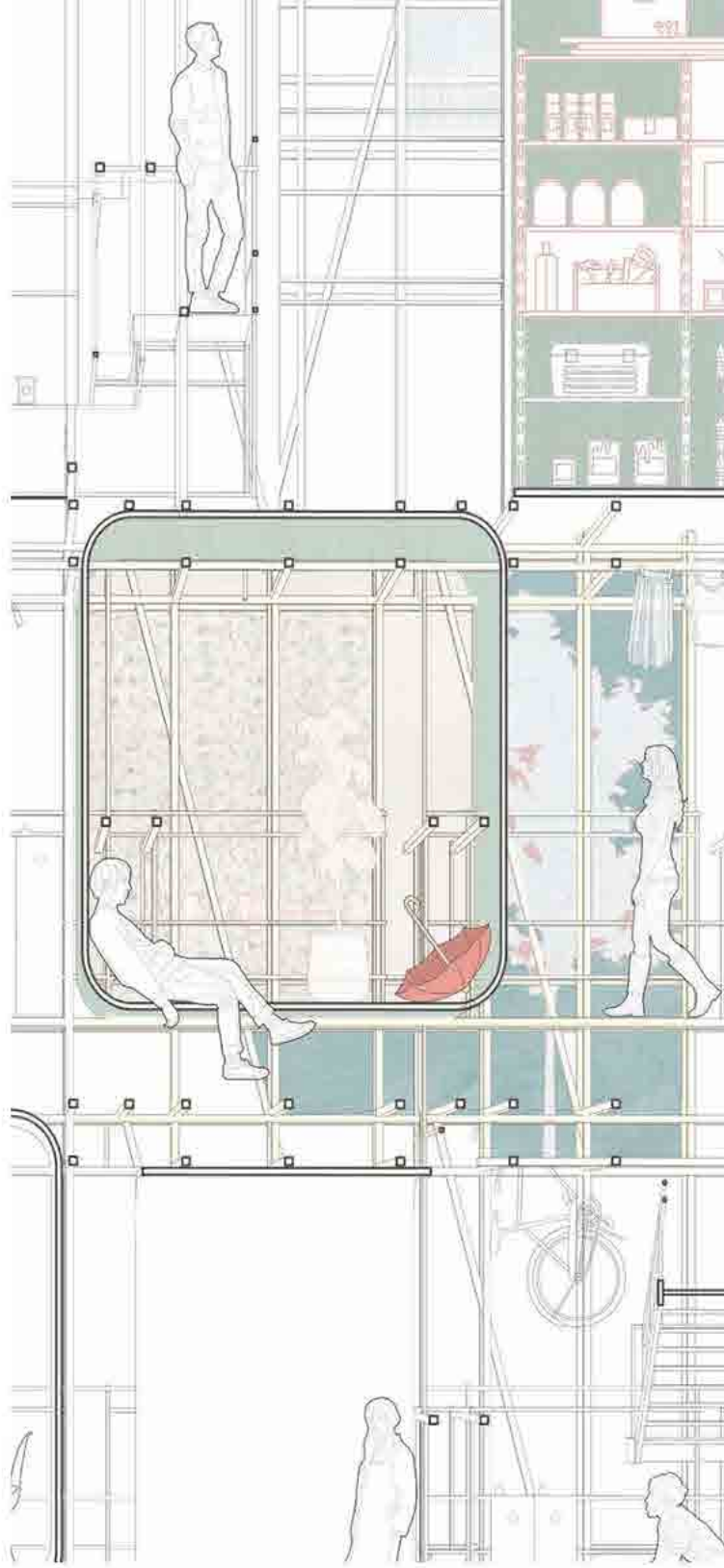
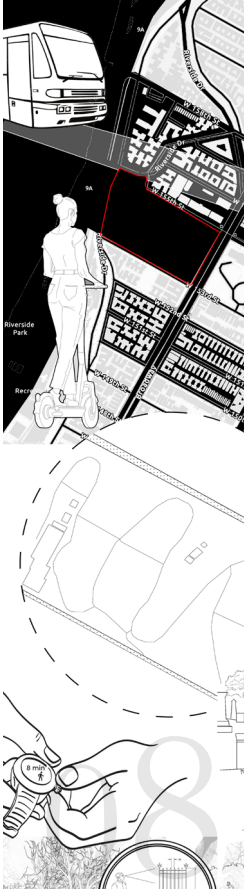




Sebastian Suarez

Architecture Portfolio 2025



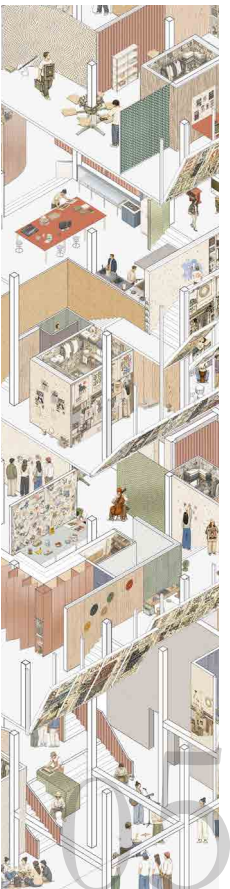
NYC Cemeteries



Casa de Vidro



The Uncommons



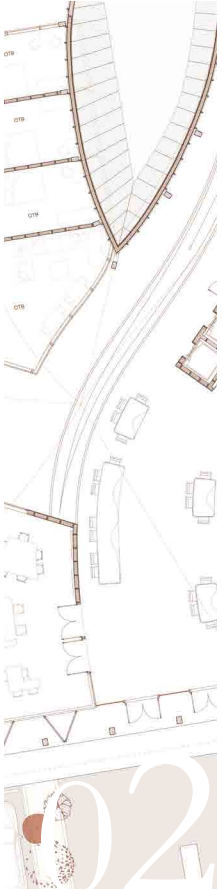
Music Box



The In-Between



16 Convent



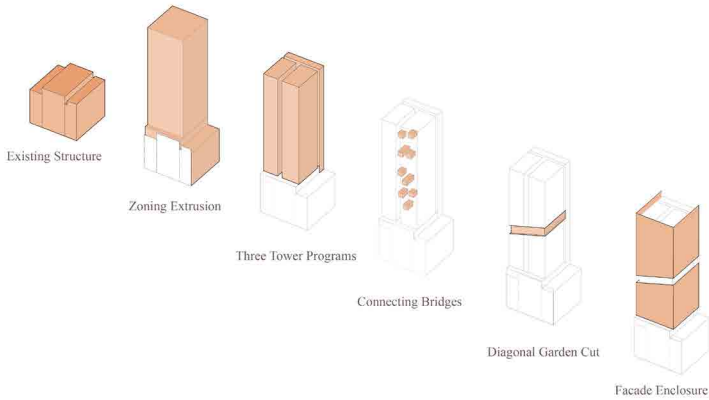
Wellness Center



A.A Museum

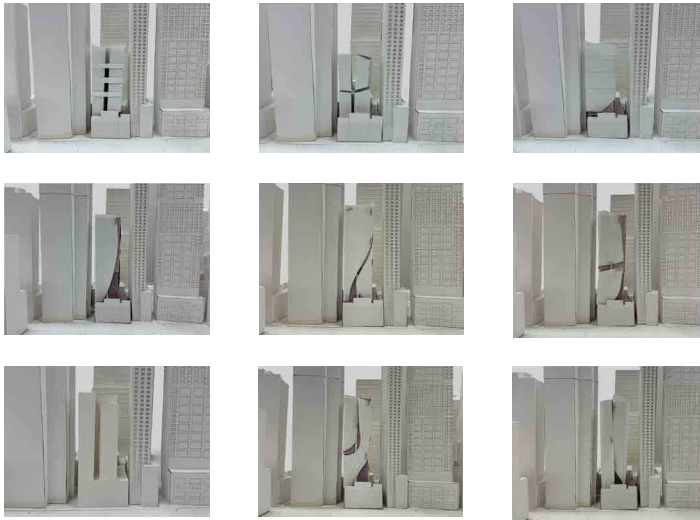
A.A Museum

Professor: Amale Andraos
 Site: New York, NY
 Year: Fall 2025



Facade Study Diagram

In the late 19th and early 20th centuries, many early Arab immigrants arrived in the United States with very little. Some became peddlers—traveling from town to town with goods on their backs. Their work relied on movement, adaptability, and connection. Through their routes, conversations, and exchanges, they built the first networks that would later become Arab American communities, businesses, and cultural hubs. What interested me was not just the peddler as a historical figure, but the idea of movement itself—movement as a way of building relationships, building futures, and building identity.



Massing Study Models



Overall Perspective

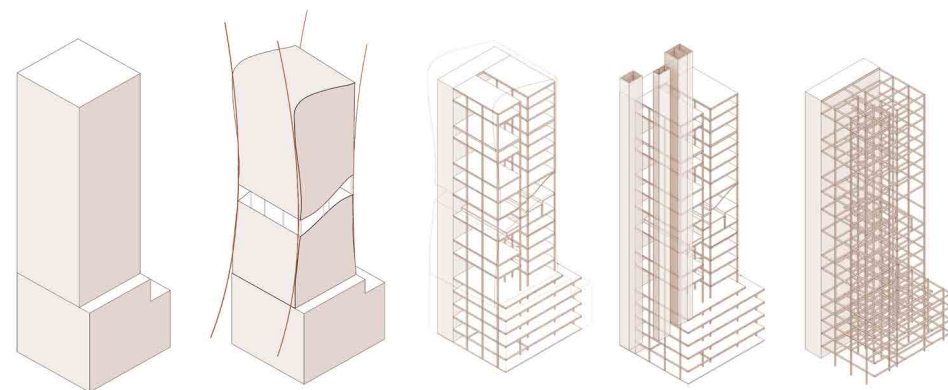


North - South Section

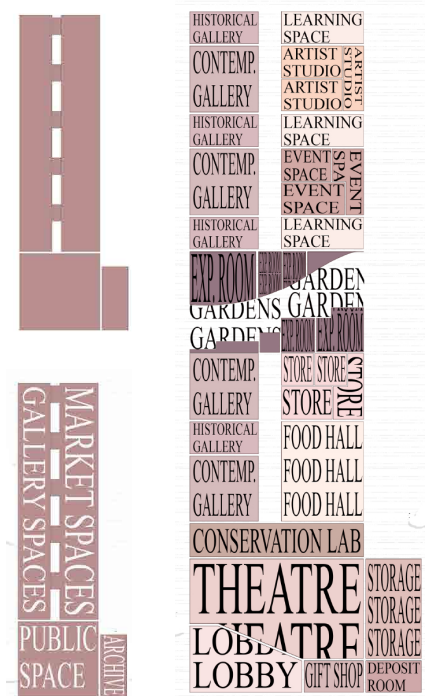


Light Well Render

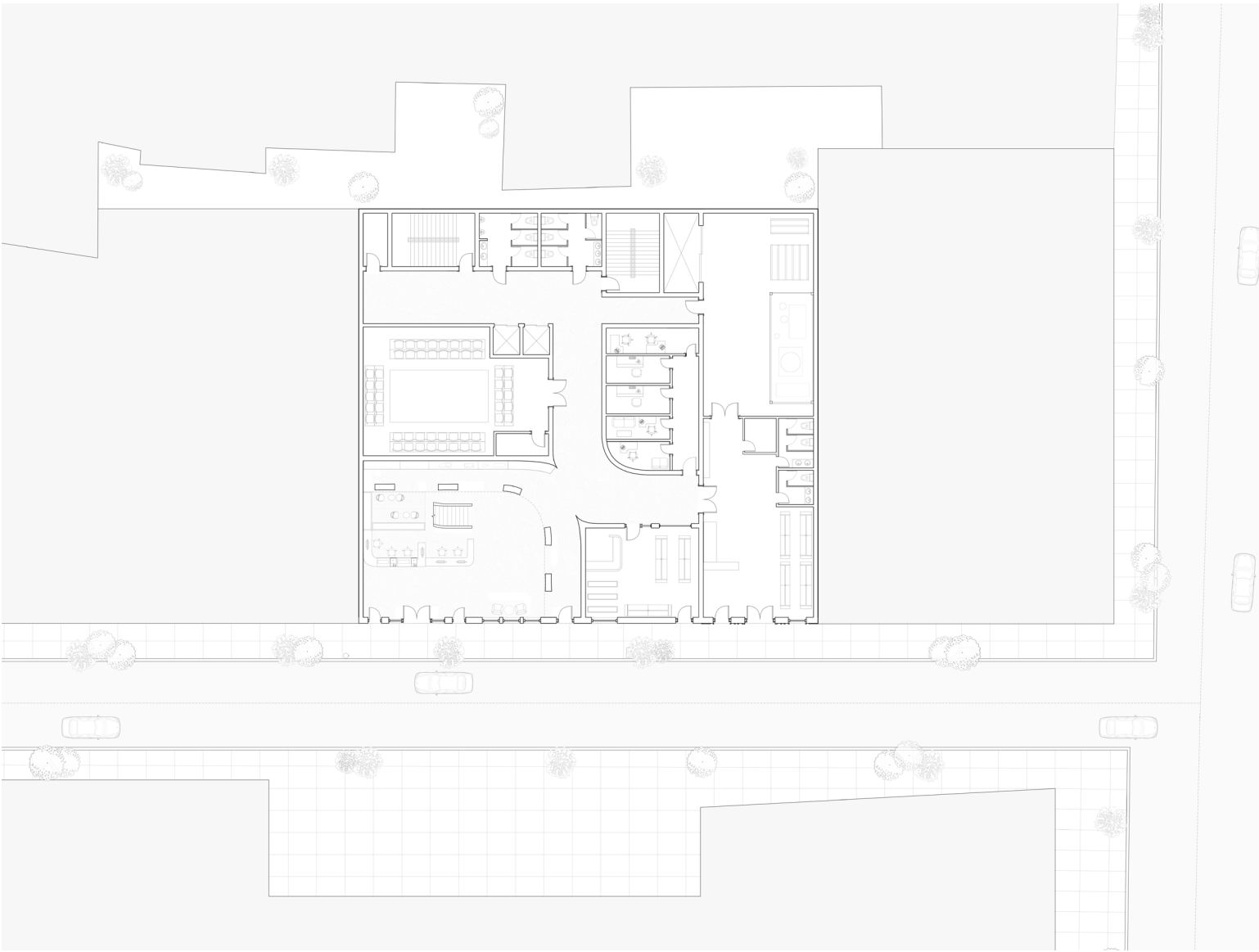
The basis for the building's three-tower structure includes a gallery tower for remembering, production tower for producing, and an archive for preserving. Together they form a cycle of past, present, and future, echoing the peddler's constant movement. The Gallery Tower is designed as a sequence of alternating historical and contemporary floors. This constant switching creates a twisting motion—as visitors move upward, they are continually confronted with the relationship between past and present. The final historical gallery ends with “home,” exploring how Arab Americans built new lives. The second tower is future-facing: a space not just to preserve culture, but to produce it.



Form and Structure Diagrams

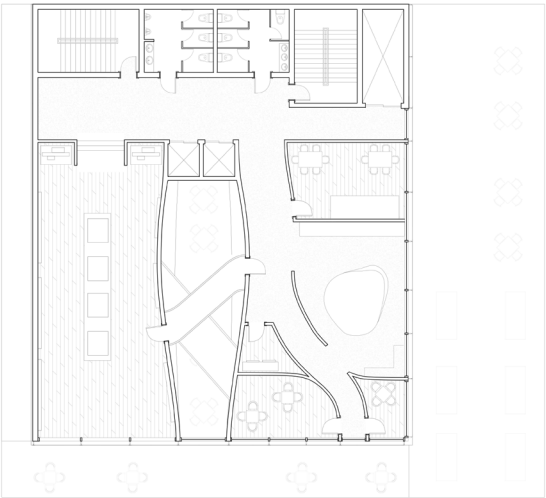


Program Study Diagrams

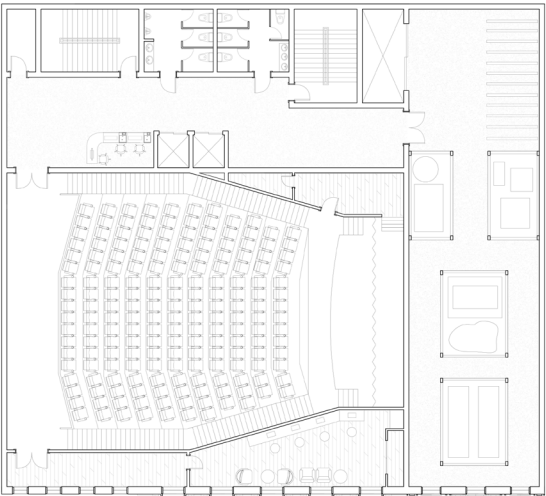


Ground Floor Plan

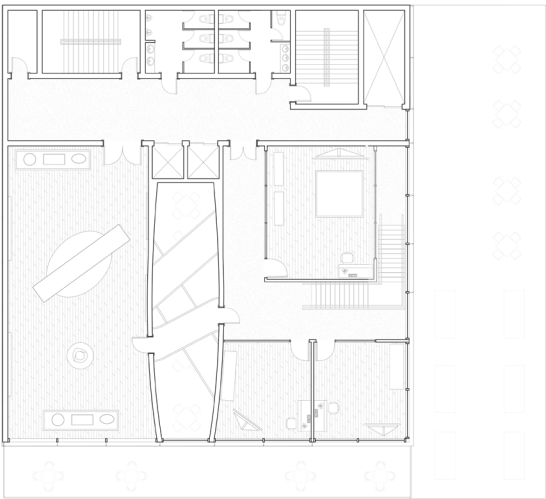
Programs include studios and workshops for artists, writers, and performers working on themes of migration and identity. A market café with rotating Arab American vendors—connecting food, memory, and everyday culture. Storytelling and music salons for oral histories, poetry, oud performances, and community gatherings. A cultural innovation lab, blending traditional crafts—like tilework, calligraphy, embroidery—with digital fabrication. Ultimately, the building acts like a living network, a physical braid of memory, preservation, and creation—echoing the way Arab American identity has always emerged through the movement of people, goods, and ideas.



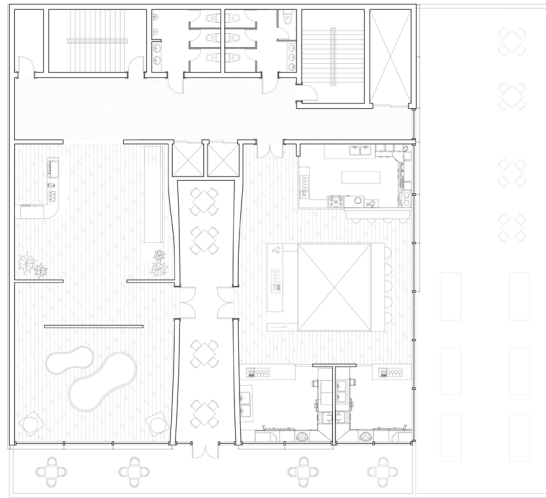
Ninth Floor Plan



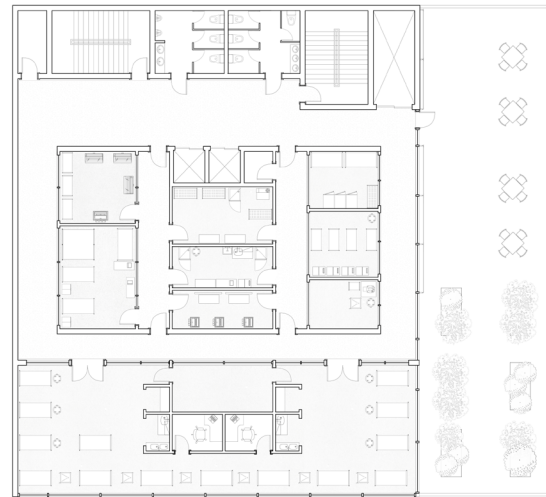
Third Floor Plan



13th Floor Plan



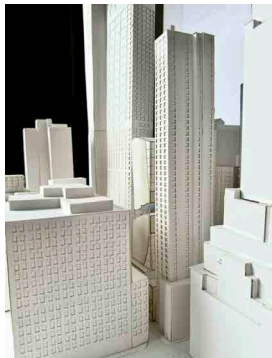
Seventh Floor Plan



Fifth Floor Plan



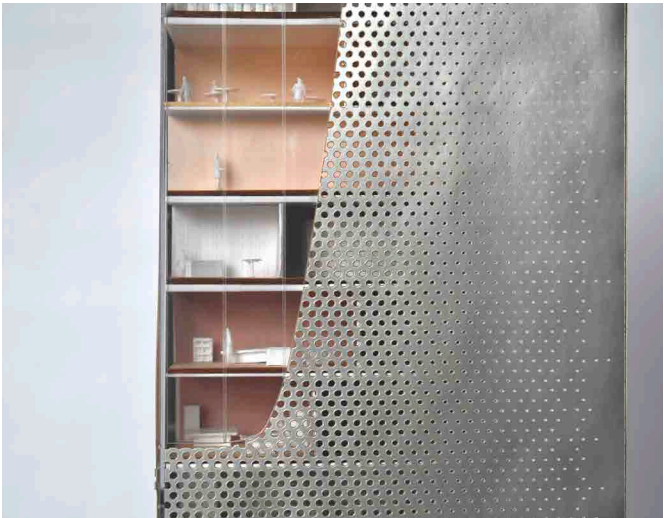
1/16" Model



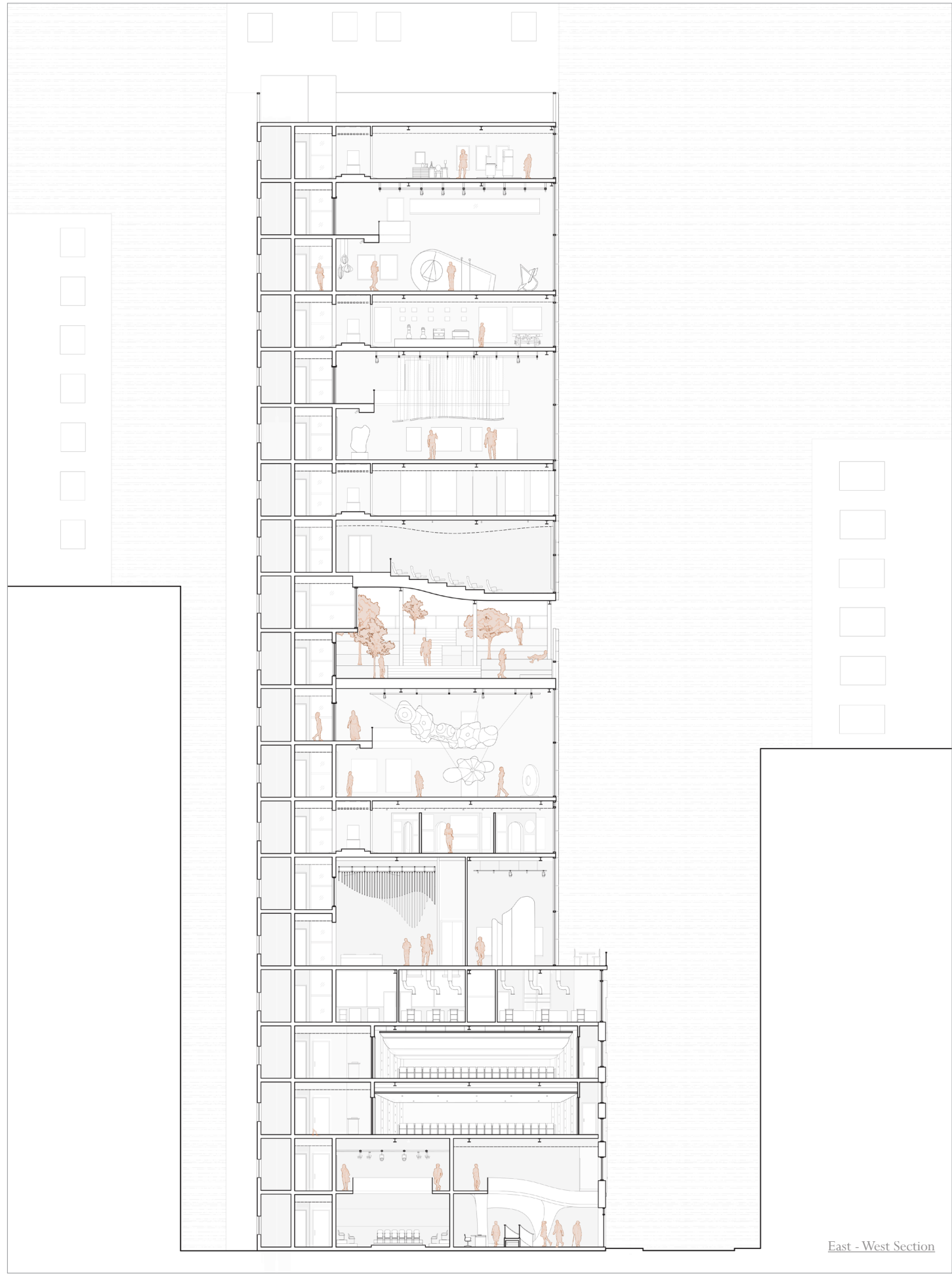
Group Site Model



Section Model



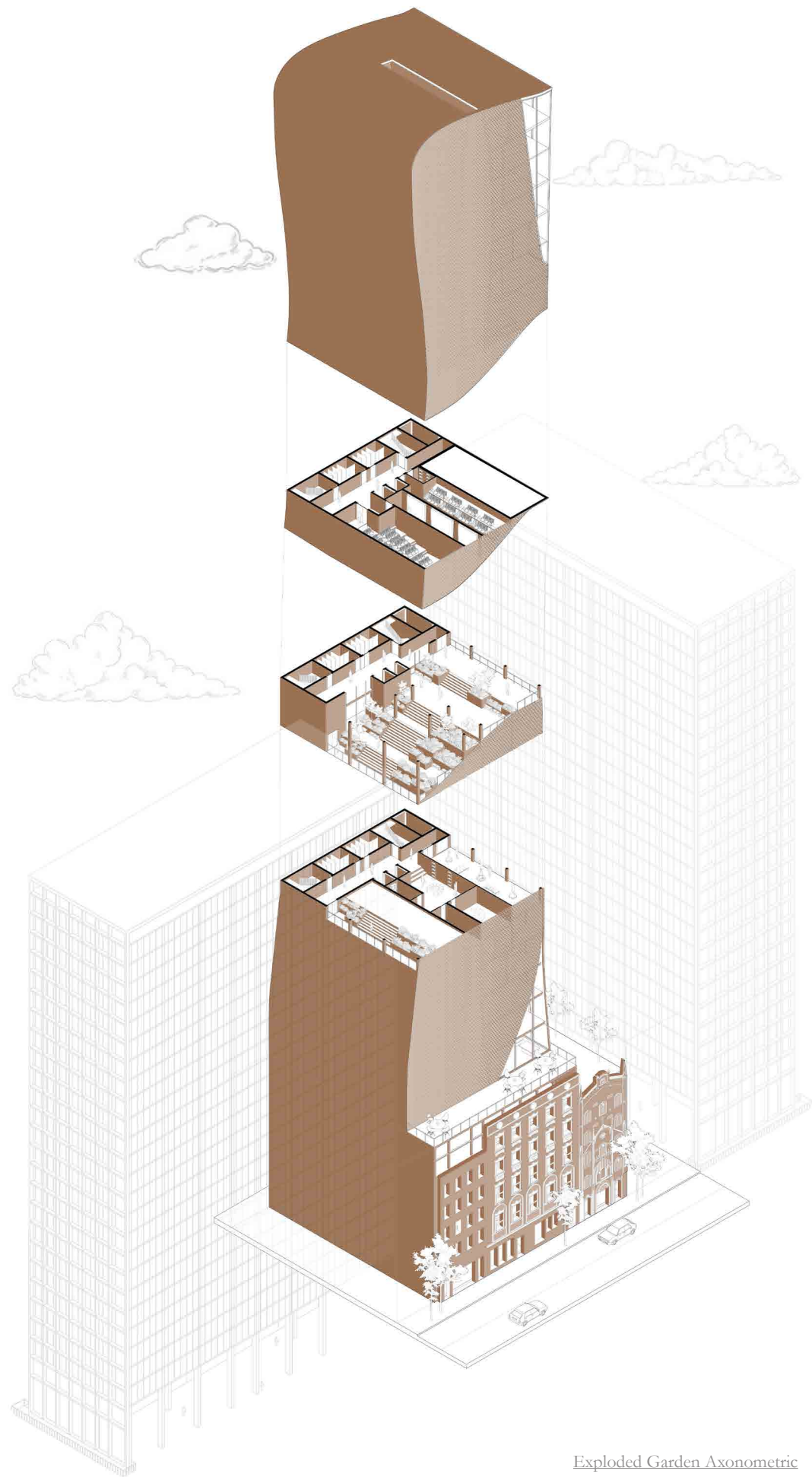
South Facade



Historical Gallery Render



Artist Studio Render

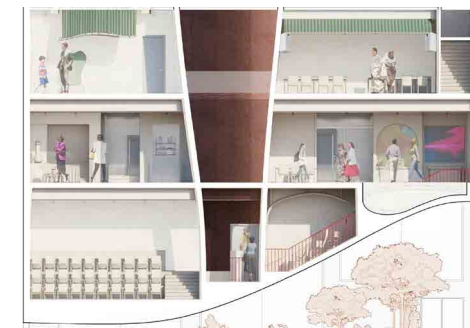


Exploded Garden Axonometric



Garden Render

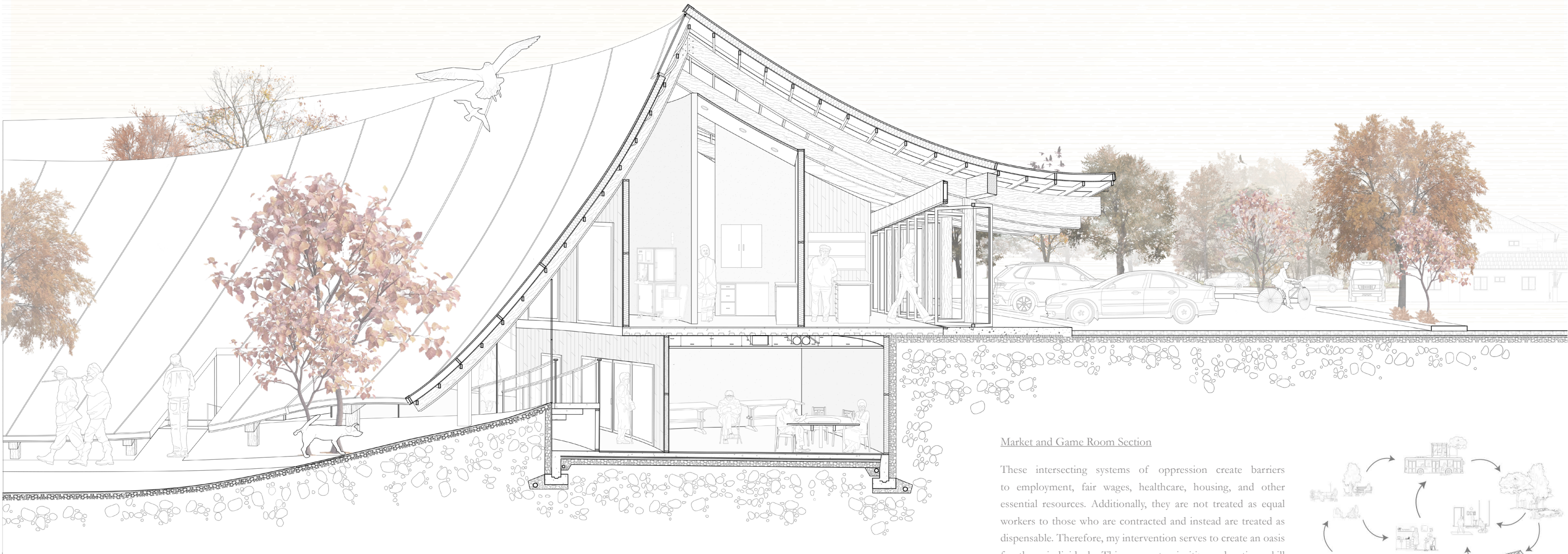
The facade is perforated metal that takes the spirit of traditional mashrabiya screens as a system that controls light, heat, privacy, and visibility. I took these underlying principles and translated them into a program-driven version. The perforations are larger and denser near the production tower, allowing more daylight to enter active, creative spaces where light is an asset. As the screen approaches the gallery tower, the perforations tighten and eventually fade, protecting light-sensitive artworks and creating a more controlled environment. Between the gallery tower and production tower, I introduced a garden cut: an open, terraced green space that divides the massing but connects the public. It becomes an informal stage for performance, gathering, or spontaneous events.



Section Render

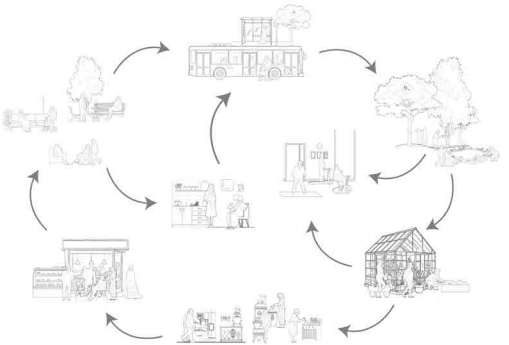
Wellness Center

Professor: Alessandro Orsini
 Site: Ashokan Reservoir, NY
 Year: Spring 2025

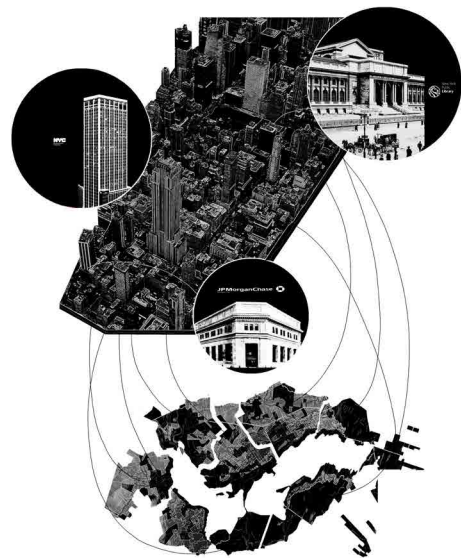


Market and Game Room Section

These intersecting systems of oppression create barriers to employment, fair wages, healthcare, housing, and other essential resources. Additionally, they are not treated as equal workers to those who are contracted and instead are treated as dispensable. Therefore, my intervention serves to create an oasis for these individuals. This concept prioritizes education, skill development, and empowerment including space to find legal aid, necessary materials they're being denied, skill workshops, and most importantly language classes.



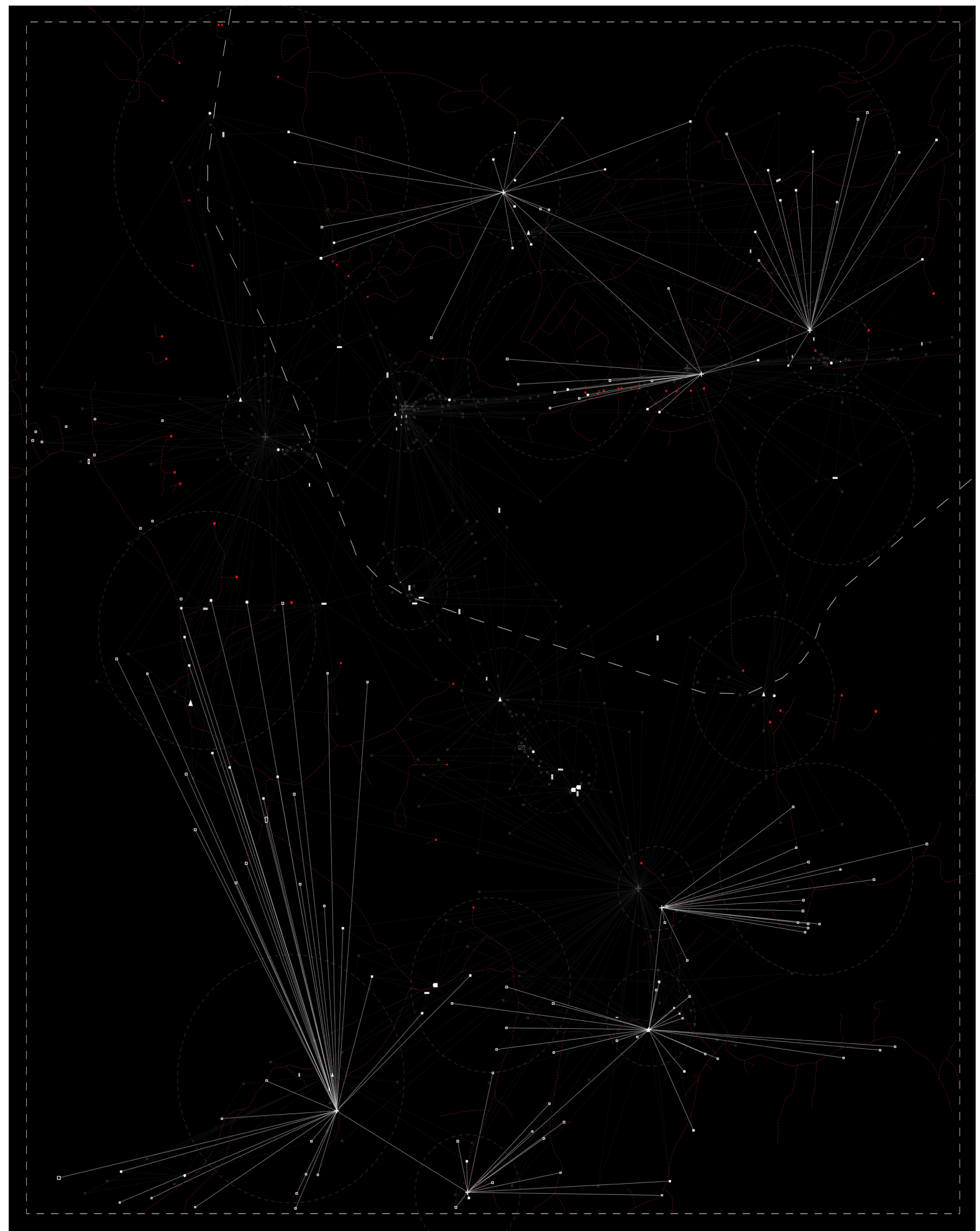
Program Life Cycle



The drawings explore the relationship between community, territory, and infrastructure within the Ashokan Reservoir region. The first drawing on the left acts as a storyboard of daily life for a resident, illustrating spaces for farming and growing food, children's play and reservoir overlooks, mobile clinic and safety resources, and community gathering areas that support collective well-being.

The middle drawings investigate the relationship between New York City and the reservoir territory, revealing the extent of the city's control and the complexity of overlapping ownership and shared land. These fragmented territories create uncertainty around responsibility for issues such as flooding, maintenance, and environmental stewardship.

The large black drawing on the right visualizes the historical separation caused by New York City's acquisition of land for the reservoir. It illustrates how communities, land relationships, and social connections were disrupted and fragmented through the creation of the reservoir system.



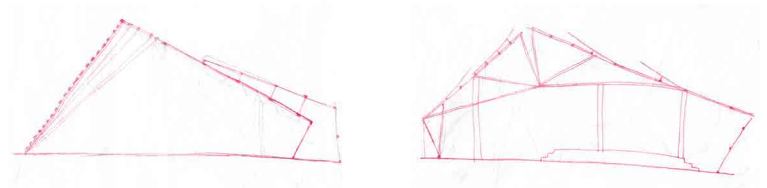
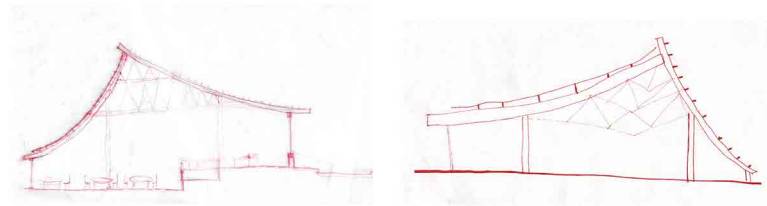
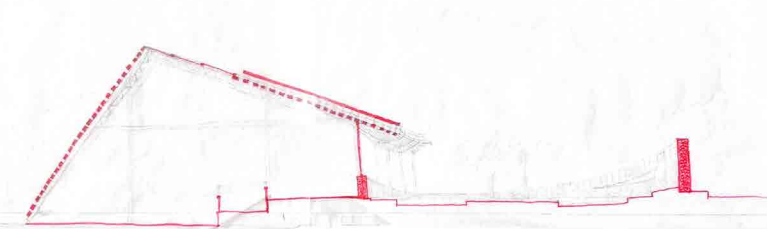


1/4" Sectional Model

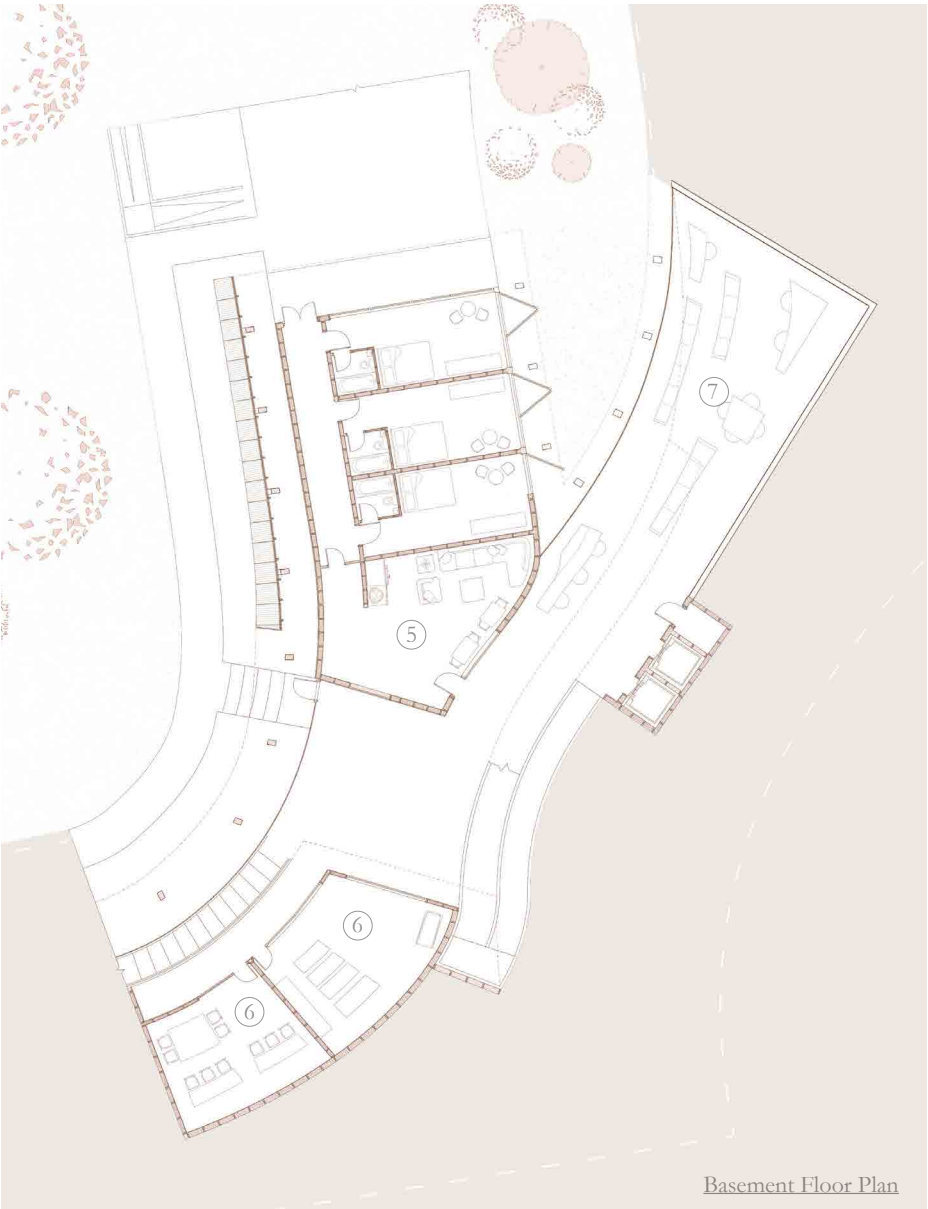
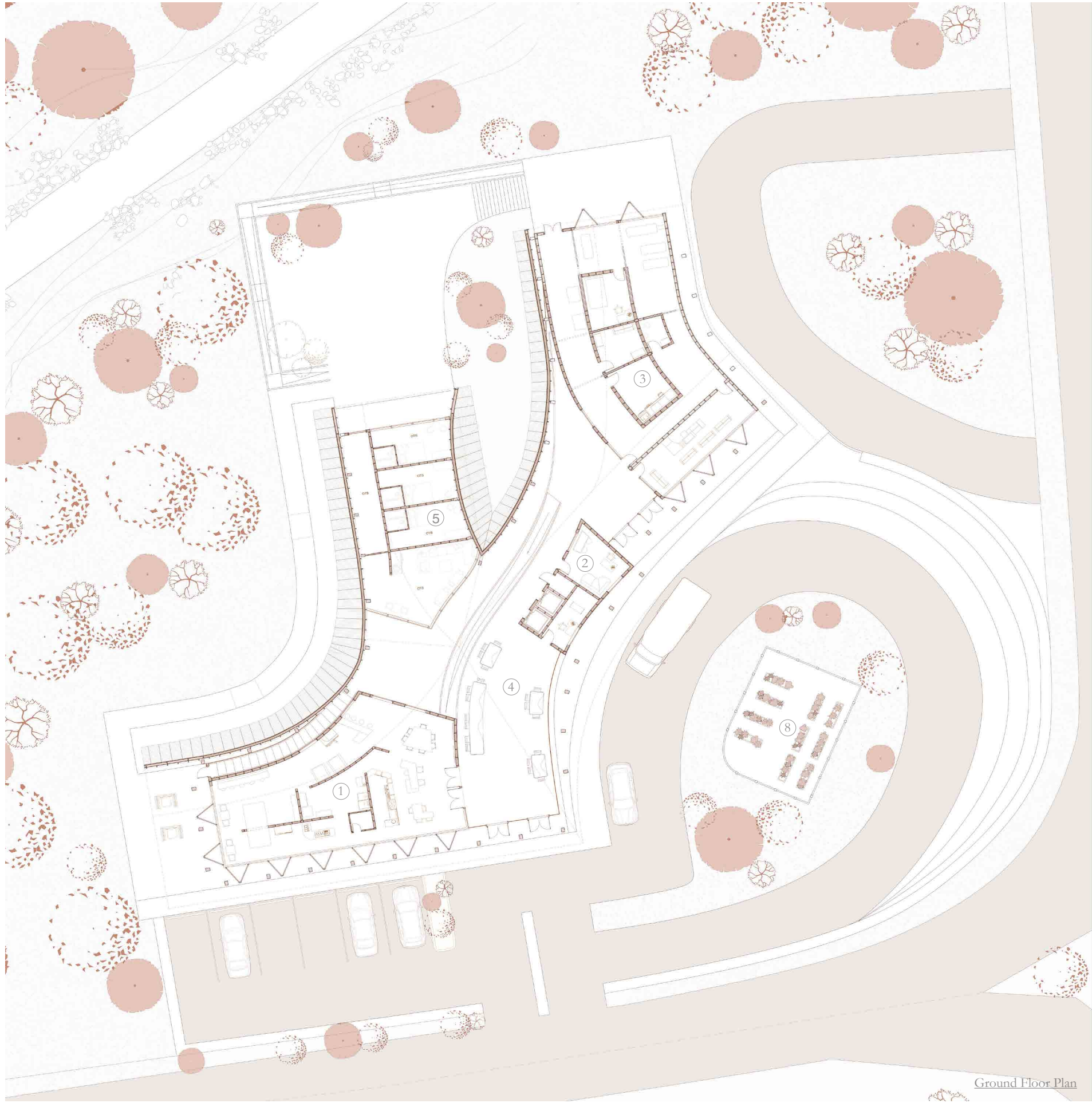
These intersecting systems of oppression create barriers to employment, fair wages, healthcare, housing, and other essential resources. Additionally, they are not treated as equal workers to those who are contracted and instead are treated as dispensable. Therefore, my intervention serves to create an oasis for these individuals. This concept prioritizes education, skill development, and empowerment including space to find legal aid, necessary materials they're being denied, skill workshops, and most importantly language classes. Additionally, they are not treated as equal workers to those who are contracted and instead are treated as dispensable.



Initial Study Tests



Study Sketches

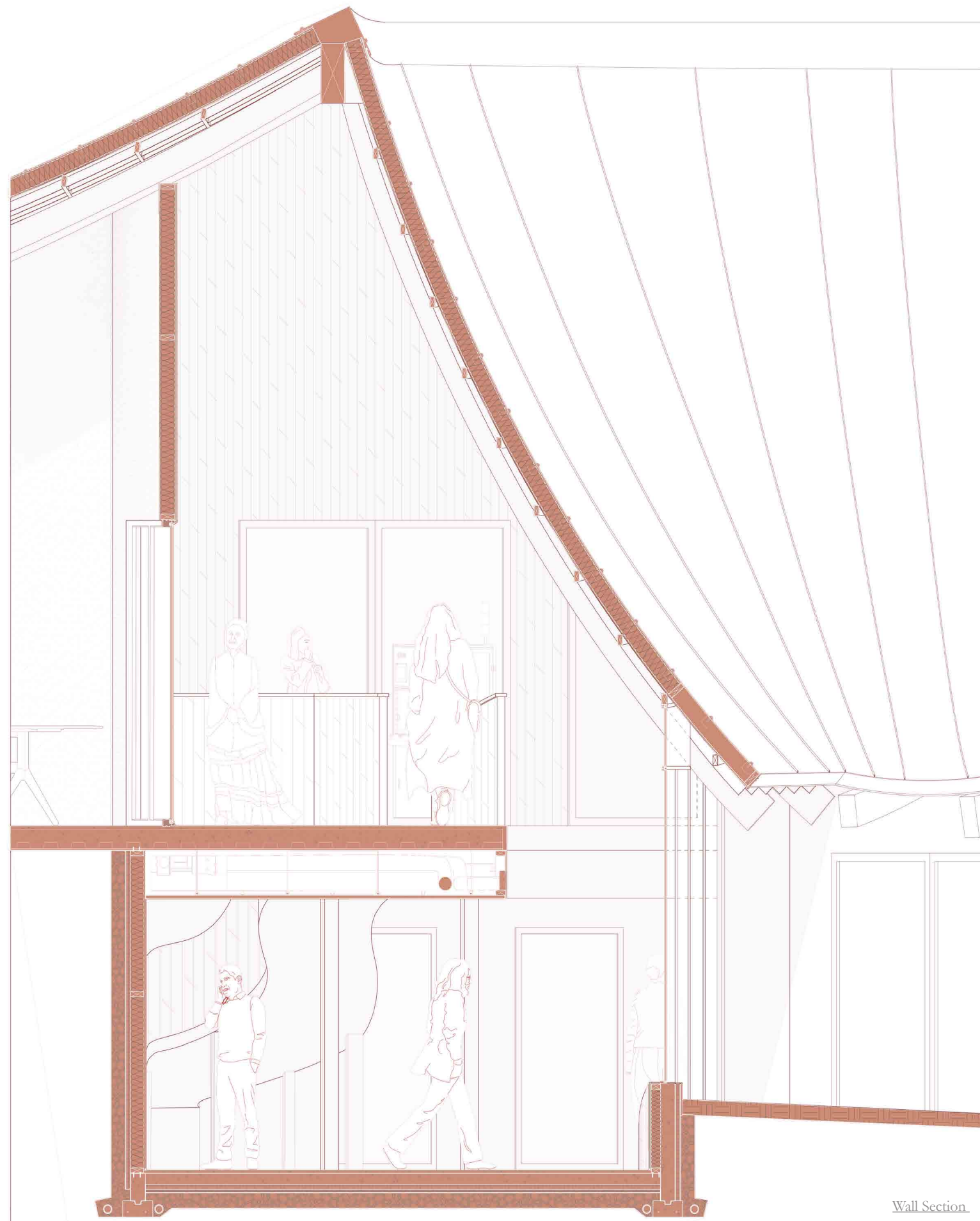


Legend

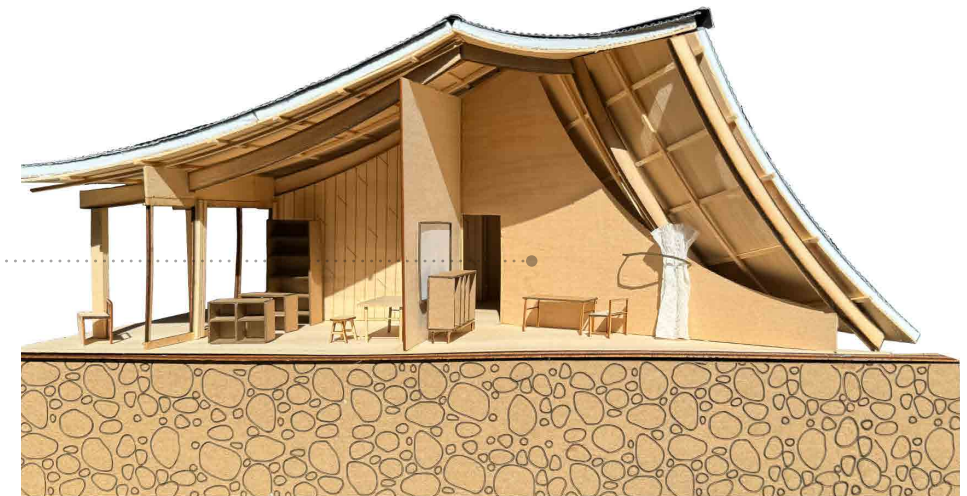
- 1. Shared Kitchen
- 2. Offices
- 3. Health Clinic
- 4. Seating Area
- 5. Sleep-in Spaces
- 6. Game Rooms
- 7. Library
- 8. Garden



These intersecting systems of oppression create barriers to employment, fair wages, healthcare, housing, and other essential resources. Additionally, they are not treated as equal workers to those who are contracted and instead are treated as dispensable. Therefore, my intervention serves to create an oasis for these individuals. This concept prioritizes education, skill development, and empowerment including space to find legal aid, necessary materials they're being denied, skill workshops, and most importantly language classes. This concept prioritizes education, skill development, and empowerment including space to find legal aid, necessary materials they're being denied, skill workshops, and most importantly language classes. most importantly language classes.



Wall Section



Clinic Room



Library Space



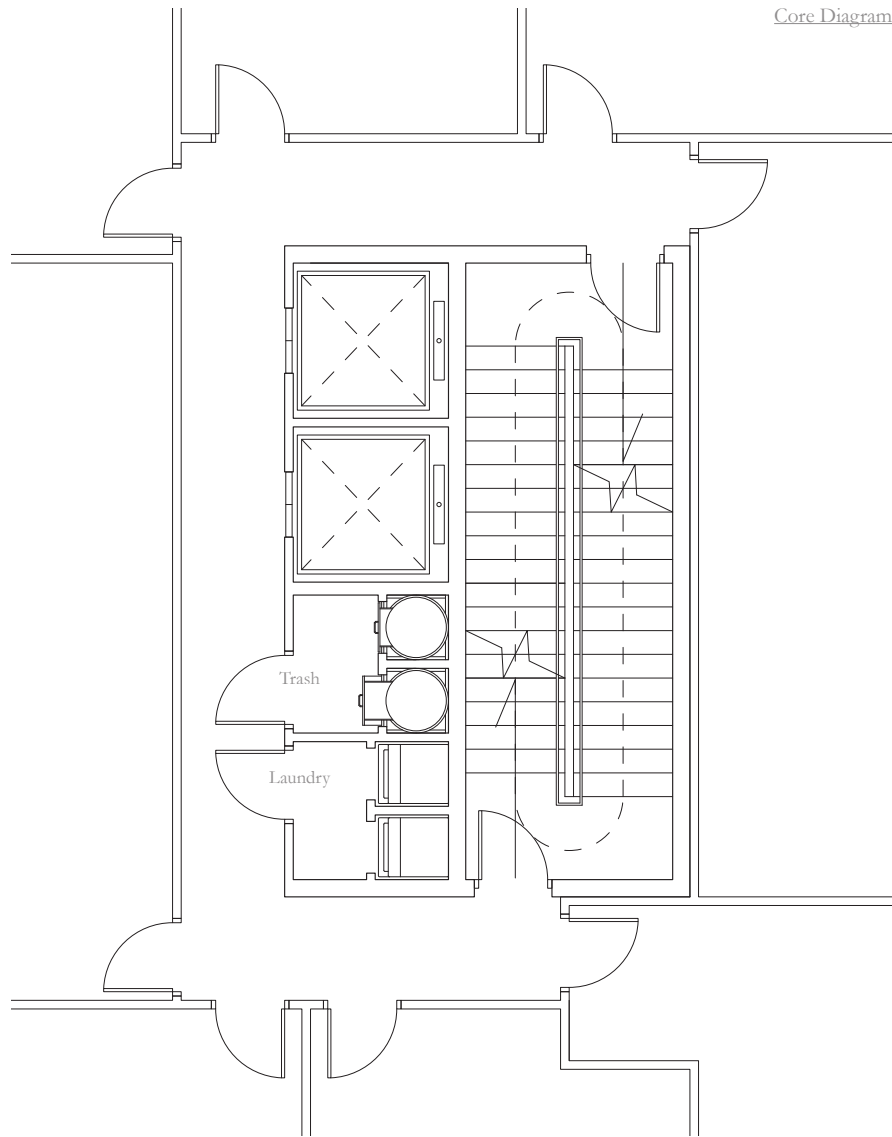
Health Clinic Store



16 Convent

Professor: Galia Solomonoff
Site: New York City
Year: Fall 2024
Partner: Boris Stoyanov

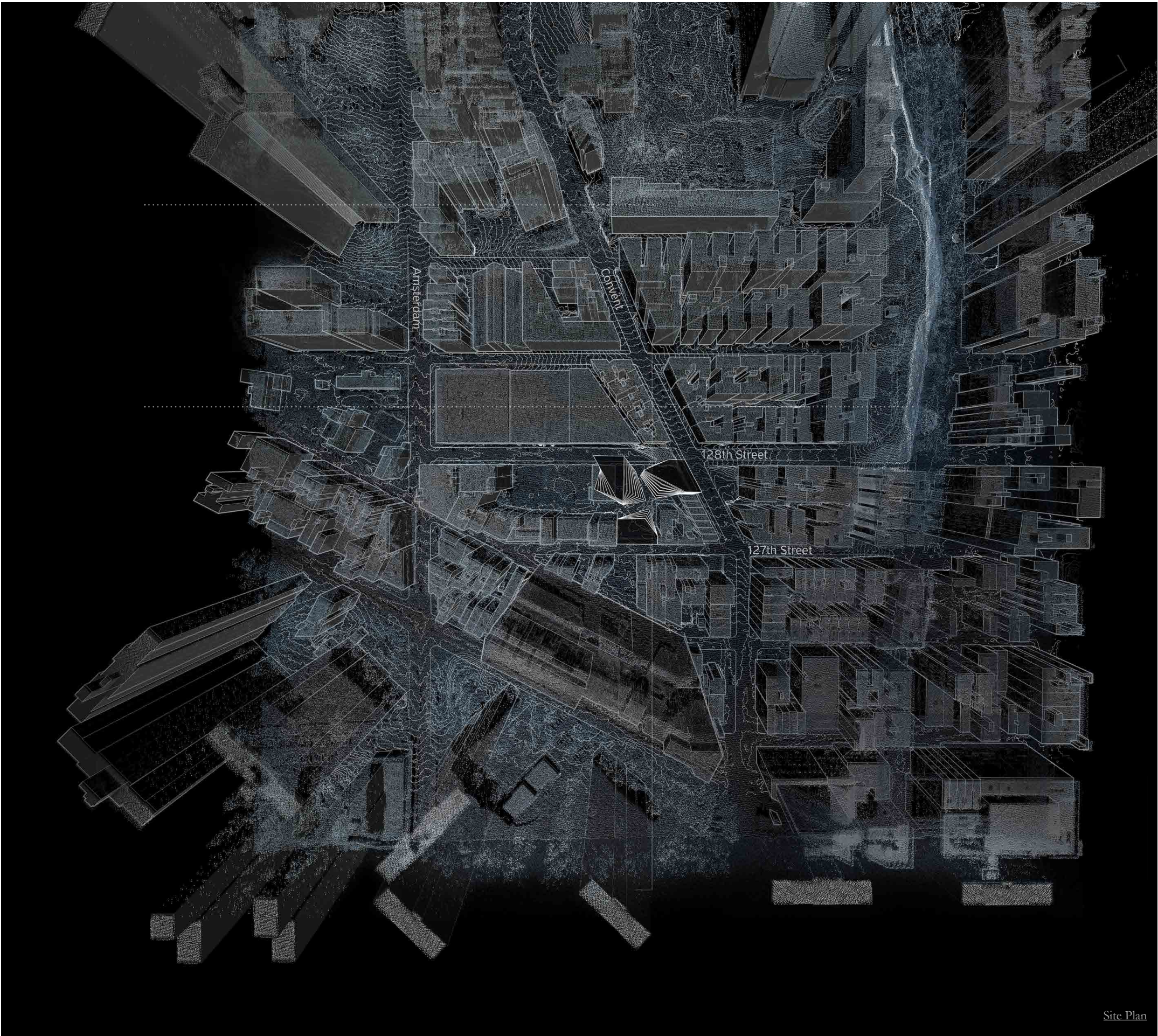
Convent 16 addresses this challenge by transforming a former dead-end street into a dynamic playscape seamlessly connected to its lush green core. This thoughtful integration creates abundant spaces for children’s growth and development. Moreover, all 99 units in the development feature at least two bedrooms, reinforcing its commitment to serving the needs of families. To create a more dynamic experience between the residents, the elevations on 128th street, 127th street, and Convent Avenue have a prismatic nature to them. While on the interior elevations of the building it is much more fractal, and dense. This allows for light to enter the courtyard, and illuminate the apartments.



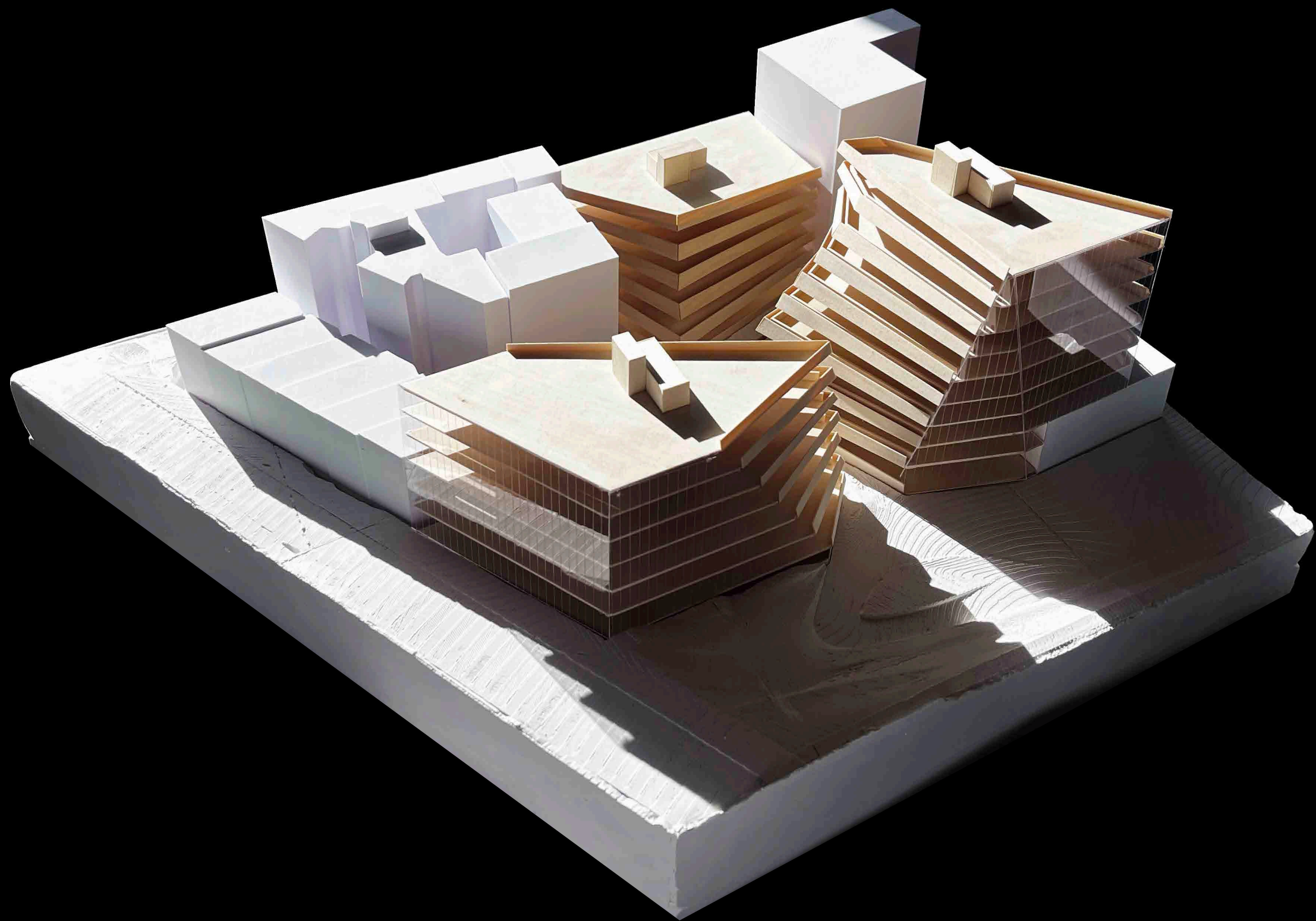
Core Diagram



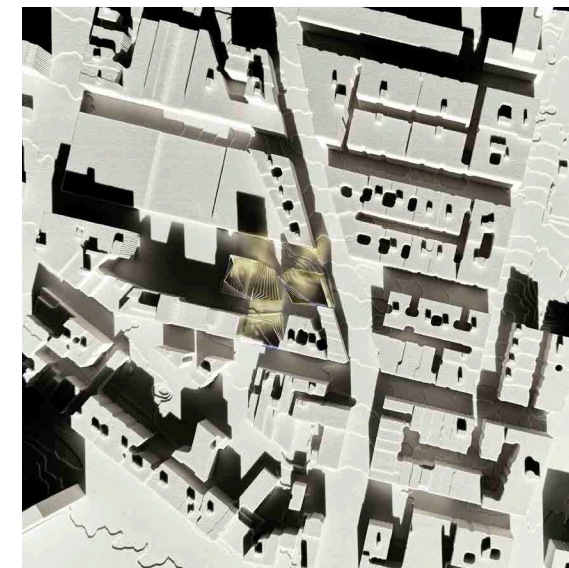
128th Street Exterior View



Site Plan

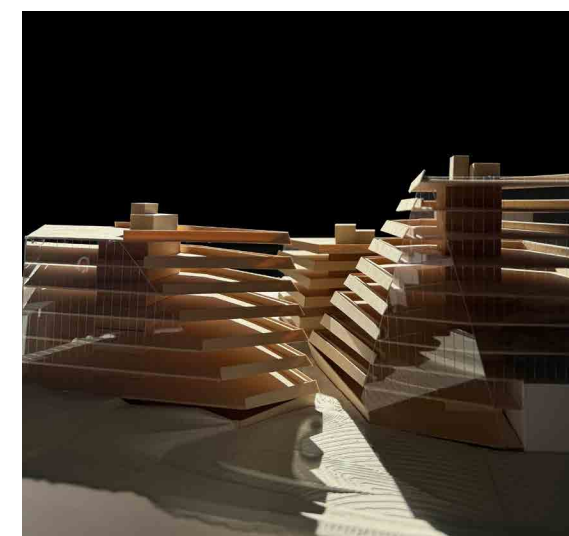


Site Model 1/16"-1'0"

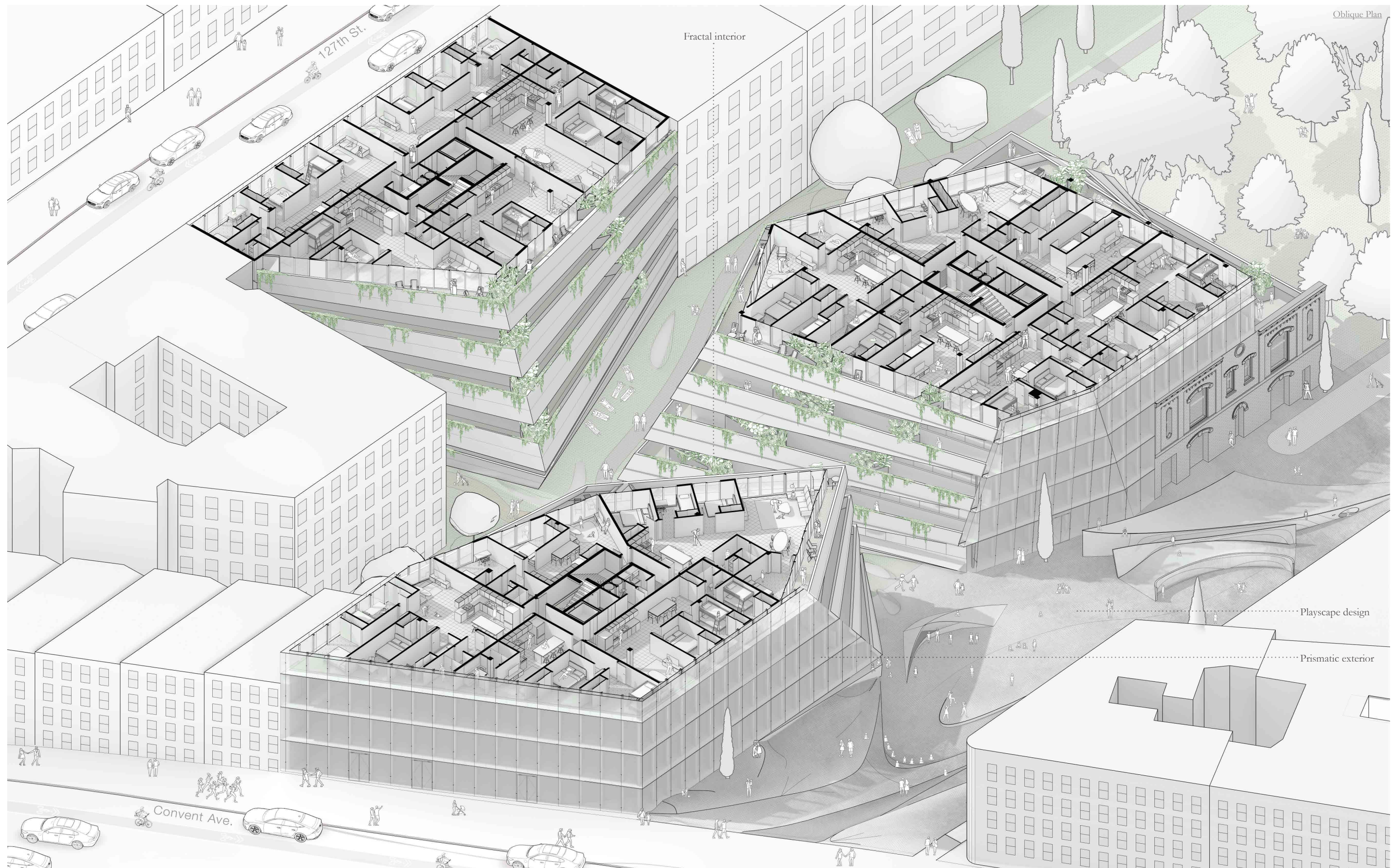


Mass Model

By using glass on elevations of the three main streets, we are able to let the entrances of each building fit right in with the existing context, respecting the views of the street. Yet, in the interior breaks away from this fixed edge, letting the form become more organic. The base of the 1/16" scale model used silicone and plaster to outline the topography which helps contrast it with the buildings themselves.



Playscape View



Oblique Plan

Fractal interior

Playscape design

Prismatic exterior



Courtyard Render

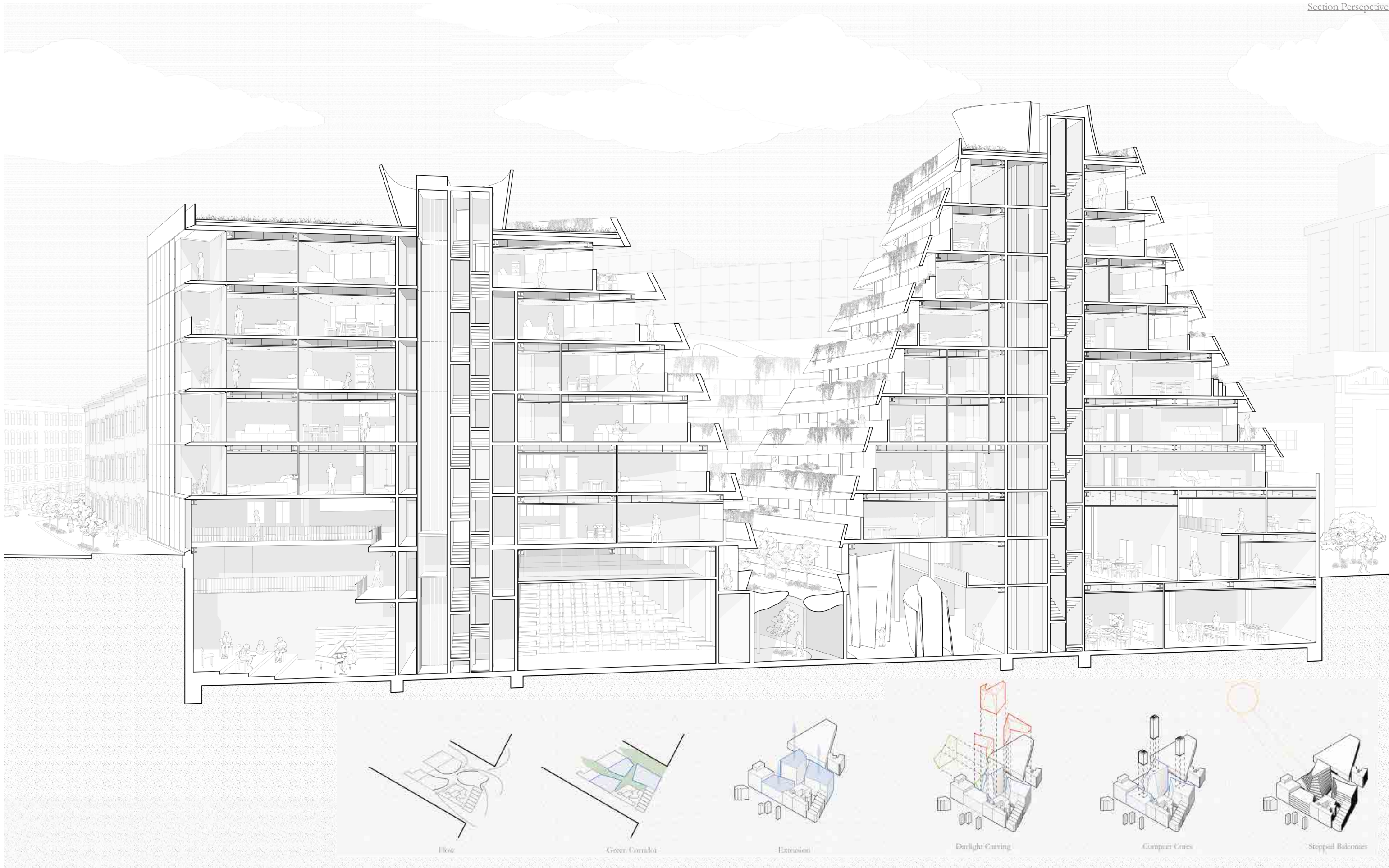


Courtyard Render

1. HVAC System
2. Low-E double-glazed unit
3. Concrete planters with drainage
4. Reinforced concrete parapet, 6"
5. Composite metal deck slab, 6"
6. Pendant fire sprinklers
7. Wood stud wall with insulation
8. Suspended gypsum ceiling
9. Low-E glazed sliding door
10. Fire separation wall. 8"

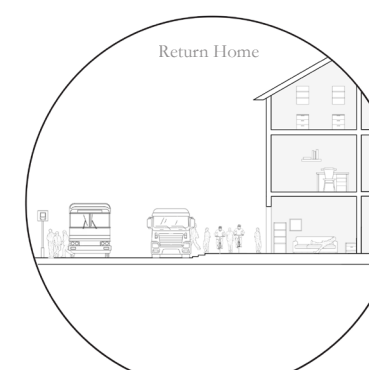
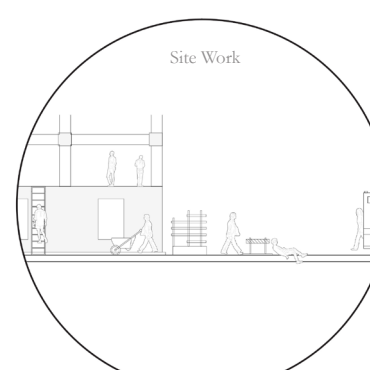
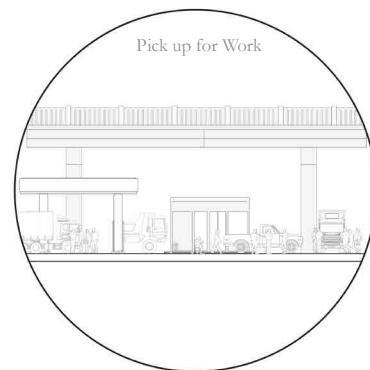


Detailed Section



Formalizing The In-Between

Professor: Joshua Uhl
 Site: Newark, New Jersey
 Year: Spring 2024

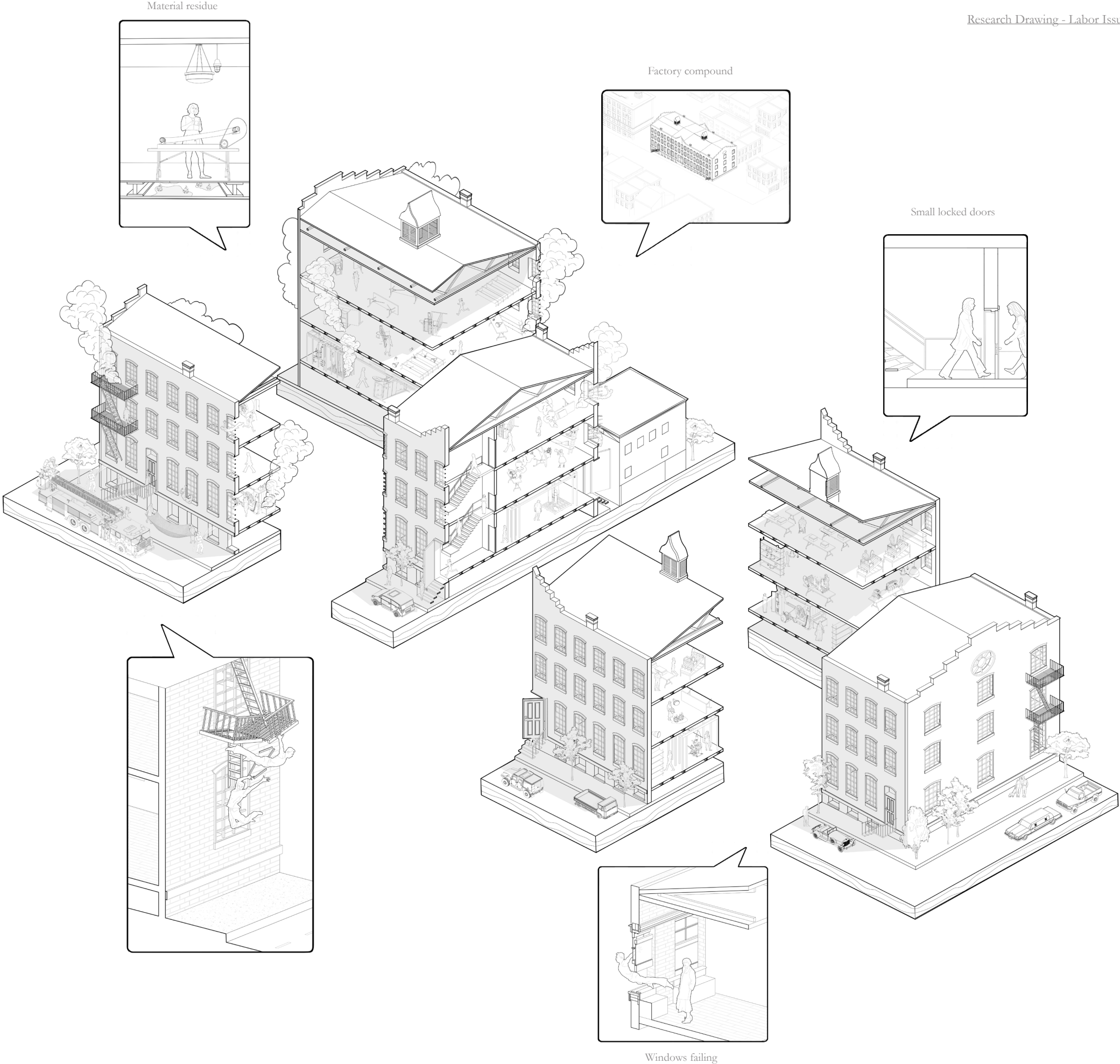


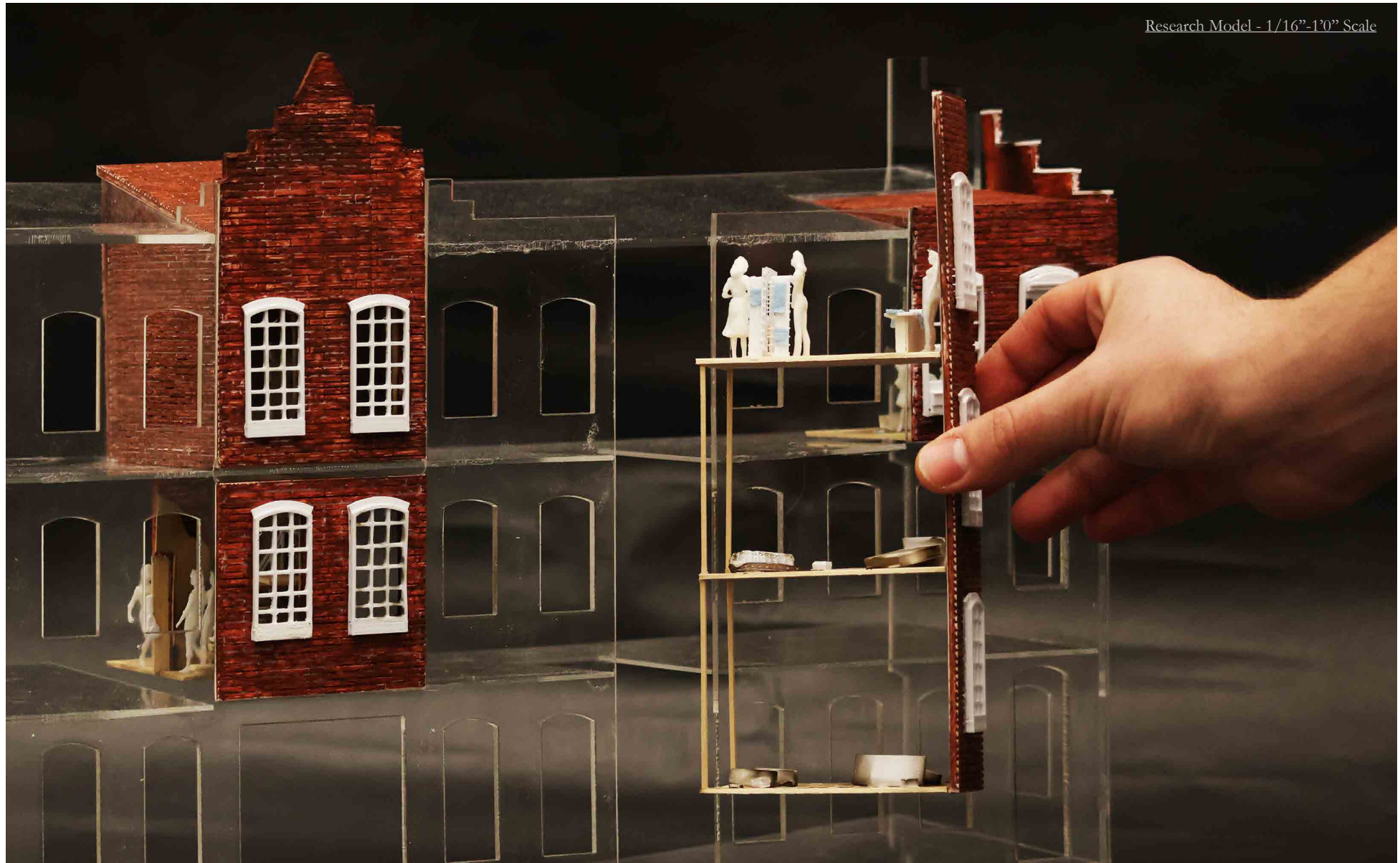
These intersecting systems of oppression create barriers to employment, fair wages, healthcare, housing, and other essential resources. Additionally, they are not treated as equal workers to those who are contracted and instead are treated as dispensable. Therefore, my intervention serves to create an oasis for these individuals. This concept prioritizes education, skill development, and empowerment including space to find legal aid, necessary materials they're being denied, skill workshops, and most importantly language classes.

The factory compound that used to be located at the corner of Orange and High Streets in Newark, New Jersey suffered an extreme fire in 1910 that killed 26 women. It serves as the prime example of what a lack of proper building code and secure infrastructure can cause. The company management, building owner, and department of labor both neglected the factory worker's effective building protection. While building codes now exist to protect labor rights, there continues to be ill-treatment of laborers in the working field from private companies to government agencies.



Newark Site Map





Research Model - 1/16"-1'0" Scale



Research Model - Window Issues



Research Model - Small Doors



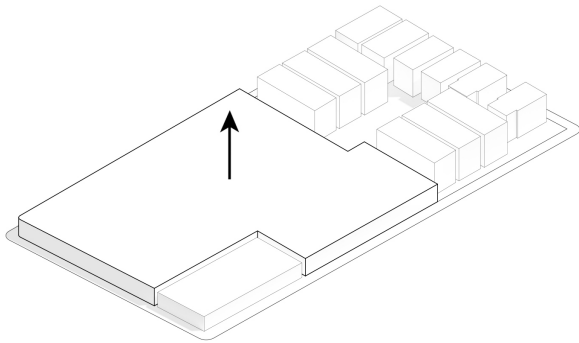
Research Model - Stair Issues



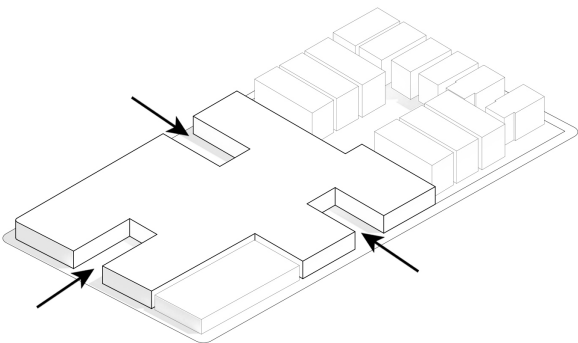
Research Model - Material Accumulation

The five specific details pulled out in the drawing and model, showcase some of the issues the workers faced. This includes material residue that accumulated through the years, improper construction of the building, locked doors during work hours, fire safety alarm system, and cultural issue seen with the worker's clothing for the women.

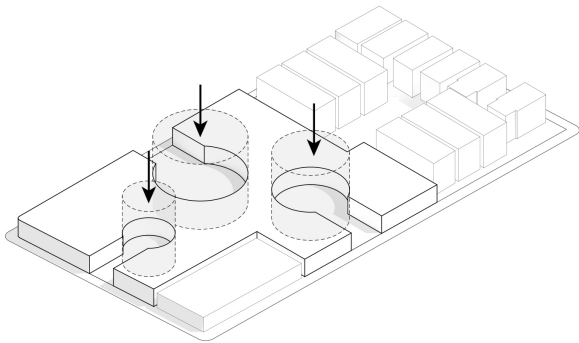
Proposed Mass Model Concept



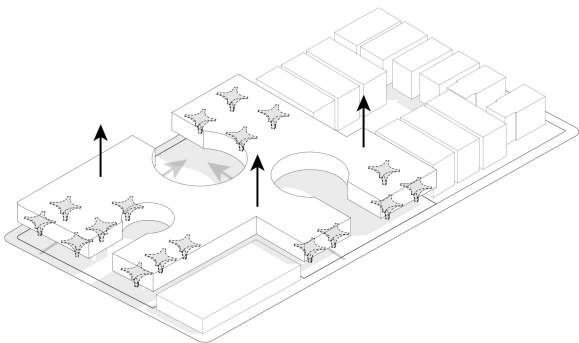
Extrusion



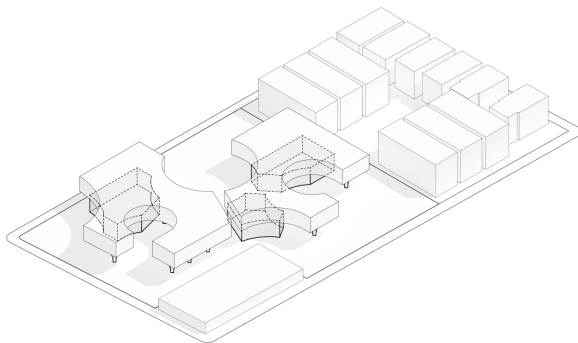
Mass removal for entry



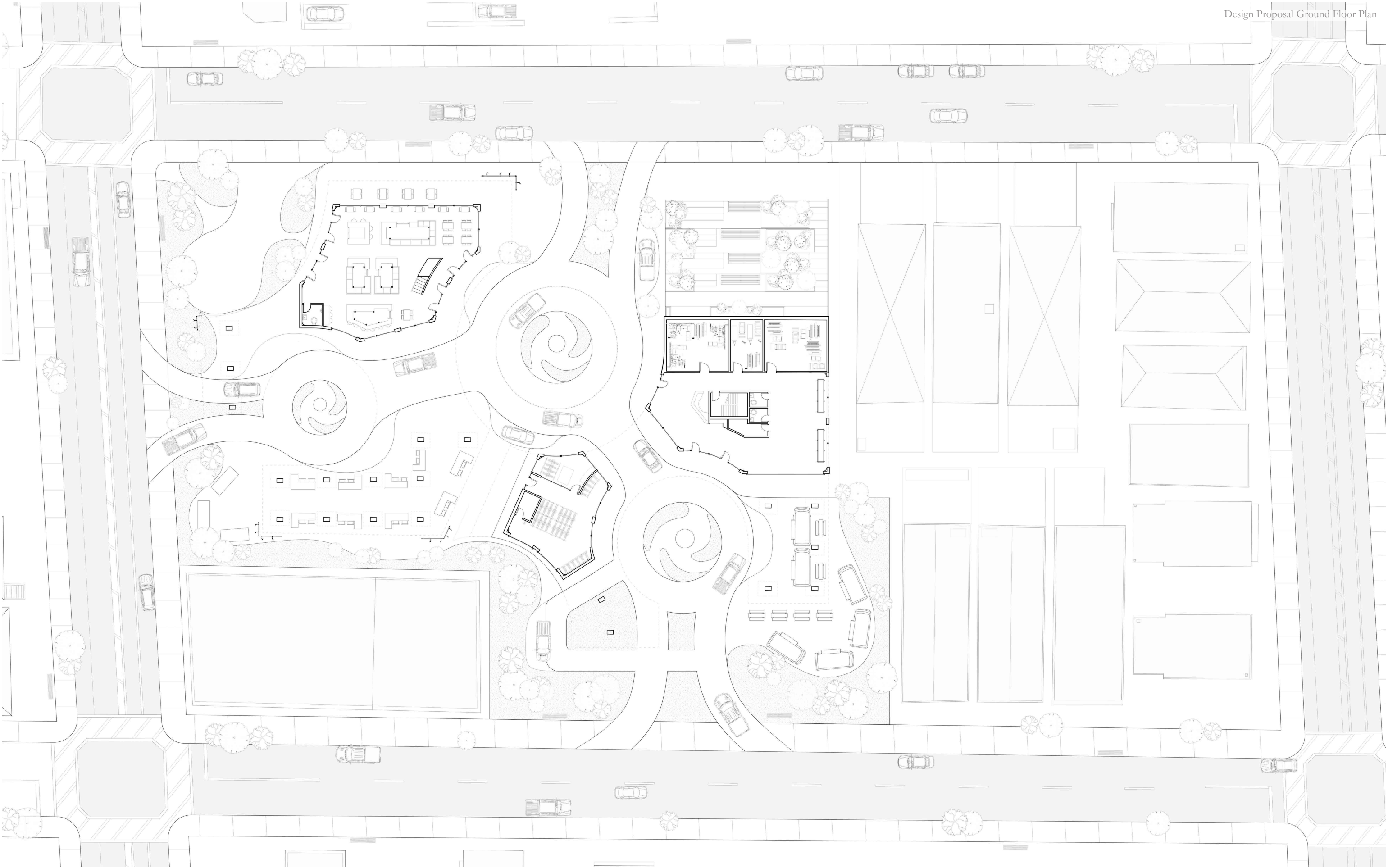
Interior circular courtyard removal

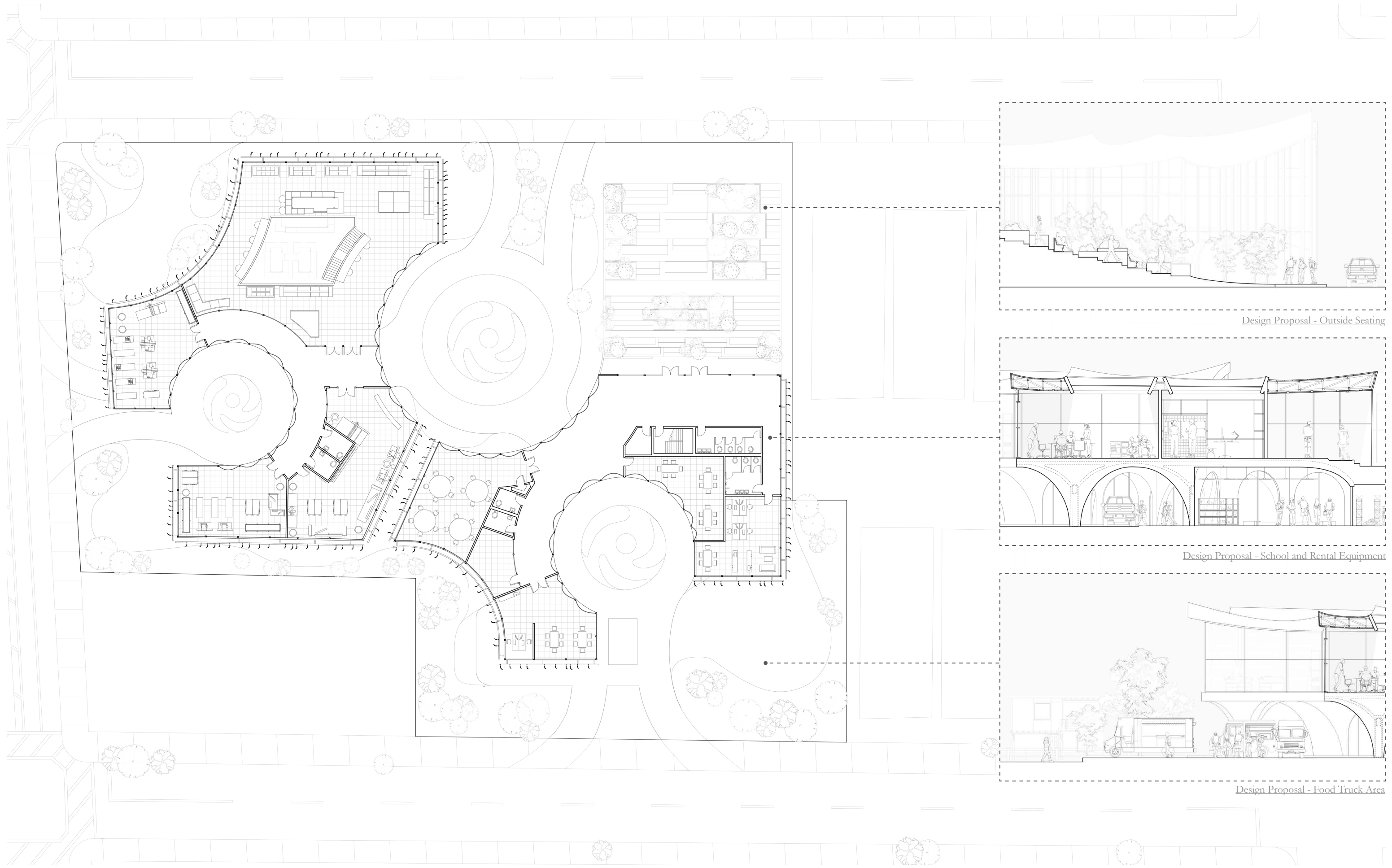


Lift to second level for open ground



Reshape and ground floor addition

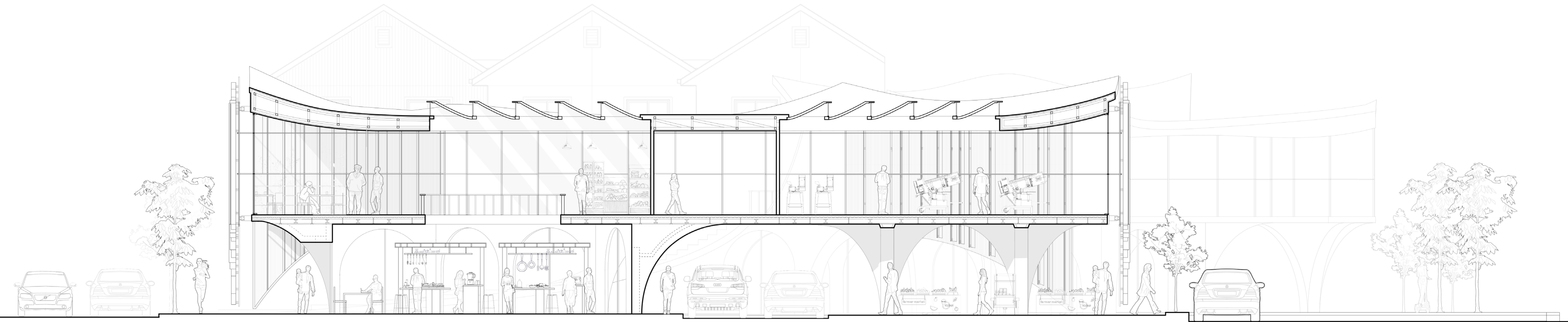




Design Proposal - Outside Seating

Design Proposal - School and Rental Equipment

Design Proposal - Food Truck Area



Nowadays, the minority groups who are suffering in Newark are immigrant families who are non-English speaking and work as uncontracted laborers. These include day laborers who stand outside of intersections and plazas waiting for work or domestic workers who work as at-home nurses and nannies. These individuals have suffered unequal pay wages, physical and verbal mistreatment, work accidents, and more. Because they are unable to speak english they struggle to advocate for themselves or ask for the help that they deserve. Structural inequities such as racism, sexism, and classism continue to contribute to the marginalization and exploitation of day laborers.



Design Proposal - Cafe and Outdoor Space

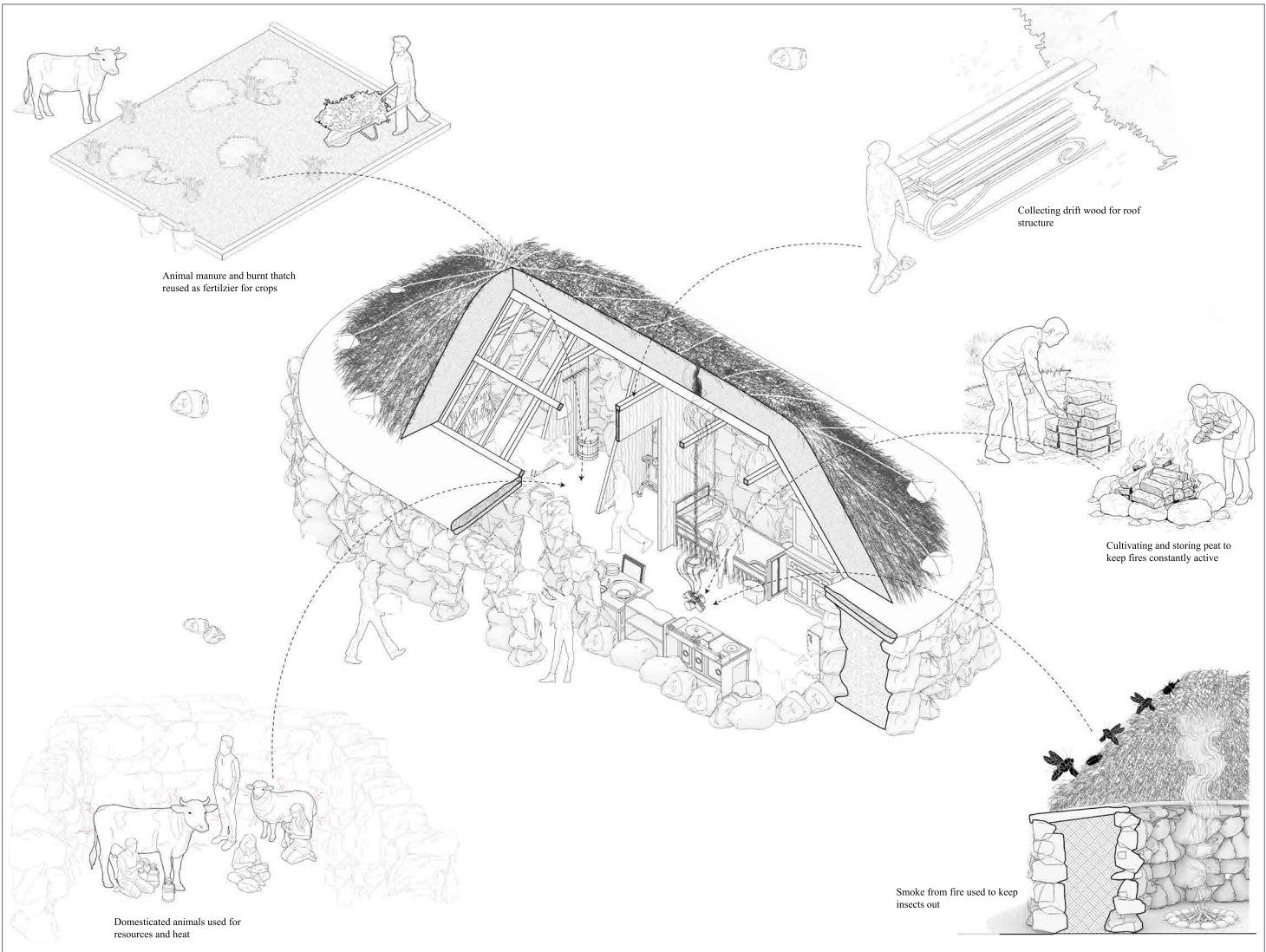
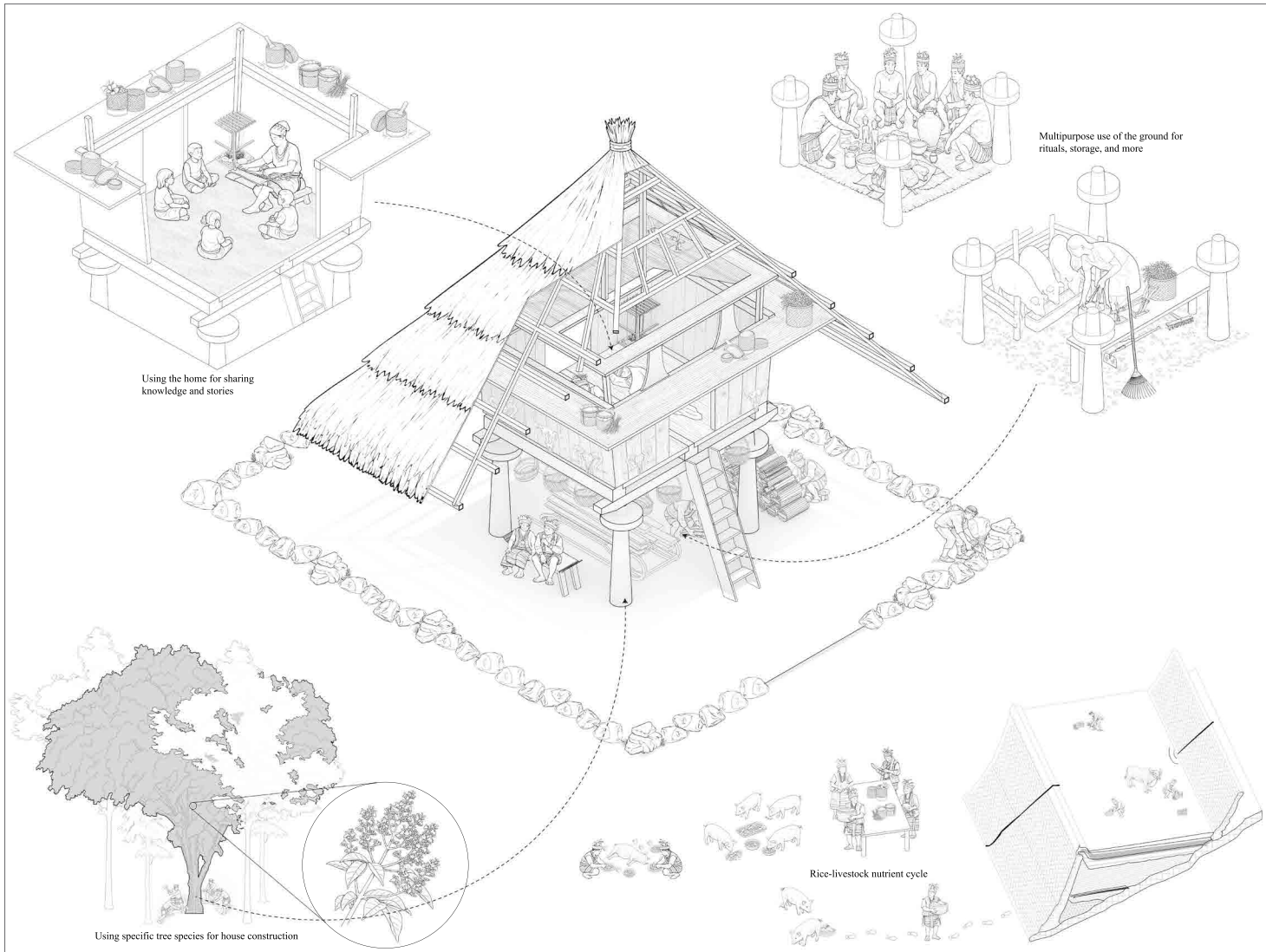


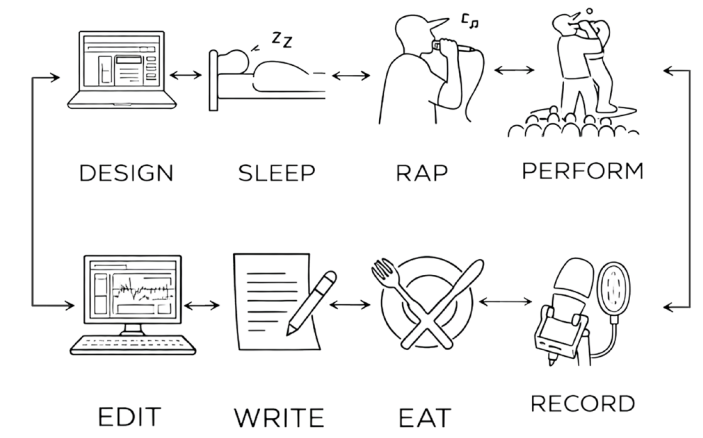
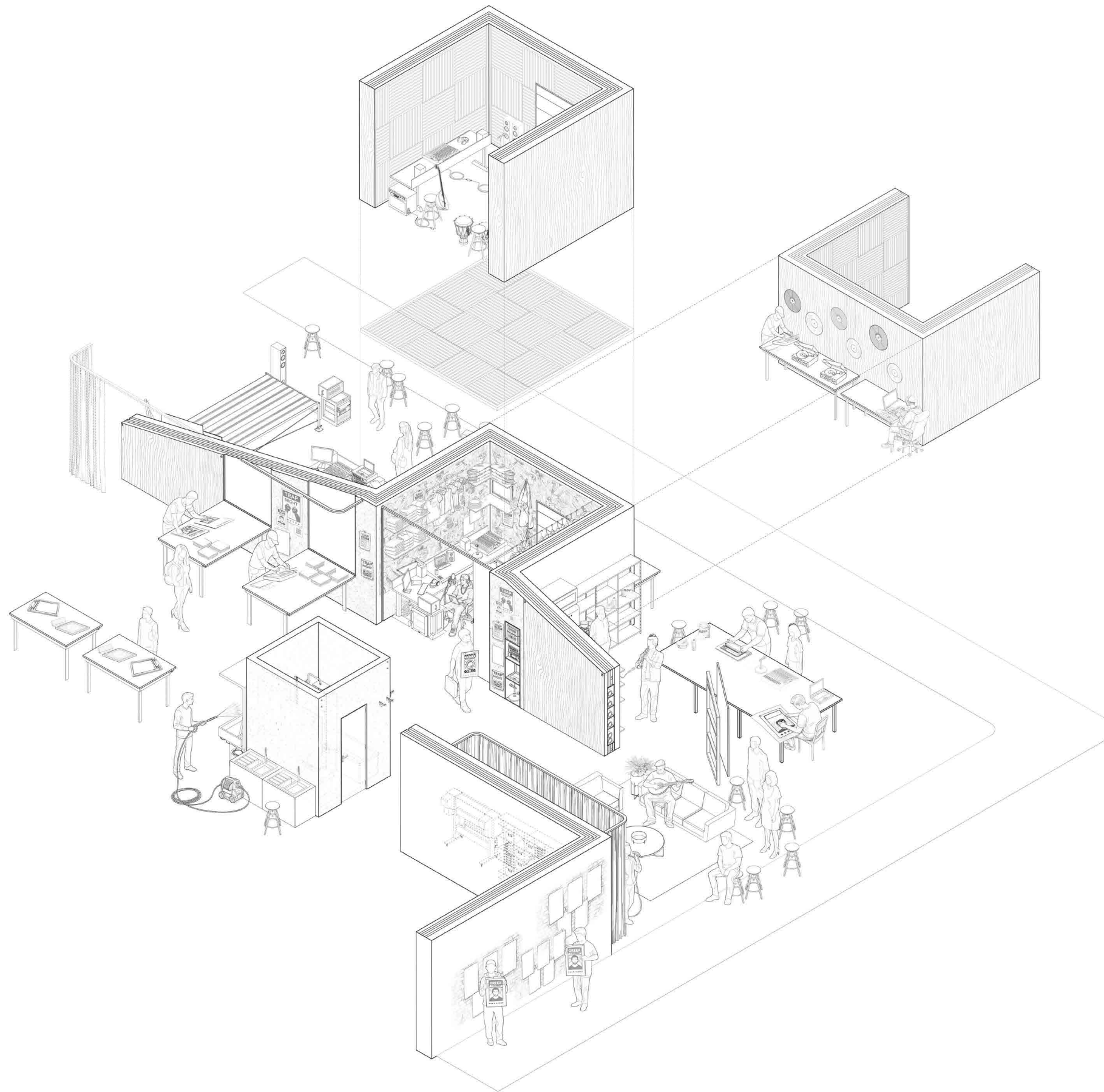
Design Proposal Interior Courtyard

The Polykatoikia as Creative Infrastructure

Professors: Michael Raftopolous and Alejandro Marin
 Site: Athens, Greece
 Year: Spring 2026

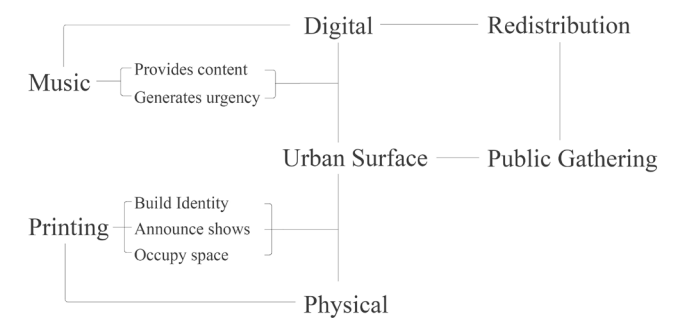
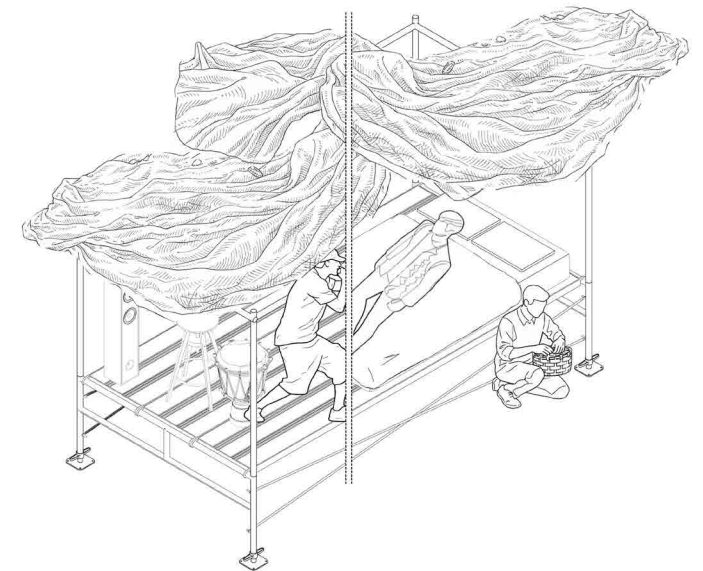
The project begins with an analysis of the monocell through the study of two historical precedents: the stone houses of Scotland and the Ifugao house of Thailand. What makes each monocell significant is the integration of domestic life and labor within a single space. Cooking, eating, sleeping, gathering, and working coexist within a shared environment, allowing daily life to unfold without separation between functions. The monocell emphasizes the importance of tools, objects, and everyday practices that give meaning to the space. These elements shape and organize the environment, transforming the monocell into a highly adaptive structure that accommodates the needs and rituals of its users.





At the core of the project is music as a form of craft—not only as sound, but as a system of relationships between bodies, tools, spaces, and communities. Music operates through repetition, sampling, layering, improvisation, and collaboration, yet it also relies on visual surfaces to become culturally visible through posters, album covers, flyers, and merchandise. In this way, music and print culture become interdependent, working together to shape identity, memory, and space. Sound and graphic production collectively construct an environment that extends beyond performance itself.

The project interprets community not as a fixed group, but as a fluid network of makers, listeners, neighbors, and collaborators. DJs, musicians, graphic designers, printers, venue organizers, and residents all contribute to a shared cultural landscape. Production becomes distributed across domestic spaces such as bedrooms, kitchens, and living rooms, where music and printed material are created collaboratively. Through this collective process, living together begins to redefine the family unit as a creative ecosystem centered around shared making and exchange.



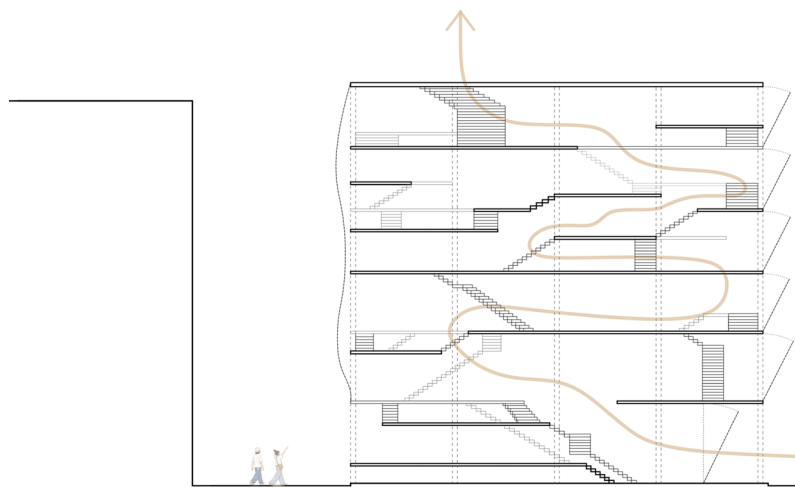


The building operates as a kind of music box—a spatial instrument where architecture produces distinct acoustic experiences through material, form, and occupation. Different rooms generate unique soundscapes based on their material qualities: soft, absorbent surfaces such as foam and fabric create environments suited for recording, listening, and performance, while harder and smoother surfaces support printing, fabrication, and production. Posters, which are deeply embedded within the visual culture of Athens, become both communication devices and artistic artifacts, transforming walls into active surfaces of expression, exchange, and memory.

Domesticity is reimagined through a system that allows temporary occupation to coexist with permanent living. The monocell, initially studied as a compact unit for sleeping and dwelling, is reintroduced into the project as a flexible and adaptive spatial element. Rather than serving a single function, it shifts over time—operating as a caretaker's dwelling at night and transforming during the day into spaces for recording, printing, storage, or community support.

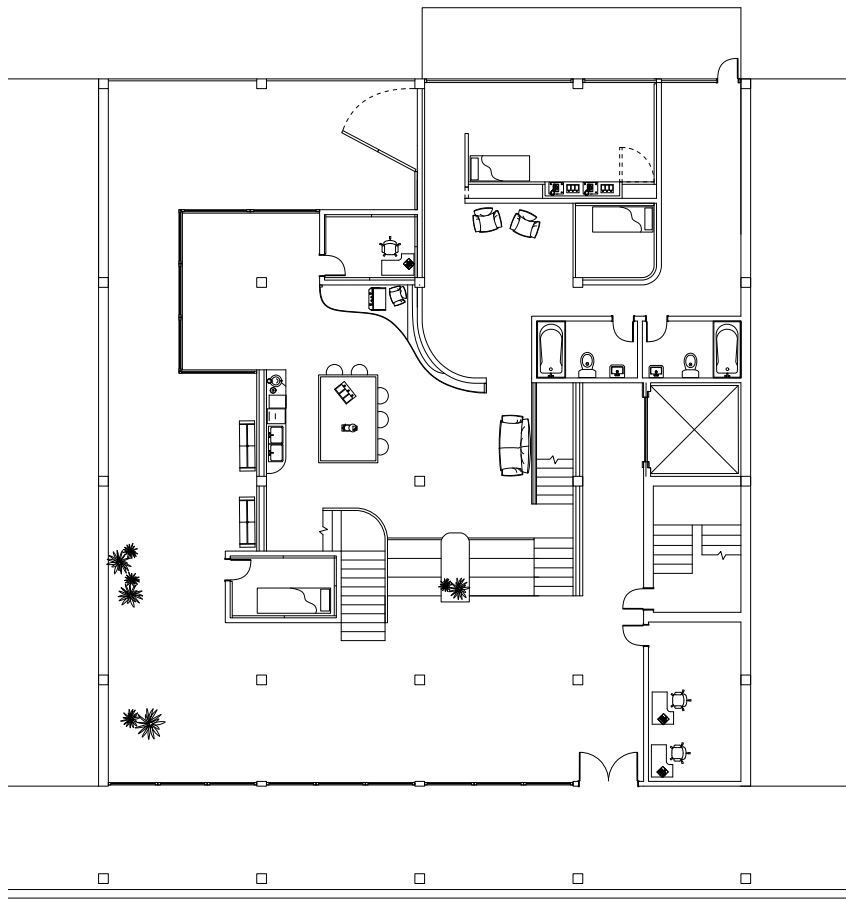
These monocells are distributed throughout the building and embedded within residual or underused spaces, such as beneath staircases or between larger programmatic zones. In doing so, they provide moments of permanence, care, and stability within an otherwise fluid and constantly changing environment. Living is no longer understood as passive or isolated, but as an active and collaborative condition where rest, labor, and cultural production continuously overlap and negotiate with one another.



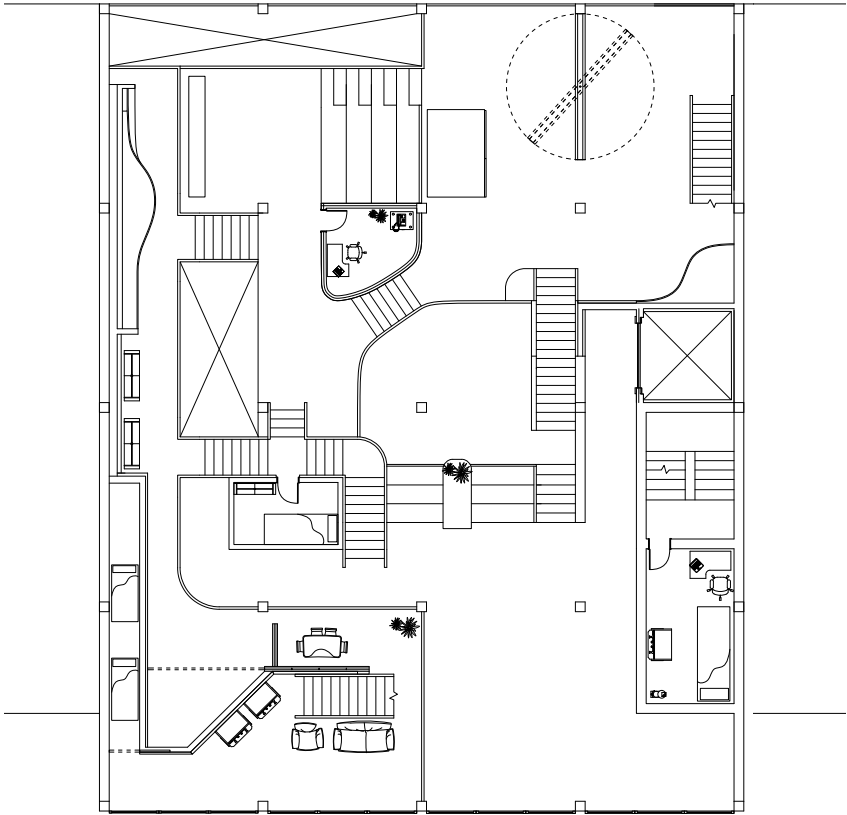


Within the polykatoikia, the stoa plays a critical role as a threshold space between private and public life. It becomes a site of encounter, exchange, and display—a place where music, print, and people circulate. Posters are hung, sounds spill out, and the boundary between the home and the street blurs. Ultimately, my project proposes a new model of living: one where architecture actively participates in cultural creation, where sound and surface, private and public, tradition and experimentation continuously interact to produce new forms of community, identity, and expression

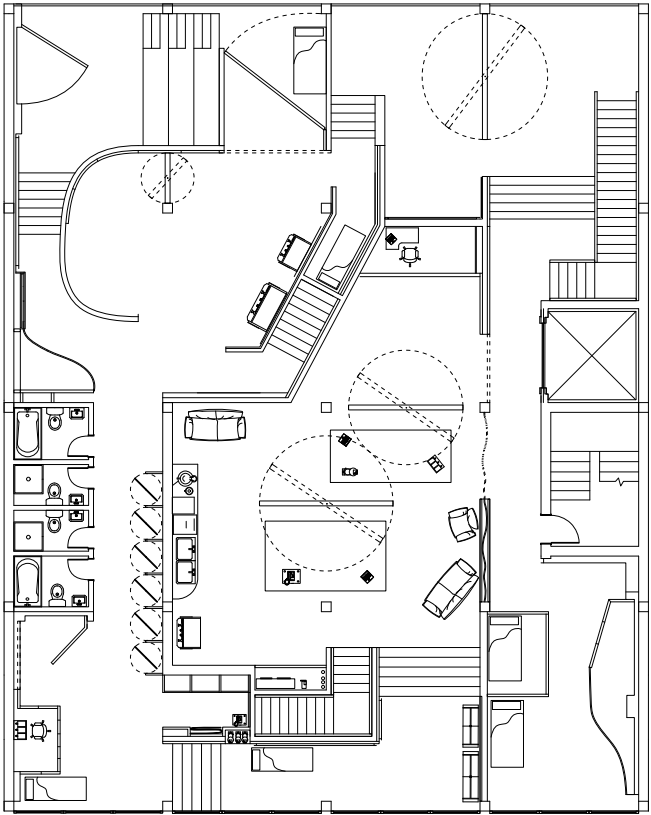




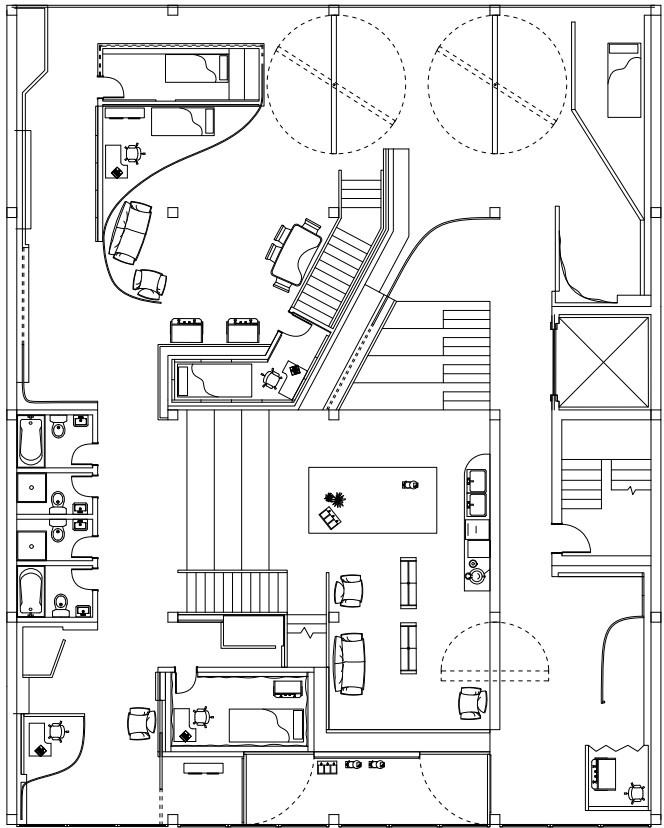
Ground Floor Plan



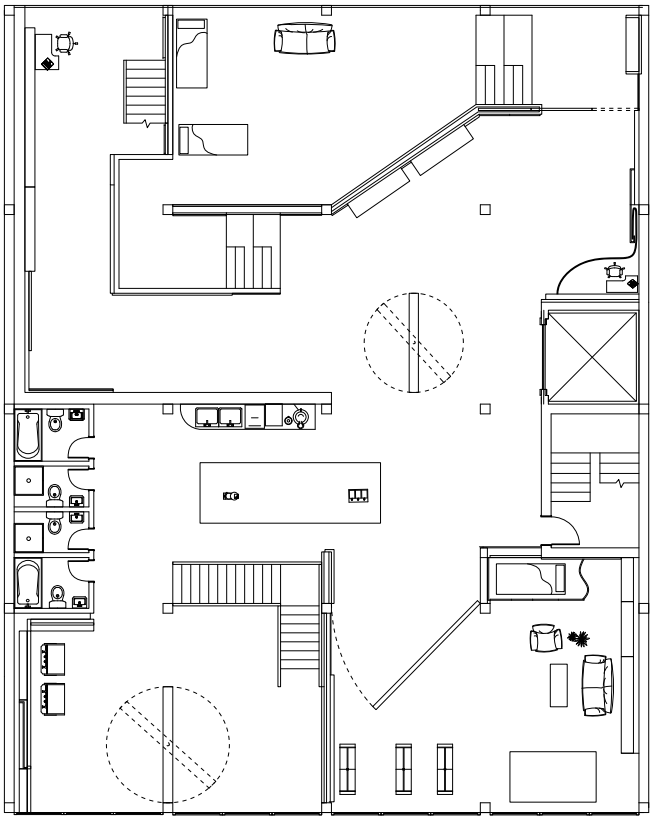
Second Floor Plan



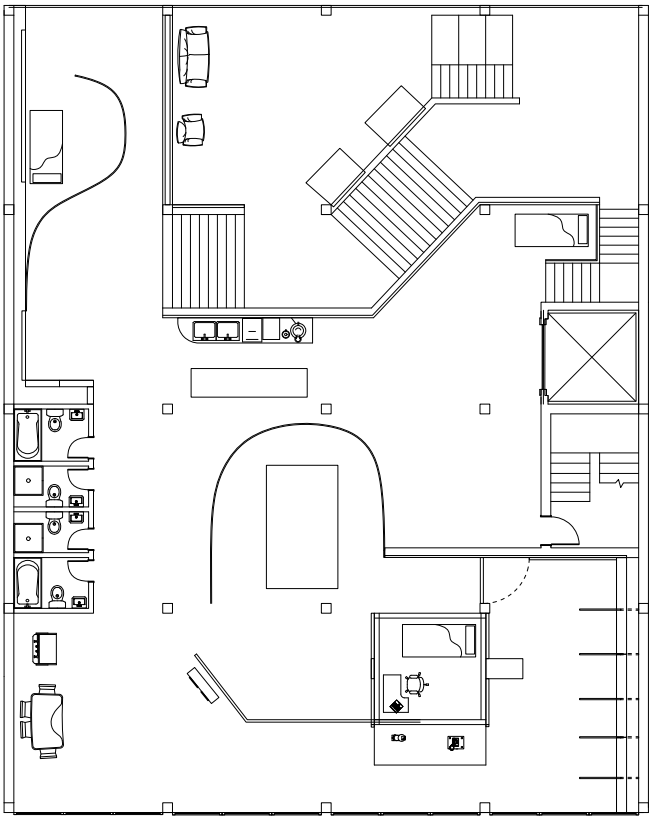
Third Floor Plan



Seventh Floor Plan



Fifth Floor Plan

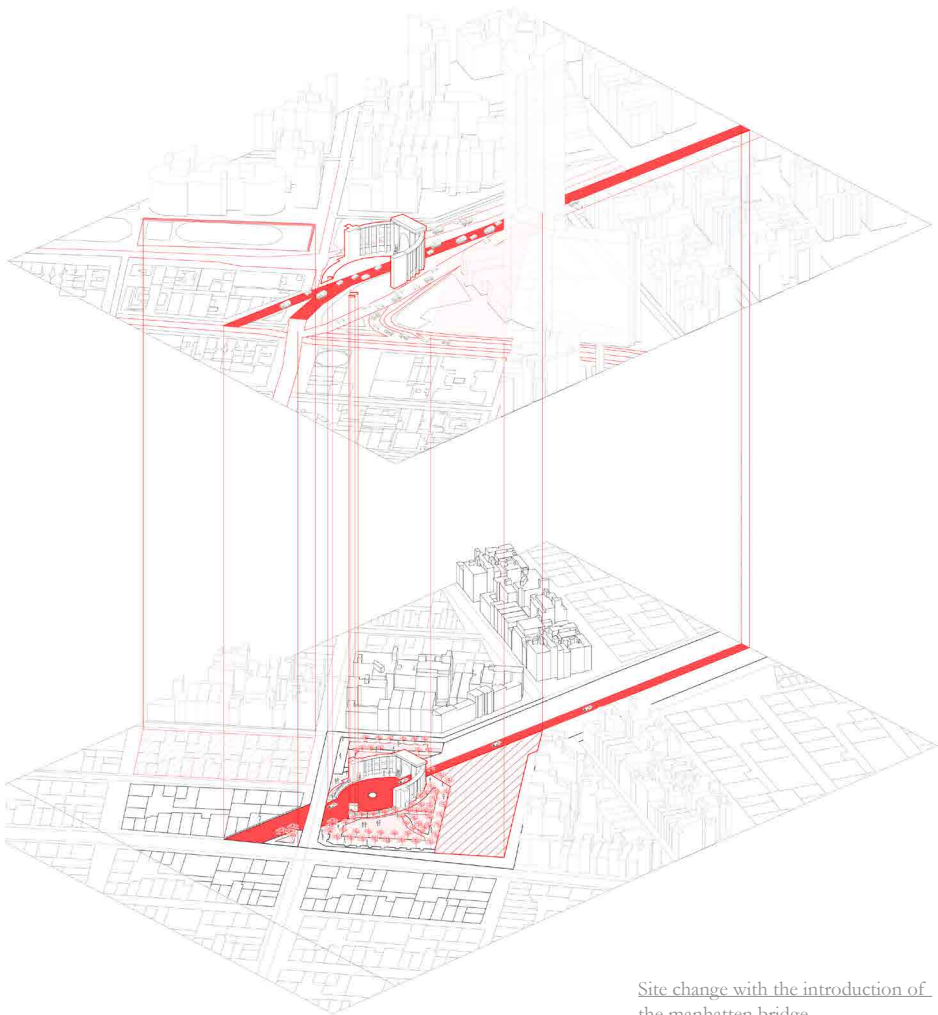


Sixth Floor Plan

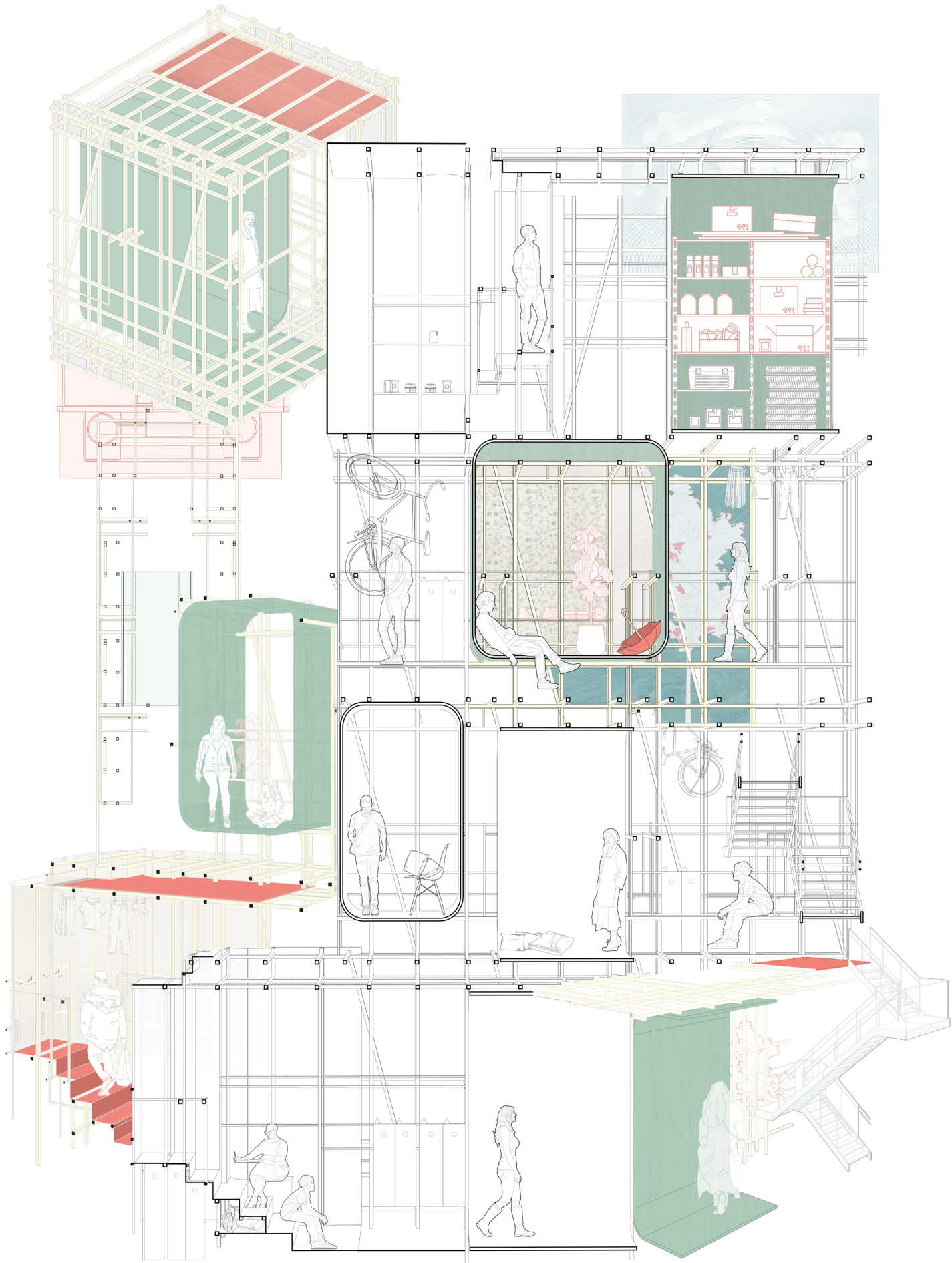
Services For The Uncommons

Professor: Greg Melitonov
Site: New York, NY
Year: Fall 2023

The Manhattan Bridge Colonnade has become an oasis for those who are unhoused, these people occupy the site daily and have changed the experience of the space. The juxtaposition of a formal piece of architecture being used as a hub for living. The city sweeps of 2022 directed city workers to remove the unhoused people along with their items that could be thrown away.

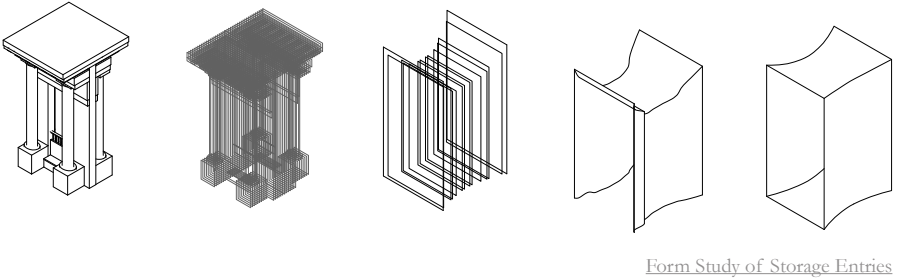


Site change with the introduction of the manhattan bridge.



Early Sectional exploration

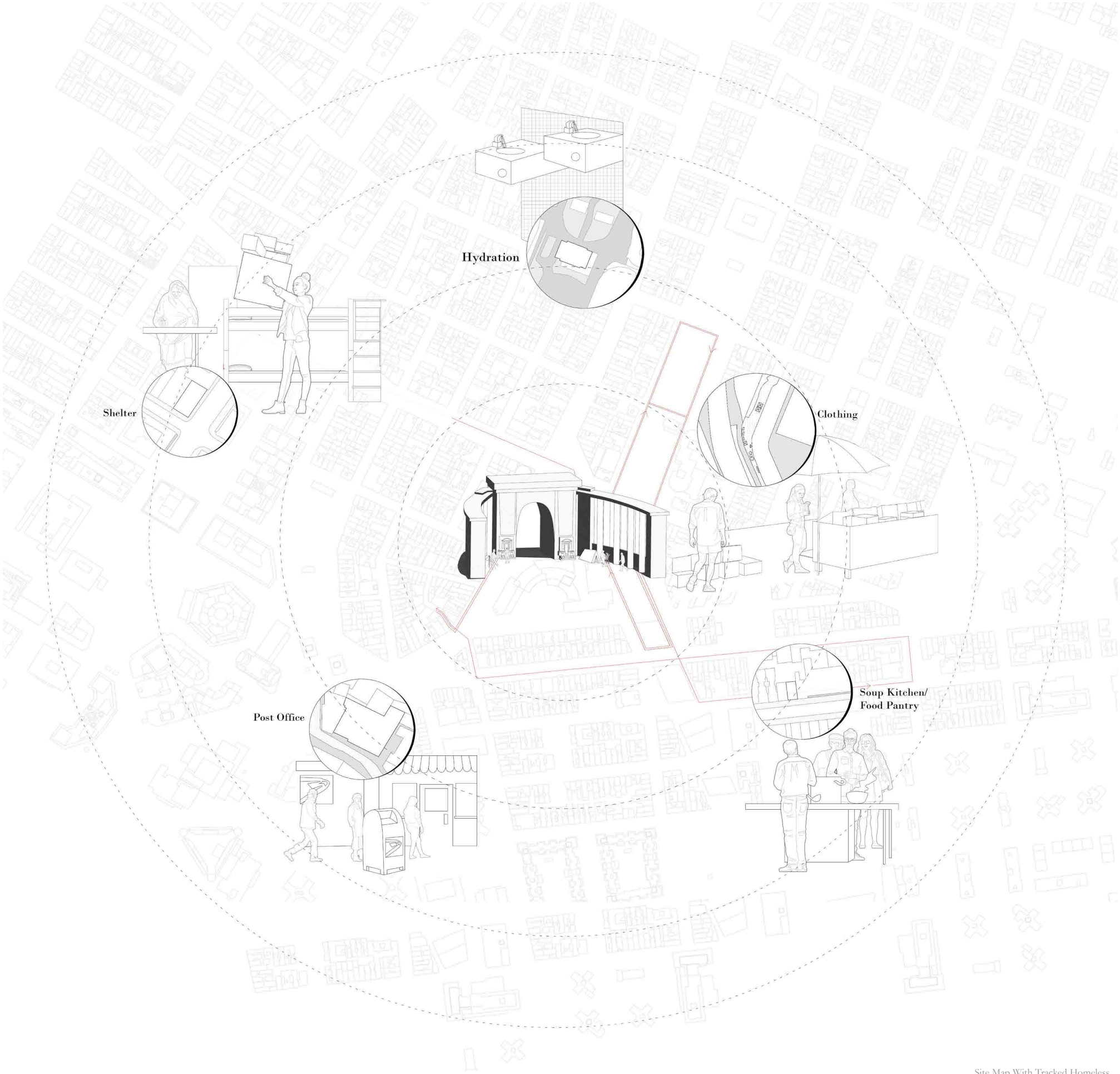
Therefore, my intervention focuses on addressing these needs by providing specific amenity services such as storage lockers, dining tables, communal fridges, and a hydration station. These facilities were chosen after mapping the routine of different unhoused people who had to travel far away for these services. The intervention serves to create an interior plaza within this square to help re-dignify those who have felt castrated to the side.

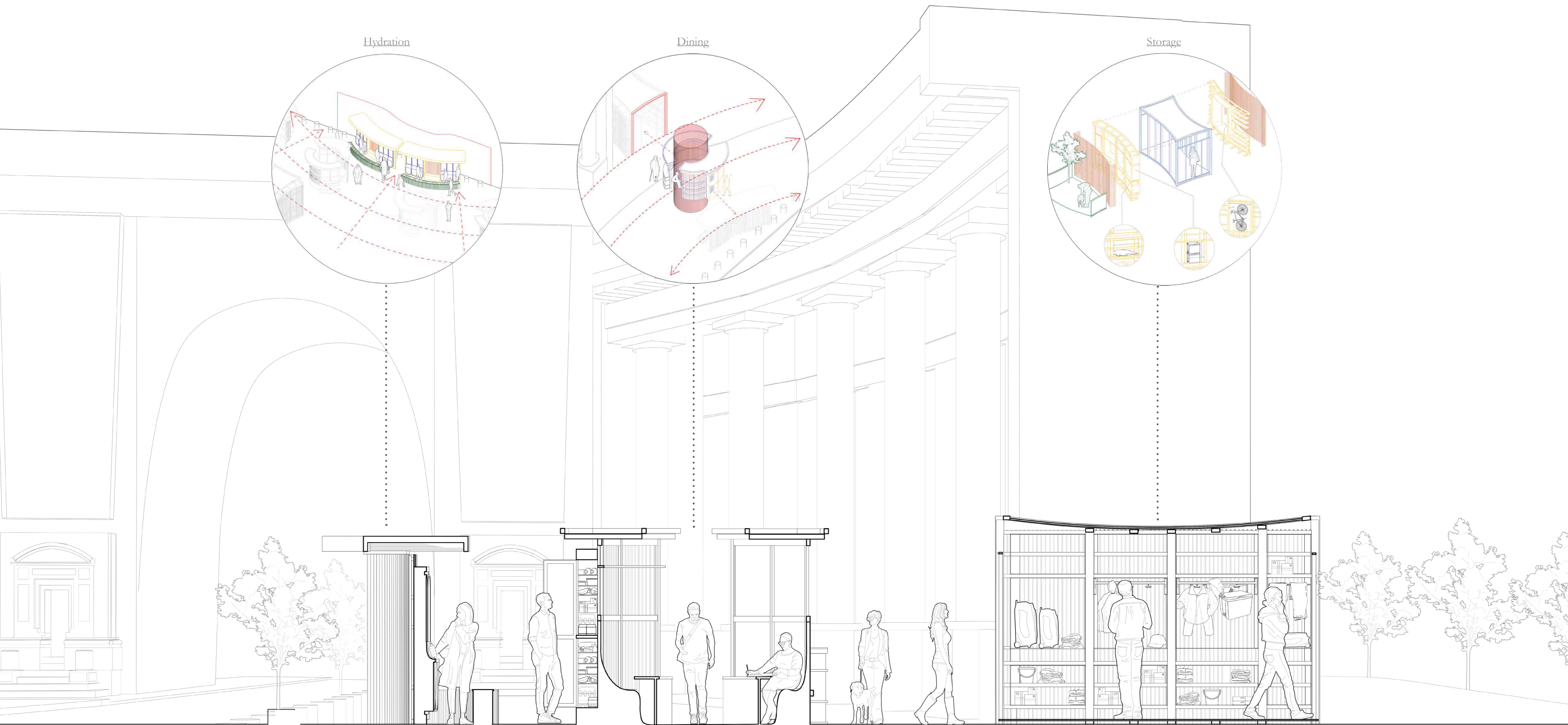


Form Study of Storage Entries



Storage and Dining Perspective





NS Section



07

Reimagining Casa de Vidro by Lina Bo Bardi

Professors: Bo Liu, Genevieve Mateyko, Rui Wang, Zachary White
 Year: Fall 2023

The drawing reimagines Casa de Vidro by Lina Bo Bardi within an alternate reality where the forest and its trees have transformed into unfamiliar, almost architectural forms. The project explores how spaces for rest, gathering, and sleeping could be reinterpreted under new environmental conditions, shifting the house from a transparent modernist pavilion into a more protective and enclosed structure. Glass no longer functions solely as a device for openness and visibility, but instead becomes a layer of shelter and concealment. The model also investigates the segmentation of the house into four distinct zones, imagining how the architecture adapts as it becomes fully embedded within the forest, blurring the boundary between structure and landscape.



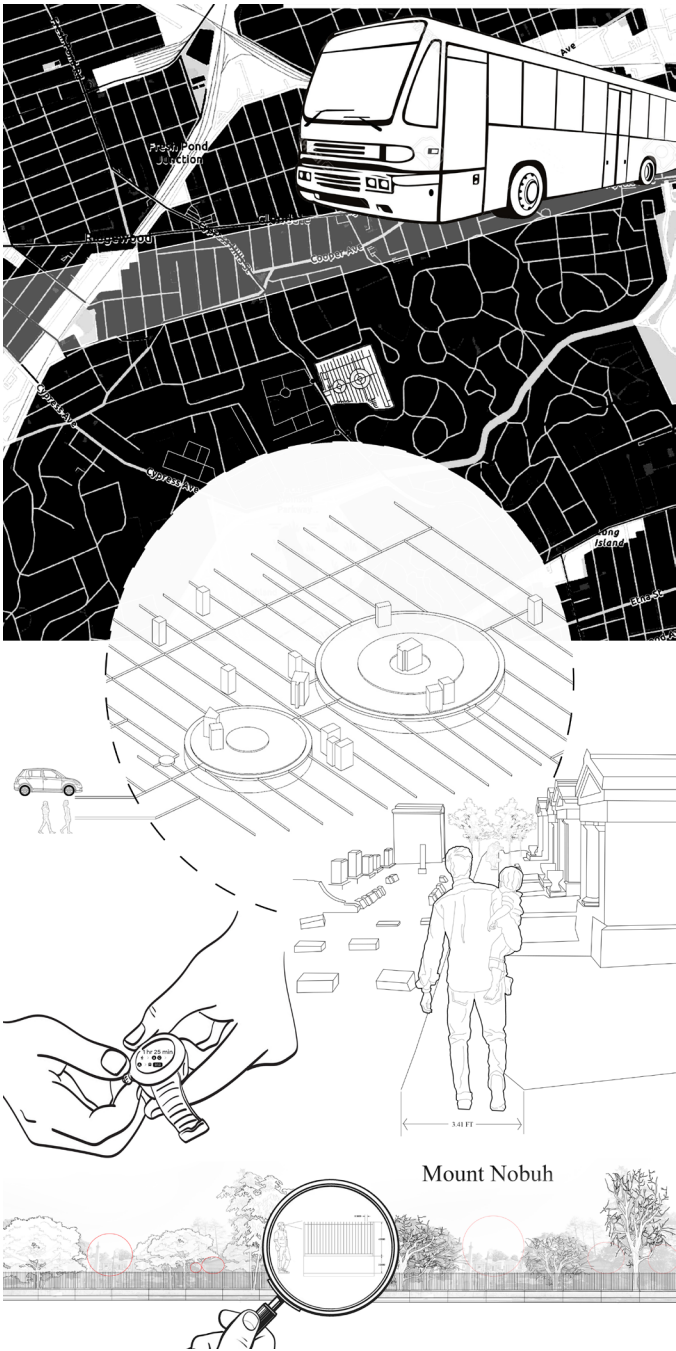
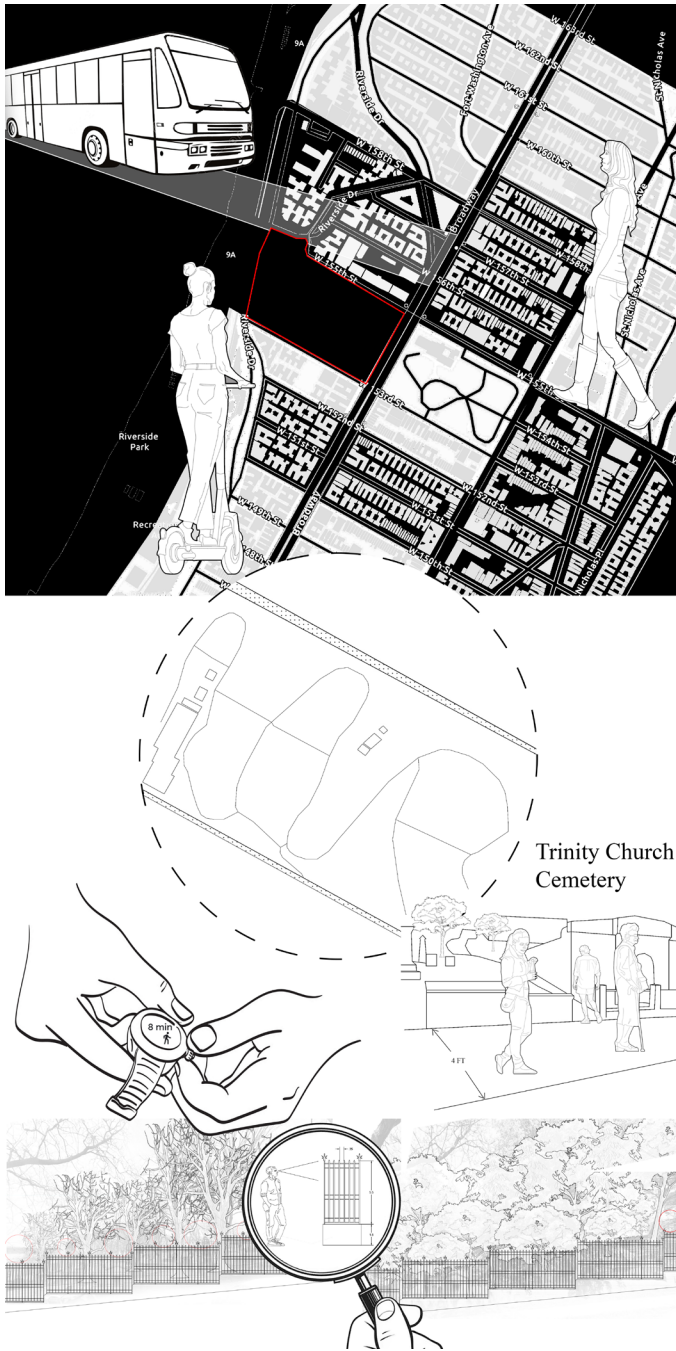
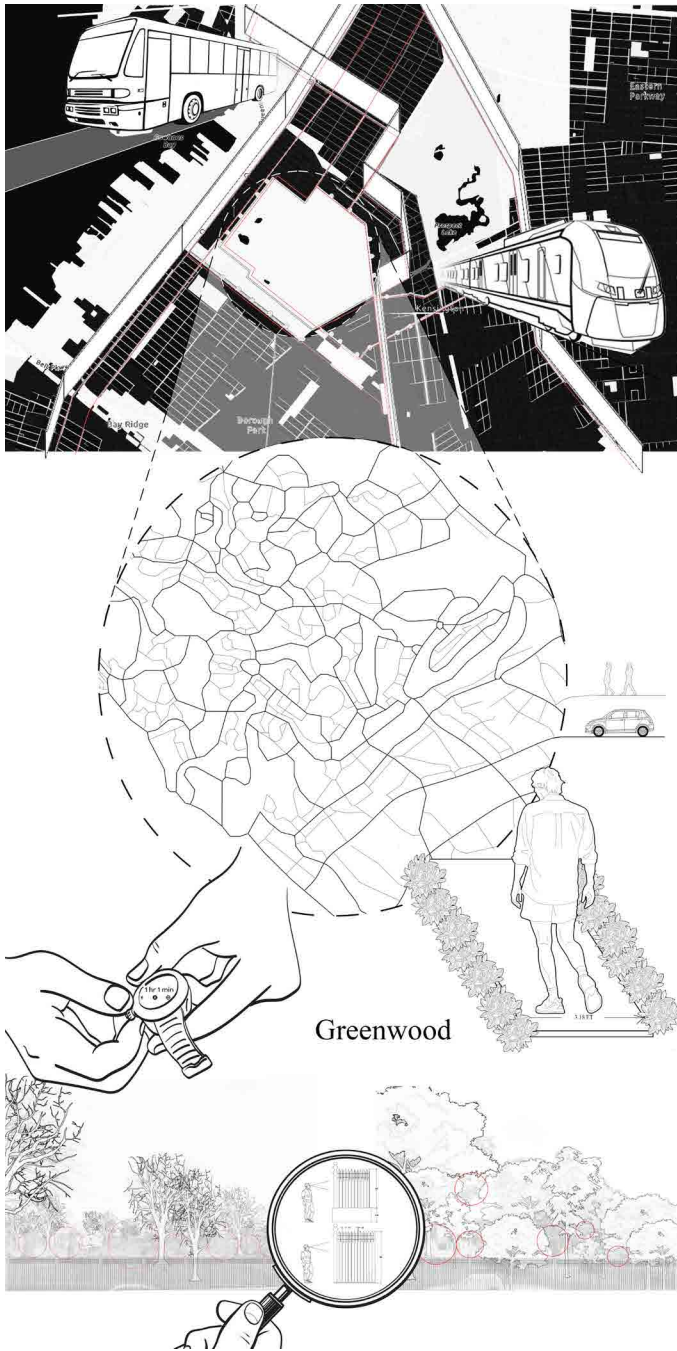
Rethinking NYC Cemeteries

Professor: Karla Rothstein
 Site: New York, NY
 Year: Fall 2023

This project analyzes the degree of porosity and openness within cemeteries across New York City, investigating how design influences public access, movement, and perception. Through the study of sites such as Greenwood, Trinity Church Cemetery, Woodlawn, and Mount Nobuh, the drawings examine how fences, entrances, pathways, and landscape treatments communicate different levels of invitation or exclusion. Some cemeteries operate as open and integrated public landscapes, encouraging visitors

to wander, gather, and engage with the space, while others appear more enclosed and defensive, reinforcing separation between the cemetery and the surrounding city. The project questions how architectural and landscape elements shape emotional responses to these spaces and influence who feels welcomed within them. The drawings also explore how accessibility is structured through the larger urban network of New York City. By mapping relationships to trains, buses, sidewalks, and pedestrian circulation, the project

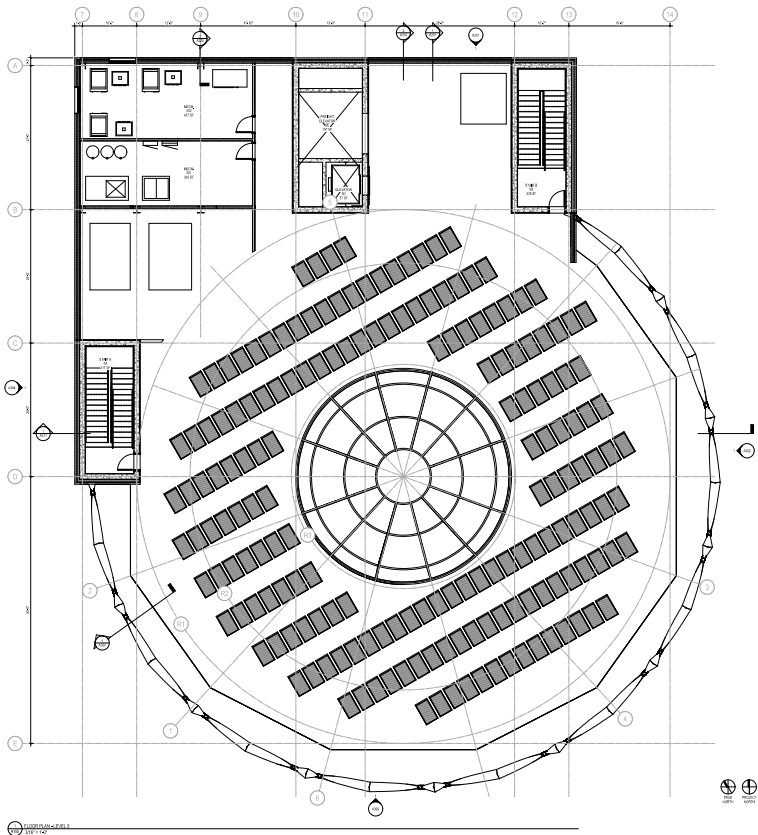
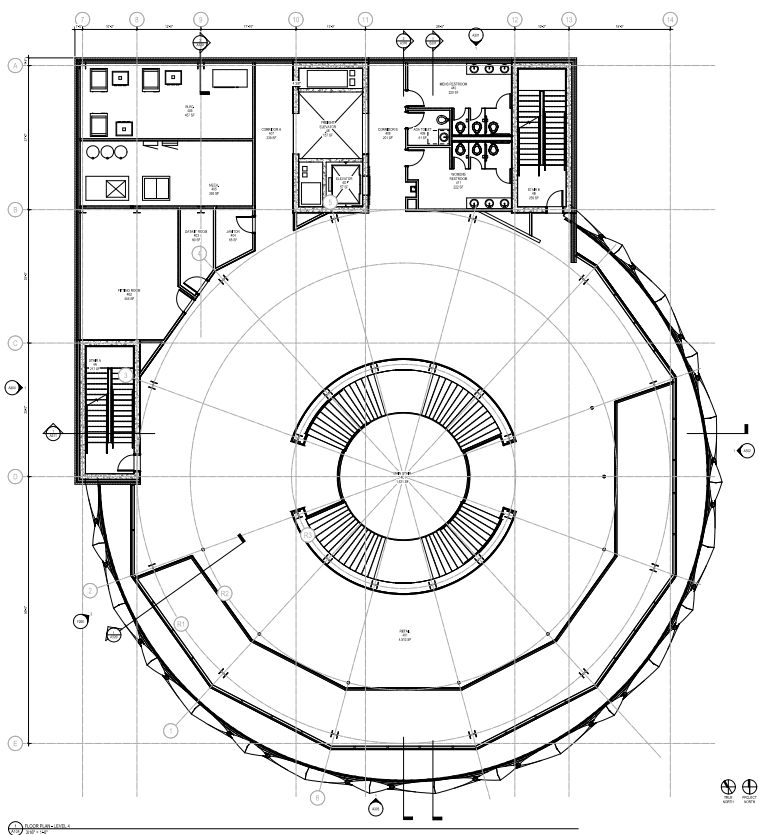
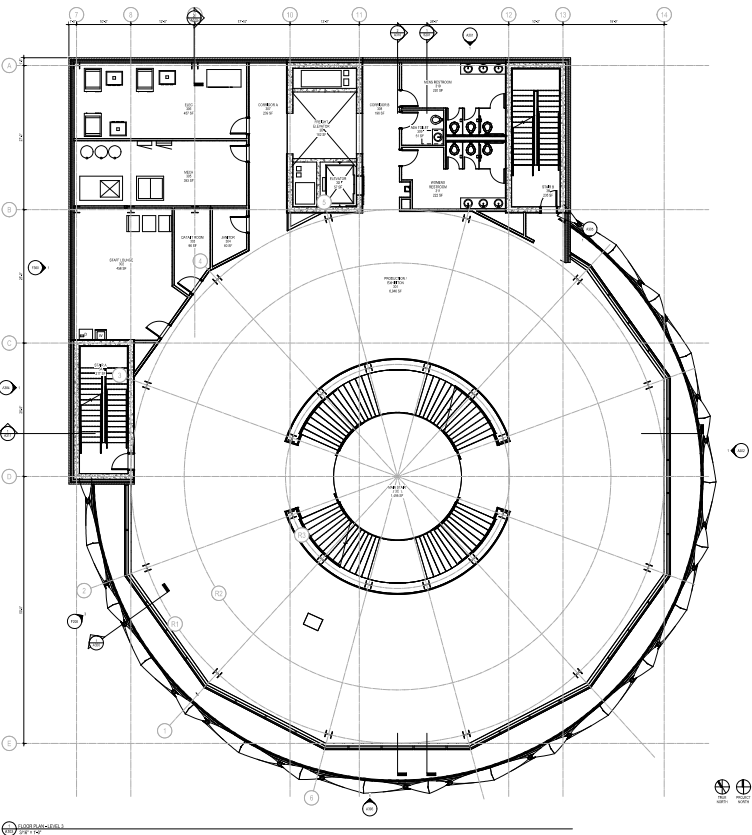
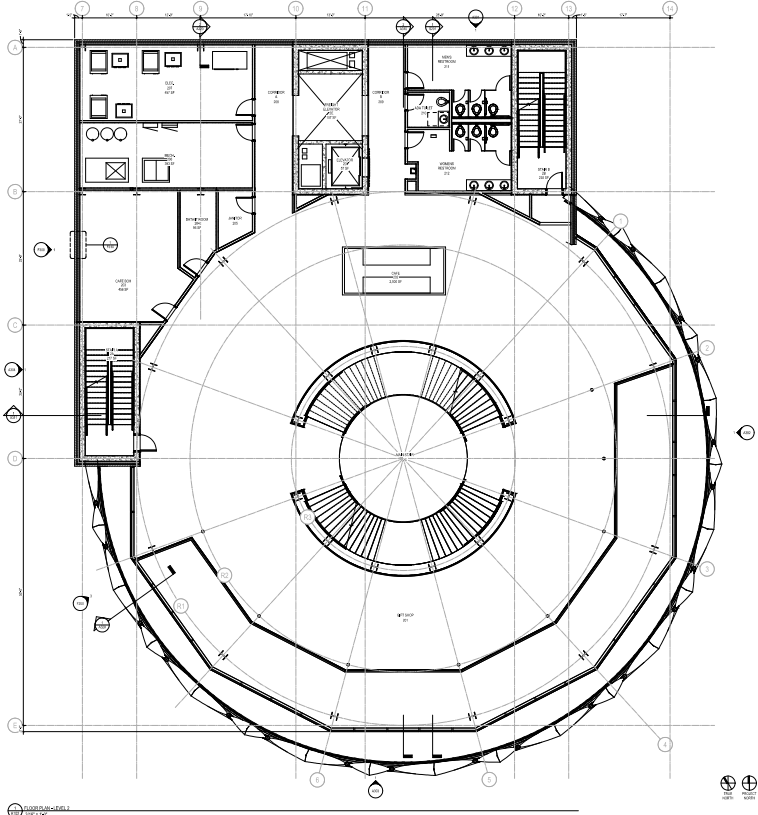
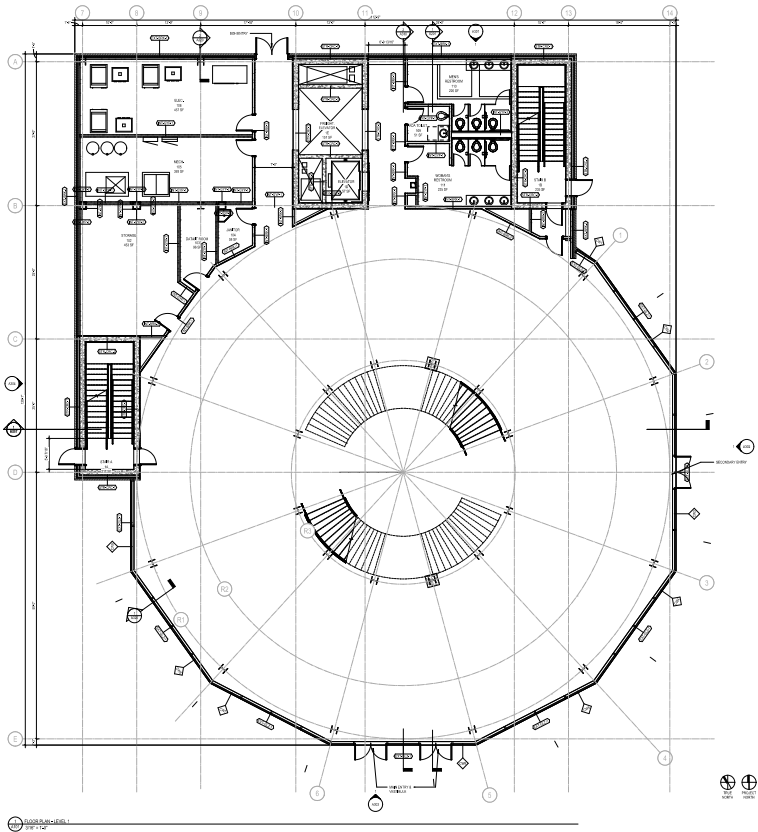
considers how the city determines the ways people arrive at and experience these sites. Certain cemeteries are embedded within walkable neighborhoods that encourage collective movement and family-oriented strolling, while others require longer transit journeys that create a more isolated and individual experience. Through these layered mappings, the project reframes cemeteries not only as spaces of burial and memory, but as urban territories shaped by infrastructure, mobility, and public life.

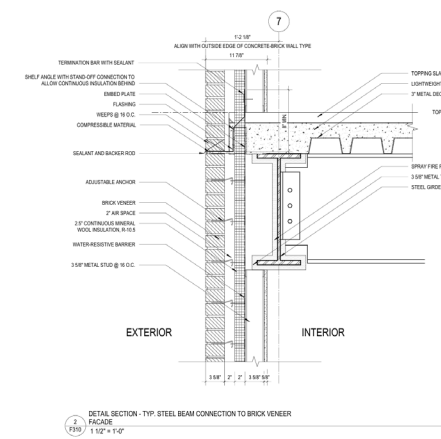
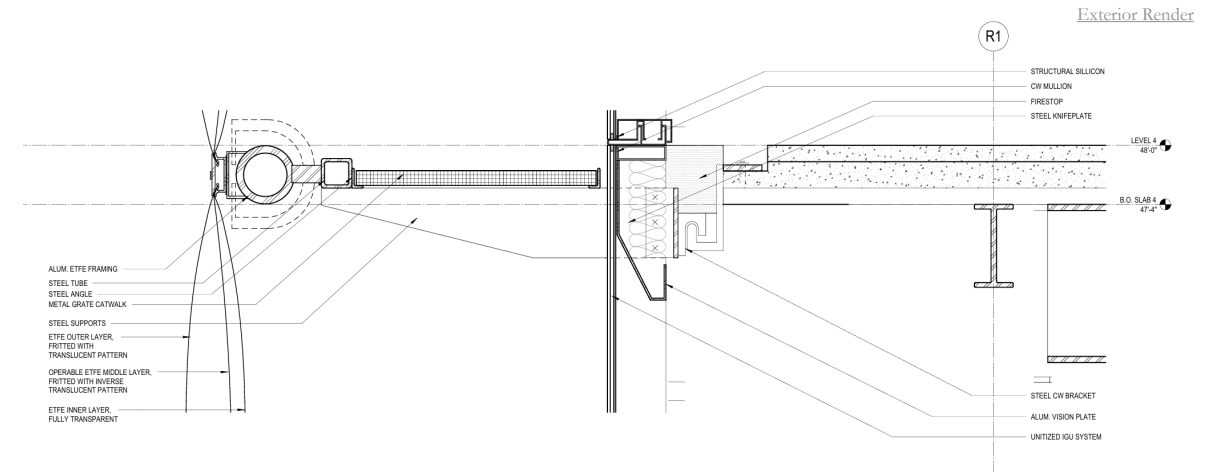
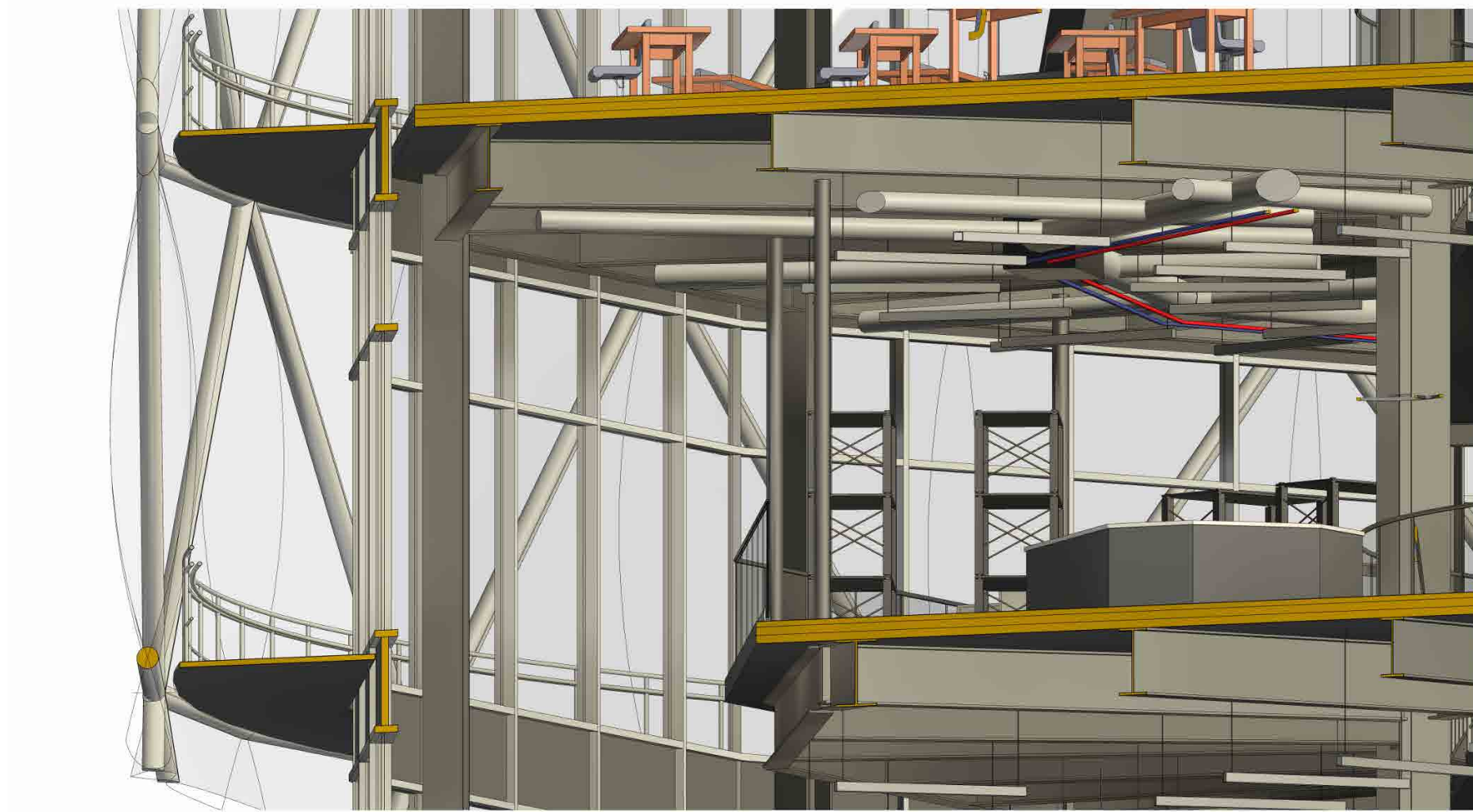


L.A. Garment Factory

Professor: Berardo Matalucci
 Site: New York, NY
 Year: Fall 2024
 Group project: Ryan Saks, Zachary Beim, Elizabeth Owens, and Benjamin Garcia

This project proposes a garment factory in Los Angeles centered around visibility, circulation, and public engagement with the process of fashion production. The building is organized through an interior circulation system that allows visitors to continuously observe the activity occurring on each floor as they move vertically through the space. Programs alternate between working floors, where students, designers, and community members create garments, and retail floors, where the produced clothing is displayed and sold. Two separate circulation systems structure the building: one dedicated to workers and production, and another designed for visitors, creating moments of visual connection between making and viewing.





The project emphasizes transparency both from within and from the city outside, revealing the labor and collaboration behind fashion production. This idea is reinforced through the facade system, which uses translucent ETFE-like inflatable panels that can expand, filter light, and provide adjustable shading when needed. The material wraps around the project's hexagonal form, allowing the facade to act simultaneously as an environmental device and a visual layer that exposes and softens the activity occurring inside.

