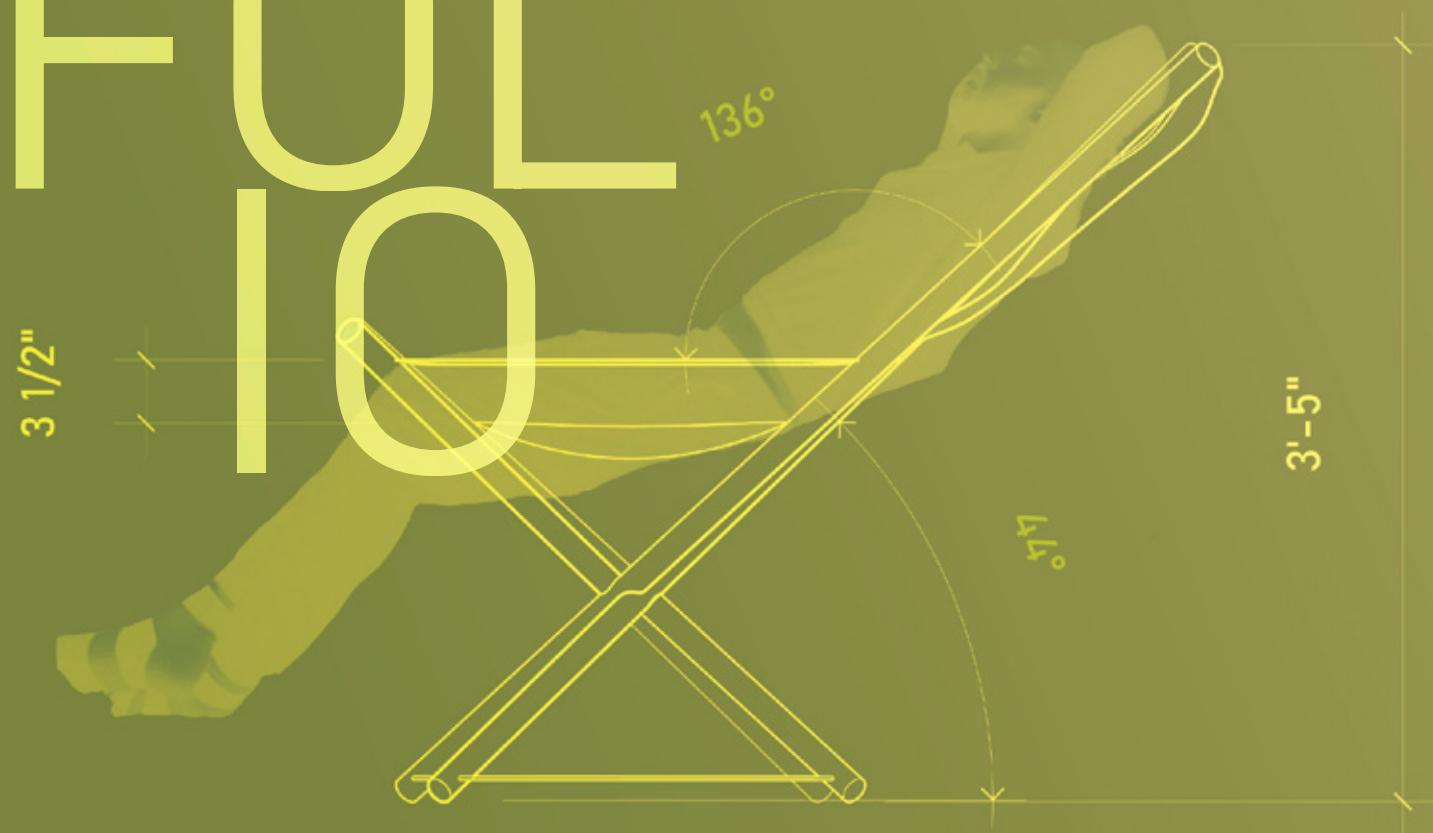


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Victor Gorlach





Victor Gorlach
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Education

- M Arch I at the Spitzer School of Architecture at CCNY class of 2022; New York City (2019-2022)
- Drama at the Casa das Artes de Laranjeiras (CAL); Rio de Janeiro, Brazil (2015-2018)
- Exchange program at the Schmalkalden Hochschule; Schmalkalden, Germany (Feb - Jul 2014)
- BA in Economics from the Federal University of Minas Gerais (UFMG); Belo Horizonte, Brazil (2011-2015)

Professional Experience

- NYC Community Planning Fellow at the Fund for the City of New York (Sept 2021-Apr 2022)
- Internship at ZH Architects; New York City (Jul-Sept 2021)
- Internship at Praxis Projetos e Consultoria where involved in urbanization consultancy for the Belo Horizonte metropolitan area (Feb - Jul 2015)

Skills

- Rhino
- Grasshopper
- Vectorworks
- Autocad
- Adobe suite (Illustrator, Photoshop, Indesign, After Effects, Premiere Pro)
- Enscape
- Procreate for iPad
- Microsoft Office
- Fluent Portuguese
- Intermediate German

Exhibits

- Building Culture: Architecture as Apparatus and Social Process. Queens Museum, May 13th -June 13th 2021; New York City.

CORONA GROWS

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WOMB

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DOWEL CHAIR

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WATERCOLORS

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CORONA GROWS

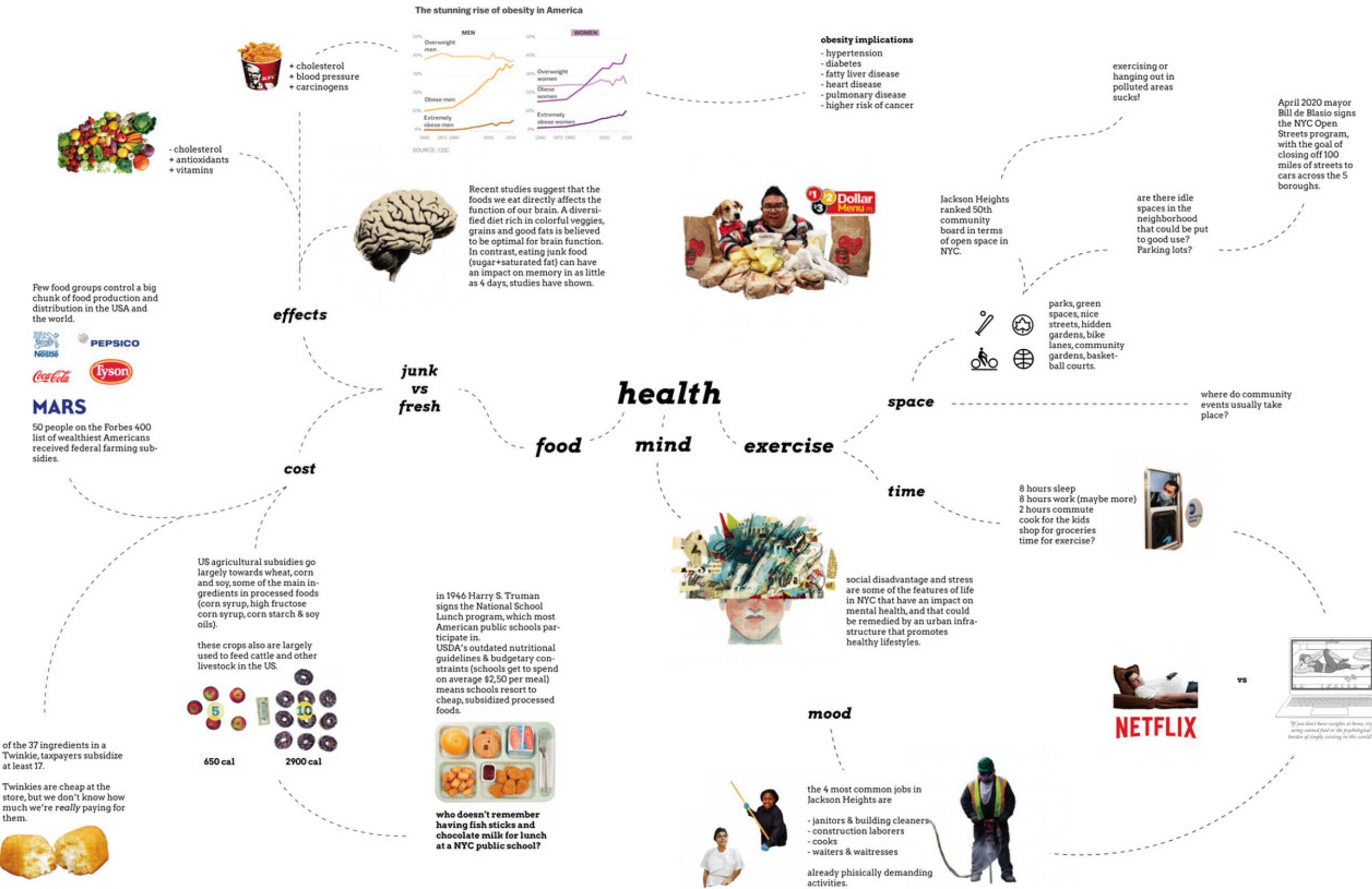
The advent of industrialized processes in food production after the second half of the 20th century in the USA culminated in the packed and multicolored shelves we see today at the supermarket. The myriad of choices and the mouthwatering, lab-produced artificial flavors seem to have a grip on us. A closer look at the economics and politics behind the food industry reveals the story of why the USA is one of the most obese countries in the world and clarifies the inequalities that the industry produces and maintains.

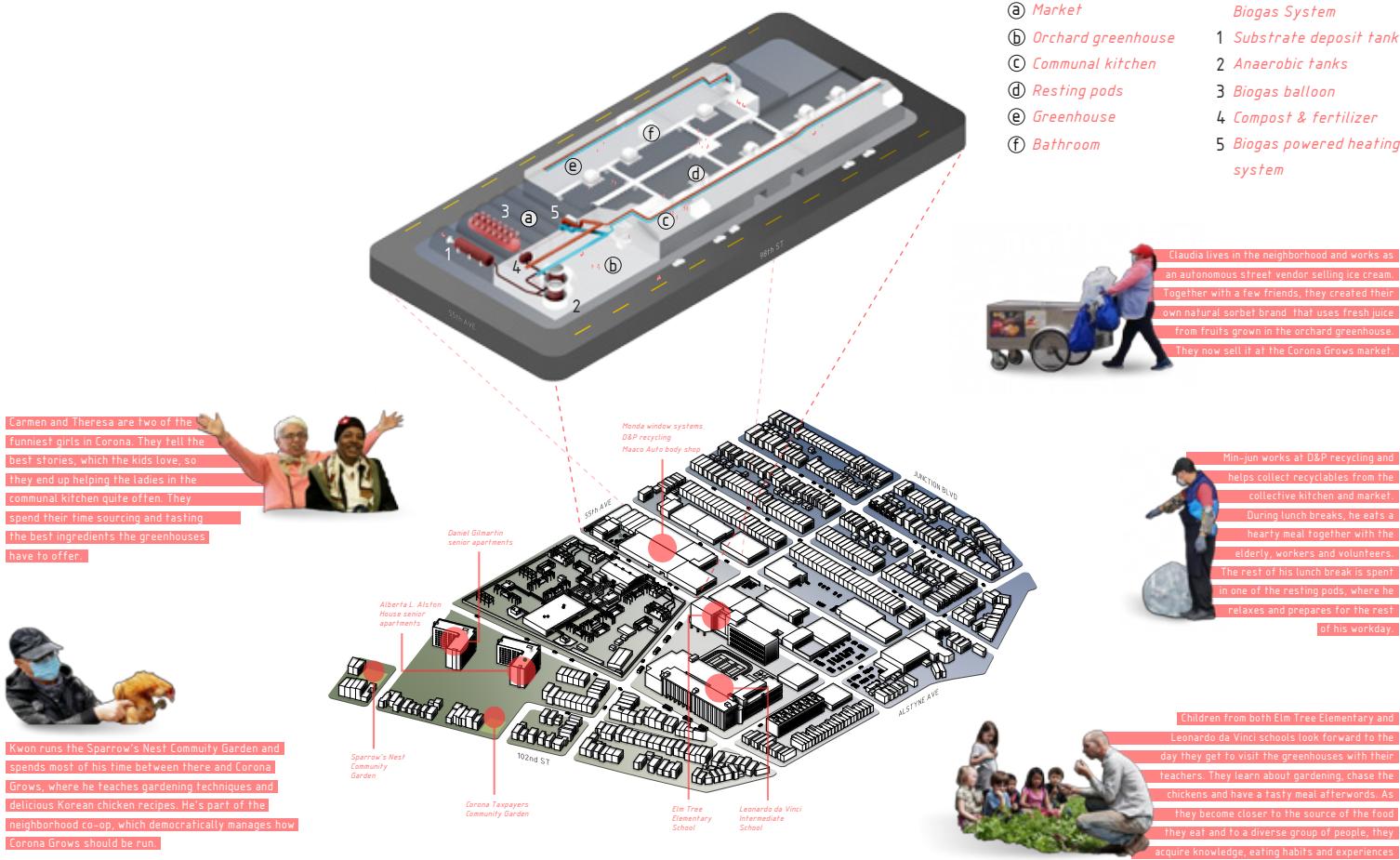
Eating involves a whole spectrum of rituals that, like many other rituals and traditions, make up the binding elements of society. Activities centered around eating make us bond and appreciate one another. Ancestry and tradition are especially important for immigrant populations who, away from home, often struggle to find space that empowers their position as people in a foreign land fighting for a dignified life.

With this in mind, Corona Grows Collective Greenhouses speculates on what would happen to a neighborhood when given the space to meet, organize, exchange, learn, plant, eat and ultimately, grow together.

The project seeks to tap into the latent potential forces of Corona, where intergenerational contact and the merging of different activities into one space might lead to the development of an increasingly communal neighborhood culture; one that can empower people through the reconnection with their ancestry while developing yet new forms of city life.

> see video here <



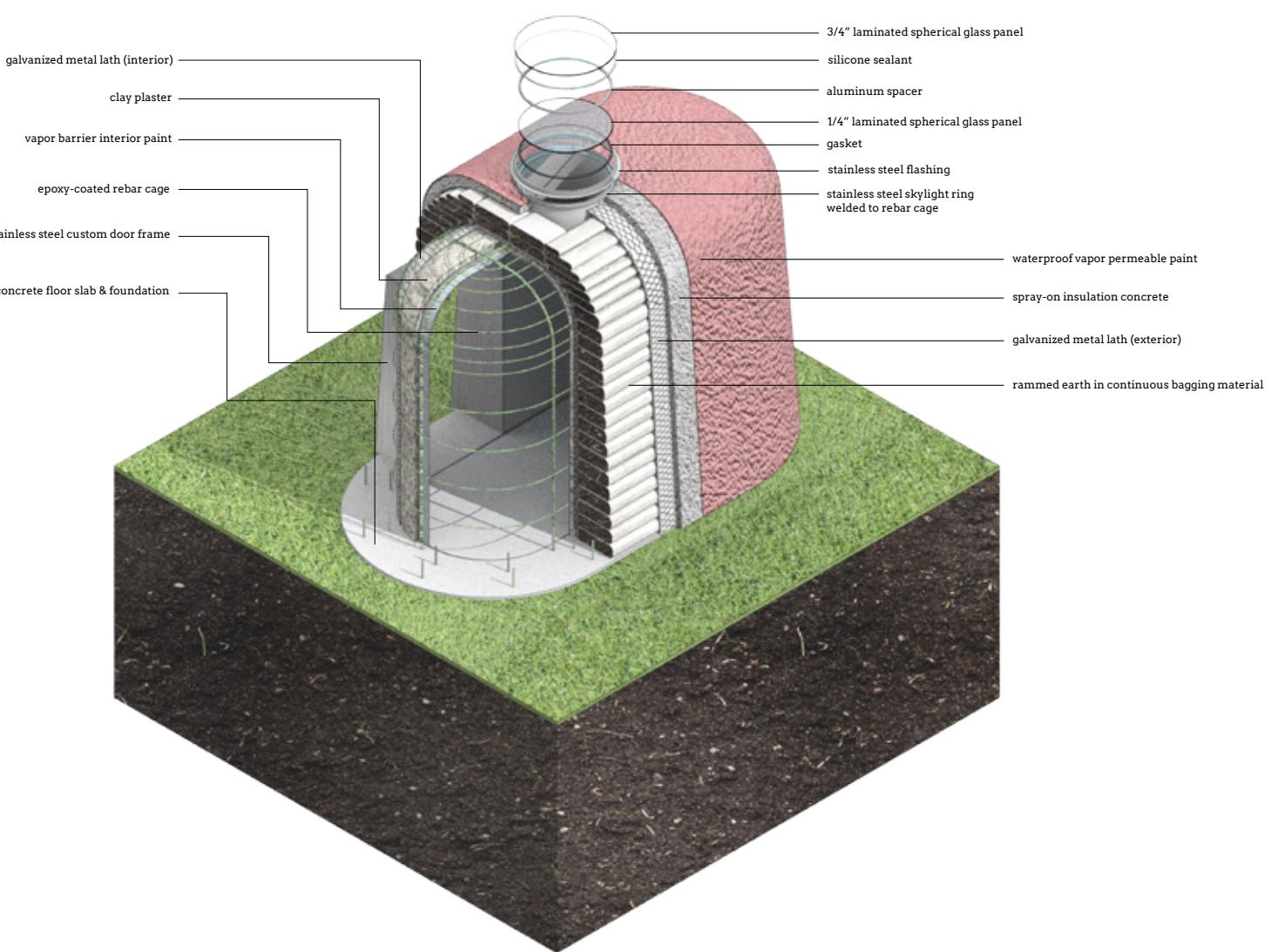


Model displayed at the "Building Culture: Architecture as Apparatus and Social Process" exhibit at the Queens Museum, New York City, 2021.



WOMB

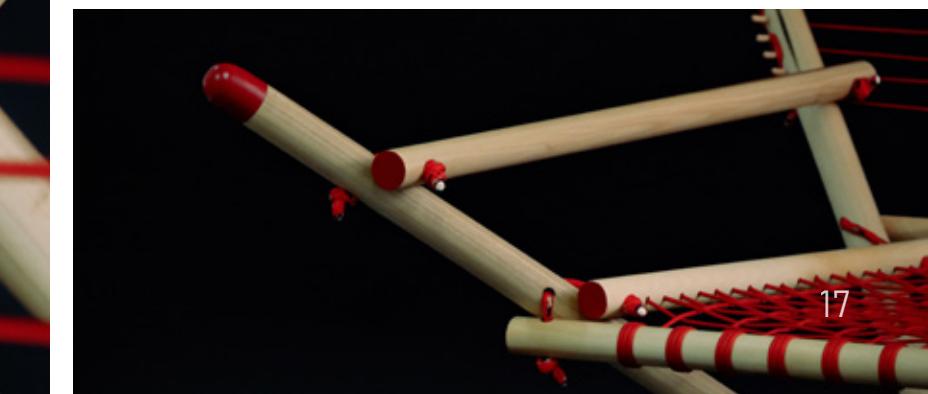
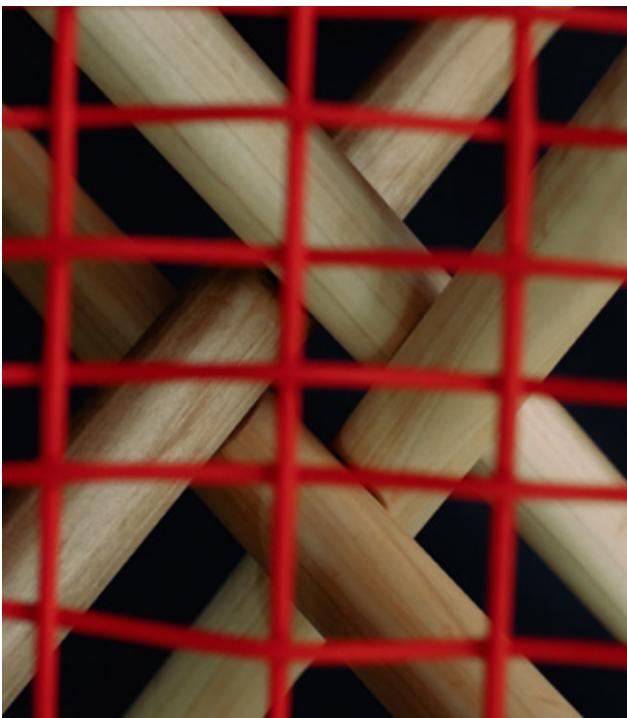
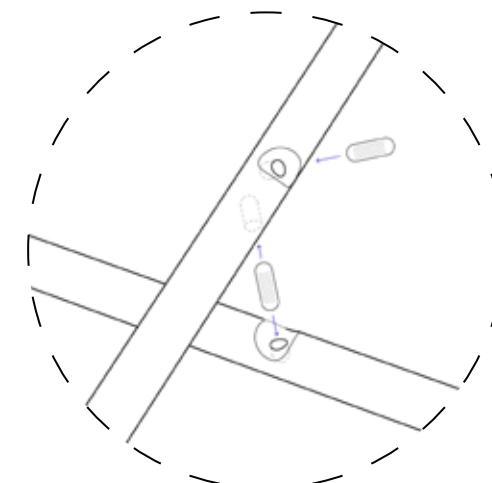
Tucked inside Dinosaur Playground, on the upper west side of New York City, is a public restroom that invites you to stay for as long as you want. Well, maybe no longer than 9 months. In a city that constantly drains your energy and attention with countless stimuli and demands, "Womb" offers a mind-cleansing experience. It sits on the site as if a rock, embedded into the soil. Its cavernous interior provides a sterile yet welcoming atmosphere, with skylights that bring in light while maintaining little contact with the outside world. All this is meant to create a meditative space in which one can, even if for only five minutes, enjoy the silence.





2022

DOWEL CHAIR



WATERCOLORS



Riacho do Campo, 2022
watercolor on paper
10' x 7'



Sala, 2018
watercolor on paper
9' x 12'



Home Sweet Home, 2018
watercolor on paper
12' x 9'



Candido, 2020
watercolor on paper
10' x 7'



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