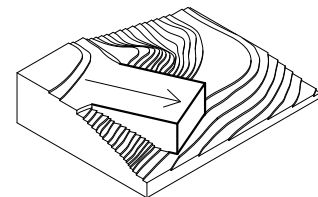
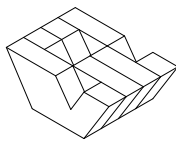
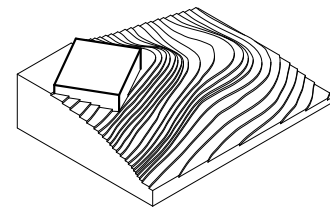
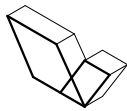
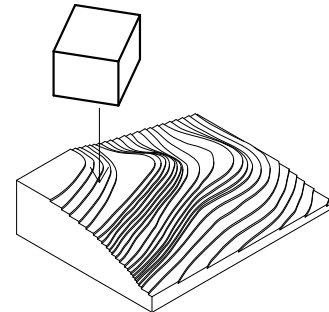
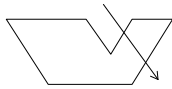
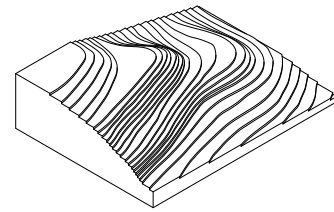
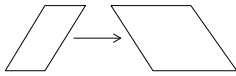
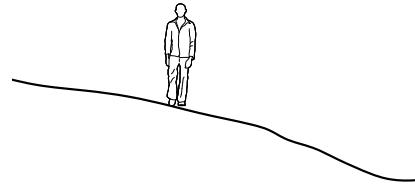


Slope House

Academic: Fall 2021

Critic: Cheyne Owens

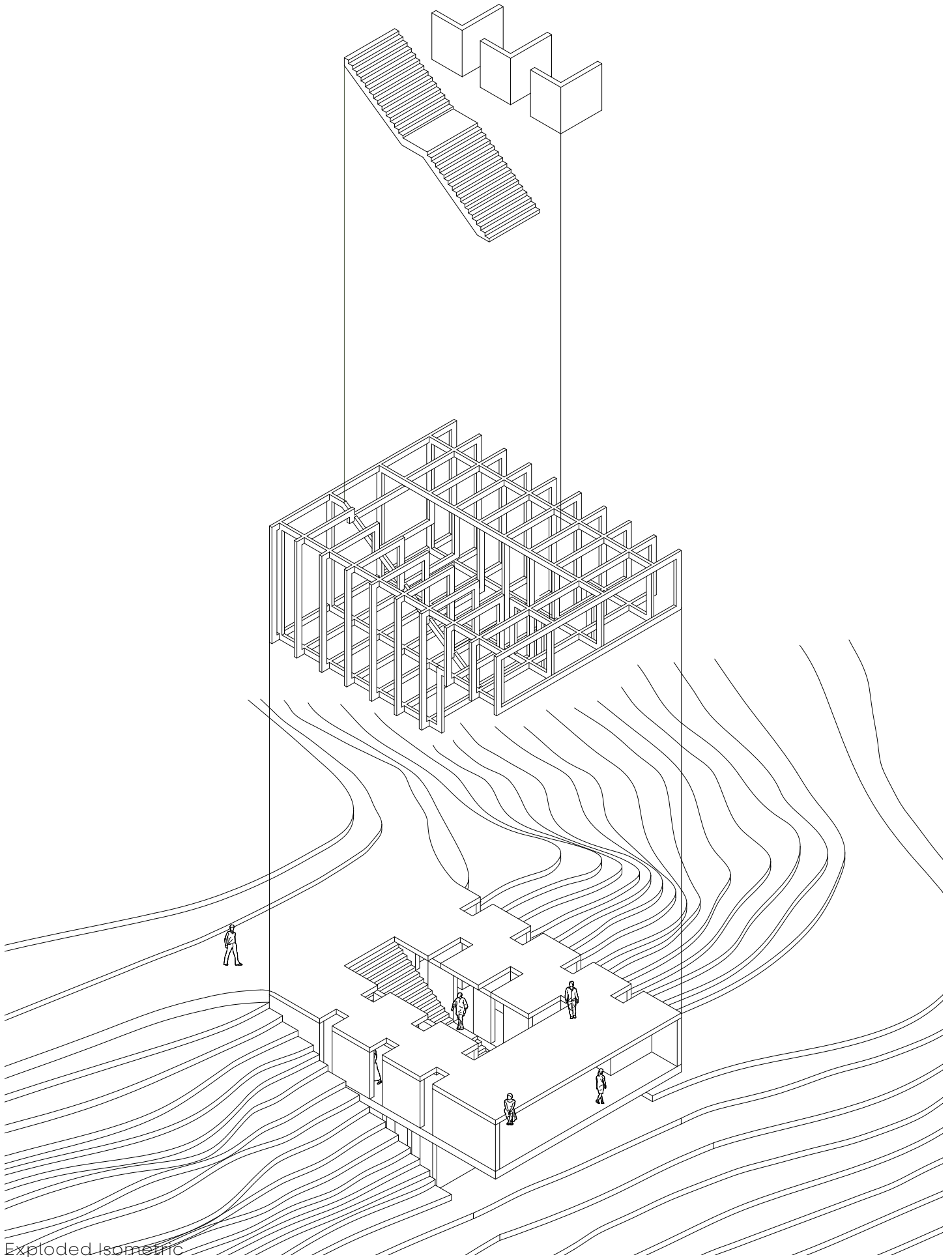
Location: Somewhere Along the Appalachian Trail



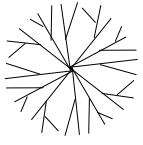
Design Development

Conceptual Development

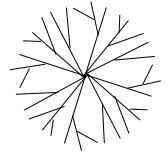
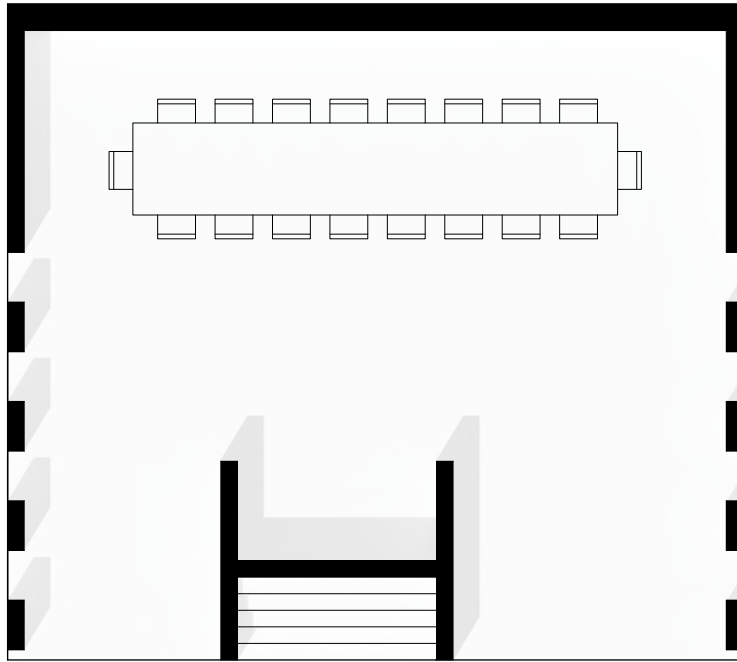
The central steps of the design act as a pathway through the structure and as an invitation to interact with it. The close-nit nature of the design with the landscape communicates the shelter as an integral part of the topography.



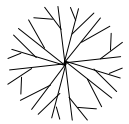
Exploded Isometric

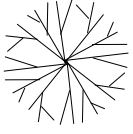


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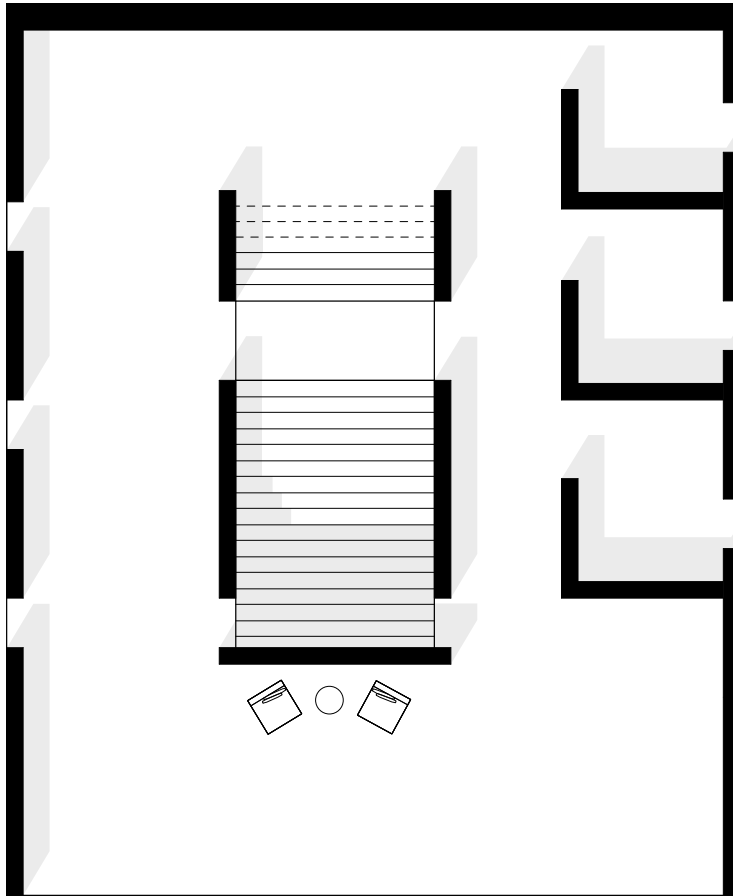


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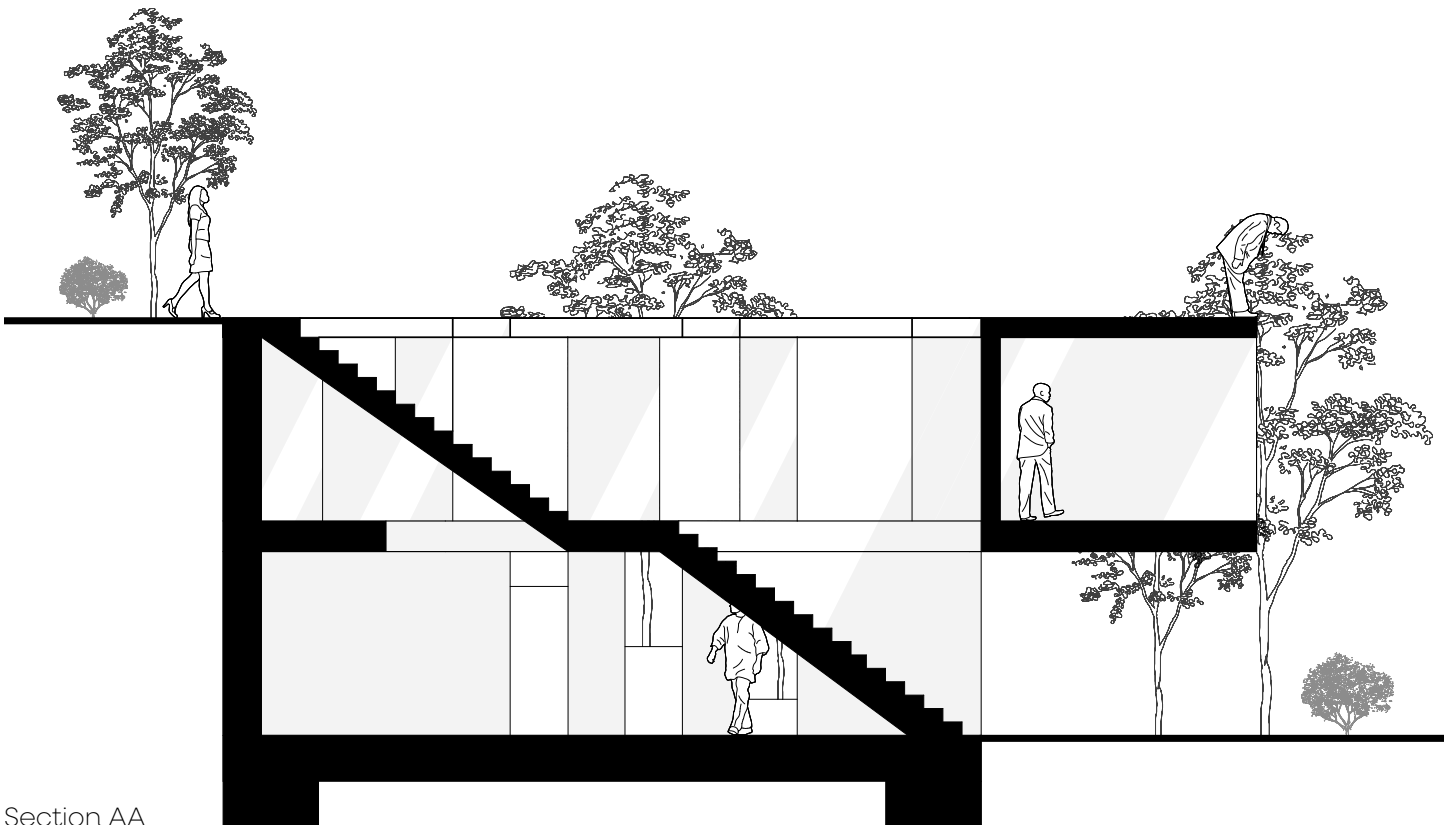




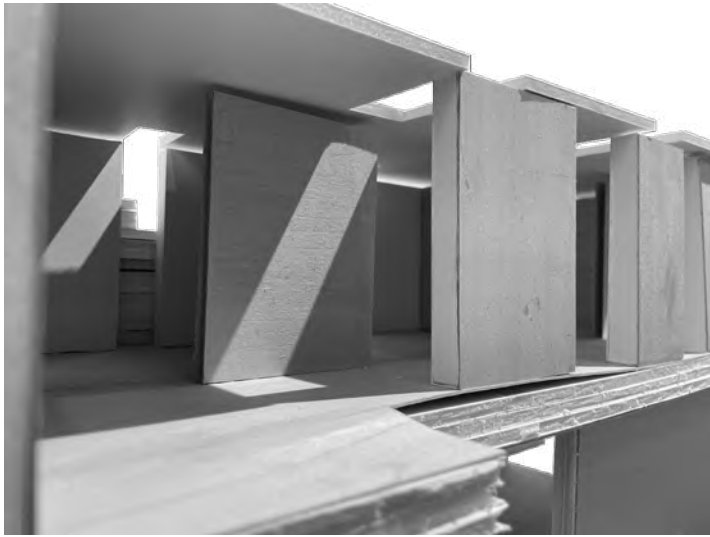
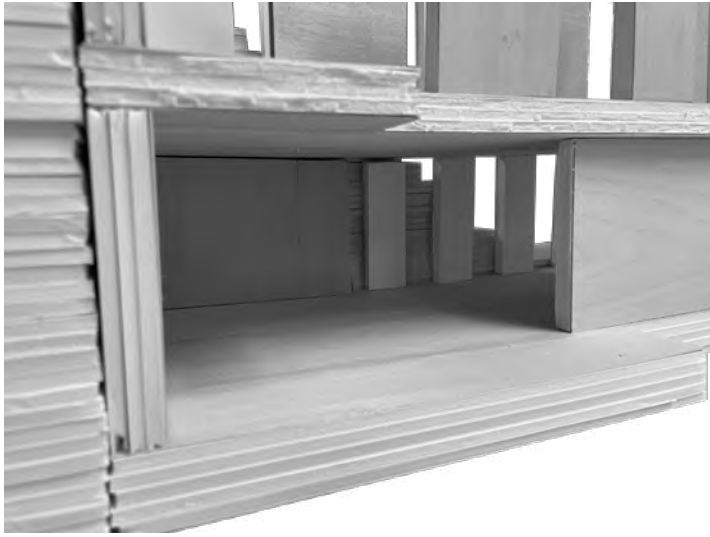
AA



AA



Section AA

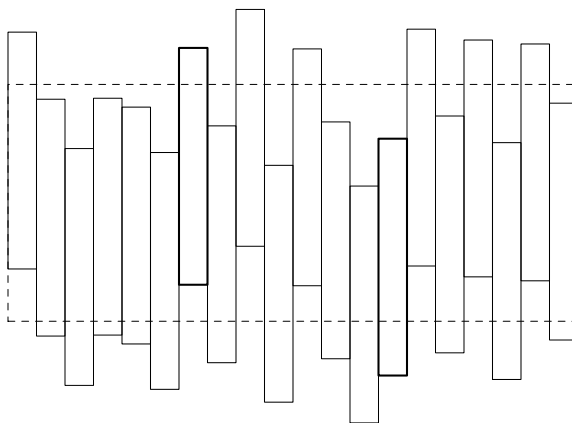
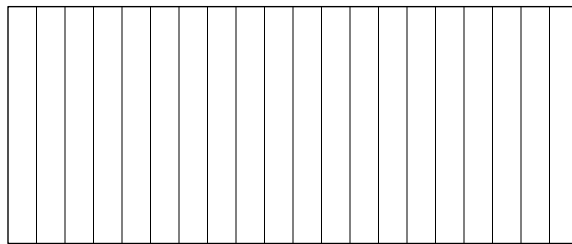


Disarray

Academic: Fall 2022

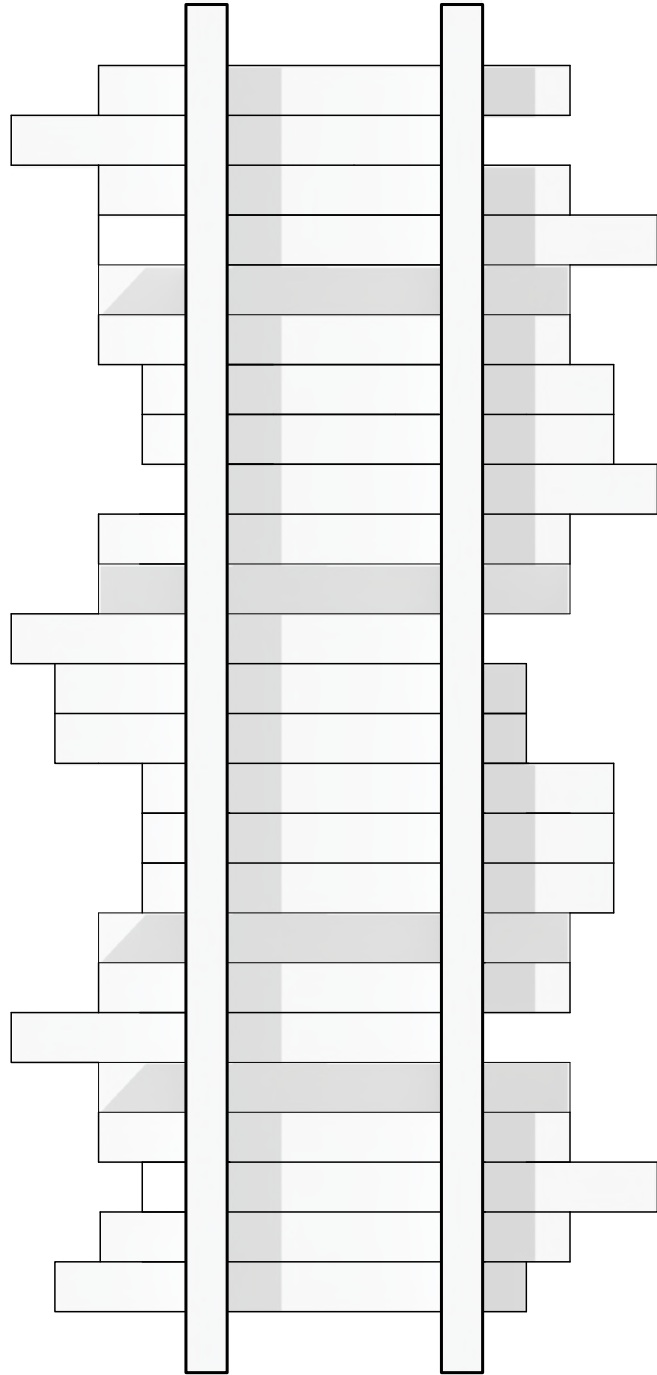
Critic: Matei Denes

Location: São Paulo Brazil



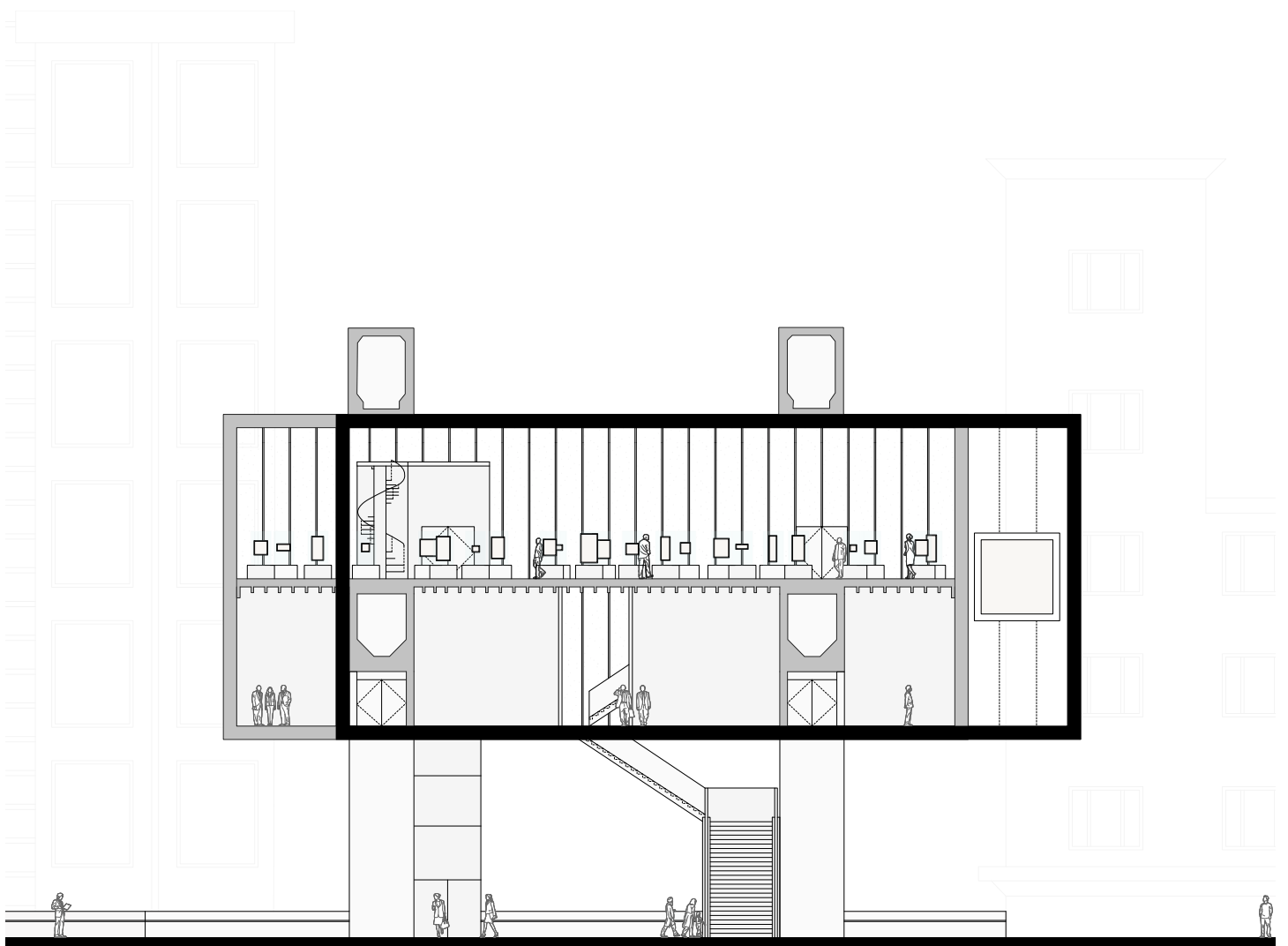
Concept Development

Looking at the structure from either the top or the side presents the perfect opportunity to slice the structure into multiple ribbons. In theory these ribbons would be able to move left, right, and downward. Changing the interior as well as the exterior, presenting art, creating space, and creating an urban intervention that speaks to the city as well as the visitors.

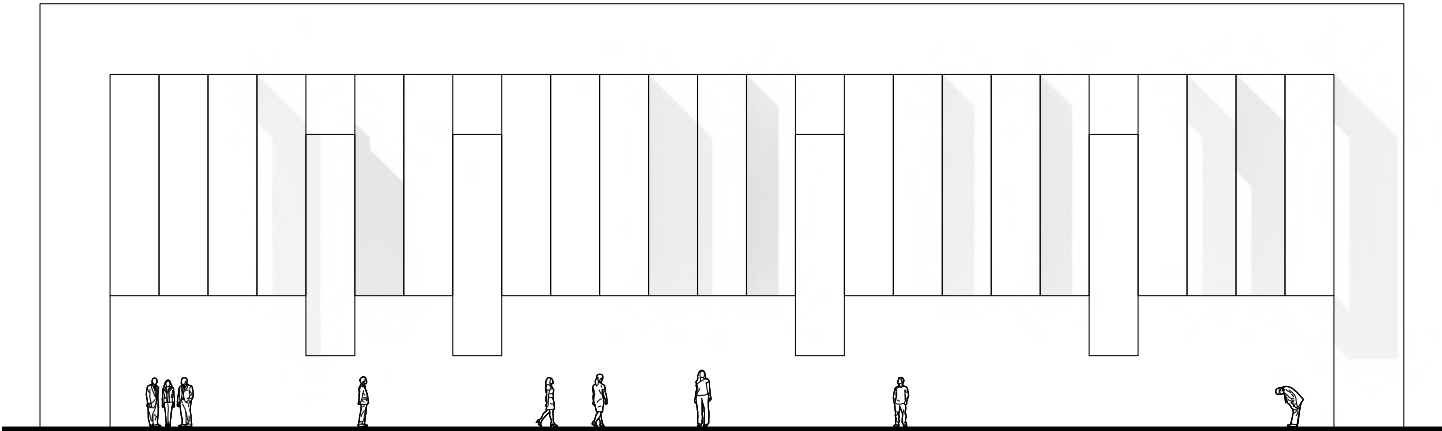


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Section AA



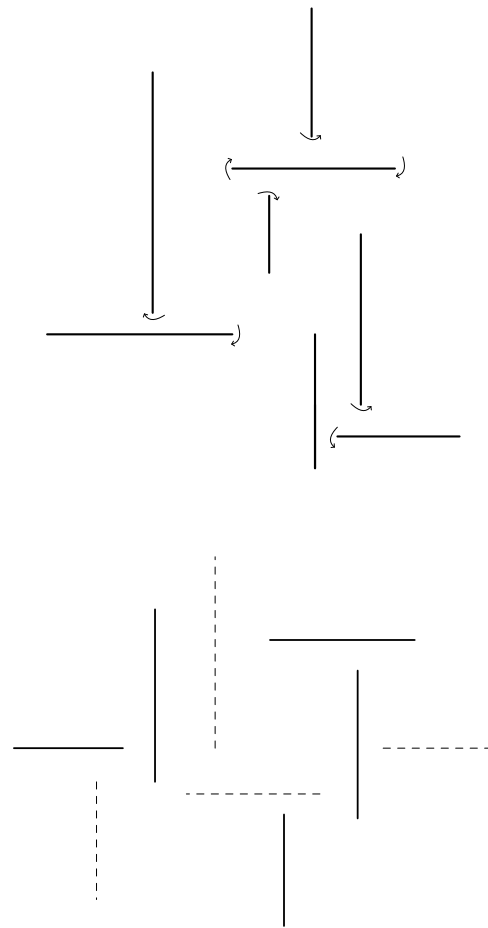
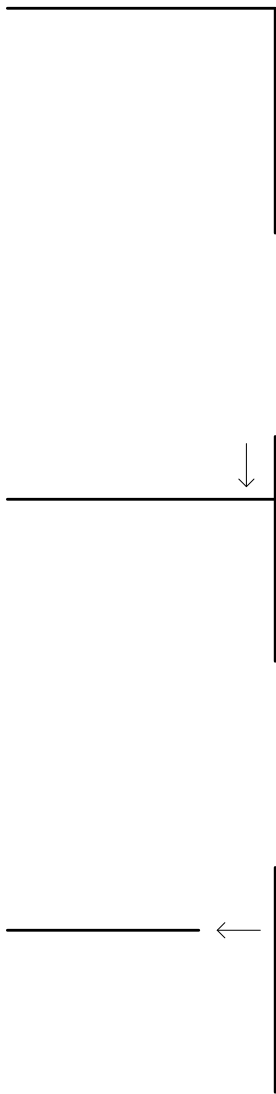
North East Elevation

Falling into Place

Academic: Spring 2023

Critic: Donovan Kirkland

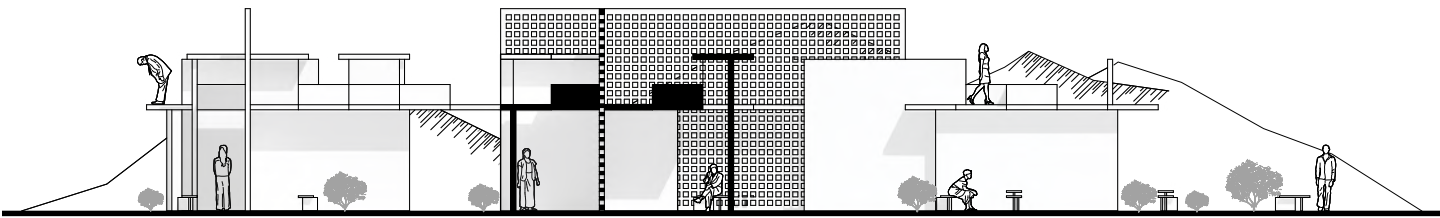
Location: Marfa, Texas



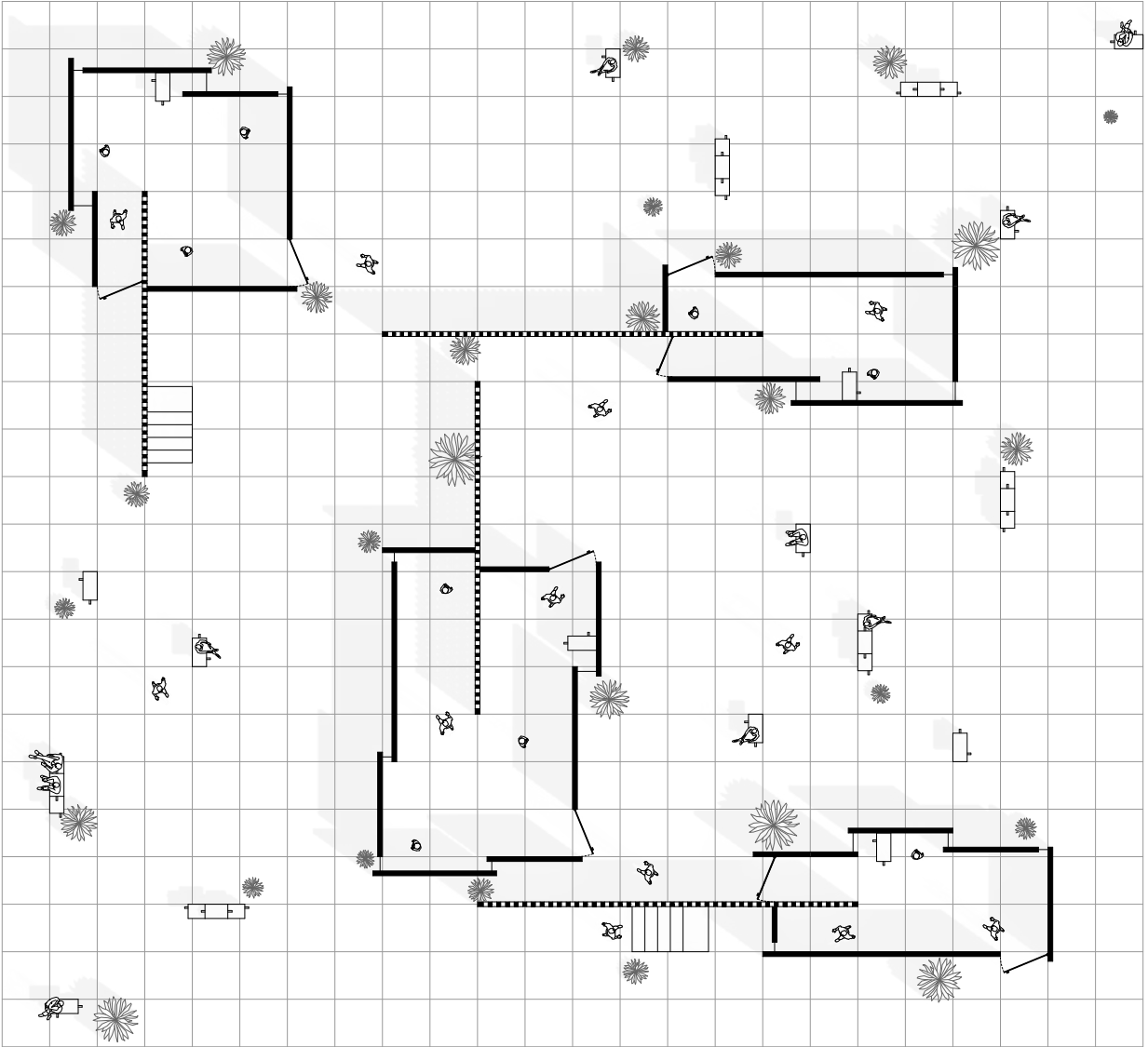
Concept Development

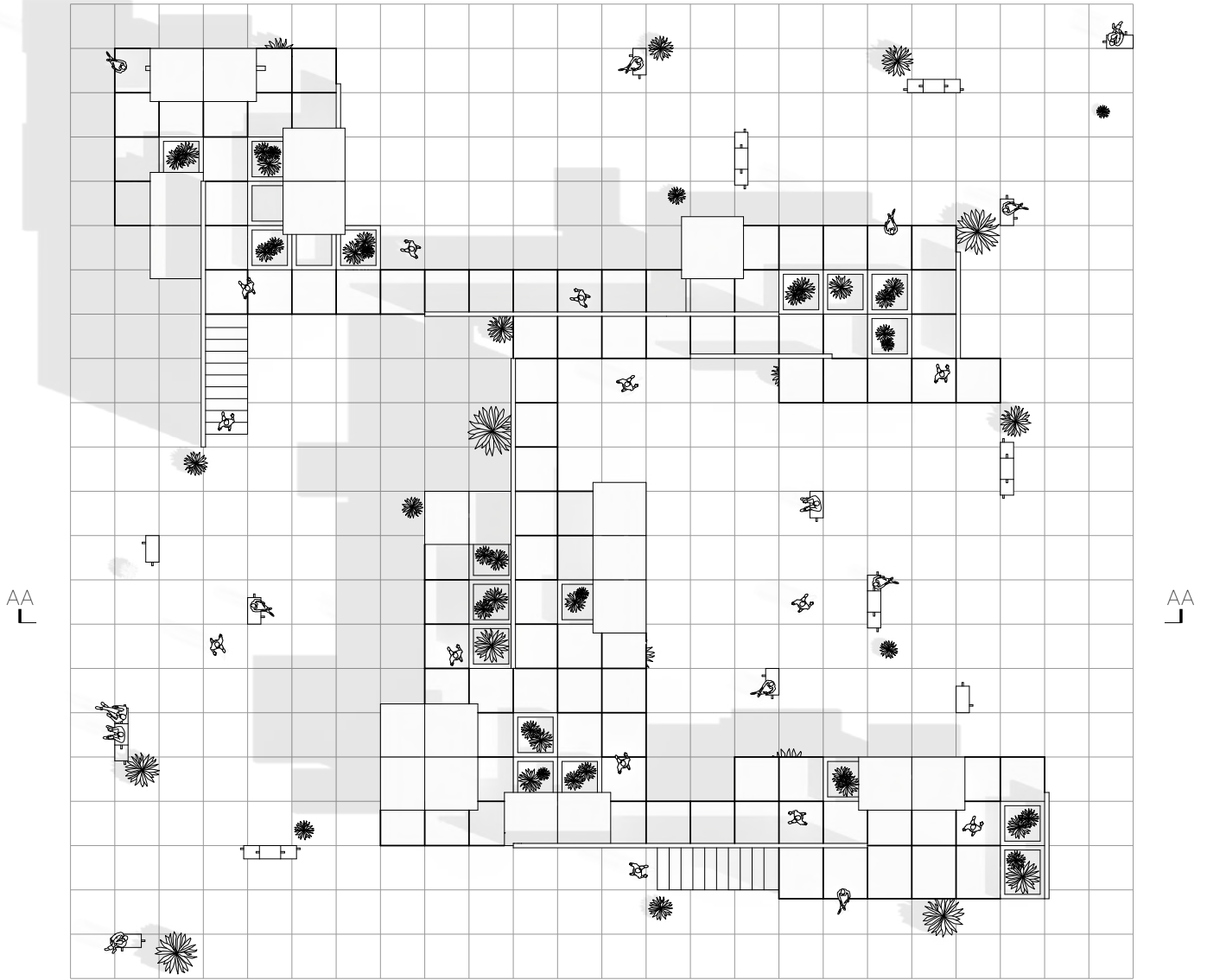
Design Development

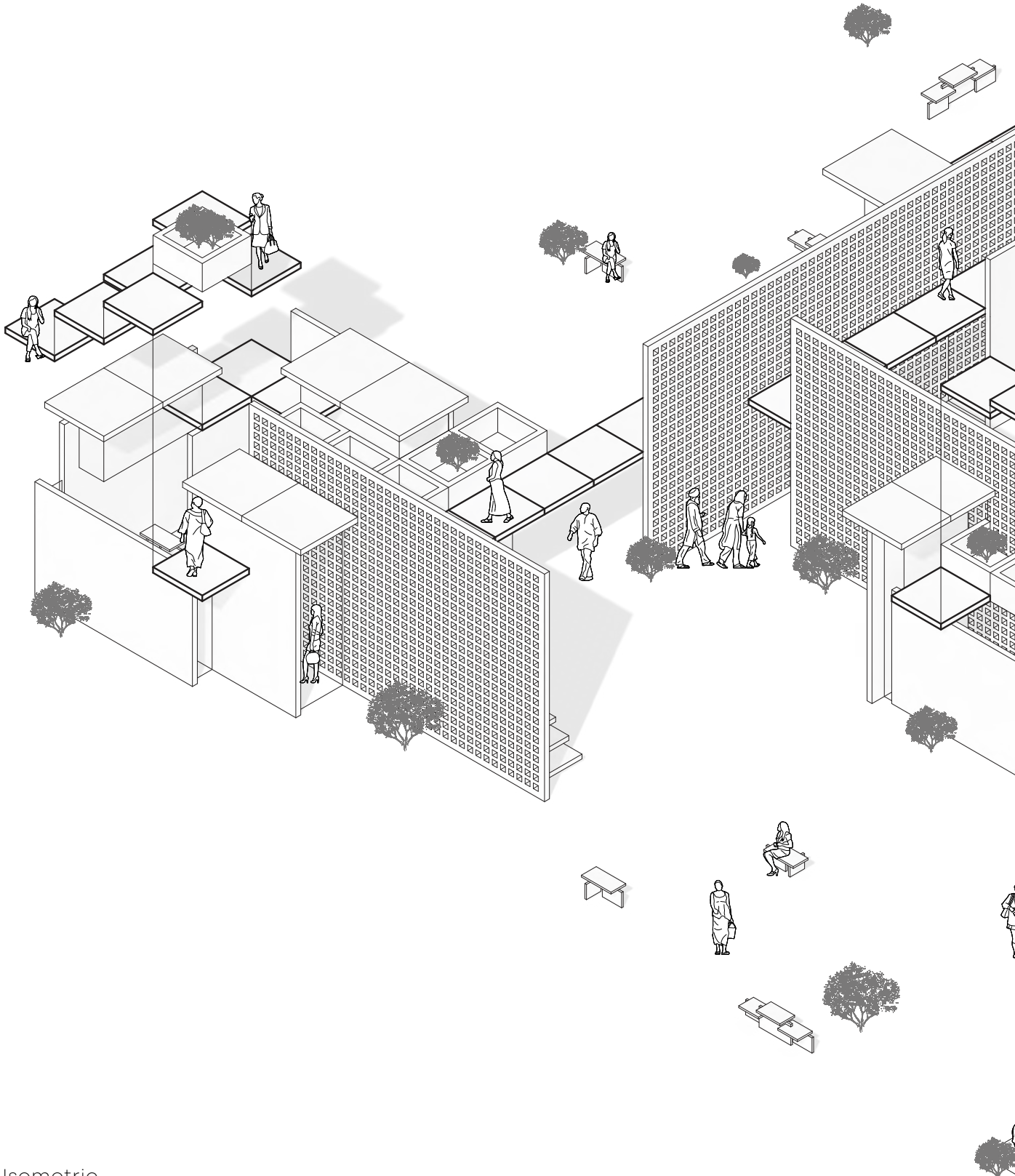
The design prioritizes experience, movement, and form. A visitor is brought from indoor space to outdoor space and led to a roof path that hovers above the ground and brought back down again in an infinite loop. A set of walls that slip past one another and rise to different heights, creating and dividing space, pushing the visitor along the intended path.



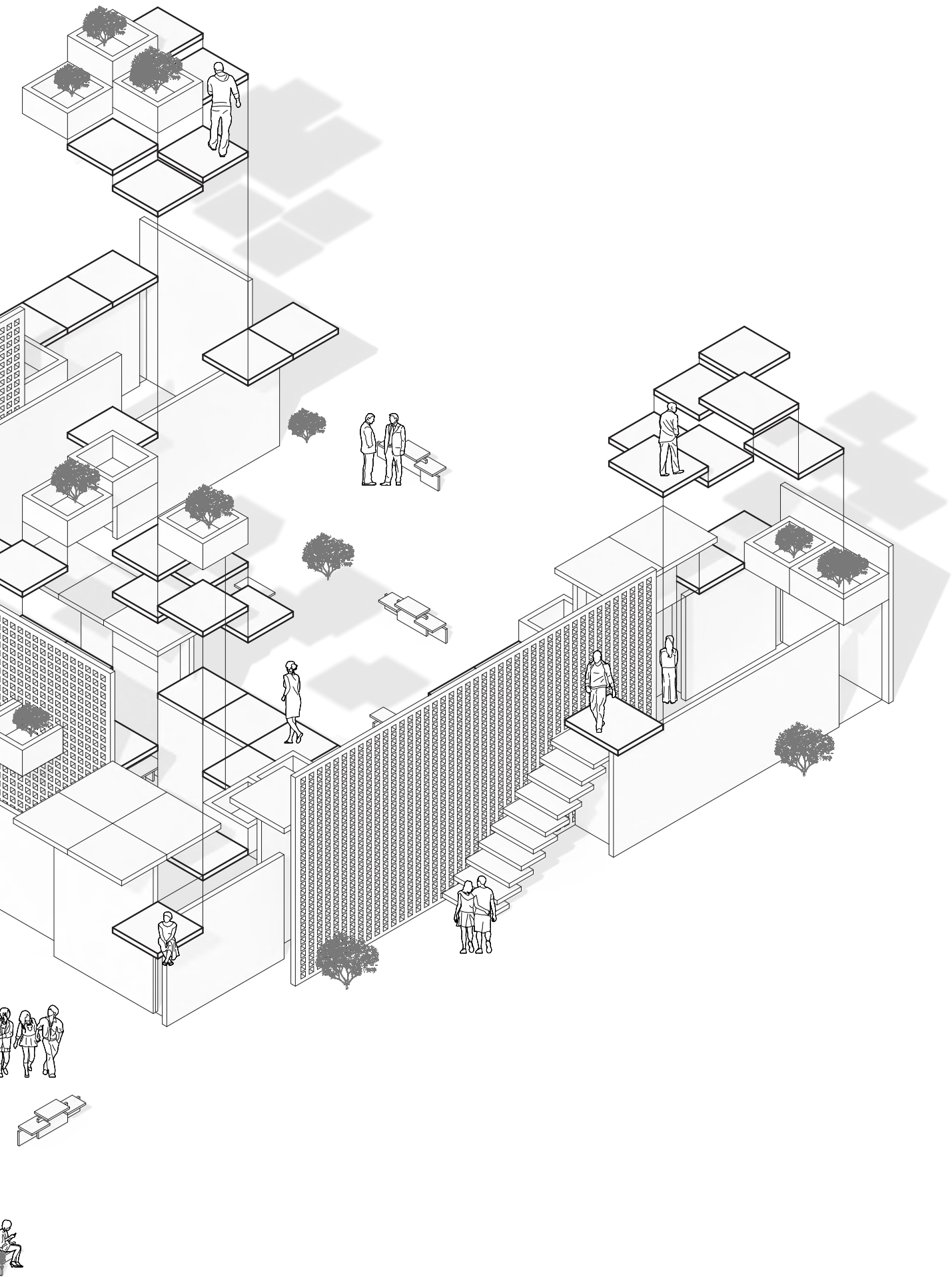
Section AA







Exploded Isometric

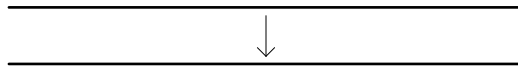


Ribbon

Academic: Fall 2023

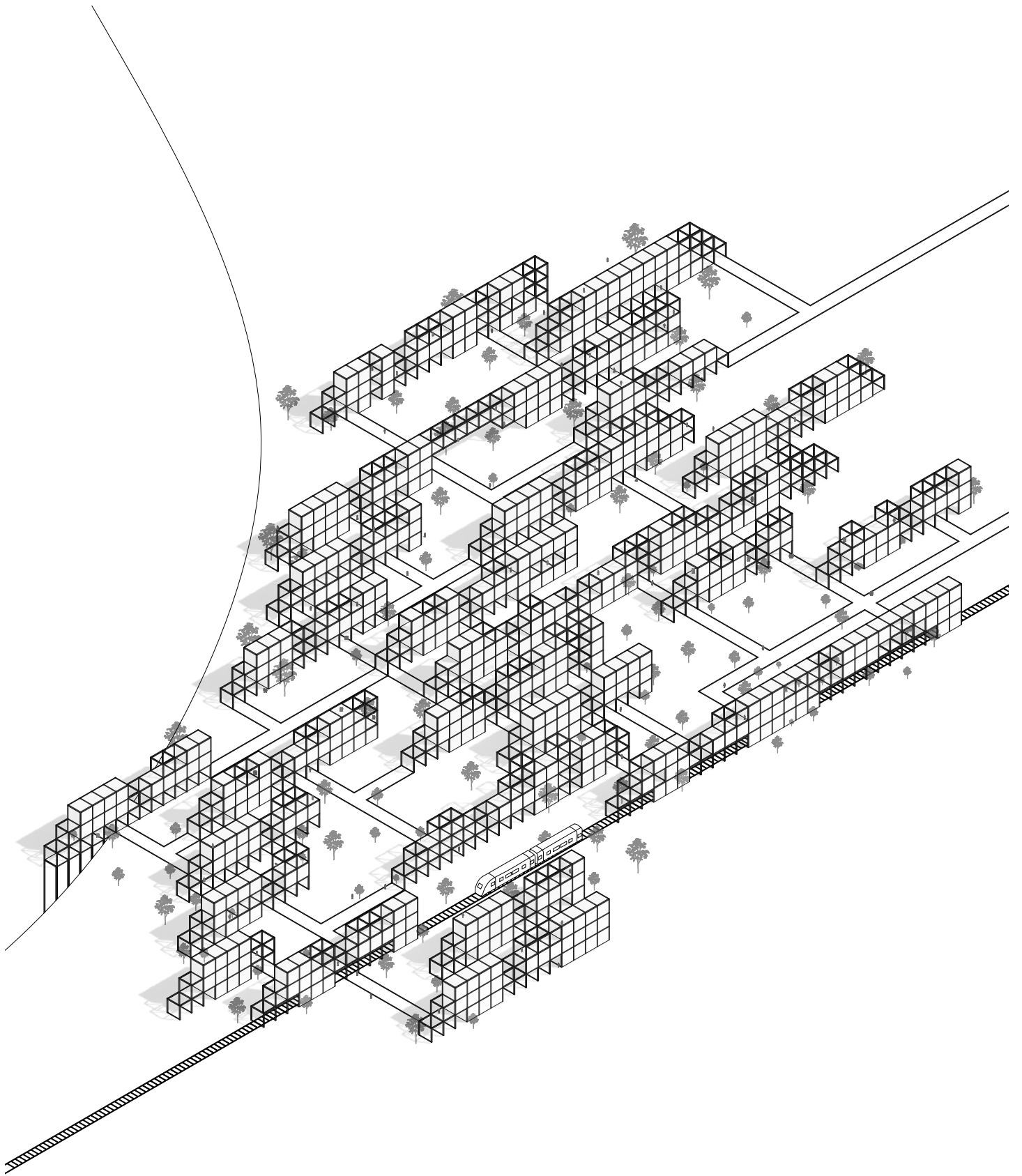
Critic: Chit Yee Ng

Location: Newark, New Jersey



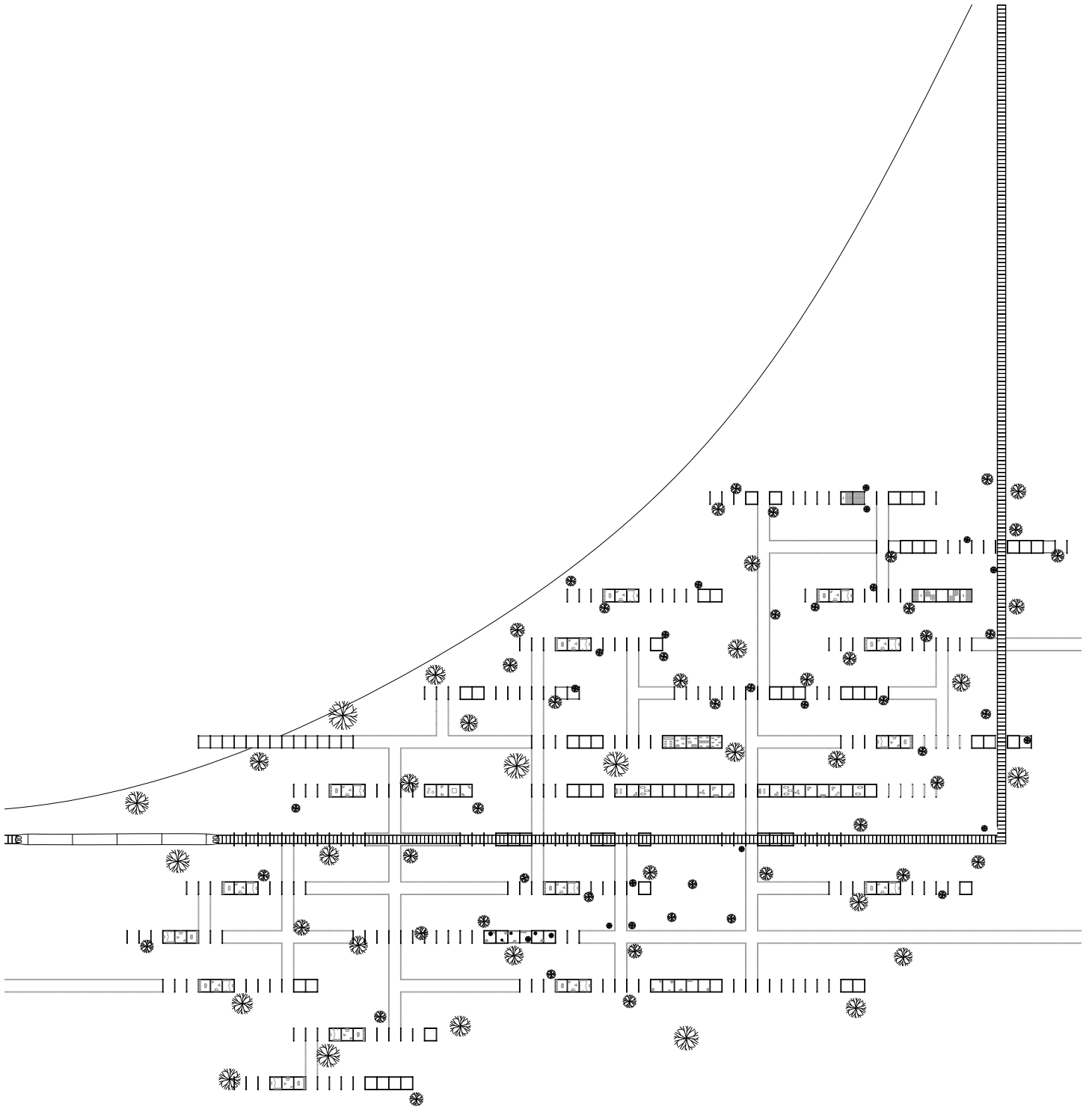
Concept Development

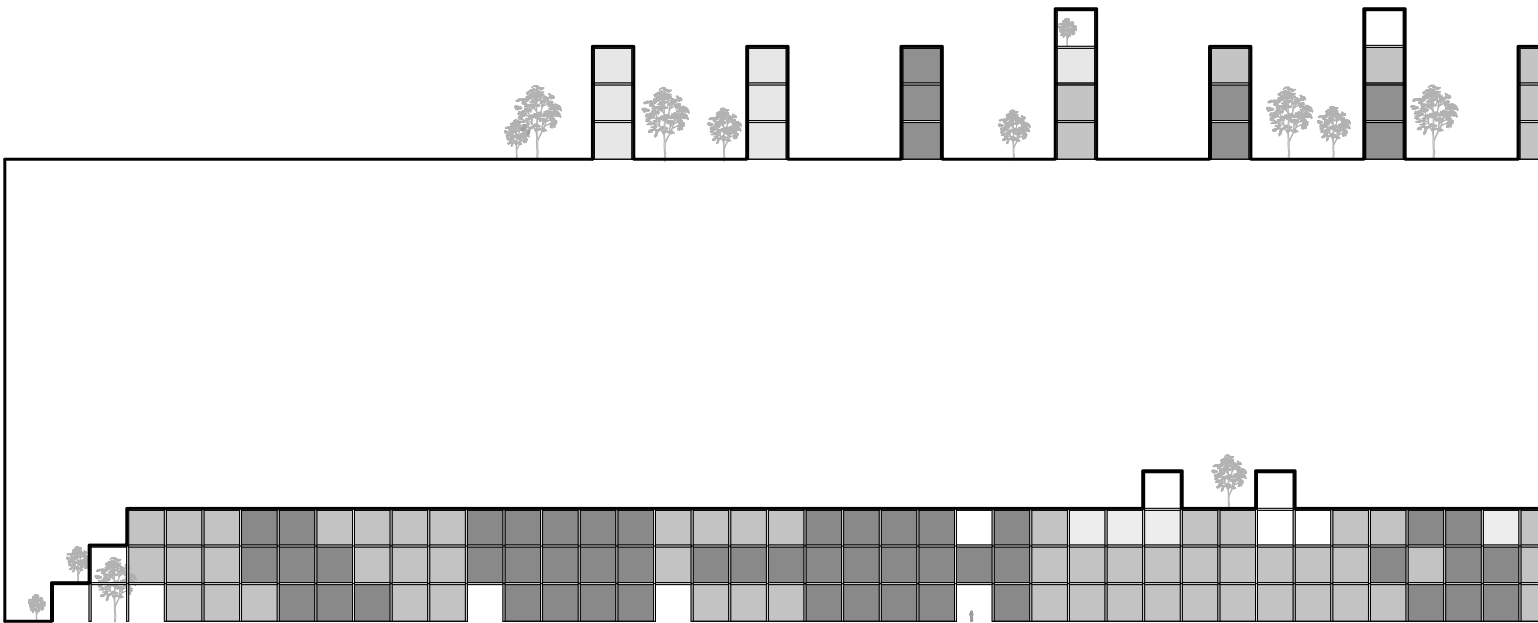
The intention behind this project is to challenge the normative view of architecture. Rather than complete the project brief as outlined I decided to take the opportunity presented by this project to challenge specifically the ideas of zoning and code. This design fights against the idea that cities must be zoned and the idea of codes forcing themselves upon design aesthetics and ideologies.



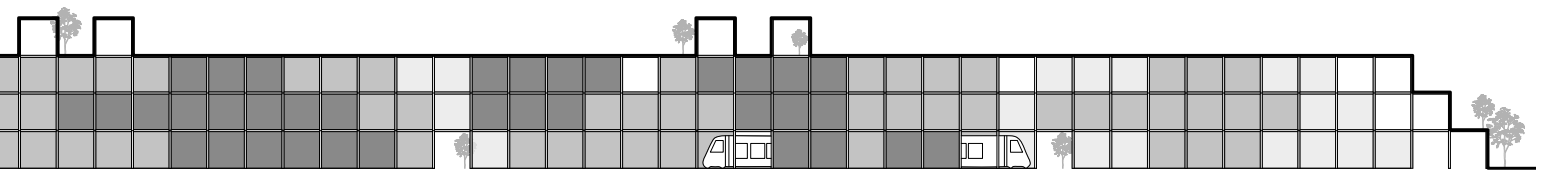
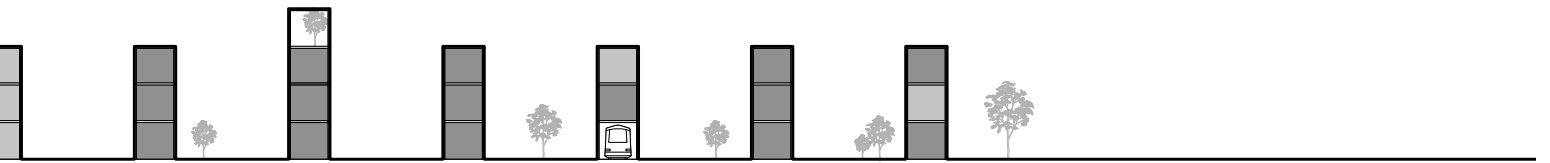
Isometric







West & North Elevations

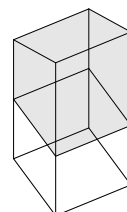
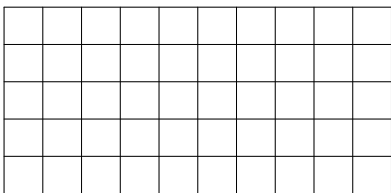
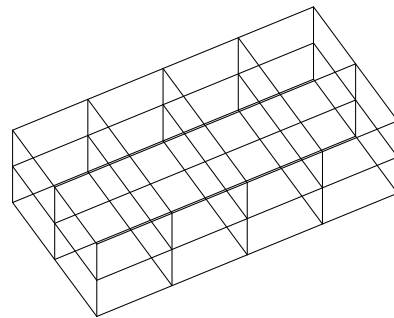
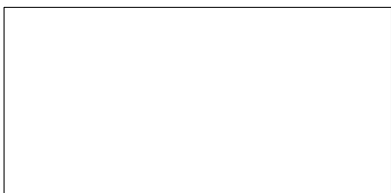
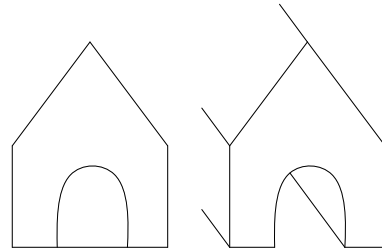


The Village

Academic: Spring 2024

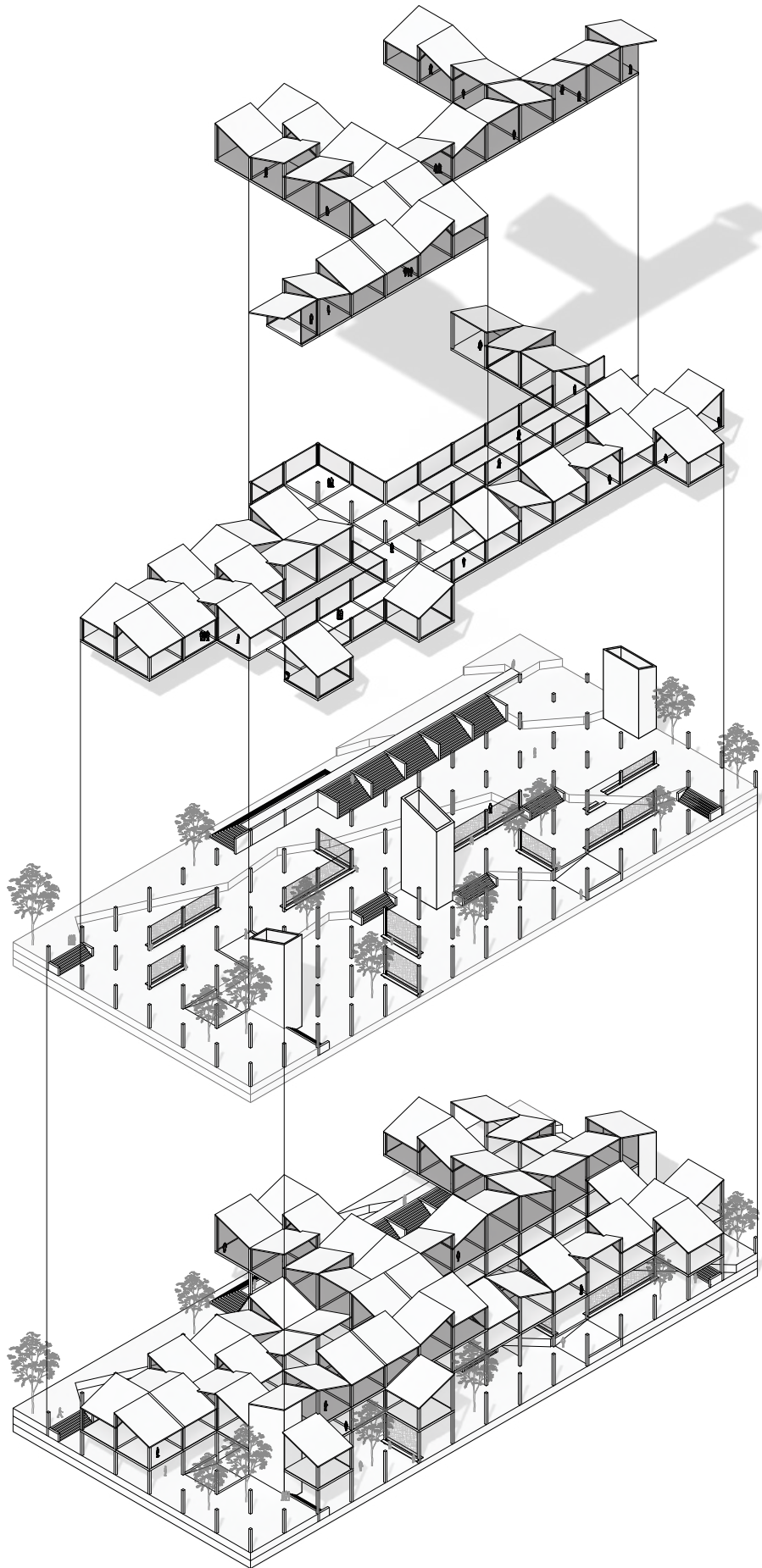
Critic: Cleve Harp

Location: Princeton, New Jersey

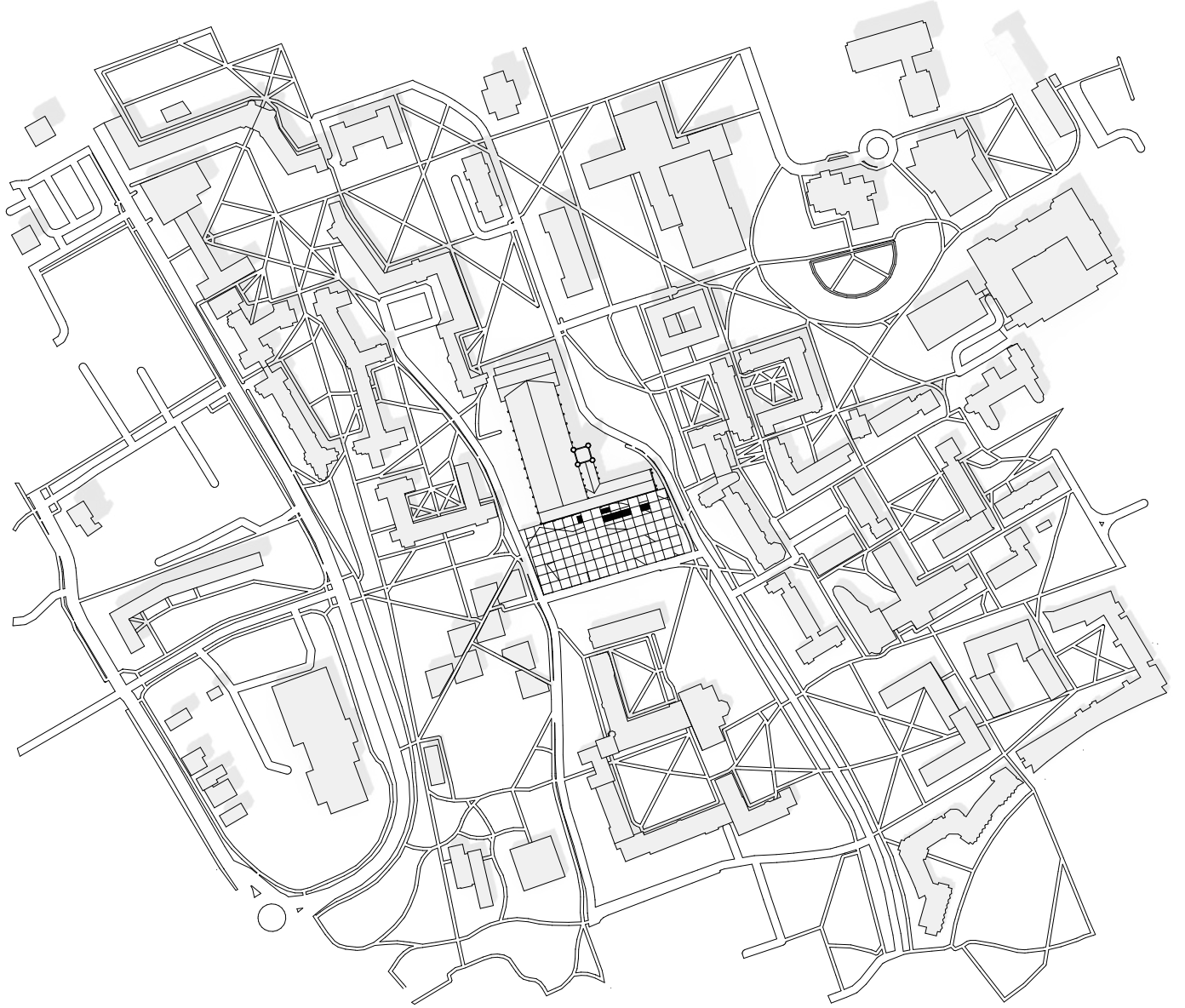


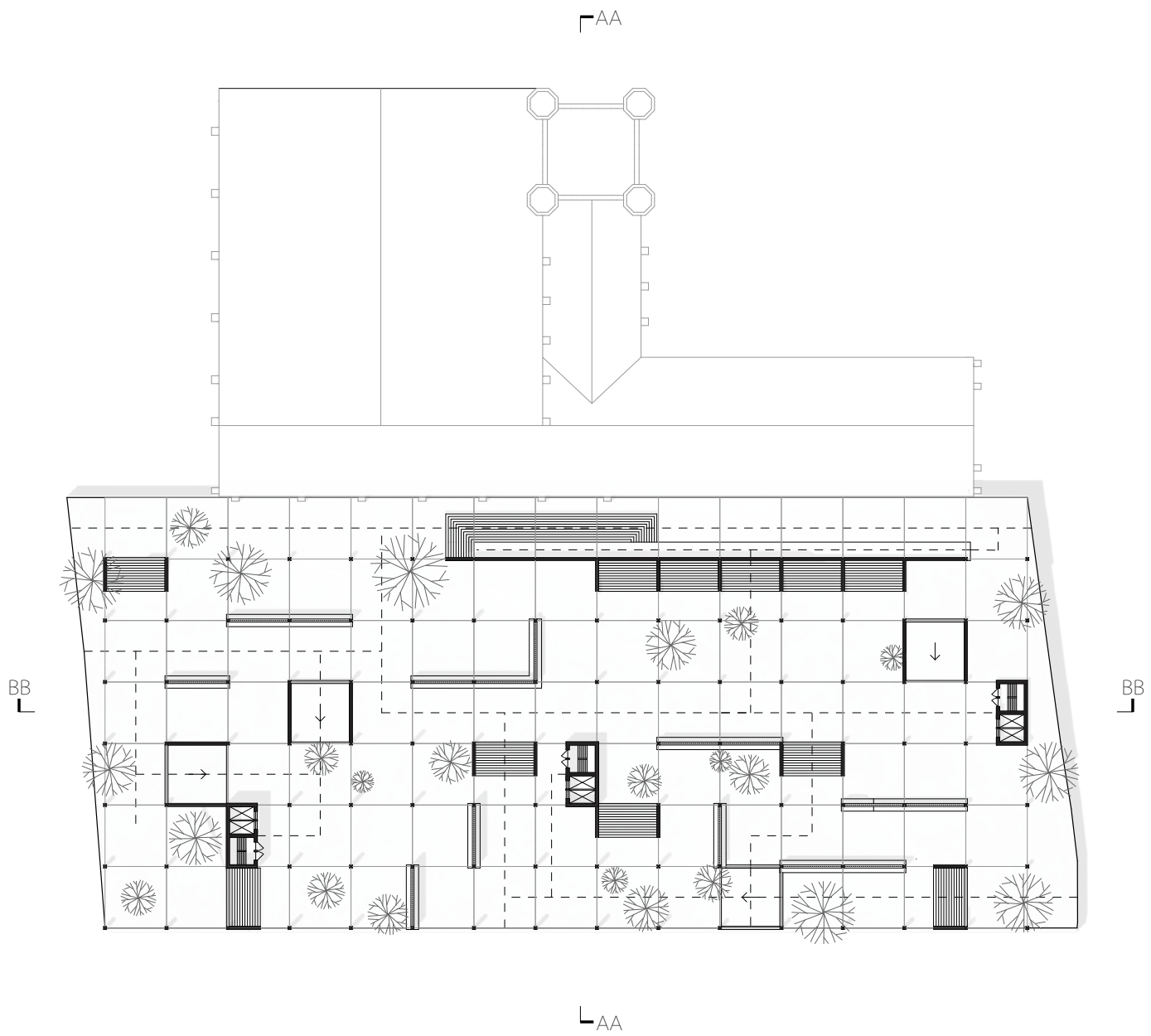
Concept Development

The structure is made up of three layers, the piloti at grade, the first/second floor, and the roof. Interior Spaces spread across the gridded site, sometimes rising to two floors, other times occupying only one floor. The structure floats above the ground raised on piloti, allowing students to circulate through, around, and under the built forms.

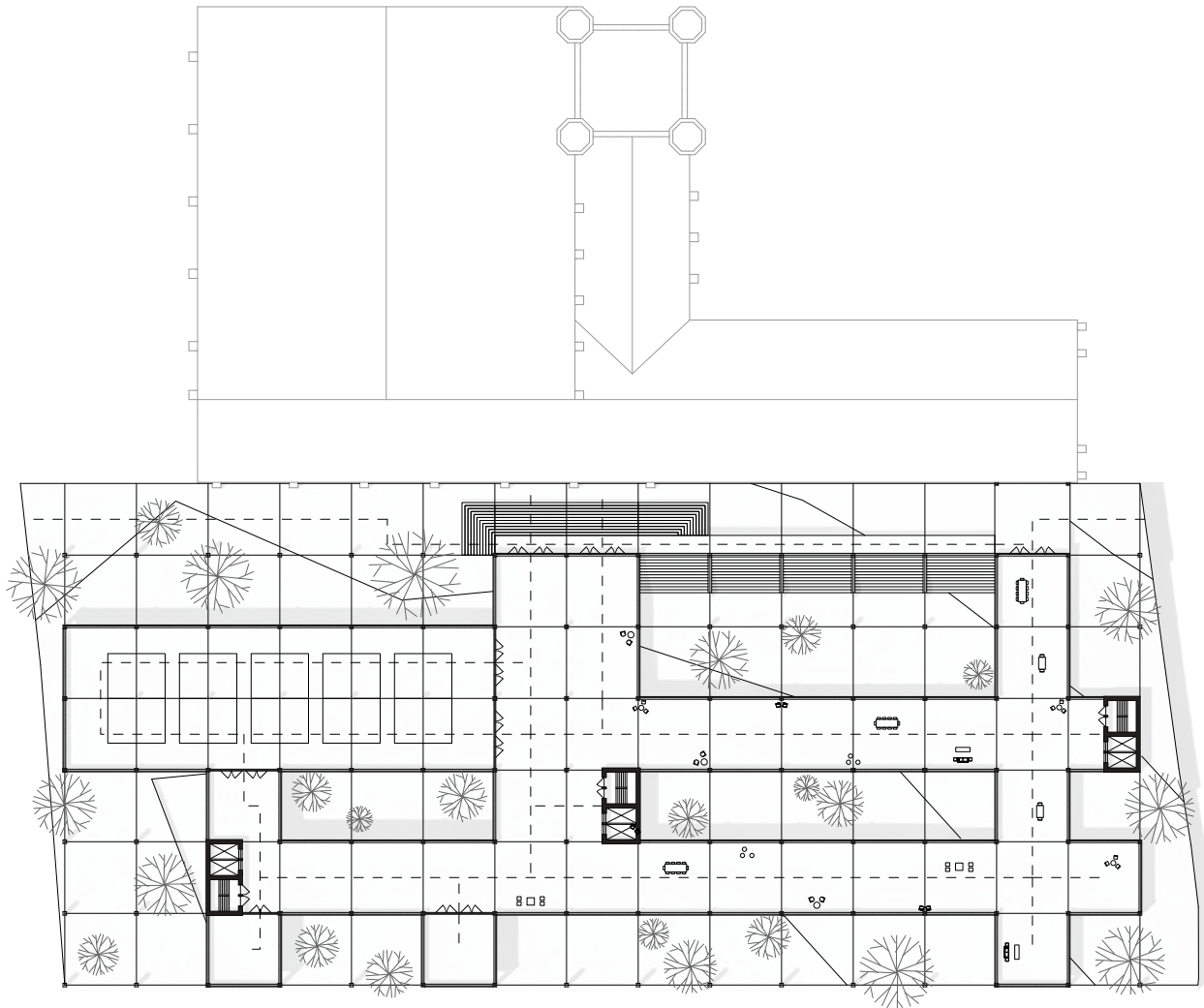


Exploded Isometric

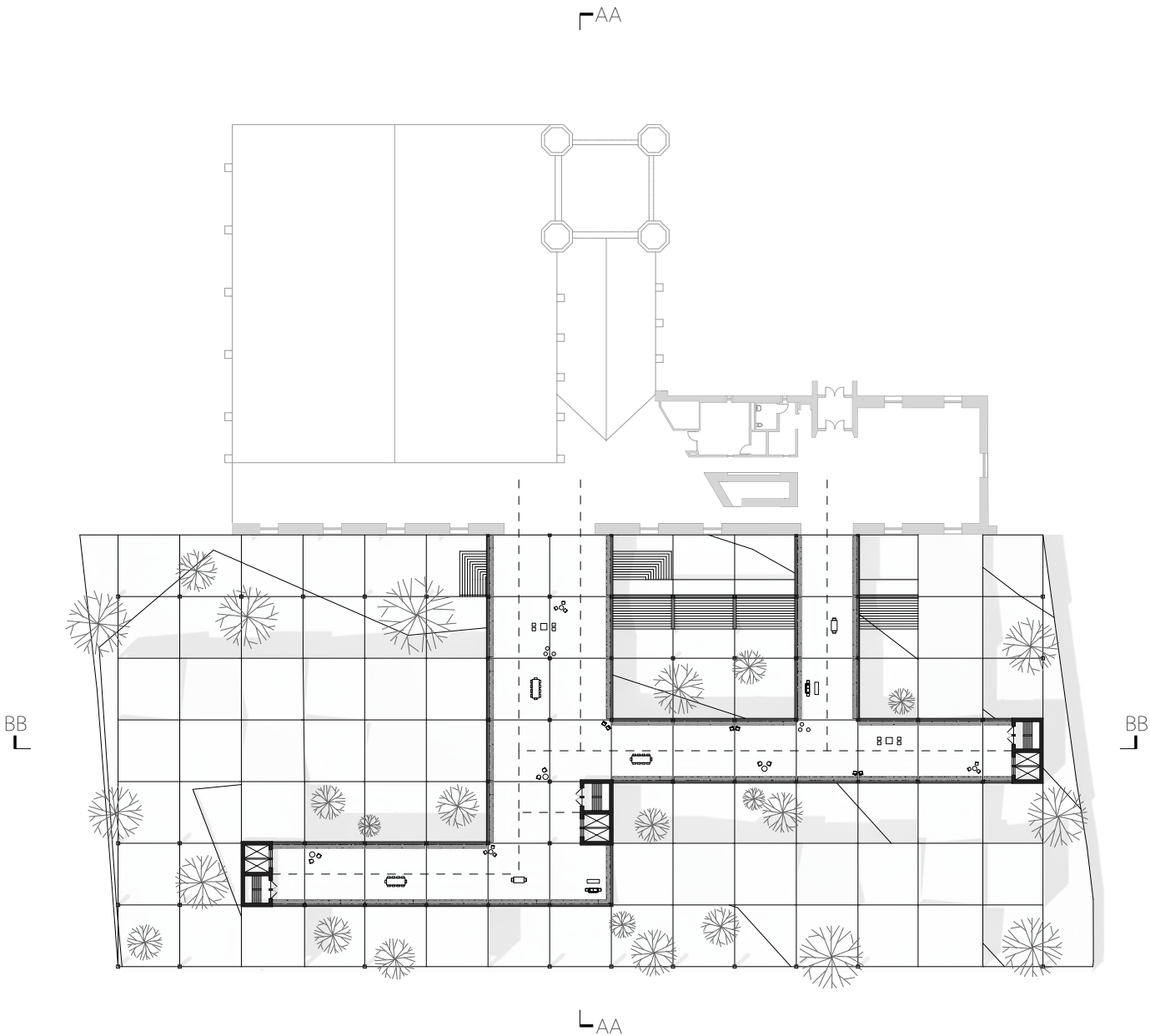


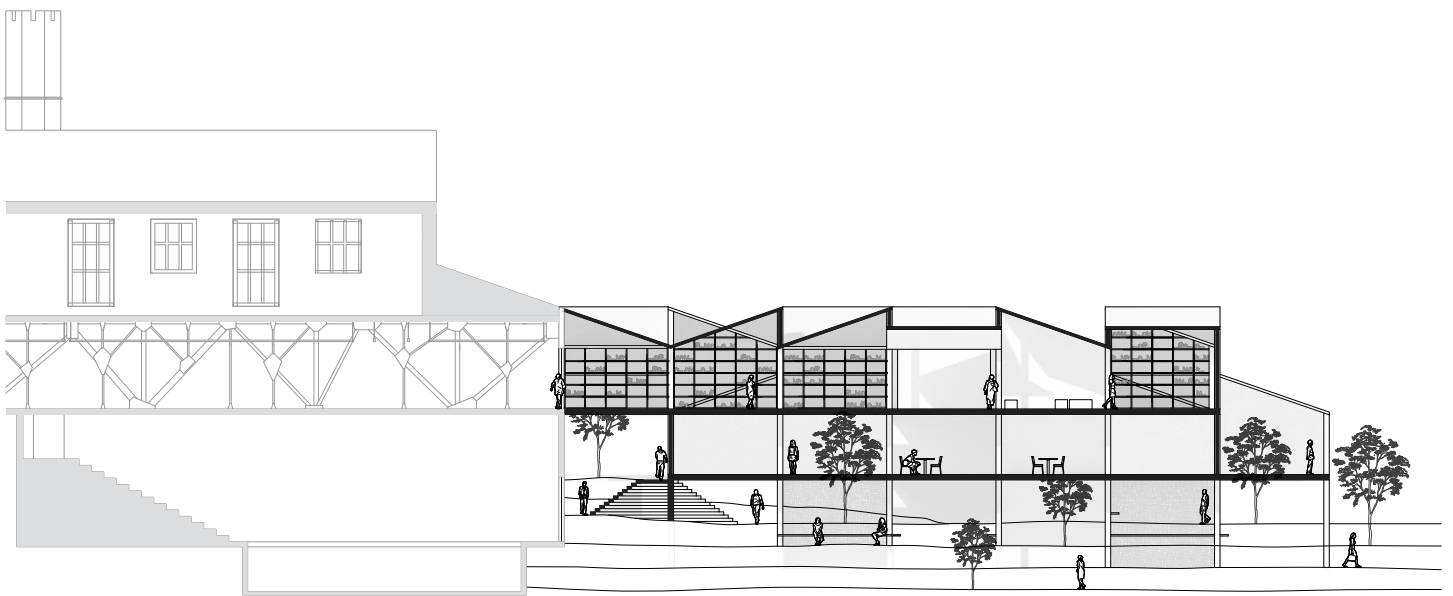


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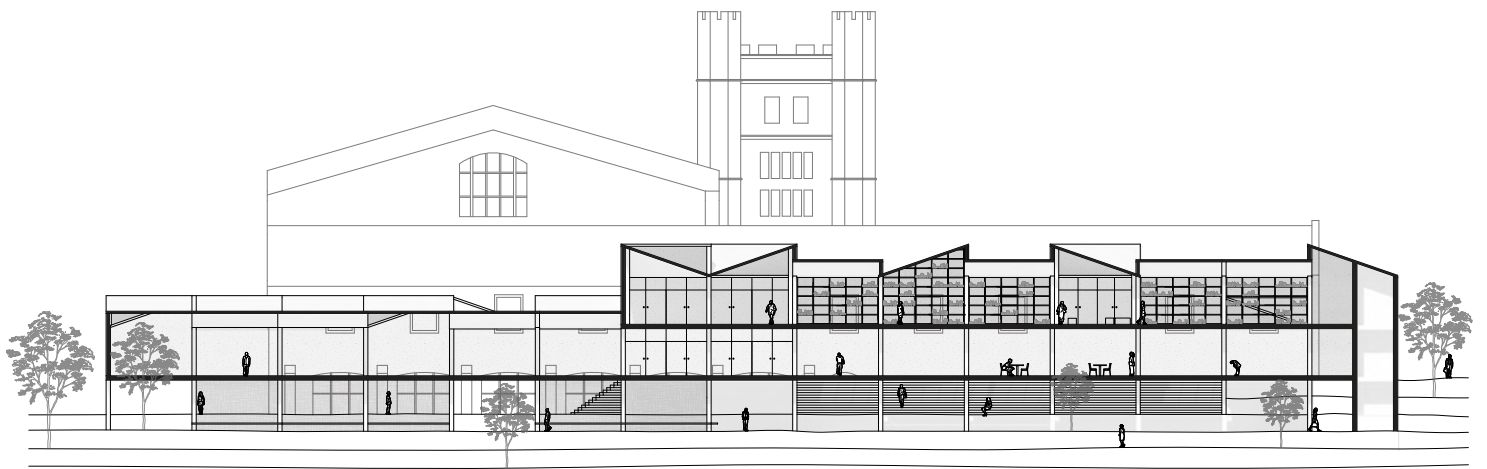


AA





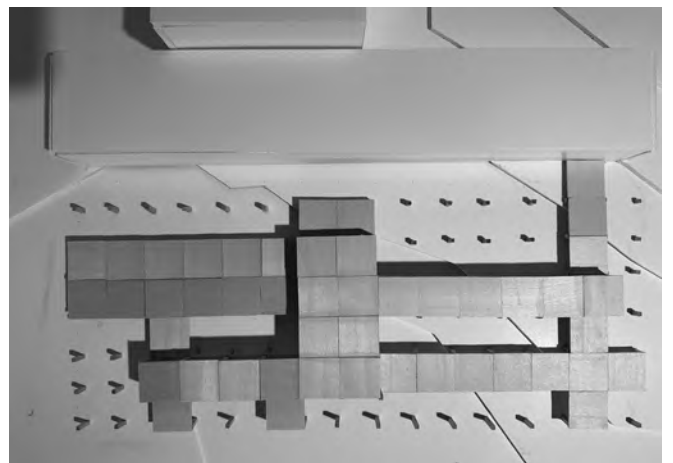
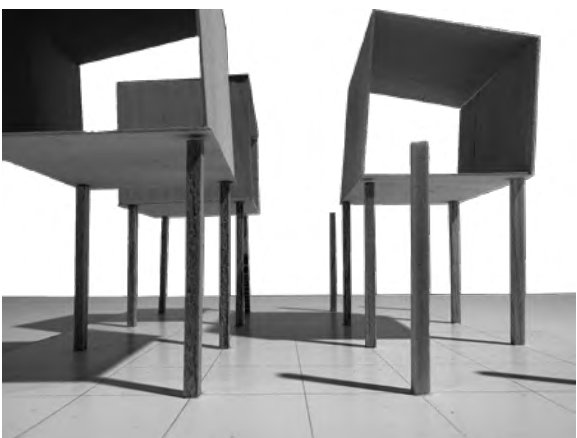
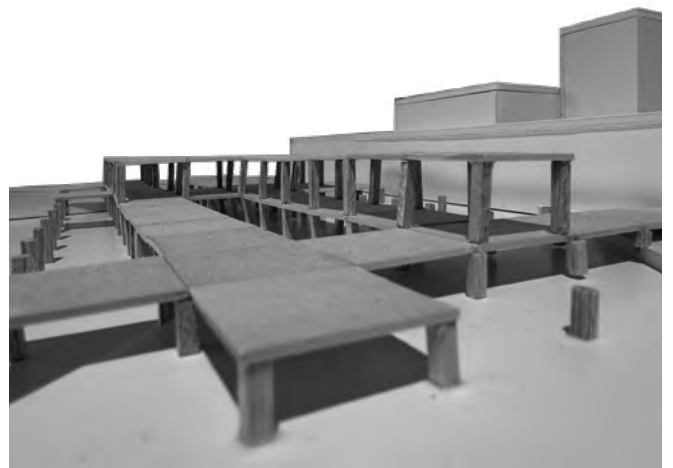
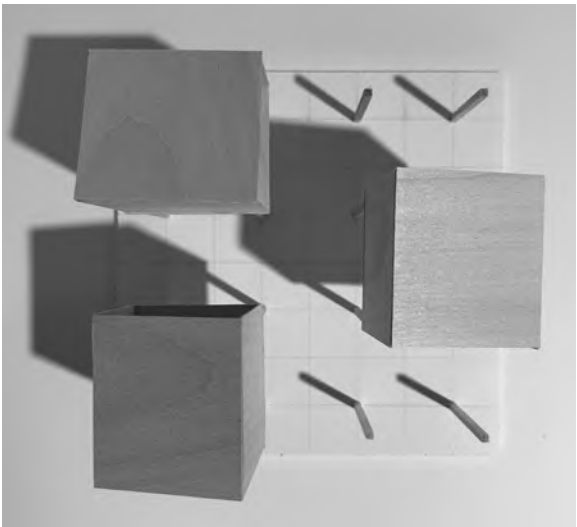
Section AA



Section BB



Perspective Views



Conceptual Model Photos

Model Photos

Elemental Studies (Excerpts)

2022 - Current

Warning

SLIP is a word that generally, and simplistically describes my design philosophy. The next few excerpts from various essays I have written will explain exactly what that means. Although, generally, it speaks of my interest in taking elements of design and allowing them to slip past their natural place, creating new relationships between said elements. The following essays are all descriptions or explorations of my personal design ethos. Organized as chapters within a Manifesto, these essays serve as a first draft record of my architectural and design thought process.

The Details

“God is in the details” (Mies)

About a year ago I asked a professional architect working at one of the biggest firms in the country how to evoke emotion through design, through architecture. He paused, passed the question on to someone else, and another architect simply said, ‘the details’.

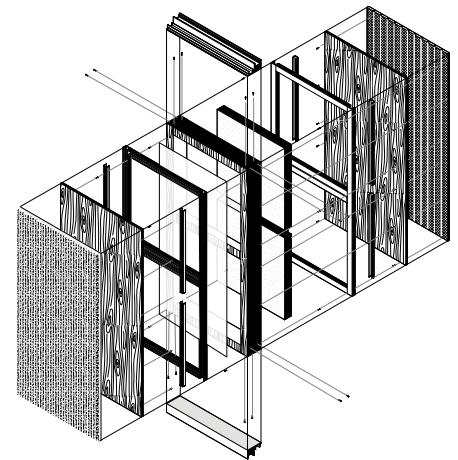
It’s the details in a design that create an impact on people. It’s walking through a space and noticing how the light streams through a window or the smell of the wood as you first enter a building. It’s The feel of the railing on your hand, the sound of your footsteps echoing in a hallway, how the light reflects off a marble floor...or how it doesn’t.

The most ‘inconsequential’ or worthless details that most people will miss are what can make or break a space. Spaces that consider all those smallest details are the ones that cause a visitor to stop and think, to gasp, or even to mutter a quiet ‘wow’.

Causing someone to leave a building feeling different than the way they felt when they walked in is something only the greatest architects with the greatest attention to detail can achieve. That ability is what differentiates a ‘great architect’ and a ‘good architect’.

But, this is only one aspect of how architecture can evoke emotion, the creation of space and the attention to detail is incredibly important, but the use of form by the hand of an architect is equally as important in creating an emotional space, but that’ll be discussed further in part two.

Drawings in Support of the Theories Present in Writings.



HÖUSE

Academic: Summer 2024

Critics:

Peter Dumbadze

Carrie Bobo

Ryan Kahen

Collaborators:

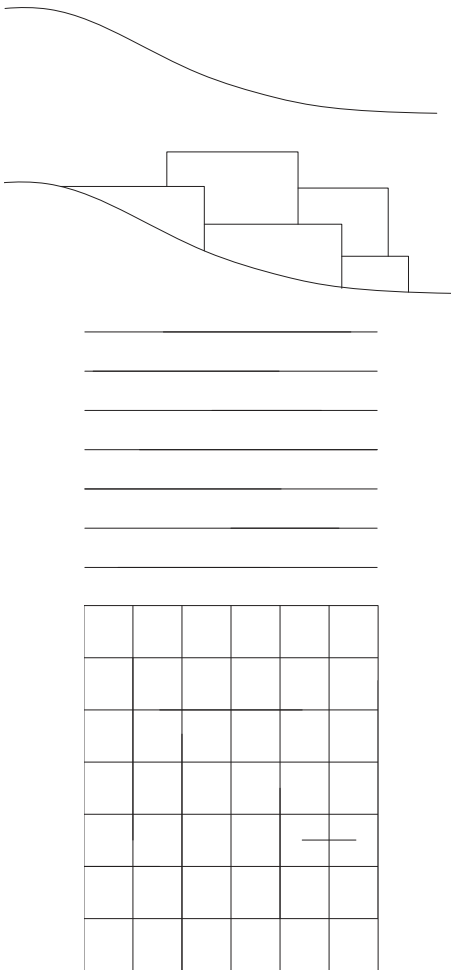
Jonathan Friel

Salvatore Micche

Kyle Rey

Ecson Secaida

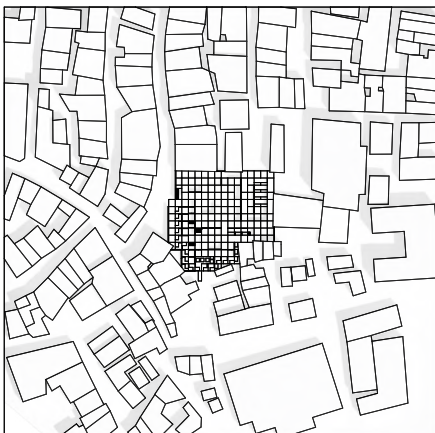
Location: Anywhere



How to Design A Stair

A set of stairs is a seemingly simple concept; A set of ledges about 10 inches deep and 8 inches tall that brings the user from one floor to another. At its core, stairs are all about function, there's no formal discourse, no creativity, just reality. Architecture is the practice of making something seemingly simple, into something that can look like far more, become far more, and serve the public in a capacity that is far more than just function. The term 'programmatic stair' seeks to convey the very concept, that a stair can contain more than one program, or use. Common examples of programmatic stairs generally include places to sit and places to congregate, and within themselves become a statement; the stair becomes the attraction, the reason for a visit. Let's take the famous metropolitan museum of art (the MET as more commonly known) as an example. The stairs in front of the museum are regularly used by passersby as a palace to sit and eat, or a place to read, people watch, or even gather as a group. Those stairs become more than just a way to enter the museum, they become the attraction, the spatial intervention, the purpose for making the trip. Of course, the stairs remain usable, but they elevate themselves beyond regular function to something more, something architectural.

So how does one design a set of stairs that elevates itself from mere function? There are many, I mean many, approaches to this problem, and each designer will approach it differently. I can only tell you how I perceive the issue and how I would proceed to solve it. A good start to solving any architectural issue (not the only way to begin but...) is looking backward, taking precedents, and studying them in order to apply them for your own gain. We've already looked at the stairs at the MET, but those are relatively plain in comparison to what a programmatic stair could look like. Another tame example of an interesting stair is the set of stairs designed by Diller and Scofidio at the Julliard center; this set of stairs begins to play with variations in the traditional step form.



Wall Plaza

Academic: Spring 2024

Collaborators:

Wren Irigoyen

Critic: Chit Yee Ng

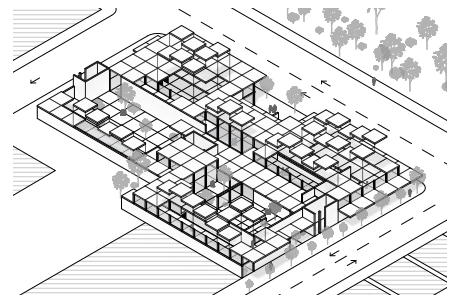
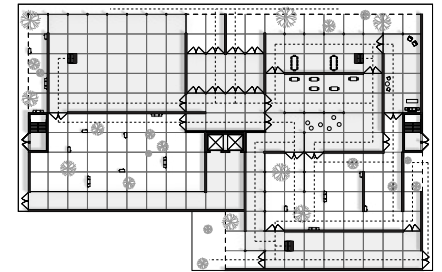
Location: Istanbul, Turkey

The steps are divided into parts, a regular stair where one can make their way to the second floor, a section where the steps become wider and taller, and a section where the steps disappear entirely into a desk. Let's call the second section the programmatic intervention. This is the space where the stairs grow in height, allowing for comfortable sitting. This space also includes fluctuations in the stair itself, at moments bringing the stair up in an arc, creating separations in the space, and

allowing for groups to congregate without feeling surrounded. These aberrations also allow users to lean on them, creating an air of relaxation and a space to lounge while studying. Although this entire space is incredibly interesting, the intervention only takes up about a third of the entire width of the stair, leaving the rest to remain as normal steps. This space is also linear, it cuts straight up into the stairs, so regular passersby can just walk straight up the stairs to the second floor. What if we took our interventions, and instead of sectioning them off to the side, placed them throughout and across the stair? Making it harder to make your way to the top of the stair, but a far more interesting journey all around. See, that right there was the beginning of an idea.

Now that we've looked at a couple of precedents, and our own thoughts begin to form, we move on to schematic design. This part of the design process is where ideas and concepts are explored, thrown out, cried over, and eventually, a winner is chosen. Normally multiple ideas and thoughts are explored, anywhere from 3 to 300 but for the sake of your attention span, let's stick to the thought we had before; what if our interventions within the form of a stair were spread out, allowing for users to interact and experience that stair in multiple different ways at multiple different points throughout the ascension of that stair. The way that designers and architects understand their ideas varies from person to person, but personally, I enjoy sketching my ideas out until I am satisfied they are complete enough to move on.

OK now that we have a rough idea of what we want and how we could maybe achieve that goal we move on to design development; this is where ideas become reality. In this phase, we take those rough ideas and sketches and begin to realize them through architectural drawing. The act of drawing and creating drawings can many times inform and improve a design. You begin to realize what works and what doesn't, what's realistic and what really isn't. There is a saying in the community, that Design never really ends. What that means is that even though your project might finally be 'done', there's always something that can be improved. Although something may be built and you're no longer designing for that project, it's always in the back of your mind. The design process never finishes. So, as we begin to create drawings we remember that nothing is final, I can always make changes, and improvements and I can always remake the drawings.

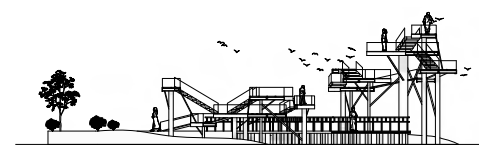


Discovery

Academic: Spring 2024

Critic: Cleve Harp

Location: Newark, New Jersey

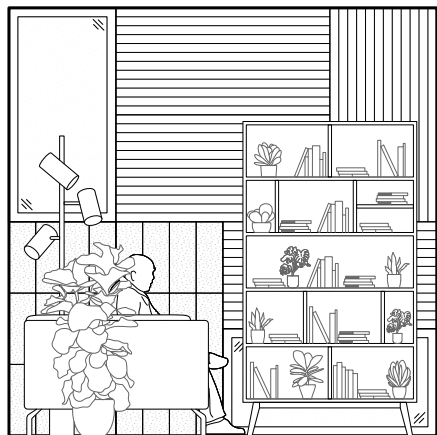
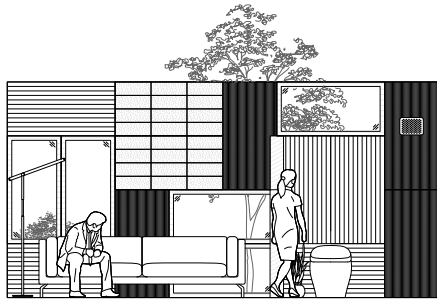


Steel Forest

Academic: Spring 2023

Critic: Donovan Kirkland

Location: Meadowlands, New Jersey



HÖUSE

Academic: Summer 2024

Critics:

Peter Dumbadze

Carrie Bobo

Ryan Kahen

Collaborators:

Jonathan Friel

Salvatore Micche

Kyle Rey

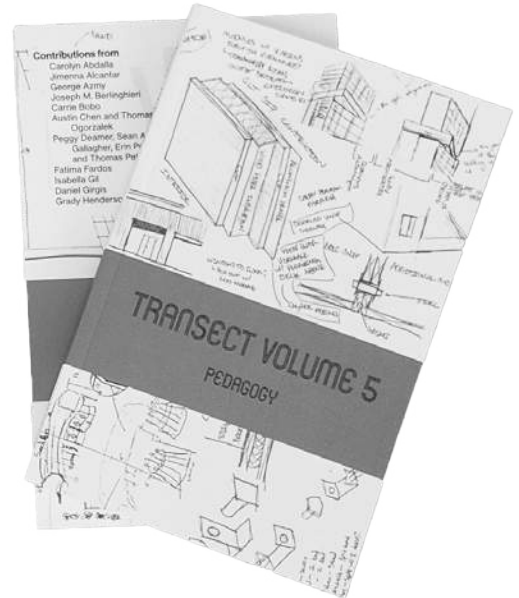
Ecson Secaida

Location: Anywhere

42 Things...And Counting...Every Architect Should Design For

1. Who Am I Designing For
2. Why Am I Designing This
3. Context
4. Site
5. Height
6. The Code (All Of Them)
7. Zoning (But Also Screw Zoning)
8. The Client
9. What The Client Wants
10. What The Client Wants But Just Doesn't Know Yet
11. Who Does Your Design Affect?
12. How Does It Affect Them?
13. Why Does It Affect Them?
14. Should It Affect Them?
15. Your Own Design Motifs
16. You Own Aesthetic Aspirations
17. The Aesthetic Appeal Of Your Design
18. Your Own Interests
19. Your Own Goals
20. Economic Limitations
21. In Other Words...Budget
22. Practicality
23. Materiality
24. Materials To Avoid
25. How Your Design Blends In With It's Surroundings
26. Or How It Doesn't
27. Can my Design Aggregate?
28. Should it Aggregate?
29. What if it Aggregated Over an Entire City?
30. That's Really Utopian (or Dystopian)
31. What if My Design Took Over an Entire City...or The Entire World...Whoa
32. OK let's relax....
33. Structural Stability
34. Structural Integrity
35. Truth
36. By Exposing The Structure Maybe
37. Why Cover It Up?
38. Should I Cover It Up?
39. When Is It Appropriate to Cover Up The Structure And When Is it Appropriate Not To?
40. Humanity
41. Society (And Its Wellbeing)
42. The Less Fortunate

Publications
2021 - Current



Transect Vol. 5: Pedagogy (Excerpts)

Spring 2024

Transect is the student-produced architectural journal of NJIT's New Jersey School of Architecture. The publication seeks to contribute to and situate the school's work within broader stands of contemporary architectural discourse by publishing student projects and essays as well as original essays by faculty, scholars, and practitioners. Transect is published once a year.

Originally begun in 2019 as a catalog of exemplary student work to serve as a resource for students, Transect has grown in scope to provide critical commentary on and explorations of the nature and potentials of architecture and its pedagogy while arguing for its continued relevance. The publication takes its name from the title of the school's Spring 2019 lecture series and embodies a way of seeing that encourages interdisciplinarity, mixed methods of presentation, and engagement across the wide and varied landscape of architectural discourse, past and present. I serve as Managing Editor of Transect.

Why We Draw

Carrie Bobo

"It has been said that as architects, we create not buildings but complex sets of instructions. Arguably, what we've learned in architecture school is as much how to convey complex spatial ideas concisely in two dimensions as it is how to design. Today, Revit offers a promise: the ability to build a digital twin at full scale in the liminal space of the machine. The software then goes further, eliminating much of the profoundly complex mental processing needed to convert three dimensions to two, transforming even the most rudimentary of forms into something that reads initially as architecture, a semi-autonomous expert in the coded language of drawings for construction. {...}

If we're so afraid of the contagion of nostalgia we can always burn our sketchbooks, drawing in Procreate instead..."

Iteration_04: Architects - Architecture (Excerpts)

October 2024

Iteration is a publication produced by Transect at New Jersey Institute of Technology (NJIT) Hillier College of Art and Design (HCAD). Iteration is in a constant state of reconsideration, more a record of our thought process than a polished final product. Iteration is published about once a month. There have been 5 total issues of iteration, each with an overwhelming response of support and the occasional snarky comment. Architecture students often find themselves burnt out due to the high demands of studio, forgetting that creativity can also be an outlet. Iteration strives to create a space for those same students to express themselves by reinventing itself each issue. Iteration is a forum for commentary, a place to jump-start change, and somewhere to just relax. I serve as the Creator and Editor-In-Chief of Iteration

What is life?

Dan Girgis

"...Personally outside of studio I creatively express myself in a few ways: I write, I take photos, I read, but most of all, I live. I am constantly aware of the difference between 'existing' and 'living', doing my best to live and not just exist. "Carpe Diem. Seize the day" in the words of the late Robin Williams in the film 'Dead Poets Society'. I view purely the act of living day to day, with everything that comes with it, as an act of design in my life."

Iteration_01: NJIT Reviews (Excerpts)

December 2023

HCAD Stairs

Dan Girgis

"Entering from the first-floor entrance of Weston Hall, one is greeted by a set of neon green stairs. To begin the climb is the obvious step forward. Confidently, one occupies the center of the stairway before looking up and realizing someone is waiting. Glancing to the sides and realizing there's no space, one quickly shuffling to the side and jumping the last few steps, allows them awkward passage..."

