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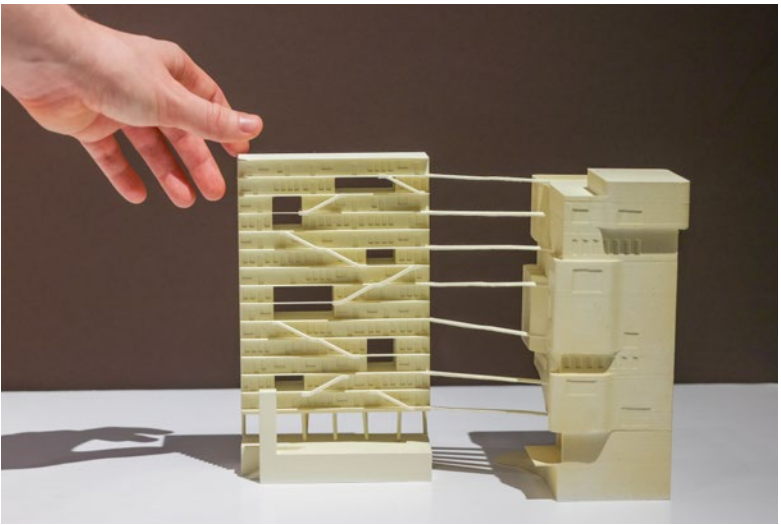
Personal Project

01 Central Harlem, New York City, NY
Professor Gary Bates

ARCHIVE OF HARLEM HISTORY

VERTICAL CIVIC-ALITY

This project refuses the necropolitics of abandonment by transforming a dead 126th Street, trapped between a fenced school and service access, into a new common and vertical public realm. Making the street pedestrian-only and weaving it through an amphitheater that breaches the Apollo's second-level auditorium is a radical act: it liberates cultural infrastructure from its commodified enclosure, making performance and history porous and publicly accessible. The living archive of histories becomes the new street itself, a vertical pedestrian commons where circulation occurs on the exterior, reversing typical spatial hierarchies - the street looks inward while residents move through cultural memory. This is spatial voyeurism inverted: not surveillance but collective witnessing, where technology and history construct planetary knowledge through Harlem's cultural resilience.



Physical Model, 1"=300"



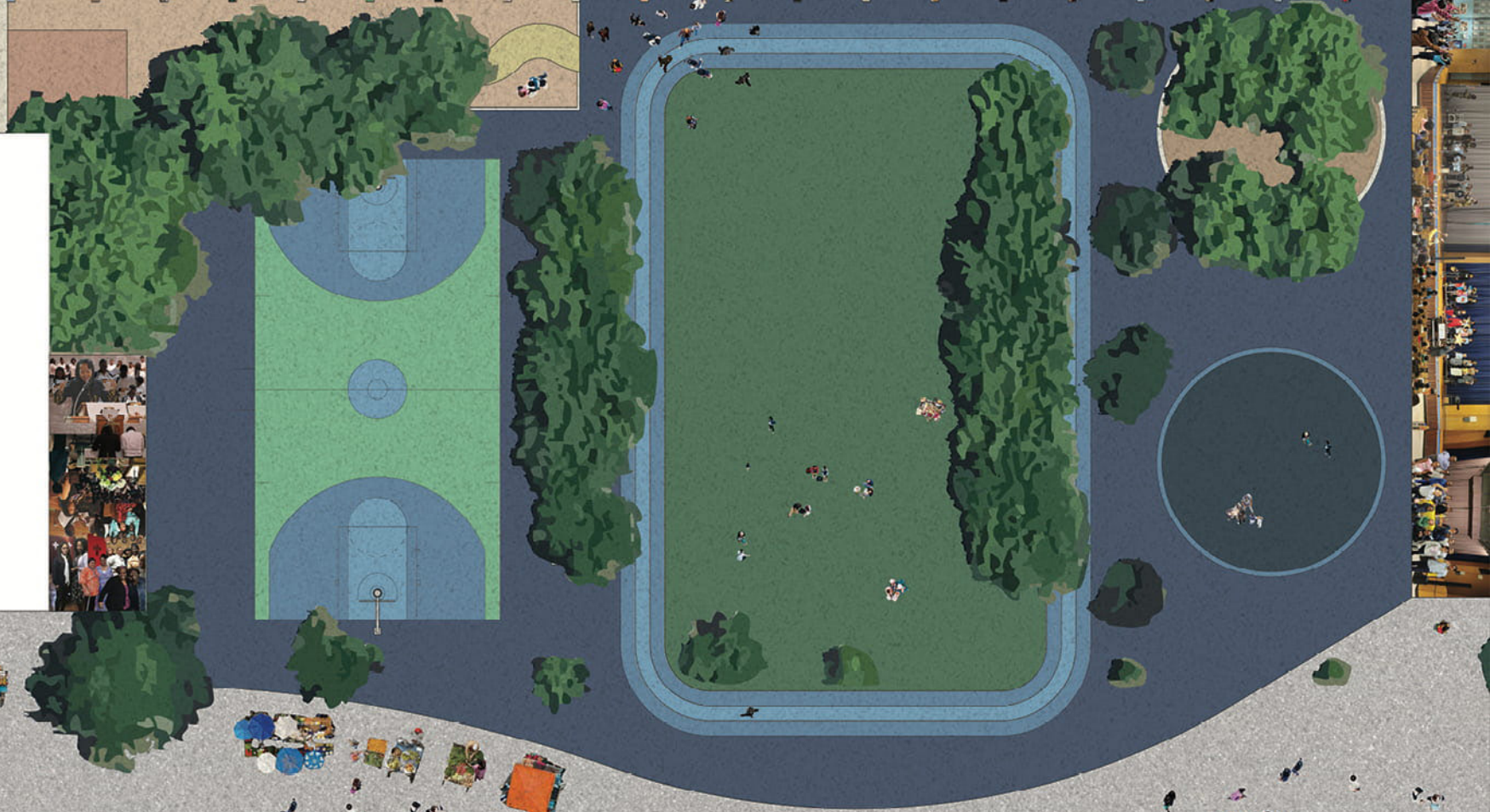
Exploded Axonometric with the Flow of Users (pink) and Archive (yellow)

Section Perspective

HARLEMITES
OF 126TH ST.

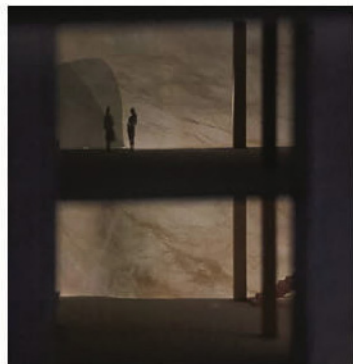


Archival Site Plan Collage, Scale: 1"=400"



FACADE OF LIGHT

The project deploys three alabaster façade conditions to choreograph light and opacity as an extension of the interior program: 1) a translucent surface that appears luminous on the interior as daylight filters inside; 2) an opaque wall punctured by expansive picture windows; 3) an opaque wall with repetitive openings scaled and spaced in response to the surrounding context. By day, the translucent alabaster diffuses sunlight inside; by night, it reverses its reading as interior light bleeds outward. Together, these typologies shape light as a spatial instrument in response to program, filtering brightness where spaces ask for glow rather than glare, and shifting between openness, restraint, and privacy.



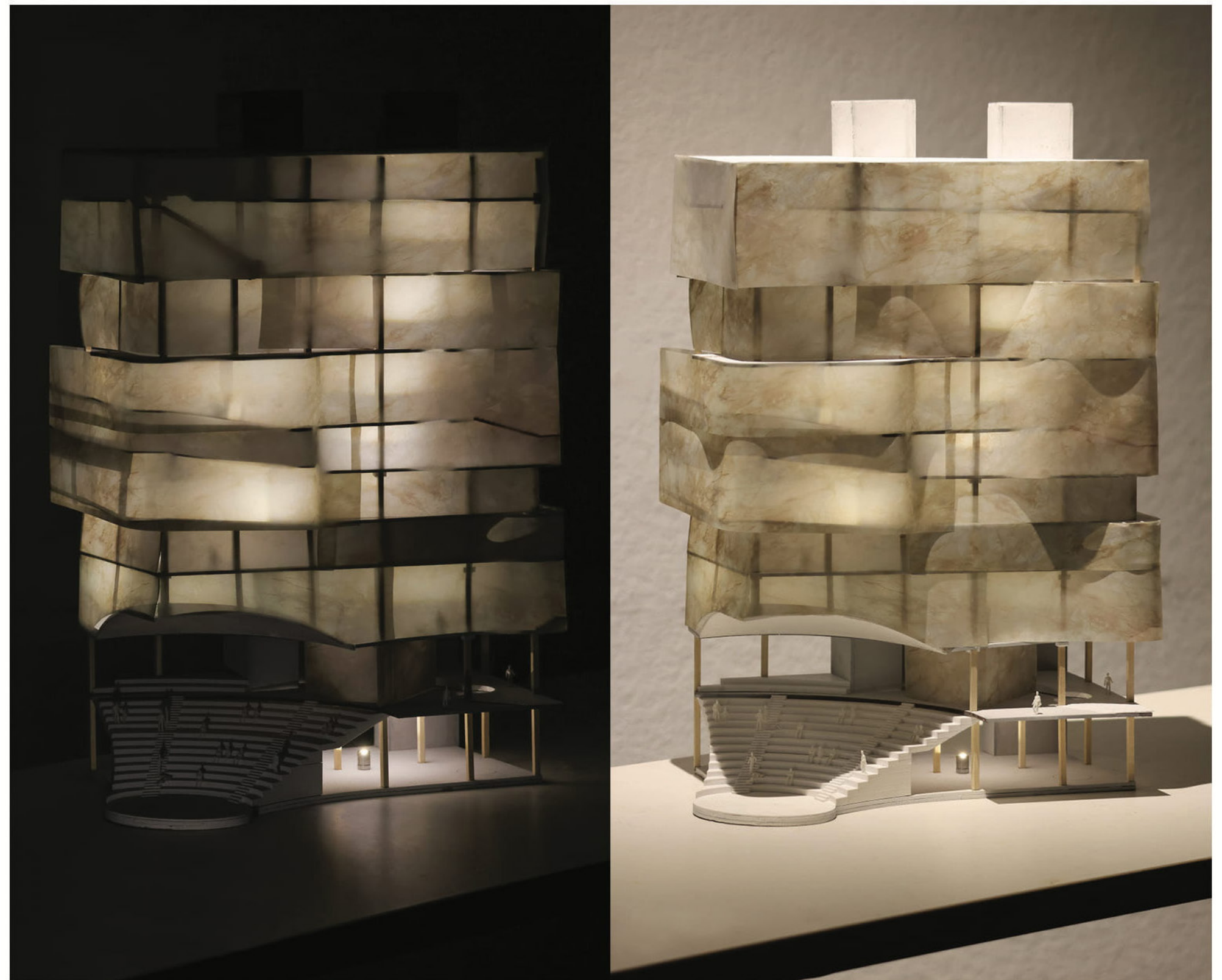
Translucent Facade Interior View



Translucent Facade Exterior View



Users Walking Across Amphitheater Roof Surface

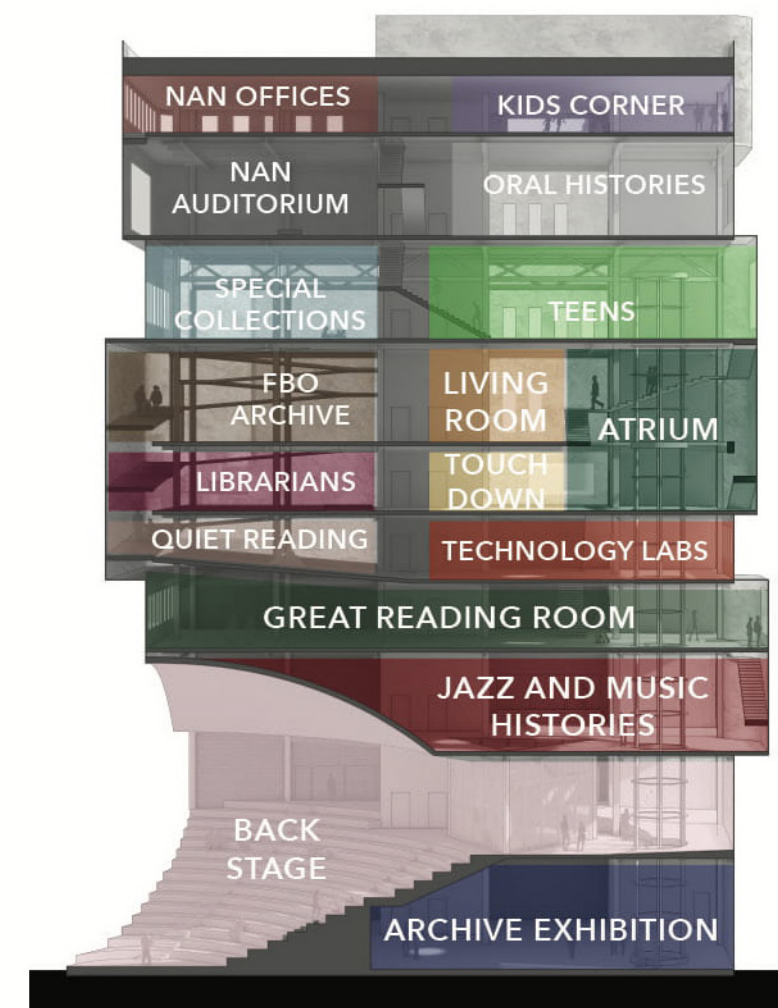


Physical Model, Scale 1/8" = 1'=0"



BRIDGING THE VOID

The detached housing, coreless and connected only via bridges through the archive-street, makes residency inseparable from this vertical public. You cannot live here without moving through collective memory, without participating in the construction of historical consciousness as infrastructure.



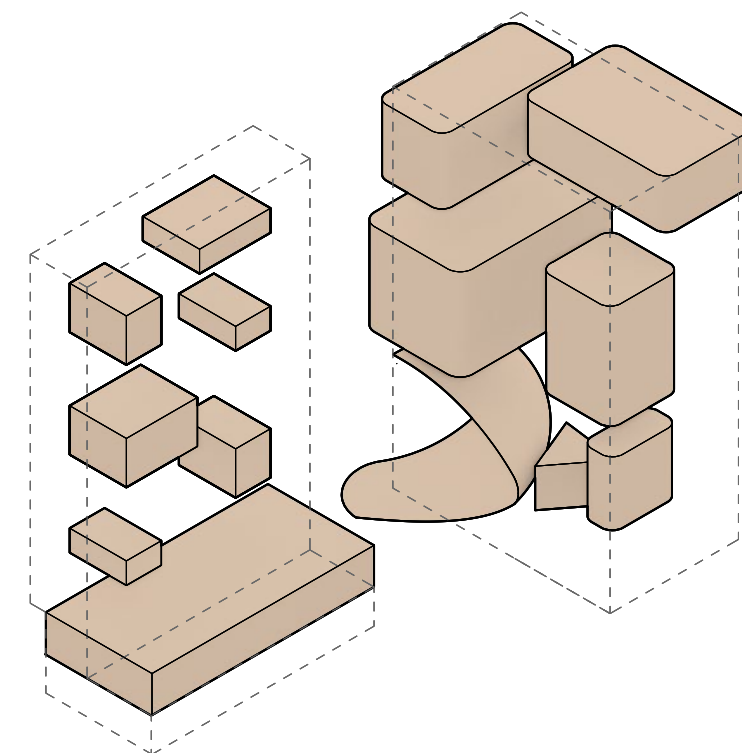
Programmatic Section Diagram

VOLUMES AND VOIDS

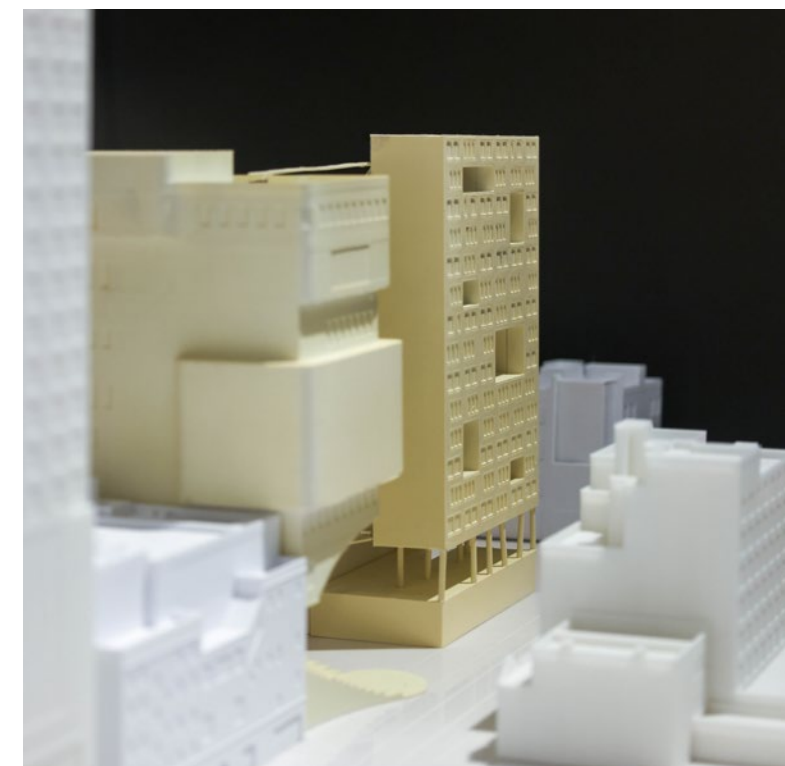
Seven distinct volumes make up the massing of the 10-story Archive. Seven distinct voids cut through the massing of the 16-story residential tower.



Physical Model, Scale = 1"=300"



Volumes and Voids Diagram, Scale: 1/64"=1'-0"



Physical Model, Scale = 1"=300"

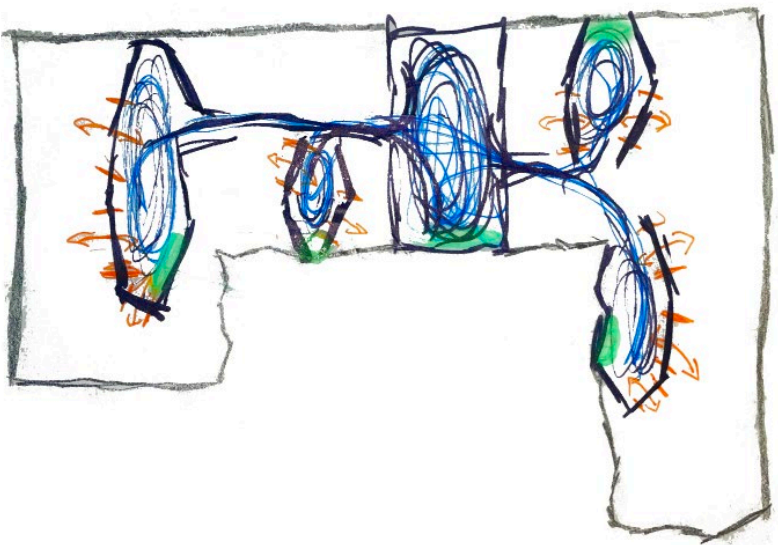
02 West Harlem, New York City, NY
In Collaboration with Partner Del Haghdel
Professor Nina Cooke John

TERANGA SANCTUARY

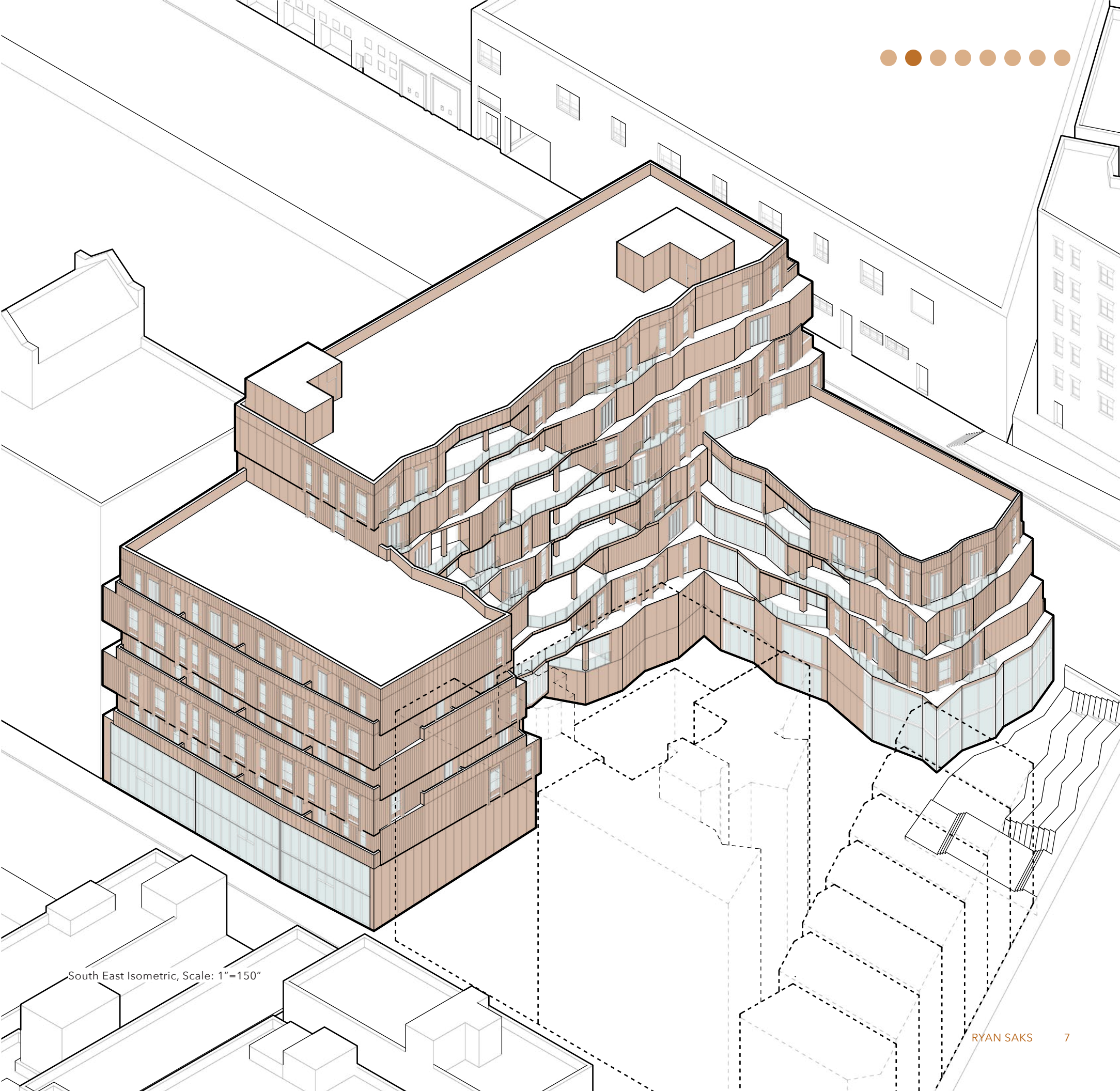
SENEGALESE IMMIGRANTS IN NYC

Teranga, meaning Hospitality in Wolof, is a pillar of the Senegalese culture and our project. This pillar is expressed through the communal housing model and three levels of spaces that each celebrate a specific Senegalese ritual: 1) Enclave Commons 2) Floor Commons 3) Global Commons.

Each Enclave Pod is made up of an Enclave Commons, communal balcony garden, and three to six residential apartments of varying sizes. The Enclave Commons act as an extension of each apartment with the placement of expansive folding doors bridging the residential kitchen, the backbone of hospitality hosting rituals, and the communal space.



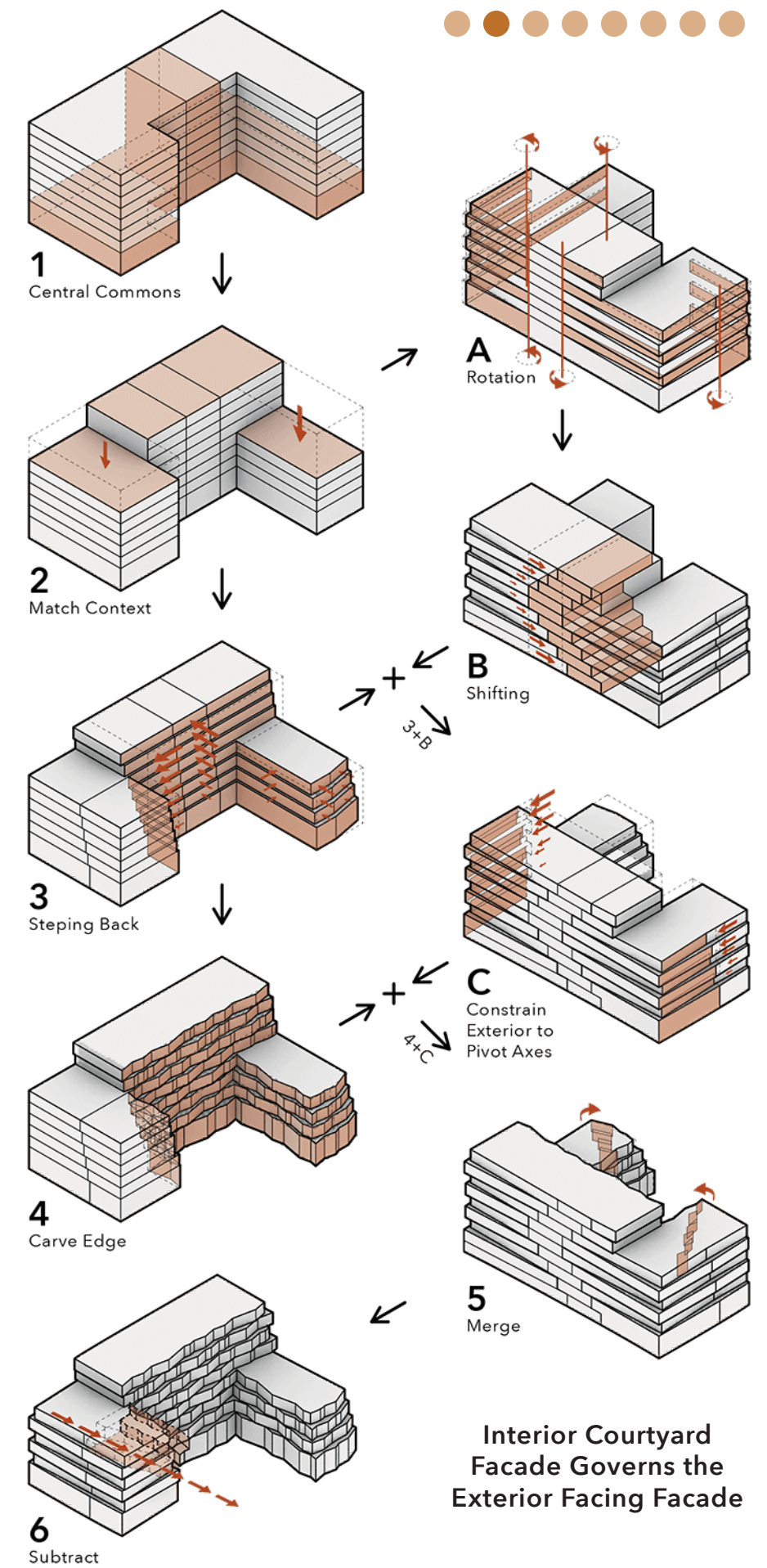
Floor Commons and Enclave Napkin Sketch



South East Isometric, Scale: 1"=150"



Fourth Floor Plan

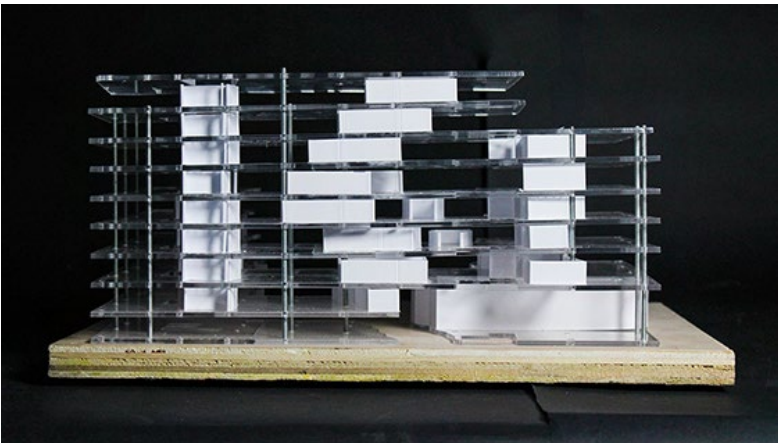


TIERS OF COMMONS

The Floor Commons is carved in the central wing of each residential floor and its swooping shape on the west and east facade is highly visible through its transparent material expression. The staircases and mezzanines carving through the floor commons create the necessary porosity within the complex. It is integral to unite the horizontal enclave networks vertically for this community model to be successful.



Physical Model, Scale: 1/8"=1'-0"



Physical Model, Scale: 1/8"=1'-0"



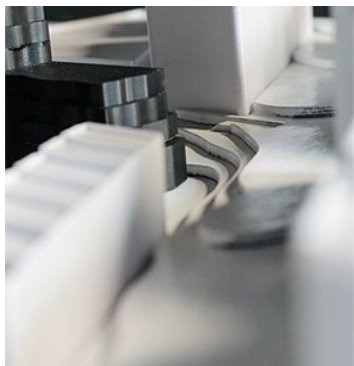
Section Through Main Volume



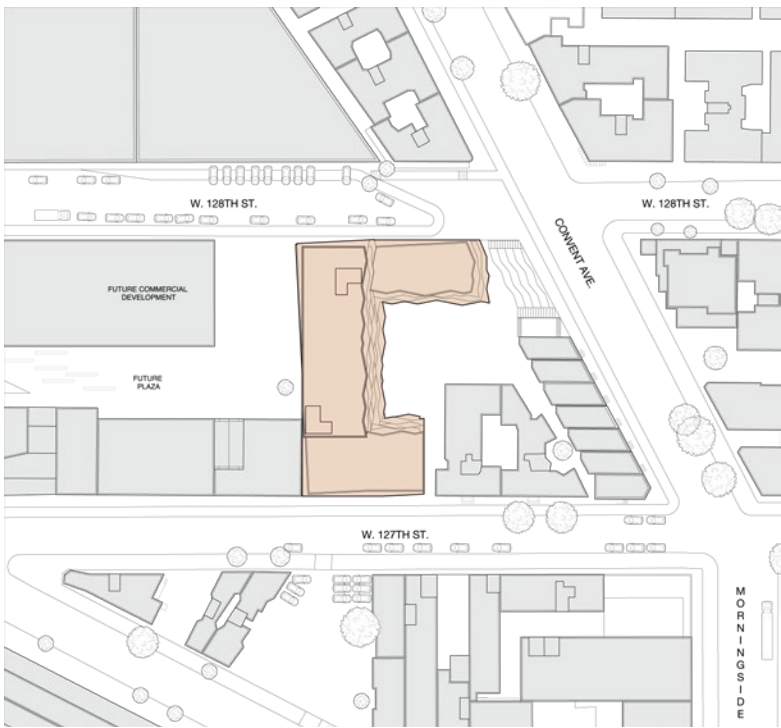
Physical Massing Model, Scale: 1" = 500"



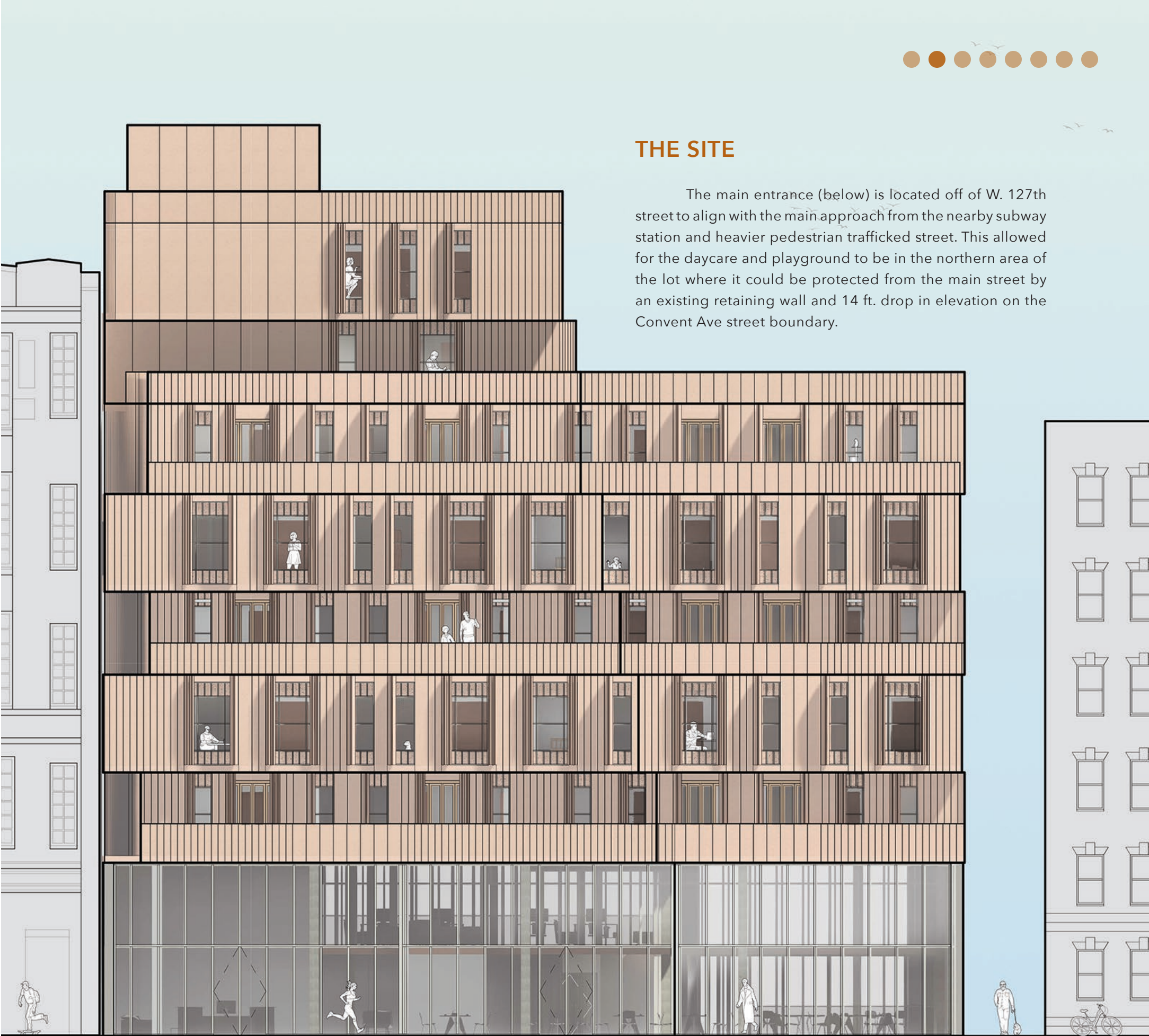
Approach from W. 127th St.



Approach from Convent Ave.



Site Plan, Scale: 1"=150"



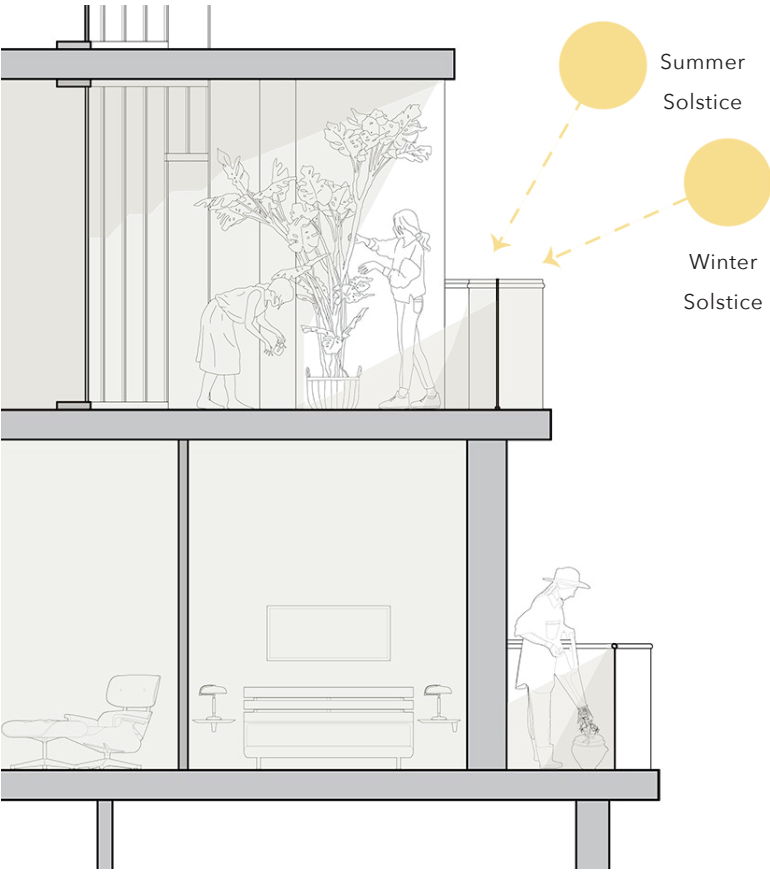
THE SITE

The main entrance (below) is located off of W. 127th street to align with the main approach from the nearby subway station and heavier pedestrian trafficked street. This allowed for the daycare and playground to be in the northern area of the lot where it could be protected from the main street by an existing retaining wall and 14 ft. drop in elevation on the Convent Ave street boundary.

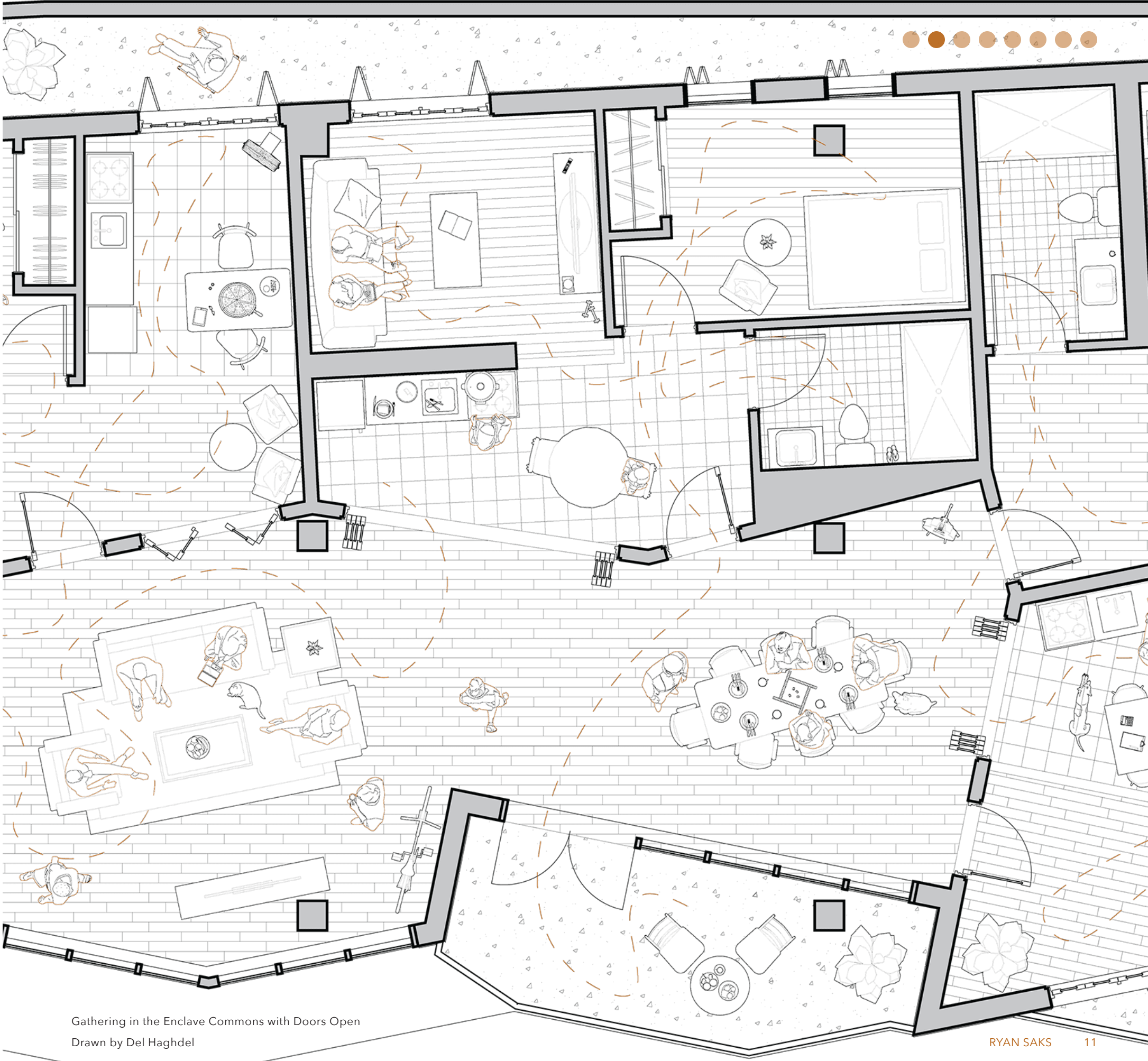
Front Elevation, Scale: 3/16" = 1'-0"

BLURRING THE THRESHOLD

This housing complex resides between a pure co-living model and a typical apartment model. The blurring of the communal space boundary within the pods promotes the development of the immigrants first network of support in this new country. The pods on alternating floors are deliberately set up to cluster studios and one-bedrooms together and two- and three- bedrooms together to further establish community networks that support each others similar needs (ex. multi-generational families are grouped).



Sunlight Study for Commons Terrace and Personal Terrace, 10:00 AM
Drawn by Del Haghdel



Gathering in the Enclave Commons with Doors Open
Drawn by Del Haghdel



Exterior Rendering of Terracotta Facade



UNDULATING FACADE

The facade is composed of three different sizes panels of terracotta: 9", 1'-6", and 3'. The paneling sizes both functions as an indicator of the level of privacy inside (ex. a bedroom, living room, or public space) and a continuation of the larger formal move of the "wiggles". The "wiggle" edge only resides in the interior courtyard to create a completely different spacial atmosphere, one that is more playful and "safe" from the unfamiliar chaos of the city to its residents.



Axonometric of Typical One Bedroom



Top View of Green Roof
and Unit Balconies

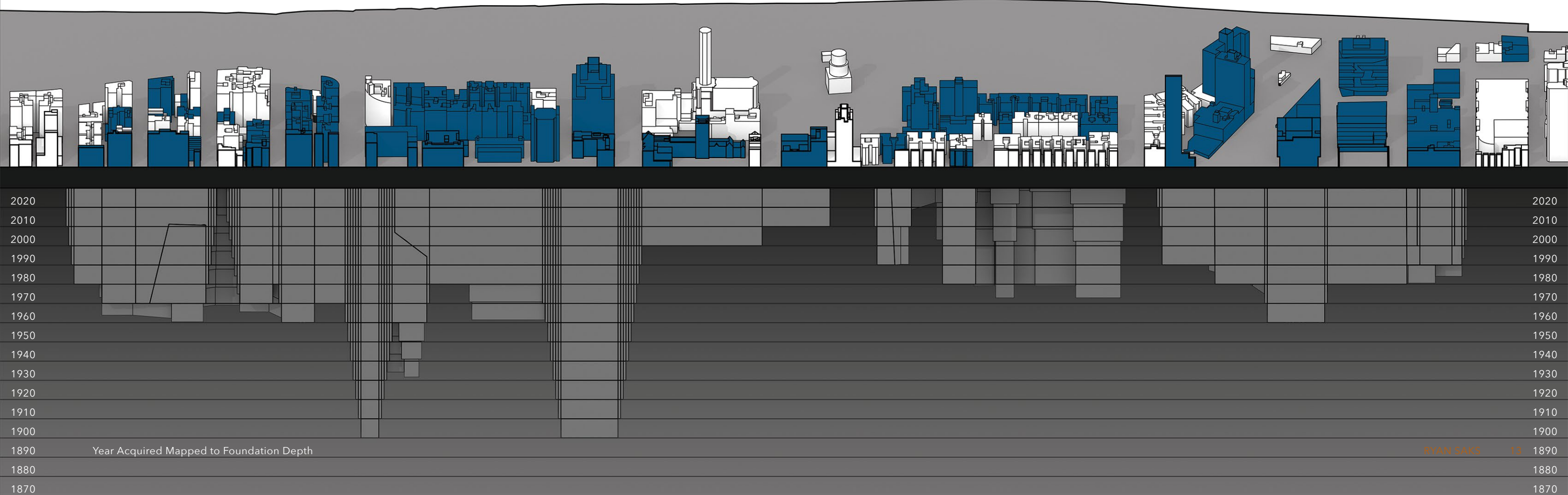
03 Manhattanville, New York City, NY
Professor Galen Pardee

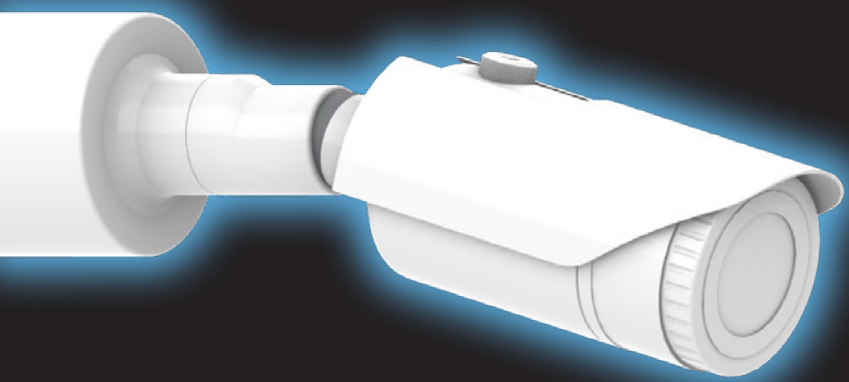
REALLOCATION BY DECONSTRUCTION

COLUMBIA AS A LANDLORD

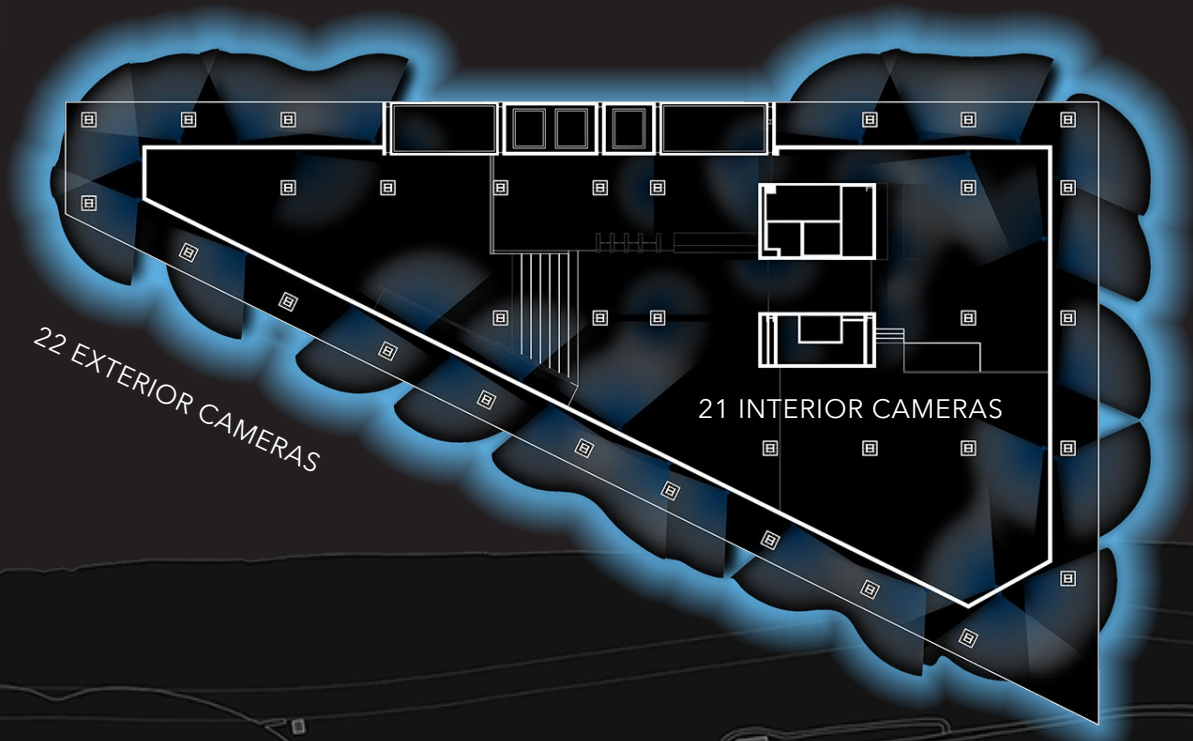
Columbia moved to Morningside Heights in 1896 and since then has acquired 209 properties making them the largest property owner by addresses in New York City. Columbia has always put their need for expanding the campus over the needs of the local residents. The latest example of this one sided relationship was the use of eminent domain to acquire properties for their new Manhattanville campus.

OWNED PROPERTY = 209



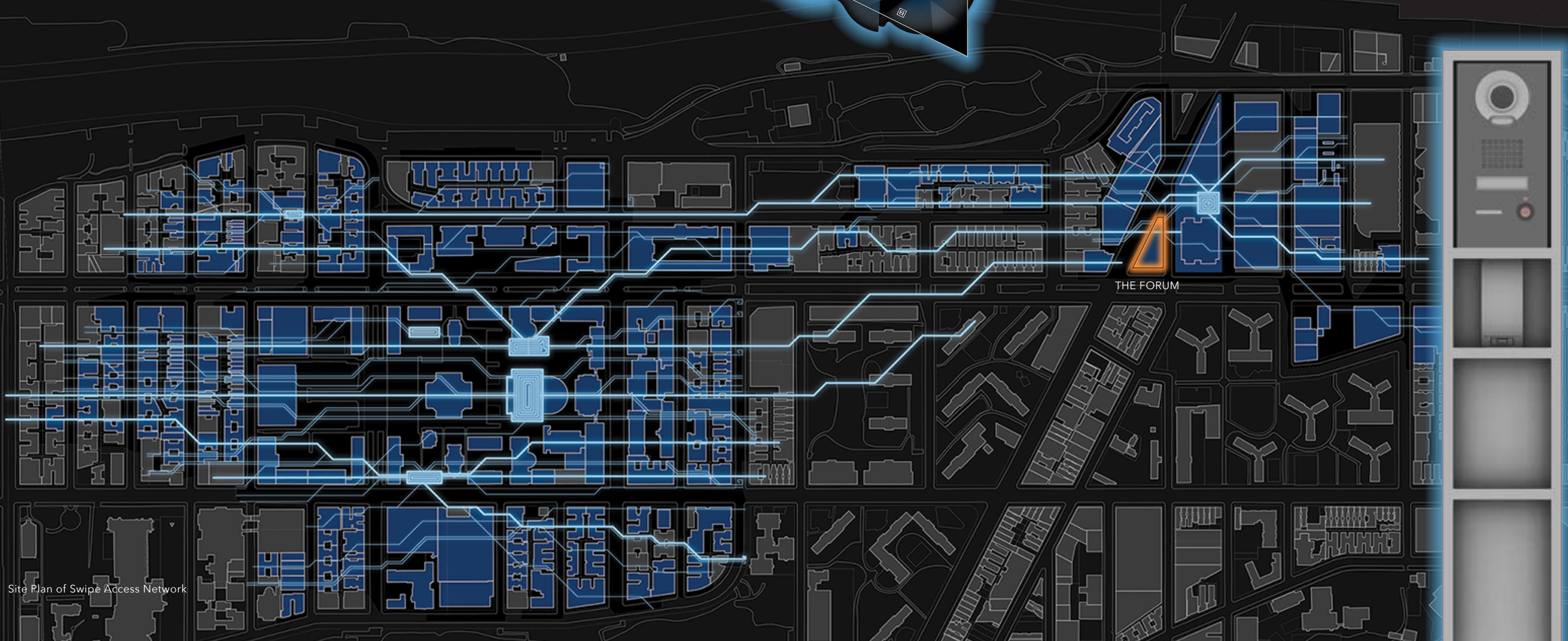


-  Columbia Owned Building
-  Office Controlling Swipe Access
-  Network of Swipe Access



HOSTILE VISUAL SIGNIFIERS

Columbia is currently building their new 17 acre Manhattanville Campus right up the road from the main campus. As the self proclaimed "gateway to the community," the Forum sits at the corner of 125th Street and Broadway. The ground floor is open to the public, but a community member would have no sense of this as all entrances have a key card swipe access device (which are not active), and excessive cameras on the ground floor only. These elements signify distrust to passersby.



Site Plan of Swipe Access Network

REALLOCATING OF RESOURCES

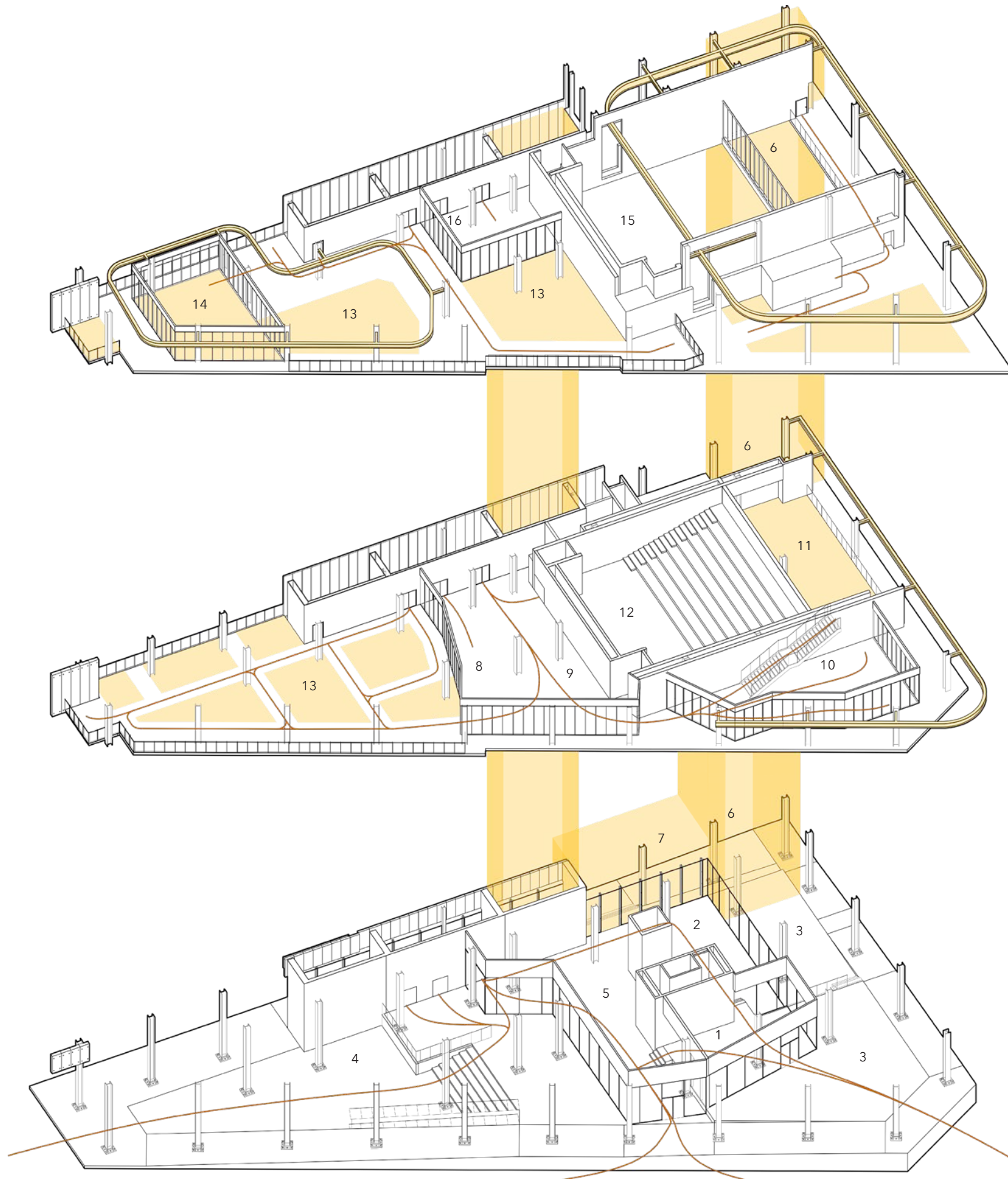
The Forum requires a radical change in function and its physical manifestations because it is not connecting the University to the surrounding community as it is intended. I propose that it be drastically altered through deconstructing the physical building and collecting those parts to form a material library as the new program. It must function like a traditional library with no monetary transactions. The materials are in place of books to open a reciprocal relationship within the community.



Section Through Forum After Deconstruction

Inventory Catalog

Projector Screen	Items_Images/0020.Image.220136.png	CUI1	0	1-80001	Exit Sign	Exit Sign	Items_Images/1-0002.Image.052439.jpg	CUI1	1	1-80003	Projector Screen	Projector Screen
Computer	Items_Images/a-0026.Image.192047.png	CUI1	62	1-80002	Block Letter, Large Bunkis Available letters: T, H	Items_Images/z-0002.Image.072401.png	CUI1	1	1-80004	Dell Computer	Computer	
Phone Kiosk	Items_Images/a-0023.Image.220015.png	CUI1	0	1-80003	Carpet Panel Unit	Items_Images/z-0003.Image.063417.png	CUI1	1	1-80005	Cashier Kiosk	Cashier Kiosk	
Phone	Items_Images/a-0027.Image.190323.png	CUI1	62	1-80004	Acoustic Panel	Items_Images/0023.Image.220315.png	CUI1	1	1-80006	Telephone	Telephone	
Wall Mounted Large TV	Items_Images/a-0028.Image.190309.png	CUI1	9	1-80005	Room Signage	Items_Images/a-0027.Image.190323.png	CUI1	1	1-80007	Wall Mounted Large TV	Wall Mounted Large TV	
Portrait Kiosk	Items_Images/1-0008.Image.224634.png	CUI1	10	1-80006	Panel	Items_Images/a-0029.Image.190309.png	CUI1	1	1-80008	Access card reader	Access card reader	
Access card reader	Items_Images/a-0031.Image.192517.png	CUI1	4	1-80007	Mirror	Items_Images/1-0008.Image.224634.png	CUI1	1	1-80009	Access card reader stand	Access card reader stand	
Access card reader stand	Items_Images/a-0033.Image.192541.png	CUI1	4	1-80008	desk divider	Items_Images/a-0033.Image.192541.png	CUI1	48	1-80010	Other thingy on key card reader with speaker	Other thingy on key card reader with speaker	
Other thingy on key card reader with speaker	Items_Images/a-0035.Image.192541.png	CUI1	2	1-80009	refrigerator	Items_Images/a-0035.Image.192541.png	CUI1	1	1-80011	Standard Chair #1	Red desk chair, typical, round	
Standard Chair #1	Items_Images/1-0001.Image.061934.png	CUI1	175	1-80010	room sign stand	Items_Images/0035.Image.192541.png	CUI1	1	1-80012	Standard Chair #2	Red desk chair, typical, square	
Standard Chair #2	Items_Images/1-0002.Image.052439.jpg	CUI1	91	1-80011	curtains in auditorium	Items_Images/0001.Image.061934.png	CUI1	1	1-80013	Standard Chair #3	Red desk chair, white back	
Standard Chair #3	Items_Images/1-0003.Image.200036.png	CUI1	44	1-80012	Block Letter, Small Bunkis Available letters: C	Items_Images/0003.Image.052429.jpg	CUI1	1	1-80014	Office Chair #1	Red desk chair, white back	
Office Chair #1	Items_Images/1-0004.Image.051325.png	CUI1	28	1-80013	Security Camera and Gate	Items_Images/0004.Image.051325.png	CUI1	1	1-80015	Office Chair #2	Red desk chair, white back	
Office Chair #2	Items_Images/1-0005.Image.052423.jpg	CUI1	72	1-80014	column base	Items_Images/1-0002.Image.052439.jpg	CUI1	33	1-80016	Auditorium Chair	Auditorium Chair	
Auditorium Chair	Items_Images/1-0006.Image.052439.jpg	CUI1	3	1-80015	elevator full building	Items_Images/1-0003.Image.200036.png	CUI1	3	1-80017	Auditorium Seat	Auditorium Seat	
Auditorium Seat	Items_Images/1-0004.Image.051325.png	CUI1	1	1-80016	elevator full building	Items_Images/1-0003.Image.200036.png	CUI1	3	1-80018	Auditorium Seat	Auditorium Seat	
Auditorium Seat	Items_Images/1-0002.Image.052439.jpg	CUI1	1	1-80017	Standard Chair #1 (Tall)	Items_Images/1-0007.Image.052439.jpg	CUI1	1	1-80019	Standard Chair #1 (Tall)	Standard Chair #1 (Tall)	
Standard Chair #1 (Tall)	Items_Images/1-0008.Image.052439.jpg	CUI1	1	1-80018	Presenter stool	Items_Images/1-0008.Image.052439.jpg	CUI1	3	1-80020	Presenter stool	Presenter stool	
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Lounge Chair #2	Items_Images/1-0011.Image.062724.jpg	CUI1	1	1-80021	Small Couch	Items_Images/1-0011.Image.062724.jpg	CUI1	1	1-80023	Small Couch	Small Couch	
Small Couch	Items_Images/1-0012.Image.060036.png	CUI1	1	1-80022	Geometric Outdoor Chair	Items_Images/1-0012.Image.060036.png	CUI1	1	1-80024	Geometric Outdoor Chair	Geometric Outdoor Chair	
Geometric Outdoor Chair	Items_Images/1-0013.Image.052428.png	CUI1	1	1-80023	Rectangular Outdoor Chair	Items_Images/1-0013.Image.052428.png	CUI1	1	1-80025	Rectangular Outdoor Chair	Rectangular Outdoor Chair	
Rectangular Outdoor Chair	Items_Images/1-0014.Image.052428.png	CUI1	1	1-80024	Small Table - 4' x 4'	Items_Images/1-0014.Image.052428.png	CUI1	1	1-80026	Small Table - 4' x 4'	Small Table - 4' x 4'	
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Small Circle Table	Items_Images/a-0035.Image.192541.png	CUI1	1	1-80026	High Top Table - 4' x 4'	Items_Images/a-0035.Image.192541.png	CUI1	1	1-80028	High Top Table - 4' x 4'	High Top Table - 4' x 4'	
High Top Table - 4' x 4'	Items_Images/a-0035.Image.192541.png	CUI1	1	1-80027	End Table	Items_Images/1-0023.Image.054236.png	CUI1	1	1-80029	End Table	End Table	
End Table	Items_Images/1-0023.Image.054236.png	CUI1	1	1-80028	Outdoor Circle Table	Items_Images/1-0024.Image.064411.png	CUI1	1	1-80030	Outdoor Circle Table	Outdoor Circle Table	
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Rectangular Coffee Table	Items_Images/1-0024.Image.064411.png	CUI1	1	1-80031	Classroom Rolling Table	Items_Images/1-0023.Image.054236.png	CUI1	1	1-80033	Classroom Rolling Table	Classroom Rolling Table	
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Desk Work Station #2	Items_Images/1-0026.Image.200541.png	CUI1	1	1-80036	Small Circle table with glass typical, glass	Items_Images/1-0027.Image.041611.jpg	CUI1	1	1-80038	Small Circle table with glass typical, glass	Small Circle table with glass typical, glass	
Small Circle table with glass typical, glass	Items_Images/1-0027.Image.041611.jpg	CUI1	1	1-80037	High Counter Wall Table in 2nd floor side room	Items_Images/1-0028.Image.045256.png	CUI1	1	1-80039	High Counter Wall Table in 2nd floor side room	High Counter Wall Table in 2nd floor side room	
High Counter Wall Table in 2nd floor side room	Items_Images/1-0028.Image.045256.png	CUI1	1	1-80038	Community Table	Items_Images/1-0029.Image.045256.png	CUI1	1	1-80040	Community Table	Community Table	
Community Table	Items_Images/1-0029.Image.045256.png	CUI1	1	1-80039	Long Wooden bench	Items_Images/1-0030.Image.045256.png	CUI1	1	1-80041	Long Wooden bench	Long Wooden bench	
Long Wooden bench	Items_Images/1-0030.Image.045256.png	CUI1	1	1-80040	Rolling glass divider	Items_Images/1-0031.Image.045256.png	CUI1	1	1-80042	Rolling glass divider	Rolling glass divider	
Rolling glass divider	Items_Images/1-0031.Image.045256.png	CUI1	1	1-80041	Large Cabinet for office	Items_Images/1-0032.Image.045256.png	CUI1	1	1-80043	Large Cabinet for office	Large Cabinet for office	
Large Cabinet for office	Items_Images/1-0032.Image.045256.png	CUI1	1	1-80042	Room Label Stand	Items_Images/1-0033.Image.045256.png	CUI1	1	1-80044	Room Label Stand	Room Label Stand	
Room Label Stand	Items_Images/1-0033.Image.045256.png	CUI1	1	1-80043	Umbrella Stand	Items_Images/1-0034.Image.045256.png	CUI1	1	1-80045	Umbrella Stand	Umbrella Stand	
Umbrella Stand	Items_Images/1-0034.Image.045256.png	CUI1	1	1-80044	Wall Mounted Cabinets	Items_Images/1-0035.Image.045256.png	CUI1	1	1-80046	Wall Mounted Cabinets	Wall Mounted Cabinets	
Wall Mounted Cabinets	Items_Images/1-0035.Image.045256.png	CUI1	1	1-80045	Rolling White Board #1	Items_Images/1-0036.Image.045256.png	CUI1	1	1-80047	Rolling White Board #1	Rolling White Board #1	
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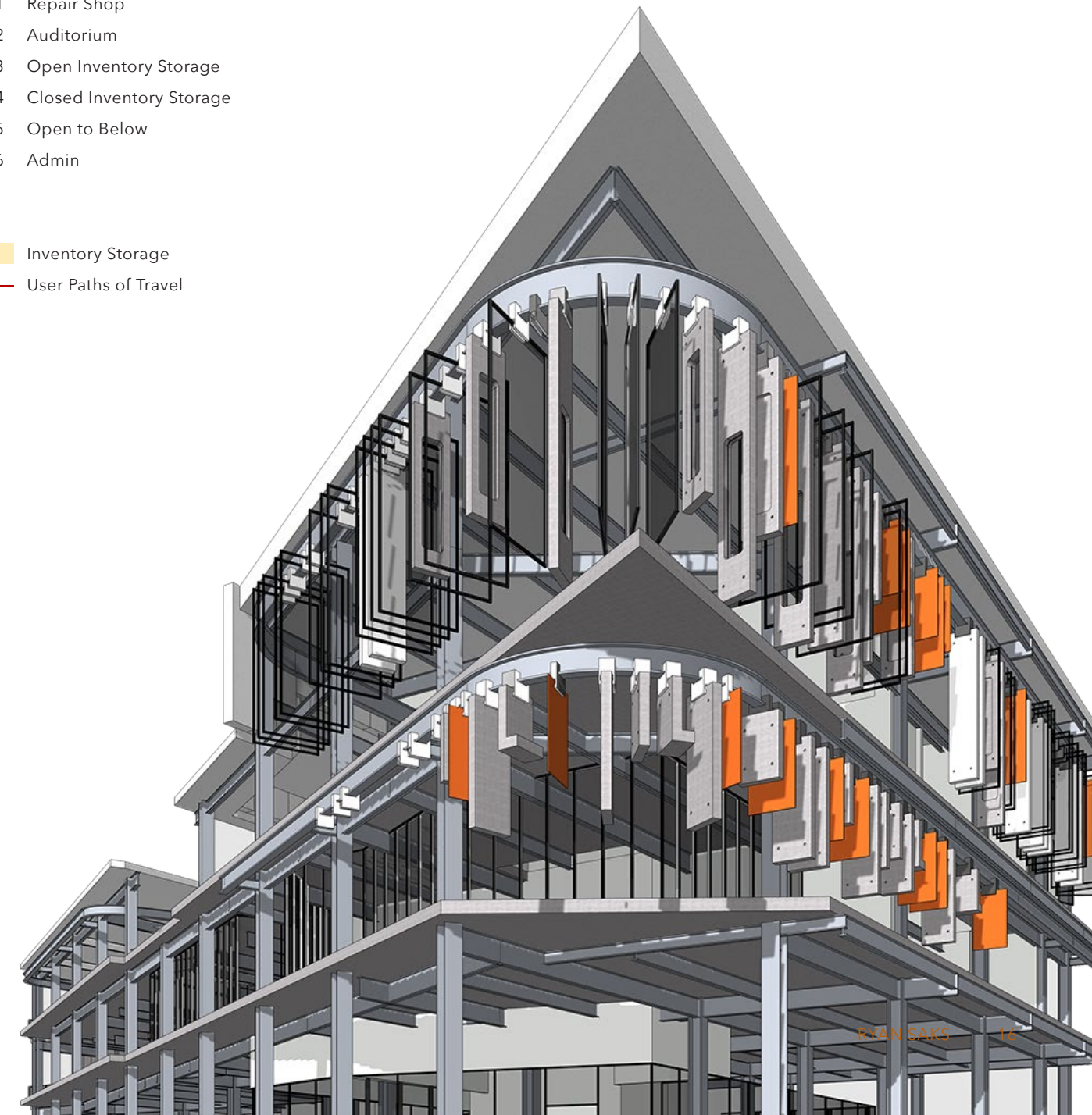
Exploded Isometric, Floor Plans

- 1 Entrance Vestibule
- 2 Maker Space
- 3 Outdoor Gathering Area
- 4 Inventory Exhibition
- 5 Resource Library
- 6 Pulley System
- 7 Pickup Road Access
- 8 Support & Consultation
- 9 Mixed Used Open Floor
- 10 Workshop & Classroom
- 11 Repair Shop
- 12 Auditorium
- 13 Open Inventory Storage
- 14 Closed Inventory Storage
- 15 Open to Below
- 16 Admin

-  Inventory Storage
-  User Paths of Travel

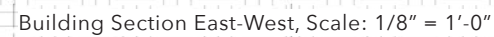
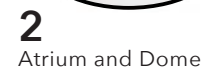
THE FLOW OF INVENTORY

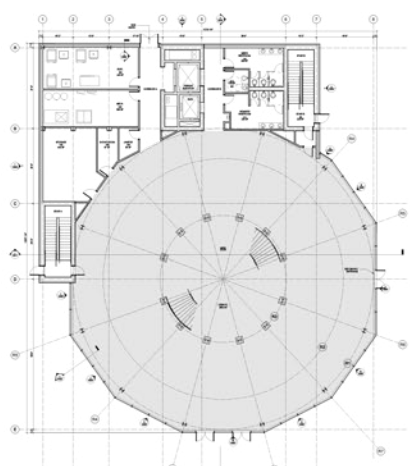
The primary method of flow and storage for the inventory is the mobile tracks on the second and third floor that house the largest items, the deconstructed curtain wall panels. The rest of the items (ex. furniture, carpet, drywall) are stored in the open floor plan where visitors are allowed and encouraged to browse the collection.



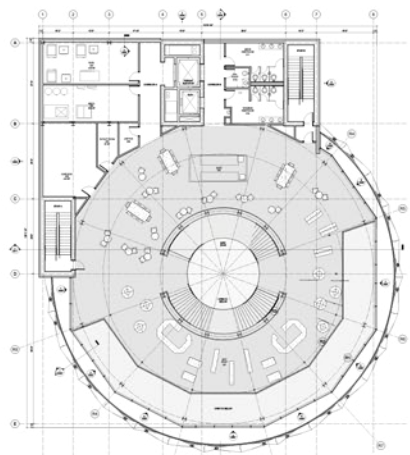
GARMENT EXHIBITION

Located in the Garment District of Los Angeles, this project sheds light on the history of harmful labor conditions within fashion industry sweatshops. The transparency and intertwined programs are designed to produce a hyper-visible relationship between consumers and workers. Architectural expression of warehouse and industrial iconography was central in the design and the function.

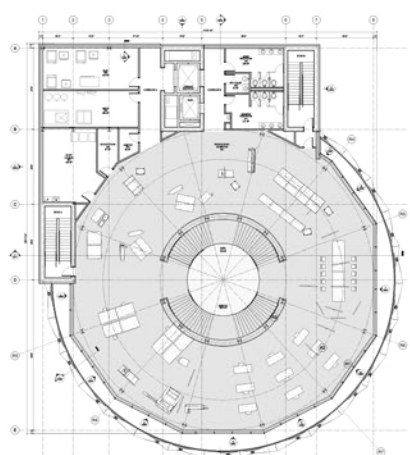




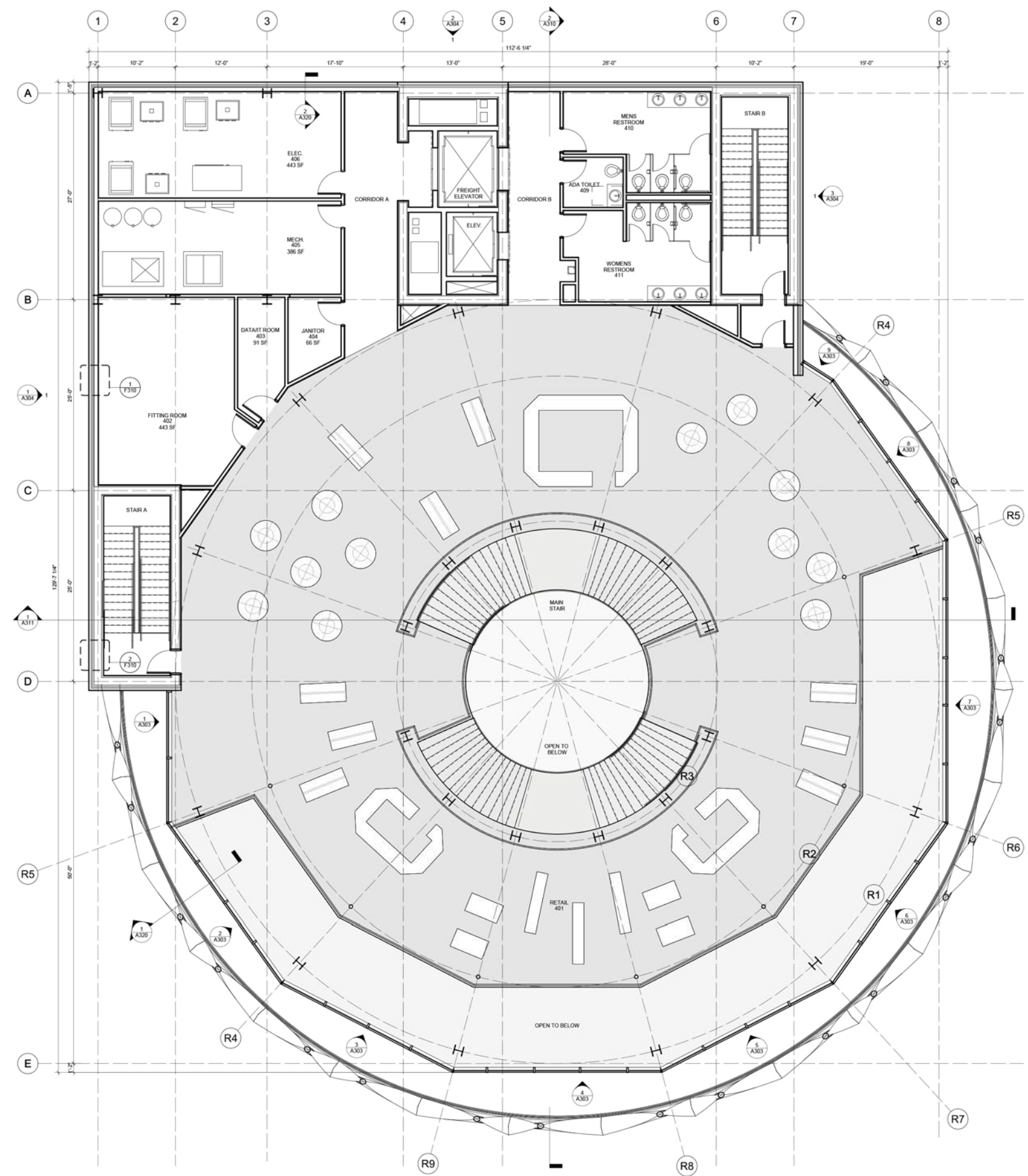
Floor Plan Level 1, Scale: 1/64" = 1'-0"



Floor Plan Level 2, Scale: 1/64" = 1'-0"



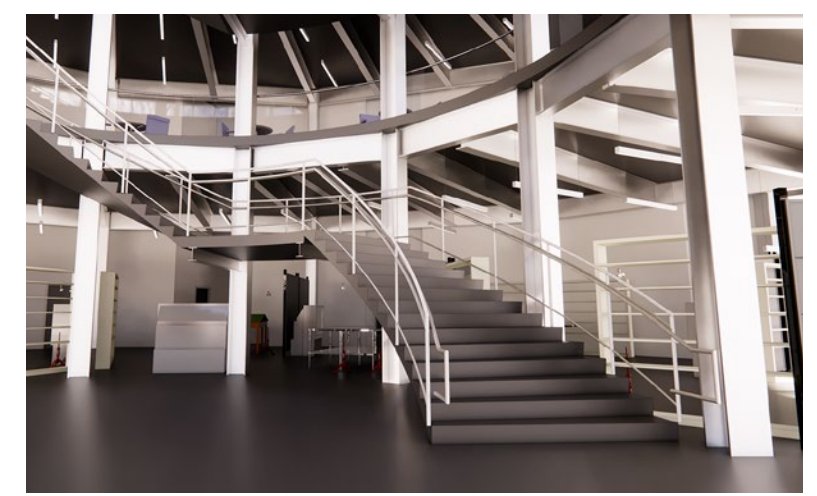
Floor Plan Level 3, Scale: 1/64" = 1'-0"



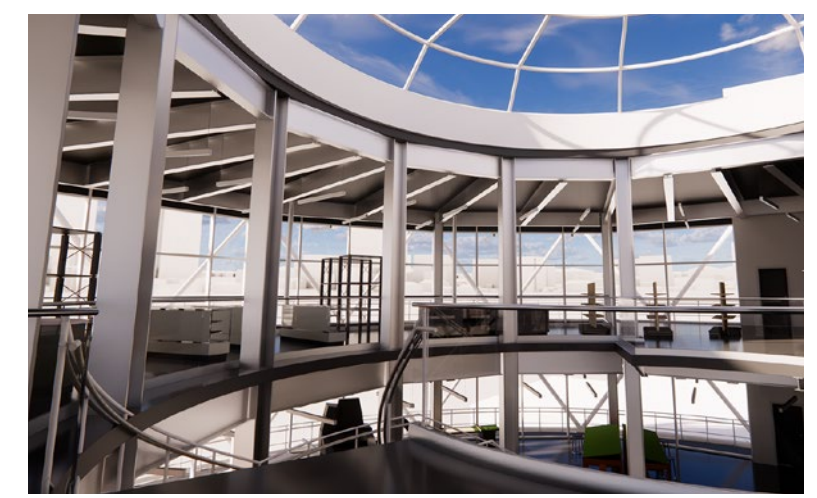
Floor Plan Level 4, Scale: 1/16" = 1'-0"

RADIAL EXPRESSION IN ALL FACETS

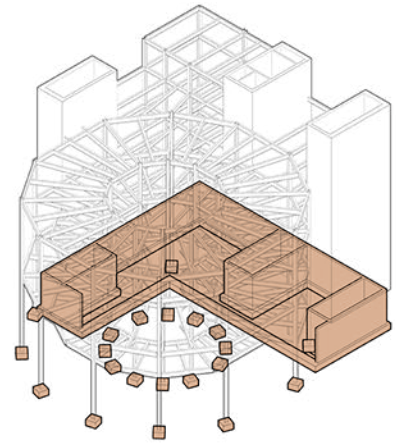
The user experience is limited to the do-decagon shape. In the central space, everything down to the lights and metal deck configuration emphasizes the radial geometry and symmetry. The radial symmetry not only emphasizes the exhibits on the crimes of sweatshops, but continues to draw the user up through all programs. Furthermore, all sight lines leading back to the empty center reverses the Panopticon relationship and begs the user to question their role as the observer and if they are welcome.



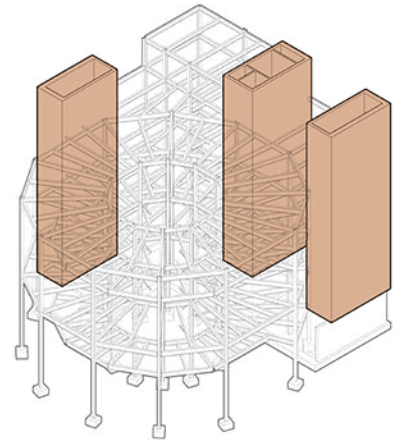
Interior Render of Sculptural Stair and Central Atrium



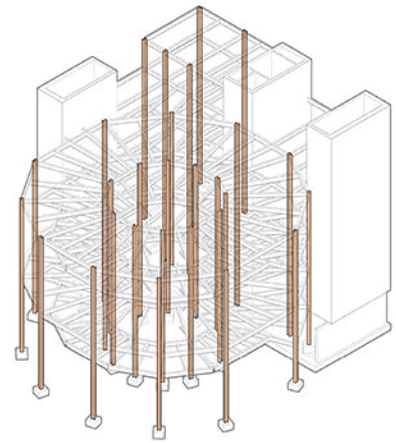
Interior Render Overlooking Atrium and Skylight, Fourth Floor



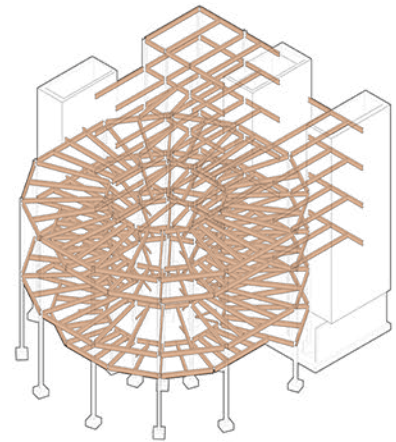
Foundation



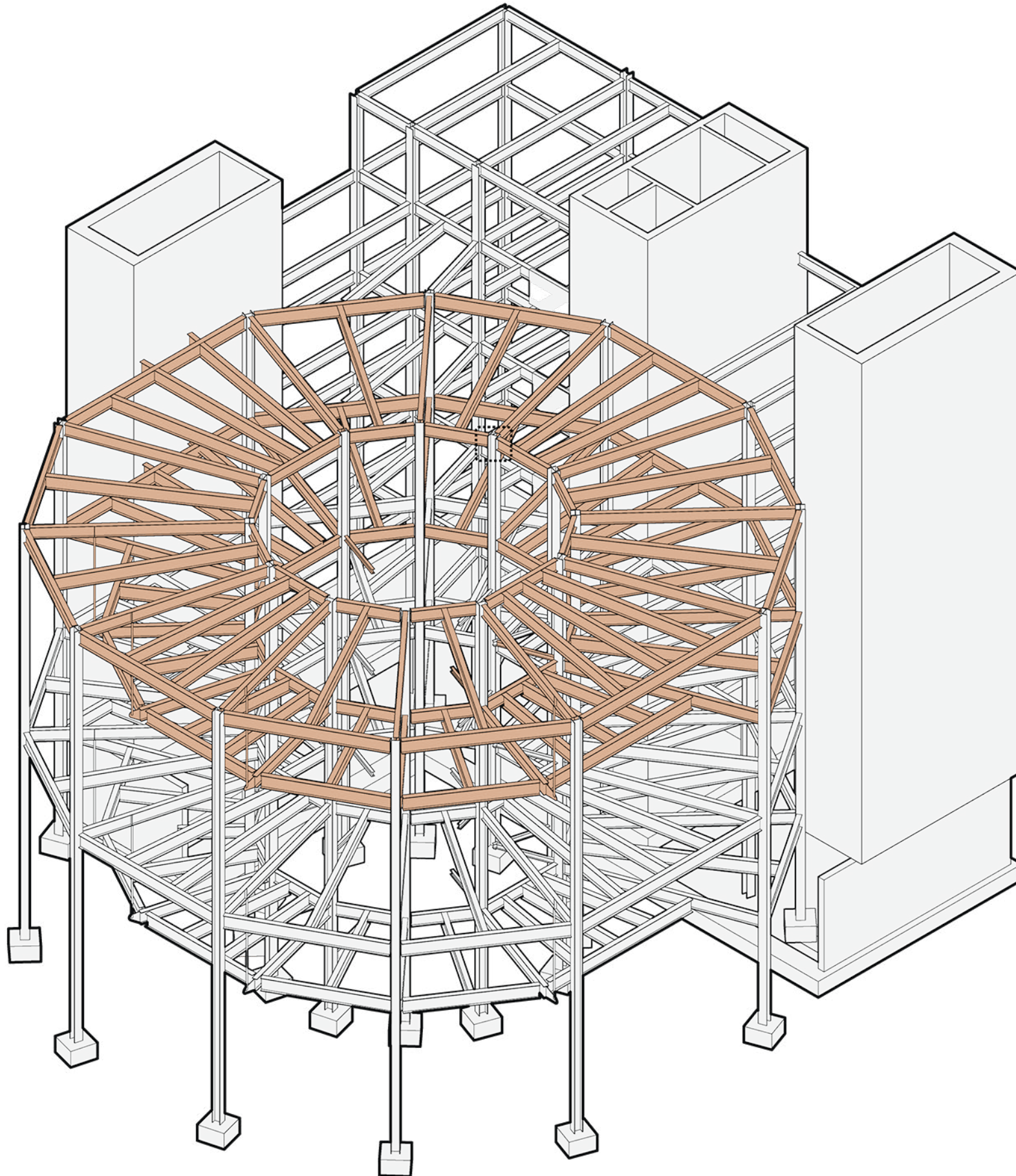
Shear Walls



Columns



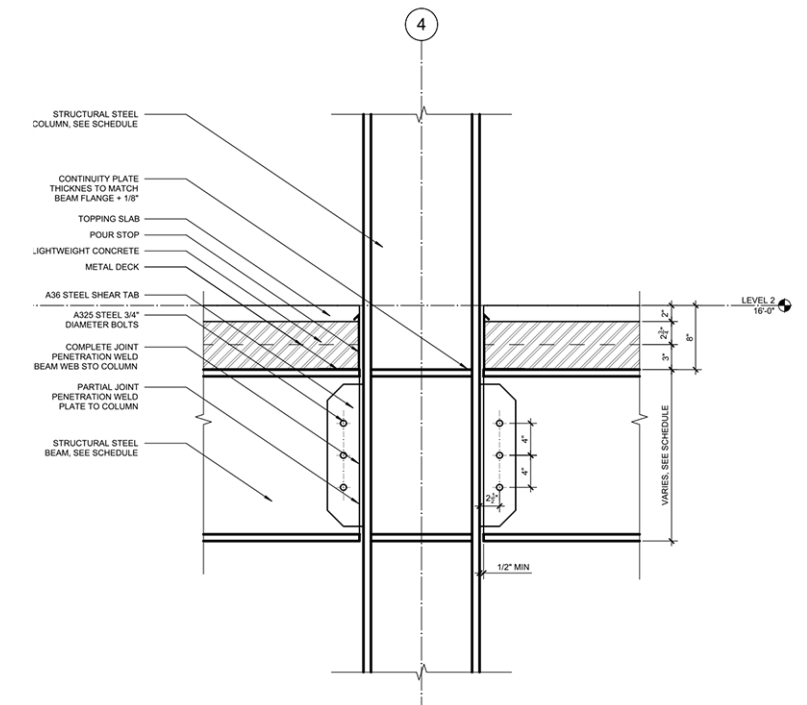
Girders and Joists



Structural System Isometric, Scale: 1/16" = 1'-0"

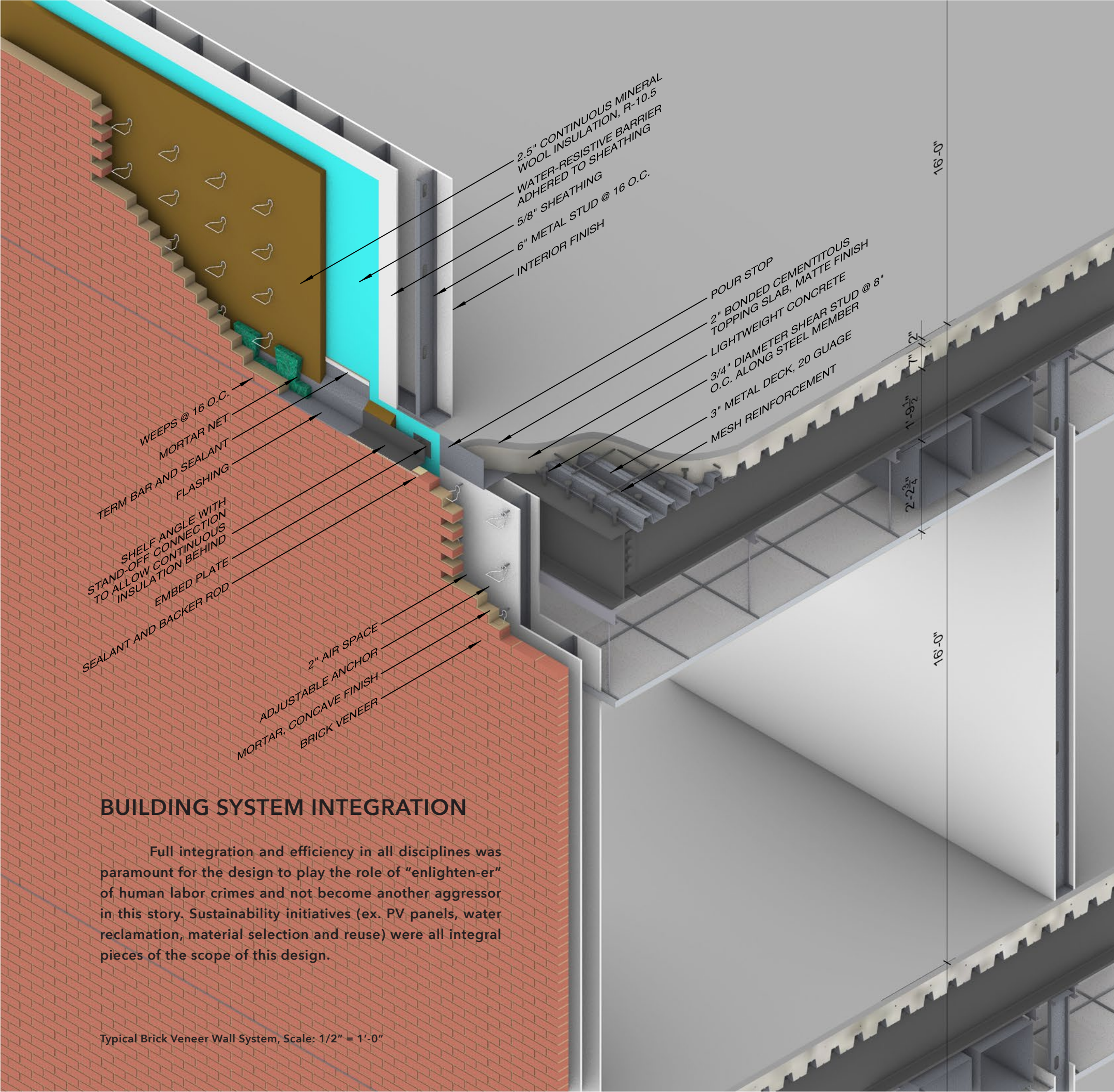
STRUCTURAL EXPRESSION

The structural system was deliberately designed to emphasize the radial form, leave the floor plates largely unobstructed from columns, and allow for the sculptural stair to exist in an atrium stretching all levels. The tension rings (highlight on left) highlight our choice to hang floor 2 and 4 from floor 3 and the roof respectively so that the "spokes of the wheel" could terminate at the inner ring. This design decision allowed maximum sight lines from the floors above to below, furthering the desired hyper-visible observer narrative.



Moment Connection at Inner Ring

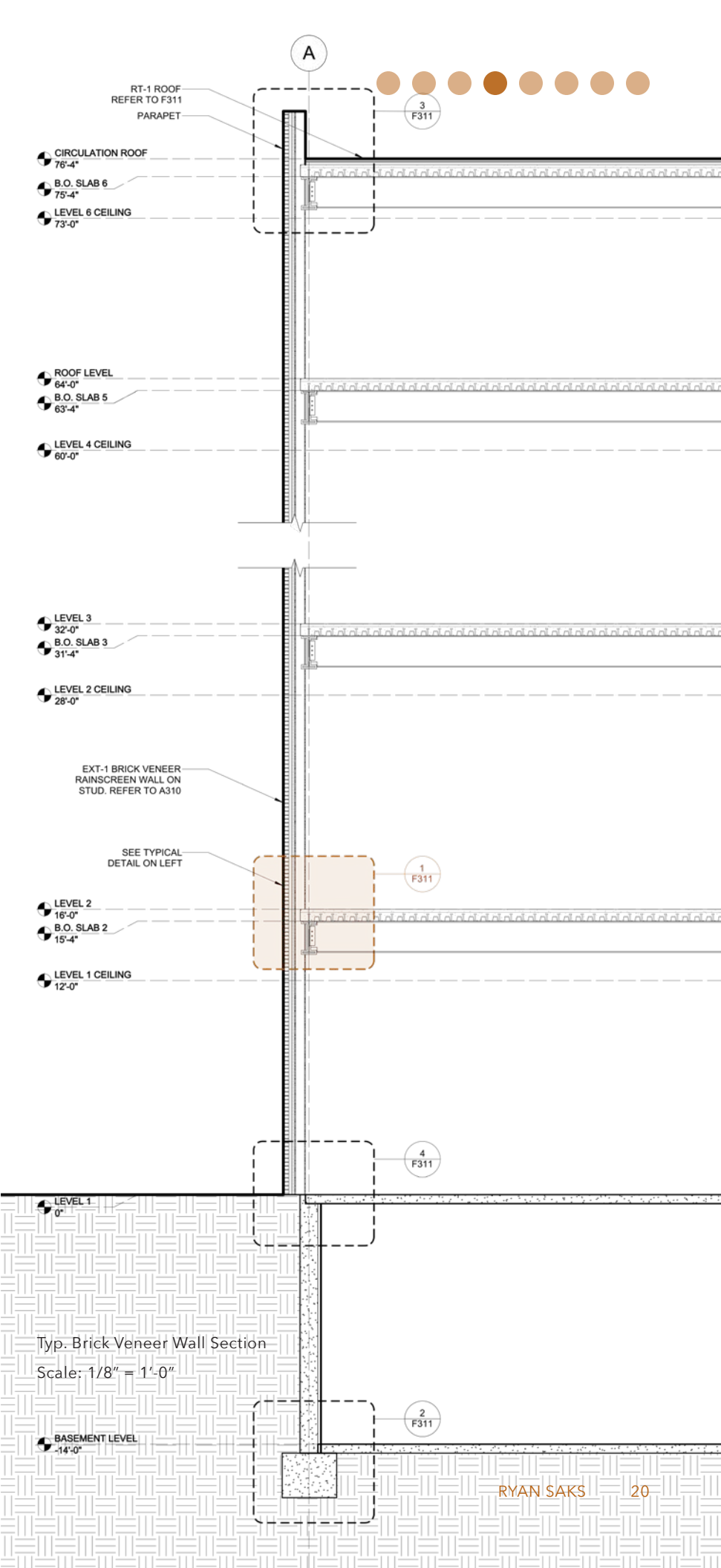
Detail Section, Scale: 1/2" = 1'-0"



BUILDING SYSTEM INTEGRATION

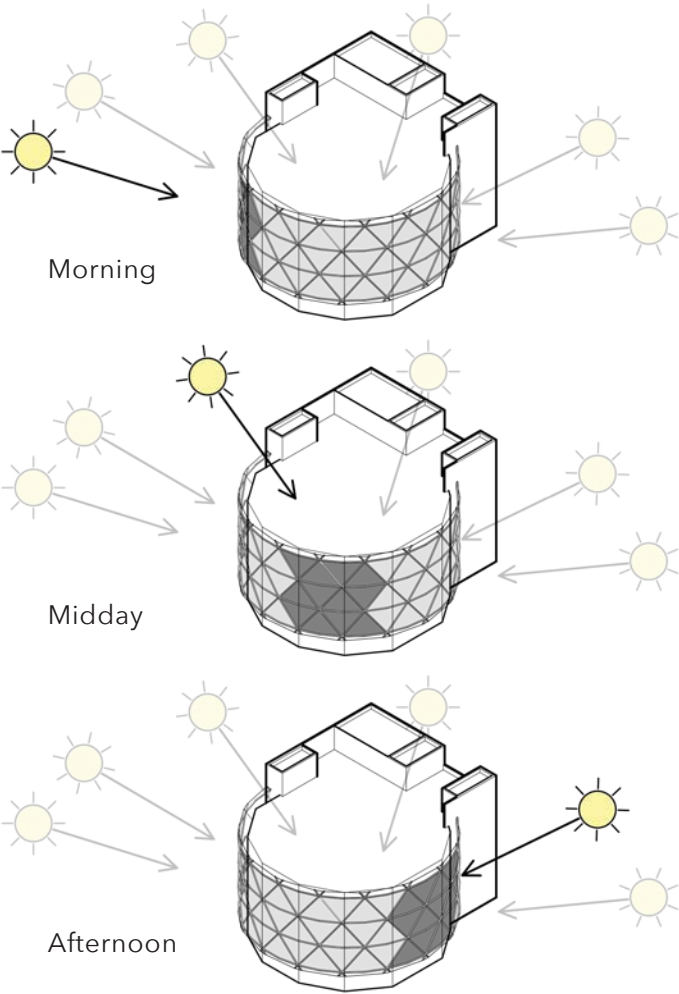
Full integration and efficiency in all disciplines was paramount for the design to play the role of "enlighten-er" of human labor crimes and not become another aggressor in this story. Sustainability initiatives (ex. PV panels, water reclamation, material selection and reuse) were all integral pieces of the scope of this design.

Typical Brick Veneer Wall System, Scale: 1/2" = 1'-0"

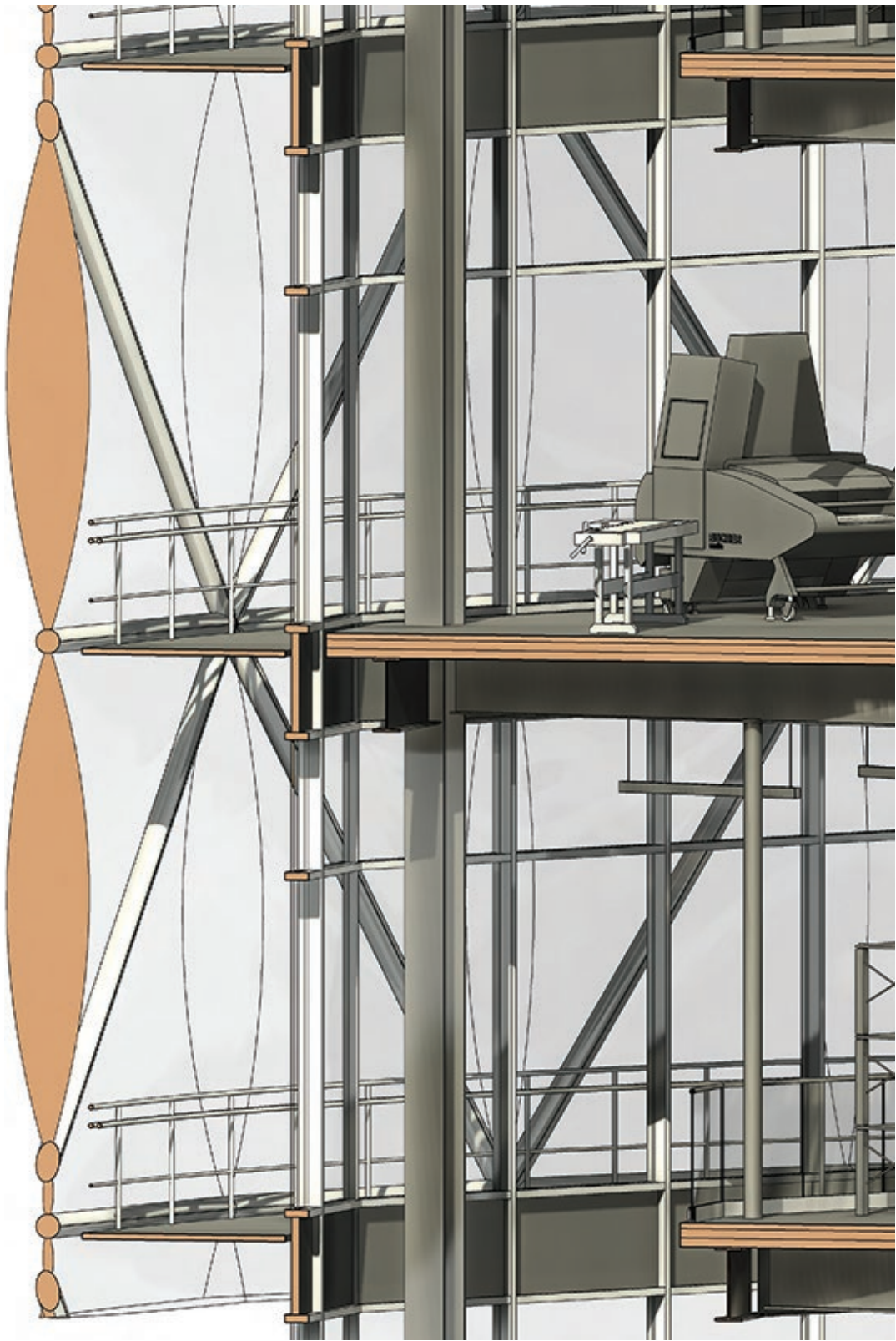


DYNAMIC ETFE FACADE

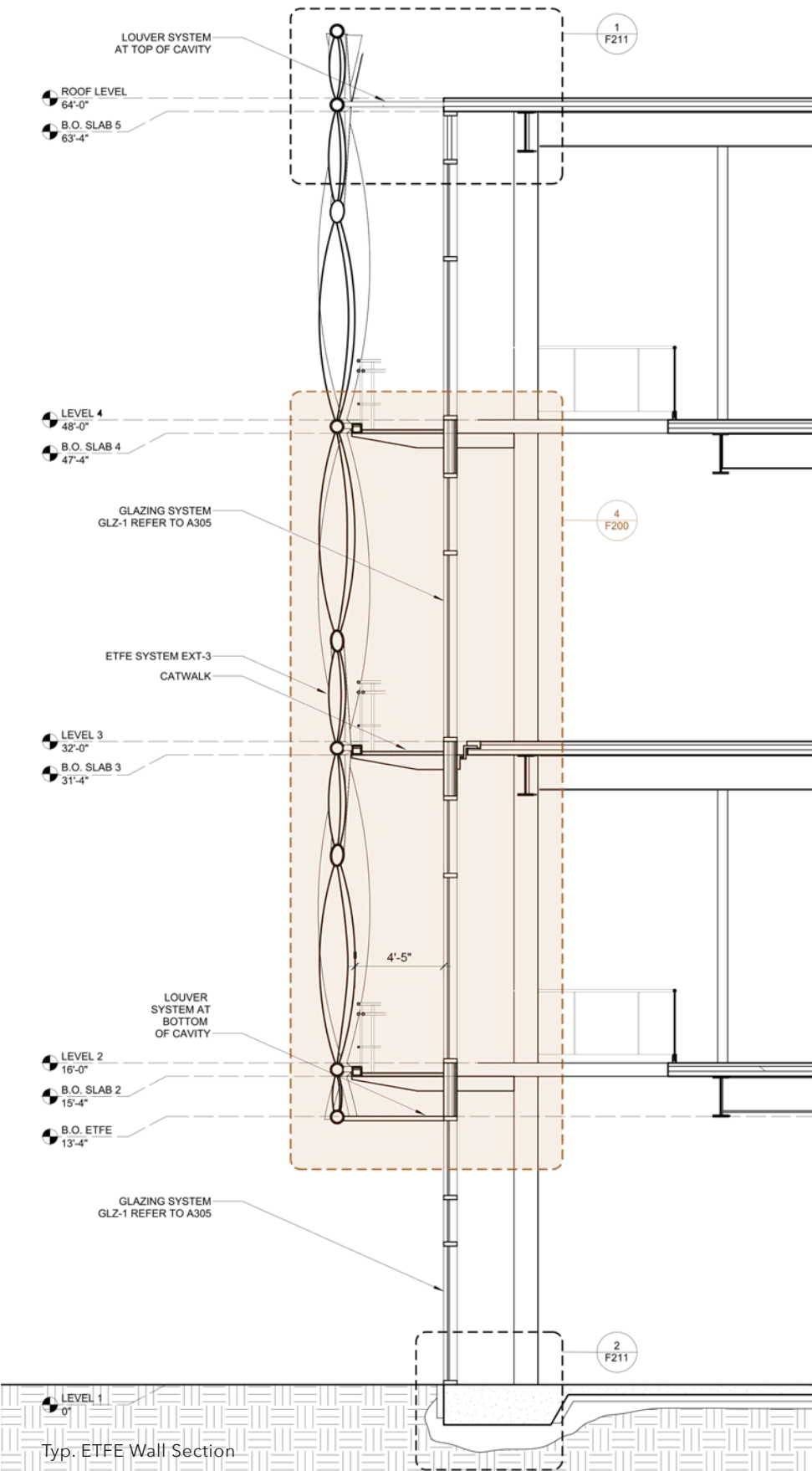
The double skin facade made of an ETFE outer skin and unitized curtain wall both contribute to the radial form and transparency initiatives. A dynamic ETFE system was chosen for its ability to shade only portions of the building in response to the sun’s arc while still allowing users to observe the interior from the street through the open chambers.



ETFE Dynamic Facade Activation Over the Day



Section Perspective of Double Skin Facade
Designed by Zach Beim



Typ. ETFE Wall Section
Scale: 1/8" = 1'-0"
Designed by Zach Beim

05 University Heights, Newark, NJ
Professor Josh Uhl

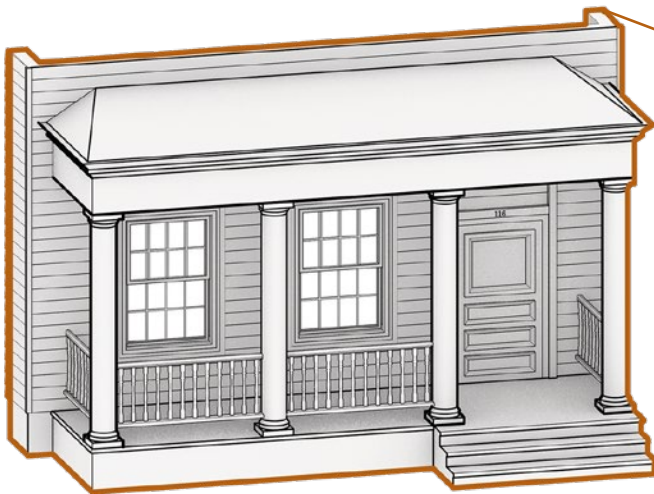
REBUILDING A LOST COMMUNITY

THE DAMAGE

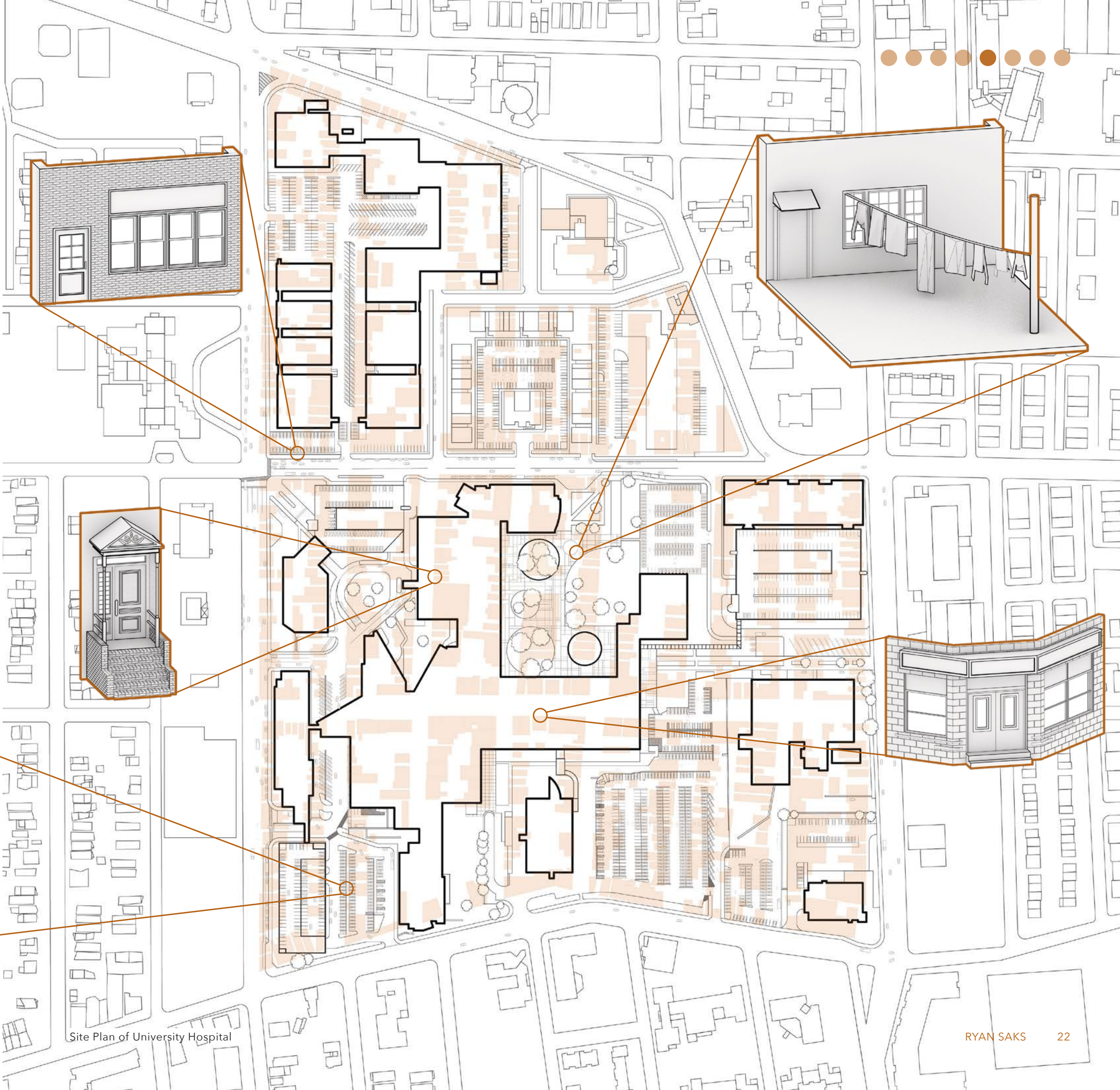
In the 1960s, an urban renewal project headed by Mayor Hugh Addonizio announced that the neighborhood now called University Heights would be demolished and replaced by the New Jersey College of Medicine and Dentistry. In 1961 and 1967, the use of eminent domain would displace a total of 7,627 people from this predominantly residential neighborhood. Of the 925 displaced families, 76% were of color. The university campus occupies 140 acres of which is 80% empty space and surface parking.

TOTAL DISPLACED FROM EMINENT
DOMAIN = 7,627 PEOPLE

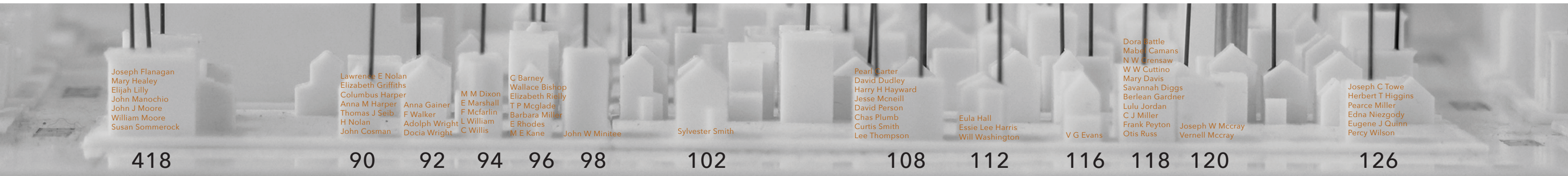
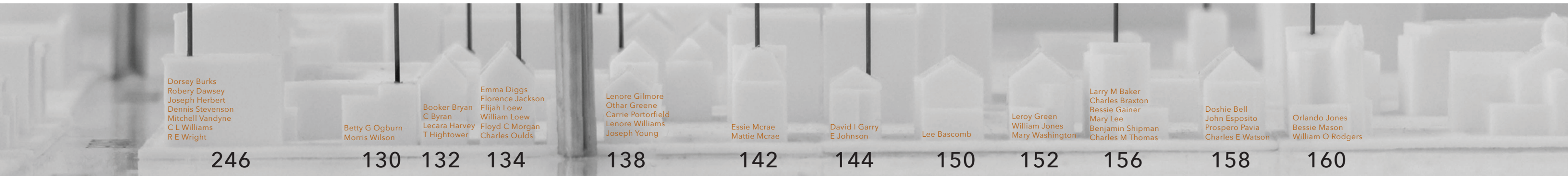
DEMOLISHED BUILDINGS



Typologies of the Demolished Architecture



Site Plan of University Hospital



HOSPITAL SUPER BLOCK

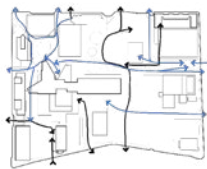
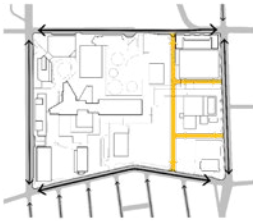
The super block acts as a boulder that is dropped haphazardly in a river of community networks that are diverted around it, unable to erode the boundary. The first intervention to the urban fabric needs to be a reconfiguration of key systems of pedestrian flow, city grid lines, and greenery landscapes (bottom left). This is the first initiative of many that would stitch the hole that the campus leaves. The next step is introducing infrastructure, the Library, to support additional community needs and begin the rebuilding process.



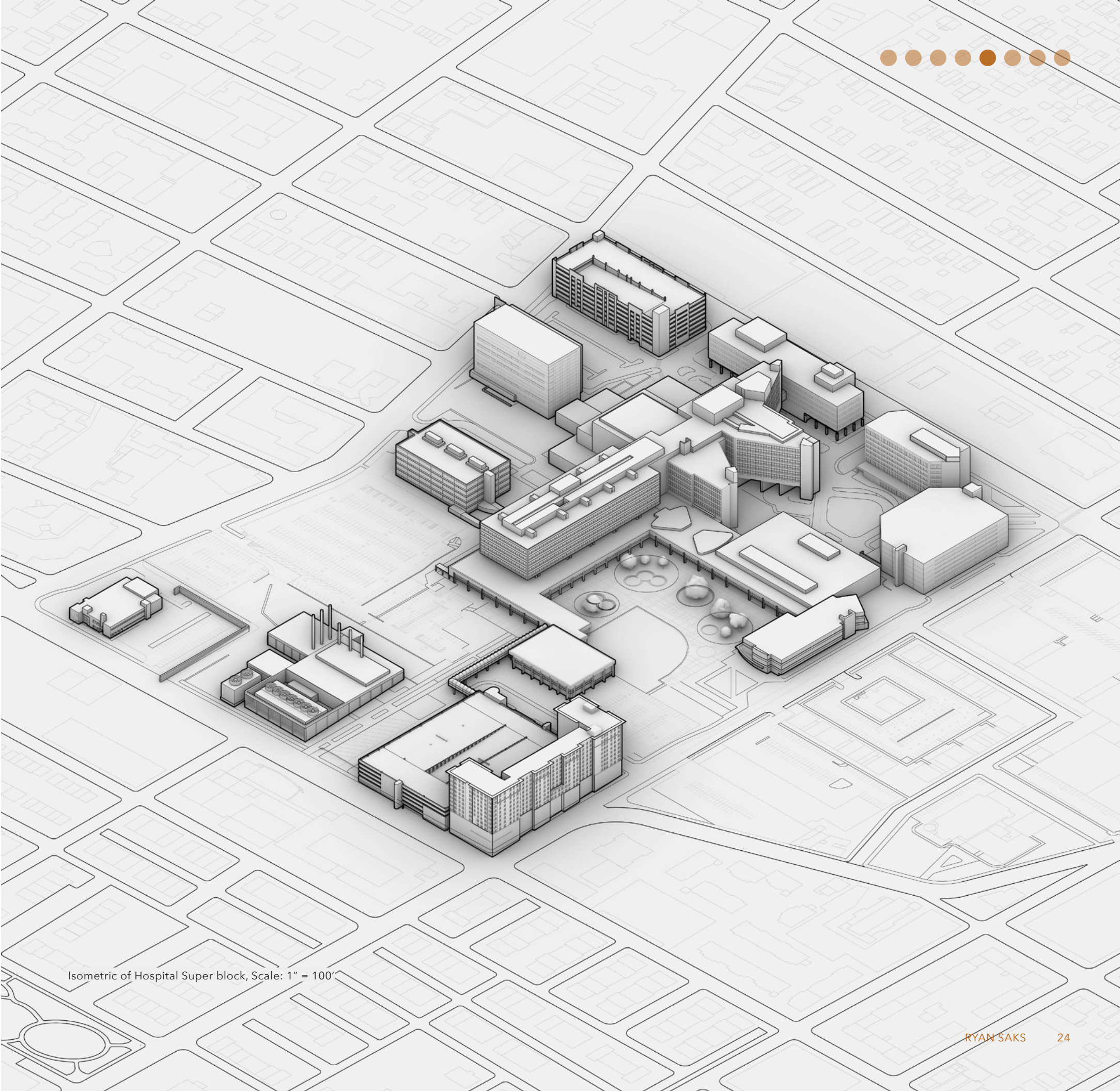
Reintroducing Old Street Grid

Giving Green Space Back to the Community

Creating New Pedestrian Throughways



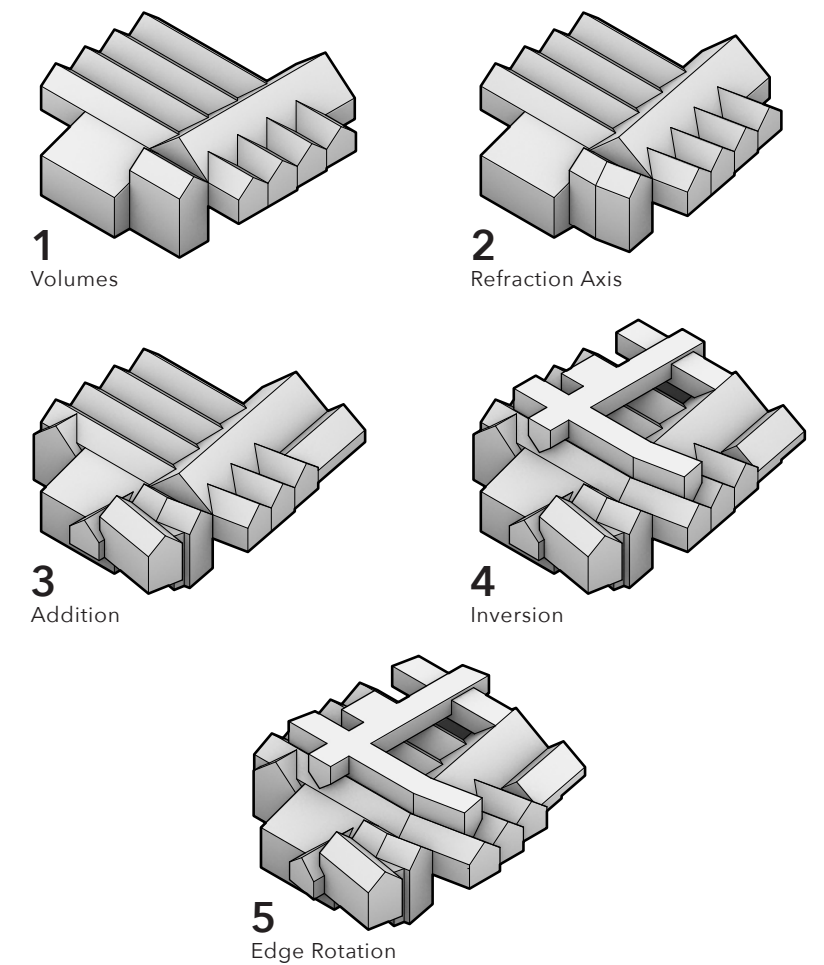
Urban Planning Proposal Addressing Superblock's Isolation from Community



Isometric of Hospital Super block, Scale: 1" = 100'

THE LIBRARY: FORMAL MOVES

The design is driven by reintroducing the old housing typology's volumetric identity as the building's envelope and structure with the goal of getting back in touch with the damage and creating a familiar space the community can embrace. This volume that is translated, stretched, scaled, and flipped is perfect for creating intimate moments within the intersections and between repetitions.





THE PROGRAM

My proposal, a new library, begins to chip away at the super block and to reintroduce the community while simultaneously integrating much needed programs like computer labs and resources for child development. Overall, the library acts as a space to bring the community together by reintroducing the intimate and informal spaces that were lost like the stoop, backyard, and other gathering places the old architecture generated.



Floor Plan, Level 1



Floor Plan, Level 2



Section Through Principal Axis

06 Ishigaki, Okinawa, Japan
Professor Jing Liu

SHAPED BY WATER

CHANNELING

This project begins with rain. In Ishigaki, water does not arrive quietly. It falls with force, flows in streams, gathers in mangrove roots, and returns to the sea. Rain is a part of daily life. It shapes the land long before architecture appears.

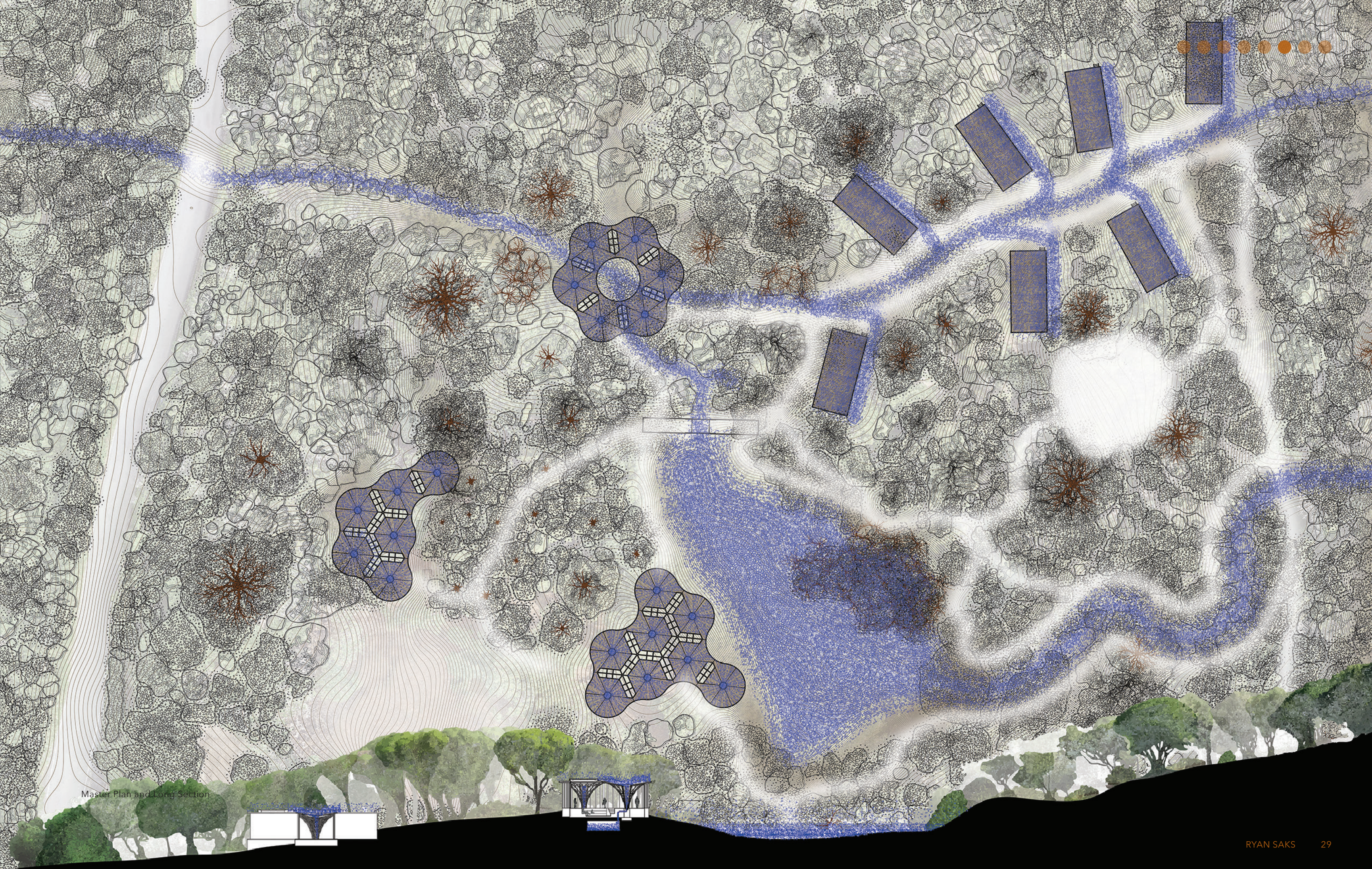
Rather than resisting these conditions, the project embraces water as its primary driver. The two existing flows of water are amplified through landscape interventions that slow, collect, and guide flow across the site. Architecture participates in this process, channeling rain through form and material to make it visible and experiential. The result is a cultural landscape where water is seen, heard, and felt.



Top View, Physical Model, Scale = 1"=20"



Physical Model, Scale = 1"=20"

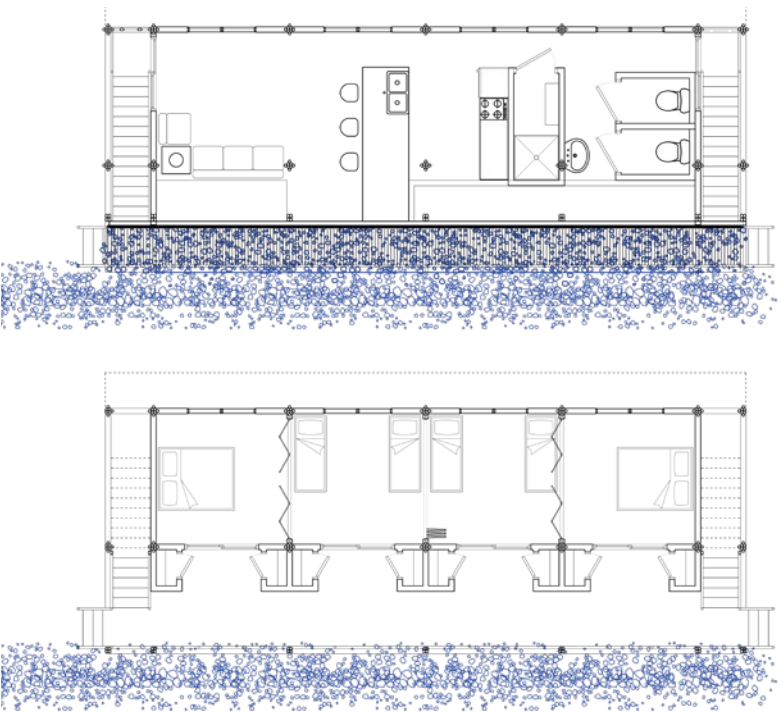


Master Plan and Long Section

EMERSED IN WATER

The dwellings sit at the upper edge of the site, oriented toward the descending stream. Their pitched forms are shaped to capture and channel rainwater, directing it from roof to ground and into the larger hydrological system.

Water cascades along their edges, forming a continuous curtain that envelops the exterior corridor in sound and movement. This collected rain is guided toward the primary flow from the mountain, reinforcing the site's interconnected water network. Living within these structures becomes an atmospheric experience, where occupants are constantly aware of rainfall as both a sensory presence and a sustaining force embedded within daily life.



First and Second Floor Plan, NTS



Rendering of Dwelling During a Rain Event

07 Downtown, Montauk, NY
In Collaboration with Partner Del Haghdel
Professor Feifei Zhou

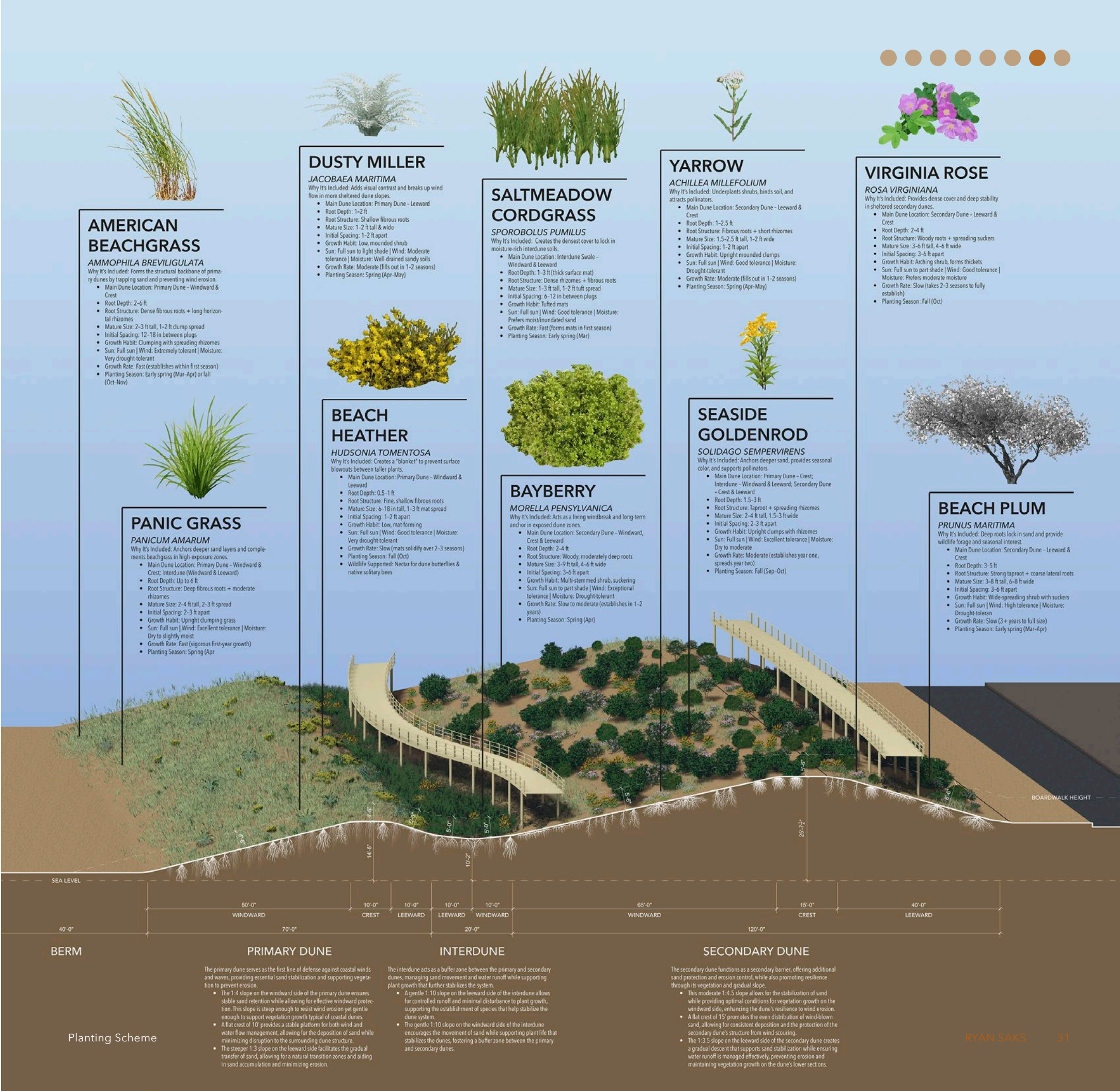
RESILIENCY AT THE EDGE

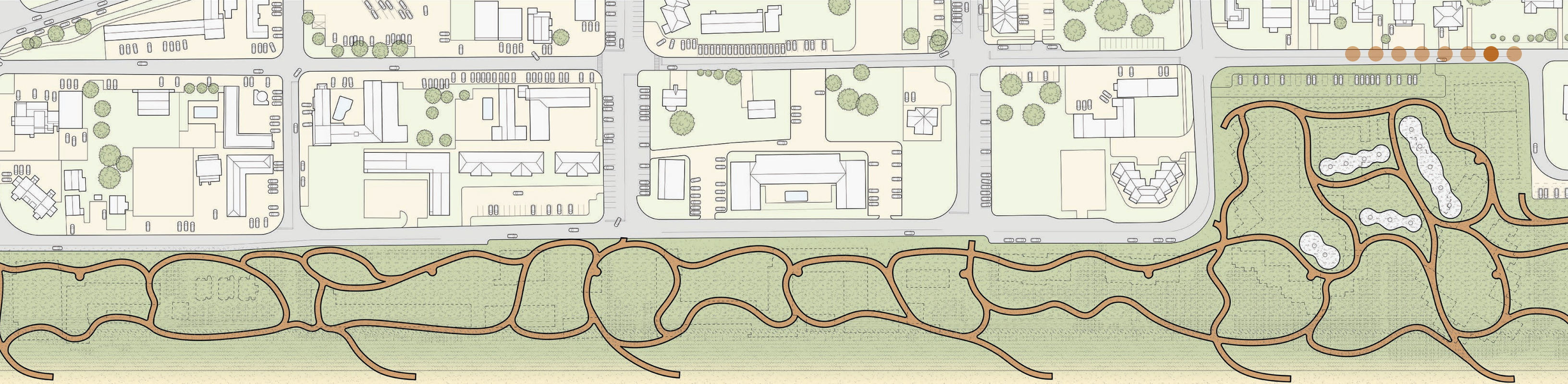
COASTAL EROSION CRISIS

Downtown Montauk’s coastline is eroding under the combined pressures of rising seas, stronger storms, and human impact, leaving its dunes and the town vulnerable. This project proposes a resilient coastal framework for a 3,500-foot stretch of shoreline. Reconstructed dunes stabilized with native vegetation work in tandem with an elevated boardwalk that reduces foot traffic and captures drifting sand. A plant nursery sustains ongoing restoration, while a removable boardwalk system is stored during extreme storms. Together, these elements create a long-term strategy that protects infrastructure, supports ecological renewal, and redefines public engagement with the landscape.



View of Community Planting on the Berm





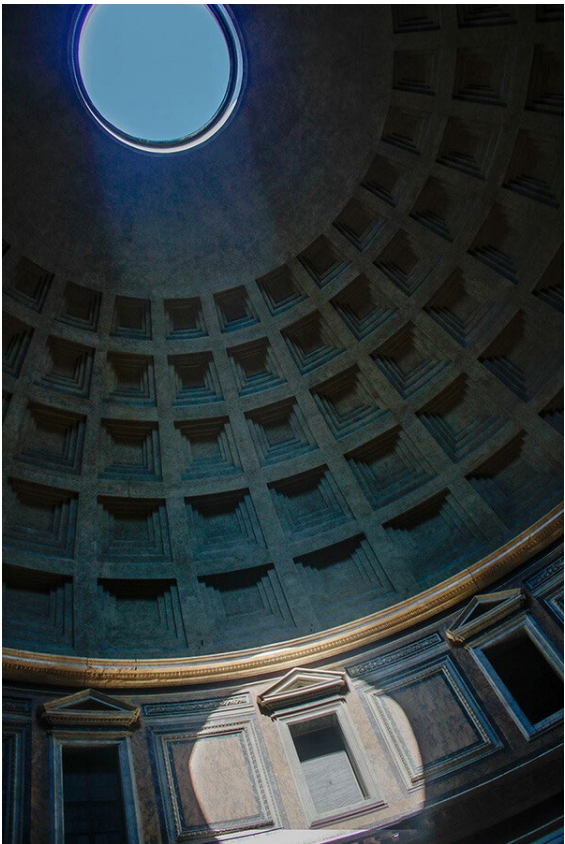
PHOTOGRAPHY

POWER OF VANTAGE POINT

If I am known for one thing, it is having my camera with me at all times. Because of this, I get the opportunity to capture many beautiful moments, but I also strive to capture the world with intention. This is a series of unique vantage points and perspectives. From these photographic framing choices such as the straining figures within the iron gate (3) and the oculus just being cut off to show the Pantheon's dwarfing effect (2), I hope to allow the viewer to be transported to how it felt to be in that moment.



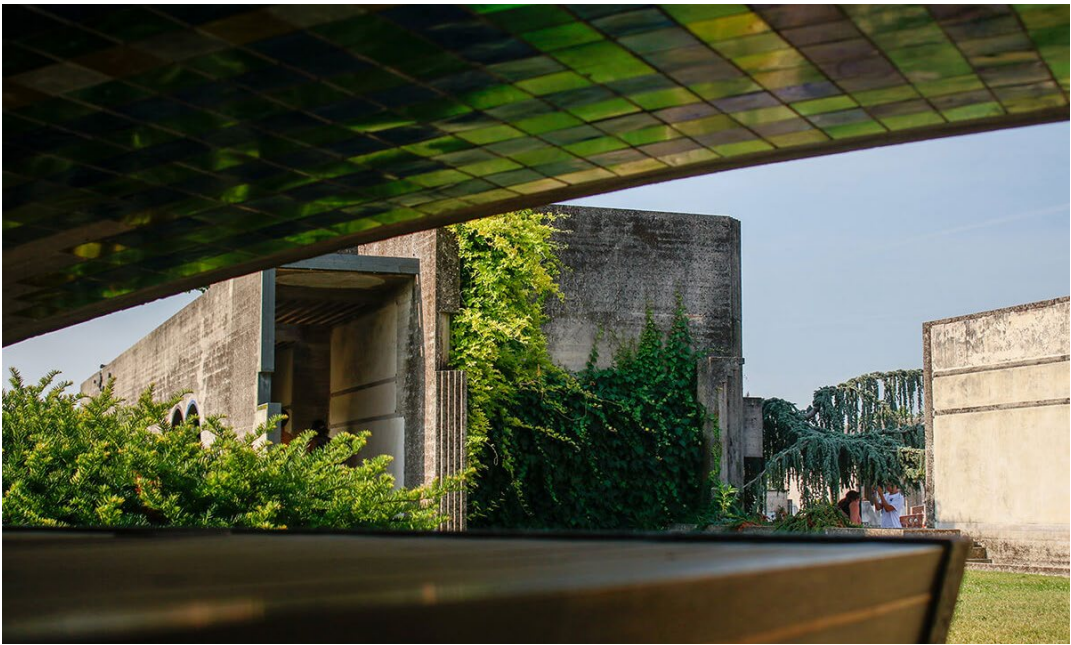
1 - "When will you realize? Vienna waits for you"



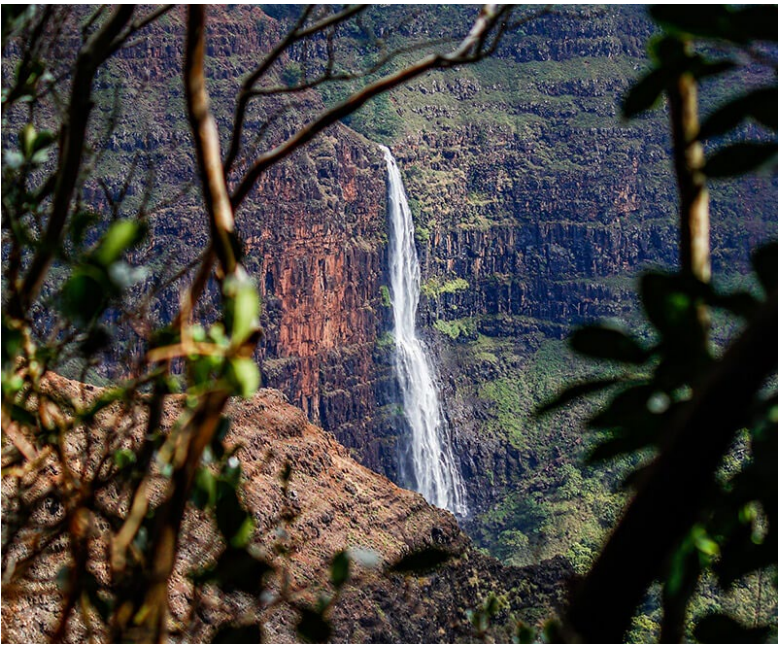
2 - Enlightenment



3 - Tension Within



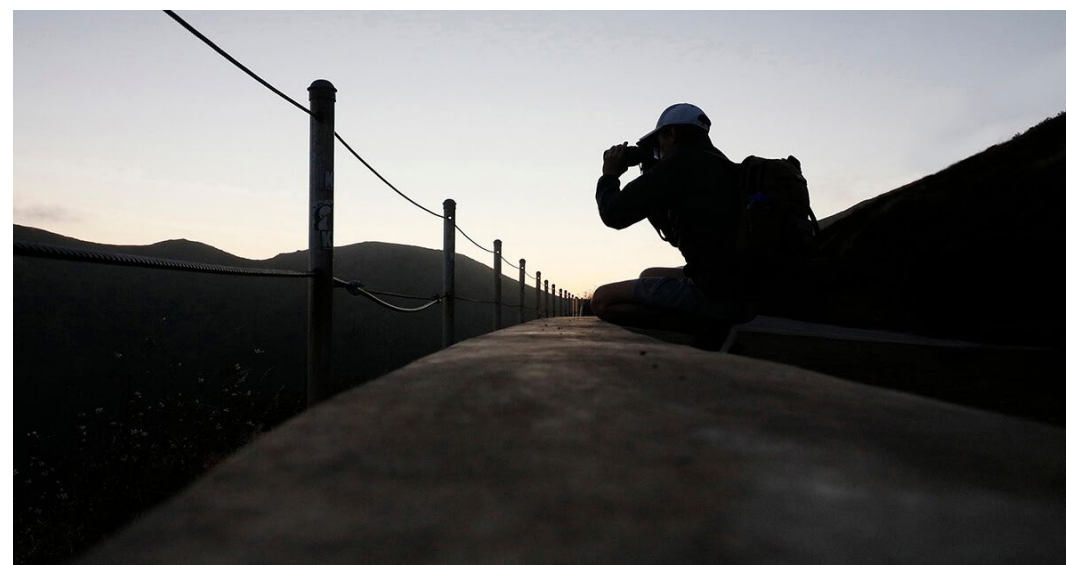
4 - Just out of Reach



5 - Only Time can Unearth



1 - Seized by the Rhythm



3 - Capturing the Fleeting



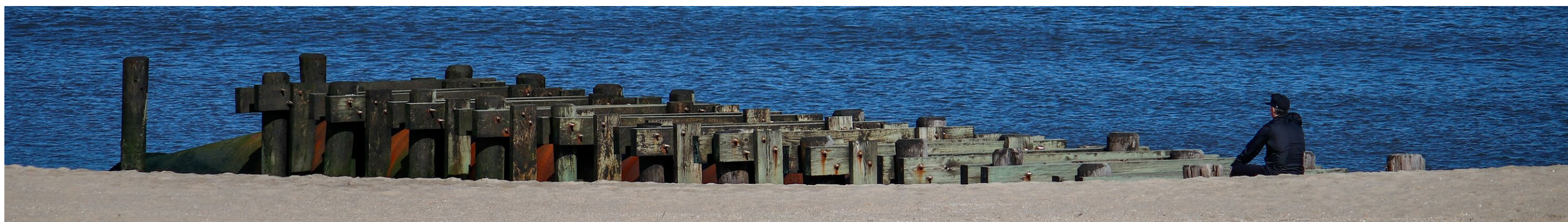
4 - Sublime Humility

STOLEN MOMENTS

With portraiture, I aim to capture surreal moments for my subjects. I capture honesty in their experience of introspection like my father taking in the beauty of the Rocky Mountains (4), or the cellist in Vicenza who became so lost in his performance, he forgot I had asked to take his photo (1). My favorite image in this series is of the man meditating on the beach as we both appreciated one of the last warm days in November (5).



5 - Escorted by Daydreams



2 - Awakening Through Serenity