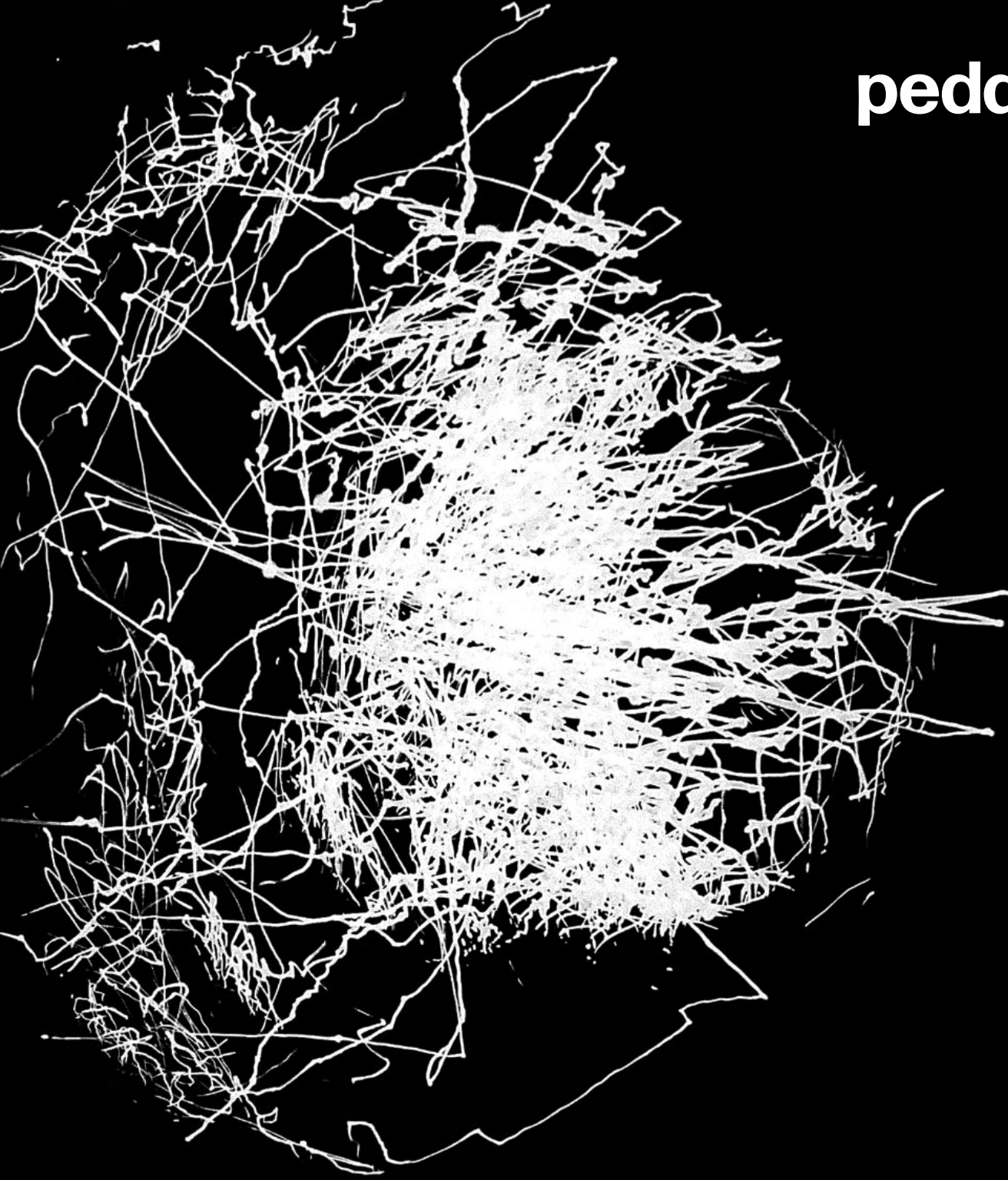


pedaço



pedaço

/pe'dasu/ piece, part

This portfolio is as much about care as it is about design: care for people, for environments, for material, and for the spaces that quietly shape everyday life. Over the course of [7] years in this “part” of my life, these ideas have unfolded alongside my architectural education, culminating in a very memorable and monumental [3] years at GSAPP—for which I am deeply grateful.

The Portuguese word on the cover gestures toward ideas of home, memory, and assemblage that continues throughout my body of work.

LORENNAH

MARIANNA

GRÄNFORS

M.ARCH 2023-2026 PORTFOLIO



SPACE MATERIAL ORGANISMS

parts of...



Net[work]s of Care

Fernanda Canales
Adv. Studio VI
Spring 2026

[6]



Carbon Temples

David Benjamin
Adv. Studio V
Fall 2025

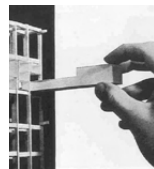
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Art House [House for Art]

Robert Marino
Adv. Studio IV
Spring 2025

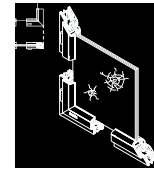
[22]



Multi-Generation Housing

Erica Goetz
Core III
Fall 2024

[32]



Damage Control

Grace Alli
Core Studio II
Spring 2024

[48]



Fugitive Mobilities

Talitha Liu
Core Studio I
Fall 2023

[58]



Analog Drive

Lorenzo Villagi
ADR II
Spring 2024

[66]



Design [+] Adjacencies

Cross-semester at GSAPP

[72]

...a whole

Net[work]s of Care: Rehabilitory Housing + the Feminine Economy

Colonia Doctores, Mexico City, Mexico

Partner: Alyssa Duran

This project interjects the violent machismo culture of Mexico City by embedding a discreet network of rehabilitative housing for women and children within the urban fabric. Rather than operating as a visible shelter, it adopts spatial camouflage—appearing as familiar, everyday businesses like laundromats and salons, while concealing protected domestic spaces. What begins as a network of emergency booths inspired by informal market stalls, grows into a micro-economy as they act as both economic engines and thresholds to housing. Rejecting the isolation of conventional shelters, the project fosters collective rehabilitation through shared kitchens, childcare, and storytelling. These spaces elevate forms of labor traditionally associated with women while building systems of mutual support and autonomy—recovery without stigma—hidden in plain sight.

Adv. Studio VI / Fernanda Canales + Foteini Kallikouni / Spring 2026



Soft Infra[Structure]s

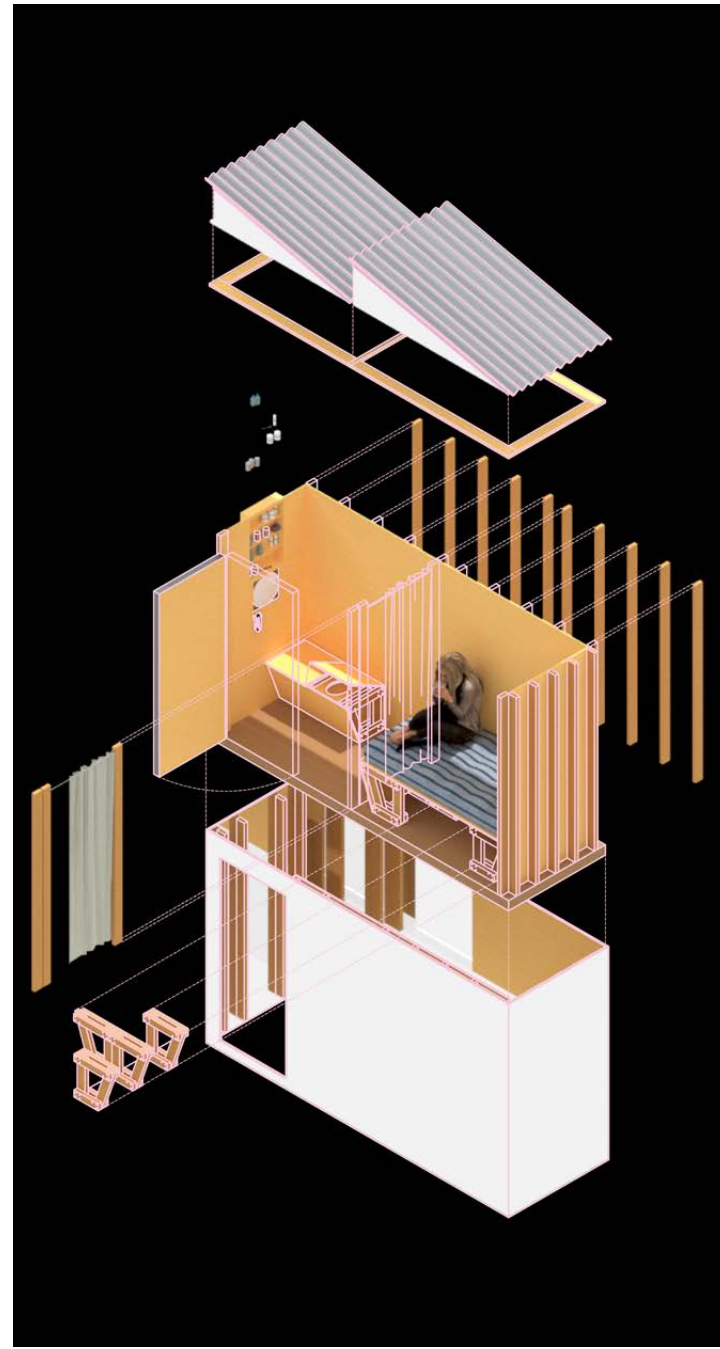
By creating microcosms of labor that is shared and by creating flexible space for variable businesses, women who come in from an abusive household find support, both in their living situation and financial. They come here, either alone or with their children, and are able to get back onto their feet, start their business, and contribute to this haven that has soft infrastructures that can be integrated into the urban fabric.

Lightweight elements like salons, stalls, and shaded gathering spaces sit alongside longer-term dwelling units built with reused and adaptable materials. Rather than a fixed plan, it develops through accumulation, where everyday gestures gradually become lasting infrastructure, nestled within abandoned or forgotten structures and alleyways, reclaiming “unsafe” spaces.

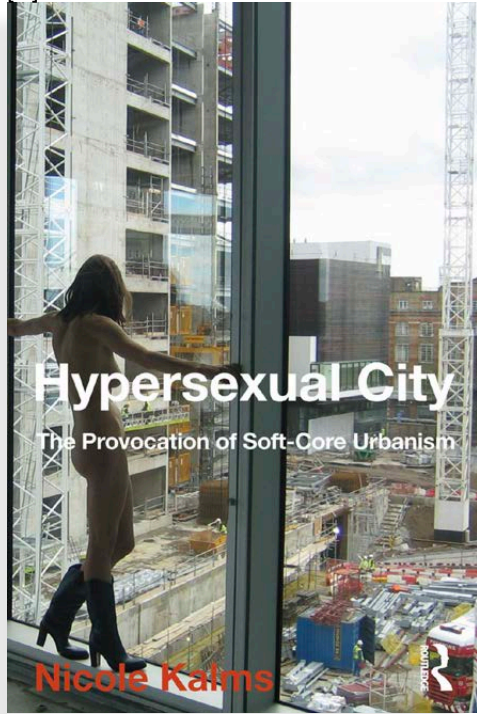


Space + Subordination

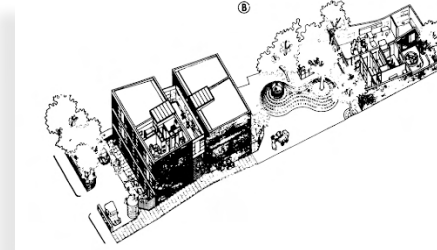
This module was an initial response to the uneasiness women feel on the street, especially at night. Inspired by the street-side market stalls along our site, this architecture emulates its identity by instead providing support for women in various situations: being safe from an assaulter, needing a place to sleep, keeping her children safe from her abusive husband, etc. These modules can be deployed around the city in zones that a woman may feel isolated in to then find safety. The project grows as a network of care made from both small interventions and more permanent housing structures.



[1]



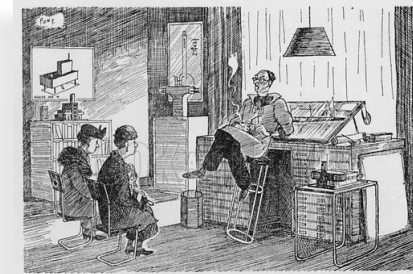
[4]



REFERENCES:

- [1] *Hypersexual City*, Nicole Kalms, 2017.
- [2] *From Pont*, The British at Home, 1939.
- [3] *What Would a Non-Sexist City Be Like?* Dolores Hayden, 1980
- [4] *Nina West Homes*, London, Sylvester Bone, 1972.
- [5] *Emergency Booth*, drawing by Lorennah

[2]



"Did I really understand you, Miss Wilson, to use the expression, 'A cosy nook' in connection with the house you wish me to design for you?"

[3]

I Am Your Sister:

What Would a Non-Sexist City Be Like? Speculations on Housing, Urban Design, and Human Work, Dolores Hayden, Da Capo Press, Spring 1982, p. 9, Paradoxa Archivio Online pp. 11

What Would a Non-Sexist City Be Like? Speculations on Housing, Urban Design, and Human Work

Dolores Hayden

"A woman's place is in the home" has been one of the most important principles of architectural design and urban planning in the United States for the last century. An implicit rather than explicit principle for the conservative and male-dominated design professions, it will not be found stated in large type in textbooks on land use. It has generated much less debate than the other organizing principles of the contemporary American city in an era of monopoly capitalism, which include the ravaging pressure of private land development, the fetishistic dependence on millions of private automobiles, and the wasteful use of energy.¹ However, women have rejected this dogma and entered the paid

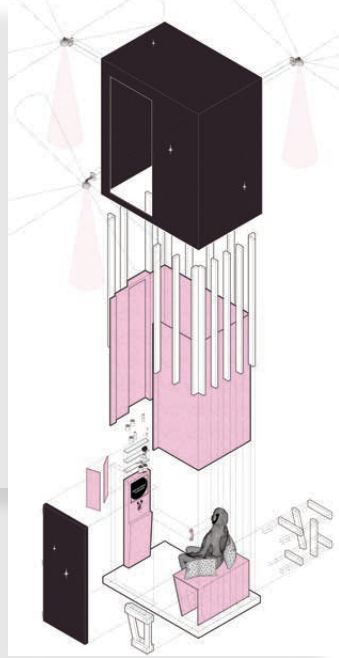
This paper comprised part of the text of a talk for the conference "Planning and Designing a Non-Sexist Society" University of California, Los Angeles, April 21, 1979. I would like to thank Catherine Simpson, Peter Martin, S. M. Miller, Kevin Lynch, Jerome Brecher, and David Thompson for extensive written comments on drafts of this paper.

1. There is an extensive Marxist literature on the importance of spatial design to the economic development of the capitalist city, including Henri Lefebvre, *La Production de l'Espace* (Paris: Editions Anthropos, 1974); Manuel Castells, *The Urban Question* (Cambridge, Mass.: M.I.T. Press, 1977); David Harvey, *Social Justice and the City* (London: Edward Arnold, 1974); and David Gordon, "Capitalist Development and the History of American Cities," in *Man and the Metropolis*, ed. William K. Tabb and Larry Sawyers (New York: Oxford University Press, 1976). Some of the work deals analogously with the situation of women as workers and homemakers, not with the unique spatial inequalities they experience. Nevertheless, it is important to consider the economic and historical analysis of these scholars with the empirical research of non-Marxist feminist urban critics and sociologists who have examined women's experience of conventional housing, such as Gerda Kleeke, *Signs: Journal of Women in Culture and Society* (vol. 6, no. 3, 1981).

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[5]

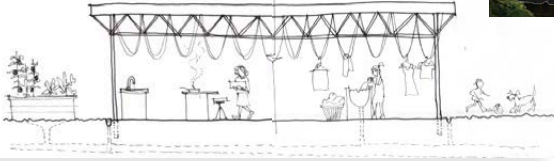
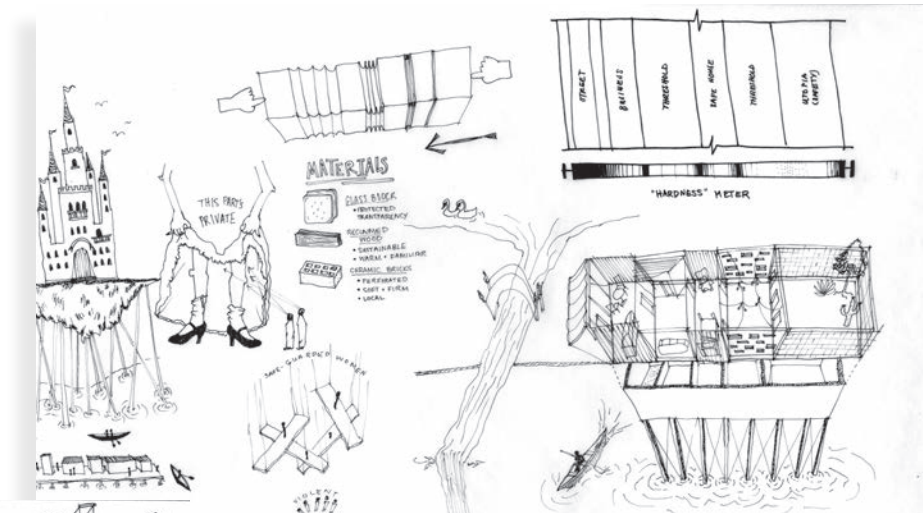
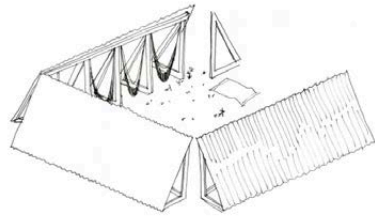
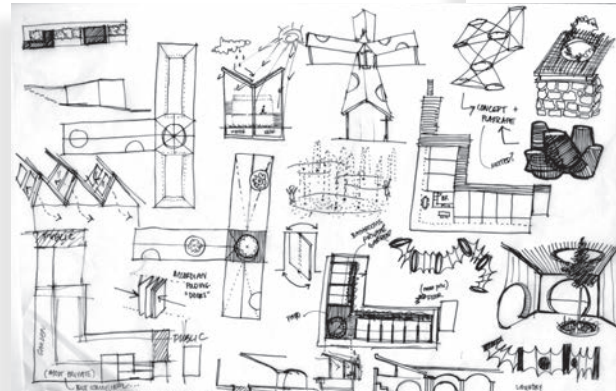


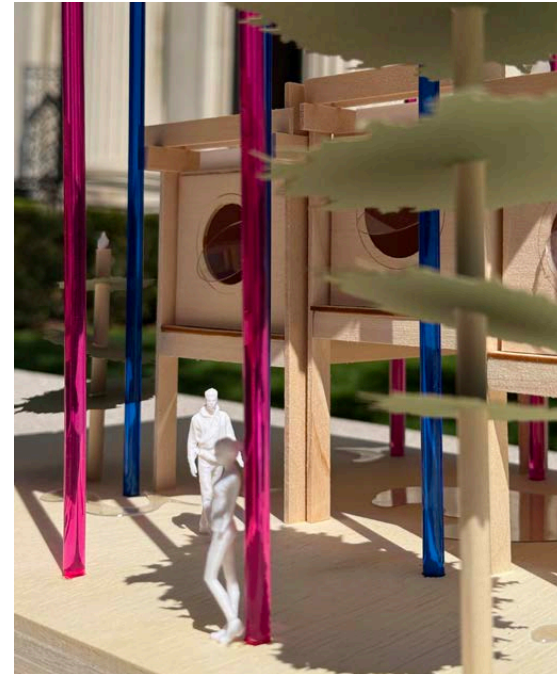
PICTURED:

Hand sketches, collages, and imagery from CDMX Kinne trip

"Architecture relies on a never-ending regime of labor called maintenance."

- Hilary Sample, *Maintenance Architecture*, 2016





“...gender differences are articulated spatially, through relations of movement and vision: viewing and being-viewed, consuming and being consumed, exchanging and being-exchanged, displaying and being-on-display.”

Jane Rendell, “Serpentine Allurements”, *Gender Space Architecture*, 2000.

Carbon “Temples”: Carbon Conviction Campaign

East Harlem, New York, USA

Partner: Kelsey Wang

Located on 125th & Lexington, this project thesis repositions Carbon from an invisible metric to a civic material of belief. Through a coordinated network of architectural “temples”—a cafe, a train station, and a literal church—digital tools, and public rituals—culminating in the Museum of Carbon—our project transforms carbon-negative bio-material construction into a public spectacle of shared cultural desire and practice. Research shows that it takes roughly 10% of a population to influence society. Carbon Temples leverages this dynamic by creating engaging interfaces and feedback loops through our digital tools that track carbon-negative behavior, visualize impact, reward participation, and make commitment public and perceivable, without putting the burden on the individual. By tapping into human desires for identity, status, community and ritual (rather than solely altruistic motivations), the project offers a strategy for transforming individual choices into a scalable cultural shift.

Adv. Studio V / David Benjamin / Fall 2025

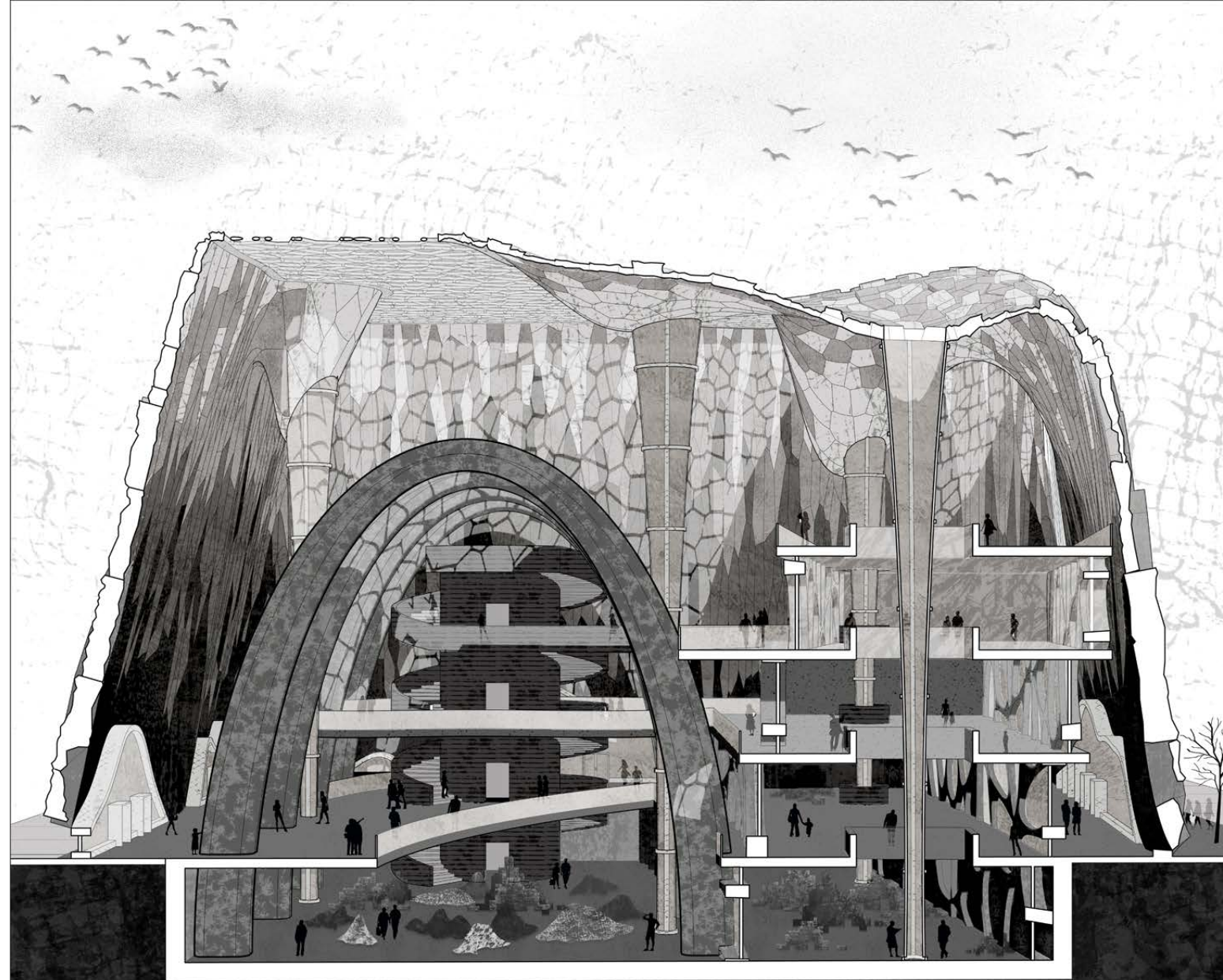




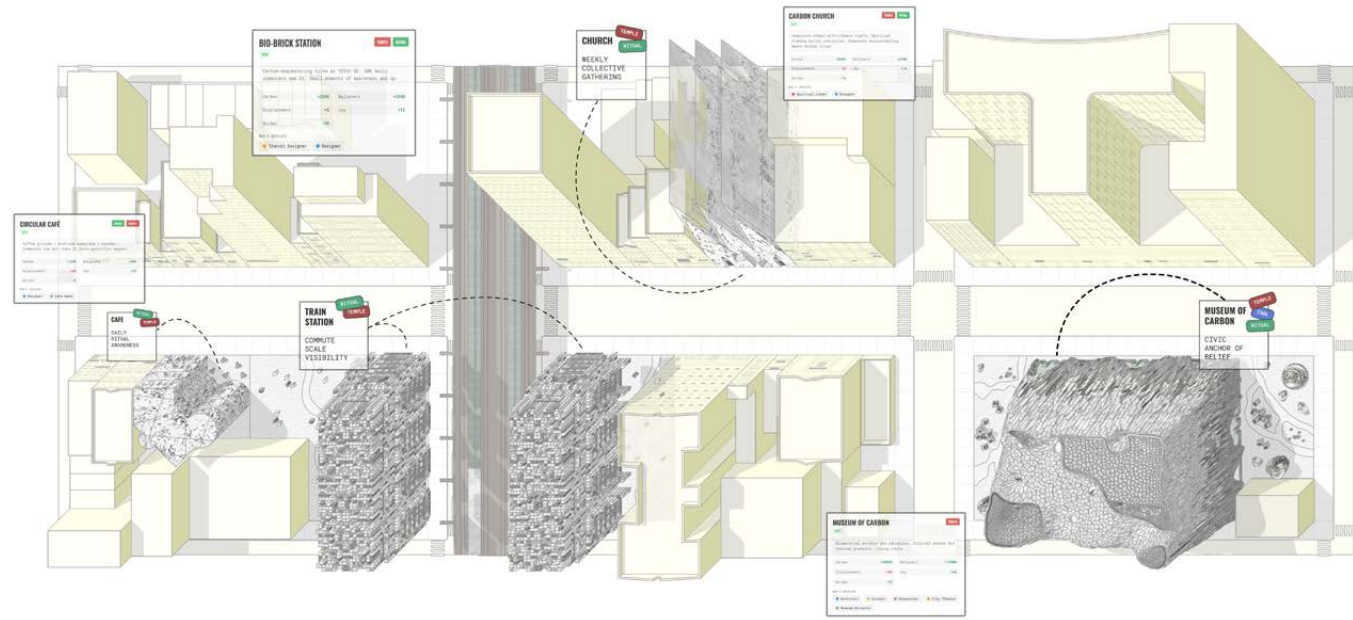
Pictured: Material prints in ink, for Museum shop “postcards”
Prints made my hand and scanned + used in Museum section (right)

Program: Museum, Factory, Cafe, Church, + Metro North Train Station

Materials: Rice Straw, Bio-char Concrete, Agricultural Waste, Rammed Earth, Algae-Glazing, Coffee Grounds, Wood, + Bamboo



Section drawing through “temple” of Carbon, Museum



(Top) Game of Carbon Temples + their stakeholders

Physical Model + Prints
Wall assembly + Museum shop postcards made from material ink prints, with digital tools accessed via QR code on back.

Material Explorations

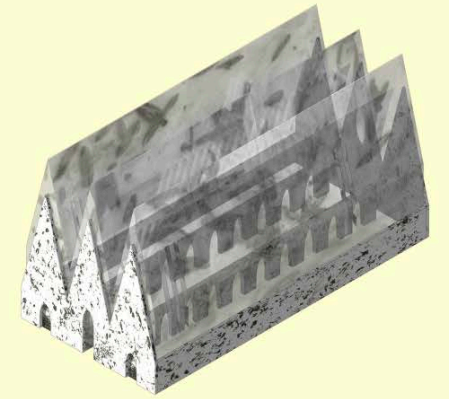
- Straw + Coffee Grounds + Algae
- Straw + Algae
- Coffee Grounds + Algae



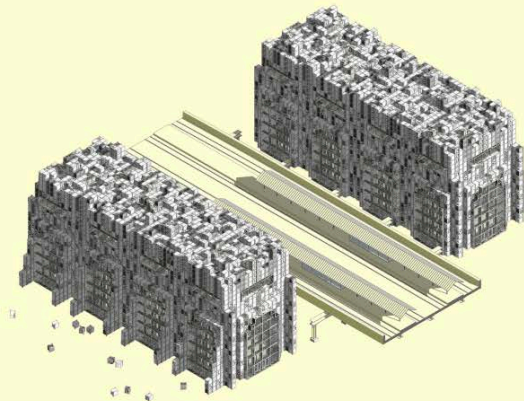
Carbon "Temples"



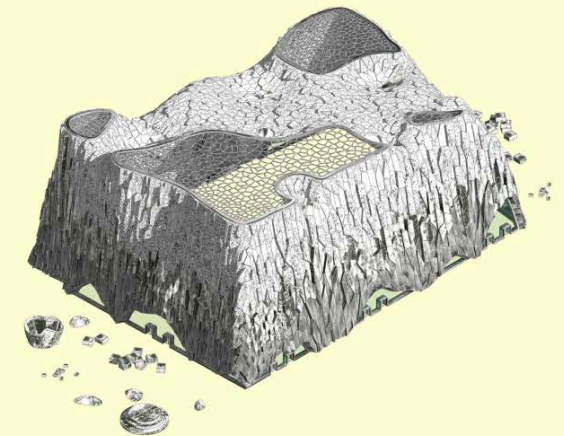
Cafe



Religious Space



Transportation Hub for Capitalism



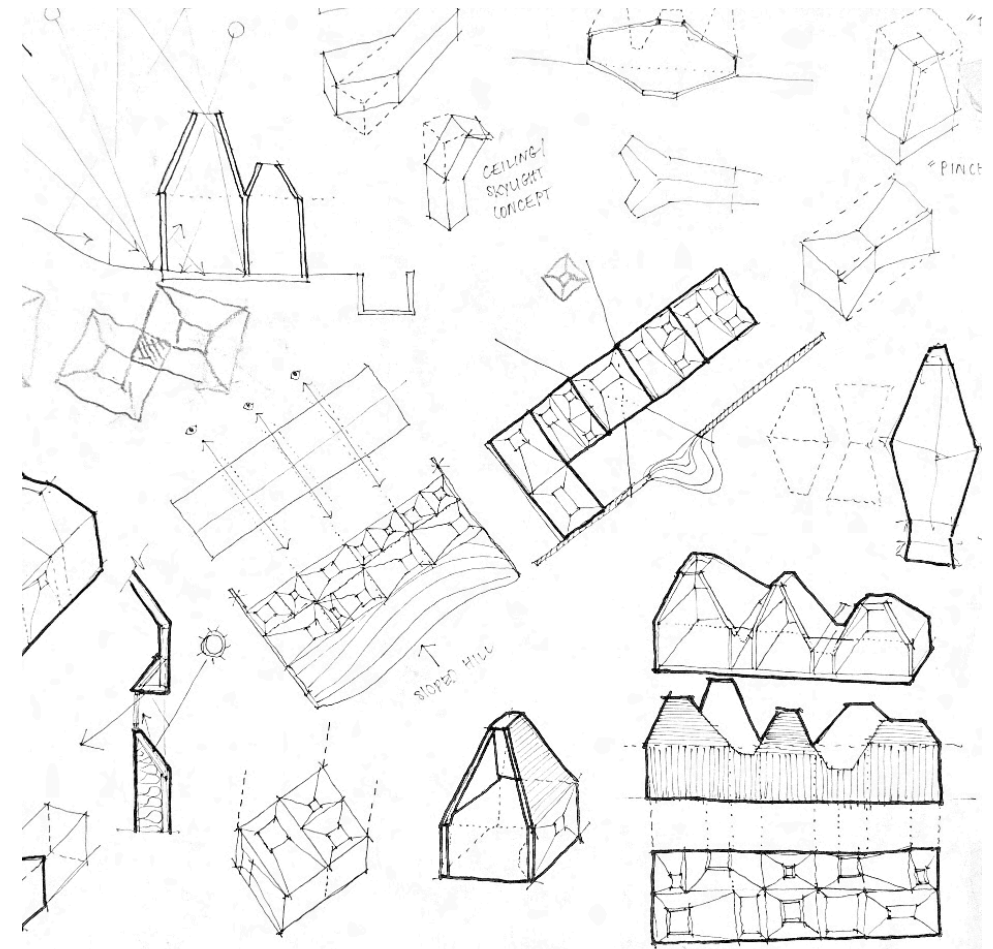
Museum

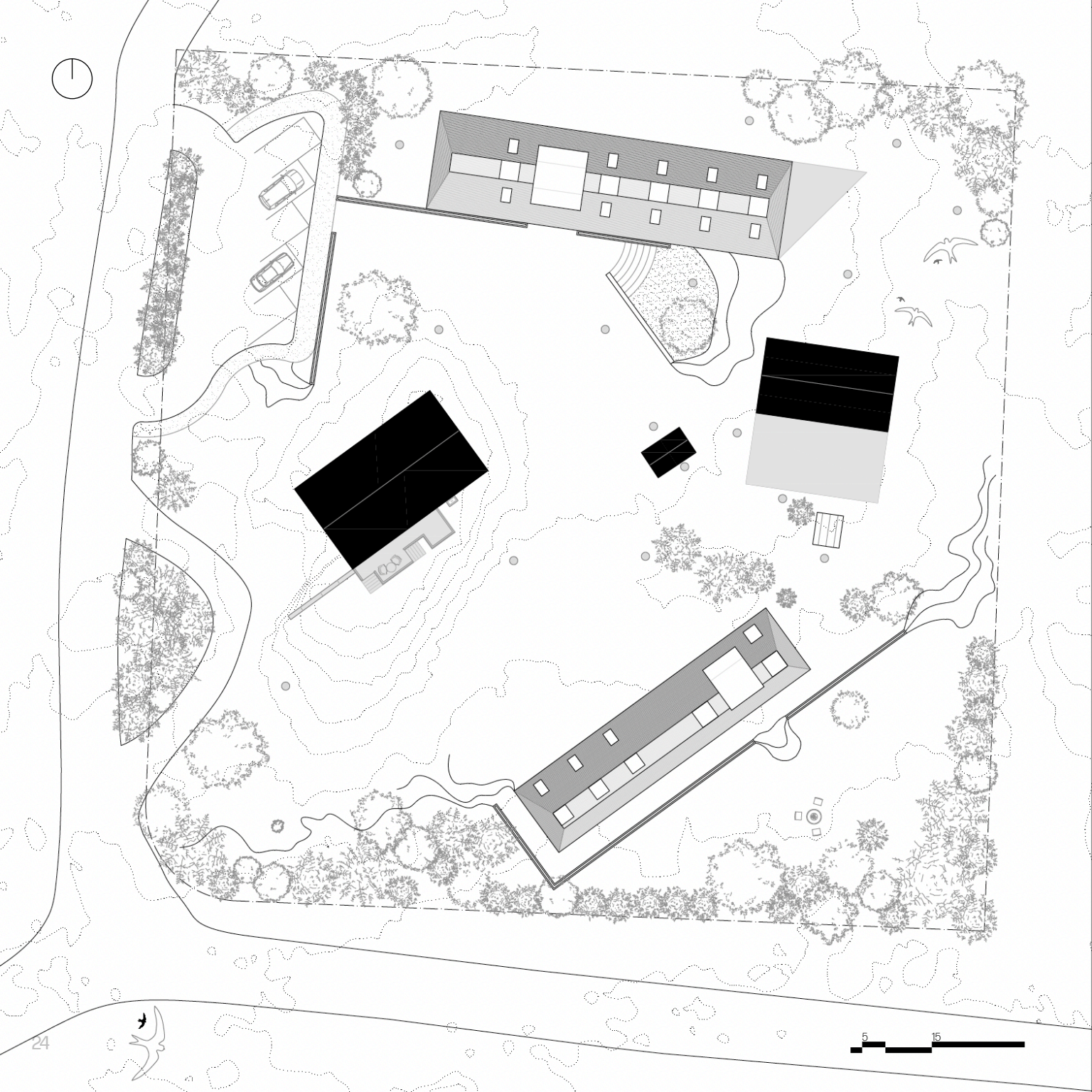
East End Art Center + Artist Housing

East Hampton, New York, USA

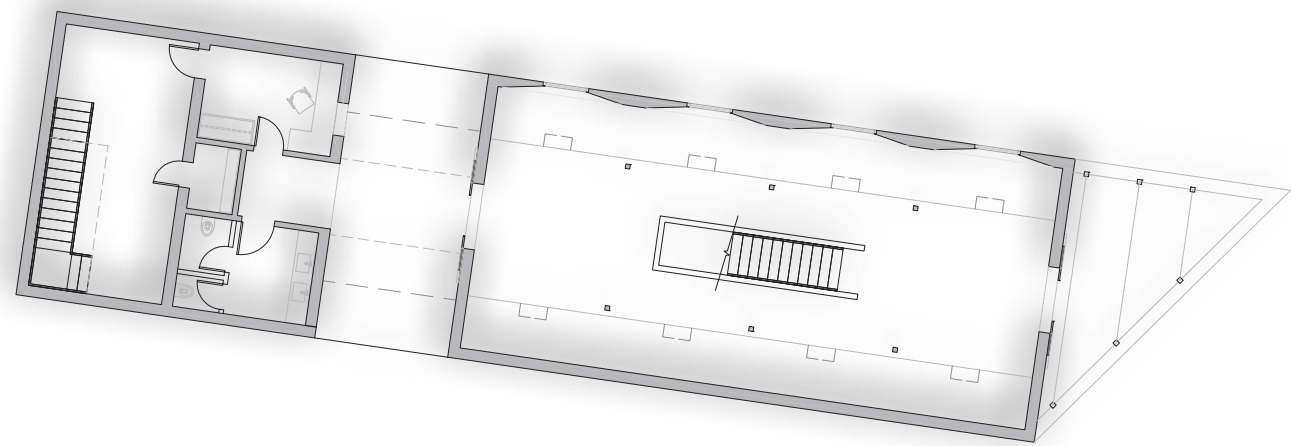
To house an artist is one thing, to house art, another. Philip Pavia and wife Natalie Edgar were two abstract expressionist artists, one a sculptor of marble, another a painter. Together they lived in East Hampton, the site this studio explored in order to design a gallery to house their work, as well as artist residencies. My attention was immediately pulled to one particular sculpture of Pavia's, standing at 7 feet tall, visitors felt both a gravitational pull around it when walking the property. The shape of the sculpture, as seen in the sketch to the right, had a purist form. From there, I began my design studies, especially in how art is viewed from different points of view, sparking my design of landscape. From the beginning, I was interested in the vernacular, but in particular, that of the native tribe's Longhouse typology, where life and art were under one roof. Similarly, while two separate buildings, art is created and housed in both typologies; the artist occupies, creates, and inhabits both.

Adv. Studio IV / Robert Marino / Spring 2025



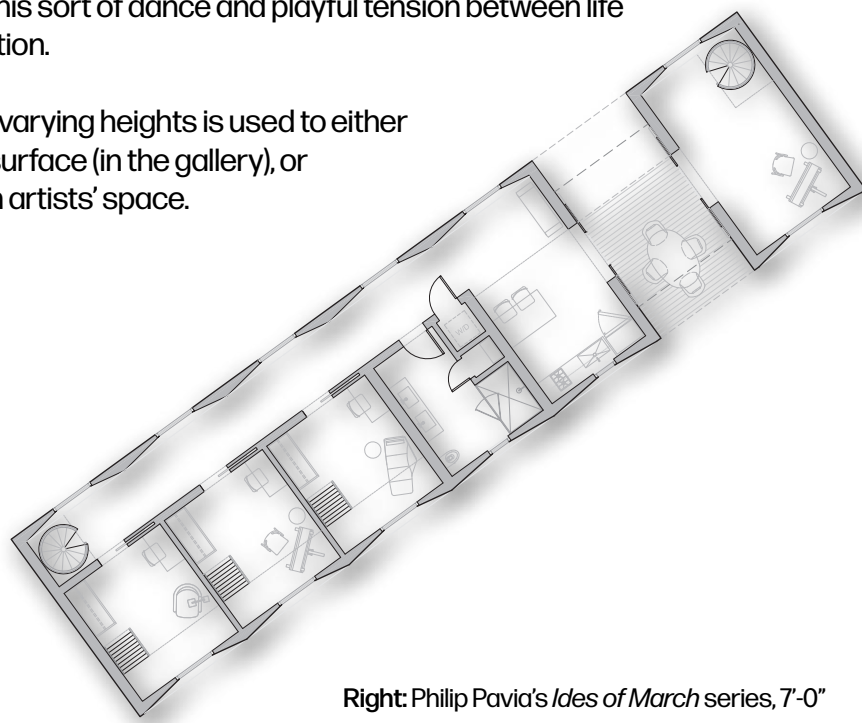


Left: Artist Residencies Floor Plans + Structural Grid



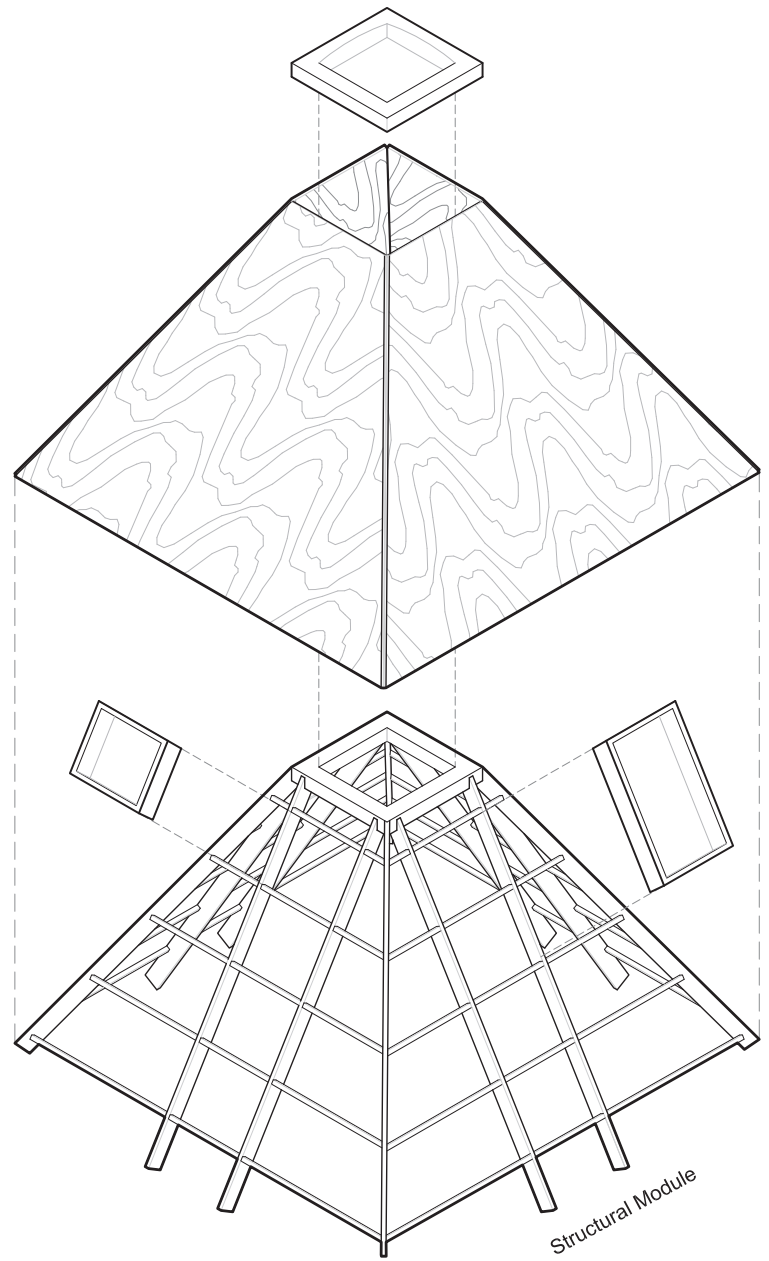
The dialogue of Pavia and Edgar's house (left in black) and his art barn (right in black) spoke to me: this sort of dance and playful tension between life and art, living and creation.

The use of skylights at varying heights is used to either gently wash across a surface (in the gallery), or clarity and focus on an artists' space.

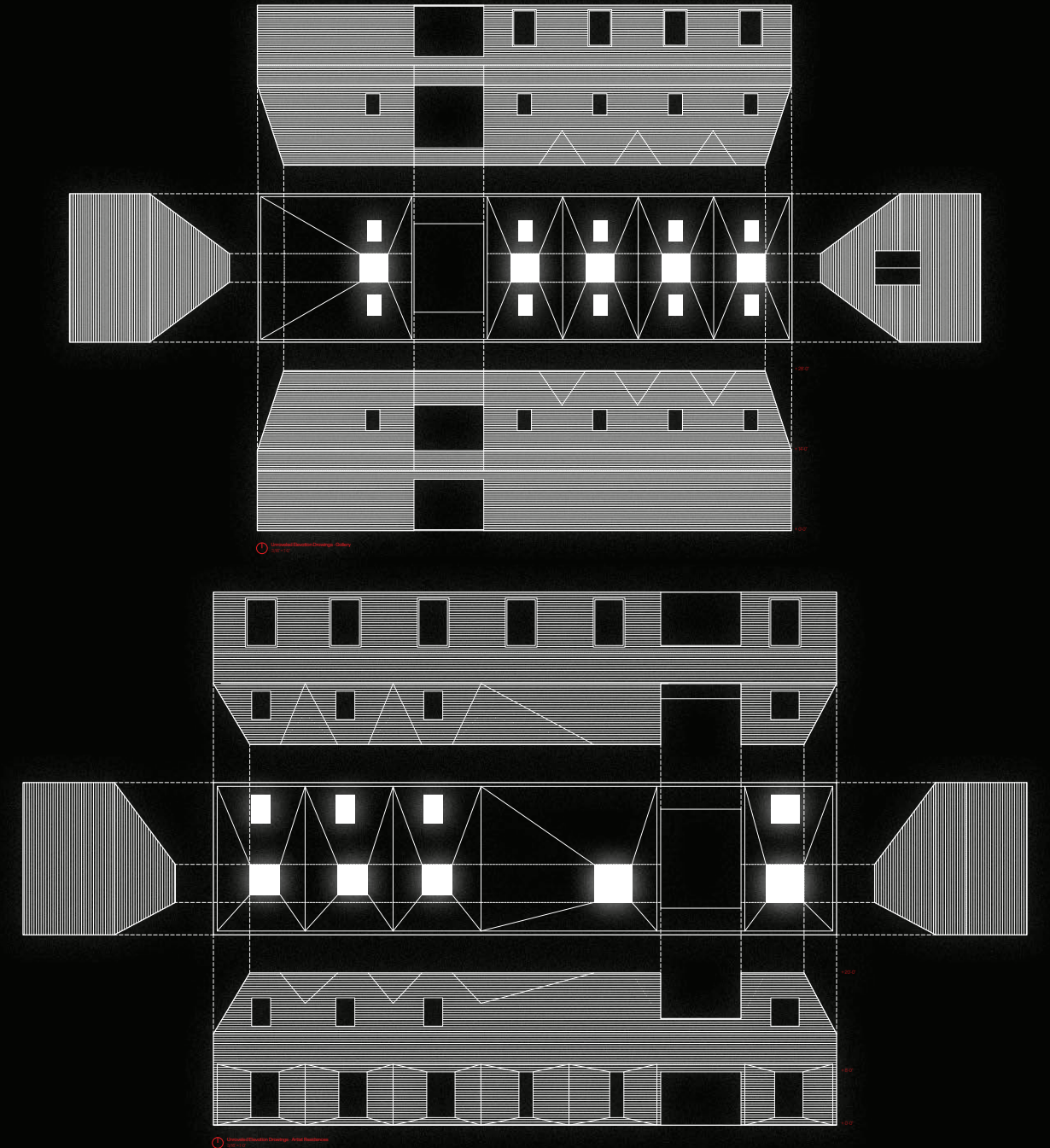
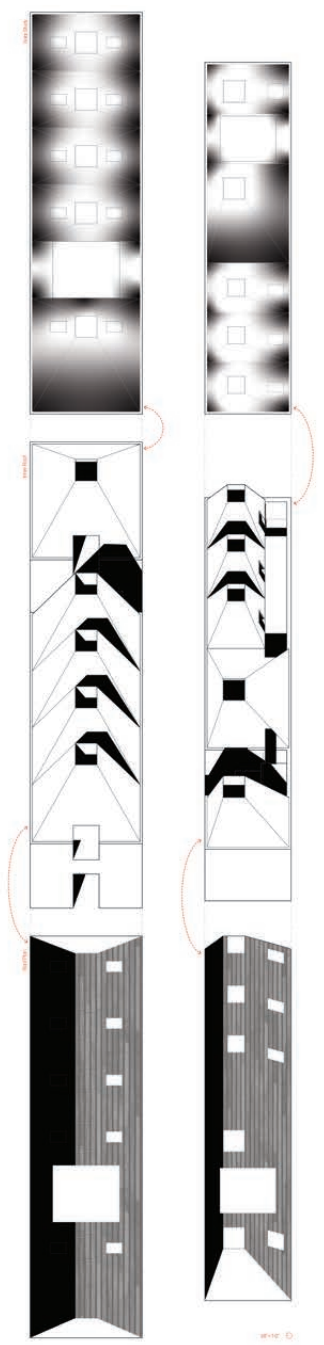


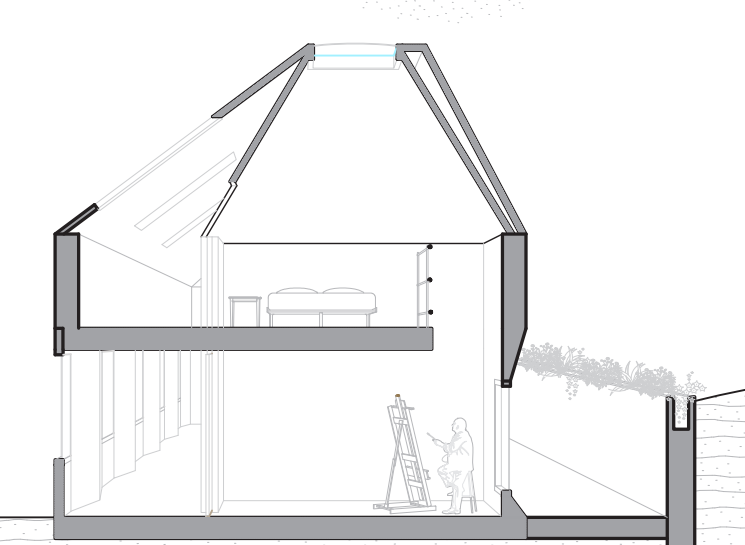
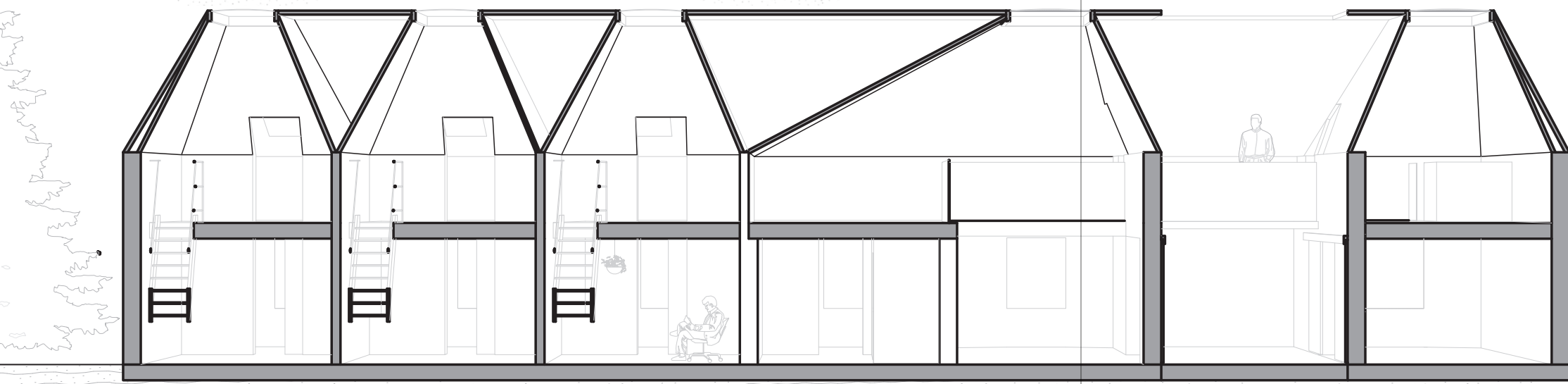
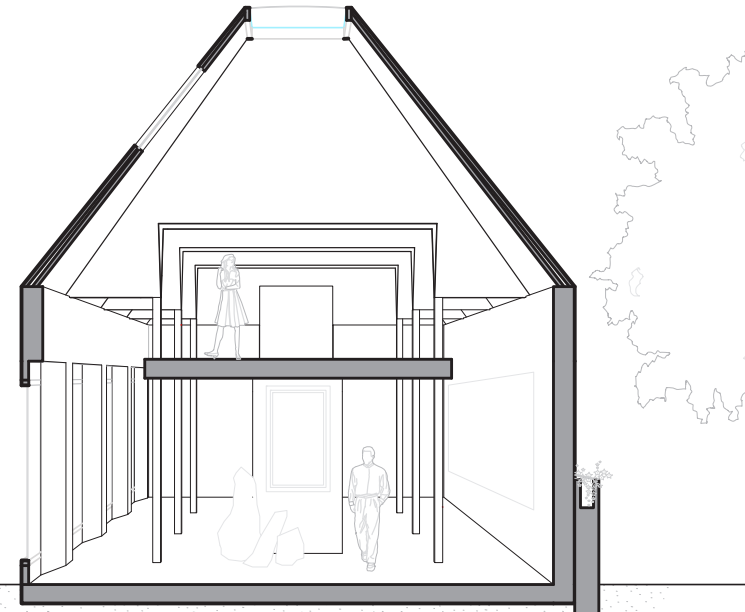
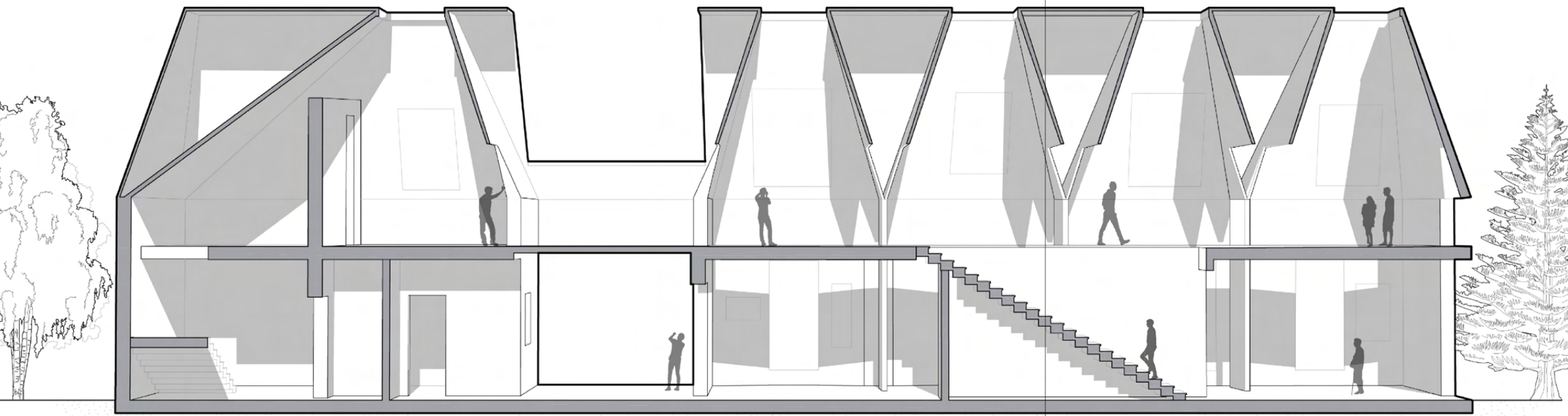
Right: Philip Pavia's *Ides of March* series, 7'-0"

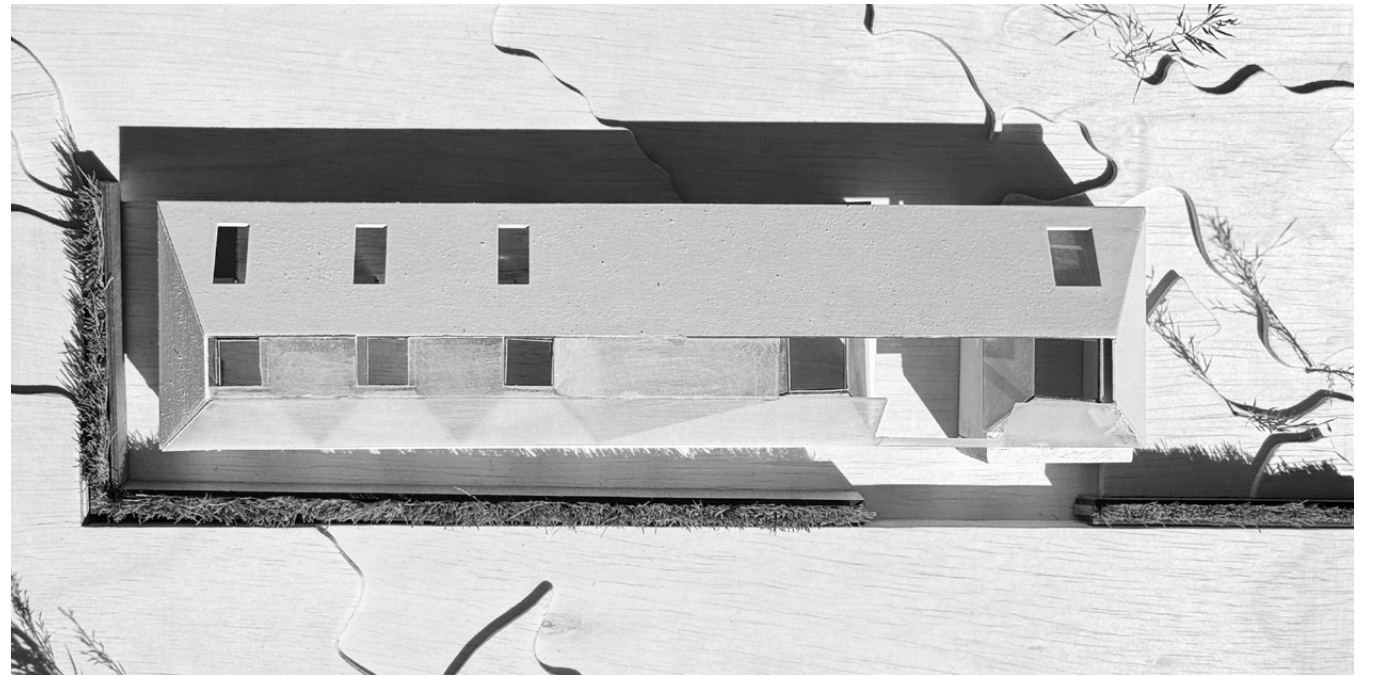
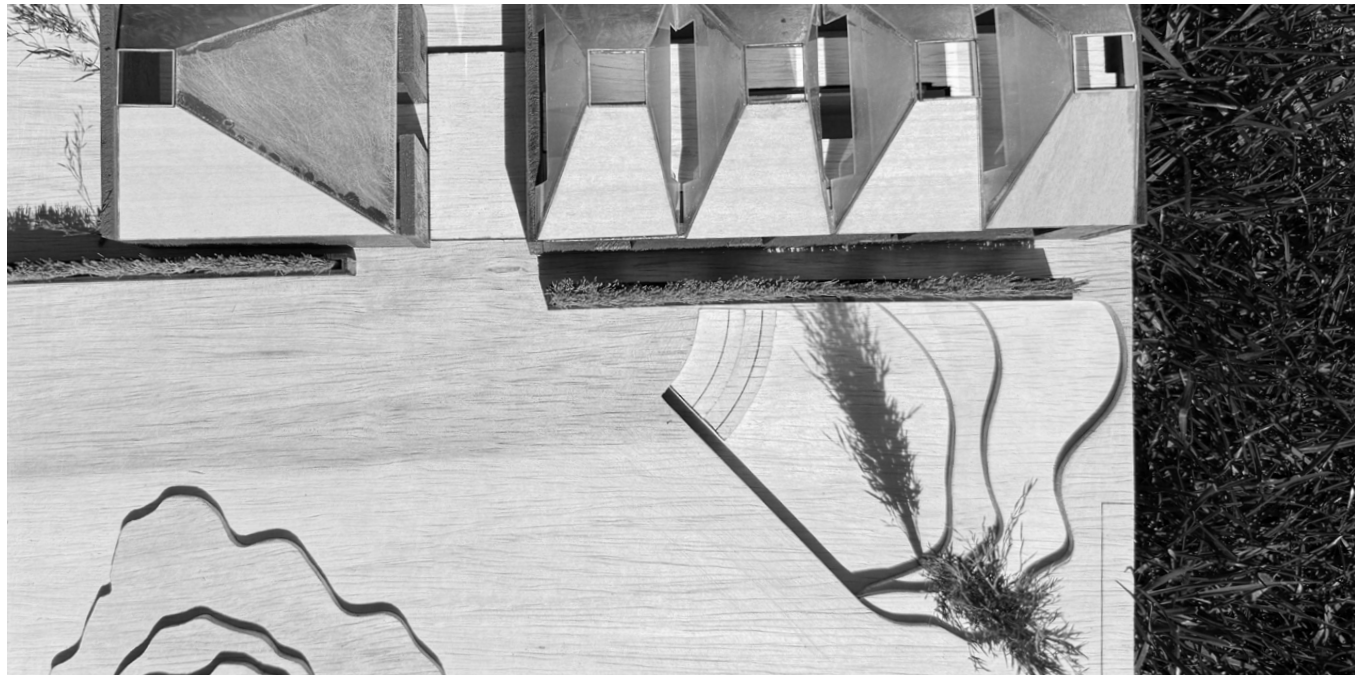
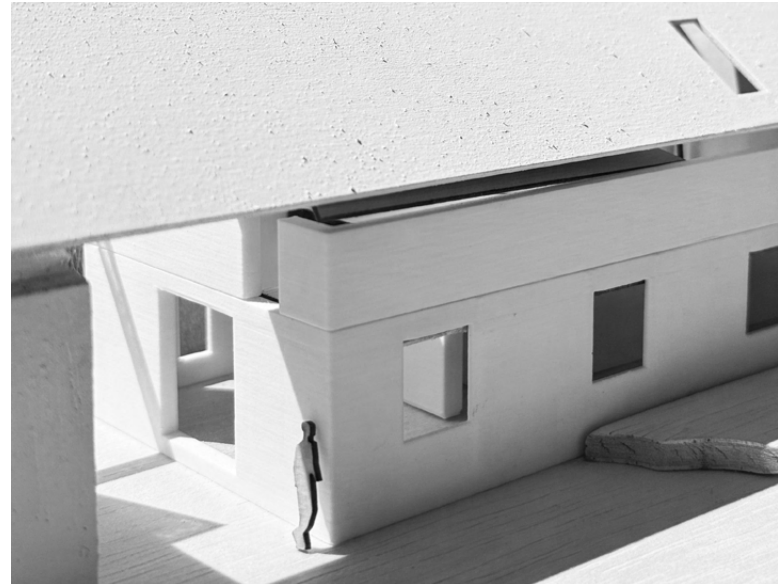




Left: Structural Module and Roof Light Diagrams
Right: Unfolded Elevation Drawing







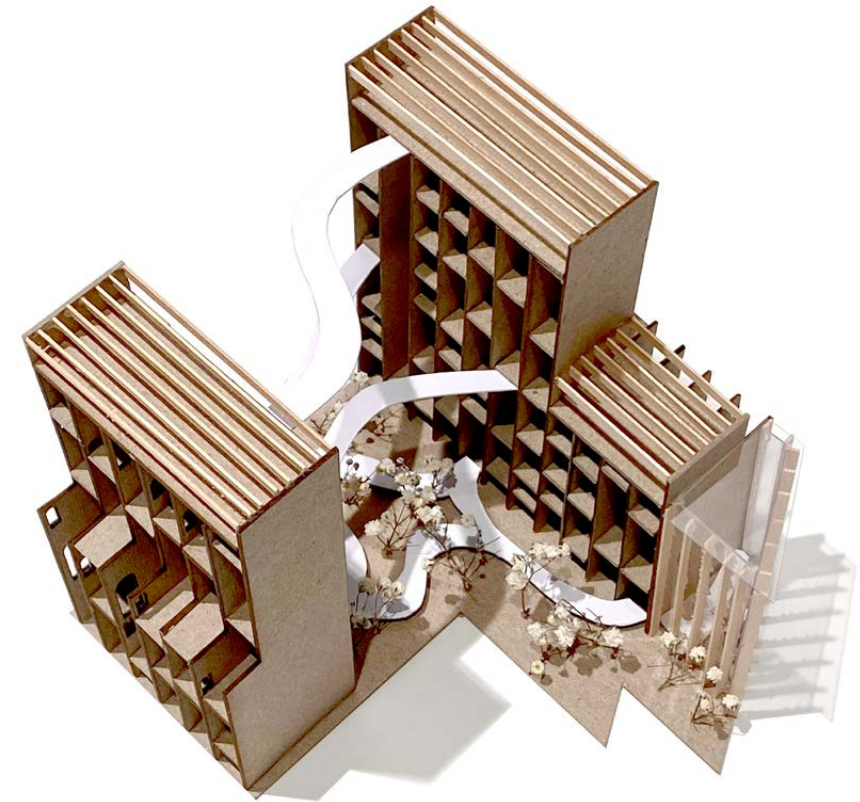
NYC Housing: Multi-Generational Living

West Harlem, New York, USA

Partner: Eiva Colburn

Familial structures outside the Nuclear American family was something my partner and I felt most comfortable exploring, both growing up with our grandparents living in our homes, we decided a multi-generational approach to housing in NYC was not only close to home, but necessary for the New York family dynamic. This housing project supports diverse family structures with adaptable planning modules that expand or contract horizontally and vertically. The studio focused on the emphasis of light and air: sustainability features like passive solar design, cross-ventilation, rainwater management, and a meso-thermal greenhouse enhance livability, creating a community-centered space in New York City's dense urban fabric.

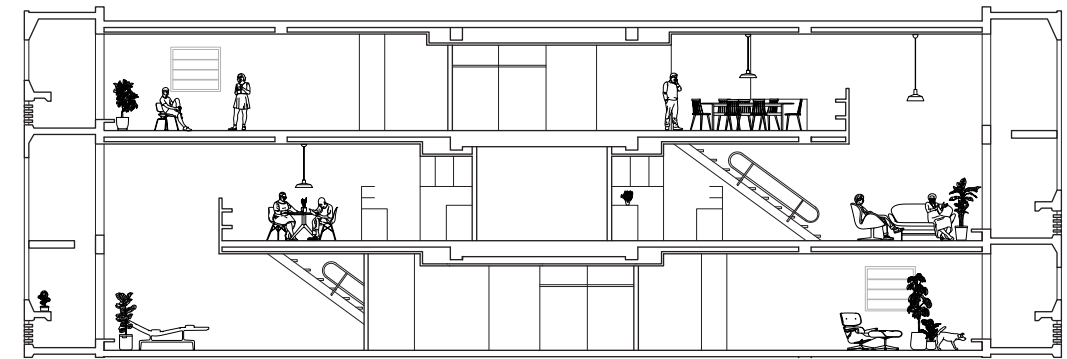
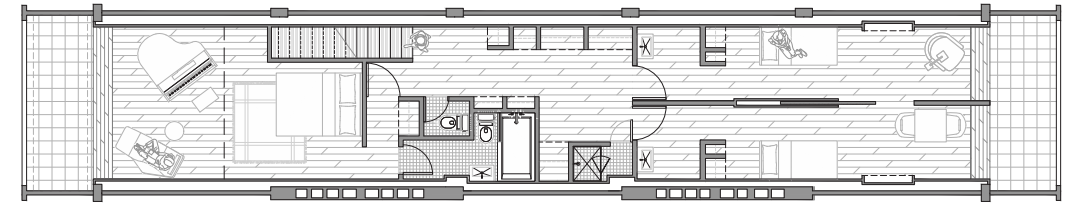
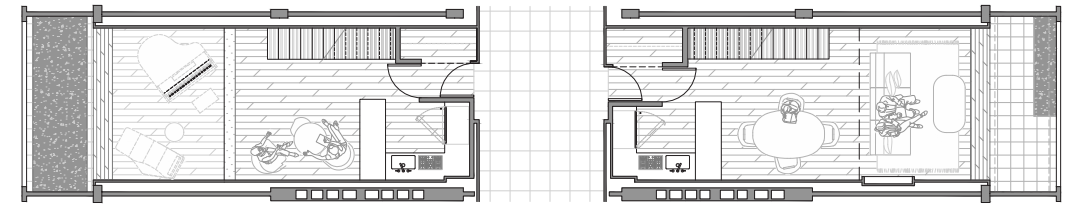
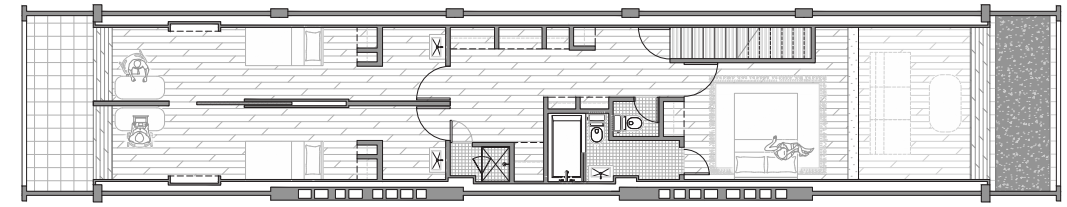
CORE Studio III / Erica Goetz / Fall 2024





0' 100' 200' 400'
SITE PLAN - NEGATIVE
1/8" = 1' SCALE

CASE STUDY: Le Corbusier's Unite d'Habitacion



"Living" Floor plans and section drawing

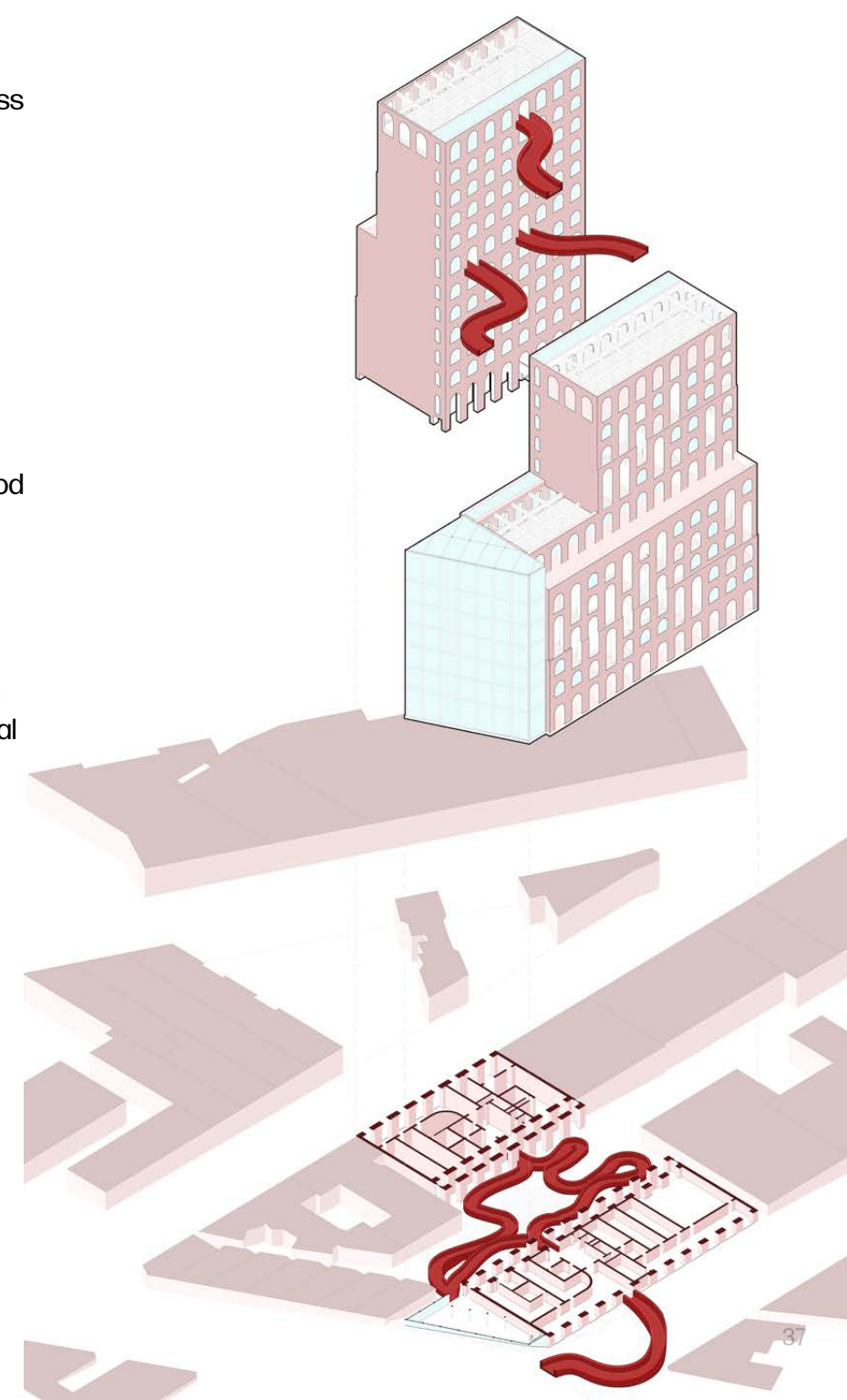


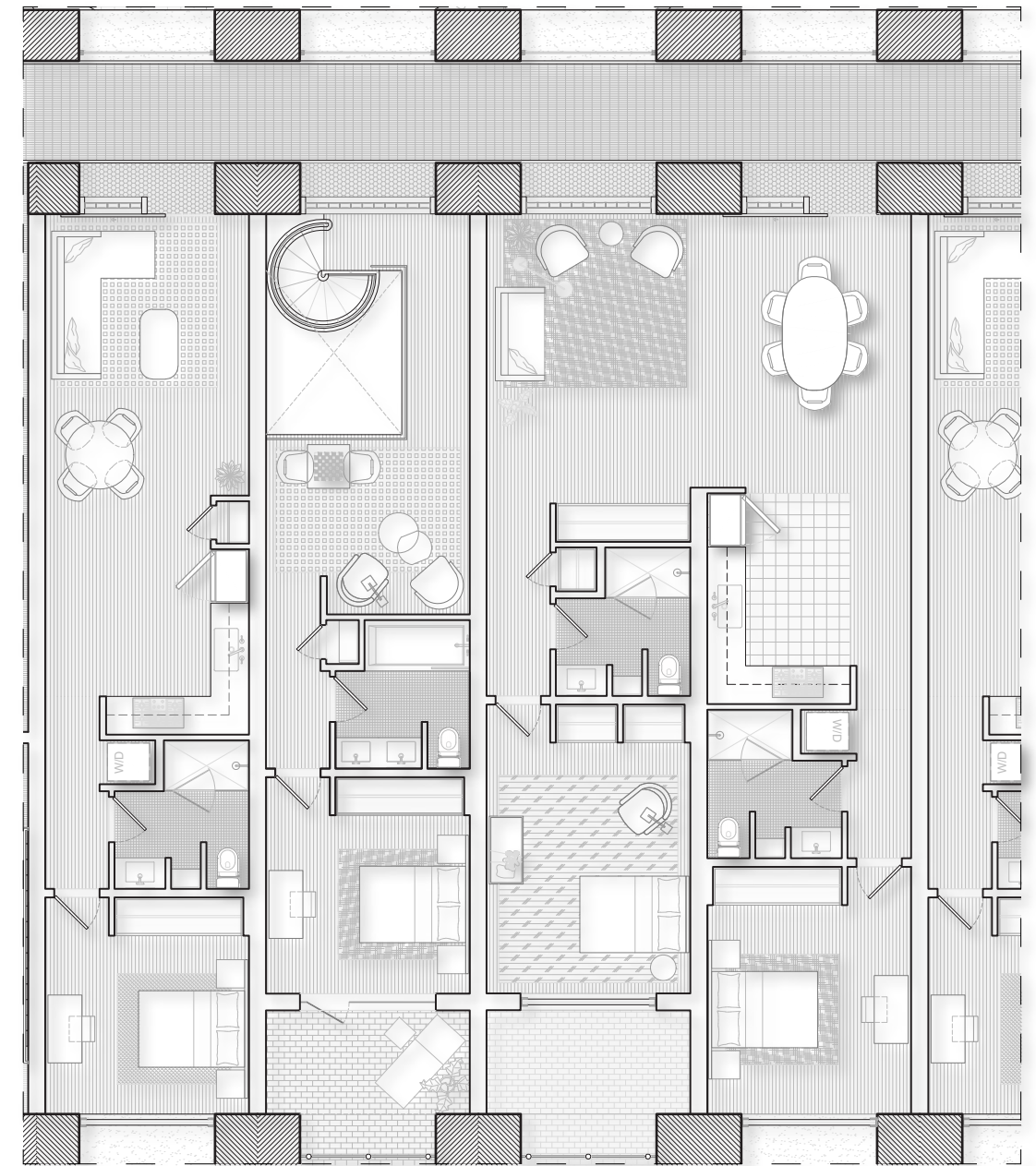
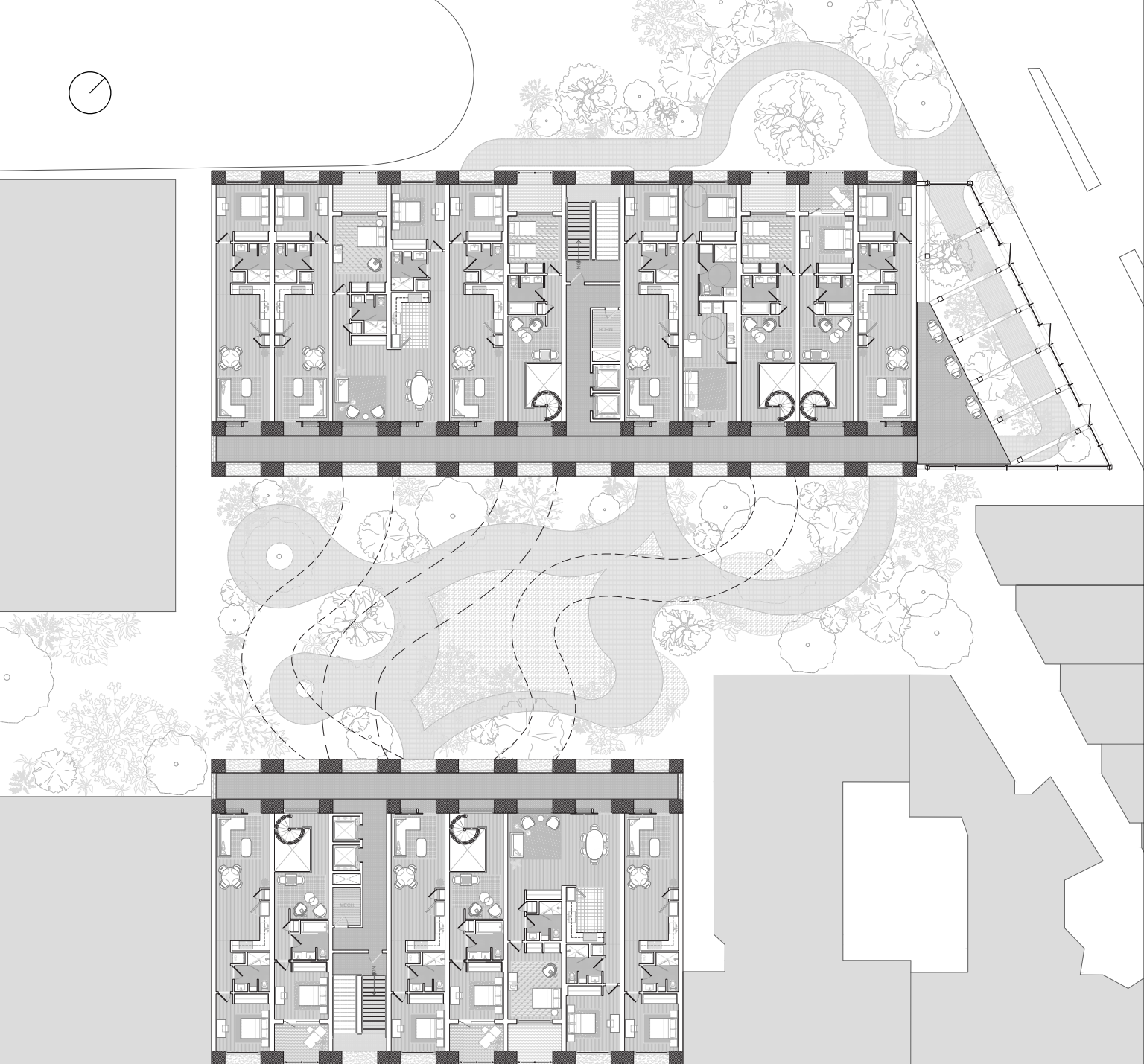
PROJECT SITE

Anticipating at least 328 residents across 164 units, the planning module expands vertically + horizontally dependent on the family structure and size. The main building structure is composed of 6 parallel brick load-bearing walls with arched openings. The parti walls, which repeat every 13'6", and the floor plates that form the units, are composed of simple framing spanning between the brick walls. The brick material is a reference to the residential neighborhood East of Convent and the manufacturing neighborhood to the West of Convent-our site bridging the two areas.

Density and open space are not mutually exclusive. Each unit includes a sequential core layout. Housing essential functions in the order of:

1. Living,
2. Cooking,
3. Cleaning,
4. Resting



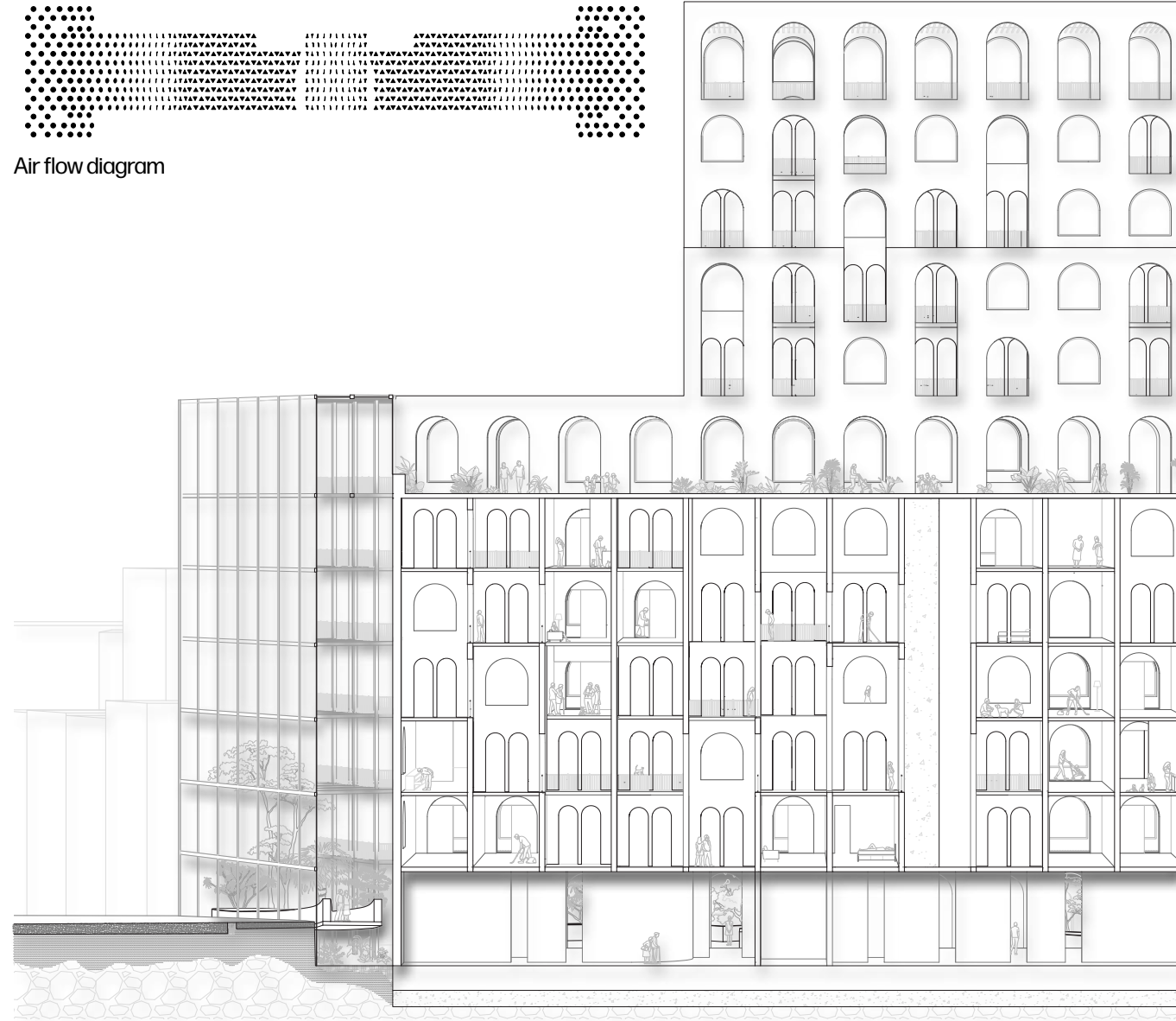


Lower Floor Plan: Single-loaded corridor typology, used as a stack ventilation from the open courtyard.



POV: View above from Courtyard to Bridges

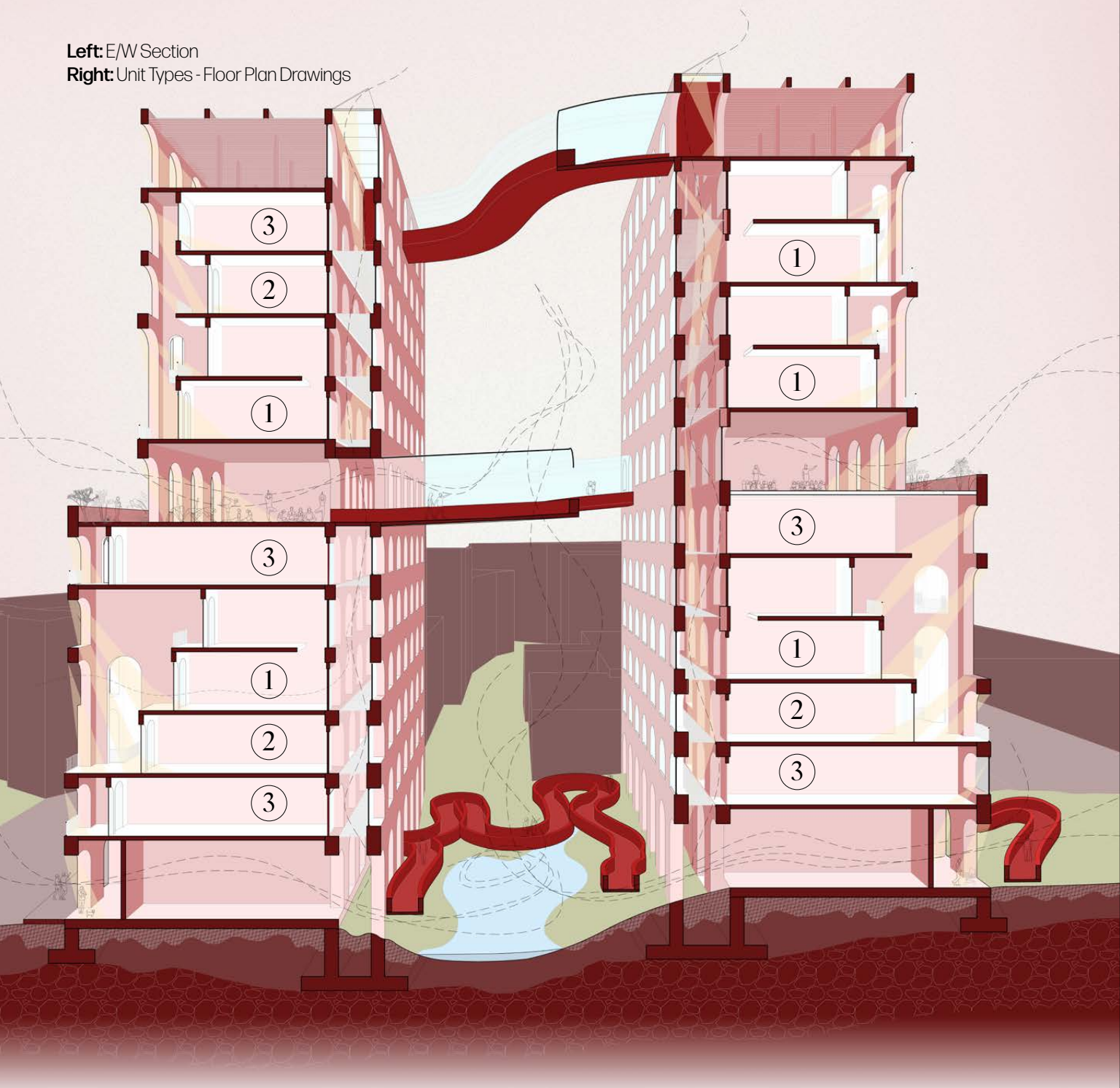
Left: Section through Greenhouse, Units, + Upper Terrace
Right: Northern Facade Rendering



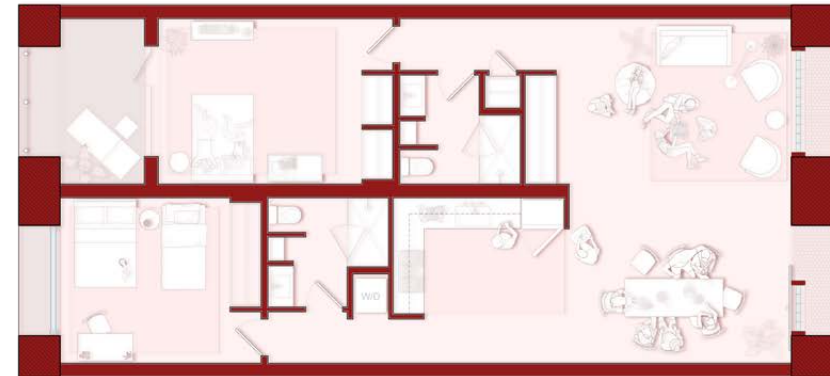
Air flow diagram



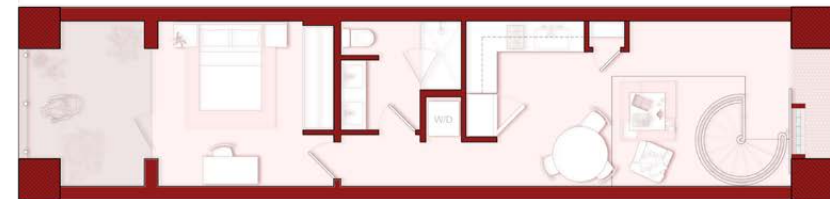
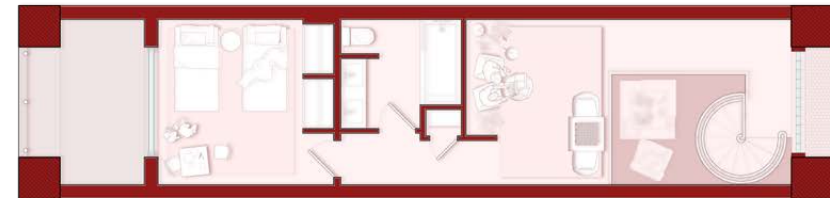
Left: E/W Section
Right: Unit Types - Floor Plan Drawings



Unit 3 - Studio, 1 Bed + 1 Bath, Single-Story



Unit 2 - 2 Bed + 2 Bath, Single Story



Unit 1 - Loft Style, 2 Bed + 2 Bath, Double-Story



The Commercialization of School Safety

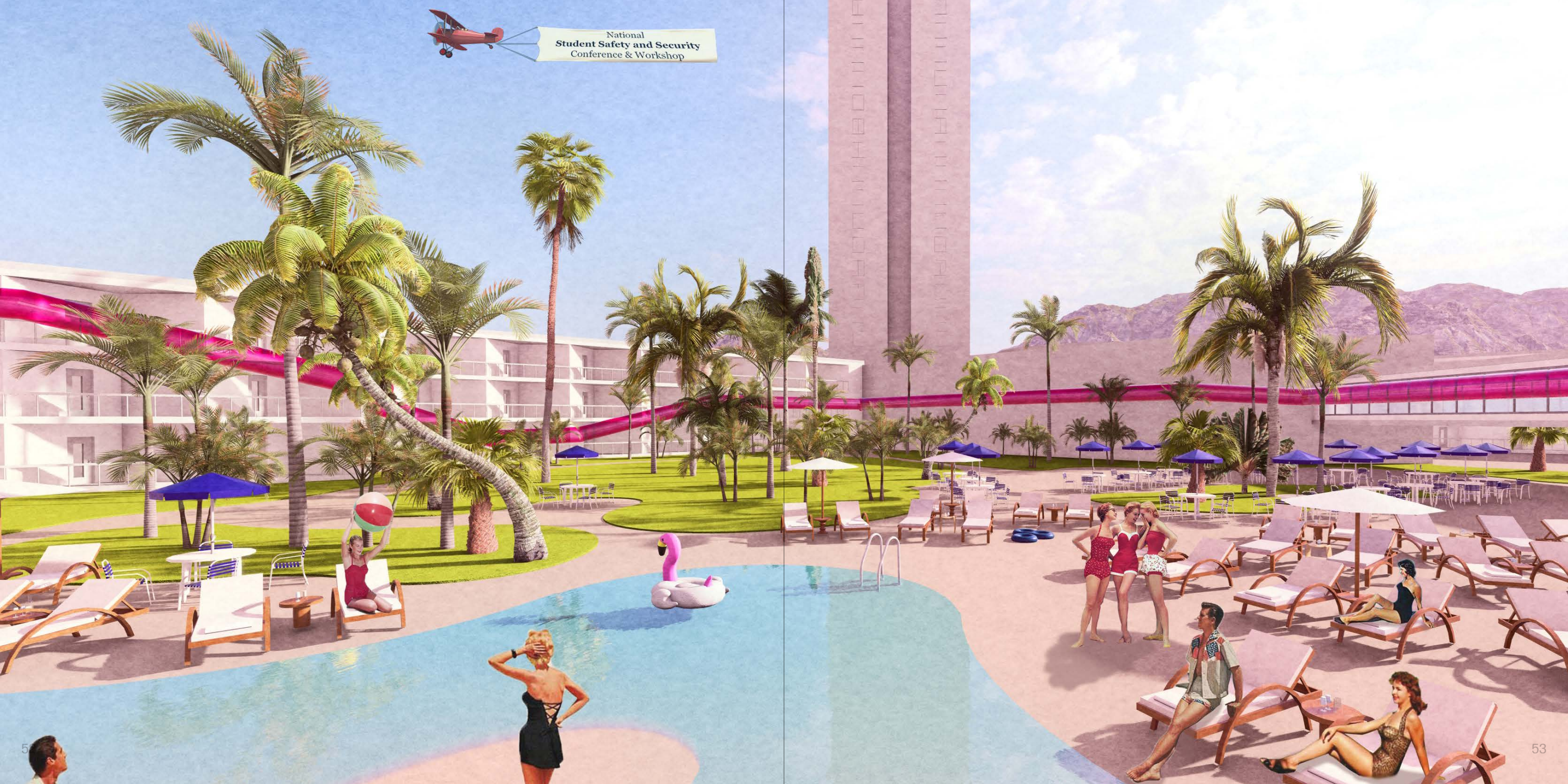
Las Vegas, Nevada, USA

As part of "Damage Control USA", this project is a response to the alarming prevalence of school shootings. My architectural intervention serves as a protest against the exploitative nexus of America's gun culture and the profiting school safety industry.

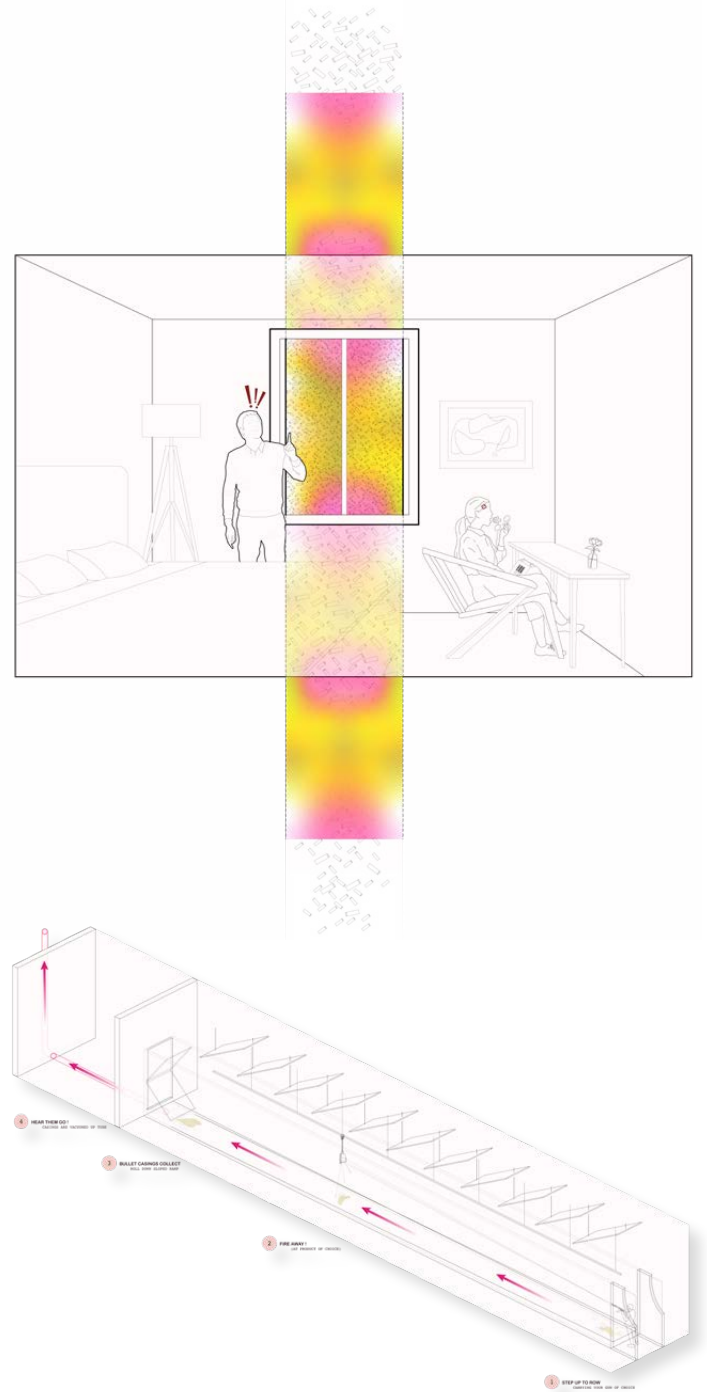
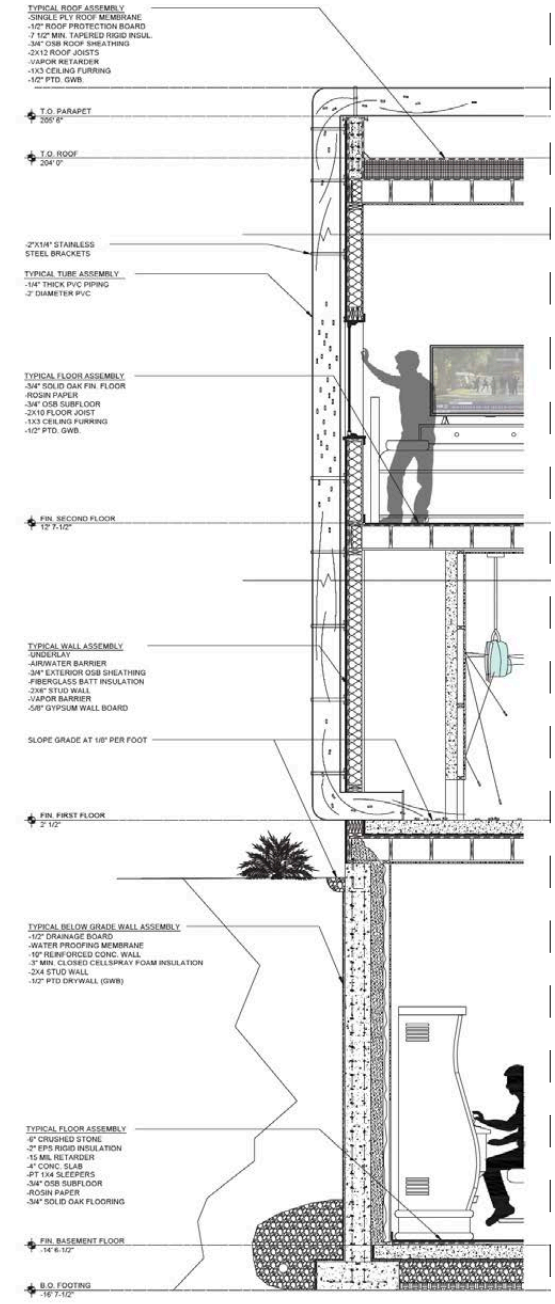
The tragedy of Sandy Hook Elementary in 2012, ignited within me and my neighboring Connecticut communities a fervent voice for gun control and school safety. While the event maintains to be one of the deadliest, the perpetual gun violence occurrences in America is nothing short of a mockery to its "values". The right to arms is more protected than the lives of children, and the profits made to arm schools more so.

Core Studio II / Grace Alli / Spring 2024





- 1 Teacher Training Facilities
sponsored by: Sunflex Ballistics
- 2 Gun Showroom & Range Prep.
sponsored by: the NRA
- 3 Product Testing Range
sponsored by:
- Safe Haven Defense
- Atomic Defense
- RT Security Solutions
- Cascadia
- ZeroByes
- Total Security Solutions
- Bulletproof Industries
- Sunflex Ballistics
- 4 Conference Center & Casino
sponsored by: Tropicana Hotel
- 5 Conference Booths & Collection
sponsored by:
- Safe Haven Defense
- Atomic Defense
- RT Security Solutions
- Cascadia
- ZeroByes
- Total Security Solutions
- Bulletproof Industries
- Sunflex Ballistics
- 6 Spa & Resort
sponsored by: Tropicana Hotel



PVC tube model with real bullets to demonstrate intended sound



The harrowing sound serves as a reminder of the continuous violence against children in America.

Fugitive Mobilities: Metal-Bolism

Manhattan Bridge, New York, New York

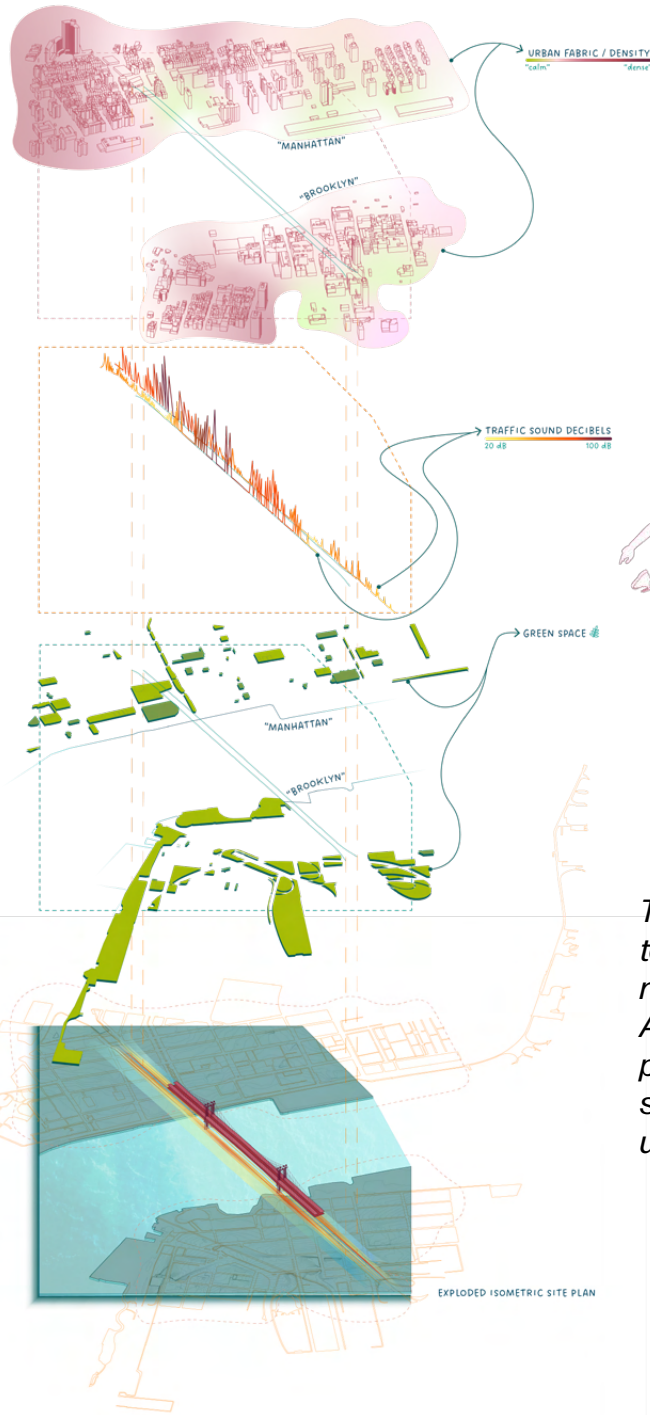
What will the built environment be without humans?

The Manhattan Bridge is a living organism, with its structure as the skeleton & daily traffic as its vessels and bacteria. To encompass “fugitive mobilities”, and as time is essential in conversation with growth, it is crucial to imagine the Manhattan Bridge hundreds of years into a human-less future, and cater to the living creatures that may occupy the vessel.

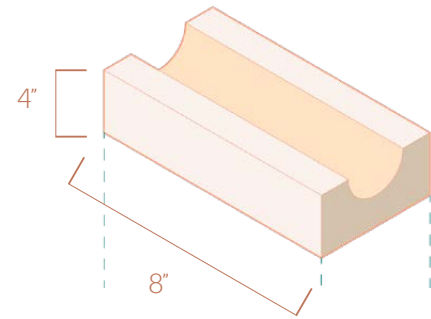
With the guidance of David Benjamin—founder of The Living—and by using Mycellium—the root structure of mushrooms—as a skin that latches onto the Manhattan Bridge, we are creating a living bridge for plants, animals, & humans.

CORE Studio I / Talitha Liu / Fall 2023



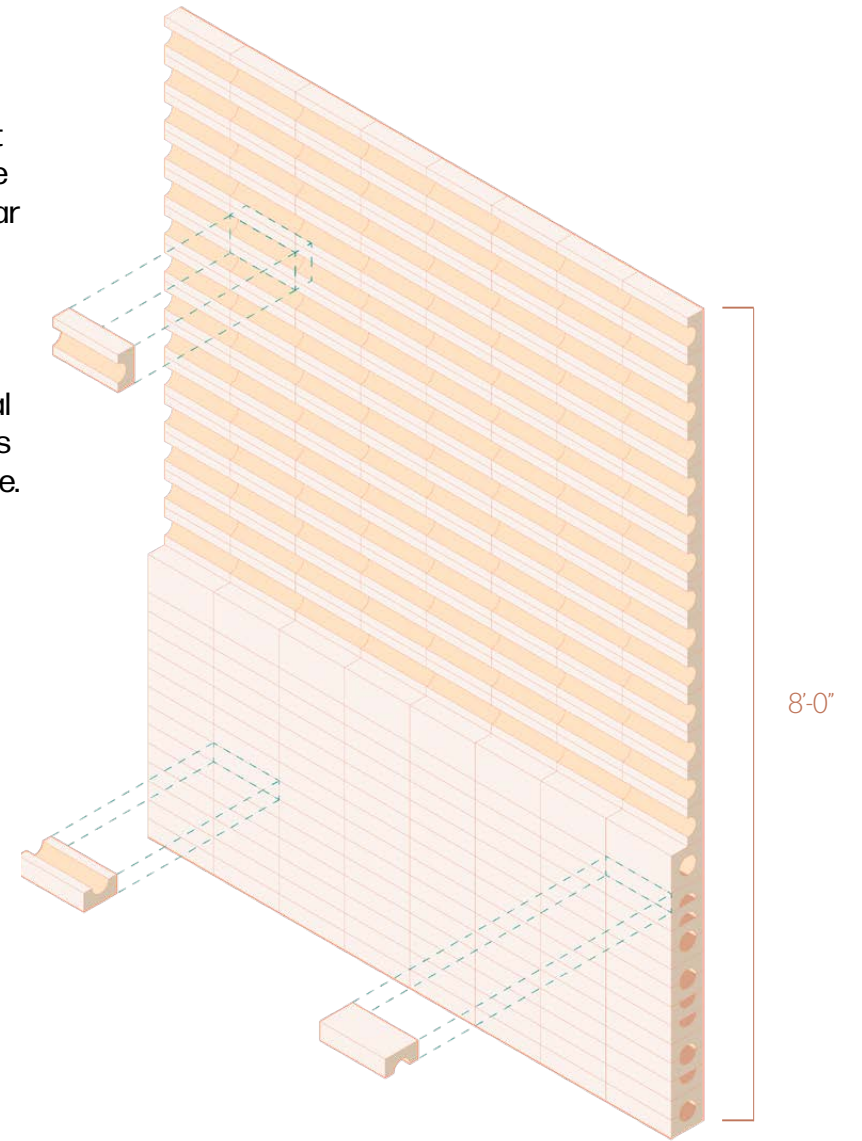


The sense that money and technology can overcome nature has emboldened Americans... government policies – and government subsidies – [we must] pick up the slack.

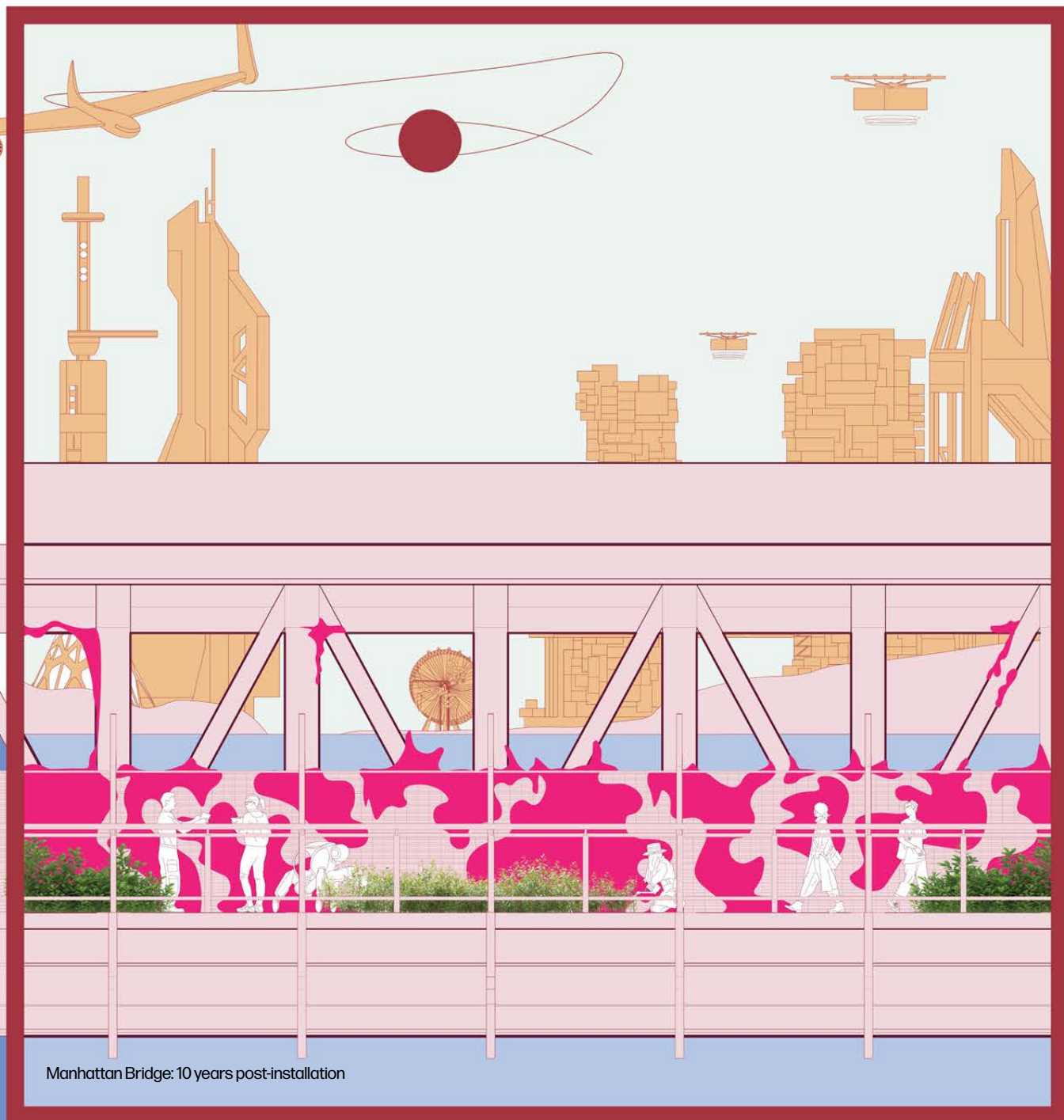


This project emerged from a desire to create a present-day safe and sensory-friendly pedestrian path that wasn't disorienting, into a project that reflected the growths and additions of the Manhattan Bridge, into a design that grew and built along with it. This brick-like module allows for there to be both a clear organization for a wall assembly while also allowing for modularization within its envelope. The "C" shape canal of the form makes the module lighter while maintaining structure, and allows natural tunnels to form to house small creatures and become the basis of new organic life.

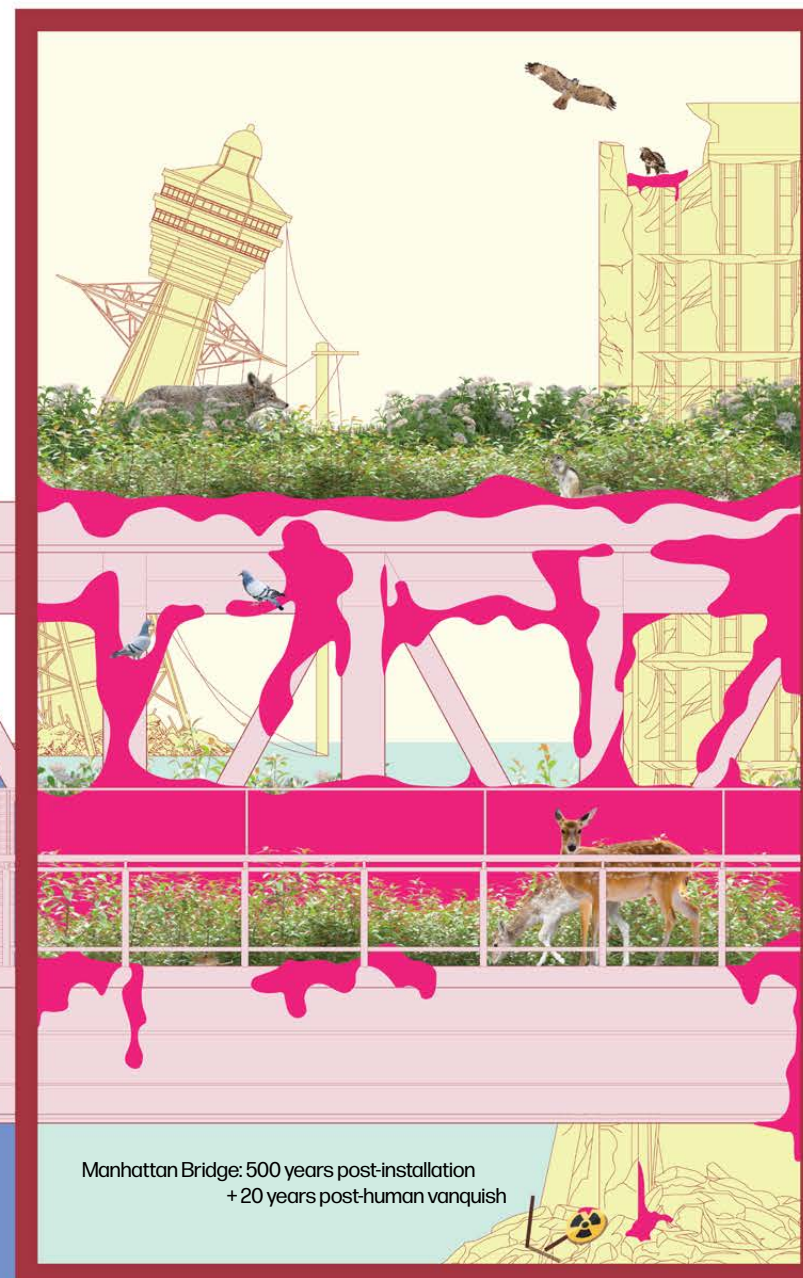
Left: Layers of the Manhattan Bridge
Right: Growth Prediction Drawing



Mycellium module + for pedestrian side of Manhattan Bridge



Manhattan Bridge: 10 years post-installation



Manhattan Bridge: 500 years post-installation
+ 20 years post-human vanquish

While “mitigation” and “adaptation” have been central to climate discourse and sustainable design initiatives, these frameworks are increasingly inadequate as their limitations necessitate a paradigm shift towards “anticipation”, especially in architectural and urban planning contexts. In the face of political inaction and accelerating climate-induced migration, we must re-frame our response around anticipation: the proactive design and planning for unavoidable disruption. It is planning that acknowledges the inevitability of climate-induced displacement.

Readiness, not hope, is the most urgent architectural and political priority.”

**Architecture's
Planetary-Savior-Complex:
Design as a Tool of Anticipation
in a 2°C World**

Final Essay for Michael Bell,
Re-Scaling Housing
Spring 2025

Strength Test:



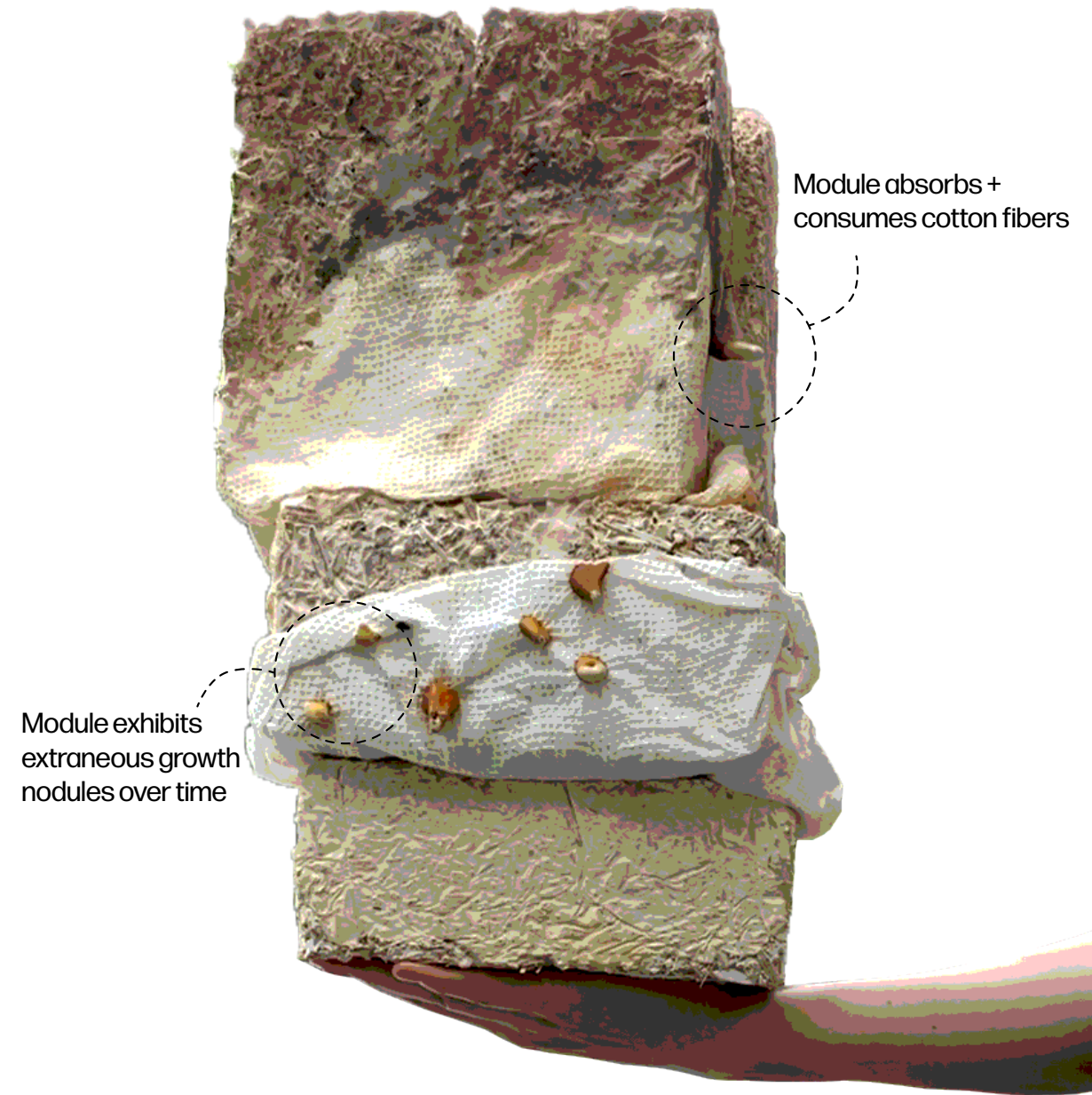
Growth:
255 days

8 stacked modules



Growth:
16 days

(Intentional posterization)



Module exhibits
extraneous growth
nodules over time

Module absorbs +
consumes cotton fibers

Modules weigh ~12 ounces each

Analog Drive: Mapping Motion

Here, There, Everywhere...

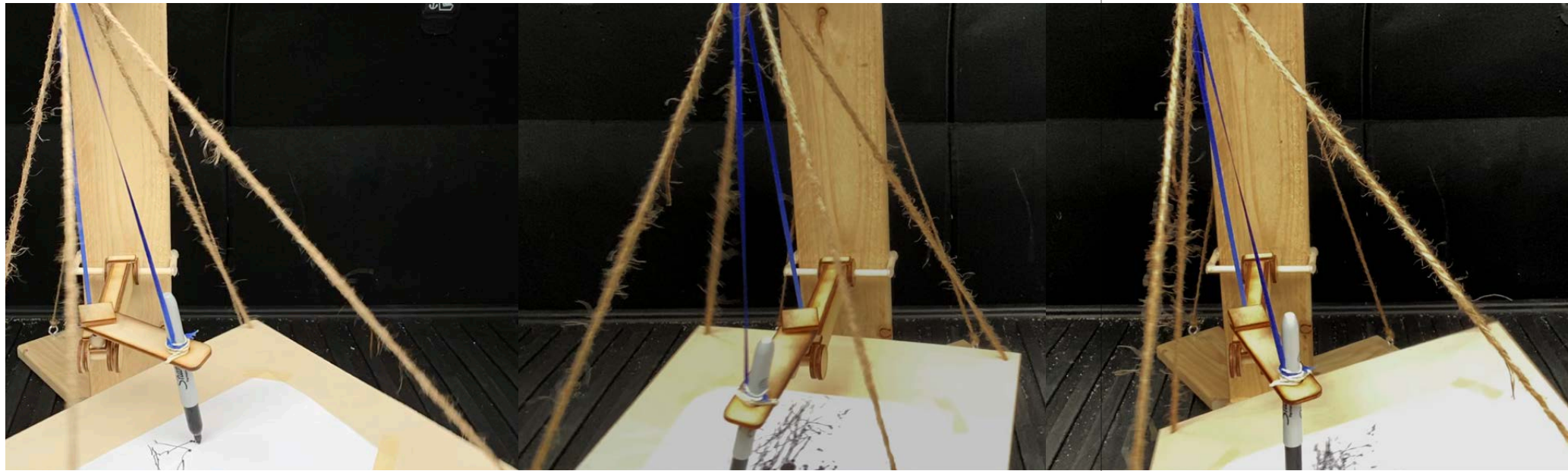
The drawing machine was specially designed for the trunk of a car.

Stabilized, the machine works using the pendulum-swing base that holds paper, with a gyroscopic pen holder that allows fluid mobility when recording the sways and bumps of the motions of a vehicle in motion. Like a tracking of time, mileage, gas usage, and traffic patterns, each ink well is a period of standstill, a light scratch a wide turn, infinite overlapping lines signs of a long journey. This study was inspired by the hustles of a commuter student, and perhaps relays a sort of deep inked-dedication to education (and creativity).

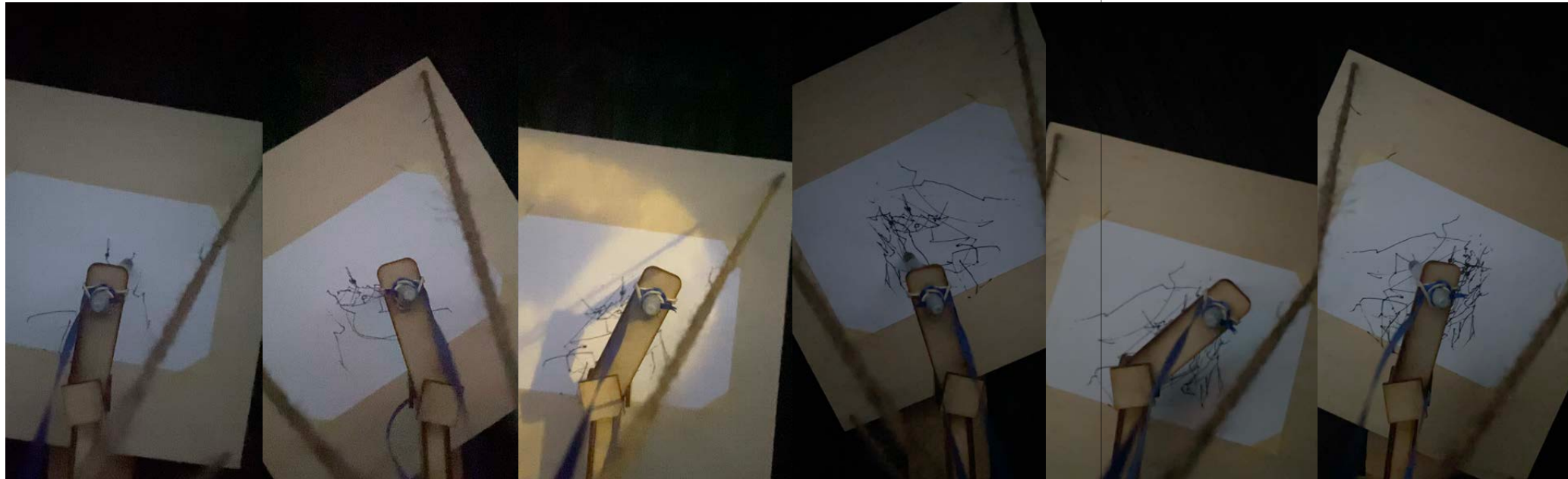
Many thanks to my Toyota Rav 4, with whom I spent many nights in.

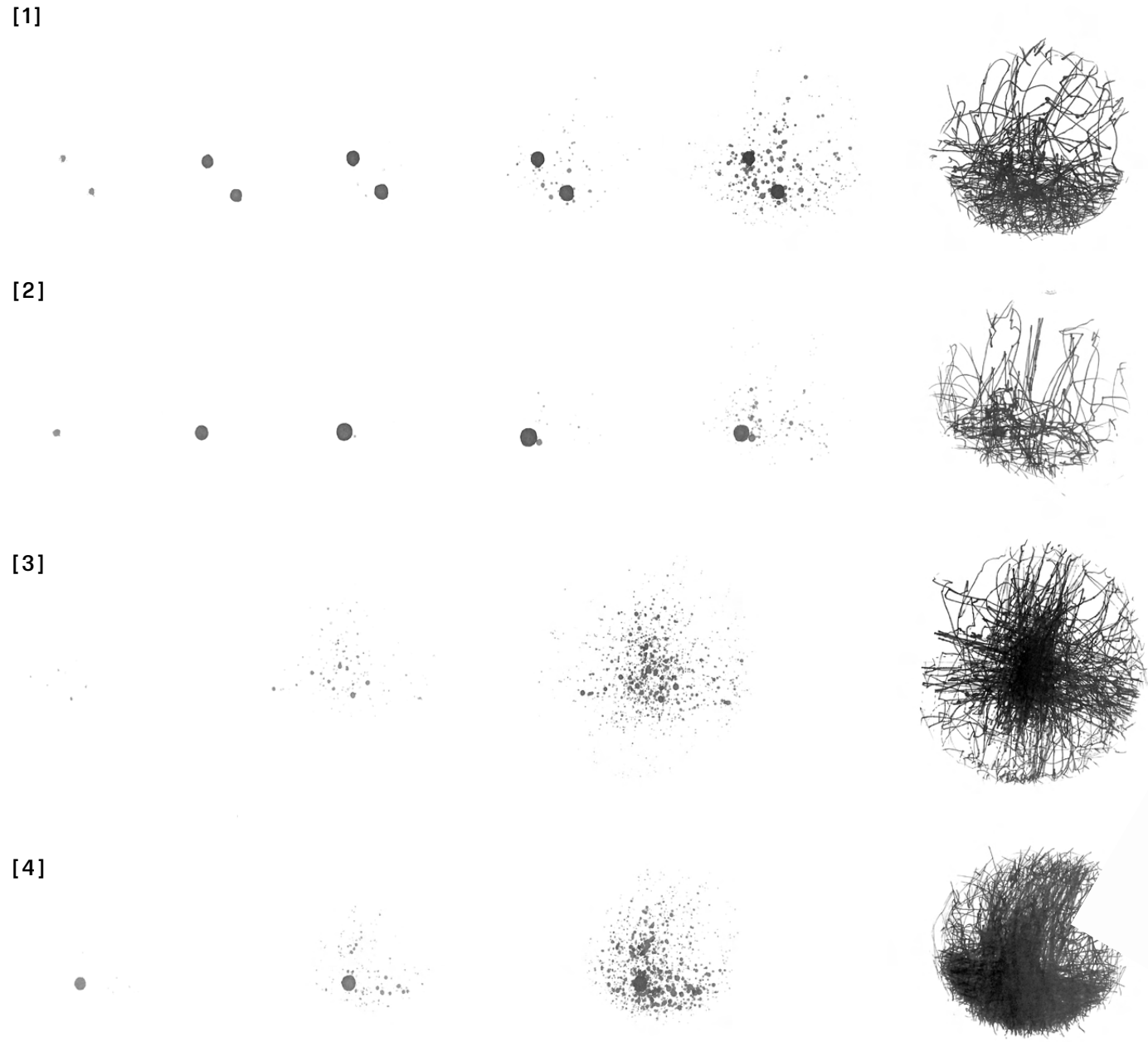
Arch. Drawing + Representation II / Lorenzo Villaggi / Spring 2024





Physical Model + Time-lapse stills





- [1] 7.2 miles, 33 minutes
- [2] 3.1 miles, 8 minutes
- [3] 56 miles, 74 minutes
- [4] 55 miles, 96 minutes

By stacking numerous paper on the machine's board, ink puddles emerged and told the story of stops, sharp turns, and waiting in traffic.

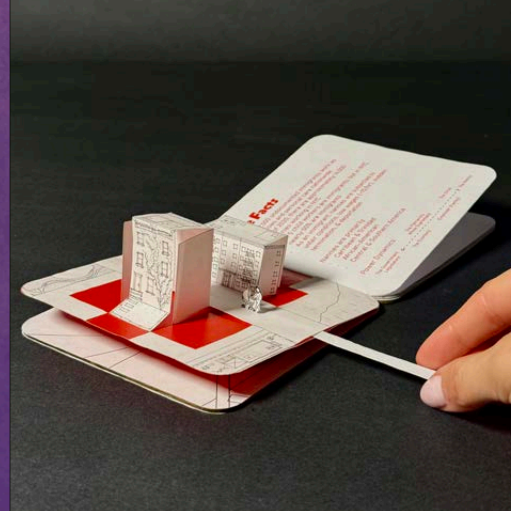
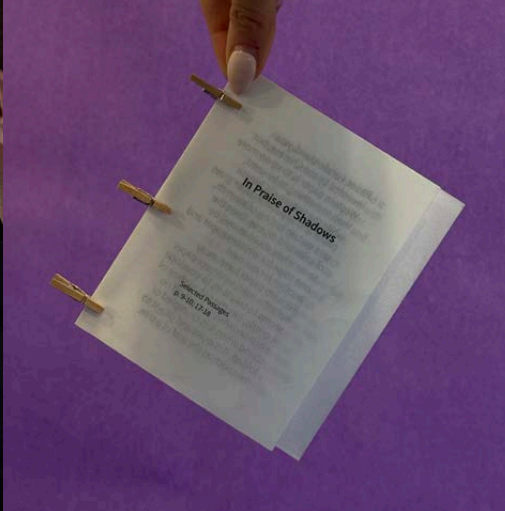
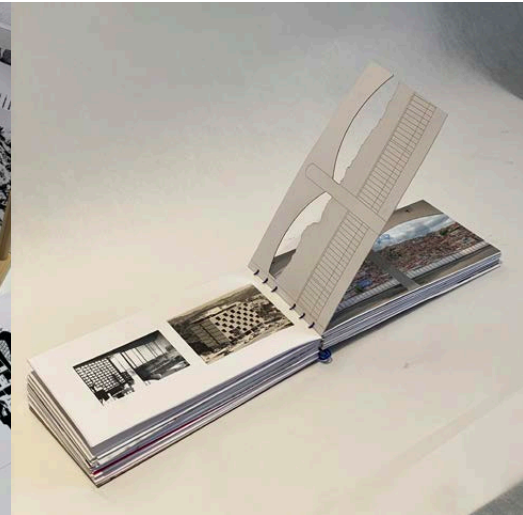
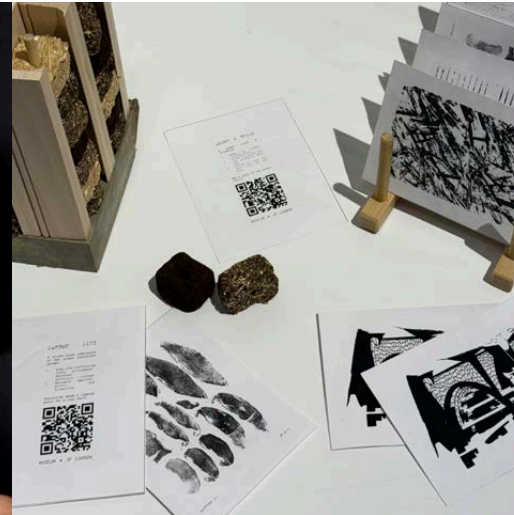
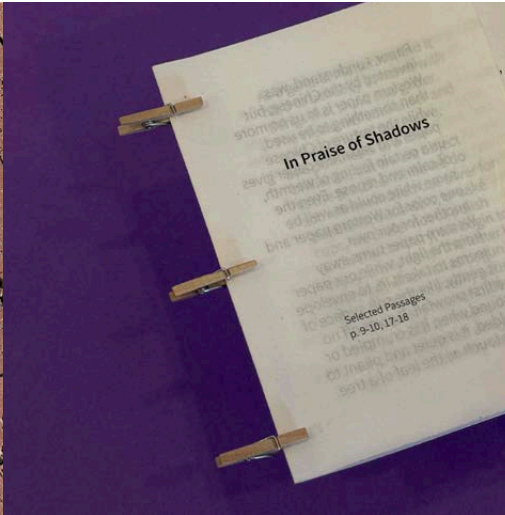
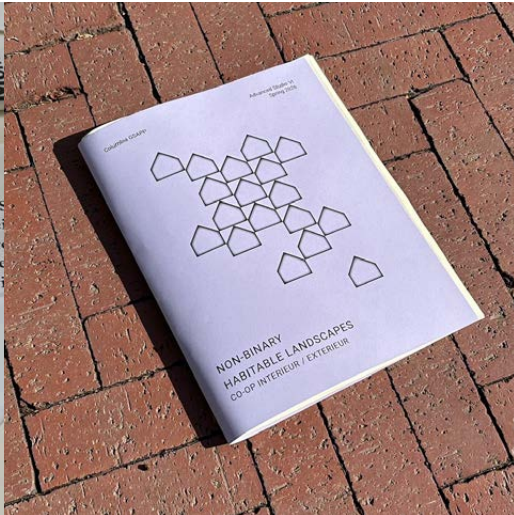


Eroding lines, sparse fragments of a segment, reflective of an undulating journey recorded by a simple machine.

The machine...

...machinizes.

Design [+] Adjacencies



Oppositions, for
GAP: Typography
Yoonjai Choi

Non-Binary Landscapes, for
Adv. Studio VI
Fernanda Canales

Transparent Typography, for
GAP: Typography
Yoonjai Choi

Substitute NYC, for
Power Tools
Jelisa Blumberg

Carbon Temples, for
Adv. Studio V
David Benjamin

Casa, for
Reinventing Living
Luis Carranza

a piece...



pedaço



of everything

de todo