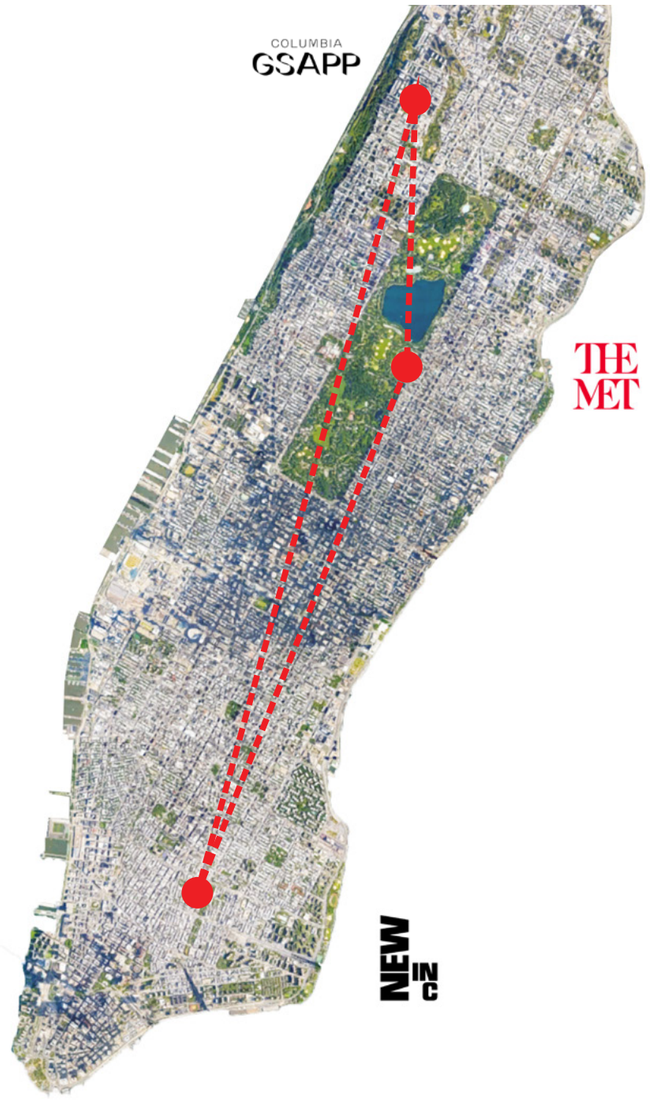
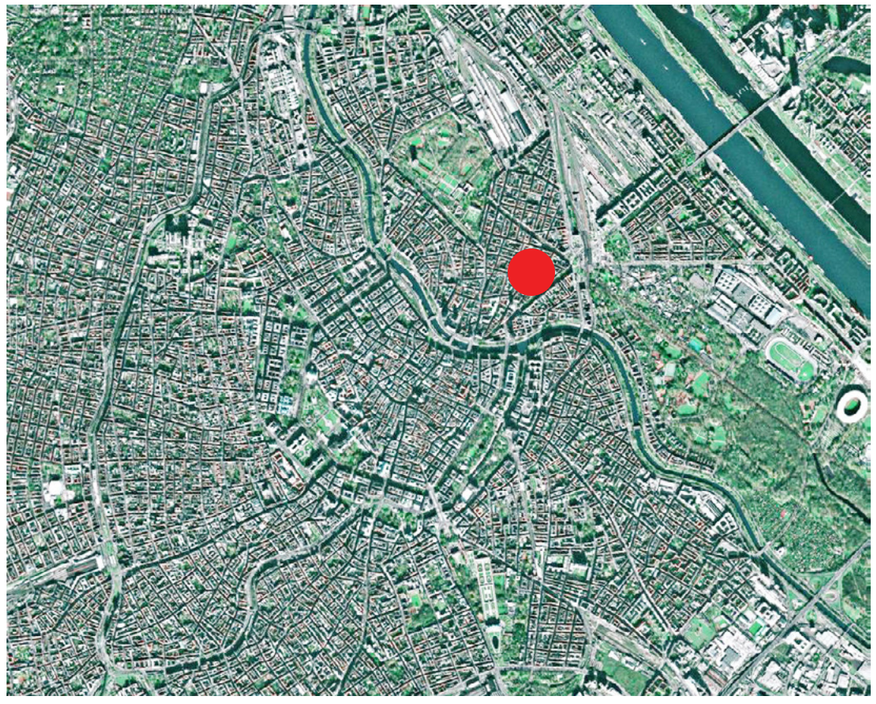
FUTURE ARCHITECTURE

WHERE TO FIND ME



NEW YORK CITY

MADAME
ARCHITECTS



VIENNA

TOOLS FOR SHOW

Architects as cultural producers

SURFACE

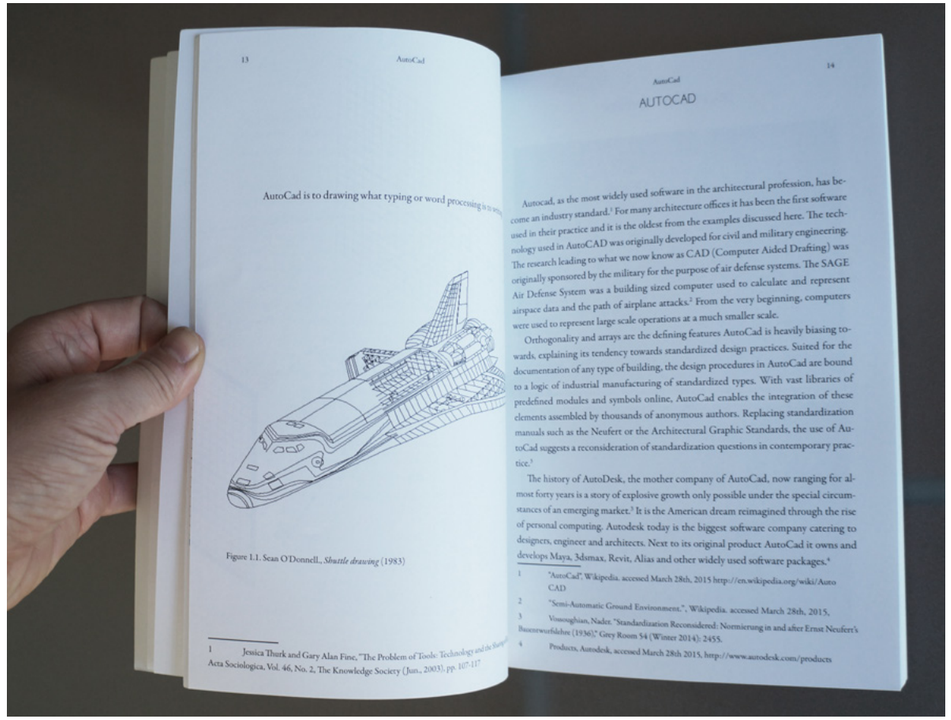
PLINTH

ENVIRONMENT

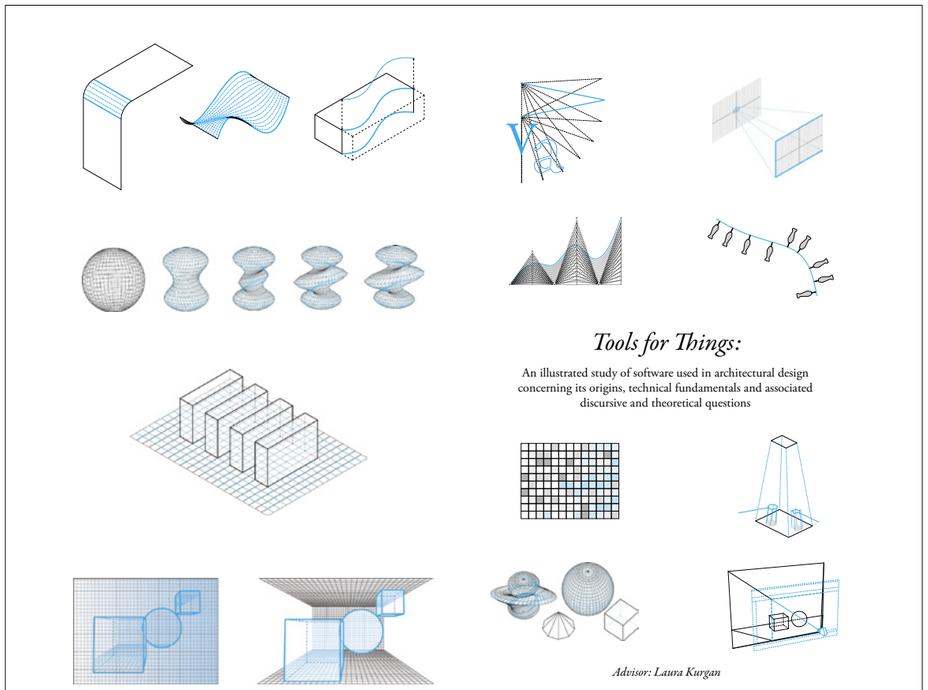
TOOLS FOR THINGS

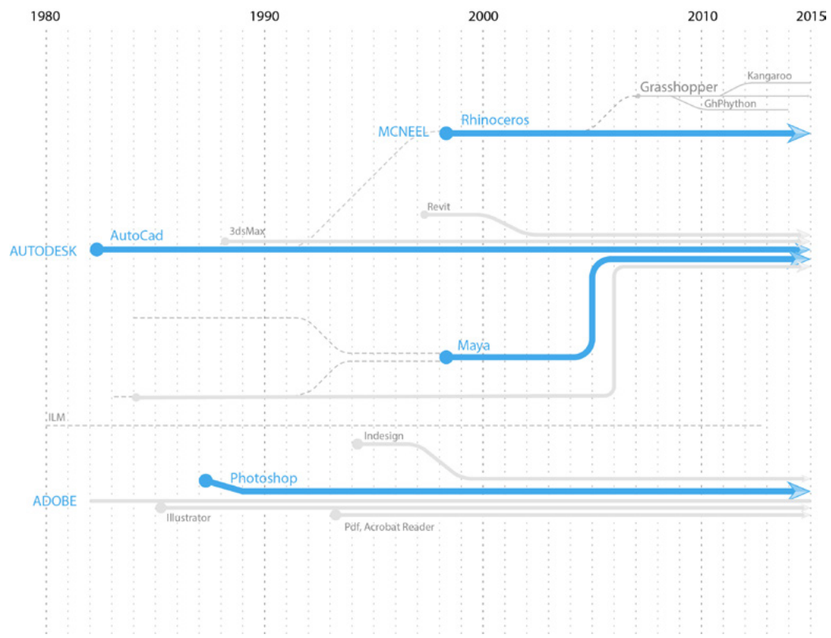
An illustrated study of software used in architectural design

M.s. Thesis project for the CCCP program at GSAPP, Columbia University, 2015
The premise of this book is to consider software, or the mediating layer between designer and design, as the subject of study. My research shows that each software can be traced back to a formative discipline, as well as a fundamental technical principle. These origins are situated in two major areas: visualization and industrial manufacturing.
Focusing on four different design programs currently popular in architecture practice, Tools for Things is weaving an intertwining narrative of disciplinary influence between architecture and other fields. The four programs are studied as separate entities to reveal their unique histories, characteristics and theoretical implications, addressing their many overlaps and adjacencies in a concluding chapter, ultimately emphasizing the cross- connectedness of software through multiple- platform workflows.



SCREEN





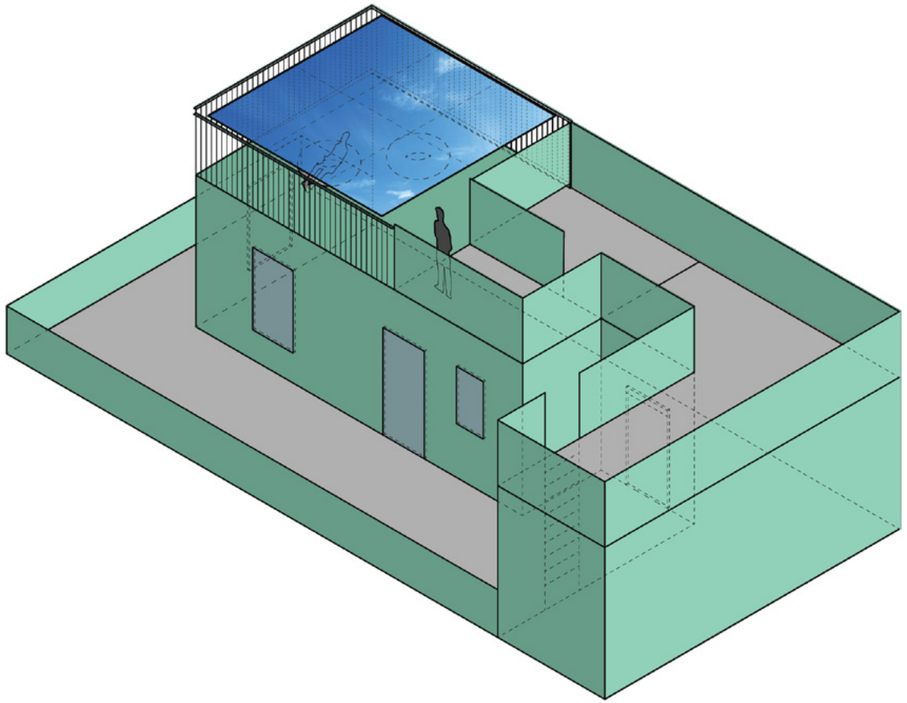
surface

THE INVISIBLE BLANKET

Hiding In Downtown New York City

The invisible blanket is a simple device creating a protected zone on a downtown manhattan roof. Made out of emergency blankets used to retain heat for outdoor adventurers, it creates an infinitely thin and virtually invisible surface, appearing just like another silver rooftop from the sky. The blanket reflects the sky while keeping the visitors hidden underneath, defining a public yet domestic space filled with bubbles and inflatables. Visitors under the canopy are hidden, yet they can see the city and they sky through the golden underside filter of the surface.

SibilaSoon, 2015



Left: Rooftop Diagram / Current Page, Roof from above/ Installation View

BE A
SPARKLING
WATER
MAKER

SURFACE

SURFACE

SPUMA

A Performance Between Architecture, Dance And Fashion

Spuma (lat. foam, froth, slime)
Spuma turns a shaded canopy on a rooftop into a piece of clothing. During the day the canopy serves as a shading device for a self-organized arts market. As the day transitions to the evening, the body of a dancer brings about a complete transformation of the canopy to a piece of clothing. The theatrialic moment of transition blurs the transition from one state to the other. Suddenly it makes perfect sense that the dancer walks away from the performance wearing a rooftop canopy as an evening gown.

SibilaSoon and Emily Pope-Blackman

Left: Photo from across the Street/ Current page: The Canopy during the day

SURFACE

Emily Pope- Blackman performing

SURFACE

THE INVERTED RED CARPET

Marking the Met Breuer for the opening events

To mark the building during the opening events of in March 2015 a bright red color was applied to the underside of Marcel Breuer's iconic bridge leading into the building. Reminiscent of the red carpet rolled out at media events like the met gala, the inverted red carpet becomes an urban presence on the upper east side, subtly signaling the re-opening of a historic building. The color is applied through vinyl wrapping, which allows it to be removed without traces after the application.

The Met, Exhibition Designer, 2016

Left: Entry view/ From the Sunken Garden/ Next Page: From across the street

SURFACE

THE DRAWING ROOM

A Furniture Set To Be Used For Drawing Activities At The Museum

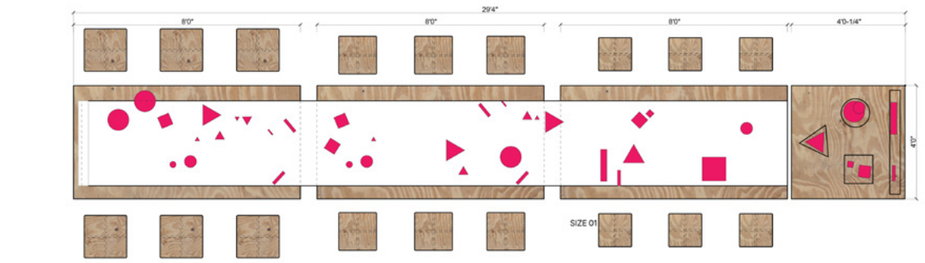
Inaugurated during the opening weekend of the Met Breuer this furniture set is designed to be used for various drawing activities at the museum. Evoking the makeshift nature of construction sites and artist's studios the furniture is constructed out plywood, and simply slotted together for quick assembly.

To allow for a collaborative drawing experience for all ages and sizes, the drawing tables are placed at three different heights with corresponding stool sizes. The staggered levels allow for a cascading view of the twenty-four foot long drawing that emerges over time.

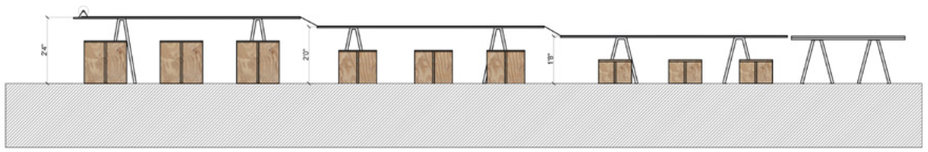
During its first use at the opening event the table was occupied by a colorful mix of users contributing to the large scale drawings, producing so much work there was not enough space to display it all.

The Met, 2016

PLAN



ELEVATION



SURFACE

Above: Photo by Filip Wolak

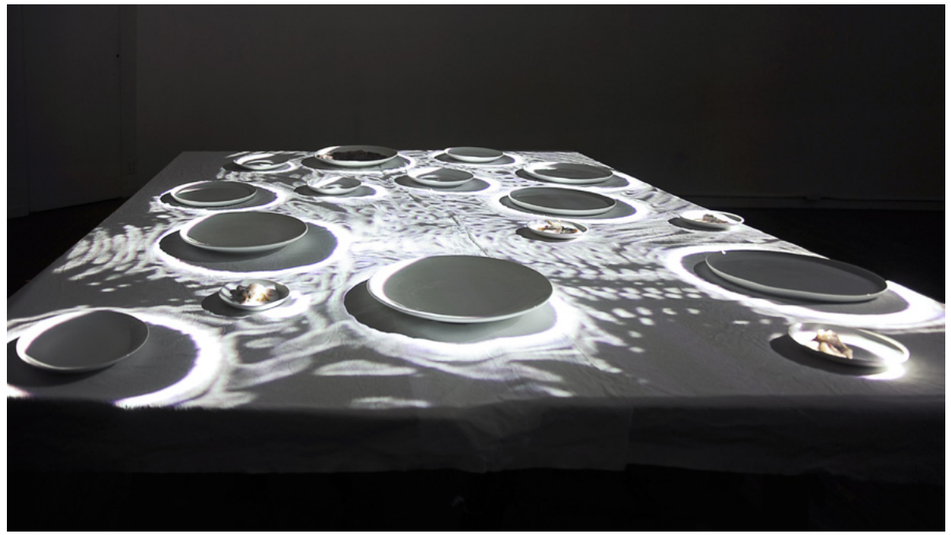
screen

UMBO

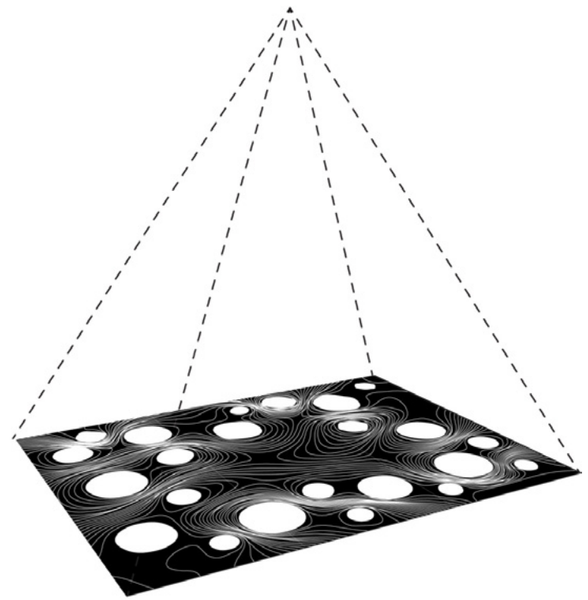
A Table As Canvas

umbo (lat.: elevation, projection, shield)
A table, like a building, is seen as a static entity, a stable canvas to be populated by events. The plates, tableware and food are variable according to the setting and change throughout a meal. Umbo presents the inversion of this traditional relationship- the surface of the table becomes an animated interface, while the plates are static entities, forming the fixed points determining the geometry of movement around them. Similarly, a table is an object to be passively lit by a secondary light source - here the table becomes the emissive object, illuminating the room and people. Moving lights and shadows effectuate an aqueous atmosphere.
Umbo was created for a reception event after the 'Critical Shifts' symposium, an event organized by students of the architecture department of Columbia University.

SibilaSoon, 2014
curated by Agustin Schang at the Emily Harvey Gallery, Soho
support: Nicolo Lewanski



SURFACE



Left: Photograph of Table with Projections/ Current Page: Diagram/ Photographs of different stages of the projection, some with food on the plates

SURFACE

INTERSPACE PERFORMANCE

I am Laura Moro and this is not a performance

A table, like a building, is seen as a static entity, a stable canvas to be populated by events. The plates, tableware and food are variable according to the setting and change throughout a meal. Umbo presents the inversion of this traditional relationship- the surface of the table becomes an animated interface, while the plates are static entities, forming the fixed points determining the geometry of movement around them. Similarly, a table is an object to be pas

SURFACE

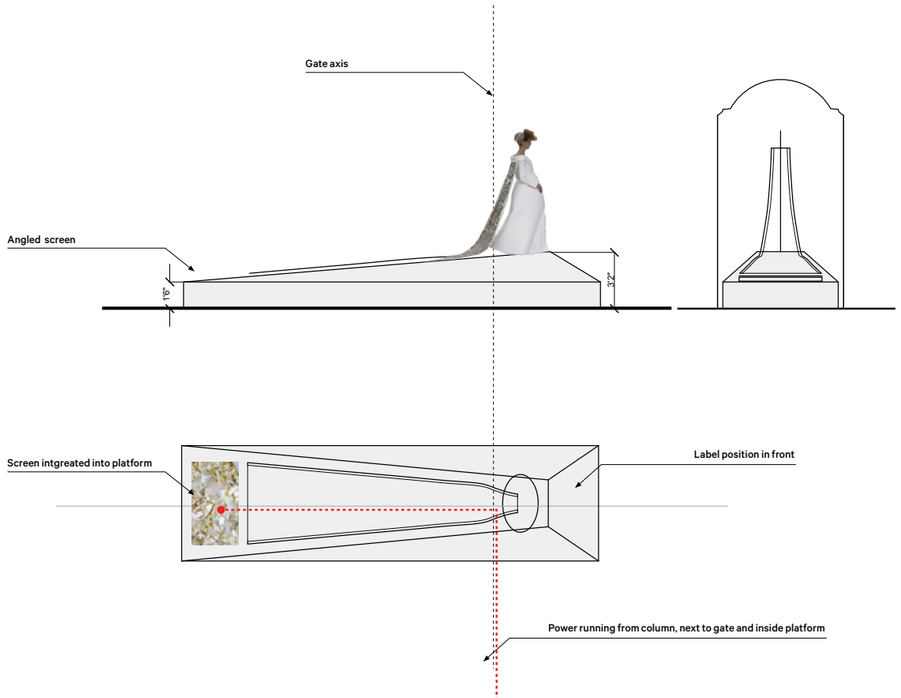
SURFACE

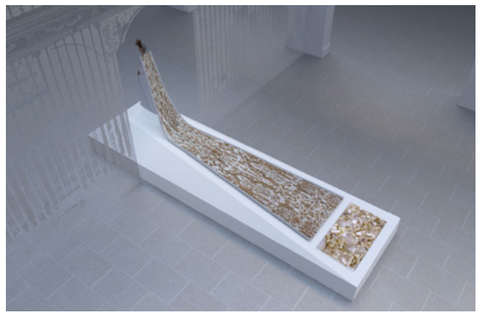
SCREEN

plinth

WEDDING DRESS PLATFORM

Design of the plinth for the Karl Lagerfeld wedding dress, after initial sketches by OMA.
The Met, Exhibition Desiger, 2016





PLINTH

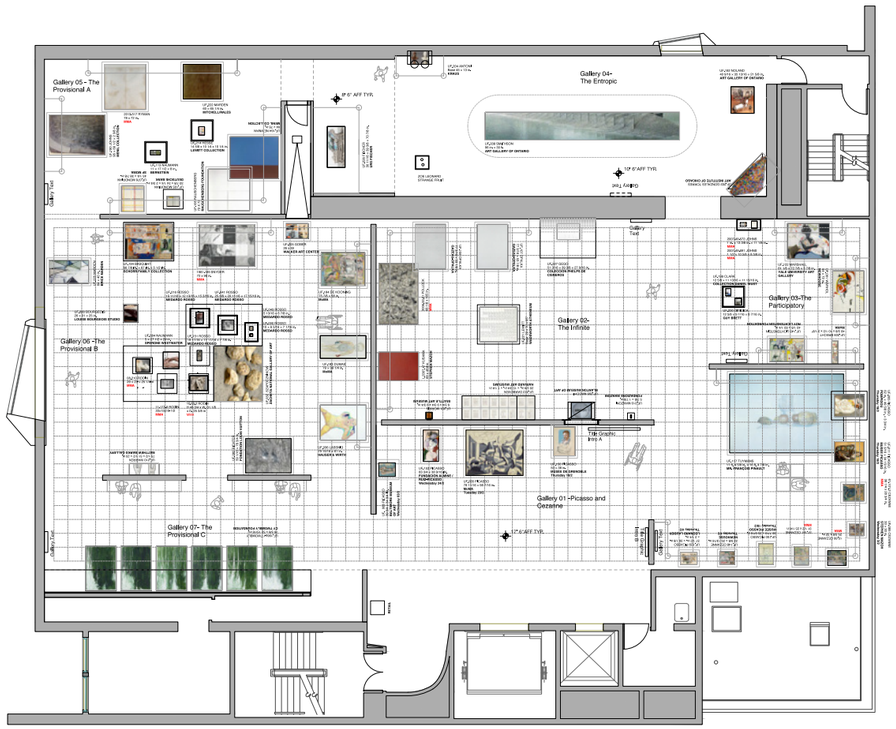
Left: Elevations, Perspective Renderings. Current page: View of installation in Cocoon

UNFINISHED- THOUGHTS LEFT VISIBLE

Unfinished Art From The Renaissance To Today

The inaugural exhibition at the Met Breuer, occupying two of its floors is a large overview show presenting about two hundred works of art, including paintings, sculpture, land art, video and projector slides from over three hundred years of art bound together by the question what unfinishedness means in art.
To accomodate the large number of highly diverse works of art the modenist grid at the Met Breuer had to be subdivided in multiple smaller sections. The walls however never touch- through the articulation of the gaps between the walls, one is always reminded of the continuation of the grid above.

The Met, Exhibition Designer, 2016



PLINTH

Left: Floorplan/ Current page: During Installation, Installed Picasso wall/ Sculpture Plinth

MET BREUER TICKETING DESK

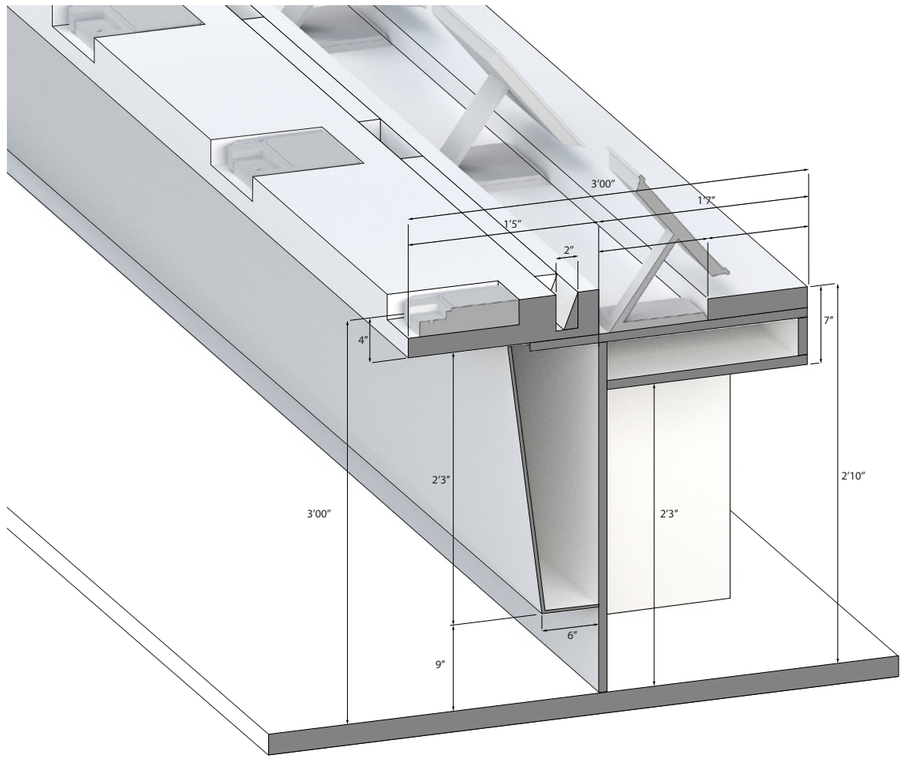
A New Design For The Met Breuer Lobby

The Ticketing desk was designed as part of the renovation of the old Whitney Museum. Inspired by the geometric vocabular of Marcel Breuer, the desk is defined by a large sweeping ruled surface, as often employed in Breuer's work.

When the Whitney building originally opened, a number of rooms that were later converted to white gallery spaces were actually lined with wooden panels andhad a club-like appearance. In hommage to these spaces, the walnut finish introduces a warmer color palette into the lobby space. The lofted profile of the desk allows for two ADA compliant client stations.

The Met. Exhibition Designer, 2016

PLINTH



Left: Photograph of existing bench/ Current page: Diagrammatic axonometric, Rendering of Table/ Next page:: Photograph of restored lobby

PLINTH

What's On The Met Breuer
2nd Floor
Events
UN FINISHED
NASREEN MOHAMEDI
Public Tours - Breuer
Gallery Talk

environment

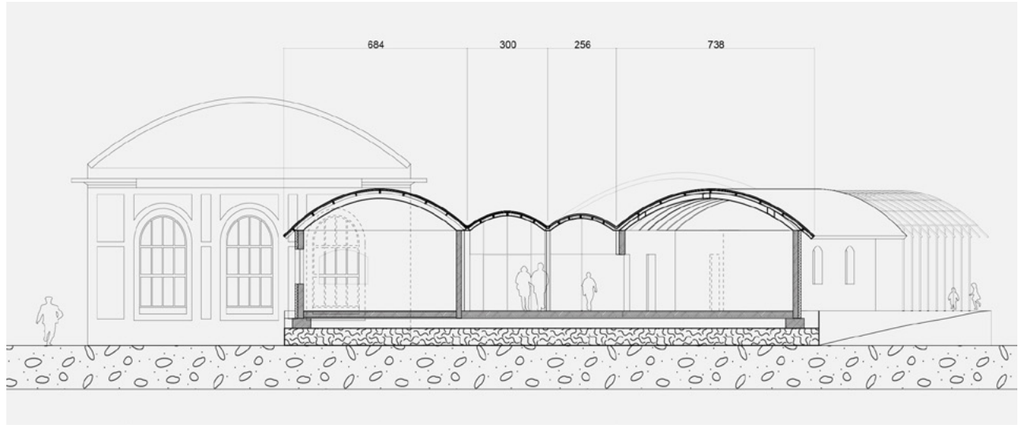
NEUHAUS

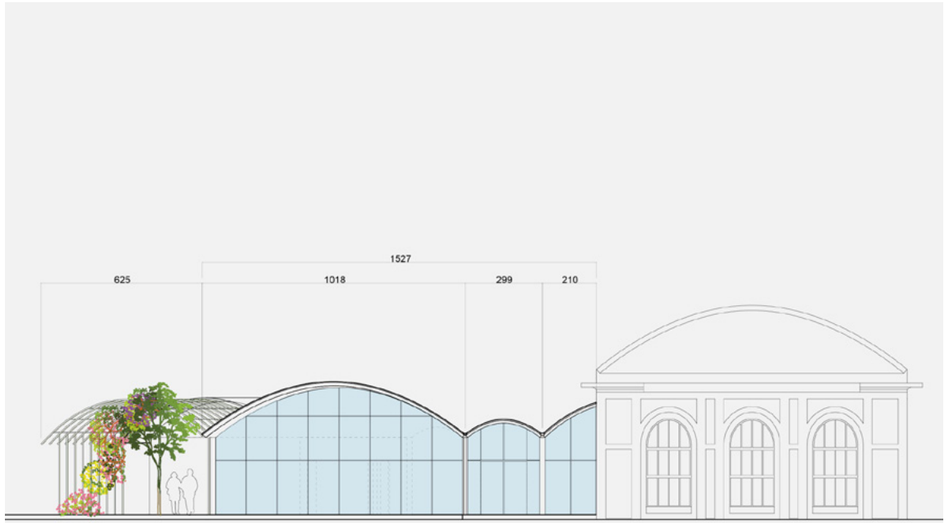
A Small Addition To An Exisiting Structure
Becomes A Center For The Local Community

This proposal for a hybrid between a company event space and local community center in Neuhaus, a 400-person village in lower Austria, has a twofold function; it is an extension to the exisiting Glassalon, servicing its events with facilities, as well an independent structure to be used separately. The structure forms an introverted loop looking into the garden bounded by a thick facade facing the main street. Serving spaces including circulation, storage and a bar are embedded in the thickened folds of the facade.

SibilaSoon, Principal
landscape concept: Matt Choot
assistant: Scott McCagherthy

ENVIRONMENT





ENVIRONMENT