

J. SETH EMBRY

PROJECTS

PRATT
GAUD

2015
M.ARCH

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[portfolio]

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[praxis]

Projective Design

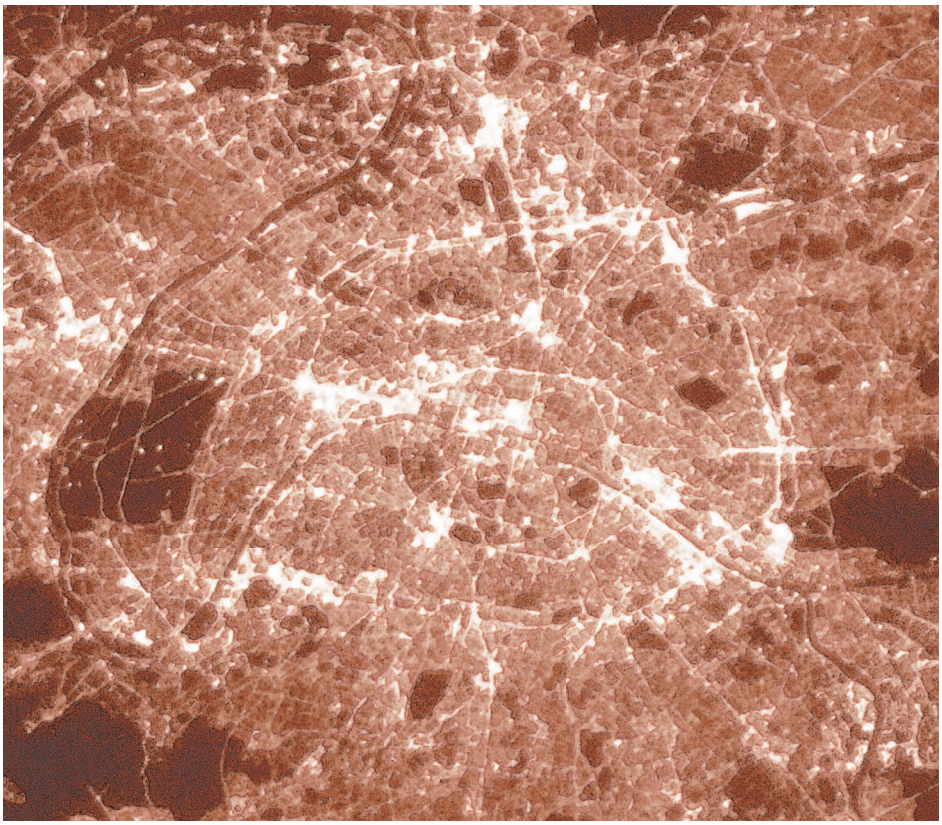
GRAD
2012
-
2015

GRAD
SEM6

2015

Obelisk

[inverse monument]

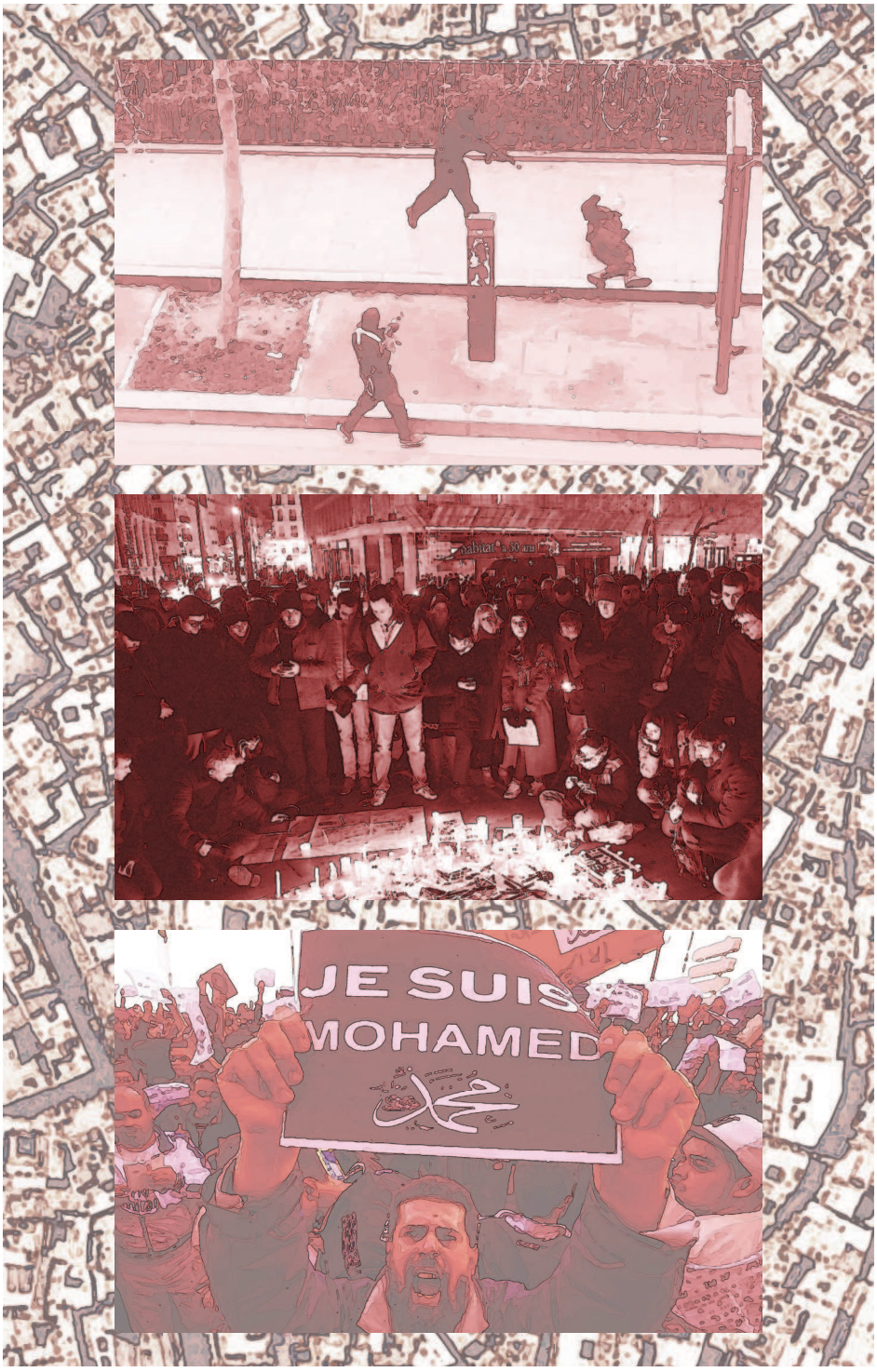


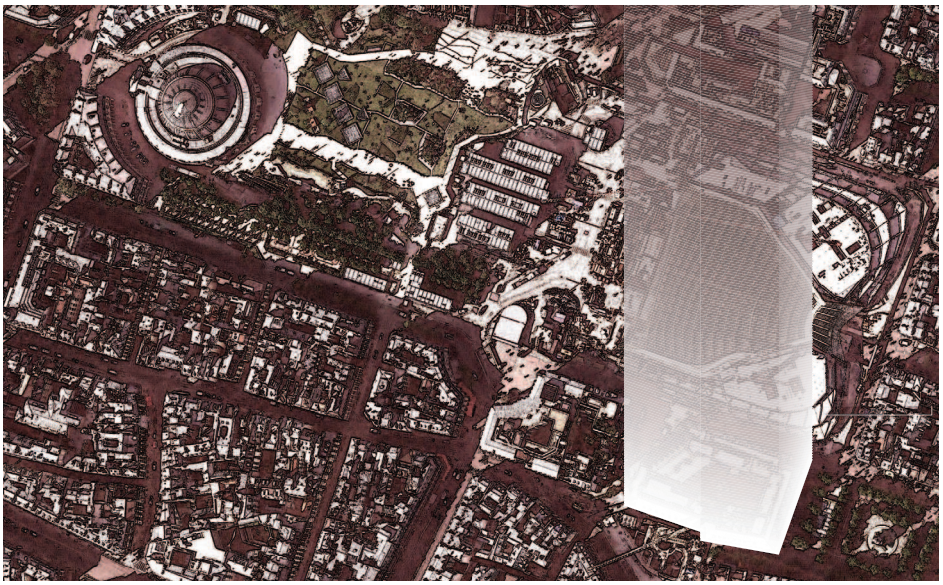
PROGRAM: *UNIVERSITY OF THE HUMANITIES*
LOCATION: *PARIS, FRANCE*
ADVISOR: *PETER MACAPIA*

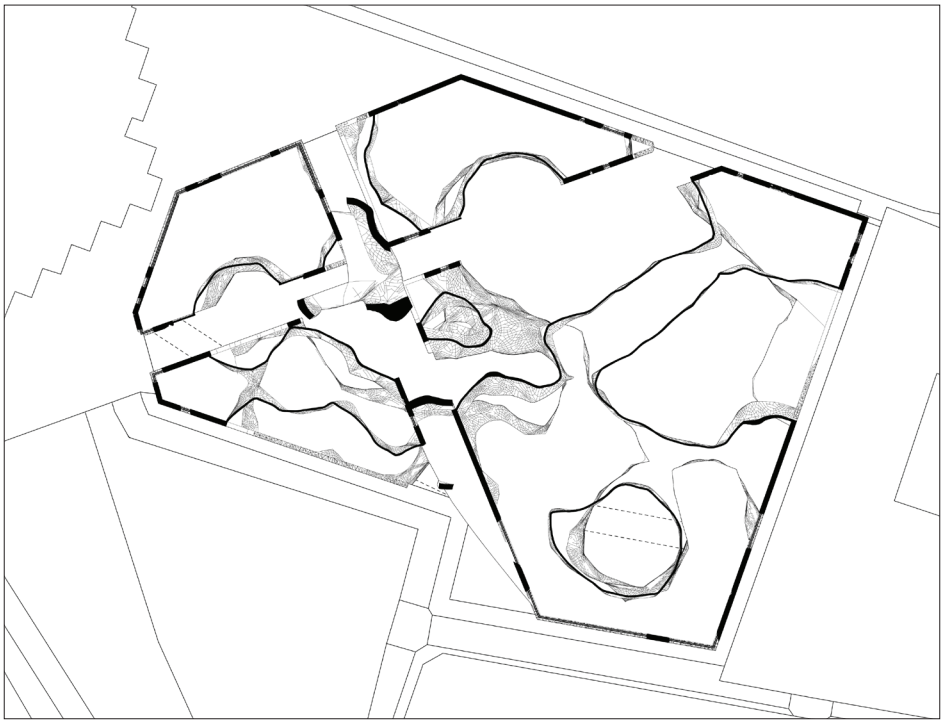
INTERNAL CONFLICT determines the identity of a city as surely as its more commonly-considered morphological and aesthetic characteristics. Such conflict is often the very frictional paste that grafts the importance of a city onto the collective psychogeographical map.

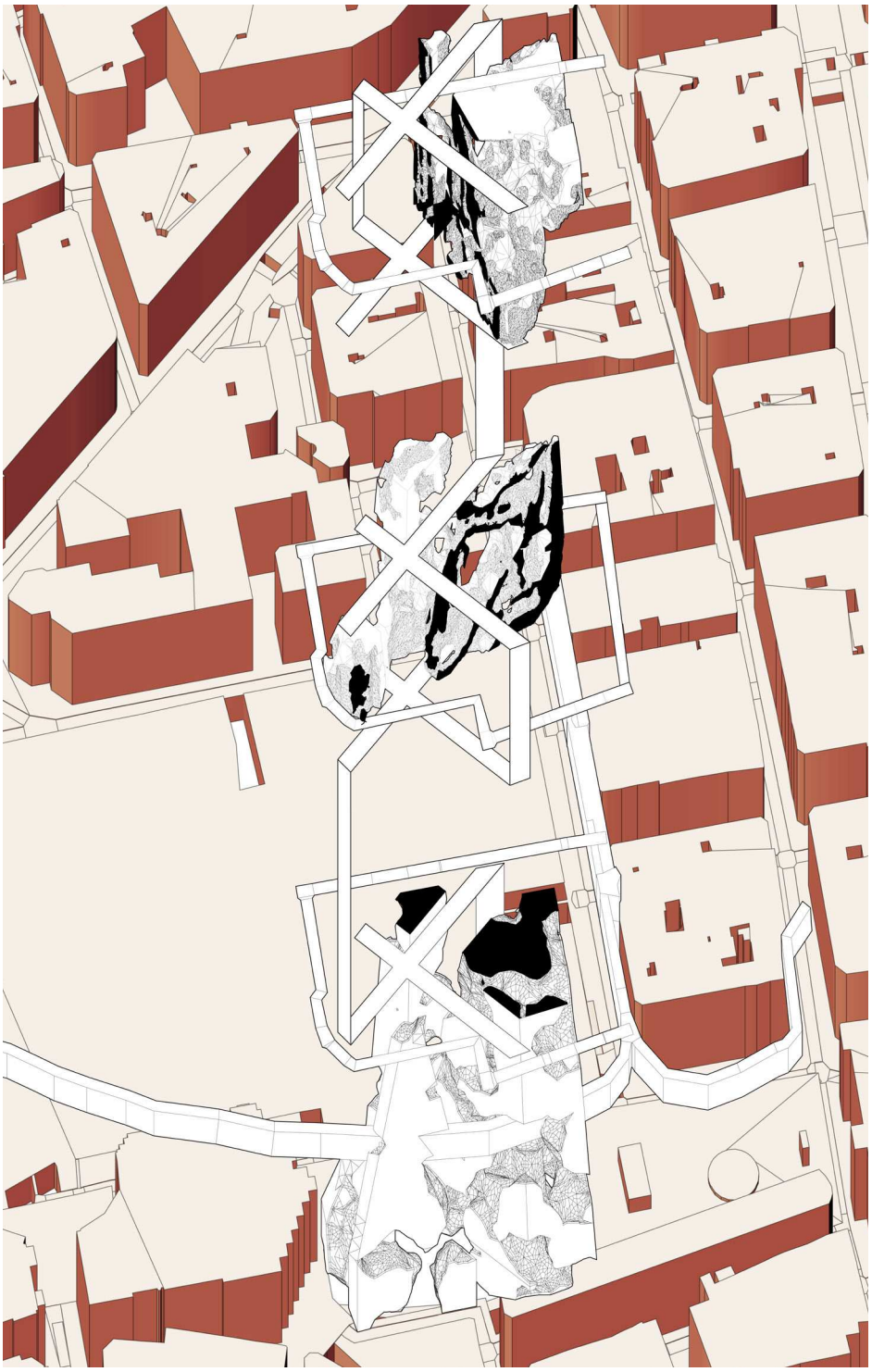
In the wake of the Charlie Hebdo massacre , the identity of Paris has fallen under scrutiny, and its precarious position between calcified, stratified museum-city and cosmopolitan capital of global significance balances on how it chooses to define the relationship between 'European West' and 'Muslim East' within the layers of its own fabric.
This vertical University seeks to both give form to the schism that divides while providing an antidote to this division, honoring the same tradition of scholarship that precipitated the Renaissance; a tradition pre-dating the ravages of colonialism and the wounds of postcolonialism, it is the basis of an institution that would serve students electing to remove themselves from old-world insularity (whether that of the 16th Arrondissement bourgeoisie or the traditional familial expectations of the non-integrated banlieue).
The tower is both fortress and sanctuary, scar and reminder of the contingencies of the present.

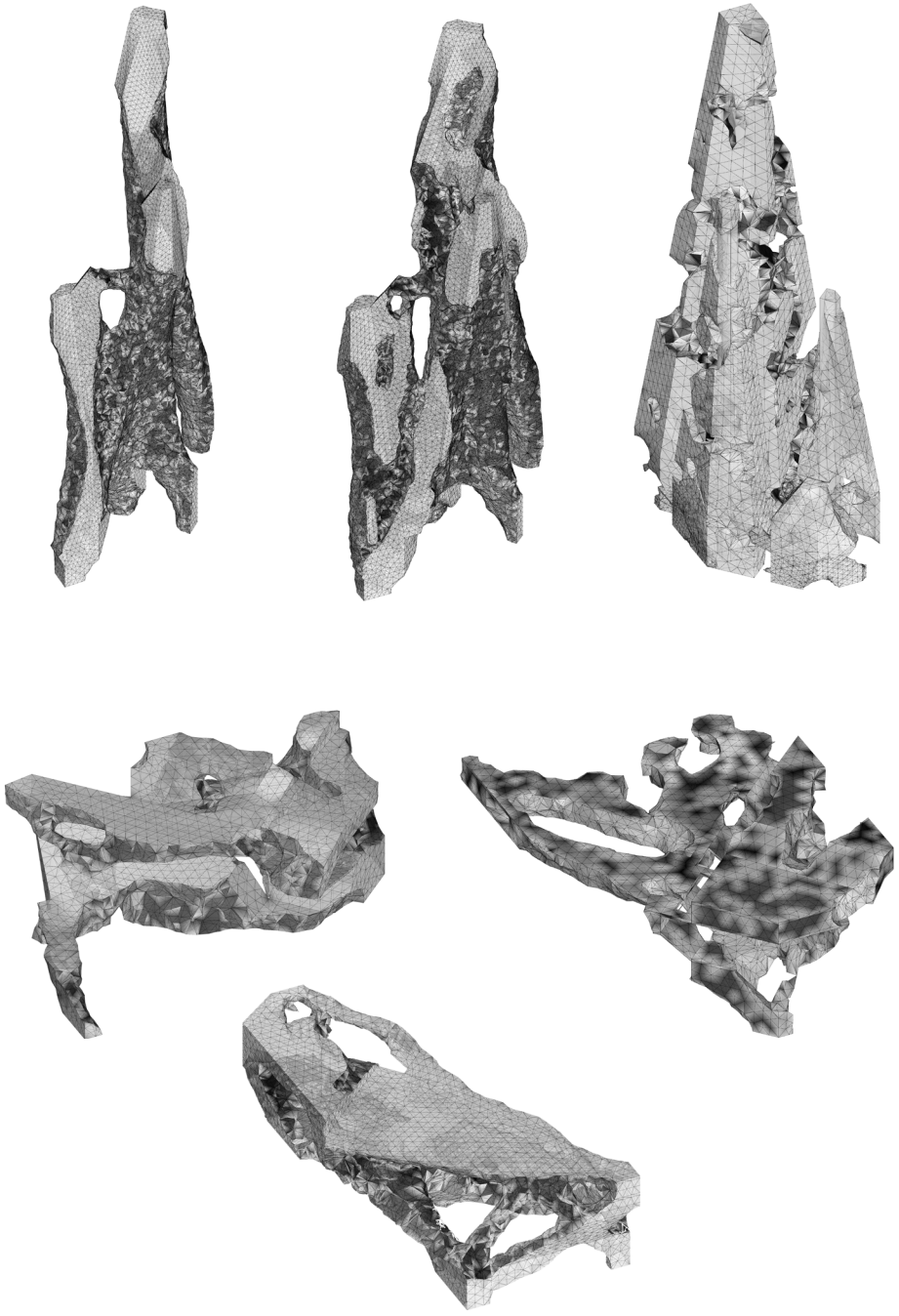


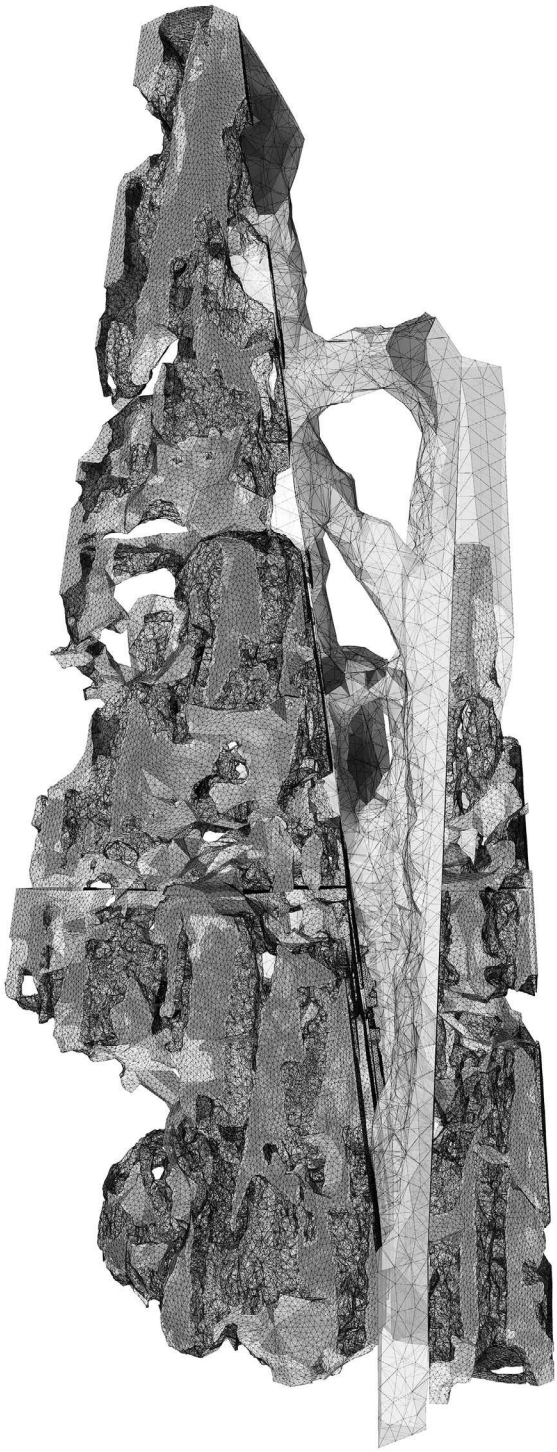

JE SUIS
MOHAMED
محمد





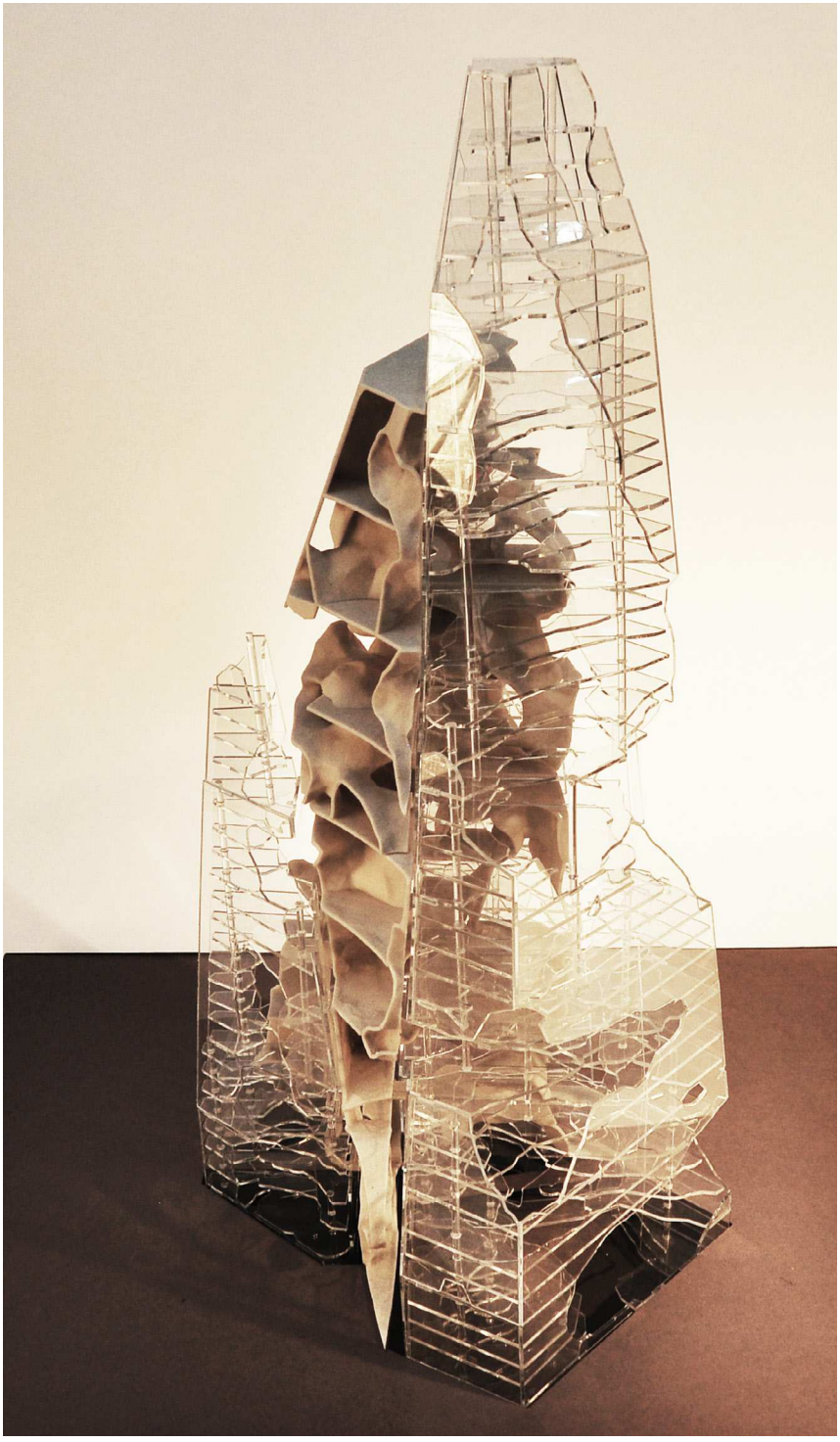






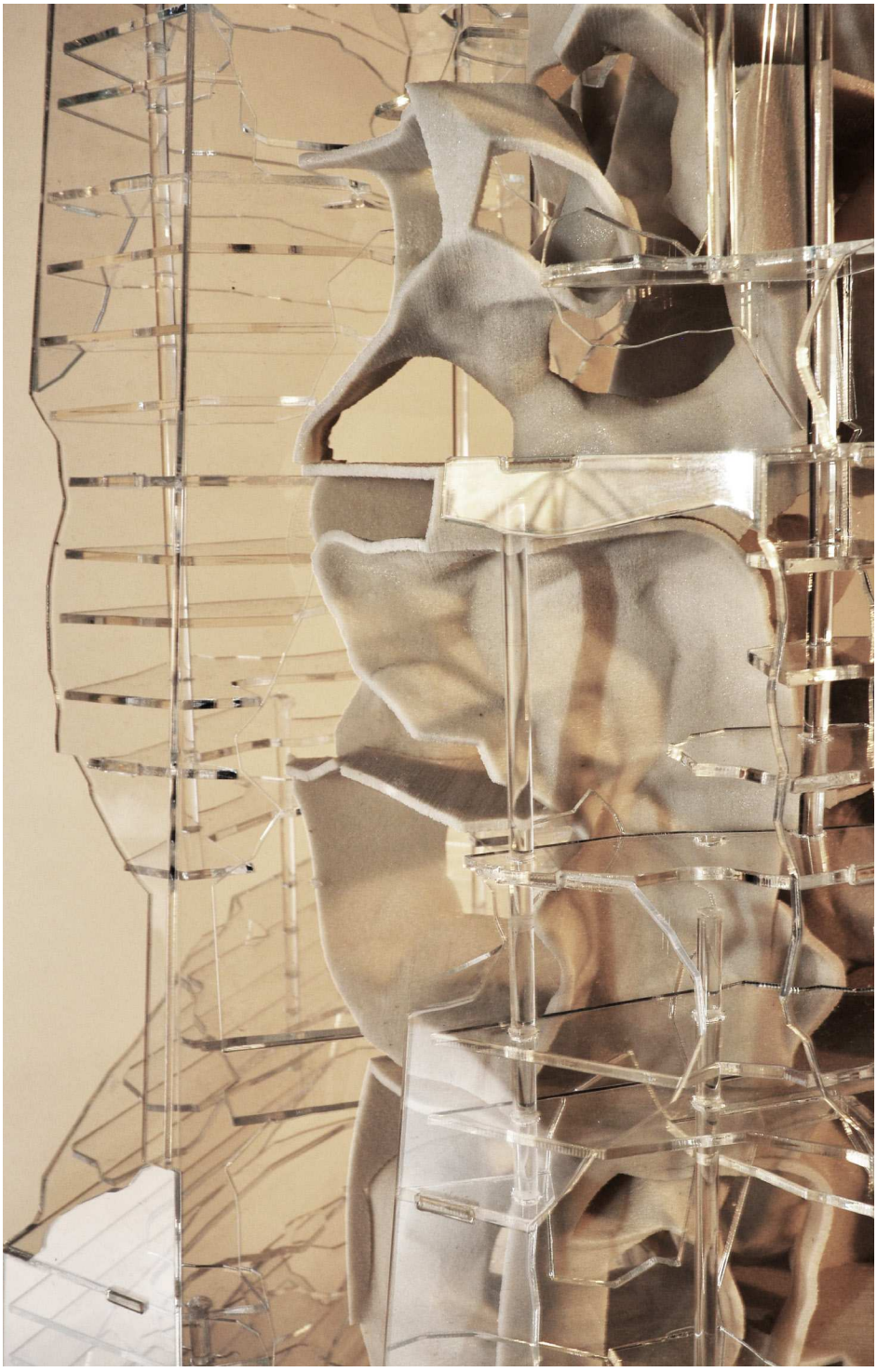




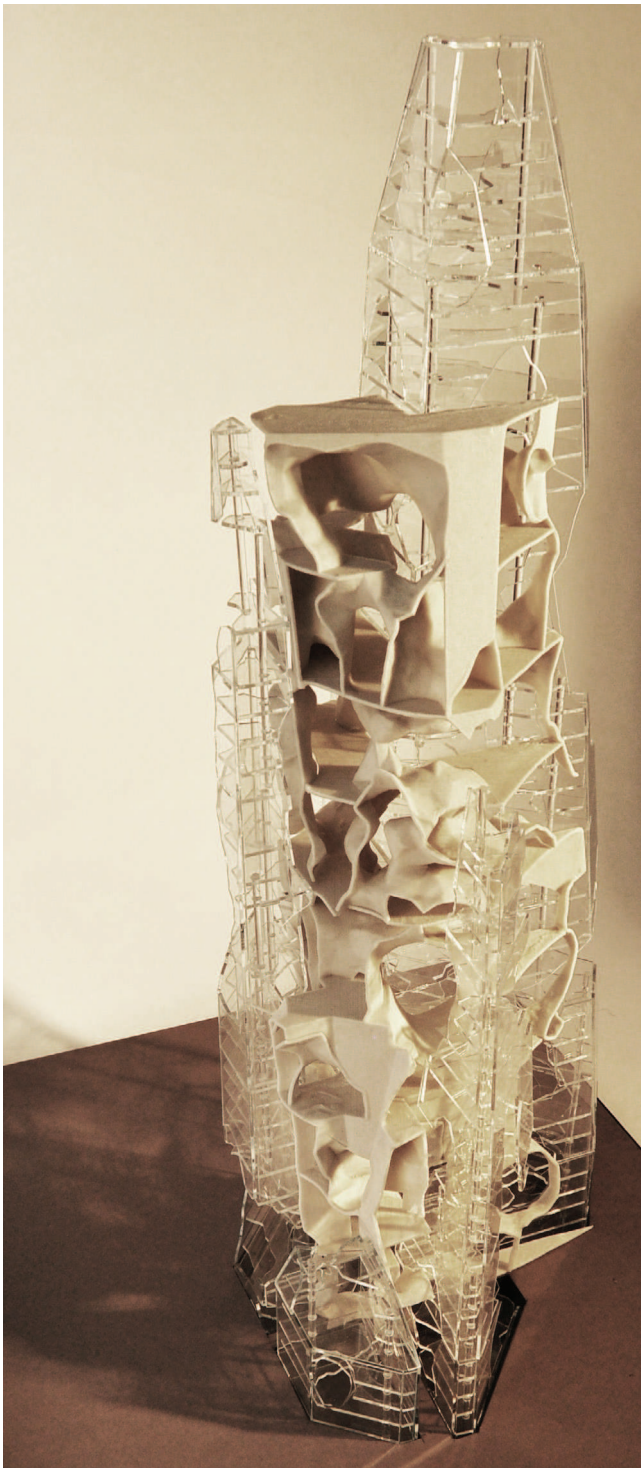




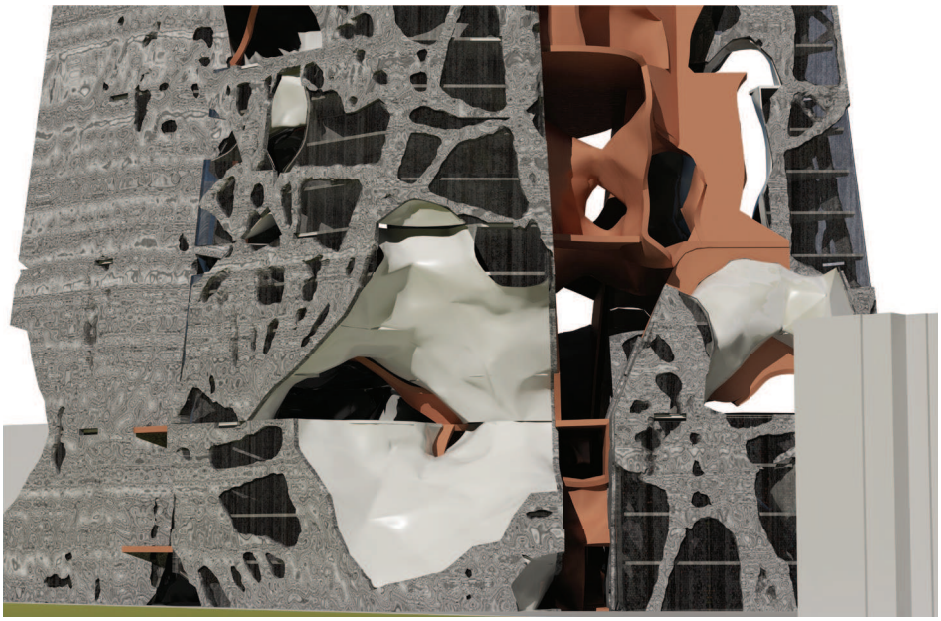


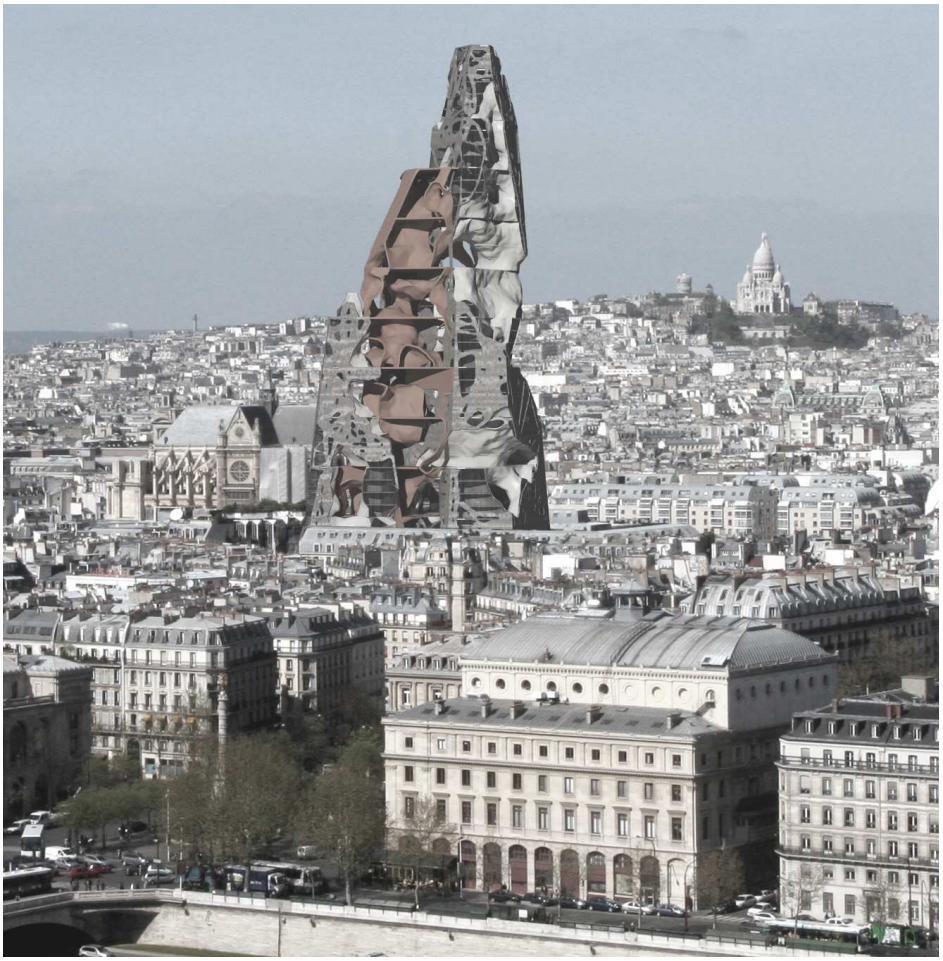










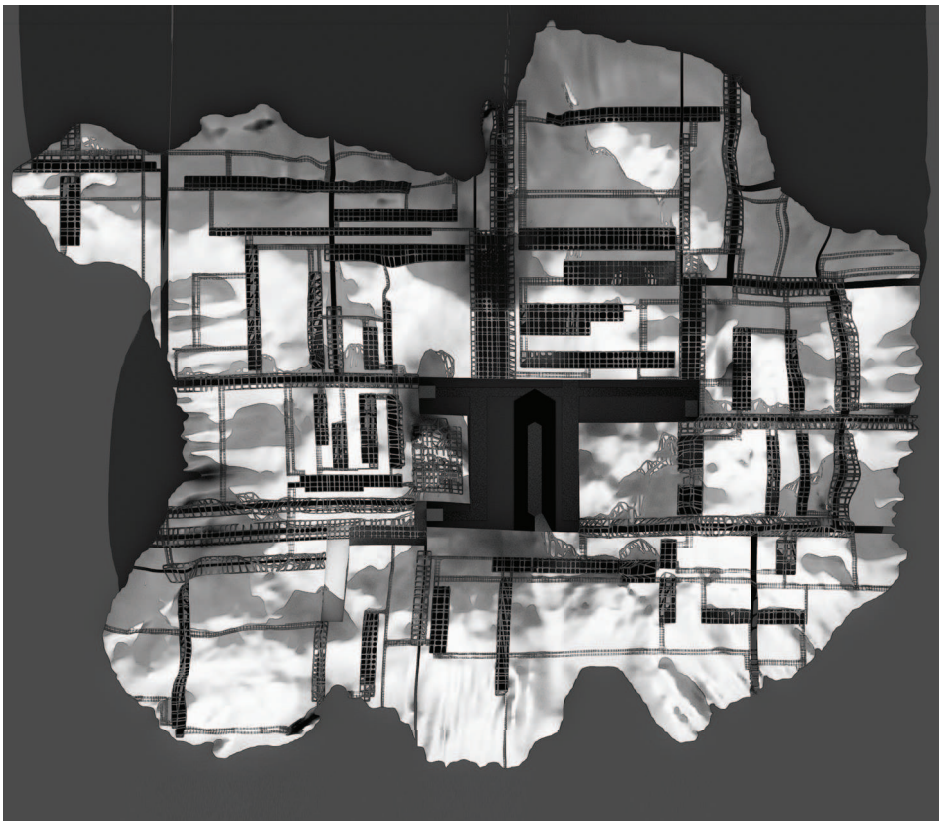


GRAD
SEM5

2014

Colony

[ecological ark]



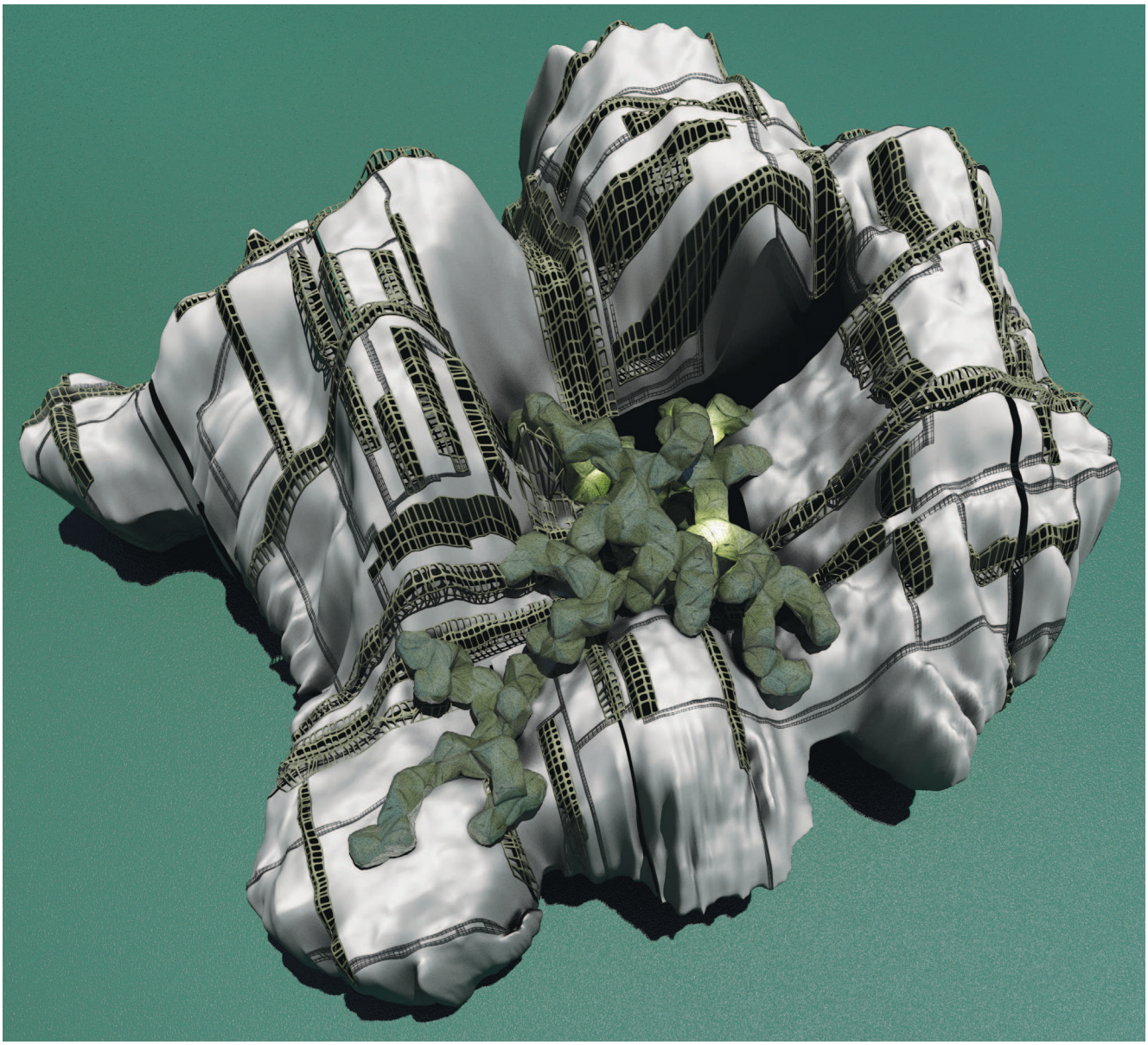
PROGRAM: *PENAL COLONY CONVERSION*
LOCATION: *NORTHERN PACIFIC OCEAN*
ADVISOR: *VITO ACCONCI*

IN THE AFTERMATH of a failed war, in a world drastically altered and reeling from ecosystemic collapse, a military facility once used for extraterritorial rendition becomes a refuge and the kernel of restoration.

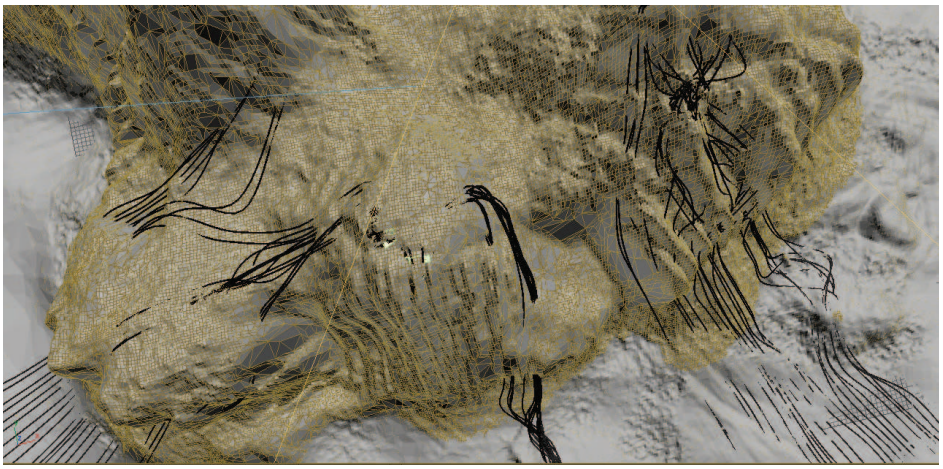
The project began with an analysis of geological and biological systems, in an attempt to synthesize ecological thinking with concepts of architectural monumentality and ephemerality in the work of Piranesi and Hugh Ferriss. Relating notions of geological and biological time with the human-driven activity characteristic of the Anthropocene age in which we exist, the project seeks a transition from an architecture of repression to one of release.

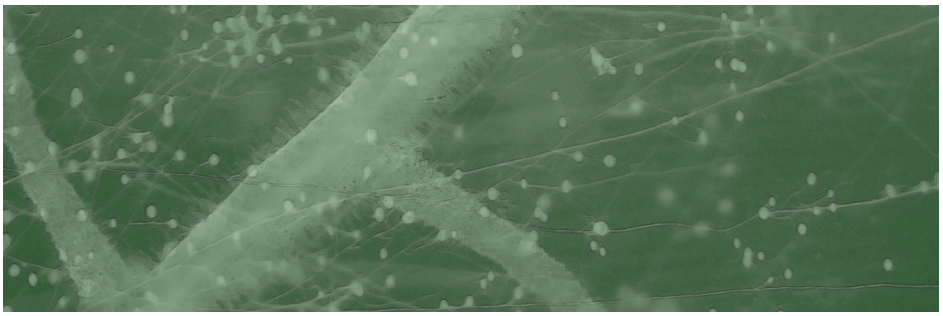
The island itself contains relics from its previous incarnation, including an embedded Faraday cage marking the surface of the entire landform at intervals. As the seed pods emerge from the meshwork of their incubation structure, the island reveals the unfolding of nature in the wake of the ripple that humanity may make in that continuum.

Additional influences on the representational fable include Franz Kafka's *In der Strafkolonie* and William Gibson's *The Peripheral*.

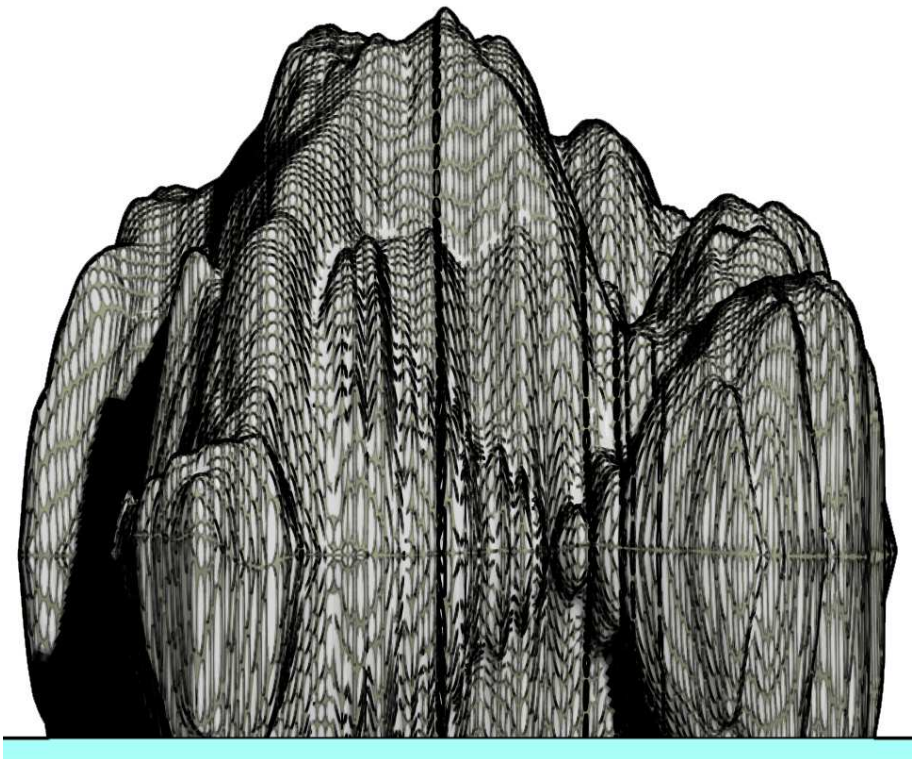


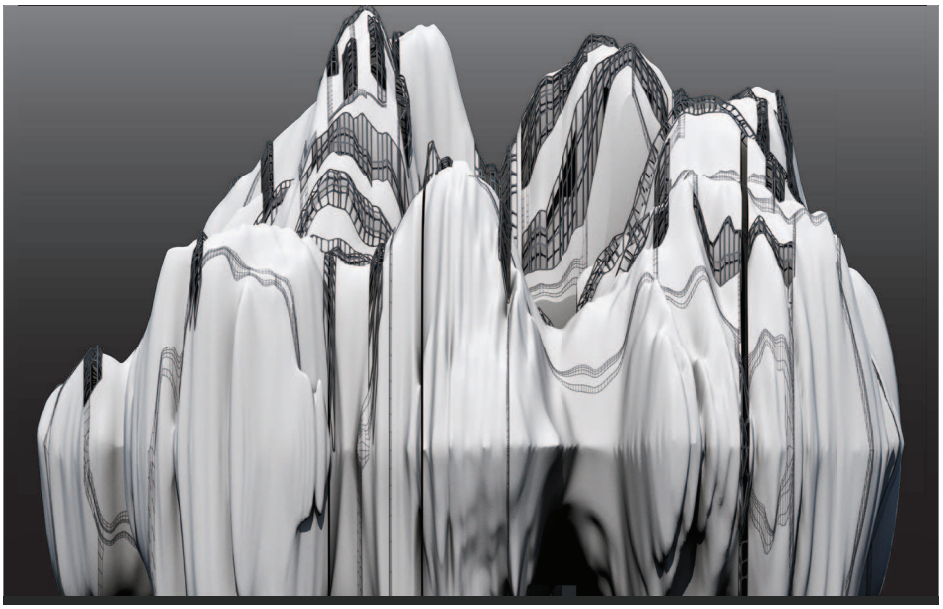


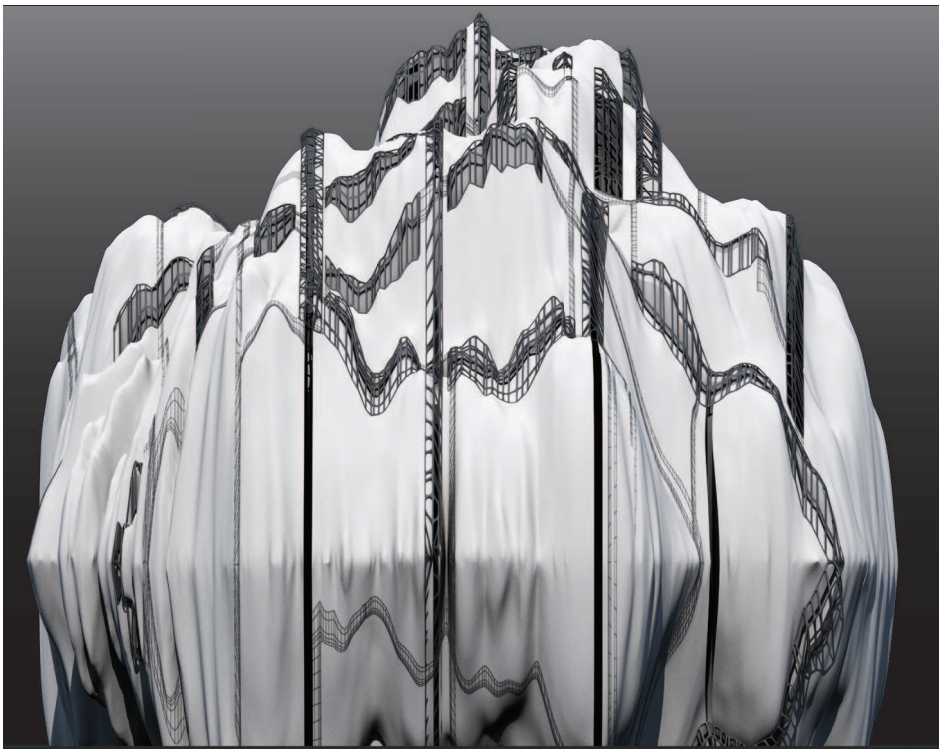


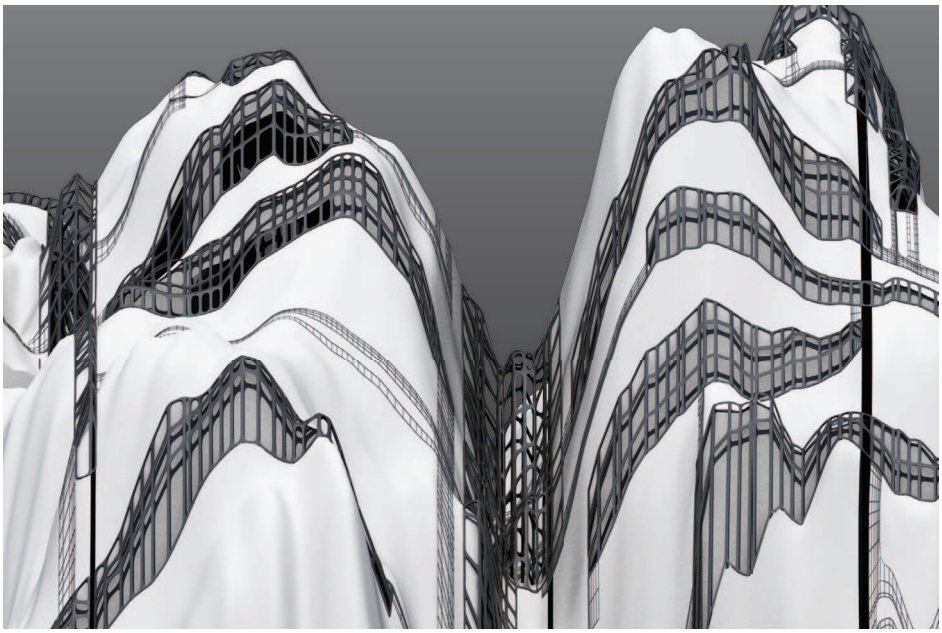


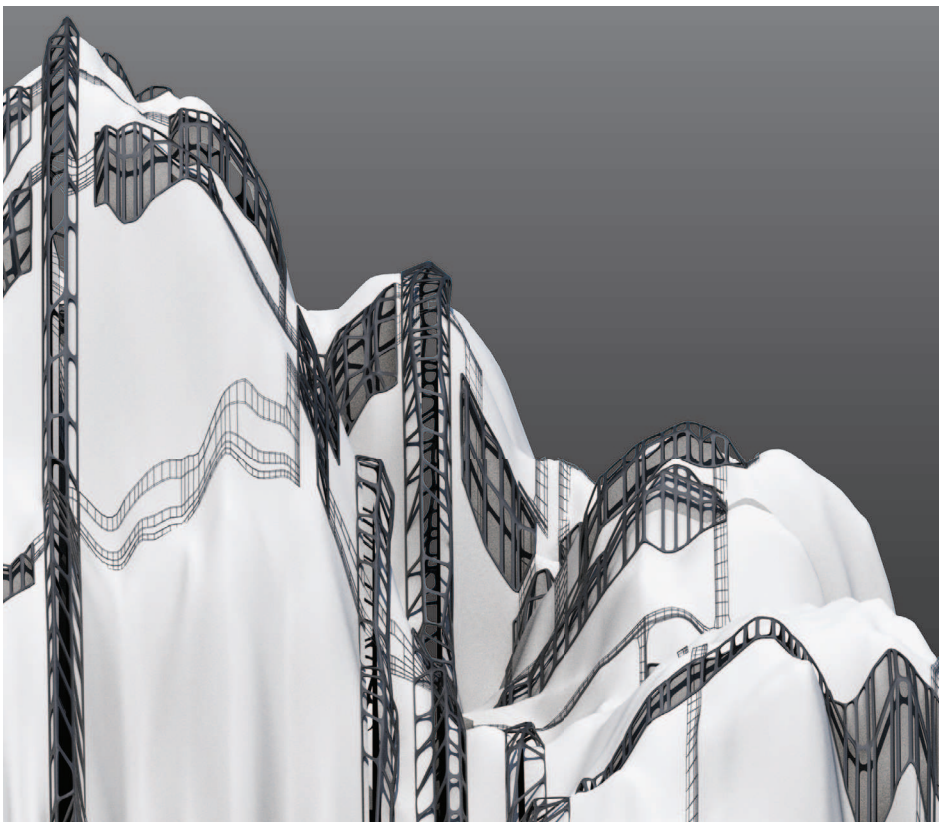


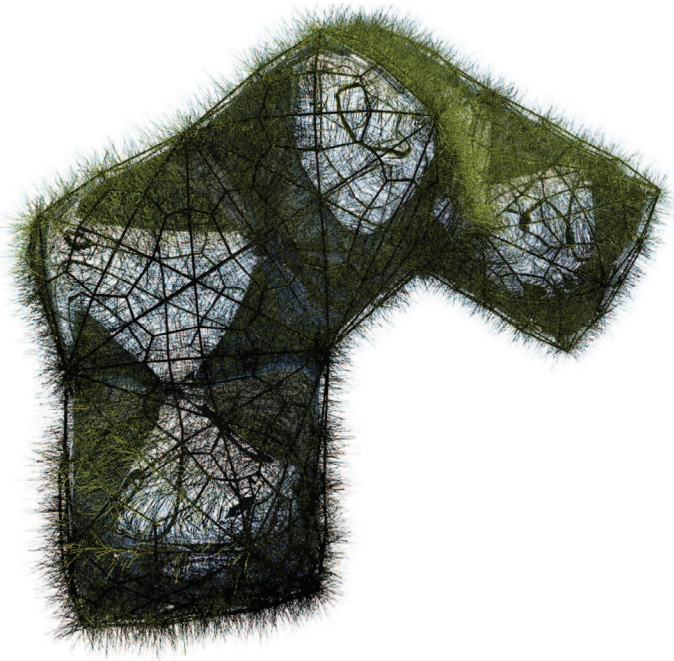


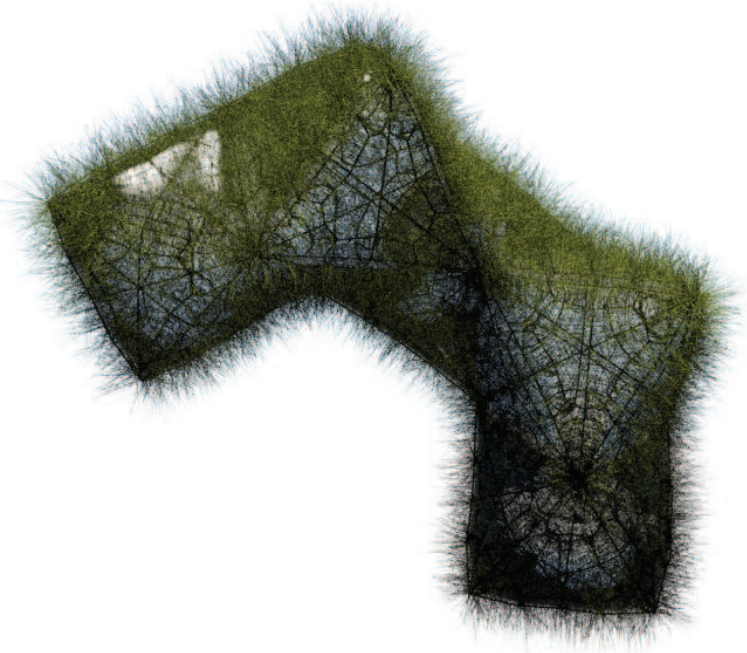


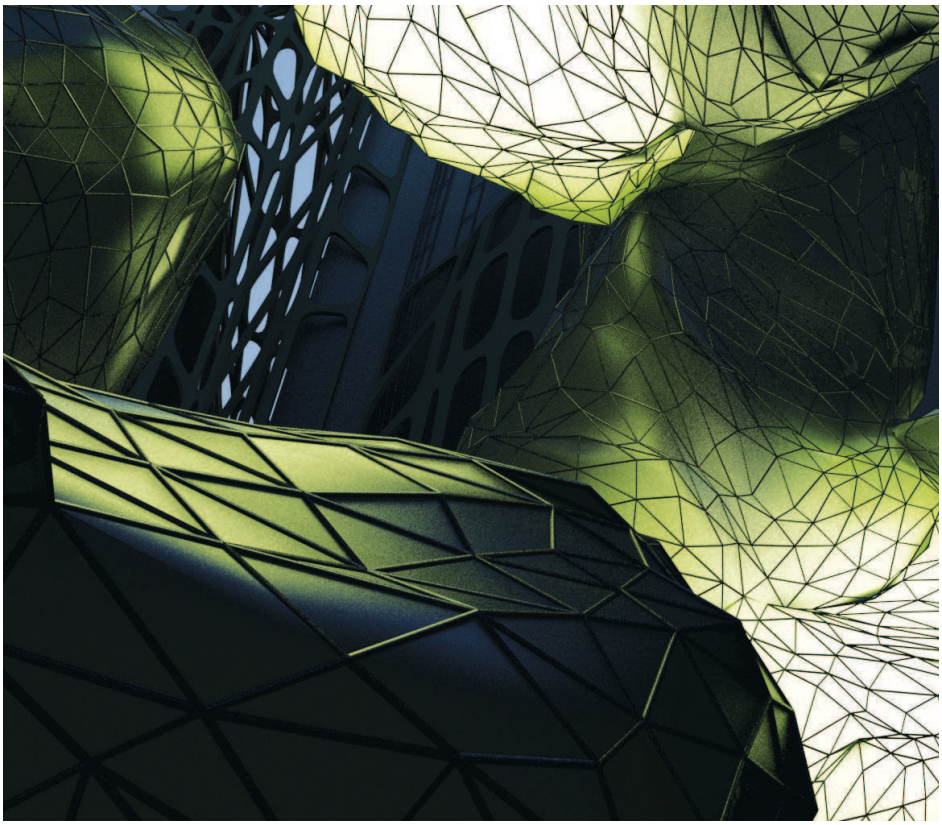


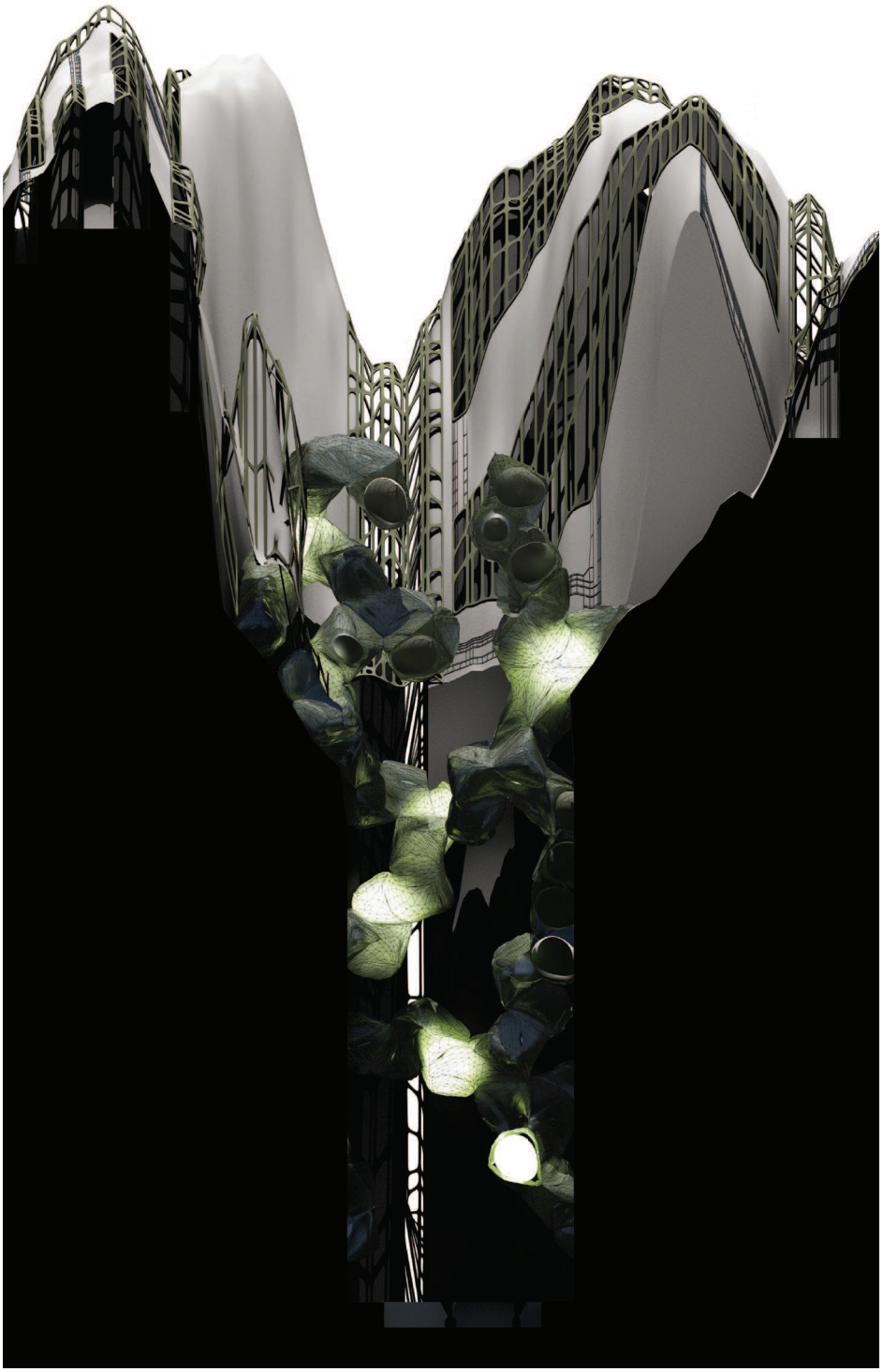


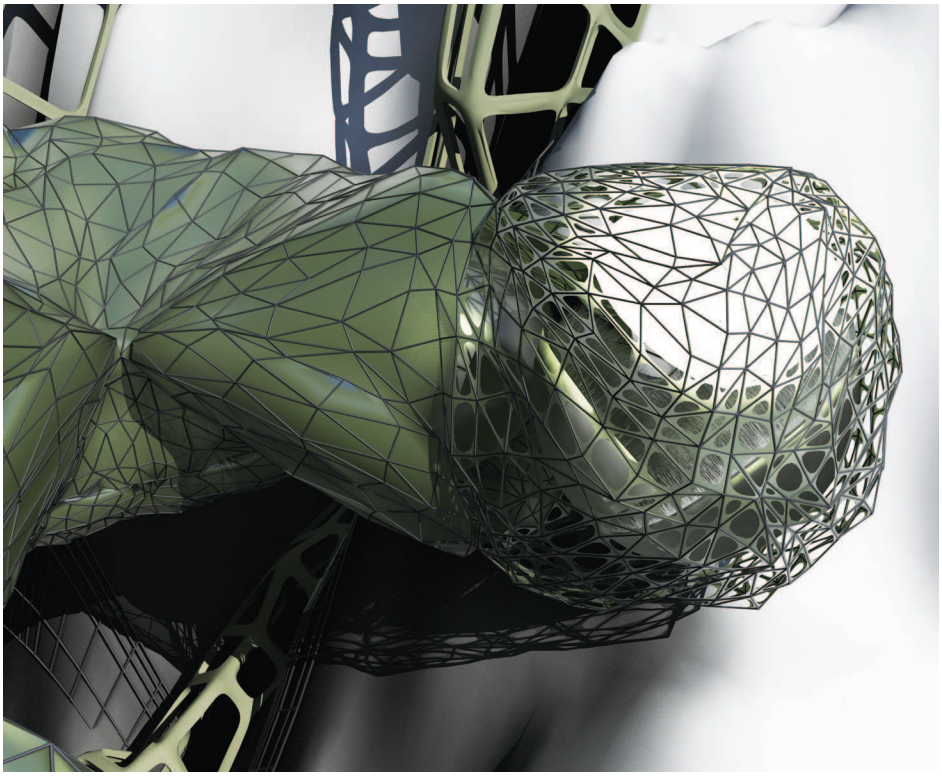


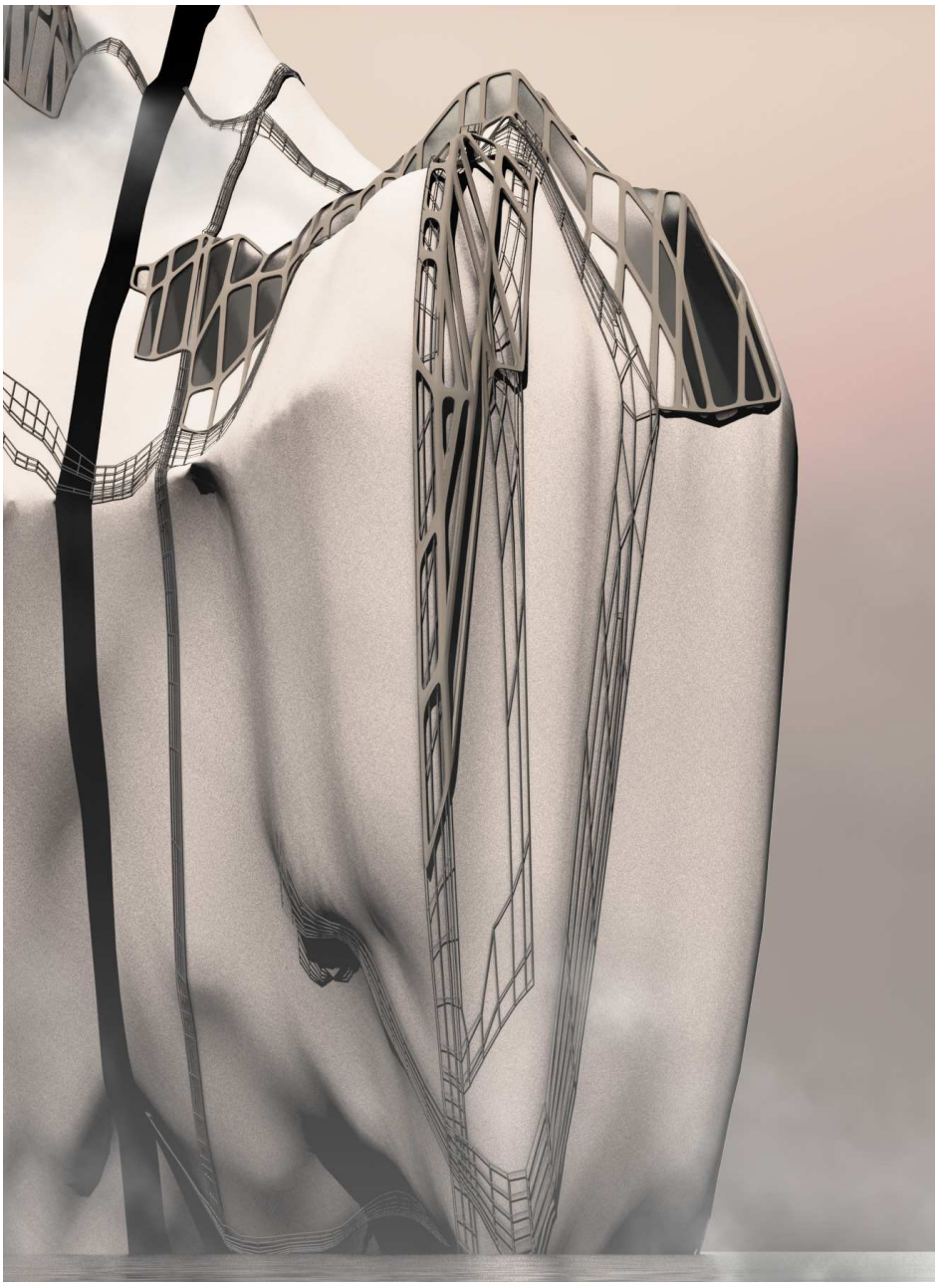










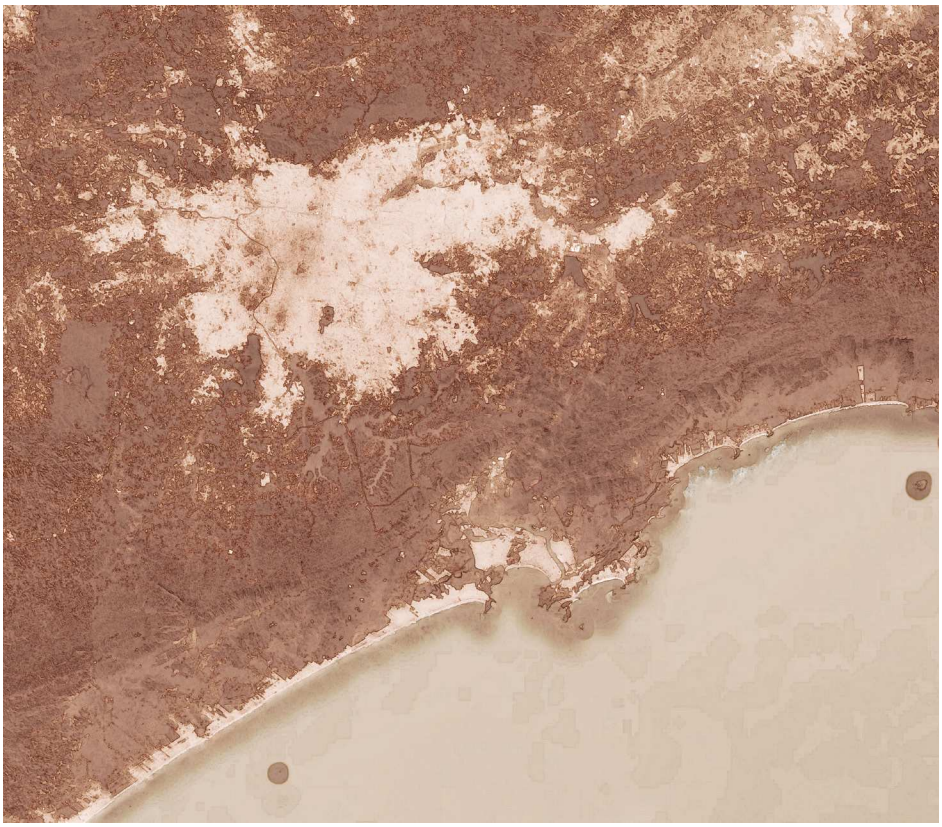


GRAD
SEM4

2014

Abattoir

[sacrificial gallery]



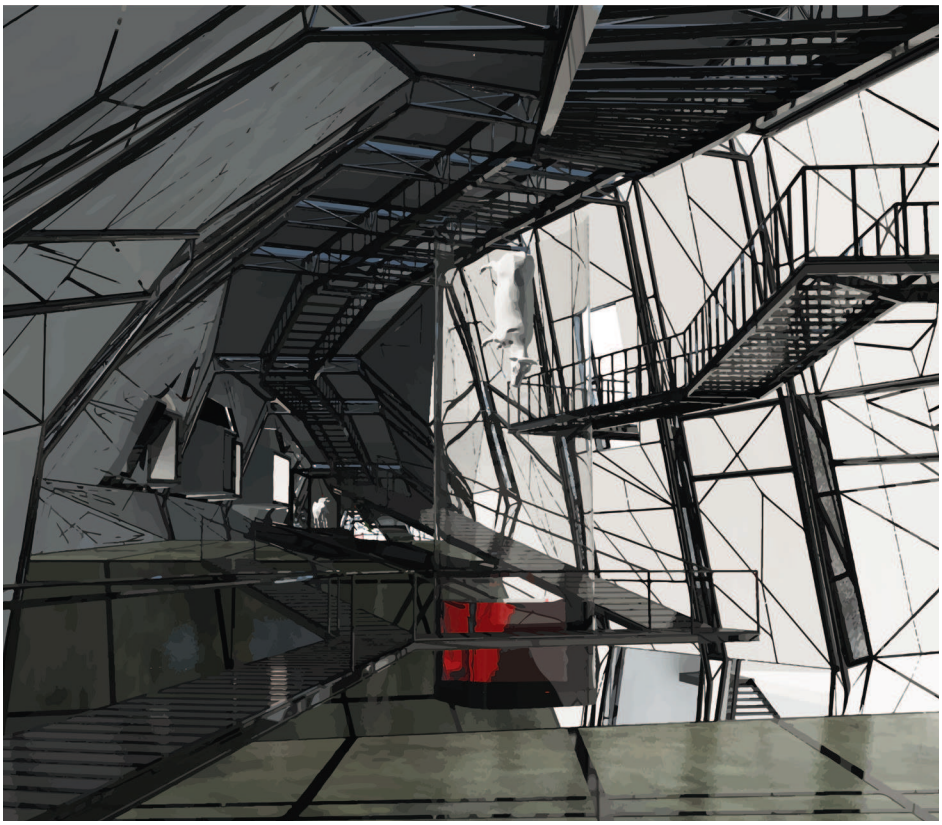
PROGRAM: ***SLAUGHTERHOUSE***
LOCATION: ***SAO PAULO, BRAZIL***
ADVISOR: ***THOMAS LEESER***

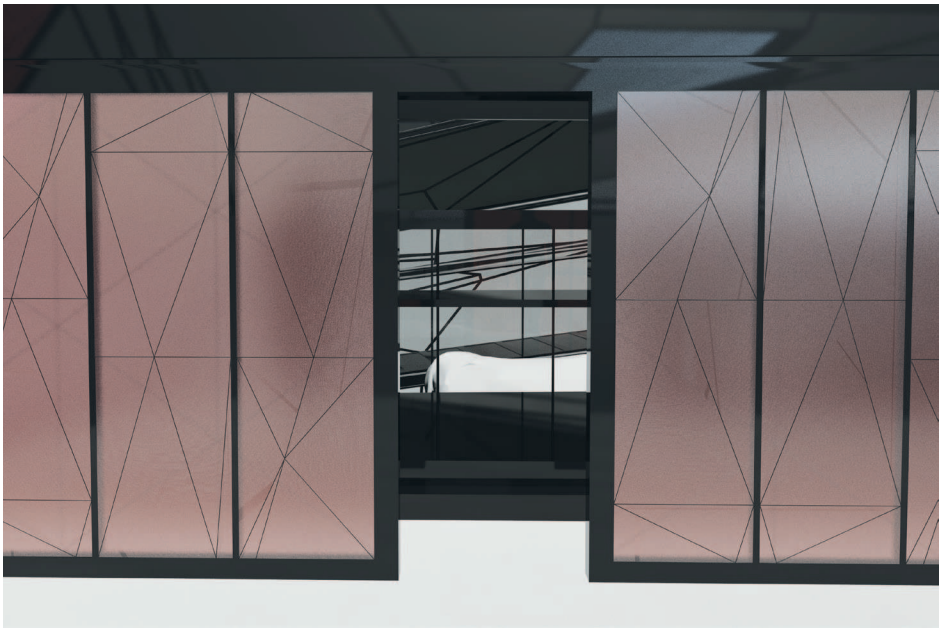
ABATEDOURO: SAÕ PAULO IS A CELEBRATION OF THE ART OF DISMEMBERMENT AND THE SACRIFICE OF LIFE FOR THE SUSTENANCE OF HUMANITY. DRAWING FROM AN INITIAL READING OF CATHERINE INGRAHAM'S *ARCHITECTURE, ANIMAL, HUMAN: THE ASYMMETRICAL CONDITION*, THE PROJECT SEEKS TO EXPOSE THE RELATIONSHIP BETWEEN THE GALLERY AND THE SLAUGHTERHOUSE THROUGH INTIMATE VISUAL CONNECTIONS BETWEEN THE RESTAURANT AND THE SLAUGHTER HALL THAT IT ENVELOPS AND INTER-PENETRATES.

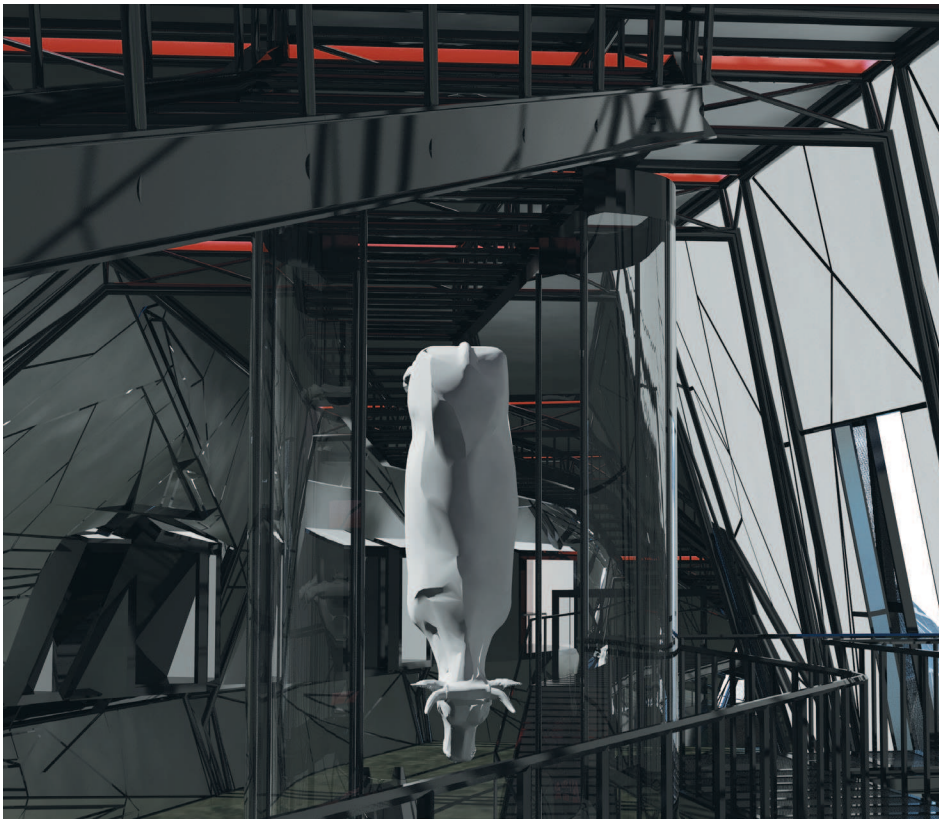
BY REVEALING THE AESTHETIC VALUE OF THE PROCESS, THE INTENTION IS TO ELEVATE BOTH THE SACRIFICIAL BEAST AND THE MEAT-INDUSTRY WORKERS TO EXALTED POSITIONS- THE FORMER BECOMES PRECIOUS RATHER THAN A PLASTIC SHRINK-WRAPPED CONSUMABLE, AND THE LATTER AN ARTISTIC PERFORMER WHO CAN TAKE PRIDE IN THE FACT THAT THEIR GRIM CEREMONY IS MORE THAN NECESSARY EVIL.

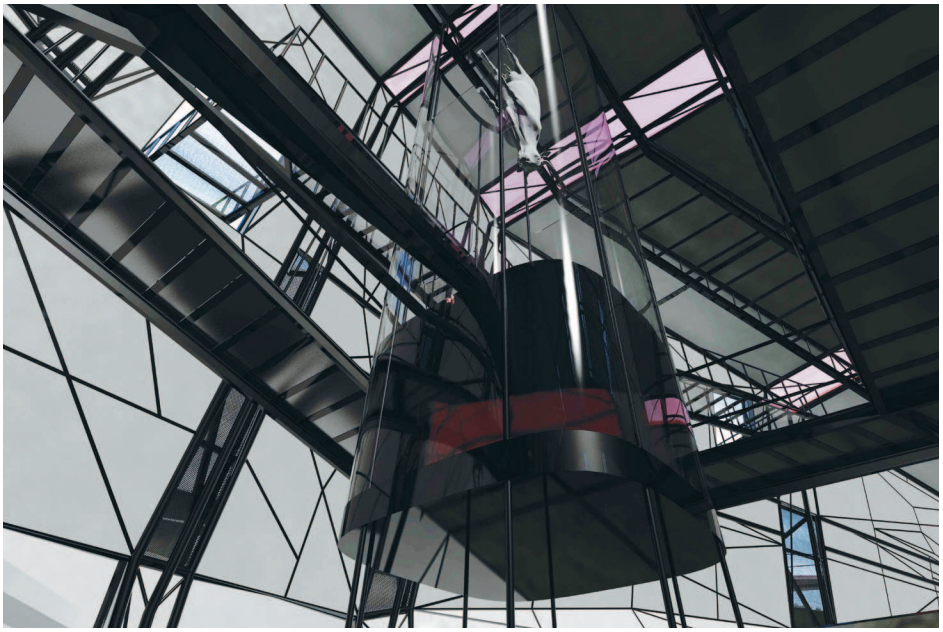
EXTERIOR RENDERINGS, SITE SECTION, AND PLAN DOCUMENTS COMPLETED WITH ELEMENTS PROVIDED BY RAN TIAN AND JEFF BONHOMME.

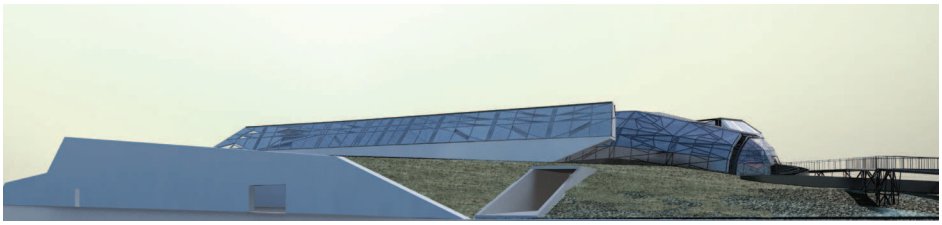
He was so depressed he

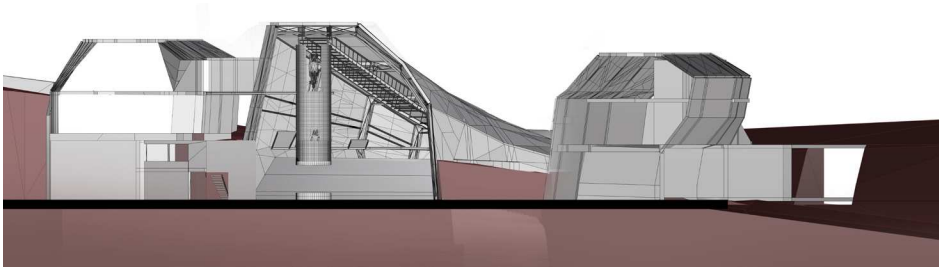


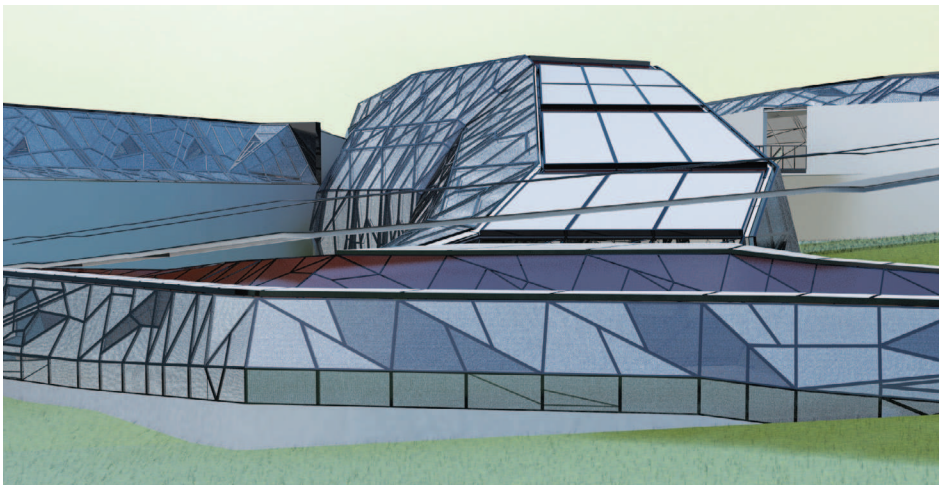


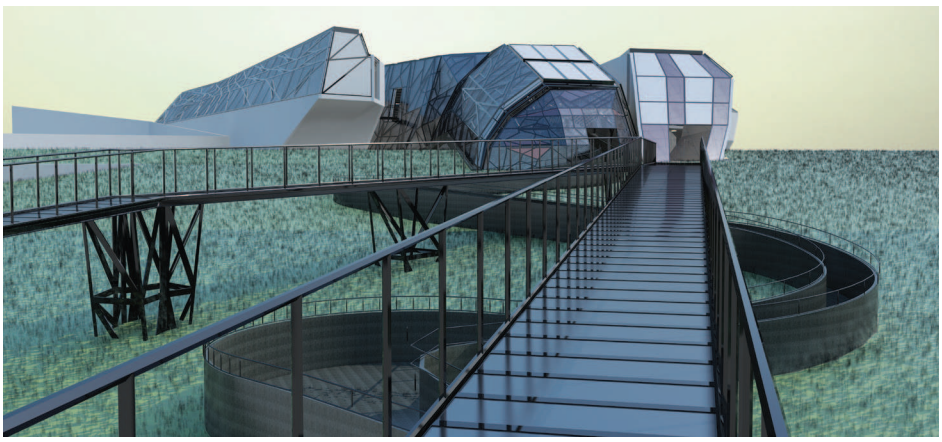


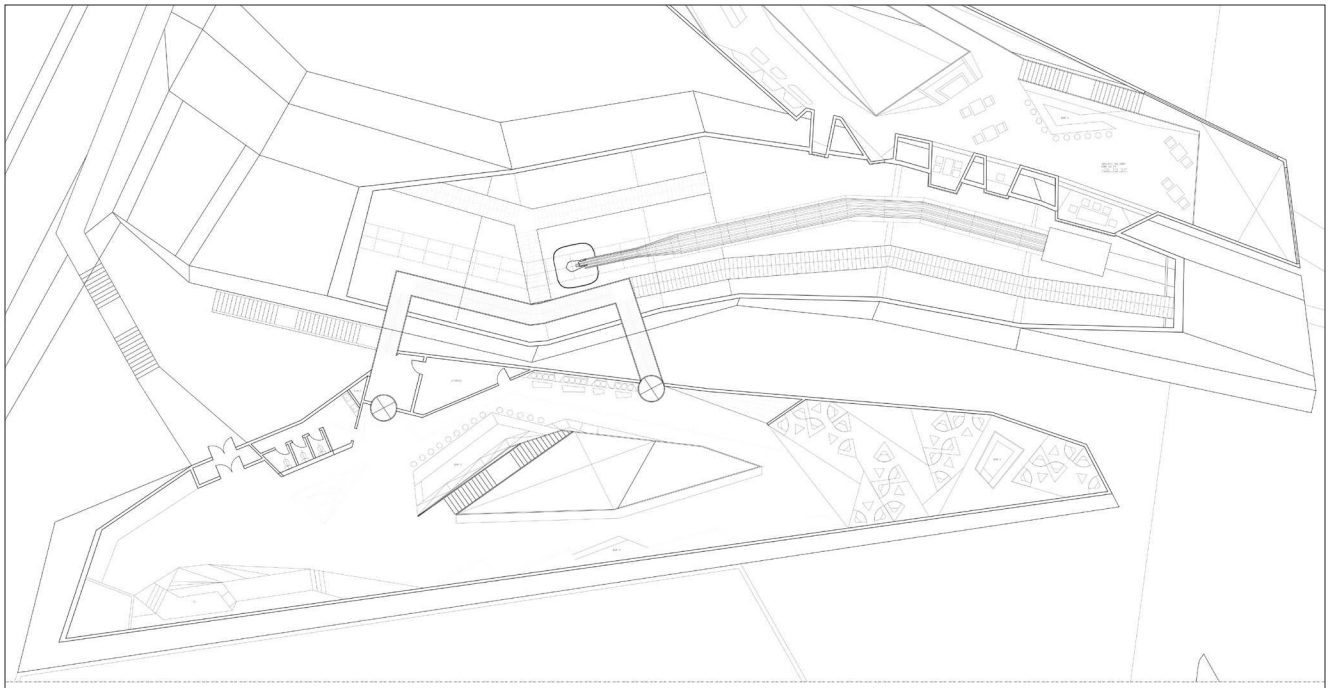




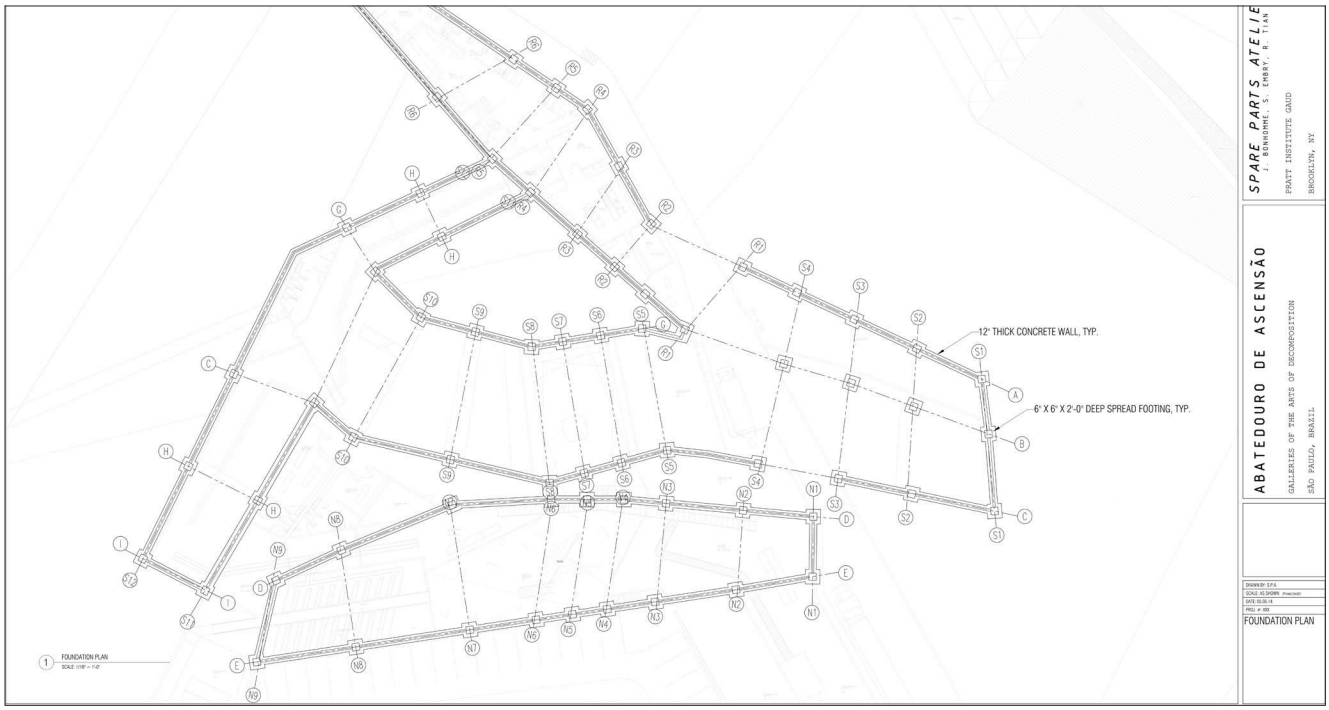








PLEASE REFER TO SITE PLAN AND 1'-32' FLOOR PLANS



SPARE PARTS ATELIE
J. BONHOMME, S. EMBRY, R. TIAN
PRATT INSTITUTE GAUD
BROOKLYN, NY

ABATEDOURO DE ASCENSÃO
GALLERIES OF THE ARTS OF DECOMPOSITION
SÃO PAULO, BRAZIL

DRAWN BY: S.P.A.
SCALE: AS SHOWN (measured)
DATE: 03.05.14
PROJ. #: 005

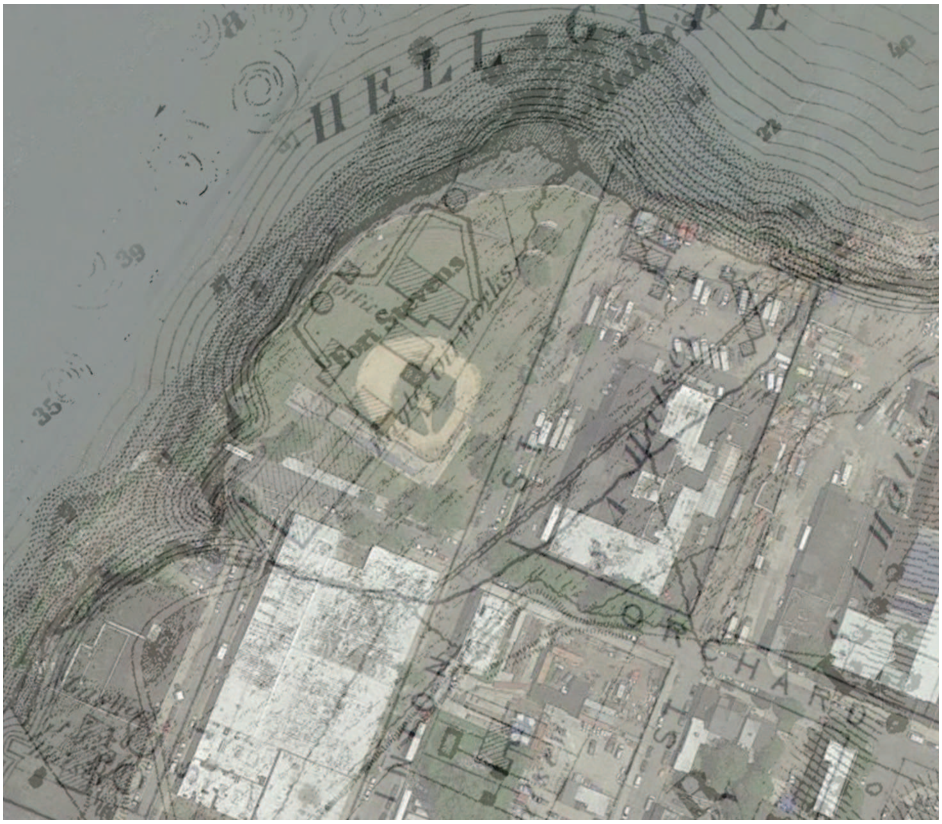
FOUNDATION PLAN

GRAD
SEM3

2013

Commune

[fungiculture refuge]

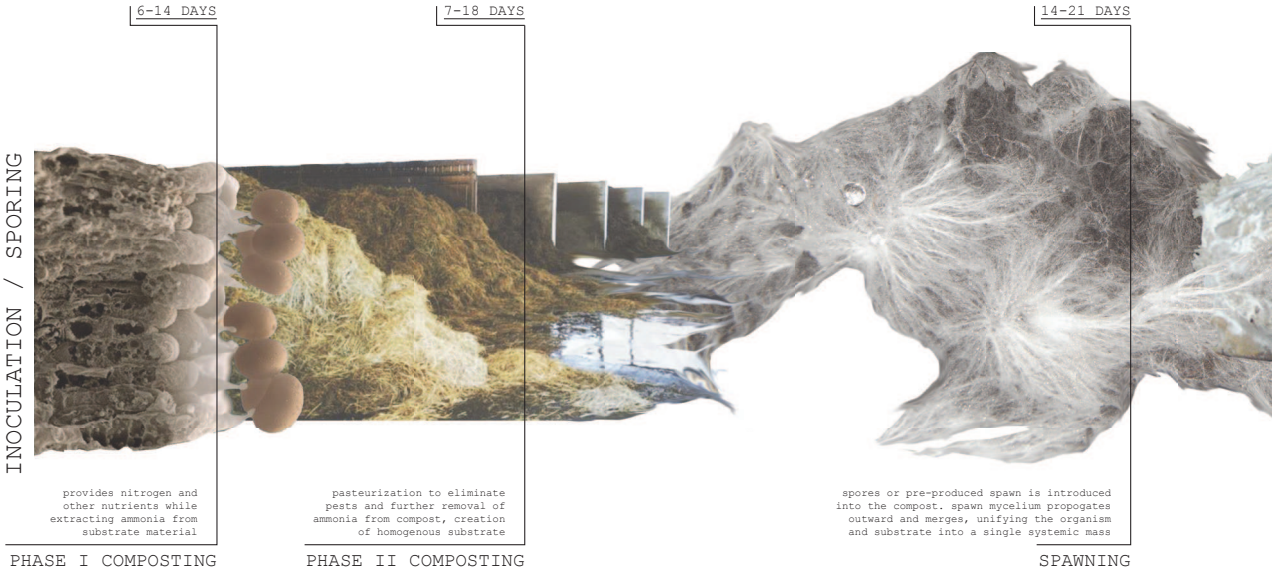


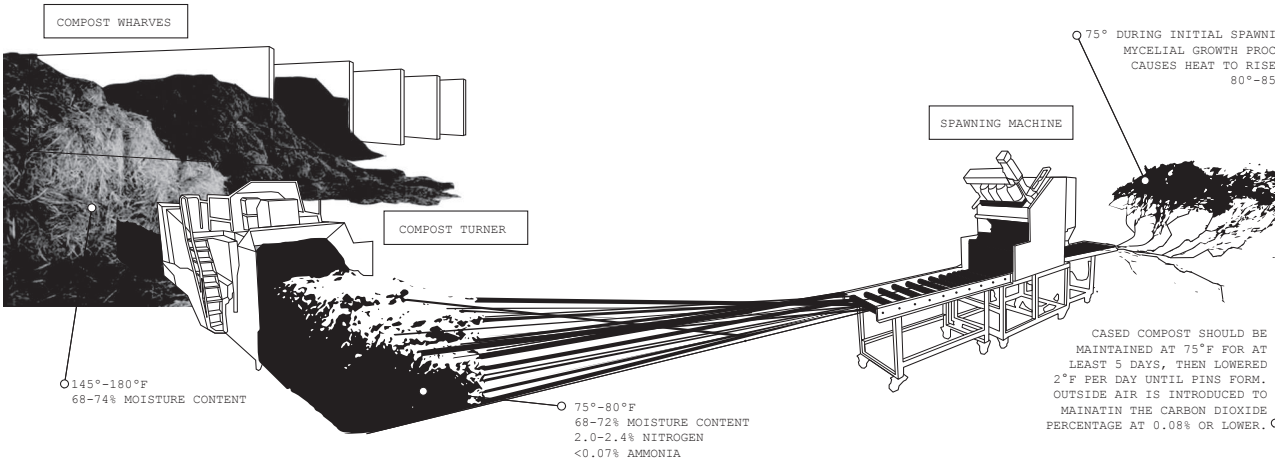
PROGRAM: *SURVIVALIST COMPOUND*
LOCATION: *HELLGATE, QUEENS, NEW YORK CITY*
ADVISOR: *MARIA SIEIRA*

THE HELLGATE FUNGICULTURE COOPERATIVE IS A HOUSING COMPLEX FOUNDED ON THE CONCEPT THAT SURVIVAL ON THE URBAN FRINGE IN THE NEXT CENTURY WILL DEPEND ON RESILIENT INDEPENDENCE IN BOTH SELF-SUSTAINING FOOD PRODUCTION AND THE FORMATION OF URBAN TRIBES. THE SITE ITSELF IS HOSTILE, LOCATED ON A DESOLATE EDGE OF A VIOLENT WATERWAY, DISTANT FROM EXISTING PUBLIC TRANSPORTATION, AND UNLIKELY TO APPEAL TO THE TARGET MARKET OF COMMERCIAL REAL ESTATE DEVELOPERS CURRENTLY CONSUMING THE WATERFRONT PERIMETER WITH DISPOSABLE CONDOS. FUNGUS, IDEAL FOR HUMIDITY AND REQUIRING LITTLE TO NO LIGHT TO FLOURISH, IS OFFERED AS A MORE LIKELY COUNTER TO THE TYPICAL URBAN FARM PROPOSAL, AN IDEA OFTEN INHIBITED BY CLIMATE AND INAPPROPRIATE VEGETATION CHOICES.

BEGINNING WITH A TEMPORAL ANALYSIS OF THE LIFECYCLE OF EDIBLE MUSHROOMS AND A SPATIAL DIAGRAM OF THE MECHANICAL, CHEMICAL, THERMAL, AND STORAGE REQUIREMENTS OF A CROP, THE FUNGICULTURAL PROGRAM BECOMES THE LITERAL AND CONCEPTUAL FOUNDATION FOR THE FLOOD-PRONE COMPLEX.




6-14 DAYS
7-18 DAYS
14-21 DAYS
INOCULATION / SPORING
provides nitrogen and other nutrients while extracting ammonia from substrate material
pasteurization to eliminate pests and further removal of ammonia from compost, creation of homogenous substrate
spores or pre-produced spawn is introduced into the compost. spawn mycelium propogates outward and merges, unifying the organism and substrate into a single systemic mass
PHASE I COMPOSTING
PHASE II COMPOSTING
SPAWNING


COMPOST WHARVES
COMPOST TURNER
SPAWNING MACHINE
75° DURING INITIAL SPAWNI
MYCELIAL GROWTH PROC
CAUSES HEAT TO RISE
80°-85
145°-180°F
68-74% MOISTURE CONTENT
75°-80°F
68-72% MOISTURE CONTENT
2.0-2.4% NITROGEN
<0.07% AMMONIA
CASED COMPOST SHOULD BE
MAINTAINED AT 75°F FOR AT
LEAST 5 DAYS, THEN LOWERED
2°F PER DAY UNTIL PINS FORM.
OUTSIDE AIR IS INTRODUCED TO
MAINATIN THE CARBON DIOXIDE
PERCENTAGE AT 0.08% OR LOWER.

13-20 DAYS

18-21 DAYS

7-10 DAYS

(CYCLICAL HARVEST INTERVALS)



CROPPING / HARVEST

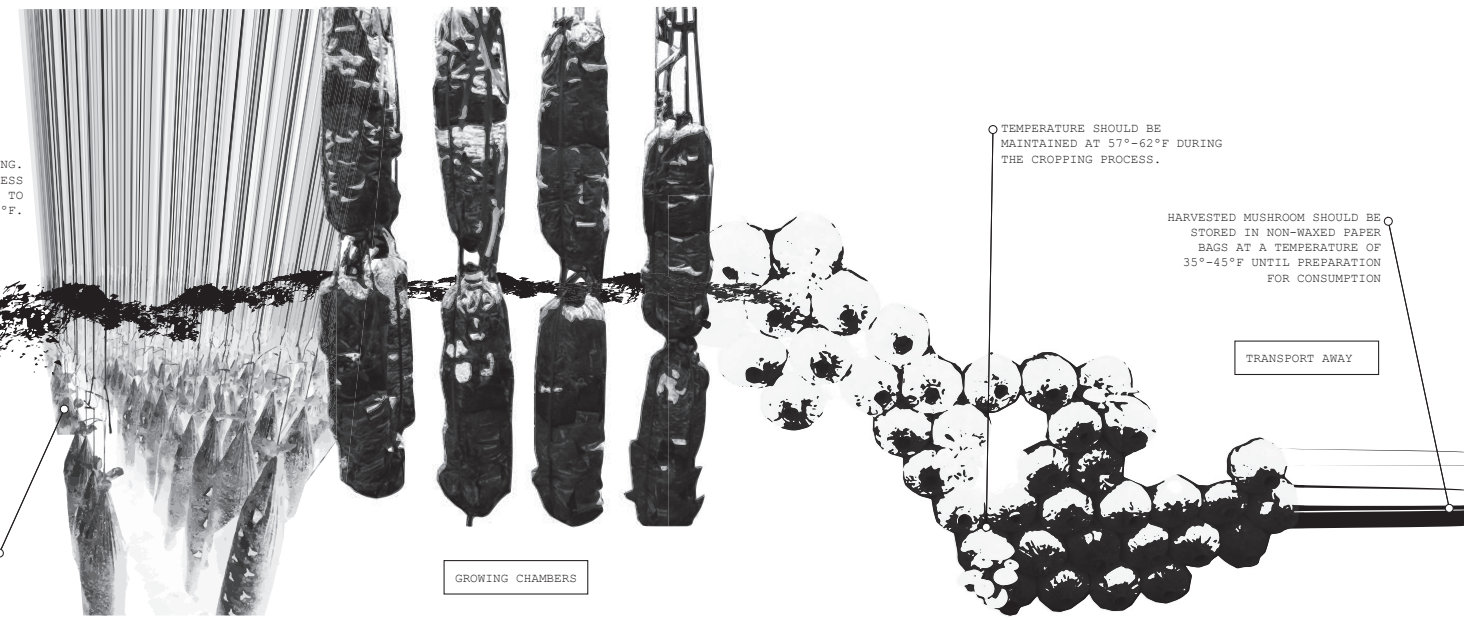
spawn-run compost is encased in moisture-retaining substance in order to allow mycelium to develop into rhizomorphs (must retain moisture and be continually moistened)

CASING

pins begin to develop from rhizomorphic stalks upon the introduction of fresh air and lowering of CO_2, eventually developing into 'buttons' that become the harvestable mushroom

PINNING

mature mushrooms are harvested in cycles for as long as they continue to grow from the cased substrate (up to 150 days or until the nutrient base is depleted within the mass)

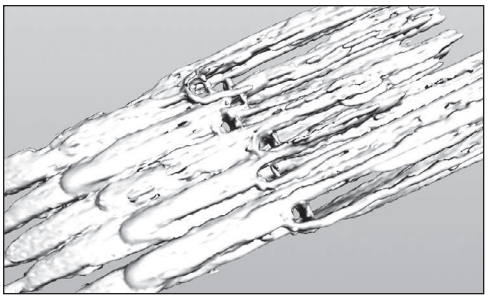
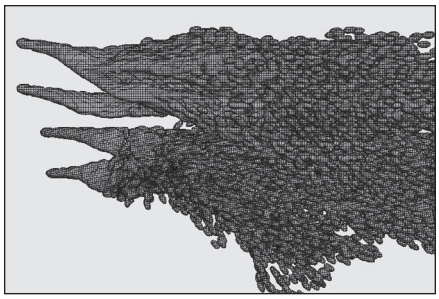


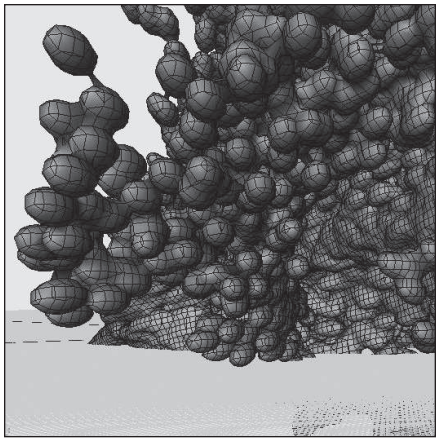
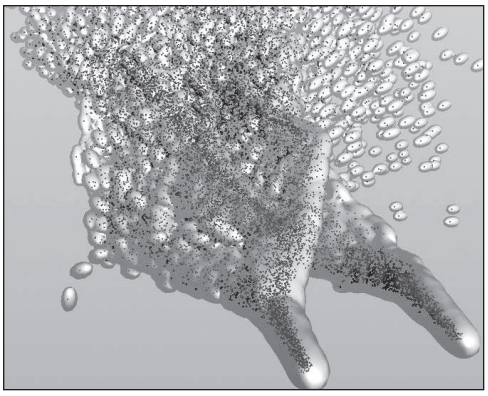
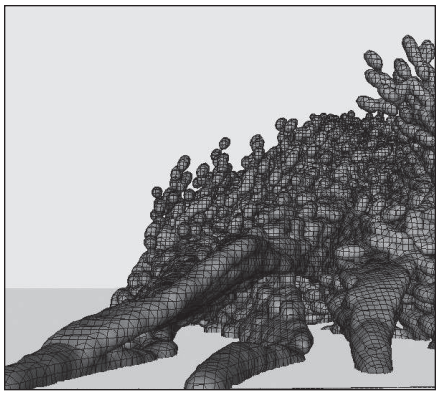
TEMPERATURE SHOULD BE MAINTAINED AT 57°-62°F DURING THE CROPPING PROCESS.

HARVESTED MUSHROOM SHOULD BE STORED IN NON-WAXED PAPER BAGS AT A TEMPERATURE OF 35°-45°F UNTIL PREPARATION FOR CONSUMPTION

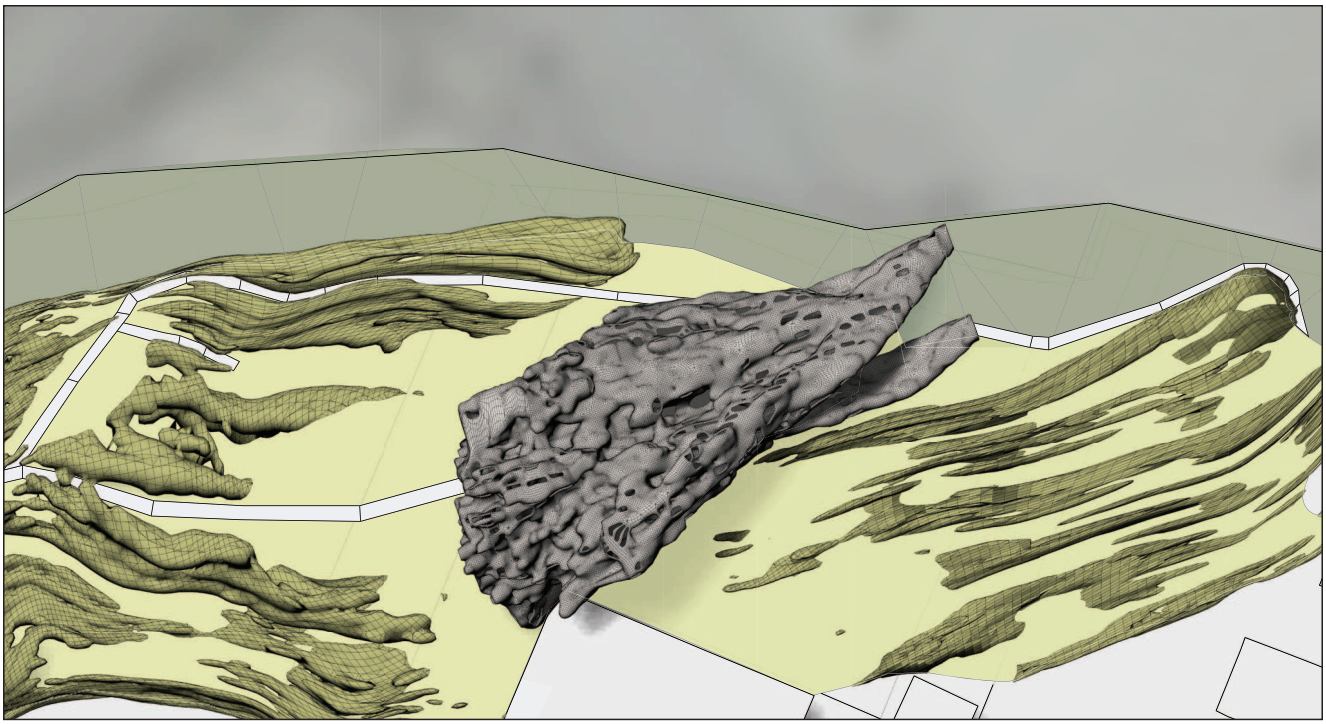
TRANSPORT AWAY

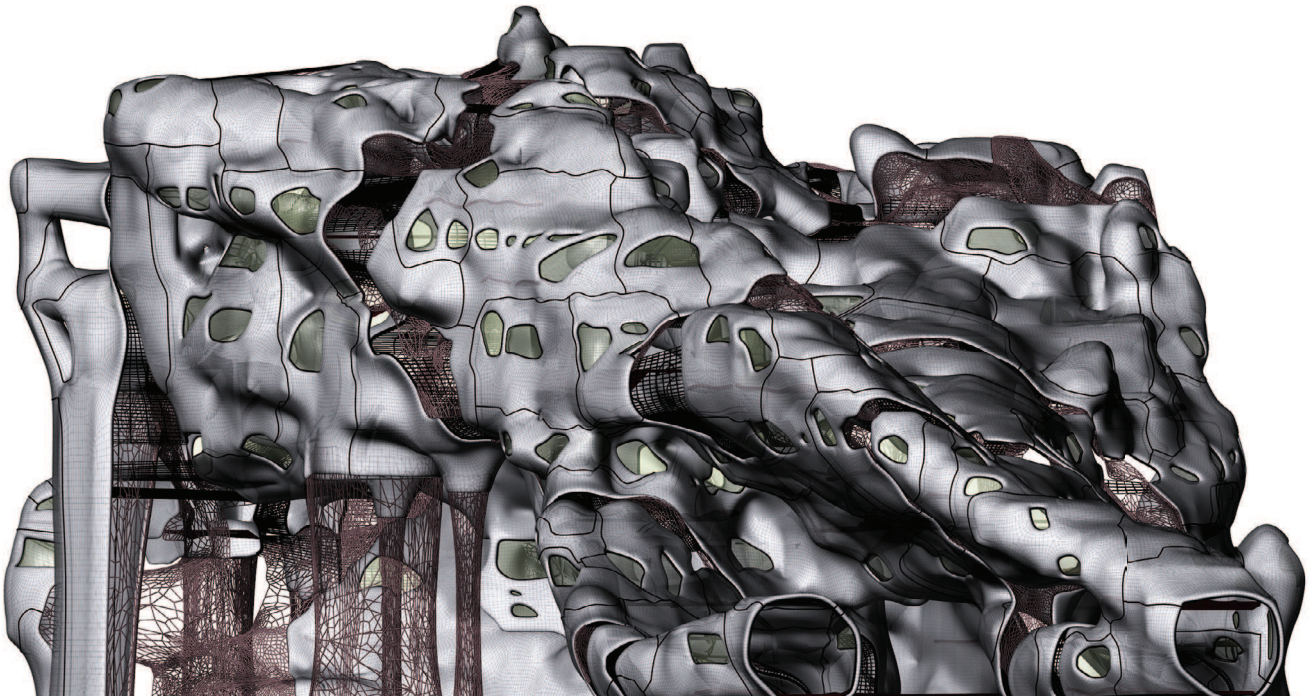
GROWING CHAMBERS

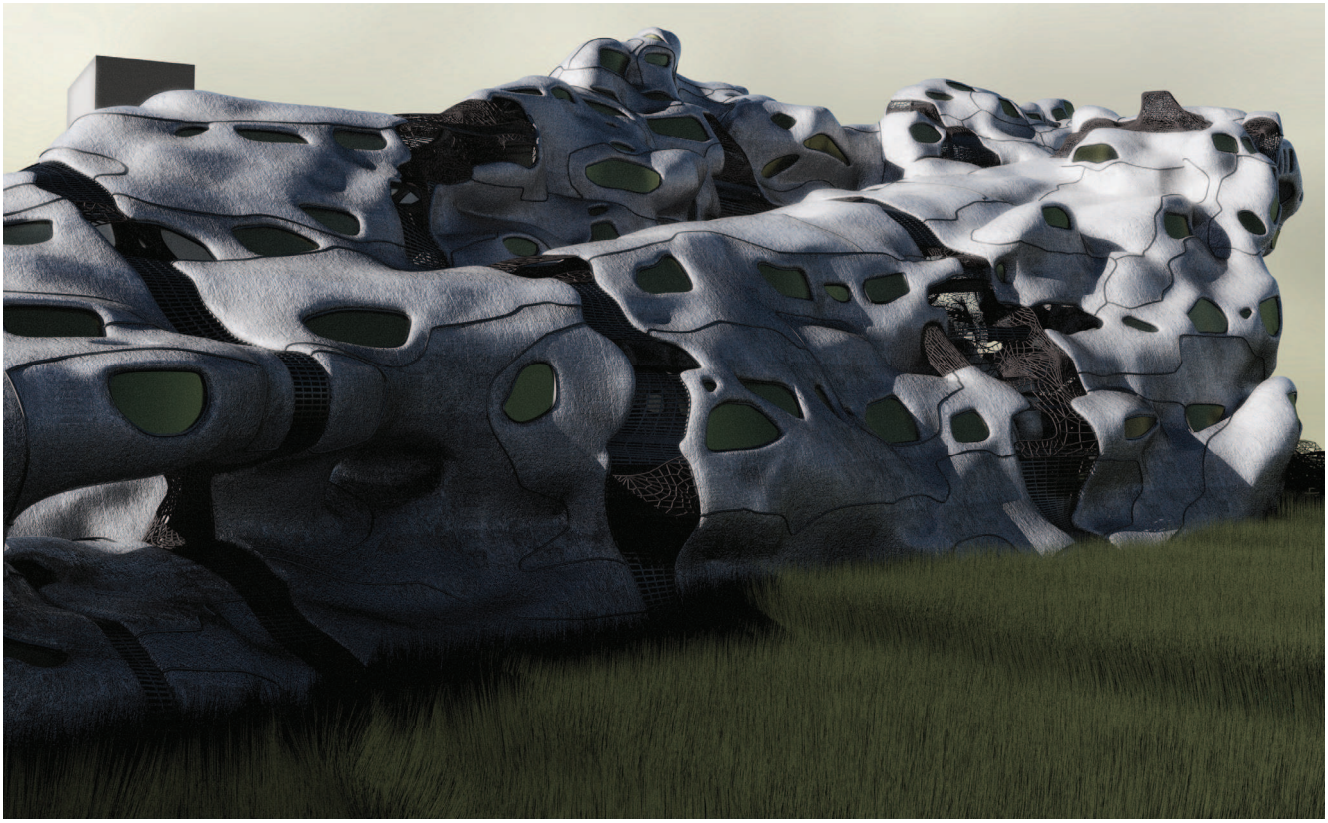
THE INITIAL ATTEMPTS AT FORM-MAKING IN THE STUDIO WERE DETERMINED BY USE OF AN ANIMATION SOFTWARE CALLED HOUDINI, INTENDED TO EMULATE A GENERATIVE METHOD ACCORDING TO THE RULES OF THE STUDIO PROFESSOR. MY PERSONAL FOCUS WAS ON PARTICLE SYSTEMS INTENDING TO OPERATE IN A MANNER SIMILAR TO SPORE DIFFUSION, IN AN ATTEMPT TO MAINTAIN A CONCEPTUAL BRIDGE TO THE NOTION OF FUNGAL GROWTH. ADDITIONAL MANIPULATIONS CENTERED ON SITING AND THE MASSING OF INDIVIDUAL HOUSING UNITS, ALLOWING BOTH THE PERMEABILITY OF GROUND-LEVEL WATER AND A CONCENTRATION OF LIVING UNITS FURTHER AWAY FROM THE INFILTRATION OF POSSIBLE FLOODWATER.

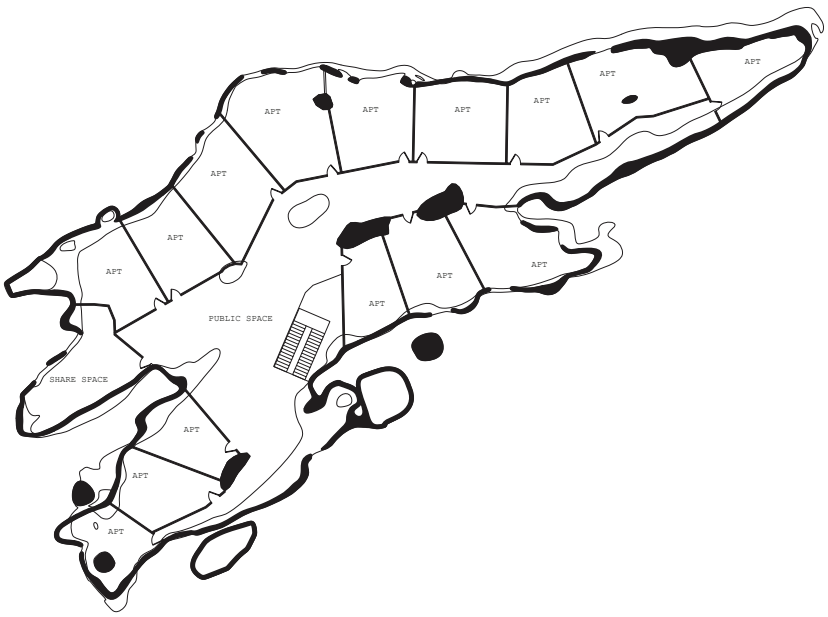






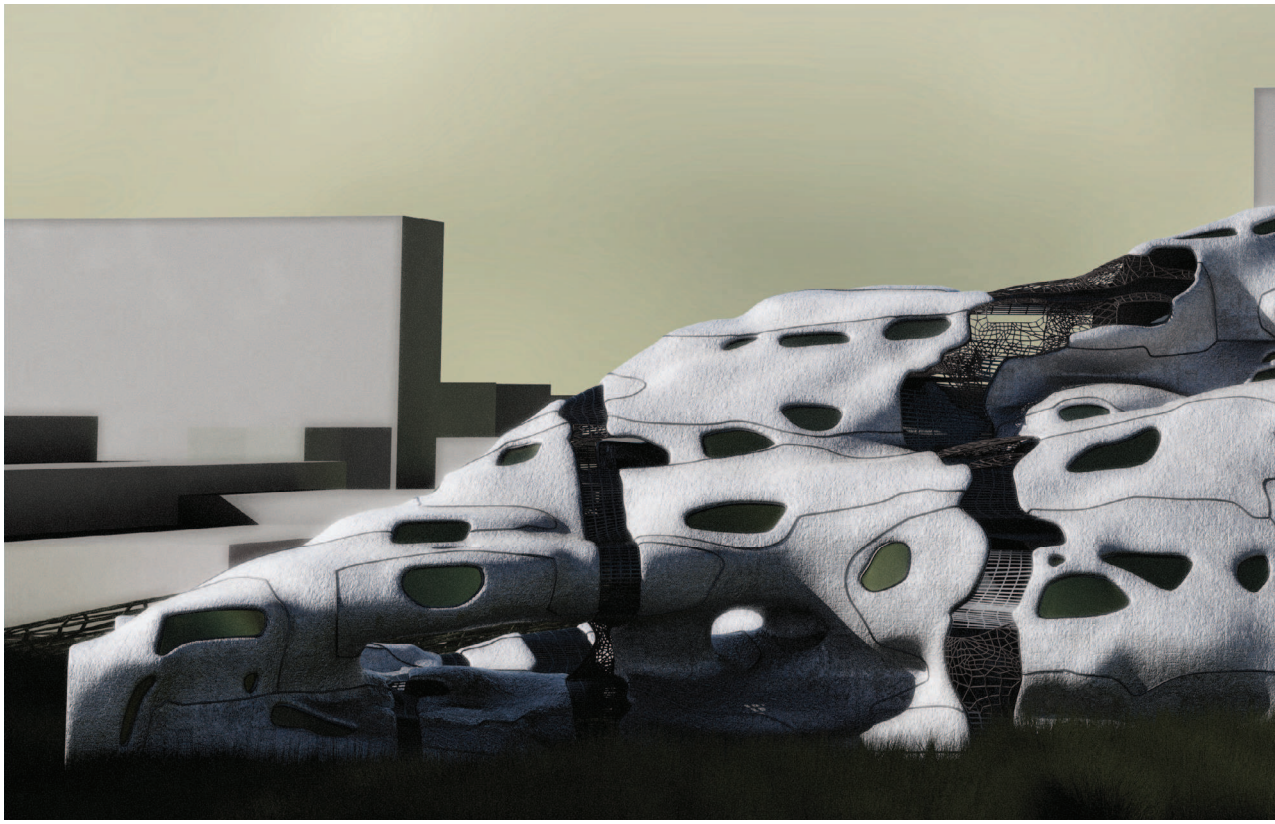

VESTIBULE
CHILDREN'S CRECHE
KITCHEN
OPEN TO BELOW
CAFETERIA
LOUNGE

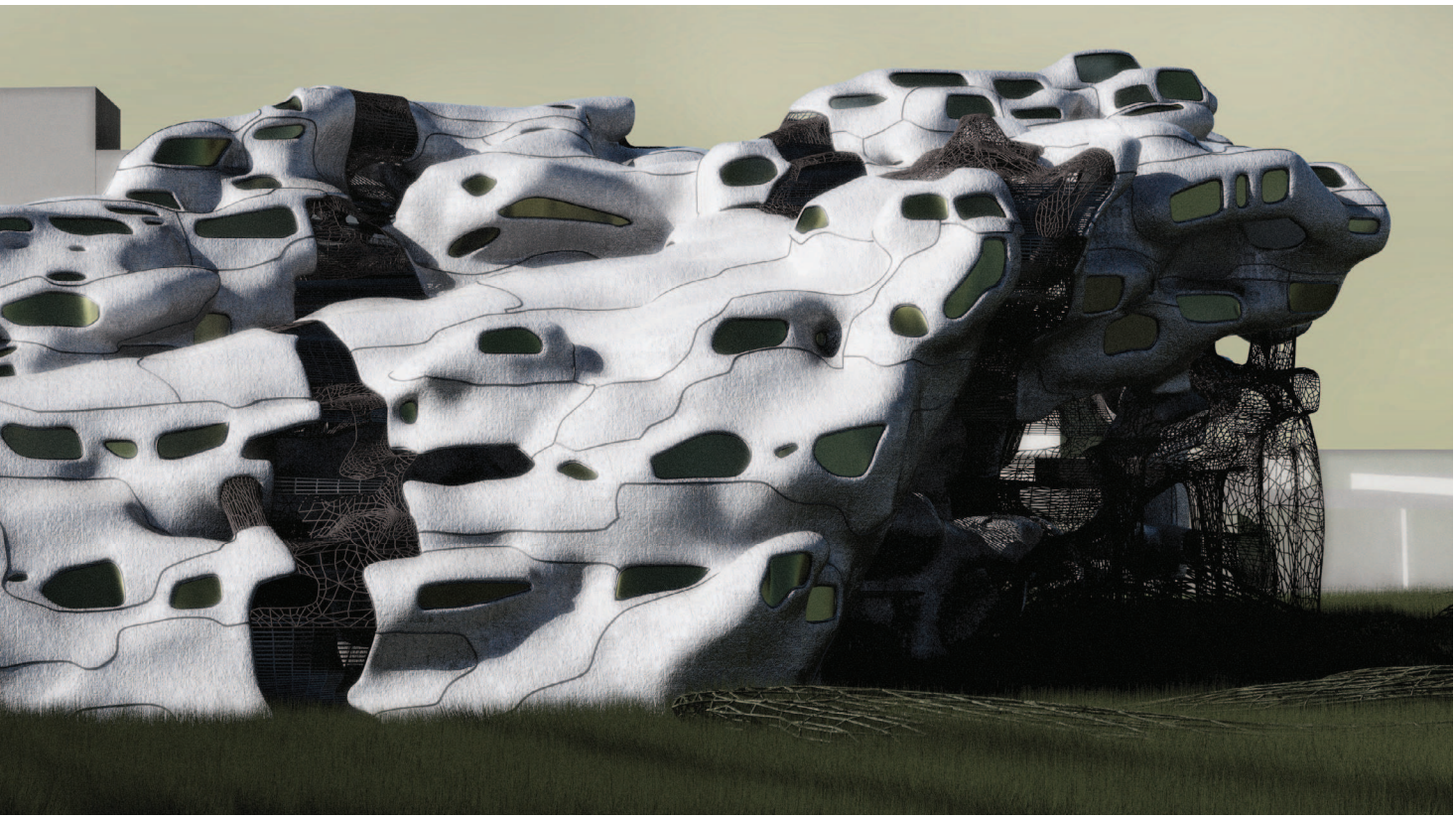



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PUBLIC SPACE
SHARE SPACE
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APT

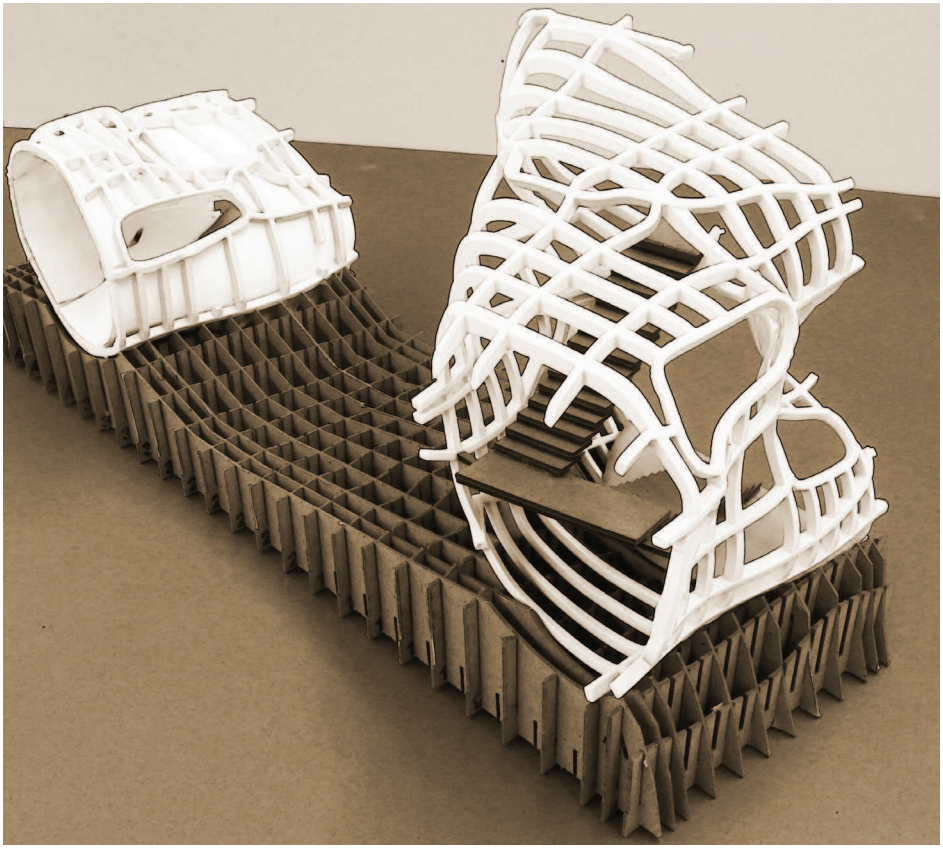


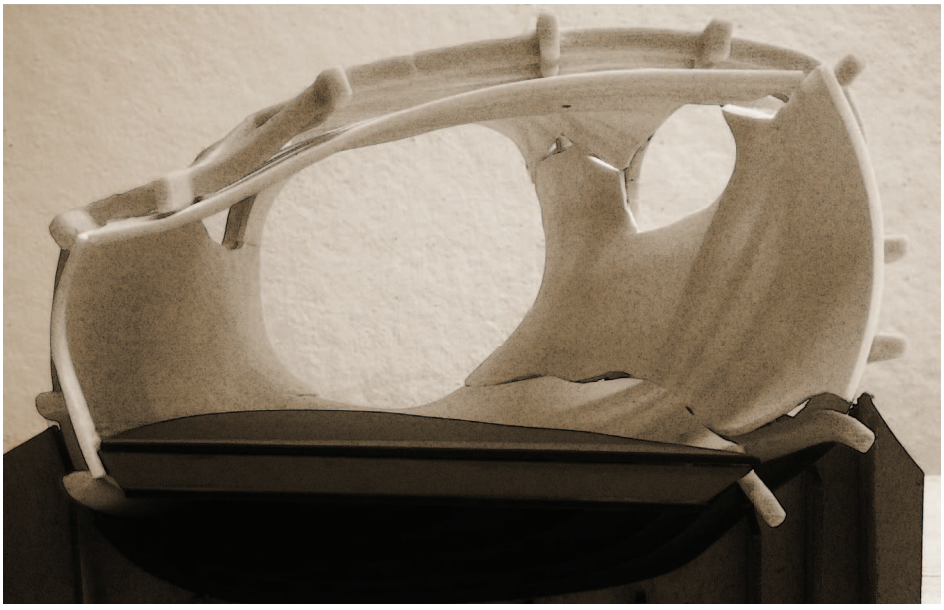




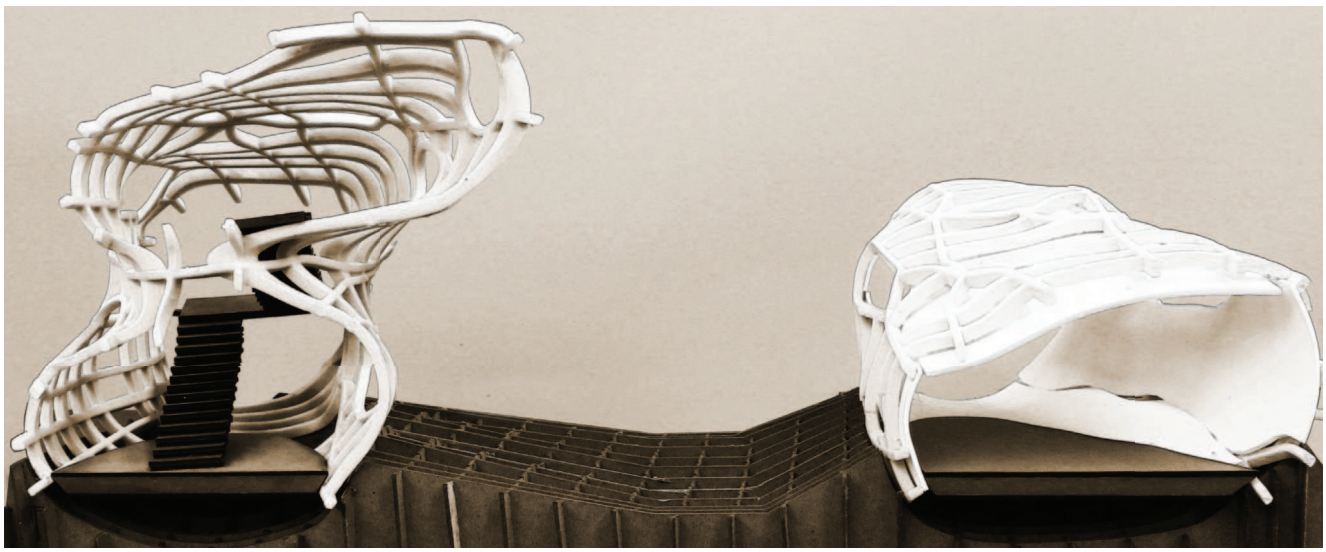














GRAD
SEM2

2013

Academy

[school of geometry]

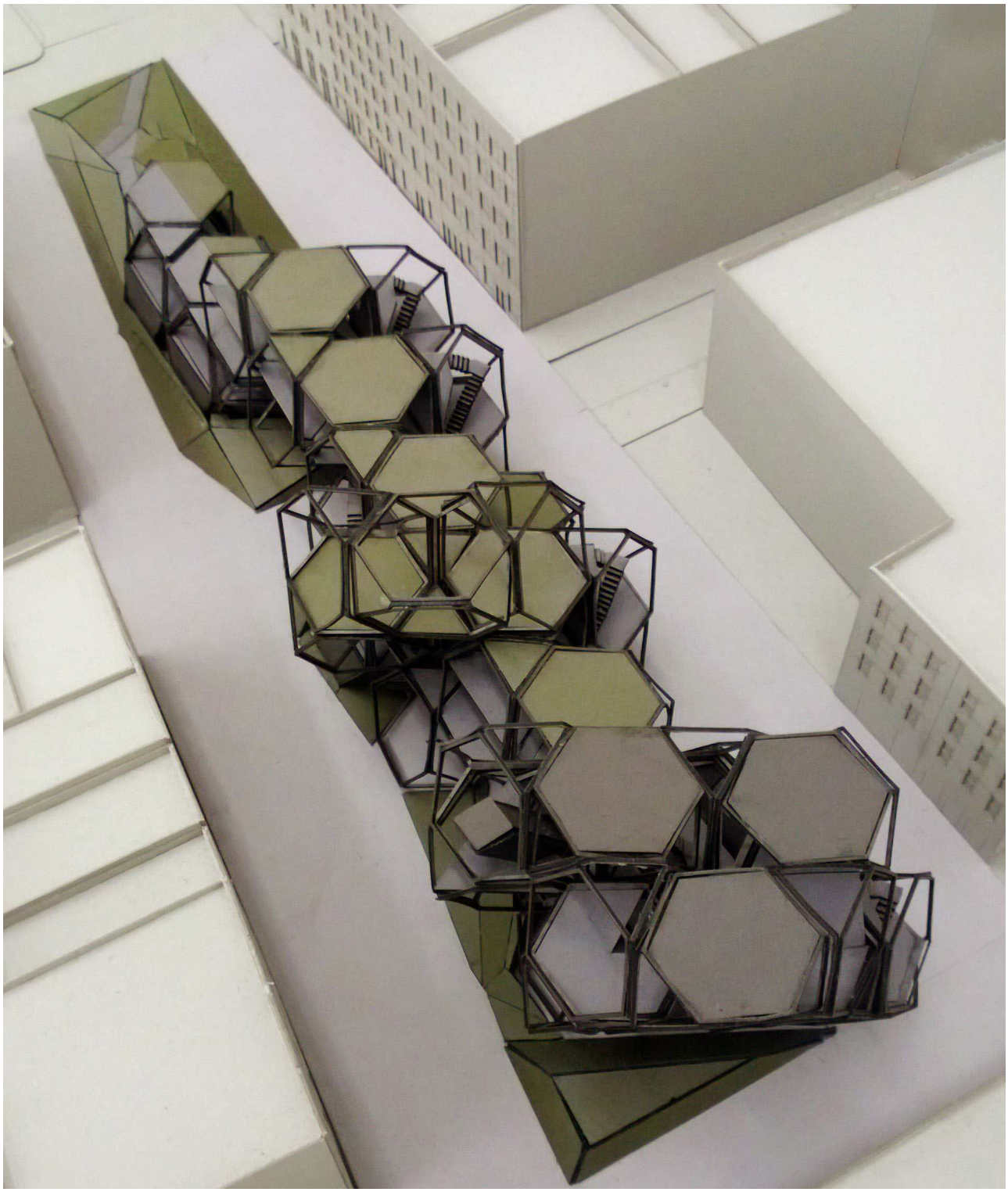


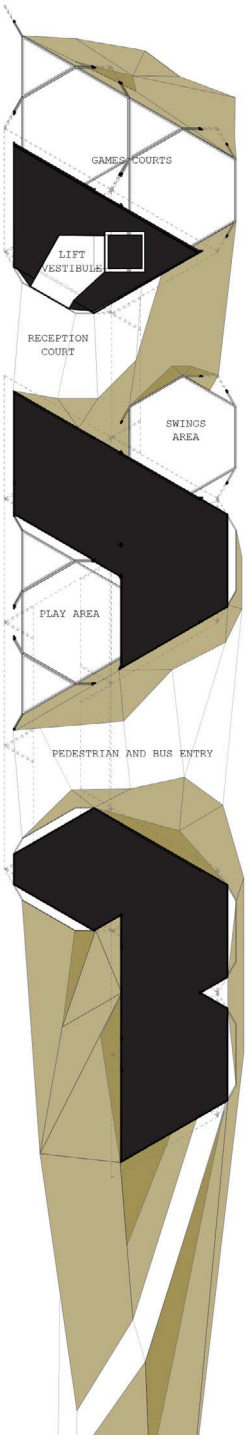
PROGRAM: ***MATH & ART ELEMENTARY SCHOOL***
LOCATION: ***PECK SLIP, LOWER MANHATTAN***
ADVISOR: ***JAMES GARRISON***

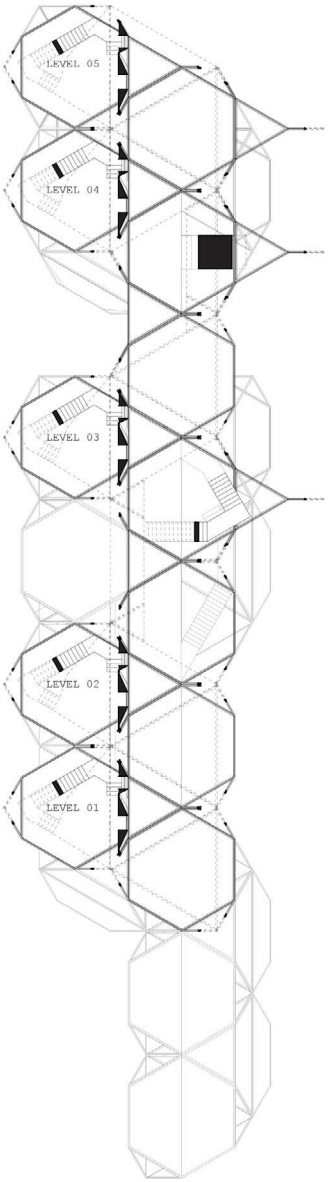
THE PROMETHEAN ACADEMY IS AN EDUCATIONAL ALTERNATIVE INTENDED TO PROVIDE A FOUNDATION IN MATH AND SCIENCE FROM AN ARTS PERSPECTIVE, ENGAGING ELEMENTARY-AGE STUDENTS IN AN IMMERSIVE ENVIRONMENT RICH IN BOTH SPATIAL CHARACTER AND PEDAGOGICAL ADAPTABILITY.

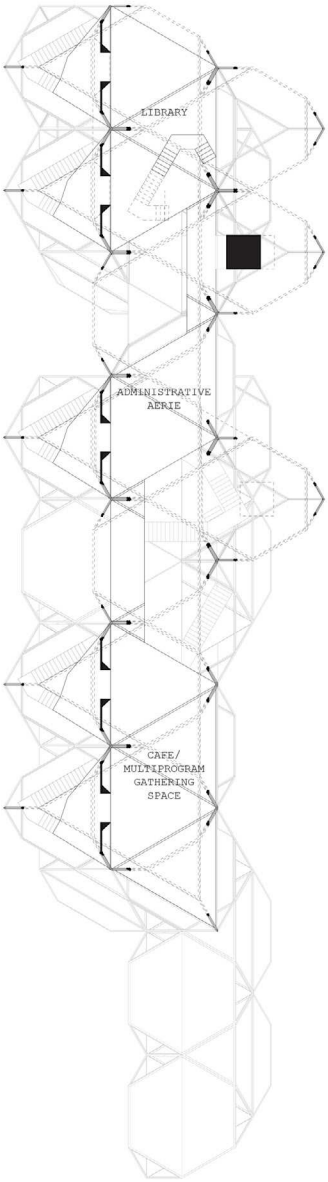
THE BUILDING IS COMPOSED OF OVER 50 TRUNCATED TETRAHEDRA, ARRANGED ALONG THE SPINE OF THE SITE AND ELEVATED ABOVE THE FLOOD-PRONE GROUND LEVEL, WHICH SERVES AS PARK AND PLAYGROUND SPACE FOR BOTH THE SCHOOL AND COMMUNITY AT LARGE. THE CLASSROOMS ARE ALONG THE NORTHEAST SIDE OF THE BUILDING, WITH EACH GRADE LEVEL ASSIGNED ITS OWN BI-LEVEL CLASS POD WITH LAB SPACE ABOVE FOR SCIENCE AND ART EXPERIMENTS. THERE IS AN EXTENSIVE GREEN ROOF SYSTEM FOR RAIN-CAPTURE AND AN ENCLOSED PORTION THAT SERVES AS A GREENHOUSE GARDEN SO THAT THE STUDENTS MIGHT HAVE NATURAL EXPOSURE OFTEN LACKING IN SCHOOLS IN THE CITY.

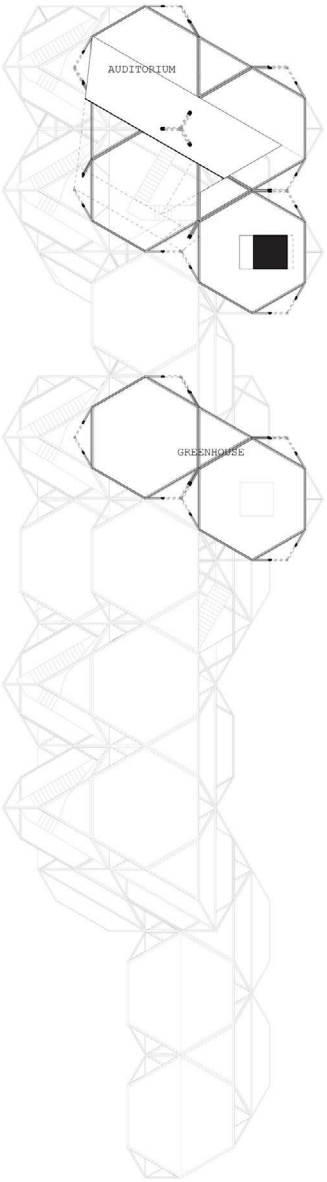
ACCORDING TO HELLENIC MYTHOLOGY, PROMETHEUS GIFTED HUMANS WITH THE SCIENCE OF MATH. THIS SCHOOL INTENDS TO HONOR THE PROMETHEAN GIFT.

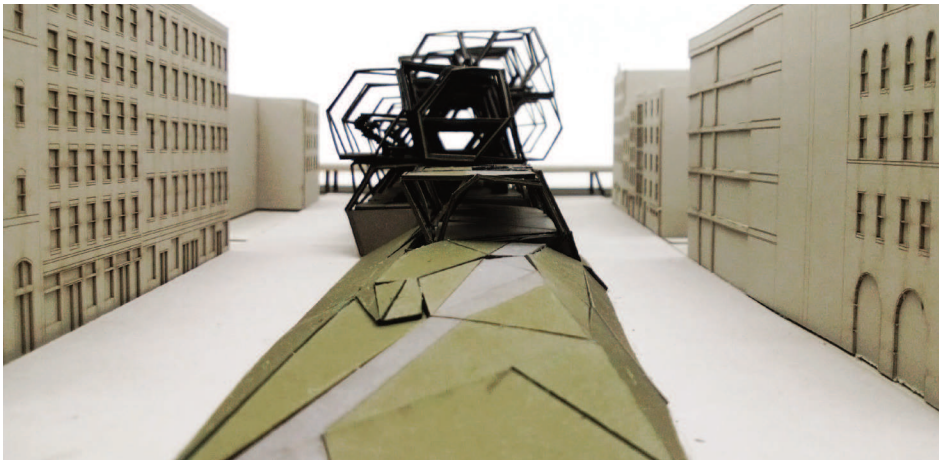


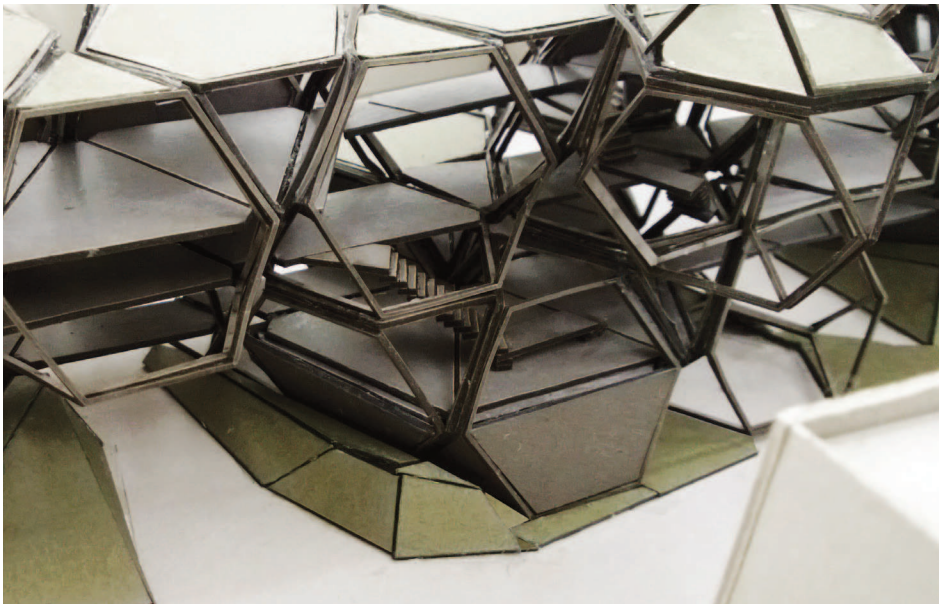

GAMES COURTS
LIFT VESTIBULE
RECEPTION COURT
SWINGS AREA
PLAY AREA
PEDESTRIAN AND BUS ENTRY

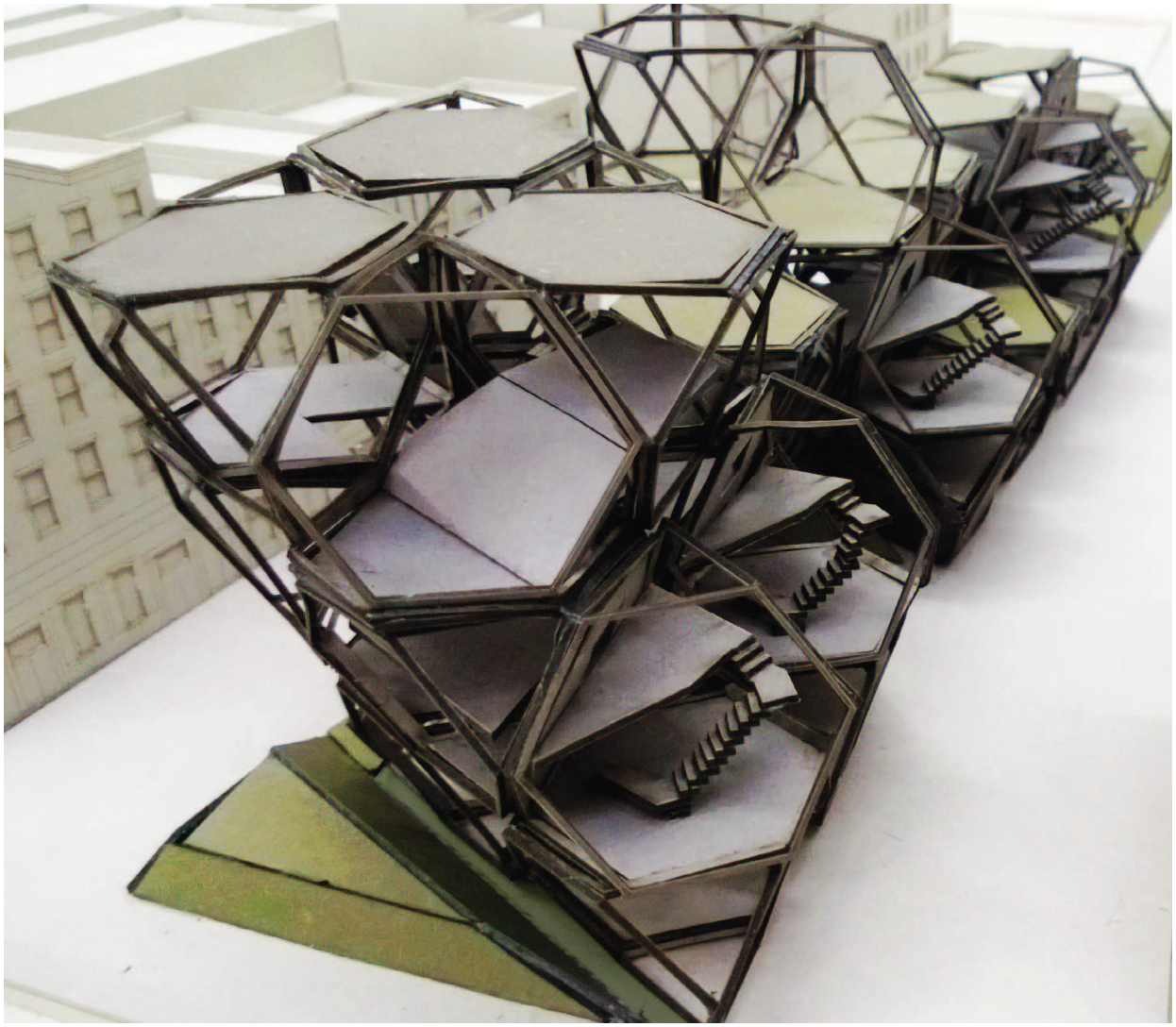

LEVEL 05
LEVEL 04
LEVEL 03
LEVEL 02
LEVEL 01

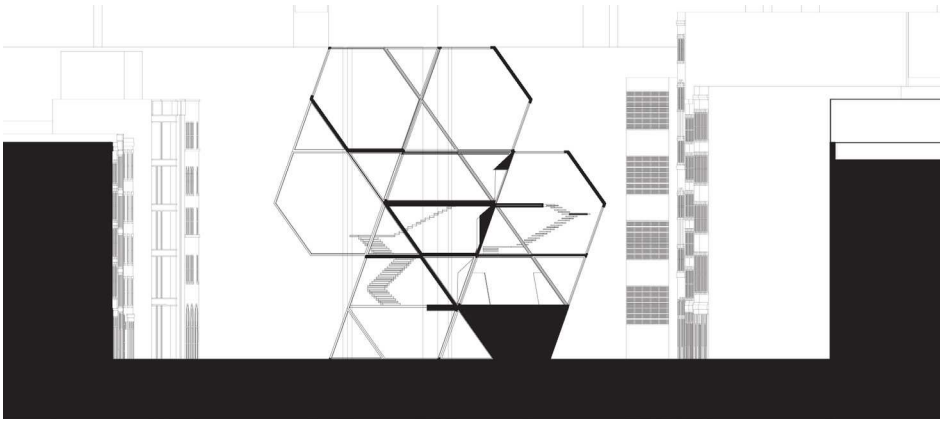

LIBRARY
ADMINISTRATIVE
AERIE
CAFE/
MULTIPROGRAM
GATHERING
SPACE

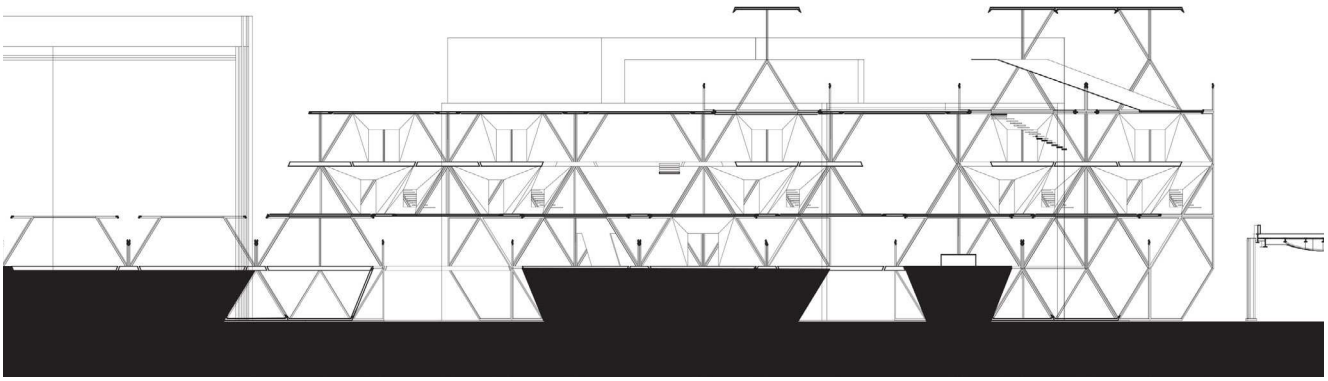

AUDITORIUM
GREENHOUSE

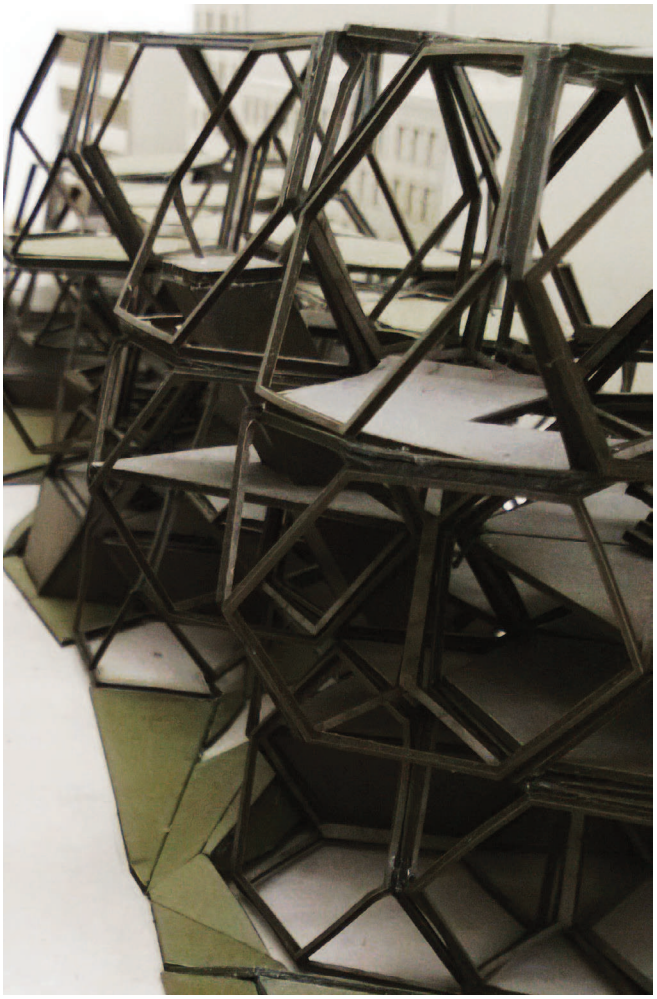


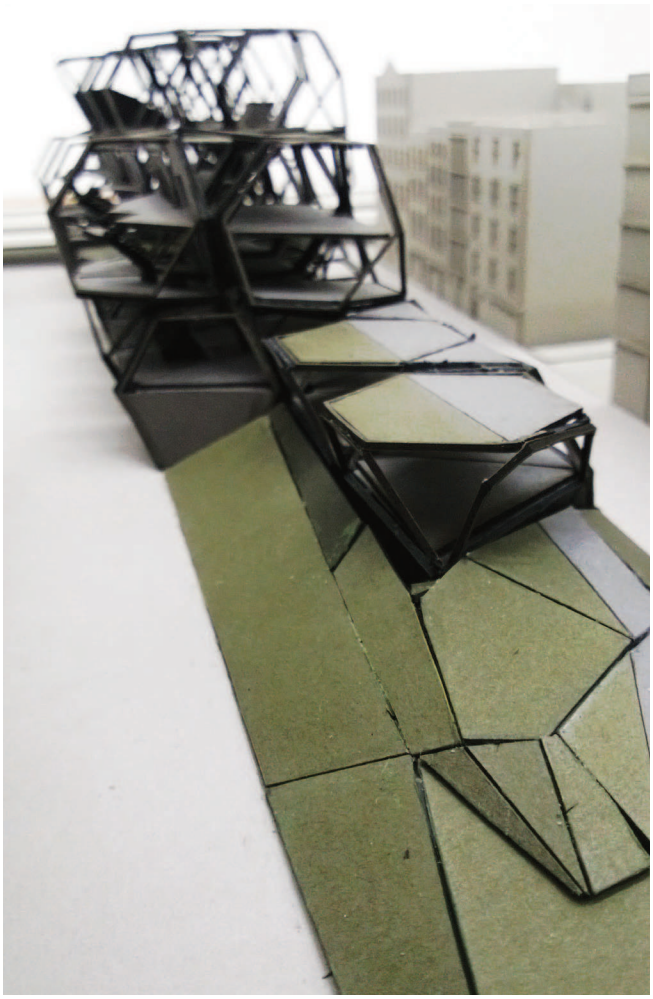










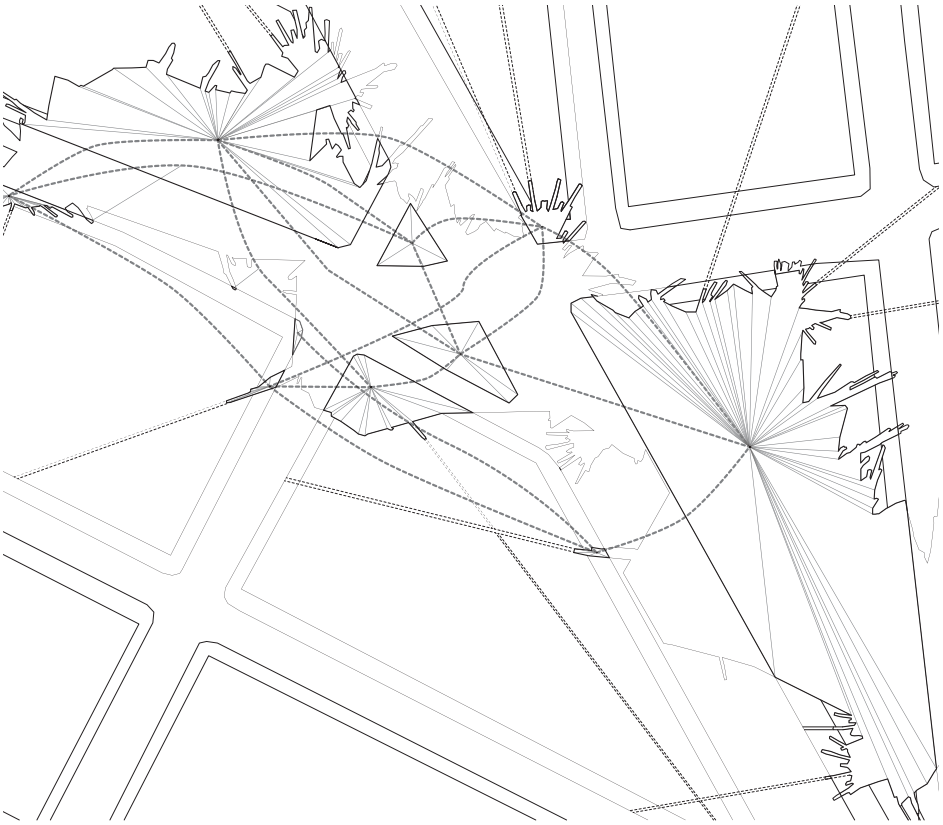


GRAD
SEM1

2012

Wilderness

[urban ramble]



PROGRAM: ***WILDWAY***
LOCATION: ***BROOKLYN, NEW YORK***
ADVISOR: ***PETER MACAPIA***

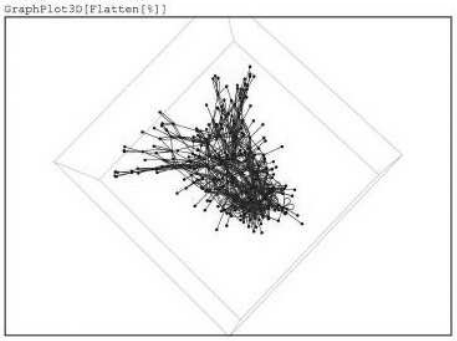
IMAGINE THE EMERGENCE OF A SCHISM IN THE HEART OF 'RESPECTABLE' BROOKLYN, A FRACTURE REVEALING NEW FORMS OF WILDLIFE AND OPEN POSSIBILITIES IN A CITY WHERE RULES AND REAL ESTATE INCREASINGLY GOVERN THE DEATH OF ART AND EXPERIMENTATION. COMPOSED OF FOREST AND AVIARY, SPA COMPLEXES AND CRUISING THICKETS, HOSTING MASQUERADE PROCESSIONS AND RAVES, IT ESTABLISHES A PLAYGROUND FOR THOSE UNAFRAID OF WHAT THEY MIGHT FIND LURKING WITHIN.

THE CONSTITUENT COMPONENTS OF THIS RUPTURE-STRUCTURE WERE GENERATED INITIALLY FROM WOLFRAM'S MATHEMATICA SOFTWARE, SUMMONED FROM THE VOID AND THEN PRUNED AND PERMUTATED INTO APPROXIMATIONS OF GEOMETRY WITH INHERENT QUALITIES AND DEFINABLE METHODS OF INTERACTION. USING A DISCRETE SET OF RULES, AGGREGATIONS DEVELOPED INTO SPACES IN WHICH THE NARRATIVE POSSIBILITIES OF THE ENVIRONMENT MIGHT UNFOLD.

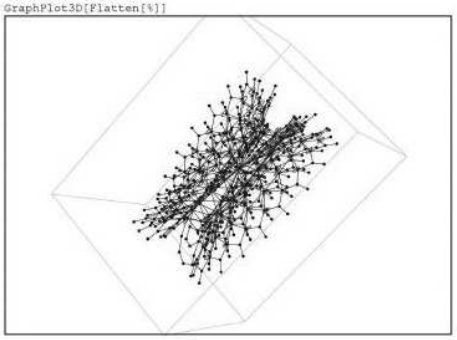
THIS IS NOT SANITIZED, STROLLER-FRIENDLY BROOKLYN BY ANY MEANS.

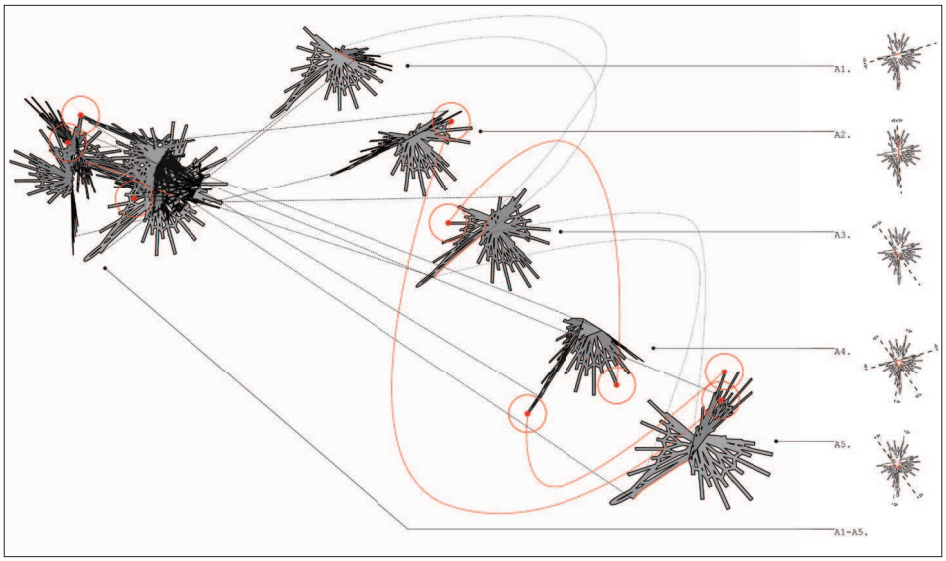


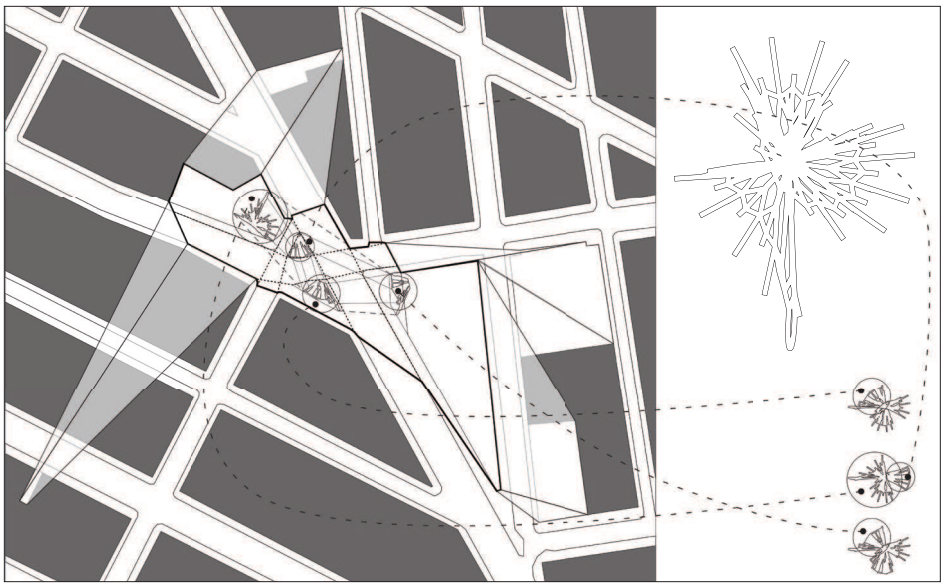
```
NestList[Round[Last[#]/2] -> First[#]*3 & /@ # &, {1 -> 2, 2 -> 3, 3 -> 4, 4 -> 5, 5 -> 6, 6 -> 7, 7 -> 8, 8 -> 9, 9 -> 10, 10 -> 11, 11 -> 12, 12 -> 13, 13 -> 14, 14 -> 15, 15 -> 16, 16 -> 17, 17 -> 18, 18 -> 19, 19 -> 20, 20 -> 21, 21 -> 22, 22 -> 23, 23 -> 24, 24 -> 25, 25 -> 26, 26 -> 27, 27 -> 28, 28 -> 29, 29 -> 30, 30 -> 1}, 30]
GraphPlot3D[Flatten[%]]
```

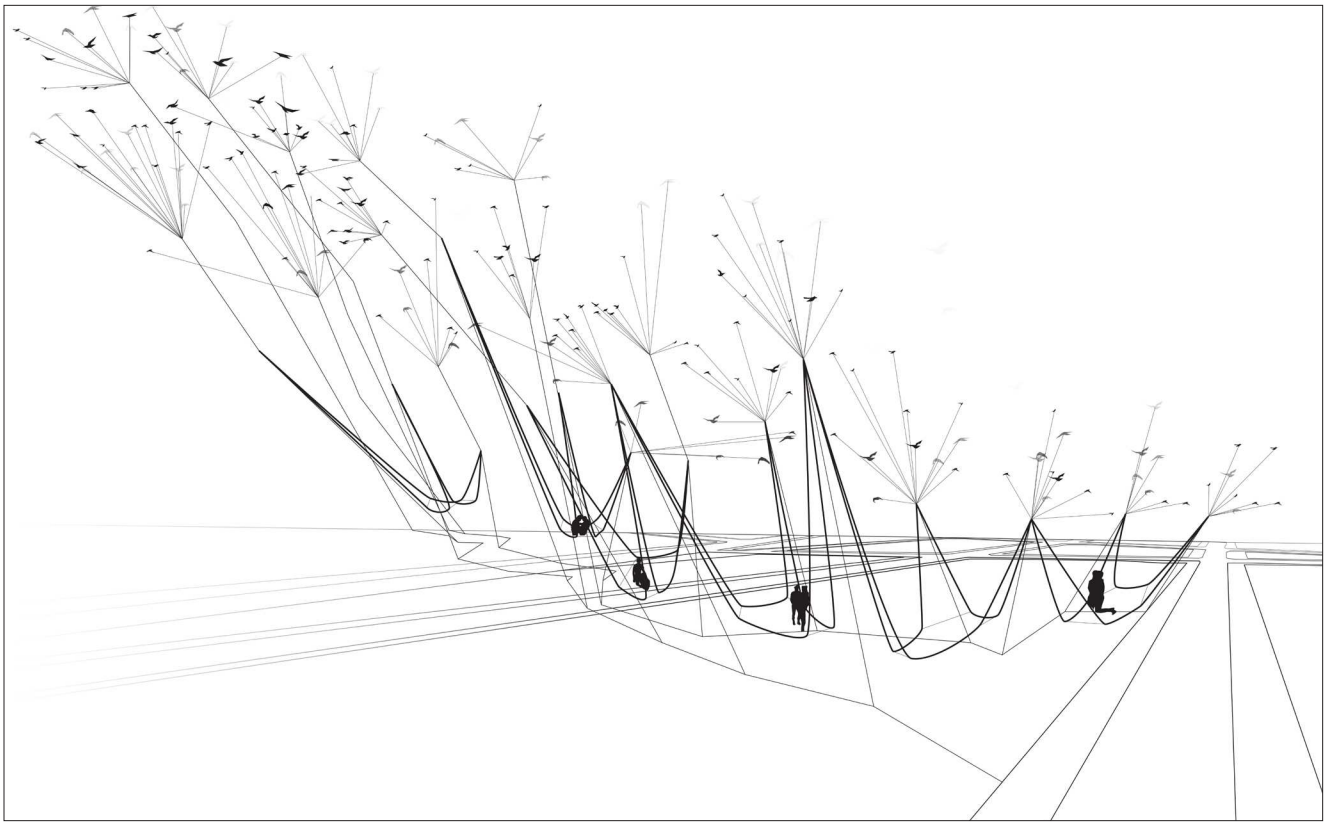


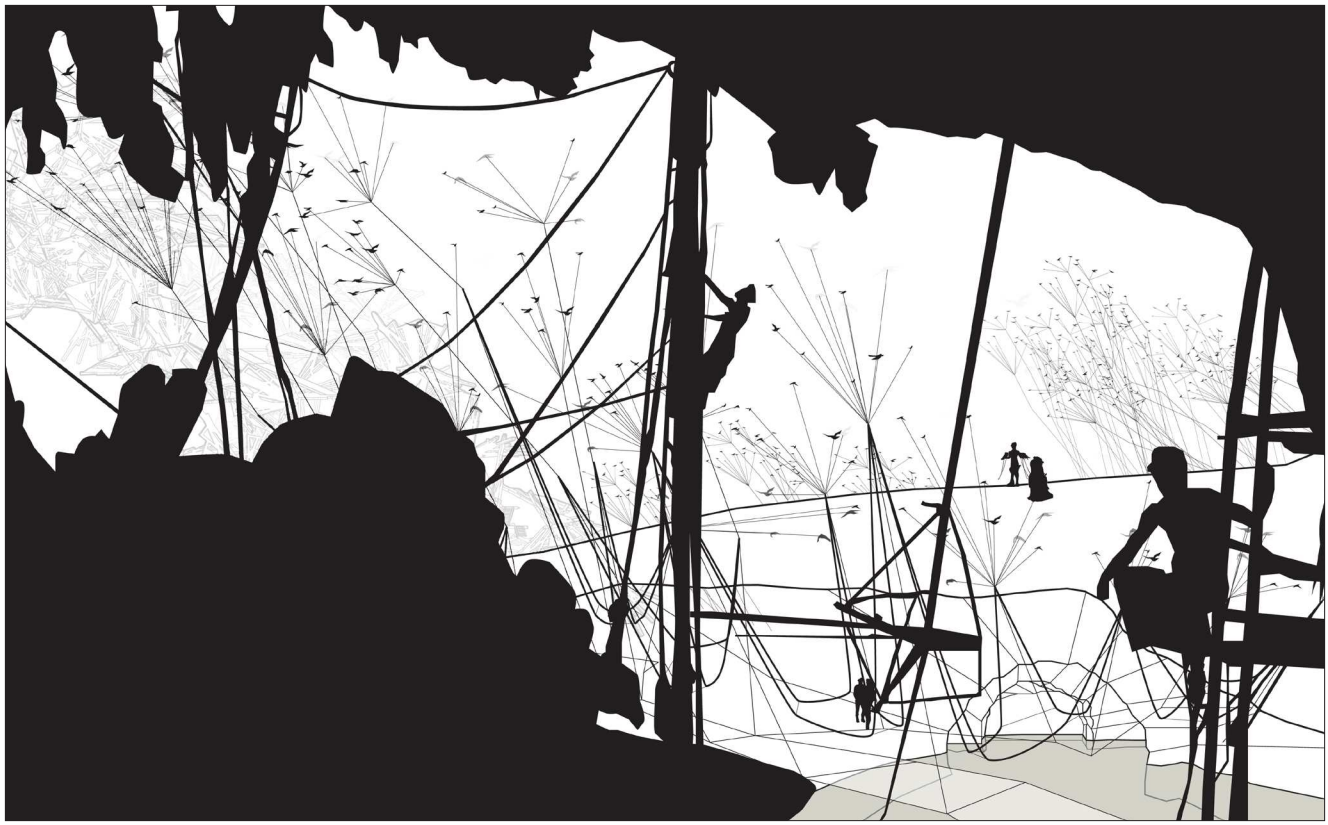
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NestList[Round[Last[#]/2] -> First[#]*8 & /@ # &, {1 -> 2, 2 -> 3, 3 -> 4, 4 -> 5, 5 -> 6, 6 -> 7, 7 -> 8, 8 -> 9, 9 -> 10, 10 -> 11, 11 -> 12, 12 -> 13, 13 -> 14, 14 -> 15, 15 -> 16, 16 -> 17, 17 -> 18, 18 -> 19, 19 -> 20, 20 -> 21, 21 -> 22, 22 -> 23, 23 -> 24, 24 -> 25, 25 -> 26, 26 -> 27, 27 -> 28, 28 -> 29, 29 -> 30, 30 -> 1}, 32]
GraphPlot3D[Flatten[%]]
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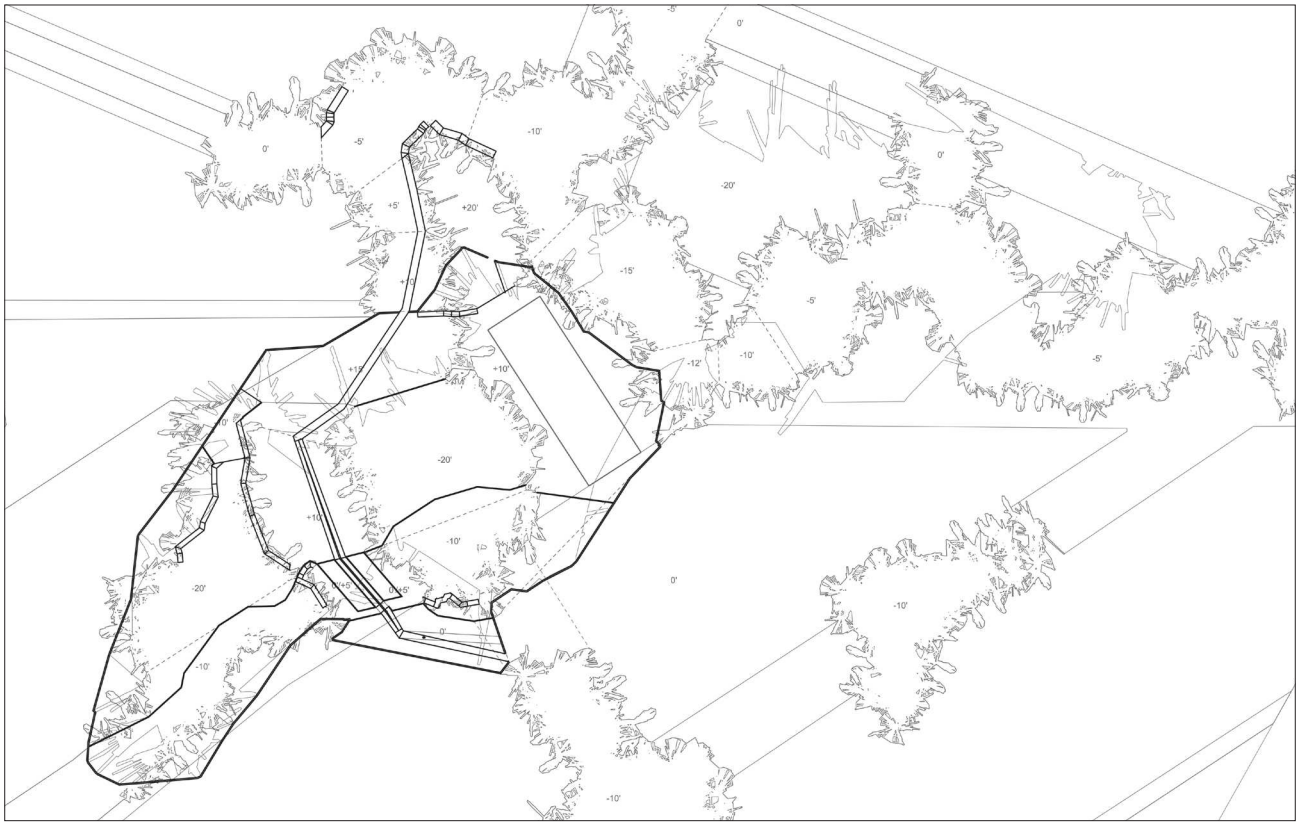



A1.
A2.
A3.
A4.
A5.
A1-A5.








0'
-5'
-10'
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-20'
+5'
+20'
-15'
-5'
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-12'
-10'
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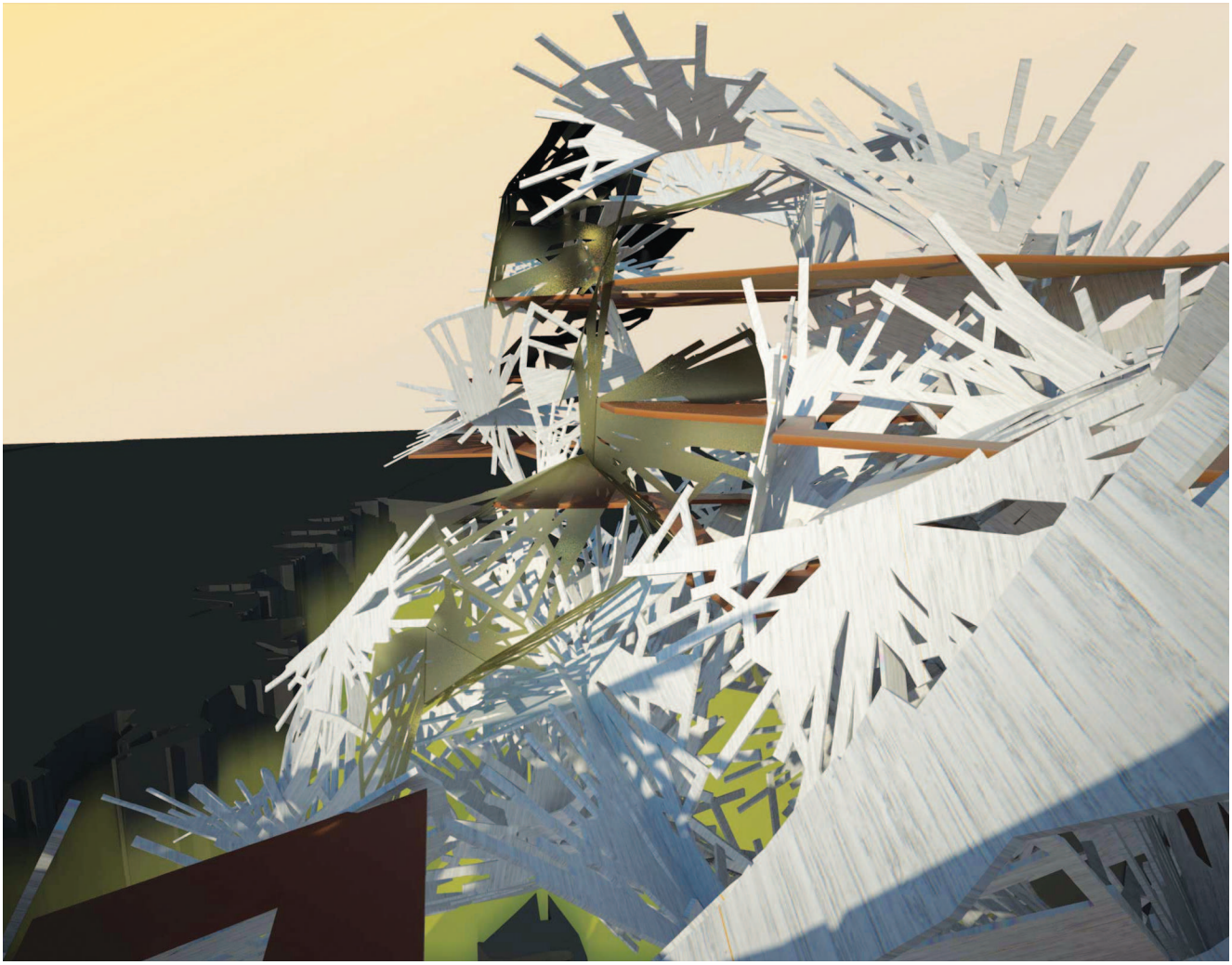




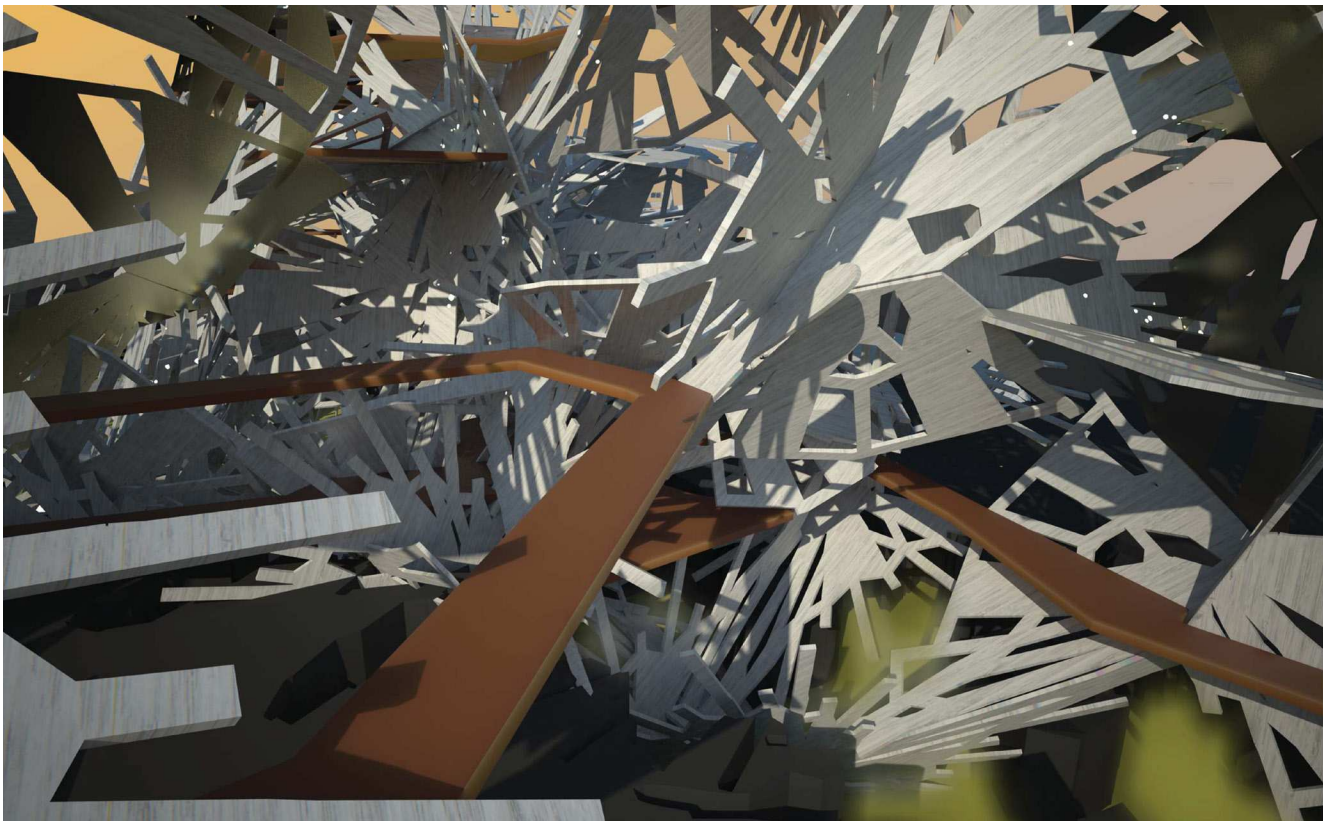
















GRAD
2012
-
2015

Theory Sequence

[philosophical and speculative research]

THE FOLLOWING HISTORY AND THEORY COURSES WERE TAKEN CONCURRENTLY WITH, AND WERE FUNDAMENTAL TO, THE PROCEEDING STUDIO DESIGN PROJECTS. THE SUBJECT MATTER OF BOTH THE COURSES AND THE PAPERS SUBMITTED FOR THEIR COMPLETION ARE INTENDED TO REPRESENT THE NASCENT THEORETICAL FRAMEWORK OF MY PROJECT.

CLASS: *PHILOSOPHY OF HISTORY*
PROFESSOR: *MANUEL DELANDA*
PAPER TITLE: *Dresden: Sandstone and Simulacrum*

CLASS: *PHILOSOPHY OF SCIENCE*
PROFESSOR: *MANUEL DELANDA*
PAPER TITLE: *The Capacities of Chitin in Human Architecture*

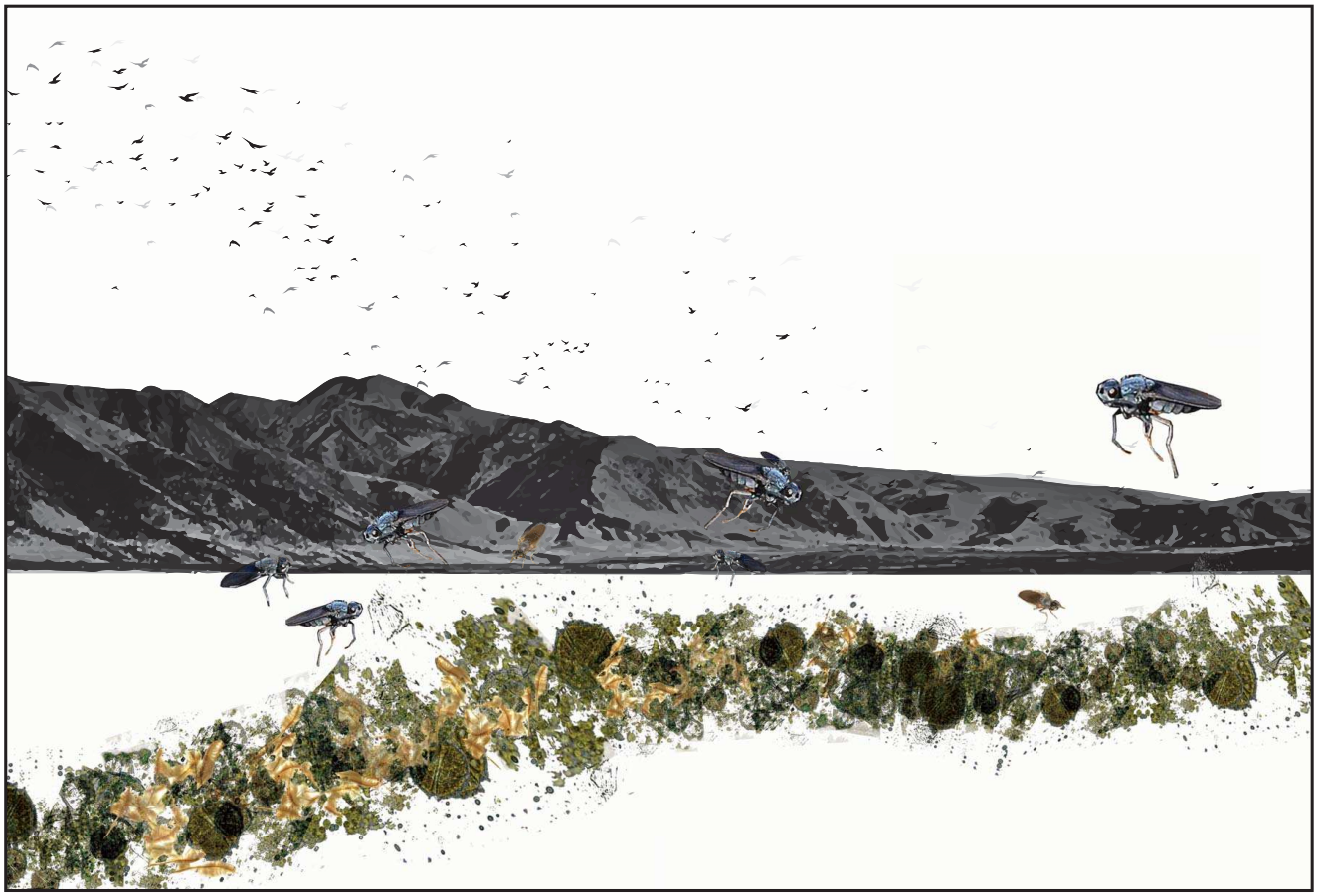
CLASS: *NONWESTERN HISTORY & THEORY*
PROFESSOR: *DIANA MARTINEZ*
PAPER TITLE: *Mud Nest, Medina, Metabolist: Cluster-Dwelling*

CLASS: *ARCHITECTURE AND PLASTICITY*
PROFESSOR: *CATHERINE INGRAHAM*
PAPER TITLE: *The Savage Doctrine: Paradox and Metasystem in the late Anthropocene*

CLASS: *A SCIENCE OF THE ENVIRONMENT*
PROFESSOR: *SANFORD KWINTER*
PAPER TITLE: *Synthetic Predators and Hybrid Environments*

CLASS: *POSTHUMANISM*
PROFESSOR: *CATHERINE INGRAHAM*
PAPER TITLE: *Tribal/Last(?)/Rites: A Survey of the Digital in Arachitecture*

CLASS: *POST-WAR SPATIAL AVANT-GARDE*
PROFESSOR: *SANFORD KWINTER*
PAPER TITLE: *Shit and Gold: The Museo Della Merda and 432 Park Avenue*



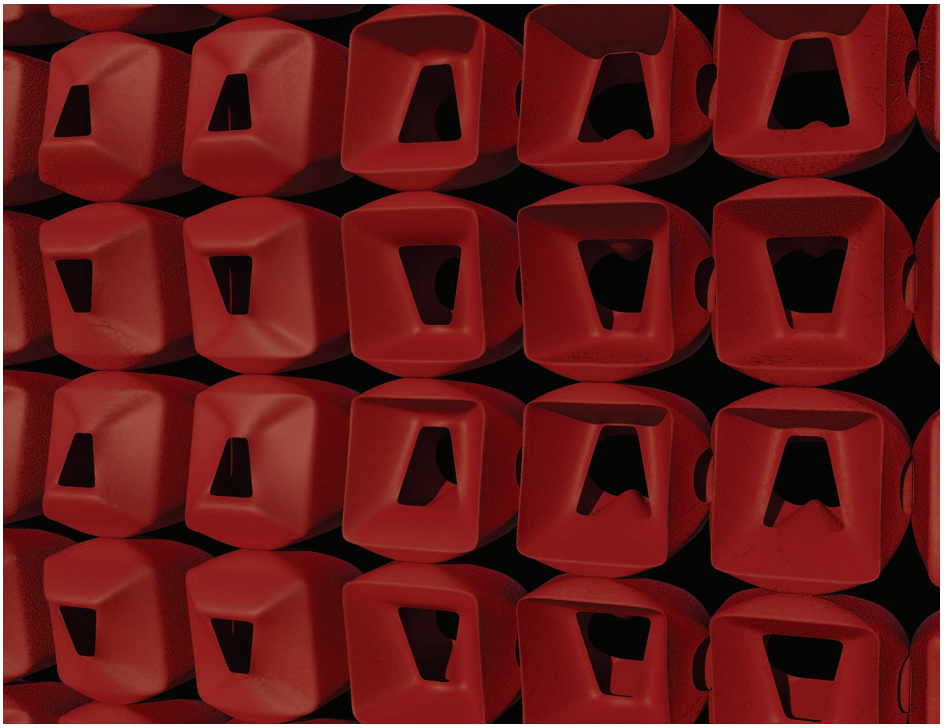
MONO LAKE BIOME DIAGRAM, FROM PLASTICITY IN ARCHITECTURE PRESENTATION

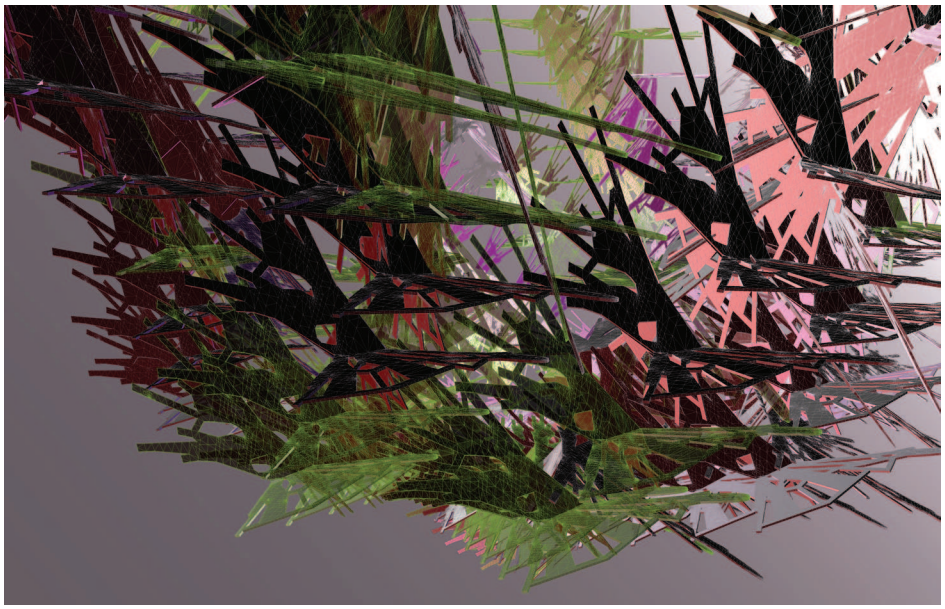
GRAD
2012
-
2015

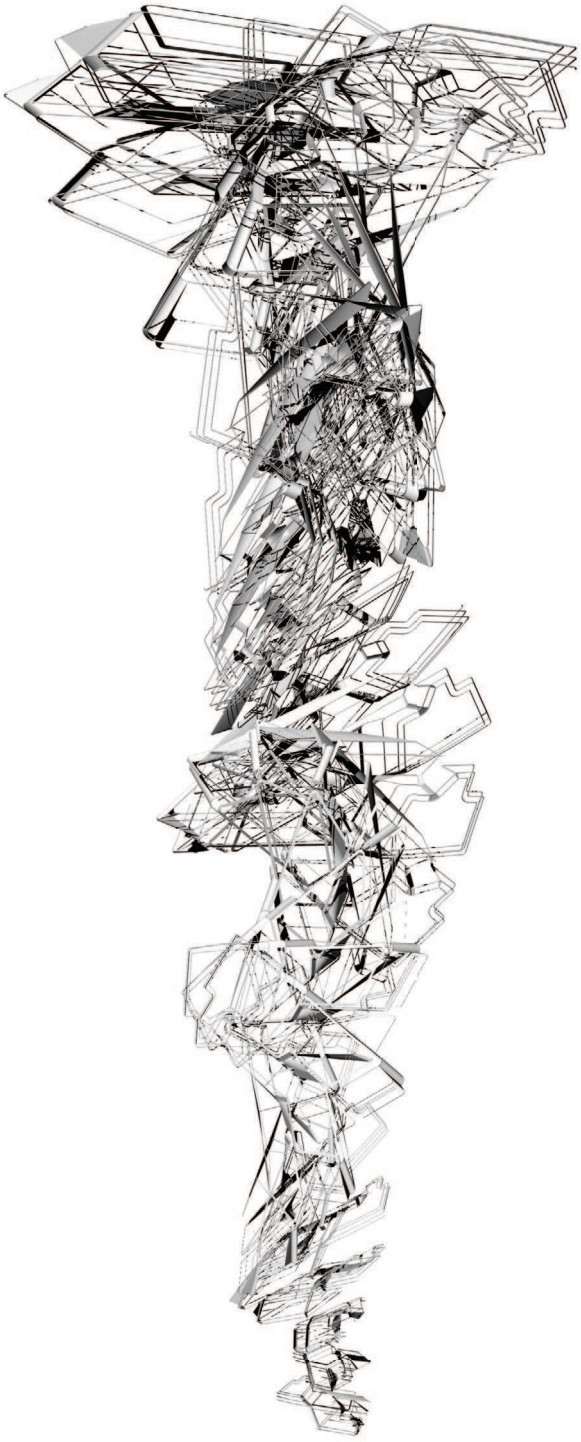
Digital Media

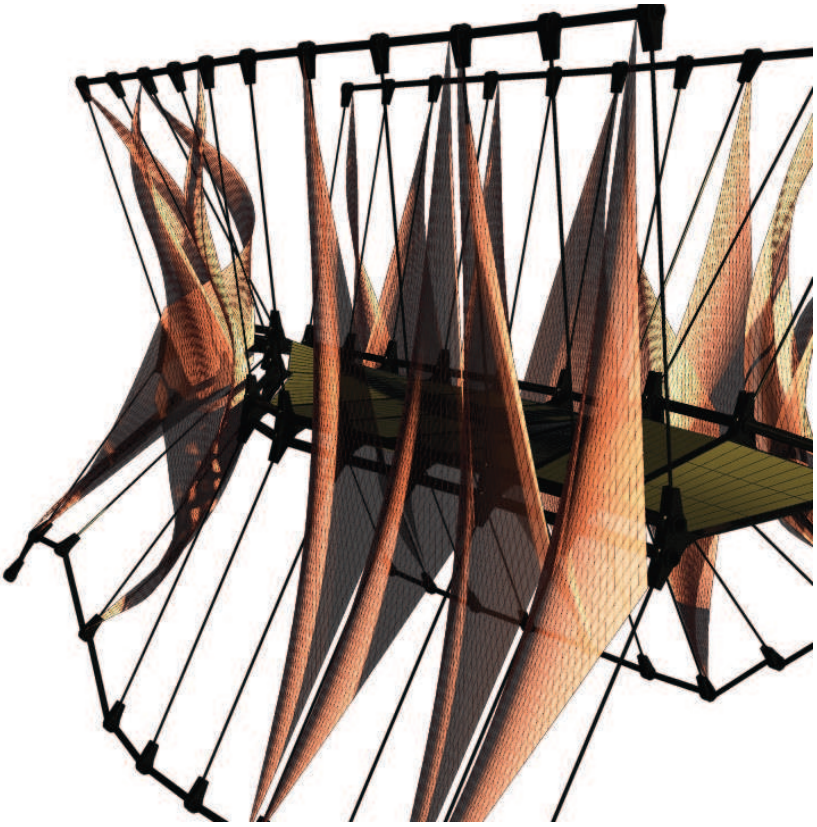
[computational studies]

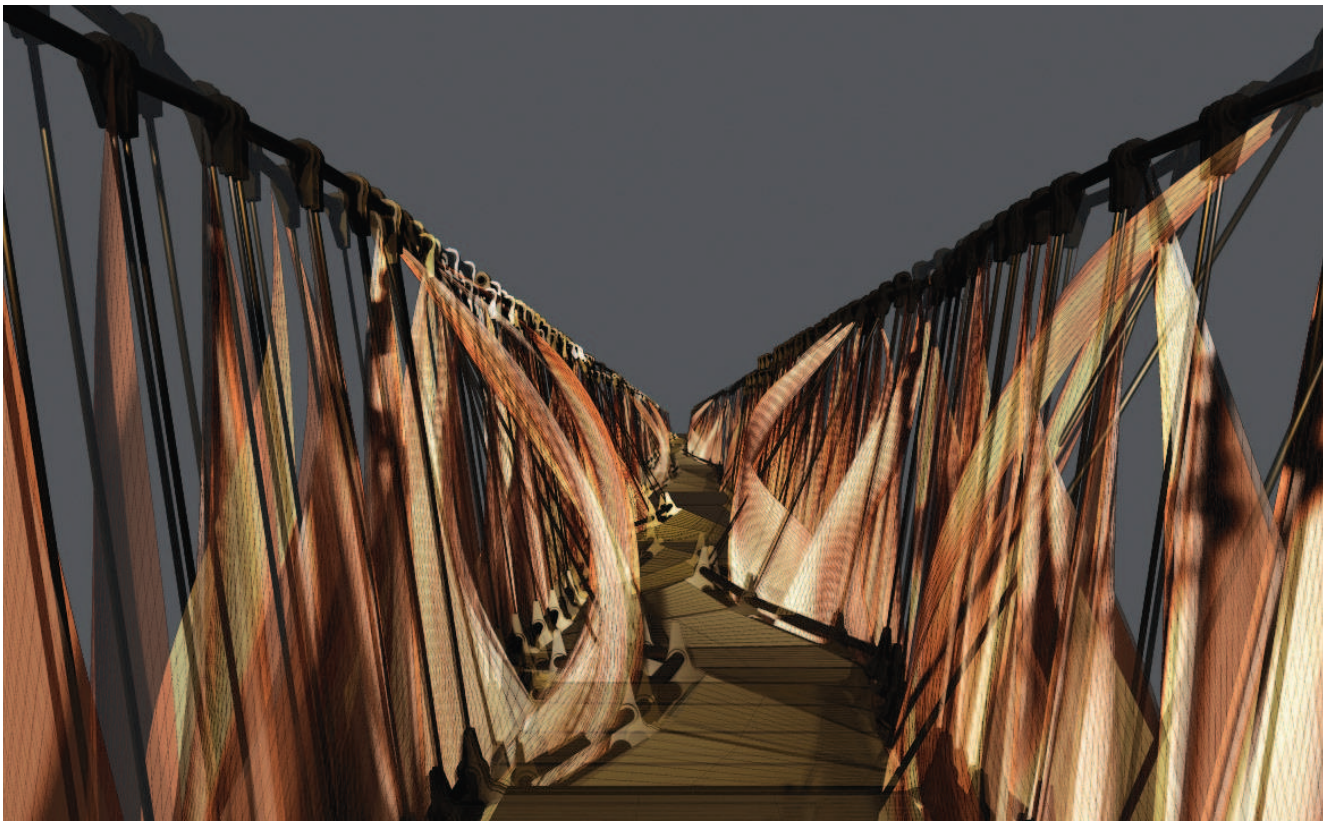
SUPPLEMENTAL COURSEWORK INTENDED TO BOTH PROVIDE TECHNICAL FACULTY AND A COMMON BASIS FROM WHICH COMPUTATIONAL METHODOLOGIES AND REPRESENTATIONAL TECHNIQUE MIGHT BE INDIVIDUALLY DEVELOPED.

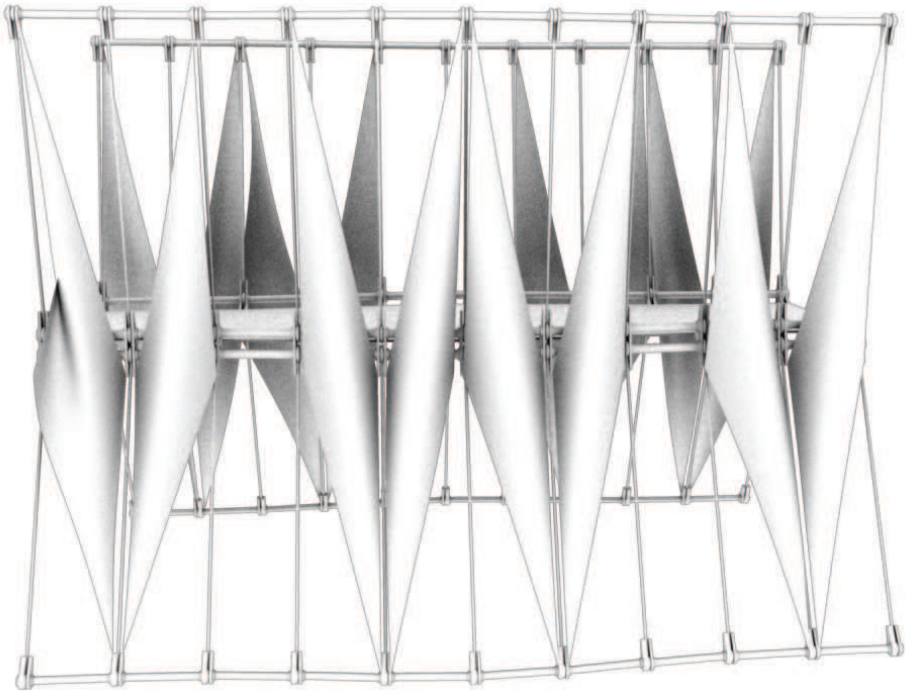


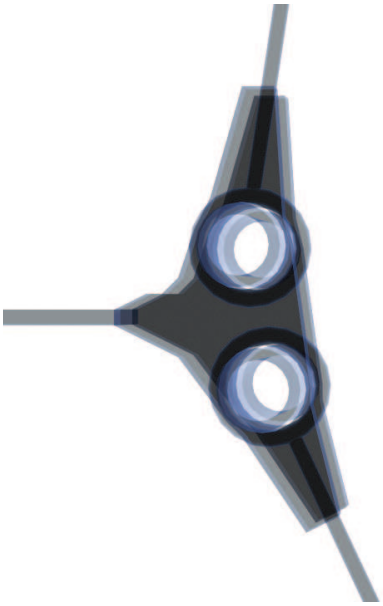


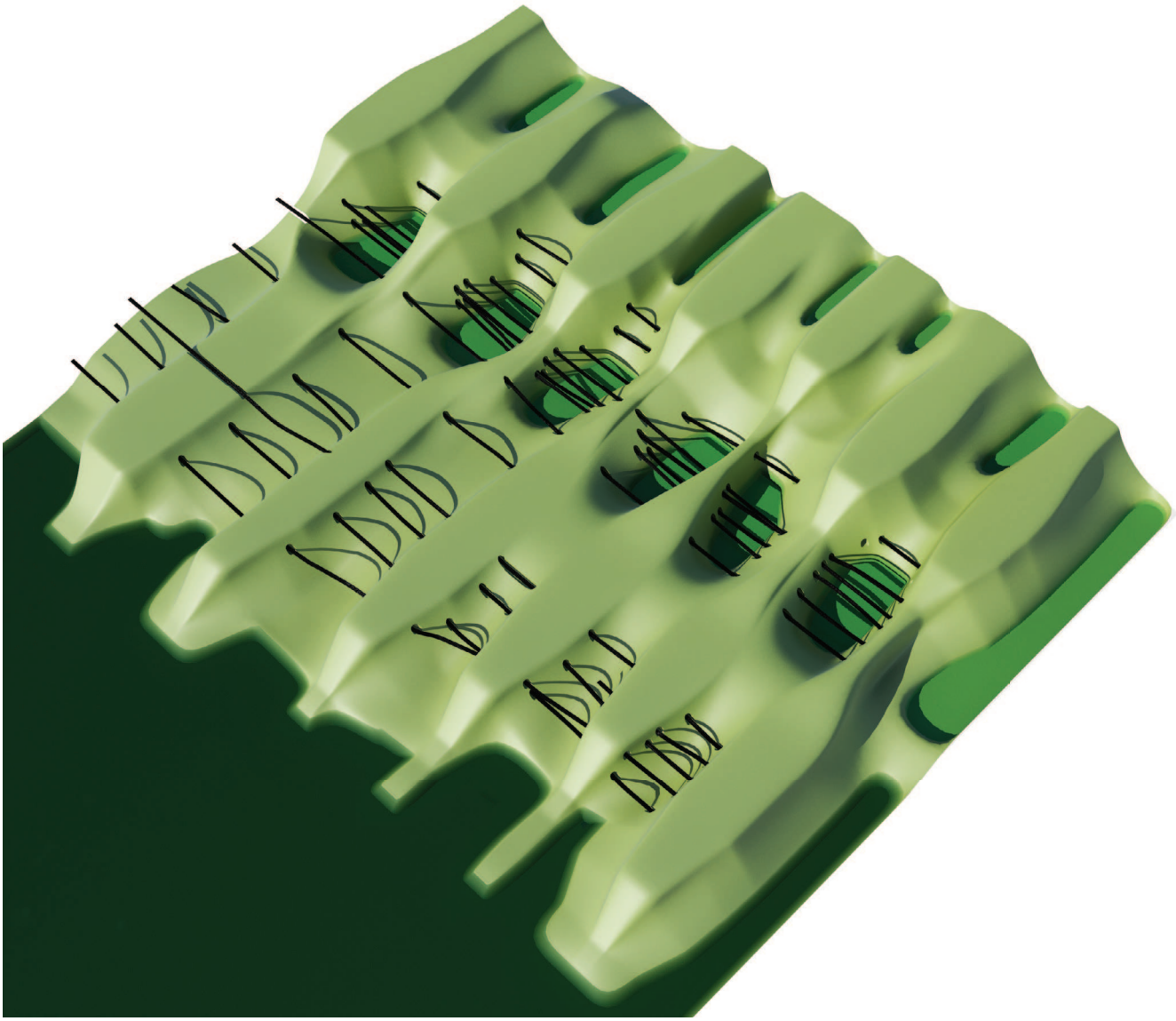








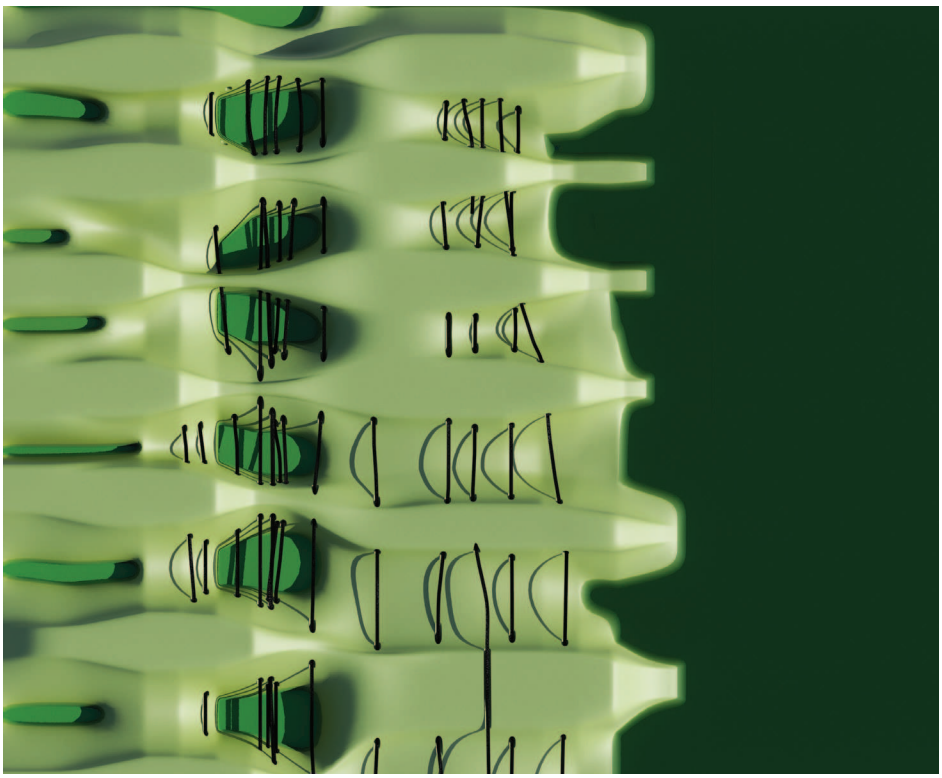














[praxis]

Professional Work

Zerza Architects

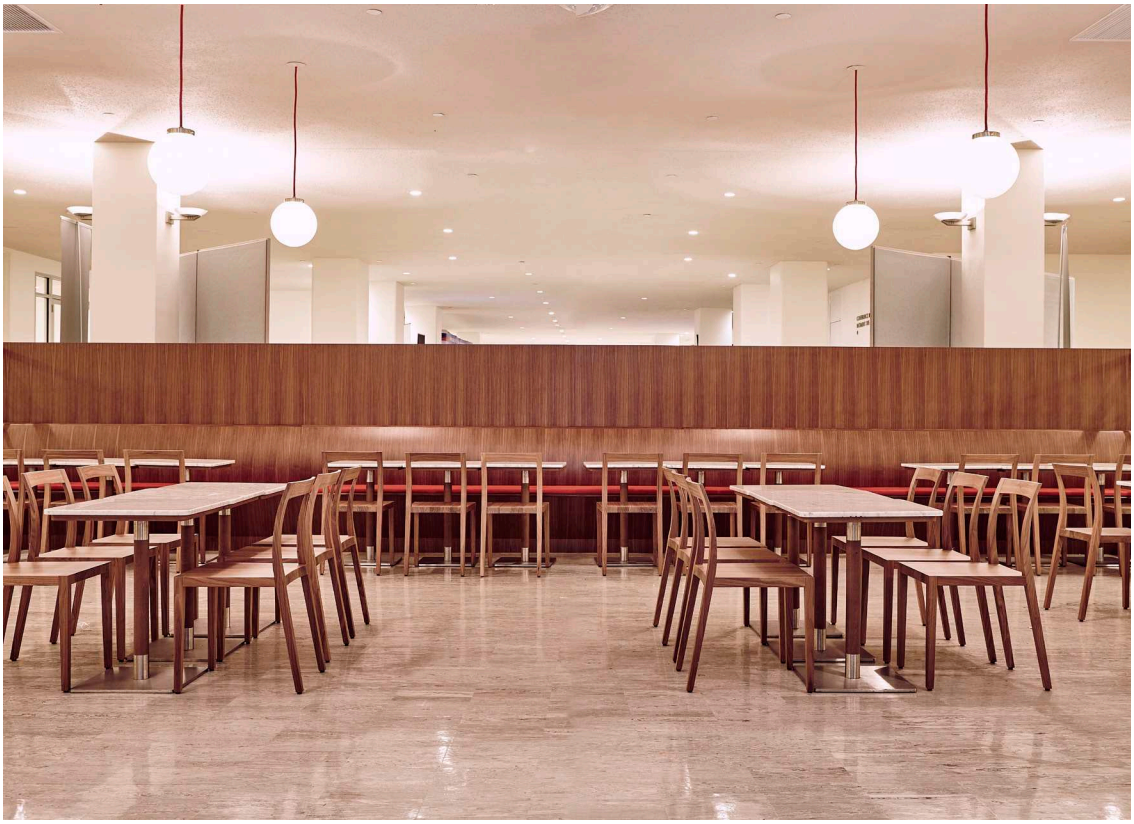
[senior designer]

PRO
2013
-
2015





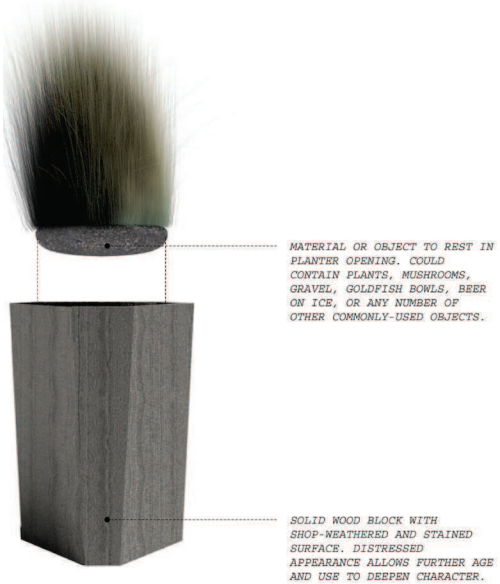
U.N. AUSTRIAN CAFE AND LOUNGE

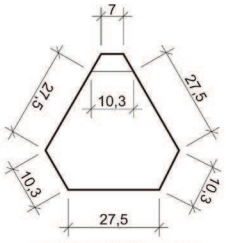








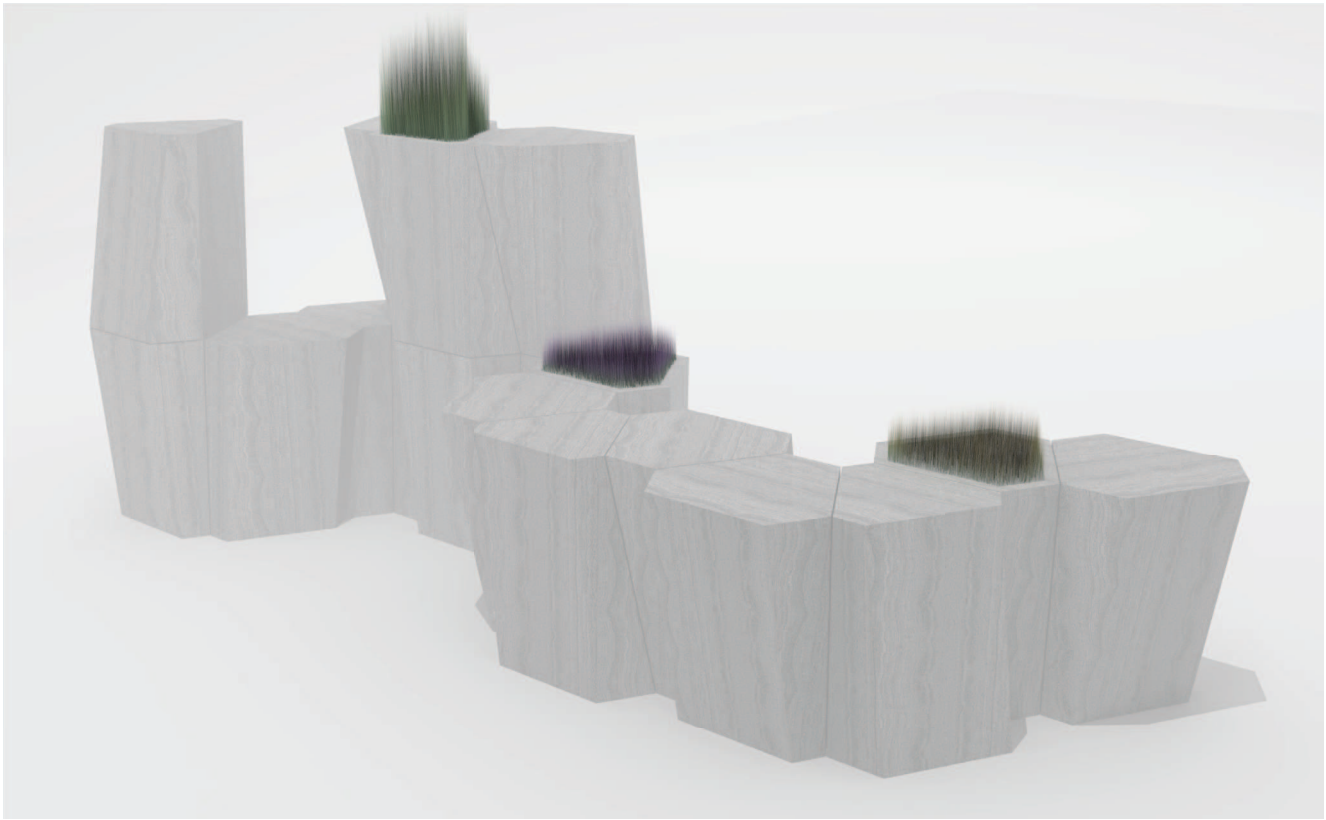


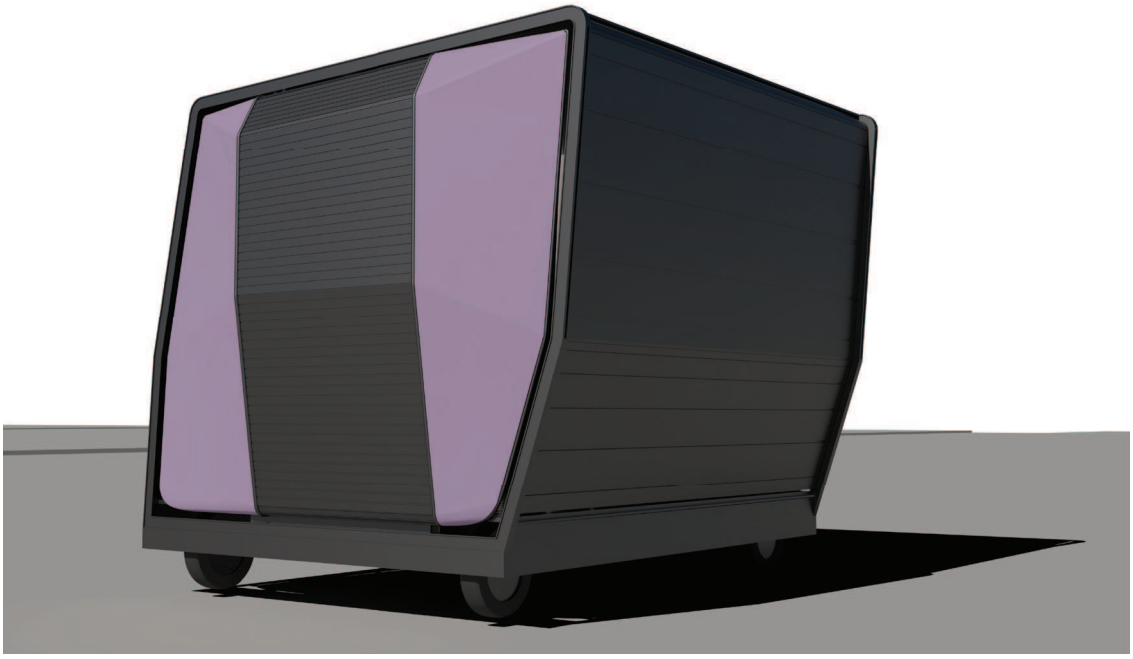


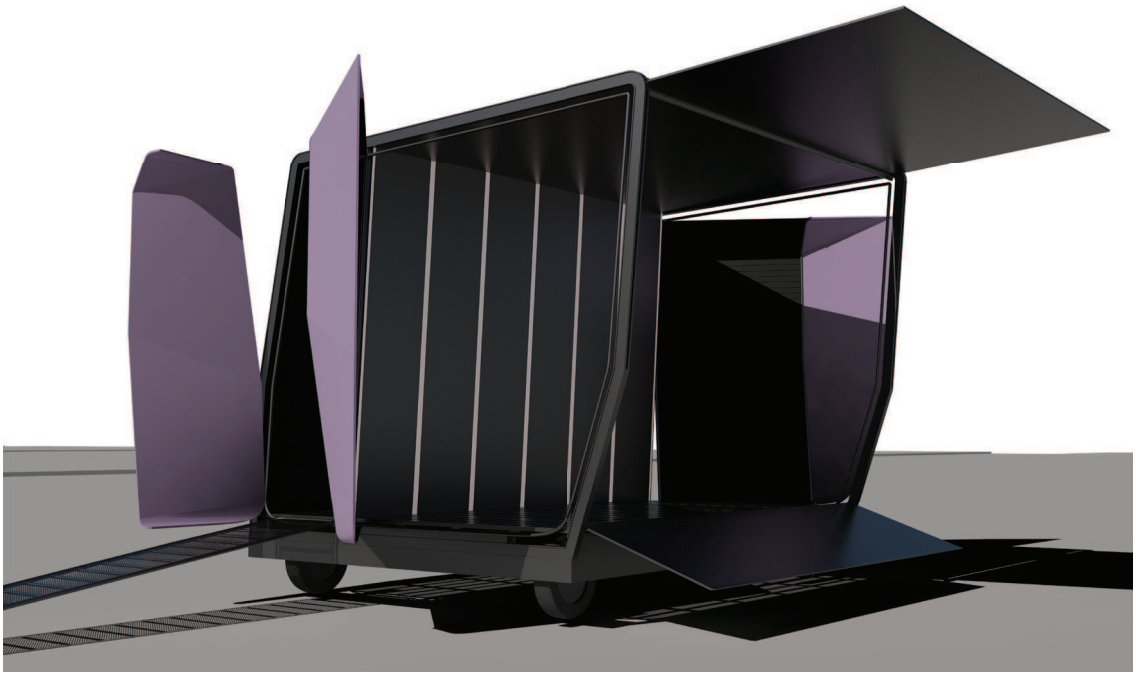
(ALL MEASUREMENTS IN CM)



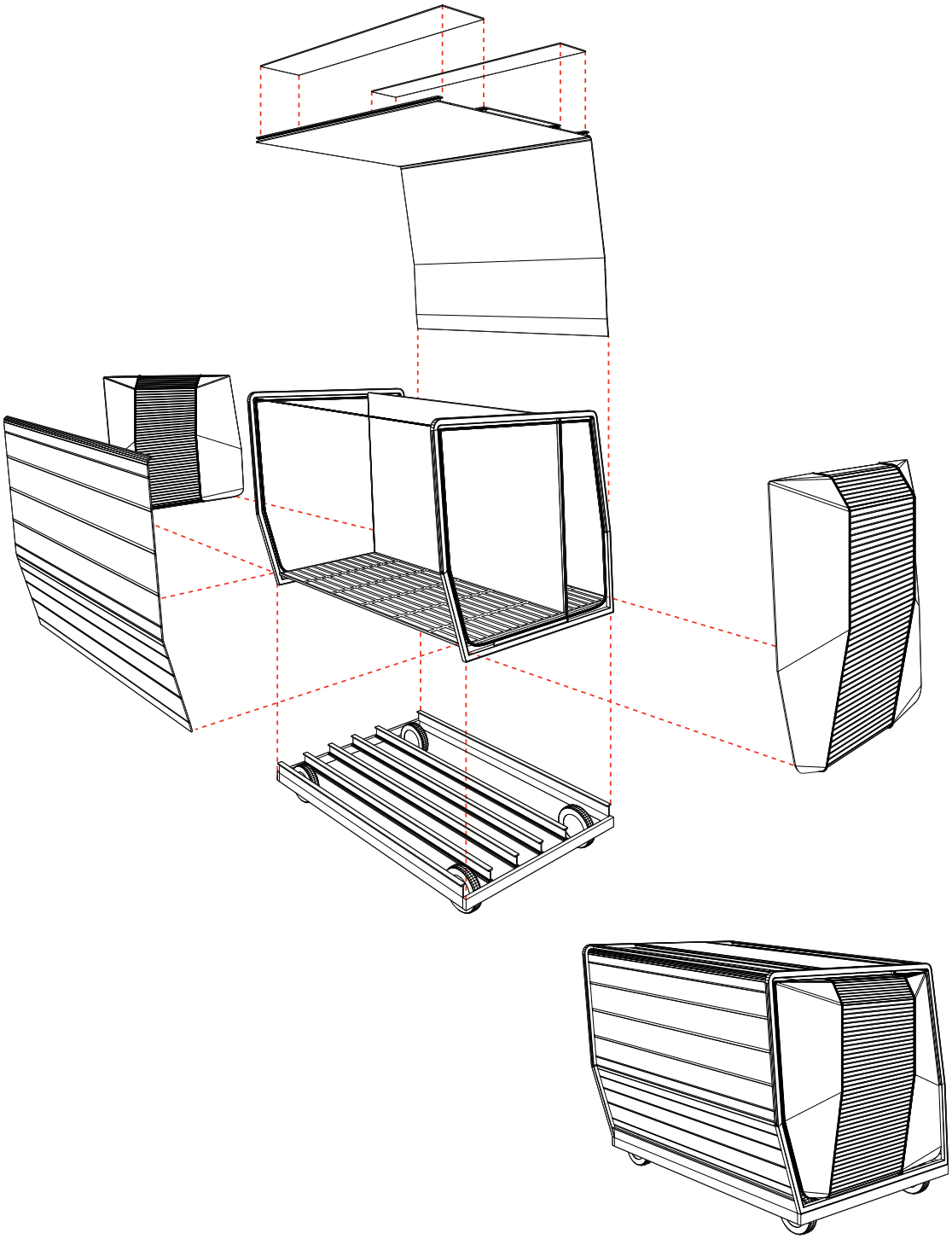
ENTROPIA MODULAR SYSTEM







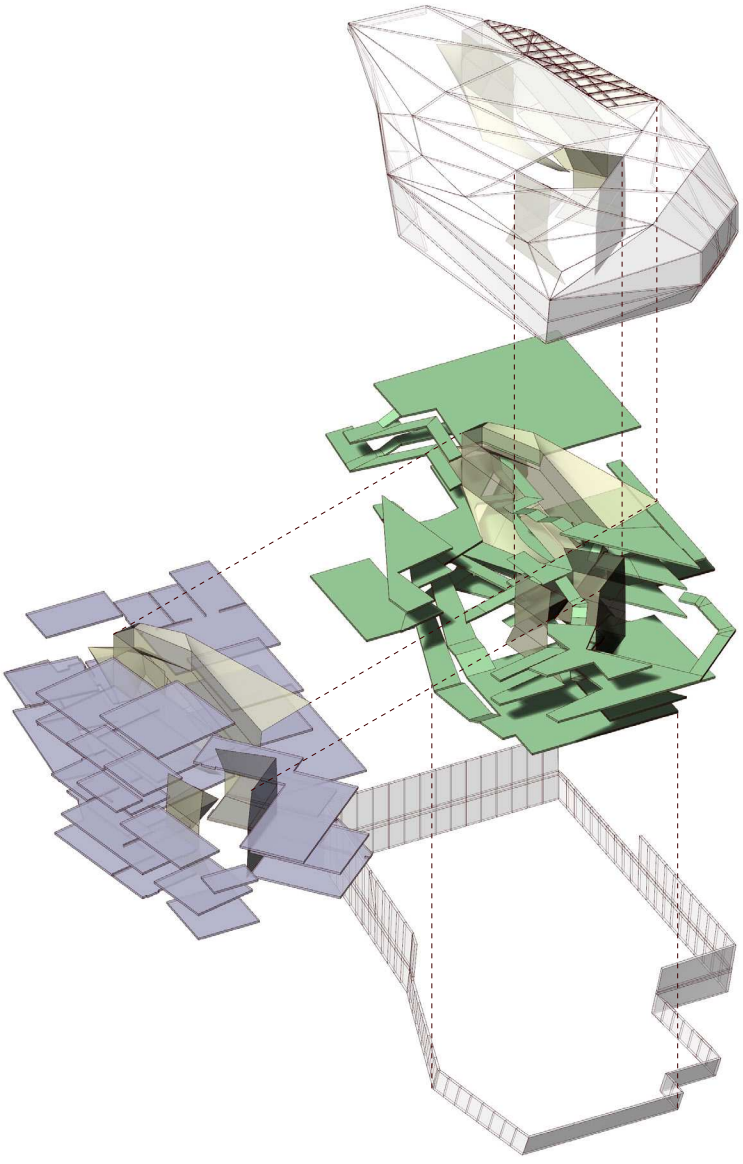
TIMES SQUARE ALLIANCE STAGE UNIT PROTOTYPE



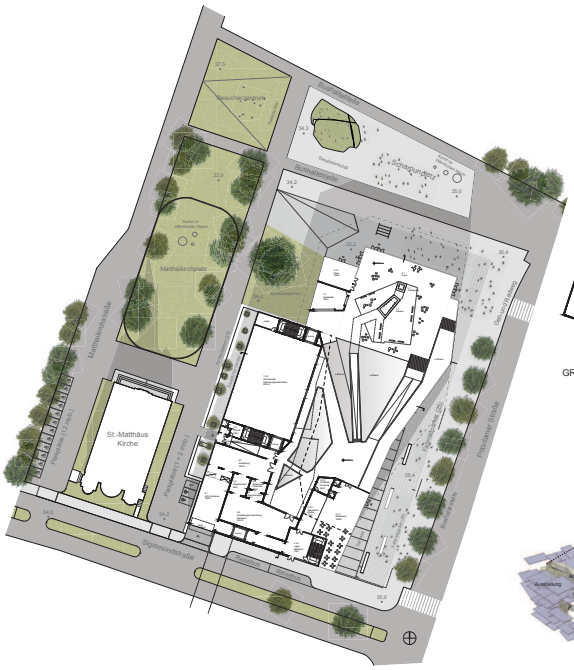


WOLFORD STORE SOHO


EXIT



MUSEUM DES 20. JAHRHUNDERTS, COMPETITION



GRUNDRISS ERDGESCHOSS M 1:500



GRUNDRISS 1.OBERGESCHOSS M 1:500 GRUNDRISS 2.OBERGESCHOSS M 1:500 GRUNDRISS 3.OBERGESCHOSS M 1:500

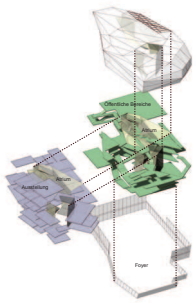
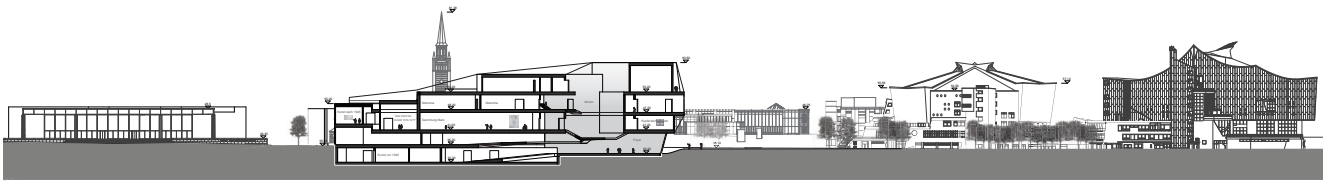


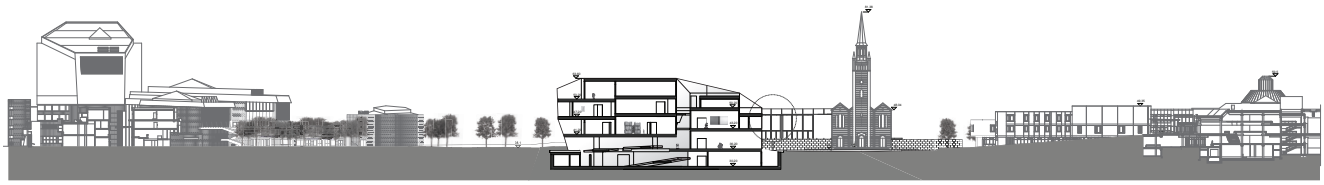
DIAGRAMM ATRIUM



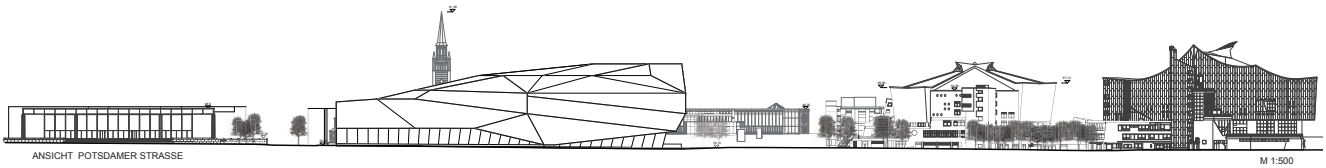
GRUNDRISS 2.UNTERGESCHOSS M 1:500 GRUNDRISS 1.UNTERGESCHOSS M 1:500



QUERSCHNITT NORD - SÜD M 1:500



QUERSCHNITT OST - WEST M 1:500



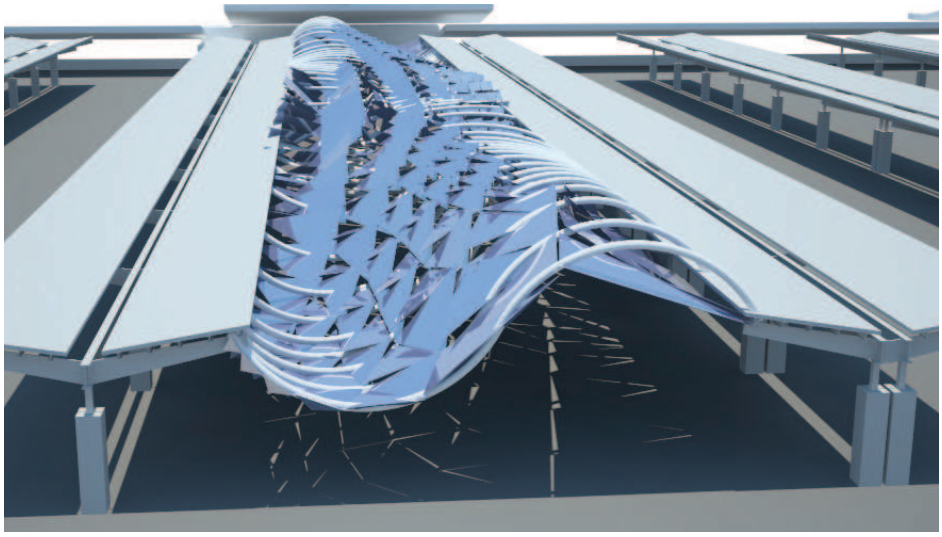
ANSICHT POTSDAMER STRASSE M 1:500

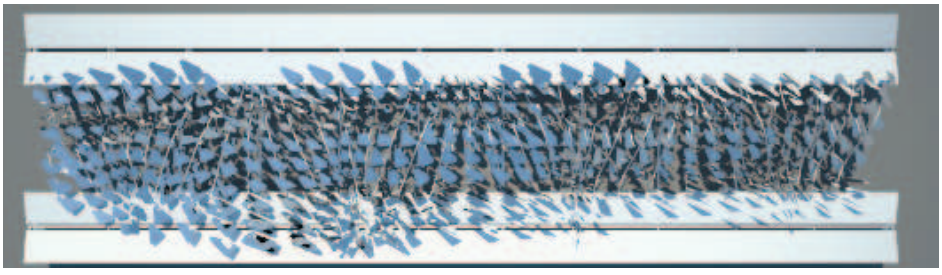
DAS MUSEUM DES 20. JAHRHUNDERTS UND SEINE STÄDTEBAULICHE EINBINDUNG

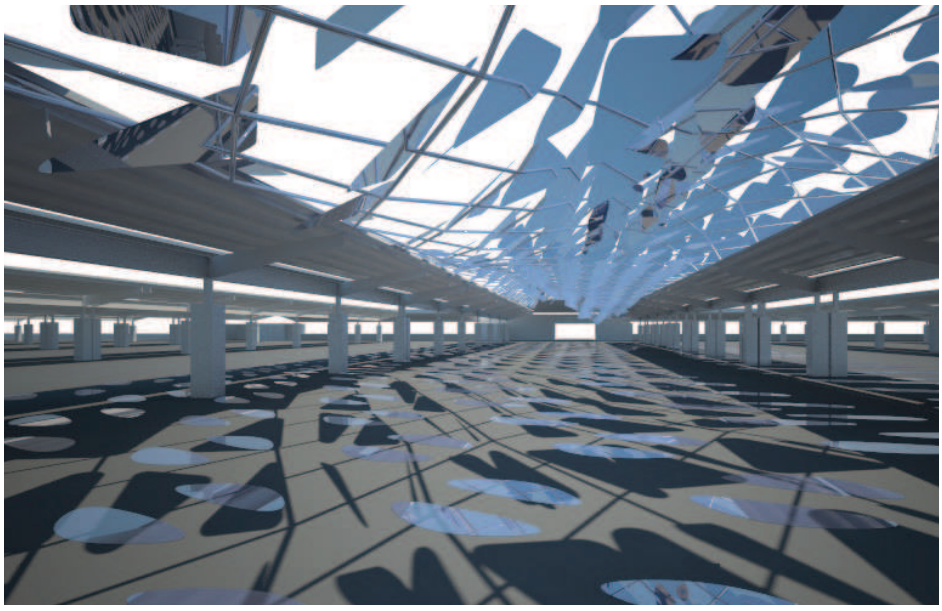
PRO
2012

Acconci Studio

[freelance designer]







AUSTIN INTERNATIONAL AIRPORT CANOPY PROPOSAL





LE CHATEAU HOMMES CONCEPT REDESIGN

PRO
2007
-
2011

J. Crew Corporation

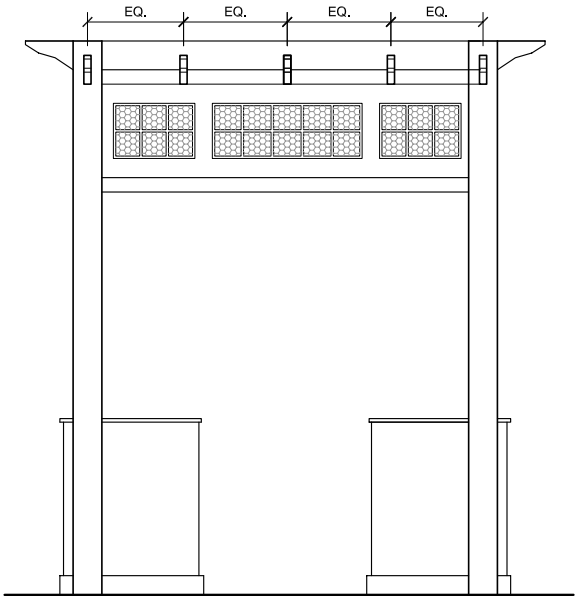
[store designer]

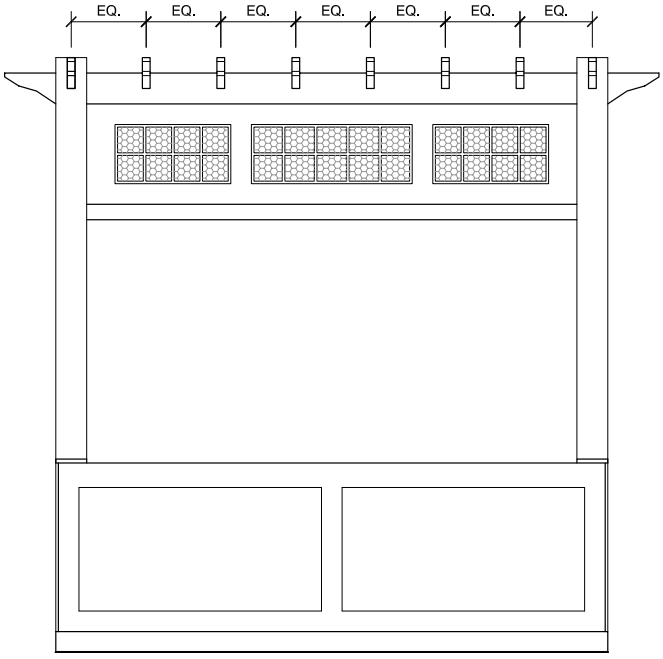


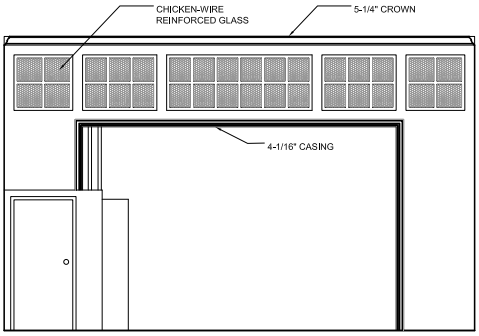


J. CREW RETAIL

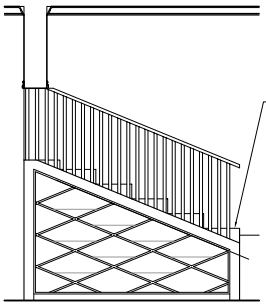



EQ.
EQ.
EQ.
EQ.

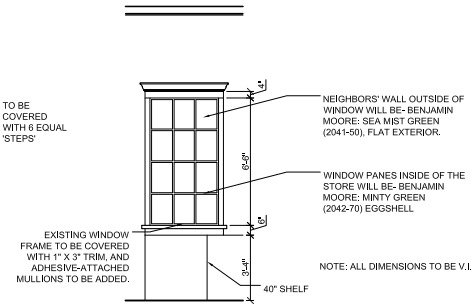

EQ.
EQ.
EQ.
EQ.
EQ.
EQ.
EQ.



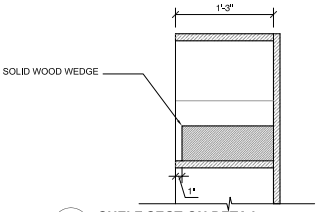
1 **FRONT ELEVATION**
scale: ⅛" = 1'-0"



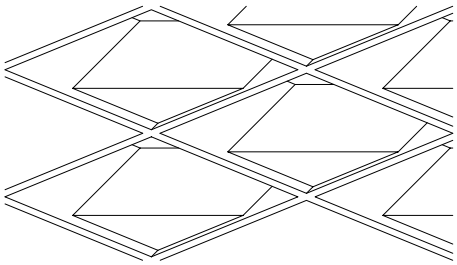
2 **'STAIR' ELEVATION**
scale: ⅛" = 1'-0"



3 **WINDOW ELEVATION**
scale: ⅛" = 1'-0"



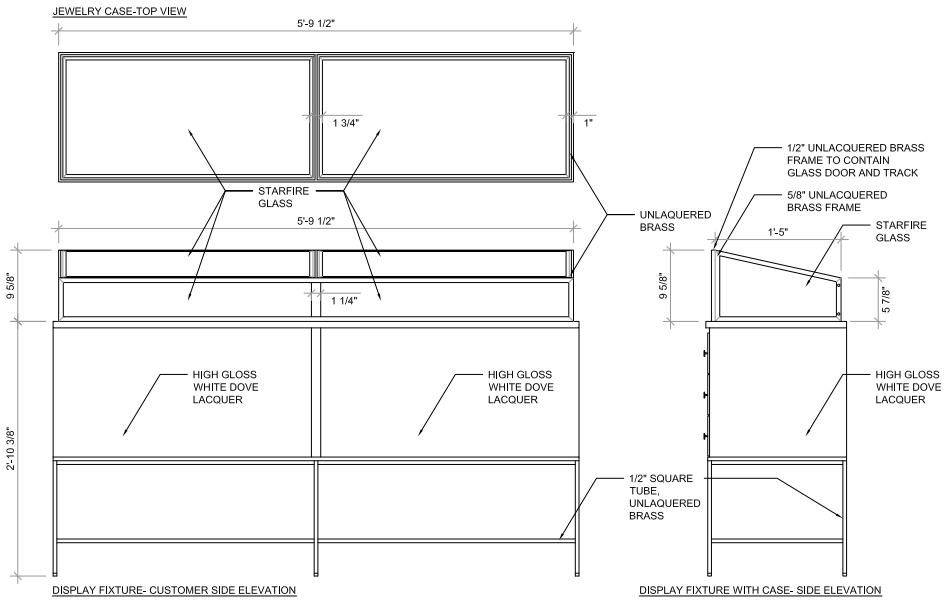
4 **SHELF SECTION DETAIL**
scale: 1" = 1'-0"



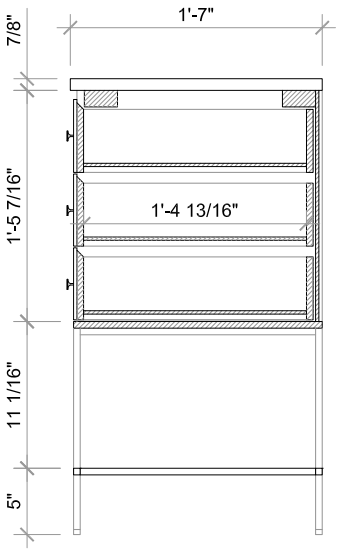
5 **SHELF AXONOMETRIC DETAIL**











FIXTURE DESIGN

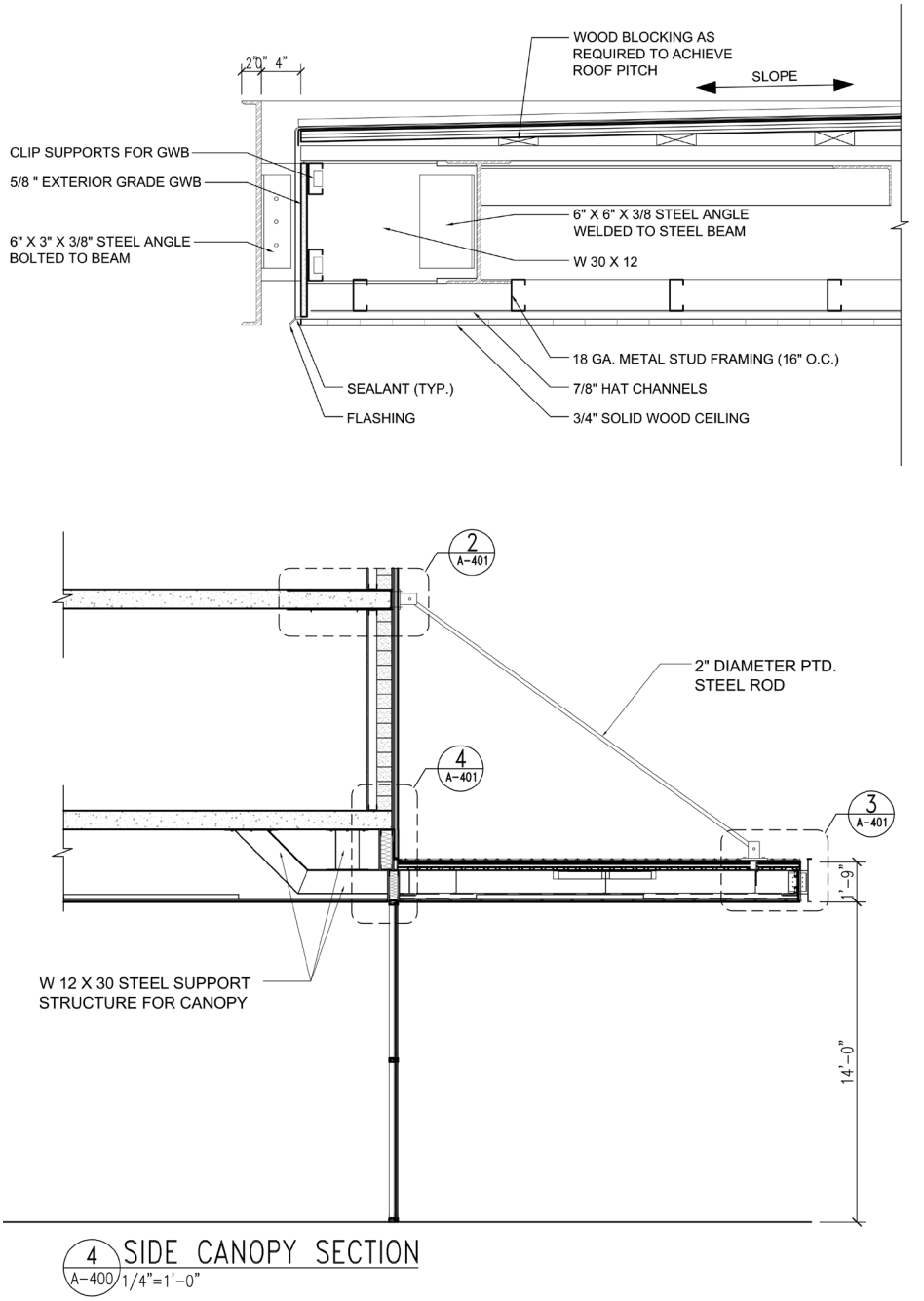




MADEWELL RETAIL

Gruzen Samton Architects

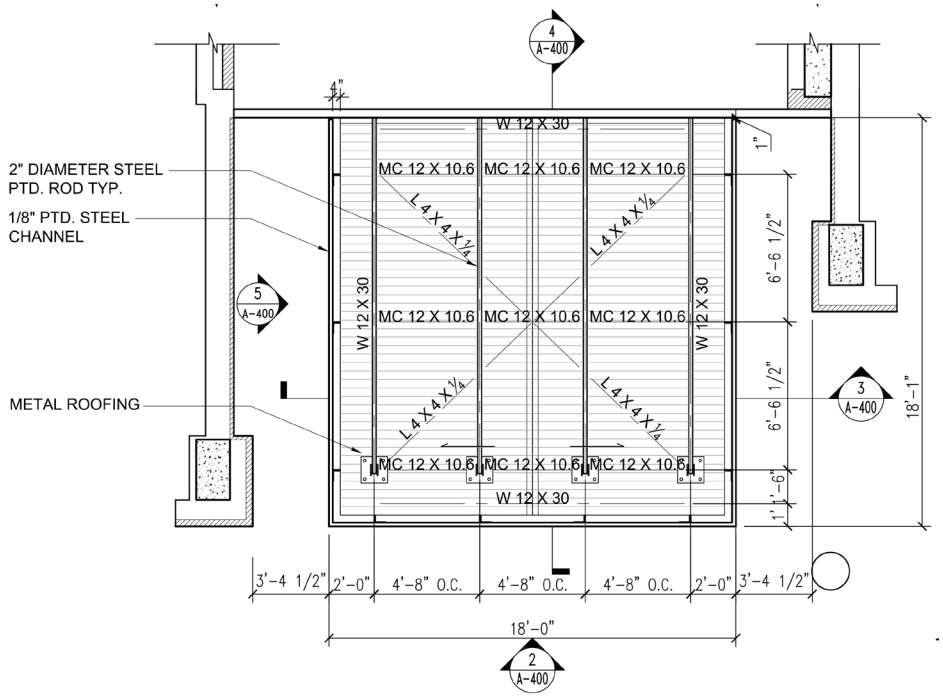
[freelance junior architect]



THE PENINSULA (RESIDENTIAL CONVERSION)

CANOPY DETAILS BY AUTHOR, RENDERING AND LOBBY DESIGN BY DE-SPEC

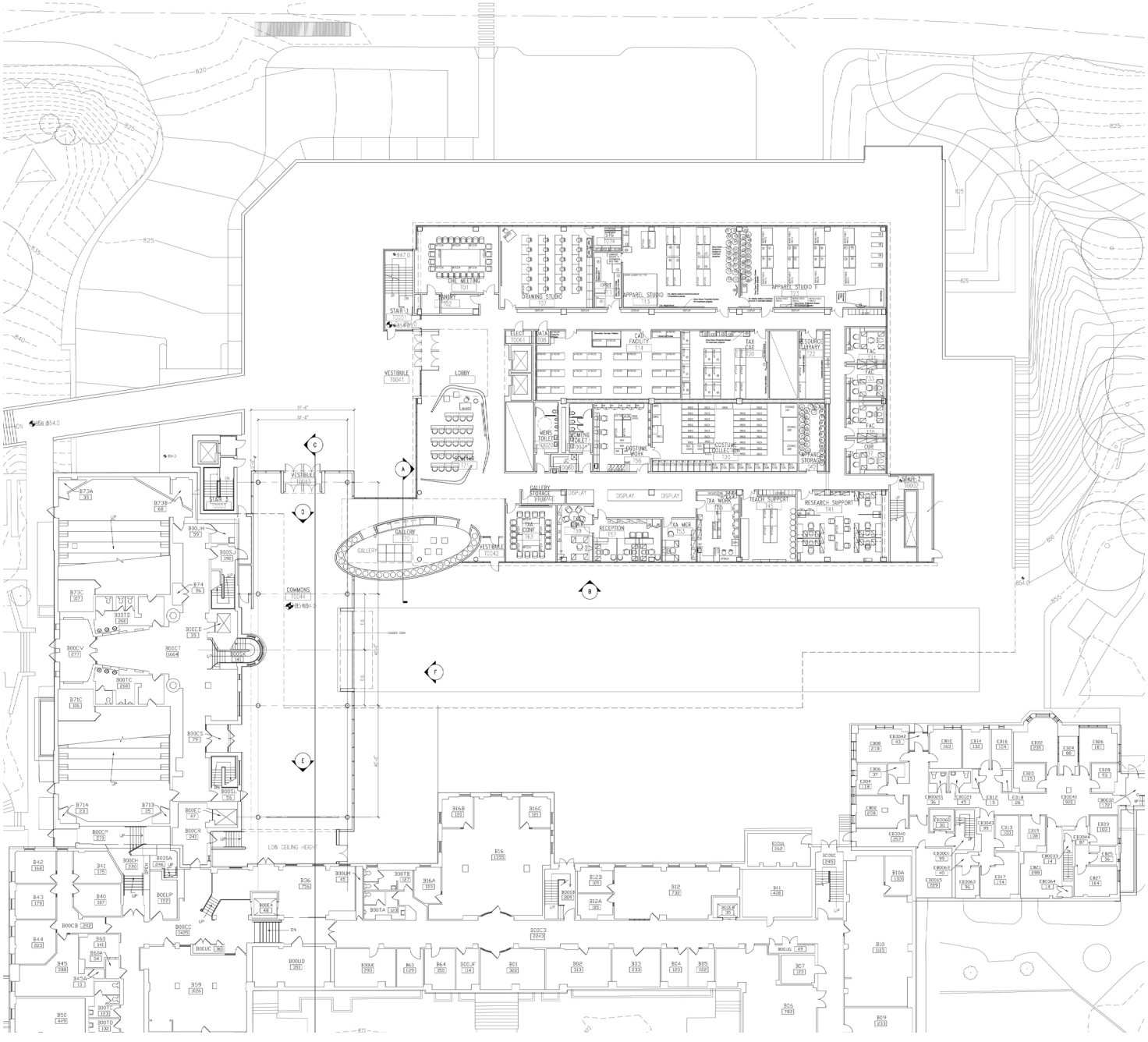

THE PENINSULA


4
A-400
4"
W 12 X 30
1"
2" DIAMETER STEEL
PTD. ROD TYP.
1/8" PTD. STEEL
CHANNEL
MC 12 X 10.6
MC 12 X 10.6
MC 12 X 10.6
L 4 X 4 X 1/4
L 4 X 4 X 1/4
6'-6 1/2"
5
A-400
W 12 X 30
W 12 X 30
MC 12 X 10.6
MC 12 X 10.6
MC 12 X 10.6
3
A-400
18'-1"
METAL ROOFING
L 4 X 4 X 1/4
L 4 X 4 X 1/4
6'-6 1/2"
MC 12 X 10.6
MC 12 X 10.6
MC 12 X 10.6
1'-1"-6"
W 12 X 30
3'-4 1/2"
2'-0"
4'-8" O.C.
4'-8" O.C.
4'-8" O.C.
2'-0"
3'-4 1/2"
18'-0"
2
A-400





CORNELL UNIVERSITY COLLEGE OF HUMAN ECOLOGY


DRAWING STUDIO
APPAREL STUDIO I
APPAREL STUDIO II
LOBBY
VESTIBULE
LOBBY
GALLERY
COMMONS
RECEPTION
RESEARCH SUPPORT
LOW CEILING HEIGHT

PRO
2004
-
2005

H3 Hardy Collaboration Architects

[junior architect]





4W CONDOS (FLATIRON DISTRICT)

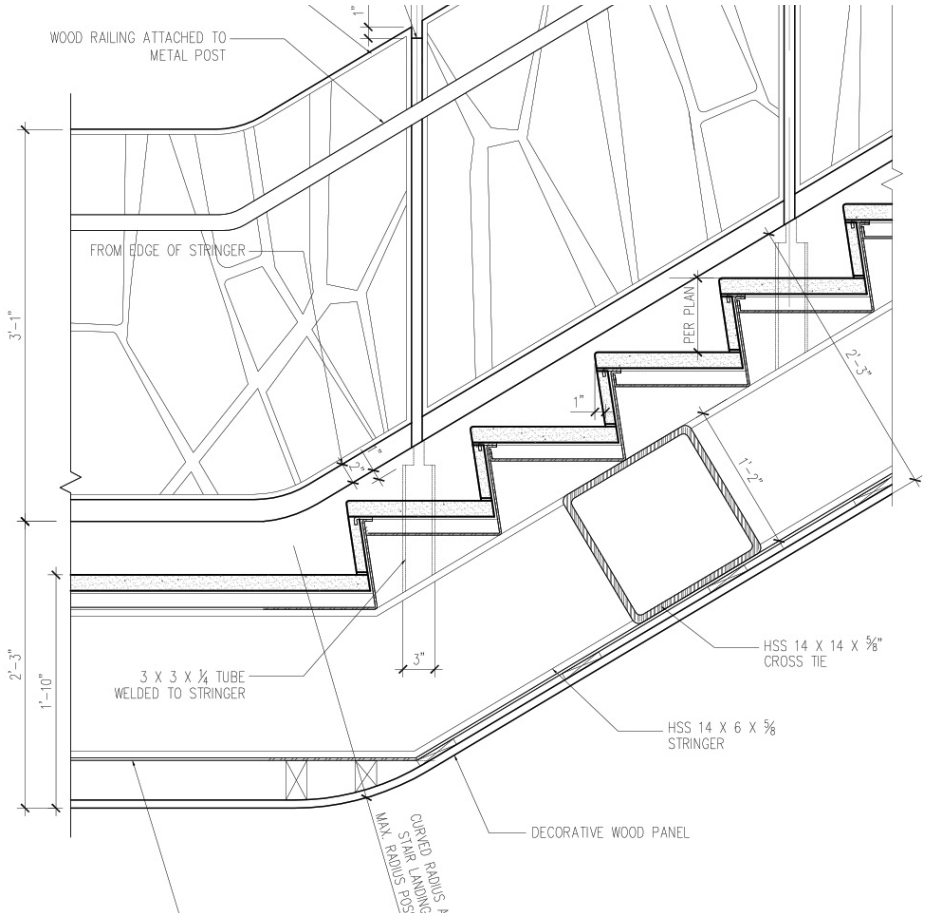


RIDGE HILL VILLAGE LIFESTYLE CENTER (YONKERS)

PRO
2005

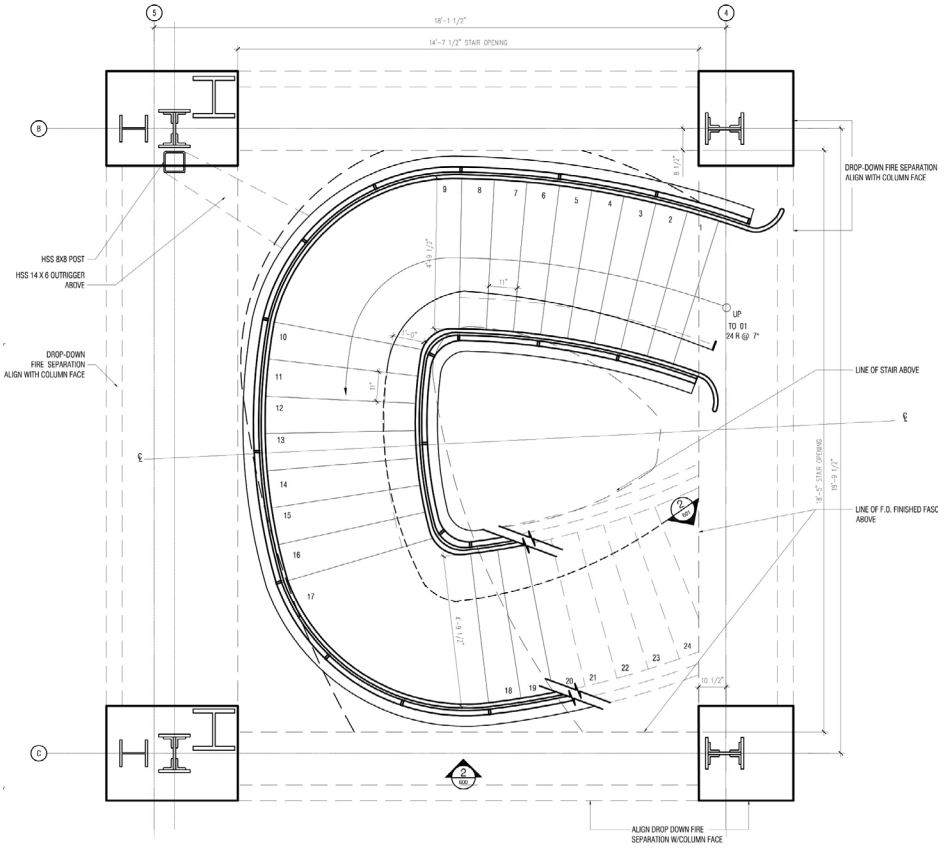
Barneys New York

[freelance junior architect]



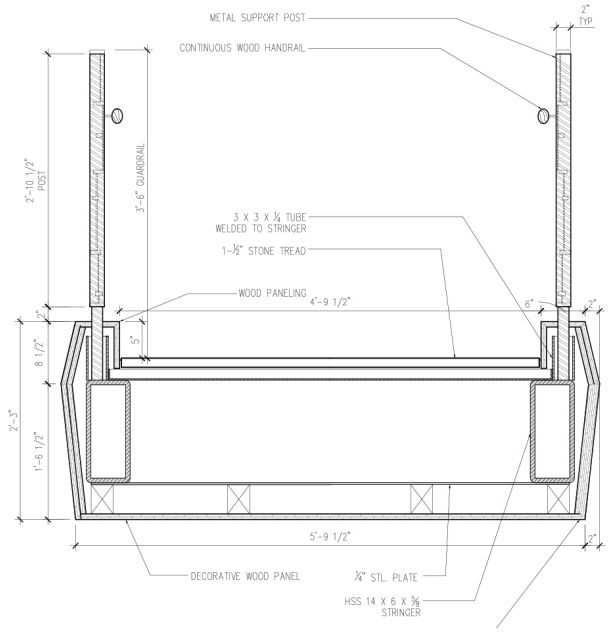
SAN FRANCISCO FLAGSHIP STORE

STAIRWELL DESIGN AND DETAILING PROVIDED FOR JEFFREY HUTCHISON ASSOCIATES



1 STAIR PLAN - LEVEL 00
1/2" = 1'-0"




METAL SUPPORT POST
2" TYP.
CONTINUOUS WOOD HANDRAIL
2'-10 1/2" POST
3'-6" GUARDRAIL
3 X 3 X ¼ TUBE WELDED TO STRINGER
1-½" STONE TREAD
WOOD PANELING
4'-9 1/2"
6"
2"
2"
3"
8 1/2"
2'-3"
1'-6 1/2"
5'-9 1/2"
2"
DECORATIVE WOOD PANEL
¼" STL. PLATE
HSS 14 X 6 X 5/16 STRINGER

