

ARELIS REYES

Selected Works

Hello,

The following pages contain selected works developed during my time pursuing professional experience in New York City as well as a masters degree at the University of South Florida School of Architecture + Urban Design. The projects range from the comprehensive to the urban, solo works and collaborative group efforts. The intention behind this portfolio is to concisely display the skills and experiences absorbed thus far, illustrating my understanding of scale, context, and societal impact. Most of all, the portfolio stands as a testament to the passion within me inspired by architectural possibilities.

ARELIS REYES

Selected Works

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INTENT

While working towards a Masters in Architecture, and furthering my education with professional experience I have explored and strengthened my skills within the field. Fine-tuning my understanding of scale and space and leading to my expertise in model-making, hand drawing, computer rendering, code, and construction administration. I am seeking a position as a full-time junior architect to challenge my skills and continue to immerse myself in the profession of the built environment.

PROFESSIONAL EXPERIENCE

LAWRENCE GROUP • 09.2018 - 08.2020 2020

• A multi-marketed Architecture firm directed towards 14 market groups. Worked on variety of projects ranging in size, program and design intentions. Experience on working on projects such as TEND dental, Blue Bottle Coffee, ARK Restaurants, and AMC movie theaters. Provided efforts in all phases of a project from Project Assessment to Construction Administration. Worked on RFP responses, designing frameworks for program analysis studies, and data driven graphic illustrations through graphs and pivot charts. Worked on preliminary and phased planning studies for a re-envisioned take on the design of dental offices produced through program analysis, and phased schemes. Tasks included preparing graphic presentations and concept drawings during schematic design, design charrettes to find solutions, meet client needs, and develop 3D models in Revit. As well as, produce renderings for client review, code research according to project jurisdiction requirements, and develop complete DD and CD sets.

2018 SE REGION HKS DESIGN FELLOWSHIP • 2018 2018

• 13 people chosen out of a couple thousand in the South East region of the United States to offer our time and talent to the OnePulse Foundation. The project required me to produce a series of renderings and concept graphics for a memorial fitting to the 2016 Pulse tragedy and entrusted with the responsibility to honor those who died, while challenging our society to answer the question what does Orlando Strong look like in the built environment? Worked through multiple renditions to understand the ideas and conceptual imagination of the memorial and to understand the needs of the people in Orlando.

GRADUATE TEACHING ASSISTANT • 08.2016 - 05.2017 2017

• Assisted department faculty in grading and guiding students within the required introductory architecture courses. Created and designed discussion topics regarding the effect of architecture, and today's design world. Worked hands-on with students on sketching and diagramming and fine-tune model-making skills.

MATHNASIUM • 05.2016 - 08.2016 2016

• Taught classes on AutoCAD and created a curriculum for educating young kids around Brooklyn. Encouraged an interest in the field of Architecture and helped students create their own 3D printed homes using Autodesk 3DS Max

EDUCATION

UNIVERSITY OF SOUTH FLORIDA
Tampa, FL
Masters in Architecture
2012 - 2018 • NAAB accredited

Study Abroad
Spring 2017 • Tokyo, Japan

HUNTER COLLEGE
New York, NY
2012

ACTIVITIES

RiverfundNY volunteer:
Feeding and empowering those we serve to move beyond the lines of poverty
2020 - Current

The Architectural League NY
2019 - Current

Young Architects Competition:
Light house sea hotel
2016 • Honorable Mention

SKILLS

Microsoft Word Rhinoceros 3D
Microsoft Powerpoint Bluebeam Revu
Microsoft Excel Sketchup

Adobe InDesign Conceptual Design
Adobe Photoshop Hand-drawn sketches
Adobe Illustrator Scaled drafting
Model-making

Autodesk Autocad Woodshop experience
Autodesk 3DS Max Laser cutting
Autodesk Revit Creative Writing
Autodesk Enscape Cello

LANGUAGES

English Native

Spanish Fluent

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PERSONAL

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ASSEMBLY OF IMMANENCE

this thesis is concerned not only with mapping out a space that properly echoes the values and morals of the Christian church, but with determining the best ways to reflect those values to the distinctive social context as approached by a foreigner.

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A METONYM FOR GARDEN

Tampa, Florida is a setting overflowing with prospective real estate, and public spaces. Located on 601 N Ashley Drive, a hotspot in Downtown Tampa, we created an area that could attract a lot of company. A botanical garden and public gallery space.

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BOSTON TOWER: an urban concept

Downtown Boston is a locale brimming with opportunity. The project began with spatial studies of collages that were composed of sections and plans of preexisting urban structures. Using this information, ideas of program, and circulation began to develop.

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INHABITING THE INTERSTICE

The studio links theory and praxis through comprehensive graphic investigations leading to design proposals of varying scope and scale. Topics of thought and investigation included efficient use of space, scale, detail, graphic processes for design, architecture and context, and other related topics.

PROFESSIONAL

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UNITED IN LIGHT

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BLUE BOTTLE COFFEE

Blue Bottle Coffee has grown to a network of cafes across the U.S., Japan, and Korea.

I was added to the team in the early design development phase and began by using programs such as Revit, AutoCAD, Illustrator, and InDesign. I continued this project through to construction administration and focused majority of my time towards implementing Revit Standards amongst out documentat and worked through documentation. This included life safety plans, public and egree stair set and details, RCPs, and device coordinayion, and the dimensioning strataegies on the enlarged plans

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TEND DENTAL

Concurently worked on dental roll-outs at the Lawrence Group. The driving point for this project was taken from the disconnect between patient and doctor and hopeful in that design will not induce the fear that is commonly found in those visiting a dental office. In response to the issue unconventional spaces were created where highly influenced by visual arts and its surroundings.

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ARK RESTAURANTS

Worked on while in Lawrence Group. From weddings to bar/ bat mitzvahs to birthday parties, ark restaurants offers distinctively designed, flexible spaces that will enchant you and guests. Located in north east Columbus, Ohio and adjacent at the Easton Town Center at approximately 6,275 square feet is the proposed restuarant ACE BBQ.

ASSEMBLY OF IMMANENCE

immanence:

the doctrine or theory of immanence holds that the divine encompasses or is manifested in the material world. It suggests that the spiritual world can permeate through the mundane. It is often contrasted with theories of transcendence, in which the divine is seen to be outside the material world.

University of South
Florida
School of Architecture and
Community Design [SA+CD]

MASTER'S PROJECT 2018

THESIS CHAIR:
STEVE COOKE

THESIS COMMITTEE:
DANIEL POWERS

JURY:
STEVE BELFLOWER
JUDY BIRDSONG
NINA HOFER
STEPHEN SZUTENBACH
RANDY TEAL
NICHOLE WEIDERMANN

I have a passion for certain things that were difficult for me to reveal in a way that made sense architecturally. I explored the effects of biblical ideals and values in the form of architecture and developed it into something that mattered. It concerns how all aspects of glorifying God, from diagram to detail, can act as a tool for architecture. It is disheartening to realize the missed opportunity of present architecture outside of the church as an instrument for discernibility and edification of the Christian faith. Creating alterations is a chance to provide congregations with a building that communicates and inspires the enthusiasm and significance of their principles more permanently through architecture. Christians could benefit from analyzing the achievability of architectural evangelism through space outside of the church edifice. Literal and verbal methods of communication are considered the most important tool of accomplishing these goals, but it is not constructive to reject graphical and experiential methods, which demonstrate to be effective to some people.

Therefore, this thesis is concerned not only with mapping out a space that properly echoes the values and morals of the Christian church, but with determining the best ways to reflect those values to the distinctive social context as approached by a foreigner. While I have familiarity of my own understanding of Christian worship, it will be a challenge to illuminate and interpret the explicit values of it and how to exhibit it through space. Though the church will not be involved directly in the process of designing this project, perpetuating the church's mission will be a vital portion of my program, as well as drawing out what Christians believe sacred space should communicate and how it should assist the specific desires of the community.

An effective resolution will depend on the enhancement and edification of the character of Jesus. I can foretell occurrences where I may disagree with preferences for worship and biases about church architecture, and it will probably be a balance in upholding those values without implanting too much of my own. So an issue of balance suffuses this thesis; between effective architectural evangelism, and intimacy and awe.

I do not believe that architectural design can determine fully the meaning that an individual obtains when they encounter God but I have faith that design can incite associations based on past and present human forms of conduct. So, I would like to create an approach to design that is particularly focused on affirming the presence of God for people that decide to be communally engaged in worship outside of church by recreating inns in the United States.

The significance behind my assertion in that I believe that God is present and active beyond our existence and transcends all time and space. But God is also very close to humanity. He is present in our world and in the midst of the company of the people who worship him. I want to help those that want to believe in this gospel or do not know of the gospel enter a space in which they can be changed by it. Inn's or places of temporary stay are typically created for travelers to stay overnight in a place where they are not members of the community, with no reason to leave their rooms. They are perfect to creep into a hole, and watch television by themselves. It assumes that people are fearful of one another and each area is self-sufficient and self-contained. But there is a need for company, for narratives, escapades, and rendezvous that are hard to find outside of a close-knit friend group. Recreating inn's with the intention of servitude for Christ can create an area where people are secured by their mutual company.

:humility

Humility as I already expressed is an understanding of its people and its context. So I created a series of diagrams that could express what I have learned and its relation to my biblical understanding. In Matthew 5:5 it says "blessed are the gentle for they shall inherit the earth." Gentle could also be translated to meek, mild, patient, long-suffering, gentle, and those who claim nothing. All words that encompass the theme humble, and all signified by how the watercolor touches this page.

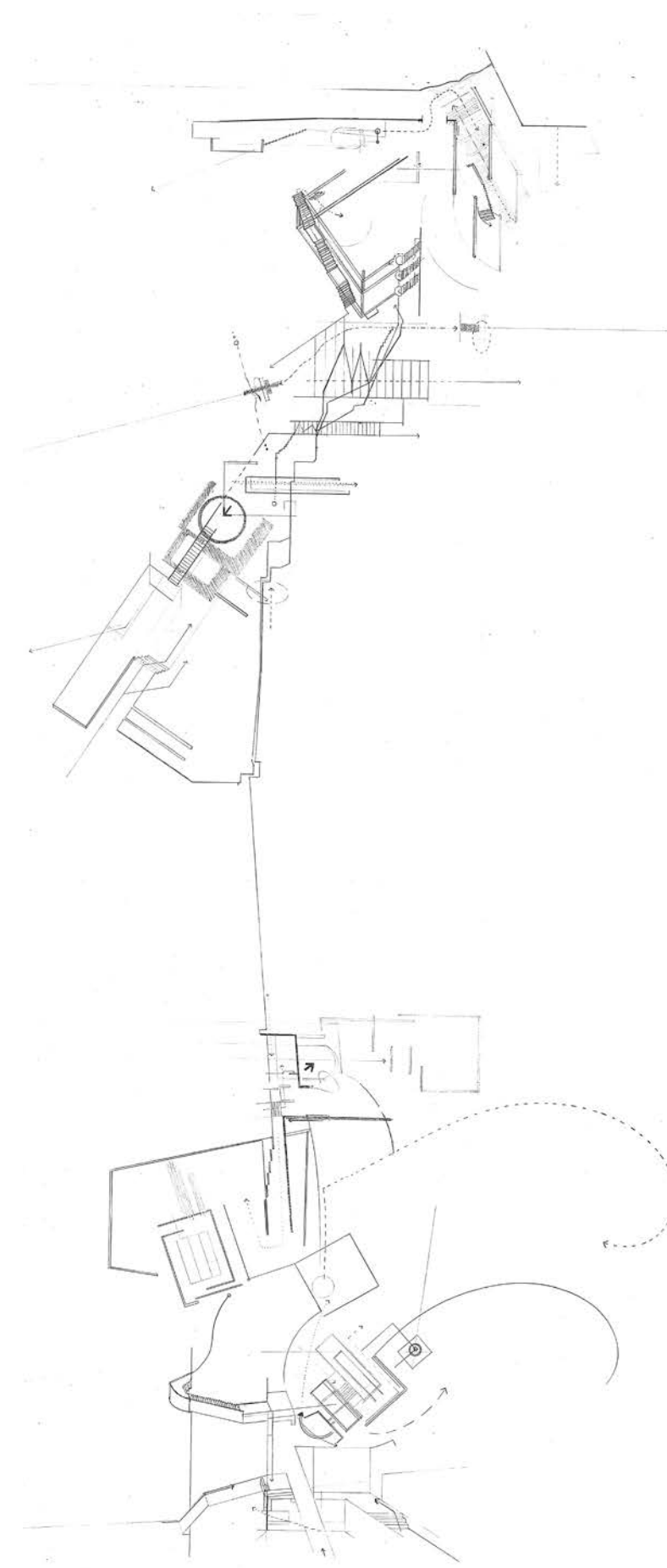
It is shown through the line weight and need for small scale, exhibited with deliberate intent and restraint. Something beautiful and quietly designed had to be created while embodying the look of the site (in this case a blank sheet) and the correspondence to its product, creating a sense of familiarity.



: journey

The philosopher, Eliade he says "Sacred space makes it possible to obtain a fixed point and hence to acquire orientation in the chaos of homogeneity, to 'found the world' and to live in a real sense,". He is stating that the sacred space is the focal point in chaos. Through my exploration of this word I can relate the chaotic with journey and relate to the change in an individual's life symbolically. My intention is to have the journey draw the believer's attention to the spiritual and empower him or her through active participation and expression of his or her understanding of the divine. Upon arrival at the site, an individual's status as a visitor locates him or her within both human and divine hierarchies and defines a set of traditional behaviors or activities for the traveler. Threat or contest may also function to create sacred this space in ways that empower individuals. As an example there is a "holy site" called Lourdes. And this grotto is believed to empower believers with the grace through the presence of the Virgin. Lourdes, is fraught with misery even amidst hope for cures. Here the threat is internal, as ill health and physical suffering challenge individuals' faith. The hope believers place in the grotto and its healing water are direct results of personal claims to power in their journey through adversity (8). Although I am not trying to create a space that does exactly that it is an example of how an active participation through the design of the inn can create a journey to the connection of the spiritual.

I furthered my study on this word by considering the relationships to the pedestrian environment and its entry and exit through the space. How it welcomes the pedestrian and addresses the street. I had to consider the accessibility of the building and how welcoming the street presence had to be. I created a diagram (Fig. 28) to use what I studied on these notions of entry and exit. Different ways to enter and leave a space so that its scheme can reconcile sacramental journey and auditory intimacy. The narrow enclosures also provide the opportunity to communicate the sense of journey, enforced by a transparent wall or an oddly scaled hallway. I considered how a building can hold the street edge while at the same time subtly show something in the background such as an outdoor courtyard and or sanctuary.



: relationship

The word, relationship, is associated with the sacred and it being the central space of the inn I am to design. A study that was really helpful in visualizing a bit what I would like to design was the study of the Persian caravanserai. It is a collection of different Indian pilgrimages that are designed to have strangers engage temporarily during their stay. People share meals, sleep in the same space, and talk and gather in multiple courtyard areas. They are entertained by one another's escapades and stories. Programmatically there is a "courtyard where the people meet, and a place to one side of the courtyard where they eat, and also on this side there is the person who looks after the Inn, and on the other three sides of the courtyard there are the rooms." In the evening people meet in the courtyard, to converse and share a meal together and at night they all sleep in the arcade. The 'heart of the conviviality' is the central area, where everyone can meet, talk, dance, and drink. The center of people is created through a variation of courtyard spaces and seems effective but I did not want to tag on to the same cultural and traditional effect that it had on the area.

Historian L. Michael White points out, communal meals formed "the center of fellowship (koinonia)" by indicating that a social relationship existed among those gathered and thus "served to define the worshipping community, the church (ekklesia) in household assembly." The agape meal, also known as the love feast, was really important. It replaced the drinking and carousing that usually followed feasts by the Romans, with teaching and worship. Those who gathered would bring a food item with them as an offering for the meal such as bread, wine, or fish. The participants would then share a ceremonial kiss given as a sign of unity which is known as the 'kiss of peace'. Once they do the 'kiss of peace' they would eat immediately. This shows the importance of creating a program that helps manifest what is biblical.

The intention behind the idea of relationship is intended to facilitate the love of Christ through people but of course aided through architectural intervention. Eliade, a Romanian historian of religion who wrote *The Sacred and the Profane*. In his writing he says that "holy sites and sanctuaries are believed to be situated at the center" and a "place is made by the circle of people... for the time of the service a center is created." Eliade states that the centralization of people responds to the presence of divine power within some spaces. He also says that "every sacred space implies a hierophany" or an "irruption of the sacred." Places are believed to be sacred because a godlike or supernatural influence dwells in them. Holy areas position people and groups "vertically," creating a spatial connection between the heavenly and what is evil. They also orient groups "horizontally," which splits the landscape into a dichotomy of sacred area and profane fringes, creating a hierarchy of meaning onto the earth. The presence of the divine, the axis mundi, or world center, programs spiritual meanings that provides a background for all other spaces and knowledge. So, through Eliade's critique on the central axis I explored how to create spaces that help in aiding a center of people.

I created spatial diagrams to observe the notion of different units making a whole. And how a space can aid in bringing people together. The 3 dimensional diagram is supposed to represent the sacred being in the center of our lives and a sense of infinite communication. A diagram that represents that one is not alone through the playful strokes on variations deviating from the central axis. It is more of a play on volume and proportion and a creation of multiple spaces that are centered together to make one volume. The idea of many units being a part of one whole.





The geometries were kept simple and only impressive through the details expressed in the model. The furniture is supposed to show where people gather in the space. The chapel is placed in the area where the facility gets hit by the most light. There are intimate spaces where the exits are also entries into spacious gathering areas. The second level is programmed to have all things necessary for people to prepare their daily necessities such as laundry, and showering. The top floor deals with security, staff, and reception. Since the entry is on the top floor it allows people to know that in the end they are safe in the inn. There is security through the people of the space and by the peninsula that covers most sides.

From the Dam the view of the constructed portion of this project are the remaining trees that were left after the gash (highlighted by the glass extending off the ground). It is supposed to be a subtle interference with the trail but at the same time allow for people to recognize it as they walk, instead of seeing a massive inn.

The model formally communicates a language of an implied rectangular prism through the use of folding planes. A center section is also lifted up to call attention to the central focus and an end wall folded in to emphasize the longitudinal planes. Natural light is let in fitting to the character and content of each arrangement. There is a diffused north light that touches upon areas of gathering and dining. And then there is a piece that attracts dramatic rays of the south light streaming over the back wall for an attempt to symbolize the visualization of a sacred interaction.



On this site the most light comes from the west end. Light has been linked with divinity and holiness in many different religions. In Christianity the Bible speaks of God who "is light" or Christ as "the light of the world". Divine light and visible light are not the same, visible light seems to be the most similar to the idea of the heavenly. I made light appear through the shadow of the vines, or direct light from the top depending on the time of day. This space is meant so that people can pray and outwardly celebrate God, through song and company. It is the tallest area of the model and is supposed to direct you to our heavenly father. The model formally communicated a language of an implied rectangular prism through the use of folding planes. A center section is also lifted up to call attention to the central focus and an end wall folded in to emphasize the longitudinal planes. Natural light is let in fitting to the character and content of each arrangement. There is a diffused north light that touches upon areas of gathering and dining. And then there is a piece that attracts dramatic rays of the south light streaming over the back wall for an attempt to symbolize the visualization of a sacred interaction.



Renderings produced using Revit + Photoshop

Ultimately I have learned a great deal about sacred space throughout history and what theorists say considering that architecturally. I had to establish a relationship on the difference between "holy intimacy" and a "holy journey". And how to formally communicate that. I would not call myself an expert by any means but I found myself learning a great deal about those things based on the analysis of adept critics. It is a topic of conversation that has many arguable solutions to it. But I believed that I learned a lot in my attempt to achieve architectural evangelism in my own final design solutions.

I figured there had to be a Christian staff for this to be possible. So there would be space for staff to reside and greet people. I would want people to get a glimpse of the kindness of Jesus through the welcoming of those who work there. Hopefully the gospel is made to talk about freely and liberally. But at the same time people have the option to just enjoy other's company if they choose to. An un-chapel of sorts.

I tried solving the accommodation of two foci in a single space. The quest for balance between monumental presence and the disposition of the building. These became the two central design problems of this thesis. I had hoped to address some of the questions presented at presentation but will probably think through them in my final document. Nevertheless, the concerns of this thesis were addressed precisely at such unanswerable questions of the role of architecture in the pursuit of evangelism, therefore it seems plausible that the design conclusions raise more questions than answers.



A METONYM FOR GARDEN

metonym:

noun Rhetoric.

a figure of speech that consists of the use of the name of one object or concept for that of another to which it is related, or of which it is a part, as "scepter" for "sovereignty," or "the bottle" for "strong drink," or "count heads (or noses)" for "count people."

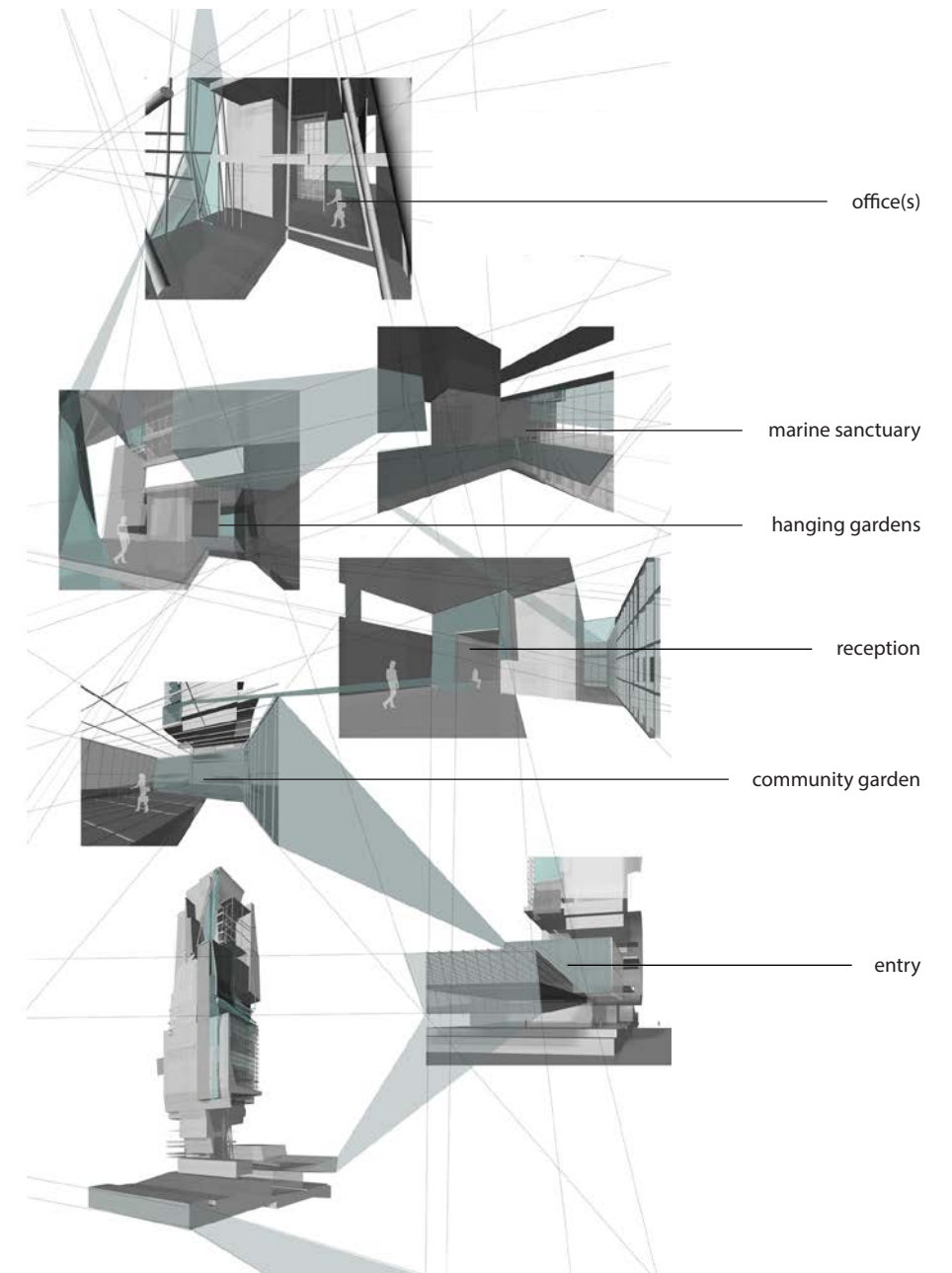
Downtown Tampa is a setting overflowing with prospective real estate, and public spaces. But it continues to lag in its progress in being developed into a major city even with the development of the river walk. Located on 601 N Ashley Drive, a hotspot in Downtown Tampa, we created an area that could attract a lot of company. A botanical garden and public gallery space.

Our scheme developed over a collage consisting of sections of noteworthy works produced by different architects. Looking for architects that used different styles to fashion hybrids that could further develop our own. Together, with all the different sections we ultimately engendered one that further employed our motifs and concepts of creating a garden in Downtown Tampa.

We generated a paradigm using our section constructs and arrangement of perspectives to make a collage of spaces within the model to finally harvest a metonym for garden.

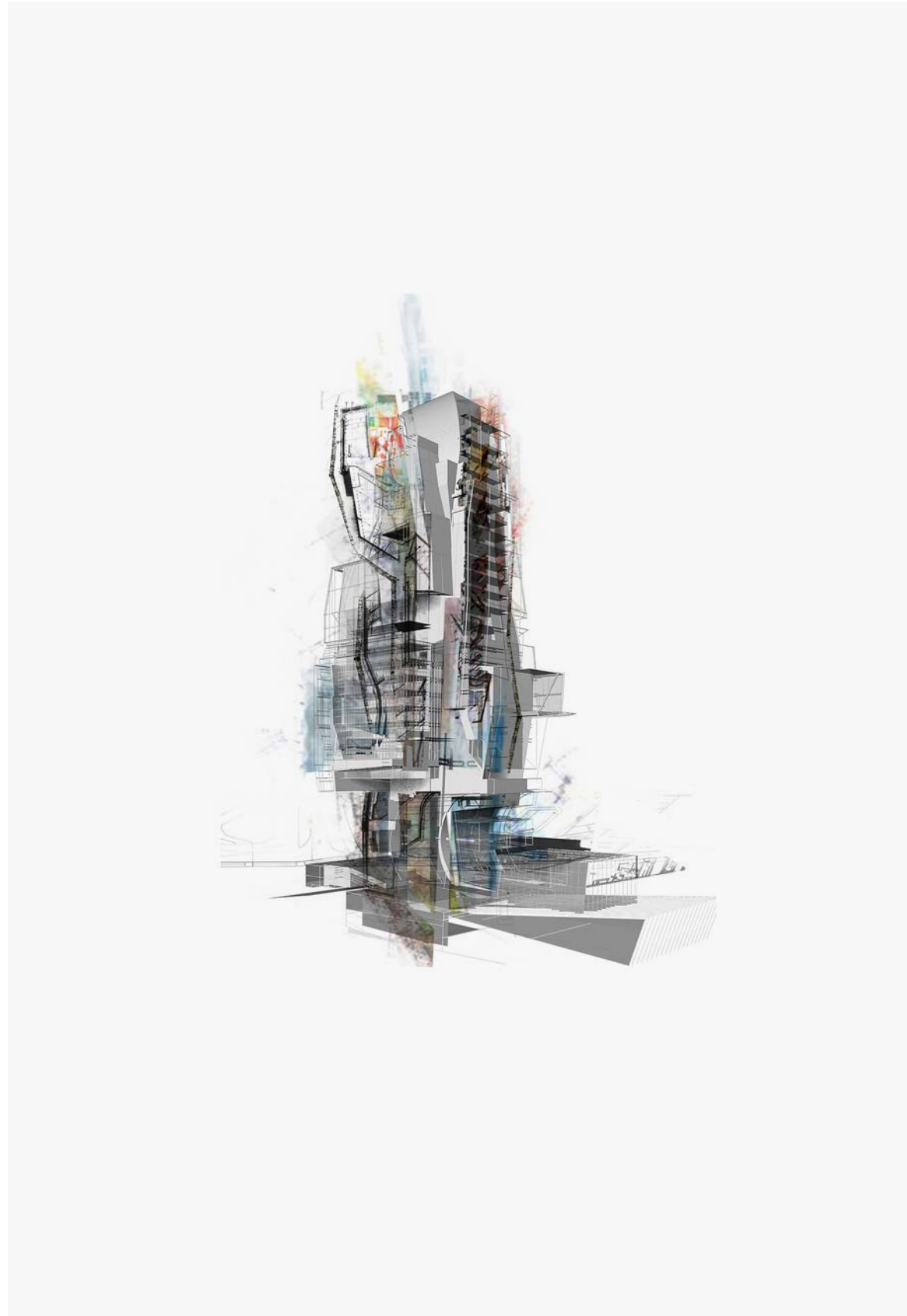
The combination of these collages developed eminent spaces that ripened our epigrammatic spatial conditions. Collages for skin were then made concerning our idea of it weaving in and out and diving into the public and private spaces; crafting a division for the peacefulness asked for by residents and workers.

AN URBAN CONCEPT \ TAMPA, FL



• skin + spatial studies

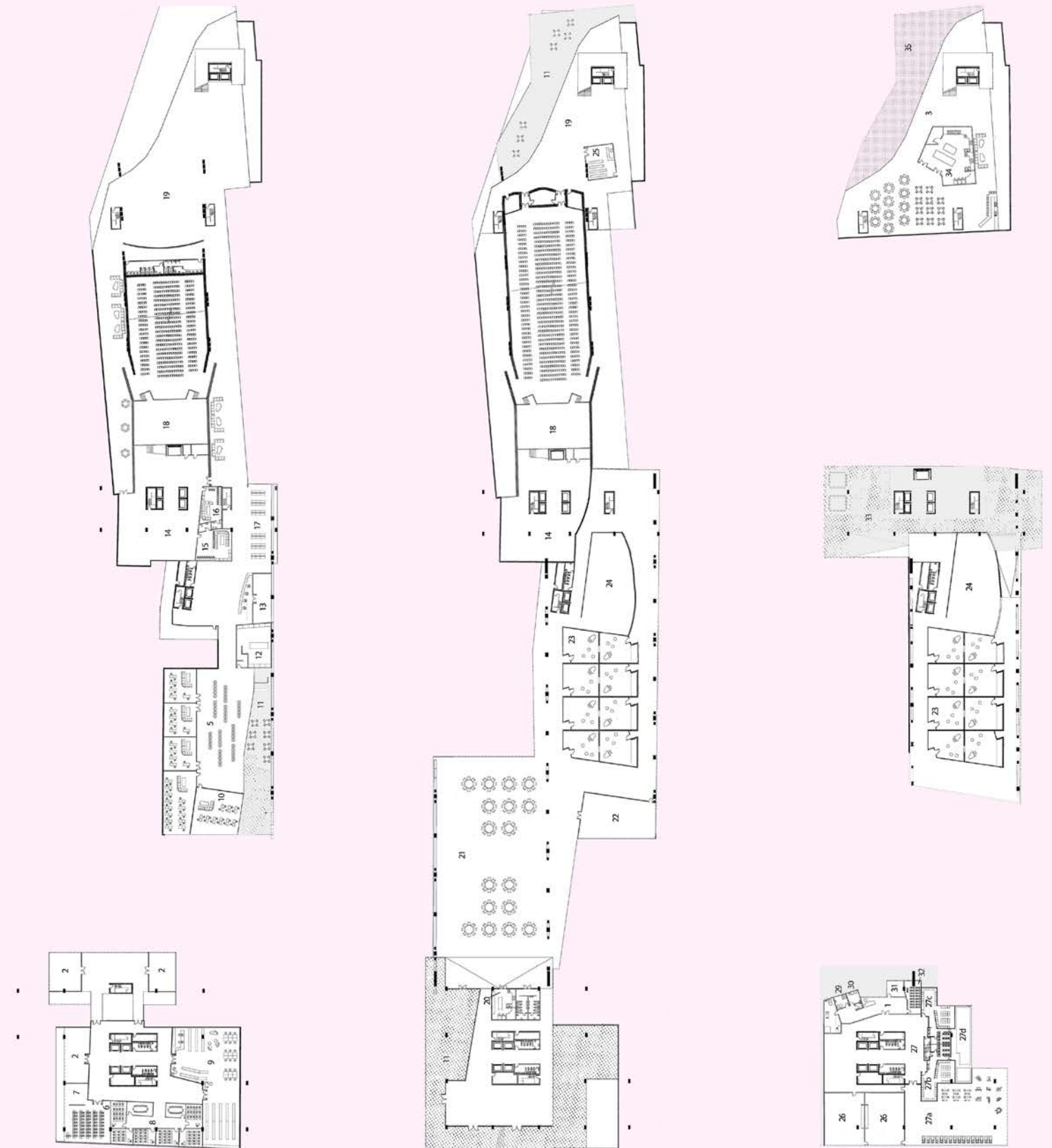
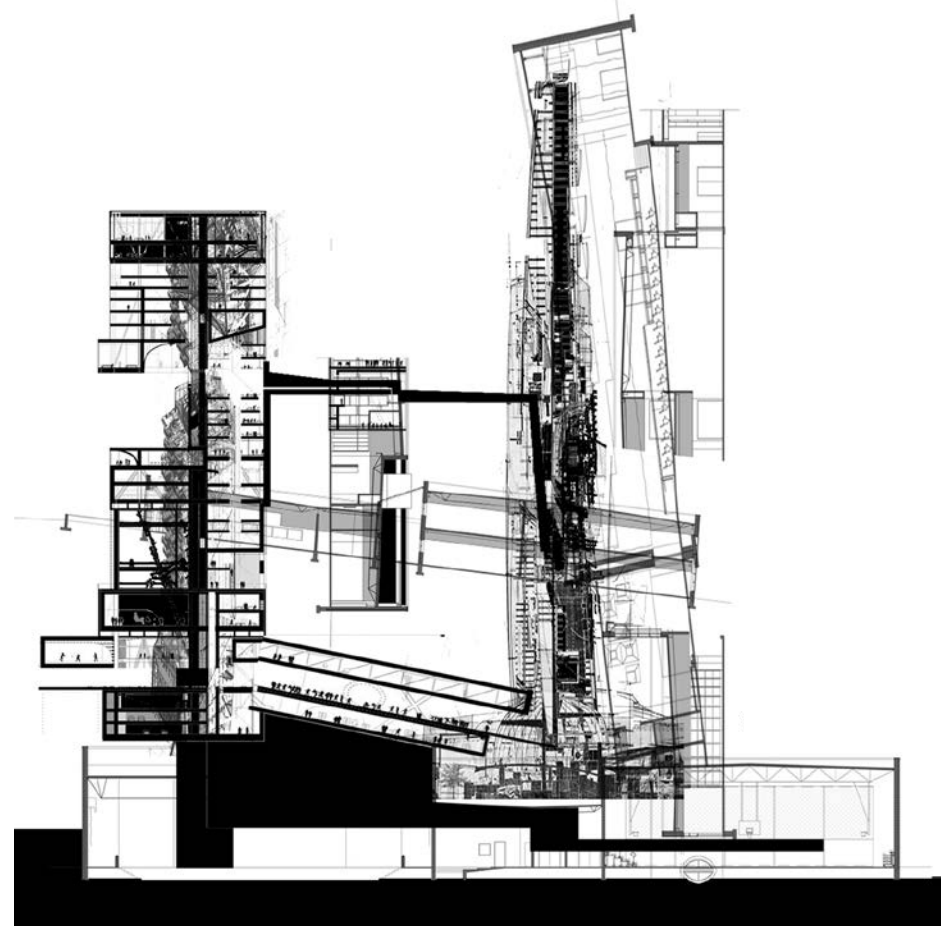
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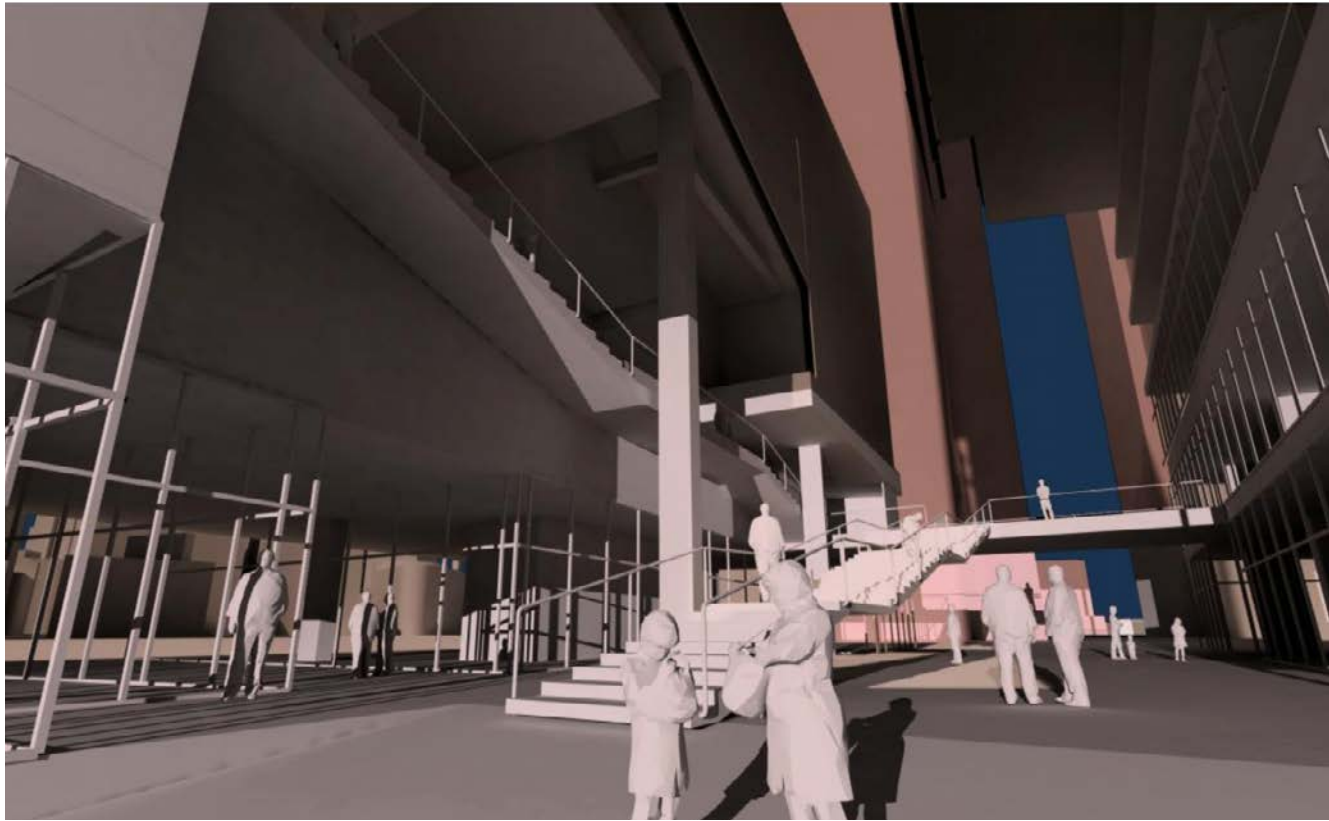


BOSTON TOWER : AN URBAN CONCEPT

Downtown Boston is a locale brimming with opportunity, and is being retouched again and again by different architectural projects. So how does revitalizing the city begin to manifest with the edition of something new? The project began with spatial studies of collages that were composed of sections and plans of preexisting urban structures. Using this information, ideas of program, and circulation began to develop in the form of axonometric diagram.

The place was chosen not only because of its proximity to the Charles River but also due to its immediate context. It offered parks, museums, restaurants, and other amenities available to the public. The program of the Boston House of the Arts that was created begins at the base with large public performance and gathering spaces, leading up to more private educational spaces and rooms, such as studios, and tech rooms. All which connects to the office and residential towers.





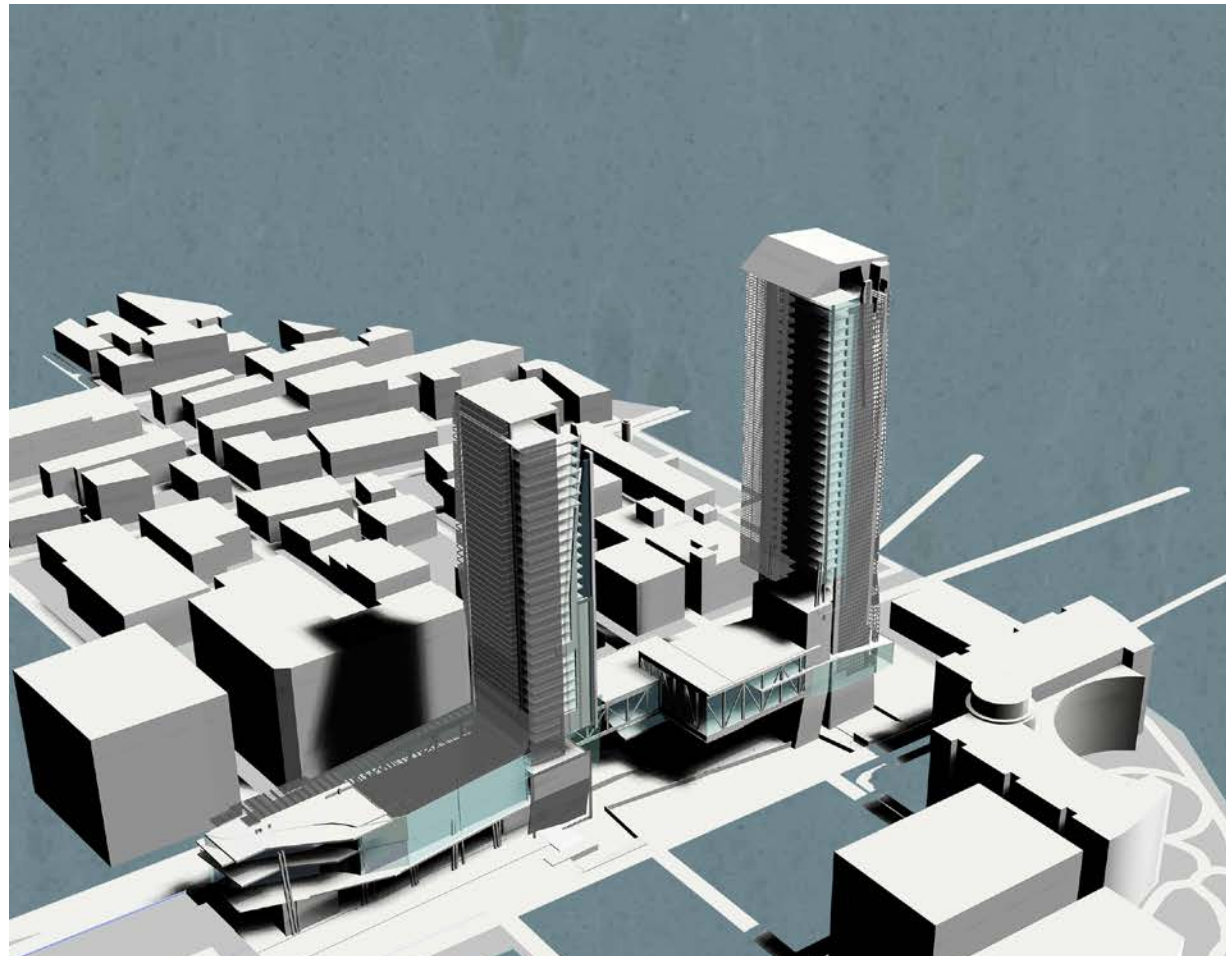
The Boston House of Music and Arts is a design that is located on the water side in downtown Boston. I created a large, open, multi-story space with a residential and office tower connected by a center to educate in the arts.

Renderings produced using Rhino + V-Ray

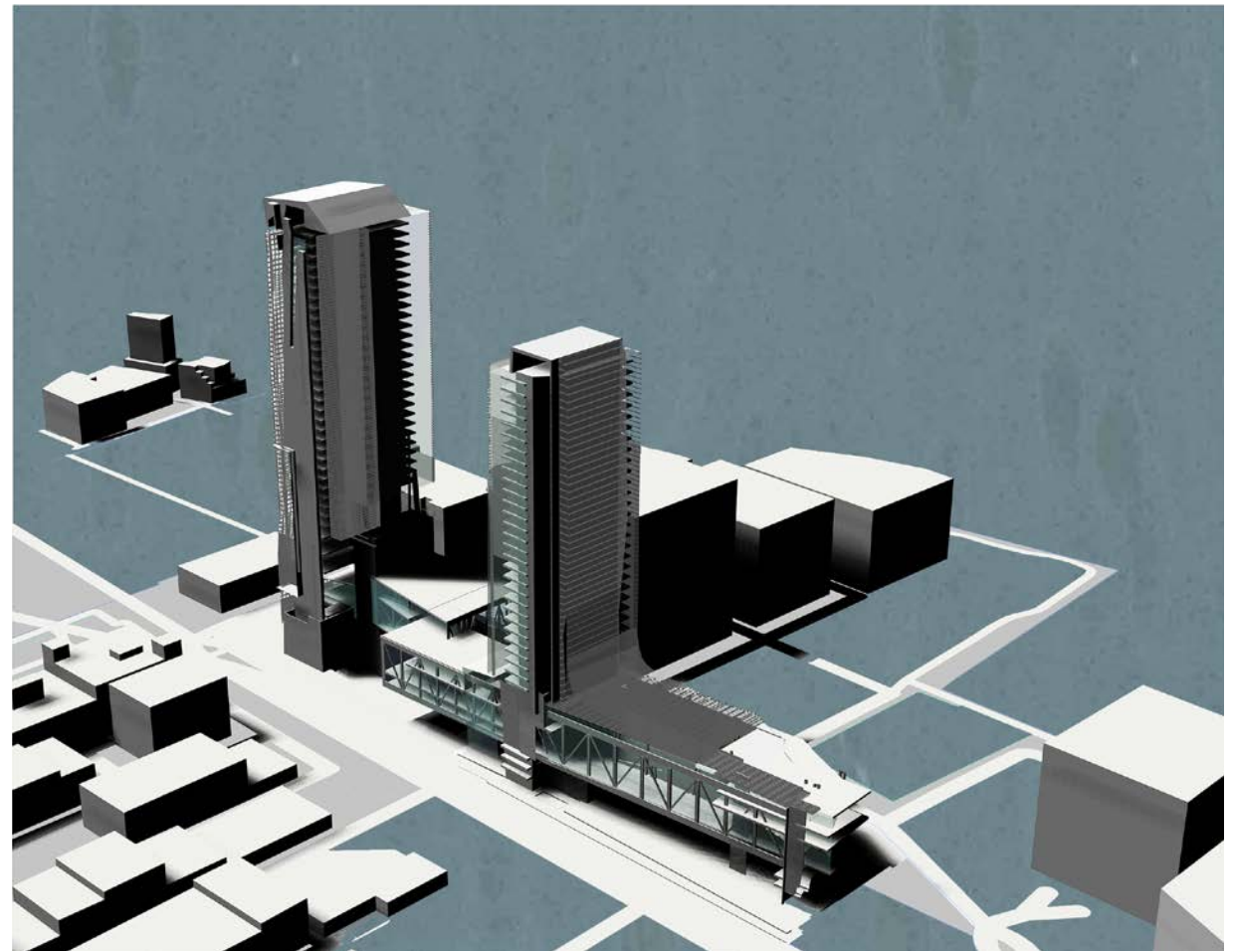


Programmatically, there is also an emphasis in the division between the public and private sector and this area also house a theater for performances by student and outside performances alike.

Rendering produced using Rhino + V-Ray



Renderings produced using Rhino + V-Ray + Photoshop



Renderings produced using Rhino + V-Ray + Photoshop

INHABITING THE INTERSTICE

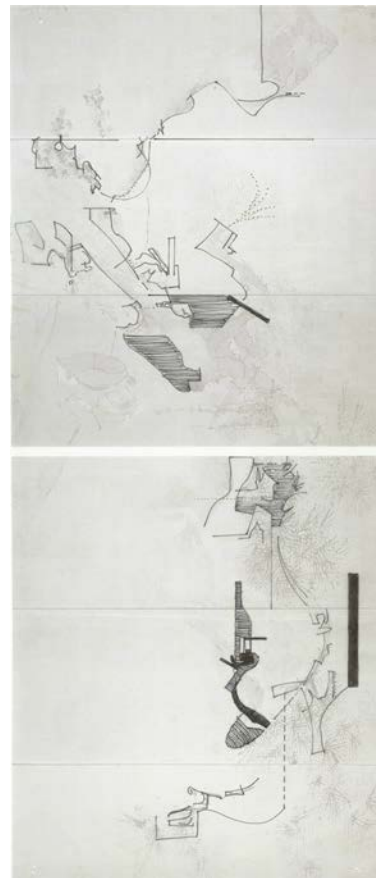


interstice:

A small opening or space between objects, especially adjacent objects or objects set closely together, as between cords in a rope or components of a multiconductor electrical cable or between atoms in a crystal.

(figuratively) A fragment of space.

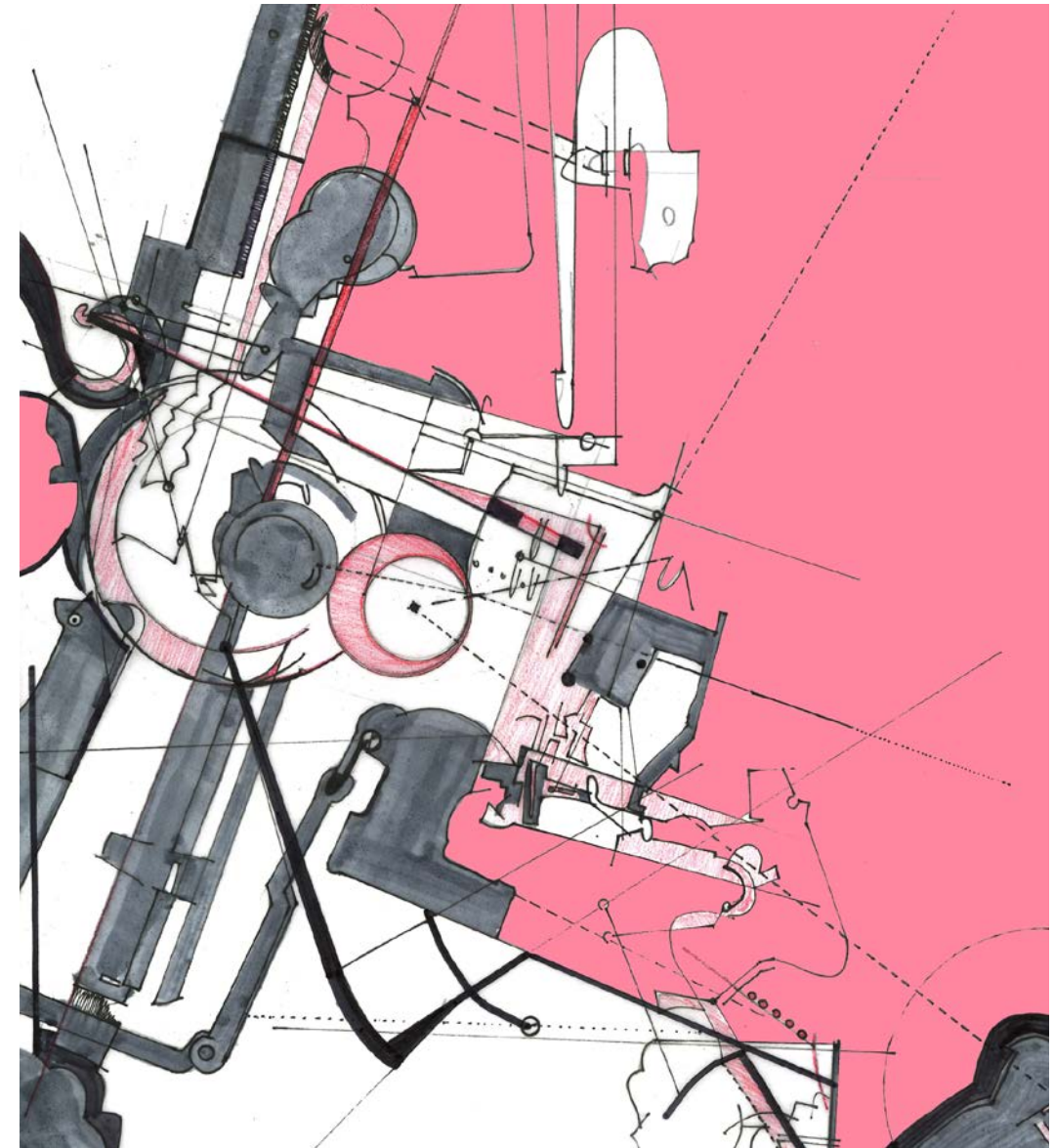
(by extension) A small interval of time free to be spent on activities other than one's primary goal.



The studio links theory and praxis through comprehensive graphic investigations leading to design proposals of varying scope and scale. Within loosely defined parameters, I explored components of process and tangential thoughts that emanate from them. Topics of thought and investigation included efficient use of space, scale, detail, graphic processes for design, design thought processes, architecture and context, and other related topics.

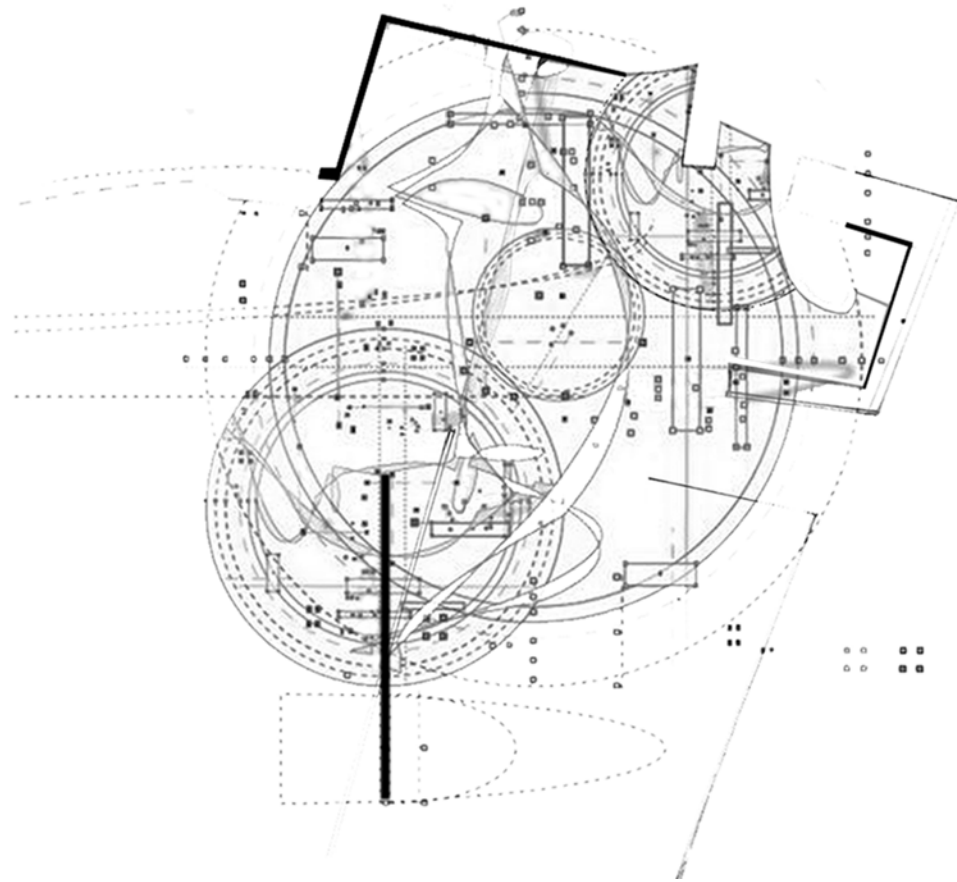
There was a particular focus in design on the interstice which is defined as a space that intervenes between things; especially one between closely spaced things; a short space in time between events. Interstices occur throughout urban landscapes and are vital spaces that give breath, light and energy to a city. But they can also give unsightly, undesirable fragments of spaces never considered for their potential utility. These spatial investigations look at marginal space in the form of abstracted interstices meant to raise awareness of the potential of such spaces in the urban environment.

: relief study diagram



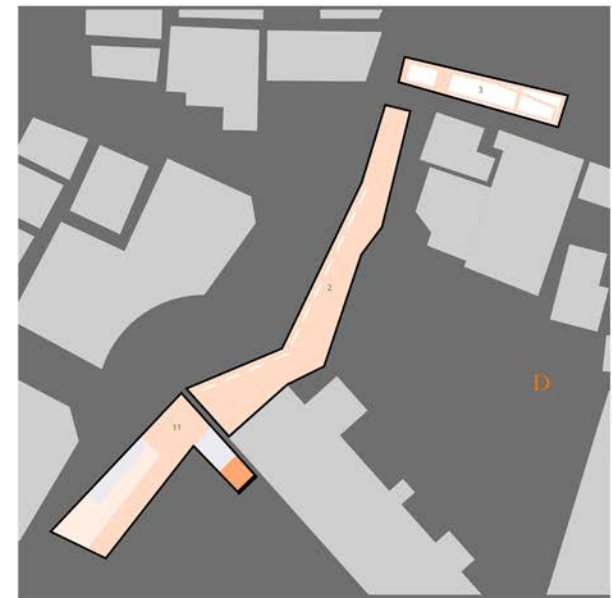
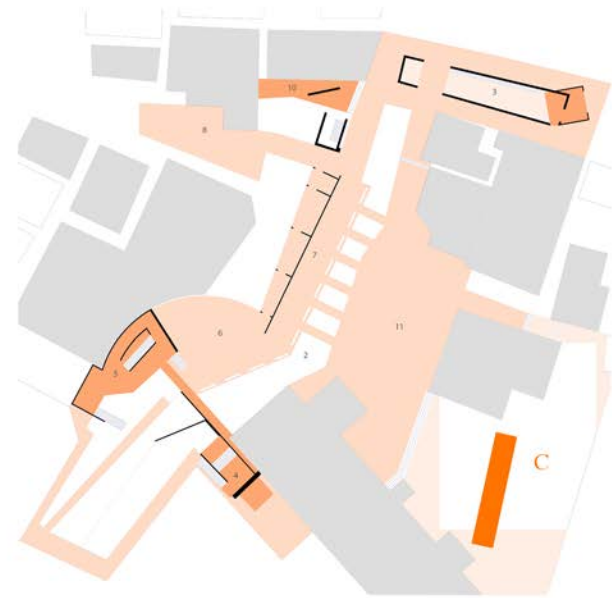
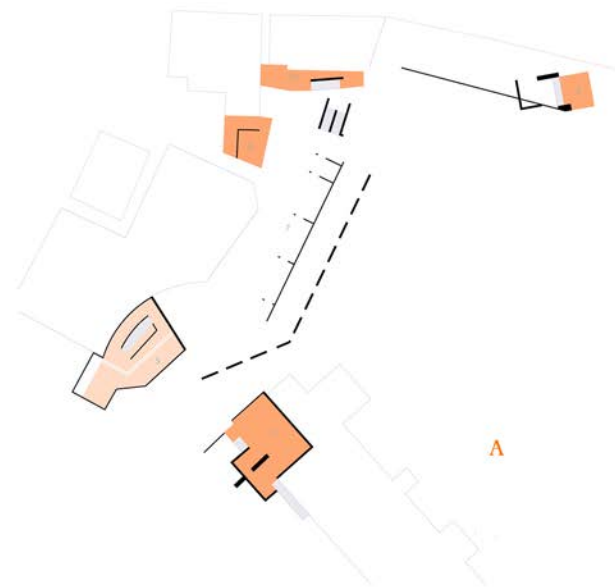
The diagrams created were inspired by a study on found objects that were photographed and overlaid. Through the connections of these objects and design upon the space in between, it created different dimensional qualities.

Through going to Japan and studying the use of space in architecture, urban environments, infrastructure and transportation I applied my studies into a series of design investigations. Ultimately I created a multi center catered to the people of Koen-ji that really tied in the space between the margins.

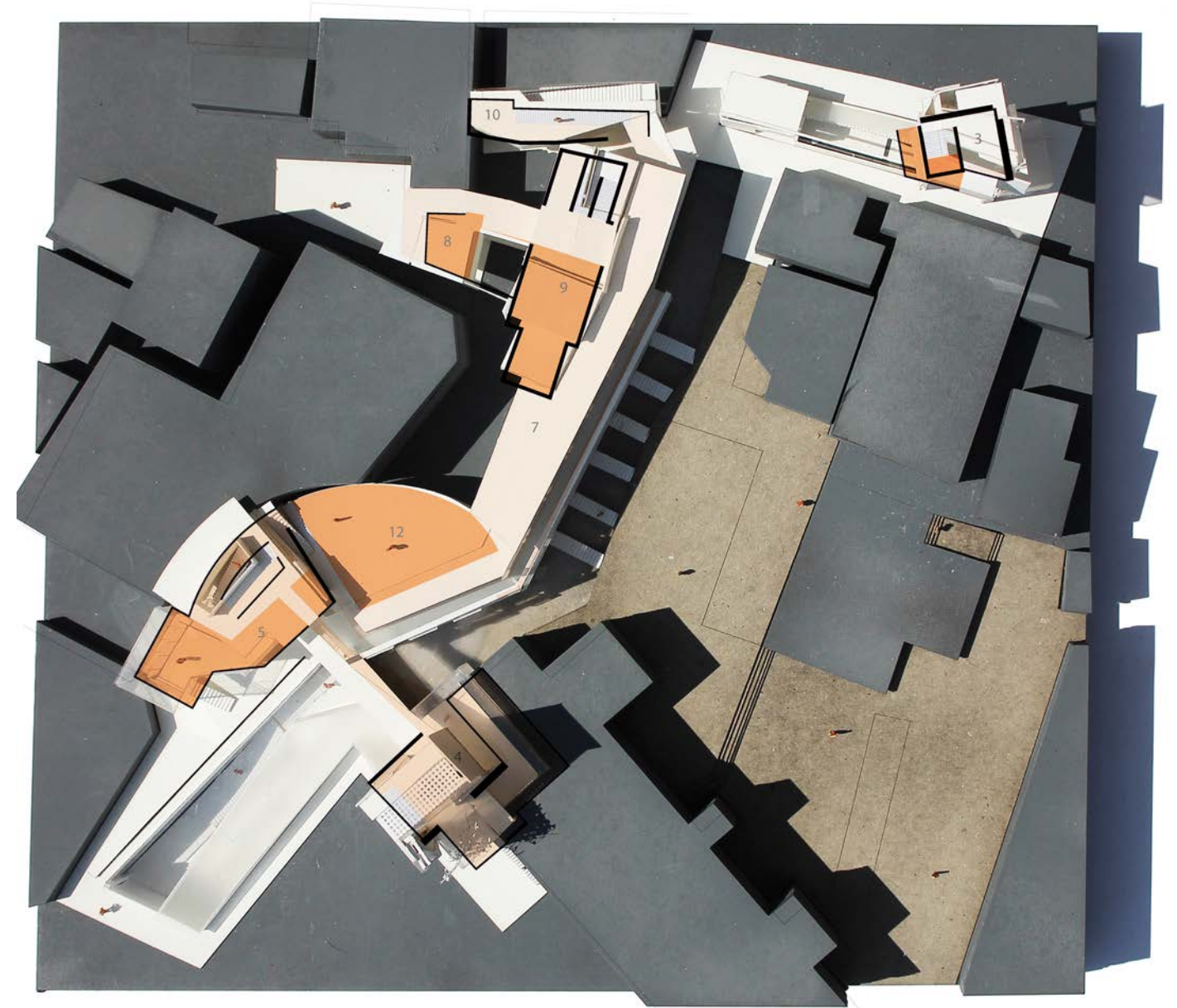


As world populations grow and migrate, urban center space will become more and more precious. Japan has faced the challenge of accommodating large populations in relatively limited areas for most of its modern history and the Japanese have been innovative in their varied approaches to utilizing marginal space that is left unused or become an eyesore or a hazard in many other cultures. Through this process studio I focused on efficient use and re-evaluation of marginalized urban space.



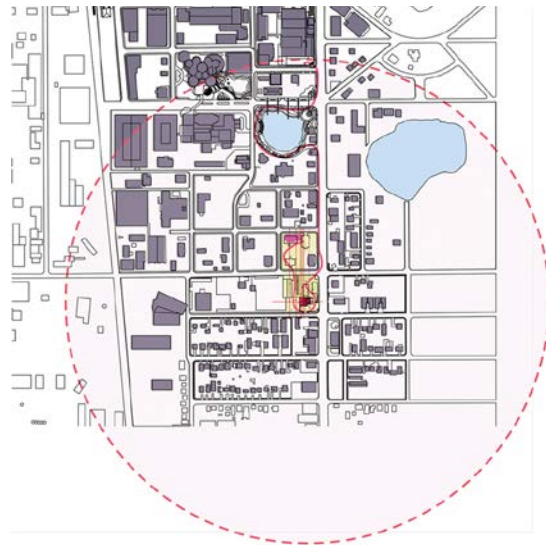


Plans: 1 meeting rooms | 2 aquaponics | 3 aviary | 4 botanical gardens | 5 butterfly pavilion | 6 cafe | 7 gallery
8 moonlight viewing | 9 gift shop | 10 bookstore | 11 plaza | 12 auditorium



The public communal areas include a two-story cafe, a large banquet hall, an open bridged park. The space between buildings began to work as additional soft scape communal space.

HKS : UNITED IN LIGHT



2018 SE region HKS Design Fellowship

Partnering with OnePulse foundation a group of us had to delve into the possibilities of how to remember and give meaning to those who lost their lives in a senseless act of violence. In my group we tried to explain it in 3 parts.

1 \ memory and meaning

From approach to descent, tall solemn columns represent those whose lives were stolen. Once beneath the original shell, looking up reveals a darkness that is penetrated only by the light surrounding each individual column.

2 \ Celebrate, Unite, grow, play, live

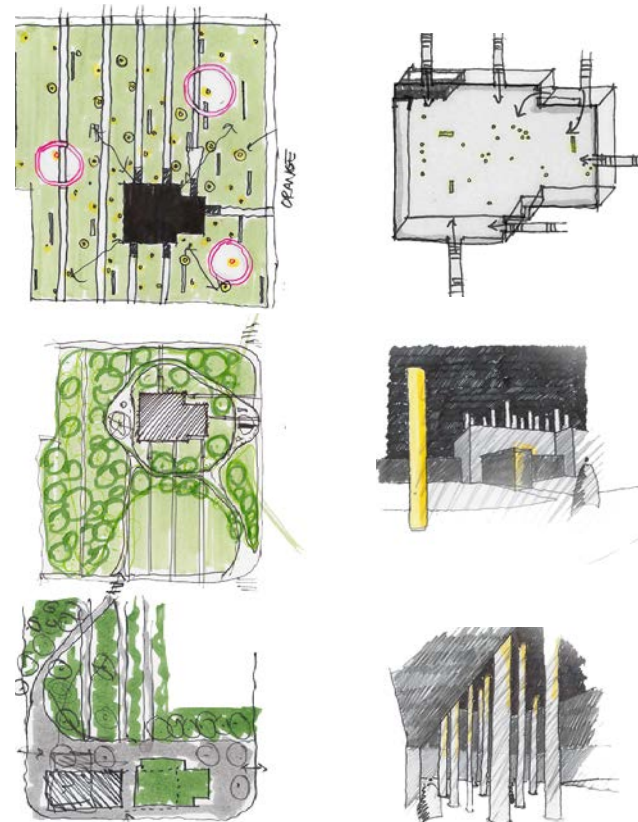
A large public green space is home to a dense grove of trees. Amongst the trees live single, tall, vertical, illuminated columns for each person that survived. The community space provides opportunities for private, quiet reflection as well as gathering and uniting through a generous green clearing.

3 \ Engage & Educate

Multiple significant places along the journey from Pulse to ORMC provide the opportunity for engagement with the larger community such as the display of artifacts, the original Pulse sign and acrylic message panels.

onePULSE foundation:

The foundation supports the design, construction, maintenance and operation of a Memorial and Museum; community grants to care for the victims' families and survivors; educational program to promote amity among all segments of society; and endowed scholarships to honor each of the 49 people that have passed away.



Rendering produced using Sketchup + Lumion

The project required me to produce a series of renderings and concept graphics for a memorial fitting to the 2016 Pulse tragedy and entrusted with the responsibility to honor those who died, while challenging our society to answer the question what does Orlando Strong look like in the built environment? Worked through multiple renditions to understand the ideas and conceptual imagination of the memorial and to understand the needs of the people in Orlando.

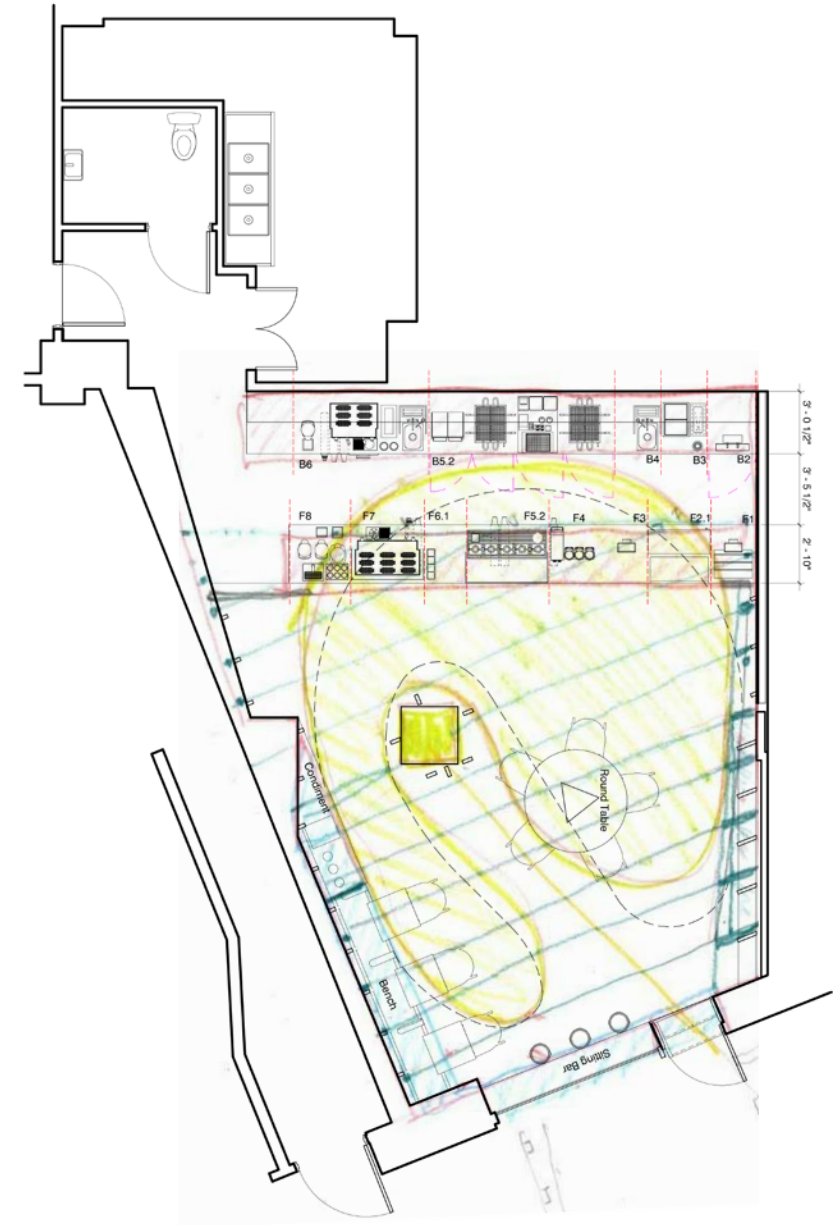
BLUE BOTTLE COFFEE

Blue Bottle:

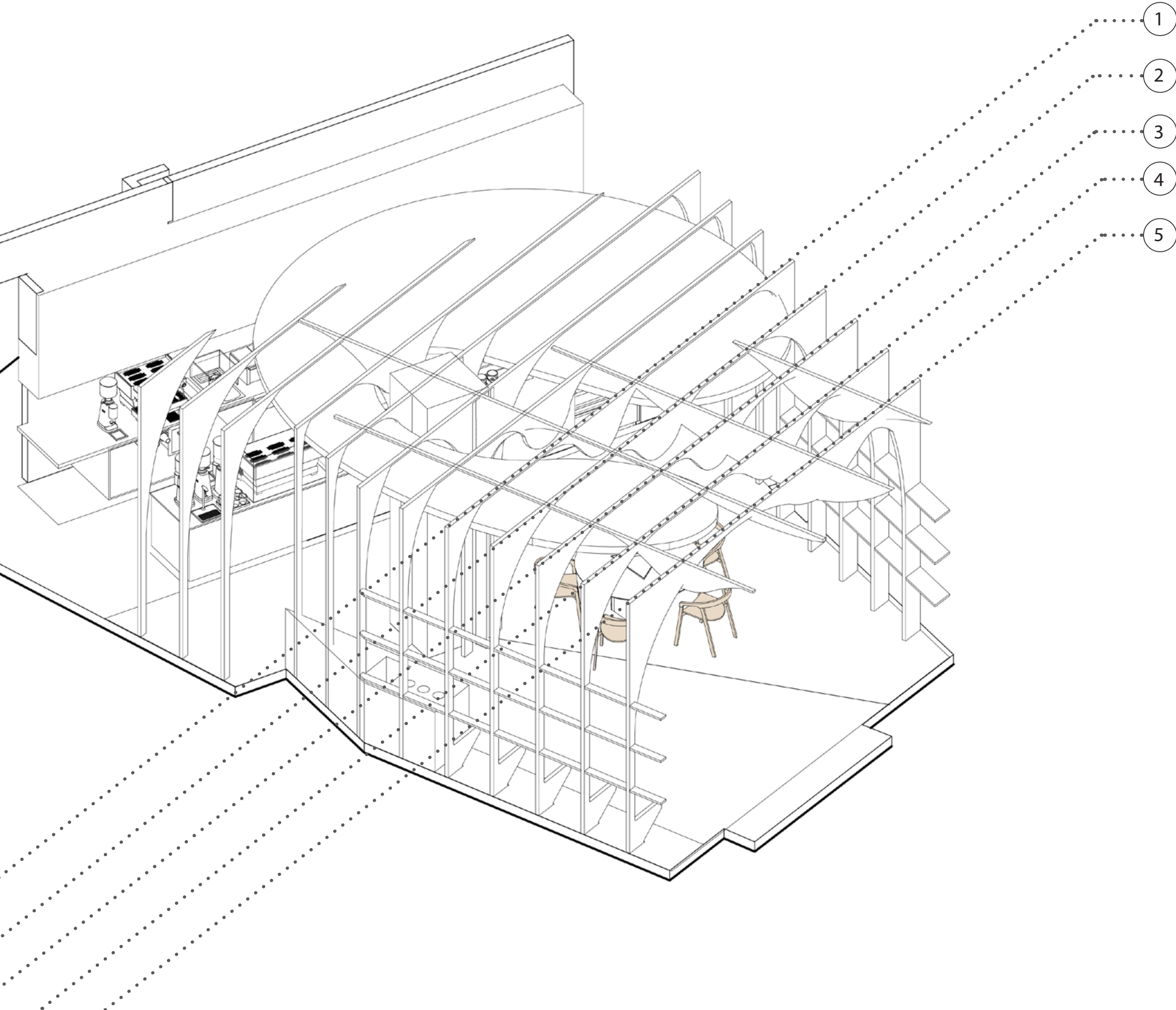
In the early 2000s, in Oakland, California, a slightly disaffected coffee lunatic, weary of the commercial coffee enterprise and stale, overly roasted beans, decided to open a roaster for people who were clamoring for the actual taste of fresh coffee. Using a minuscule six-pound batch roaster, he made a historic vow: "I will only sell coffee less than 48 hours out of the roaster to my guests, so they may enjoy coffee at peak flavor. I will only use the finest, most delicious, and responsibly sourced beans."

Now, more than fifteen years later, and thanks to the enthusiastic support of many loyal guests, Blue Bottle Coffee has grown to a network of cafes across the U.S., Japan, and Korea.

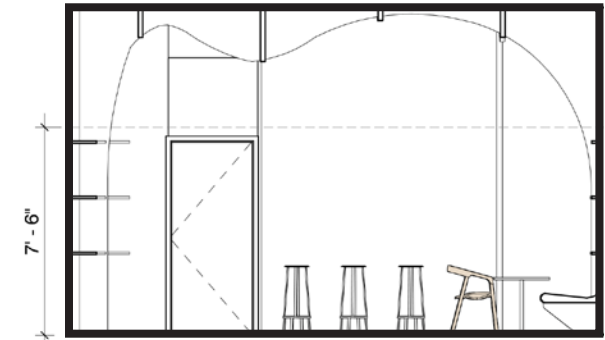
I was added to the team in the early design development phase and began by using programs such as Revit, AutoCAD, Illustrator, and InDesign. I continued this project through to construction administration and focused majority of my time towards implementing Revit Standards amongst out documentat and worked through documentation. This included life safety plans, public and egress stair set and details, RCPS, and device coordinayion, and the dimensioning strataegies on the enlarged plans



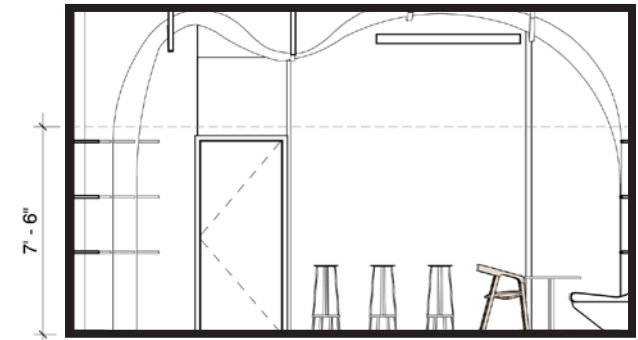
There was a design emphasis on the site utilization of the exterior space, and civic park design. There was also an adherence to project program and code requirements both exterior and interior. Also, an importance to pedestrian access and circulation both horizontal and vertical including life safety and ADA compliance. The design created was in efforts to use the building structure as not only a means of support, but also as a generator and definer of interior space and exterior form.



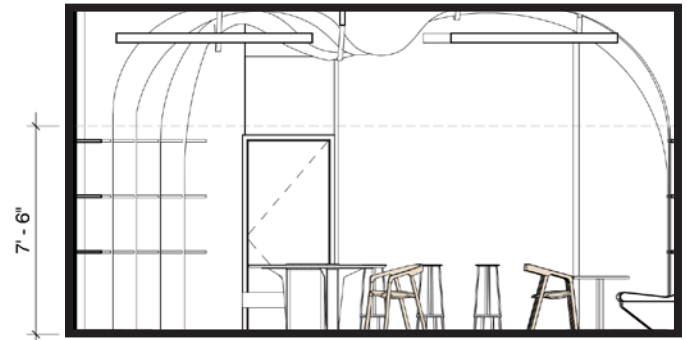
①



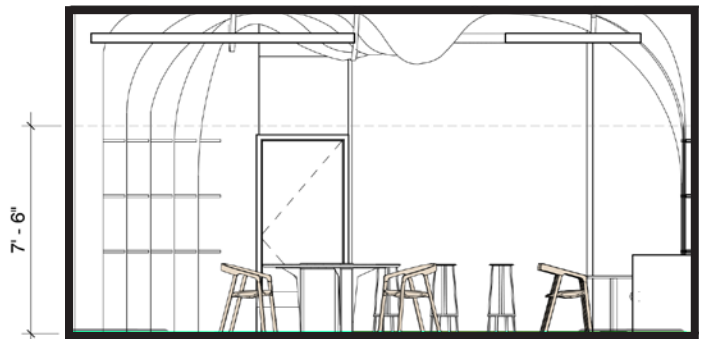
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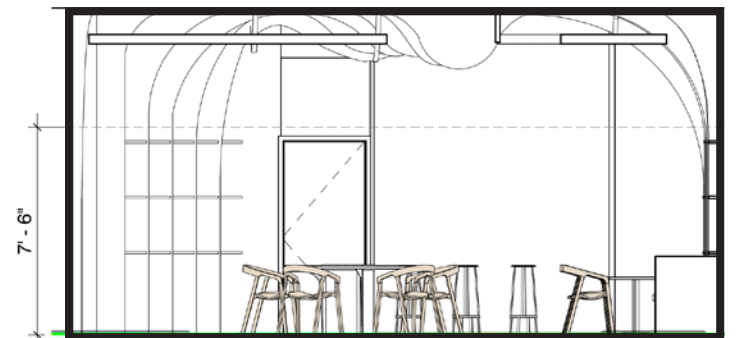
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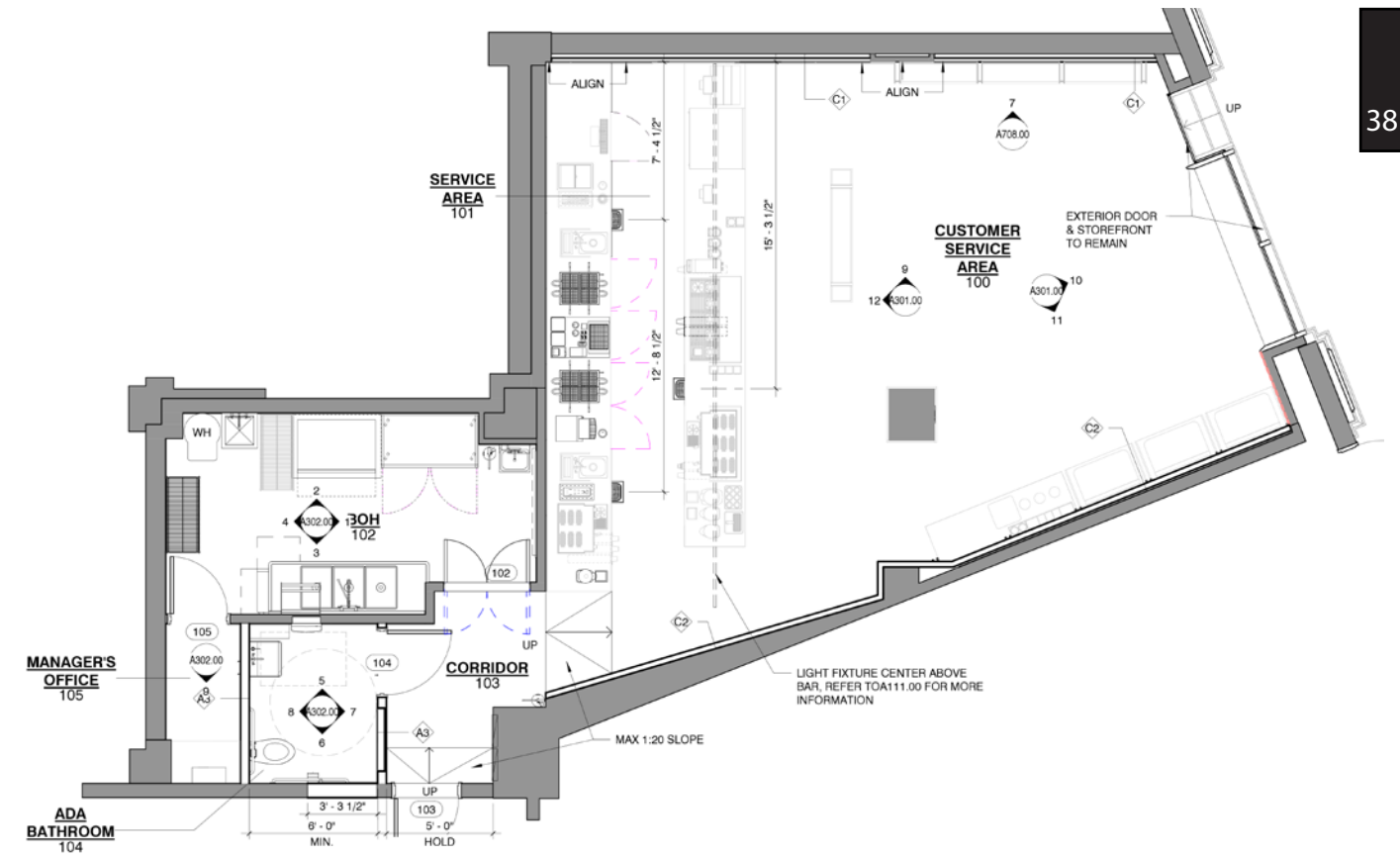
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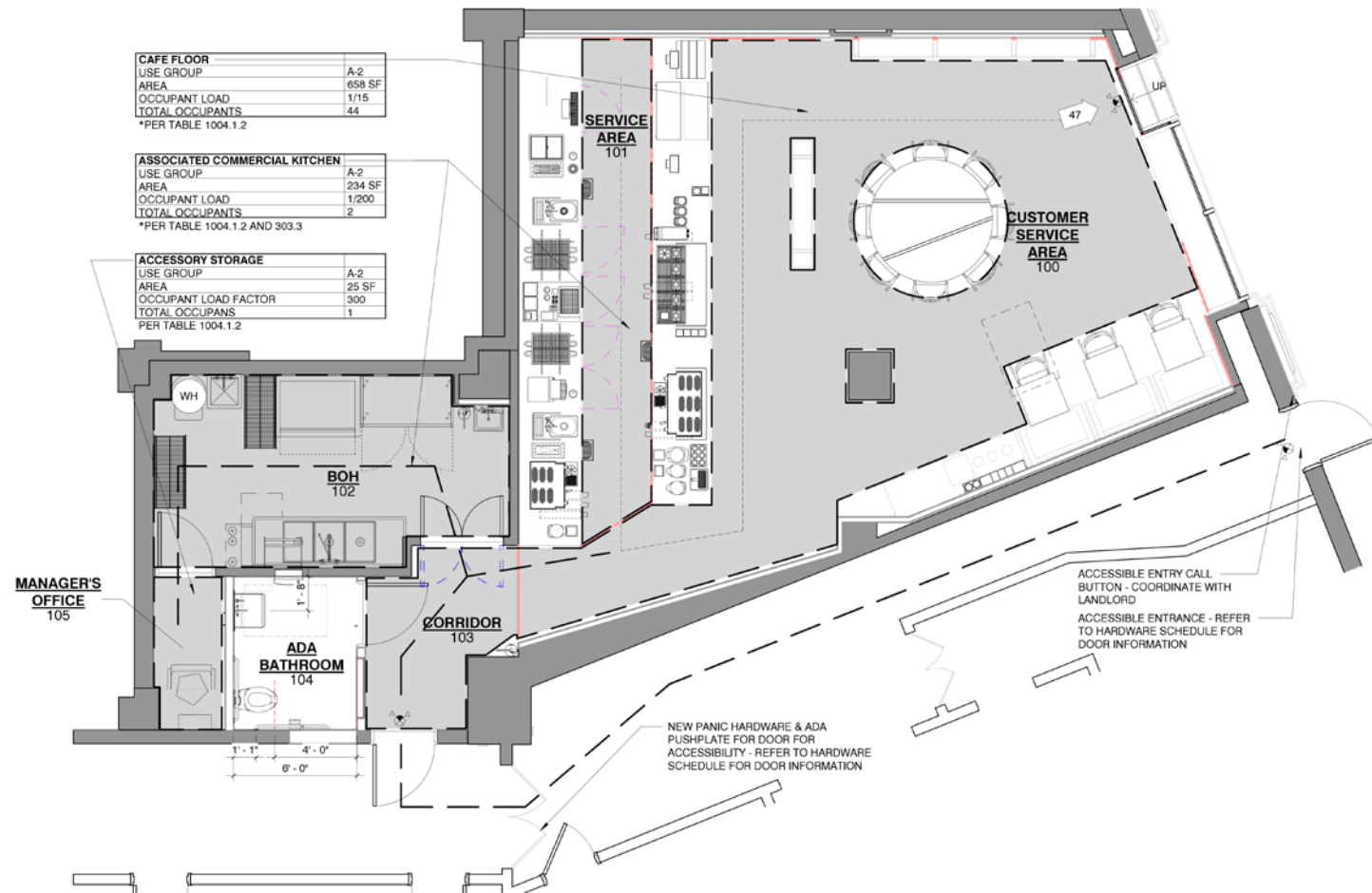
⑤



Created rated partition filters in Revit and implemented them based on building code requirements. Calculated and labeled occupant loads for project. Created path ID's in Revit to make an efficient schedule for life safety travel distances. Created mill-work modules for front and back of house. Coordinated switching with electrical engineers with thorough lighting schedules.

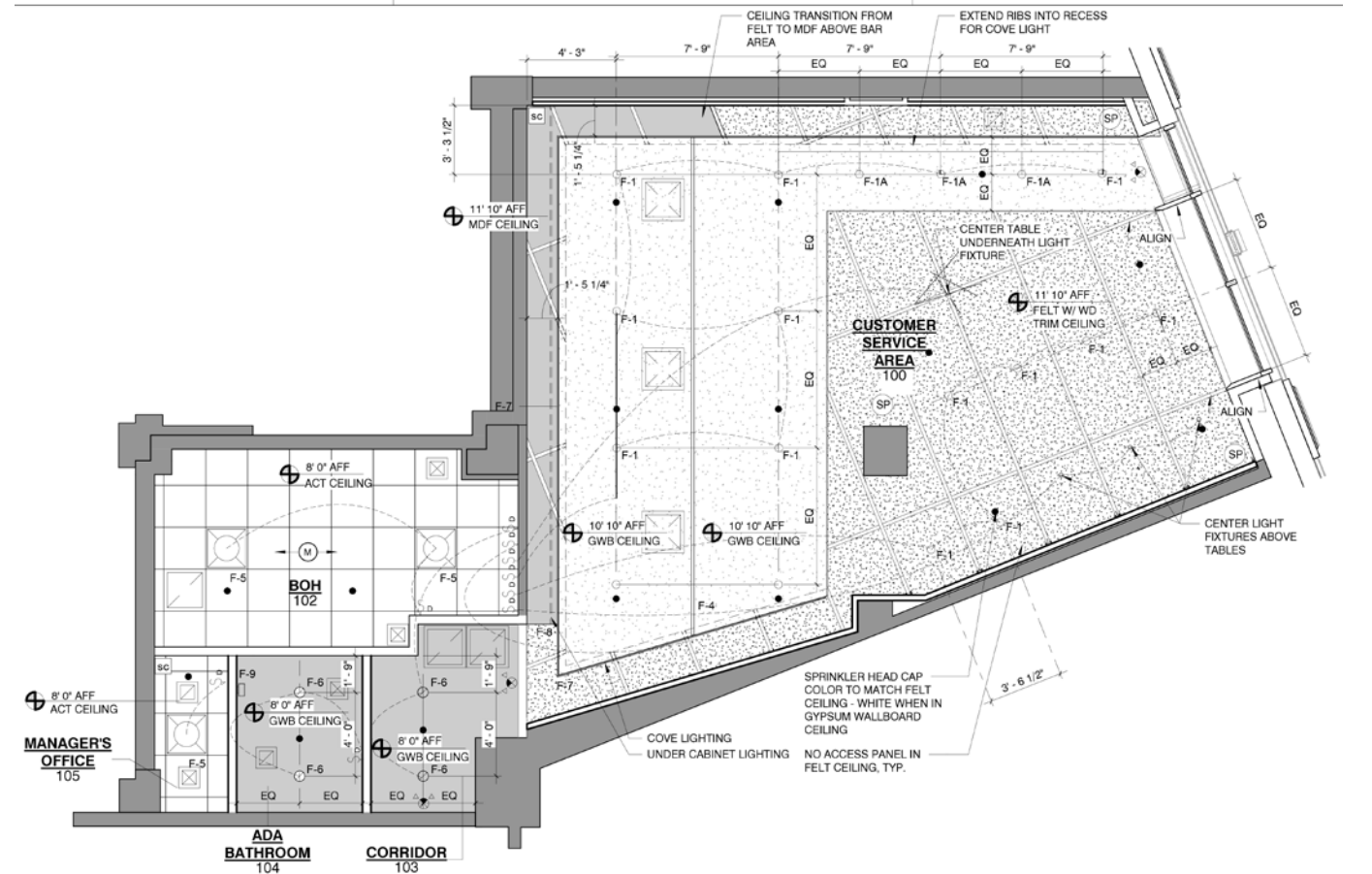


1 | FIRST FLOOR CONSTRUCTION PLAN
A101.00 | 1/4" = 1'-0"



1 | FIRST FLOOR LIFE SAFETY PLAN

A100.00 | 1/4" = 1'-0"



1 | REFLECTED CEILING FIRST FLOOR PLAN

A111.00 | 1/4" = 1'-0"



Renderings produced using Revit + Enscape

TEND:



TEND:

TEND tries to reinvent dentistry with modern design, and premium care towards its patients. They are trying to change the experience of going to the dentist. TEND strives to eliminate the lack of trust, misjudgement, and discomfort that is normally correlated with going to the dentist. The TEND team decided to remake the entire experience. They combine treatment you trust with an environment that soothes, and products that delight.

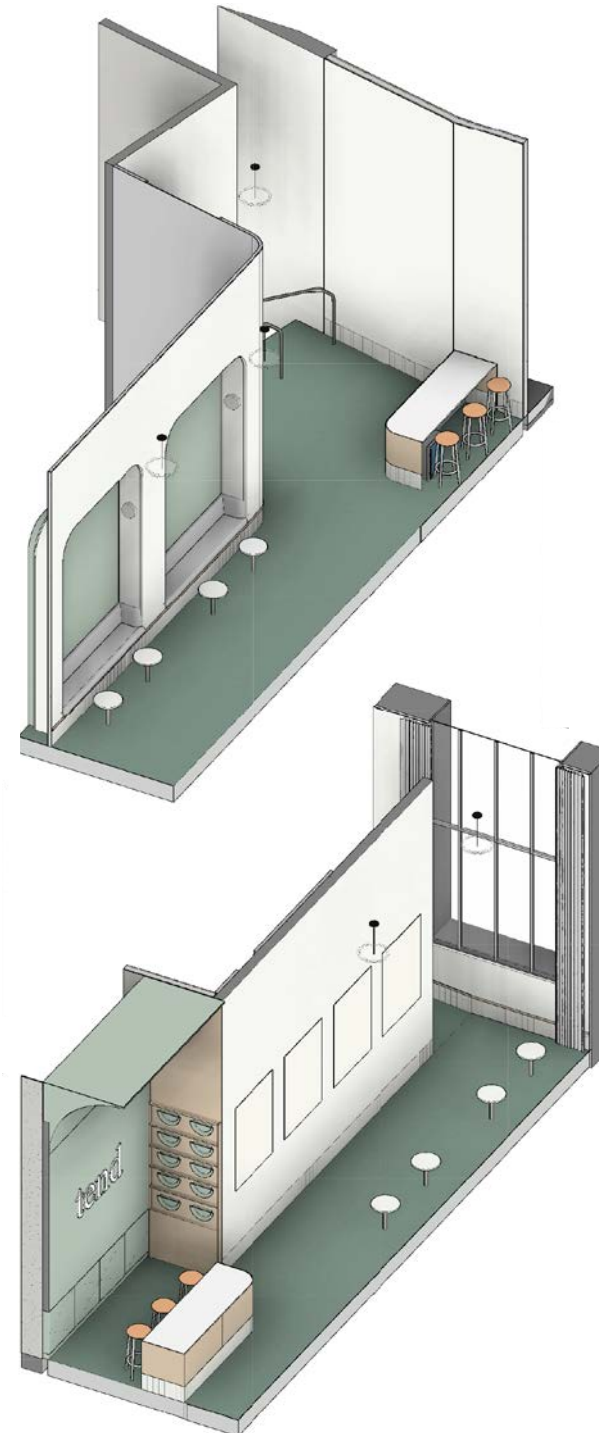
The point is to make one feel amazing about their oral wellness. Not just twice a year, but every time they take a bite, tell a joke, laugh, or share a kiss.



There was a significance in adding warmth in the space with the different materials in the space. At the same time adding pockets of "insta-grammable moments" as the client put it. So we had warm toned materials with the addition of bursts of other materials that could "wow" patients coming in. There was a lot of emphasis on hand-crafted materials mixed with wood and white. Commonly seen in the mixing of pigments and kneading of materials as well.

Located across New York City and looking to branch out throughout the United States the given program proposes a comforting way to experience dental health.

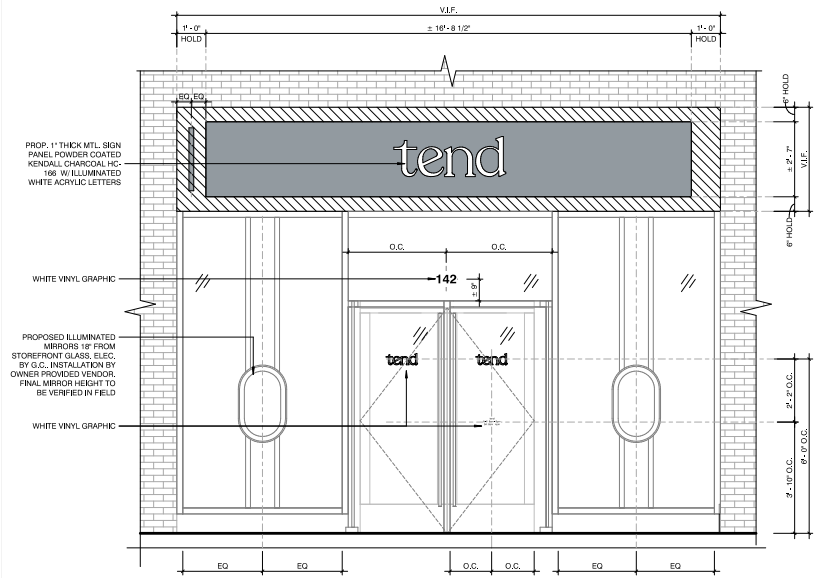
DENTAL OFFICE



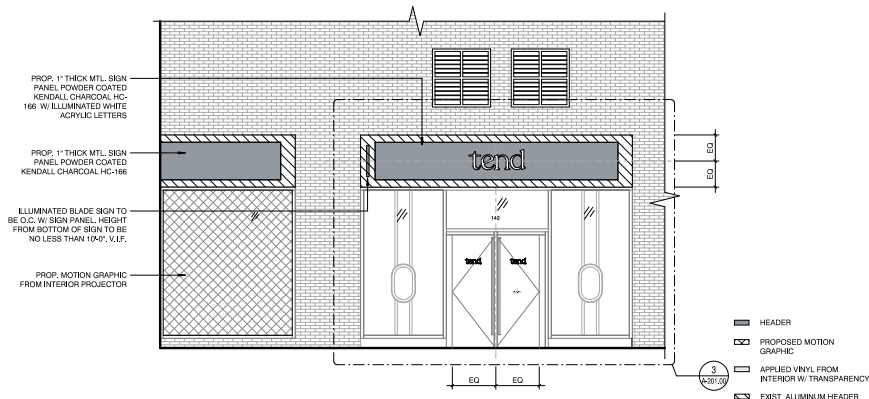
The driving point for this project was taken from the disconnect between patient and doctor and hopeful in that design will not induce the fear that is commonly found in those visiting a dental office. In response to the issue unconventional spaces were created where art highly influences its surroundings. There is directional hierarchy creating pockets of spaces that make the function and circulation easier for employees to get the job done professionally and in a welcoming manner. The point being that at the end of the day they do not have to worry about the design of the office, just the job they are doing.

There is also an emphasis in the investment in tech and training that prioritizes comfort. An x-ray machine that won't poke the roof of your mouth, a gentler hand tool, digital impressions instead of a mold that makes you gag. Even beats headphones are provided and your choice of warby parker sunglasses to dim the dental light. There is work being made to ensure a relaxing time.

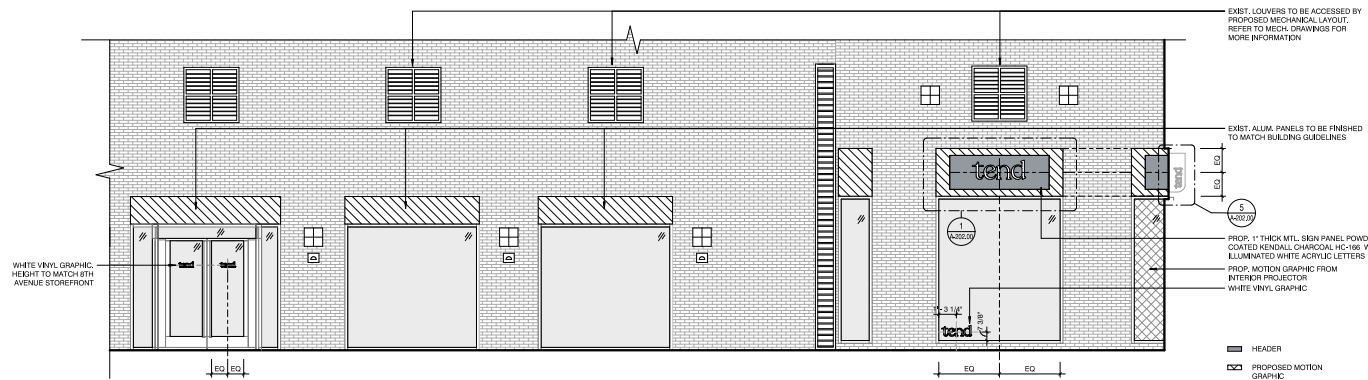
There is also an emphasis on their company mantra. "Where faces are friendly, teeth are clean, and humans are happy." So the goal was to redesign an experience that everyone knows, but nobody likes: going to the dentist. Making sure that caring for your teeth has never been so sweet.



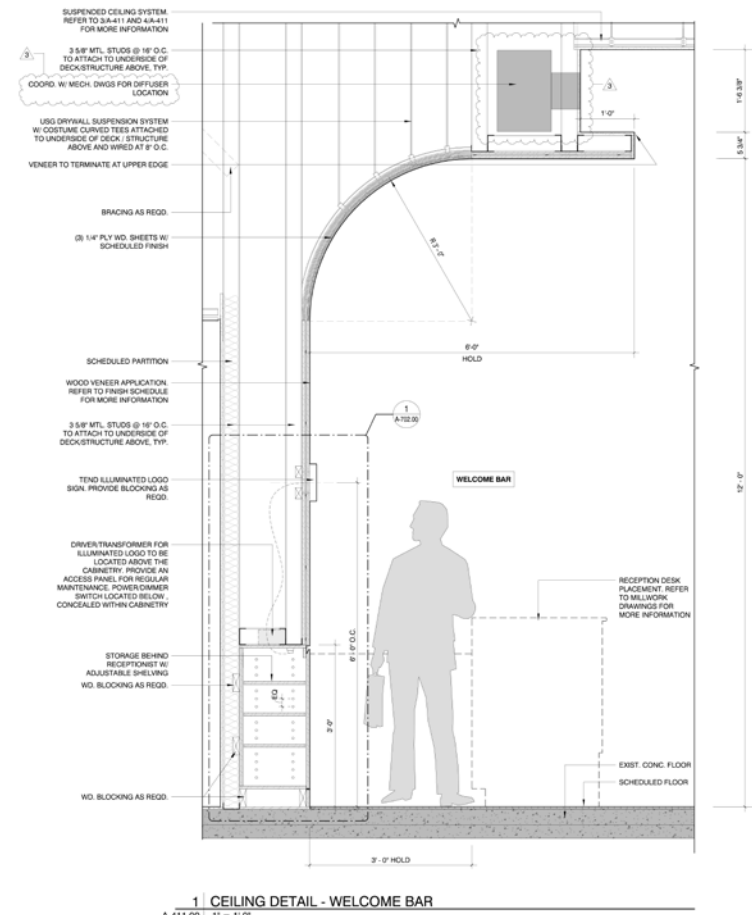
STORE FRONT ELEVATION



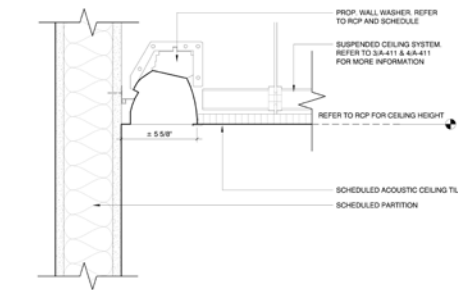
8TH AVE EXTERIOR ELEVATION



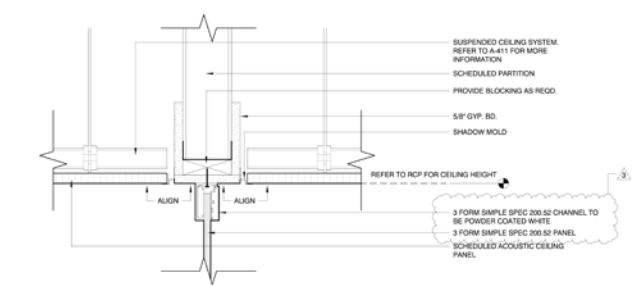
17TH STREET EXTERIOR ELEVATION



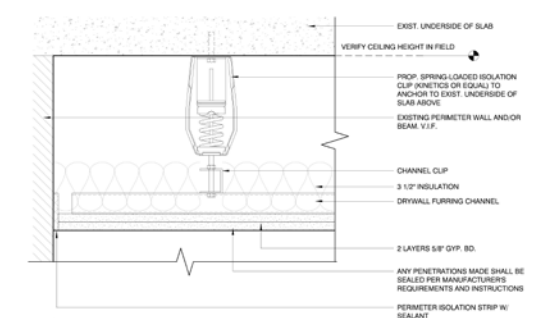
1 CEILING DETAIL - WELCOME BAR
A-411.00 1" = 1'-0"



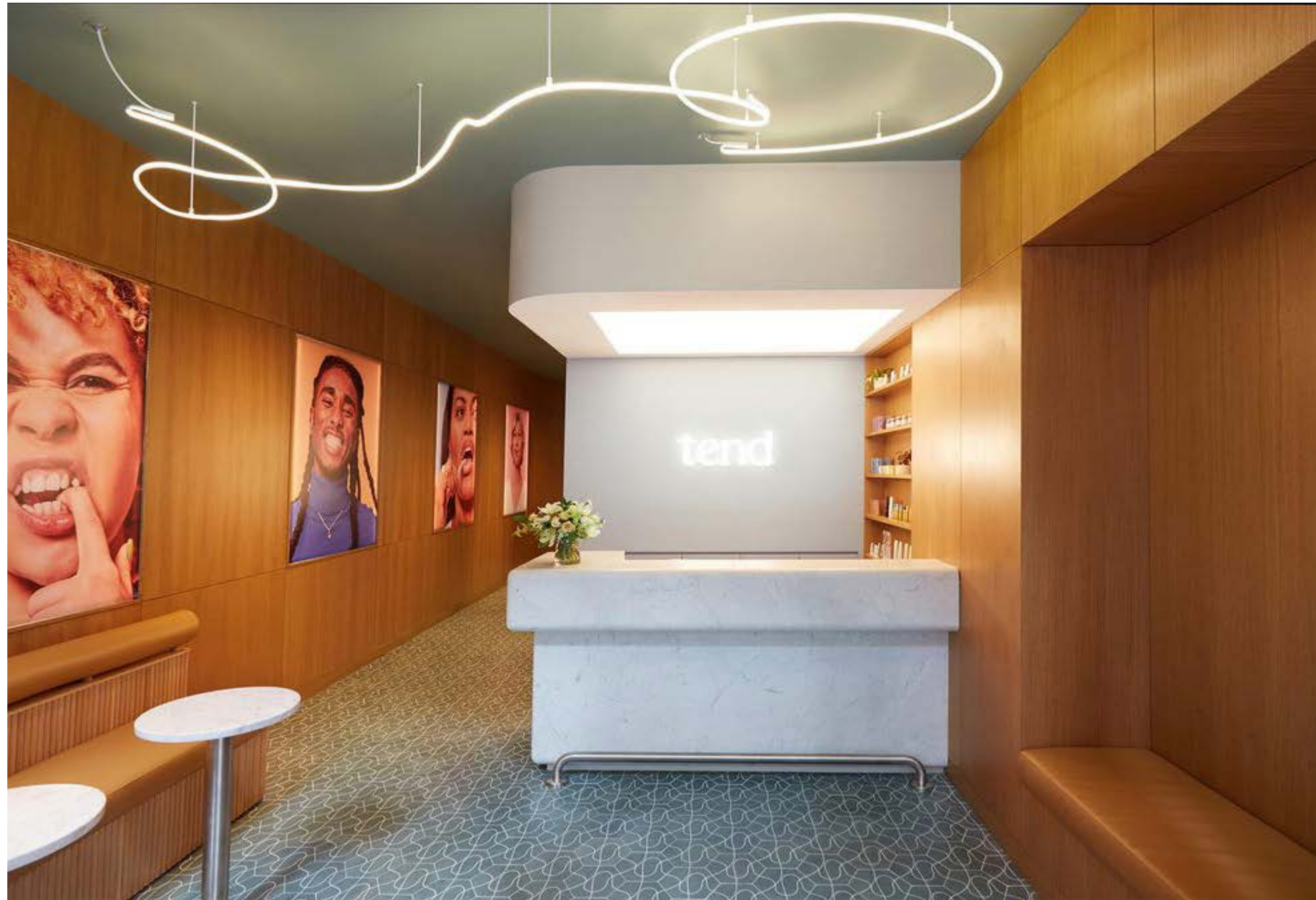
5 CEILING DETAIL - LIGHT COVE AT EXAM ROOMS
A-411.00 3" = 1'-0"



2 CEILING DETAIL AT EXAM ROOM PARTITION
A-411.00 3" = 1'-0"



6 SPRING LOADED ISOLATION CLIP DETAIL
A-411.00 3" = 1'-0"



Renderings produced using Revit + Enscape + Photoshop



Rendering produced using Revit + Enscape + Photoshop



Rendering produced using Photography + Revit + Enscape + Photoshop



Rendering produced using Revit + Enscape + Photoshop

Photograph: LG



Photograph: LG

ACE BBQ:

ark Restaurants

Ark Restaurants operates distinctively-designed dining establishments in New York City; Las Vegas; Washington, DC; Atlantic City; Alabama; and Florida. Whether you're at Bryant Park Grill (located behind New York City's Public Library), the newly-renovated Sequoia (their 1000-seat venue along the banks of Washington, DC's beautiful Potomac River); ROBERT (situated on the 9th floor of NYC's Museum of Art & Design with a breathtaking view of Columbus Circle), or Gallagher's Steakhouse (at Resorts Hotel and Casino in Atlantic City), you're sure to enjoy yourself when dining at an Ark Restaurant.

From weddings to bar/ bat mitzvahs to birthday parties, ark restaurants offers distinctively designed, flexible spaces that will enchant you and guests. The events and dining experiences are sure to be nothing less than perfect at an Ark Restaurant.

Located in north east Columbus, Ohio and adjacent at the Easton Town Center at approximately 6,275 square feet is the proposed restaurant ACE BBQ. Our given program proposes the allocation of a welcome desk, waiting area, meat locker, bar, drink rail, flex dining, service station, communal dining, service area, terrace's, kitchen, back of house, beer bar, and restrooms. All on the axis of the bar and drink rail.

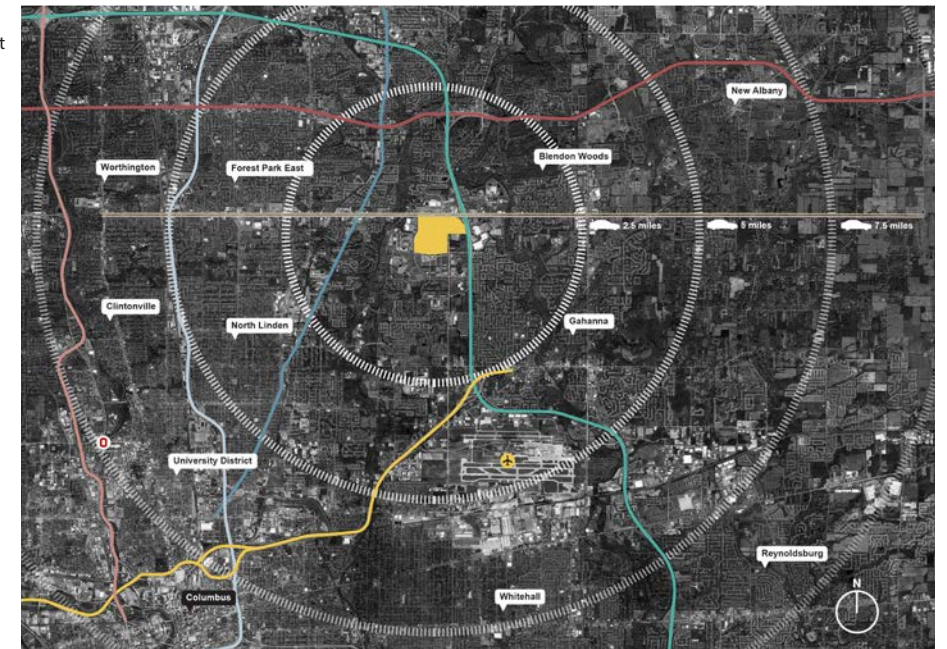
The driving point for this project was taken from the disconnect from the street side, and not overlooking the foot traffic on the streetside.

In response to this problem we created unconventional dining spaces. Because art is highly influenced by its surroundings, I began to think of ways to create rotating outdoor shaded spaces I also designed the plaza to give some directional hierarchy, while still giving pockets of secondary resting areas.

ark RESTAURANTS \ COLUMBUS, OH

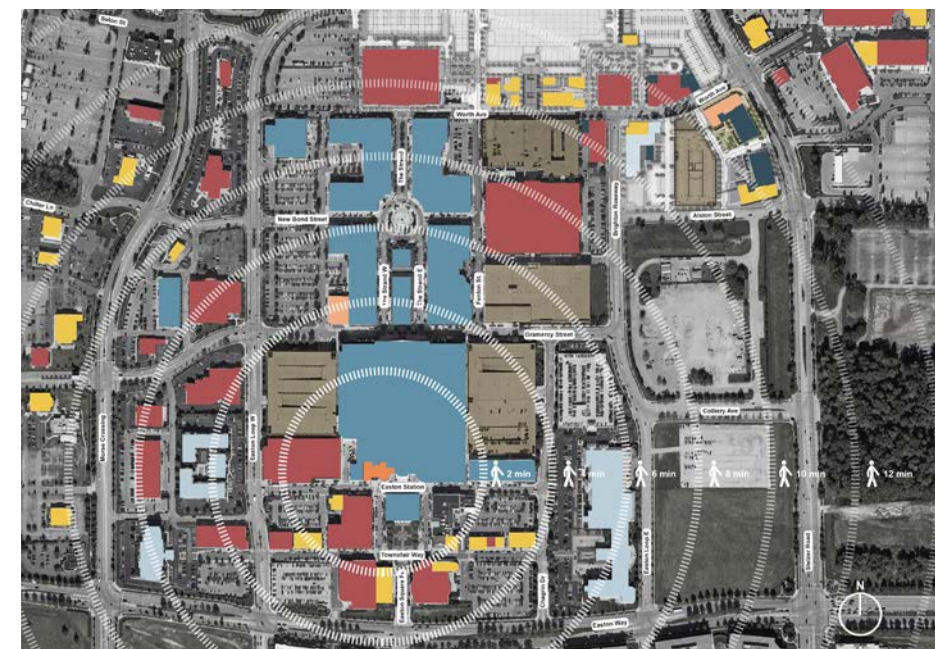
EASTON TOWN CENTER CONTEXT

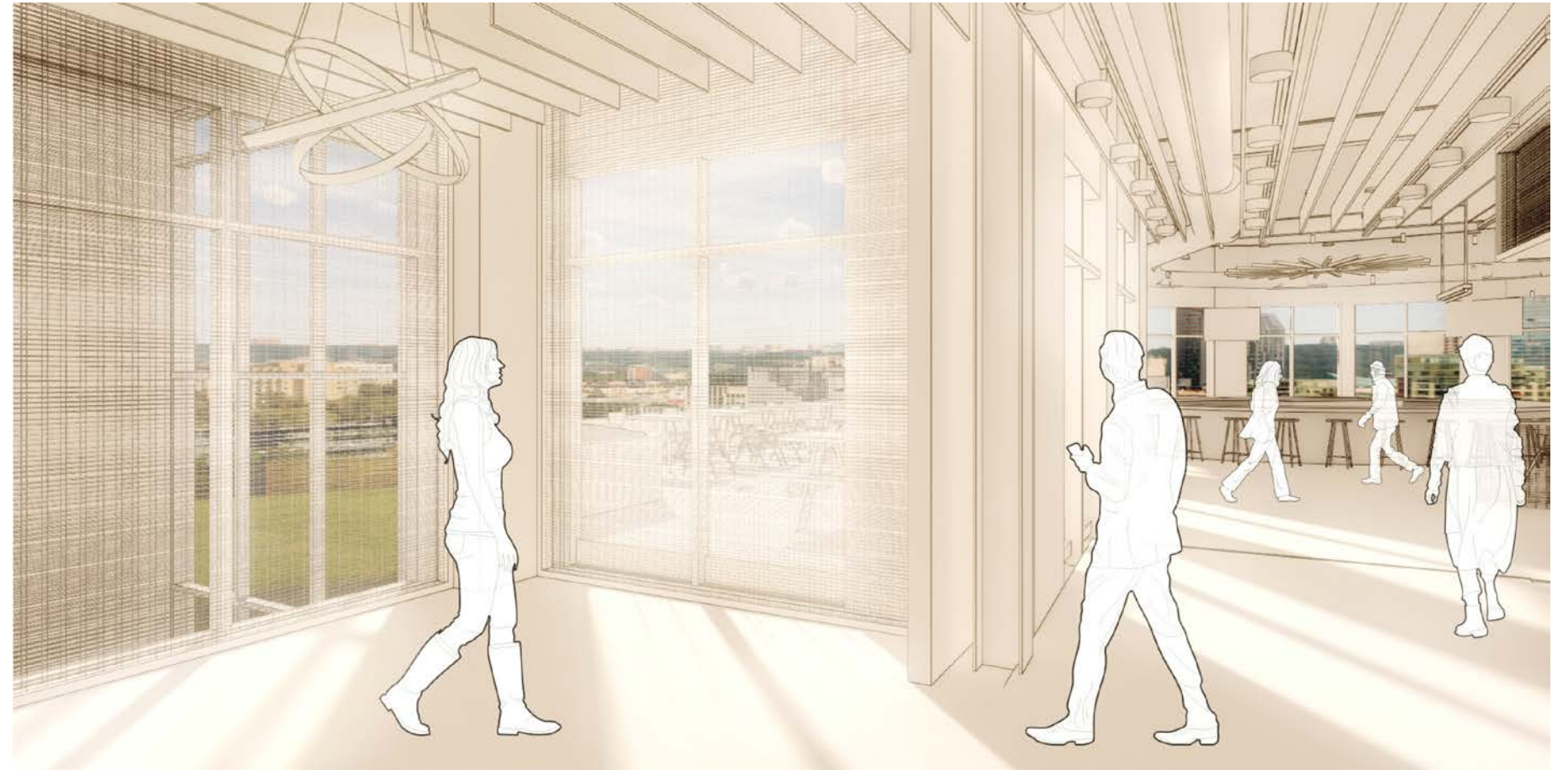
- Easton Town Center
- John Glenn International Airport
- The Ohio State University
- OH - 161
- I - 270
- Morse Road
- OH - 3
- I - 71
- OH - 315
- 2.5 mile driving interval



SITE CONTEXT PLAN

- Proposed Restaurant
- Commercial | Retail
- Food Outlet | Restaurant
- Existing Mixed Commercial
- Office
- Hotel
- Parking
- Other ARK Locations
- 2 minute walking interval





Rendering produced using Revit + Enscape + Photoshop



1 Vintage linear tube lighting



2 Vintage sconces at perimeter | columns



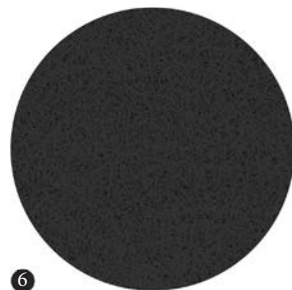
3 Vintage factory trough lighting above tables



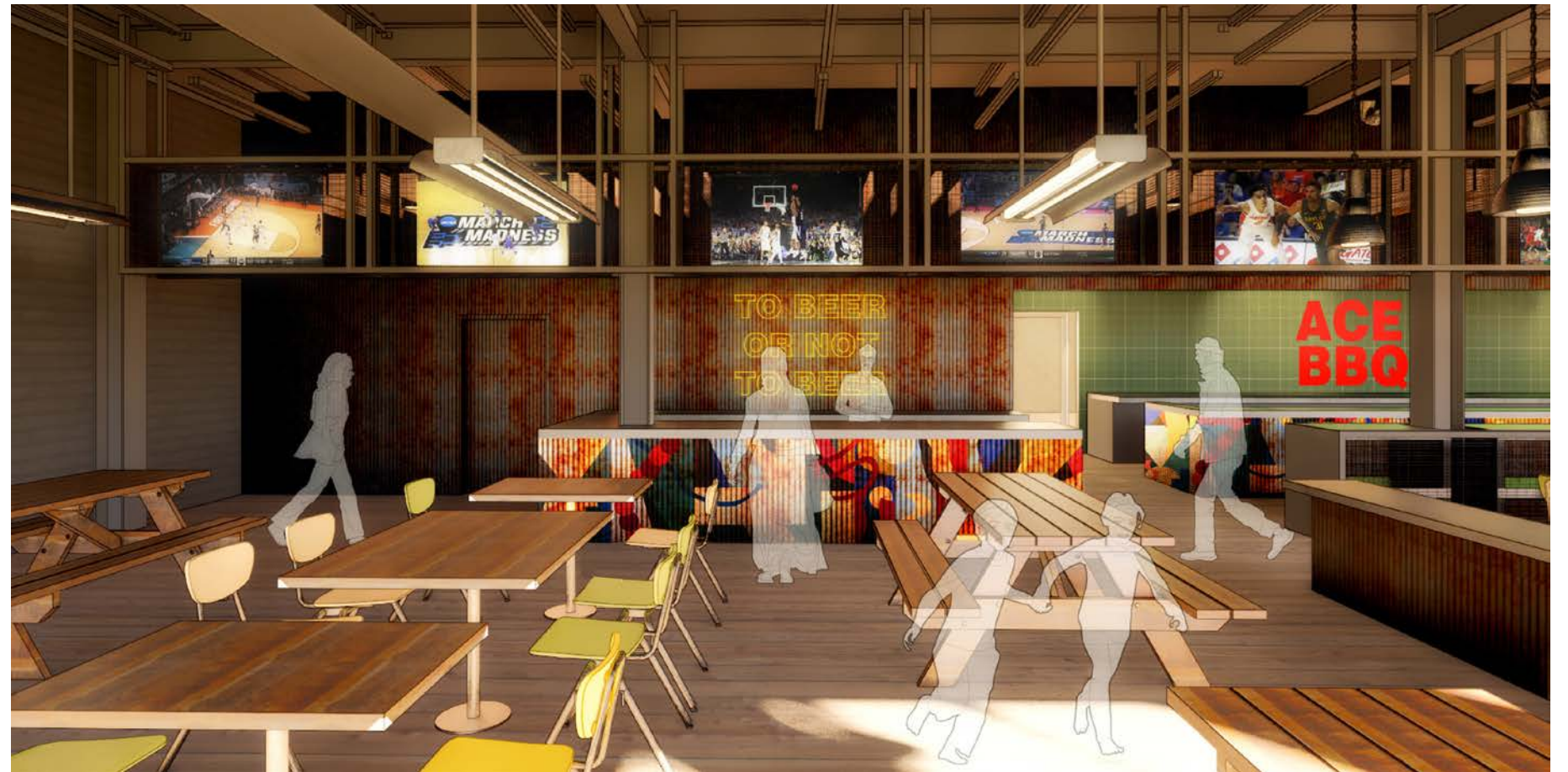
4 Vintage ceiling pendants at bar



5 Feature neon light moment



6 Tectum panels painted black

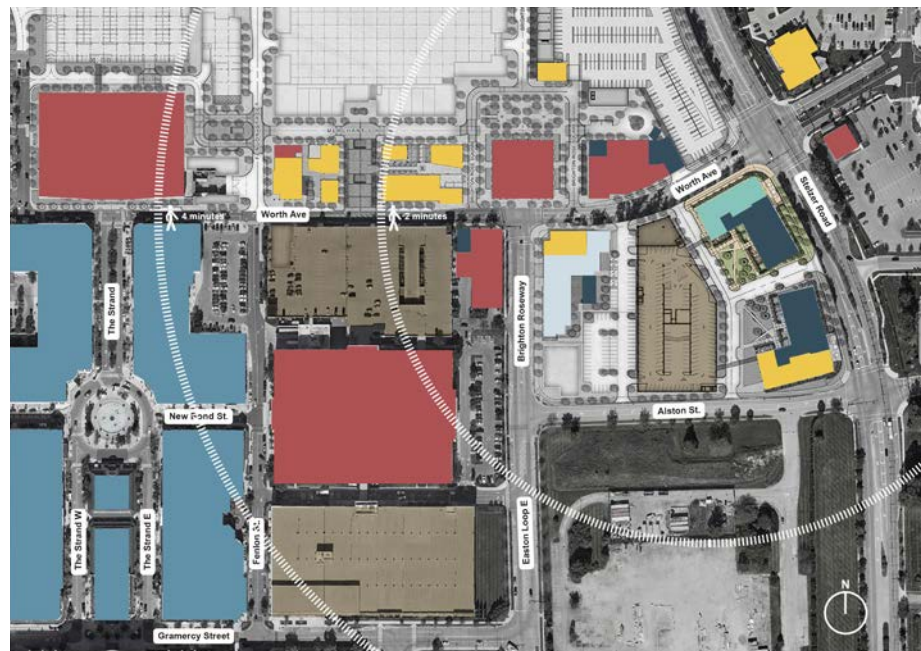


Rendering produced using Revit + Enscape + Photoshop

WAXMAN STEAKHOUSE:

SITE CONTEXT PLAN

- Proposed Restaurant
- Commercial | Retail
- Food Outlet | Restaurant
- Existing Mixed Commercial & Food Outlets
- Office
- Hotel
- Parking
- ||||| 2 minute walking interval

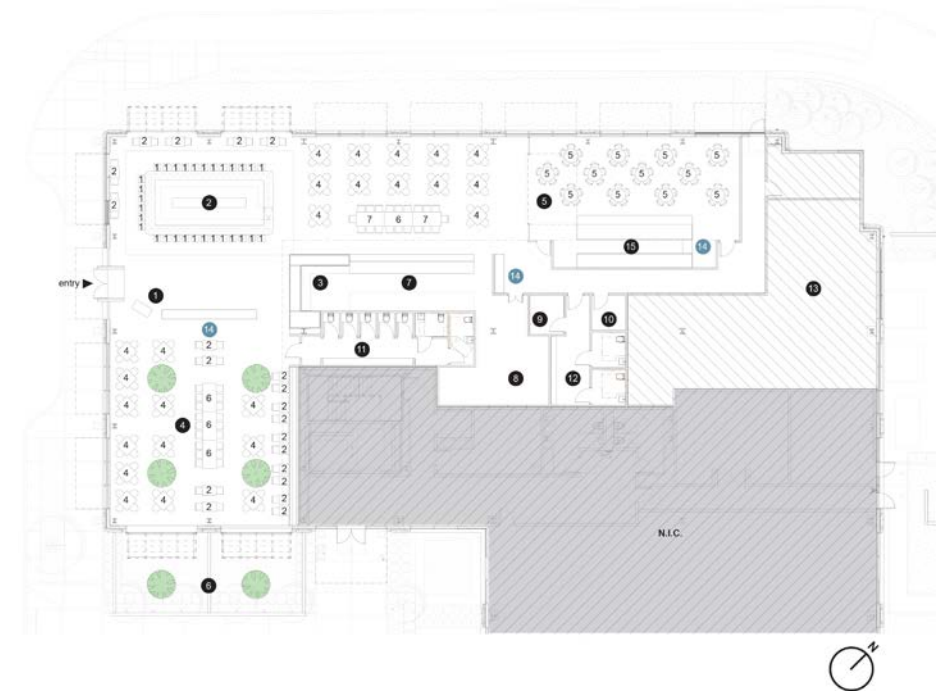


There was a design emphasis on the site utilization of the exterior space, and civic park design. There was also an adherence to project program and code requirements both exterior and interior.

ark RESTAURANTS \ COLUMBUS, OH

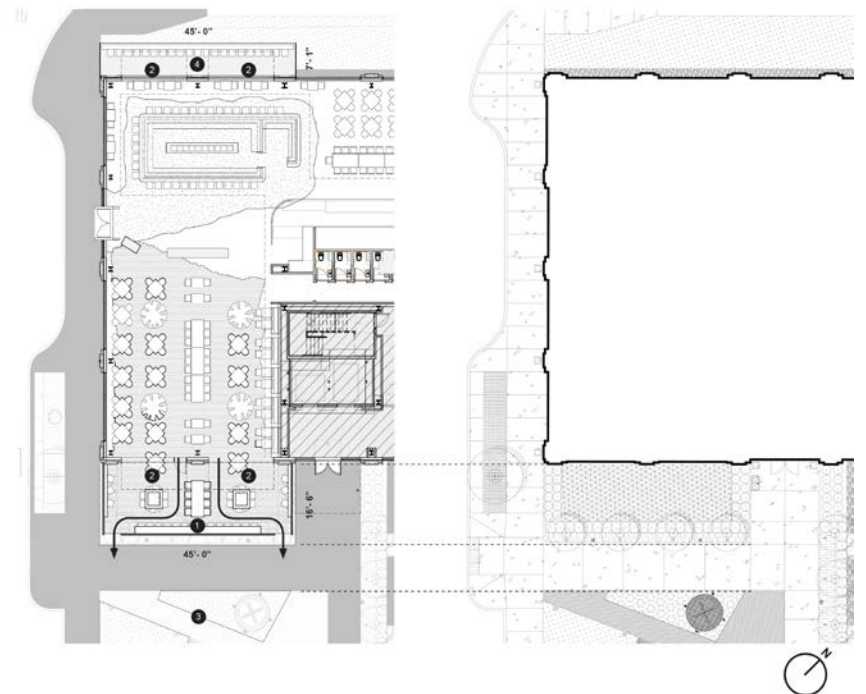
RESTAURANT PLAN | 1/16" = 1' - 0"

- 1 Entry | Maitre d'
 - 2 Bar | 365 SF | 42 seats
 - 3 Raw Bar | 168 SF
 - 4 Main Dining Area | 3750 SF | 178 seats
 - 5 Private Dining | 1260 SF | 65 seats
 - 6 Outdoor Seating | 800 SF | 50 seats
 - 7 Kitchen | 360 SF
 - 8 Dishwashing Area | 368 SF
 - 9 Janitor's Closet + Storage | 60 SF
 - 10 Coat Closet + Storage | 53 SF
 - 11 Communal Restrooms | 445 SF
 - 12 Employee Restrooms + Lockers | 300 SF
 - 13 BOH | 1745 SF
 - 14 Wait Station
 - 15 Demonstration Kitchen
- Exterior Seating +/- 50 (16 tables)
 Interior Seating 268 (64 tables)
-
- Total Seating 318
 Interior Seating 9 (6 required)

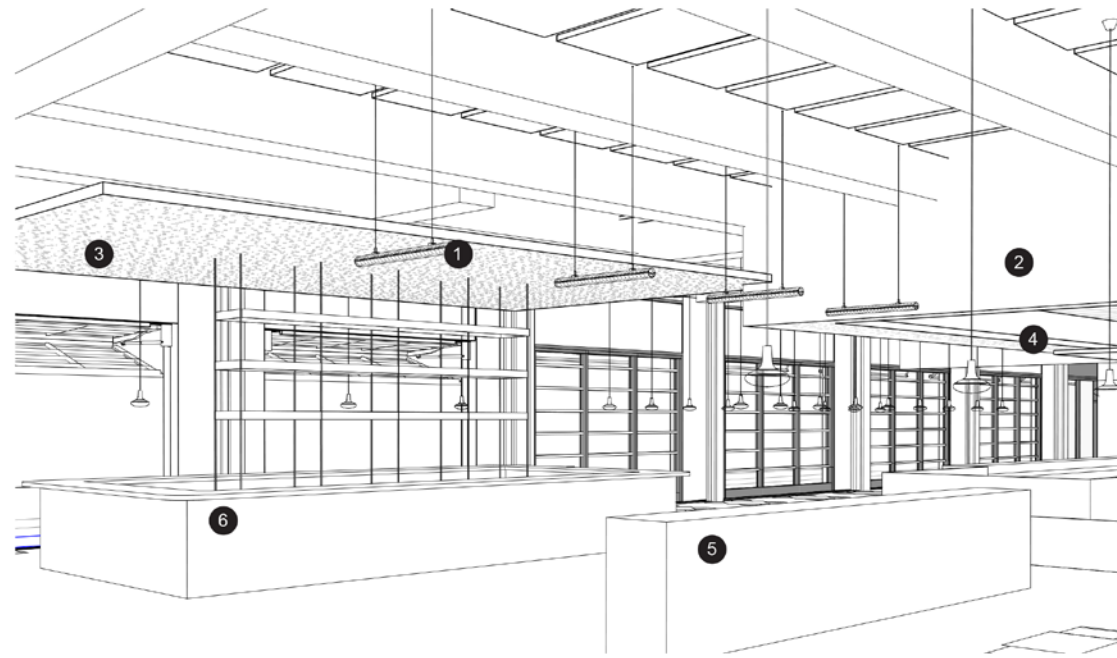


PROPOSED OUTDOOR | 1/16" = 1' - 0"

- 1 Proposed South Patio | 792 SF
- 2 Proposed Bi-Folding Door
- 3 Existing Plaza Design
- 4 Proposed North Patio | 320 SF



BAR + ENTRY



1 Vintage linear factory lighting above entry.



2 Neon Signage above the Raw Bar



3 Vintage pendant lighting around the bar



4 Vintage fisherman's pendant at Raw Bar



5 Vintage task light for wait station | POS



6 Undercounter lighting at bar



Rendering produced using Revit + Enscape + Photoshop

There's an importance to pedestrian access and circulation including life safety and ADA compliance. The design created was in efforts to use the building structure as not only a means of support, but also as a generator and definer of interior space and exterior form.



Thank you

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