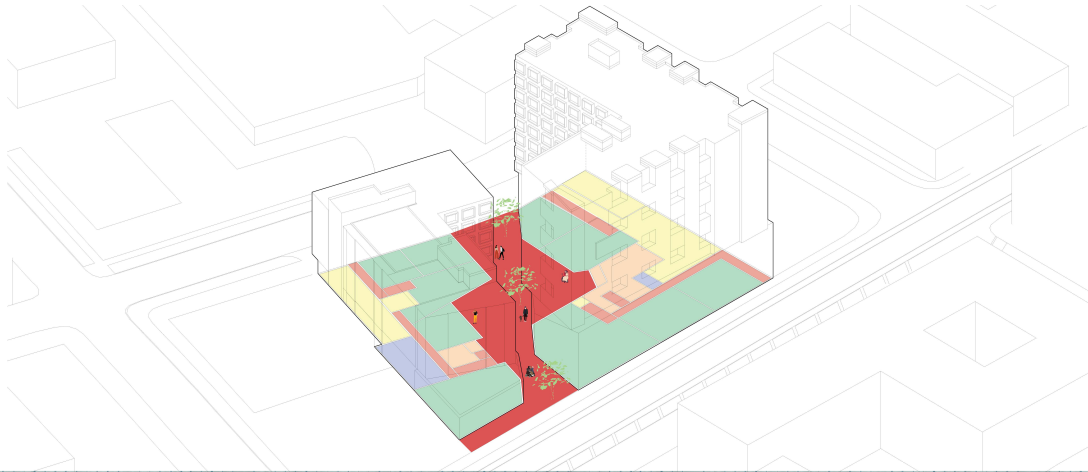
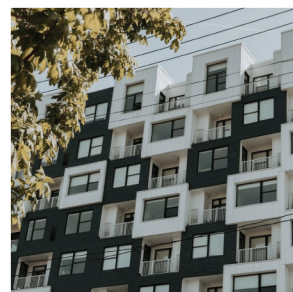
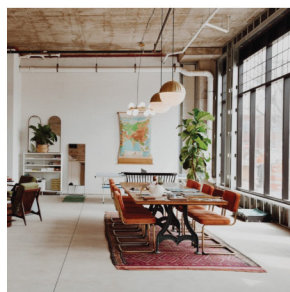
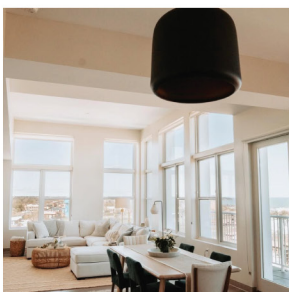
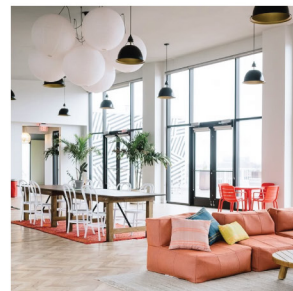
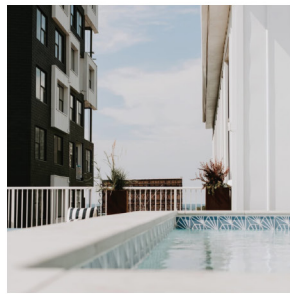
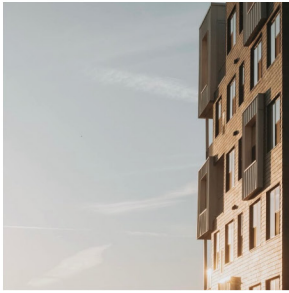




**F** Mixed-use housing, 170 units, podium build. I divided the building into two volumes with a central spine, creating an inviting, pedestrian-friendly footpath and courtyard that gracefully accommodates random site conditions while reinforcing good urban design principles. I also advocated slate as the primary cladding material: a sustainable, natural product that is not widely used in my market. I was instrumental in securing the contract.



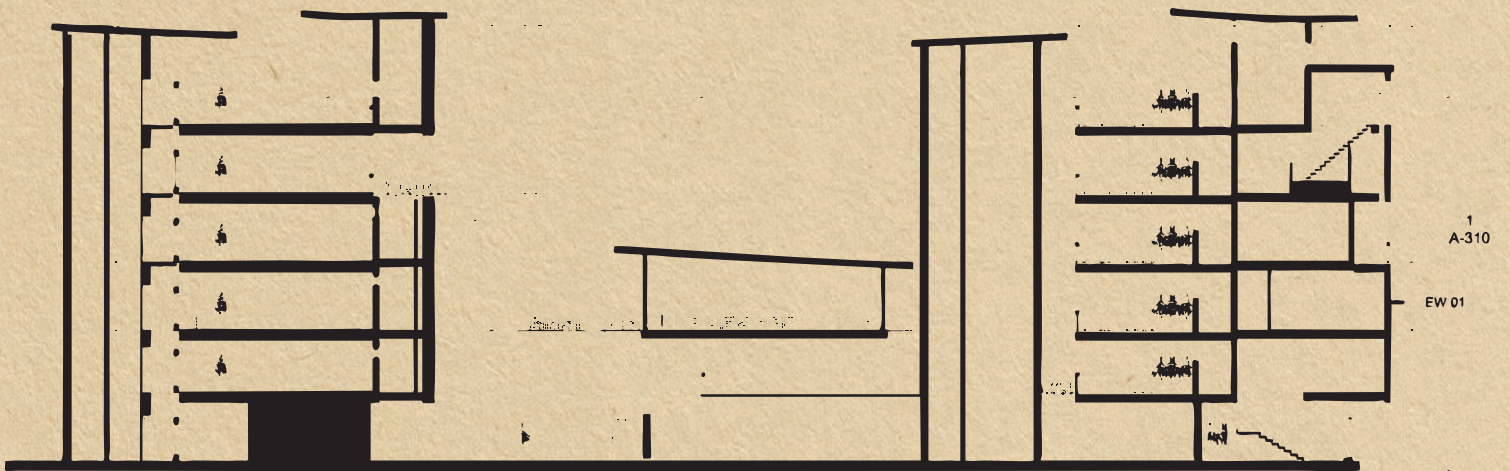




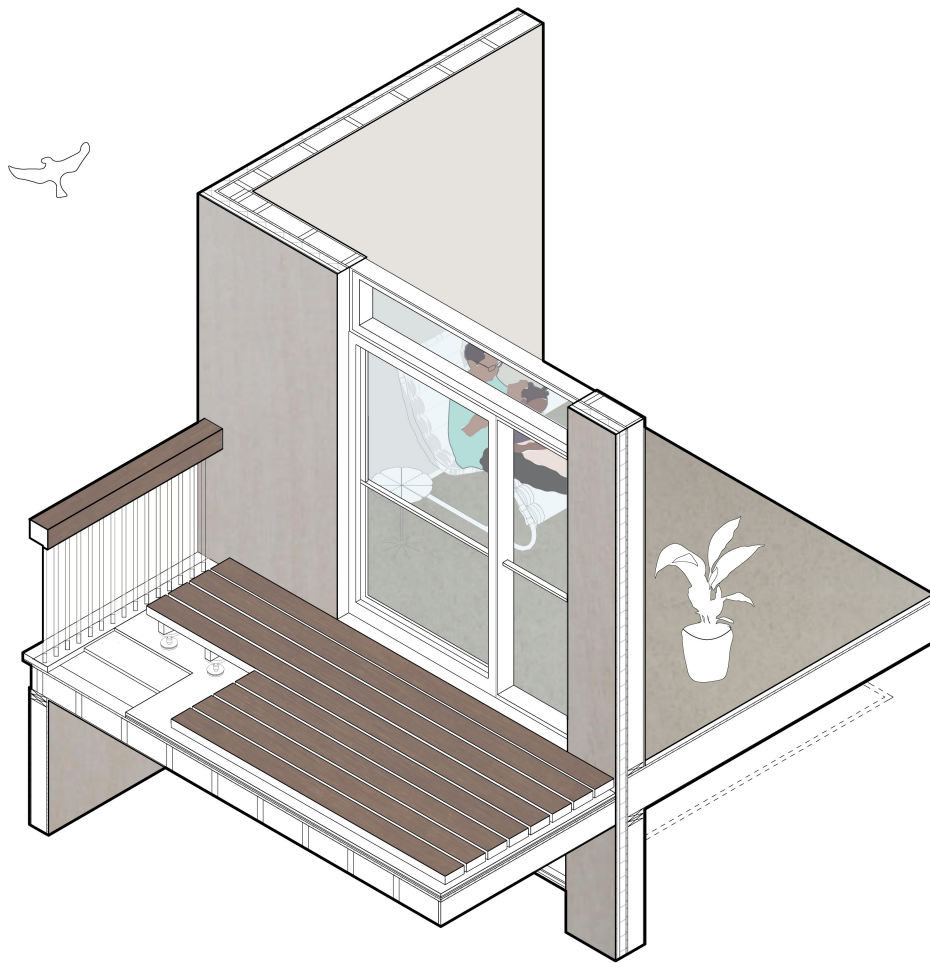


10A      9A      7A      6      5      4      3      2      1

24'   13'   24'   7'   18'   7'   18'   7'



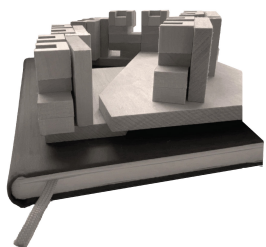
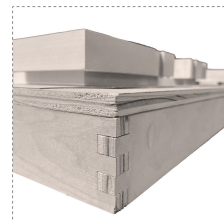
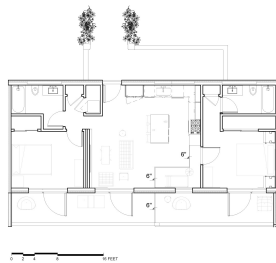
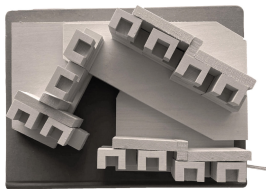
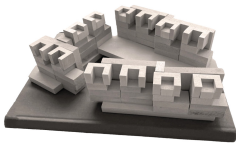
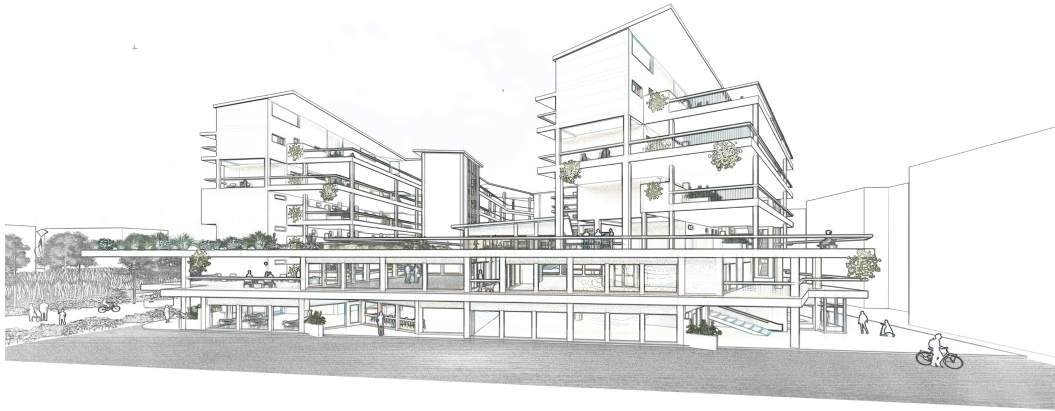




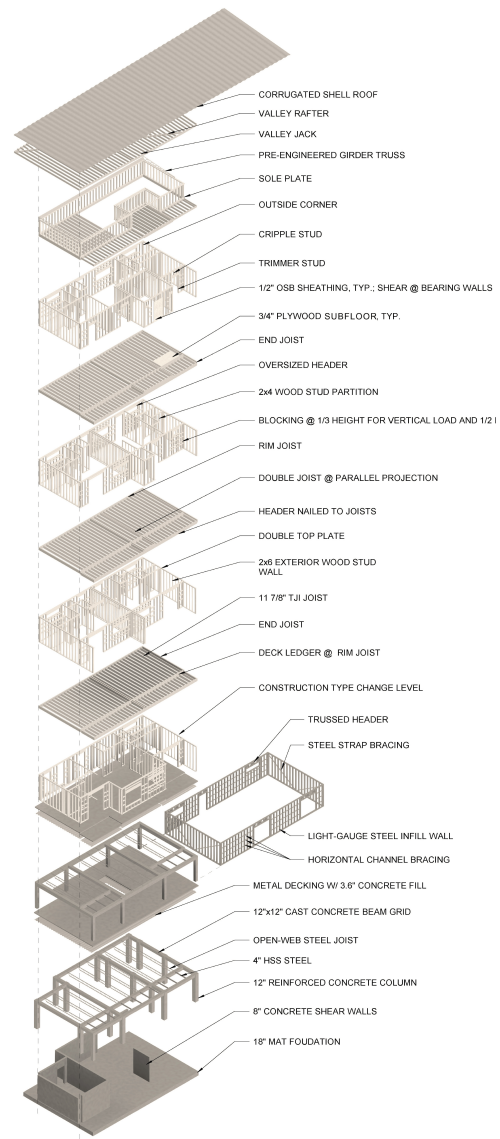
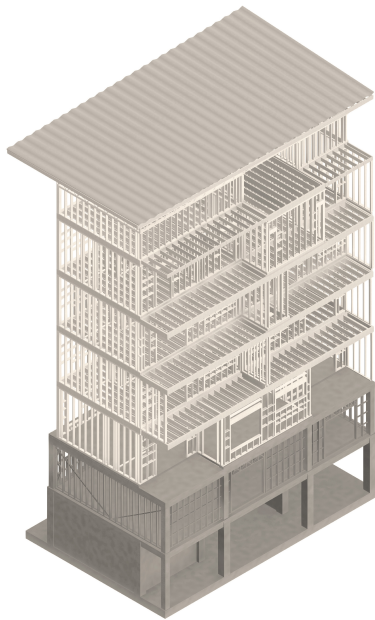




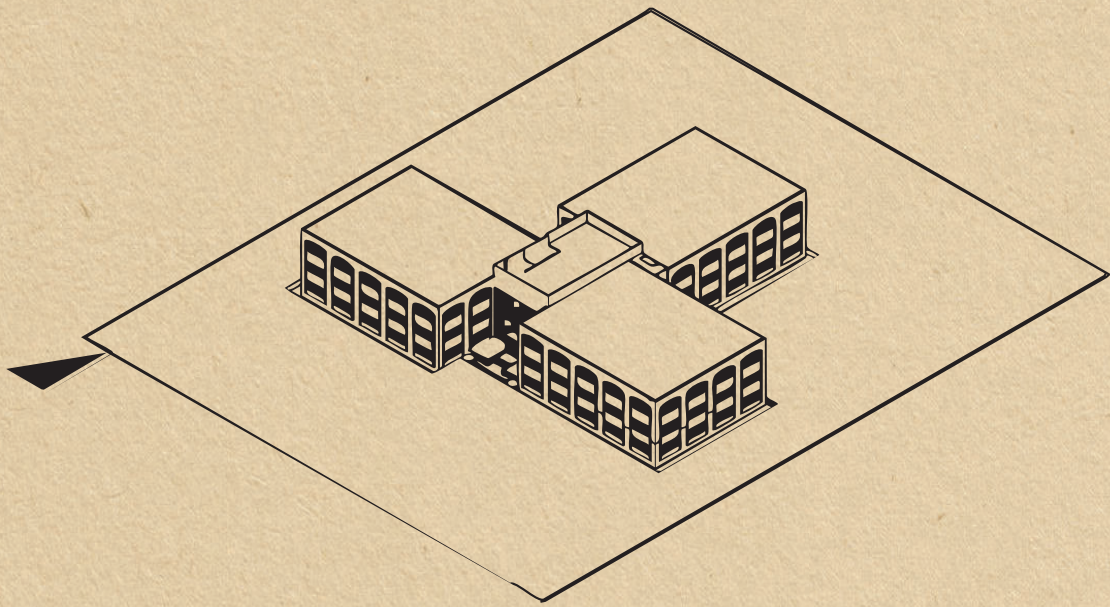
2 + 4 podium build; Mix of 71 studios, one bedroom, two bedroom, and live/work units; The units are designed for cross ventilation, optimizing heat gain and loss; Amenities include a daycare, teen center, double height outdoor gathering areas, a pharmacy, and café; Commercial spaces support local business; Multiple paths traverse the site connecting the south paseo with the pocket park to the north; Adjacency to the train station provides direct access to public transportation.



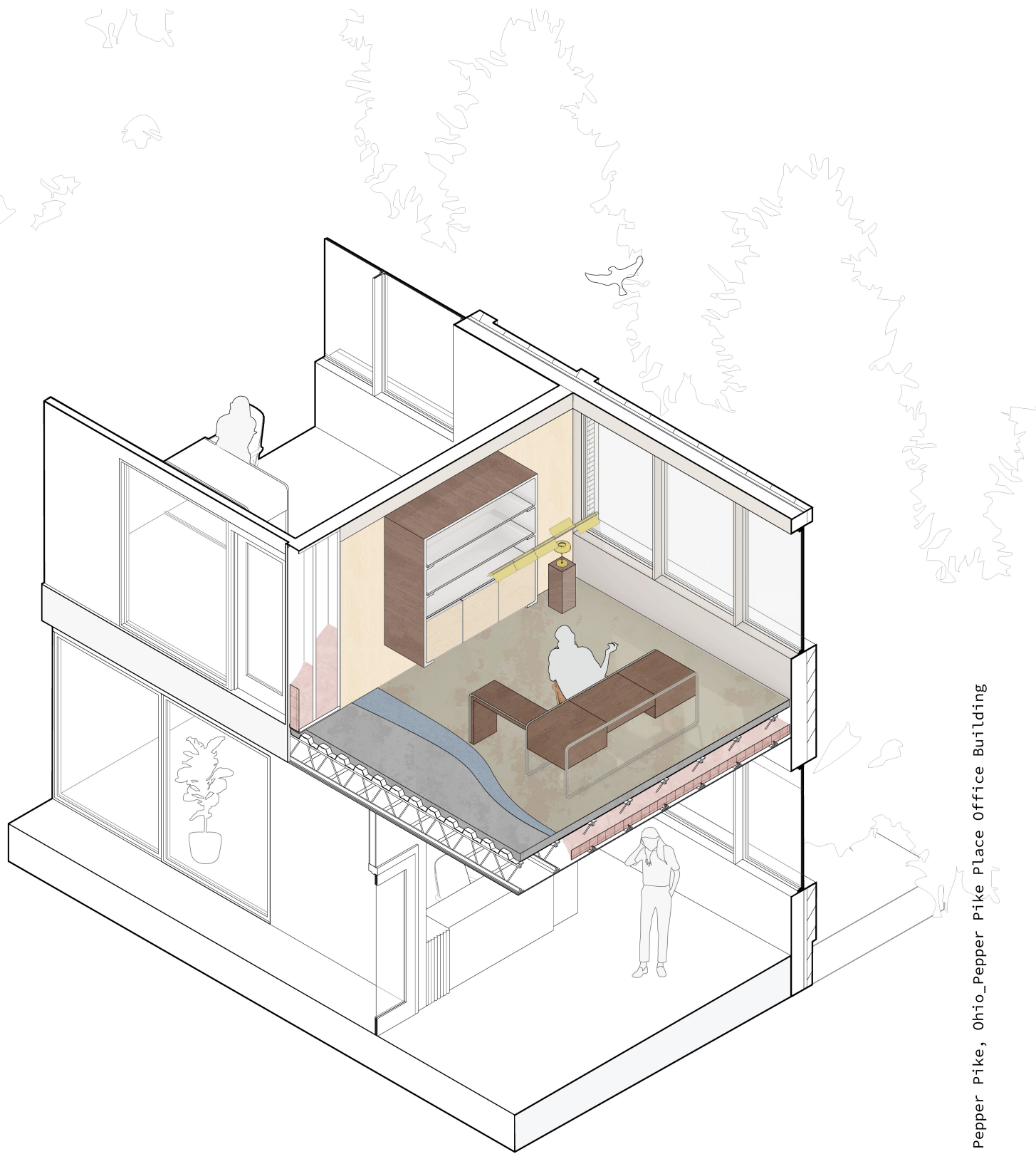








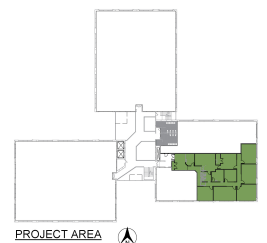
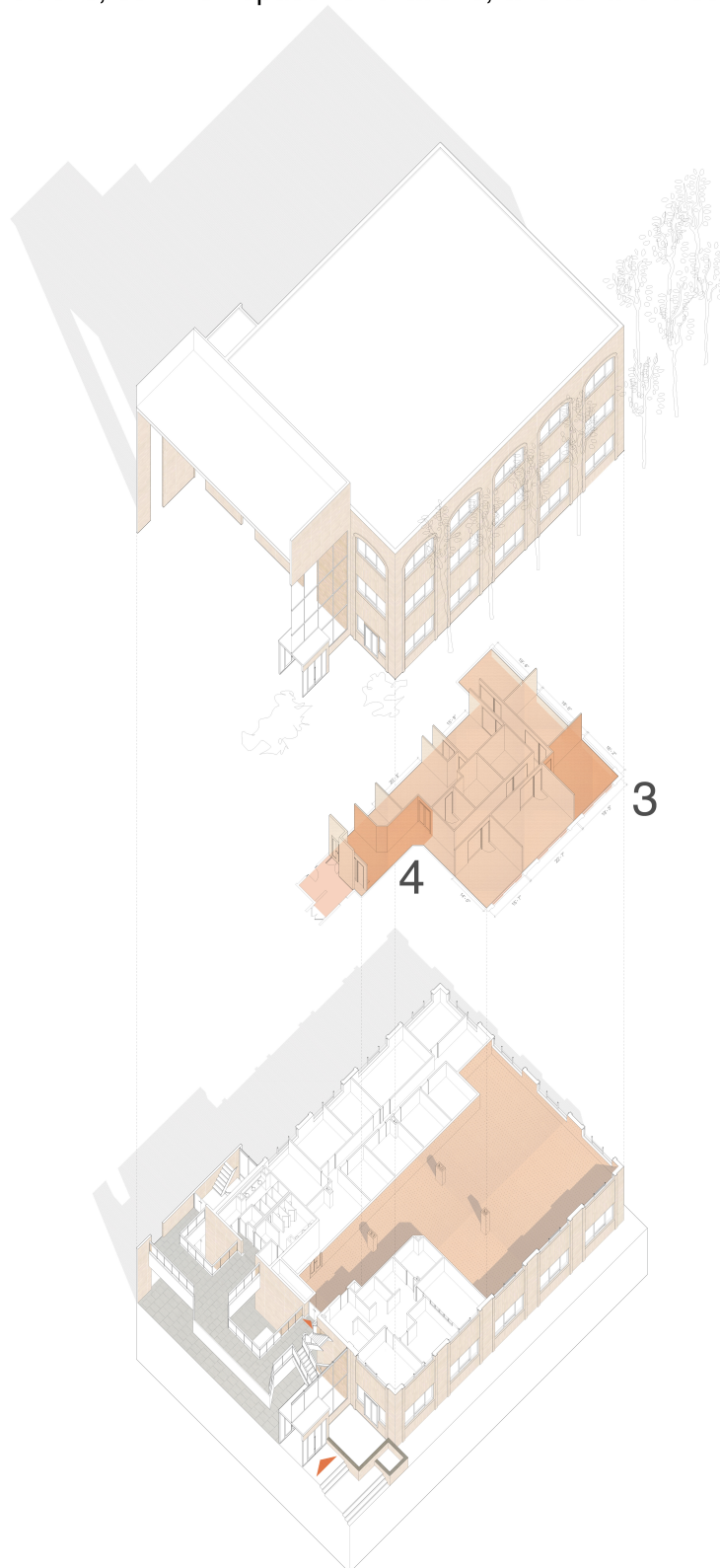








An 80,000 sq. ft., 24-suite commercial office building, the Pepper Pike Place was constructed in 1980, inspired by the 1968 remodel of The Cannery in San Francisco. Tenanted by financial and legal firms, we explored practical solutions that respected the existing design context without compromising tenant needs. My role involved surveying existing conditions, common space renovations, and tenant fit-out plans.







Clockwise from top: (1) landscape upgrades, (2) atrium FF&E upgrades, and (3) & (4) tenant fit-out: renders for tender.



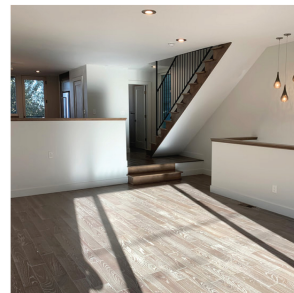
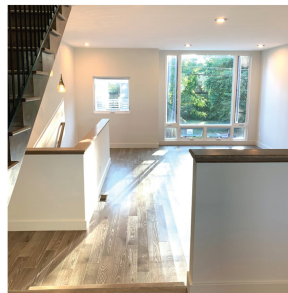
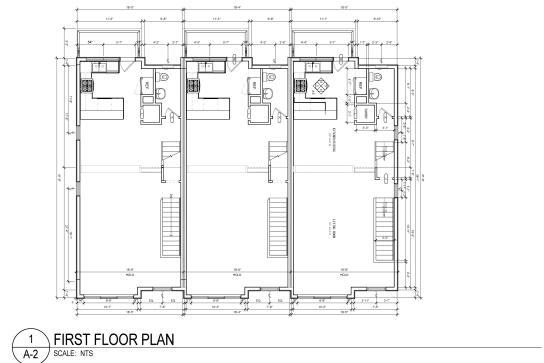
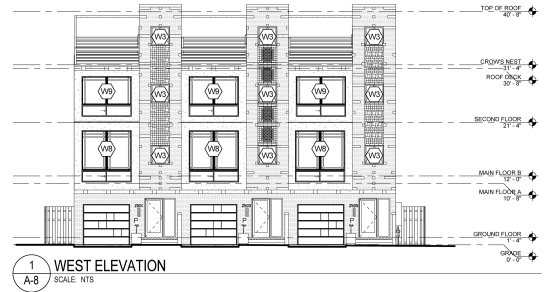




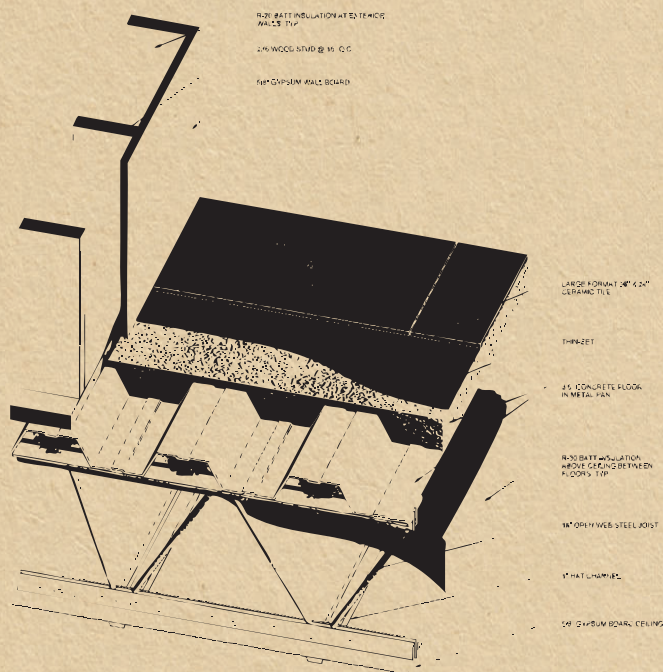


A coveted borough of Cleveland Ohio, Tremont offers artists the opportunity to creatively express their medium, including this three-unit townhouse build. The brick & tile mosaics are the design work of a local stone sculptor.

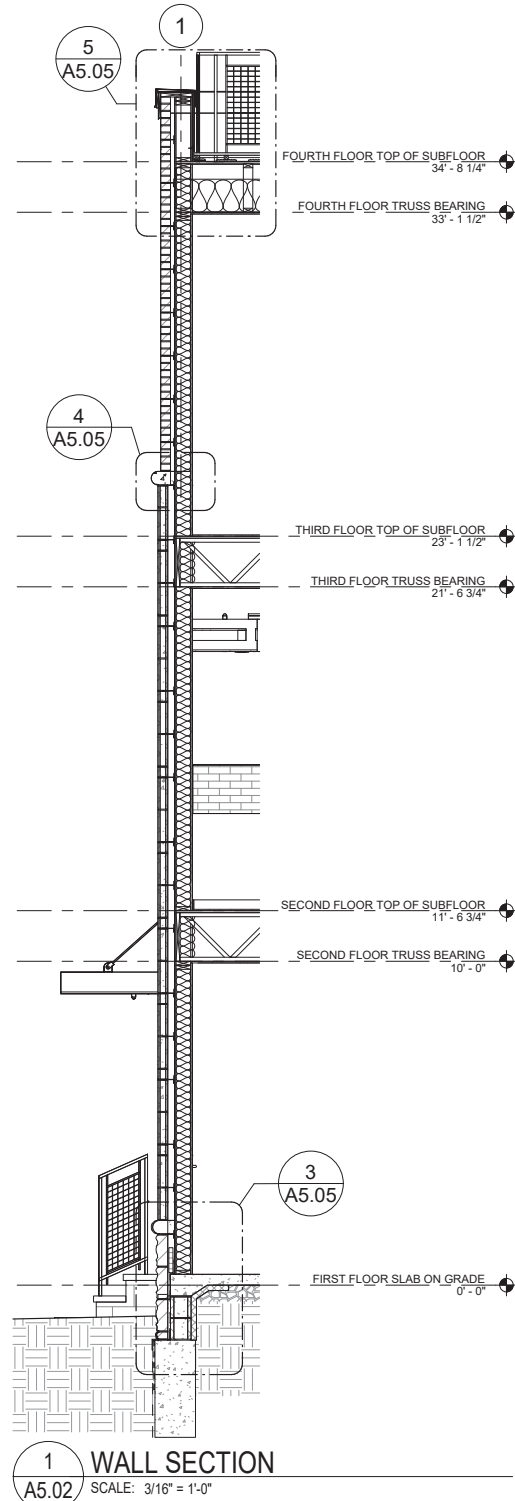
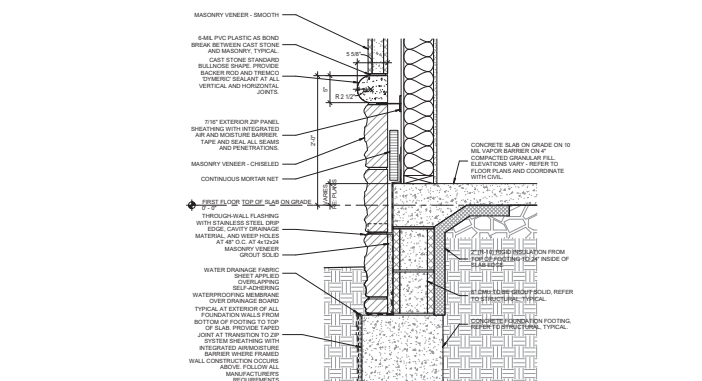
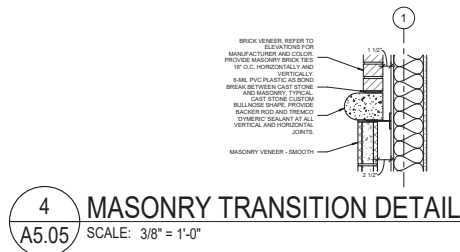
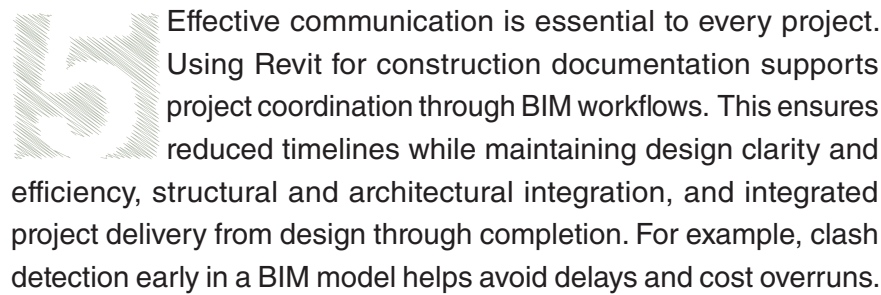
My role included all phases through construction administration. I worked closely with the general contractor to ensure quality of materials and installation. Realized in 2017 with the office of LDA.



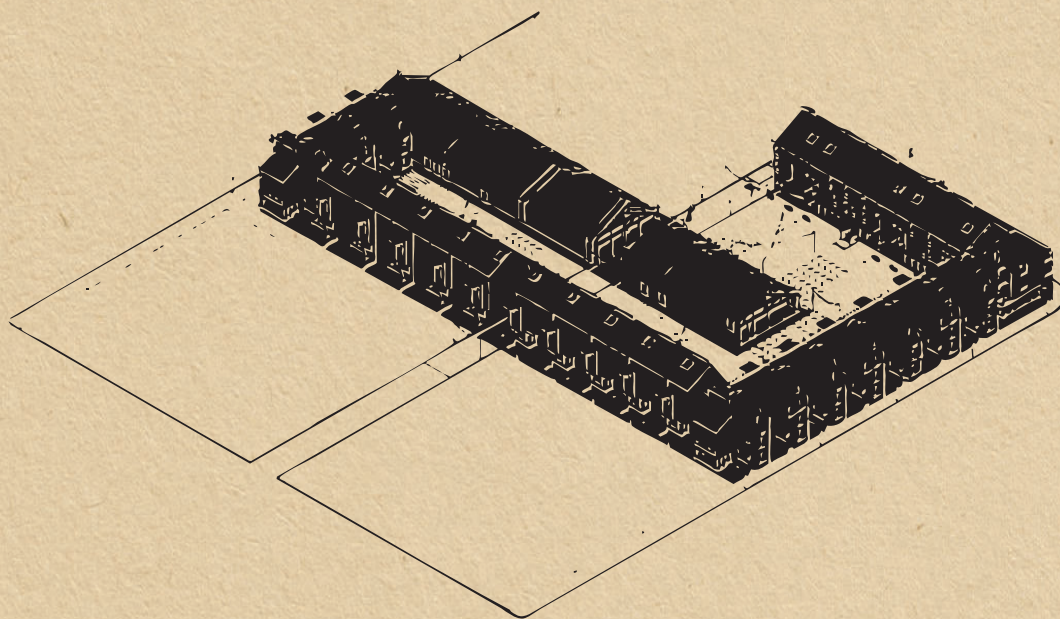










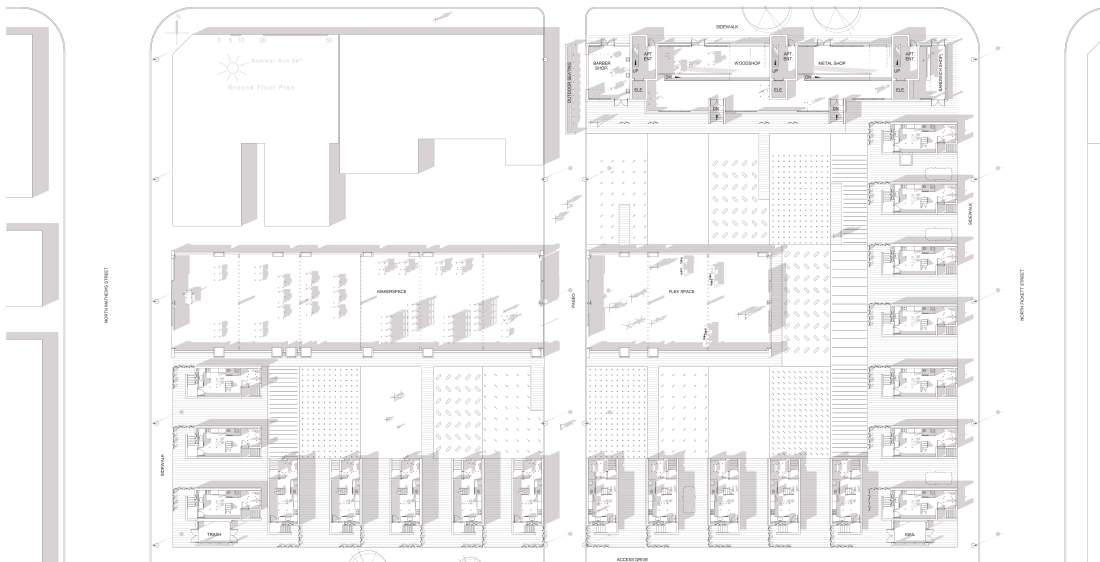
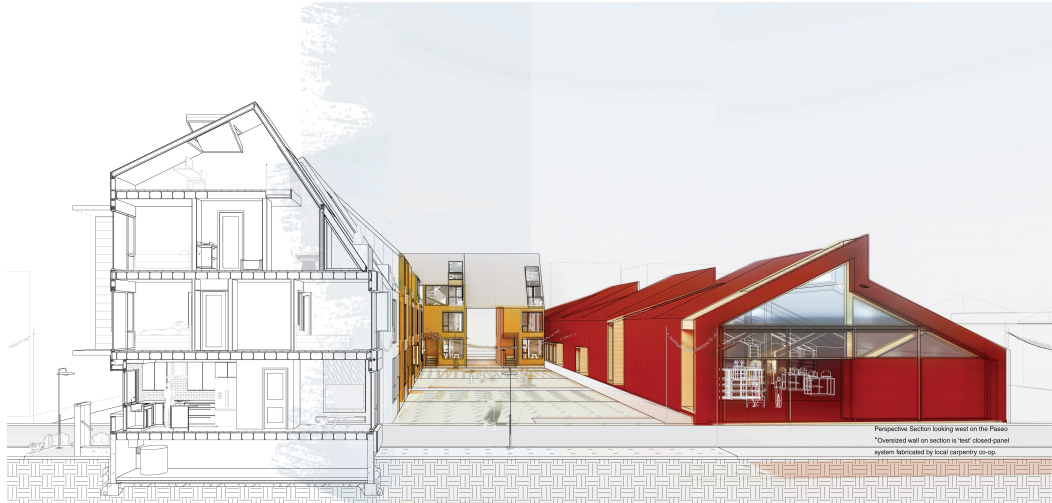


Ashley Mankin / Quilt Mixed-Use Housing / Academic

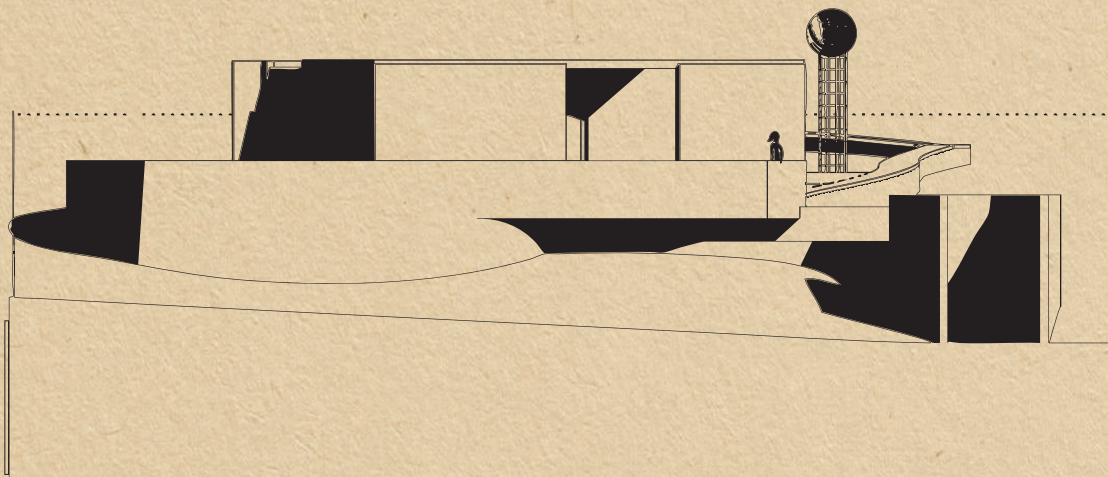




“Quilt” explores the notion of craft as an attempt to situate current building practices with regard to material, their assemblies, and the forces of labor that shape the production of built forms. This is achieved by providing a framework for incremental architecture. The impetus is value increase through communal reproductive labor using alternative on-site digitally fabricated construction methods.



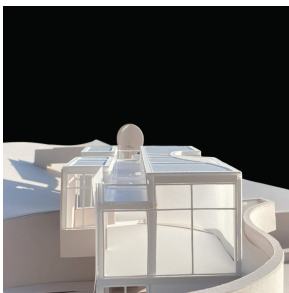
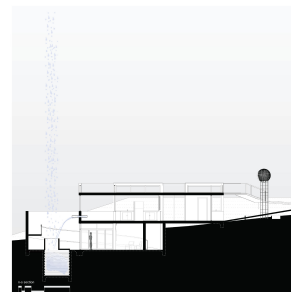
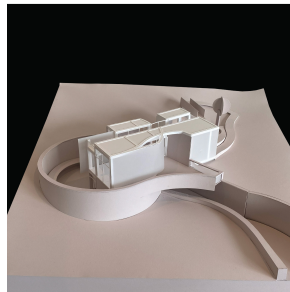
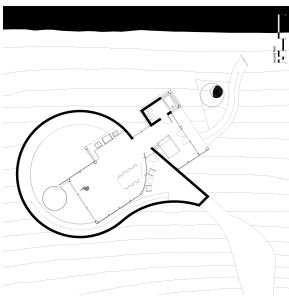
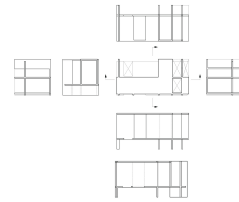
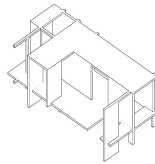
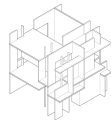
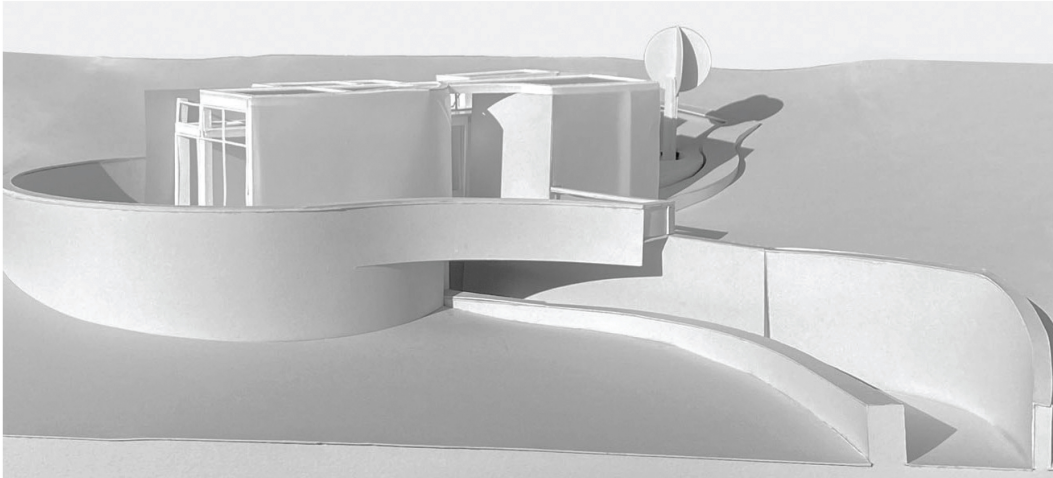




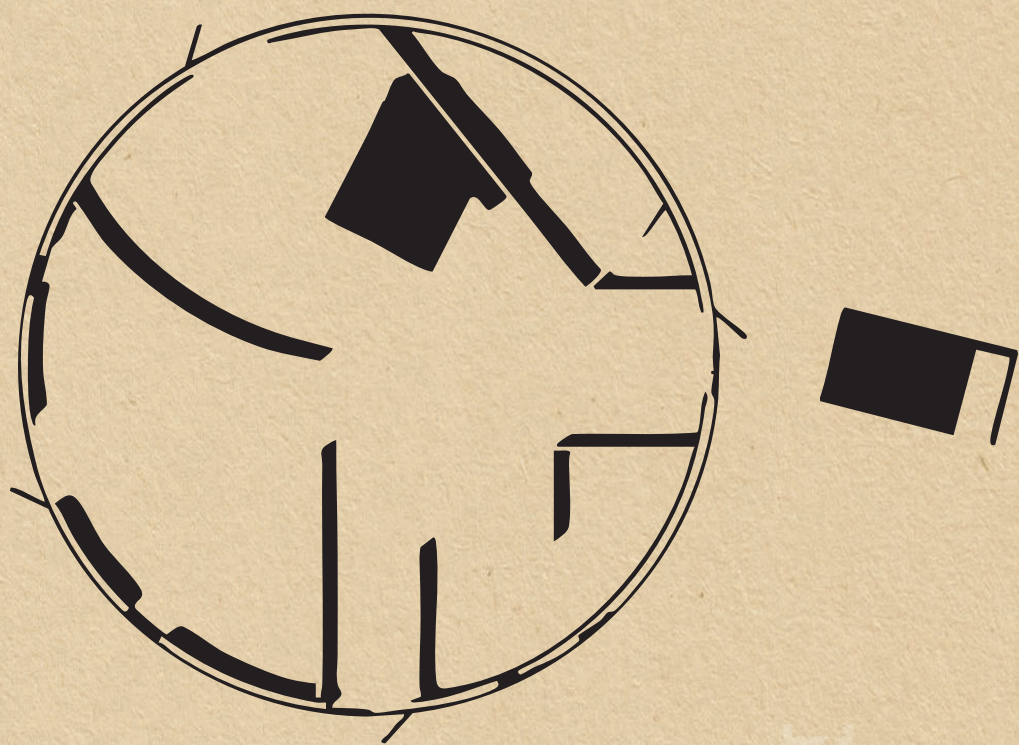




Through a rigorous field-and-figure exercise, the field takes its shape from a shadow outlined by Rudolph Schindler's Kings Road House, conveying its influence on the overall form. A figure emerges as a cube, sculpted by subtracting volumes from small, medium, and large bays. Glass slices through earthen mass at key intersections where desert and walls meet. Bold timber frames provide structure, embracing the void.



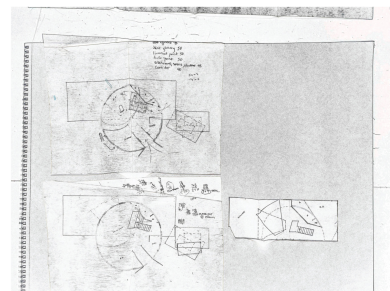
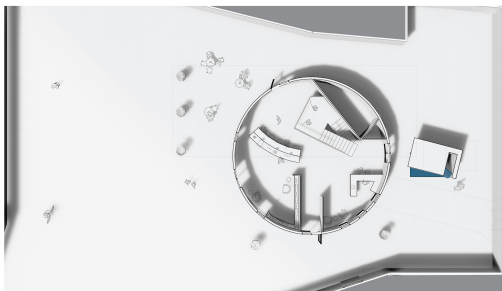
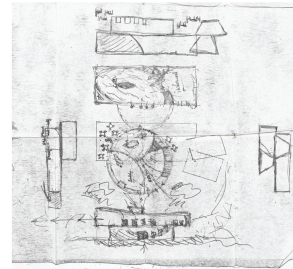
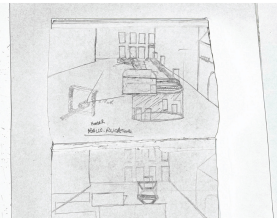
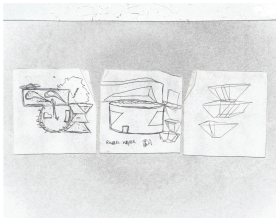




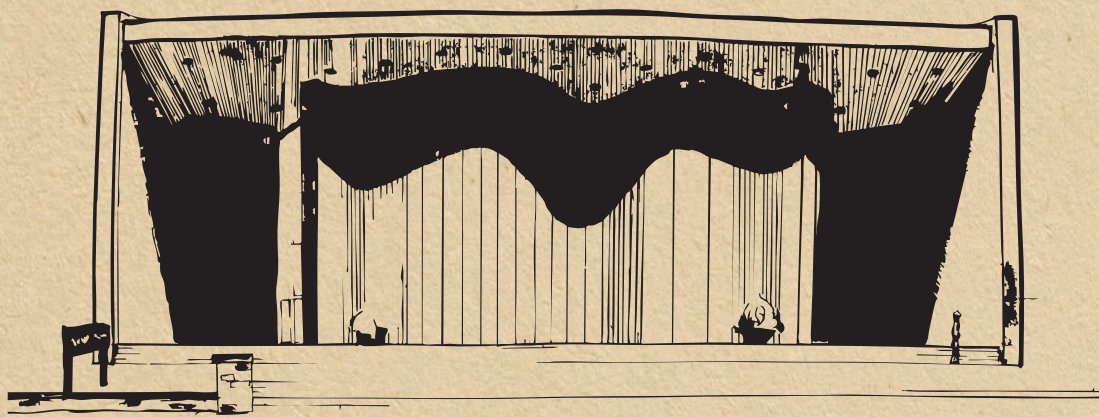




The Uffizi Gallery in Florence has faced a longstanding challenge: an exit structure that harmonizes with its Italian Renaissance architecture while improving visitor flow. Under the mentorship of Professor Lapo Binazzi, a noted visionary designer of the radical UFO collective and student of Umberto Eco, I crafted a 1st-place design that transformed the exit into a sculptural artwork, blending functionality with artistic expression.







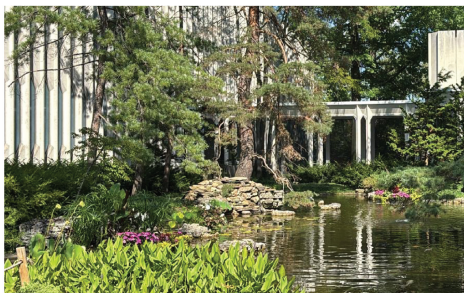




Hand sketching offers architects the freedom to quickly study compositions and determine proportions early on. A simple outline of a rectangular space begins to assess the form. Considering the balance and harmony of the composition leads to understanding design elements and enables us to learn from architectural precedents. The detailed sketch shows how the spaces interact three-dimensionally and how design can be simplified.



Minoru Yamasaki  
The Oberlin Conservatory of Music,  
1964. Modern New Formalist  
Architect of former World Trade  
Center



Wallace Harrison Hall Auditorium,  
1953 Neo-Expressionism  
Lead architect of the United Nations  
Headquarters in NYC

