

# BOBBY HAY

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FLATBUSH, BROOKLYN

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LINK TO PORTFOLIO WEBSITE

## SKILLS

### Adobe

Photoshop, Lightroom, InDesign, Illustrator, Premiere Pro

### Autodesk

AutoCAD, Some experience with Revit, Limited experience with Maya

### Rhinoceros

3D modeling and rendering via Enscape and Lumion

### Photography

Digital Photography (Nikon D3200 with 18-200mm lens)  
Film Photography (Pentax k1000 with 50mm lens)

### Fashion Related

Hand and machine sewing  
Pattern-making  
Garment construction  
Knowledge of textiles and fiber types

### MISC

Welding (MIG, TIG, and Oxy- mild steel and aluminum, silver soldering), hand drafting, lighting design, drawing, painting, color, sculpture, fashion modeling, general graphic design, etc.

Money handling, customer service, problem solving, communication in teams, etc.

## EDUCATION

### Pratt Institute

2021-2025 BFA Interior Design | Minor in Fashion

### Tacoma Community College

2019-2021 (Dual Enrollment Program completed during High School for College Credit)

### Science and Math Institute

2017-2021 (High School)

## EXPERIENCE / AWARDS

### Weddermann Architecture /

### Moral Compass Construction

Interior Design / Architecture Intern

General design, fabrication, construction management, residential construction, rendering, and more.

Summer 2024 / Ongoing Through '24-'25 Academic Year

### "Surrealism Tomorrow" Spring 2025

Several sculptural works featured in a survey of surrealism in the contemporary socio-political climate juried by major institutions such as the Museum of Modern Art.

### David Saylor Endowed Scholarship

Awarded during 4th year of undergraduate study for special interests in interdisciplinary design practices.

### Prattler Issue 2: "After Hours" Cover Designs

Photographed the cover of a Pratt campus magazine for their second issue in Spring '25. Produced content for several interior pages as well.

### Showcase Magazine

Freelance Author

Summer of 2023

### Tacoma Consignment

Furniture Sales Associate and Arts/Furniture Valuation  
Creative Direction

Summer of 2023

### Nordstrom

Shoe Sales Associate

Summer of 2021 and Summer of 2022

### Ice Cream Social

Ice Cream Scooper

June 2019 - May 2021

# UNDERGRADUATE THESIS



## THESIS STATEMENT

An exploration of what it means to be “fucking unlovable”, my investigations follow the traces of those persecuted by the status quo as they leverage space, time, and the body as a means of constructing autonomy and endurance.

Dancing between self and other, interior and exterior, being and becoming- I assert that these individuals evoke qualities of the sublime, surrealism, dadaism, existentialism/postmodernism, escapism, and more within their performances of self and the body as a powerful means of resistance to pressures from the status quo.

## INQUIRY

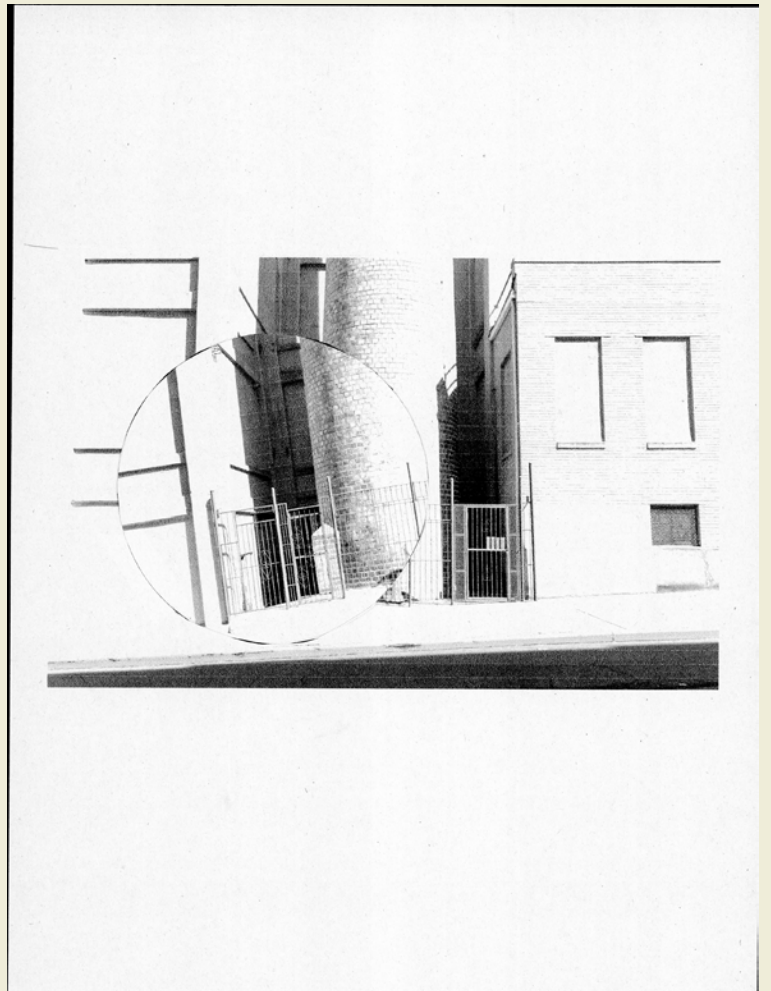
How can encounters with “other” as bodily intervention or material artifact shift the perspective of the status quo and its subsequent authority?

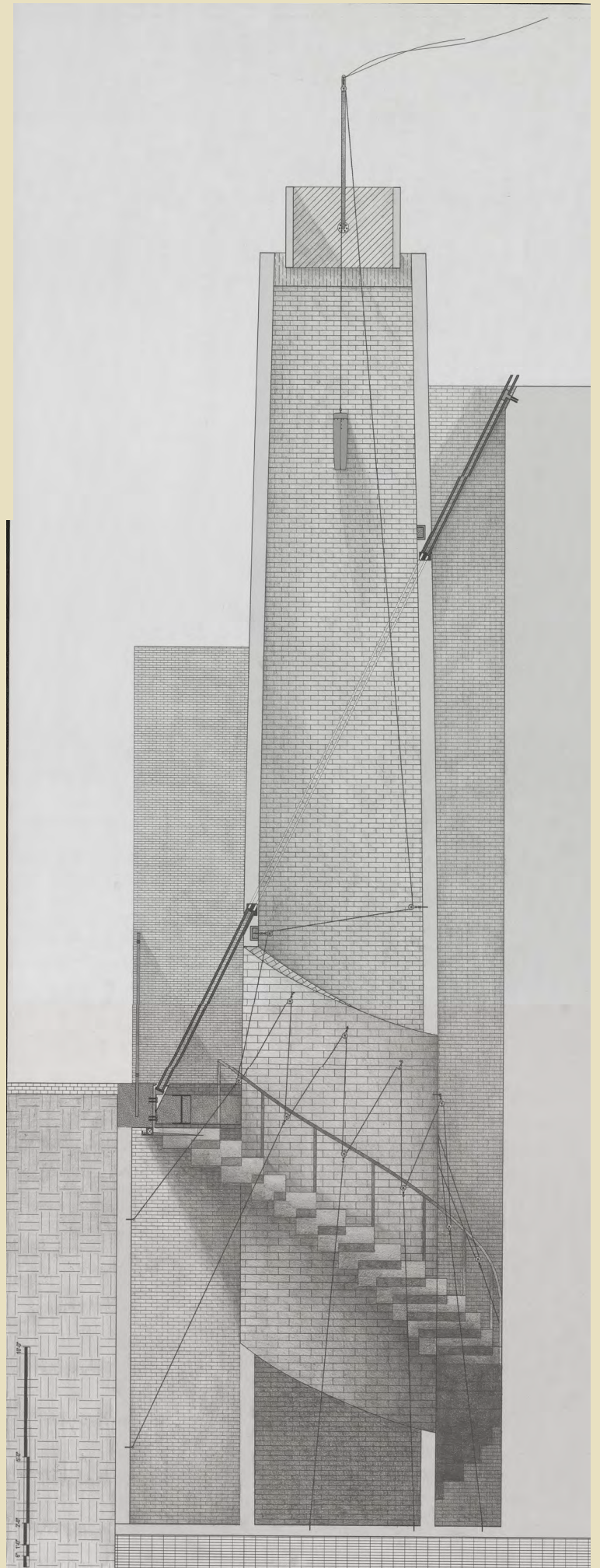
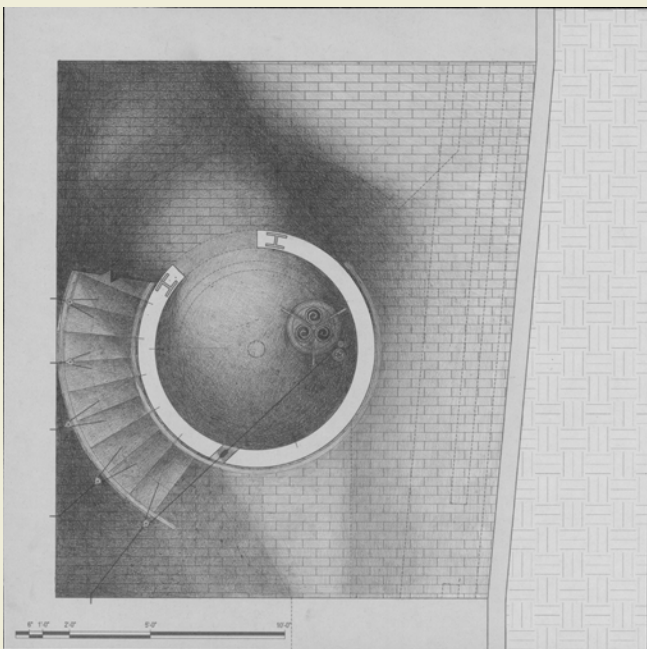
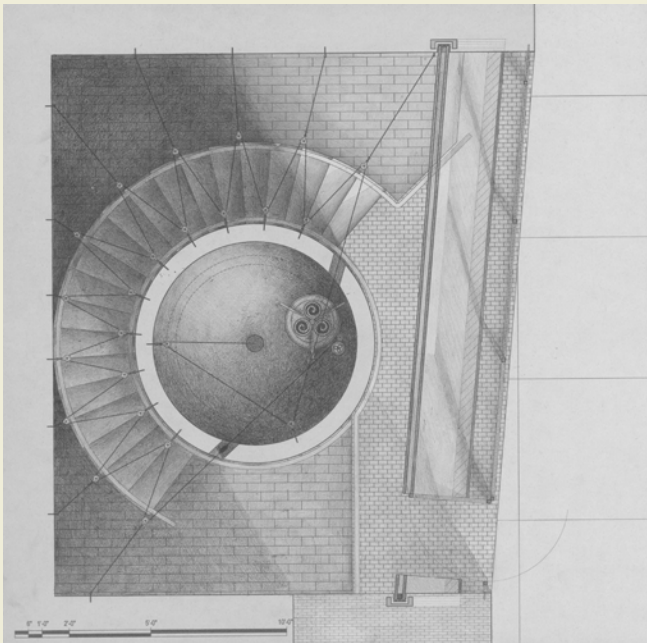
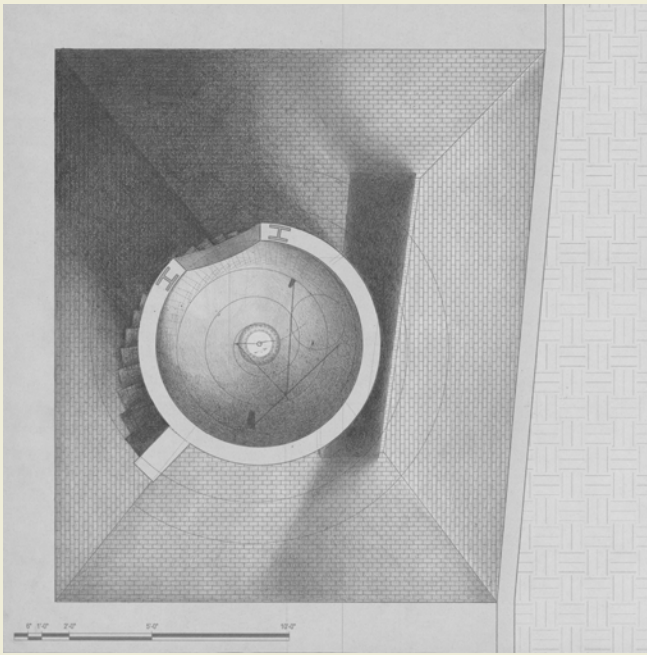


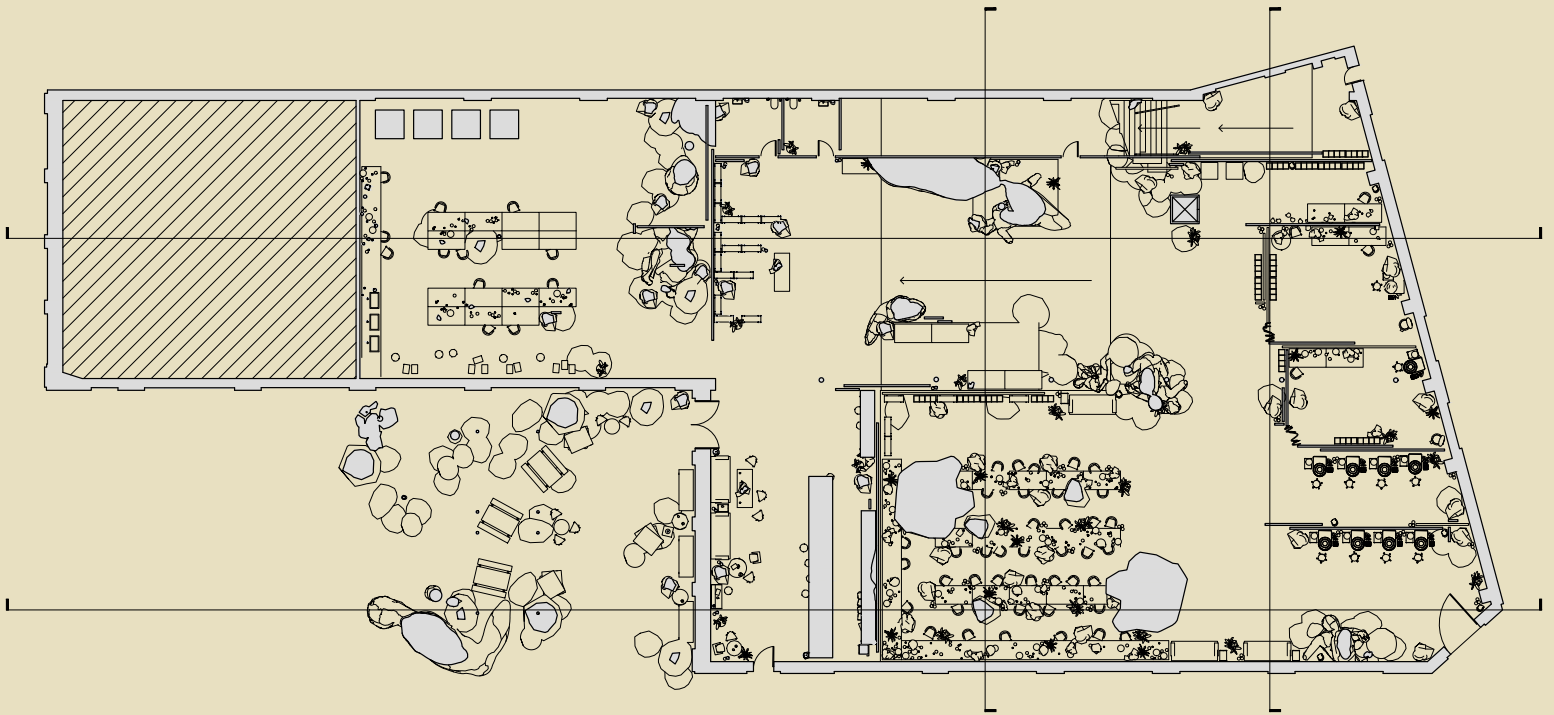


## SUMMARY

My earliest investigations looked more specifically at this dance between being and becoming. Mapping this relationship as intersections across a spiral I was curious how this manifests spatially which I explored initially through performance. A creatively liberated and connected space, I noted the fragility of this precious state and attempted to catch these traces in materials such as wax or plaster which were equally susceptible to forces such as time. To explore my findings from these experiments in a broader social context so as to juxtapose and force the condition of "other" I breathed a new life into one of my mother's old welding jackets lining it with red human hair. Worn on the street the piece embodies the tensions between a certain immutable and unlovable interior self contrasted with a more vernacular and protective outer shell. Folding these experiences into this site (Brooklyn Army Terminal along 38th Street) through the manipulation of printed photographs I wanted to explore alternatives ways of distilling this experience through the existing architecture of the site. Developing my plans with AutoCAD in detail down to the threads of the bolts and rendering them with a pencil I aimed to push the power held in the imagination as these spaces began to further activate and inspire the mind.







## COPENHAGEN STUDIO

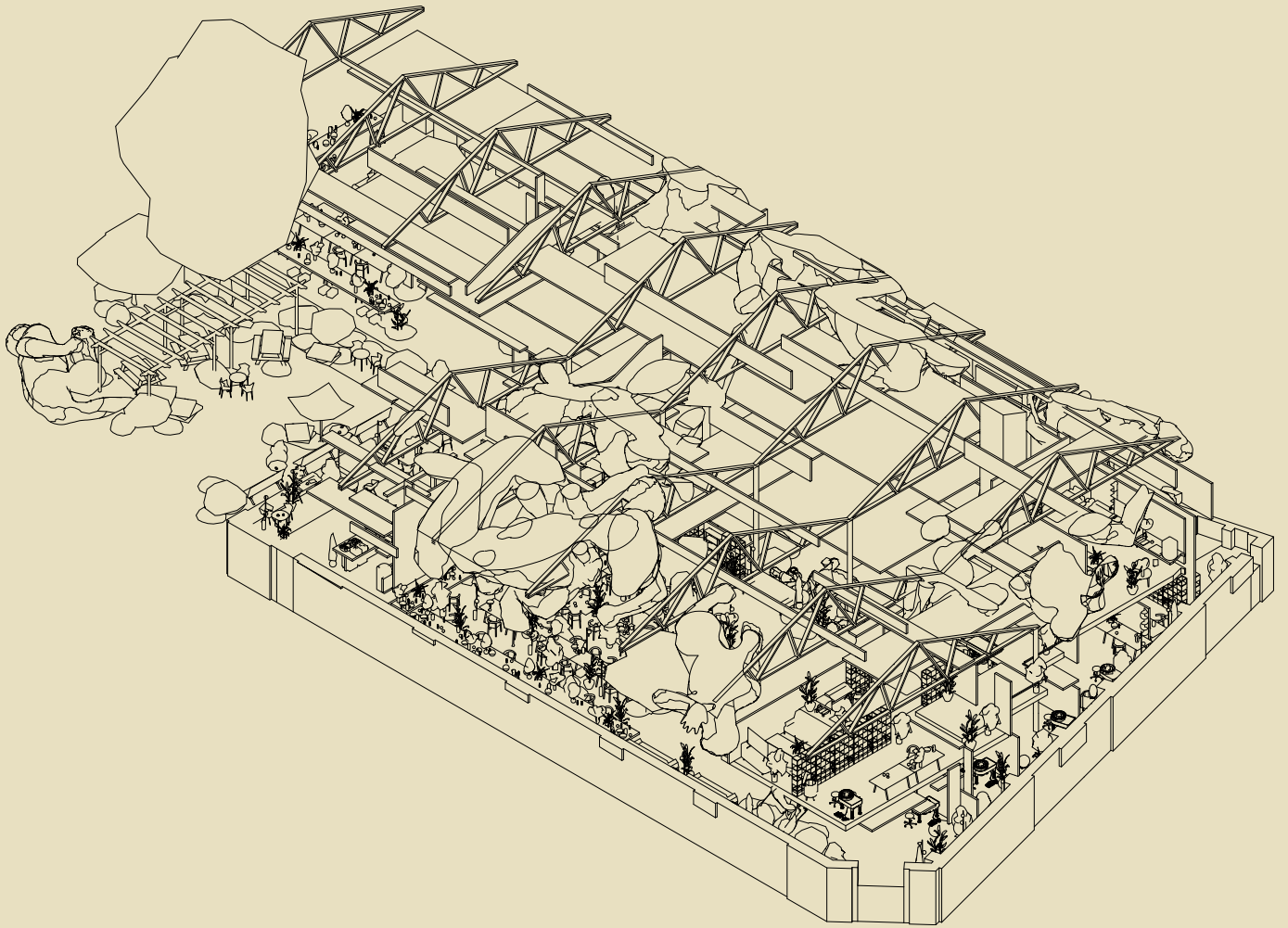
Located at Blegdemsvej 132 in the neighborhood of Østerbro, the historic site traditionally referred to as Remisen began life as a tram station and has since shifted programming several times, currently functioning as a local community sports venue.

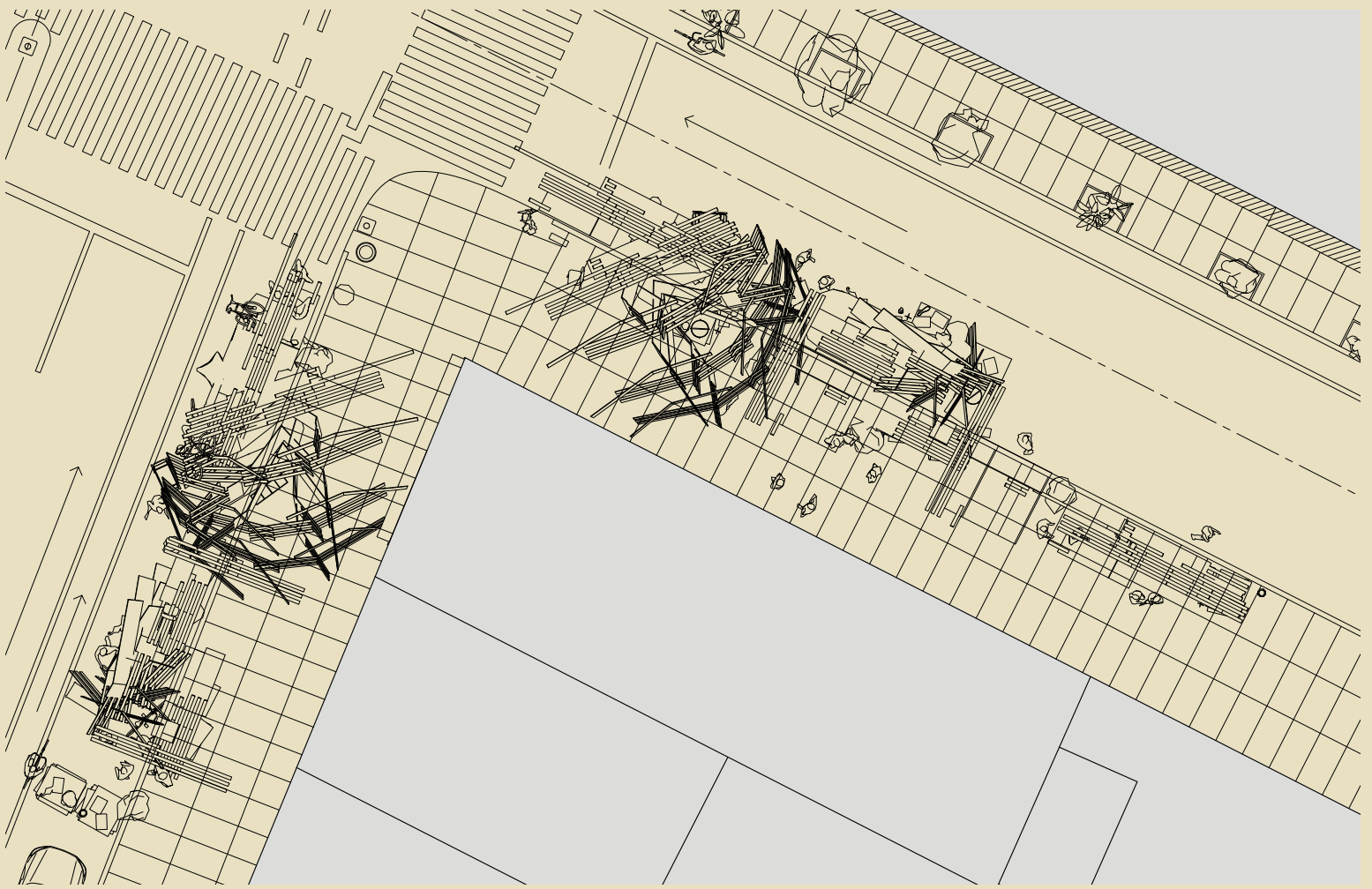
This transformation witnesses the space operating as a sort of large ceramics studio maintaining this aspect of community gathering through the integration of various public working spaces and resting spaces such as a cafe. Additionally, there is also space for large scale production with a factory and private residences for local artists.

I was fascinated by ancient stories and myths which describe the first peoples being sculpted from the earth or a sort of mud/clay. In this I wanted to explore the erosion of these ancient bodies as a sort of metaphor for the ways in which people are faded, eroded, crushed, displaced, and evolved under the pressures of the status quo.

Following this project's emphasis on thresholds, this narrative is communicated through the collapse, fragmentation, and expansion of the space between spaces, these lines finding themselves less distinct. At the same time the body is layered through various planes of "sediment", these layers acting both as protection and a space for perpetual evolution. These bodies are both a part of the structure but also mirror the experience of the living body passing through.

This shift is further communicated through the materials within the site fading between a vulnerable organic and a durable, lingering, inorganic. Entrances open with soft woods, susceptible to the passage of time, but tucked deeper within the site is a progression to materials such as bog oak, petrified wood, and local stones with each shift in materials stepping closer to the idea of permanence. This hard core echoes the idea of memory, operating as a sort of fossil of that which came before.



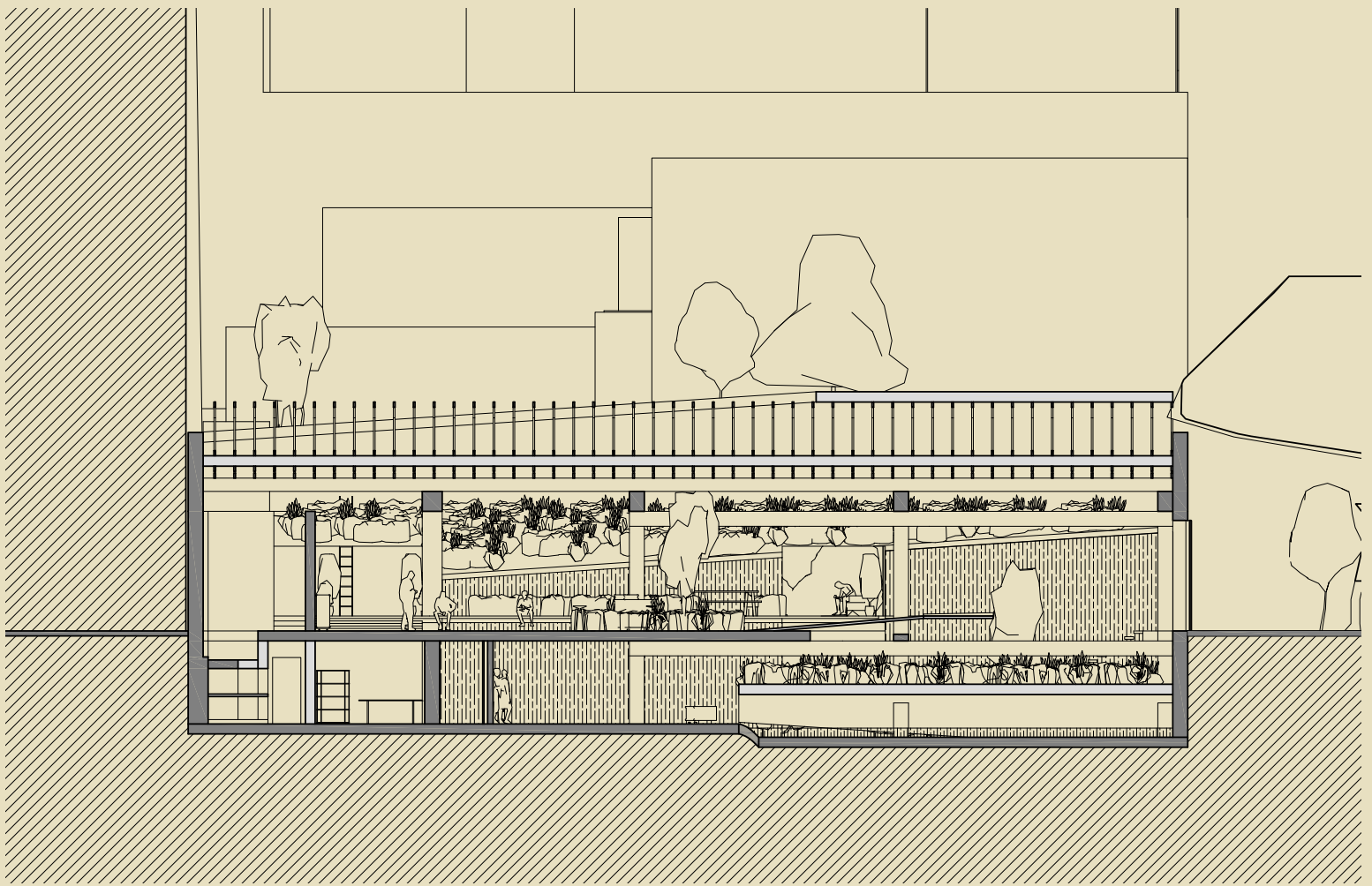


### THE GIVING TREE PT.1

The first half of this studio was spent developing a street scale intervention in the Bowery neighborhood of the lower east side. Considering the demographic of the neighborhood and the strong forces of gentrification which are reshaping the Bowery rapidly I wanted to create a service which prioritized lower income individuals and served the community at large. Situated next to the New Museum is the Bowery Mission which provides food to local residents but I noted that beyond simple meals there was little opportunity not only for low income residents to linger in the area there was also a lack of resources available to them in the way of clothing and other basic commodities. To address some of these issues I proposed here a "give take" hub which residents could populate with clothing, basic furniture, or really whatever else they might wish to donate for others to take.

The design of the structure itself is composed of three basic modules related to different programmatic activities: resting, gathering, and storing. These smaller components are then assembled and parametrically arrayed so as to not only more efficiently work along the street but to also force non-naturally occurring interactions between various members of the community.





## THE GIVING TREE PT.2

In the second phase of this project we were provided a building along Bowery to test our concepts in at greater scale. My first intervention within the building was to remove all non-structural elements of the facade to completely open the ground floor space to the public which led me to eventually remove portions of the floor slab to continue this access into the basement. Seeing that lower income communities have historically leveraged public lands to produce their own commodities and thus their own autonomy (which the basic ideas of were disrupted and eliminated through the rise of capitalism) I wanted to not just produce a “park” but somewhere where one could produce basic commodities on their own. To make this possible I redeveloped the roof structure and invited water into the building strategically to irrigate various agricultural efforts and to simultaneously provide enough light to these same areas. This effort to grow crops extends into the basement as well through a large opening in the floor slab with calculated amounts of light to cultivate other types of crops. Excess water is also stored here for dry seasons.

To give people the skills to produce these materials on their own the new interior spaces offer a variety of workshops for various practices such as medicine, textiles, and more. The total output of the building itself might supply material for up to 150 shirts per season on its own with no reliance on external water systems or fertilizers.

To tailor this space a little bit more to the people of Bowery I also wanted to inject a deeper connection with the arts. From performance to fashion to music and beyond there is space to practice these crafts in the various workshops but interspersed within the agricultural portions of the plan are various spaces for installations and performances with an audience. There are many local precedents within NYC which mix things such as performance and earthen materials which allows this structure to become a sort of hub for these works.

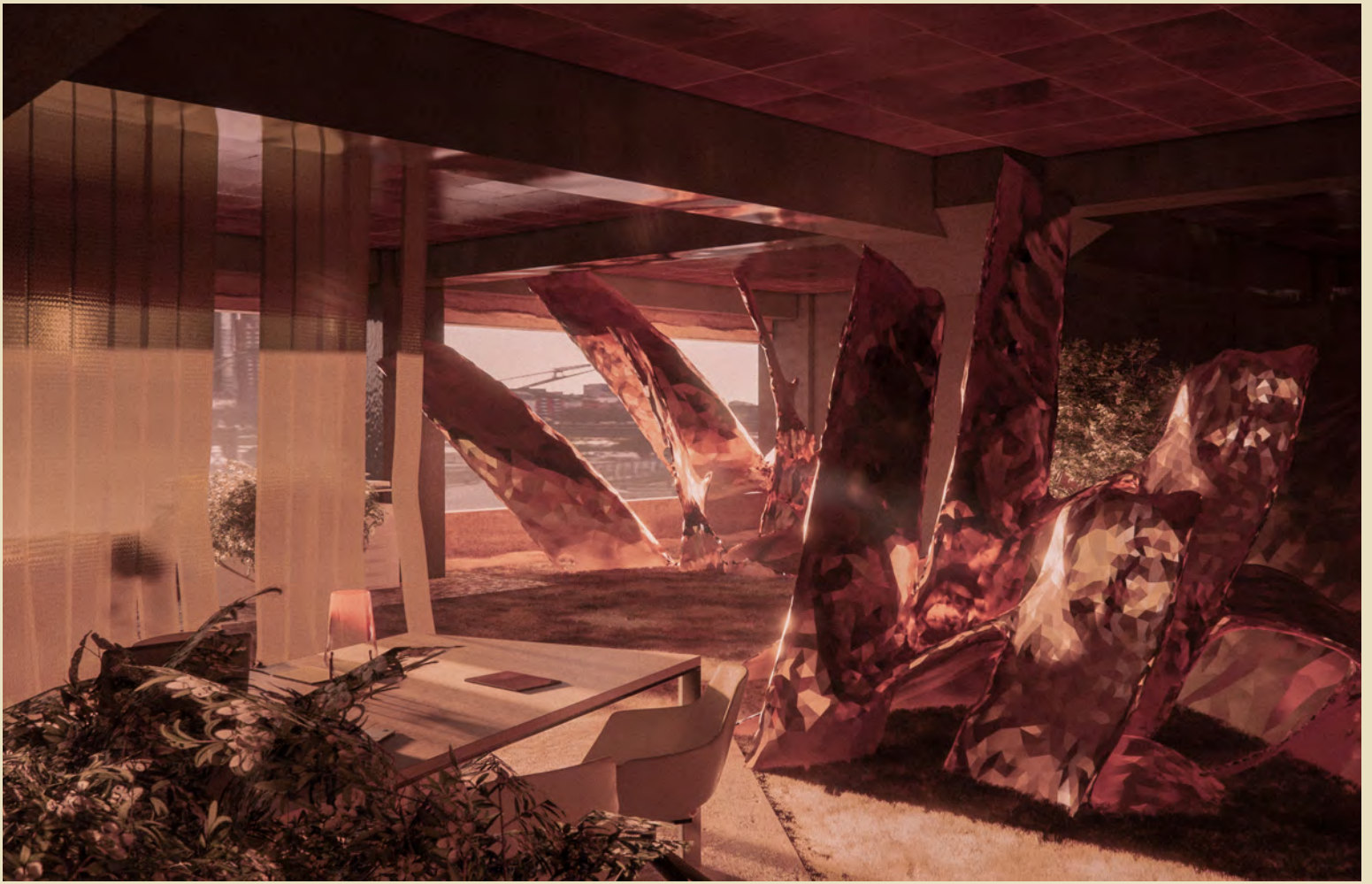




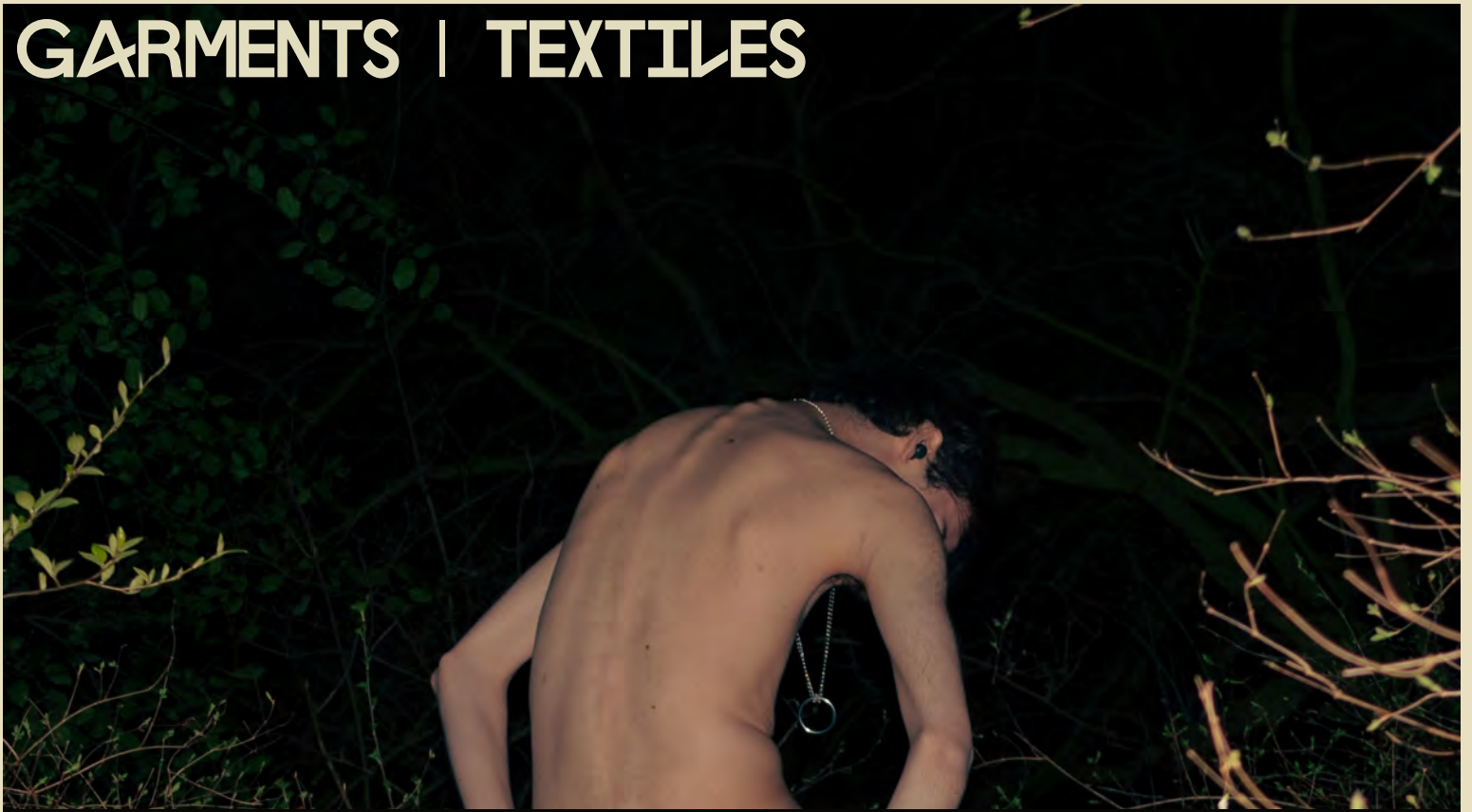
### DESIGN STUDIO 3 OFFICE PROJECT

Exploring the idea of an office which is traditionally centered around productivity and efficiency, I was interested in methods or ways of slowing down this environment as a means of humanizing it. Starting with smaller interactions between the body and the built environment, I designed a curtain which shifted with a few simple closures becomes a coat/jacket. Not only was this wearable designed to reduce overall demand for raw materials, but it also forces us to slow down during moments of transition such as during our arrival or departure.

This design for a wearable also draws inspiration from existing traditions and garments such as the Great Kilt, a predecessor to the more modern interpretations of the kilt. This garment functioned not only as a person's daily wear but also as their bedding at night. There is a certain escapist quality to this intuitive way of dressing that revels in its slowness. Playing off this Celtic tradition and my own ancestry I continued to experiment with these notions of memory, discovery, and erosion abstracting the twists of a Celtic knot into unfolded, cascading sculptural forms.



# GARMENTS | TEXTILES



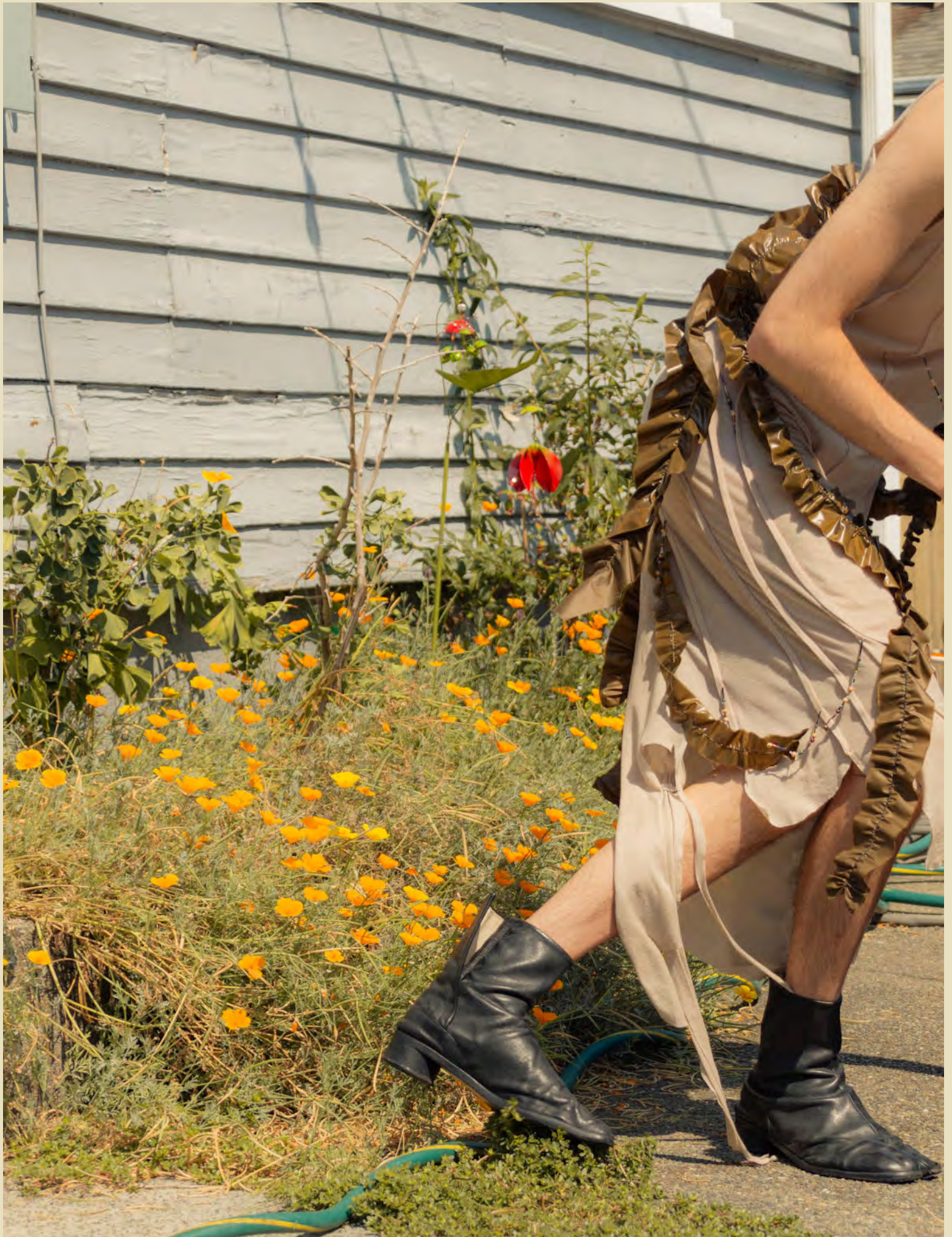


### **SLITTED PANTS WITH SOCK SWEATER**

This design culminates from a dialogue between the body and clothing and hopes to reimagine this relationship by granting textile a new sort of autonomy. The fabric moves free of the body yet responds more intuitively to its touch creating a more open and visible dialogue between the two. These openings also respond to a sort of intimacy between people as well questioning the authority of the onlooker to enter a person's clothing. I also aim to develop this technique of creating smaller pattern pieces as a way of working towards a more zero waste practice.



Continued exploration of the slitted pants design utilizing smaller scrap pieces of fabric and homemade ink based dyes. (Blazer by Alquimie)





### **SEAWEED DRESS**

Crafted with a light-weight sheer cotton jersey, I wanted to explore this relationship of the body with the ocean, in a sense engulfing the body in this ephemeral material. Wrapping around and ensnaring the body is a twisting layer of “seaweed” with delicate beads bringing forth that distinctive feeling of the coastline.



### **GHOSTED JEANS WITH RUST TANK**

The ghosted jeans, originally designed for a close friend, were modified after their initial construction to remove various pockets. This process leaves in tack traces of these details from remnants of the stitching to various pieces of hardware such as snaps. Gesturally this process of deconstruction seeks to mirror the distance I find between myself and this particular friend.



### COMMISSIONED WORKS SLITS AND "HAPPY ACCIDENTS"

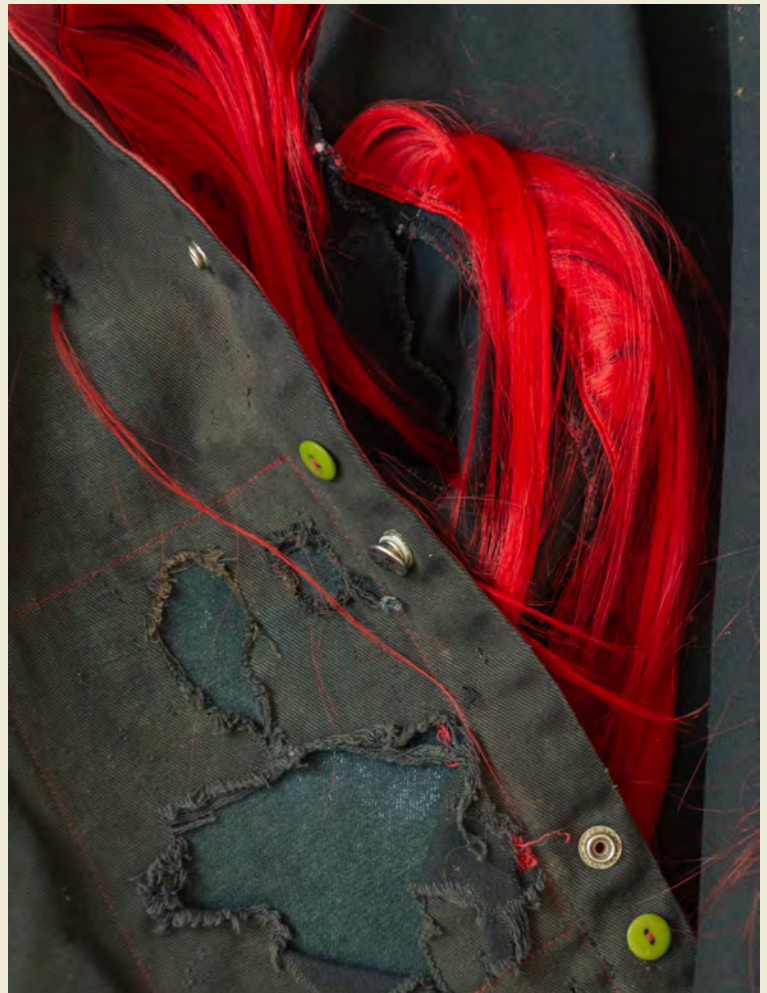
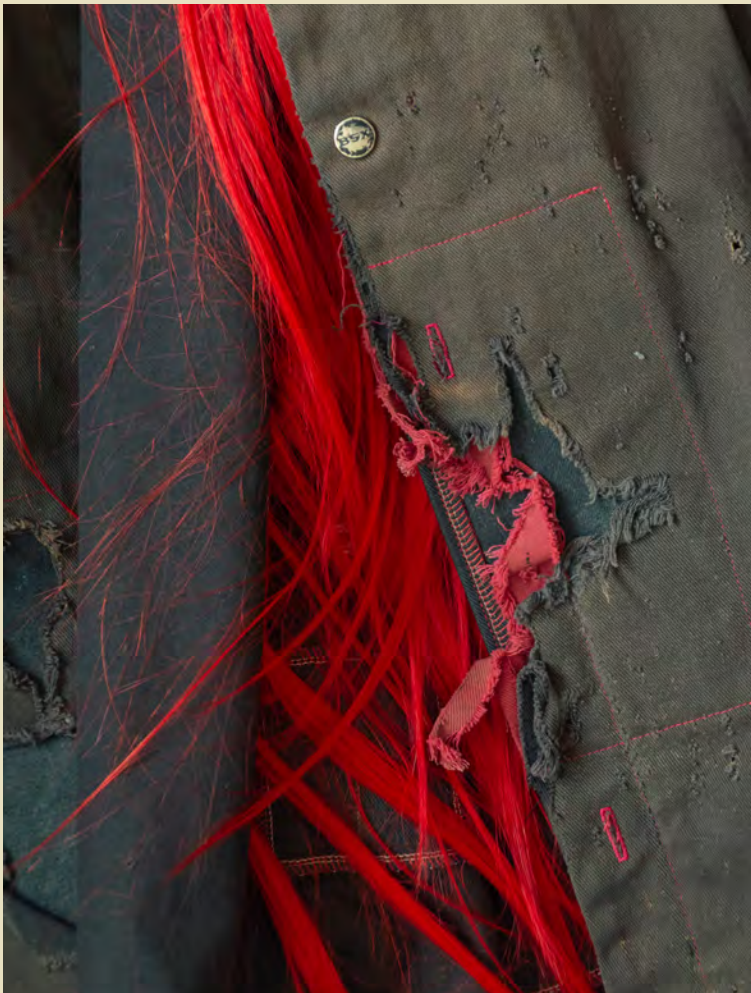
Based on past designs and fitted for different individuals these garments represent ideas new and refreshed. Not only was this a place to focus on craftsmanship, I was also granted room to play with new materialities borrowed from my other projects such as masking tape. Featured on the following page this led to the "Happy Accidents" shirt which uses masking tape to create new volumes through pleating which are then secured with top-stitching. The jean jacket also features a 1 1/2 collar which features an additional peak asymmetrically to one side of the neckline.





**“FUCKING UNLOVABLE”  
(RETIRED WELDING JACKET WITH  
HUMAN HAIR INTERIOR)**

Loosely inspired by McQueen’s “Jack the Ripper Stalks His Victims” collection, this jacket makes use of one of my mom’s old welding jackets repairing various damages and adding a new human hair “lining”. The outer shell of the jacket is meant to act as an armor or filter against the pressures of the status quo while closer to the body the inner chaotic self is supported and represented through the untamable red hairs. Being developed in the second semester of my thesis this jacket represents where my work from the first semester ultimately starts to find itself.





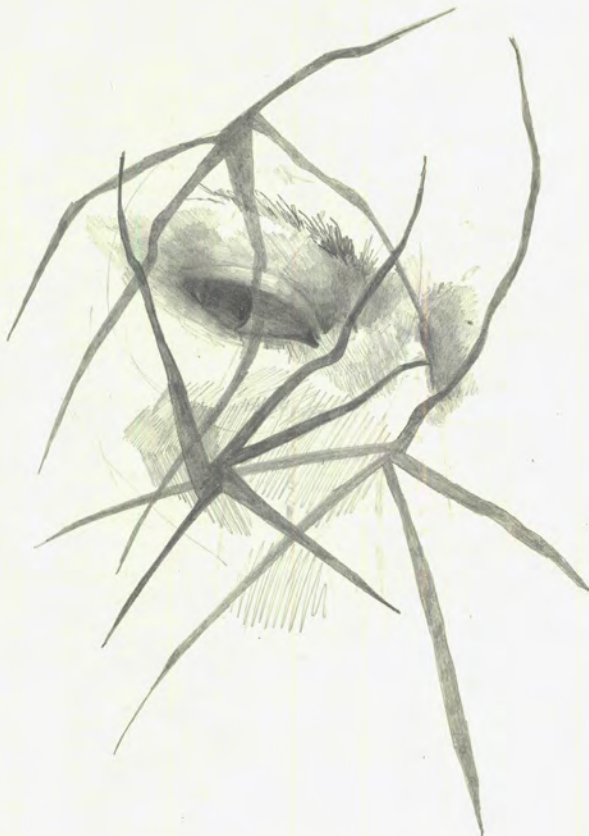
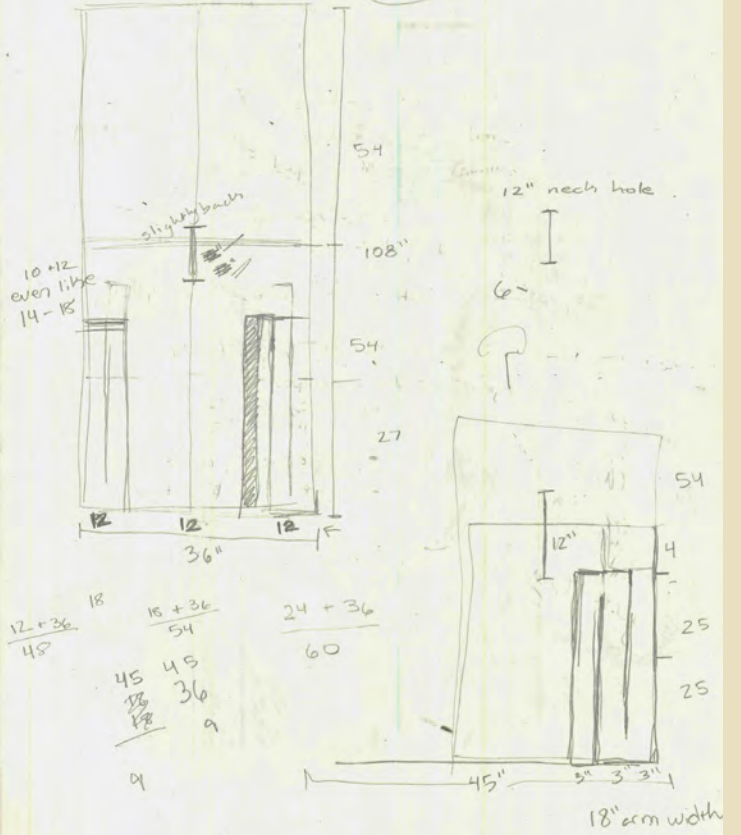
# SKETCHES

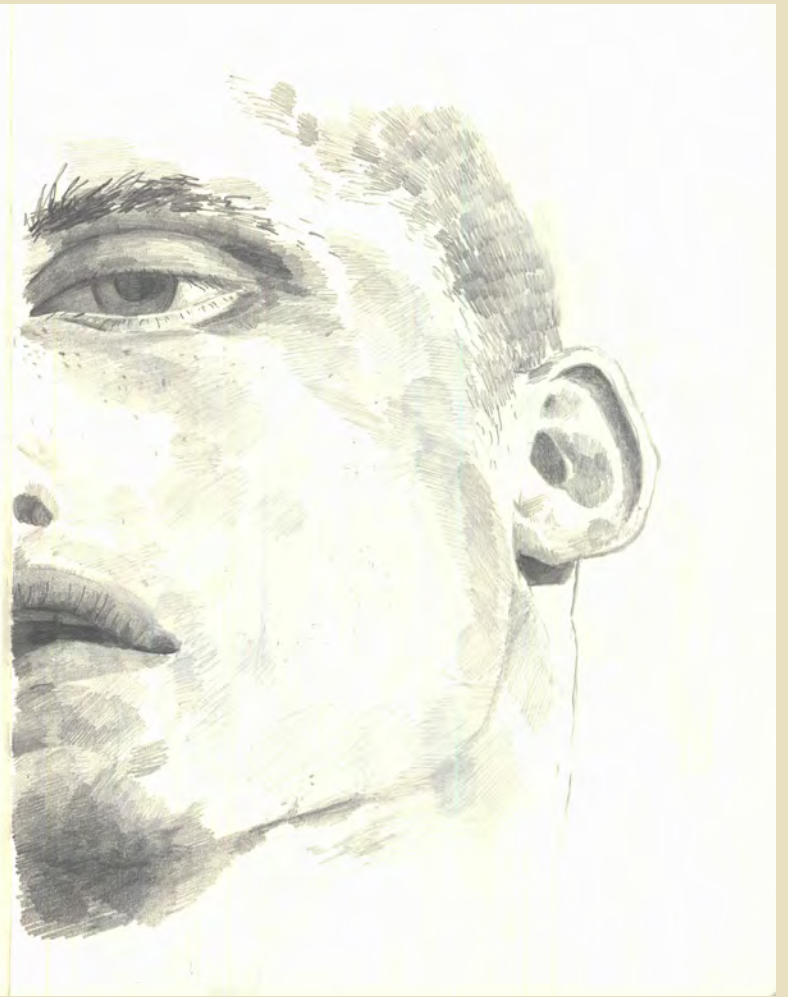
like slit pants  
 peach ino pants  
 long lapels  
 sleeves 3/4  
 end 3" short of  
 broad shoulder  
 bottom hem  
 chiffon lining

slit jacket  
 hand sew lining  
 to already finished  
 underside of the top  
 frog



12" for bottom sleeve edge  
 12" x 2 for turn up 24" circumference  
 or 9" x 2 18" circumference





clichen feet

