

Alex Rich

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Objectives

Seeking a full-time, entry-level position or internship in architecture where I can contribute my strong creative skills and enthusiasm for the built environment. I am deeply passionate about architecture and eager to bring that dedication into a professional setting. My genuine interest in design and commitment to learning would make me a valuable addition to your team.

Education

Bachelor of Architecture - Tulane University 2025 (five-year program)

Experience

Sur La Table, Chicago, IL — Kitchen Assistant

2023

Supported a professional chef in planning and executing hands-on cooking classes for diverse age groups.

Prepared ingredients, organized workstations, and ensured a smooth, engaging class experience.

Maintained high standards of kitchen safety, cleanliness, and food handling practices.

Carpenter Apprentice, Chicago, IL

2022

Assisted a professional carpenter in constructing porches, tables, and custom furniture, contributing to projects from initial build through finishing.

Developed foundational carpentry skills, including measuring, cutting, assembly, and proper use of hand and power tools.

Demonstrated reliability and attention to detail while maintaining a safe and organized work environment.

Beber Camp, Wisconsin — Special Needs Counselor

2021

Provided dedicated care for two adult campers with special needs, ensuring their daily physical, emotional, and personal support requirements were consistently met.

Facilitated engaging activities and fostered a positive camp experience by promoting inclusion, independence, and overall well-being.

Skills

Rhino, Adobe Photoshop, Adobe Indesign, Adobe Illustrator, Hand Drafting, Model Making, Vray, Revit

Additional Info/Interest

-published in Tulane's Architectural Journal The Review: Common Good

-student work on Tulane Architecture's website of featured thesis projects

-member of Alpha Rho Chi (APX) the professional architecture fraternity and served as the chair of philanthropy

-produce music, make hip-hop and dance music

-love to cook

-traveled to Barcelona to participate in a social housing seminar led by Margarita Jover

-completed an adaptive reuse workshop in Barcelona under the instruction of Anna and Eugeni Bach

References

Wendy Redfield

Associate Professor of Architecture at Tulane University

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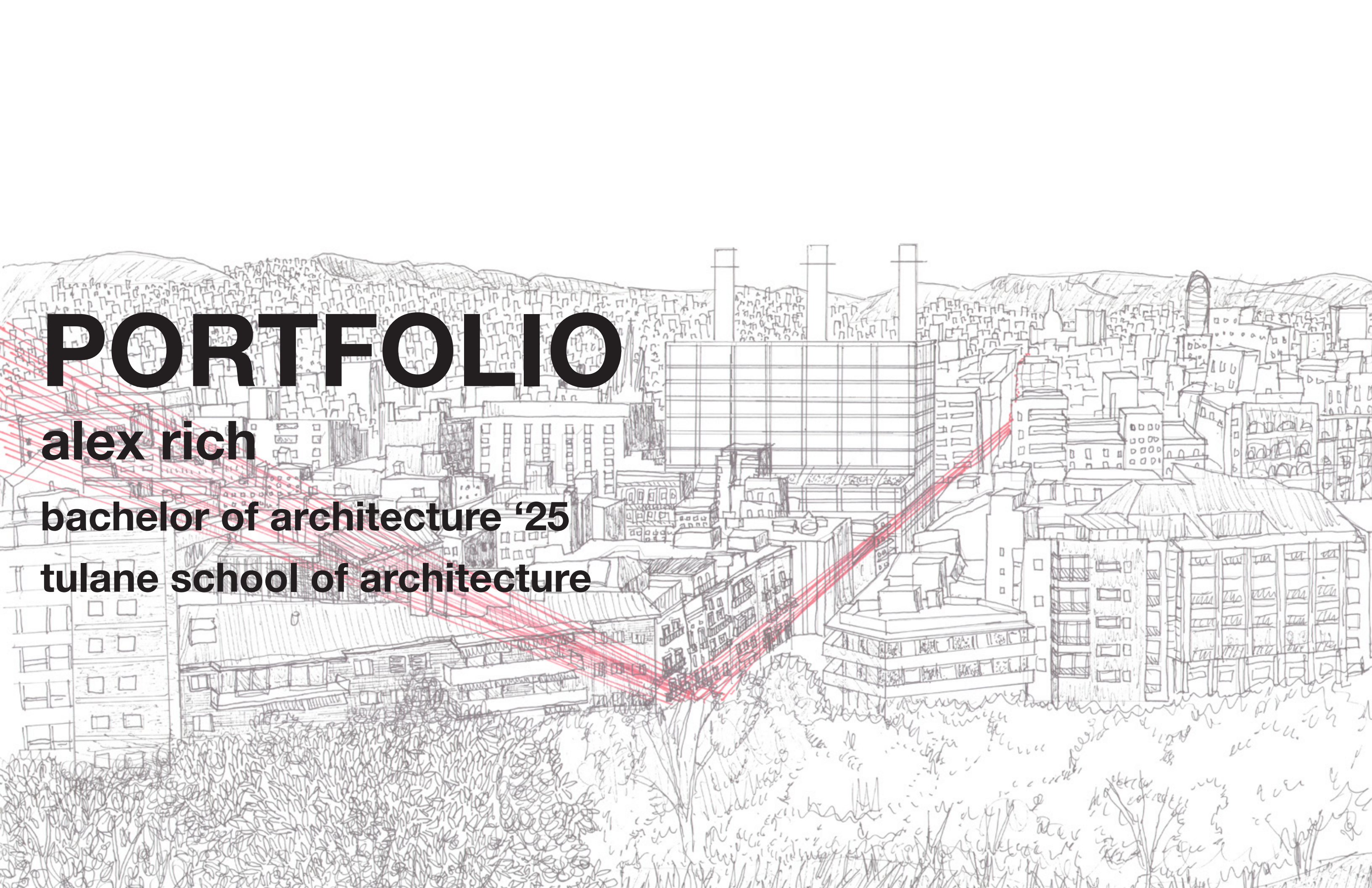
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Juan Medina Revilla

Professor of Architecture at Tulane University

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Website: www.salazarsequeromedina.com



PORTFOLIO

alex rich

bachelor of architecture '25

tulane school of architecture

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ENVISIONING ERASURE

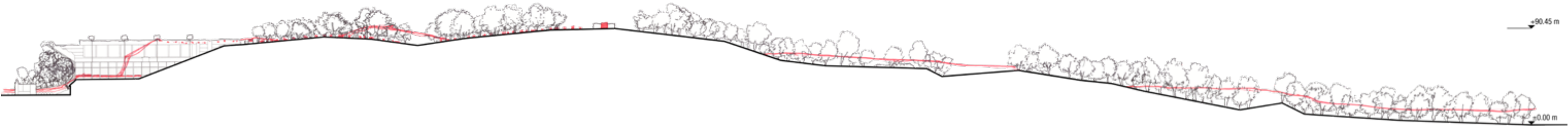
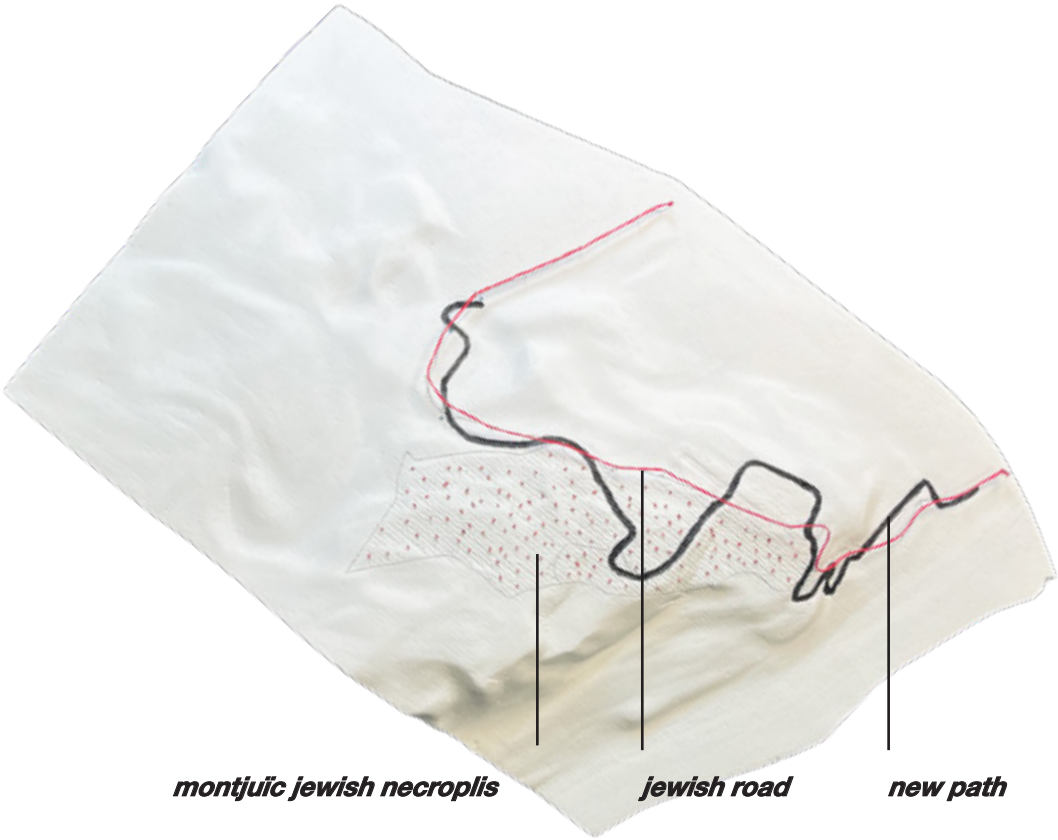
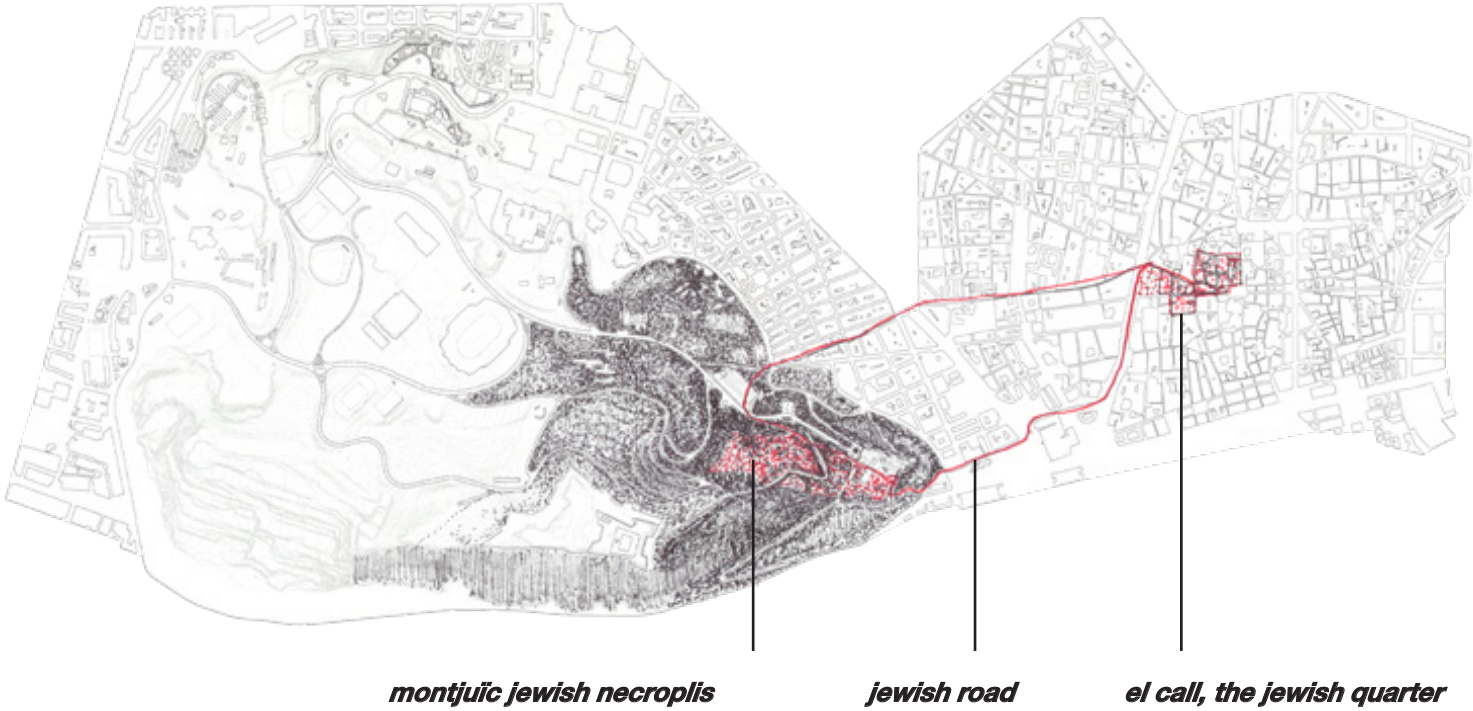
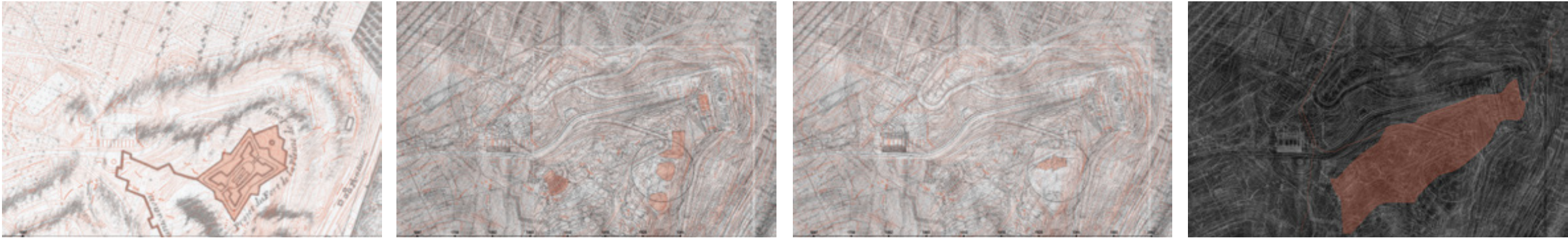
in collaboration with Ethan Meisler
thesis studio - spring 2025
barcelona, cat

This thesis plants itself firmly in the context of cultural erasure and the architectural impact of the destruction of burial sites. The Jewish cemetery on Montjuïc is not only a sacred space but also a vital cultural asset woven into the broader historical fabric of the city. This thesis positions architecture as a mediator between urban responsibility and cultural memory, proposing an intervention that respects the spiritual significance of the site while aligning with the regulatory heritage management principles of a secular democratic society. We seek to reveal what has long been buried, both physically and symbolically. Layers of topography, material memory, and archival research have informed a design strategy that brings the cemetery into view, not as a reconstructed past, but a visible presence in the city. By reintegrating the Jewish road and the mountain's natural fountains into the life of the city, the project offers a model for how architecture can mediate between past and present, sacred and civic, memory and modernity. The proposal advocates for a future where Jewish heritage is not segregated into religious exclusivity, but integrated as a shared legacy that contributes to Barcelona's collective memory.



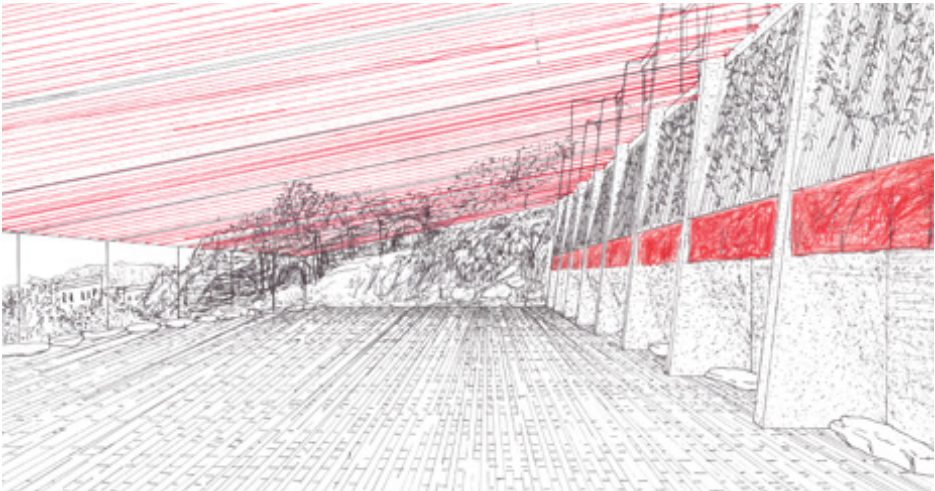
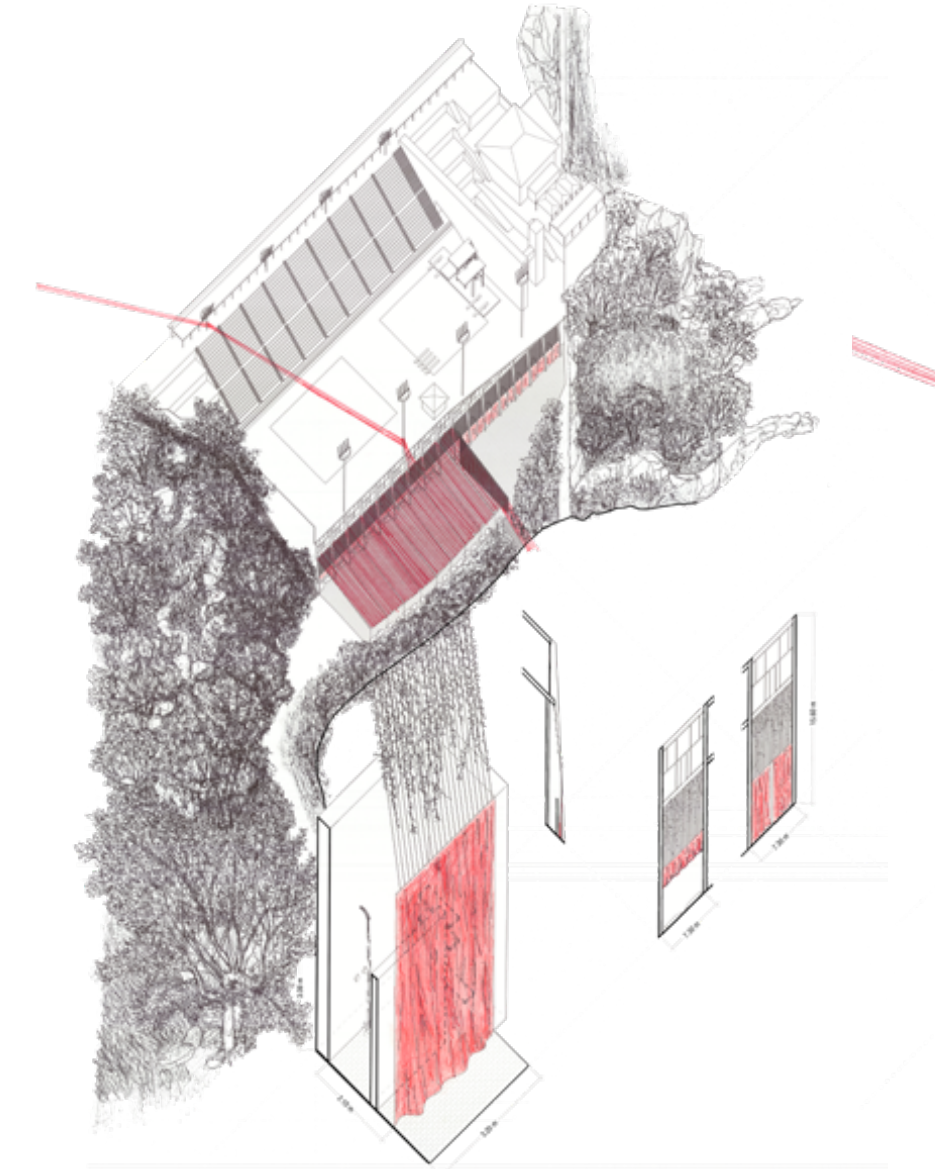
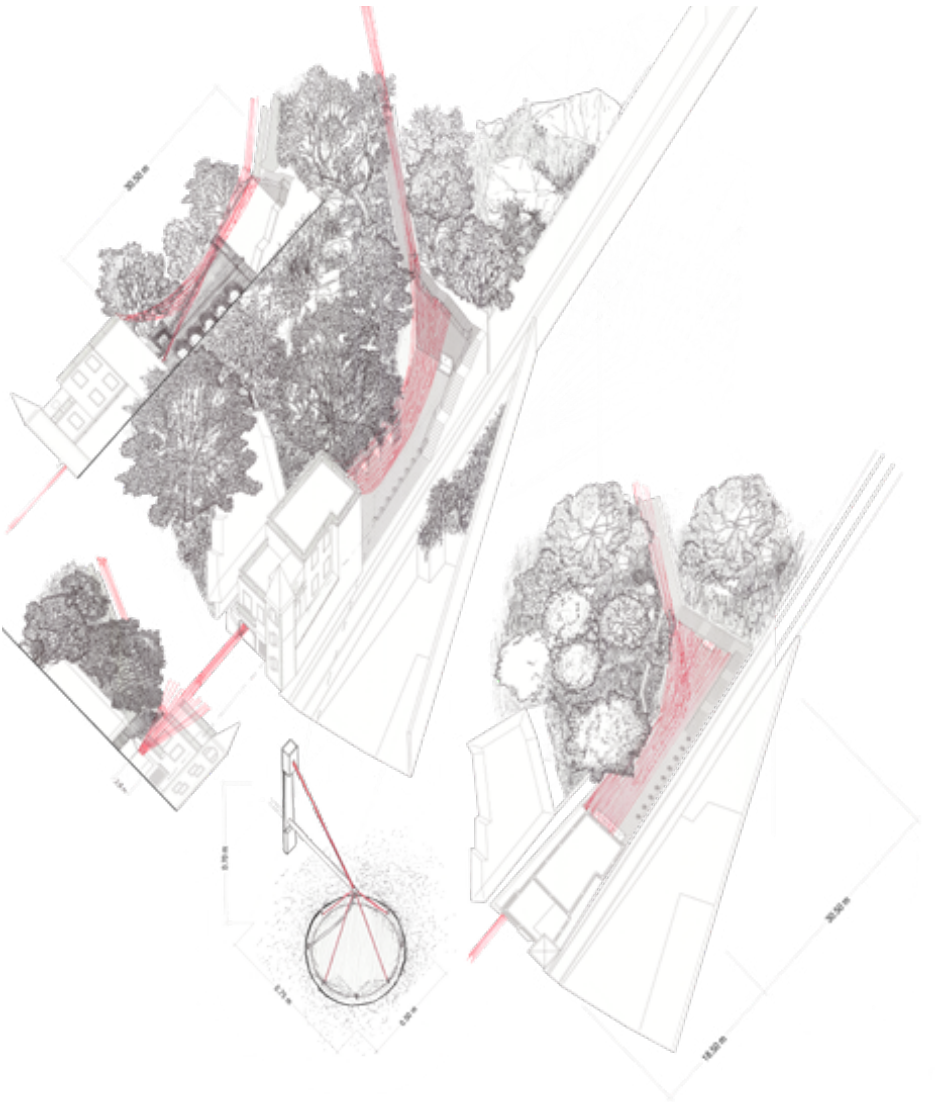
While exact cartographic evidence of the Jewish road does not exist in modern times, the historic landmarks of the Montjuïc Jewish cemetery and road are cited in several documented property transfers between 1383 and 1927. The road was traversed from the Call, or Jewish quarter, towards the mountain where the cemetery was located, creating a funerary procession while burying the deceased.

Due to the conditions of the current context, the Jewish road is not entirely recoverable as a path that can be walked. Instead, it is marked with red string that sits above the length of the historic path. The string material is inspired by an eruv, a ritualistic string in Judaism that creates a boundary for the allowance of certain activities which are normally prohibited on the Sabbath. Rather than a closed boundary, this string acts as a linear element, tracing the path once used to access the cemetery. To now access this space, we propose a new path that connects the Jewish road, the Jewish cemetery, and the recovered fountains, reinterpreting the historical pilgrimage.



As the first fountain on the ascent up Montjuïc, Font d'en Conna served as a public gathering space, often involving music and dancing. It was known for its fresh aquifer water, and being a more hidden fountain, it was popular among soldiers coming from Montjuïc Castle to meet partners. With the addition of the Montjuïc funicular in 1926, the fountain has ceased to exist, currently serving as a private parking lot behind the Font d'en Conna Tower.

We seek to recover this public space by reinterpreting the historical fountain as a series of water misters, creating an cool and inviting environment for people to rest. The fountain is accessed by a tunnel from the street through the tower building, guided by the red string of the Jewish road. Once entering the plaza behind the tower, the string expands to become a shading device over the space.

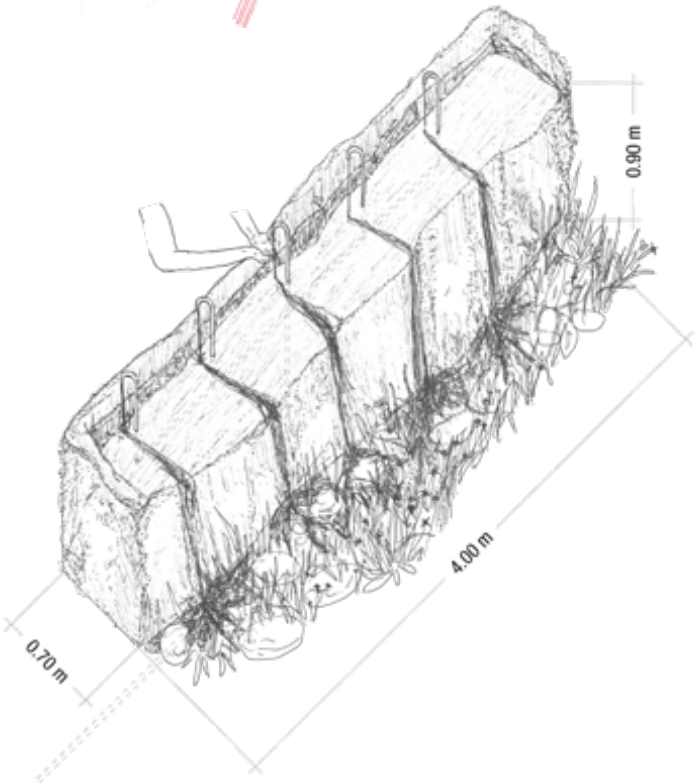
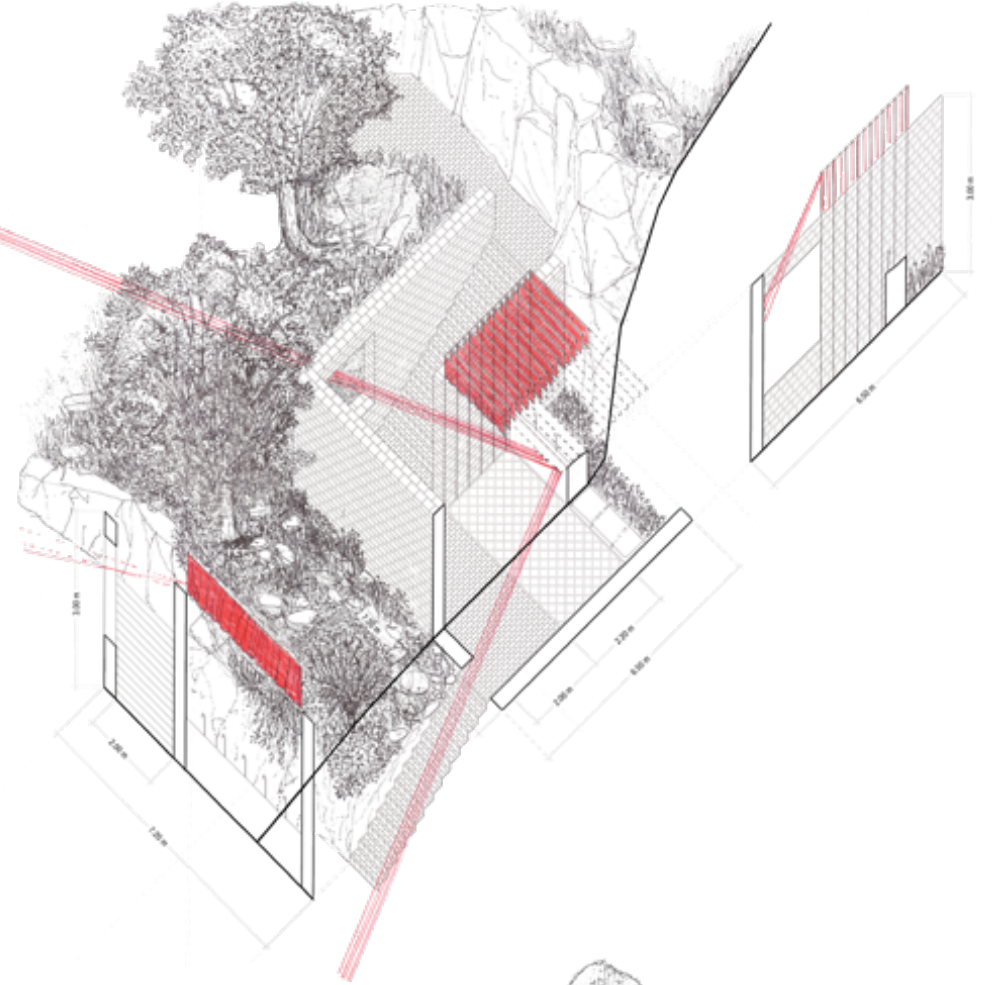


Font Trobada was first documented in 1778 as having contaminated water that caused severe illness, but was improved in 19th century as it became one of the most popular fountains on Montjuïc. With the Universal Exhibition of 1929 and the construction of the first swimming pools, the fountain was considerably altered in nature and environment. While it still existed throughout the 20th century, it was permanently closed due to the 1992 Olympics and a comprehensive renovation to the swimming pools. Ironically, this natural fountain became an artificial body of water, reinterpreting the mountain's connection to water.

While this pool still serves as a type of fountain, we aim to recover the memory of the Font Trobada by repurposing the empty structure below the pool. This space will serve as a shaded plaza with seating, bathrooms, and public showers. The string demarcating the Jewish road expands over the plaza to act as a shading structure before continuing on as a linear element tracing the historic path.

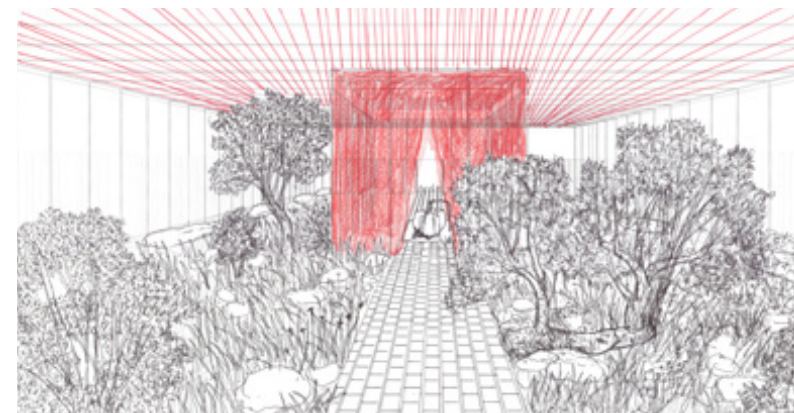
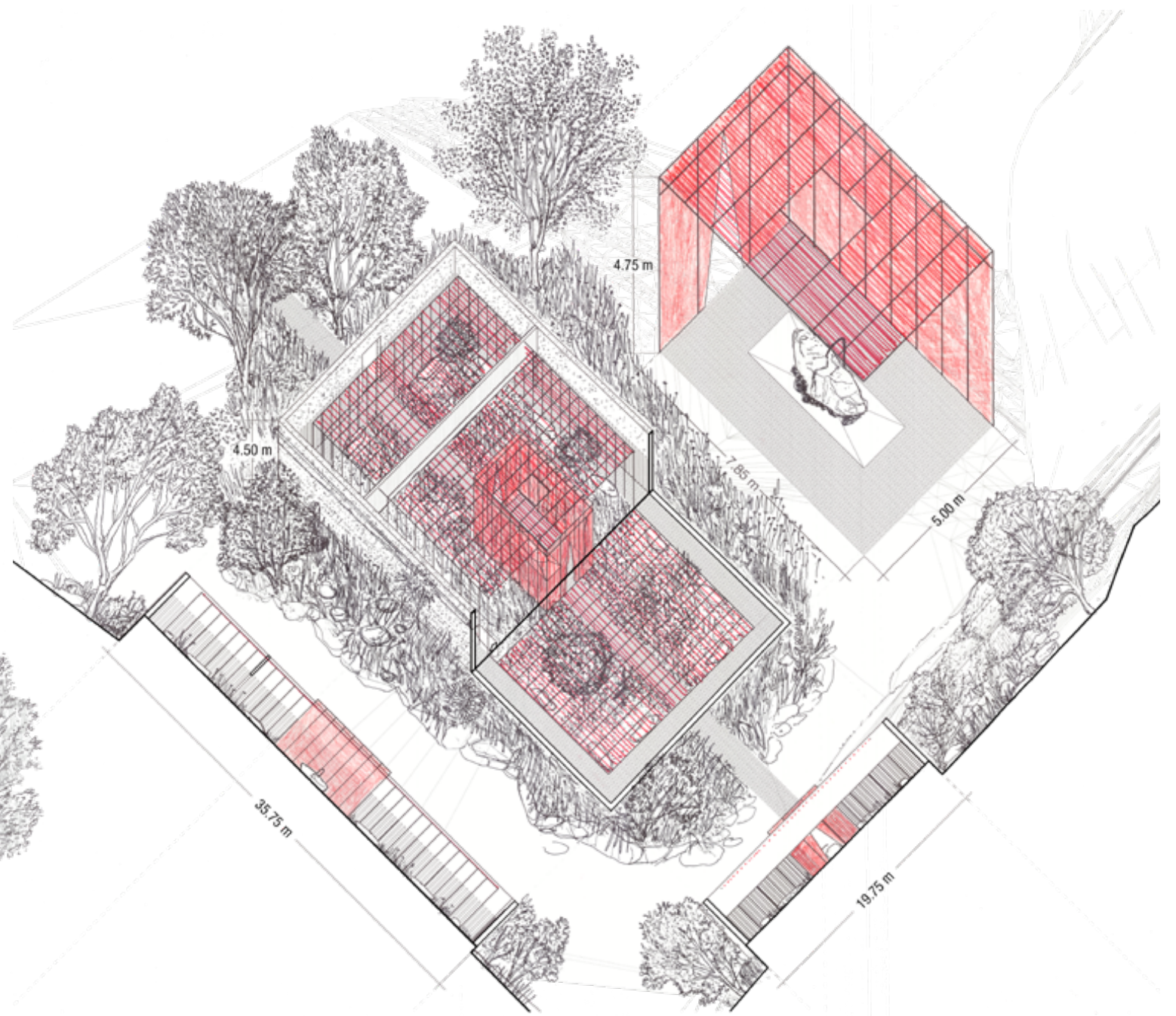
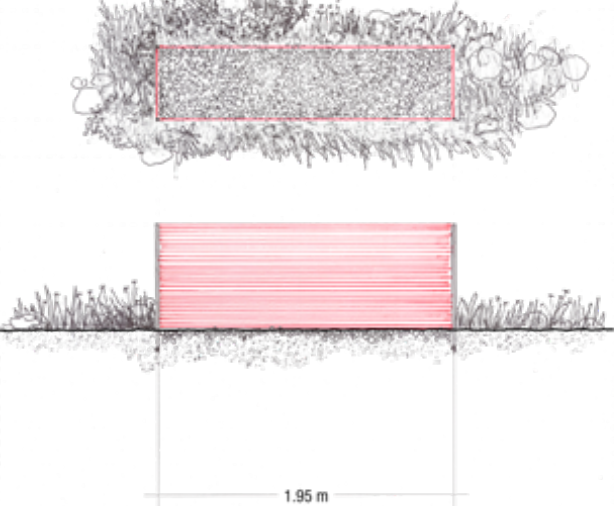
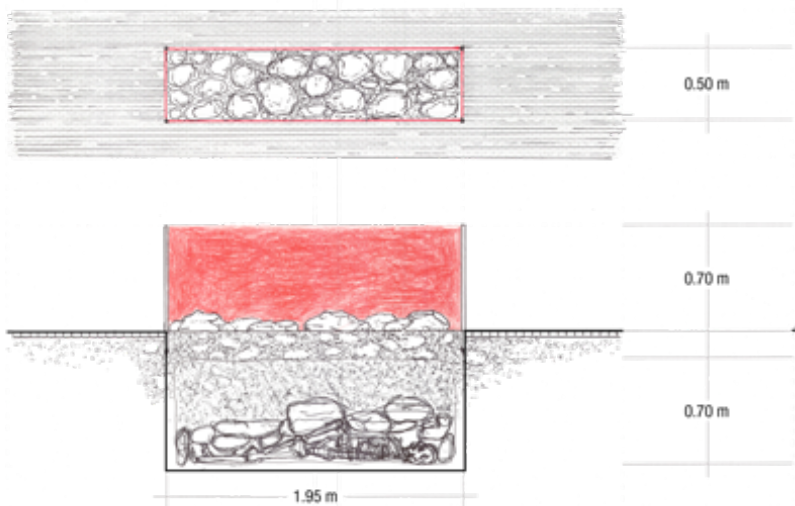
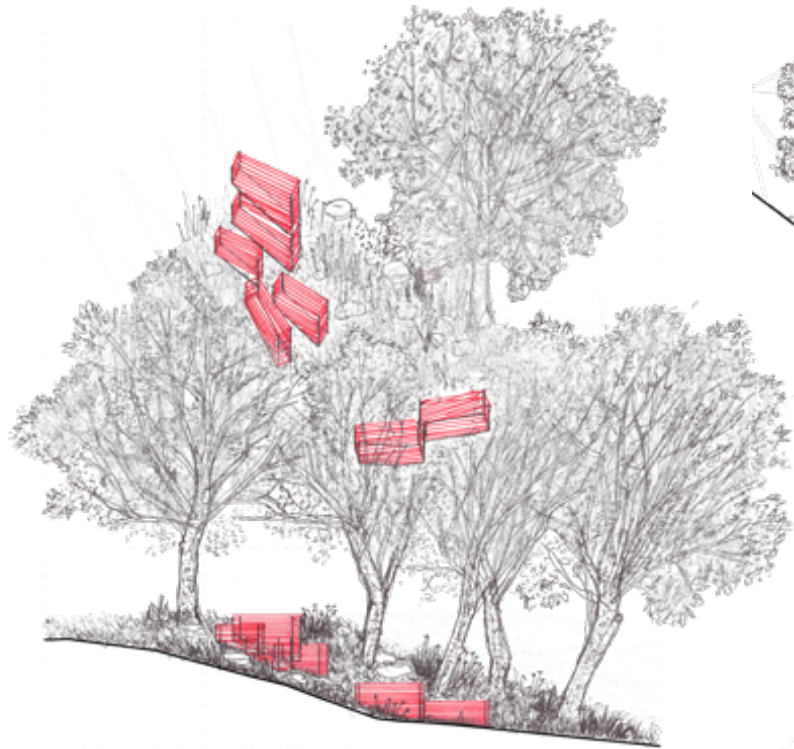
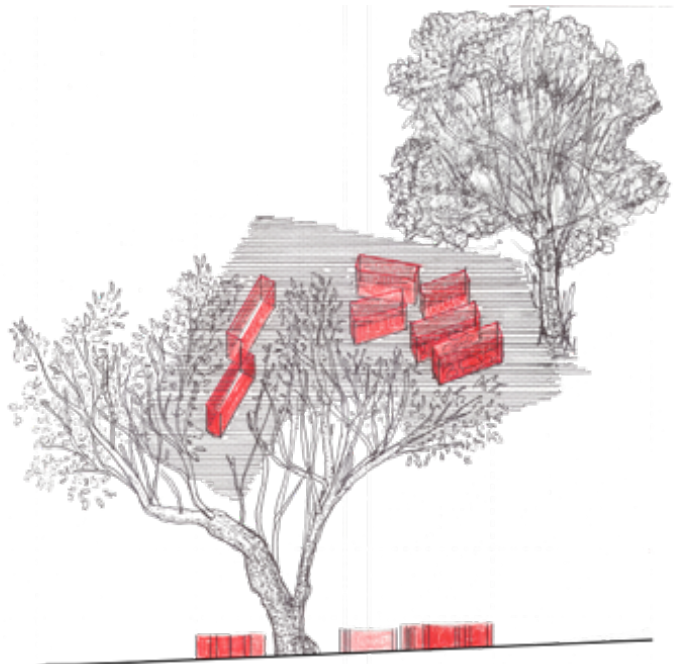
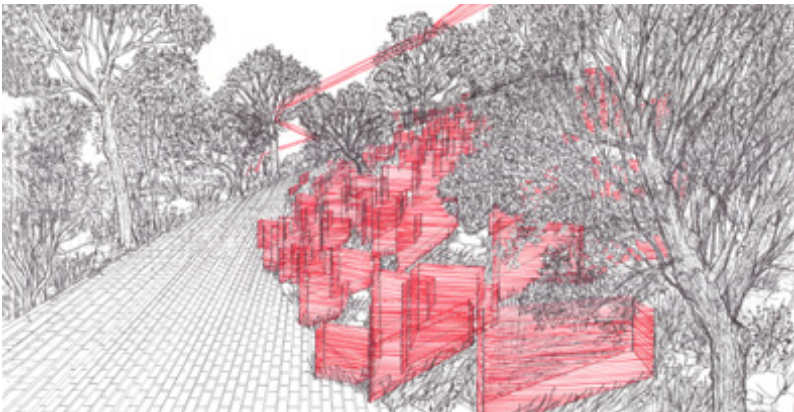
The first cartographic evidence of the Torre Forta appears in military fortification maps from the 17th and 18th centuries. Torre Forta translates to 'strong earth,' as this was the reason for militarizing the mountain. It always had a natural source of water, and acted as a public fountain for nearly a century before abandoning the fountains reformation on the occasion of the 1929 International Exhibition.

Located on the edge of the historic Jewish cemetery, our proposal reinterprets this fountain as a small structure for handwashing before entering the sacred site. In Jewish tradition, hands are to be washed when entering and exiting a cemetery to signify the transition from between death and life. The sink utilizes a large stone with a slope allowing the water to drain into a small garden, representing the cyclical nature of water and life.



The earliest traces of a Jewish cemetery on Montjuïc begin in the 9th century, appearing on documents referencing ancient Jewish graves. The attack on the Call in 1391 resulted in the forced abandonment of the cemetery, and marked the end of the Barcelona Jewish community. The site was looted and destroyed, with tombstones being used for new construction throughout the city, with the most obvious example being on the exterior of the Inquisitor's Palace, where Hebrew names can still be read.

The red string marking the Jewish road is utilized throughout the cemetery to similarly mark each grave, wrapping around posts that rise 70 centimeters in height, the same depth as the excavated cavities. In the excavated portion of the cemetery, the locations of the graves are known, and therefore will be wrapped in a red fabric, creating a more solid interpretation of the graves. Because the locations of graves throughout the rest of the cemetery are unknown or destroyed, the same language of the grave placement is replicated to cover the extent of the cemetery, however this time wrapped in string to create the transparency of a less defined location.



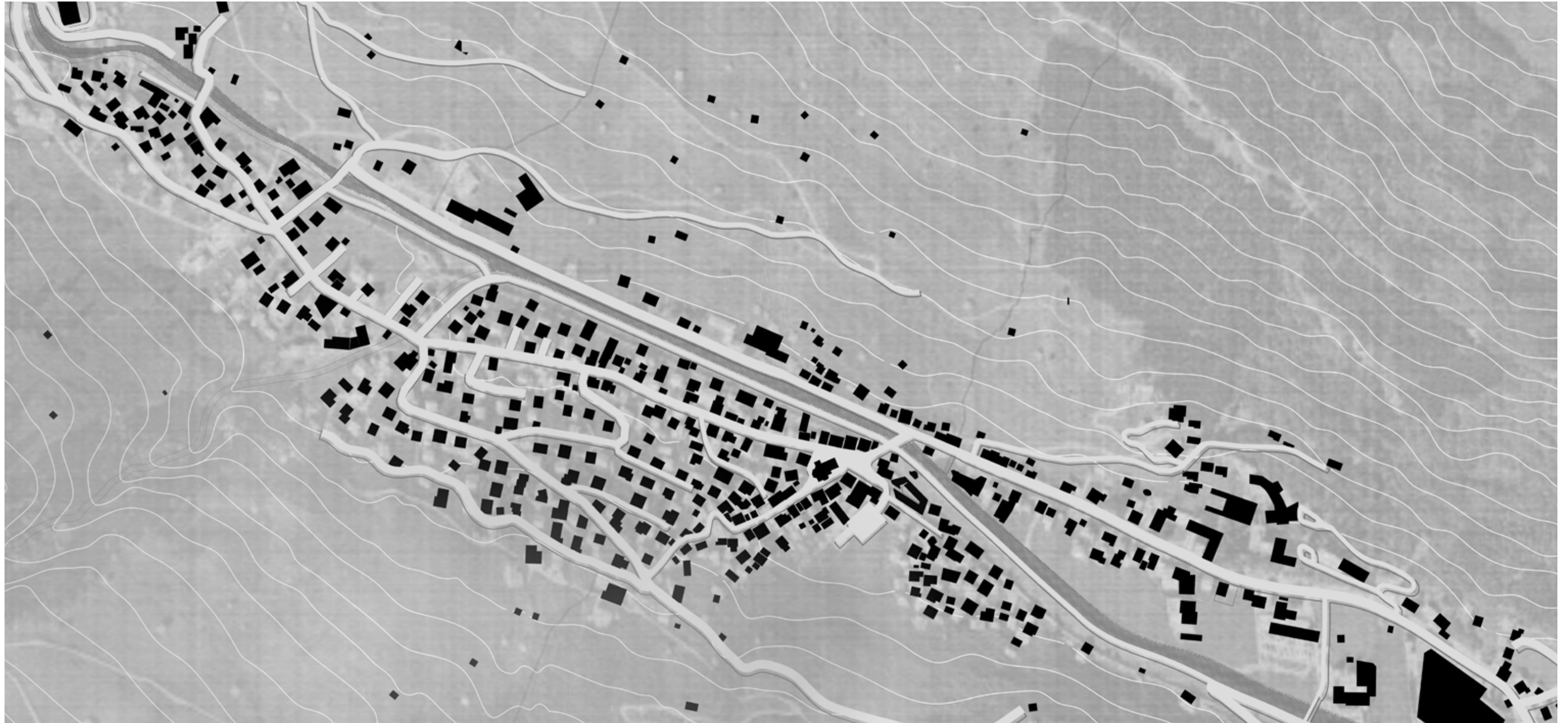
The Font del Tir was documented to be near the road leading to the castle, near the historic Jewish road and cemetery. This site had been used as a pigeon shooting range for centuries, with facilities first being built in 1921. As the shooting club grew, more shooting ranges were built, and in 1945 dug up 171 tombs. This was the first physical evidence of remains within the former Jewish cemetery. In 2001, more facilities for the shooting range were built, and an extensive excavation of the site was conducted, uncovering an additional 557 tombs.

In recent years, the shooting club has discussed moving locations and demolishing their structures on Montjuïc. We propose to keep one shooting range to serve as the reinterpreted Font del Tir, becoming a walled garden with a reflection fountain in the center. By adapting to the existing structure of the shooting range, the fountain serves as a reminder of the layers of construction over the cemetery while connecting with the sacred nature of the site.

THE GEODE

research studio
vals, ch

In 1893, during excavation for the first bathhouse in Vals, workers uncovered a cistern containing tools and animal remains. This site is believed to date back to the Bronze Age and to have served ritualistic purposes. During pagan times, bathhouses functioned as places of spiritual significance. Across Gaul, pilgrims would travel to prominent bathing sites, stopping along the way at local springs and inns for rest and refuge. By the 17th century, villagers continued this tradition by making pilgrimages to a nearby church, pausing at St. Peter's Spring en route. Throughout the valley leading into Vals, small churches still mark the paths of these historic journeys. Drawing inspiration from this legacy, as well as from the mountainous landscape and locally quarried Vals quartz, the project is conceived as a spiritual oasis and retreat for the adventurous. The building references the geodes found in the region, creating an enigmatic, grotto-like atmosphere that evokes both shelter and discovery.

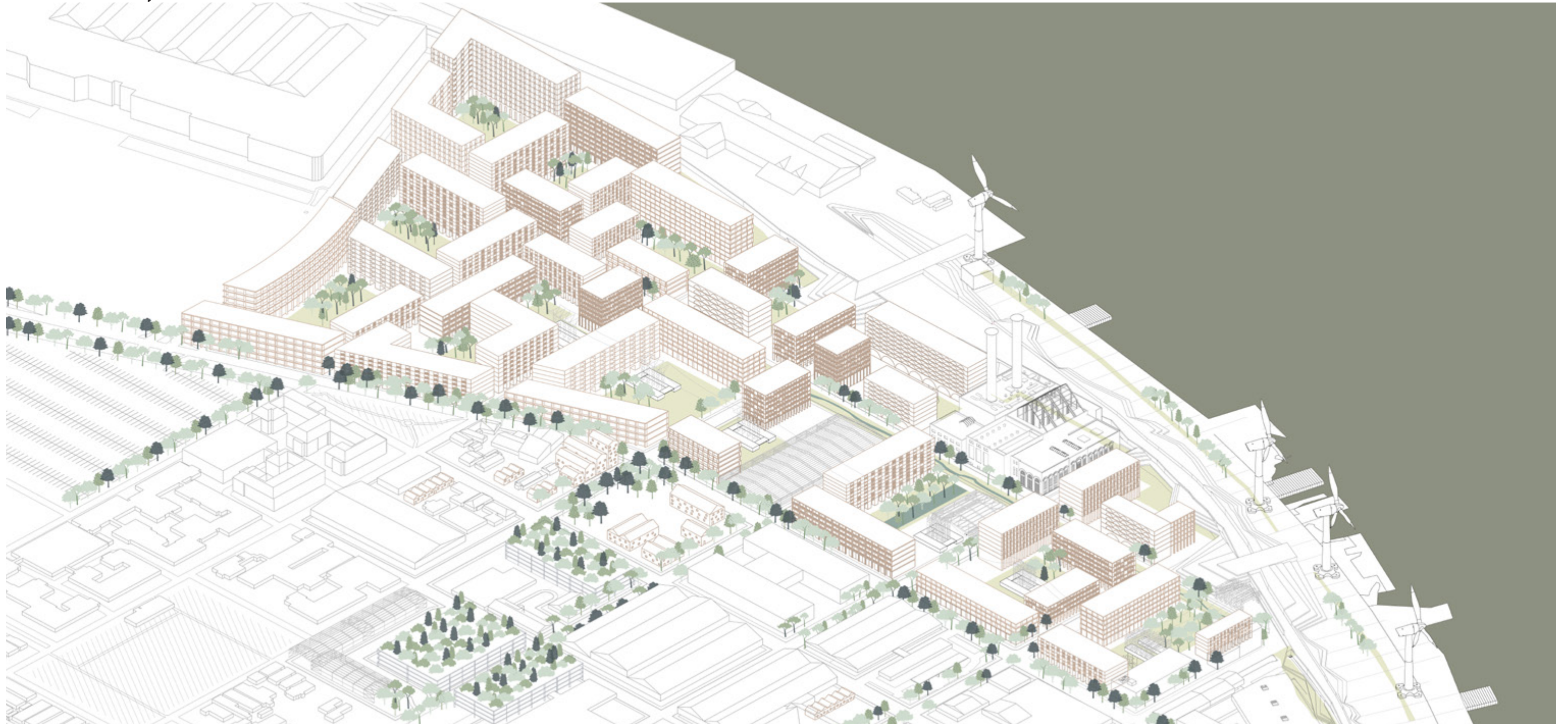




HIGH GROUNDS

in collaboration with Brandon Gicquel
research studio - fall 2025
new orleans, la

The New Orleans Public Space Project examines the transformations required within the city's public realm to support long-term sustainability. It focuses on the capacity of the street network to address key issues, including water management, evolving mobility systems, neighborhood connectivity, urban ecology, heritage revitalization, and relationships to the city's primary geographical features. The project is organized into four thematic components: streets, mobility, and water management; barriers, disruptions, and reconnections; heritage streetscape recovery; and the stitching of the city to the river. Within this broader framework, High Grounds focuses on a post-industrial landscape along the Mississippi River characterized by vacant lots and abandoned factories. The proposal seeks to densify the area with affordable housing and essential urban amenities, taking advantage of land that is less vulnerable to flooding. The master plan strategy emphasizes water retention, envisioning a "sponge city" approach that absorbs and stores stormwater on-site. By doing so, the project aims to reduce flood risk in lower-lying areas while simultaneously supporting a more resilient and adaptable urban environment.







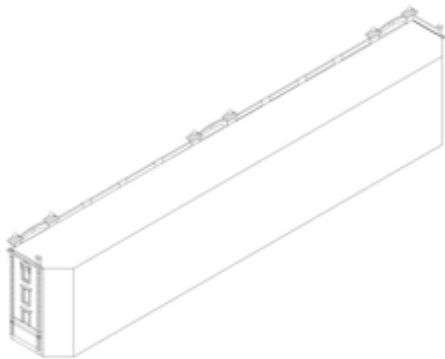
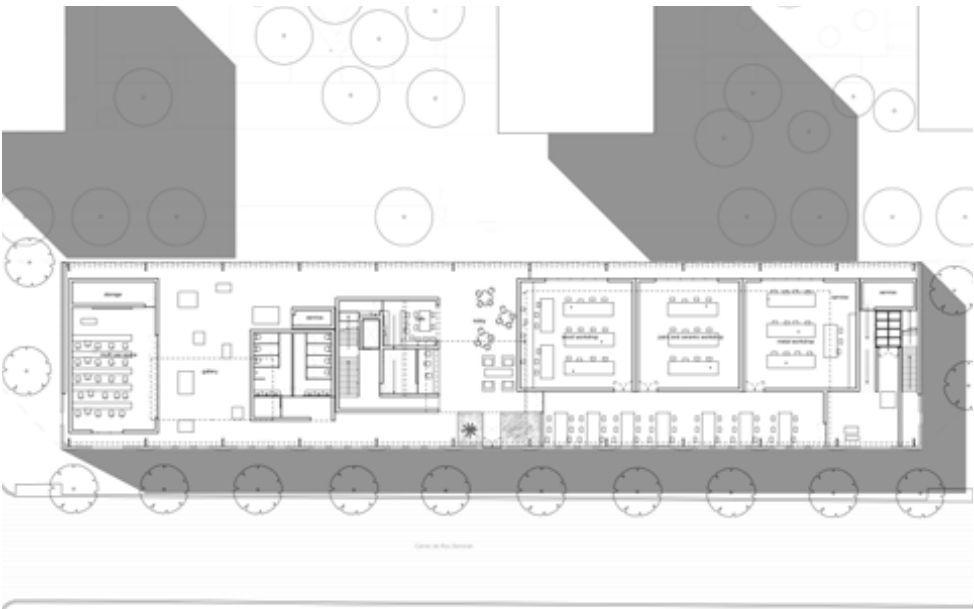
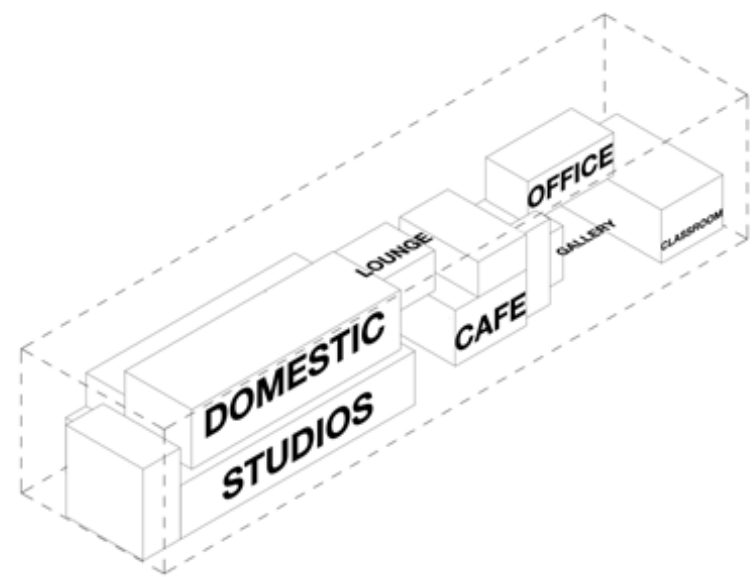
THE ART BOX

research studio - summer 2024
barcelona, cat

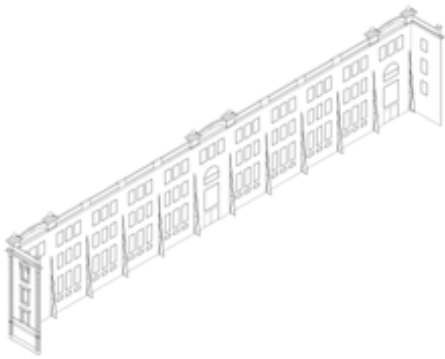
This project involves the adaptive reuse of an existing building with a mixed-use program. It proposes the design of an Art Production Center that addresses architectural challenges within the context of a public building incorporating select domestic functions. The project foregrounds programmatic diversity by examining the relationships and transitions between productive, collective, and domestic spaces. Particular emphasis is placed on the concept of production, understood both as an individual creative process and as an opportunity for collective learning and interaction. The design responds to the specific spatial and environmental requirements of workshops and studios, including height, lighting, ventilation, and acoustic insulation, while also addressing the need for both interaction and privacy within shared and individual spaces. The Art Production Center explores strategies for intervention and expansion within a changing urban context, sequencing a range of activities that engage both the existing structure and the broader urban fabric. The building strategy is conceived as “boxes within a box,” in which prefabricated CLT volumes are stacked and shifted to create dynamic spatial relationships and circulation pathways.



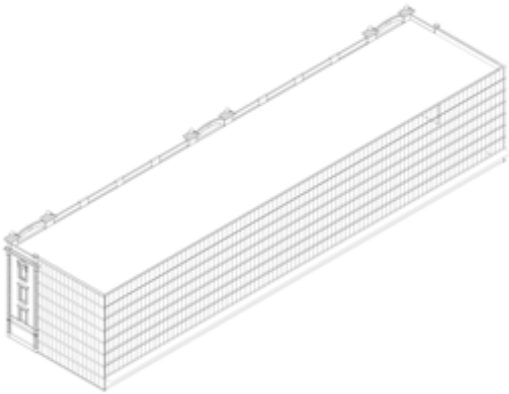
boxes within a box strategy



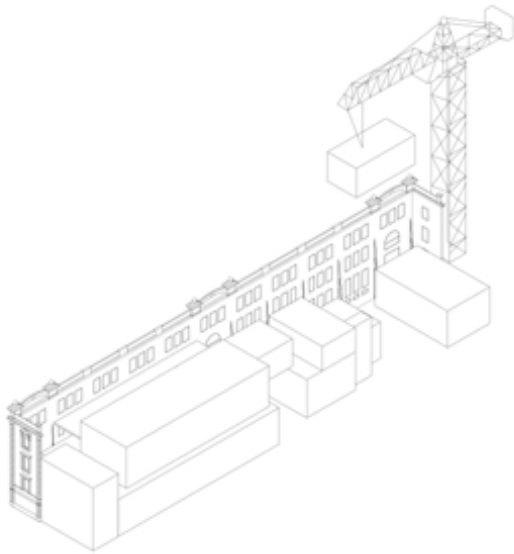
1. pre-existing building



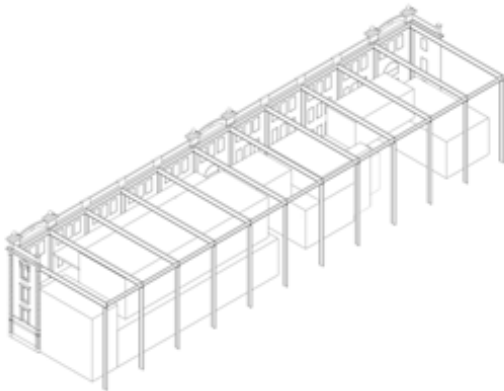
2. bracing the facade with temporary structure



5. roof and perforated steel facade added



3. pre-fabricated CLT boxes placed on site



4. permanant steel structure added



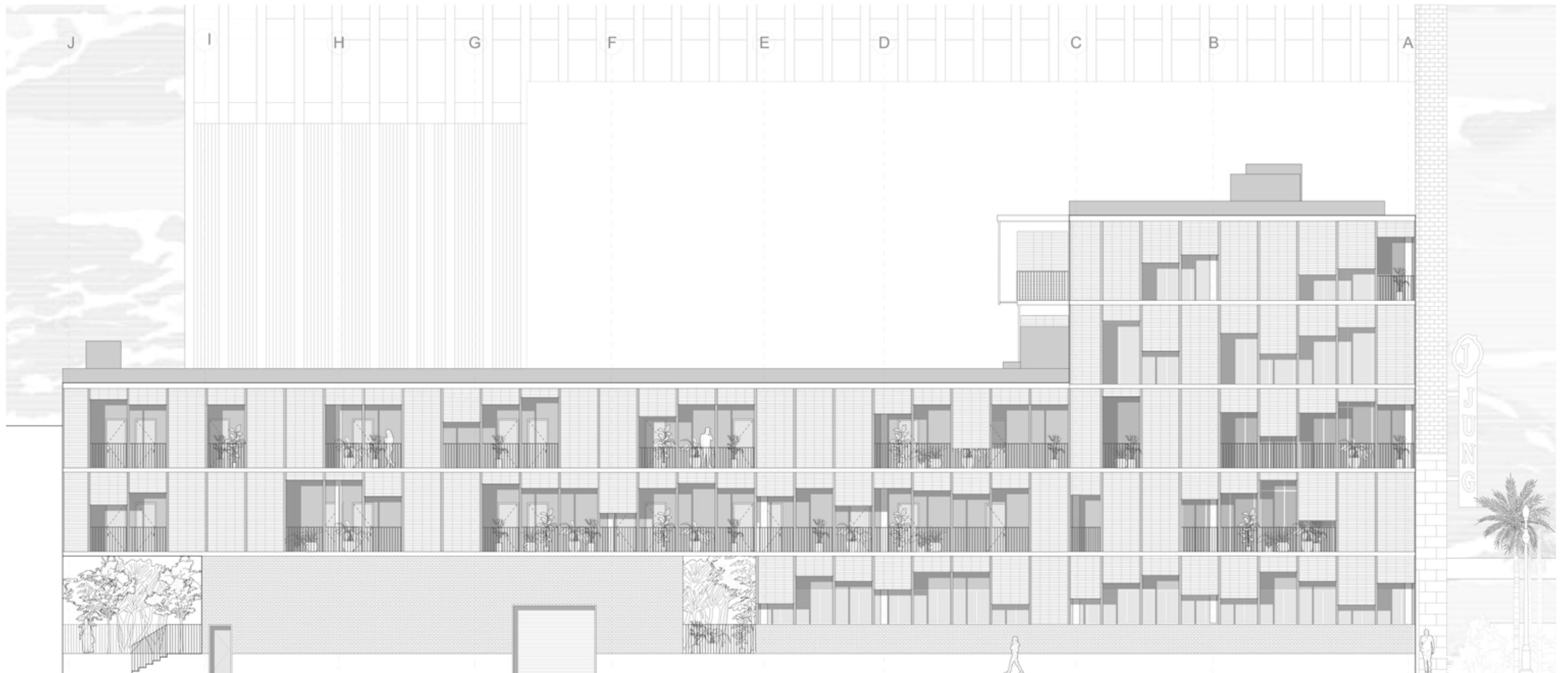




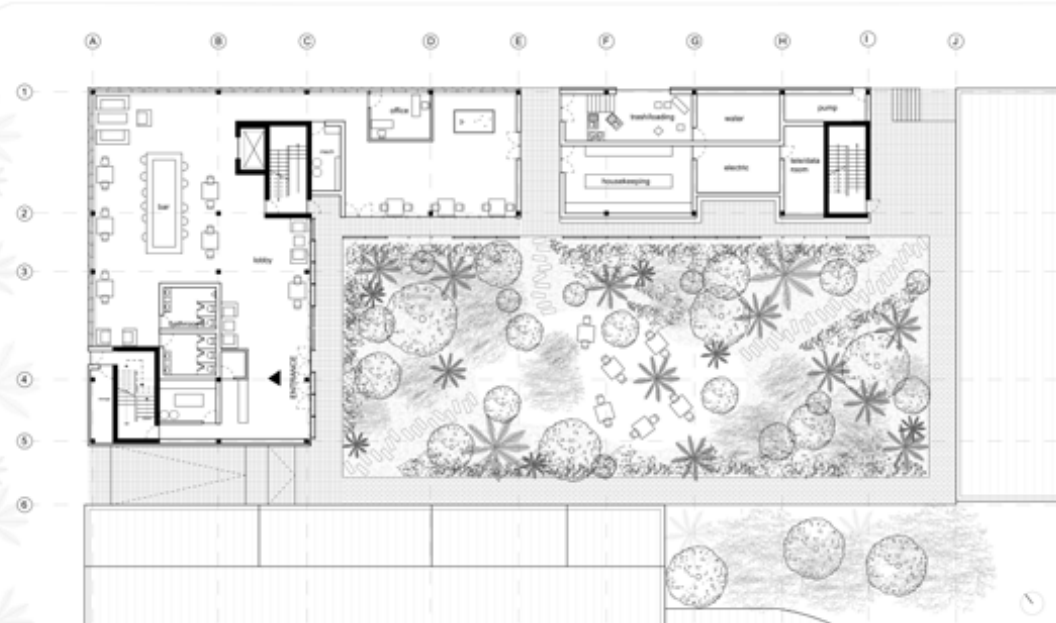
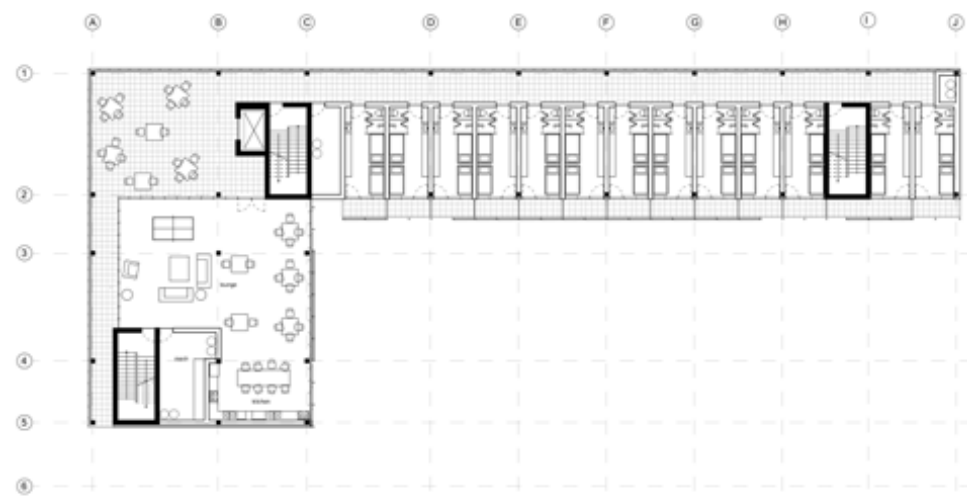
THE THRESHOLD

integrated studio - spring 2024
new orleans, la

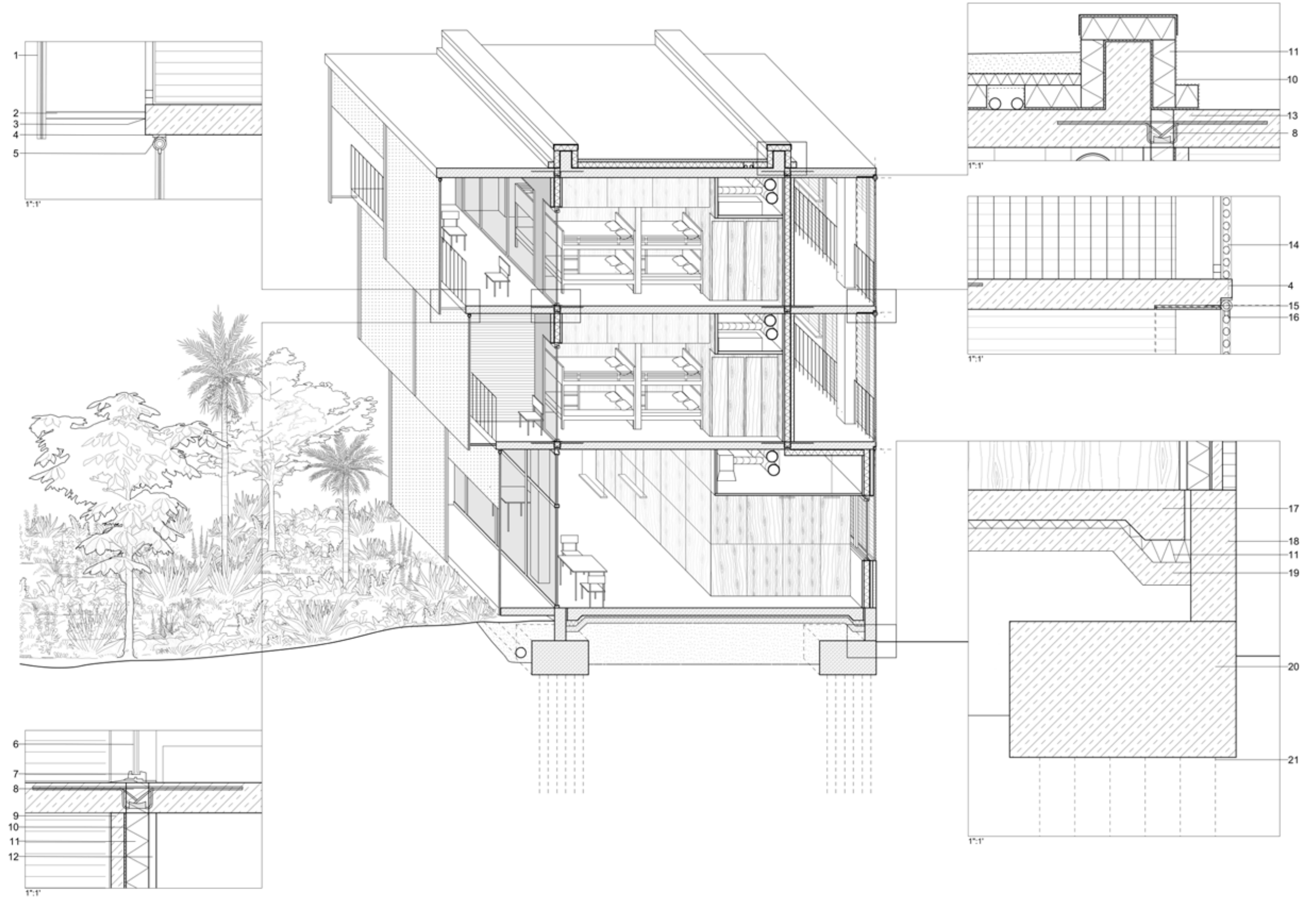
This boutique hostel proposal integrates building systems, structure, and historic context to create a welcoming environment for travelers at the edge of the French Quarter along Canal Street. The project reinterprets the traditional New Orleans French Quarter typology for a more vertical building form. Situated on a corner lot, the building adopts an L-shaped strategy. It is built to the property line with no setback, maximizing the site footprint while allowing for a lush, hidden courtyard at its center. This courtyard positions the building as a mediator between the dense urban surroundings and a quiet, natural green space. The design emphasizes the balcony as a threshold condition—neither fully interior nor exterior. In New Orleans, balconies hold rich historical significance as a bioclimatic response to the region’s heat. Along Canal Street, the balconies function as public corridors, supporting both circulation and social interaction. In contrast, the balconies facing the courtyard are directly connected to guest rooms, providing a more private experience. The building incorporates two operable façade systems. On the street side, bamboo louvers reinterpret the wooden shutters characteristic of New Orleans vernacular architecture. On the courtyard side, fabric awnings are introduced to create a softer, more delicate atmosphere.







- 1 fabric awning with 2-1/4" steel bracket
- 2 2-1/4" steel bracket
- 3 steel plate and screws
- 4 8" concrete slab
- 5 steel plate and screws, and awning box
- 6 double glazing 4 mm laminated safety glass, 16mm argon cavity
- 7 3" window sill
- 8 6" x 8" insulated isokorb schock balcony connector
- 9 3.5" precast concrete panel
- 10 1/2" air gap and vapor barrier
- 11 6" rigid insulation
- 12 2" plywood and wood finish
- 13 10" concrete roof slab
- 14 2" bamboo operable shading
- 15 1/2" pully system cavity tube
- 16 steel awning box
- 17 8" concrete floor slab
- 18 pile wall
- 19 grade beam
- 20 2'x 5' pile cap
- 21 piles



section perspective 1":4'

thank you

