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PORTFOLIO

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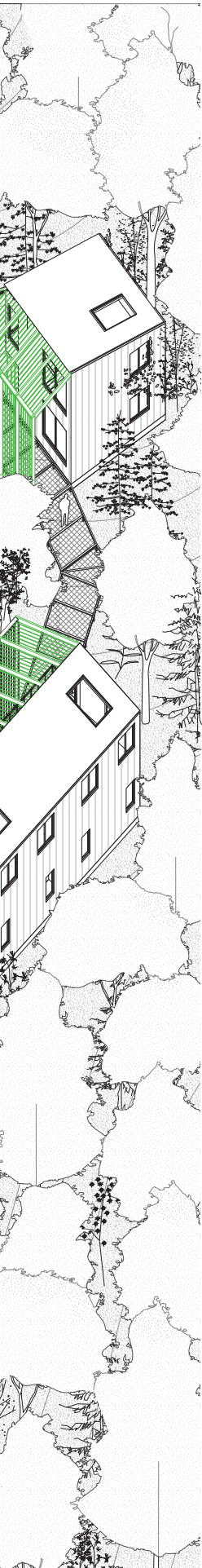
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SCHOOL OF ARCHITECTURE | B. ARCH
MINOR IN CIVIL ENGINEERING

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FORESTERIA: QUESTA CASA NON É UN ALBERGO:

TRACING THE TERRAIN

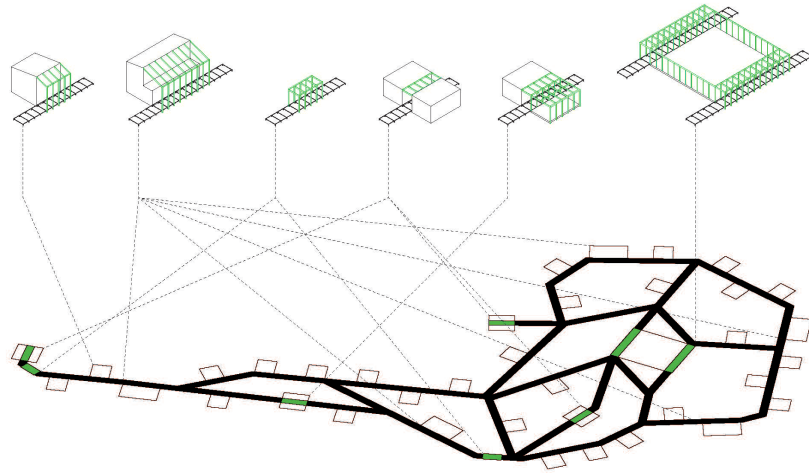
FLORENCE, ITALY

INSTRUCTOR: ANGELA GIGLIOTTI

GROUP MEMBERS: MIRANDA ANASTASAKIS AND NATALIE BECUE

FALL 2025

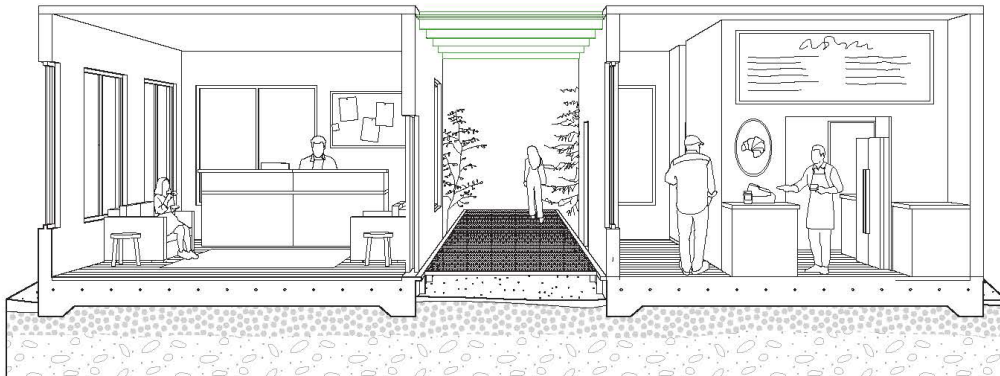
Set within the natural landscape of Monte Verità, “Tracing the Terrain” proposes collective, temporary housing for cross-border workers, organized along a continuous open-air pathway. The pathway and its architecture follow the terrain’s natural contours at a small, non-imposing scale, blending into the site’s diverse building typologies while forming a walkable sequence of shared and private spaces. The project aims to extract the typical interior hallway condition and reframe it as an outdoor social connector that simultaneously provides pockets of opportunity to escape into nature. Through warm and bright natural materials and light steel-frame structures, the project enables gentle transitions between interior and exterior spaces for community-based living to be grounded in nature, light, and air.



SITE ORGANIZATION STRATEGY

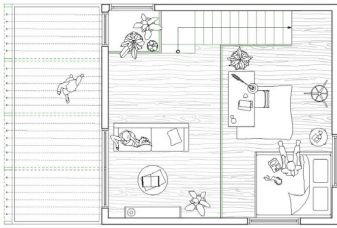


RECEPTION PLAN



6 RECEPTION SECTION

SINGLE UNIT PLANS



LOFT

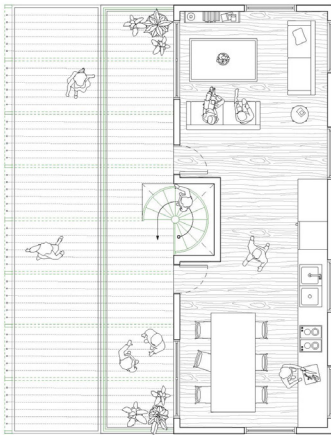


GROUND FLOOR

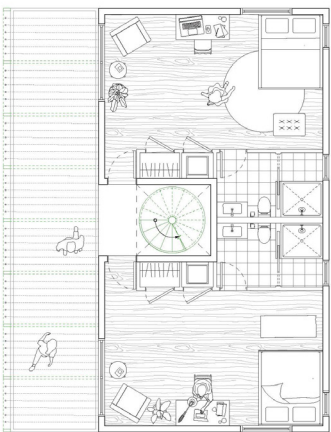


SINGLE UNIT PERSPECTIVE

DOUBLE UNIT PLANS



SECOND FLOOR

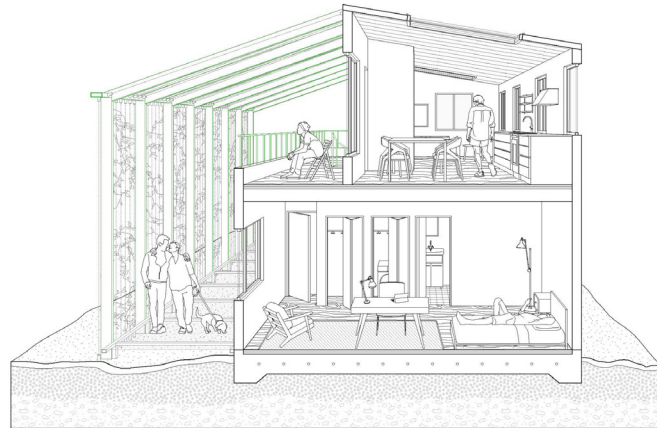


Ground Floor 1:75

GROUND FLOOR



SINGLE UNIT ELEVATION



DOUBLE UNIT SECTION



8 DOUBLE UNIT BALCONY PERSPECTIVE



INTERIOR LIBRARY PERSPECTIVE

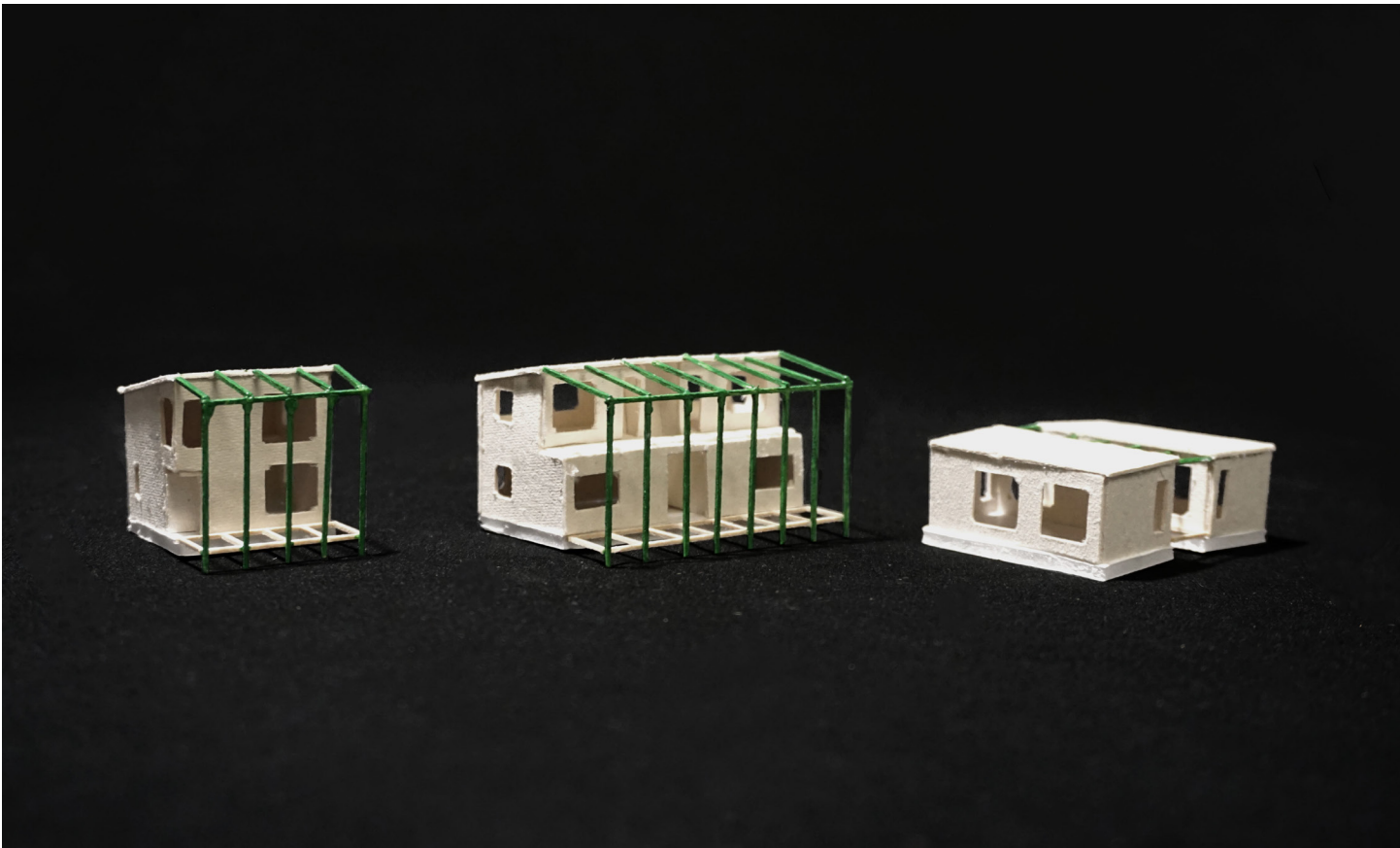


SINGLE UNIT MODEL EXTERIOR

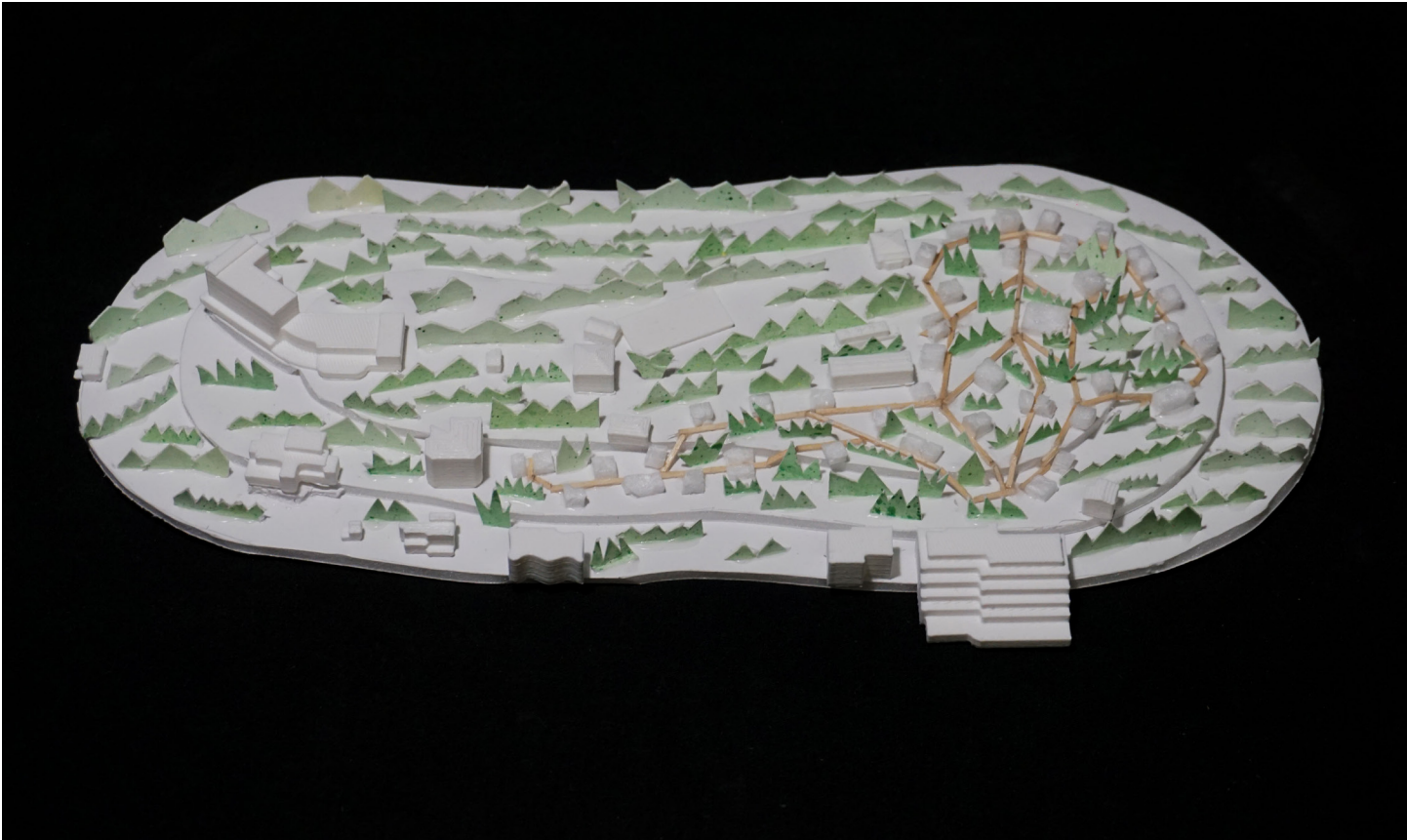


10 SINGLE UNIT MODEL SECTION

Single Unit Model done in collaboration with Miranda Anastasakis



BUILT TYPOLOGY MODELS



SITE MODEL

HOUSING IS THE CITY: THE MEADOW

SYRACUSE, NY

INSTRUCTOR: LAFINA EPTAMINITAKI

FALL 2024

In The Meadow, flowers are used as means to which connect and provide comfort to the residents. Though Central and Upstate New York contains and is home to a variety of flowering plants, they are virtually absent from the downtown sphere. Thus, the Meadow seeks to provide a sort of hidden haven for fauna.

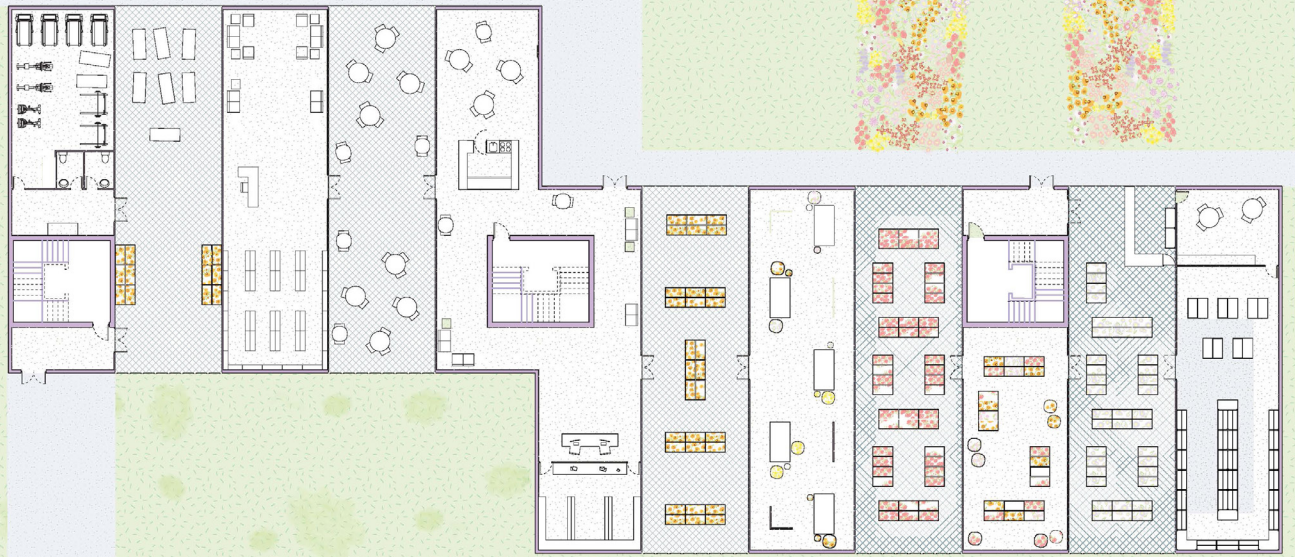
Greenhouses are utilized to create a perpetual valley of flowers, with greenhouses dividing the housing units, serving dually as a sort of front lawn and a shared congregation space. Each greenhouse floor is shared by no more than three units, though they are accessible by all. The flowers are cared for by a live in gardener who occupies the core space. Circulation is located in three central cores in each building, whose masses also contain roof access. Thus, the units who have no private access to greenhouse spaces have access to their own private, though shared, roof garden.

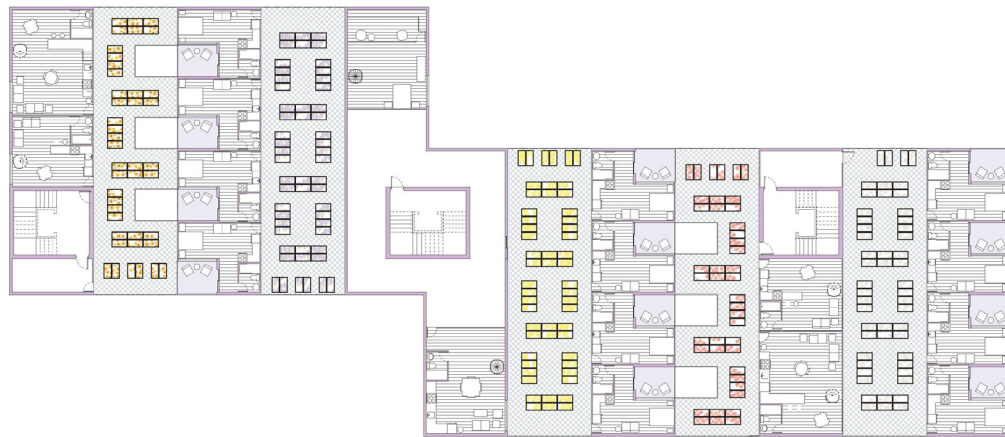
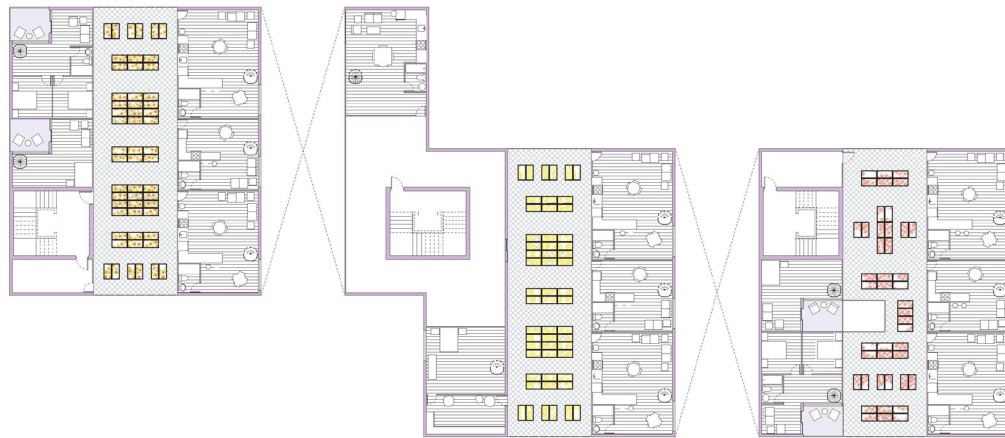
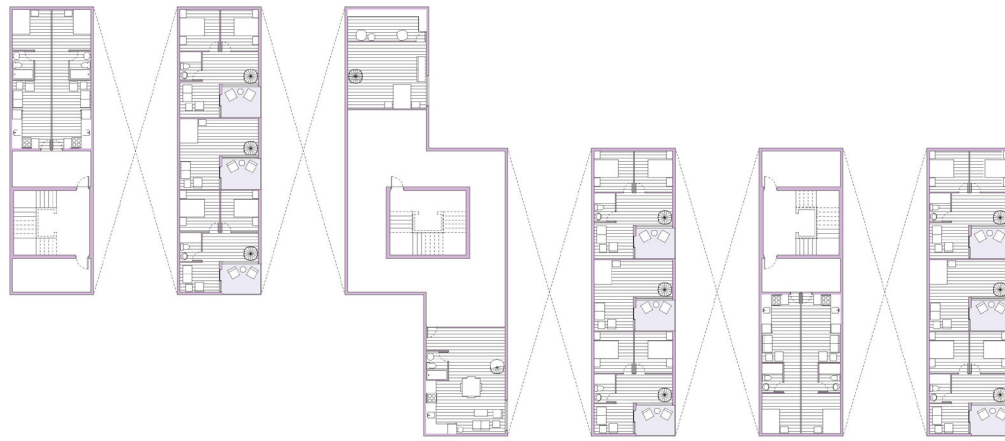
I experimented with painting as a medium for architectural drawing in order to capture the overall character and feel of the project. These paintings include an esquisse to capture my overall site planning strategy in plan, with flower filled greenhouses surrounded by solid housing blocks, as well as abstract perspectival views.

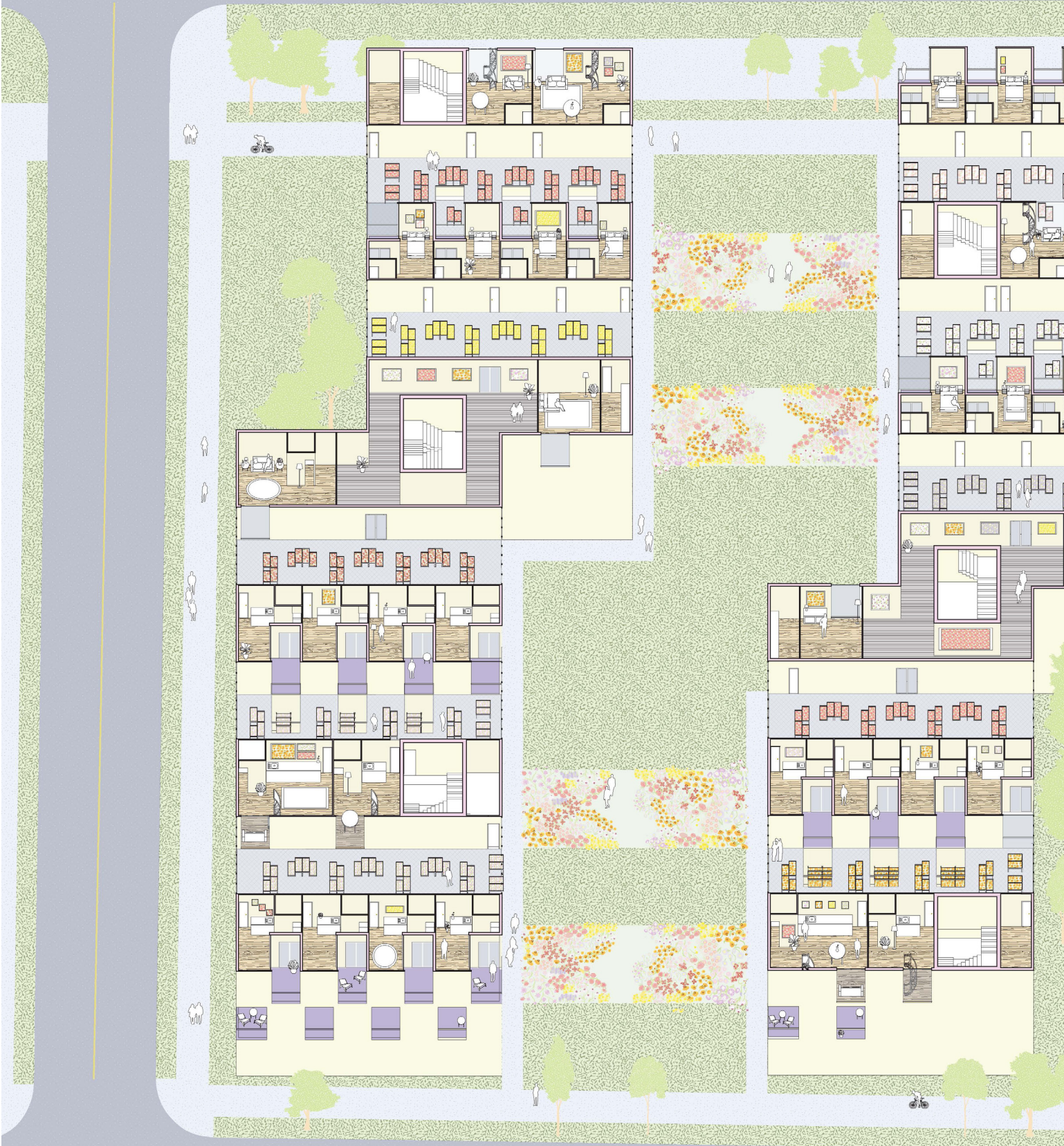
All in all, the meadow serves to reintroduce a flowering backdrop into Syracuse, and create a condition for private and shared observation and experience of nature through the occupation of climate controlled spaces in a cold environment. Residents can also share in a market, garden store, gym, greenhouse yoga studio, and cafe, all of which incorporate fauna into their experience, and all of which spill out into the greenhouses. The greenhouses also contain atria which allows a more open feel to the greenhouses, as well as each unit containing a more private balcony that determines the location and shape of the atria. Finally, the meadow exists between the two buildings, creating a hidden garden able to be experienced by residents and citizens alike, year round.













UPSTATE NEW YORK NATIVE FLORA



SNEEZEWEED



GERANIUM



PALE CONEFLOWER



BLAZING STAR



BERGAMOT



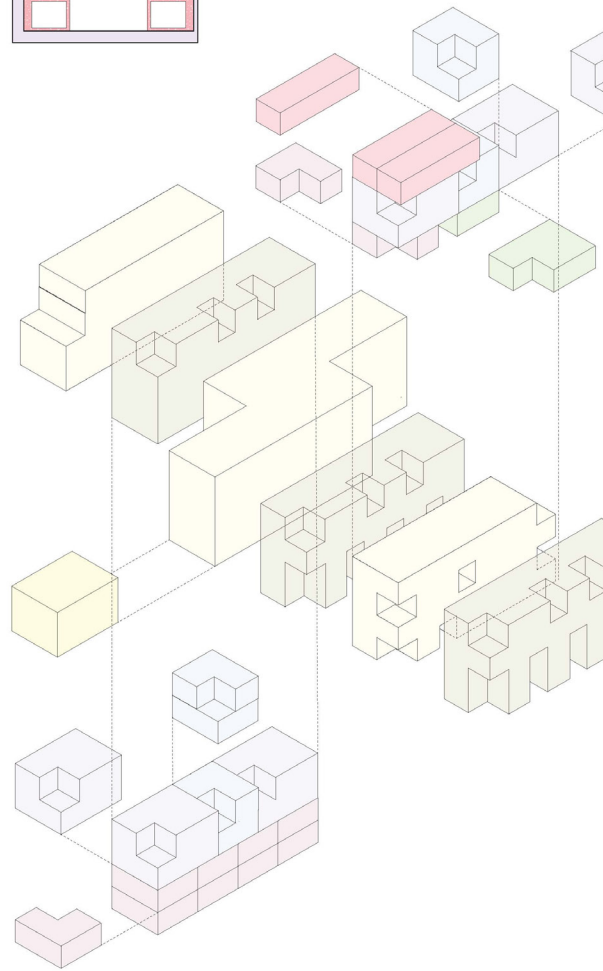
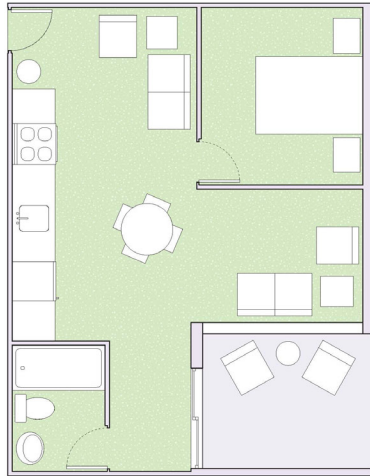
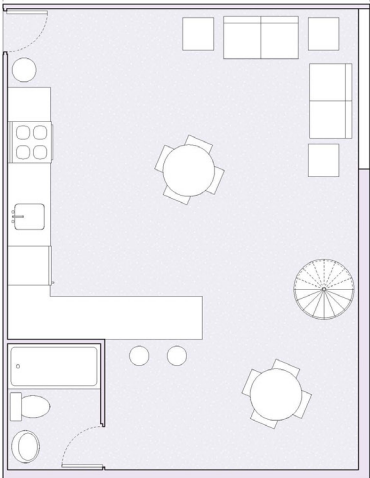
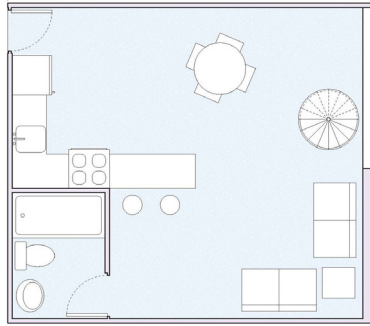
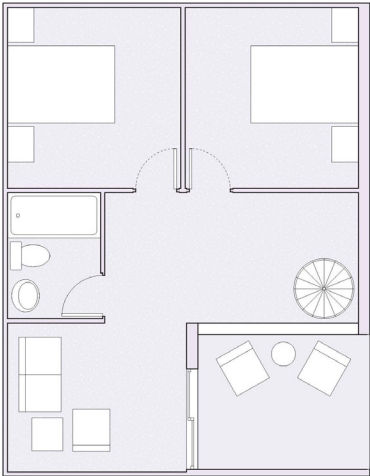
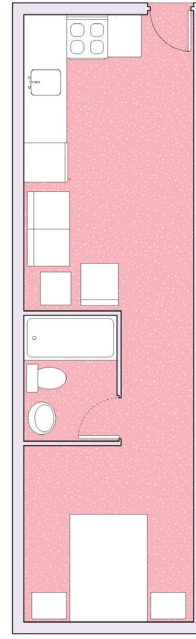
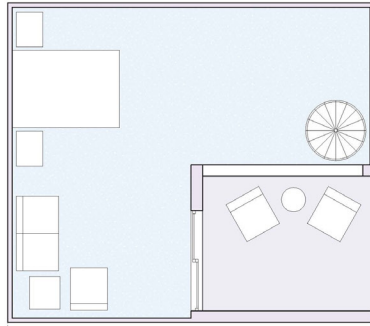
MARIGOLD



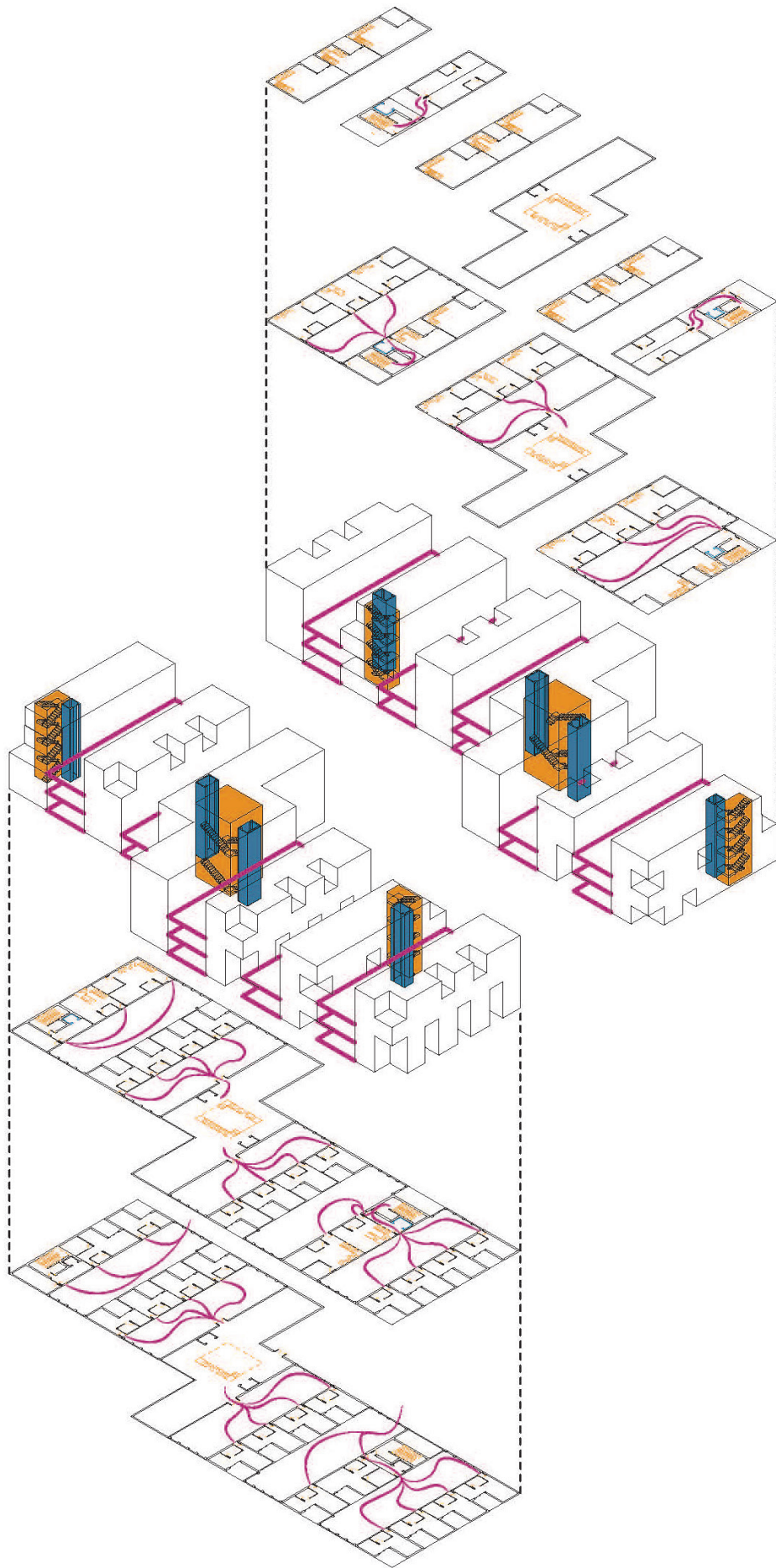
FLOWERING RASPBERRY



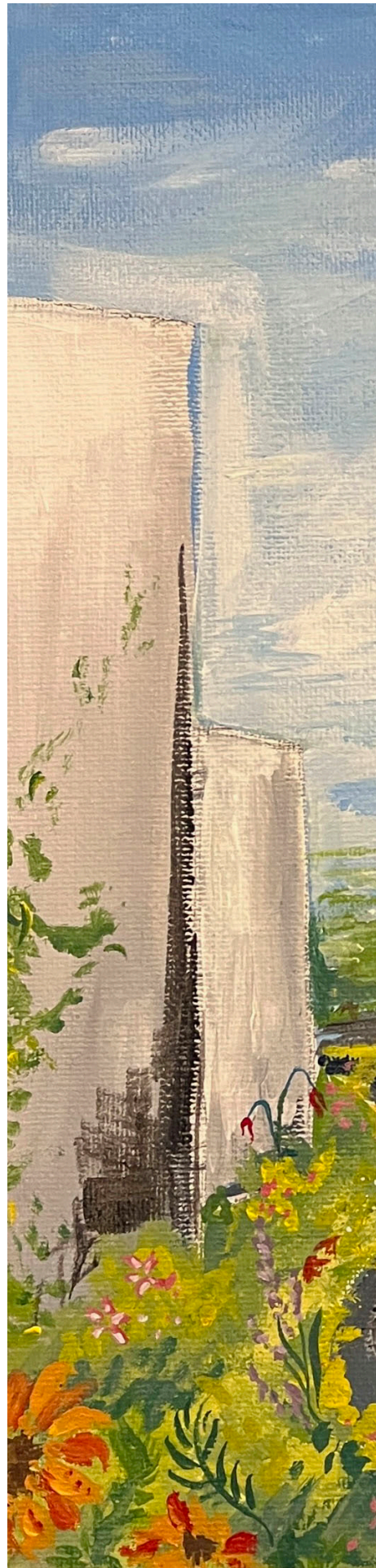
WOODBINE



UNIT FLOOR PACKAGE



CIRCULATION DIAGRAM





W A T E R M E D I U M S : T H E R O O T S A T M O N T O U R F A L L S

MONTOUR FALLS, NY

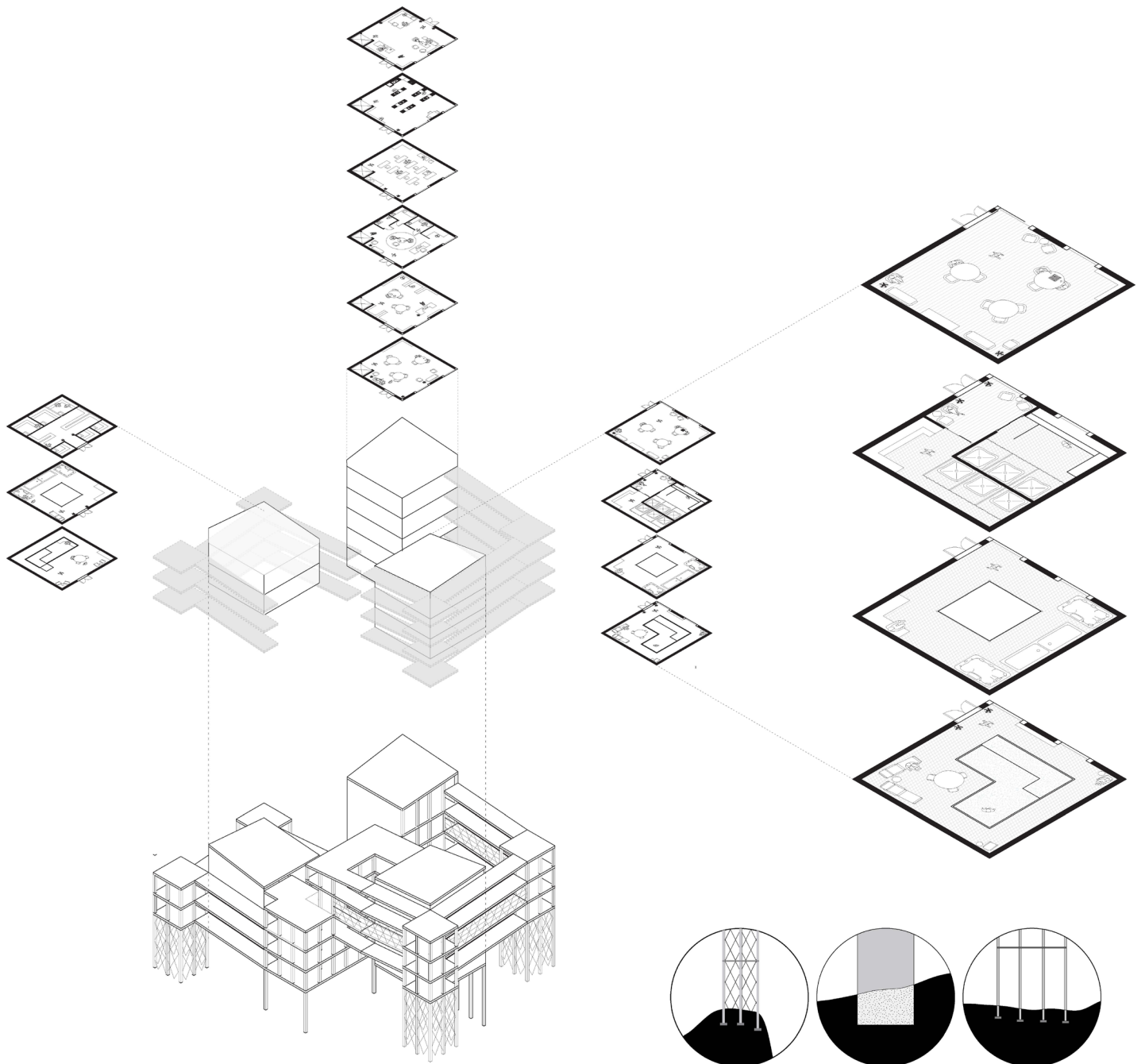
INSTRUCTOR: LAUREN SCOTT

FALL 2023

As a public bathhouse and natural conservation center, this building was developed with the intention of offering an enhanced experience of nature without actually inhibiting nature itself. In order to do so, permeability, man's relationship with nature, and ground building relationships were explored.

The building encourages ambulatory circulation through long, winding ramps that allow the inhabitant to experience the canopy level of the trees, with light enclosure that allows one to feel as though they are simply surrounded by nature. These paths circle around the solid tower forms that contain the designated bathhouse and community gathering spaces.

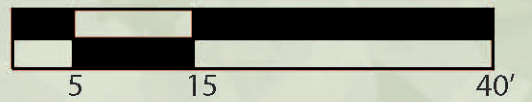
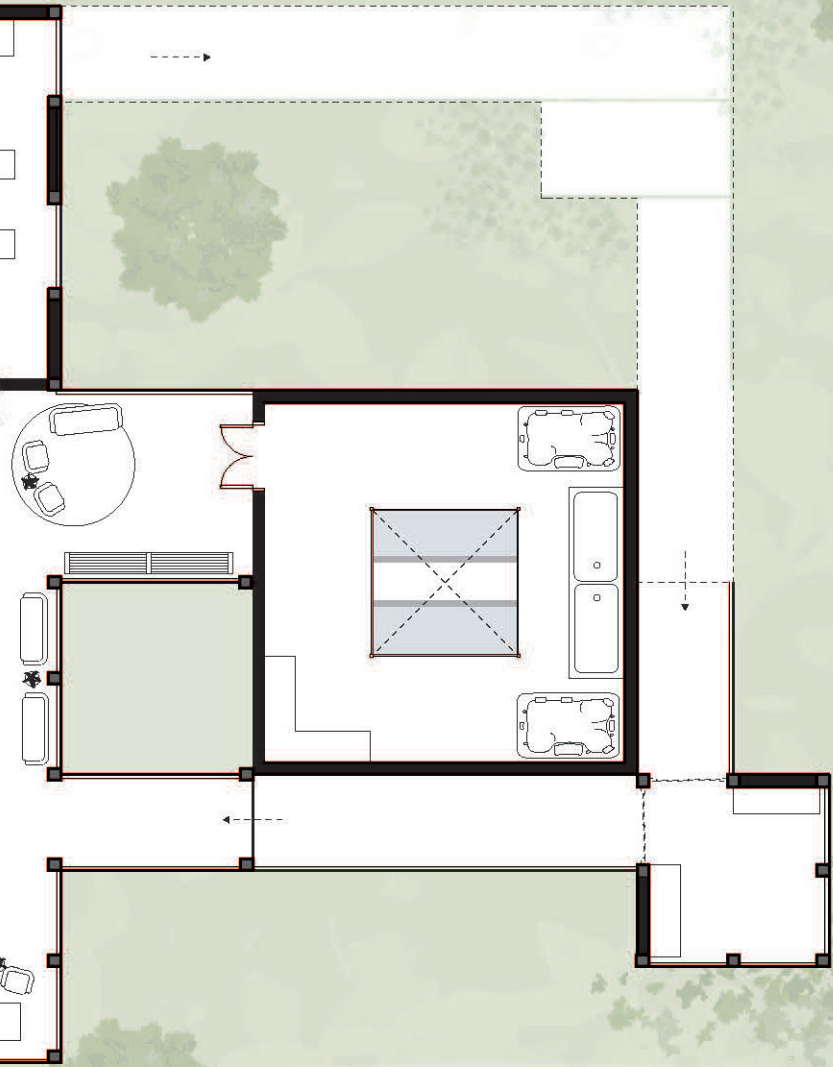
The design took intense care to understand the significance of trees on a sloped site, and how they affect the ability of the slope to remain unchanged over time. The design sought to support the slope, while also allowing for nature to interact with the site, through ample respectful contact to natural vegetation. Overall, the building aims to invite increased interaction with nature in a new perspective, and in a way that is accessible to all, while still allowing nature to remain as unchanged as possible.



EXPLODED AXONOMETRIC



TYPICAL FLOOR PLAN





LONGITUDINAL SECTION







INTERIOR PERSPECTIVE



PATH PERSPECTIVE



BATHHOUSE PERSPECTIVE

FRAMEWORKS FOR EMERGING INFORMALITIES: NEW ORLEANS TEMPORAL ARCHIVE AND COSTUME VOCATIONAL SCHOOL

NEW ORLEANS, LA

INSTRUCTOR: NIMET ANWAR

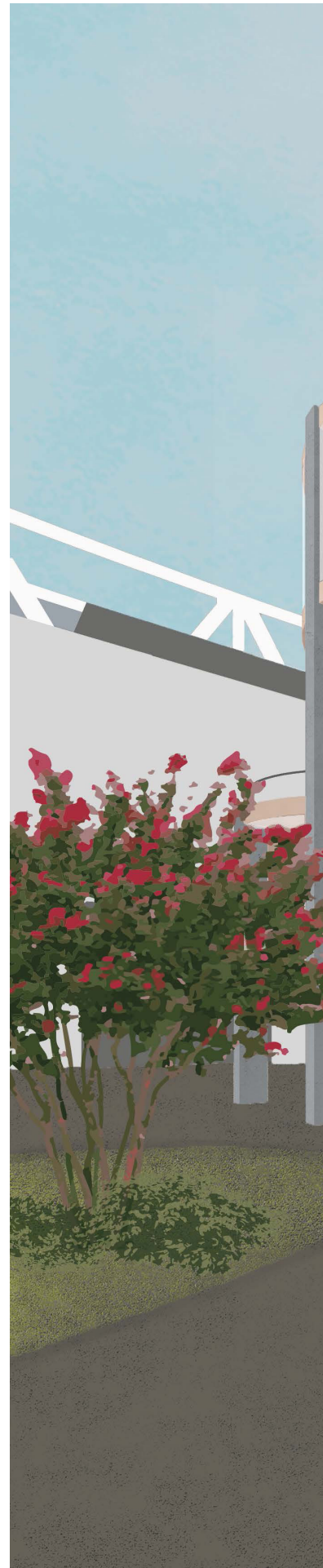
SPRING 2024

A winding wall that weaves between vertical structural supports to create a continuous form that one can follow so as to circulate throughout the building.

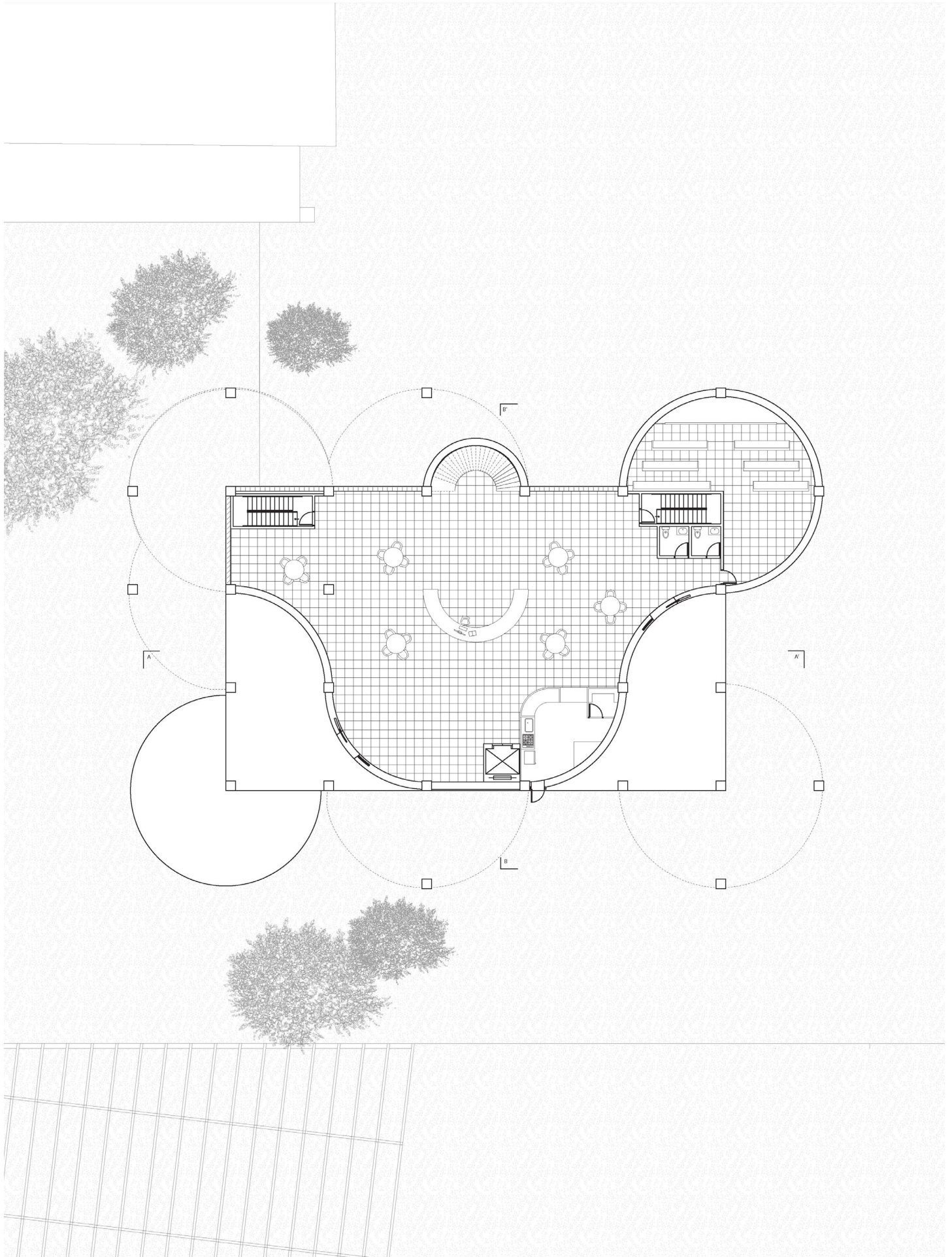
The wall takes on a variety of materialities so as to compliment varied program and create a permeable relationship between interior and exterior. This includes heavy concrete wall on the bottom floor, polycarbonate wall systems, and curtains, as well as the wall on occasion taking on bands of program. This variability compliments the project's existence as not just a temporal archive for Mardi Gras but also as a vocational costume making school and public gathering space along parade routes.

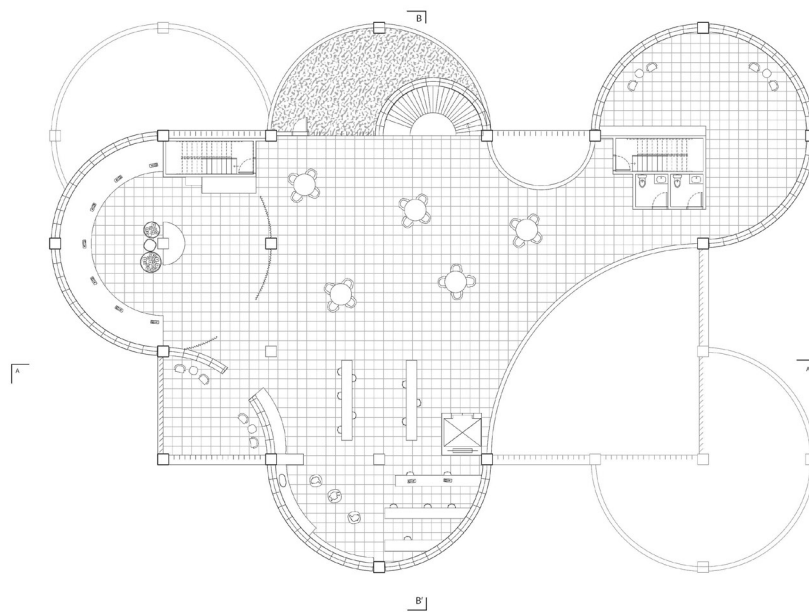
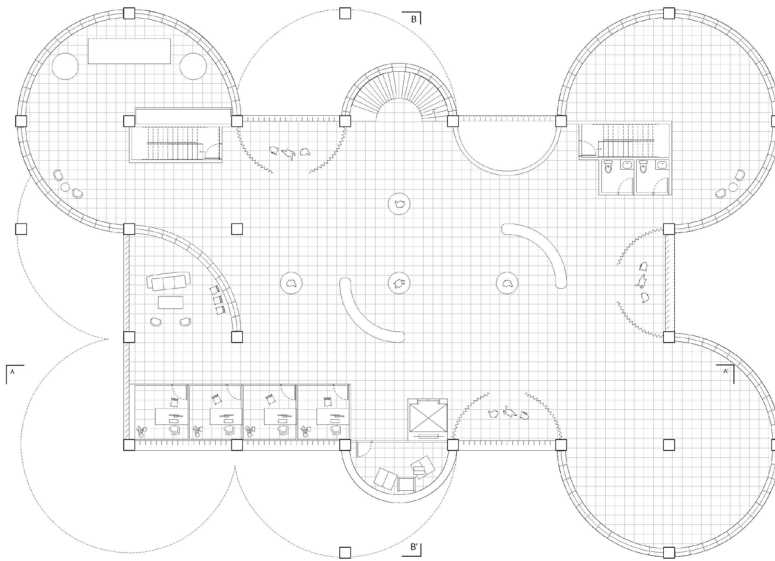
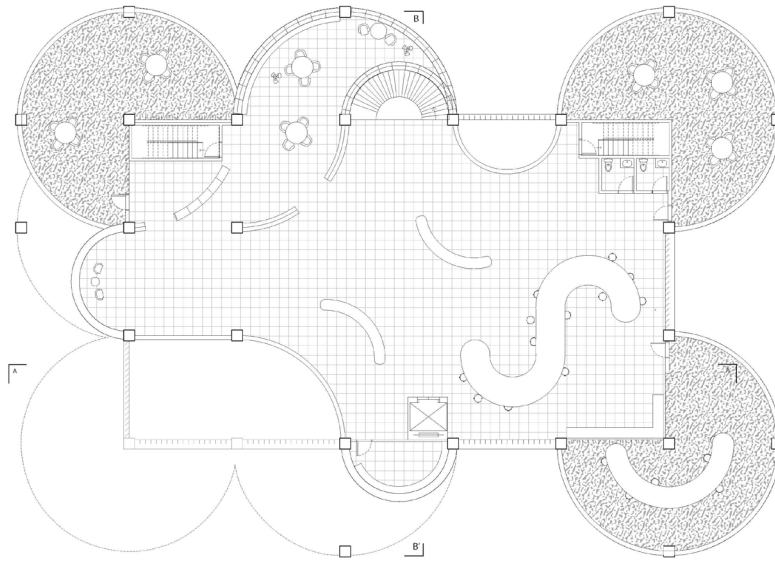
The curved wall creates ample overhangs, balconies, and shaded gathering spaces to promote interaction between the building and the surrounding urban context. This reects classic vernacular architecture of the French Quarter, which is features many balconies and enclosed porches facing the street.

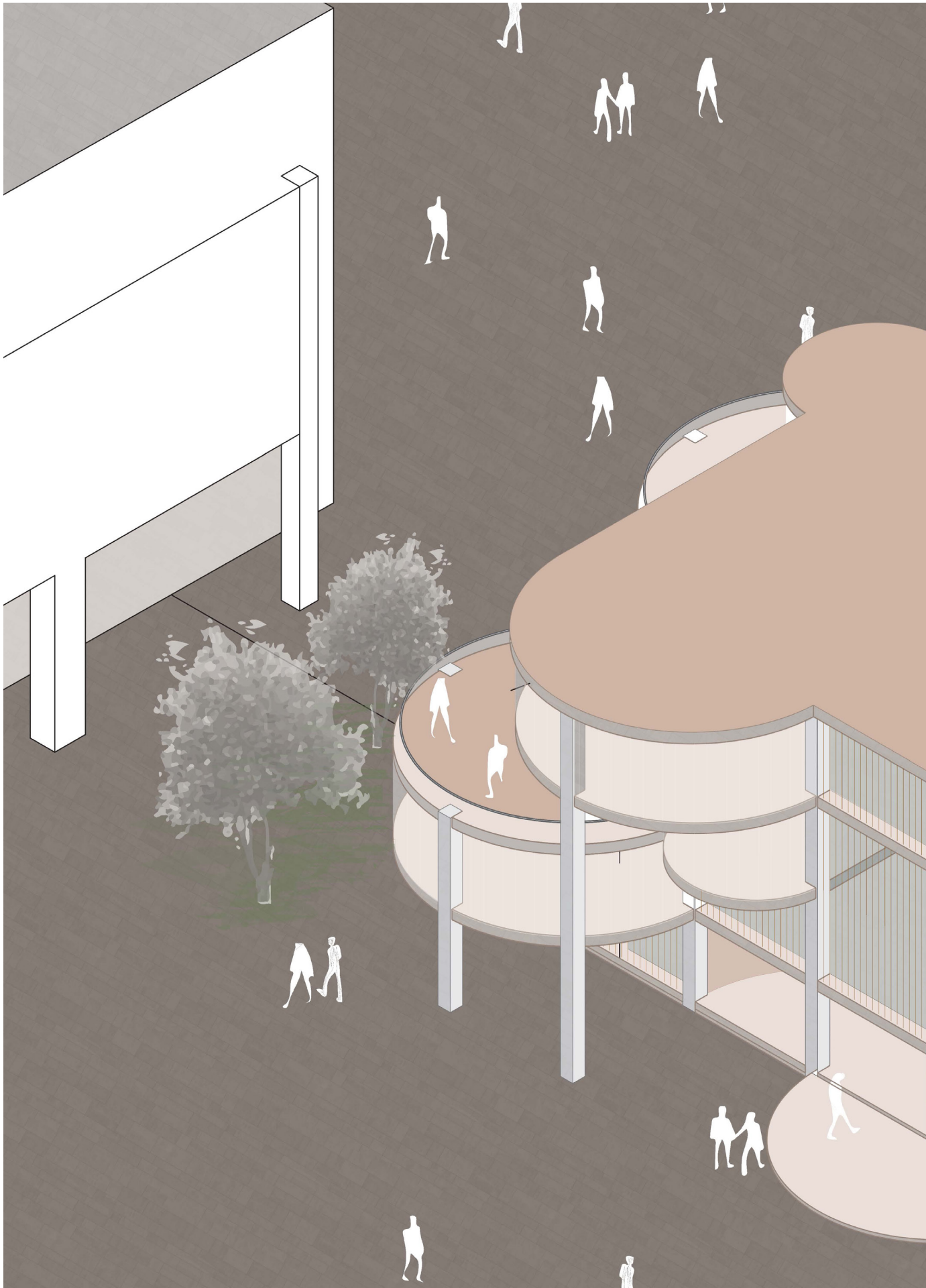
The building opens to both the riverside and streetside so as to interact with both systems of foot traffic. Finally, the curved wall is used to create framing for exhibitions, direct circulation, and enclose large gathering spaces for public use.





















PAINTING



OIL ON CANVAS

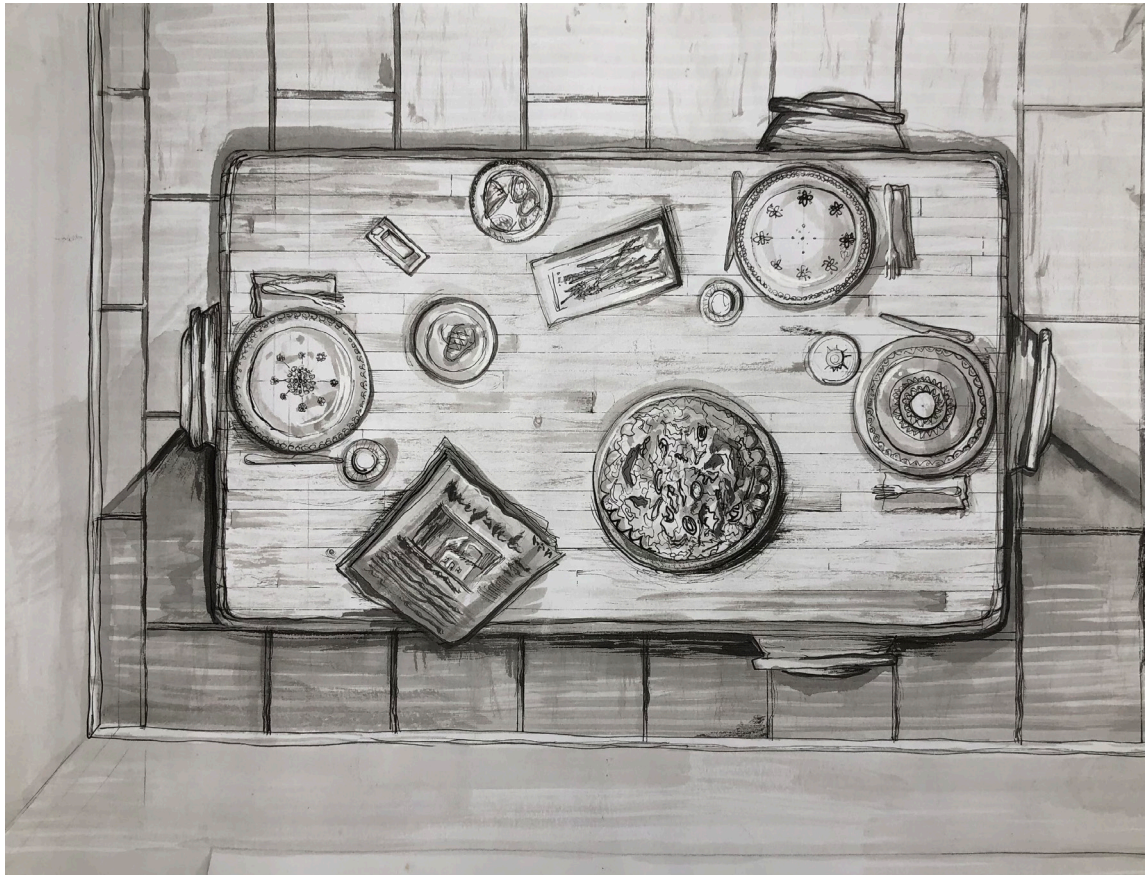


OIL ON CANVAS

DRAWING



CHARCOAL



PEN AND INK



PEN, INK AND CHARCOAL

