

ENTWINED: THREADS OF DESIGN



NSO



*WEAVING QUEER
STORIES*

*TENSIONS
IN STONE*

*TAPESTRY
HOUSING*

*RECLAIMING
SHINNECOCK HILLS*

DABUYABA

*NIDO
AMBROZ*

*LIGHT
STAMPS*

01

2023
A401 CORE
ARCHITECTURE STUDIO I

02

2024
A4102 CORE
ARCHITECTURE STUDIO II

03

2024
A4103 CORE
ARCHITECTURE STUDIO III

04

2025
A4104 ADV
ARCHITECTURE STUDIO IV

05

2025
A4105 ADV
ARCHITECTURE STUDIO V

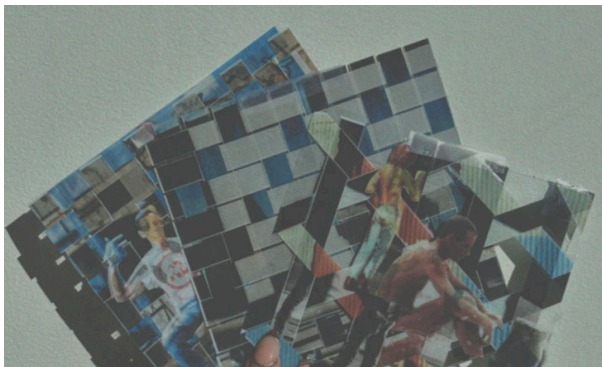
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2026
A4106 ADV
ARCHITECTURE STUDIO VI

07

2025
ARCH4987
ARCH. PHOTOGRAPHY

This is Entwined: Threads of Design, a portfolio that explores the intersection of architecture and textiles, weaving spatial narratives through materiality, structure, and the craft of making.



*Weaving Queer Stories is a community-centered installation that engages the broader New York City public through the layered history of the waterfront piers and their deep connection to queer life, especially the lives of queer homeless youth who found refuge, freedom, and community there. The project began through research on personal timelines of homeless queer youth in New York, tracing how they moved through systems of care and survival and how, for many, two spaces repeatedly emerged: the piers and the organizations that attempted to support them.*¹⁴

That contrast became foundational. On one hand, organizations offered housing support, counseling, education, and pathways back into social stability, often through systems of rules and conditions. On the other, the piers functioned as unregulated spaces of expression, gathering, artistry, and chosen community. Rather than treating these as opposites, the project studies the space between them, asking what kinds of spatial, social, and emotional conditions allow a place to feel like home. That question led to Day's End, which acknowledges the structural history of Pier 52, but leaves open the possibility of amplifying the human stories once held within it.

*My research also began by tracing histories through texture. Initially, I looked at Harlem through layered surfaces, fragments, and interwoven materials as a way of understanding how distinct social, cultural, and physical elements, once they intersect, begin to form community.*¹⁴ *That method carried directly into this project. Here, weaving becomes both concept and technique: a way of thinking about how single strands, images, and lives gain meaning through contact, overlap, and tension.*¹⁷

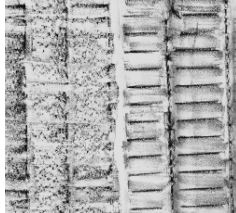
*Drawing on Semper's four elements of architecture, and especially weaving as enclosure, the installation proposes a woven field of photographic fragments placed within the framework of Day's End. Using images taken by queer photographers who were themselves integral to pier culture, the project privileges intimate viewpoints rather than totalizing ones.*¹⁰

WEAVING QUEER STORIES

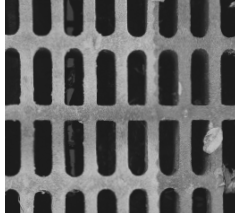
These photographs do not attempt to explain everything; instead, they offer partial glimpses that invite viewers to imagine larger narratives of care, desire, precarity, joy, and survival. The community participates in cutting and weaving these images together before their installation, turning the act of making into a collective form of remembrance.¹¹ In this way, Weaving Queer Stories becomes an extension of Day's End and of contemporary queer support networks, filling gaps in outreach, education, and cultural competence while recapturing the precious moments once lived at the piers. More than a memorial, it is a temporal bridge between past and present, a woven architecture of encounter that allows the histories of queer belonging in New York to remain visible, tactile, and shared.¹²

The installation unfolds as a public process rather than a fixed object.¹³ It begins with workshops in which participants cut, sort, and weave photographic strips, learning through the labor of assembly how histories are constructed from fragments and how community itself is built through interdependence. Once installed, the woven surfaces mediate light, sight, and movement, allowing visitors to occupy intimate visual conditions similar to those documented in the photographs: partial views, framed encounters, moments of closeness, and suspended thresholds between exposure and shelter.¹⁷

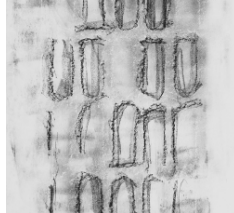
In this sense, the project does not simply represent queer history; it spatializes it. It honors the piers not only as sites of abandonment or danger, but as places where queer youth, artists, and other marginalized communities made culture, kinship, and forms of mutual care outside dominant structures. Weaving Queer Stories therefore proposes art as both archive and infrastructure, using material interlacing to transform memory into a shared civic experience. By embedding these narratives within Day's End, the work asks viewers to see the pier not as ruin alone, but as a living record of queer collective world-making.¹⁹



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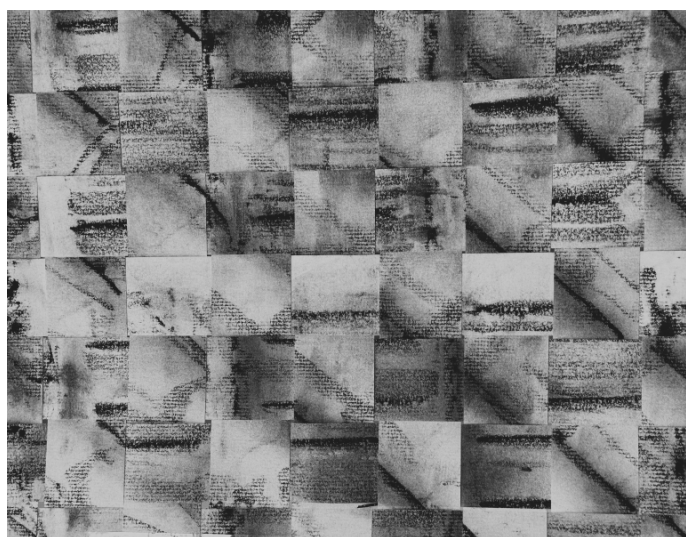
Harlem Tapestry & Patterns Research



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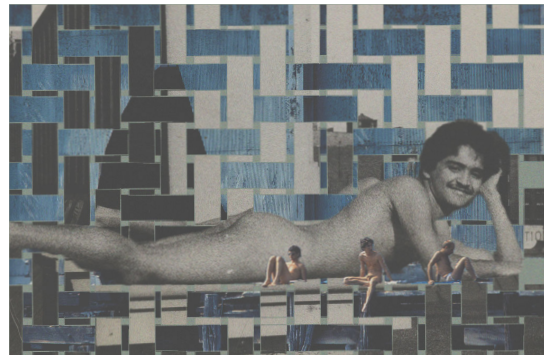
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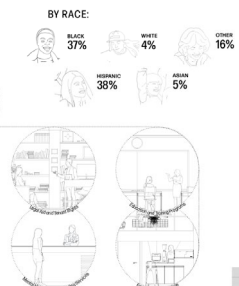
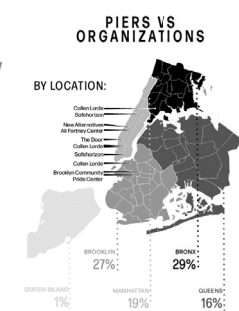
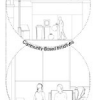


Pier 52 Woven Memoirs & Collages



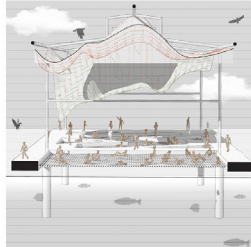


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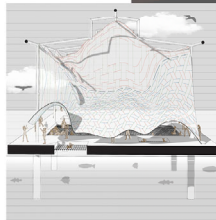


Selection of Drawings + Physical Model

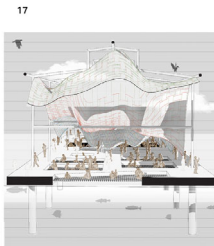
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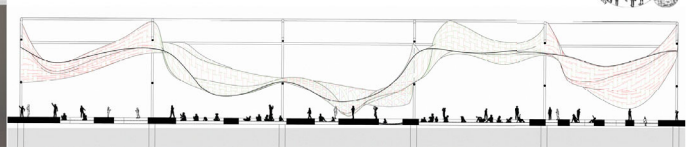


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PHOTOGRAPHS ANALYSIS



COMMUNITY WEAVING





TENSIONS IN STONE

*My research examines the layered tensions embedded within Columbus Circle, focusing on the conflicting claims that Indigenous and Italian-American communities have placed on the Christopher Columbus monument and the public space surrounding it. The project emerged from observing how the monument functions not simply as an isolated object, but as a charged civic symbol through which questions of identity, memory, belonging, and historical violence are continually negotiated.*²²

*These tensions became especially visible during the resurgence of Black Lives Matter, when renewed calls to remove monuments tied to colonialism and white supremacy brought Columbus Circle into sharper public debate. What interested me was not only the monument itself, but the broader urban theater that formed around it: protests, counter-protests, celebrations, mourning, and competing narratives of heritage and harm. The circle became a site where multiple communities sought recognition, each trying to assert its own relationship to history within one of New York City's most visible civic spaces.*²⁷

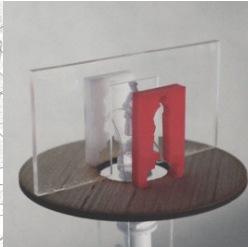
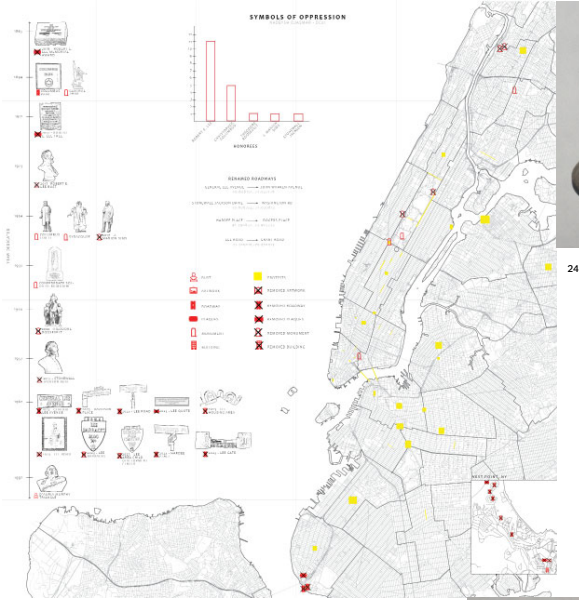
Rather than simplifying the conflict into a binary of removal versus preservation, the project asks how architecture might make space for public confrontation, dialogue, and visibility without resolving those tensions too quickly. In this sense, the work treats Columbus Circle as an active field of contested memory, where power is spatialized through elevation, monumentality, circulation, and public access.

*Tensions in Stone is an architectural intervention that responds to this condition by reframing the monument through the language of the anti-monument. Instead of treating the Columbus statue as an untouchable object or proposing its straightforward erasure, the project surrounds it with an inhabitable structure that destabilizes its singular authority and opens it to public reinterpretation.*²⁵

The intervention introduces a system of accessible platforms, ramps, and elevated gathering spaces that allow visitors to physically and symbolically engage the monument from multiple levels. At the base, double-helix ramps create smooth, continuous circulation around the statue, encouraging movement rather than passive viewing.²⁸

As the paths rise, they converge into a single helix, intensifying the encounter and focusing attention on the act of ascent itself. Thin structural columns support the platforms while maintaining visual openness, allowing the monument to remain legible even as its dominance is interrupted. Suspended above and around the structure, a field of tension wires forms a light exterior framework that evokes instability, pressure, and reassembly, as if the monument were being held in a state of ongoing negotiation rather than fixed permanence.³¹

The project is designed to support multiple forms of public use: exhibitions on historical and social justice themes, demonstrations and speeches, cultural festivals, educational events, and everyday gathering. In doing so, it transforms Columbus Circle from a site of one-directional commemoration into a platform for collective expression and civic discourse. Tensions in Stone ultimately proposes that architecture can hold disagreement in public, making room for complexity rather than closure, and allowing contested histories to be encountered through movement, occupation, and shared visibility.³⁰



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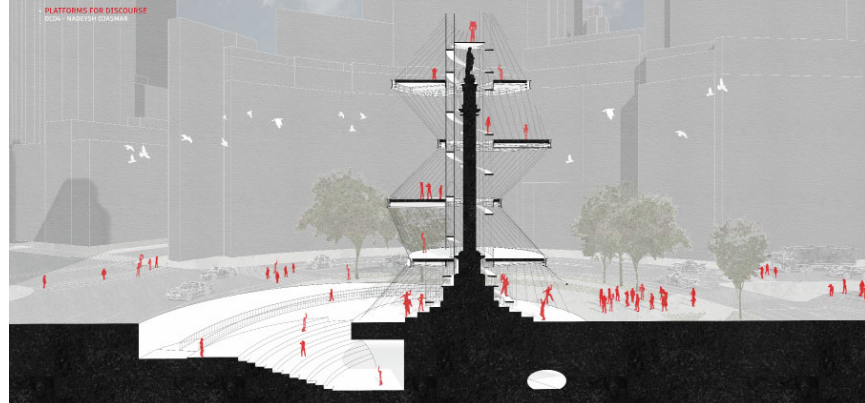
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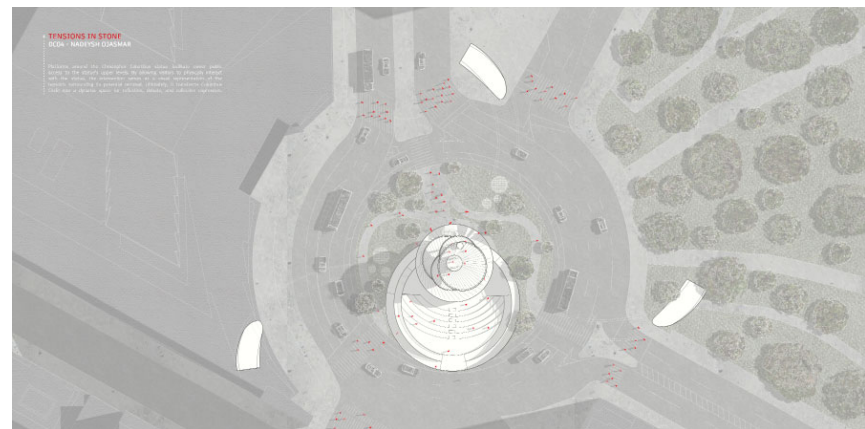


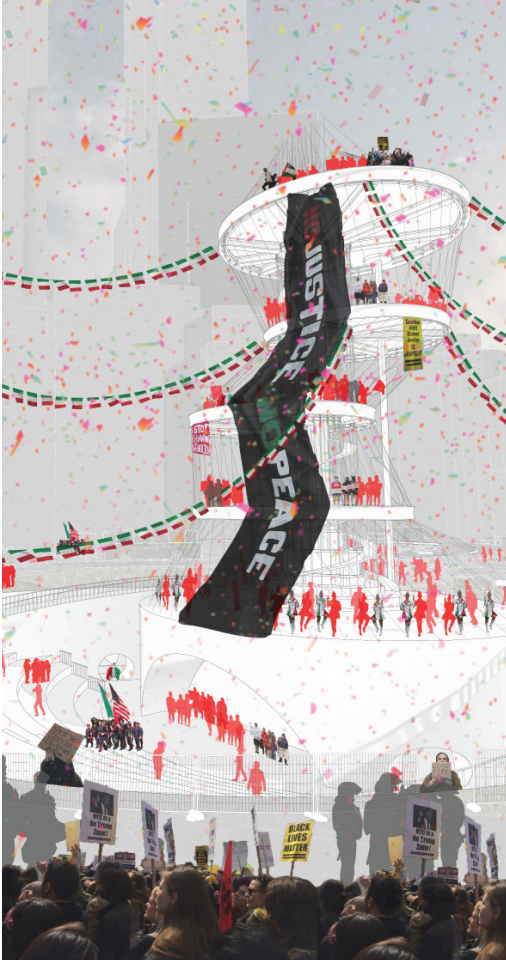
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Final Presentation Drawings

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MONUMENTAL DIALOGUES DESIGN: NADAVSHI EKSMAN



PROLOGUE
The spiral structure is a metaphor for the journey of a community, from the roots of its history to the future of its aspirations.



CELEBRATIONS
The spiral structure is a metaphor for the journey of a community, from the roots of its history to the future of its aspirations.



EXHIBITIONS
The spiral structure is a metaphor for the journey of a community, from the roots of its history to the future of its aspirations.



MULTI-PERSONALITY
The spiral structure is a metaphor for the journey of a community, from the roots of its history to the future of its aspirations.





Tapestry Housing, grows from a close reading of Harlem's immigrant geographies—Spanish Harlem, Black Harlem, Little Senegal—and from a site photo library that translated recurring industrial-residential details into design intelligence.³² From this groundwork we shaped an ethos around memory and nostalgia, hybridity and adaptability, collective gardening, performance, the immigrant condition, and cultural expression.⁴⁰

In our research we stumbled upon the Wolof village, which quickly became a focal lens for the project. Wolof settlements emphasize communal living and seasonal flexibility: clusters of dwellings gathered around shared courtyards and anchored by a large tree that serves as canopy, commons, and quiet regulator of daily life. Reading that spatial ethic—central gathering, porous thresholds, and graduated privacy—directly informed our massing, circulation, and social rooms: a field of courts and indoor terraces, adaptable unit groupings that can reconfigure with household change, and a central courtyard/tree that stages everyday life and public culture.³²

"Tapestry" names both method and form—layering observations, images, and precedents into a framework that privileges belonging and self-determination for varied household types. Rather than a single object, the project proposes a network of rooms, courts, and passages that stitch private rituals to public culture. It positions architecture as a cultural interface: accommodating intergenerational rhythms, supporting change over time, and turning neighborhood traditions into spatial decisions about massing, material, and program. Elevating gathering, education, and exhibition alongside housing, it treats civic life not as amenity but as an equal partner to the home. Above all, the project recognizes Harlem as a place where newcomers become neighbors.³⁸ It welcomes first days and supports long stays, letting people choose when to be private and when to be together. It treats culture as everyday practice. In short: housing that works like a good block party—welcoming at the door, generous in the middle, and calm at night—where care is visible, resources are shared, and everyone can belong without losing the comfort of home.³⁷

TAPESTRY HOUSING

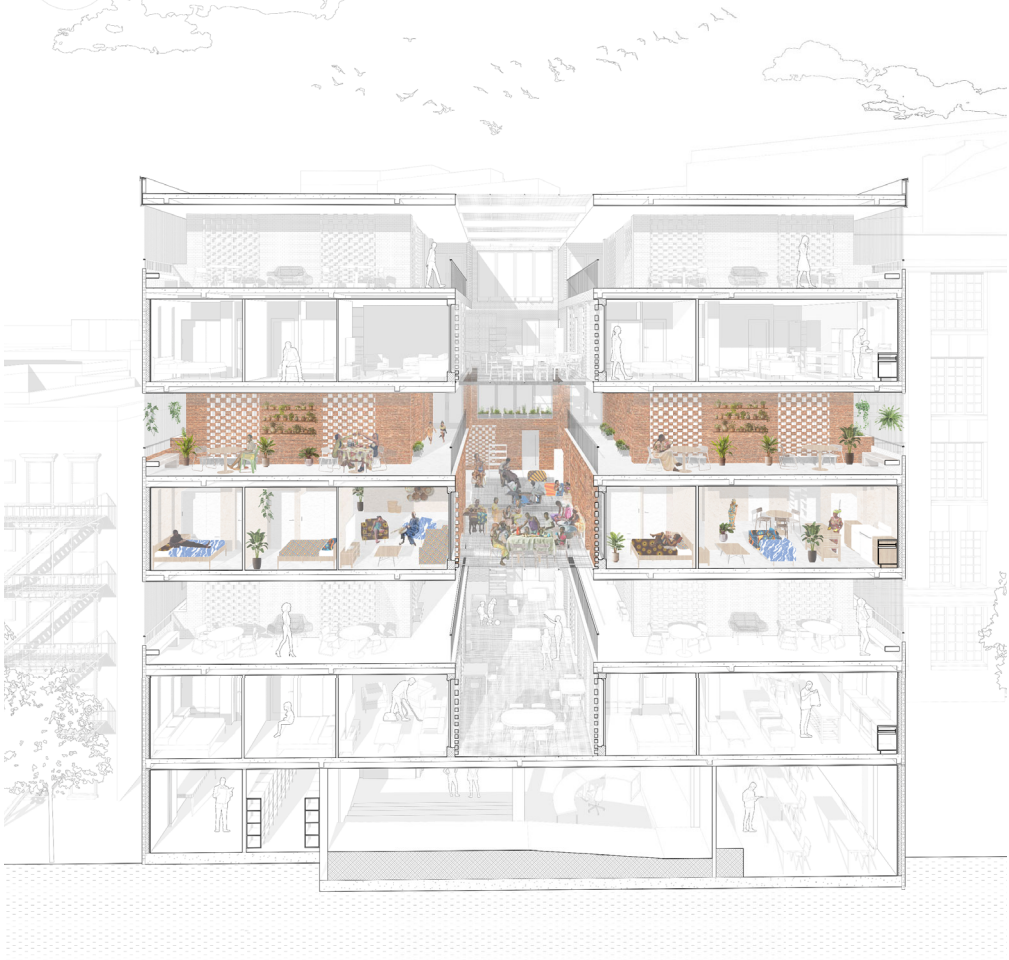
in collaboration with Liza Hegedus

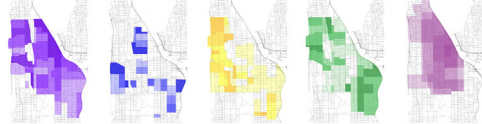
Program is organized as three "villages" along a clear gradient from private to public. The Single-Person Village offers studios and one-bedrooms with intimate shared spaces; the Single-Parent Village pairs one- and two-bedroom homes with terraces and semi-private rooms for mutual support; the Nuclear Family Village provides larger two- and three-bedroom units with generous communal areas and a resident-focused rooftop garden that also welcomes neighbors.⁴⁹ Semi-private "indoor terraces" (central corridors) host shared kitchens, adaptable lounges, and laundry rooms; the ground floor anchors the civic realm with a school, a flexible exhibition space opening to 127th Street and the courtyard, and a central court staged around a symbolic tree for performance, daily sociality, and reflection.⁴²

Materials make the social gradient legible: durable brick grounds the building in Harlem's industrial-residential fabric and can be patterned to tune privacy, airflow, and daylight, while steel mesh adds lightness at terraces and inner courts—supporting vines and keeping views open without erasing boundaries.⁴⁸ The massing stacks and carves—layering floors, terraces, and carved courtyards to form mid-level greens and light wells that draw sun and breezes deep into the block—and, on event days, inner façades become balconies and overlooks, turning the courtyard into a shared stage.⁴³ Together, these material and formal decisions realize the tapestry metaphor in built form—an adaptable, interconnected environment that preserves traditions, fosters interaction, and celebrates Harlem's multicultural identity—resulting in more than housing: a civic weave where culture is preserved, shared, and continually re-made by those who inhabit it.⁴⁶

More than an object, this is a reliable framework: private comfort balanced with shared resources, culture as daily practice, and operations planned for durability, repair, and ease. In a city of constant change, it offers a steady place to arrive, to grow, and to belong.⁴¹

Section Perspective of Single Family Village

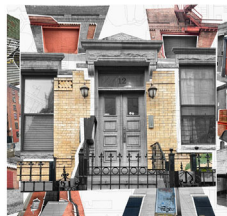




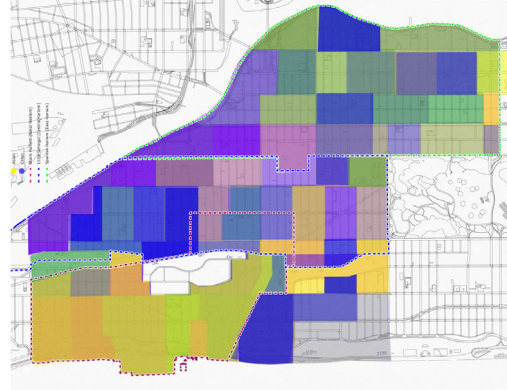
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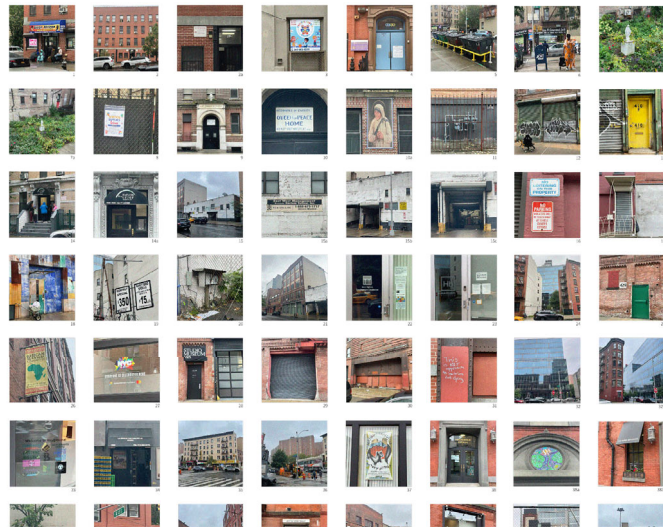


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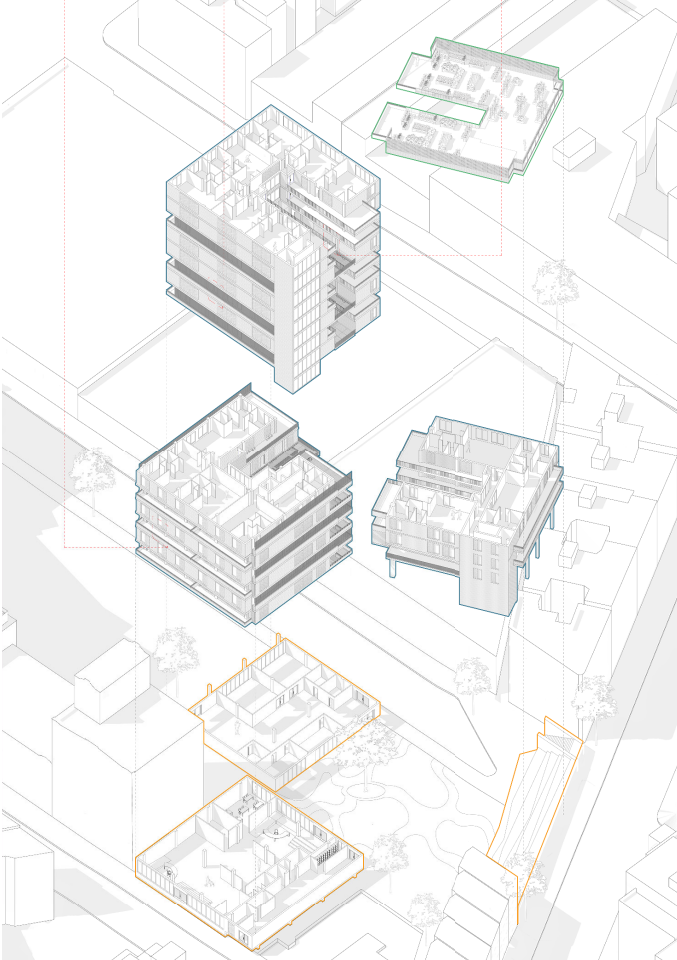
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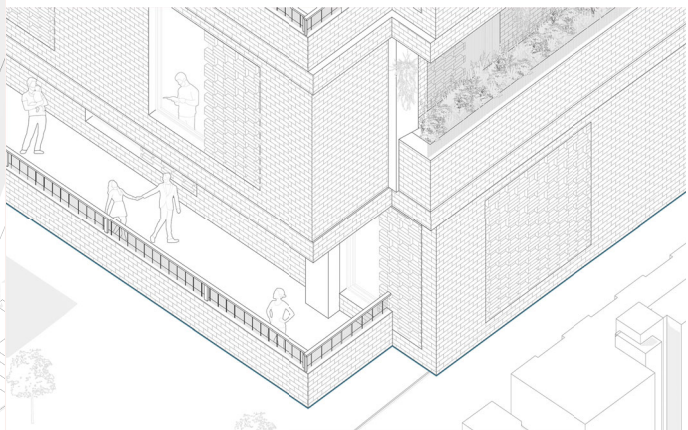


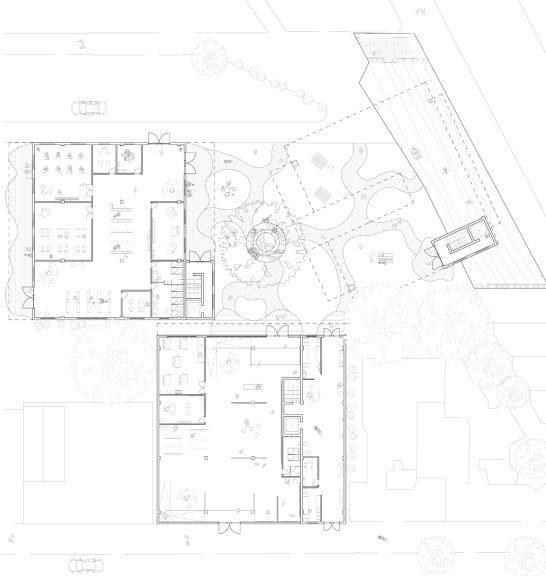
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Nuclear Family, Single Family, Single Person Villages

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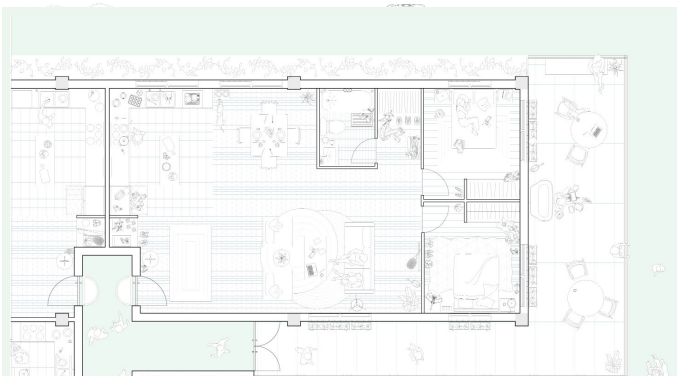




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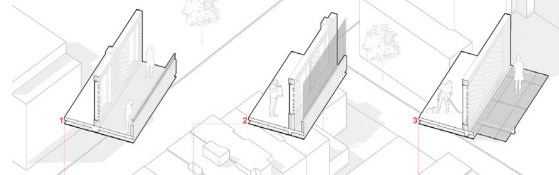
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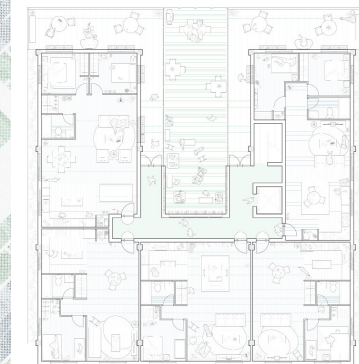


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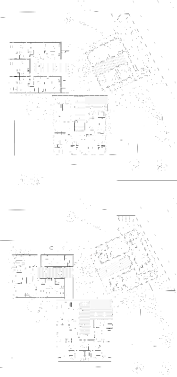
Lived Units + Material Sections

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RECLAIMING SHINNECOCK HILLS

in collaboration with 'Eiwa Colburn

Reclaiming Shinnecock Hills is a land restoration and cultural justice project that reimagines one of eastern Long Island's most exclusionary landscapes through the lens of Indigenous sovereignty, ecological repair, and collective memory.⁵⁴ The work began with research into Indigenous knowledge and whaling practices, focusing on the Montaukett people and the Shinnecock Nation.⁵⁵ That research traced how Indigenous maritime knowledge, labor, and relationships to the sea were foundational to Long Island's whaling economy, even as colonial systems dispossessed Indigenous communities of land, wealth, and autonomy.⁶³ From there, the project turned to a present-day landscape where extraction still persists: the private golf courses of Shinnecock Hills. What appears today as a pristine terrain of leisure is understood instead as a chemically maintained, highly exclusive landscape built on erasure, pollution, and the continued undermining of Indigenous stewardship.⁵⁷

The project identifies four private golf courses occupying Shinnecock Hills—Sebonack Golf Club, National Golf Links of America, Southampton Golf Club, and Shinnecock Hills Golf Club—as sites where environmental damage and colonial occupation remain physically embedded in the ground. These courses apply nitrogen at extremely high rates, contributing nearly 89,000 kilograms of nitrogen pollution annually, with a large portion leaching into surrounding ecosystems. That runoff feeds algae blooms, degrades Shinnecock Bay, harms shellfishing grounds, and threatens longstanding Shinnecock aquacultural practices. In place of biodiverse ecologies once shaped by pitch pines, eelgrass, native grasses, and marine habitats, the landscape has been transformed into a monocultural lawn dependent on chemicals, irrigation, and exclusionary ownership. Groundwater contamination, habitat loss, and the weakening of Indigenous ecological relationships are therefore not side effects, but part of the logic of the site itself.

In response, the proposal calls for the removal of three of the four golf courses—Sebonack, National Golf Links of America, and Southampton Golf Club—and for their rewilding and reprogramming toward Indigenous and ecological futures.

Only Shinnecock Hills Golf Club remains, and even there the project imposes strict conditions: reduced nitrogen use, organic turf management, public access corridors, and community stewardship programs. Rather than a conventional redesign, the project is framed as reclamation. It asks what it would mean to return land to systems of care instead of systems of extraction, and to transform landscapes of privilege into landscapes of repair.

Each site carries a distinct intervention. At Shinnecock Hills Golf Club, Return to the Hills converts the course into the annual ground for the Shinnecock Powwow during Labor Day weekend, filling it with dance arenas, storytelling lodges, artisan markets, communal kitchens, and gathering spaces through lightweight pavilion structures.⁵⁹ At National Golf Links of America, Rewild the Links dismantles the course over time and restores native grasses, coastal forests, and habitats supported by observation mounds, woven shelters, and listening stations.⁶³ At Sebonack, Harvesting the Tides establishes a community aquaculture center, oyster hatchery, and processing infrastructure tied to shellfish restoration and kelp farming.⁶² At Southampton Golf Club, The First Words School transforms the clubhouse into a preschool dedicated to Algonquian language revitalization, surrounded by rewilded learning gardens and restored native ecosystems.⁶¹ Together, these interventions propose Shinnecock Hills not as a leisure enclave, but as a living landscape of memory, ceremony, education, restoration, and Indigenous futurity.

The project is also represented through an installation that makes its research legible to the public.⁶⁷ Postcards define key terms such as nitrogen pollution, rewilding, shellfishing, and cultural stewardship.⁶⁶ Research papers assemble environmental calculations, historical analysis, and ecological evidence for removal. Documentation of Shinnecock kelp farming, oyster restoration, and eelgrass planting links the proposal to ongoing work, while interviews—especially with Jeremy Dennis—ground the project in lived experience and Indigenous perspectives. In this sense, Reclaiming Shinnecock Hills is both spatial proposal and narrative act: a way of telling the full story of land, water, damage, resistance, and return.⁶⁴

The long search
As whaling shifted to offshore expeditions, **whaling ships**, ships designed for hunting, capturing, and processing whales, followed whales which roamed the deep seas in search of food such as krill, small fish and squid, & giant squid. These voyages could range from 18 months to 3 years.

Crow's nest or Hoops
Whaleships kept lookouts every day from sunrise to sunset. Each lookout took a two-hour shift, his eyes scanning the ocean, hoping to see a spot, a vapor plume caused by the whale's breath. Each species of whale has a distinctive spout and it took an experienced lookout to know whether he was seeing a humped-back whale or a fin whale that the captain

Cutting In

It was important to process the whale quickly to prevent shovels from freezing on too much of the valuable carcass. The crew, divided into two watches, worked six-hour shifts, day and night, and the job was tiring. The process could take four several hours to several days, depending on the size of the whale, the limited fire crew, and the weather.

The whale was hauled to the steambored (right) side of the ship. The crew used the cutting platform above the carcass and strapped a 40-ft blubber with cutting spades and **bone saws**, specialized tools used to cut through the whale's thick skin. Frank, the foreman of the crew, called the "bone saw men," swinging about a foot each. After hauling the blubber pieces up on deck, divided them into smaller pieces.

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"There she blows"

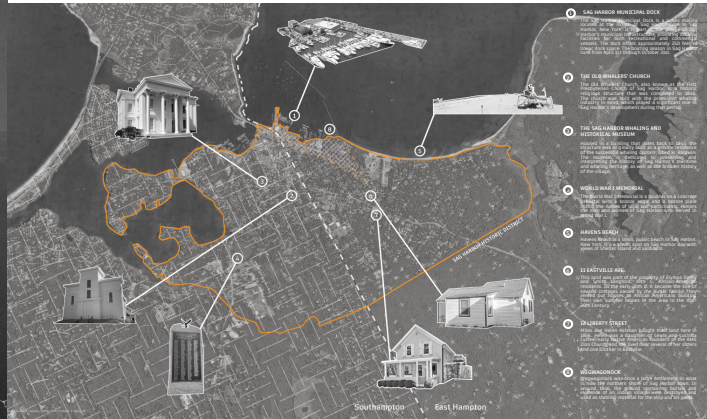
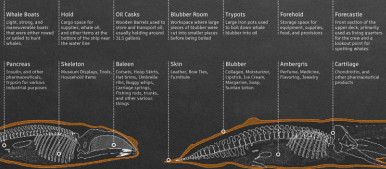
When the lookout sang out, a mate or the captain called his questions until he had determined the location of the whale as precisely as possible. Then, captain, mates, and crew thundered across the deck to launch the **whaleboats**, small sturdy boats used on to pursue whales.

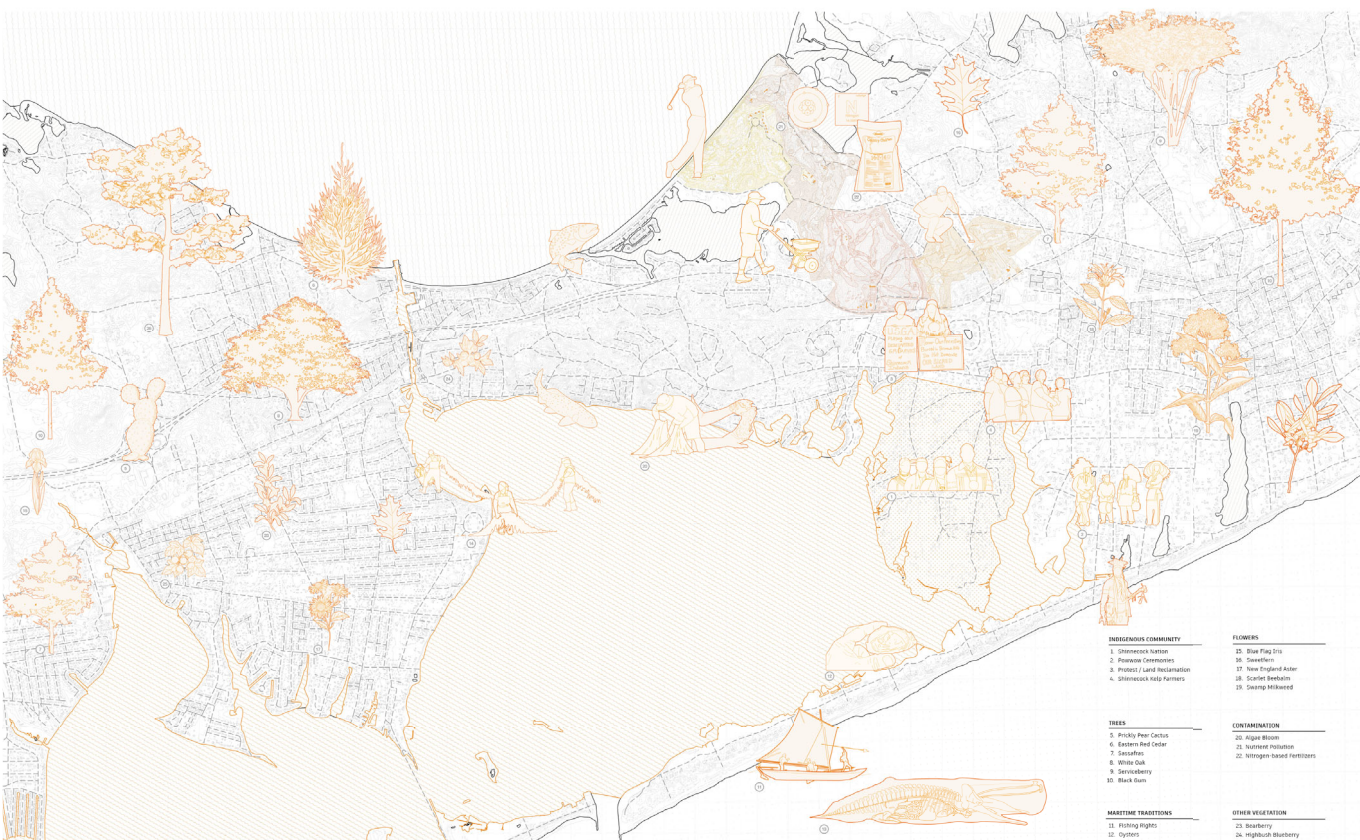
"Stem all! Stem all, for your lives!"
At this command, the crew backed the boat away, as the whale thrashed in pain. The whale finally dove, taking down with it the embedded harpoon. The crew slowed the line to run out to prevent the boat from being dragged down with the whale.

Baleen
Unlike sperm whales, all baleen whales, such as humpback and right whales, do not have teeth. Instead, they use long vertical strips in their mouths, called baleen, to strain ocean water for krill, masses of shrimp-like organisms that float near the surface.

The big cleanup
After the last cask was viewed it is the noise, the crew shudders until the ship acts once again as if there is no cask to be seen.

As the cleanup ended, lookouts were sent back up to watch for whales. Eventually, the cry of "Three six Mares" would ring out over the ship and the hunt would begin again.





INDIGENOUS COMMUNITY

1. Shinnecock Nation
2. Powassa Community
3. Protect Land Reclamation
4. Shinnecock Help Farmers

TREES

5. Prickly Pear Cactus
6. Eastern Red Cedar
7. Sassafras
8. White Oak
9. Serviceberry
10. Black Gum

MARITIME TRADITIONS

11. Fishing Rights
12. Oysters
13. Whaling
14. Help Farming

FLOWERS

15. Blue Flag Iris
16. Sweetfern
17. New England Aster
18. Scarlet Beebalm
19. Swamp Milkweed

CONTAMINATION

20. Algal Bloom
21. Nutrient Pollution
22. Nitrogen-based Fertilizers

OTHER VEGETATION

23. Starberry
24. Highbush Blueberry
25. Northern Bayberry

Shinnecock Hills Golf Club Annual Labor Day

Hatch Pattern Key



Golf Courses Site Plans + Future Interventions

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Southampton Golf Club Native Language School

New Program

1. Educational Building
2. Playground
3. Administrative Offices
4. Parking
5. Soccer Field
6. Classroom/Indoor Class
7. Waiting Area
8. Facilities Storage



Central Arena

This is the central point of the program. New traditional dance performances take place throughout the day. Activities include the dance circle, social dance, drumming, or singing and playing instruments and other performances.



Welcome Hall

The club house will be the back to lobby for the program center. They contain a large, friendly volunteer group attendant at registration desks, where they assist in registration, where they assist in registration, where they assist in registration.



Educational Pavilion

This area is used for temporary exhibits, lectures, and workshops on Shinnecock history, environmental issues, treaty rights, and contemporary Native life. Activities and interactive programs led by community members and invited speakers.



Artist & Craft Markets

Activities include displaying, promoting, and marketing Shinnecock artists and crafts. It's also a place for a traditional Native game, social dance, and the weekend.



Food Vendors

Additional indigenous food like fry bread, or bread and butter and traditional and modern green and brown food are served throughout the day. The area becomes a social hub for the day, where they assist in registration, where they assist in registration.



Wellness & Spiritual Zone

Activities include traditional ceremonies, drumming, and social dance. The area becomes a social hub for the day, where they assist in registration, where they assist in registration.



Parking Lot

The parking lot serves as a convenient shuttle area and drop-off area for the event. The area becomes a social hub for the day, where they assist in registration, where they assist in registration.



Performance Pavilion

This space hosts the dancing, singing, and social dance. The area becomes a social hub for the day, where they assist in registration, where they assist in registration.



Sebanock Golf Club
Oyster + Kelp Farming

Turfgrass



Roughs & Perimeter Areas



Sand Bunkers



Ponds / Water Hazards



Tree Lines



Clubhouse Landscaping



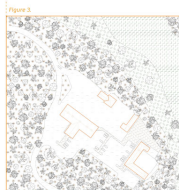
National Golf Links Of America
Rewilding the Landscape



Oyster Hatchery



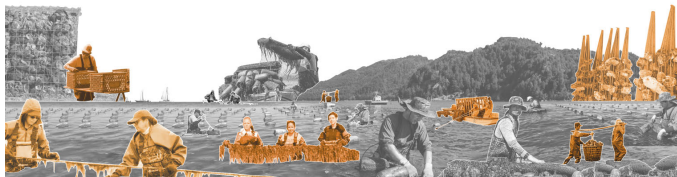
Aquaculture Center + Processing & Packaging



Administrative + Storage Spaces

62

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Reclaiming Shinnecock Hills' Exhibition





*Dabuyaba is an architectural project that treats history as choreography and architecture as a performative instrument for ritual, memory, and repair. The work grows out of a year-long investigation that began by restaging Princess Margaret's 1958 visit to Belize as a Wananagwa performance, using drawing⁷⁵, costume⁷⁶, and promptbooks⁷⁷ to invert colonial pageantry and recenter Garifuna cultural practice. In an earlier brief, *Phantasm*,⁷⁸ I began by translating the sounds of daily life into musical notation, learning to read rhythm, resonance, and repetition as a form of invisible architecture⁷⁹; that act of listening became crucial to Dabuyaba because it taught me to understand space first as something performed and temporally charged before it is formally built. In that earlier research, Wananagwa was understood not simply as dance, but as a living archive: a masked, mocking, resistant performance in which bodies, routes, and spectators temporarily construct architectures of survival.⁸⁰ That insight became the conceptual foundation of the project. If a royal visit could be rewritten through dance, then perhaps the city itself could be rewritten through ritual.*

From that question, the project turns to the Dabuyaba,⁸¹ a Garifuna ceremonial structure used for ancestral communion, healing, and collective gathering. What mattered most was not only the building's form, but the fact that its construction is itself a ritualized act. Men raise posts, women prepare food, elders guide chants and prayers, and the building is spiritually charged as it comes into being. Like Wananagwa, the Dabuyaba performs. But while Wananagwa is mobile and unfolds in streets and open courtyards, the Dabuyaba is stationary: an architectural instrument that gathers voices, drums, bodies, and ancestors into one charged space. The project understands these two practices as related forms of decolonial performance, one enacted through movement in public space and the other through ceremony inside a temple.

This understanding leads to Belize City's Government House,⁸⁴ now the House of Culture, a colonial building that still preserves the memory of Princess Margaret's visit and functions, in many ways, as a museum of empire. Rather than demolishing or preserving it intact, Dabuyaba treats the building as a quarry of colonial matter. Every beam, baluster, floorboard, door, and window is catalogued, detached, and reassigned.

DABUYABA

The house is not erased. It is taken apart, cleansed, and rebuilt according to the spatial and ritual logic of the Dabuyaba. The existing foundations and structural grid become the footprint for a new ceremonial building in which colonial masonry supports a Garifuna world of timber posts, woven panels, hammocks, drums, and thatch.⁸⁸

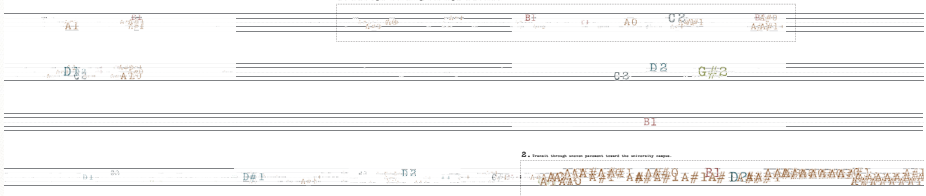
Programmatically, the new Dabuyaba is organized through the sequence of dibasei, gayunari, and guli. The dibasei⁸⁹ forms an entrance patio of benches and hammocks where people gather, wait, and ease into ceremony. The gayunari⁸⁷ is the main hall, a long rectangular room aligned with the cardinal directions and treated as a microcosm of the earth, where benches line the walls, hammocks hang from beams, and drums carry ritual through the space. At the western end, the guli⁹⁰ becomes a more enclosed zone for candles, bottles, images, and ritual objects, while the kitchen⁸⁶ remains essential in the background, supporting the ceremonies through food preparation and communal care. Here, eating is part of ritual, and architecture is inseparable from maintenance, sound, and collective labor.

The project extends beyond the rebuilt structure itself. Materials salvaged from Government House are carried outward along Princess Margaret Drive⁸⁵ and transformed into stages for Wananagwa performances, pavilions for making masks and costumes, rehearsal spaces, drumming studios, and places for teaching younger generations. In this way, a road once associated with royal procession becomes an infrastructure for Garifuna ritual life.

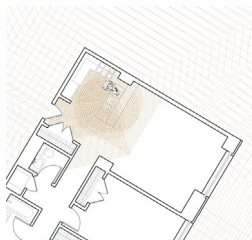
Material translation is guided by the Wananagwa mask: mesh becomes perforated wall panels that filter light and sight, ribbons become hammocks and bands of fabric that hold bodies, and shells become instruments that amplify sound rather than ornament. Ultimately, Dabuyaba proposes not a new object, but a new script for colonial architecture, one in which history is not denied but dismantled, redistributed, and performed otherwise through communal remembrance and decolonization.



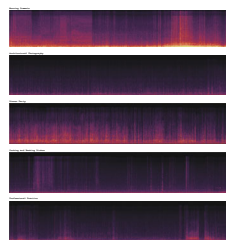
1. Resident-neighbor verbal exchanges on the assigned resident should:



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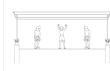




BLOCKING IS SCRIPT:

LIBERTY ONE
SCENE ONE

Scene 1 - The Arrival
Princess Margaret enters from stage left, carrying a small dog, and is greeted by Winston & Hillary in the back of a limousine.



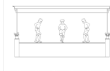
Test carry (14) (READY)
Drawn light, shuffle-stop, rhyme (00)

Scene 2 - The Parade
Margaret rises onto toes, hopping as if it is a one-arm slow puppet-like dance. Others squat low, circling wheels.



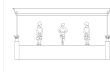
Spotlight follows Margaret (00)
Drawn quicker, sheila join (READY/00)

Scene 3 - The Test Entrance
Margaret addresses center with shuffle-stop, high-kick lift. She also opens to audience. Others freeze rigid at sides.



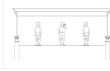
Now mouth over center (READY)
Drawn softer, scene's slow (00)

Scene 4 - The Performance
Margaret begins slow full Minamongo heel-toe shim, hip sway, twirls with ribbons and mirrors. Others statue-like.



Full extra mesh (00)
Full Minamongo rhyme, sheila emphasized (00)

Scene 5 - The Closing
Margaret enters stage test, waving. Steps slow into stillness. Blackout.



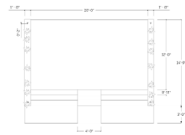
Lights fade to low, blackout (00)
Drawn slow, fade out (00)

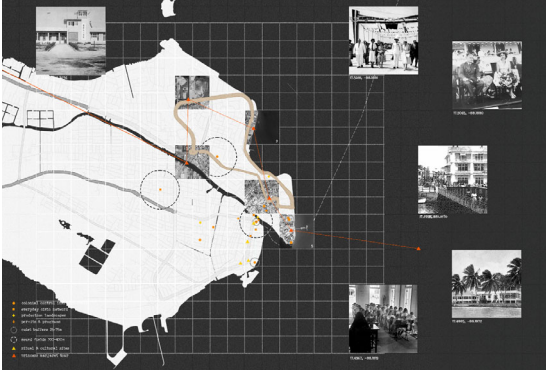
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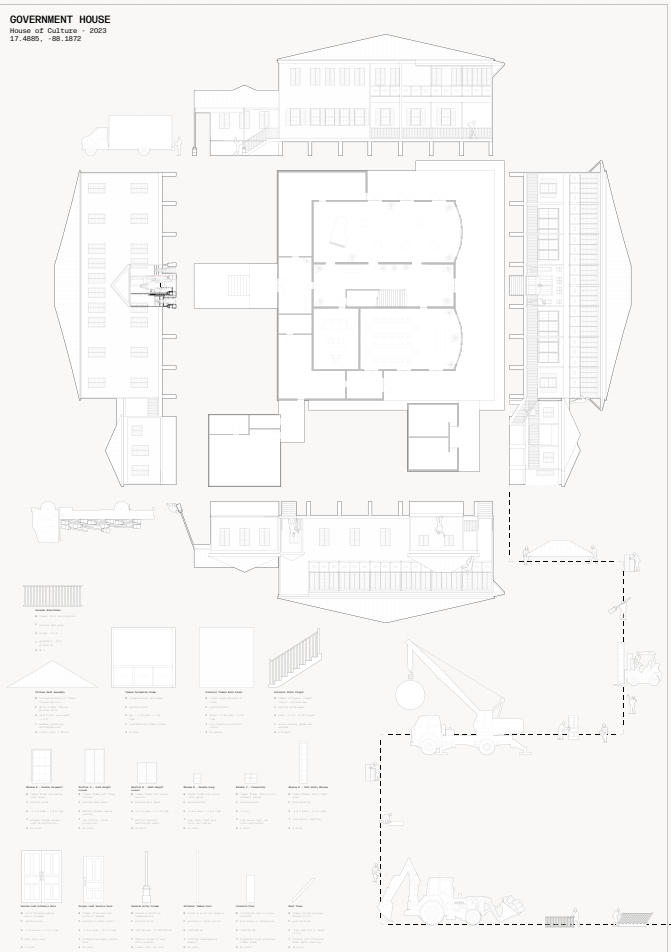
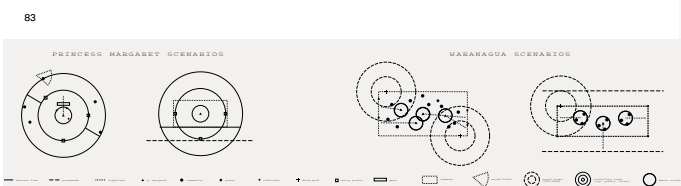
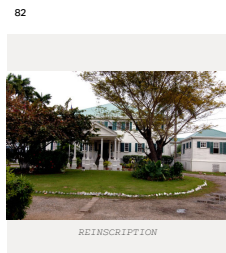
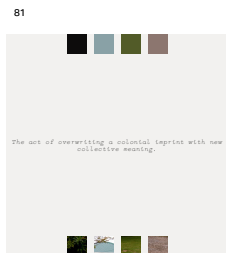
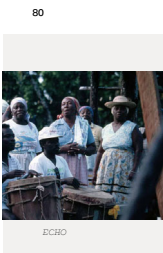


The stage is raised, lit by a simple white tent, which is the central position where Princess Margaret observed her performance. The tent is lowered. It becomes the site of performance rather than observation, centering the princess as spectacle. The floor is bare, emphasizing perspective. No chairs or props are used, leaving space for the body to move unobstructed and unobscured.





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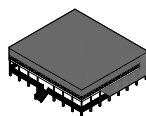


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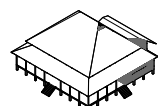
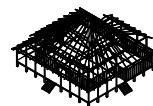
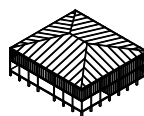


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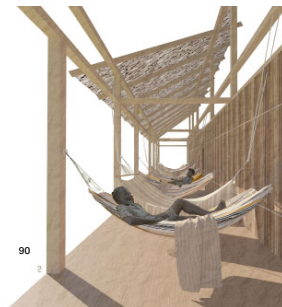
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NIDO AMBROZ

in collaboration with
'Eitwa Colburn & Eugenia Lopez

Located in Madrid within Lot 2 of El Bosque Metropolitano⁹¹ near Laguna Ambroz, this project proposes housing as part of an ecological system rather than as a force that replaces one. The work begins at the scale of the city because the question is not only how to place a building on a site, but how Madrid expands, how it protects land, and how growth might coexist with forest, water, and biodiversity. The proposal sits within the vision of El Bosque Metropolitano, a green ring intended to reconnect fragmented landscapes, infrastructures, and neighborhoods, while also responding to the pressures of Nueva Centralidad Este, which threatens to introduce a new urban condition into a landscape shaped by extraction, abandonment, and ecological recovery.

Rather than treating Lot 2 as empty ground awaiting development, the project understands it as part of a network of support systems and material flows. Research mapped nearby educational centers, health centers, sports programs, retail areas, company headquarters, and construction material recycling centers, revealing that the site is sustained by a field. These recycling centers become important because they connect to the project's material logic. Alongside building with the ground itself, the proposal imagines integrating recycled construction materials sourced from nearby waste streams, allowing the city to participate in the building process as context and resource. This strategy, building with earth and reclaimed matter, grounds the architecture in local geology and urban metabolism.

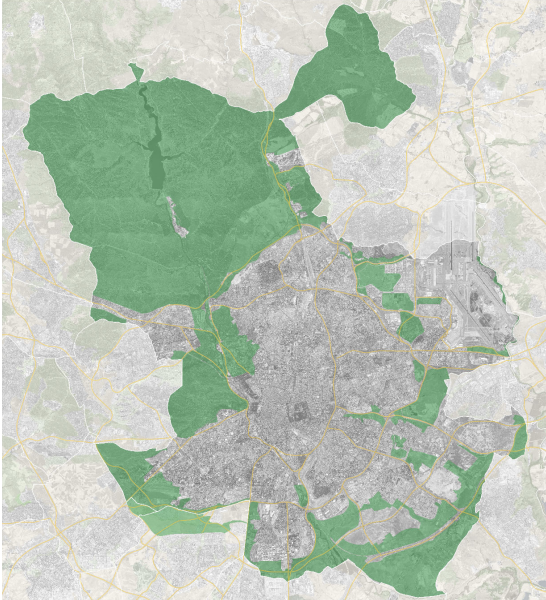
Laguna Ambroz became the project's precedent because it demonstrates that damaged land can become ecologically productive once extractive pressure ceases.⁹² Formerly an extraction site, the lagoon gradually filled with water and became occupied by vegetation, insects, birds, and other forms of life.⁹⁴ That transformation shaped the conceptual core of the project: extraction does not have to remain synonymous with destruction. Instead, the proposal rethinks extraction as the beginning of repair. The soils of the site, including sandstones, sands, flint layers, and coarse arkoses, directly inform the material strategy of rammed earth walls and clay-based façade systems.⁹³

Excavated earth becomes the primary construction material, while the voids left behind are reimagined as lagoons, wetlands, swamps, and floodable landscapes that support biodiversity. Existing forest typologies proposed for Lot 2 are maintained, while a new floodable forest is introduced to align with the seasonal water conditions produced by excavation.⁹³

At the scale of housing, the project draws from the density and clarity of the Madrid urban block.⁹⁹ However, instead of reproducing a closed block in the forest, the proposal uses a dense grid as an ordering device and then breaks that order as buildings are distributed across the site.⁹⁶ The result is a porous series of clustered forms organized around lagoons and wetlands rather than a continuous urban fabric.¹⁰¹

The axonometric and plans show how a ring of housing surrounds interior landscapes while the ground floor opens through arches and gaps, allowing wetland ecologies to move beneath and through the building.⁹⁷ Housing units are organized through a vertical gradient: smaller studios, one-bedroom units, and lofts occupy the upper levels, while larger configurations with up to six rooms appear lower down.¹¹¹ Each residential cluster is centered on communal domestic spaces including kitchens, interior gardens, dining areas, living rooms, and co-working spaces, embedding a shared domestic logic within the architecture itself.¹⁰²

The section extends this ecological gradient vertically, from aquatic cultivation, stewardship spaces, and floating wetlands at the ground, to shared domestic life in the middle, and finally to tower coronations designed as habitats for birds, butterflies, pollinators, and migratory species.¹¹³ The project ultimately imagines co-living with biodiversity as a lived spatial condition: an architecture that learns from the city, but allows ecology to interrupt, reshape, and exceed it.¹⁰⁰



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TYPES OF SOIL

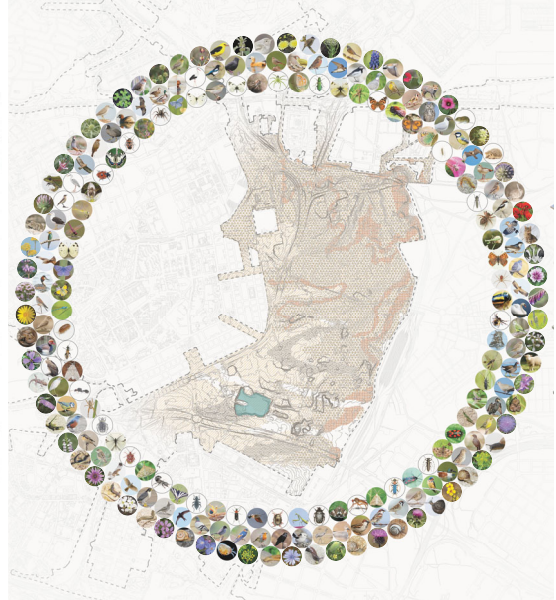


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PROPOSED TYPES OF FORESTS

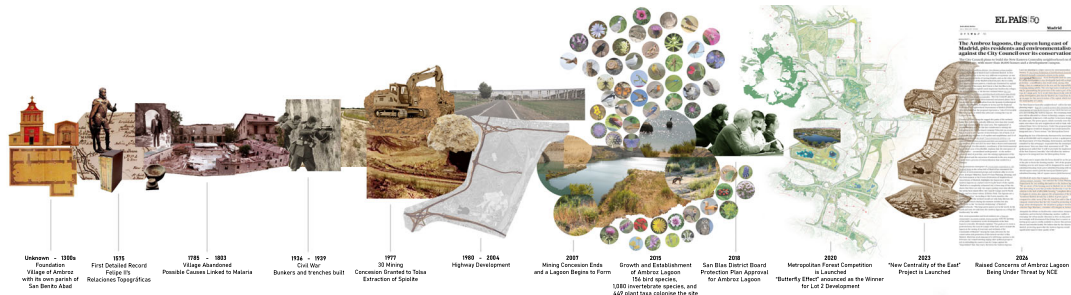


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Interventions Massings + Timeline + Renders

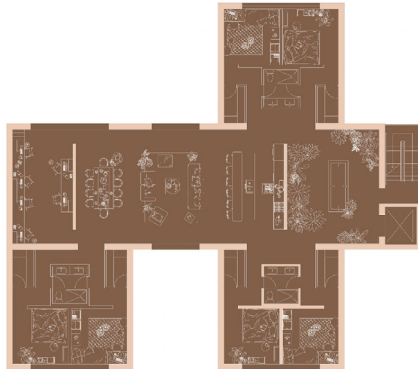
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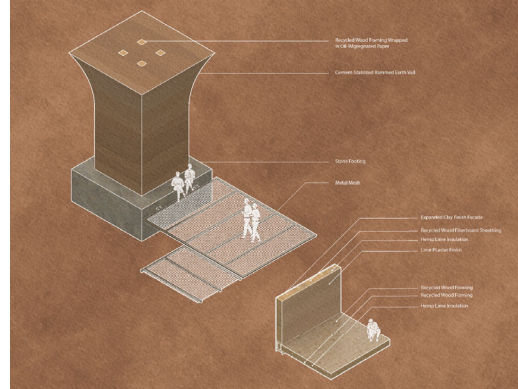
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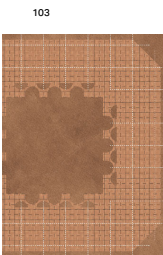
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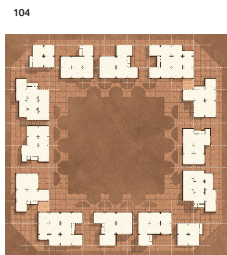
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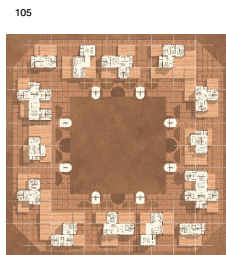
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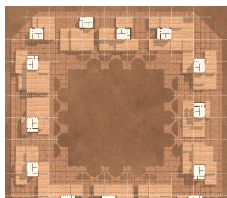
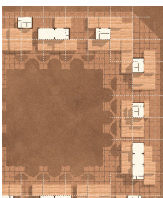
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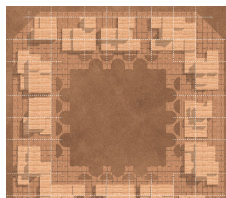
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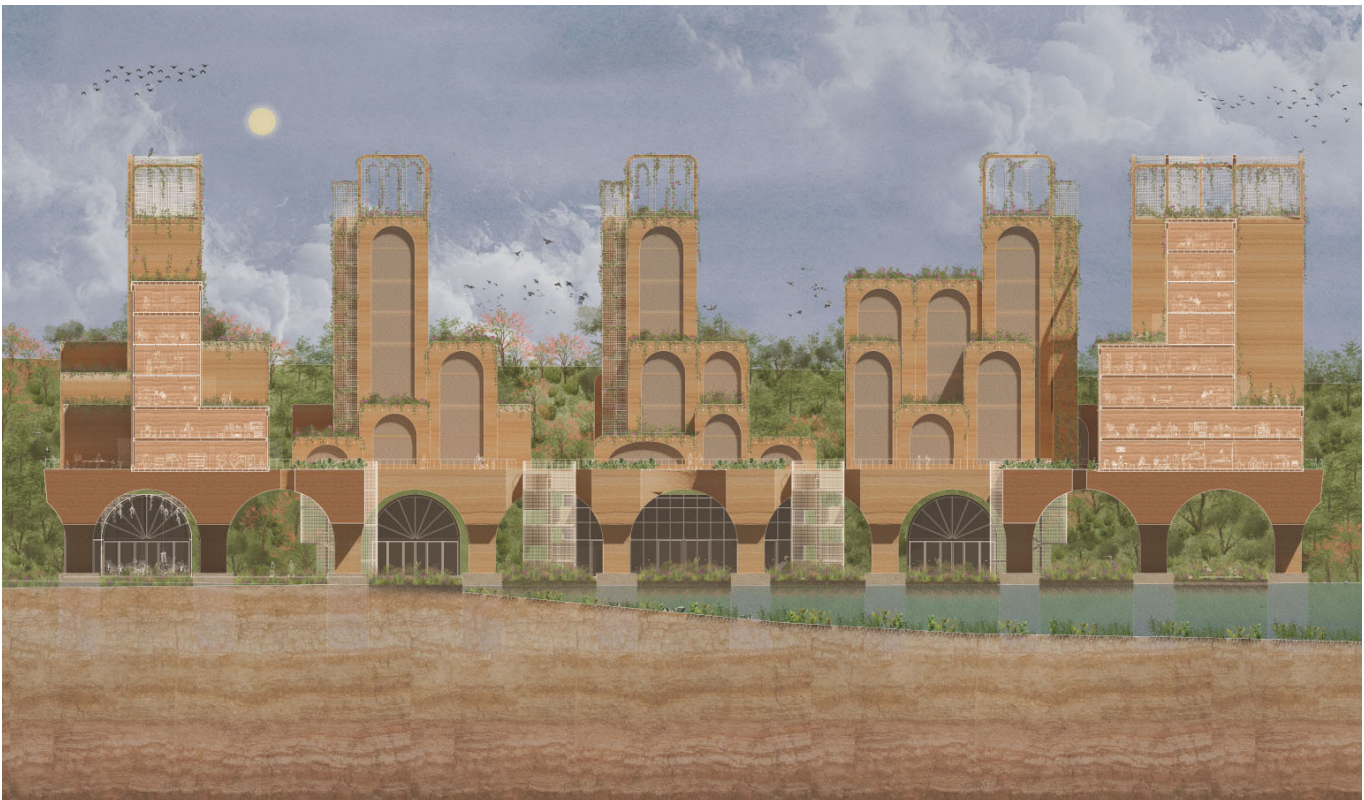
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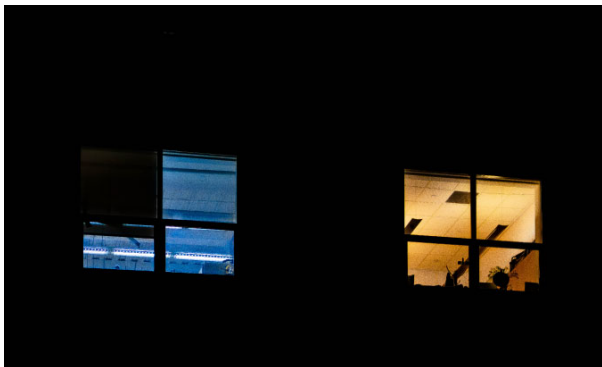


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LIGHT STAMPS

Light Stamps is an architectural photography project that investigates how light can define space with the same precision as a drawing. Rather than approaching the city through complete façades or fully legible interiors, the work focuses on fragments: illuminated windows, glowing corridors, reflective glass, isolated openings, and the thin boundaries where inside and outside meet after dark. These moments of light are treated as spatial imprints, brief registrations that reveal structure, atmosphere, texture, and occupation through contrast.

In each image, darkness is not simply background; it is an active field that sharpens the architectural event. By allowing most of the frame to remain submerged in black, the photographs make illumination appear intentional, almost stamped onto the city. Light becomes a marking device, one that traces thresholds, frames depth, and gives form to otherwise hidden conditions. The project is therefore less about documenting buildings in their entirety and more about understanding how architecture is sensed through partial revelation.

The photographs move between domestic, institutional, and urban scenes, yet they are united by a consistent way of seeing. A lamp behind a window turns a bedroom into a glowing box suspended in darkness.¹¹⁴ A cool blue room reveals the presence of furniture, walls, and daily life through a single pane of glass.¹¹⁶ Elsewhere, interior lighting spills through tall windows and gothic apertures, transforming façades into luminous grids that register the rhythm of structure from afar.¹¹⁸

In another image, a corridor of warm light extends across a nearly empty exterior walkway, compressing distance into a linear sequence of illumination and shadow.¹¹⁹ Even storefront lighting, isolated within an otherwise dark urban field, becomes a study in how architecture announces itself through brightness, color, and reflection. Across these scenes, the camera is used not to flatten space, but to intensify the way light produces depth, hierarchy, and mood. The images suggest that architecture at night is often understood not by mass alone, but by what light touches, leaks through, or leaves behind.

What interests me most in this work is the ability of light to reveal atmosphere without fully disclosing everything. A photograph of an illuminated interior seen through a single arched window can communicate enclosure, scale, material richness, and quiet occupation without ever giving the viewer total access. In this way, the images rely on restraint. They ask how little needs to be shown for space to become legible.¹¹⁷

Shadow, reflection, glow, and contrast operate as architectural tools, defining edges and depths while preserving ambiguity. This ambiguity matters because it allows the photographs to hold both representation and imagination at once. The viewer is given enough information to understand the structure of the space, but not enough to exhaust it. The project therefore treats darkness as a collaborator: a medium that edits, sharpens, and focuses attention. Through this relationship, light does not merely illuminate architecture; it constructs a different reading of it, one based on atmosphere, rhythm, and selective clarity.¹²⁰

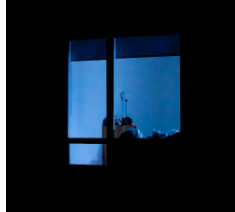
Ultimately, *Light Stamps* proposes photography as a method of architectural reading. It positions the camera as a tool for studying how buildings perform when reduced to luminous traces, and how those traces can carry information about occupation, materiality, and form. The project frames light as both subject and instrument: something observed, but also something that draws, stamps, and spatially organizes the image itself. By focusing on these quiet nocturnal impressions, the work suggests that architecture is often most vivid not when it is fully visible, but when it is partially withheld and defined by the glow that escapes it.¹¹⁵



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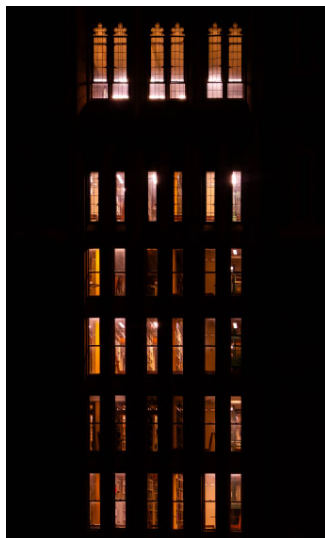
Reading Space Through Glow and Darkness



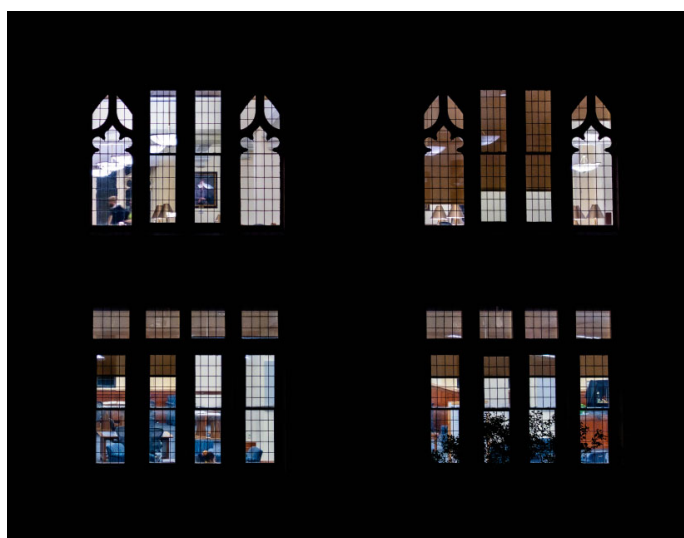
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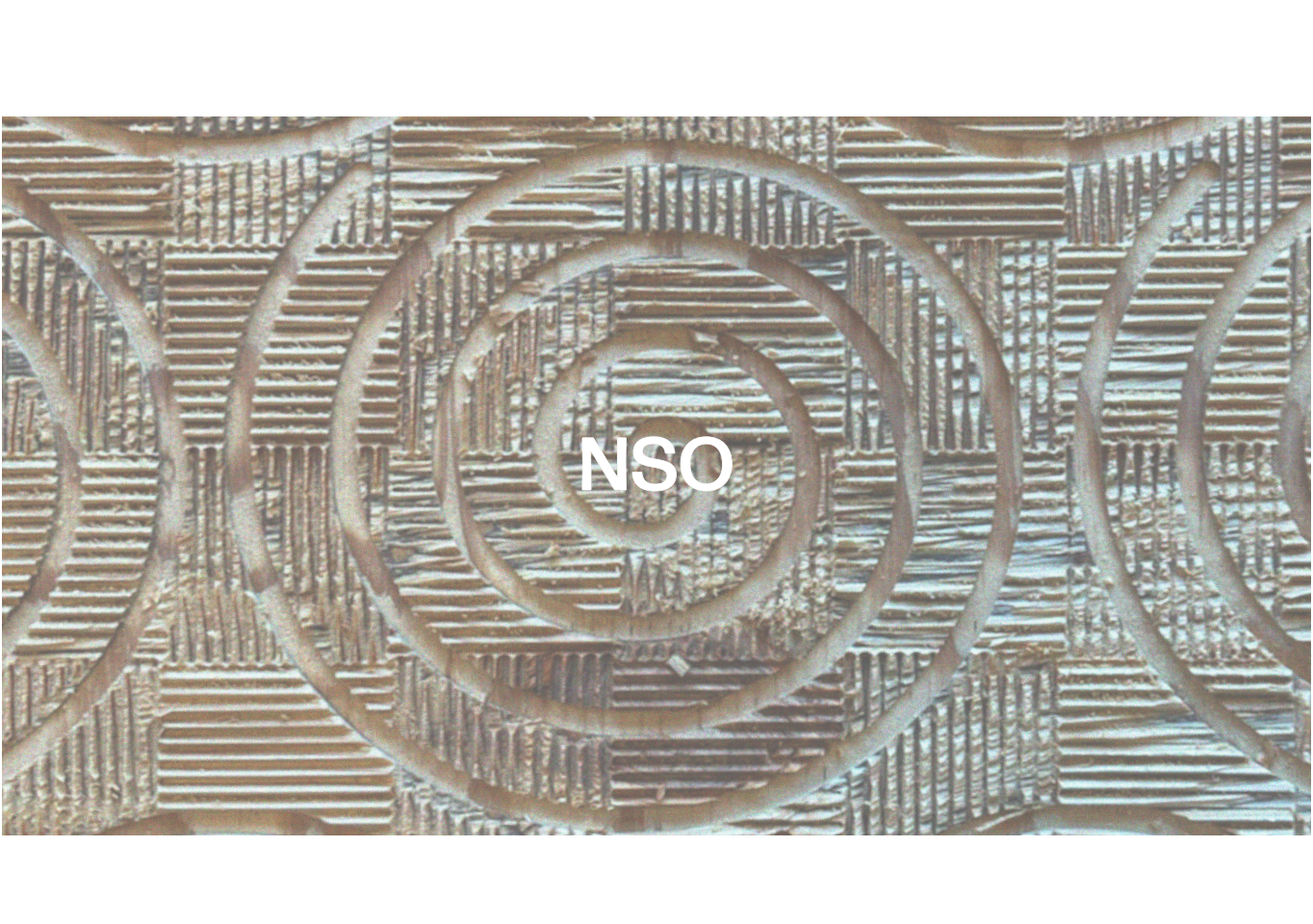
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NSO