

KYLE MAY, ARCHITECT

Kyle May

Kyle May is a Principal at KM,A, which he founded in 2014. He is a registered architect in New York, Massachusetts, Rhode Island, Texas, Ohio, Connecticut, and Michigan. He also co-founded CLOG in 2011, a journal on architecture and contemporary design which has published 17 issues, where he is the Editor-in-Chief.

Kyle has been a visiting critic at Yale University, MIT, Harvard GSD, Princeton University, Columbia University, University of Illinois at Urbana-Champaign, New Jersey Institute of Technology, Syracuse University, Kent State University, City College of New York, New York City College of Technology, Pratt, and Parsons The New School; and has lectured at RISD, Yale, MIT, NYU, Barnard, University of Illinois at Urbana-Champaign, Kent State University, Cooper Union, KTH Stockholm and Lund University. He has taught at New York City College of Technology and the Rhode Island School of Design.

Alongside the seventeen CLOG issues published thus far, Kyle has organized events and lectures in New York, Boston, Miami, Chicago and Venice, co-curated the travelling exhibitions "Exit Architecture" and "5x5:Participatory Provocations," and also co-curated "New Views: The Rendered Image in Architecture" at the Art Institute of Chicago. He is a co-recipient of a Graham Foundation grant for his research on Wallace Harrison. He also co-edited "Unboxing New York" (Actar 2018) and "Pavilion Dialogues" (Actar 2018).

Project List

Job #	Project Name	Status	Program
07001	OTO	Complete, Finalist	Highrise
07002	CLE Apt	Built	Residential
10001	LOG	Finalist, Built, Demolished	Cultural
11001	Stick	Complete	Cultural
12001	Light of Hope	Complete, Honorable Mention	Cultural
12011	HC Table	Built	Furniture
12014	Two Hearts	Complete	Cultural
13001	Shadow	Complete	Cultural
14010	DAS Apt	Complete	Residential
14025	Roadblock	Complete, Honorable Mention	Cultural
14027	TLH Apt	Built	Residential
15006	KJL Apt	Built	Residential
15007	Empower Charter School	Built	Educational
15011	New Visions Charter School	Built	Educational
15012	WWI Memorial Gardens	Complete	Cultural
15018	Chameleon	Complete	Cultural
15019	SiNK	Built	Cultural
15025	LEH Apt	Complete	Residential
15026	Trump DMZ	Complete	Exhibition
15028	Blindsided	Complete	Cultural
15030	5x5 Exhibit	Complete	Exhibition
16007	Frictional	Complete	Cultural
16012	MMT Apt	Under Construction	Residential
16013	The Circle	Under Construction	Art
16018	Terra Firma	Complete	Cultural
16022	Silo	Complete	Cultural
16025	Avanzar Smoothie Bar	Built	Restaurant
16030	Yve YANG Gallery	Complete	Cultural
16032	Hopeful Mutants	Complete	Exhibition
17002	Wirewax SXSW	Built	Exhibition
17005	Hello Monday	Built	Office
17006	DLB Apt	Built	Residential
17010	467 Troutman	Construction Drawings	Residential
17011	54 Knickerbocker	Construction Drawings	Residential
17012	1920 Harmon	Construction Drawings	Residential
17013	GBA Apt	Built	Residential
17014	DRG Apt	Design Development	Residential
17106	MIA	Complete	Cultural

Job #	Project Name	Status	Program
17024	Pro Grow	Complete	Agricultural
17035	Popover King - Boston	Built	Restaurant
17040	Hush NY HQ	Built	Office
18005	Extent	Built	Cultural
18010	TFD Apt	Construction Documents	Residence
18012	SAS Apt	Built	Residence
18013	MP Apt	Under Construction	Residence
18022	Erno Laszlo NY HQ	Built	Office
18023	Transparencee NY HQ	Built	Office
18026	TBD House	Built	Residence
18031	Hank	Built	Furniture
18035	Gotham Wellness	Under Construction	Wellness
18045	Exit Architecture	Built	Exhibit
18055	Curio	Competition	Cultural
19003	ERS Apt	Built	Residence
19008	DOTS	Built	Cultural
19013	MRJ House	Complete	Residence
19014	OOO Apt	Complete	Residence
19015	McNally Jackson at The Shed	Built	Cultural
19018	J_B House	Construction Documents	Residence
19023	MJR Apt	Built	Residence
19035	NDR House	Complete	Residence
19042	B_S Apt	Under Construction	Residence
20002	JNR Apt	Built	Residence
20005	219 / 221 E 59th St	Built	Residence
20010	Exquisite Cube	Built	Furniture
20020	Lackawanna Coffee Shop	Under Construction	Retail
20021	6000 Palisades Ave.	Construction Documents	Residence
20034	131 St. Marks Pl	Design Development	Residence
20035	JK House	Schematic Design	Residence
20036	RDA House	Schematic Design	Residence
20038	164 Orchard St.	Construction Docuements	Residential
20041	Sweets n Such	Schematic Design	Retail
20042	SKB Apt	Under Construction	Residence
20043	LCH Apt	Construction Documents	Residence
20044	NG Display	Under Construction	Exhibit/Furniture
20047	37 Market St	Construction Docuements	Residential
20051	ES	Schematic Design	Sport Venue
20057	The Sweets Boutique	Schematic Design	Retail

Residential

Pierhouse at Brooklyn Bridge Park (with Marvel Architects)

Site directly on Brooklyn Bridge Park, Pierhouse is the epitome of luxury Brooklyn living, with spectacular views of the Manhattan skyline and the Statue of Liberty. The building is composed of three parts - a 10 story, 100 key hotel, a 10 story condo building, and a 4 story condo building, all spanning over 1,000 feet in the shadow of the Brooklyn Bridge.

The residence's are designed similar to Le Corbusier's Unite d'Habitation, with each hallway serving three floors of residences - some duplexing up and some down. Double height living spaces are expressed in the facade towards Manhattan while private bedrooms are all located on the rear of the building. Every unit is a through-building unit, so there are no double-loaded corridors.

Landscape is integrated into the entirety of the project, literally bringing the park up the facade of the building through a series of stepped terraces with full-size trees and plantings. The roof terrace is inhabitable for all occupants and there is a bar and wedding venue atop the hotel.



Client: 1 Hotel, Toll Brothers

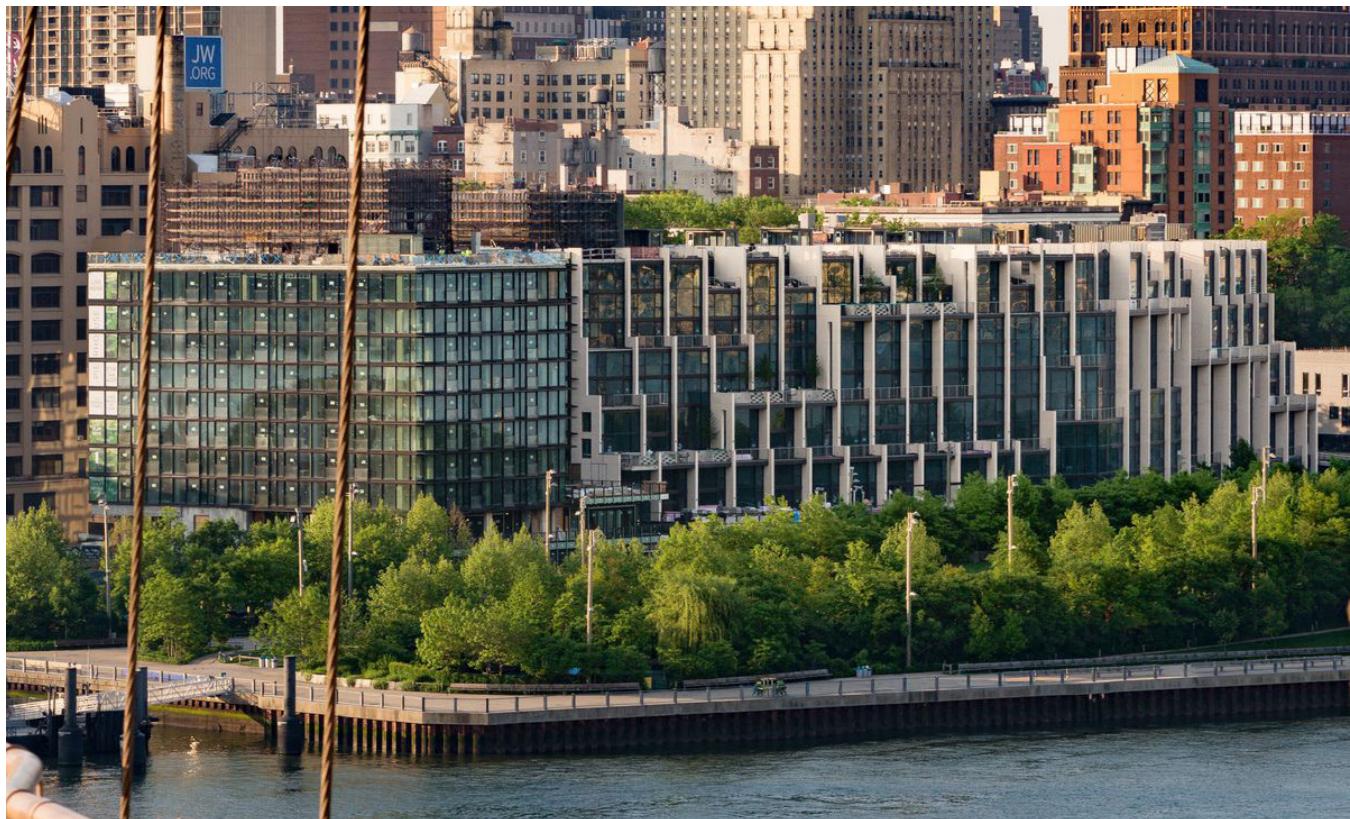
Program: Residential

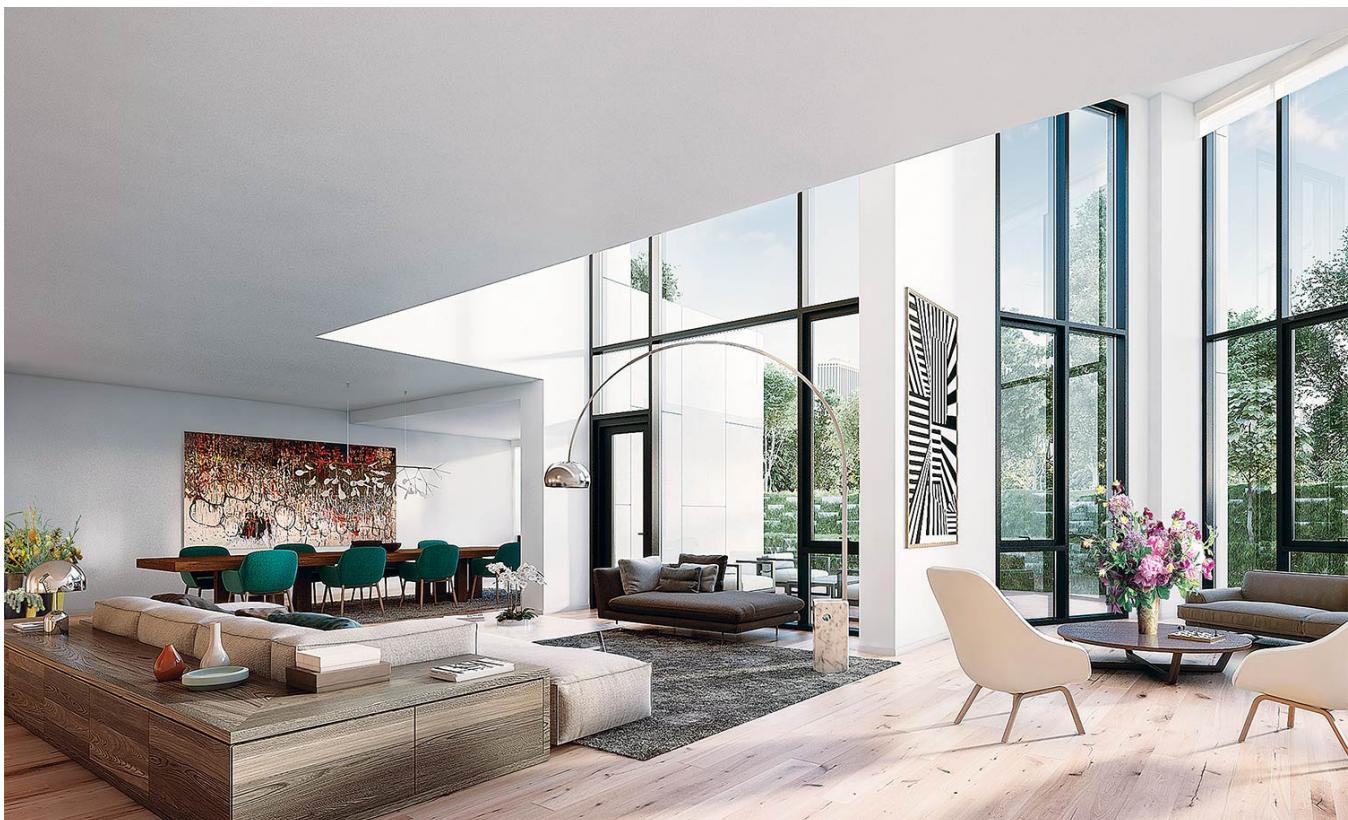
Status: Built (2016)

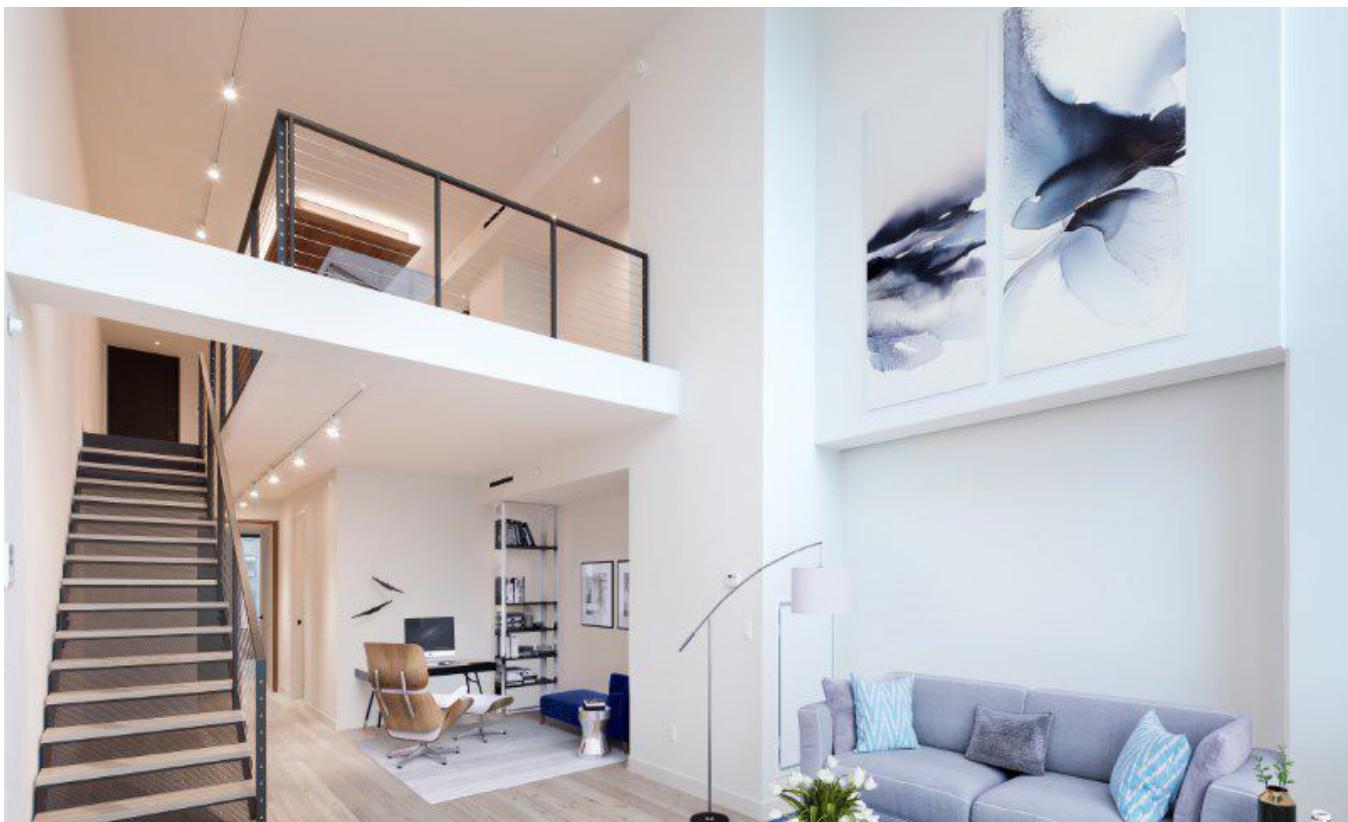
Location: Brooklyn, NY

Team: Rogers Marvel / now Marvel Architects and Rogers
Partners: Jonathan Marvel, Rob Rogers, Dennis
Vermeulen, Kyle May, Caitlyn Swaim, Andrew
Torres, Kenneth Namkung, Nicholas Wilder, Sean
Gaffney, Shane Neufeld, John Hallock, Mark
Thompson.

Images: Rogers Marvel







SKB Apt

This Upper East Side penthouse transforms a typical developer residential unit into a minimalist and modern showcase. Several interventions tie the space together - coding doors throughout by the spaces to which they lead, slight changes in the color tone of lighting from public to private spaces, removal of all moldings, and sleek interventions in the public spaces. All furnishings are custom or were specified by KM,A in addition to the renovation.



Client: Confidential

Program: Residence

Status: Under Construction (2020)

Location: New York, NY

Team: Kyle May
John Diven

Images: KM,A by Monochrome



Apt 21.2 (with OpenShop Studio)

This SoHo Cast Iron District loft serves as the second home for a London financier and art collector. The space was arranged to provide maximum room for entertainment, separated from the private functions with a zebrawood storage system in the hallway. Exposed cast iron columns throughout were painstakingly preserved and are showcased. Details throughout include custom light fixtures, a two-sided walk-through glass shower, custom marble detailing and hanging fixtures, custom millwork, HVAC / lighting / security system suitable for the client's Warhol collection, and custom Bose and B&O sound system connected to the home's state of the art digital connectivity.



Client: Confidential

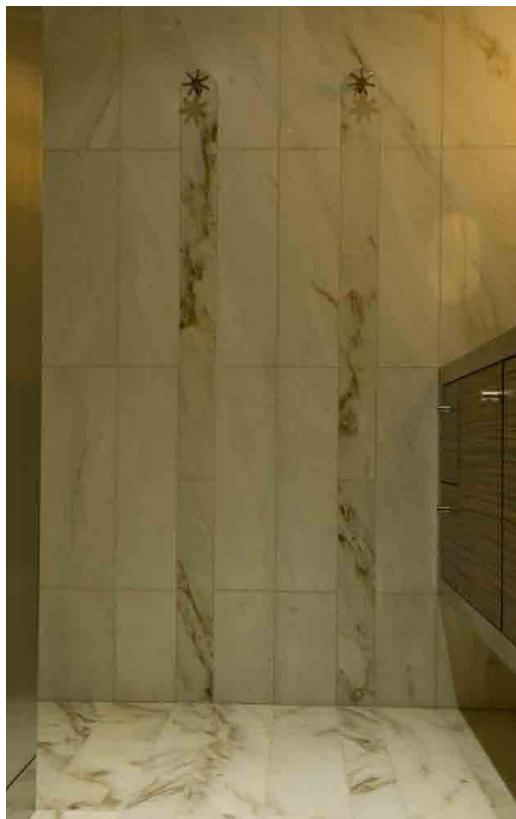
Program: Residence

Status: Built (2008)

Location: New York, NY

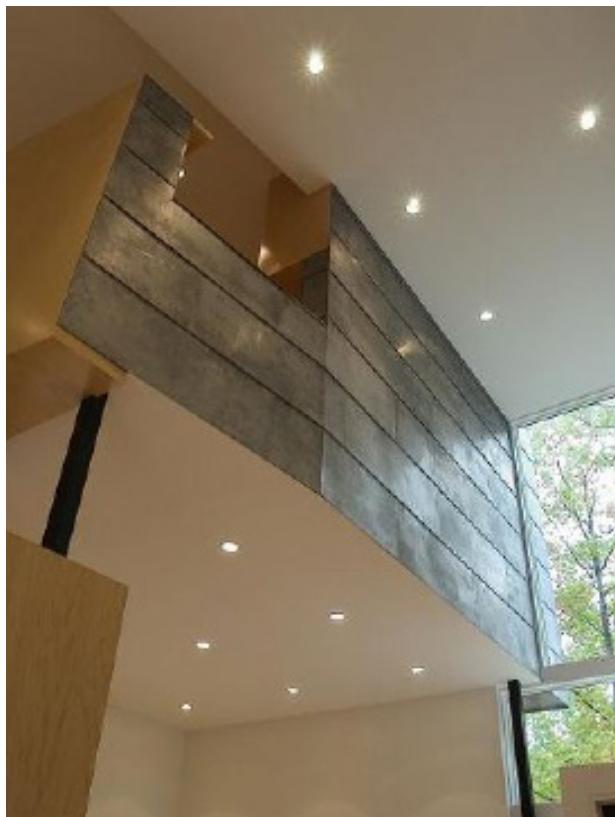
Team: Openshop Studio
Kyle May, designer

Images: Openshop Studio



Ceruti Residence (with Thom Stauffer Architect)

This ground-up home was conceived of as a continuous loop from artist studio through public spaces to private locations. The large entry sequence becomes a mixing chamber between the public and the circulation loop, and is emphasized by a vertical stack of storage and utilities originating in the kitchen.



Client: Confidential

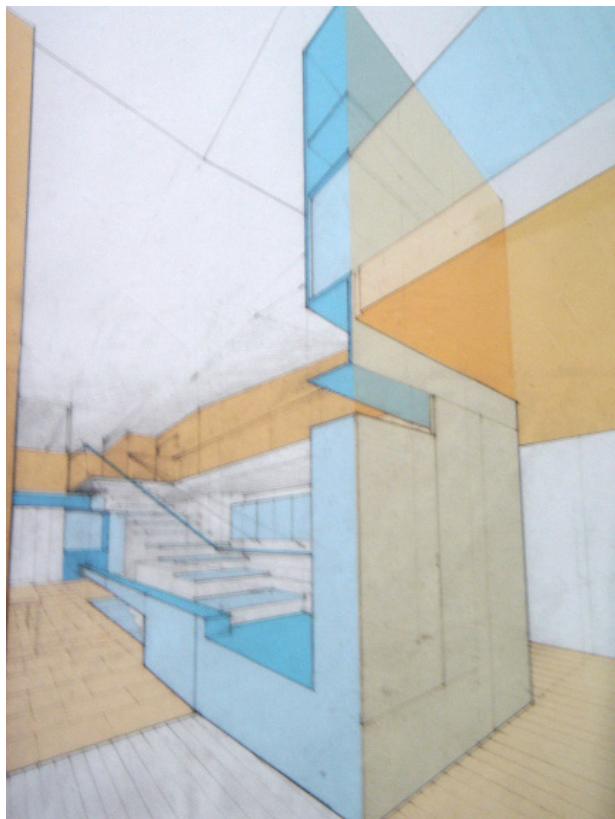
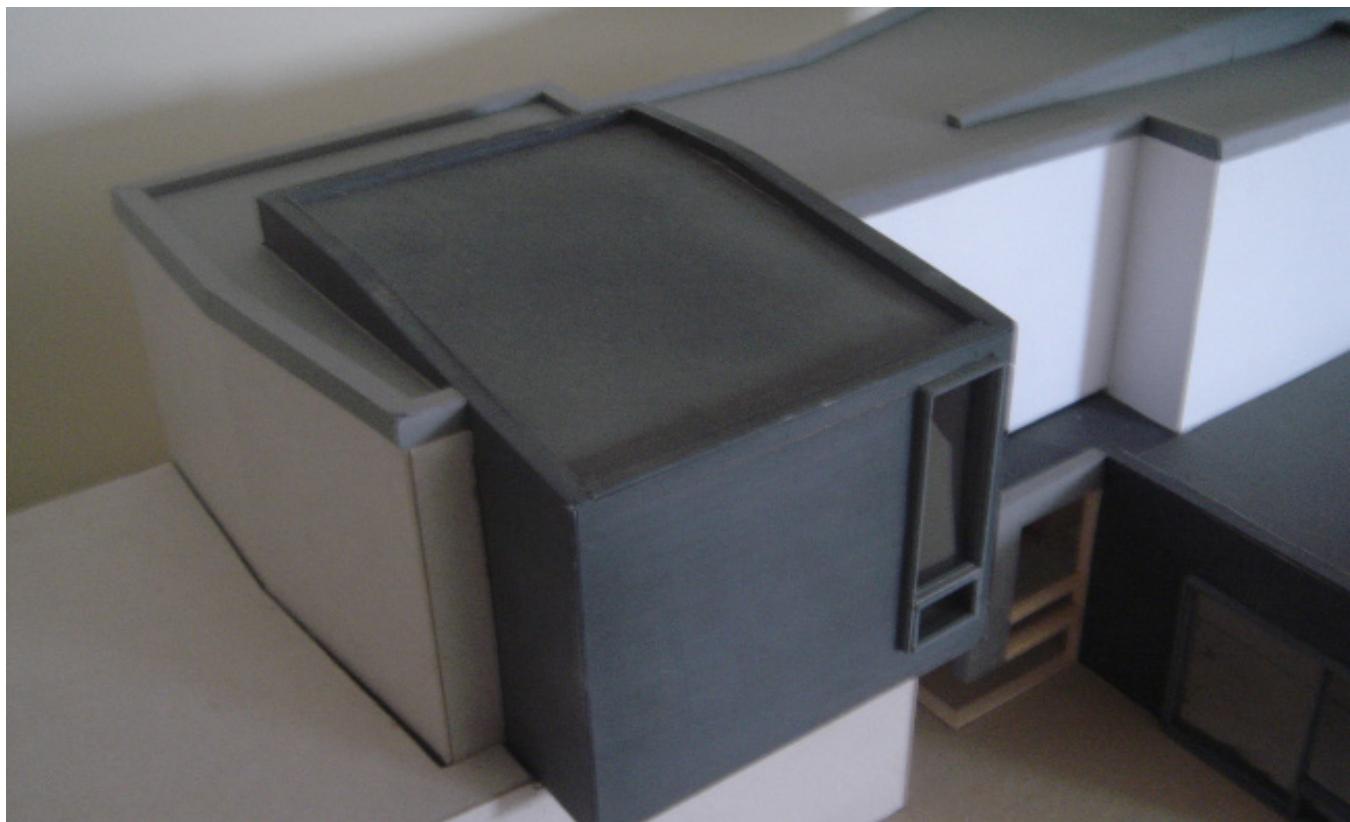
Program: Residence

Status: Built (2007)

Location: Cleveland, OH

Team: Thom Stauffer Architects
Kyle May, designer

Images: Thom Stauffer Architects



SAS Apt

Combining two apartments into one creates a large three bedroom apartment with large master suite. The apartment features carrera marble countertops and continuous backsplashes, custom cabinetry and millwork, and custom L-shaped shower pivot door for the sunshine yellow shower.



Client: Scott and Ali Singer

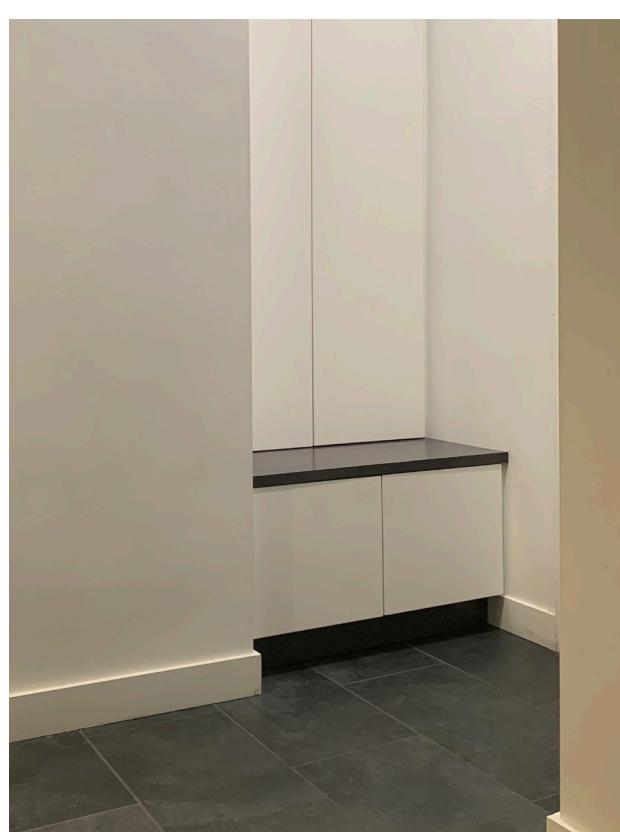
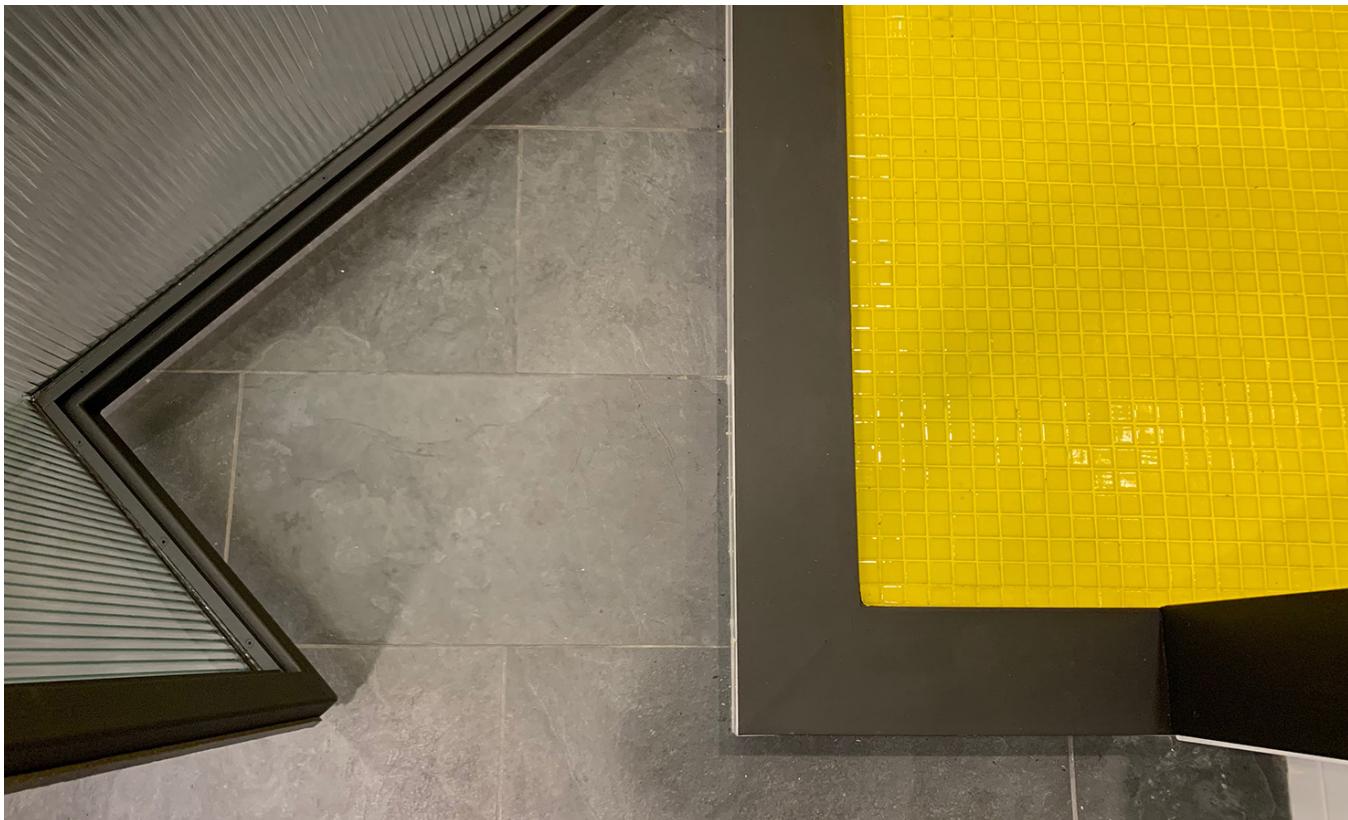
Program: Residence

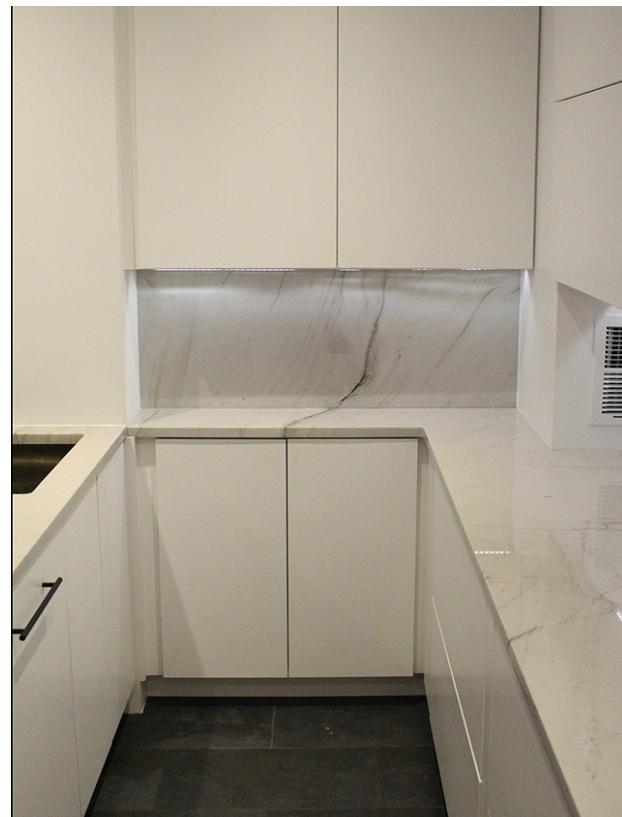
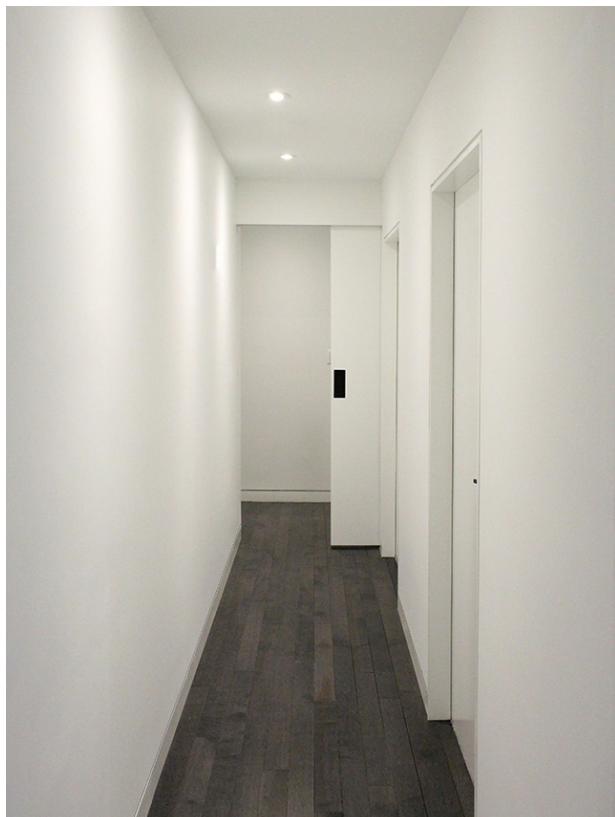
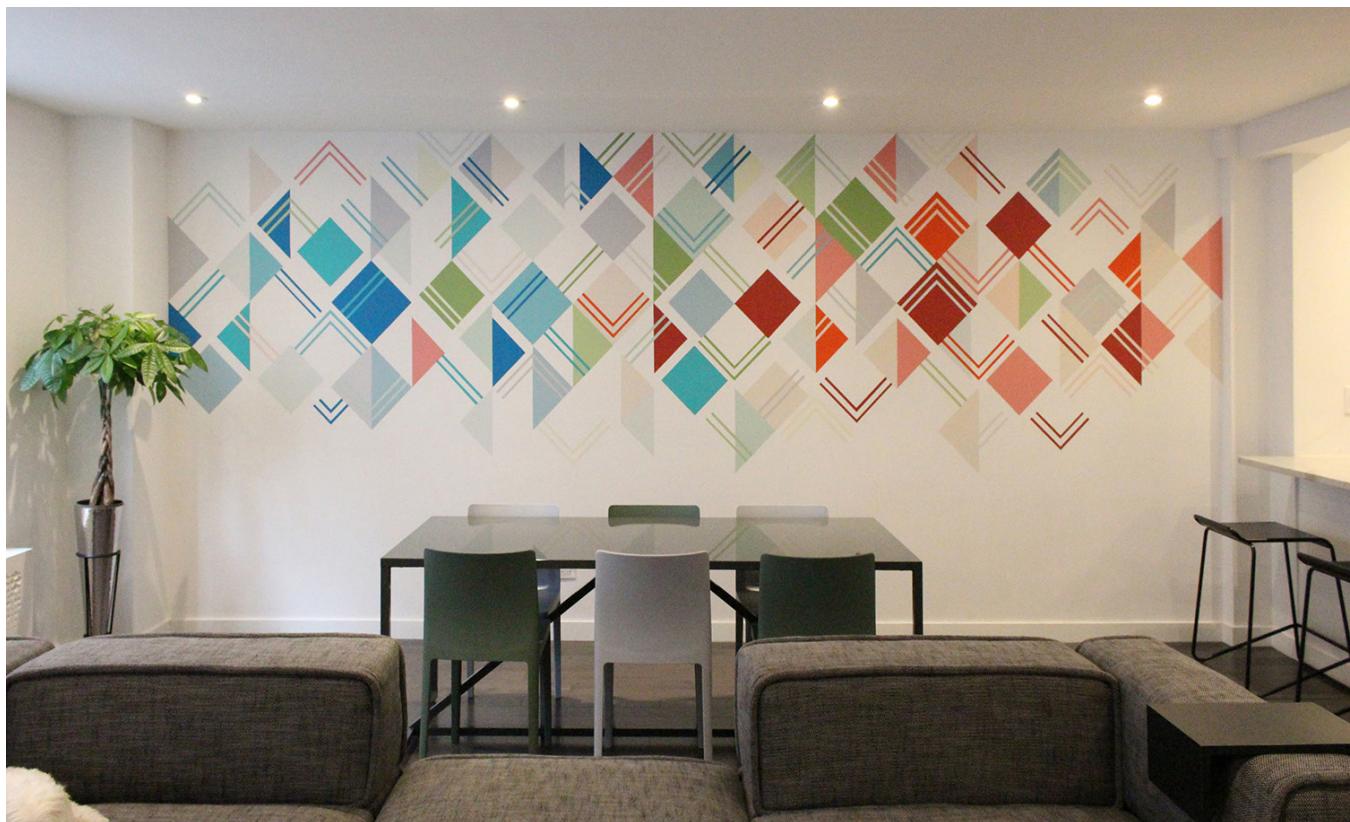
Status: Built (2019)

Location: New York, NY

Team: James Koster (architect of record)
KM,A (design, custom fabrication)

Images: KM,A







KJL Apt

KJL Apt combines a small apartment with a utility space below for an expanding family. The only possible location for the convenience stair was located directly in front of a window. By using polycarbonate for the guardrails, stair infill, walls, and doors, we are able to bring much more light into the lower level space.





Client: Private

Program: Residential renovation

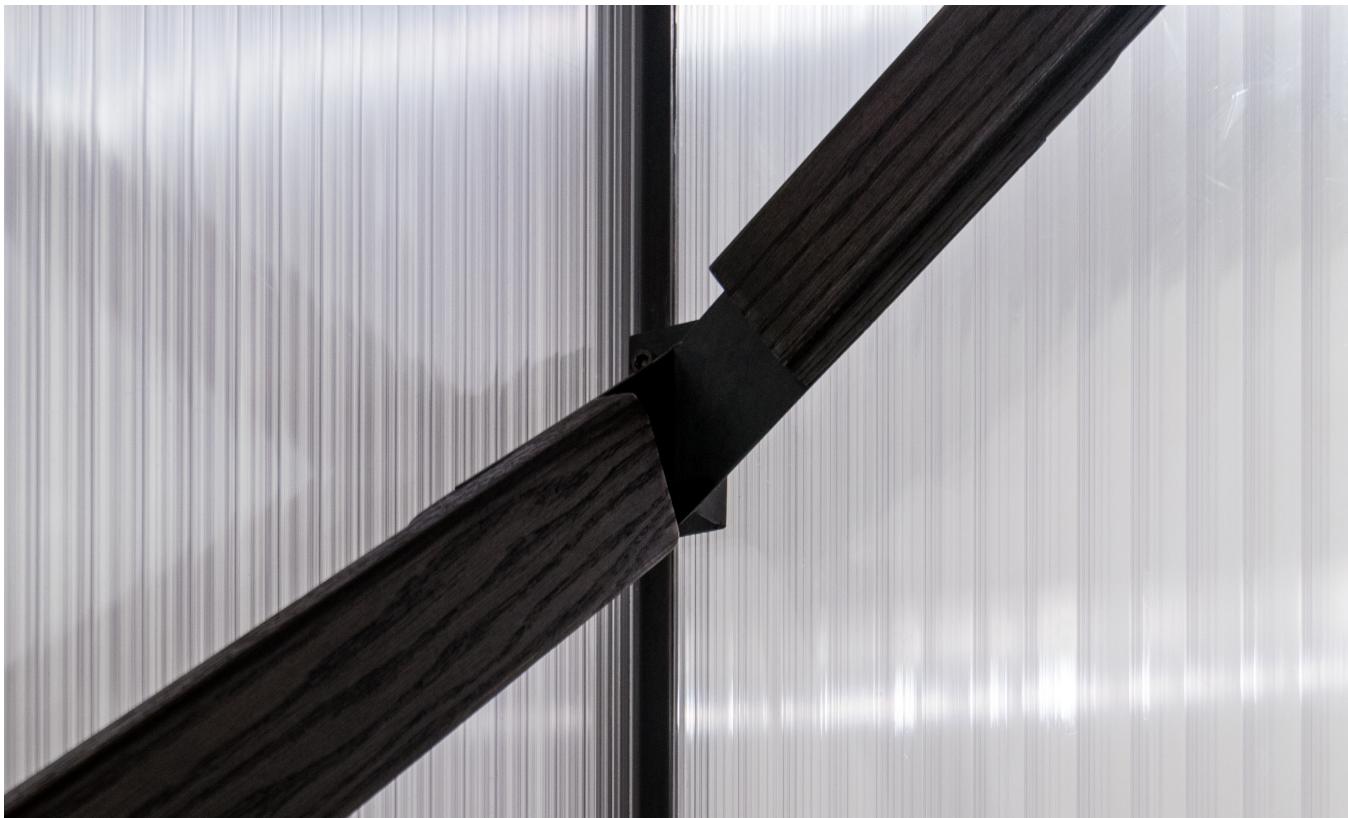
Status: Design (2015), Built (2018)

Location: New York, New York

Design Team: Kyle May

Fabricators: Pacifica (contractors)
KM,A (architect)
KM,A & Allen Slamic (stair fabrication)

Images:
KM,A



CLE Apt

An existing two-story loft space was being transformed into a work-live space. With the client's necessary program, the loft spaces would have been destroyed. By stacking the program in the rear of the building, we were able to create a three-story stack of support spaces within the existing two-story space. A winding stair with light-well above mediates between the levels.



Client: Private

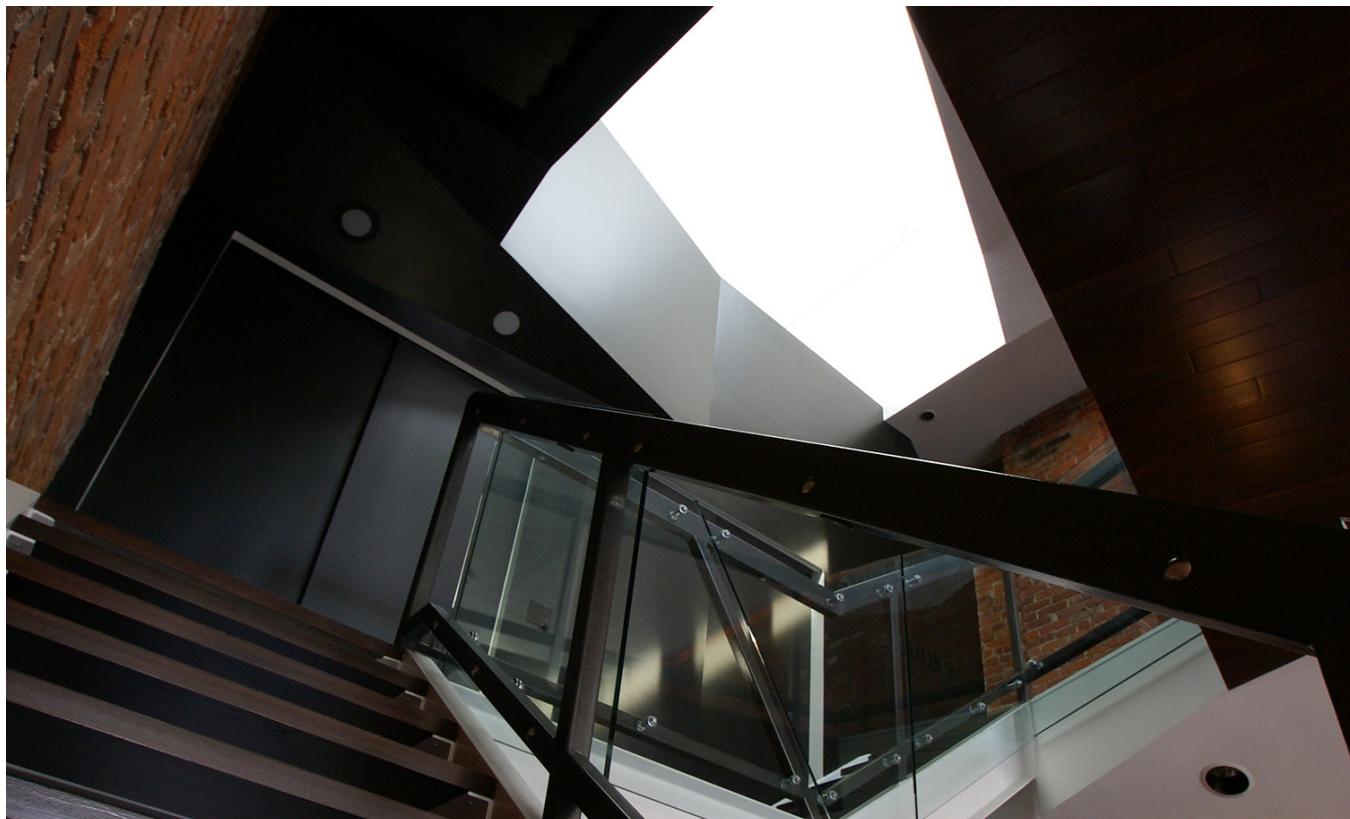
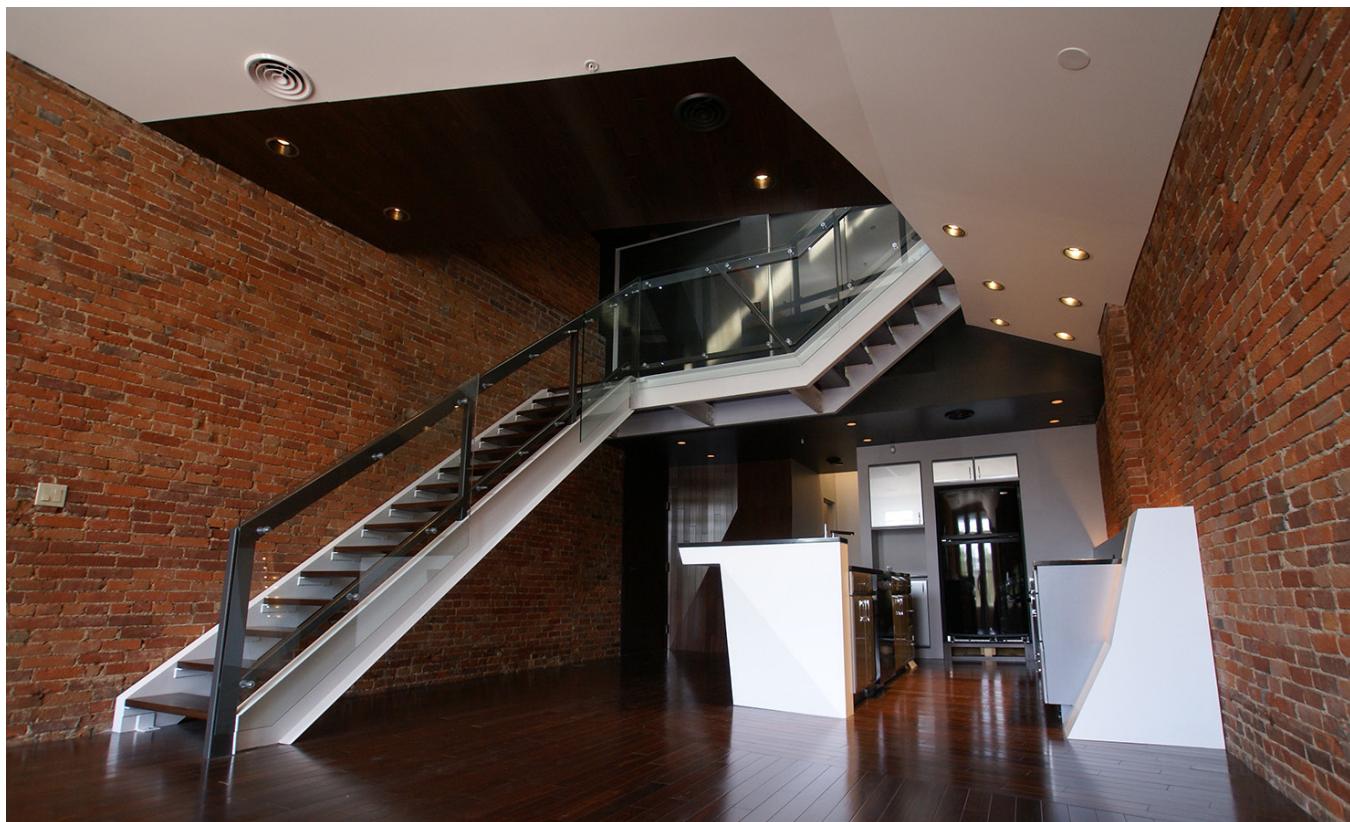
Program: Residential Renovation

Status: Design (2007), Built (2008)

Location: Cleveland, Ohio

Design Team: Kyle May, Wes Harper, Mike Horton

Images: KM,A

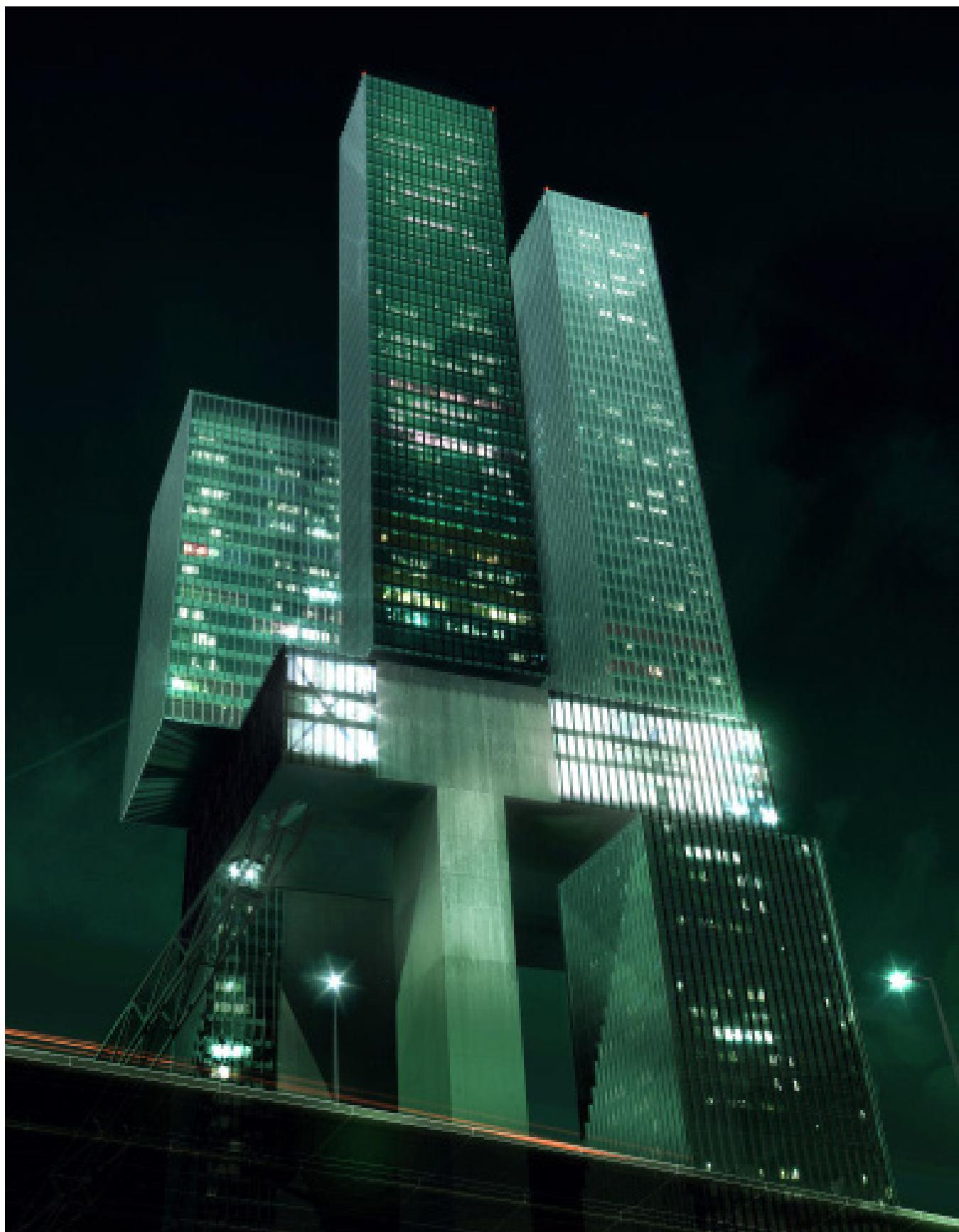


Museum Plaza (with RE X)

Museum Plaza is a 62-story skyscraper in Louisville, Kentucky. The project was under construction and suspended in 2008 during the financial crisis.

The project contains six distinct programmatic elements: forming the base a 265 key hotel and condo, the raised horizontal plinth of amenities and a museum, and above, two condo towers and an office tower. The museum and amenity levels are accessed from the street via a diagonal funicular.

The facade is envisioned as two distinct cladding types - on the exterior of the form, a dark glazing with external mullions, mimicking the Seagram Building. On all interior faces of the building, the curtain wall has a reflective low-e coating and internal mullions. The "ribbon" within the museum is expressed on the facade as travertine panels within the curtain wall system.



Client: Museum Plaza LLC

Program: Residential, Office, Museum, Hotel

Status: Cancelled (2008)

Location: Louisville, Kentucky

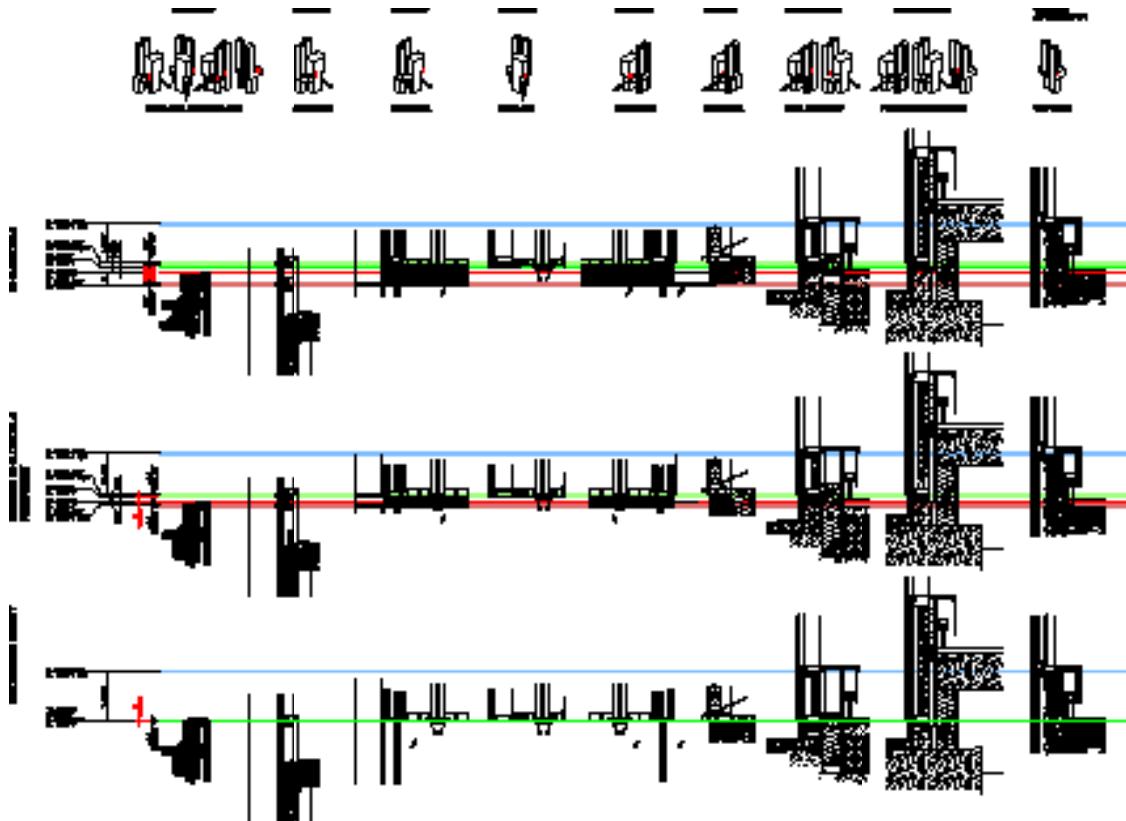
Team: RE X

Joshua Prince Ramus, Erez Ella, Dong Ping Wong, Jeffrey Franklin, Alejandro Schieda, Scott Abrahams, Chris Agosta, David Chacon, Kyle May (exterior facade), Stephane Derveaux, Selva Gurdogan, Javier Haddad, Uenal Karamuk, Vanessa Kassabian, etc.

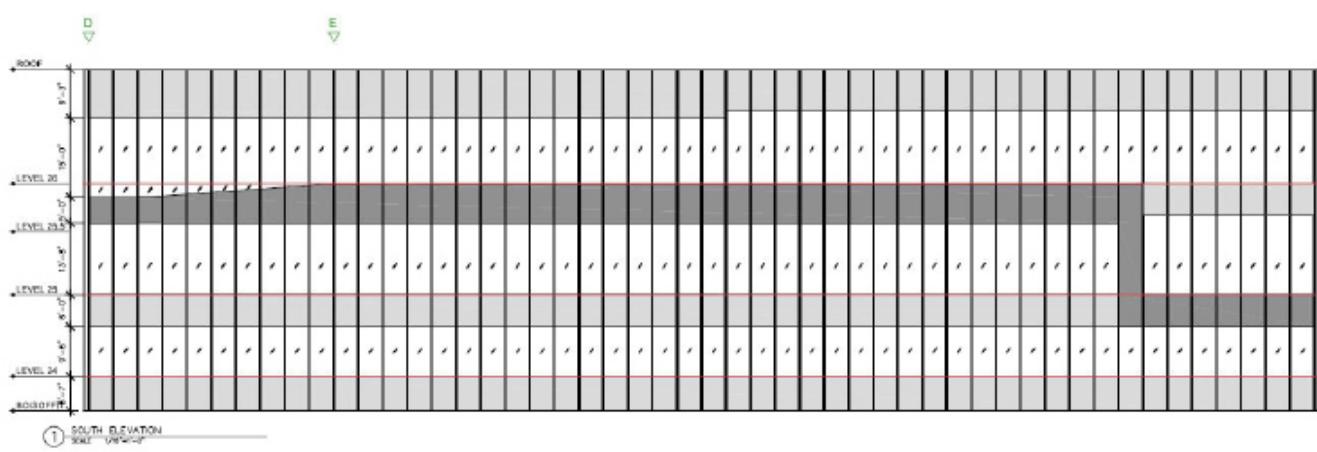
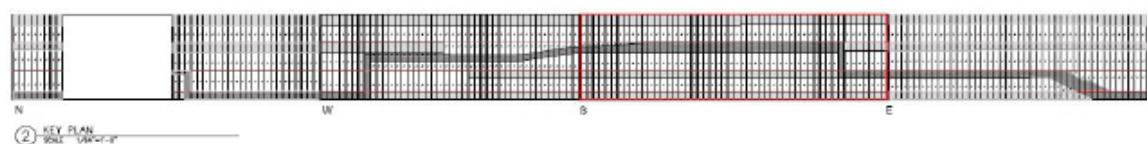
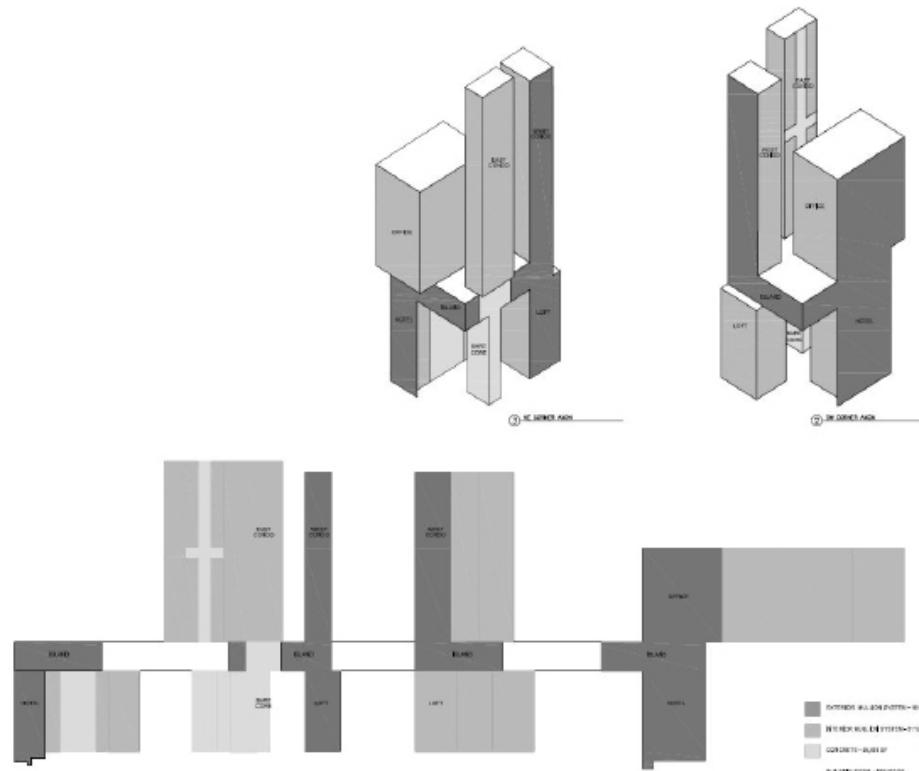
Images: RE X



Full size mullion mockups



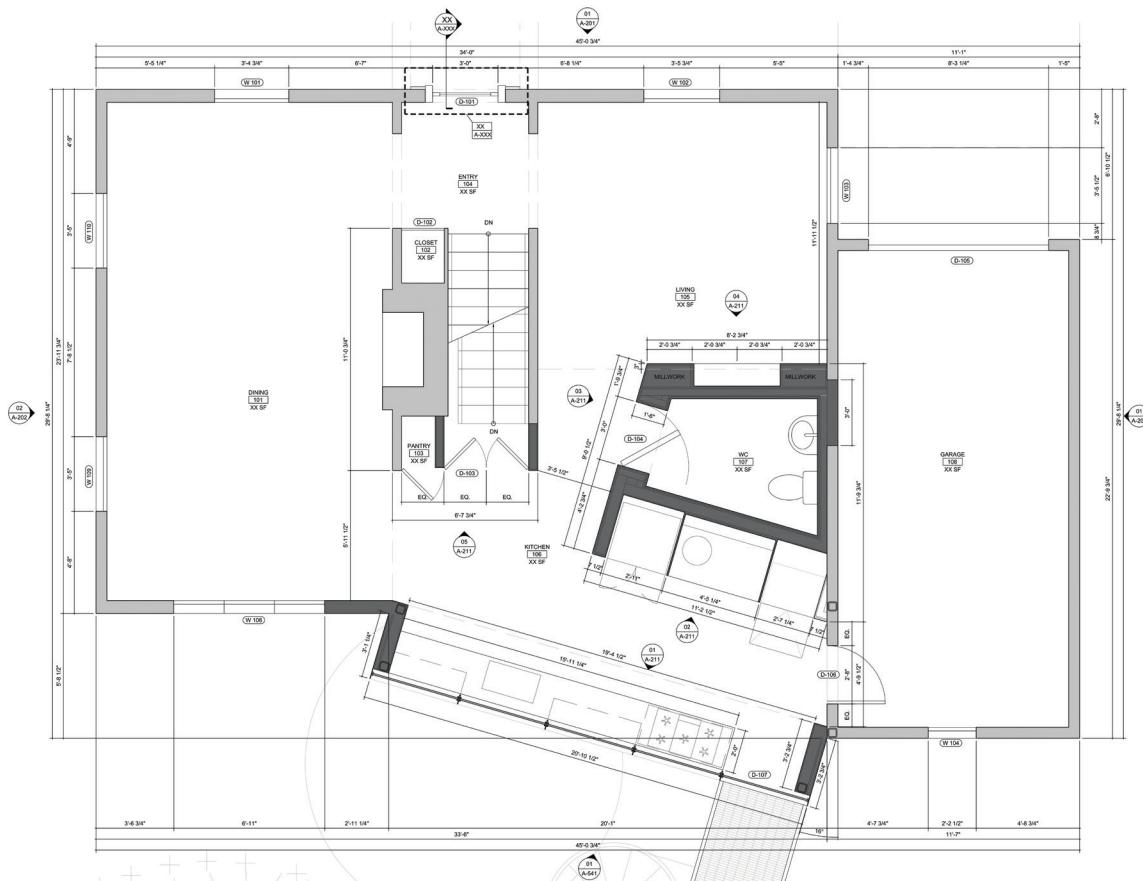
Stack joint details - maintaining a singular horizontal joint across nine unique details





J_B House

Analyzing how the clients actually used their home while ignoring typical residential space planning conventions led to the establishment of several internal and external volumes, each with their own unique material attributes. The classical circulation and fireplace volume remains and is conceptually a white mass. The bathroom / kitchen / bar volume is a thick piece of millwork. The kitchen extension, bridge, and deck are metallic and precise, an homage to the industrial past of the area.



Client: Confidential

Program: Residence - addition and renovation

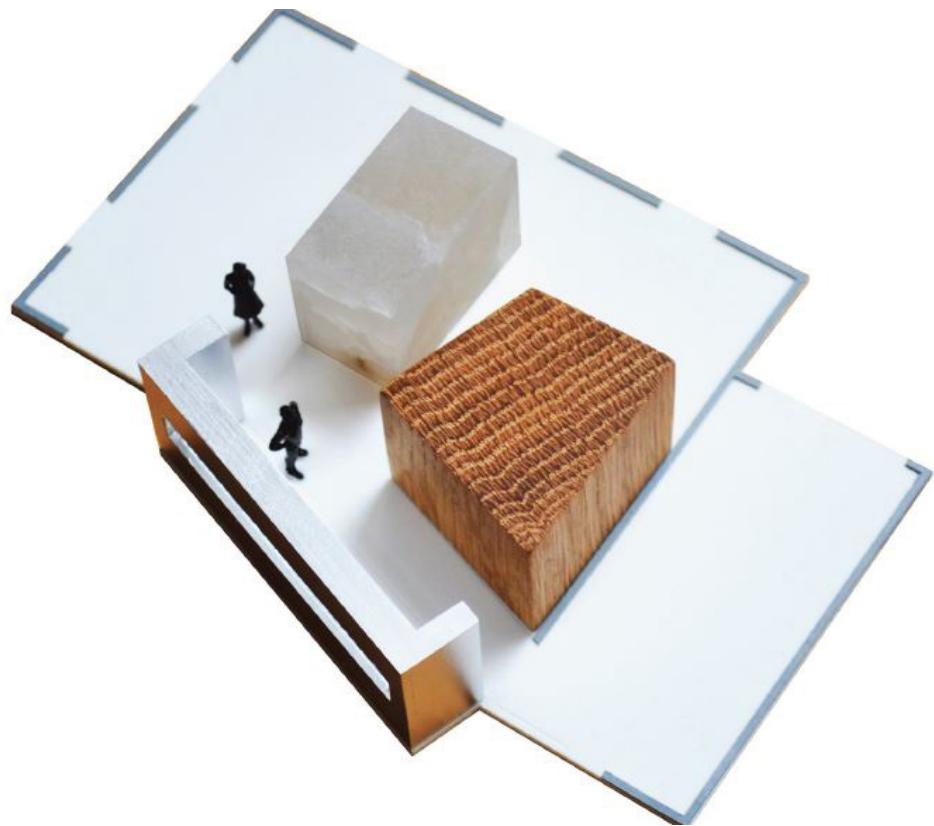
Status: Construction Drawings (2019)

Location: Granville, OH

Team: KM,A
Dillon Wilson
Karilyn Johansen

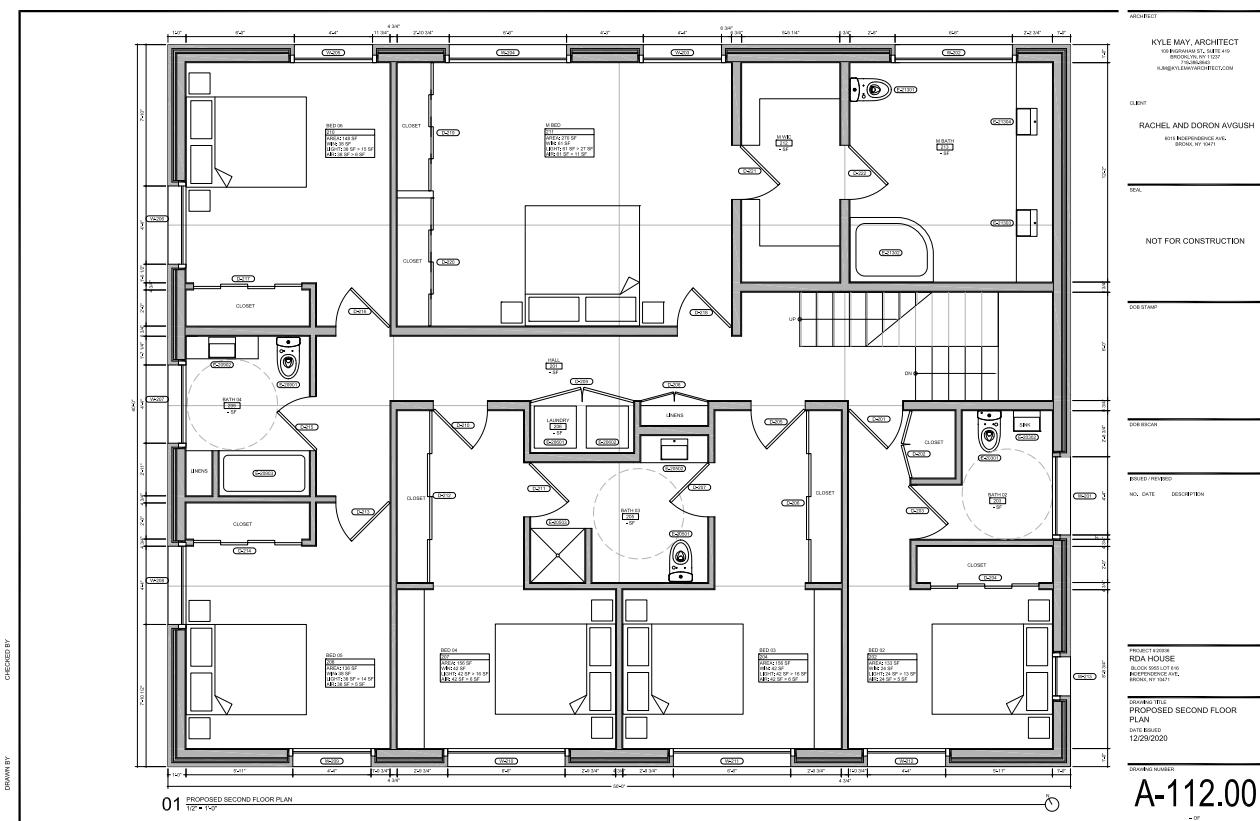
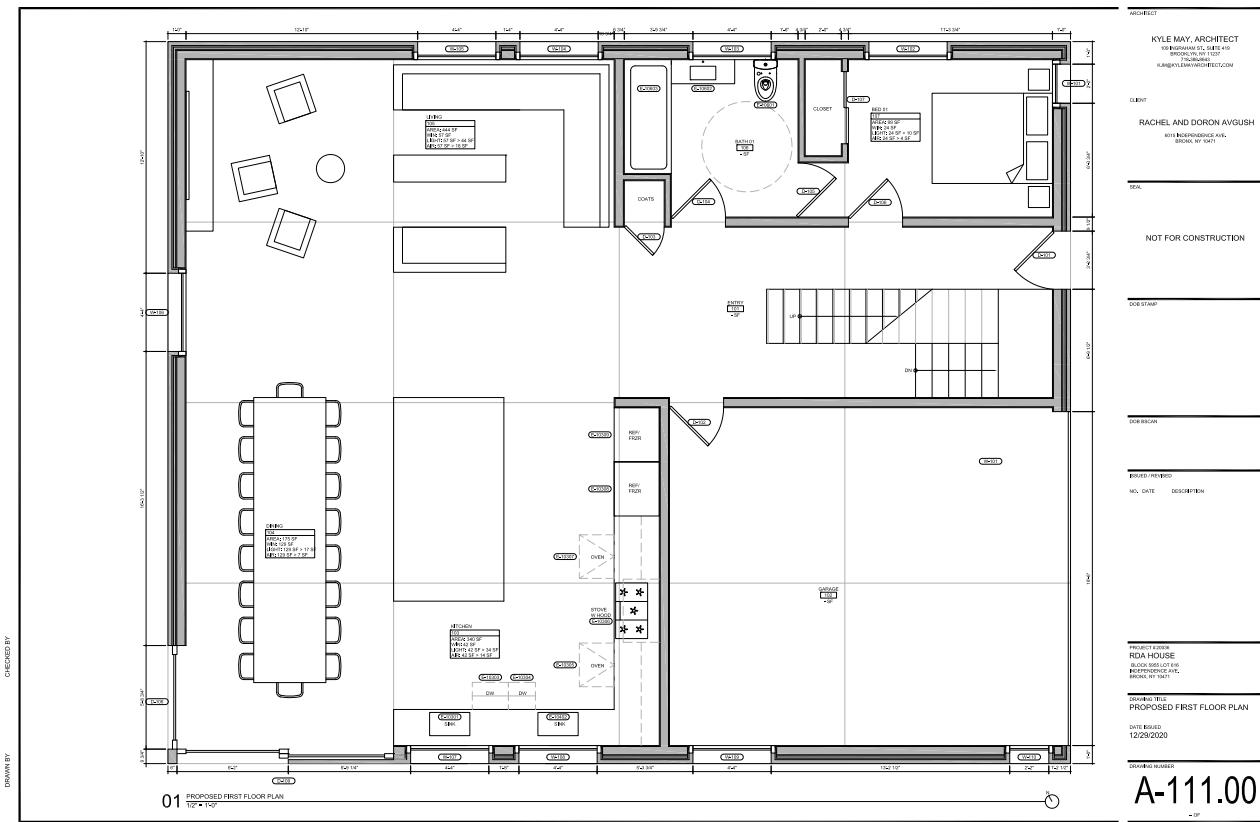
Structural: Silman

Images: KM,A, DW/KJ



RDA House

A ground-up house in the Bronx that maximizes the zoning envelope and takes advantage of zoning loopholes to create double the square footage. The building is a simple rectangular volume clad in grey brick. Windows are detailed to minimize the frames from the exterior, and transitional brick facades allow light to penetrate while maintaining privacy for the occupants at key moments - in the dining space and at the entry stair.



Client: Confidential

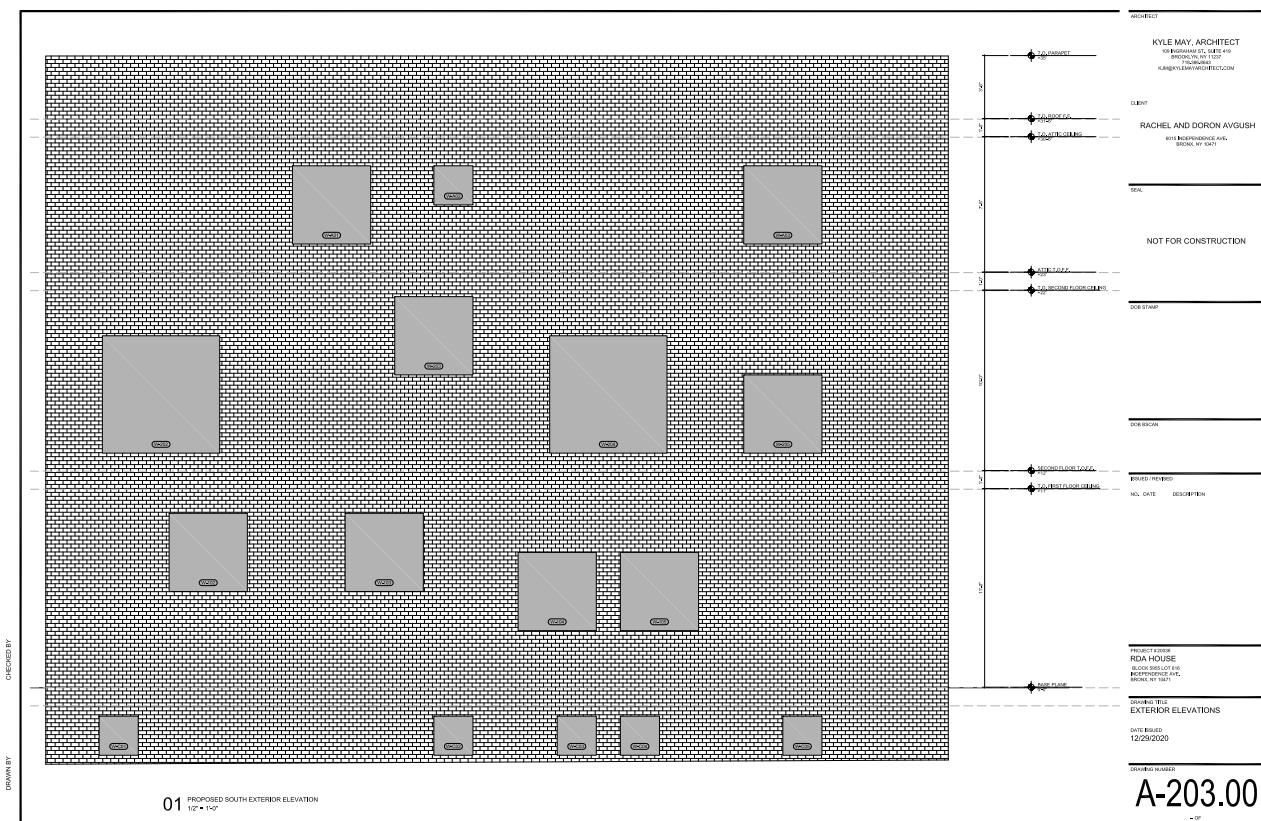
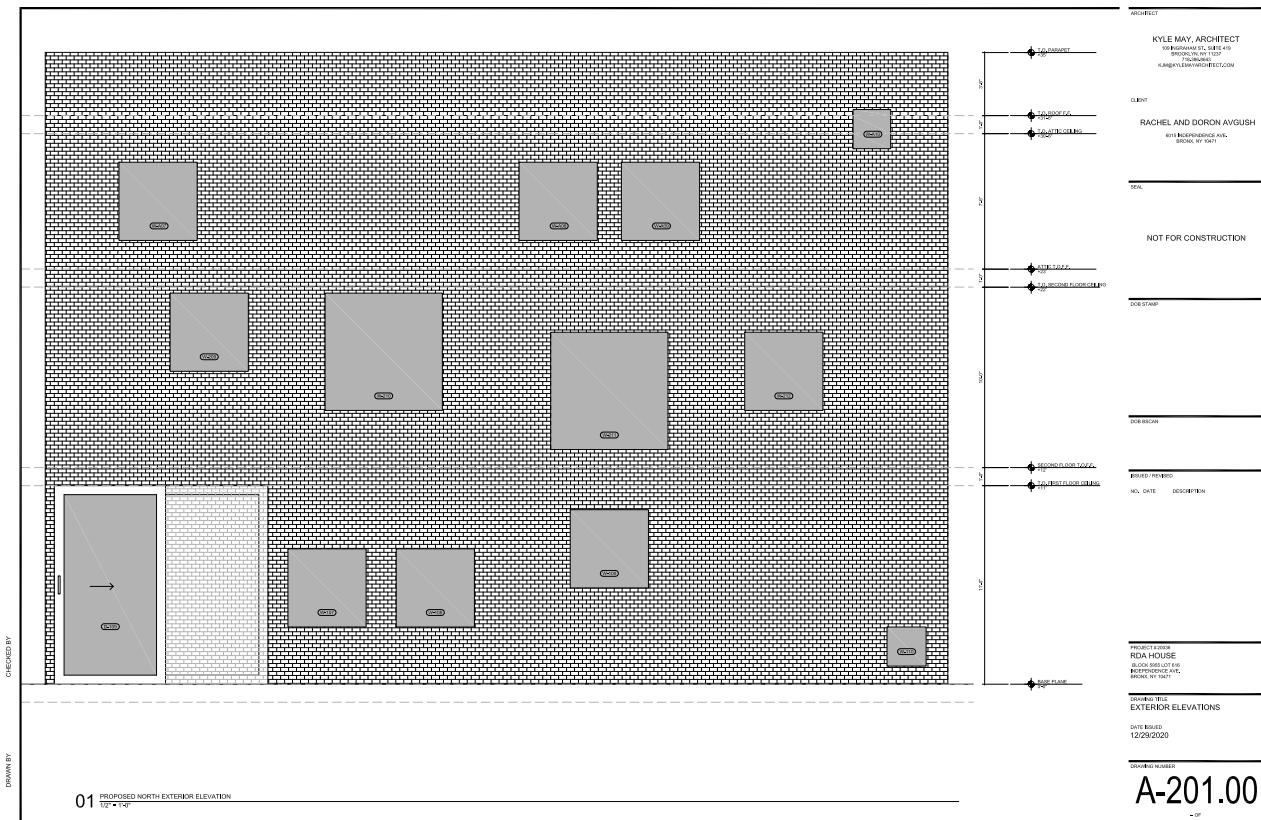
Program: Ground-up Residence

Status: Construction Drawings (2020)

Location: Bronx, NY

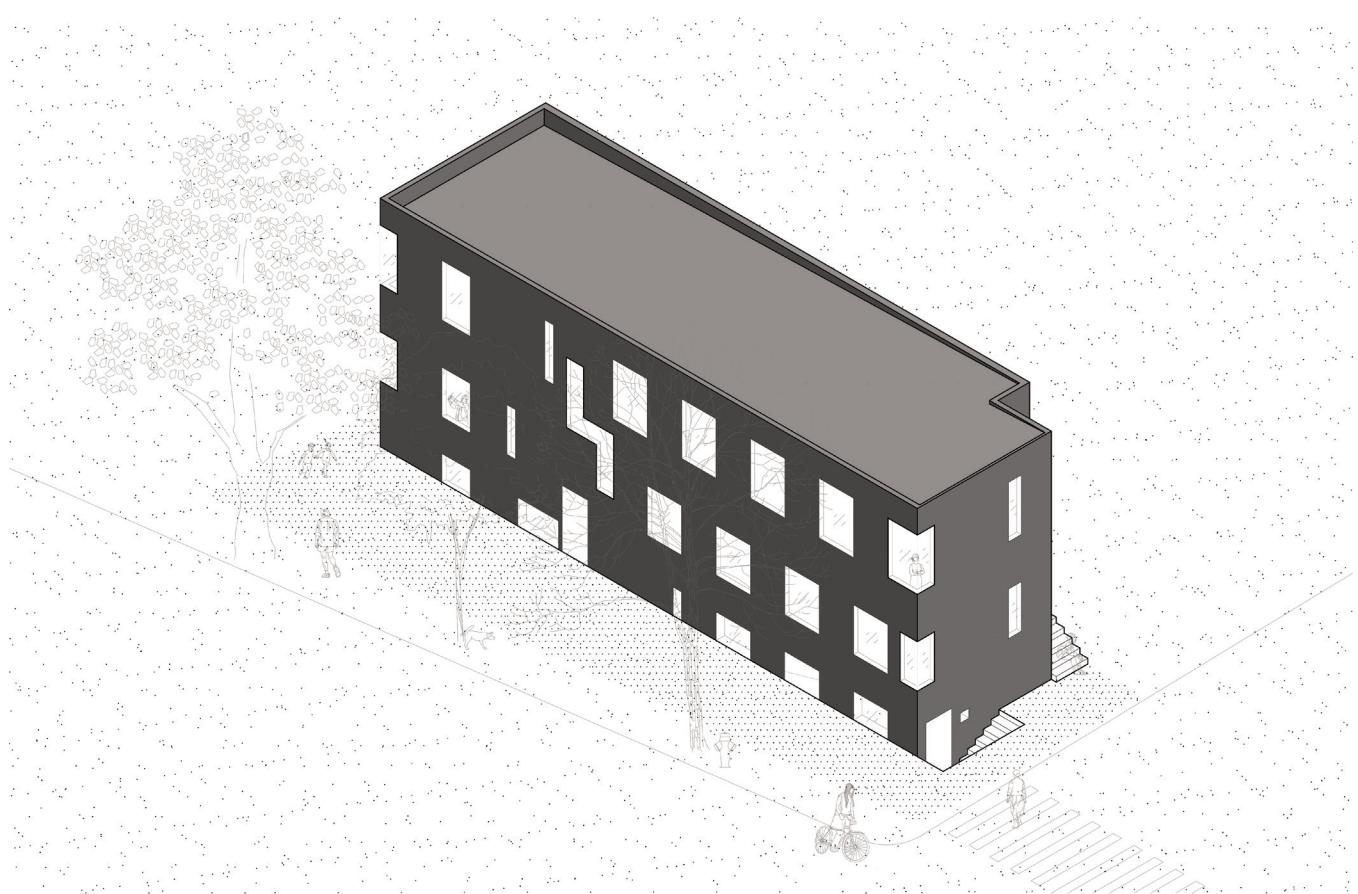
Team: KM,A
Kyle May
John Diven

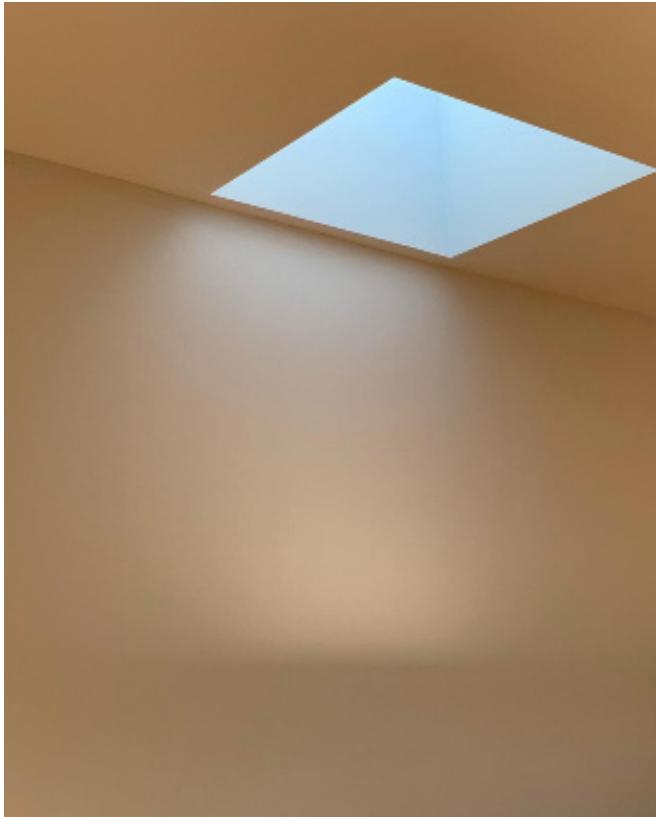
Images: KM,A



TBD House

Four generations of a family reside in this home, situated on a corner lot with three exposures in Queens. After a devastating fire (no injuries, but a complete loss of the structure and its contents), we rebuilt the home optimizing light and space for the family while adding new egress. The custom corner windows emphasize the unique condition of having three exposures. In order to maximize space, the second floor kitchen was pushed over the stairwell, which is expressed in the stairwell window. The entire structure is clad in cement board.





Client: Confidential

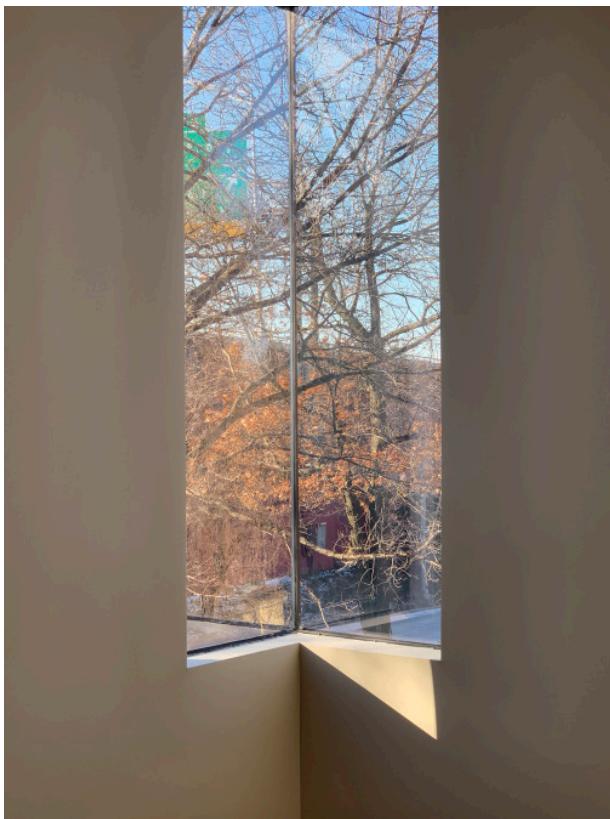
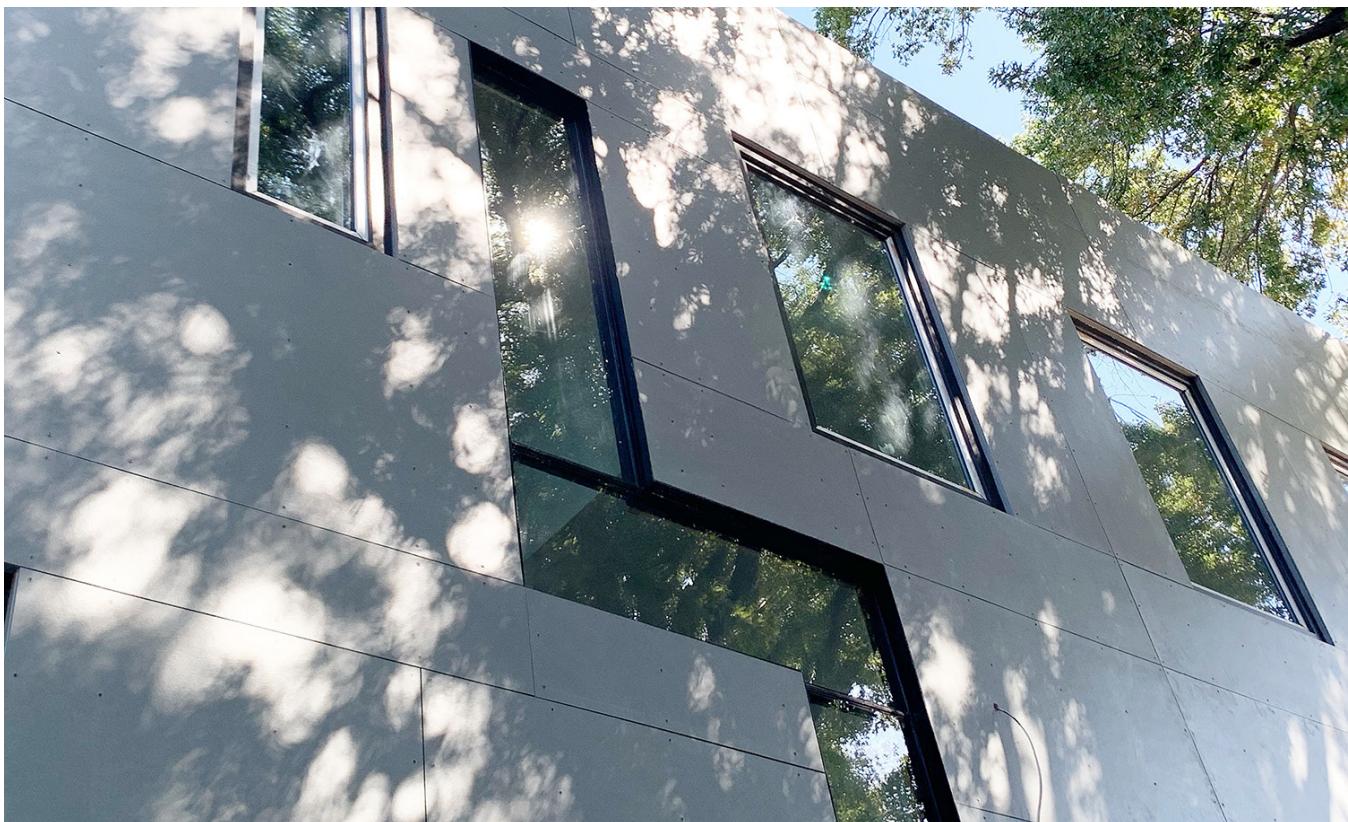
Program: Residence - renovation

Status: Built (2020)

Location: Long Island City, NY

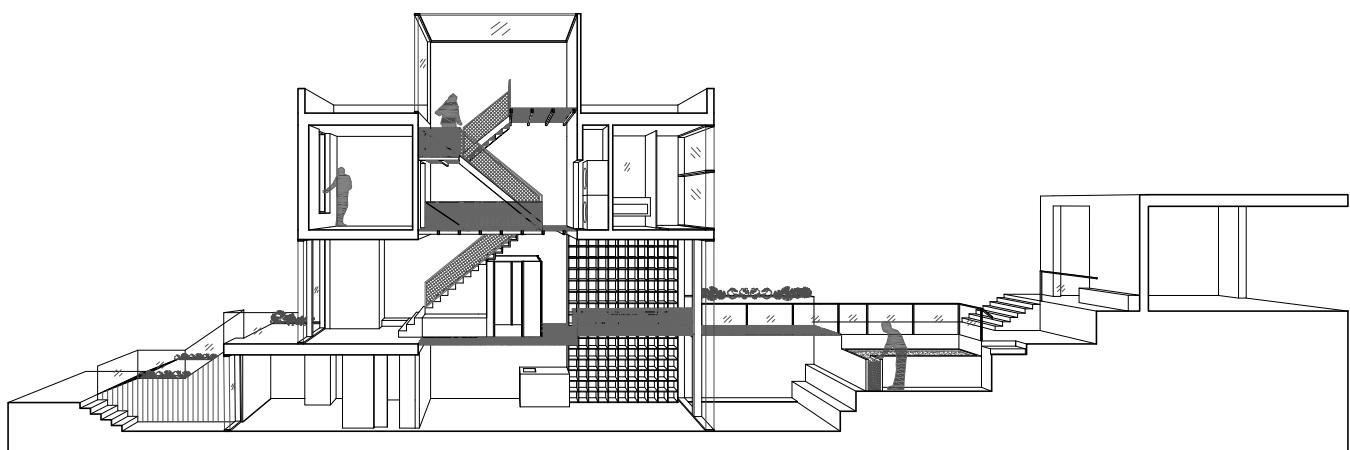
Team: KM,A

Images: KM,A



MRJ House

MRJ House employs several strategies for fulfilling the client's demand for more light: a four story lightwell with transparent stairs is introduced, the front and rear yards are excavated and new curtain walls are installed, and a double-height living space is carved down from the first floor into the basement.



Client: Confidential

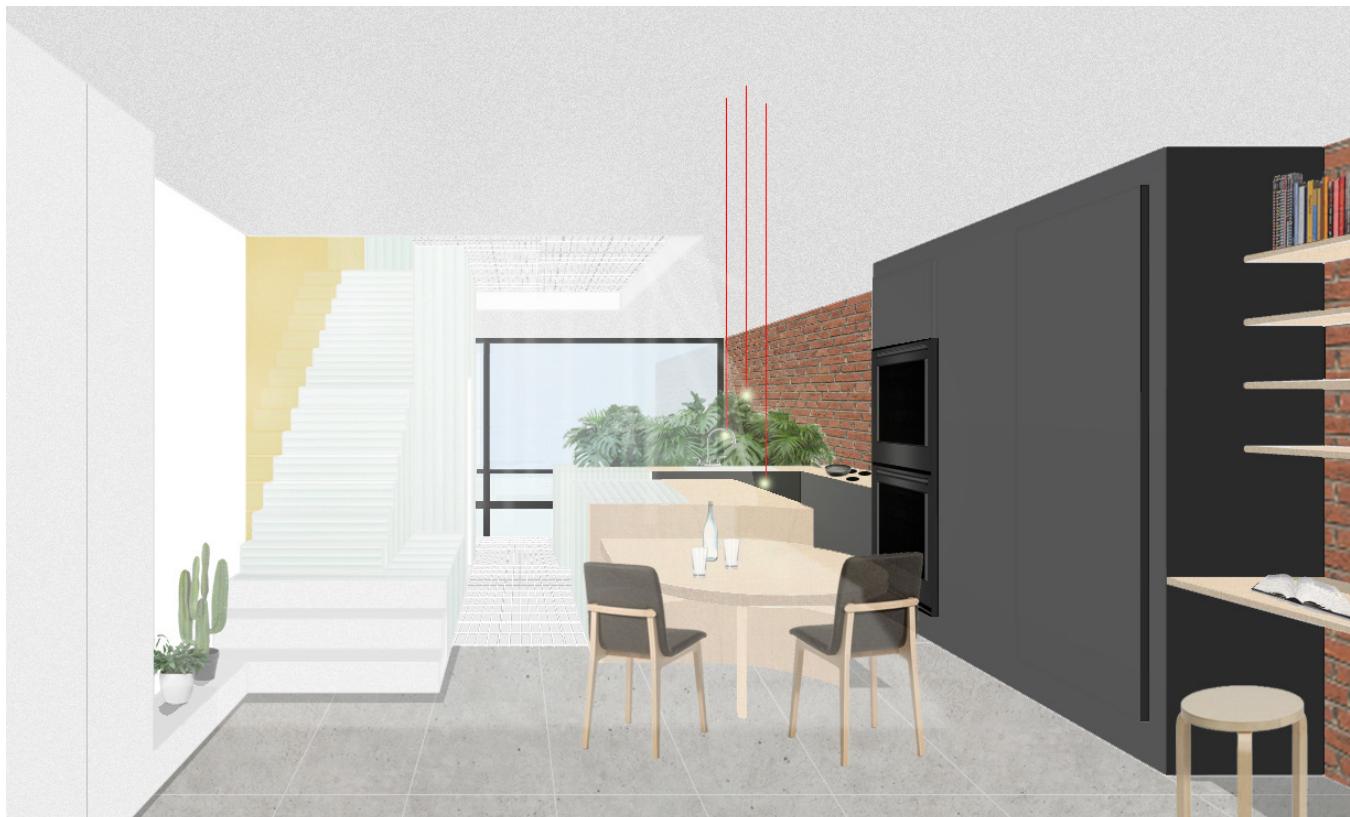
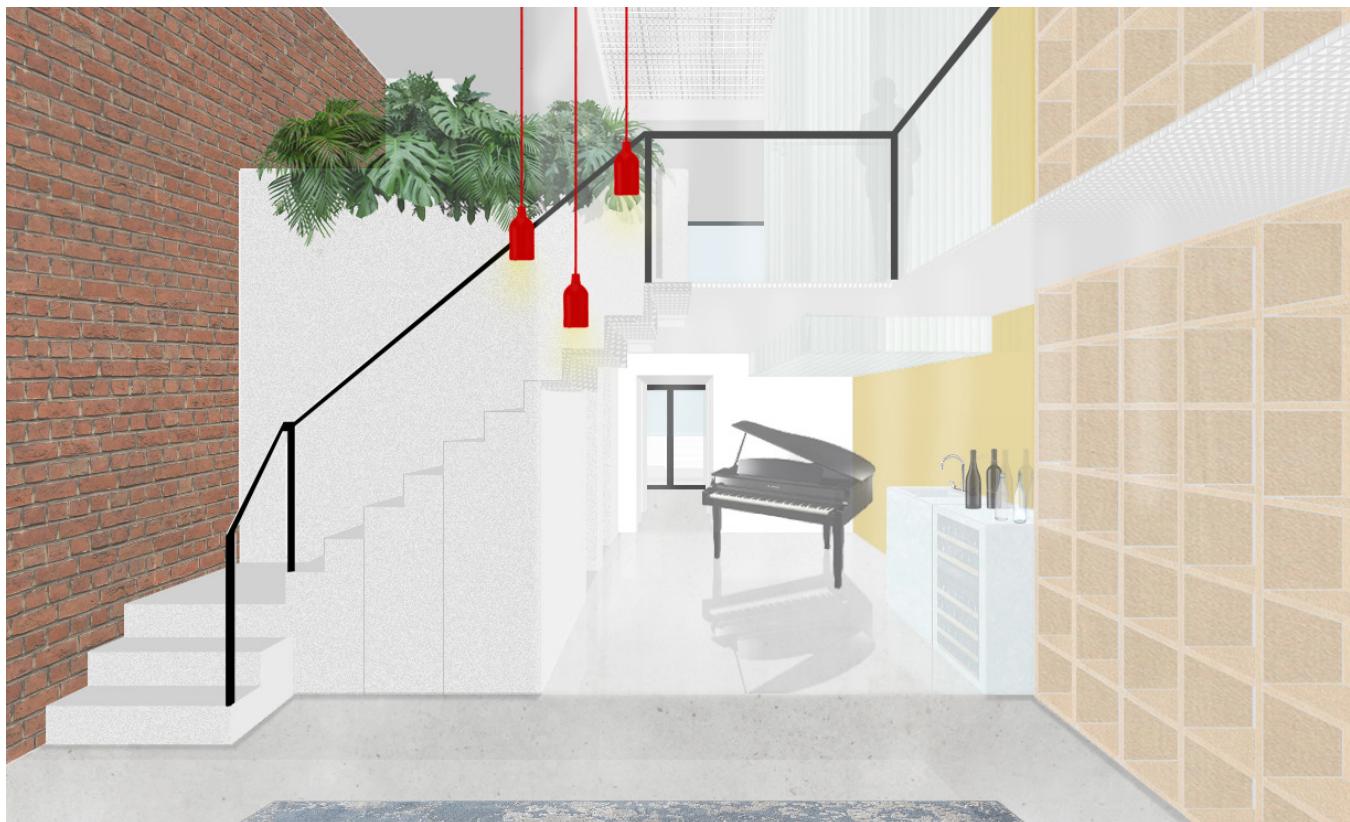
Program: Residence - renovation

Status: Construction Documents (2019)

Location: Brooklyn, NY

Team: KM,A

Images: KM,A

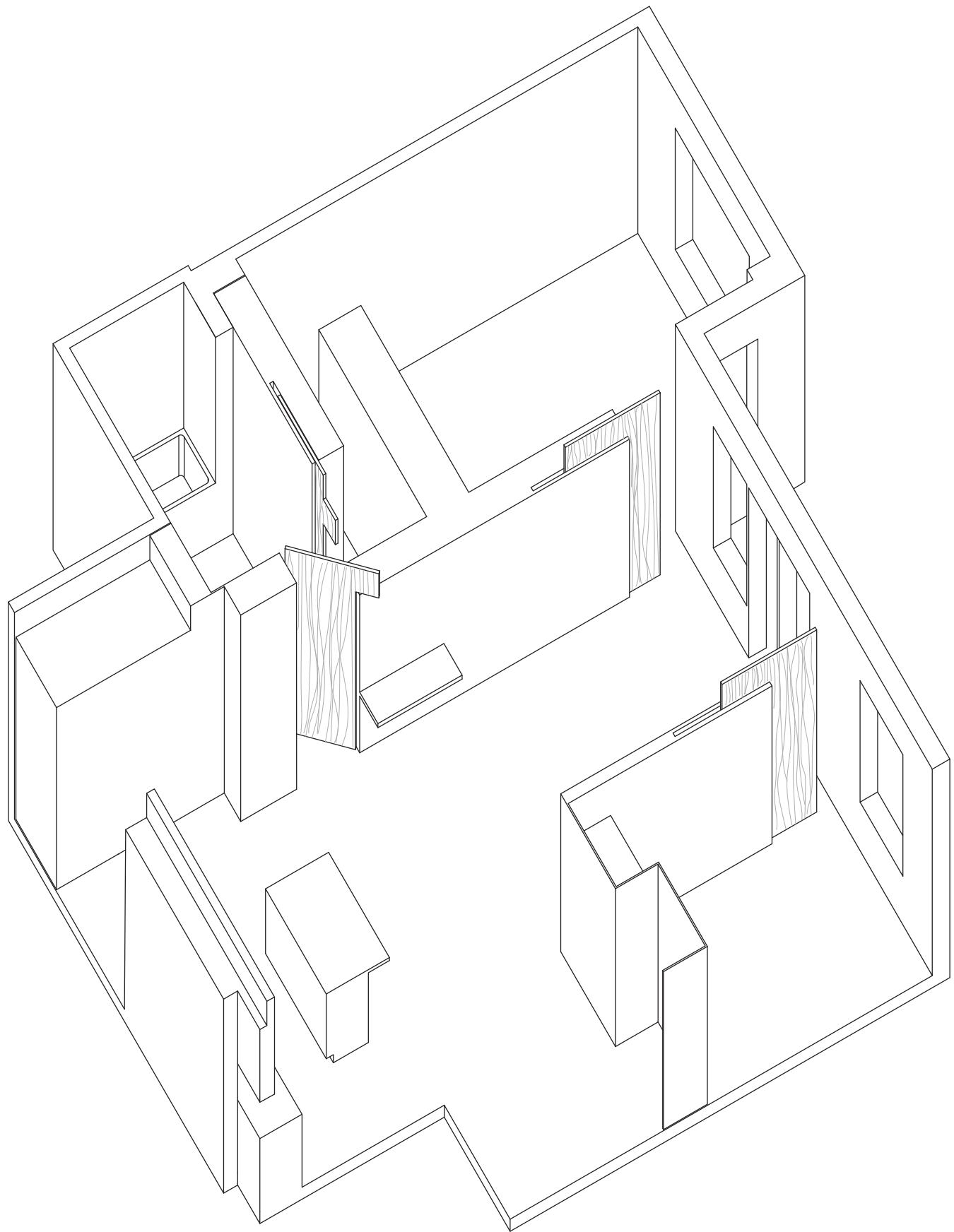


MMT Apt

In a small Queens apartment, subdivided by thin walls into unusable spaces, adding storage seemed an impossible feat.

By eliminating all typical walls, we were able to recapture that volume as storage. Custom millwork separates volumes, but doesn't touch the ceiling, leaving a glazed clerestory to allow light between spaces and a visual connection to spaces beyond. Each millwork unit is accessed from all sides—allowing maximum flexibility in usage.

Doors are clad with ebony veneer, contrasting with the painted white finish of the millwork. Each door is only connected to the millwork, not the perimeter walls. When the full-height pocket doors are closed, they are still visible in the clerestory.



Client: Private

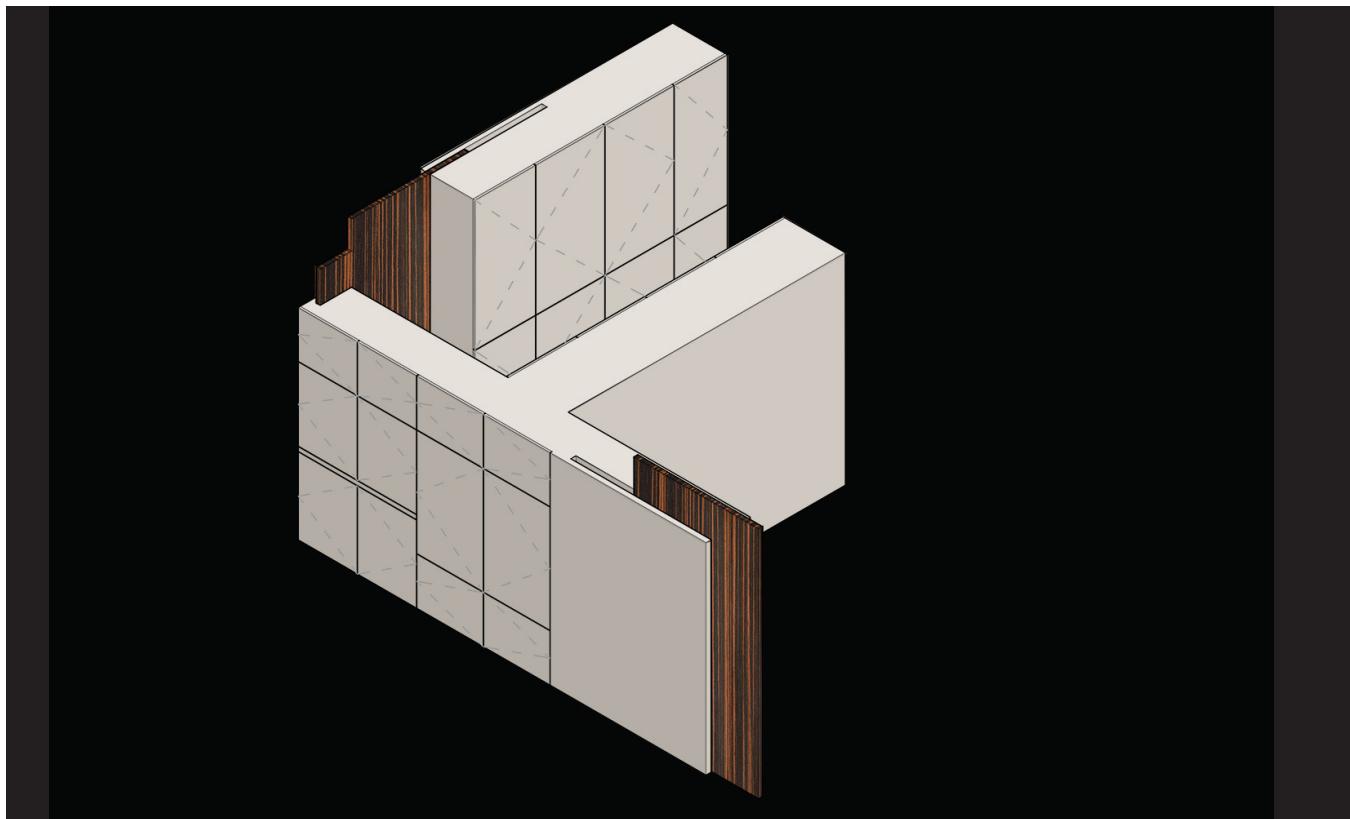
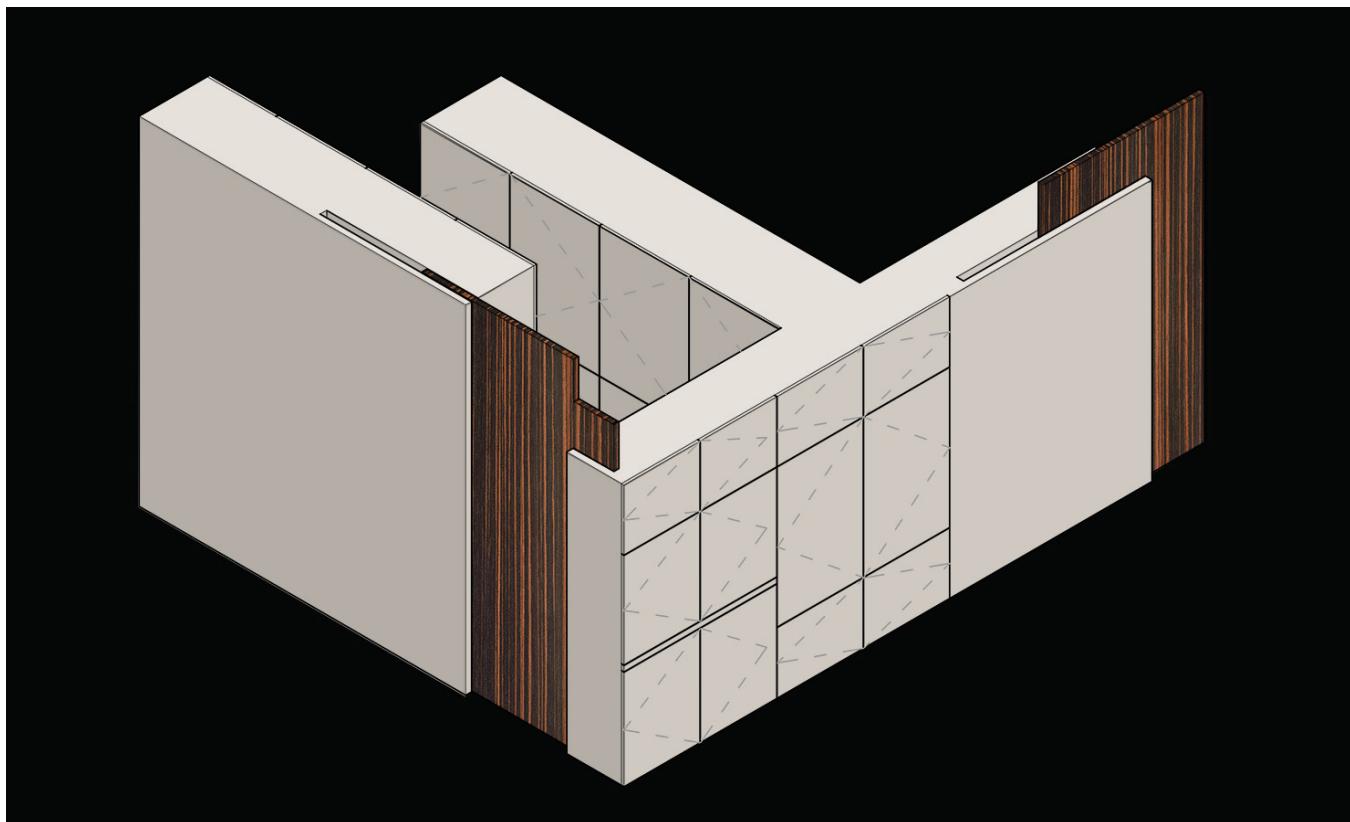
Program: Residential

Status: Design (2016), Under Construction (2018)

Location: Queens, NY

Design Team: Kyle May, Robert Prochaska, Lana Licciardi

Images: KM,A



Restaurants

Red Egg (with OpenShop Studio)

A restaurant located on the border of Chinatown and Little Italy, was designed to take cues from both cultures as well as the restraunteur's own heritage. The space combines many different furnishing types, seating types, and lighting to allow different functions - private parties, intimate gatherings, a bar, communal booths, banquets, etc.



Client: Red Egg

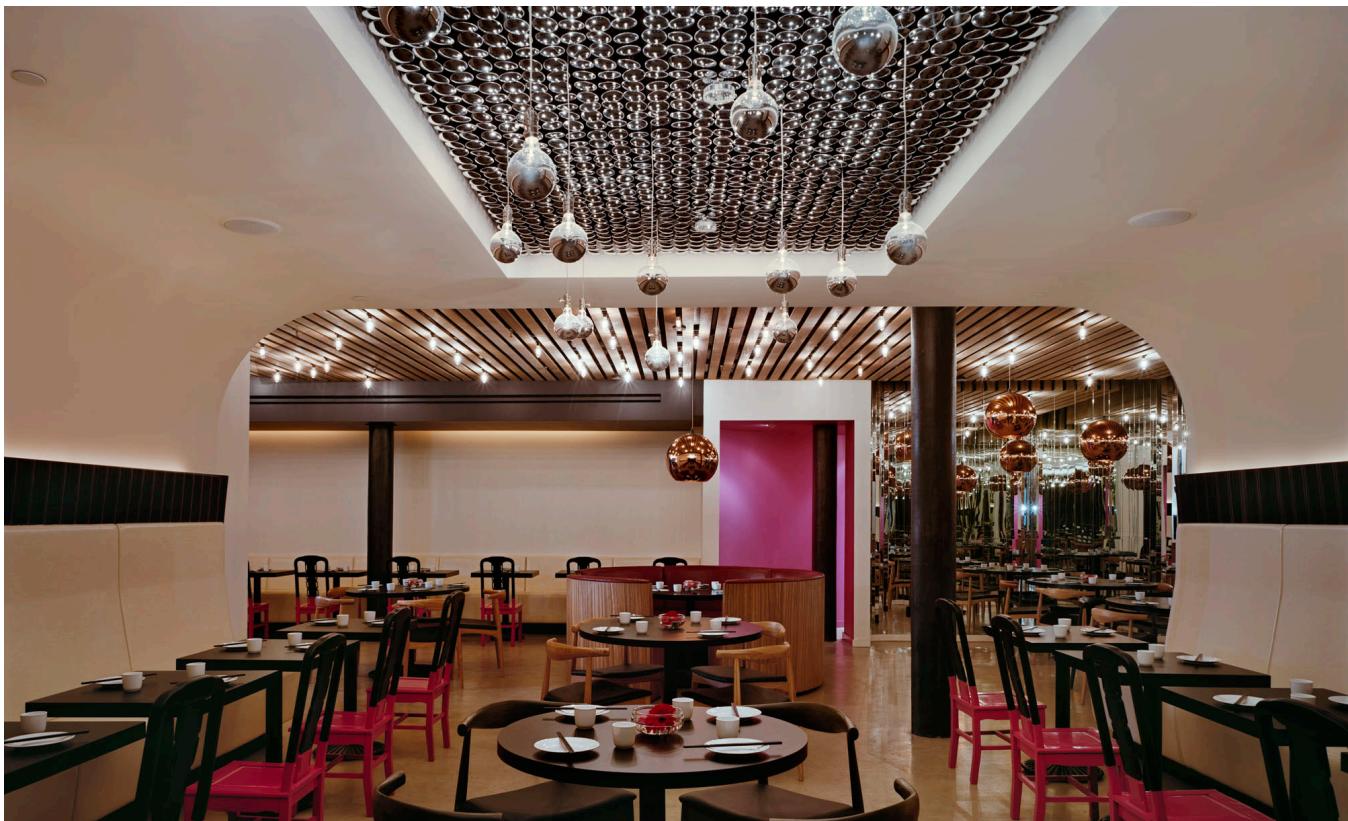
Program: Restaurant

Status: Built (2008)

Location: New York, NY

Team: Openshop Studio
Kyle May, designer

Images: Openshop Studio

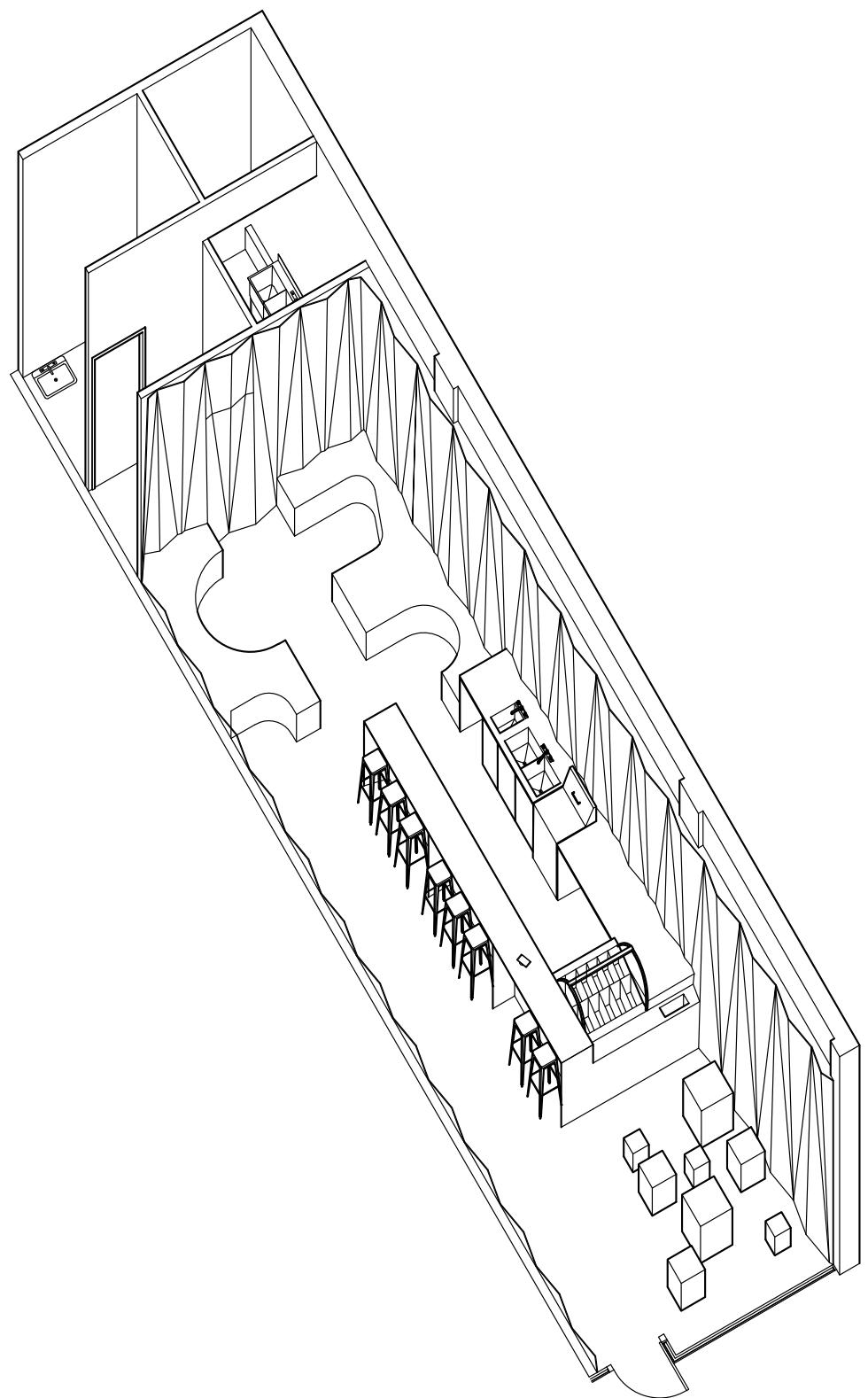


Avanzar

Smoothie bars have become hipster fast food—always for those on the go. Avanzar mixes the social environment of a bar with the health benefits of a smoothie bar.

Avanzar is divided into three zones: the front is for short visits and take-out, the center is the bar for small groups and individuals, and at the rear, a lounge for larger groups and those that want to linger.

A faceted wall panel helps reduce acoustic reflections in the space, and the lowered custom lighting makes the space even more intimate. Custom moveable seating in the front and padded fixed seating in the rear each cater to the amount of time customers are spending in the establishment.



Client: Avanzar Smoothie Bar

Program: Smoothie Bar

Status: Design (2016), Built (2017)

Location: Ozone Park, NY

Design Team: Kyle May, Robert Prochaska, Lana Licciardi,
Hansong Cho

Images: KM,A



Health / Hospitality

Gotham Wellness (SoHo)

This project is the flagship location of Gotham Wellness, a celebrity cosmetic acupuncture studio. The space was designed to create immersive environments that act as escapes from busy NYC life. The cosmetic treatment room is envisioned as light and ethereal, with all white fixtures and continuous drapery around the perimeter of the space, filtering in natural light from lightshaft windows. The central space is the lobby, where customers enter, and is designed as a wood anachroic chamber to limit sounds between the two treatment rooms. The final treatment room is lined in felt, again to limit sound, and provide a soft, sensual experience. The space also features a changing room lined in white fur, a large custom storage unit that pivots to open up the south treatment room to the lobby for events, and a custom gypsum board door to the cosmetic treatment room.





Client: Gotham Wellness

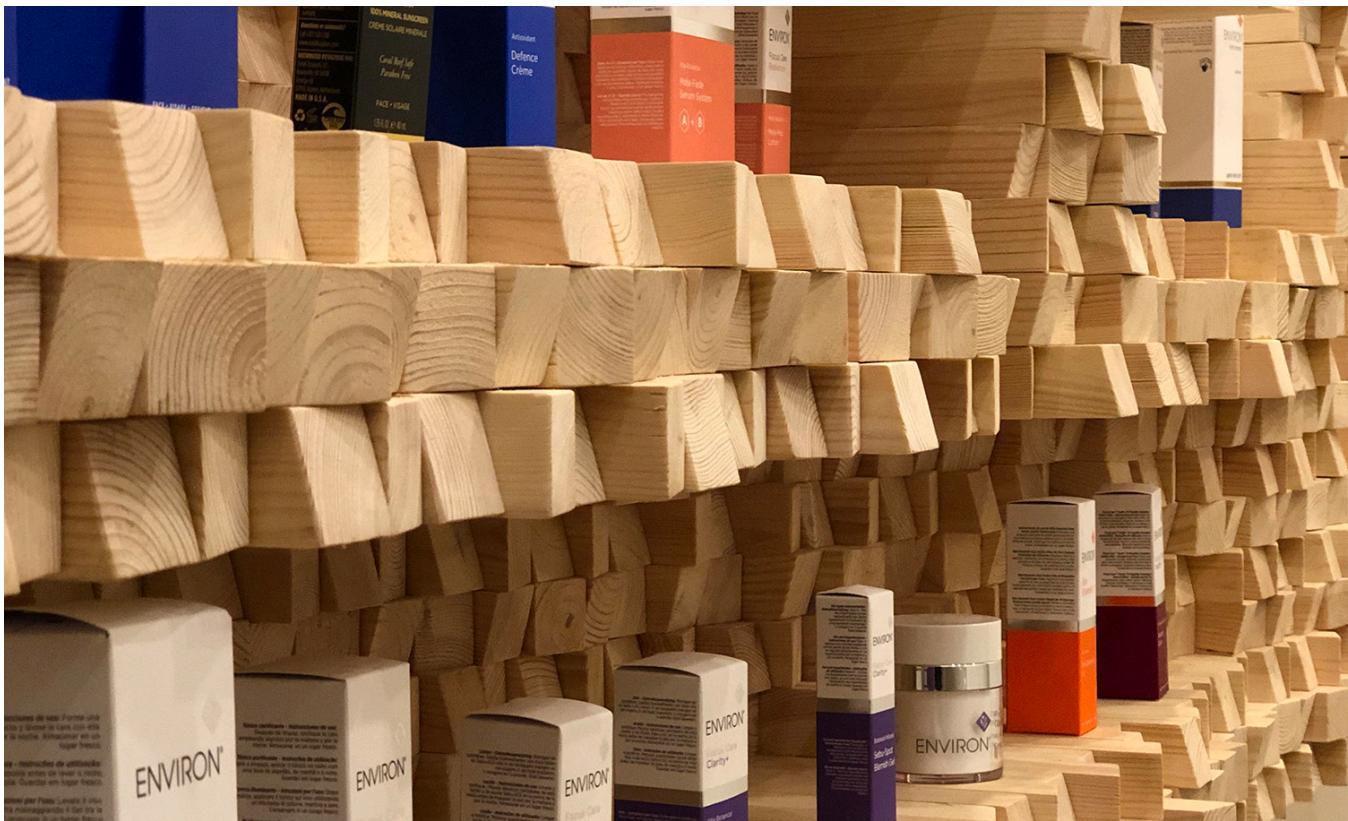
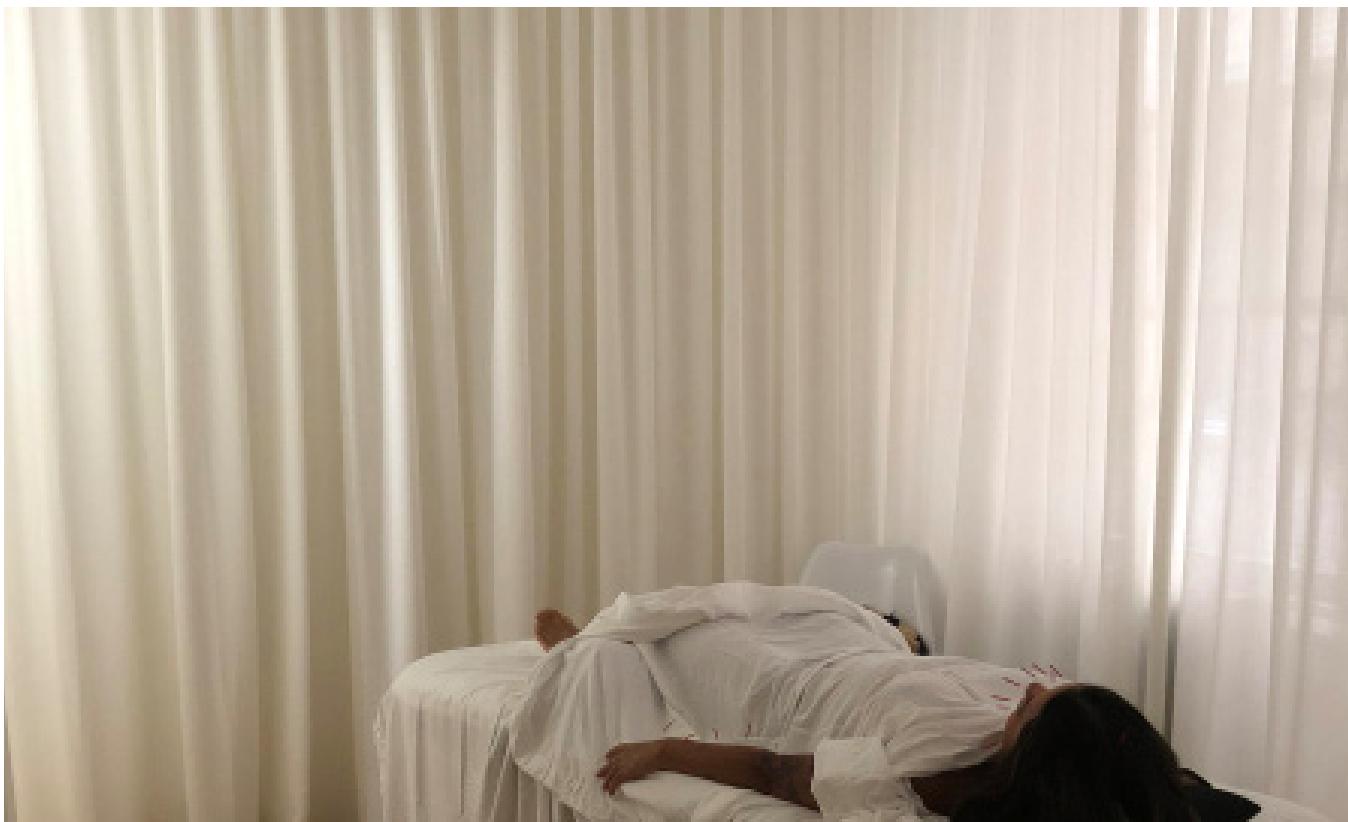
Program: Wellness

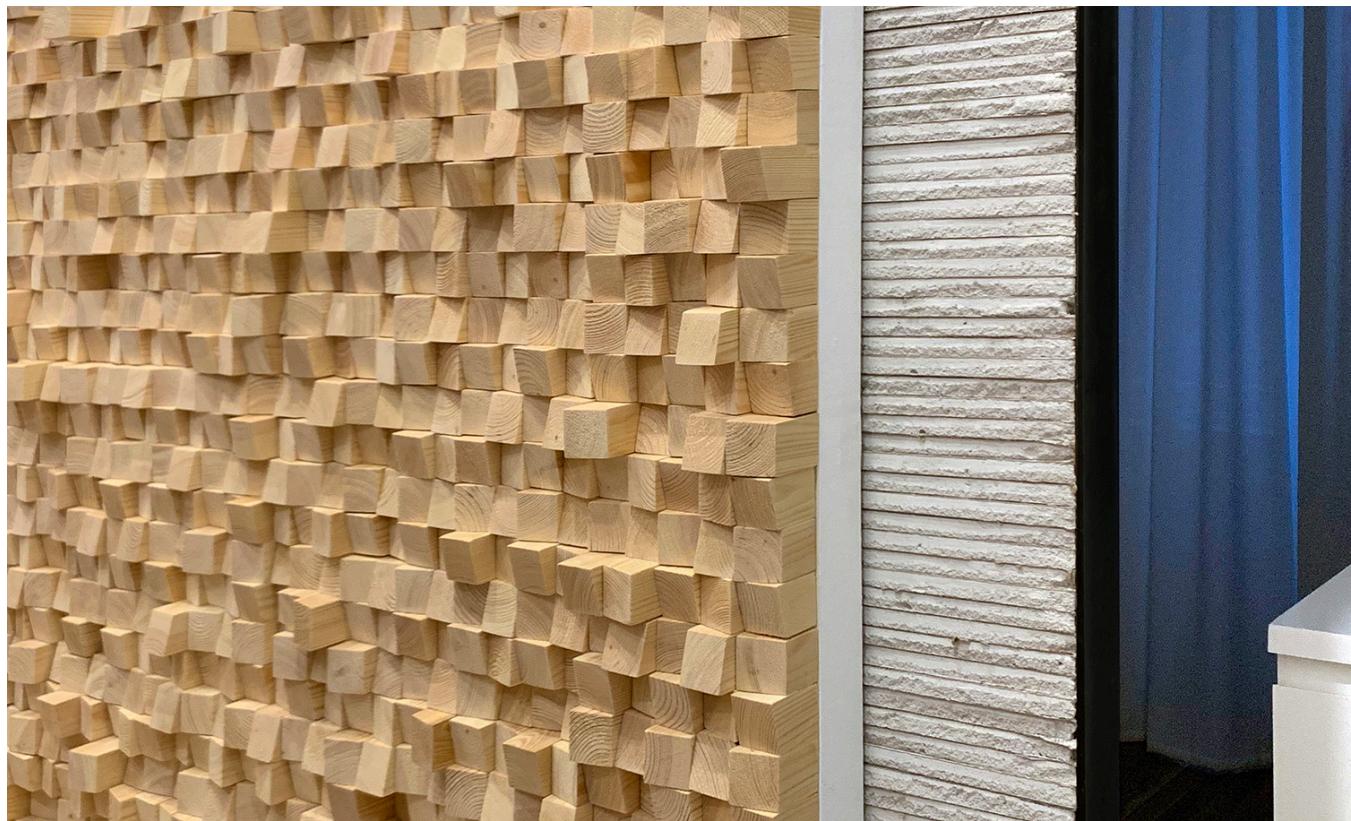
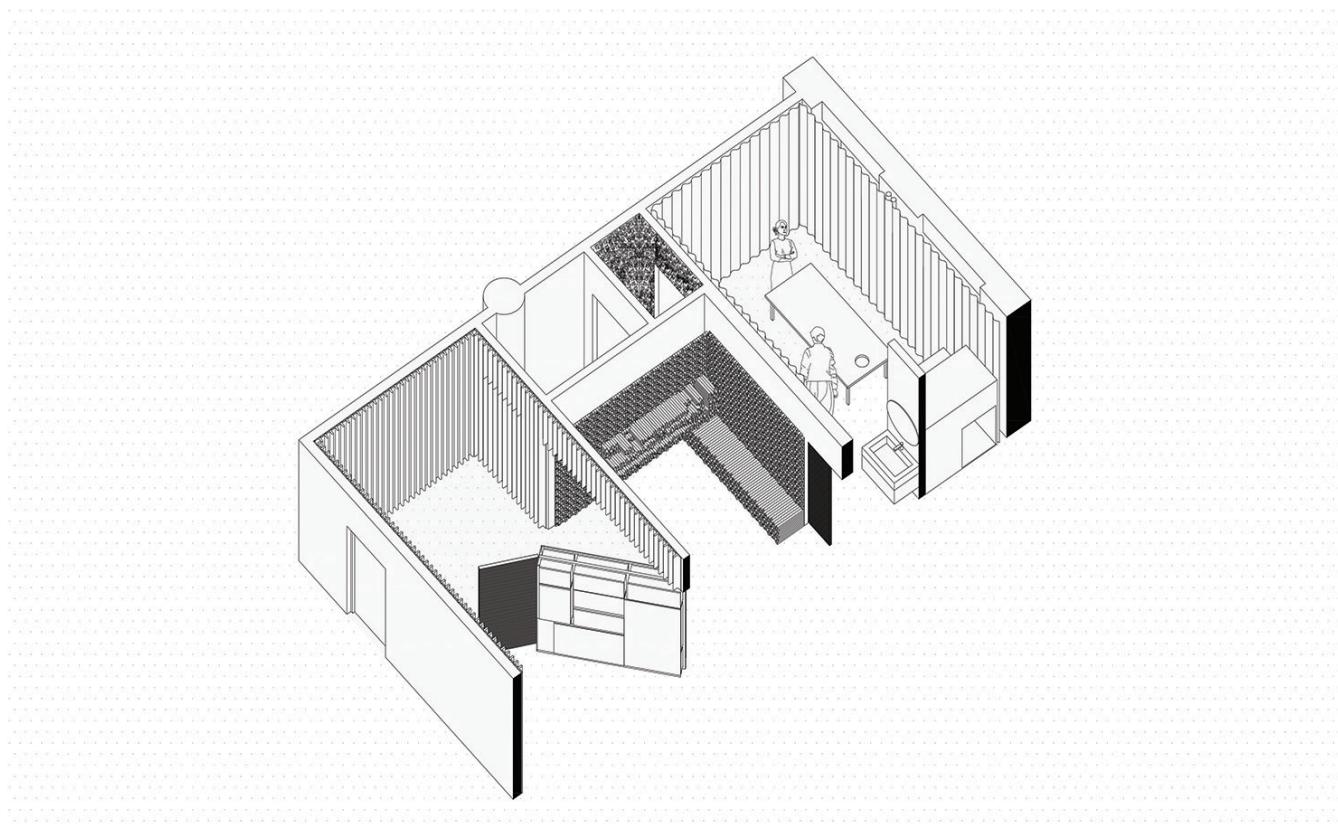
Status: Built (2019)

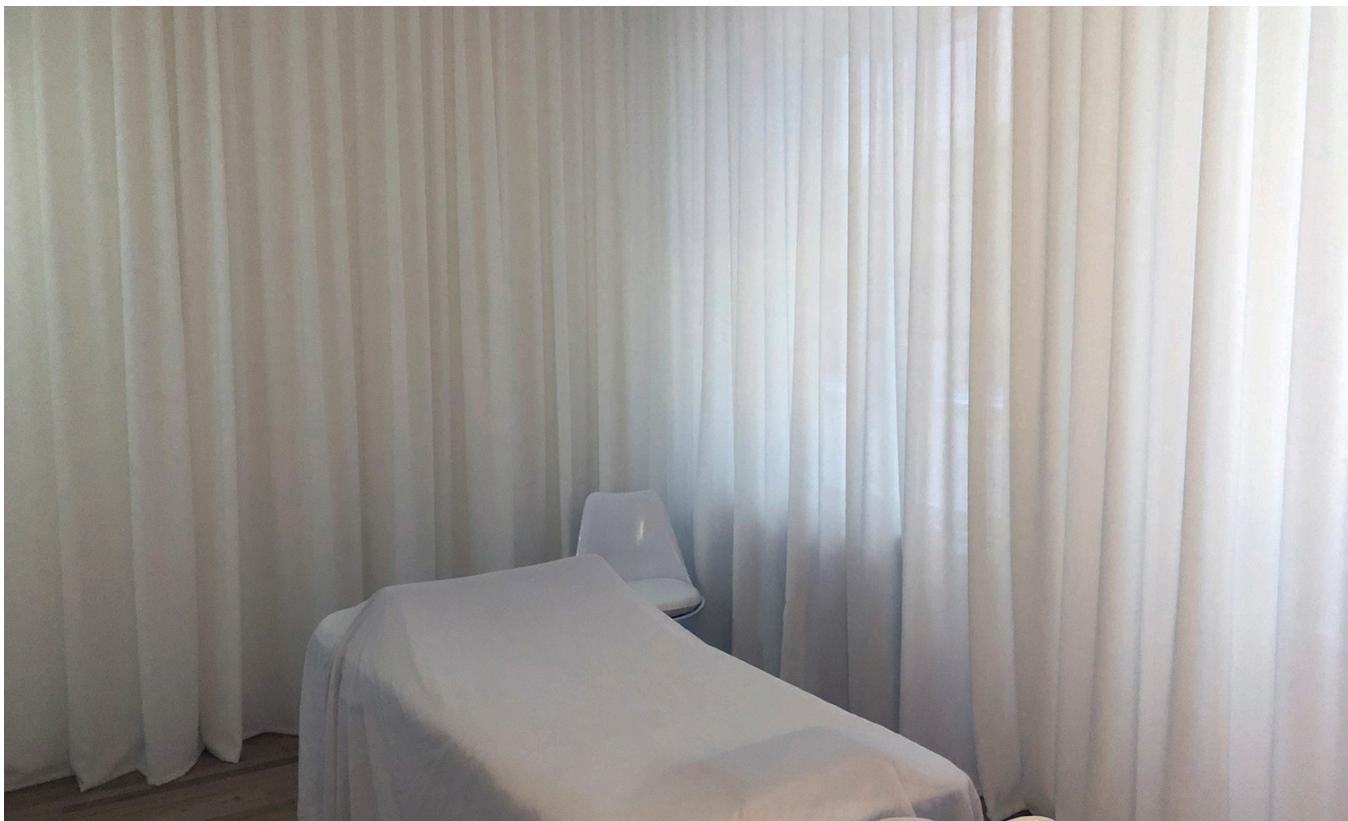
Location: New York, NY

Team: KM,A (architect, designer, fabrication)

Images: KM,A







DOTS

Sited in Morongo Valley, DOTS is a permanent infrastructure conducive to flexible and temporary inhabitation. A grid - at five bays by five bays large - consists of moment resisting columns each outfitted with various connections for cross bracing and program attachment. The top of the columns, capped with mirrors, align to a datum regardless of the topography below.

DOTS provides a framework that creates a consistent proportion for different types of interventions. Together with participants, the project aims to design and build a number of scenarios that allow for flexible temporary inhabitation - an experiment in collective camping. These scenarios involve walls, shading devices, and camping platforms that can be partitioned in various configurations based on program size, orientations, landscape, and geography throughout the grid.

DOTS exists as a 'stable' configuration yet accommodates a number of 'unstable' interventions.

The project was built with students as part of Space Saloon summer program and remains onsite as a permanent camping structure.





Client: Space Saloon

Program: Cultural / Hospitality

Status: Built (2019)

Location: Morongo Valley, CA

Team: KM,A and Office Kovaks
Kyle May (Principal)
Andrew Kovaks (Principal)

Images: Zeno Legner



Extent

Extent is a hyper-specific programmed structure that explores the spatial and visual limits of its environment. At once subtle and dominant, the space between and around two parallel walls enables activities of rest, viewing, and play, while being in a dialogue with the vastness of Morongo Valley. Extent performs as an instrument that is reciprocally imprinted on and projecting to the site.

Extent was designed and built as part of Space Saloon, an experimental traveling camp that investigates perceptions of place. Space Saloon develops projects that make territories and environments legible through a robust study of material, cultural, and energy-based phenomena. An annual initiative, Space Saloon's 2018 program, Landing, invited a group of international architects, artists, and engineers to work with university students in designing and building exploratory units that are ground-zero for revealing, harnessing, and amplifying the elemental potentials of site.

Extent was built with students from SCI-Arc and International Program in Design and Architecture (INDA), Chulalongkorn University in Bangkok over the course of five days in the desert of Morongo Valley, where it now stands as a permanent structure on the grounds of the Hidden Passage Guest Ranch, rented out to guests for camping.



Client: Space Saloon in collaboration with SCI-ARC
and INDA

Program: Cultural / Hospitality

Status: Built (2018)

Location: Morongo Valley, CA

Team: KM,A (Architect)
Kyle May (Principal)
Robert Prochaska
Melis Ugurlu

Images: KM,A / Daniel Schwartz

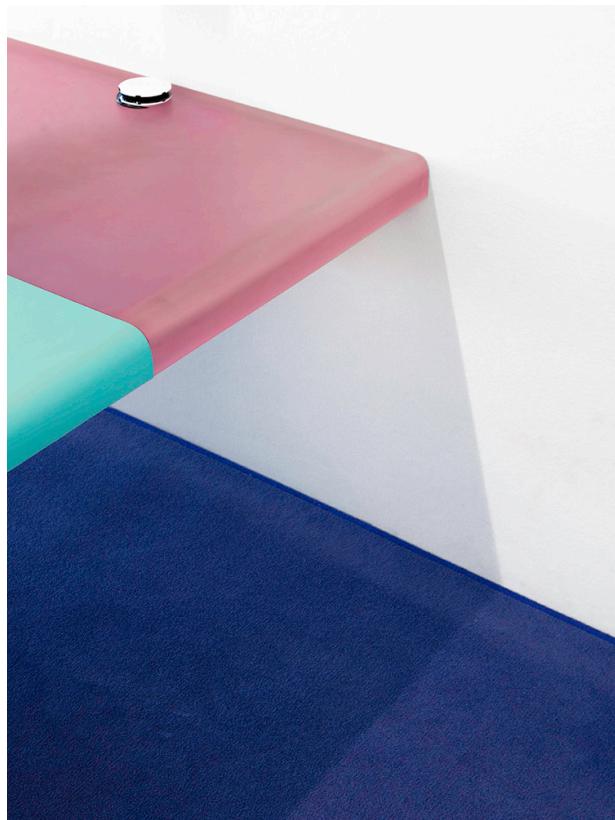


Office

Hush Studios

Hush Studios moved from their Dumbo loft to their new home in the Brooklyn Navy Yard's Building 77. The project retains much of the building's industrial character including the concrete floors and ceilings as well as the iconic flared columns. Three conference rooms were conceived as glass boxes with floor and ceiling acoustical treatments. The project features custom door hardware, custom furniture, custom drapery, and a custom kitchen.





Client: Hush Studio

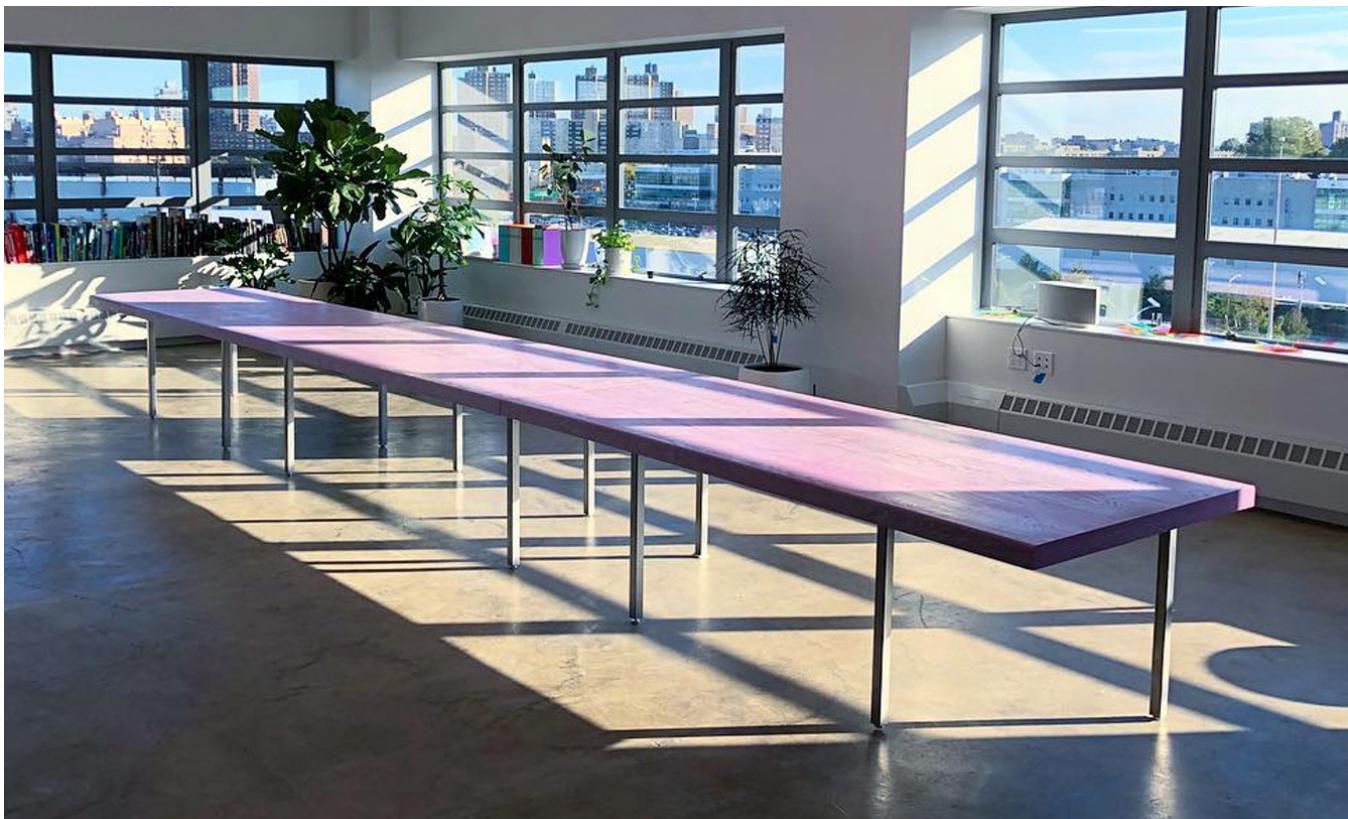
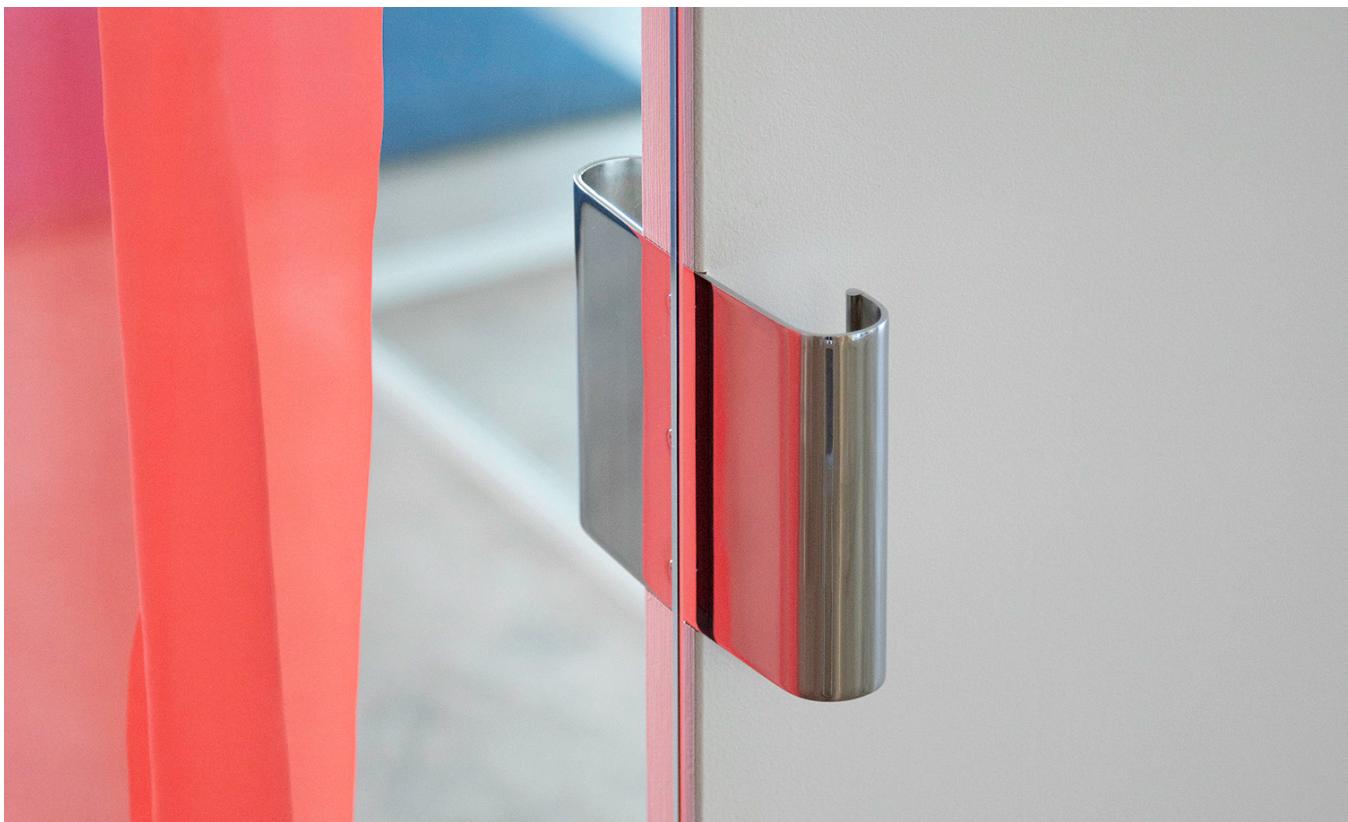
Program: Office

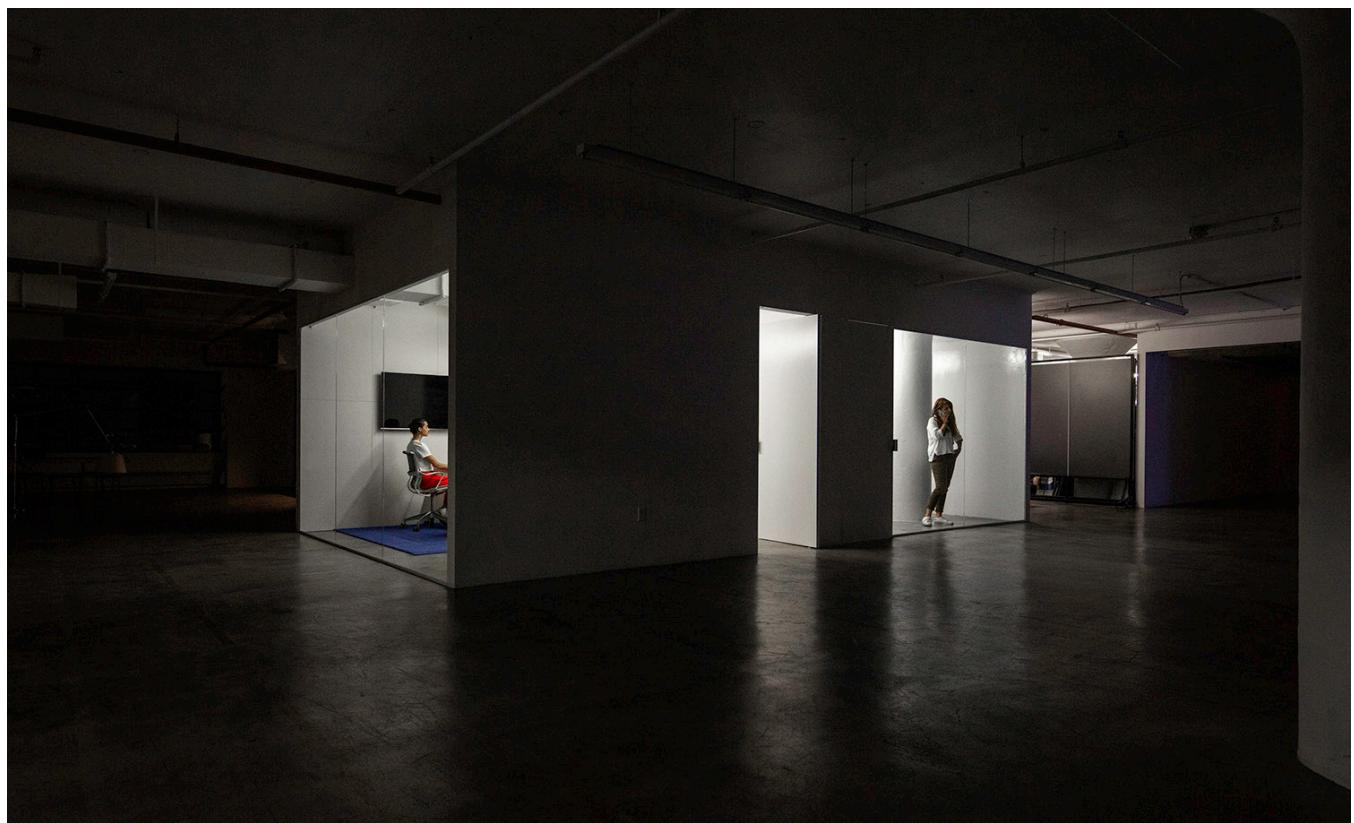
Status: Built (2018)

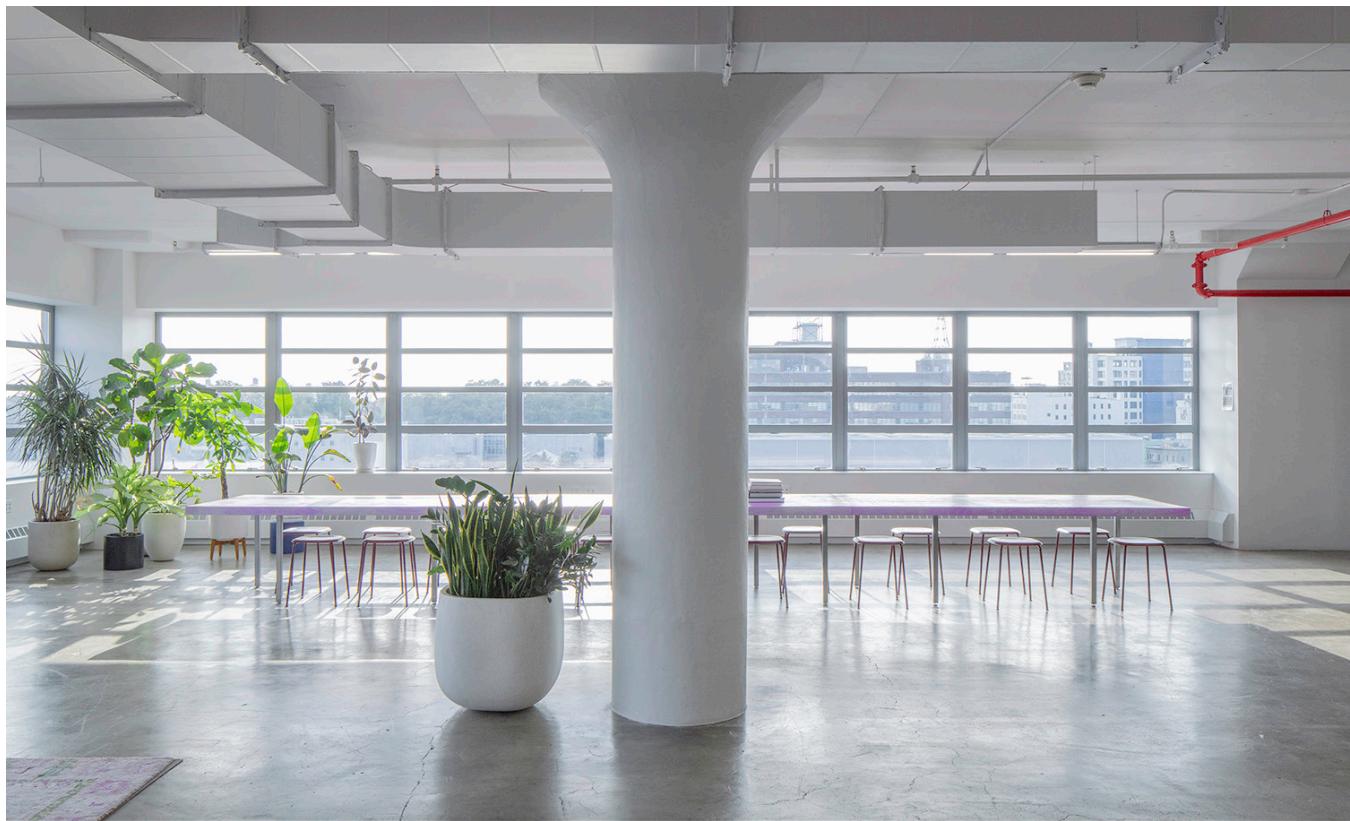
Location: Brooklyn, NY

Team: Inaba Williams (design)
KM,A (architect)
KM,A (custom fabrication)

Images: Naho Kubota
KM,A
David Schwartz







Hello Monday

Hello Monday is an open office for a creative agency. Everything in the workspace is whitewashed, a Scandanvian strategy that allows the furniture, objects, art, and plants to activate the space. A custom millwork bar (30' long, 9' tall, 2' wide) is central to the space: accessed from all sides, it provides two wardrobes, bike storage for 10 bikes, shelving, award display areas, and acts as a privacy screen for the adjacent bathrooms. The millwork bar is conceived of as a solid white mass, with any subtracted voids registering as baltic birch plywood.

The conference room, game room, and phone booth are acoustically separated from the open office by one continuous blackened steel and glass wall. A dark grey acoustic drape augments the acoustic separation in the conference room and allows for privacy. The phone booth acts as its own environment, being separated by an acid etched glass to offer privacy and its walls being covered with a visually striking watermelon wallpaper. The phone booth contains a custom steel and walnut leaning rail and shelf, allowing users to use the tiny space effectively. The kitchen is painted deep green, responding to the plants present throughout the office. A communal wood dining table is centrally located between the kitchen and workspace, providing one space for the entire office to come together to eat.



Client: Hello Monday

Program: Office

Status: Built 2017

Location: New York, NY

Team: KM,A (Architect)

Kyle May (Principal)

Lana L. Licciardi

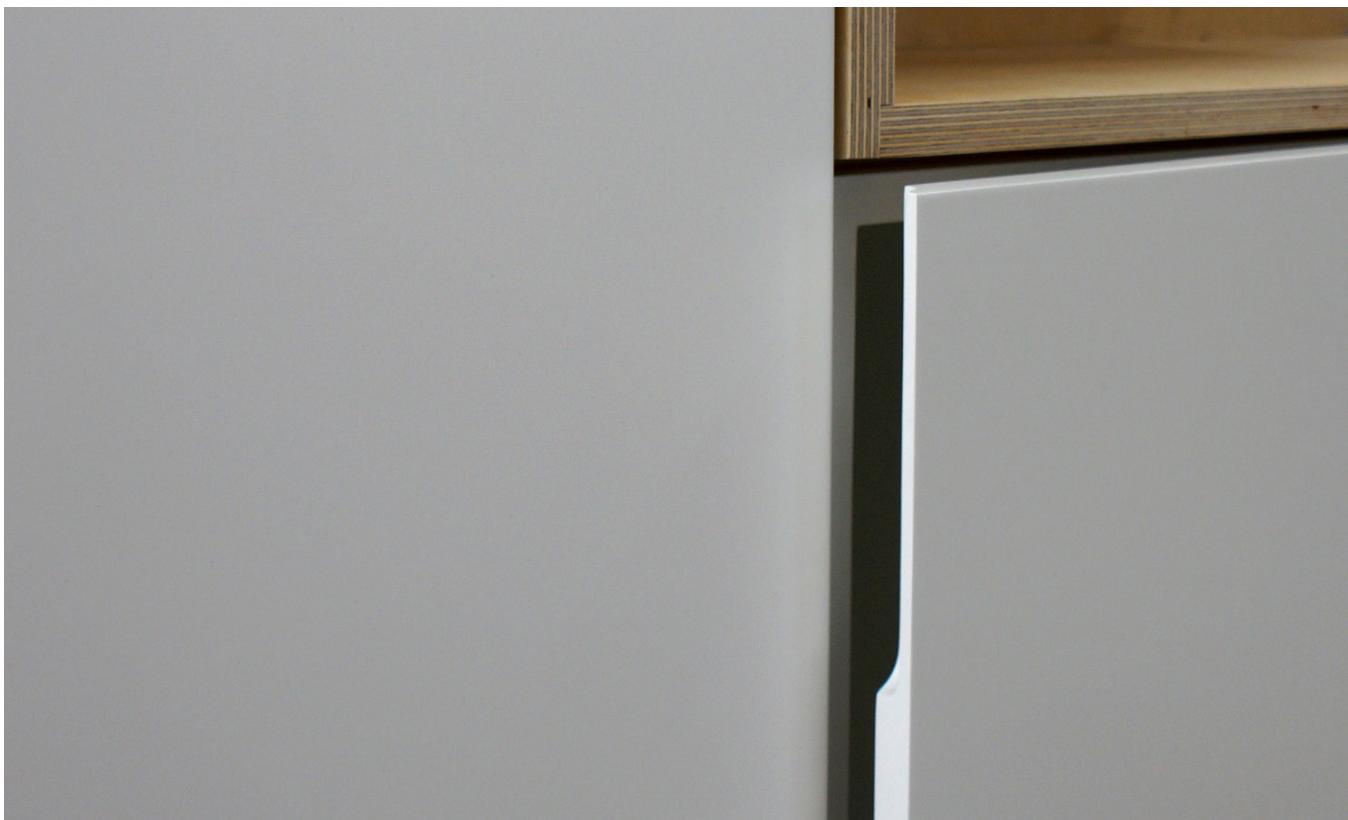
Robert Prochaska

SMAK Architects (Architect)

PTU Construction (General Contractor)

Kin & Co. (Fabricators)







Temporary / Exhibits / Competitions

Exit Architecture

Humans have been enshrining and memorializing their dead for millennia. While rituals and symbolic forms vary widely across cultures and religions, all are rooted in similar desires: honoring a life and coping with loss.

The realities of the world today have imposed additional restrictions and opportunities on internment. Rapid population growth, densifying urban areas, limited space, environmental concerns, and digitization are all factors that could lead architects to reimagine our own exit.

EXIT Architecture is a speculative look at designing for the afterlife in all of its potential architectural forms and new ways of marking our exit. The exhibition presents a critical, projective, and speculative look at the present and future of this realm of design—through personal and individual examples of design for the hereafter, as well as approaches that affect or can be adopted by many.

The exhibition includes work by AD-WO, Aleksandr Mergold, ANAH, Bade Stageberg Cox, BEAU Architects, Giann Matias, Jason Vigneri-Beane, JeongChoi Works, KONYK Architecture, Lebbeus Woods, Michaela Metcalfe, Richard Ceccanti Aston, Roderick Cruz, Studio Ames, Yongwoo Park.



Client: Art OMI

Program: Exhibit

Status: Built (2019)

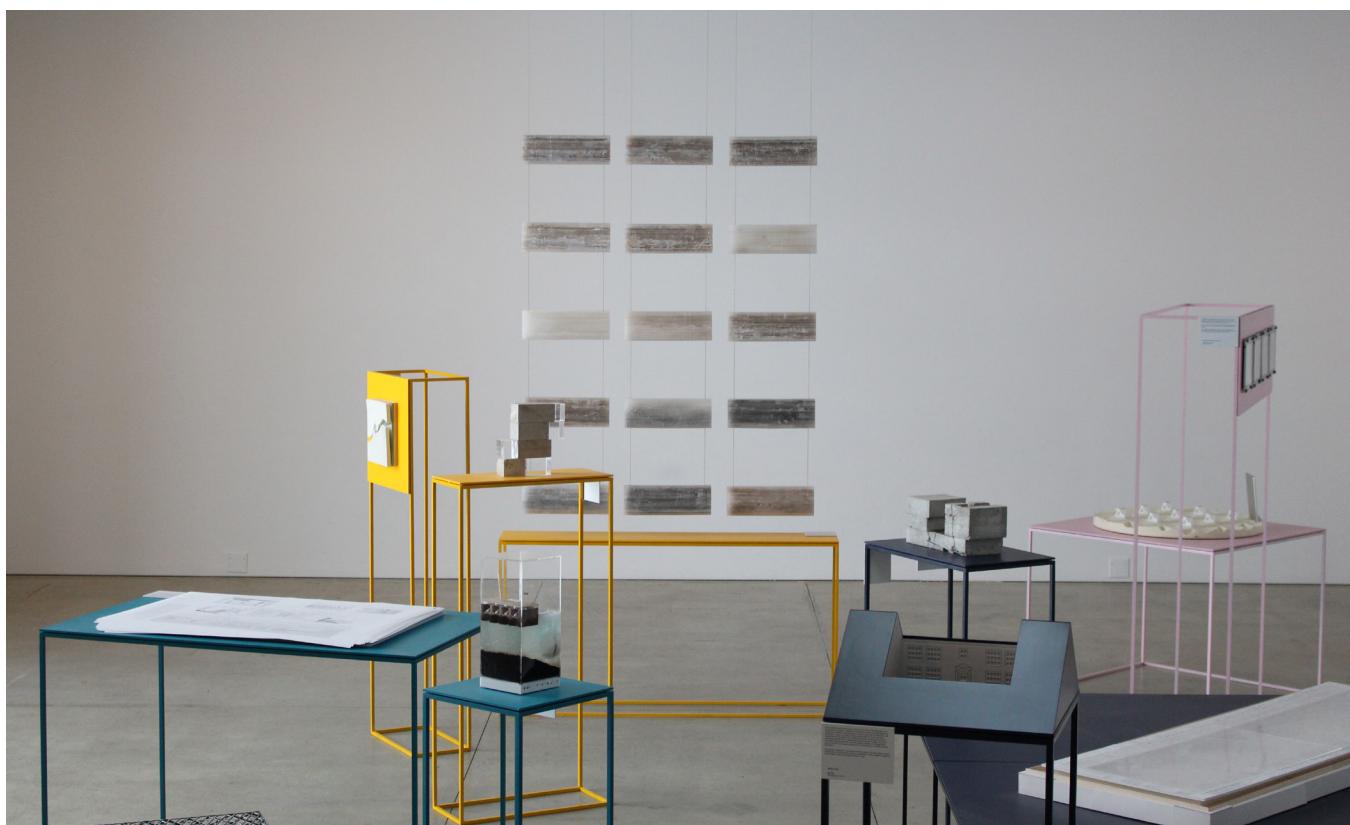
Location: Ghent, NY

Team: Kyle May (co-curator, exhibition design, exhibition fabrication)

Julia van den Hout (co-curator, graphics)

Warren James (co-curator)

Images: KM,A



5x5 Participatory Provocations

5x5 : Participatory Provocations is an exhibit of twenty-five architectural models by twenty-five young American architects. Five contemporary issues, each addressed by five firms.

Architecture as a profession struggles to simultaneously engage with the public and be provocative within the confines of its own field. Either arguments and proposals get “dumbed down” or they simply aren’t accessible or relevant.

This exhibit, curated by Kyle May with Original Copy and Kevin Erickson, argues for participatory criticism—identifying a series of significant popular issues and asking creative minds to take a clear stance and produce a physical expression or provocation that is made available to the public.

The five selected topics intend to provoke, but are grounded in issues we face today: a growing income gap, immigration, globalization, technology’s impact on our lives, surveillance, and power.

Architecture has a seat at each discussion.



Program: Traveling exhibition

Status: Complete (2016-2017)

Location: University of Illinois, Urbana-Champaign
Cleveland Urban Design Collaborative, Cleveland
RISD, Providence
OMI International Arts Center, Ghent, NY
Center for Architecture, New York

Exhibitions Team: Kyle May, Kevin Erickson, Julia van den Hout

Images: Robert Prochaska



LOG

LOG seeks to address the scale of the typical s'chach roof found on sukkot. Typically this s'chach roof is an assemblage of branches, small sticks, and plant material. LOG exaggerates the scale of these members into one piece that is able to provide shade for the inhabitants. As a means of showcasing this element, the walls become four pieces of 1" thick glass with no other columns or supports, so the LOG foundation floats above. Two programmatic devices, a table and a candle, are hung elegantly from above. Above all, the project shows a simplicity of concept, impeccable craft, and the restraint against excessive assemblages.

LOG was selected as one of twelve finalists in an international competition aimed at rethinking the Sukkah, which received over 600 entries. Eleven of the finalists built their projects in Union Square in New York City.



Client: Reboot

Program: Sukkah - temporary religious structure

Status: International competition finalist, built, demolished
(2010)

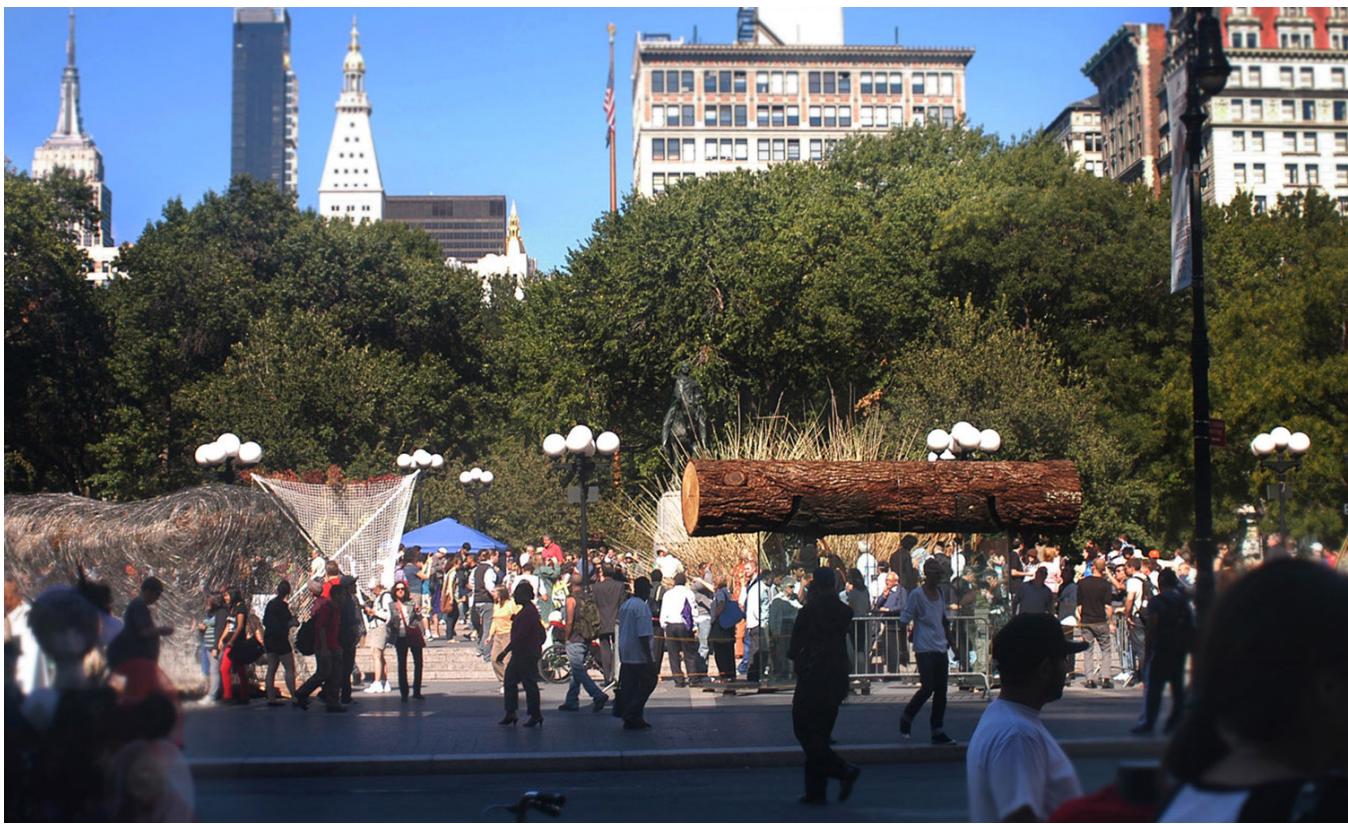
Location: Union Square, New York City, New York

Design Team: Kyle May, Scott Abrahams

Consultants: Michael Ludvik Engineering (structural engineer)

Fabrication: John Houshmand (wood)
Oldcastle Building Envelope (glass)
FACE Design + Fabrication (steel)
David Schuldiner Inc. (glazing installation)

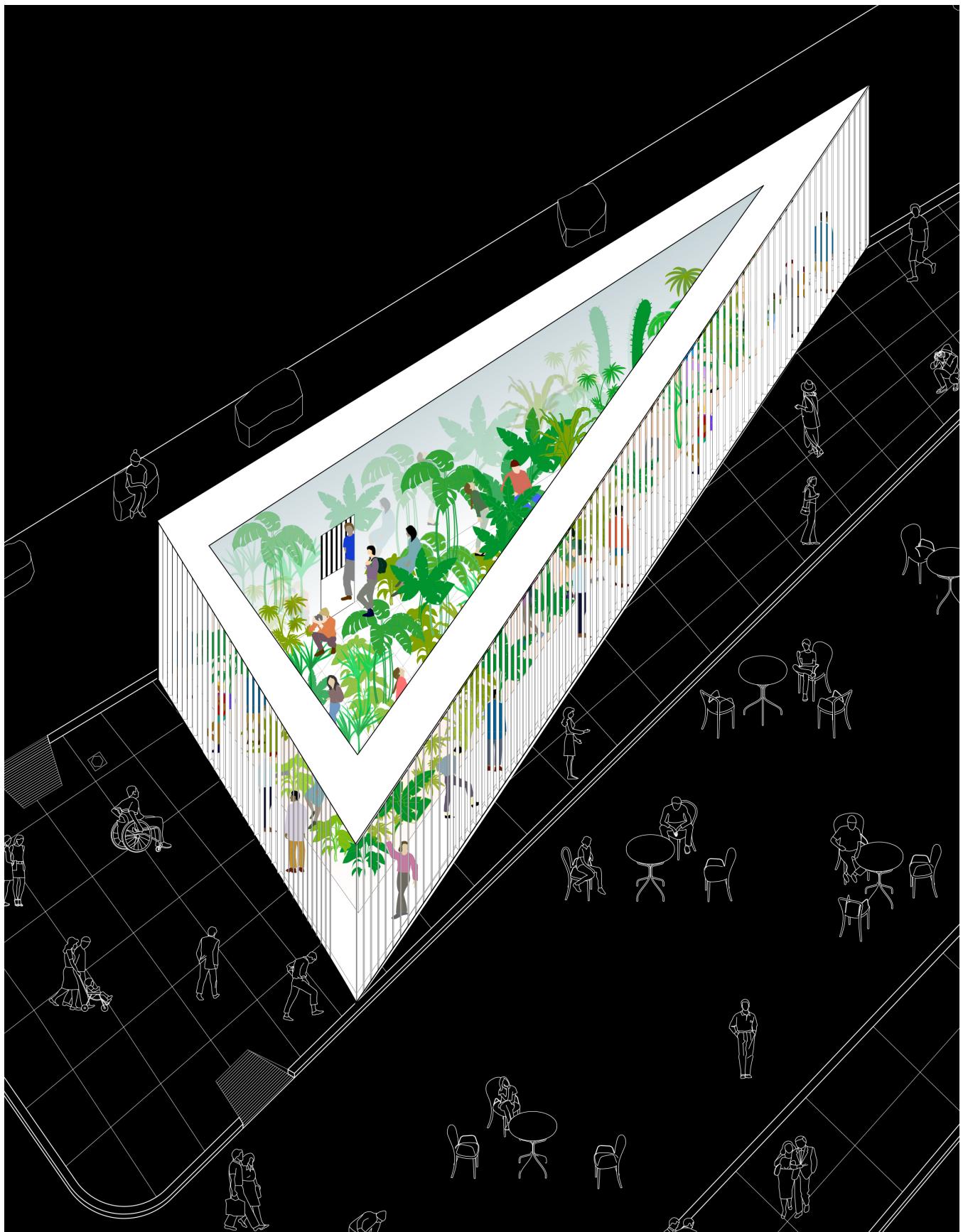
Images: KM,A



MIA

Designed as a proposal for a holiday pavilion in New York City in an invited competition, MIA presents an experience rather than a spectacle. In the center of a triangular pavilion lies a lush garden, an inviting space to relax, daydream, and enjoy the city in an unexpected way. Most importantly, in the spirit of the holidays, MIA aims to bring people together. The pavilion mimics the triangular shape and orientation of the Flatiron Building. Entered from the southeast corner, its thin perimeter loggia is lined with black steel fins that align to key vantage points in the surrounding context, allowing open views into the central garden and inviting passersby inside, even from a distance.

The exterior gives clear views inside, while a courtyard space is lined with one-way mirrors to filter out the fast-moving traffic and the hustle of holiday shoppers. It offers an intimate moment of tranquility in the busy city; like a hearth, it is a social space where people are taken out of their anonymous daily routine to experience a shared moment of something unusual. The only view is inward or upward, with fragmented and multiplied views towards the iconic skyline of the Flatiron District. At night, the courtyard is illuminated, creating an enticing internal glow that emanates outward through the walls of the pavilion and upward from the center.



Client: Van Alen Institute

Program: Public Space

Status: Complete

Location: New York, NY

Team: KM,A (Architect)

Kyle May (Principal)

Hansong Cho

Lana Licciardi

Meng Ma

Juan Jose Ortiz Ramirez

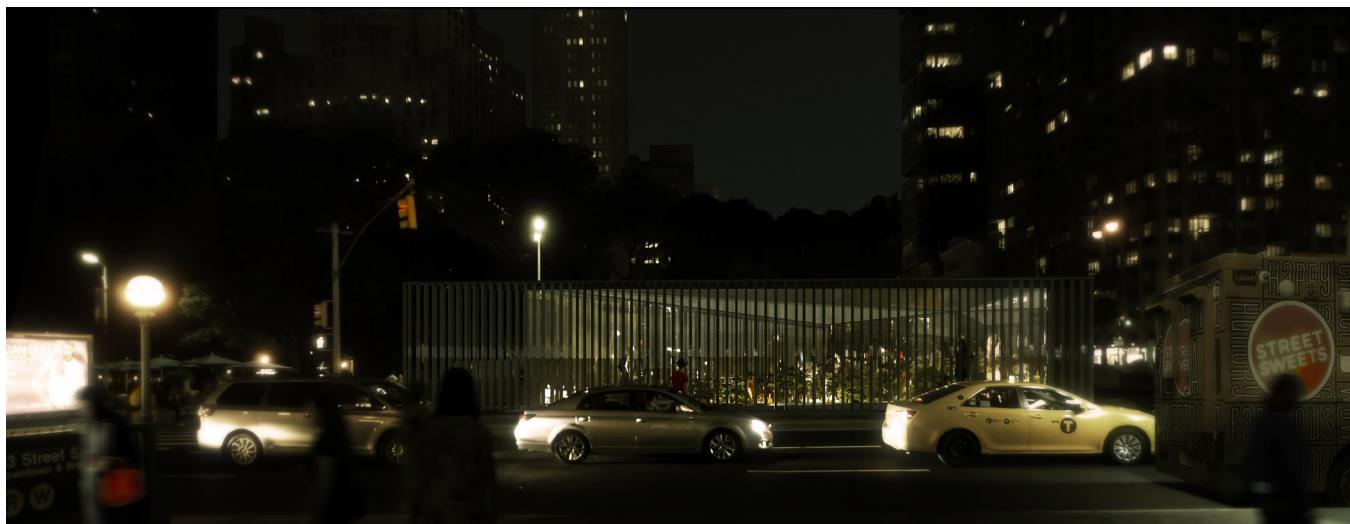
Brian Waite

Dillon Wilson

Lucy McFadden (Landscape)

Images: KM,A (drawing)

Luxigon (renderings)



The Circle

We live in an era where oil spills, extinctions, fracking, deforestation, receding coastlines and other environmental tragedies are common headlines. But in the last hundred years since the development of the National Park Service, and the almost fifty years since the burning Cuyahoga River sparked outrage that led to the creation of the Environmental Protection Agency (EPA), significant environmental advances have occurred. However, our achievements as a nation don't often make the headlines that our failures do.

Site 0 is a series of site-specific installations that highlight natural beauty and significant advances we, as a culture, have made to protect our environment or even restore nature from previous ills. Stanley Kurbrik, in a 1968 Playboy interview by Eric Nordern, stated, "However vast the darkness, we must supply our own light." This quote speaks to the optimism we must bring as we balance our relationship with Mother Earth.



Client: NA

Program: Public Art Installation

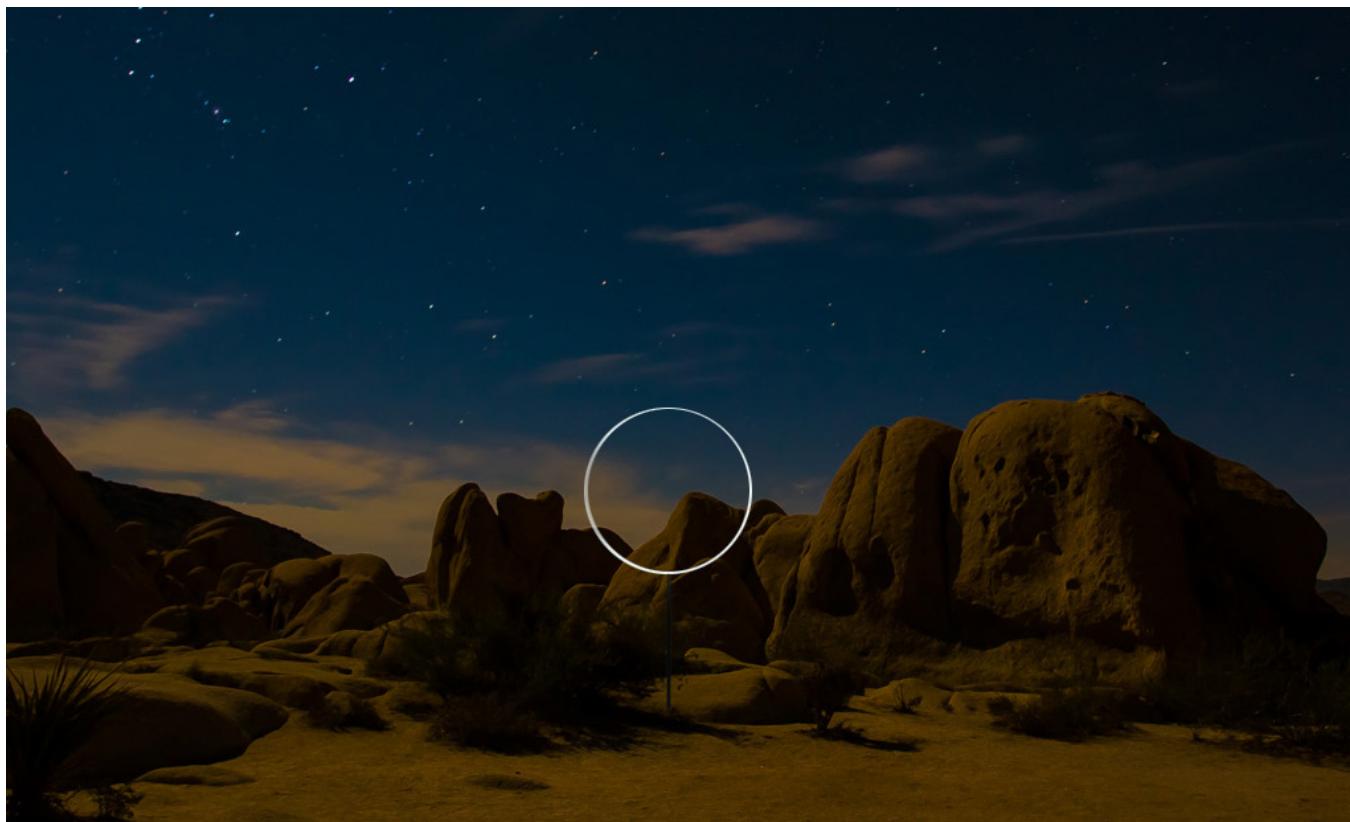
Status: Design development (2016)

Location: Various

Design Team: Kyle May, Smriti Keshari

Fabricators: TBD

Images: (Design Team)

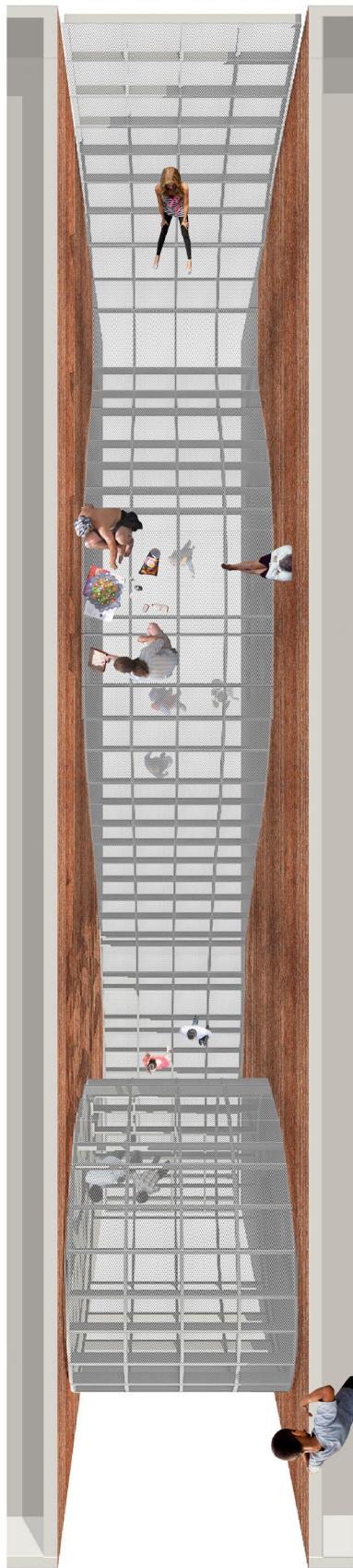


Frictional

A floating landscape gradually rises up between two buildings. It is foreign in the streetscape, but simultaneously seductive. It tempts a journey to the top to discover a new vantage point over the street. Through its expanded metal surface, activity is visible below. Only accessible from the other side of the alley, the space below is cavernous yet inviting, a shelter from the sun, a moment to get away from the busy street.

FRICTIONAL re-unites the public and the private in the urban alleyway. Giving space to the occupants of the adjacent buildings to engage the alley—accessed through their windows much like a fire escape—and multiplying the space available to the public. There is a productive friction between the private occupants using the space as their back porch and pedestrians using the alley for recreation. The landscape allows for a series of new gathering spaces, each with their own character and sectional qualities—the slope, the hill, the valley, the cage, and the cave.

Once architecture's primary tectonic, friction is seldom employed as tectonic today. Taking advantage of the unique site condition presented by an alley, pinned between two buildings, this project creates sectional spaces through the use of friction. The floating installation doesn't mechanically fasten to other structures in any way. Compression fittings hold the entire structure to the adjacent walls. Rubber on masonry provides one of the highest coefficients of friction.



Client: AIA Tennessee and River City Company

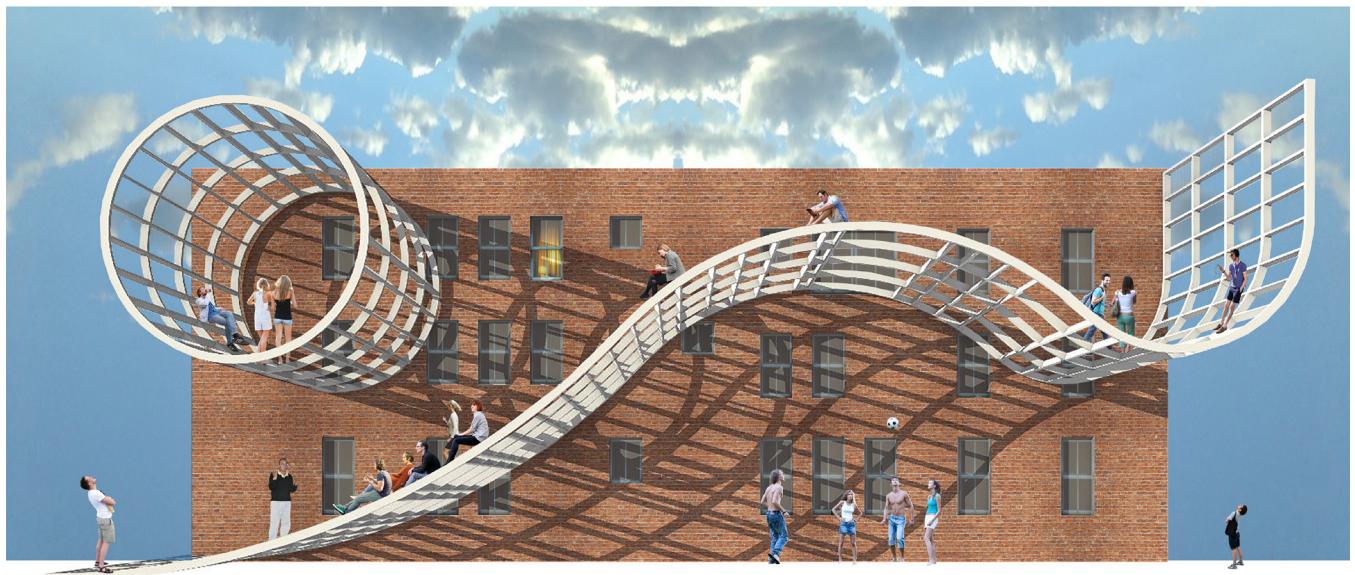
Program: Urban Infill, Gathering / Social Spaces

Status: 2016 Competition Proposal

Location: Chattanooga, TN

Design Team: Kyle May

Images: KM,A



Blindsided

In a sea of sculptures, some neutrality is necessary. The grass and trees of the park function as the neutral floors and white walls of a traditional gallery. But given the increased interest in the educational and community activities hosted in the park, the structures that house them must be enhanced while not competing with the sculptures. They must facilitate while maintaining neutral. They must be strong, yet shy.

Blindsided is a steel framed grid, seven bays long, each bay measuring 10' x 10' x 12' tall. Between each steel column is a 10' wide x 12' tall reinforced aluminum blind, set into an aluminum channel on both sides. The blinds can be open, partially closed or fully closed. In addition, there are three orientations of the blinds themselves - front closed, open, back closed. Each scenario brings a different face to the pavilion. With twenty-two blinds, the space can be reconfigured in over four million different ways, and each configuration only takes seconds and costs nothing. It's literally as easy as opening or closing a blind. If there is private tutoring happening, it can take place in one bay. If a large event is happening, the whole space can be open. If there is a farmers' market, each bay can be turned into a stall. Since each blind not only has three positions (open, partially closed, closed) but three orientations as well (front closed, open, back closed), there are almost 4 quintillion configurations possible. That means artists and users can get creative with how the structure is used. For example, the back side of the blinds can be painted to allow an instant transformation - when front closed, the pavilion appears all black, but when back closed, instantly a mural is revealed.



Client: The Architectural League of New York,
Socrates Sculpture Park

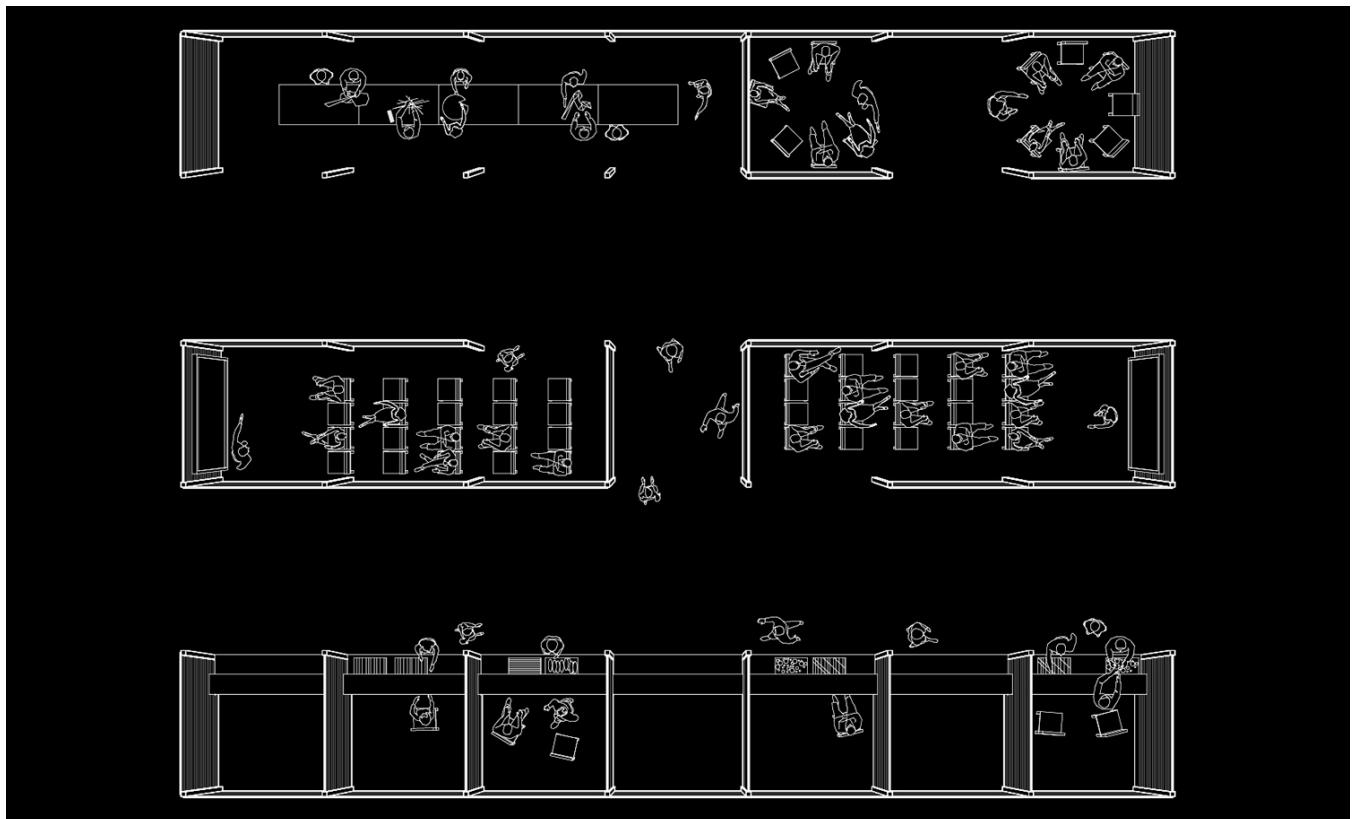
Program: Transformable pavilion

Status: Competition proposal (2016)

Location: Long Island City, New York

Design Team: Kyle May, Dillon Wilson, Katie Gleysteen

Images: KM,A



SiNK

SiNK is a winning proposal in a competition to design a single mini golf hole that investigates a contemporary condition in Los Angeles. The installation was built in June 2016 and is open to the public.

Sixty percent of California's water comes from underground aquifers. Unfortunately, this resource is being removed faster than it can be restored. Groundwater overdrafting can cause subsidence (sinking of the land) which leads to property and infrastructure damage. Due to the hidden subsurface water landscape, misuse in one location can have devastating effects in a completely different, seemingly unrelated area. Meanwhile, as Los Angeles struggles with water management, mini golf is critiqued for wastefully running water as entertainment: fountains, ponds and creeks as either obstacle or aesthetic.

At first glance, SiNK seems easy, even for a beginner; a seemingly flat roadway, free from any physical obstacles, assures a hole in one. But the field is actually fluid, and upon stepping on the surface, the player's weight displaces the topography and shifts the direction of the ball in unexpected turns. Two holes side-by-side allow two users to play at once, their movements affecting both their own course's topography as well as their neighbors' game. Finally, golf isn't a solo sport. To win, players must focus on their shot as well as the unseen, but critical, issue of groundwater depletion.



Client: Materials & Applications

Program: Mini golf hole

Status: Design and competition winner (2015)
Built, demolished (2016)

Location: Los Angeles, California

Design Team: Kyle May, Maria Moersen, Julia van den Hout

Consultants: M. Ludvik & Co. Consulting Engineers

Sponsors: Polyglass USA (waterproofing membrane)

Images: KM,A



Chameleon

Chameleon is a simple steel grid – 12 bays, each measuring 30' x 30' x 30'. The structure is of a large enough scale to sustain many activities and be monumental, yet delicate enough to disappear when not in use. The slender columns are black so they virtually disappear into the foliage beyond. It is not flashy; it is not an icon itself; it is a piece of infrastructure which allows many activities to happen in, on, and around it. For instance: volleyball courts within the structure; as an armature for stages, lighting and projections for concerts; as support for bleachers for nearby soccer matches; an armature for a ropes course; an armature for trapeze; a frame for projected movies; a structure allowing canopies for markets and fairs; a backup for handball; a frame for batting cages and golfing ranges; etc.

By providing an armature for many various activities, Figment is actually able to attract new audiences – the pavilions and canopies are no longer only destinations, but are also appreciated by a larger and more varied public. Each group comes for their specific reason, but each attraction is enhanced by a larger audience.

As the structure is altered, reprogrammed, and modified, it becomes an icon for the parade grounds. However, this icon is not static, but like a chameleon, every time they visit it will have changed – with new artwork, new activities, and new visitors.



Client: Figment

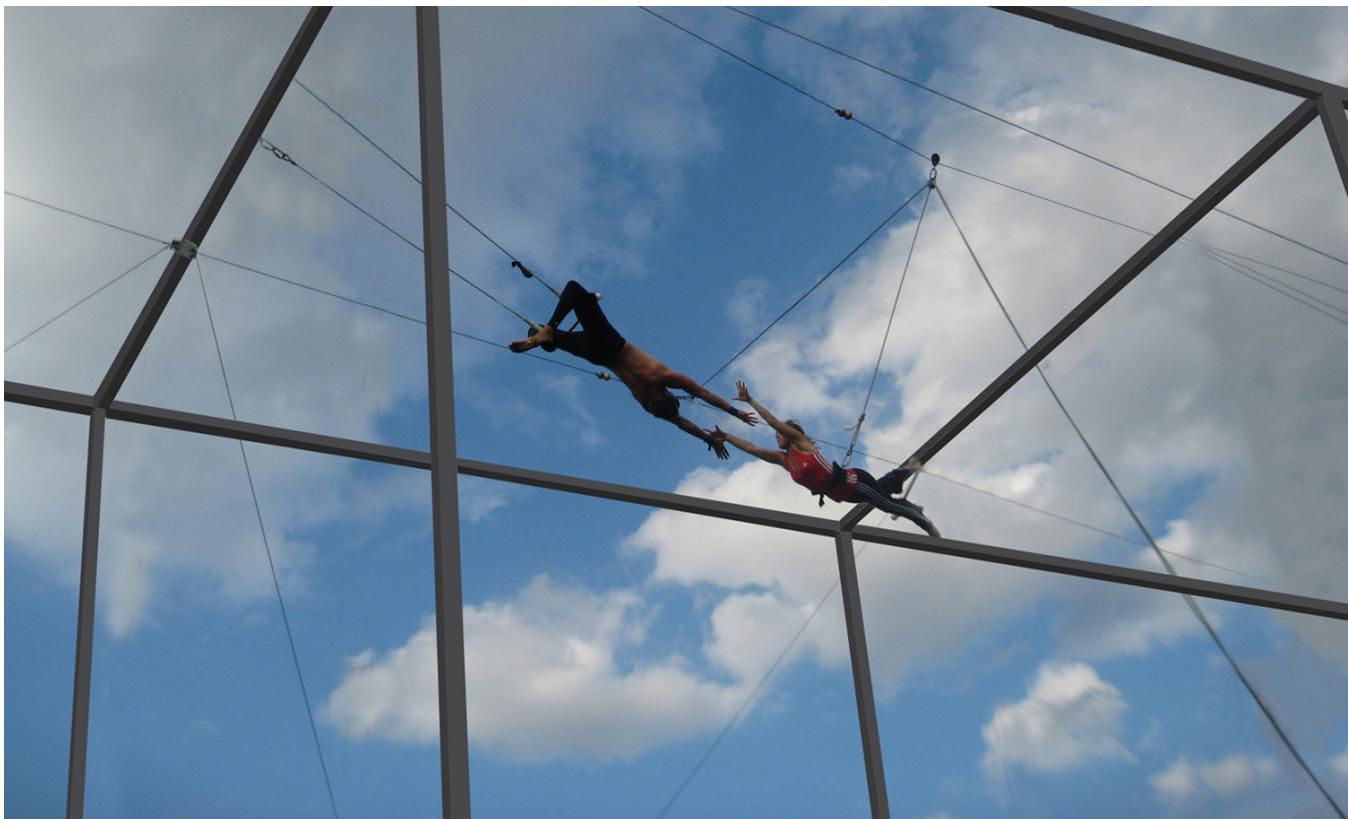
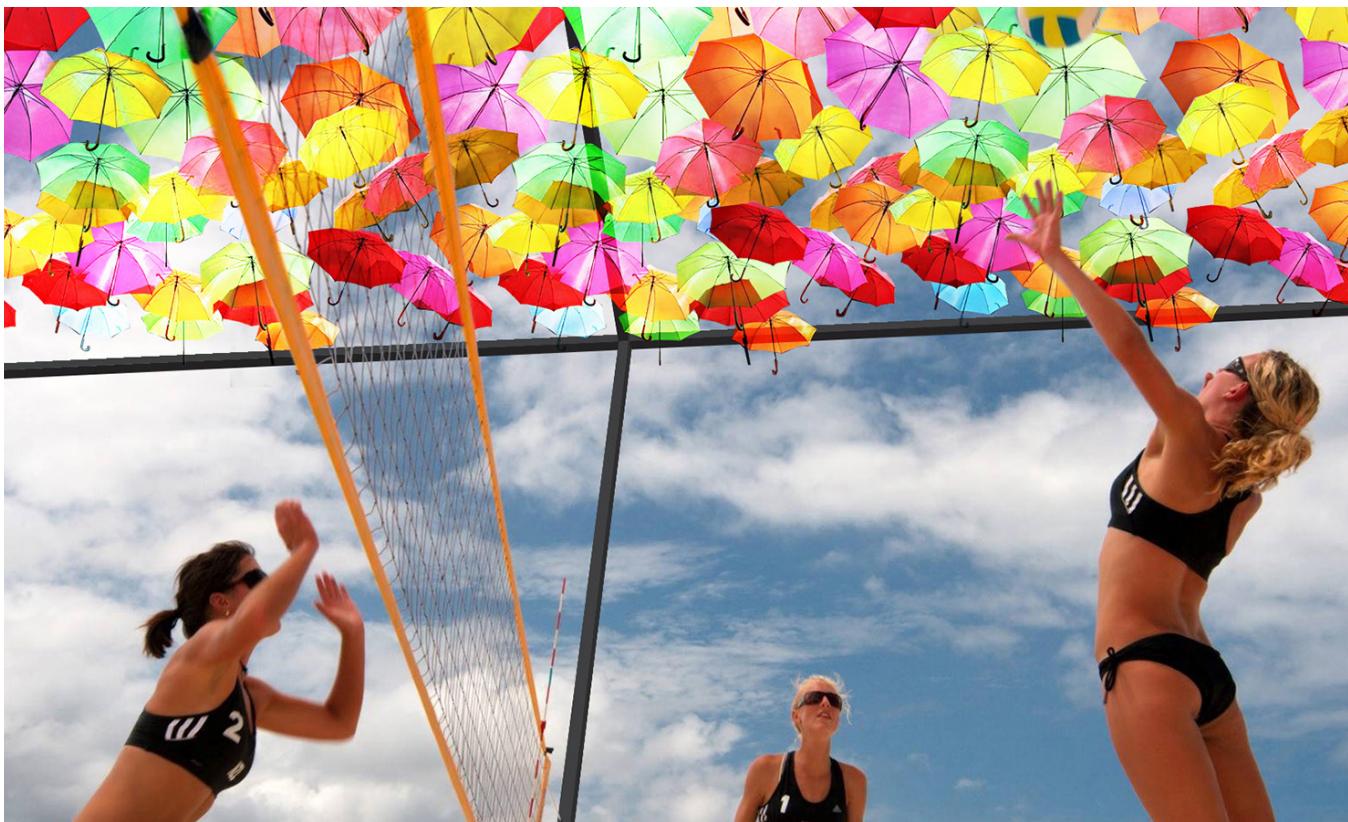
Program: Pavilion, infrastructure

Status: Competition proposal (2015)

Location: Governors Island, New York

Design Team: Kyle May, Adam Feldman, Maria Moersen

Images: KM,A



Light of Hope

The last thirty years have been defined by one of the most pervasive pandemics ever to thwart humanity—AIDS, a disease that still affects over 34 million people on earth—over four times the population of New York City. This memorial celebrates the hope of the millions who are currently living with AIDS, and those who continue efforts to prevent and fight against the disease, reminding us that the struggle is not over.

Raining down upon the visitors is specular light, filtered through a thin sheet of clean shimmering water, a necessary, but too often unavailable, resource in the fight against AIDS. As the seasons turn, the color of light changes—from red leaves of autumn, to the icy frost of winter—but the light and water remain. They provide solace, respite and hope for all who visit.

Holding up this plane of water is a series of three large glass tubes—one each for a decade of fighting AIDS. They are meant to pay tribute to all who have given their lives in this battle, with or without the disease—scientists, scholars, activists and friends. Inside the tubes, twisting vines and flowers speak to the perseverance of the human spirit, and groves of trees signify the continued growth of the effort. The tubes lead visitors below ground to the new AIDS Awareness Center where the complete story of the pandemic can be understood and the stories of those affected can be told.

Passersby, neighbors, visitors, mourners, patients and survivors all collect at the park. To learn, to meet, to relax. All in the light of hope.



Client: AIDS Memorial Park

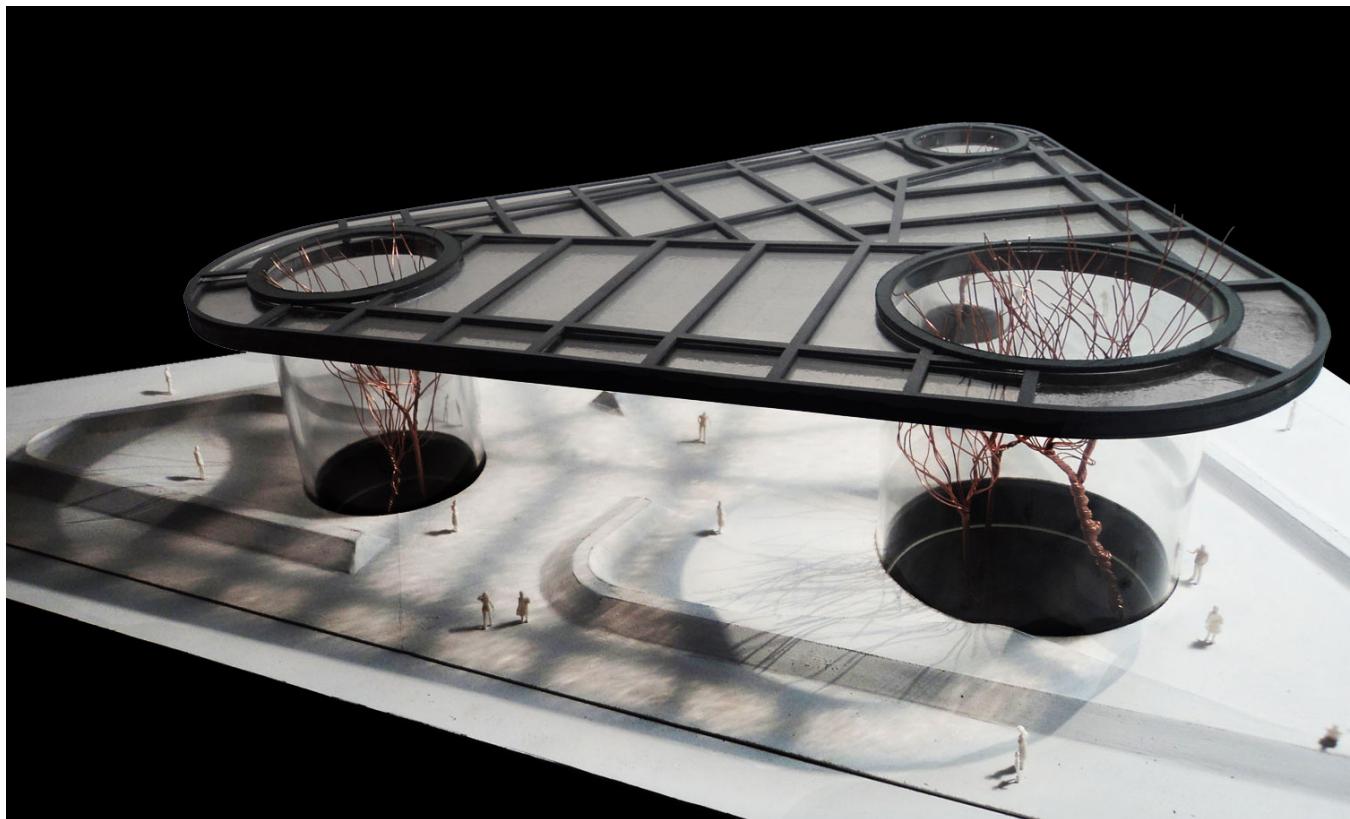
Program: Public space, memorial, education center

Status: Competition proposal, Honorable mention (2011)

Location: New York City, New York

Design Team: Kyle May, Sean Burkholder

Images: (Design Team)



stick

In Manhattan, street fairs are repellent to residents – same food, same traffic, same tent. What if they were magnetic – figuratively and literally?

stick consists of two horizontal magnetic surfaces separated by space-defining, magnetic-edged ribbons. Regularly spaced, slender columns, or sticks, are sleeved into each ribbon. End columns are structurally fixed to floor and ceiling, contributing to the lateral bracing of each ribbon. The multitude of remaining columns has magnetic heads and bases. The magnetic connections allow the ribbons to stick to the floor and ceiling, permitting column relocation and offering infinite adjustment to the ribbons. The sheer number of columns reduces the distributed loads, resulting in smaller column diameters that increase transparency of the ribbons. With fewer fixed connections between modular components, floors, ceilings and ribbons can be independently augmented or reduced without effect to adjacent elements. The ability to adjust the scale of discrete components is a departure from finite envelopes of typical membrane structures.

stick can be arrayed linearly, exceeding lengths of 200 feet and becoming unmistakably legible against the distracting streetscape of the city. As length develops, the planar floor and ceiling further frame the curvilinear, customizable, polychromatic ribbons of various users. The materiality of the ribbon ensures both flexibility and portability. With this level of flexibility, varied daytime and nighttime programming is possible. At night, the ribbons glow from within.



Client: Storefront for Art and Architecture

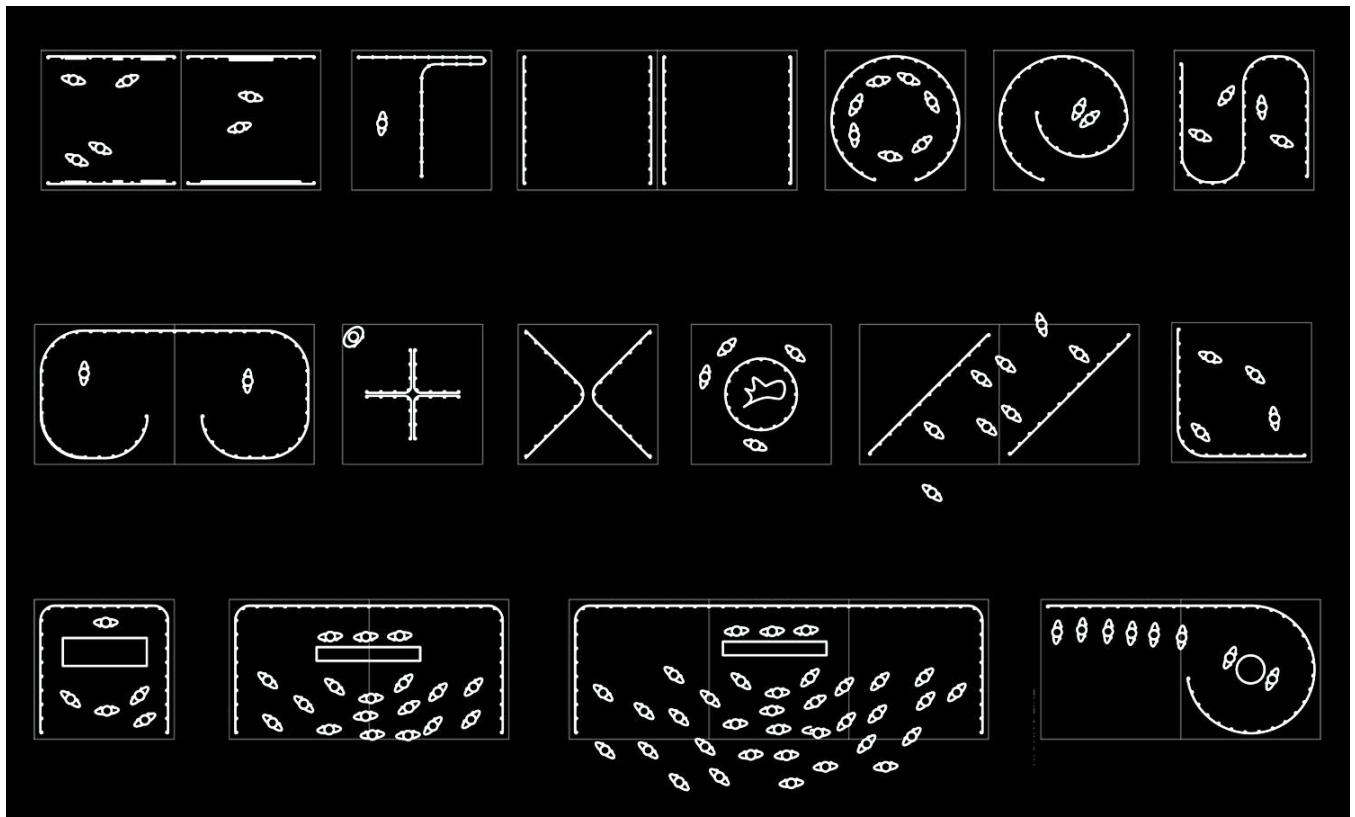
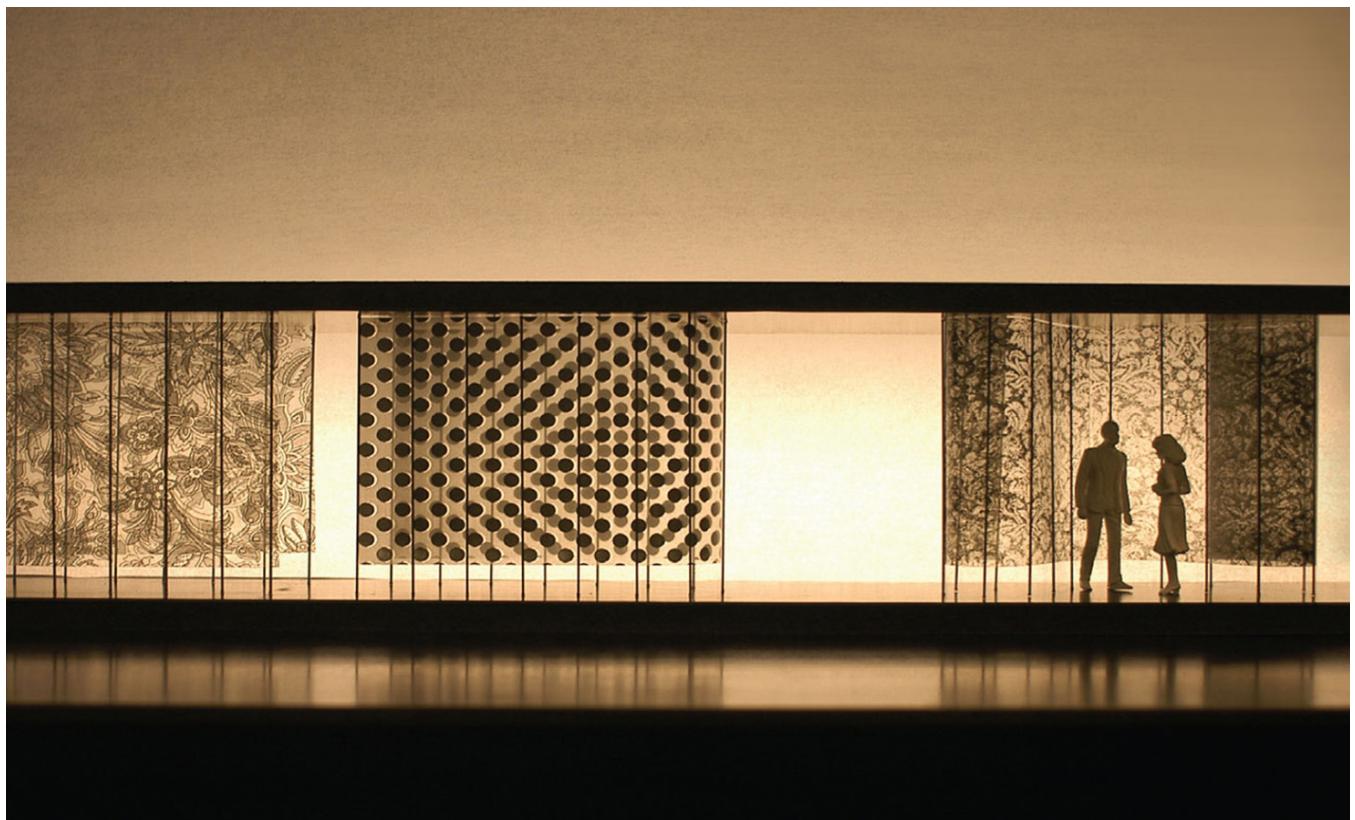
Program: Temporary pavilion

Status: Competition proposal (2011)

Location: New York City, New York

Design Team: Kyle May, Scott Abrahams

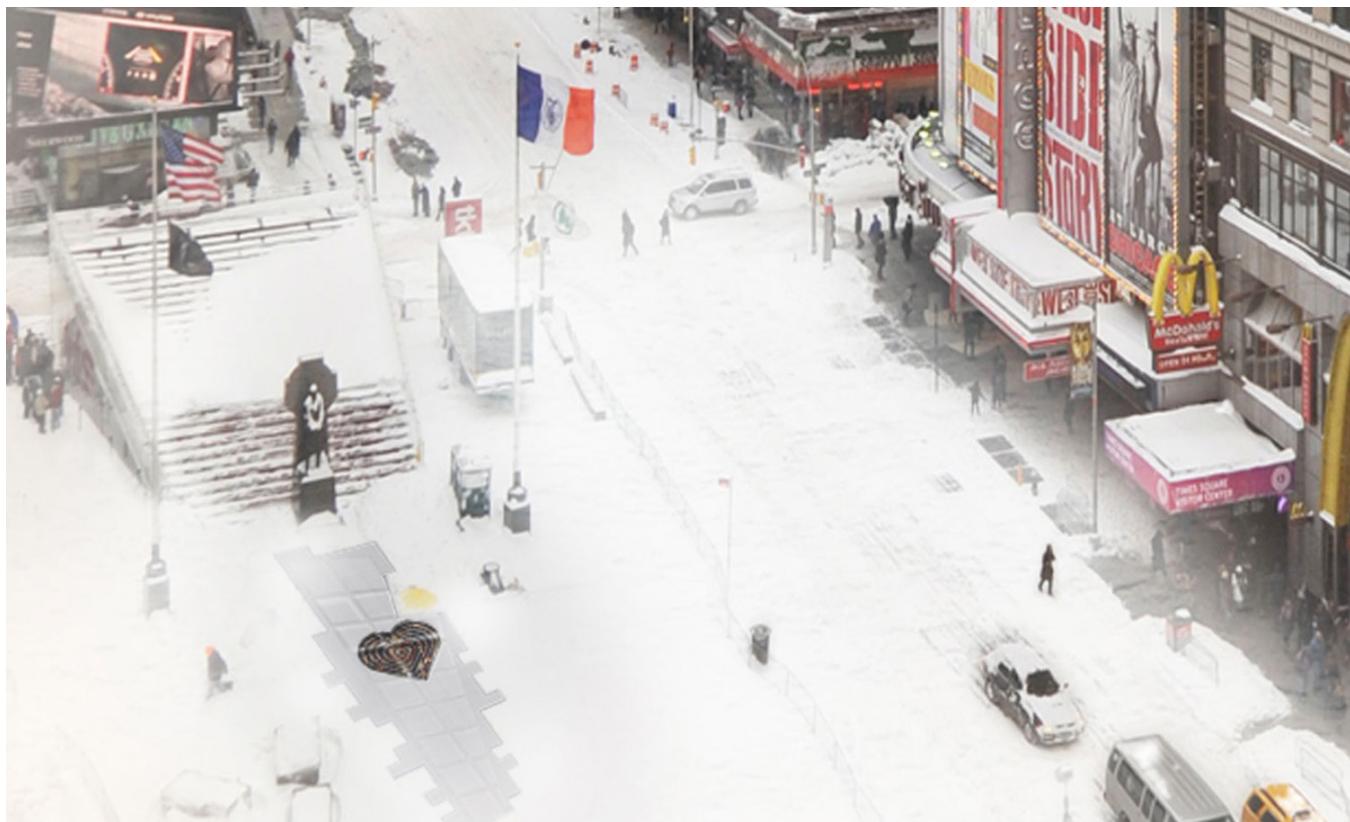
Images: (Design Team)



Two Hearts

On Valentine's Day, the average high in Times Square is a chilly 32°F – a temperature antithetical to the warmth of the holiday. Meanwhile, steam with a temperature of 358°F passes unseen just below Father Duffy Square as it circulates through the one-hundred mile long city-wide network. Two Hearts proposes tapping into this system to create a warm microcosm for the 370,000 daily visitors and their loved ones.

A heart-shaped radiator heats and excites the air above a large subway grating which is unique to this specific location. The resulting heat haze visually signifies the boundary of this world. Inside, the air feels noticeably warmer. Touch seems the appropriate sense to activate this holiday – especially given the overwhelming sights and sounds of the surroundings. A red neon heart confirms the well-known holiday symbolism, and encourages viewers to look at their city below the surface to see the warm heart that's more than skin deep.



Client: Times Square Alliance

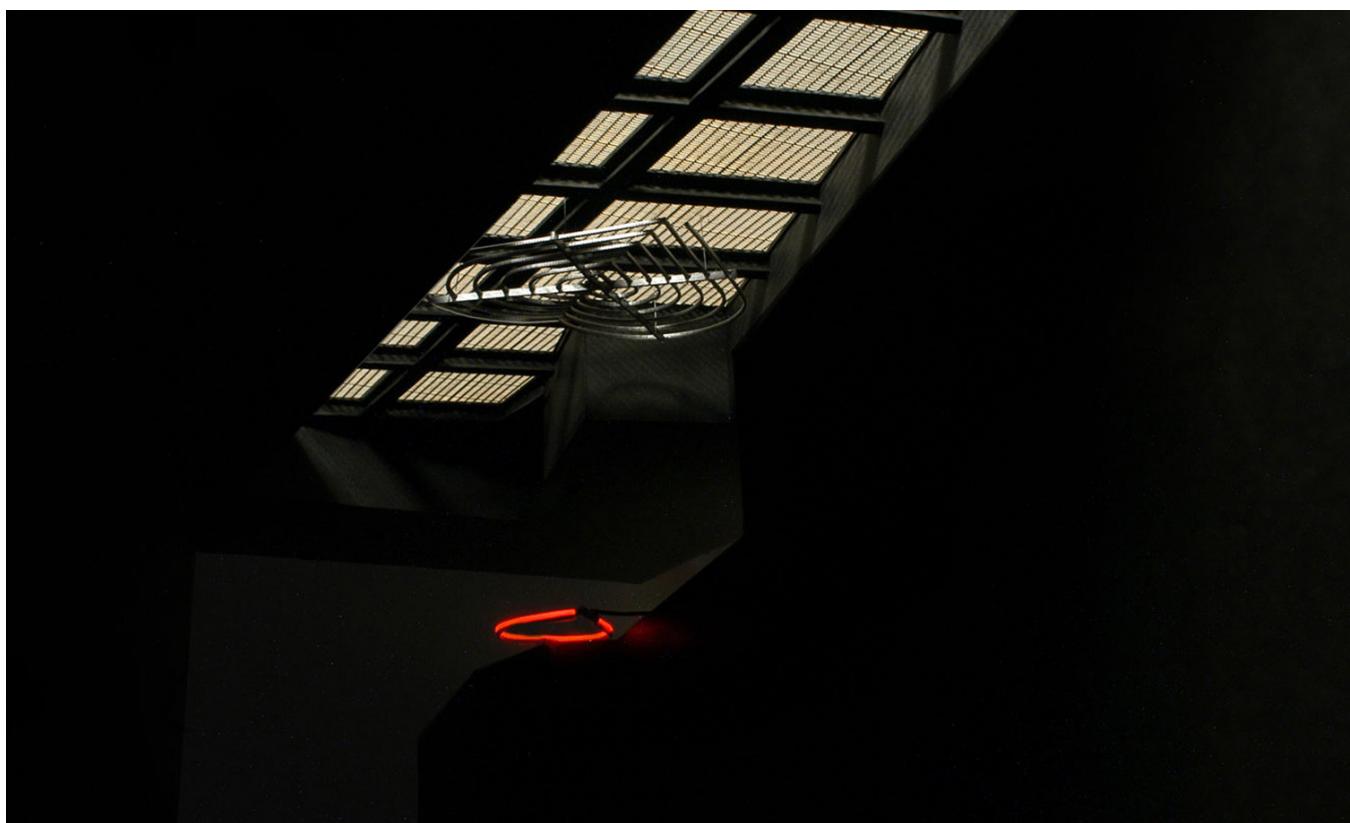
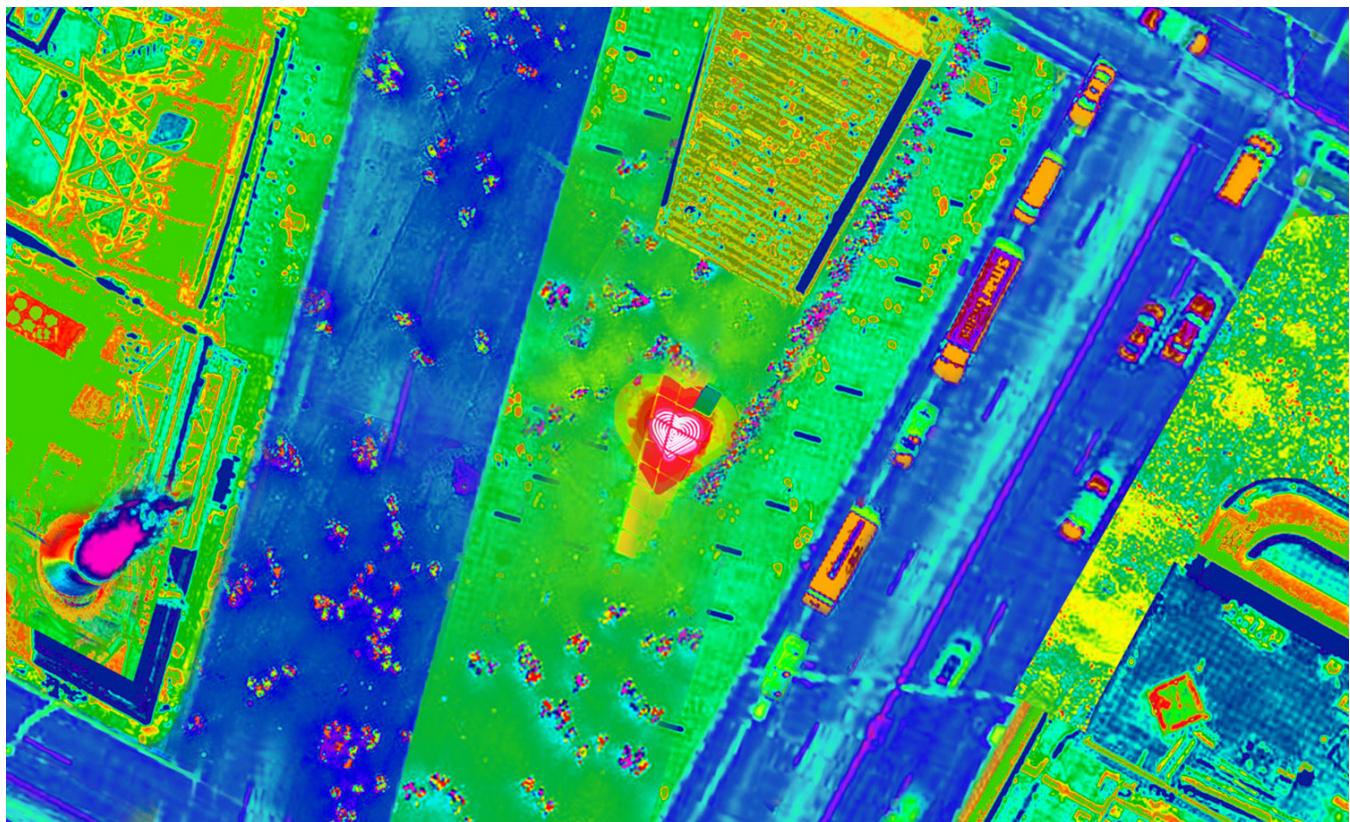
Program: Public art installation

Status: Invited competition, finalist (2013)

Location: New York, NY

Design Team: Kyle May, Scott Abrahams, Danny Wills

Images: (Design Team)



Furniture

HC Table

A long-span steel table with a glass and aluminum honeycomb composite surface.

Client: Private

Program: Table

Status: Design (2015), Built (2016)

Location: Chicago, Illinois

Design Team: Kyle May

Fabricators: Republic Anode Fabricators (steel)
Chicago Tempered Glass (glass)
Panelite (honeycomb)

Images: KM,A



Hank

A stool composed of built-up welds, demonstrating the possibility of additive construction. Commissioned for an exhibit at the Storefront for Art and Architecture in NYC.

Client: Storefront for Art and Architecture

Program: Stool

Status: Design (2018), Built (2018)

Location: NYC

Design Team: Kyle May

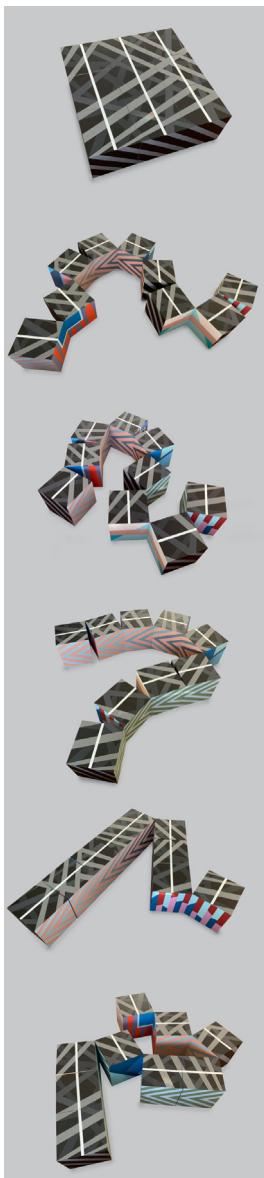
Fabricator: Kyle May

Images: Spencer Kohn



Exquisite Cube

A socially-interactive seating element composed of nine cubes, that can be arranged in myriad configurations based on the desired use. The cubes are all joined via a fabric hinge at their corners and have rollers concealed in their bases. As part of an upcoming exhibit, they will be painted by an artist.



Client: Avanzar, Inside | Out

Program: Variable seating element

Status: Design (2016), Built (2016), Painted and Displayed (2020)

Location: NYC

Design Team: Kyle May, Robert Prochaska

Fabricator: Kyle May

Images: KM,A



1 2 3 4 5 6 7 8 9

1 2 3
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6 7 8
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Wirewax SXSW

This system has two primary components: CNC milled panels and custom steel connectors. The panels are hollowed out to reduce weight, and have a continuous reveal along their perimeter to accept the custom connectors. In every configuration, the panels remain unaltered. There are only a handful of custom steel connectors that are used to join panels together at different orientations and to withstand different forces.

Client: Wirewax

Program: Reconfigurable Exhibit Display / Installation

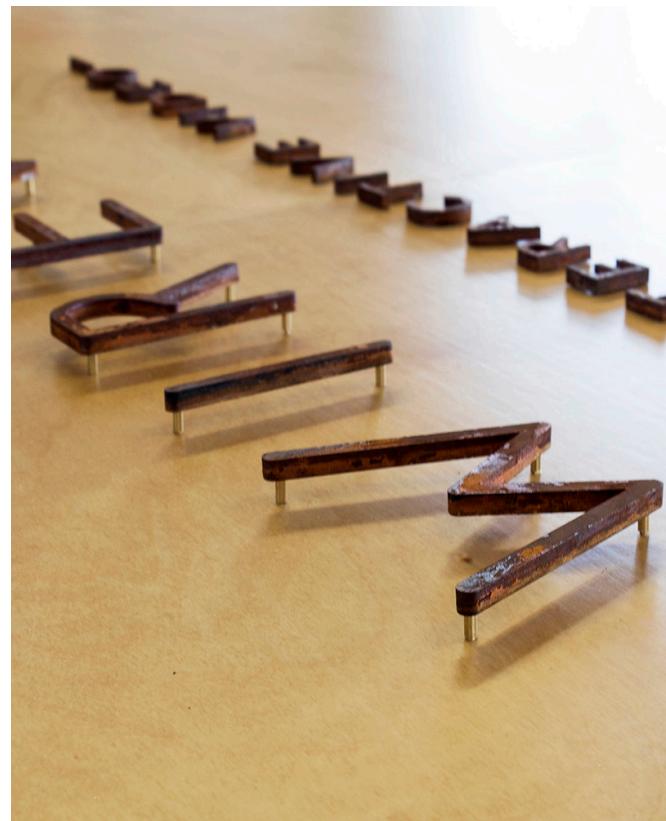
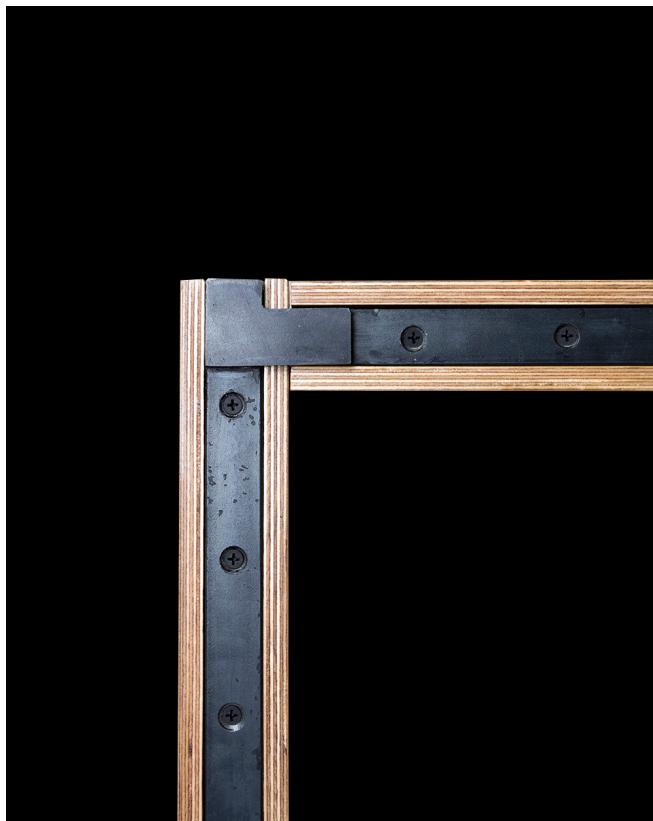
Status: Design and Built (2017)

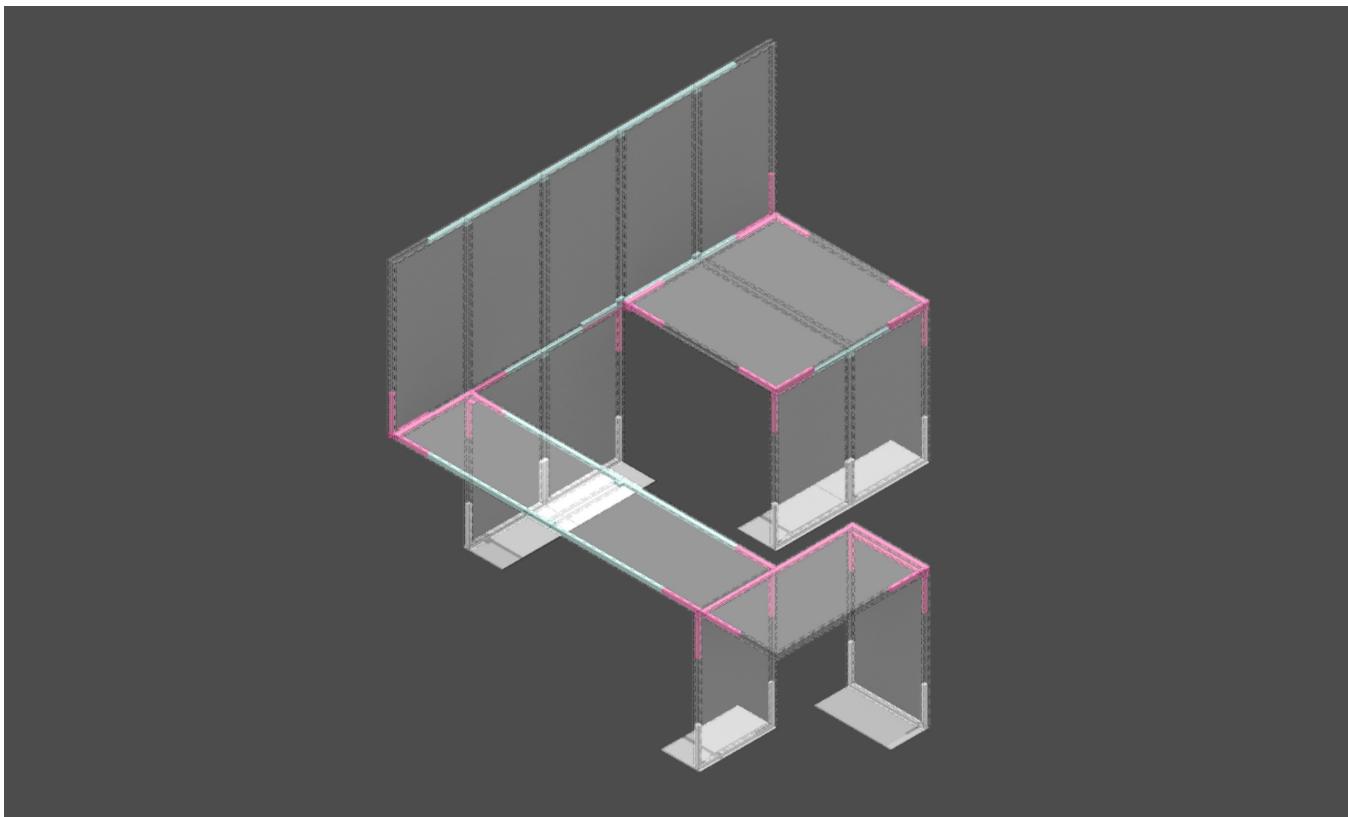
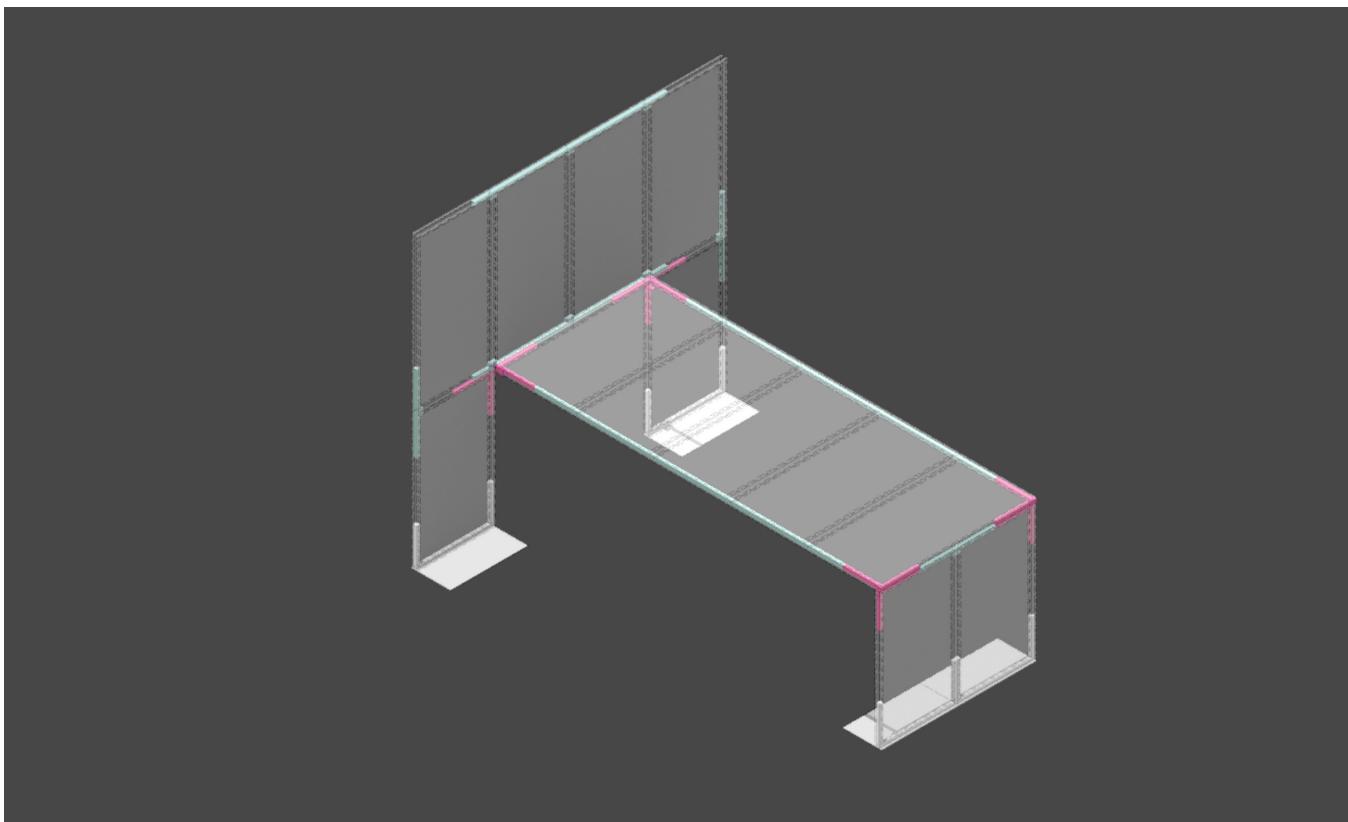
Location: SXSW - Austin, TX

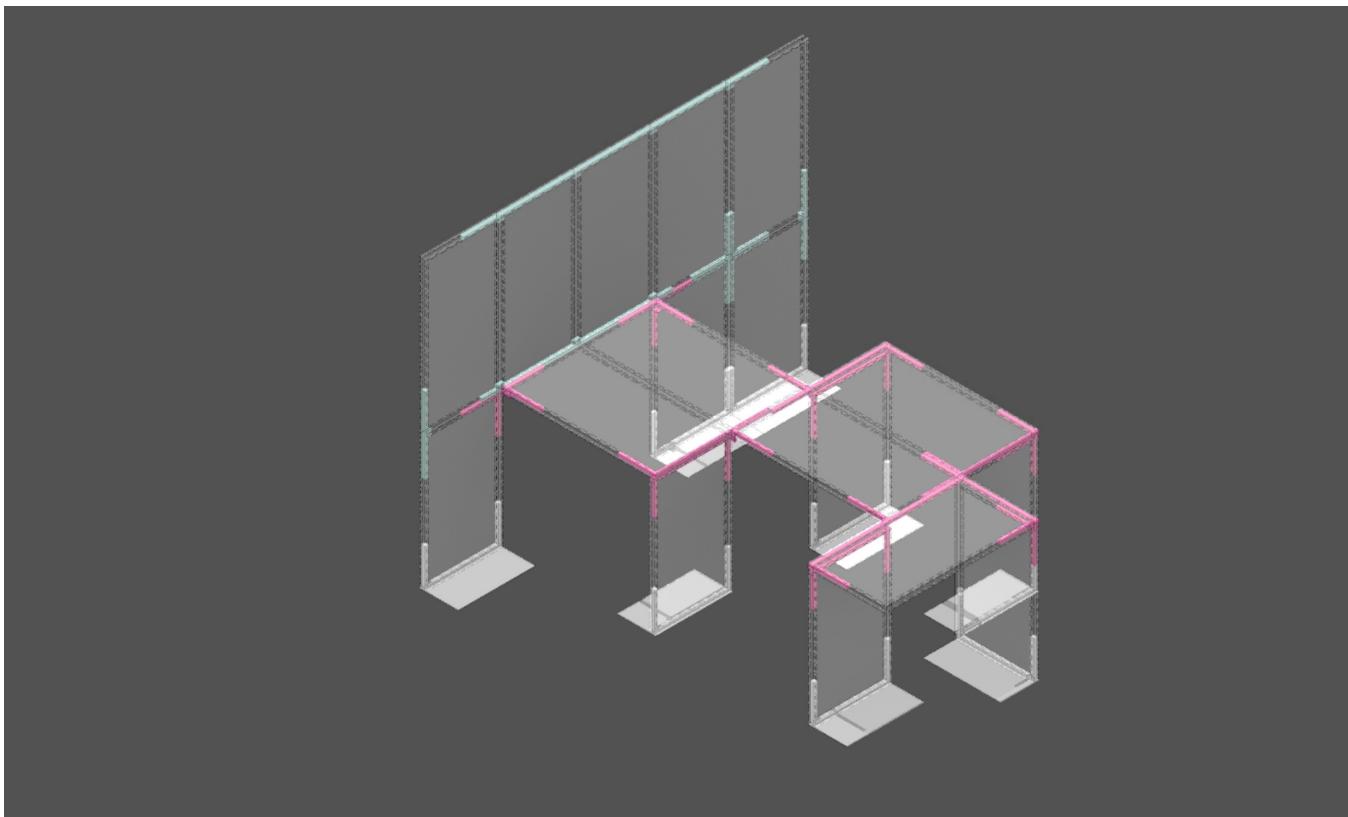
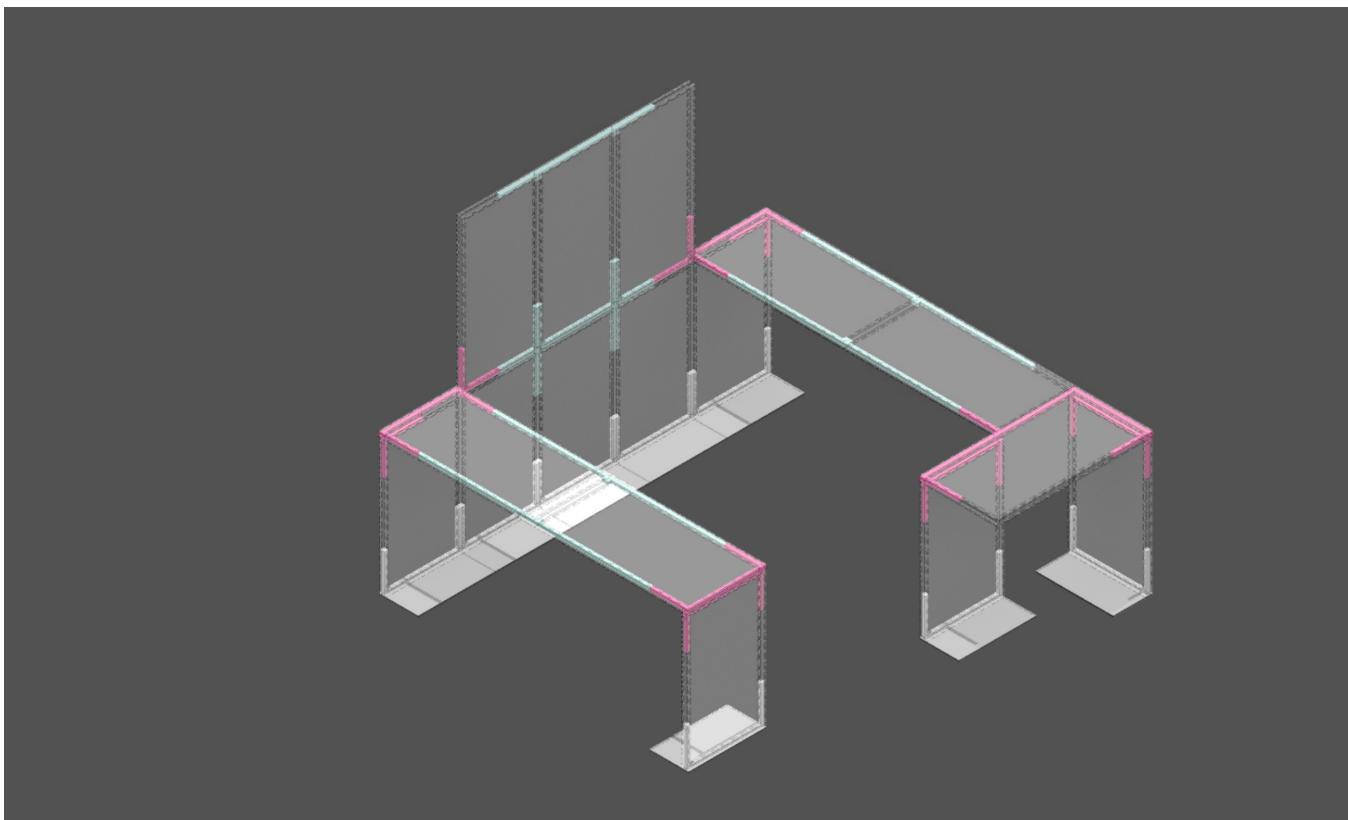
Design Team: Kyle May, Robert Prochaska

Fabricator: Kyle May

Images: KM,A







Resin



Misc.

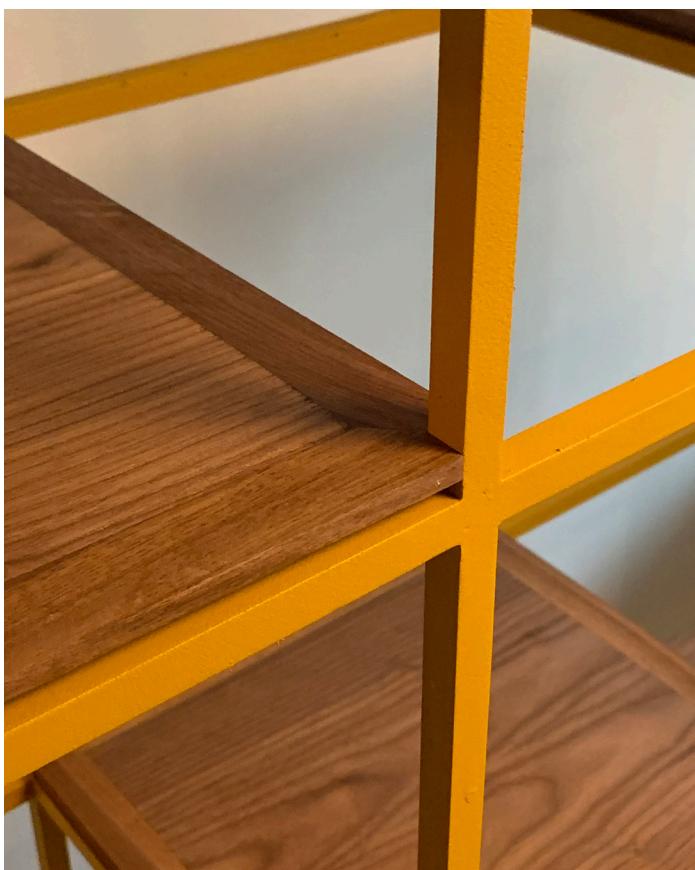


Door pulls for D.E. Shaw



Custom radiator cover

Custom steel and walnut bookshelf



Pauline Allaz
Jessica Castillione
Robert Prochaska
Juan Jose Ortiz Ramirez
Melis Ugurlu
Lana Licciardi
Hansong Cho
Meng Ma
Brian Waite
Dillon Wilson
Katie Gleysteen
Maria Moersen
Seth Salcedo
Alan Lucey



Custom 3d printed and cast bronze door pulls