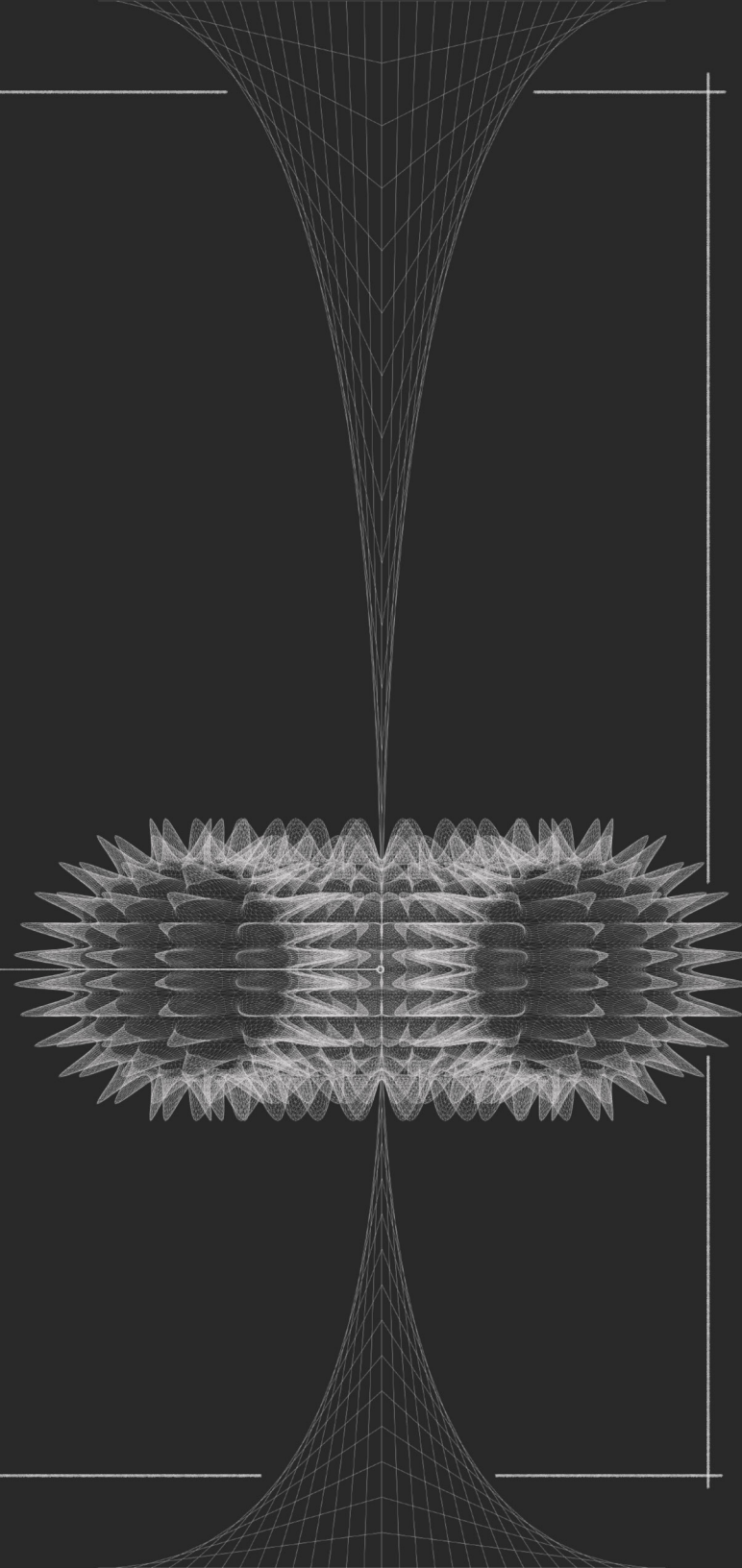


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prologue

life is full of dualities but we exist between
the polarities

this portfolio explores the spectrum of logic and emotion. the ideas contained within were born between the left and right sides of my brain - my attempts at manifesting the metaphysical. here, you will find analysis expressed through creation, with philosophical themes as the primary undertone.

the projects are divided into architectural and proto.architectural typologies due to intent. whereas the architectural explorations aim to exist in and play with traditional aspects of our current reality, the proto.architectural explorations aim to exist in their own worlds, isolating and expanding aspects of our current reality. furthermore, whereas the architectural structures are habitable [sequences of] spaces, the proto.architectural structures are more formal in nature, focused on distorting scale and implying space.

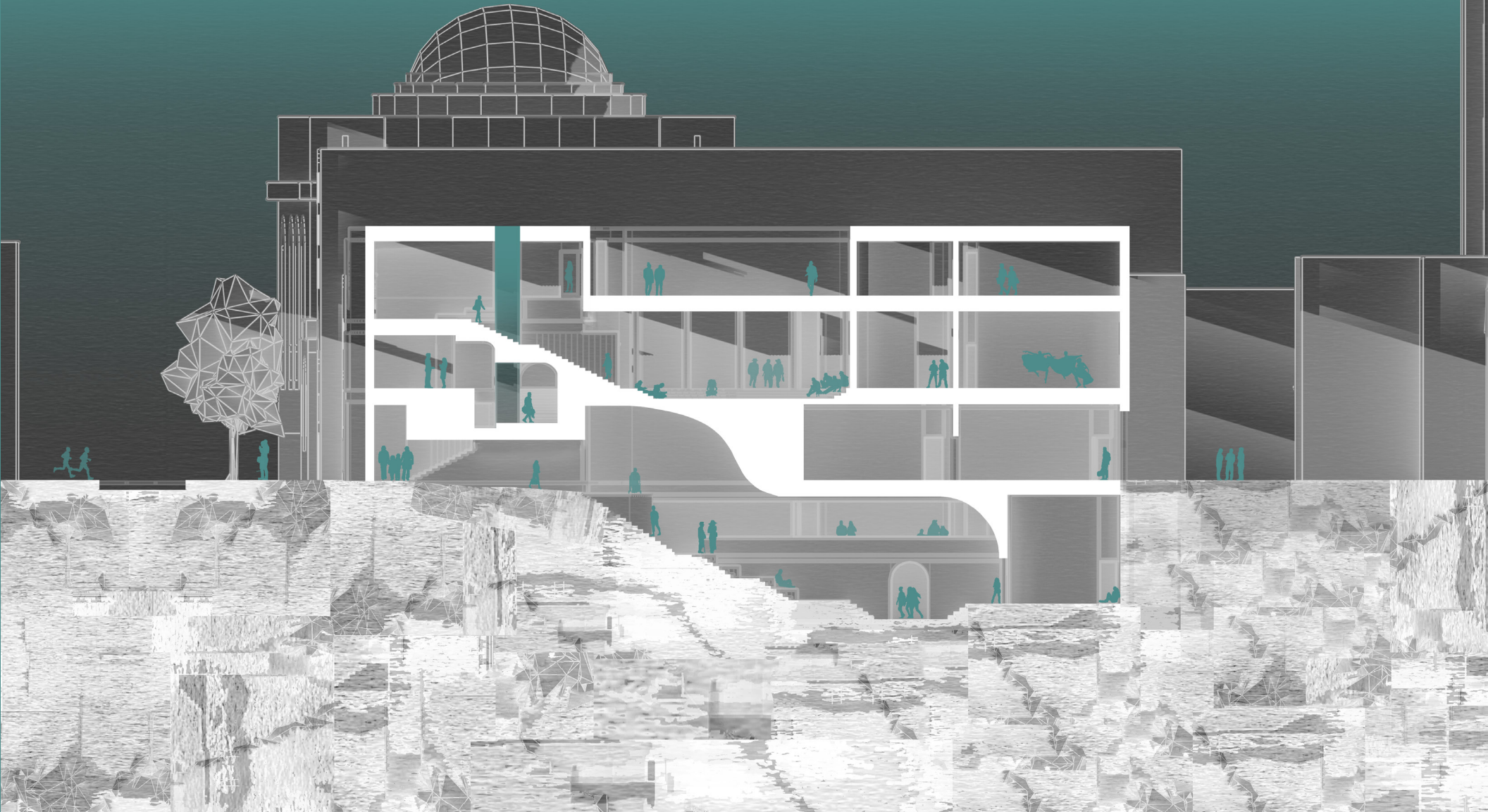
inspired by my existence in the in.between

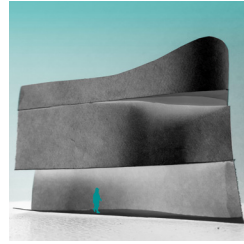
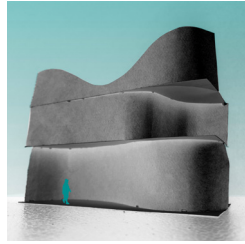
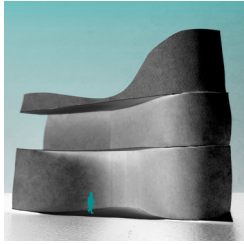
fluid foundation

prof. julie gabrielli | arch405 | spring 2021 | univ. of maryland

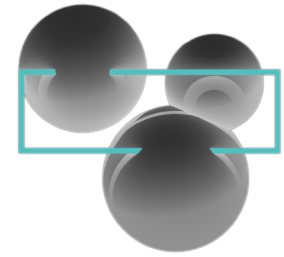
the project called for a consortium building for use by various spoken word organizations in baltimore. situated on an infill site, the proposal aims to invert traditional hierarchies and emphasize the underground as a foundation for the mainstream. the building itself is a metaphor for language and the idea of infinite use from finite means.

during the semester of this studio, i was also taking a philosophy course about the applications of language and its various forms. given the program for this building, it was pure synchronicity. i treated the project as an interdisciplinary exercise, using it as an opportunity to utilize architecture as a language itself. inspired by wilhelm von humboldt and poetry slams

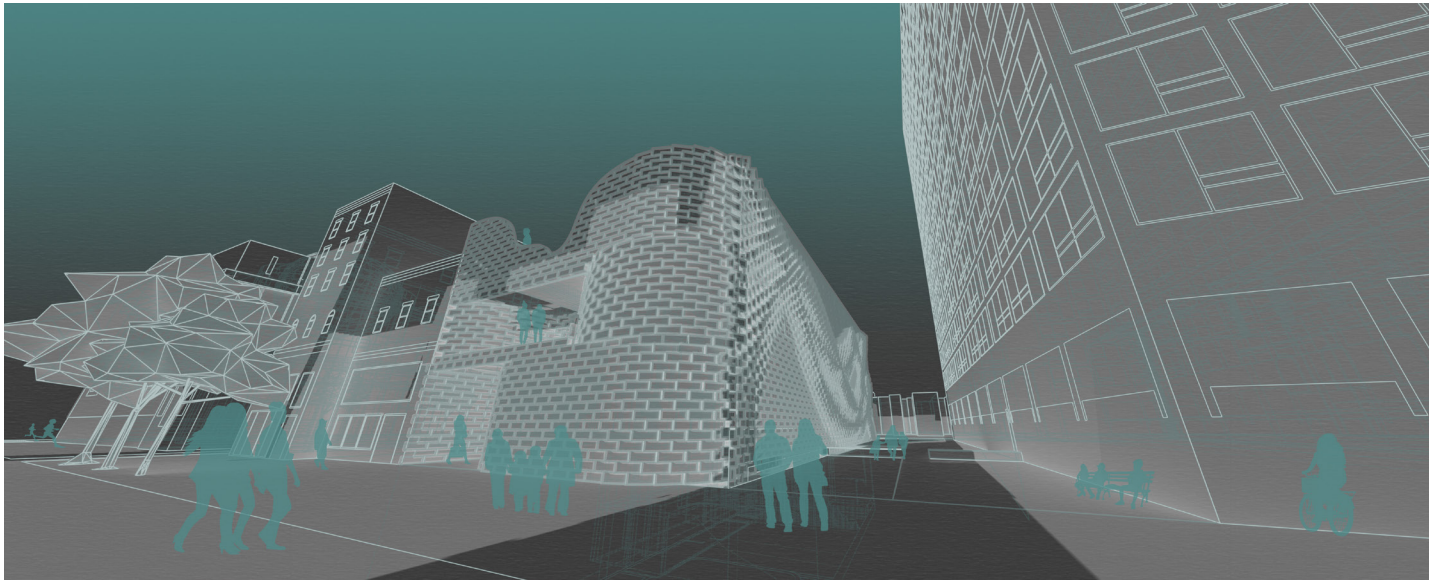




paper facade studies



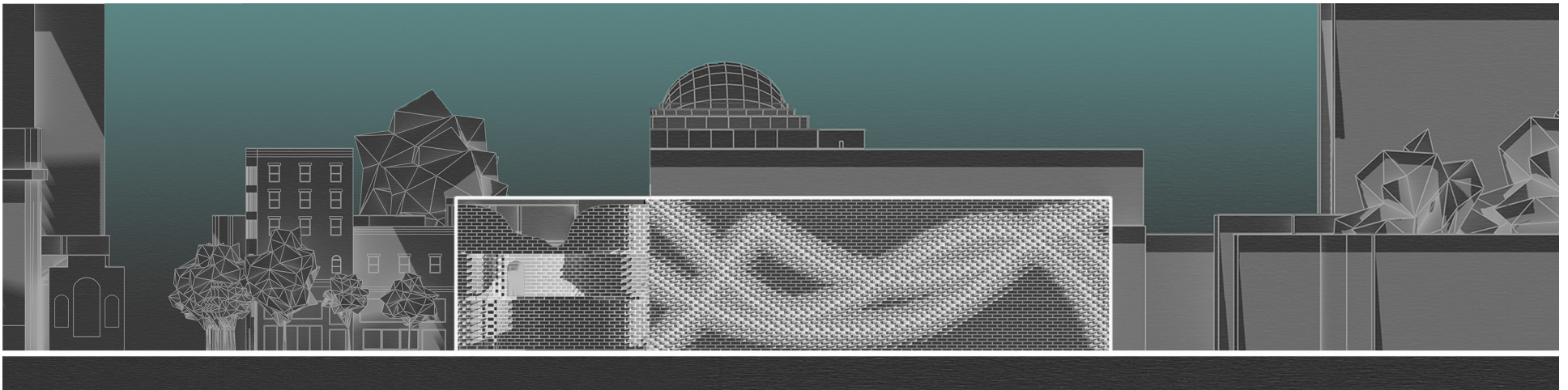
parti



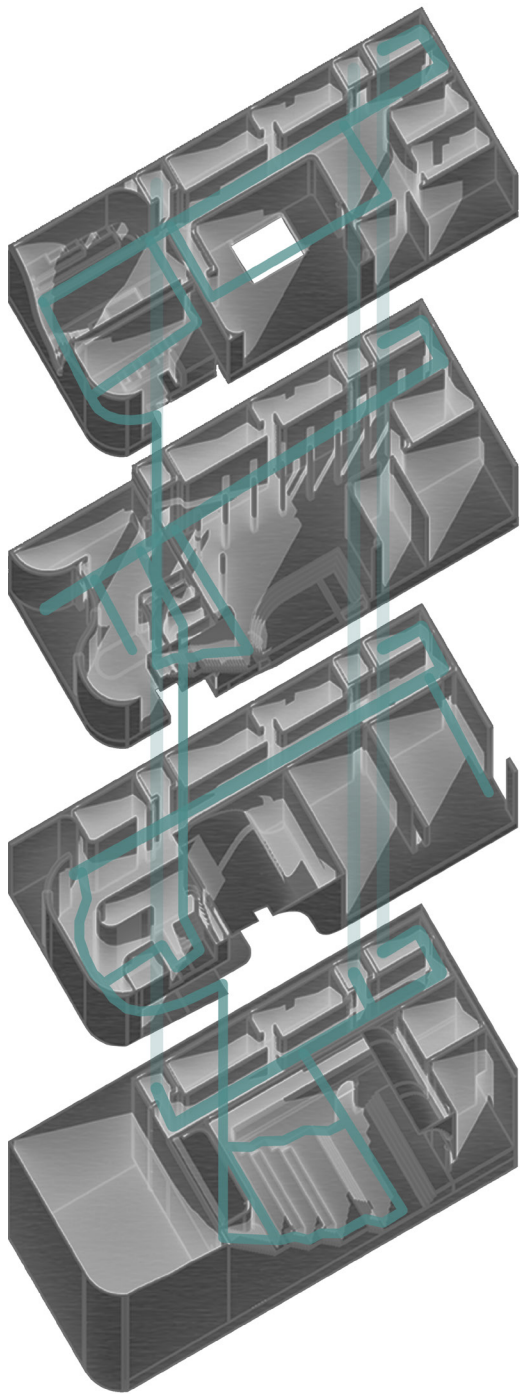
street perspective

the materiality of the building aims to relate bricks to words and brickwork to language. a single brick is typically thought of as a rigid object; similarly, a single word is thought of as limited in use. however, when combined, bricks can form a wall, just as words can form sentences. at the highest level, rectilinear bricks can be sculpted into organic forms, just as words can be composed into poetry.

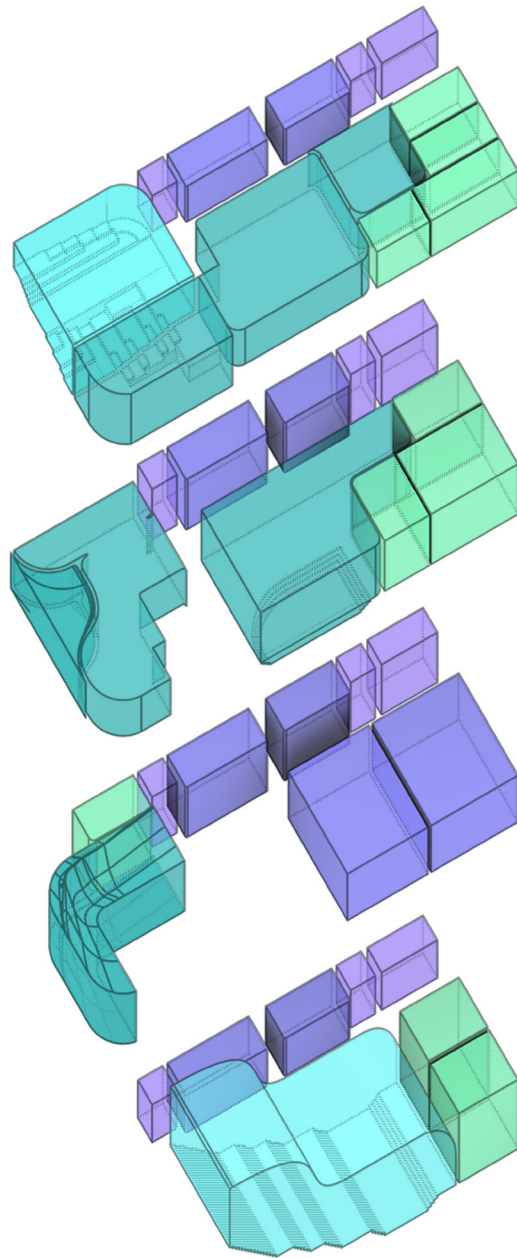
in terms of infinite use from finite means, each unit can be iterated upon infinitely. with the unit of a single brick, one could build an infinitely long wall. similarly, with the unit of a single word, i.e. the conjunction 'and', one could form an infinitely long sentence - 'and and and and and and and...' ad infinitum.



unrolled elevation



exploded circulation axon

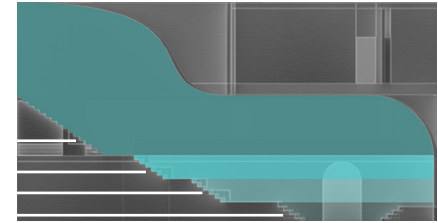


- performance spaces
- service and storage
- offices and classes
- vertical circulation

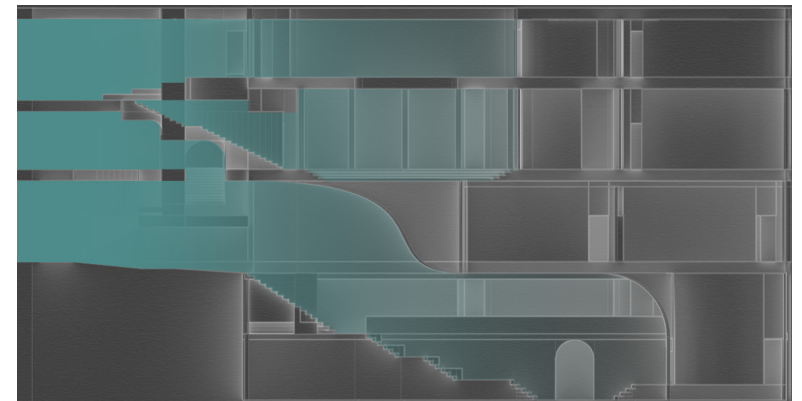
exploded program axon

architecturally, the project is an exploration of tectonic and stereotomic techniques, and the relation between the two. an emphasis is placed on stereotomic space in order to invert the traditional hierarchy. consequently, the representation for this project utilizes inversion in order to emphasize shadows rather than the objects casting the shadows, furthering this idea of inverted hierarchy.

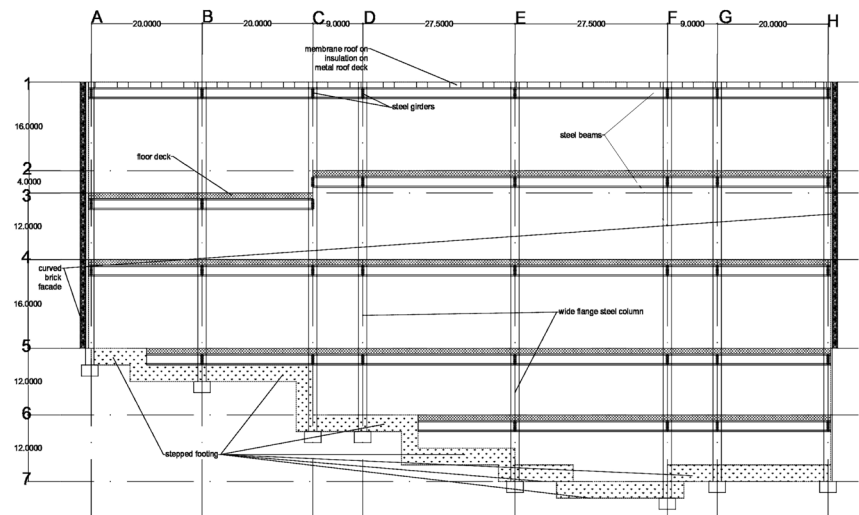
concerts and festivals
open mic nights
workshops and seminars
after school programs



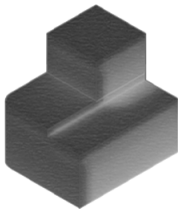
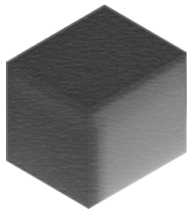
scalable underground



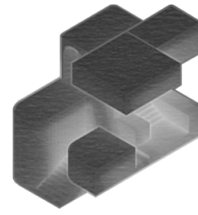
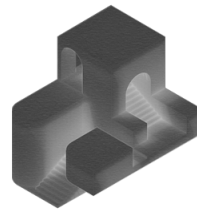
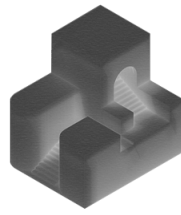
compression | expansion



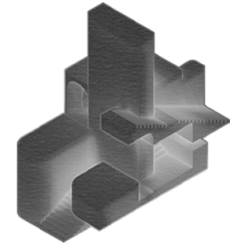
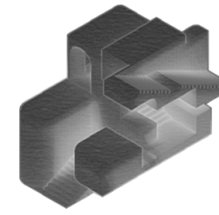
structure



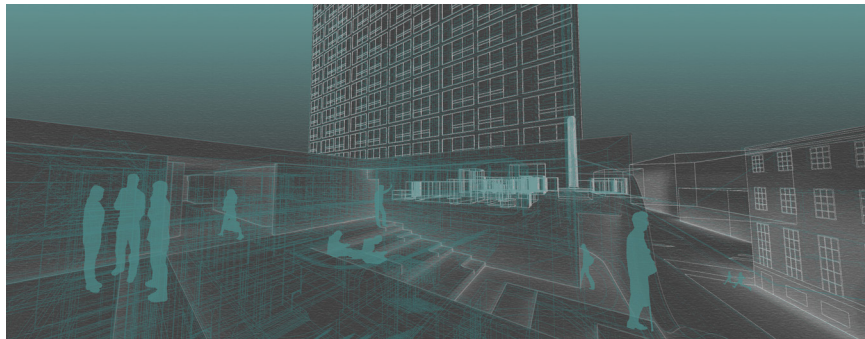
subtraction



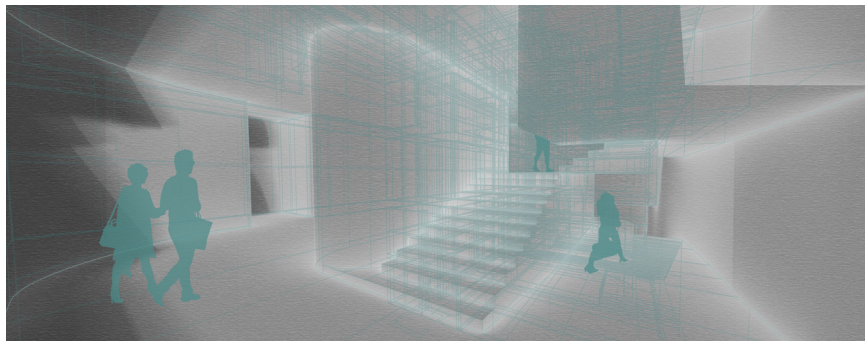
addition



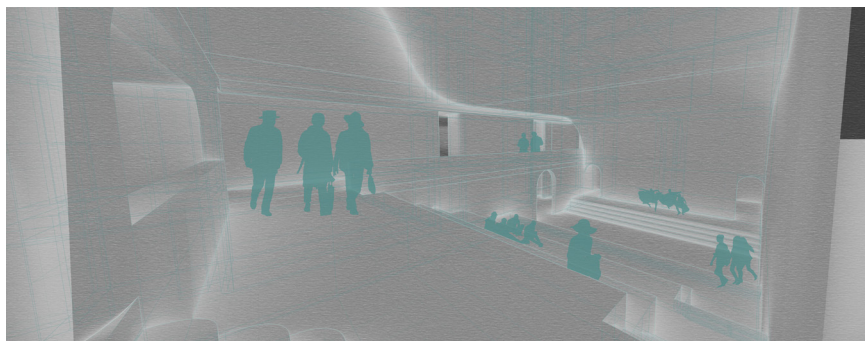
stair progression studies



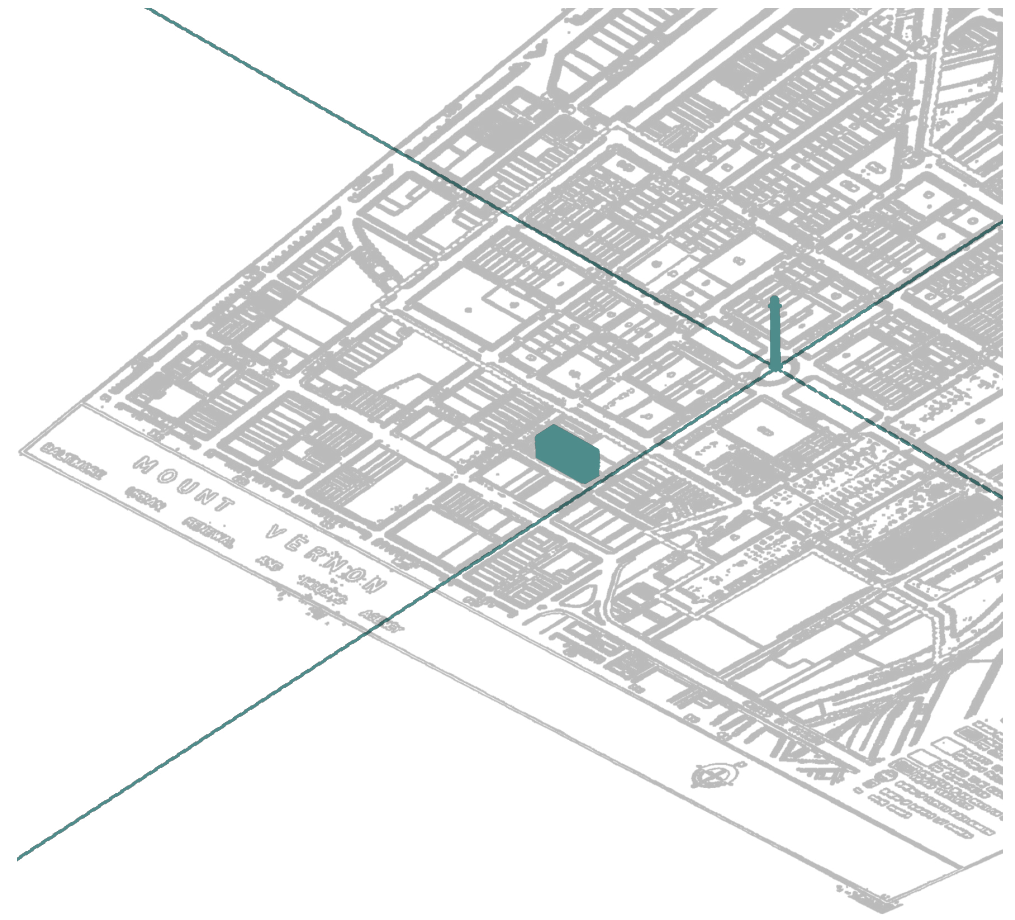
outdoor performance space



grand stair



underground performance space



site axon

the grand stair is a reference to mount vernon's washington monument. both act as catalyzing points of stasis, confronting visitors with an ultimatum once met. at the monument, pedestrians are faced with the four cardinal directions. in fluid foundation, visitors are forced to decide between above or below ground.

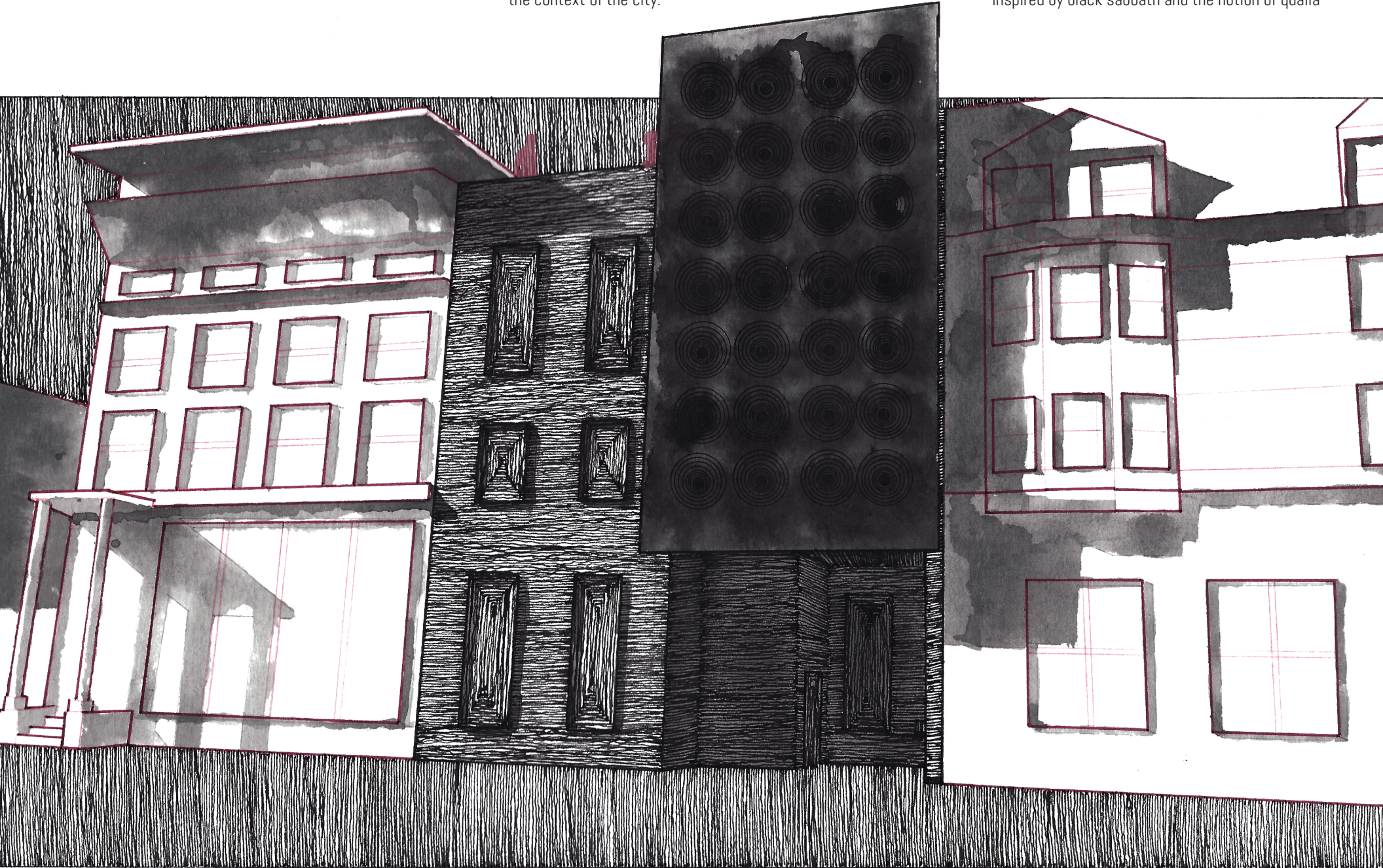
the sculptural, additive/subtractive form of the stair parallels the layered and carved, tectonic and stereotomic natures of the main performance spaces.

sonus silens

prof. ken filler | arch401 | fall 2020 | univ. of maryland

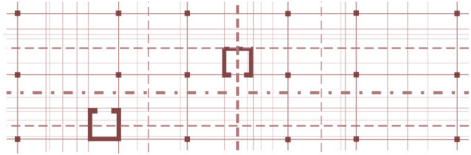
the project called for a library on an infill site in baltimore, with the building acting as a civic beacon. the proposal aims to juxtapose spaces of loud and quiet, public and private, inside of a traditionally silent program. varying microcosms of sound are nested, ranging from delineated 'stack spaces' within the building, to the building itself in the context of the city.

given the prominent site, the main goal was to control volume and intimacy. i was listening to a lot of music during the initial stages of this project, which is how it turned into a library of sound. performance and practice spaces are separated from classrooms and private studies by a central circulatory buffer. inspired by black sabbath and the notion of qualia





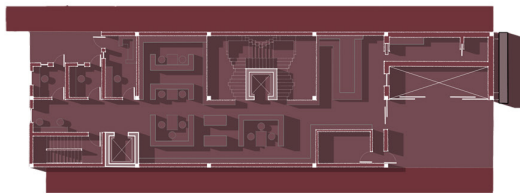
rhythm | regression of sound



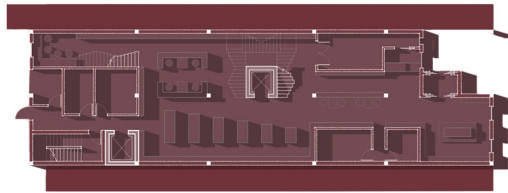
axes | grid | structure



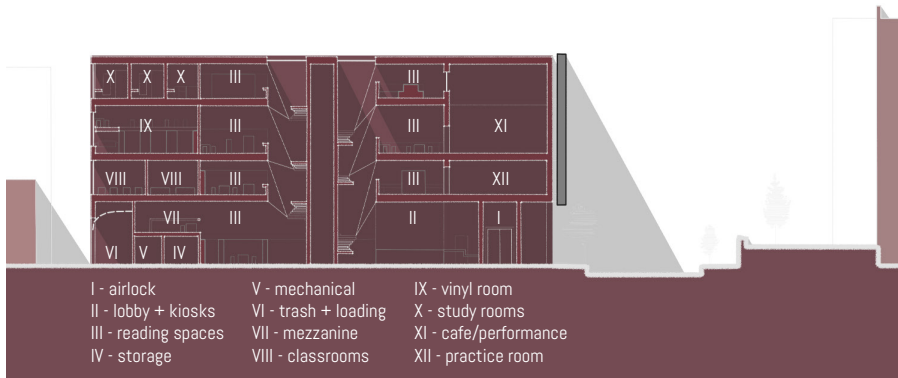
circulation



IV

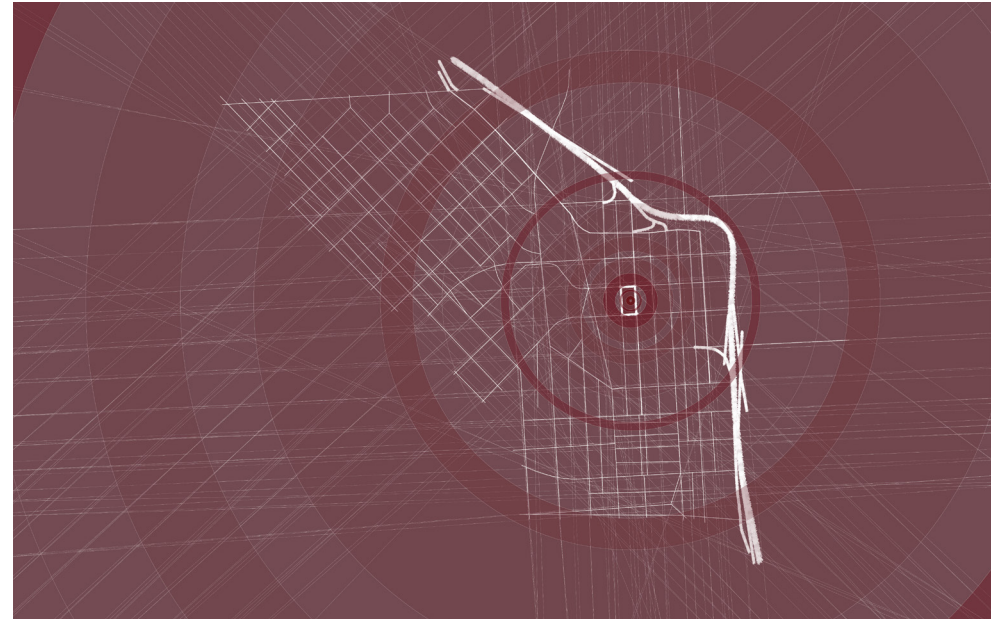


ground

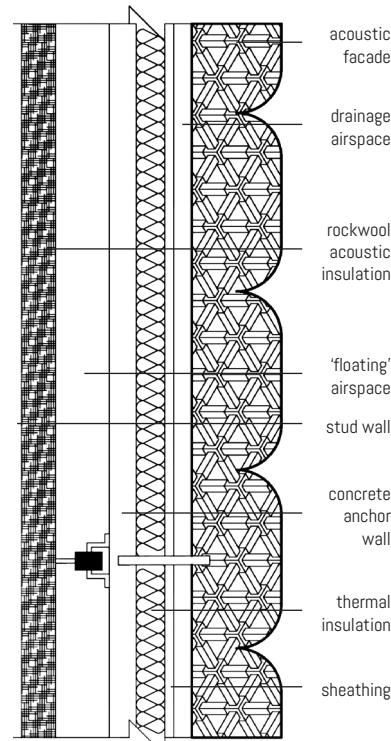


- I - airlock
- II - lobby + kiosks
- III - reading spaces
- IV - storage
- V - mechanical
- VI - trash + loading
- VII - mezzanine
- VIII - classrooms
- IX - vinyl room
- X - study rooms
- XI - cafe/performance
- XII - practice room

longitudinal section

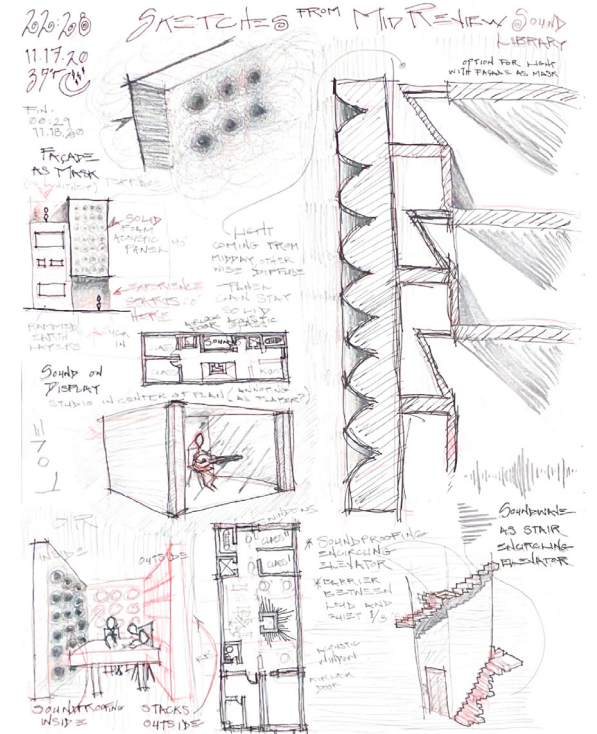


location map and sonic zones



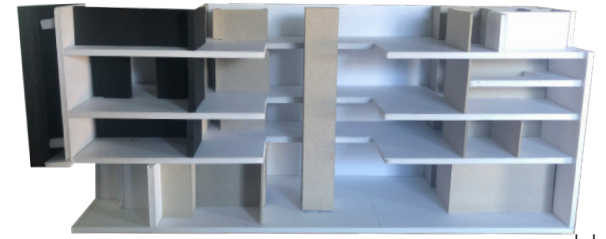
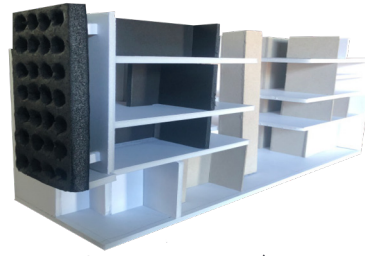
- acoustic facade
- drainage airspace
- rockwool acoustic insulation
- 'floating' airspace
- stud wall
- concrete anchor wall
- thermal insulation
- sheathing

acoustic facade detail

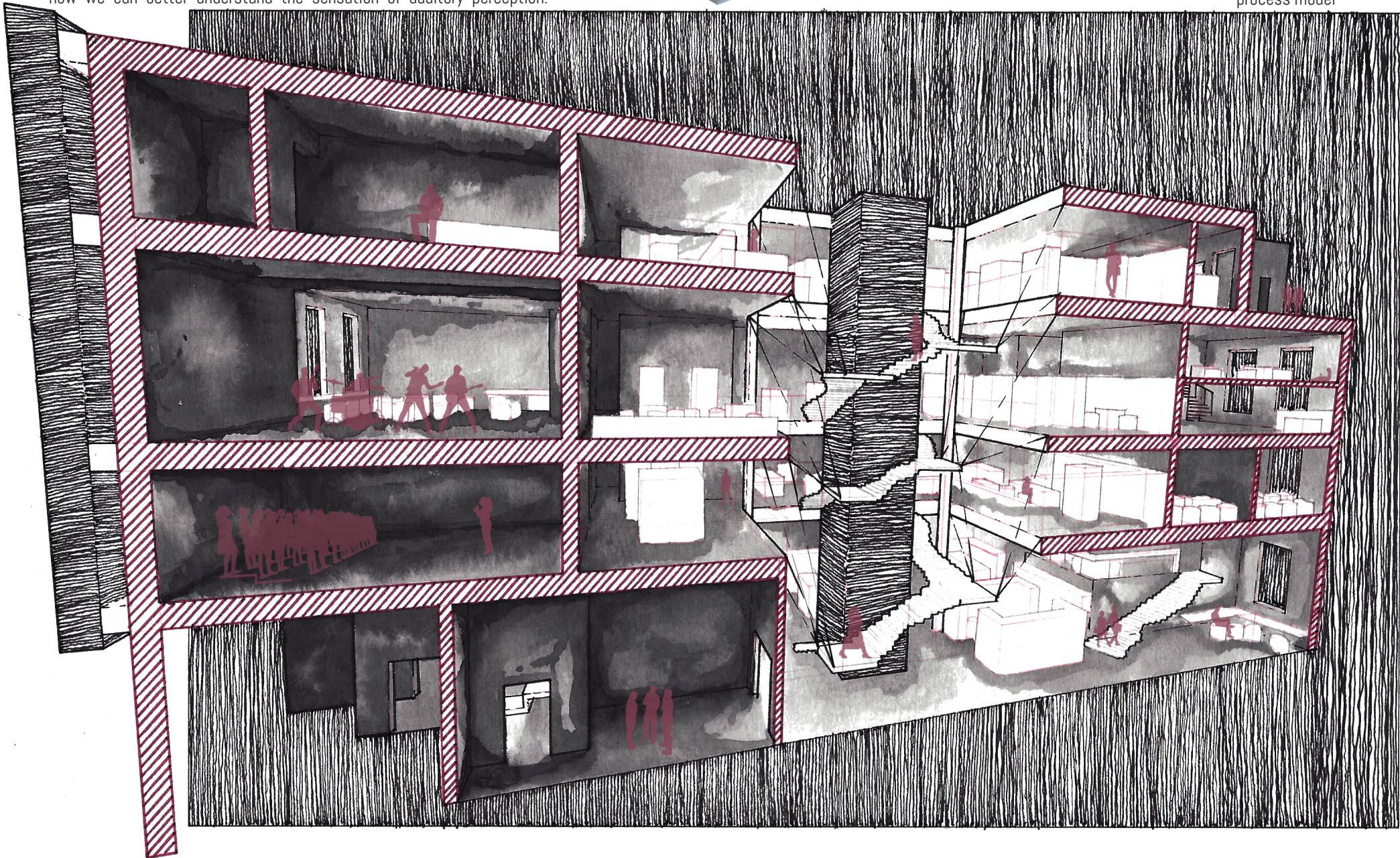


process sketches

representation for this project takes cues from black sabbath's 'master of reality' album. tony iommi used heavily distorted guitar riffs offset with intermittent acoustic interludes. the juxtaposition allowed for listeners to rest their ears. subsequently, this project uses 'loud' hand drawings for perspectival views to convey a feeling of space, while the digital orthographic drawings are calmer to allow for a visual reprieve. qualia forces us to ask what qualifies as loud or quiet, as well as how we can better understand the sensation of auditory perception.



process model



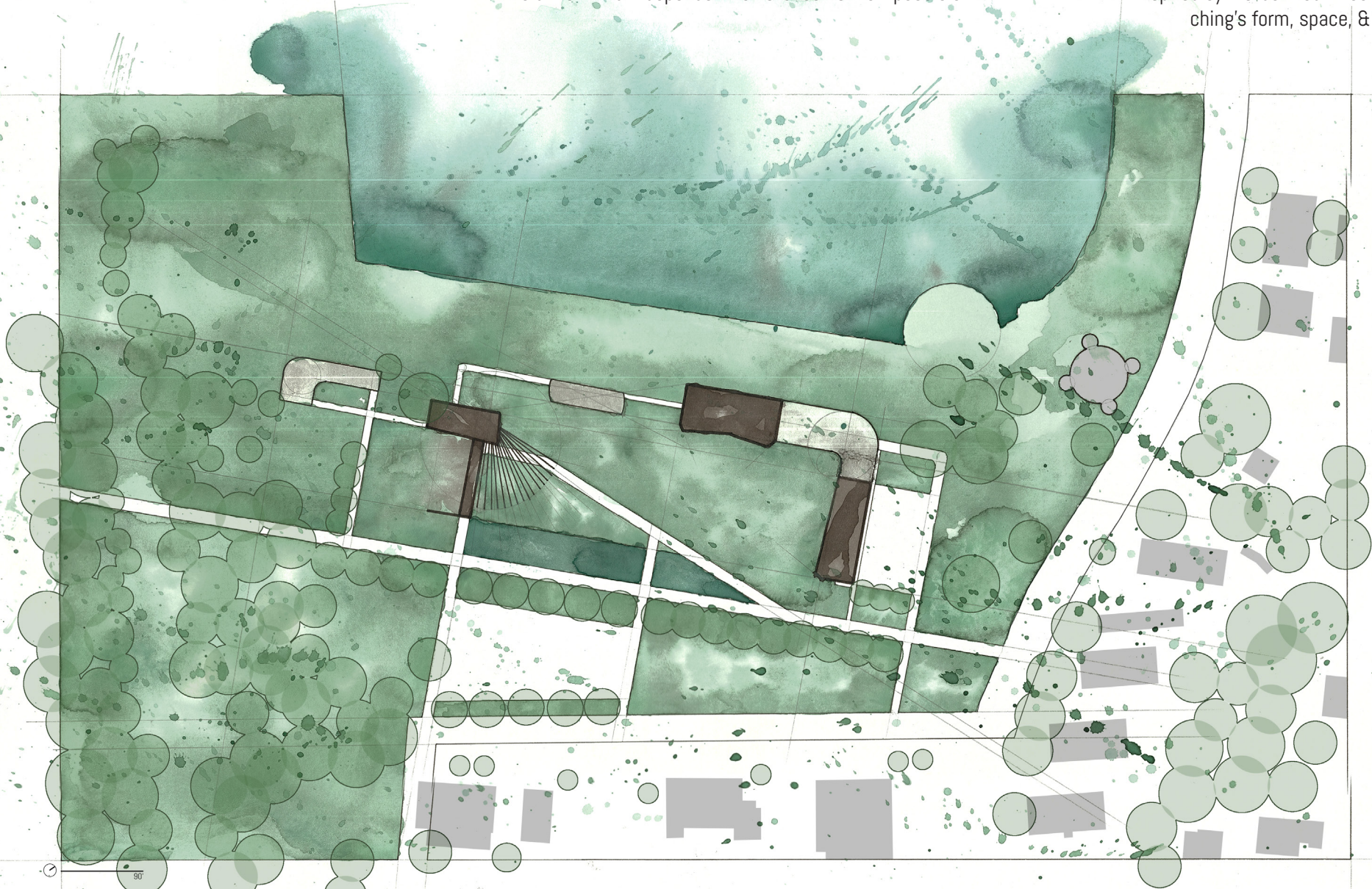
embedded entropy

prof. dana mckinney | arch403 | fall 2021 | univ. of maryland
partner project with cole garvin - all work shown produced independently

the project aims to parallel the debate between realism and anti-realism with the relationship between form and space. realism claims that the universe exists and operates independently of us as agents with minds, and free will. conversely, anti-realism claims mind-independent existence is not possible.

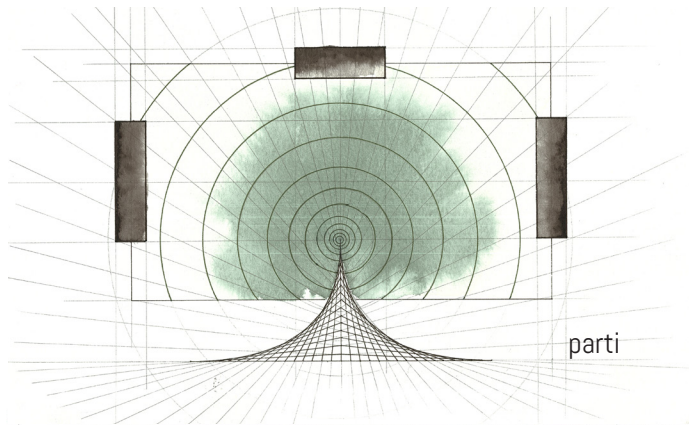
parallel to architecture, the question arises of whether or not spaces exist without the forms we create. even further, whether space itself exists without the [natural] forms we observe. embedded entropy argues they do not - space results from forms.

inspired by metaethical theory and ching's form, space, & order



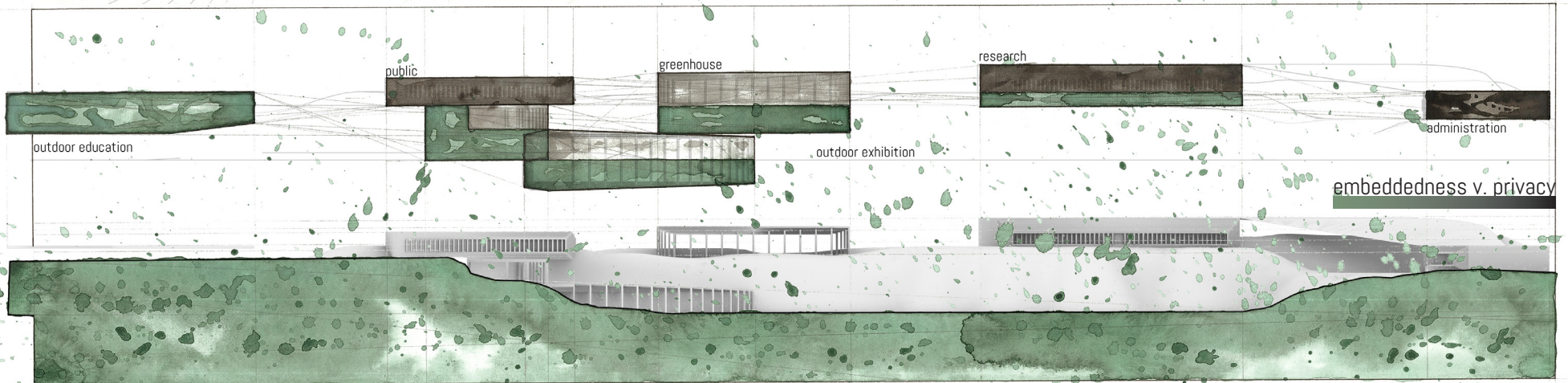
spaces do not exist without the forms we create

space does not exist without the forms we observe

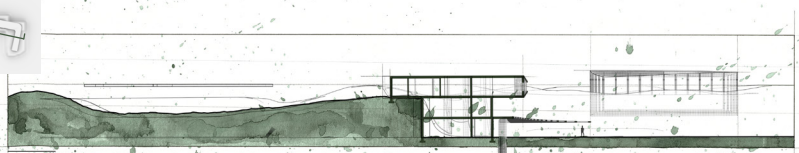


there are two main ways embedded entropy works to argue for anti-realism. the first method is the orientation of the buildings in tandem with the massings. by using long, thin, one-story masses, a 'u' of axes are established to imply a space sitting between all three buildings, creating a threshold between embedded entropy and the rest of the world. the second method is the embedding of public programming and the aggrandizing of private programming. by embedding the public building, the decay from form to space is emphasized as indoor and outdoor spaces coalesce.

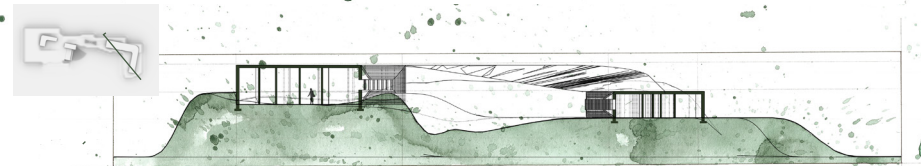
by aggrandizing the private buildings, the only interaction visitors have with them is a visual one. however, the fact that the visitor is interacting with the facades is already placing them in the implied space created by the buildings. this is mirrored in the sectional drawings - instead of presenting a cryptic facade, the viewer is presented with all of the architectonic information. in doing so, the same visual relationship is retained, and the viewer is forced to think about the spaces around the forms rather than their inner workings. in one instance, there is not enough information, in the other, too much.



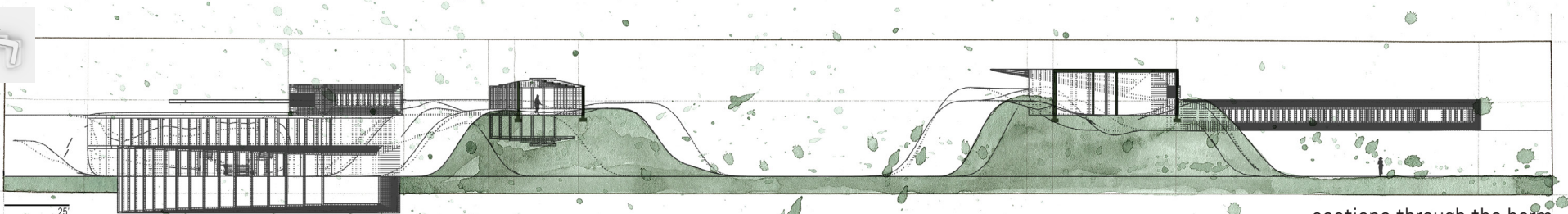
site elevation



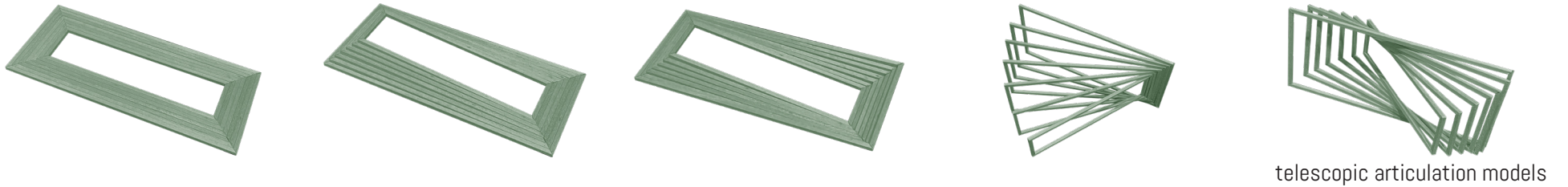
section through public



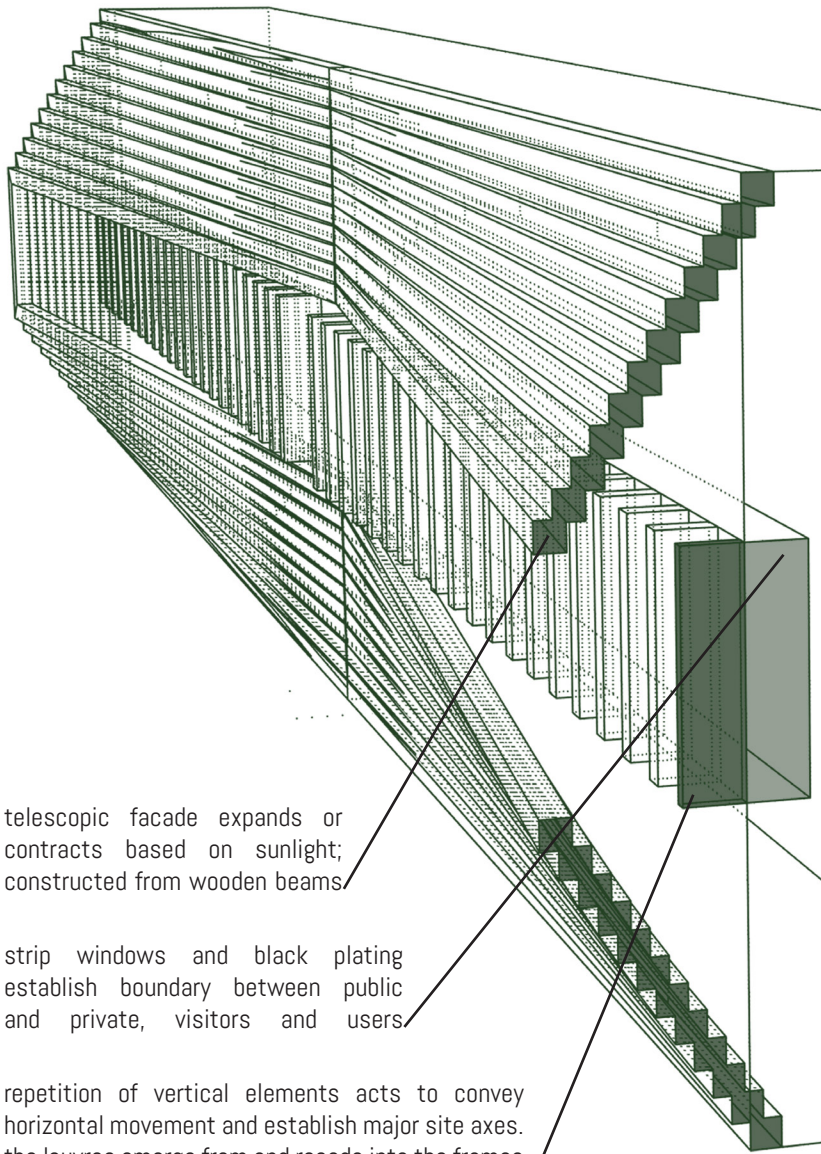
section through private



sections through the berm



telescopic articulation models



telescopic facade expands or contracts based on sunlight; constructed from wooden beams

strip windows and black plating establish boundary between public and private, visitors and users

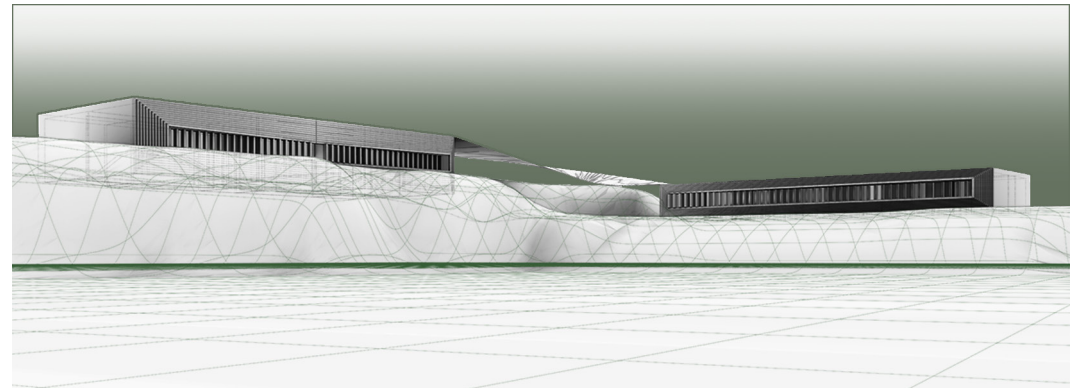
repetition of vertical elements acts to convey horizontal movement and establish major site axes. the louvres emerge from and recede into the frames to reference relationship between form and space

facade diagram

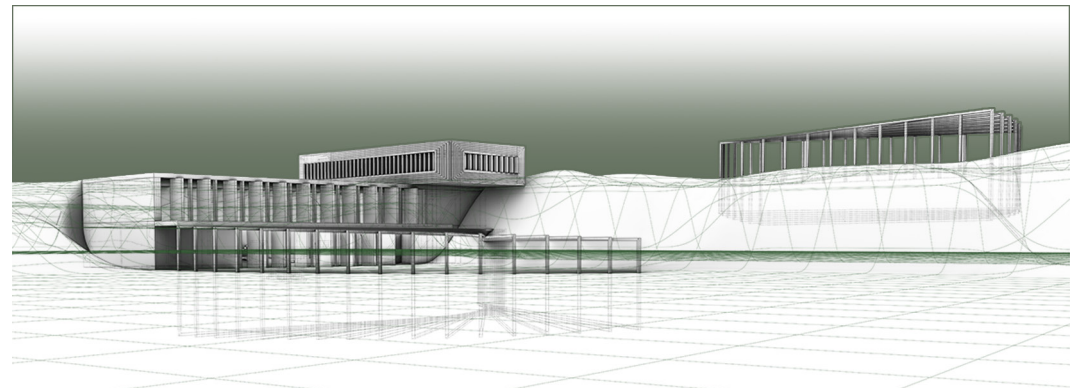


facade concept model

the facades are a distinct but continued exploration of the relationship between form and space. each structure on the site utilizes a different version of these telescopic frames. the private buildings feature a more enclosed articulation, whereas the public building utilizes a pergola-like articulation. this emphasizes both the decay from form to space and the development from space to form, depending upon whether one is leaving or approaching the building. the greenhouse is comprised of fully articulated frames in order to prove that the form of a rectangle can encompass its own space.



view of private buildings



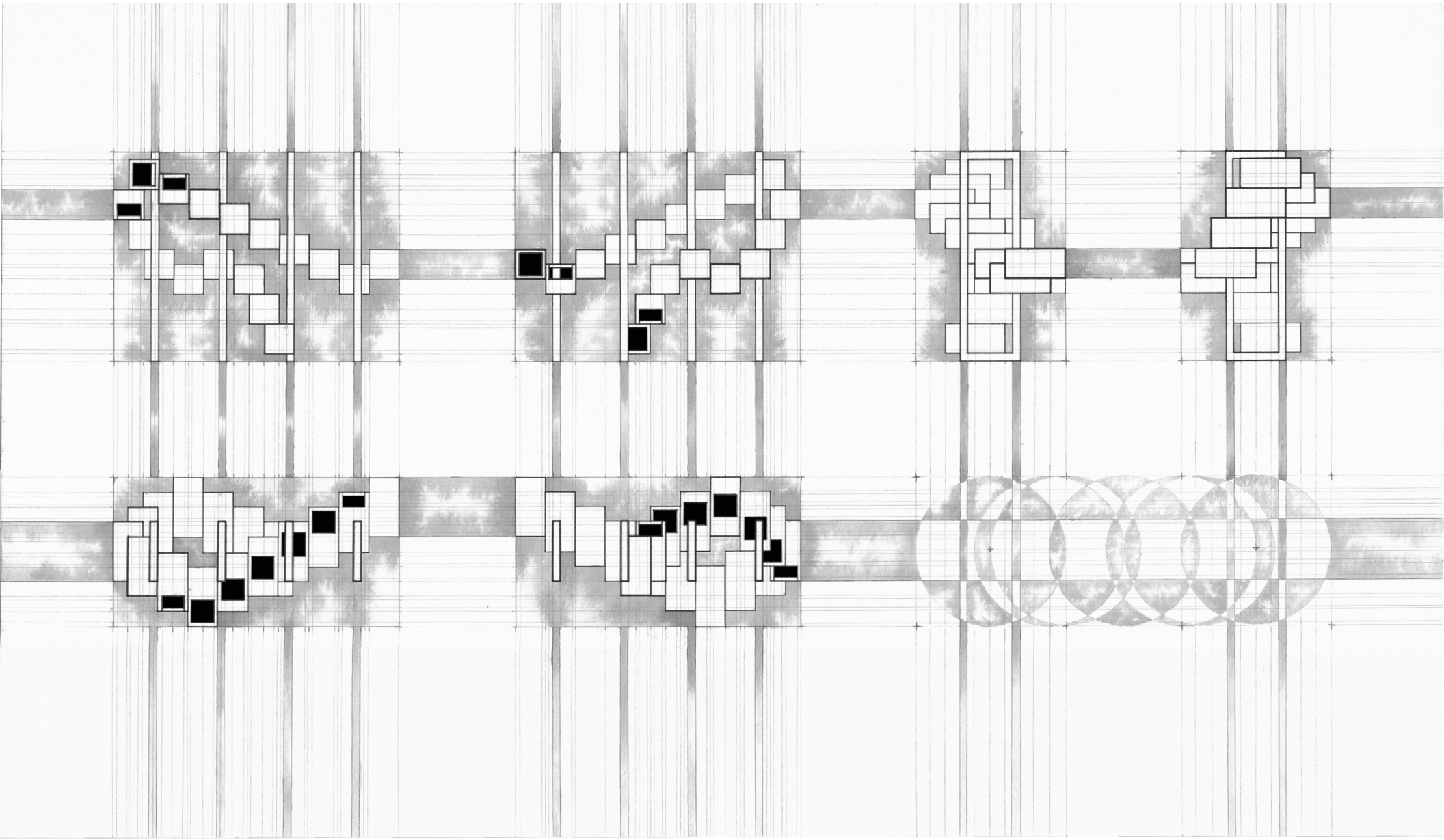
view of public building and greenhouse

unmoving undulation

prof. michael abrams | arch200 | summer 2019 | univ. of maryland
representation updated fall 2021

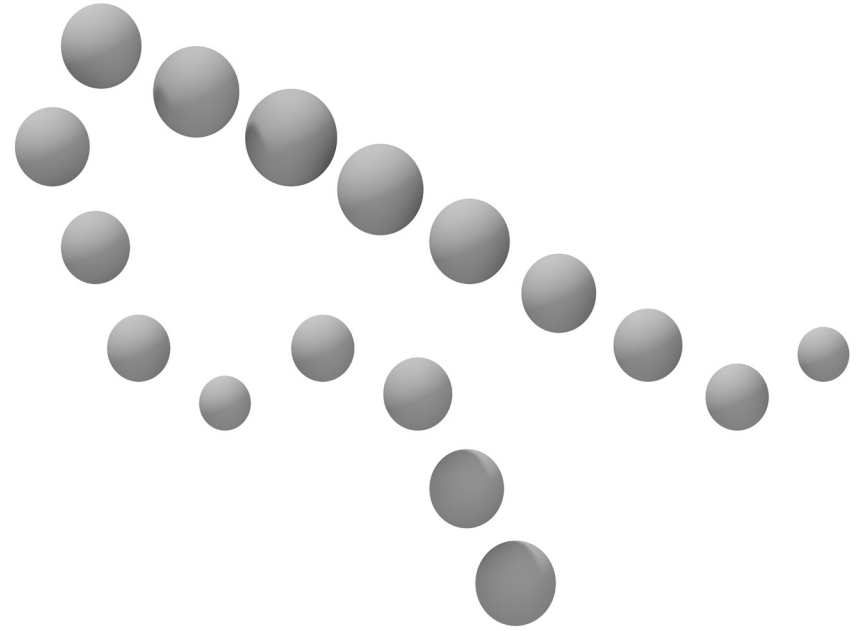
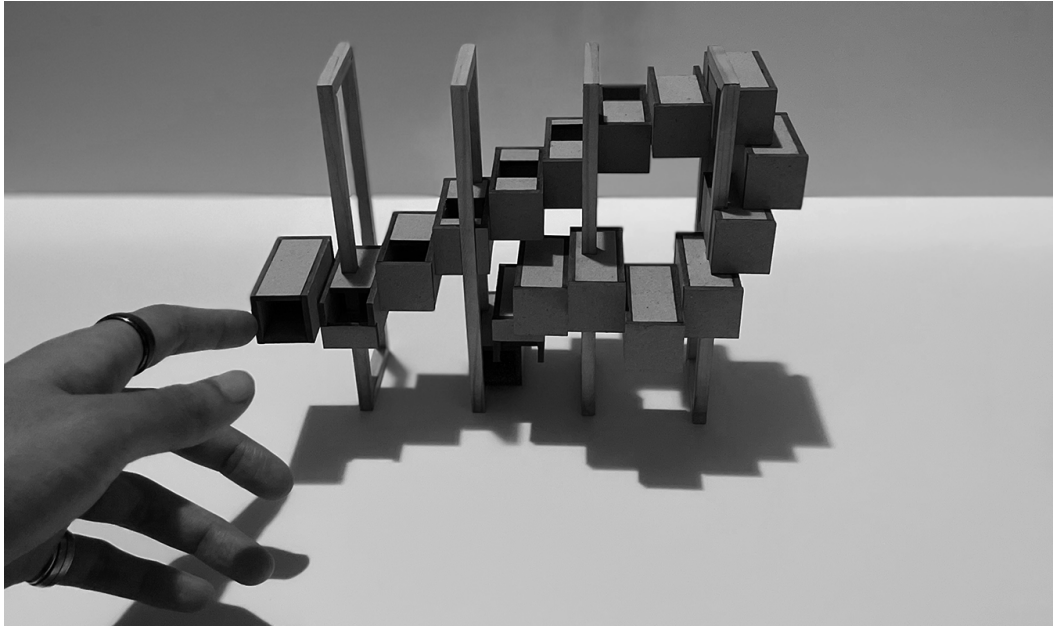
the project asked for an architectural folly exploring the contrast between vertical framework and horizontal planar surfaces. visually, the object aims to invoke a sense of movement through multiple aspects of manipulated repetition - tessellation. practically, the object acts as a handheld energy transmittance tool. it can be combined with others in various orientations to further manipulate captured energy, as shown below.

i was thinking about two types of motion during this process. first, the physical motion of some object or body, such as planetary orbits. second, the flow of energy, from the sun to vegetation to the human body to decay and so forth. i was also thinking about energy conversion and the possibility of something that could take physical matter input and output a physical energy. inspired by coffins, matrix sentinels, and toroidal flow

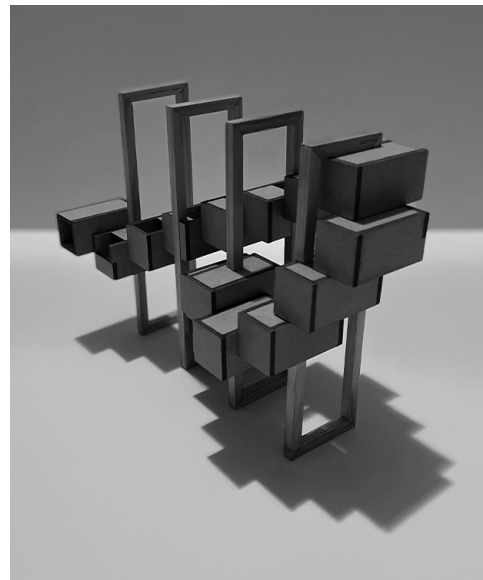
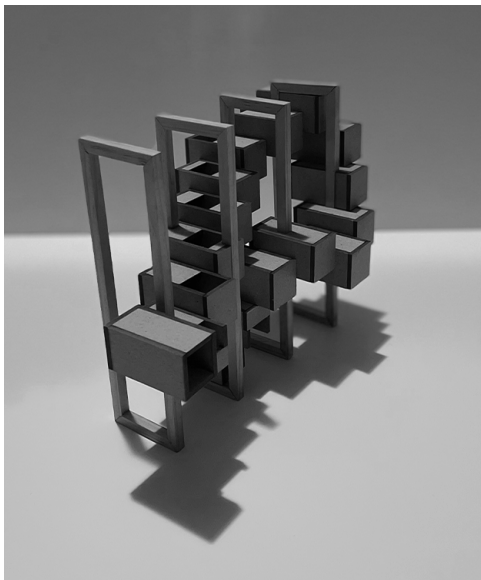




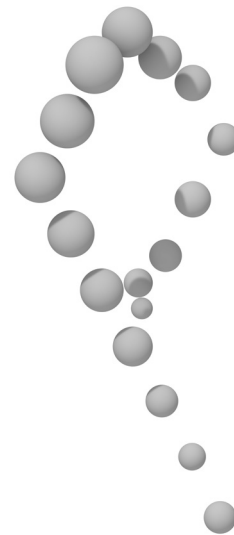
voids circumscribing prisms



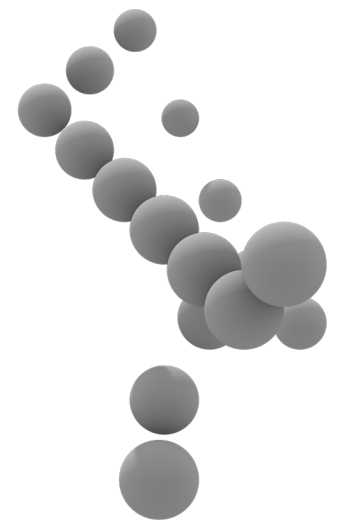
movement in lateral elevation



physical model



movement in plan

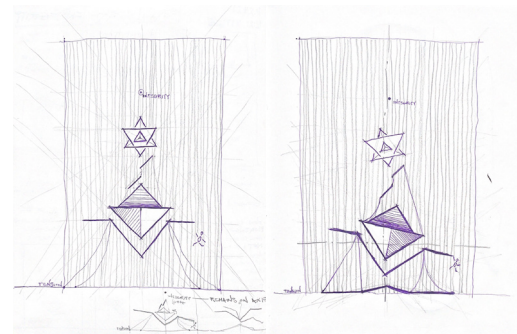


movement in frontal elevation

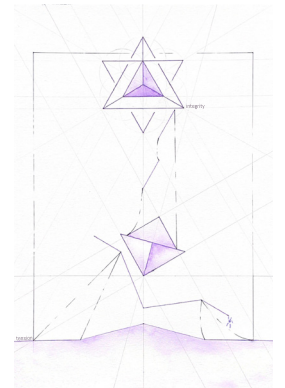
tetrahedral tensegrity

prof. ken filler | arch448b | summer 2021 | univ. of maryland

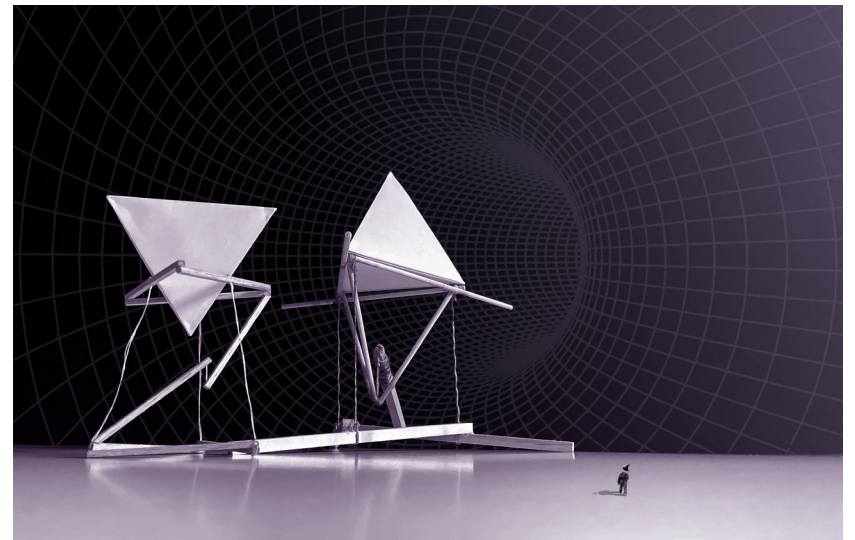
the project called for "an object architectural in nature, which provides some degree of enclosure and utility for the public good". the structure aims to act as an educational tool for the masses through the relation of tensegrity to fascia. by visiting this structure, users are inadvertently learning about the biomechanical nature of their bodies as well as the elasticity of their minds. inspired by anatomy posters, free soloing, plato, and descartes



elevation studies

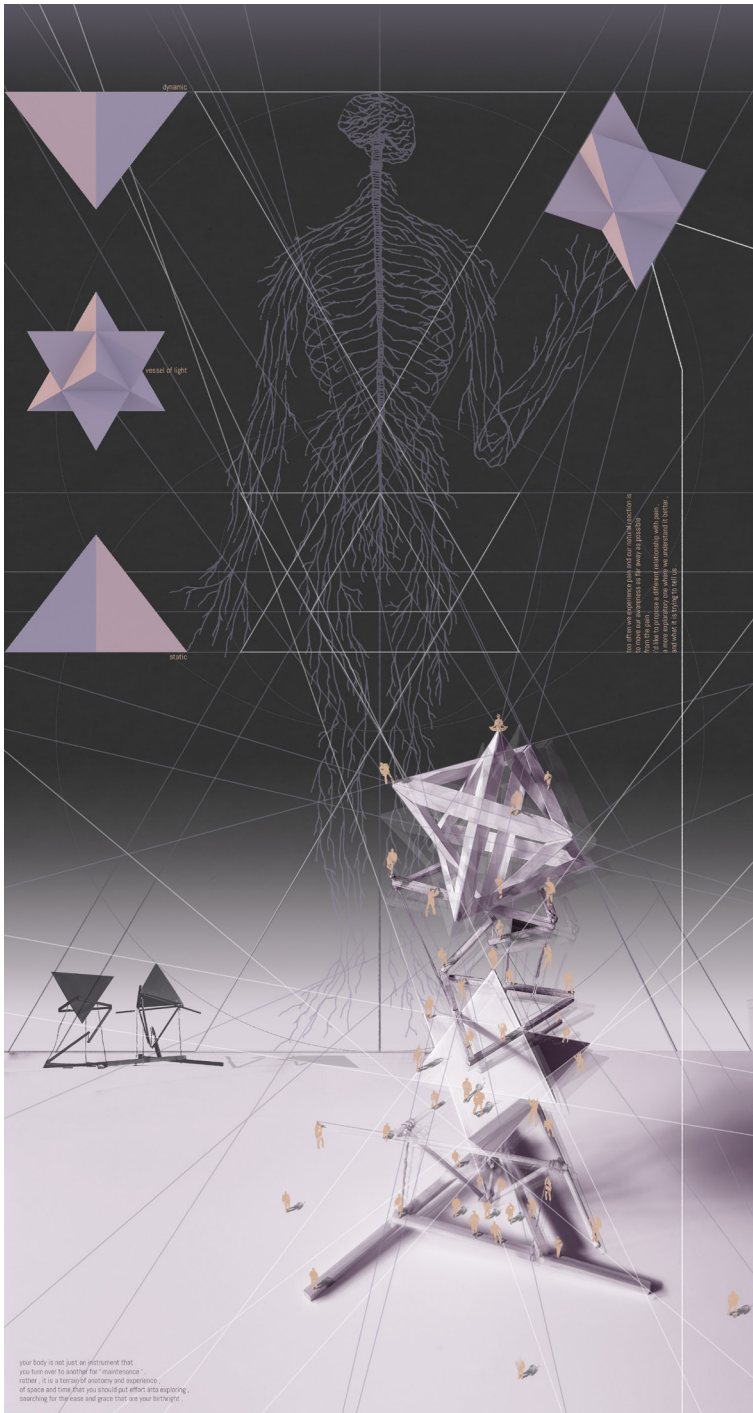


elevation abstraction



initial drawing





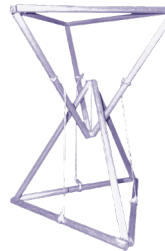
second drawing



five intersecting tetrahedra



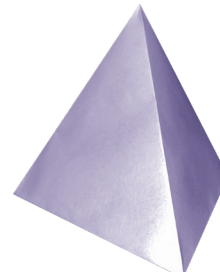
stellated tetrahedron



hourglass tetrahedra



implied floating tetrahedra



tetrahedral pyramid



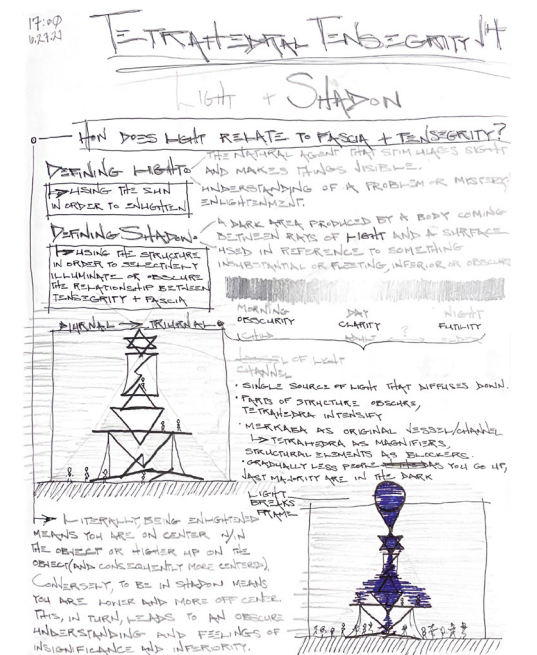
exaggerated tetrahedra

physical model components

the tower operates through tensegrity, a system of continuous tension in tandem with discontinuous compression. consequently, the structure sways as it is used, and, if abused, fails at its weakest point.

this is also how fascia works in the human body. all of the bones and organs are essentially floating inside the skin, held in tensile place by fascia. this is why one can receive trauma in some area and feel lasting pain in another - the body fails at its weakest point.

tetrahedral geometries were employed in this structure as a reference to the platonic solids, the tripartite view of the soul, and cartesian dualism. the equilateral triangle can be viewed in two main ways. first, having three equal sides and three equidistant vertices, relating to the balanced composition of logos, thymos, and eros. second, by having static and dynamic orientations, relating to the complementary roles of mind and body.



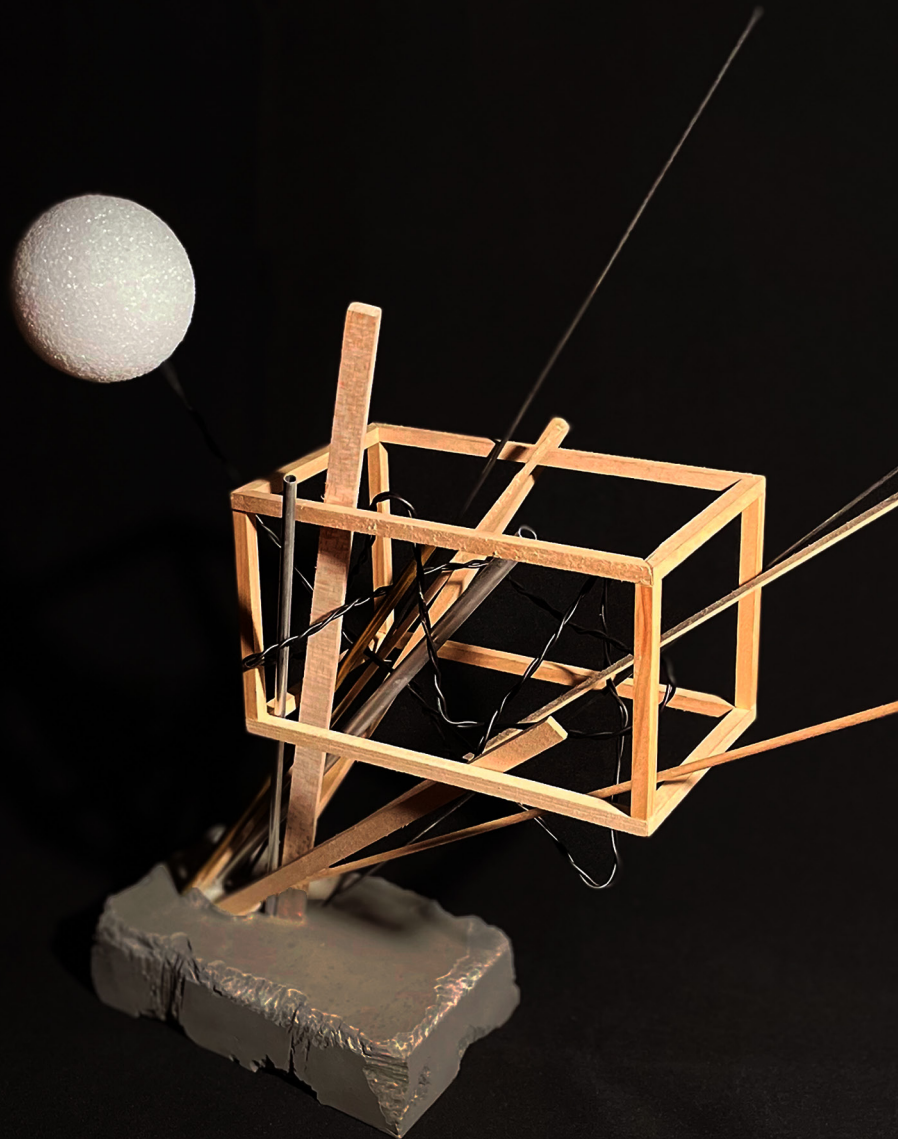
process sketches

cataclysmic containment

fall 2021 | personal

while learning about the metaphysics of the aztecs, i was taught about the difference between path-seeking and truth-seeking philosophies. the purpose of this structure is to explore the relationship between the two. the mexican people embrace a path-seeking philosophy focused on how to act while alive in this world.

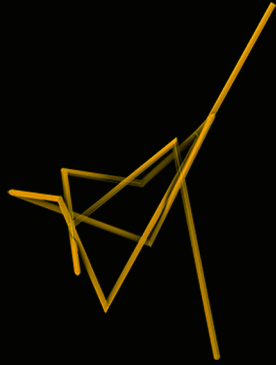
most western philosophies embrace a truth-seeking philosophy focused on understanding the nature of reality. this design aims to establish a connection between the path and the truth. inspired by the suppression of emotion, plato's allegory of the cave (truth), and buddhism's parable of the poison arrow (path)



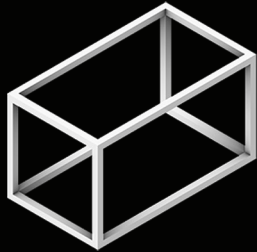
source, or
'the true nature of reality'



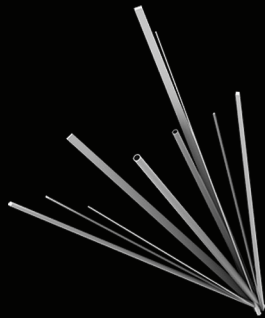
the correct path, emanating
from source, connecting
base reality to the world of
forms



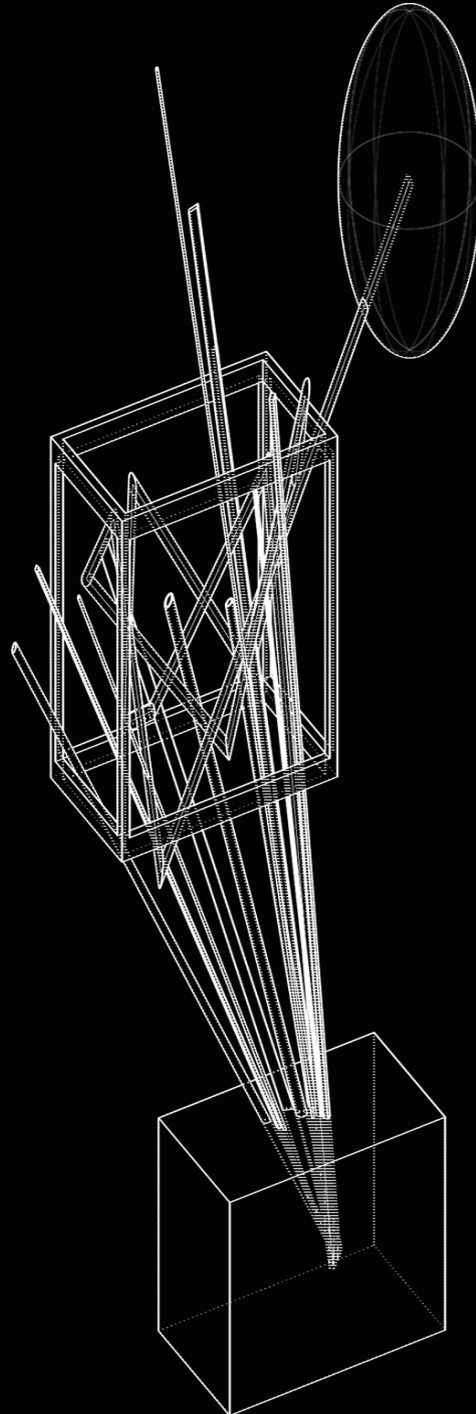
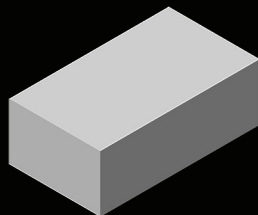
the individual's constructed
reality, sustained by a desire
for truth and supported by
all previous failed attempts
at attaining said truth



previous failed attempts
aimed at reaching source
- all reflections of the true
path, but ultimately feeble
and misguided in nature

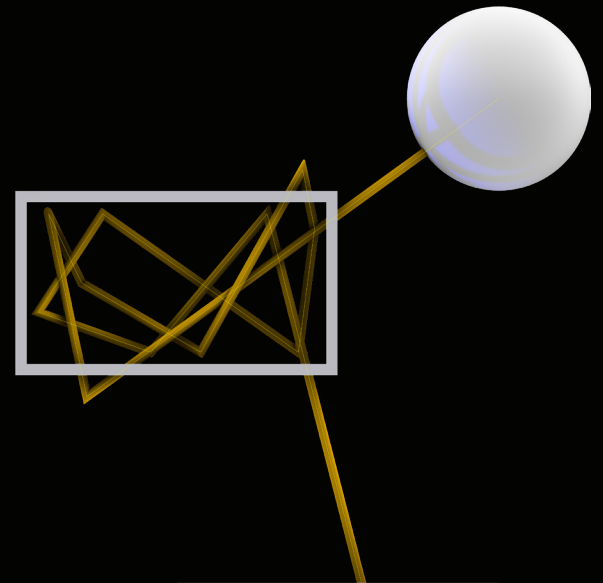
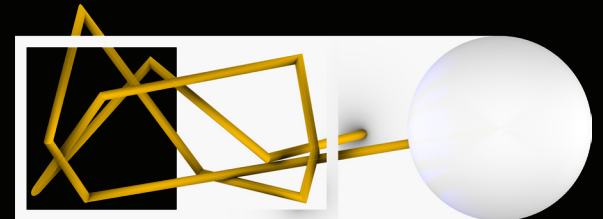
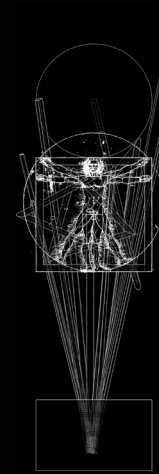


base reality, seeded by
the world of forms and
the correct path. all of the
individual's failed attempts
are anchored in this falsity

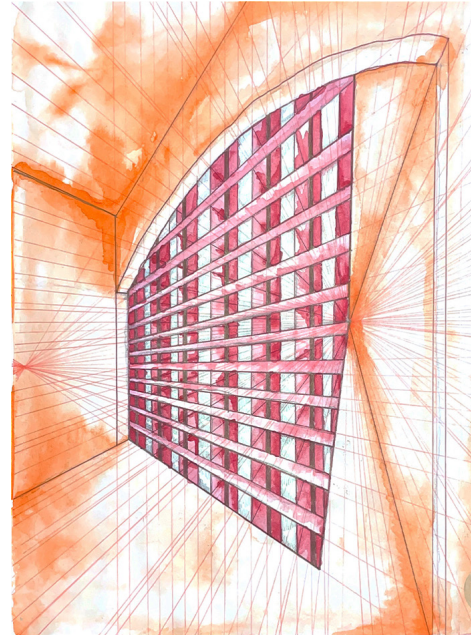
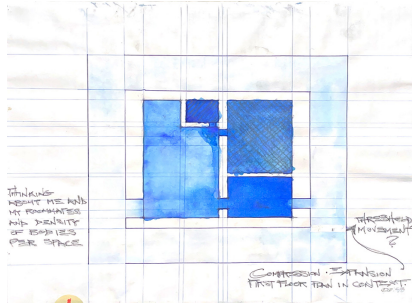
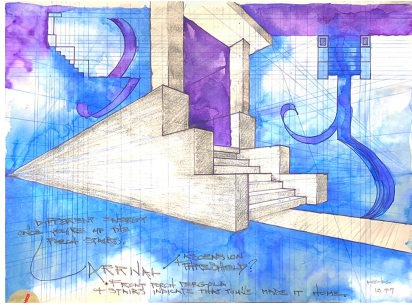


skewed axonometric

when thinking about how to reconcile
path-seeking and truth-seeking
philosophies, i realized that the two
are not mutually exclusive. rather, they
are different magnifications of the
same scope. on this perspective, the
right path is simply a manifestation of
source. that is, in order to understand
the true nature of reality, one must
live correctly. in attempting to do
so, the individual will make many
mistakes, which ultimately work to
support the individual's constructed
reality. for most, this establishes
a closed loop of repetitive failure.



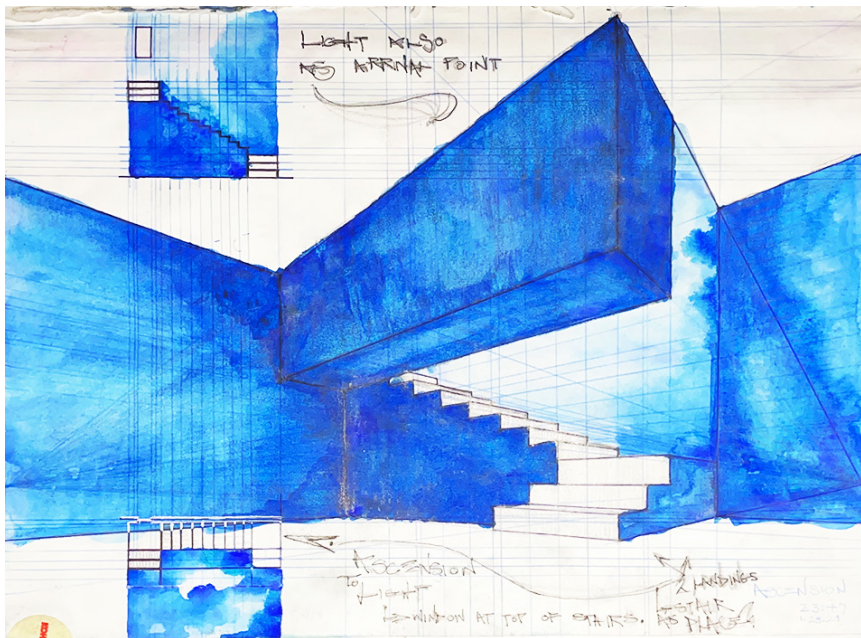
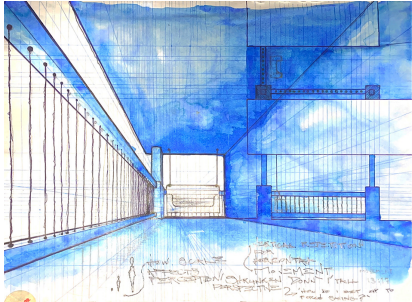
correct path in relation to constructed reality



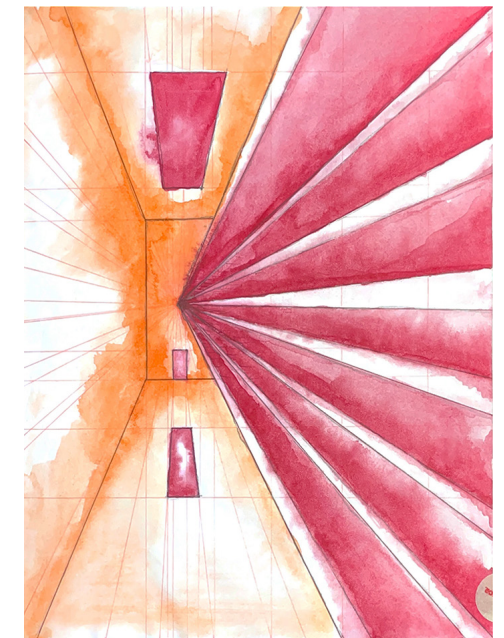
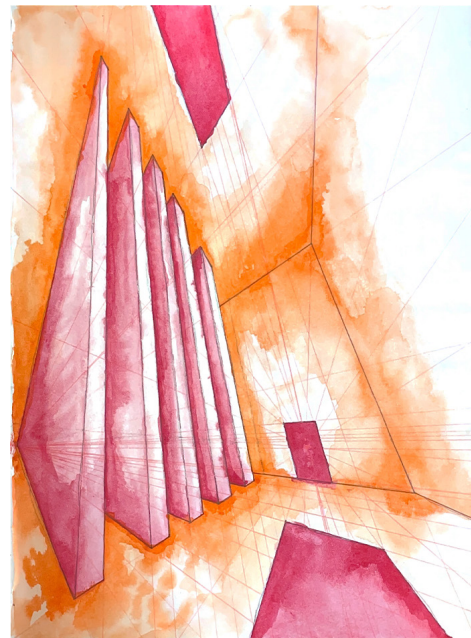
spatial abstraction studies

prof. julie gabrielli | arch405
spring 2021 | univ. of maryland

the assignment asked for a sketchbook analysis of spatial series and their associated architectural elements. the diagrams aim to abstract aspects of promenade to their most basic geometries, thus isolating their primary functions. the warm drawings are meant to be emotionally evocative, whereas the cold drawings are meant to explore utility. inspired by bipolar weather and the idea of perspective vs. perception.



house at school, junior year



bookshelves and floorplates, peabody library



epilogue

i appreciate the time. if any of the drawings attracted you, consider the following -
did the representation evoke an emotional response or provoke an intellectual one?
was it the drawing itself or something you projected onto the drawing?