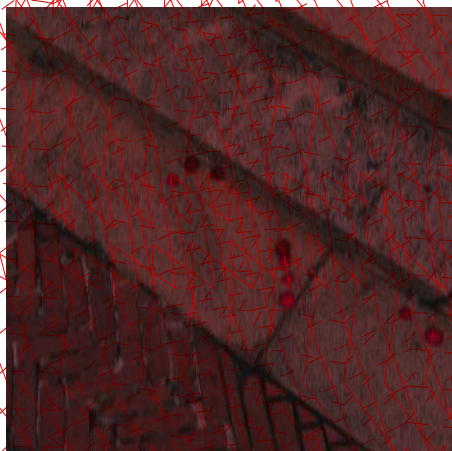


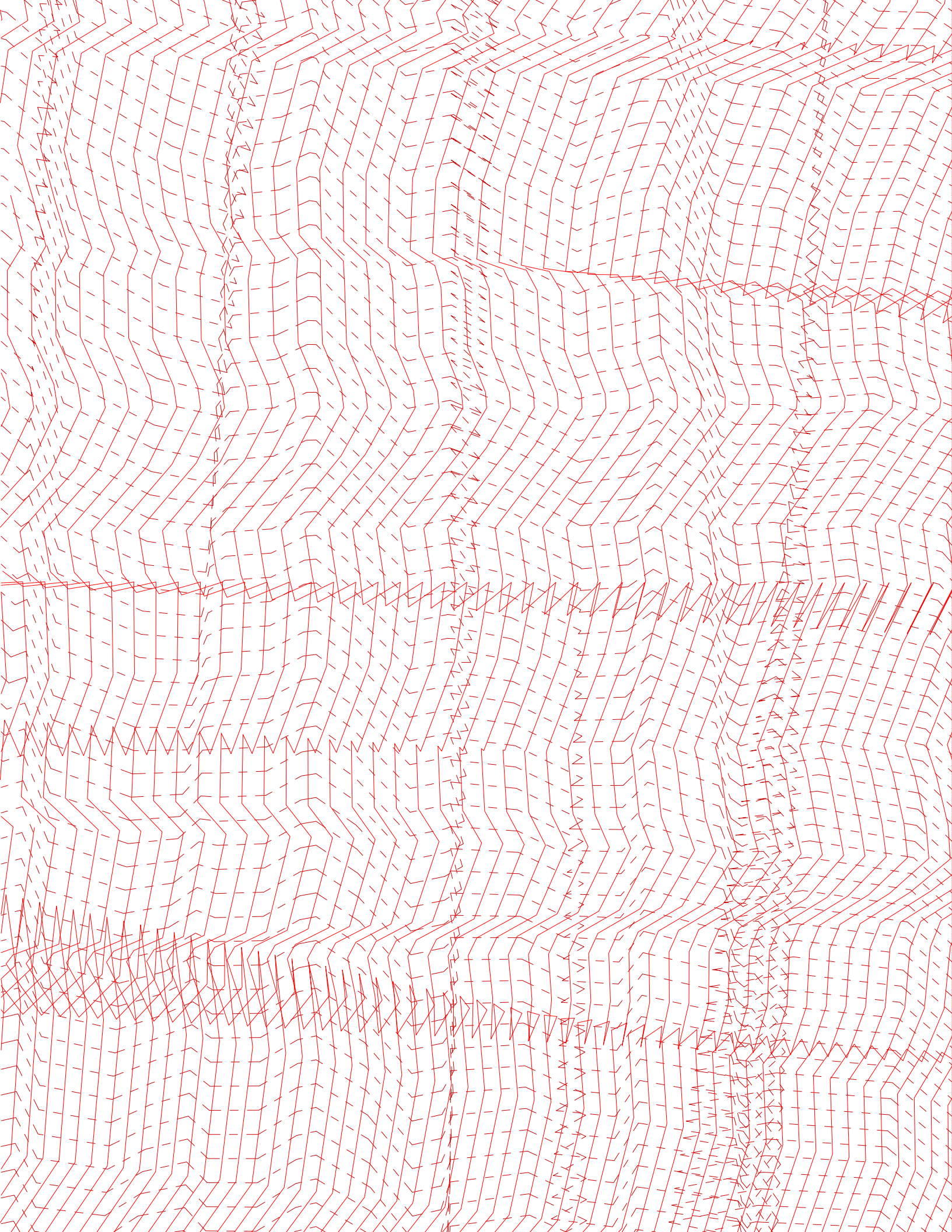


Ժողովին/Բաժնիկներին

M. Arach

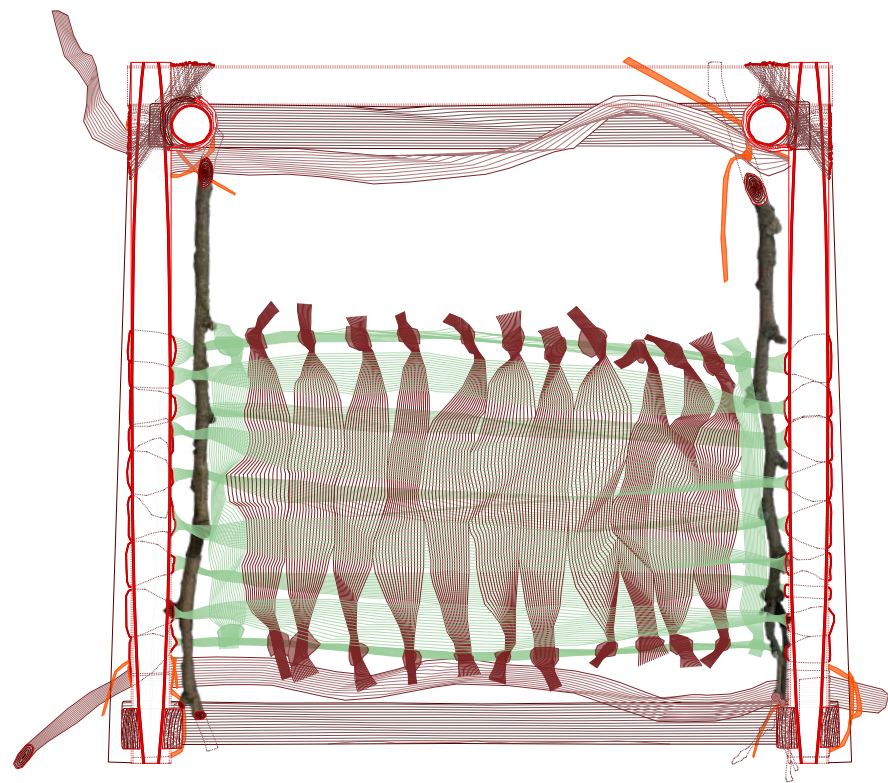
Portfolio

2021 - 2025

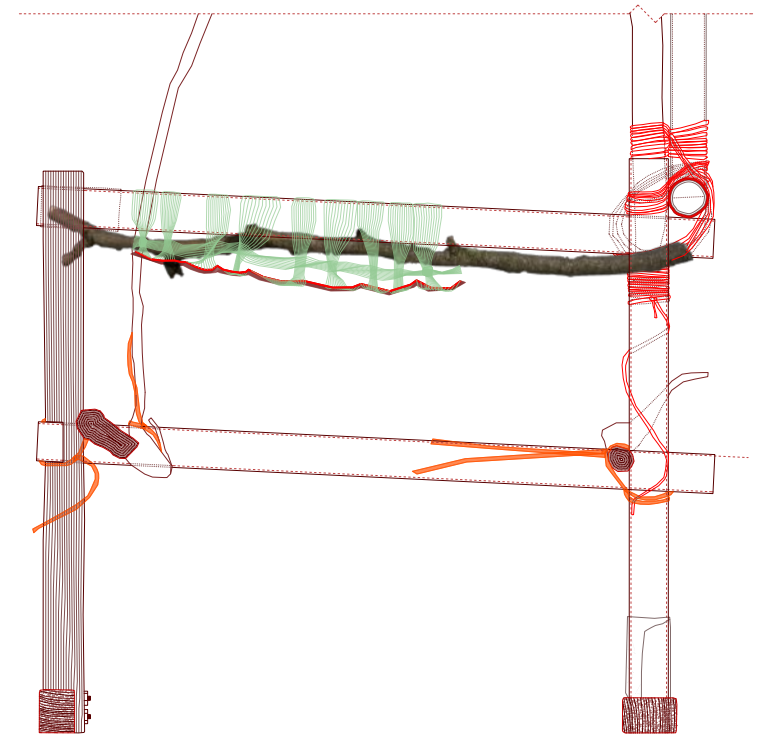


Contents

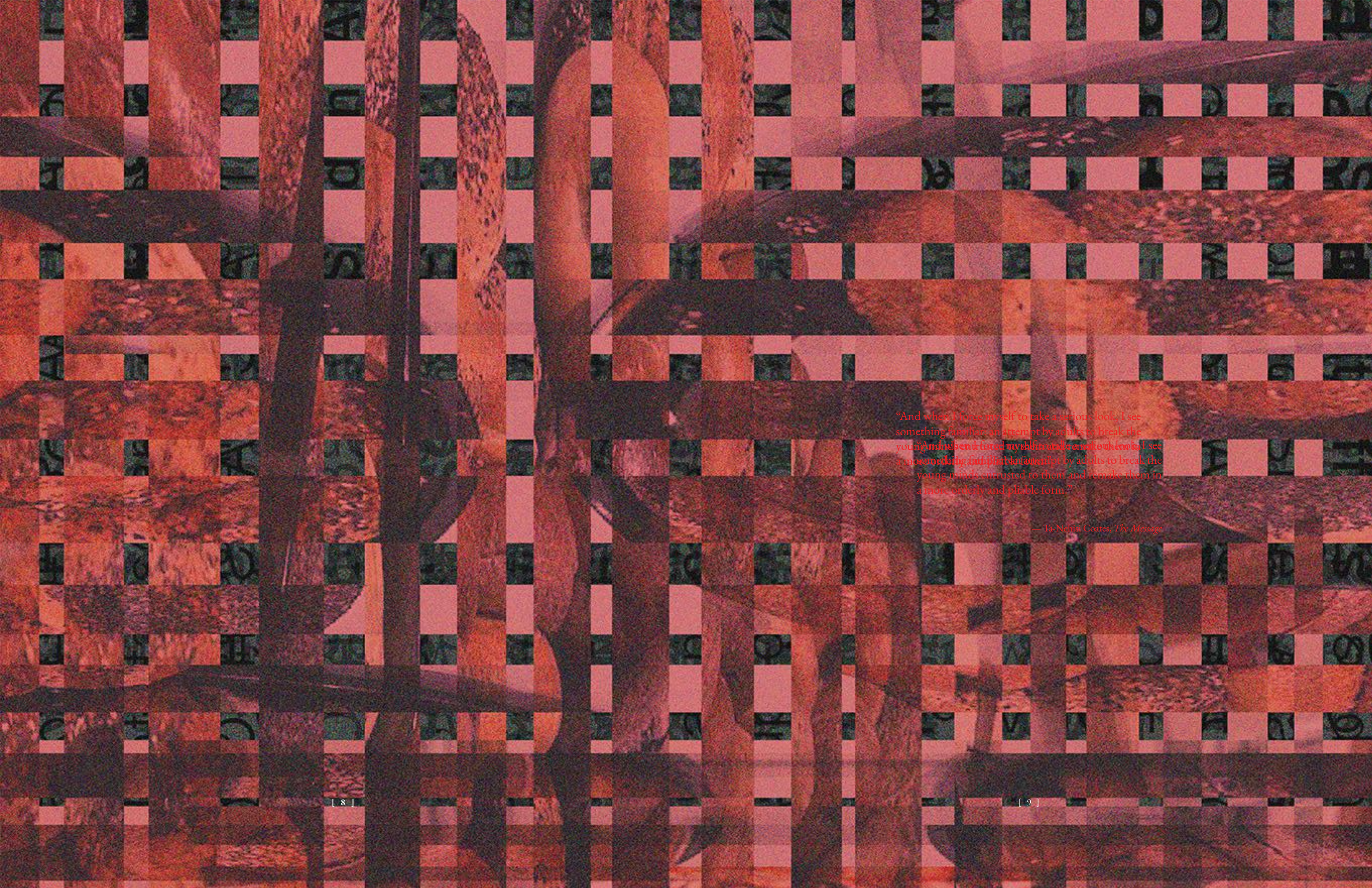
2025	[7]	[4]
	studio vi: MAKERGRAPH	
	critics: Ada Tolla and Giuseppe Lignano	
2024	Wine, Labor, Trusses	[10]
	studio v: Joint M.arch/HP	
	critics: Jorge Otero-Pailos and Mark Rakatansky	
2024	Response: “On Possibilism and the Practice of Uncertainty”	[16]
2024	Something Soft	[18]
	studio iv: Wild / Willed	
	critic: Mimi Hoang	
	studio partner: khloe swanson	
2024	Powertools	[26]
	instructor: Jelisa Blumberg	
	partner: khloe swanson	
2023	Layers or Gradients	[28]
	studio iii: Housing	
	critic: Hilary Sample	
	studio partner: Trella Lopez	
2023	AI and Surveillance	[36]
	studio ii: Damage Control	
	critic: Rosana Elkhatib	
2022	Art, Tarot, Bricks, Windows, Lineweights	[40]
	studio i	
	critic: Alessandro Orsini	
	tarot card partner: Val Flånon	



[6]



[7]



“And when I force myself to take a serious look, I see something familiar, an attempt by adults to break the young minds entrusted to my school and to undo what I see as a more edifying faith than that written by adults to break the young minds entrusted to them and remake them in a more orderly and pliable form.”

— Ta-Nehisi Coates, *The Message*

How do we always question space and life? ~~How do we still questioning?~~
What do we preserve?
How do we learn from a space? ~~How do we learn from a space?~~ not feel so intimidating?
What do we add to a space?
How do we share?
What can we add to a space?
How do we share?

labor, materiality,
and circulation within the historic
Arsenale and Galleaze, focusing on 16th-
century worker strikes and the role of
wine as labor compensation.

circulation patterns, interactive
exhibitions showcase shipbuilding
processes, supported by a structural
gradient from meta to wood. Trusses and
scaffolding integrate exhibition tracks,
display and public interaction
beyond institutional norms.

engagement
between craft and display, the archive
preserves records on labor, wine, and
materiality. Wine, historically tied to
labor, funds the project and circulates
through the space, except in restricted
areas. This intervention challenges
traditional displays, fostering accessibility
and merging historical narratives into an
evolving environment.

Figure 3.6 The state of the art

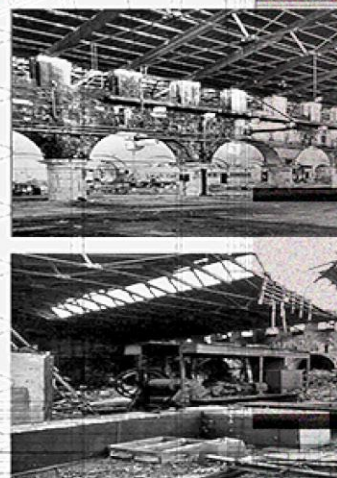


Figure 3.6: Foto delle Navi, 1990-1991, Soprintendenza A.C. Comune di Venezia, Padova



Figure 3.6: Foto delle Navi, 1990-1991, Soprintendenza A.C. Comune di Venezia, Padova



The political and cultural scene that took shape at the end of the 1970s, especially in the con-text of the Venice Biennale, is of extreme interest, for it was in those years that the Venetian institution echoed the hottest topics of the time. It did this by becoming an experimental work-shop in which ideas, protest, and a culture of dis-sent joined together in an effort to challenge traditional modes of display. In particular, the theme of democ-racy was chan-néled at the Biennale, transforming the exhibition into a po-lit-ical device, a virtual space for public con-versation.

Adv V
"On Possibilism and the Practice of Uncertainty"
Conversation Series
Weds Oct 2, 2024

EXT. ENTERING

beep
"Have a nice day"

EXT. AVERY HALL

door opens

INT. ELEVATOR

clicks button

INT. STUDIO LEVEL

door opens

INT. EMAIL REMINDER

"Please be reminded of our first conversation today at 10 in and that required of all students. You will

INT.

Students: *Chatter*

*Information needed

Name
UNI
Professor

Doors close

Those who made it in,

INT.

"Quiet"
presenting

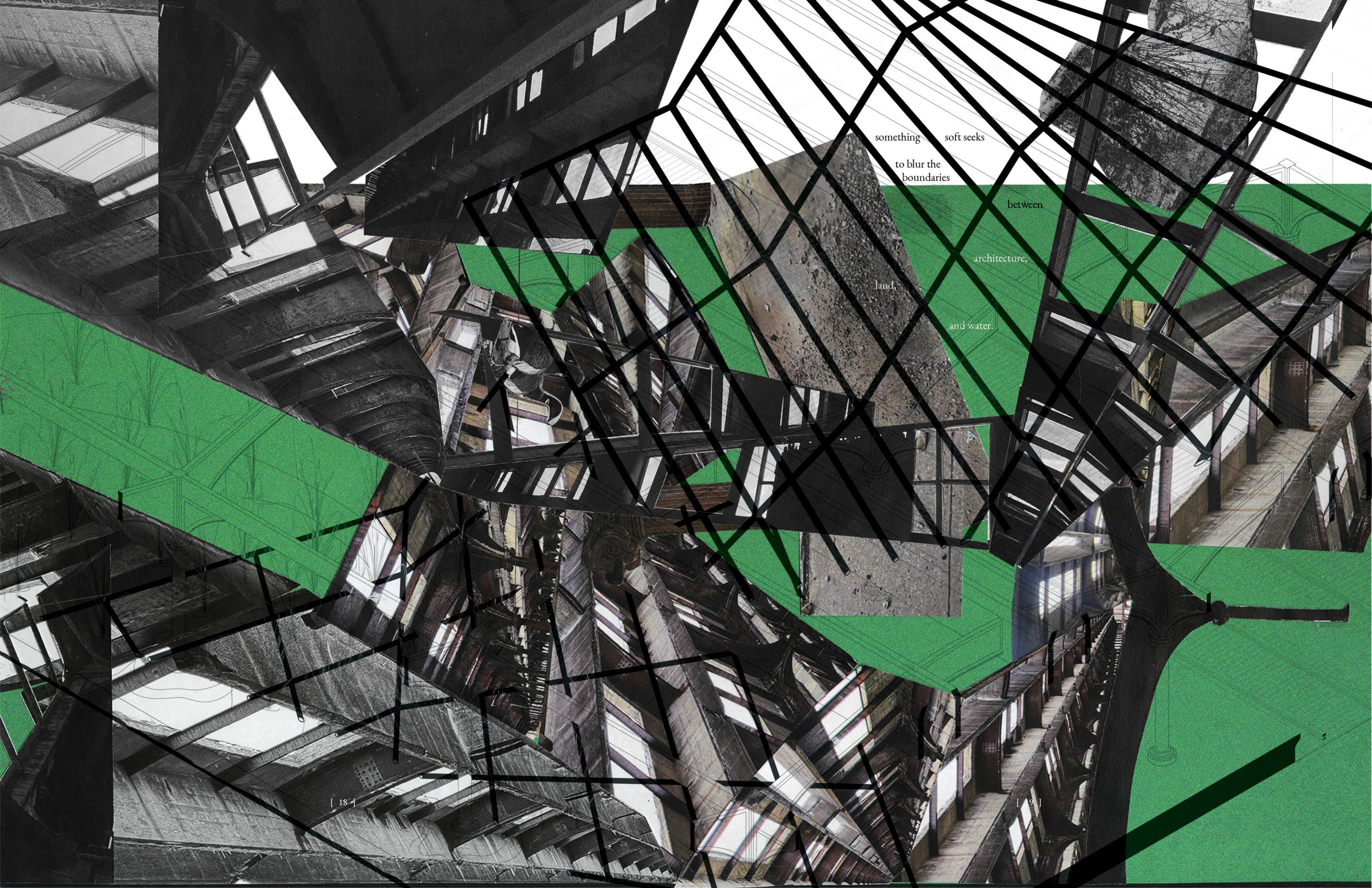
message received in group chat

Name
UNI
Professor
For attendance

SCENE.

The schools pedagogy was mentioned
modernity, colonialism, and extractivism
entanglements
between architecture, spatial justice, and planetary emergency
opposite direction of these claims.
doors of Avery Hall, at the least.

A few weeks, Avery Hall,
our education.



something soft seeks
to blur the
boundaries

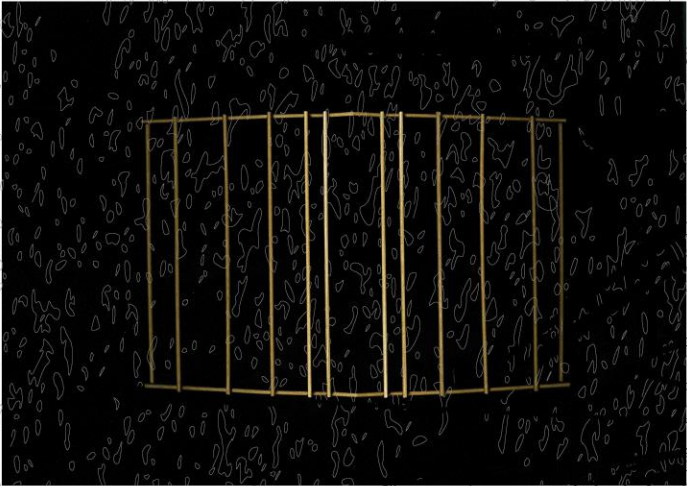
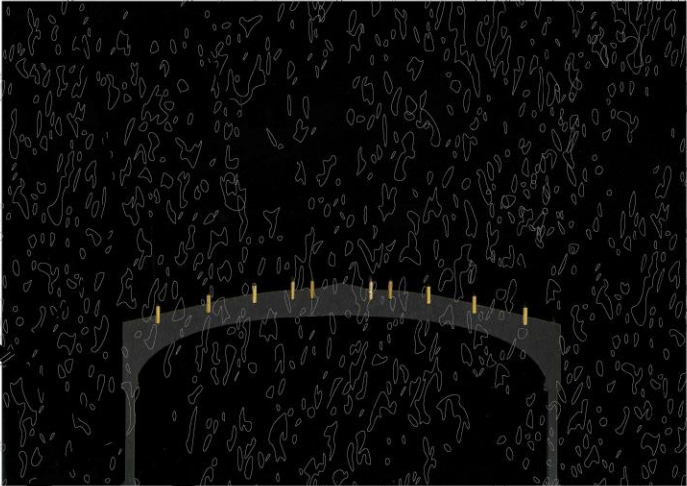
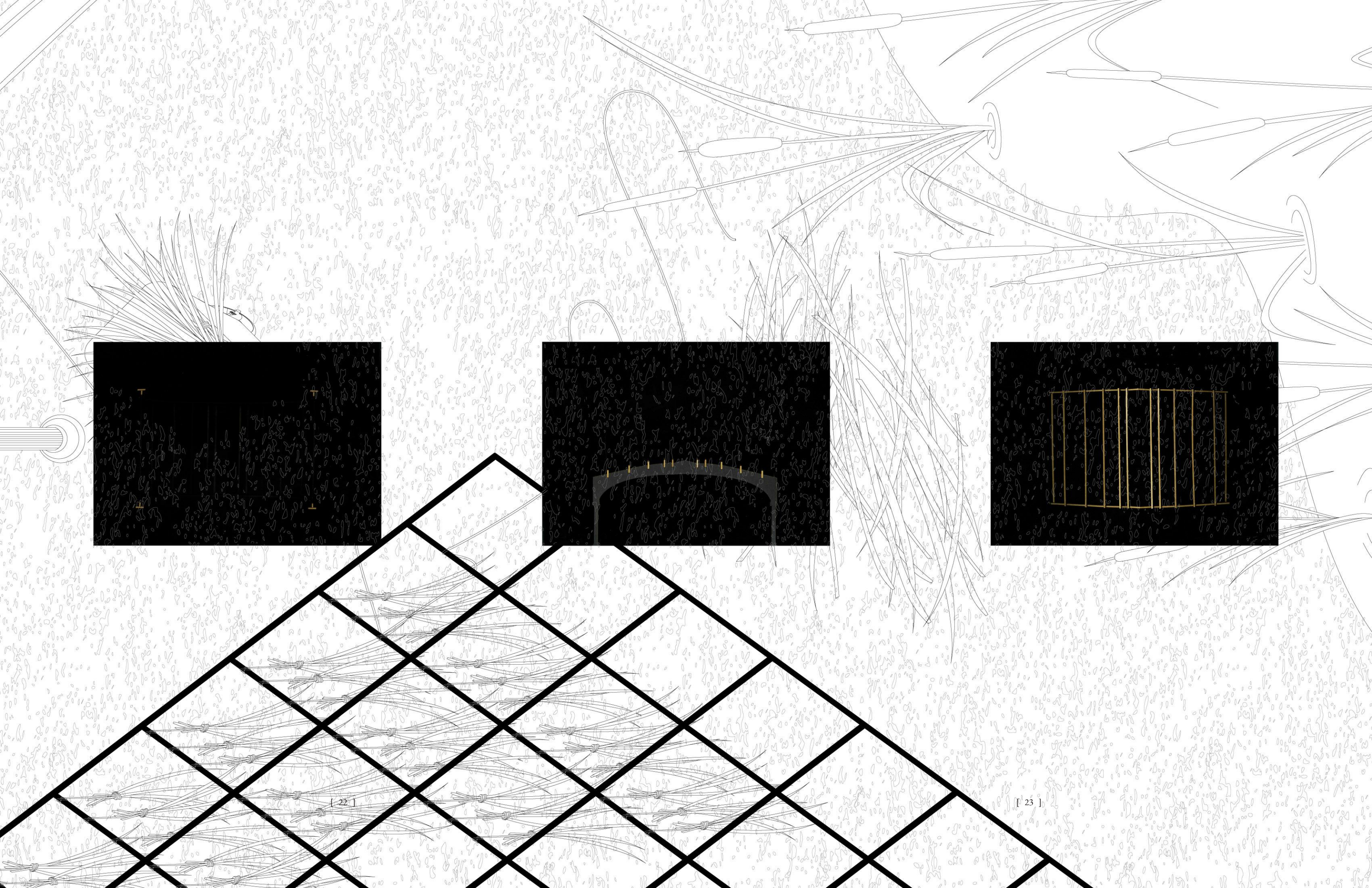
between

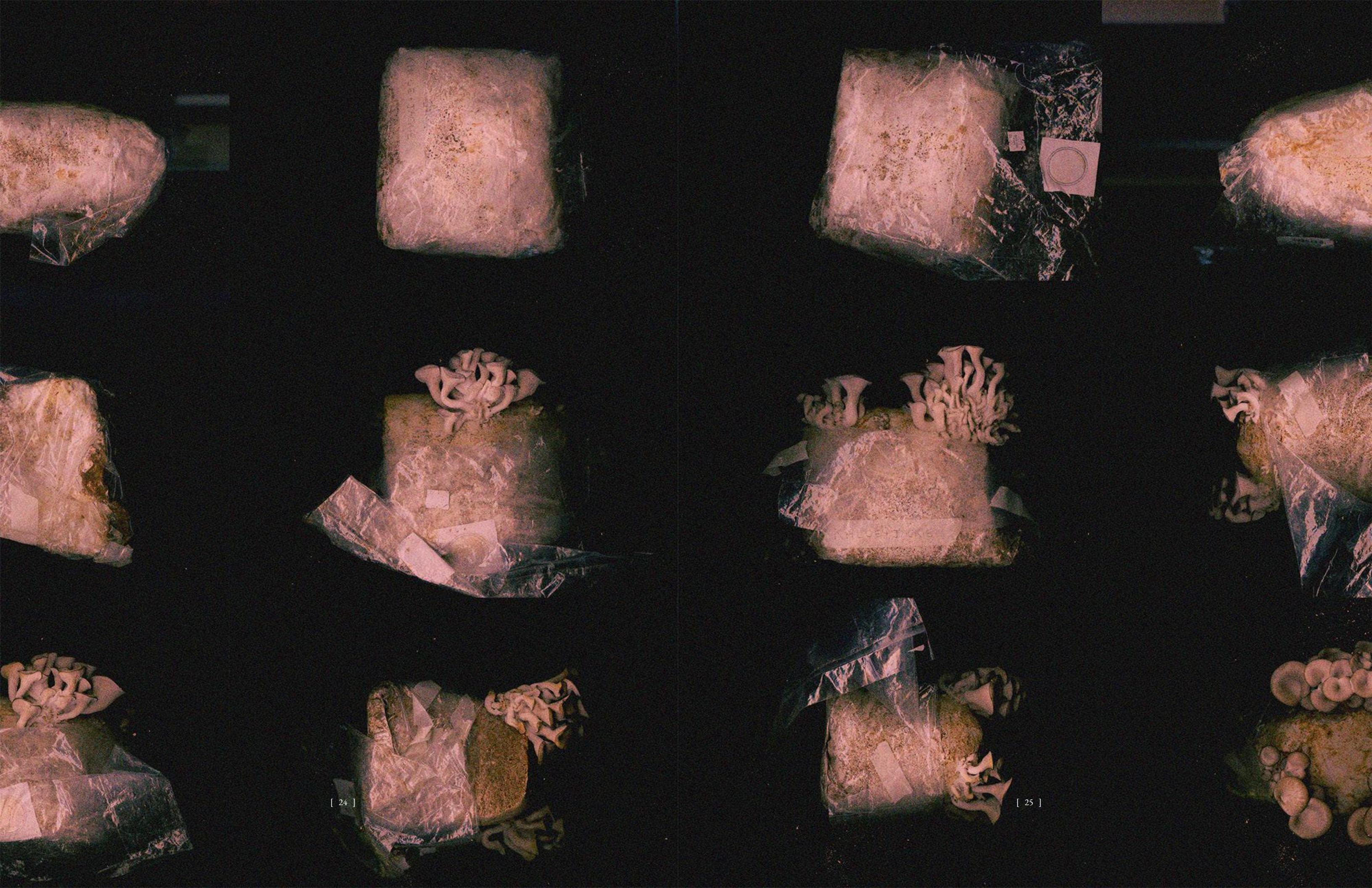
architecture,

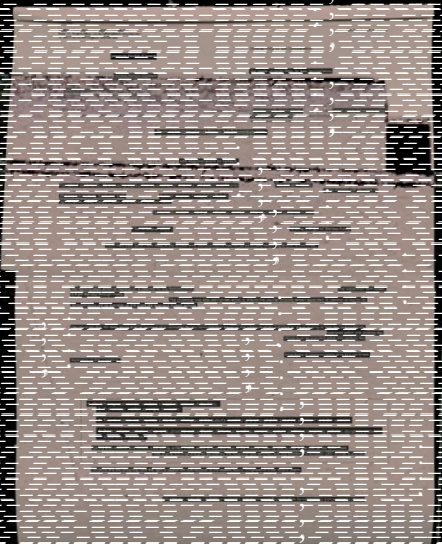
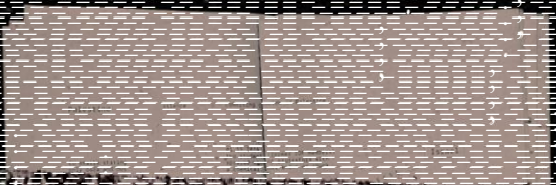
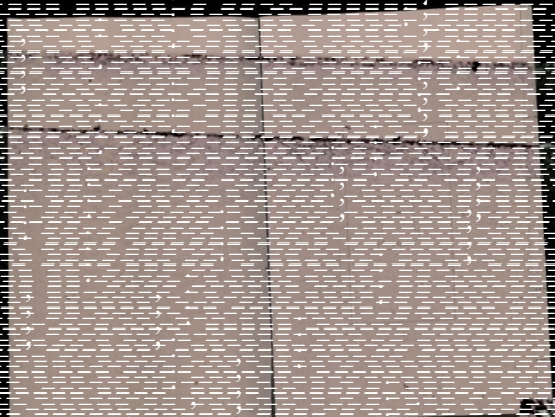
land,

and water.









My mother and all seven of us were children
locked our home, saved the key and were driven out of our home

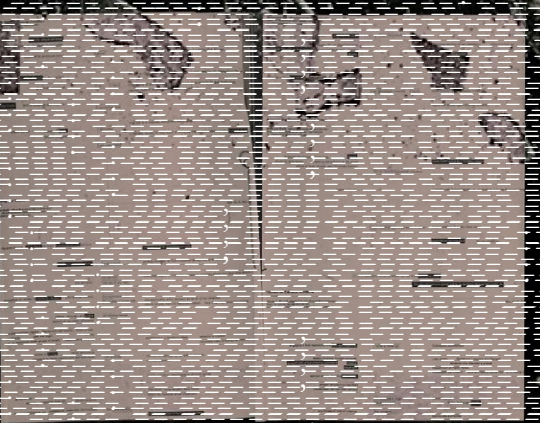
is broken. I am horrified about Baba and
the Armenian massacres, my family and
Quds! It is haunting me and I am afraid
the Palestinians as the Turks did against
our homes, land and our future. "Ezra"

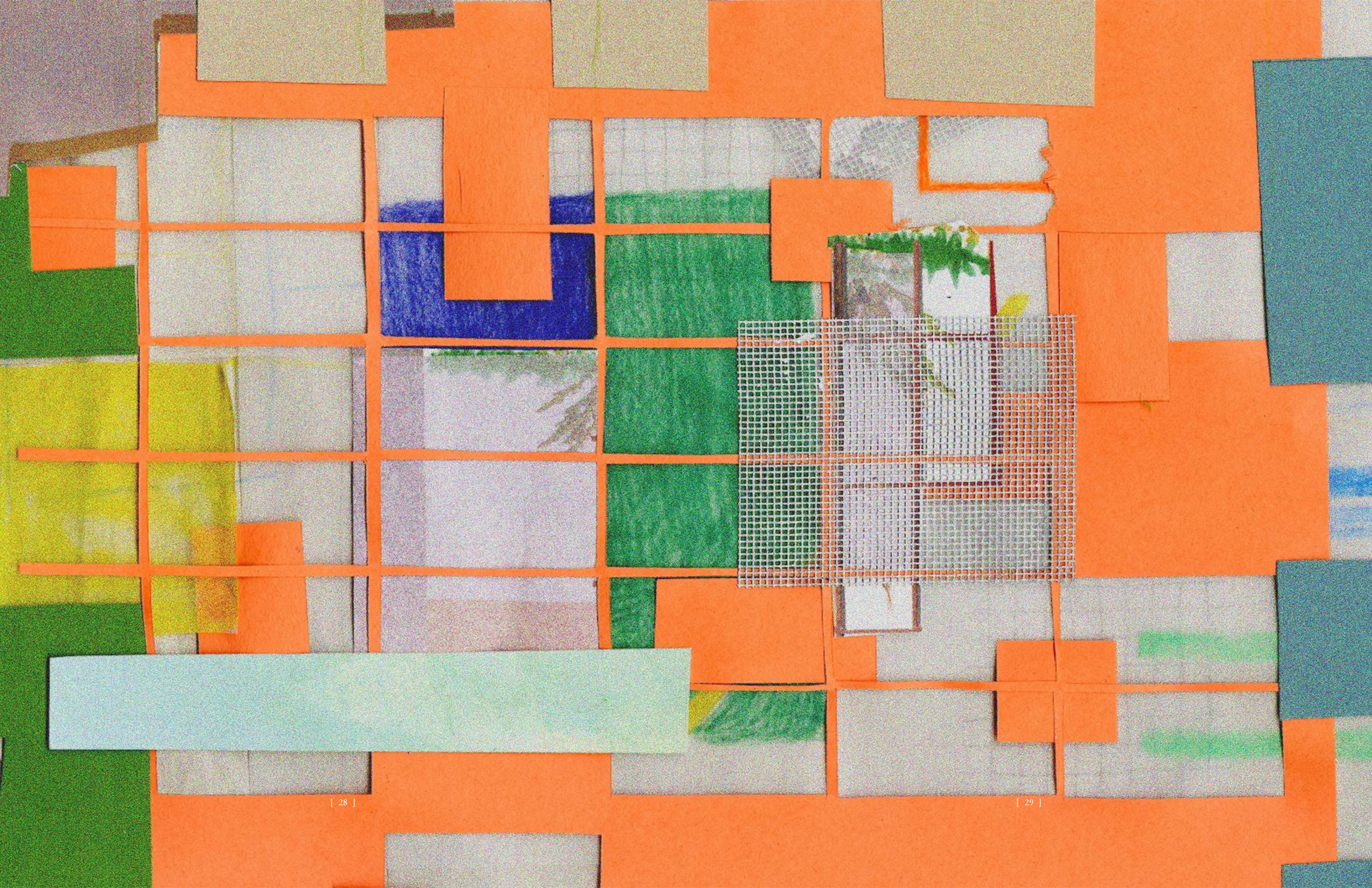
My mother and all seven of us were children
locked our home, saved the key and were driven out of our home

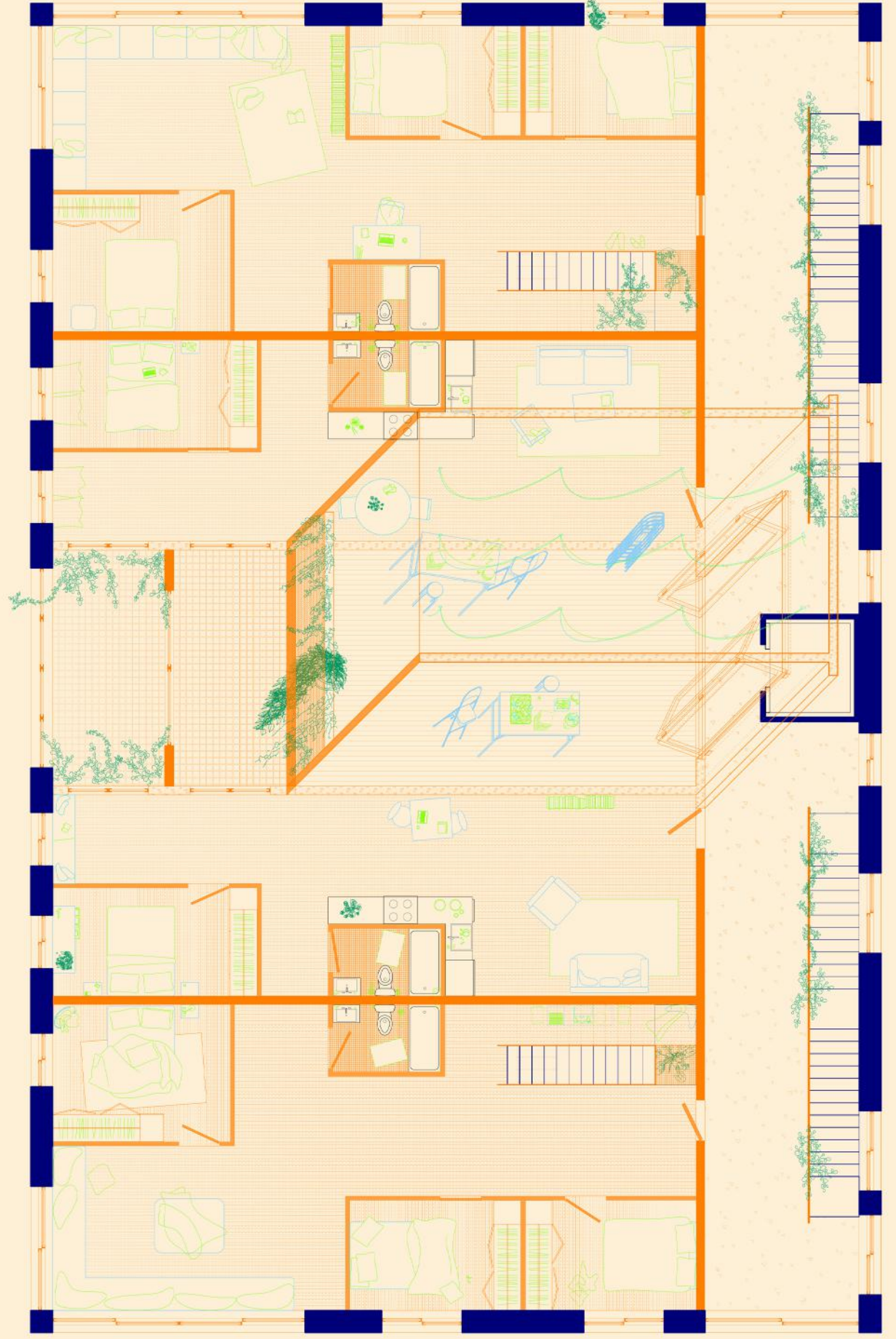
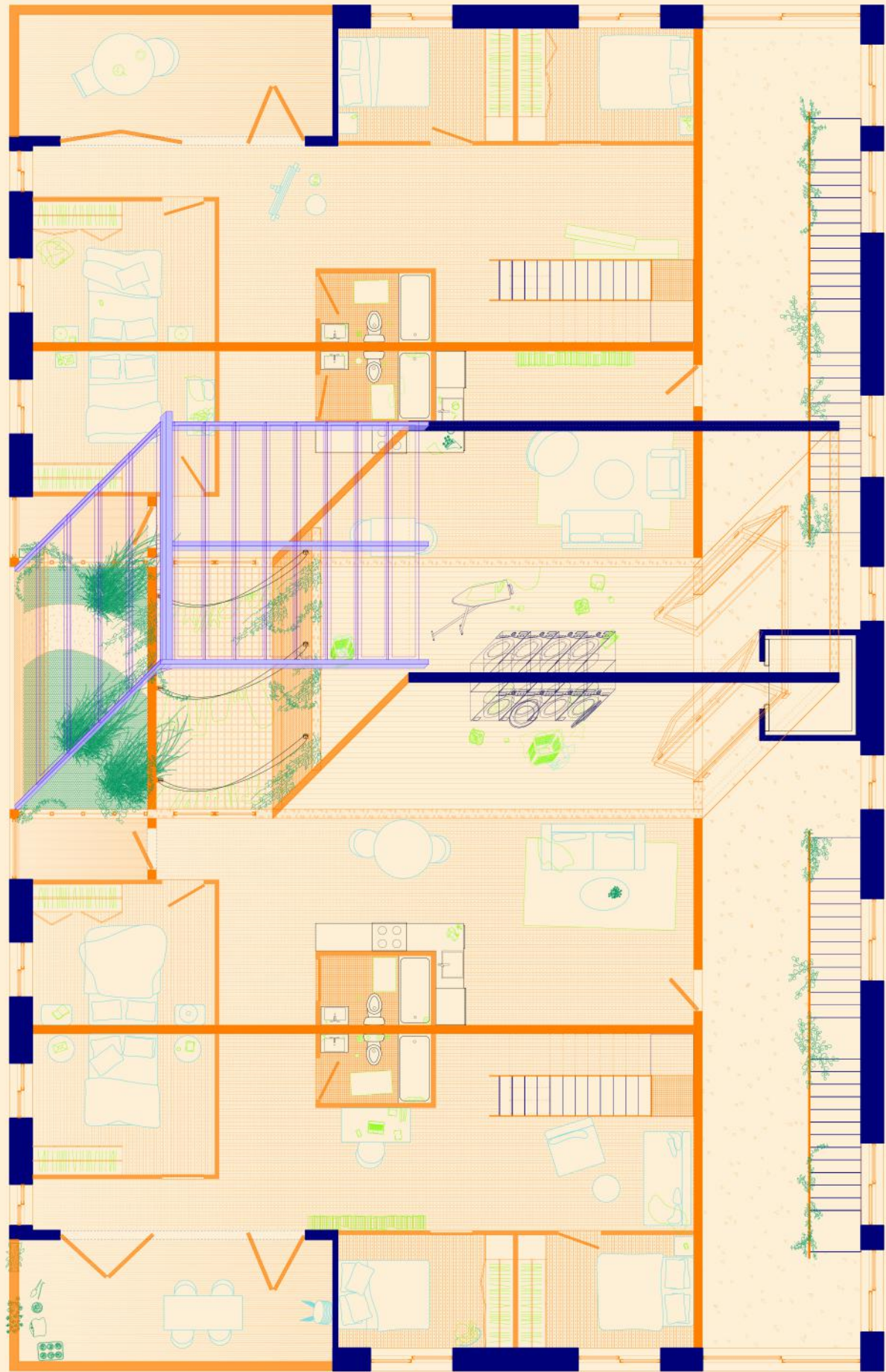


My mother and all seven of us were children
locked our home, saved the key and were driven out of our home

Baba got sick and died of "a broken heart"



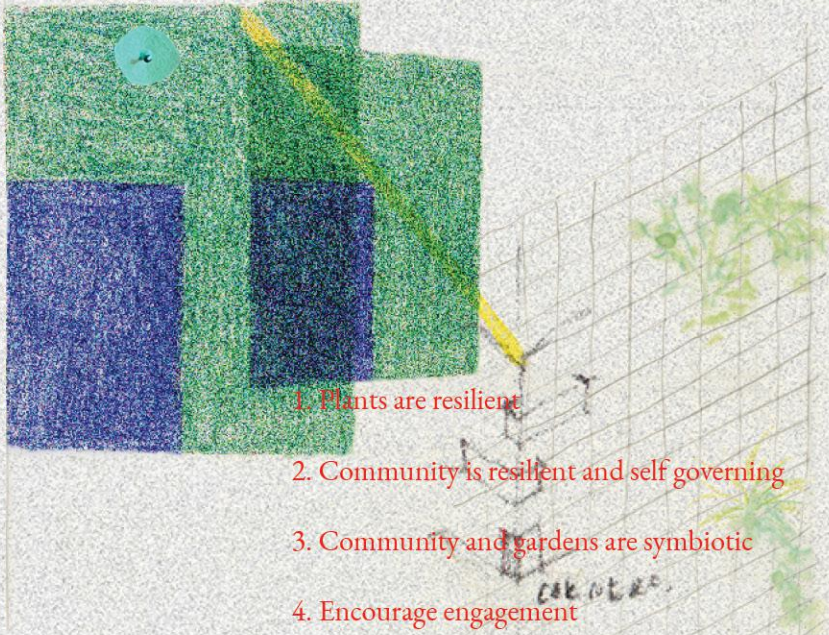






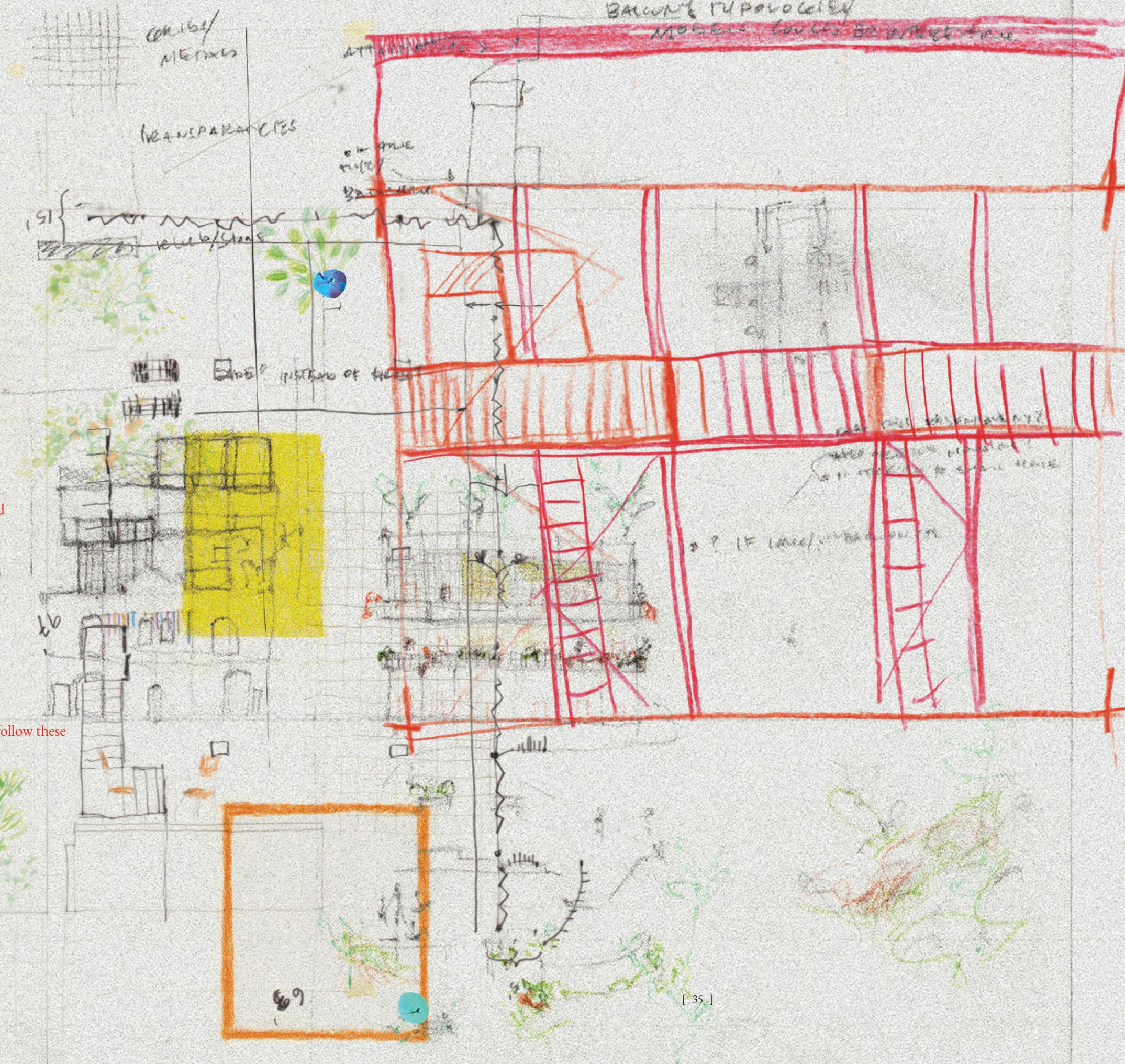
PRE-PRINT ON THE STONE

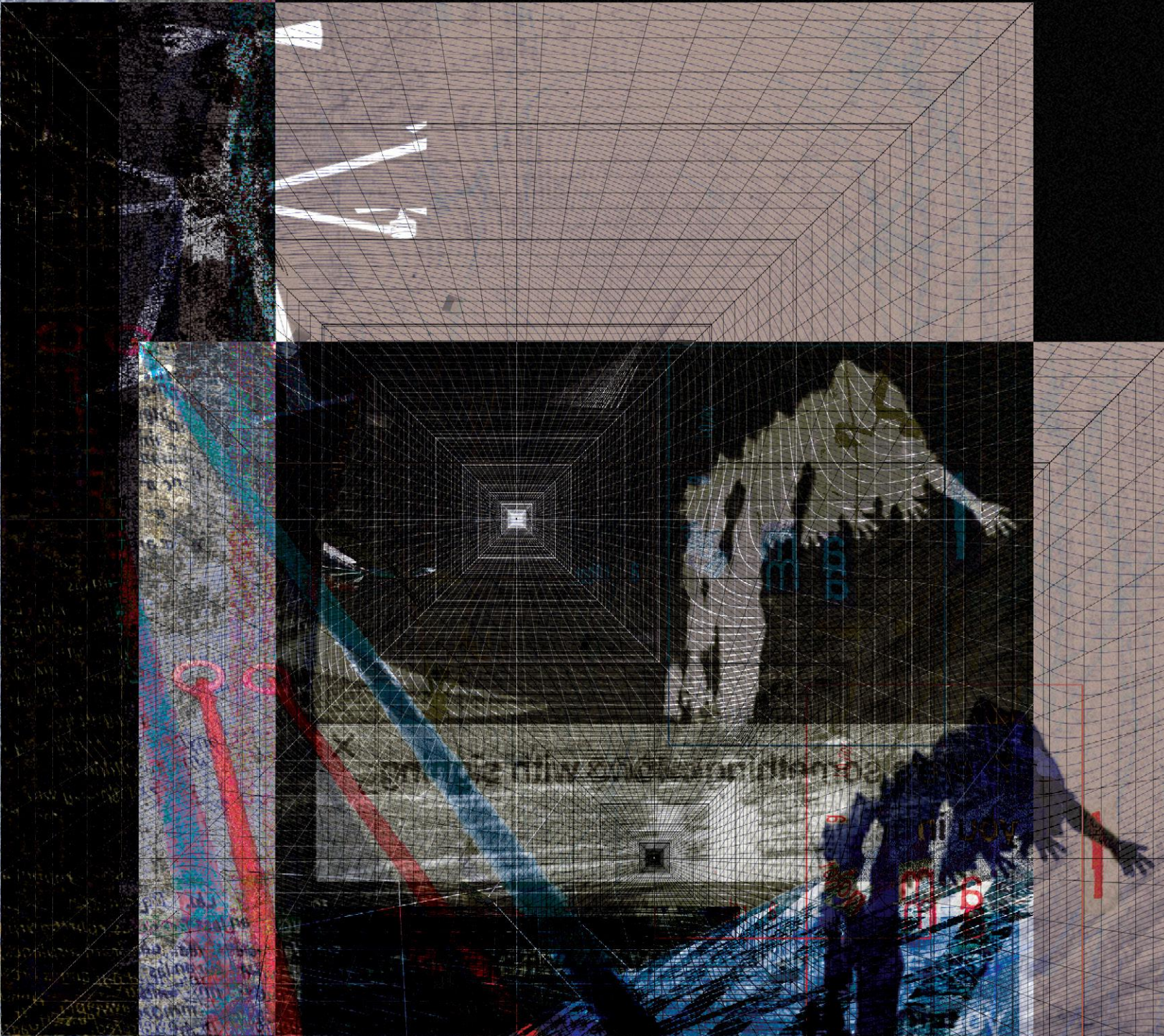
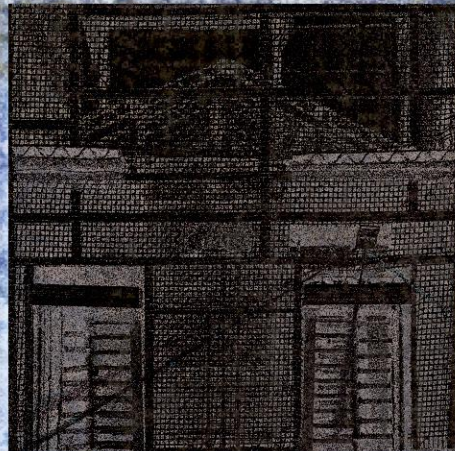
DONT OVER THINK IT!

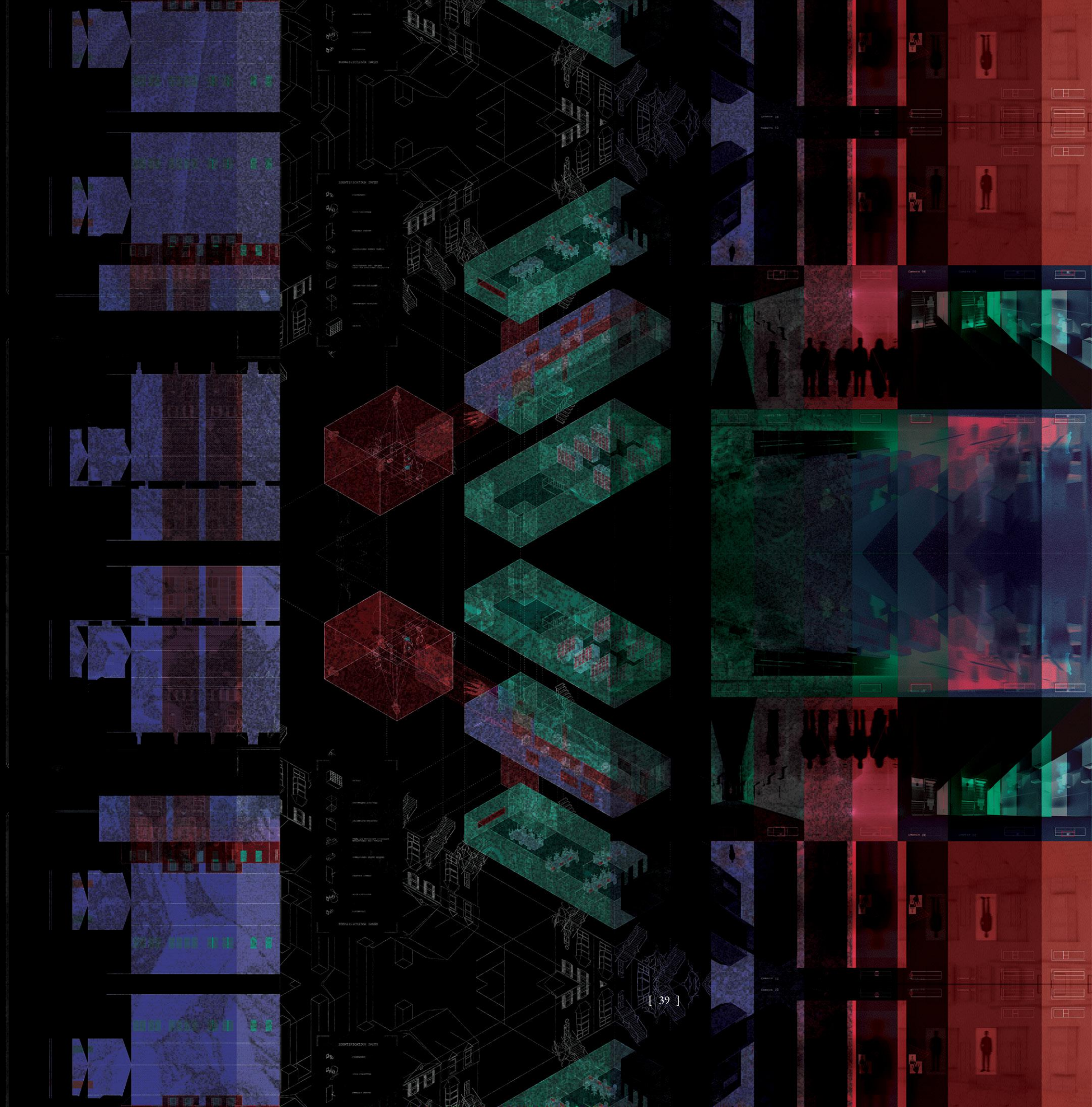
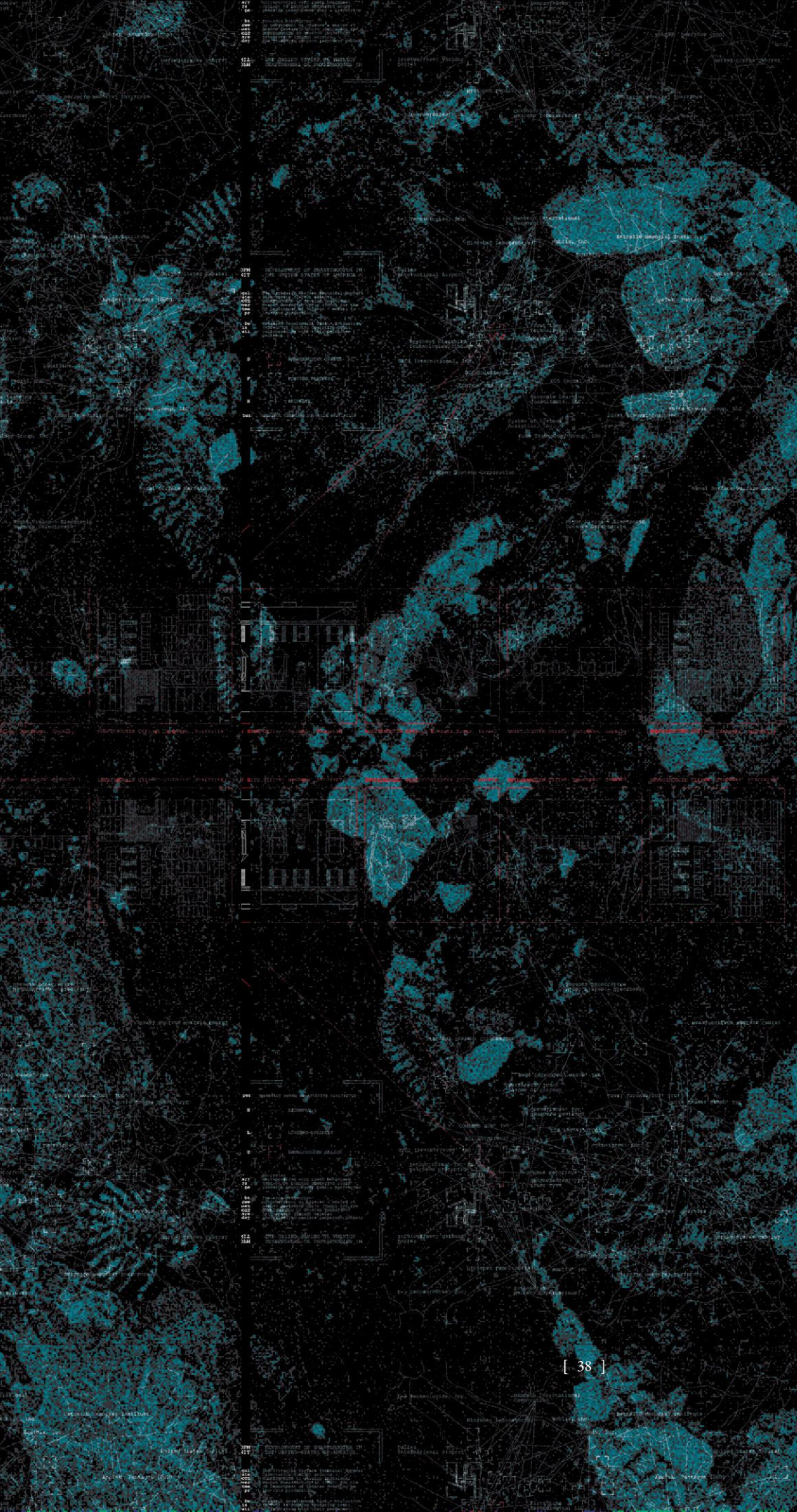


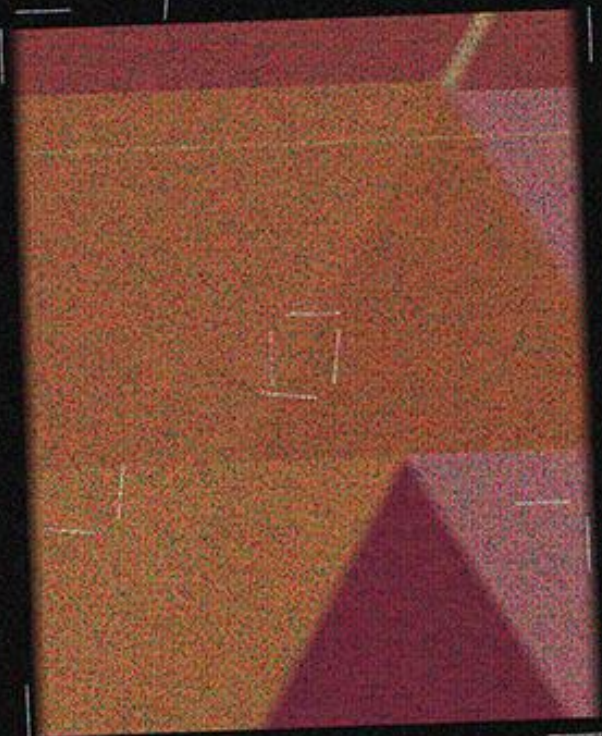
1. Plants are resilient
2. Community is resilient and self governing
3. Community and gardens are symbiotic
4. Encourage engagement
5. Plan diversity in all axis and scales and diversity will be facilitated
6. Moments of privacy are equally as important as open space
7. Consider maintenance
8. Natural ecological maintenance is possible in urban spaces
9. Green space should be an escape
10. Green space should be integrated

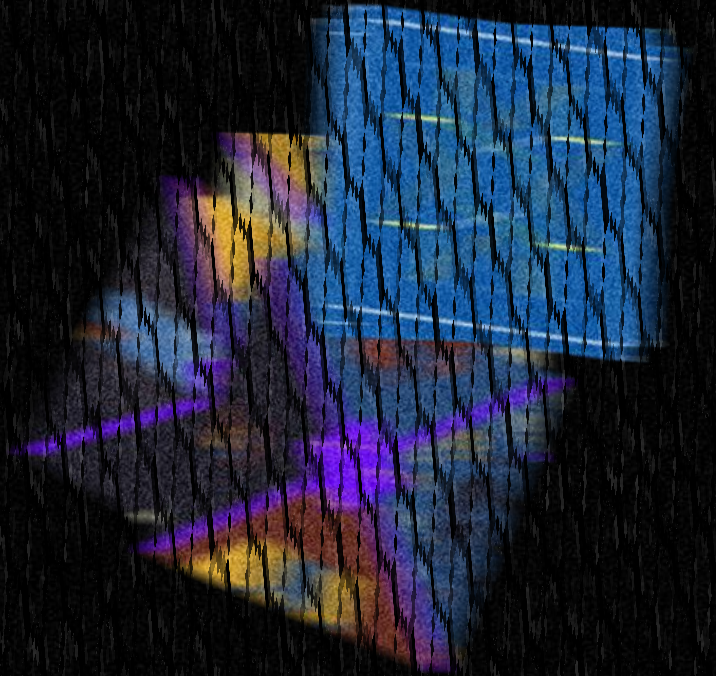
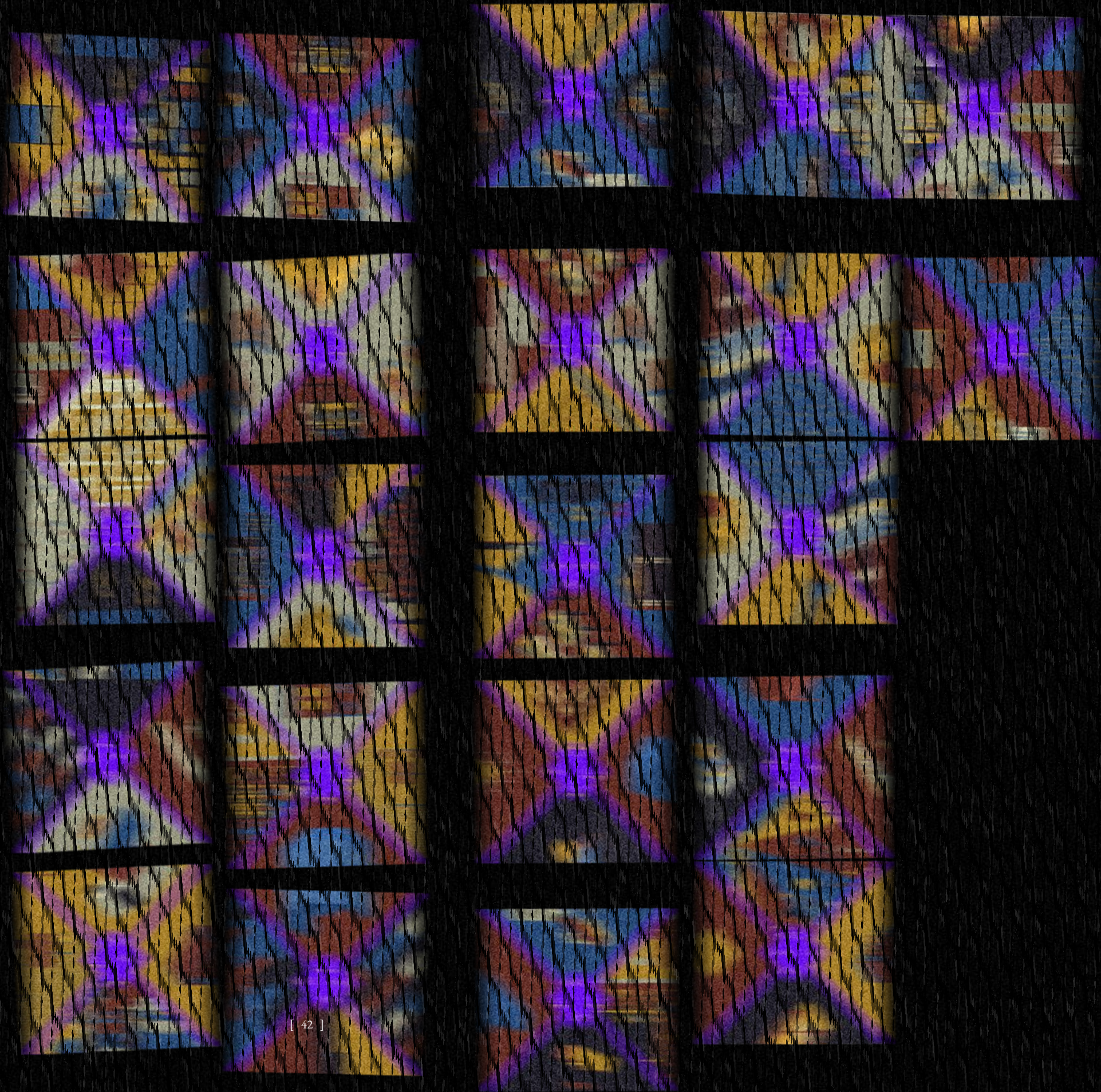
Through these considerations, we decided that our design would follow these tenets, as buildings, people, and gardens grow as one.

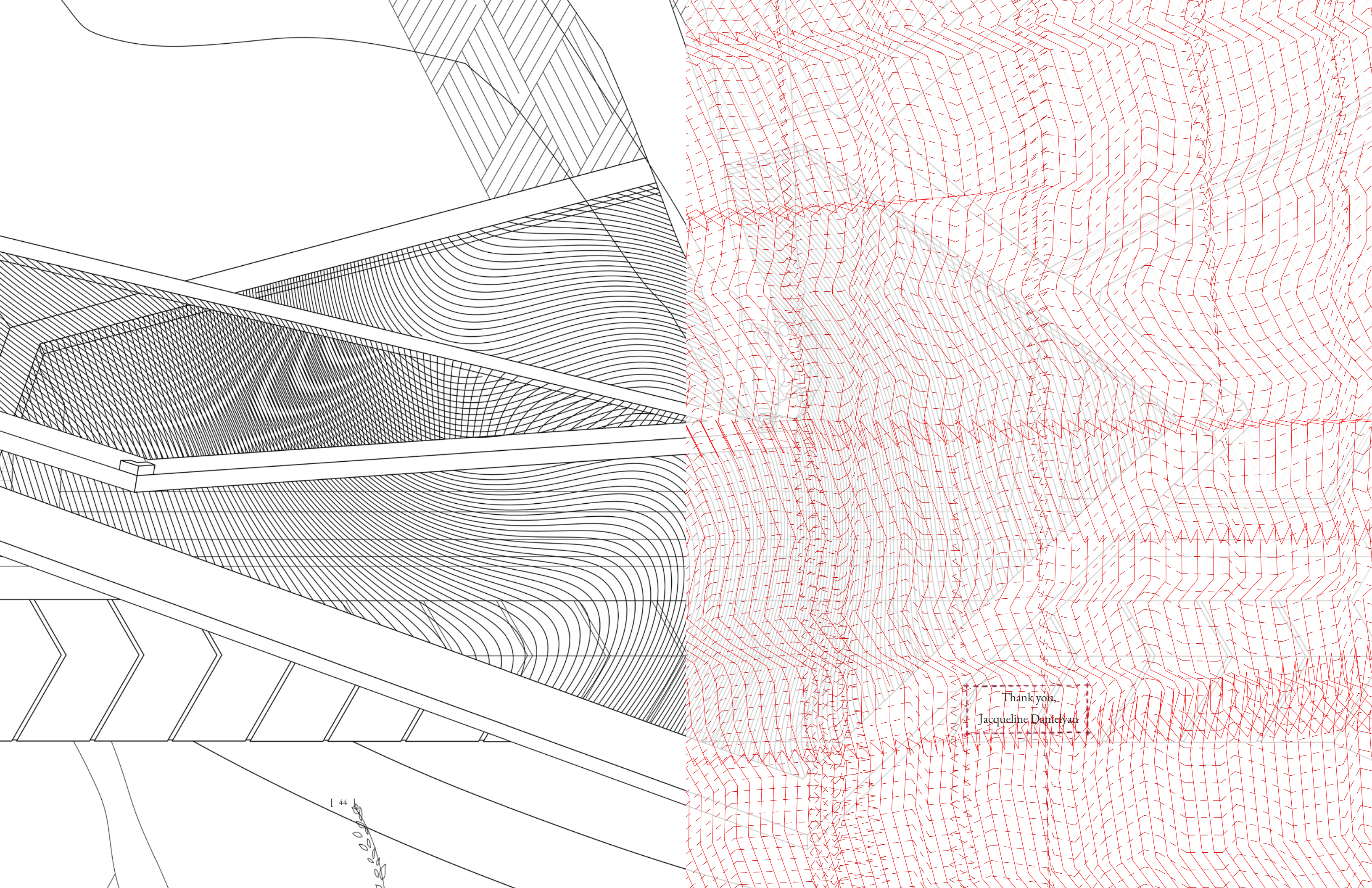












Thank you,
Jacqueline Danielyan