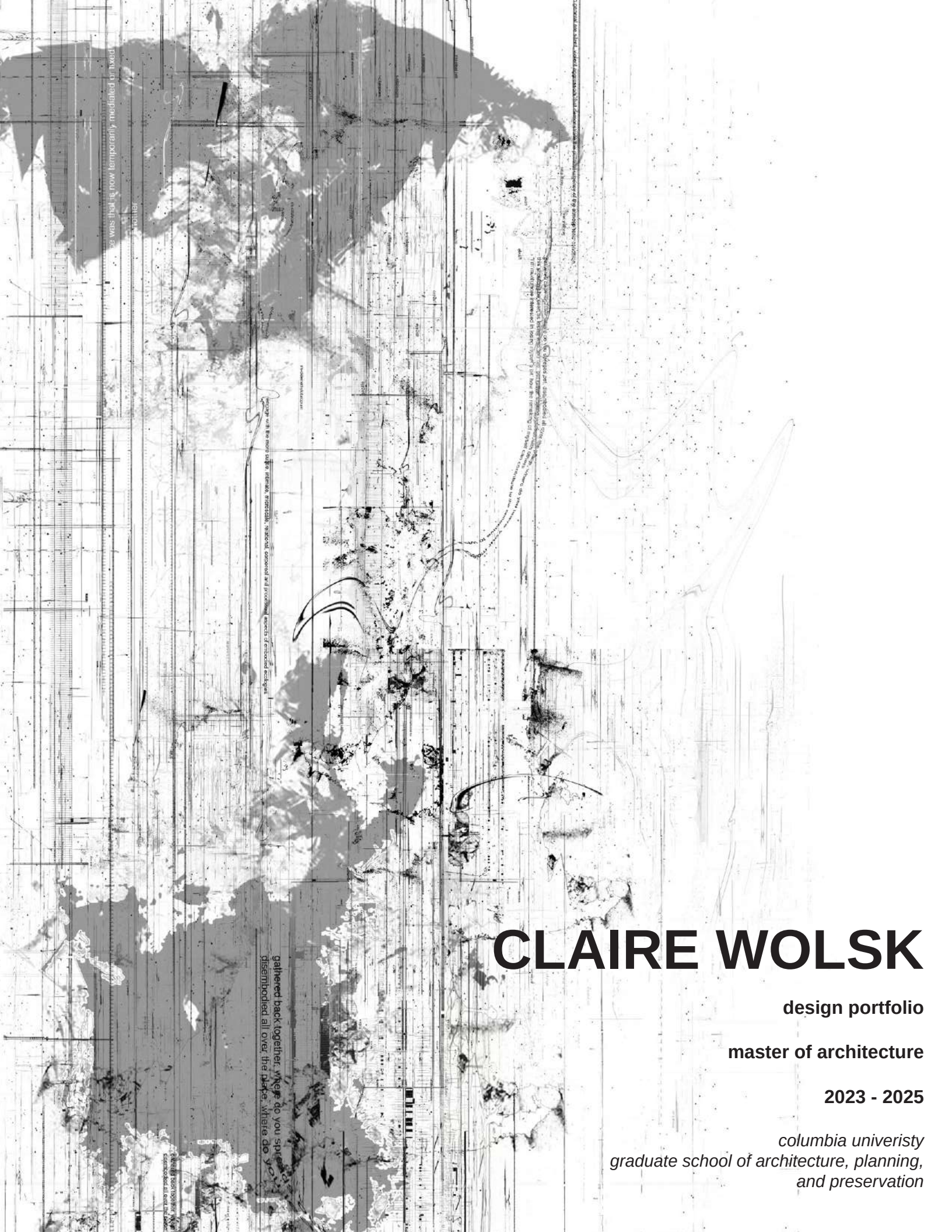




CLAIRE WOLSK

design portfolio

master of architecture

2023 - 2025

columbia univeristy
graduate school of architecture, planning,
and preservation

gathered back together, where do you spend
disembodied all over the place, where do you

was that is now temporarily mediated to fixed
border

ution in general are silent, violent aggressors that demonstrate the political urgency of the atmospheric condition.

gathered back together, where do you spread out, disembodied all over the place, where do you leave your role?
this shouldn't be seen as losing who you are, but rather sharing yourself with others
"I'm much more interested in losing myself a bit" how the remaking of myself can contribute to the collective to whom

engage with the more subtle, intimate, microscale, relational, corporeal and processual aspects of embodied ecologies

gathered back together, where do you spread out, disembodied all over the place, where do you

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THE DANIEL ELLSBERG INSTITUTE FOR DECLASSIFICATION

SPRING 2026

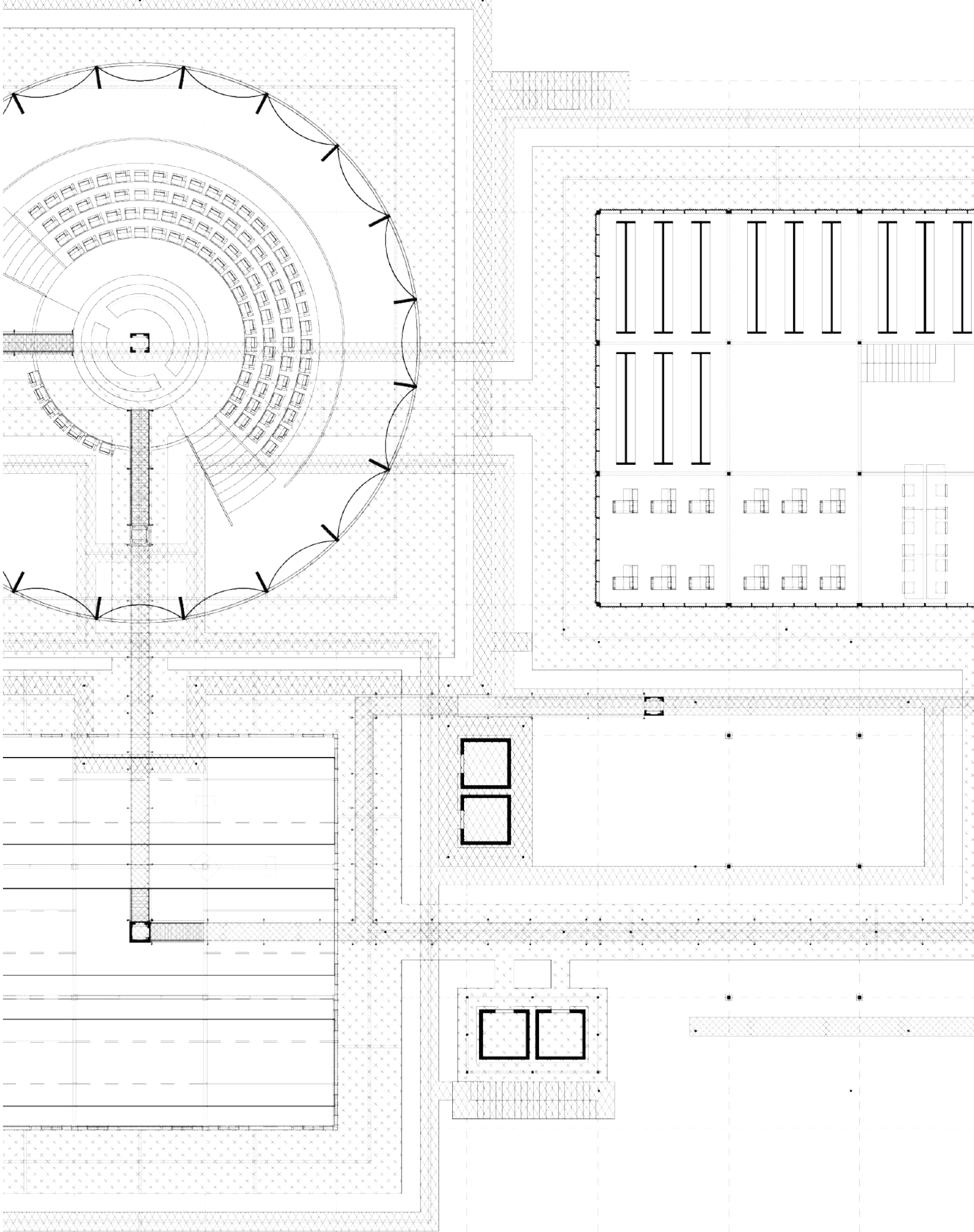
Detox USA
a site of national political accountability, and an active mechanism for the production of transparency

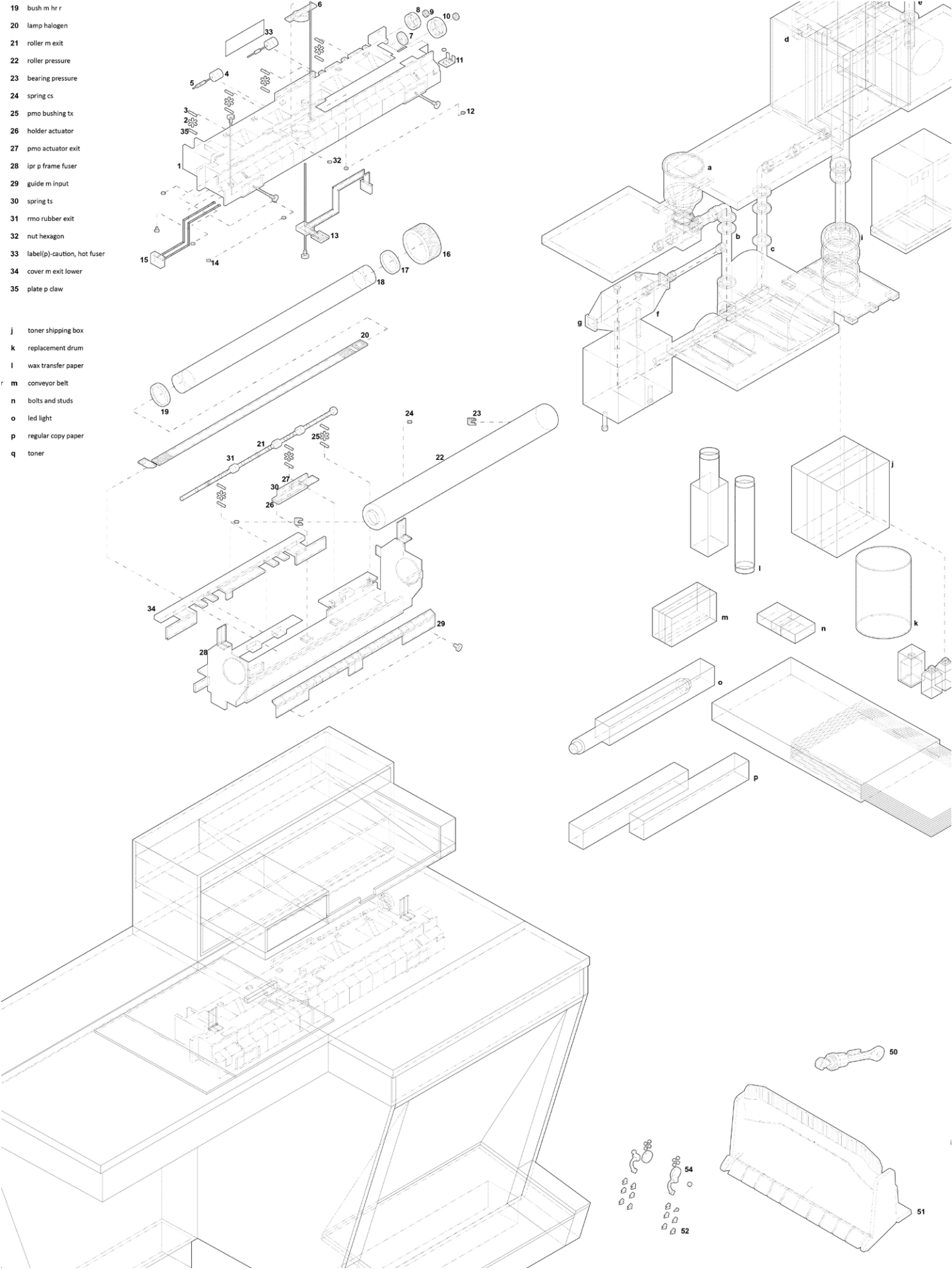
The Daniel Ellsberg Institute for Declassification monumentalizes political accountability and occupies a critical threshold between state power and democratic visibility. In 1971, Daniel Ellsberg, a former defense department analyst, leaked what became known as the Pentagon Papers. the documents revealed systematic lying by multiple presidential administrations about the scope, intent, and consequences of the war. When the New York Times began publishing excerpts, the government attempted to stop them, invoking the espionage act and claiming threats to national security. The case escalated to the Supreme Court, which ruled in favor of the press, establishing a critical precedent: the decision reinforced the idea that the government cannot prevent the press from publishing information in advance. The release of the Pentagon Papers also depended on something more basic: the ability to copy them.

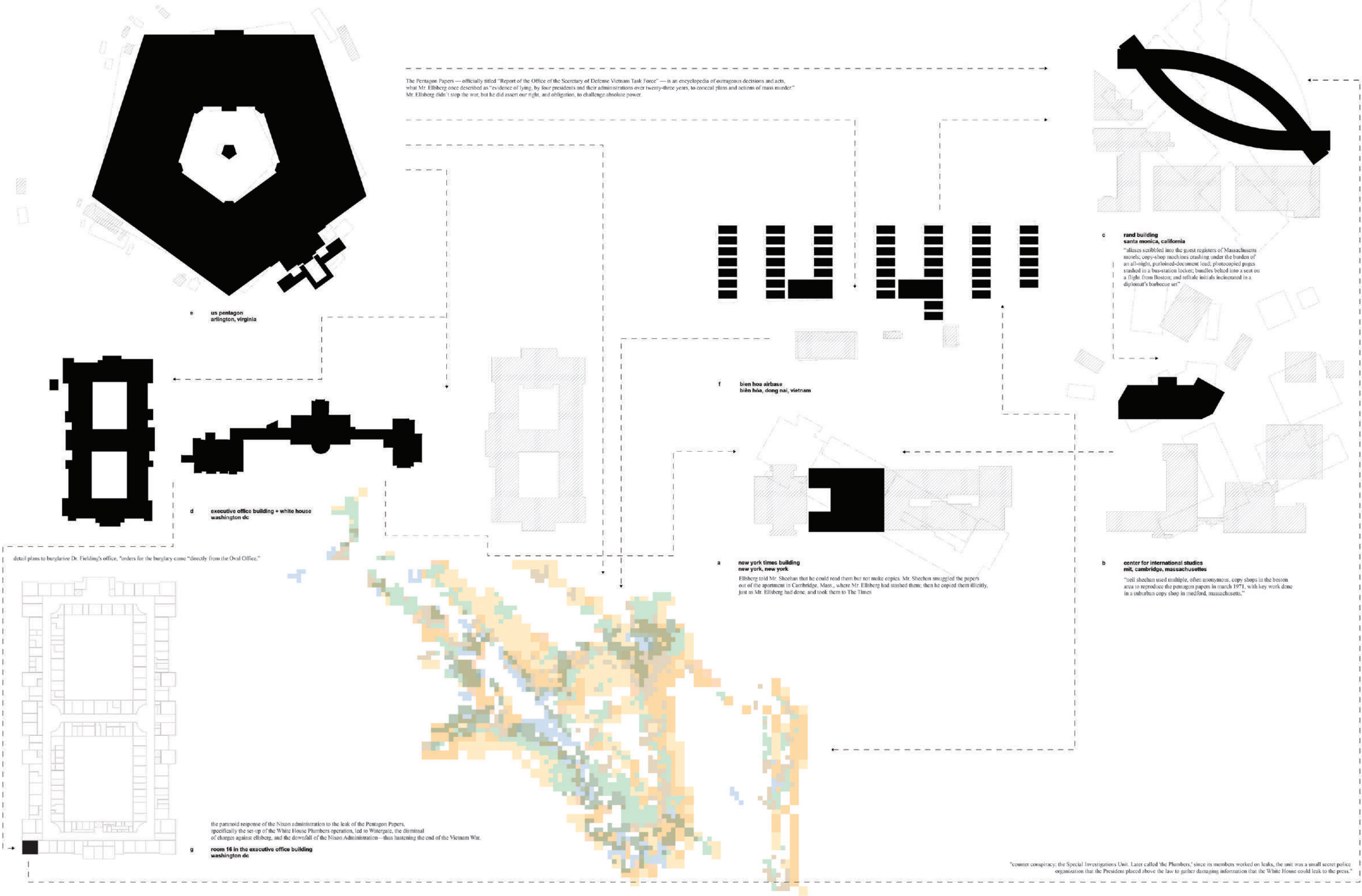
Ellsberg’s act depended on the Haloid Xerox 914 photocopier. The Xerox dictated ownership, granting the operator authority of processed material. The machine itself was imperfect, dangerous, and prone to overheating and small fires, despite these threats, the value of possession and authorship outweighed any risk. The Xerox machine represents both the democratization of information, and the compulsive, almost manic labor required to achieve it. The repetitive acts of duplication, sorting, and distribution mirror the repetitive acts of deception and destruction enacted by the state.

Located in direct proximity to the National Mall and the Pentagon, the project situates itself between two symbolic entities: democracy’s public stage and its most fortified apparatus of secrecy. This building is a repository and an argument. It asserts that democracy depends not exclusively on the existence of information, but on the public’s ability to access it in time to act and respond. That the press must be protected not only in principle, but in space. And that the mechanisms of secrecy must be made visible if they are to be challenged.

Without visibility and movement, the distinction between truth and secrecy must be made visible if they are to be challenged. The Daniel Ellsberg National Institute for Declassification stands as both infrastructure and indictment. It acknowledges that democracy depends not only on the right to know, but on the systems that make knowing possible.







Civilian Agencies

Central Intelligence Agency
Department of Commerce
U.S. Department of Homeland Security (DHS)
U.S. Department of Energy (DOE)
U.S. Department of Justice (DOJ)
DOJ and Federal Bureau of Investigation (FBI)
Environmental Protection Agency (EPA)
Export-Import Bank of the U.S. (EXIM)
Federal Maritime Commission (FMC)
General Services Administration (GSA)
Health and Human Services (HHS)
Department of Interior (Interior)
Department of Labor (Labor)
Millennium Challenge Corporation (MCC)
National Aeronautics and Space Administration (NASA)
Nuclear Regulatory Commission (NRC)

Office of National Drug Control Policy (ONDCP)
Office of Science and Technology Policy (OSTP)
Peace Corps
Securities and Exchange Commission (SEC)
Social Security Administration (SSA)
Selective Services Systems (SSS)
Department of State
Department of Transportation
Department of Treasury
U.S. Department of Agriculture (USDA)
U.S. Postal Service (USPS)
U.S. International Development Finance Corporation (DFC)
U.S. International Trade Commission (USITC)
U.S. Trade Representative (USTR)

Department of Defense and Components

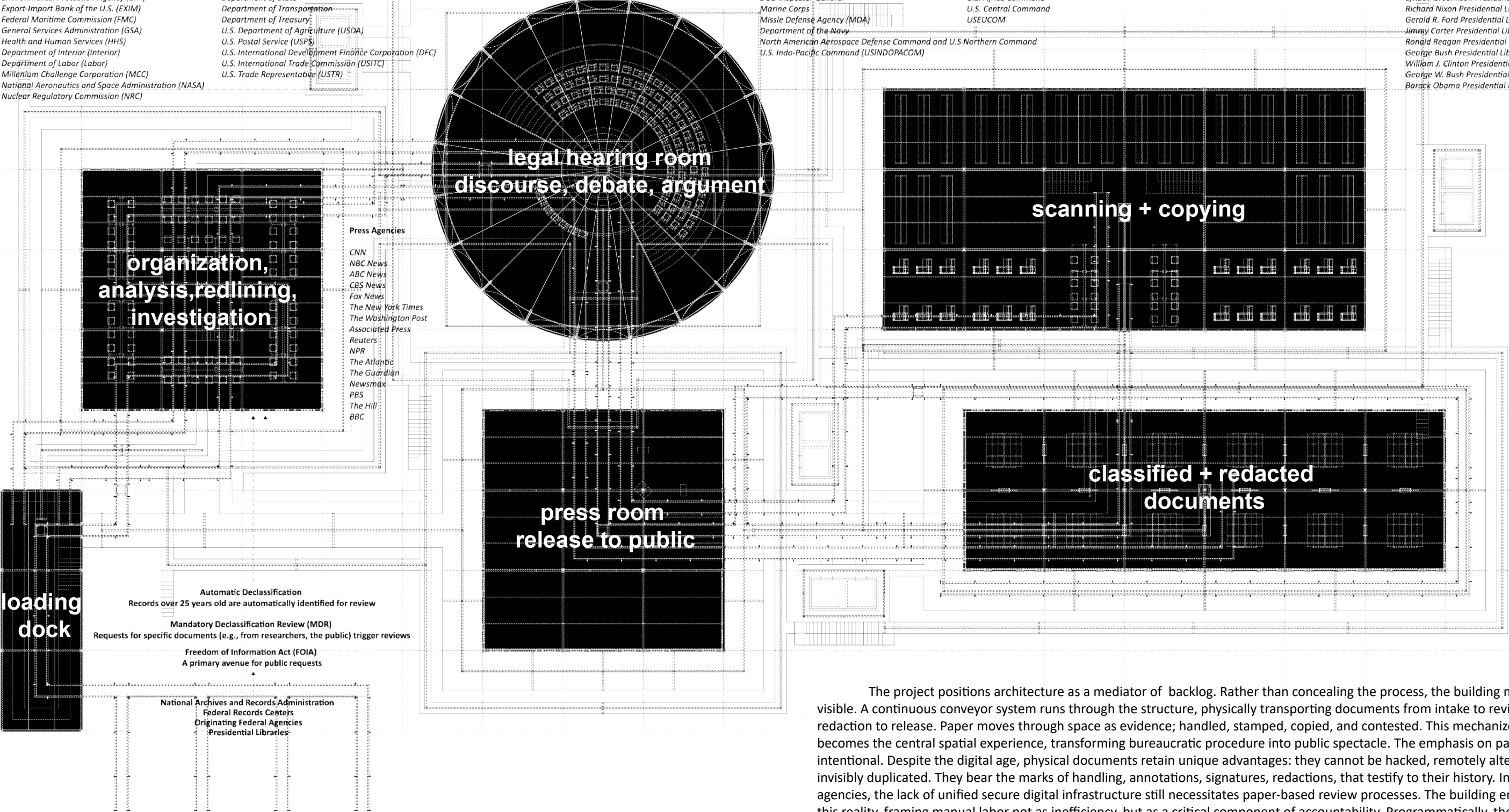
Department of the Air Force
Department of the Army
Defense Advanced Research Projects Agency (DARPA)
Defense Contract Audit Agency (DIA)
Defense Information Systems Agency (DISA)
Defense Logistics Agency (DLA)
DOD Inspector General
Marine Corps
Missile Defense Agency (MDA)
Department of the Navy
North American Aerospace Defense Command and U.S. Northern Command
U.S. Indo-Pacific Command (USINDOPACOM)

National Geospatial-Intelligence Agency (NGA)
National Reconnaissance Office (NRO)
National Security Agency (NSA)
Office of the Director of National Intelligence (ODNI)
Office of the Secretary of Defense and Joint Staff
Defense Threat Reduction Agency (DTRA)
U.S. Africa Command
U.S. Central Command
USEUCOM

U.S. Special Operations Command (SOCOM)
U.S. Southern Command (SOUTHCOM)
U.S. Strategic Command (STRATCOM)
U.S. Transportation Command (TRANSCOM)

National Archives and Presidential Libraries

National Archives
Herbert Hoover Presidential Library
Franklin D. Roosevelt Presidential Library
Harry S. Truman Presidential Library
Dwight D. Eisenhower Presidential Library
John F. Kennedy Presidential Library
Lyndon B. Johnson Presidential Library
Richard Nixon Presidential Library and Museum
Gerald R. Ford Presidential Library
Jimmy Carter Presidential Library
Ronald Reagan Presidential Library
George Bush Presidential Library and Museum
William J. Clinton Presidential Library
George W. Bush Presidential Library and Museum
Barack Obama Presidential Library

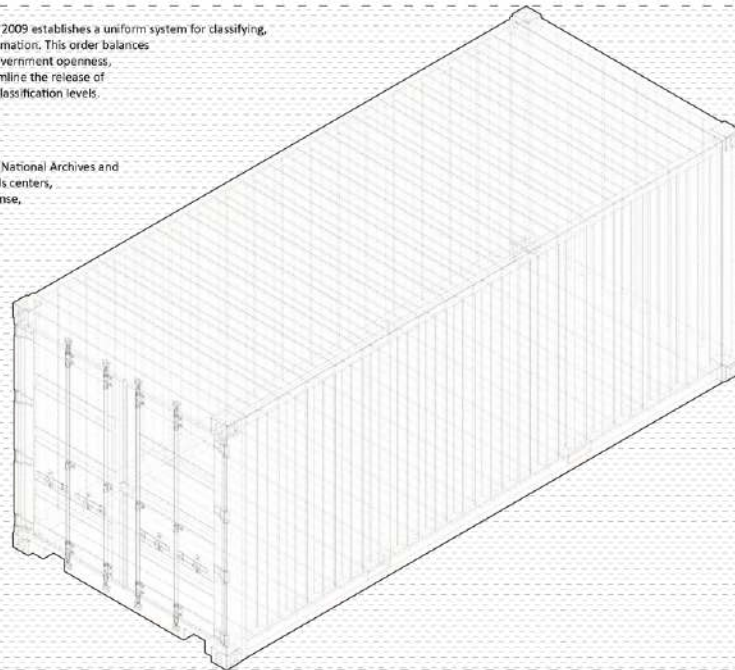


The project positions architecture as a mediator of backlog. Rather than concealing the process, the building makes it visible. A continuous conveyor system runs through the structure, physically transporting documents from intake to review, from redaction to release. Paper moves through space as evidence; handled, stamped, copied, and contested. This mechanized circulation becomes the central spatial experience, transforming bureaucratic procedure into public spectacle. The emphasis on paper is intentional. Despite the digital age, physical documents retain unique advantages: they cannot be hacked, remotely altered, or invisibly duplicated. They bear the marks of handling, annotations, signatures, redactions, that testify to their history. In many federal agencies, the lack of unified secure digital infrastructure still necessitates paper-based review processes. The building embraces this reality, framing manual labor not as inefficiency, but as a critical component of accountability. Programmatically, the building is organized as a sequence of specialized zones, each corresponding to a stage in the declassification process. At the loading dock, sealed containers of documents arrive from federal agencies and archives. Workers log, sort, and place these containers onto the conveyor system. The movement is deliberate and visible, emphasizing the physicality of information transfer.

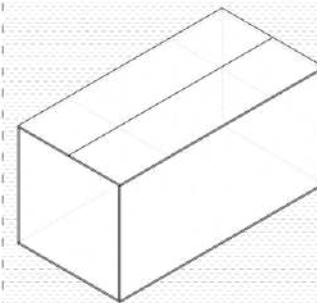
Executive order 13526, signed by President Obama in 2009 establishes a uniform system for classifying, safeguarding, and declassifying national security information. This order balances protecting sensitive information against promoting government openness, creating the National Declassification Center, to streamline the release of records and setting strict, time-limited standards for classification levels.

Documents for classification primarily come from the National Archives and Records administration (NARA), federal agency records centers, and active department files (CIA, Department of Defense, State Department). They are typically processed at the National Declassification Center or via FOIA requests after meeting 25-year-old historical significance thresholds.

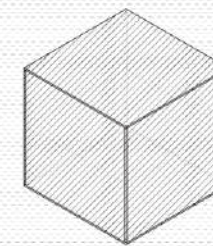
Documents reach the declassification process through the following streams:
Automatic Declassification
Mandatory Declassification
Freedom of Information Act



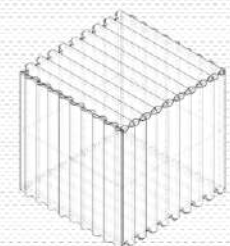
Incoming Document Container



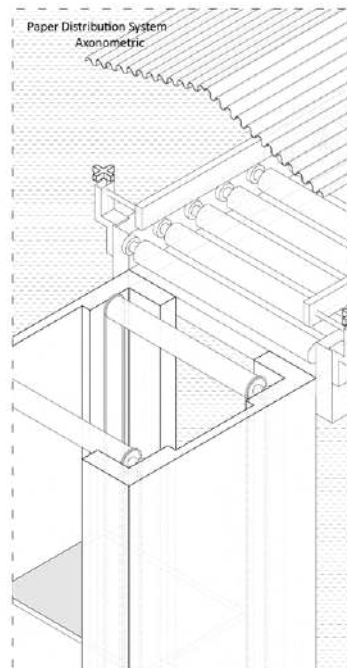
Redacted Document Container
Obscuring imperceptible glass



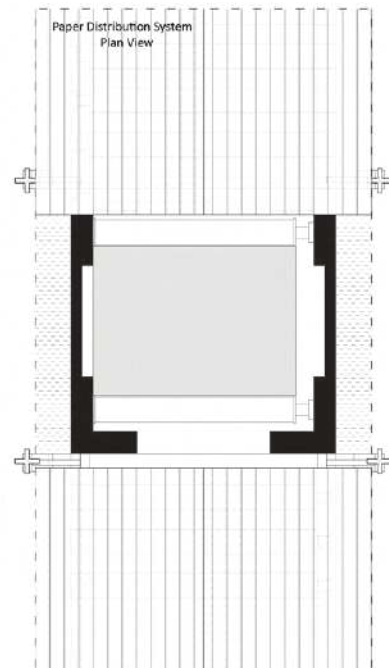
Declassified Document Container



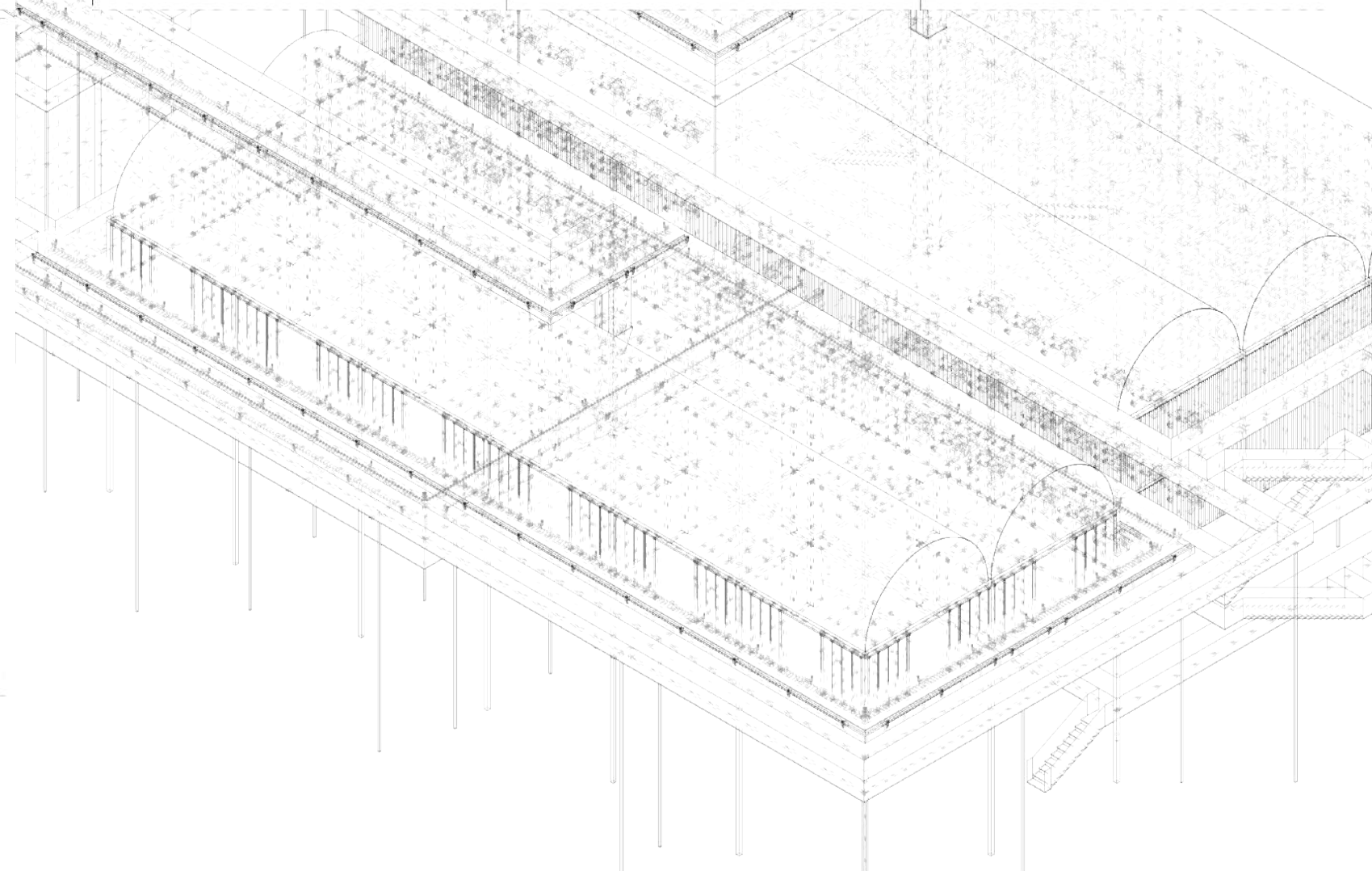
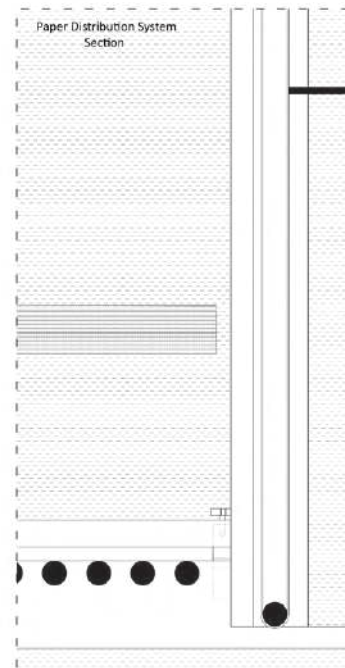
Paper Distribution System
Axonometric

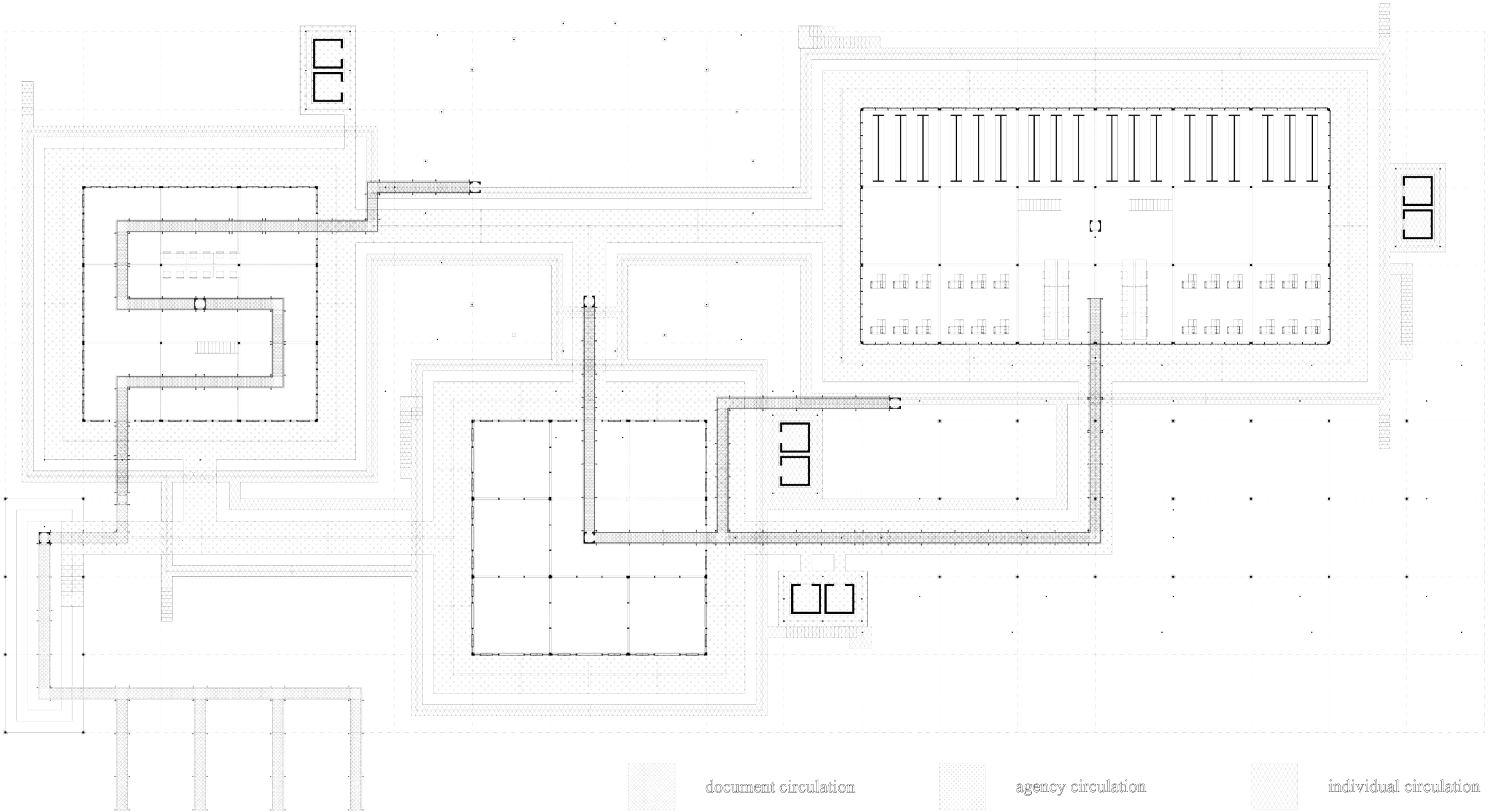


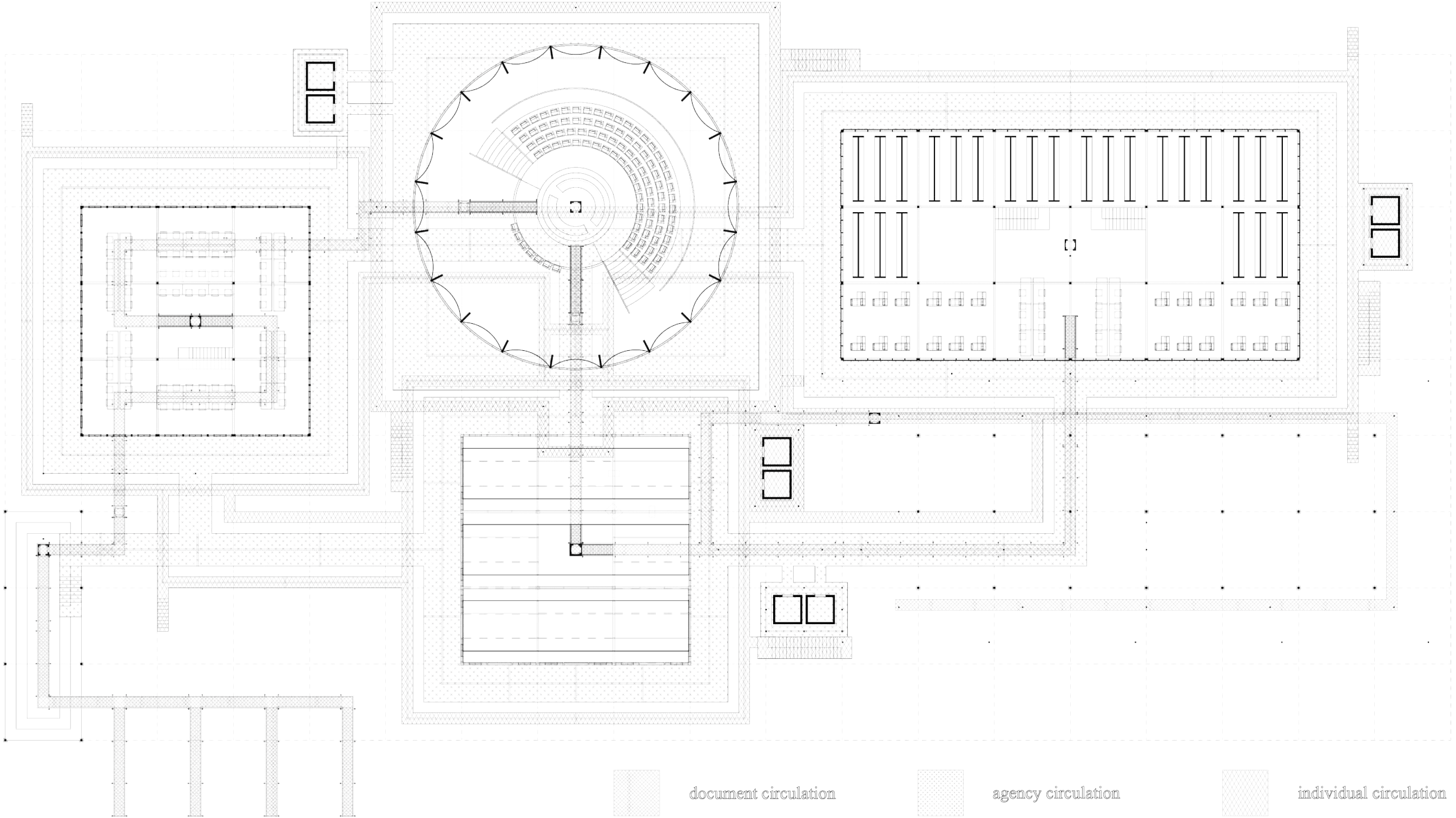
Paper Distribution System
Plan View

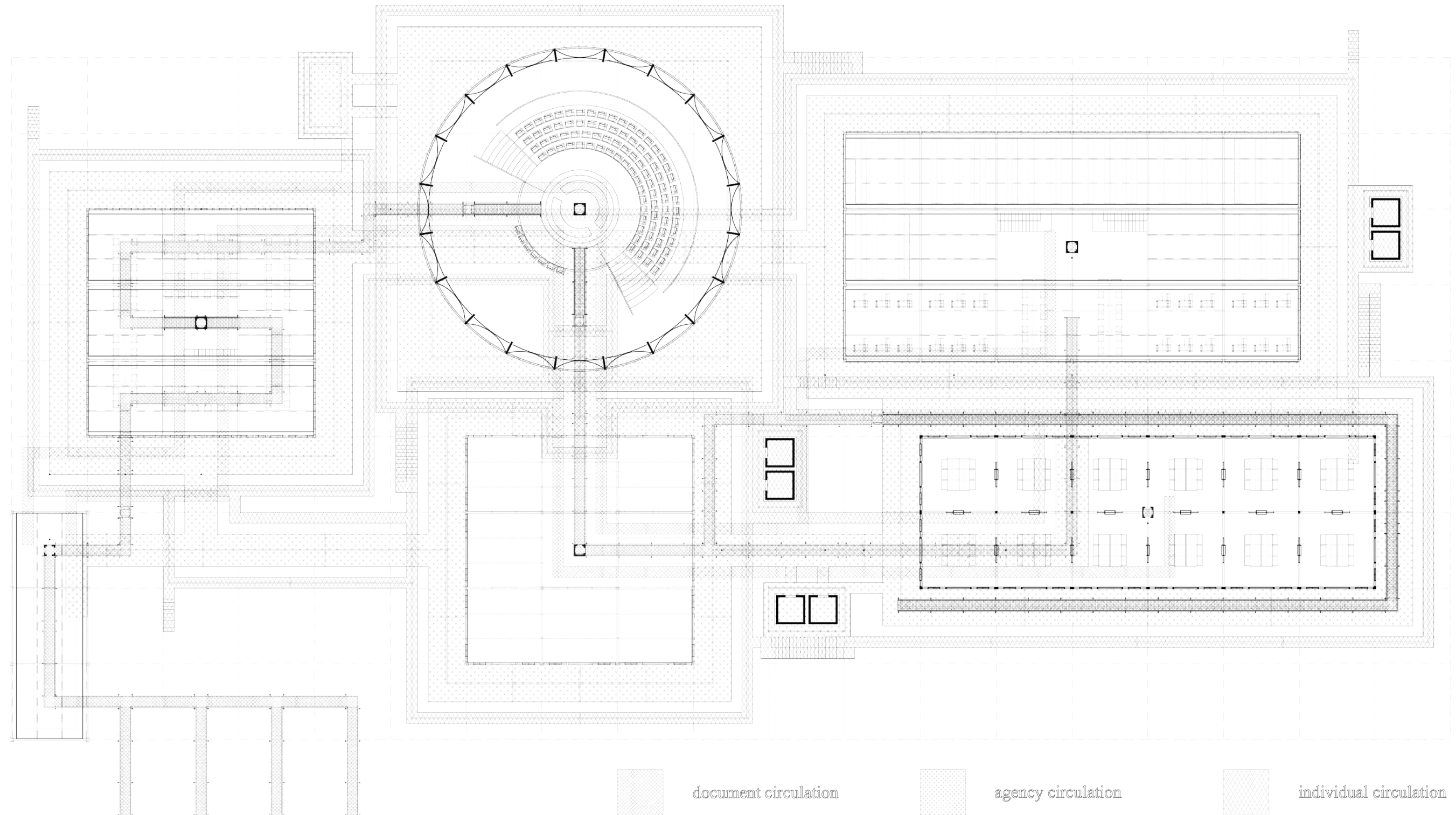


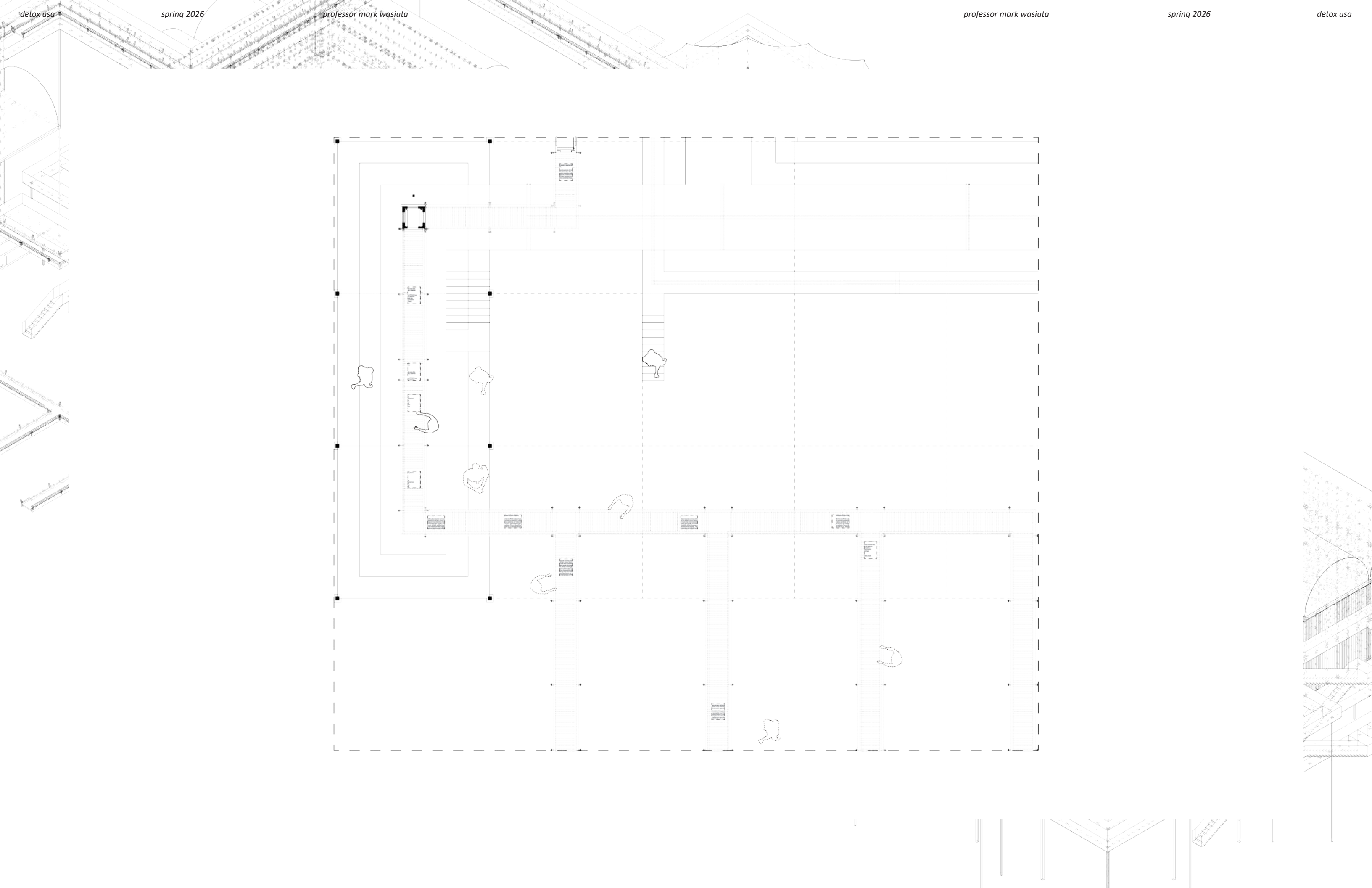
Paper Distribution System
Section

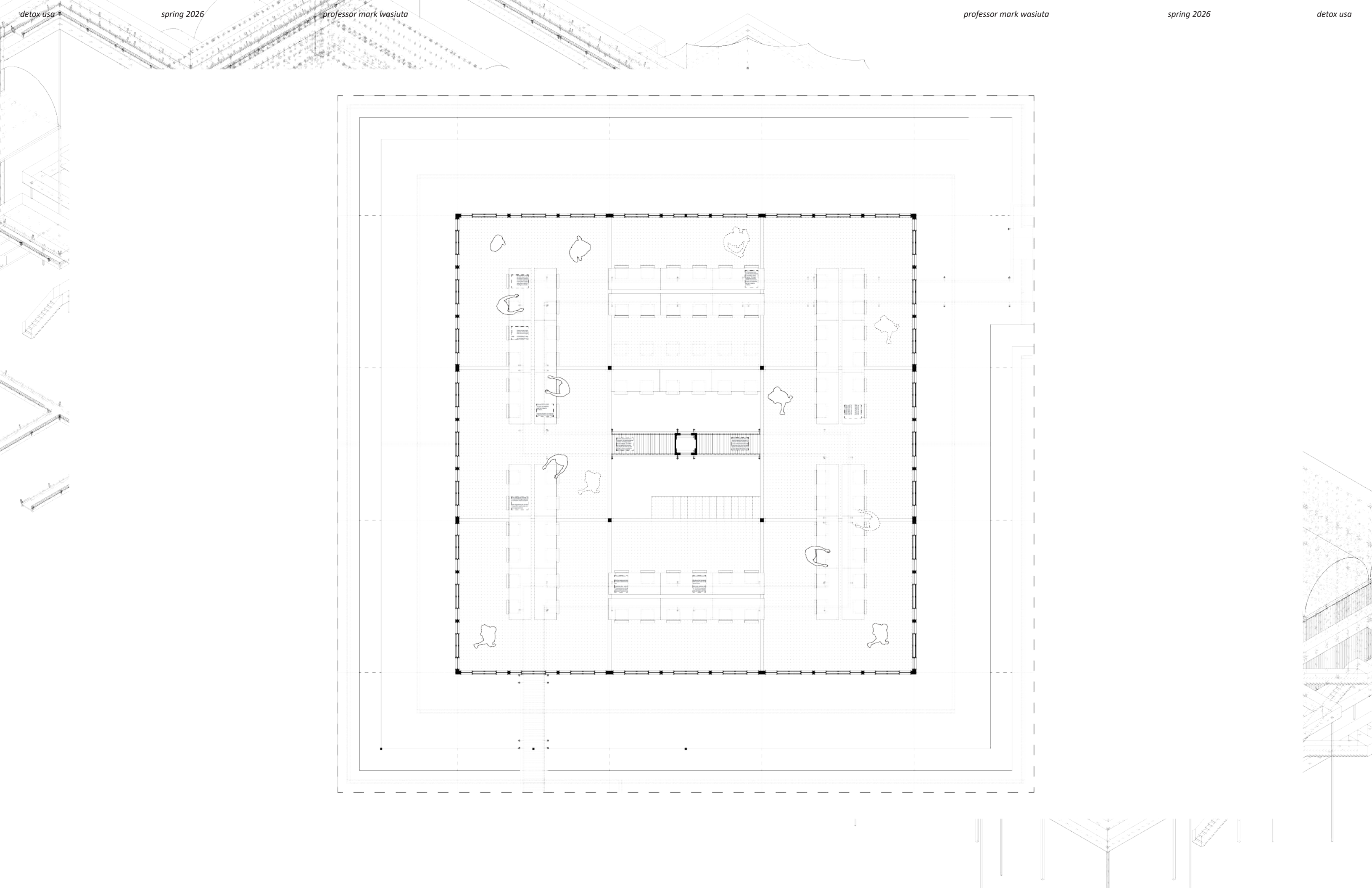


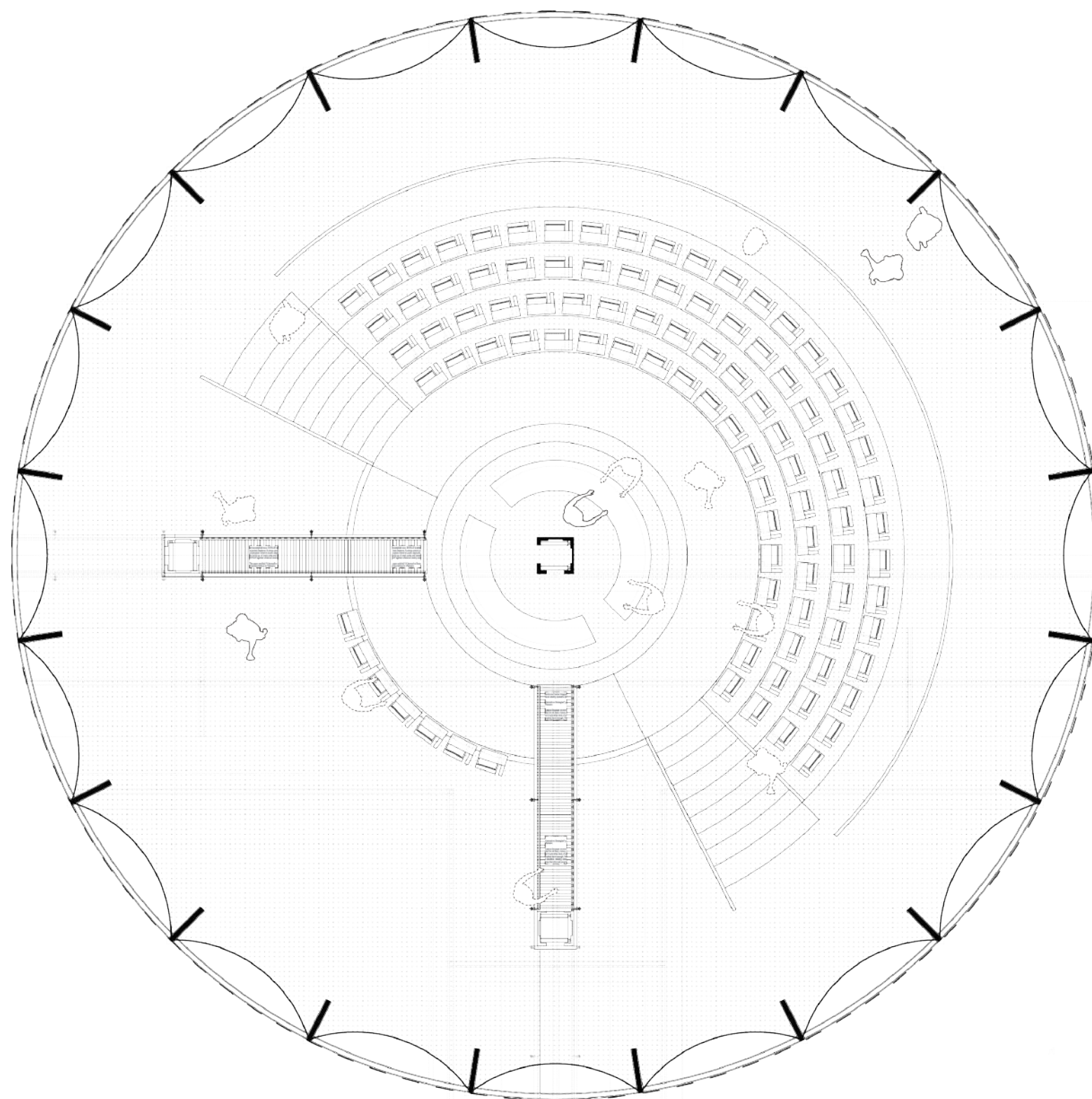


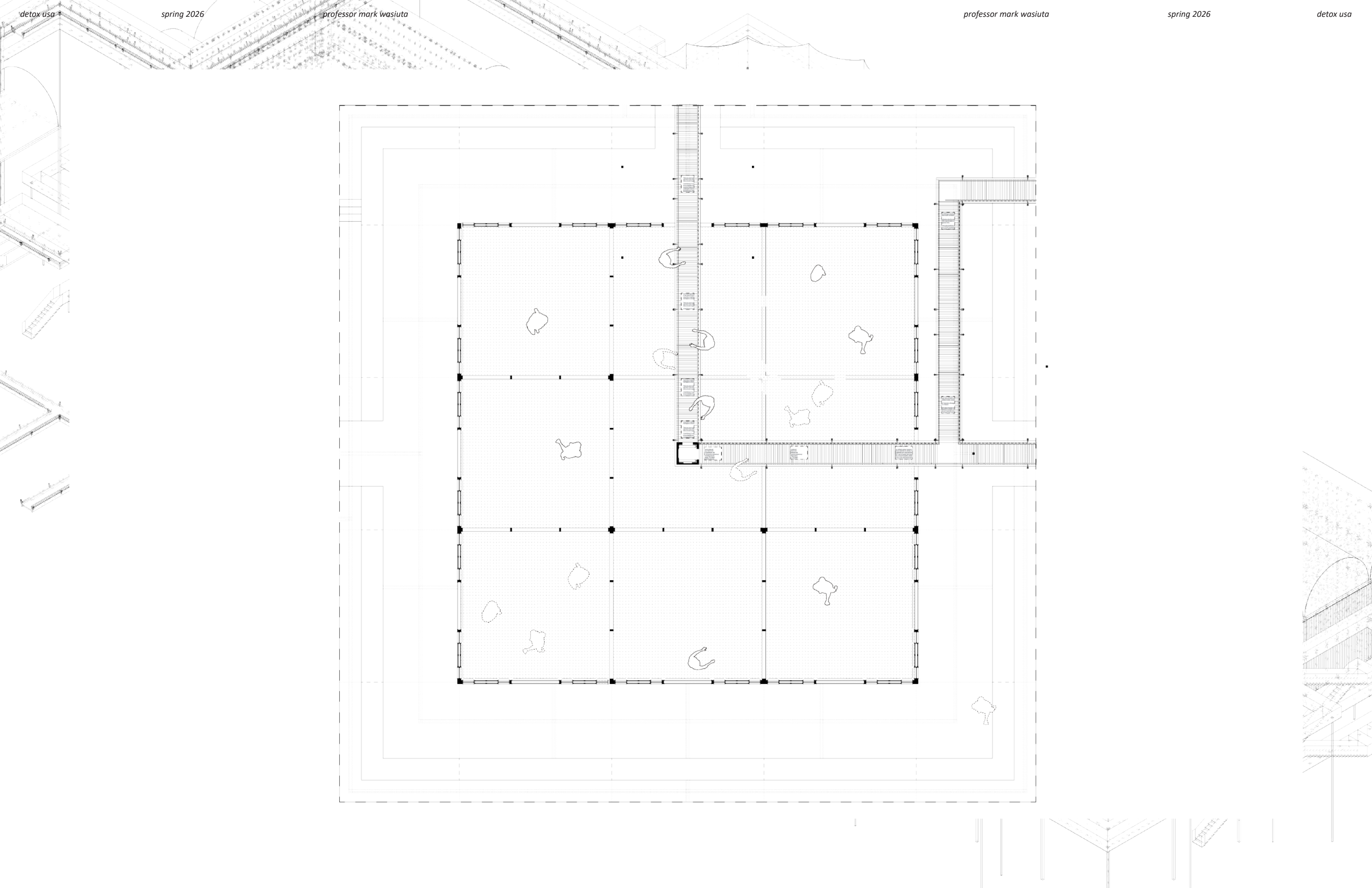


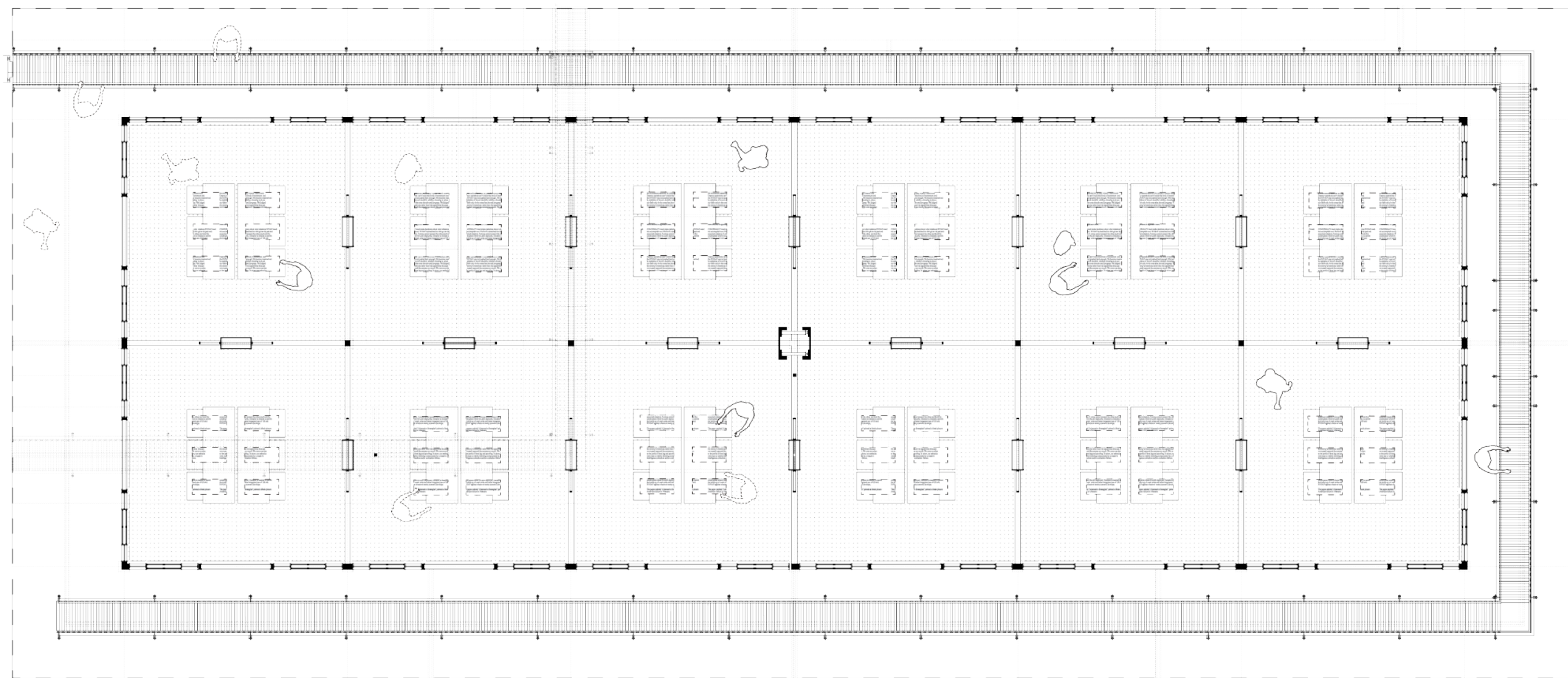


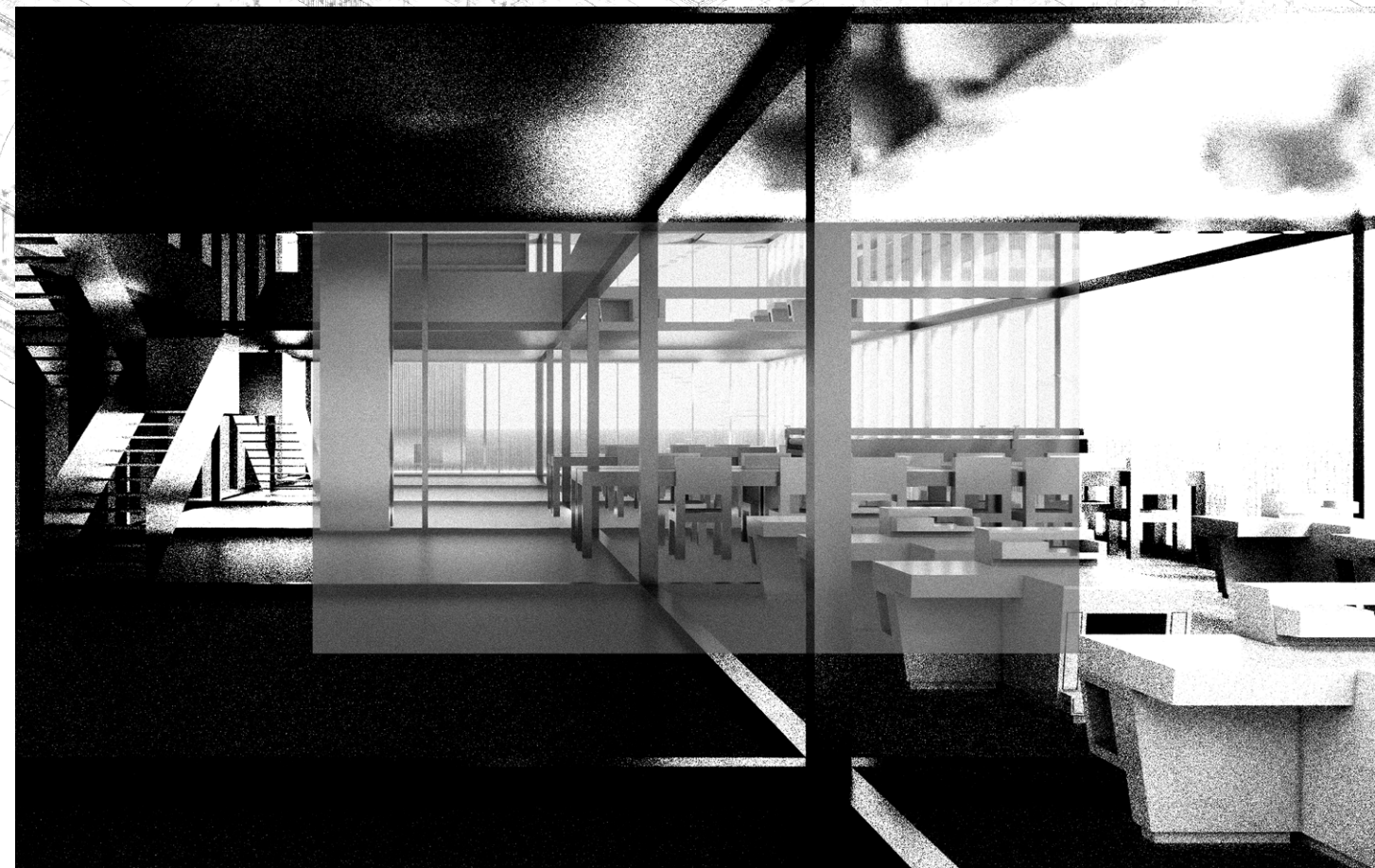
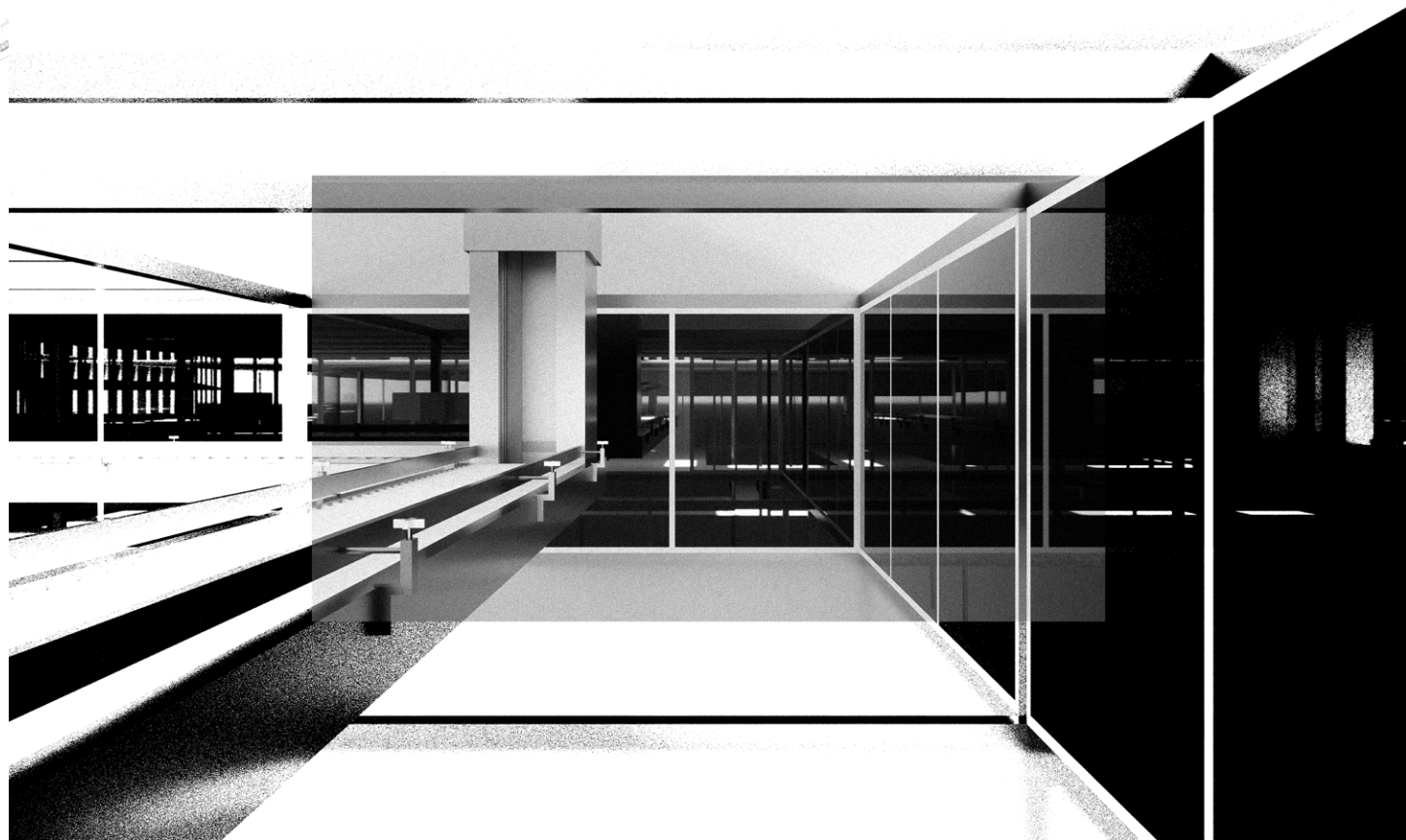


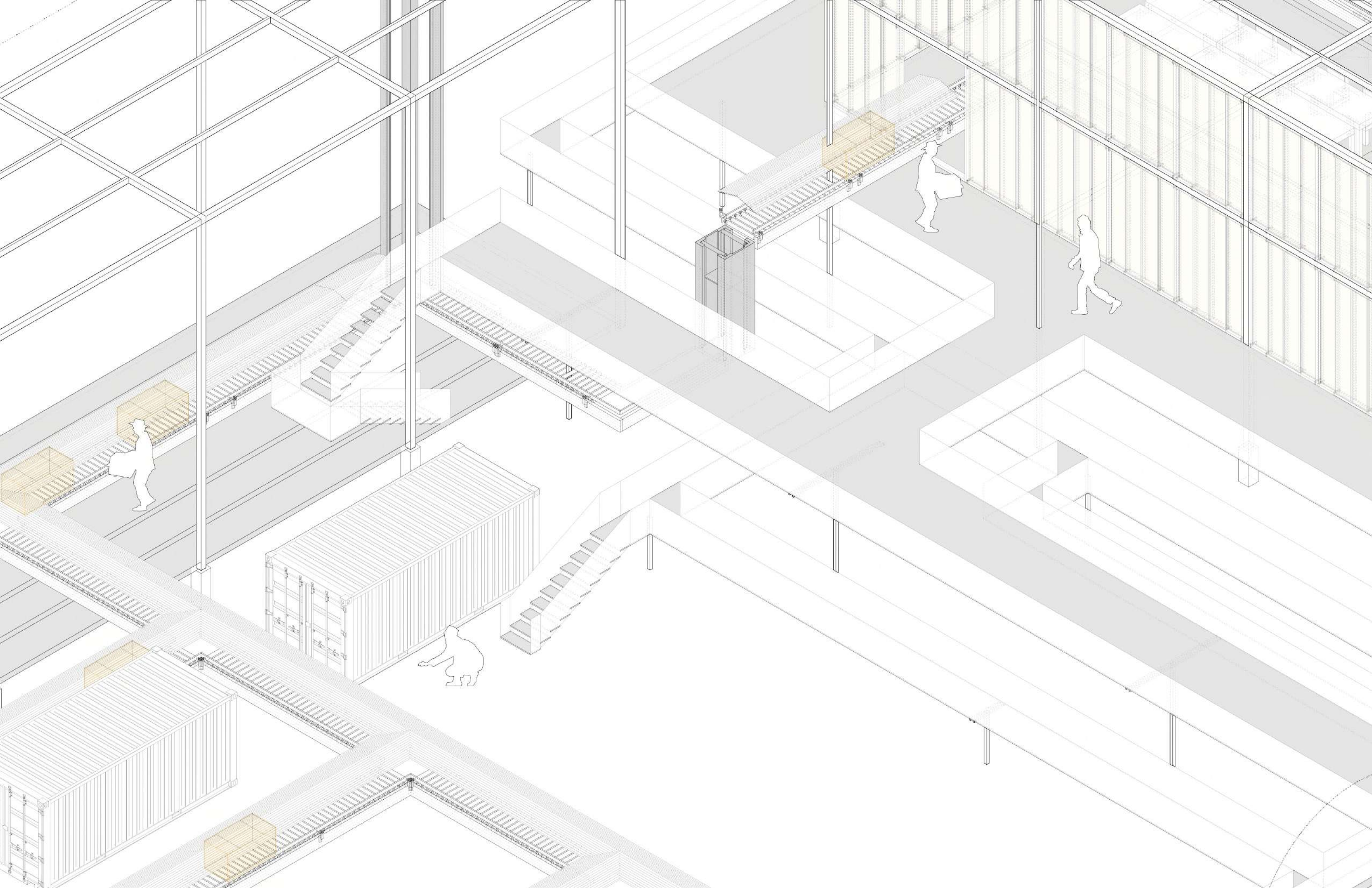


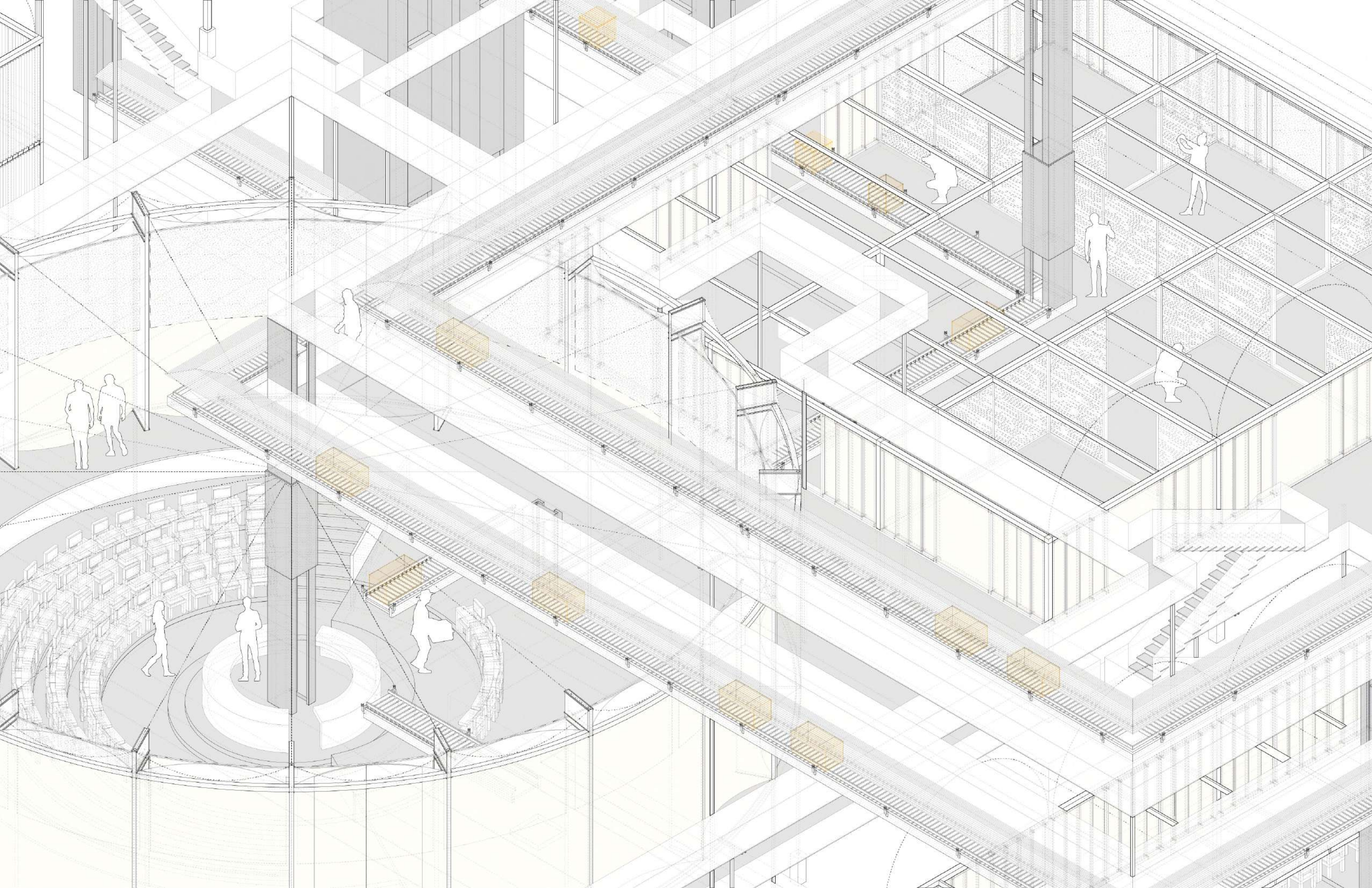


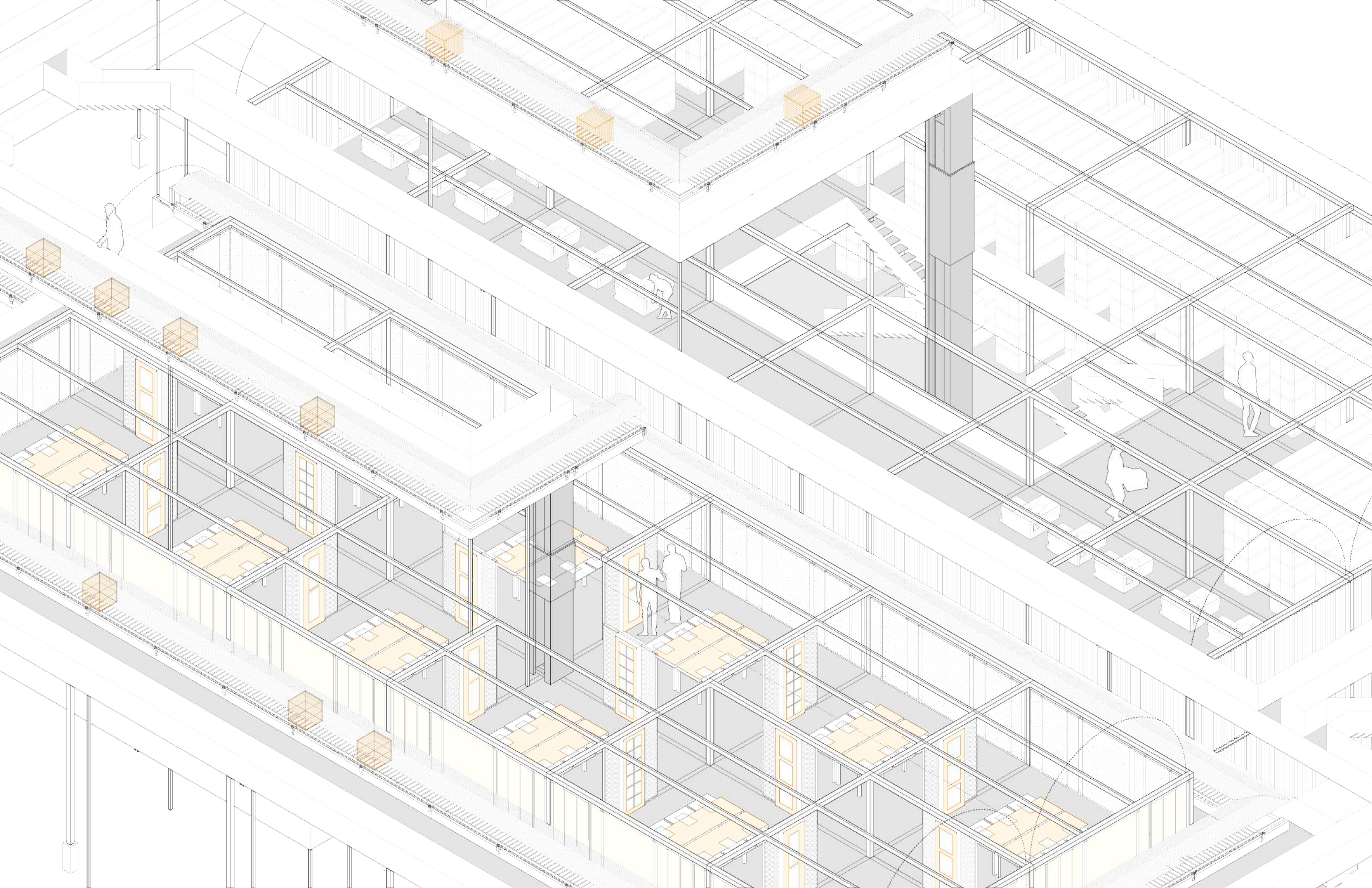












SACRED AND PROFANE

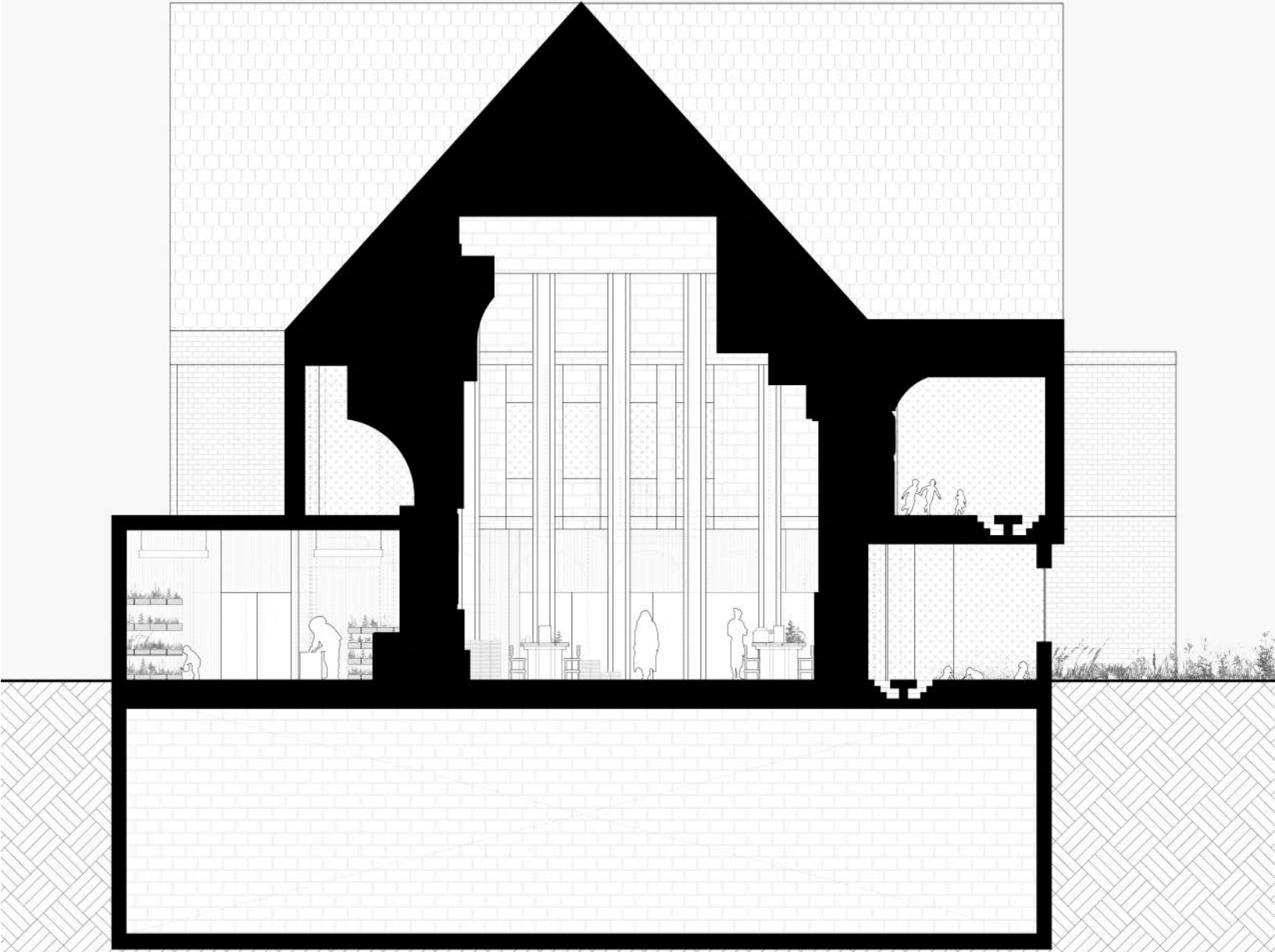
FALL 2025

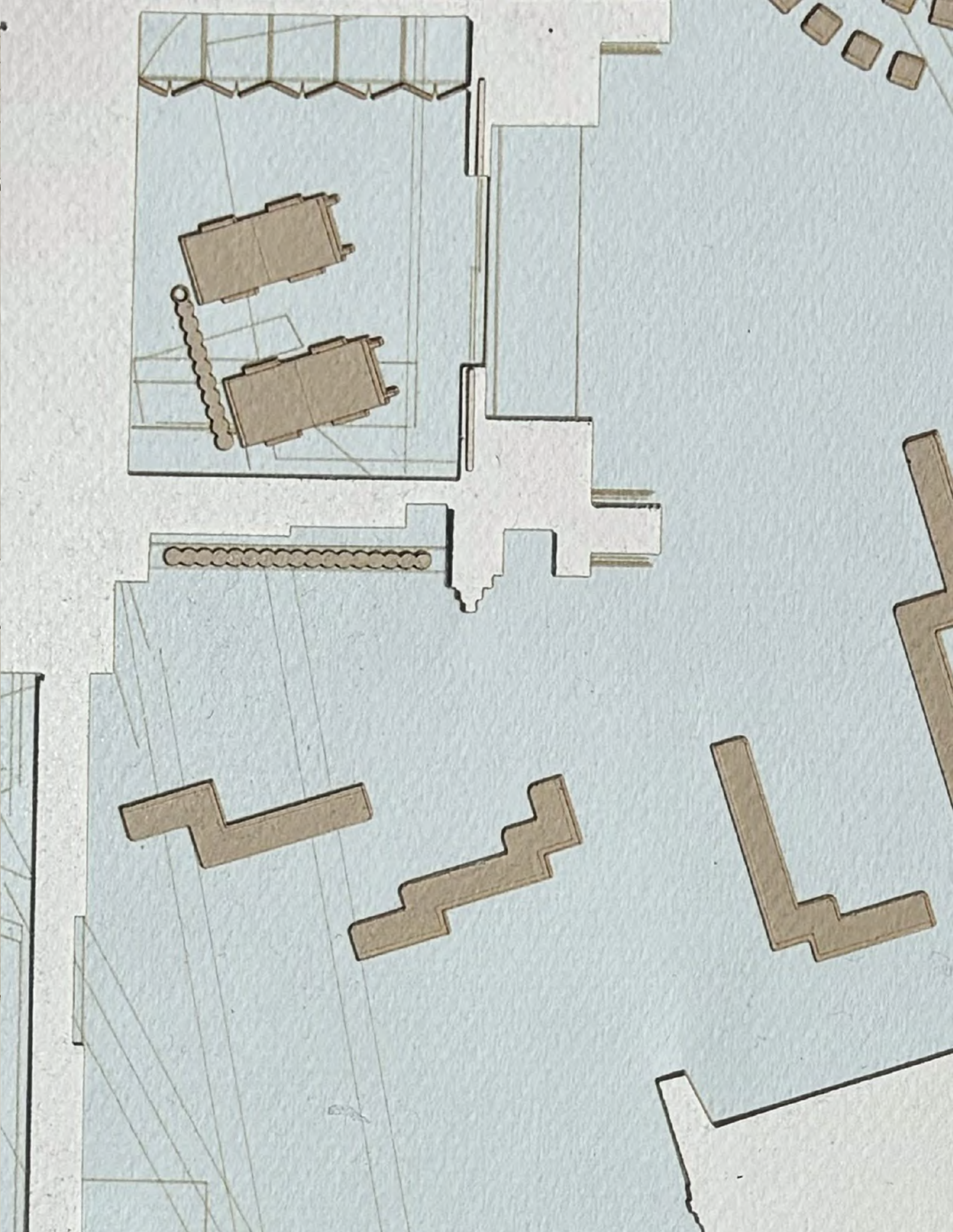
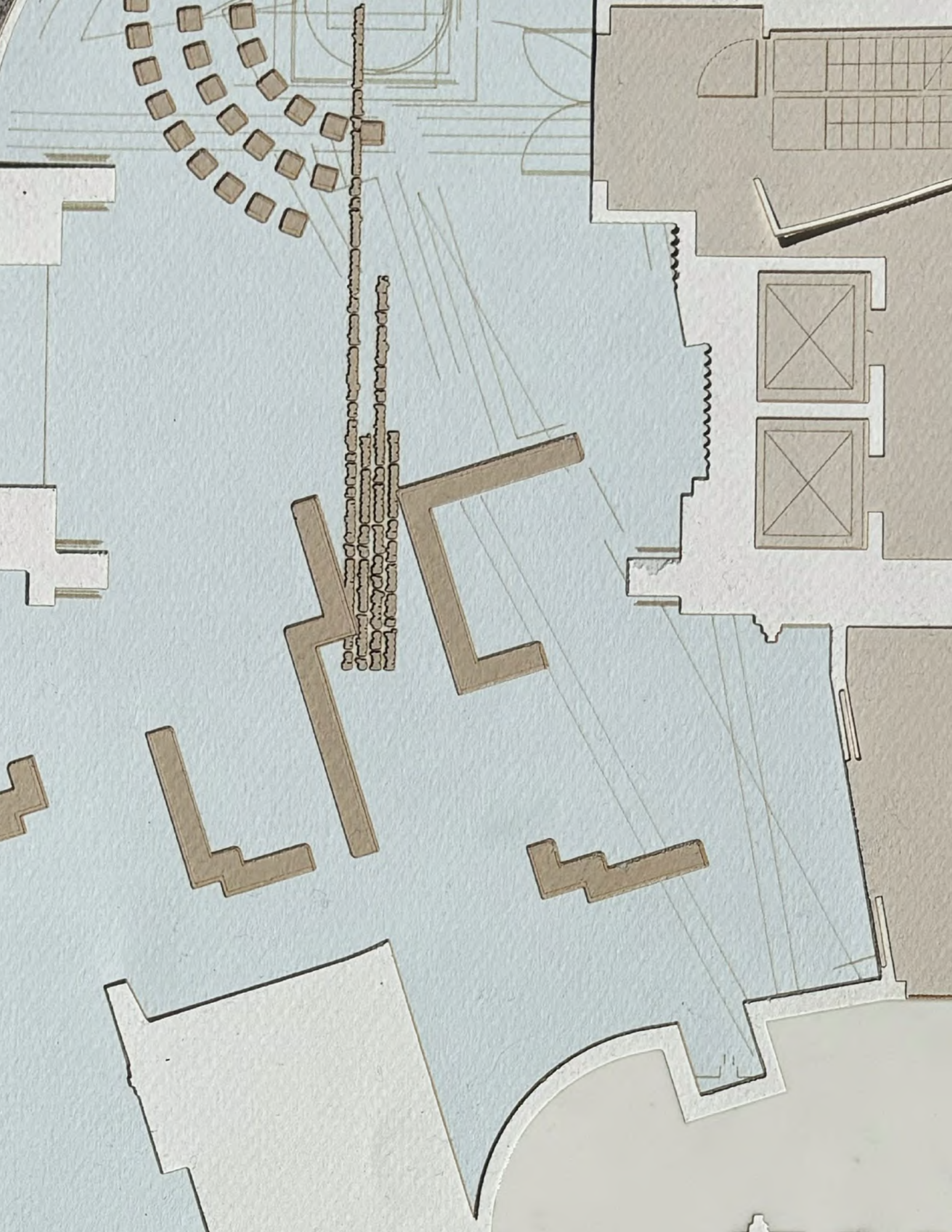
Harlem Lane
adaptive reuse at the former location of St. Luke's Episcopal Church in Washington Heights

New York’s history of policing lawful dissent, through mitigation of privately owned public spaces, corruption inherent in the scaffolding industry, and the addition of mechanisms of surveillance and silence, in substitution for concrete investments in communities’ futures, demands a reality where rights must be continuously defended. The density of surveillance mechanisms, as identified through larger contextual studies along St. Nicholas Avenue, indicates the discrepancy of the state’s duty to protect and the execution of sanctioned “safety” initiatives. Redlining, zoning, and highway placement spatialize inequality. Formerly redlined neighborhoods have worse health outcomes; this results from the environmental positioning of highways and infrastructures like the North River Wastewater Treatment Facility, emerging through long-term territorial decisions. The heat island effect is slow accumulations of structural environmental conditions not as accidents, but of inheritance. Harlem’s environmental health landscape is not an isolated condition, but rather it is the product of slow environmental structures, evolving socio-political systems, and acute events.

This project offers a critical countergravitational force; inversion of the sacred and profane at the site of St. Luke’s Episcopal Church on 141st and Convent avenue. St. Luke’s Episcopal Church was constructed in 1892 as a consequence of institutional movement and displacement. St. Luke’s Episcopal Church cultivated a long-standing commitment to educational outreach. Its clergy were active in struggles against discriminatory business practices in the 1930s, then its parish founded a federal credit union in 1937, and through the leadership of Reverend David Johnson and Reverend Johan Johnson, its legacy extended to St. Luke’s Saturday School and the eventual founding of Harlem Academy in 2004. Demographic and economic pressures led remaining members to cease worship at the Convent Avenue building and merge with St. Martin’s on Lenox Avenue. St. Luke’s now sits vacant on 15,550 SF lot with significant unused air rights (approximately 50,905 under R6A zoning).

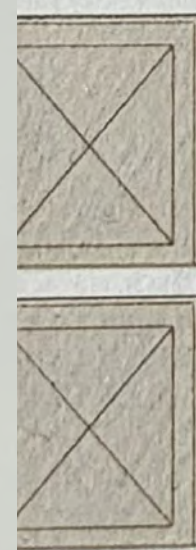
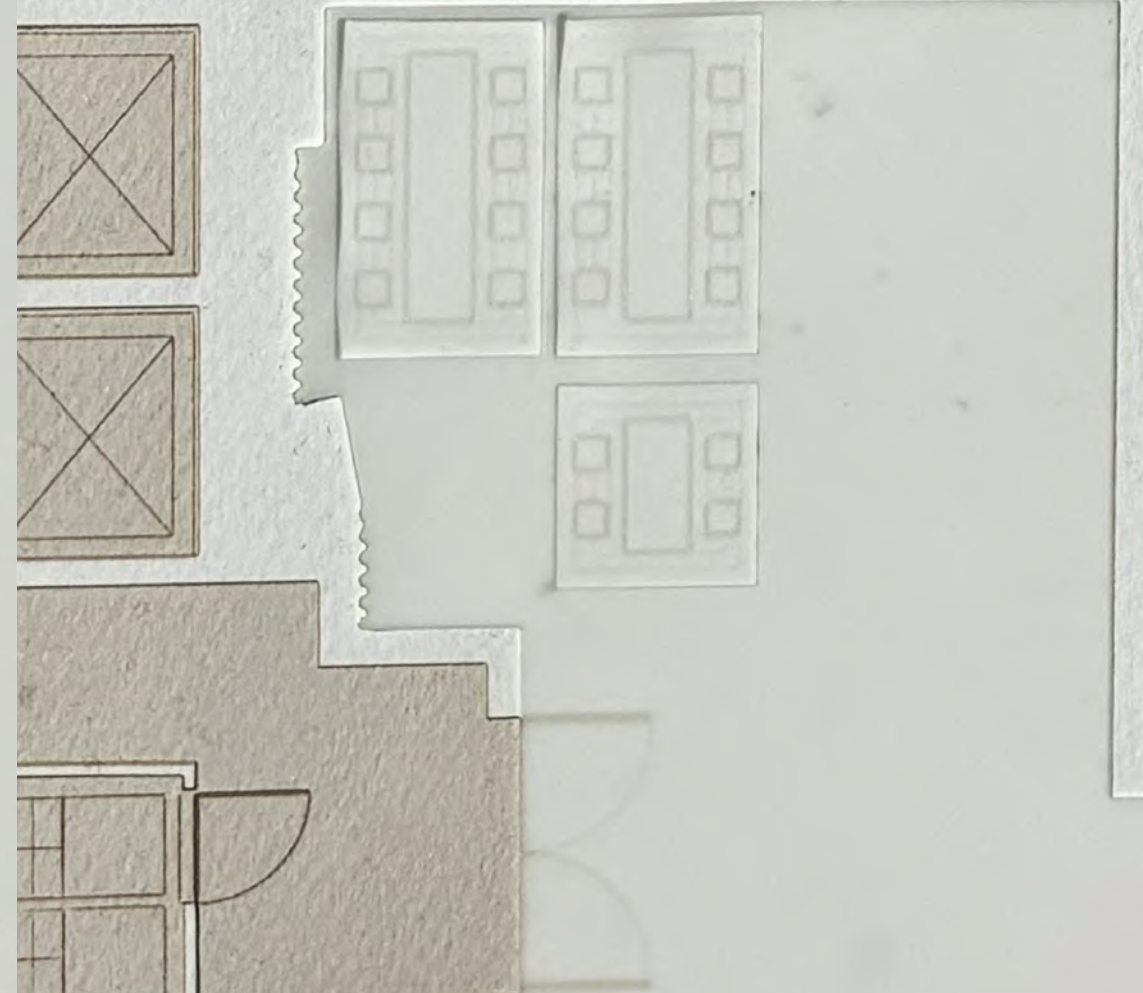
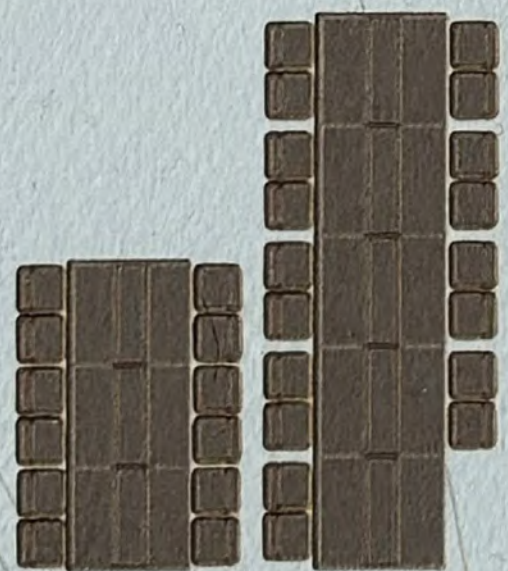
Interstitial spaces, that encompass what is identified as the ultrasonic semitones of Harlem Lane, demarcate the potential for an archive of civic resistance, where assemblage persists despite attempts to codify and manipulate. Resistance is materialized in the construction of Bataille’s concieved “sacred” and “profane” spaces granting permanent occupations of the public domain in pursuit of “a once and future Harlem Lane.”







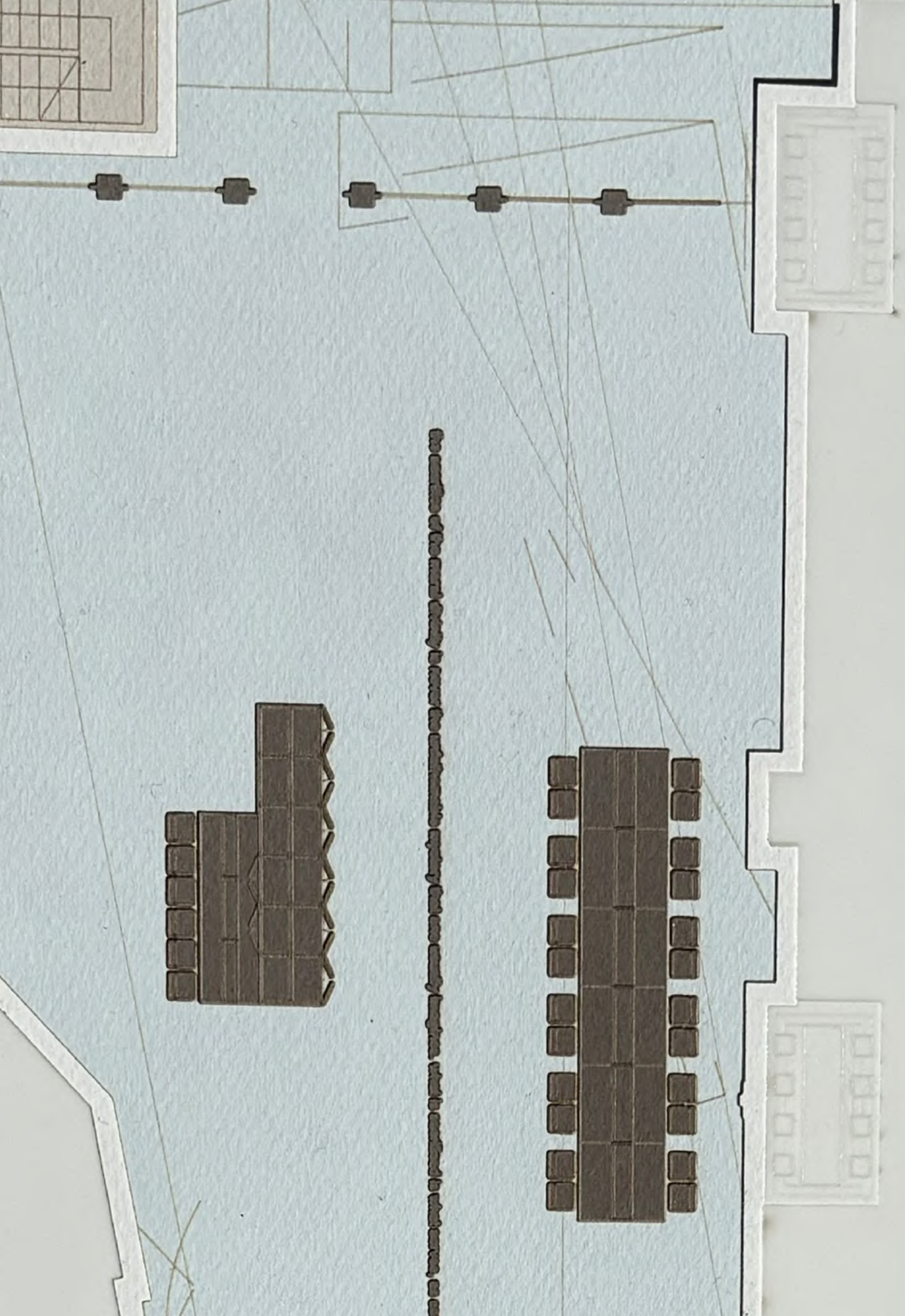
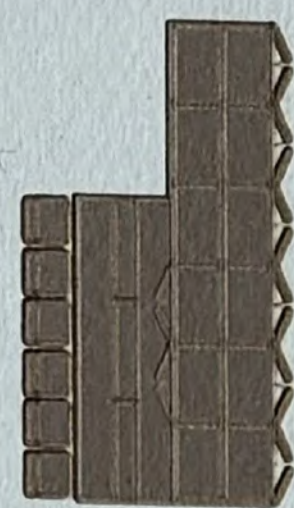
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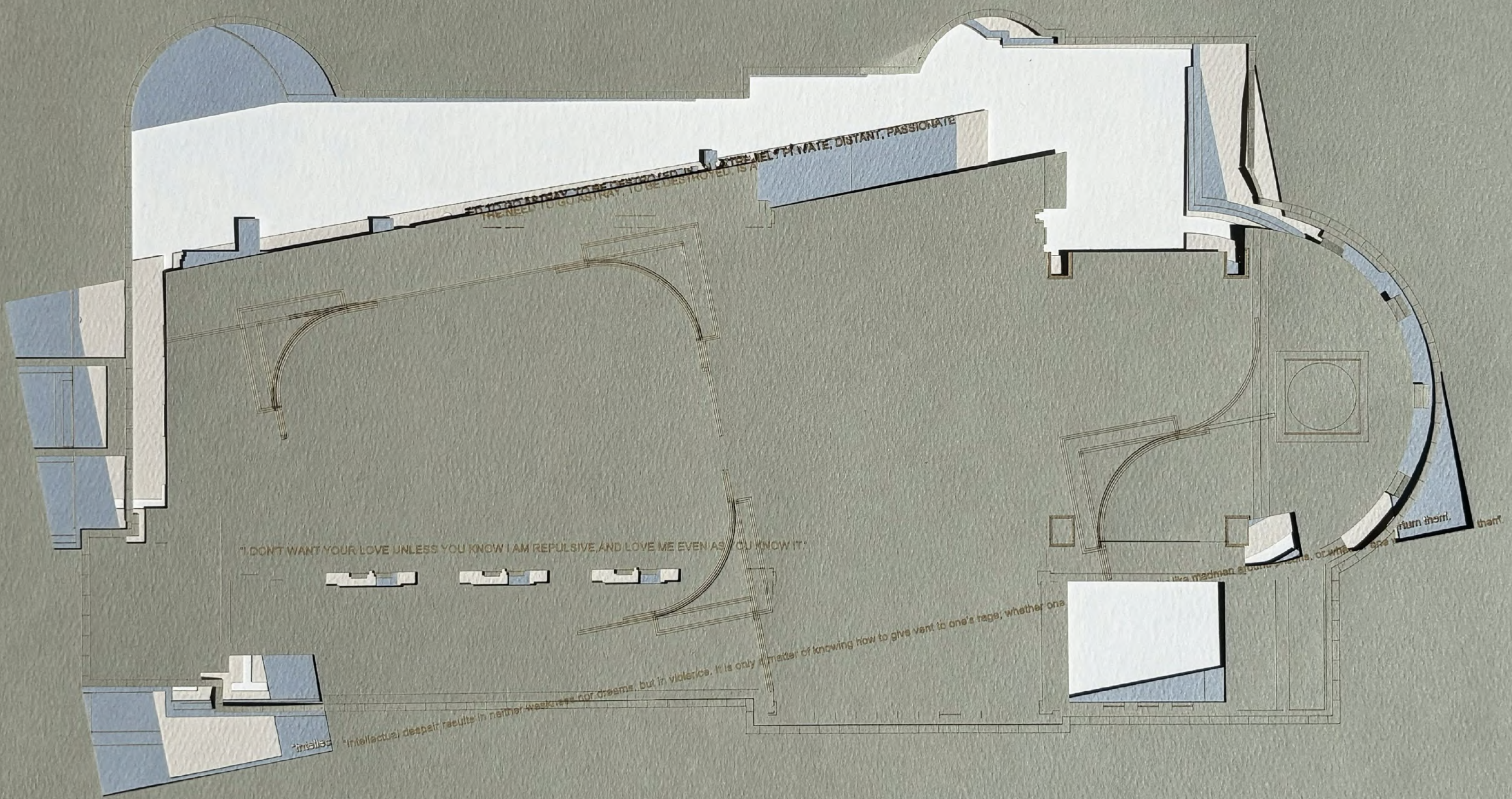


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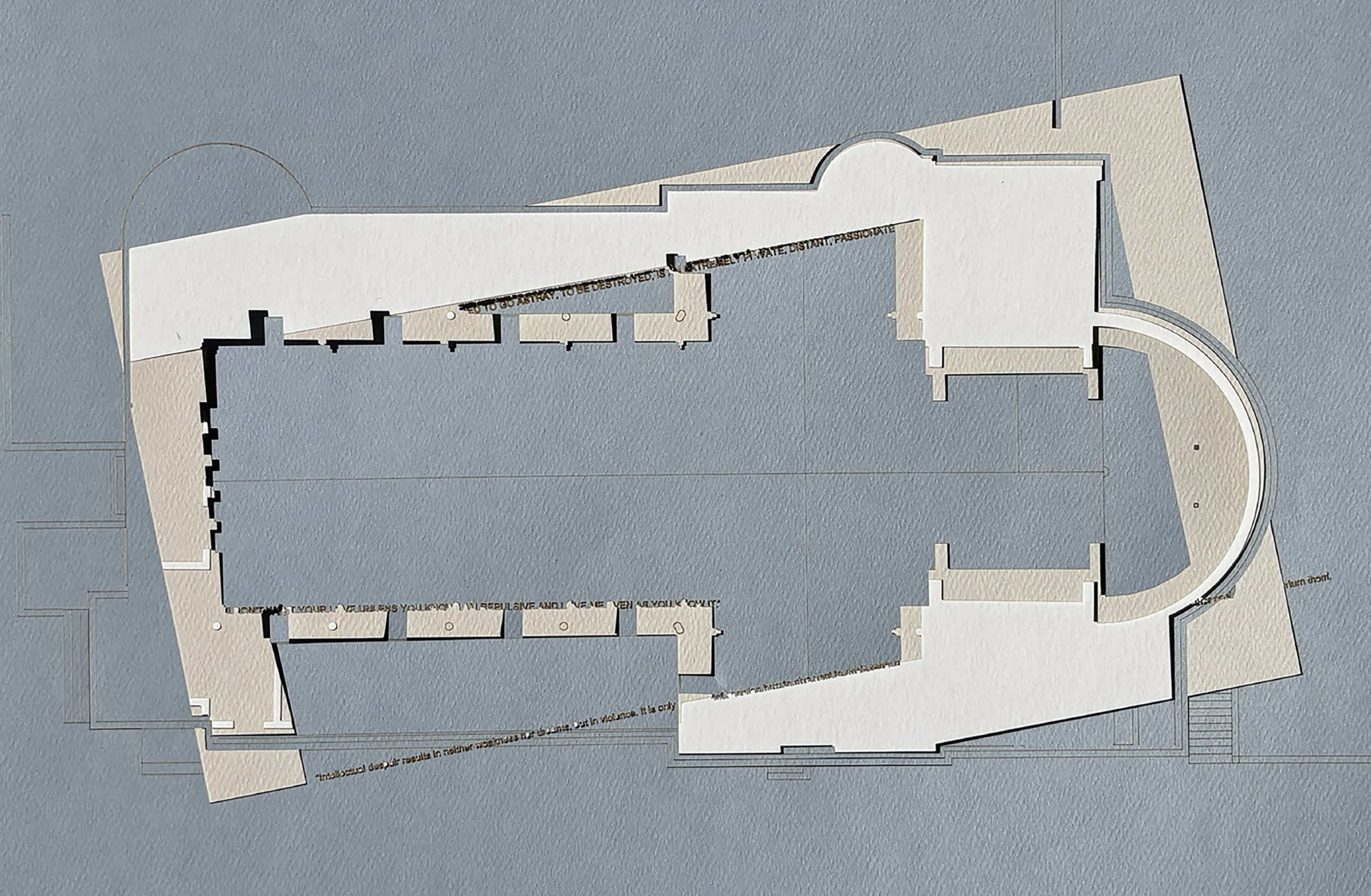




"I DON'T WANT YOUR LOVE UNLESS YOU KNOW I AM REPULSIVE, AND LOVE ME EVEN AS YOU KNOW IT."

I DON'T WANT TO BE DESTROYED, I WANT TO BE PRIVATE, DISTANT, PASSIONATE
THE NEED TO GO ASTRAY, TO BE DESTROYED, IS A

Intellectual despair results in neither weakness nor dreams, but in violence. It is only a matter of knowing how to give vent to one's rage; whether one
like madman &... of which one
return them.
them

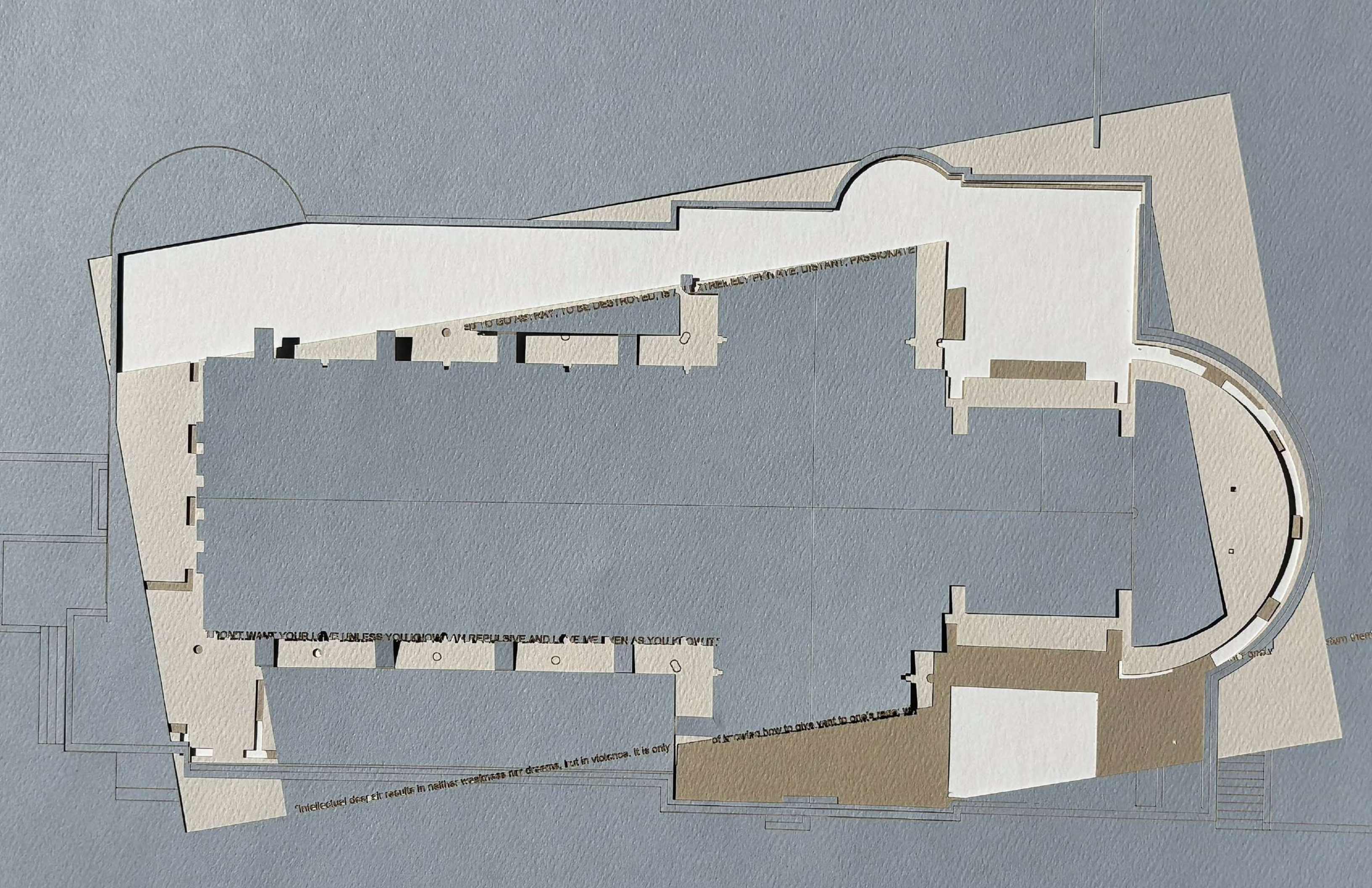


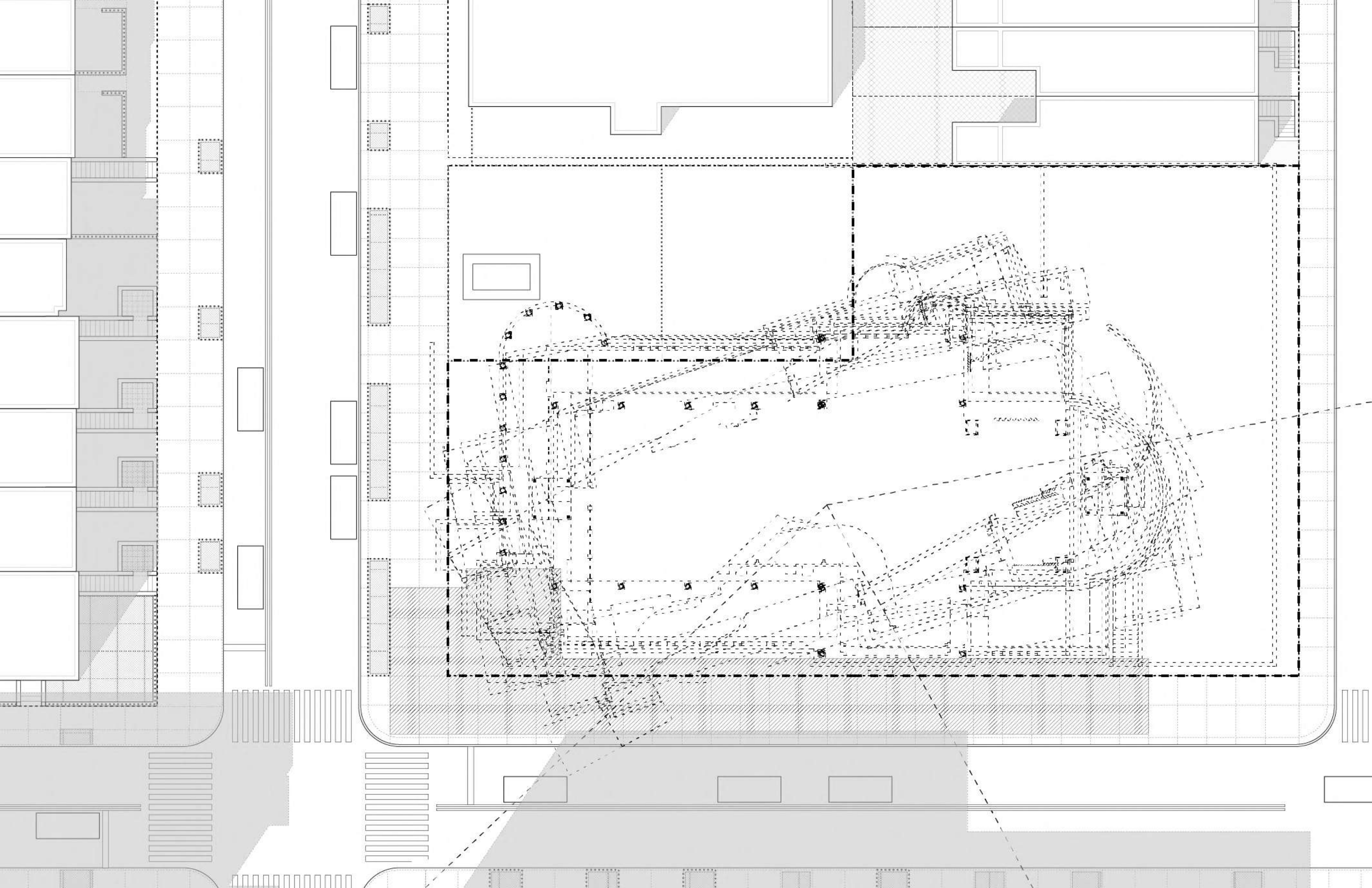
ED TO GO ASTRAY. TO BE DESTROYED, IS
EXTREMELY PRIVATE, DISTANT, PASSIONATE

RETURN THEM. IF YOU LIVE UNLESS YOU KNOW, IT IS REPULSIVE AND I WOULD EVEN AS YOU KNOW IT.

RETURN THEM.

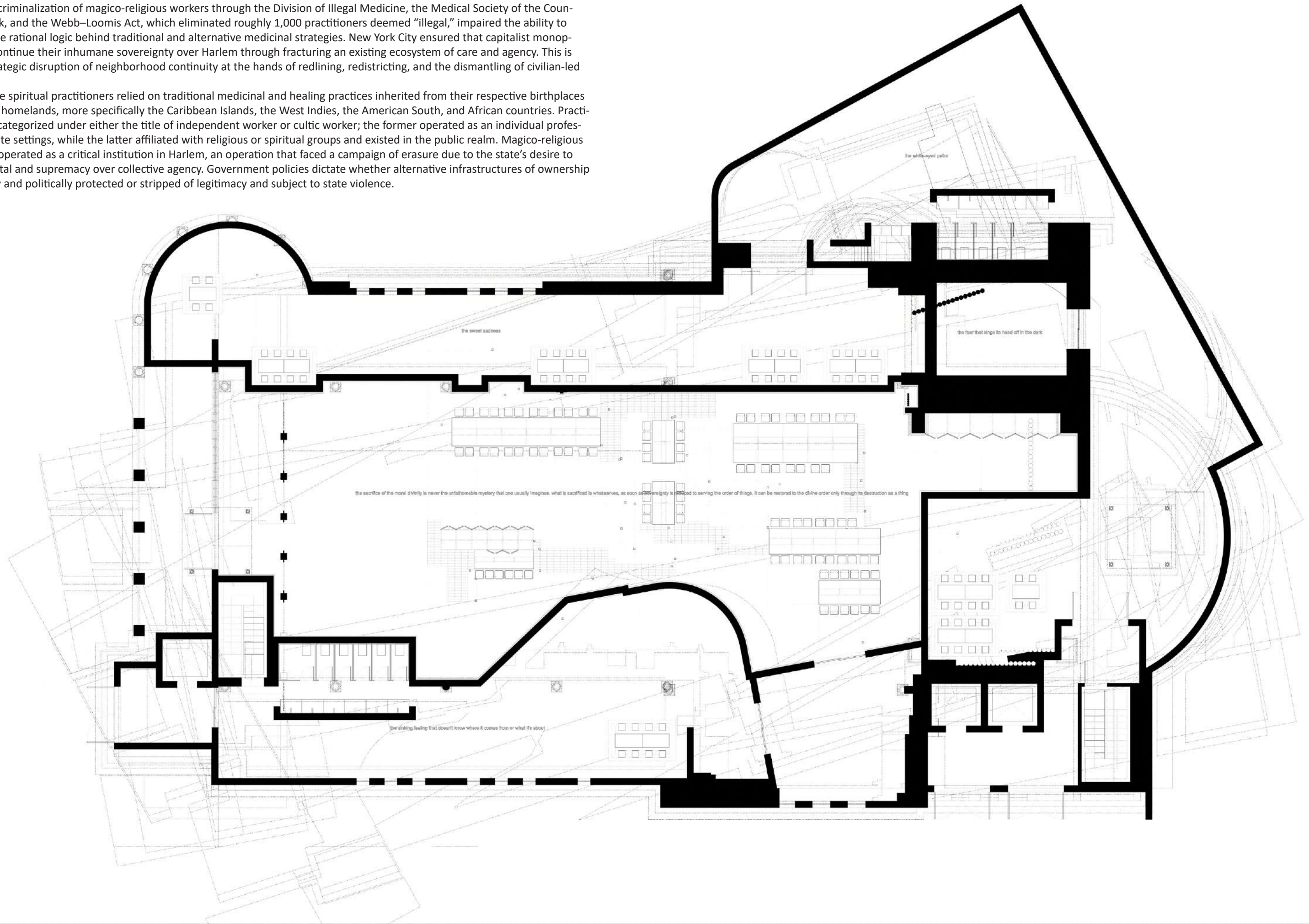
"Intellectual despair results in neither war nor peace, but in violence. It is only





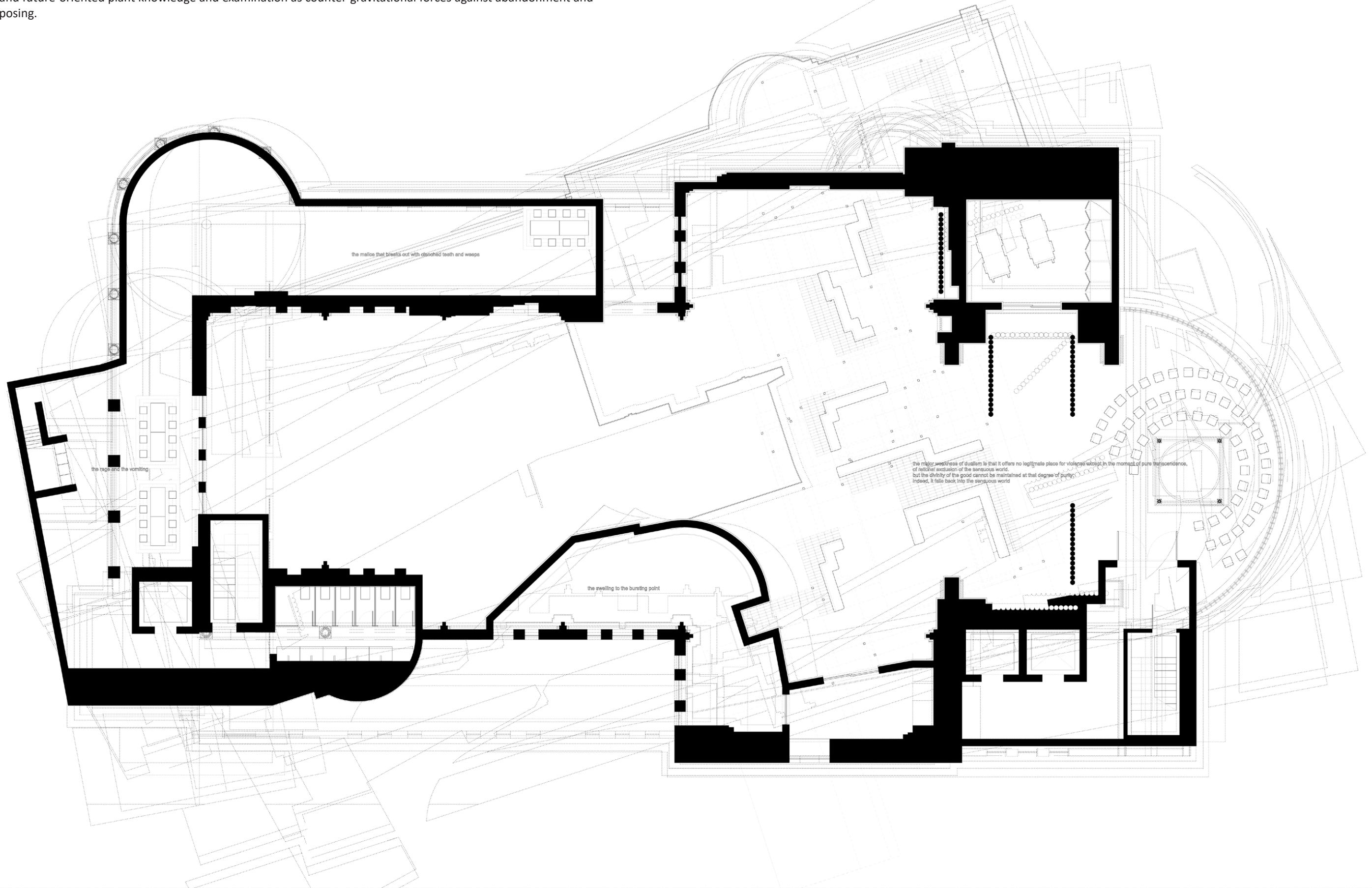
The criminalization of magico-religious workers through the Division of Illegal Medicine, the Medical Society of the County of New York, and the Webb–Loomis Act, which eliminated roughly 1,000 practitioners deemed “illegal,” impaired the ability to materialize the rational logic behind traditional and alternative medicinal strategies. New York City ensured that capitalist monopolies would continue their inhumane sovereignty over Harlem through fracturing an existing ecosystem of care and agency. This is not unlike strategic disruption of neighborhood continuity at the hands of redlining, redistricting, and the dismantling of civilian-led initiatives.

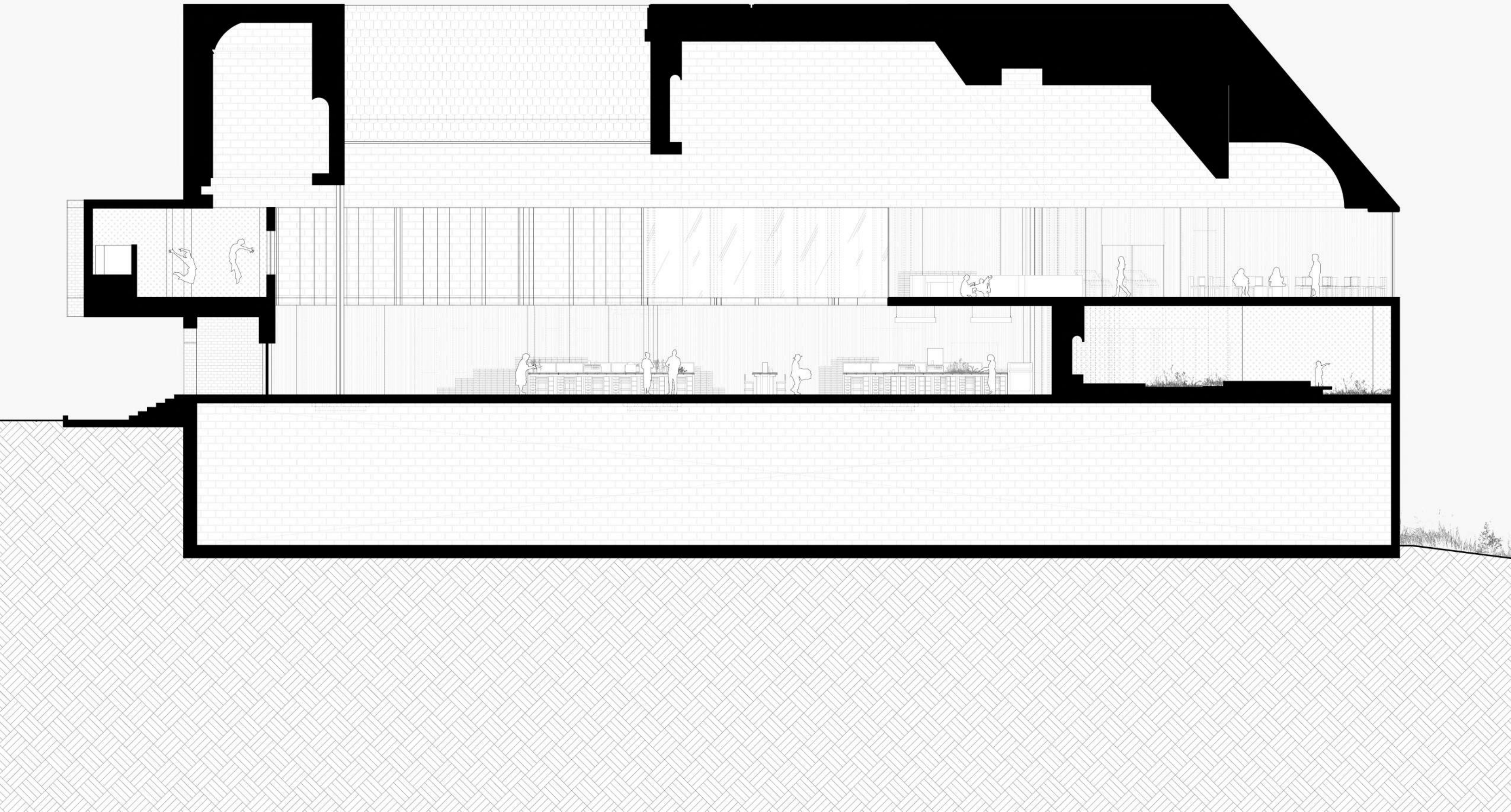
These spiritual practitioners relied on traditional medicinal and healing practices inherited from their respective birthplaces and ancestral homelands, more specifically the Caribbean Islands, the West Indies, the American South, and African countries. Practitioners were categorized under either the title of independent worker or cultic worker; the former operated as an individual professional in private settings, while the latter affiliated with religious or spiritual groups and existed in the public realm. Magico-religious practitioners operated as a critical institution in Harlem, an operation that faced a campaign of erasure due to the state’s desire to prioritize capital and supremacy over collective agency. Government policies dictate whether alternative infrastructures of ownership are financially and politically protected or stripped of legitimacy and subject to state violence.



At St. Luke's Episcopal Church, the inversion of the sacred and profane, resists the commodification of religious architecture and the extractive logic of pharmaceutical capitalism. The previous material elements of the sacred and exterior of St. Luke's Episcopal Church, reintegrates into the central profane, offering itself to structurally support a new material language of technology, hard edges, and highly specialized equipment intended to facilitate alternative medicinal practices. The church's exterior and interior, now inverted through the desacralization of traditionally sacred spatial and physical elements, operate respectively as public gathering spaces intended to reinsert the human into the greater ecosystem, and "plant-etary" medicinal laboratories and gardens intended to insert care, healing, and future-oriented plant knowledge and examination as counter-gravitational forces against abandonment and market-driven repurposing.

The profane space is composed of highly specialized pharmaceutical technology; enabling an infrastructure for traditional, complementary, and alternative medicine. The previous material elements of the sacred and exterior of St. Luke's Episcopal Church, reintegrates into the central profane, offering itself to structurally support a new material language of technology, hard edges, and highly specialized equipment intended to facilitate alternative medicinal practices. This laboratory, a hyper technological and sophisticated "magical-parlor", materializes resistance against capitalism and monopoly.





RUINS AND RUINATION

SPRING 2025

Contested Territories
an alternative “factory” responding to the internalized colonization of the rural at the hands of the urban

This project originates from two arguments intertwined with the violent and extractive project of state occupation through water infrastructure at the Ashokan Reservoir. The first argument insists that the Board of Water Supply, later absolved by the New York City Department of Environmental Protection, conceptualized a false environment upheld by manufacturing, laboratories, and engineered operations under the guise of deliverance rather than extraction.

The second argument identifies the submerged violence of imposed infrastructure. The New York City Department of Preservation sacrifices legitimate “preservation” initiatives in favor of the construction of an empire of water infrastructure. The neglect for genuine ecosystem preservation is emphasized in the dangerous, exploitative, and fatal labor conditions at the hands of the government throughout the Ashokan Reservoir’s lifespan.

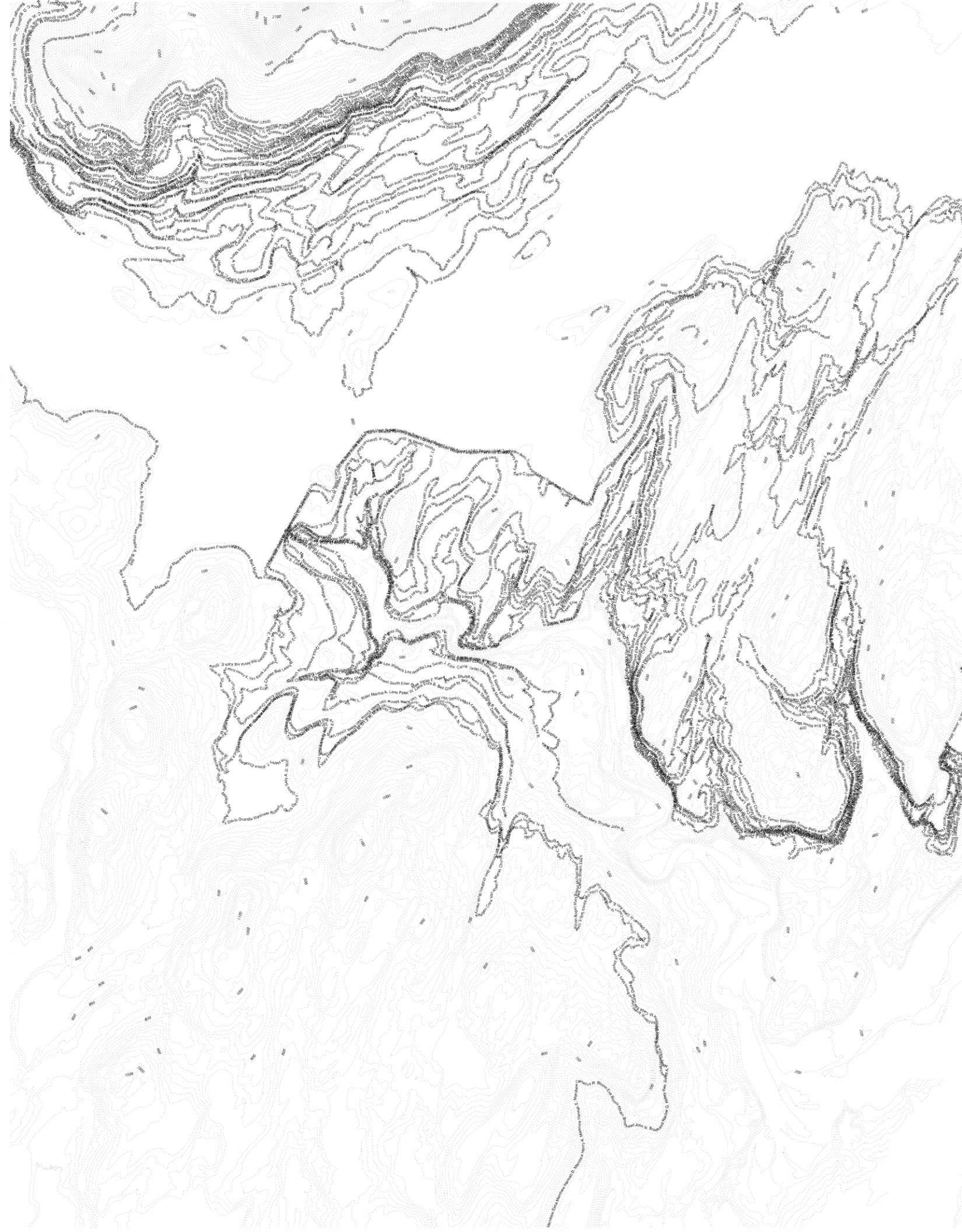
The identification of manufactured landscapes and submerged violences throughout this research project determines the framework for the intervention. The architecture of internal colonization and withdrawal is confronted with a manufacturing facility that encourages relationships with infrastructure detached from occupying influences.

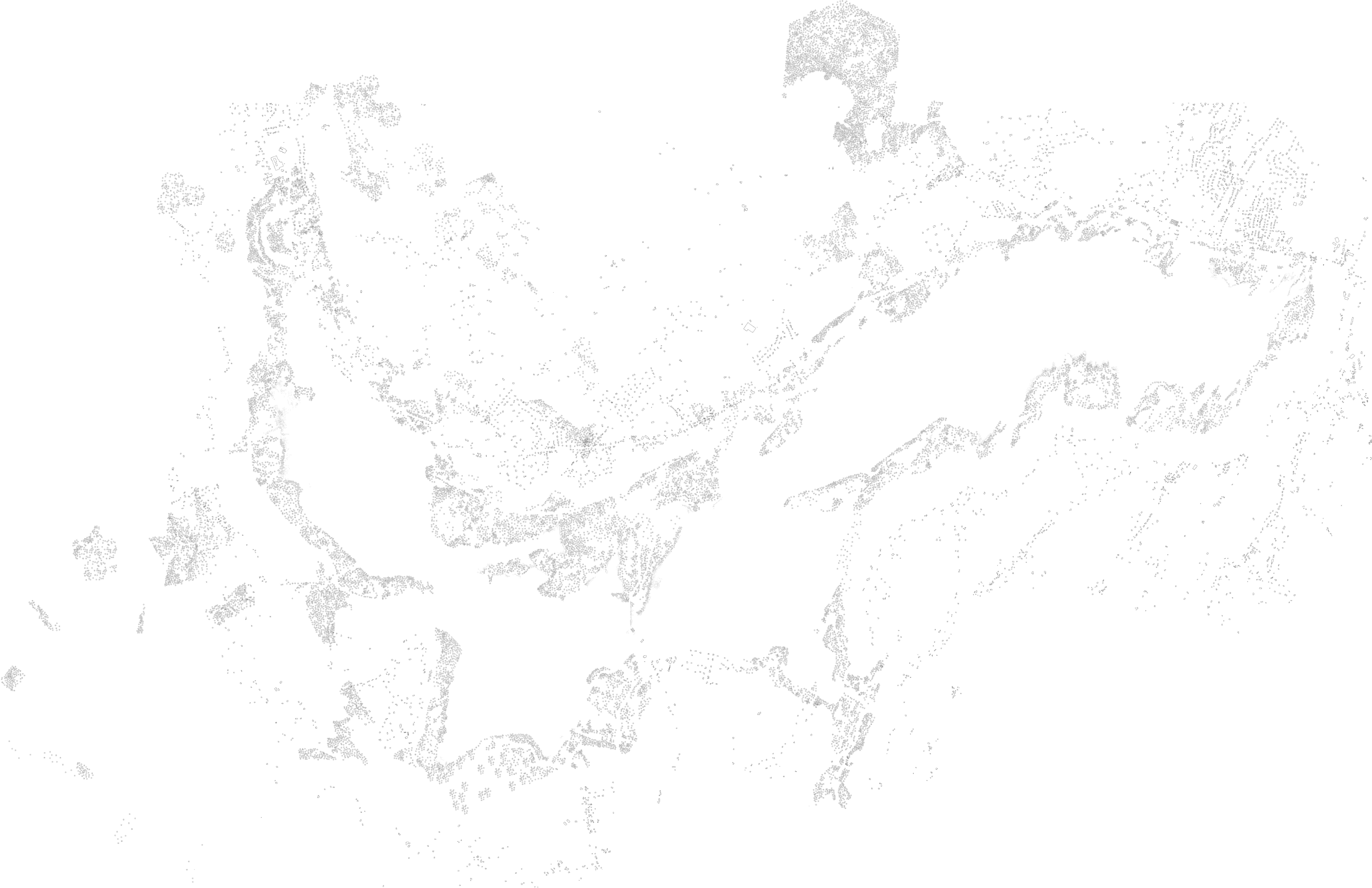
New York City operates as a variation of internal colonization in its capacity as a legislative force in the Catskills/Delaware Watershed. The Department of Environmental Protection has cultivated a false perception of the rural landscape that composes the seized land used to construct the Ashokan Reservoir.

The DEP’s policies systematically remove local agency by prioritizing land acquisition and regulation over community-based environmental management. The increased presence of environmental police, stringent oversight of construction, and expansion of city-owned land all function as mechanisms of control, reinforcing a colonial dynamic between urban policymakers and rural communities. Assemblages and critical cartographies examine the methods of surveillance and policing of the Ashokan Reservoir and surrounding ecologies, the methods of silent violence that contributed to the conception of an artificial landscape, and the various interrelationships between legislative bodies such as the NYCDEP and the NYSDEC.



SECTION A-A

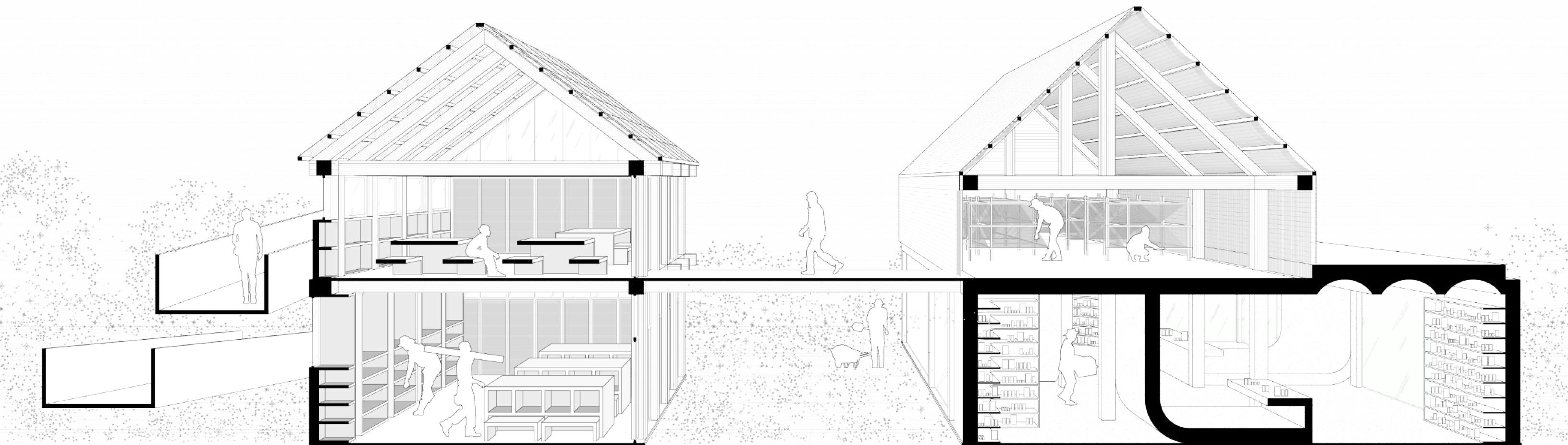


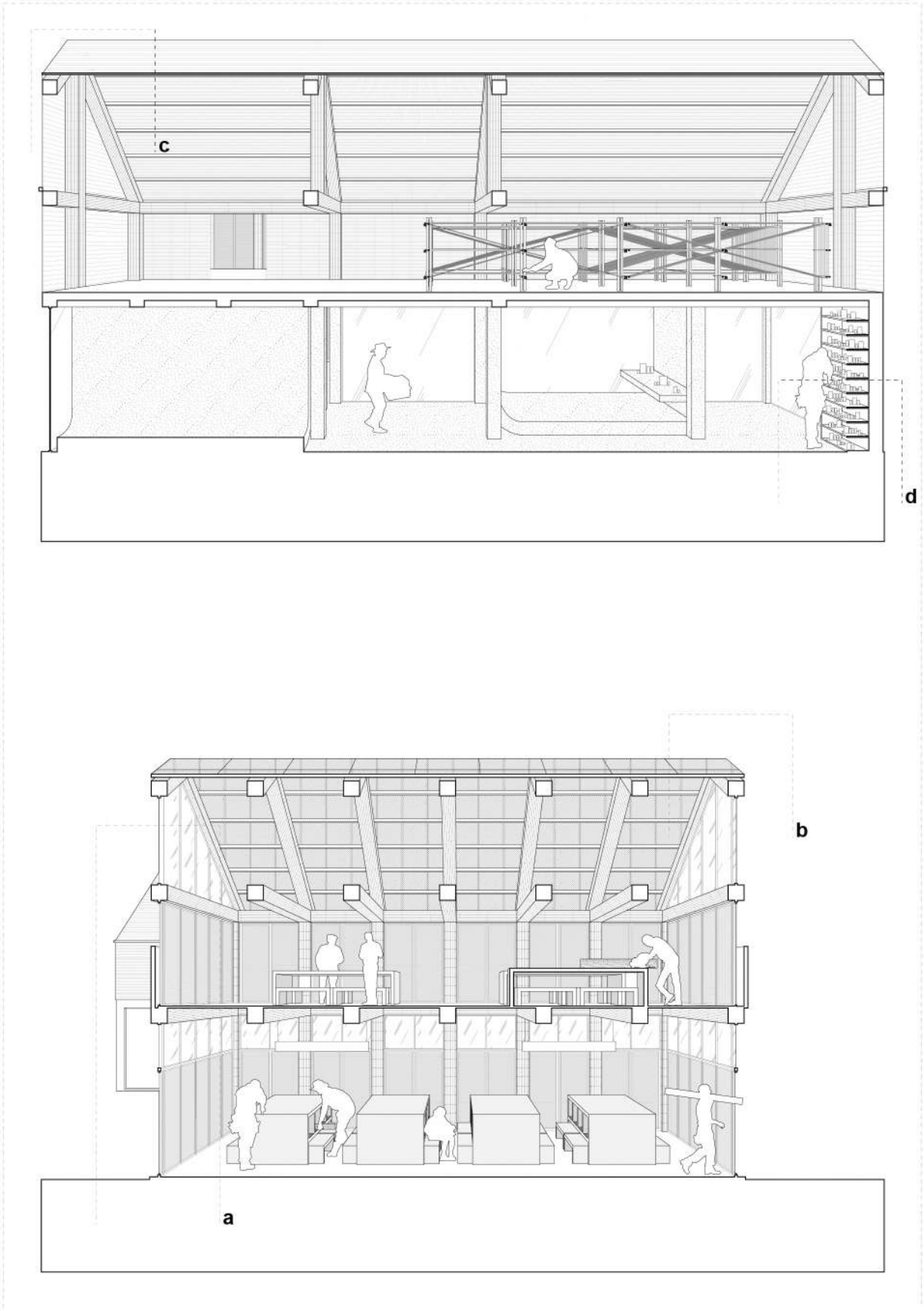
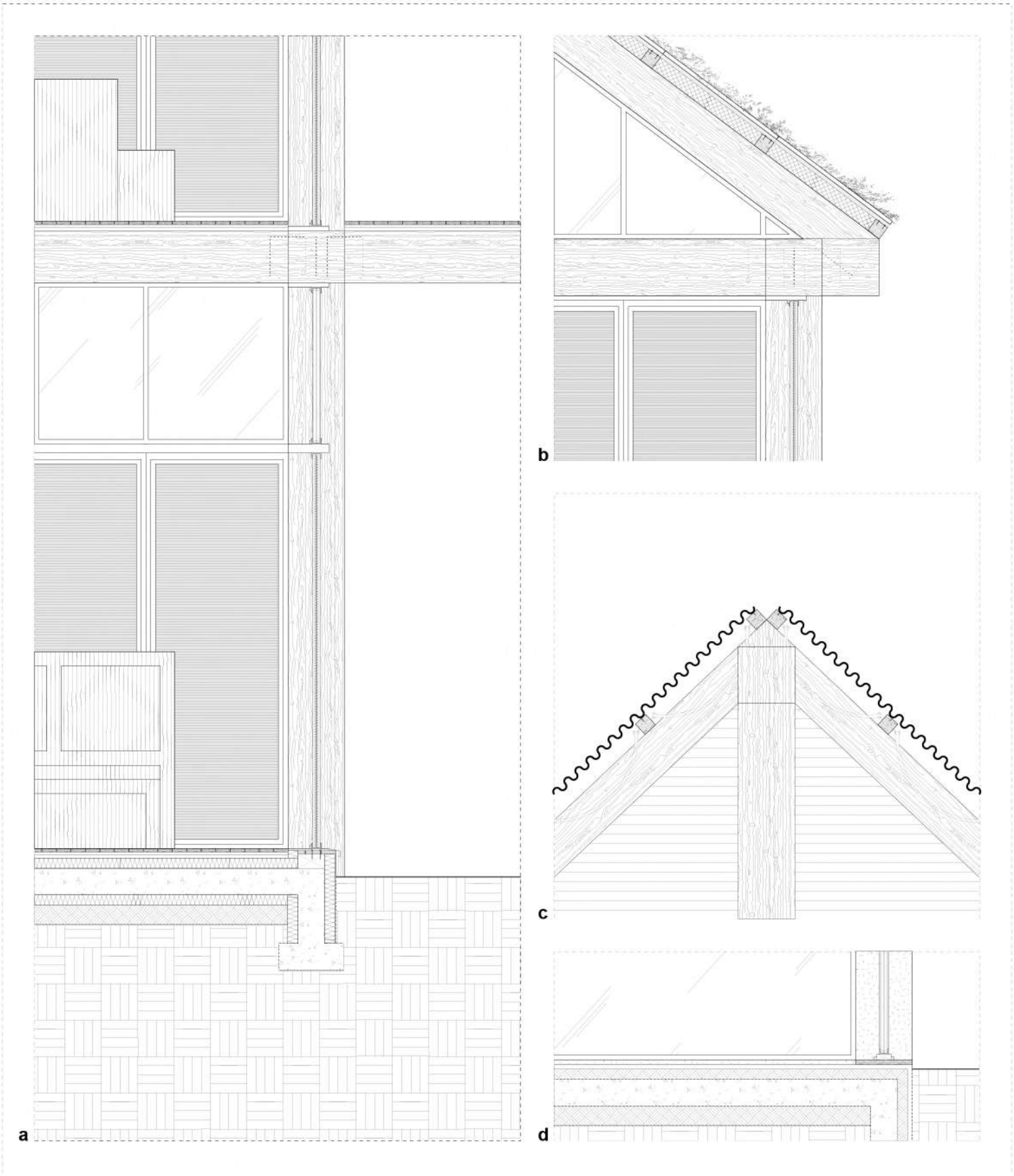


The project operates as a response to the enduring apparatus of internal colonization in its capacity to produce a reciprocal local economy. The project is divided into three spaces intended for manufacturing practice; weaving and textiles, timber construction and refinement, and ceramics and masonry production. Manufactured products originating from raw matter from the existing landscape are unlocked through collective labor. Through tending to the land, whether it be through ritual burnings, fertilization, or harvesting, raw materials become elements of infrastructure independent of external involvement.

This project confronts what it names the architecture of internal colonization (a spatial regime where land acquisition, bureaucratic regulation, and infrastructural dominance enforce asymmetrical geographies of power). In viewing this intervention as a disruption of existing architecture's of extraction and exploitation, the proposed structure mobilizes architecture as a carrier of sovereignty over land and labor. Through reclaiming the act of production as a collective, land-based practice, the proposal offers a model for architectural resistance.

This is not a factory in the traditional sense, as labor traditionally can risk implying exploitation, but rather it operates as a spatial framework for the processing of raw materials, as well as the gentle harvesting of such materials from the land. The weaving room is a multi level space devoted to transforming harvested reeds, bark, and other wetland materials into textiles and rope that could be used in construction across the reservoir. The masonry space, represented by the physical model, utilizes the practice of creating earth bricks with clay, ash, and aggregates to produce an alternative building material that can be used in conjunction with bluestone found in the region. Additionally, the second level of this space is intended to operate as a ceramic studio, where materials can further be manipulated by the community. In an effort to engage with surrounding forests, the timber construction and refinement space fosters as a woodshop, where individuals can build multiscale structures that can be used throughout the community.





INTERGENERATIONAL HOUSING

FALL 2024

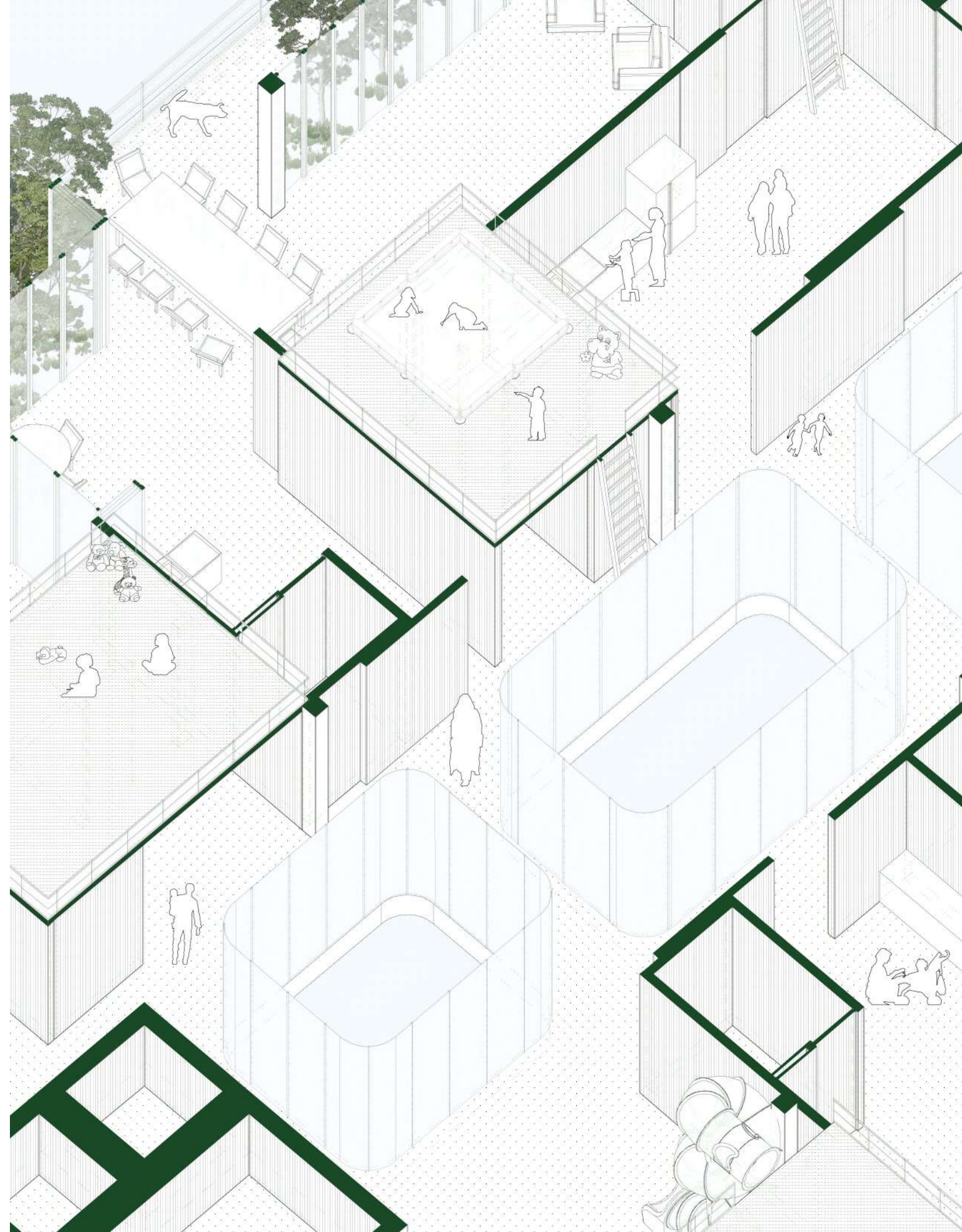
Housing Studio

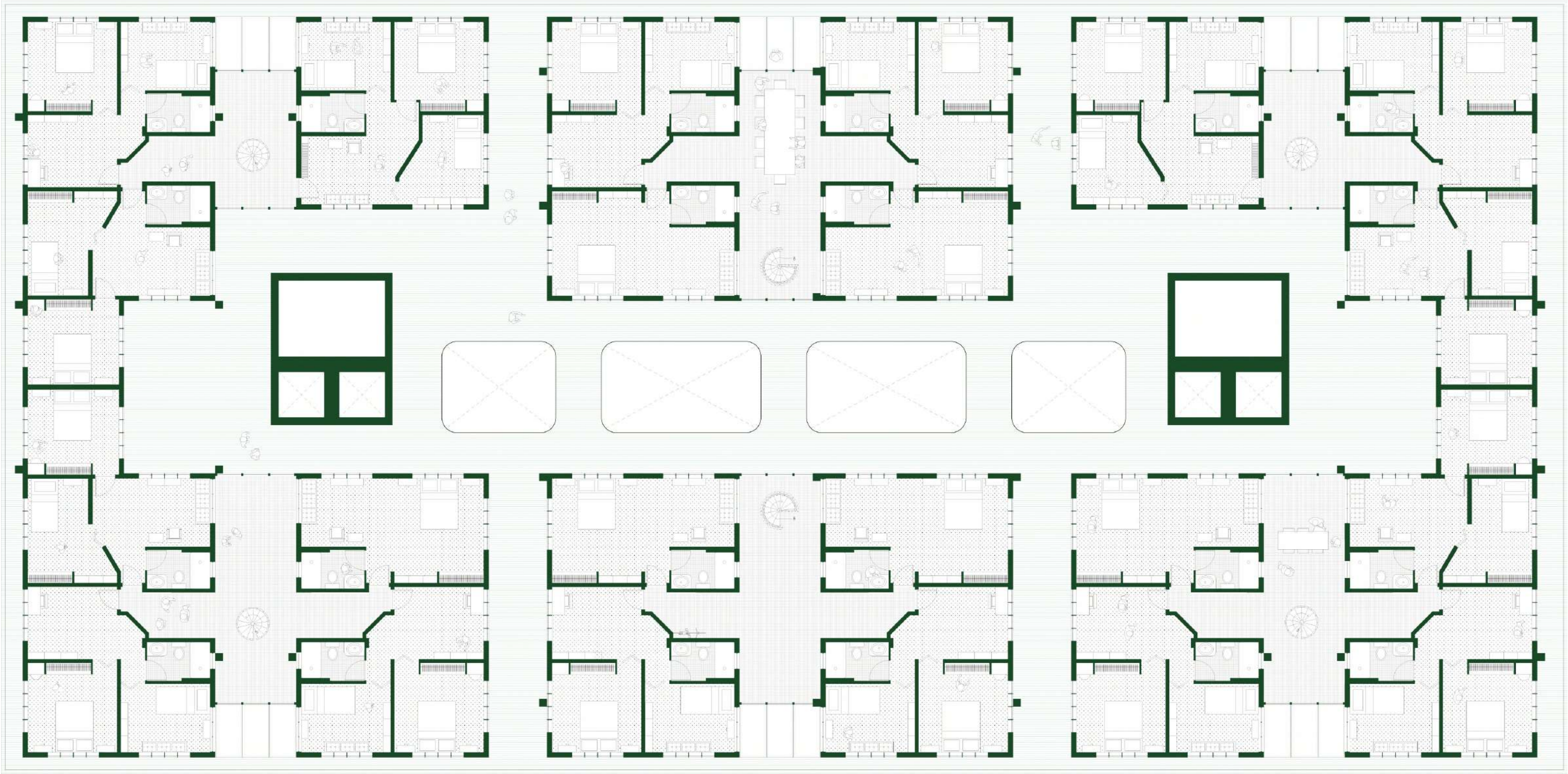
intergenerational shared living in Harlem, Manhattan, in partnership with Camryn Locascio

This housing project is intended to serve individuals estranged from the traditional family structures, this includes but is not limited to: children, single parents, recently-widowed spouses, and elders. Through the shared living framework implemented in our design, the exchange of care and support among residents becomes the foundation of everyday life. In its entirety, the project would eliminate barriers to socialization for young single parents by creating a playful housing community that connects them to one another and to the older generation.

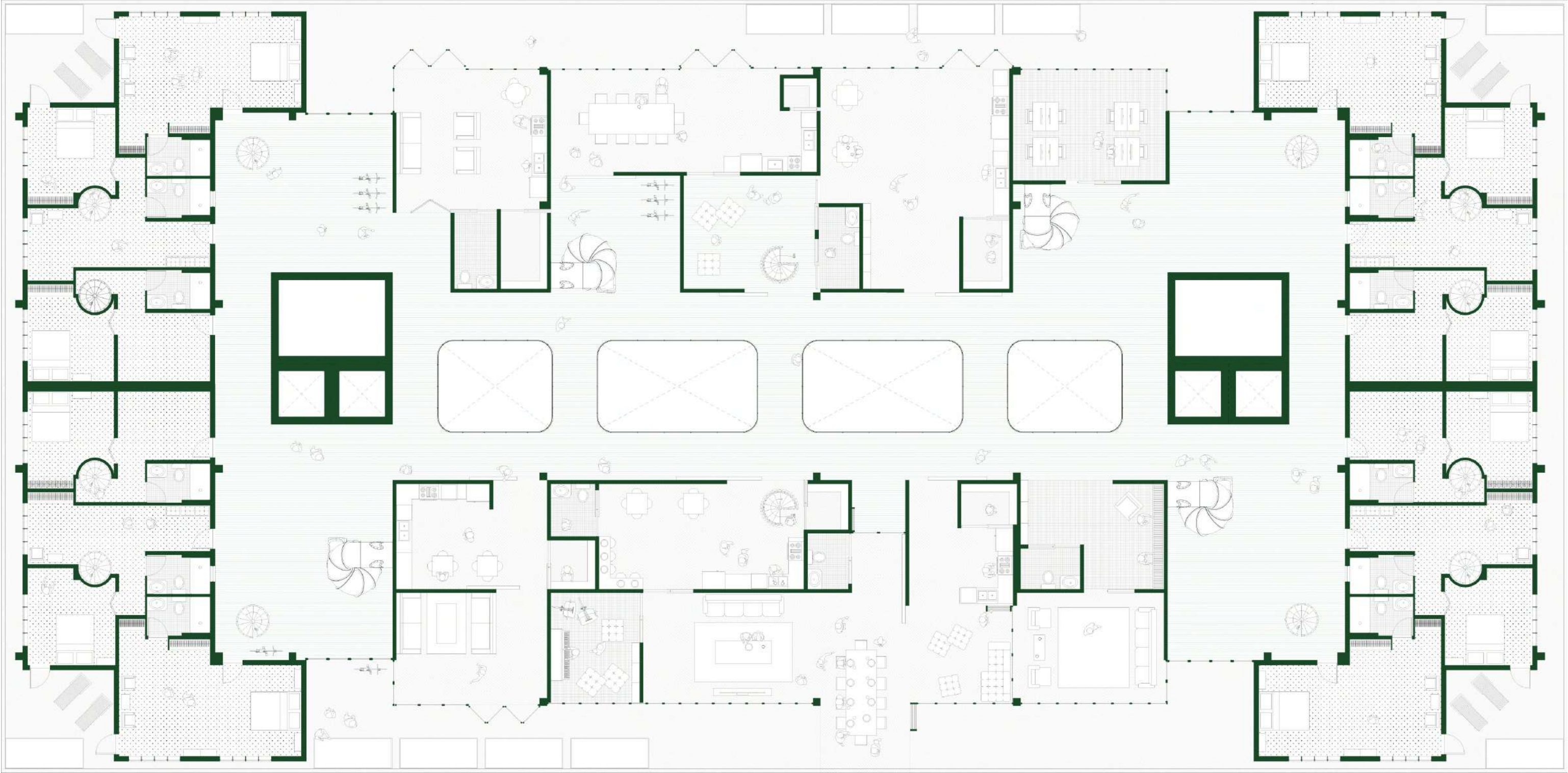
Development of the project involved investigating the inherent culture of food, music, and storytelling embedded in Harlem's history. Historically, block parties and impromptu gatherings around food, music, and play, livened the surrounding streets of our site. Shared living operates as a facilitator towards the idea of non-blood related familial relationships and recreating the idea of a cul-de-sac or block party vertically elevated and stacked. Through addressing everyday life, specifically the range of privacy, socialization, and accessibility to air and conditioned space, we produced a model for an intergenerational shared living experience. By rethinking spatial organization, we can create co-living spaces that do not sacrifice privacy but rather enhance it through shared amenities.

Our building implements moments of void through airways on each of the private unit floors, as well as void regions at the base of the building, intended to be populated by moments of play. There are four semi-enclosed central voids carved out of each floor plate—they function as an air harnessing tool and a light well simultaneously. The designation is floor and enclosure level dependent, as it alternates between shared and private levels. "Garden" becomes moments of shared engagement with the outdoors across generations in our building. Vegetation grows at the base of our building in regions tended to by the residents. The Garden extends to regions of play that span the building—both for children and adults alike. At the site scale the building responds to high intensity wind on the northside during the winter, and an abundance of sun on the southeast side. This informed the initial designs and massings of our building, as we wanted to harness wind in the summer, but provide a hard fixed exterior on the winter wind side.

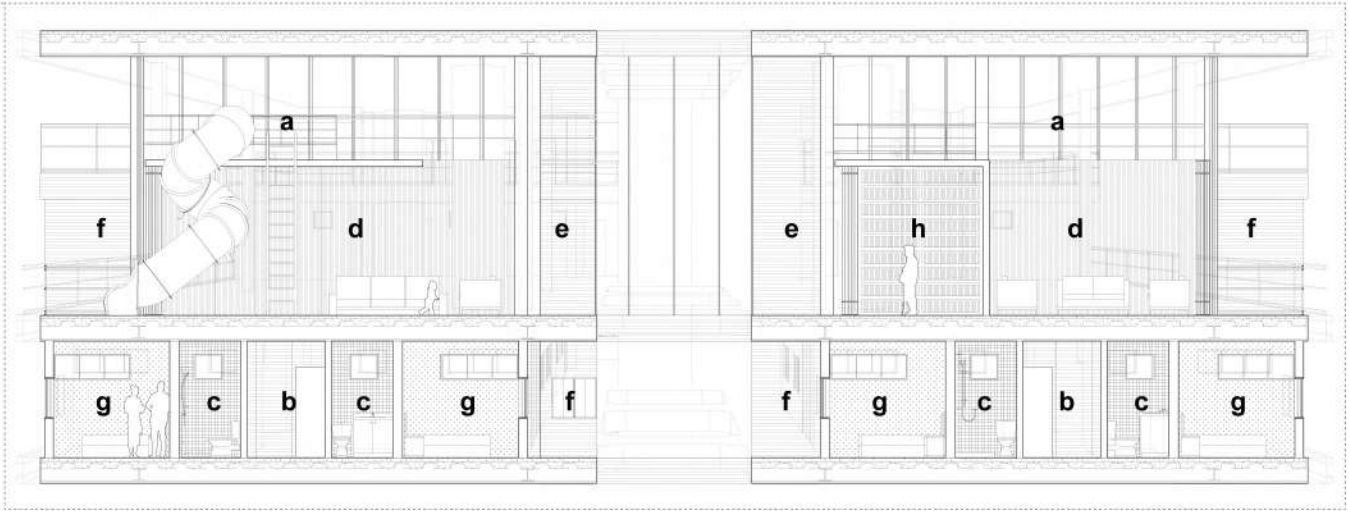




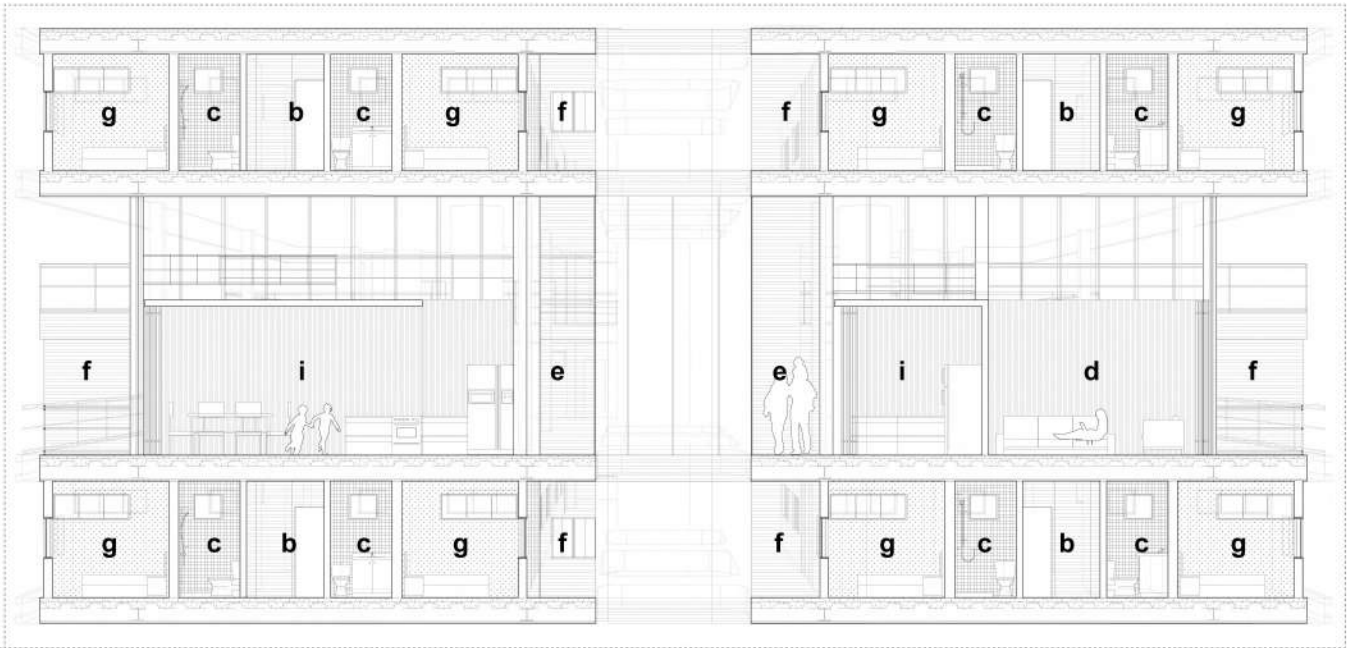
The above plan shows the organization of the “private living floors” that alternate with shared living and kitchen floors. These units are connected with shared vestibules that operate as a pseudo-mudroom and offer another zone for engagement with neighbors. These interstitial vestibules ensure that residents are able to further customize their exposure to neighbors, offering a transition between the public and private, and furthering micro-communities within the entire complex.



Shared social spaces exist at every other level of the building, and are cradled by a network of suite-like private units. The design offers a spectrum of implied and literal enclosure. The shared living level plan shows the living floor in which ADA accessible bedrooms are positioned around a feild of engagement. Residents are encouraged to gather between the spaces, while children play under soft supervision.



- | | | | | | |
|----------|-----------------------|----------|------------------|----------|---------|
| a | playground loft | d | living room | g | bedroom |
| b | hallway between units | e | enclosed walkway | h | library |
| c | bathroom | f | exterior walkway | i | kitchen |



SOIL REMEDIATION IN TAFT CALIFORNIA

SPRING 2024

Damage Control
a soil regeneration complex in taft, california, designed for a post-oil economy

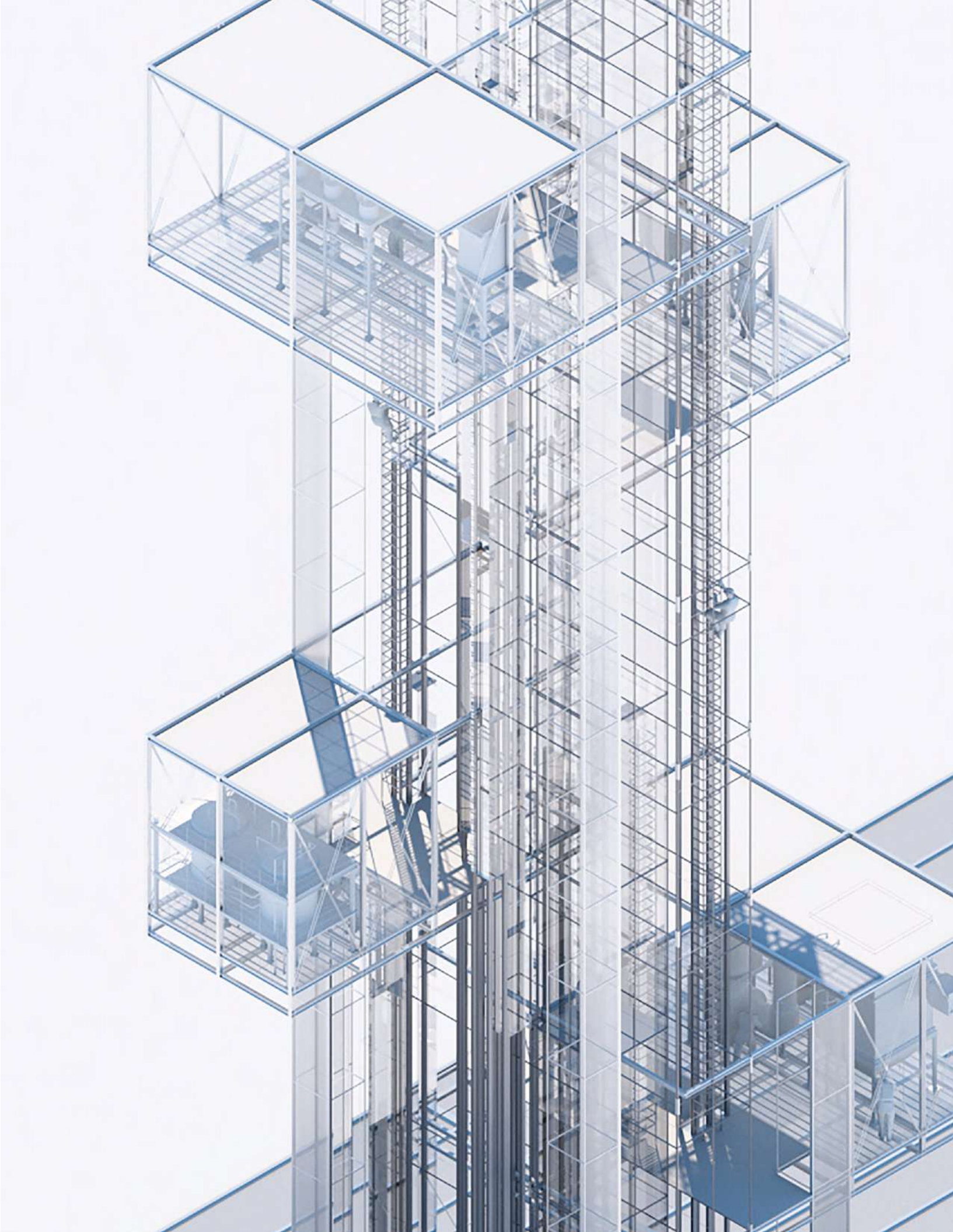
The two forms of damage studied this semester are environmental damage and economic damage on behalf of the oil industry. The mounting exploitation of resource exhibits a negligence of care and an enduring pursuit of economic value. Research follows an investigation of the correlation between resource extraction, property ownership, economic dependencies, and the degradation of landscape for the sake of profit. Languages of extraction unfold across hierarchies, thus damage is rendered multiscalar. The central intention of the intervention regards the restoration of value, the reparation of broken and abandoned material. Restoration exists in favor of the land itself that has been damaged by extraction and the individuals exploited for the sake of capital.

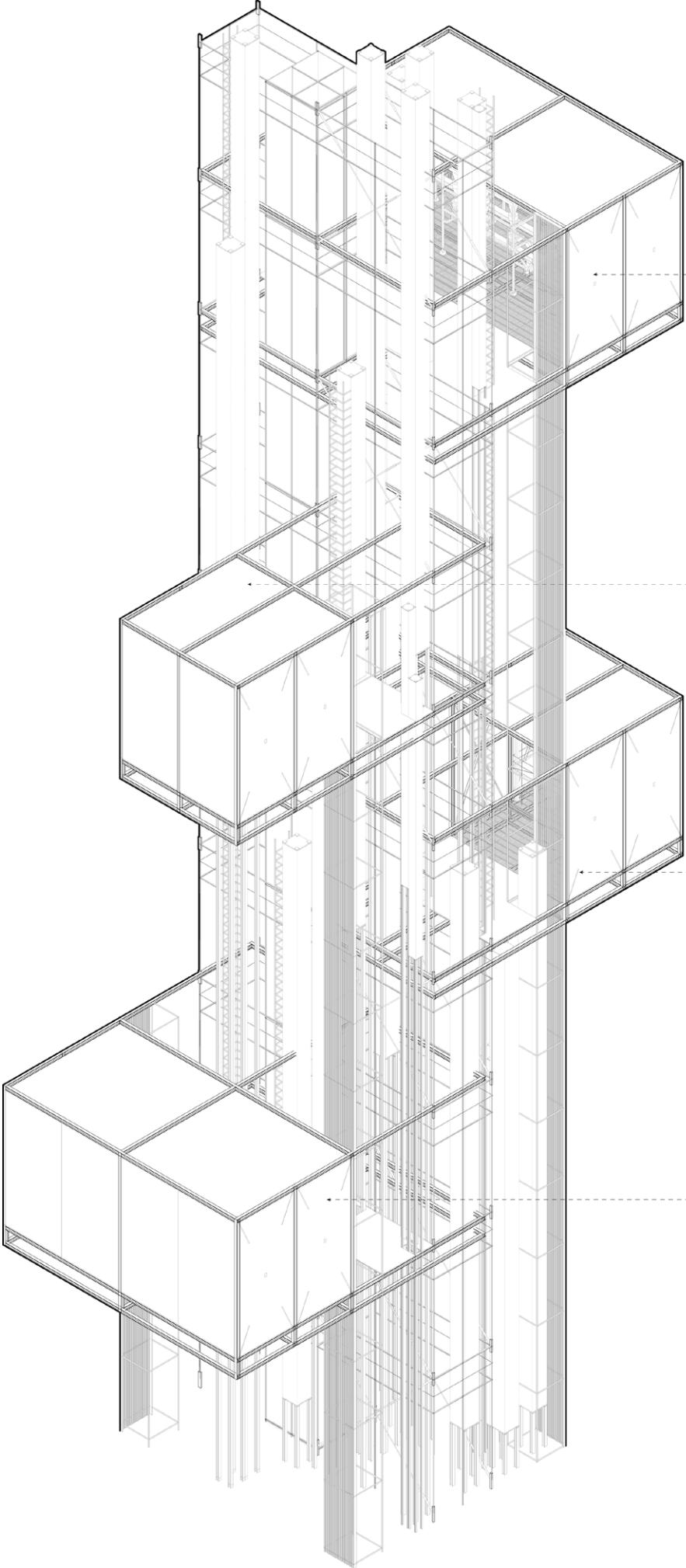
Taft, california is situated within a major petroleum and natural gas production region in CA, and is one of the few remaining towns in the US that exists exclusively because of nearby oil reserves. The city formed directly between the midway-sunset field, the buena vista field, and the elk hills oil field directly north of taft.

Standard oil, which later became present day chevron, made Taft its corporate headquarters. Its conception, existence, and survival, are intrinsically linked to oil production companies. Investment in technology and mechanics of the oil industry distract from the individual; from the labor operating at the small scale, and exposed to the ramifications of damage.

The intervention addresses economic damage through the creation of labor and training and environmental damage through it's remediation of contaminated soil. In its entirety, it functions as a transitionary infrastructure from an oil centered economy to a post oil industrial landscape. Operations transition from extraction to healing. Through oil remediation, value is reinserted into the landscape, technology, and the laborer. Healed soil becomes a stock worthy of investment following its repair

Damaged soil is excavated from abandoned well and brought to the soil remediation tower trough a system of conveyor belts. At the base of the structure, soil is transported in cases through elevators and distributed between the four laboratories. Once cleaned, soil is deposited into gabion walls. Striations and ecosystems are rendered visible through their occupation of the tower's gabion walls. Through the addition of soil into the tower, the structure is strengthened by the material it is designed to heal.





in situ chemical oxidation

typically involves reduction/oxidation (redox) reactions that chemically convert hazardous compounds to nonhazardous or less toxic compounds that are more stable, less mobile or inert.

electrokinetics

applies low-intensity direct current through the soil between ceramic electrodes that are divided into a cathode array and an anode array.

this current mobilizes charged species, causing ions and water to move toward the electrodes, and removal of contaminants at the electrode may be accomplished by several methods.

bioremediation

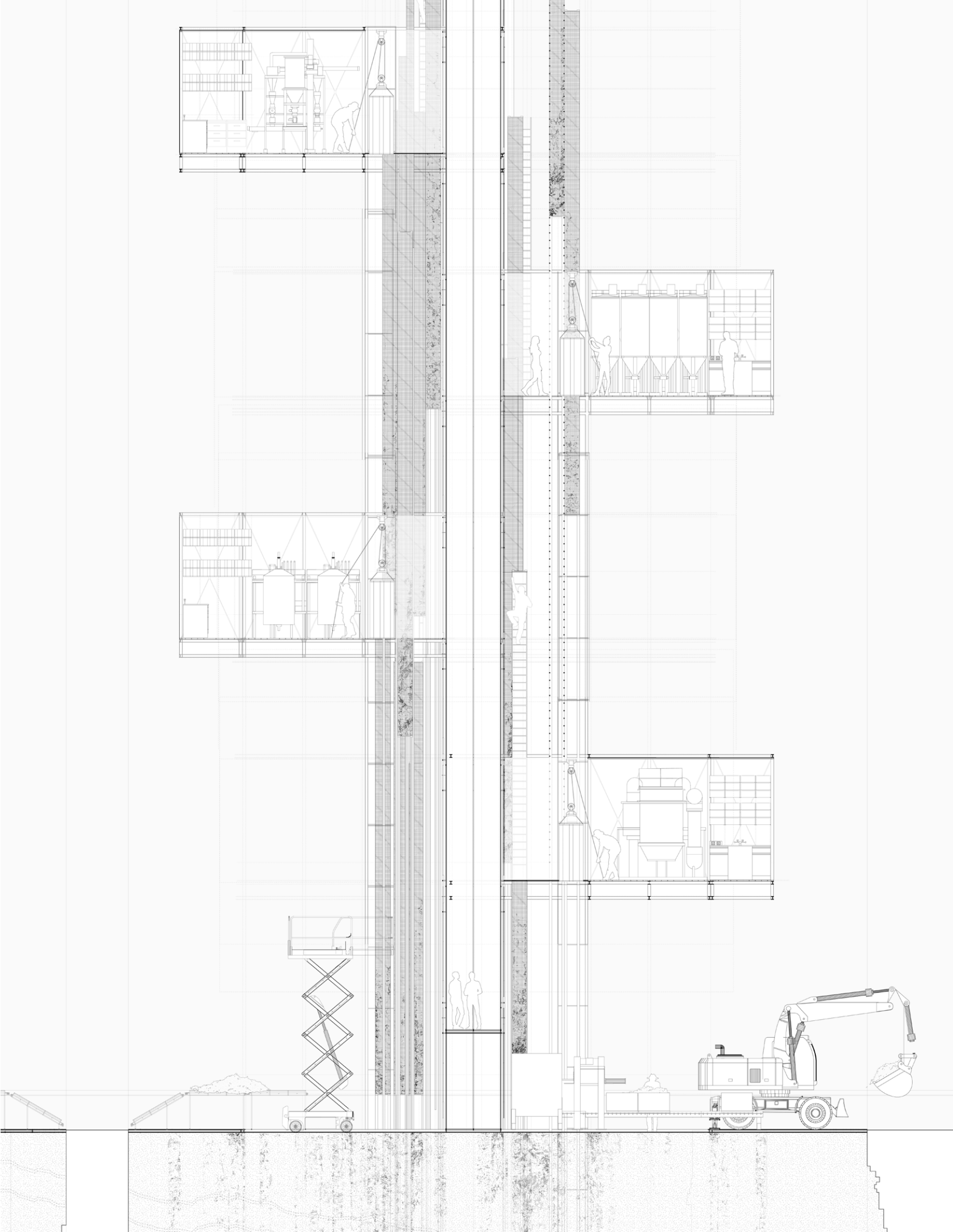
microorganisms degrade organic contaminants in soil, groundwater, sludge and solids.

the microorganisms break down contaminants by using them as an energy source or metabolizing them with an energy source

air sparging

the injection of air or oxygen through a contaminated aquifer to remove volatile and semivolatile organic contaminants by volatilization

the injected air helps to flush the contaminants into the unsaturated zone for treatment.



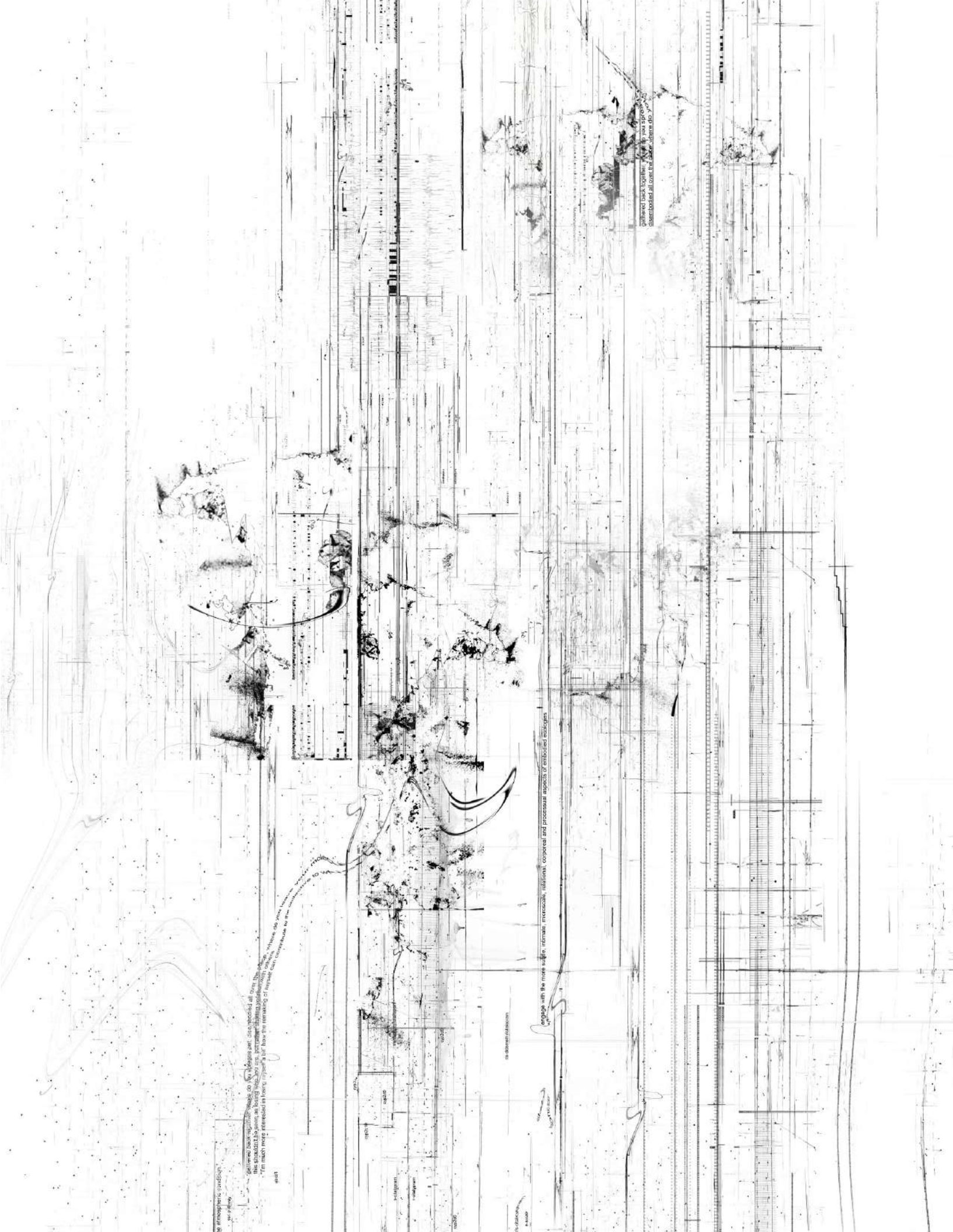
FUGITIVE MOBILITIES

FALL 2023

Fugitive Mobilities
conceptual representations of the principles of care, repair, direct action, and restoration

The following projects originate in the Fugitive mobilities sequence within the Master of Architecture Curriculum at Columbia Univeristy Graduate School of Architecture Planning and Preservation. These representations are conceptual in nature, however rooted in principles of care, repair, direct action, and restoration. Fugitive mobilities two investigates the idea of care operating under the conditions of excess, as explored in fugitive mobilities one. This exists in the sector of infrastructure repair and maintenance as material coverings of objects that are “worthy” of protection or conversely the covering of something in need of “repair.” These dichotomies refer to the practice of broken world thinking, and the assumptions regarding the state of the built environment following a flawed and restrictive guide for how spaces should operate. In examining soft architecture, the wood + concrete + plastic “fabric” the structure beneath (wood and cast concrete), both holds the appendage of the tarp and poured raw-form concrete, while simultaneously protecting the intentional construction from the intervention of a new layer.

Fugitive Mobilities three addresses the sustainability and feasibility of fugitive planning through direct action in relation to construction and infrastructure interlaced with soft architecture and thresholds. This project examines the colonial archive of brokenness, disrepair, and the irreparable. This manifests itself in a study of scaffolding lined streets and tarp as a means of protection. Site analysis measures the dimensionality and interscalar connections of maintenance and repair—as well as collective responses and responsibility regarding community resilience. The threshold formed by scaffolding framework culminates in a wildlife habitat; a series of interspecies biodiversity corridors that occupy performative and stalled scaffolding. Expanding upon semester-long themes of brokenness, phantom pain, and protection, fugitive mobilities four expands on the weight of reclamation and repair in the urban environment. This project celebrates the lifecycle of the oyster—an organism that’s existence involves purification, solidification, consistency, and nourishment. Through providing two key programmatic elements devoted to the lifecycle of the oysters, (the artificial wetlands and the upwellers) the complex introduces a program that reclaims negligent infrastructure. The urgency of the following project is grounded in the vital necessity to embrace the anthropocene and look at what it means for the world of architecture and urban reclamation.



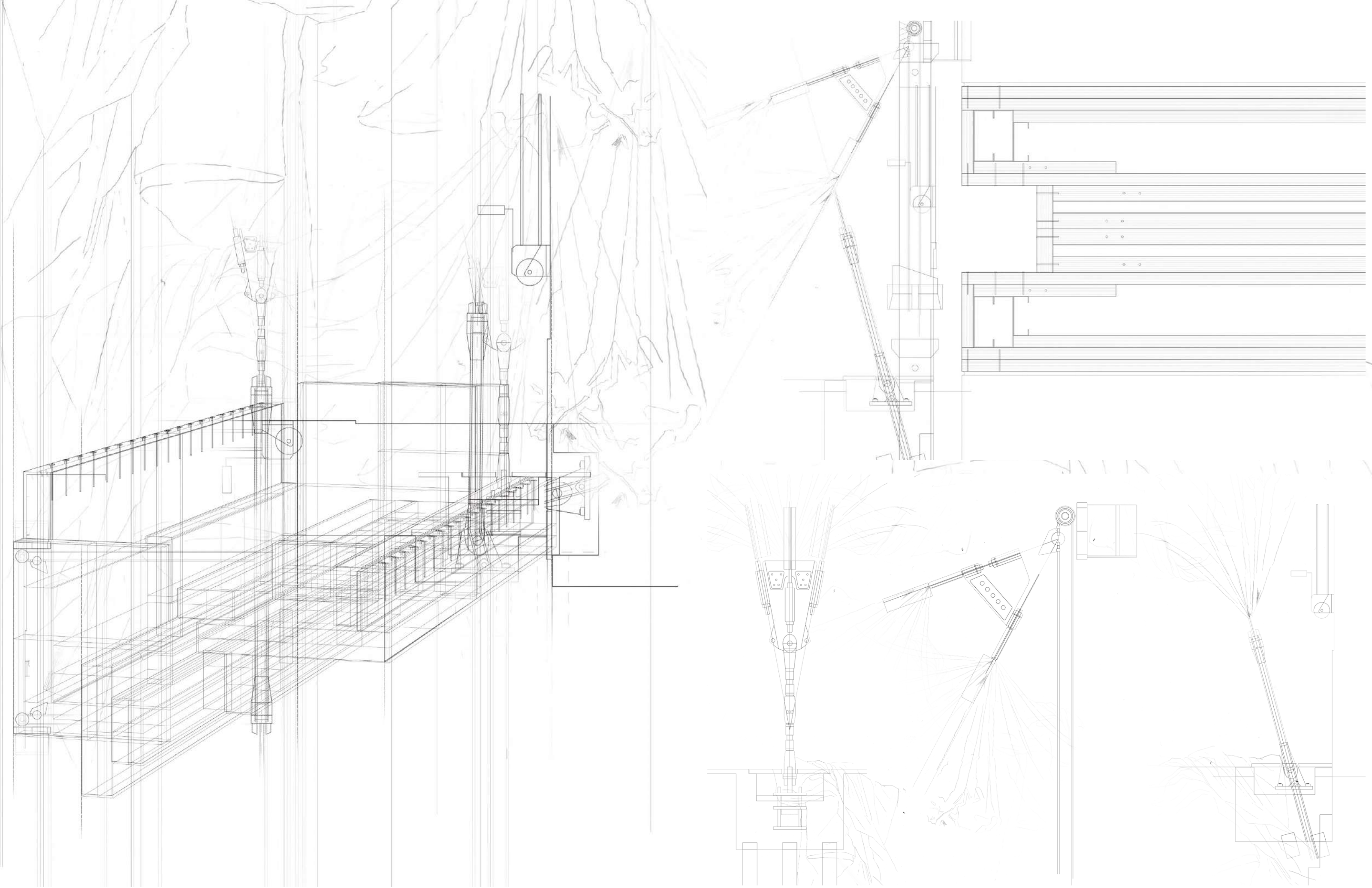
air pollution in general are silent, violent aggressors that demonstrate the political urgency of the atmospheric condition

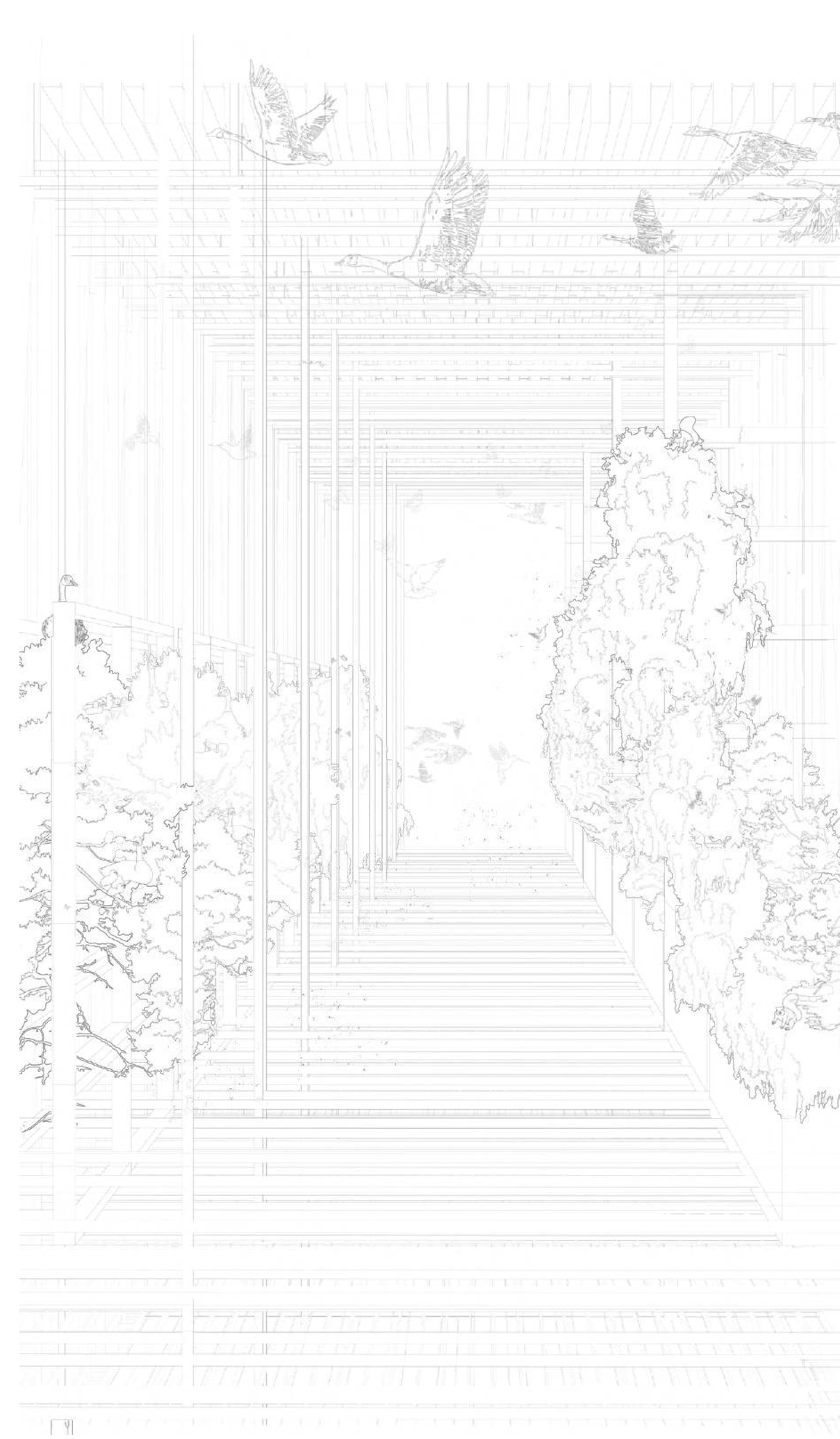
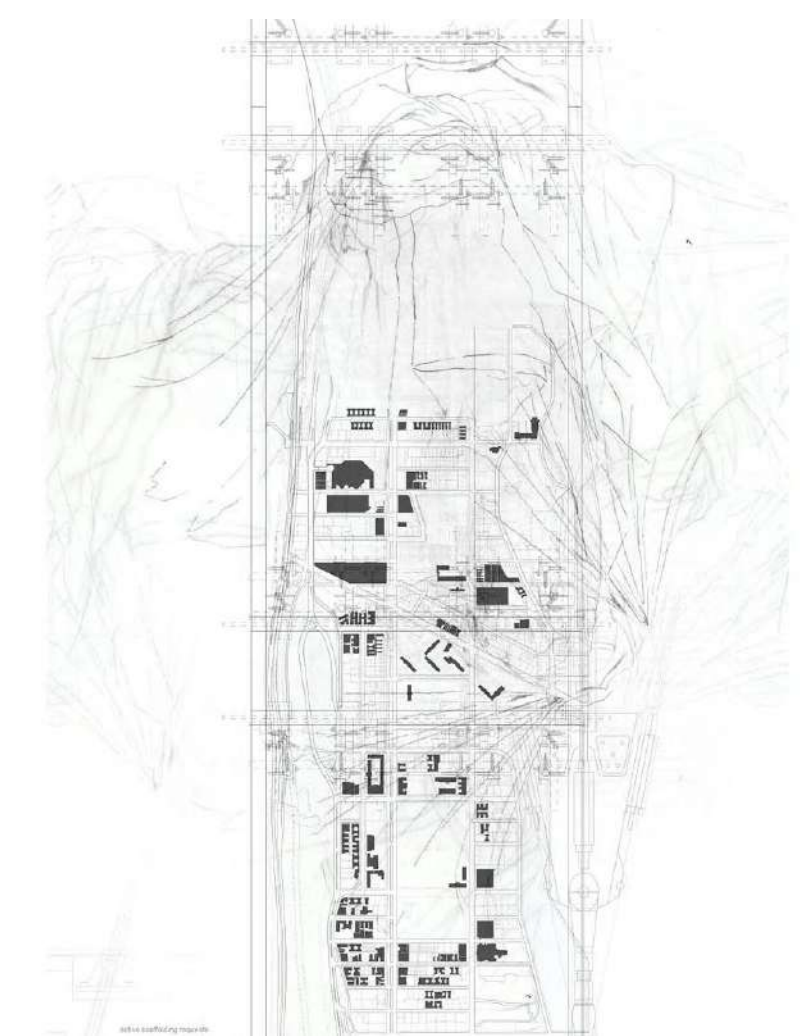
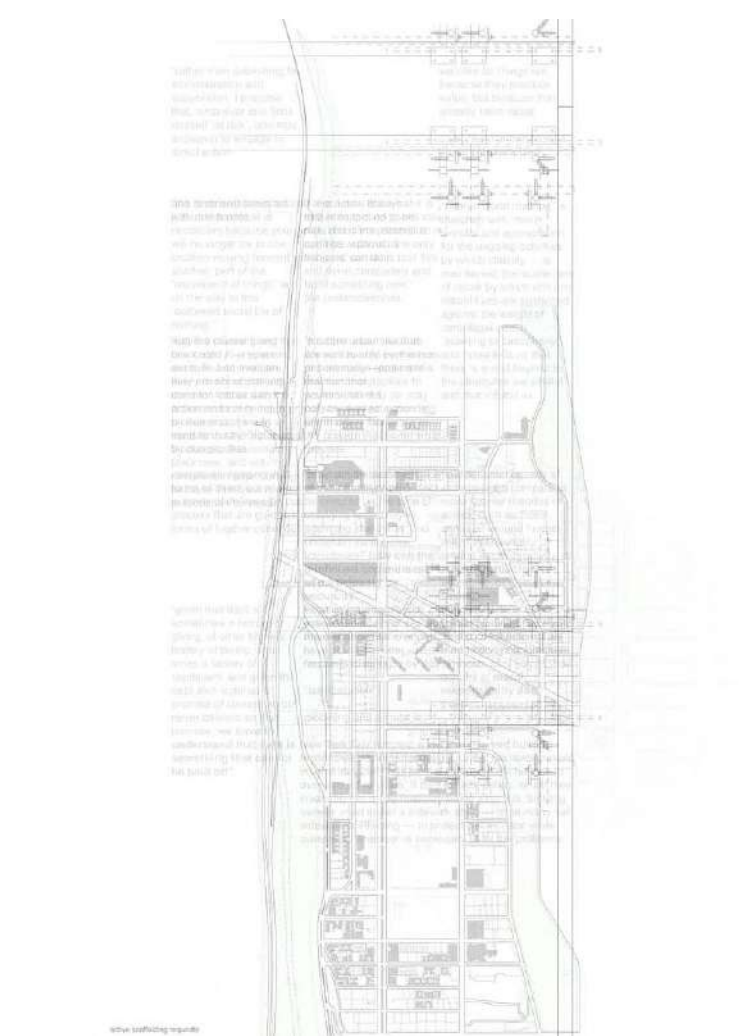
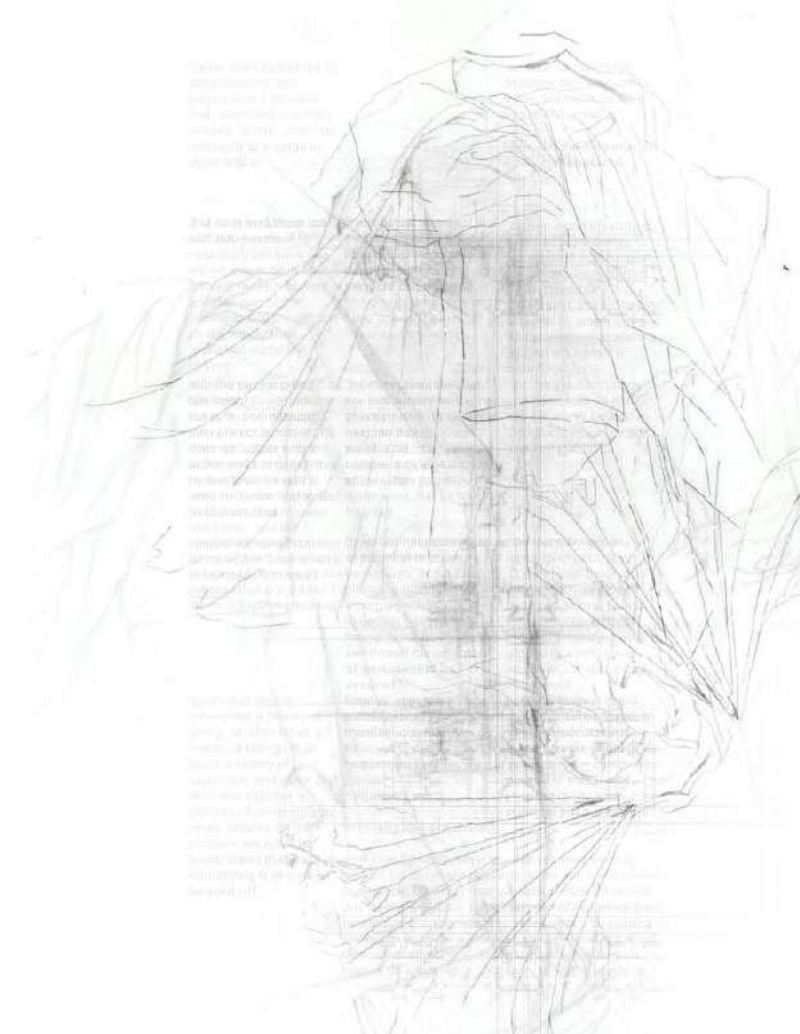
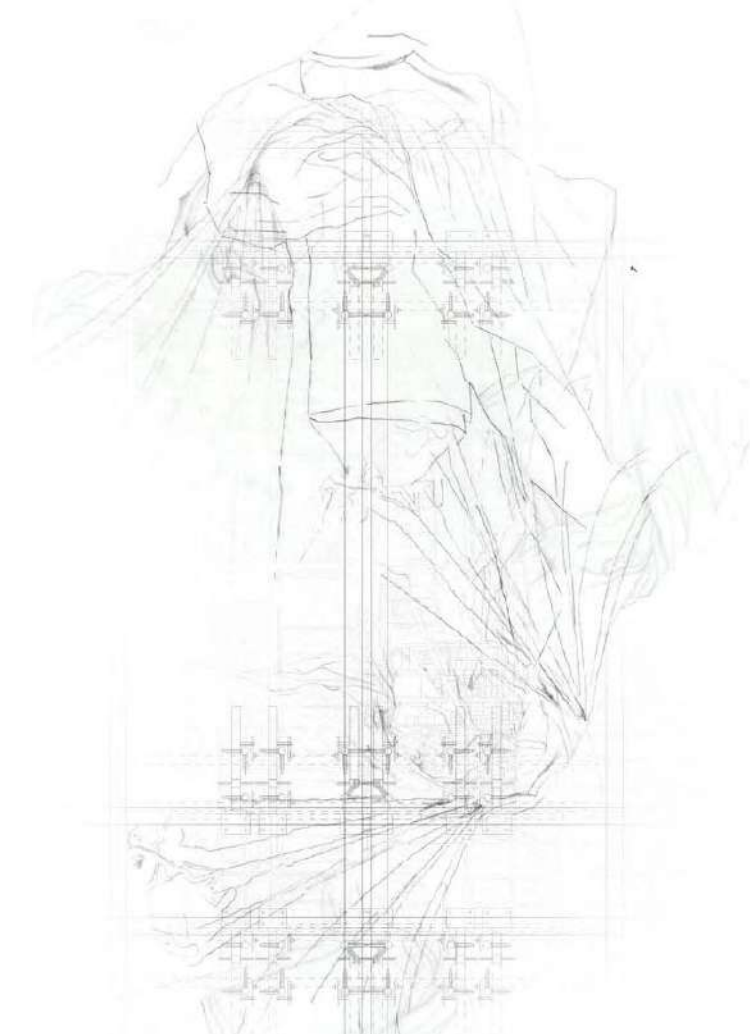
gathered back together, where do you spread out, disembodied all over the place, where do you lose your way?
this shouldn't be seen as losing who you are, but rather as a way of being with others
"I'm much more interested in losing myself a bit: how the remaking of myself can contribute to the collective to which I belong"

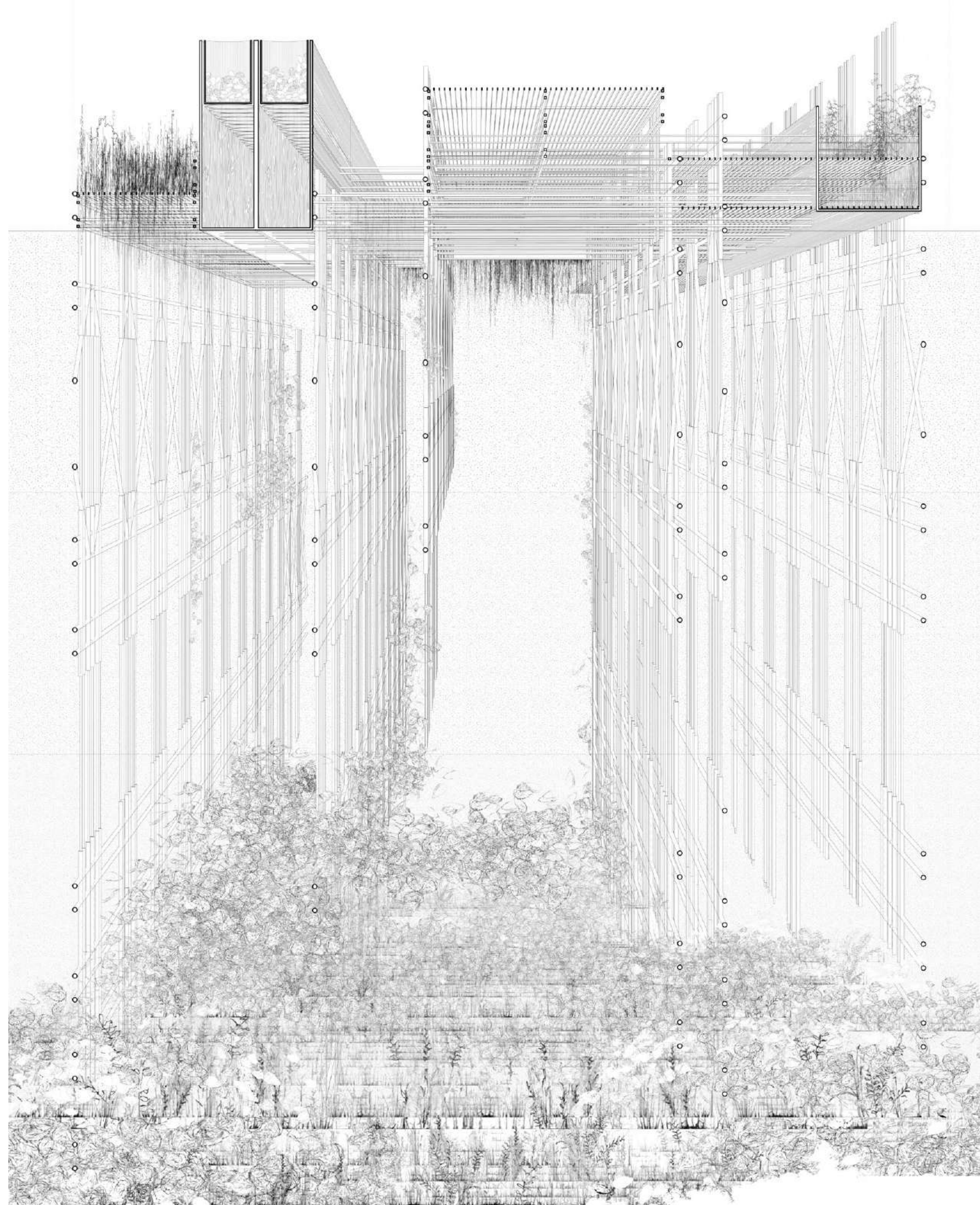
engage with the more subtle, intimate, microscale, relational, corporeal and processual aspects of embodied ecologies

gathered back together, where do you spread out, disembodied all over the place, where do you lose your way?

nothing
ce was that is now temporarily mediated or fixed







PLASTIC FOSSIL POCKETBOOK

SPRING 2026

Waste Works
bioplastic experimentation; degradation of plastics and life cycles of “plastiglomerates”

The following project examines the lifecycle of plastics, answering questions including: How do waste and culture coincide? How did plastics get from crude to transparent? How do plastics de-value or value maintenance and repair?

Plastic is celebrated because of its infinite transposability; it’s ability to seamlessly form with little innovation following its initial conception as a solution for containment and preservation. Its strengths are its weaknesses, as I learned through studying the deterioration, or inability to deteriorate, of plastics in their most common form. I investigated bioplastic as a means of replicating the textures we have become accustomed to and dependent upon.

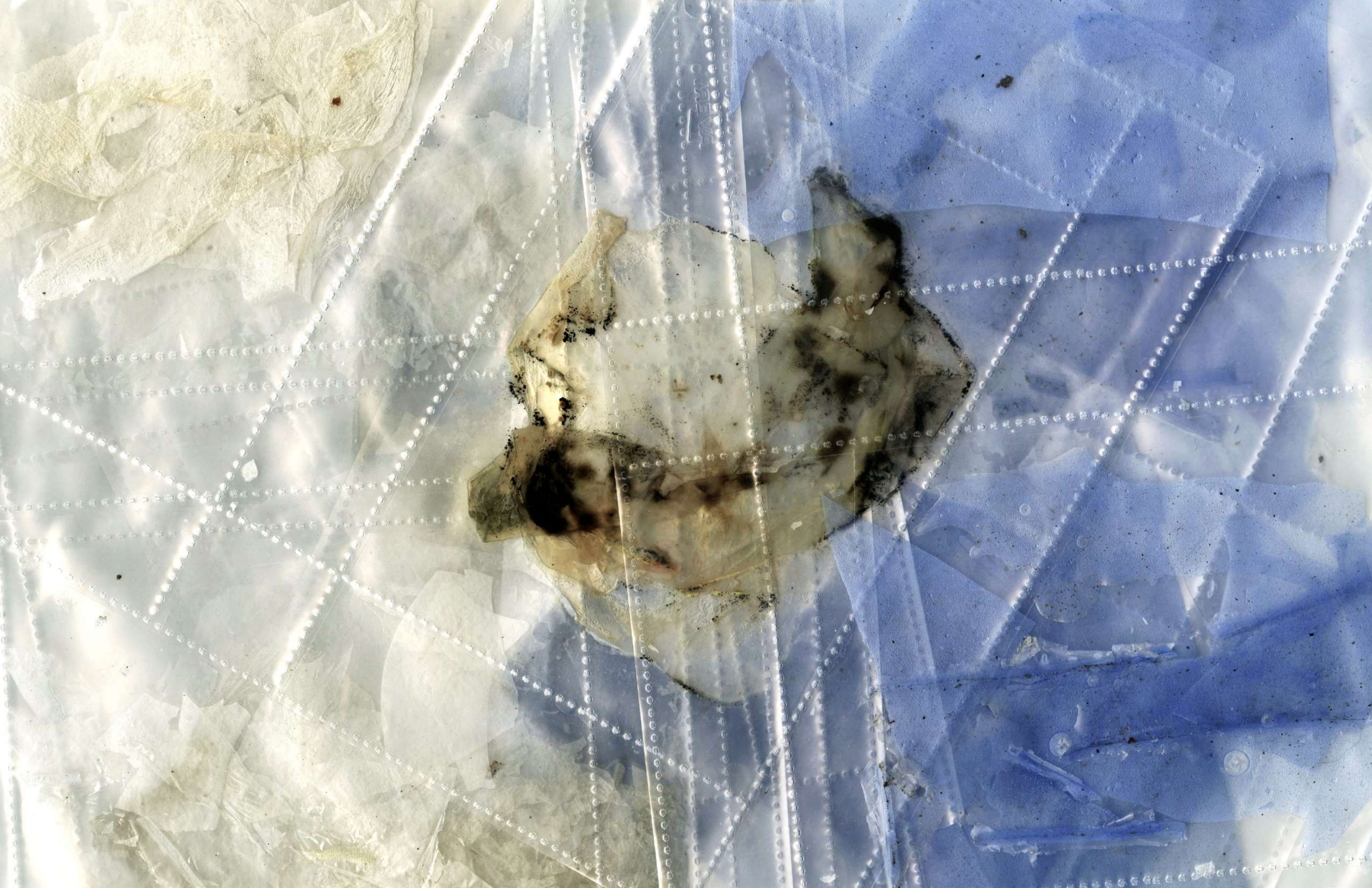
Critical to this research was the understanding of plastics derivation from oil, responding to the question of a transition between crude and transparent matter. The quote from Szeman’s “Energy Epistemologies and Political Futures” articulates civilization’s dependency on crude oil from economics to culture; “oil animates and enables all manner of abstract categories, including freedom, mobility, growth, entrepreneurship, and the future of an essential way—an insight that recent cultural criticism is beginning to use to interrogate the energy-demanding structures and categories of modernity.”

The neatness of industrial-scale plastic methods—, such as injection molding, ultrasonic welding, and adhesive bonding, allow manufacturers to create complex geometries, integrate fasteners into the part itself, and seal items permanently. This brought up the question of the value of impermanence, how often we look for permanent immediate solutions, rather than exploring and embracing imperfection, impermanence, and temporality. Plastic repair is possible in some contexts, but a reliance on specialized materials and “neat” sealed solutions means that without plastic components the item is “irreparable”

The following images are material tests that accompanied plastic research, as I began to produce a “reader” of plastics. The intention of the final submission rested on the ability to read through a plastic lifecycle, so the book itself became a fossil of waste and anti-degradation.







ARCHITECTURE OF AND FOR THE MORE THAN HUMAN

SPRING 2026

Architecture of and For the More Than Human
explorations on architecture of and for the downy woodpecker and horses

The Downy Woodpecker is common throughout all the seasons across North America. During migration they will join mixed flocks including chickadees, nuthatches, and other woodland birds. There are a couple regional variations across the continent, for example, the Eastern Variation has more white speckles on its wings, and a much smaller beak. The Western Variation has a beige to gray coloration on its belly as opposed to the bright white of other variations.

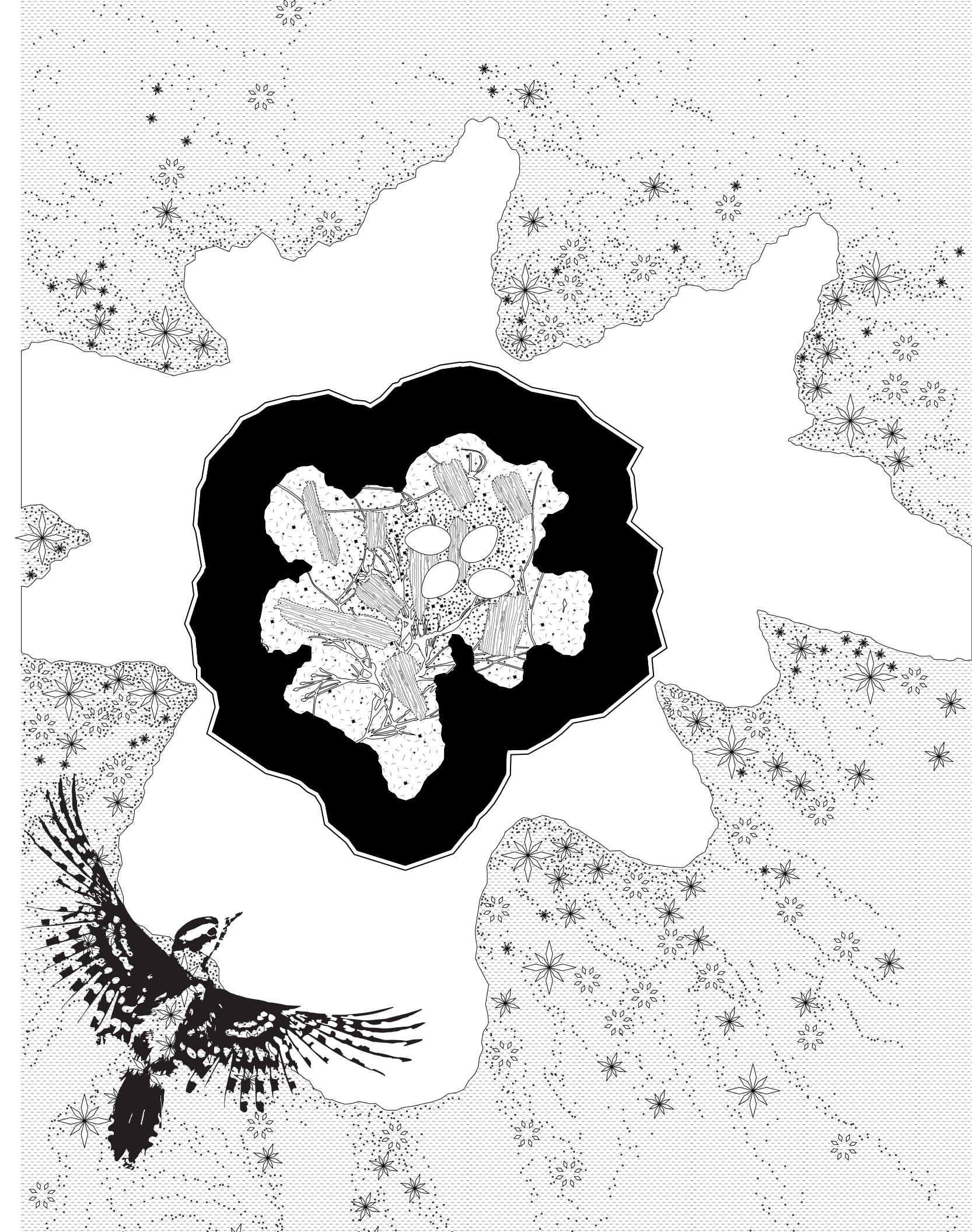
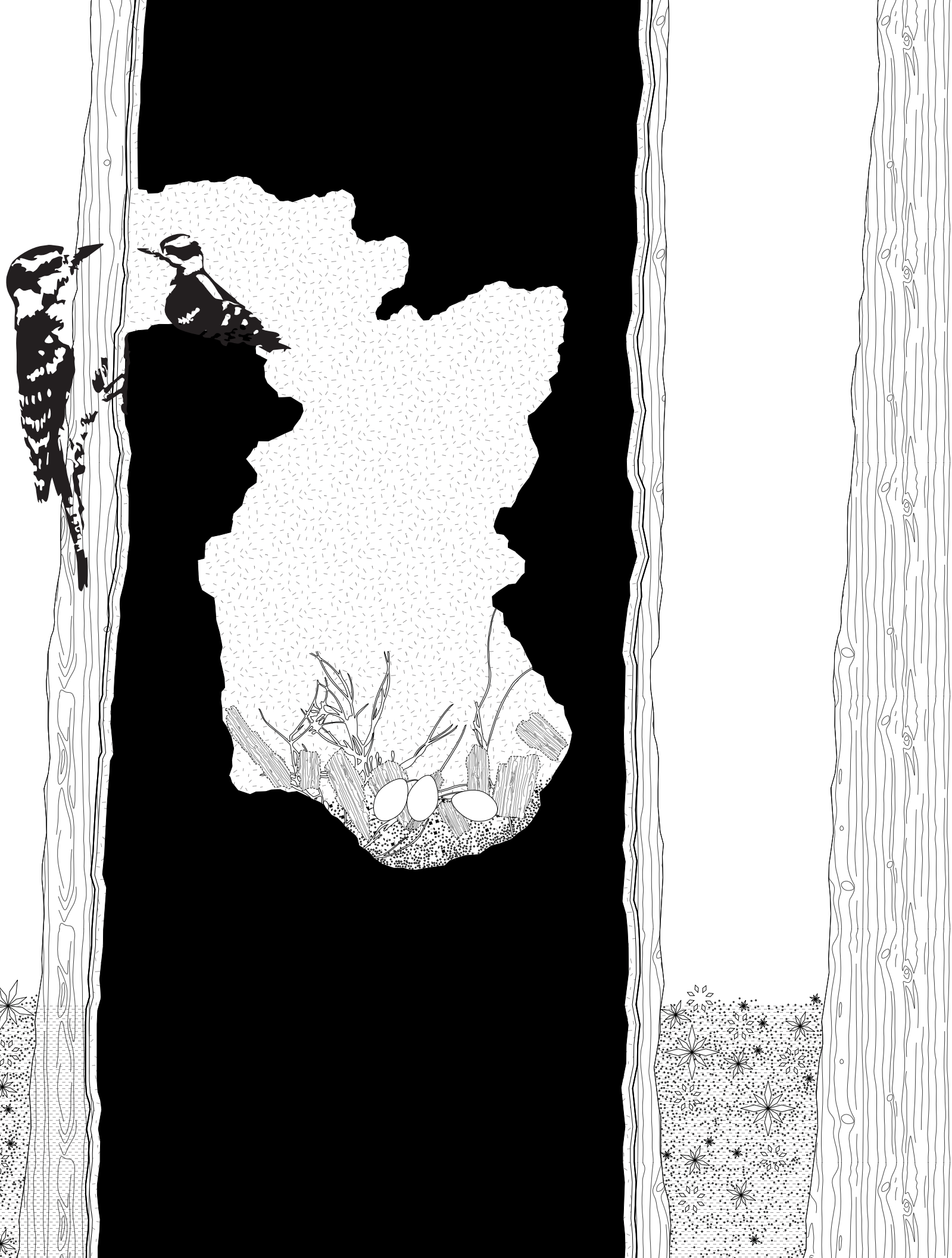
They nest in dead trees or in decaying portions of live trees, as decayed portions offer softer wood for excavating. Their nests offer secondary habitats for other species, such as bluebirds, chickadees, and wrens. After abandoning the nest, insects and/or small mammals will also inhabit the former Woodpecker’s home. Nests are usually built 12 to 30 feet above ground, and both male and female birds excavate the nest cavities, usually over the course of 1 to 3 weeks. Cavities range from 6” to 12” in depth and are wide enough f

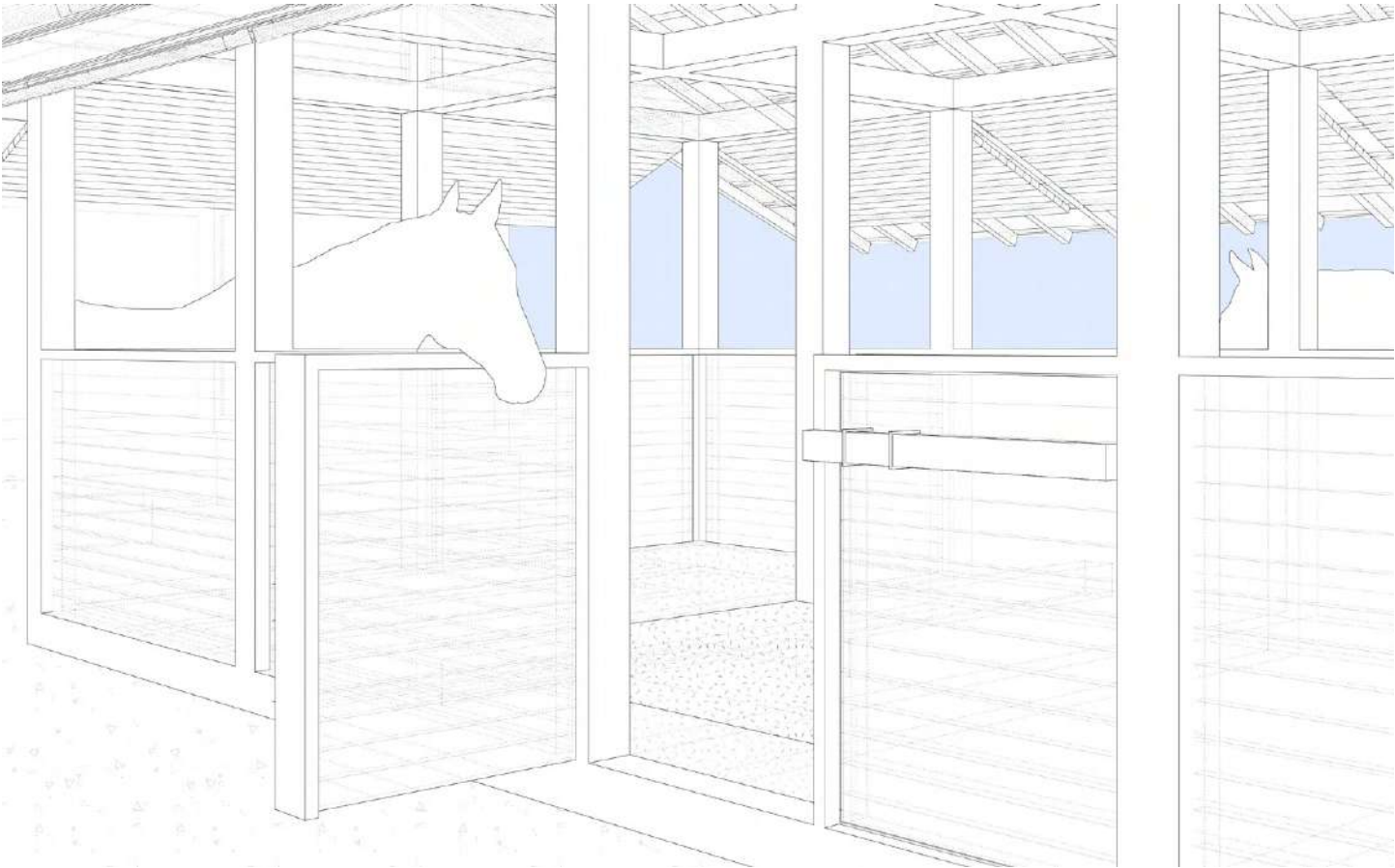
As a non-human architect, the Downy Woodpecker is an excavator and nester; it is able to carve holes and openings in dedicious trees, offering a compact and safe environment for its offspring. The nest within is covered in grasses, woodchips, and leaves, and ensures a warm space in contrast to the harsh exterior beyond. They are architects of their own incubation space, and ensure that themselves, their offspring, and the multi-species inhabitants that arrive after them are protected.

“variations on a barn door” offers an alternative to wooden and steel barn doors, traditionally used at horse stables. examining technical drawings and strategies regarding stable flooring, this project exists as a similarly intentioned soft boundary for enclosure. this entire wall system looks at enrichment objects, commonly haphazardly hung across barn walls, and embedds them in the enclosure itself. with the proper enrichment activities built into the wall system the hope is that activities such as cribbing and kicking will reduce, as there are further activities for the horse in the enclosure.

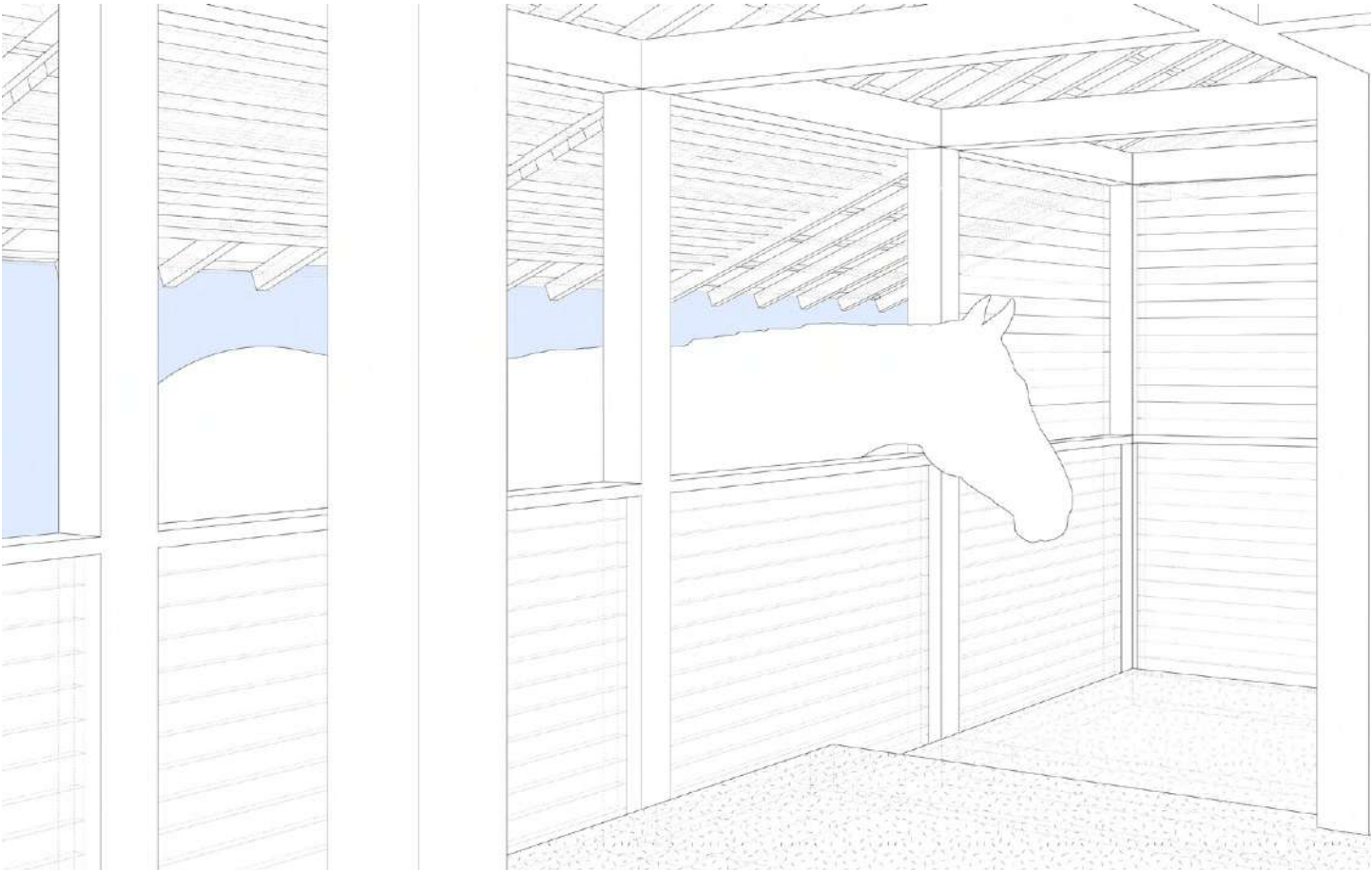
the specific chunk i have chosen to build looks at the barn wall as a mesh gabian wall, filled with dirt, seeds, grasses, and bird food, with the intention of growing into a vertical pasture. barn wood traditioning into gabian wall systems proposes a softer boundary of enclosure, one that not only serves the horse, but also other species such as birds and insects.



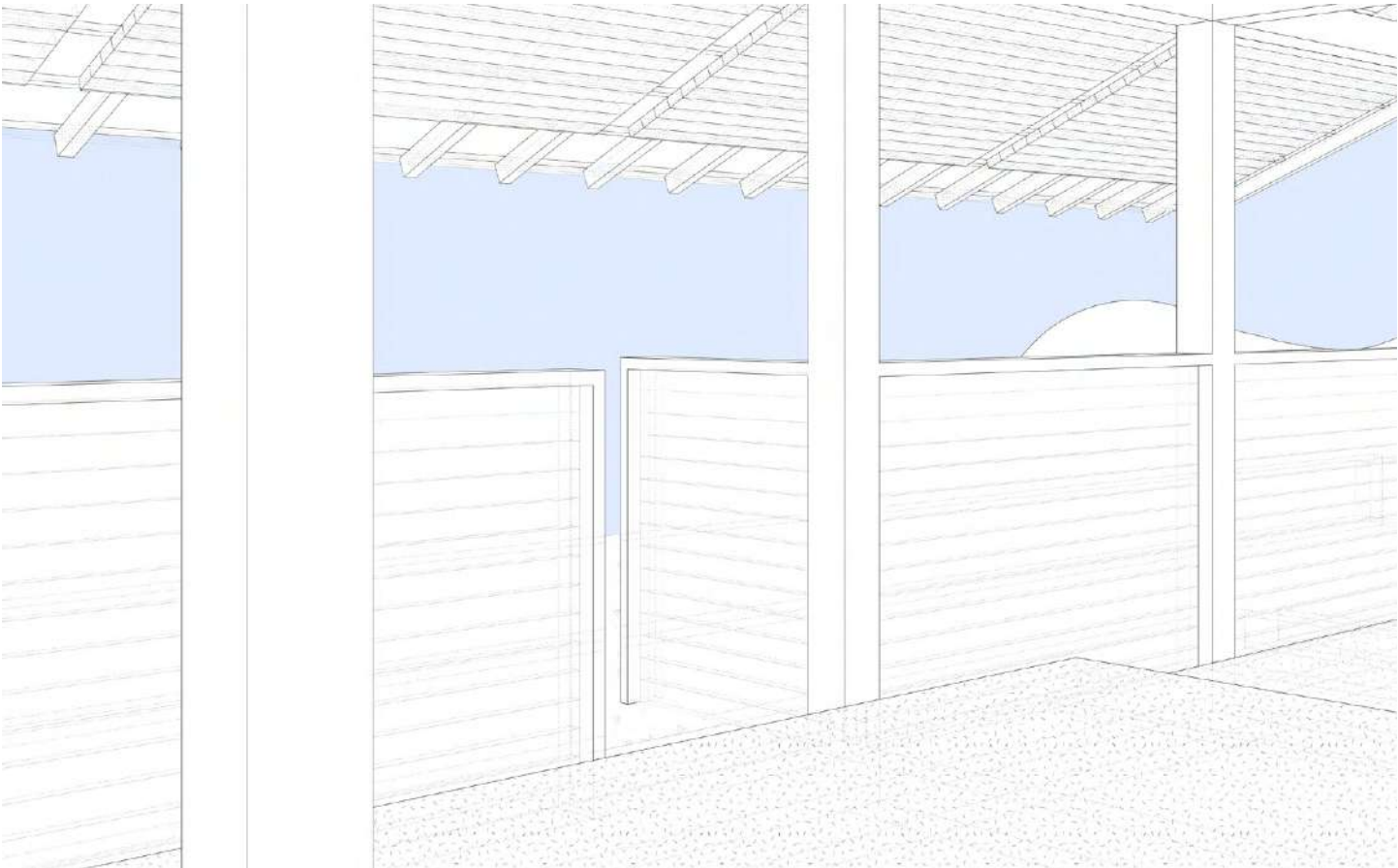




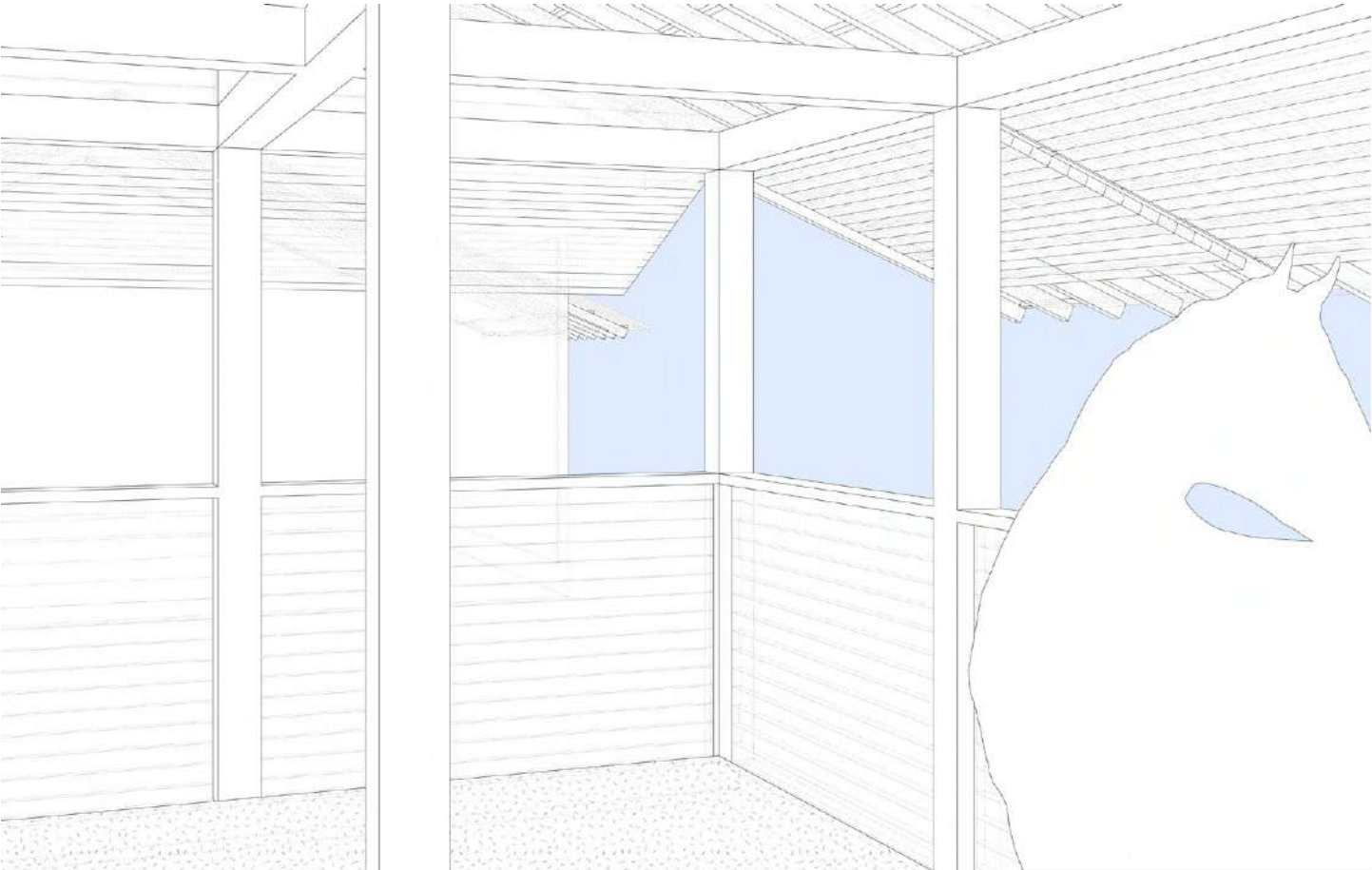
initial horse stable research drawings



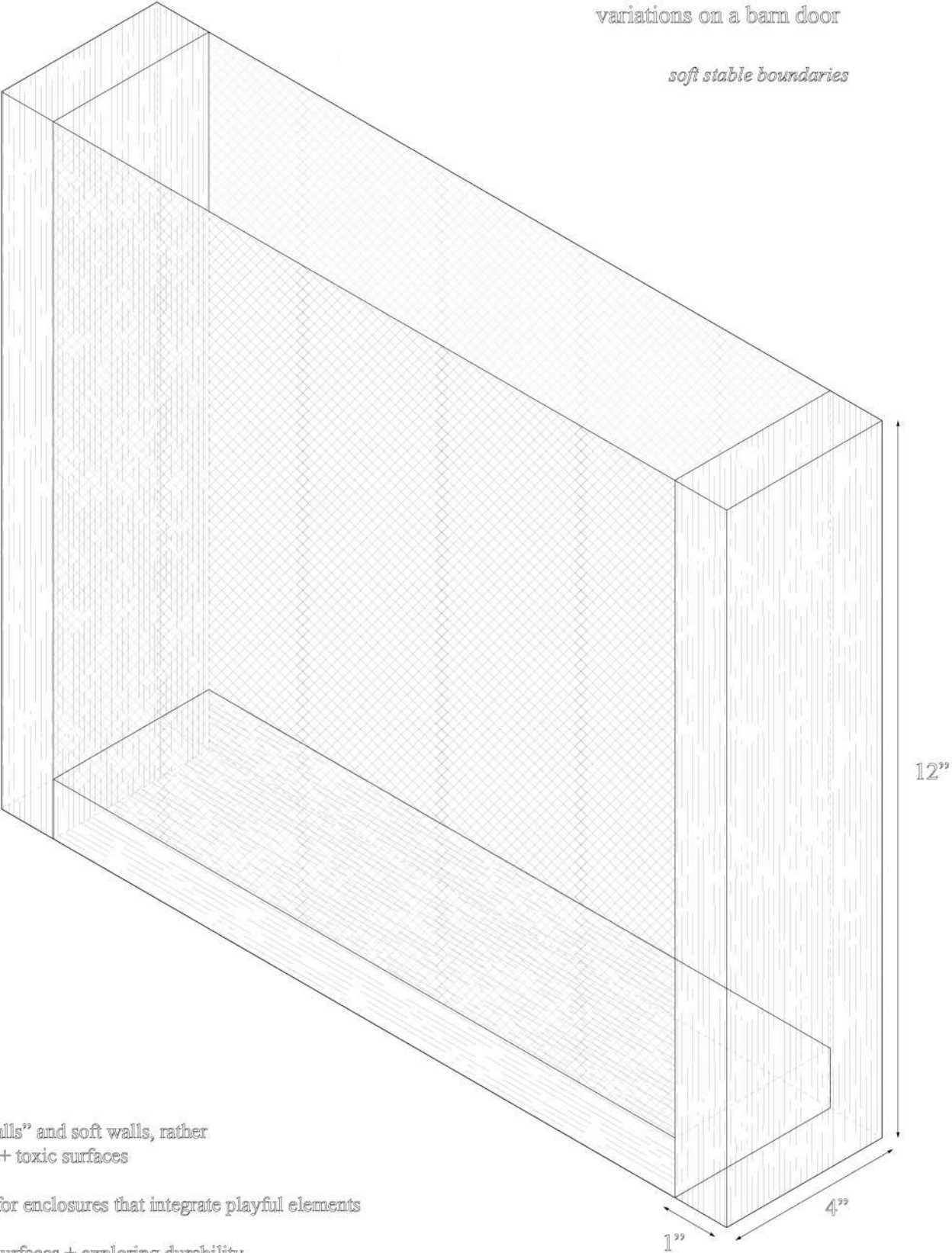
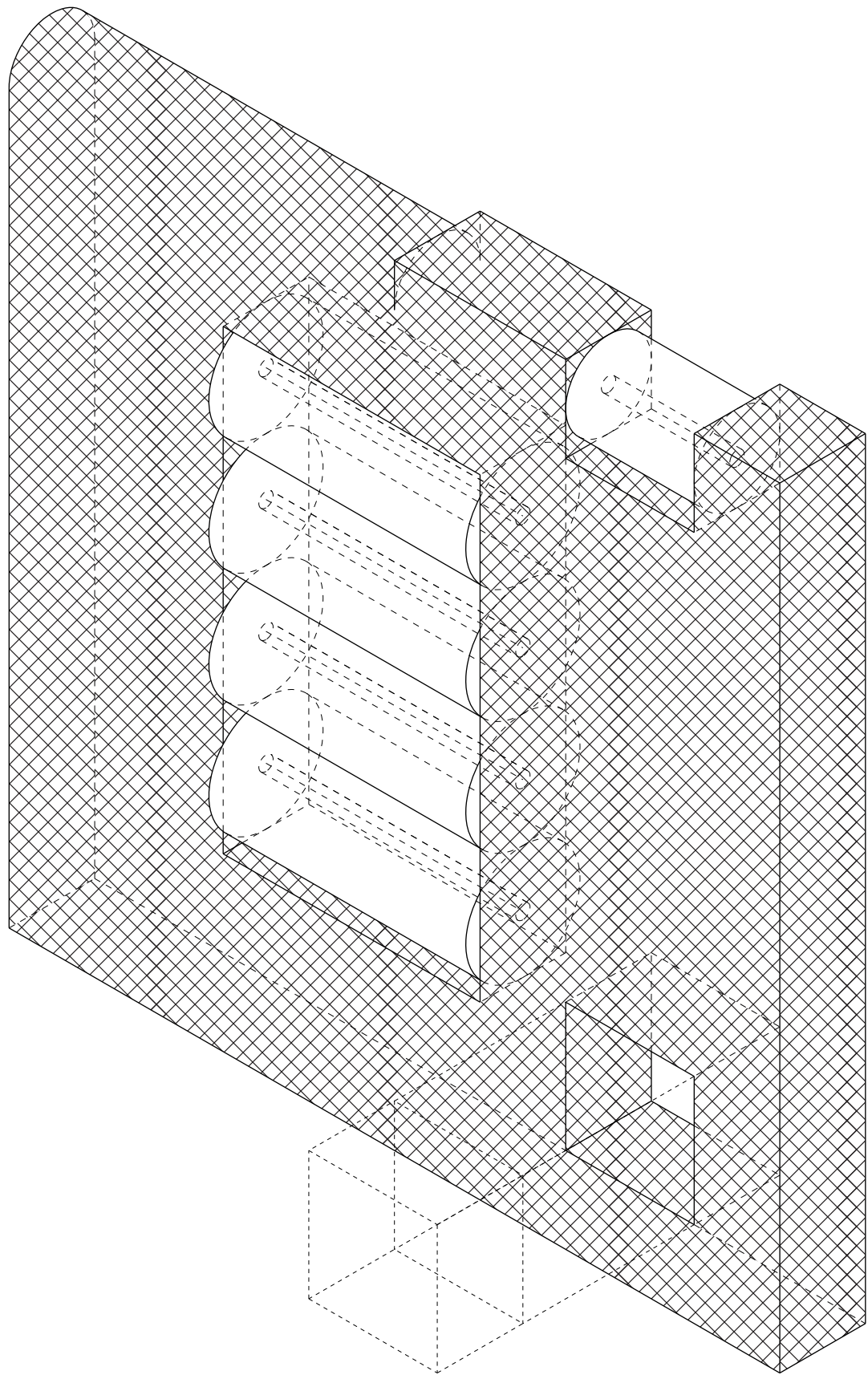
initial horse stable research drawings



initial horse stable research drawings



initial horse stable research drawings

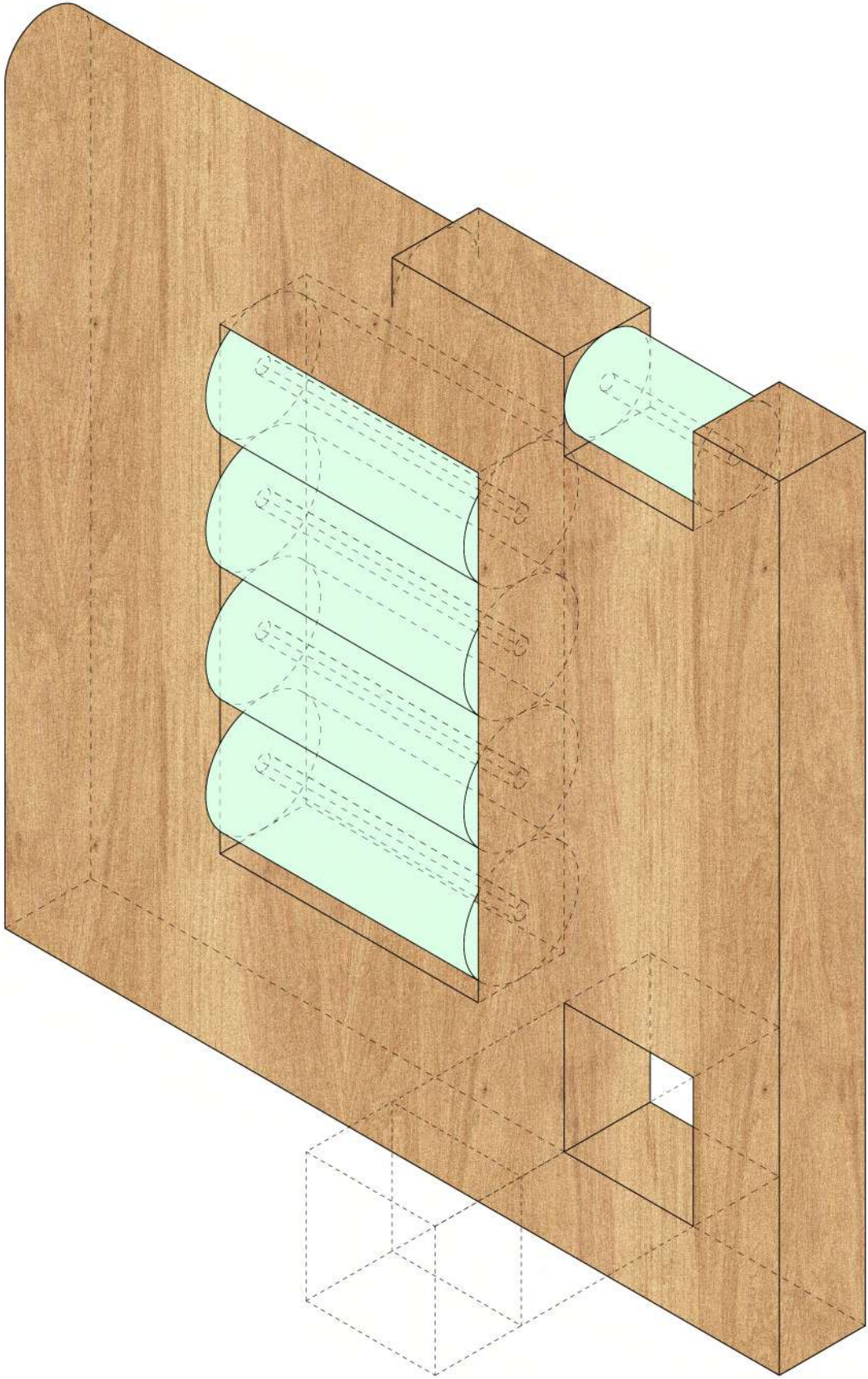


“living walls” and soft walls, rather
than hard + toxic surfaces

potential for enclosures that integrate playful elements

pervious surfaces + exploring durability

integrated toys, rather than afterthoughts; added enrichment



tarp, temporality
what is broken, broken world thinking
institutionally and structurally
example of negligence or genuine care and protection
develop an attitude and atmosphere of what this environment is... what is the place of provisionality, tend to lean towards permanence—
what are the connotations of tarp, of something requiring the need to be covered
death of other kinds of things, what is broken? interscalar question
temporal suspension, marunage - temporal suspension is fugitivity, removed even for a short time, flight from difficulty, escape
conversations about death, mourning, grief
collective memorial

constant innovation (?), where as temporality is more of a rejuvenation, not about the healthy living being, what happens when things transition
tarp as a shield, a protection, a repair
a symbol of care, or a symbol of negligence of care
what or who determines whether or not something is broken?
what lies beneath the tarp, is it something of substantial value? is it something that needs to be fixed?