

ARCHITECTURAL ASSEMBLIES

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01

ACCLIVITY | SOCIAL SERVICE OF COMMERCE

Location | Avenida Paulista, São Paulo

Studio | 701

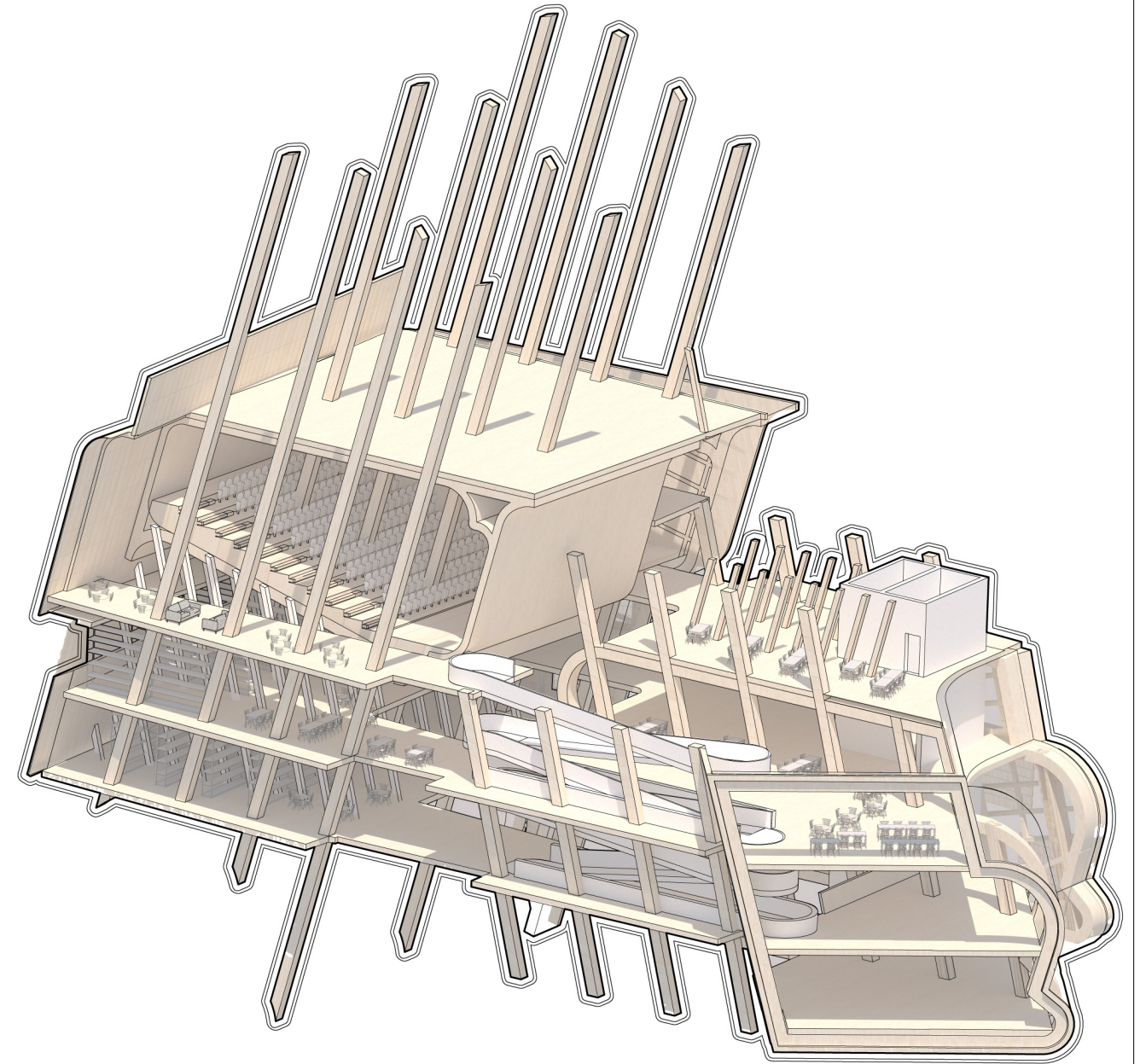
Critic | Nate Hume

Partner | Anna Bruce

Acclivity explores programmatic stacking that capitalizes on unlikely adjacencies, and playful integration of a variety of programs. While developing a sense of compartmentalized stacking, the building develops an exciting relationship between enclosed, conditioned spaces and a network of open air programs that infill between the compartments.

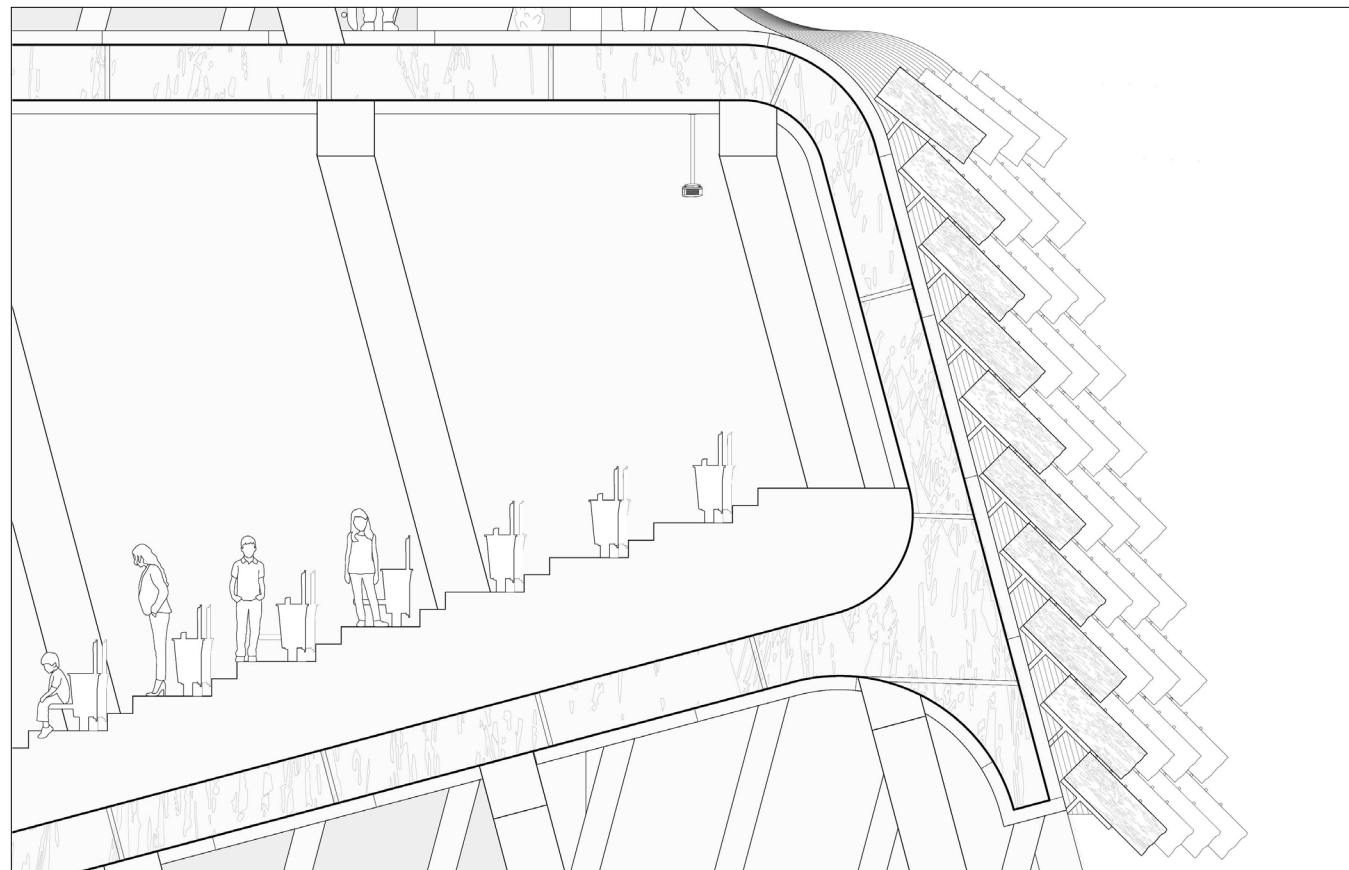
Additionally, Acclivity merges the use of natural materials as structure, enclosure, and interior conditions within a dense urban forest on the existing site as if to add a second life to the location.

Furthermore, it integrates education spaces, exhibition and maker spaces, and sports and exercise programs into the culturally dense corridor known as Avenida Paulista.

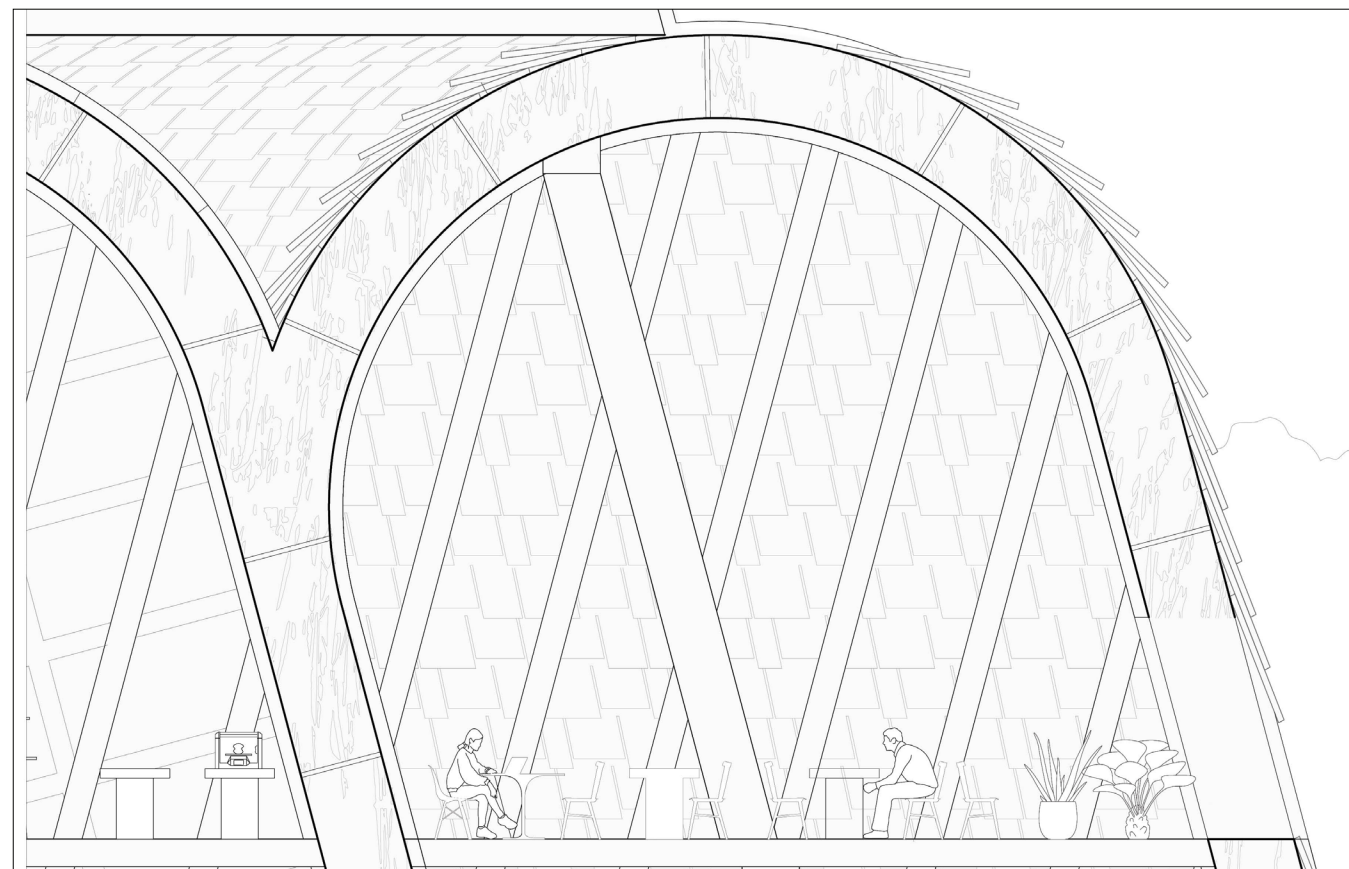


Two Floor Programmatic Isometric

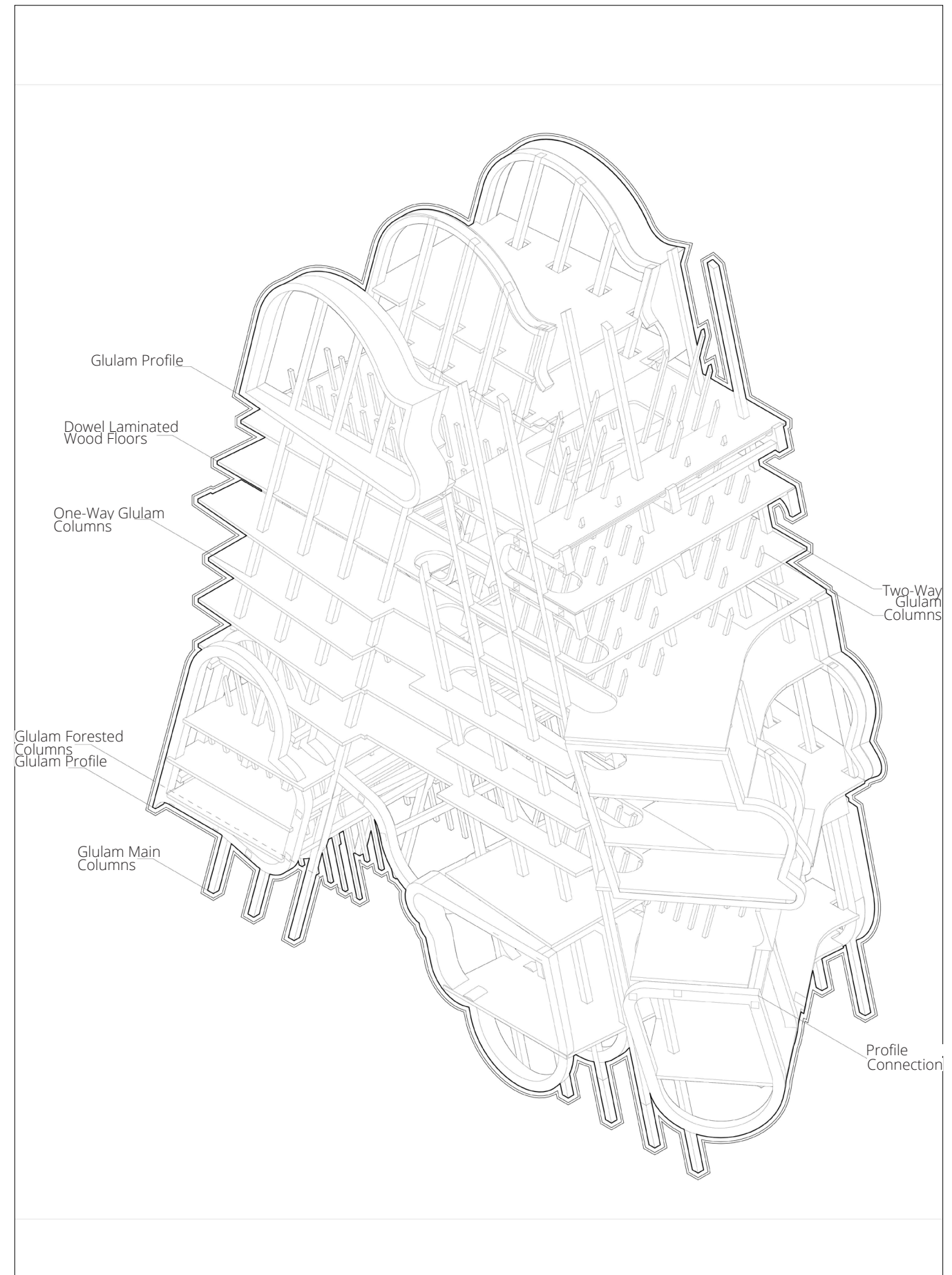
ACCLIVITY



Section Callout Showing Thatch Facade and Wall Assembly



Section Callout Showing Enlarged Shingle Facade



Structural Isometric





02

RECONFIGURING ENGAGEMENT | MUSEUM ADDITION

Location | Philadelphia Museum of Art, Philadelphia, PA

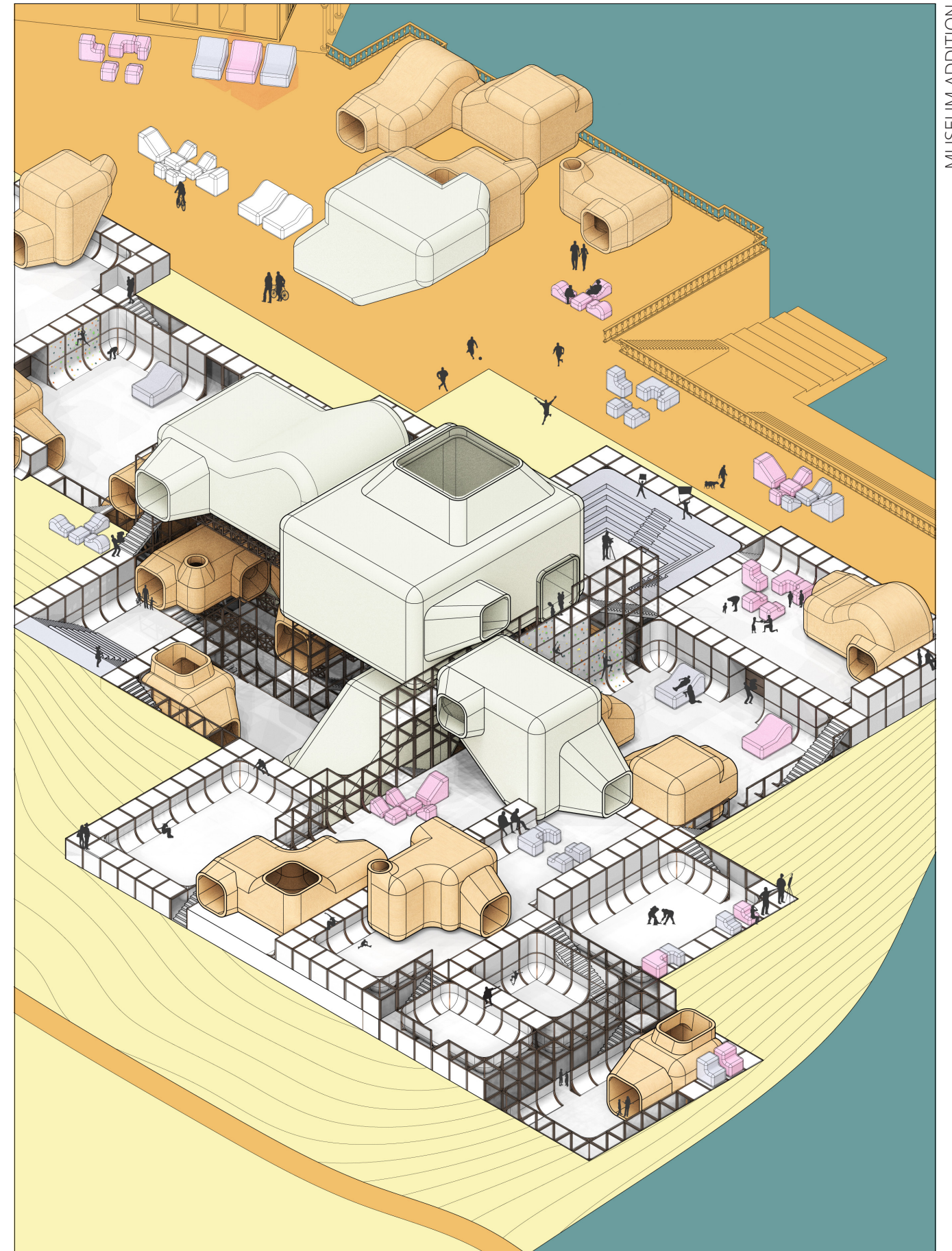
Studio | 501

Critic | Eduardo Rega

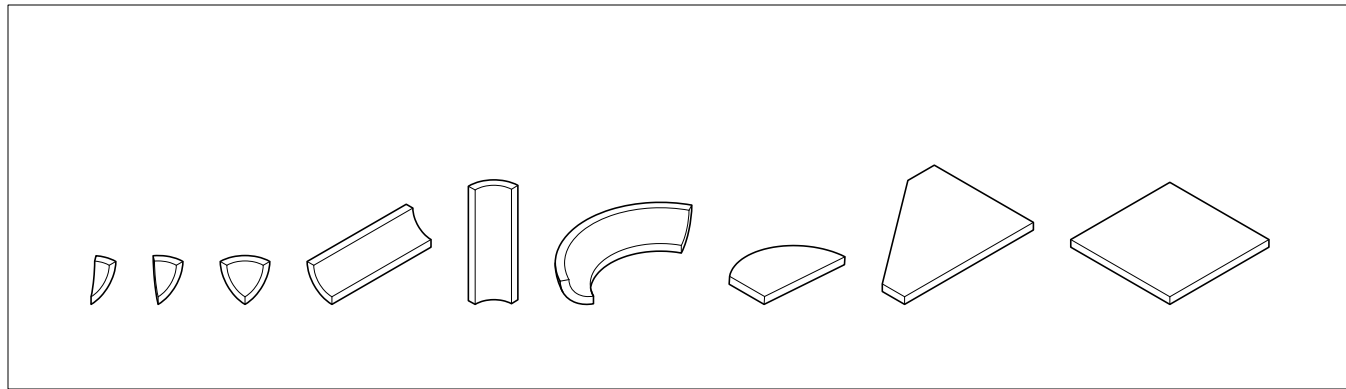
Made up of a flexible, modular infrastructure, Reconfiguring Engagement aims to redefine the Philadelphia Museum of Art by providing spaces that can adapt to fit the needs of the individuals.

The architecture and its flexible arrangement of exhibition, studio, and gathering spaces provide an alternative experience to that of the existing museum. The spaces within this addition exist to be used and influenced by union members, community outreach programs, artists, and the general public, promoting new and engaging interactions with local art.

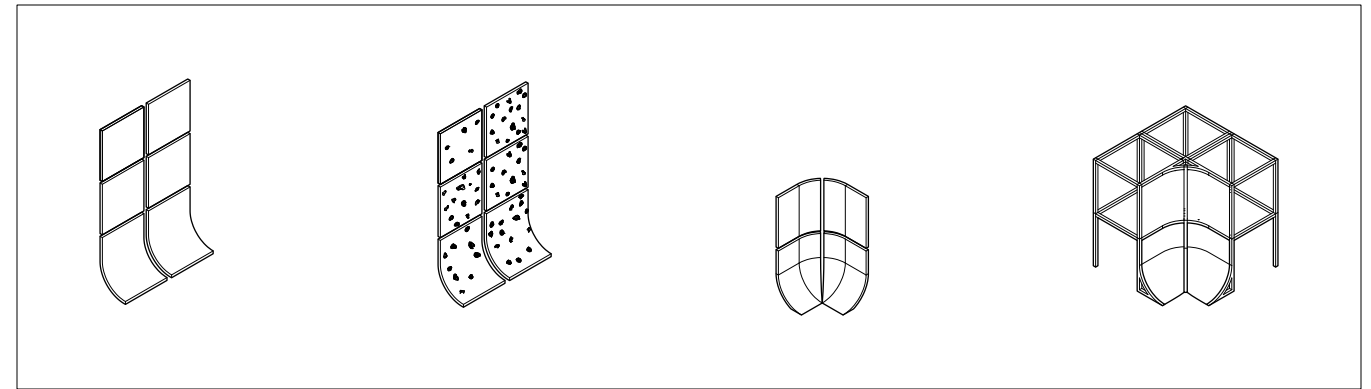
The project's spaces can be rearranged to support a variety of purposes, including community gatherings and outreach programs, as well as workshops and exhibitions for individual artists or art collectives. Ultimately, it is designed to provide an alternative to the typical museum format, where community engagement and equitable representation are valued above all.



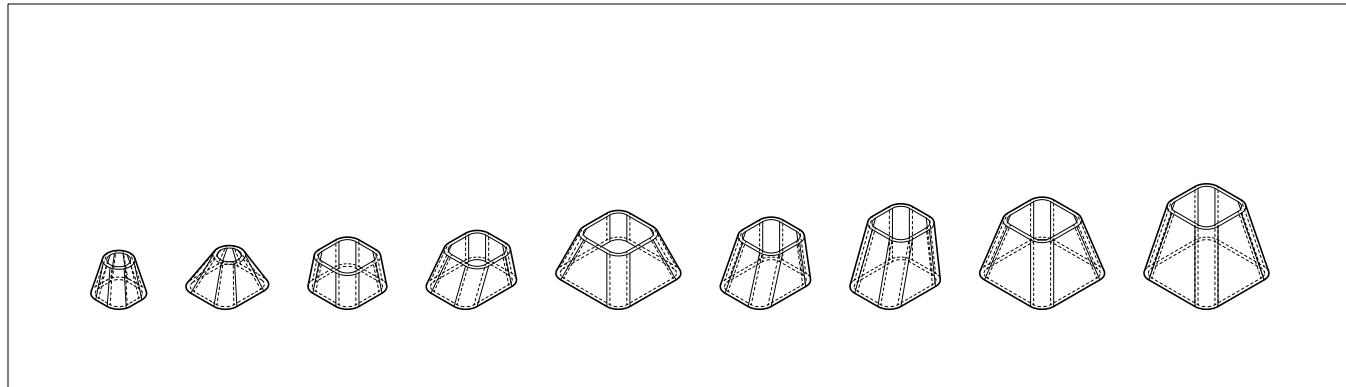
Site Axonometric Showing Infrastructure, Modules, and Plug-In Infrastructure Components



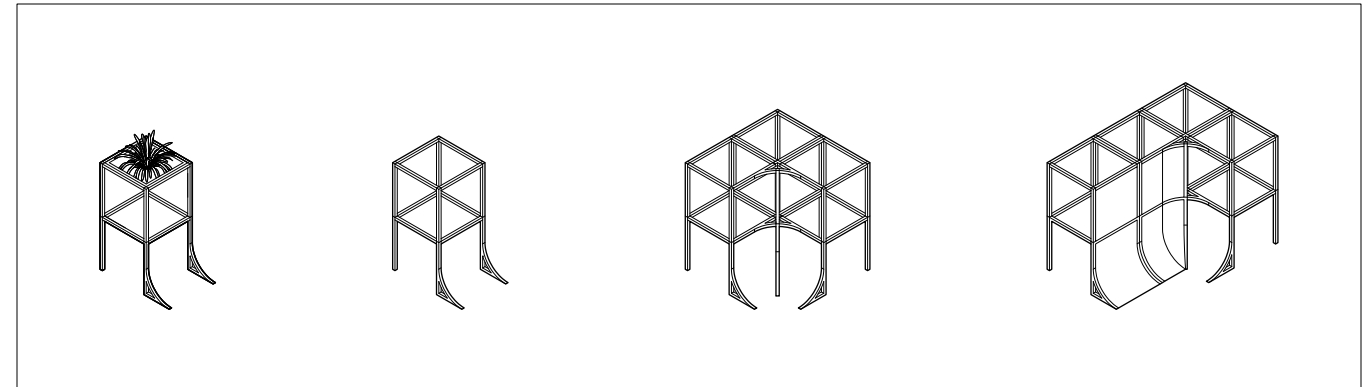
Module Kit of Parts



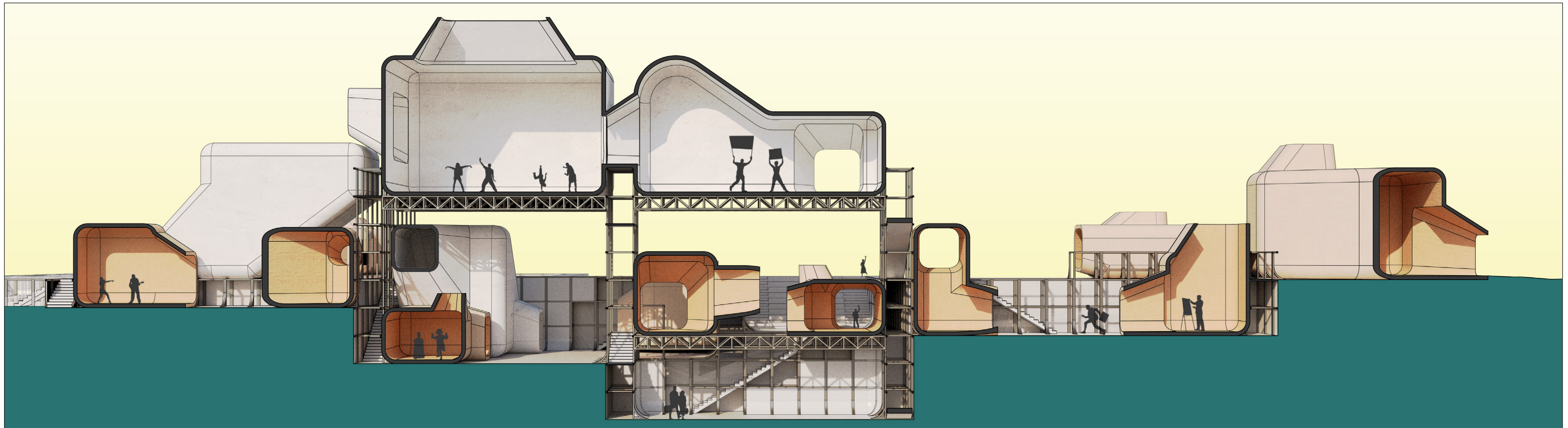
Plug-In Infrastructure Components



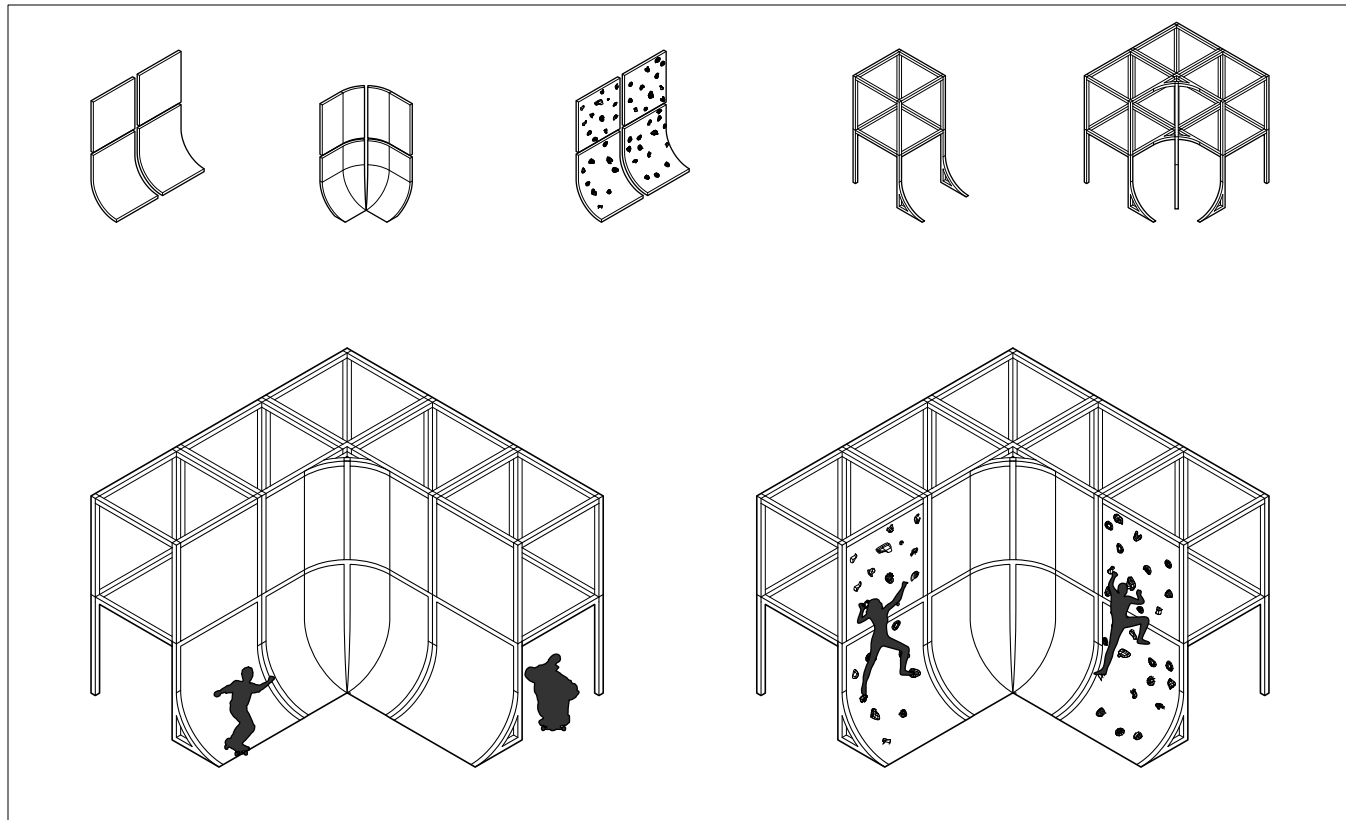
Functional Apertures



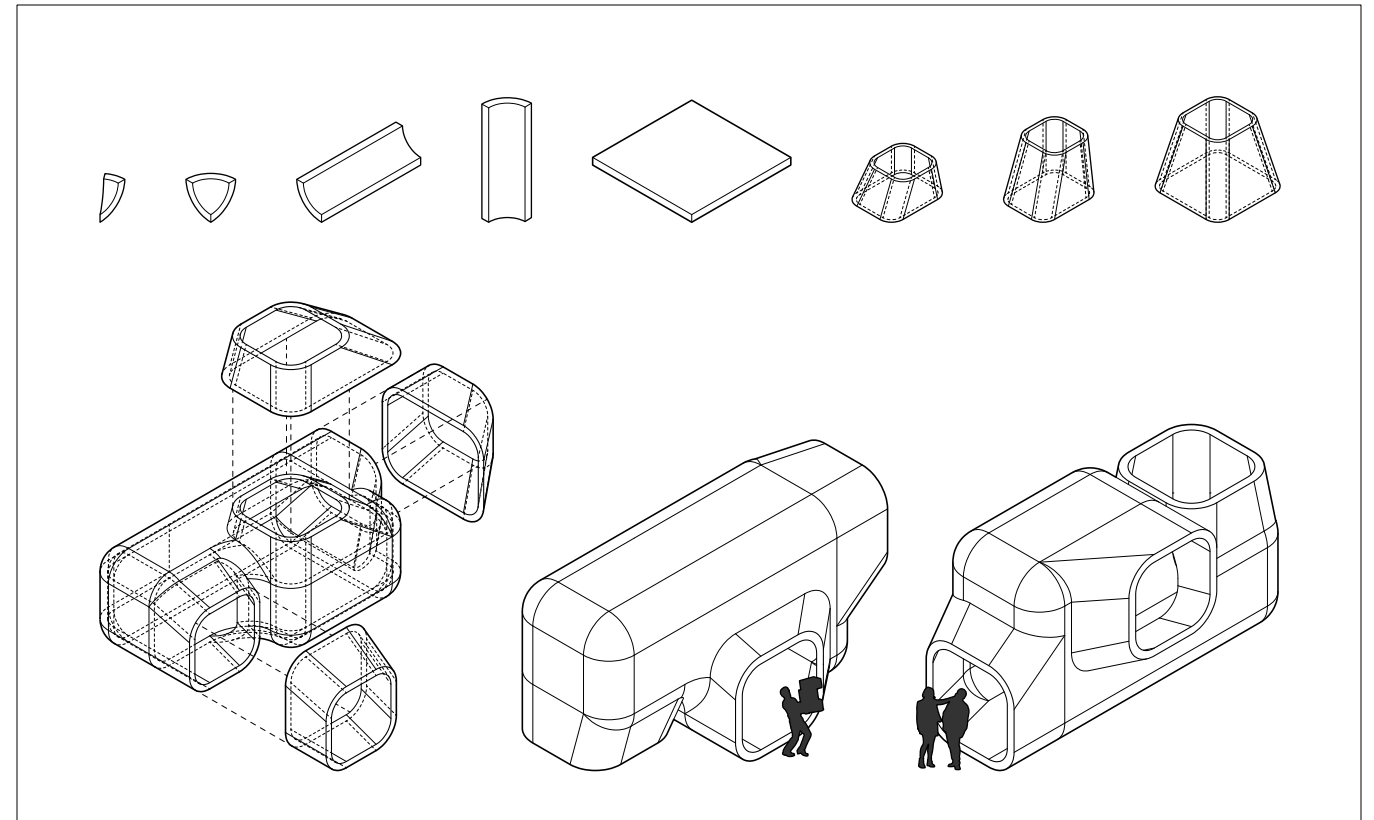
Supporting Infrastructure



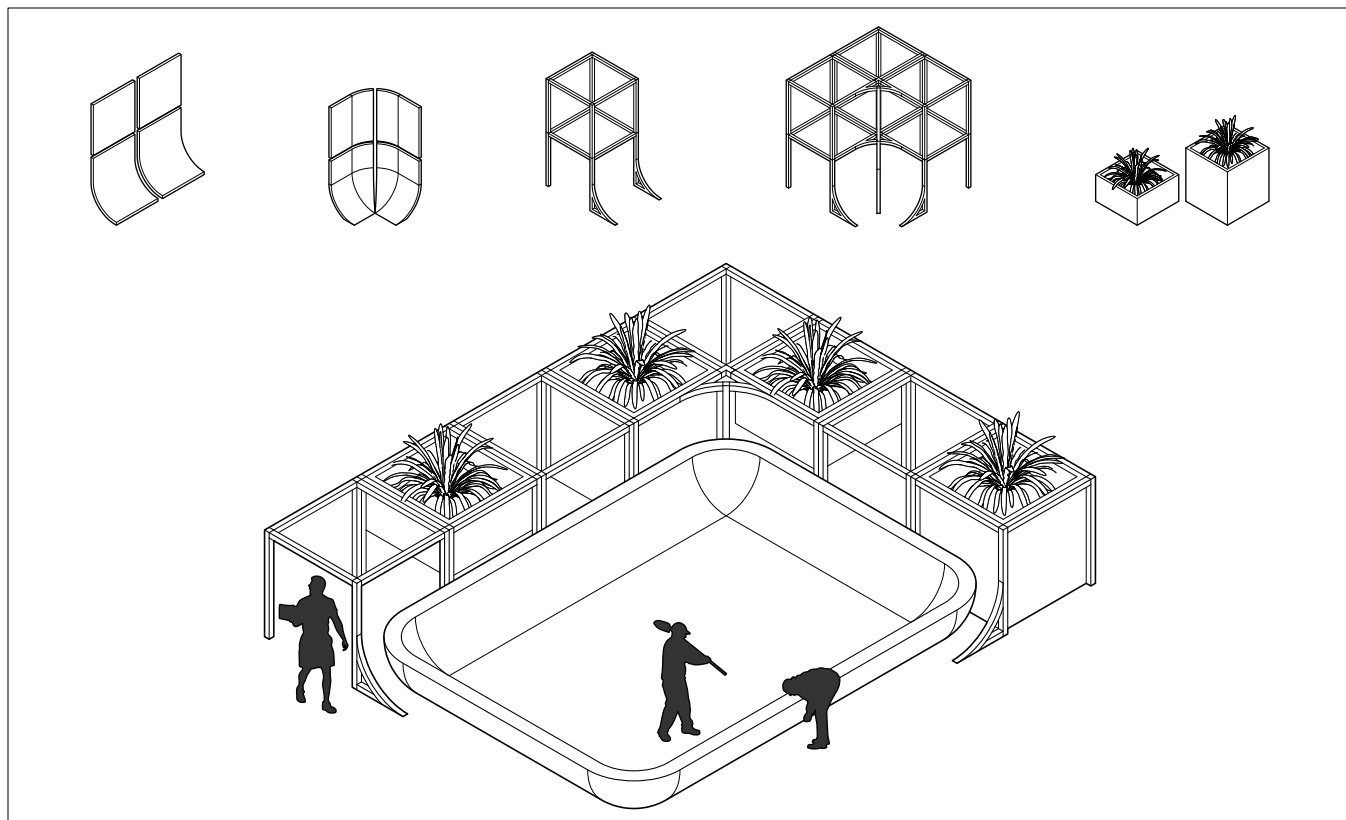
Section Perspective Cutting Through Permanent and Temporary Structures



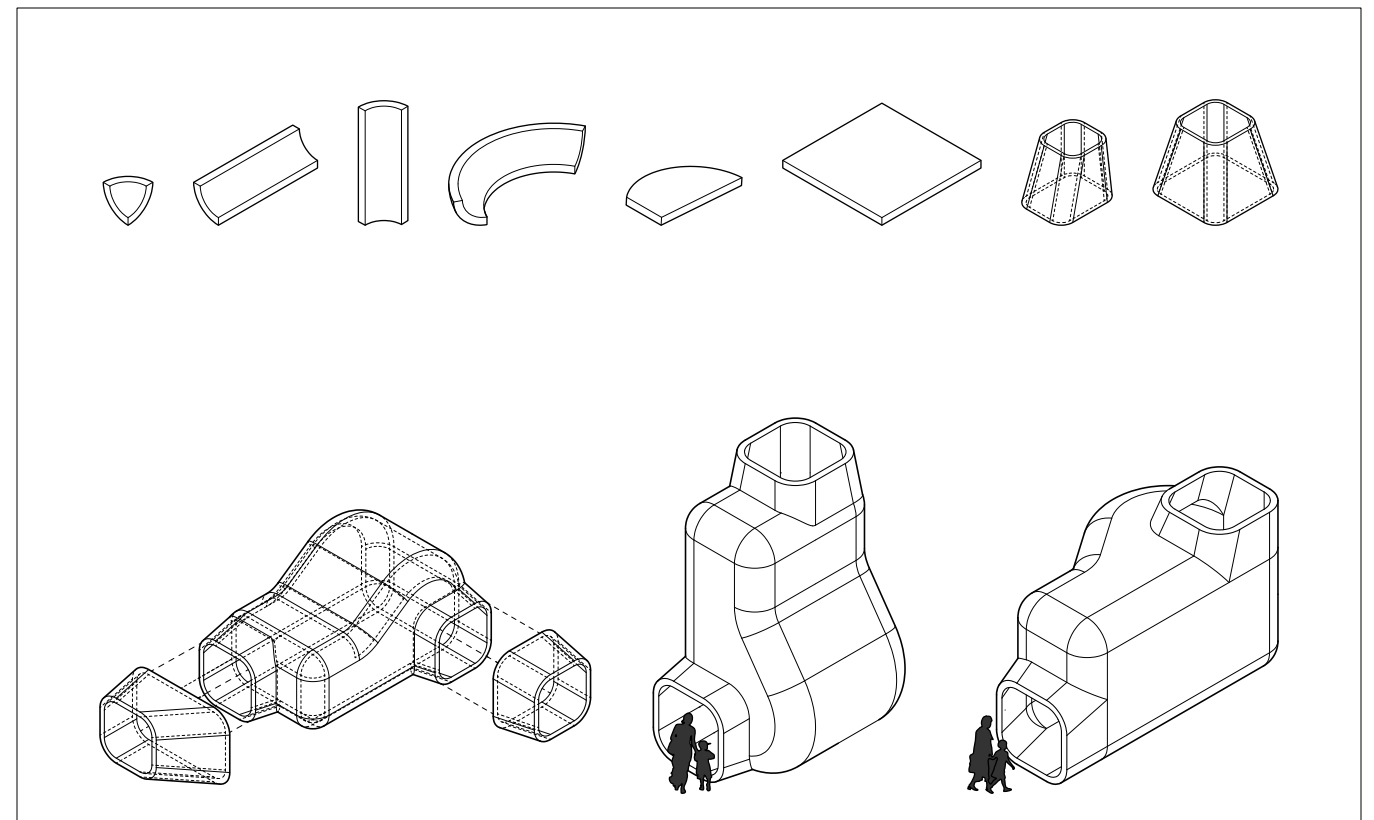
Playscape Assemblies



Module Assembly and Orientations



Functional Assemblies-Urban Farming



Module Assembly and Orientations

03

LOLUX CARE | HOUSING ADDITION

Location | Farragut Housing Estate, New York, NY

Studio | 601

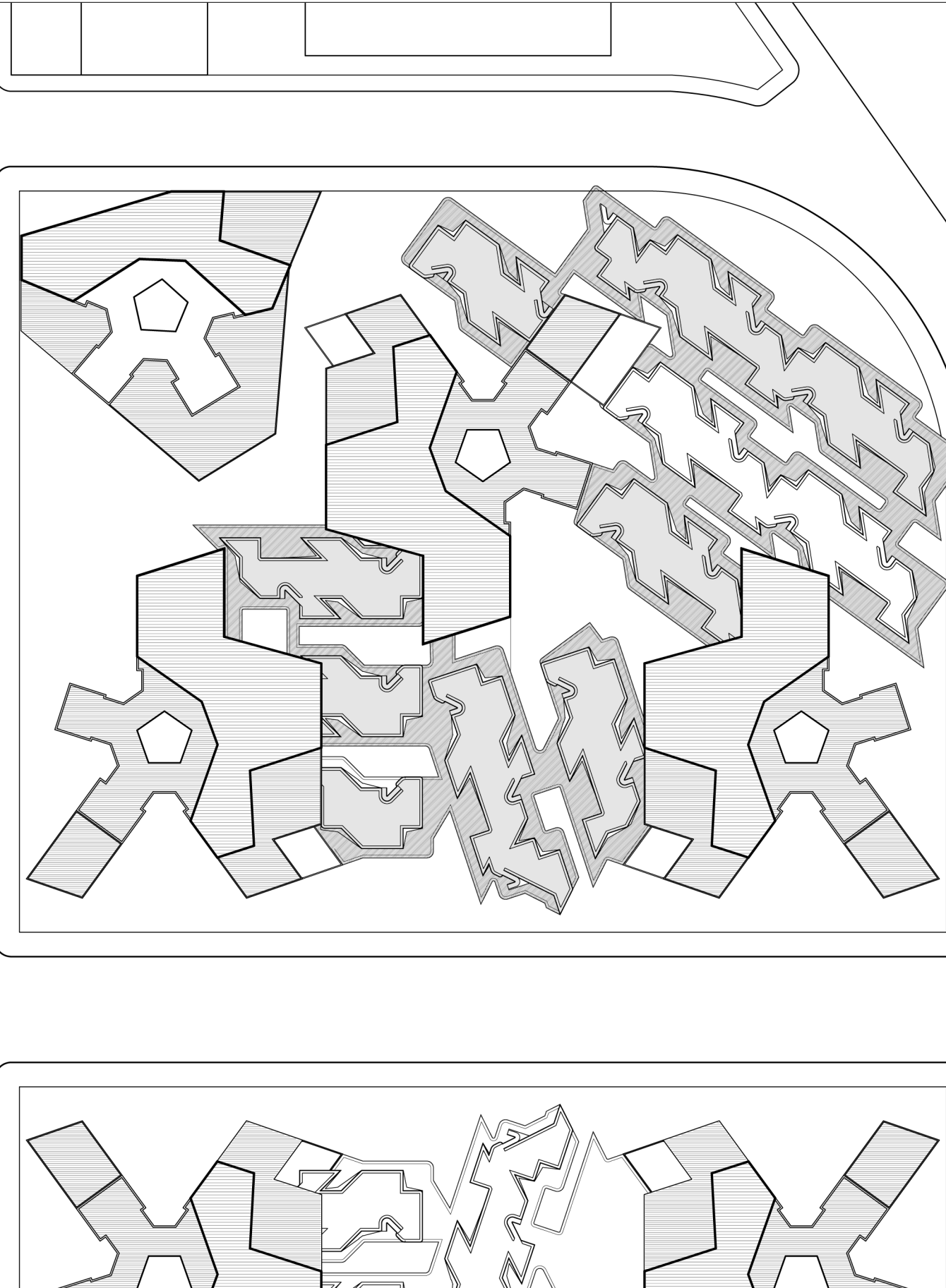
Critic | Jonas Coersmeier

This proposed addition to the New York City's Housing Association's Farragut Estate aims to reinvigorate the site within a continually developing context. It introduces a variety of housing units and typologies, including low-rise buildings and towers containing both duplexes and single-story units. By incorporating a variety of typologies and relationships, the proposal aims to foster relationships between its tenants, commuters, and other users across the site.

Furthermore, this project works with the United States' Foster Care System to support children who have recently entered the foster care system, as well as the approximately 23,000 children that face removal from the foster care system by aging out. The proposal provides units for both new placements in the foster care system and those preparing to age out, with the goal of establishing the Farragut Housing Estate as a comfortable place to call home.



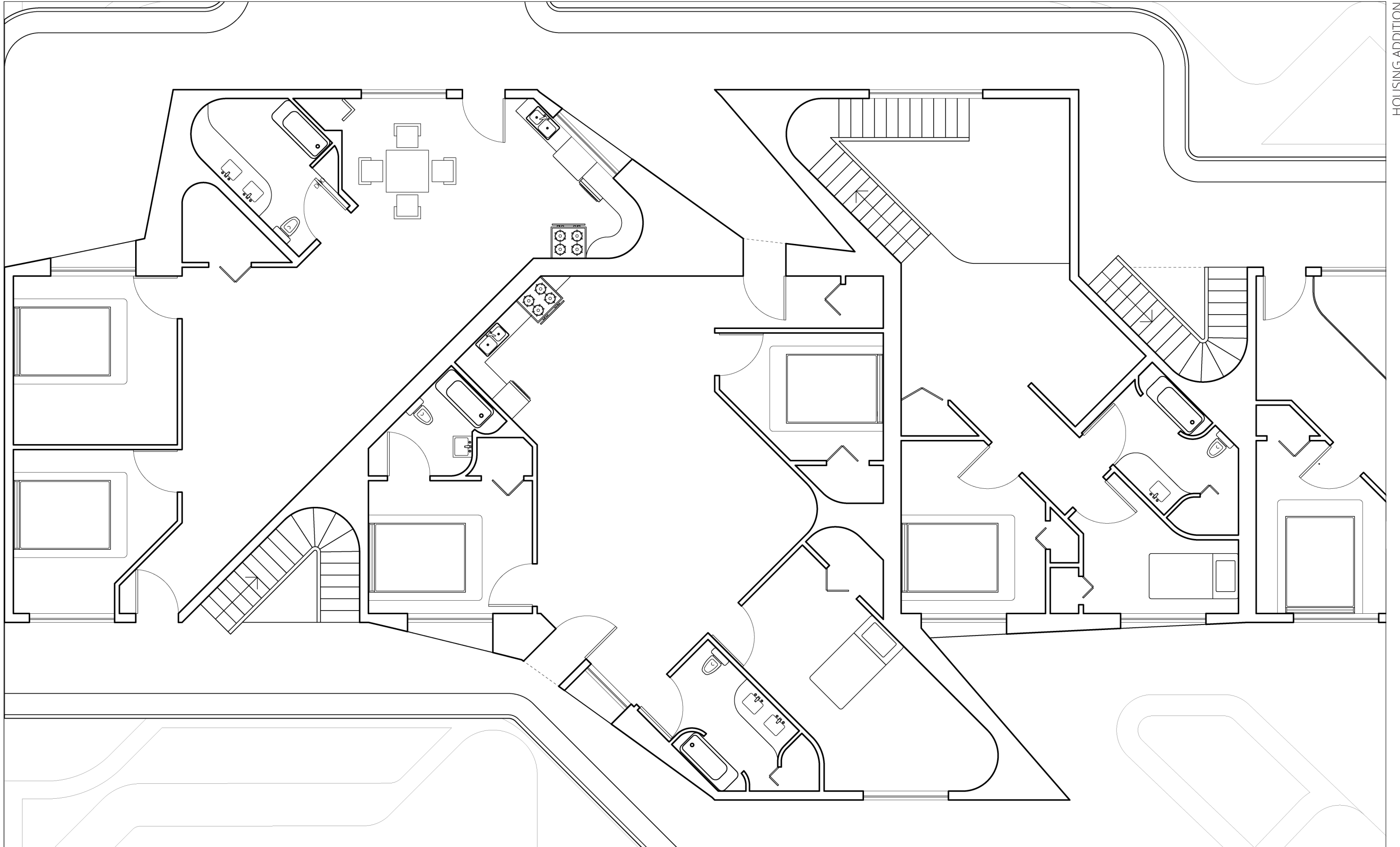
Hinge Isometric Showing Adjacencies between Unit Types and Building Types

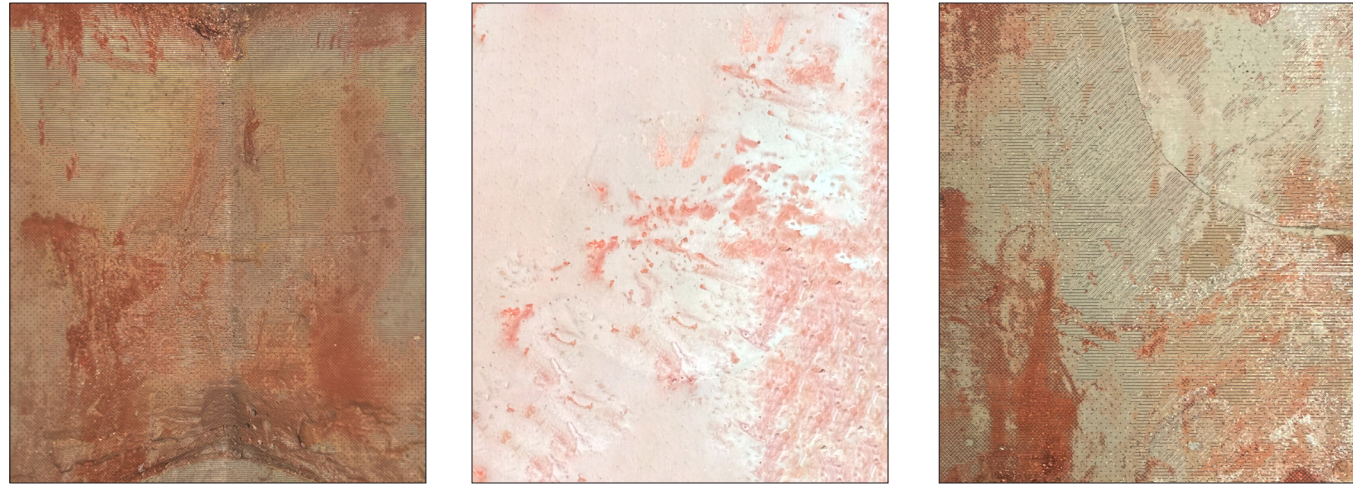


Site Plan Showing Relationships to Farragut Towers



Site Axonometric Showing Relationships to Farragut Towers

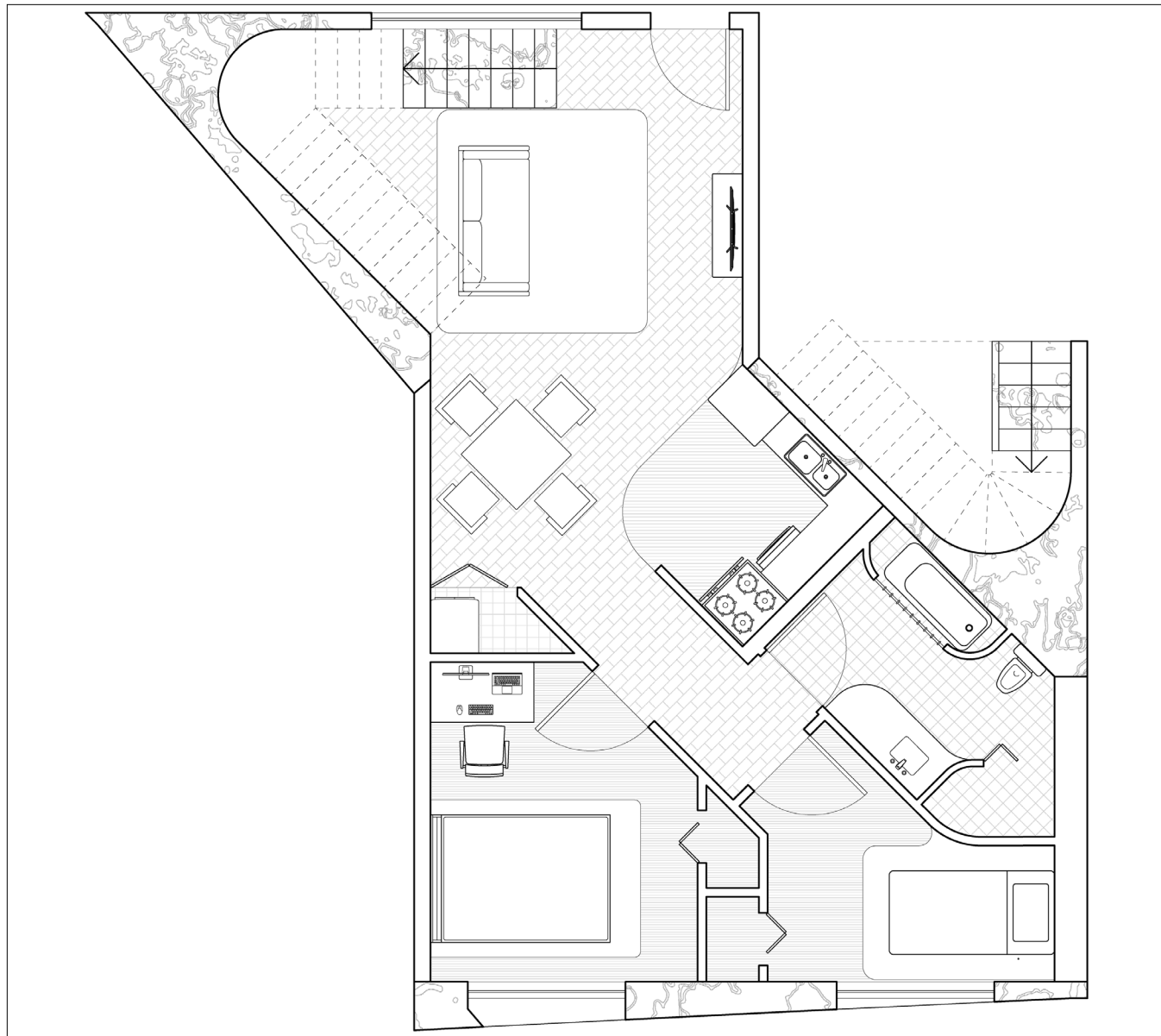




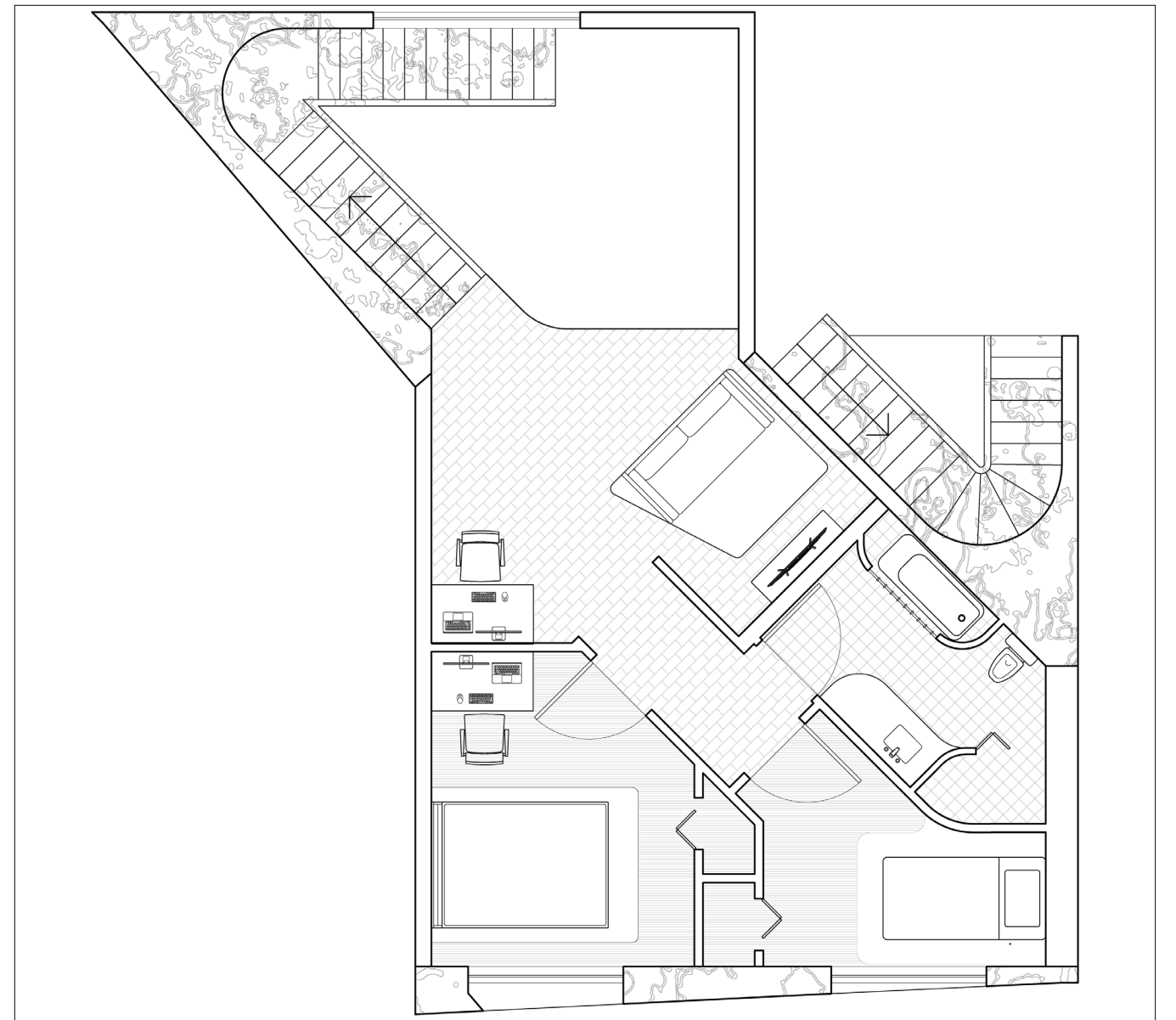
Composite Drawings of Cast Model Components



Composite Drawings of Material Casts



Duplex Type One First Floor Plan



Duplex Type One Second Floor Plan



Material Cast of Ground, Low Rise-High Density Units, and Tower Components



Material Cast of Ground, Low Rise-High Density Units, and Tower Components



Physical Model of Four Low Rise-High Density Housing Units



Physical Model of Four Low Rise-High Density Housing Units

04

CHAIN SPACE | URBAN MARKET AND FABRICATION SPACE

Location | Callowhill Neighborhood, Philadelphia, PA

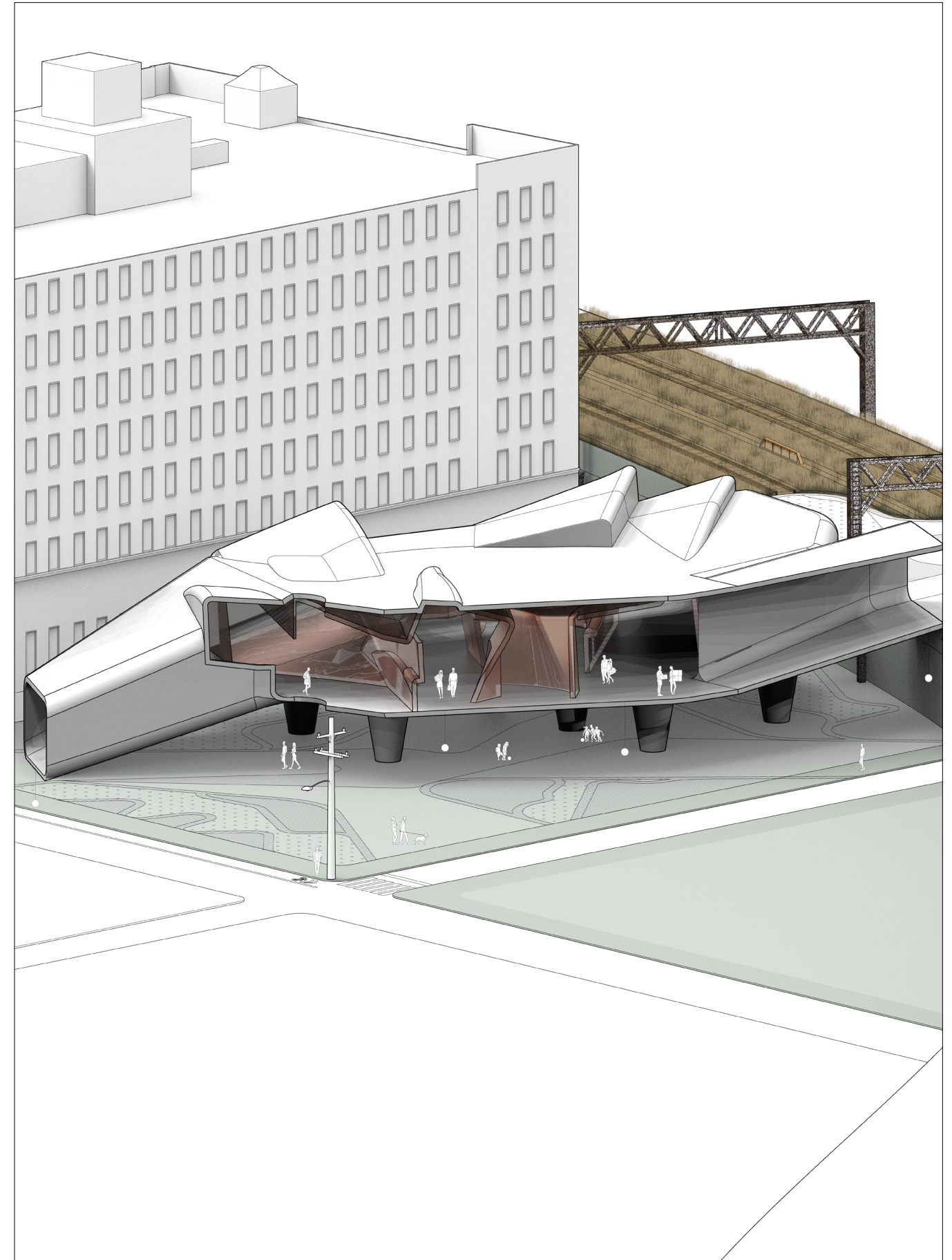
Studio | 502

Critic | Gisela Bauerman

The Chain Space Market aims to produce an engaging site and architecture that establishes the market as an identifying and unifying program within the Callowhill neighborhood.

The neighborhood maintains a rich and diverse population that strives to represent themselves, their cultures, and share their experiences with the rest of the neighborhood and greater area of Philadelphia. The Chain Space market helps to facilitate interactions that allow people to represent themselves through the distribution, sale, and production of goods that are important within its rich context.

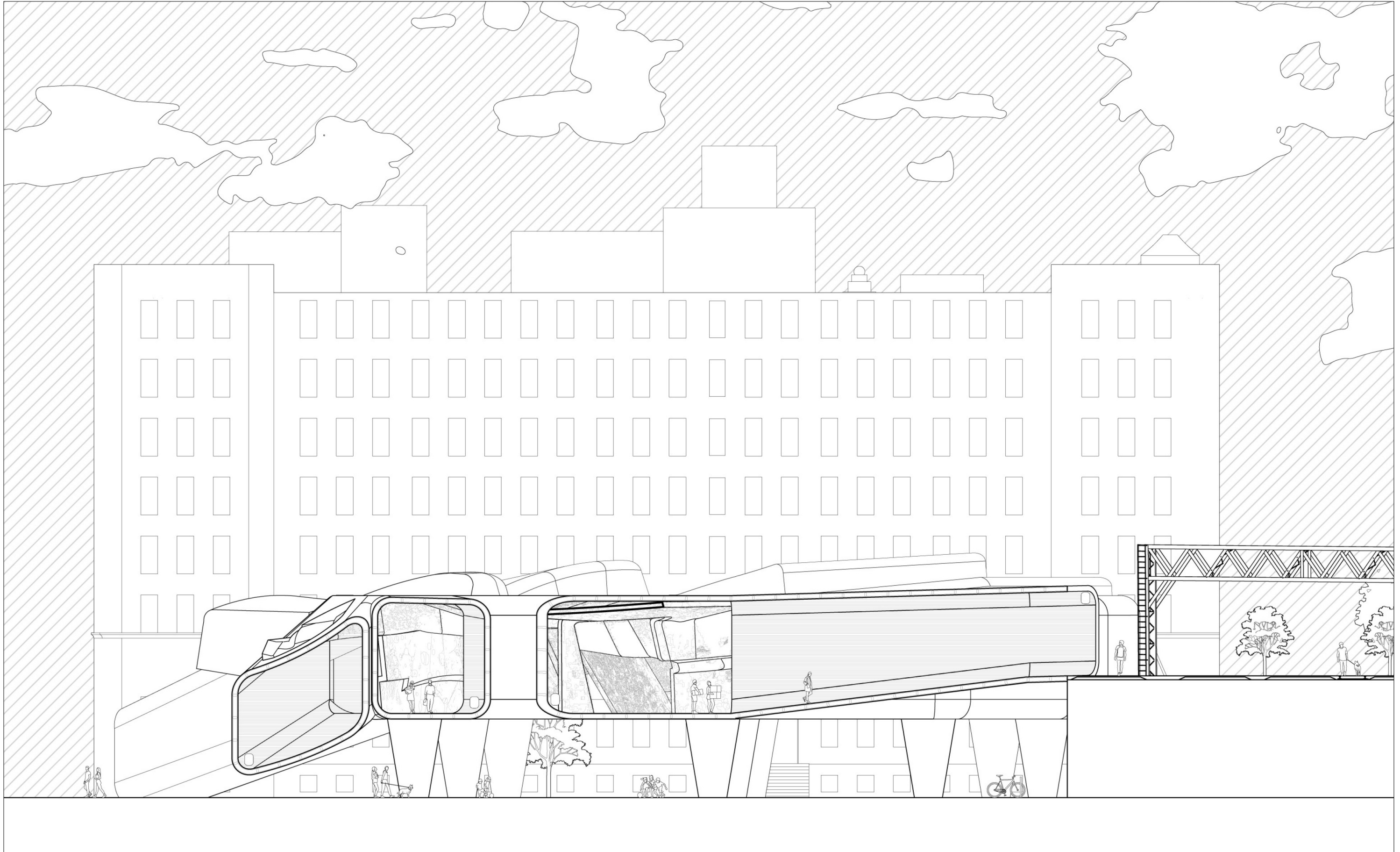
Additionally, the introduction of a viaduct parkway that surrounds the market draws in a broader audience with recreation space that is lacking within the neighborhood.



Cutway Showing the Urban Markets Interior Relationship to the Viaduct

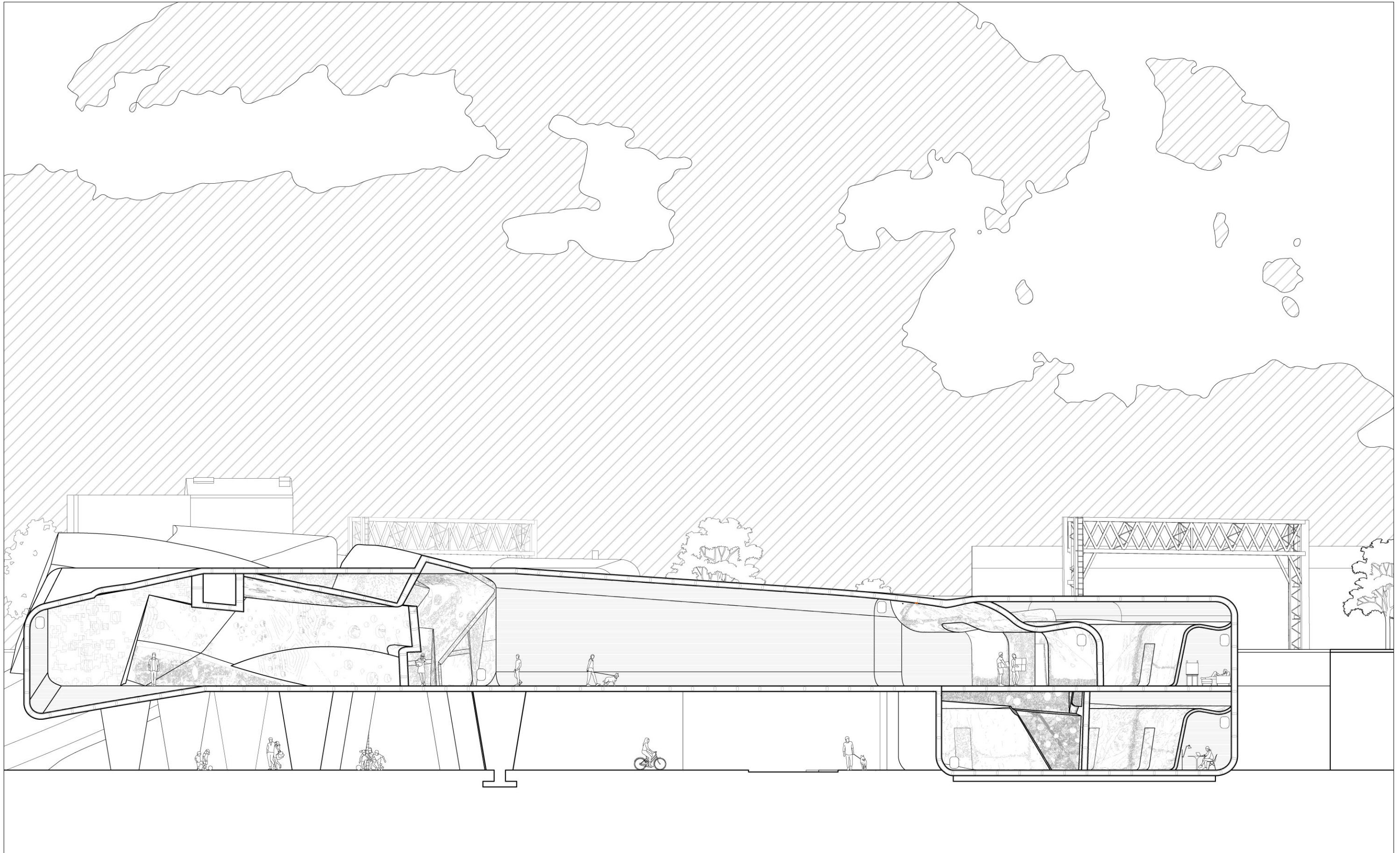
CHAIN SPACE

URBAN MARKET AND FABRICATION SPACE

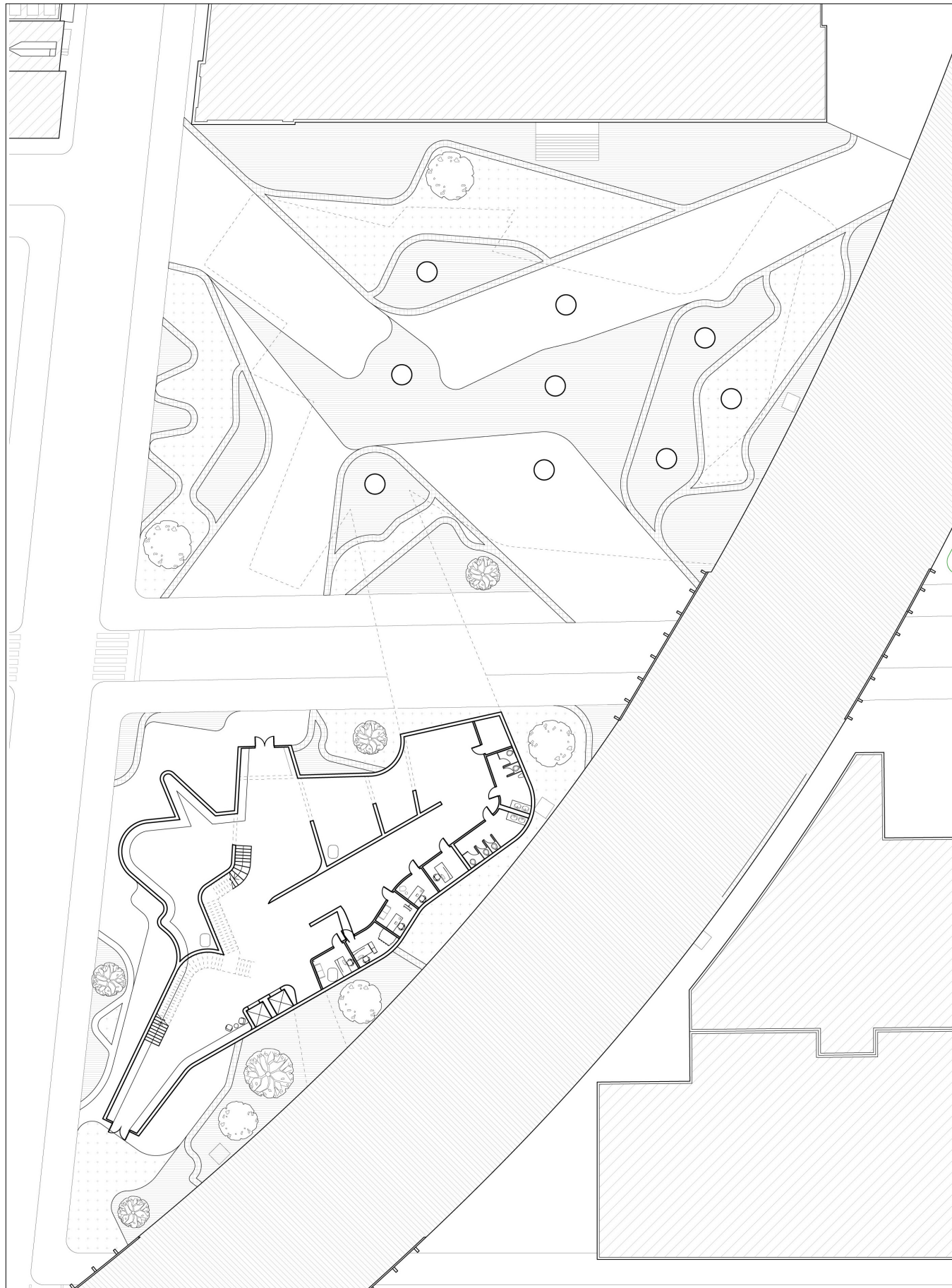


CHAIN SPACE

URBAN MARKET AND FABRICATION SPACE

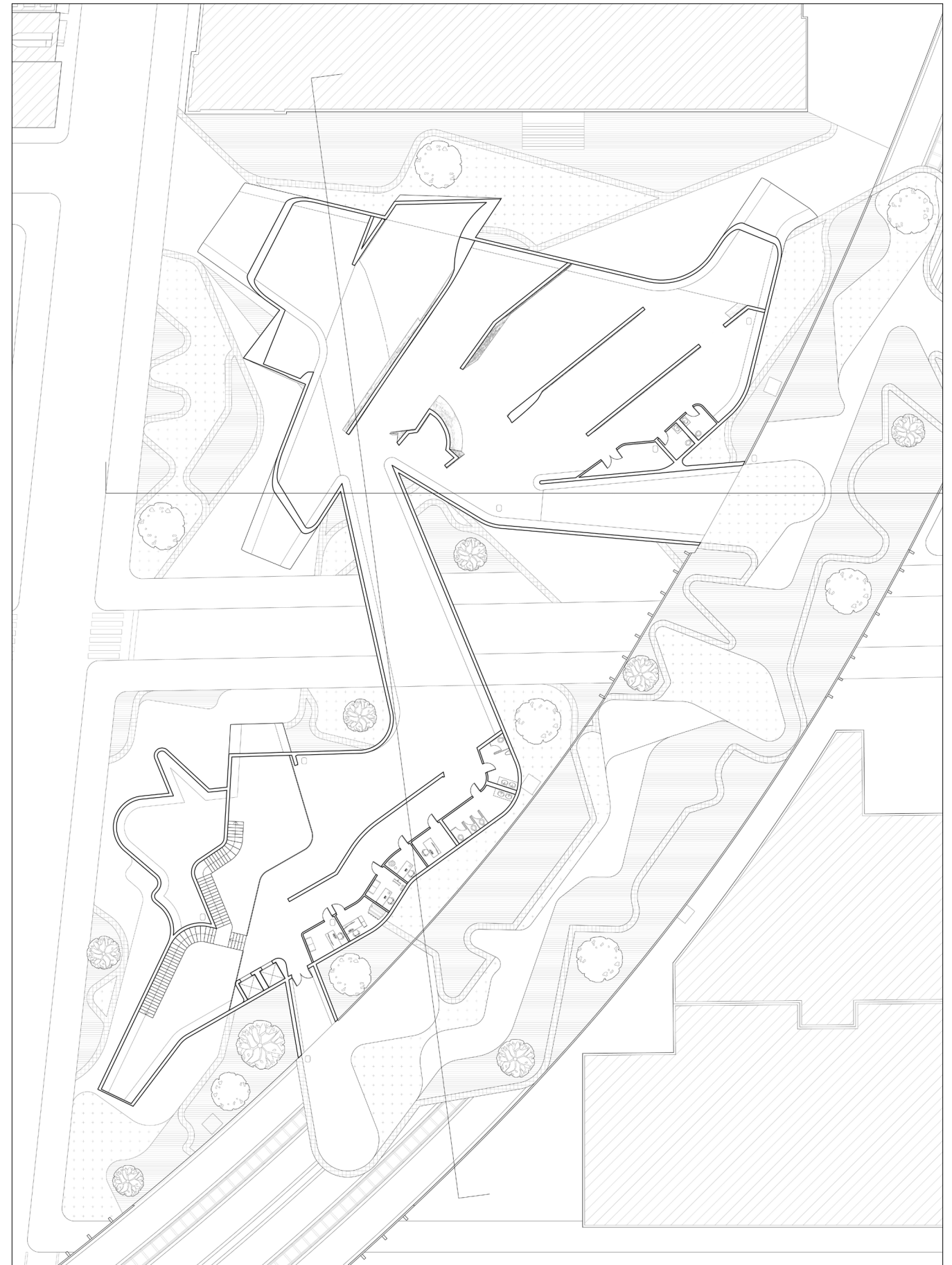


CHAIN SPACE



First Floor Plan Showing Makers Spaces, Gallery Spaces, and Proposed Landscape

URBAN MARKET AND FABRICATION SPACE



Second Floor Plan Showing the Urban Market, Makers Spaces, and Viduct Landscaping

05

EXPOSÉ | CRITICAL PAVILION

Location | Philadelphia Museum of Art, Philadelphia, PA

Studio | 501

Critic | Eduardo Rega

Partners | Amy Koenig, Yuefei Hu, Li Dongni

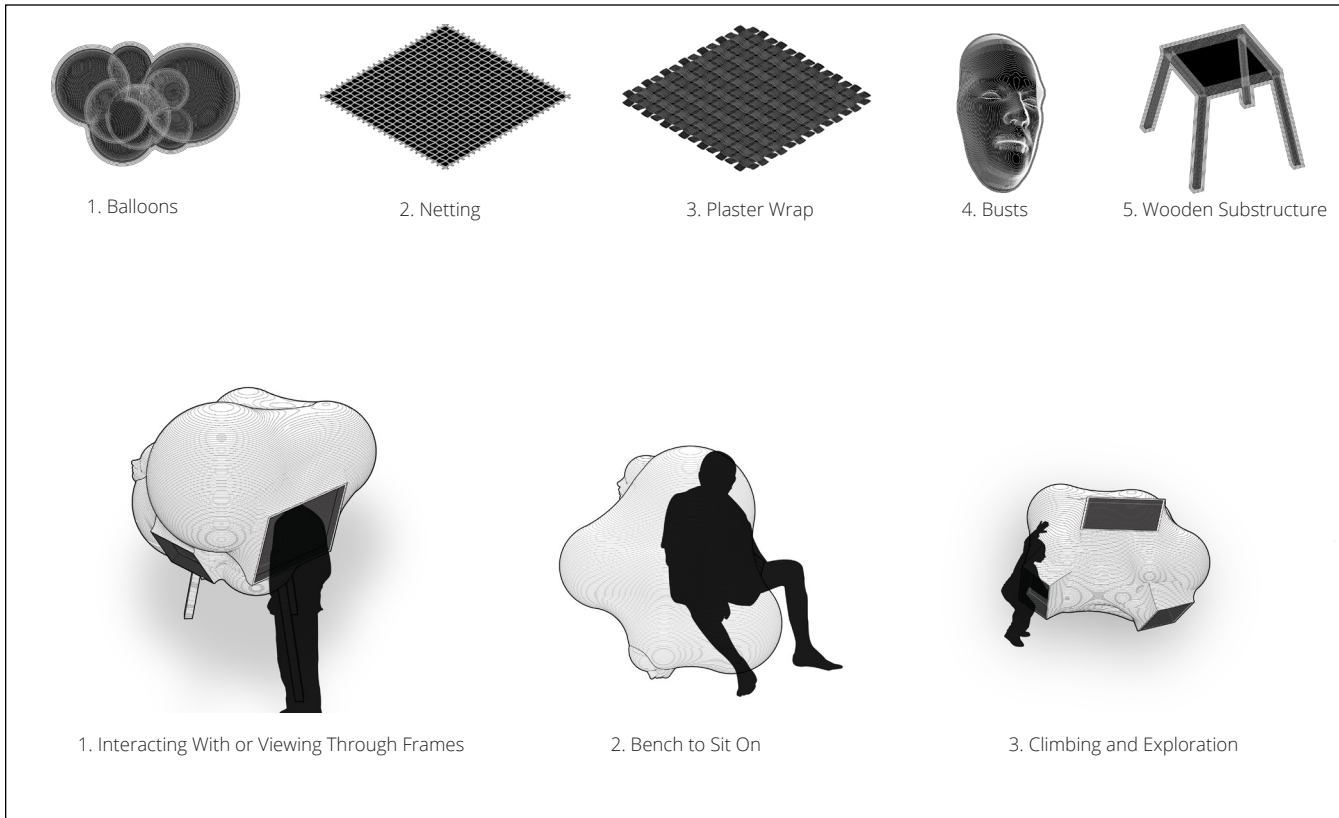
The pavilion is a critique on the way museums, including the PMA, operate due to the influence of donors, collectors, corporations, and the boards of trustees. As a sculptural piece, the pavilion represents the layering to how museums operate, the internal conflicts they hide, and the image they project outwards to the public. The busts on the exterior aim to demystify the people in power that they represent, who are typically seen as sacred heroic figures. The busts represent the façade that museums tend to present towards the public, depoliticized and symbolic, yet revealing the monstrous acts that are so often associated with these types of donors. The pavilion is trying to bring the art back to the people. It's not something that should only be looked afar, it can be touched, moved around and explored. While we are trying to pull back the curtain on these issues, we also want it to be something that people aren't afraid to interact with. By taking the formal language of the frame and reimagining its role in framing art, there is the creation of a different kind of display- the art of the protest, public discourse, revelation of truth.



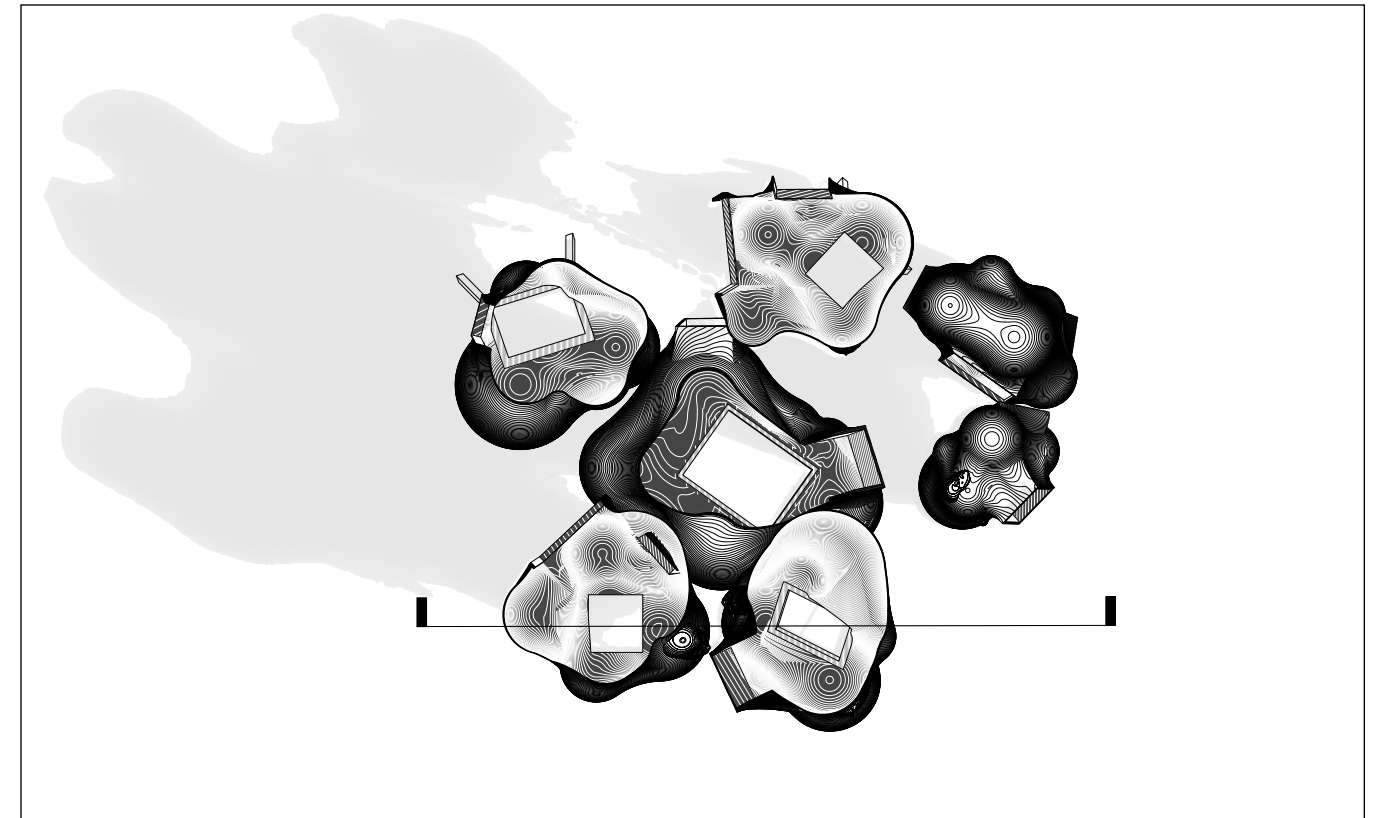
Details on Physical Model Showing Frames' Relationships to the Form



Details on Physical Model Showing Frames' Relationships to the Form



Fabrication Methods and Designed Interactions



Plan Drawing Showing Apertures, Busts, and Overall Form



Physical Model of All Three Modules



Details on Physical Model Showing Bust's Relationship to the Form

06

HOME-WORK | PROJECTING DIGITAL SPACE

Orthographic Drawing Exercise Exploring the Physical Documentation of a Dwelling With Digital Projections
Visual Studies I | 521
Critic | Daniel Markiewicz



07

INDUSTRIAL ASSEMBLIES | WATER TREATMENT FACILITY

Location | Flushing, New York, NY

Studio | 602

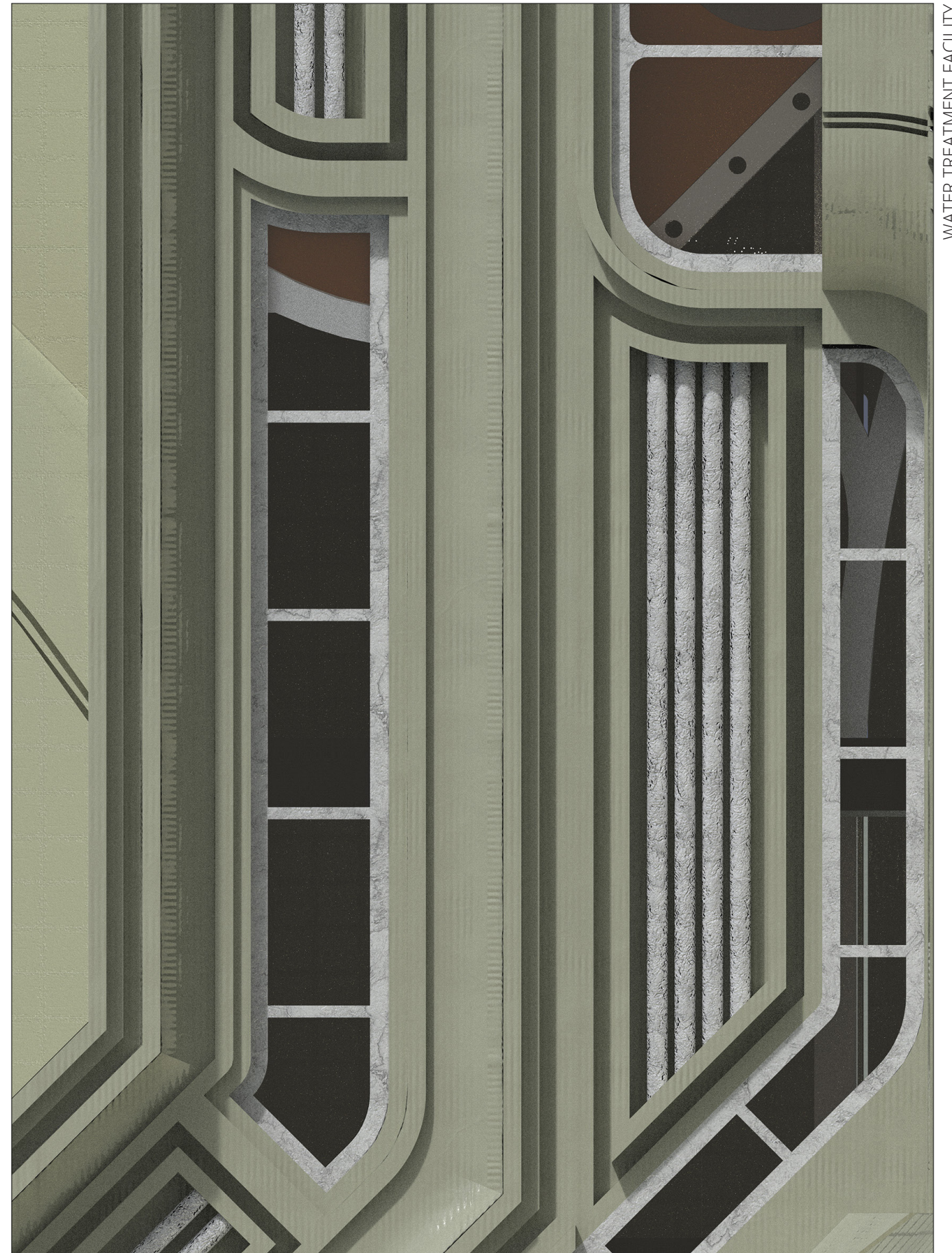
Critic | Dorian Booth

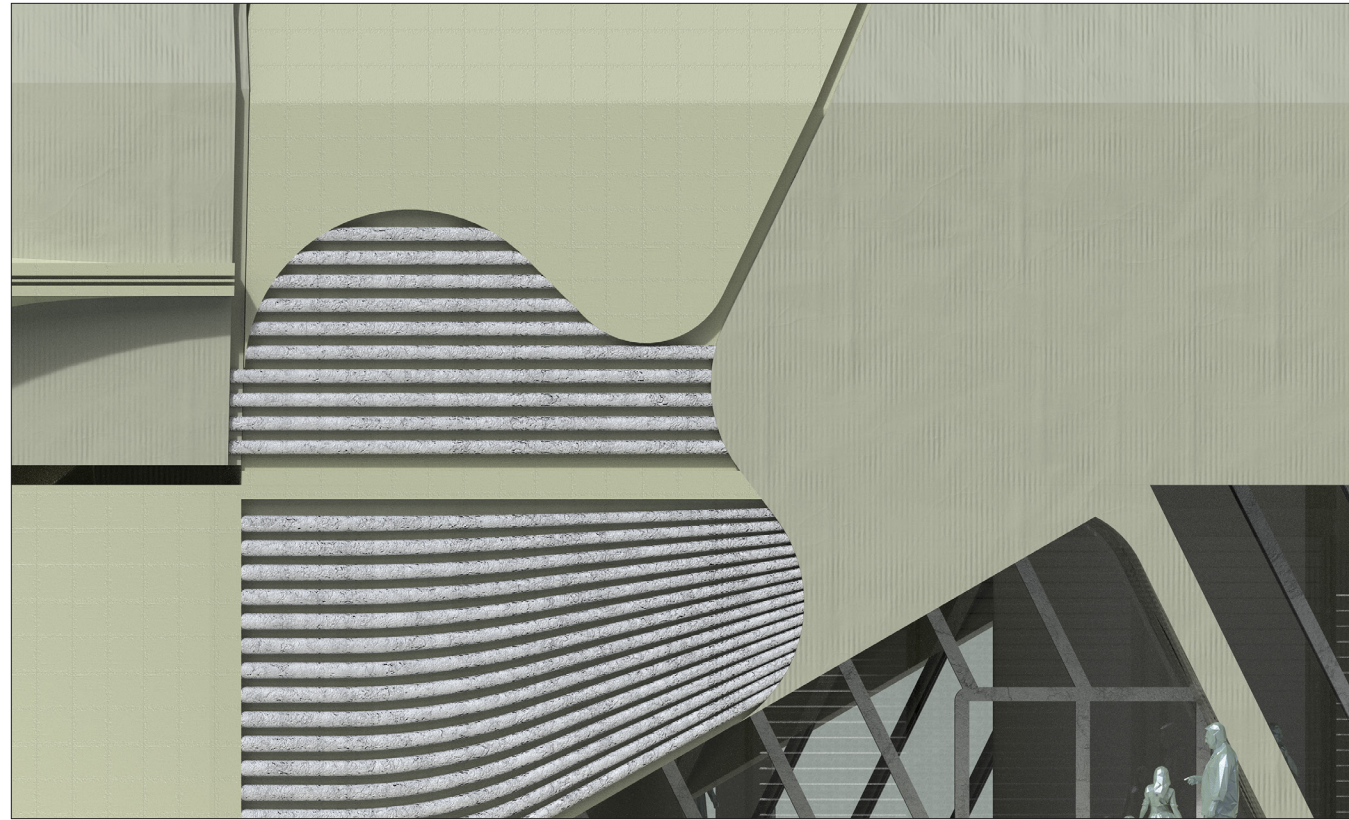
Partner | Ross McKenzie

Within a heavily industrial area located in Flushing, New York, the Industrial Assemblies Water Treatment Facility takes inspiration from industrial forms, moments, and materials as architectural forms and facades.

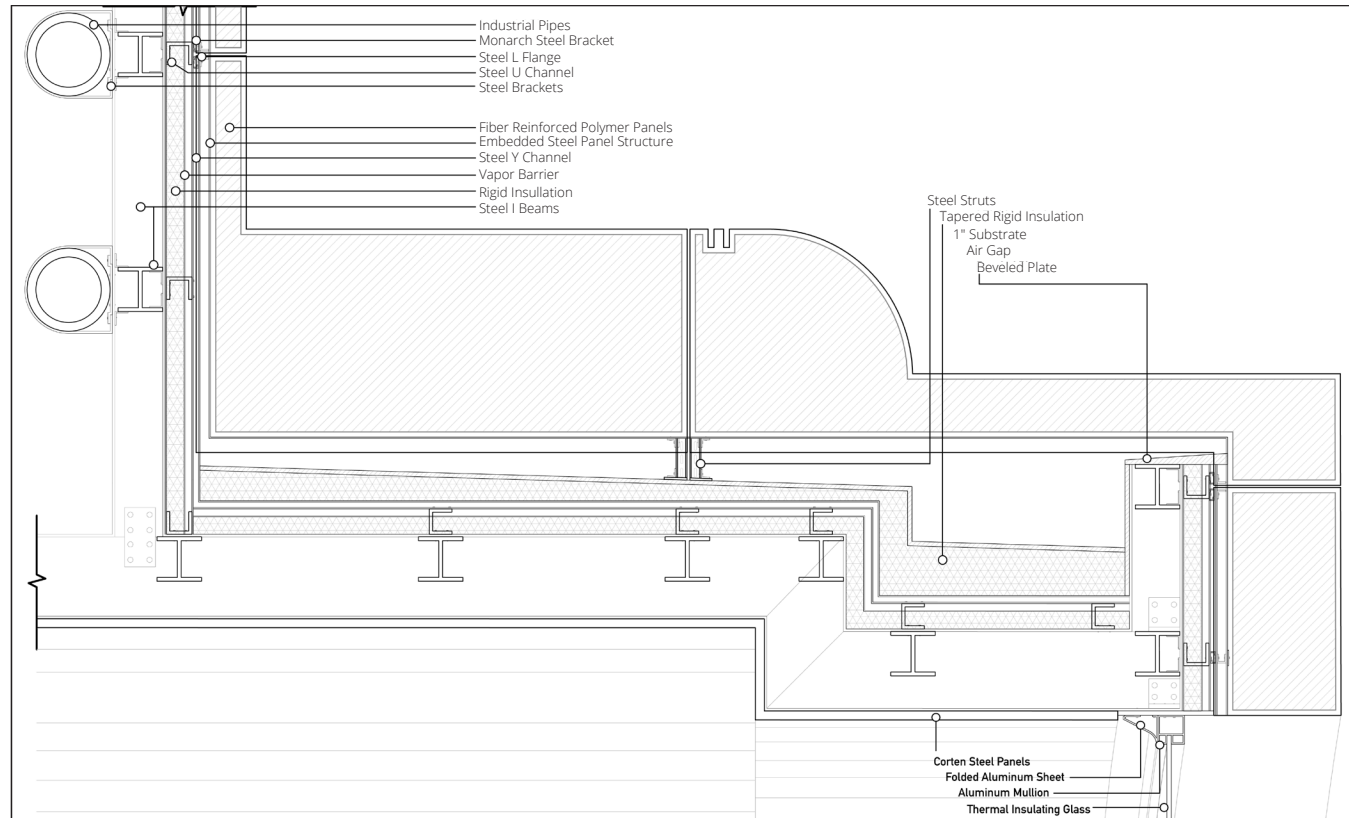
Within the facility, the treatment process takes advantage of pressure and inertia by pulling in the water to the highest point of the building before allowing gravity to take control. From here, the water goes through treatments starting with flocculation, coagulation, sedimentation, filtration, and UV treatment before being sent to a reservoir.

A key element of the project is allowing public interaction to the treatment process at every step, while also incorporating public programming that provides access to clean water, amenities like a kitchen, wash stations, and bathing facilities. Further, the building informs public engagement through a community center that coordinates these public spaces and an event space.

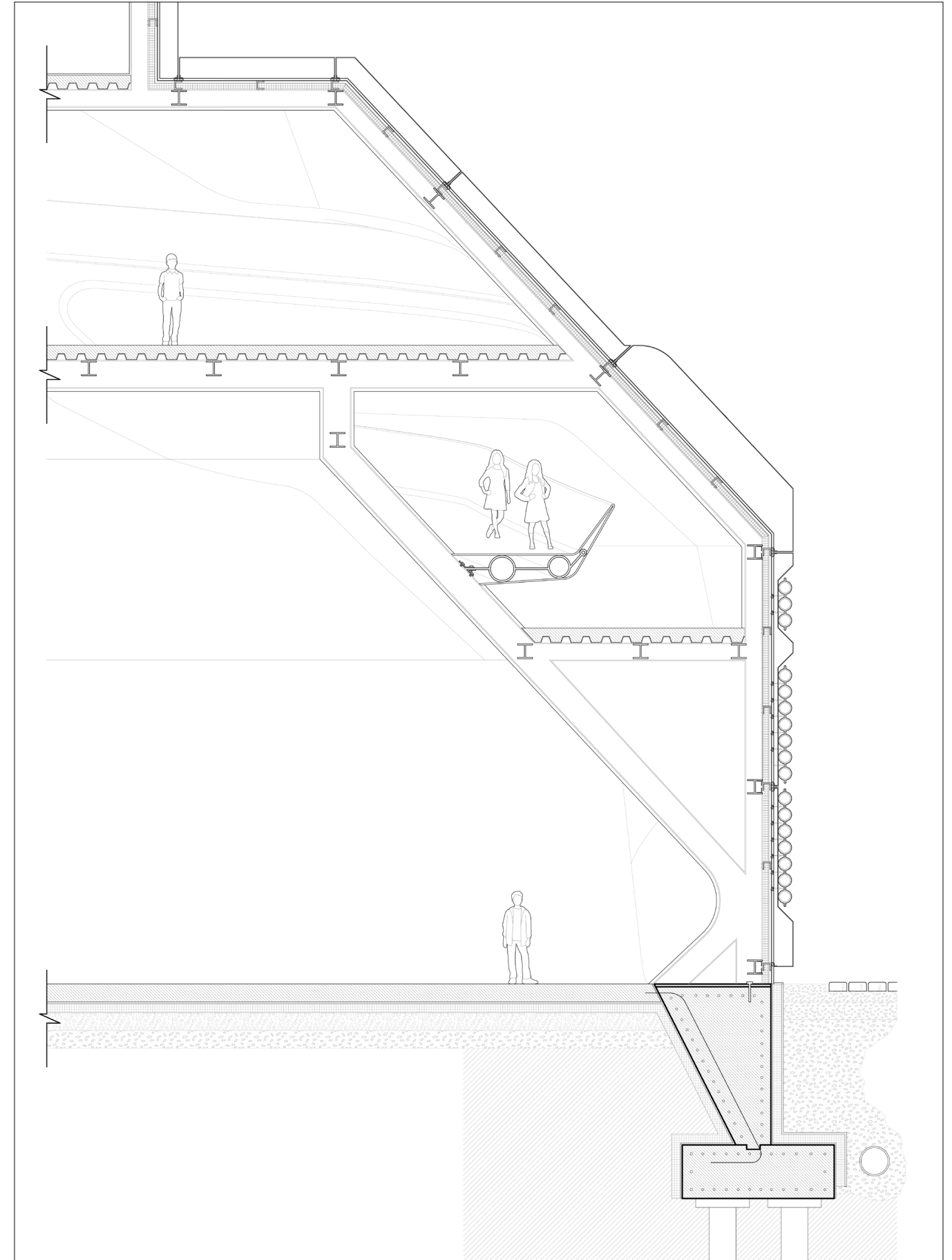




Facade Elevation of Wall Section Detail



Roof Assembly Detail



Wall Section Exploring Fiber Reinforced Polymer Panels, Pipes as Facade Elements, and Primary Structures

