

A black and white photograph of a concrete architectural structure. The structure features a large, rectangular cutout in the center, and a smaller, circular hole on the left side. The concrete has a textured, slightly pitted surface. The lighting creates strong shadows, emphasizing the geometric forms and the depth of the cutouts.

I LOK U

GSAPP SELECTED WORKS

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[illegible]

Building Communities | ADV V Fall 2025
Studio Professor | Flores y Prats
Project Type | Adaptive Re-use Housing
Location | Queens, New York



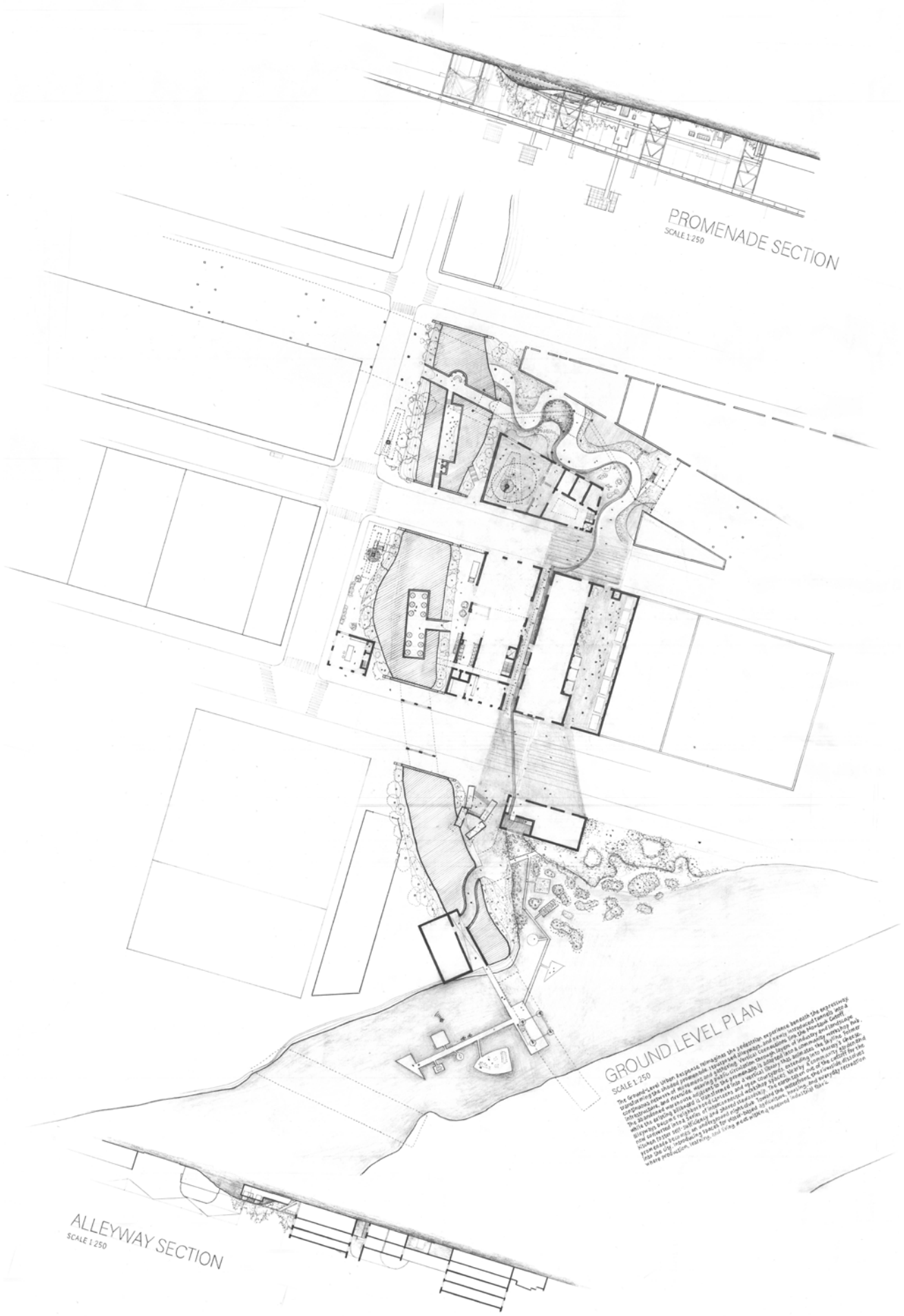
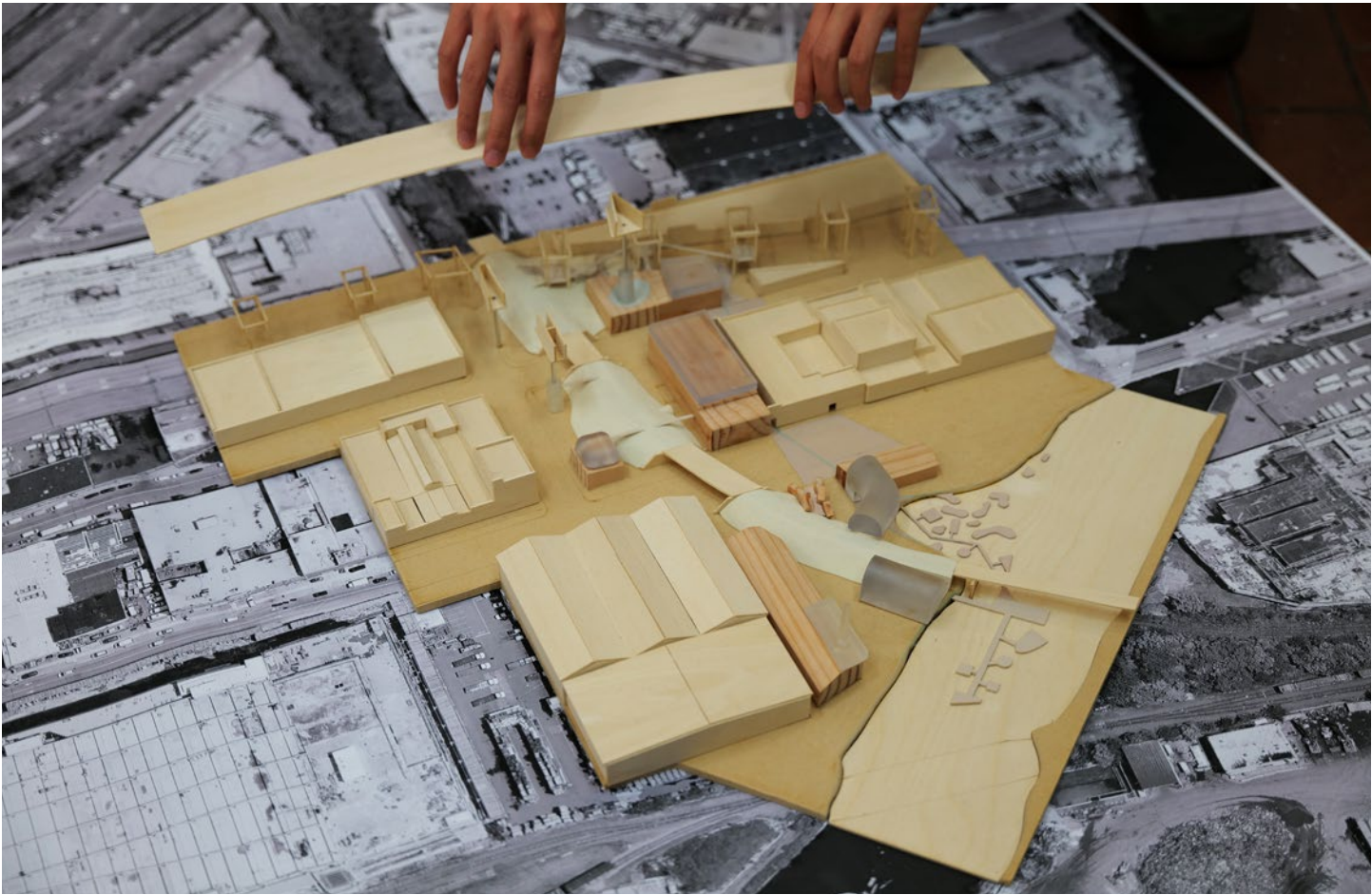
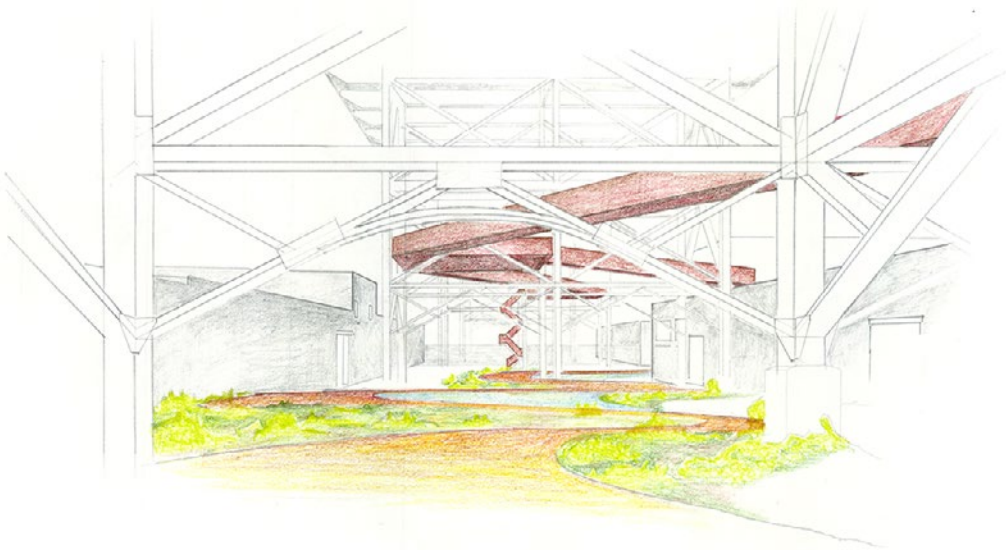
Located in an historic industrial area in Queens, the project avoids dislocating existing worker communities, but rather emphasizes a labor-focused identity. New proposed housing and public amenities are catered to blue-collar workers, minimizing daily work commutes, and celebrating self-sustaining practices that root the community in both its industrial heritage and its evolving future.

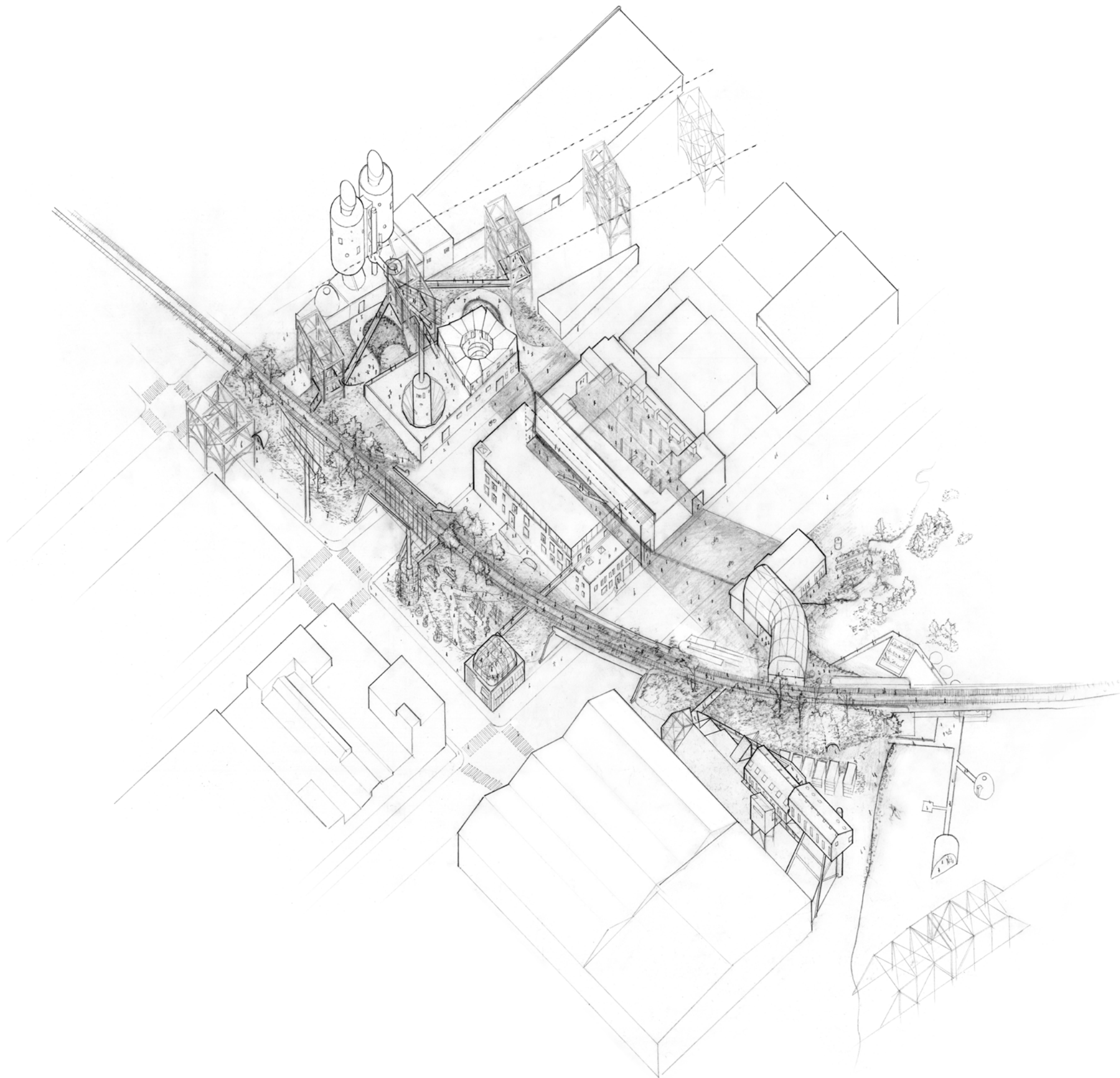
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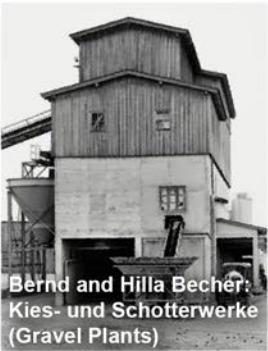
Urban Response

The urban response envisions anchoring the community through two main gateways—the expressway underpass and waterfront that serve as thresholds into a renewed urban landscape. Along these gateways is the historic cutoff that threads both existing and emerging infrastructures, transforming what was once an abandoned rail line into a connective tissue. By weaving circulation, public spaces, and community activities through these access points, the design reclaims overlooked spaces and redefines them as active, welcoming corridors.

Spaces for making, cultivating, and exchanging are integrated along the cutoff, allowing residents and workers to contribute to and benefit from shared resources. In doing so, the proposal creates not just a passageway but a framework for collective resilience, ensuring that the neighborhood's identity is strengthened through participation, continuity, and the creative reuse of infrastructure.







Bernd and Hilla Becher:
Kies- und Schotterwerke
(Gravel Plants)



Lenoble Lumber Interior



Continuous Infrastructural
Addition: "Coal Castle"
in late 1800s



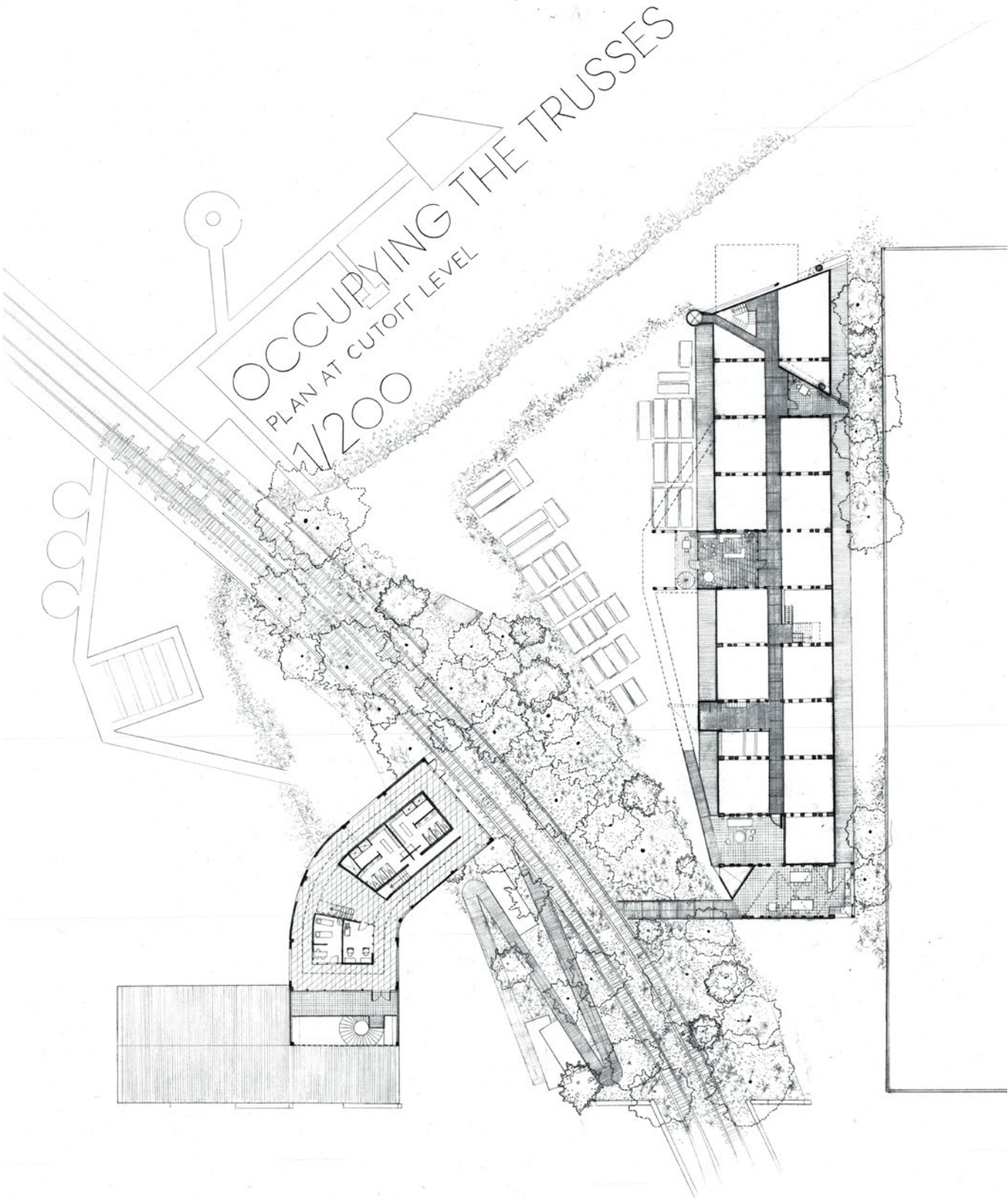
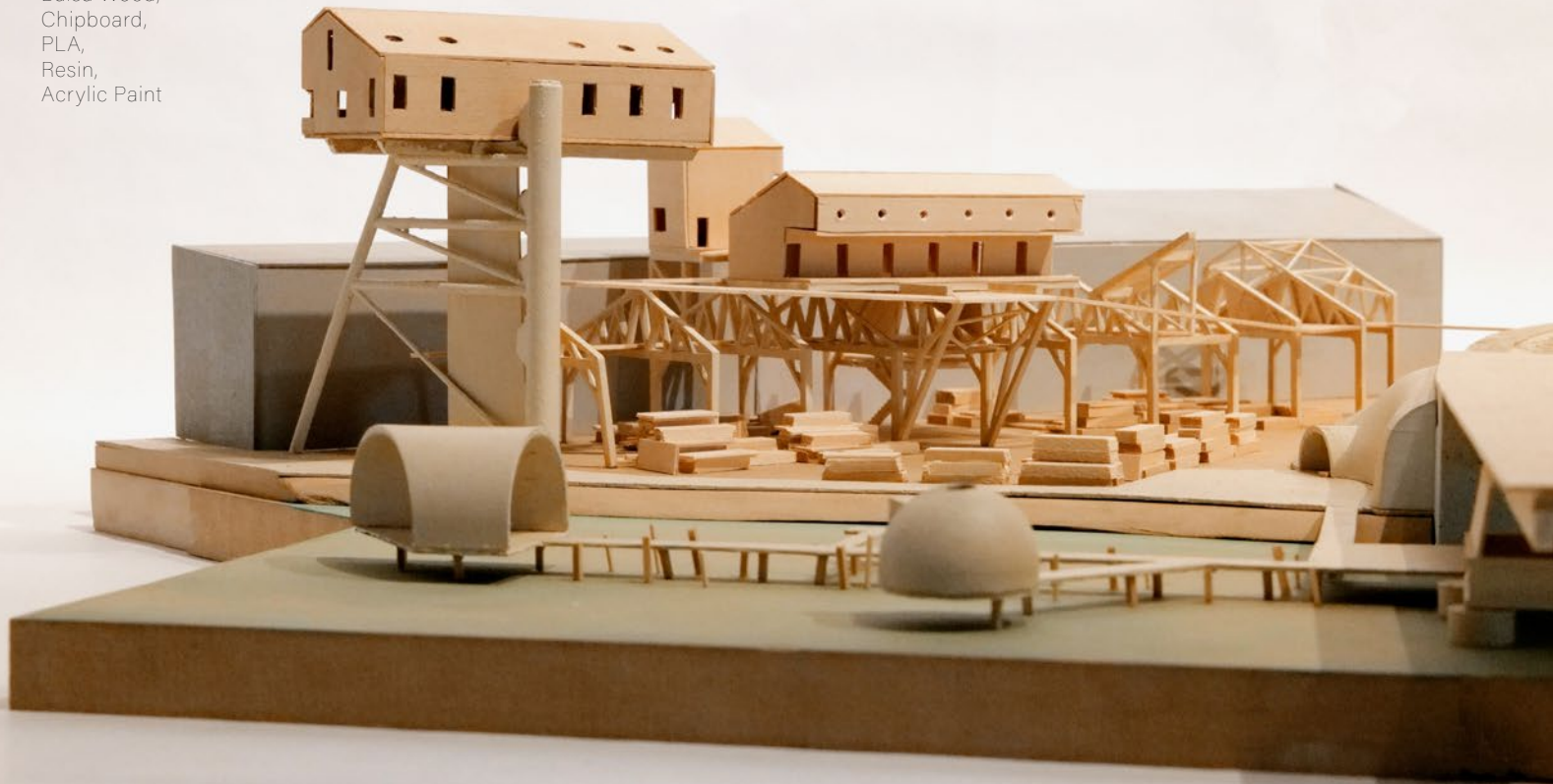
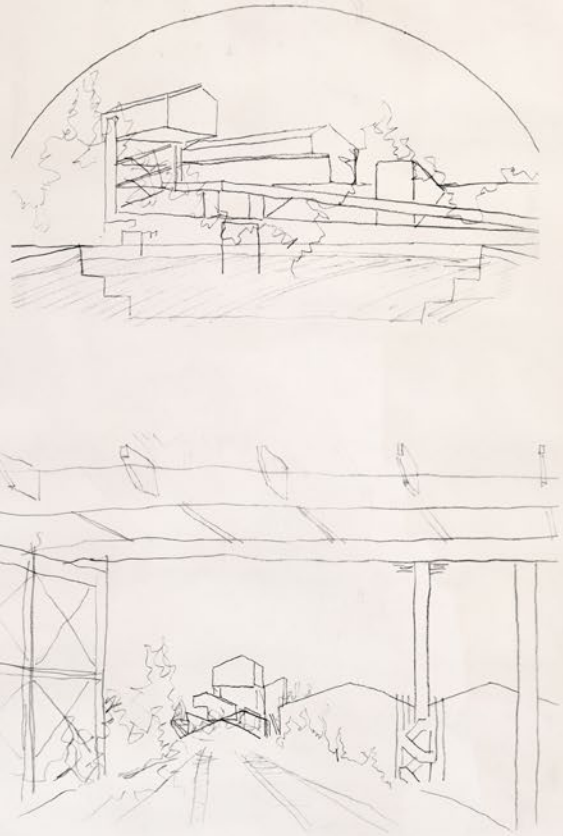
SITE: Lenoble Lumber

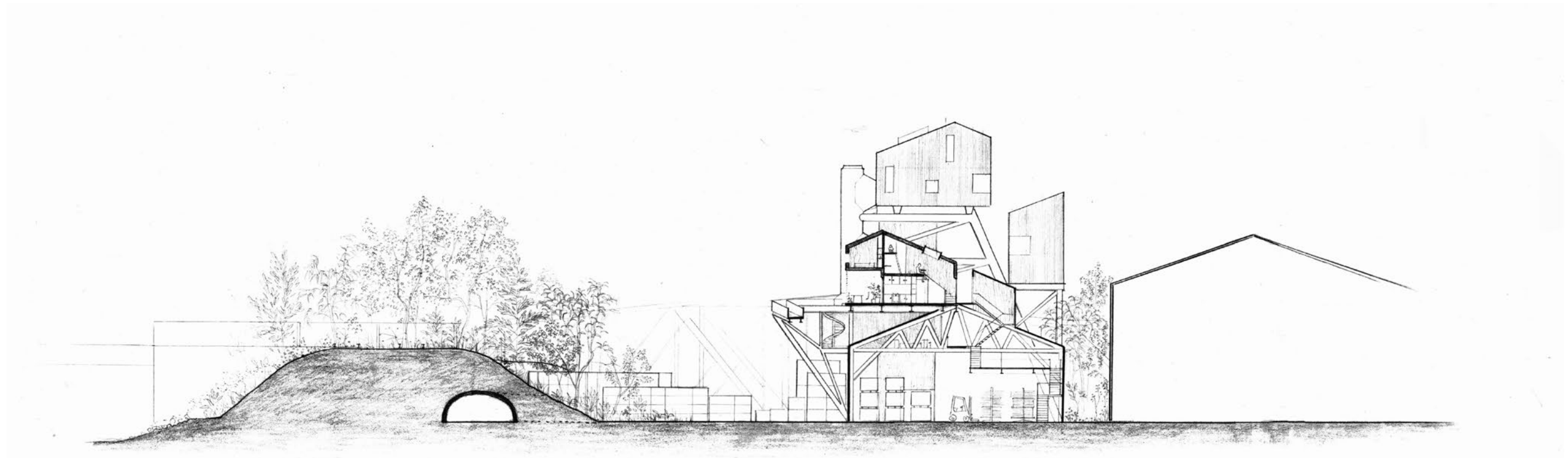
Inhabiting Structure, Elevated Living

Along the waterfront gateway, community spaces and housing are introduced above an existing lumber house. The proposal uses leftover space from existing structure as a framework for community space. By inhabiting the trusses, this space becomes a spatial promenade of community life, shaped by platforms, balconies, bridges, wellness programs, and outdoor gathering spaces threaded through the scaffolded roof.

Housing is detached from the work floor and rises as a vertical landmark along the waterfront, clearly visible against the industrial landscape of the cutoff, echoing the billboards along the expressway. Inspired by industrial factory typologies and the logic of continuous extension and accretion, the housing echoes the existing roofline, stacking and layering upward as an additive system. Residents occupy elevated dwellings that overlook the daily rhythms of production without being absorbed by them. Below, the warehouse continues to operate, and above, new forms of collective life take shape. The project detaches, attaches, extends, and stacks, relying on separation as a productive condition, but allowing shared life to grow in the space between industry and home.

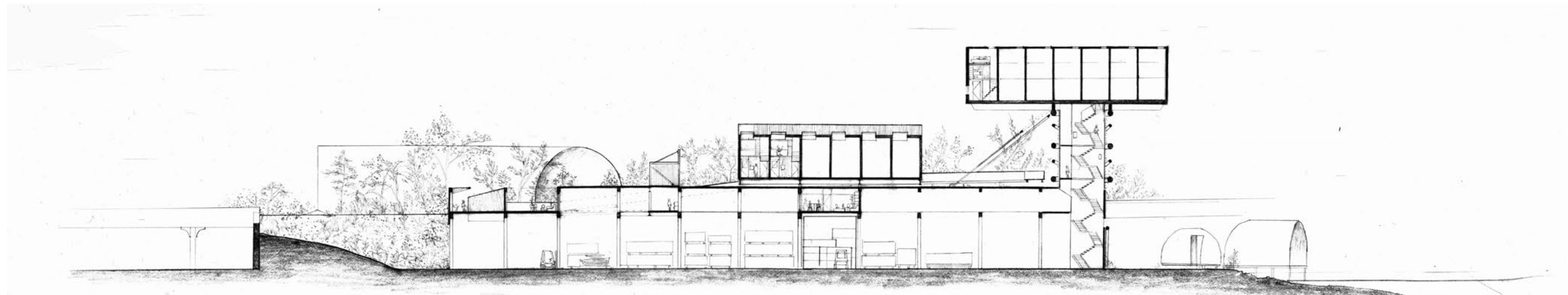
Craftyard Community
Scale 1:200
30" x 26" x 7"
MDF,
Matteboard,
Balsa Wood,
Chipboard,
PLA,
Resin,
Acrylic Paint





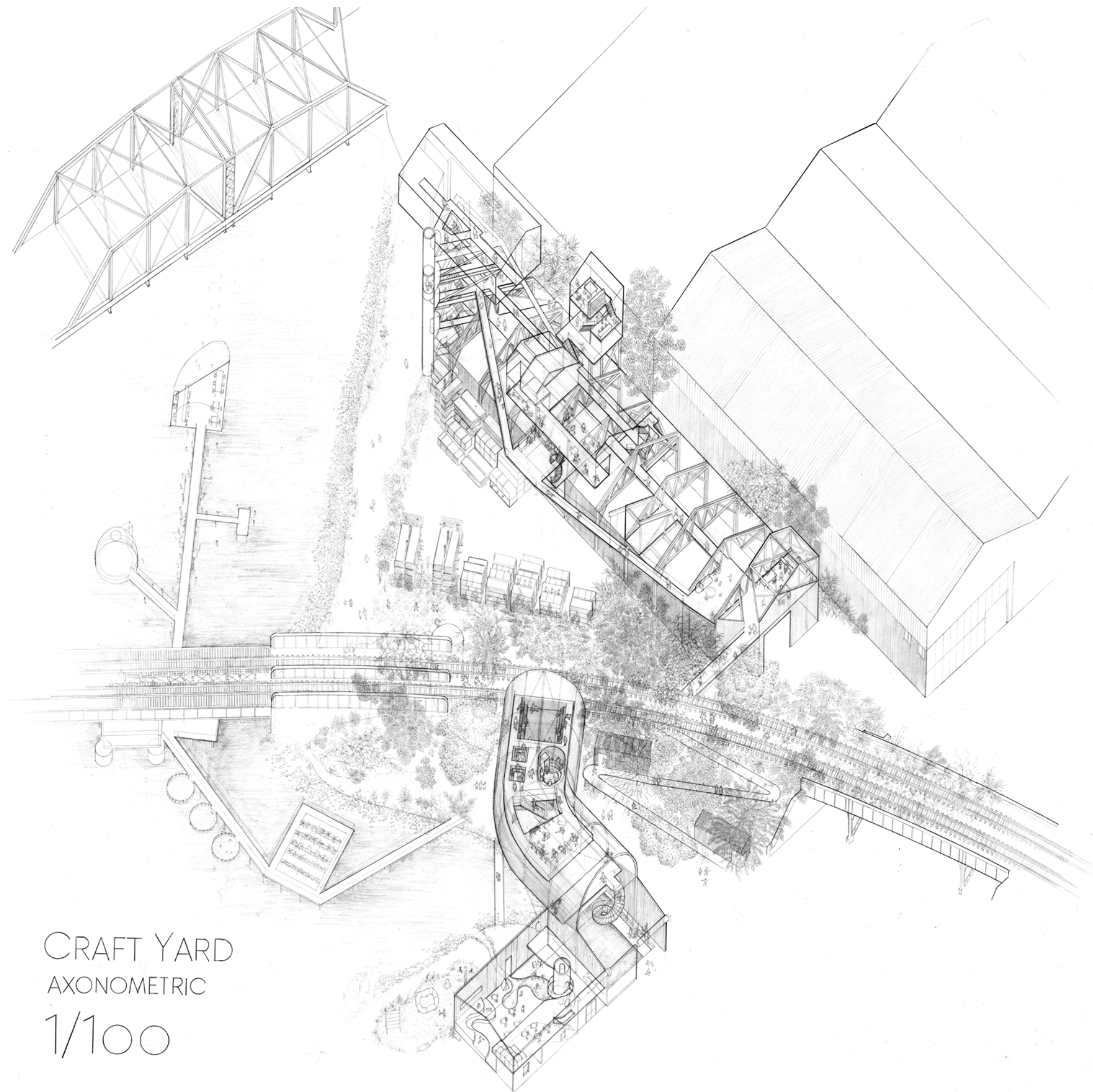
1/100

LAYERED ROOFS
SHORT SECTION



1/100

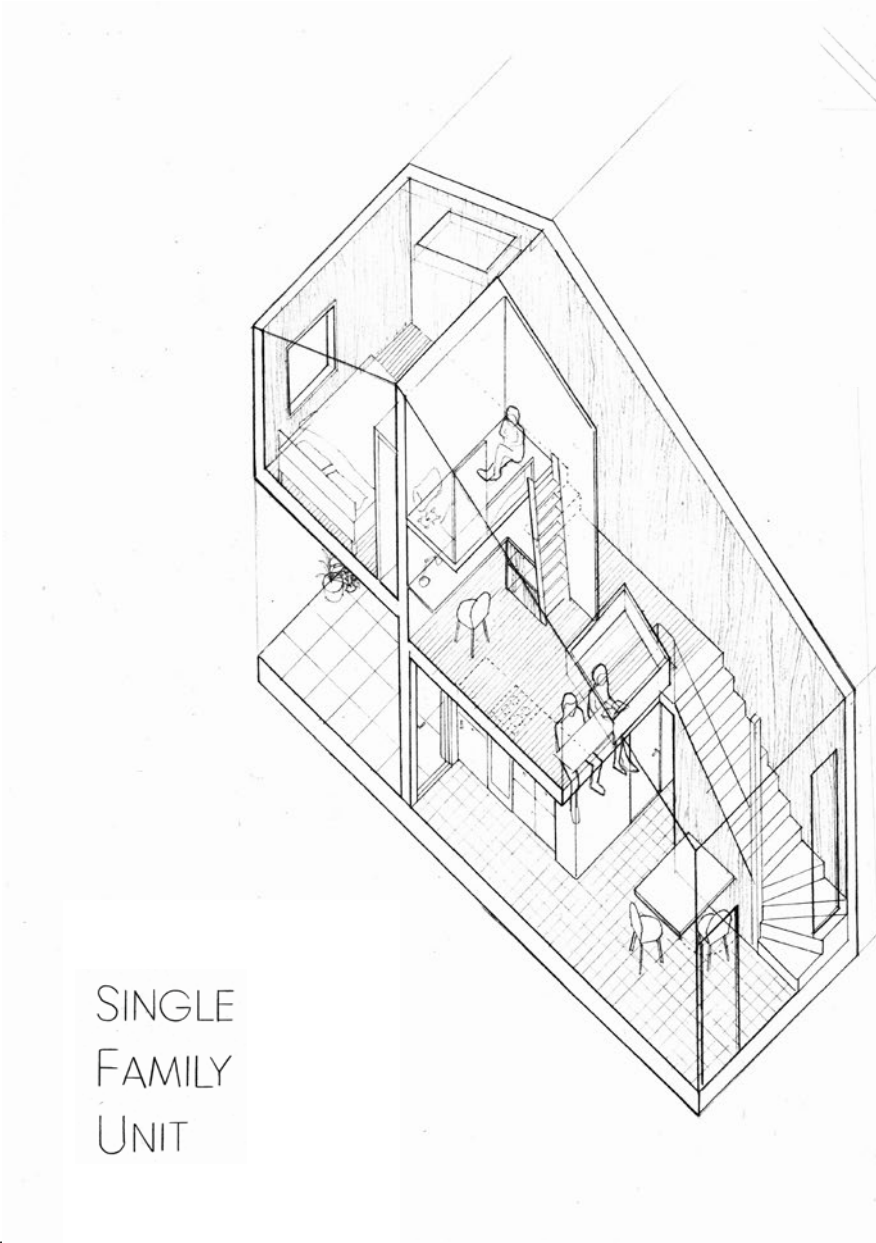
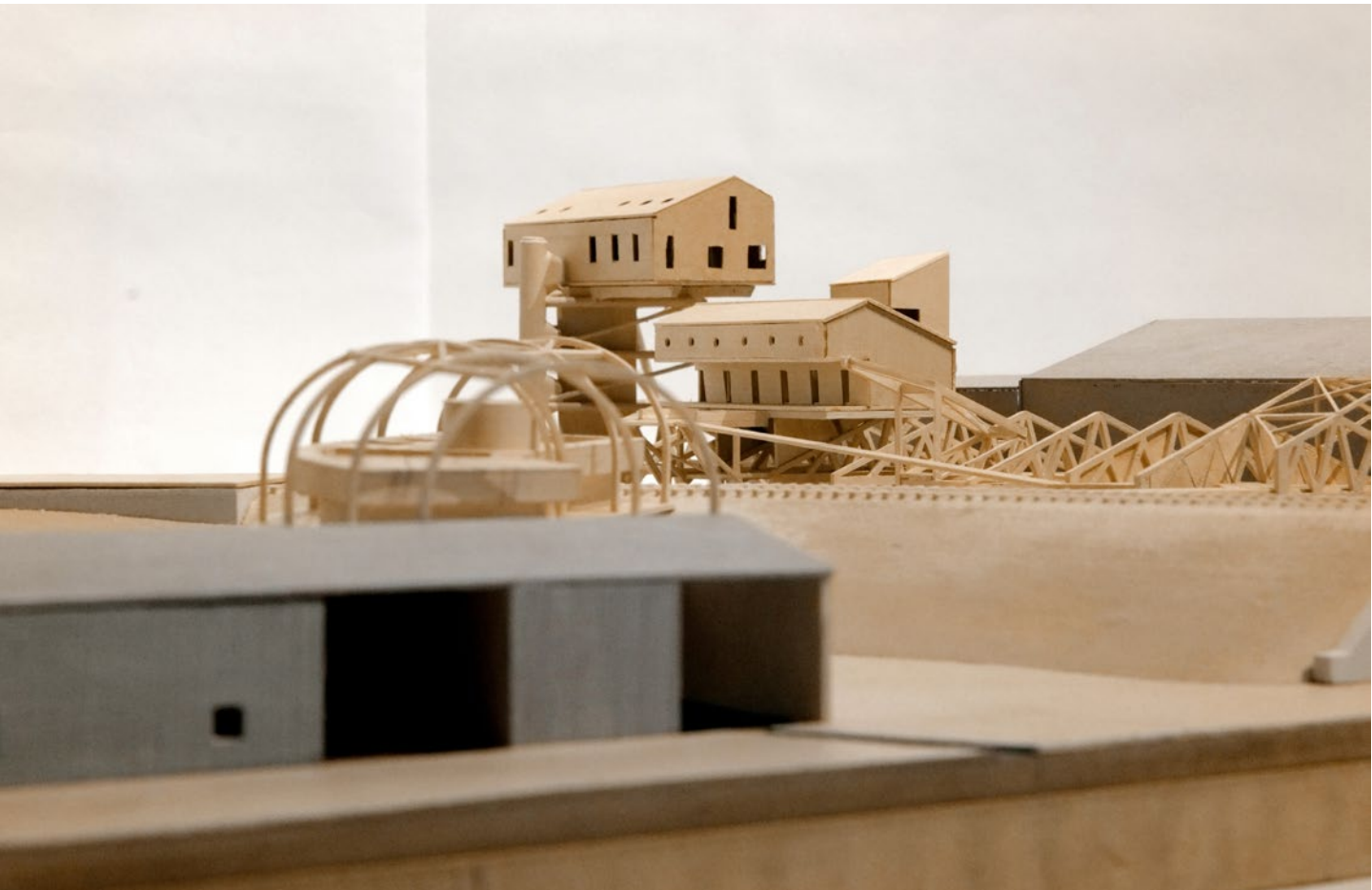
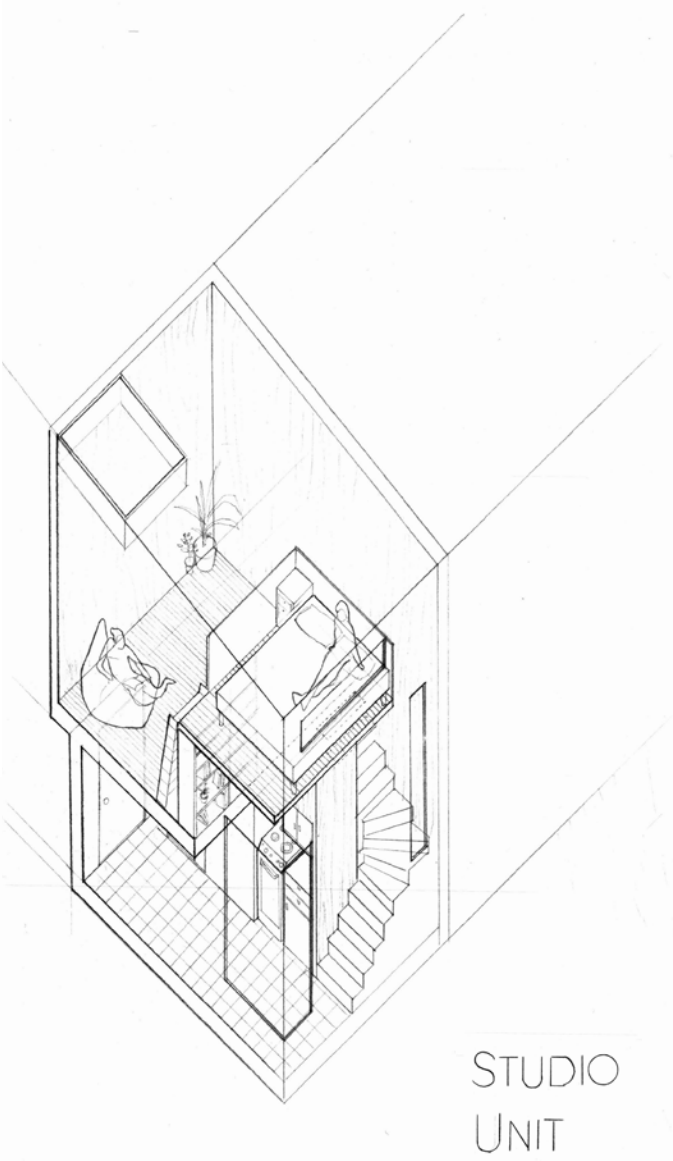
LIFTED LIVING
LONG SECTION

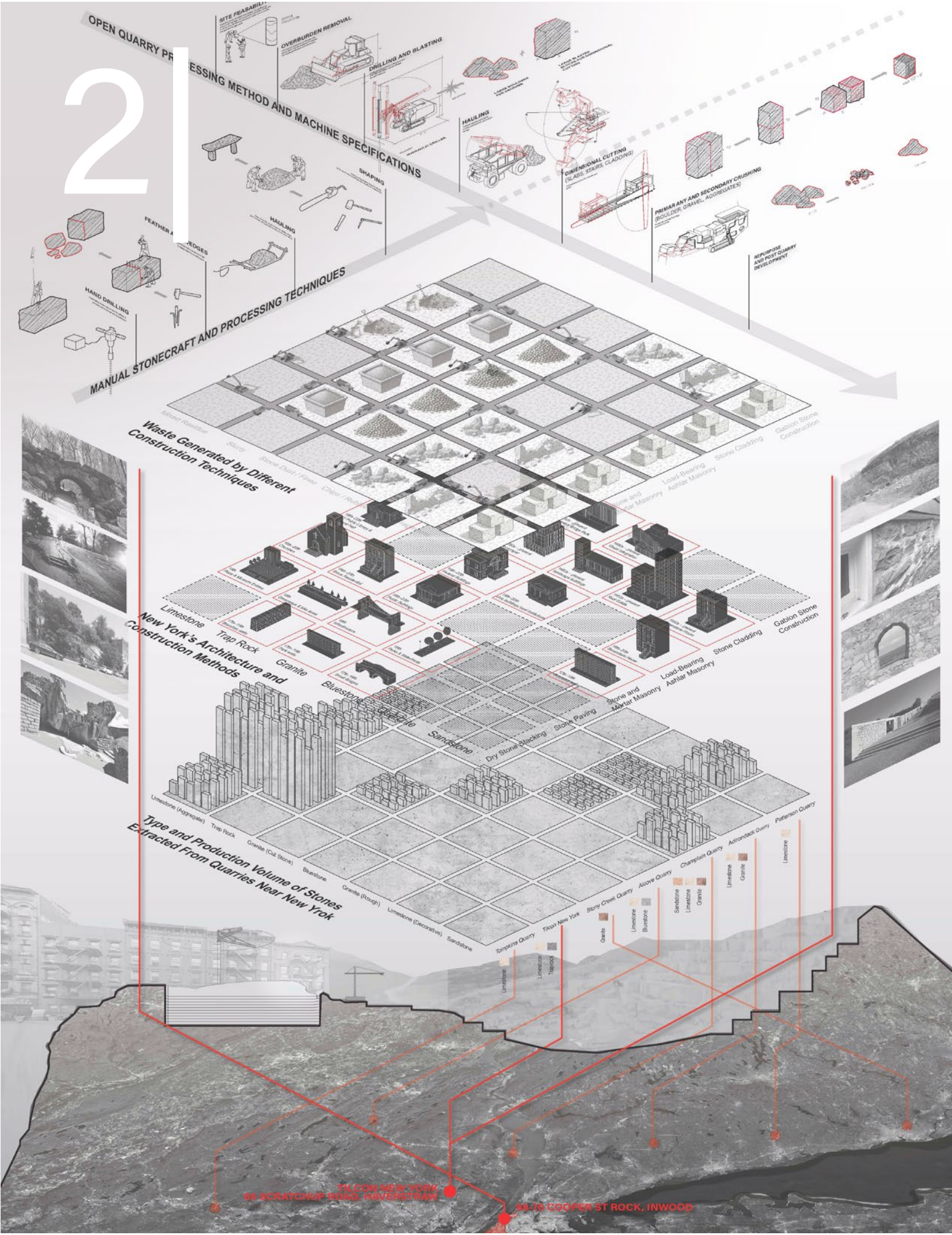


CRAFT YARD
AXONOMETRIC
1/100

Living Essentials

The housing units are designed in direct relation to the roofline, with their sectional organization driven by its geometry, reinforcing a sense of verticality. The units are stripped to their essentials, with programs vertically stacked or tiered. The units also reconfigure what is typically private entertainment space into shared common areas. This reinterpretation proposes a new mode of living, one that encourages everyday interaction and allows residents to foster connections and strengthen community bonds..





Inhabiting Manhattan Schists

Assessing Endogenous Practice | ADV IV Summer 2025
 Studio Professor | Nzinga Mboup, Nicholas Rondet (Worofila)
 Project Type | Mixed Use, Material Research
 Location | New York, New York

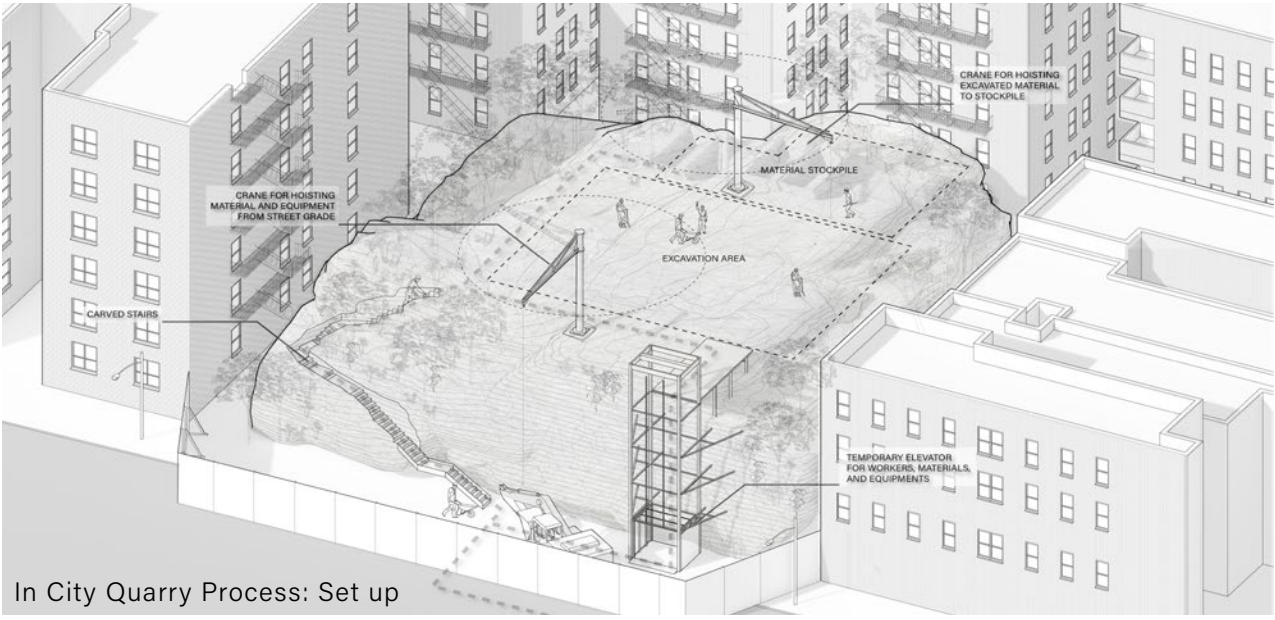


This project reclaims Manhattan schist as a structural and cultural material, challenging its contemporary role as thin cladding or hidden foundation. Formed through deep geological time and embedded throughout New York City's parks, streets, and buildings, schist once shaped retaining walls, arches, and civic landscapes before being displaced by imported materials.

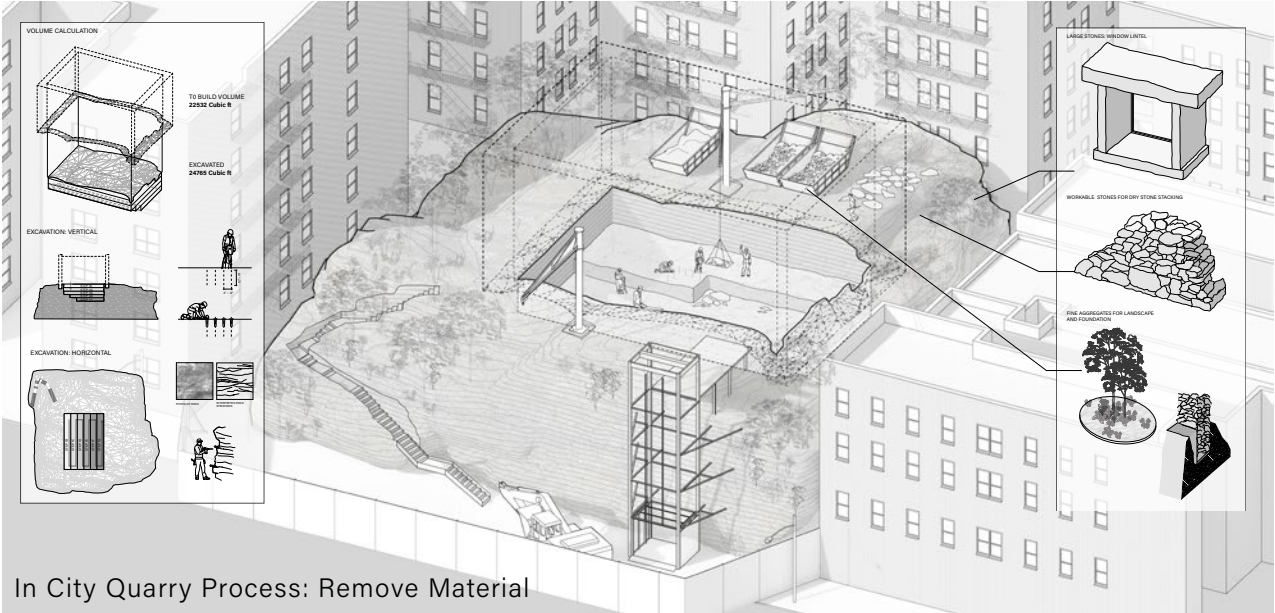
Working directly with what already exists on site, the project treats excavation as a generative act. Stone is extracted, processed, and reassembled into load-bearing systems, transforming long-avoided urban lots into opportunities where geology becomes architecture.

Schist's thermal mass is leveraged as a passive environmental system, stabilizing interior temperatures through thermal lag, heat absorption, and airtight construction supported by typha insulation and mineral finishes. Low-impact extraction and on-site processing enable construction within dense urban conditions.

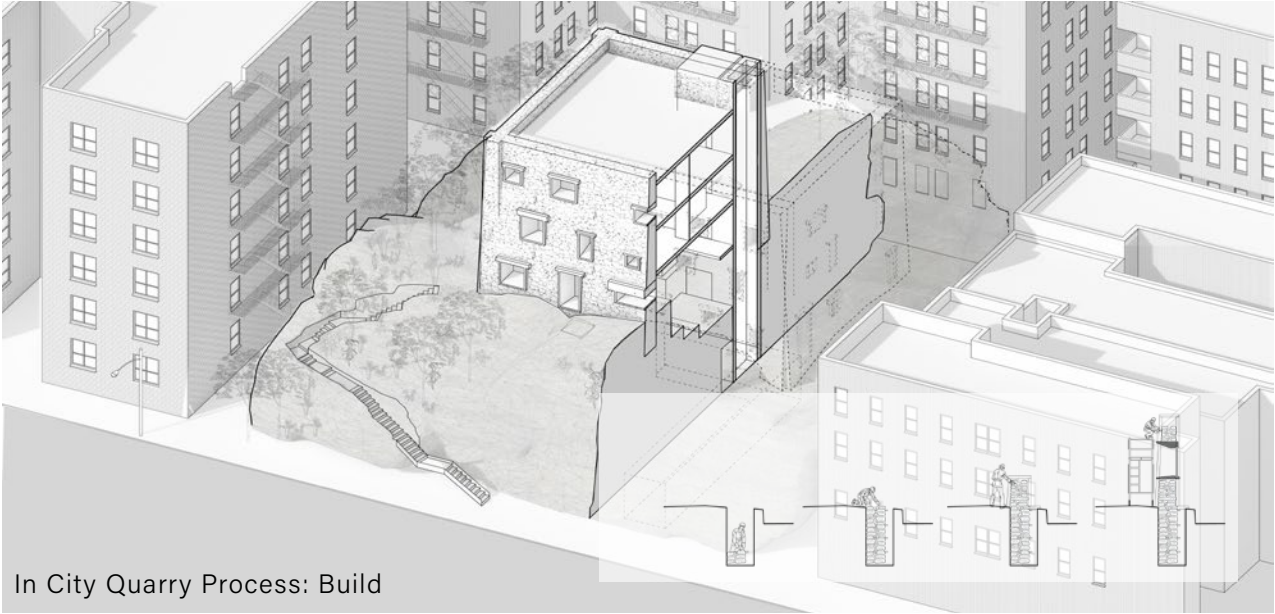
The resulting architecture converts the excavated void into a public space, reframing stone from obstacle to framework. Built stone upon stone, the project proposes a renewed relationship between material, construction, and collective life in New York City.



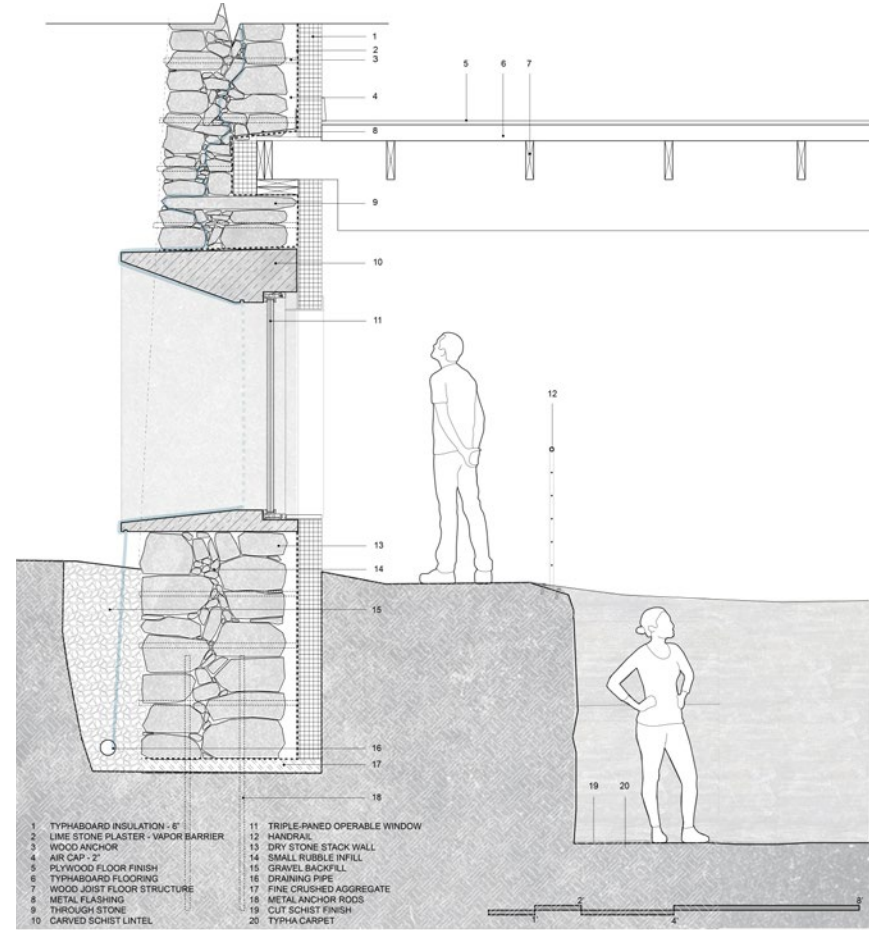
In City Quarry Process: Set up



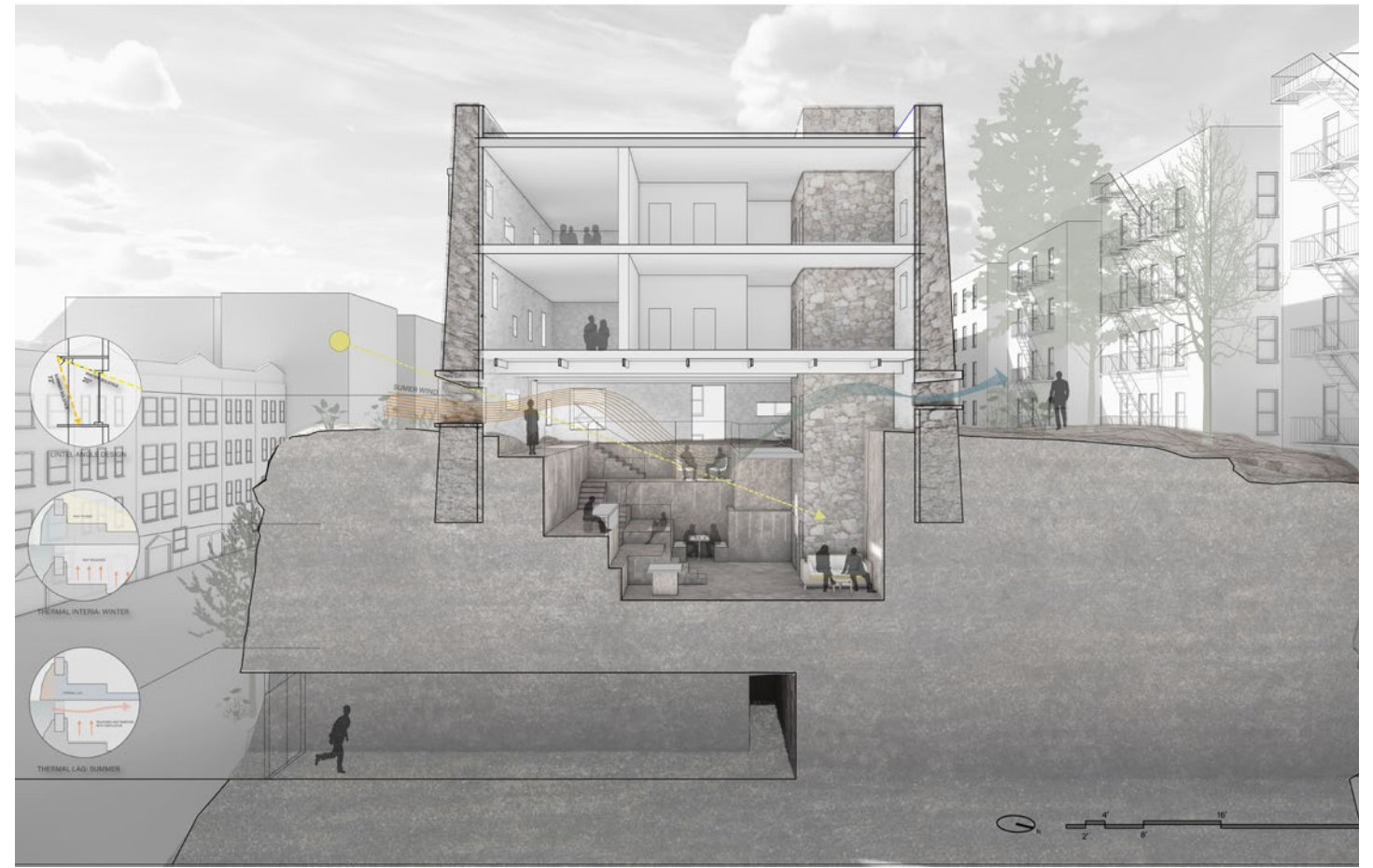
In City Quarry Process: Remove Material



In City Quarry Process: Build



Wall Section Detail

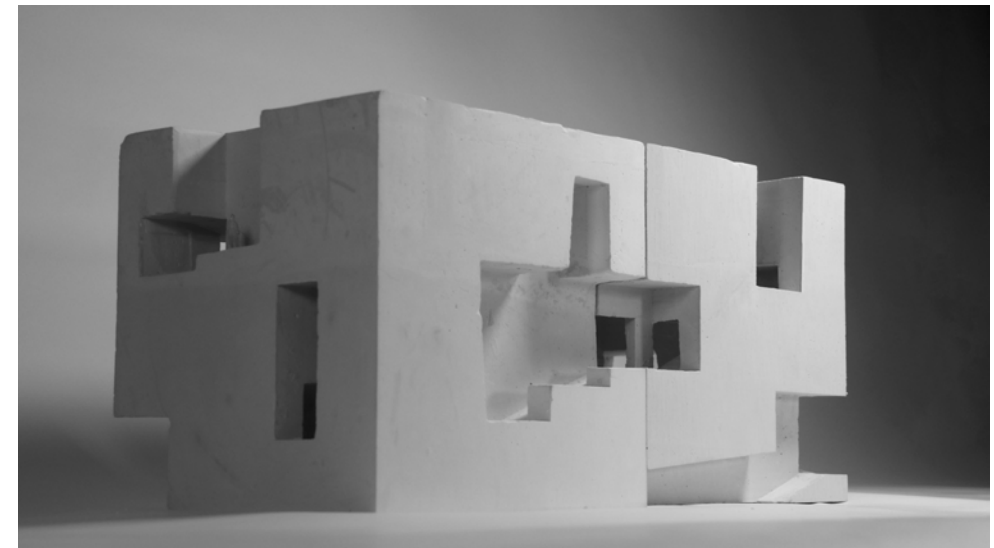






Eduardo Chillida: Structure and Light

Structure and Light | ADV VI Spring 26
Studio Professor | Steven Holl & Garrick Ambrose

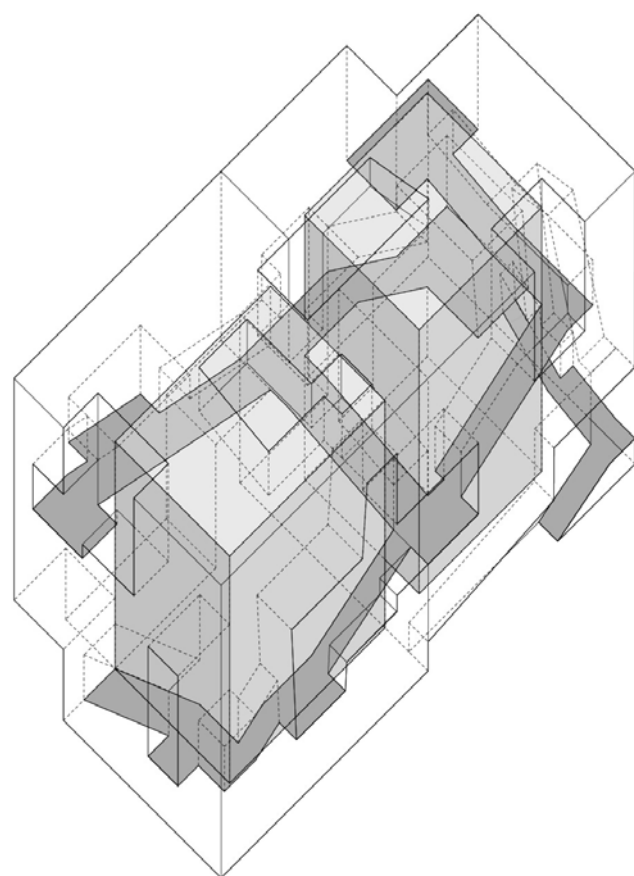


Inspired by Eduardo Chillida's painting and sculptures, this project is an exercise that investigates solid and void as a spatial and compositional operation. Through a series of experiments in impression and carving, shapes are pressed into a cubic mass to test proportion, massing, and figure ground relationships.

Working through iterative models, casts, and formwork, the spatial exercise moves between composing abstract forms and constructing sequence. Two interlocking circulation paths wrap around two central voids, one more solid and one more porous. The circulation is embedded within the poche, alternating between hugging the interior void and the outer surface, creating shifting conditions of concealment and exposure.

On the front elevation, impressed forms inspired by Chillida produce a contrast between solidity and porosity, expressing interior spatial differences on the facade. The negative space appears solidified, concealing circulation within the mass, while the back elevation remains more restrained, emphasizing proportion and clarity of form.

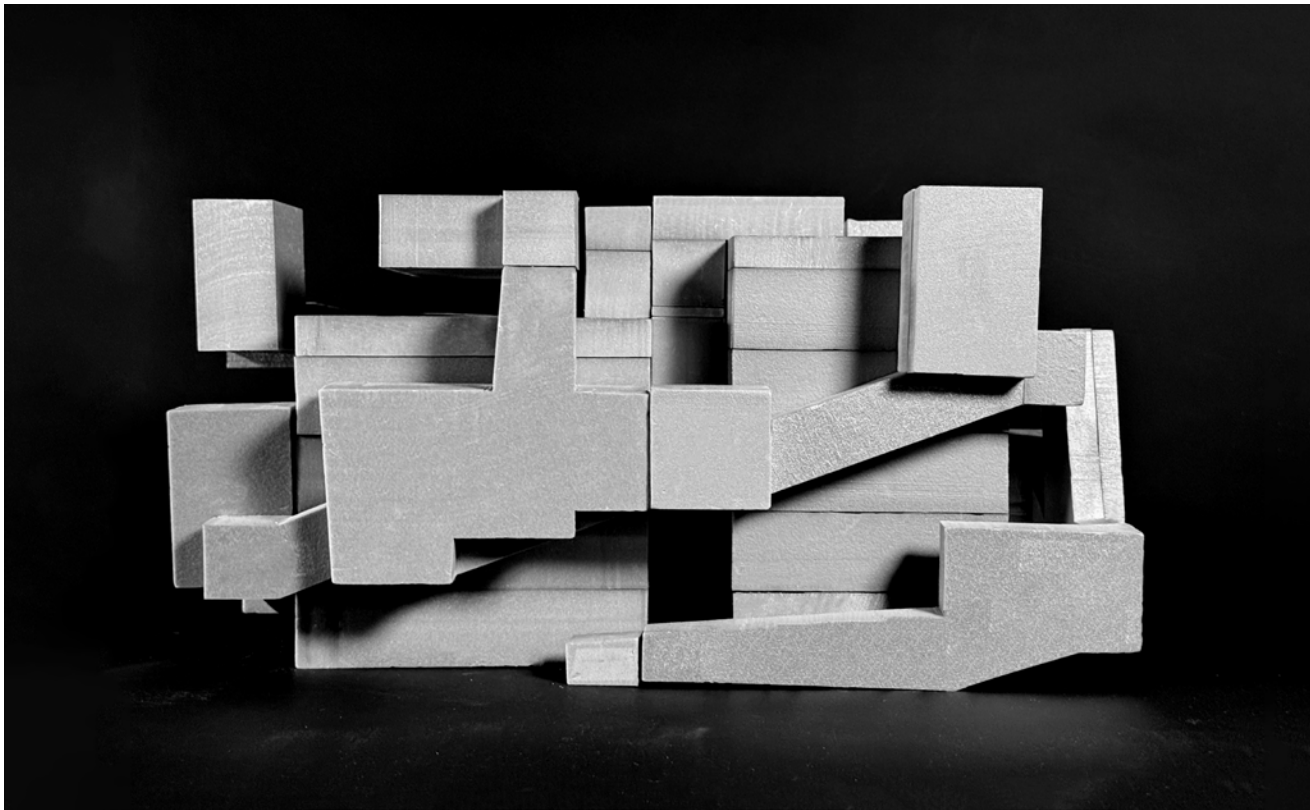
Light enters through larger cuts along the circulation path, creating moments of pause and framed views into the voids. The porous void allows permeability and release, while the more impermeable void intensifies compression, generating a continuous play between openness and containment as



Two paths interlocked between two central void spaces, connected in middle



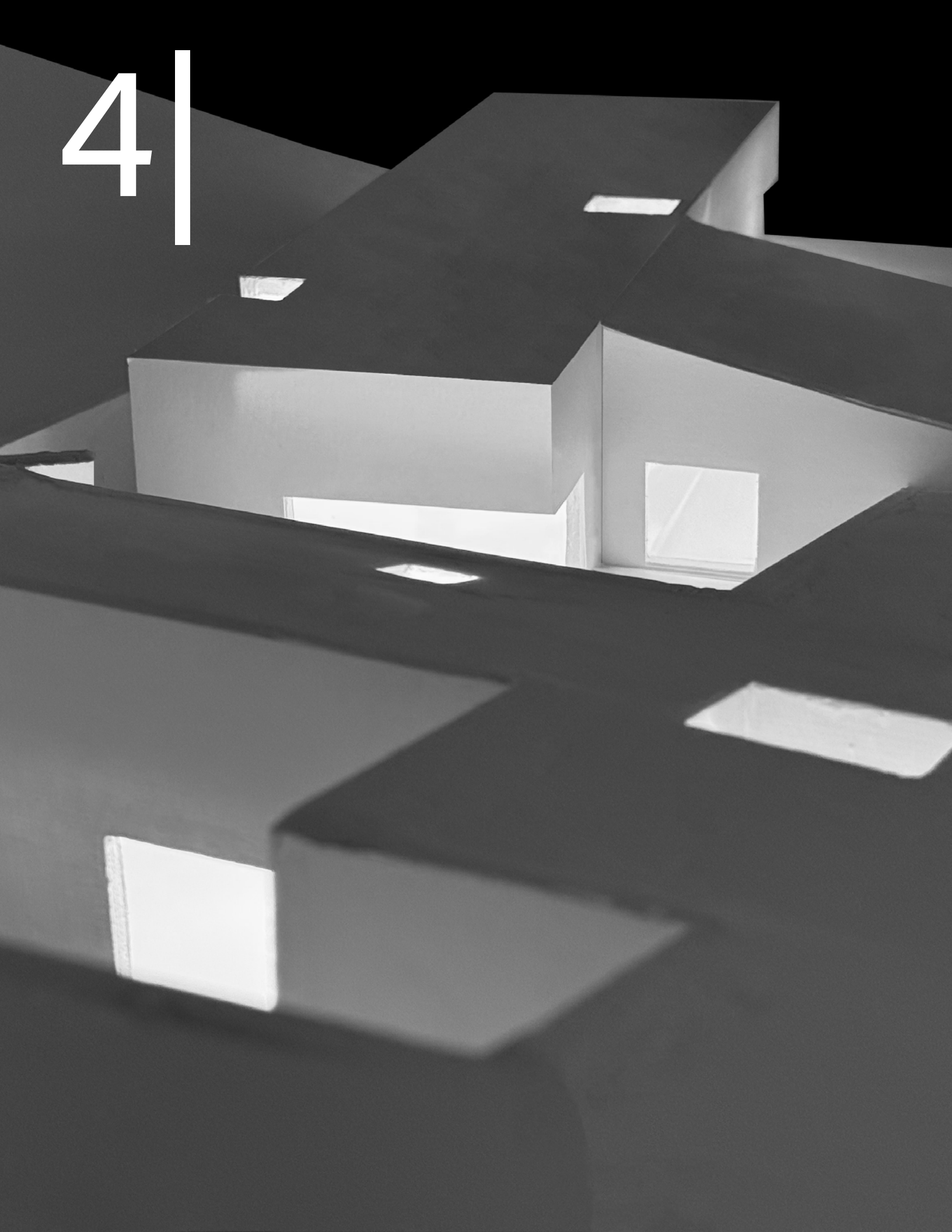
Front and Side view



Positive of Void

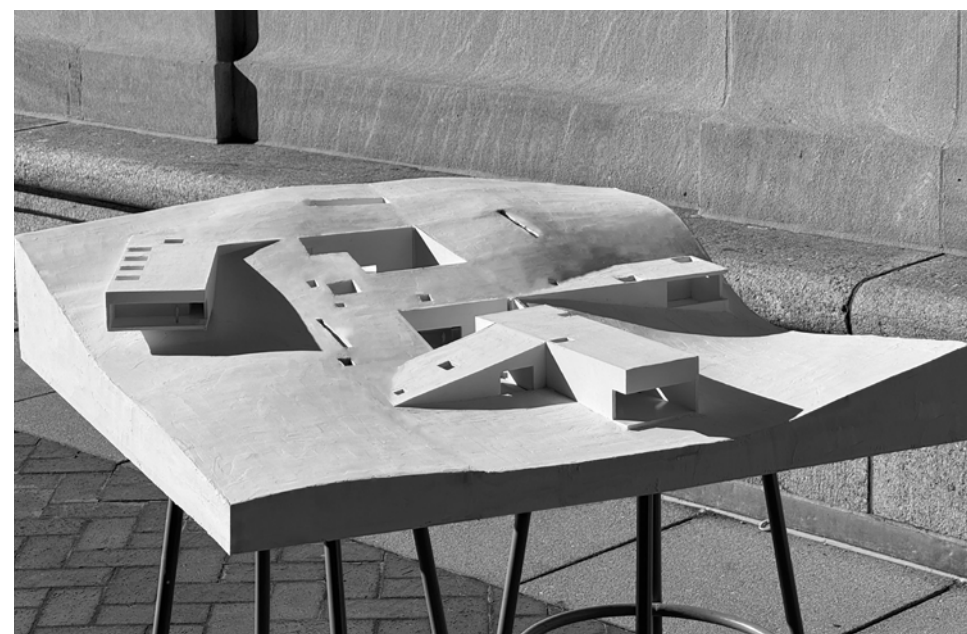


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Hudson Valley Brugggruen Institute w/ Ellie Nolan

Structure and Light | ADV VI Spring 26
Studio Professor | Steven Holl and Garrick Ambrose
Project Type | Cultural, Art Institute
Location | Hudson, New York



The project develops an architectural language for a research institute that supports study, production, exhibition, and living. Conceived as a campus for artists and scholars, the proposal negotiates a range of programs, including residences, galleries, a library, studios, and offices, through a shared spatial framework. Rather than treating these functions as separate parts, the project considers how they can produce different modes of work and exchange. It investigates how light, quality of space, spatial sequence, structure, and detail can encourage contemplation, spark creativity, and create diversity of spaces that allow for quiet contemplation and also collective gathering.

To Anchor and Embed

Situated on the Olana estate, the proposed Berggruen Institute responds to the Hudson Valley as both a physical landscape and a cultural image. Its rolling hills, layered vistas, and atmospheric light establish a setting where architecture must negotiate between visibility and restraint, immersion and outlook.

Just like Frederic Church's paintings, the project draws from Church and the Hudson River School's treatment of landscape, where light, composition, and framed views shape the experience of place. Rather than treating architecture as an object placed on the site, the proposal uses it as an anchoring element within the terrain, allowing the sky, topography, and changing light to remain the primary spatial forces.

The project embeds itself within the surrounding hills, emerging through a series of subtractions and protrusions from the earth. A spatial sequence transitions from elevated to embedded conditions, carving two primary voids into the terrain before projecting outward once again into the landscape.

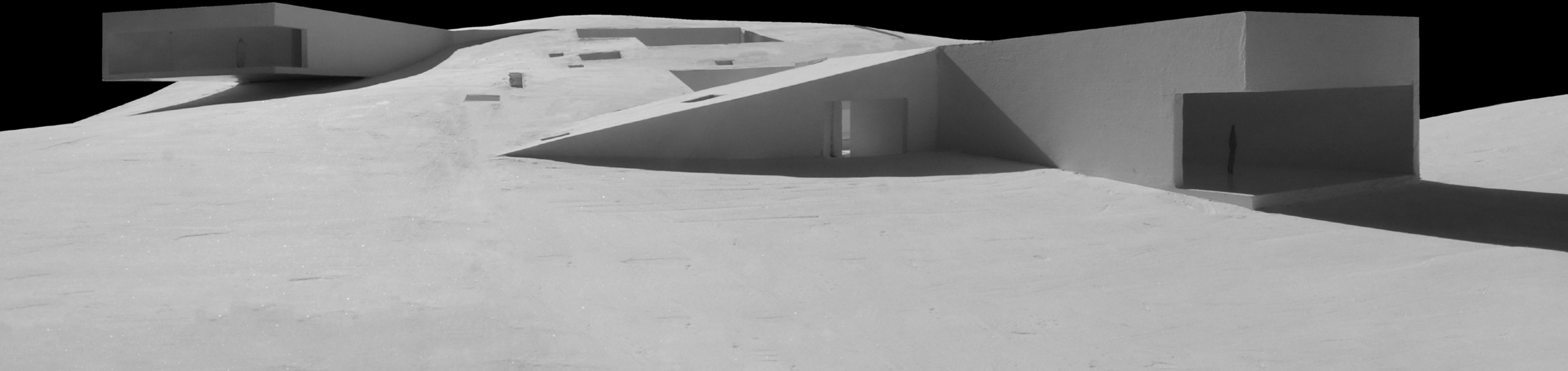
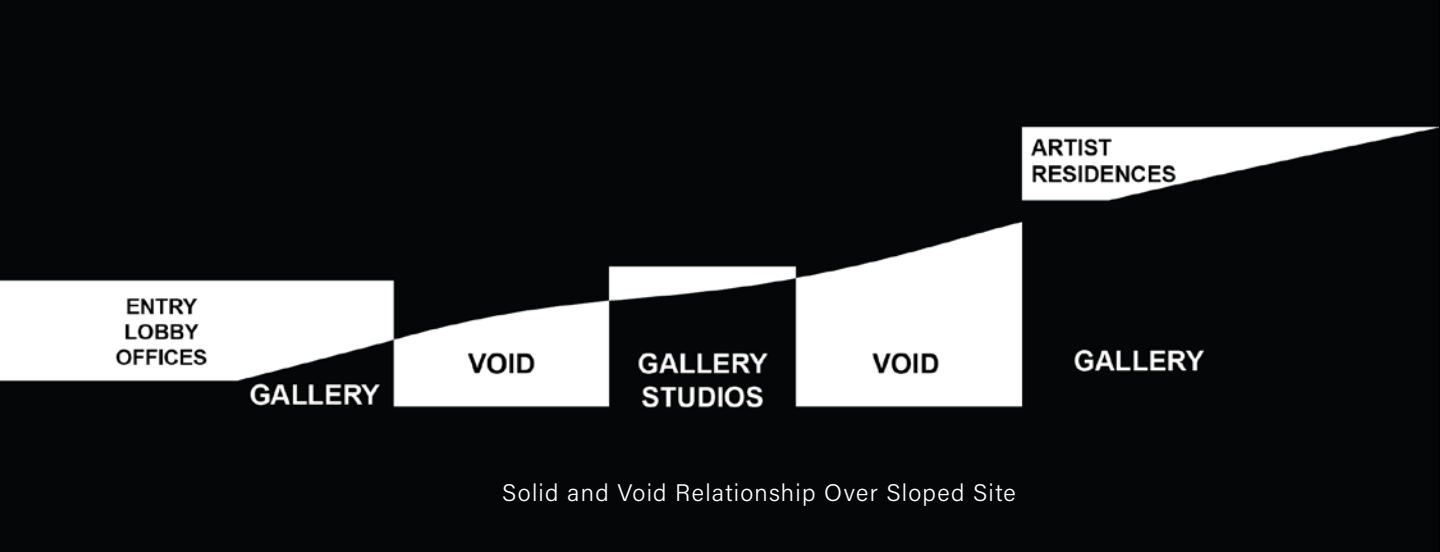
These carved courtyards draw natural light deep into the gallery spaces, while elevated volumes housing residences, studios, and offices extend outward to frame expansive views of the valley. The project operates simultaneously as excavation and extension, mediating between earth and sky, presence and absence.

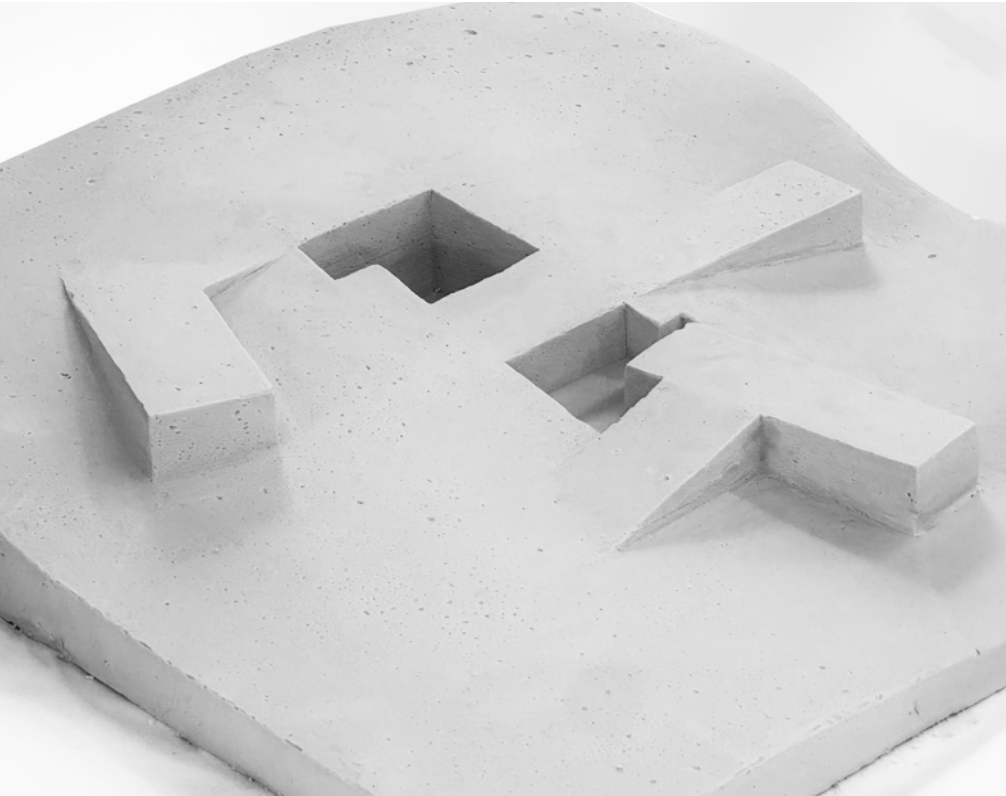
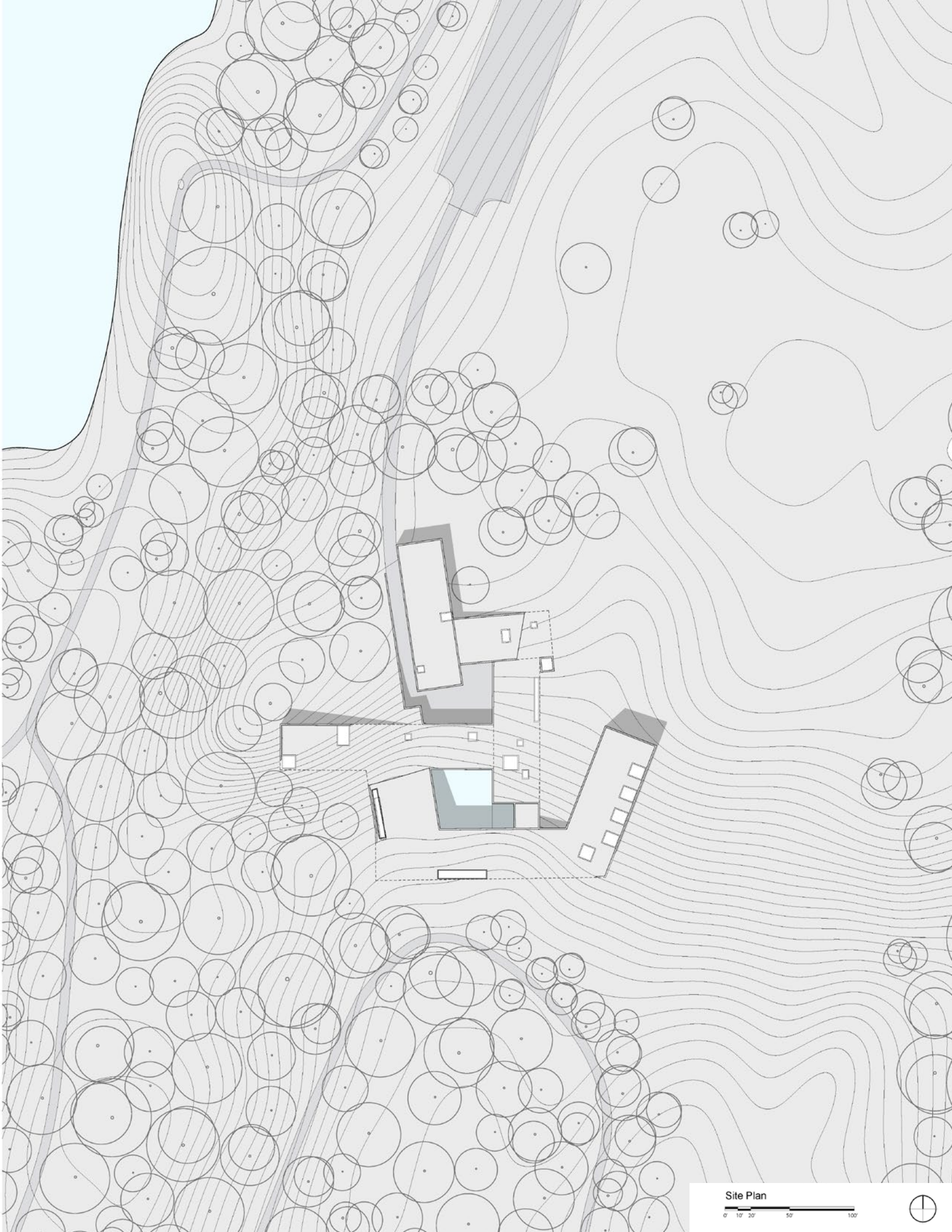


Overlooking Olana Education Campus and Olana State Historic Site

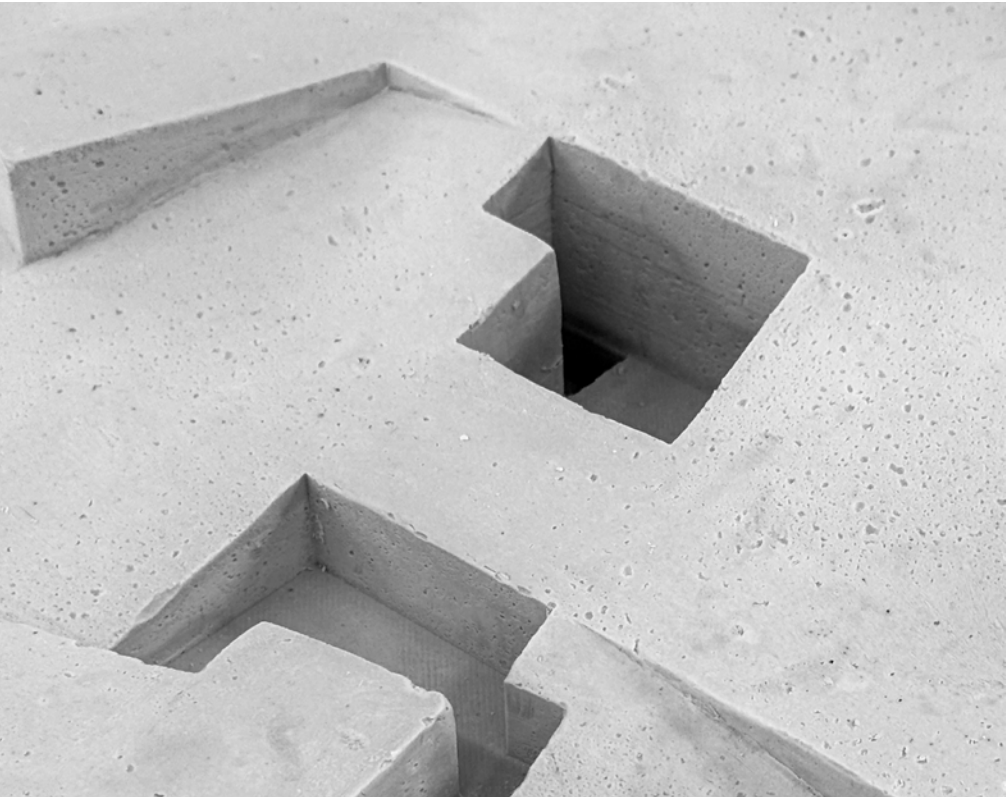


Clouds Over Olana, Frederic Erwin Church, 1872

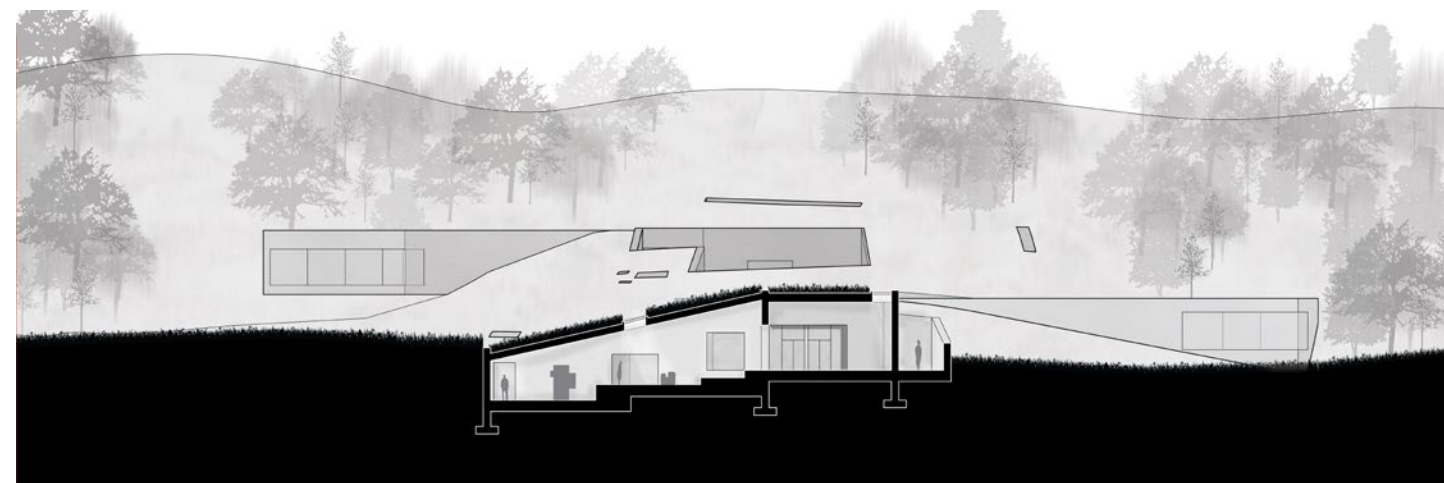
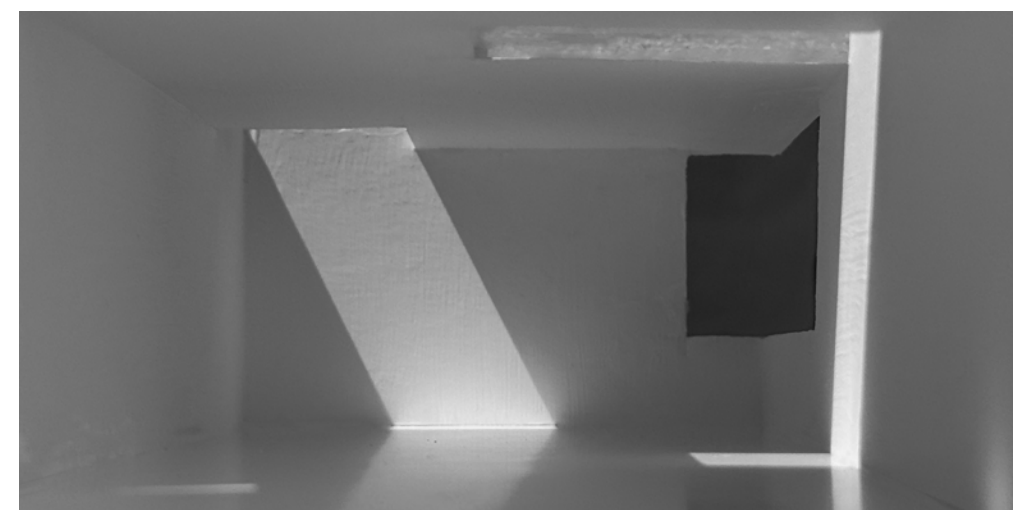
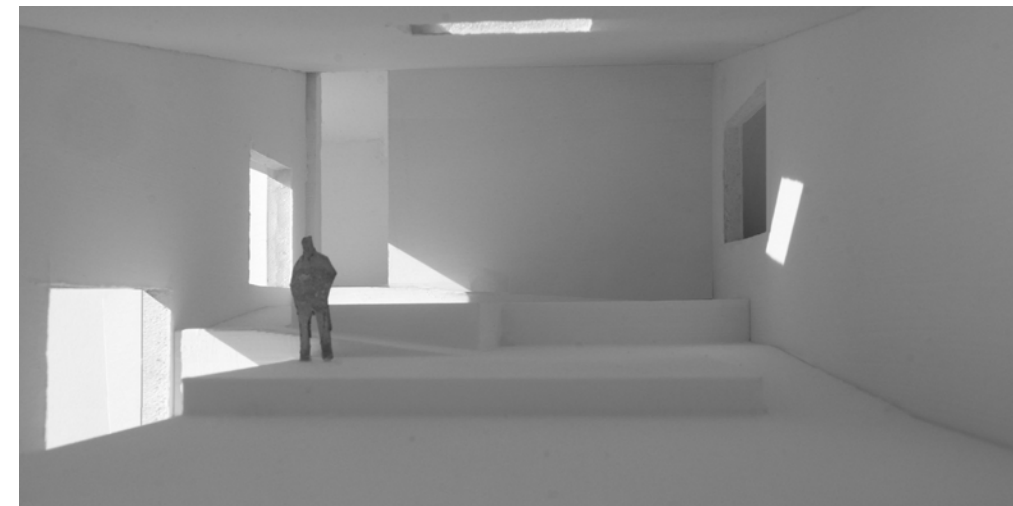


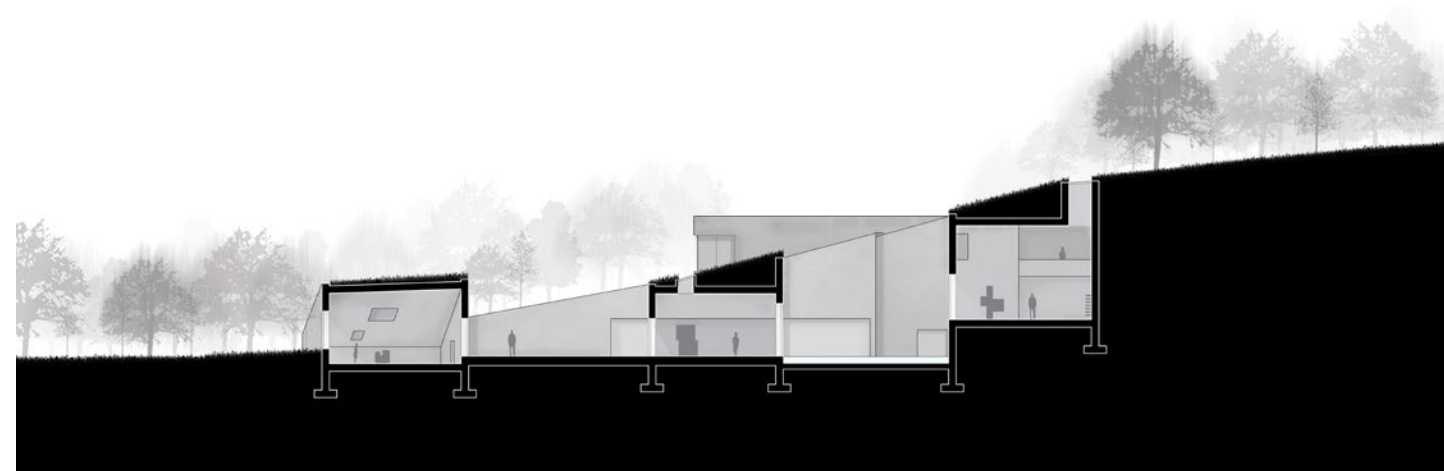
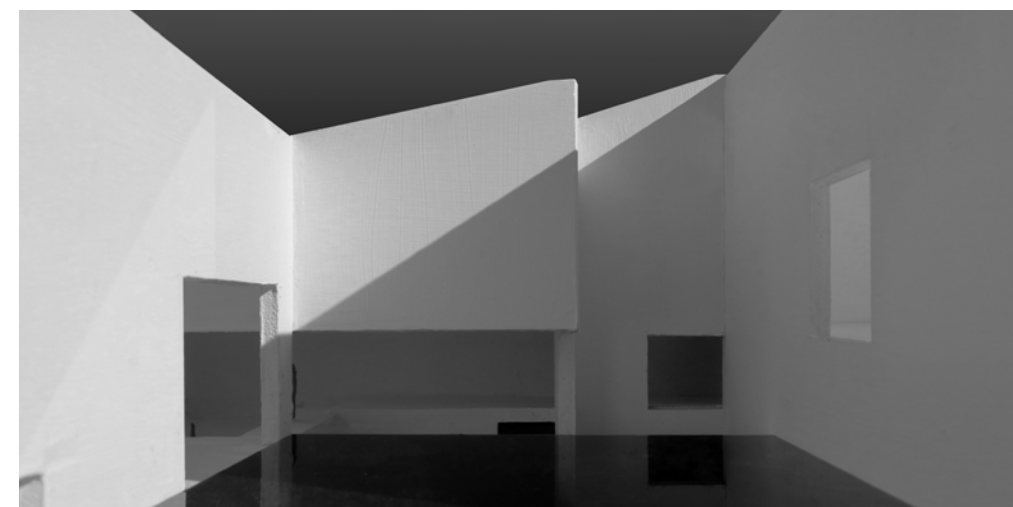
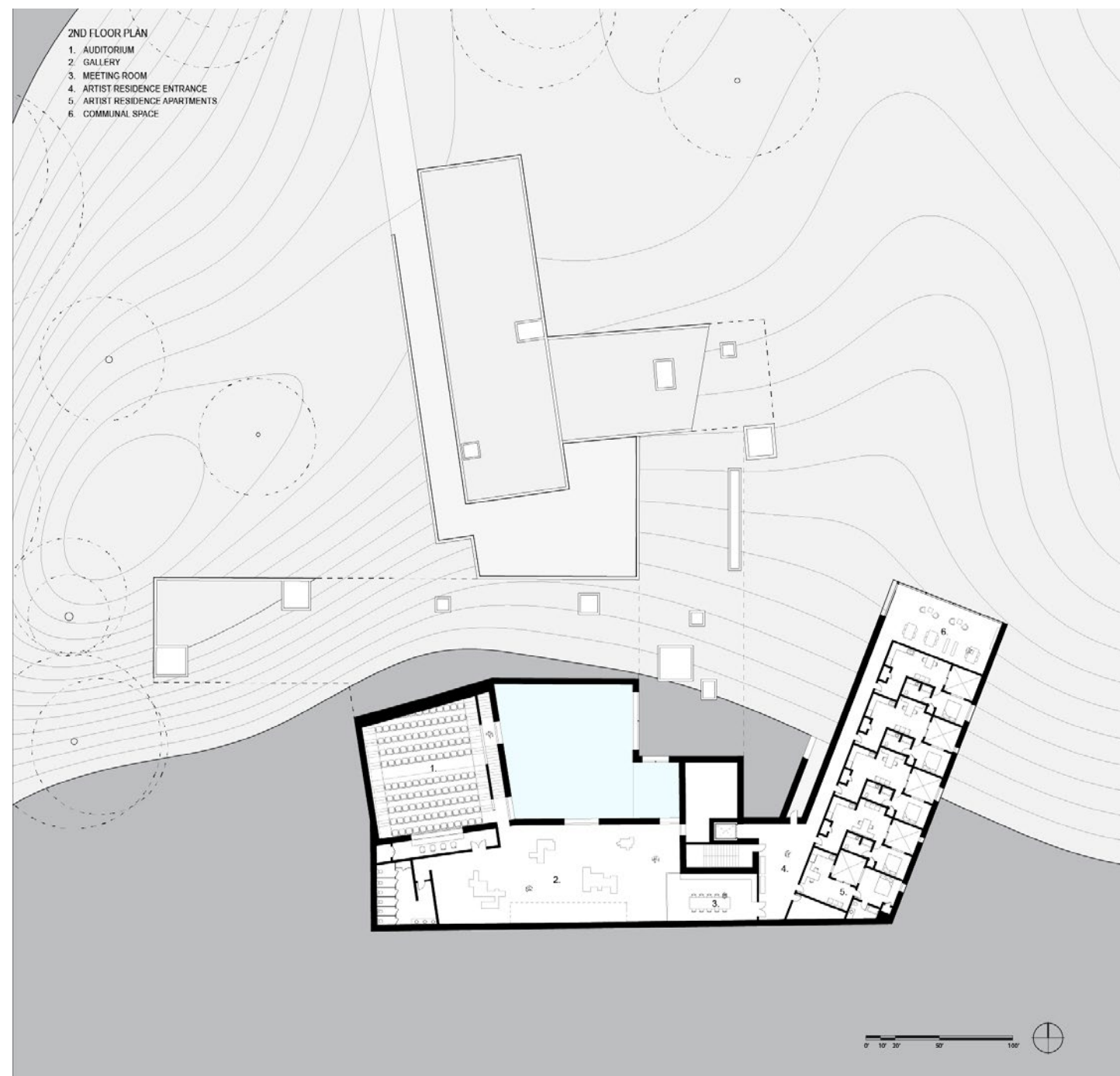


Concept Model



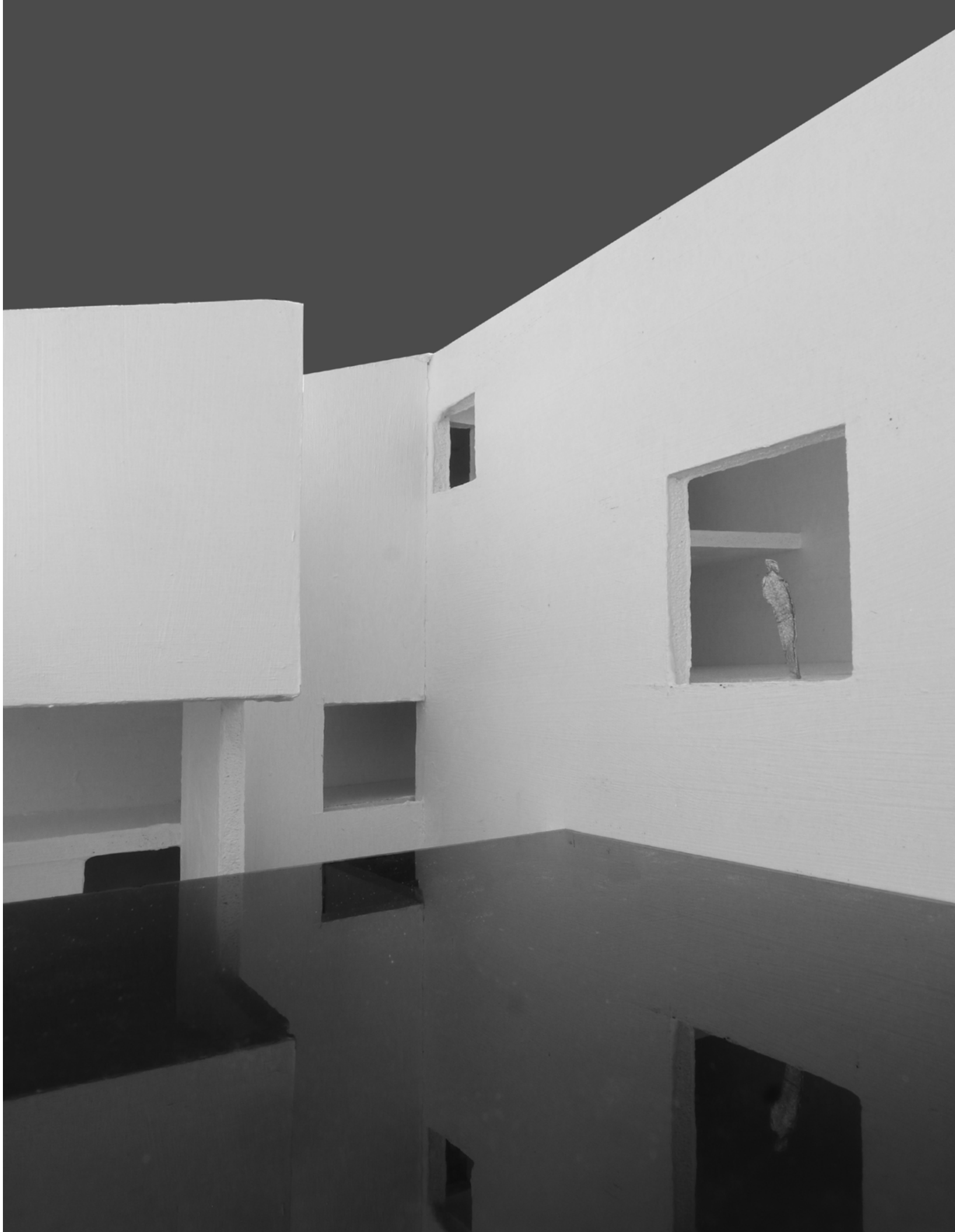
Transition Between Solid Protrusion and Void Subtraction

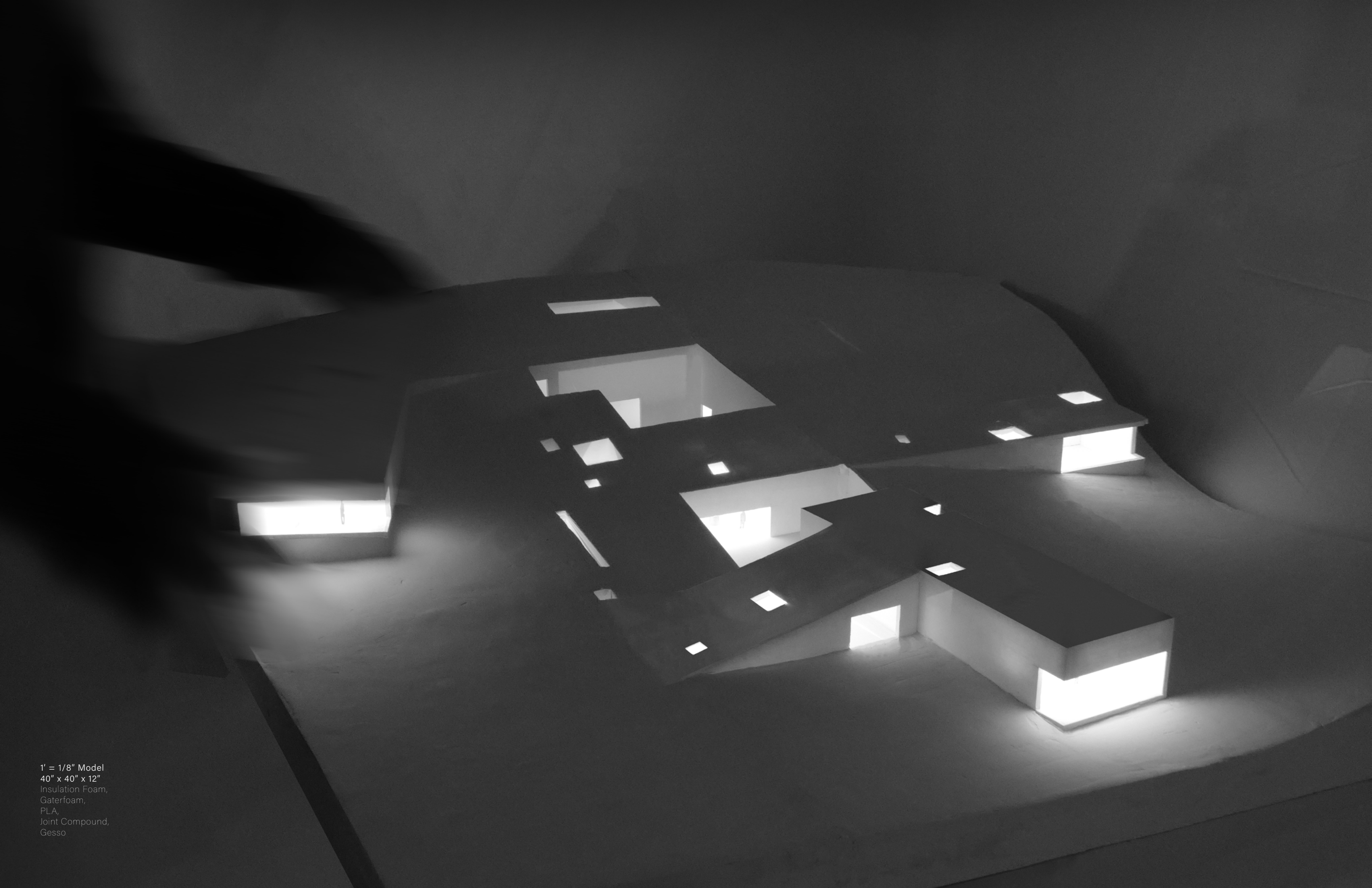




Structure and Detail

Materiality, detail, and structure extend the project’s central intent of carving and embedding architecture into the earth. Recessed mullions, a continuous ground surface, and a concrete interior reinforce the reading of the building as a solid, monolithic mass carved from the landscape. The concrete structure serves as the primary load-bearing system and integrates geothermal heating, while the earth above provides natural insulation. A reflecting pool within the courtyard functions both as temporary water storage and as a device for amplifying light, casting reflections into the courtyard and surrounding gallery spaces.





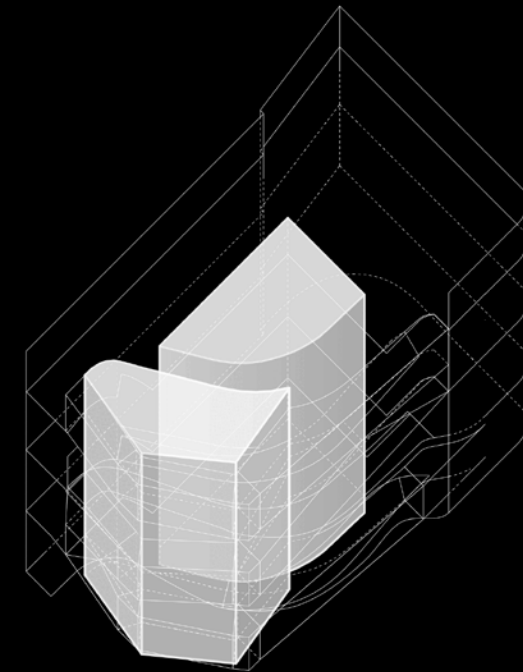
1' = 1/8" Model
40" x 40" x 12"
Insulation Foam,
Gaterfoam,
PLA,
Joint Compound,
Gesso

5 |



Ghostly Void, Alvaro Siza

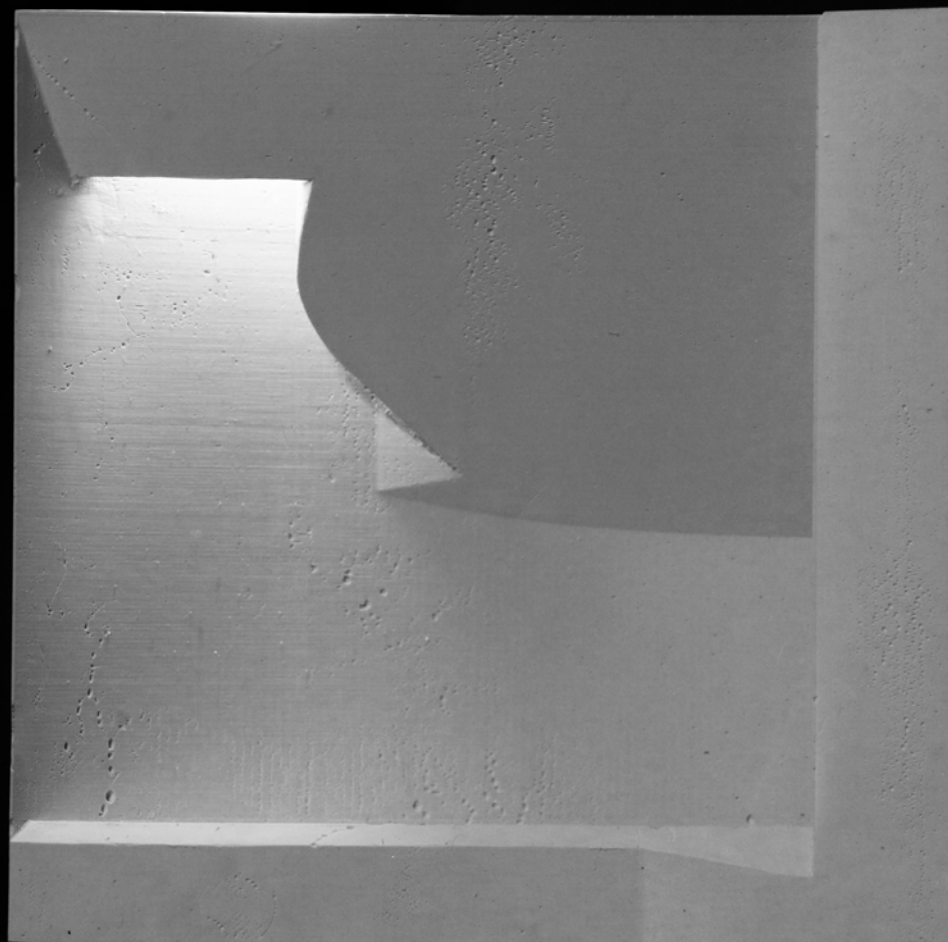
Architecture Apropos Art | GSAPP Elective
Professor | Steven Holl



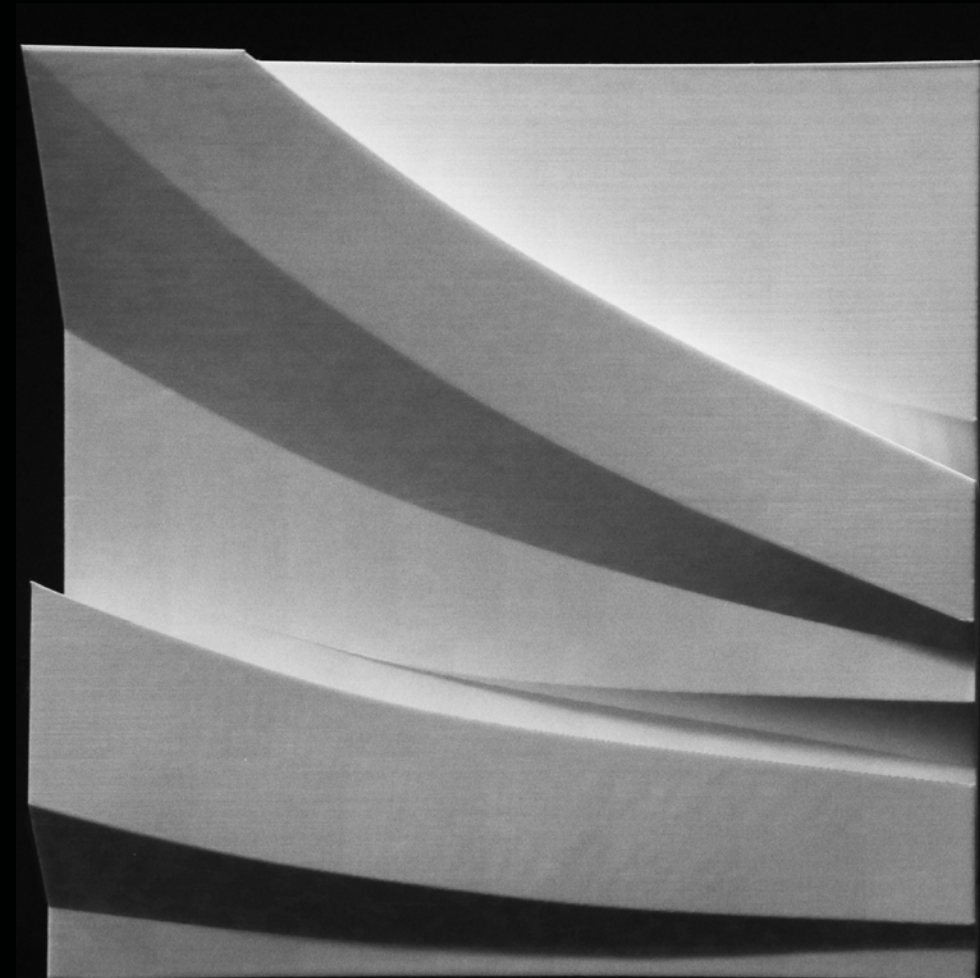
This study investigates void and light as architectural structure, reinterpreting the Iberê Camargo Foundation not through formal massing but through the experiential presence of space. Rather than treating void as absence, the work approaches it as an atmospheric and spatial force, using casts of interior and exterior voids to make void legible as material and sequence. Set within a steep former quarry site with expansive views of the Guaíba River, the original building responds through carved ramps and a central void that mediates interior and exterior movement. The project distills these spatial conditions into a series of studies that trace how light, compression, and release shape movement, revealing void not as emptiness but as a layered, ambiguous field that continuously unfolds in relation to light and perception.



Arrival
8" x 8" x 2" | Plaster



Void
8" x 8" x 3" | Plaster



Ramp
8" x 8" x 3" | Plaster

