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# ALISON ORELLANA MALOUF



# COMMON GROUND: PROTOTYPE FOR A POST-INDUSTRIAL COOPERATIVE

with Liu Yang  
1211 Landscape Architecture III  
Critic | Bradley Cantrell  
Harvard GSD | Fall 2016

## ABSTRACT

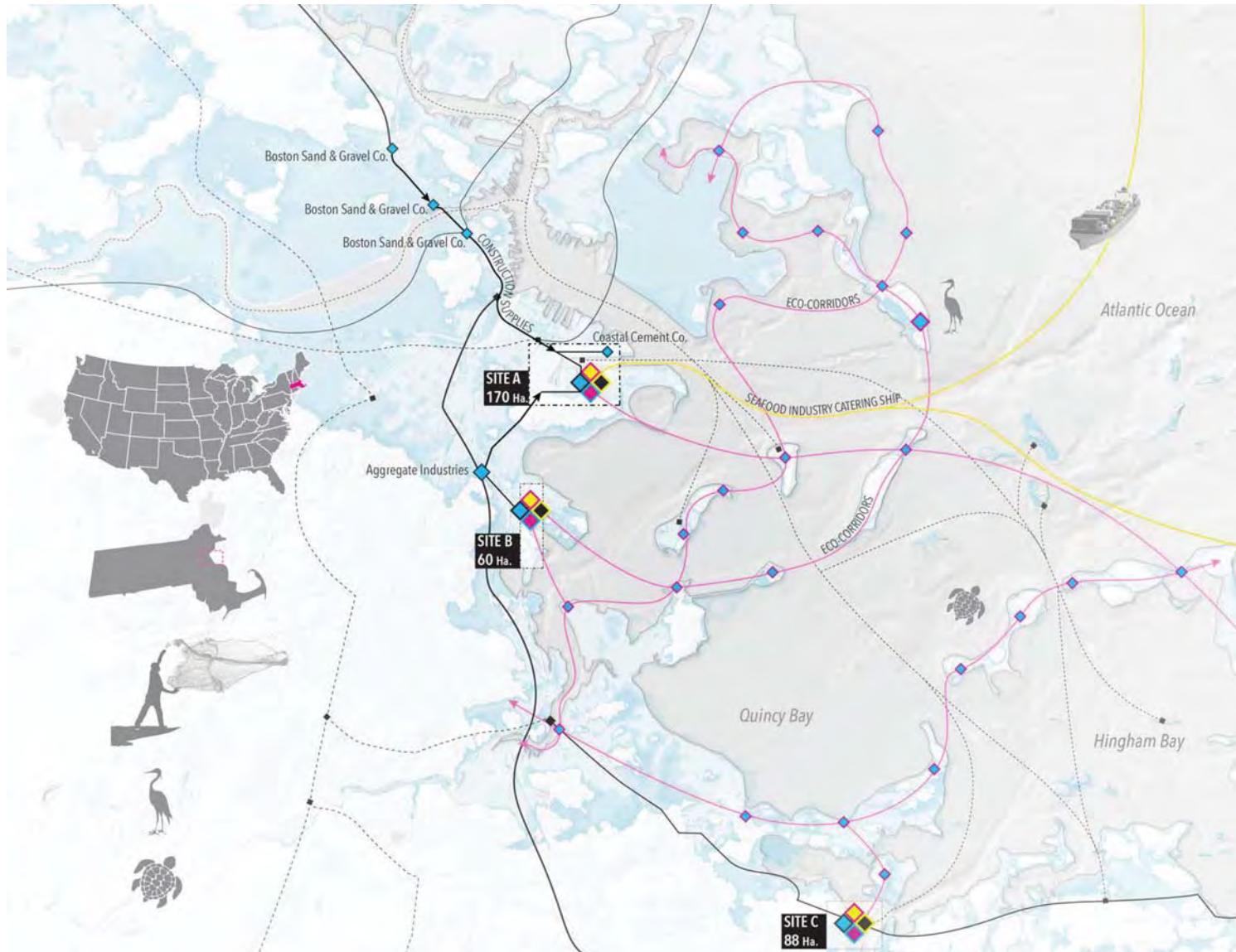
As climate change progresses unchecked, coastal populations can expect to contend with rising sea levels and more devastating storms.

The project challenges the conventional economic mode of development and resolves ecological conflicts in Boston Harbor by creating a common ground occupied by vulnerable populations.

The design aims to expand the existing hard-edged coast from a line into a living volume embedded in the biological, economic, and sociological aspects of a larger ecological network.

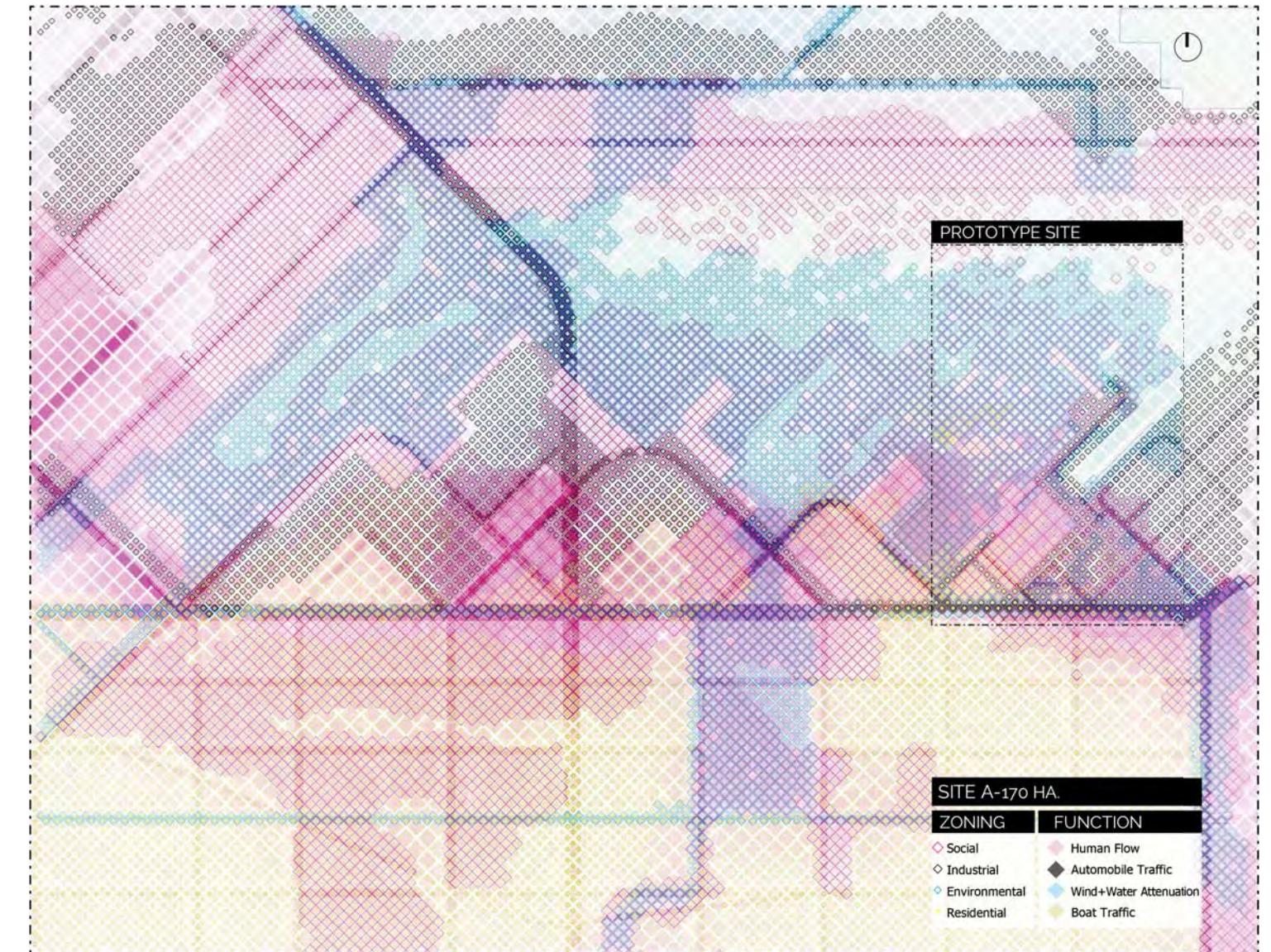
Common Ground envisions a Boston harbor waterfront as a connector for local communities, a prototype for ecological restoration, a model for post-industrial economic revival and livable cities.

## NETWORKED ECOLOGIES



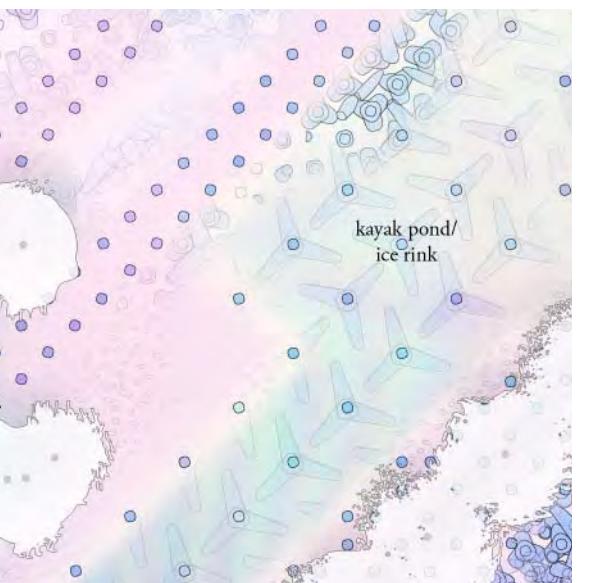
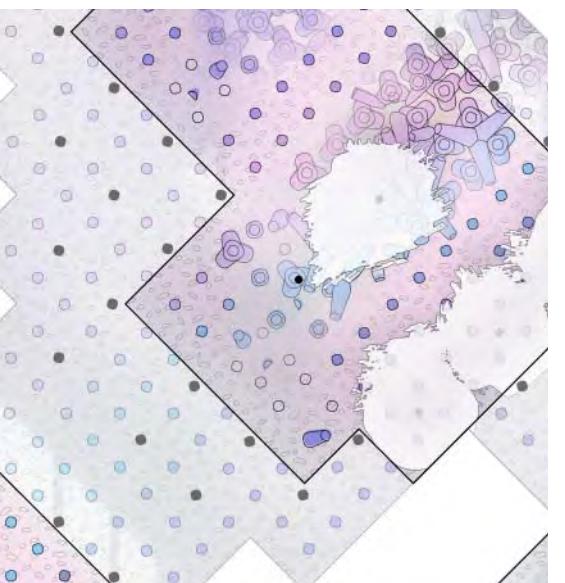
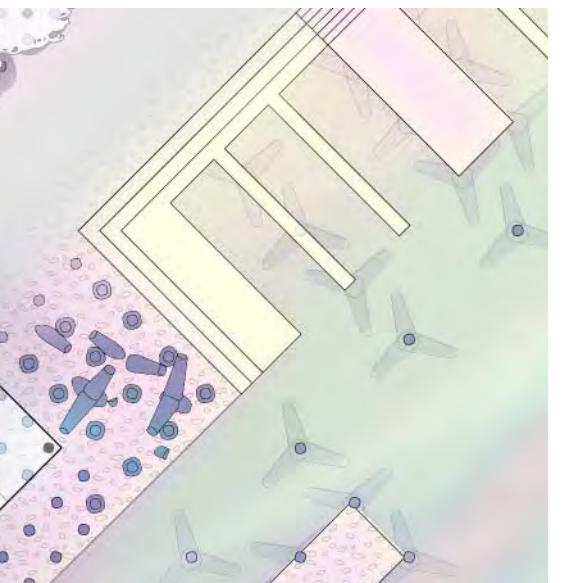
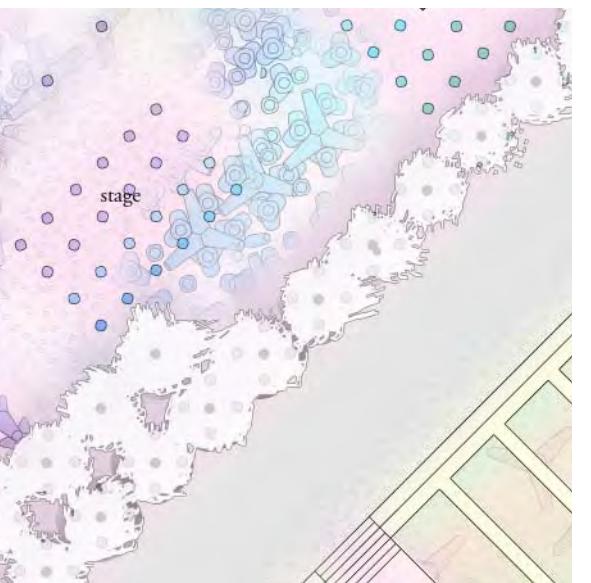
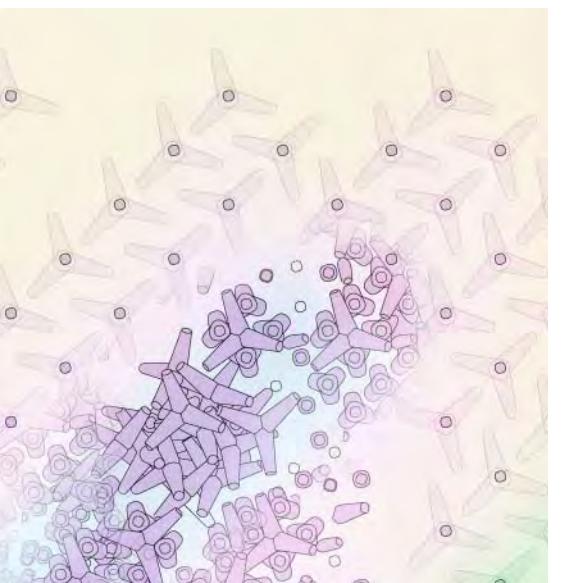
Regional atmospheric, economic, and ecological systems were studied to determine appropriate sites of intervention. Identified sites had high potential for interspecies cooperation on shared territory.

## NETWORKED MOSAICS

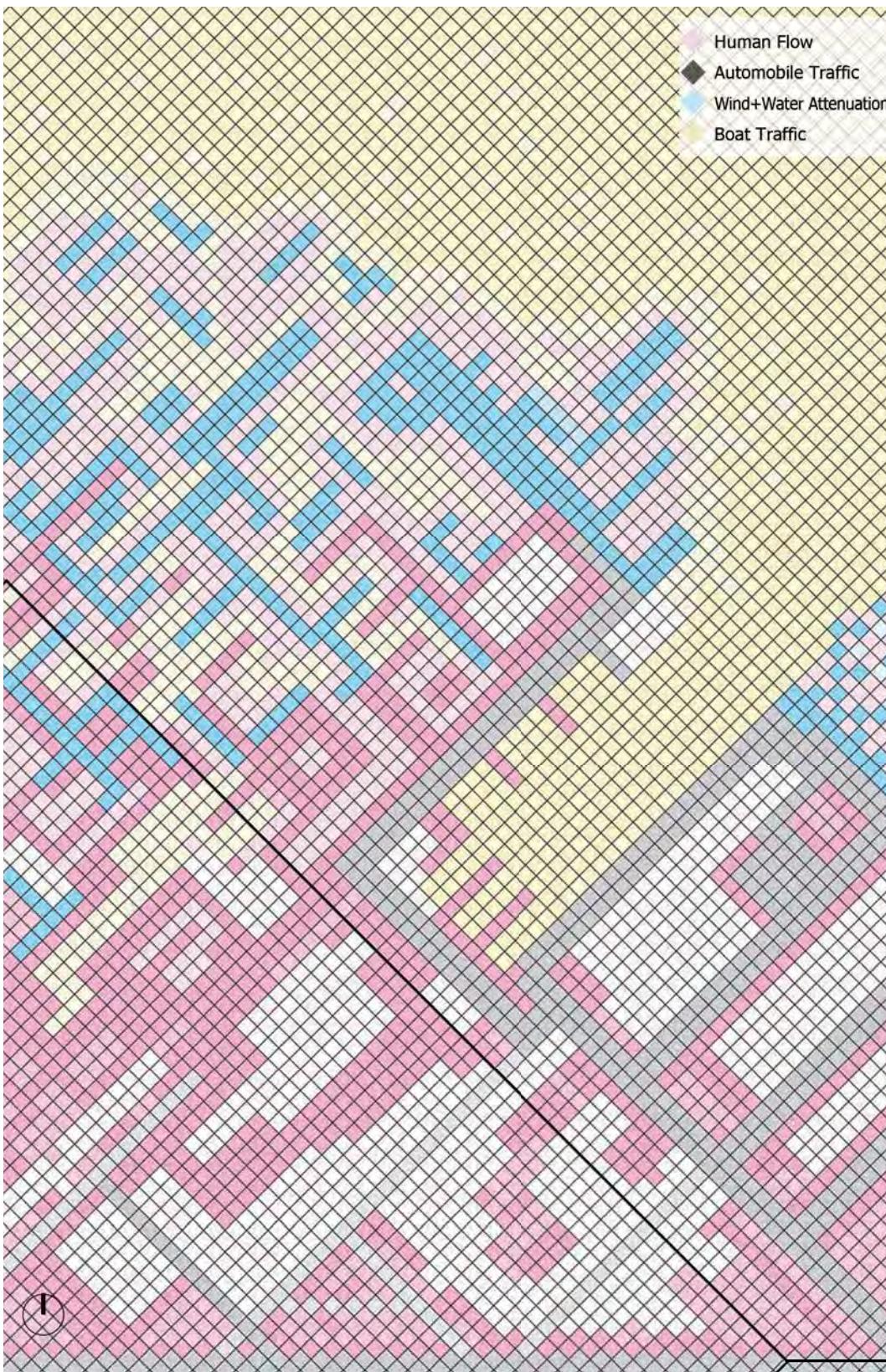


In this expanded study of Site A, land uses and users were overlaid to examine their interactions.

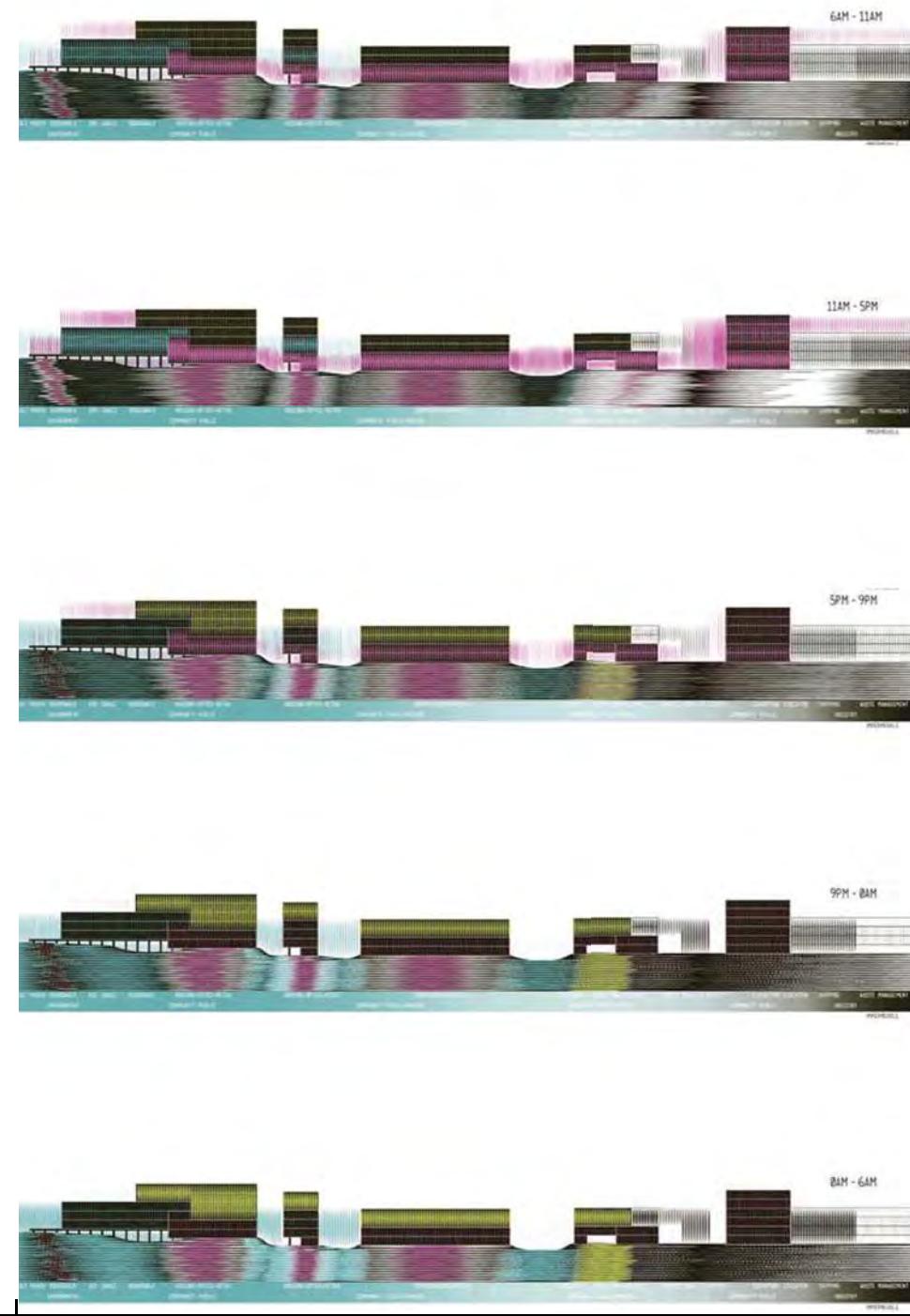
PROTOTYPE SITE PLAN



## DOMINANT TRAFFIC

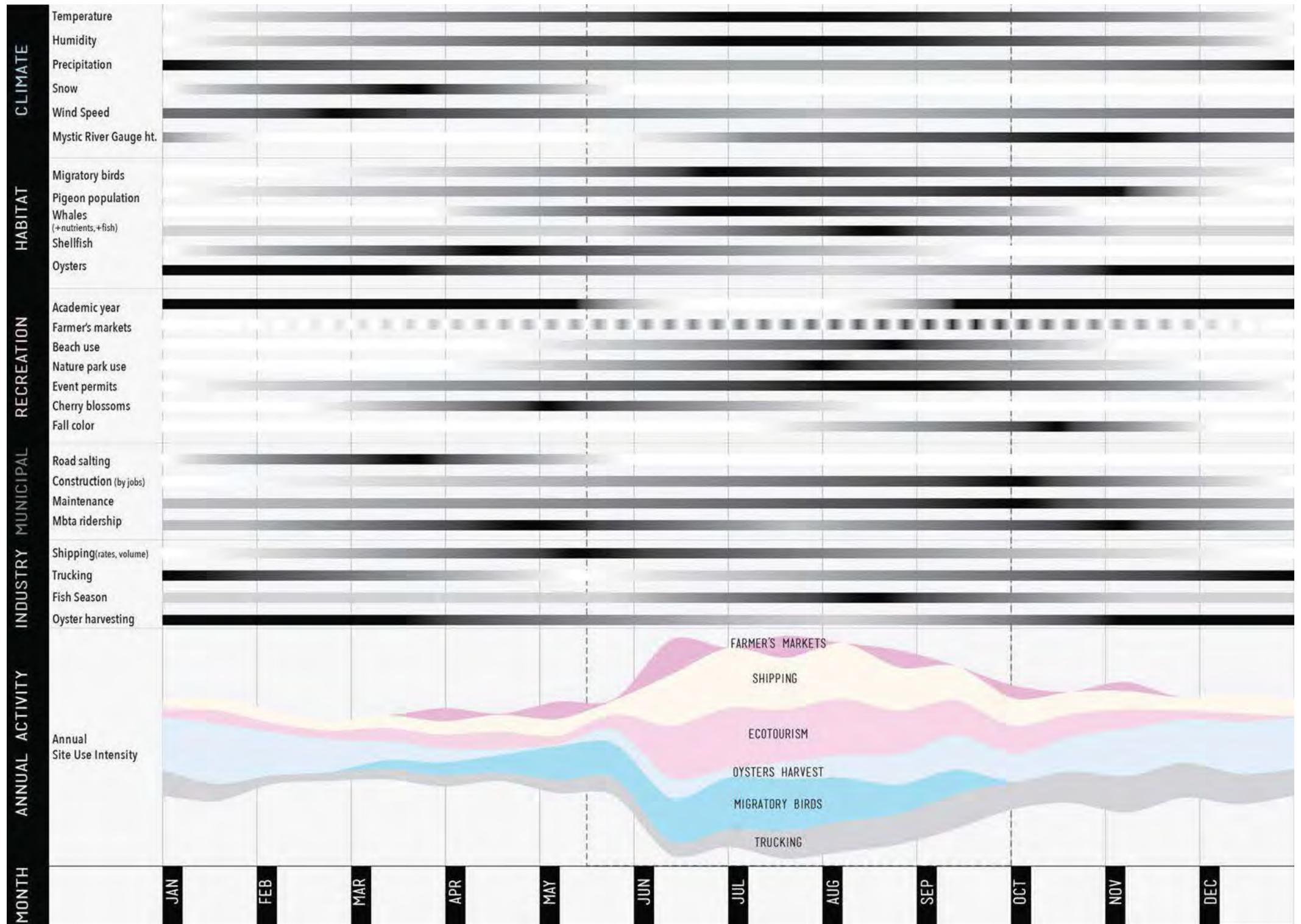
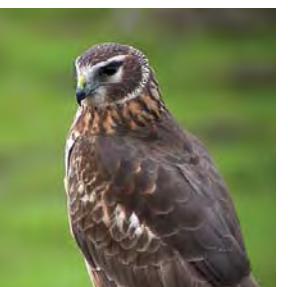
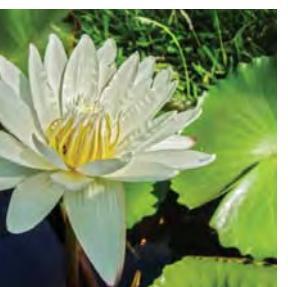


## DAILY OCCUPANCY

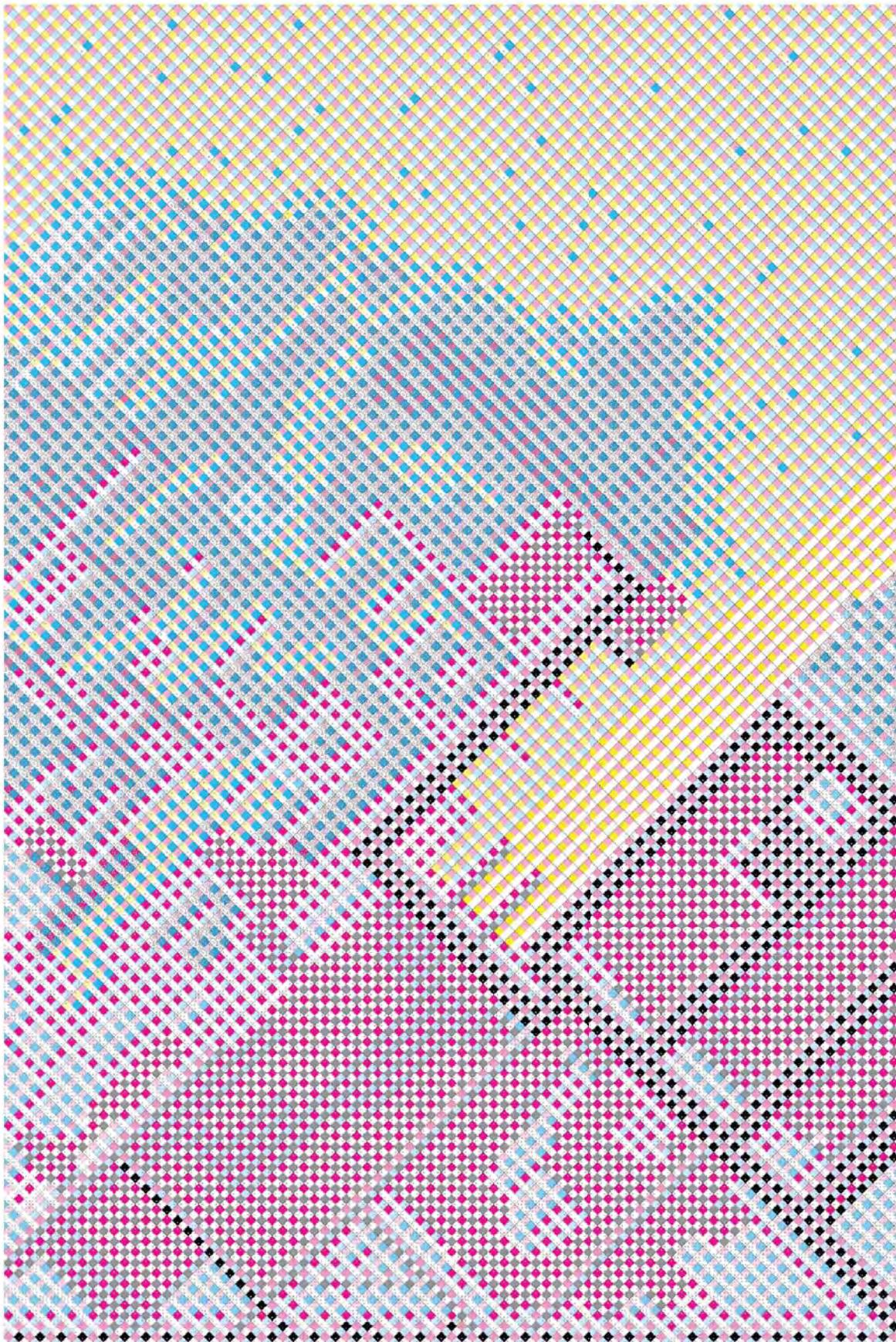


## PROGRAM CALENDAR

## TYP. SPECIES

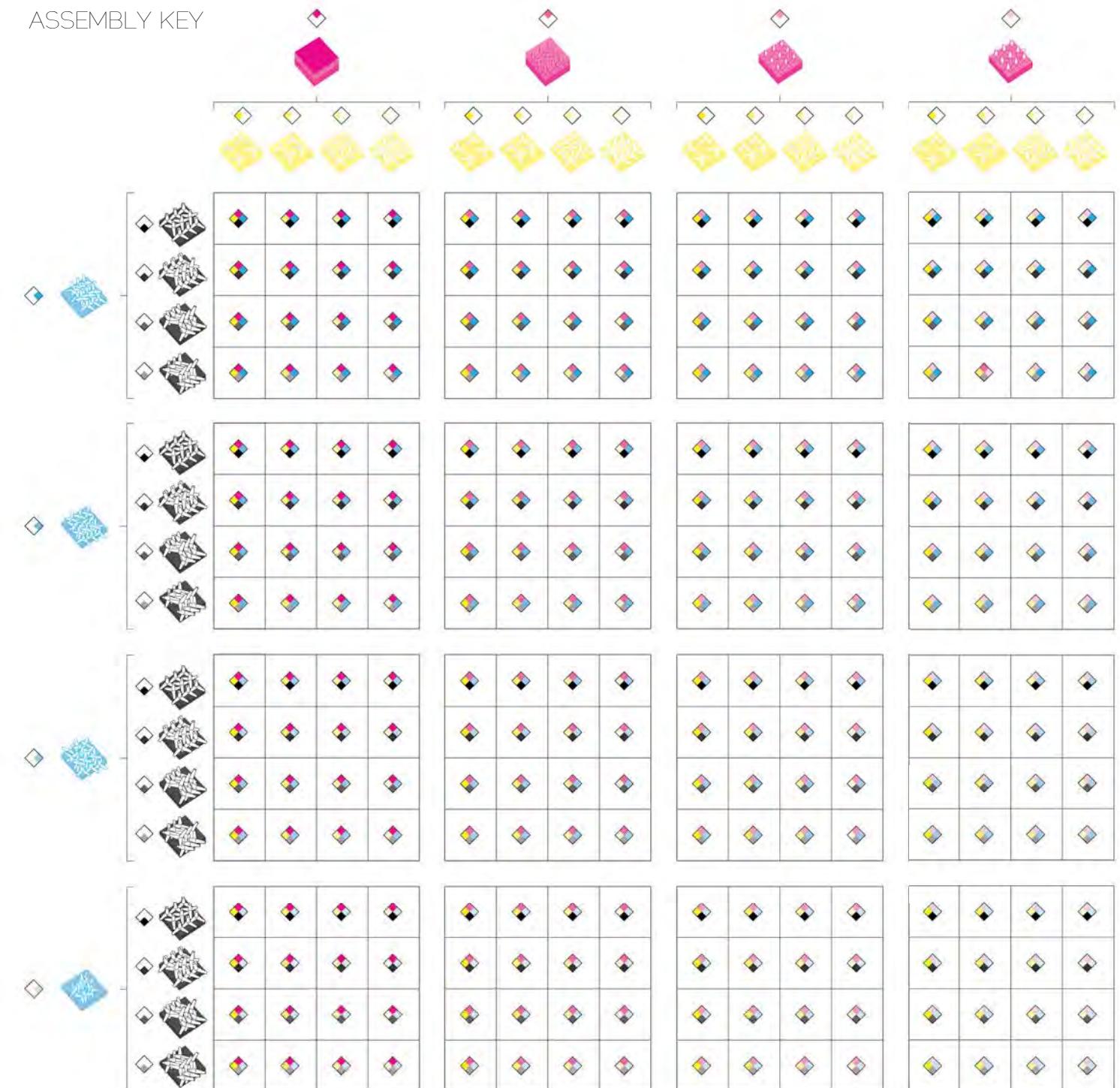
*Crassostrea virginica**Melanogrammus aeglefinus**Sylvilagus transitionalis**Charadrius melanotos**Homo sapiens**Circus hudsonius**Prunus serotina**Spartina sp.**Quercus bicolor**Acer rubrum**Myrica pensylvanica**Nymphaea odorata*

## MODULE ASSEMBLY PLACEMENT



While the layers of this system must be able to exist simultaneously and influence one another, constituents of each layer have varying degrees of tolerance for one another. Each square represents an assembly of modules oriented to attenuate water, wind, and traffic.

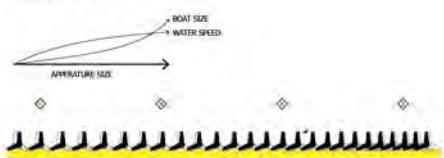
## ASSEMBLY KEY



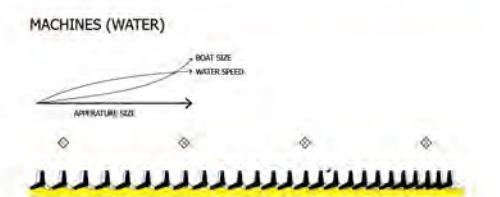
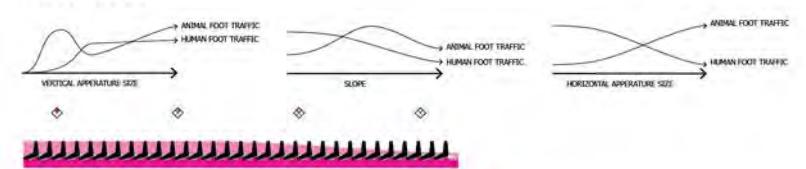
### WIND + WATER (SEDIMENT + POLLUTION)



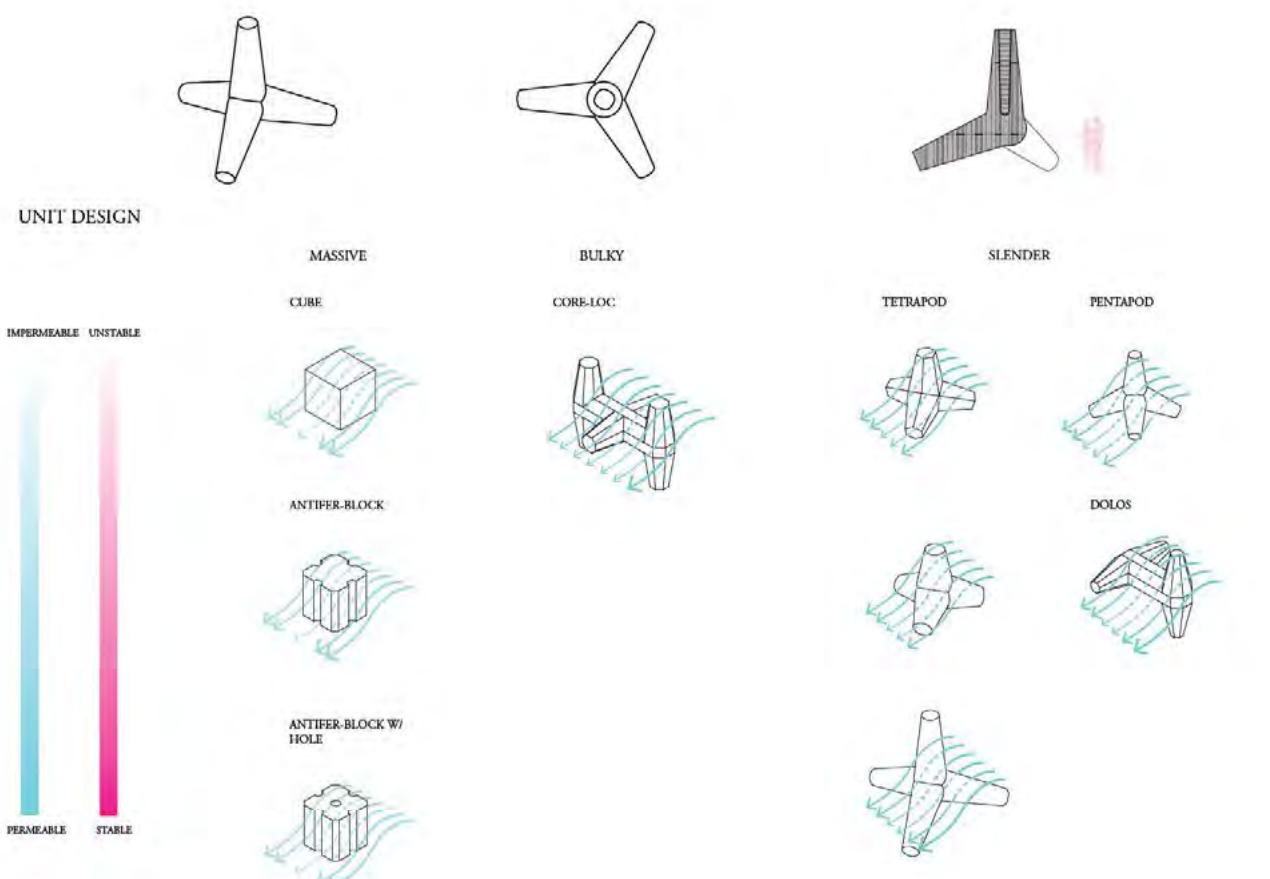
### MACHINES (WATER)



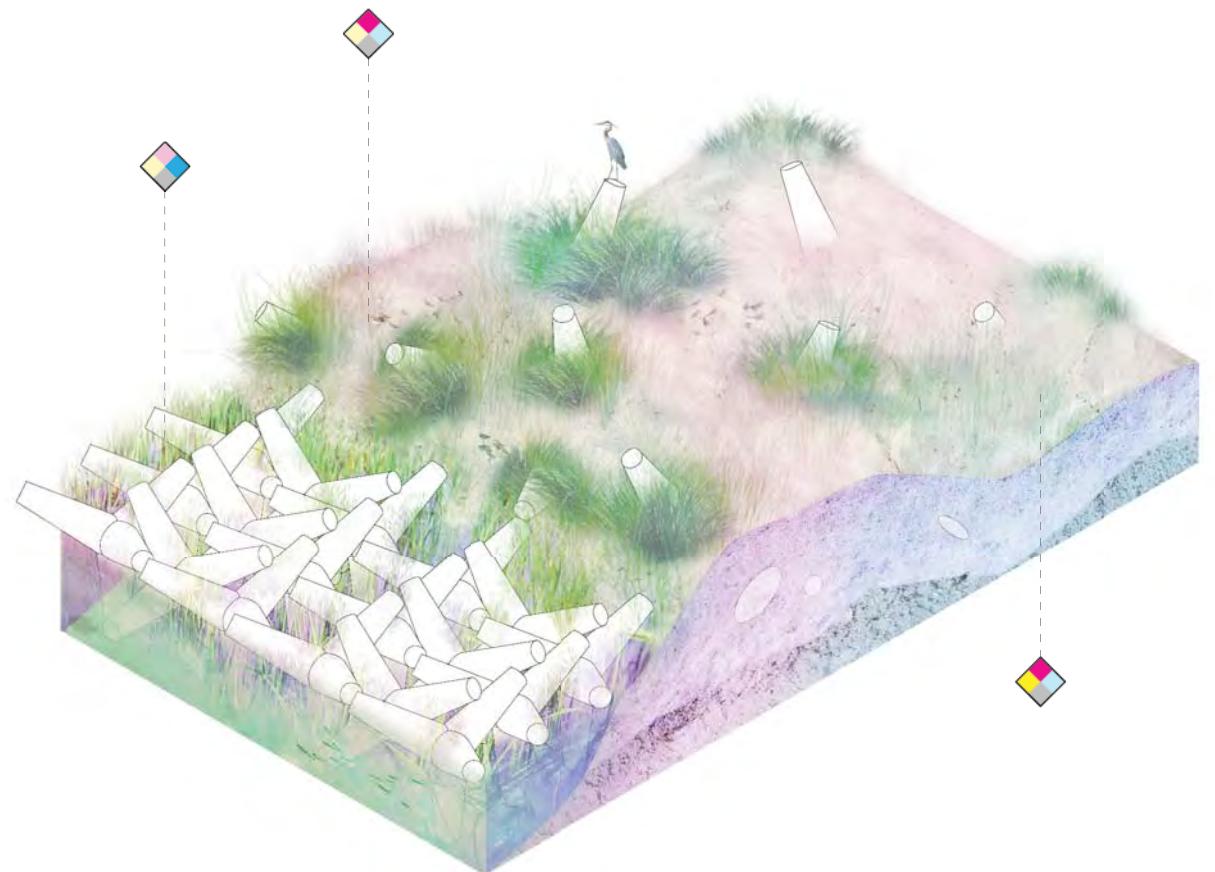
### HUMAN + ANIMAL



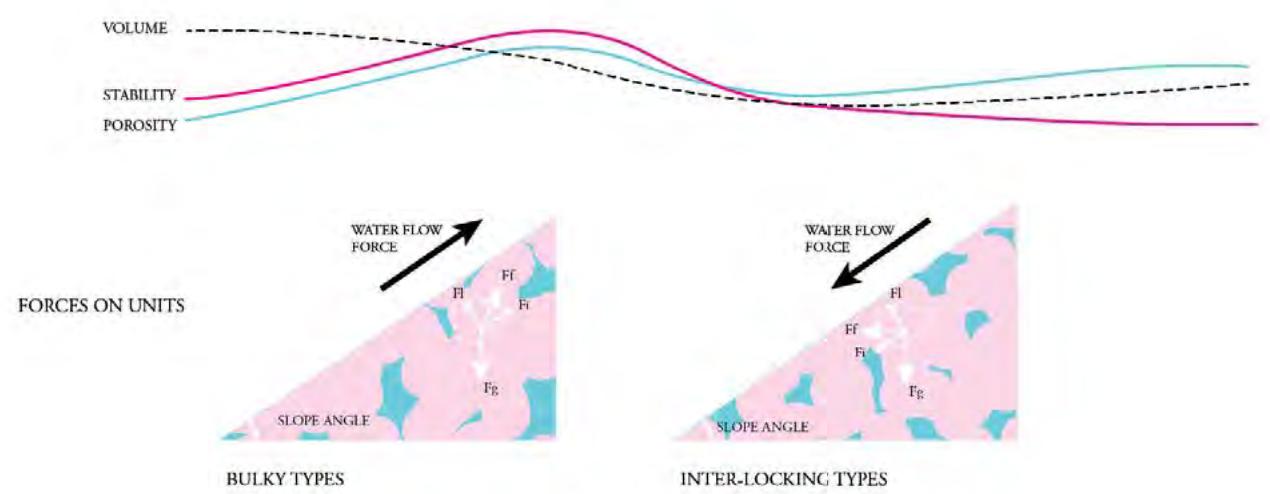
## MODULE DESIGN



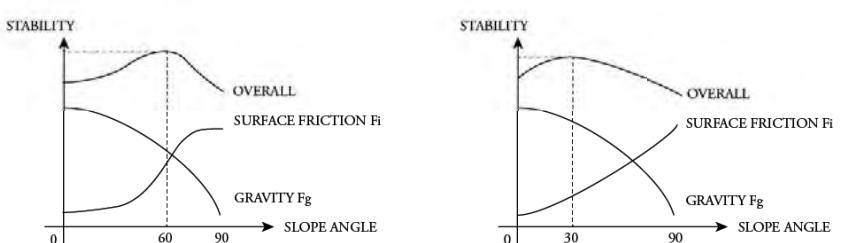
## ASSEMBLY DETAILS



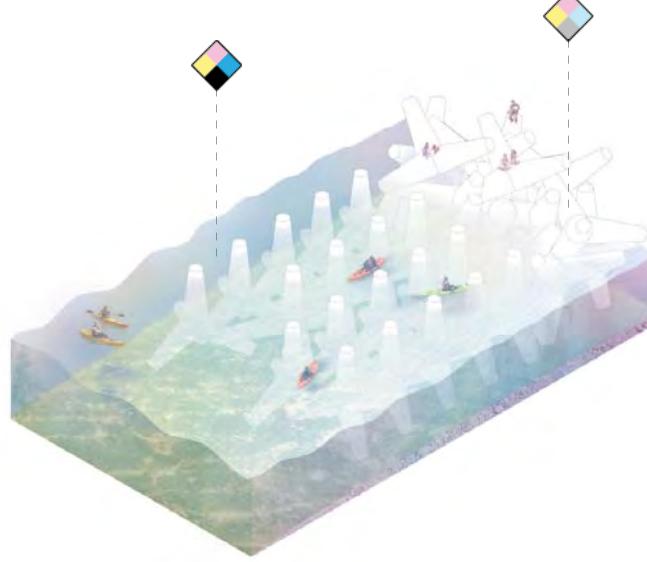
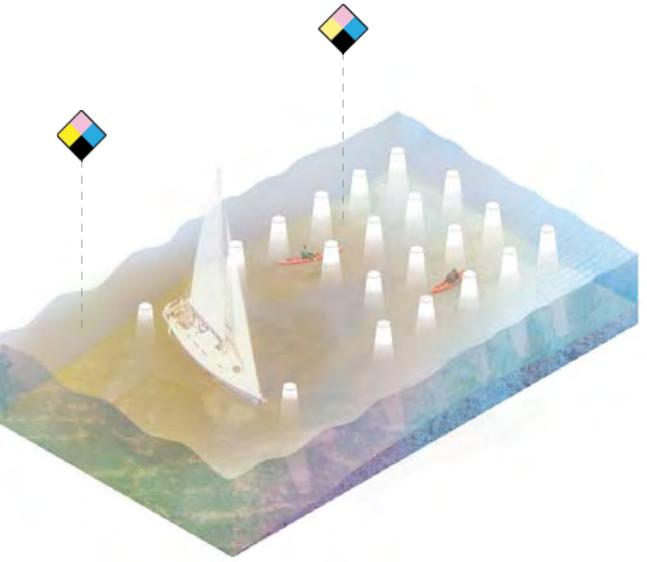
## SEDIMENT ACCRETION



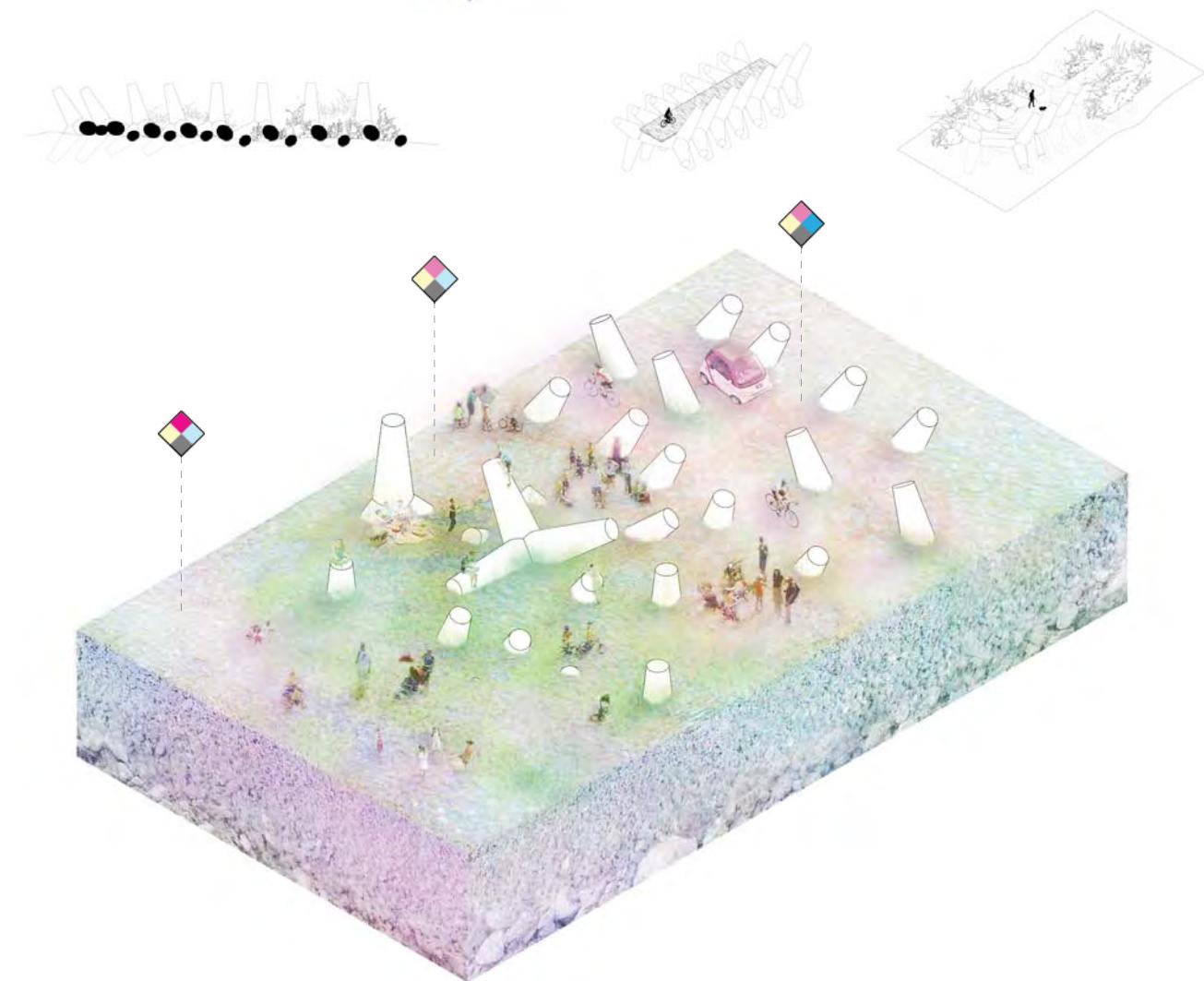
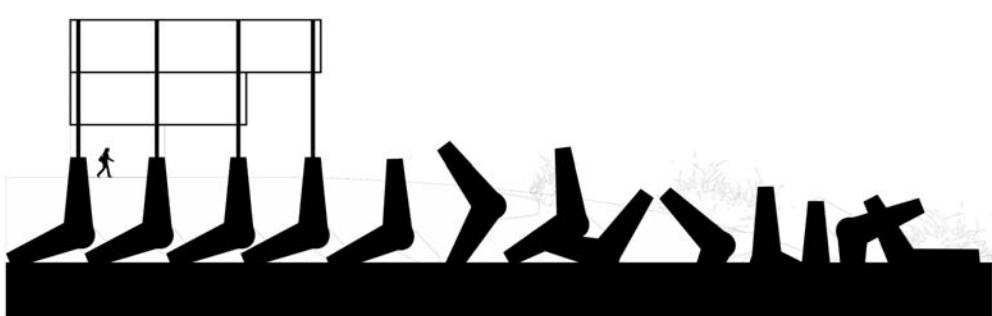
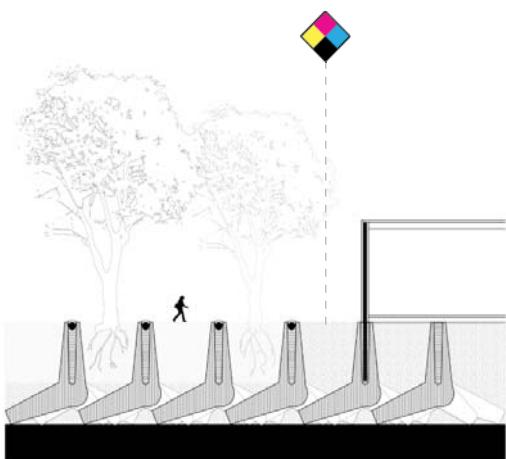
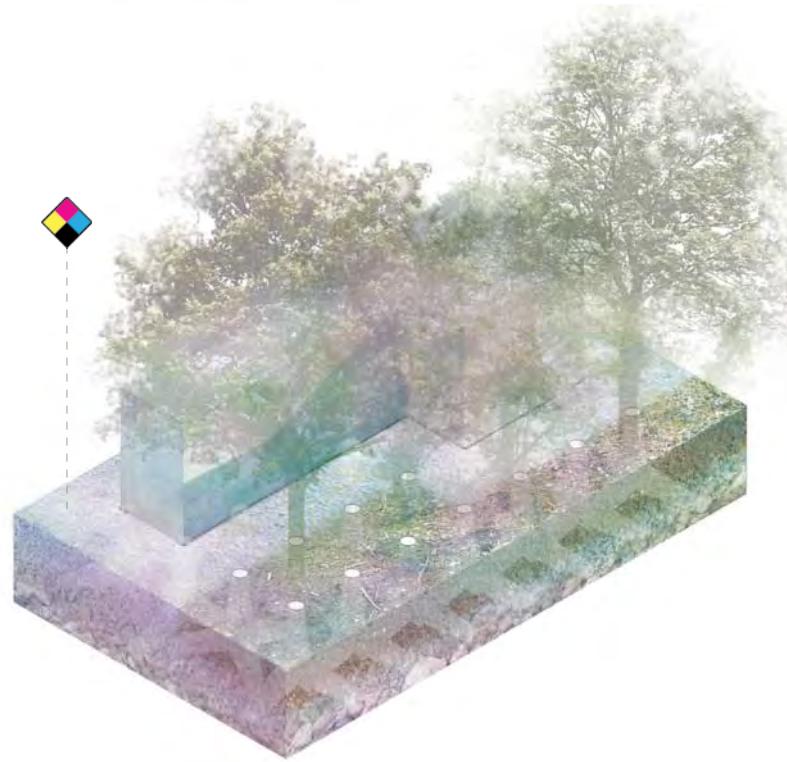
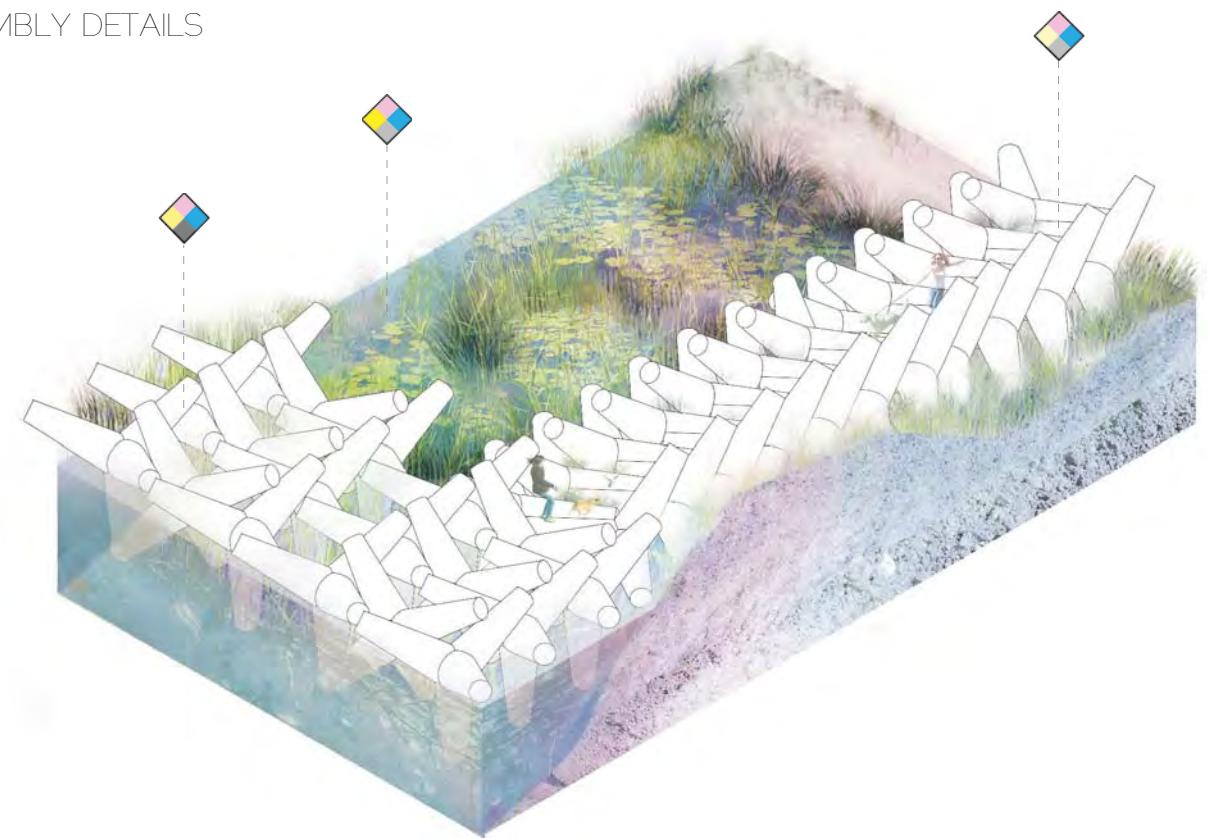
## PLACEMENT ANGLE INFLUENCE ON STABILITY



ASSEMBLY DETAILS



ASSEMBLY DETAILS



# THE HYDRO-ELECTRIC CANAL

Boston Living with Water Competition Finalist  
Role | Project Coordinator, Designer 2015

Submitting Team:  
Paul Lukez Architecture  
C2 Studio Landscape Architecture  
Barnraisers Group LLC  
Arup  
Prof. A. Frankic, UMASS Boston  
Simpson Gumpertz & Heger Inc.

Turbine Company Partners |  
Blue Energy  
MJ2 Technologies  
Nitel Energy  
OpenHydro

## ABSTRACT

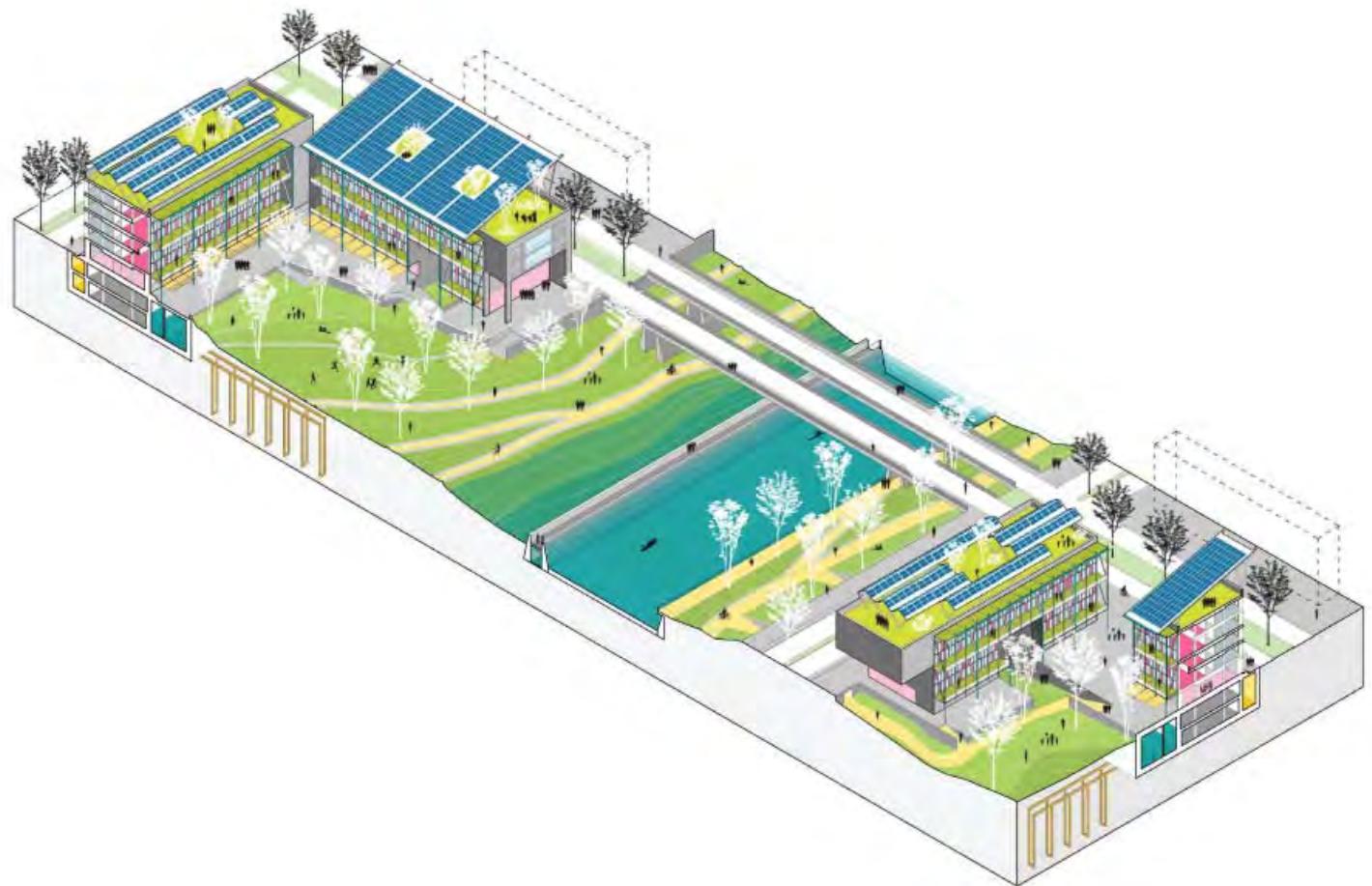
We propose to harness clean energy through hydropower generation from tidal changes and storm surges in low-lying urban areas as a means of shaping economically and environmentally resilient self-sustaining communities.

Our proposal offers an array of integrated landscape design, ecological restoration, urban development, and financing strategies for achieving this goal. The latter include public-private partnerships for creating a new energy-producing, amenity laden infrastructure that reduces risk to communities and investors.

By making the problem of sea level rise and the steps taken to adapt to it a visible part of everyday life, we hope to take "sustainability" from an industry buzzword to an inherent part of this community's culture.

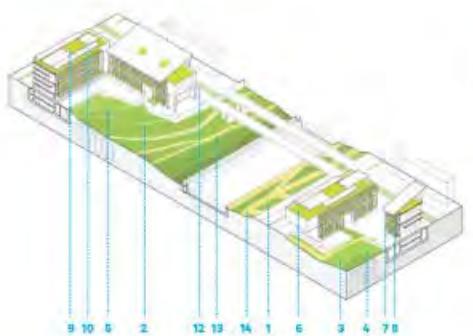


## LIVING BUILDING MODULE



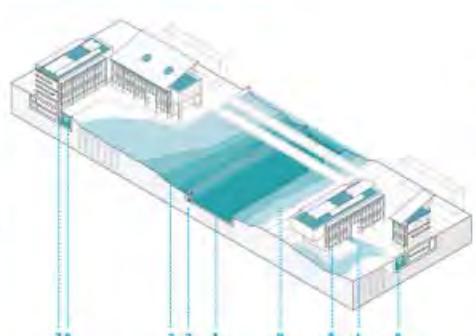
### PLACE

Restore a Healthy Interrelationship with Nature



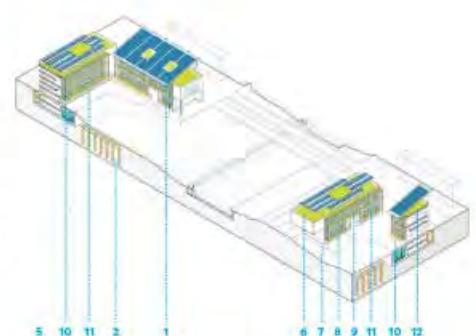
### WATER

Create Developments that Operate Within the Water Balance of a Given Place and Climate



### ENERGY

Rely Only on Renewable Energy



### Requirements

**Limits of growth:**  
Wetlands area > 15 m - 20 m separation  
Within the 100 year flood plain

**Urban agriculture:**  
Vertical farming  
Roof gardens

**Habitat Exchange:**  
ULFHP

**Humanity Powered Living:**  
Walkable areas  
Pedestrian oriented community

**Density and facilities:**  
Electric vehicle charging places  
Pedestrian use of weather protection areas  
Stairways quality promotion  
Accessibility changing facilities

### Strategies / Tactics

1. Neighborhood park  
2. Green open space  
3. Interior landscape  
4. Community garden  
5. Seasonal vegetation  
6. Roof garden  
7. Green terraces  
8. Vertical farming  
9. Urban agriculture  
10. Public composting  
11. Streets trees  
12. Proximity to transit  
13. Pedestrian paths  
14. Biking encourage

### Requirements

**Net Positive Water:**  
100% water needs will be supplied by:  
Captured precipitation  
Natural closed loop water systems

Water purification without use of chemicals  
Water storm managed by landscape

Treatment of grey and black water on site by: infiltration, re-use or closed loop system

### Strategies / Tactics

1. Hydro Powered canal  
2. Dam  
3. Wetlands filter run-off  
4. Infiltration surfaces as part of the resilience plan

5. Storm water collector  
6. Cisterns and connections of water systems  
7. Water purification without use of chemicals  
8. Recycling water process without chemicals

9. Waterfront accessibility  
10. Re-skinning facades  
11. Operable shade structures  
12. South glazing elements  
13. Fresh air and daylight, Operable windows  
14. Cross ventilation

### Passive sustainable strategies 15 - 100 years (basis strategies)

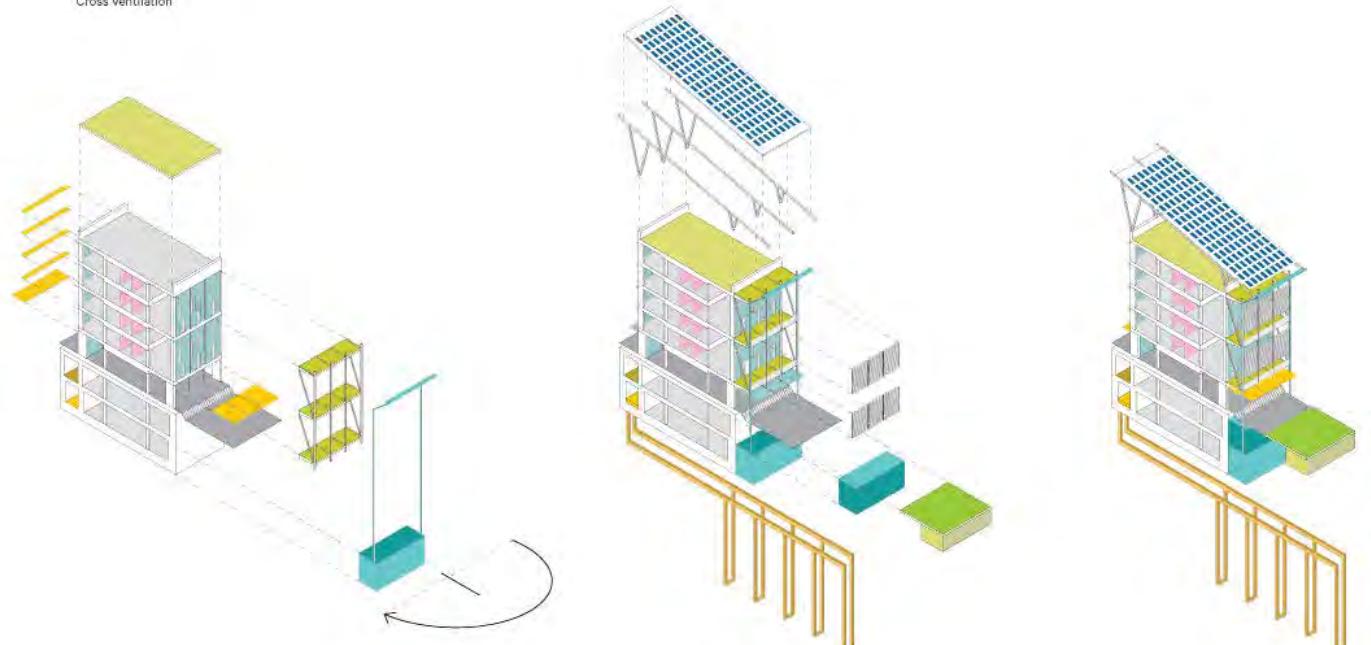
Roof garden  
Storm water collect and store it cisterns  
Green terraces, Shade structures  
Vertical farming  
South glazing  
Operable windows to regulate climate interior  
Re-skinning facades  
Orientation to minimize exposure  
Fresh air and daylight  
Cross ventilation

### Active sustainable strategies 15 - 100 years (depending of the technology)

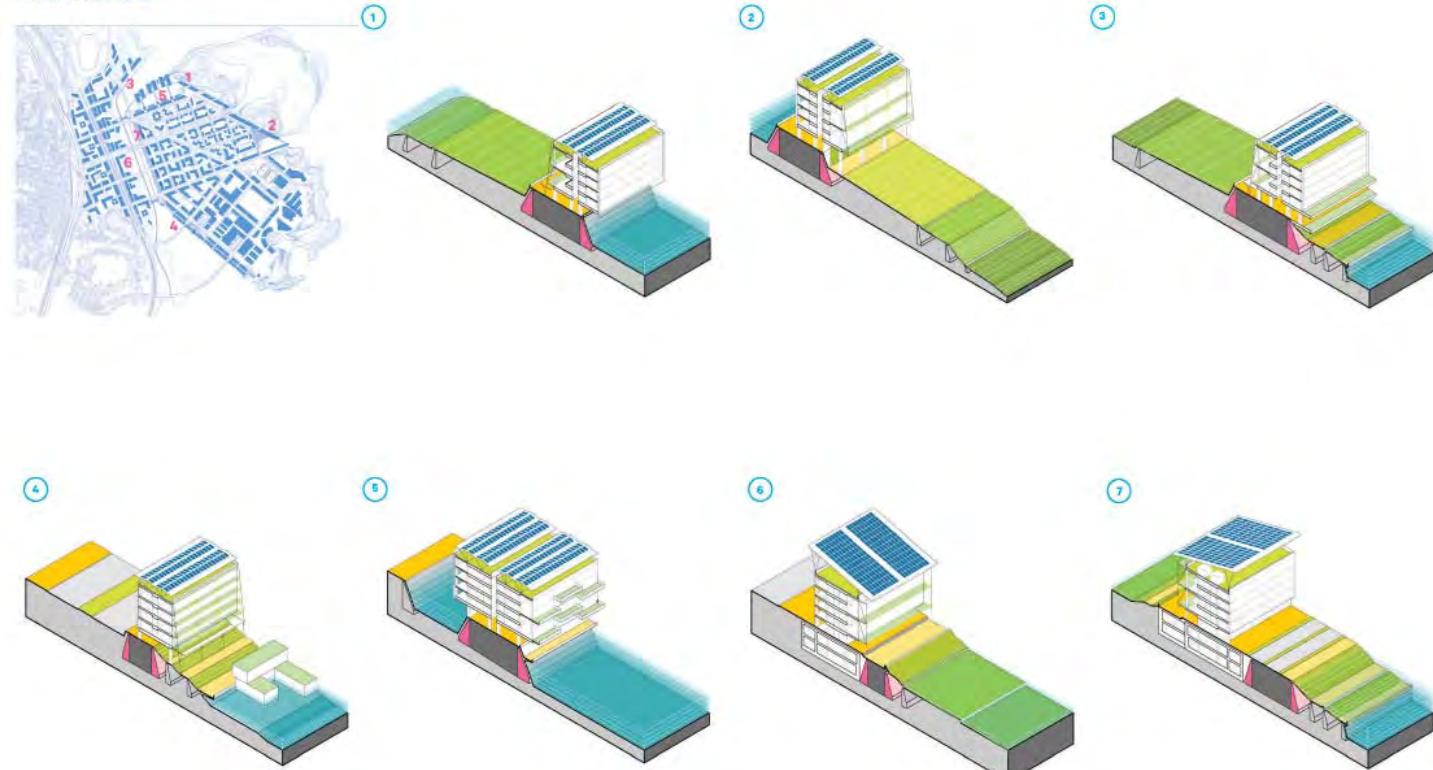
Building Integrated Photovoltaics  
Community garden  
Water recycling process  
Compost production  
Geothermal injection and production  
Bio-Mass production  
Shade structures

### Economic Goals

Each living building creates cash flows from alternative energy generation from solar, hydro and wind power. In addition there are avoided costs due to the fresh water retention systems, internal living systems sewage and grey water treatment, geothermal water and air source heat pumps.

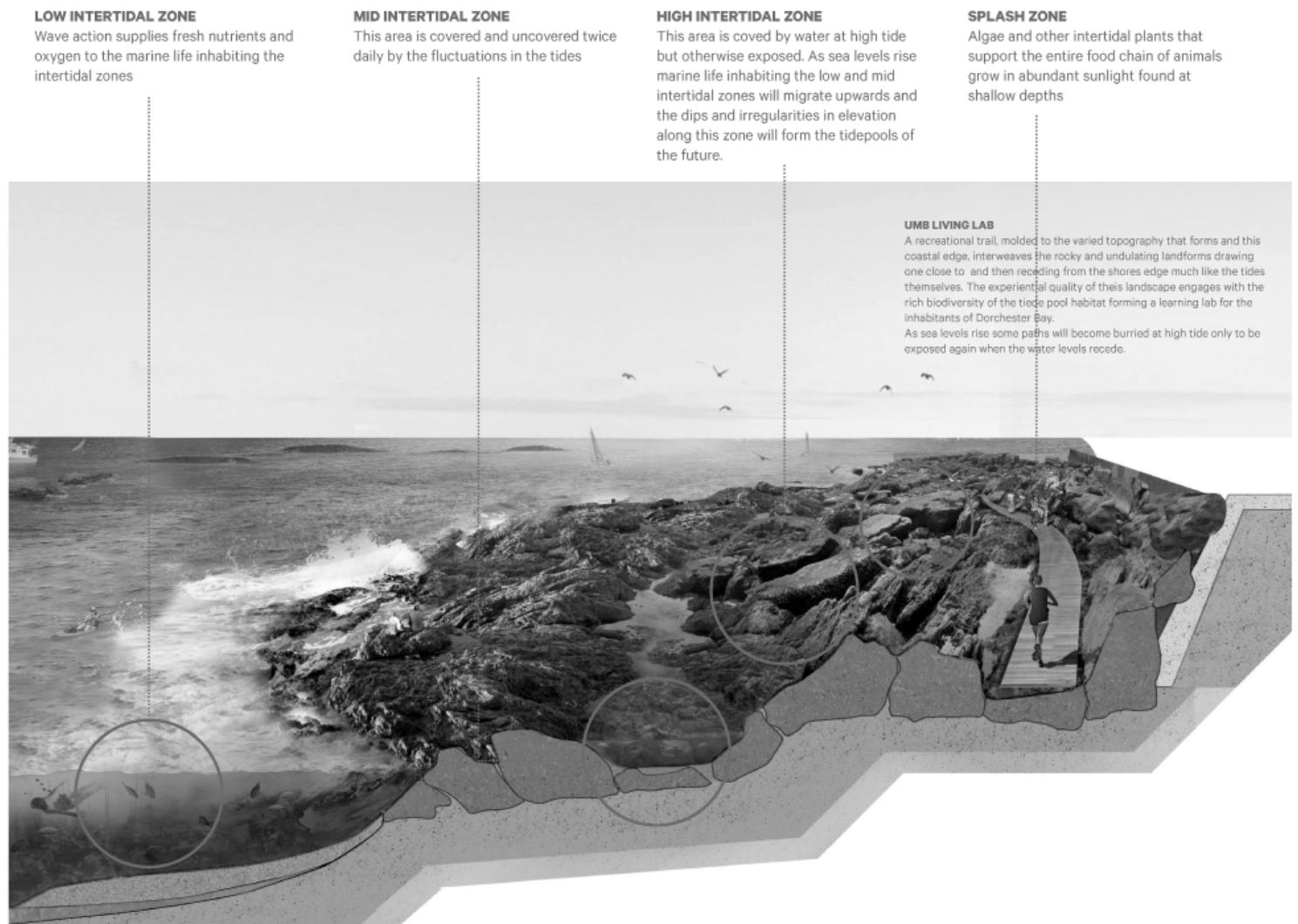


### HYBRID Land-Form



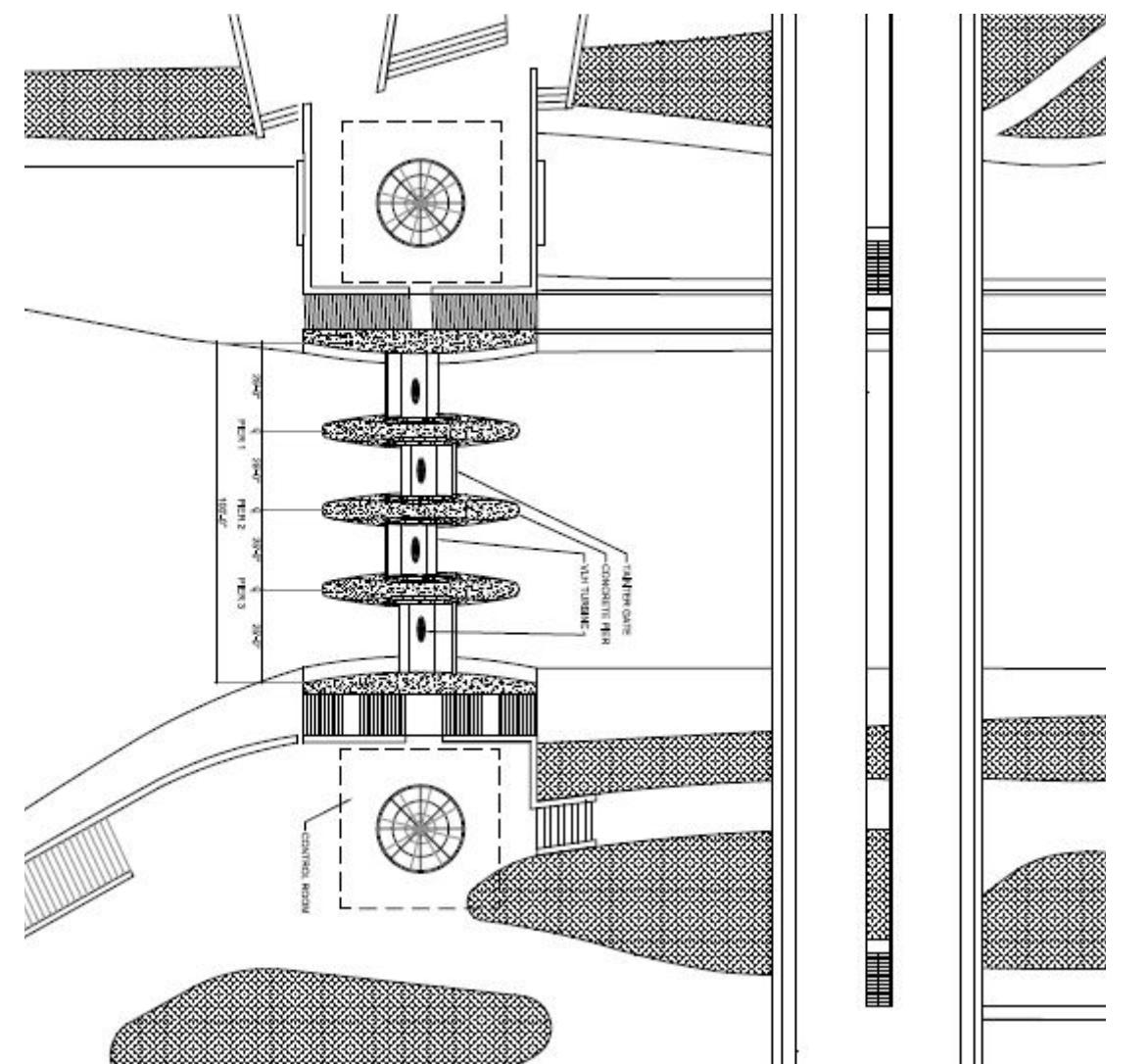
Using the Living Building Challenge as a guide, this proposal calls for 4-6 story mixed-use building clusters around naturally landscaped courtyards that serve as retention ponds for storm surges. All modules must meet LBC standards for energy performance, water and waste management, and material design so that each module will be self-sustaining.

## LANDSCAPE DESIGN CONCEPT



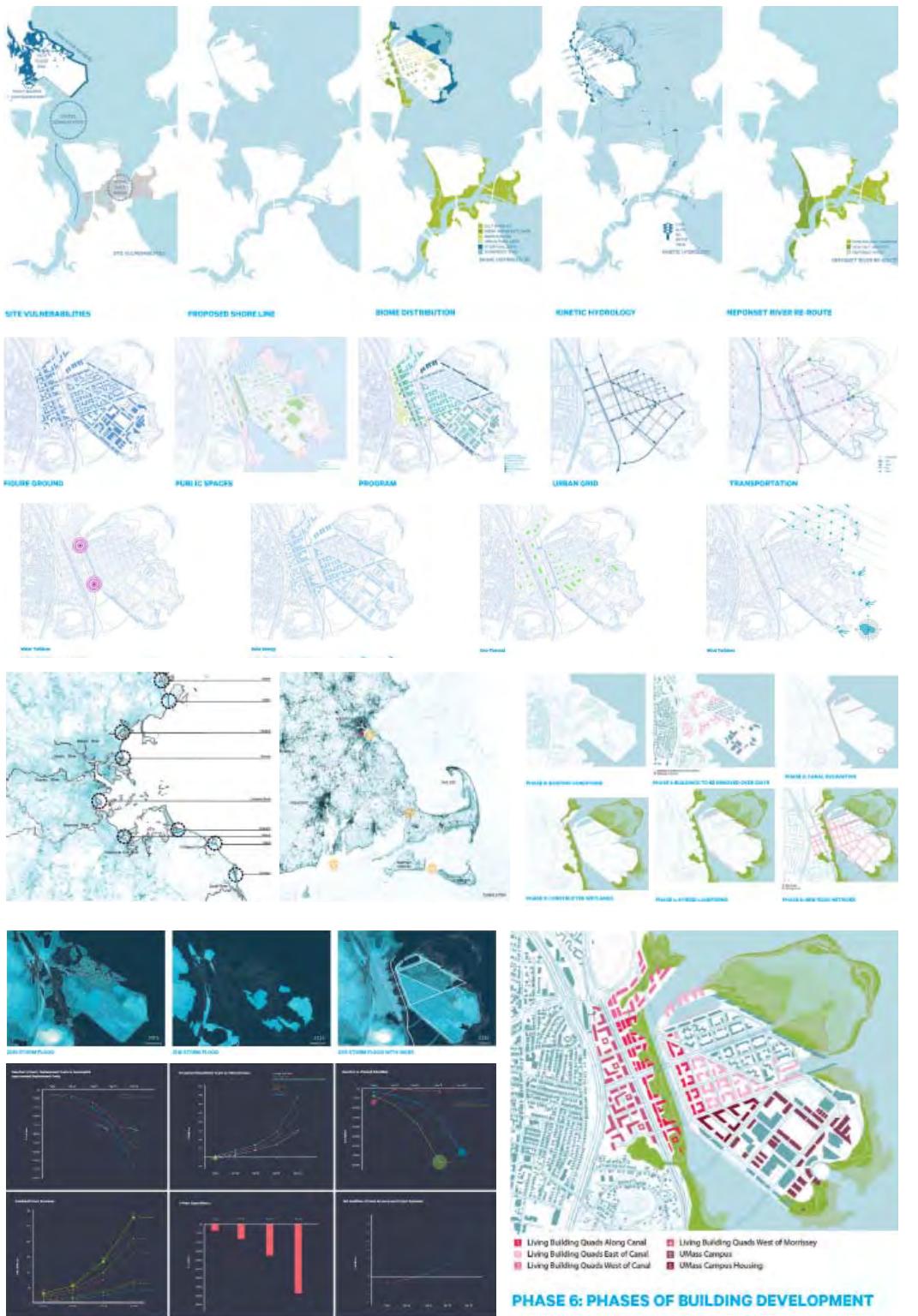
The channel creates an urban floodplain that provides the public with a beneficial civic experience, a signature aesthetic and storm/wastewater treatment. The continuous array of terraced bioremediation wetlands purify and release water into a captured salt marsh, which exchanges salt water with the channel via engineered channel-wall culverts.

## ENERGY PRODUCTION



The 'canal' will in fact be a tidal barrage, or a reservoir bounded by a turbine-studded dam that can be gate-sealed to yield a height difference (hydraulic head) between the ocean and the canal. This stores ample potential energy and converts it to mechanical energy as the water is released across the turbines. In addition to my supervisory role as Project Manager and the miscellaneous asset production I performed, I was directly responsible for the engineering design of the canal and tidal barrage. Our engineering team members provided a hydrological model of the Boston Harbor, which made it possible to size the channel and turbines to the real conditions there. I solicited technical advice from several hydropower companies, and produced a plausible energy production scheme. The complete details, equations, and diagrams can be seen on the final boards or in the appendix document.

## PHASING AND CIRCULATION



## SITE PLAN



# WHOSE GROVES: FRANKLIN PARK VICTORY GARDENS

1211 Landscape Architecture Core II  
Critic | Silvia Benedito  
Harvard GSD | Spring 2016

## ABSTRACT

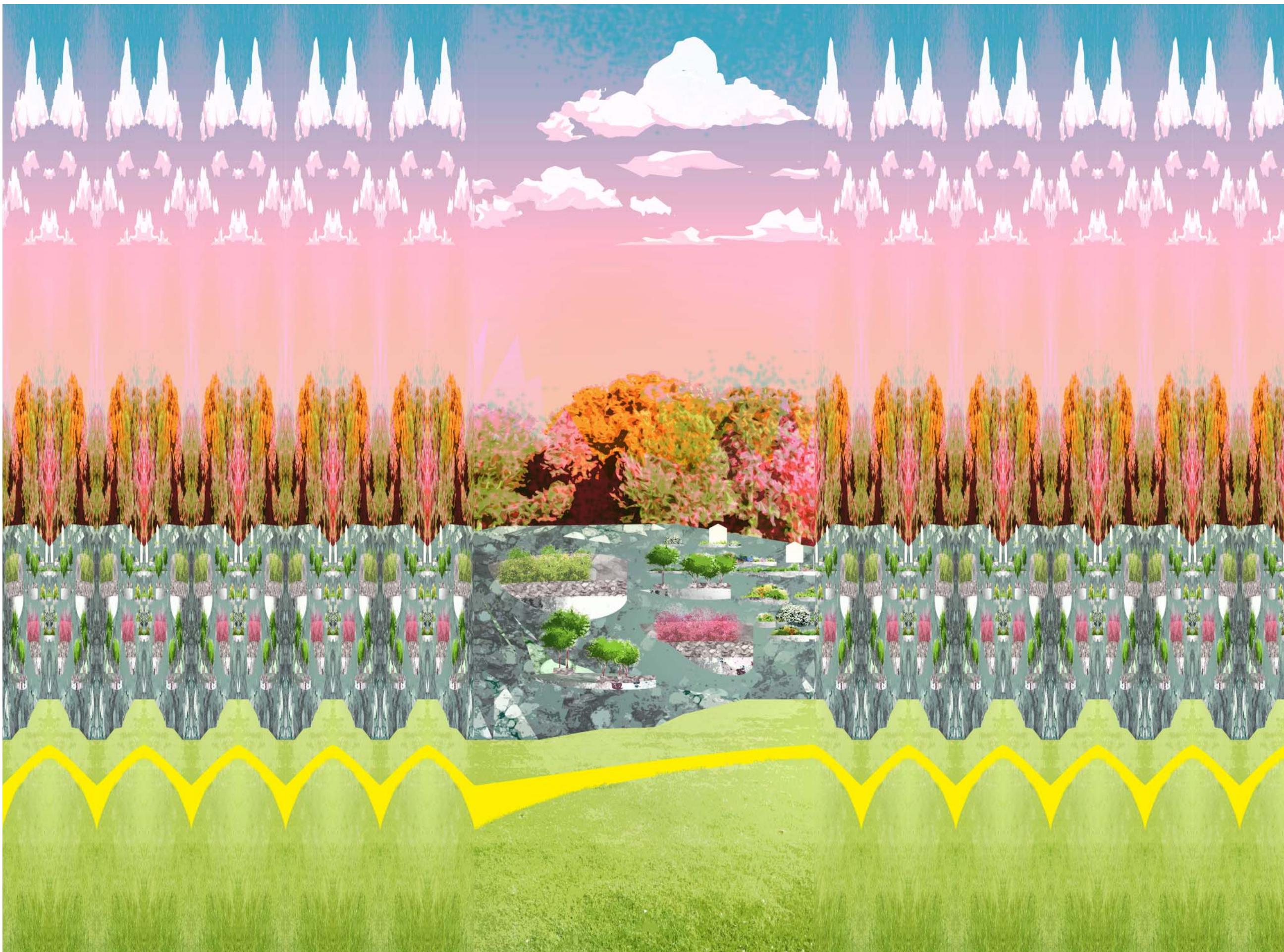
The northeast edge of Franklin Park is notoriously unwelcoming. A craggy puddingstone cliff populated by dying oaks looms over a busy street.

Demographic data reveals that the abutting neighborhood is a low-income food desert with high concentrations of single mothers, recent immigrants, and youth violence. The park itself has suffered from lack of funding and neglect.

This project proposes an experimental redistribution of property in order to establish community investment in the maintenance of the park.

Blocks and households would be allocated plots cut into the sunny ridges along the edge of the park (see irradiance map). The thermal mass of the rock would provide a low-tech greenhouse effect, extending the growing season and variety of plants available to the gardeners.

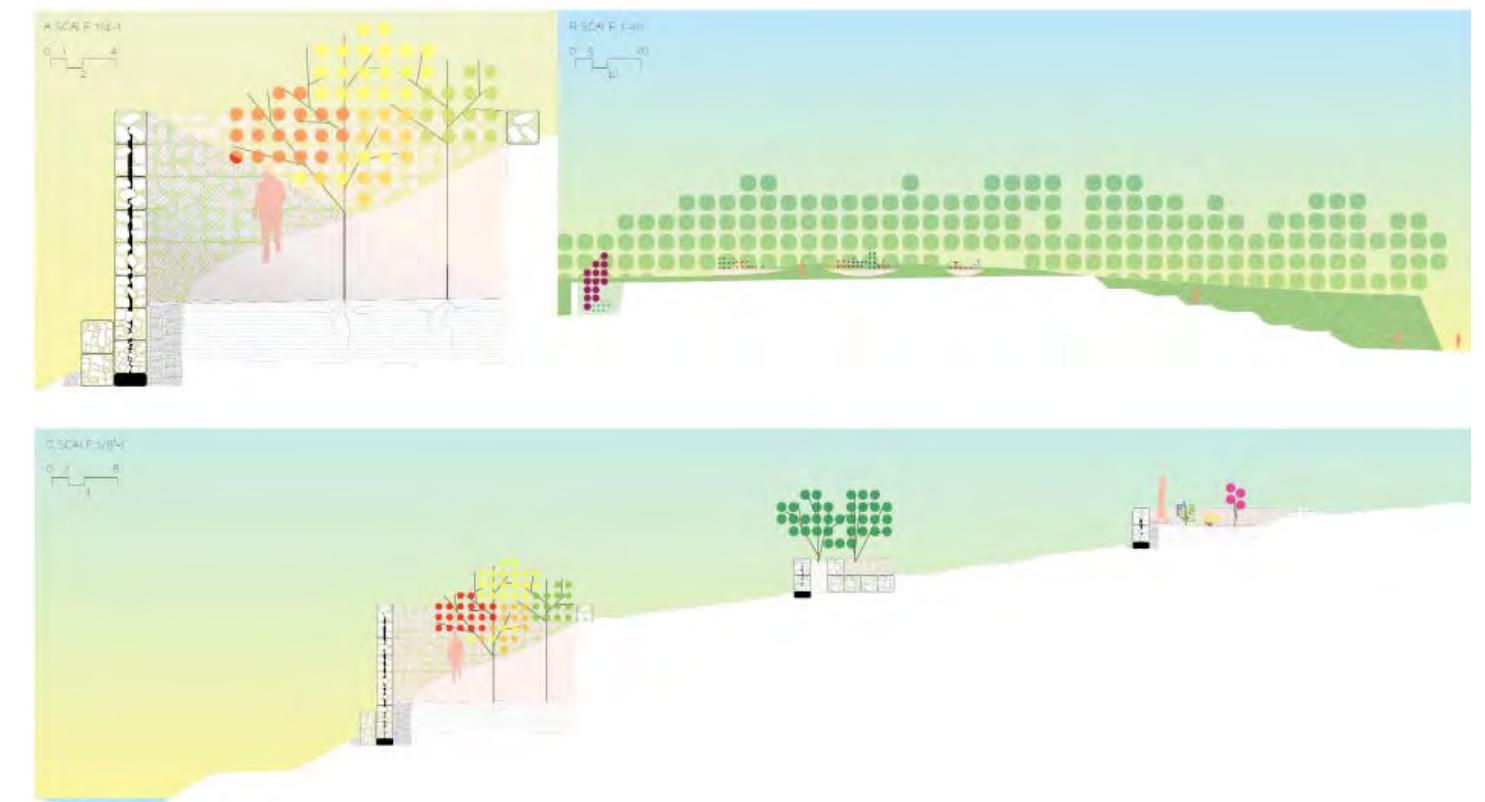
A parking lot towards the southeast end of the park would be converted to a teaching garden, offering programming to support the community gardens. The most functional existing portion of the park, the central valley, would remain a public, unprogrammed field. Finally, the existing canopy would be reconfigured to modulate temperature according to program by culling dead trees and moving live ones into denser plantings.



DETAIL PLAN



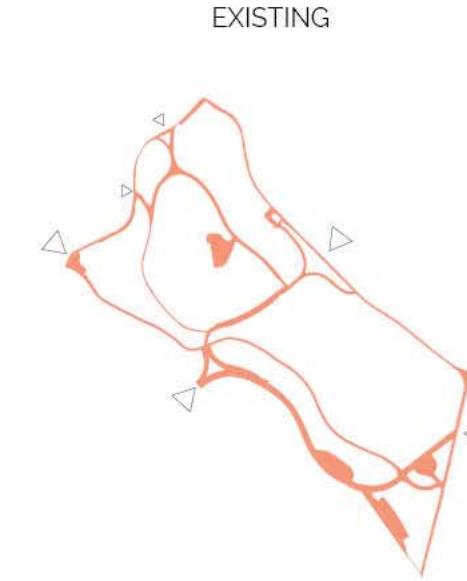
DETAIL SECTIONS



SITE PLAN



CIRCULATION

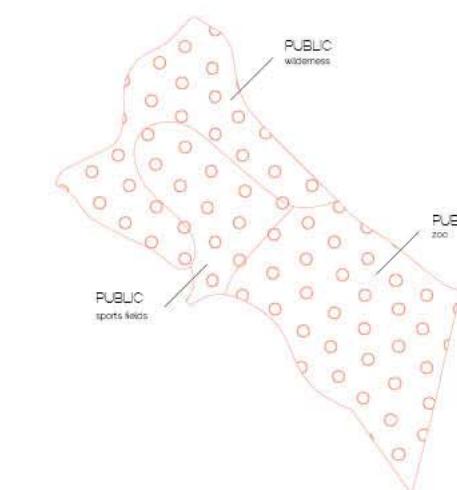


EXISTING

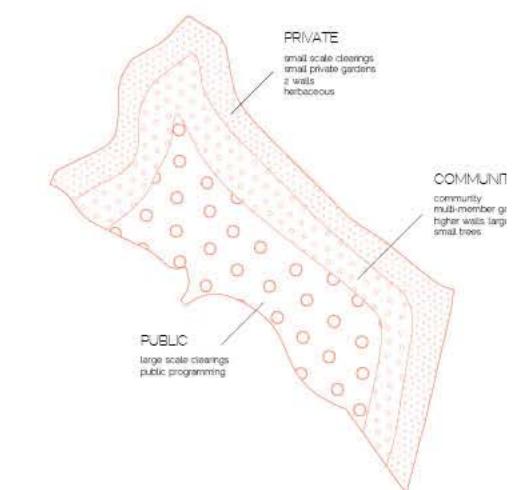
CANOPY  
(dead trees removed,  
live trees relocated)



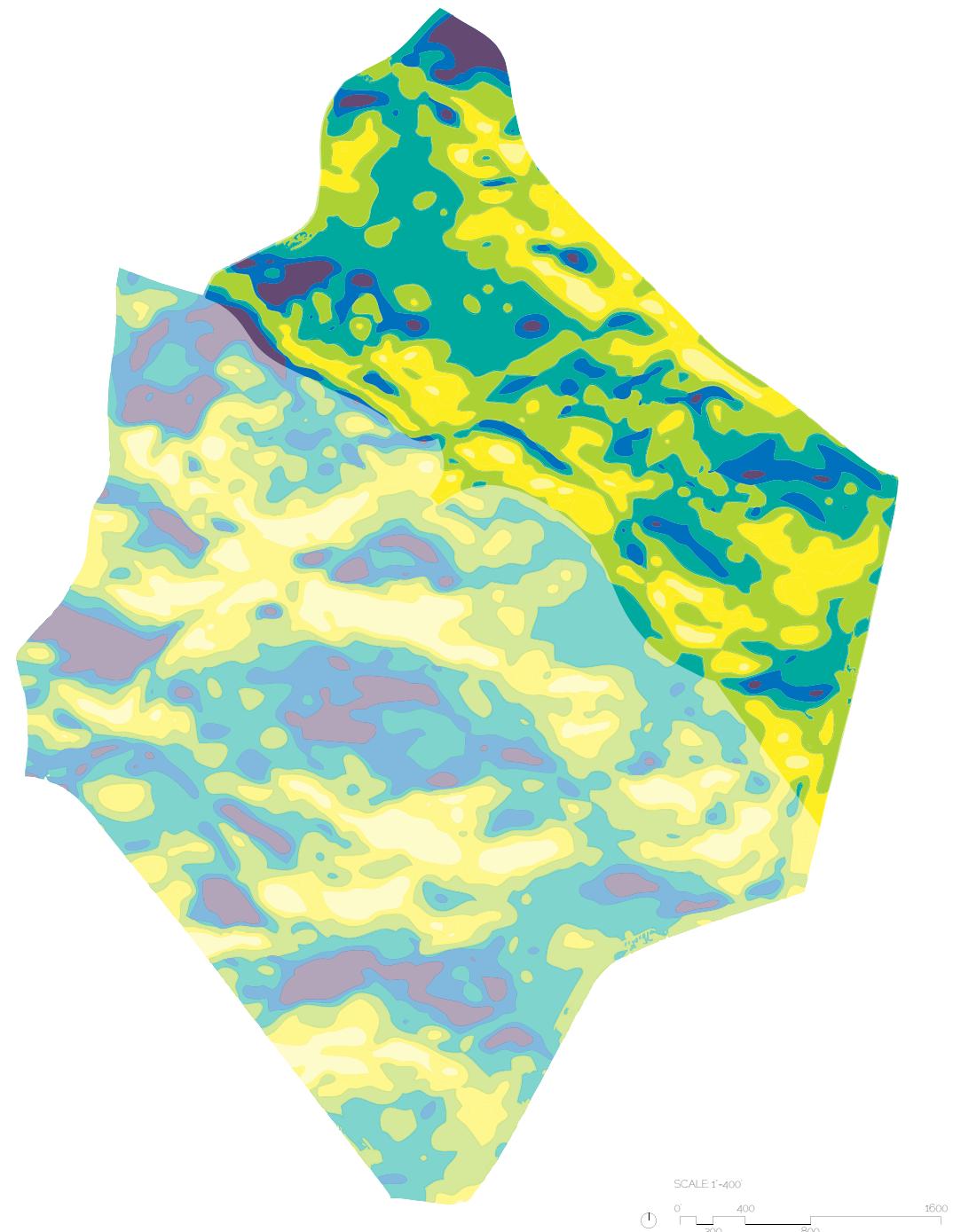
PROPOSED



PROGRAM



## IRRADIATION MAP



## PRECEDENTS

### DIVISIONS



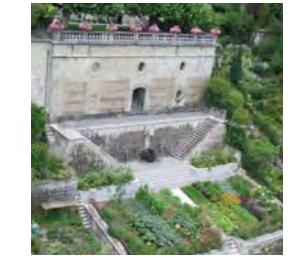
Aran Islands



Naerum Gardens - Sorensen



Fenway Victory Gardens, Boston



Beatrice von Wattenwyl-Haus, Bern

### SLOPES



Hyakudanen - Tadao Ando



Barcelona Botanical Garden



Machu Picchu

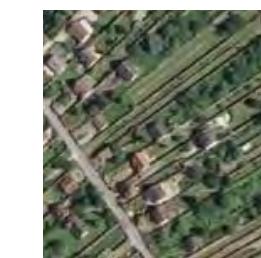


Garden in Liguria, Italy

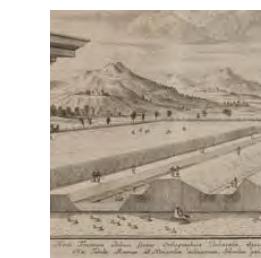
### WALLS



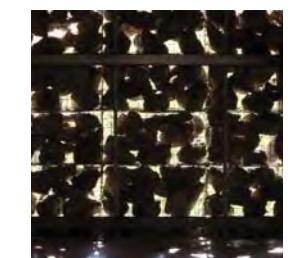
Murs à Peches, Montreuil



Grape Walls, Thomery



1699 Fruit Wall - Duillier



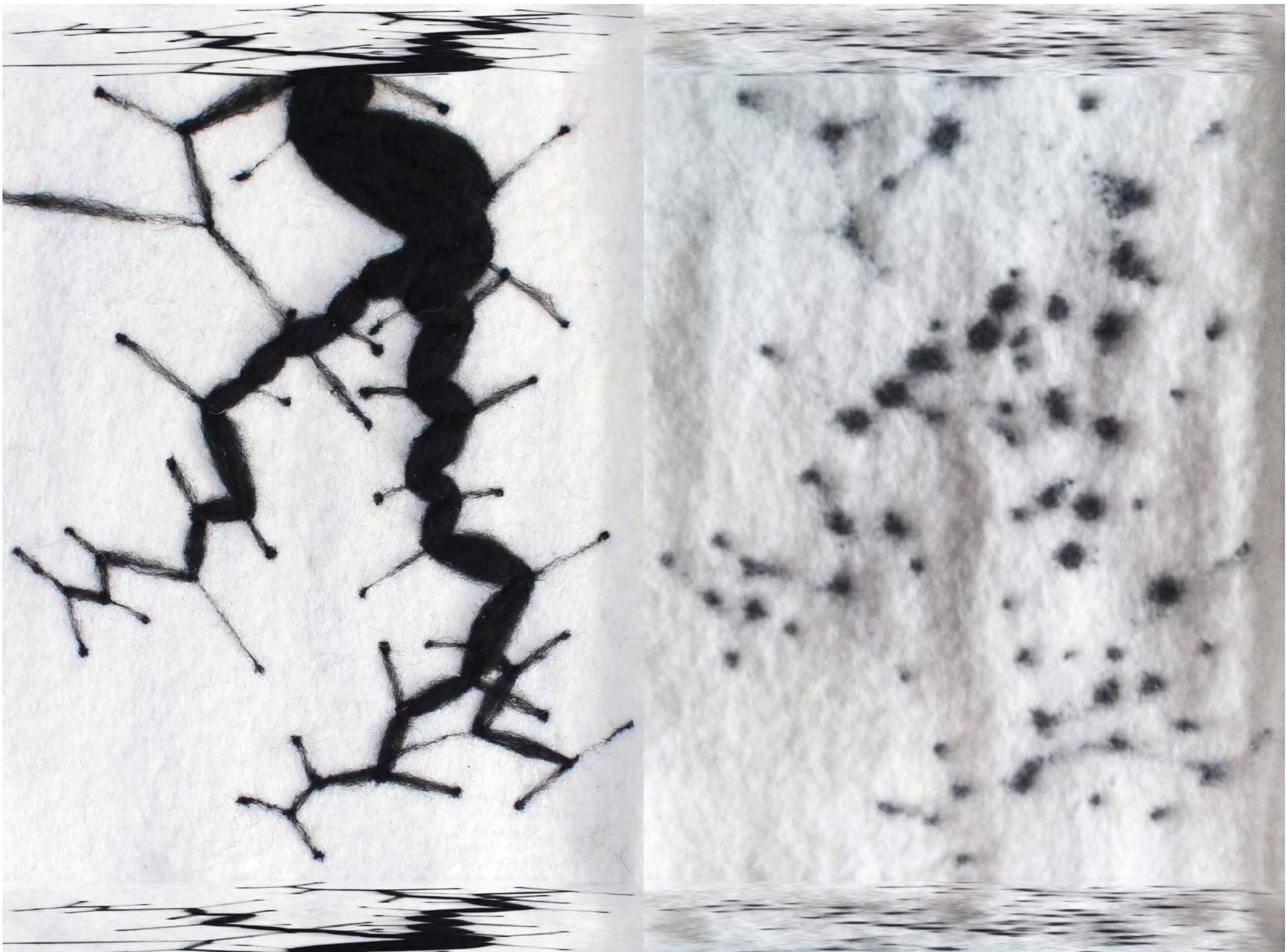
Gabion gradient - HdM

# EAST BOSTON MUSIC HIGH SCHOOL

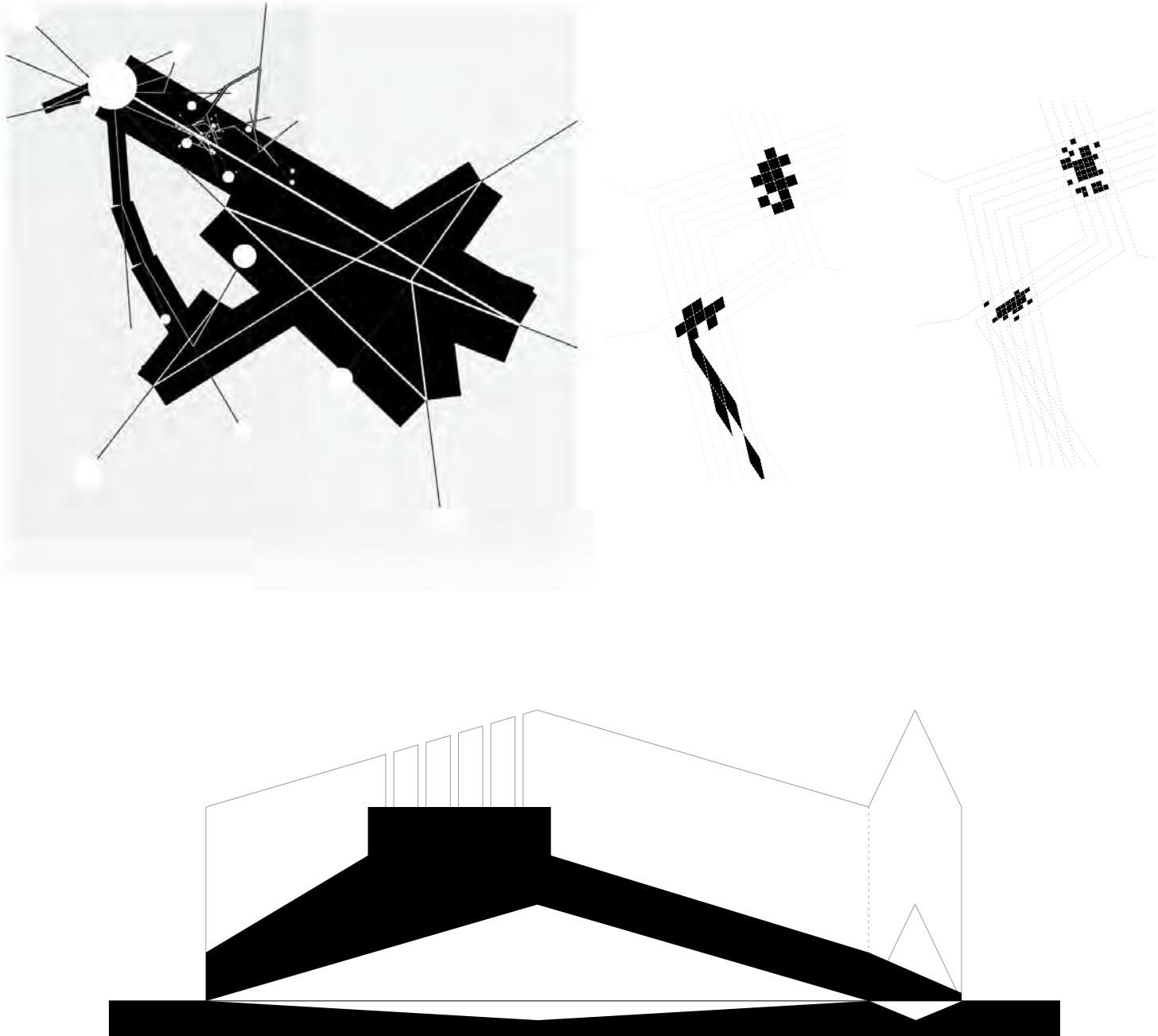
4.115 Architecture Design Studio II  
Critic: William O'Brien Jr.  
MIT SA+P 2014

## CONCEPTUAL PRECEDENT

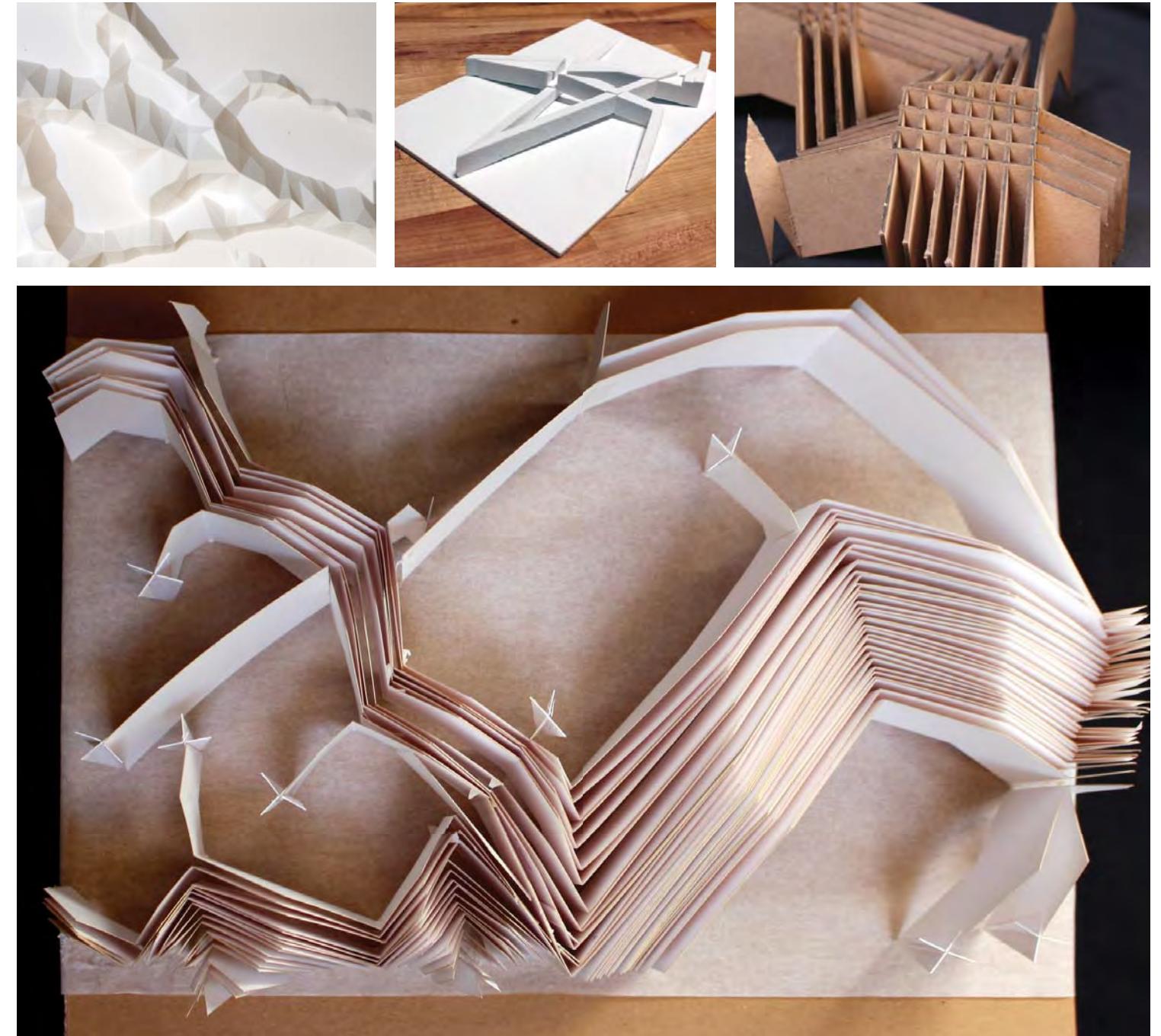
At points of connection to the substrate fabric, individual fibers are packed so densely that they fuse, or 'felt'. The concepts of gathering strands, continuous paths, and significant nodes at turns and intersections persist in the final building scheme.

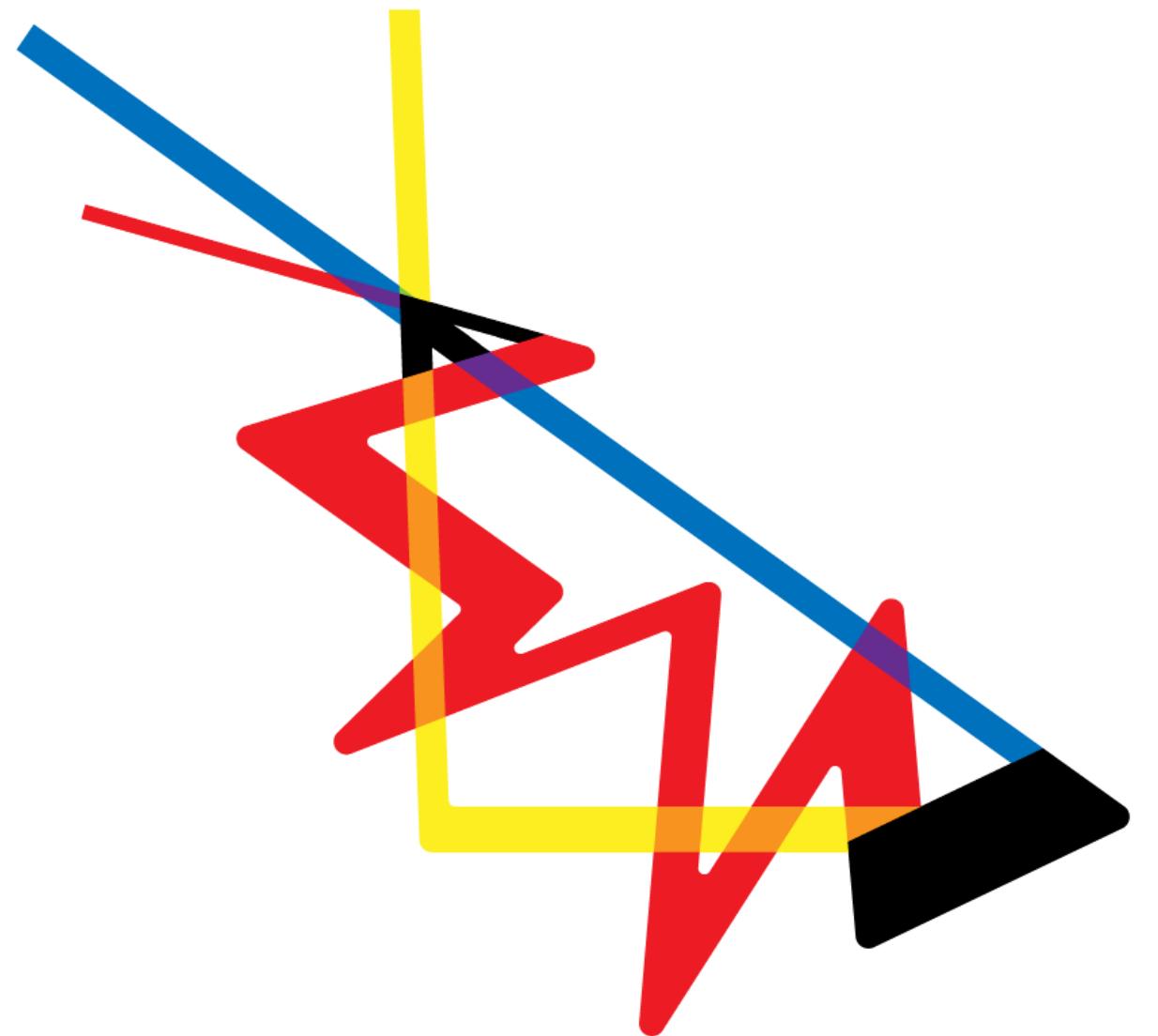


## EXPERIMENTAL DRAWINGS



## EXPERIMENTAL MODELS





#### PATHS (ABOVE)

The figure of the building is defined by strands assigned to each of the constituent user groups - the administrators and staff (blue), the teachers (yellow), and the students (red). Turns create intersections in response to the degree of interaction between groups.

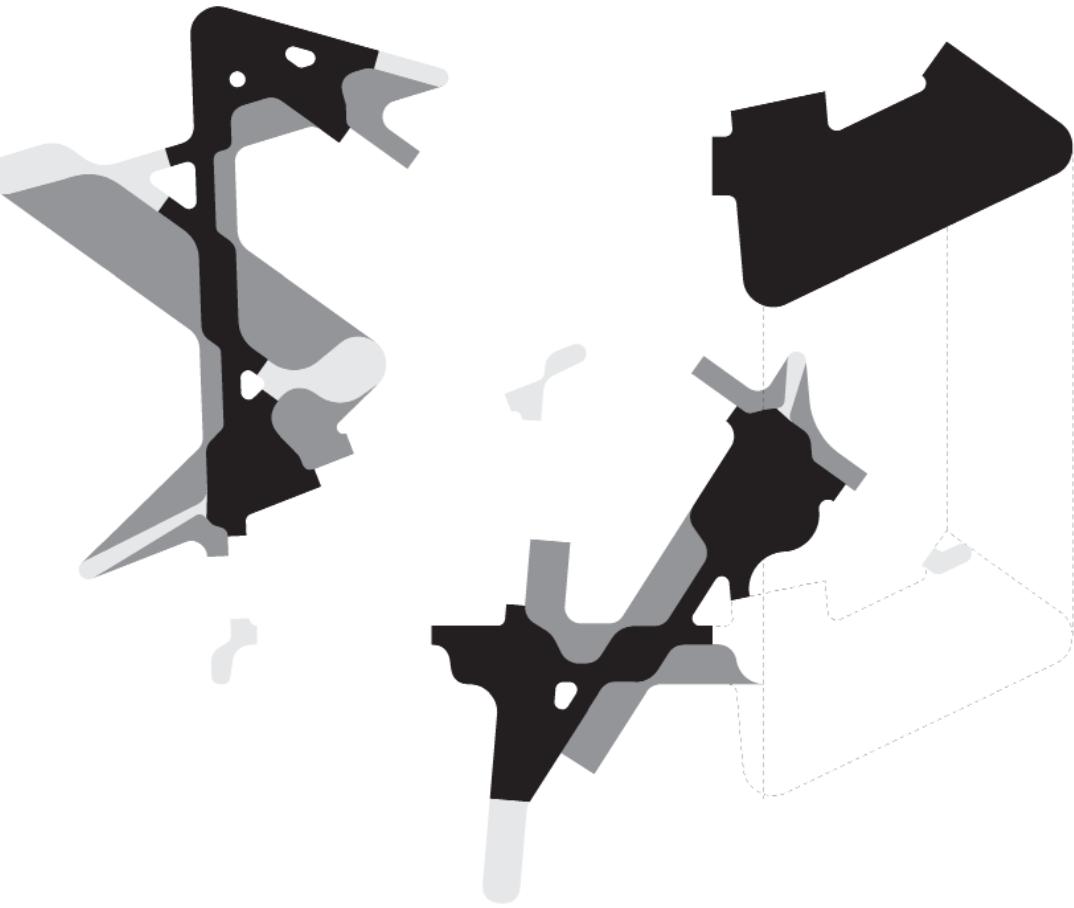
The activity level of the program rises from landscape and parking in the quiet Northwest corner, surrounded by forest and residences, to a dramatically cantilevered, publicly accessible auditorium and event space that abuts the active urban circle to the Southeast.

#### INTERSECTIONS (RIGHT)

Narrow corridors open into sky lit intersections, and users can pool and socialize in niches where the void pushes into the program.

A second type of intersection occurs around the corners of crossing paths, where related program is connected by small pinches to create an enfilade.

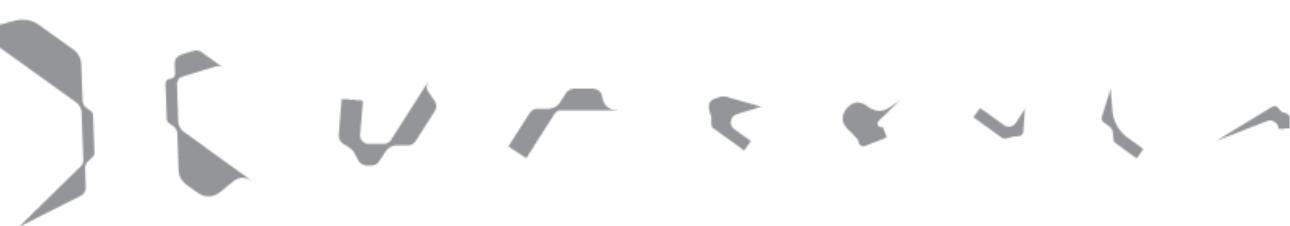
A final type occurs at the turns, where a semi-private space is pinched off of the corridor. The boundaries of these spaces are defined by the extension of successive segments, as though the strand were intersecting itself. At the most extreme points, the glazed interior loop penetrates the opaque outer loop to create connections with the outside.



#### CROSS

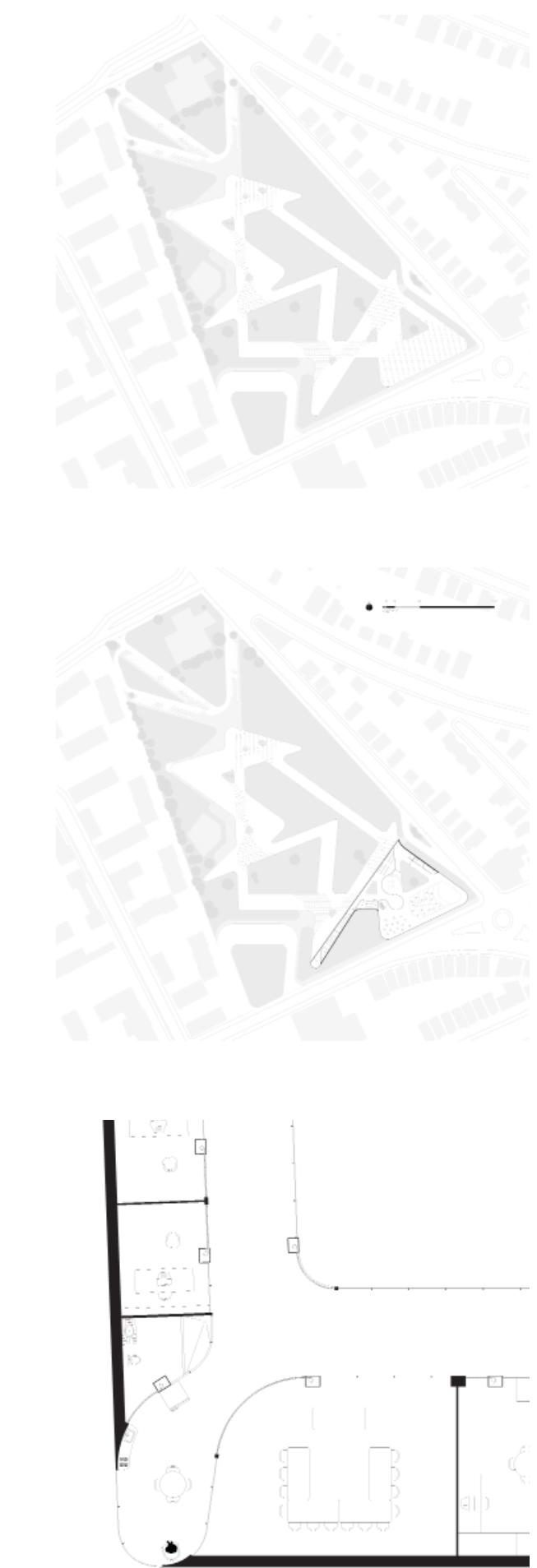


#### CORNER

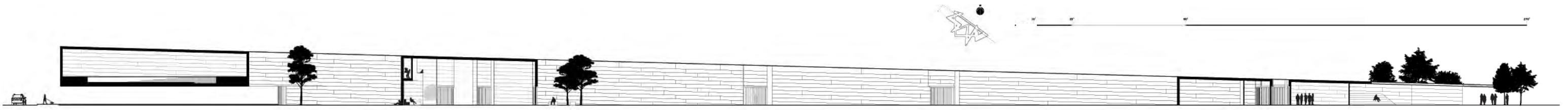


#### KINK

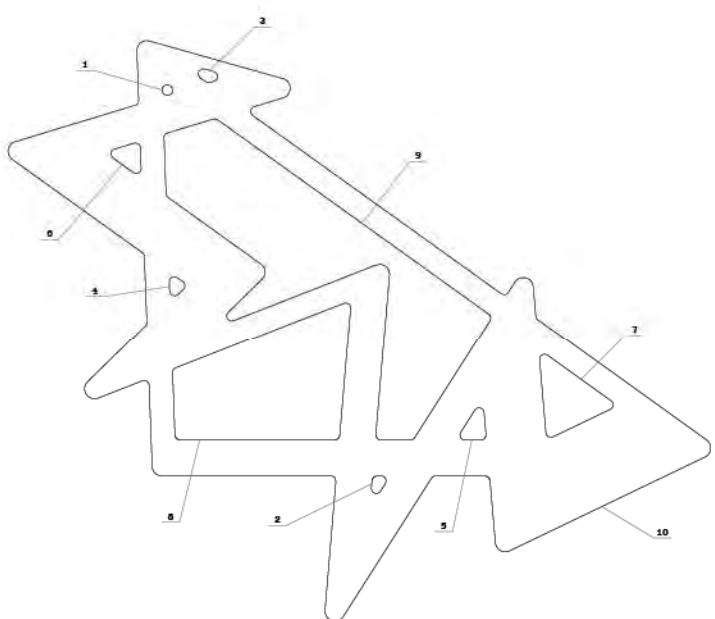
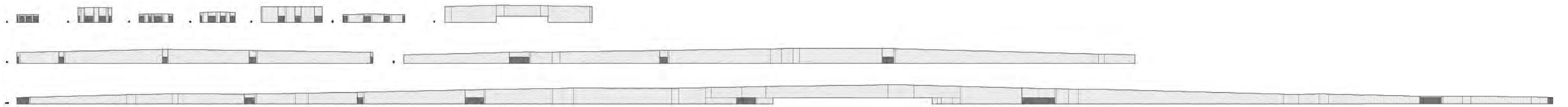




SECTION ON TILT AXIS



UNROLLED ELEVATIONS



# FAN PIER PARK

1111 Landscape Architecture CORE I  
Critic: Zaneta Hong  
Harvard GSD 2015

## ABSTRACT

The coastlines of New England are peppered with drumlins left by the glaciers that shaped this area. Many are uninhabited and inaccessible, their caps of deep, dense green rising mysteriously out of the ocean.

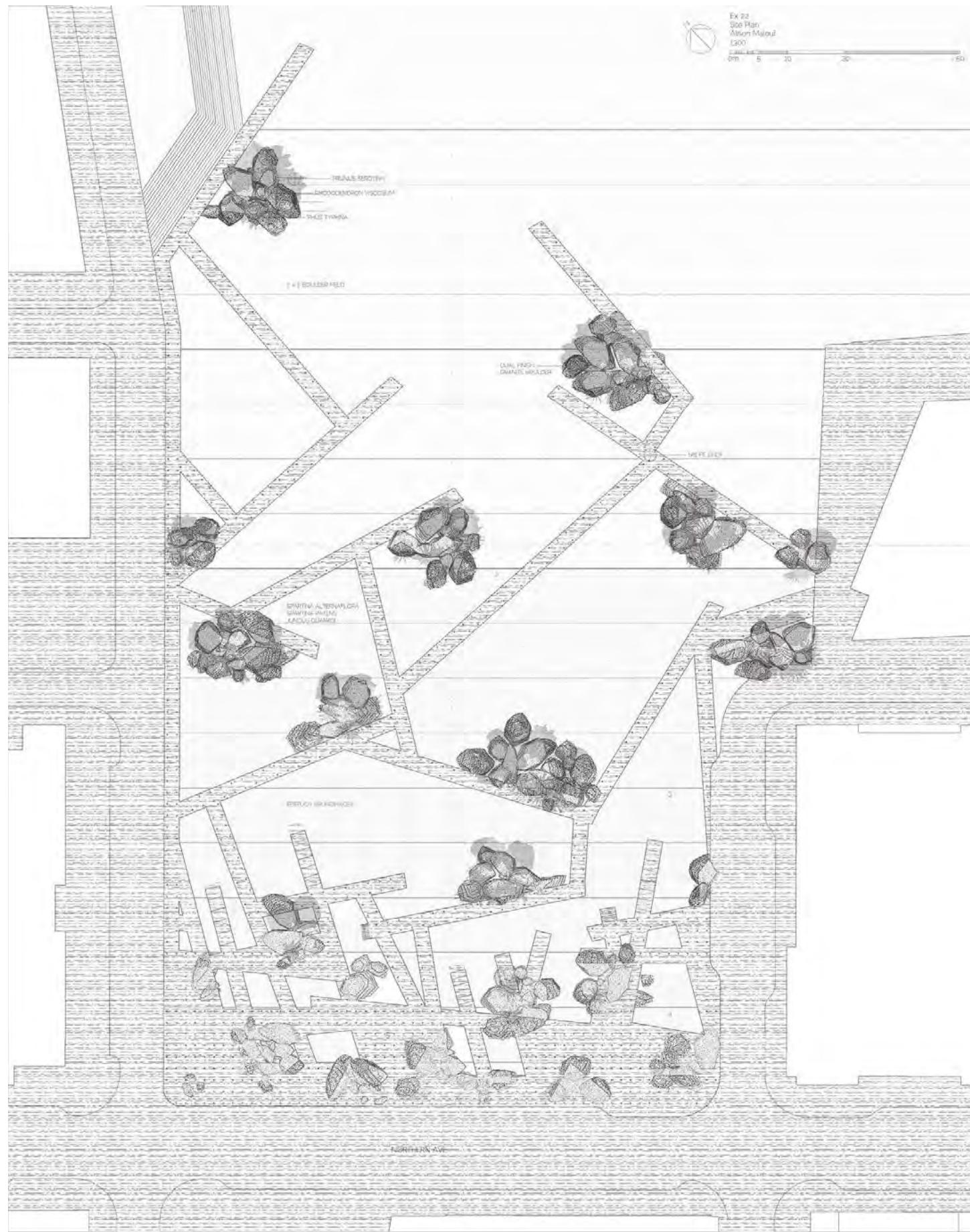
My initial approach to this project was a very civic scheme that reflected the values and aesthetic of the Innovation District. Given that the project will not be built, I moved to a scheme that challenges the community to acknowledge parts of the natural environment that are tamed by the hard lines and slick materials found throughout the rest of the neighborhood, and experimented with a symbolic representation style.

The intervention that I have proposed includes a field of salt tolerant grasses that will encroach on the turf grass as sea level rises, forcing a retreat onto the wooden deck on the Southern end of the site. A thin network of deck suspends visitors over a large, active intertidal zone, punctuated by thickly planted islands.

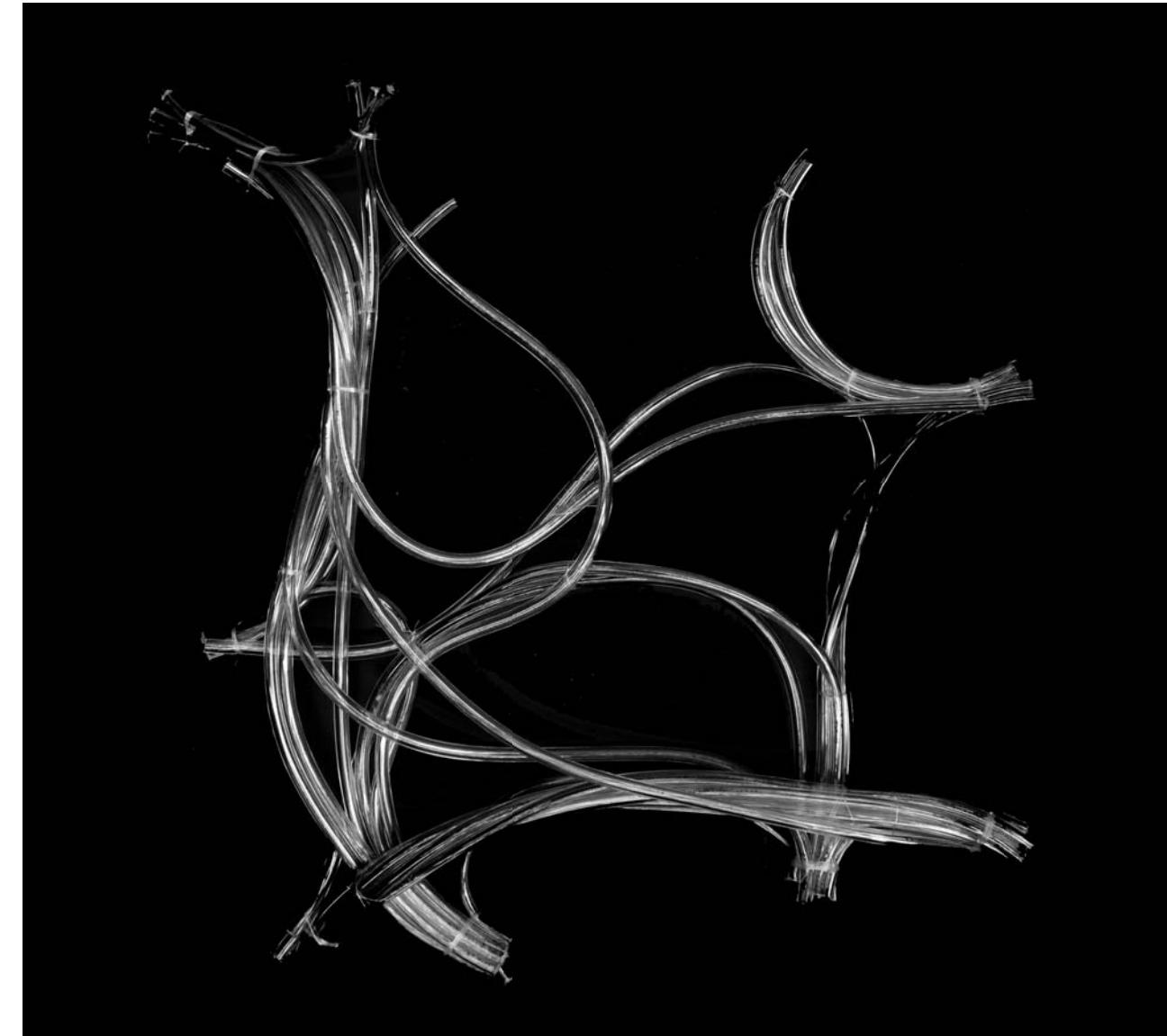
These islands and the piers that connect them are meditative spaces that allow appreciation and contemplation of the various sensory phenomena of the sea coast - the sound of the wind, the movement of the water's surface, the smell of brine. They facilitate a personal connection to local environment and a sense of responsibility for it's fate.



SITE PLAN

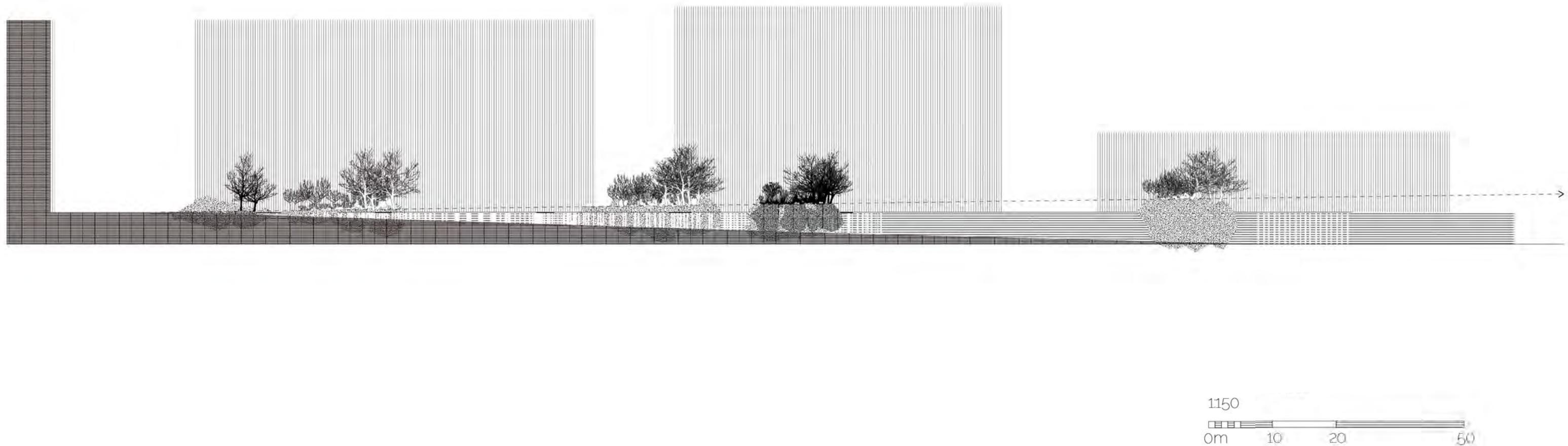


CIRCULATION DIAGRAM



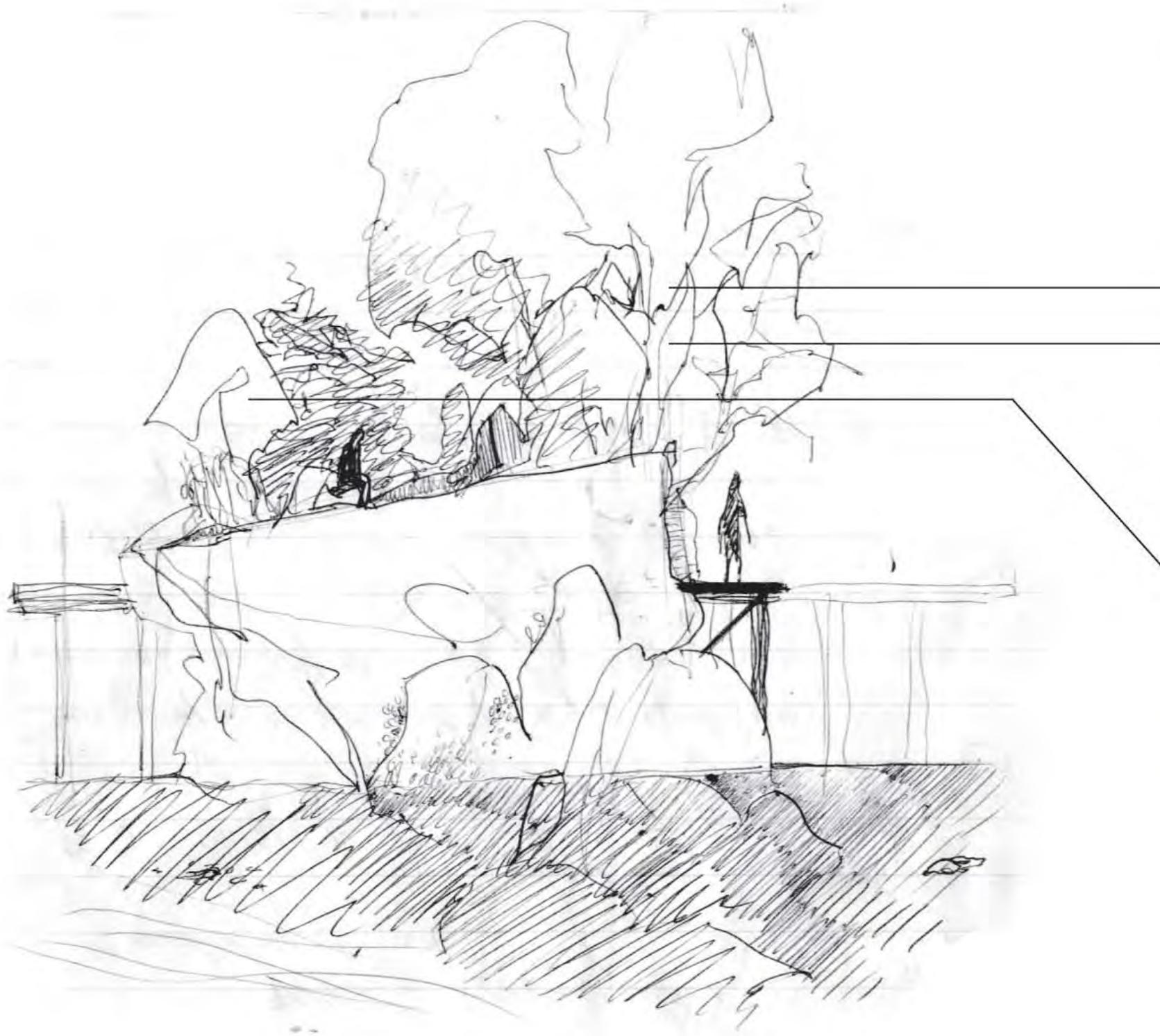
This diagram models activity levels of the pedestrian pathways that comprise the site. The context is busy, densely residential and commercial, and high traffic. The proposed tidal park is comparatively low traffic, and there are no direct connections across the site. It is a place to go to enjoy the sensations of the waterfront in intimate groups or alone. This model is interactive, and events or times of day can be modelled by turning it to let the black sand rush through the tubes.

## LONGITUDINAL SECTION



This assignment began with a precedent analysis of Snohetta's Oslo Opera House. From this initial study, I kept the overall gesture and angle ratio of the two planes that split to form its deck and roof. The lower plane eases smoothly into the water, and the upper plane rises at a shallower angle to define the floors of the occupiable pockets that are cut out of the precast concrete boulder assemblies. The shape of the pockets is also taken directly from the Opera House. At the ground datum (5m above sea level) a thin web of decking strings the platforms together and ties them back to the surrounding context.

## PLANTING SCHEME



Each platform is densely planted with species native to the New England coast. Twisted black cherries line the northern edge and form a windbreak that protects the people and plants behind them. With the sumac, they create a dense, thicket-like private pocket that screens the surrounding high rises from view. Rhododendrons fill in the understory. The rough surfaces of the platforms will accumulate a natural layer of first succession species, like lichens, over time. Below the tide line, they will be encrusted with barnacles and other shellfish.



*Prunus serotina*

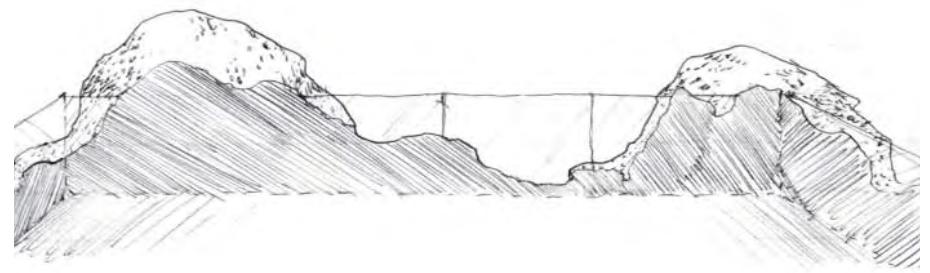
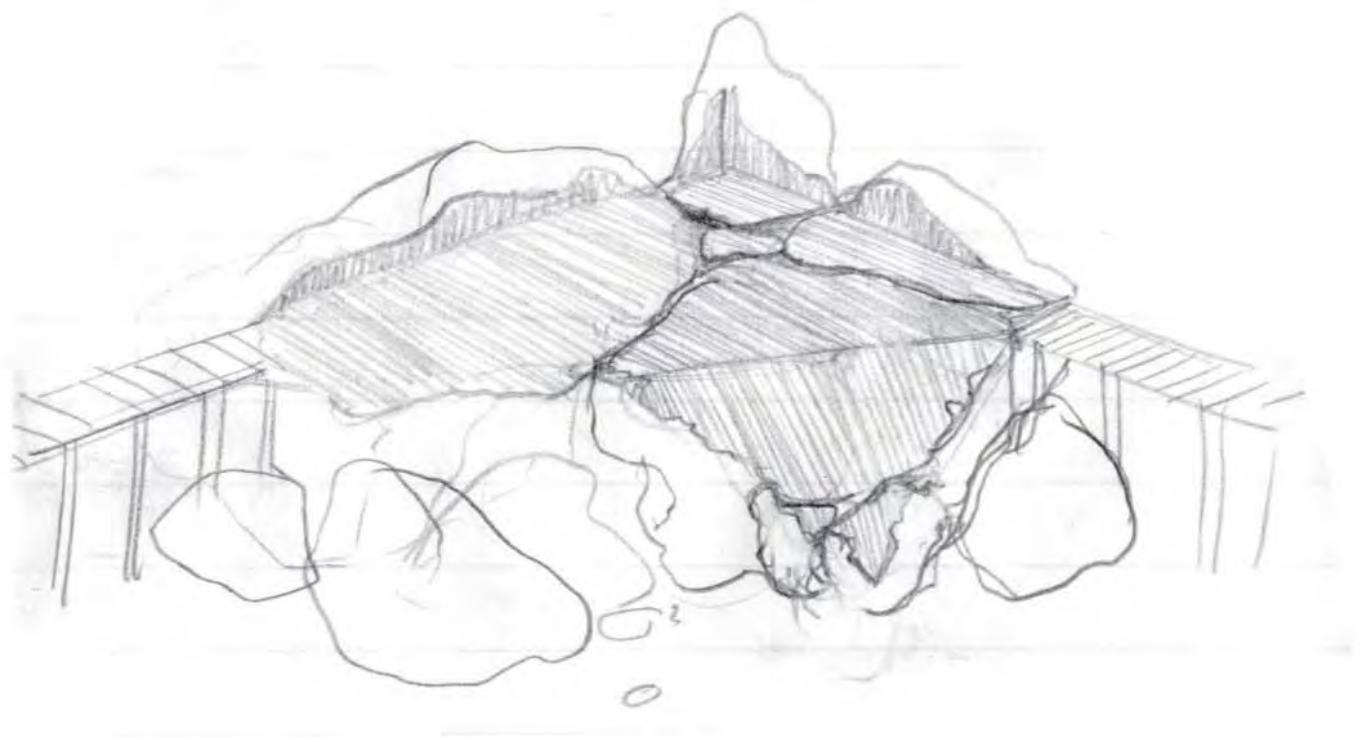
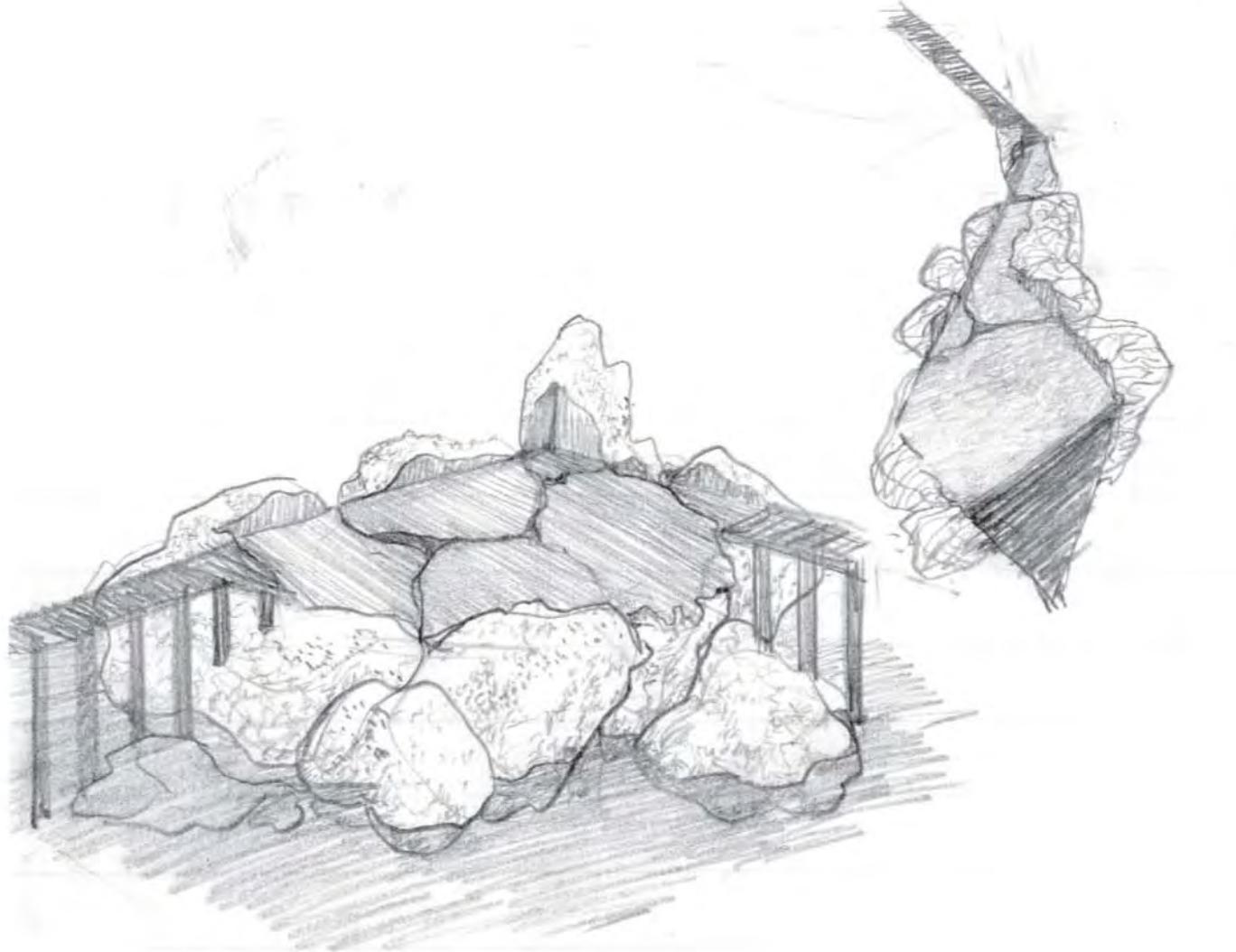


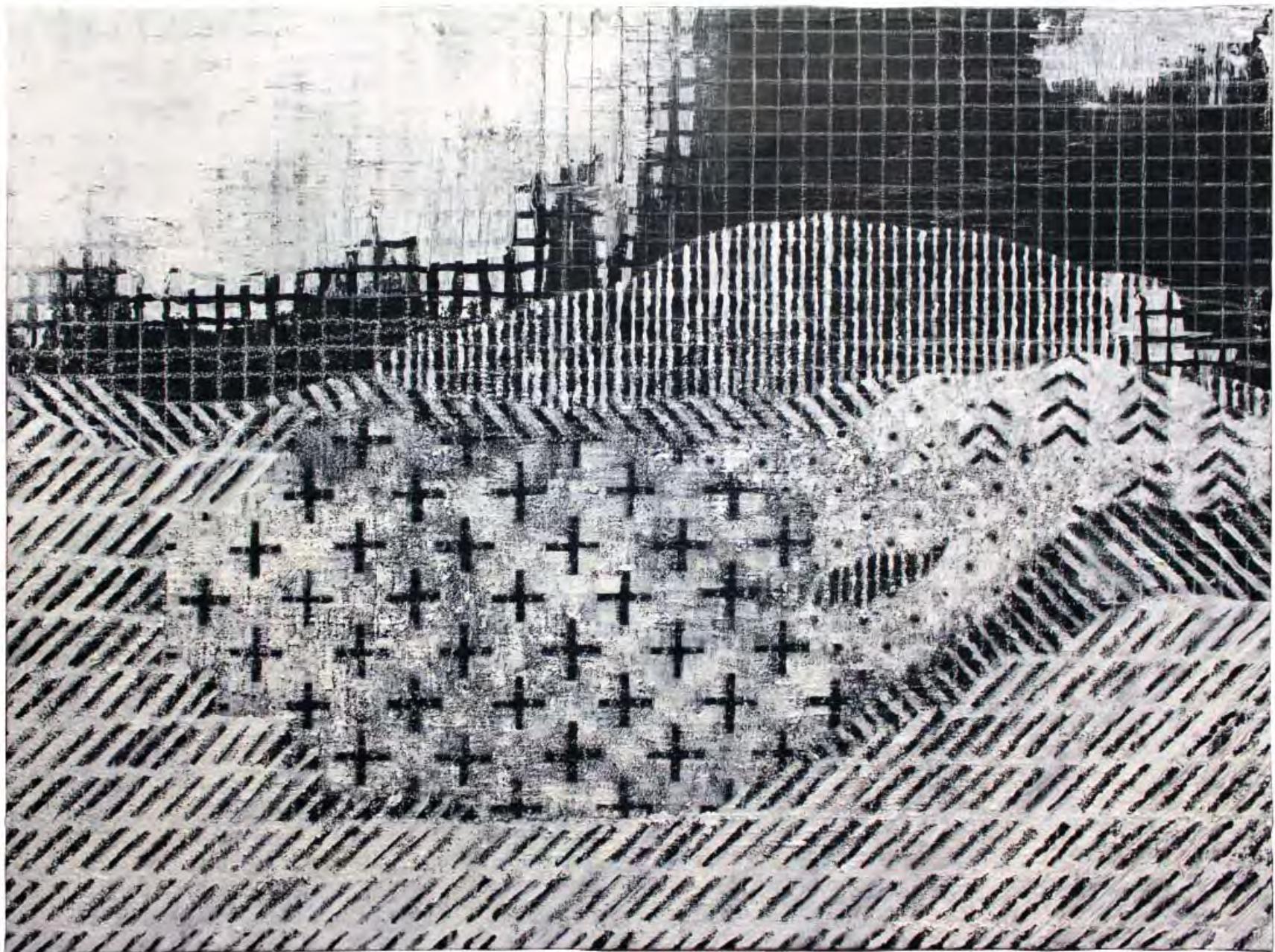
*Rhus typhina*



*Rhododendron viscosum*

PLATFORM DETAILS





## HATCH (WIP)

2017

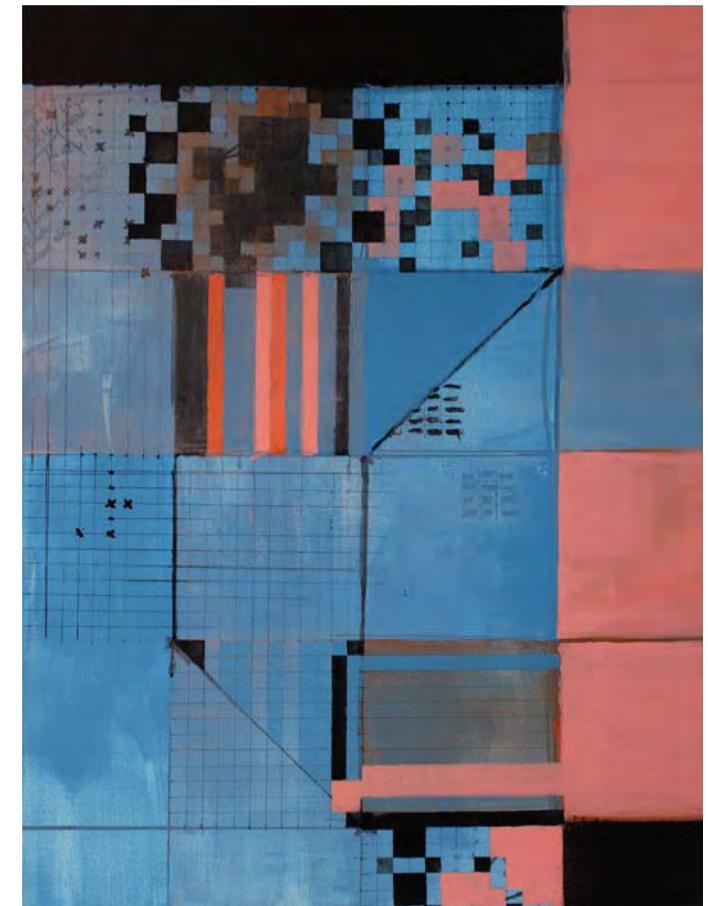
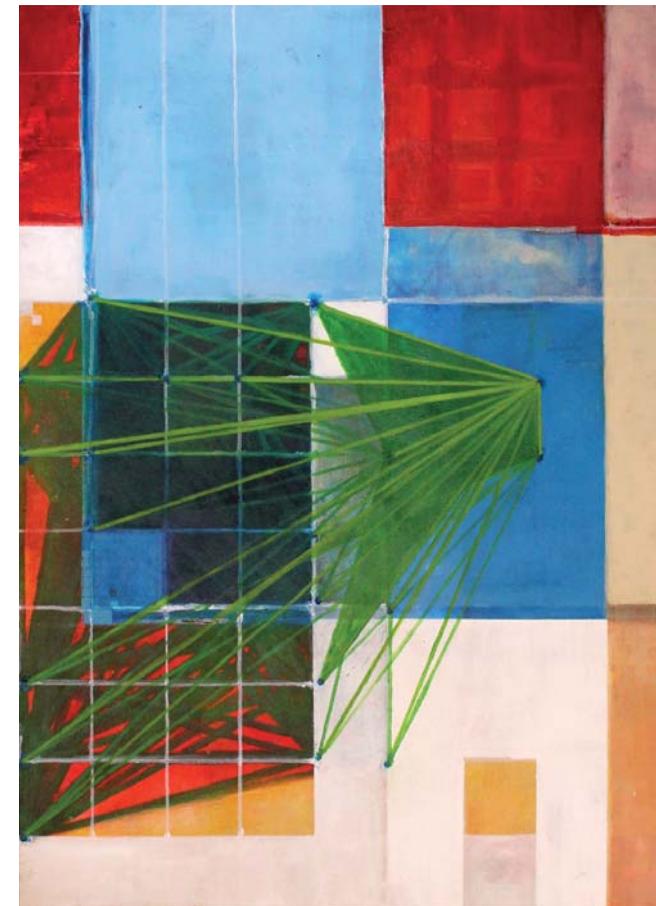
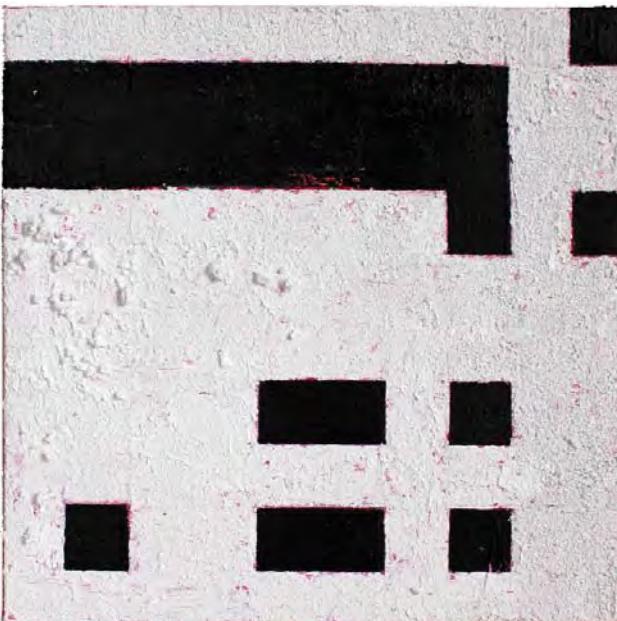
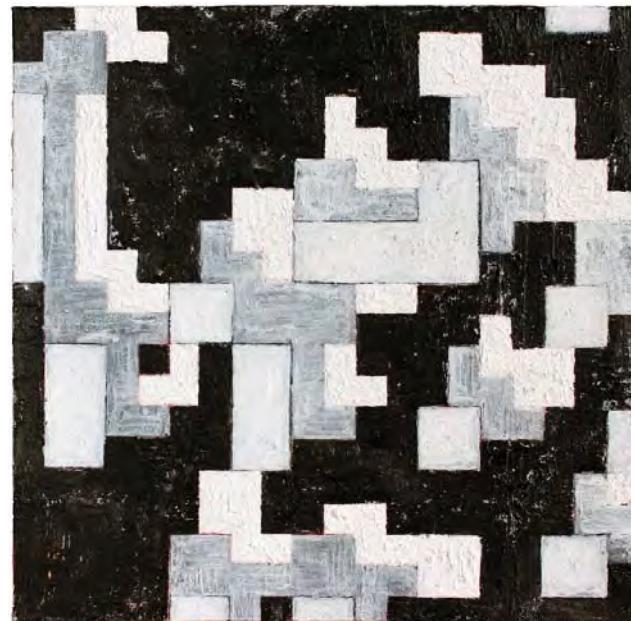
This series of acrylic paintings explores material encoding in design disciplines by adapting the hatch, a flat encoding of texture for legal construction documents, to perspectival landscapes.

While hatches are an interesting avenue of formal investigation, the flattening and encoding of textures has parallels to the Paint by Numbers kits introduced by Palmer Paint in the early 1950s. These wildly popular kits carried

the tag line "Every man a Rembrandt!" and democratized both painting as a hobby and fine art history.

As a follow up to this project, I would like to make a study of existing design tools that use a similar strategy of simplification and interactivity, and attempt to produce one that is specific to environmental design.





## CHANCE II

2015

The first iteration of this project used one algorithm to generate a unique list of rules for each painting. In the second iteration, a single rule list generated by the algorithm is interpreted rigorously, but the finite limitations of the rules are exploited to produce a different painting for each canvas.

## CHANCE I

Abstraction and Representation  
Critic: Angelina Gualdoni  
SMFA 2012

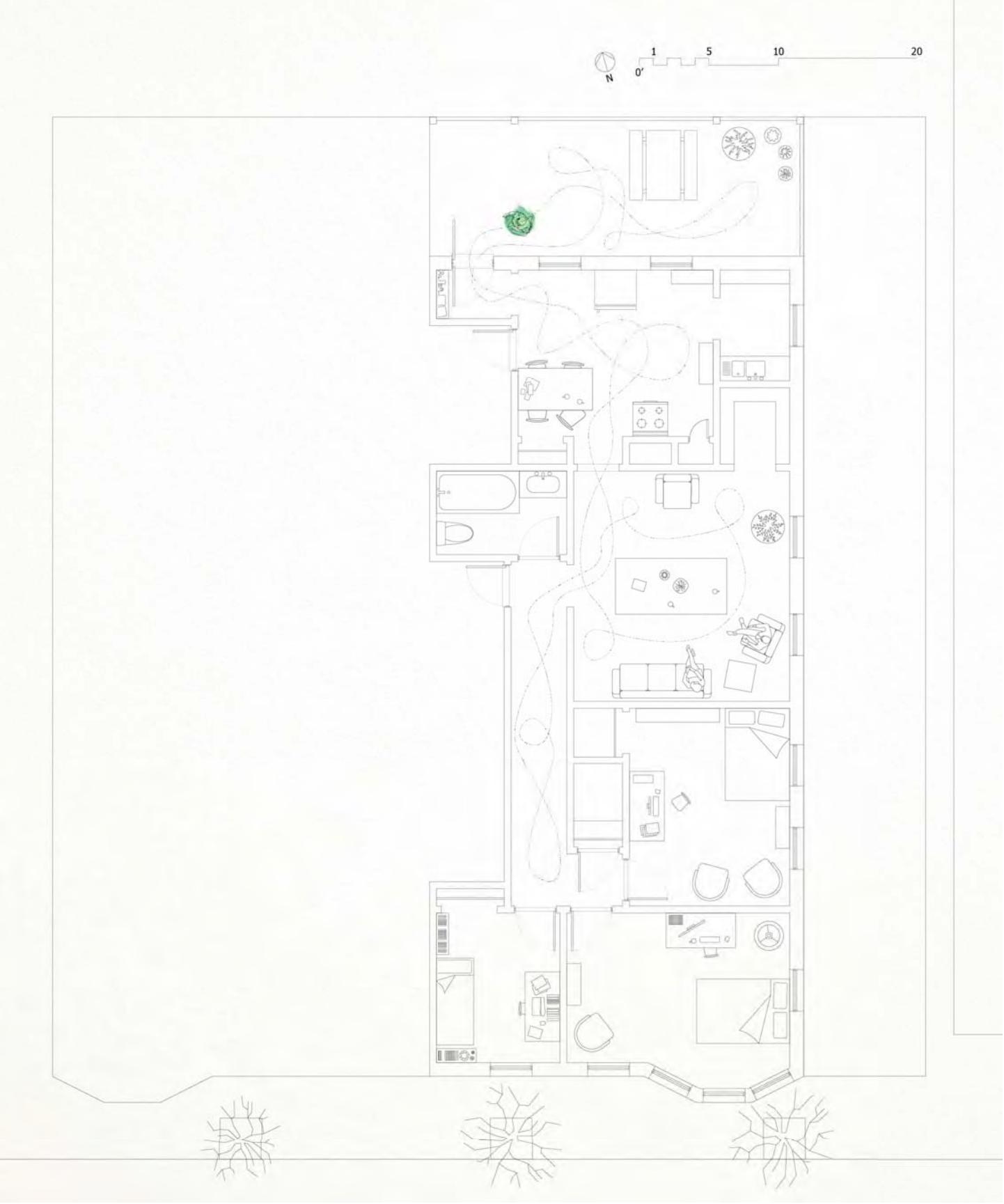
A series of paintings that questions decision making in abstract art by using 'random' input to generate sets of constraints within a single, frame-like algorithm. Formal decision making occurs in the (often subversive) translation of these constraints onto canvas.



# YARD

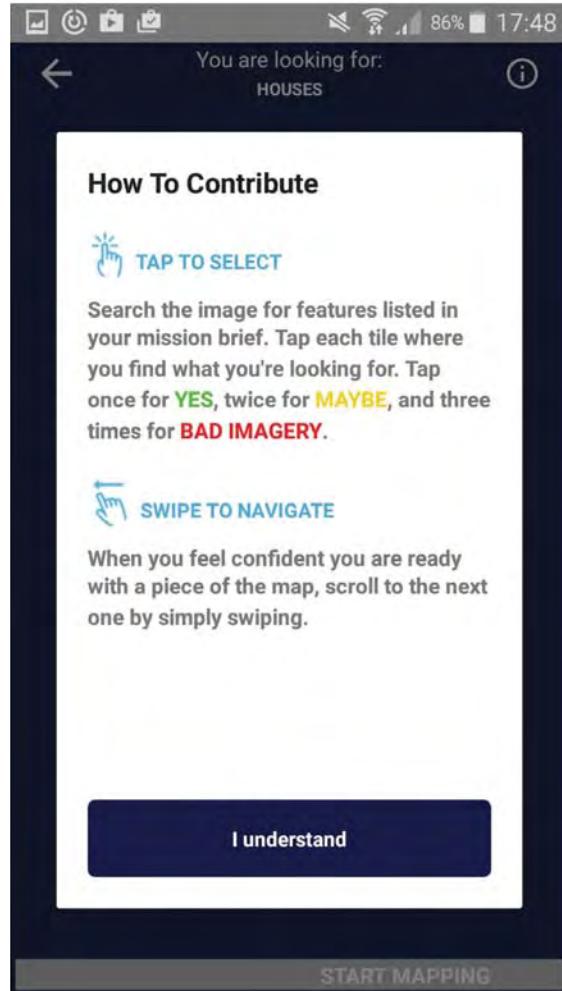
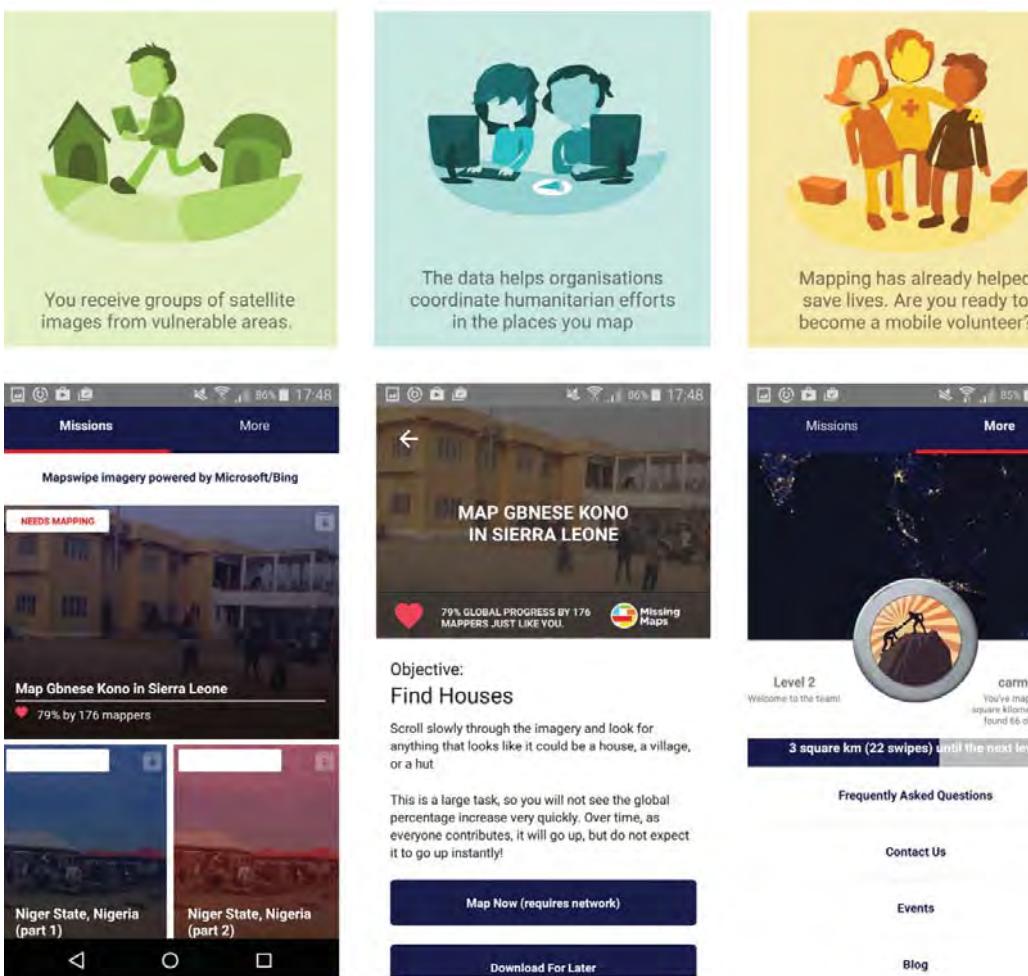
2016

sod, twine, 3rd floor apartment





# MapSwipe



# MAPSWIPE

2016

MapSwipe is a mobile app developed for the Missing Maps Project, an open collaboration founded by the American Red Cross, the British Red Cross, Humanitarian OpenStreetMap Team (HOT), and Médecins Sans Frontières/Doctors Without Borders (MSF), to enable fast satellite image classification on mobile devices.

I was able to participate in this project through the support of the GSD's Community Service Fellowship Program. While

there are many people and organizations involved in the operation of the Missing Maps Project, the MapSwipe development team was quite small - the lead programmer, the lead designer, and me. The small size of the team allowed me to work on many diverse tasks, including research and analysis of the problem domain, UI/UX design and testing, visual asset production, copywriting, level design, community outreach, PR, and even some minor contributions to the code.

## BEE SAFE

### Base Landscape Architecture

Despite their known toxicity to pollinating insects and the known importance of pollinators to ecosystems, the effect of neonicotinoids on pollinators in practice remains controversial. Given the large number of children's learning environments, pollinator gardens, and urban farms in our portfolio, BASE Landscape Architecture considers neonicotinoid pesticides to be an unnecessary risk, especially in non-agricultural environments. Since habitat loss and malnutrition have also been identified as factors that contribute to pollinator decline, urban and suburban landscapes with dense, diverse forage are increasingly important pollinator refuges. After we learned of several instances of undisclosed neonicotinoids in plants labeled bee-friendly, we undertook this research project to ensure that our projects are serving their intended purpose - that is, that they are not attracting bees and making use of their services as pollinators only to unintentionally poison them. While parts of our final documents are specific to the Bay Area, most of our research is relevant to landscape architects working anywhere, and our methodology can be generalized to produce similar documents for any locality.

These documents include an overview of legislation and policy topics surrounding the usage and labeling of systemic pesticide products. In most jurisdictions, there is no requirement for transparency in pesticide use. In jurisdictions where disclosure is required, the agrochemical industry has fought back aggressively. In the United States, many state level regulatory bodies will not enact regulation that is more stringent than that of the EPA. Currently, the EPA is waiting on the results of another round of field-testing before imposing any new regulations on neonicotinoids. Additionally, the call for further studies on bee toxicity in the recently released report by the presidentially mandated

pollinator task force has the mixed effect of raising awareness about this issue while further delaying regulatory action until new research is available. We hope that the information collected here will provide useful precedents for those advocating for pollinator protection programs in their own areas.

Given the limitations of governmental oversight of neonicotinoid pesticides, we have attempted to produce a toolkit of proactive measures that landscape architects can take to ensure that their projects are safe for pollinators. Our findings are compiled on our website and in a summary handout that draws on the Center for Urban Pedagogy strategy of engaging and informing. The handout is intended to provide an overview of the issues and a list of actionable items applicable to professionals and hobbyists alike. It includes a guide to asking a grower about their pest management strategy, a confidence rating system for growers with bee-friendly pesticide programs, a list of such growers in the Bay Area, in addition to guidelines for specification writing and maintenance plans. This information, expanded and tailored to landscape architects, will also be presented by BASE and the San Francisco Department of the Environment at the National American Society of Landscape Architects Conference in Chicago this fall. This research is currently being put into practice through the transformation of a Dolores Street median in San Francisco, California, from turf into a drought tolerant pollinator habitat.

BEE SAFE/BASE LANDSCAPE ARCHITECTURE/2015

I wrote this article and designed the brochure pictured above on behalf of BASE Landscape Architecture. The BEE SAFE campaign is intended to make the information I gathered and analyzed that summer to support Patricia Algara's talk at the 2015 National American Society of Landscape Architects Conference open and accessible to the public.

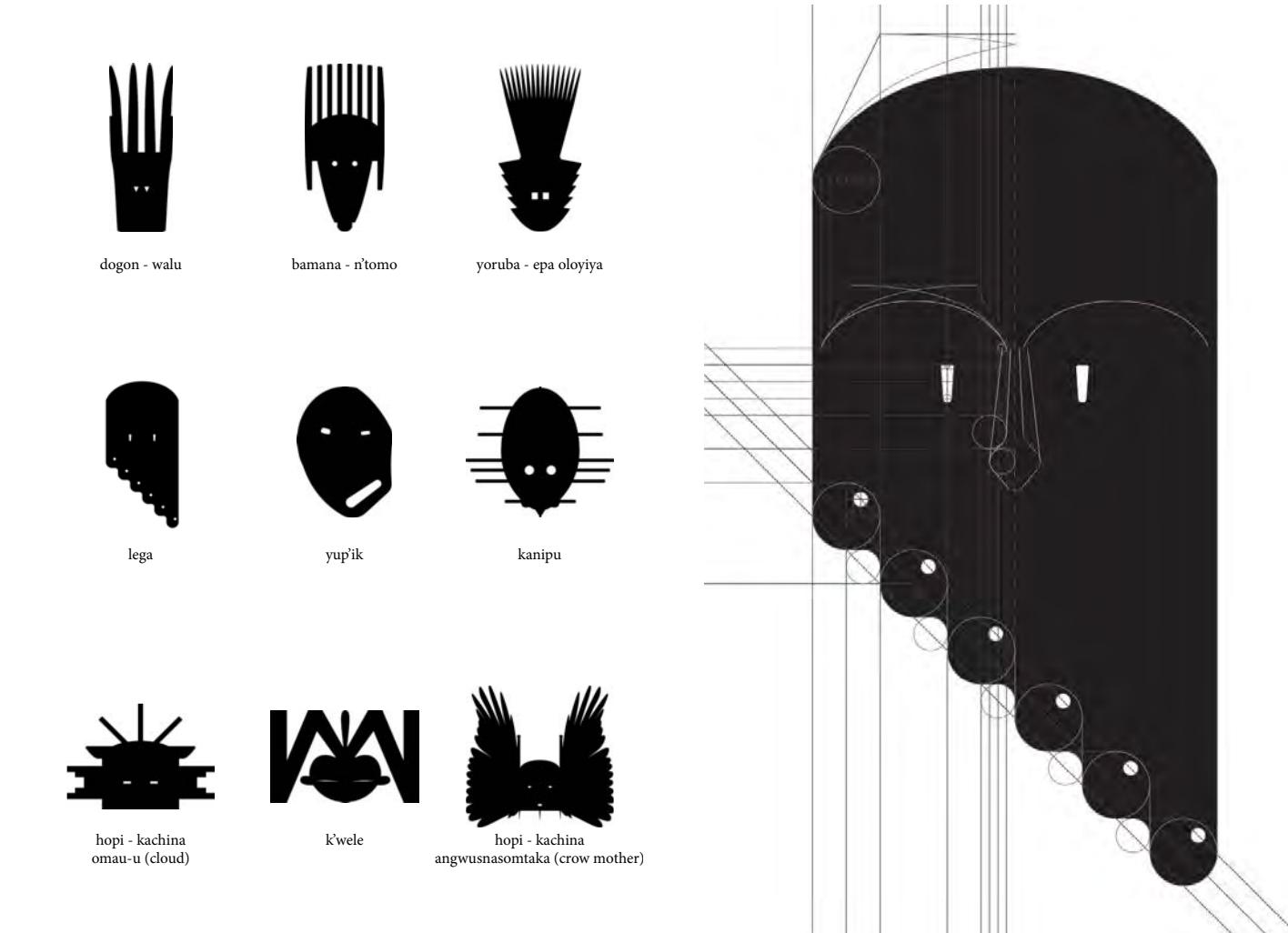
This project and the article were submitted to the World Landscape Architecture Magazine and published in WLA 21 | Research & Policy in the fall of 2015.



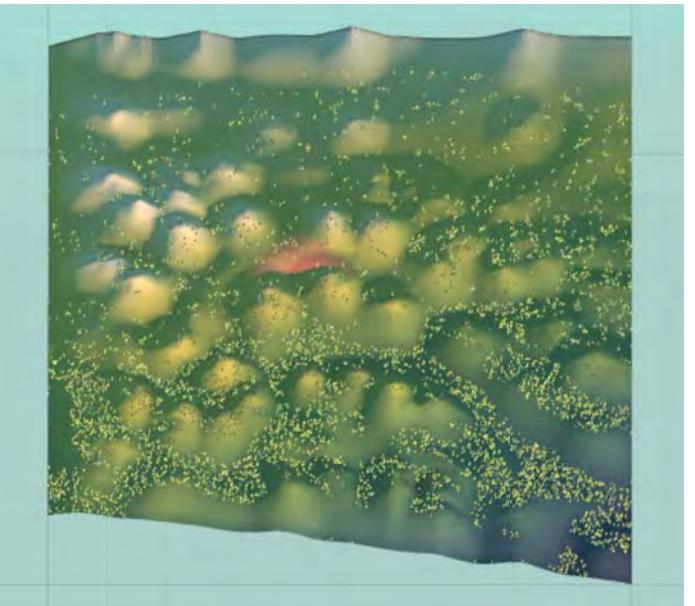
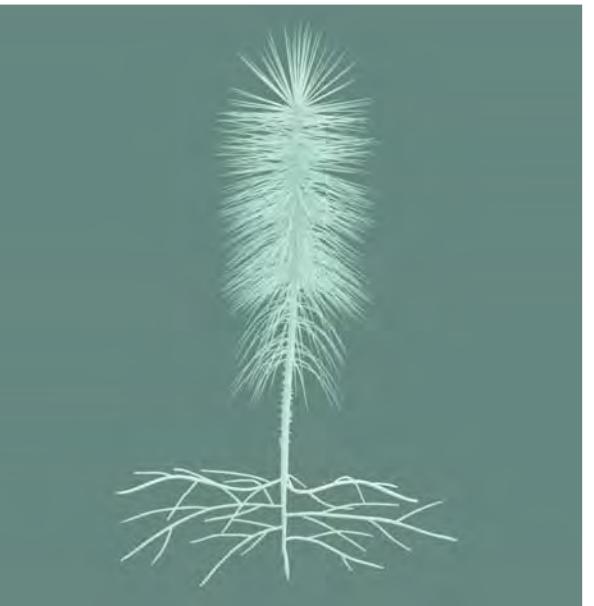
MASK/WOJR/2014

These studies of masks are for a house by WOJR that hovers in a forest overlooking a lake. While in design, the owner's brother died in the lake and the project took on a more meditative, monastic quality. A screen, charged with themes of transformation and isolation through the symbolism of masks, blurs the facade of the house into the surrounding trees. After gathering an extensive catalog of masks, I graphically analyzed and redrew the

most promising. The mask ultimately chosen to inform the screen was the N'domo mask, which appropriately belongs to an initiation society that practices ritual silence, encourages introspection and self awareness, and explicitly connects the horns of the mask to plants shooting out of the ground.



# FABRICATION + MODELING



SLEIPNIR CHAIR/INTRO TO COMPUTATION/2012

Chair design named after Odin's eight legged horse. The assignment asked for an initial chair design, which was then to be reinterpreted so that it could be built entirely out of a single sheet of plywood. The final chair has a working plywood hinge.

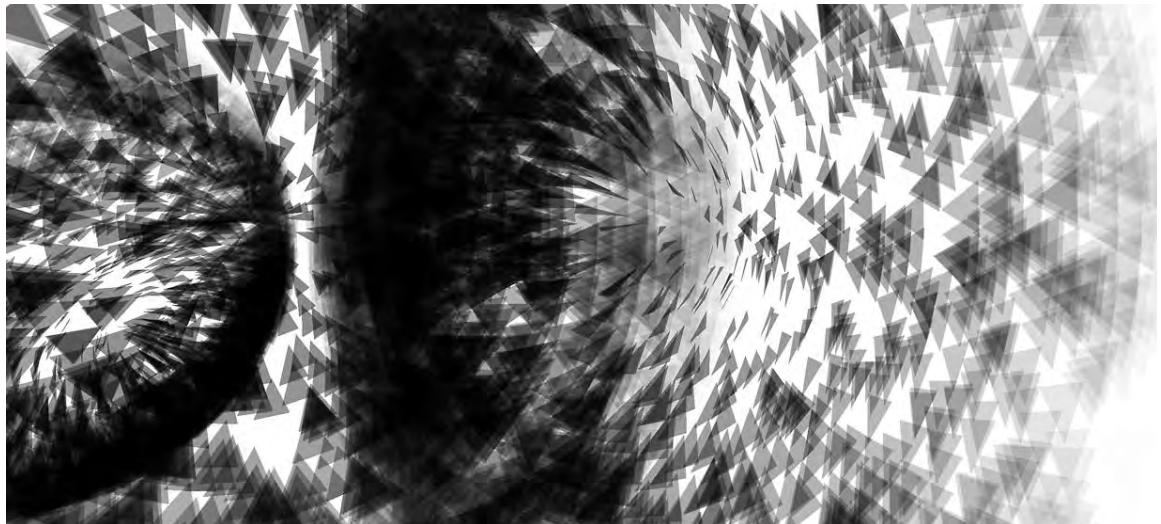
◀ | PINUS PALUSTRIS/2017

Longleaf Pine sapling modeled in Rhino.

▶ | ELK SIM/2016

Parametric terrain modeled in Rhino with Grasshopper. Elk simulation and gameplay created in Unity.

# ANIMATION



^ | SOAP/2012

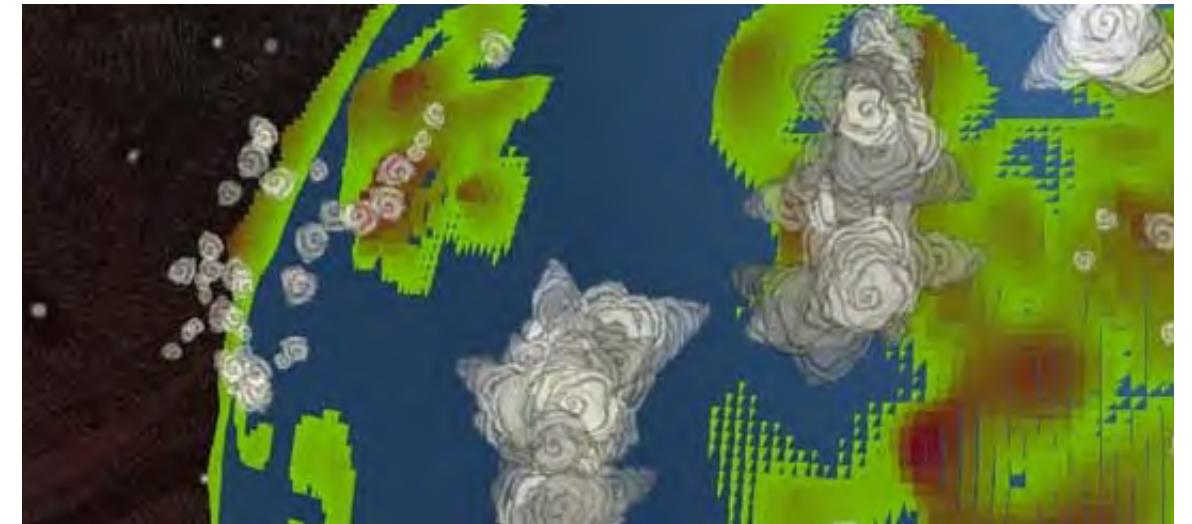
Stills from an interactive Processing application based on the organizational logic of polar molecules in a soap film.



^ | AFTER PARTY/2012

1:30m stop motion with party detritus. After Party was screened at two juried shows, the 2012 SMFA Film & Animation Annual and the 16th CMS Media Spectacle, where it won Best Animation.

# VIDEO GAMES



^ | ENTROPY/2009

Entropy is a meditative sandbox game in which the player draws land masses and clouds with associated musical themes on the surface of a little blue planet. For this project, I directed the look and visual feel of the game, creating all art assets and working with programmers to nudge animation variables until we found the most delightful spin of cloud and the most stately eruption of mountain. Made in under 48 hours with a team at MIT's GAMBIT Game Lab for the Global Game Jam 2009 and featured as one of the best games from that event by IndieGames.com.

IndieGames.com article Best of Global Game Jam:  
[http://www.indiegames.com/2009/02/best\\_of\\_global\\_game\\_jam.html](http://www.indiegames.com/2009/02/best_of_global_game_jam.html)

^ | THE BRIDGE/2009

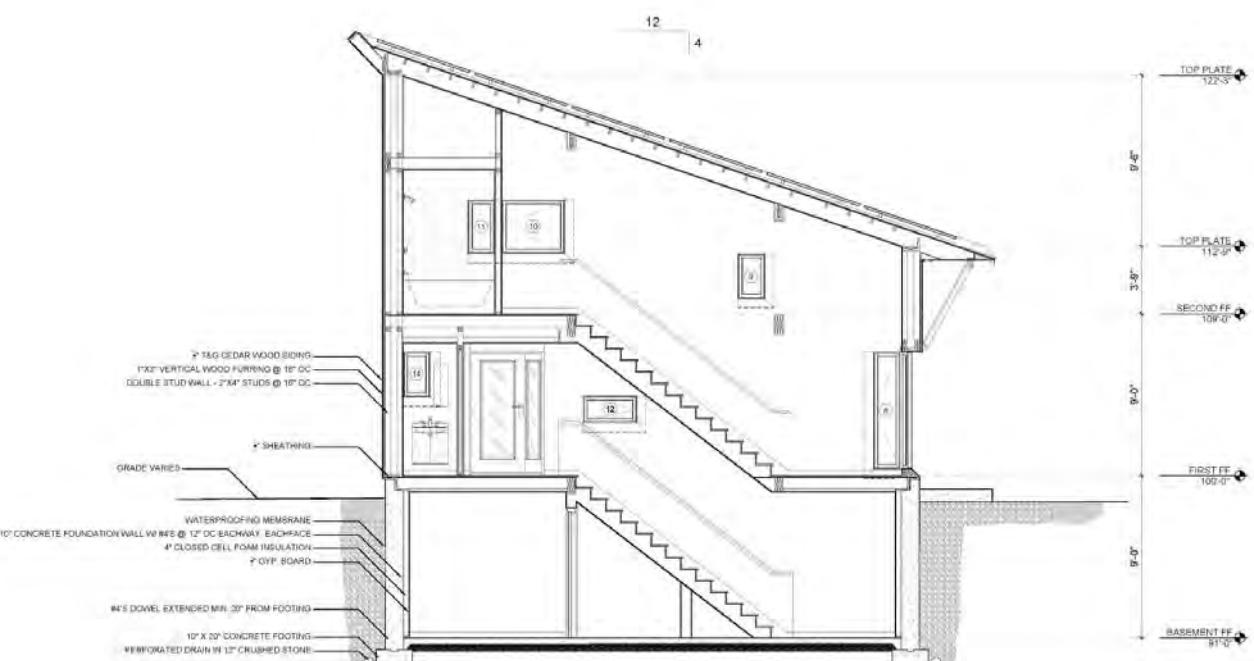
Made with MIT GAMBIT Game Lab team led by Doris C. Rusch. I produced all art assets for the prototype, and did character design and animation for the final version (pictured).

More information and related publications here:  
<http://gambit.mit.edu/loadgame/thebridge.php>

# DRAWING



# FUN + PROFIT



^ | LIFE DRAWING/Various years

18" x 24"  
graphite on newsprint

^ | CONSTRUCTION DRAWING/2015

Section drawing for small solar house project in Lexington, MA.



^ | NECKLACES/2016

approximately 1" x 1" each  
broken laser cutter, 18" gold and silver chains

^ | SOFT ROCK/2015

20" x 16"  
felted wool

# ALISON ORELLANA MALOUF



## EXPERIENCE

### 3D Printing Technical Assistant

Harvard GSD Fabrication Lab | Cambridge, MA | Fall 2015 - Present  
Consultation on rapid prototyping process and file preparation, file review, operation and maintenance of 3D printing equipment. Software design and development for interactive app to train students in equipment use.

### Harvard GSD Community Service Fellow

Missing Maps (MSF UK/HOT/TRC) | San Francisco, CA | Summer 2016  
Joined the MapSwipe team to work on research and design, including UX, in addition to performing myriad other tasks needed for our 3-person development team to bring a complete mobile app from design to release in 3 months.

### Research Assistant

BASE Landscape Architecture | Berkeley, CA | Summer 2015  
Research on policy and practice issues surrounding pesticides to support a talk at the ASLA 2015 National Conference. Design of graphics communicating this research and writing of an abstract that was published in WLA Magazine.

### Designer

Paul Lukez Architecture | Boston, MA | Fall 2014 - Present  
Research, design of graphics and diagrams, permit and construction drawing, digital study modeling, and conceptual rendering for residential, institutional, and urban scale projects.

### Architectural Intern

WOJR | Boston, MA | Spring 2014  
Research, documentation, analysis, and drawings of a series of extra-architectural cultural artifacts - including but not limited to African tribal masks - as they related to architectural design projects.

### Fabrication Intern

Höweler + Yoon Architecture | Boston, MA | Fall 2013

### Freelance Vector Stock Illustrator

Shutterstock, iStockphoto, and others | 2012 - present

### Artist

Independent game design team with Alec Thomson | Boston, MA | Summer 2012

### Architectural and Curatorial Intern

Studio Techne Architects + The Sculpture Center | Cleveland, OH | Summer 2011

### Research Intern

Speech Communication Group at MIT Research Laboratory of Electronics | 2009

### Illustration Intern

MIT GAMBIT Game Lab | 2009

440 759 3319  
aomalouf@gmail.com

## SKILLS

### Art:

2D media  
woodworking/joinery  
mold making and casting  
welding and metal shaping  
digital video production  
animation  
laser cutting  
3D printing  
CNC routing  
+other methods of digital fabrication

### Software:

Photoshop/Illustrator/  
InDesign/Premiere/After Effects

ArcMap/ArcGIS/QGIS  
Rhino/Grasshopper  
AutoCAD/3dsMax

Final Cut Pro  
Dragonframe

Processing/JavaScript/HTML/CSS/  
Python/beginning R

Language: fluent English, good French, some Latin and Spanish, beginning Arabic, mangled Swahili

## ACTIVITIES

MIT Shakespeare Ensemble, Illustration Editor of The Tech, Art Director of Voo Doo: "MIT's only intentionally humorous campus publication", MIT Medlinks, Projection for MIT Lecture Series Committee, Middle Eastern Dance

Elected Positions: Historian of tEp (MIT living group), ASNAP of tEp, Vice President of Senior House, Haus Chameleon of Senior House

## AWARDS/EXHIBITIONS/PUBLICATIONS

2017 Penny White Grant

2016 Greater Boston Area Community Service Fellowship

2015 *Artifacts - Seven Objects Since Rome*, Jai & Jai Gallery, Los Angeles, CA

design research and drawings for WOJR's MASK project, supported by the American Academy in Rome

Patricia Algara, Sutter Wehmeier, Alison Malouf, Natalie Martell, Megan Stevens, "BEE SAFE," World Landscape Architecture Magazine, WLA 21 | Research + Policy, pp. 45-48

Article on BEE SAFE research project written on behalf of Base Landscape Architecture

Mirko Ilic, Steven Heller, *Presenting Shakespeare: 1,100 Posters from Around the World*, Princeton Architectural Press, Fall 2015

Poster design for the MIT Shakespeare Ensemble's Fall 2014 production of Othello included

Dean's Merit Scholarship, Harvard University

Finalist, Boston Living with Water Competition

Project Coordinator and Job Captain of team at Paul Lukez Architecture

2014 Best Animation and Animation Runner-Up, *16th Annual CMS Media Spectacle*, Boston, MA

Honorable Mention, Harold and Arlene Schnitzer Prize in the Visual Arts

*Harold and Arlene Schnitzer Prize in the Visual Arts Exhibition*, Cambridge, MA

2013 *Rights of Way: Mobility and the City*, BSA Space, Boston, MA

work done for Höweler + Yoon Architecture

2012 *SMEA Film and Animation Annual*, Boston, MA

*Boston Festival of Independent Games*, Boston, MA

2011 *Building Below the Radar*, Heights Arts, Cleveland Heights, OH

work done for Studio Techne Architects

*SculptureX*, The Sculpture Center, Cleveland, OH

curation

## EDUCATION

Master of Landscape Architecture  
Harvard University Graduate School of Design | June 2018

Bachelor of Science in Architecture  
Massachusetts Institute of Technology | June 2014

Full Time Non-Degree Student  
School of the Museum of Fine Arts, Boston | 2011 - 2012

