

ARCHITECTURE PORTFOLIO



PROJECTS

2022-2025

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SWING

1:1 fabrication // spring 2024
critic: zachary mulitauaopele
columbia GSAPP

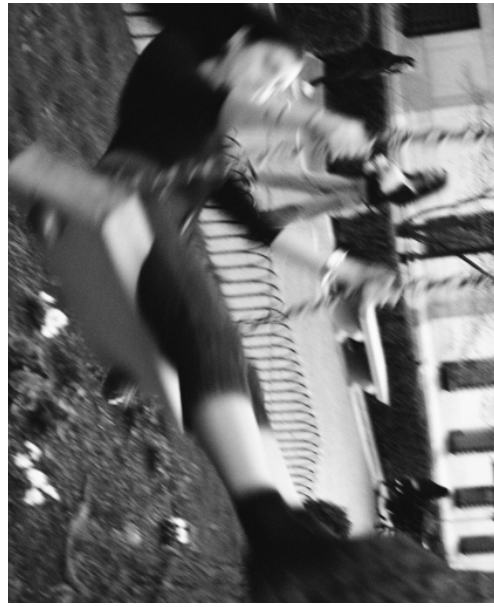
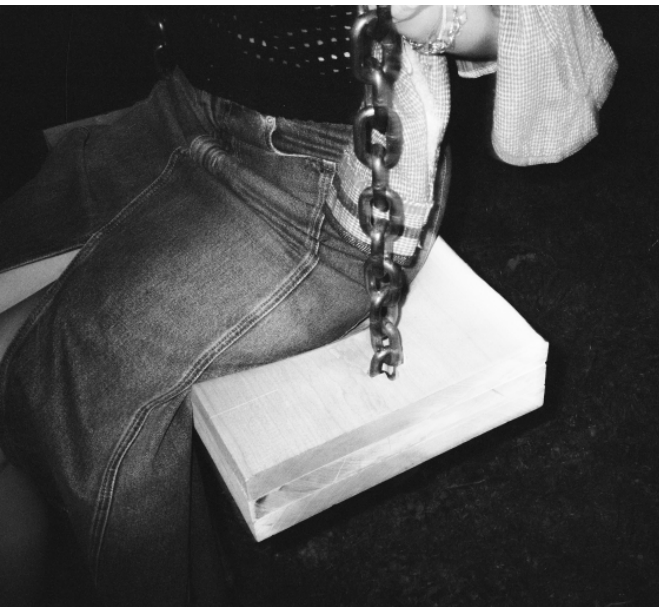


For this fabricaiton tech elective course, I designed and fabricated a swing and hung it from a tree branch outside Avery Hall at Columbia University. This swing welcomes a person's seating position with the carving out of a butt in the seat. Depending on one's size, the seat might feel too large, might feel odd and make you giggle, or feel just right. The fabrication process involved taking the 3D scan of a butt and used the CNC machine to carve out this shape. Chains welded to steel balls act as stoppers for the chains. As well, a profile cut in the "+" shape allows chains to feed through it and finally fixing it to a fitting branch.



components of the swing





TOOLS COLLECTIVELY STRONGER

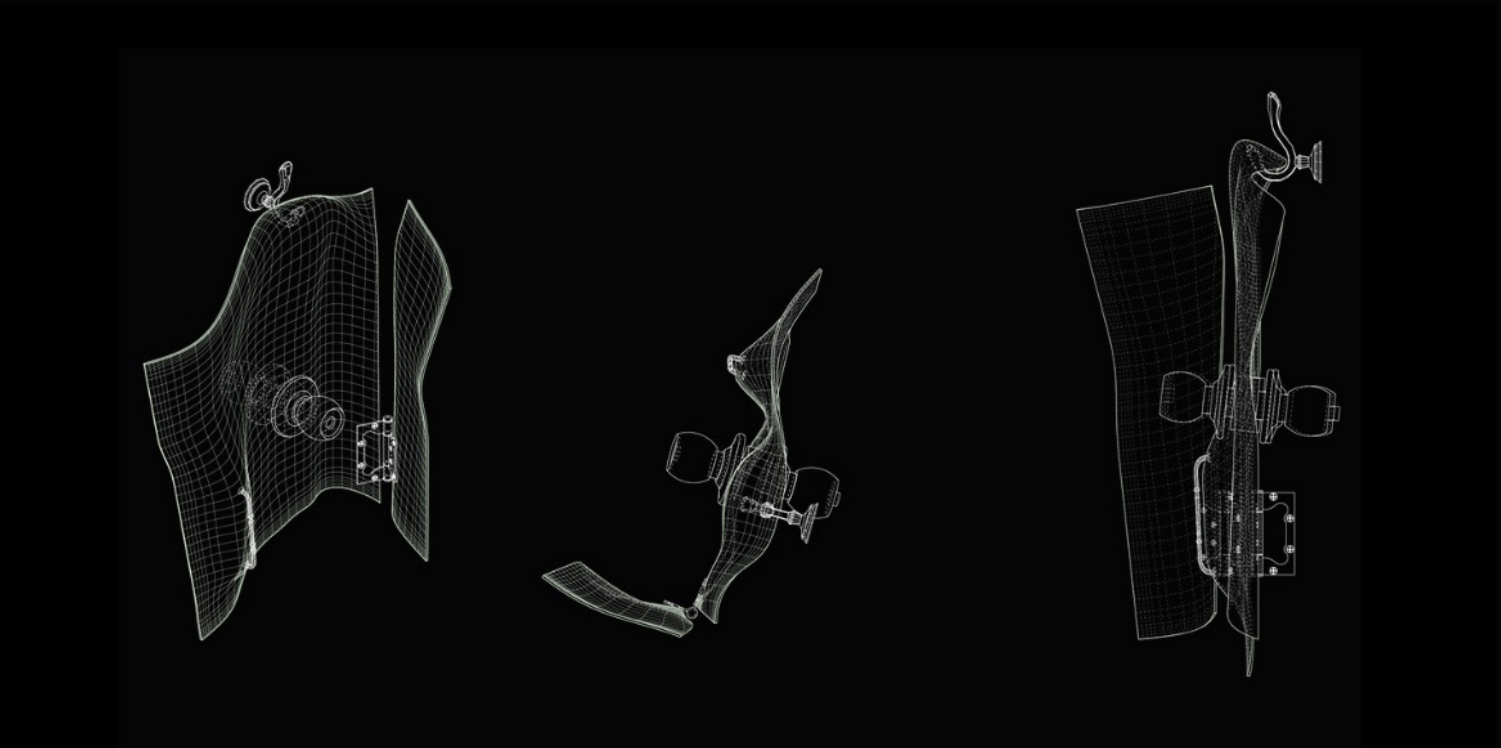
subject/object // spring 2023
critic: suchitra reddy
with tim chen
columbia GSAPP



Our reliance on mundane tools in domestic spaces is often taken for granted. The repeated forces that simple hardware, such as cabinet pulls, coat hooks and hinges, can endure are immense and invisible. When they fail, interior elements are rendered inoperable, inaccessible and useless. To represent and highlight their collective importance, we connect them through transparent acrylic, softened and transformed with heat to become near liquid. The acrylic will drape, slump, pull and become punctured to visibly articulate the dynamic forces that are subject to these objects, demonstrating the power they have over our lives. When these transformation render objects usable, they are given a new life.



sourcing hardware at mother of junk, brooklyn, ny



imagining discarded tools manipulating a surface



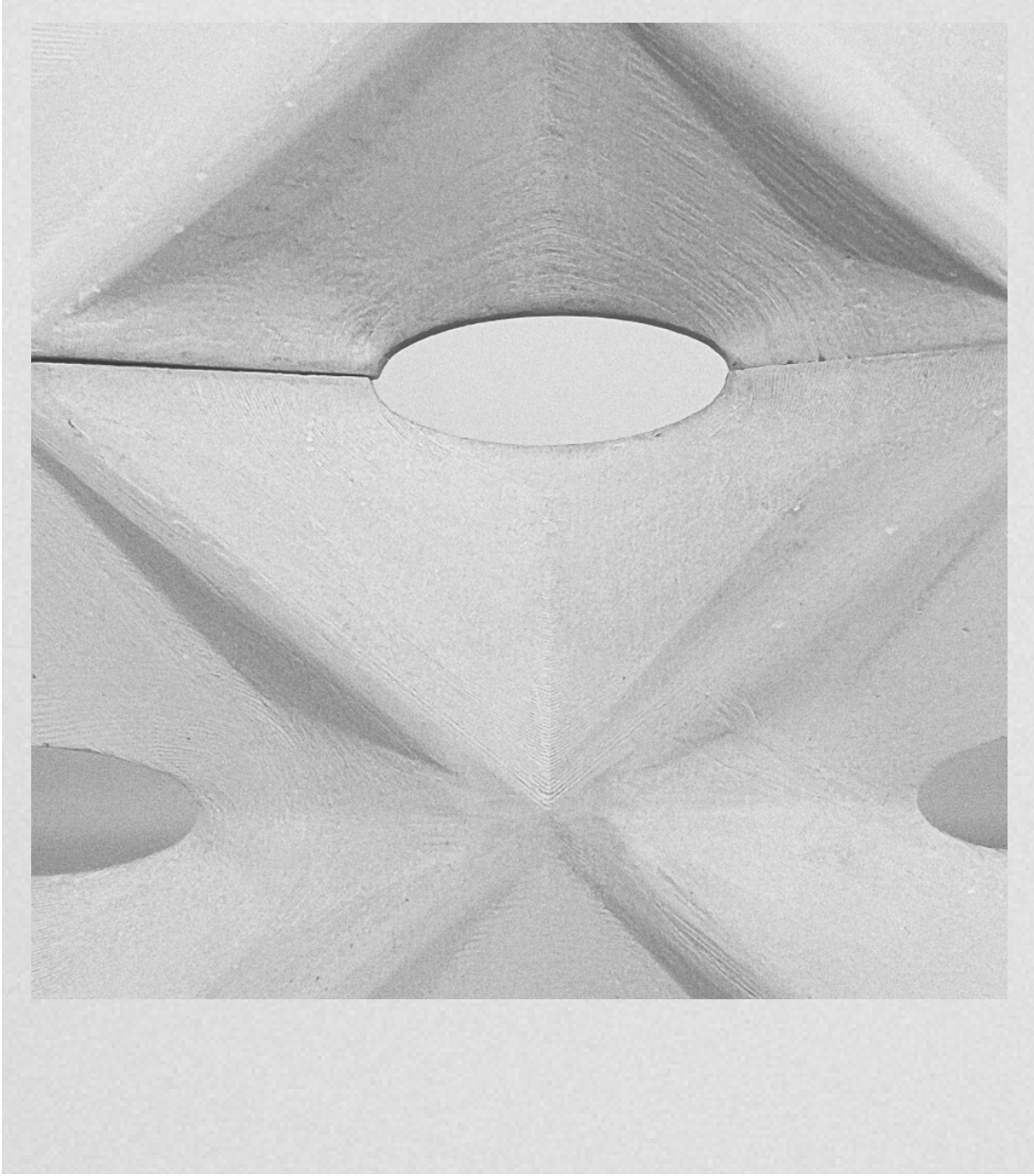
rendering discarded tools with a new life - for instance, a coffee table



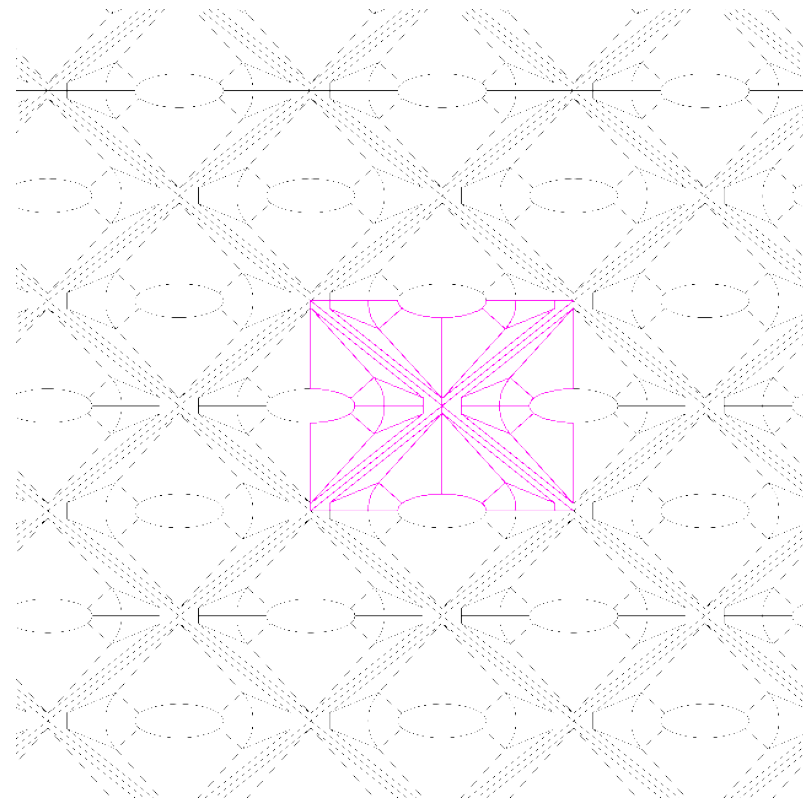


TILE

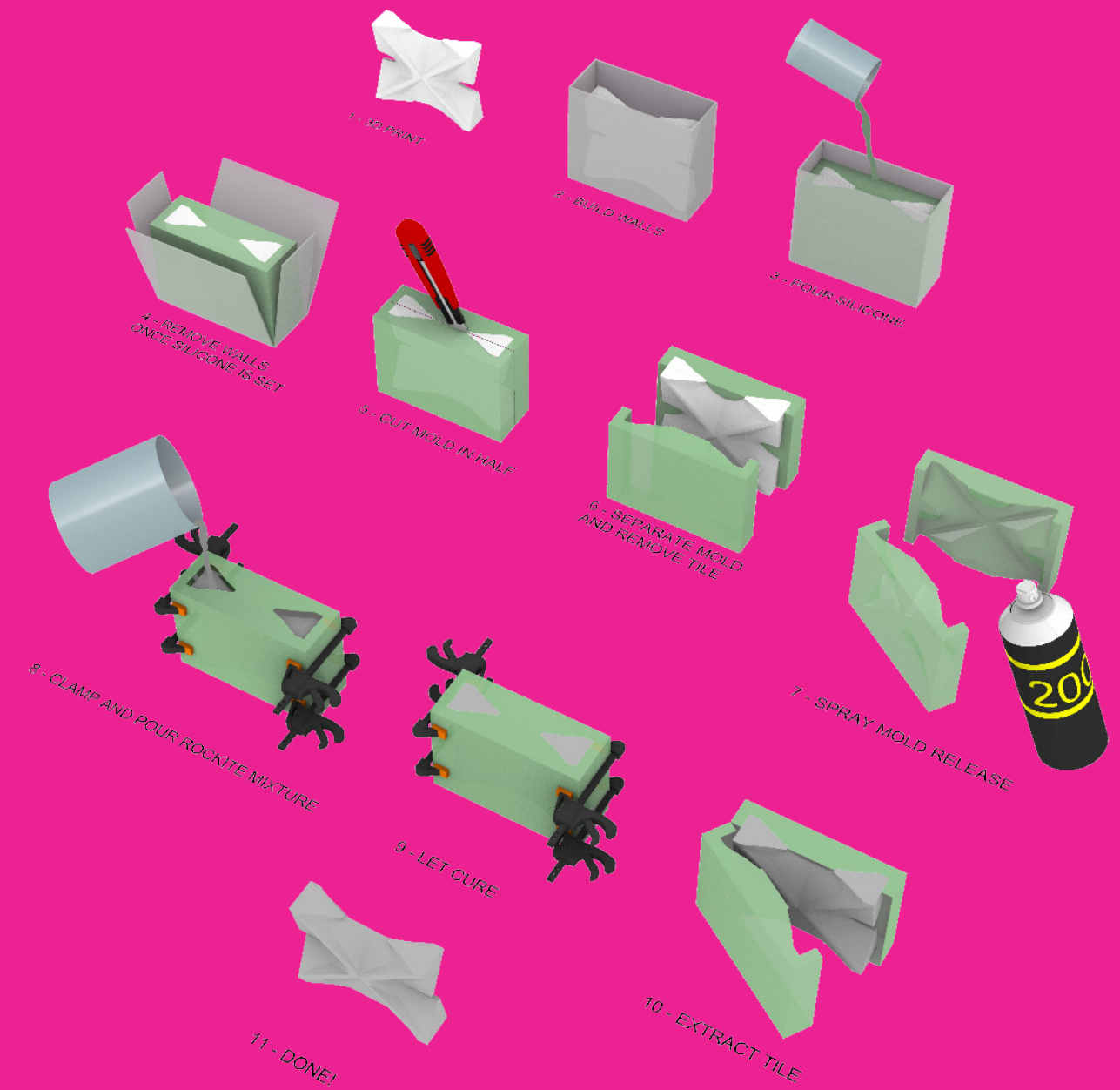
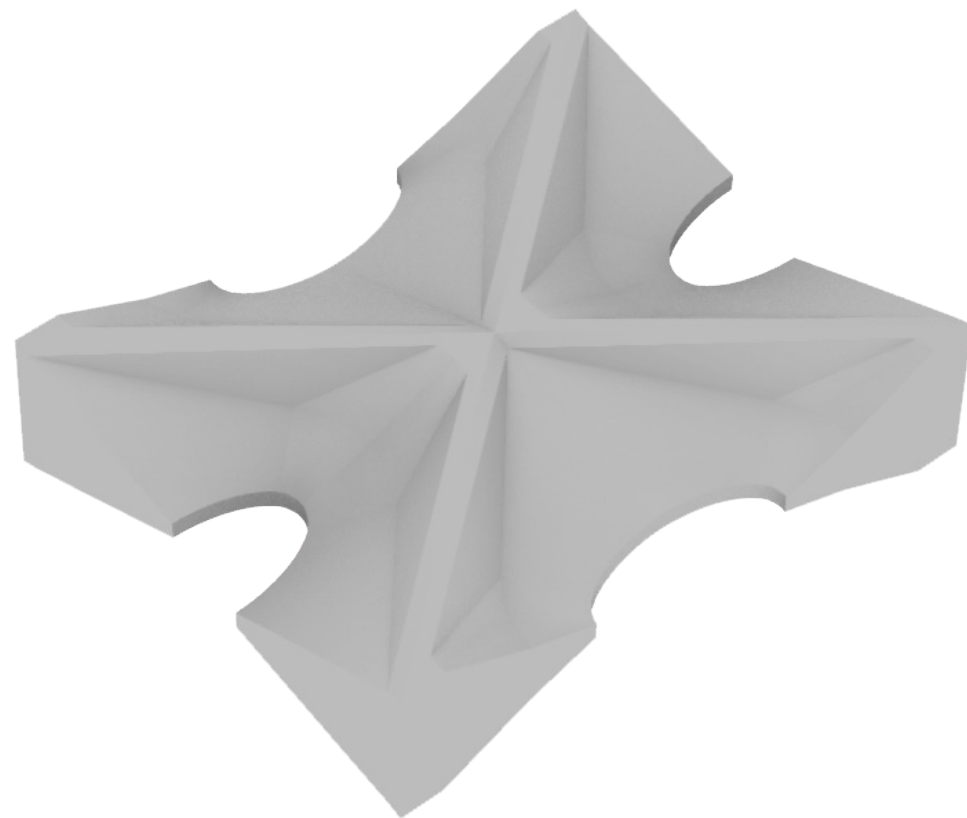
transitional geometries // fall 2022
critic: joshua jordan
columbia GSAPP



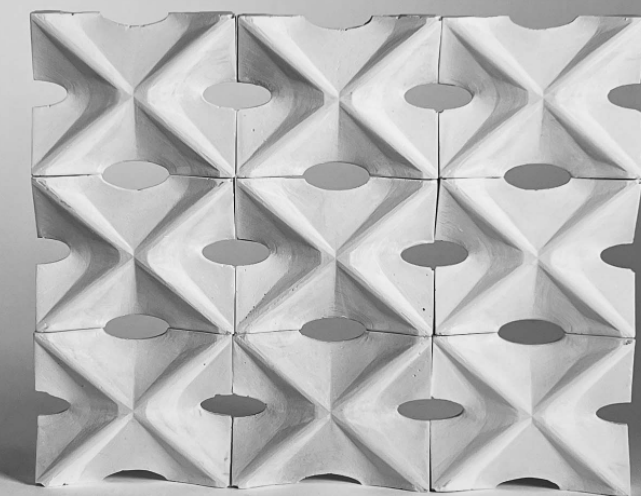
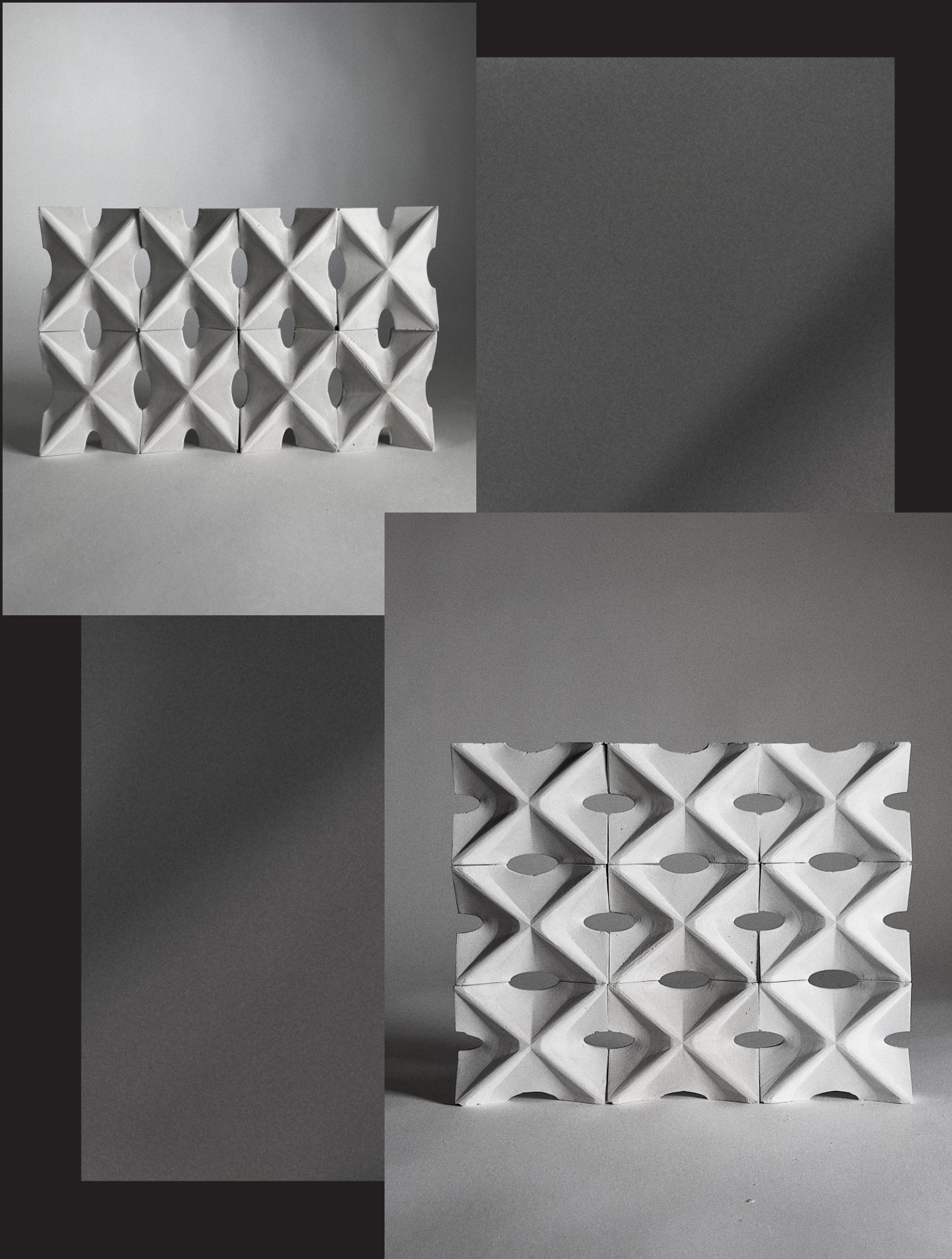
This tile design acts as a micro architecture and can be scaled to any particular size format. This creative process began with designing a tessalating 2D geometry and then moving on to 3D where the digital model was born. The fabrication process of casting this concrete object began with a 3D print of the tile, which was used as a positive to cast a silicone mold around it. Finally, the two-part mold was used to cast the concrete.



2D tessellating pattern



fabrication process



concrete tiles
(single tile: 4" x 3" x 2")

LISTEN

advanced vi // spring 2025
critic: leo & eleni trampoukis
columbia GSAPP

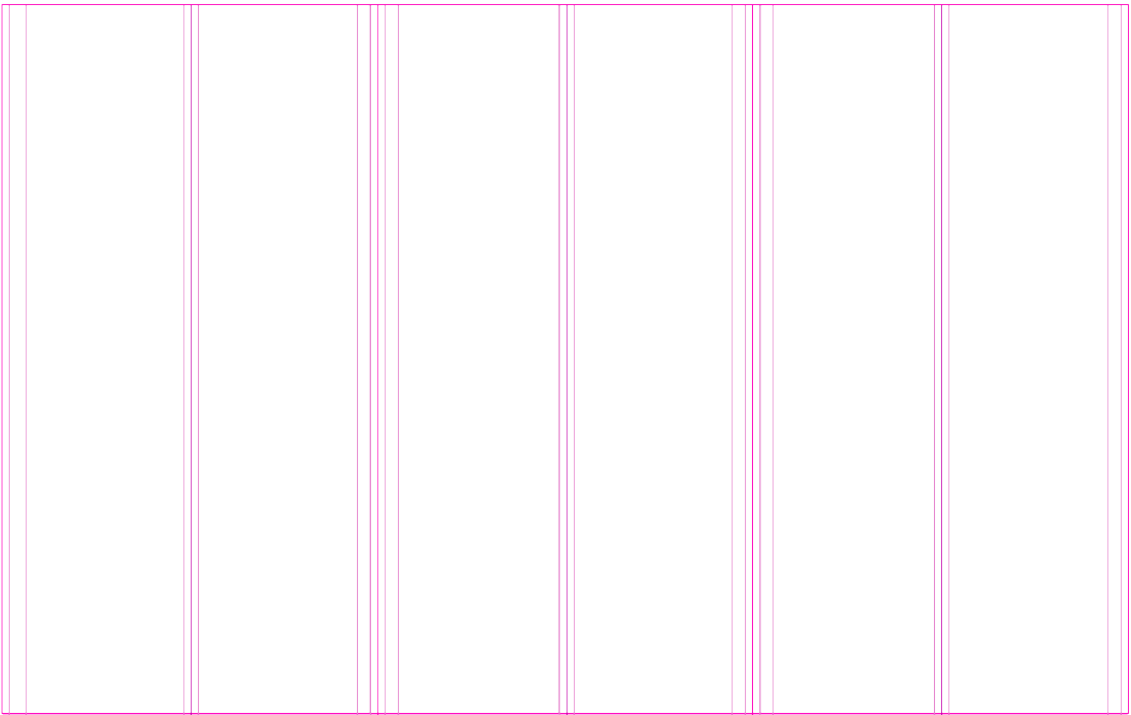
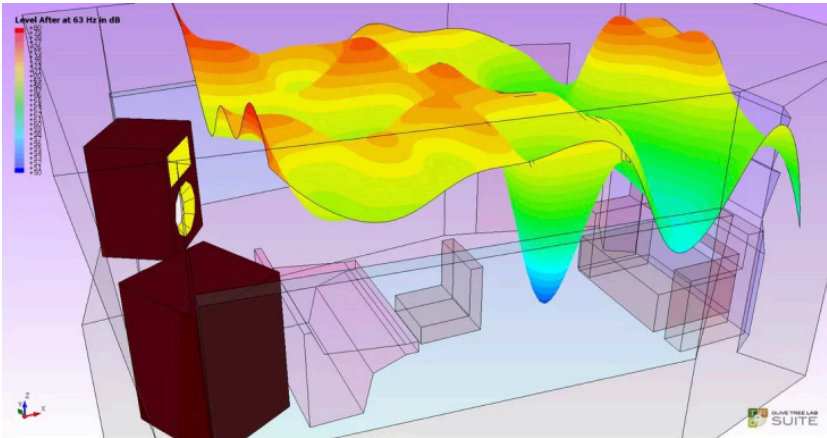


This two-stage project explores architecture's role in creating conditions for focus through sound, using design to heighten awareness and agency in listening. In the Listen club, the room becomes the instrument—its geometry shaped to activate room modes and resonant frequencies that allow sound to linger, collapse, or disappear depending on where one stands. Analog synthesizers feed a constantly shifting sonic field, giving guests the ability to move, explore, and curate their own experience—exercising sonic agency. This sensibility extends into the public realm with an acoustic structure at Storm King, where the sounds of an adjacent tree are amplified and focused. Across both spaces, the architecture frames listening as an active, spatial encounter rather than a passive one.

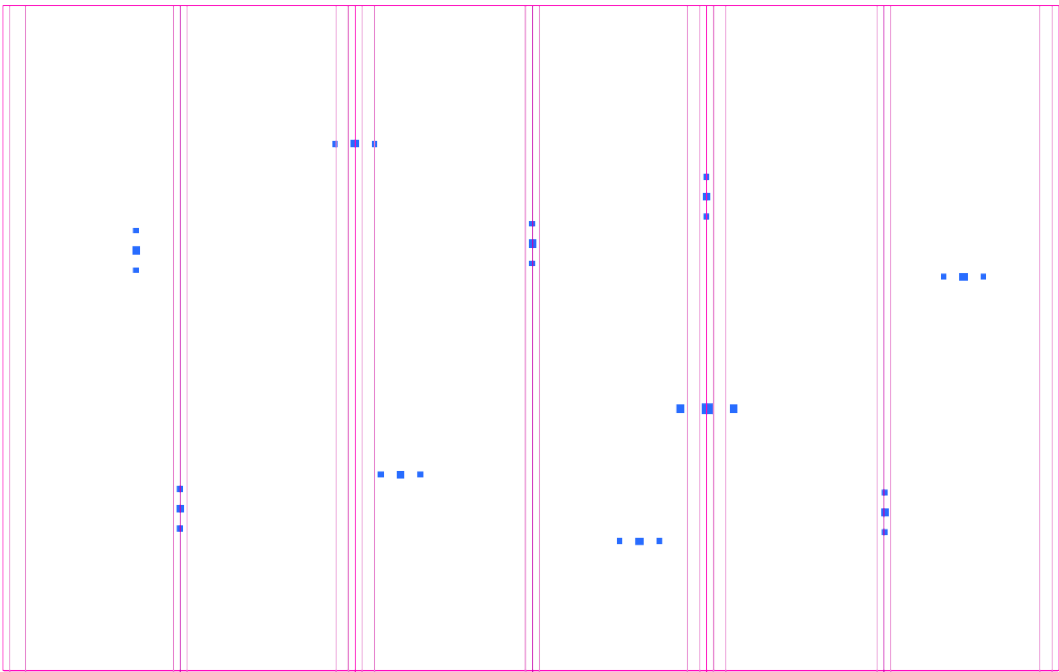
semi-public – Club

Room modes are natural resonances that occur in enclosed spaces when sound waves reflect between surfaces. At certain frequencies—determined by the room’s dimensions—standing waves form, causing some sounds to linger and become amplified in specific areas while others are canceled out or diminished. These resonant frequencies shape how we perceive sound within the room, creating “hot spots” where bass or midrange tones build up, and “nulls” where those same frequencies drop out. Understanding and working with room modes allows designers to intentionally sculpt how sound behaves in space.

Room Modes

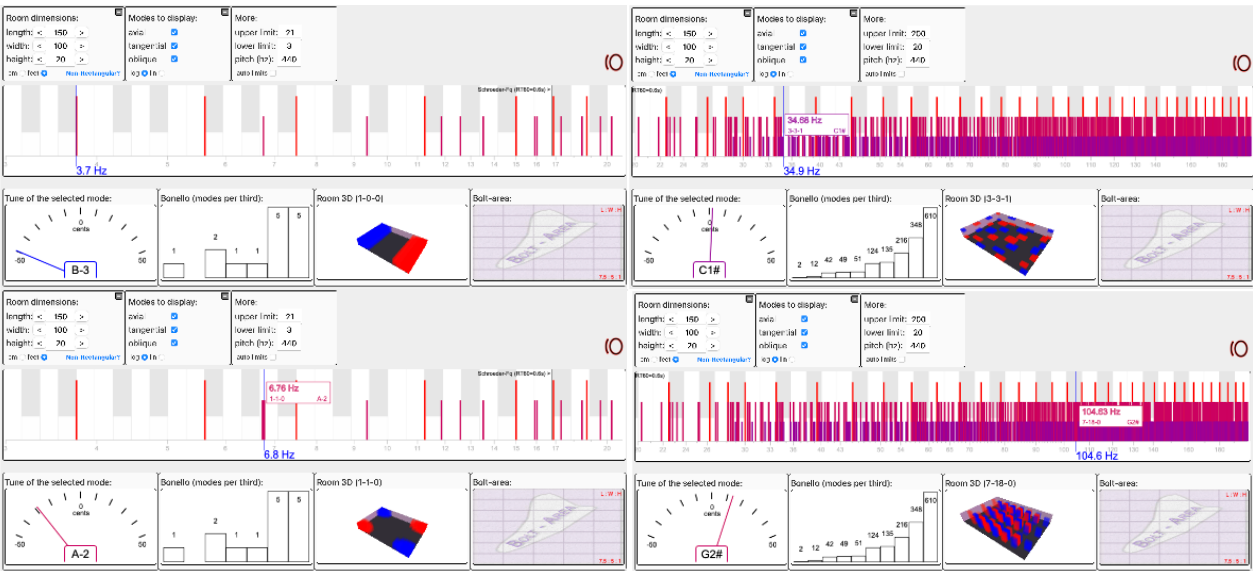


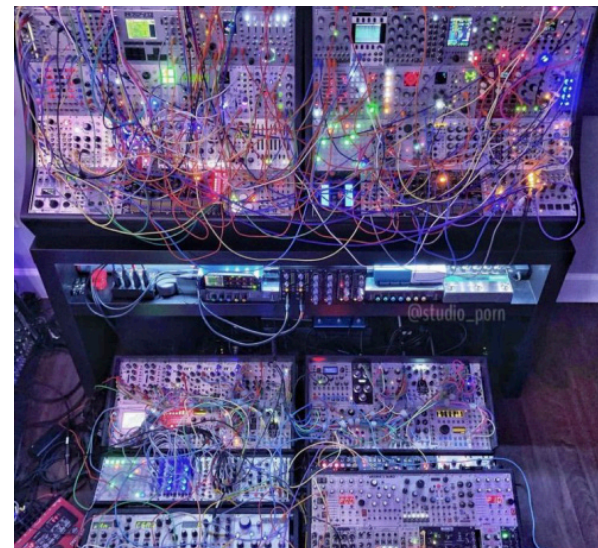
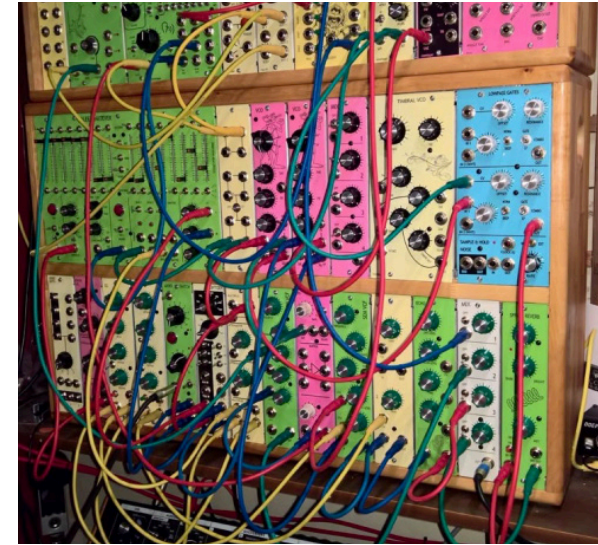
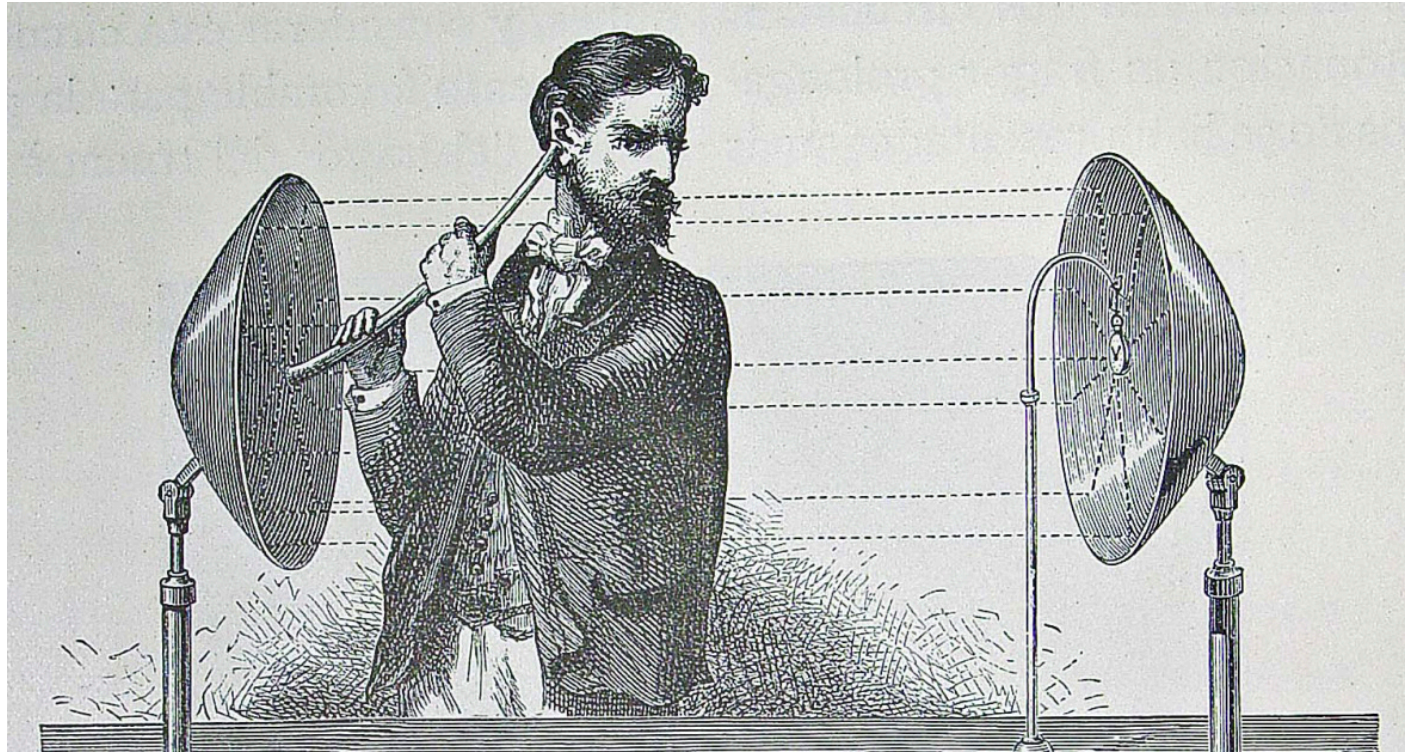
Zones of High Distortion in the Space



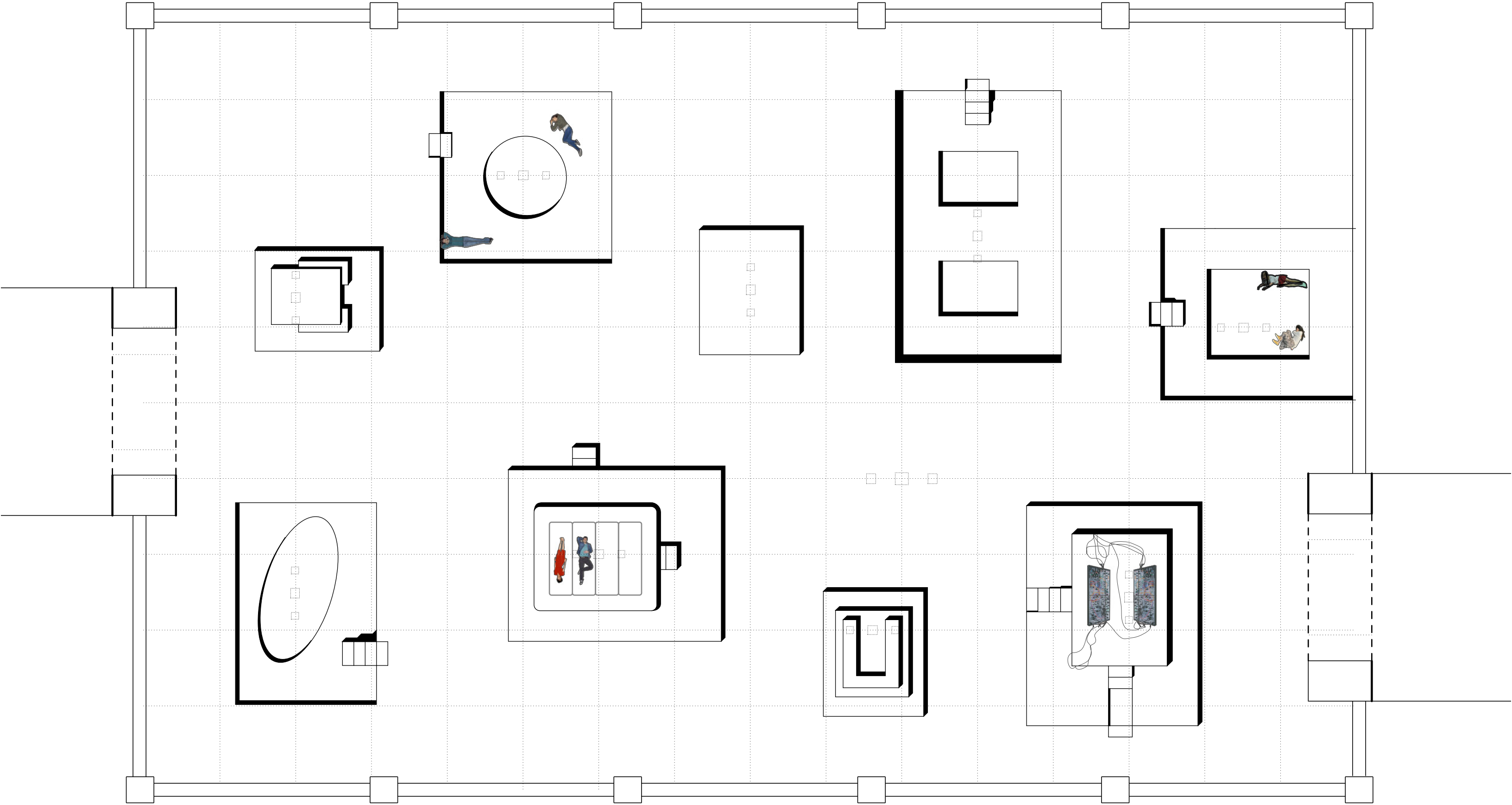
Resonant Frequencies

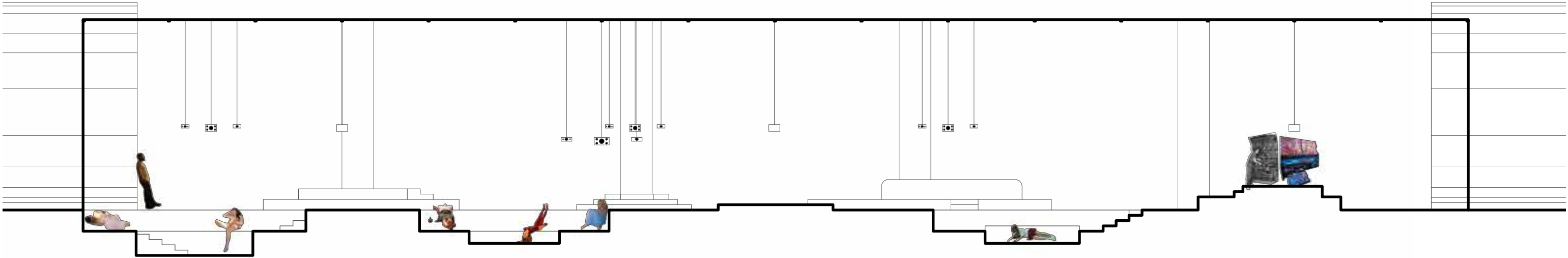
Speaker Placement in Resonant Zones to Amplify Standing Waves

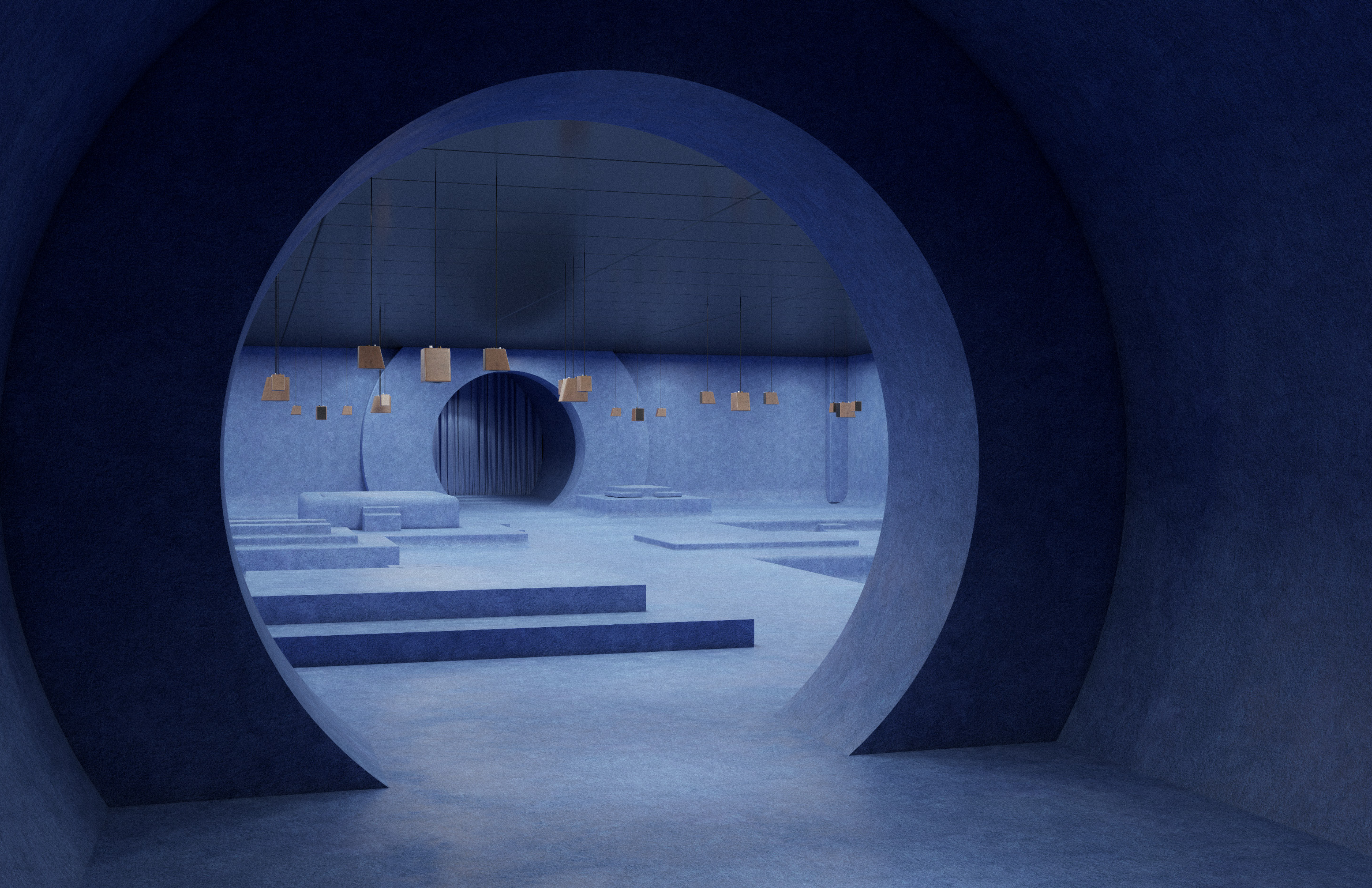




Analog Modular Synthesizer







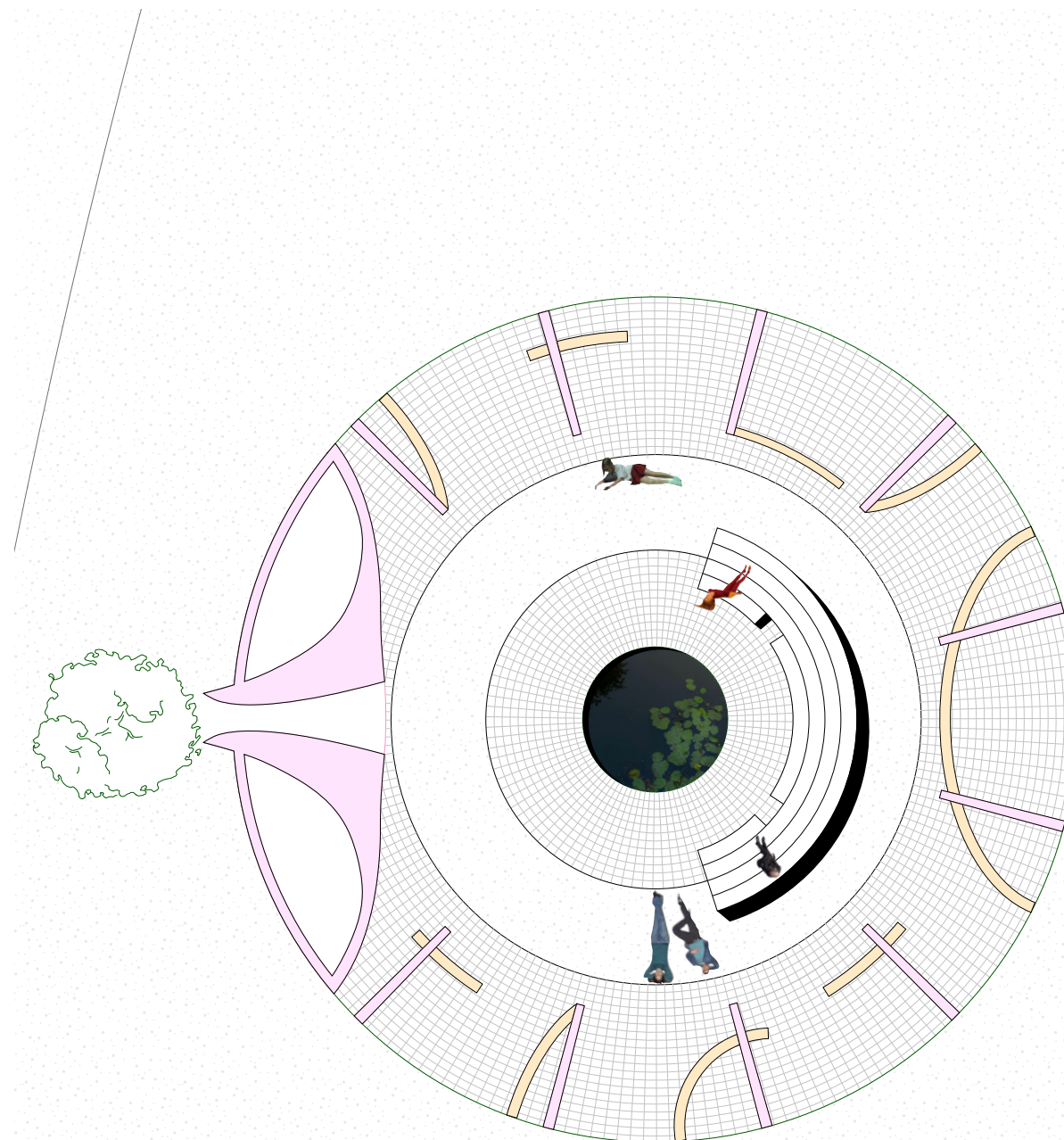
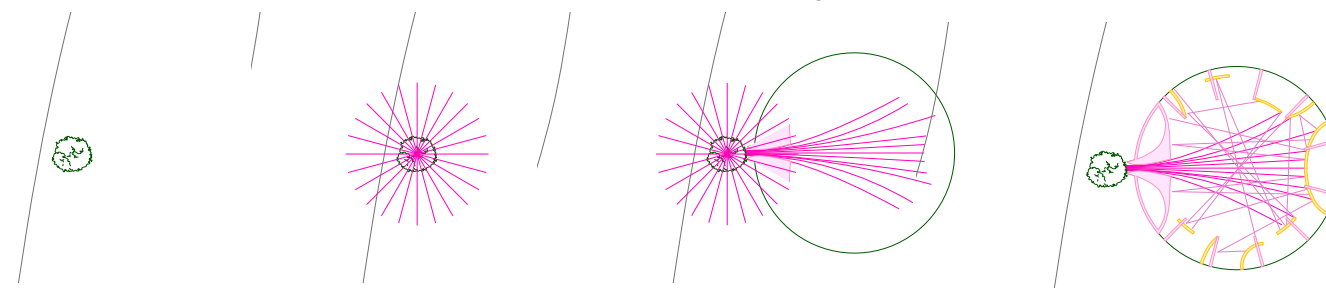


public - Storm King



At the public scale, the acoustic structure acts as a passive amplifier through its massive, megaphone-like geometry capturing sound from the adjacent tree and redirecting it inward toward the central courtyard. Asymmetric perimeter walls, composed of a mix of smooth and aggregating concrete, are precisely angled to reflect and scatter sound waves within the space, creating a nuanced and democratic acoustic field by removing the usual “sweet spot”, or ideal position of traditional listening room. The architecture gathers listeners—inviting moments of focus, collective reflection, and celebration around a single, sonically-centered tree.

listen // adv vi // spring 25



Y



*shifting from consuming material products and imagery to consuming knowledge,
as well as allowing people to become producers of knowledge through witnessing
and engaging with creative processes*





ACTING COMMONS

advanced v// fall 2024
critic: joseph zeal-henry
columbia GSAPP



This project exists in a physical book that explores how fear—particularly the *fear* of mediocrity— shapes American culture and its environments. This anxiety does not remain abstract; it takes form in what I define as spatial realms. The city magnifies anonymity, domestic interiors intensify private insecurities, transitional spaces amplify uncertainty, and the lobby an examination of horror cinema, production design, and architecture, I trace how collective anxieties are distilled and reflected back to us. Recognizing that these *fears* need interpreters, I propose reimagining the Hollywood Roosevelt Hotel as a live-in space for method actors— essential cultural workers who acknowledge the weight of cultural *fears* and make people feel less alone. This intervention speculates how architecture can play a role in offering ways to confront cultural *fears*, especially the ones insidiously laced in the American Dream, while supporting those who help us process them.

Party At The Hollywood Roosevelt Hotel

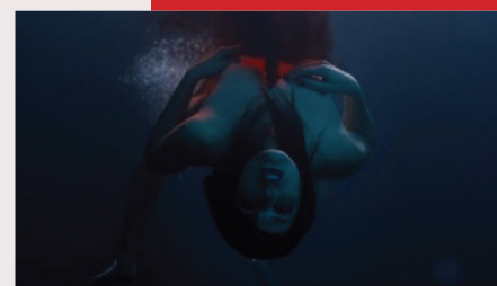
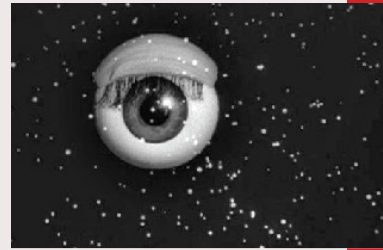
This project began with a night at the Hollywood Roosevelt Hotel, an Old Hollywood icon with a legacy of glamour and allure. At a party there, I noticed something unsettling: most people weren't present to enjoy themselves. Instead, they were absorbed in their own performances—taking pictures, filming videos, or sizing up the room for connections. It was a space full of people physically at a party but mentally elsewhere, consumed by self-promotion and social climbing. This dark, self-serving energy turned this party into a social transaction—a reflection of Hollywood as a place where ambition often eclipses joy.

Fear Of The Ordinary Experience

This experience paralleled themes in American Horror Story: Double Feature. Its premise revolves around a magic pill: if you're talented, it amplifies your abilities to mastery—but at the cost of drinking blood to survive. If you're not already talented, the pill reduces you to a mindless zombie. The safest option is obviously not taking the pill, but this means accepting mediocrity. The writers show how far people are willing to go out of fear of being ordinary. The desperation for an exceptional existence becomes the cause of characters' downfalls. Together, these experiences sparked my interest in exploring Hollywood as a microcosm of the disillusionment of the American Dream.

The Myth Of American Exceptionalism

The project ultimately examines the dissolution of the American Dream through the lens of Hollywood—Los Angeles as the promised land for fame and reinvention, where dreams are often confronted with failure. The Roosevelt's lobby, as a space designed to embody the exceptional experience, contrasts with the mundane realities many bring with them.



Horror Culture

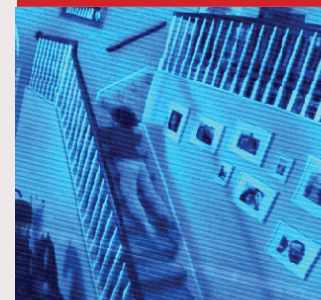
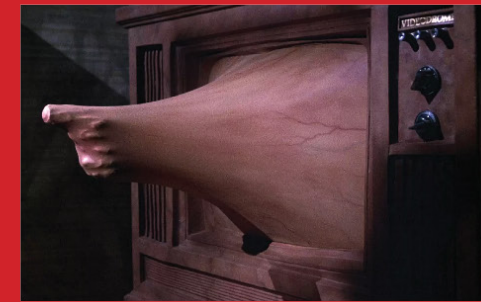
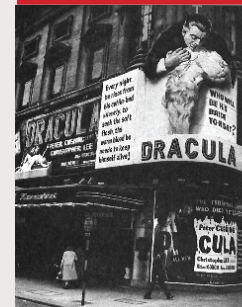
Fear is a pervasive symptom of American culture. It is woven into our media, drives the pursuit of the elusive American Dream, and lingers in everyday life. Horror films, in particular, serve as cultural barometers, capturing the collective anxieties of their time while offering a unique form of entertainment that allows audiences to confront their fears in a controlled environment. In the U.S., horror has become a cultural phenomenon, offering both escapism and catharsis. Americans watch horror not only to experience the thrill of fear but also to explore themes of survival, morality, and resilience. The genre often reflects societal tensions, from Cold War paranoia to post-9/11 insecurities, making it a mirror for the nation's psyche. The myth of the American Dream—especially the fantasy of going to Hollywood to “make it big”—is fertile ground for exploring ambition, identity loss, and the collapse of ideals. The fear of mediocrity, which compels so many to chase fame and fortune, reflects an overemphasis on the exceptional experience, which often proves to be hollow. Horror's popularity in American culture lies in its ability to both entertain and expose the darker truths of ambition and fear, externalizing anxieties that otherwise remain unspoken.

Understanding Societal Fears Through American Horror Films

Horror films provide a compelling lens through which to understand societal fears, serving as cultural barometers that reflect collective anxieties of their time. Historically, they have offered audiences a safe way to confront and process the uncertainties of their era. During the Great Depression, films like *Frankenstein* and *Dracula* allowed viewers to grapple with fears of societal collapse and the unknown. Similarly, Cold War-era films such as *Invasion of the Body Snatchers* dramatized anxieties about conformity and infiltration, mirroring fears of communism and nuclear annihilation. In more recent history, post-9/11 horror films like *Signs* and *War of the Worlds* used alien invasions as metaphors for terrorism, with actors channeling the raw emotional state of a grieving nation.

Horror's ability to externalize fears through metaphor and performance makes it a vital medium for cultural reflection. Whether tackling systemic racism in *Get Out* or exploring isolation in *The Shining*, these films allow audiences to process their fears vicariously, offering both catharsis and a deeper understanding of societal tensions. By observing the evolving themes in horror films, we can trace how societal fears shift over time, making them an essential tool for understanding the cultural psyche.

1930s



today

Spatializing Fear

The images presented are taken from a short film I created, compiling clips from iconic American works such as *Misery*, *The Shining*, *Twin Peaks*, *Blue Velvet*, *Mulholland Drive*, *American Beauty*, *Donnie Darko*, and *American Horror Story*. The film explores interconnected themes of horror, the American Dream, escapism, and the disorienting journey toward success. Each still has been categorized into one of four spatial realms—city, domestic, transitory, and lobby—highlighting the architectural and psychological settings where these narratives unfold. This organization offers a deeper look into how spaces mediate and amplify the anxieties tied to these themes. over time, making them an essential tool for understanding the cultural psyche.

The Unsettling Realms of Fear & Fantasy

CITY TRANSITION
DOMESTICITY LOBBY

Reimagining

THE
Hollywood
Roosevelt

as Housing for Method Actors

The reimagined Hollywood Roosevelt Hotel transforms into a residence for actors—a key infrastructure for cultural workers who play an indispensable role in shaping collective narratives and providing emotional relief. This concept positions the hotel as a live-in preparation space where actors can immerse themselves in their craft, particularly within the genres of horror and escapism. These actors serve as cultural key workers, addressing societal fears and offering catharsis through their performances, which have become essential as the world faces increasing crises and a growing need for collective escapism.

Here, the boundary between public and private blurs. The residence becomes both a home and a stage, reflecting the duality of acting itself—where preparation is intimate and personal, yet the result is shared and public. Rehearsal spaces are reimagined as critical infrastructure for actors, providing a controlled environment where they can safely embody society's deepest fears and fantasies without compromising their personal lives - in a space that values their craft as key work. By living and working in this space, actors not only refine their craft but also explore the intersection of performance and place, where the home becomes a site of creative labor.

This reimagined Hollywood Roosevelt is more than just housing—it is a cultural factory where actors prepare to meet the growing demand for escapism and resilience. At specific times, the space opens to the public, offering a unique glimpse into the process of performance. Audiences witness actors shaping the narratives that help societies confront fear and find solace, reinforcing the hotel's role as a vital hub for both creative production and cultural healing.

Through their work, actors transform abstract cultural fears into tangible narratives, offering catharsis and fostering empathy and resilience for audiences. Performances like those in *The Truman Show* and *Mulholland Drive* exemplify the emotional and psychological depth actors bring to their craft, capturing anxieties about surveillance, identity, and the fragility of collective dreams. By addressing these fears, actors transcend the boundaries of entertainment, becoming essential figures in navigating societal change and maintaining cultural and emotional balance.





The Hollywood Roosevelt Hotel, located on the iconic Hollywood Boulevard, has been a cornerstone of Los Angeles' entertainment history since its opening in 1927. Financed by industry legends such as Mary Pickford, Douglas Fairbanks, Louis B. Mayer, and Sid Grauman, the hotel quickly became a central hub for Hollywood's elite.



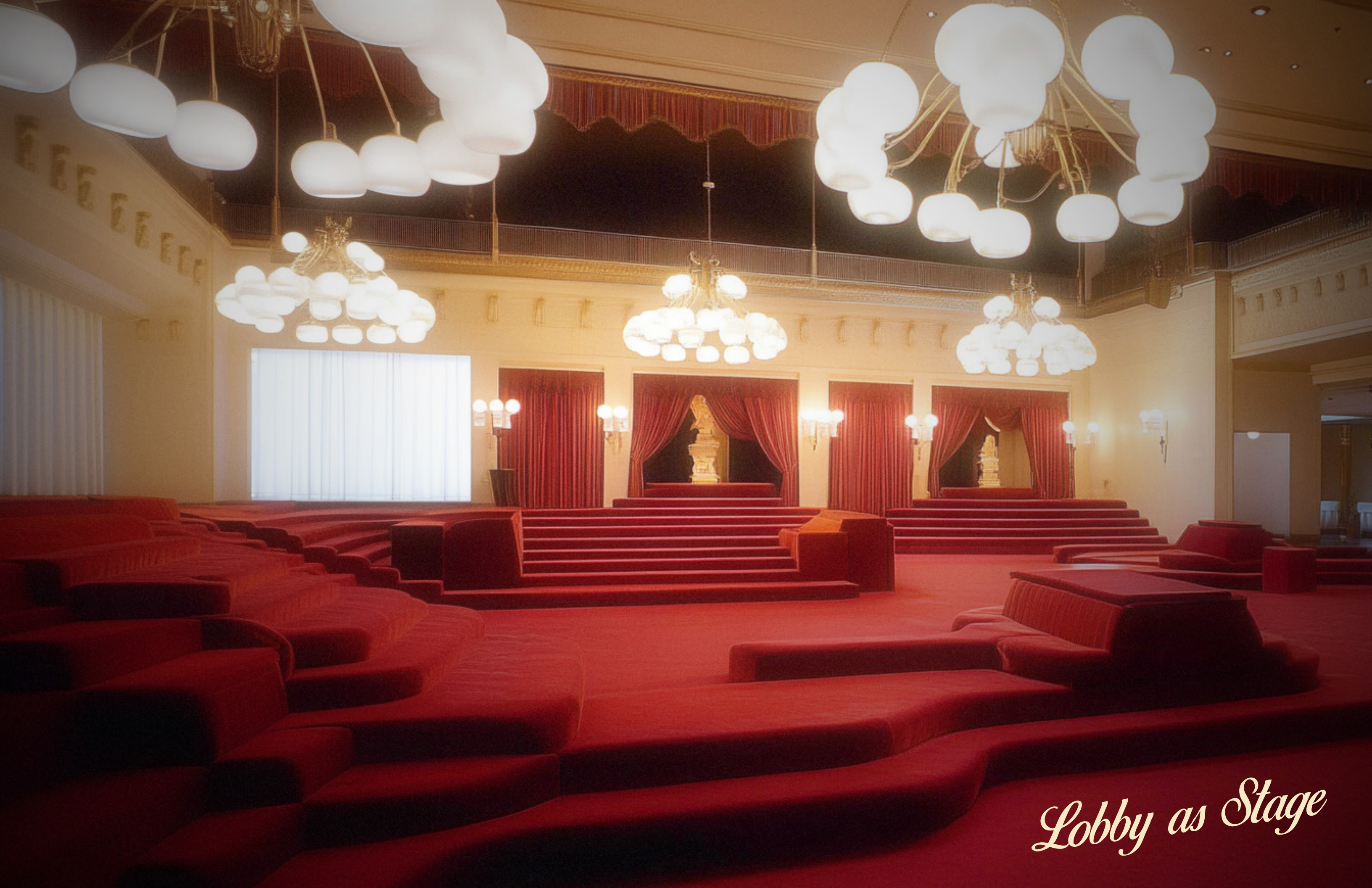
The hotel served as a residence for Marilyn Monroe early in her career; she lived in a second-floor cabana suite overlooking the pool, where she also posed for her first commercial photo shoot.



The inaugural Academy Awards ceremony on May 16, 1929, was hosted in Hollywood Roosevelt's Blossom Ballroom—a modest affair attended by 270 guests.



Lobby as Stage



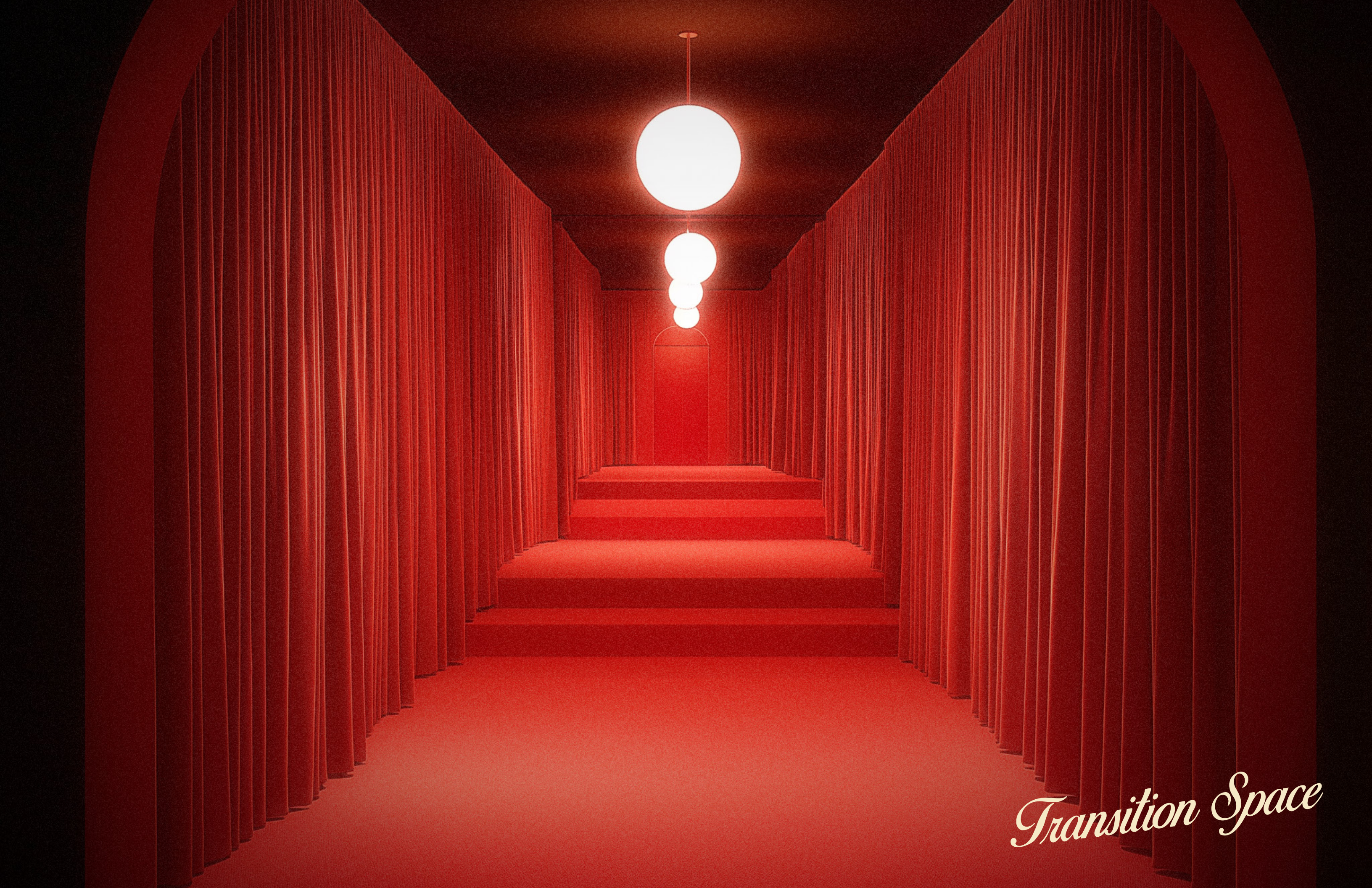
Lobby as Stage



Back of House



Parlor Room



Transition Space



Annex Room no. 1



Annex Room no. 2



Sleeping Quarters



Guest Suite



Viewing Pool



Rooftop

ACT I


advanced iv // spring 2024
critic: esteban deBacker
columbia GSAPP



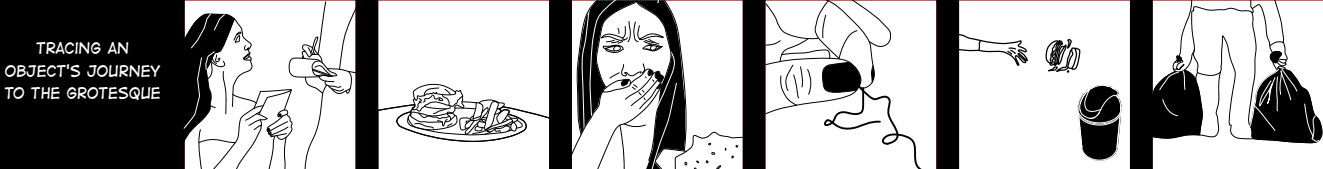
This studio investigates the contested territory of Freshkills, Staten Island, through a lenses of dependancies as defined by Bruno Latour as the interconnected relationships between actors within a network, both human and non-human, that influence their actions and interactions. In studying dependancies, an important question to ask is which dependencies are invisibilized? My intervention seeks to critically engage people by hosting a destination for people to entertain, host shows, build movie sets, film movies at, aiming to bring a more transparent process to something otherwise very separated and hidden from people in general.

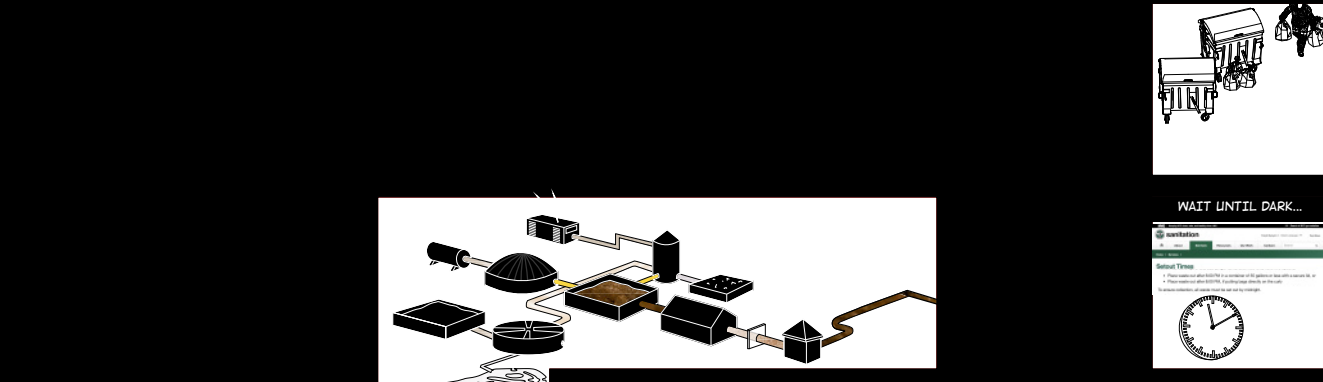
THE GUIDE TO THE ORCHESTRATION OF INFRASTRUCTURES THAT SEPARATE US FROM OUR UNDESIRABLE WASTE

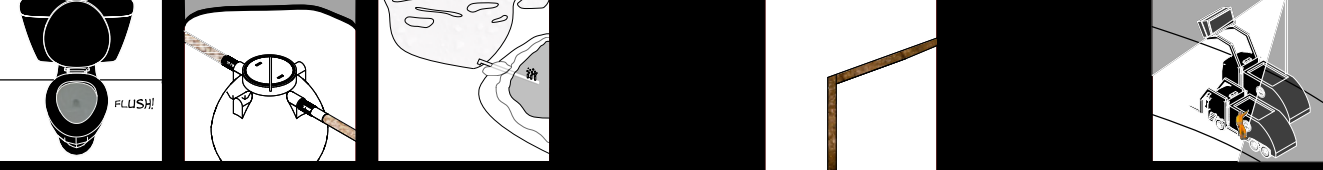
THE FOREIGN BODY

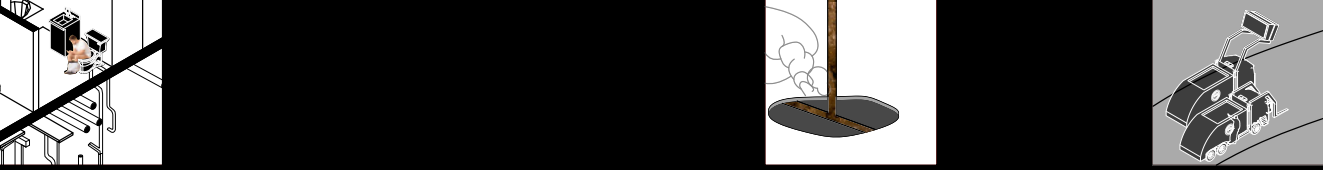


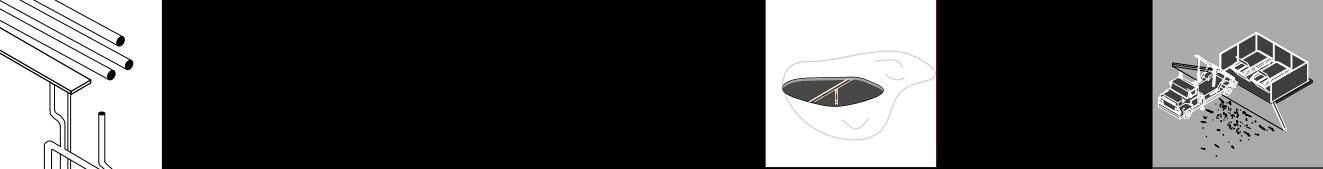
TRACING AN OBJECT'S JOURNEY TO THE GROTESQUE

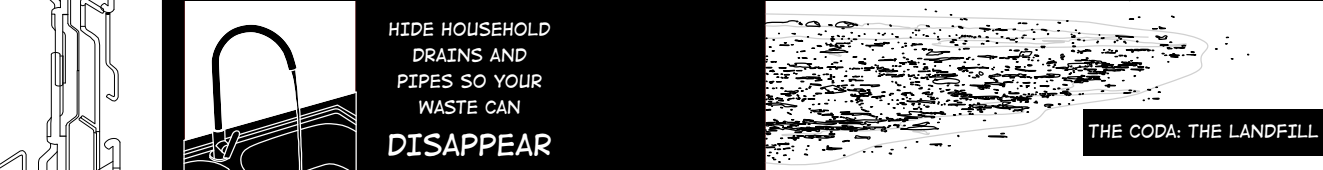


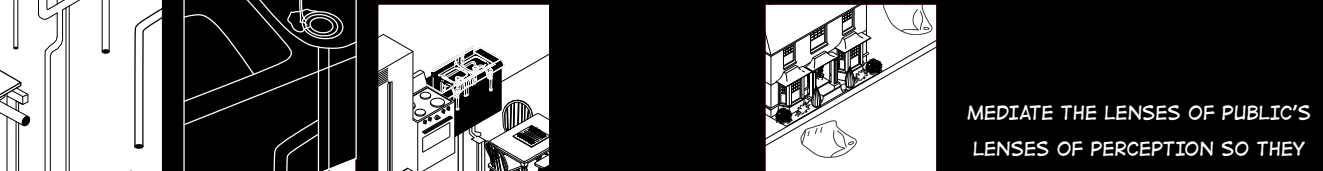


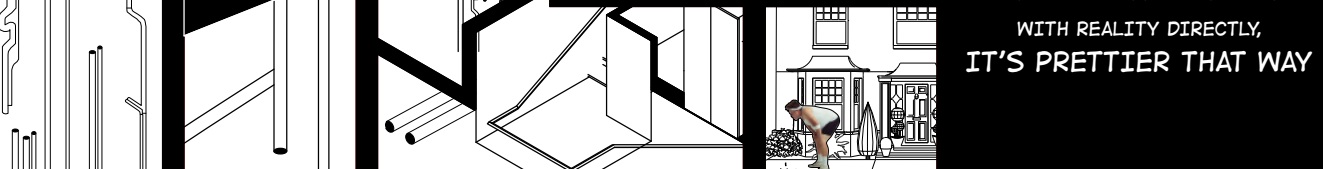




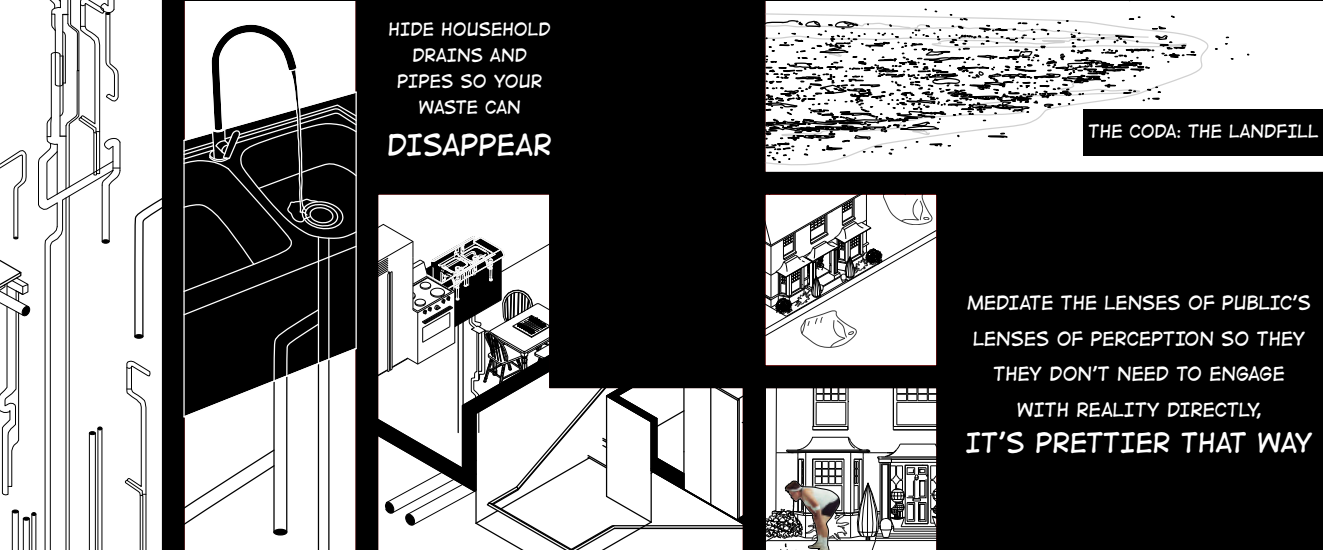




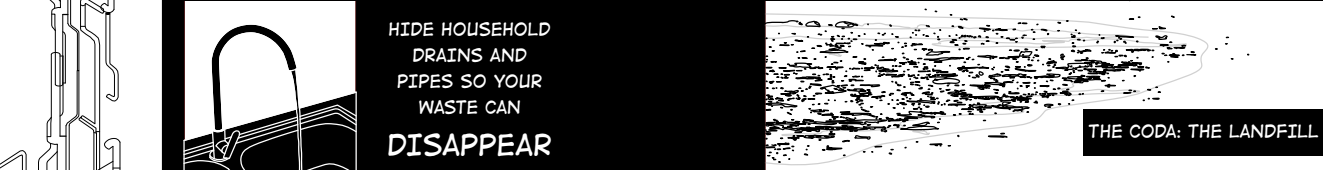




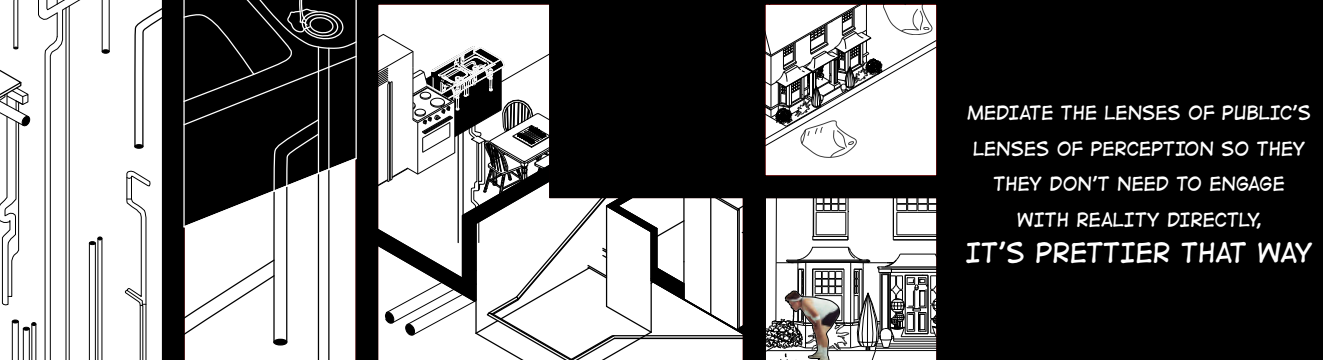
HIDE HOUSEHOLD DRAINS AND PIPES SO YOUR WASTE CAN DISAPPEAR

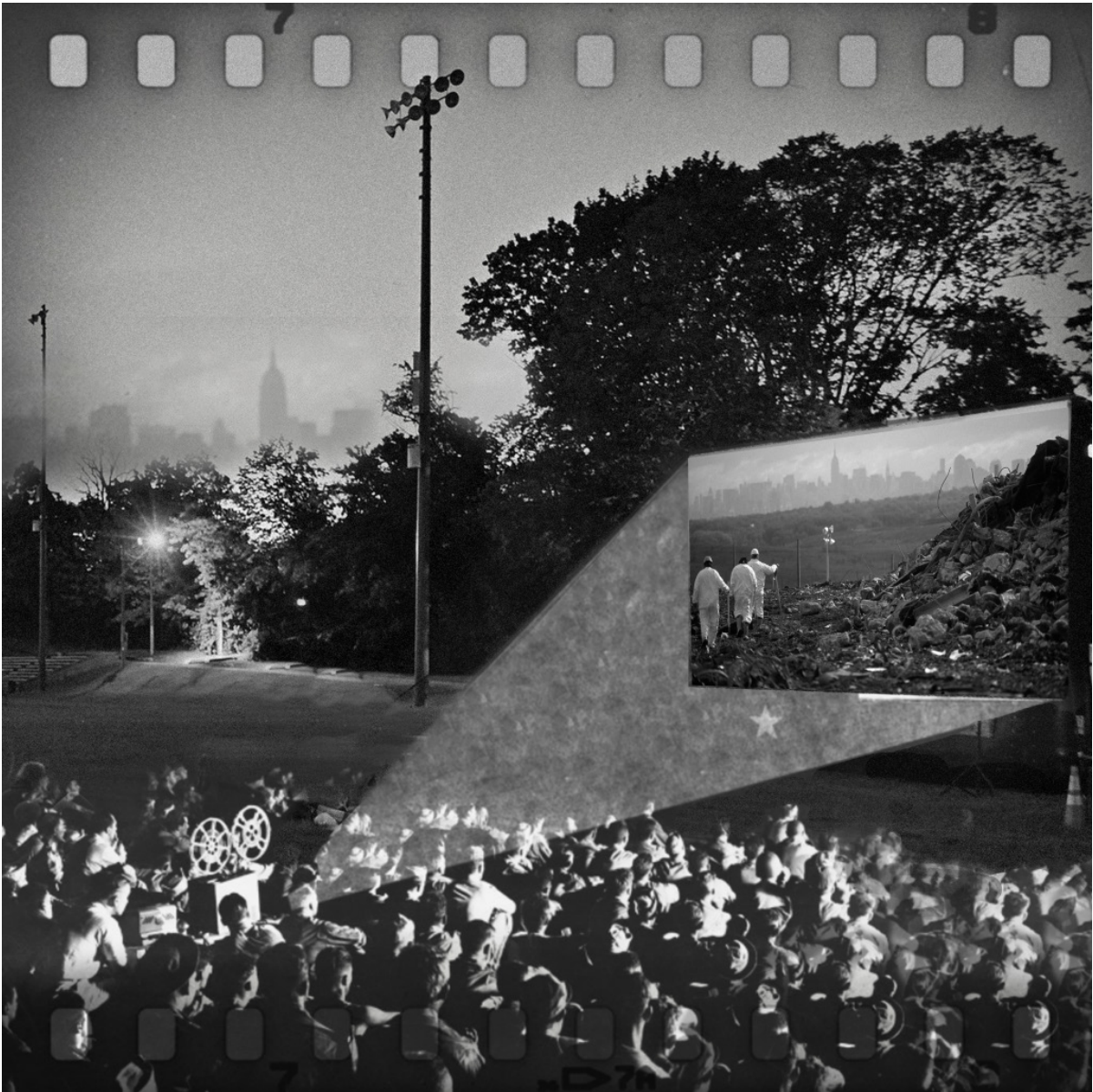


THE CODA: THE LANDFILL



MEDIATE THE LENSES OF PUBLIC'S LENSES OF PERCEPTION SO THEY DON'T NEED TO ENGAGE WITH REALITY DIRECTLY, IT'S PRETTIER THAT WAY

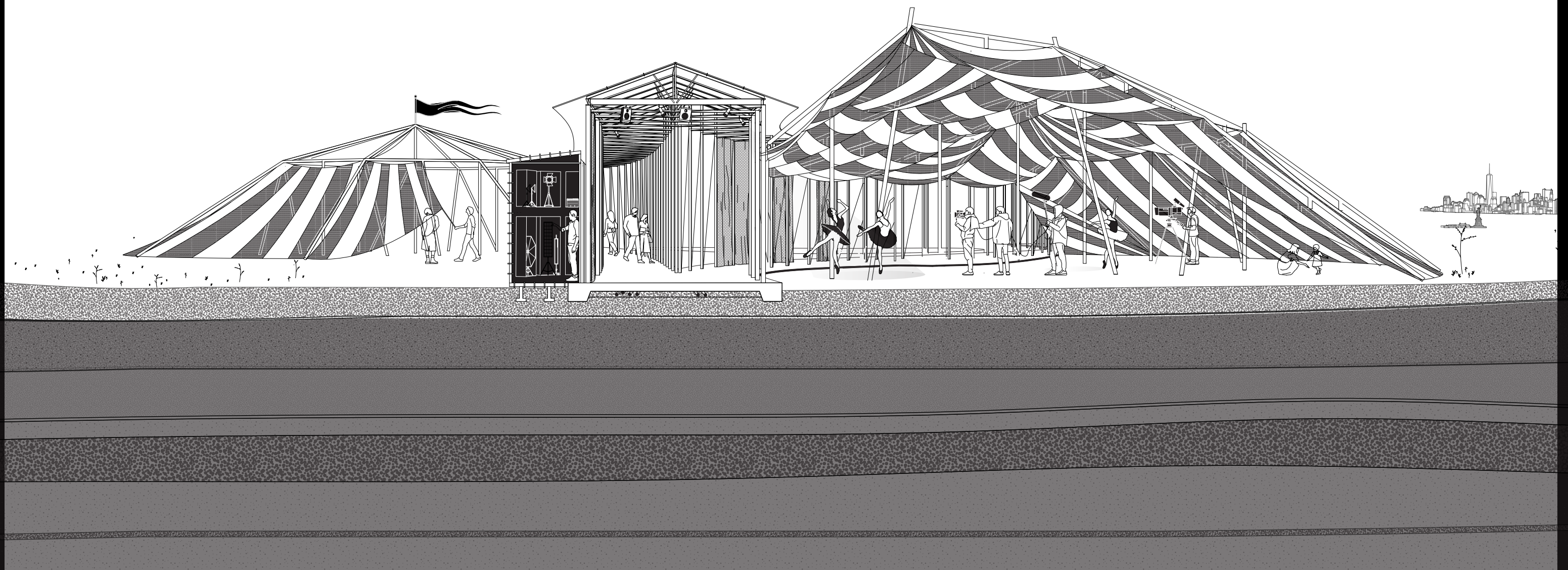




This diagram (to the left) investigates how a complex series of infrastructures makes what is deemed to be undesirable invisible and how these systems are designed to limit our perceptions of reality.

Freshkills park that used to be a landfill is advertised as something entirely separate from that history. This othering of the garbage that it happens elsewhere- spatially and temporally is my reading of how the park is presented, as a **landscape of spectacle** and how that narrows perception and critical engagement.

The park is the success it is today and the biggest park in New York City explicitly because it was a landfill at one point in time, and because of the fecal matter that fertilized the soil of the site. It is indeed, the very grotesque elements we are so averse to that facilitated the creation of something so beautiful.

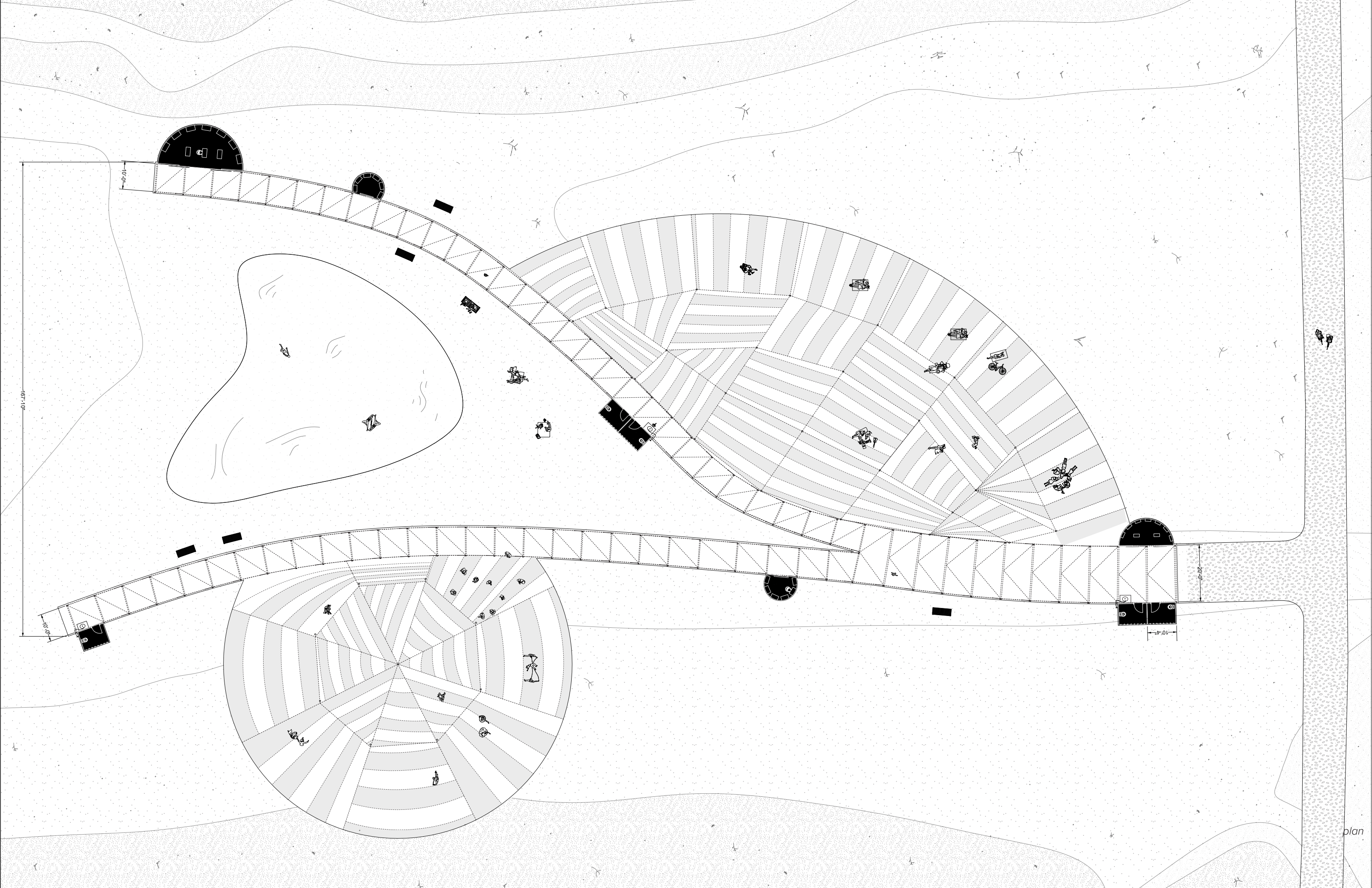


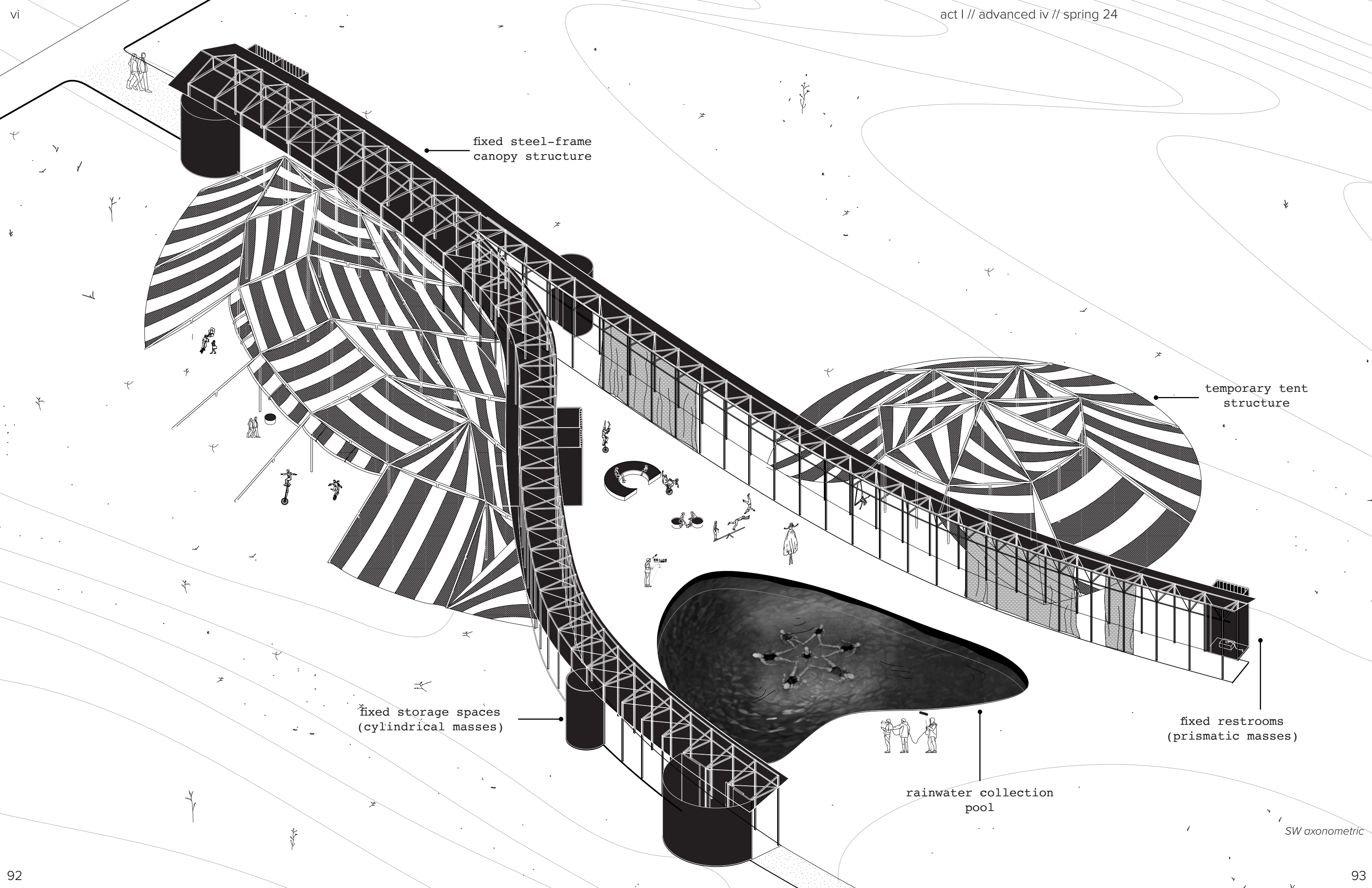


This network of minimal, lightweight structures activate the park. Further drawings focus on one of these as a prototype for how these can exist.

Activation of the park begins with creating habitable zones. The fixed roof acts as the first step to this, sheltering human actors from the sun in the open grassland.

This fixed roof portion provides the framework to expand, build on top of, around, or through - and is designed for added elements to be easily latched on to, realizing the notion of foreign bodies as an architectural typology of non-fixed / temporary elements that are in conversation with the park's state as dynamic and constantly evolving. These are added as needed to support the given programmatic function of whichever infrastructure. In this prototype, these are dry bathrooms and storage facilities for entertaining and filming equipment.





fixed steel-frame
canopy structure

temporary tent
structure

fixed storage spaces
(cylindrical masses)

fixed restrooms
(prismatic masses)

rainwater collection
pool

SW axonometric



*shifting from consuming material products and imagery to consuming knowledge,
as well as allowing people to become producers of knowledge through witnessing
and engaging with creative processes*



TRANSGENERATIONAL LIVING

core III // fall 2023

critic: benjamin cadena

with emily taw

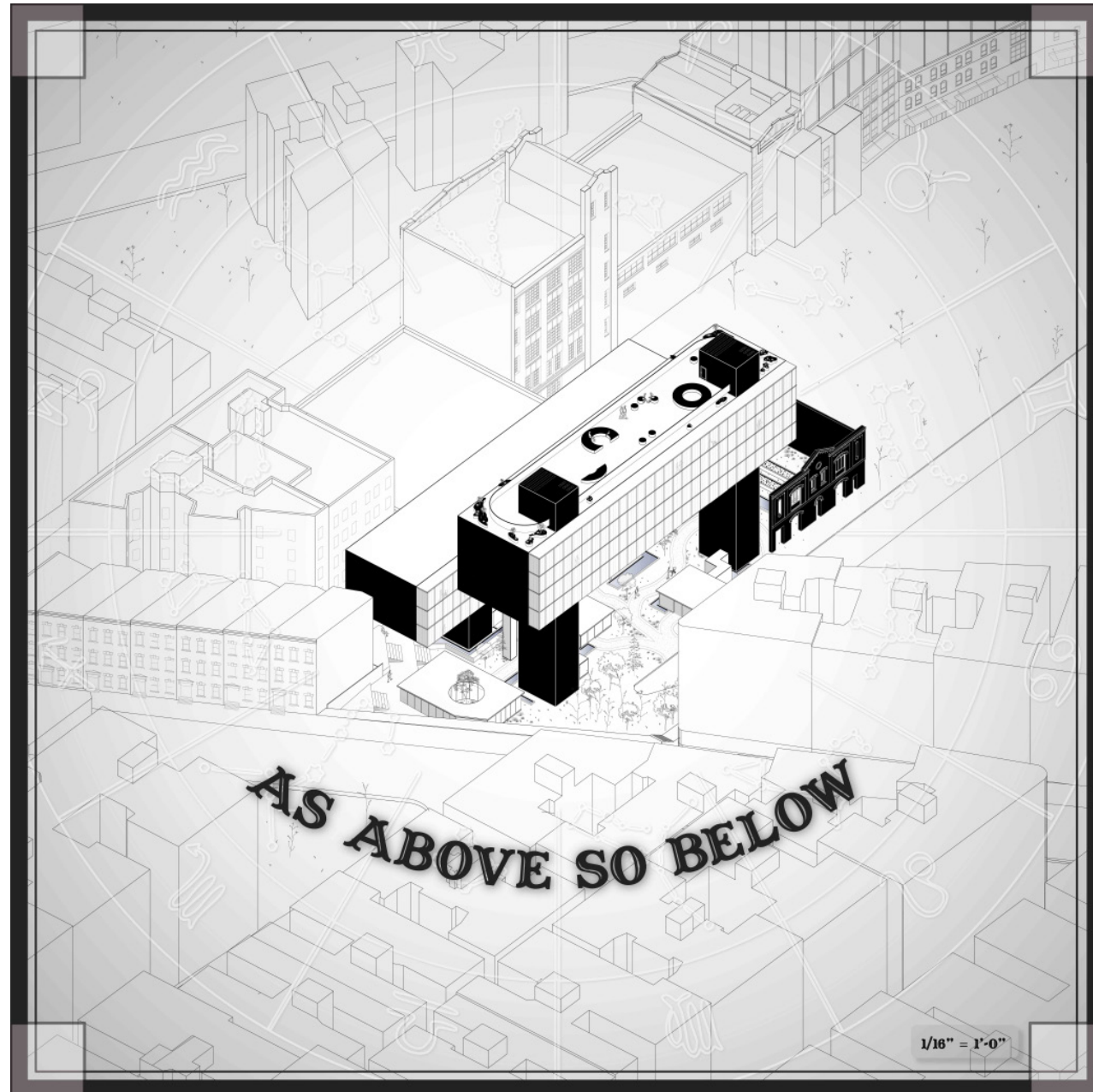
columbia GSAPP



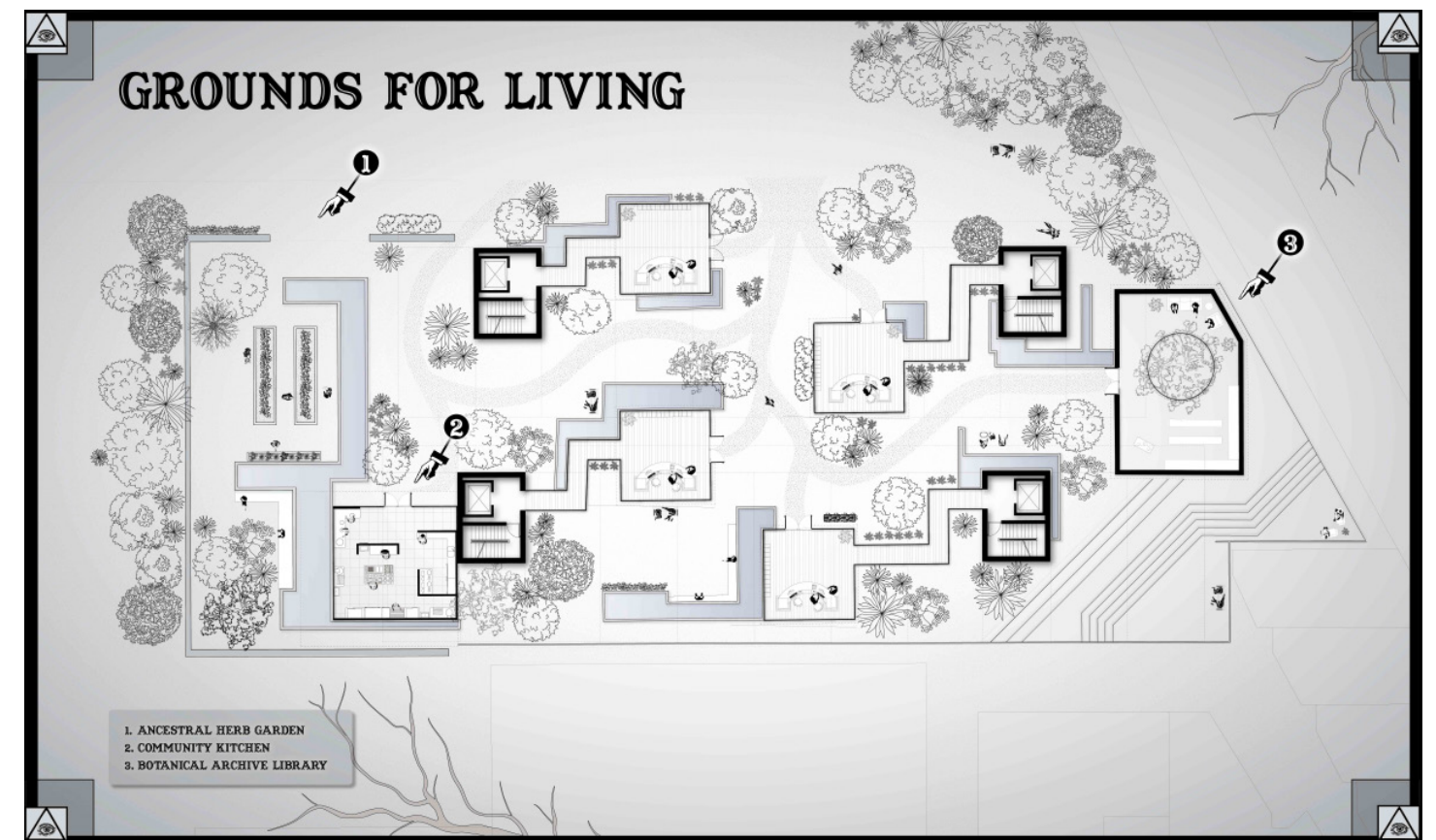
Thinking through the layered histories entangled in the landscape and ourselves, this project seeks to provide a space for transgenerational living in which the architecture of the home allows for a fluidity between worlds and a space for cohabitation with our ancestors.

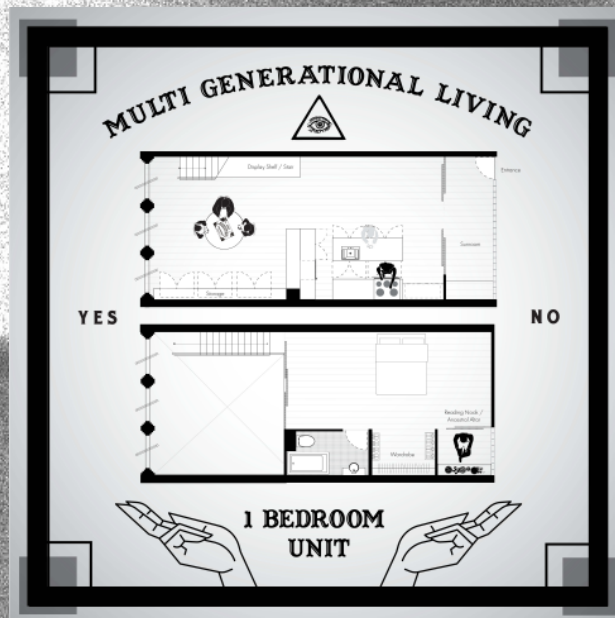
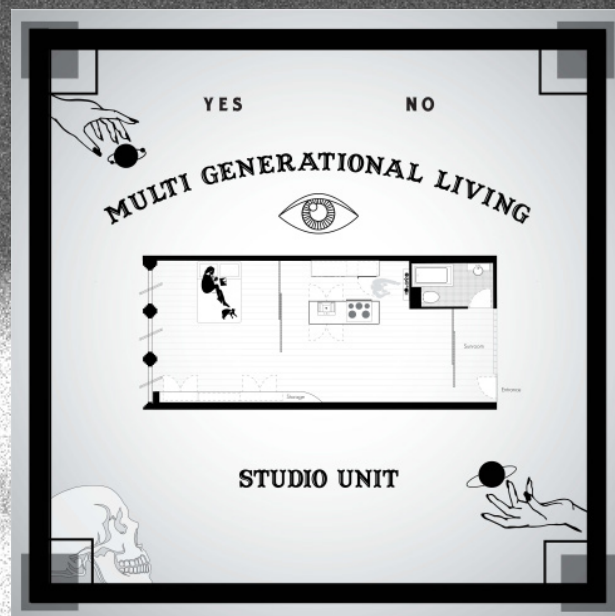
In designing not only for the living, but also for the ghosts that remain, we hope to foster an environment in which our ancestral relations are woven into the fabric of everyday life to allow for transgenerational intimacies and care.





While the living spaces are raised above the ground—each unit designed to collect and contain ritual objects that embody complex structures of ancestral relation—the ground floor is treated as a common ground for reflection, healing, and cultivation guided by ancestral knowledge passed down and built upon through generations.







*physical model photos exploring varying degrees of translusency that
abstract bodies and movement*

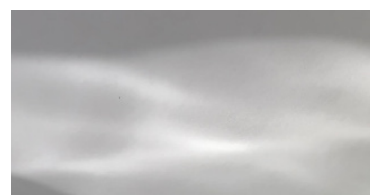
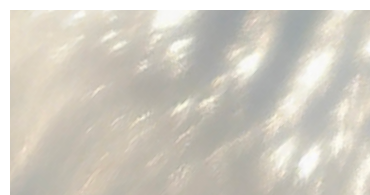
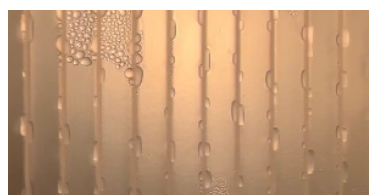
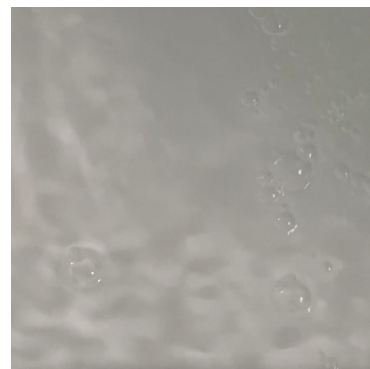
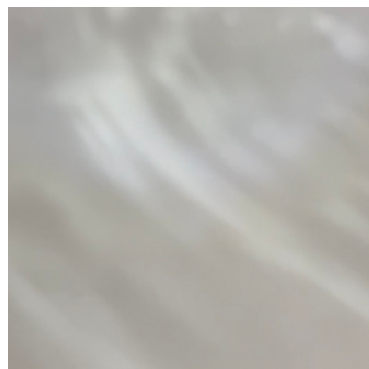
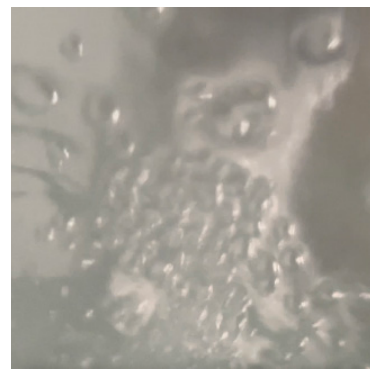
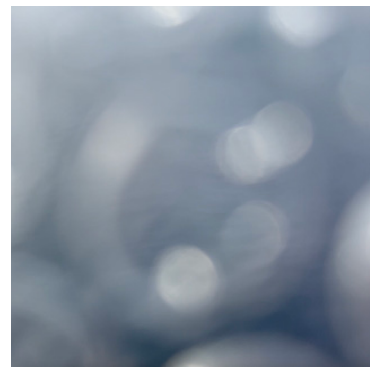
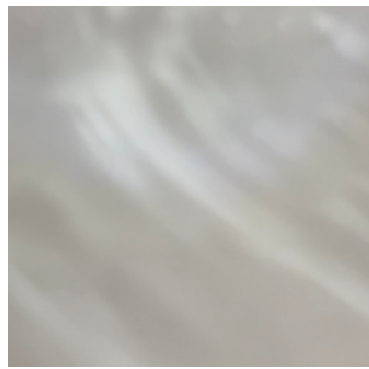
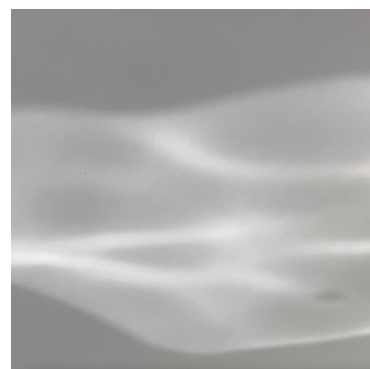
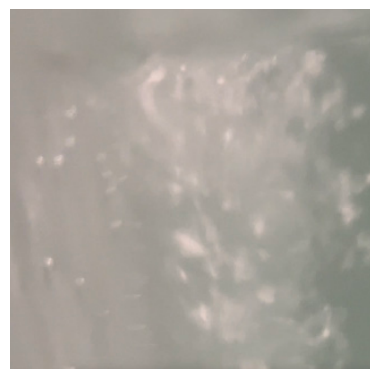


THE BATHS

core II // spring 2023
critic: benjamin cadena
columbia GSAPP



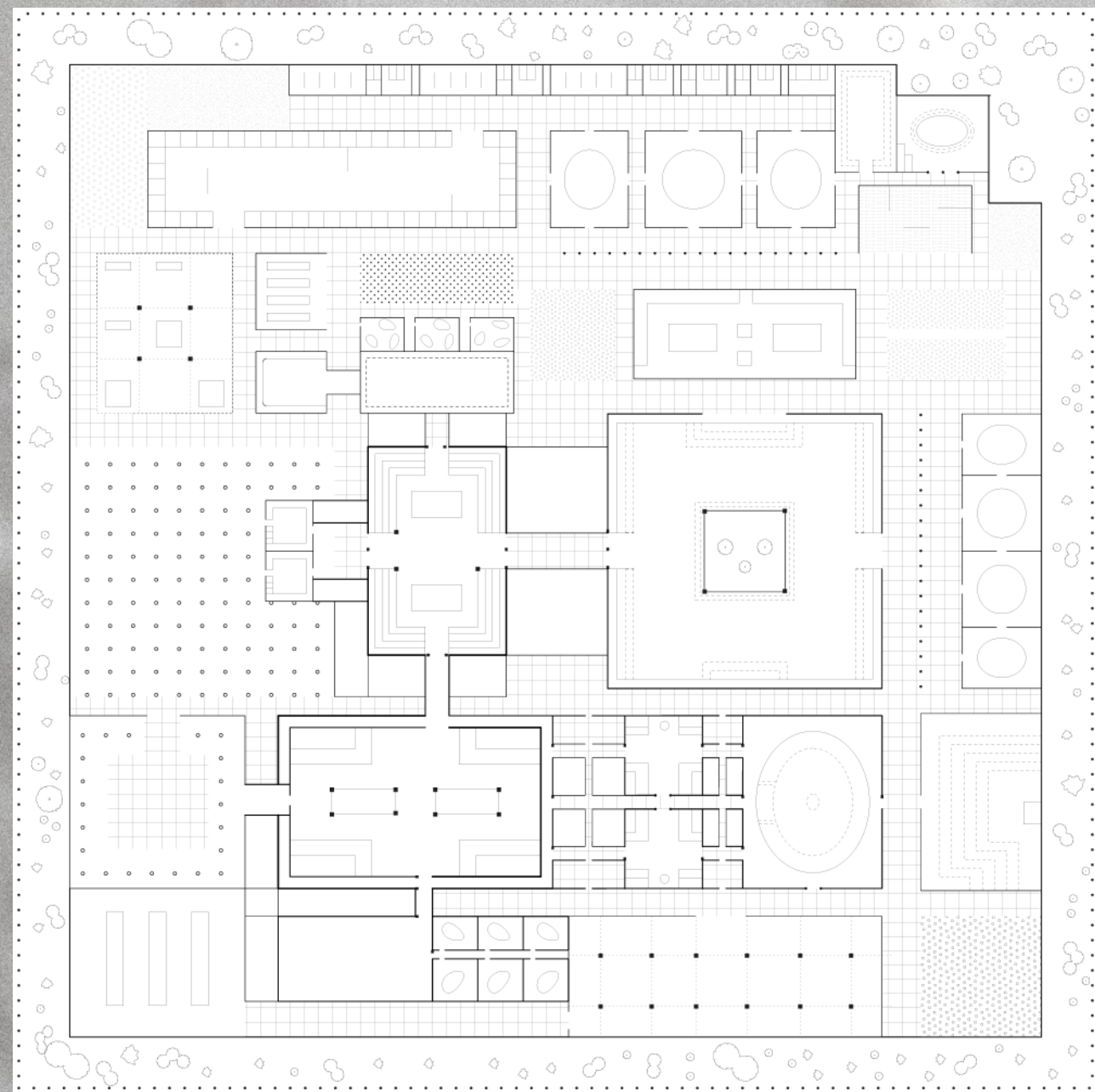
I aim to reconceptualize the bathhouse as a collective infrastructure worth preserving, leaving behind the contemporary American notion that rituals should be efficient and isolated. My proposal for a network of bathhouses that utilize rooftops in New York City seeks to promote communal cohesion as a response to the lack of sociability pervasive in the urban context. The Baths take on a field condition with scattered baths, ranging in temperatures and depths, that are enclosed by a series of vaults that guide the spatial experience.



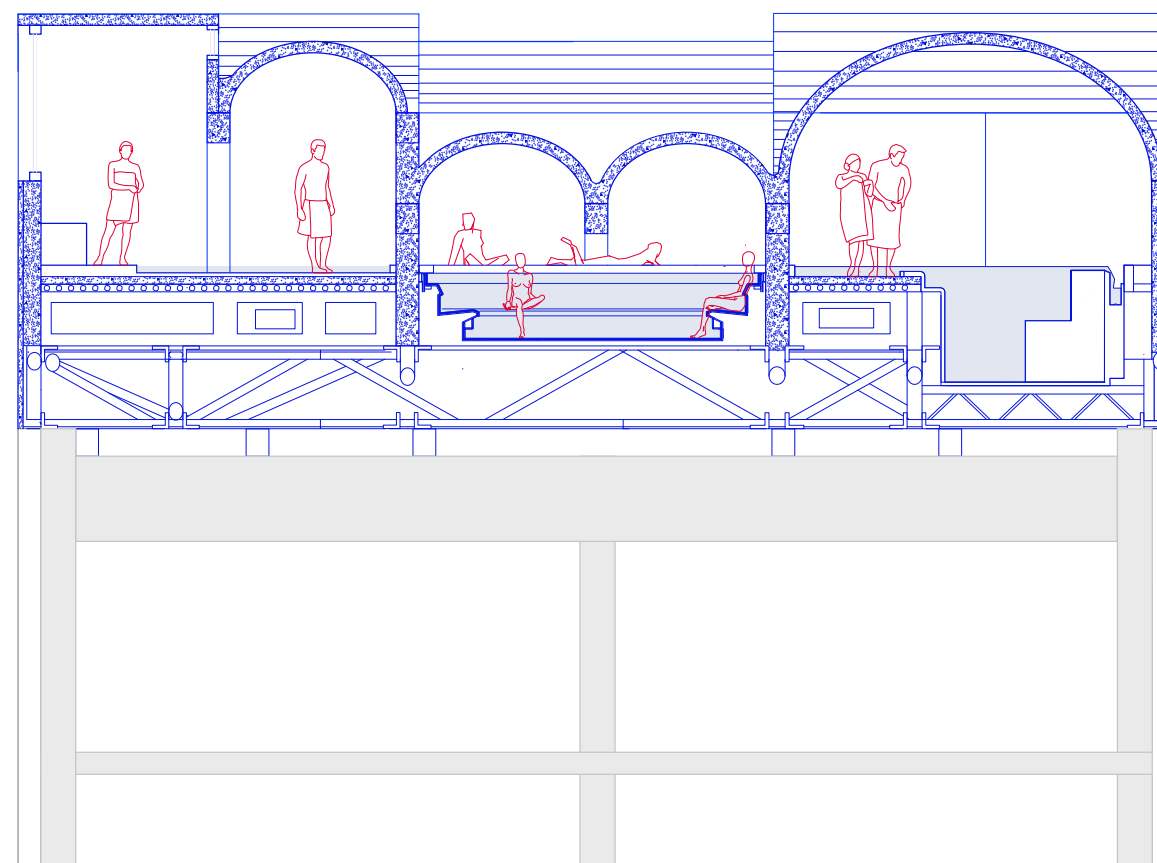
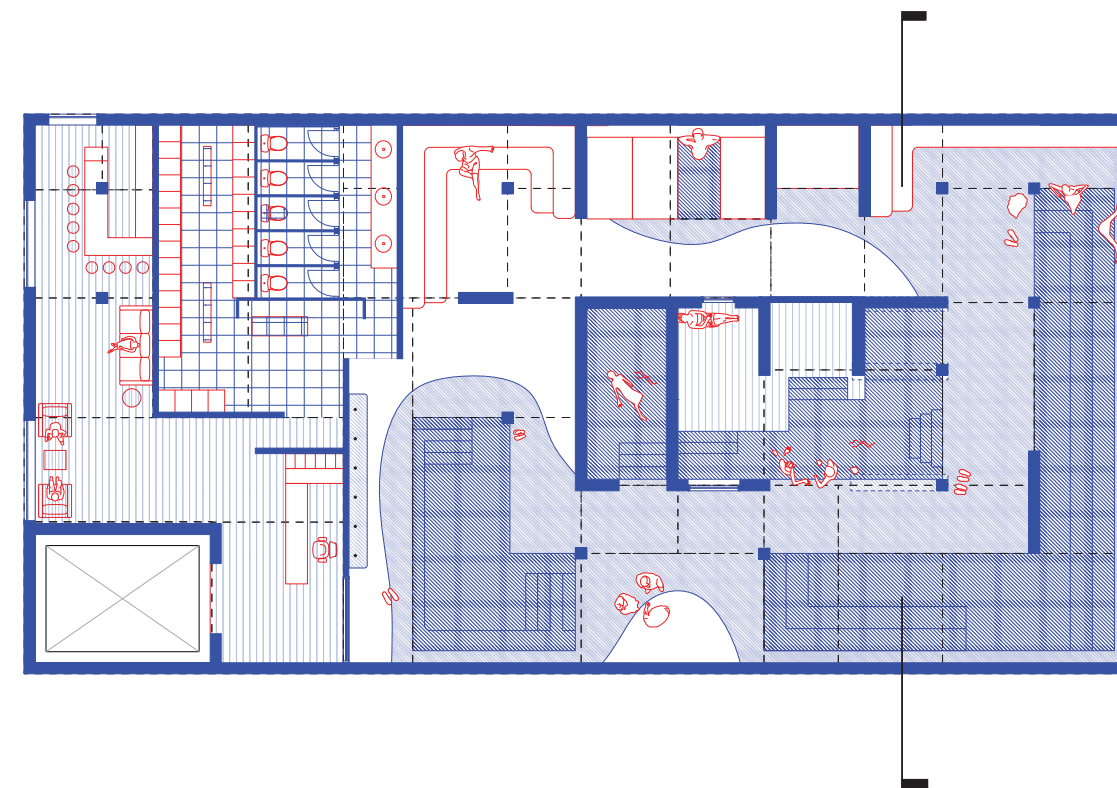
stills from short film exploring degrees of transparency



caustic exploration model
heat applied to acrylic
18" x 18" x 22"



the bathhouse abstracted as an architecture of sequence and exploration of enclosure





The Baths comprise of a series of arranged vaults as an identifiable typology that utilizes untapped resources of the city (rooftops, for instance) on old buildings that were overbuilt and thus have the structural capacity for extra loads.

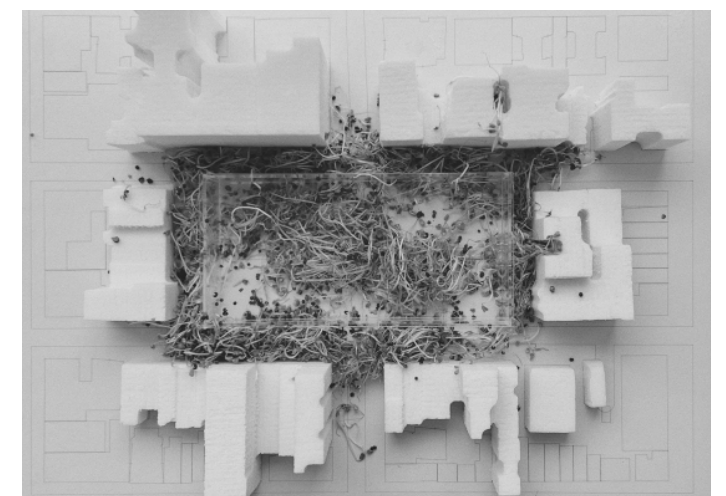
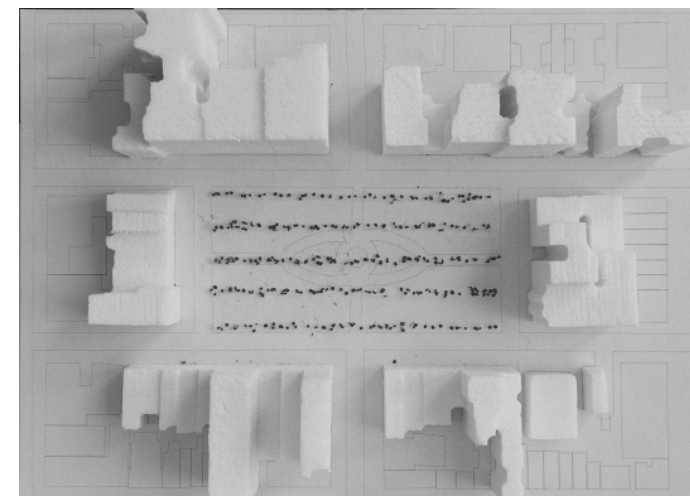
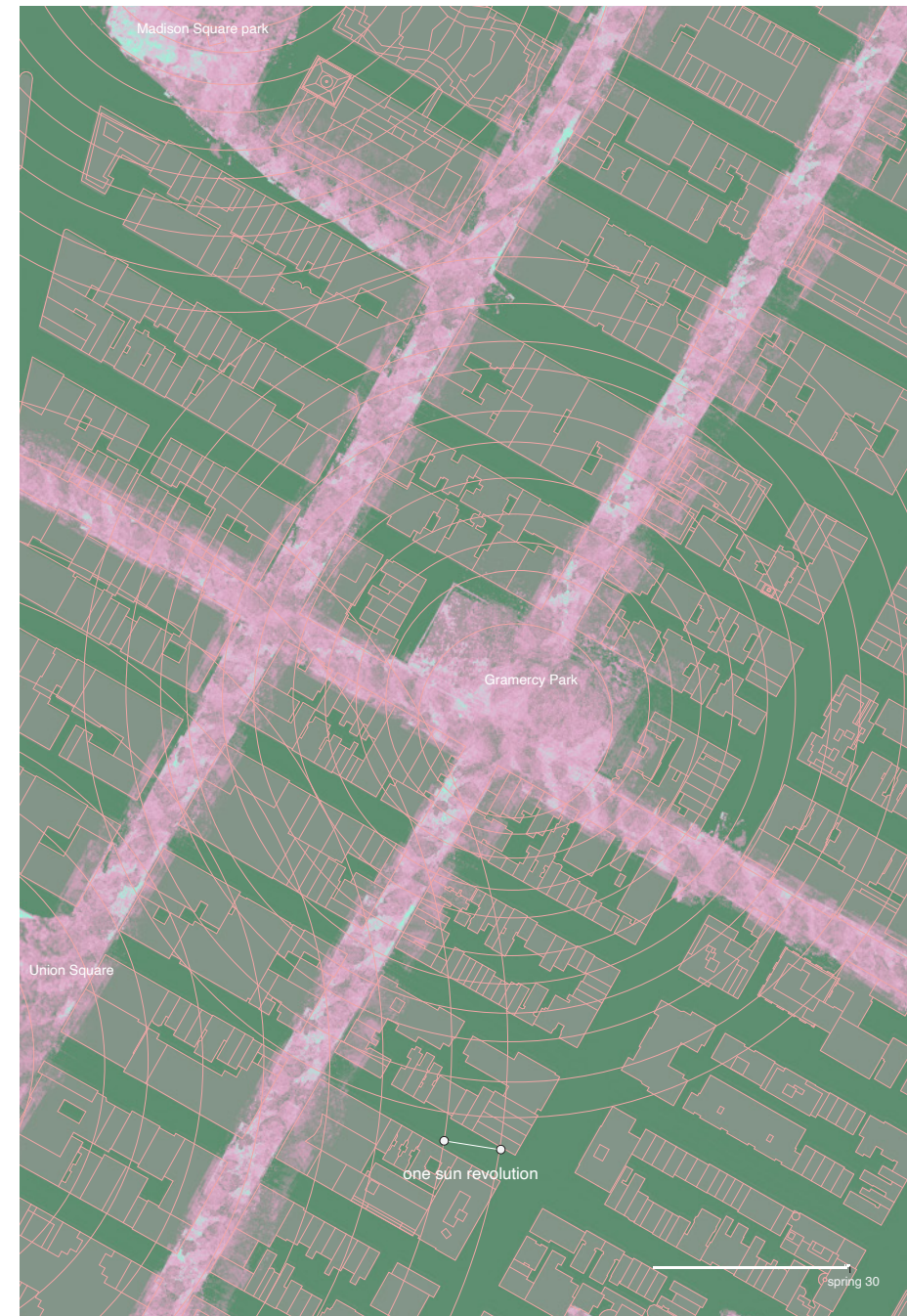
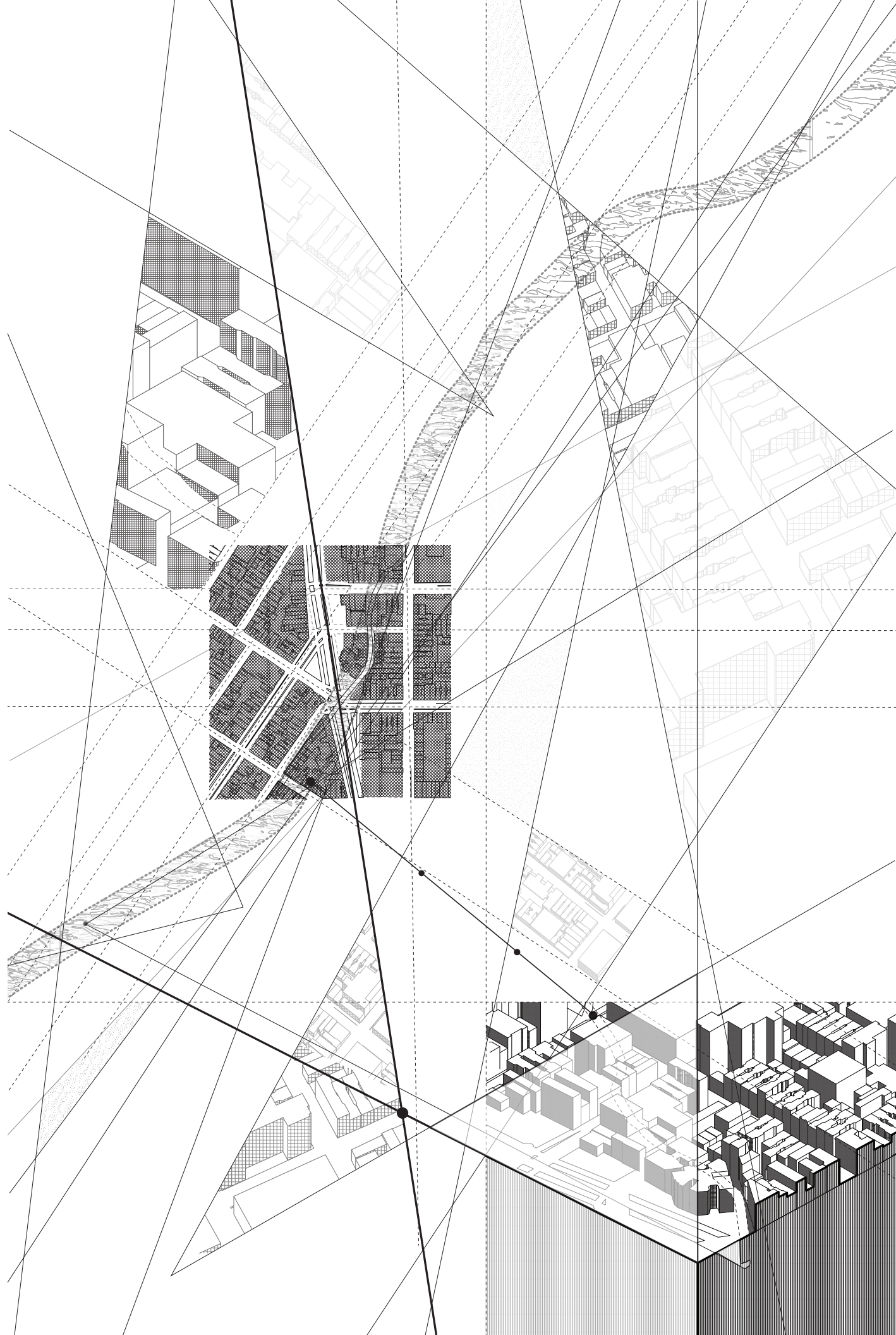


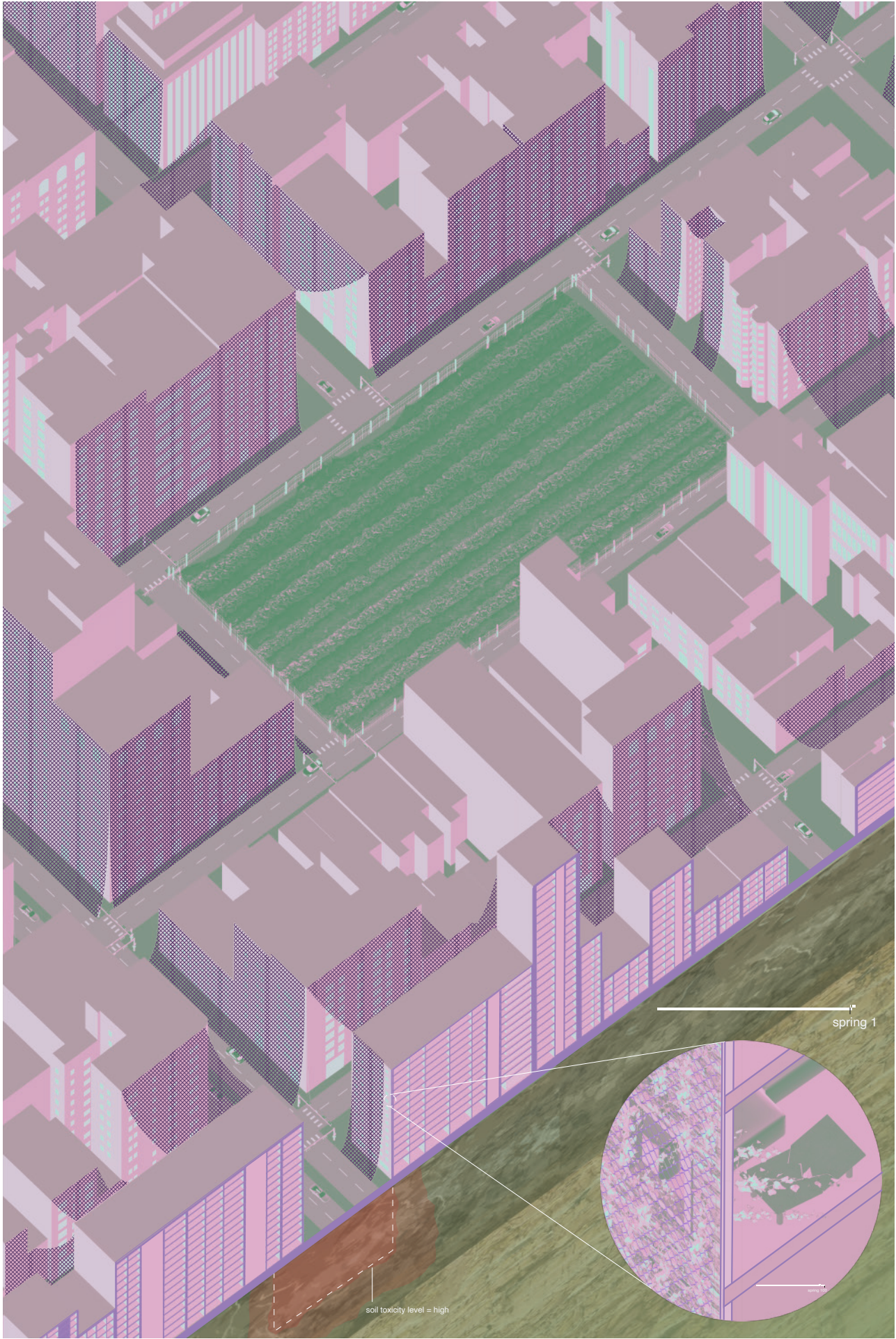
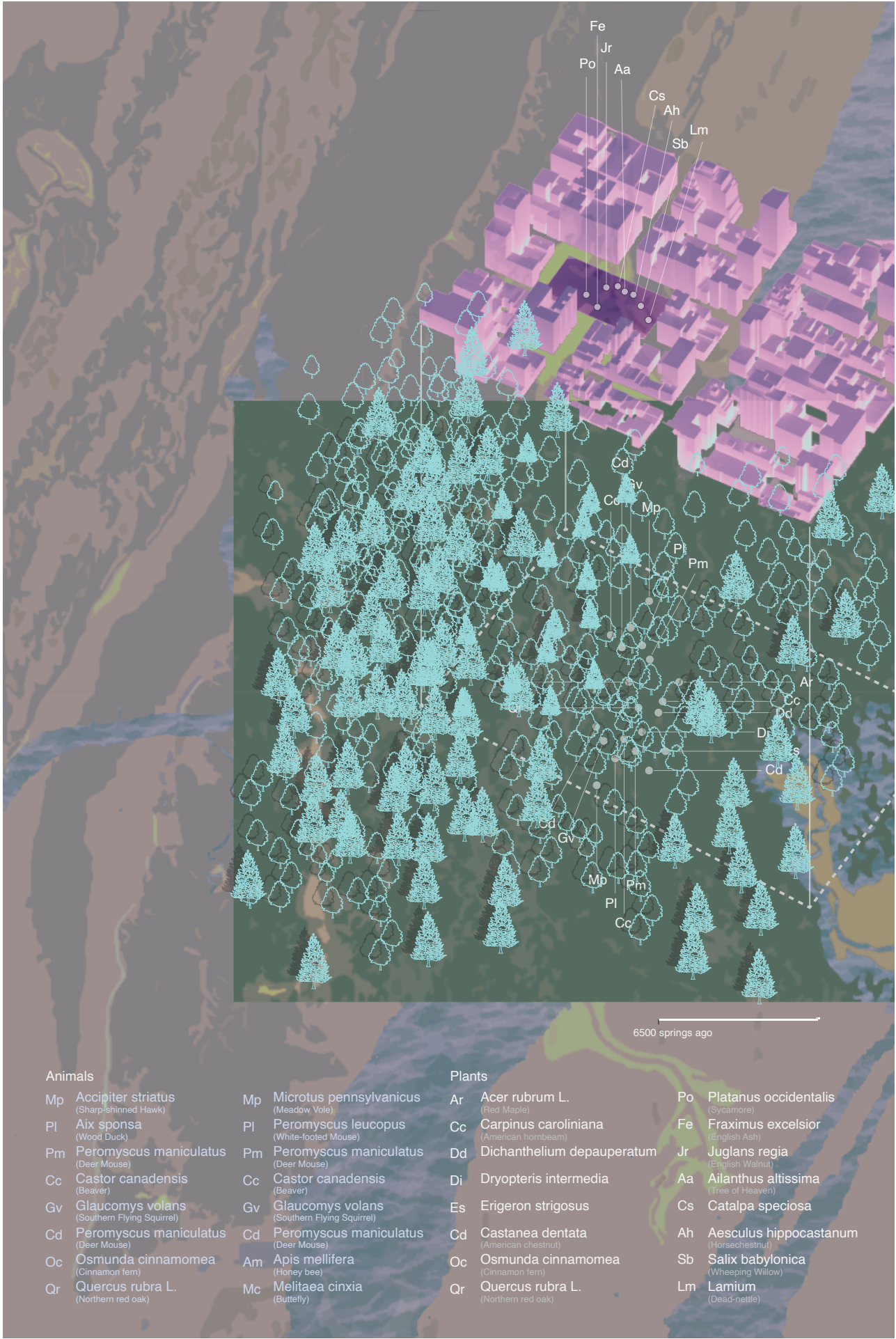
DESTRUCTED ANTHROPOCENE

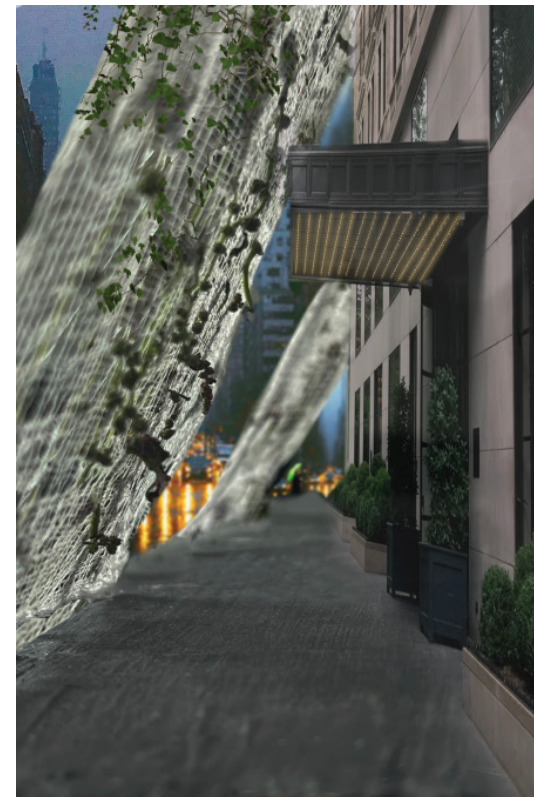
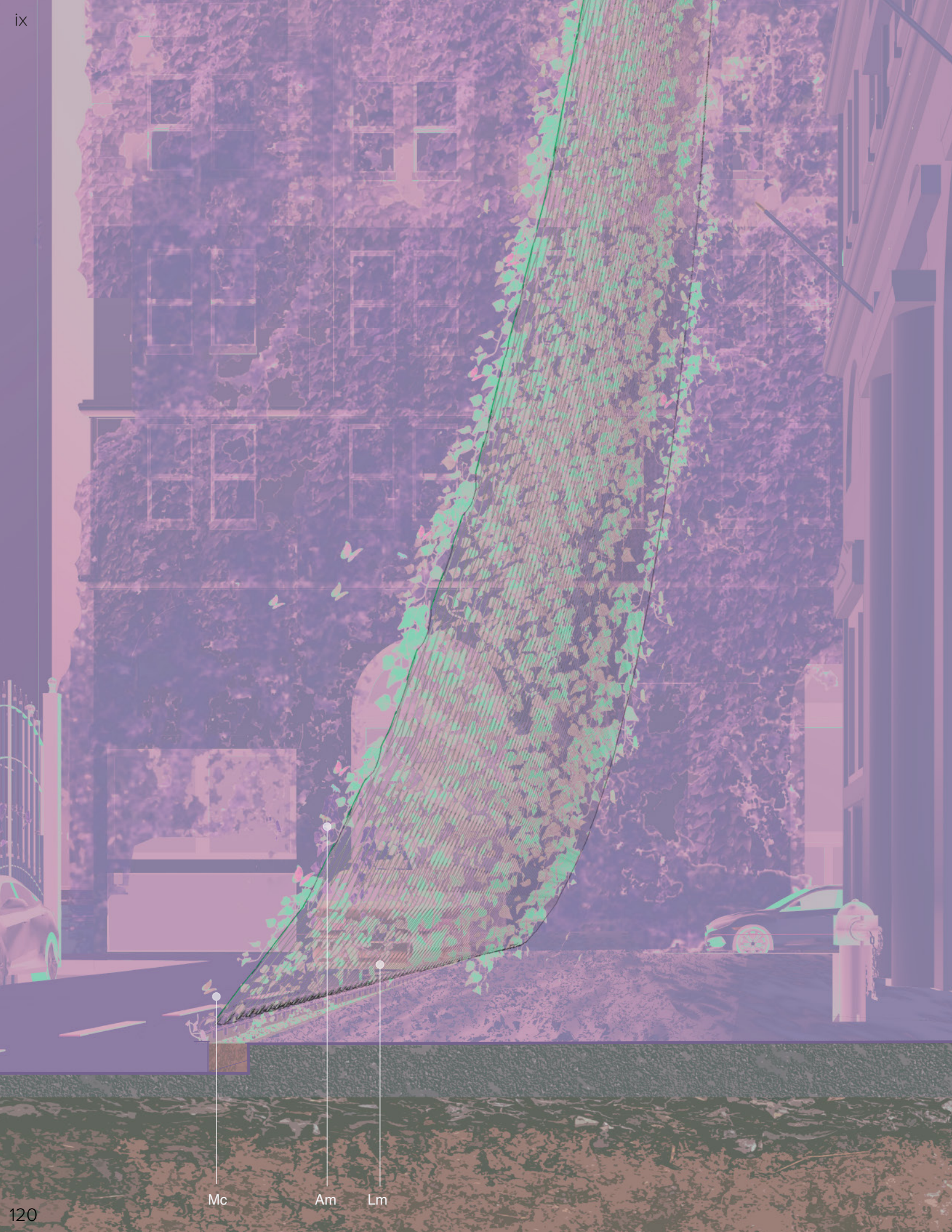
core I // fall 2022
critic: amina blacksher
columbia GSAPP



My intervention seeks to reinstate nature’s once prominent role in New York City through the rewilding of Gramercy Park - the last remaining private park in the city. Following the rewilding process, a network of mesh screens carry on this growth and serve as support for plants that once existed at the site to grow, mutually aiding other species in the process. Ultimately meant to be decomposed, this installation utilizes building facades by draping from rooftops to sidewalks and acts in multiple time scales.







The End