kayla stock

architecture portfolio

contents

1 cantina sulla collina

2 modular dwellings

3 malleable walls

water harvest bath house

4

selected work

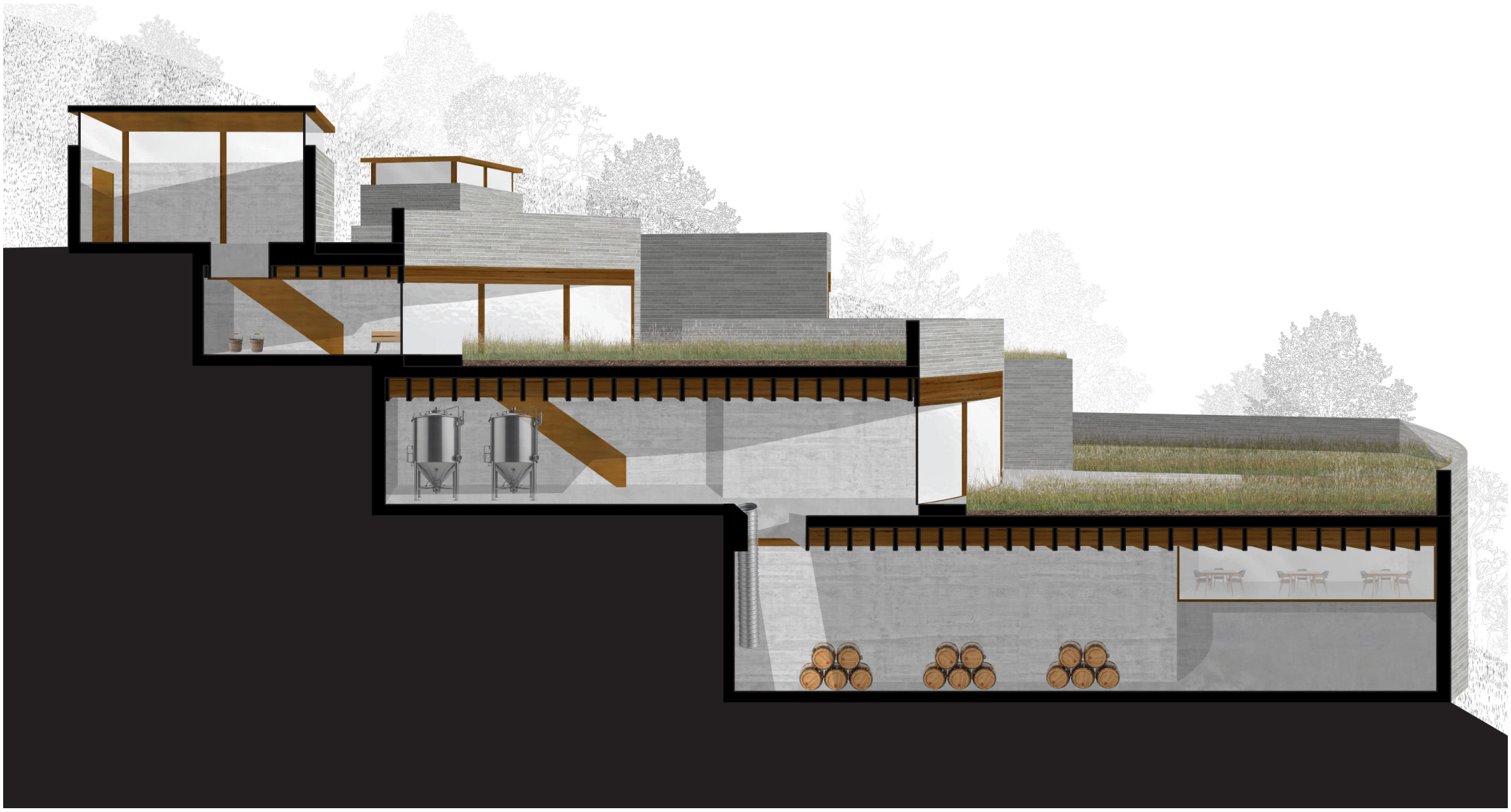
5

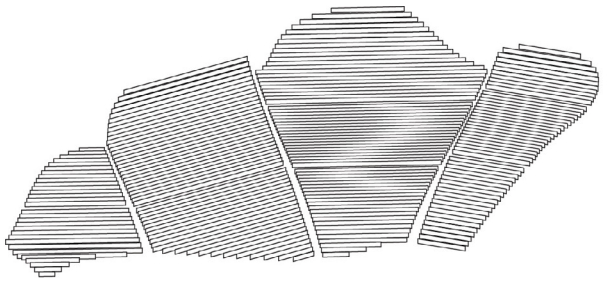
cantina sulla collina

Cantina Sulla Collina is a winery located in the small town of Lodano, which is home to a number of small, family-owned vineyards in the Italian-speaking region of Switzerland. This project focuses on respecting the wine-making tradition of the region while expanding distribution outside the region. The size and circulation through the building is a direct response to production calculations. The vineyard has 1.5 hectares of flat land adjacent to the building which is used for cultivating Merlot grapes. It is estimated that the winery would produce 7,000 bottles of wine per year which informed the amount of equipment needed to sustain production. Cantina Sulla Collina is a self-sufficient winery, meaning every step of the production process is located on site, from grape cultivation to bottling and labeling. The building is terraced to aid in the natural production of wine through gravity, a strategy adopted by many modern wineries.

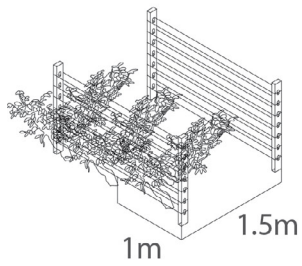
The orientation of the building is a result of two axes drawn at the edge of two previously existing buildings on the site. The existing buildings function as the entry points to the site, either for production or tourism. The other factor informing the building configuration is the topography. The edge of each terraced space follows the natural topography lines of the hill on which it is located, resulting in the building blending naturaly into its environment.

Stone and wood are the two most prevalent building materials in Lodano, so in another attempt at blending into its surroundings, Cantina Sulla Collina is primarily made of an exterior stone cladding and wood structure.

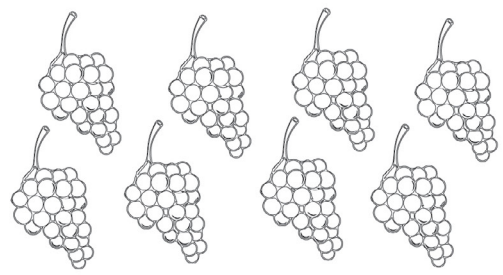




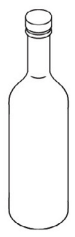
1.5 hectars of growing area

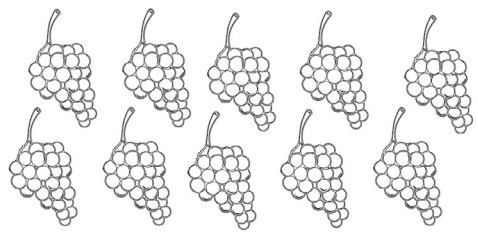


9.400 vines grown

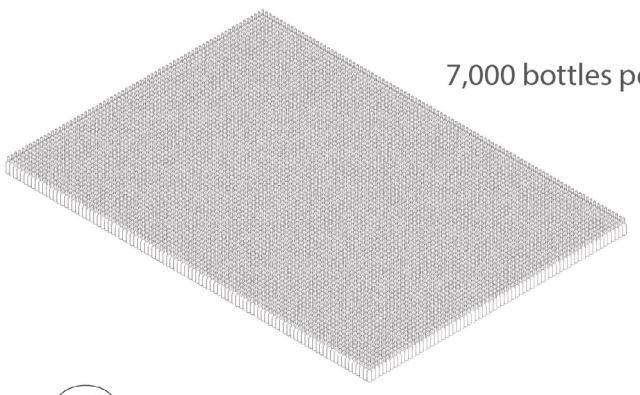


8 clusters per plant

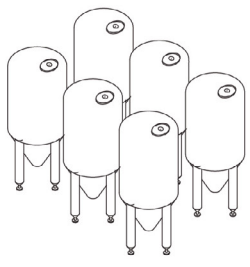


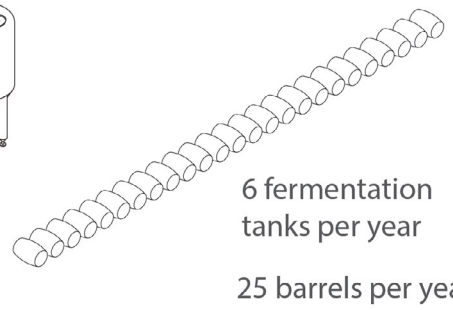


10 clusters
in 1 bottle



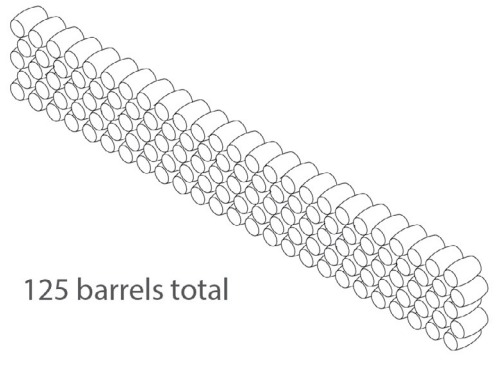
7,000 bottles per year



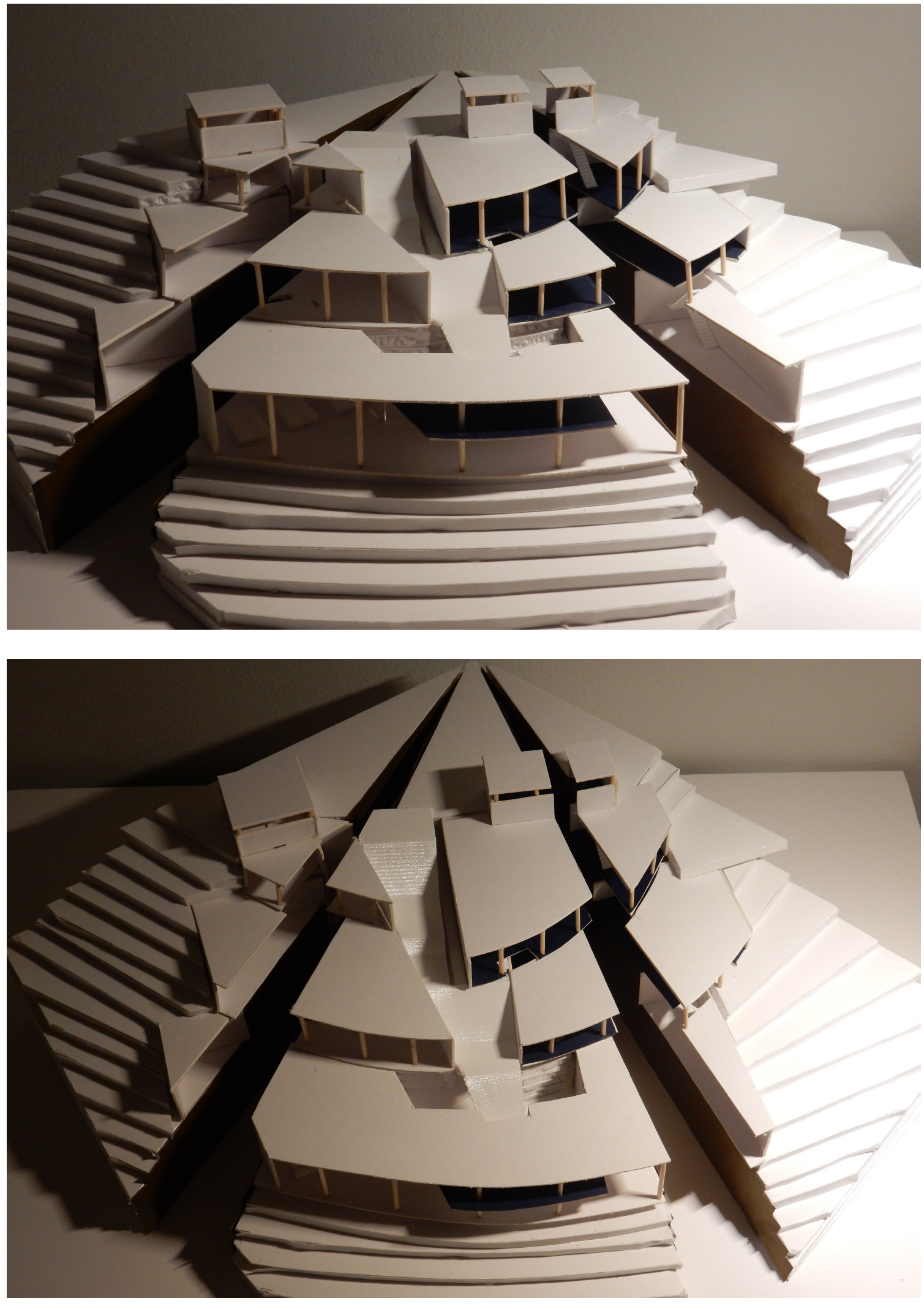


6 fermentation
tanks per year

25 barrels per year

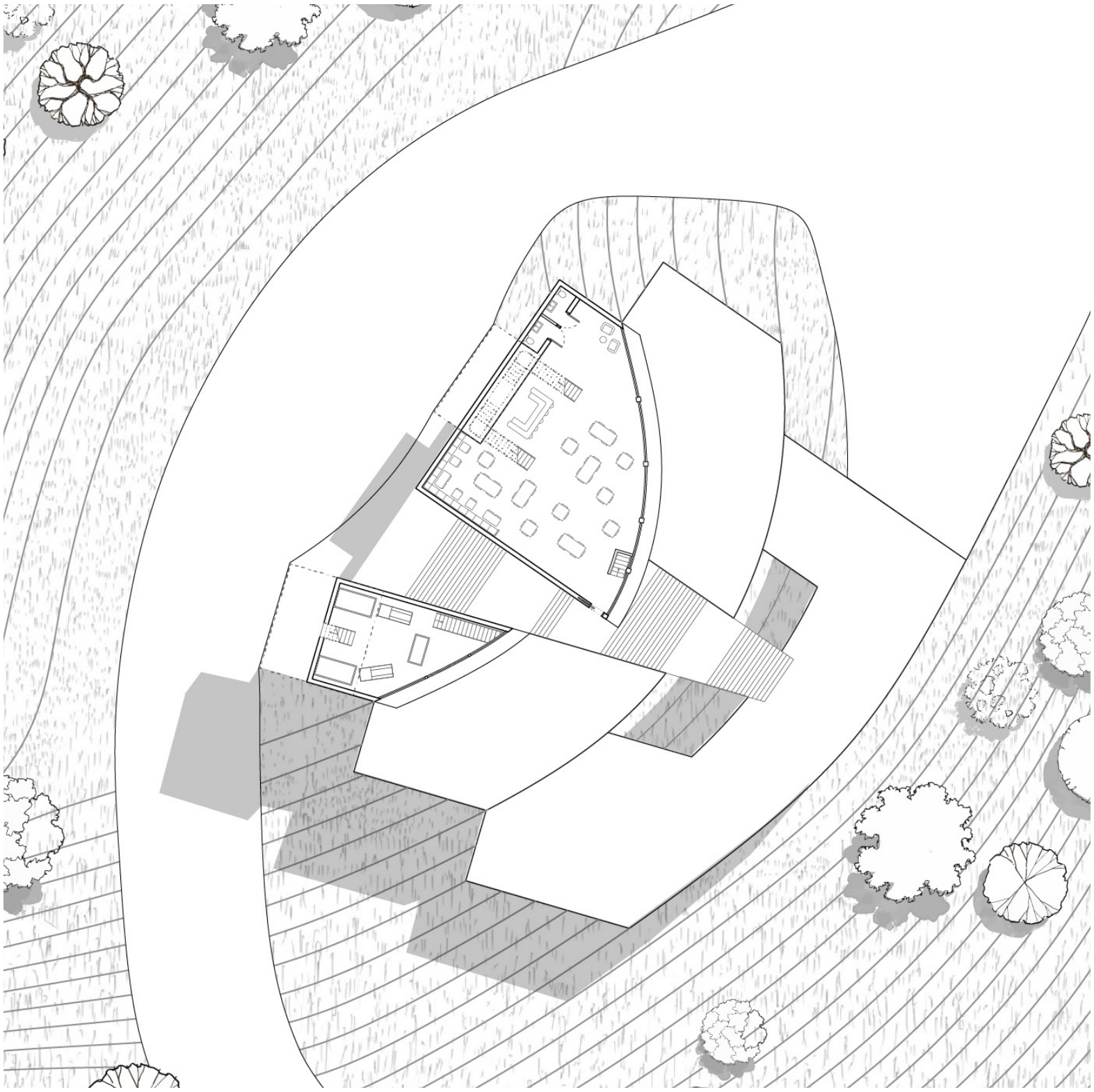


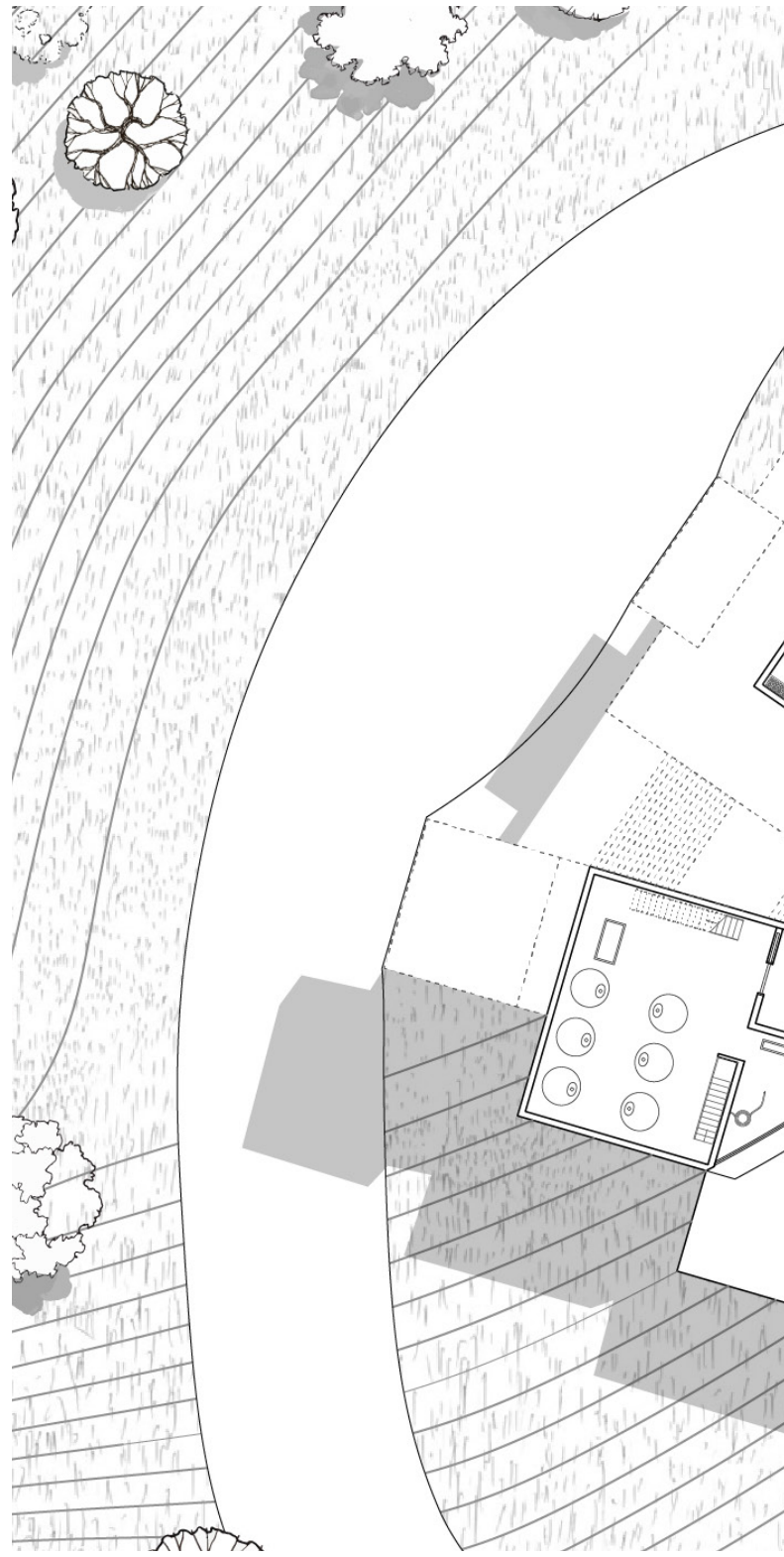
125 barrels total

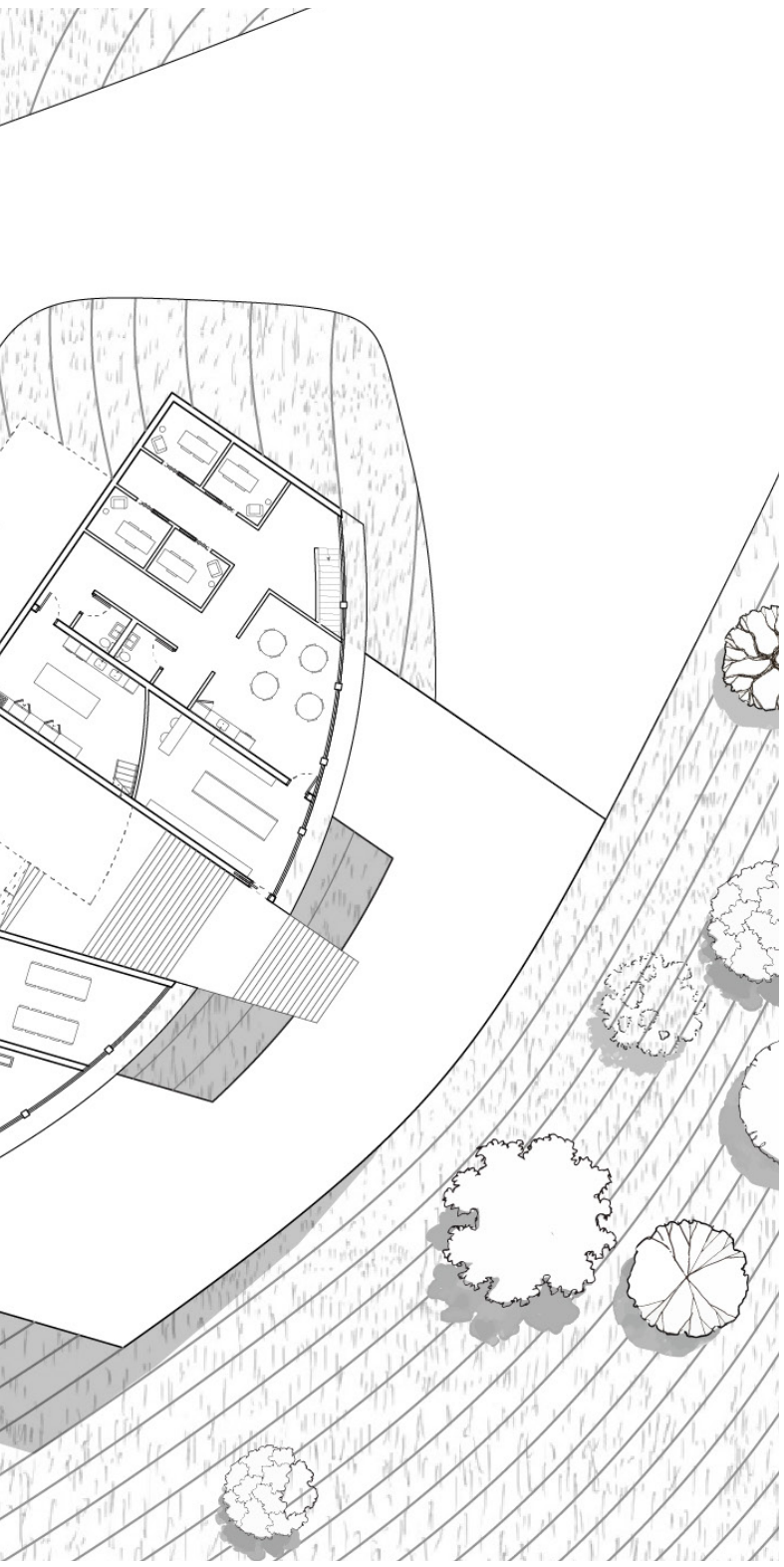


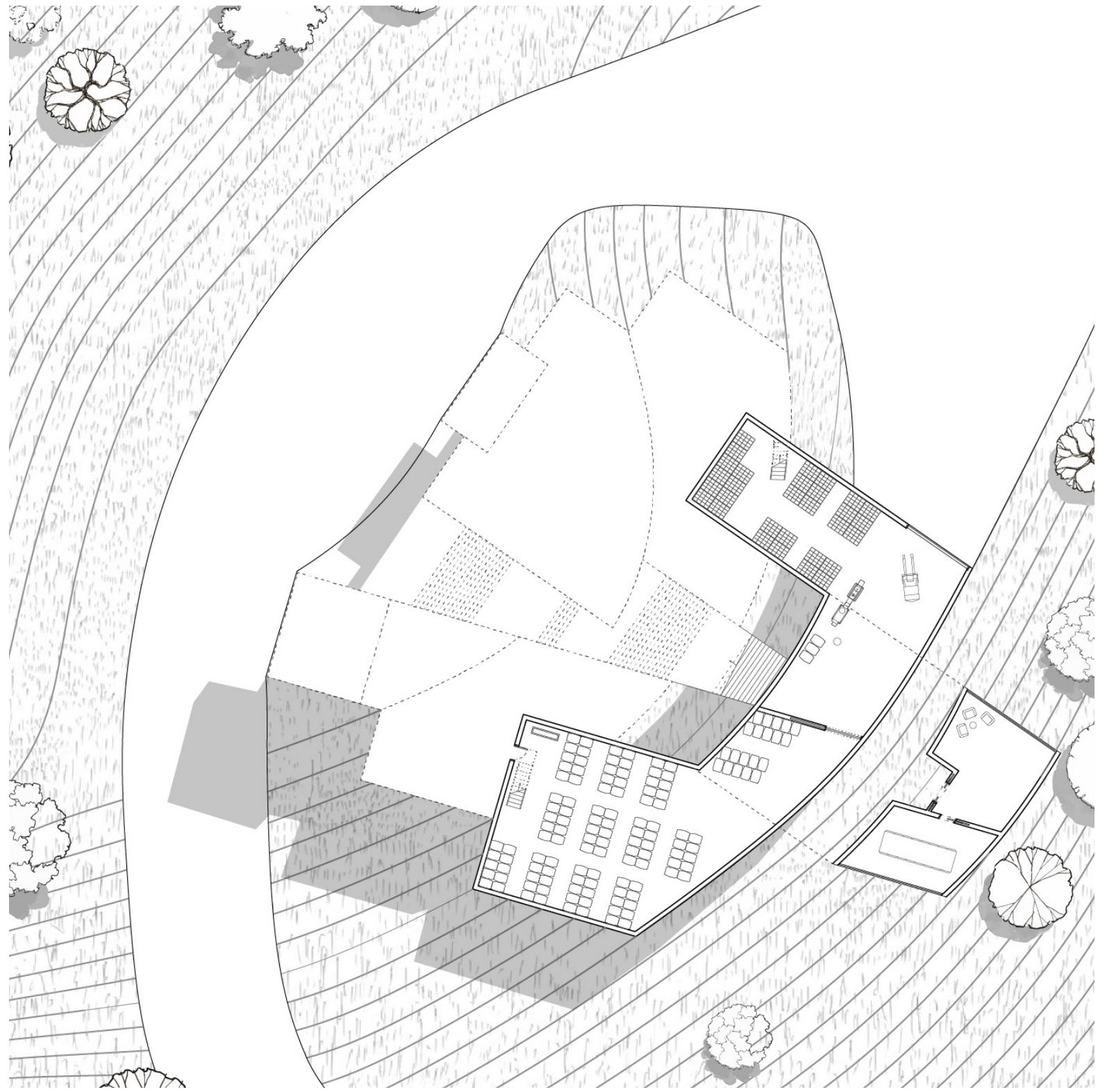












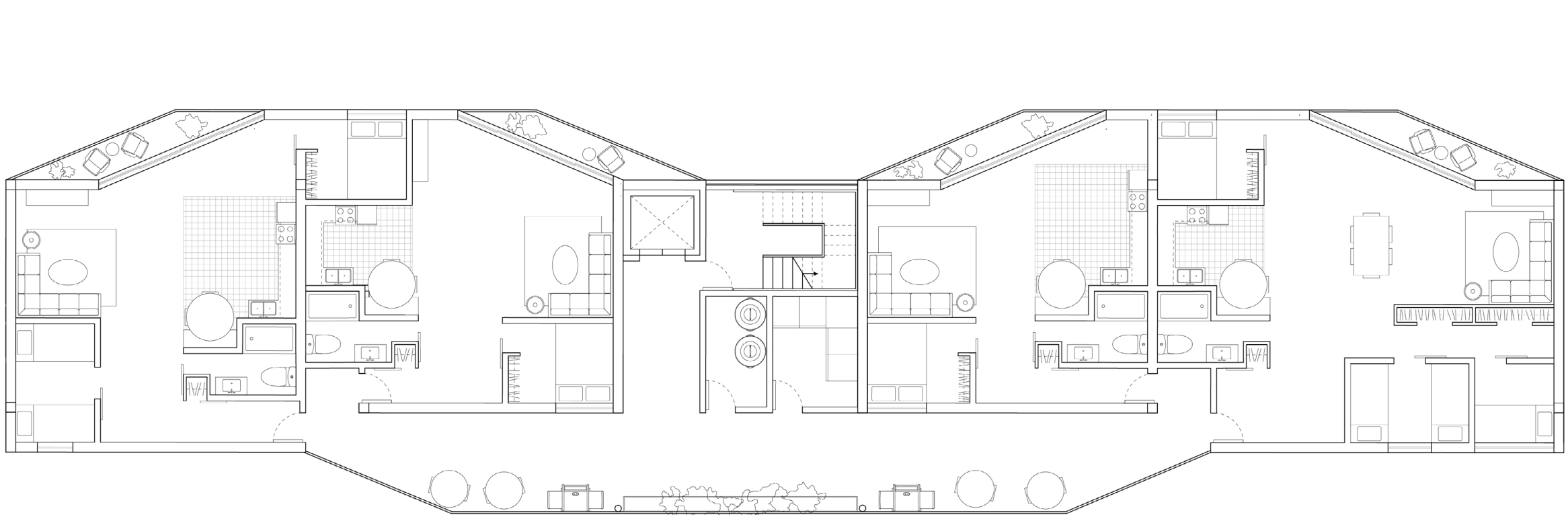
modular dwellings

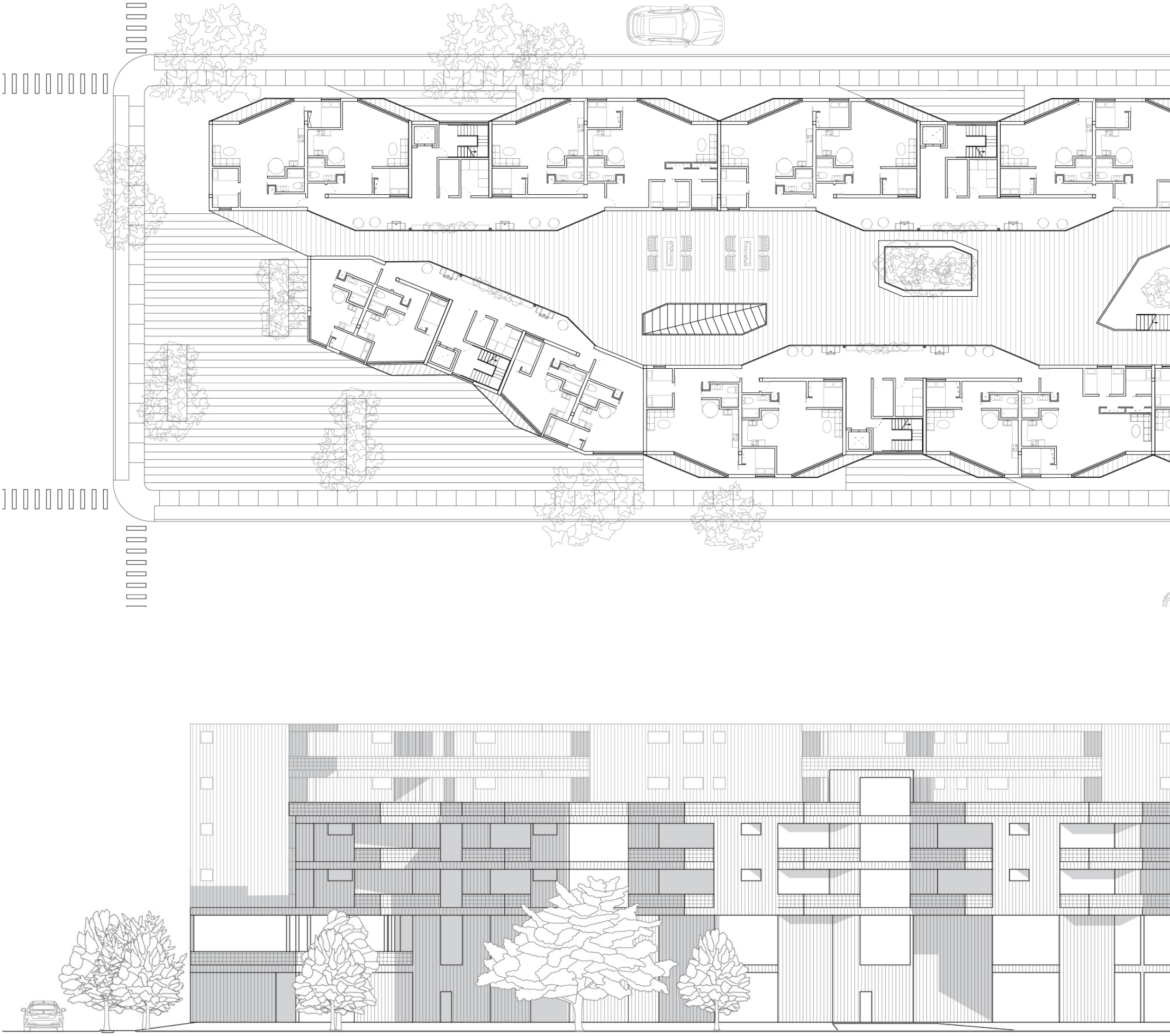
Modular Dwellings is a low income housing project focused on the previously unhoused population of Syracuse, NY. The initial idea for this project came from personal volunteer experience at Humble Design Chicago, where groups of volunteers help to furnish homes for people who were previously unhoused. The take-away from the experience was that most people who move into their new homes have little to no furniture and very few belongings. With this in consideration, the units in Modular Dwellings are compact with built-in furniture and storage. The idea was to put more emphasis on shared spaces so that residents can build a community. Modular Dwellings argues that good housing can be for everyone and people have the right to feel safe and dignified in their housing regardless of income.

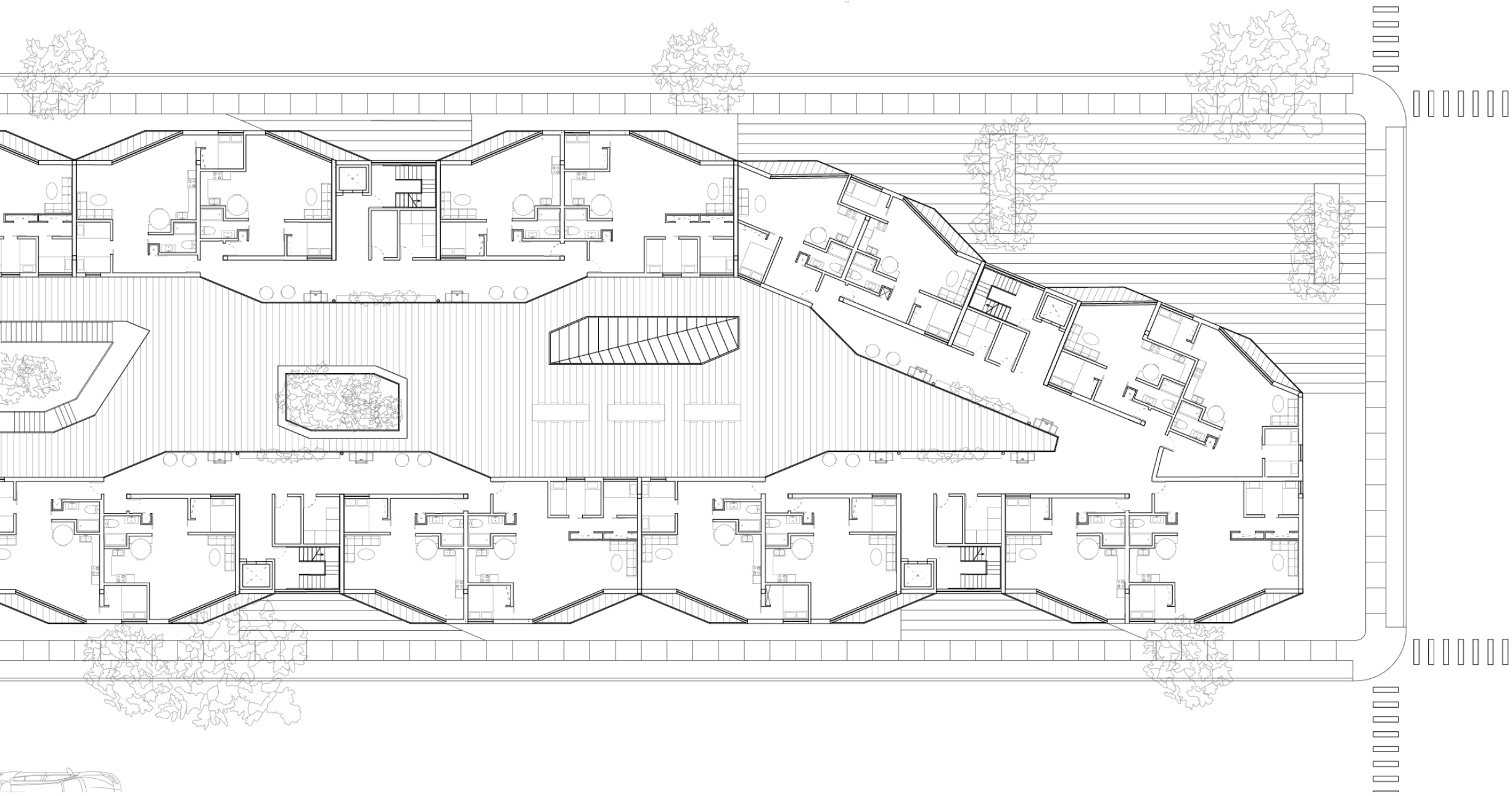
Low income housing projects traditionally have low success rates, so it was important to research what residents desired in their housing accommodations. Spaces open to the public were less favorable than private communal areas due to safety concerns, making courtyards a popular choice. Many amenities, such as balconies, seem like luxuries in market-rate housing, but are necessities in affordable housing.

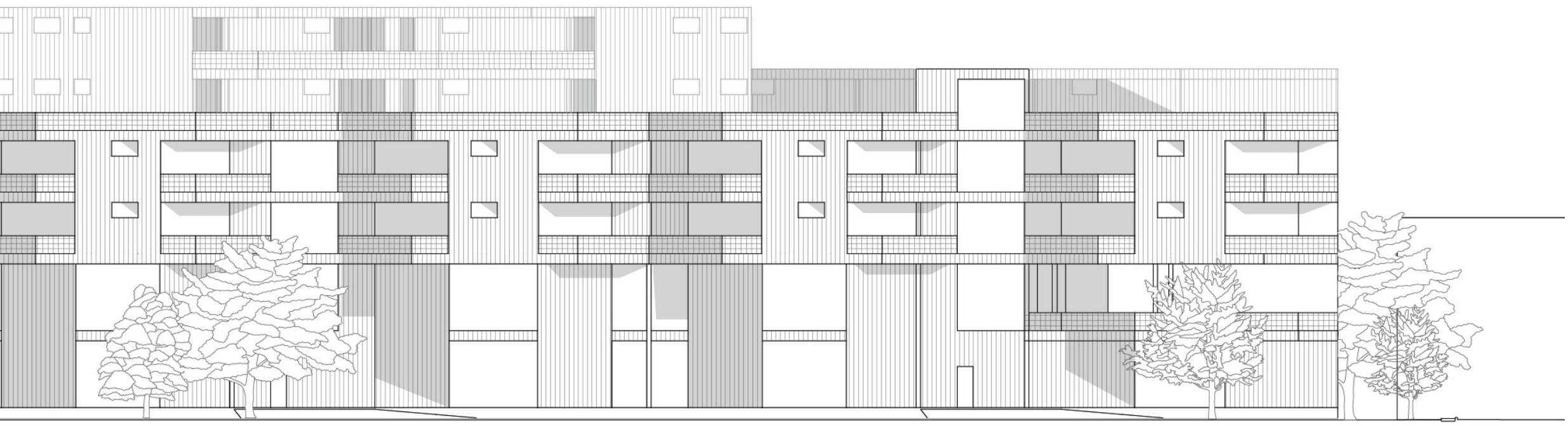
Although the units are small, each unit is well lit and has a private balcony so that residents can have fresh air and natural light. Residents of affordable housing projects typically spend more time in their units than those in market-rate housing, therefore it is important that the amenities provided reflect this.

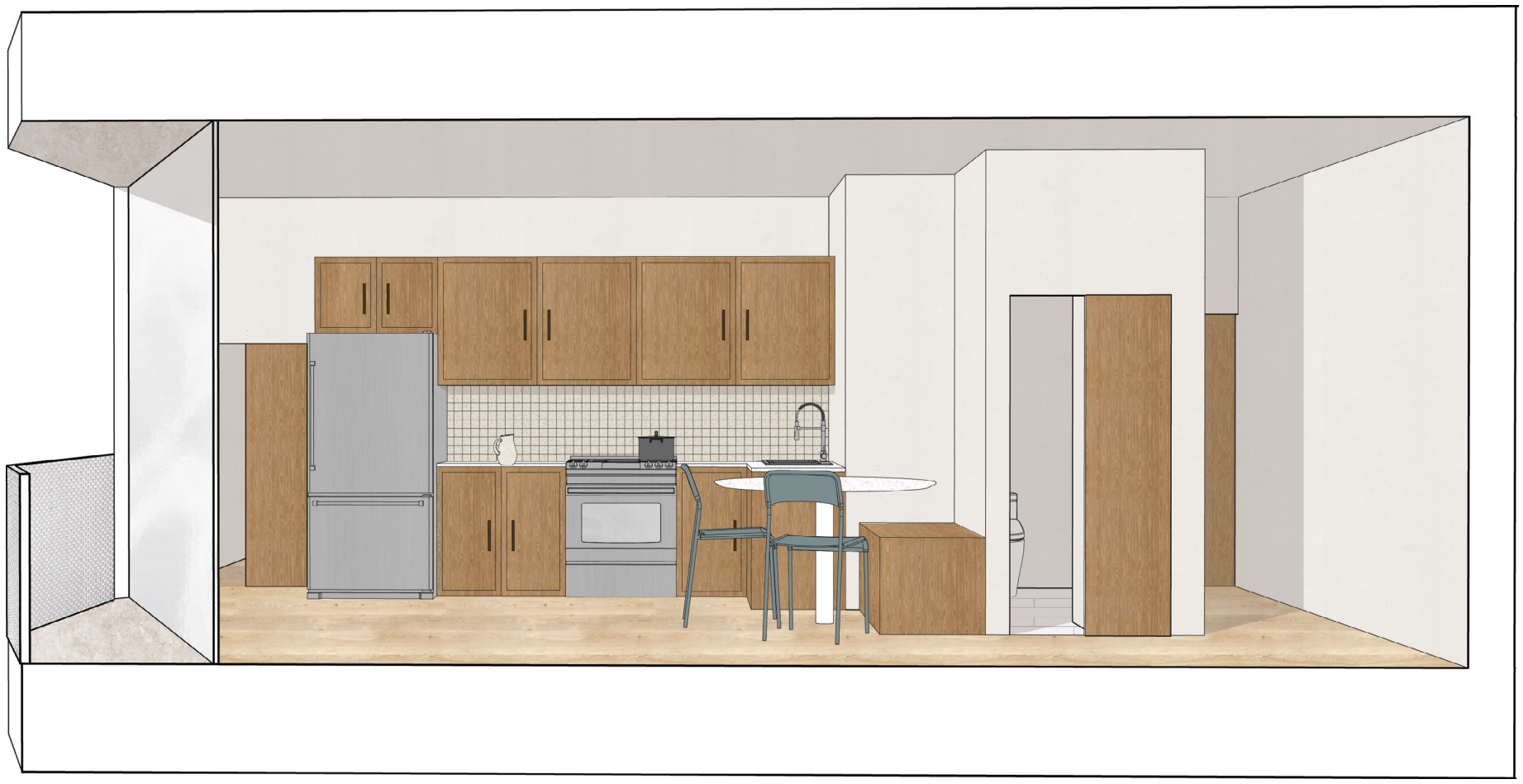


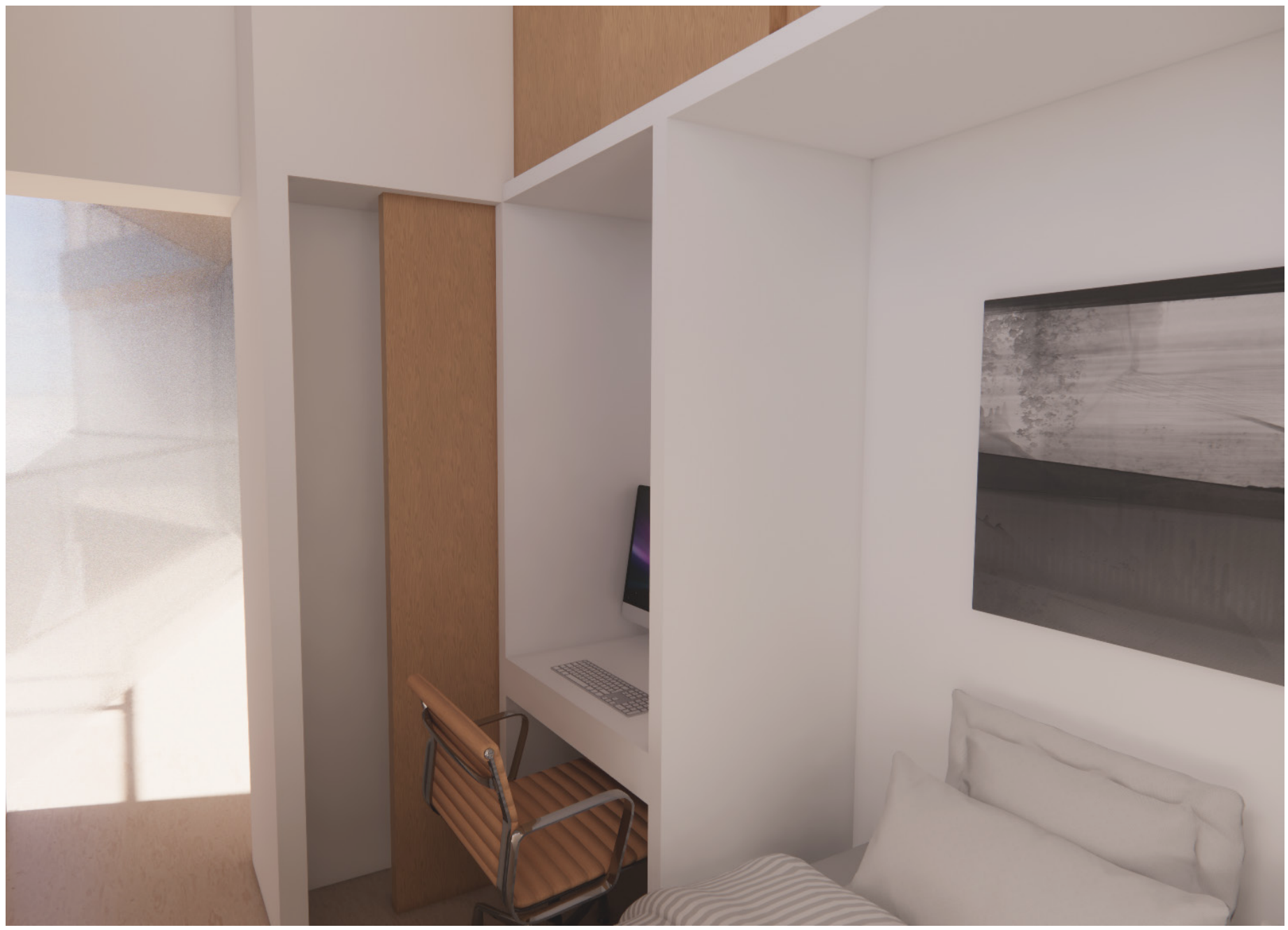










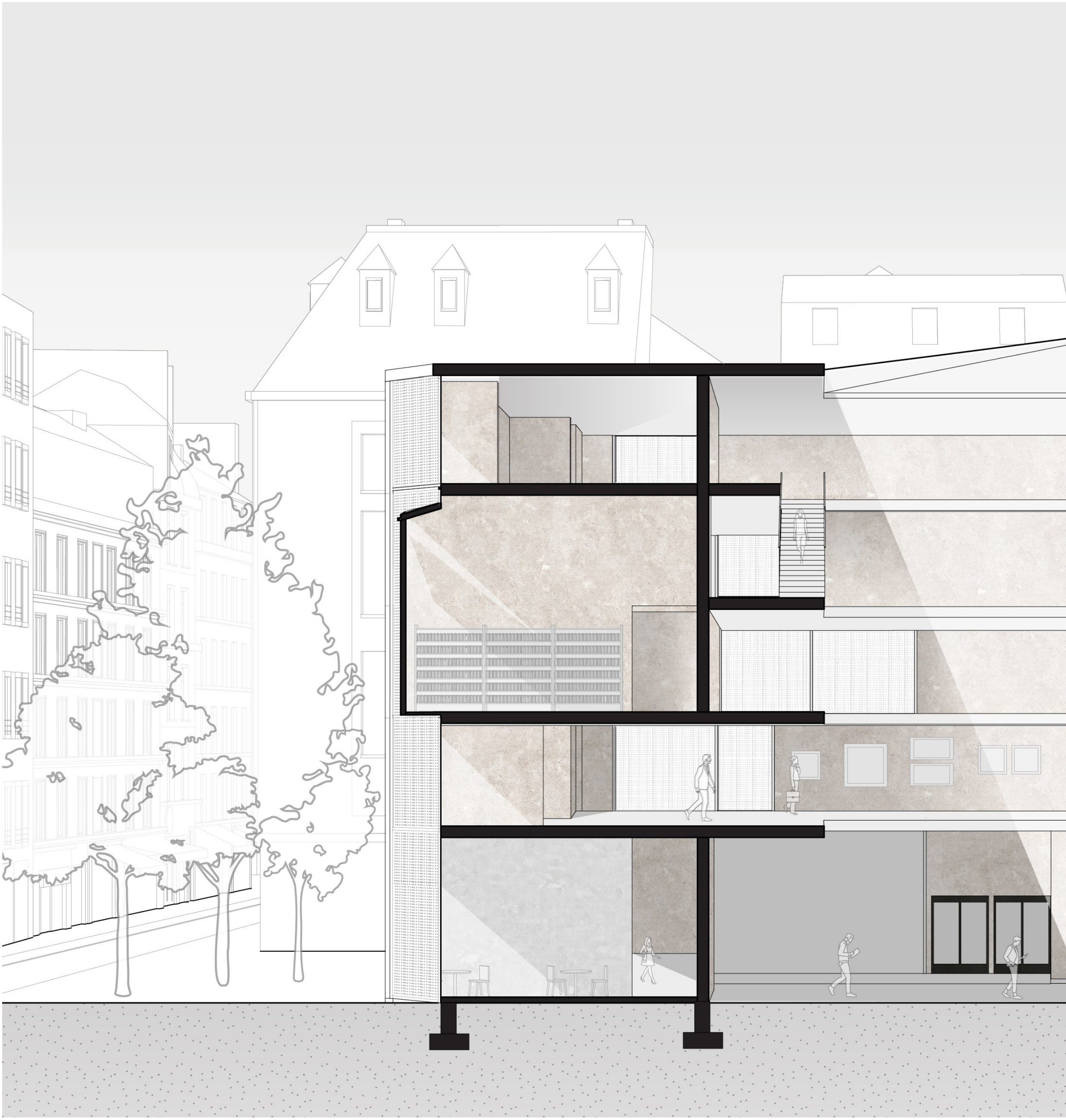


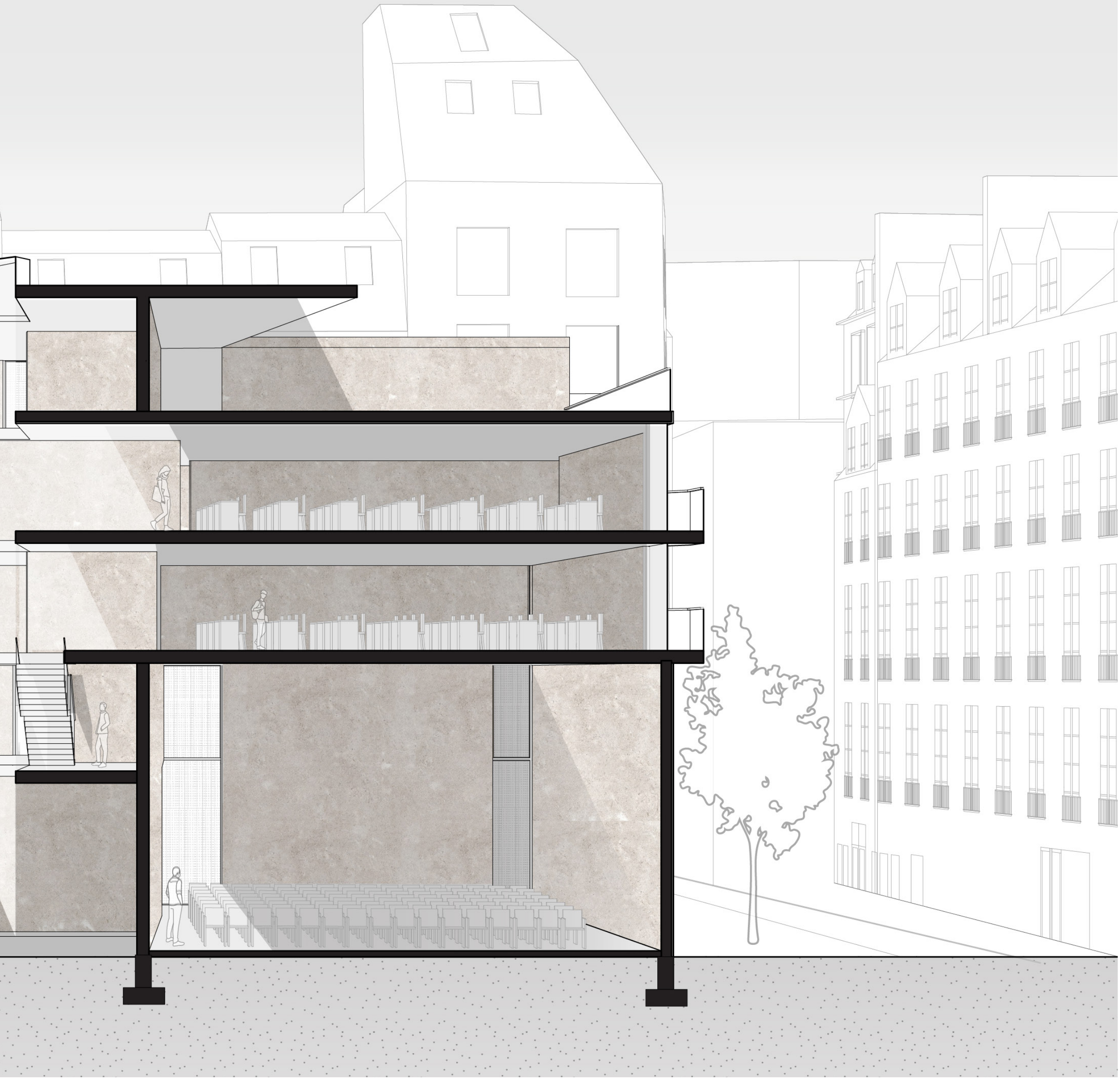


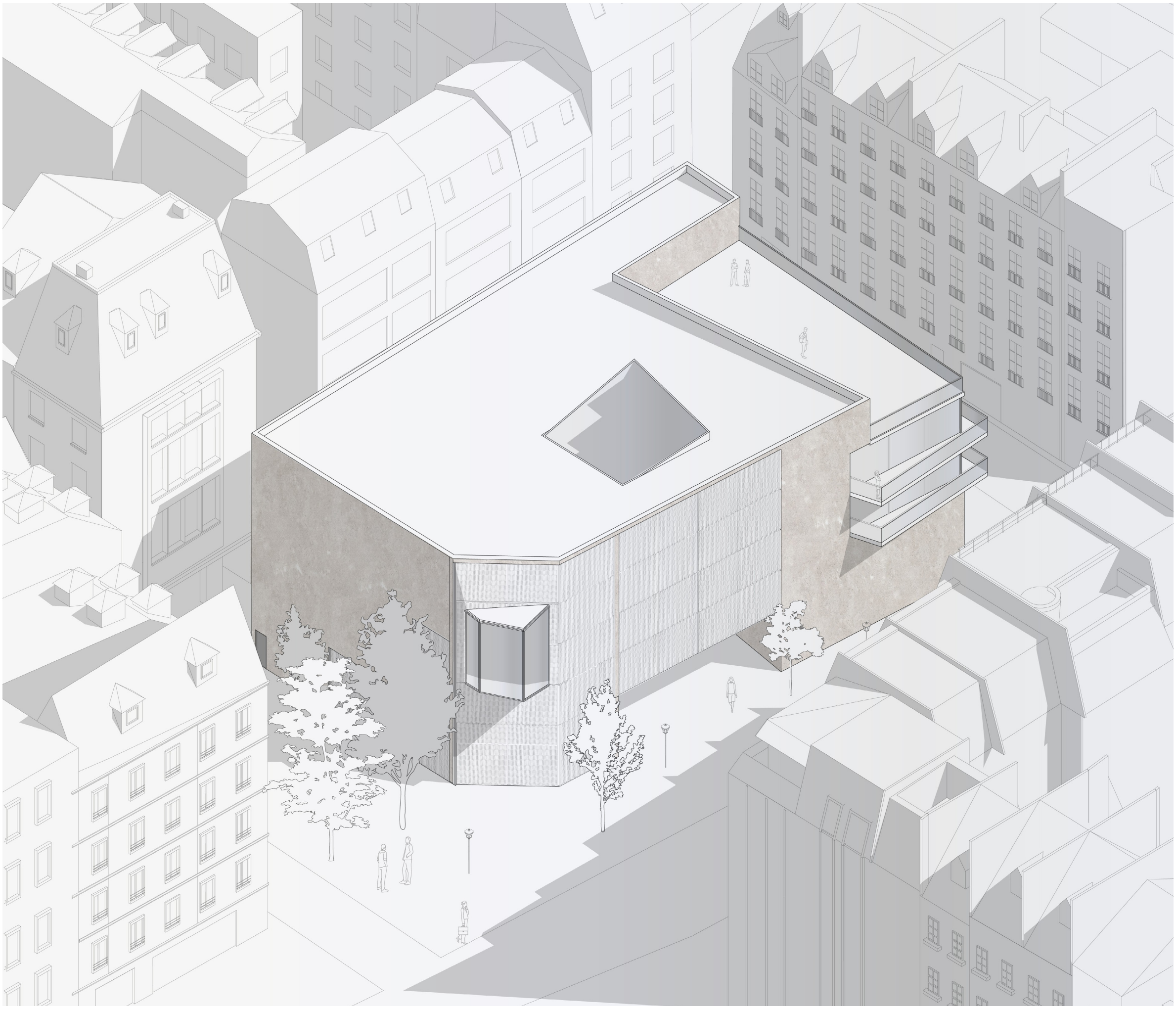
malleable walls

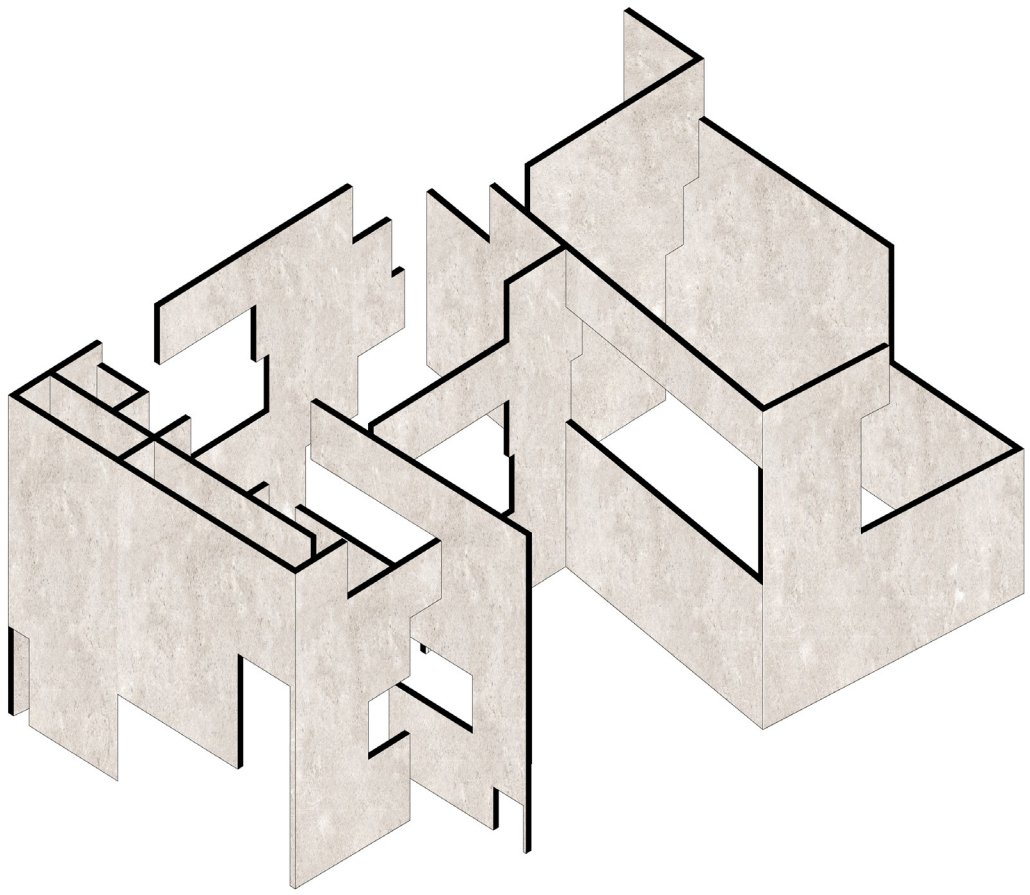
This architecture school is located in Paris, France on a public site just across from the Pompidou Center. The architecture takes inspiration from the notorious, historical Haussmann style that defines Parisian architecture. Malleable Walls exemplifies this style through the flattened corners and overall form, the inclusion of balconies, the public first floor, and materiality. The building's structure consists of limestone load bearing walls that span from ground to top floor and expand and contract on each floor depending on the program of the space. The walls shorten on floors with a more public program and elongate for private spaces.

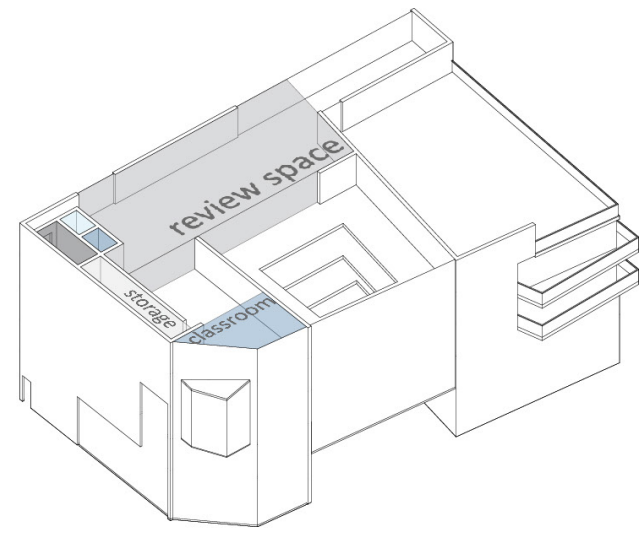

FREE ENTRY
15 DEC-25 DEC
EXHIBITION
ABSTRACT
ART
DESIGN
01.
Poster and design

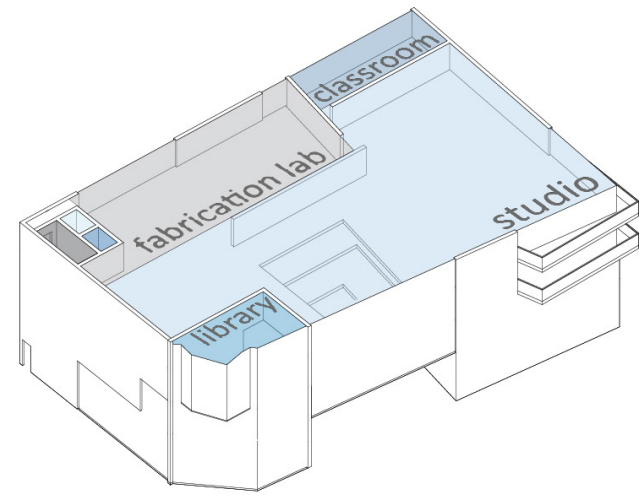


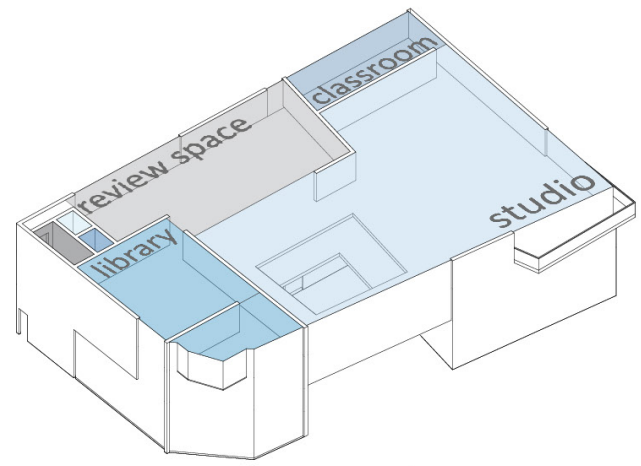


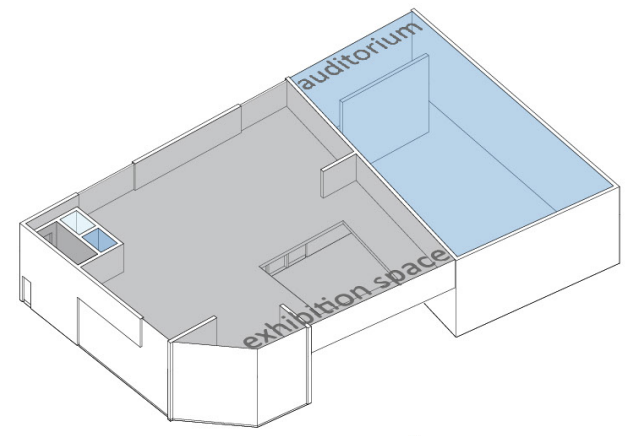


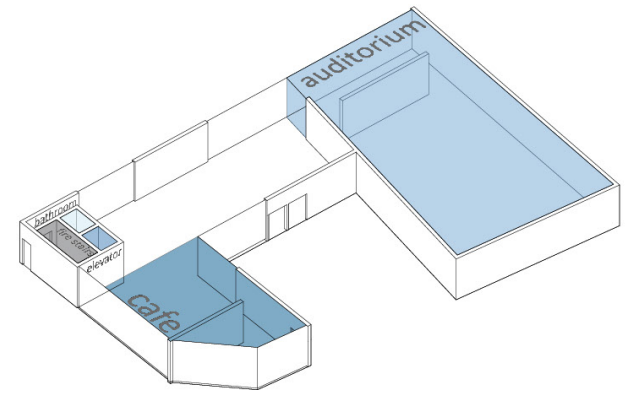



review space
storage
classroom


classroom
fabrication lab
studio
library


classroom
review space
studio
library


auditorium
exhibition space

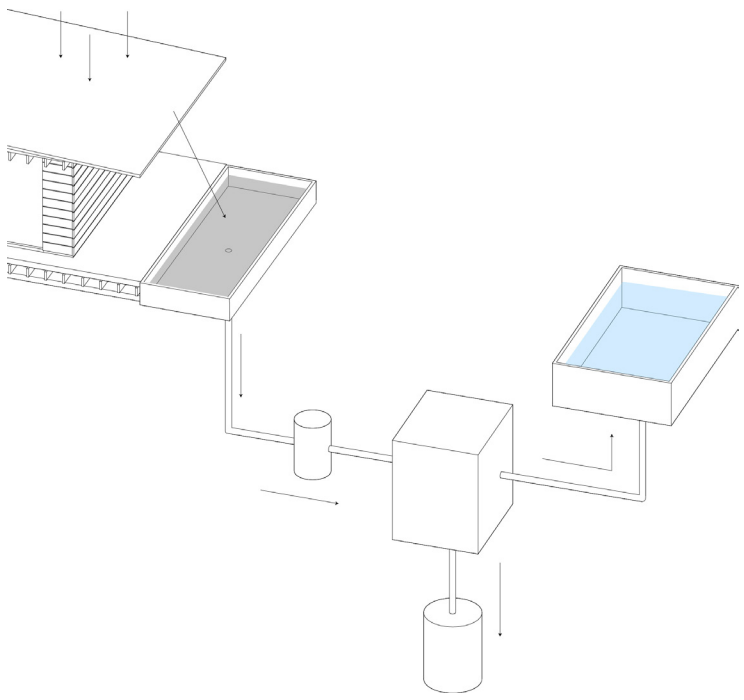

auditorium
bathroom
elevator
cafe

water harvest bath house

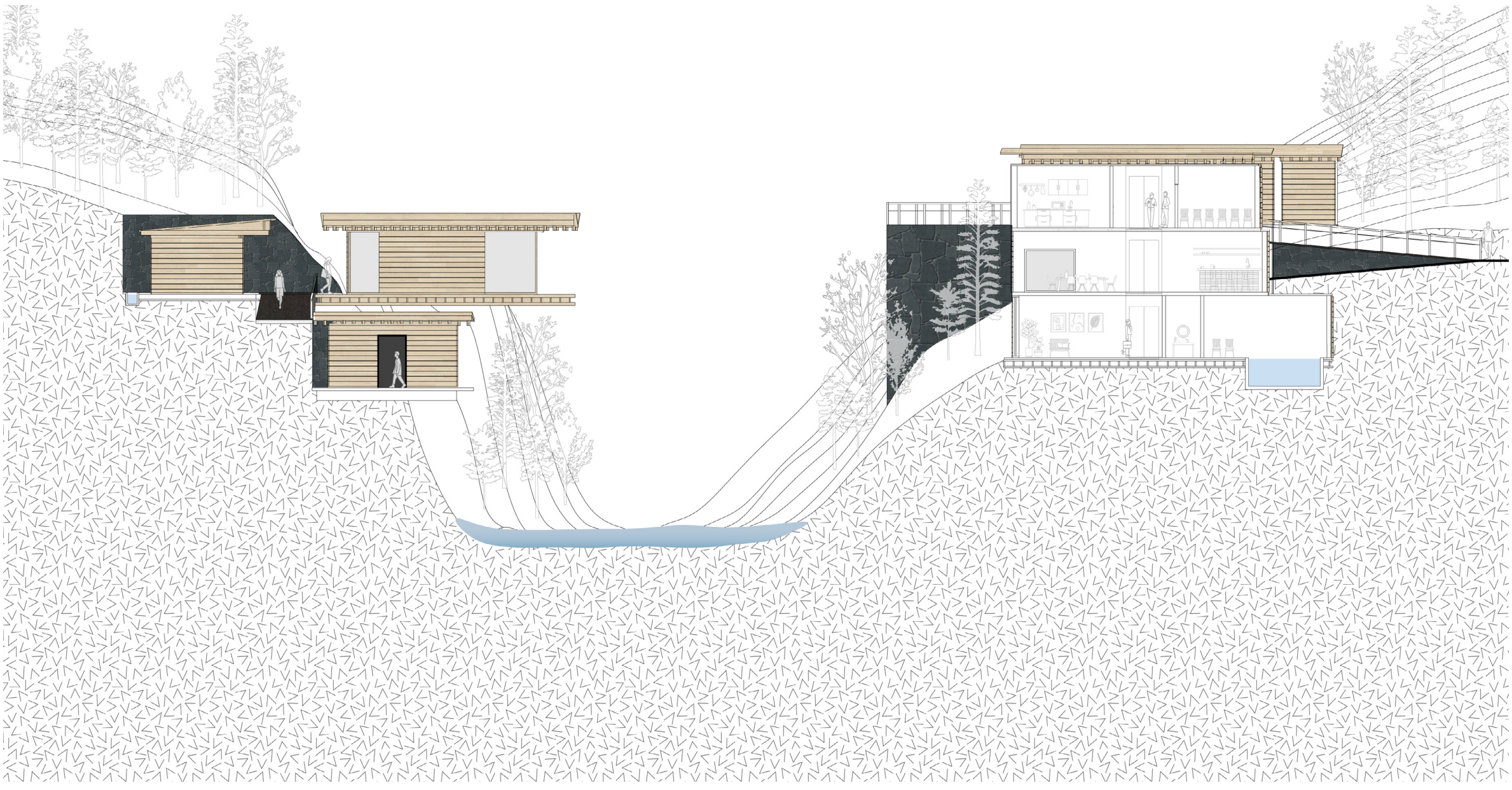
The purpose of this project was to design a building on the banks of a river/waterfall in Deckertown Falls, NY. The site is steep and inaccessible to the elderly, young children, and those with disabilities. The design is meant to provide a similar experience for all guests, including those with mobility limitations. In doing so, the architecture could not take away from the beauty of the natural surroundings or hinder the experiece of people who want to explore the landscape around the structure. Water Harvest Bath House is designed around three main concepts: materiality, sustainability, and the user's experience.

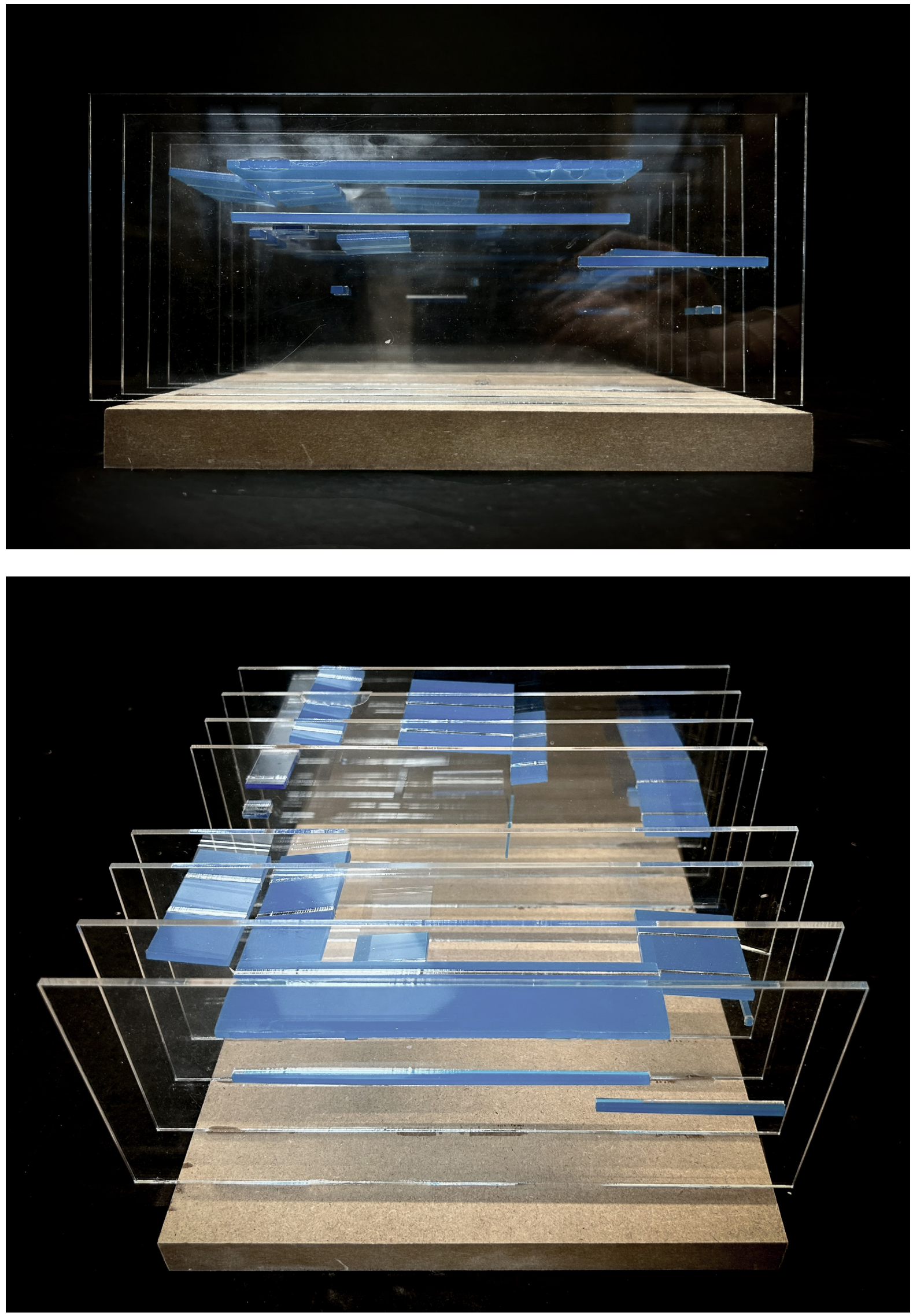
The primary focus of the project was the collection and reuse of rainwater. The architecture was formed around this idea through the sloped roofs and location of the water collection pools. The water collection pools are exposed, rather than hidden underground, to highlight this sustainable feature of the design and add a sense of serenity.

According to research of the nine most common tree species for timber in the state of New York, beech, cherry, spruce, and white pine trees were the best timber species based on their price, workability, sustainability, and durability. The white pine was choosen as the primary material of the structure (displayed in the renderings).

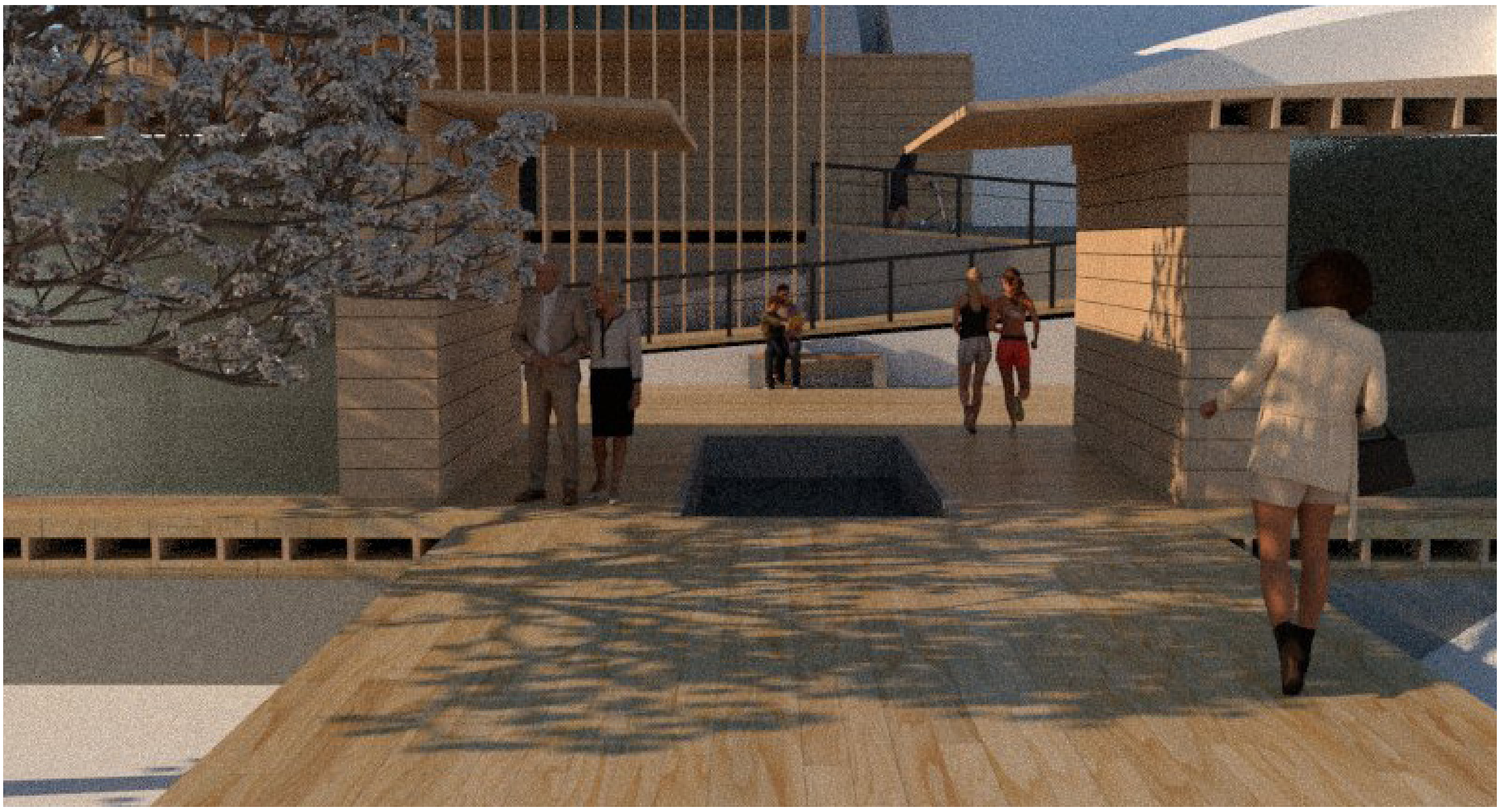












selected work

Hand Drawings

Shown below are a selection of hand drawn sketches, several of which were included in the portfolio submitted for admission into Syracuse University. The School of Architecture granted me with an Architecture Portfolio Award for that work.

Fetch Collective Magazine

As Graphic Design Executive of Fetch Collective Magazine, I lead the design and development of the Fall 2024 print magazine edition. I personally designed the majority of the magazine and oversaw a group of graphic designers within the club, while also working closely with the printing company. The included pages are my personal designs.



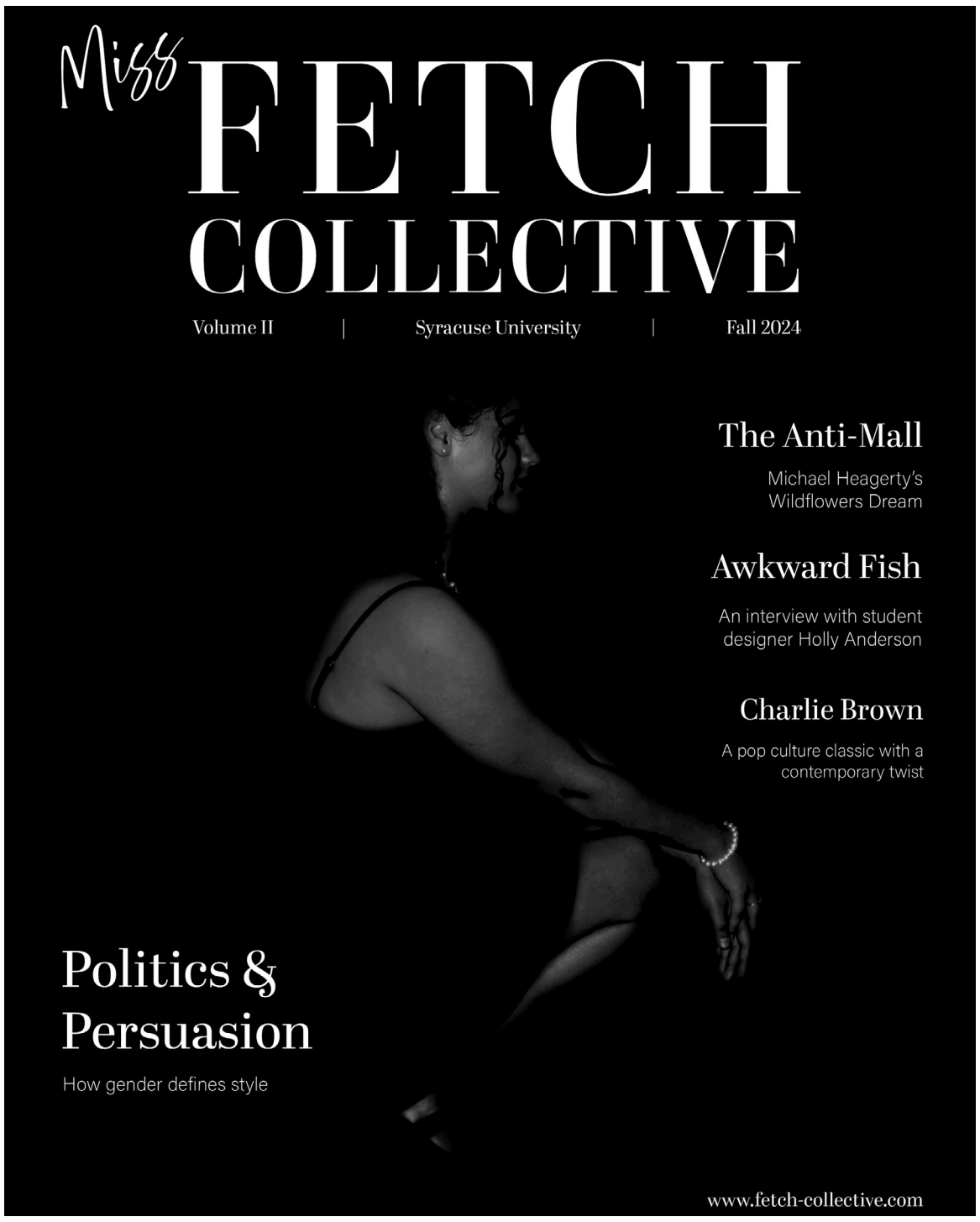














Politics and Persuasion

Author: Grace Stecher | Editor: Bella Gallus | Graphics: Kayla Stock

It's a feeling many of us have experienced: waking up, throwing on the first sweatshirt and pair of leggings we see, and feeling just...eh for the rest of the day. On the other hand, when we start the day with an outfit we feel confident in, we probably notice a sizable difference in our overall mood and demeanor. But why? Can clothing really impact how we feel and how others view us? The return of the "power suit" might help answer that question.

The origins of the power suit can be traced back to the 1920s when Chanel released their iconic Chanel suit, consisting of a tweed blazer and skirt set. This modern, menswear-inspired two-piece suit was designed with women's needs in mind, allowing for easy movement and confidence.

In 1966, Yves Saint Laurent debuted Le Smoking, the first tuxedo designed for women. The suit's classic silk-lapelled jacket was inspired by men's smoking jackets from the 19th century. The suit sparked controversy in the 1960 when women wearing it were refused entry into many public places due to a French law that banned women from wearing trousers.

As more women entered the workforce in the 1970s and 1980s, so did the concept of the power suit. Women were encouraged to dress formally for their new corporate jobs in suit and skirt sets, but had to do so without too many feminine elements in order to be taken seriously by their male counterparts.

Today, just as fashion has transformed to emphasize creativity and confidence, the power suit has as well. Ranging from hot pink blazer and pant duos to classic houndstooth skirt suits, the most important part of the power suit is how the wearer feels in it. Fetch talked to cognitive psychologist, fashion business consultant, and author of The Psychology of Fashion, Dr. Carolyn Mair, to get more insight into the science behind how clothing like the power suit impacts people's confidence.

Dr. Mair said, "The concept of 'enclothed cognition' has been interpreted as the psychological influence that clothes can have on our thoughts, feelings, and behaviors. Enclothed cognition is about more than the clothing, it is about the power of belief…what we wear can reflect our mood and shape how we feel and behave, and, absolutely, what we wear – in fact, our appearance – influences how we are perceived by others, and therefore, our interctions."

Enclothed cognition provides scientific reasoning for why we feel better when wearing certain pieces of clothing, and worse when we wear others. As the founder of the Psychology of Fashion Department at the London College of Fashion, Dr. Mair studies this phenomenon often. "When we wear something that aligns with our sense of identity or personal style or is appropriate for the occasion, we are likely to feel empowered. Conversely, wearing clothes that make you feel out of place or uncomfortable can increase anxiety or self-consciousness" she said.



POWER CONFIDENCE

In recent months, the democratic nominee for President of the United States, Kamala Harris, has sported many different power suits on the campaign trail, sparking a resurgence of the term across social media and fashion outlets.

In August, Harris wore a camel-colored Chloé suit on the first night of the Democratic National Convention, believed to be an ode to former President Obama's controversial tan suit he wore during a 2014s conference. Just a month earlier, she wore a pink suit to speak at an event for her former sorority, Alpha Kappa Alpha, whose color is salmon pink. Although worn for very different events, both of these power suits helped contribute to Harris' campaign by providing nostalgic, meaningful messages through color.

In an article by The *Hollywood Reporter*, Los Angeles fashion designer Sergio Hudson remarked on Harris' suits, saying, "It's crisp, it's professional, and she's comfortable in something that has to work for her all day. Ultimately, she makes fashion work for her position, she doesn't make her position work for fashion."

Dr. Mair's research helps give some other insight into why this piece of clothing might be a purposeful choice for Vice President Harris. She told *Fetch*, "Power suits, with their structured, tailored fit, symbolize authority, competence, and professionalism. Women often report feeling more confident in power suits because these outfits project a sense of control and empowerment, helping them step into roles traditionally dominated by men while signaling strength and assertiveness to others."

To explore the concept of the power suit even further, *Fetch* put together a photoshoot in which one model was styled in two different looks: the first being a strappy blouse and skort, and the second, a power suit. Syracuse University freshman and model for the photoshoot, Antara Stromayer, spoke to *Fetch* about her experience.

She said the main difference she noticed between the two looks was the comfortability and ease of movement in the suit. "I definitely felt more mobile in [the suit]. In the first shoot, I was wearing a skort, and that still limited my movement, whereas [the suit] added more coverage and felt a little more comfortable in that way."

While Stromayer said she didn't experience a huge difference in confidence in the suit over the skort, she said she felt more confident in the formal wear overall. "If I'm in casual clothing, I won't feel as put together or confident than if I'm wearing a fancy dress or even a suit."

So, does the power suit really work? The answer is simple: it isn't about the suit itself, but how the wearer feels in it. Whether it's a power skirt, a power dress, or a power pair of jeans, the most important thing is feeling confident in what you're wearing. That might be a suit, or it might be something else.

Like Dr. Mair told *Fetch*, "If we dress in a way that we associate with confidence, we may start to feel more confident simply by believing in the symbolic meaning of the clothing and observing our own outward appearance."

MISS FETCH

Authors: Eleanor Unsworth & Joy Mao | Graphics: Kayla Stock

What is Fetch? A question often asked when we mention our involvement on campus. The long-standing predicament is how to best respond. "Fetch is a fashion magazine" is true, but feels reductive. Adding "lifestyle, culture, and beauty" doesn't seem to clarify it either.

As to what *Fetch* is as a whole - it's important to evaluate the fundamental goals of *Fetch Collective* as an organization. Founding Editor-in-Chief Sophie Lynch established *Fetch* with the aim of "[pushing] the boundaries of typical editorial writing in the space of fashion and beauty." This effort is *Fetch's* primary distinguishing factor, and therefore its implementation is essential in maintaining our identity. As an editorial team, leadership faced the challenge of establishing a united voice. The *Fetch Collective* team encompasses a wide range of backgrounds, cultures, and opinions. Undoubtedly, *Fetch* members join the organization with their own perception of what a fashion magazine is and does. To present as a unified group with shared goals, it was important to institute a consistent tone. Simultaneously, the founding executives recognized the tone couldn't be reductive to the extent that writers felt their individuality was restrained or dismissed. Coined the "*Fetch* voice," *Fetch* Editorial defines it as a voice that elevates unique perspectives with an informative, clear, and community-centered tone.

If Miss Fetch really is an individual, what can we all do to be more like her? What collective impact can be made if we embraced the values that define Miss Fetch?

A better way of answering is to ask who is *Fetch*. *Fetch* as an organization has held a strong identity since its beginnings, so what better way to relate it to our audience than to personify that characterization? With this sentiment came the idea of "Miss *Fetch*," an entity who embodies *Fetch Collective's* values. "Miss *Fetch*" is one who celebrates individuality, and the opportunity it presents to challenge traditional standards and practices in the fashion and beauty industry. This fall, when familiarizing new editorial members with the *Fetch* voice, we used "Miss *Fetch*," a manifestation of aspirations that can be described in the similar way we would a role model or mentor. "Miss *Fetch*" pushes for progress in all that we do. It reminds us that personification is a helpful strategy for visualizing and realizing our goals. If Miss *Fetch* really is an individual, what can we all do to be more like her? What collective impact can be made if we embraced the values that define Miss *Fetch*?

Fetch Executive Board Fall 2024





AWKWARD FISH

Author: Alexa Fabi | Editor: Grace Stecher | Graphics: Kayla Stock

Let's talk about sustainability. The climate-conscious movement is shaping the way industries and businesses operate across the globe. This movement is causing a seismic shift in the operational mechanisms of the fashion industry, which is coincidentally one of the world's largest polluters. While these large scale changes matter, there are numerous ways that we can personally consume less and shop more consciously.

The fast fashion industry contributes vastly to

ALTERNATE UNIVERSE



Not only is Holly making and producing her own clothes, but she is advertising them herself as well. In July, she posted a shoot to the Awkward Fish Instagram promoting her brand. The vision was to look like an alien going fishing for clothes. I asked her about the shoot and she expressed how she is into creating "alternate universes" as she embarks on her newest creative venture —set design. "I was like oh my gosh, I want to create an alternate universe where people are still wearing Awkward Fish."

Holly Anderson exemplifies what it means to be a dedicated visionary – someone who pours themselves into their creative process. She repurposes pre-existing materials and practices slow fashion, demonstrating how innovation can repurpose and redefine the fashion industry through Awkward Fish. Personally designing, printing, and sourcing every piece exemplifies a commitment to being climate conscious and not to mention, makes her an innovative and unique entrepreneur. Holly is an inspiration to all creatives as she is an active and powerful force in a bigger societal movement to become more sustainable.