

# SLOWAN





# SLOAN AULGUR

## IS A MULTI-MEDIA DESIGNER INTERESTED IN PERFORMANCE.

Sloan is a MArch Candidate ('25), and her design work and interests lie in the intimate individual experience felt within a crowd, with an emphasis on surreal interiors, live performances, and affect produced through story-telling spaces. Her interior design experience prioritized both small interactive details and expansive experiential space. The work tests lighting and material concepts through performative pieces and time-based productions. Sloan is currently a lead researcher for Matter Design, and has worked as designer for various firms, including Marlon Blackwell Architects, Gensler Seattle, and Somewhere Studio.

## CONTACT

**Phone/** +14792230941 **Email/** lsloan@mit.edu  
**Web/** sloanaulgur.com **MIT/** architecture.mit.edu/people/sloan-aulgur

## EDUCATION

**Master's of Architecture, Present**  
Massachusetts Institute of Technology, MIT. 2021-2025.

**Bachelor's of Interior Design, Minor in Communication**  
University of Arkansas, Honors College. 2016-2020.  
4.0 GPA, Honors, Summa Cum Laude, Senior Scholar, Presidential Scholar.

**Rome Center, Study Abroad**  
University of Arkansas, Honors College. Fall, 2019.  
Semester exchange at the UARK Rome Center studying histories of Italian design and art, supported by independent research in documentation through videography.

**Latin America Urban Studio**  
University of Arkansas, Honors College. Summer, 2018.  
Summer exchange to Latin America with an extended stay in Mexico City. While abroad comprehensive research was produced through analog drawing on-site, which aided in the following multidisciplinary analog urban design studio.

**International Exhibition Design Workshop**  
YAcademy Architecture for Exhibition. Summer, 2020.  
Post-Graduate course selecting 25 students internationally to study exhibition design with professionals in the field. 88 hours of lessons in design, lighting and storytelling- followed by a workshop collaborating with David Chipperfield Architects and the Museo Lamborghini.

## INVOLVEMENT

**Architecture Student Council Co-Chair**  
Massachusetts Institute of Technology, MIT. 2022-2023.

**M.Arch Admissions Committee, Student Member**  
Massachusetts Institute of Technology, MIT. 2021-2022.

**IAP Course Instructor, There Are No Bad Sketches!**  
Massachusetts Institute of Technology, MIT. IAP 2022.  
Workshop exposes students to a multi-media way of capturing a sense of place through an observational tour of the Cambridge and Boston area.

**Bentonville Film Festival, Indian Cinema Pop-Up Exhibit**  
University of Arkansas Department of Communication. 2019.  
In collaboration with the 21C Hotel, located in Bentonville, AR

**Design Studio Guest Reviewer**  
University of Arkansas & University of Oregon, 2020

## SKILLS + SOFTWARE

Rhino - Revit - VRay - Enscape - MasterCam - RhinoCam - ClimateStudio  
Photoshop - Illustrator - InDesign - Premier - After Effects - Analog Drawing  
Twin Motion - Lumion - Grasshopper - Laser Cutting - 3D Printing - Vacuum  
Forming - Basic Woodworking - Model Building - Microsoft Office - Google  
Workspaces - AutoCad - Audacity - GarageBand - Blue Beam

## EMPLOYMENT

**Research Lead,**  
Matter Design. 2022-Present  
Active in multiple phases of design, including design development, material research, prototyping, fabrication and assembly. [matterdesignstudio.com](http://matterdesignstudio.com)

**Wood Shop Teaching Assistant**  
MIT, Department of Architecture. 2023-Present  
Manages student fabrication spaces, while instructing proper use of machinery and material preparation. Oversees CNC milling and preparation of GCODE files.

**Interior Designer**  
Marlon Blackwell Architects. 2020-2021.  
Material research, furniture procurement, and interior architecture development of Crystal Bridges Whole Health Institute and the Bureau of Overseas Buildings Operations. Production and drawings developed in Revit and Adobe suite products.

**Contract Interior Designer**  
Blue Crane. 2020.  
Furniture procurement for multiple projects in the Northwest Arkansas area, site visits including punch lists, and the design of parklet standards for the city of Bentonville.

**Contract Interior Designer**  
Somewhere Studio. 2020.  
Interior architecture development, and aided in creating construction drawings and packets for a multi-family living complex using Rhino and Auto-Cad.

**Interior Design Intern**  
Gensler, Seattle. Summer, 2019.  
Worked as an active team member throughout concept and design development stages. Produced material research, furniture procurement, and interior architecture development through renderings and varying drawing types.

**Teaching Assistant, Design Studio II**  
Fay Jones School of Architecture and Design, University of Arkansas, Honors College. 2019.  
Student assistant to professors in teaching first year interior design students.

## RECOGNITION

**The Sydney B. Karofsky [1937] Prize**  
Massachusetts Institute of Technology, MIT. 2023.  
Awarded to outstanding MArch students with one further year of study.

**Department of Architecture Graduate Fellowship**  
Massachusetts Institute of Technology, MIT. 2021-2025.  
Department of Architecture Graduate Fellowship

**Presidential Scholar, UARK**  
University of Arkansas, Honors College. 2020.

**Interior Design Medal of Excellence, UARK**  
FJSOA+D, University of Arkansas, Honors College. 2019.

**National Portfolio Finalist**  
American Society of Interior Designers, ASID Scale. 2019.

**National Semi-Finalist**  
Gensler Brinkman Scholarship. 2019.

**Honorable Mention, Video Editing**  
Council for Interior Design Accreditation, CIDA Award. 2018.

## PERFORMANCE

**Studio Dance Member**  
Just Dance, Russellville, AR. 2007-2016.  
8+ Years of dance training, including lyrical ballet, tap and jazz.

**Classical & Theatrical Vocal Training**  
Keely Futterer, Arkansas Tech University. 2008-2012.  
5+ Years of vocal training in classical and theatrical music pieces.

**Community Cast Member**  
Arkansas Tech University, Russellville, AR 2006-2014.  
9+ Years of community theatre participating in local shows and cabarets as an actress, dancer, and/or stage hand.

# WHAT IF WE STRETCH

A NEW PRODUCT FOR GETTING ACTIVE . MIT, FALL 2023.



**STRETCHED** - a new active gear line revolutionizing body stretching with patented self-storage unit technology. What can the storage unit kit of parts teach us about self-stretching and personal expansion?

**STRETCHED mats, straps, and blocks** let users customize all scales of bodily performance from product to place. The rolling garage door transitions into stretching screens, allowing participants to control the public visibility of their own stretch. Moving mats and corner blocks teach the products ways of stretching the body- rather than the bodies' things.



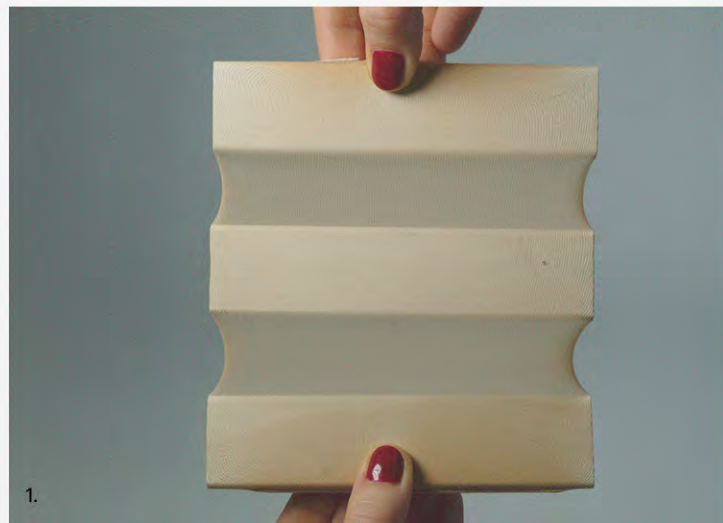
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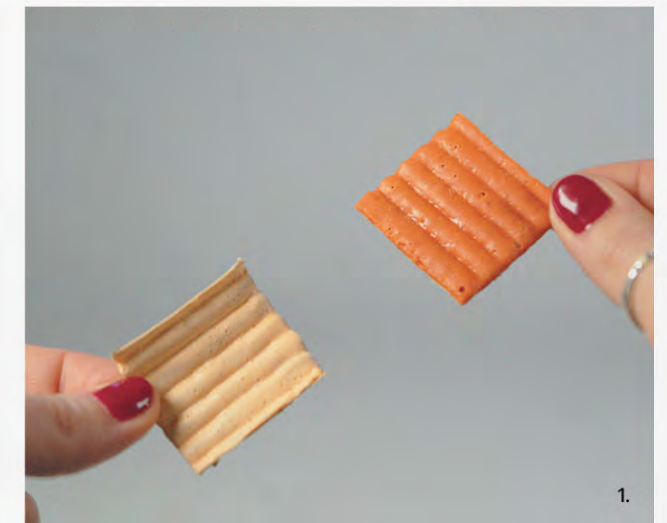
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1. PHYSICAL MATERIAL MOCK-UP



2.

**material development explored** qualitative aspects in real time. Samples were produced in the studio and further studied through Lidar scanning to visualize products in the digital space.



1.

2. DIGITAL PRODUCT PLACEMENT

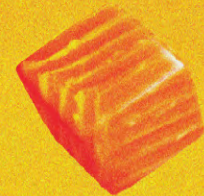


**STRETCHED** units  
**expand** from singles to bays  
through the merge in precedents:  
the sectional ring cages of  
gymnasts and the footprint of a  
standard self-storage unit.

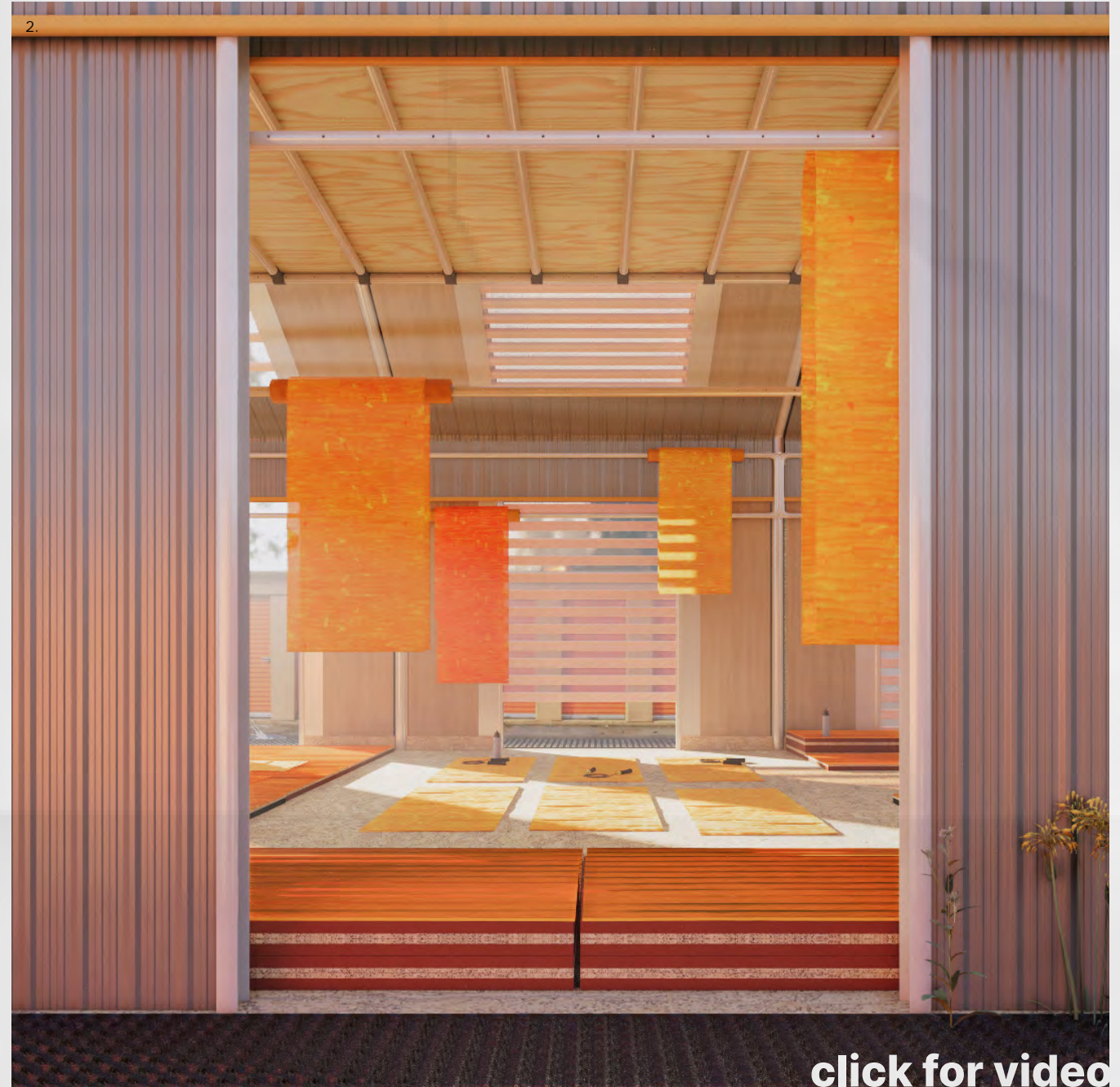
1. STRETCHED SINGLE UNIT MODULE

# STRETCHED

DURABILITY



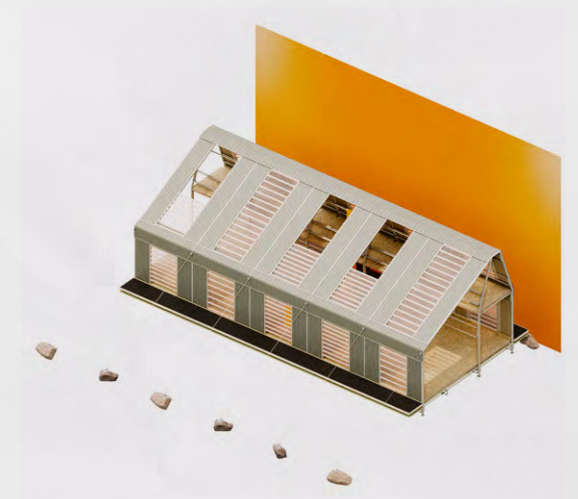
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[click for video](#)

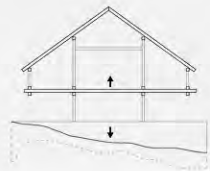
**promotional footage**  
**places** users inside the future installation through a live green screen, track shot animation. The moving picture pans through various spatial conditions possible through **STRETCHED**



1./2. DIGITAL PRODUCT PLACEMENT

# SOURCES & SINKS

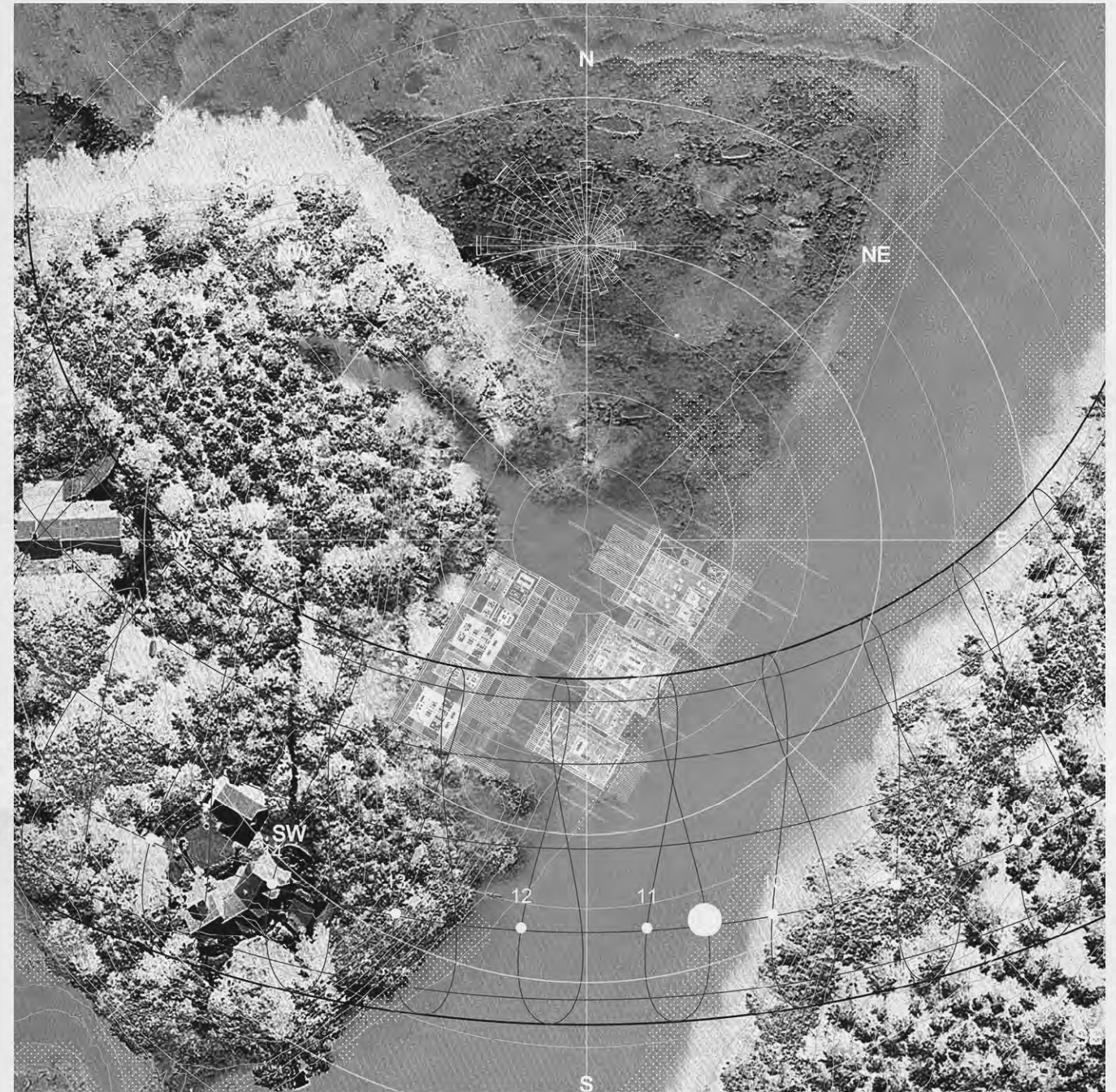
A SEAWEED COOPERATIVE. MIT, FALL 2022. CORE III.  
IN COLLABORATION WITH HARRIS CHOWDARY



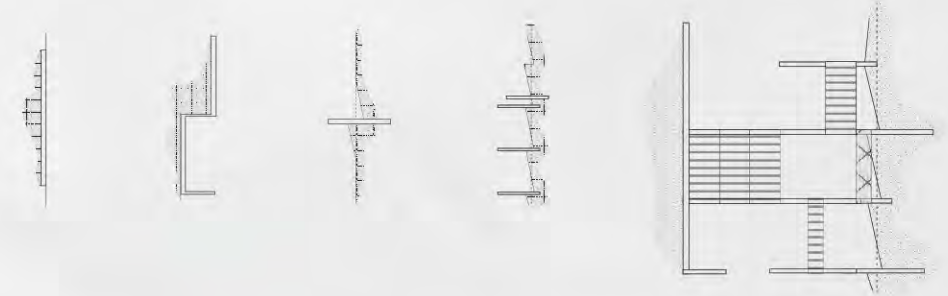
**A Seaweed Cooperative on the coast** of Maine learns from tactics of water front preservation.

**Sources** are locations or pathways through which materials enter the river system, here, people and exchange of commerce produce the programmatic action.

**Sinks** are locations or processes where materials are removed or stored within the river system, the land becomes sink as displaced earth becomes part of the foundation. The wood-framed cooperative rests upon foundation walls, whose shape also protect the waters edge.

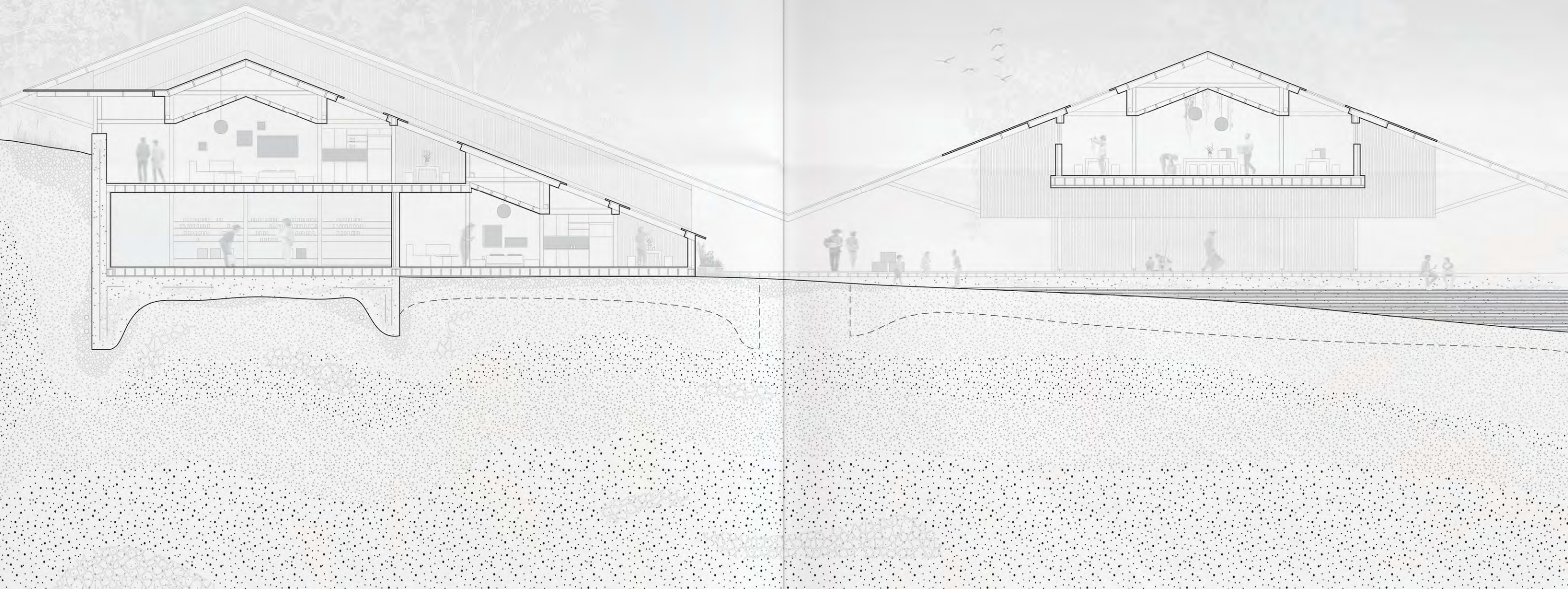


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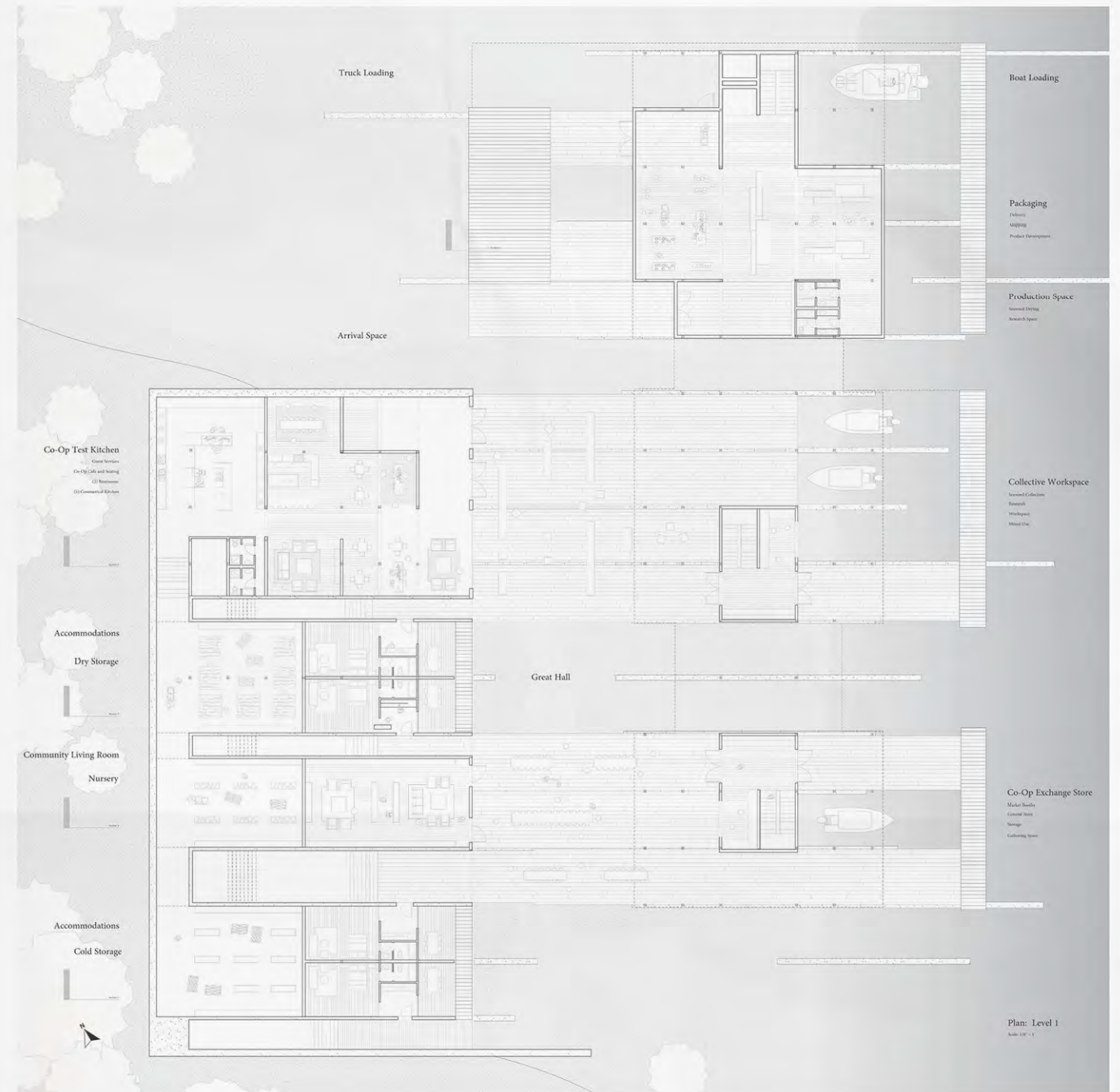
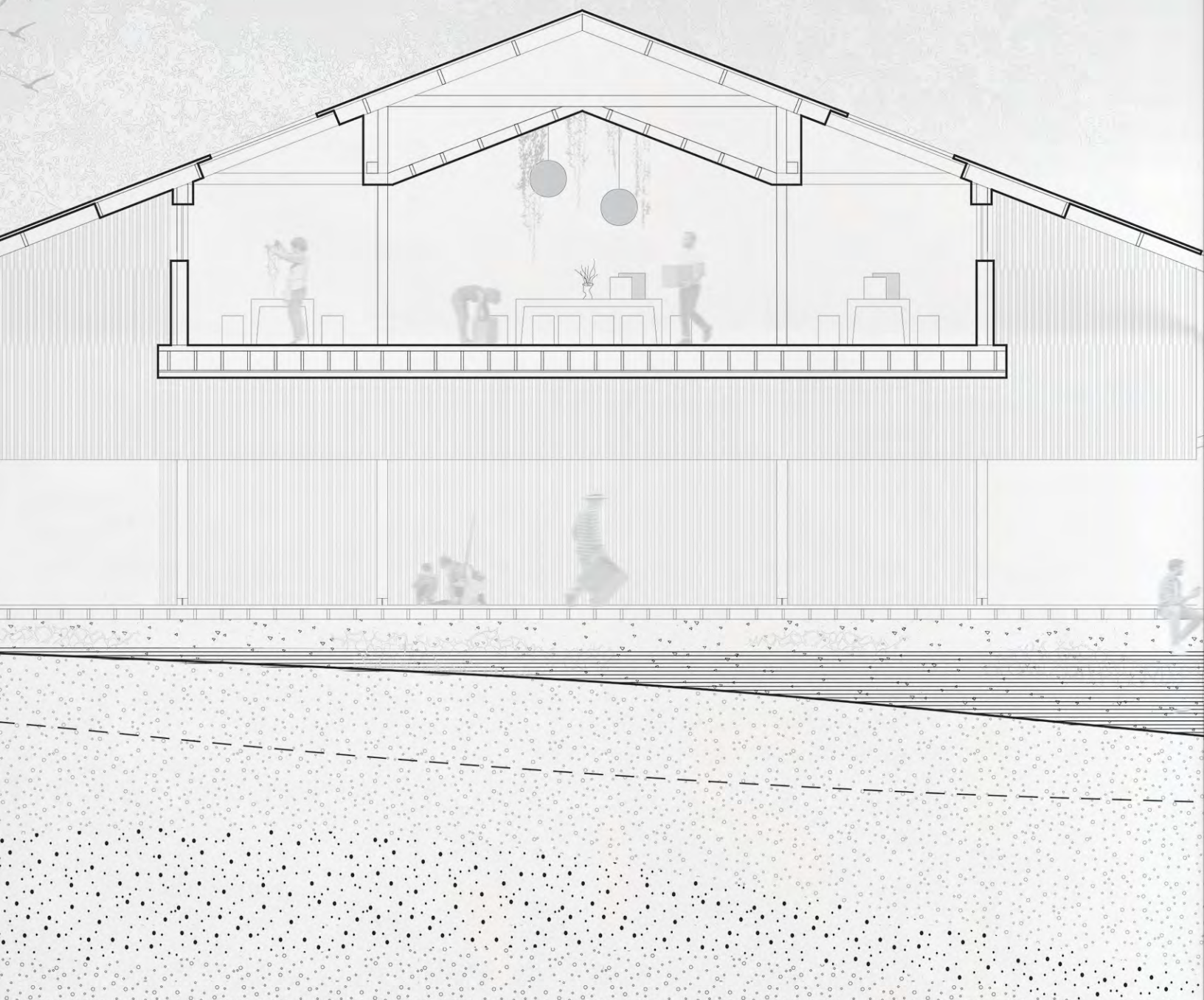
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**built from site-based aggregate**, the foundations not only support the community, but the land. Each bay reinforces the waters edge, guiding sediment to gathers below the waterline protecting the site from erosion.

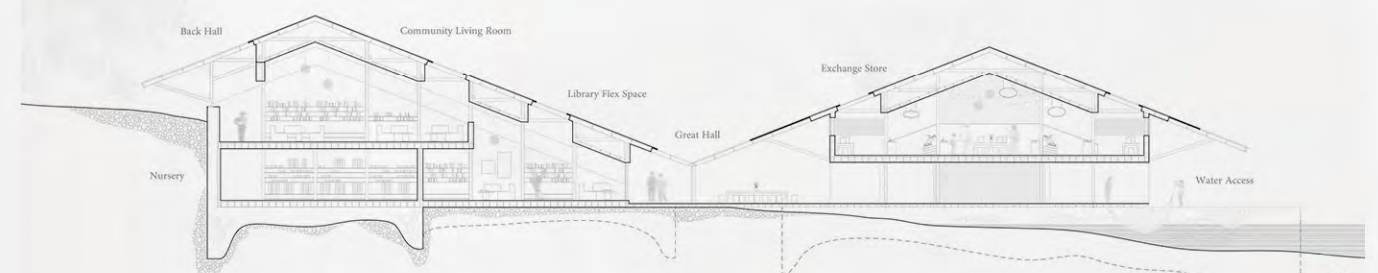




**The public and private programs flow** above and below, as consumers and producers are able to cross paths throughout the various phases of production.

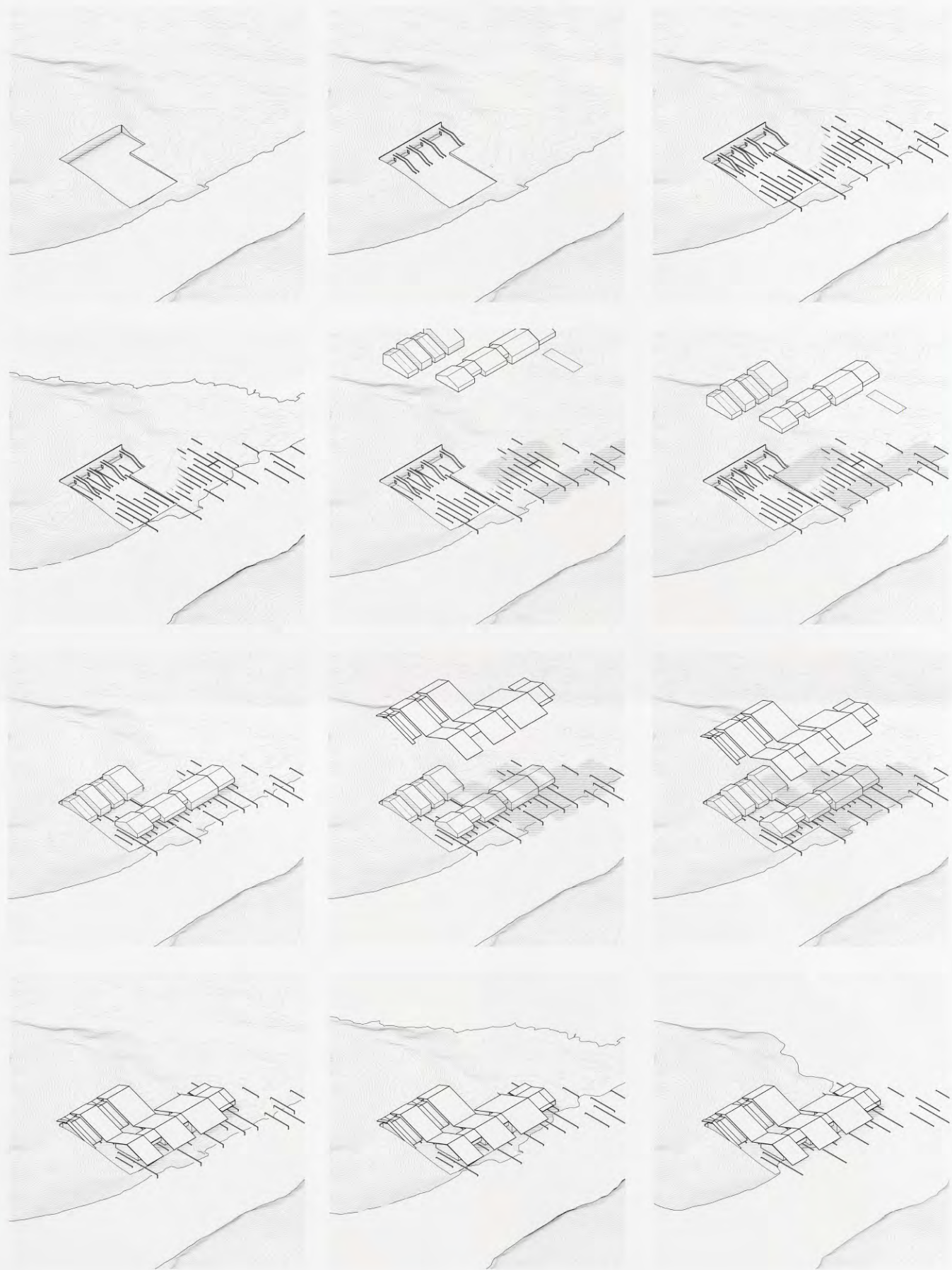


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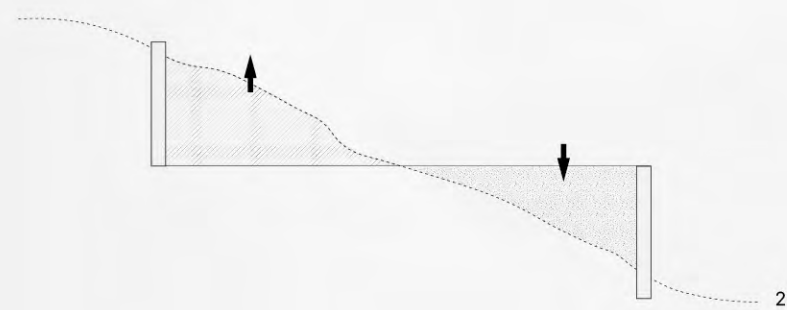


2.

1. SITE PLAN 2. SITE SECTION/ CROSSING TEACHING KITCHEN + COOPERATIVE MARKET



1.



2.

1. CONEPTUAL VIEW 2. MATERIAL DISPLACEMENT DIAGRAM

# THE KOLEKTIV

CO-OPERATIVE HOUSING IN BELGRADE - SPRING 2023

IN COLLABORATION WITH INA WU, MARA DIAVOLOVA, JENNA

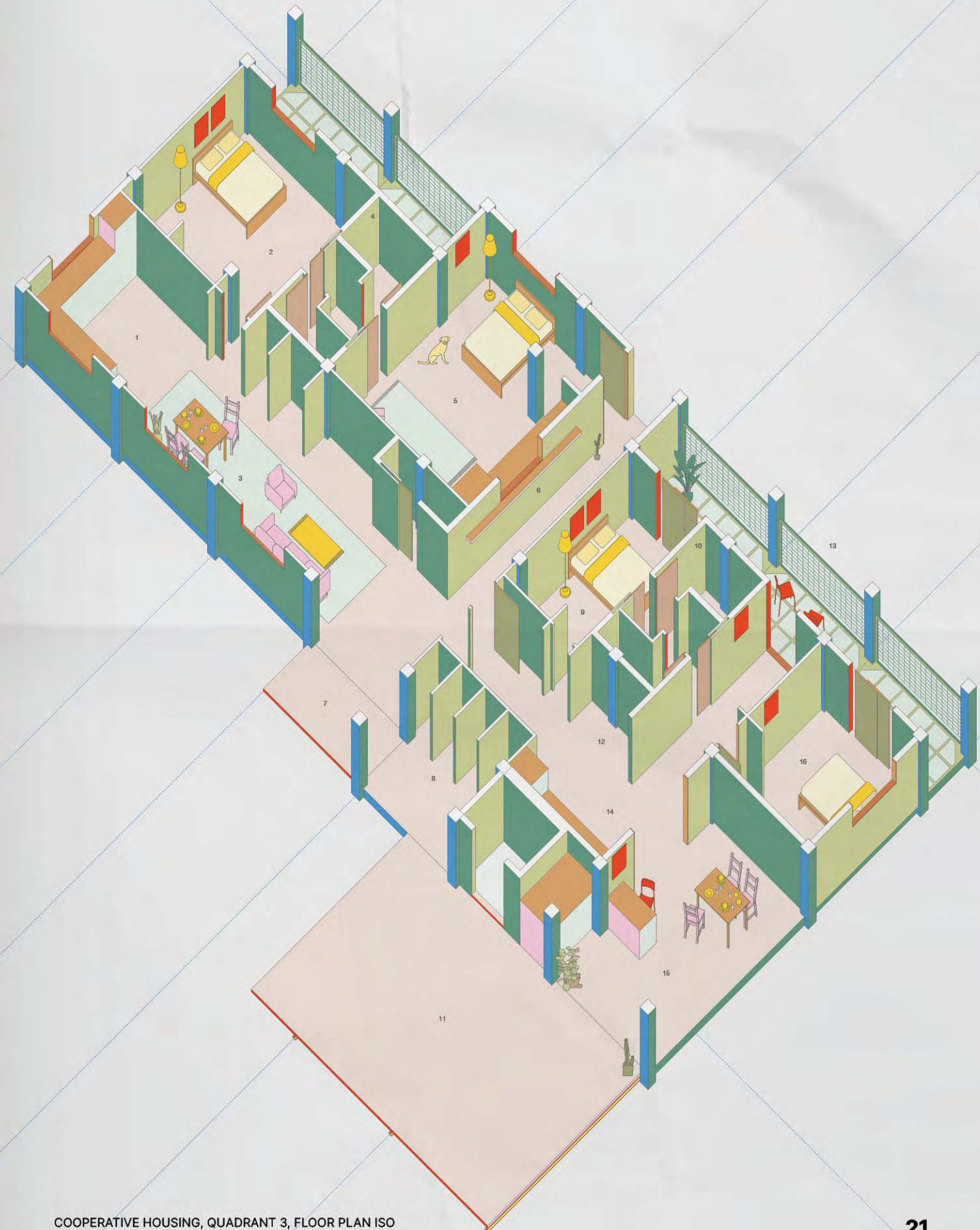
SCHNITZLER, SUSAN WILLIAMS, CHRIS ALLEN, & LAUREN GIDEONSE

## Concepts of the common, and collective good

played out in Belgrade's architecture, produced in MIT's Collective Architecture Studio. The group hypothesized that by engaging in retelling the pertinent aspects of socialist architectural and political history of Belgrade (Serbia) and by offering urban and architectural alternatives we could speculate three important questions:

## How to Work together? How to Build Together? How to Play Together?

The work touches upon objects, games, interventions and, culminating in a housing project which challenges our ideas of how to live together.



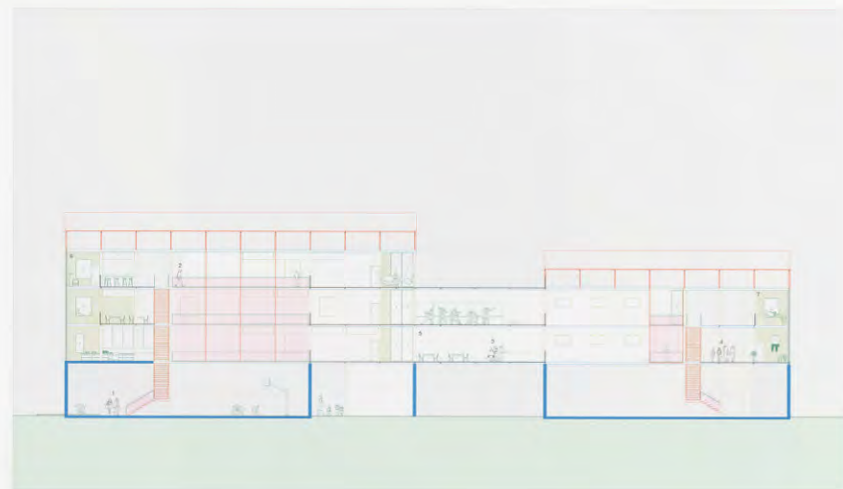
COOPERATIVE HOUSING, QUADRANT 3, FLOOR PLAN ISO



2.

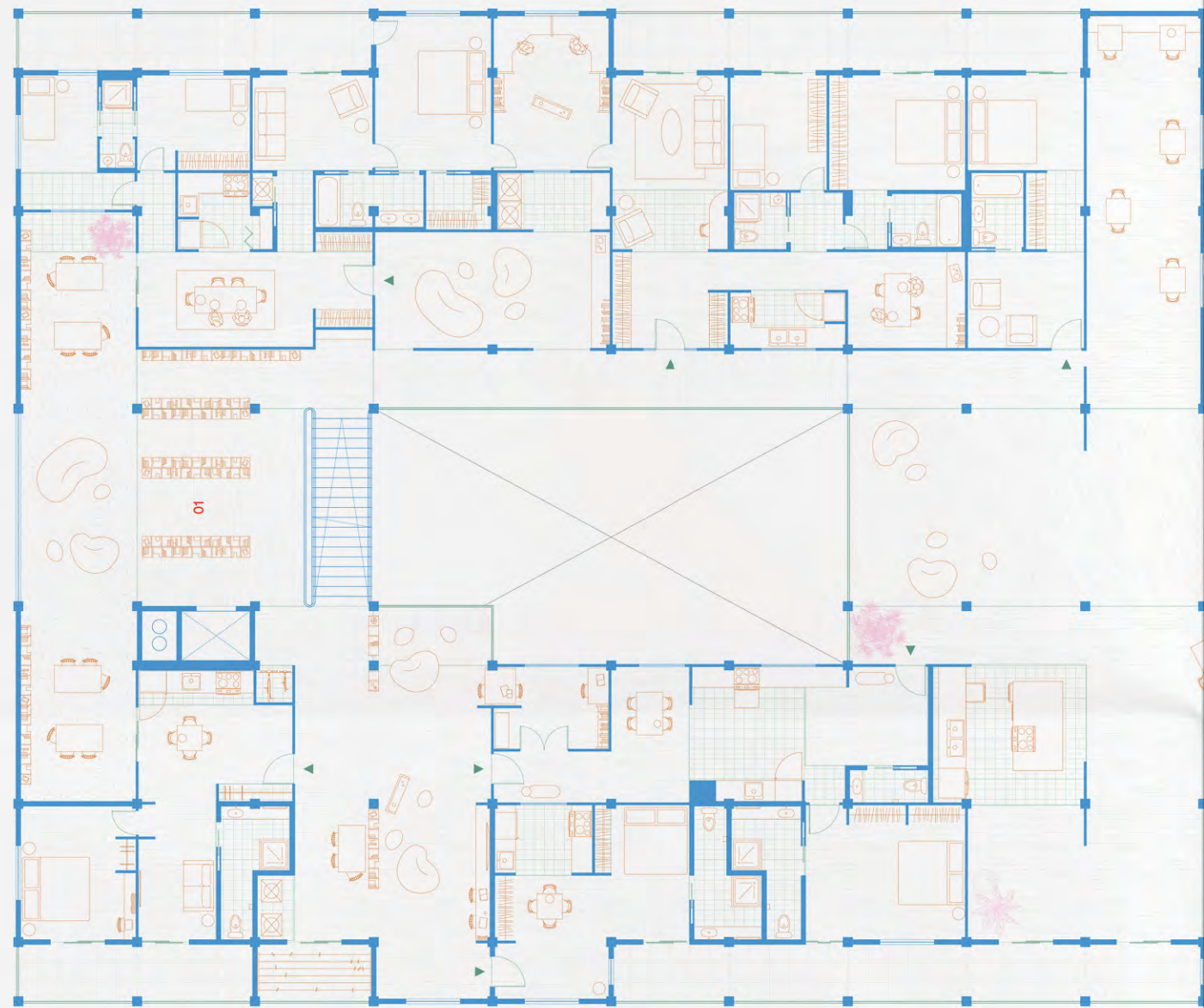
**Blok 23**, the site, is known for its facades of speckled collage, colors, textures and patterns - with elements and characters that reappear across all of the residential buildings.

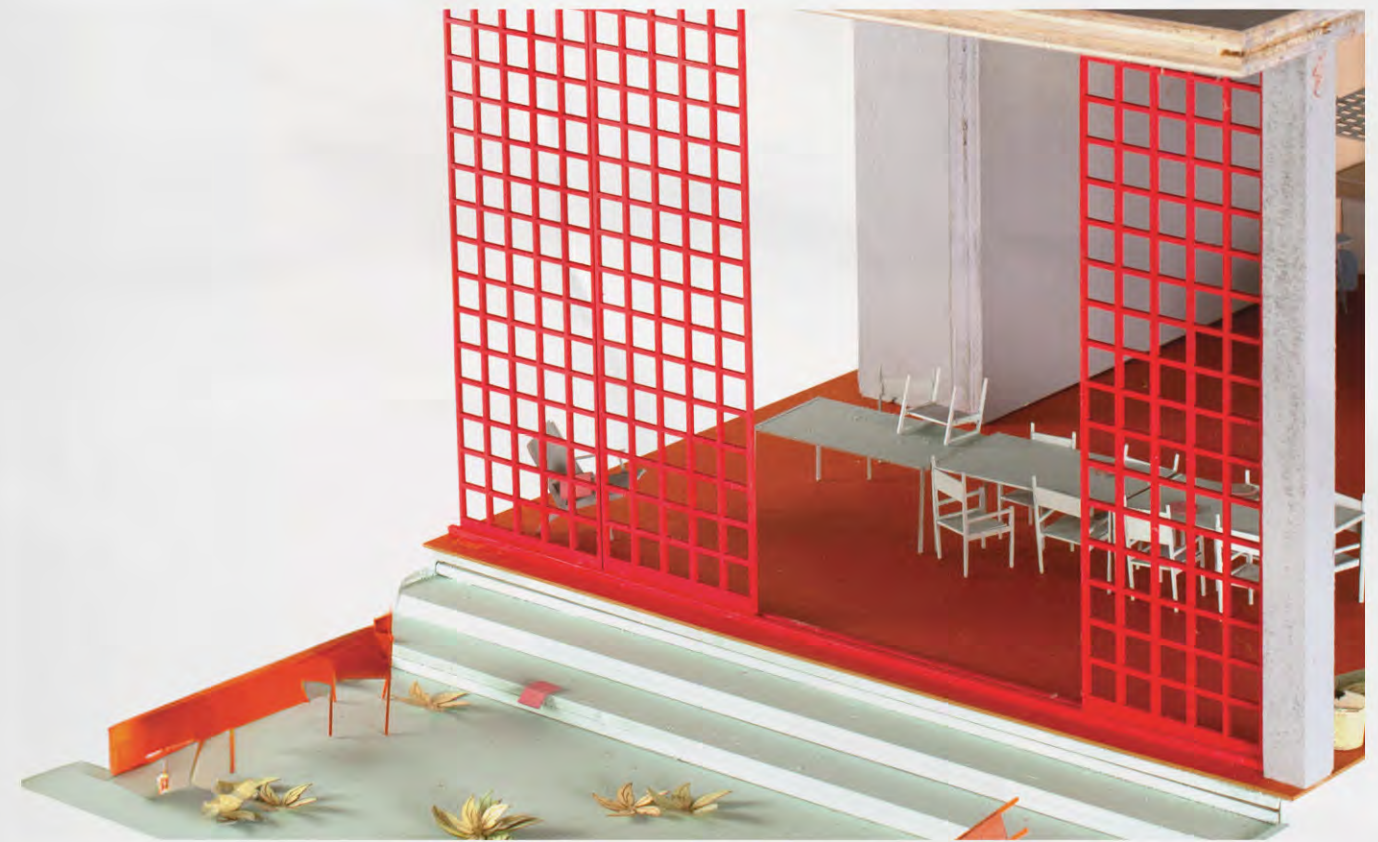
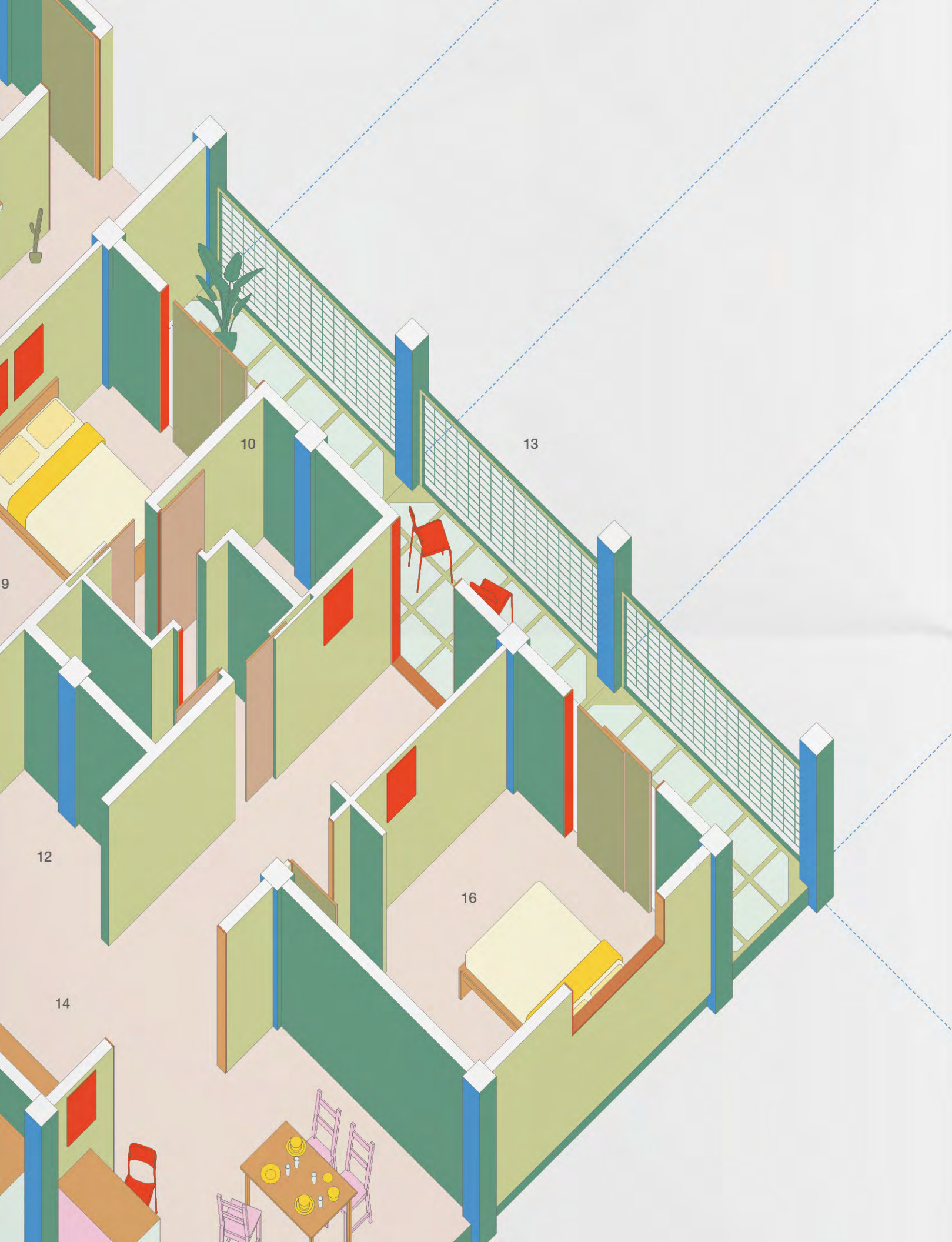
The Blok has built out an identity caught in the balance of repetition and rearrangement- our project sought to learn from that visual language.



1.





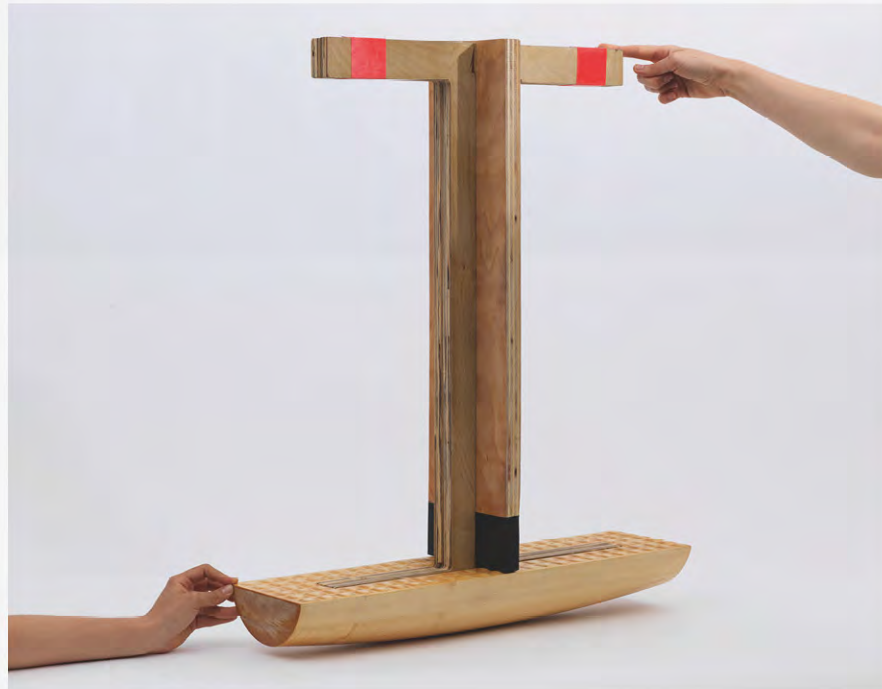


**The need for affordable housing,** community connection and an openness to alternative modes of living drove the work, as the team created a framework in which the Co-Op exists. What did it look like to create alternative models of affordable housing that could be integrated into the current government situation?

**A cooperative style housing structure,** where residents bought into the system rather than an individual unit—these ideas were studied through models at various scales to better understand our designed moments of intimacy.



THIS IS A CAPTION. THIS IS A CAPTION.



**The work traveled to Belgrade** to foster public conversation. Along with drawing, objects of gathering were produced to simulate collective action. A shared clothing garment. Seats that require two people. Gloves that want 6 hands. We asked participants to play with us.



THE KOLEKTIV STUDIO EVENT AND CONVERSATION. BELGRADE, SERBIA



**We did work together.  
We did play together.  
We discussed how to live together.**





# A LETTER FROM THE MOON

A SHORT FILM - FALL 2021

**A short film personifying the moon** as a critique of humanity's hyper fixation on the sun. A triptych of deep-time drawings explored a world where humanity no longer trusts the sun, and seeks refuge in shadow paths until dark. The image series transitioned into a motion picture interested in a deep time narrative.

"A Letter from the Moon" was produced from a series of topographical sets and projections, employing a blend of traditional and advanced techniques. The model sets are produced through the vacuum forming of CNC-milled topographic foam, sealed with a painted plastic surface.

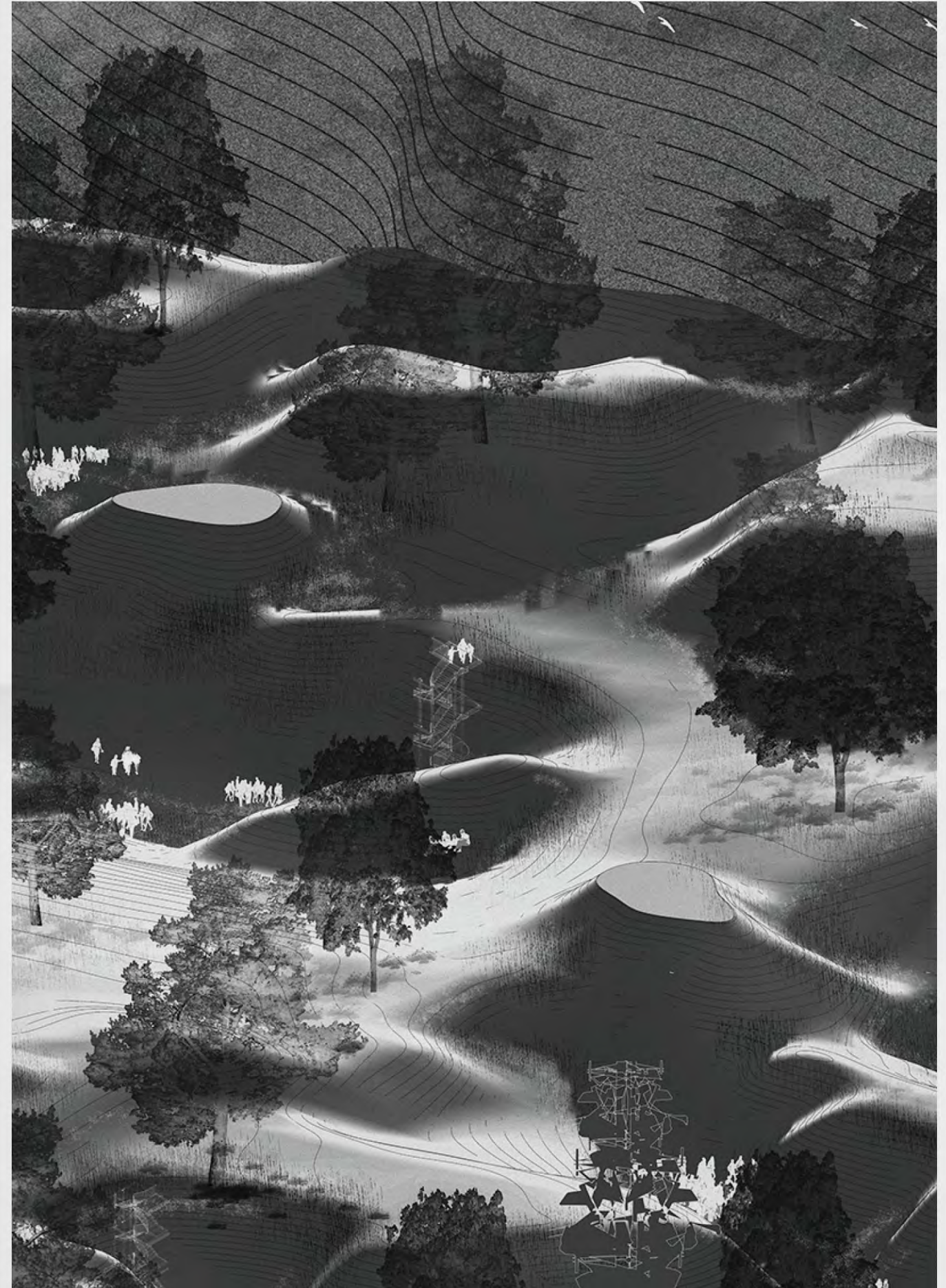
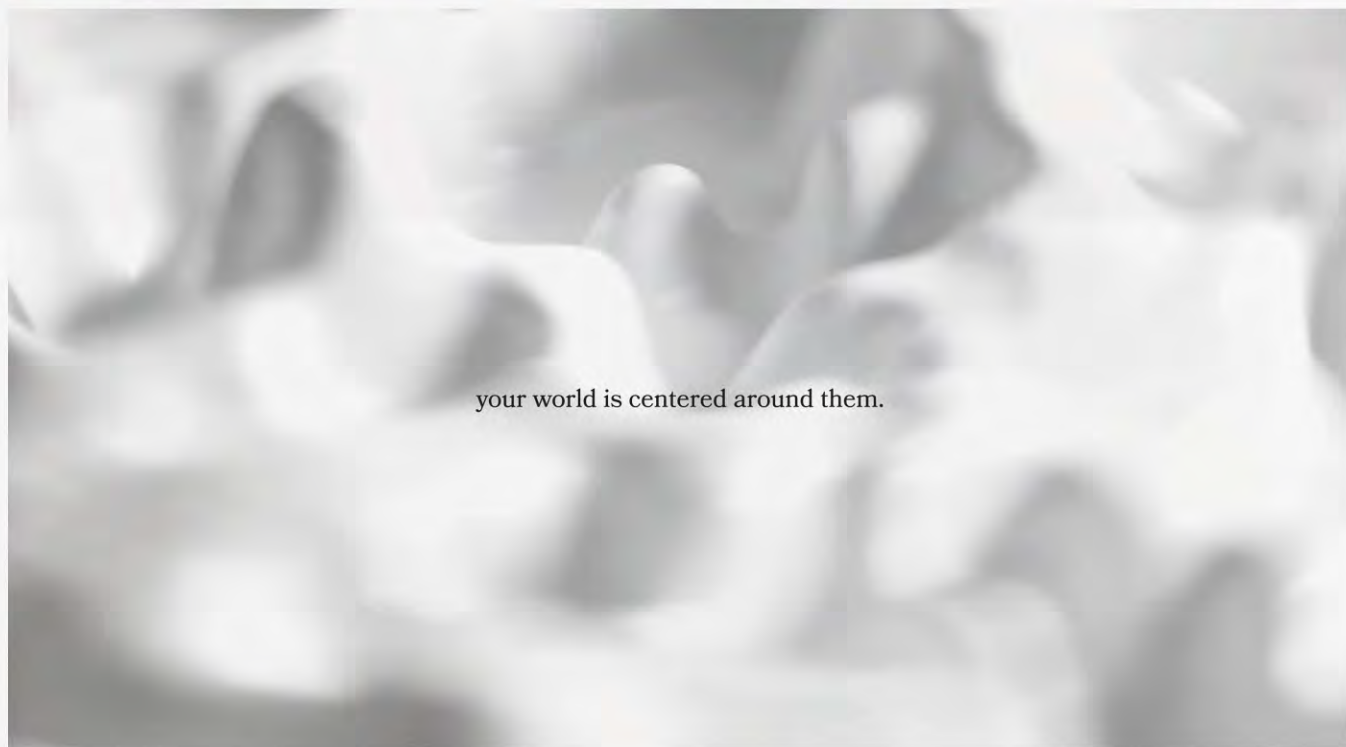
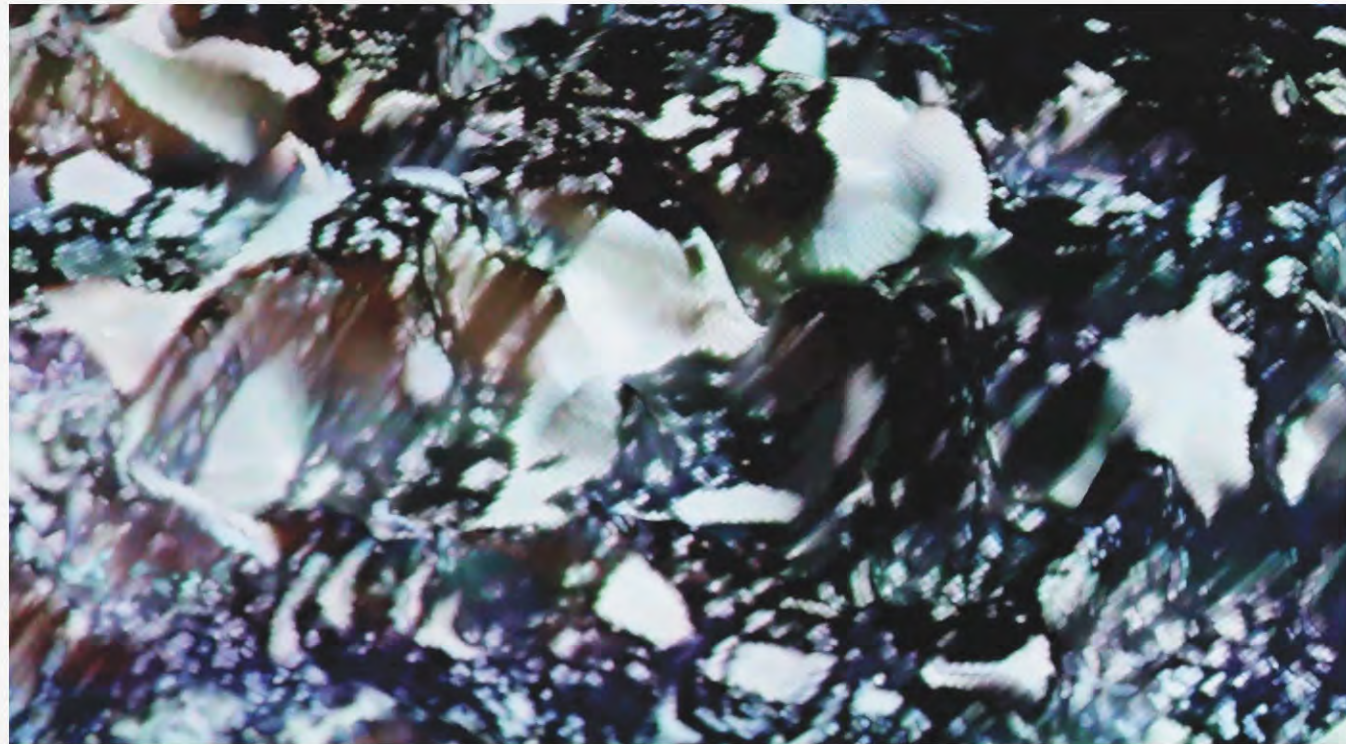


IMAGE 1. FALL.



[click for video](#)

**animated scenes are projected** onto the models, and recaptured through film. The film follows an intimate letter from the moon, as they express their feelings of



your world is centered around them.

**the production was  
filmed** through the rotation  
of three materially distinct sets.  
Each refracting the projections  
differently, evoking the possible  
point of views. Humanities with the  
sun, and humanities without.



IMAGE 3. WINTER.

# CHRYSALIS ATELIER

A FASHION HOUSE IN ROME. UARK, FALL 2019. ROME CENTER.

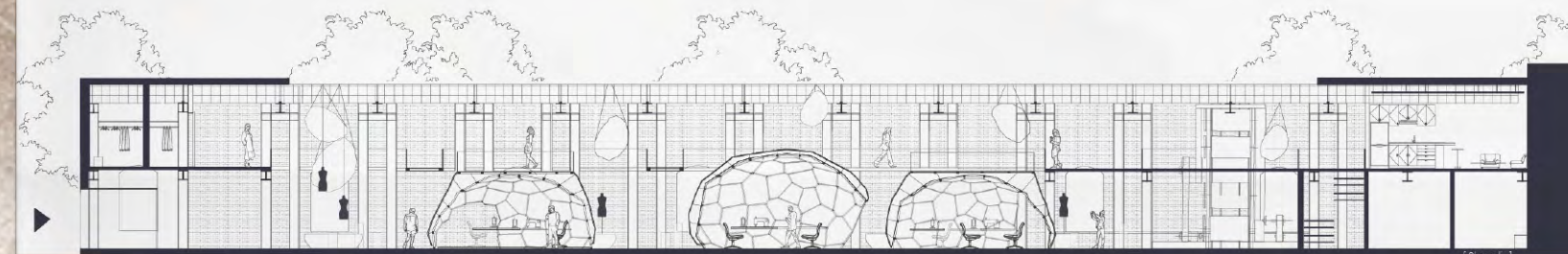


**eco fashion house** and research center creates space for the works of Tiziano Guardini. The house is dedicated to emphasizing both the importance and beauty that come from environmentally conscious fashion and the research center studies new ways to fabricate natural materials into works of wearable art.

The designer's emphasis is on ethical silk, and the protection of the insects that create it. The program blends production with performance.



1.

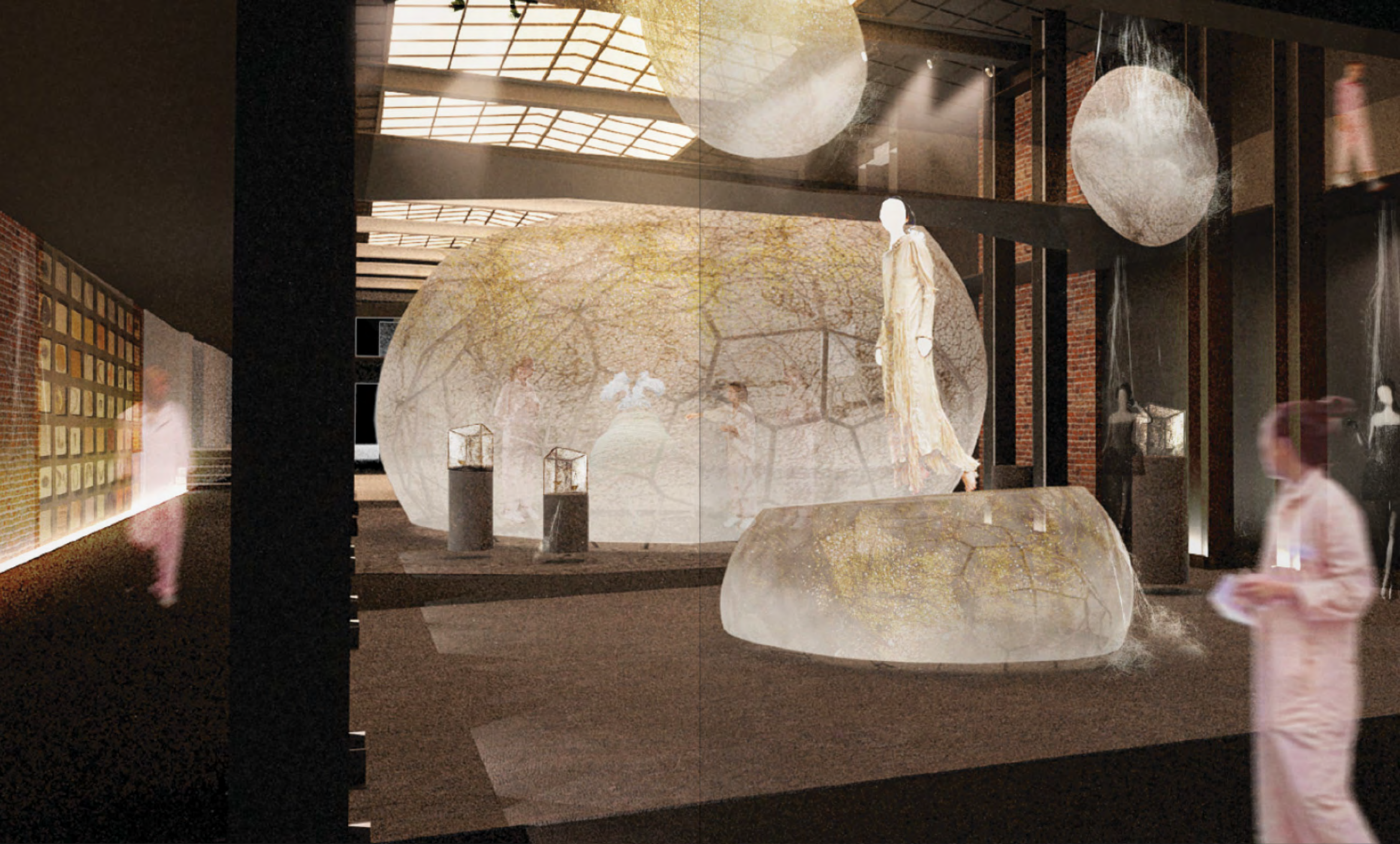


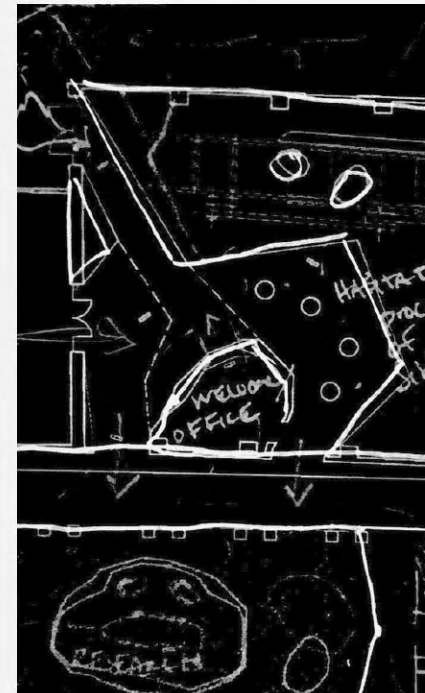
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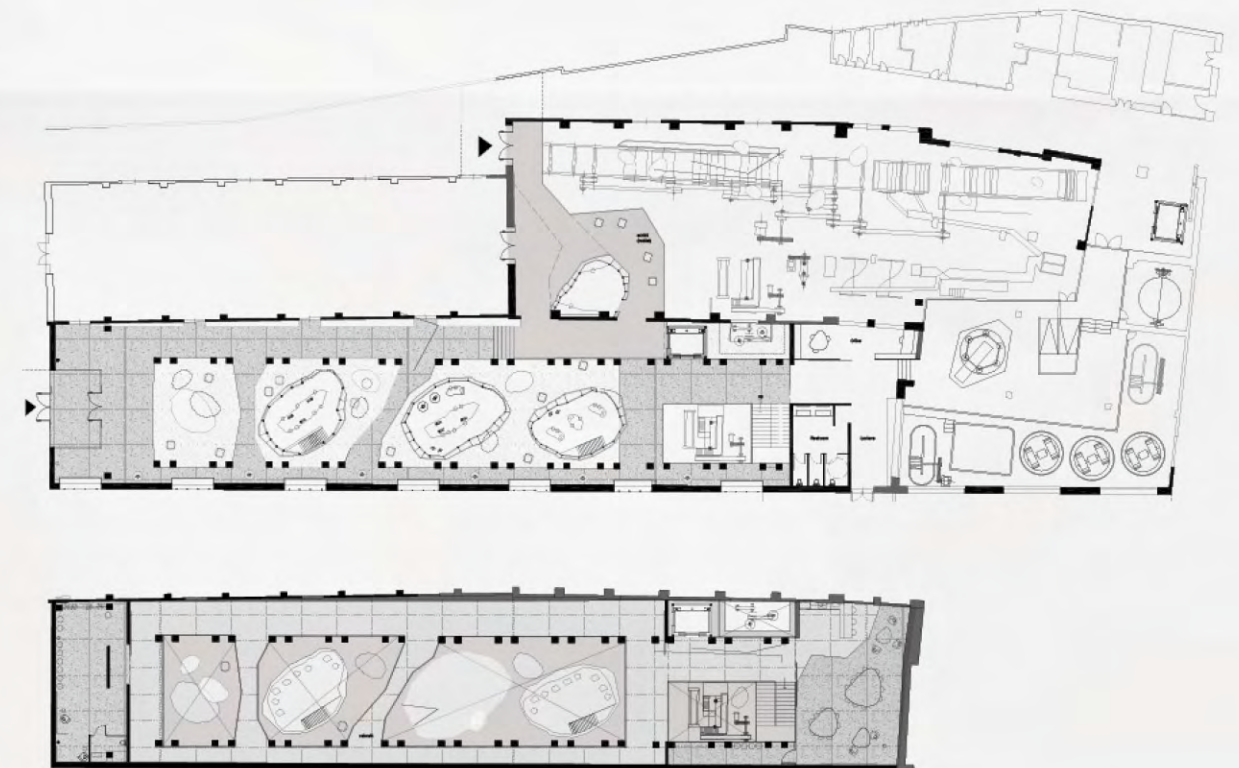
3.

1. CONCEPTUAL VIEW 2. PROJECT SECTION 3. CHRYSALIS SECTION DETAIL





1.



2.

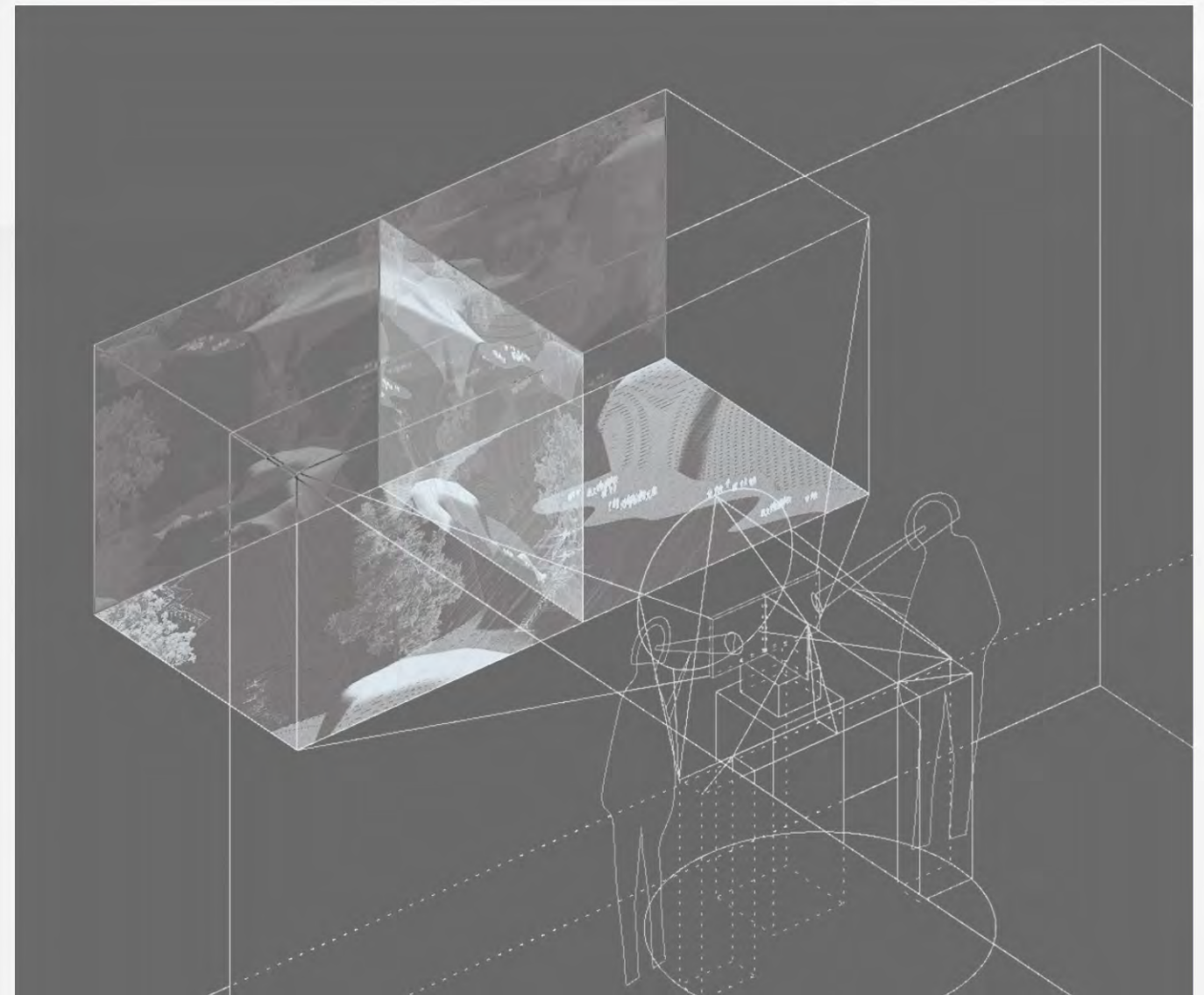
# SELECT-SEEING

VIEWFINDER FOR TRUTH. MIT, FALL 2021. CORE 1.

## an interactive viewfinder

presenting different perspectives of the "truth" in space. In "Select Seeing" a sequence of scenes are split by an internal two-way mirror, limiting the recognition of "fact" from each viewpoint.

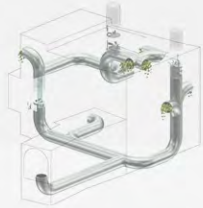
Two viewers experience a world simultaneously, while one experiences a redacted narrative through the material filtrations. The experience is facilitated through a custom felt wrapped viewing apparatus, engulfing all senses in the uniform material. The view-finding headpieces focus sight into a limited view, as users pivot in the space to gather images in the peripheral.



CONCEPTUAL DRAWING / VIEW FINDER DEPICTION OF SPACE BEYOND THE SPACE

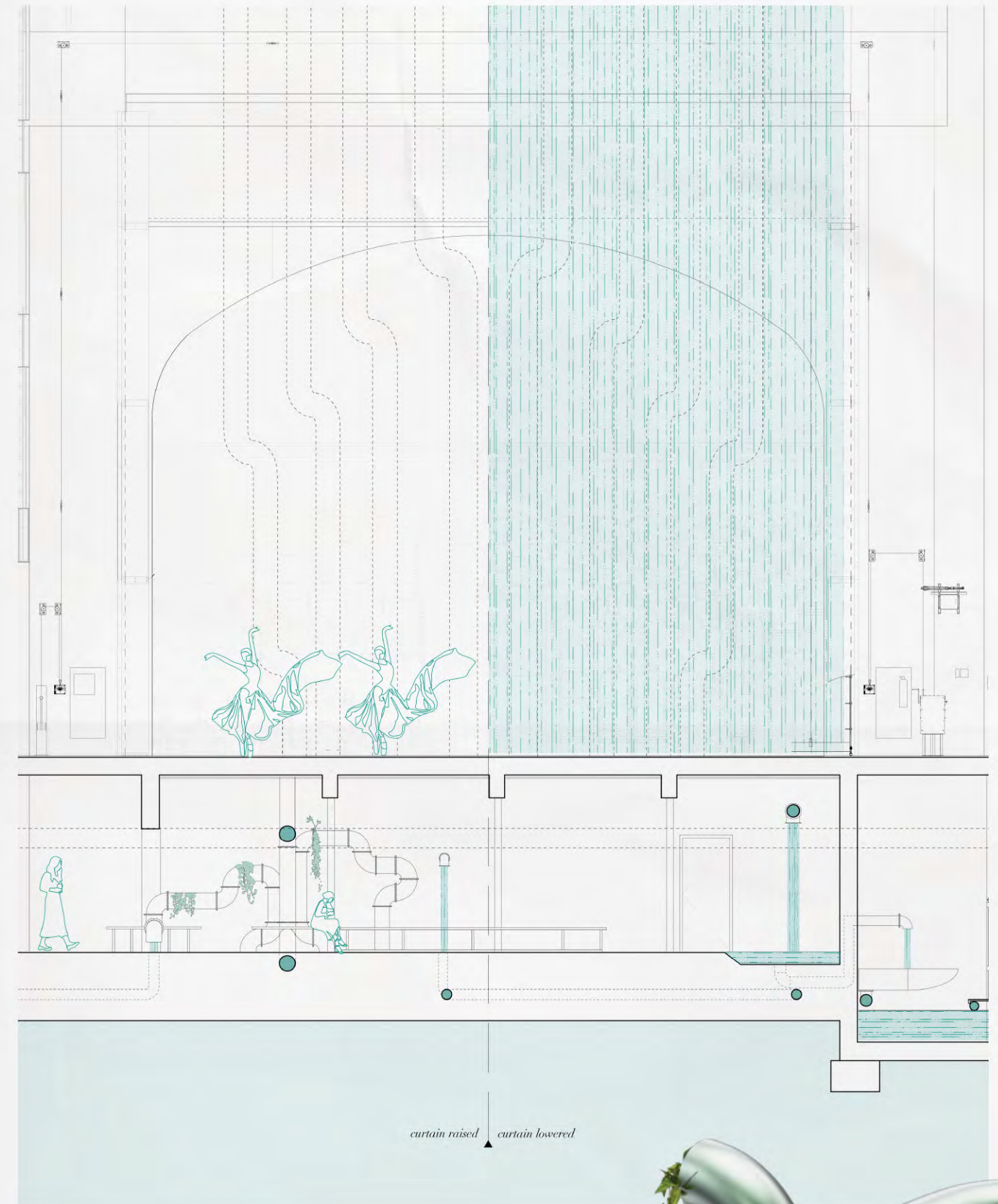
# THE STRAND CONSERVATORY

SURPLUS WATER IN BOSTON THEATER - SPRING 2022  
IN COLLABORATION WITH TATIANA ESTRINA



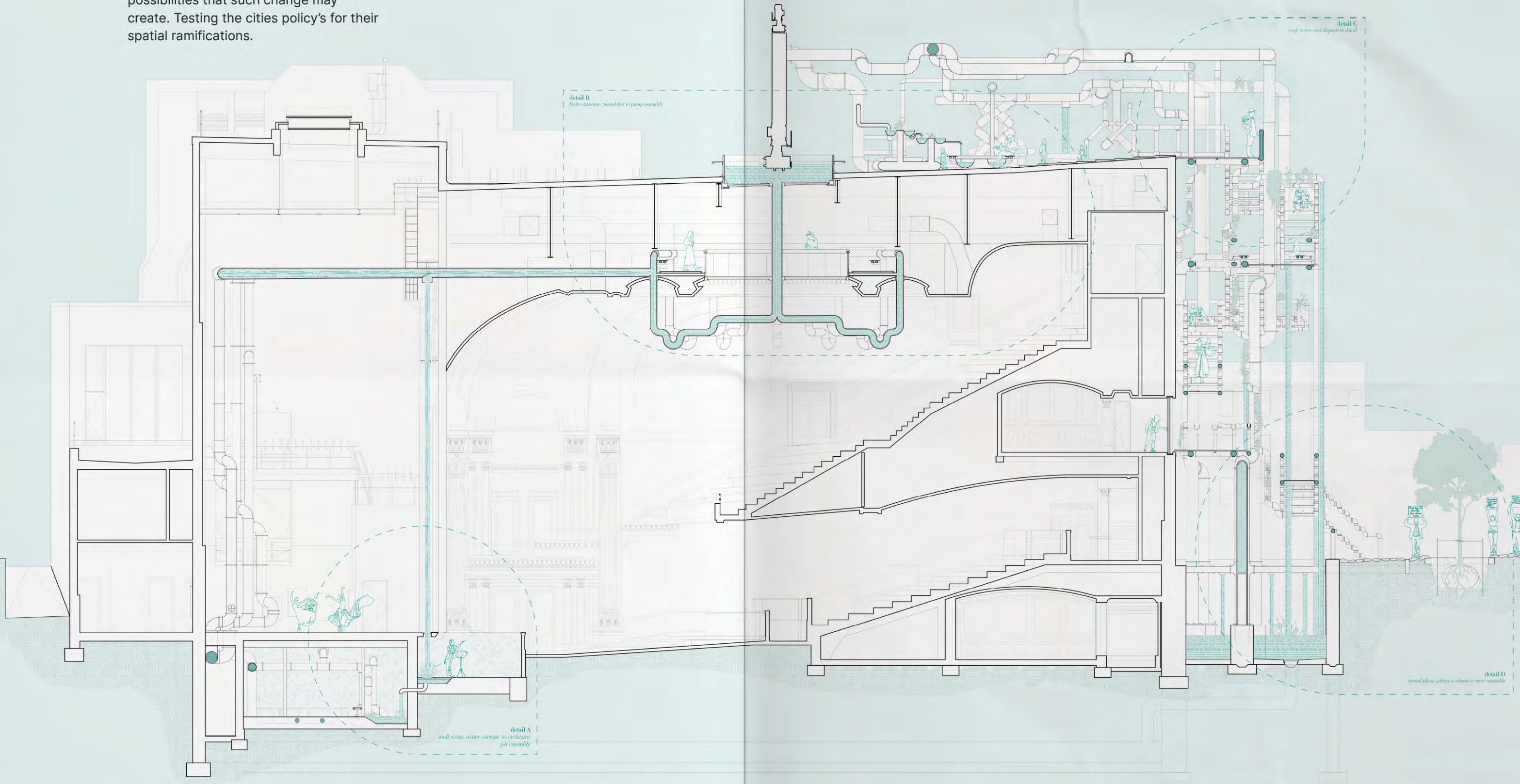
**a theatrical proposal** of the Strand Theater through Boston's rising sea levels. The city placed forward recommended guidelines in response to rising water—many using the Strand's surrounding neighborhoods as primary examples.

**public documents advise** to relocate all critical systems to the roof, others depicting ways to design for strategic abandonment of below grade spaces. Pages advocate for green roofs and why you should invest in a water pump to choreograph the overflow elsewhere.





**the proposal does not** combat the changing climate, instead it seeks to capitalize on the architectural possibilities that such change may create. Testing the cities policy's for their spatial ramifications.

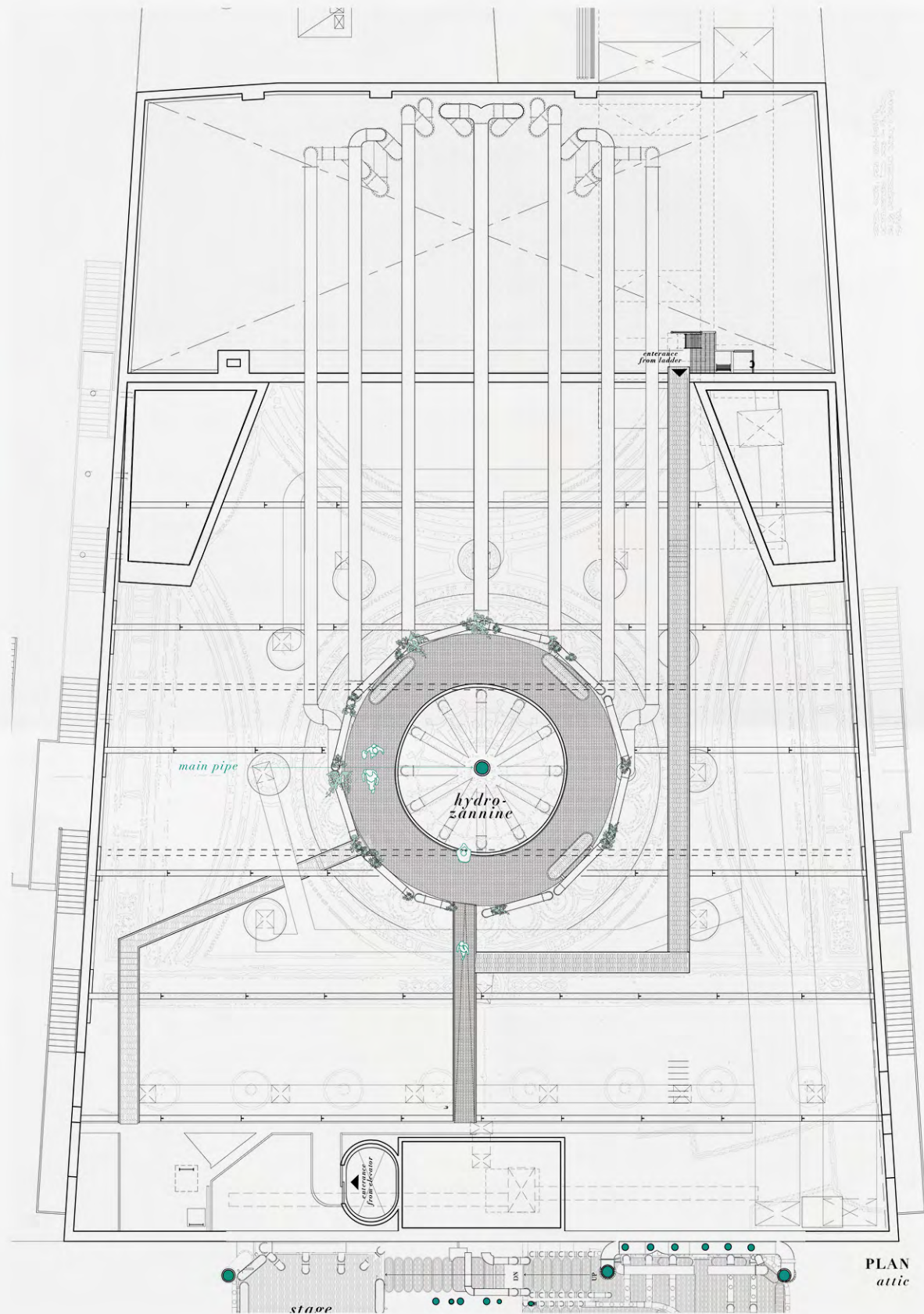


detail A  
well room: water curtain to orchestra pit assembly

detail B  
hydro-2-minute: chandelier to pump assembly

detail C  
ref. water and departure detail

detail D  
sound plaza: plaza to atrium to stair assembly

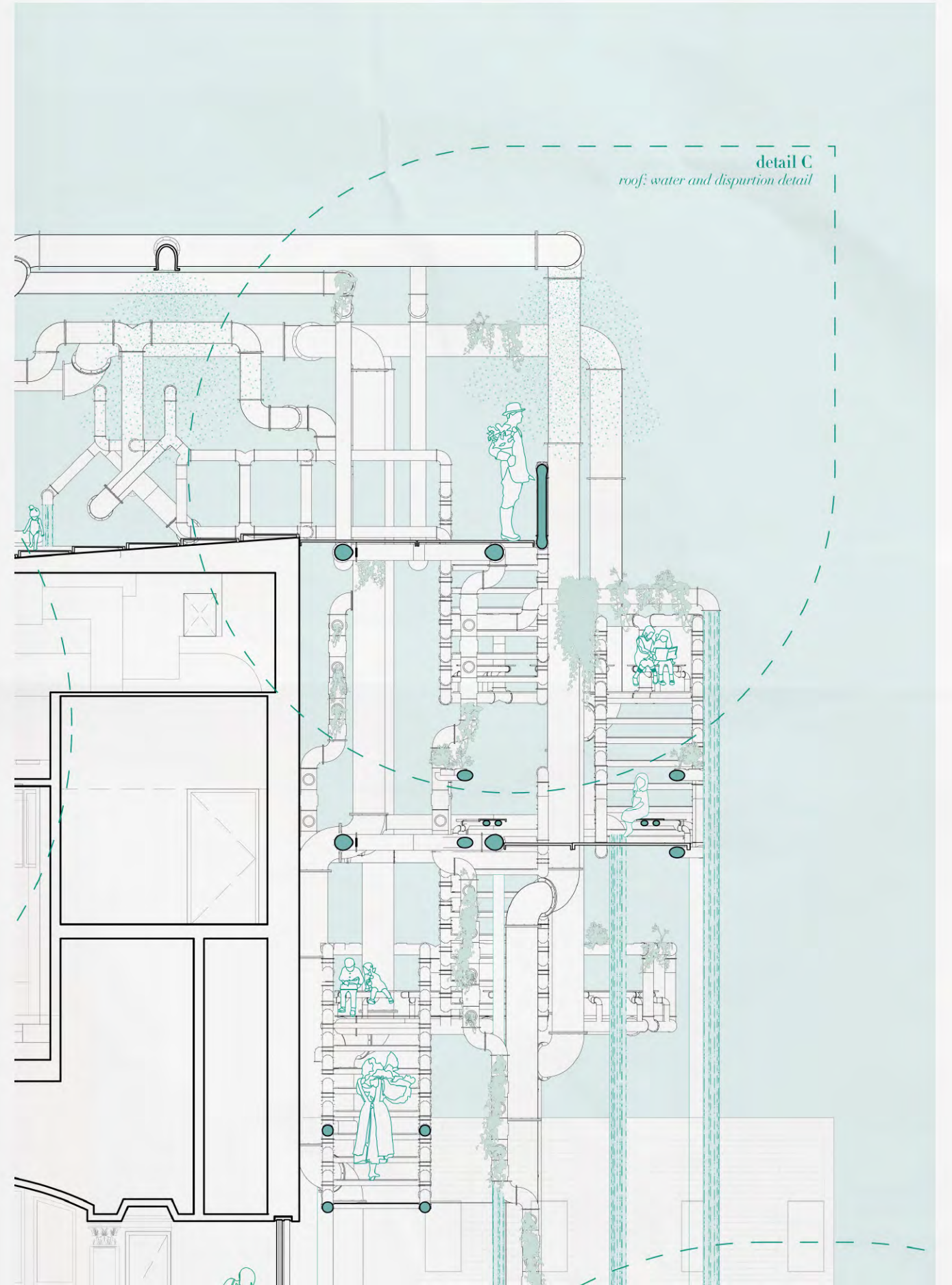


PLAN  
attic





**Capitalizing on the water**-supported possibilities, the theater begins to include aquaponics, soft agriculture, a playscape, cooling and reflection spaces.



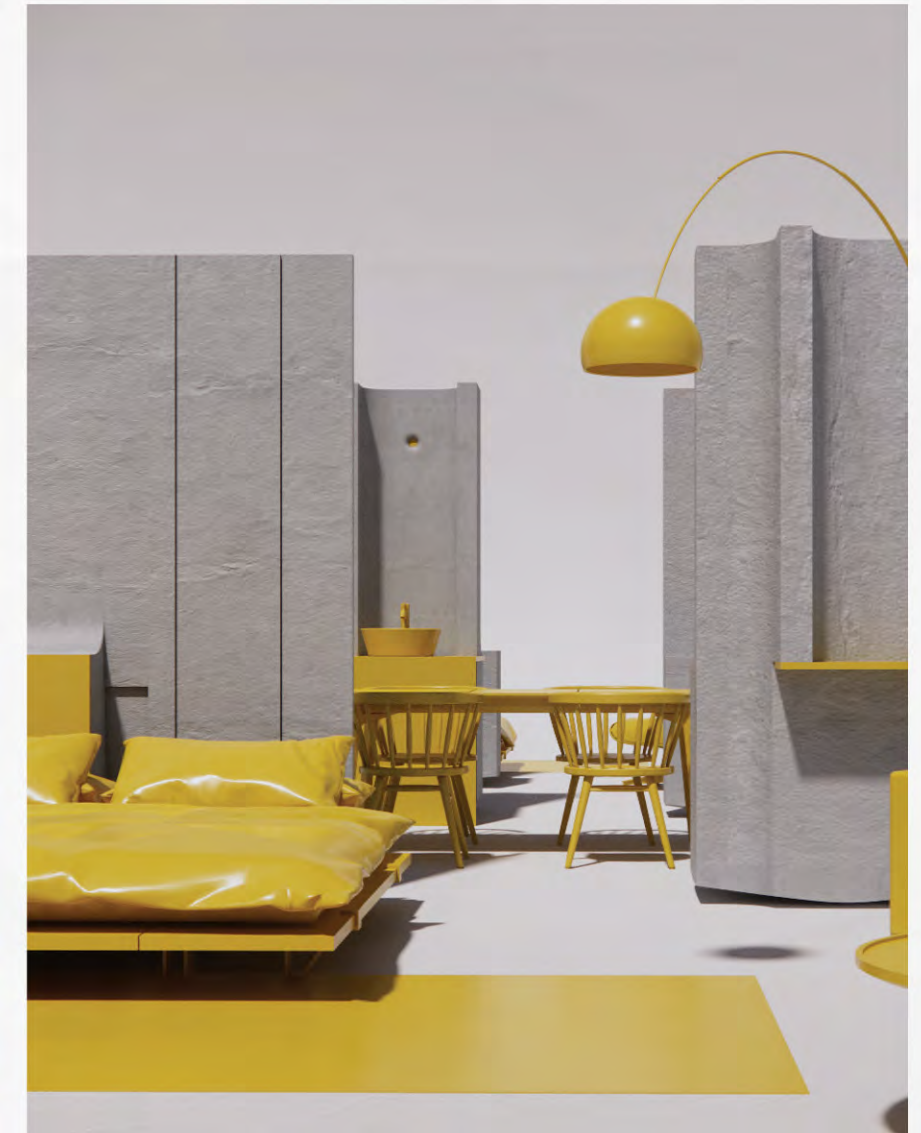
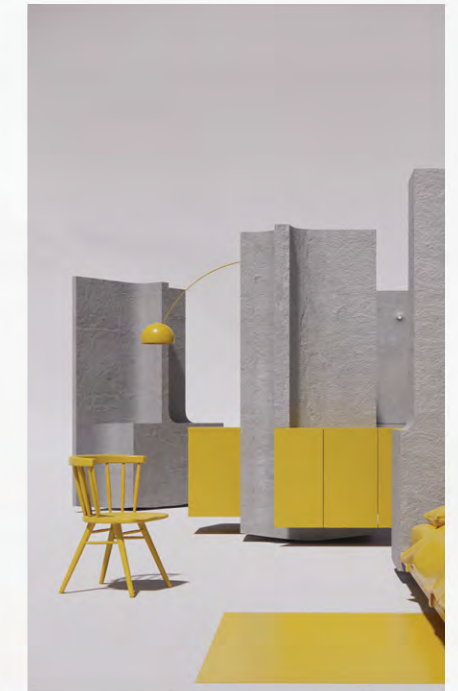
# CABIN CORES

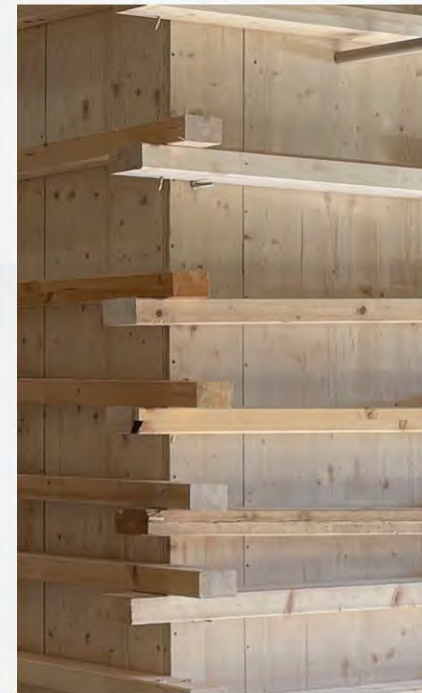
**matterdesign** | **GLOBAL**  
research & development  
// **cemex**

IN COLLABORATION BRANDON CLIFFORD, CEMEX R+D,  
CAROLINE AMSTUTZ, AND GIL SUNSHINE.

**Building cores, traditionally static,** are reimagined as entities capable of movement- responding to environments when walked into their place by their tenants. A collaboration between Matter Design and CEMEX Global R&D, the project explores novel ways of creating generational attachments to our built environment.

Imagine the possibility of passing down a wall to your child, not just as a static fixture but as an evolving element that can waltz into new positions, adapting to changing lifestyles and preferences. Through geometric principles, the cores offer spaces that are not just static structures, but living entities that evolve with





**prototyping is underway** with support by CEMEX R+D, and fabrication by the design team. A first series of cores has been constructed for tests on mobility and replicability.

# ANCIENT ENTANGLEMENTS

**matter**design | Sanford Biggers

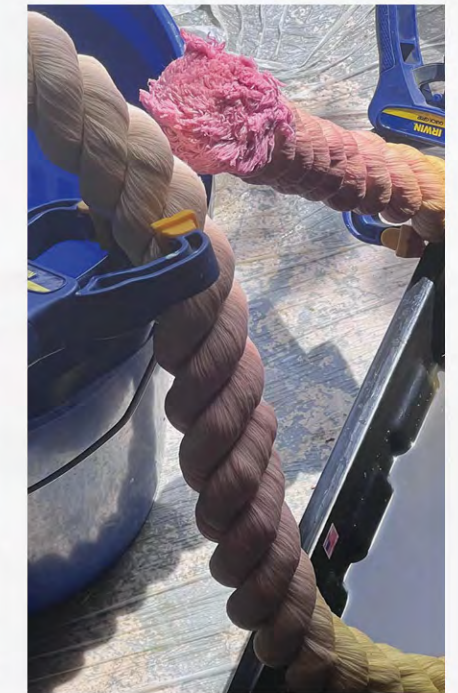
AN EXHIBIT ON PERCEPTION. WASSERMAN PROJECTS. DETROIT.  
IN COLLABORATION BRANDON CLIFFORD, JO LOBDELL, SANFORD BIGGERS, CAROLINE AMSTUTZ, TAYLOR BOES, ZACH SCHUMACHER AND GIL SUNSHINE.

## from abstract to figurative,

From abstract to figurative, Ancient Entanglements is a show of collaborative mixed media work seeking to question familiar figures. This immersive and site-specific exhibition grounds the viewer through an unwavering awareness of their physical environment while deconstructing preconceived notions of our past and transcending historical constructs.

From wood prep and CNC milling, to knotting ropes and natural dyes bathes- the show's entire collection was fabricated by the design team at MIT.





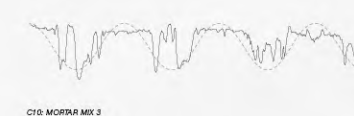
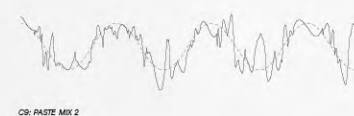
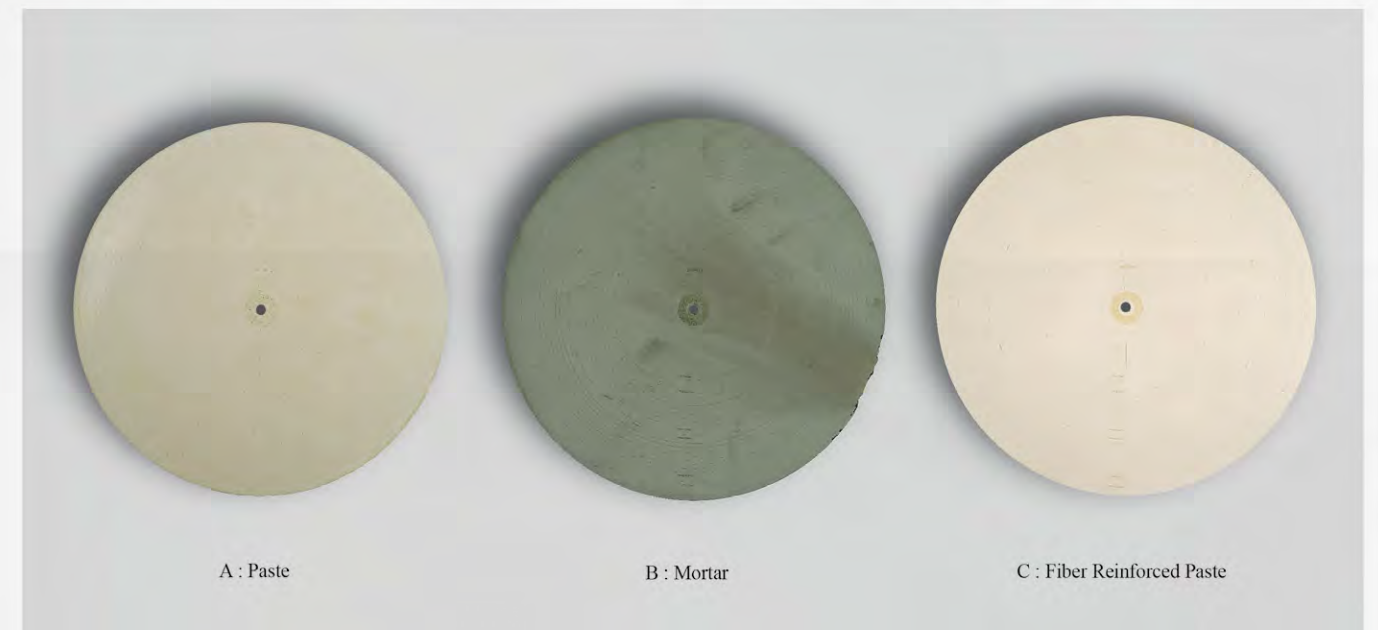
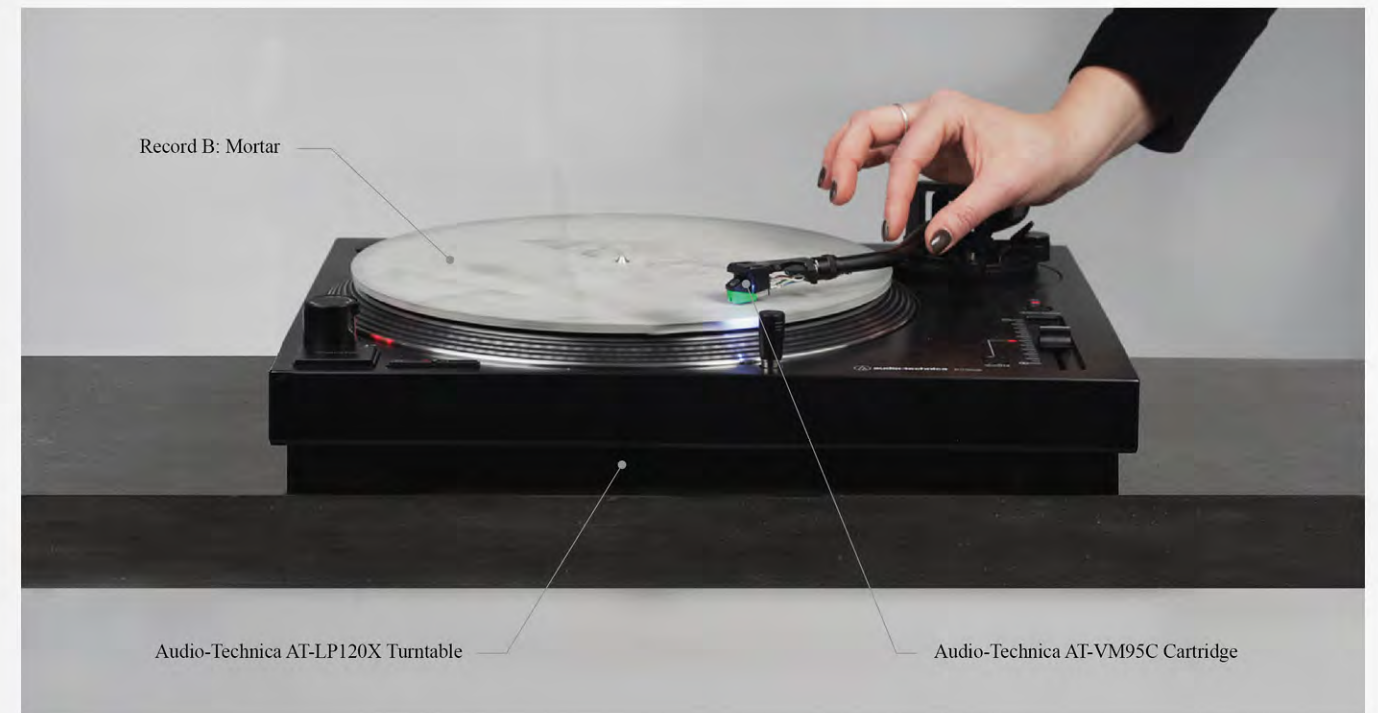
**the solo exhibition** features work by MIT-based Matter Design (Brandon Clifford + Jo Lobdell) featuring collaborative works with NY-based artist, Sanford Biggers. Entanglements is a meditation on our contemporary relationship with our ancient past.

# MATTER SOUND

matterdesign | GLOBAL  
research & development  
// camex

**Could we discover sonic fingerprints** for identifying concrete material compositions? Positing the idea that our materials tell us about themselves in ways we have not fully understood. What if material records could have unique signatures, and an ability to operate on a global scale while documenting place-specific origins?

**Beyond the micro-scale** of material science, this research probes more generally on methods of close reading and close listening. Through animating material acoustically, could we begin to listen to our built environment, hear the stories of the inanimate, or tune in to planetary change over time? If material composition extends to the micro-sonic, this work is interested in the limits of the material itself to record its particular history. Future research hopes to expand the idea of sound as a form of accountability, and listening as a method to amplify hushed voices of the material world.





# MODELS WITH FRIENDS

VARIOUS OBJECTS MADE WITH PEERS + FRIENDS  
IN COLLABORATION WITH HARRIS CHOWDARY, MARA DIAVOLOVA,  
CHARLIE JANSON, SESIL LEE, INA WU, MARA DIAVOLOVA, JENNA  
SCHNITZLER, SUSAN WILLIAMS, CHRIS ALLEN, & LAUREN GIDEONSE

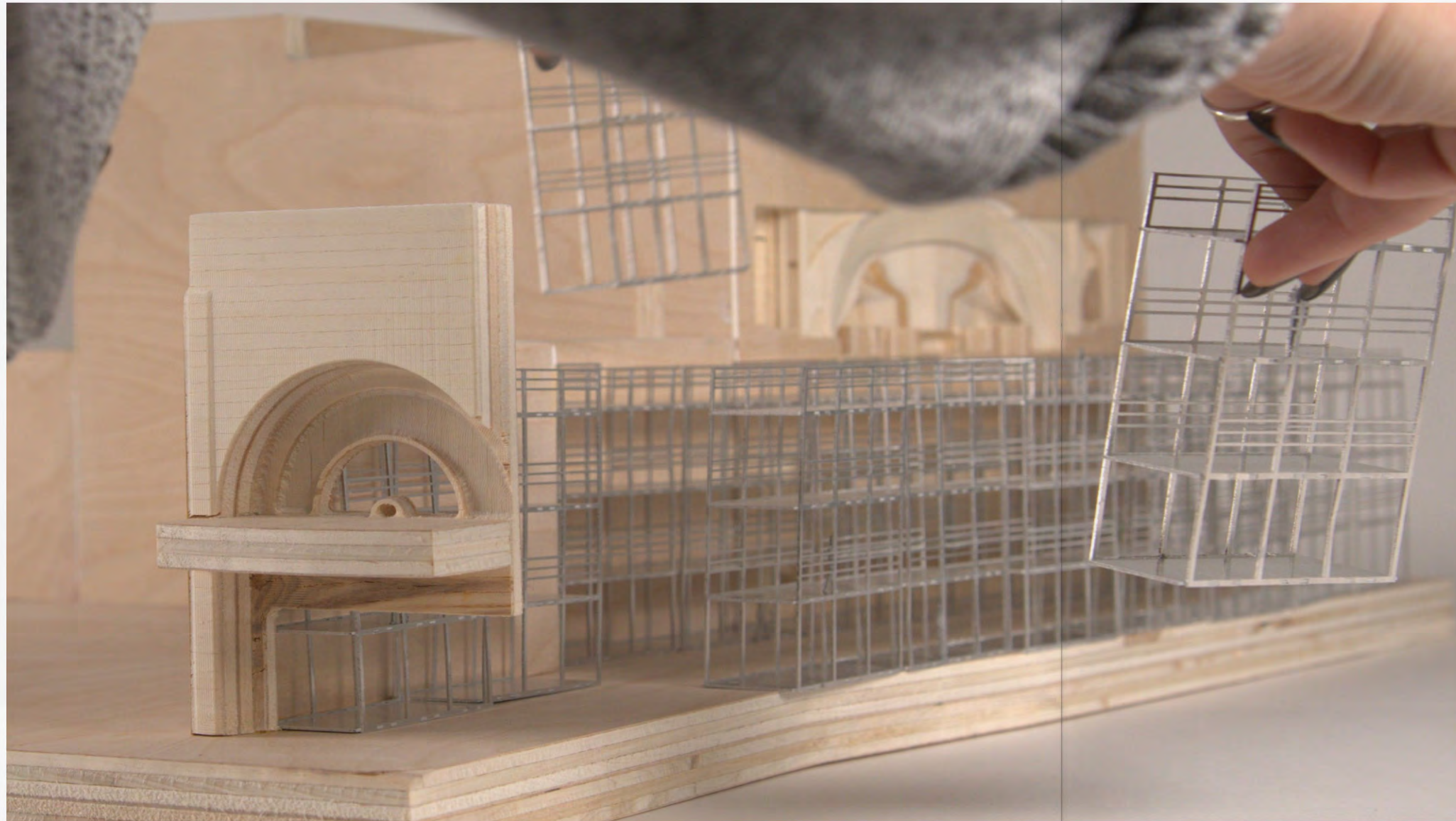
## Select models crafted

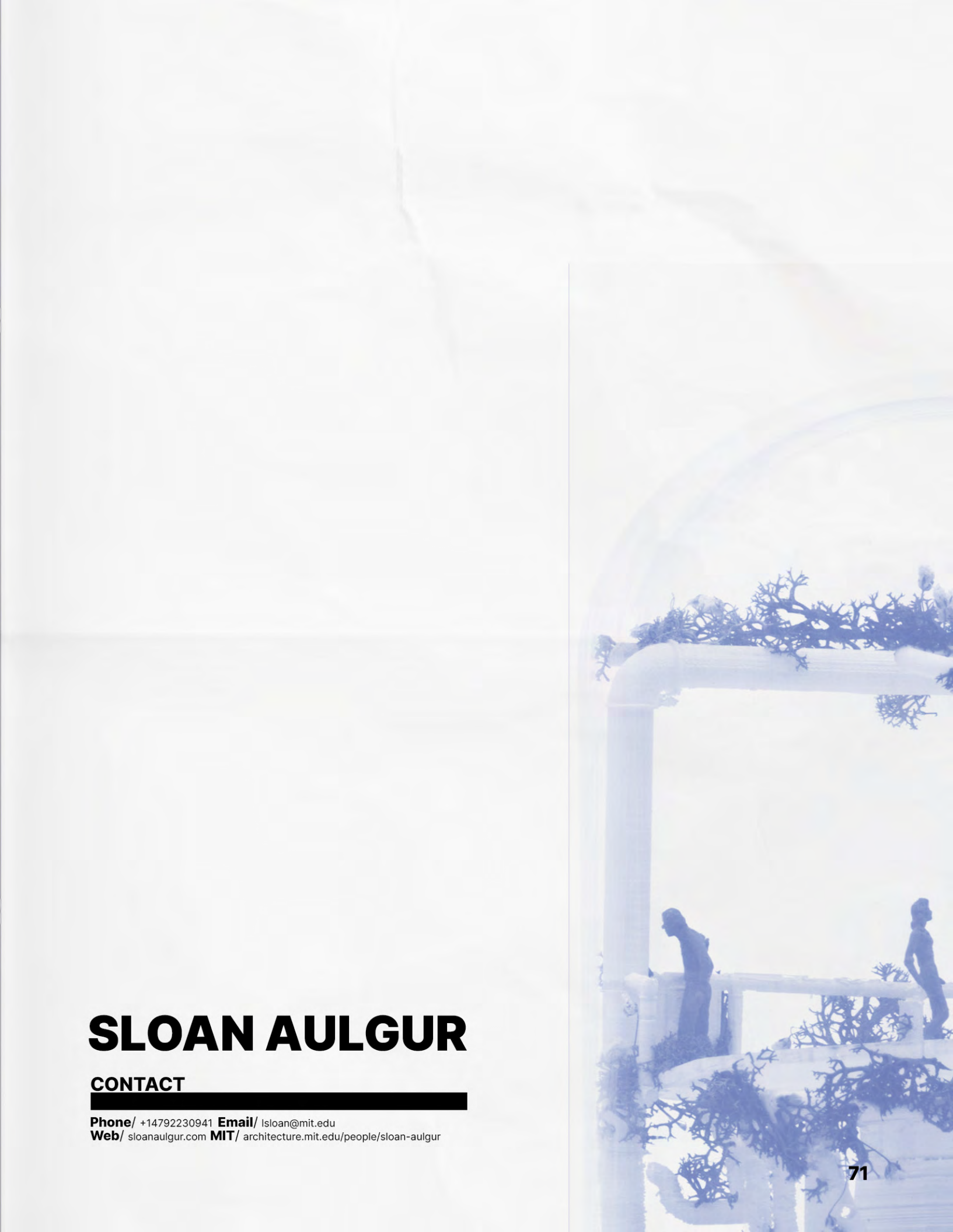
alongside colleagues. From architectural prototypes to intricate scale replicas, here is a collection of collective creativity and precision. Each object is from a different body of work or project, but all share their conception by multiple sets of hands.

The mediums span from wood and paper, to metal, textiles and more.









# SLOAN AULGUR

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