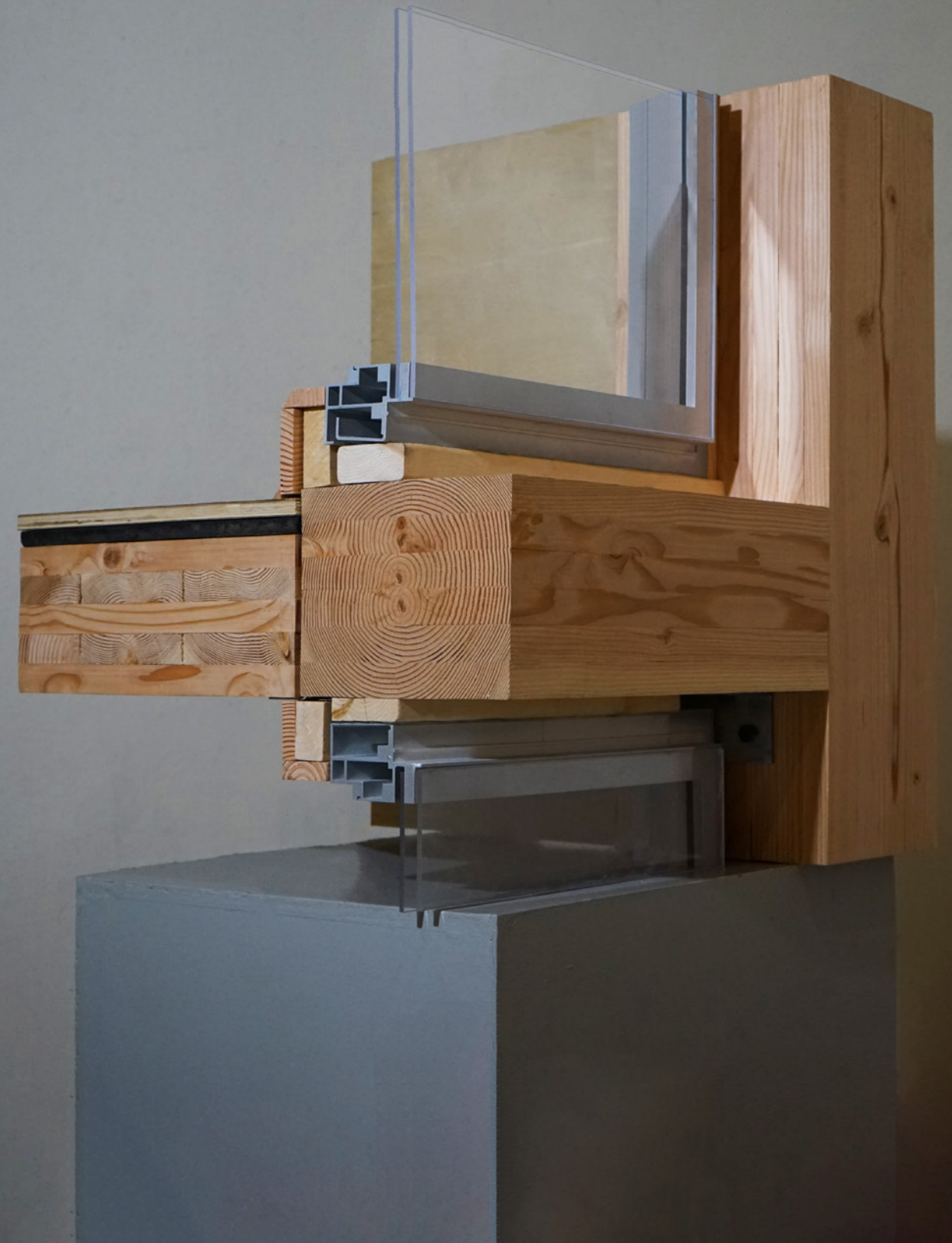
Supervised by Adam Modesitt

In collaboration with Jacob Payne, Mara Jovanovic

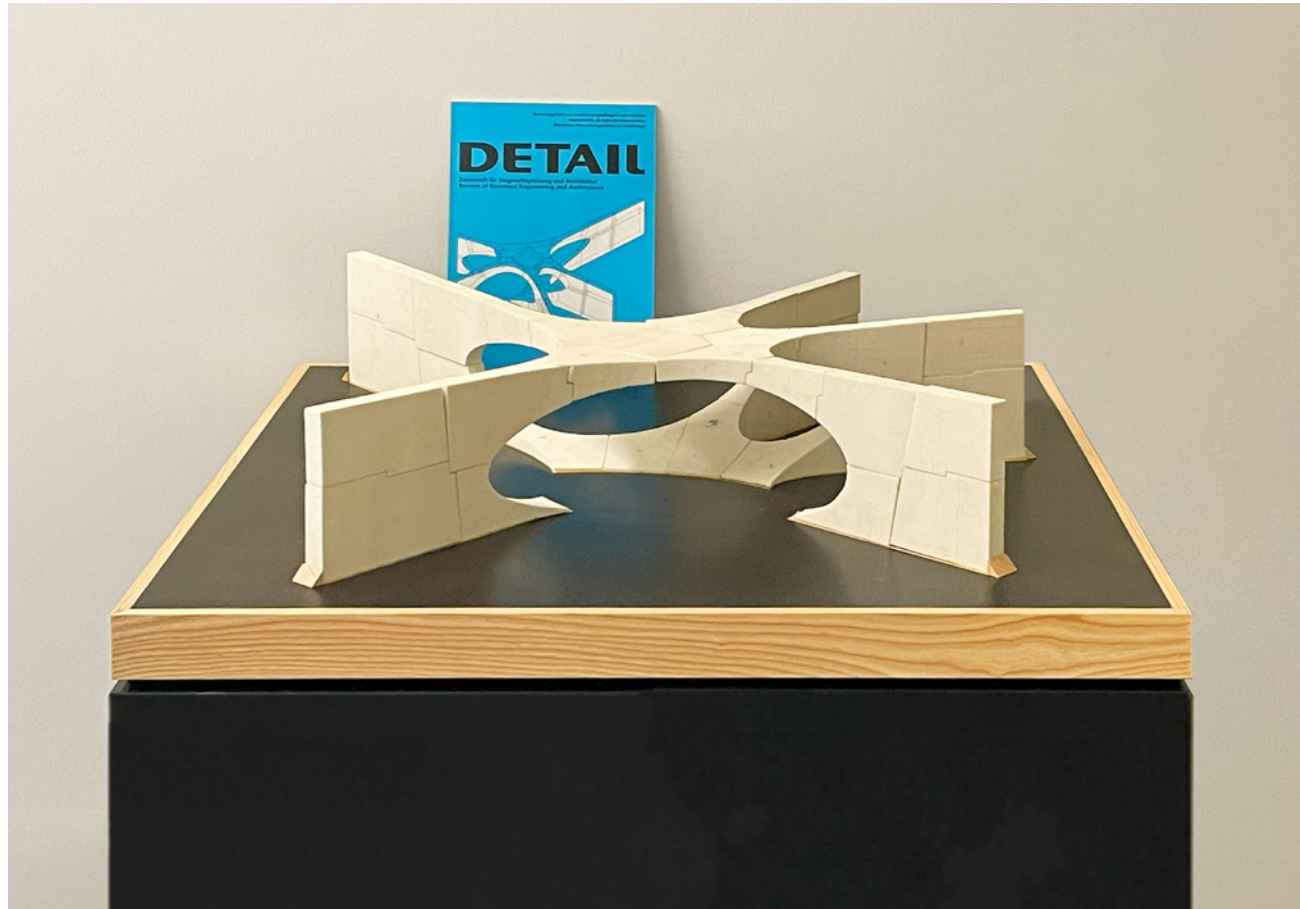
The final course in the building technology sequence asked that we pick a precedent project from our campus, and imagine it in an alternate construction system through a series of detail studies culminating in a 1:1 mock-up. Our team elected to construct this 350lb mass timber monster.



Section Detail
Simmons Hall (Mass Timber)
Mara Jovanovic, Sarah Okayli Masaryk, Jacob Payne







COLLIER MEMORIAL MODEL BASE

August 2024

Commissioned by John Oschendorf

For display of an archival model of the Sean Collier Memorial, I designed and fabricated a display base from scrap wood. The model, like the memorial itself, is designed in pieces held together in pure compression. The inlaid ash pattern both marks the correct placement and orientation of the model's feet and reads as a diagram of the structure's distribution of forces in equilibrium. The small triangular "stops," also made of ash, contain the structure's thrust. Paired with the base, the model becomes a more potent didactic tool which is more easily disassembled, reassembled, and contained.

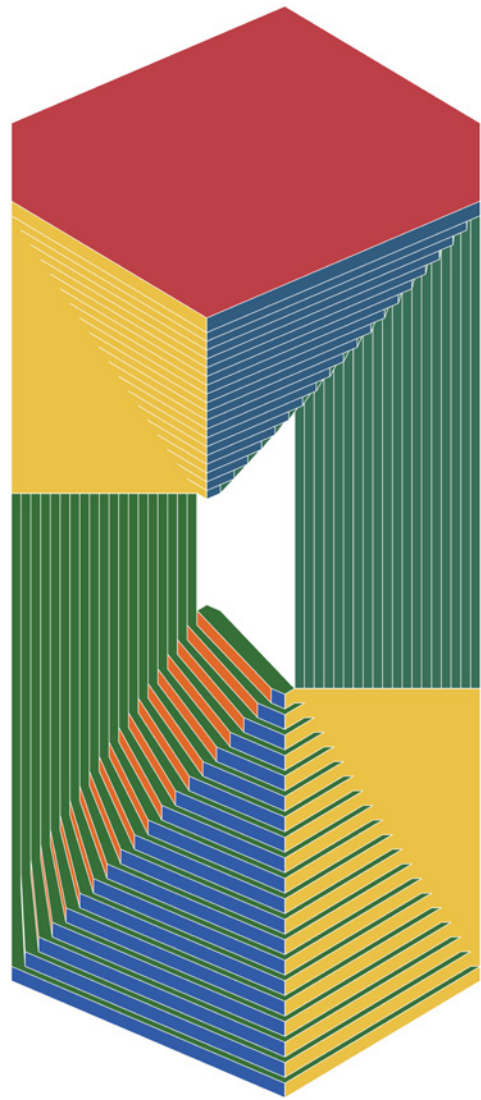
I chose inlay in order to guarantee a flat, even surface for the sensitive pieces to rest on, something that could not be easily achieved using paint. I programmed a CNC machine to match the geometries of the inlay pieces with the base carve-out to exacting tolerances. Finally, I installed a basswood grid, hidden beneath the ash trim, to permanently stabilize the flatness of the base.



STAIR TO NOWHERE

MIT CORE I Studio, Fall 2023

Supervised by Mohamad Nahleh



My first architecture school project, prompted by a riddle, realized in reinforced concrete. One form, with skewed symmetry, achieves two starkly different silhouettes: one which presents as a flattened mass, the other which twists to collapse into impossible lightness.