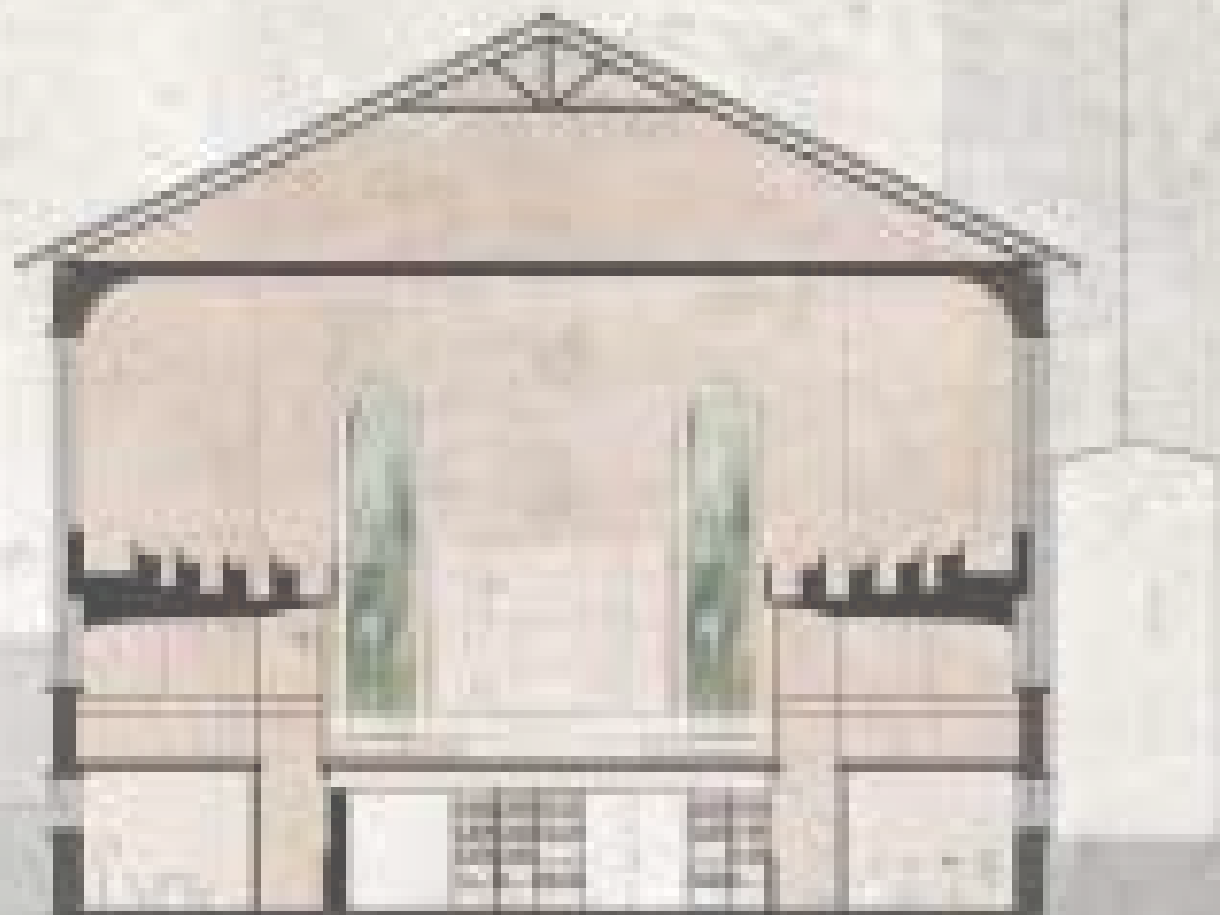


PORTFOLIO

RACHEL MARKOWITZ

SELECTED WORKS



RACHEL MARKOWITZ

ARCHITECTURAL/INTERIOR DESIGNER

CONTACT

PHONE: 201.625.5664
EMAIL: rachelmarkowitz1@gmail.com
LINKEDIN: www.linkedin.com/in/rm-arch
LOCATION: New York, USA

ADDITIONAL SKILLS

Rhino | Revit | Lumion | AutoCad
Illustrator | Photoshop | Indesign
Laser Cutting

LANGUAGES

English, Hebrew

WORK EXPERIENCE

STUDIO GAIA, New York, NY
Architectural/Interior Designer
Aug 2023 - May 2024

SH HOTELS AND RESORTS, New York, NY
Design Intern
Sept 2022- May 2023

MODE ARCHITECTS, Asbury Park, NJ
Architectural Intern
Jun 2021 - Aug 2021

SHOP ARCHITECTS, New York, NY
Junior Designer
Aug 2023 - May 2024

EDUCATION

PARSONS SCHOOL OF DESIGN
Masters of Architecture
New York, NY | August 2021- May 2023

PARSONS SCHOOL OF DESIGN
Bachelor of Fine Arts | Major in Architectural Design
New York, NY | August 2018- May 2021

NEW YORK UNIVERSITY
GALLATIN SCHOOL OF INDIVIDUALIZED STUDY,
Individualized Study in Architecture and Design
New York, NY | August 2016- May 2018

STUDENT WORK

- 01 EXTENDING FAITH
- 02 A PLACE TO GROW
- 03 GANGA MAKI TEXTILE
- 04 A ROOM OF ONES OWN
- 05 GROW NYC TEACHING FARM RELOCATION

PROFESSIONAL WORK

- 06 MGM SKYLOFTS BY STUDIO GAIA
- 07 TREEHOUSE SUITES BY SH HOTELS AN
- 08 ASBURY POINT BY MODE ARCHTECTS

01

EXTENDING FAITH

TYPE: PUBLIC

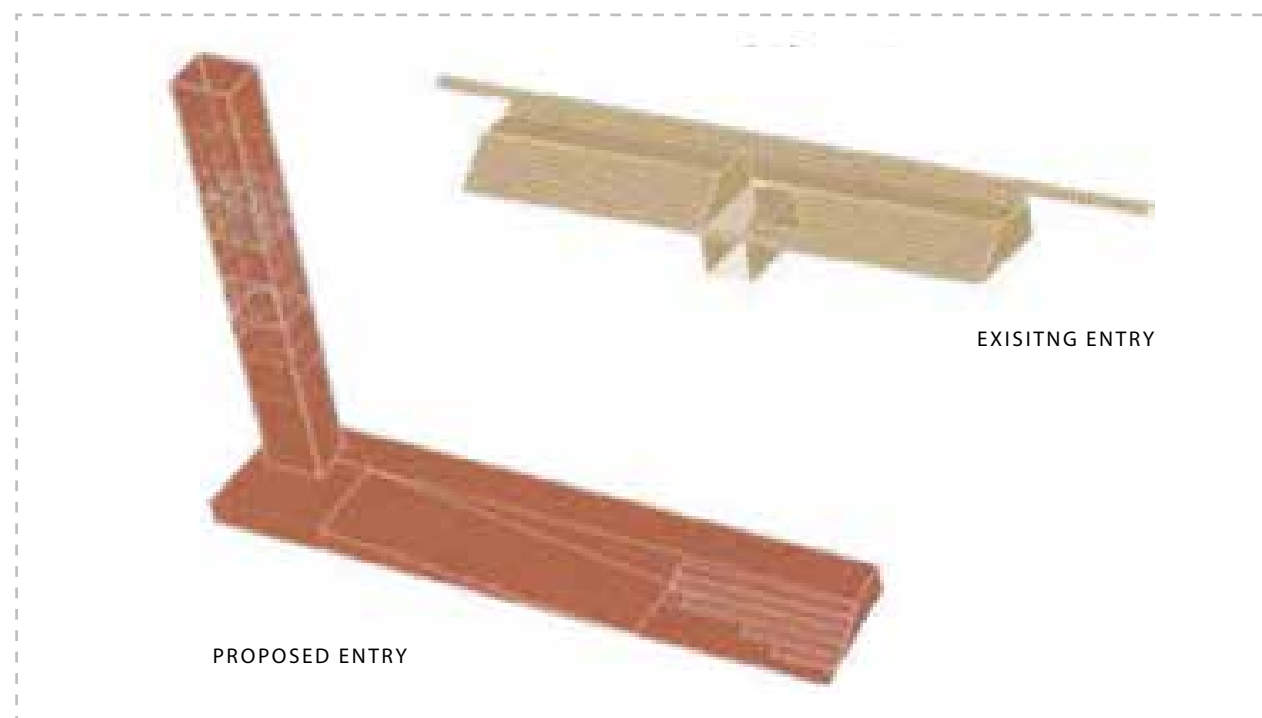
The Bialystoker Synagogue was built in 1826 on 7 Willett Street on the Lower East Side. It began its life as a church and was later transitioned into an orthodox synagogue. Like many of its kind in the area, The Bialystoker is slowly losing its congregation due to the changing fabric of the neighborhood and is slowly headed toward its demise. By introducing a spatial framework for the synagogue to invite in new, revitalizing programs, thereby connecting it to its larger community context, this design can serve as a system for ensuring the continuation of Jewish communities and their places of worship city wide. The conversation between the new and the old, reflecting the inherent layered history of the place, work by responding to one another's needs and allow the congregation and its space to grow and contract over time and to continue into the future. I aim to preserve the bialystoker synagogue's ability to elevate and invoke feelings of spirituality while planning for its imminent future both current and future user's benefit. With mostly gentle and sometimes more permanent architectural interventions that reflect on the past and plan for the future and through layered programs and histories I aim to provide a new way of thinking about synagogue reuse and extending the life of religious communities. I aim to preserve the bialystoker synagogues ability to elevate and invoke feelings of spirituality while planning for its imminent future both the current and future users benefit. With mostly gentle and sometimes more permanent architectural moves that reflect on the past and plan for the future and through layered programs and histories I am to provide a new way of thinking about synagogue reuse and extending the life of religious communities.



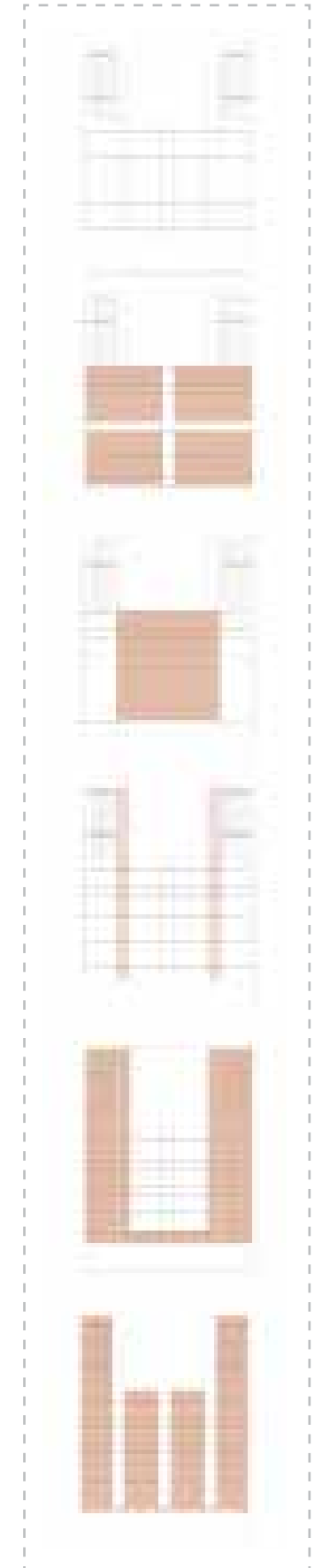
EXTERIOR RENDERING



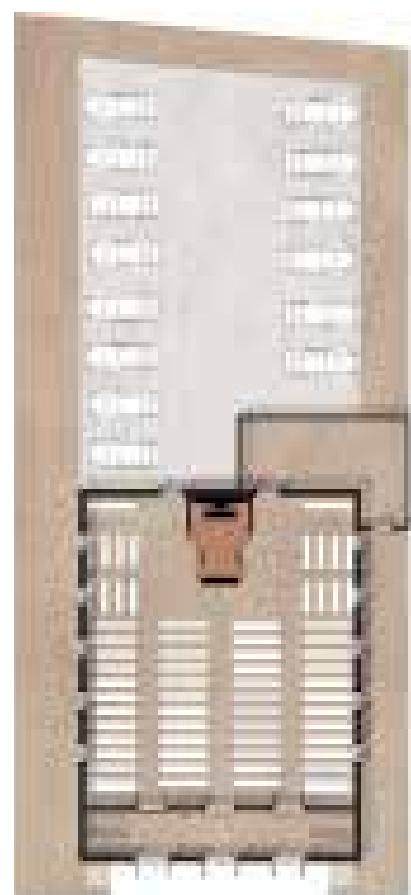
SITE PLAN



EXISTING & PROPOSED ENTRIES



DYNAMIC SCRIM AND POLE
SYSTEM CONFIGURATIONS



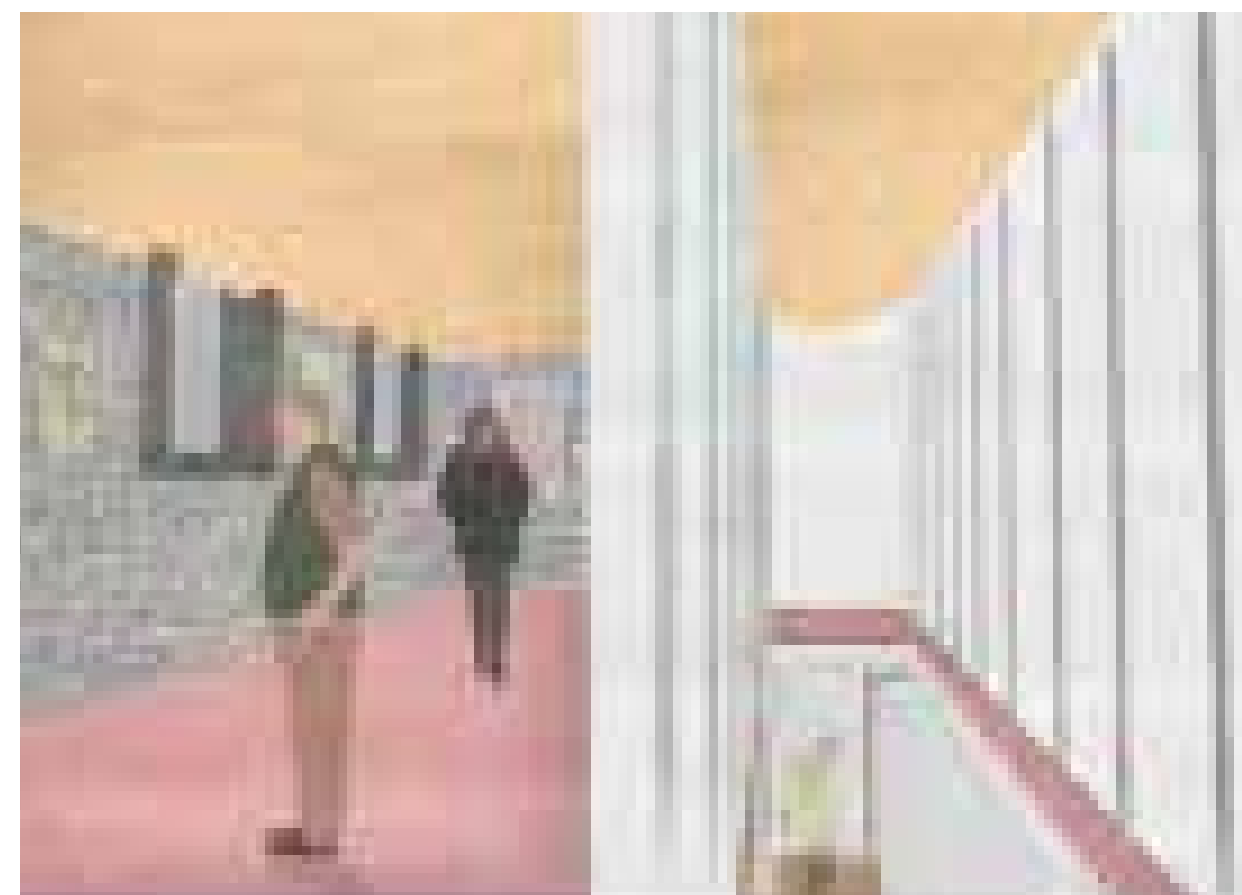
EXISTING
FIRST FLOOR PLAN



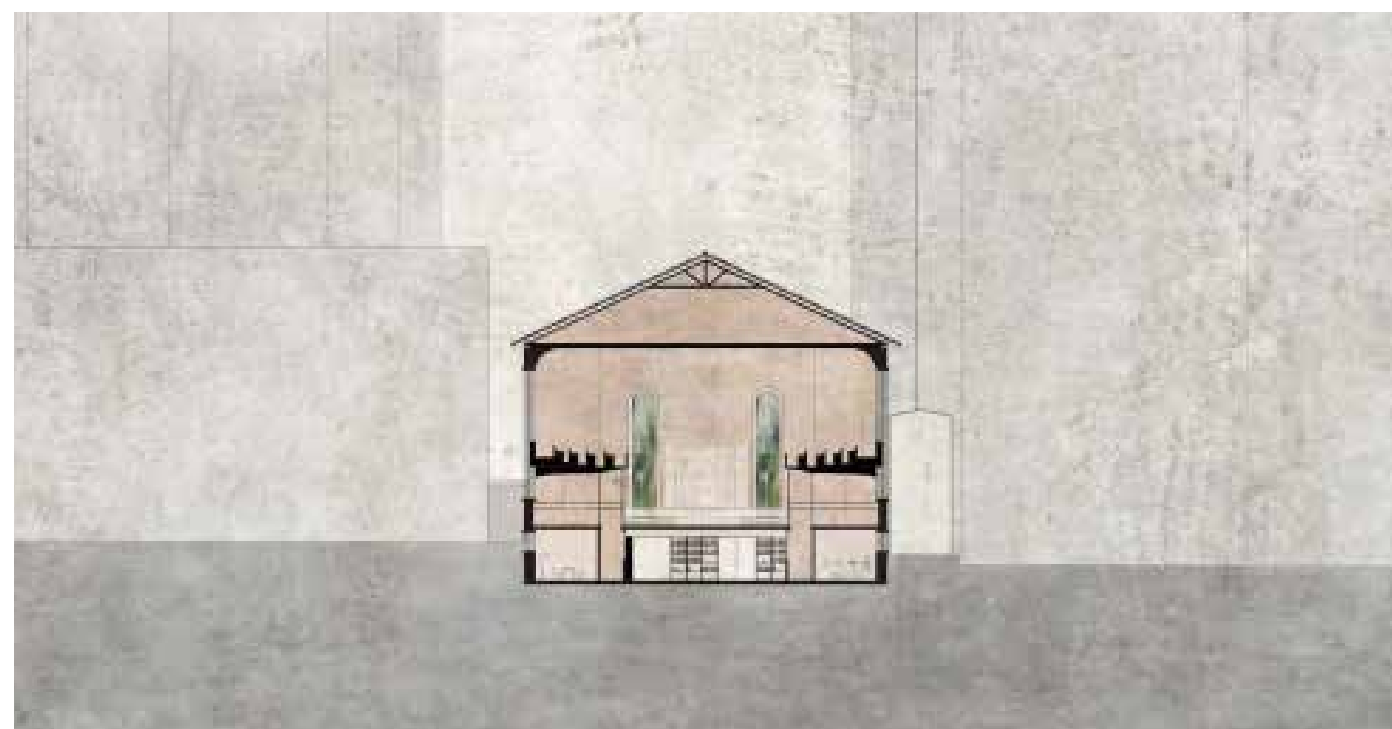
INTERMEDIATE
FIRST FLOOR PLAN



FUTURE
FIRST FLOOR PLAN



GROUND FLOOR RENDERING
POSSIBLE USE: EXHIBITION



NORTH- SOUTH SECTION



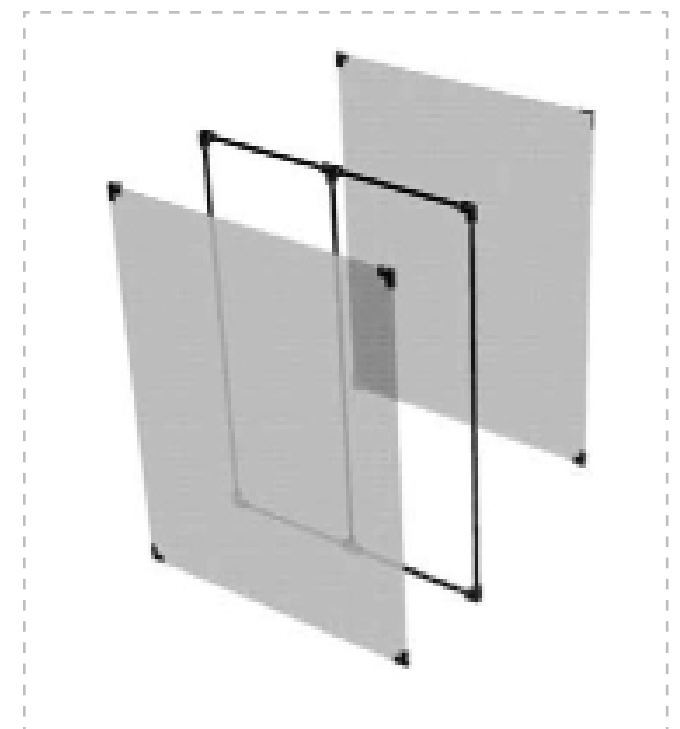
SCRIM AND POLE SYSTEM CONFIGURATIONS



GROUND FLOOR RENDERING
POSSIBLE USE: PERFORMANCE SPACE



GROUND FLOOR RENDERING
POSSIBLE USE: EXHIBITION



SCRIM AND POLE SYSTEM

02

A PLACE TO GROW

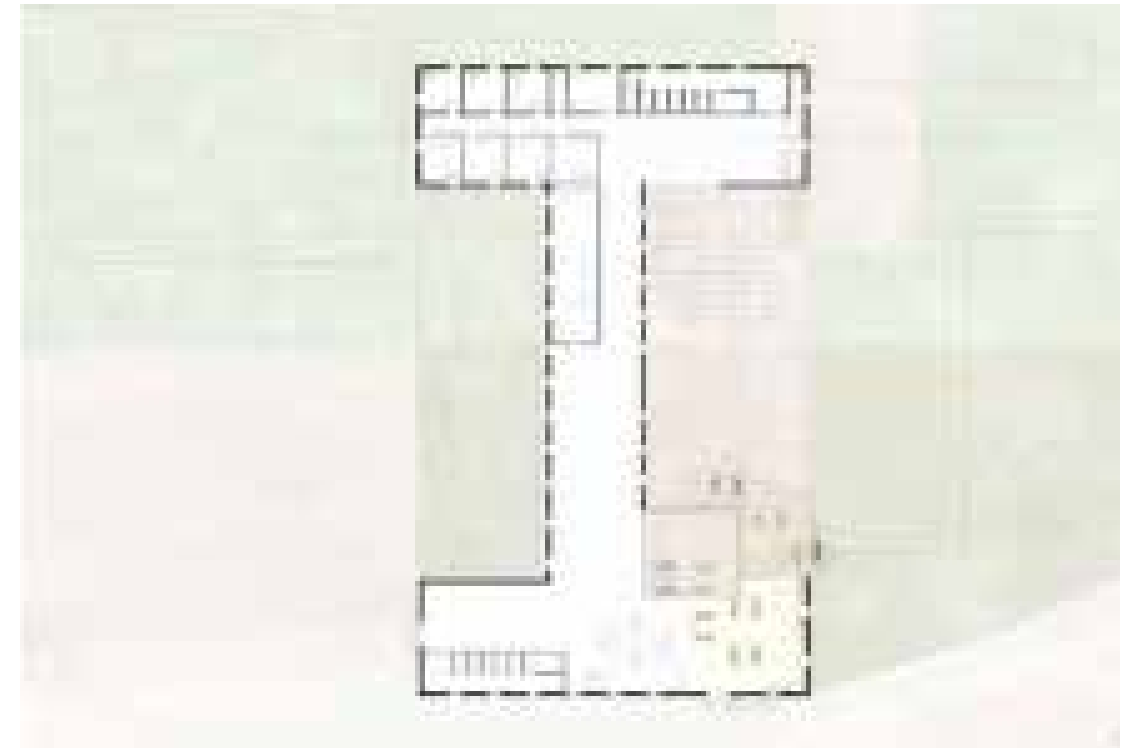
TYPE: DWELLING BUILDING

Floyd Bennet Field has potential to become anything, what it needs is a user that will maintain it, protect it and share it with the community and with the public. Both the eco - logical and public aspect of the site must be preserved while giving the community a sense of permanence. Allowing environmental activists to use the space will strengthen the surrounding community's relationship with the environment that they reside so closely to. By bringing campers and students onto the site, we allow for greater appreciation of the site and deeper understanding of the importance of Floyd Bennet Field and create a collaborative environment between student and researcher. By furthering the existing program of the community gardens through creating more plots, we aim to engage the community more with the site by allowing more participants to come work the land and socialize with their neighbors. We are also preserving the history of the site by using the existing program as a template, instead of erasing the history of the site yet again as has been done in the past with its military and aviation programming. Our goal is to allow the people who currently engage with the site to maintain and deepen their sense of ownership and place on Floyd Bennett Field.

Along the same lines, 3 environmental research groups already exist on site and work to remediate and preserve its ecology. In the interest of the ecology of the site, we chose to maintain and further these programs while adding on a place for these researchers to dwell on the site, spending nights there instead of having to make the long journey from where they are living to Floyd Bennet Field each day to conduct their research.

Providing these users with dwelling will also deepen their connection and care for the site, thereby producing better and more meaningful research. By allowing a sense of ownership of the site to these 2 primary user groups, a fusion of knowledge is created. Boundaries between local and formal knowledge of the site will be blurred in order to foster a more dynamic and collaborative engagement with and understanding of the site. The design of our constructed spaces serve this idea of fusion and aim to blur boundaries between interior and exterior as well as between scientist and community gardener.

By allowing for interior spaces that connect the user with the exterior, the site remains active and the users remain engaged regardless of the season. Our farmers market will bring community members to the site and allow them to engage with the site. The food grown there will also activate and aid the ecology of the site.



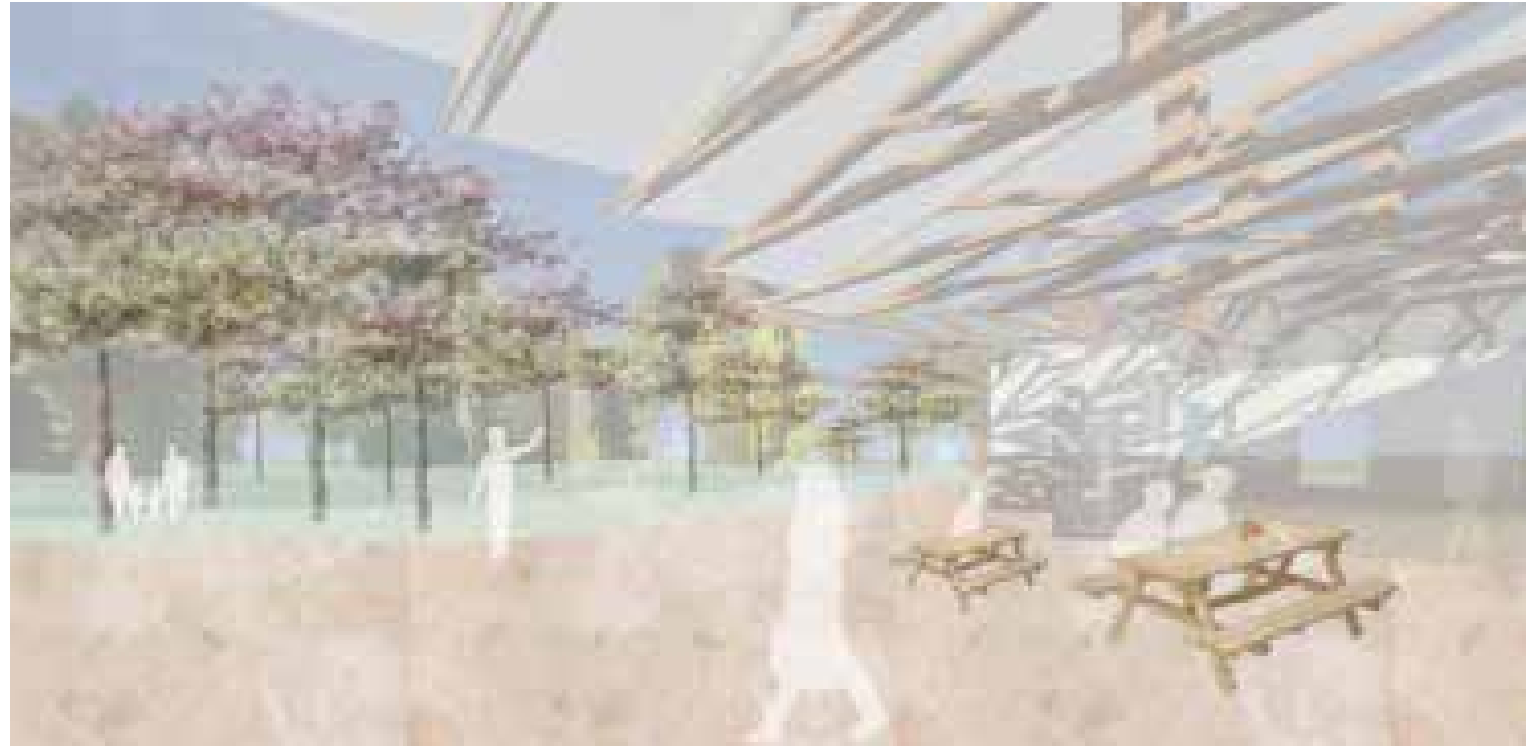
FIRST FLOOR PLAN



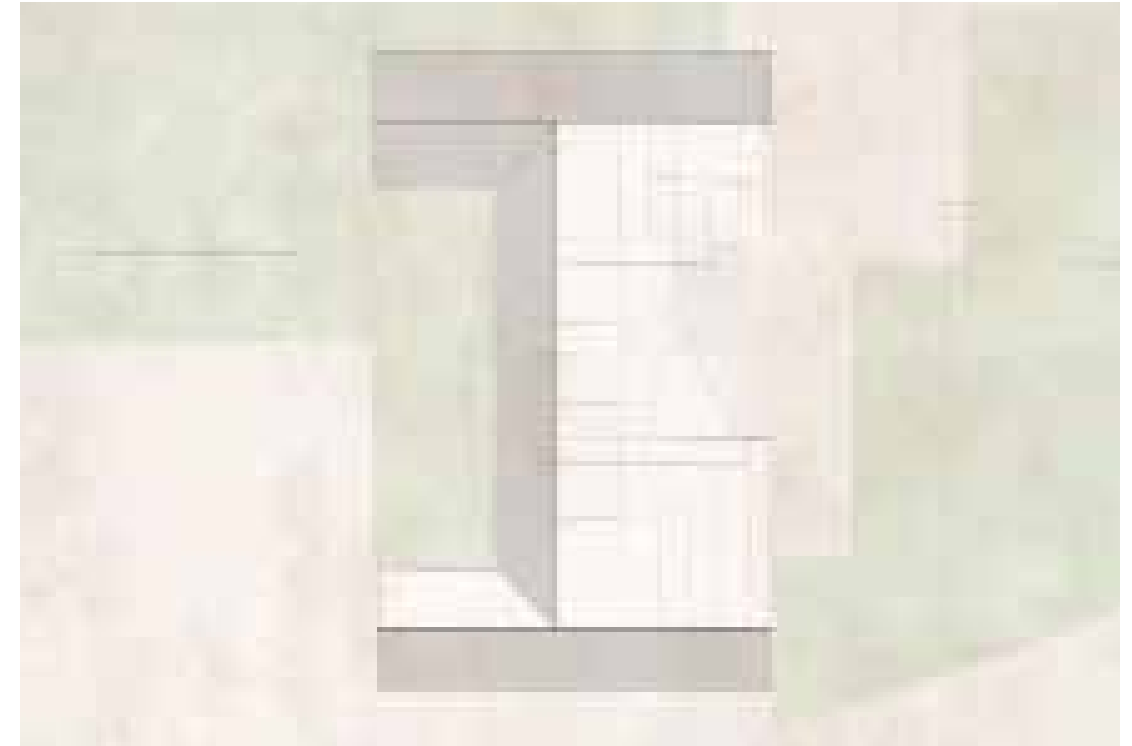
SITE PLAN SHOWING WATER DISTRIBUTION SYSTEM



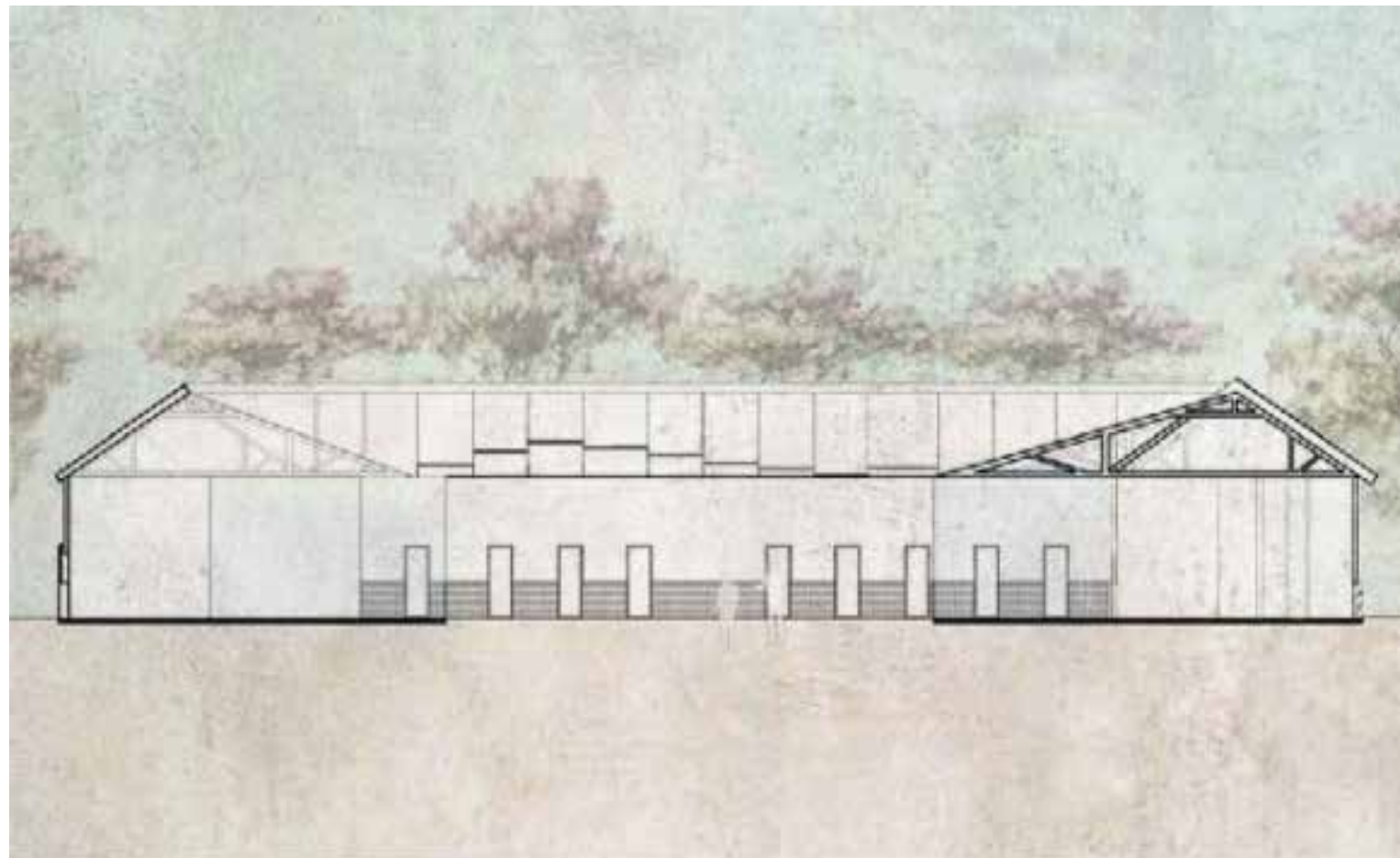
3D VIEW



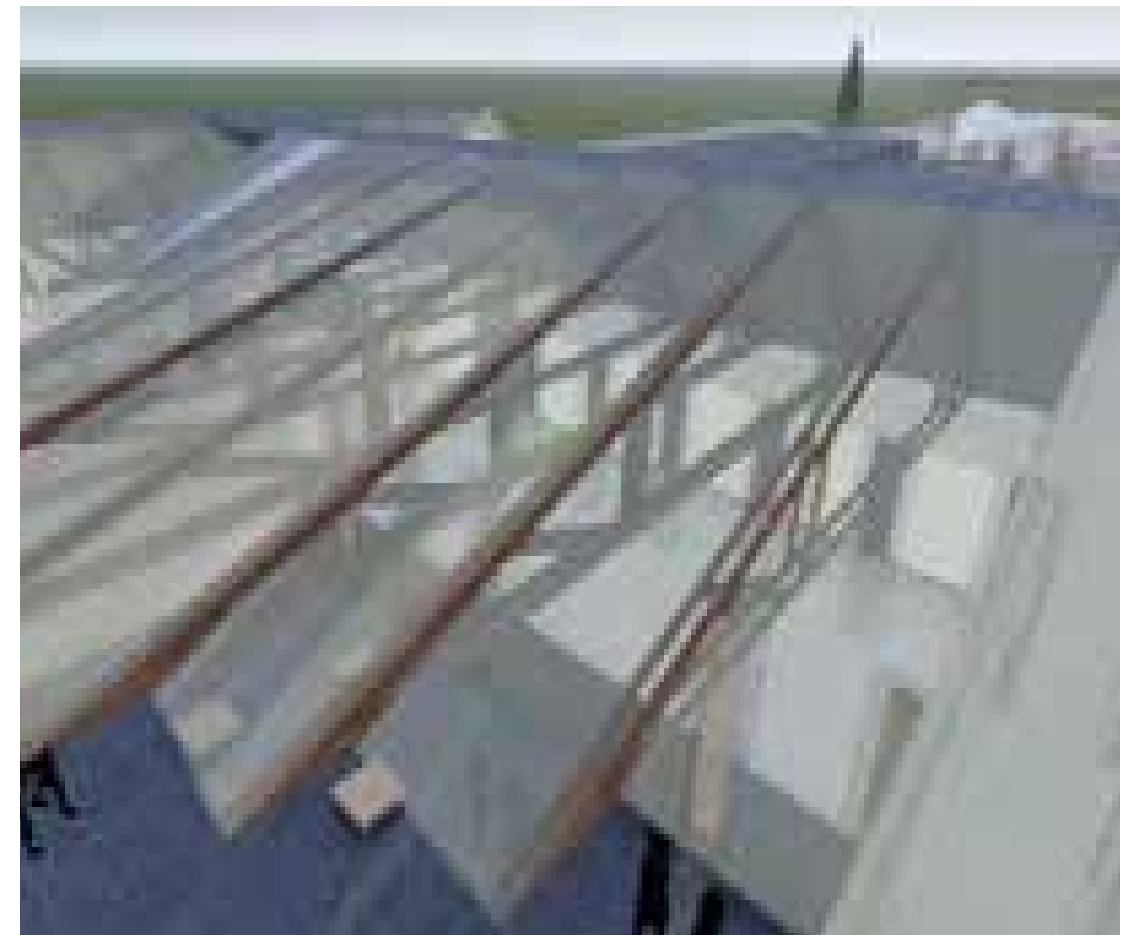
OUTDOOR SPACE RENDERING



ROOF PLAN



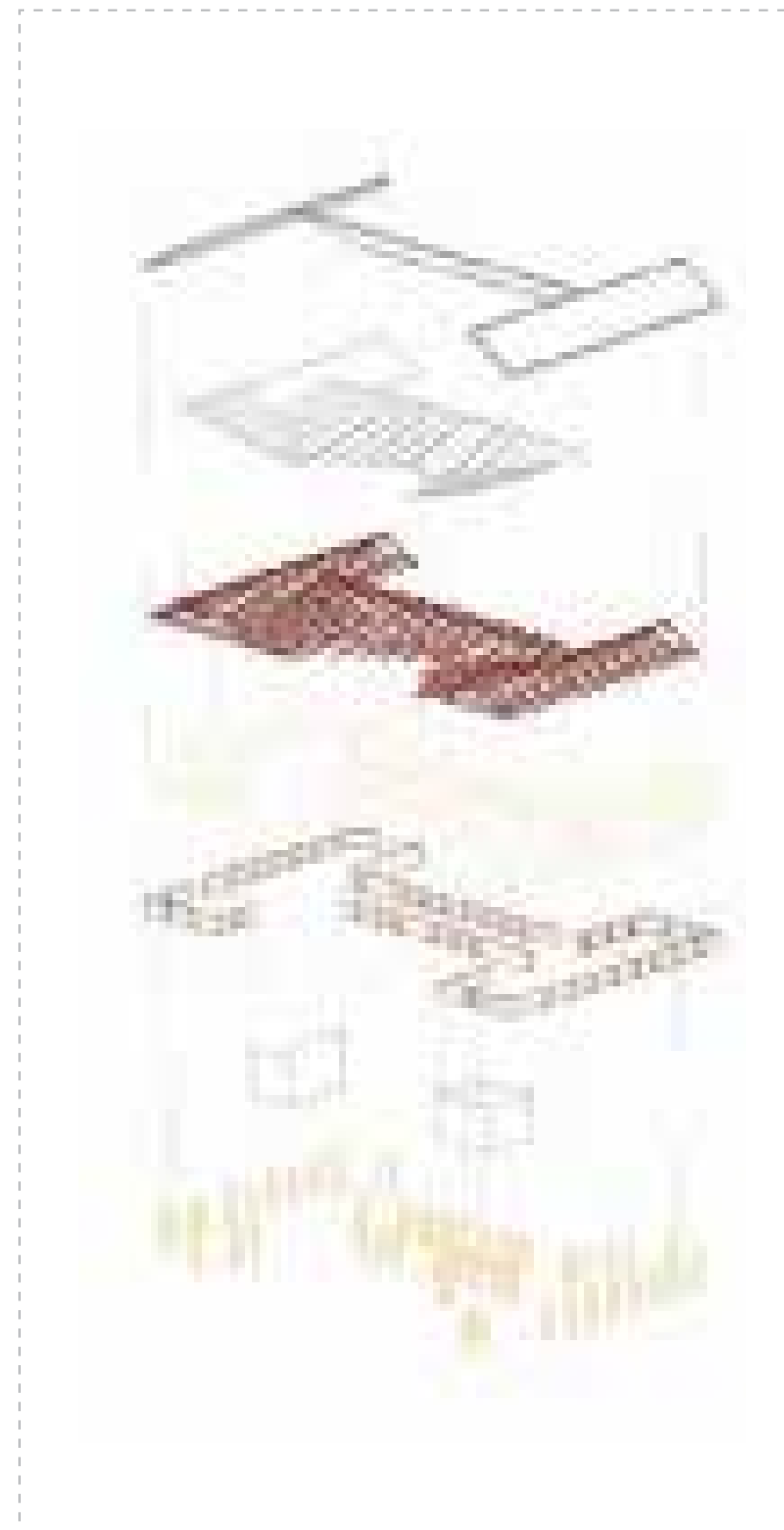
SITE PLAN SHOWING WATER DISTRIBUTION SYSTEM



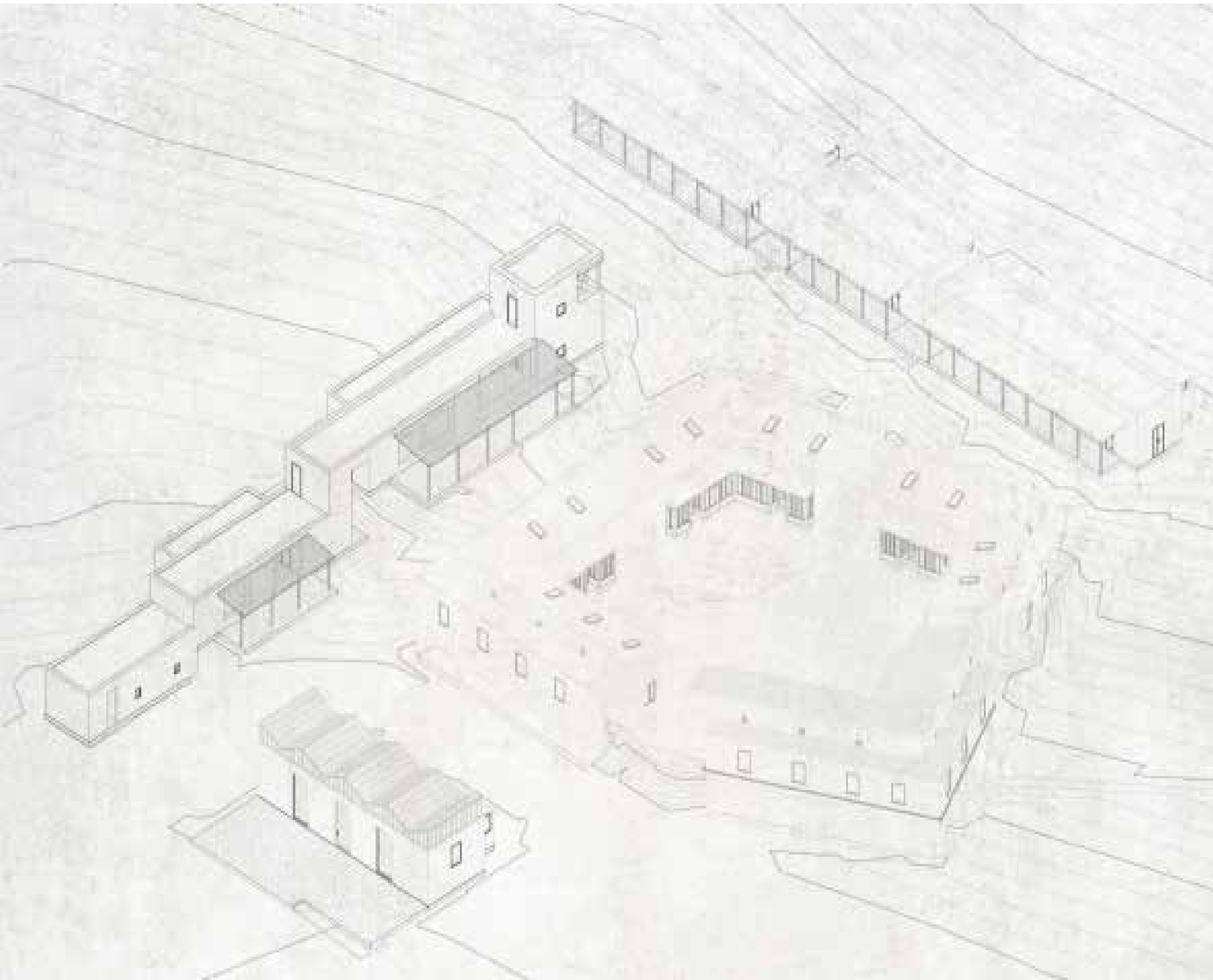
ROOF DETAIL RENDERING



LIGHT AND SHADOW RENDERING



3D VIEW

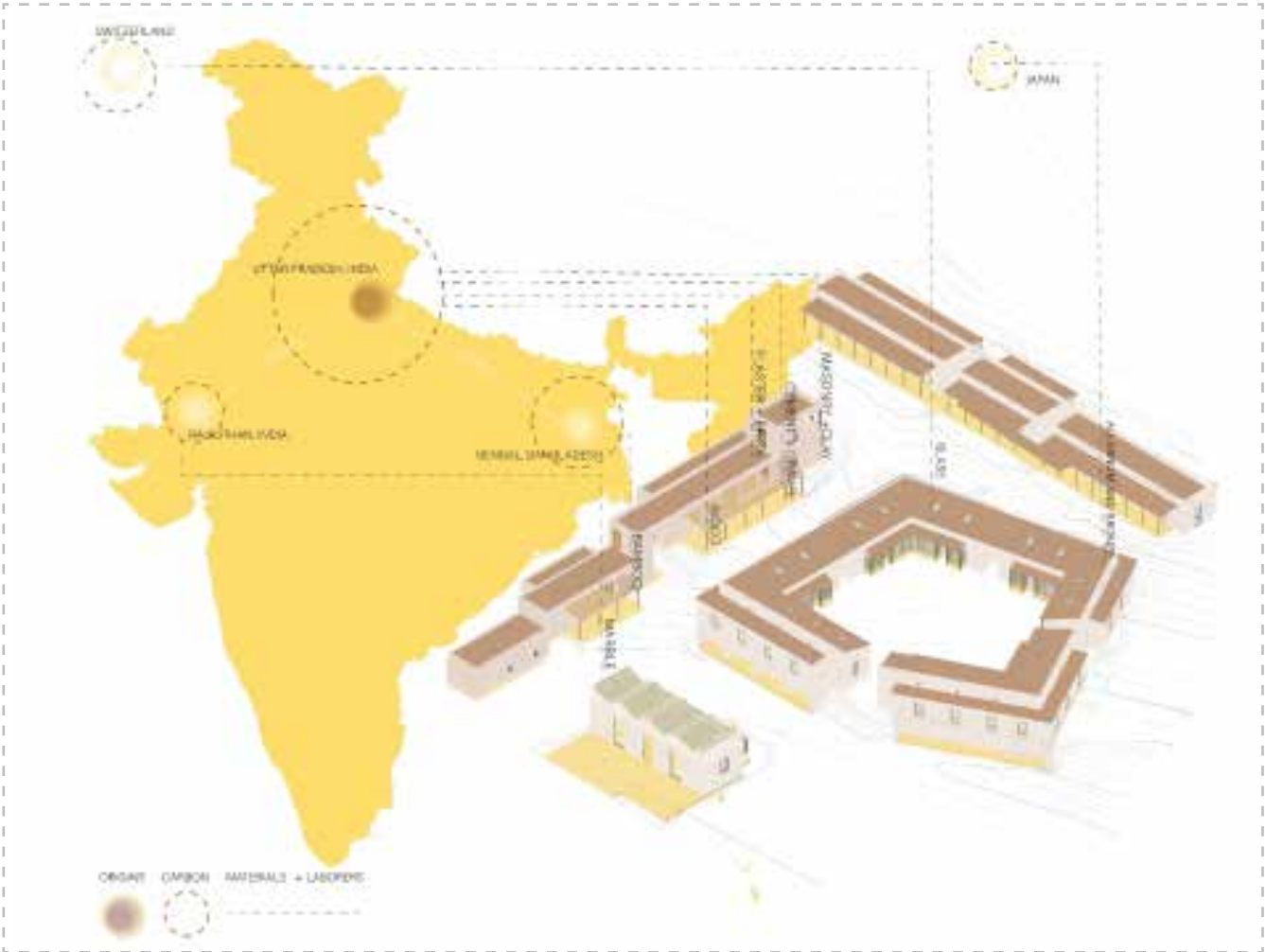


03

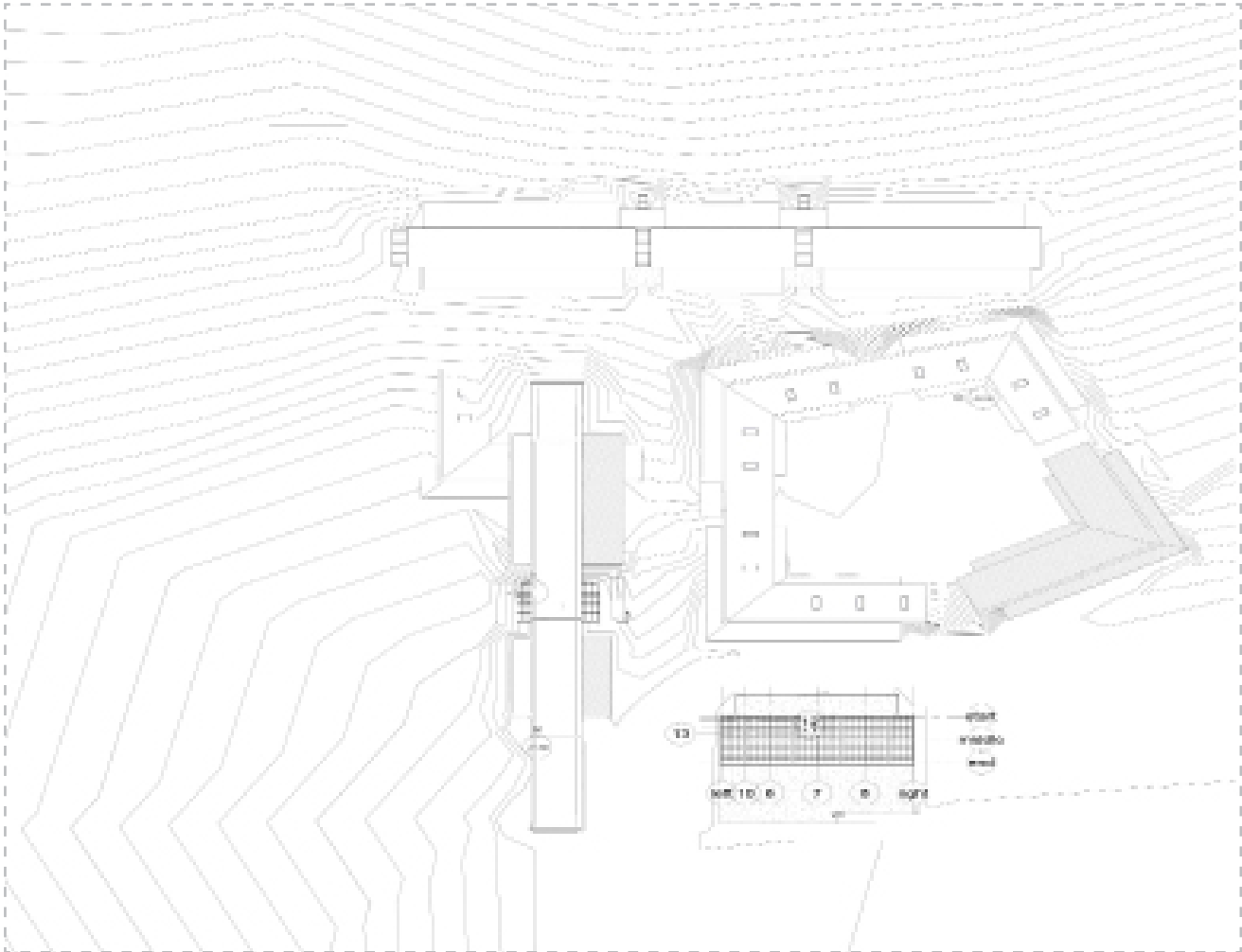
GANGA MAKI TEXTILE

TYPE: STUDIO ANALYSIS

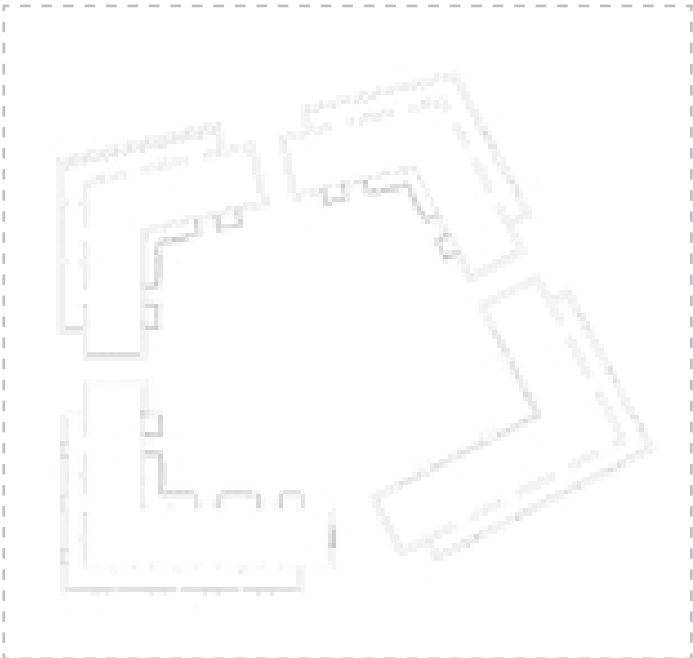
Location: Uttarakhand, India Topography: sloping
 Climate: average annual temperature is 21.8 °C, around 1896 mm of precipitation falls annually. built up area: 1300 sq meters This project redraws and analyzes the construction and use of local materials and labor in Japanese textile designer Chiaki Maki and her team of craftspeople's textile studio. Here they ferment their own indigo and produce silk, wool, cotton, and linen textiles, all of which are naturally dyed and woven on-site. The architecture, its materials, the proportion of the spaces, the type and size of openings, the amount of light and ventilation—all of this has been calibrated in accord with each function. The studio and factory are composed of a series of four L-shaped volumes arranged in a horseshoe pattern around the courtyard- the heart of the project- where a water trough is positioned to reflect a full moon. Adjacent buildings contain dining facilities and residences for staff and guests, a gallery and store, and a cow barn.



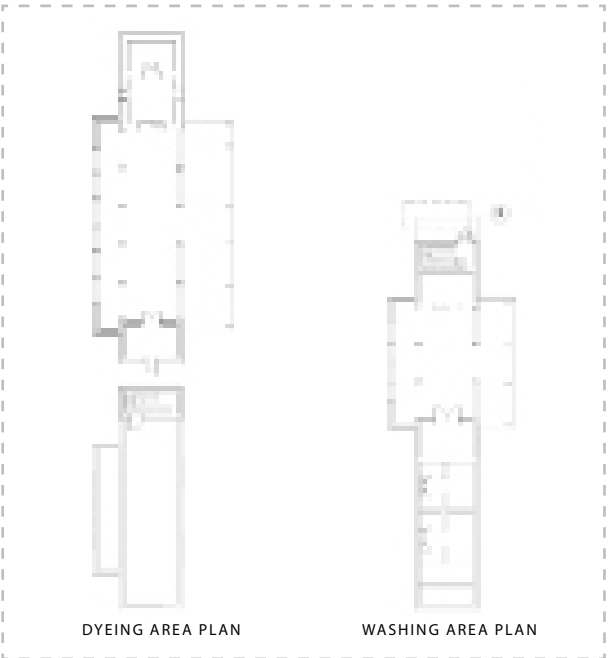
MATERIAL ORIGIN ANALYSIS



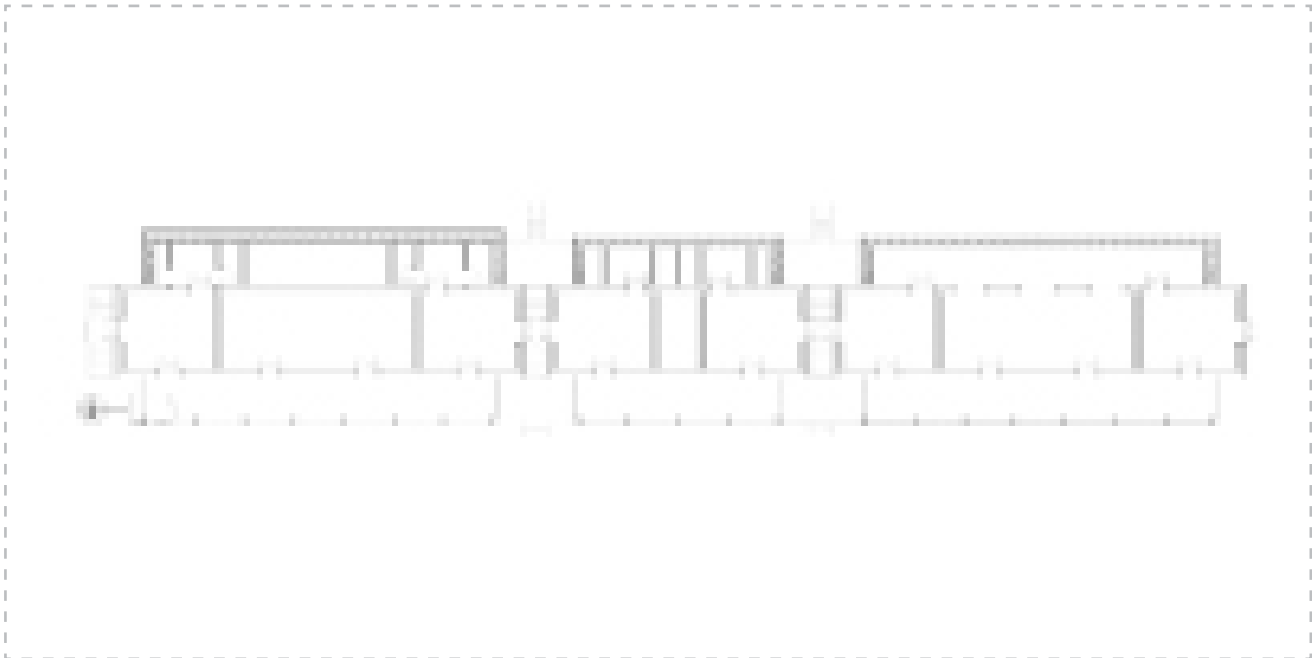
SITE WIDE ROAD PLAN



WORKSHOP FLOOR PLAN



FLOOR PLANS



RESIDENTIAL FLOOR PLAN

04

A ROOM OF ONES OWN

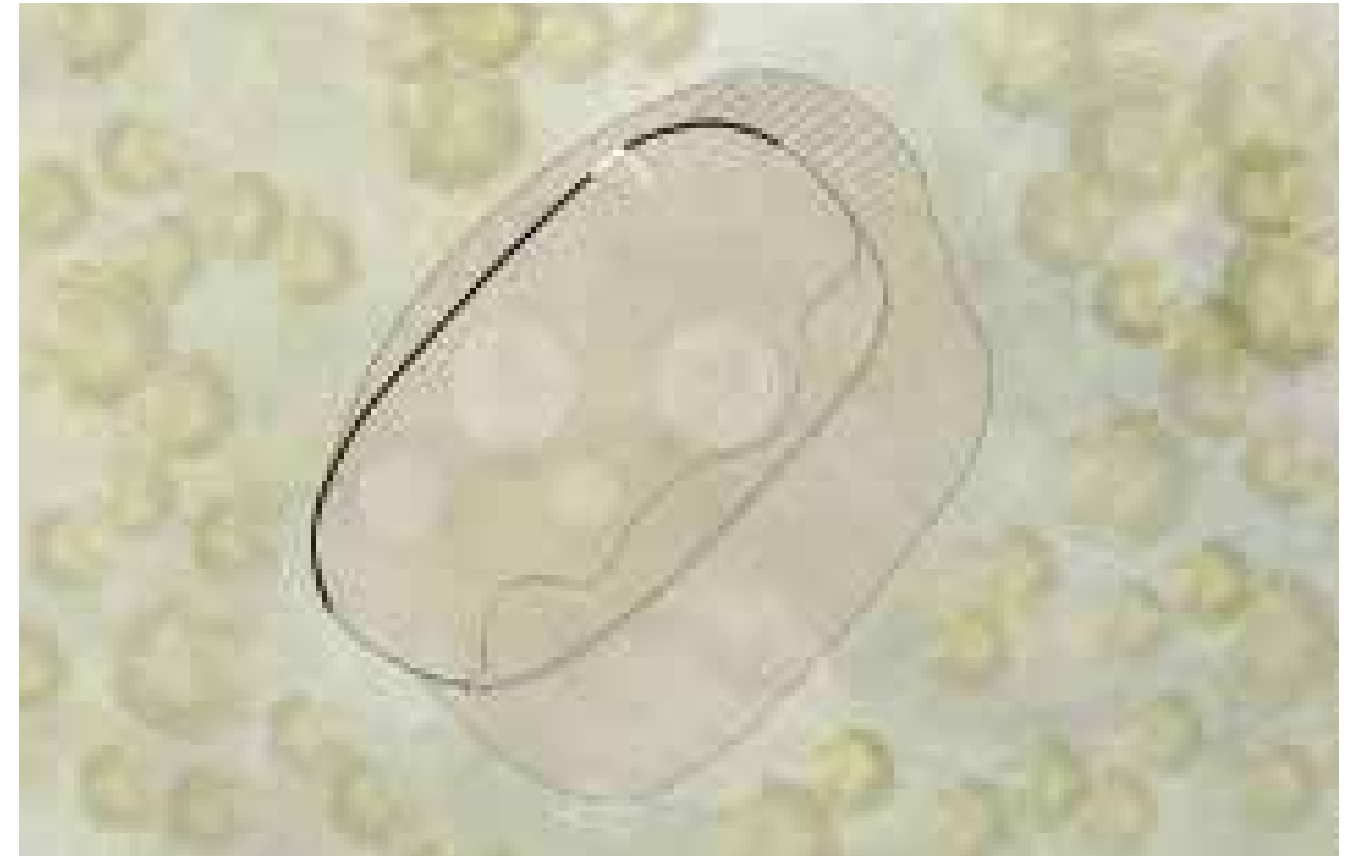
TYPE: RESIDENTIAL

In response Virginia Woolf's, A Room of One's Own and to women historically assuming a certain degree of anonymity imposed upon them by society, this space flips the script, allowing the occupant to be in control of her anonymity. With the ability to look out while being veiled from the surrounding occupants, the room inhabitant is offered a new level of freedom and control and is alleviated of the preoccupation of who might be peering in upon her. When asking myself where I felt most free, I immediately re - counted my experiences in Dharamshala, India. It is a place built within the most beautiful elements of nature and is filled with uniquely spiritual people and experiences. The space is positioned overlooking the main Bhagsu waterfall which traverses the undulating Dharamshala mountain ranges. The design, with its staircase built into the mountainside, allows the occupant different vantage points of the surrounding scenery and the opportunity to engage with and experience the unique topography of Dharamshala. The lower outdoor platform allows for a more communal gathering space where yoga practice can take place, being that it is an extremely prevalent practice in the area. The location of the room is also close to both a Jewish and Hindu Synagogue, and serves as an alternative opportunity for the spiritual experience offered by the views of the sight. This room aims to be a place of freedom, contemplation, autonomy and inspiration to practice whatever serves you most.





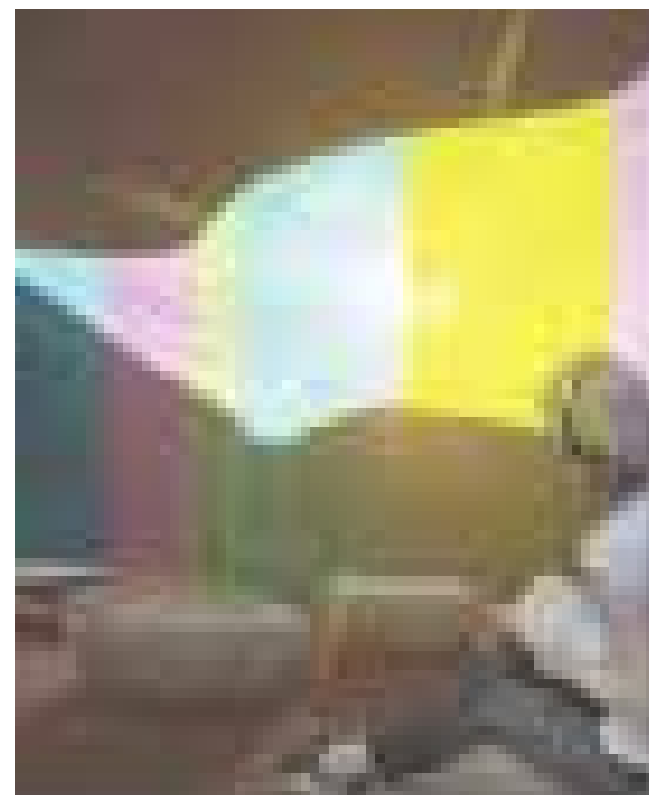
SITE PLAN



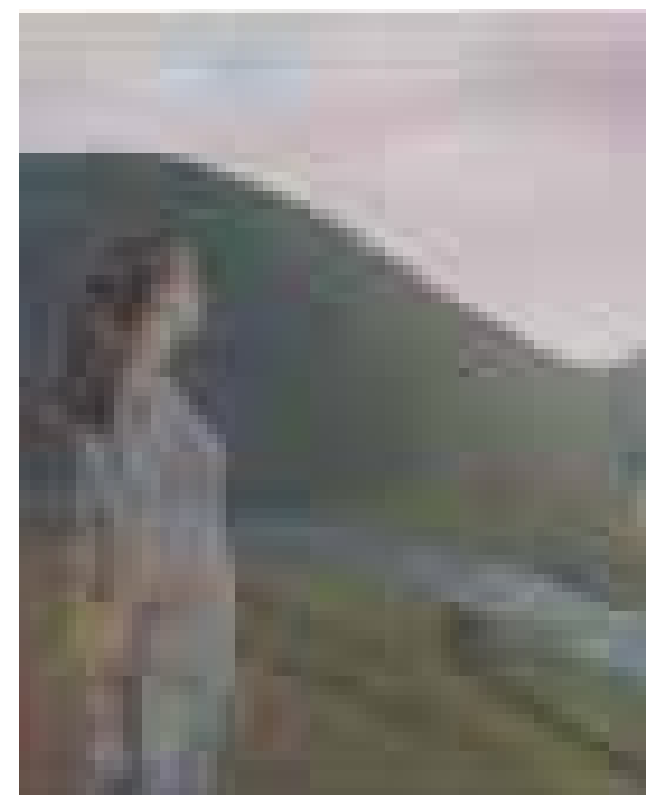
FIRST FLOOR PLAN



EXTERIOR ENTRY RENDERING



INTERIOR STUDIO RENDERING



LOOKOUT RENDERING



EXTERIOR STUDIO RENDERING



05

GROW NYC TEACHING FARM RELOCATION:

GOVERNORS ISLAND HISTORIC DISTRICT

TYPE: DESIGN WORKSHOP STUDIO

STUDENT TEAM: JILLIAN CARLISLE , JOYCE CHAN, ALIA HENRY,
YASMEEN JOHN, RACHEL MARKOWITZ, MAYA MCGLYNN, ROSS
MYREN, COLE NEFF, NOAH SASS

The Design Workshop is a studio aimed at conveying the complexities of realizing a project from sketch to built form, while working directly with a client to design and build it within an existing condition, limited time frame and budget. In the span of a semester we were asked to execute the first three phases of a typical architectural project Pre-Design / Programming, Schematic Design and Design Development. Community engagement, a fact-finding analysis and a review of the existing conditions at the beginning of the semester established a conceptual and procedural frame - work for the development of an actual built final project. The GrowNYC Teaching Garden at Governors Island is a one acre urban farm that aims to engage, excite, and educate its visitors in all aspects of urban farming. The project scope of work includes the construction of a new teaching pavilion and out - door kitchen, a greenhouse, and a pergola; structures calibrated to the programmatic needs of Grow NYC. To really understand this project we needed to study and analyze where we are moving GrowNYC from and where we are moving GrowNYC to.

Some historical context we took in consideration with the design strategy to the site was referencing the historical brick landscapes patterns and our new site's position in relation to the two ferry landings, Soissons Landing and Yankee Pier. Our revised design seeks a compromise between the trusts desire for an open public space and Grow NYC's need for protection of certain spaces. Our revised plan shows our site broken up into three parts as the row houses are, teaching space, public space, and production space. The middle section of our plan is completely open to the public,. Because of boundary restrictions we enclosed the two areas that needed to be protected the most, the teaching space (where there are children's areas) and the production area, leaving the middle space totally accessible to the public, even when GrowNYC isn't conducting workshops or volunteer events.



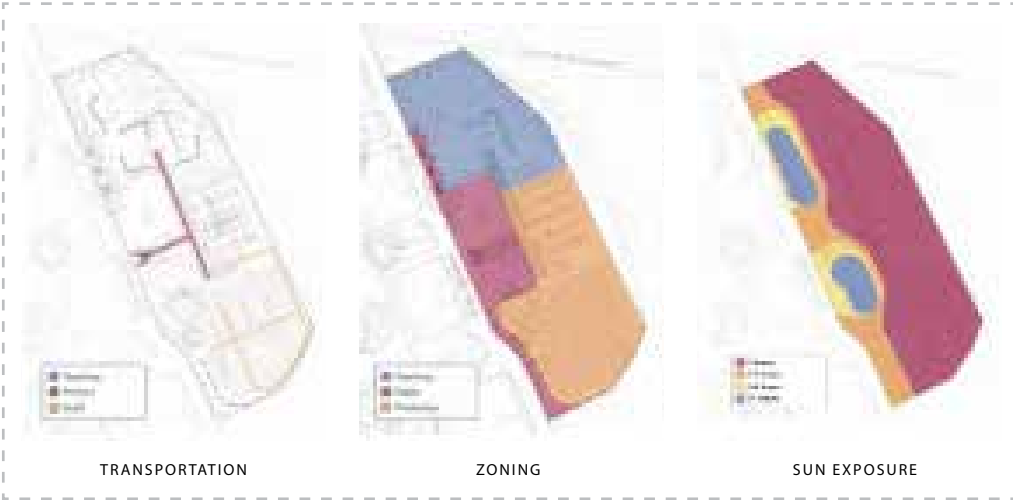
RAIN GARDEN PATH RENDERING



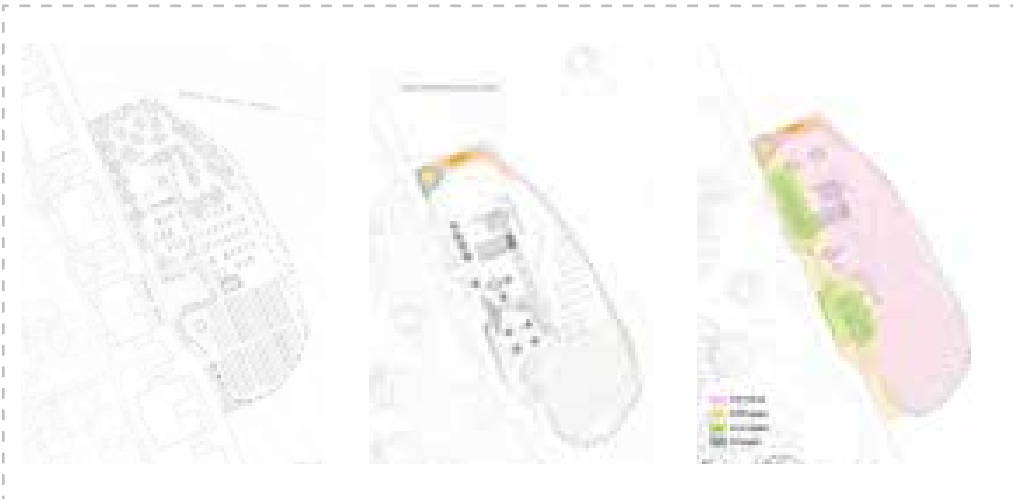
RAIN GARDEN PATH RENDERING



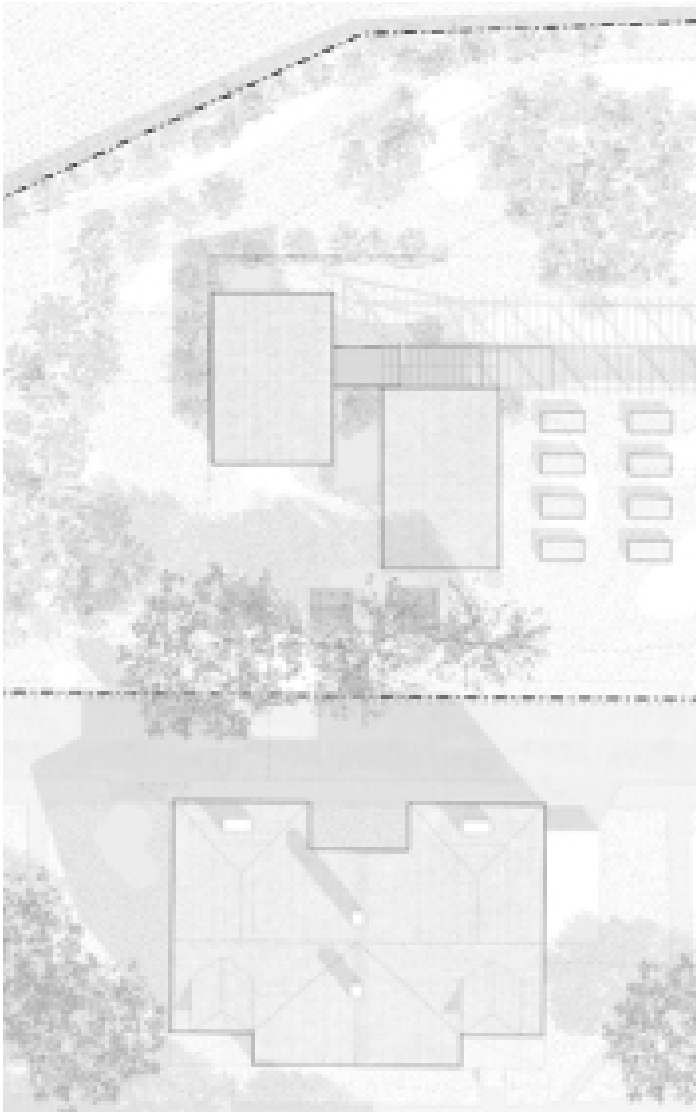
SITE PLAN



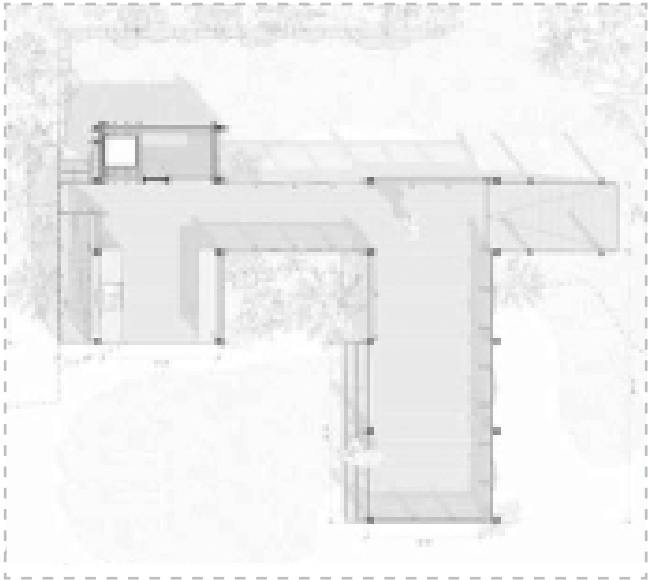
ANALYSIS



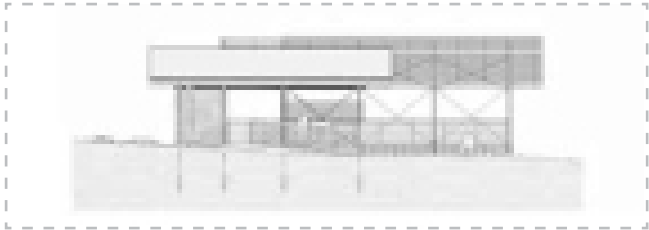
RAIN GARDEN PLANT PLACEMENT BASED ON SOLAR AND SITE CONDITION



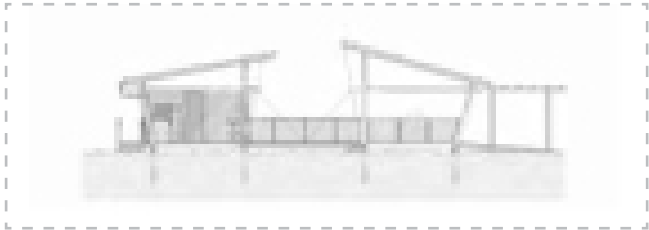
SITE WIDE ROOF PLAN



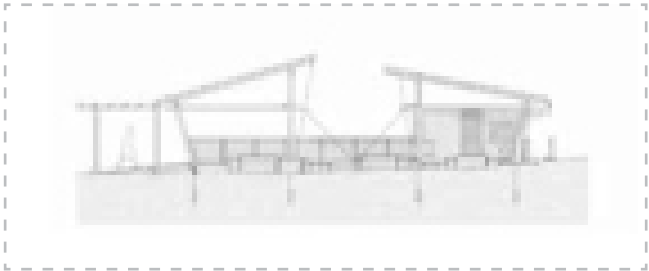
EACHING PAVILLION
MAIN FLOOR PLAN



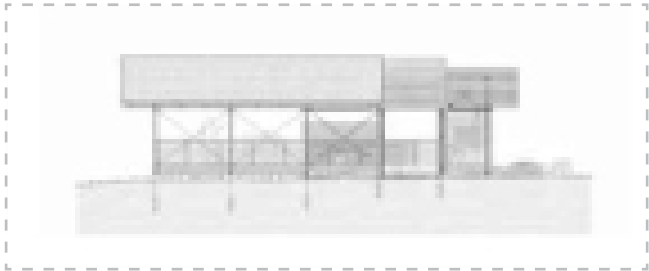
EACHING PAVILLION
NORTH ELEVATION



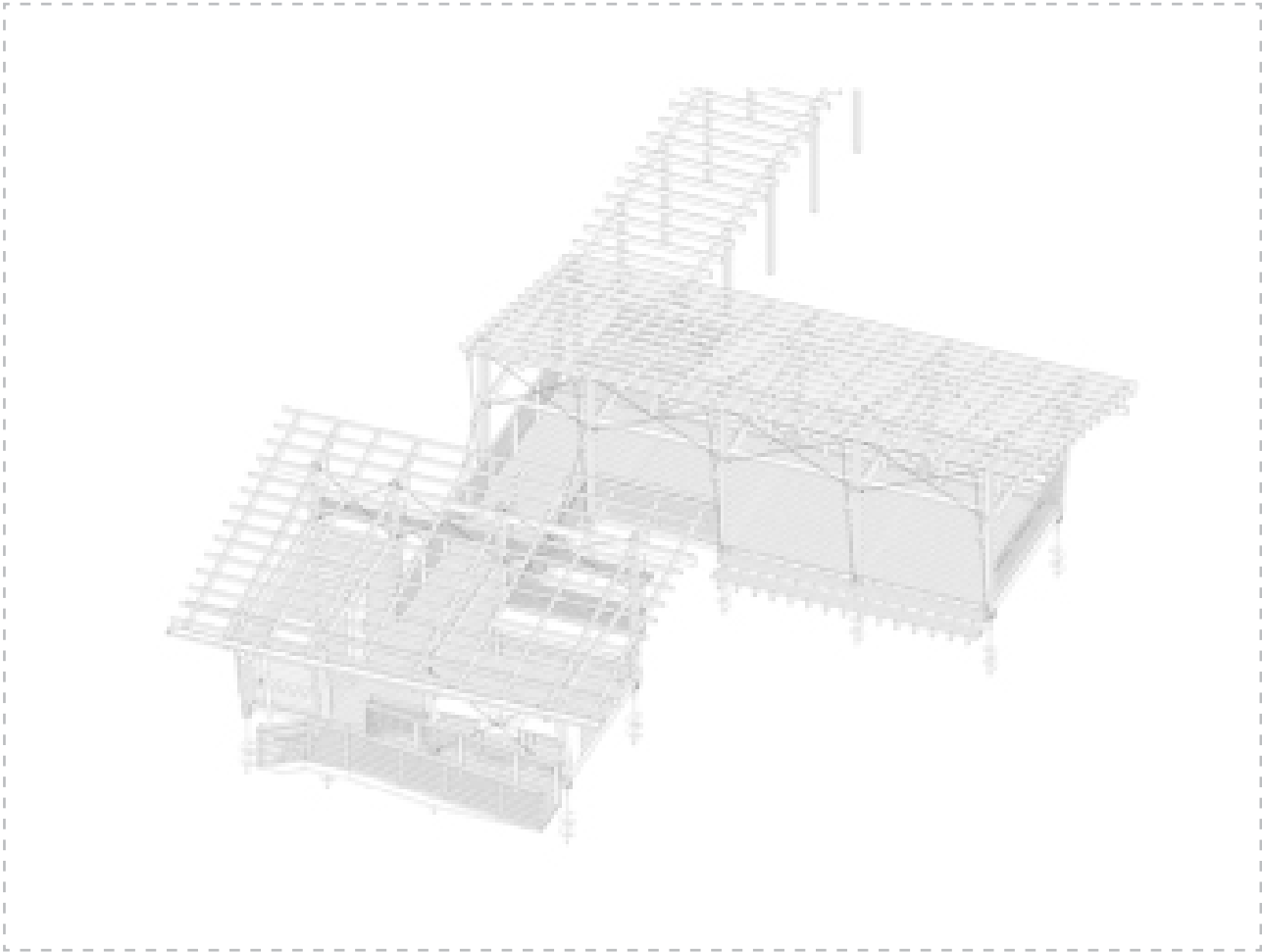
EACHING PAVILLION
WEST ELEVATION



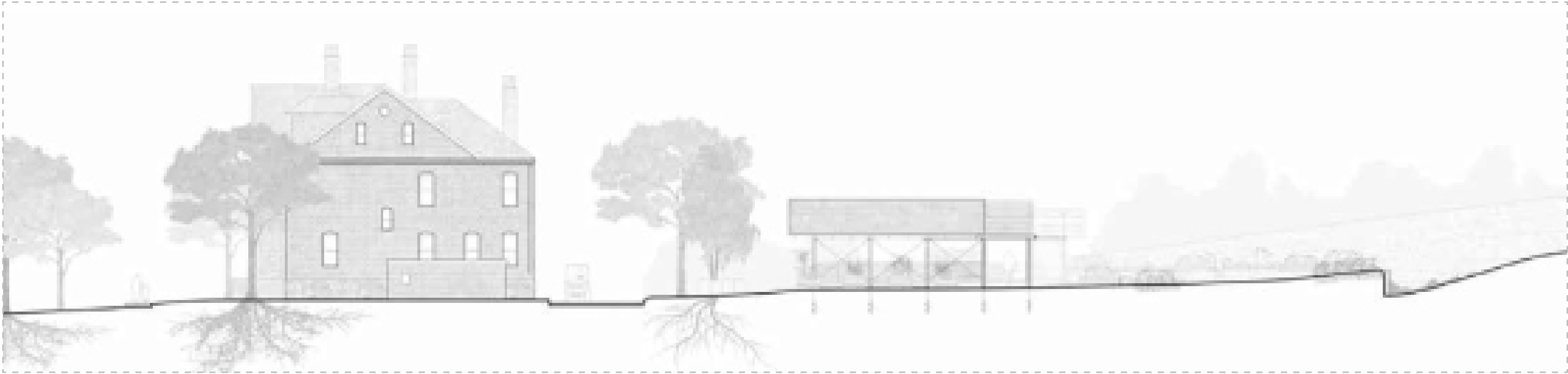
EACHING PAVILLION
EAST ELEVATION



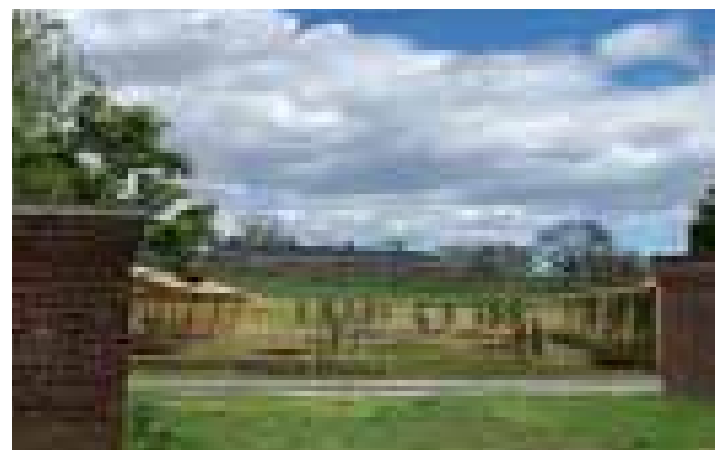
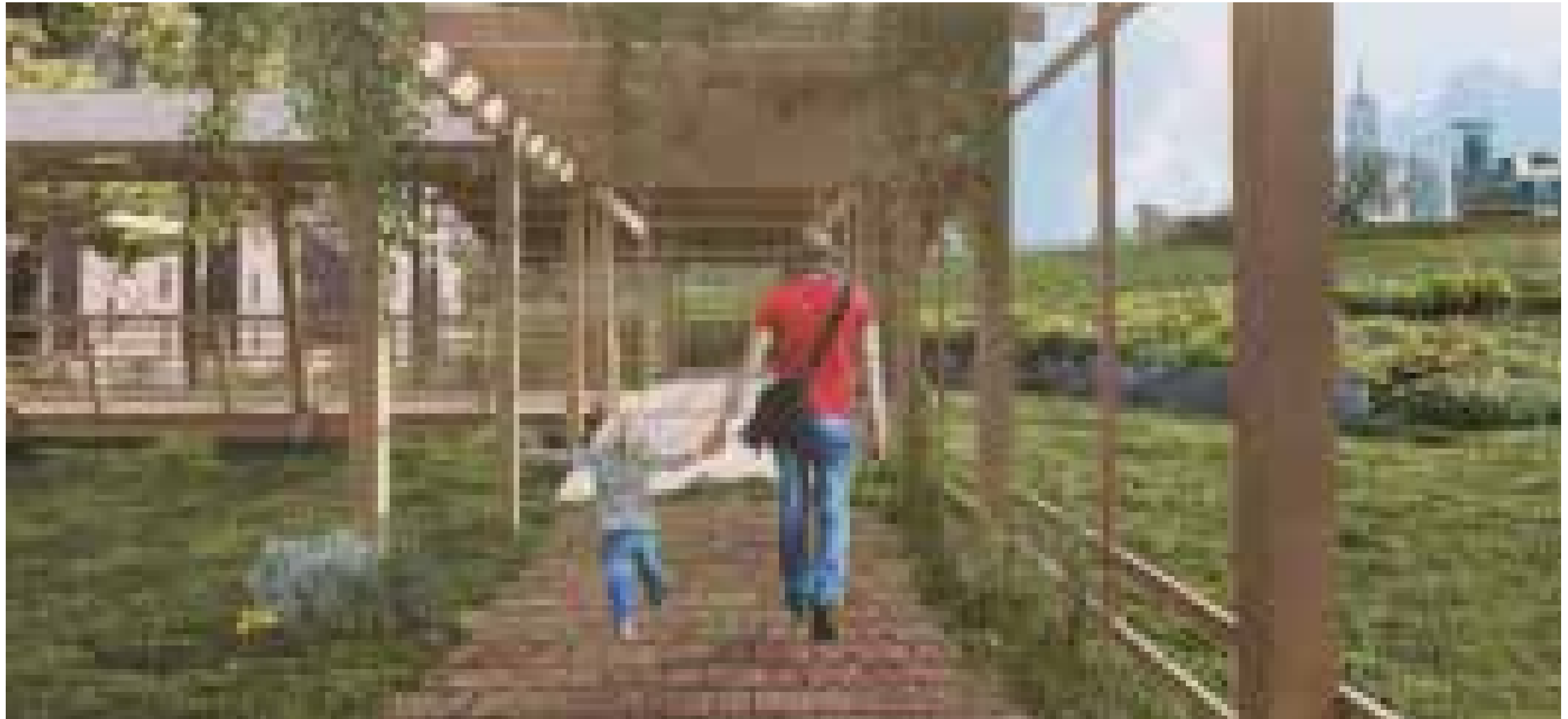
EACHING PAVILLION
SOUTH ELEVATION



EACHING PAVILLION
AXONOMETRIC



SITE SECTION



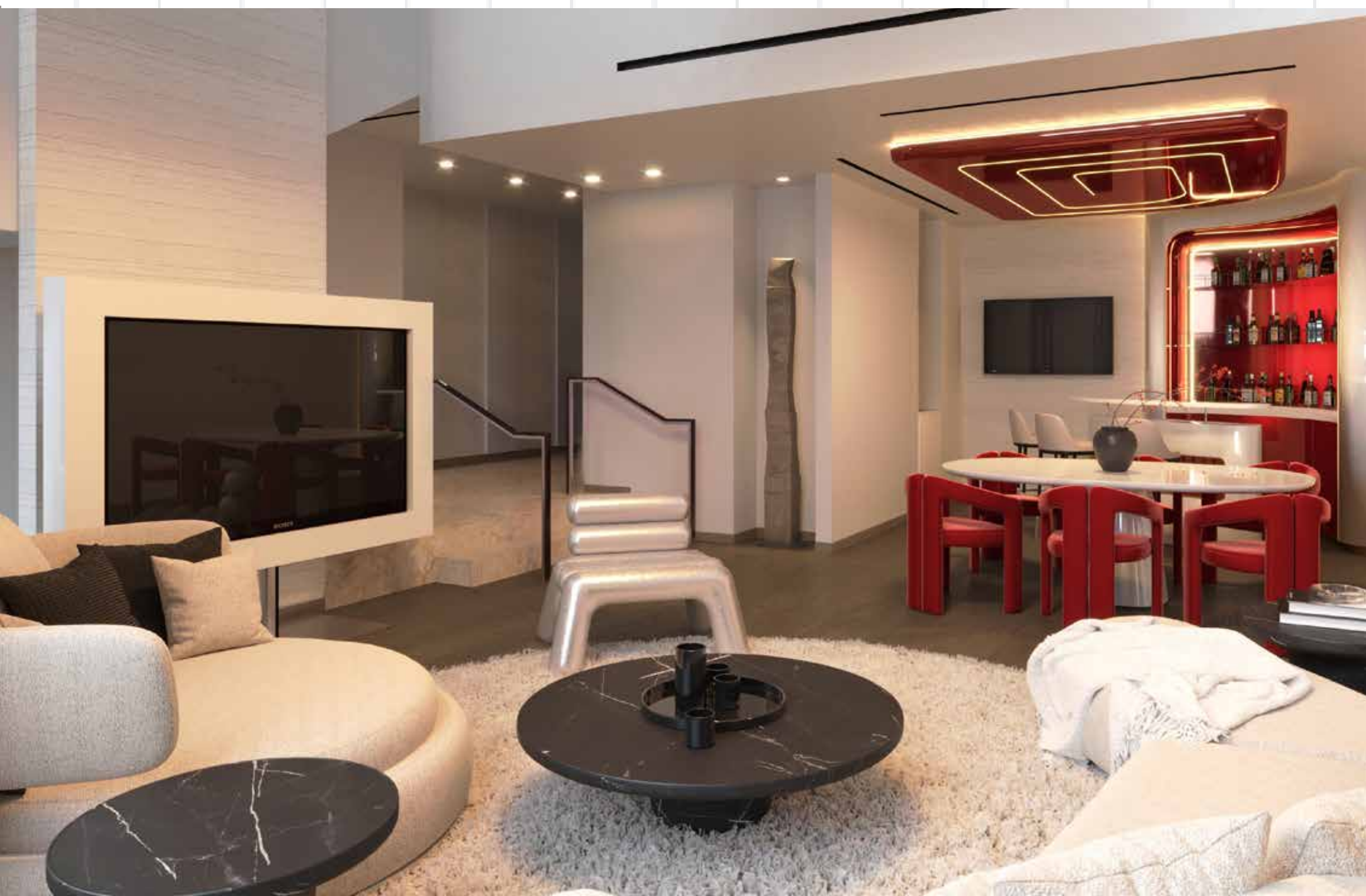
SITE VIEWS RENDERINGS

06

MGM GRAND SKYLOFTS: LAS VEGAS, NEVADA

TYPE: HOSPITALITY, INTERIOR

DESIGNED BY: STUDIO GAIA





INTERIOR RENDERINGS OF SKYLOFT SUITES

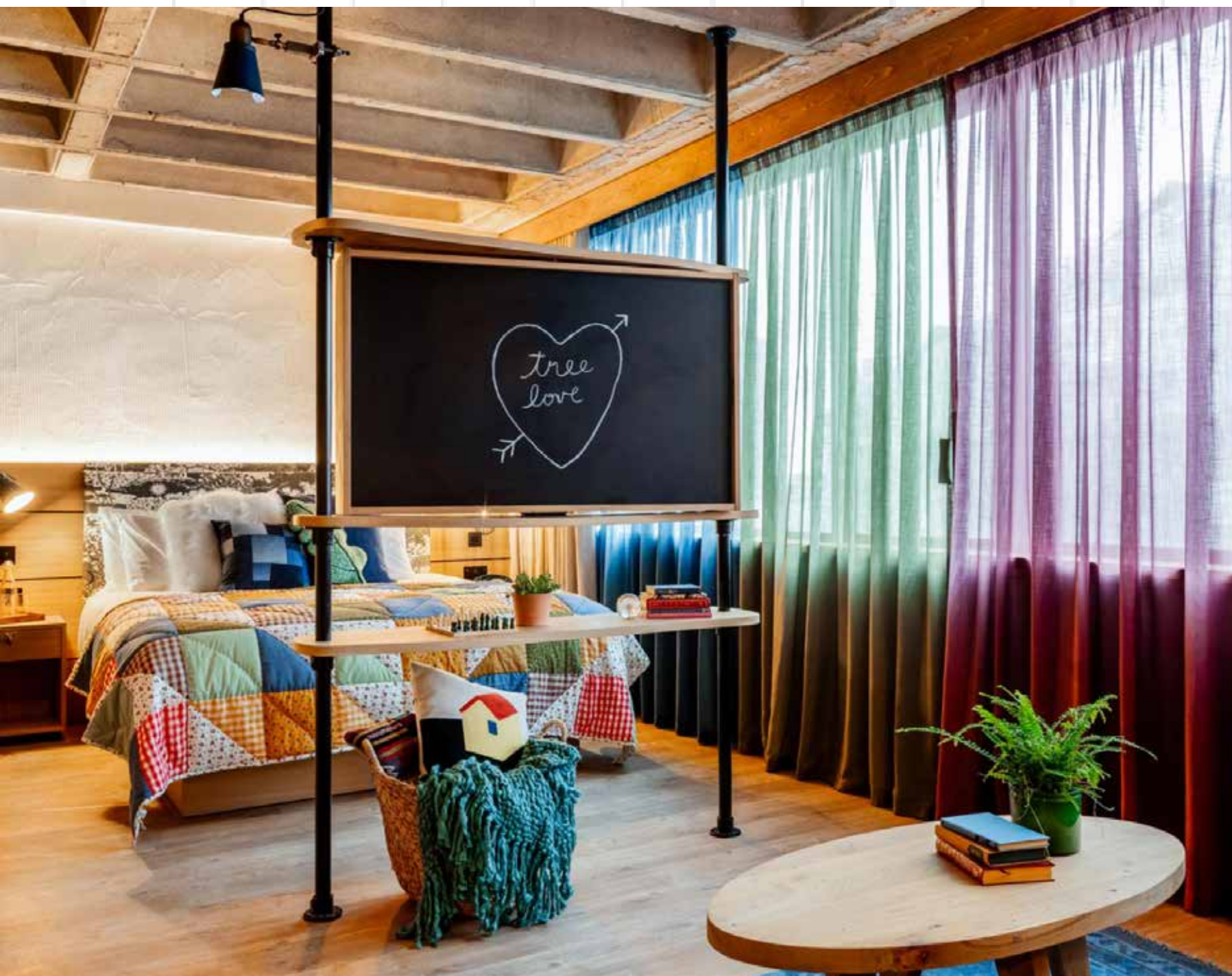


INTERIOR RENDERINGS OF SKYLOFT SUITES

07

SH HOTELS & RESORTS:
TREEHOUSE HOTEL
MANCHESTER, UK

TYPE: HOSPITALITY, INTERIOR





08

ASBURY POINT: ASBURY PARK, NEW JERSEY

TYPE: MIXED USE, MULTIFAMILY, RETAIL

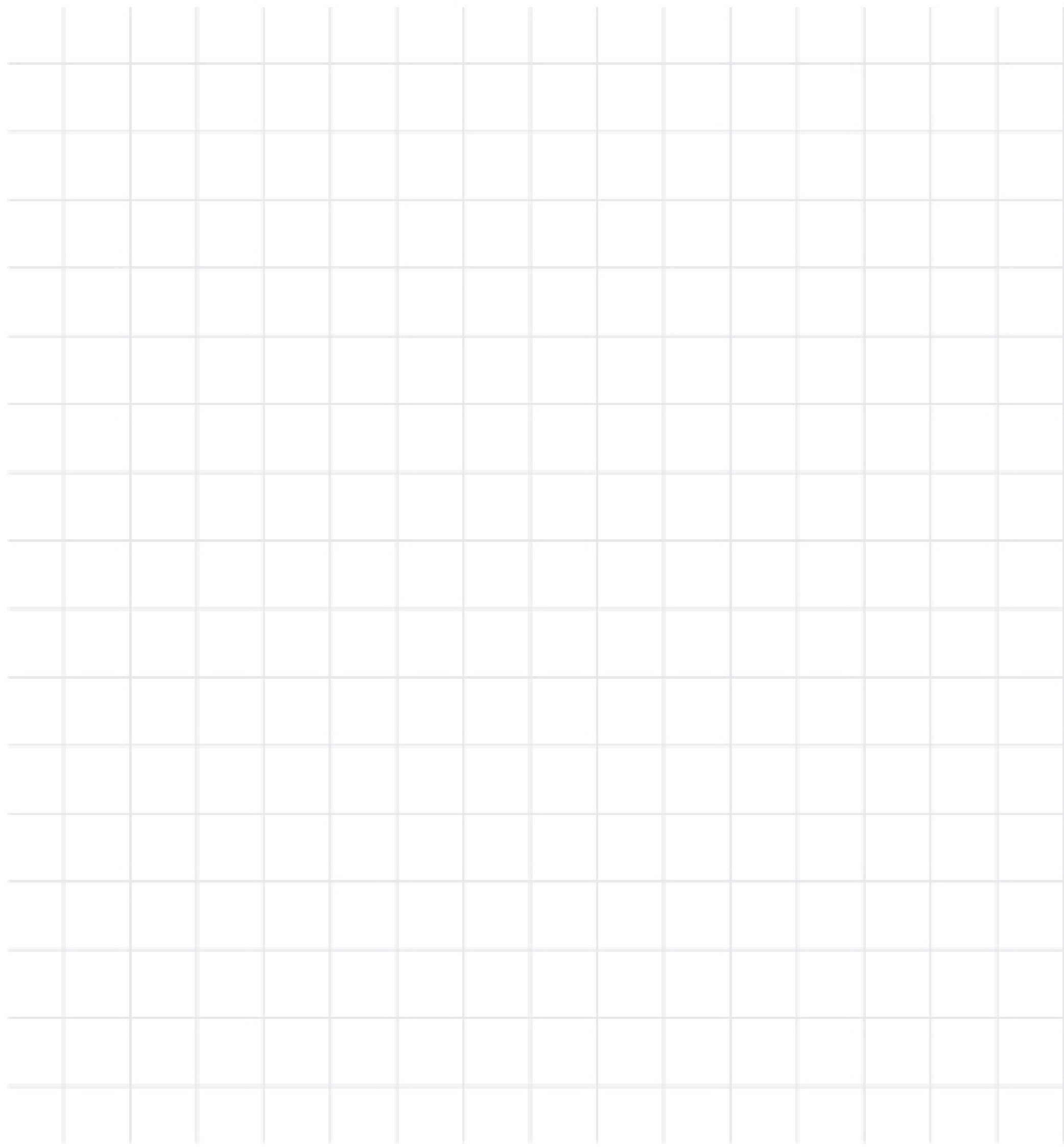
DESIGNED BY: MODE ARCHITECTS



EXTERIOR RENDERING OF ASBURY POINT



EXTERIOR RENDERINGS OF ASBURY POINT



RACHEL MARKOWITZ

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