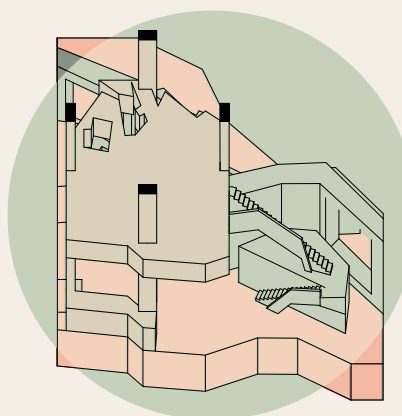
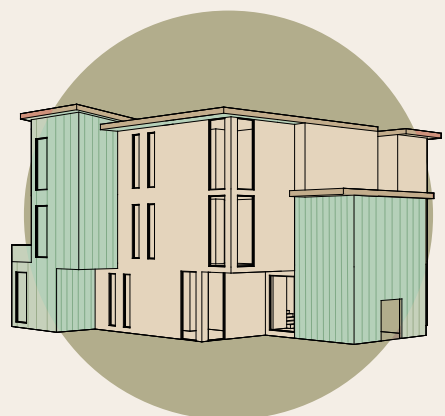


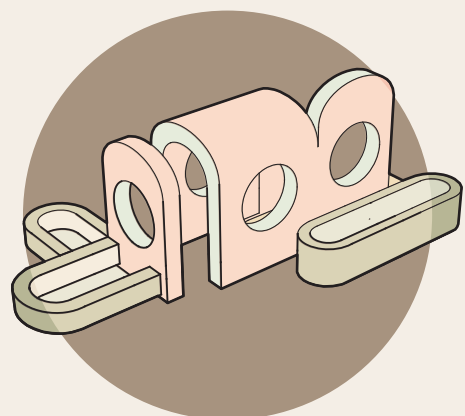
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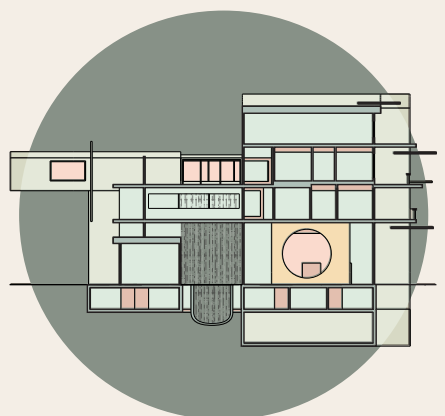
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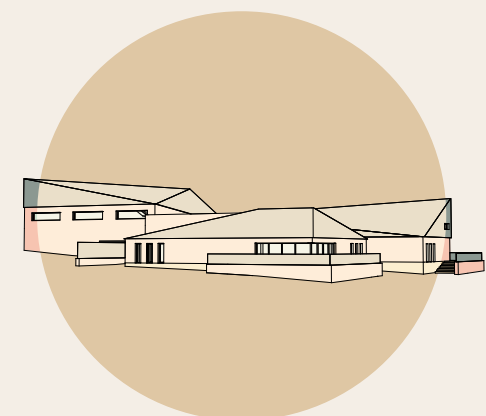
02



03



04



05

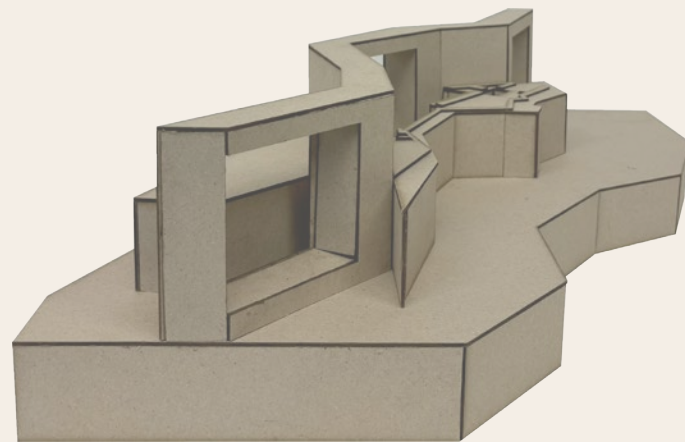
01 map of corrales, nm

This project was from my spring semester second year and was structured in three phases. First, we selected a meaningful place in New Mexico and represented it through a two-dimensional map. Next, the map was translated into a three-dimensional tactile model, which ultimately served as the site for a pavilion.

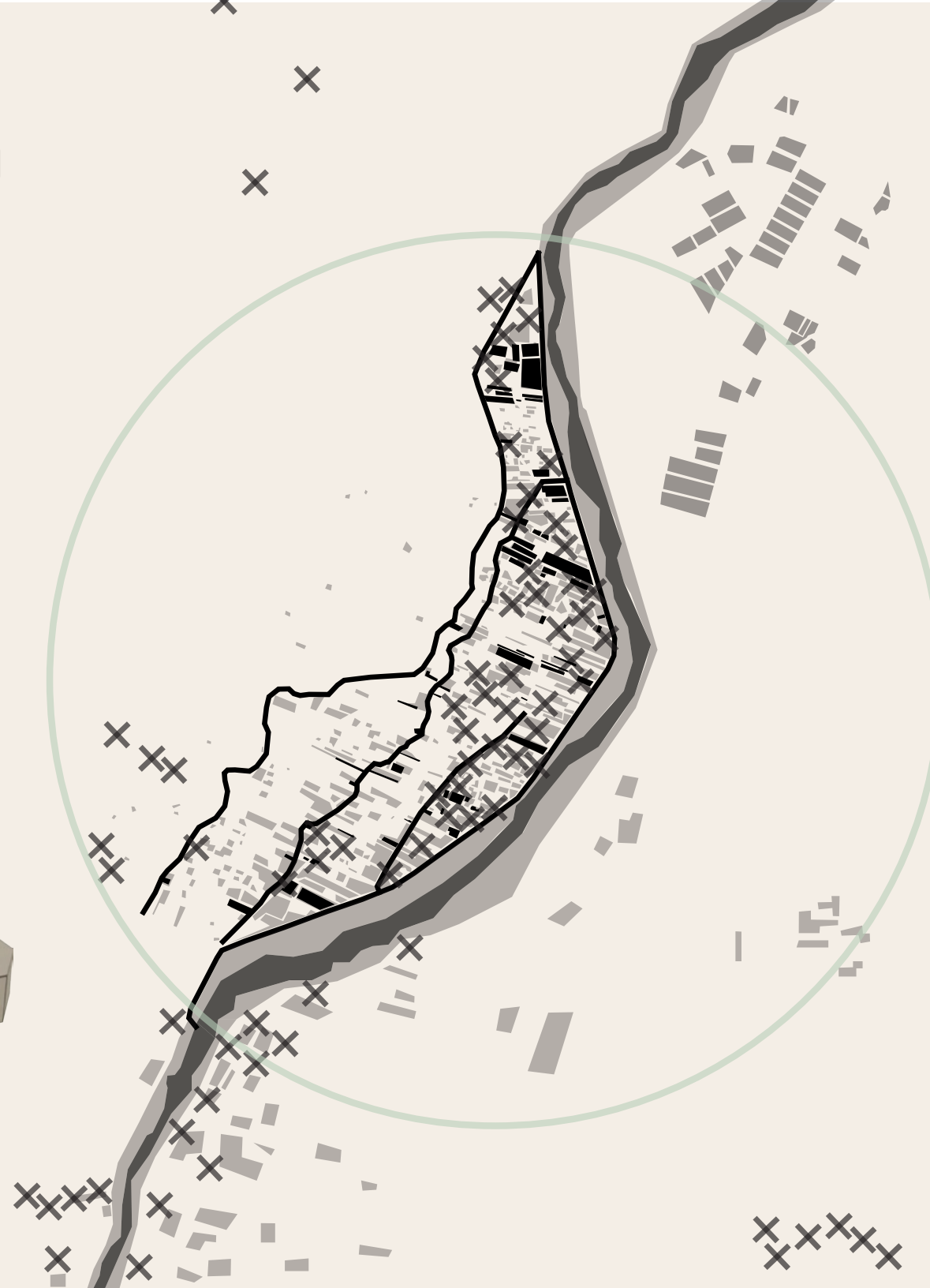
Illustrator & Rhino were the programs used.

I grew up in Corrales, a place that shaped my childhood and continues to hold deep personal meaning for me. Its connection to the Rio Grande has always felt inseparable from the village itself, nourishing farms and orchards, creating its unique greenery, and shaping both its history and character. My abstract map is a way of honoring these ties, weaving together the river,

orchards, arroyos, and properties to capture what makes Corrales unlike anywhere else in New Mexico.



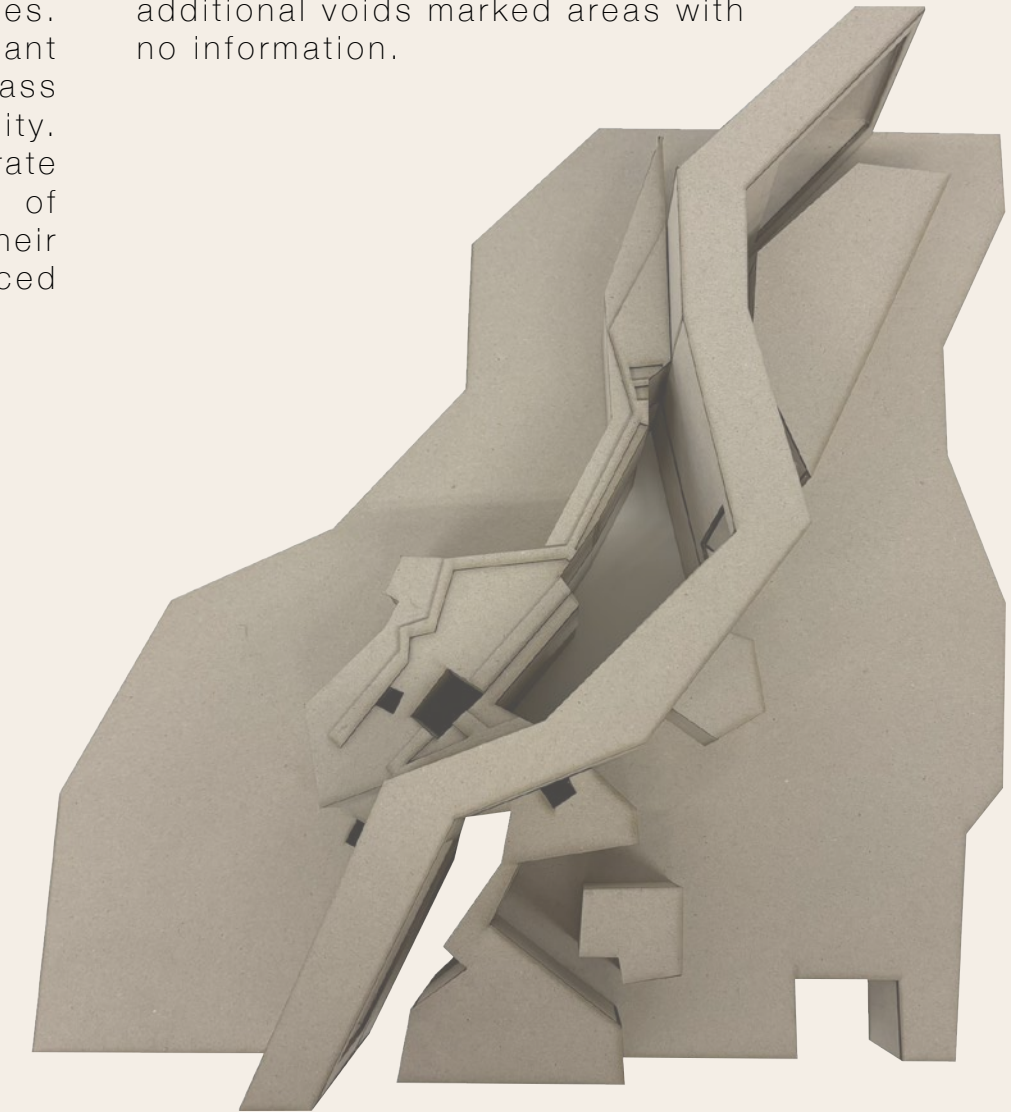
physical model showing river cut-outs



2d → 3d

In creating my 3d map, I abstracted key elements of Corrales into layered geometries. The river, as the most significant feature, rose as the tallest mass with cutouts to reflect its fluidity. Vegetation was given moderate height, overlaid with forms of arroyos and farms to highlight their interdependence. High-priced

homes were represented as voids, intersecting other layers, while additional voids marked areas with no information.

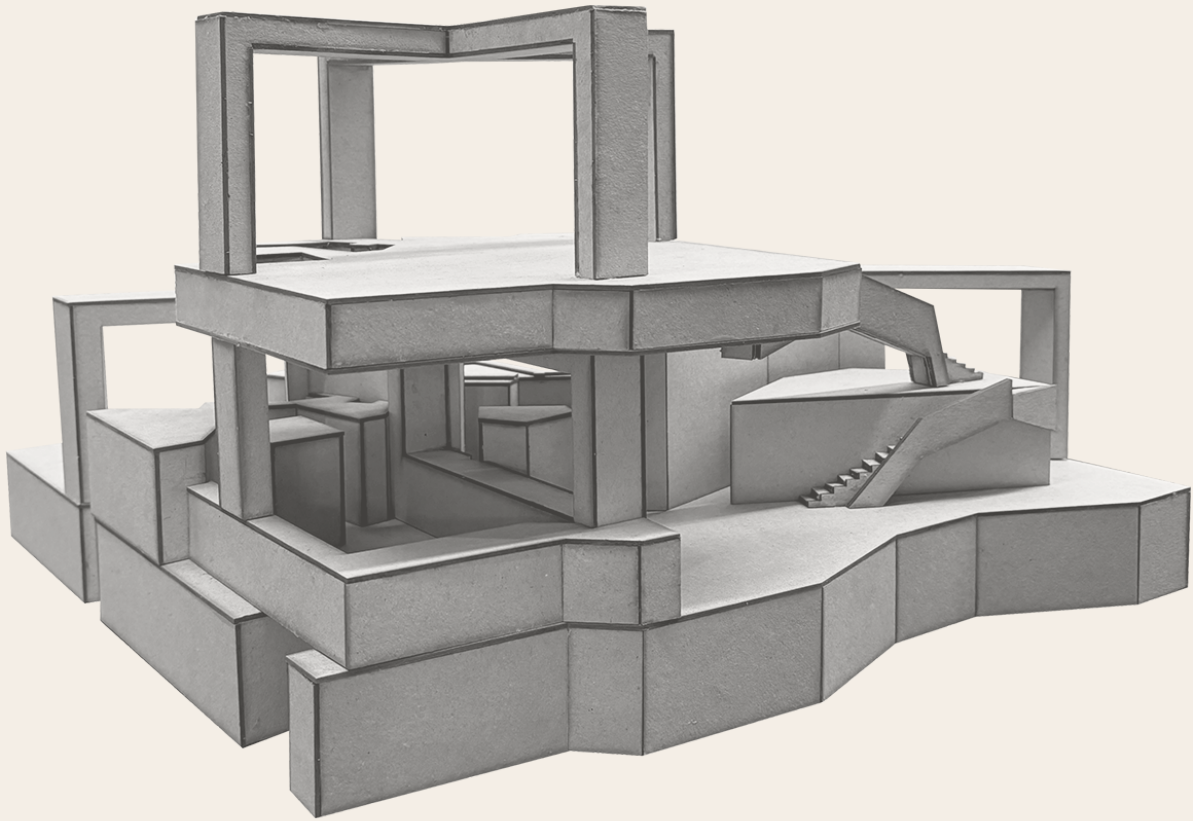


plan view physical model

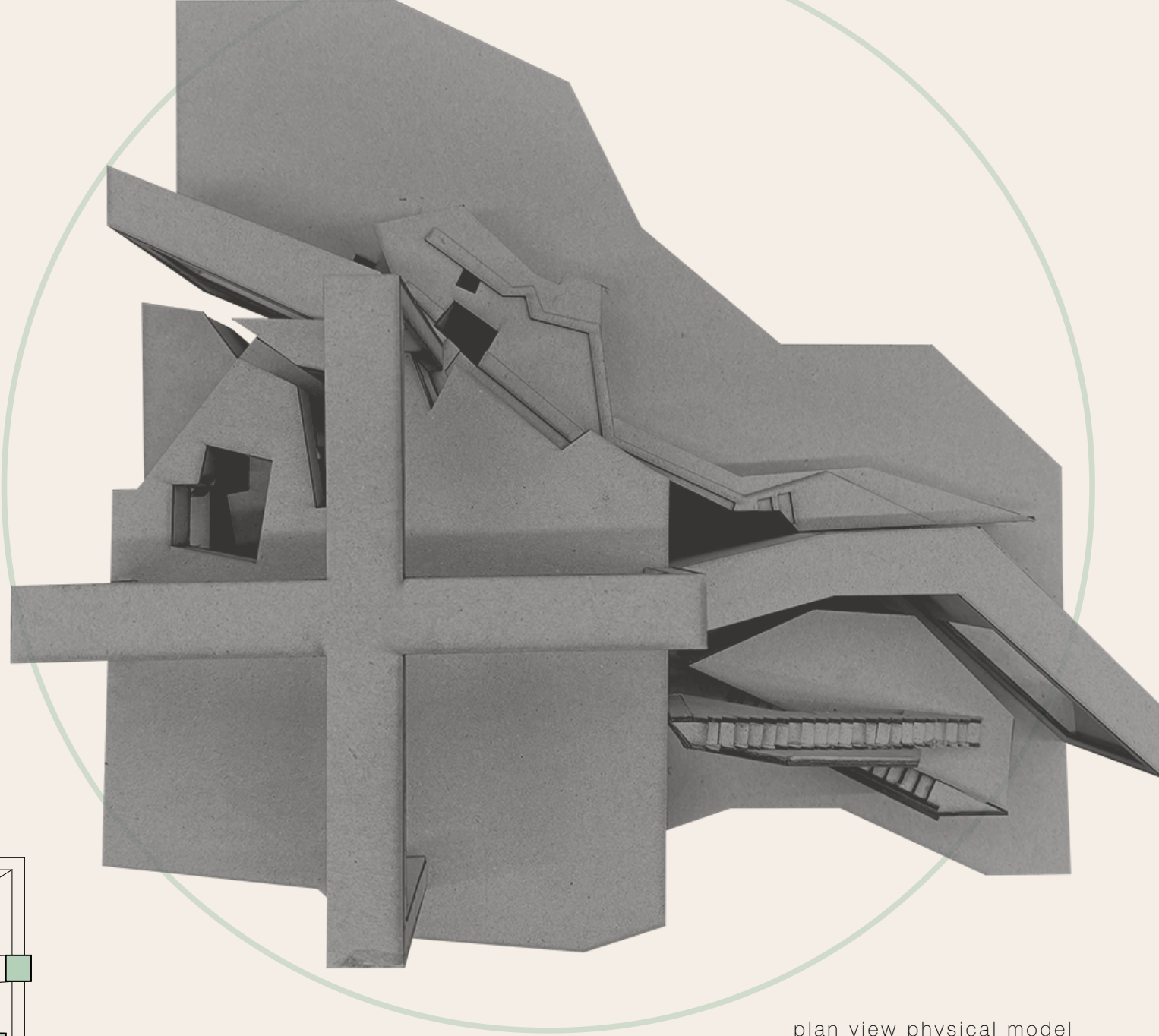
pavilion

My pavilion, based on the geometries from my 3d map of Corrales, is designed for both humans and goats, as goats are a common pet in the village. Sculptural forms create climbing spaces for goats, while cutouts and voids frame views, bring in light, and connect visitors above with the animals below. Every

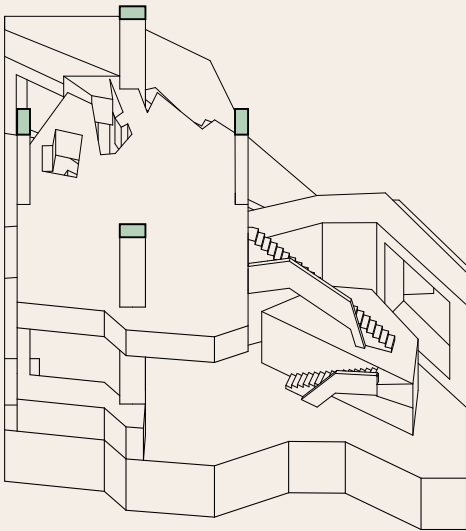
element, from walls to stairs, echoes site-derived forms, unifying the pavilion with its context.



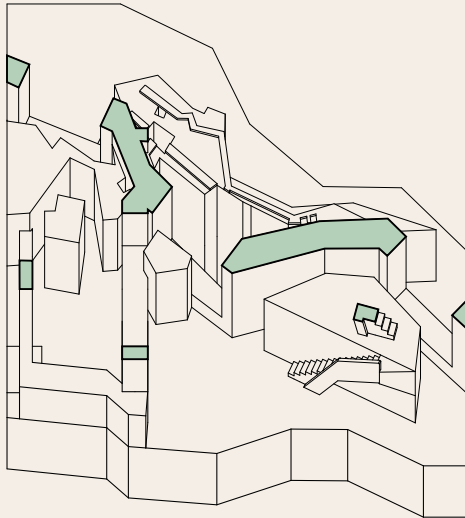
physical model showing goat's pen



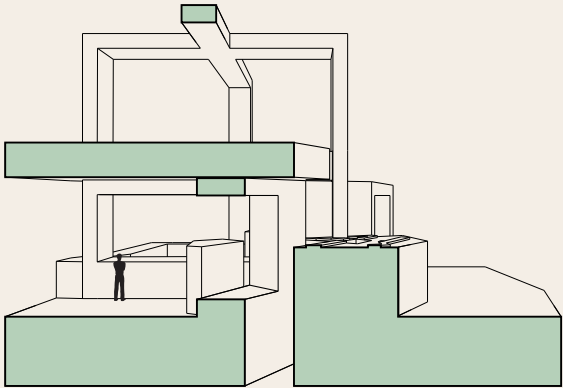
plan view physical model



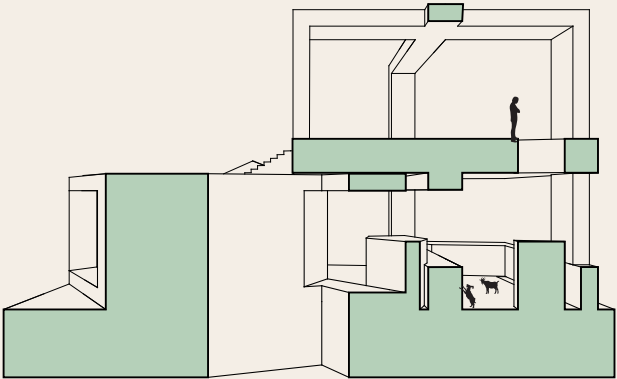
plan oblique section



plan oblique section



section



section

02 multigenerational housing

My third year spring semester studio required us to design a multigenerational housing complex. I wanted residents of my project to benefit from living alongside one another. I focused on people who might feel lonely, need extra support, or long for a sense of community. One relationship I saw as especially

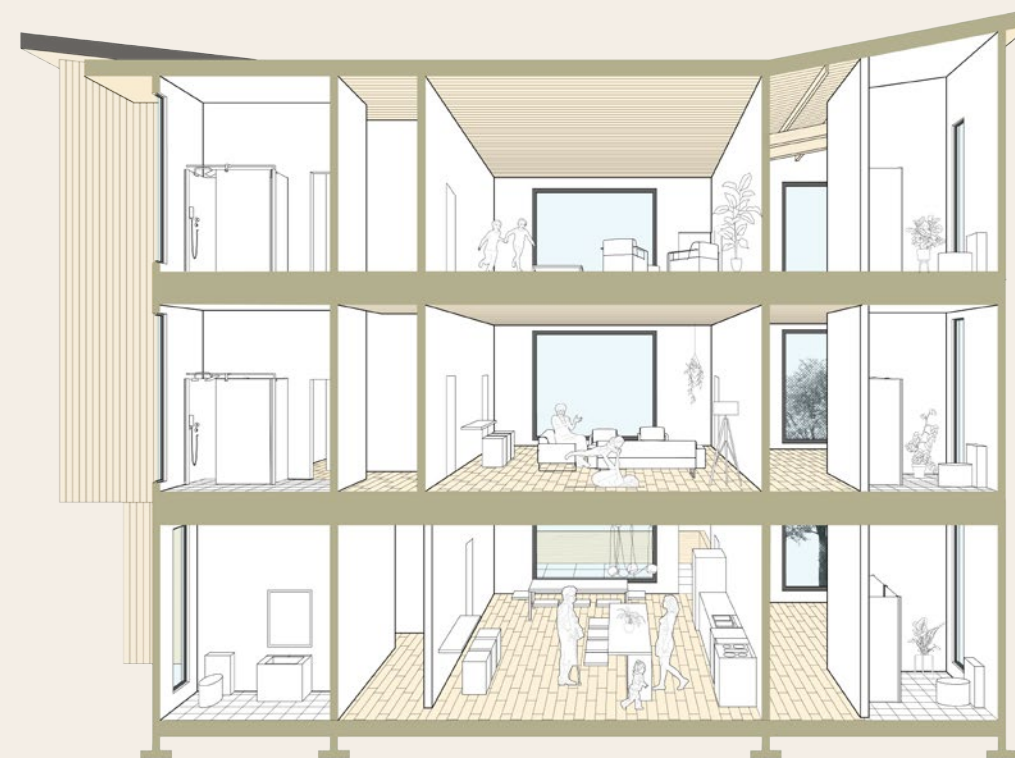
meaningful was between single mothers and single elderly women, a pairing that could offer mutual help and companionship. Illustrator, Photoshop & Rhino were the programs used.



interior perspective of single mom's room

apartments

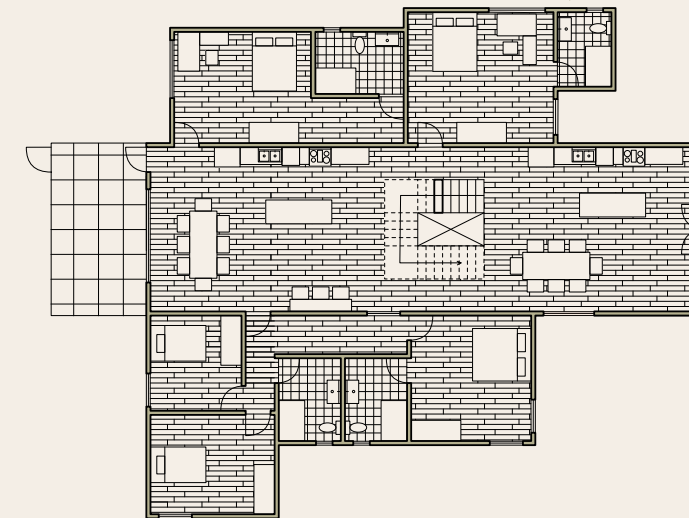
To create a sense of community, I designed shared common areas, where single moms, their kids, and single elderly woman can come together. Within this typology, the residents share a core of different amenities, like kitchens, laundry, living spaces, and play areas.



section perspective showing core of amenities



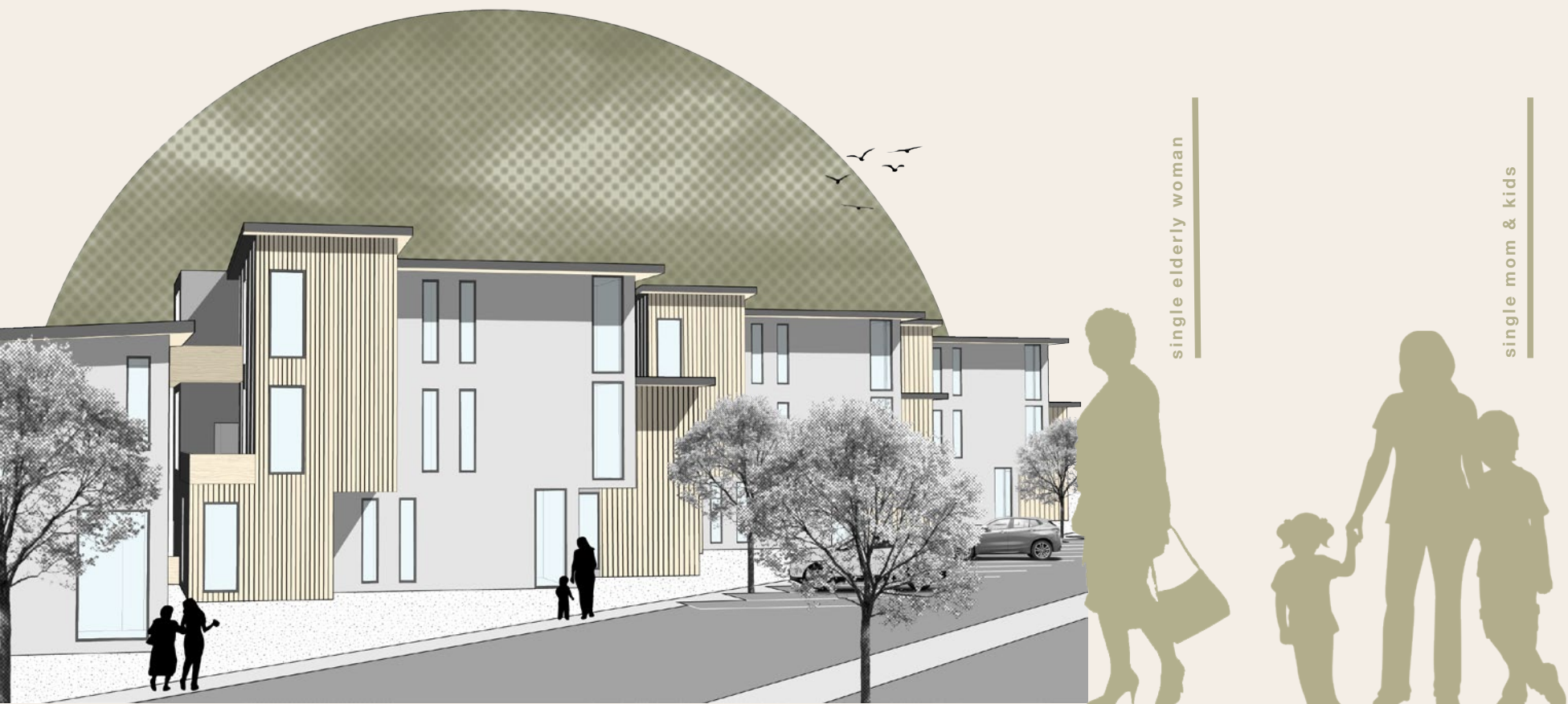
enlarged plan of elderly woman's unit



plan showing communal spaces & units



exterior perspective



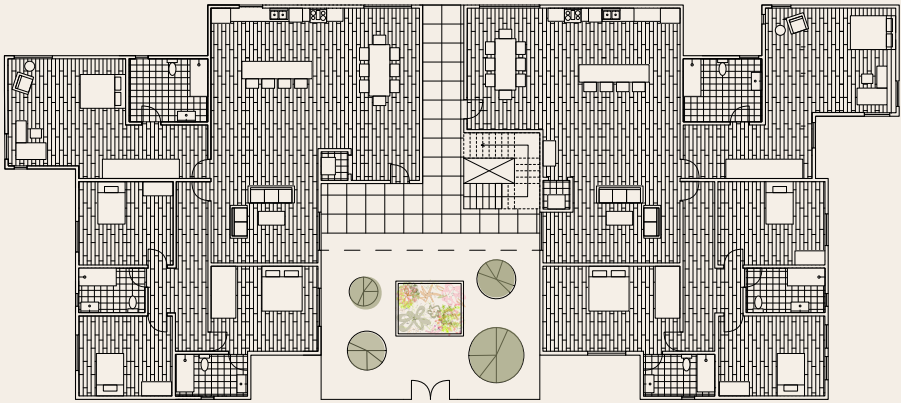
single elderly woman

single mom & kids

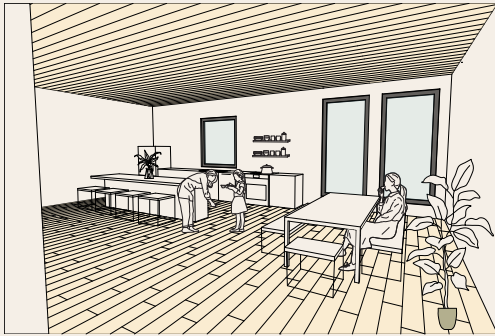
townhouses

The second typology from this project was a townhouse arrangement where a single mother and her children share a kitchen, laundry room, and living area with one single elderly woman, rather than with the entire building as in the apartments. In both typologies, I still wanted to ensure that privacy is preserved by

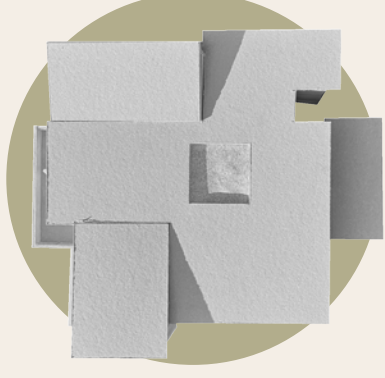
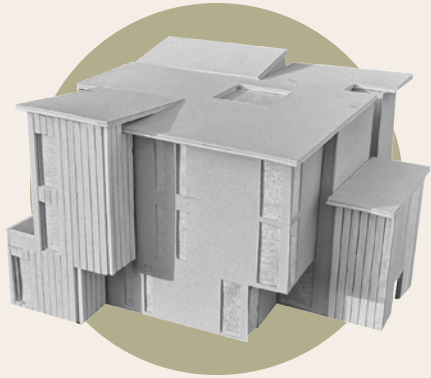
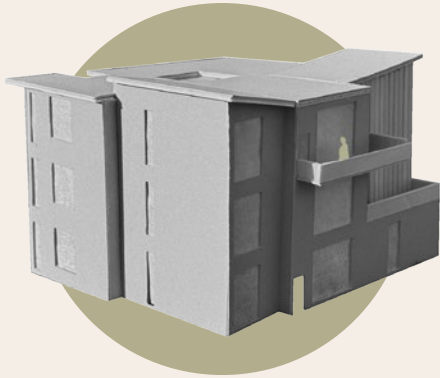
making the individual units spacious, giving everyone their own safe space.



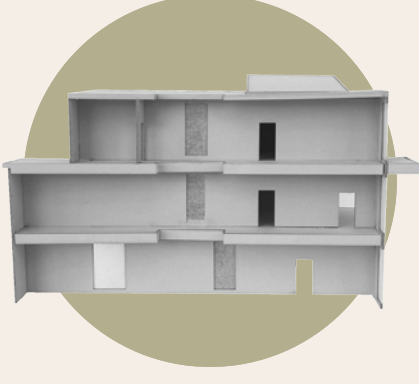
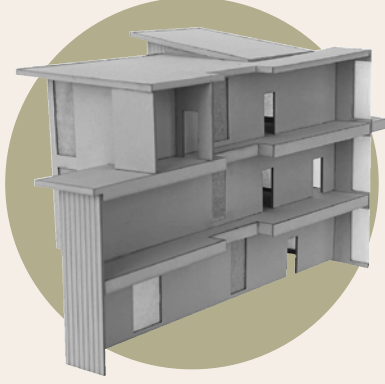
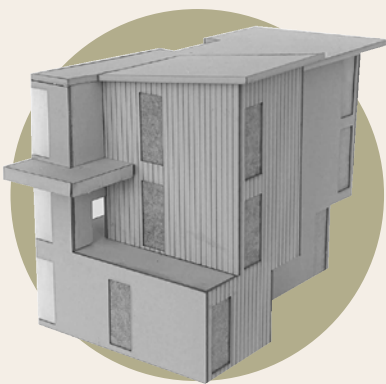
first floor plan showing communal spaces & units



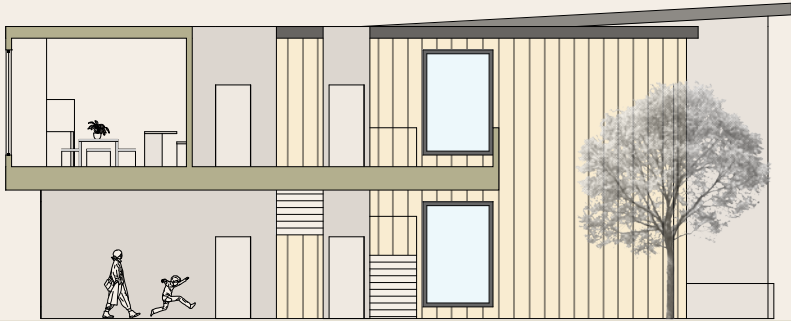
interior perspective showing shared kitchen



physical model apartment unit



physical section model apartment unit

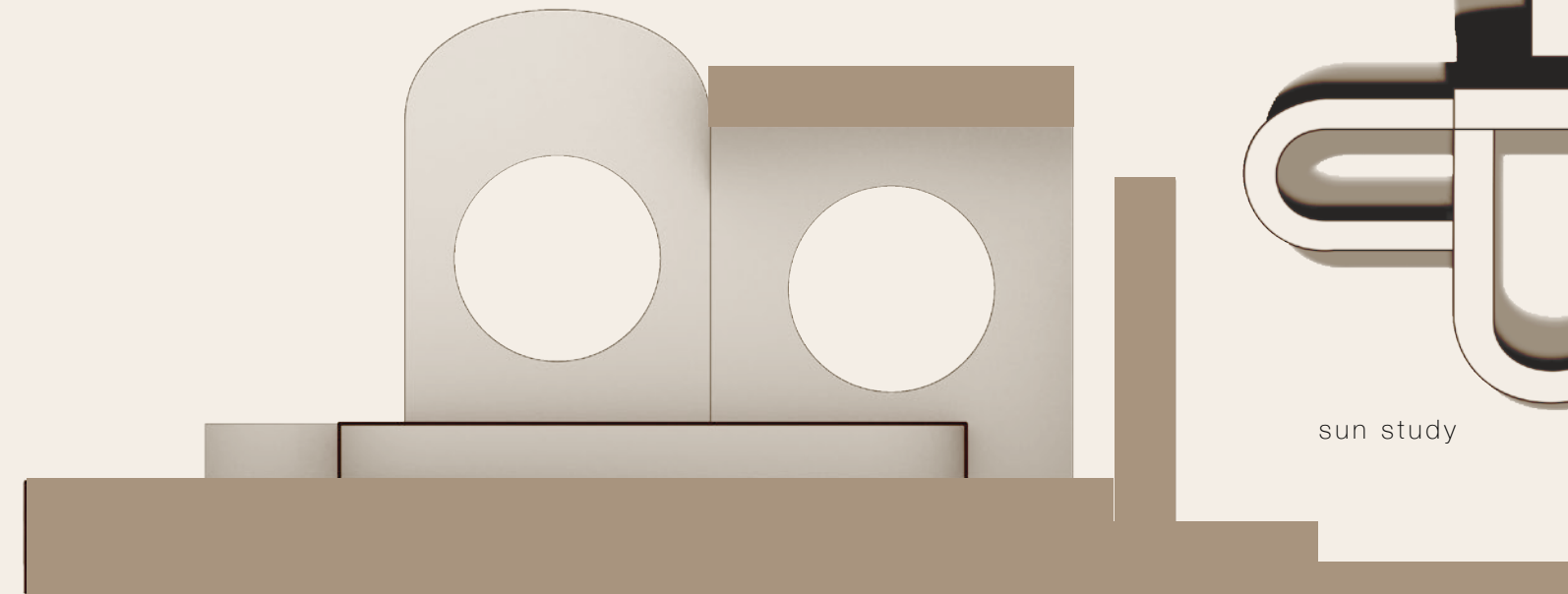


section looking into kitchen

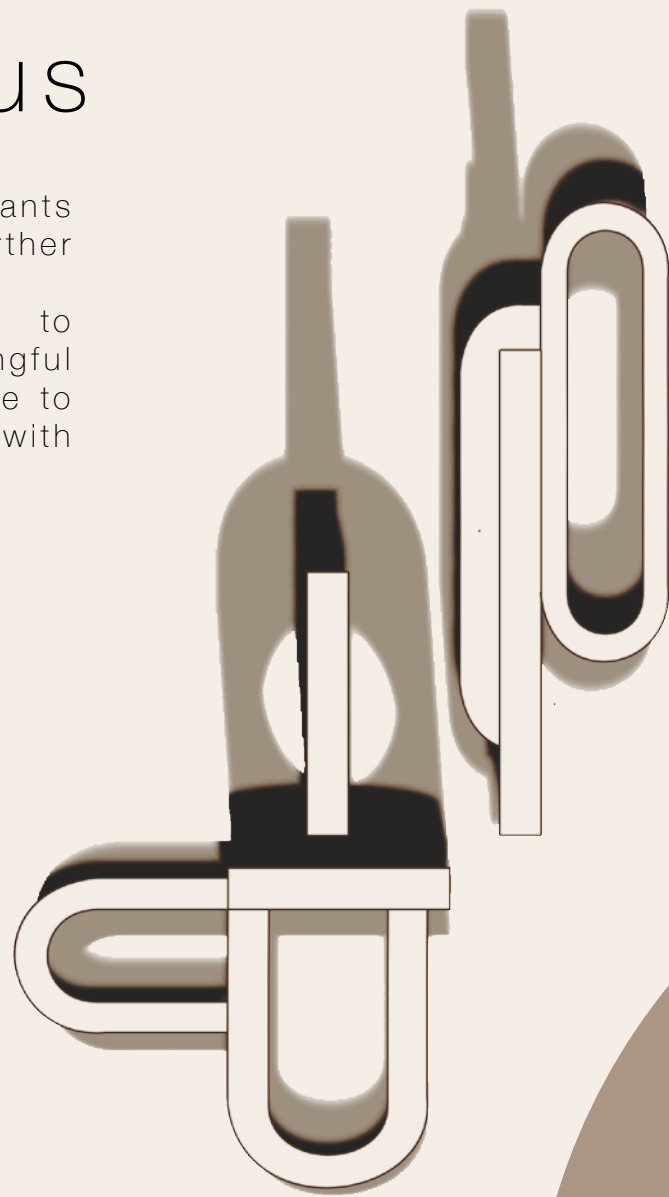
03 pavilion on campus

During the first semester of my second year, a short design project focused on creating a pavilion located on the University of New Mexico's campus. I designed mine with a partly covered bench that provides shade and protection from the elements, offering a comfortable space for students. I integrated

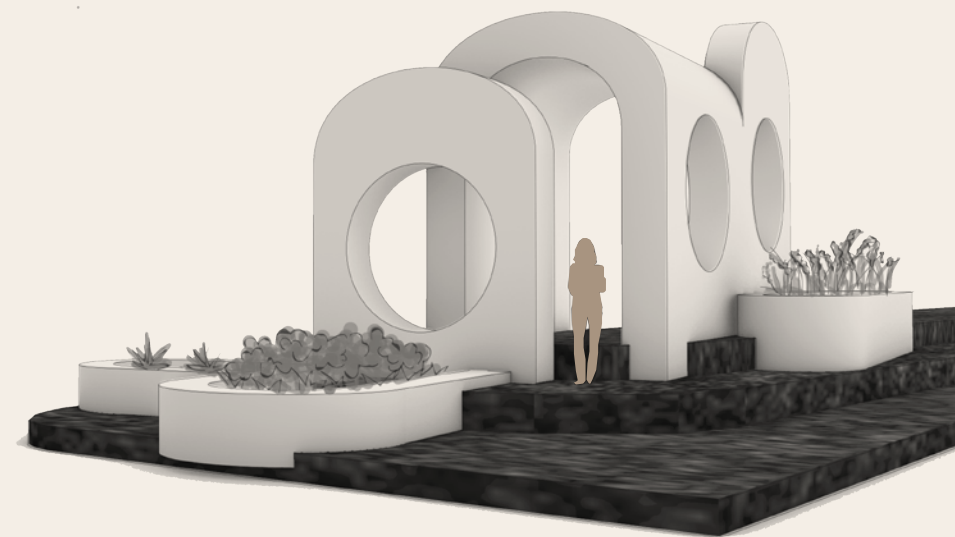
planters occupied with plants native to New Mexico to further connect the pavilion to its environment. My goal was to create a small yet meaningful retreat that encourages people to pause, rest, and reconnect with nature between classes. Illustrator & Rhino were the programs used.



section showing seating area



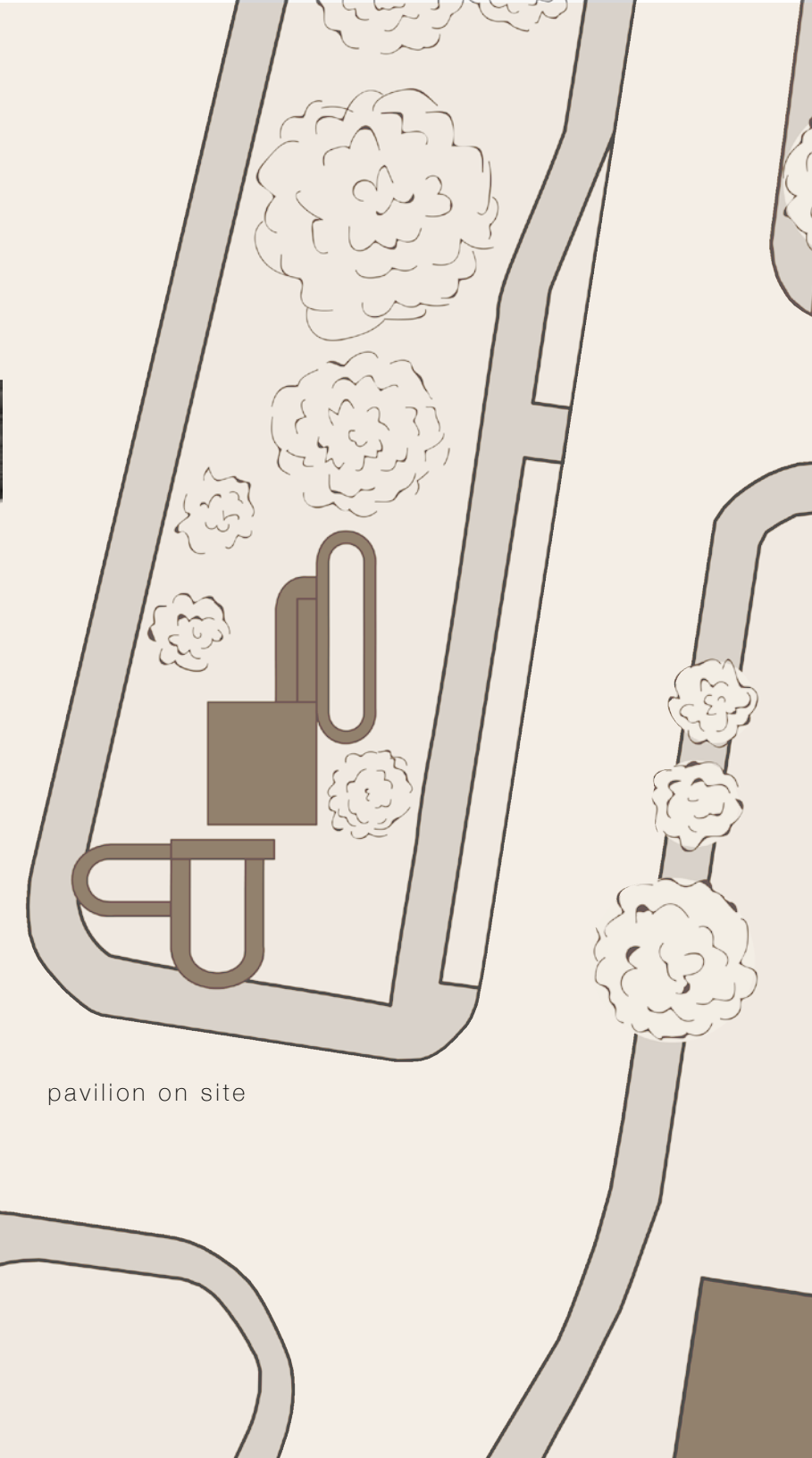
sun study



perspective showing planters



physical model showing planters



pavilion on site

04 hotel for ancestors

This project took place during the first semester of my third year and spanned the entire term, evolving through a series of conceptual explorations that ultimately led to the design of a hotel. From the beginning, our focus centered on the theme of ancestry. The process began with twelve collages, each representing a

different ancestor. These collages then informed a set of sections, which were developed into physical models. From the ideas that emerged through these exercises, I designed my final project, a hotel dedicated to my ancestors. Illustrator, Photoshop & Rhino were the programs used.

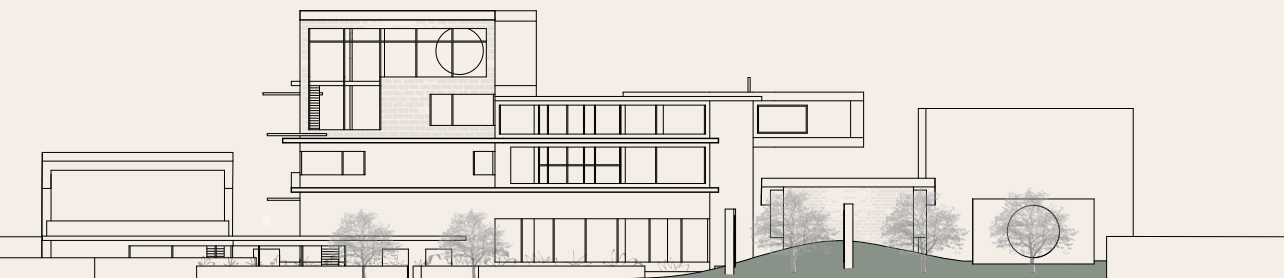
The collages were created to represent my ancestors, each one expressing their unique stories and personalities. I used a variety of materials, including paper, leather, oil paint, tulle, beads, thread, buttons, and rope, to capture their character and spirit through texture and composition.



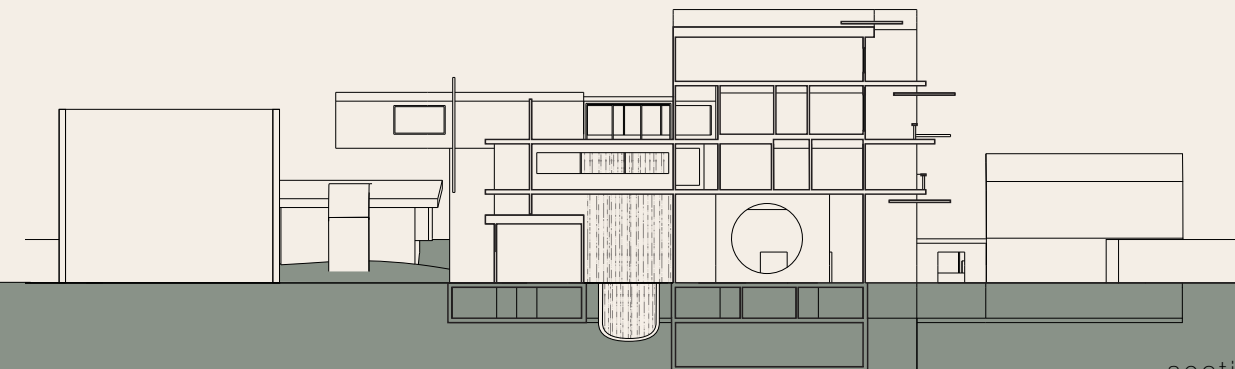
designing in section

This project challenged me to design through section rather than plan, shifting my approach from conventional design strategies to one driven by narrative. Drawing inspiration from my ancestor research and conceptual collage studies, I began to see the sections as a tool for storytelling. This process allowed me to create

compositions that feel both dynamic and intentional, capturing the layered experiences and memories that shaped the project's concept.



east elevation of hotel



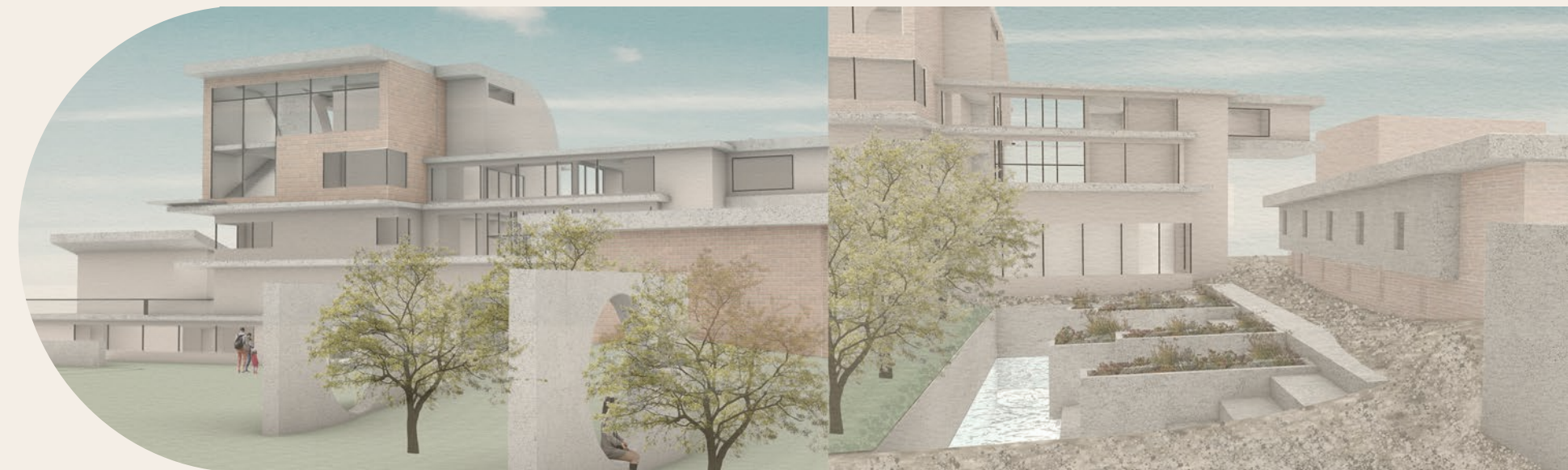
section



programming and concept

Before designing my “hotel for ancestors,” I reflected on what a hotel means by exploring how my ancestors experienced them, through family vacations, social gatherings at bridge tournaments, and solitary stays during wartime travel. From these stories, I understood the hotel as a backdrop for creating, sharing, and

reflecting on memories. My design translates this into three main spaces: areas for family bonding, social connection, and personal reflection. A thick concrete wall, shaped by section models inspired by my ancestors, ties these programs together.



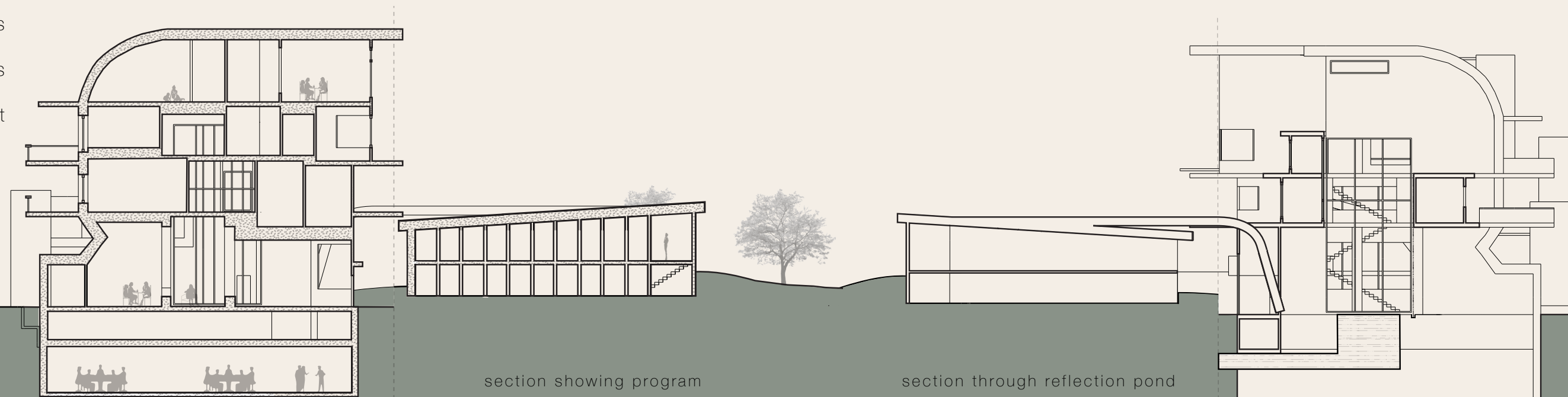
exterior render

exterior render showing reflection pond

The basement encourages social interaction with communal sleeping areas, the upper floors focus on family spaces, and a separate building of single pods and a reflection pond offers solitude. Framed views throughout the site capture moments of memory-making.



physical models of conceptual sections



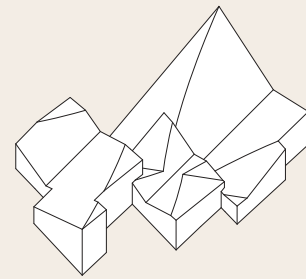
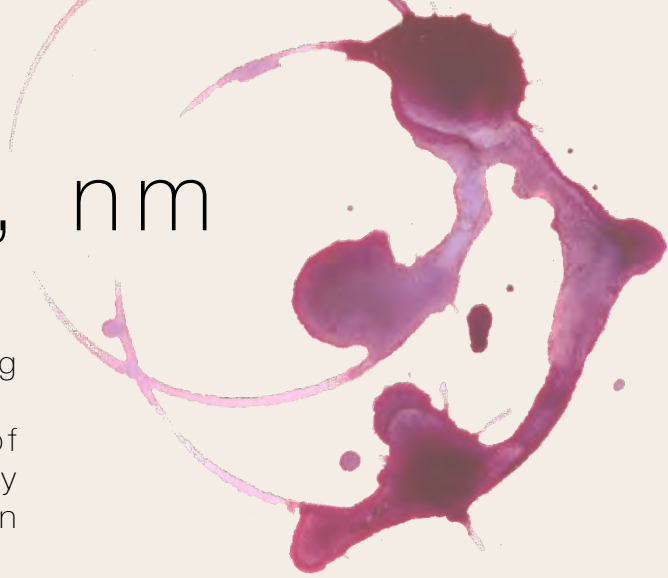
section showing program

section through reflection pond

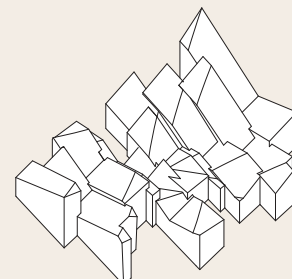
05 vivác winery dixon, nm

During the spring semester of my fourth year, my studio project was to design a winery for an established winery in Dixon, New Mexico. The design process began with a conceptual exploration of form using physical models and verbs. After experimenting with several ideas, I settled on a form inspired by the word "pinch."

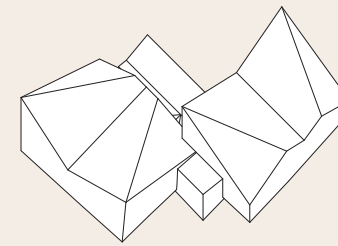
By pinching the corners of an extruded rectangle, then splitting and reorganizing the shape, I created a form where the roof folds in dynamic ways. This early exploration created a foundation for the building's plan, wall systems, and material choices. Illustrator, Photoshop & Rhino were the programs used.



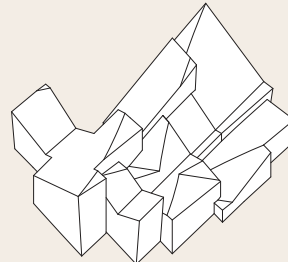
simple grouping



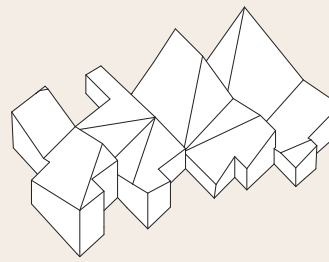
shift & overlap



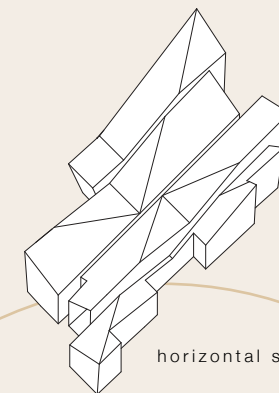
split & rotated



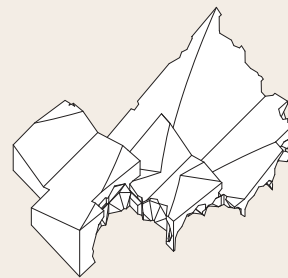
modified grouping



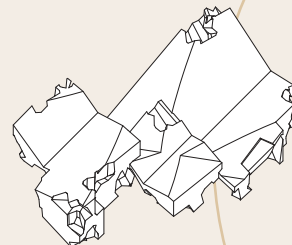
vertical shifts



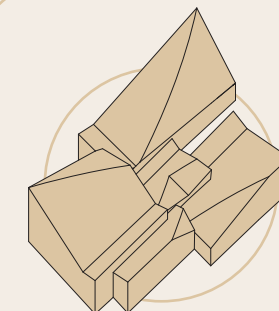
horizontal shifts



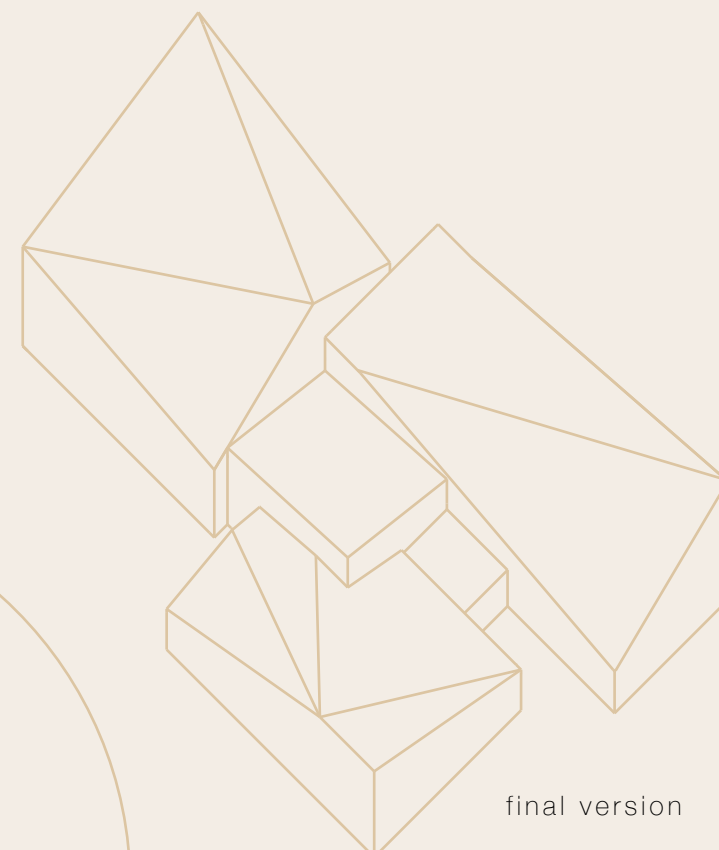
geometric voids



random voids



downward point



final version

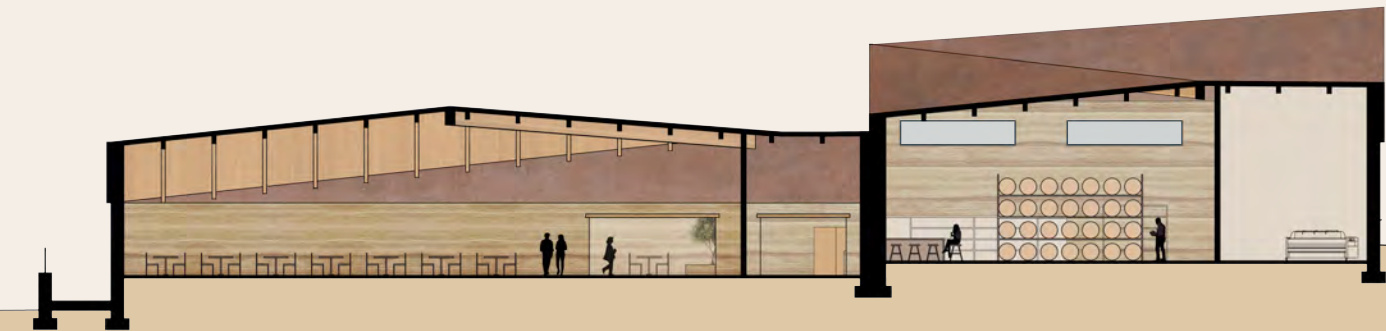


light and space

I wanted the folds in the roof to feel seamless, so I developed a wall system where the roof material transitions into the walls without a clear break between the two. Visitors enter through a central gathering space that is "pinched" by the surrounding program spaces. A large skylight brings natural light into this area which

creates the feeling of an interior courtyard where guests can relax and enjoy wine. The winery also includes a tasting room, event space, and production area.

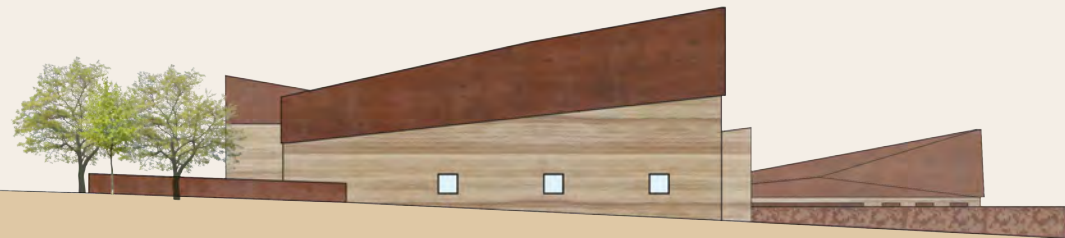
For the windows, I was drawn to the idea of small punched openings within the thick rammed earth walls. I grouped these smaller windows in sets of three throughout the building, except in spaces where I wanted to prioritize views, like the vineyard and surrounding mountains.



section looking into event and production spaces



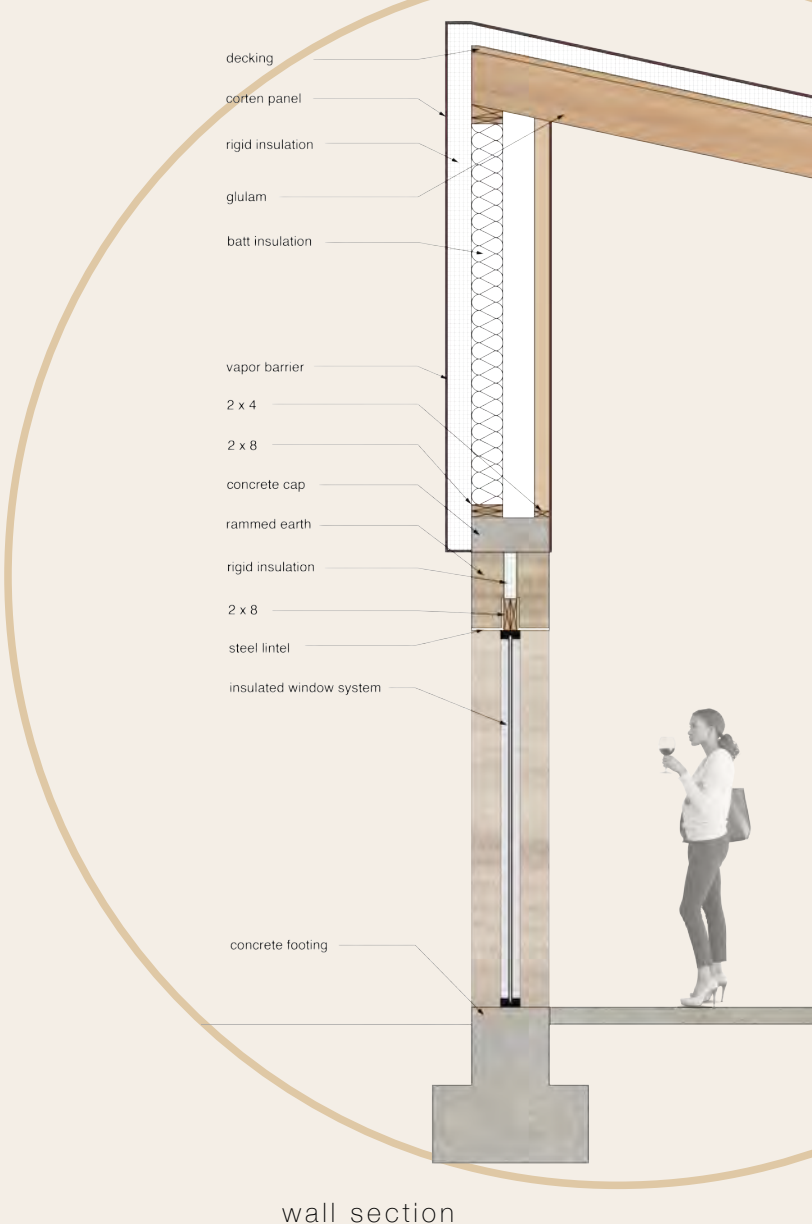
winery floor plan



elevation showing material and angled roofs



elevation showing material and windows



wall section

material and topography

To me, the winemaking process feels organic, natural, and closely connected to the earth, which is why I chose rammed earth as the primary building material. For the roof, I selected corten steel because it develops a natural patina over time, reflecting the aging process of wine. Exposed glulam beams bring warmth to the

interior while continuing the natural material palette.

The site's topography was one of the biggest challenges in this project. Across the footprint of the building alone, the grade changes by 10 feet. This caused the production space to sit too far below ground, so I raised its floor level by 2 feet. Throughout the rest of the building, concrete retaining walls respond to the changing

terrain. The outdoor patios step up to the changing floor plate, while the crush pad is cut into the hillside and supported by retaining walls outside of the production area.



perspective view showing crush pad

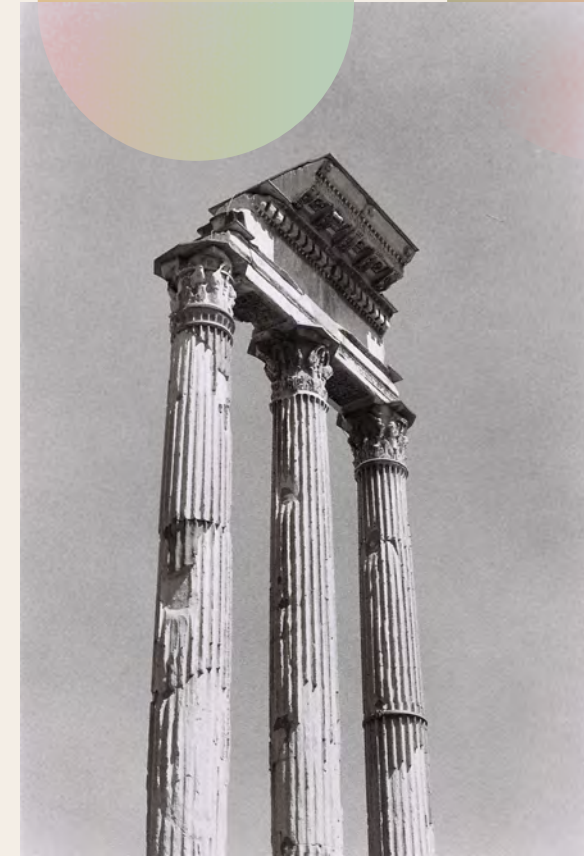
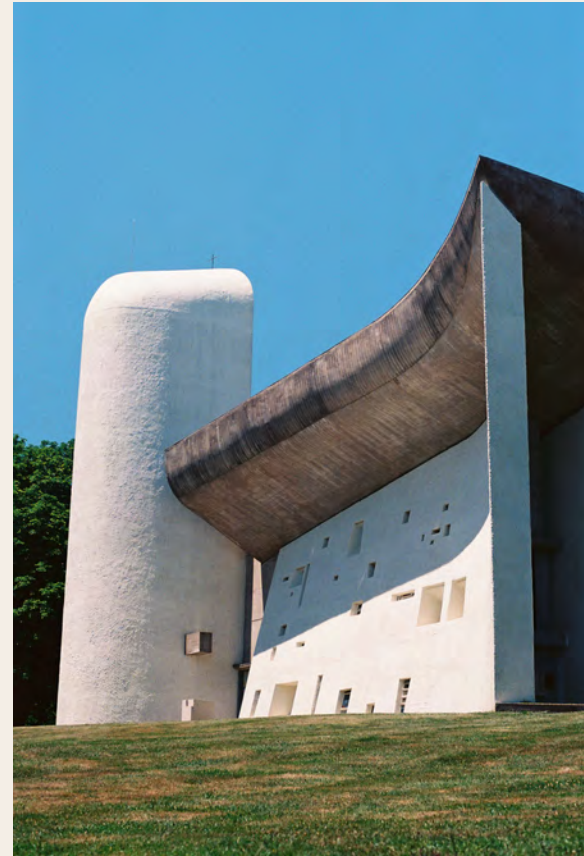


perspective view showing vineyard and entry



perspective view showing interior courtyard

t h a n k y o u f o r y o u r c o n s i d e r a t i o n



p i p e r f i s h b u r n

“the mother art is architecture.
without an architecture of our own we
have no soul of our own civilization.”
- frank lloyd wright

e u r o p e t r a v e l 2 0 2 6 f i l m p h o t o s