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Each year students, faculty and guests convene to discuss and assess the work of the school. This moment of great intensity showcases our students’ industry, the faculty’s diverse pedagogical intents and the collaborative spirit behind the education of the architect. Yet, the work of an architect is never bound by the constraints of the calendar and these reviews are truly glimpses of what is to come.

This year we elected to present a single image selected midway through the spring semester from each student in Master’s Project. These works-in-process provide the reader/viewer with retinal tease that when seen as group form a vibrant collage of interests.

I hope these images excite interest for each review and in retrospect serve as mementos for posterity.

I am exceeding happy to be again holding our Master’s Project reviews at our Miami Beach Urban Studios (MBUS) with a live stream from Convento di Santa Maria di Castello of our Genoa Studio.

I look forward to the many dialogues we will have and the bonhomie that surrounds them.

*work-in-progress, 15.4 million posts, Instagram

Jason R. Chandler, A.I.A.
Chair and Associate Professor

April 19, 2019
420 Lincoln Road was built in 1941–42 in two phases on the site of Carl Fisher's 1920 Lincoln Hotel. The building was designed by architect, Albert Anis.

The building was designed with 60,000 square feet of office space, a theater on the first floor (the Beach Theater) and road-front retail.

The building was developed by Moses Ginsberg, a New York steamship operator, as the largest single construction project in Miami Beach since the crash of 1926.

The original name was the Lincoln-Washington Building. This changed in 1940 with the announcement of the Mercantile Bank of Miami Beach as the first and largest tenant.
Design Studio 2 explores the definition, understanding, and creation of space by utilizing a series of concise exercises – an occupiable wall, a precedent study, and a patio house. In the first assignment, students are introduced to principles of proportion and scale with an emphasis on the relationship between the body and three-dimensional space.

The second assignment asks the students to research a canonical courtyard house and develop a series of isometric diagrams and physical models with the intention to uncover what may have been the conceptual strategies for the precedent’s design. The semester culminated with a design of a patio-house. Students further analyze poetic implications of movement, thresholds, spatial framing and extension, relationships of interior to exterior, as well as tectonic notions of connections, joints, and preliminary ideas of structure and materiality.
Design 2
Faculty + Students

April 15th
2:00 pm – 6:15pm
Nik Nedev / Coordinator

Instructors:
Jorge Balboa
Oriana Espinoza
Verlan Eugene
Maria Flores
Celine Mazhar
Holly Zickler

Jurors:
Alfredo Andia
Claudia Busch
Jaime Canaves
Nick Gelpi
Eric Goldemberg
Fernando Herrera
David Rifkind
Camilo Rosales
Sara Pezeshk
Mohammed Shanti
Thomas Spiegelhalter

Lila Coffey
Katelynn Escobar
Javier Garcia
Brian Gaw
Courtnie Prendergast
Daryllisse Rivera-Garcia
Daniela Rodriguez
Nicoile Ruiz
Maria Salerno
Niquon Skinner III
Megan Suarez
Tristan Sykes
Miguelangel Tamargo
Alyssa Tazoe
Romie Valencia
Valerie Flecha
Francesco Hernandez
Arisel Hughes
Camila Jaramillo
Julia Kennealy
Camille Lagomasino
Raquel Martinez
Nellyana Mendez
Ruth Miranda
Christopher Montoya
Jordan Fabon
Diana Prado
Christopher Roye
Deborah Schaening
Jessica Seamans
Barbara Camelia
Jonathon Chang
Victoria Coppola
Franca Daenzer
Anthony Ebbage
Kaitlin Freeman
Macarena Illaray
Guang Liang
Zackary Nadler
Shavani Pariag
Naomy Peralta
Michael Rios
Veronica Rivas
Adelyn Rivero
Emely Acobo
Inchara Alaghatta
Thrasher Anestal
Carlos Bermudez
Sandra Botros
Yoel Bramnick
Chelsea Cameron
Dylan Camilo
Kelsey Caputo
Jenny Cen
Annamaria Corpas
Hunter Rego
Vanessa Roque
Karla Valdivia
Sara Velasquez-Virue
Randa Albarghouthi
Natalie Anillo
Patricio Brondo
Mckenzien Brown
Paola Cabello
Alejandro Calzadilla
Kristina Champion
Jose Cruz-Peraza
Manuela Farnot
Alberto Guevara
Veronika Masyuk
Paloma Matheu
Jeannie Ordonez
Elena Passoni
Noam Beaudoin
Dinorah Erbit
Tiffany Gilson
Raymond Gulapa
Natalie Morales
Luis Ochoa
Delvis Peraza
Diego Pereira
Nicholas Ramirez
Valerie Redensky
Thomas Rodriguez
Daniella Shanti
Julia Teig
Sebastian Velasquez
Amanda Wojtasiak
Taking into account the premise of Stan Allen’s essay Field Conditions (From Object to Field, 1985), this semester explores the potential of landscape as a medium within architecture. If the thickness of the ground is something which architecture can manipulate: what are its inherent properties and how might we speculate on ways in which to explore it?

Sequential exercises introducing strategies of diagramming and mapping provide students with tools with which to gather, comprehend and exhibit both local and global data. Organizing both content and form, students arrive at an understanding of graphic visualization by coding information latent in existing field conditions. With the aid of analog and digital fabrication, field conditions are materialized and inhabited utilizing organizational strategies from students’ explorations. Nestled within are intensifications designed in order to transform the field to accept these many strata.

The semester culminates in a new proposal for swimming pools and adjacent grounds within the site of Alice Wainwright Park in Miami. Environmental flows and forces such as site boundaries, geology, hydrology and wind, must be reconciled with human ones such as swimming, changing, meeting and the simple traversing of space from exterior to interior, and from the urban edge to the waterfront.
Design 4
Faculty + Students

April 17th
2:00 pm – 6:15pm
Elite Kedan / Coordinator

Instructors:
Felice Grodin
Fernando Herrera
Sara Pezeshk
Mohammed Shanti

Jurors:
Jorge Balboa
Jaime Canaves
Albert Elias
Oriana Espinoza
Verlan Eugene
Maria Flores
Neil Leach
Celine Mazhar
Gray Read
Holly Zickler

Jose Arroyo
Rodrigo Chinchon
Christopher Dalov
Nathaly Guevara
Riley Jimenez
Ian King
Sara Misir
Andres Ortiz
Patrick Rettig
Denise Shneiderman
Diana Vasquez
Sharon Ventura
Shailee Weiss
Guillermo Wong

Carman Alvarez
Carlos Aponte
Alejandra Arenas
Christian Arencibia
Nadia Bassam
Joslin-Rene Degrate
Nicole Hawkins
Kathryn Leblanc
Graciela Martin
Matthew Nuzum
Steven Rivera
Karelyn Sotolongo
Hunter Swhart
Brian Torres

Gabriela Acherman
Amber Albury
Ramnes Allende
Giovanna Andreoli
Fernando Arana
Ayza Arechavaleta
Cristina Brecq
Daniel Calero
Juan Calvache
Choulain Chou
Maria Costantini
David Jaco
Ayleen Perez

Natalia Castillo
Lorraine Cepeda
Alain Curbelo
Daniel Dussan
Alyssa Duyvelaar
Kevin Falbo
Ismael Moreira
Franklin Novo
Dmarcos Ramos
Nicole Rodriguez
Dharheanne Sanders
Baylee Sites-Cook
Valentina Soto

Mariano Alvear
Karla Barahona
Olivia Cardona
John Correa
Elizabeth Garcia
Kayla Little
Jessica Lorenzo
Alex Marti
Anibal Martinez
Naomy Peralta
Francisco Perez
Katiuska Riley
Amanda Suero
In Design 6 and Formative 2, each student explores housing in an urban context. Early in the semester, the studio visits the City of Savannah, Georgia. This elegant urban plan balances the needs of the private realm with those of public urban life. As a result, numerous housing examples reside within its fabric for study. The semester is divided into three projects: The first project is a home for a single individual: A Savannah Carriage House. The second project is the documentation and analysis of notable housing and the third project is the design of multi-family housing within a compact urban site.

Walls
Savannah, Georgia
Design 6 + Formative 2
Faculty + Students

April 16th
2:00 pm – 6:15pm
Jason Chandler / Coordinator

Instructors:
Juan Alayo
Abraham Aluicio
Juan Contin
Marcelo Ertorteguy
Cynthia Ottchen
Camilo Rosales

Jurors:
Alfredo Andia
Claudia Busch
Albert Elias
Eric Goldemberg
Fernando Herrera
Neil Leach
Gray Read
David Rifkind
Henry Rueda
Claudio Salazar
Thomas Spiegelhalter
Sara Valente

Francisco Alduenda
Antonio Comas
Jorge Cubas
Briana Del Valle
Lazaro Diaz
Ernesto Escobar
Andrea Ghouzi
Andrew Guzman
Mayte Idarraga
Lee Jean-Charles
Karla Perez
Raymond Reina
Katherine Rendon
David Robitaille
Javier Rodriguez
Lauren Rodriguez
Alexander Bahenza
Kadeem Biaze
Marielys Delgado
Miguel Forte
David Freire
Christian Garcia
Laura Gomez
Alessandra Madriz
Edgar Maradiaga
Elvys Melo
Miah Rodriguez
Daniela Romero
Angelique Rose
Ignacio Roye
Rendi Vincent
Geselle Yepes
Ines Alvarez
Maria Boltes-Beard
Karla Cabrera
Elizabeth Carpio
Christopher Chanez
Bilal Dantata
Alejandra Fairnas
Stacy Fortin
Marjorie Gault
Piyaluk Leelayuwattanakul
Joseph Lepore
Neil Mayorga
Ana Moreno
Ana Samour
Brett Serfozo
Tiffany Tirtarhardja
Gustavo Alonso
Angela Anzola
Hazar Arslan
Ludovica Bernabei
Sofia Castell
Claudia De Blase
Vanessa Dini
Lutaban Janae
Donald Lilly
Antonio Miragaya
Ludovico Moscatelli
Yuliya Mursuli
Osvaldo Pereyra
Hansel Queralez
Paloma Silva
Daniela Zerrate
Emmanuel Barroso
David Diez
Lilia Figueras
Kanisha Fowell
Marthuda Francois
Nestor Miranda
Jarin Molokwu
Sophia Neves
Vanessa Osorio
Hannah Rutherford
Sue Salarrayan
Solang Salinas
Matheus Stancati
Michael Torres
Javier Vasquez
Nathalie Berrocal
Claudia Campuzano
Walter Carranza
Vladimir Castaneda
Bryan Castillo
Andre Conrado
Adriana Dacosta-Calheiros
Jessica Dayoub
Phillip Pretell
 Também Rodrigo
Eleonora Sacks
Clifford Salinave
Lina Sarikhani
Ludmyla Stasiv
Jose Toro
Juan Vega
Most of the South Florida region was a subtropical wetland until just 100 years ago. In the land natives called Pa-hay-Okée (grassy river), we built a 20th century industrial sprawl that encroached into the wetlands. How can we re-imagine Miami with the advent of major future technologies such as synthetic biology and climate change? Should we still continue to re-imagine Miami in the next 100 years with industrial dreams?

Architecture has used design fiction from time to time to reinvent itself in the works of studios and movements such as Archigram, Archizoom, Haus-Rucker-Co, Ant Farm, and Situationist International among others. Even 20th Century modernism were incubated for more than 50 years in unbuilt work from Viollet-Le-Duc to Antonio Sant’Elia, and Le Corbusier, and many others.

In this Studio we develop a speculative Vision/Plan for Biscayne Bay estuary. We imagine infrastructures in Biscayne Bay that grow by themselves using synthetic biology. Synthetic Biology is the fastest growing technology in human history (growing 3-to-7 faster than computer technology) and is allowing us to edit, re-write, re-assemble, and even create completely artificial living organisms and is quickly permeating into all kinds of disciplines.

**Instructor:**
Alfredo Andia

**Jurors:**
Arnaldo Sanchez
Cynthia Ottchen

**Students:**
Nikolas Arvanitopoulos
Albert Giraldo
Van Thanh Le
Darron Ockert
Daniel Pineda
Rosanna Rodriguez
Stephanie Sampedro

**Island Merge**
Student’s Project
Design 9 focuses on developing strategies for sustainable design which engage the landscape and the city.

The studio is coordinated with the Department of Landscape Architecture and includes lectures on landscape topics and critiques by landscape architects. A significant site design component focuses on integrating native habitat into the daily life of inhabitants.

The architectural project challenges students to envision the built elements of urban life in a net-zero-fossil energy or carbon neutral city. Choices of architectural form, orientation, materials, shading, mechanical systems, lighting systems and energy-generating systems such as solar panels, as well as water conservation and collection systems are specified as part of a comprehensive analysis of building energy and water use. Students bring energy analysis into design choices at every stage of development.

Net zero is the goal.
Monica Becerra
Sophia Cabral
Delfina Desiano
Gabriela Dragalina
Adriana Garcia
Elmer Garcia
Catherine Gavino
Immanuel Miranda-Burns
Maria Perez
Abraham Pineda
Fernando Salcedo
Richard Salinas
Alfredo Sanchez
Monica Spitery
Pedro Zavala

Kareem Al-Ashi
Fatou Almosawi
Katherine Andujar
Nico Cabra
Marjorie De La Cruz
Barbara Di Fabio
Marian Diaz
Javaughn Edmondson
Jahsee Juste
Niyati Panchal
Patricia Ponce
Manuel Reyes
Nadine Saint-Louis
Mere Sanchez
Mariana Varela

Lorraine Albuquerque
Serena Amerio
Ana Castellano
Aida Diaz
Dishon Edward
Javier Jimenez
Andrea Lanz
Hanan Majid
Lakeisha Mason
Alexa Molko
Martha Morales
Alex Nunez
Andrea Ortiz
Omar Silva

Claudia Alonso
Paula Avendano
Paula Castiel
Cy Colon
Chelsea De Carvalho
Omar Dimiat
Nicholas Goldblatt
Pamela Hazim
Heu Le
Alejandro Loayza
Karina Porcar
Amalia Tomey
Amanda Valino
Lidibeth Wong

Julian Brizuela
Lorena Catalano
Barbara Coppola
Kevin Fernandez
Yi Gong
Karina Jackman
Natalia Llamas
Anilet Martinez
Ernesto Medina
Jessica Melgar
Marquis Miller
Shantia Morel
Erick Talavera
Jodelle Therioner
Richard Townsend

Mariana Aguilar
Soufiane Benbrahim
Jennipher Bras
Maria Hack
Cruz Hernandez
Bruna Lopes
Tihun Lowe
Jared Mallard
Emmanuelle Martins
Jorga Milla
Juan Moreno
Javier Perez-Delafe
Miguel Rodriguez
Sarah Sassen
Jorge Vasquez

Irene Atria
Amanda Carabalbo
Alejandro Castiel
Valentina Catalan
Timothy Cobo
Cameron Cooper
Ana Duque
Mario Garcia
Stephanie Gonzales
Richard Jaffe
Rene Martinez
Juan Munoz
Monica Portugal
Matthew Rush

April 18th
2:00 pm – 6:15pm
Gray Read + Thomas Spiegelhalter / Coordinators

Instructors:
Claudia Busch
Jaime Canaves
Albert Elias
Claudio Salazar
Sara Valente

Jurors:
Abraham Aluicio
Juan Ayala
Jorge Balboa
Juan Contin
Marcelo Ertorteguy
Nick Gelpi
Eric Goldemberg
Elite Kedan
Nick Leach
Nik Nedev
David Rifkind
Camilo Rosales
Henry Rueda
Holly Zickler
In 1945, Russian-born artist Leo Birchansky (1887–1949) painted a series of murals in the 420 Lincoln Road lobby detailing the American experience. Birchansky worked as a political cartoonist in Russia before fleeing to New York City in 1922 where he worked with the New York Daily News. He moved with his wife (also Russian-born) to Miami in 1943. He lived at 6950 Byron Avenue on Miami Beach and had an important solo show of his work at the Miami Woman’s Club in 1944.
Master’s Project
Agenda

April 19th
8:00 am – 5:30 pm

Day Agenda

8:00am – 9:00am
Set up/ Breakfast (Room 475)

9:00am – 12:00pm
Morning Session Reviews (Assigned Rooms)

12:00pm – 1:00pm
Students Lunch (Room 475)
            Faculty Lunch (Washington St. Gallery)

1:00pm – 4:00pm
Afternoon Session (Assigned Rooms)

4:00pm – 4:30pm
Class Photo 420 Lincoln Road Entrance

4:30pm – 5:30pm
Super Jury (Main Gallery)
            Best Project Presentations
            Top Master Project Prize
            Awards
Invited Jurors:
Rocco Ceo
Joel Lamare
James Brazil
Colin Foord
Carlos Fueyo
Anna Nikolaidou
Emmanouil Vermisso
Ana Benatuli
Corina Ocanto
Jane Gilbert
Jeremy Calleros Gauger
Tiffany Troxler
Mikael Kaul
Nathaly Alvaray
Alejandro Borges
Fabiana Possamai

Genoa Jurors:
Paulo Brosaia
Margherita Del Grosso
Adriana Ghersi
Matthew Rice
Onur Teke

April 19th
8:00 am – 5:30 pm

Instructors:
Nick Gelpi
Eric Goldemberg
Neil Leach
Marilys Nepomechie
Eric Peterson
Henry Rueda

FIU /Jurors:
Abraham Aluicio
Claudia Busch
Juan Contin
Jaime Canaves
Marcelo Ertorteguy
Felice Grodin
Fernando Herrera
Elite Kedan
Cynthia Ottchen
Sara Pezeshk
David Rikidin
Claudio Salazar
Arnaldo Sanchez
Thomas Spiegelhalter
Sara Valente
Concrete in the Garden, New Playgrounds for Architecture.

“Brancusi said that when an artist stopped being a child, he would stop being an artist. Children, I think must view the world differently from adults, their awareness of its possibilities are more primary and attuned to their capacities. When the adult would imagine like a child he must project himself into seeing the world as a totally new experience. I like to think of playgrounds as a primer of shapes and functions; simple, mysterious, and evocative: thus educational.”

-Isamu Noguchi.

This design studio will focus on the issues of representation surrounding the relationships between 3 thematic tensions. The first is a tension between the serious work of architecture and the potentials of play. How should we as architects rethink the architectural process through the perspectives of play? The second tension exists between designing building for a younger occupant. How should we approach the design of buildings and spaces differently when they are explicitly intended for a child?

The third tension is the tensions which exist between the materials of construction and their influence on the forms of architecture. With this in mind, this course will explore the more playful potentials of a historically stoic material, concrete. Students will develop a catalogue of details and forms based on their playful interactions with concrete utilizing fabric forms. These fabric forms will allow more spontaneous and playful feedback of forms based on the interaction of the student with concrete in its liquid stage, acknowledging its transformation from something malleable and formless, into something solid and permanently fixed.

Students will develop proposals for a kindergarten / elementary school in Audubon Park in the city of New Orleans. Design proposals will take into account the potentials of early fabric formed mockups, and incorporate classrooms, auditorium, playgrounds and landscape. Projects will draw on the influences of the seminal works by Miguel Fisac, Mark West, and Kenzo Tuno utilizing fabric forms of concrete, as well as Isamu Noguchi and Aldo Van Eyck’s pioneering work in the design of playgrounds.

Successful projects will demonstrate unique insights into the relationships between forms, spaces and technique derived from working and playing with materials, as well as developing playful polemic approaches towards typical disciplinary processes of architecture, thus demonstrating a critical awareness of the field of architecture.
Reef Modules: Infrastructural Replenishment of Corals through 3D-printed Artificial Reef Structures.

The project proposes to study the corals existent along a coastal vector of infrastructures, seawalls and the port channel (Government Cut) linking Miami’s MacArthur Causeway, South Pointe Park and South Beach along with the rich bio-diversity they foster, looking at them as resilient, urban environmental models to speculate on possible formations of visionary sub-aquatic architecture. The seminar and design studio taught by Professor Eric Goldemberg are dedicated to the research of corals and the design of deployable artificial reef structures that could help the growth of coral, done in collaboration with Colin Foord of Coral Morphologic.

The second half of the project expands those ideas to formulate architectural strategies to propose sub-aquatic structures to strengthen the urban role of Mac Arthur Causeway, stimulating a new kind of eco-tourism based in diving routes to appreciate the beauty of coral reef formations and the creation of landscapes that hybridize eco-parks with marine biology research facilities and other emergent underwater structures. Rather than assuming that Miami is doomed by sea-level rise, the project intends to look at the new potential architectural types that can be generated to engage with the existent underwater structures and promote a new kind of urban experience.

The Reefs project aims at the creation of underwater sea barriers through digitally simulated growth processes. It thrives on the potential that emerges from a coherent utilization of the environment’s inherent ecology for its own transformation and evolution, using an approach based on computationally simulated ecosystems and sparked by the possibilities and potential of large-scale 3D printing technology. Considering tourism as an inevitable vector of environmental change, the project also aims to direct its economies and potential resources towards a positive transformation, providing a material substrate for the human-marine ecosystem integration with the realization of spaces for an underwater sculpture exhibition. Such structures will also implement a volumetric pattern of cavities, which expand the gradient of micro-environmental conditions by instating a systemic heterogeneity, thus providing the spatial and material preconditions for the repopulation of marine biodiversity, from microorganisms to macro-fauna.
Omer Cuvanlioglu + Raphael Lindor
Eric Goldemberg Studio

Student's Project
Conceptual Rendering

Michael Dahan + Chloe Rosenbaum
Eric Goldemberg Studio

Student's Project
Conceptual Collage
Student's Project
Conceptual Rendering

Student's Project
Conceptual Rendering
Silicon Beach:

Blade Runner, the movie by British director Ridley Scott released in 1982 and shot largely in Los Angeles, depicts a future where bio-engineered robots – or ‘replicants’, as they are called – have infiltrated the human domain, and the Tyrell Corporation dominates economic and social life. Fast forward to 2019 – the year in which Blade Runner is set – and it is worth reflecting on how prescient Blade Runner has proved to be. We don’t have replicants, but we do find ourselves in a world where AI personal assistants in the form of Siri, Alexa and Google Assistant, have colonised our everyday lives, and where AI filters our spam messages, sorts out our Instagram images and identifies our Facebook friends. We don’t have flying cars, but we do have drones and self-driving cars. We don’t have smoking any more, but we do have legalized marijuana in California. As predicted in Blade Runner, we do talk to our computers, and LED advertising is all over our buildings, especially in cities like Shanghai. And, although we don’t have the Tyrell Corporation, corporate life is dominated by hi-tech companies, such as Google, Amazon, Apple and Microsoft.

This studio draws upon the weirdness of LA, a city that has bred many eccentric characters from Howard Hughes to Michael Jackson; it feeds off the creative intensity of LA, home of some of the most creative minds on the planet; and it taps into the hi-tech industry that LA – and especially Venice Beach – is now attracting. LA has become a veritable laboratory of urban living, a melting pot of different cultures, and maybe even the model of our future cities. But in many ways LA is also Miami’s cousin on the West Coast. Like LA the dominant language in Miami is not English, but Spanish. And like LA, Miami is emerging as a center for arts and culture. How might we tap into this weirdness in order to produce a series of projects that are truly out of the ordinary? This studio attempts to respond to the challenge, by breaking away from architectural conventions, and standard commercial practices of today, to think about an inspirational world of the future, that harnesses fantasy and inspiration, that engages with advanced technologies in the manner of Silicon Beach itself, and that opens up a whole new realm of creativity for the architectural imagination.
Guillermo Aguiar
Neil Leach Studio

Sara Alzate + Edwin Salas
Neil Leach Studio

Student's Project
Conceptual Rendering

Particle Luminescence
Conceptual Image
Ismael Desplan
Neil Leach Studio

Student's Project
Conceptual Image

66

Daniel Espinoza
Neil Leach Studio

Evolve
Conceptual Image

67
Austin Landrette
Neil Leach Studio

Desert Sand
Conceptual Image

Ximena Martinez
Neil Leach Studio

Architecture of Dreams
Conceptual Image
FRAGILE: Please Bend!
Rethinking the Urban Form of Coastal Resilience.

Since its founding at the close of the 19th century, the South Florida metropolitan region has urbanized rapidly, while occupying one of the most environmentally fragile geographies on Earth. Increasingly, changes in global climate are exacerbating the repercussions of that fragility for both its natural and its artificially constructed environments.

To become an asset, this foundational condition of vulnerability must be understood, while the policies that structure its development are assessed and holistically reimagined. This Masters Project studio has asked students to hypothesize the physical form of a truly climate-resilient Miami by proposing and testing strategies to advance the attainment of urban coastal resilience in the context of climate change.

If one can argue that in the 20th century, the automobile was the singular most defining force in the design of cities, then the narrative of this studio posits that in the 21st century, that defining force resides in our capacity to manage, through design, the urban consequences of living with water.

Impact resides in creating the rules of the game! For the design and building professions, this may mean exploring new dynamic zoning and land use codes, created to respond to fluctuating environmental conditions, helping city officials to determine the evolving form of the city over time, while calibrating the parameters that determine the characteristics of its infrastructure and buildings.
Vanessa Estevez  
Marilys Nepomechie Studio

Verlan Eugene  
Marilys Nepomechie Studio

The Past is Future  
Model Photograph

Living With Water - Biophilic Neighborhood  
Conceptual Diagram
Reducing the Impact of Climate Gentrification
Miami Map

(The) Last Resort
Conceptual Rendering
Kaitlyn Fuson  
Marilys Nepomechie Studio

History Rising  
3D Model Collage

Marcela Gavilanez  
Marilys Nepomechie Studio

(In) Between  
Conceptual Model Collage
Celine Mazhar
Marilys Nepomechie Studio

Urbanizing Water
Conceptual Model

Marie Mondiere
Marilys Nepomechie Studio

La Grange
Conceptual Rendering
Inhabiting the Edge / Urban Archipelago
Concept Diagram

(Sea)ty Limits
Conceptual Model
The Post-Industrial Porto Antico

The Port of Genoa, located at the Northern-most extent of the Ligurian Sea, is a deep natural harbor that has hosted trading vessels since the Phoenicians dominated the Mediterranean. As Genoa developed into ship building city, early modifications to the Porto Antico included a series of small stone piers, and a sea wall and stone quay along the sides of the natural peninsula known as the Molo. The first primitive breakwater extended from the end of the Molo to increase the area of waterfront protected from the waves allowing the city to extend westward. Formalization of the harbor edge continued in the centuries leading up the Industrial Revolution, but the most radical modifications to the shoreline occurred in the 19th and 20th Centuries. Massive areas of fill now host the largest and most active seaport in the Mediterranean stretching over 22 kilometers and handling an annual trade volume in excess of 50 million tonnes.

In spite of this growth, Genoa’s relationship to the urban waterfront in the 21st. century is changing, especially in the historic center of the city around the Porto Antico. As the Port of Genoa reacts to these changes, we must adapt vast areas of fill area transitioning from industrial to leisure and recreational uses. At the same time that we must deal with brownfields and imminent sea level rise we must also negotiate a multitude of urban aspirations: valorizing a rich medieval and renaissance history, respecting the city’s proud industrial heritage, and embracing contemporary ideals regarding the relationship between the city and the natural world.

The catalyst for the project is a mixed use port of call cruise ship terminal located on the eastern edge of the Molo. Following Renzo Piano’s Blueprint for the Port of Genoa each project will incorporate a canal between the original breakwater and the historic seawall. The resulting island (5 hectares) that is constructed entirely from fill will be redeveloped as a mixed use residential, leisure, and cultural zone including parks and gardens protected by an urban/waterfront interface that is raised 1 meter. Vehicular circulation will occur at a subterranean level to accommodate service vehicles and mass transit while the ground level is reserved for pedestrian use.

Architecture Master Project in Genoa students each work in a team with a Landscape Architecture in Genoa student. Both are responsible for a collaborative development of the urban component of the project. The Landscape Architecture students design the Molo masterplan while the Architecture students design key architectural components of the proposal.

15th Century Genoa.

The Hebrew University of Jerusalem and The Jewish National & University Library
Angel Alfaro + Daniella Fernandez
Eric Peterson Studio

Kayla Cox + Gasndy Damus
Eric Peterson Studio

Student's Project
Conceptual Rendering

94

95
Jorge Crespo + Carlos Firpi
Eric Peterson Studio

Lauren Grzenda + Kelsey Boyd
Eric Peterson Studio

Student's Project
Concept Model

Student's Project
Conceptual Rendering
Savannah Library: A Study on Material Disciplinarity

Library buildings are complex, technologically advanced, site specific and highly functional buildings, however with the development of digital technologies, e-books and internet-based research, at first glance, they seem as an “endangered species”, among the architectural landscape. Throughout history, architects had found ways to understand all the technical constraints of the program and transform it into iconic, innovative, engaging and creative buildings, but today, the permanence of physical books, begins to pose a challenge; storage and availability must be reconsidered.

Libraries are Public Space and as such, they are an extension of the street, the sidewalk, the plaza; they are buildings of civitas, culture and knowledge. Definitively libraries must engage the communities where they are part of, resulting in a hybrid between a science/art/cultural institution and a community center.

This Studio is intended to engage students in a conceptual approach to an architectural project. Studio will also provide a core foundation of research methods towards definition of: programming, site analysis and material's knowledge related to contemporary environmental, technological, and social issues in architecture. With field trips and visits to important historical milestones as well as contemporary case studies like the visits to New York City, New Haven and Savannah, students will develop an appreciation for the different typologies in Library Design, understanding sites and its implications towards the design of public buildings and ultimately, experimentation with new technologies and materials as related to applications in building design and construction.

Students will examine three major topics, Program: a library building; Tectonics: a brick construction proposal and Site: located in the City of Savannah, Georgia. Projects are expected to innovate in the understanding of modularity and brick construction tectonics. Brick masonry technologies will be implemented in three different lines of investigations: a. Brick materials; b. Brick layouts; c. Brick shapes. Experimentation will be the key to approach material interrogations and understand chance and error as part of the design process. Mathematics of construction, calculations and modularity will be documented and tested as part of the design process.
Kevin Muniz
Henry Rueda Studio

Transparencies on the Park
Conceptual Rendering

Sofía Novoa
Henry Rueda Studio

Birdseye view from Whitaker St.
Axonometric
Approaching from the Park
Freehand Sketches

View from West Park Ave.
Conceptual Rendering
The building hosted numerous Jewish business and organizations, specializing in professional doctors, lawyers, dentists, real estate agents, and architects. In 1955, for example, the building hosted the offices of Seymour Gelber, The Greater Miami Jewish Federation, Kohen, Granat & Frank (Helen Kohen’s father-in-law), and architect Norman M. Giller in the penthouse. In 1955 ground floor tenants included Woolworths, Beck’s Shoes, Marsha Kay Gifts, Sandra Post’s Women’s Clothing, and Todd & Todd, Inc., Men’s Clothing.
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Abraham Aluicio
Jorge Balboa
Juan Contín
Marcelo Ertorteguy
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Fernando Herrera
Elite Kedan
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Verlan Eugene
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Alfredo Andia / Associate Professor
Claudia Busch / Senior Instructor
Jaime Canaves / Professor
Albert Elias / Visiting Assistant Professor
Nick Gelpi / Associate Professor
Eric Goldemberg / Associate Professor
Neil Leach / Associate Professor
Nik Nedev / Coordinator of Lower Division & Senior Instructor
Marilys Nepomechie / Associate Dean & Professor
Eric Peterson / Senior Instructor
Gray Read / MAA Director & Associate Professor
David Rifkind / Associate Professor
Camilo Rosales / Associate Professor
Henry Rueda / Assistant Professor
Thomas Spiegelhalter / Associate Professor
John Stuart / Associate Dean & Professor
Shahin Vassigh / Associate Dean & Professor

Faculty Department of Architecture
Spring 2019
"In the United States, most registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit professional degree programs in architecture offered by institutions with U.S. regional accreditation, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted an eight-year, three-year, or two-year term of accreditation, depending on the extent of its conformance with established educational standards.

Doctor of Architecture and Master of Architecture degree programs may require a pre-professional undergraduate degree in architecture for admission. However, the pre-professional degree is not, by itself, recognized as an accredited degree.

Florida International University, College of Communication, Architecture + The Arts, Department of Architecture offers the following NAAB-accredited degree programs:

M. Arch. (high school degree + 174 credits)
M. Arch. (pre-professional degree + 60 credits)
M. Arch. (non-pre-professional degree + 105 credits)

Next accreditation visit: 2025
Lectures, Events & Exhibitions
Department of Architecture
Spring 2019

Panther Alumni Week (PAW)
Young Architect’s Forum
February 05th, 2019
Ana Benatuil, #FIUAlumni 2013
Santasha Hart, #FIUAlumni 2016
Claudia Fernandez, #FIUAlumni 2016

IPal Panel
February 19th, 2019
Elias Kawass, HKS Architects.
 Alejandro Castiello, IPAL Intern
 Dan Freed, CallisonRTKL.
 Van Le, IPAL Intern
 Daphne Gurri, Gurri Matute PA.
 Rosanna Rodriguez, IPAL Intern
 Craig Aquir, MC Harry Associates.
 Mariana Cruz, IPAL Intern
 Judith De Rojas, IPAL Intern
 Gustavo Berenblum,
 Berenblum Busch Architects.

Career Fair
February 20th, 2019

Open House
April 06th, 2019

Tau Sigma Delta Honor Society
Sigma XI Chapter
April 25th, 2019

FIU Scholarships
Spring 2019
Nicholas Quintana Scholarship Fund
Jahseed Juste
Alejandro Castiello

BEA International Scholarship Endowment
Nathalie Berrocal
Lidia Figuieras
Franklin Novo
Katuska Riley

Ramon A. Arbesu Scholarship Fund
Juan Calvache
Victoria Coppola Addario

Zyscovich Architecture Scholarship Fund
Franklin Novo
Events

IPAL Panel
IPAL Students and Mentors
MAX ZOLKWER
Supersudaca

03.25.19 - PCA 135, 2 PM

Supersudaca is a word combination of virtue and insult for Latin immigrants. It was founded in Rotterdam in 2001. It is a collective of building practitioners pressing themes of urban research, architectural practice and contemporary culture with branches in Buenos Aires, Lima, Leuven, Brussels, Santiago, Montevideo and Rotterdam. Supersudaca’s research includes such topics as Mass Tourism in the Caribbean, China’s emerging global presence, Latin American social housing experiments and direct spatial interventions amongst others. They have been recognized with the best entry award at the International Architecture Biennale of Rotterdam and were network partners of the Prince Claus Fund.

Future Events: carta.fiu.edu/architecture/events

11200 SW 8th St, Miami, FL
Livestream: bit.ly/fiuarchlectures
Claudia Pasquero
ecologicstudio
03-26-19 PCA 135 - 7 PM

Claudia Pasquero graduated from Politecnico di Torino in 2005 and subsequently completed the Architectural Association's Master Programme. Working at the AA and teaching there as a visiting critic, she also worked as an architect and designer in London, Sydney and Los Angeles. Since 2012, Pasquero has been living and working in London. Her multidisciplinary work focuses on the interrelations between architecture and urban design, exploring the potential of bio-inspired systems in urban and infrastructural contexts. Her work has been exhibited in several countries and presented in numerous conferences and publications. Pasquero is currently a member of the Architectural Association's London committee.

JING LIU
SO-IL
64-02-1 PCA 135 - 2 PM

Jing Liu is a founder and principal of SO-IL, where she has been practicing since 2005. She is a partner in the office and is responsible for the leadership of the firm. Liu's work is characterized by a strong commitment to the understanding and implementation of contemporary urban conditions. Her projects have been recognized with numerous awards, including the 2015 AIA/ASLA Award, the 2016 Aga Khan Award for Architecture, and the 2017 AIANY Honor Award. Liu is a member of the American Institute of Architects and the American Society of Landscape Architects. She is currently a member of the Board of Directors of the Architectural League of New York.
Exhibitions

Rural Tectonics
Opening & Conversation with
Eunae Eun-Kim & C. Argoelles
Tuesday, February 20
5:30 PM
Free to the public

50+ Japanese Houses
An exhibit about Japanese Contemporary Architecture
Opening & Conversation with Pilikoo Ishida and T. I. Kenduske
Tuesday, February 20, 2018 at 4:30 PM
An exhibition about Japanese Contemporary Architecture
February 20 - April 28, 2018
Credits

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