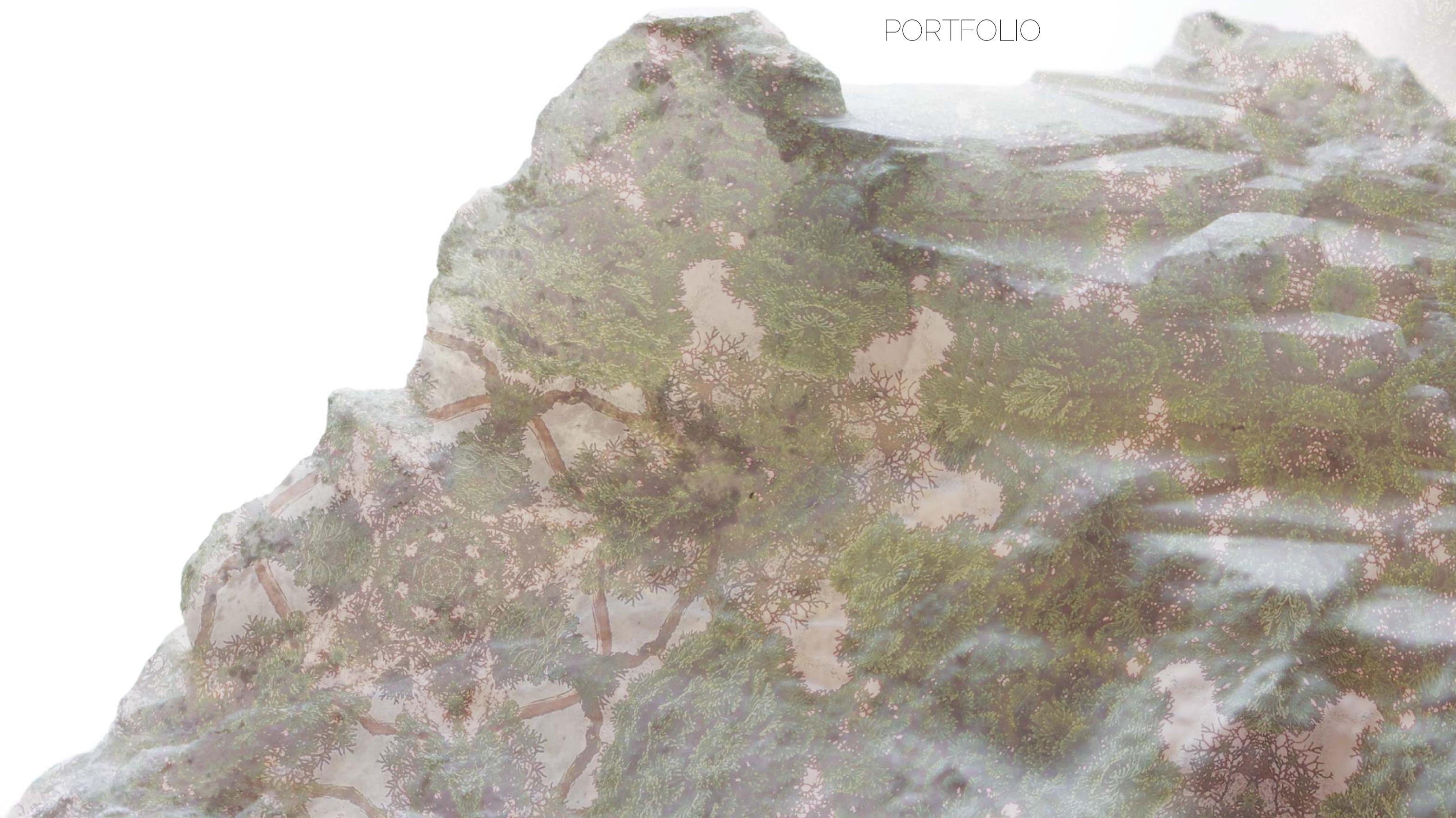


ALISON ORELLANA MALOUF

PORTFOLIO





THE HYDRO-ELECTRIC CANAL

Boston Living with Water Competition
Finalist
Role: Project Manager, Designer
2015

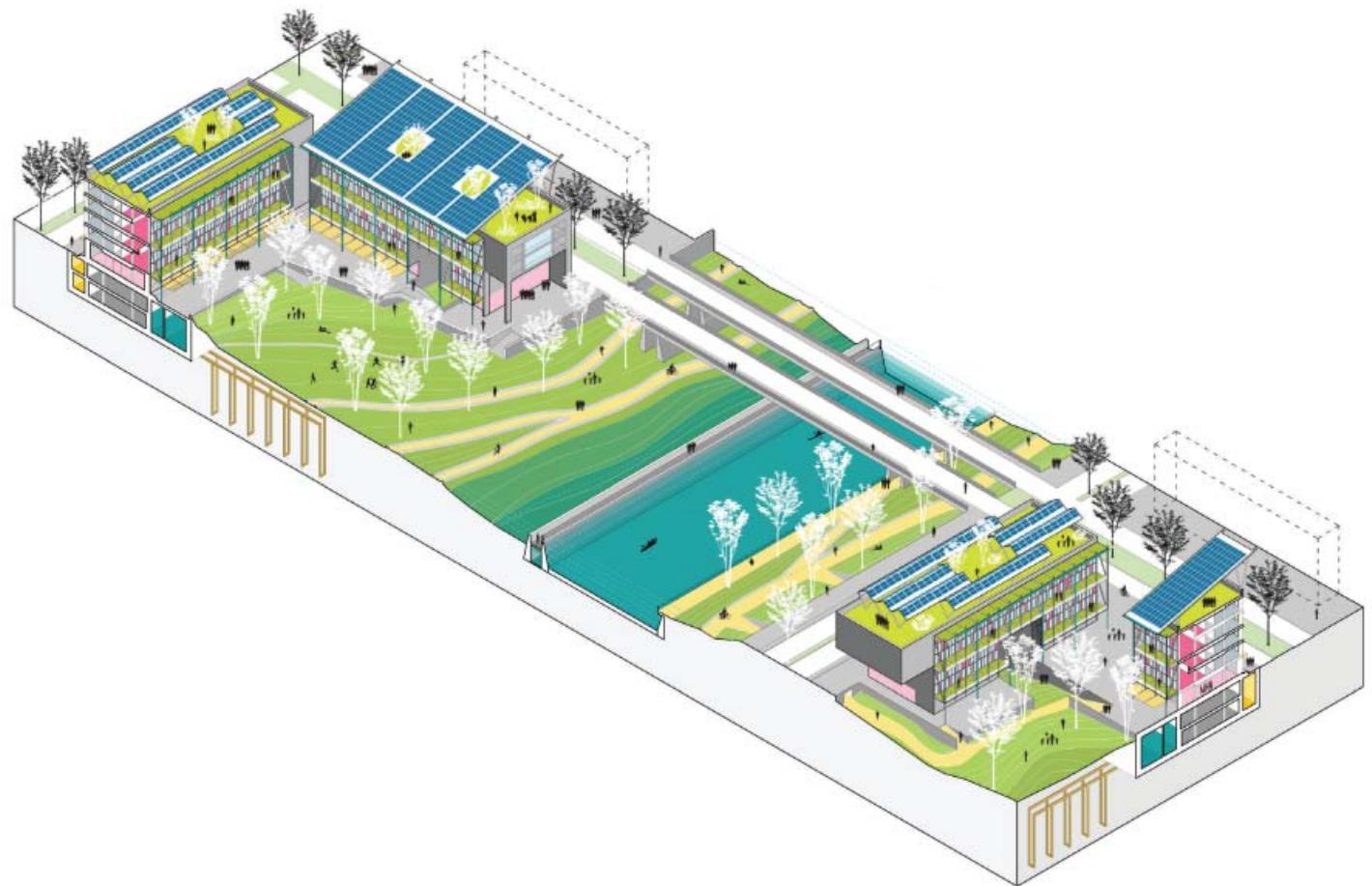
Submitting Team:
Paul Lukez Architecture
C2 Studio Landscape Architecture
Barnraisers Group LLC
Arup
Prof. Anamarija Frankic, UMASS Boston
Simpson Gumpertz & Heger Inc.

Turbine Company Partners/Consultants:
Blue Energy
MJ2 Technologies
Natel Energy
OpenHydro

ABSTRACT

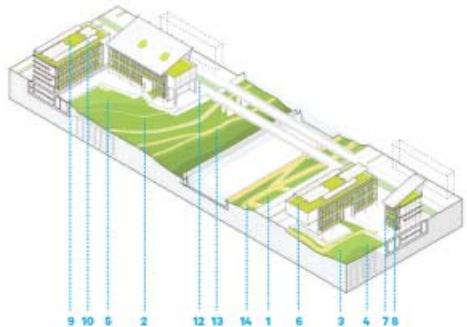
We propose to harness clean energy through hydropower generation from tidal changes and storm surges in low-lying urban areas as a means of shaping economically and environmentally resilient self-sustaining communities. Our proposal offers an array of integrated landscape design, ecological restoration, 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



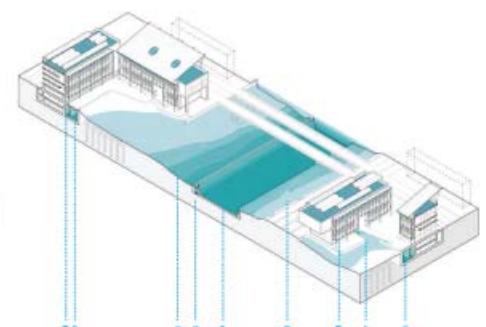
PLACE

Restore a Healthy Interrelationship with Nature



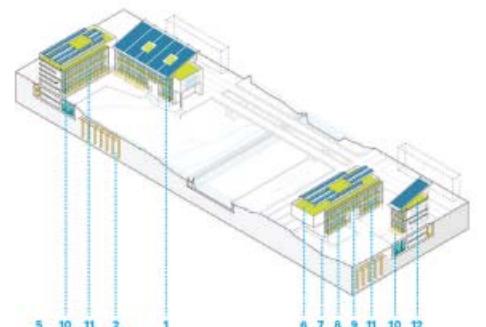
WATER

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 areas > 15 m - 20 m separation
Within the 100 year flood plain

Urban agriculture
Vertical farming
Roof gardens

Habitat Exchange
IL.F.H.P.

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
9. Waterfront accessibility.
Pedestrian paths. Bike lanes.

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.
8. Re-skinning facades
9. Operable shade structures
10. South glazing elements
11. Fresh air and daylight. Operable windows
12. Cross ventilation

Passive sustainable strategies

15 - 100 years (basis strategies)

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

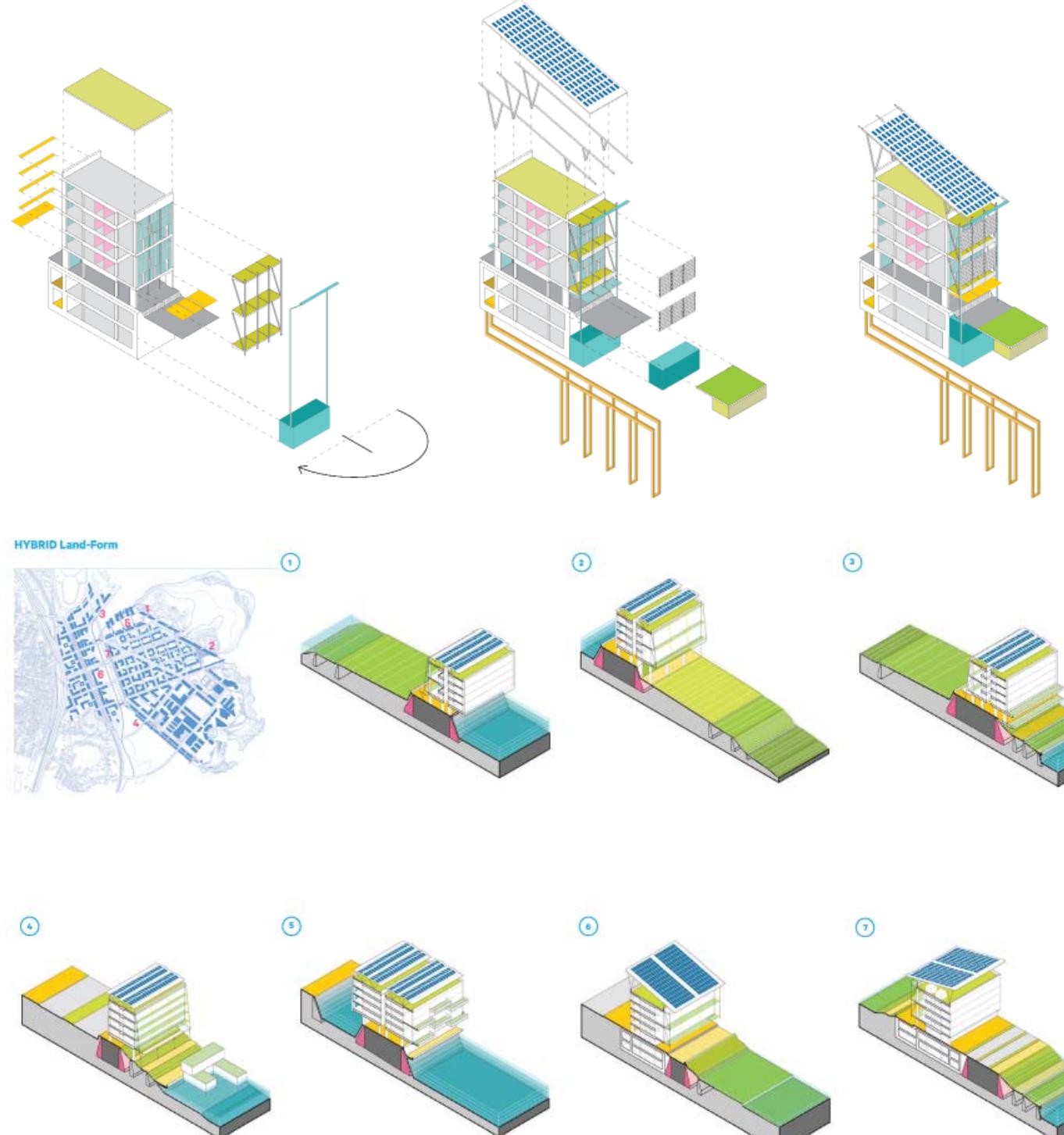
Active sustainable strategies

15 - 100 years (depending on 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.



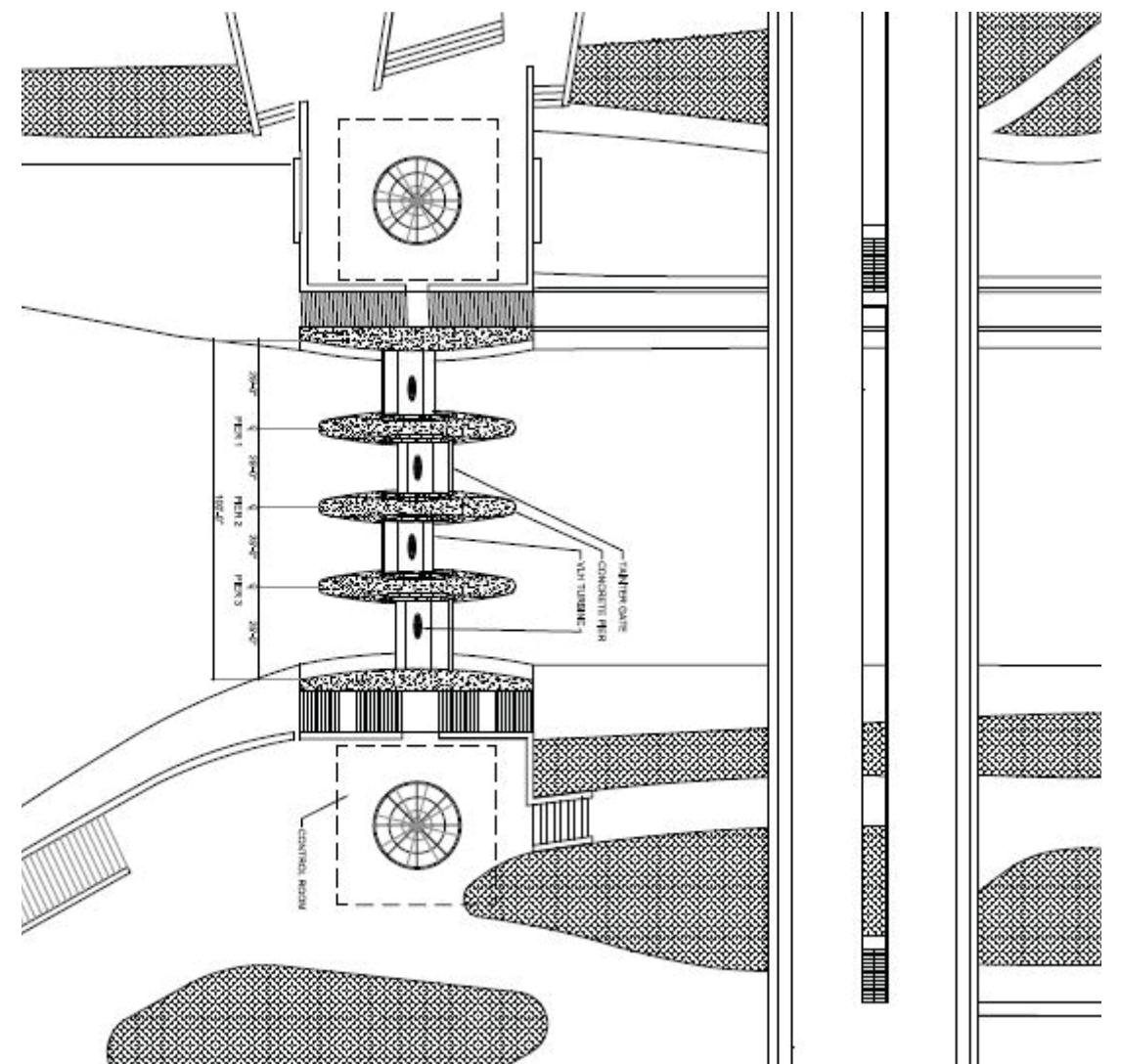
Using the Living Building Challenge as a guide, this proposal calls for 4-6 story mixed-use building clusters around naturally landscaped courtyards that serve as retention ponds for storm surges. All modules must meet LBC standards for energy performance, water and waste management, and material design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

LANDSCAPE DESIGN CONCEPT



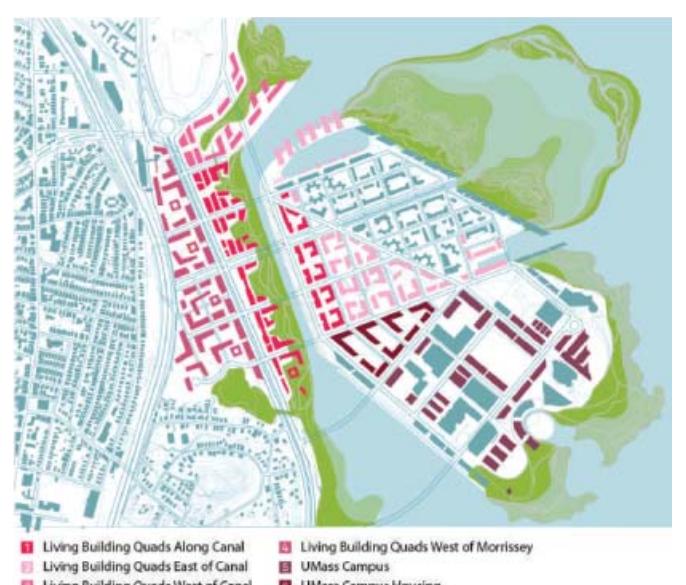
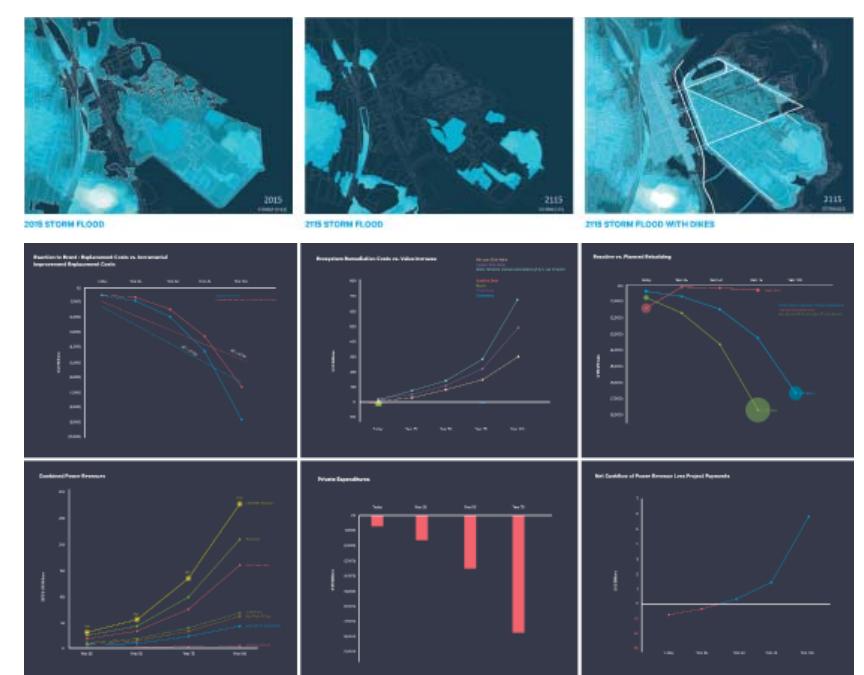
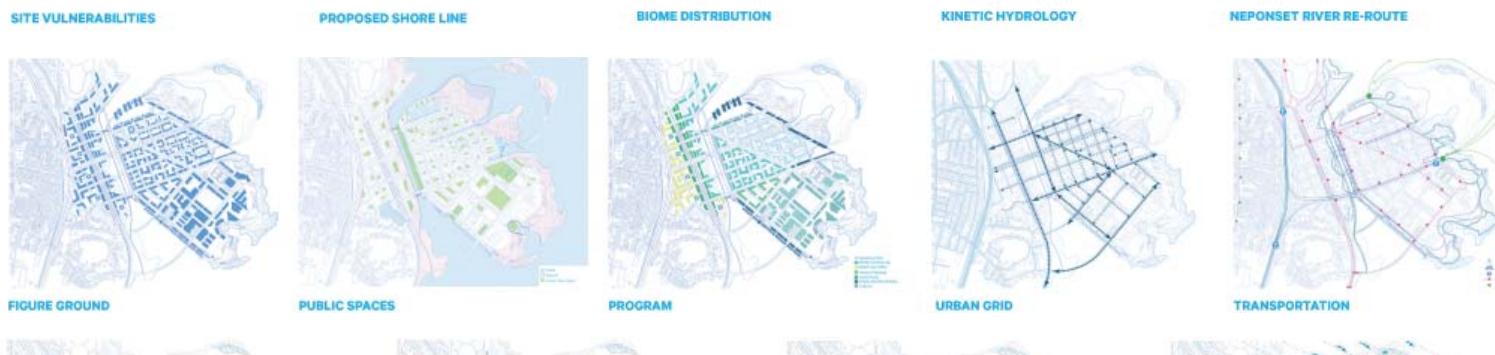
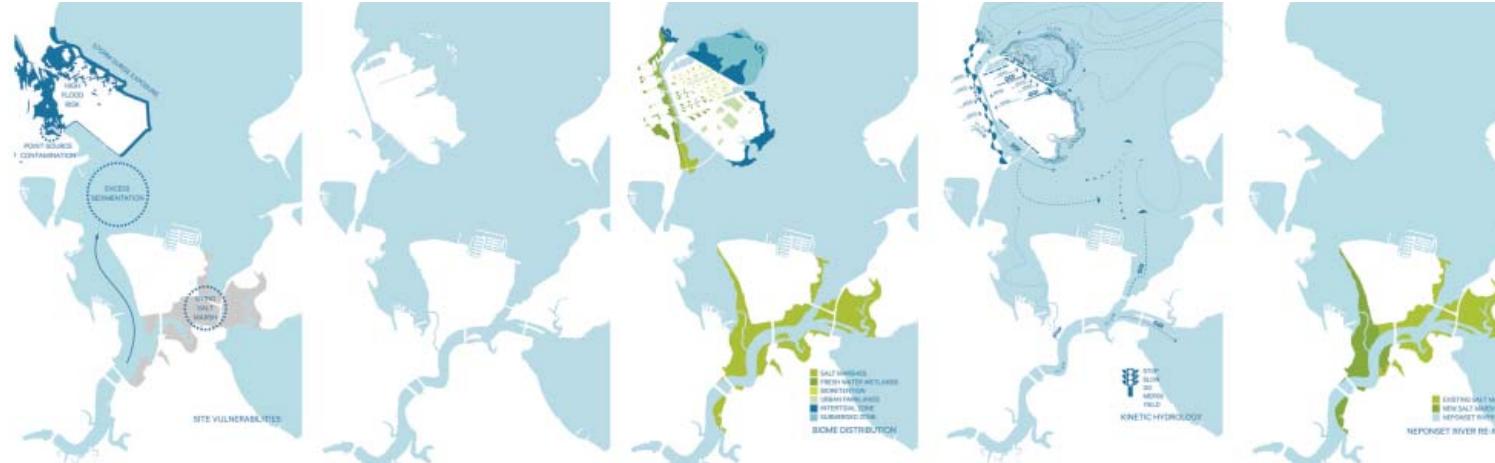
The channel creates an 'urban floodplain' that provides the public with a beneficial civic experience, a signature aesthetic and storm/wastewater treatment. The continuous array of terraced bioremediation wetlands purify and release water into a 'captured' salt marsh, which exchanges salt water with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

DIAGRAMS



SITE PLAN



FINAL BOARDS

THE HYDROELECTRIC CANAL
GENERATING RESILIENT URBAN ECOSYSTEMS

DESIGN PROCESS

An interdisciplinary team of architects, engineers, scientists, and economists developed a hydroelectric canal to generate energy and regenerate the urban environment. The design process involved extensive stakeholder engagement, technical analysis, and iterative planning to create a sustainable and resilient urban ecosystem.

BURNING TEAM

Plan Lake Architects + Team

ADDITIONAL INNOVATIVE CONCEPTS

The innovative plan maximizes energy generation without impacting the natural environment. The design includes a continuous wetland system that captures stormwater and provides habitat for diverse species. The plan also features a long-lasting, low-impact energy storage system that uses thermal energy from the sun to power the hydroelectric turbines.

CORE CONCEPT

Our core concept is to generate energy and regenerate the urban environment. The plan includes a hydroelectric canal that generates energy while creating a vibrant public space. The design also features a continuous wetland system that captures stormwater and provides habitat for diverse species.

DESIGN PROCESS

The process began with a feasibility study to determine the most suitable location for the hydroelectric canal. The team then conducted extensive stakeholder engagement to gather input from local residents, businesses, and government officials. The design process involved iterative planning, technical analysis, and implementation to create a sustainable and resilient urban ecosystem.

TURBINES / ENERGY

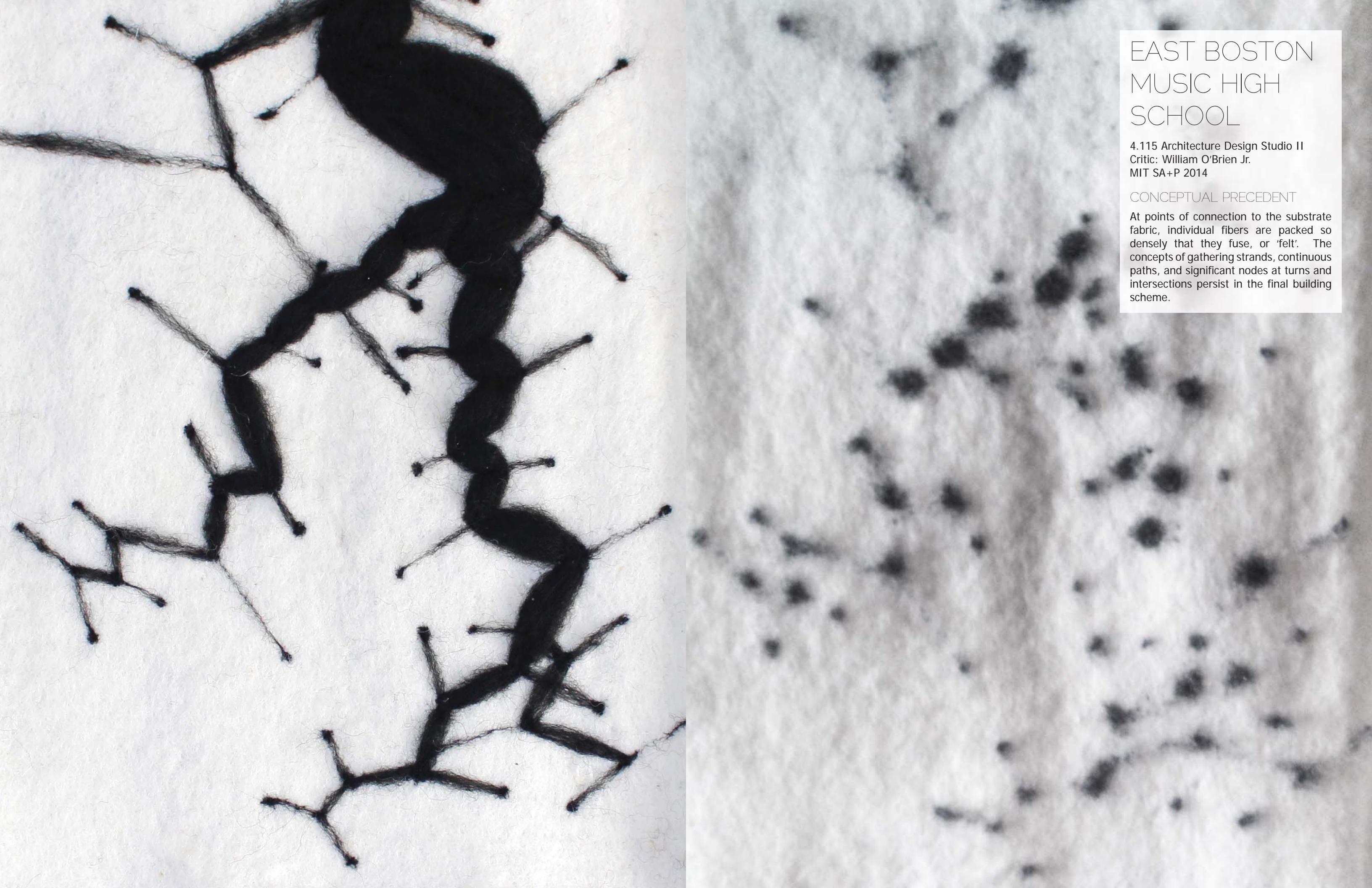
The hydroelectric canal generates energy through turbines that capture the flow of water. The energy generated is used to power the city's infrastructure and support renewable energy initiatives. The design also includes a long-lasting, low-impact energy storage system that uses thermal energy from the sun to power the hydroelectric turbines.

DEVELOPMENT PROCESS AND FINANCE

The development process involves several key steps: 1. Feasibility study: A comprehensive study to determine the most suitable location for the hydroelectric canal. 2. Stakeholder engagement: Gathering input from local residents, businesses, and government officials. 3. Design: Creating a detailed plan for the hydroelectric canal, including its layout, dimensions, and energy-generating capacity. 4. Construction: Building the hydroelectric canal and associated infrastructure. 5. Operation: Managing the hydroelectric canal to generate energy and regenerate the urban environment.

LANDSCAPE / ECOLOGY

The landscape and ecology are integral to the design. The plan includes a continuous wetland system that captures stormwater and provides habitat for diverse species. The design also features a long-lasting, low-impact energy storage system that uses thermal energy from the sun to power the hydroelectric turbines.



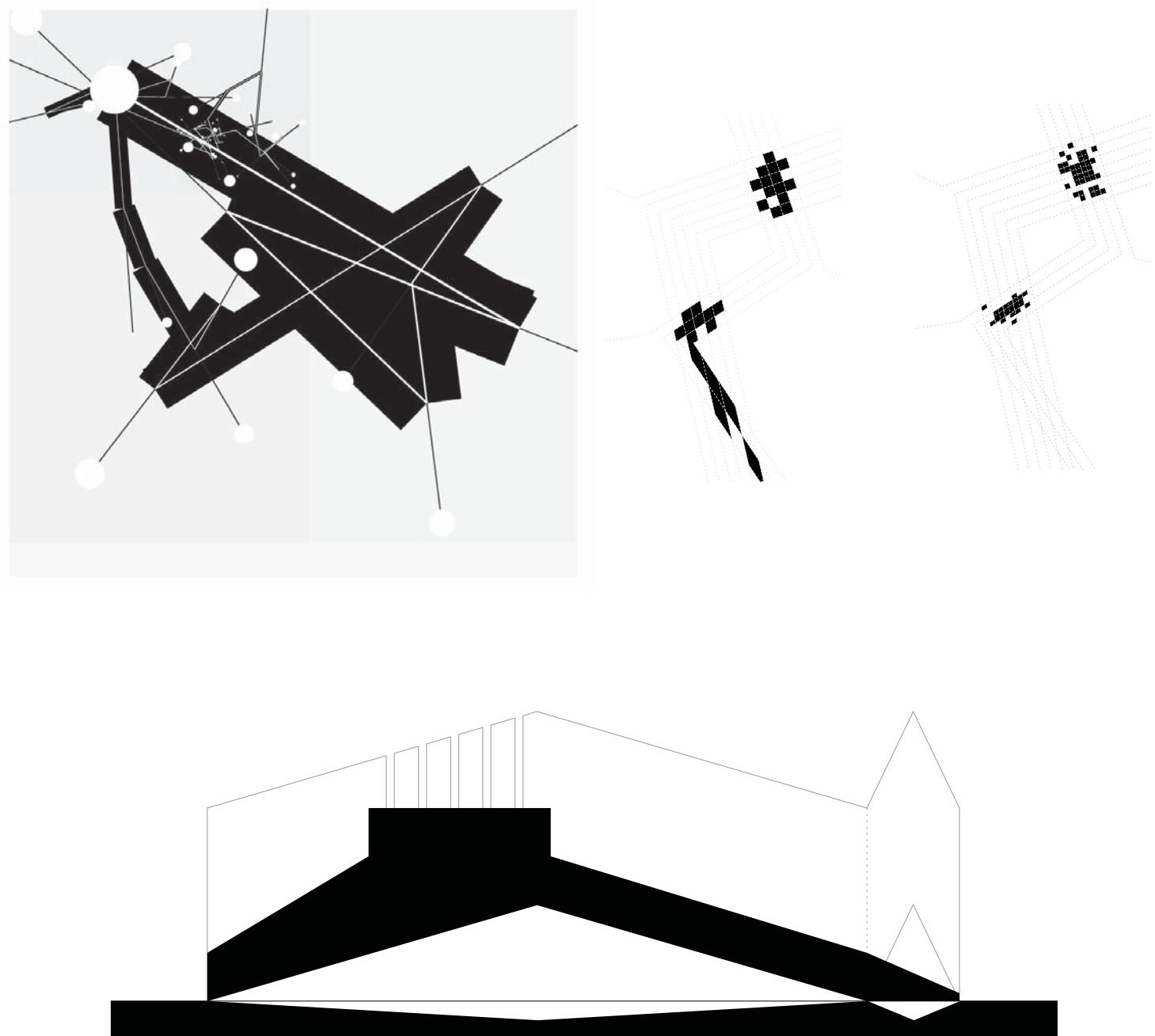
EAST BOSTON MUSIC HIGH SCHOOL

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

CONCEPTUAL PRECEDENT

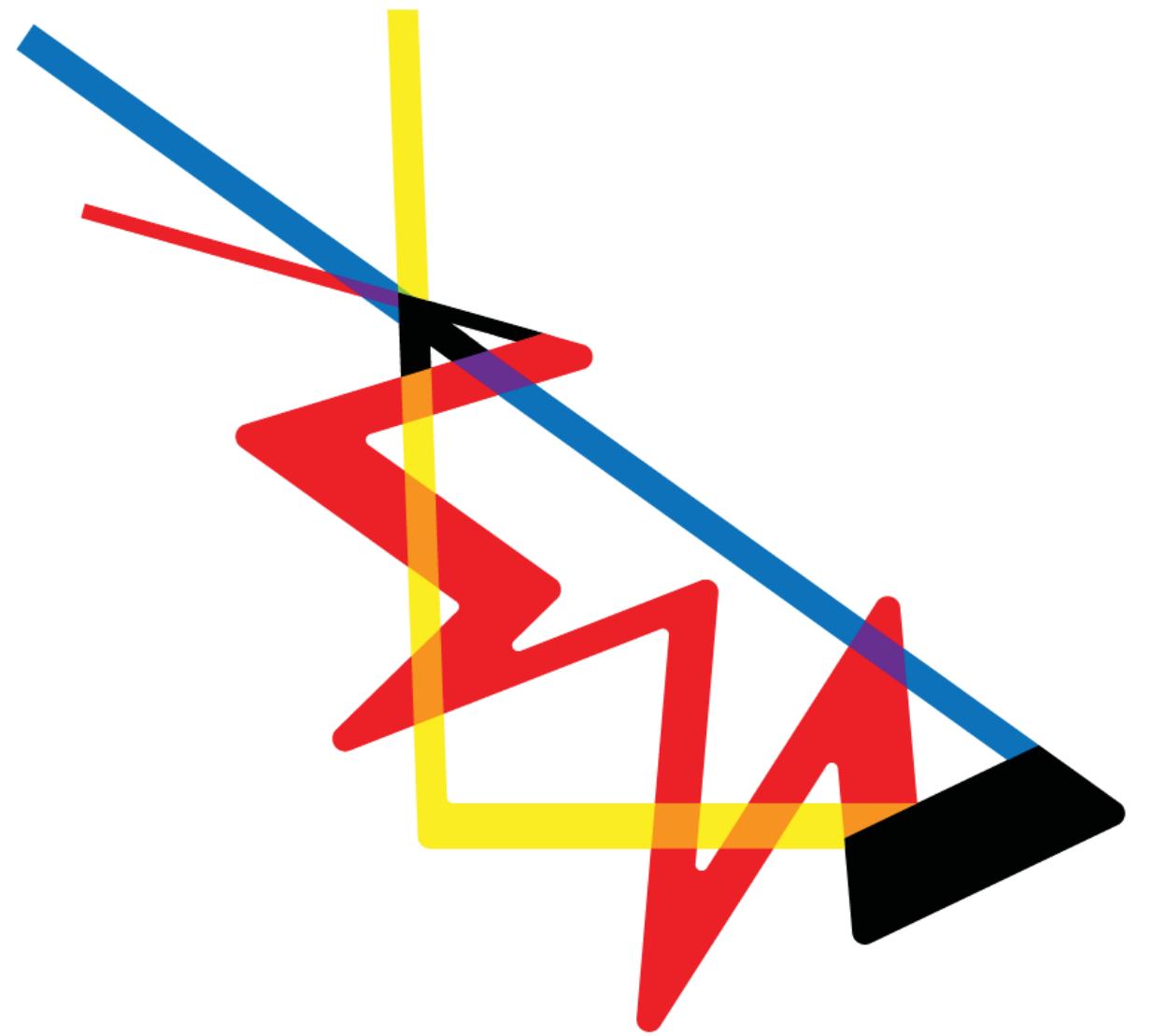
At points of connection to the substrate fabric, individual fibers are packed so densely that they fuse, or 'felt'. The concepts of gathering strands, continuous paths, and significant nodes at turns and intersections persist in the final building scheme.

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.

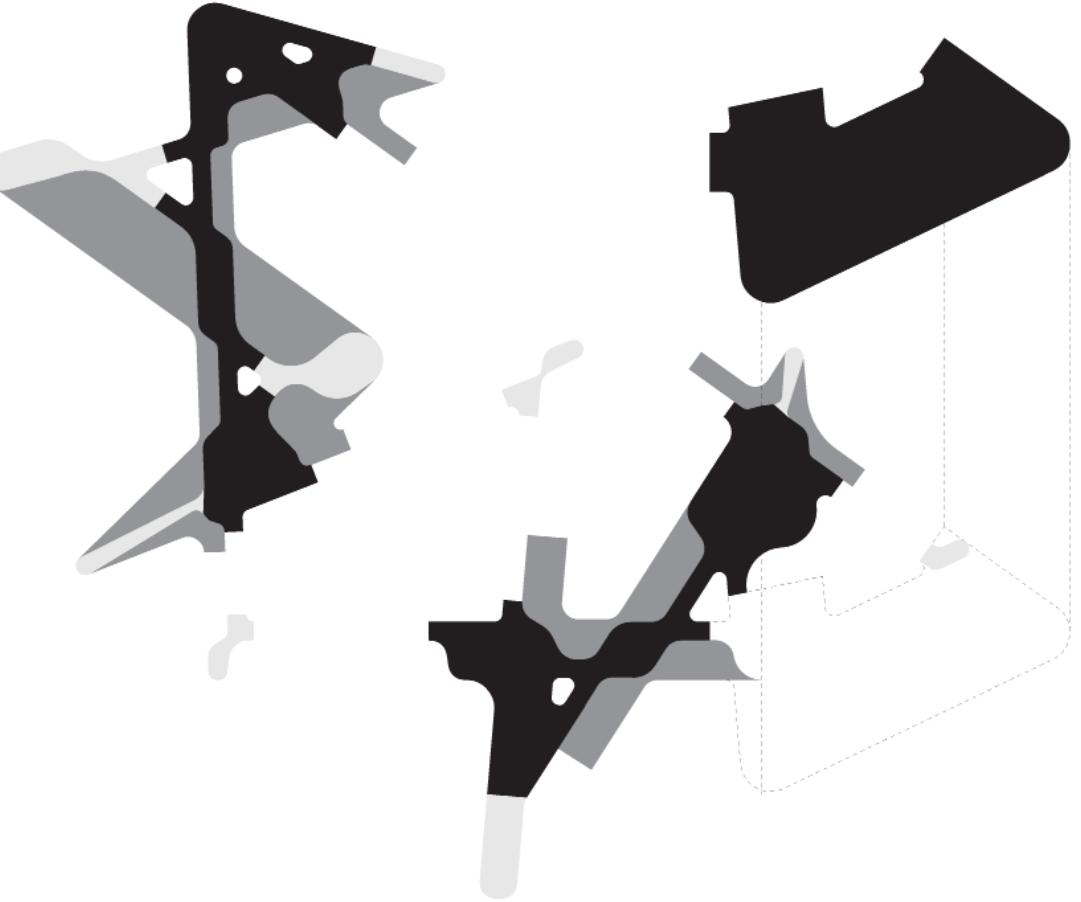
The activity level of the program rises from landscape and parking in the quiet Northwest corner, surrounded by forest and residences, to a dramatically cantilevered, publicly accessible auditorium and event space that abuts the active urban circle to the Southeast.

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.

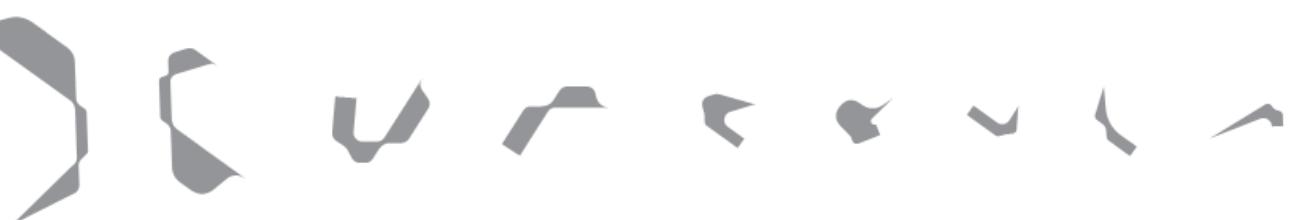
A final type occurs at the turns, where a semi-private space is pinched off of the corridor. The boundaries of these spaces are defined by the extension of successive segments, as though the strand were intersecting itself. At the most extreme points, the glazed interior loop penetrates the opaque outer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



CROSS

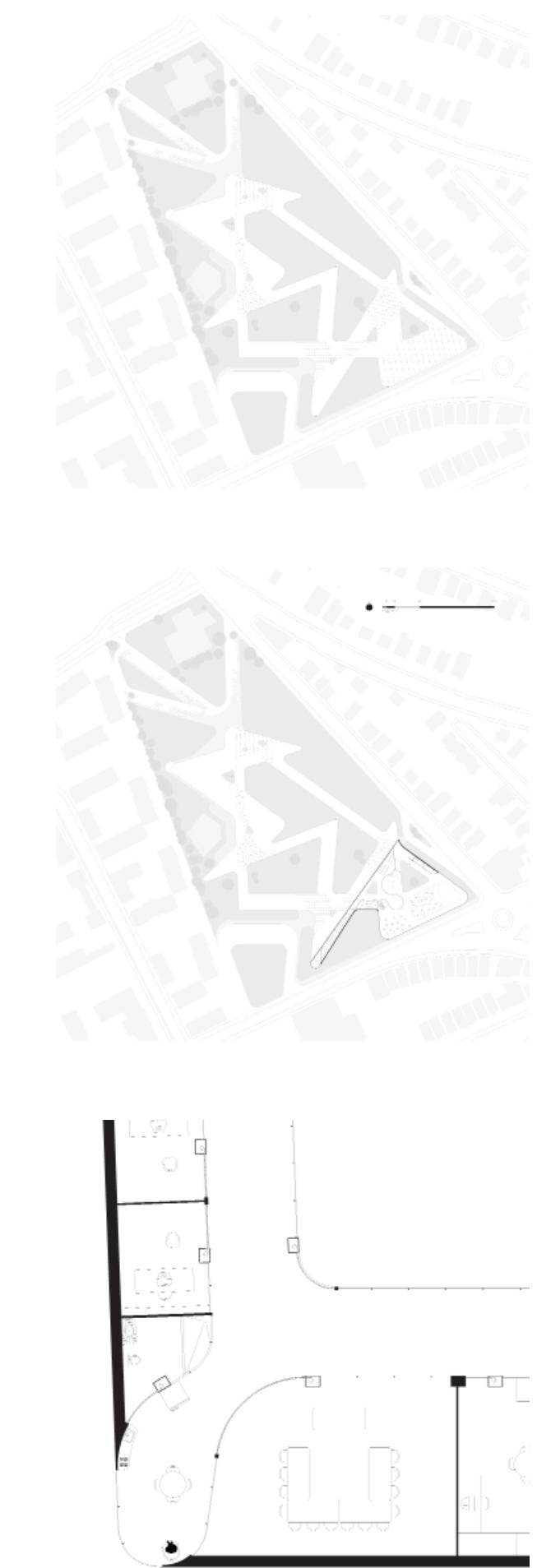
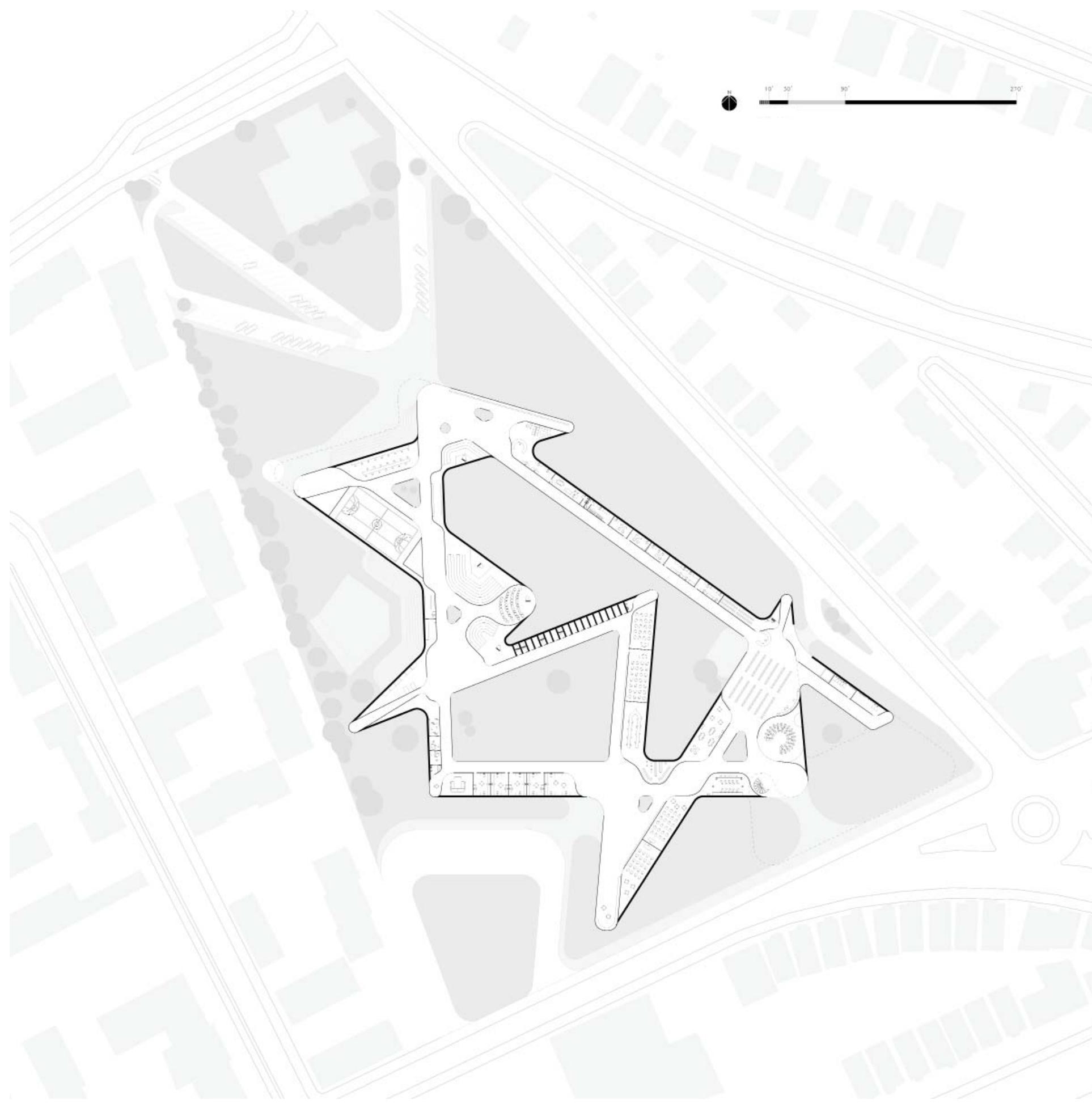


CORNER



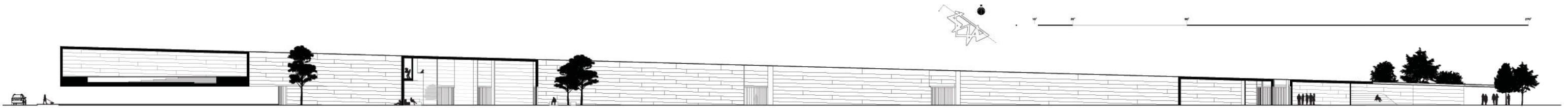
KINK



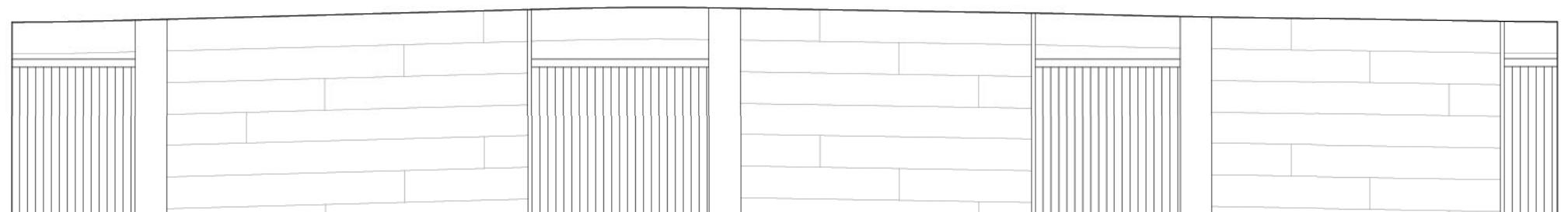
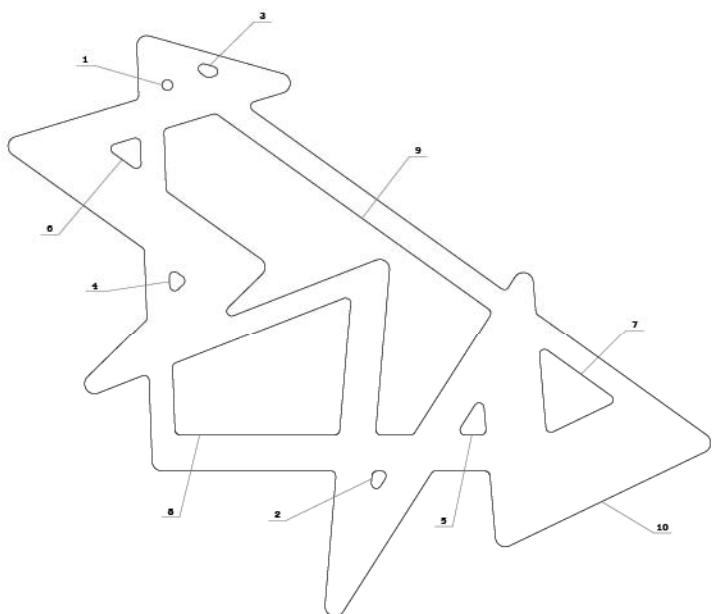
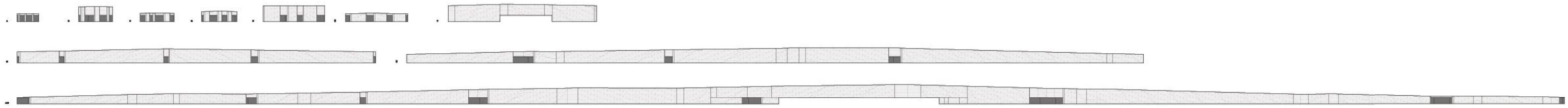


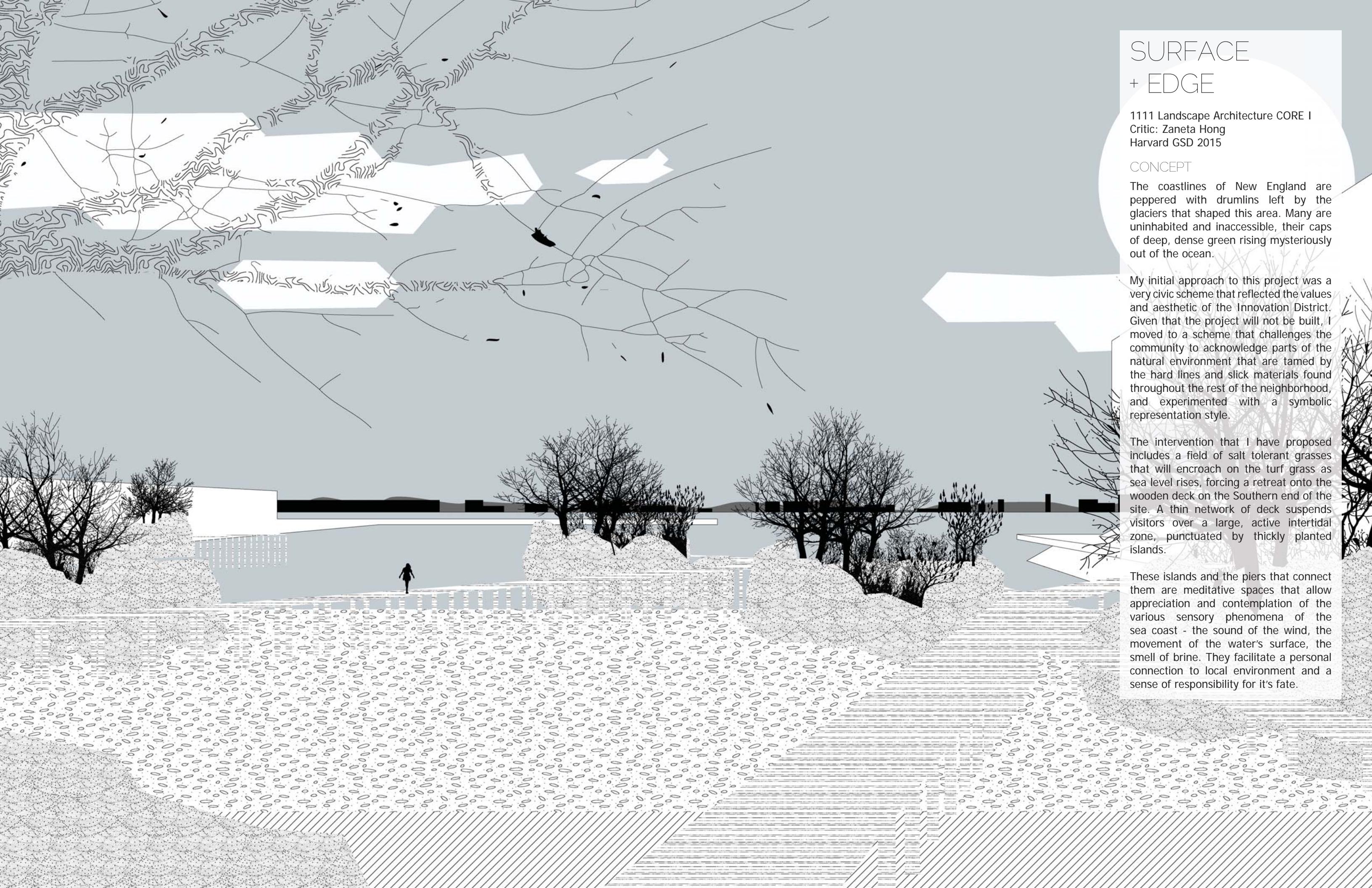
Alison Orellana Malouf | aomalouf@gmail.com

SECTION ON TILT AXIS



UNROLLED ELEVATIONS





SURFACE + EDGE

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

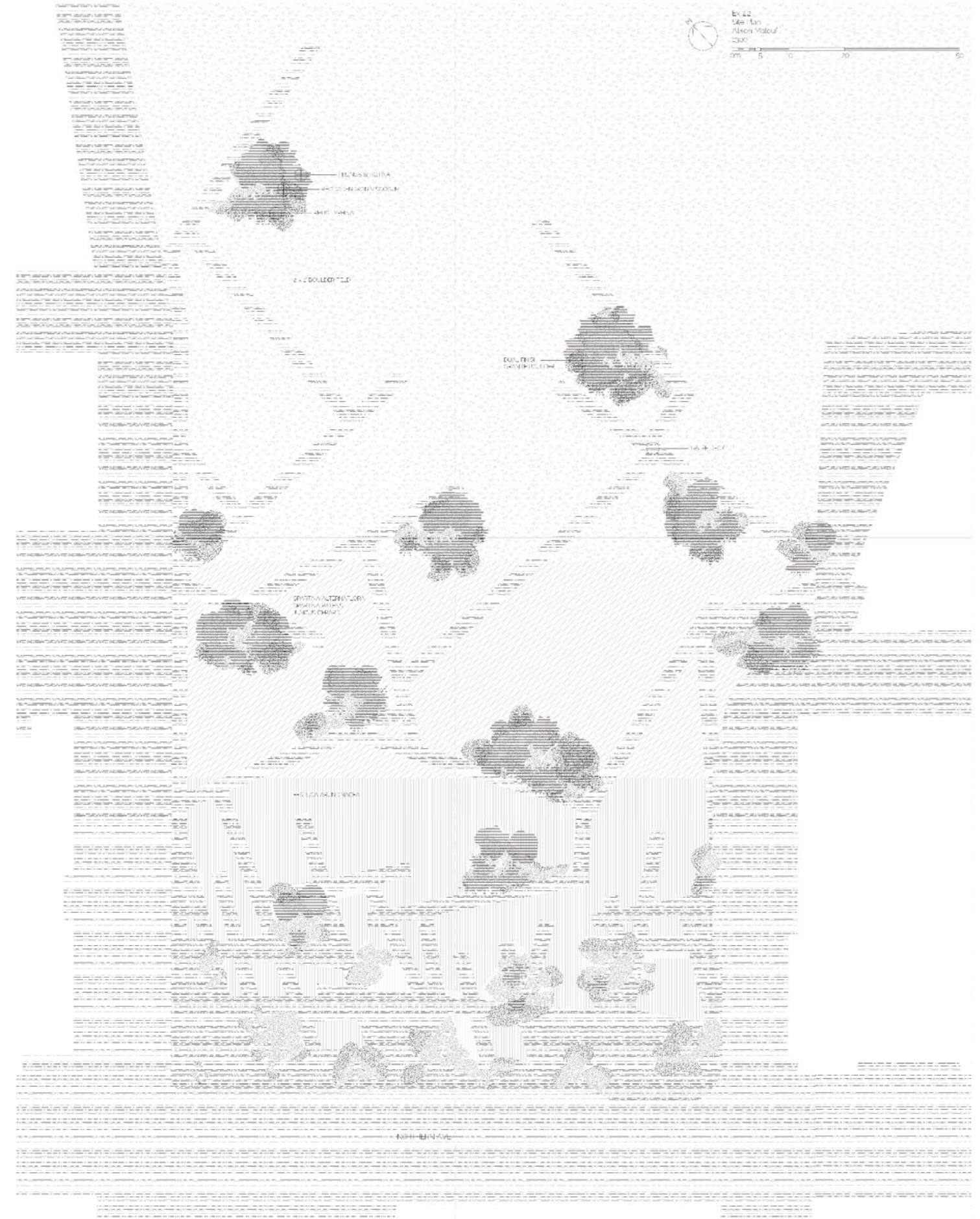
CONCEPT

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.

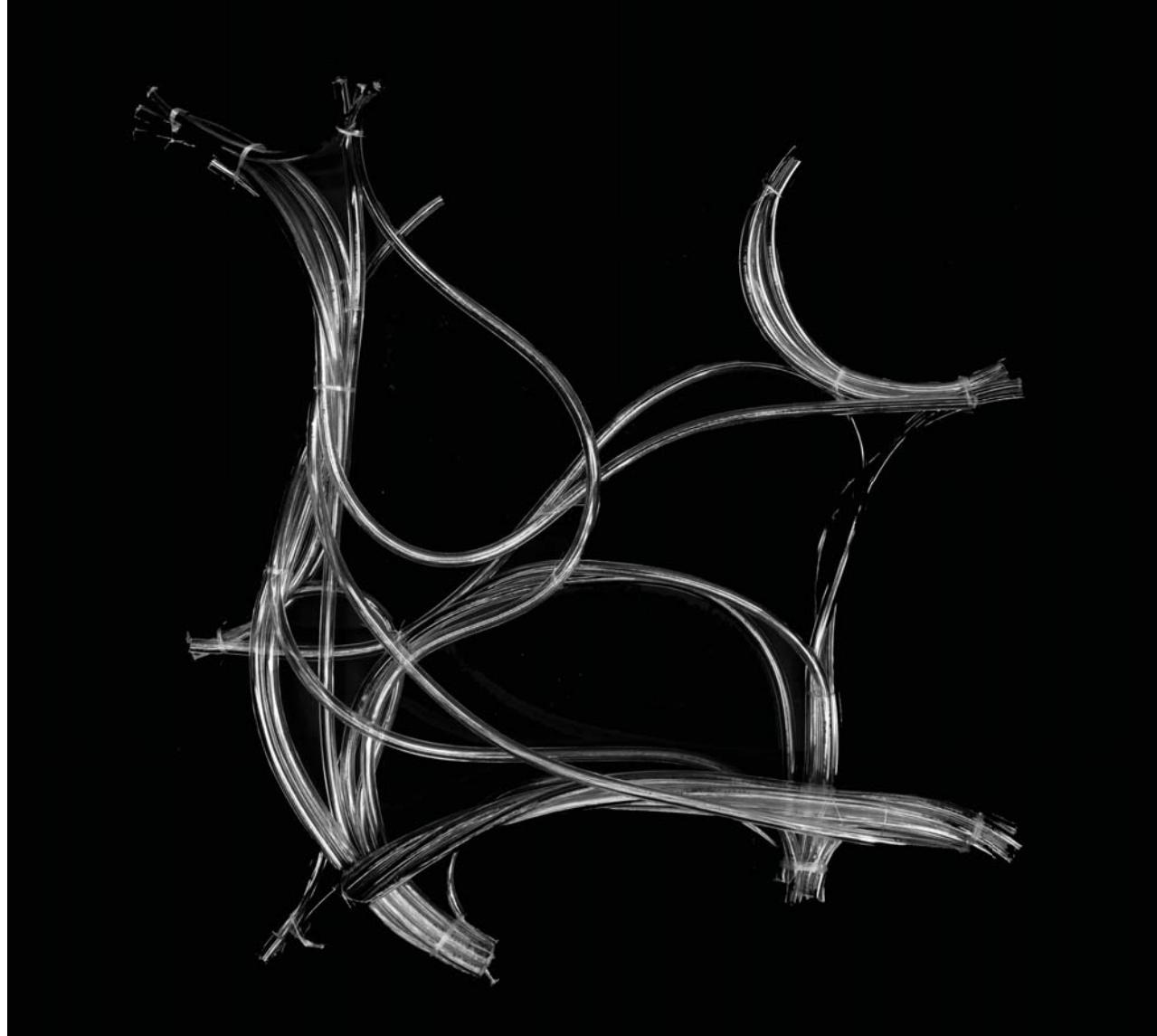
My initial approach to this project was a very civic scheme that reflected the values and aesthetic of the Innovation District. Given that the project will not be built, I moved to a scheme that challenges the community to acknowledge parts of the natural environment that are tamed by the hard lines 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 its fate.

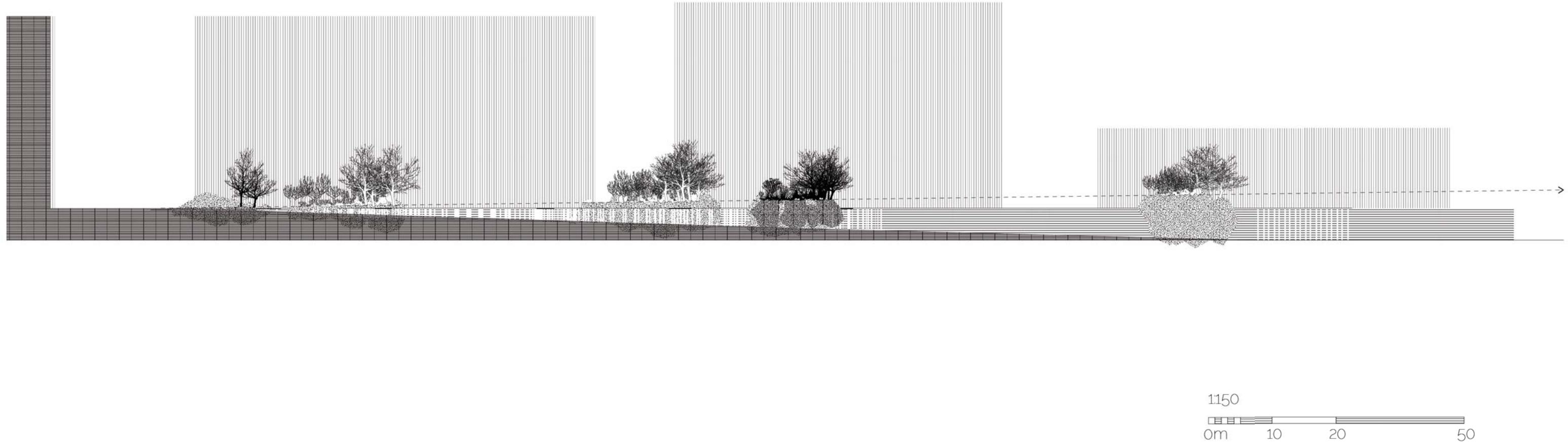


CIRCULATION DIAGRAM



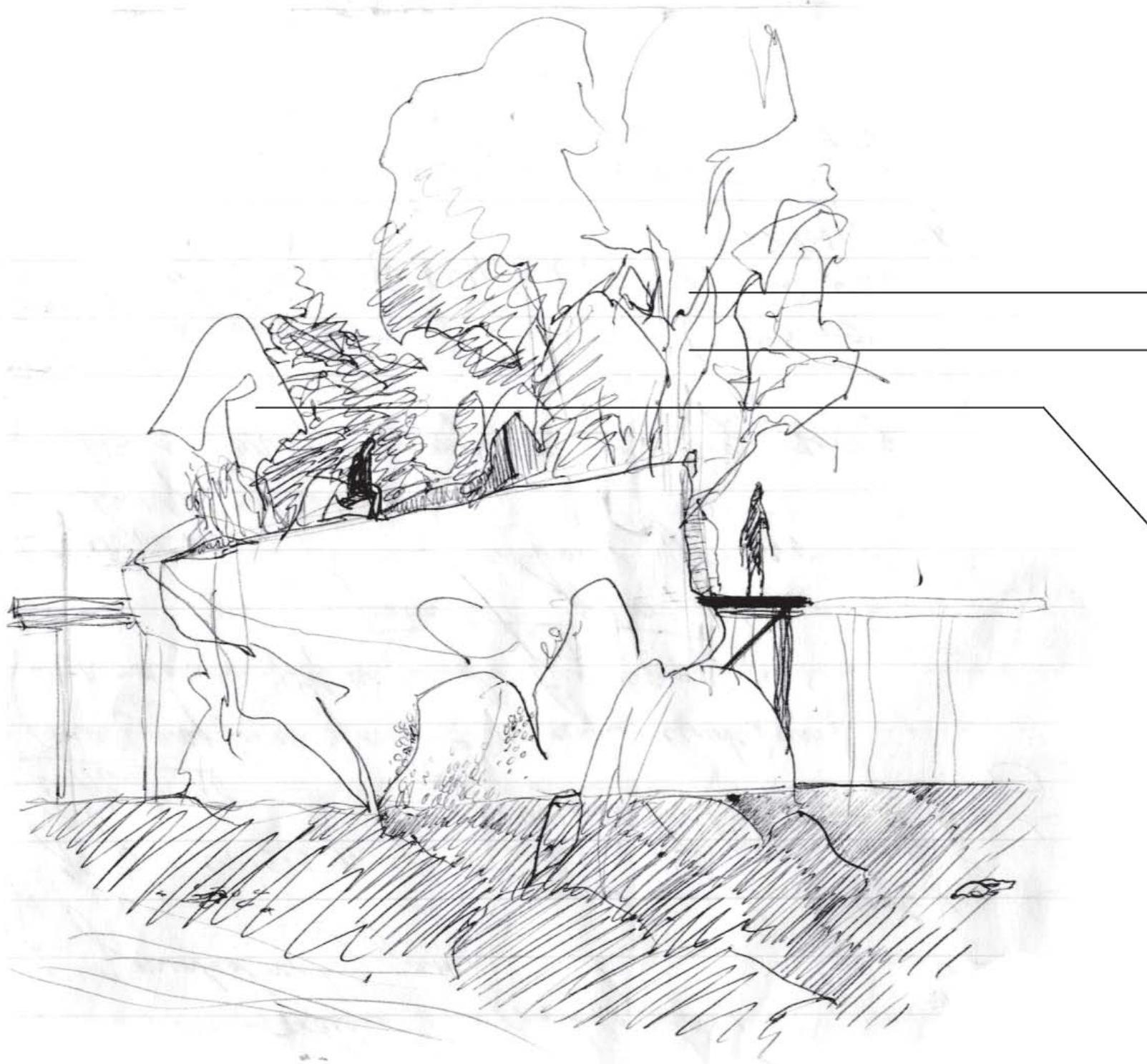
This diagram models activity levels of the pedestrian pathways that comprise the site. The context is busy, densely residential and commercial, and high traffic. The proposed tidal park is comparatively low traffic, and there are no direct connections across the site. It is a place to go to enjoy the 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

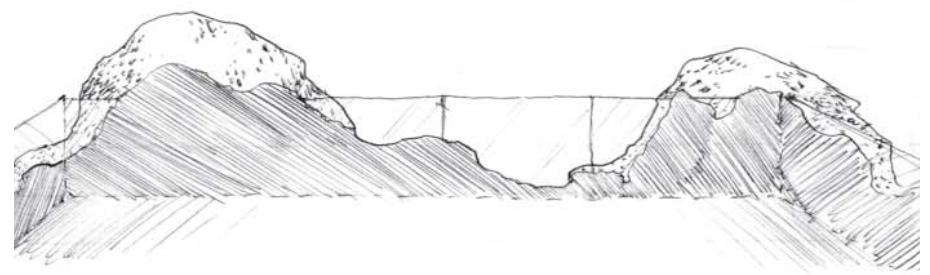
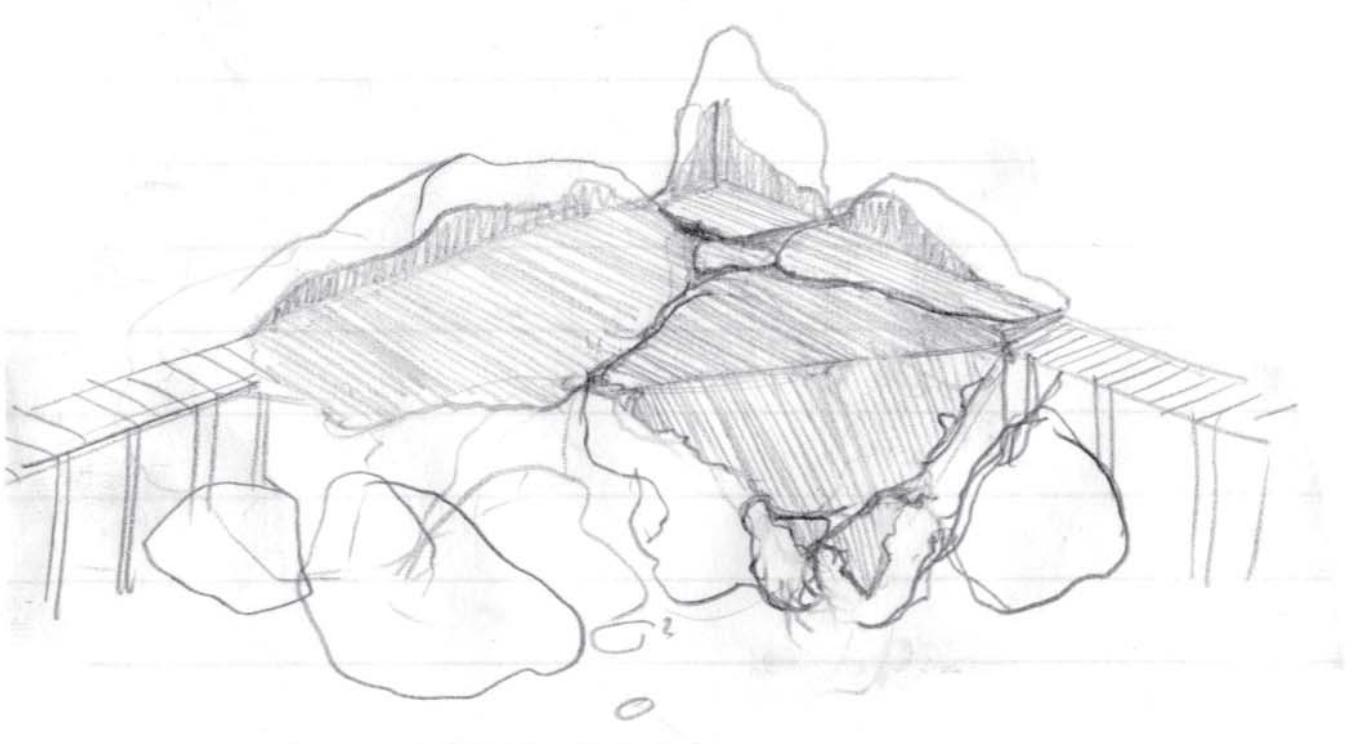
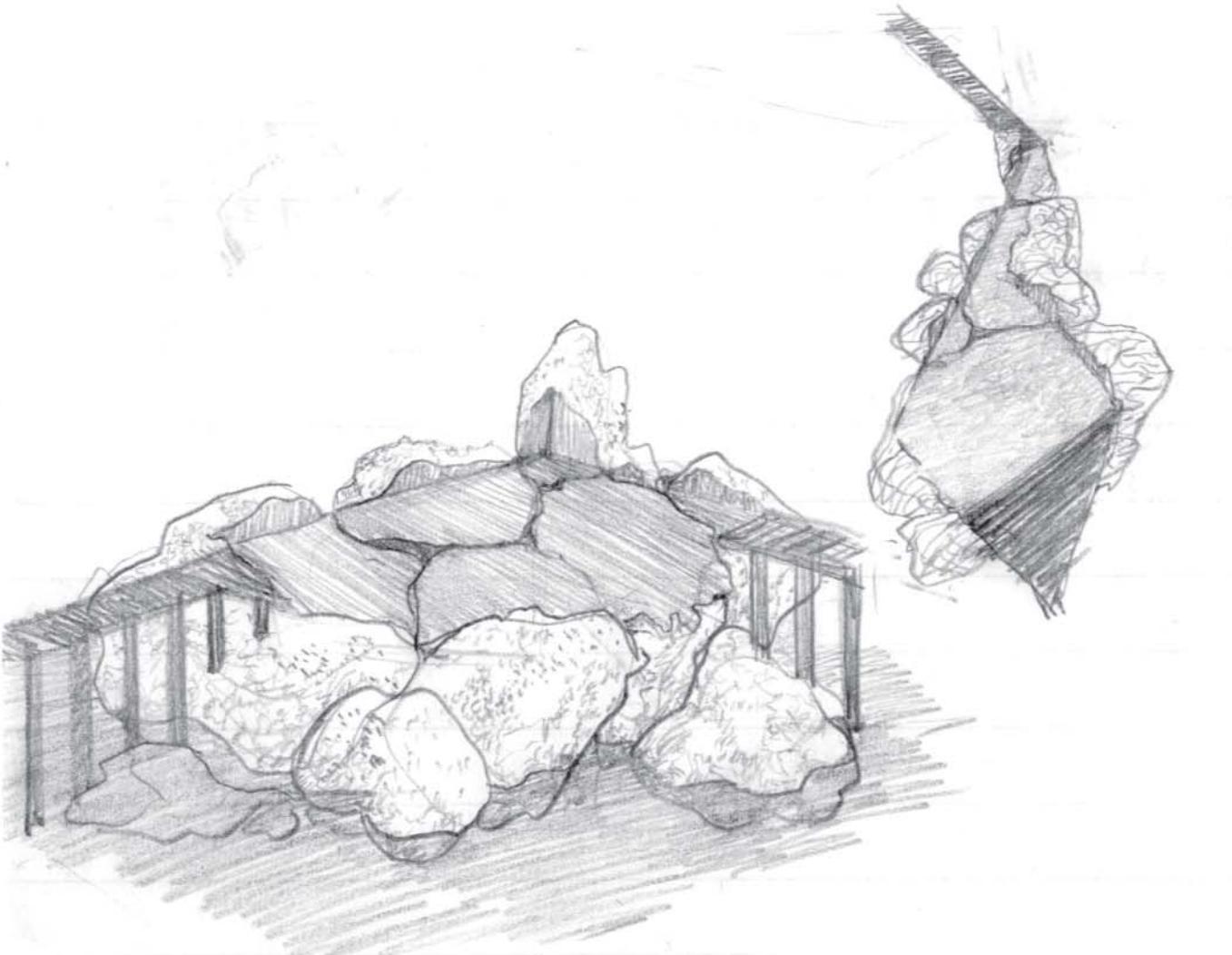


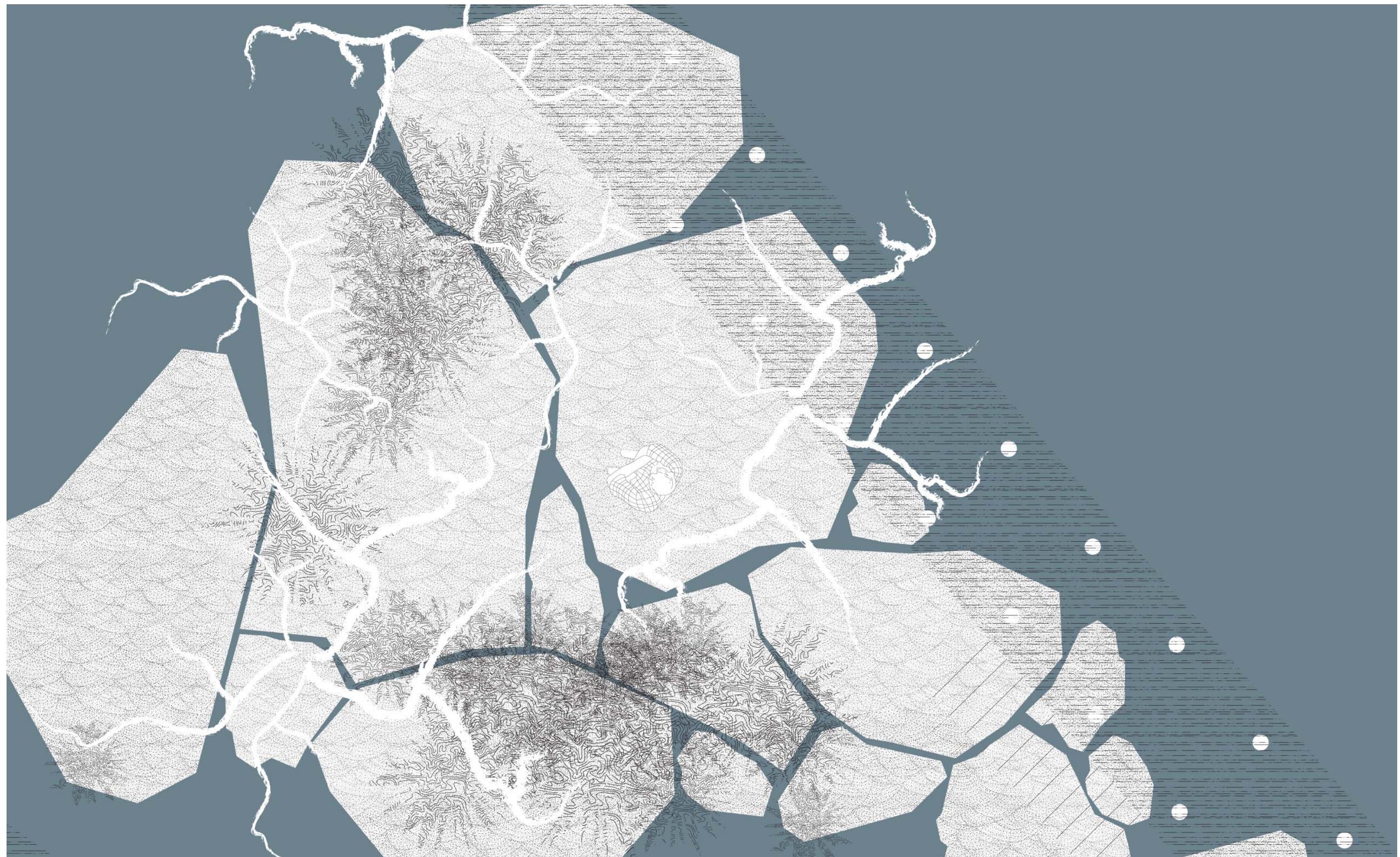
Rhus typhina



Rhododendron viscosum

PLATFORM DETAILS





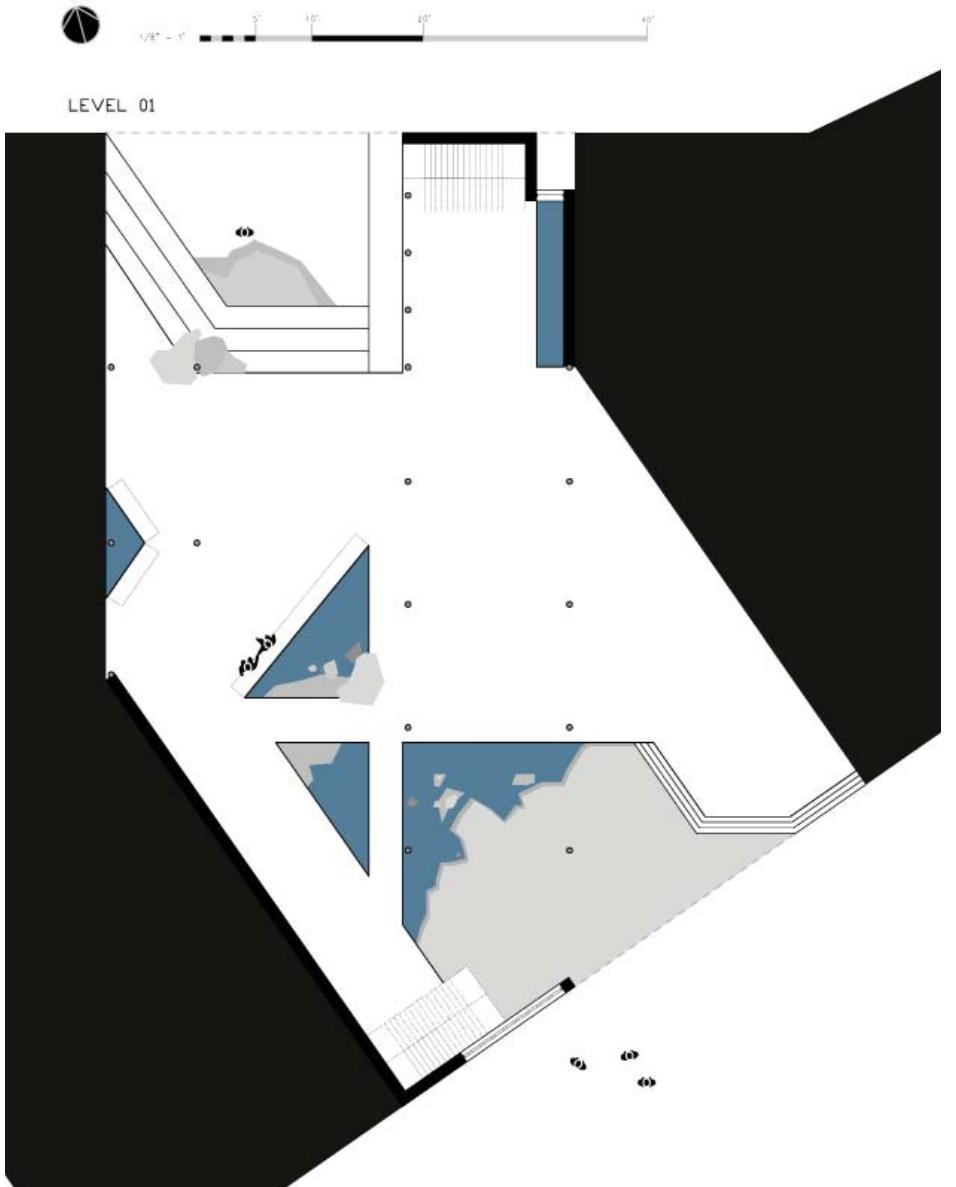
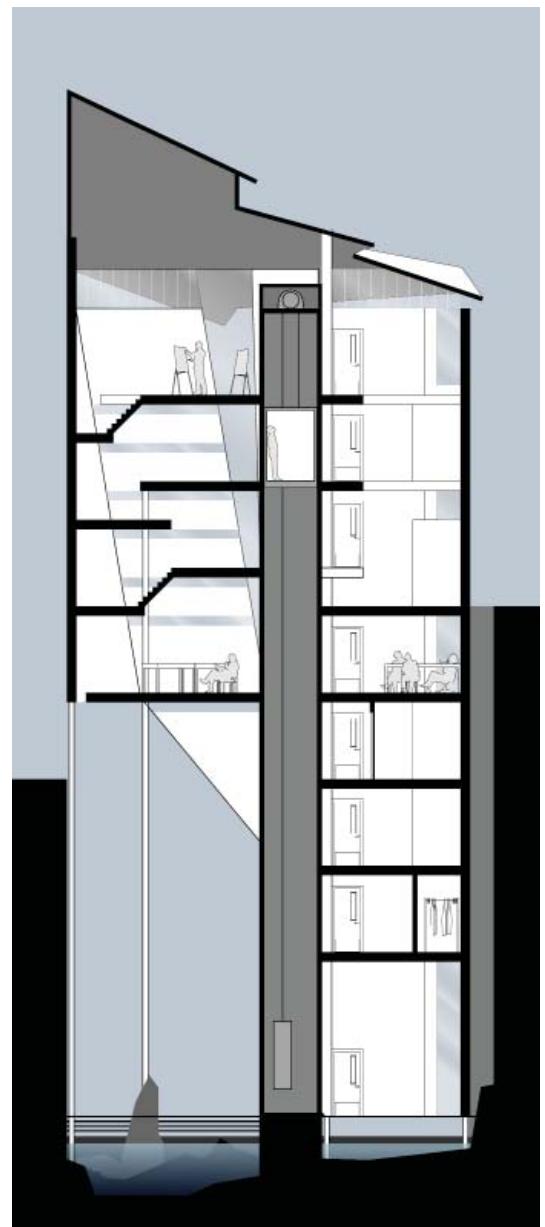


COMING TOGETHER PLACE FOR 2033

4.114 Architecture Design Studio I
Critic: Jan Wampler
MIT SA+P 2013

This site in the North End of Boston is less than 5m above sea level, and maps released by the Boston Harbor Association show it escaping a potential 2.5ft (~.75m) rise by only a few lateral feet during high tide and storm conditions. If no measures are taken to preserve the current coastline, we can expect our coming together place to be ankle deep before the end of the typical 80 year lifespan.

To address this condition, the building is lifted off of the ground. Water drains from the roof and the street to a rock garden below a wooden deck, transforming it into a tide pool and helping to mitigate flooding during storms. When the North End becomes an island with an archipelago skirt of half-sunken city blocks, the structure will still be useful for some time, although it may only be accessible by boat.



NORTH



SOUTH

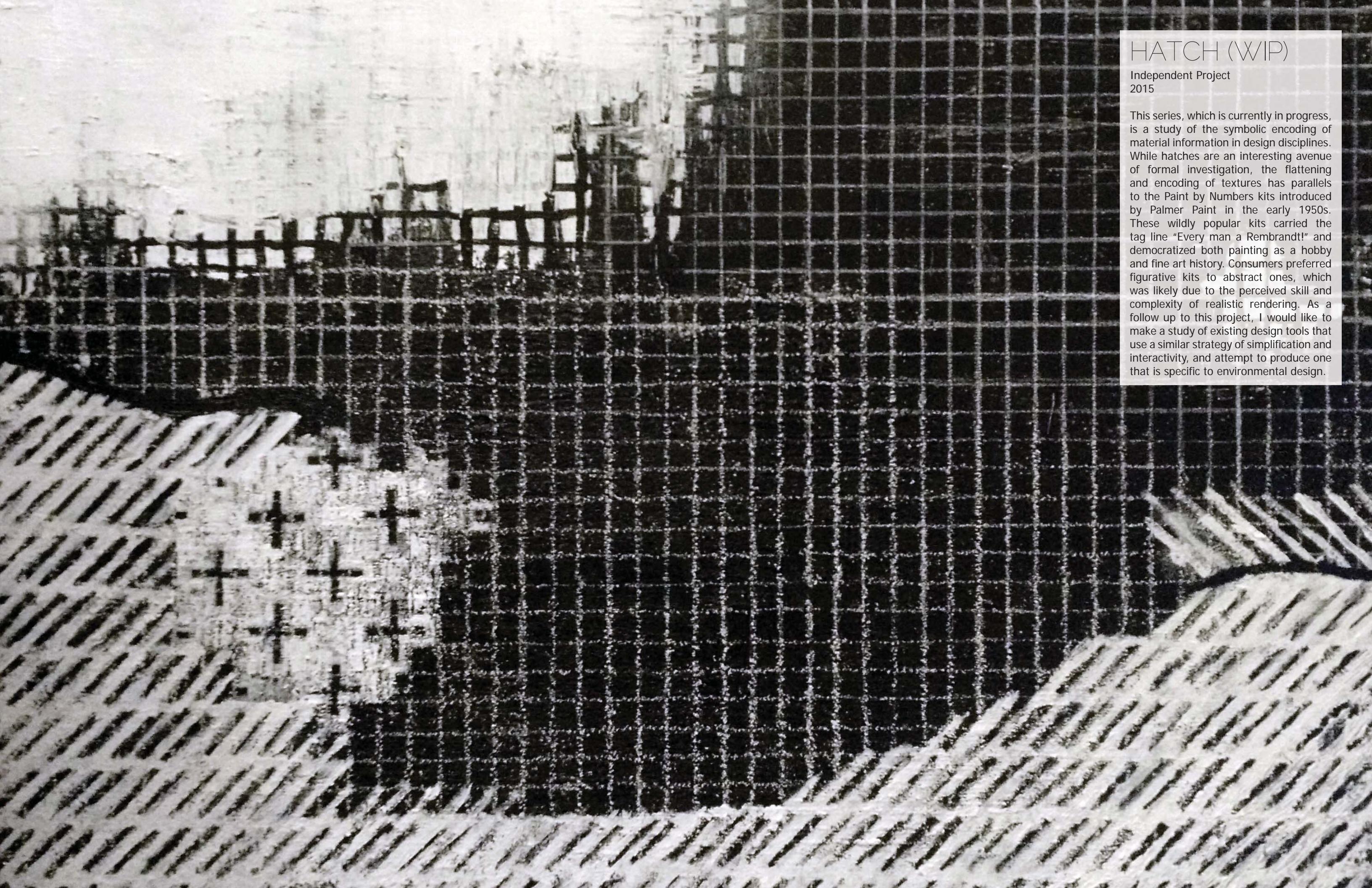


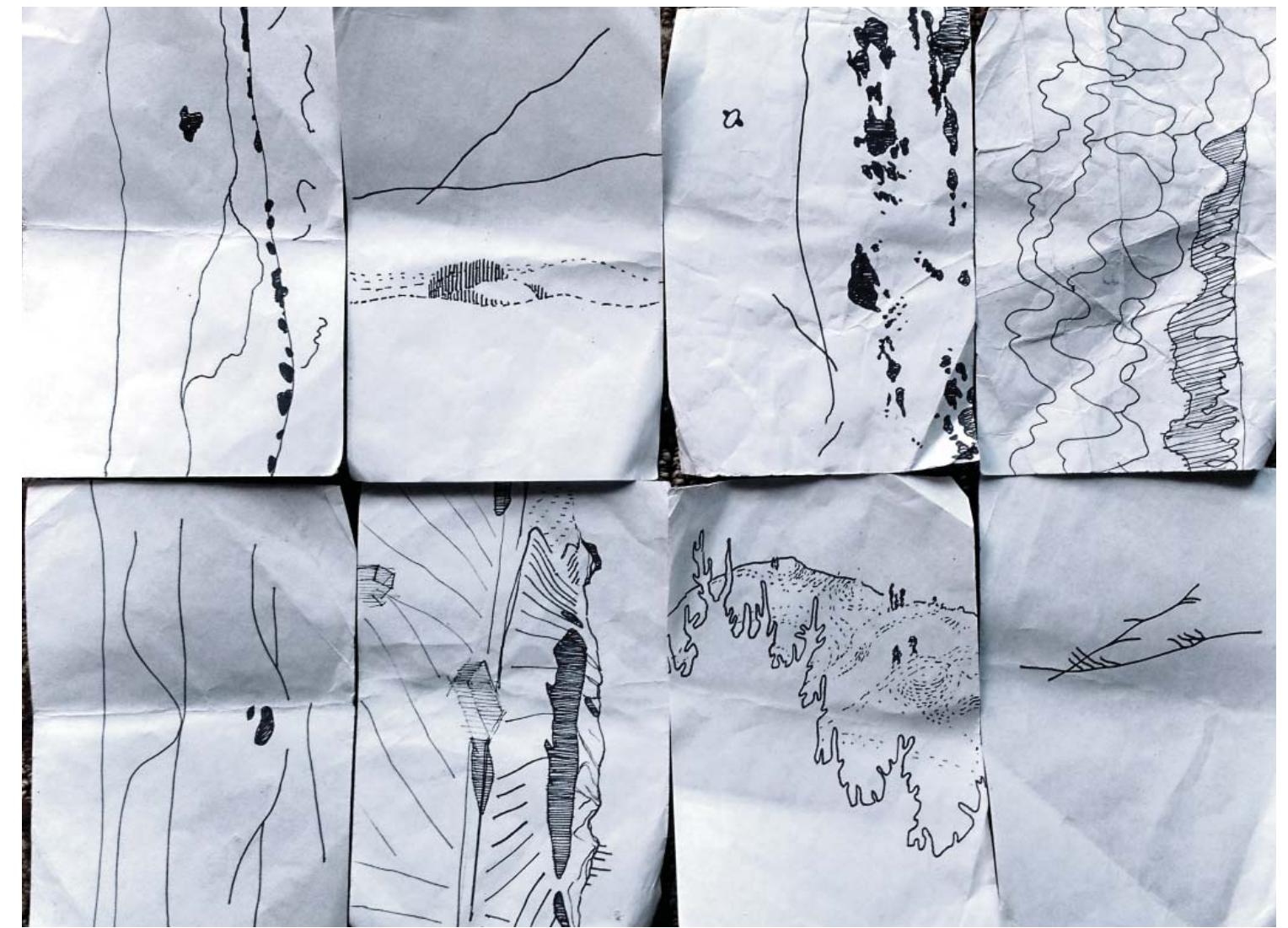
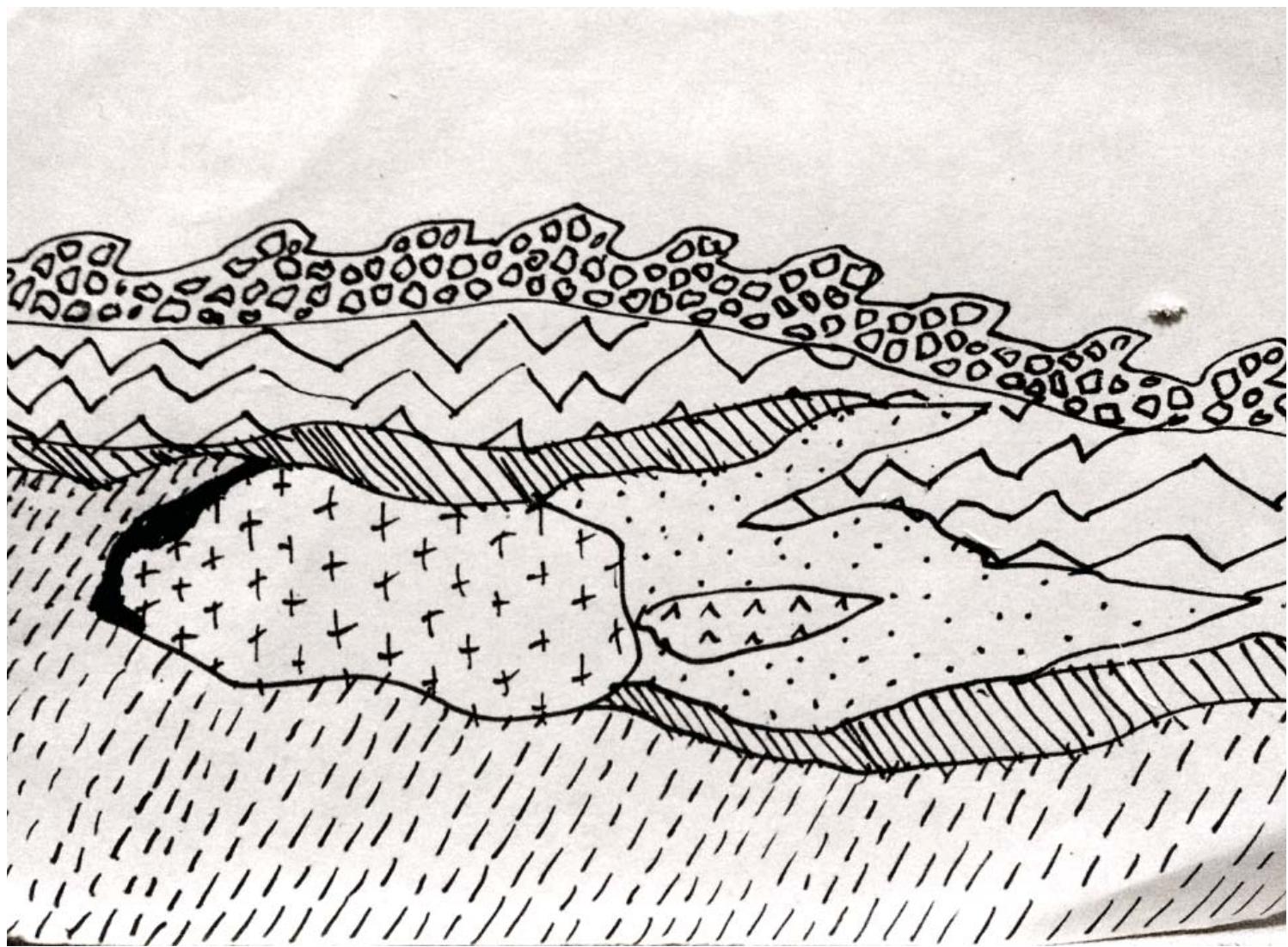
The building is a co-working space with workshops for artists and craftsmen. Discounts will be given for teaching public classes in the member's area of expertise, disseminating knowledge and further fostering community. The first floor of the building will house a shop where the craftspeople working above can sell what they make, and a theater that may also be used as a gallery. Below, on the deck, space can be rented to small commercial kiosks until the area is no longer usable. Ultimately, the building will be a symbol of our ability to adapt, and a reminder that it is easier to work with nature rather than to struggle ineffectually against it.

HATCH (WIP)

Independent Project
2015

This series, which is currently in progress, is a study of the symbolic encoding of material information in design disciplines. 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. Consumers preferred figurative kits to abstract ones, which was likely due to the perceived skill and complexity of realistic rendering. 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.



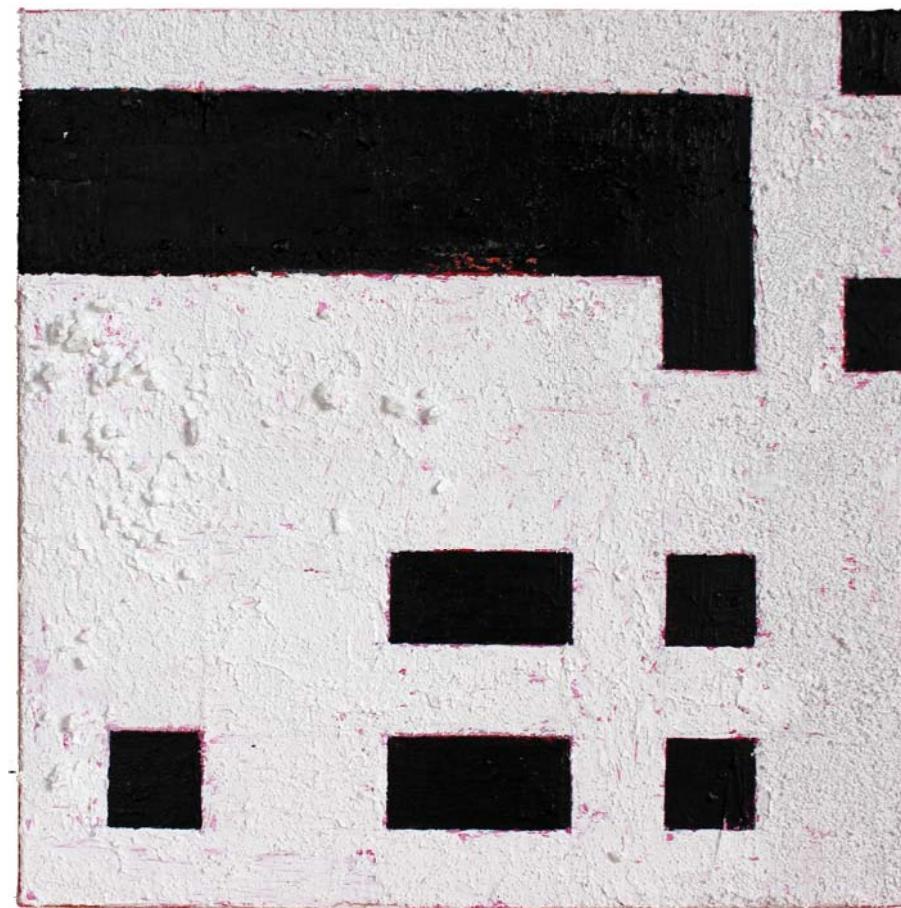
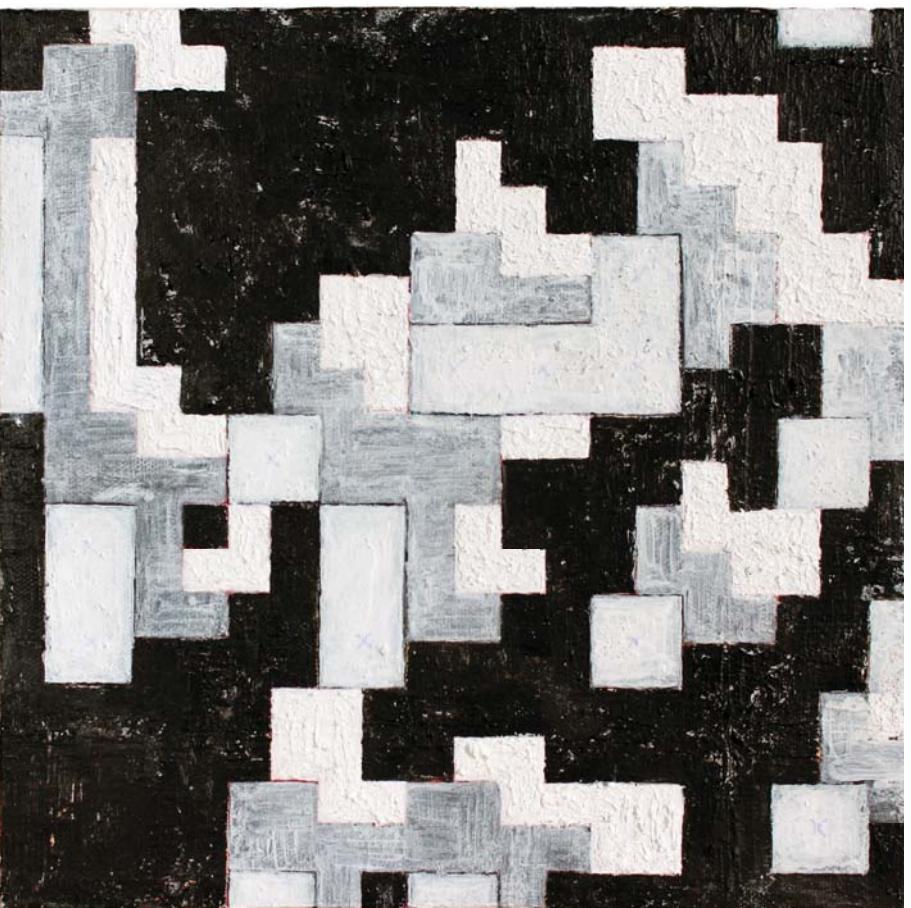


CHANCE II

Independent Project
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.

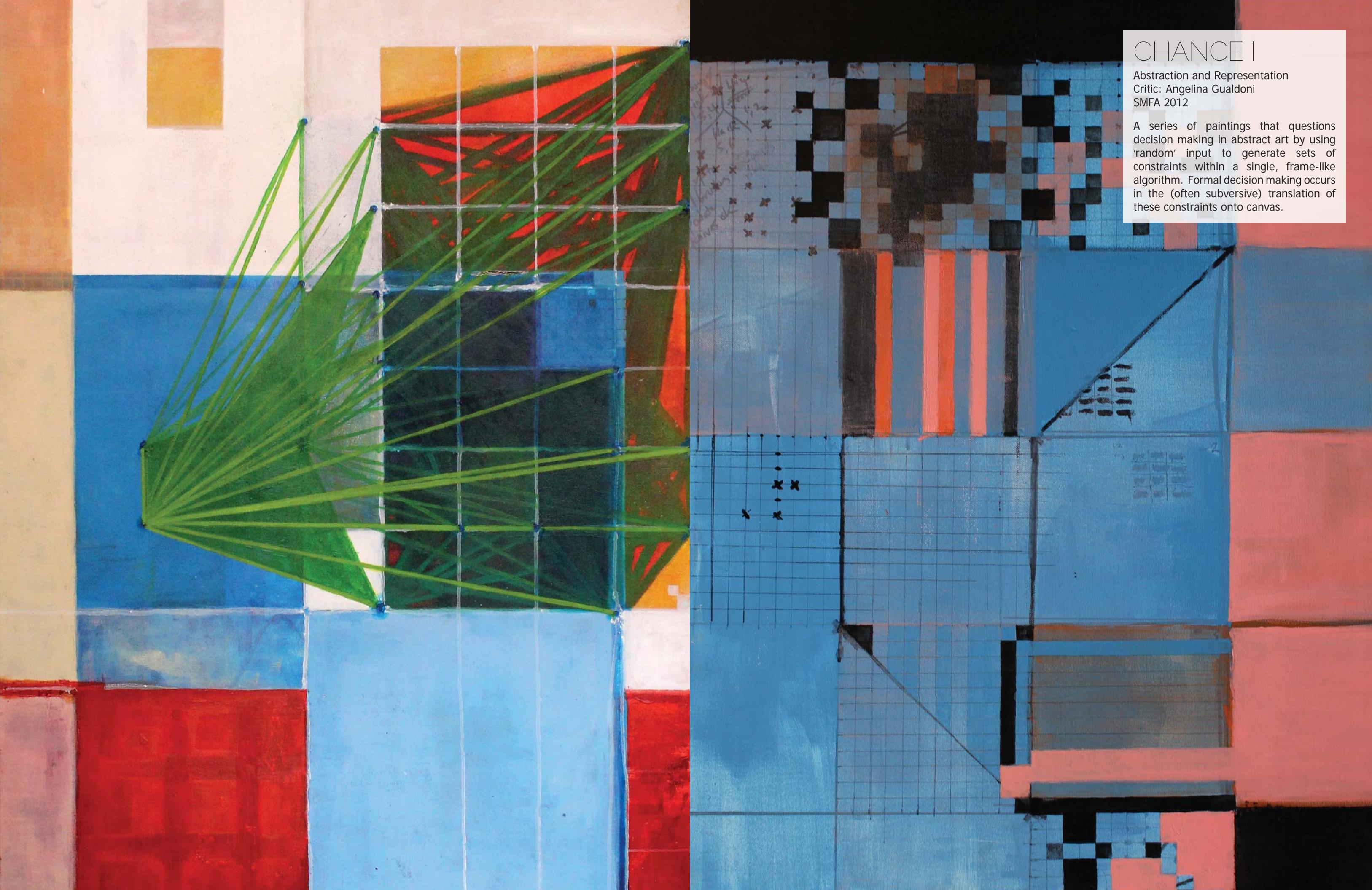




CHANCE I

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.



BEE SAFE

Base Landscape Architecture



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.

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.

RESEARCH:



dogon - walu



bamana - n'tomo



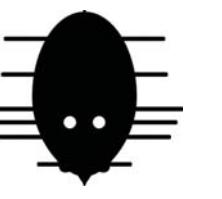
yoruba - epa oloyiya



lega



yup'ik



kanipu



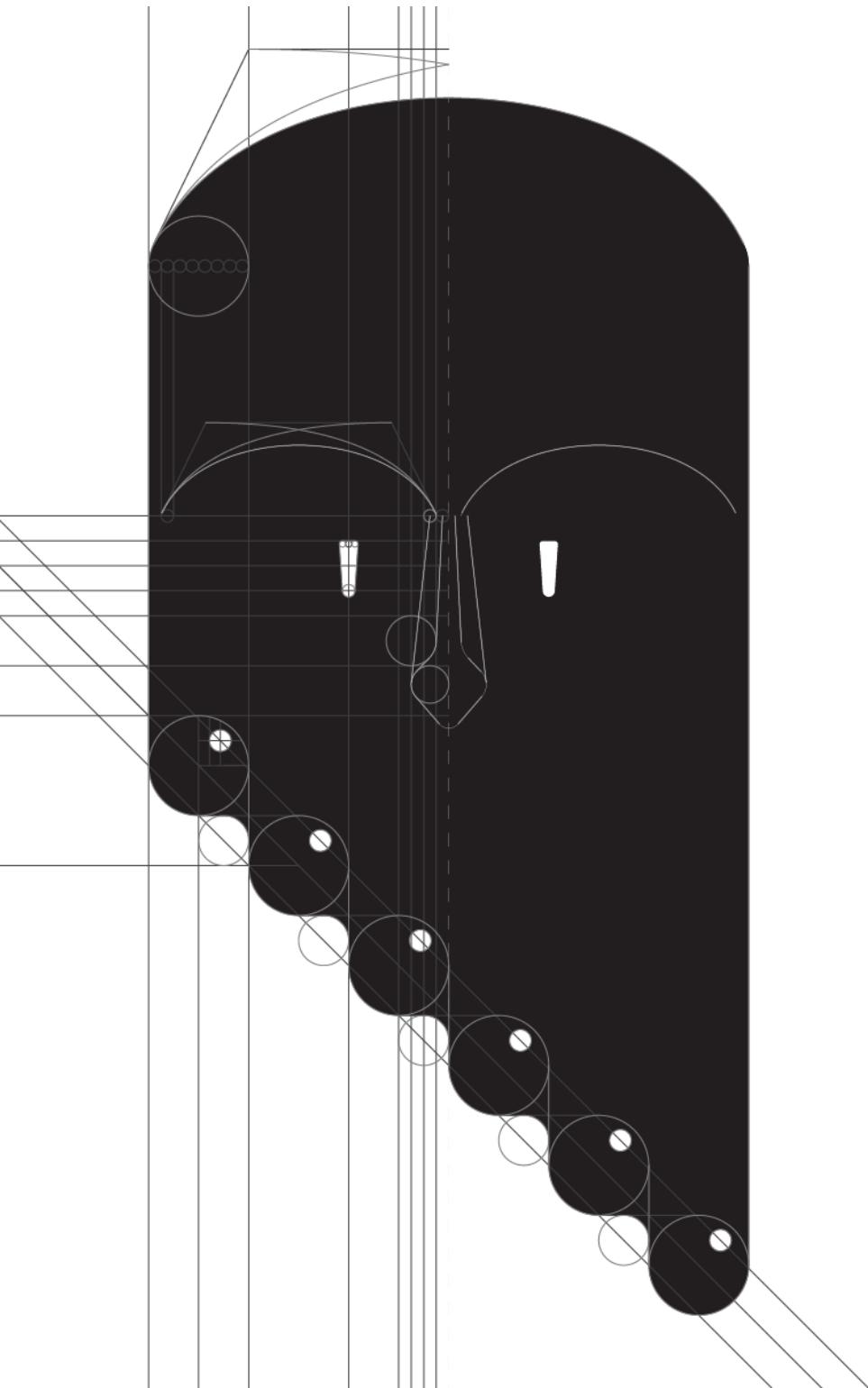
hopi - kachina
omau-u (cloud)



k'wele



hopi - kachina
angwusnasomtaka (crow mother)



TREE HOUSE/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.

SERVICE



FOOD JUSTICE/THE FOOD PROJECT/2015

As part of the DIY Sustainability Hackathon led by Autodesk and the maker-space Danger!Awesome in Cambridge, MA our team of architects, engineers, artists, and researchers applied design-thinking methodology to create creative data collection and storytelling prototypes for a youth-led food justice campaign with the Food Project in Lynn, MA.

SCULPTURE

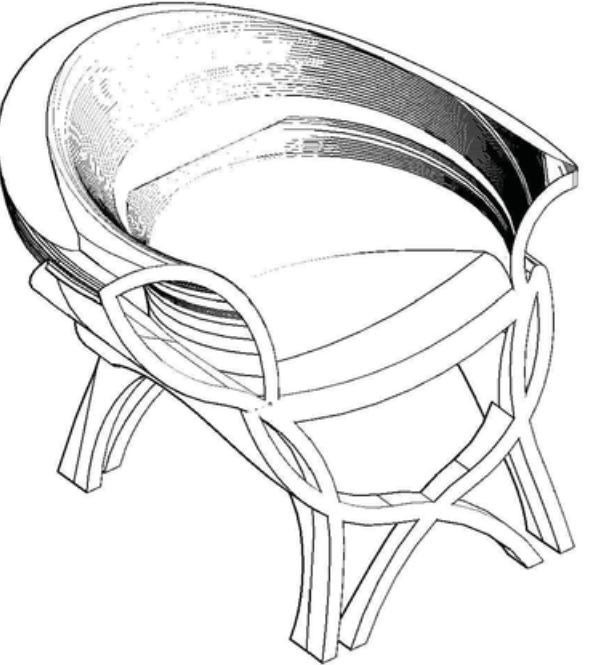


self h(ARMOR)/INTRO TO VISUAL ARTS/2013

Hoax product addressing romanticization of self injury among teenage girls. In addition to the physical object, the piece includes a network of fake YouTube users with reaction and meta-reaction videos.

Alison Orellana Malouf | aomalouf@gmail.com

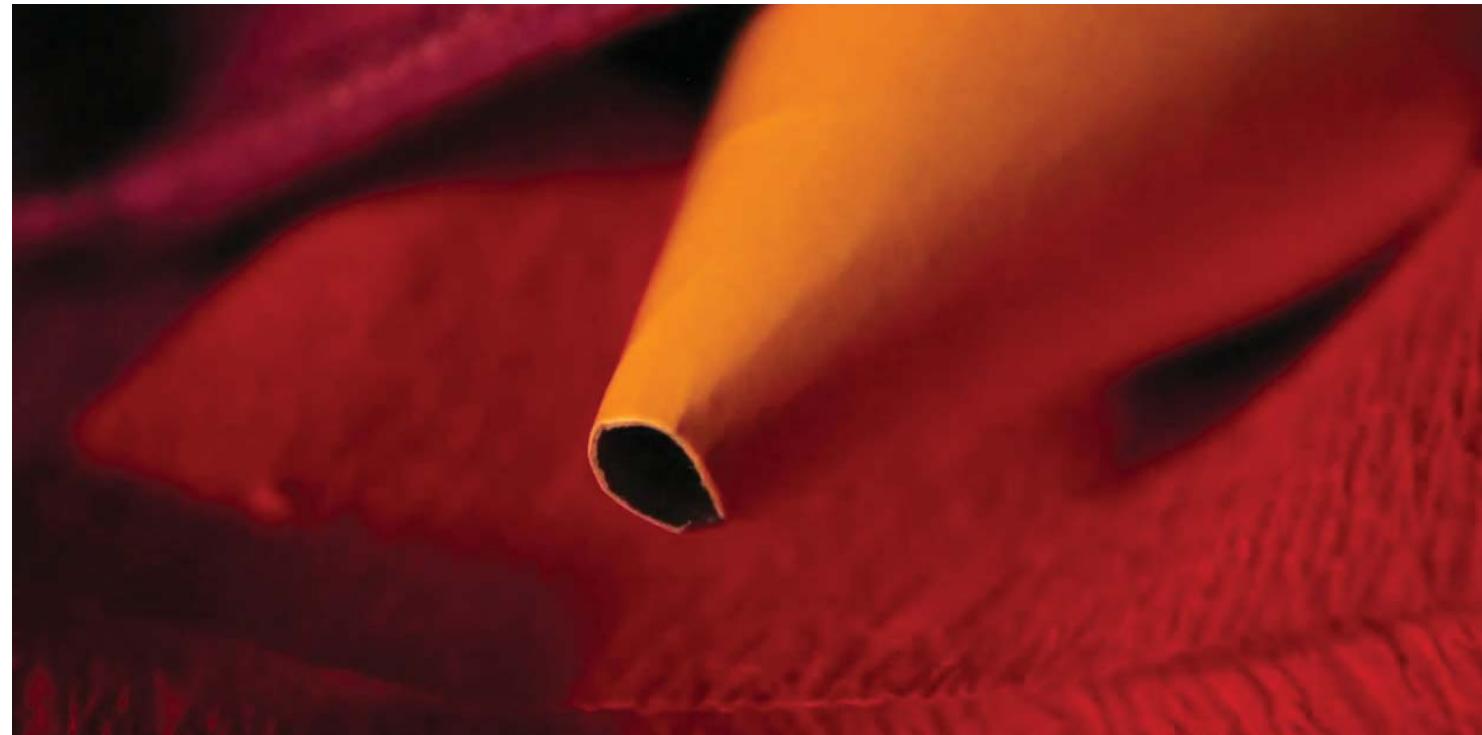
SCULPTURE



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.

ANIMATION



AFTER PARTY/ANIMATION I/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.

Alison Orellana Malouf | aomalouf@gmail.com

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

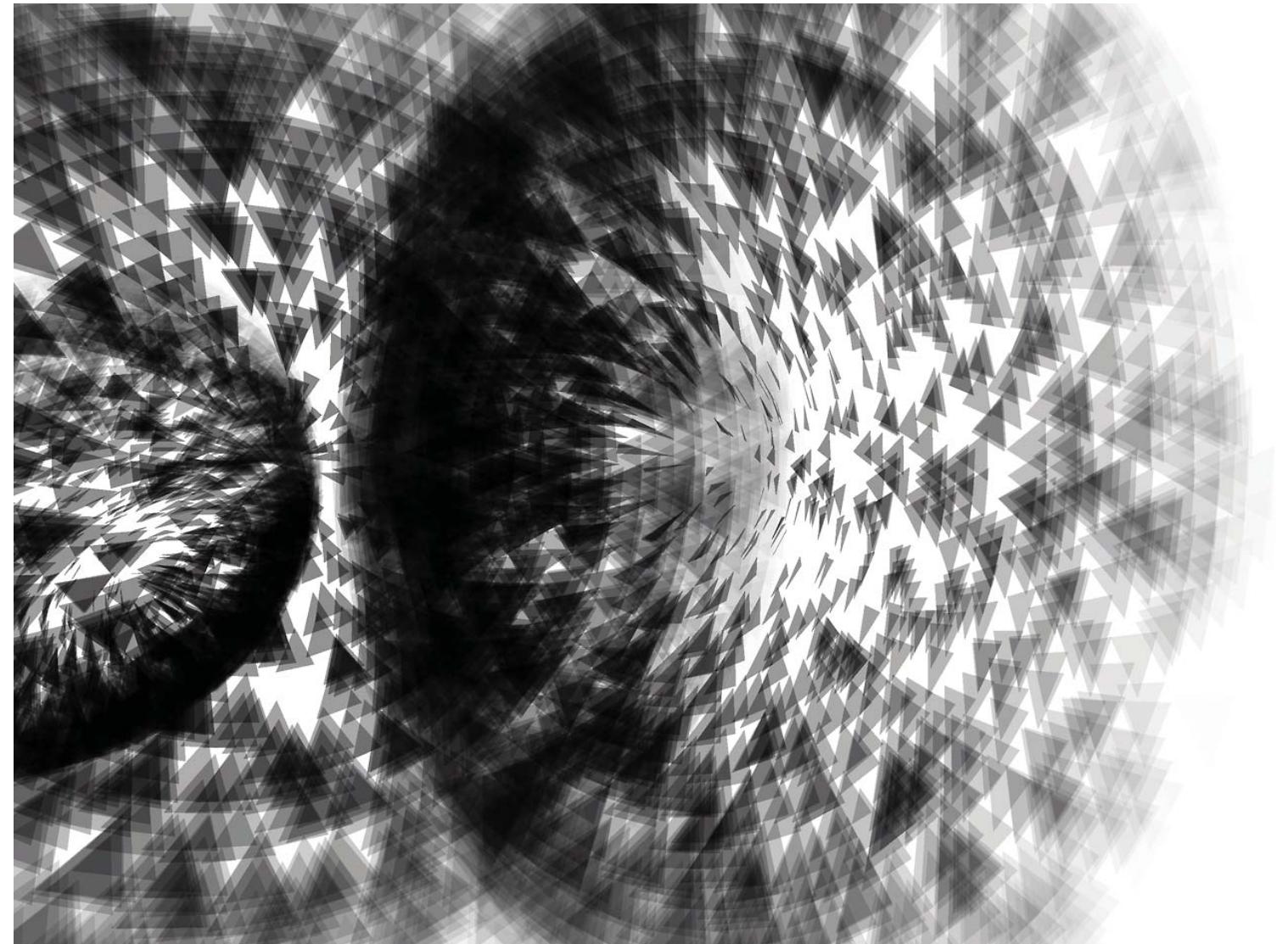
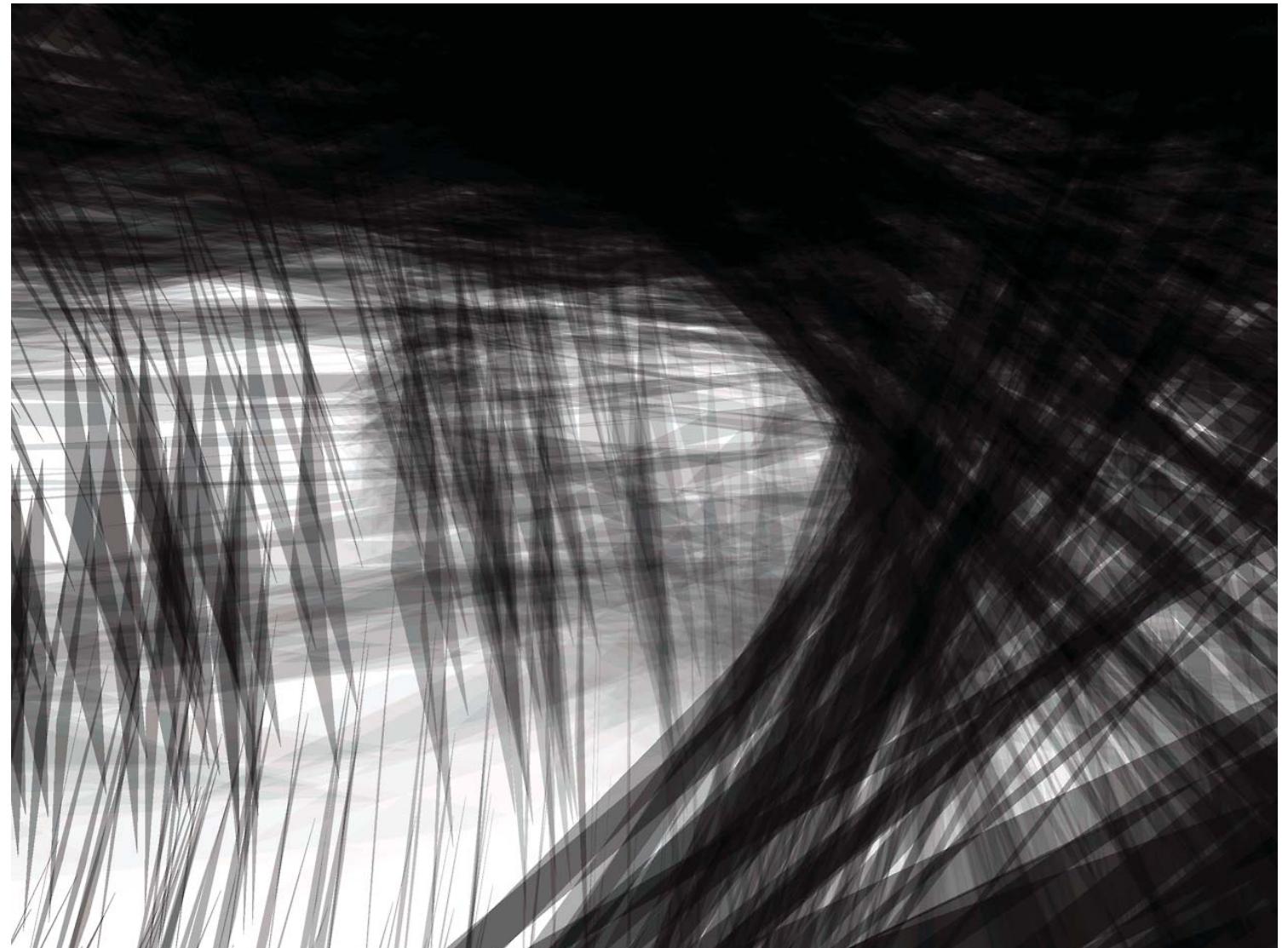


THE BRIDGE/2009

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>

CODING



SOAP/ARCHITECTURE DESIGN FUNDAMENTALS I/2012

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

Alison Orellana Malouf | aomalouf@gmail.com

LIFE DRAWING



FUN + PROFIT



NECKLACES/2015

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.

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.

Departmental Assistant

MIT School of Architecture + Planning | Boston, MA | Summer 2014
Archiving of studio work, design and planning of exhibition space, and preparation of graphics, text, and other exhibition materials for upcoming NAAB accreditation visit.

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

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SKILLS

Art: proficient in many 2D media, experience with woodworking/joinery, mold making and casting, welding and metal shaping, digital video, film production, animation (hand drawn and stop motion), and methods of digital fabrication including laser cutting, 3D printing, and CNC routing

Software: Adobe CS (Photoshop, Illustrator, InDesign); Rhino; Autodesk (AutoCAD, 3dsMax); Final Cut Pro; Dragonframe; some programming (Processing, HTML, CSS, MATLAB, Python); familiarity with Windows, Mac, and Linux operating systems and associated Office Suites; unperturbed by the command line

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

AWARDS/EXHIBITIONS/PUBLICATIONS

2015 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 Manager 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

REFERENCES

William O'Brien Jr, Associate Professor
Massachusetts Institute of Technology, Cambridge, MA
wojr@mit.edu

Jan Wampler, Professor
Massachusetts Institute of Technology, Cambridge, MA
wampler@mit.edu

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

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

ACTIVITIES

