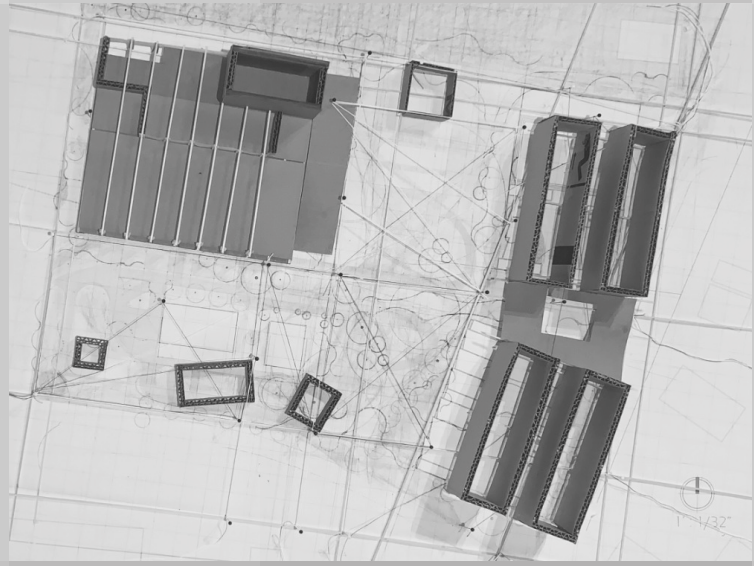


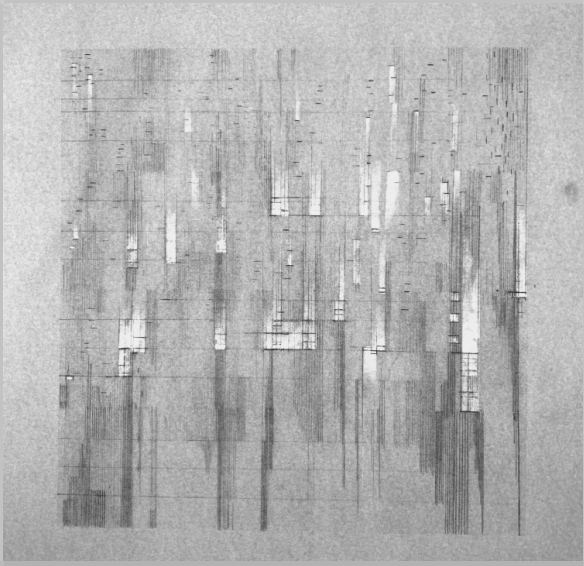
The background of the entire page is a complex, abstract architectural drawing. It features a network of thin, light-grey lines that intersect to form various geometric shapes, including triangles, quadrilaterals, and polygons. Some of these shapes are filled with a fine, parallel hatching pattern, creating a sense of depth and texture. The overall composition is dynamic and layered, with lines extending across the entire frame. The text is centered over this background.

Lilianna Tudor

2025 Undergraduate Architecture Portfolio



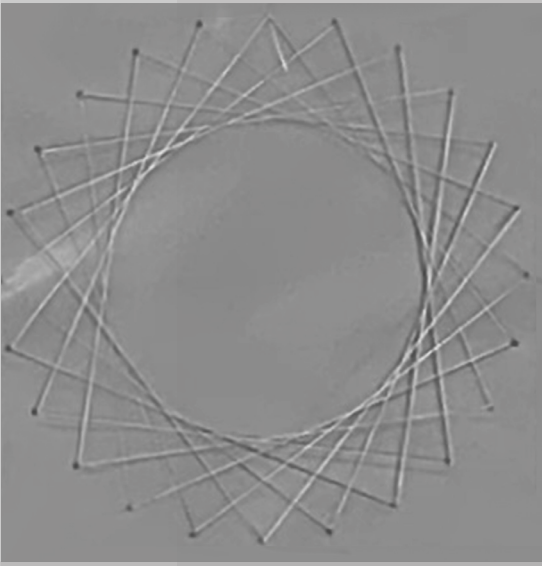
Repair
p. 4-13



UF Music Hall
p. 20-25

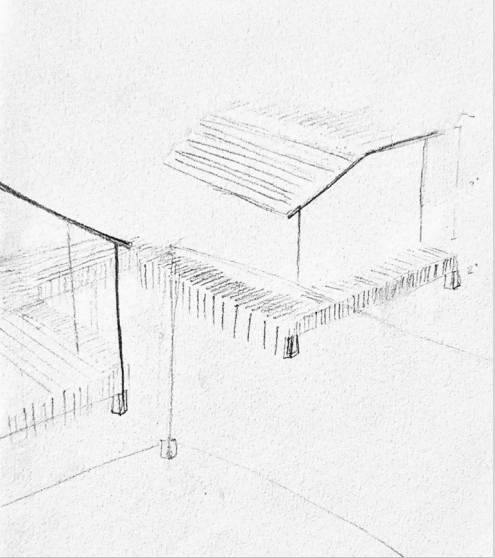


Pantone Color Monastery
p. 30-37

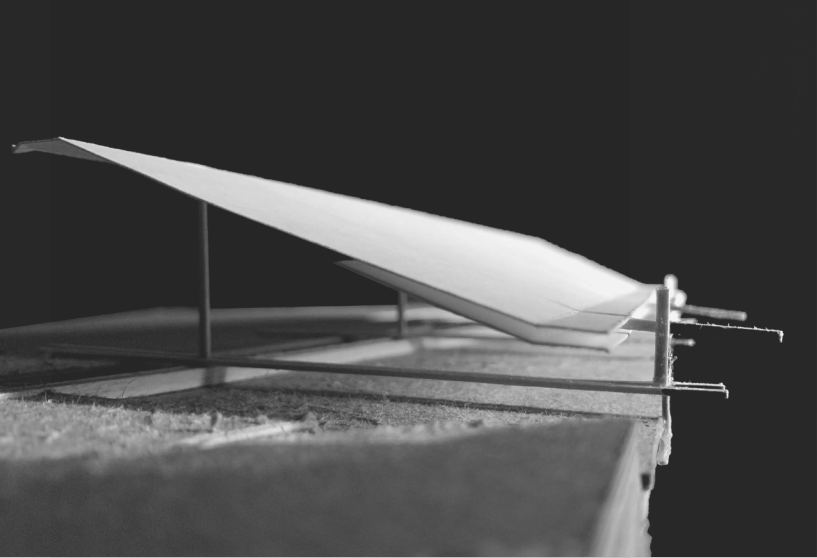


Web for All
p. 44-49

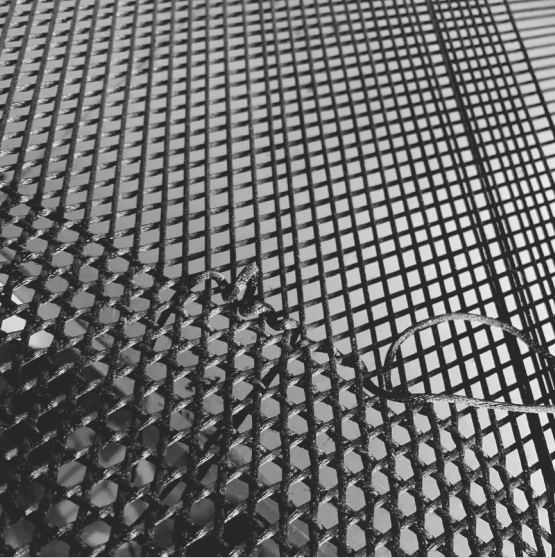
p. 14-19
Porchscape



p. 26-29
Environmental Center

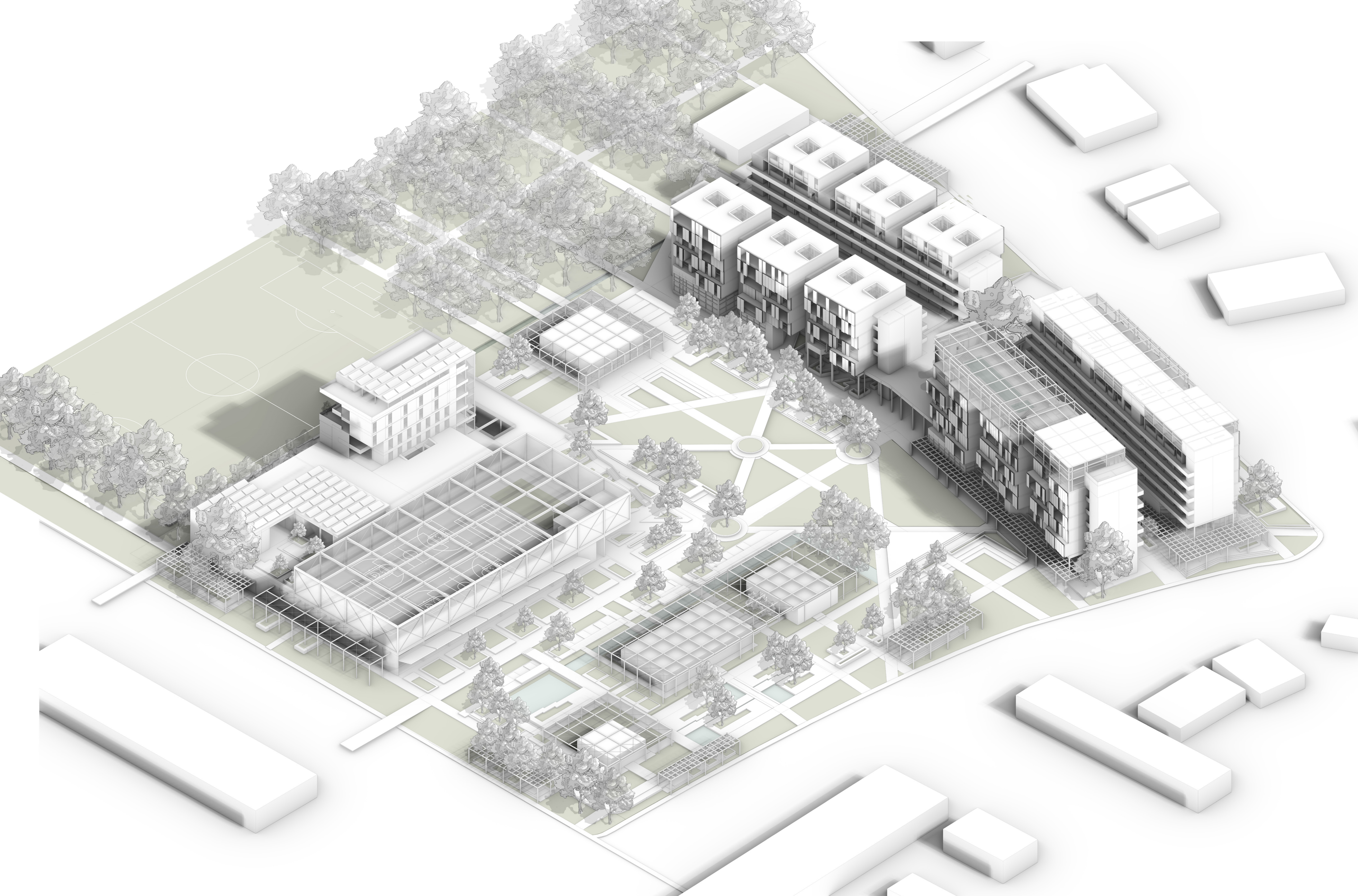


p. 38-43
Web for One



p. 50-51
Lampolina





Repair

Gainesville, Florida

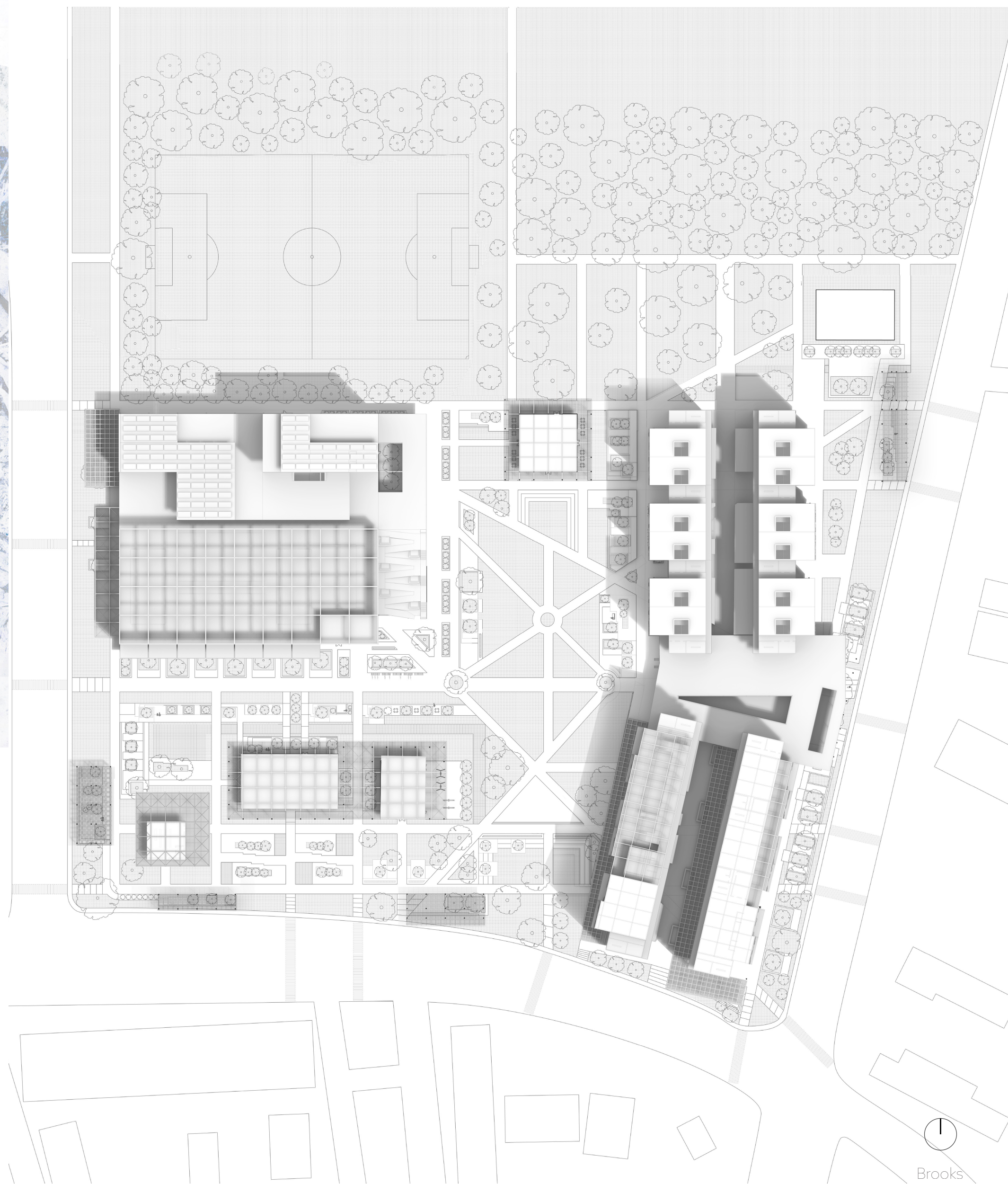
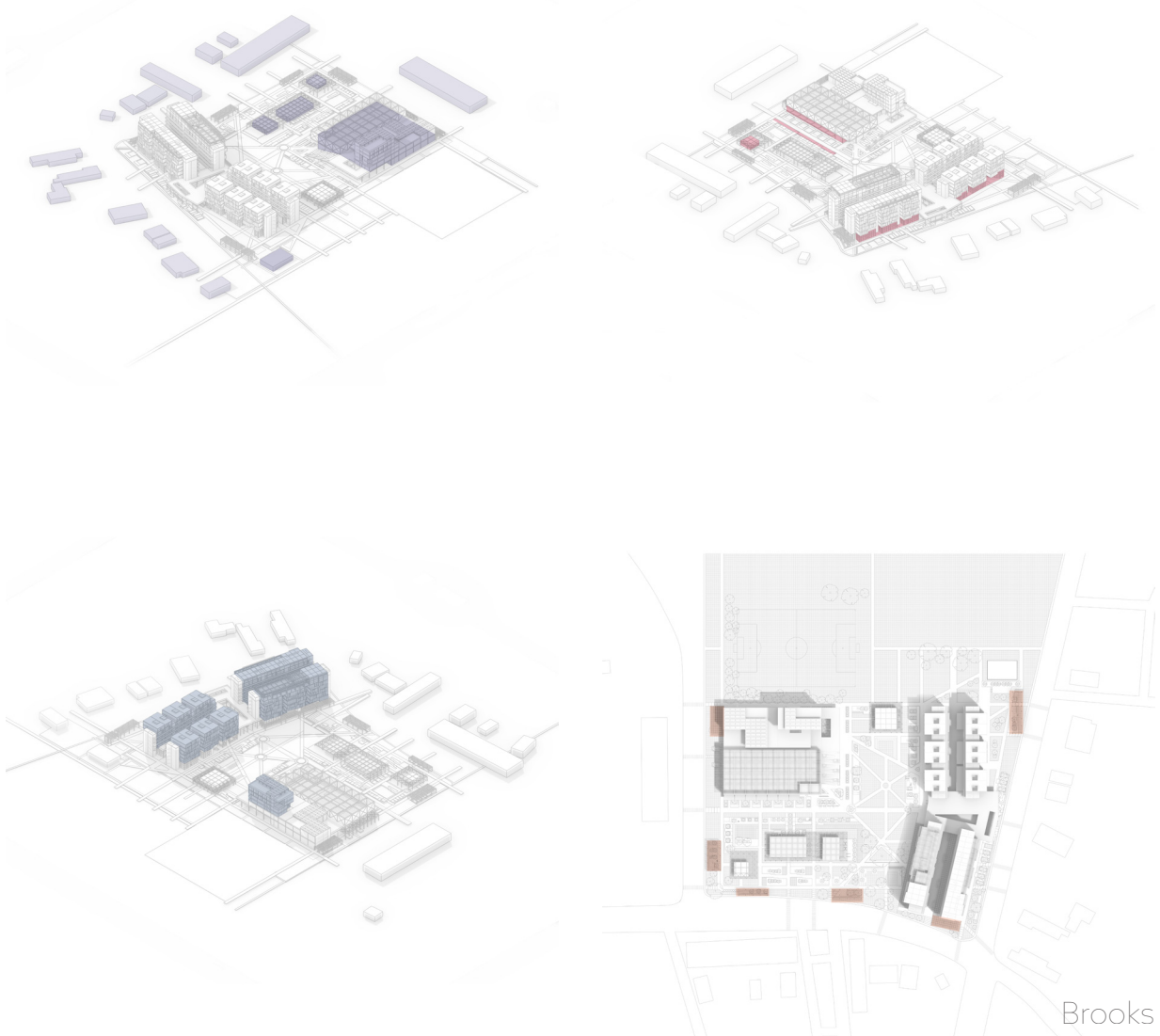
Fall 2024

Professor Rifkind

Group: Sophie Brooks, Susan Castro-Schell, Stephanie Arroyo, Lilianna Tudor

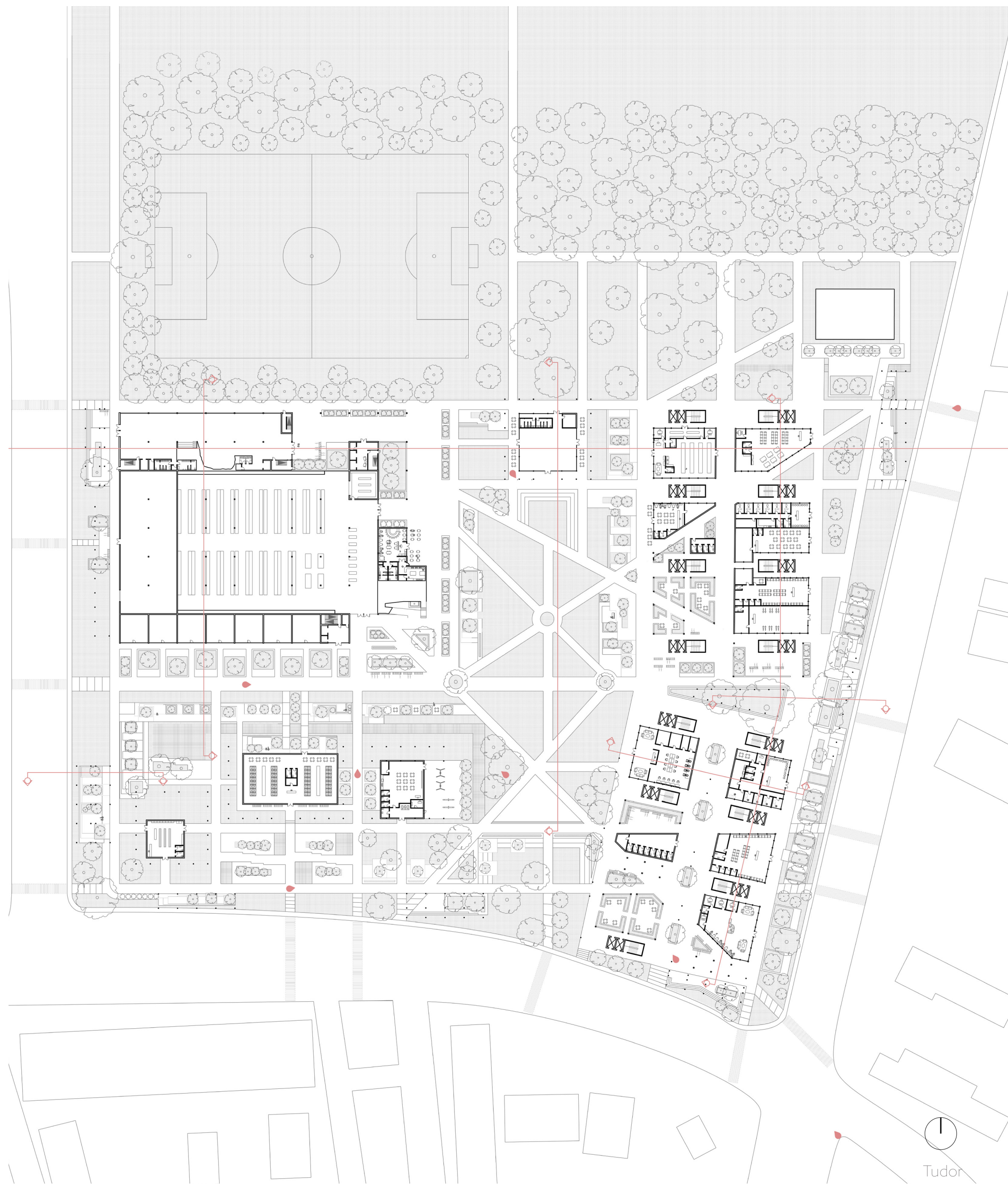
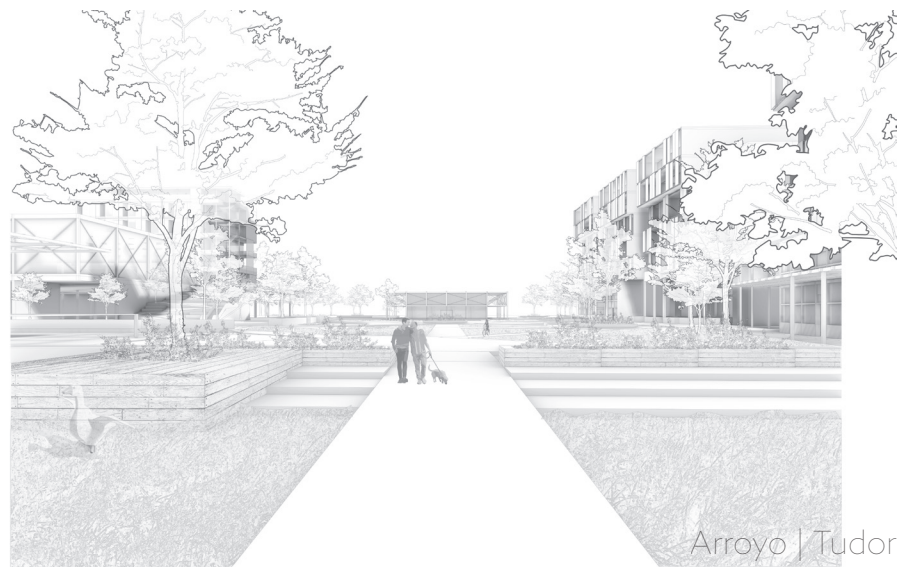
Tudor

3D model: Brooks, Castro-Schell, Arroyo, Tudor
SW site axonometric: Tudor



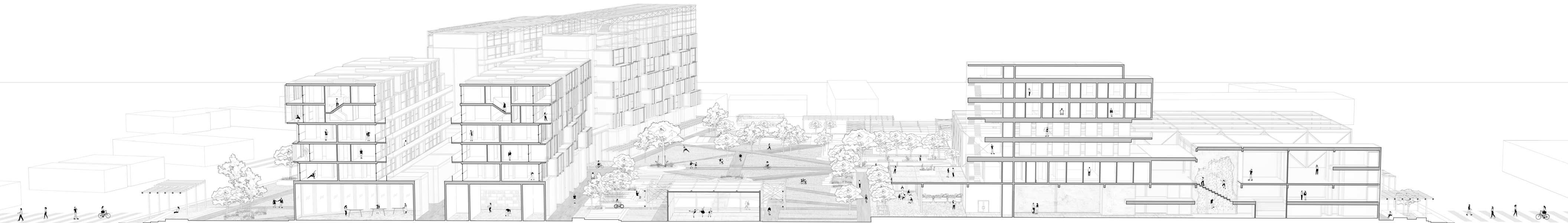
A few blocks South-East from the University of Florida, this block exists as an intersection between the lives of student/faculty and general Gainesville residents. The existing Winn-Dixie, gas stations, laundromat, dentist, and over 500 parking spots are interacted with daily by residents. However, currently visitors are only coming and going as individual parties. Currently visitors are interacting with their immediate surroundings for what they need before they enter back into traffic. Two existing bus stops on the site hinder any encouragement for pedestrians to enter and pass through the 4 hectare block.

The driving design ideology for 'Repair' is the idea that car transportation is a thing of the past. Aiming for carbon neutrality, our design features a generous lawn lined with trees, entered from two primary intersecting axes. After working or running errands around the site, pedestrians engage with their community here; or connect in other pockets of the site, such as by the river, sports fields, or shaded planters. Pedestrians and cyclists move through the 4 hectare public ground floor woven together with sidewalks designed from observing potential desire paths and shortcuts through the large block.



Organizing the program for 'Repair' meant completely rearranging the landscape, but in an effort for sustainable preservation, some existing buildings were left, continuing to serve the community. The gas stations were demolished, but a convenience store in the SW corner echoes the footprint of one gas station. Here, people enter from the two corner bus stops, entering under a modular canopy with a square array found repeated in the site. Winn-Dixie remains as a grocery store, although, now renovated for transitional housing above. We also designed a large mass bending with the shape of the site to the East for multi-unit housing and shopping.

After gathering groceries and strolling the shops, friends, families, and their pets wander upwards, back to their living spaces. The connections made on the ground floor reflect a further progress in society to embrace diversity, regardless of financial standing. Transitional housing and social services for lower income individuals are found above the renovated Winn-Dixie. To the East of the site, single to three unit housing is available above the miscellaneous ground floor stores. Under these apartments you could get your bike fixed, send a package, and get your hair done all in one afternoon.



< E

W >

Brooks



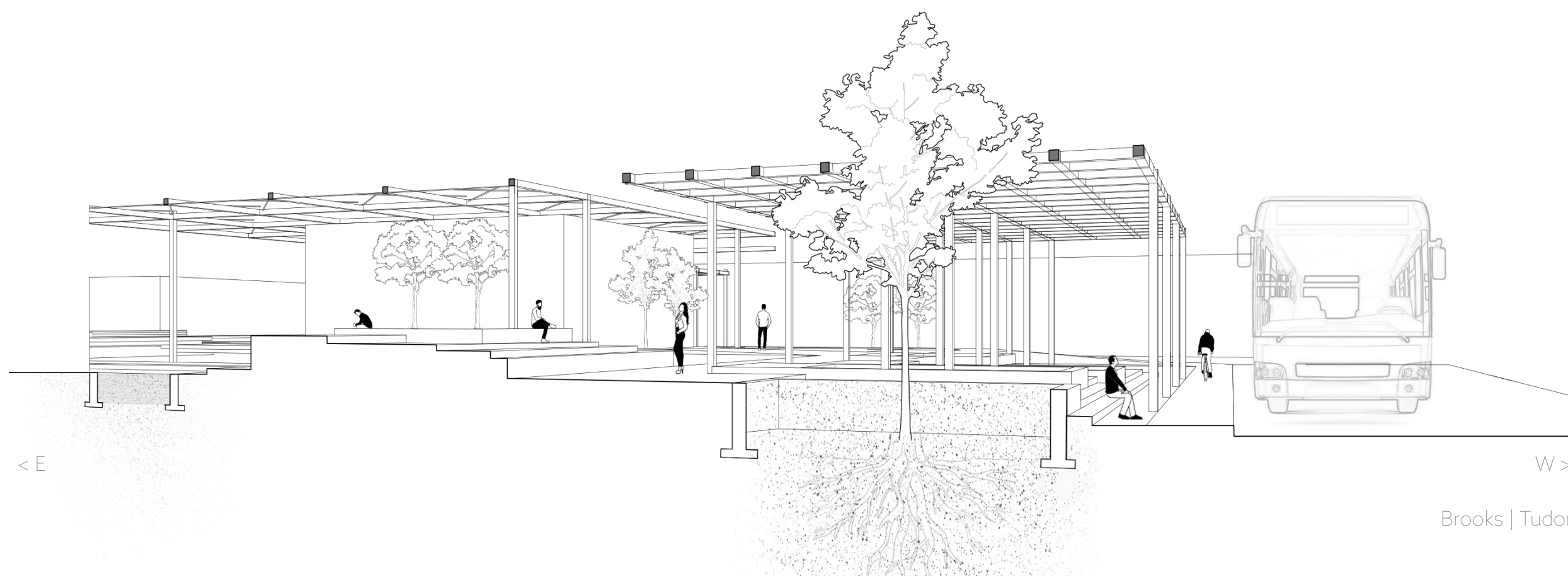
< S

N >

Brooks | Tudor

Embracing a world without car traffic encourages a safer and more secure environment for pedestrians. Placed in areas central to higher densities of foot traffic to and from the site, seven bus stops line the perimeter of 'Repair'. As commuters and schoolchildren gather under a cradle of trees, the bus stops become places where safety is ensured in an unspoken social contract. Groups of elders and youths interact on seats embedded into the edges of sidewalks and planters. These spaces are no longer synonymous with only 'waiting', but now become a stage for rest, interaction, and viewing.

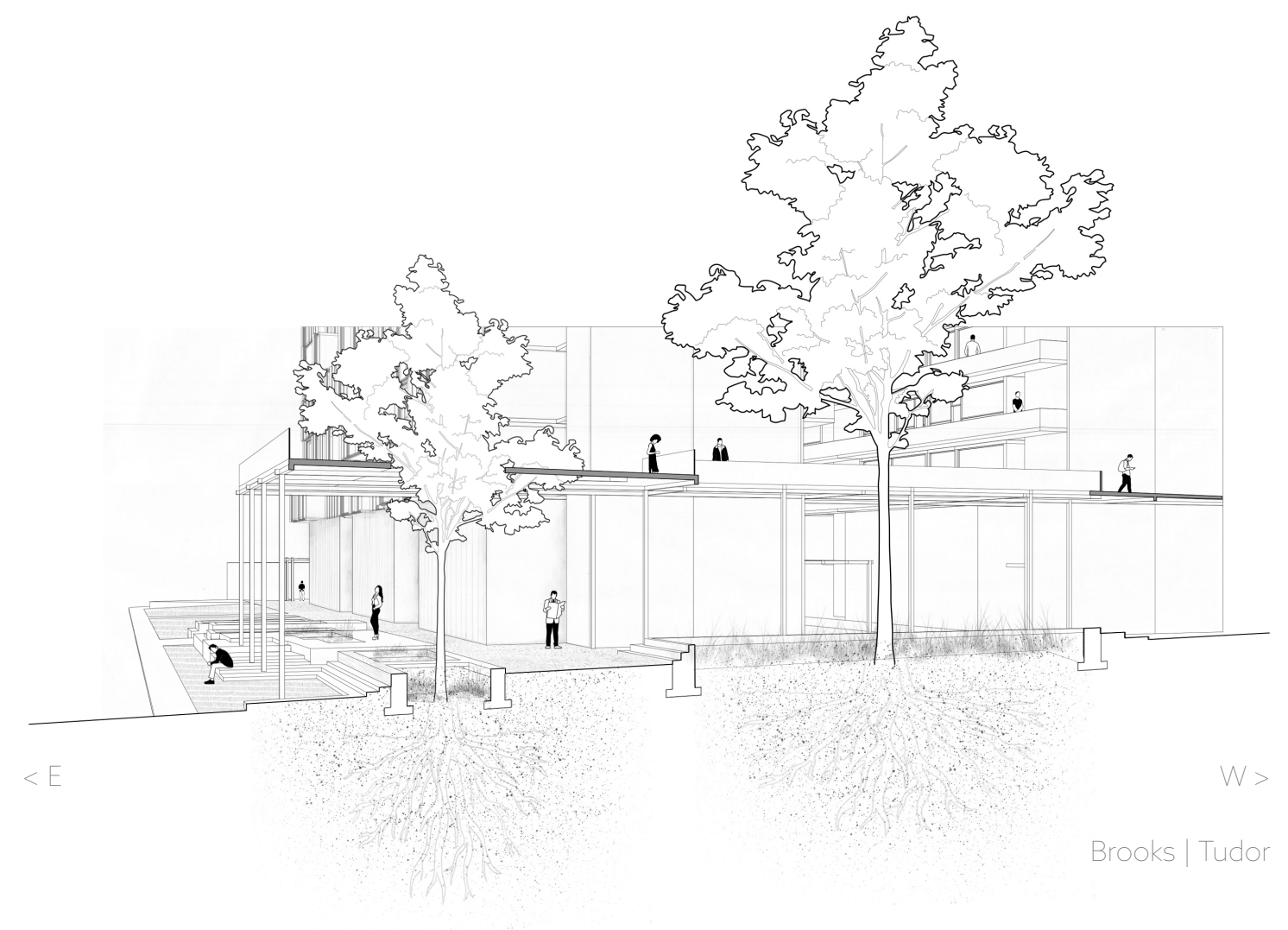
Bike paths circulate and intersect the bus stops, leading to racks lining the entrances of shops around the site. These alternative parking spots cover a fraction of the square footage left by the automobile lots of the past. Where a parking field becomes a ghost of the past, a large grass lawn lays in the center of 'Repair'. This green space is a sign of revitalization, yet also exists as a spatial remnant of a vast, paved void. 'Repair' prioritizes the pedestrian scale perspective with desire paths intersecting the lawn, framing grassy fields designed for recreation.



< E

W >

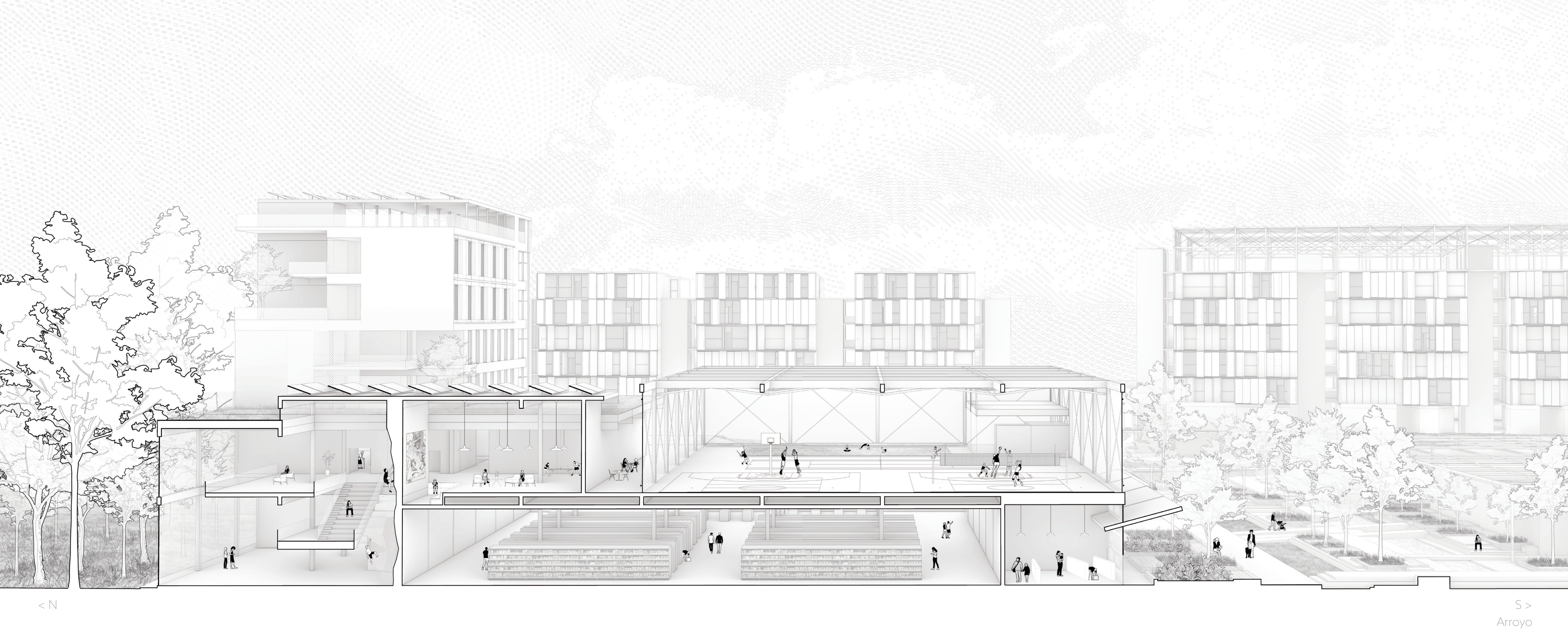
Brooks | Tudor



< E

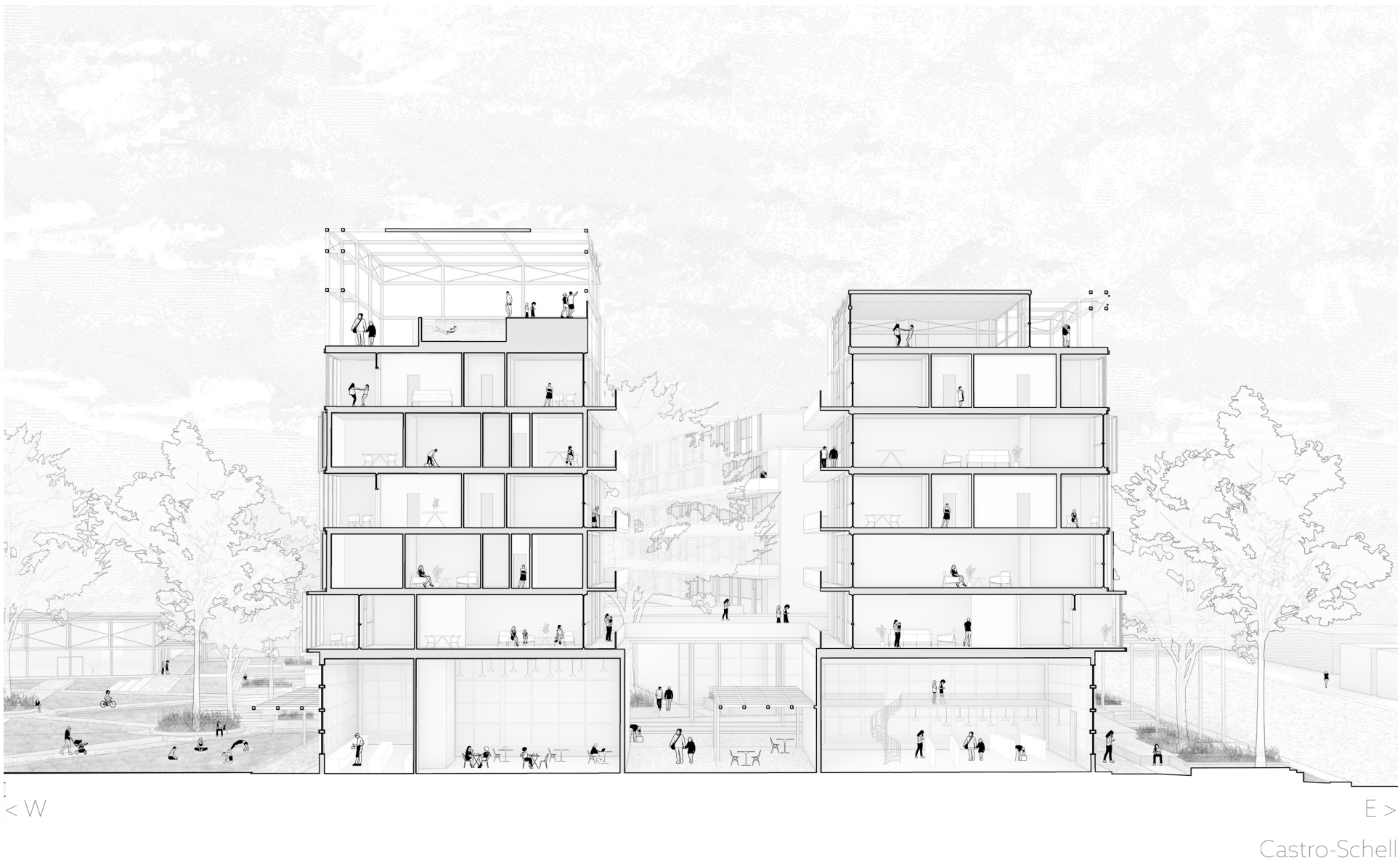
W >

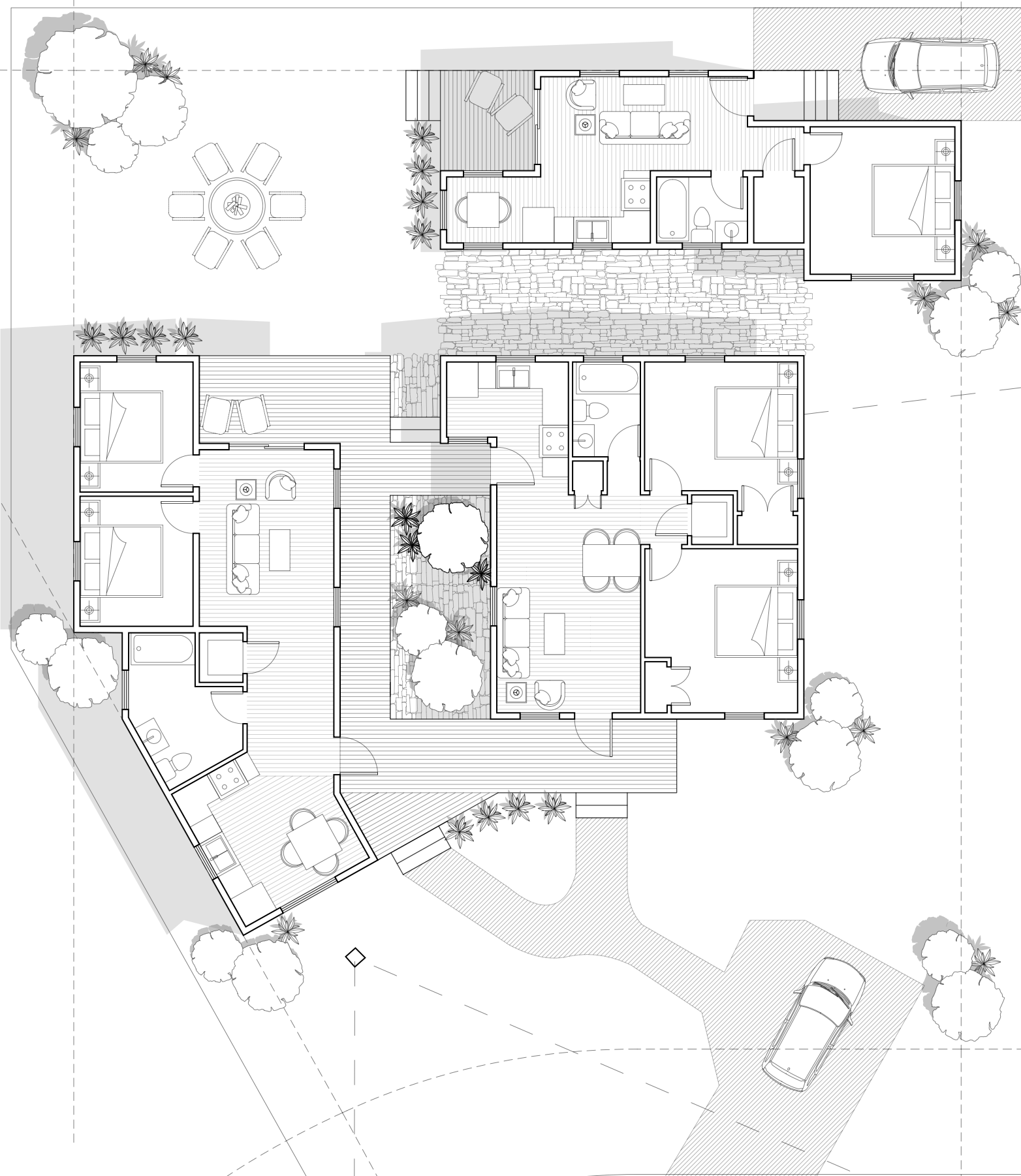
Brooks | Tudor



The ground floor pulses with public circulation.

Goods are exchanged, picnics are had in the shade, friends are made.





Above: Tudor
Plan: Sabourin

Porchscape

Gainesville, Florida

Fall 2024

Professor Rifkind

Group: Logan Weaver, Anna Sabourin, Lilianna Tudor





< W

E >

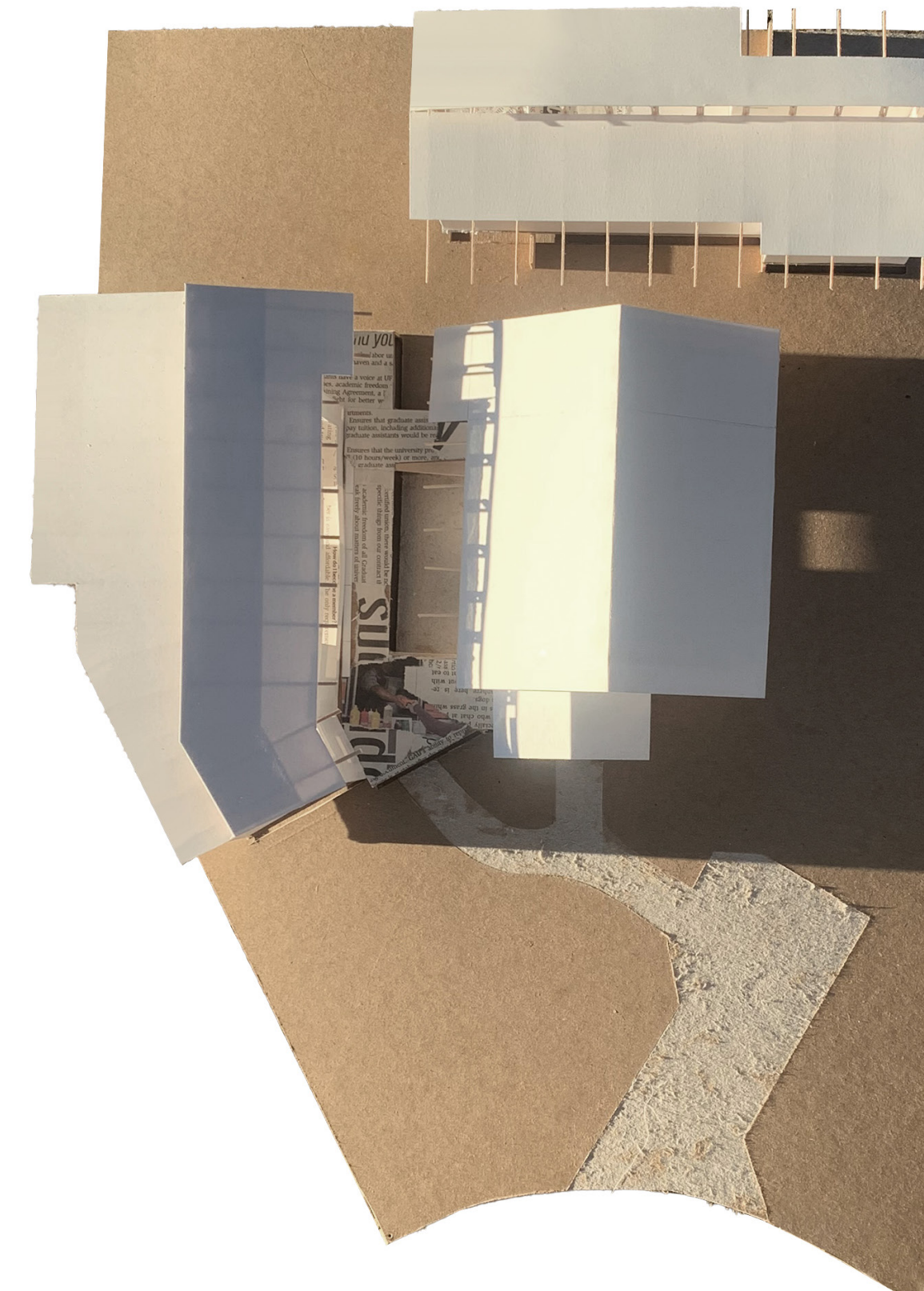


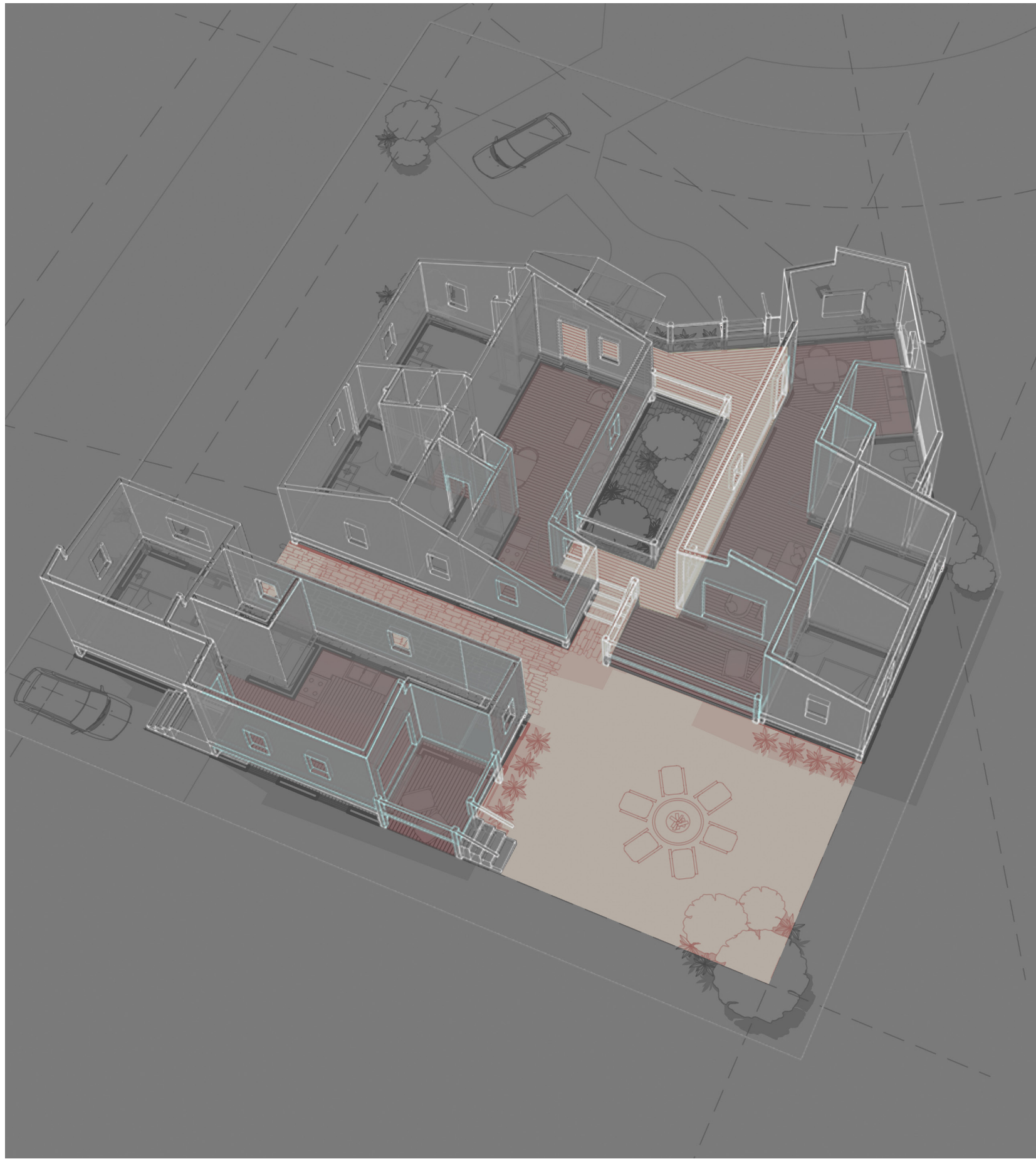
This three week project gave us the opportunity of learning how to design accessory dwelling units (ADUs), and learning about the communities they serve. This process was overall an exploration into the world of affordable and space-saving architecture, and its impact on fostering community. 'Porchescape' serves to balance personal and communal space. Two ADUs are situated to the west and north of the existing A-frame house on the premises. The larger unit to the west has two bedrooms and space for a growing family. The back unit acts as a typical mother-in-law suite with a single bedroom, carport, and enough space for an individual to live comfortably. Designed primarily for transitional housing, this unit prioritizes privacy and personal space.



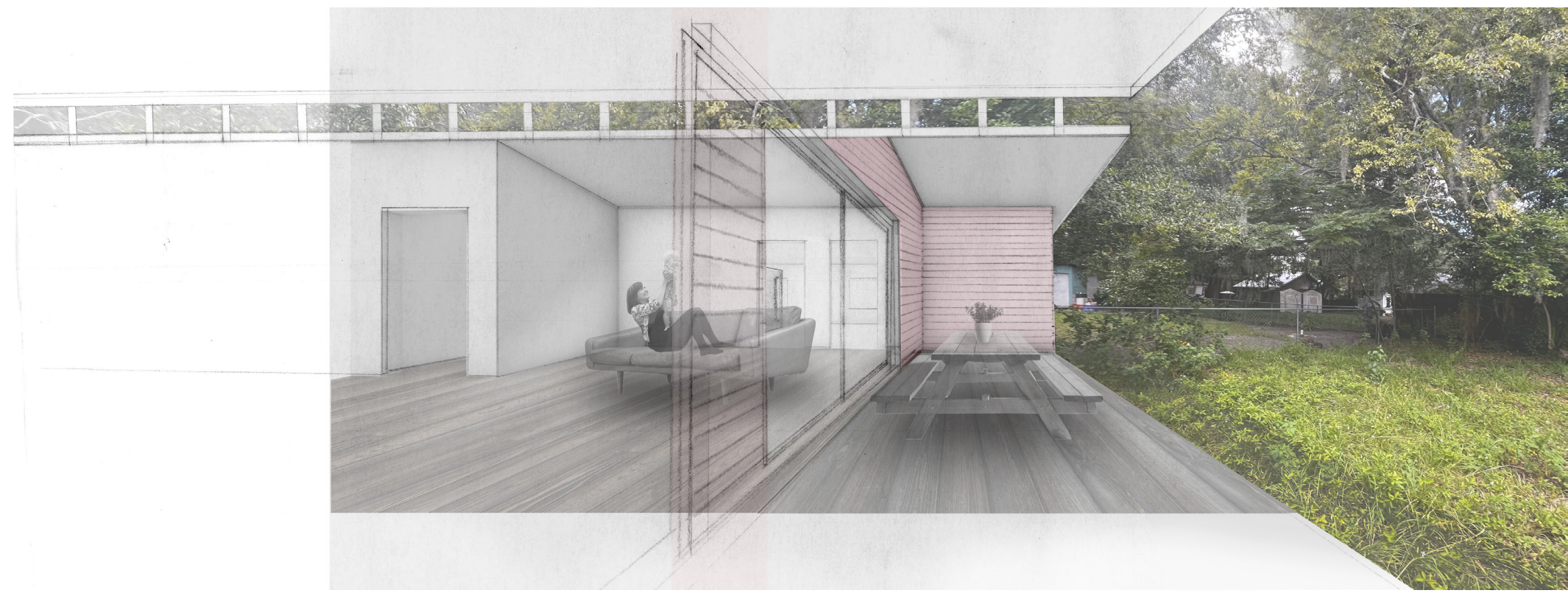
These proposed units are situated on two axes intended for circulation through the property. Decks and porches on these axes are driving forces in balancing personal and communal space for the occupants. The deck at the existing entrance spans to the ADU to the west. This deck extends to the side entrance of the existing house, and lines the edge of the new western unit. A garden is stitched into this deck, creating separation and shade between the two dwellings. This buffer is designed to ensure privacy between both homes, while the deck is accessible to both. The back porches on both ADUs create a parcel of privacy for the occupants, while the back yard is an intersection point for all. This backyard is a shared space that all can utilize, promoting community.

The two ADUs are organized under clerestory roofs, designed to optimize natural light into the spaces. Otherwise, the interior spaces would be shielded from natural sunlight given their adjacency to the existing property. These roofs further emphasize the gesture of the two axes that the ADUs are organized on. Occupants are given their own, intimate view of the sky throughout both of their dwellings. Repeating the roof gesture creates a sense of equal spatial conditions among the residents. The angled ceiling additionally grants the spaces a more spacious and elegant atmosphere despite their small square footage.

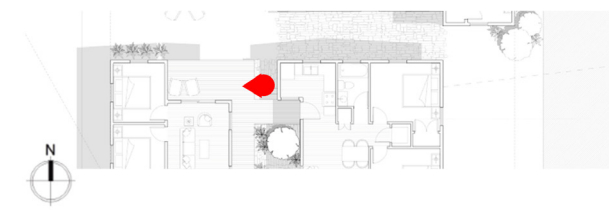




Sabourin | Tudor



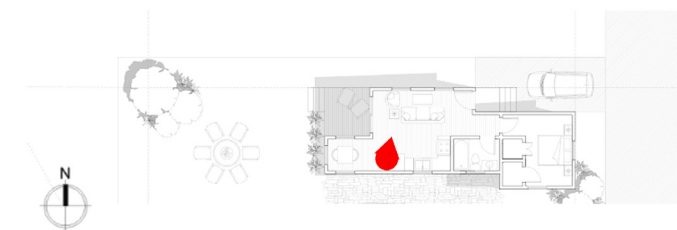
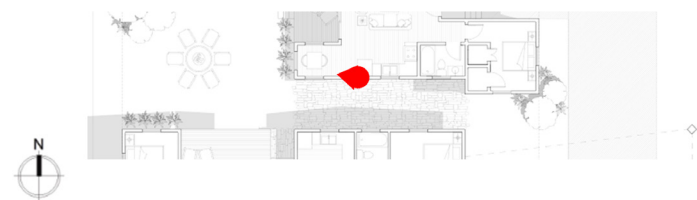
Tudor

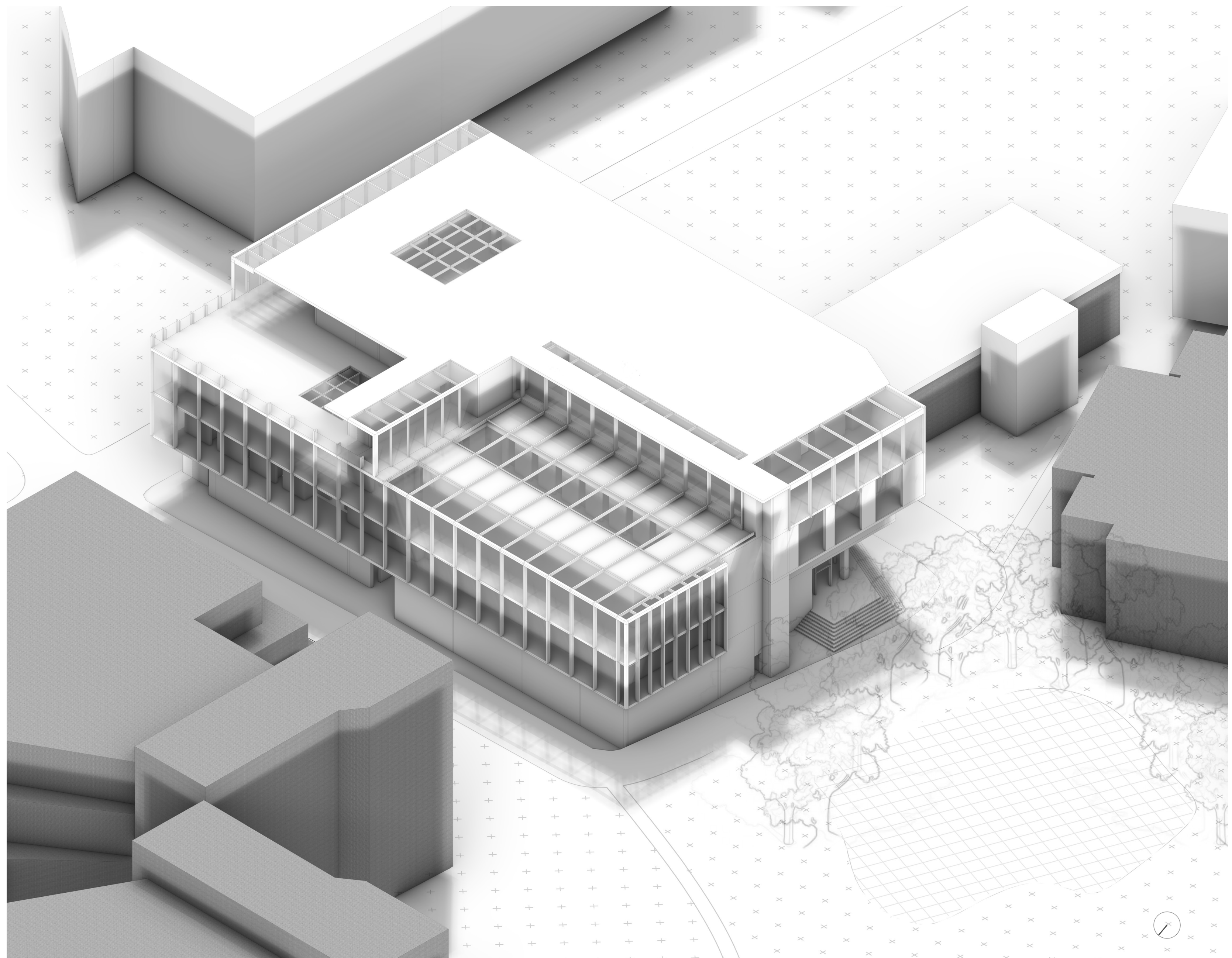


Sabourin

From both the north and south, two entrances to main street edges converge at this property. Having two accessible streets on both axes of the dwellings' primary circulation paths allows frictionless movement for either automotive or pedestrian access to and from the three dwellings. Organizing the two ADUs on either street fosters not only heightened privacy for the occupants coming and going, but this organization offers a further connection between the property into the broader community. Occupants are able to utilize both accesses to street edges, making daily commutes and errands more efficient.

Scale figures in 3 bottom row perspectives: Weaver
Environment, Structure, Linework, Textures in 3 bottom row perspectives: Tudor

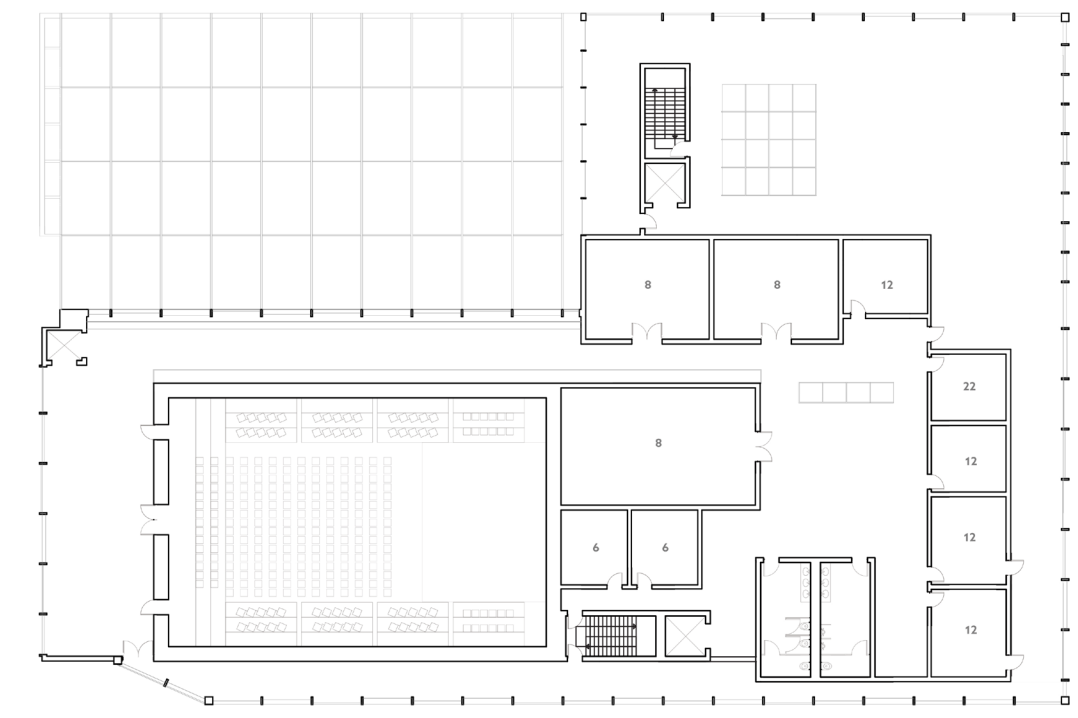
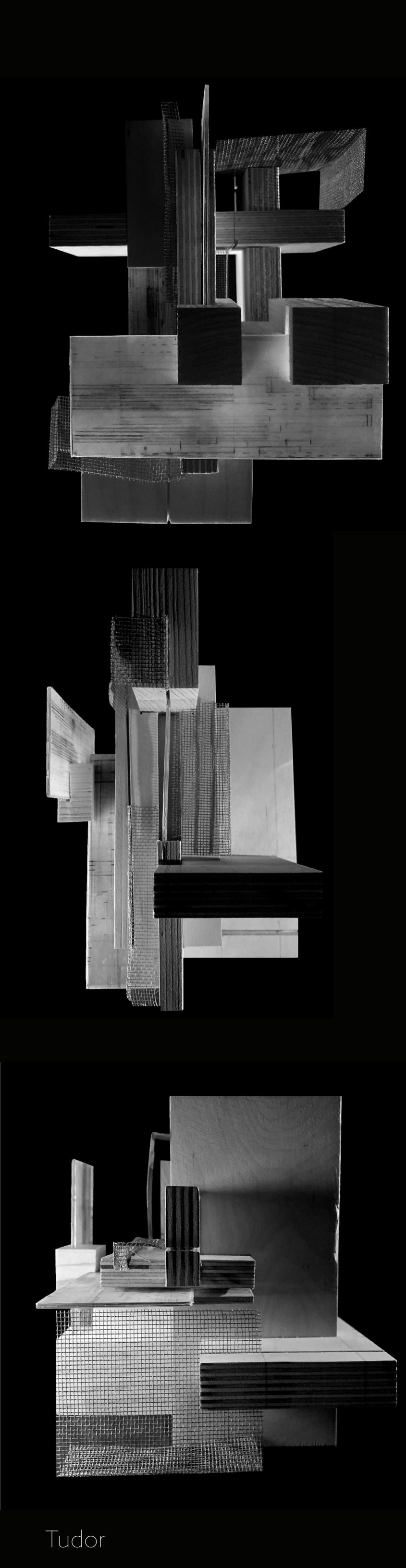




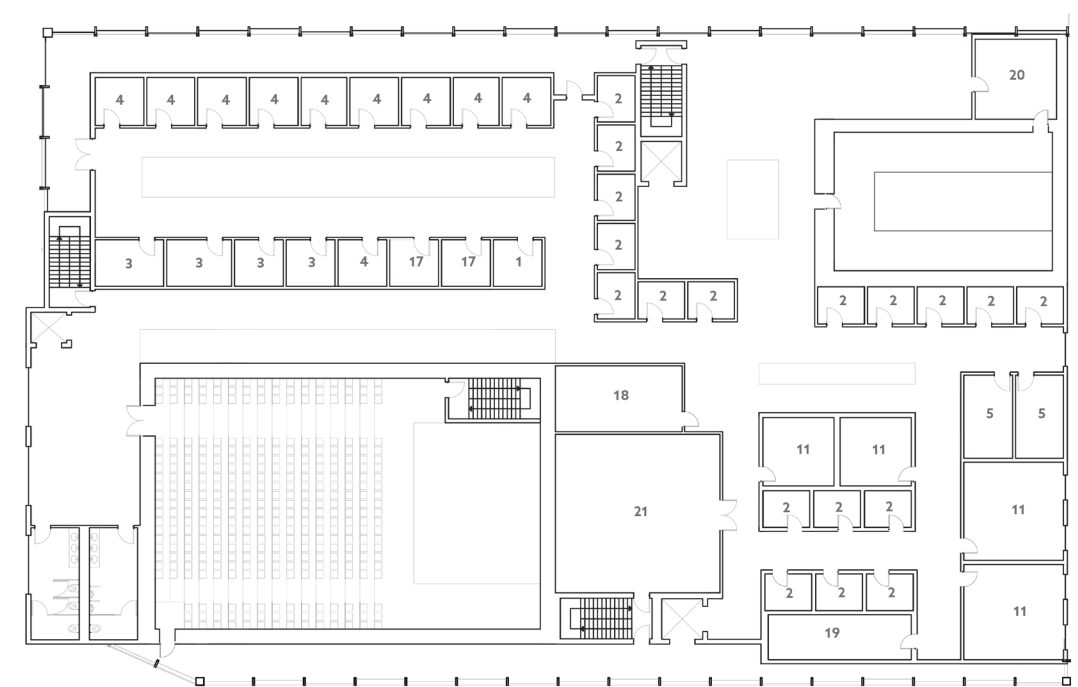
UF Music Hall
 Gainesville, Florida
 Fall 2023
 Professor McGlothlin

This six-week project is embedded in the principle that architecture performs as a physical manifestation of music, frozen in time. In composition from its conception to the resulting architecture, this new UF Music hall reflects an auditory-turned-physical perception of the music from Beethoven's symphony no. 3: *Eroica*. This first exploration to the left is a resulting diagram of the symphony, formed from a meticulous conceptual study of the 1 hour and 21 minute composition scaled to one-inch vertical strips read left to right on bristol paper.

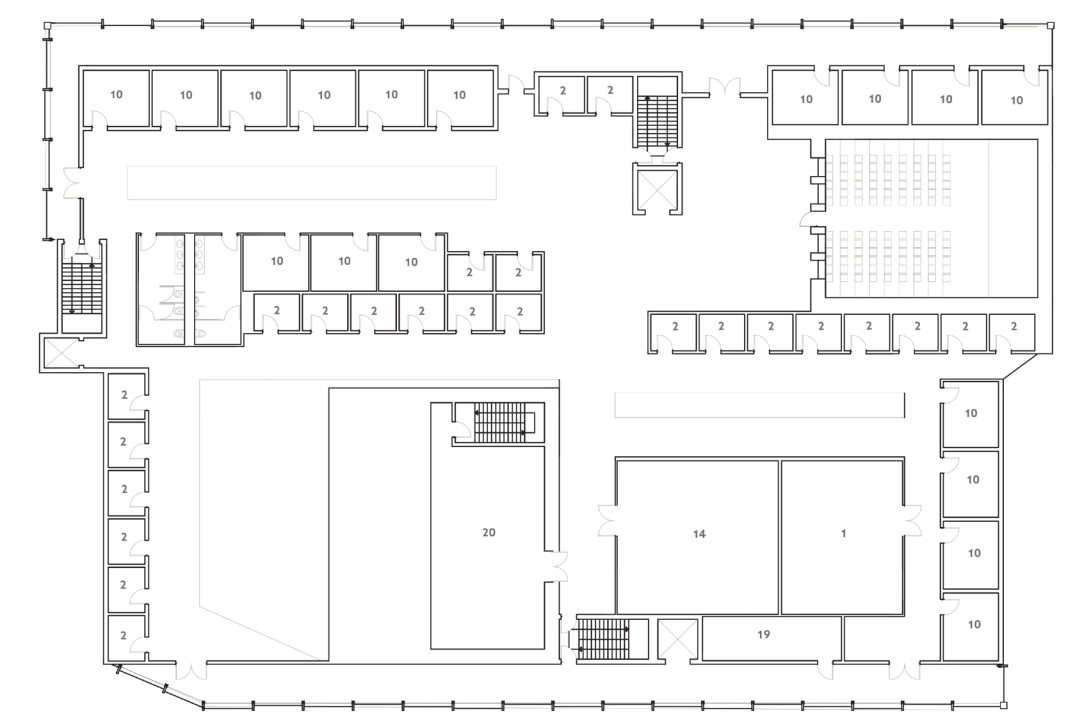
Dynamic instruments and tempos were interpreted in various forms of expression on paper. The end result was a playful conversation between instruments. This interpretation is two dimensional at first glance, but it eventually transformed into the backbone of a complex architectural proposition, a new Music Hall for the University of Florida complete with three different sized auditoriums, various classrooms, practice rooms, as well as places for offices and storage.



Floor 3

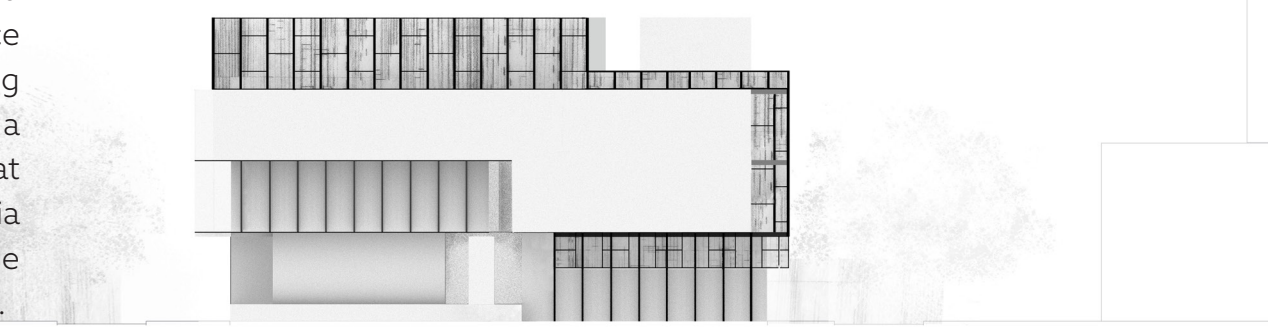


Floor 2

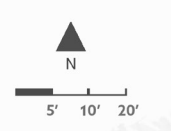
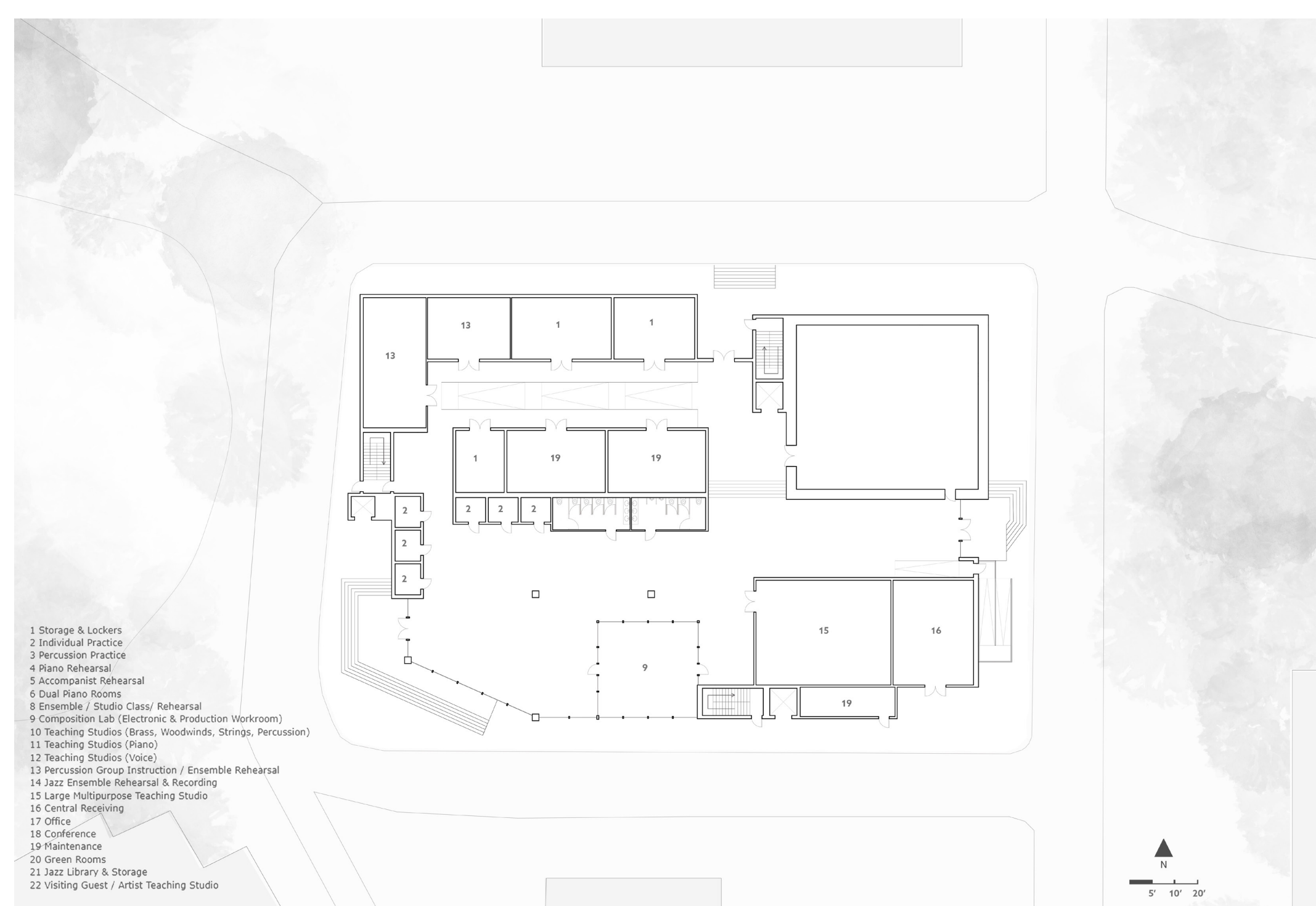
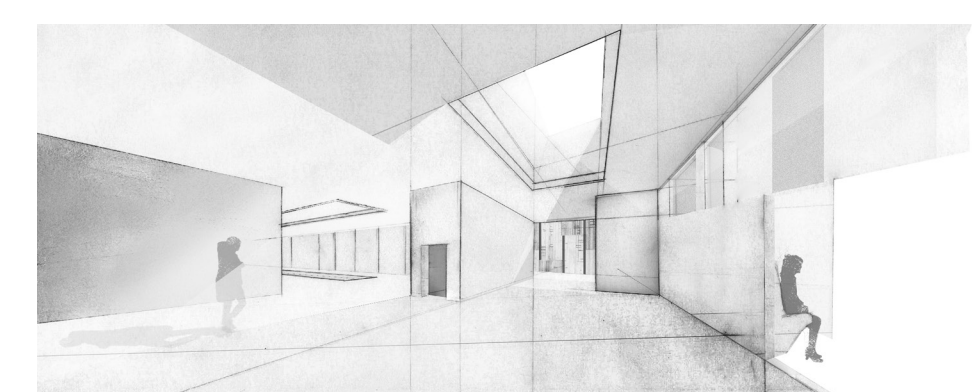


Floor 1

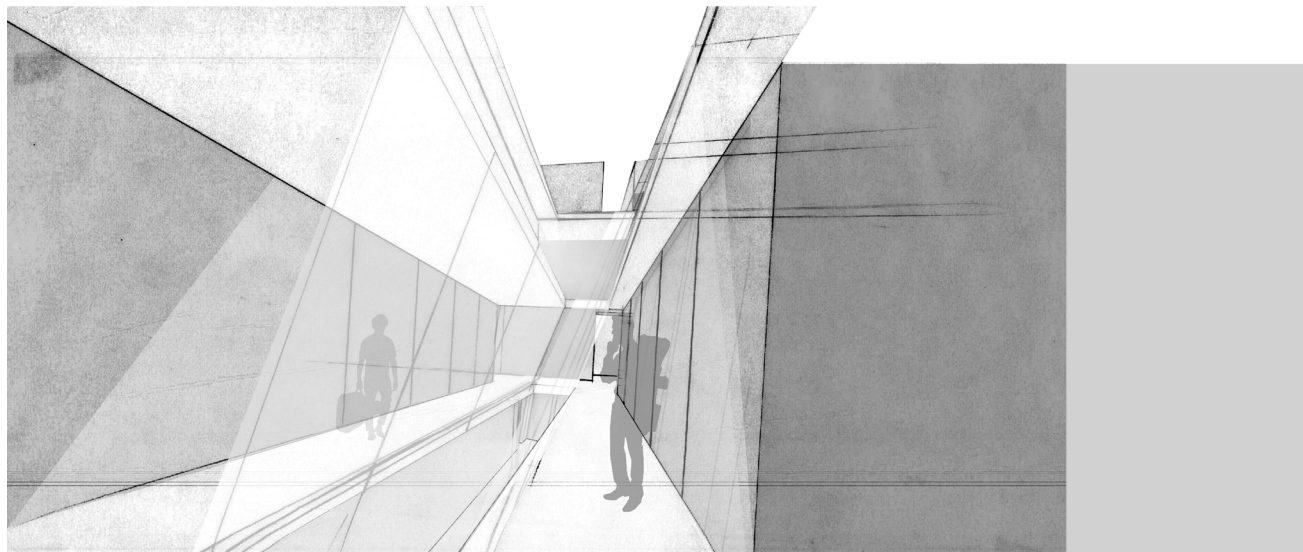
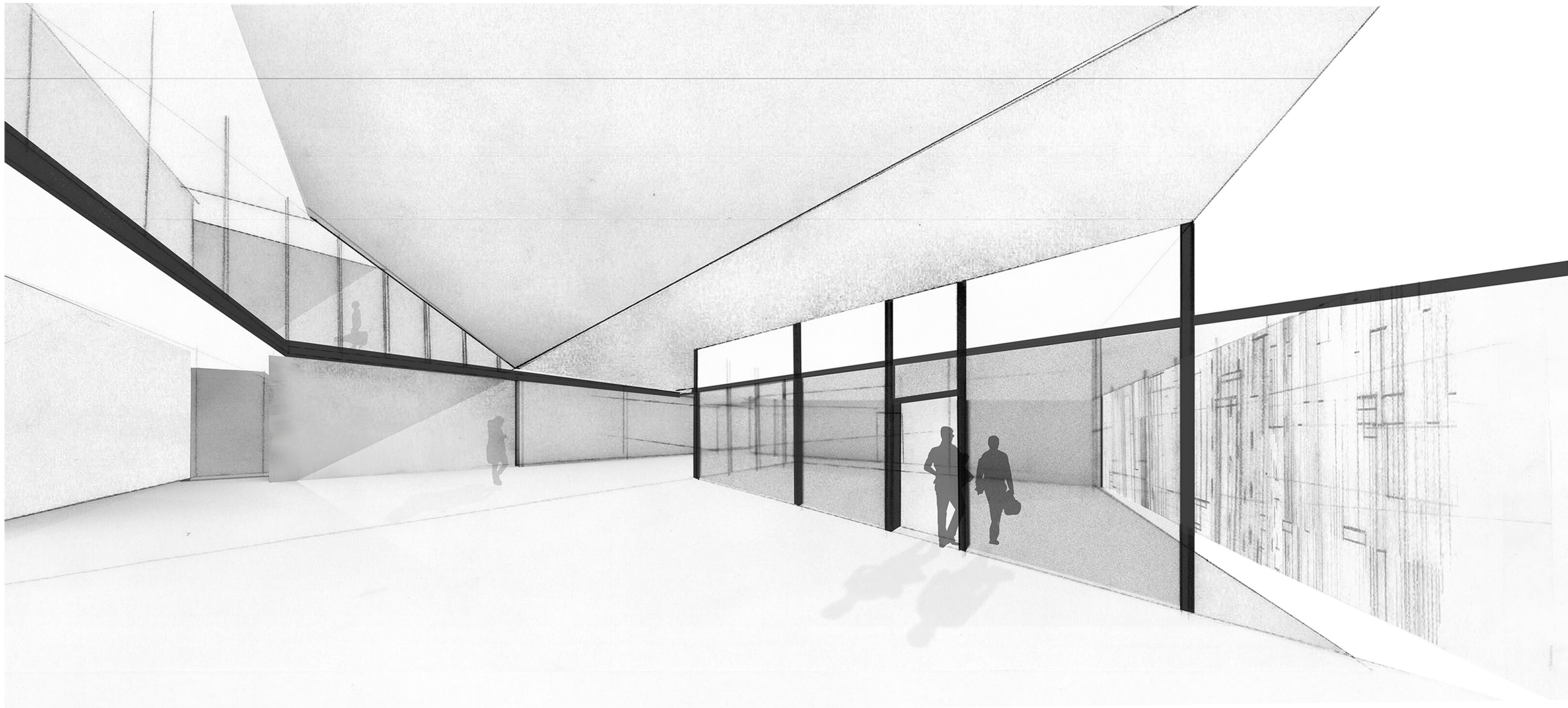
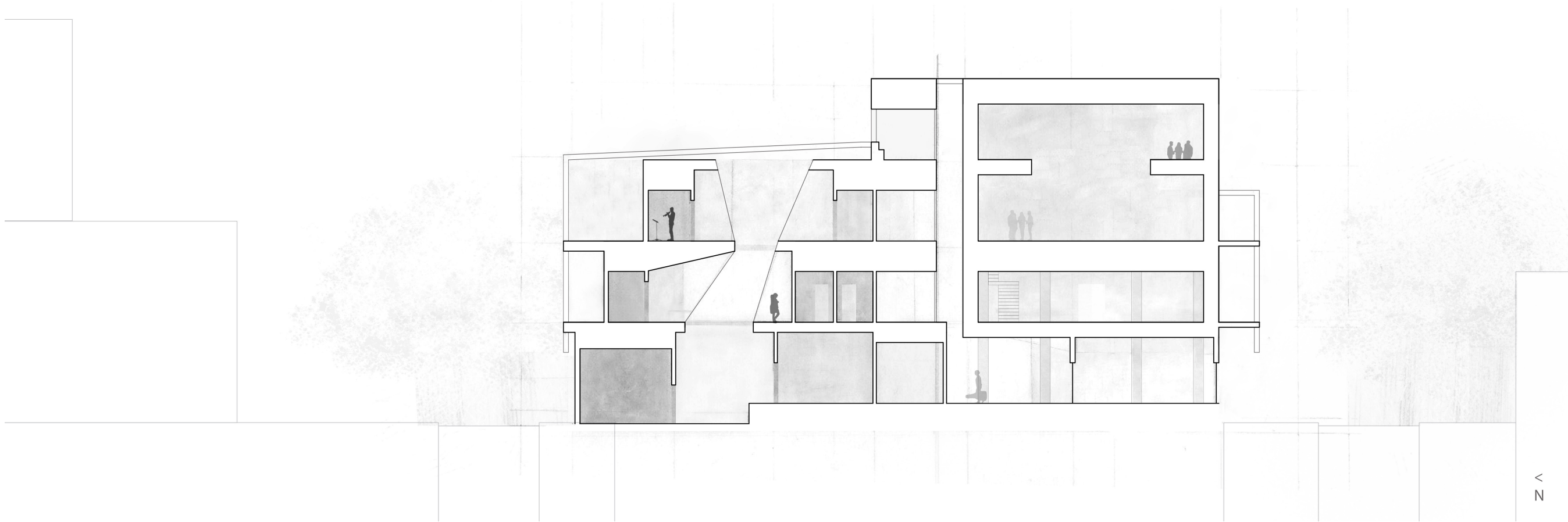
As different instruments and tempos were introduced in *Eroica*, elements of expression transformed into different languages having a dialogue in the symphonic diagram. Wind instruments were carved and scraped away from the bristol, piercing and translucent, bursting through in a playful dialogue among the vertical, bold, and weighty representation of string instruments. Material studies aimed to further explore this interpretation in a physical, multi dimensional way. Carrying this inspiration through the project, the atmosphere from the symphony's interpretation manifested with various atria found through the music hall. These atria became space organizers, with different zones of the building bathed in natural light. The building itself is a stereotomic mass, calling back to the masses that the string instruments created in the diagram. Atria reflect the wind instruments piercing through the song, permeating and brightening the heavy space.



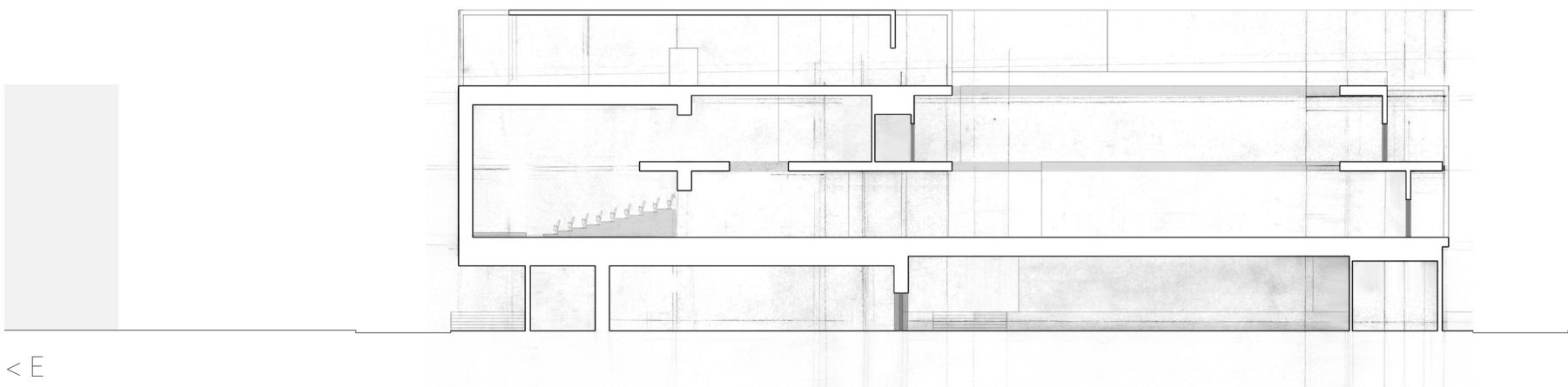
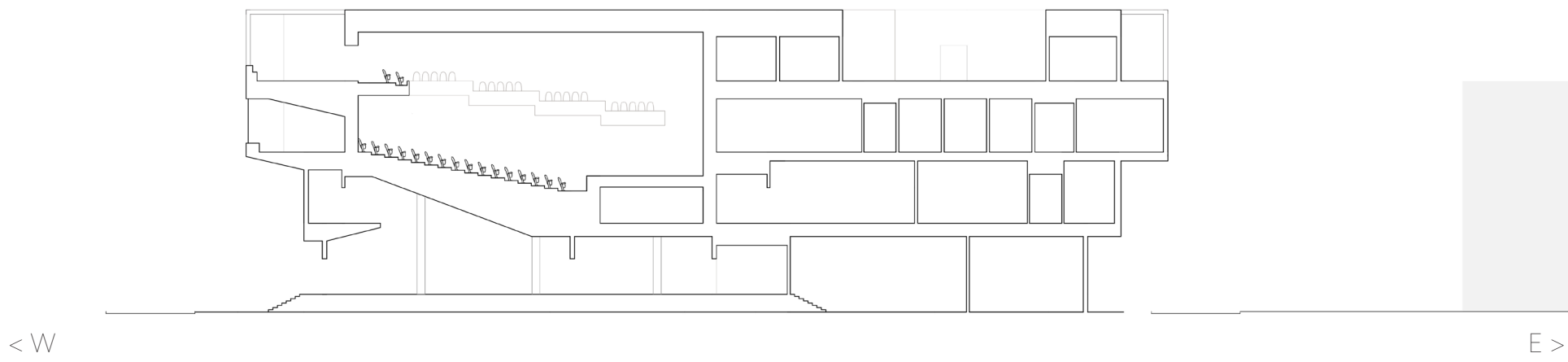
Plan drawings were organized as a response to the material studies (seen to the left). The earlier diagrammatic studies lent a hand in structuring modularity given the extensive program. Plan drawings allowed the project to remain a cohesive stacked entity, while individual floors had unique qualities of expression as the program shifted going up and down the building. As seen in elevation and plan, the facade is a push and pull of permeable surfaces, layers of undulating mesh and glass panes allow visitors a further spacial experience in architecture existing as frozen music.

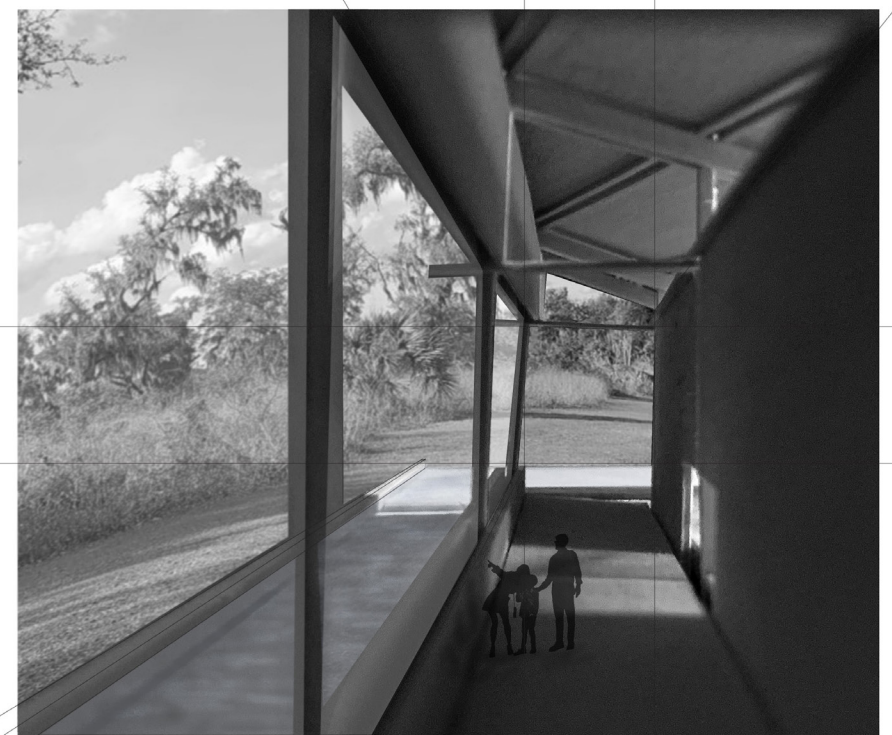


Section drawings for this project display silhouettes depicting different zones of the building, as it is designed primarily on two axes with ground floor entrances on every face. For students on the go, these options for entrance or exit on the ground floor open the opportunity for a higher volume of people to pass through. When seen as a whole, the section drawings reflect a similar atmosphere to the initial two dimensional symphonic study. However, now the different tones and line expressions come to life with inhabitable spaces where students and musicians attend concerts or practice their instruments. The drawings cut through 3 out of the 4 atria in the building.

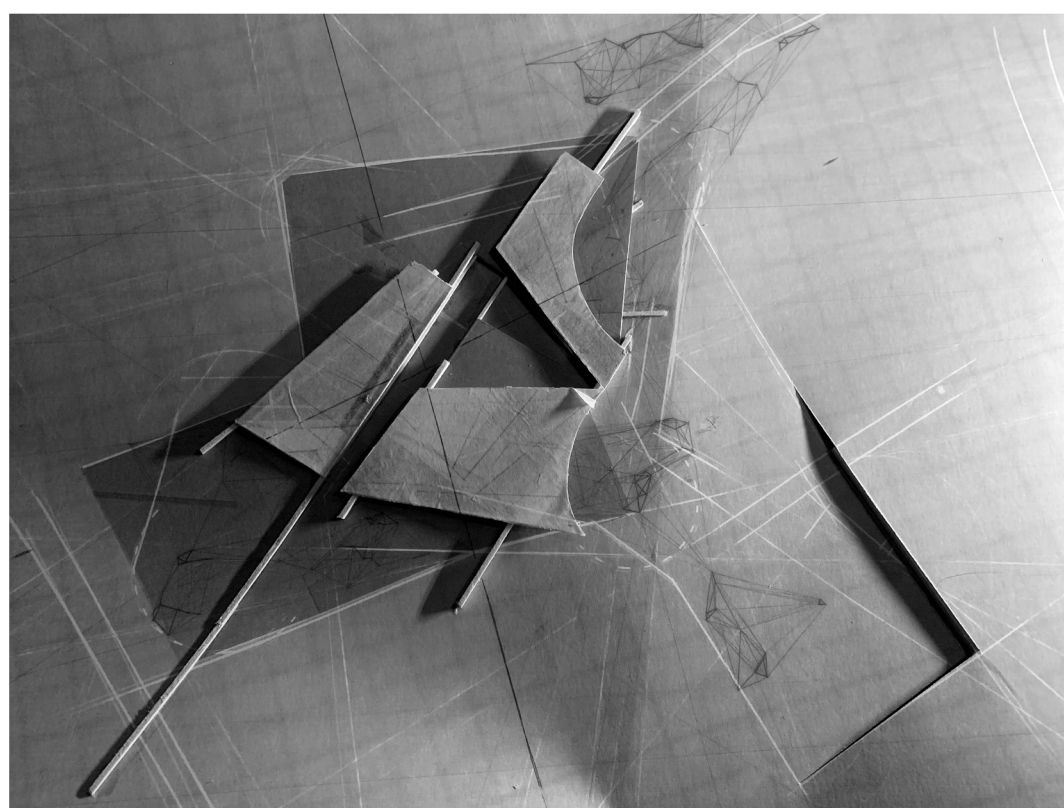
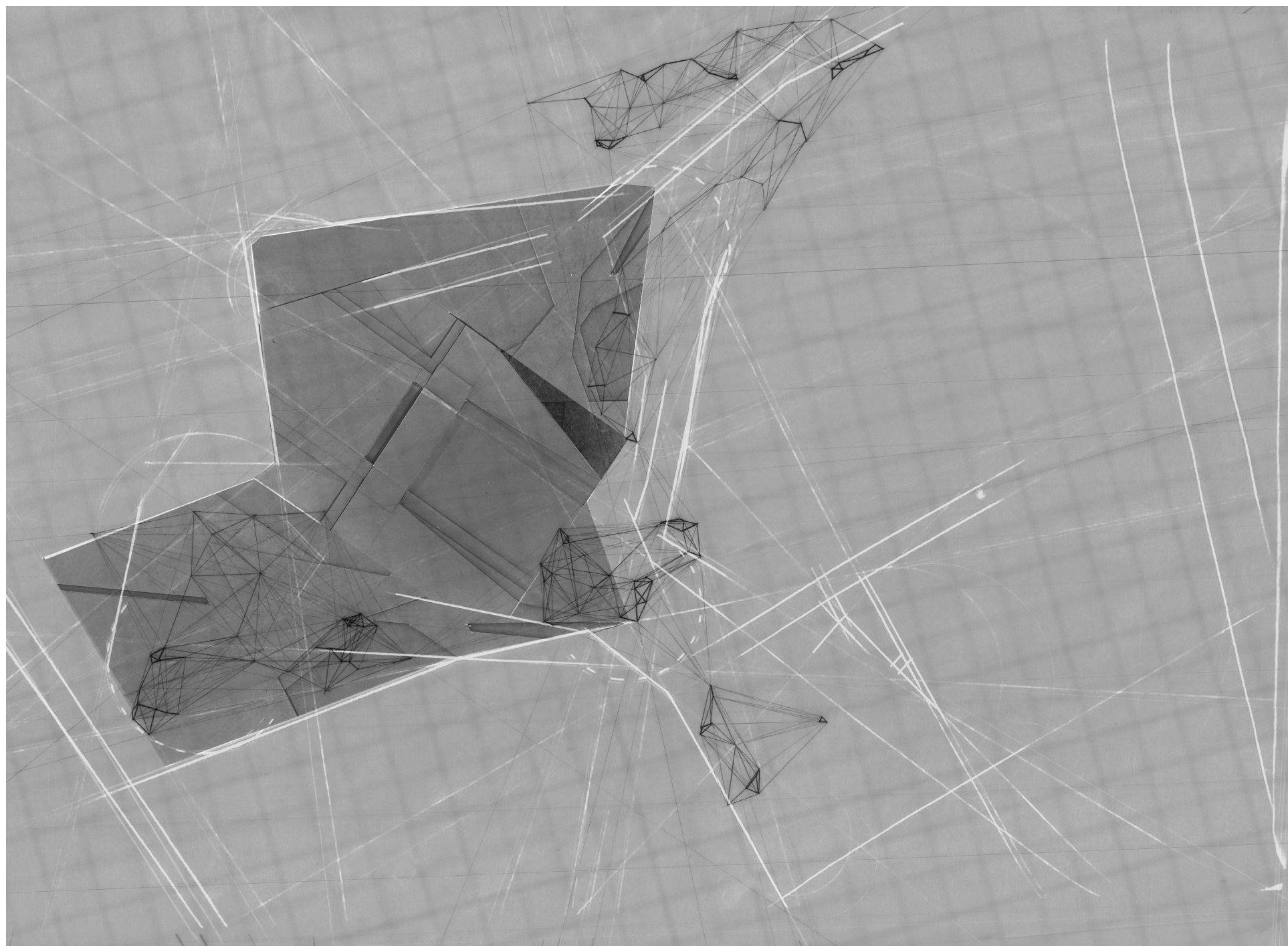


From the main entrance, visitors are met with an exaggerated angled ceiling condition peeling upward in progression with the placement of the grand auditorium seating above (seen in west to east section). Directly to the north, a slim atrium runs along the edge of the grand auditorium, allowing natural light to flood under this ceiling condition as it peels upward (seen in north to south section). These architectural gestures are surrounded by a perimeter of practice rooms. As a whole, this design serves to entice visitors deeper into the building, eventually upward to the theaters and classrooms.





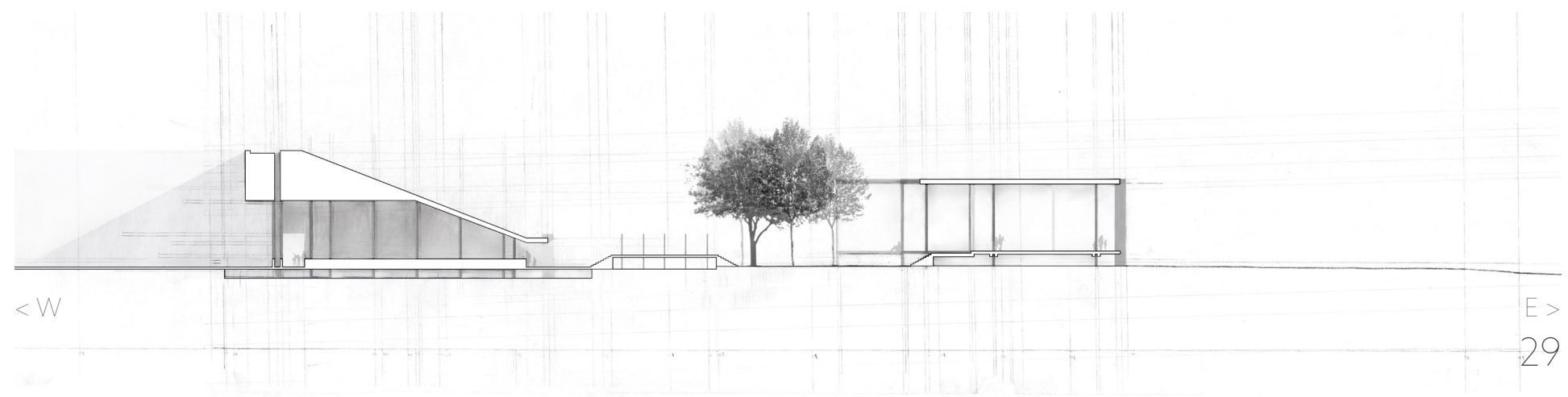
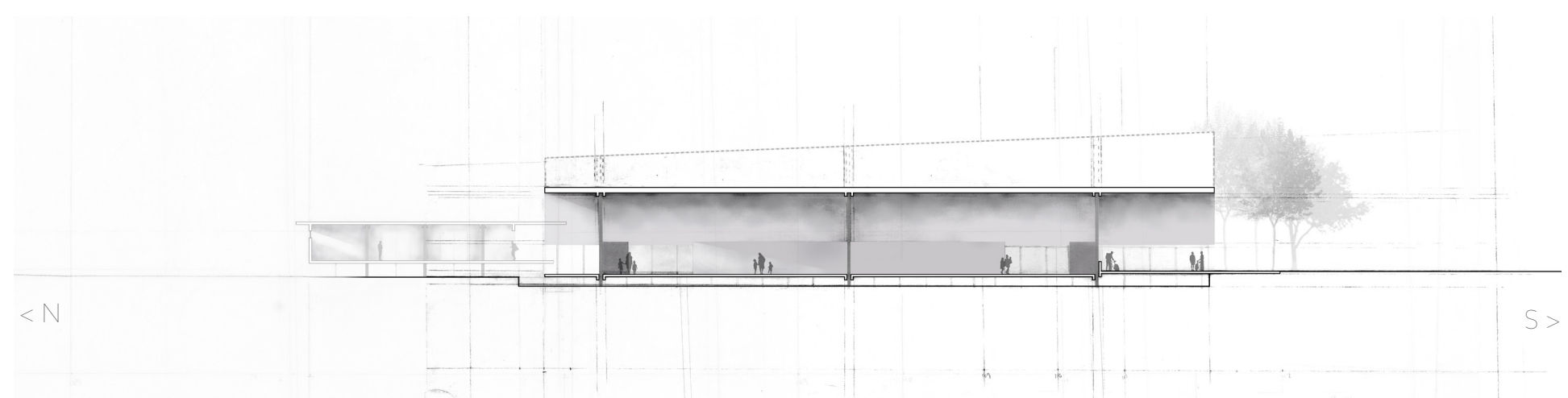
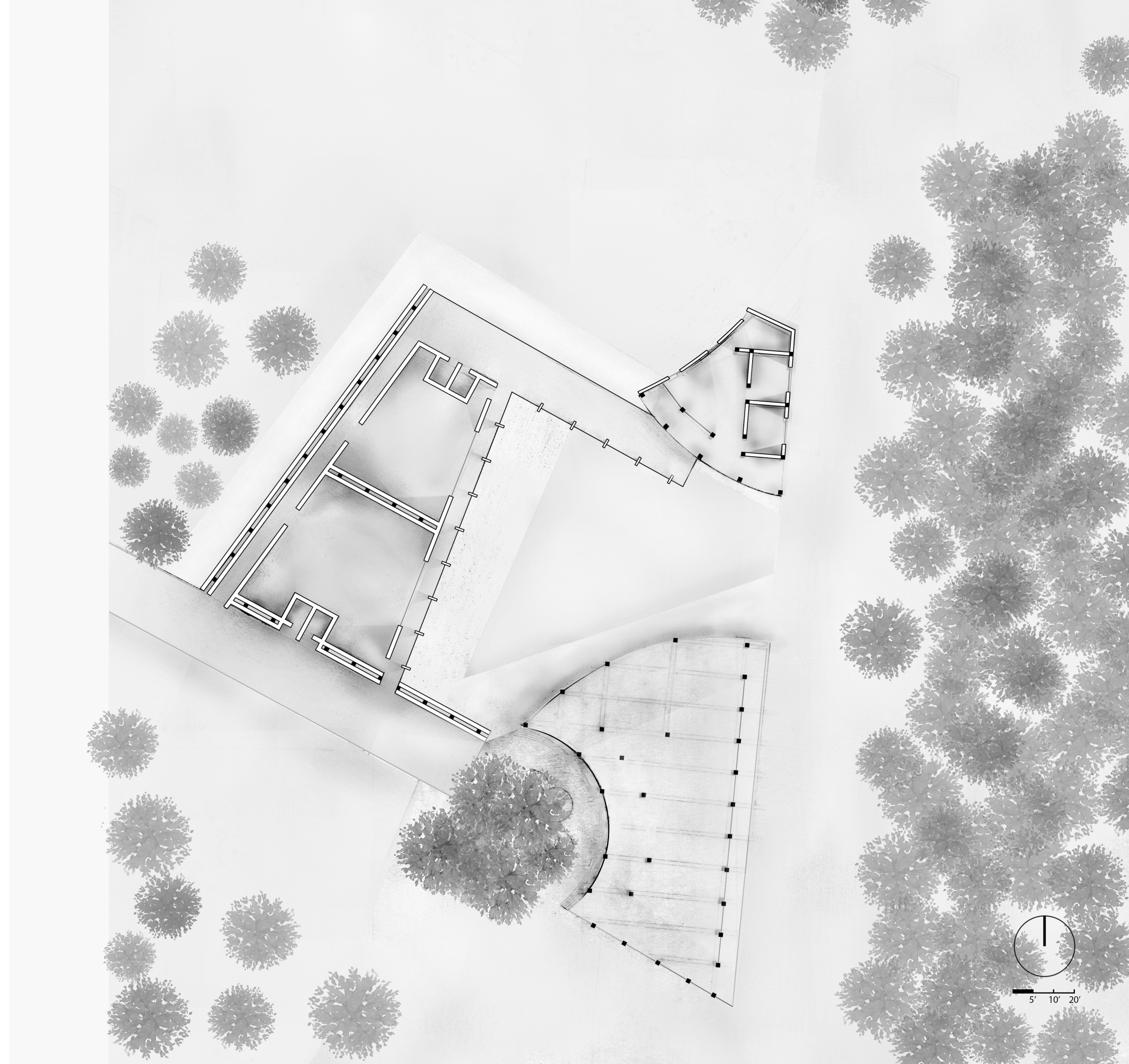
Environmental Conservation and Education Center
Boulware Springs, Florida
Spring 2023
Professor Gamble

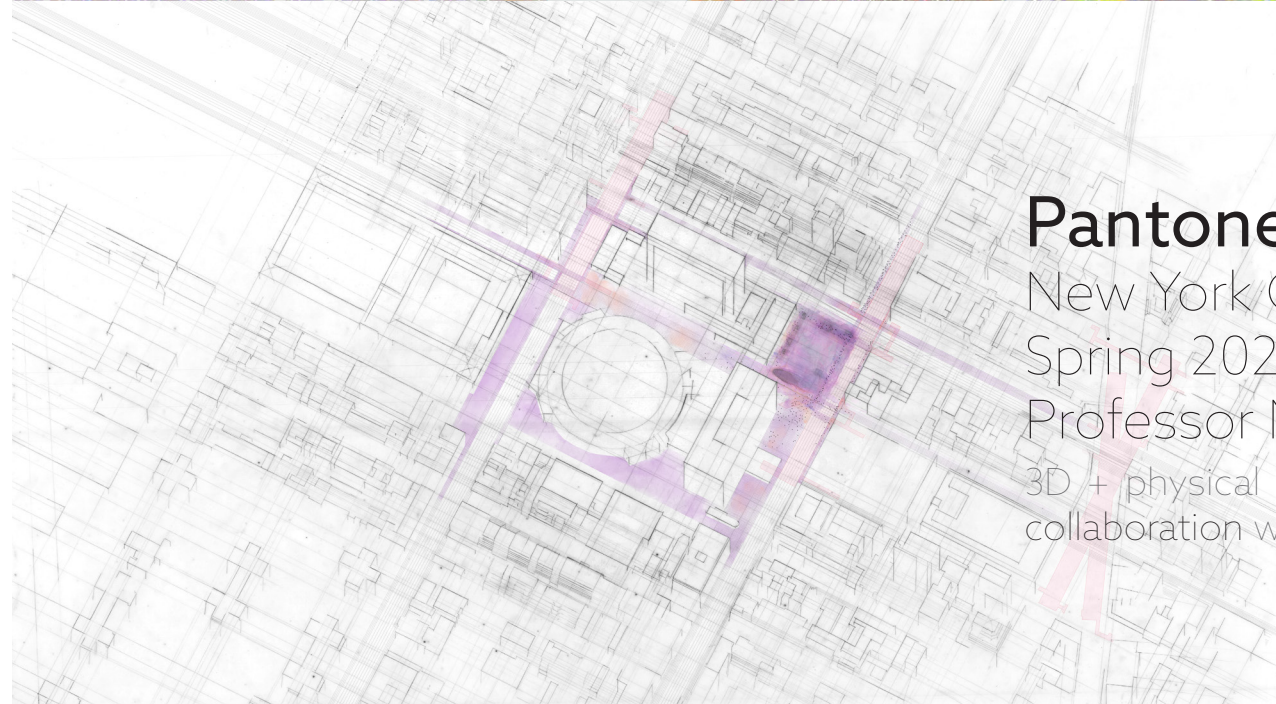
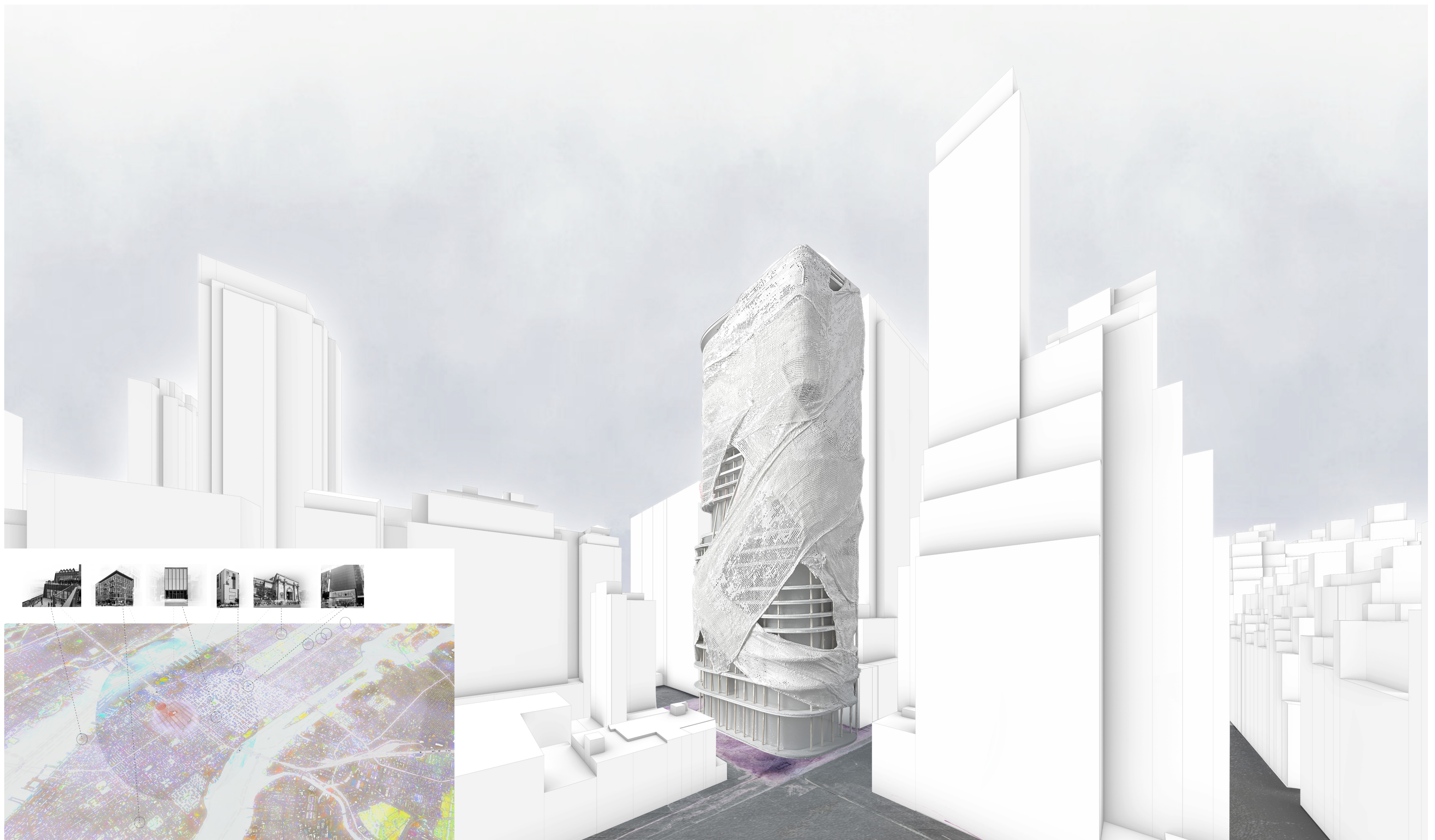


The site analysis diagram reflected an instinctual call to preserving the tree line. Using its edges as a tool to carve the edges of the buildings, the design became an inhabitable silhouette of the existing tree line. Park rangers and environmental scientists working in the offices to the North, and those in the open-air pavilion to the South share a view to the same forest, one gestural edge running in parallel to the subject of their view (seen in plan). Additionally, the main entrance to the outdoor pavilion cradles another tree line. Here, a grand intimate space emerges offering visitors to wander through or rest within.

Situated at the birth of Gainesville, Boulware Springs, this conservation and educational center is designed as an intervention between land, water, and sky. For those wandering the Hawthorne Trail, or coming from the main road, this place is a point of congregation. Entering through the perimeter of boardwalks, or from the grass field to the East, visitors can play or rest under the shade of the pavilions, which are embedded into concrete canals. They are invited to venture through the canals into the angular courtyard. Those who come up from Boulware springs, directly southeast, are met with an angular facade, funneled through the courtyard, and invited onto decks protruding from the ground intervention.

On a rainy day, the canals will fill and irrigate into the spring system that flows through Gainesville. However, the facilities designed on site will also be reclaiming the water from the northwest reservoir, including a public view of the purification process. For those walking through the Western corridor of the main visitor center, a view into the water entering the irrigation system frames their view out back toward the Hawthorne Trail.





Pantone Color Monastery

New York City, New York

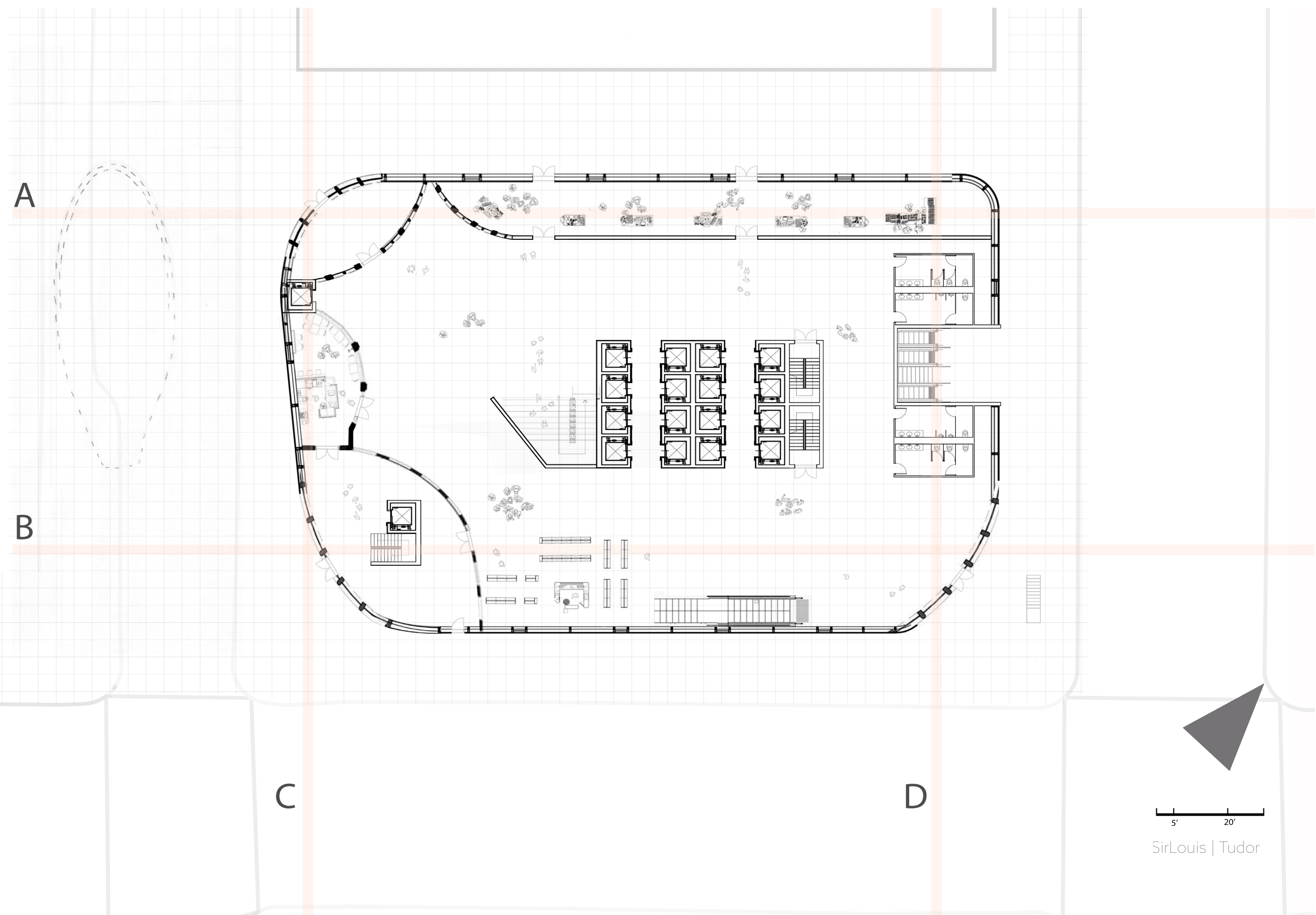
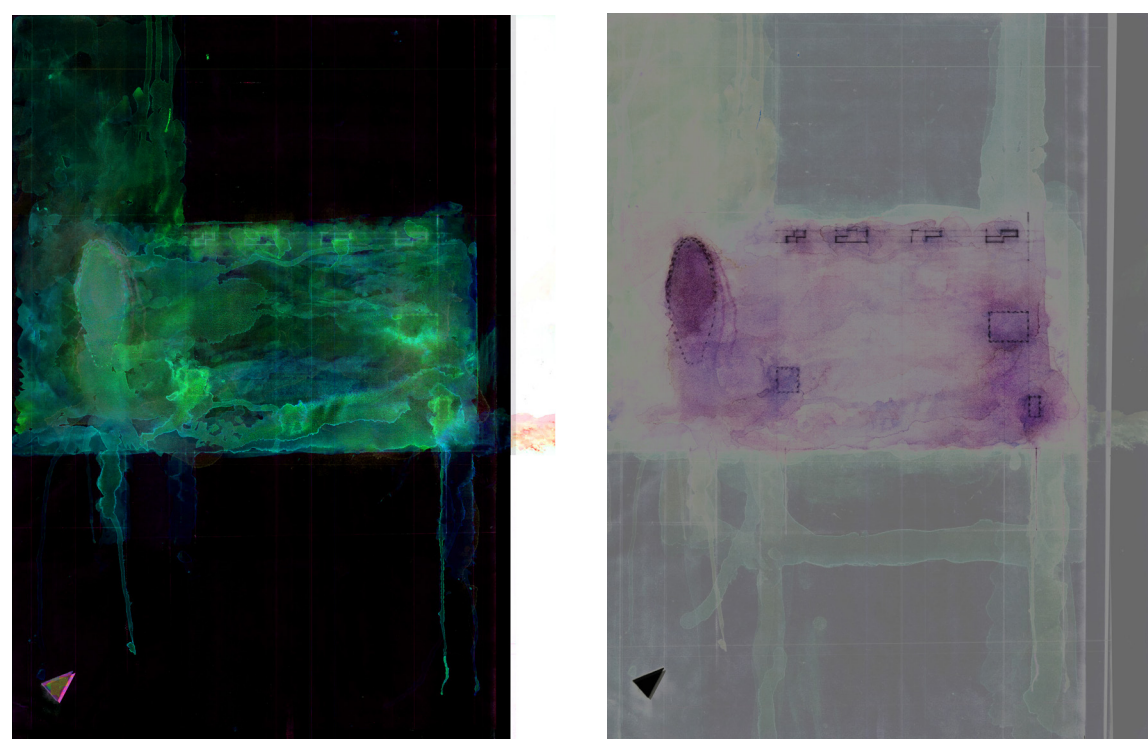
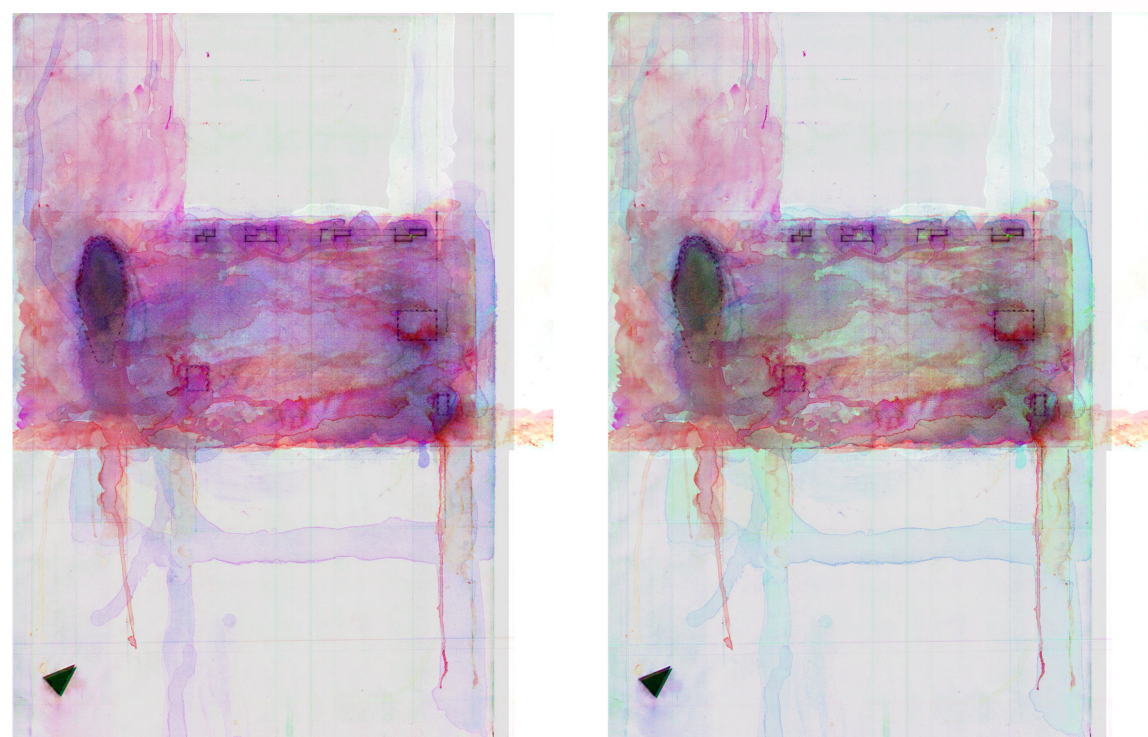
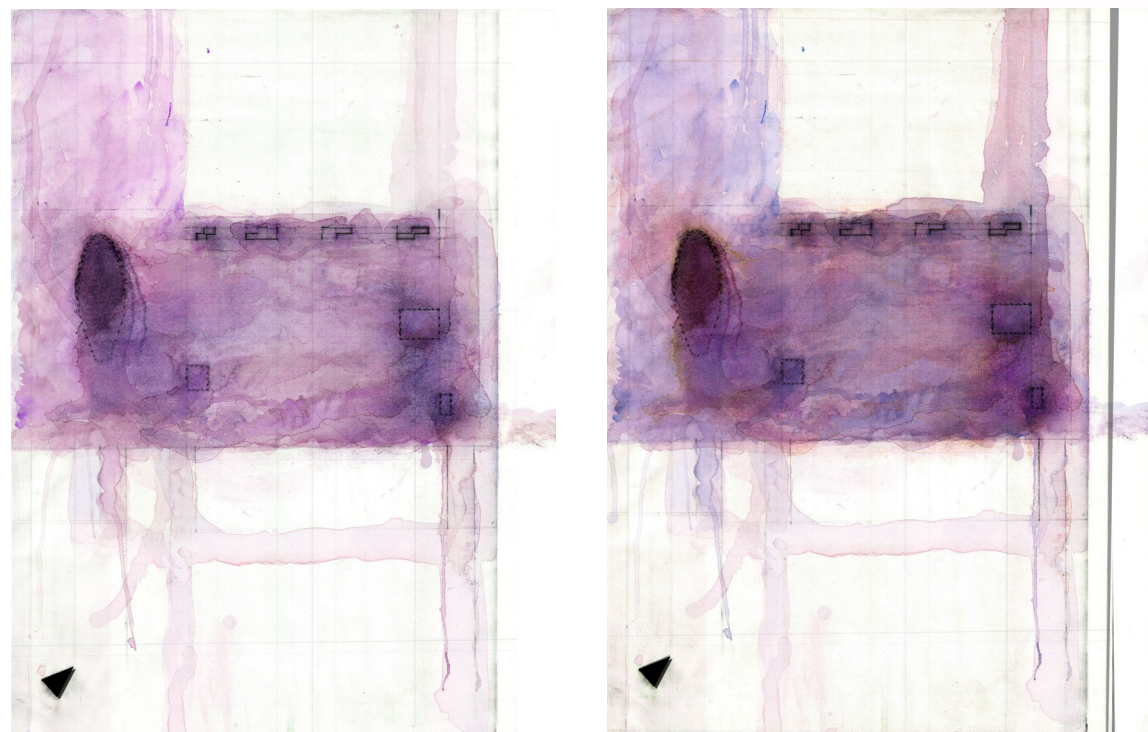
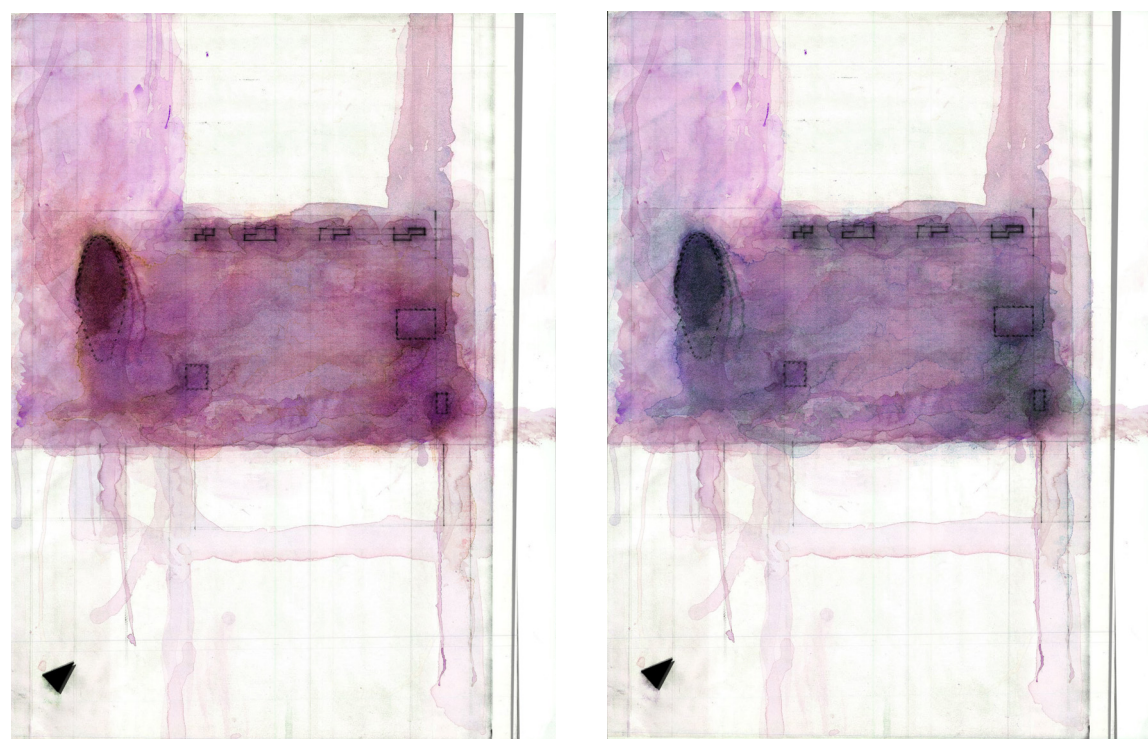
Spring 2024

Professor Monk

3D + physical model + other credited work done in collaboration with peer: Sophie SirLouis

Pantone aims to relocate its headquarters to NYC's Fashion Avenue, as this district is founded on celebrating culture, history, and design. Assisting brands and marketing agencies in standardizing color palettes across various media, Pantone asserts itself as America's color authority. They also utilize revolutionary technology to synthesize their dye curation processes. As the city shifts to more eco-friendly and sustainable initiatives, NYC wants to remain a place for gathering and exploration, now with preserving nature at the forefront of designing the built environment.

Our speculative design fosters connection between the industrious Concrete Jungle with a naturalistic built environment. Pantone would like their building to be reclaimed by nature in a controlled environment, with green spaces functioning as maintainable and utilizable. To stitch the natural environment into the city, gardens become a driving force in their design. 3 dye gardens will serve to stitch together central private and public sectors of Pantone's headquarters, such as their color manufacturing lab, library, and museum.

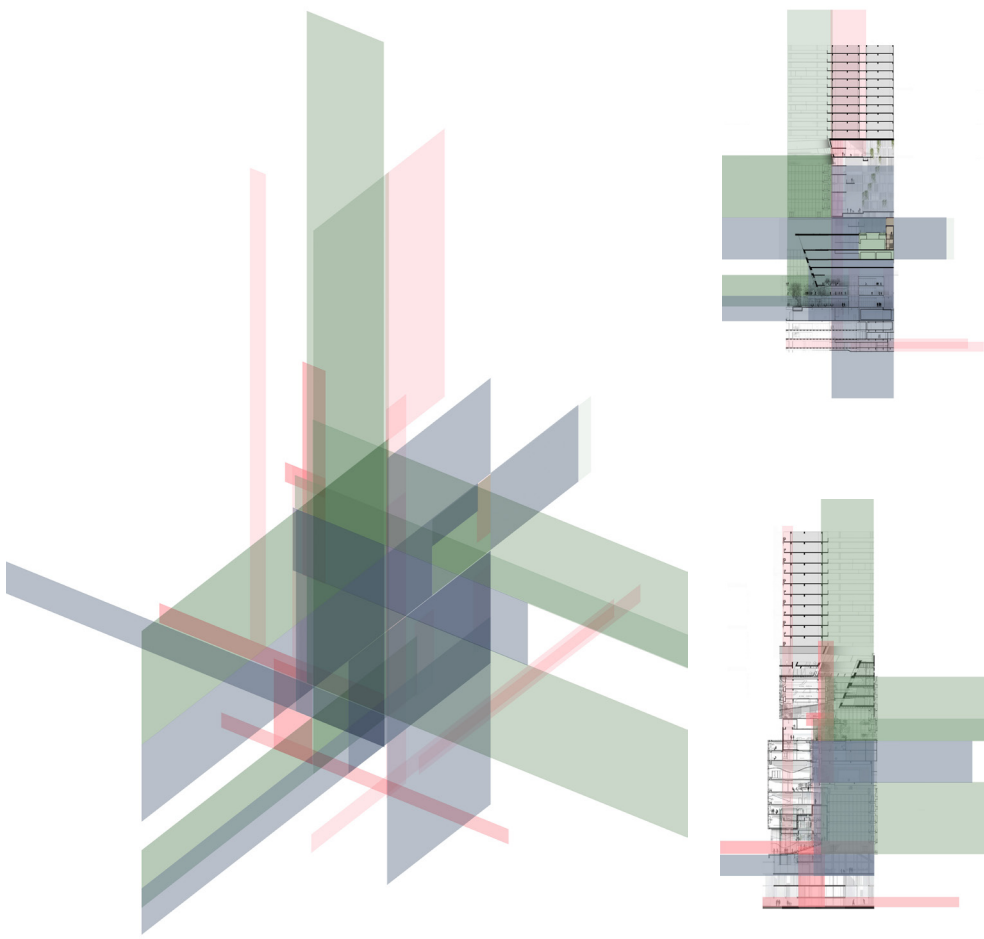
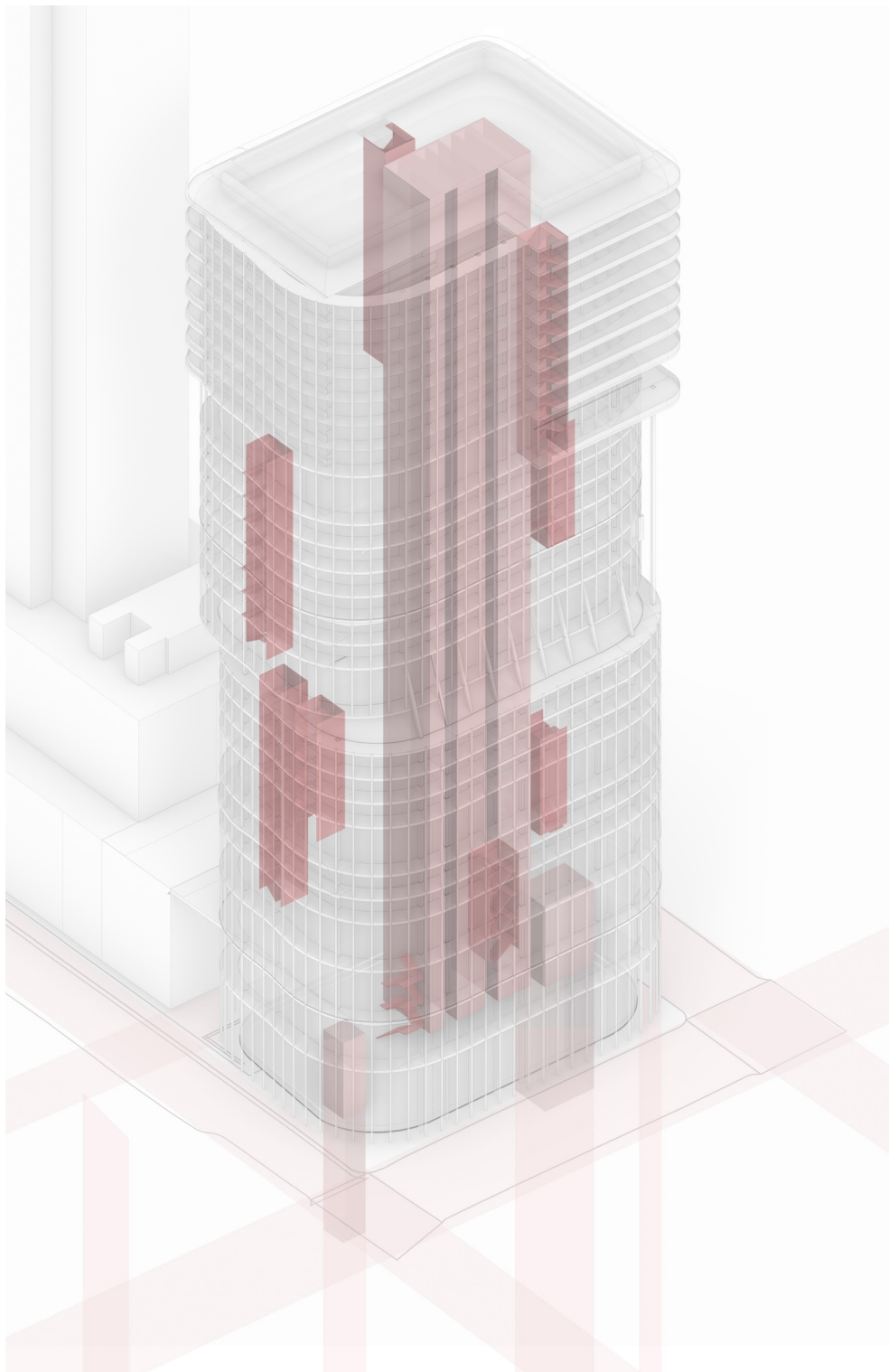


The plan concept for Pantone's Color Monastery is designed in response to the fluid-like motion of people circulating around the empty street edge. The base of Pantone's new headquarters is built on an intersection of four subways, most notably Penn station and the Long Island Railway. This ground floor is the pedestal for Pantone's Color Monastery, designed to be an open, transparent perimeter collecting and dispersing the traffic from the 4 subways on our site, as well as from all the surrounding streets which converging in the intersection.

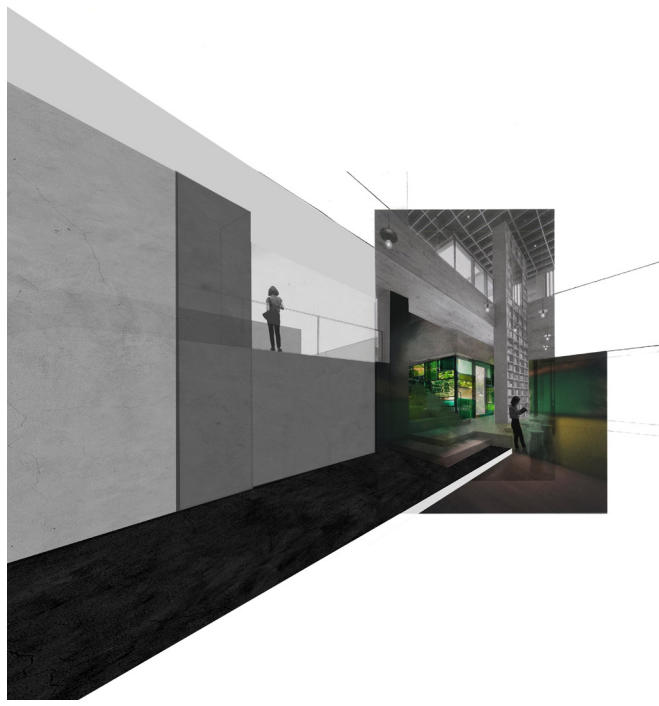
As people enter the building they are invited to the cafe and local art store, with additional storefront space facing 34th street for local artists to display their creations.

The ground floor also provides a space lining the pedestrian through way between us and the Penn 1 tower's ground floor. This walk through is redesigned to hold a swap-meet style market for designers and artists. As a whole, Pantone's ground floor floor serves to entice passerby to continue exploring upwards to the museum.

Speculative collages allowed us to envision composition and atmosphere in a dynamic way. Working between collaged drawings such as plans, sections, and perspectives enabled us to edit this project at a pace that worked well for such a large-scale endeavor.



The circulation through Pantone's Color Monastery is organized with staircases lining the thresholds of different programmatic zones. Initially, a mapping of programmatic zones in one of the first speculative section collages allowed an understanding of where to best begin placing vertical circulation points (seen above). As the program refined itself with a more concrete distinction between public and private spaces. A secondary color mapping (seen to the right), reflected the composition of where programs began to shift, studied as a stacked plan view. Vibrant colors correspond with public zones, muted colors for private spaces.



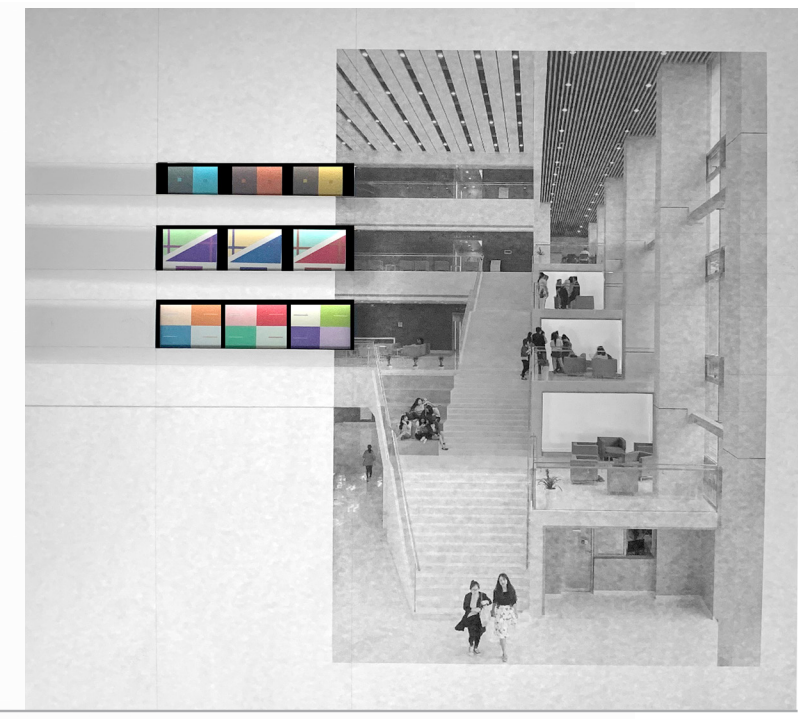
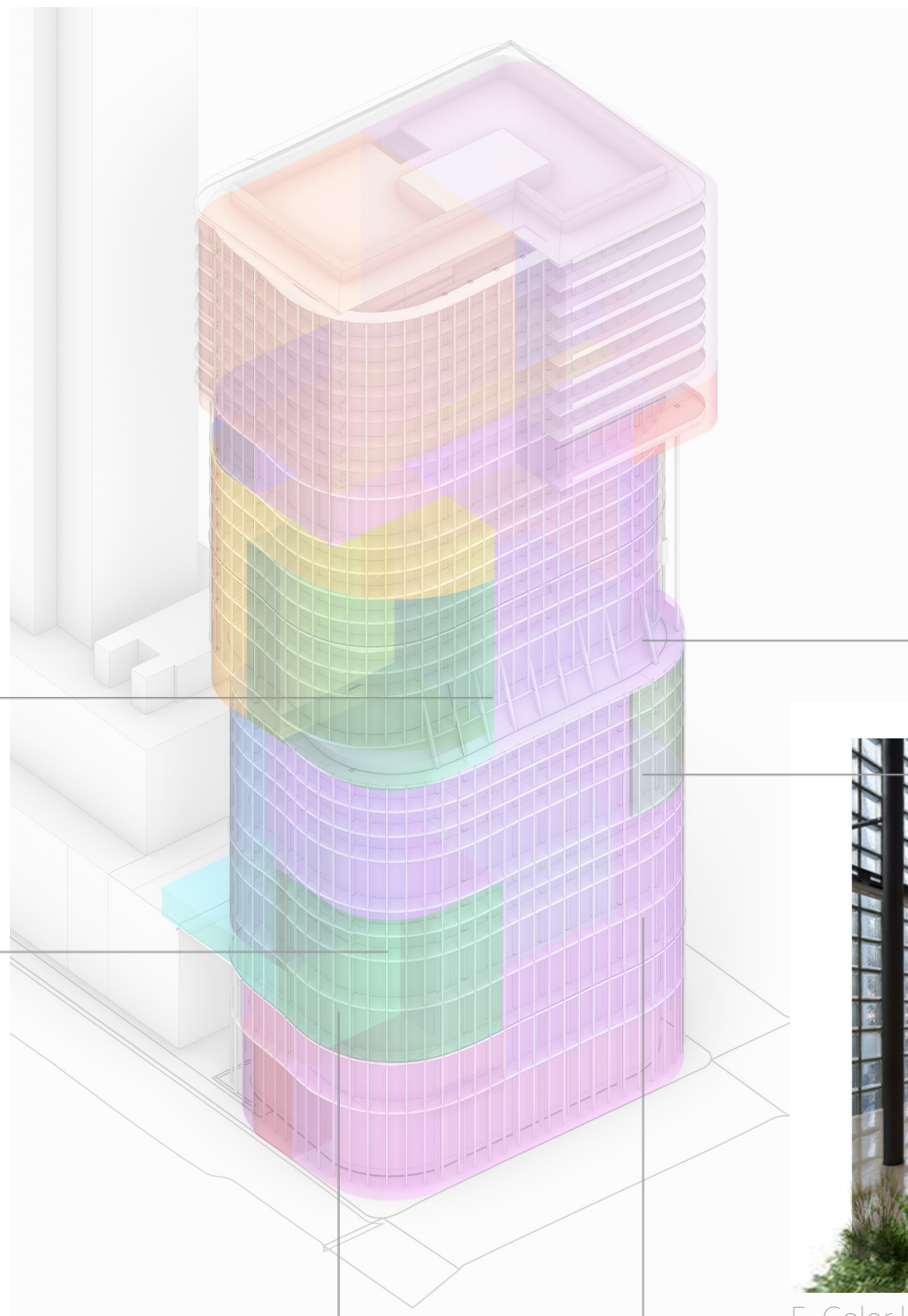
A. Library + garden entrance



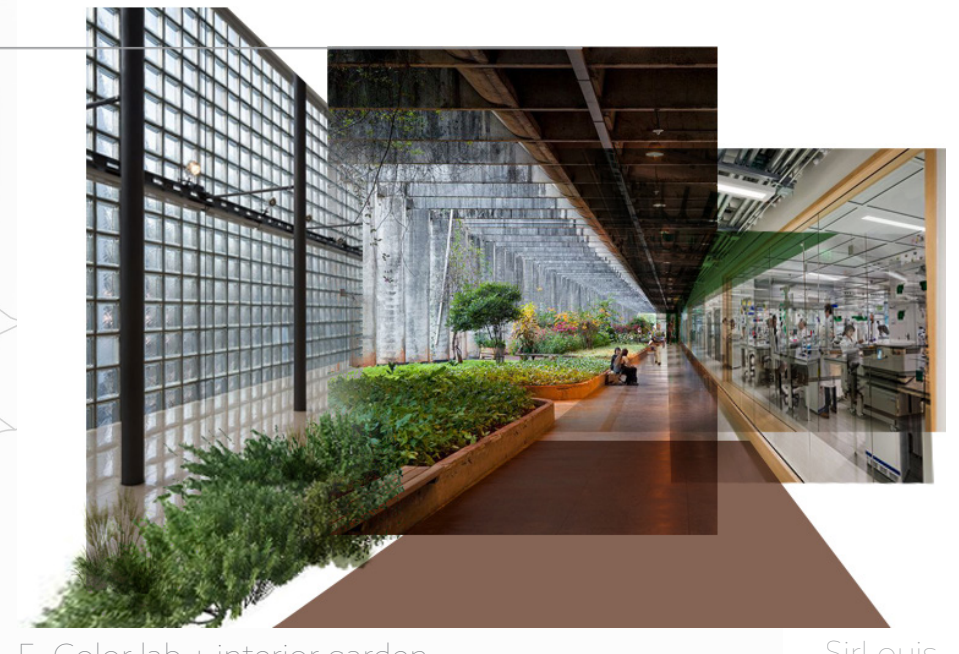
B. Intersitiatial between inside + garden



C. Exterior garden

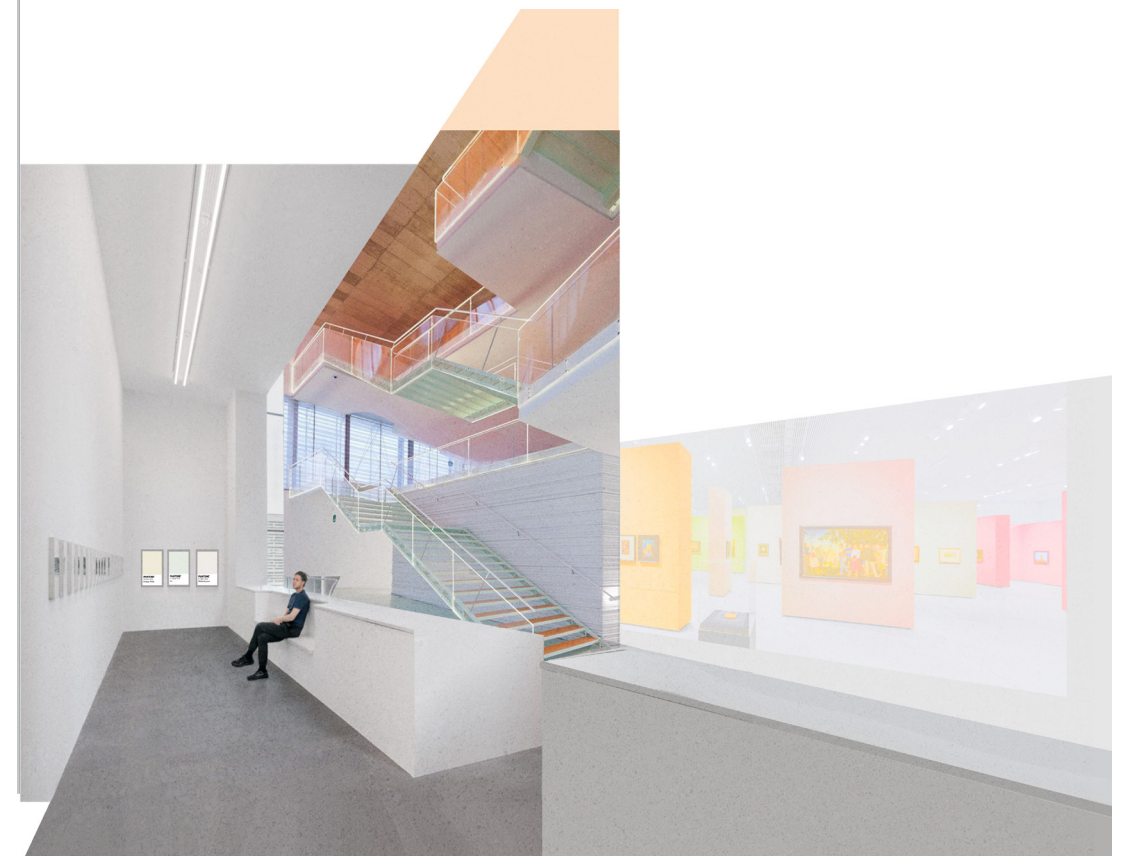


D. Interior museum



E. Color lab + interior garden

SirLouis

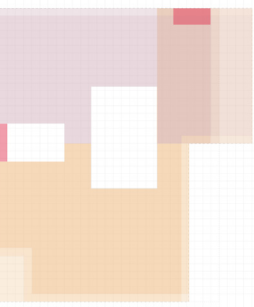


F. Interior museum

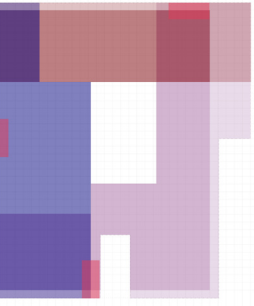
Analyzing these final speculative shifts in program distribution allowed us to design circulation along shifts in private and public space. Additionally, with the circulation core, ie. elevators and fire stairs, focused in the middle of the building, program-specific vertical circulation is localized to the perimeter. Transparent staircases define visual borders between different program areas such as the library (yellow), museum (purple), labs (muted blue), and gardens (green). Other zones offer views upwards into the atria carved for natural light to permeate deeper into transitional spaces.

Mapping the program and circulation zones enables a more concrete speculation into the unique atmospheres in different areas of Pantone's Color Monastery. Working between program speculation and collaged perspectives, different programs came to life. For example, gazing at optical illusions around every corner can wear out your eyes. Therefore, within the museum you can find stark white rest areas carved into the space (see perspectives D and F). Also, gardens are absorbed in natural lighting conditions, lining the interior library, museum and labs (see perspectives A, B, C, and E).

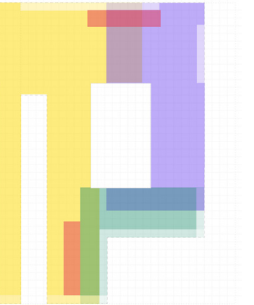
Different programmatic areas have varying spacial conditions, with the distinction between public vs private, and intimate vs social space displaying themselves as the deciding factors in how environments are designed. Intimate areas such as the library and color lab (see perspectives A and E) are framed with lower hanging ceilings and defined enclosure.



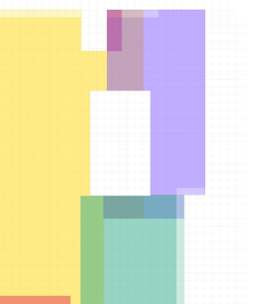
Floor 19



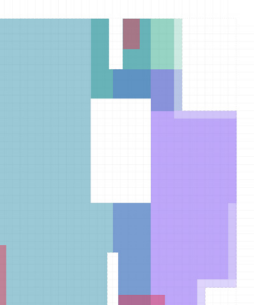
Floor 18



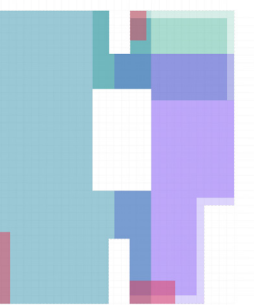
Floor 11



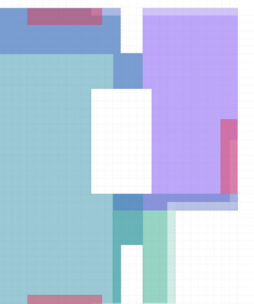
Floor 10



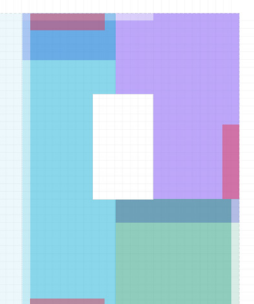
Floor 8



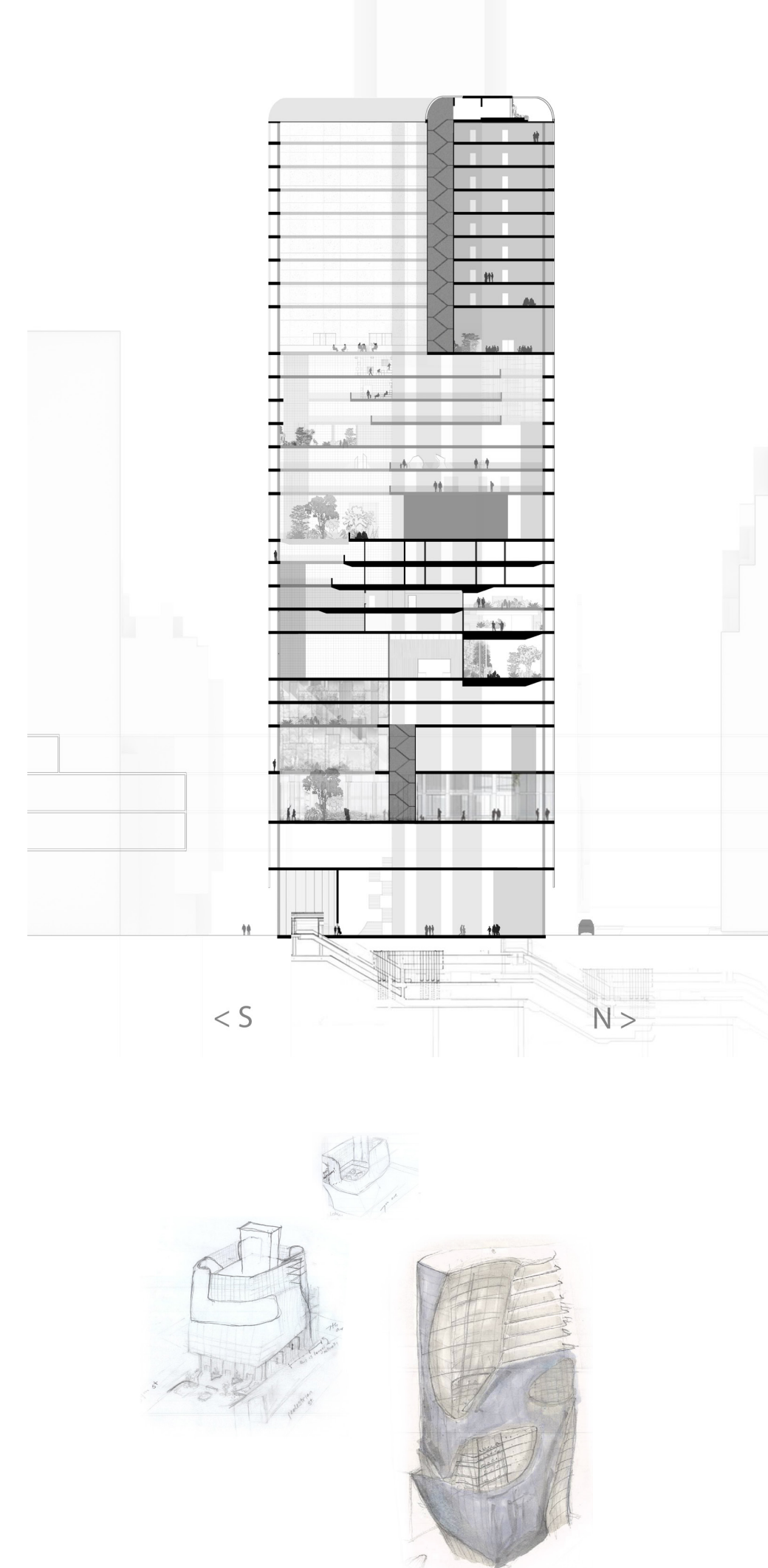
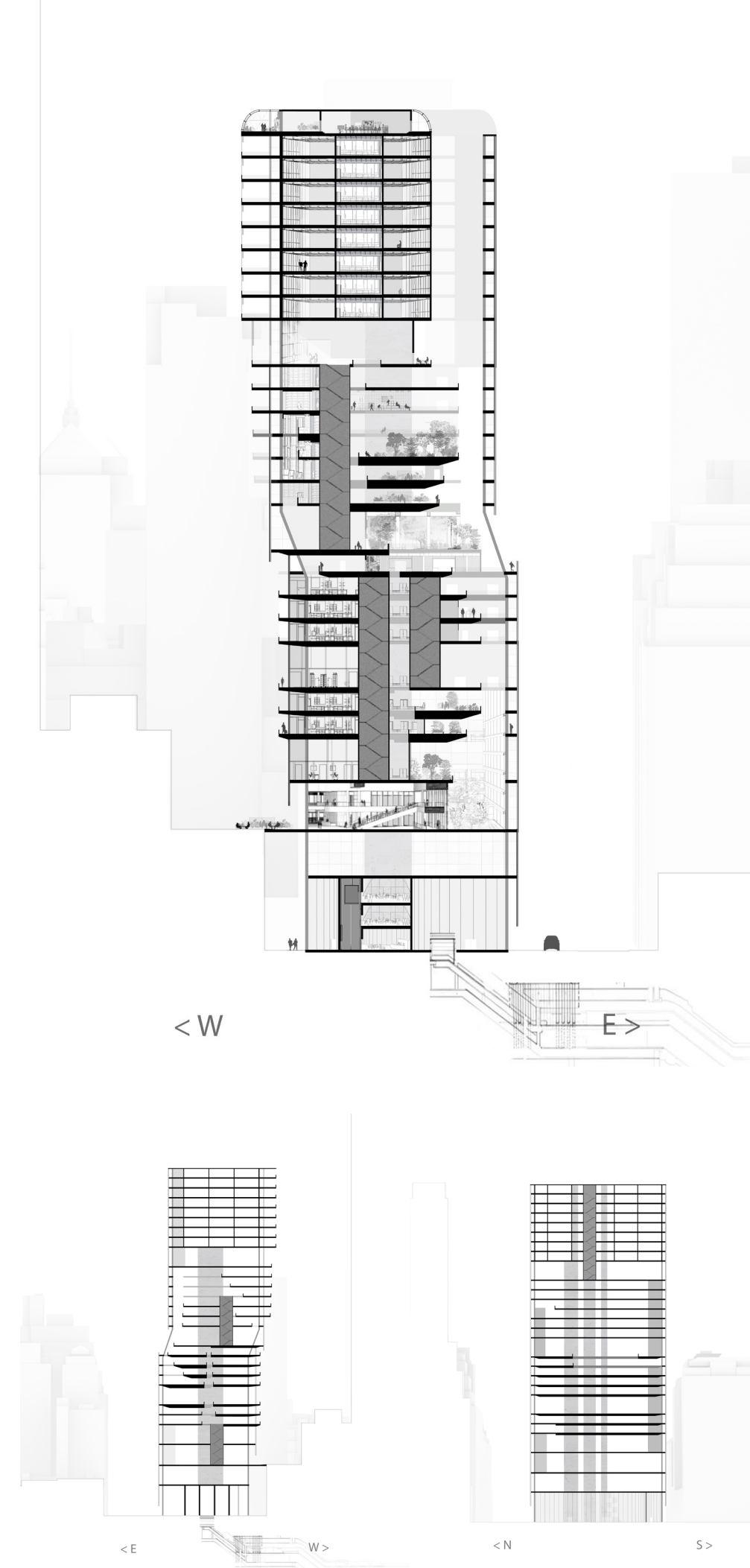
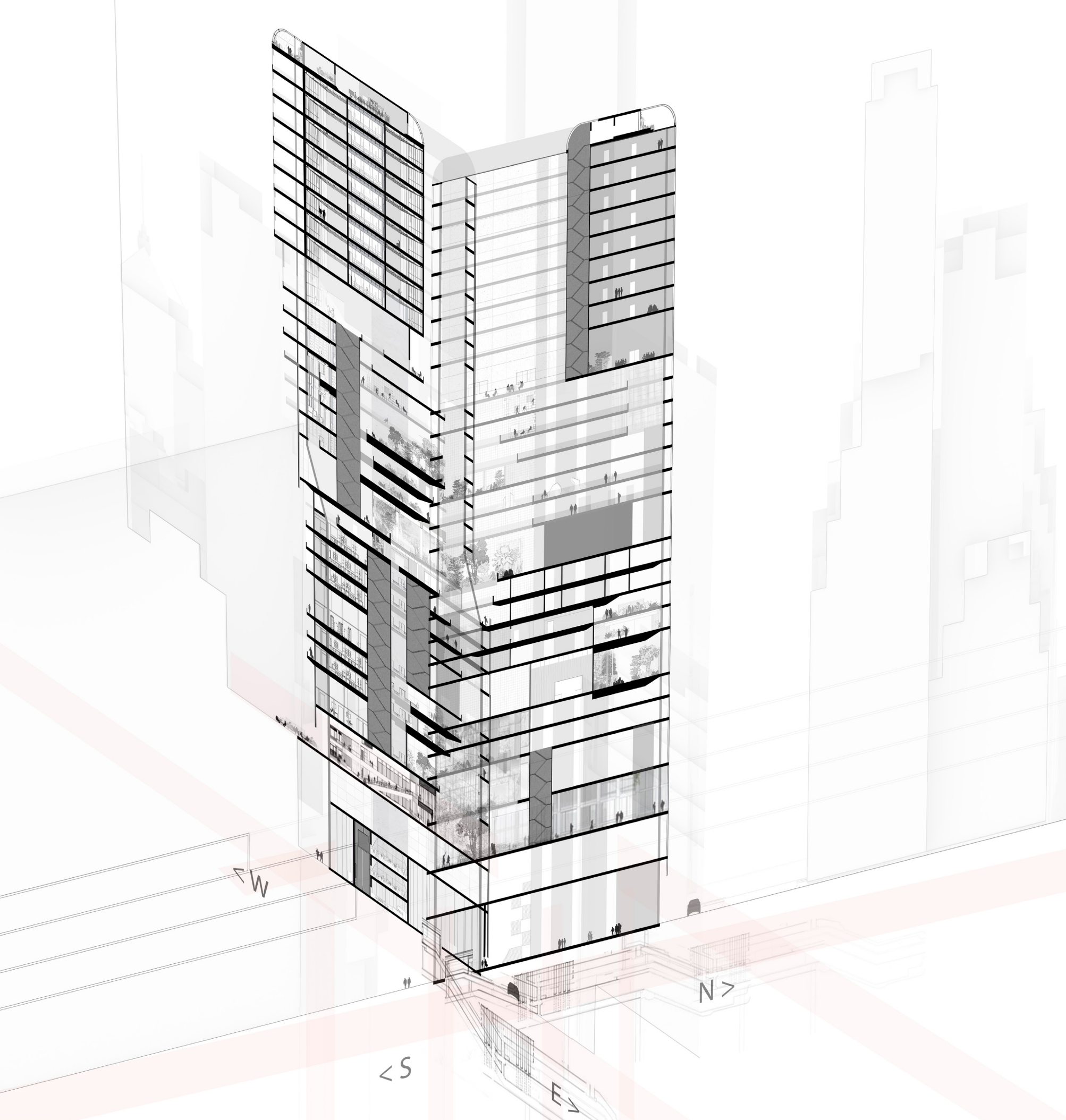
Floor 6



Floor 5



Floor 2



South East

North West

South West

North East

A paneled mesh facade conceptually wraps around the exterior, with varying densities reflecting which interior spaces have more public or private occupation, shown best in the physical model. Public spaces have more transparent layering of the mesh facade, which gradually transfers to more dense placement in more private areas. We discovered in our program diagrams, speculative sections and sketches, as well as vignettes, how every programmatic element has some degree of both public and private occupation.

Most of the residences, labs, and libraries are lined with dense facades, except where there are perforations for balconies, shown best in section. The decision to layer densities of mesh reflects the core principle to allow the skin to function as an aperture for natural light. In turn, these areas with heavy amounts of light carve themselves into the interior floor plates, creating voids for atria to exist on a translucent perimeter.

The atria vertically connect garden spaces through the program, for people to experience visually as well as spatially among various floors. Wrapping around the facade and these various atria are perimeter circulation conditions, existing between the encompassing paneled glass interior facade and the exterior mullions of layered mesh. Here, occupants are able to have more intimate views out into the city, as well as back into the spaces within Pantone's Color Monastery, most notably highly intimate views into the atria.

The building's crown is arguably the most private space, where the select few of the global color specialists in Pantone Color Institute meet annually discuss various changes in cultural atmospheres and select the Color of the Year. This heavily enclosed space's exterior is wrapped in garden-lined hallways with perforated edges creating 360 views out into the city. The garden is designed to remind the specialists that Pantone's authority comes with a responsibility to consider color manufacturing, more specifically its environmental impact in the chain of all design industries including fashion, cosmetics, media, marketing, and architecture.



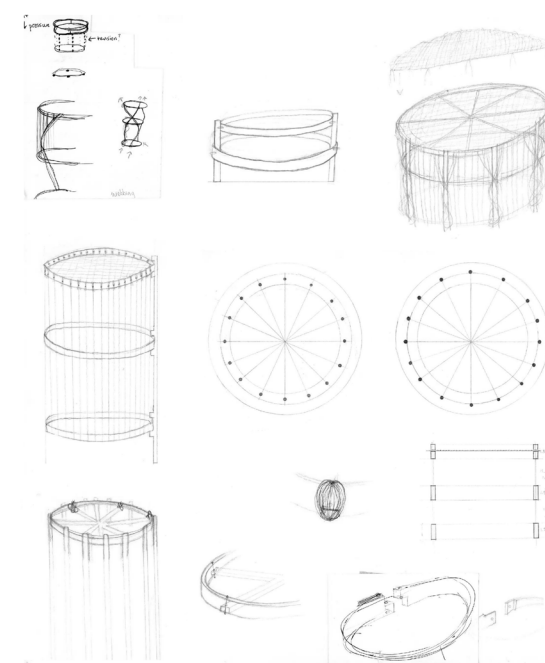
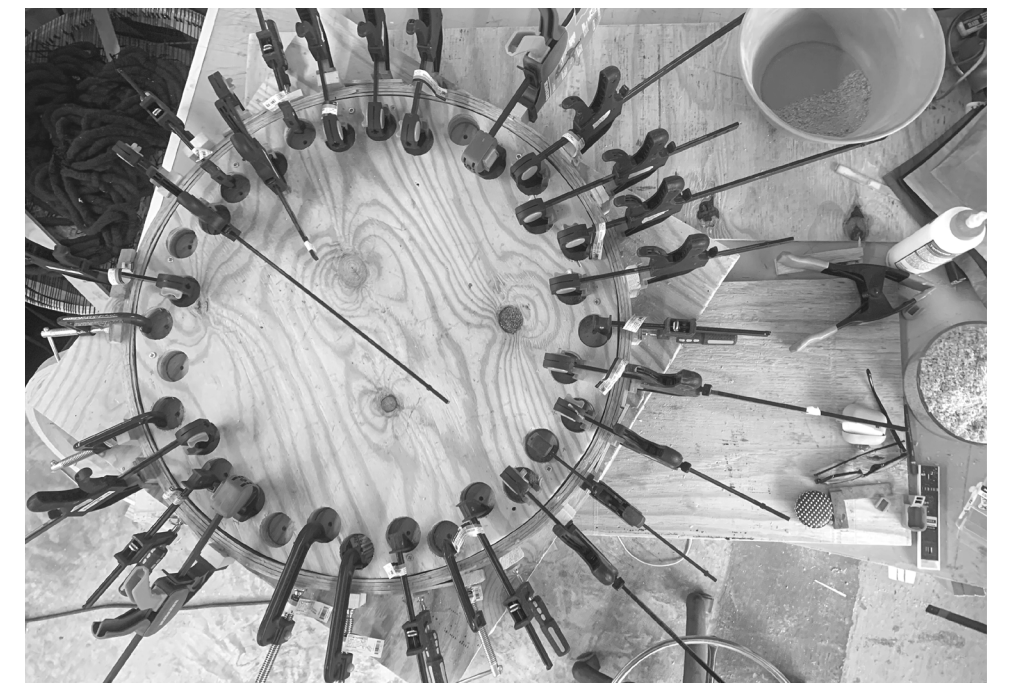
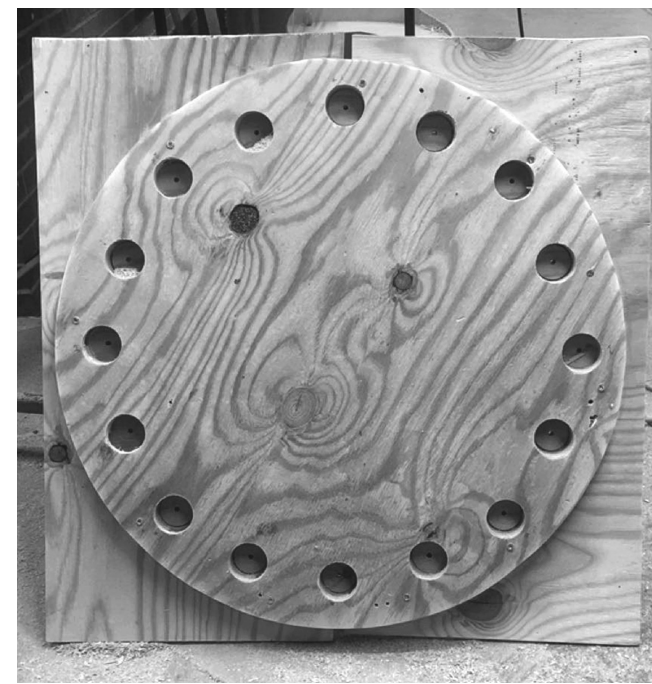
Web for One

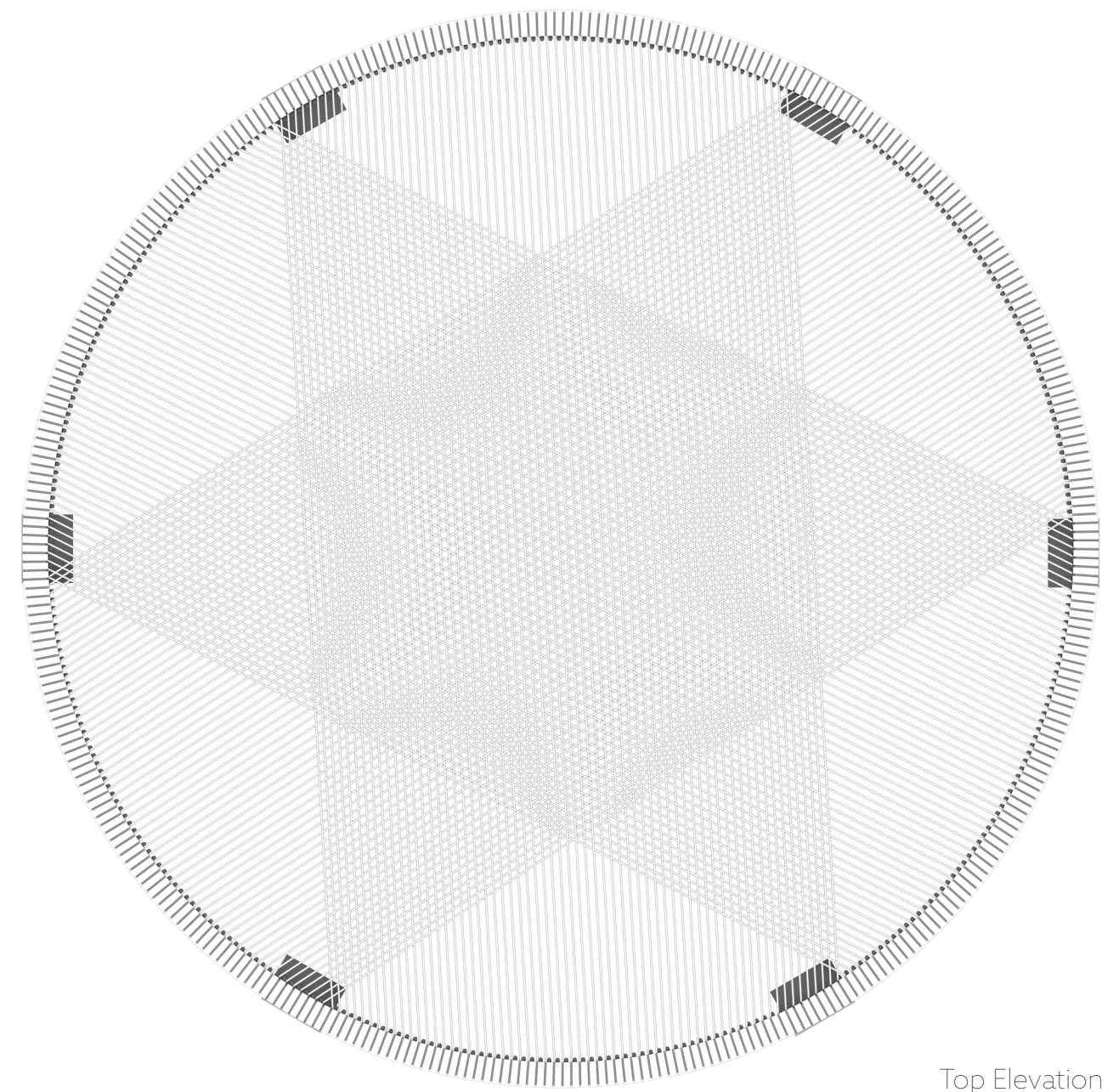
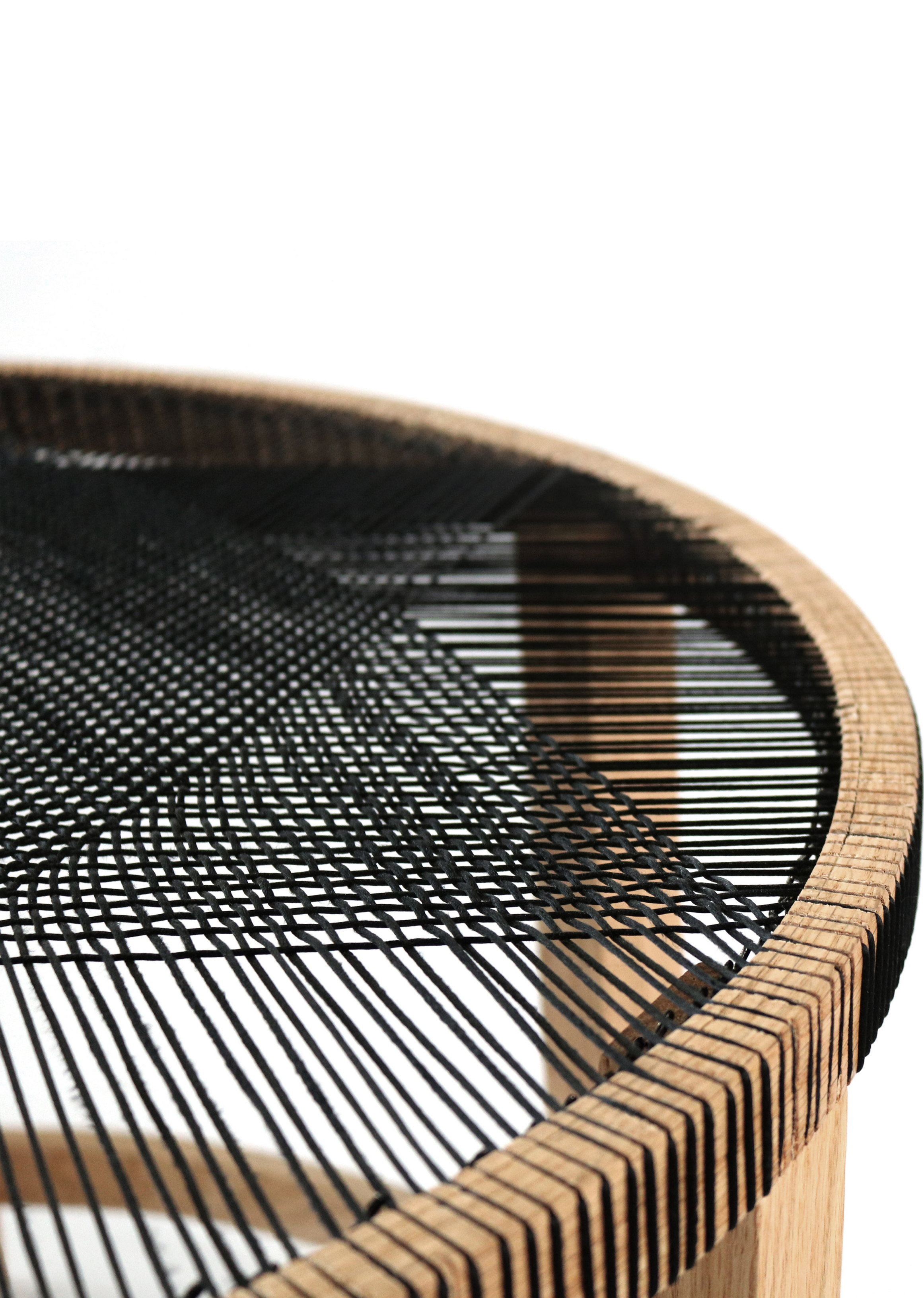
Spring 2025

Professor Belton

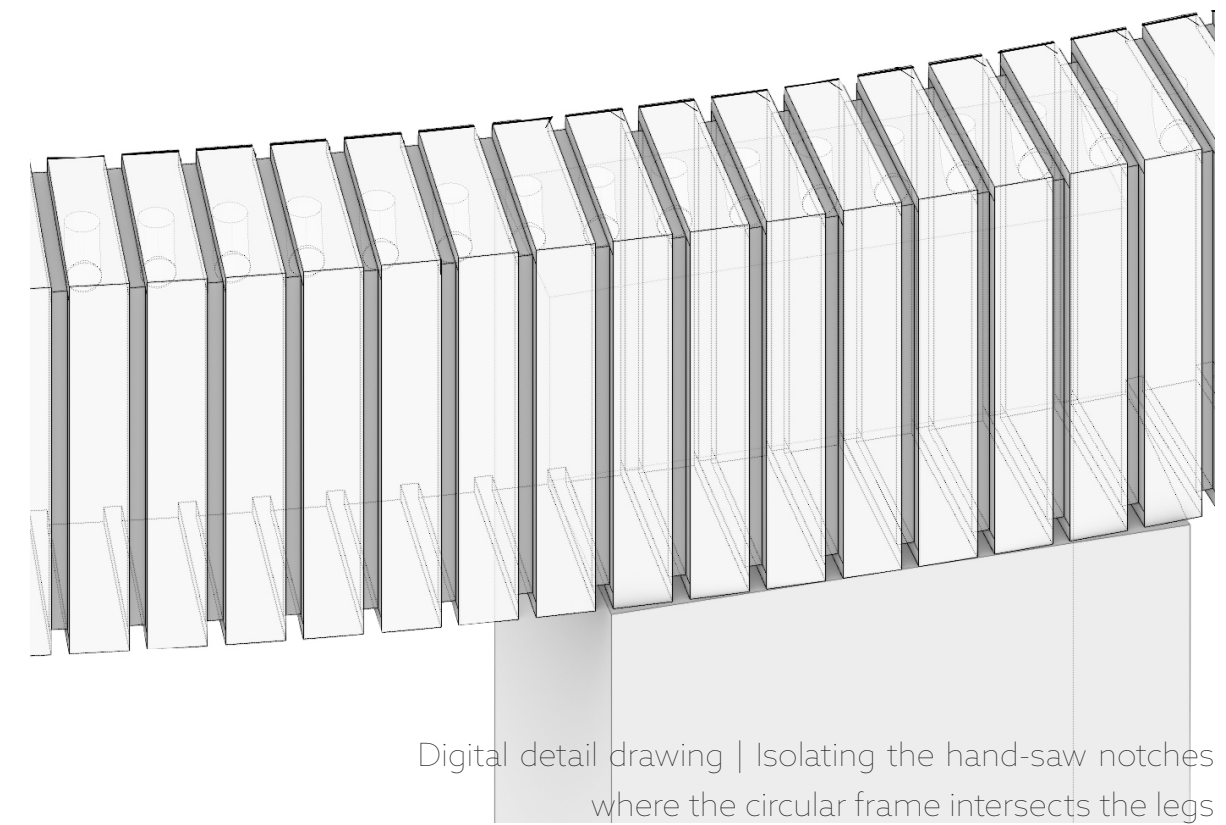
Four feet in diameter, this circular bent oak plane is handwoven a foot and a half from the ground. Its design offers itself as a cradle for you, your belongings, or an additional someone and their baggage to pause and become grounded. Whether you rest here contemplating your surroundings, or use it as a perch to read or work, this ottoman lends itself to you with a versatile elegance, minimal in structure, however complex in composition. Its rigid woven nylon surface can support the weight of two people standing on top of it, without shoes of course. As time passes with continued use, this surface responds to weight more forgivingly. However, the ottoman only ages gracefully, and will never collapse thanks to the 190 hooks, and 380 hand-sawed notches anchoring the hexagonal weaving to the bent frame.

This final iteration of Web for One would not have been possible without the days of trial and error, working through different iterations to explore types of weaving, bending frames, and small scale test models serving as a zoomed in lens to the principle essences of how this furniture functions. The tools and methods of construction evolved in parallel with refining the furniture itself. For instance, steam bending the 1/5" cane cord with tape on a drafting board eventually scaled up to steam bending 1/4" strips of 4-6' of oak wood, and using 32 clamps on a 20lb plywood mold to bend and adhere layers into the final 4' diameter.

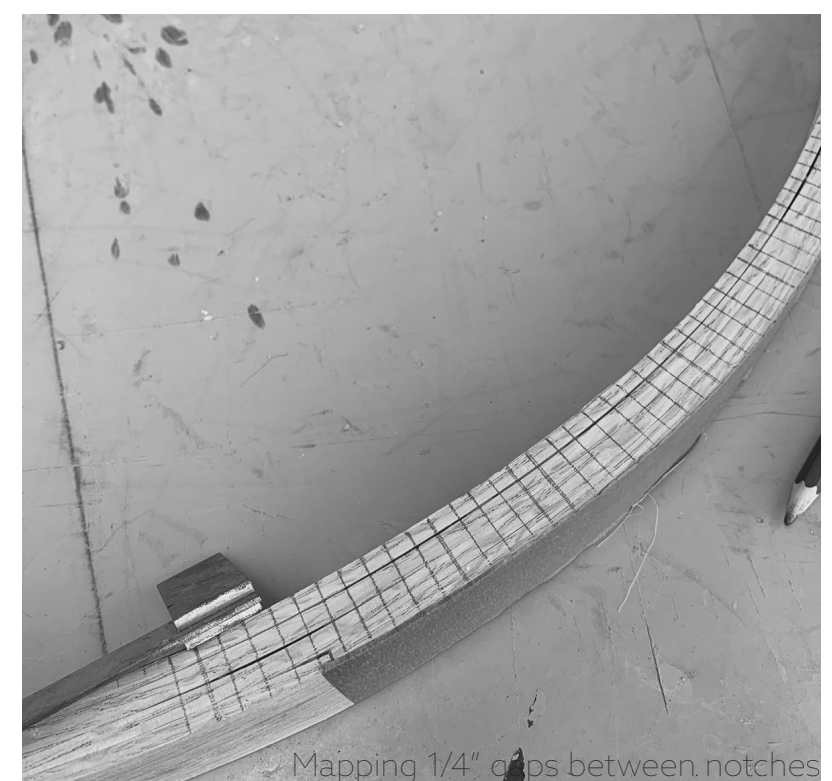




Top Elevation



Digital detail drawing | Isolating the hand-saw notches where the circular frame intersects the legs

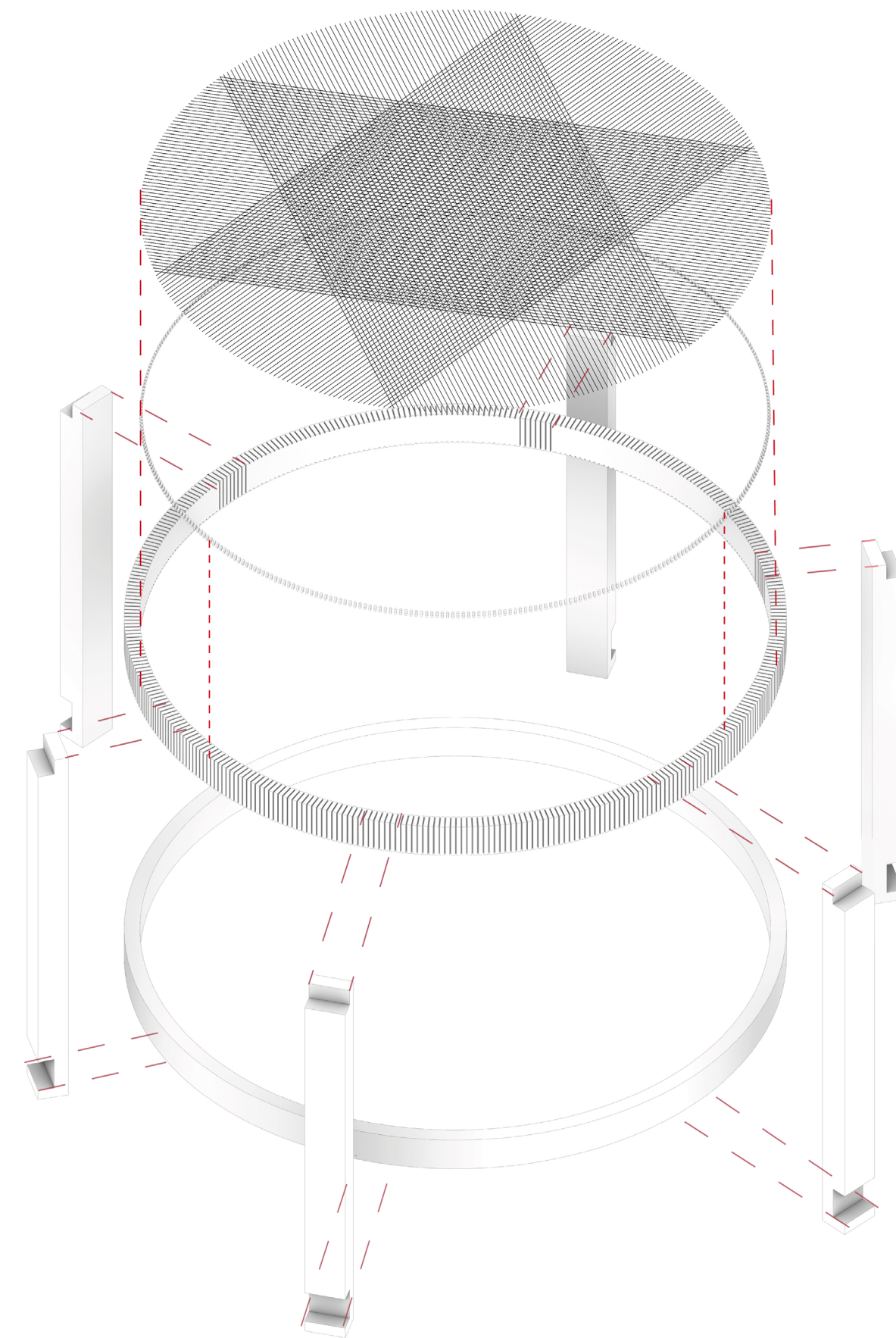


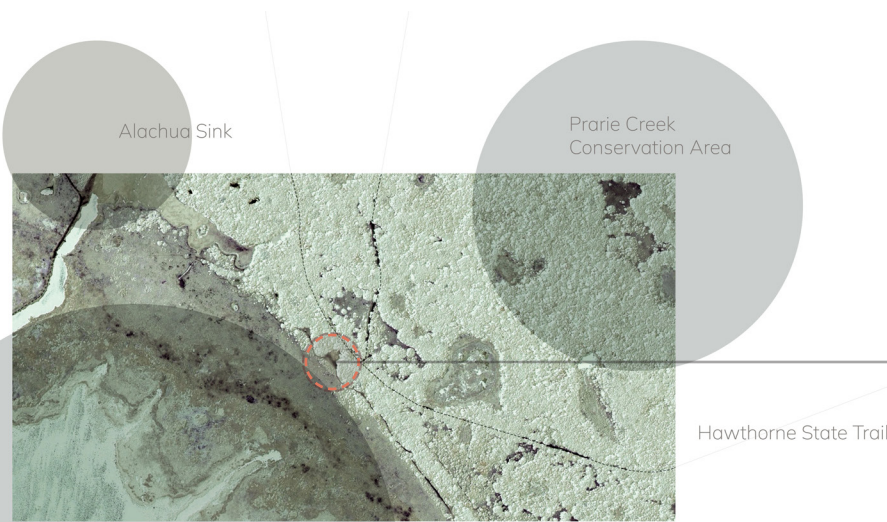
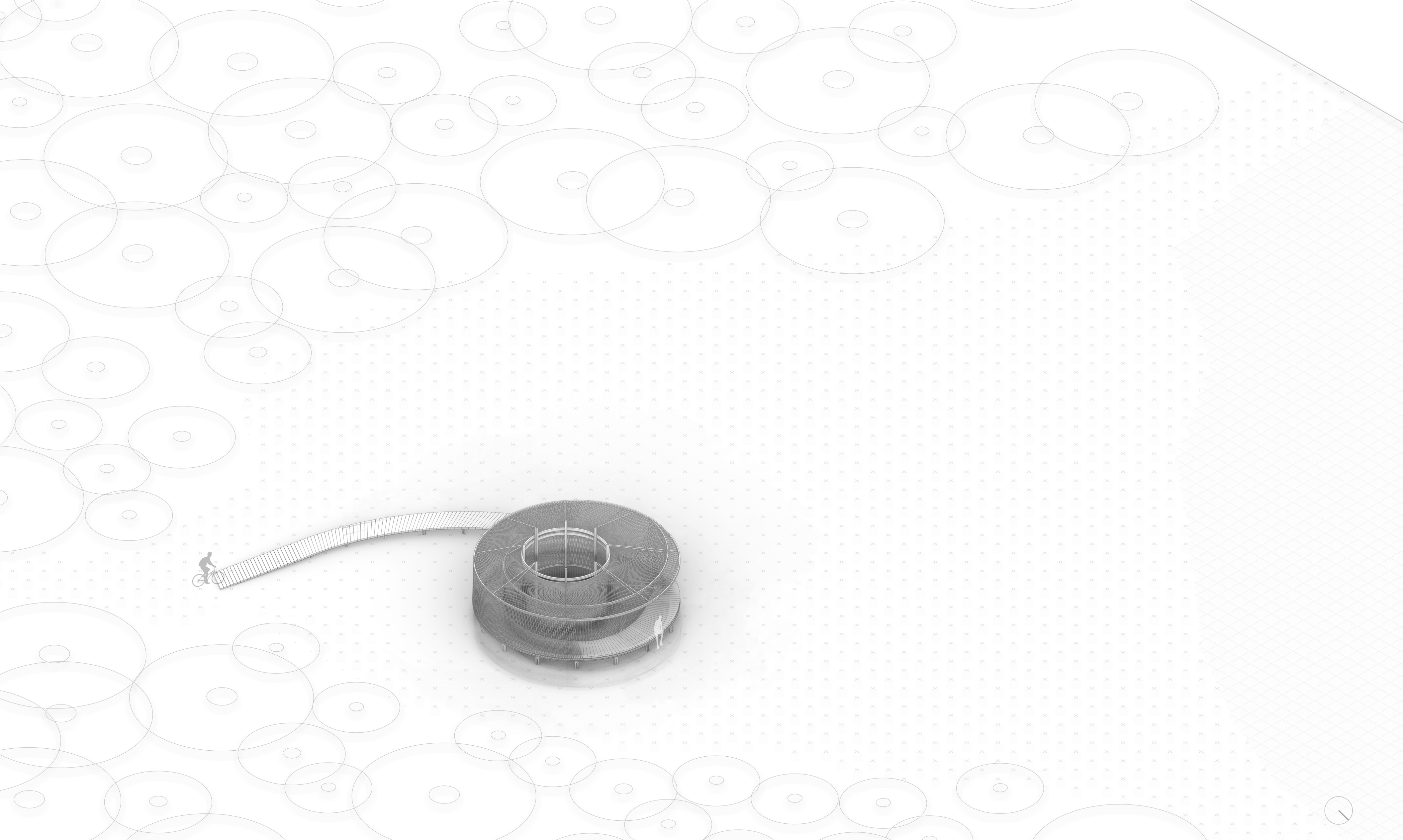
Mapping 1/4" gaps between notches



As seen to the right, initial human scale concept stages were spent learning different techniques for steam bending hard versus soft woods, using these laminated test rings for further speculation into possible leg joints, and exploring weaving at a scale for human interaction. Initially, the legs were dowel-jointed into the two rings. Additionally, tennis racket weaving techniques were explored. Here, the black nylon is threaded through 100 drilled points, and this surface plane was pulled tight in tension and tightened into place again with 1/4" dowel joints secured by mallet. Two people were needed for this process, one pulling the nylon tightly through, and another using the mallet to fasten the dowel joint. In the end, expanding the axes and moving onto explore Dutch weaving techniques were more successful decisions suited for not only one person to manage, but also for the circular geometry to offer a sturdier experience for human interaction.

The design for Web for One is deceptively simple and minimal at first glance. A hexagonal weaving is seemingly draped over a circular ring, and six legs come down held rigid in position by a secondary ring two inches from the ground. These legs are constructed with two 3/4" planks of oak wood laminated with wood glue, then cut and planed to size. The legs are then cut with dado joints corresponding to the size of the rings' intersection points. While the top ring was glued to its points to remain under the woven surface, the bottom points were met with a mallet and plenty of blunt force to secure a dry joint held in tension. To create a flat face for the joint, the top bent wood ring is hand sawed to create notches around all faces where the six legs meet the hexagonal weaving (See previous page for detail). In turn, each of the three axes of the weaving begin at these leg intersections.



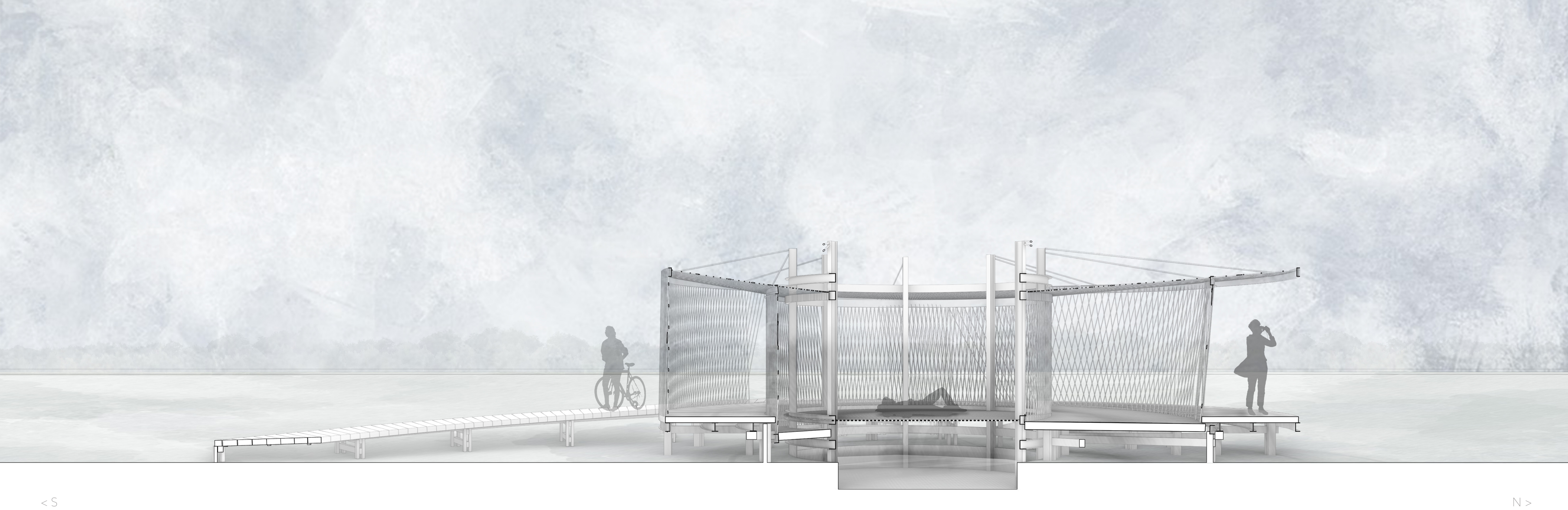


Web for All

Paynes Prairie, Florida
Spring 2025
Professor Belton

Web for All is designed as an architectural response to the form, gestural elements, and foundational concepts of Web for One. During this four week exploration we expanded upon the lessons learned from the furniture we had designed and built. Embedded in individual interaction at an intimate scale, our furniture concepts now had to scale up to embody the space of a pavilion. Still serving human interaction, this pavilion grew from concepts initiated at an intimate scale to that of a group setting, where people gather in a space under a shared canopy. Web for All is nestled at the forest edge of the over grown Hawthorne State Trail.

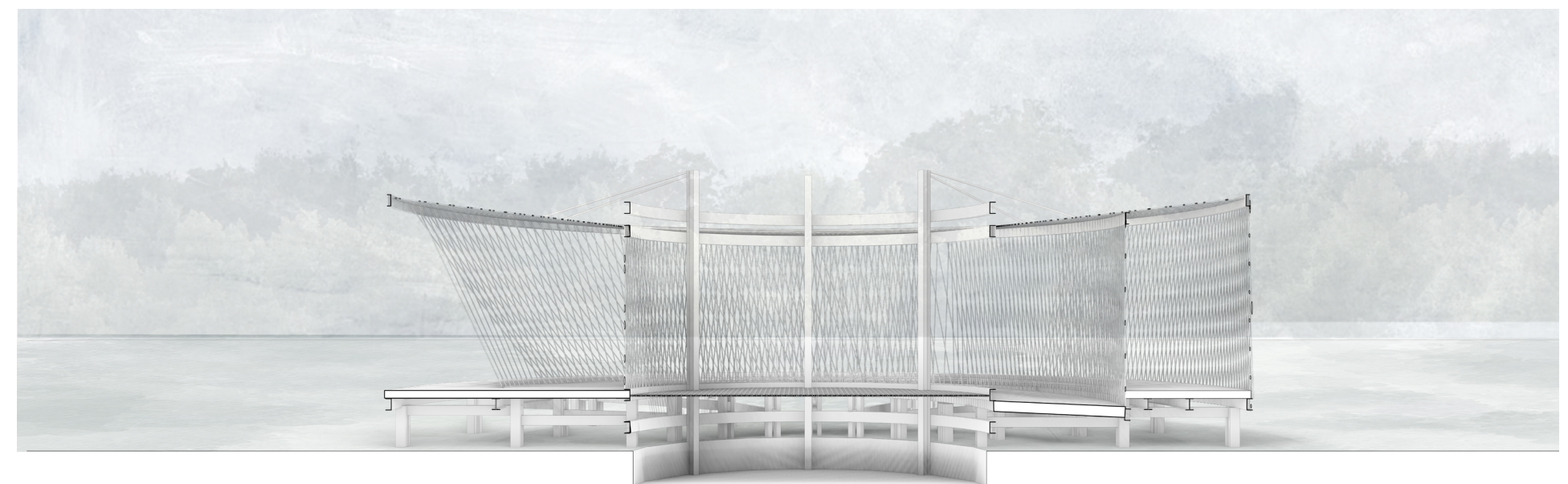
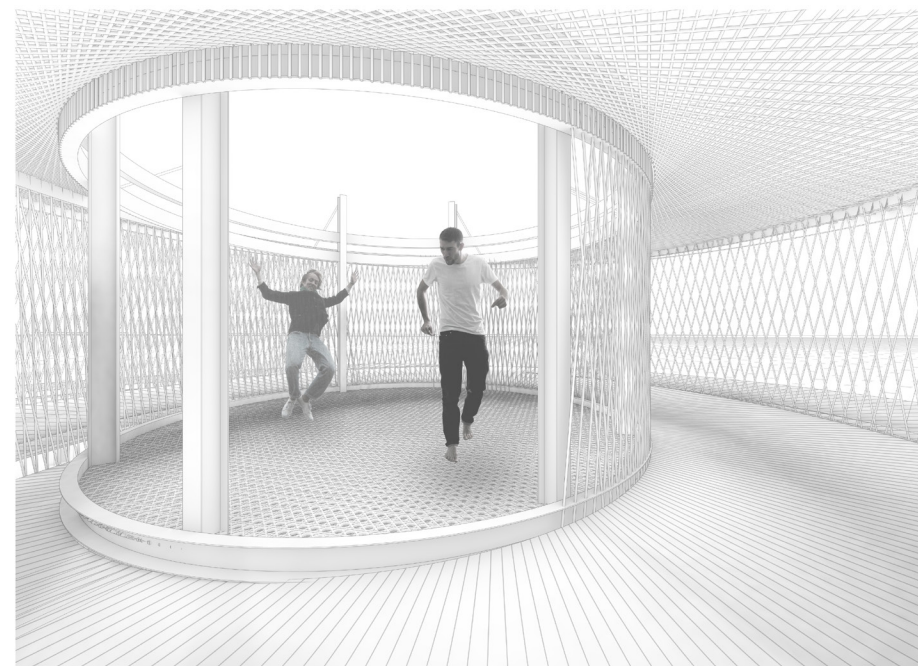
Hikers converge here, the tree line framing an expansive view into Payne's Prairie's open, marshy landscape. Hawthorne State Trail's existing infrastructure includes a sparse arrangement of decks, with almost no pavilion conditions so as not to detract from views into the expansive prairie environment. Hawthorne State Trail's natural tree canopy shades the miles of sandy overgrown walking trails along the perimeter of Payne's Prairie. Structured in a tree line alcove, the woven walls and canopy of Web for All stitches the walking trail to the edge of the prairie, creating an area for reprieve and viewing for weary hikers.



< S

N >

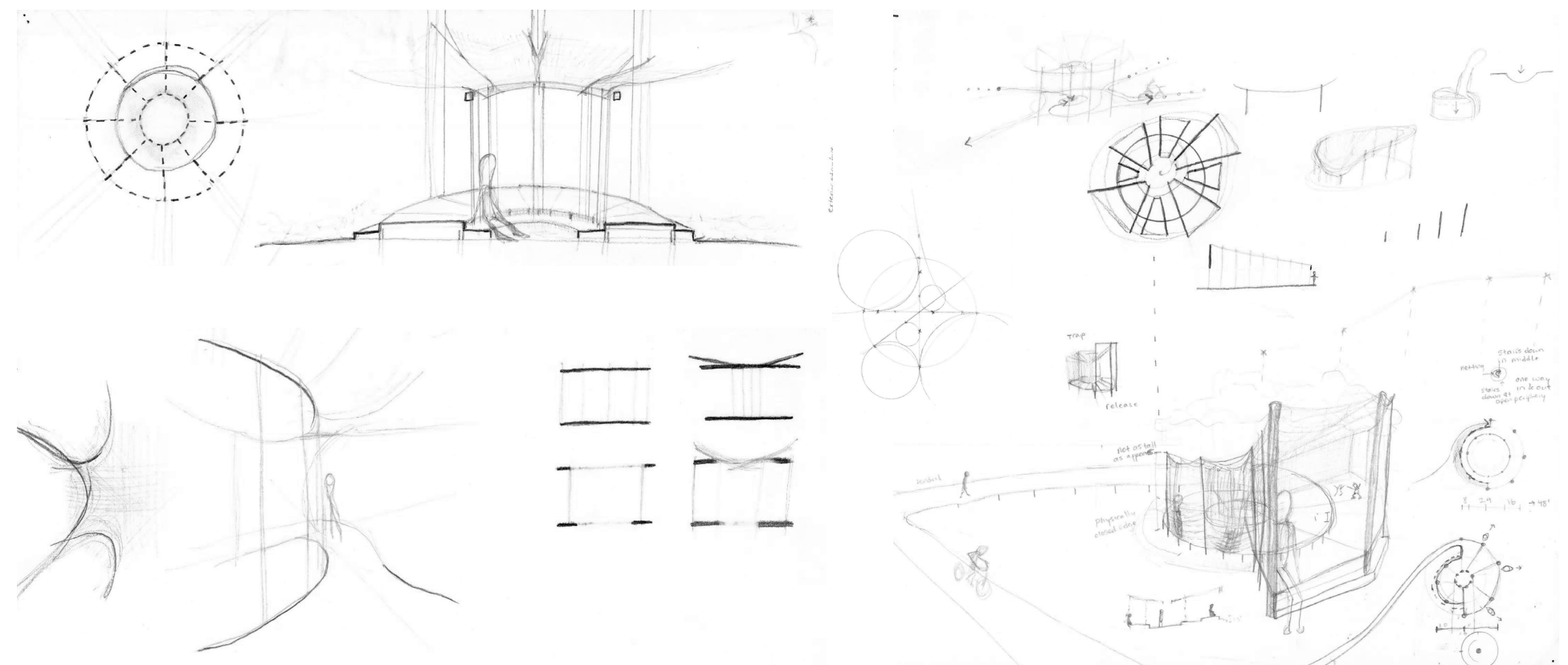
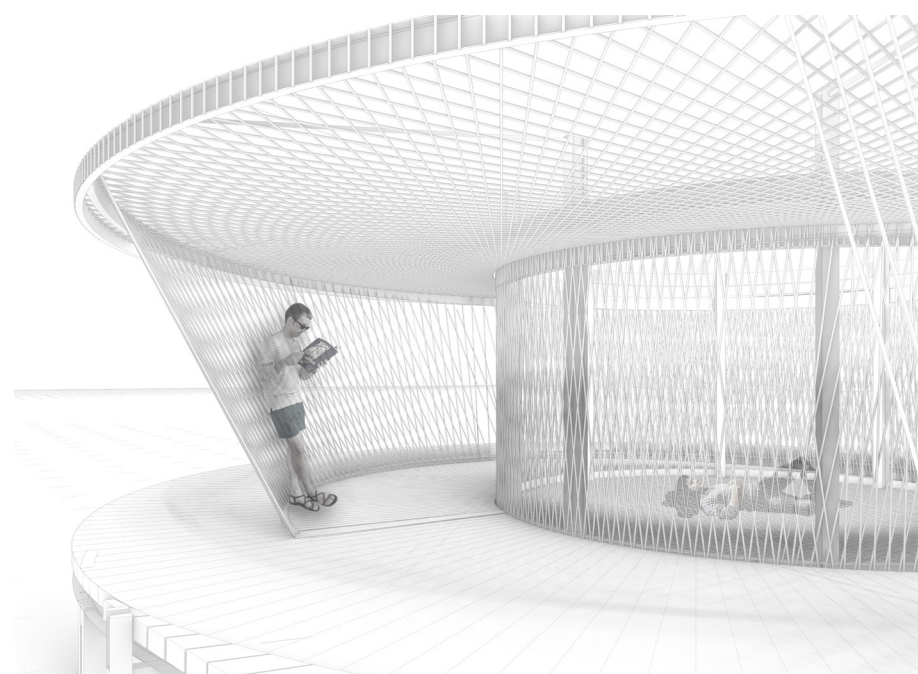
A deck winds from the Hawthorne State Trail, tangentially connecting to the base of Web for All. Wrapping clockwise, twice around the 30' diameter deck, a singular woven wall connects the deck with the free standing canopy above (seen above). Initiating at the entrance, this woven plane is angled 70 degrees toward the exterior, straightening out as it wraps into the center of the deck, where vertical woven walls surround a bouncy yet firmly woven surface, the center of the pavilion. 4' stilts and sections of steel I-beams support the descending deck condition as it wraps around a center void, 12' in diameter. Visitors are invited to walk either first around the exterior perimeter, with a 180 degree open view towards the prairie, then further counter clockwise into the winding pavilion; or visitors may first enter to the right of the angled wall, where they are able to physically interact with this surface by resting their backs on it before it gradually straightens.

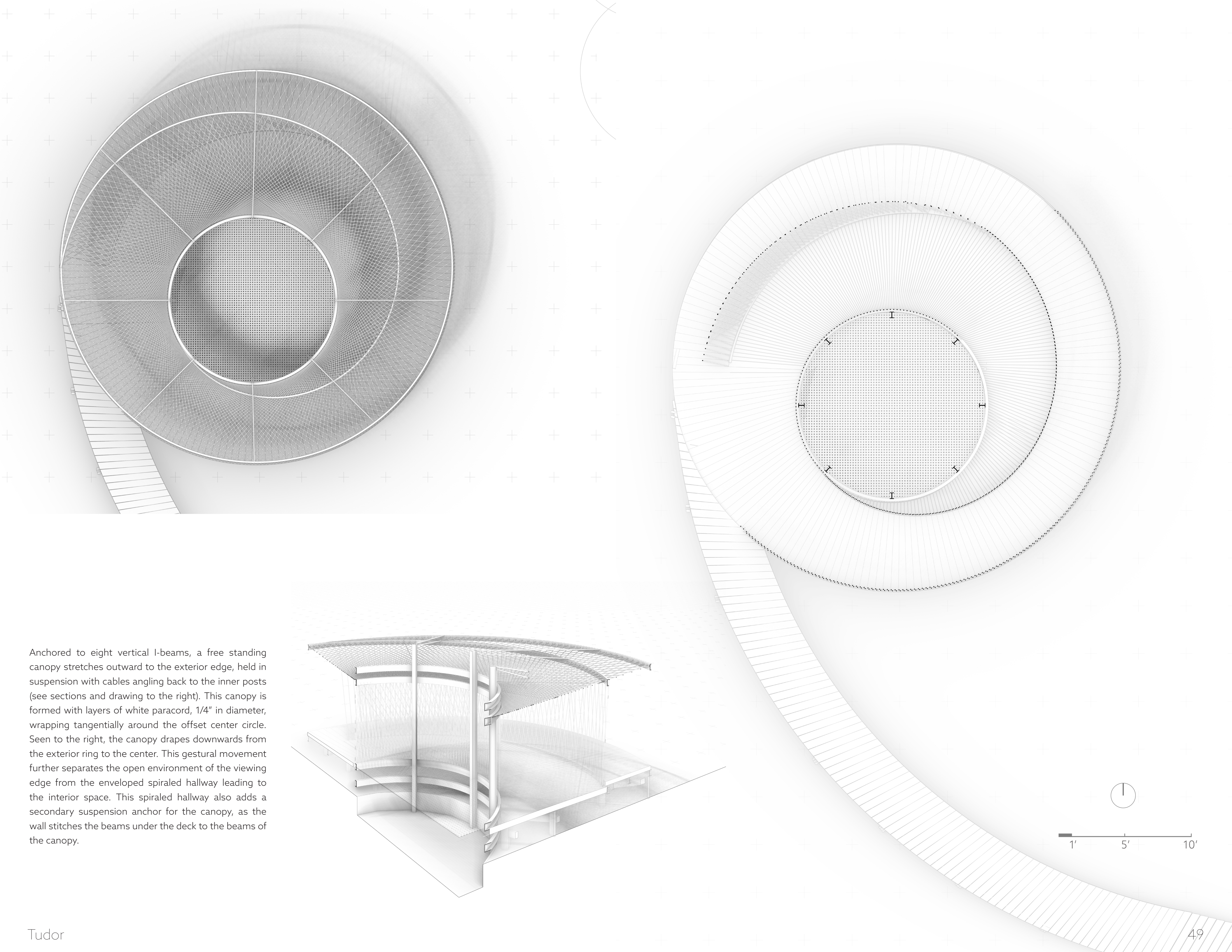


< W

E >

Web for All doubles as an interactive installation, as children and adults are encouraged to either lay on the angled walls, or jump on the nylon trampoline surface at the center. This center area's program is up for interpretation. Someone may choose to rest here looking up to the sky, or down into the shallow reflective pool below; or friends may choose to bounce around, reaching their heads above the walls to catch a glimpse above the canopy. Web for One balances a complex desire to encourage both human play and contemplation, though the parti is quite simple. Enforced with a woven wall, one gestural clockwise hallway wraps itself twice into an offset center. This simple geometry is inspired by the Fibonacci spiral, found to be a consistent inspiration for Mother Nature. Web for One and Web for All both take inspiration from the seemingly delicate, yet unbreakable connection webs display in nature. Deceptive delicacy is found in many natural structures, such as spider webs, leaves, flowers, and anatomy.





Anchored to eight vertical I-beams, a free standing canopy stretches outward to the exterior edge, held in suspension with cables angling back to the inner posts (see sections and drawing to the right). This canopy is formed with layers of white paracord, 1/4" in diameter, wrapping tangentially around the offset center circle. Seen to the right, the canopy drapes downwards from the exterior ring to the center. This gestural movement further separates the open environment of the viewing edge from the enveloped spiraled hallway leading to the interior space. This spiraled hallway also adds a secondary suspension anchor for the canopy, as the wall stitches the beams under the deck to the beams of the canopy.



Lampolina

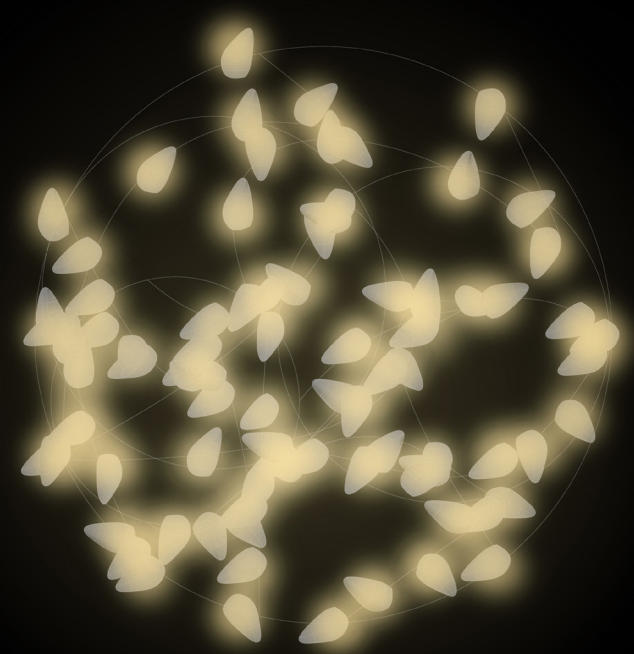
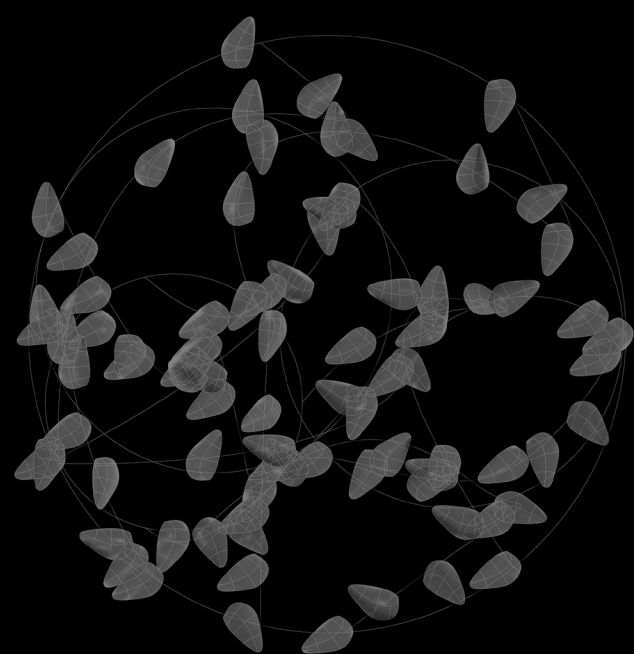
Fall 2024
Professor Azad

Chandelier | Ambient Lighting

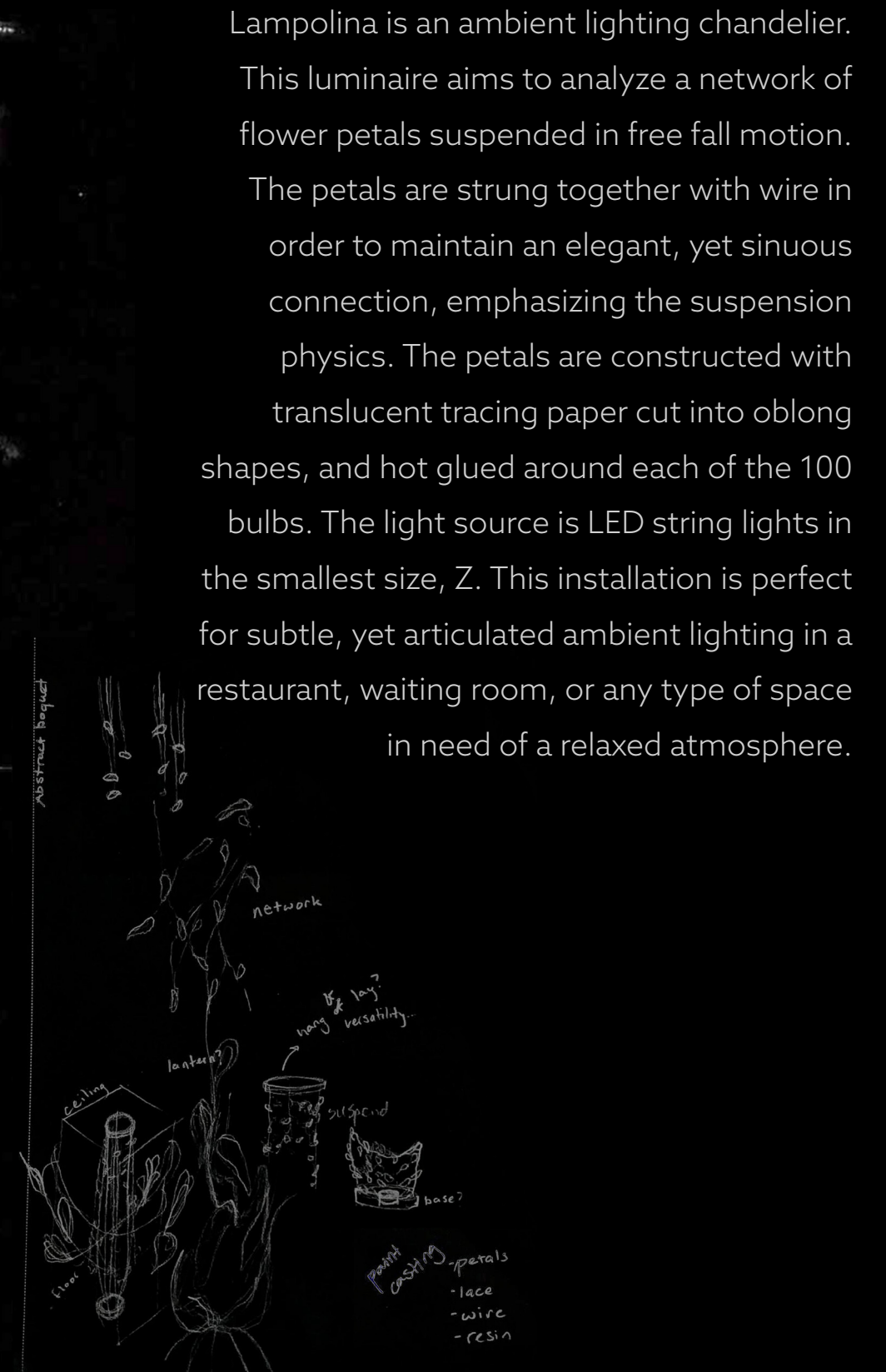
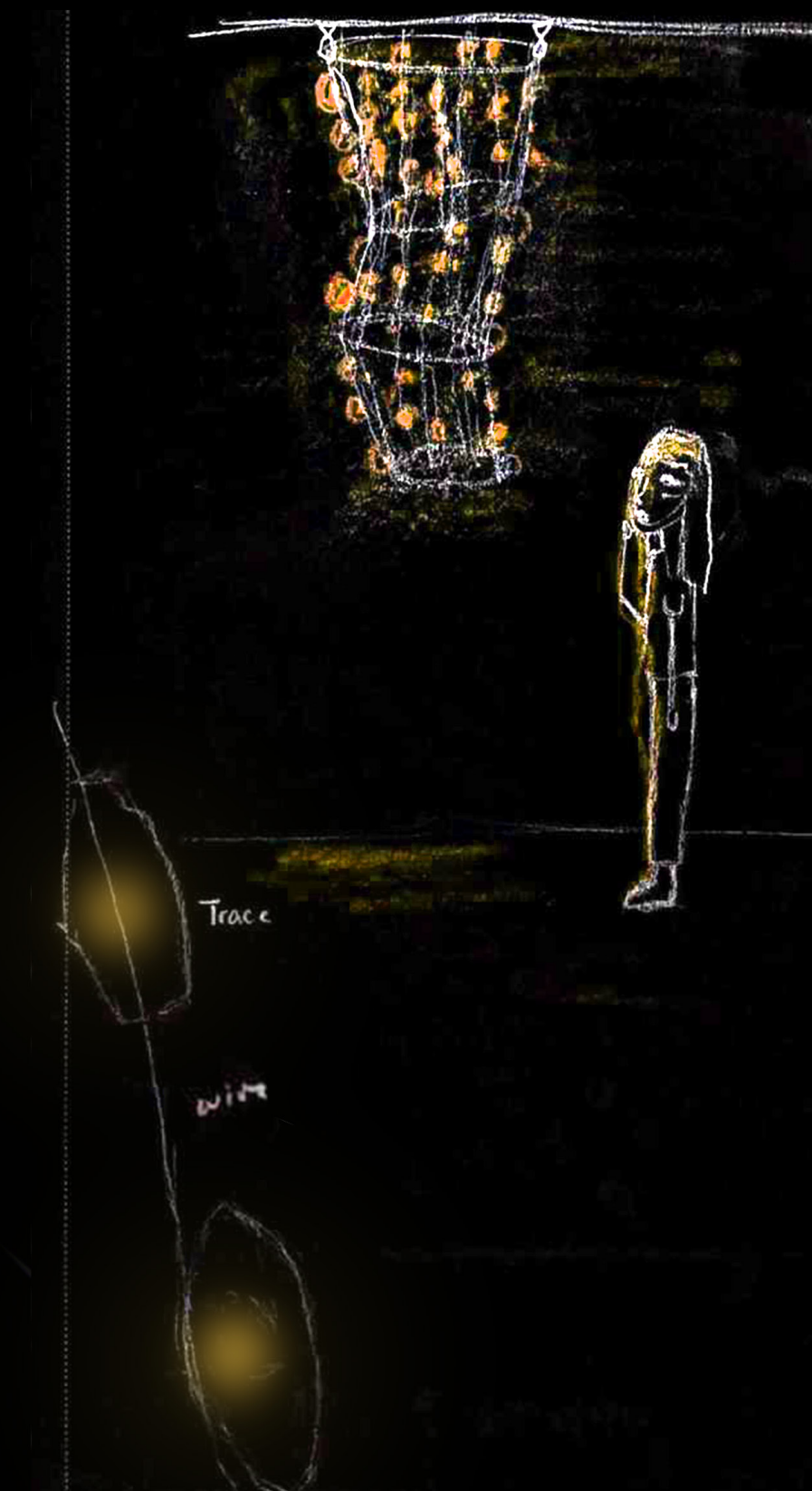
Light Source: LED string lights
Bulb size: Z
Bulb type: LED, plastic shell | copper wire
Lumen rating: 300 lumens
Number of LEDs: 100
Light Color: Warm White | 3000K
Length: 33'
LED Lifespan: 15,000+ hours
Wattage: 3W hours



Side View



Top View



Lampolina is an ambient lighting chandelier. This luminaire aims to analyze a network of flower petals suspended in free fall motion. The petals are strung together with wire in order to maintain an elegant, yet sinuous connection, emphasizing the suspension physics. The petals are constructed with translucent tracing paper cut into oblong shapes, and hot glued around each of the 100 bulbs. The light source is LED string lights in the smallest size, Z. This installation is perfect for subtle, yet articulated ambient lighting in a restaurant, waiting room, or any type of space in need of a relaxed atmosphere.

Thank you.

