

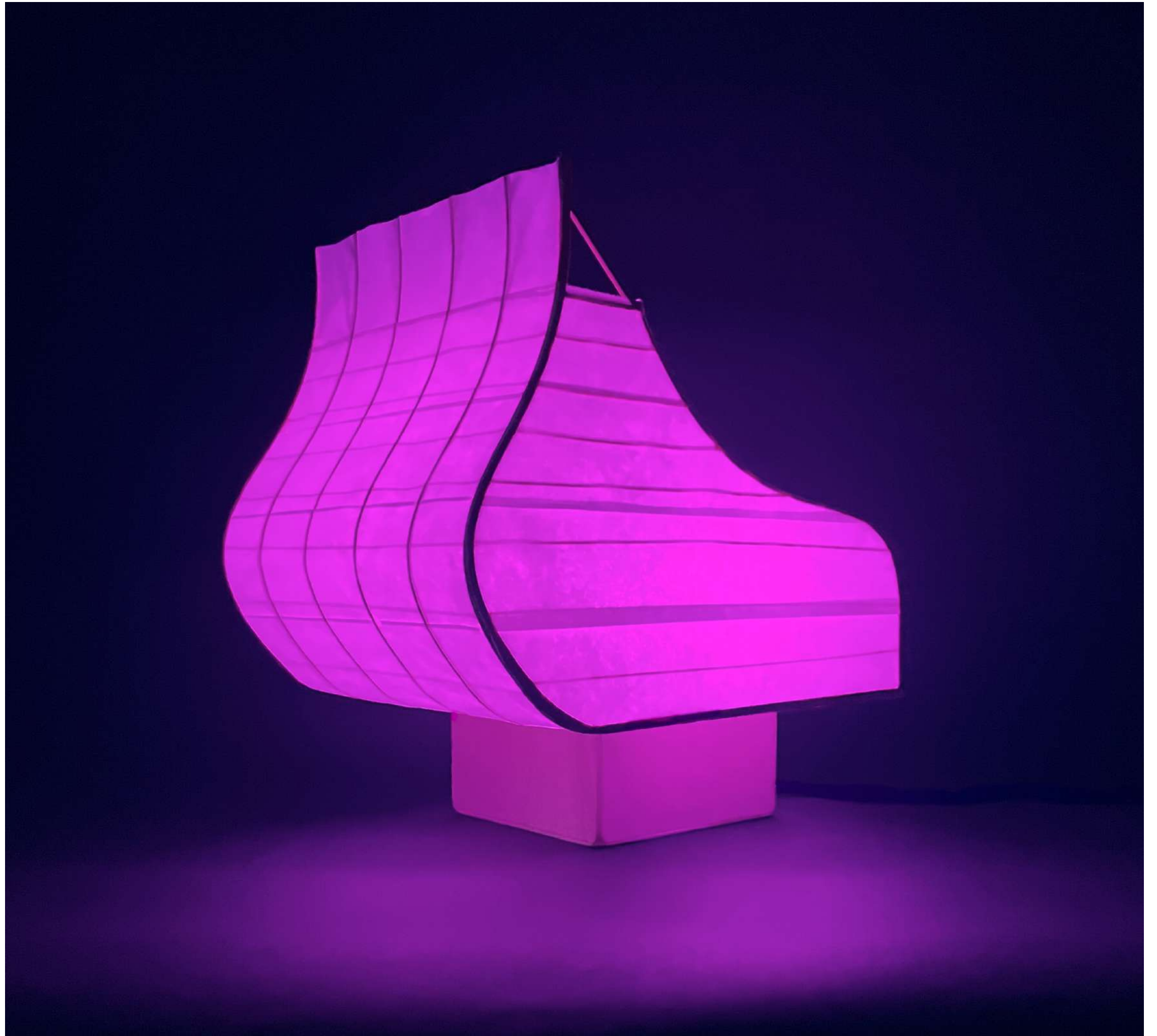
PORTFOLIO

No.	1	TRIBECA SYNAGOGUE
No.	2	THE STOP
No.	3	CLUB MOGADOR
No.	4	ELEMENT
No.	5	MONTAUK ARTS CENTER
No.	6	PLEASURE
No.	7	MEMORIAL FOR SURVIVAL

Tribeca Synagogue

Representation Exercise

The Tribeca Synagogue was designed by architect William N. Breger and was completed in 1969. This space is still frequented by Tribeca's artsy crowd, breaking the monotony of White Street's loft, visually communicating its sacred nature. This synagogue is represented as a lamp in order to amplify the space's glowing power, and show how this space acts as a source of light, hope, and warmth for many people.



The Stop

Vacant Storefront
Intervention
Core I

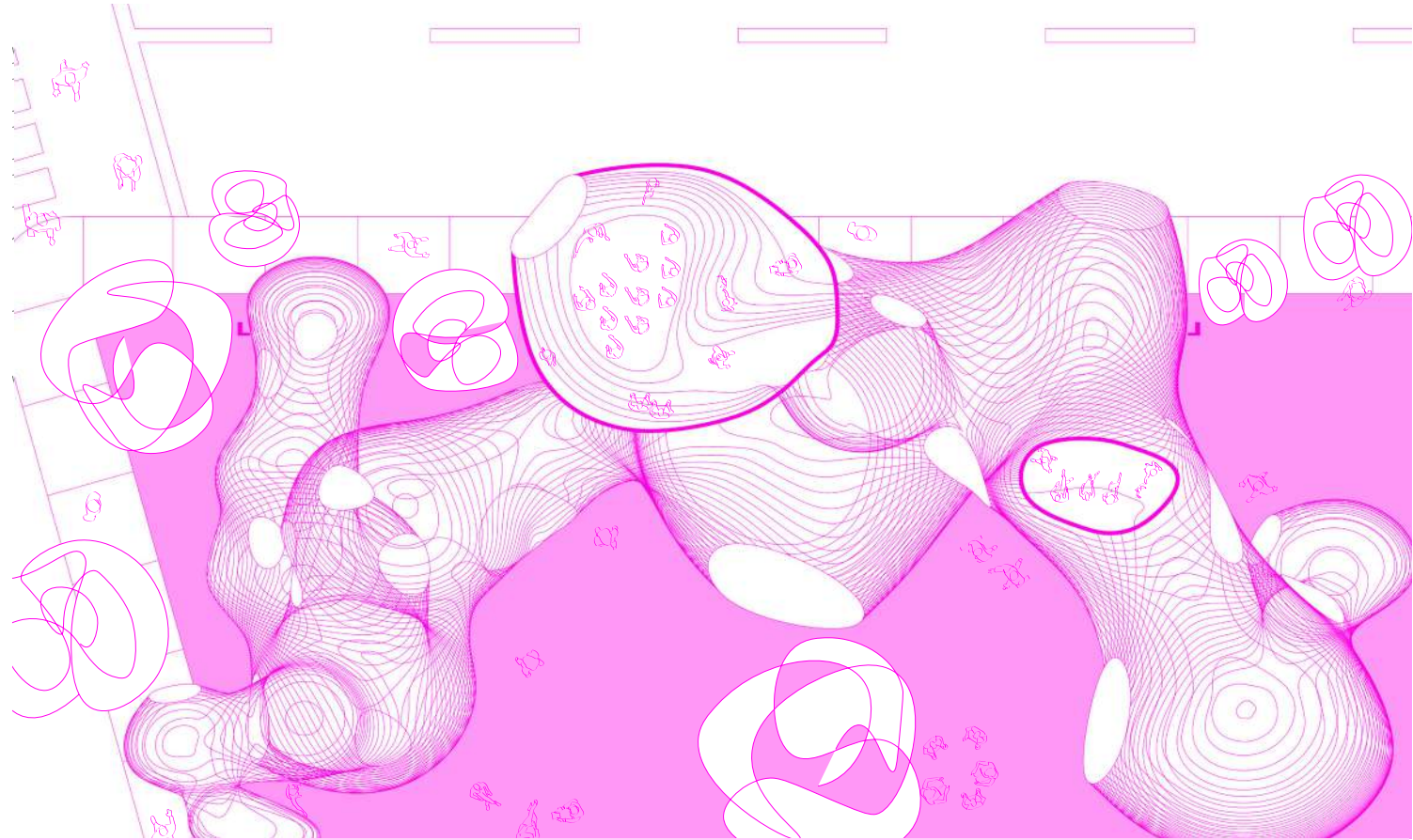
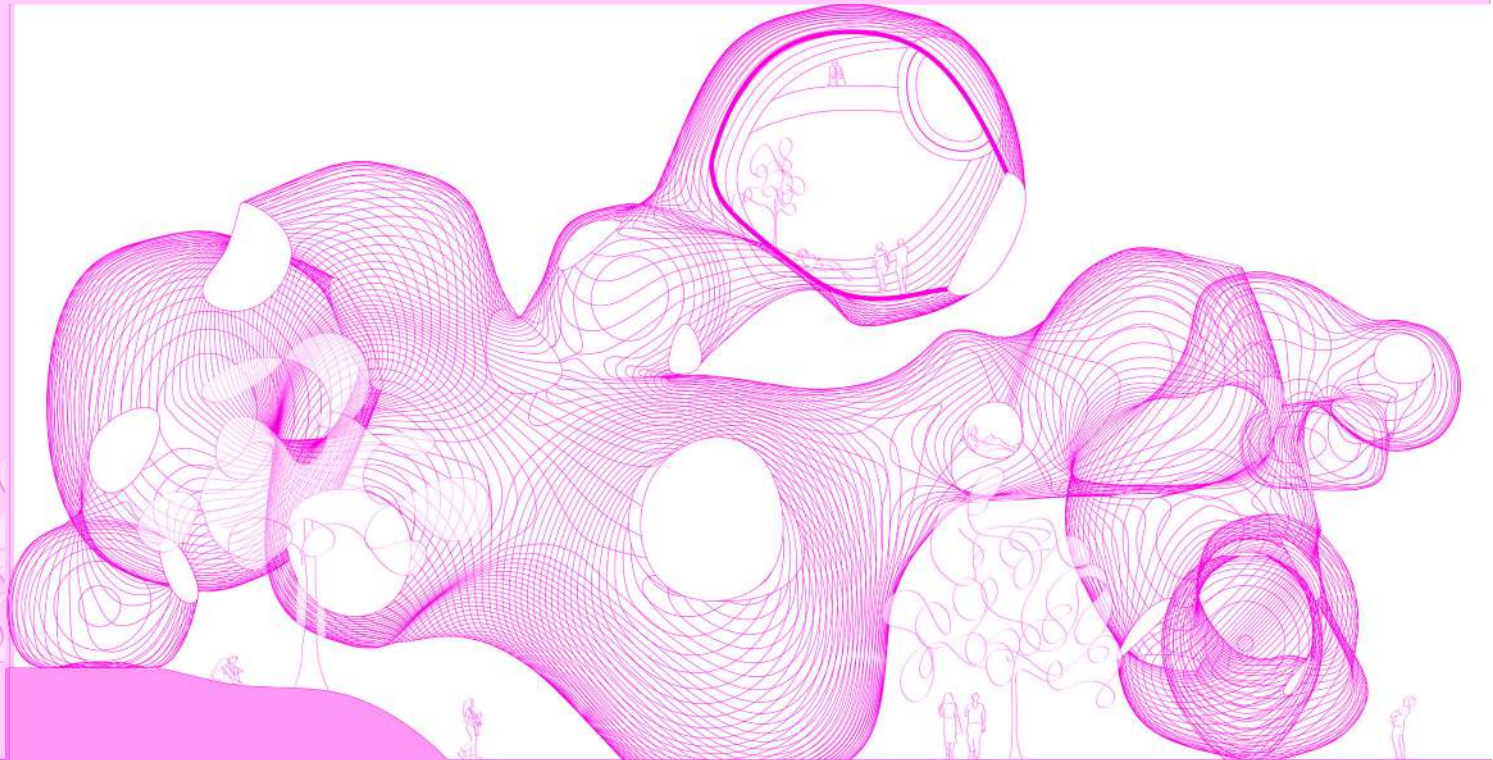
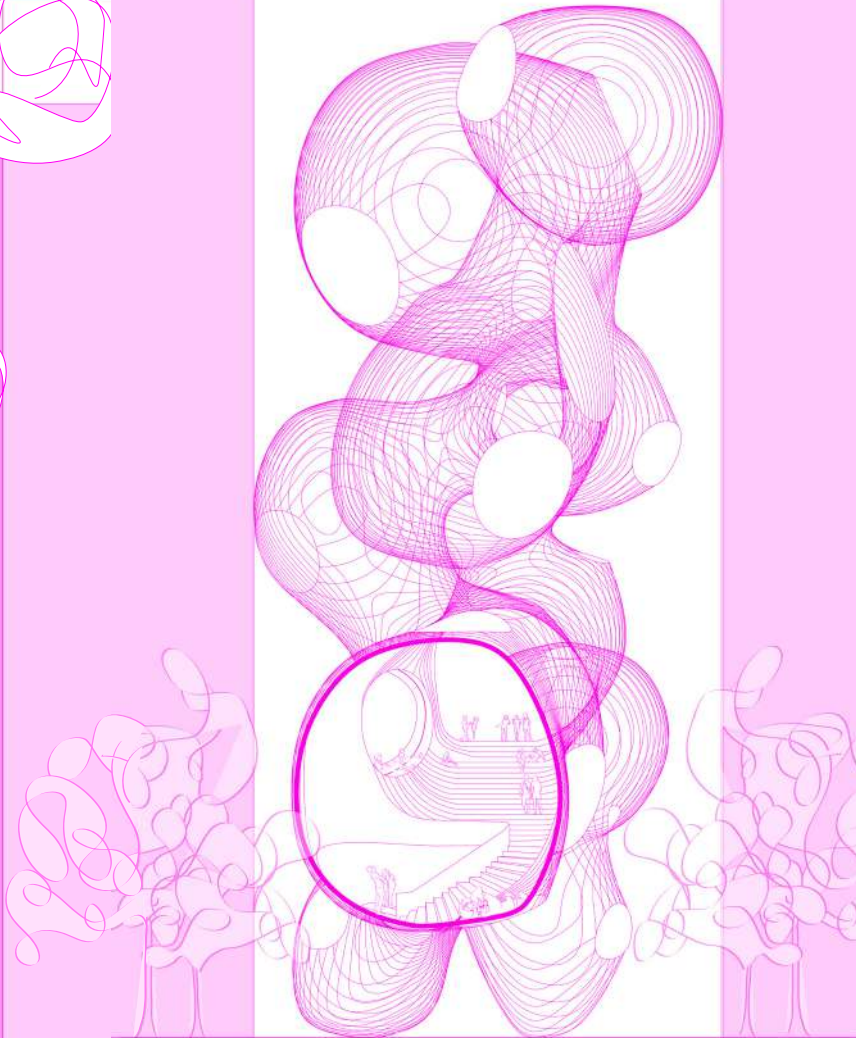
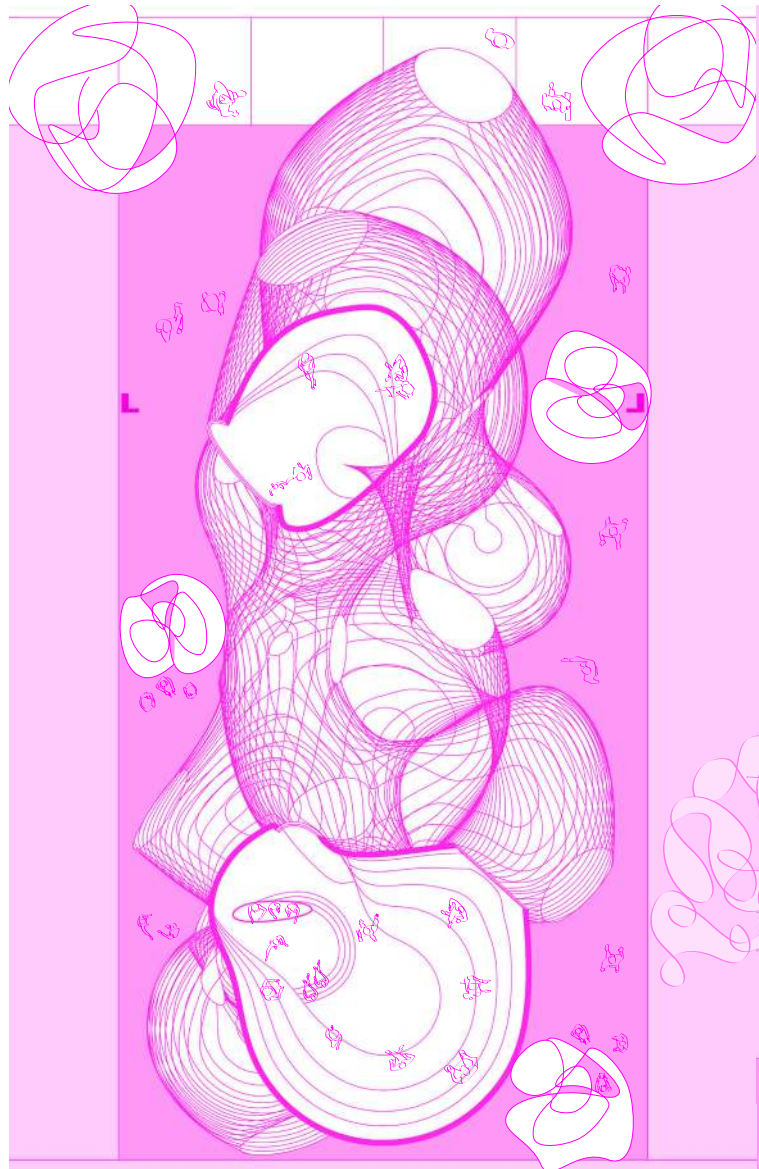


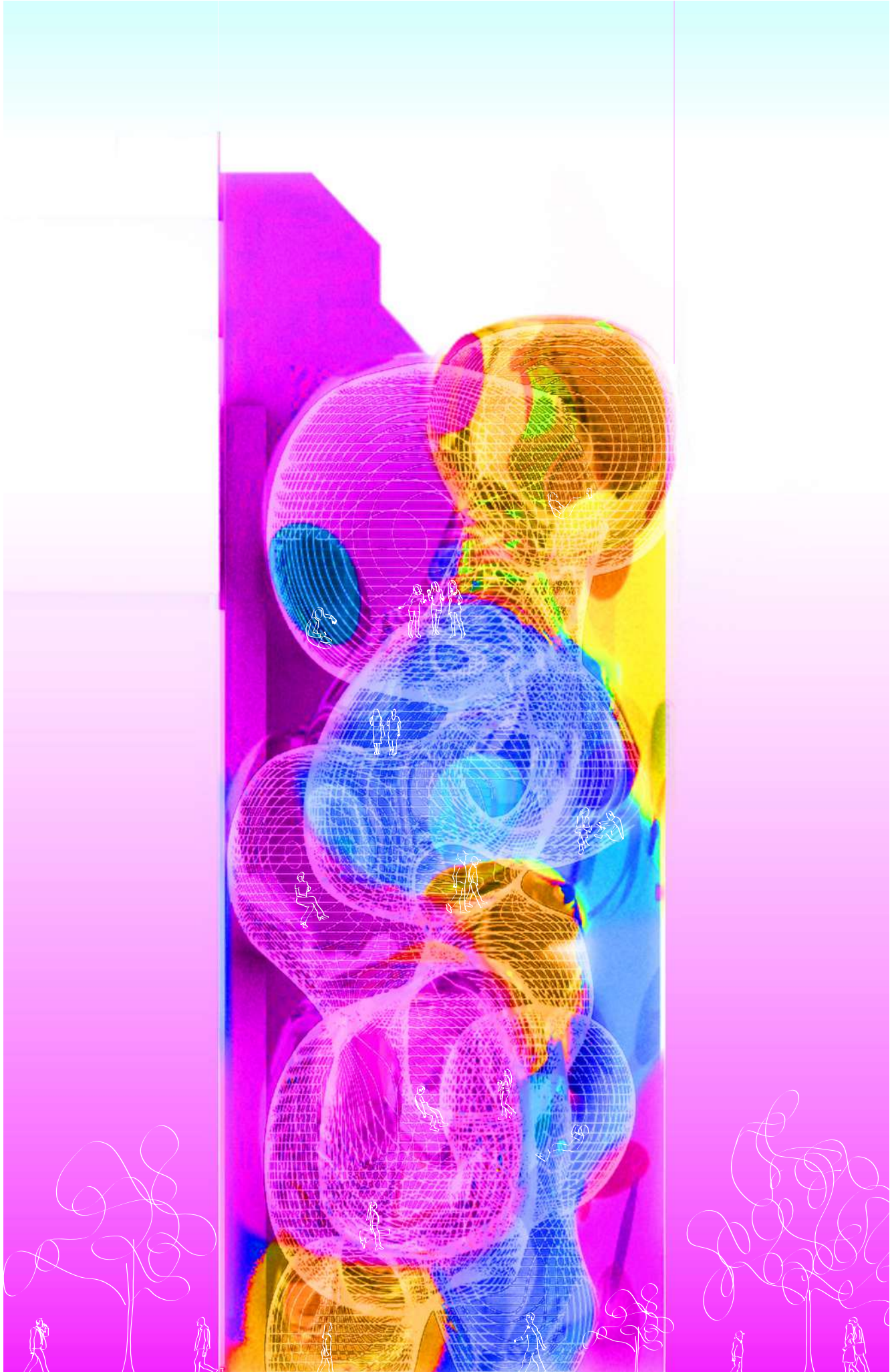
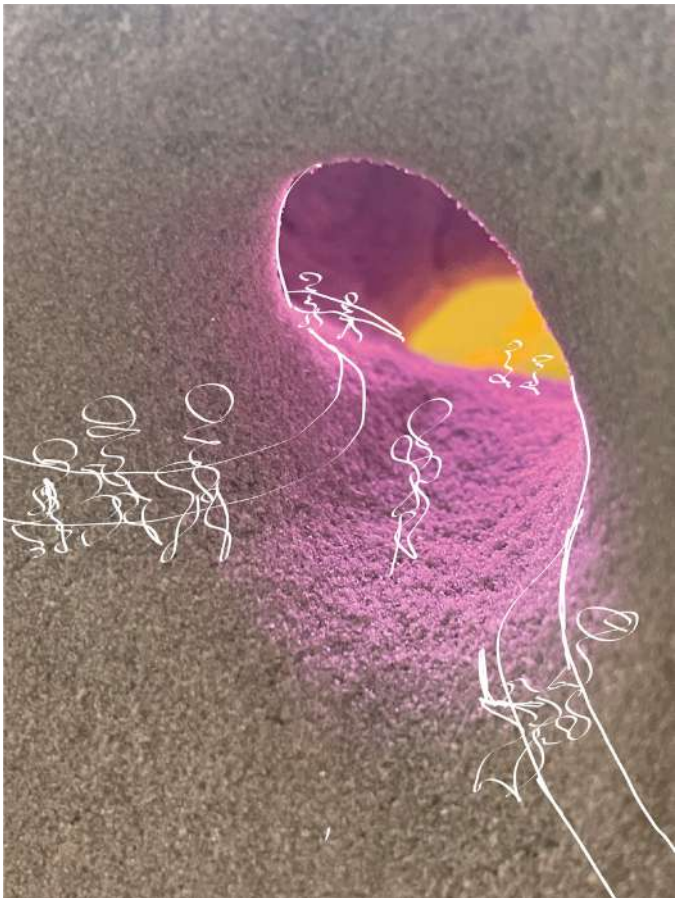
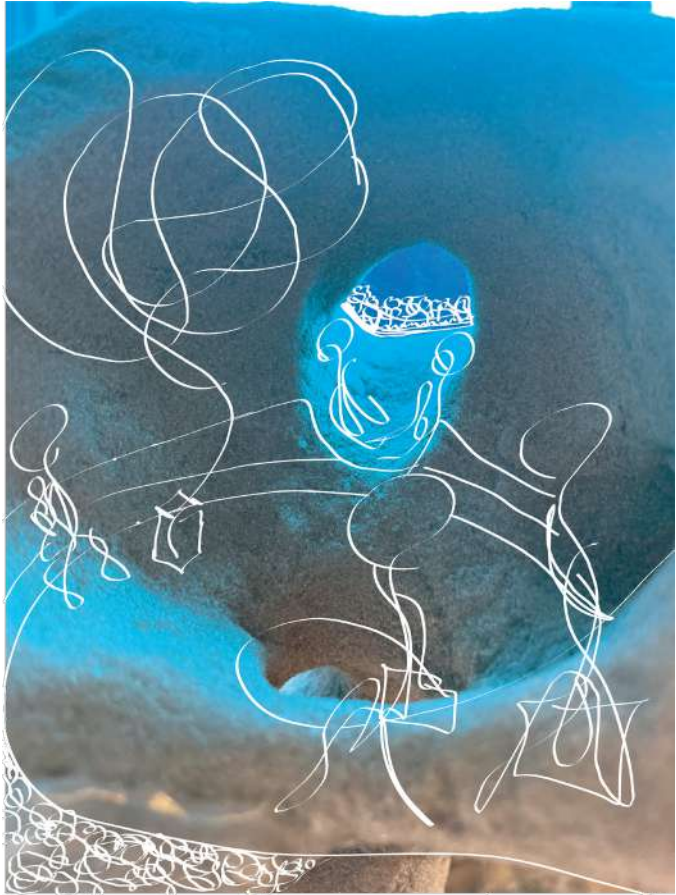
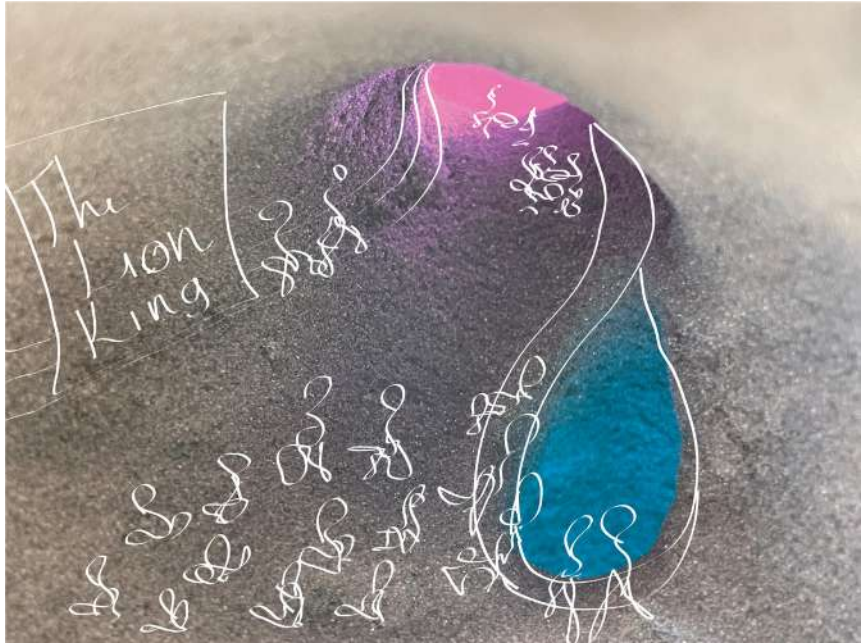
Manhattan's grid is iconic. Few are aware that this grid was implemented by a planning team in 1811 to facilitate the sale of land. The Stop is a system of public pods that occupy vacant storefronts and plots of land, providing a network of escapes filled with foliage, relief, and community. These activated places turn unused space into desirable public hubs which engage both indoor and outdoor spaces and inspire a diverse range of activities and ambiance.

The organic form of these Stops works to combat the linearity of our built environment and Manhattan's grid, inviting people to engage with one another in a more corporeal and natural kind of space. These pods allow visitors to wander aimlessly and escape the speed of our non-stop city. The Stop provides a space for a long breath, quick lunch, a spontaneous dance class, or even a movie screening. Although these engagements may seem like luxuries, they are, in fact, essential to maintain a happy and motivated lifestyle and must be accessible to all. New Yorkers know that space to exist and escape is essential and precious and will eagerly engage once welcomed in.

Ultimately, the Stop raptures the linearity of Manhattan's grid and our capitalist society by publicizing privately owned space and providing a sense of community, escape, liberation, agency, and wonder.



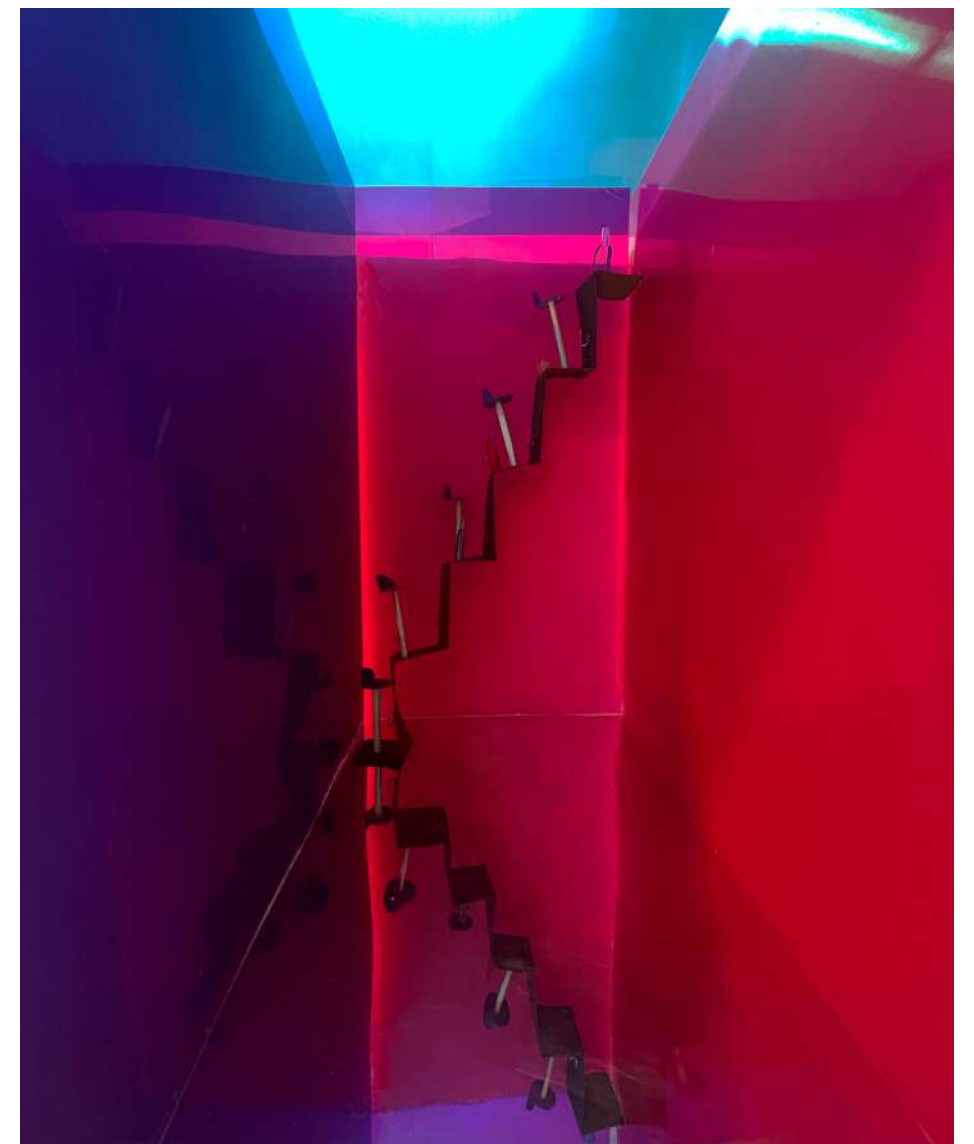
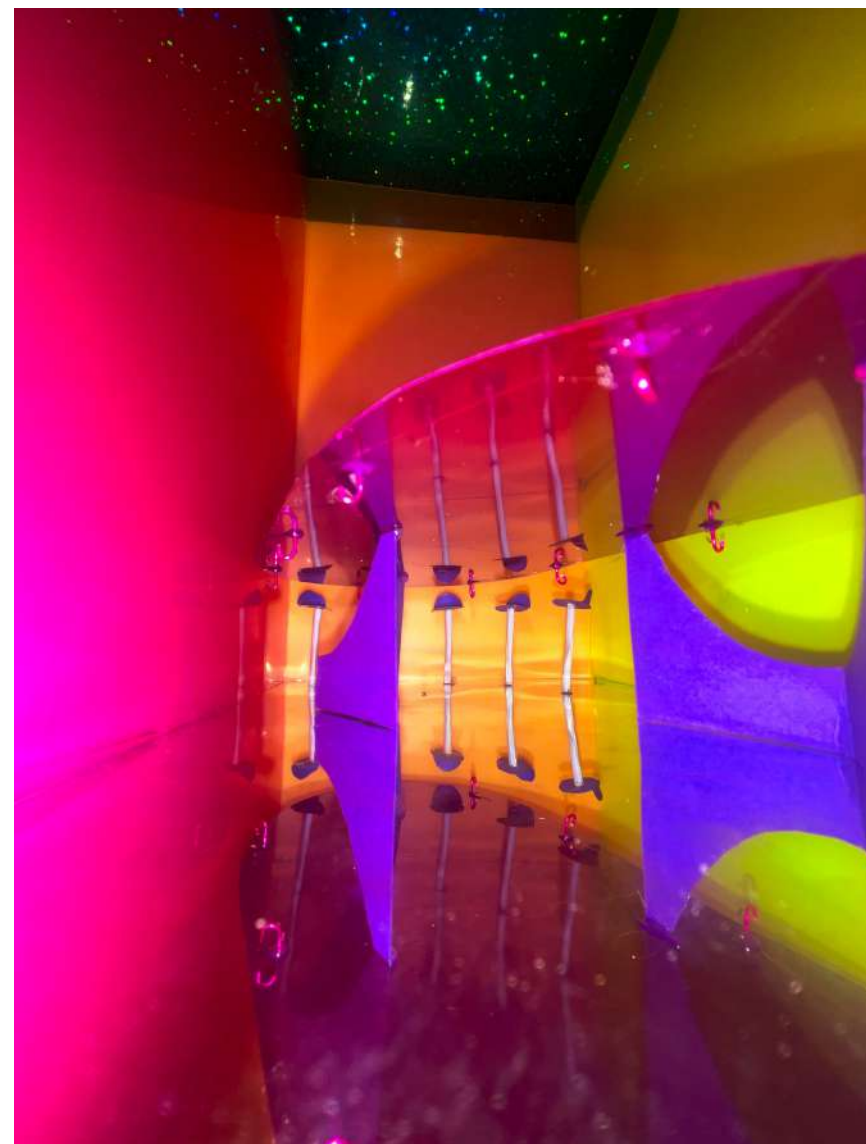
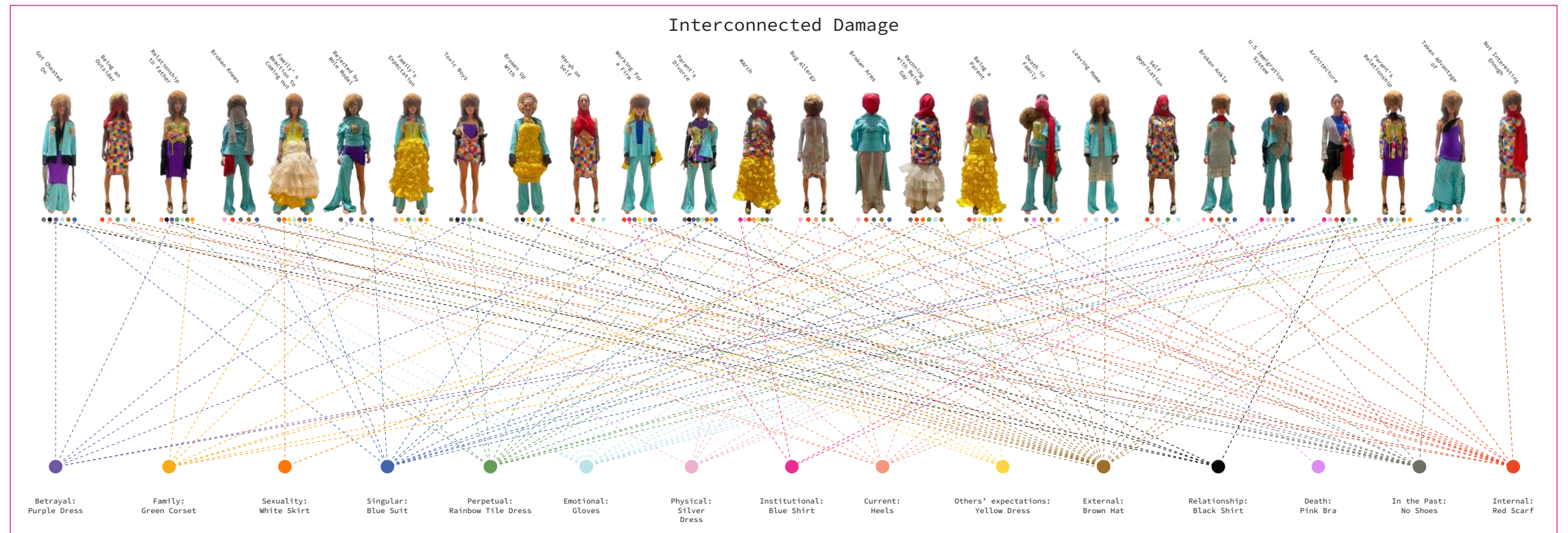
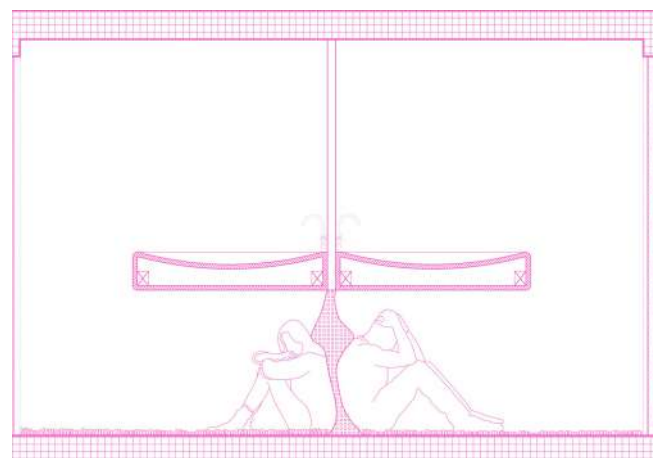


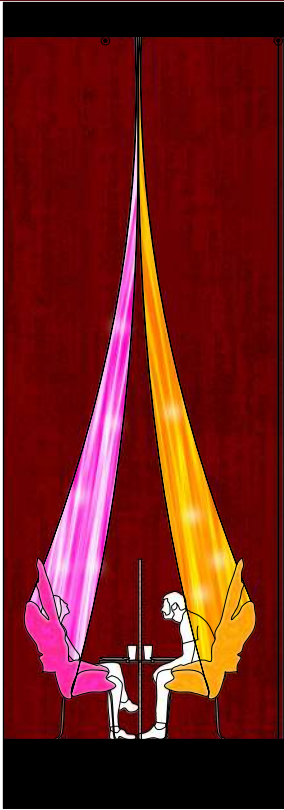


CLUB MOGADOR

Nightclub & Dining
Experience
Core II

Although individuals are damaged by their own unique experiences, our damage is interconnected, and has the potential to create solidarities between different people. Upon anonymously interviewing 26 individuals, it became apparent that damage is relational and human, and requires certain kind of spaces in order to heal. Usually people either cope in solitude or company, alone at a bar or at a dinner table with friends. Club Mogador offers a third kind of space for damage to live. Club Mogador is a space which invites damaged individuals to arrive alone, and interact with others offering a therapudic sense of relief, reframing social interaction, and eliminating the stigma around solitude and emotional hardships.

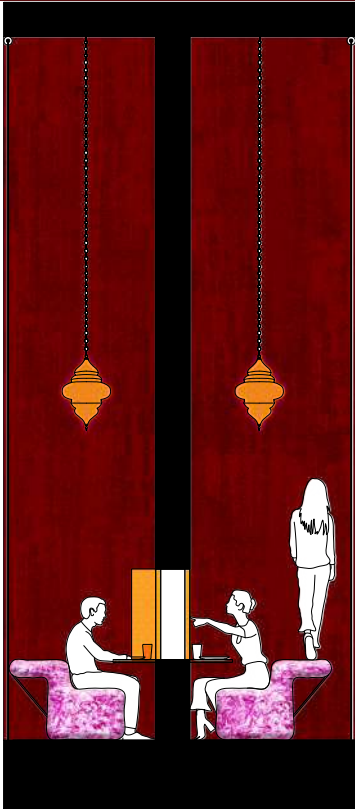




REFLECTION ROOM

- Perpetual
- Internal
- Other People's Expectations

LOOKING - GLASSESELF :
This room is equipped with veiled mirrors and beeping mirrors. Each mirror has a knob with which they can control their visibility. If the light is dimmed, they will be able to see the person across from them. If the light is bright, they will confront their own reflection. This fragmented and veiled interaction causes the diner to confront themselves and one another separately as they dine.



BEDROOM

- Physical
- Sexuality
- Relationship

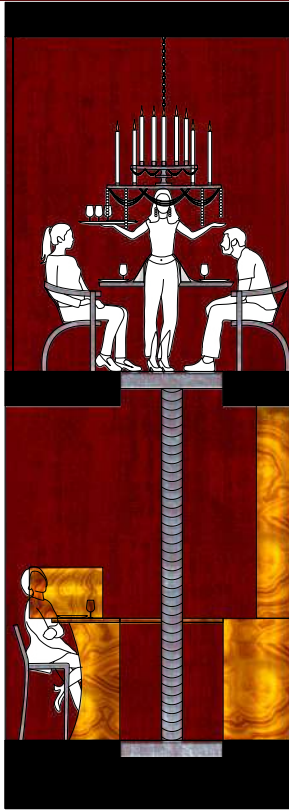
R I T U A L C H A I N :
Guided by Randall Collins, this theory states that processional rituals pump up emotional energy and offer space for group solidarity. As first, visitors enter through the coat closet, which indicates that this space is highly populated. The bar is equipped with individual sections for each person. Illuminated stone partitions reveal shadowed visitors allowing for a solitary experience while physically fostering collectivity through proximity and shadowed visibility. Although they are unable to connect, these involved in this experience can appreciate each other's presence. The shadowed anonymity just induces a sense of curiosity and desire to connect. Later on, they are naturally divided from those directly next to them.



THE BAR

- External
- Relationship

FORBIDDEN - FRUIT - EFFECT :
The forbidden fruit effect, which theorizes that which is unavailable appears more desirable. At first, visitors enter through the coat closet, which indicates that this space is highly populated. The bar is equipped with individual sections for each person. Illuminated stone partitions reveal shadowed visitors allowing for a solitary experience while physically fostering collectivity through proximity and shadowed visibility. Although they are unable to connect, these involved in this experience can appreciate each other's presence. The shadowed anonymity just induces a sense of curiosity and desire to connect. Later on, they are naturally divided from those directly next to them.



MEETING ROOM

- Institutional
- Family

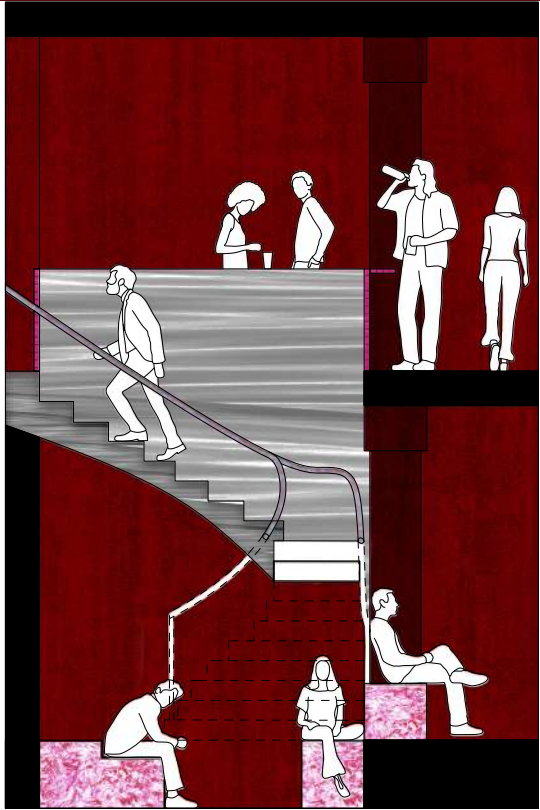
C O L L E C T I V E :
Guided by Durkheim, this theory explains the sense of harmony and energy that people feel when they come together as a group around a shared purpose. Here, a group of strangers come together around a circular table to dine. This table reference room fosters dining tables and banquets rooms. The anonymity of these people's identity captures the rigidity of these common spaces and negates the notion that these spaces are meant for the ritualistic gathering of non-strangers only. The tilted angle of the table further this notion reducing the physical and conceptual structural dynamics of these spaces. An elevator-mechanism projects the mezzanine into the center of the table above the service food and drink. This performative action and the way one would be so blasé as a dress and the chandelier as a hat further makes the architecture institutional gathering.



KITCHEN VIEWING PLATFORM

- Sexuality
- Betrayal
- Current
- In The Past

R I T U A L C H A I N :
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CONVERSATION PIT & MEZZANINE

- Institutional
- External
- Internal
- Physical
- Perpetual

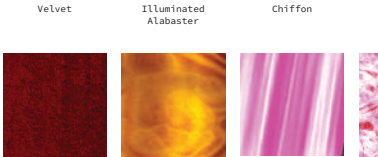
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FIG GARDEN

- Internal
- Current
- Physical
- Sexuality
- External

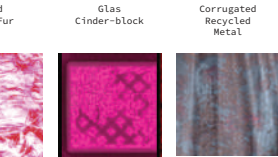
Here visitors are invited to escape into a fig. The feeling of entering this space stimulates that of putting on a cozy an soft sweater. These figs range from small to large inviting up to six people to engage with one another. The solitary figs invite people to cry and feel intense emotions in private while the populated figs invite a sense of discovery, escape, and connection.

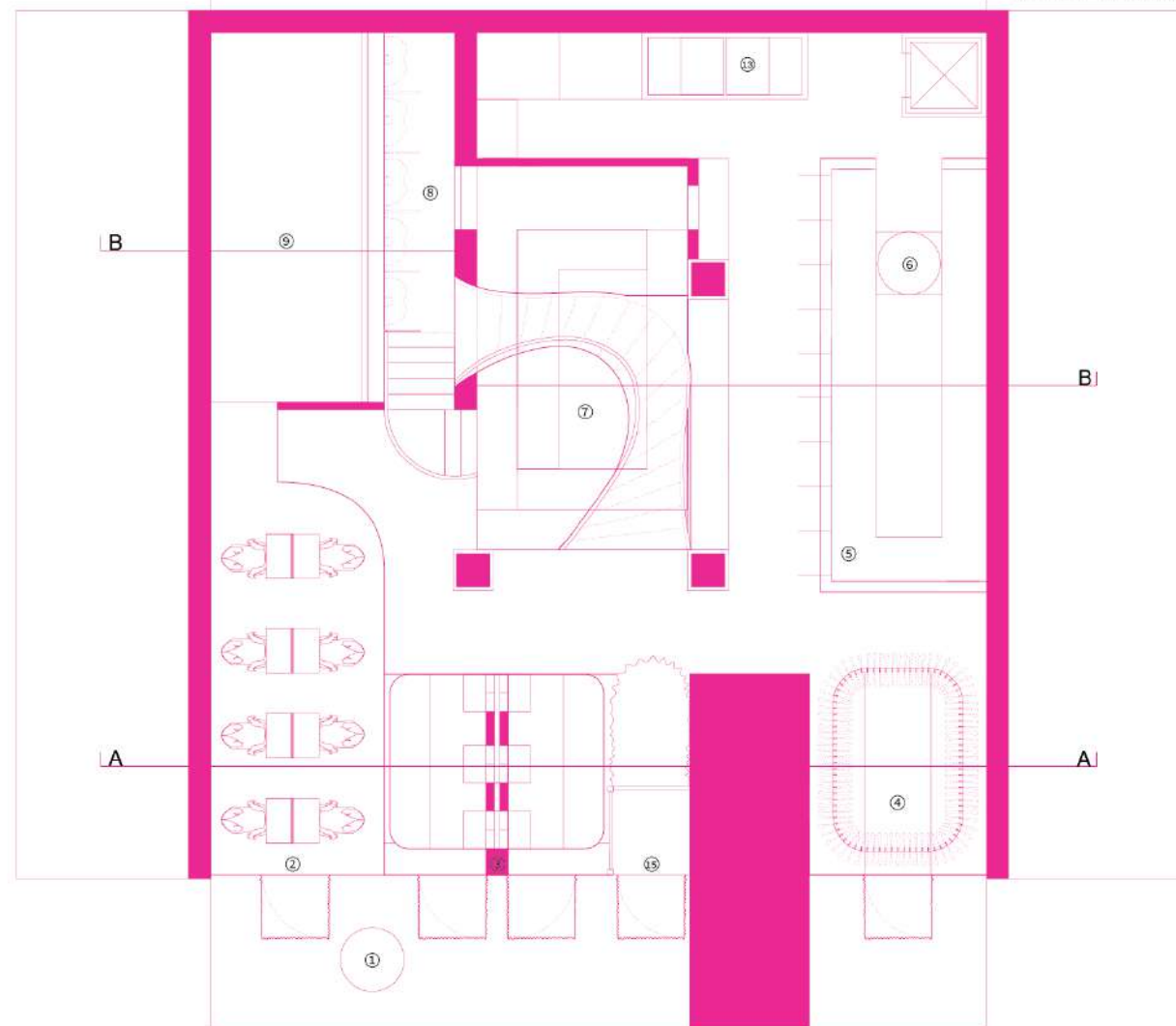
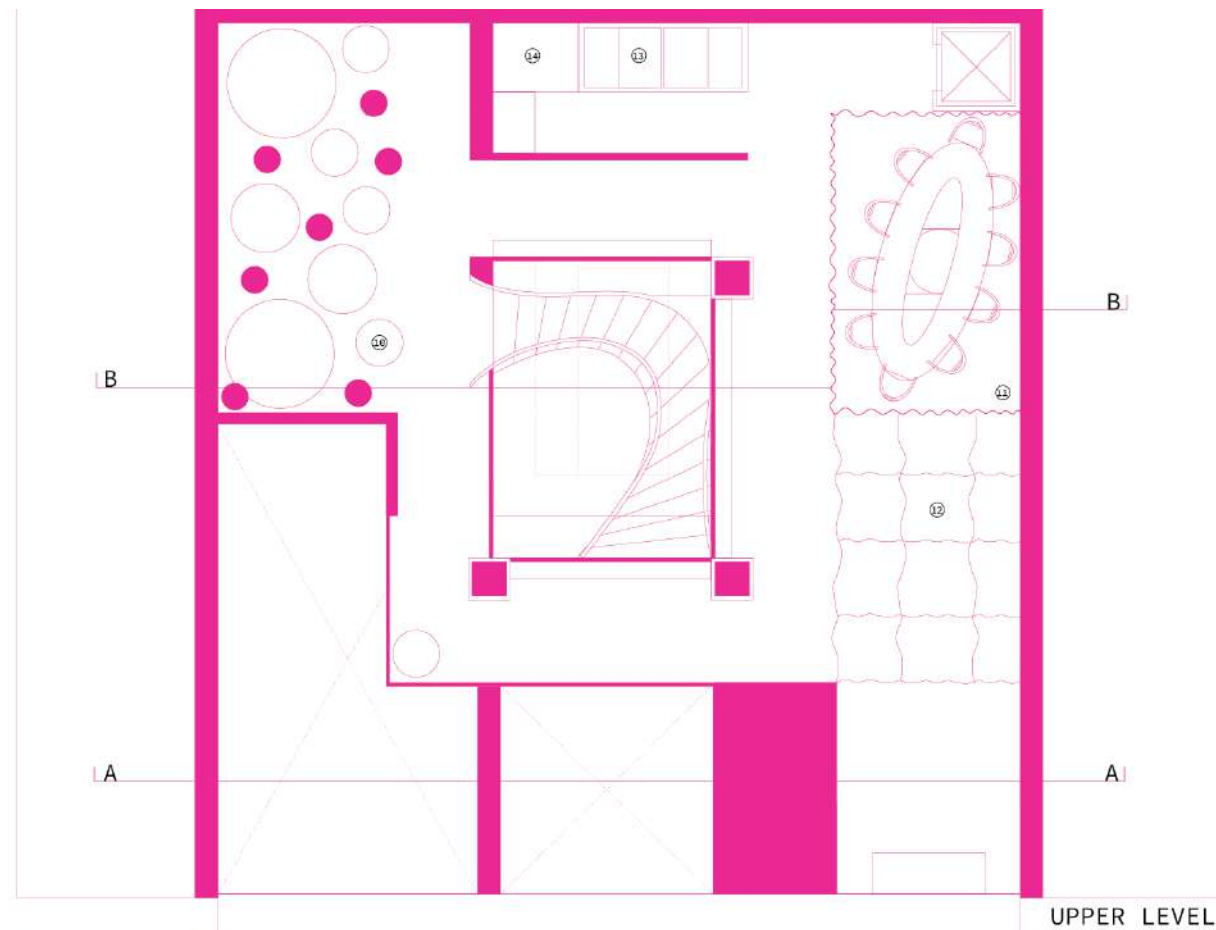


DANCE FLOOR

- Perpetual
- Current
- External
- Physical

This dance floor is equipped with rotating fabrics that create individualized spaces for people on the dance floor. Should people wish to dance altogether, they are invited to surpass these fabrics and come dance next to the DJ. This space offers a sense of relief from the intensity of the installations before and ends this experience on a joyful and exciting note.

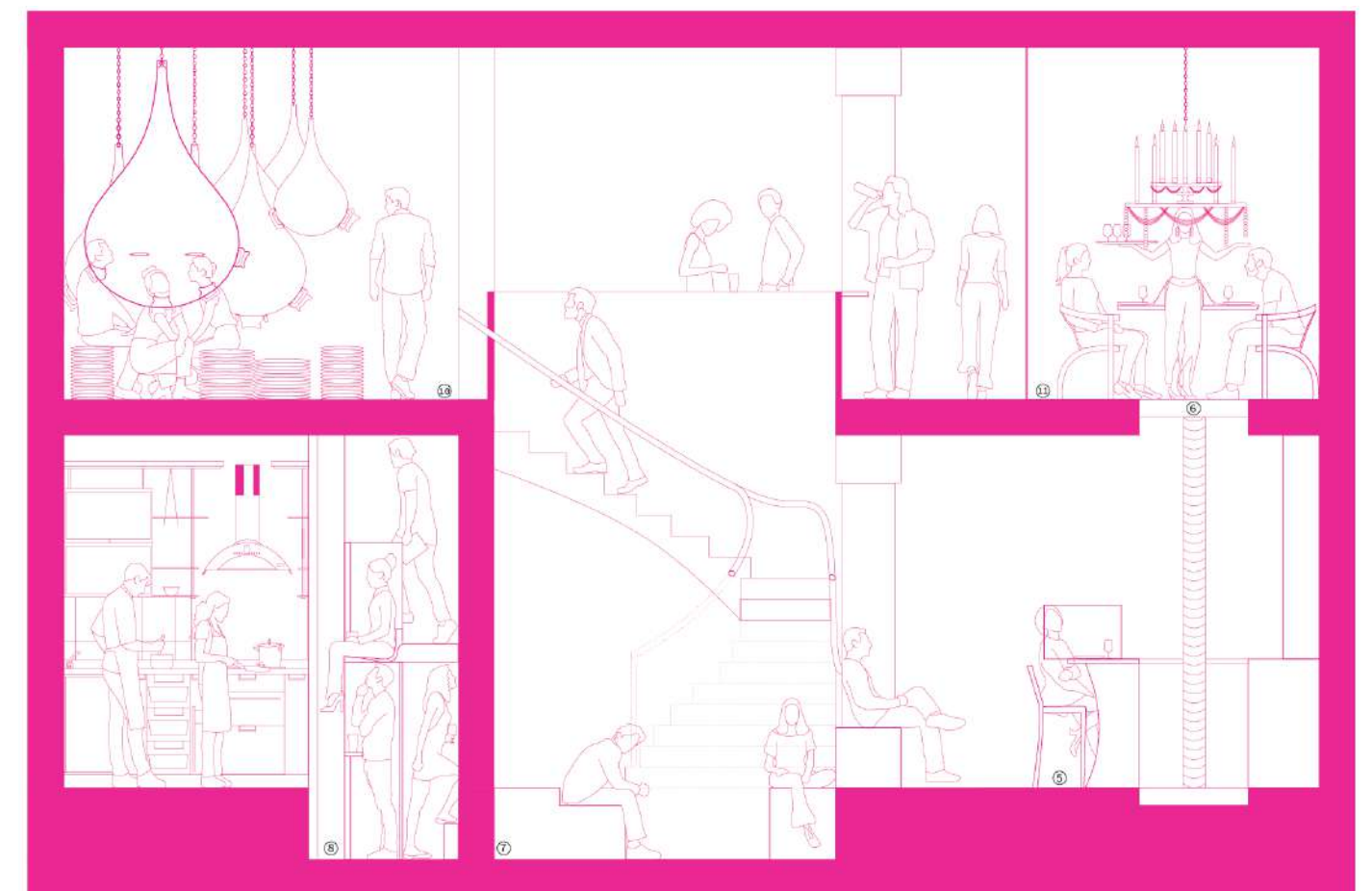




1/2" = 1'- 0"



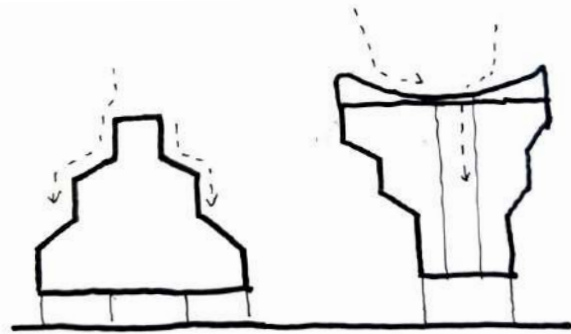
SECTION B



SECTION A
1/2" = 1'- 0"

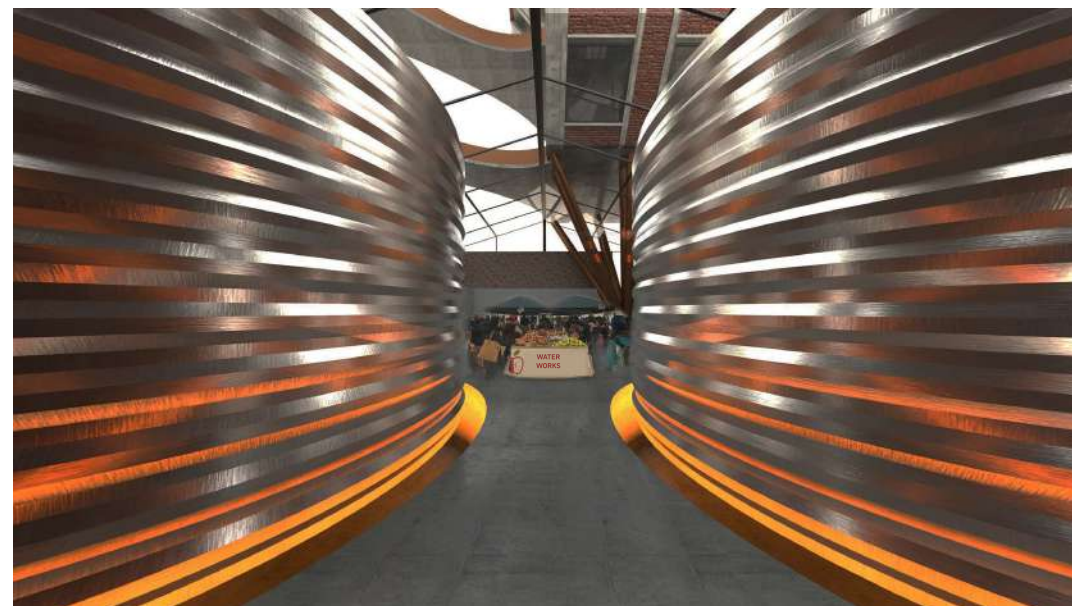
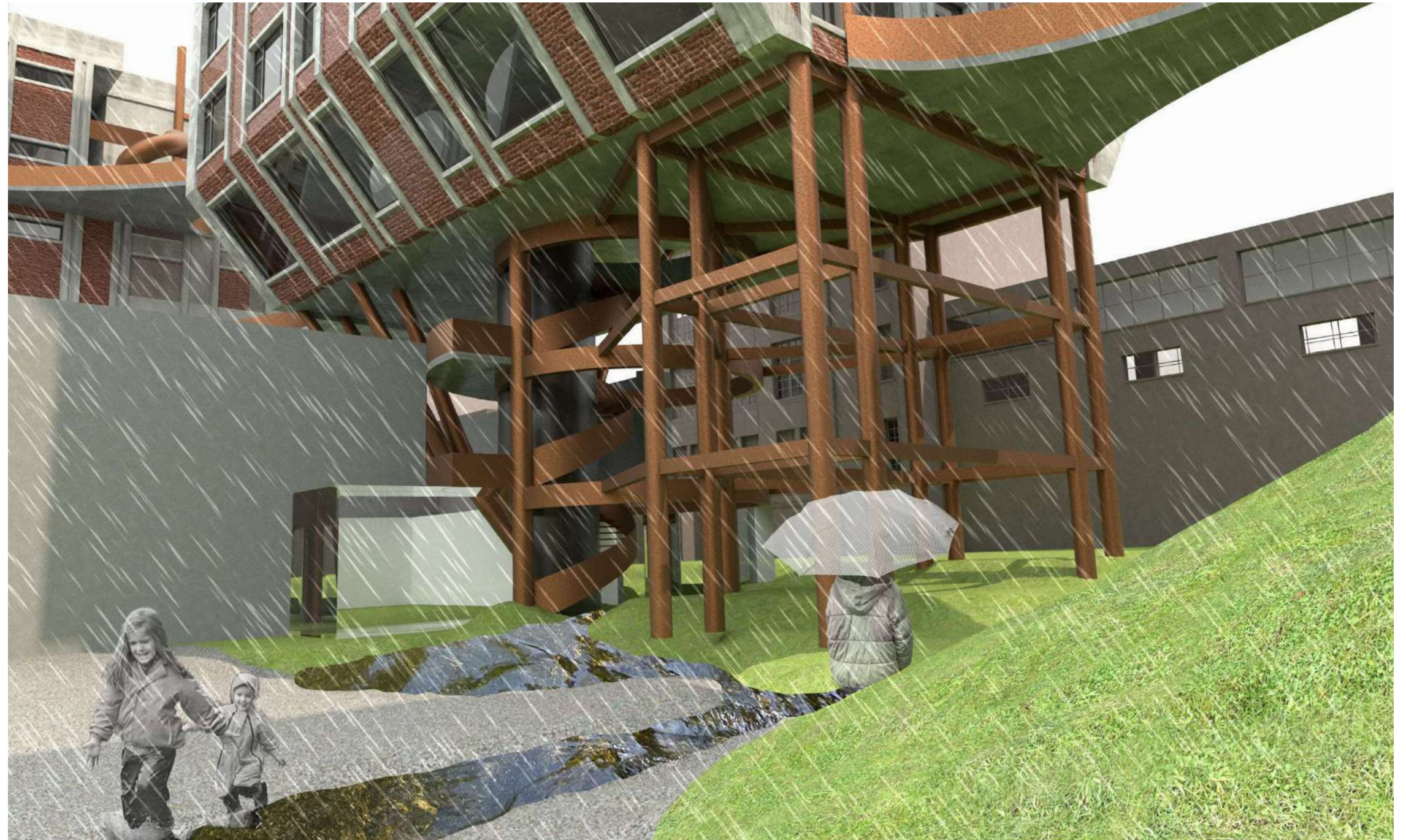
Element

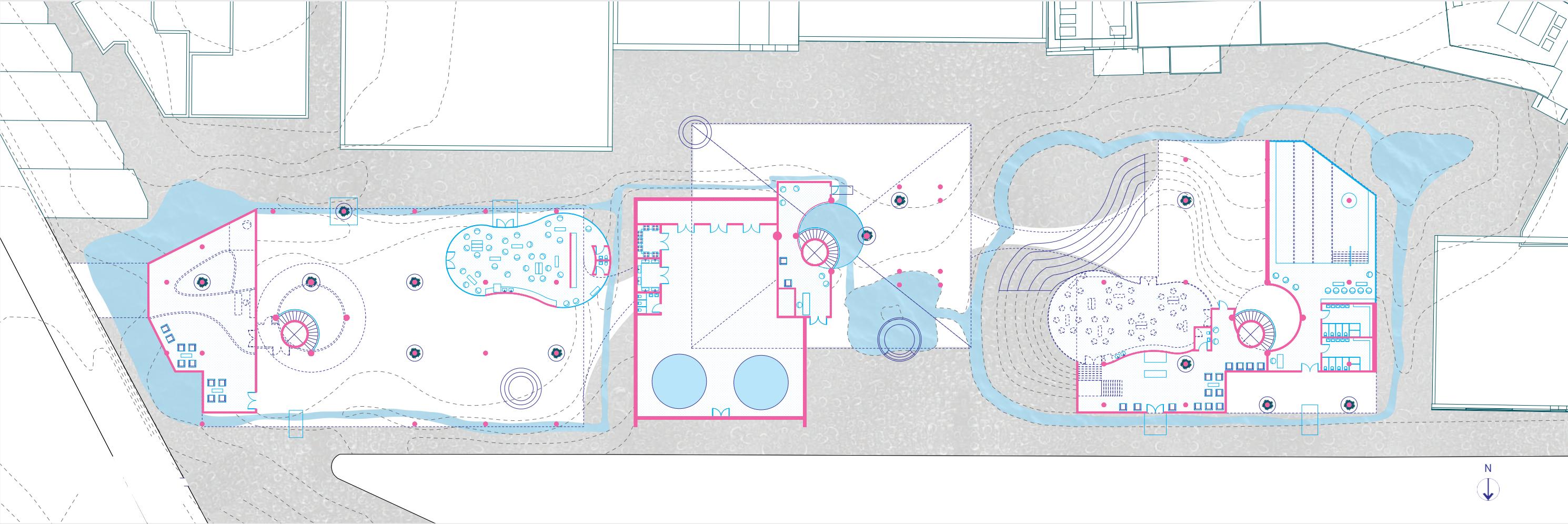
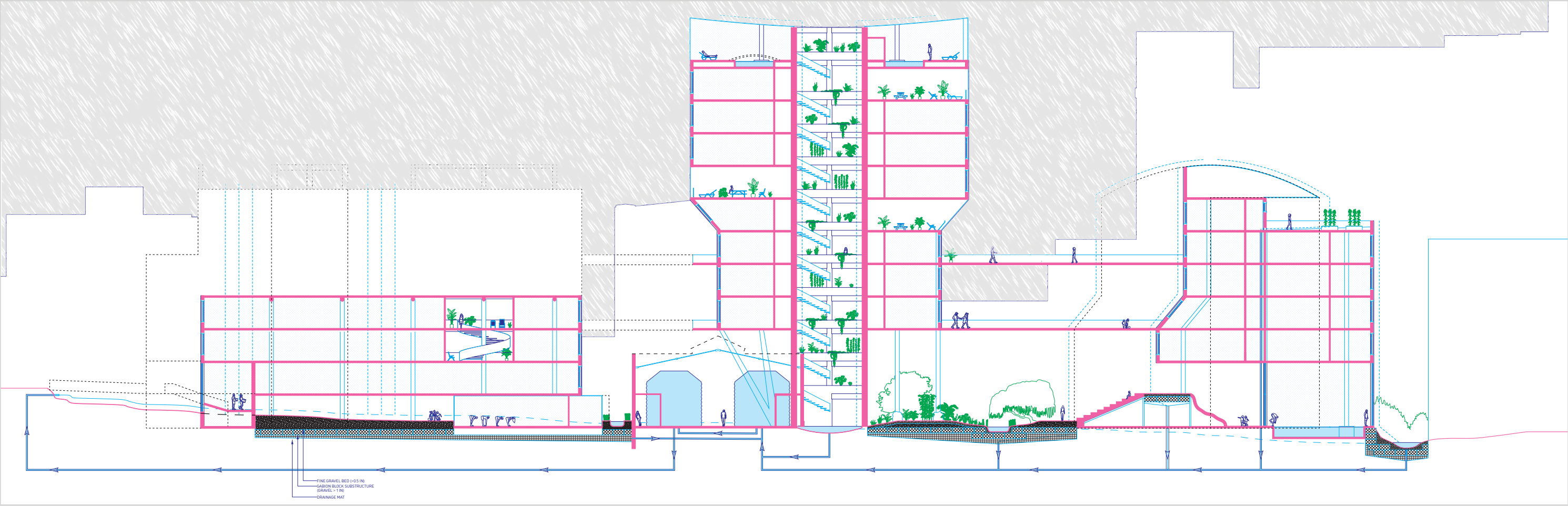
Housing Complex Core III

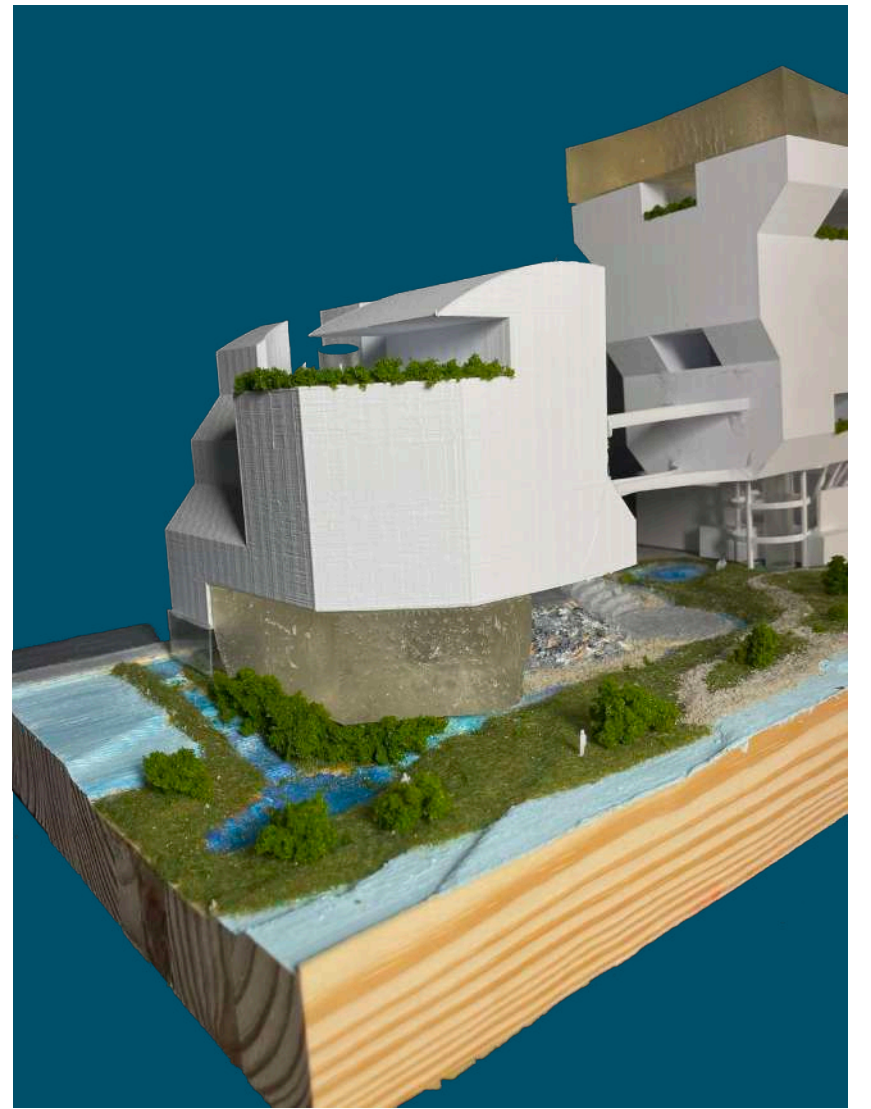
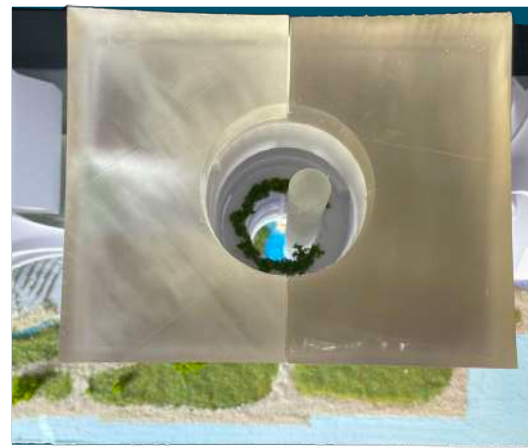


Team: Dana Mor + Benjamin Vassar

Element aims to recalibrate residents' relationship with nature and each other, giving the built environment a new set of rules and values. Element is designed for extreme elemental conditions, such as flooding, rising temperatures, and global pandemics, hoping that if we design for extreme conditions, general neutral conditions will be sound. To provide safety and wellness for residents, as well as connect them to the elements, Element practices water collection, farming, cross ventilation, and prioritizes mental health and wellness through its design which does not rely on mechanical systems. The typography of the landscape is designed to direct water into channels, allowing for accessible collection and simultaneously restoring NYC's extinct wetlands. The buildings' angling allowed rainwater to trickle off the building and into channels, which also purify the air on this site and induce a sense of auditory relaxation. Also, the water on the reconnects water to people and enhances their relationship with natural forces. The abundance of water collected on the site allows for two swimming pools, farming programs, and a serene landscape. The open core provides a dynamic space and sense of community, fostering close ties between neighbors and engaging with external weather conditions constantly, hopefully magnifying their care for our city and their connection to elemental needs. Lastly, the three buildings provide a diverse range of unit types ranging from 1-3 bedrooms, catering to Harlem's diverse demographic and encouraging an intergenerational community.

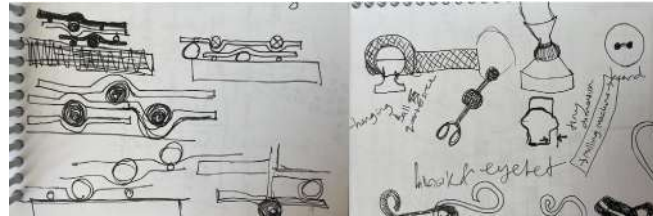






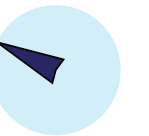
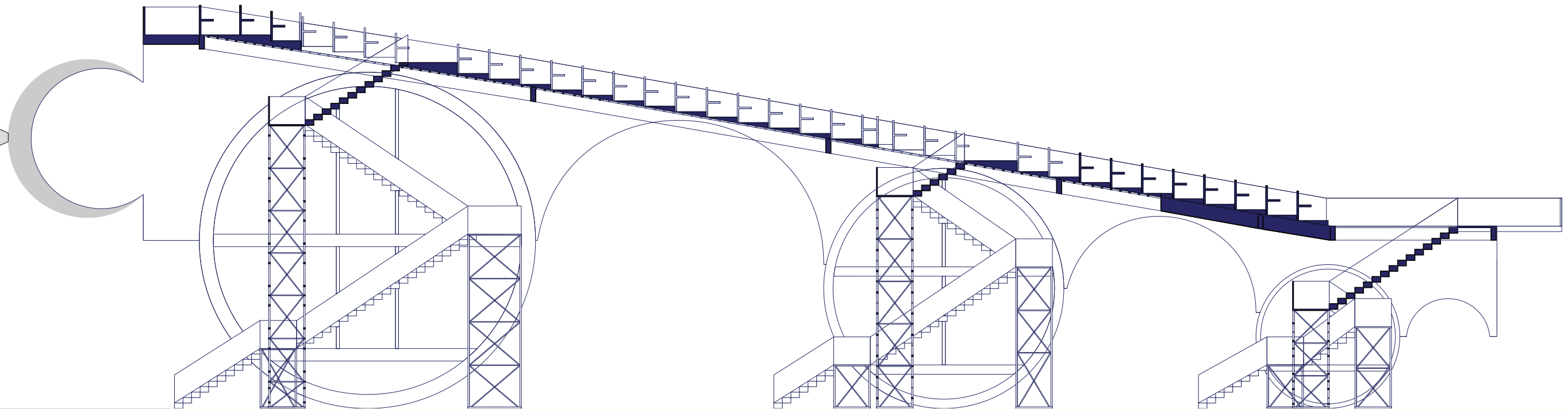
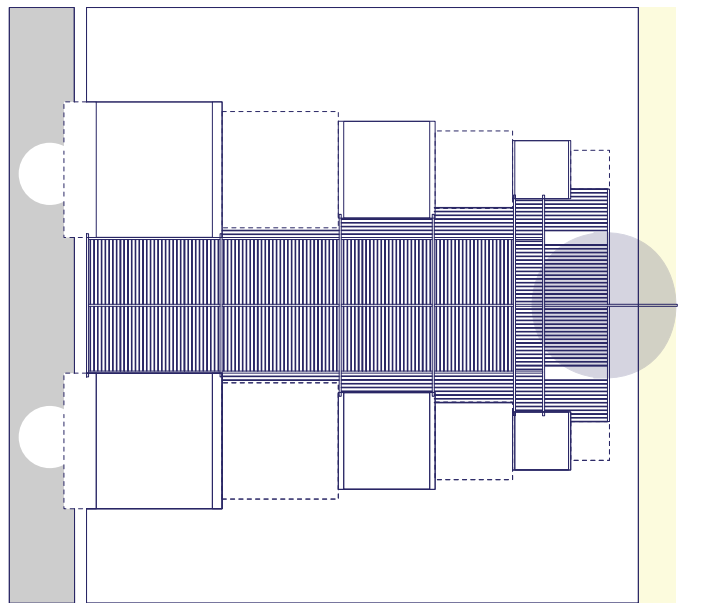
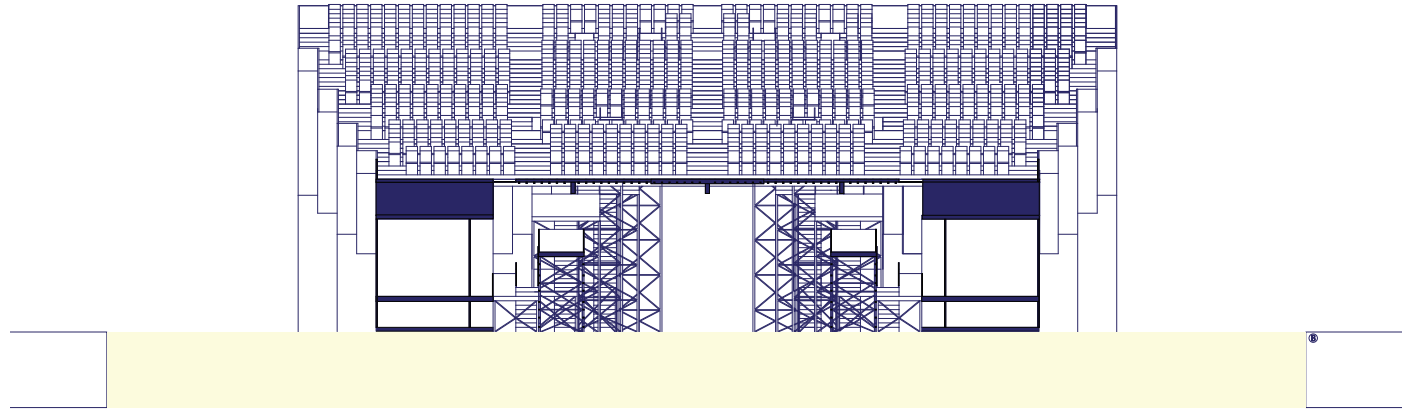
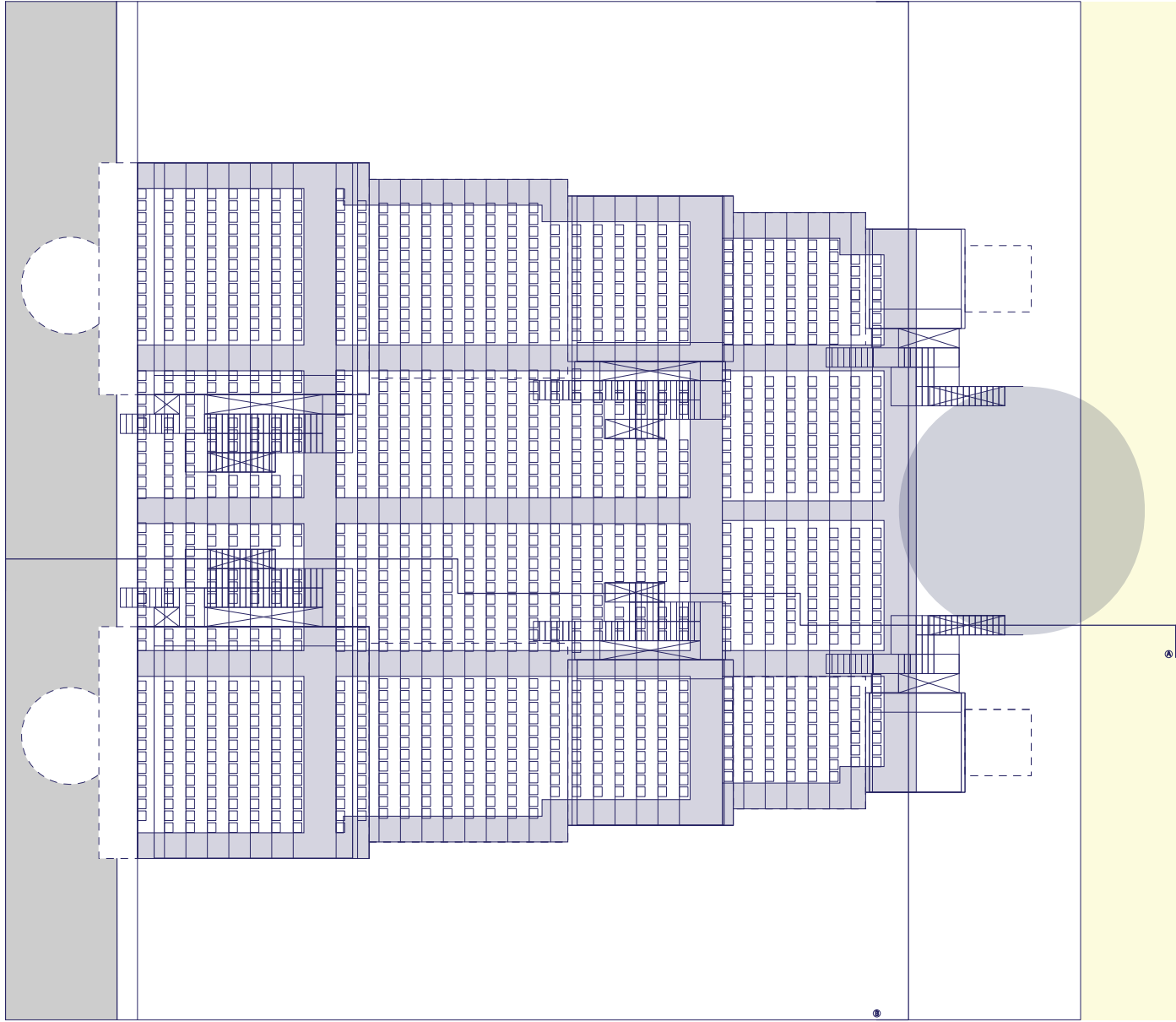
M.A.C

Art Center
Advanced IV



MAC is a public arts center and performance space that hosts performances and an artists' residency program. It contains 26 studios, an amphitheater, and a stage. While confronted with the problem of erosion and political dissonance around Montauk's long-term protection plan, I became very interested in using instability to create stability both formally and conceptually. I began thinking about this idea formally through spherical modules and attempting to contain their movement, which ultimately informed the final design of these steel rings held by a concrete skin attached by a wooden lattice structure. This state of erosion is a natural process that we must spatially adapt to rather than try to stop, so I aimed to craft a dialectic between the structure and the ocean. Therefore, this structure is rollable to contain its response to the shifting tides. The act of rolling also records time, turning this structure into an instrument for measurement and analysis. something that is constantly redefined through the shifting of contexts. This structure is a gesture that exists in its own temporality. A public arts center/performance space, invites a strong sense of community and cultural stability to Montauk. This program also aims to alleviate social tensions through experience and provide a sense of attraction to Montauk during the off-season to activate the town and strengthen the economy. Ultimately, this structure provides stability for unstable times through constant movement and change as it directly responds to nature.







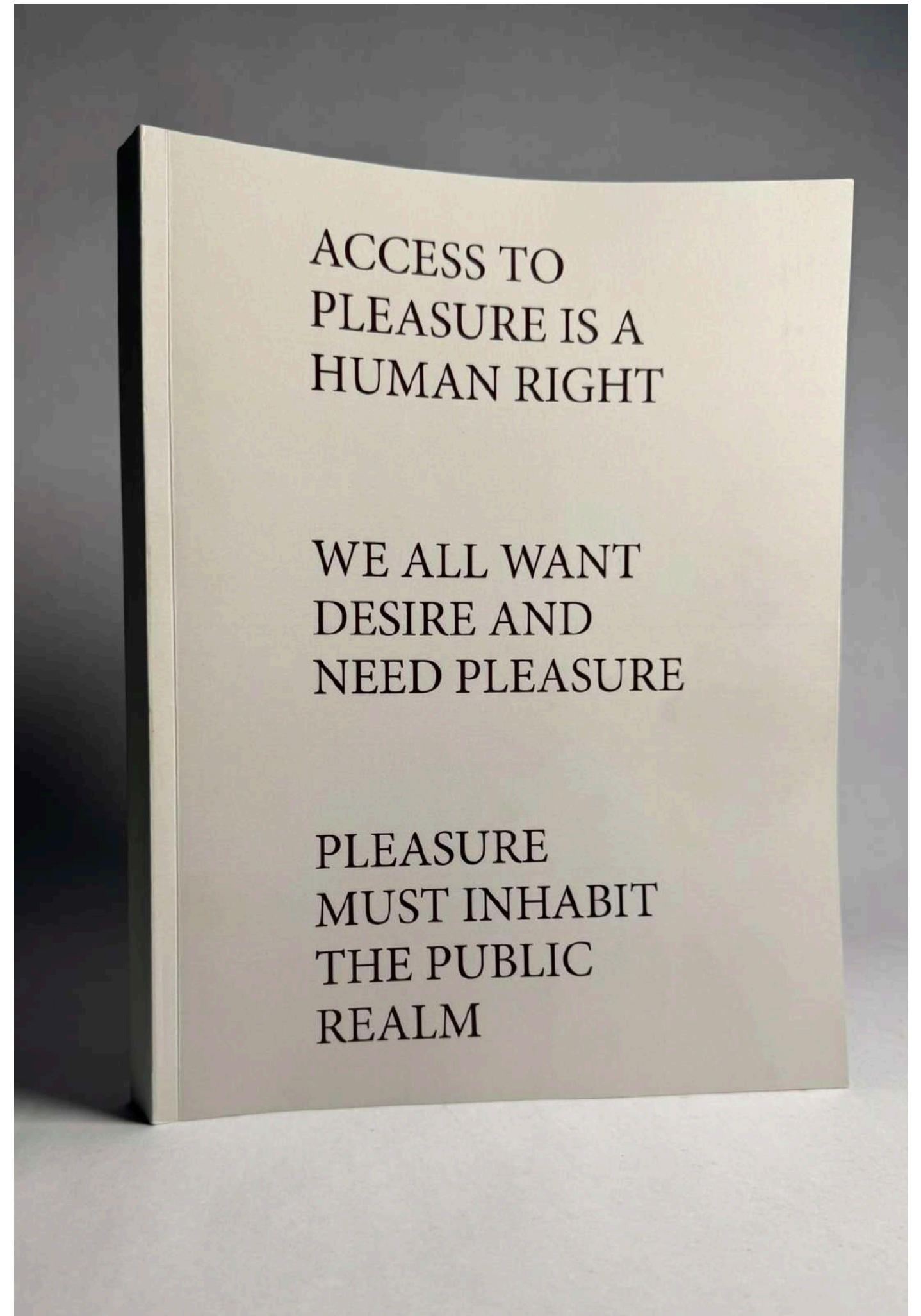
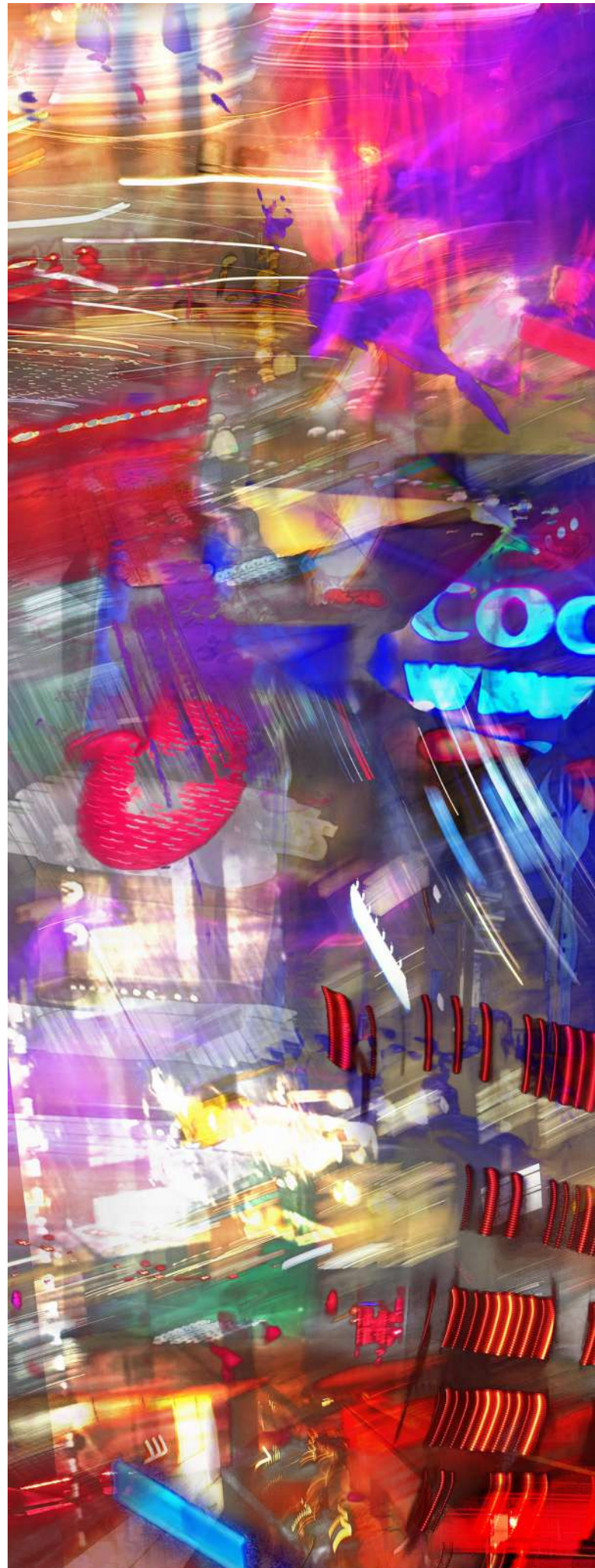
PLEASURE

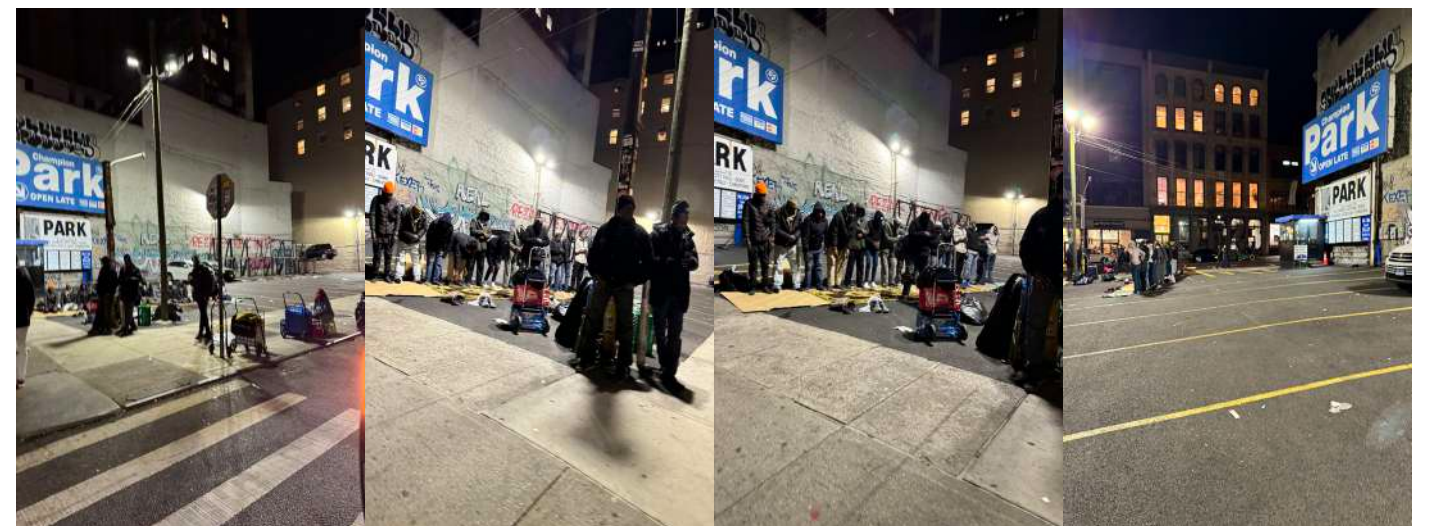
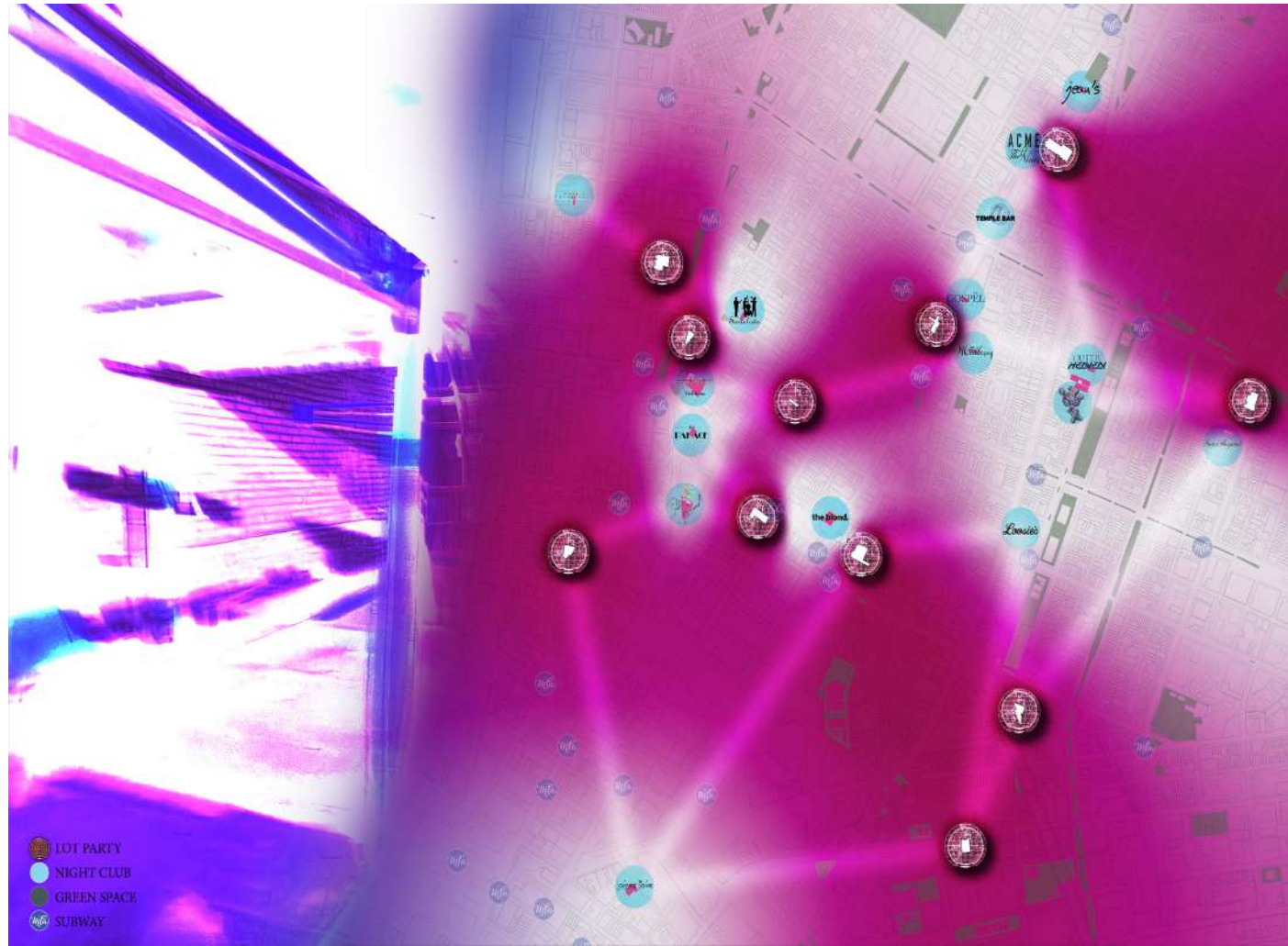
Lot Parties
Advanced V

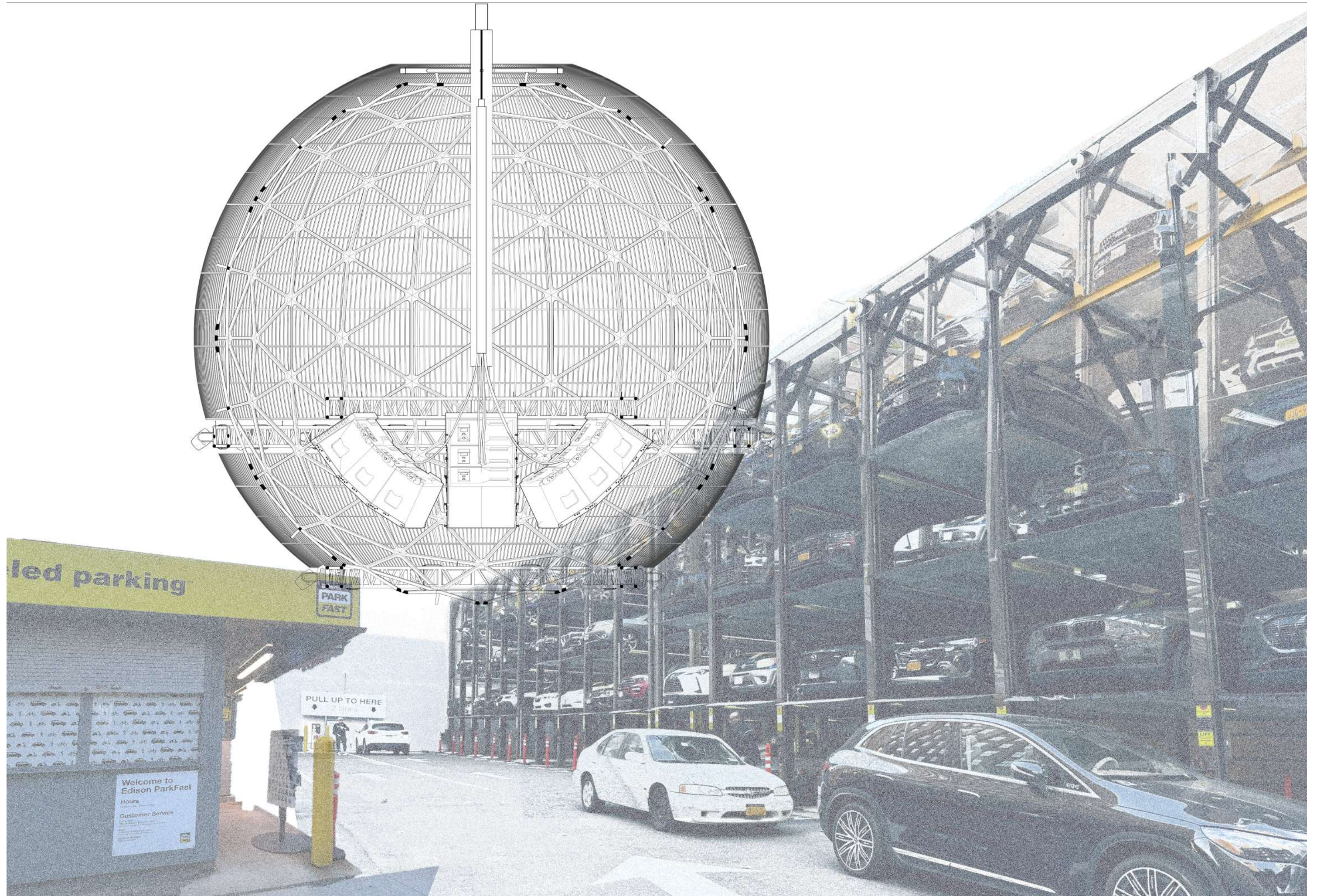


Pleasure reframes pleasure as a civic necessity—emotional, spatial, and deeply political. The project began with nightly walks through New York City, observing fleeting moments of joy in public space: laughter outside clubs, intimate exchanges, spontaneous dancing. I photographed over 400 of these encounters, compiling them into a self-published book that captures the spatial choreography of pleasure and its uneven distribution. This process exposed how joy is mediated by access, clout, and commodified space. I turned to the urban parking lot—an overlooked and unregulated terrain—as a site of possibility, imagining a citywide network of ephemeral parties that embrace the street and resist the exclusivity of conventional nightlife.

The work culminated in a mobile disco ball—an architectural object embedded with sound and lighting, designed to transform any location into a spontaneous celebration. It acts as both icon and instrument: a tool for gathering, activation, and joy-making. In contrast to prestige-driven nightlife, this object proposes a democratic alternative—portable, accessible, and shaped by those who engage with it. Access to Pleasure ultimately imagines a new kind of public infrastructure: one that values joy as a shared resource and reclaims urban space for collective intimacy, spontaneity, and solidarity.







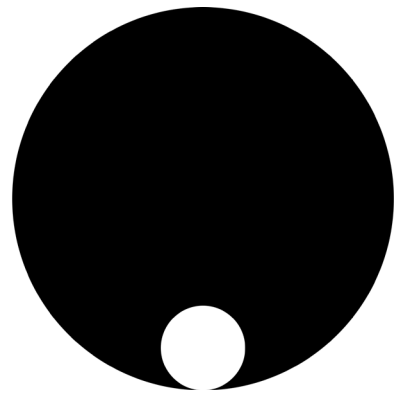
GENESIS

Home, Tunnel, Memorial
Advanced VI

PUBLIC //
PRIVATE

OUTSIDE //
INSIDE

TOGETHER //
TOGETHER



Genesis is a three-part architectural meditation on survival, memory, and the necessity of celebration in the aftermath of ecological and social trauma. Anchored in the landscape of Malibu, the project spans a private home, a semi-public pedestrian undercrossing, and a monumental pavilion situated in the Malibu Lagoon. Together, these spatial typologies propose a new covenant between architecture and nature—one in which joy and reflection are not luxuries but vital acts of collective perseverance. The home, small and mostly exterior, is designed for two people who live in partnership and host others—merging intimacy with hospitality. The undercrossing, proposed in response to wildfire destruction, transforms a civic threshold into a sonic corridor of re-engagement: a vessel for light, sound, and memory that frames the beach as a shared inheritance, reclaimed from privatized land.

The project culminates in a tidal pavilion—a stone structure submerged and revealed by the ocean's daily fluctuations. Accessible only at low tide, the pavilion forces its visitors into dialogue with the sea, surrendering control to natural rhythms. Clad in red marble that remembers the fires, the structure is part ruin, part sanctuary: a public living room for the ocean, where tragedy and celebration coexist. Drawing from biblical allegory, Japanese ritual architecture, and Malibu's fraught coastal history, Genesis proposes architecture as both altar and event space—an offering to nature and to community. Through raw materials, spatial nudity, and ritualized gathering, the project asks: how can we reconfigure our relationship to land, memory, and each other—not just to mourn what's been lost, but to endure, together?



