

1 FIELD RECORDINGS
2 THE GUGGENHEIM
3 STAGING AREA: A BARN RAISING
4 THE HAVELI IN MEXICO CITY

YOHANA ANSARI-THOMAS

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EDUCATION

- 2022—25 **Princeton University — School of Architecture**
Master of Architecture
- 2015—19 **University of California, Berkeley — College of Environmental Design**
Bachelor of Art (honors): Architecture and Environmental Design Research

SKILLS & SOFTWARES

Rhino, V-Ray, full Adobe suite, Grasshopper, Javascript, HTML, CSS, React, Polycam, photogrammetry, ArcGIS, Procreate, hand-drafting, model-making, painting, sewing, digital and analog photography, digital and machine fabrication, on-site building fabrication, woodworking, laser cutting, Zünd, CNC milling

PROFESSIONAL WORK

- 2024— (current) **Designer — Besler & Sons** (Princeton, NJ)
Design of a barn building for Art Omi (New York). Design and fabrication of a furniture set, model kits, and various other objects for accompanying exhibition from March to July. Assistant designer for upcoming Venice Biennale 2025 curated by Sylvia Lavin. Book designer and researcher for forthcoming edited volume “Beyond Provenance,” with Erin Besler and Sarah Hearne, published by Park Books (Switzerland).
- 2022—24 **Fabrication Specialist — Princeton University, School of Architecture** (Princeton, NJ)
Proficiency, maintenance, assistance, instruction, inventory, and oversight of every fabrication machine and material in the School of Architecture workshop including Zünd and CNC machines.
- 2023 **Designer — MPdL Studio** (Princeton, NJ)
Research and design for alternative housing prototypes based on modularity, longevity, economy, and construction efficiency.
- 2021—22 **Freelance Designer — various** (Oakland, CA)
Independent contractor for buildings, exhibitions, art installations, and performances. Worked on design-build project in San Jose during construction phase. Primarily contracted by Marin Academy, John Murray Productions, and Geremia Design.
- 2018—22 **Design Assistant — Nina Ball & Mikiko Uesugi** (Oakland, CA)
Worked for artists Nina Ball and Mikiko Uesugi on performance design and spatial installations. Drafted construction documents, models, renders, paint elevations, and participated in on-site fabrication.
- 2019—21 **Set Designer — various** (Oakland, CA)
Collaborated with directors, choreographers, and other designers on live performances with cohesive visual identity. Select collaborators and contractors include Oakland Theater Project, California Shakespeare Theater, Shotgun Players, and the Berkeley Art Museum and Pacific Film Archive (BAMPFA).
- 2018—19 **Scenic Design Fellow — Shotgun Players** (Oakland, CA)
Year-long fellowship researching projection technology and materiality for performance. Built digital models of theater architecture to be used for institutional reference.

- 2016—18 **Event Photographer — SUPERB Productions** (Berkeley, CA)
Shot photography and videography for public concerts, films, comedy events, and more in collaboration with various other departments. Edited and submitted content with rapid turnover deadlines.

TEACHING, PRINCETON UNIVERSITY

- F24-S25 **Architecture: Undergraduate Thesis** with Jay Cephas
F23 **Architecture: Core I Studio** with Monica Ponce de Leon, Erin Besler, and Mitch McEwen
S23; S24 **Introduction to Urban Studies** with M. Christine Boyer
S23 **English: American Television** with William Gleason
F22 **East Asian Studies: Japan Film Media** with Franz Prichard

TALKS, EXHIBITIONS, & PUBLICATIONS

- forthcoming Contributing author for “Beyond Provenance.” ed. Sarah Hearne and Erin Besler, Park Books, print.
- 2024 “The Coming Community” architecture model, displayed at the **Solomon R. Guggenheim Museum**, June 2024. Model acquired by institution.
- 2023—24 Editor for **Rumor Review**, an architecture criticism magazine based out of Princeton’s School of Architecture.
- 2023 Yohana Ansari-Thomas and Hermine Demael (authors). “Burning Aesthetics: Dissidence and the Pyrocene in present-day Iran.” Paper presented and panel discussion at the **Carpenter Center for Visual Arts**, part of **Harvard University’s Department of Art, Film, and Visual Studies Conference**: “Atmospheres of Violence,” Cambridge, MA, May 4th, 2023.
- 2022—23 Co-coordinator, curator, and moderator for Princeton University’s **Salon Series**:
“Misfire” with **Daedalus Li** (exhibition and performance). March 10, 2023.
“Tabula Rasa” with **Sarah Oppenheimer** and **Carlos J. Soto** (artist talk and Q&A forum). February 6, 2023.
“Making an Archive” with **Jean Louis Cohen, Megan Meulemans, and S.E. Eisterer** (workshop). December 7, 2022.
“Architecture is Submissive” with **Citygroup** (open-forum debate and discussion). November 9, 2022.
- 2019 “Tanzwurst.” *UC Berkeley Arts + Design Showcase, issue 3*. Griffith Moon Publishing, Print.
- 2018 “Solid—Void Trilogy.” College of Environmental Design Annual Workbook, Print.

AWARDS & OTHER RECOGNITIONS

- 2024 Princeton University Howard Crosby Butler Travel Fellowship (in support of M.Arch thesis research in India)
- 2022—25 Princeton University Graduate Fellowship
- 2021—22 Massachusetts Institute of Technology xPro Certificate in Full Stack Development
- 2018 UC Berkeley College of Environmental Design Circus Award for Exceptional Work in an Architecture Studio
- 2018; 2017 UC Berkeley Mask and Dagger Memorial Prize for Extraordinary Contributions to Theater, Dance, and Performance Studies (two-time recipient)

ON THE COMMUNE STUDIO:

The members of Field Recordings have formed a commune held in the nursery farmlands of Saratoga Springs, New York. We are designing a system of coexistence centered around the joy of music; it is a home, a camp, a festival, a makeshift club, an ad-hoc party. We invoke the existent logic of the 112-acre parcel to introduce a variety of spaces, places, systems, and ecologies while imagining new relationships between their everyday activity and the longevity of the land.

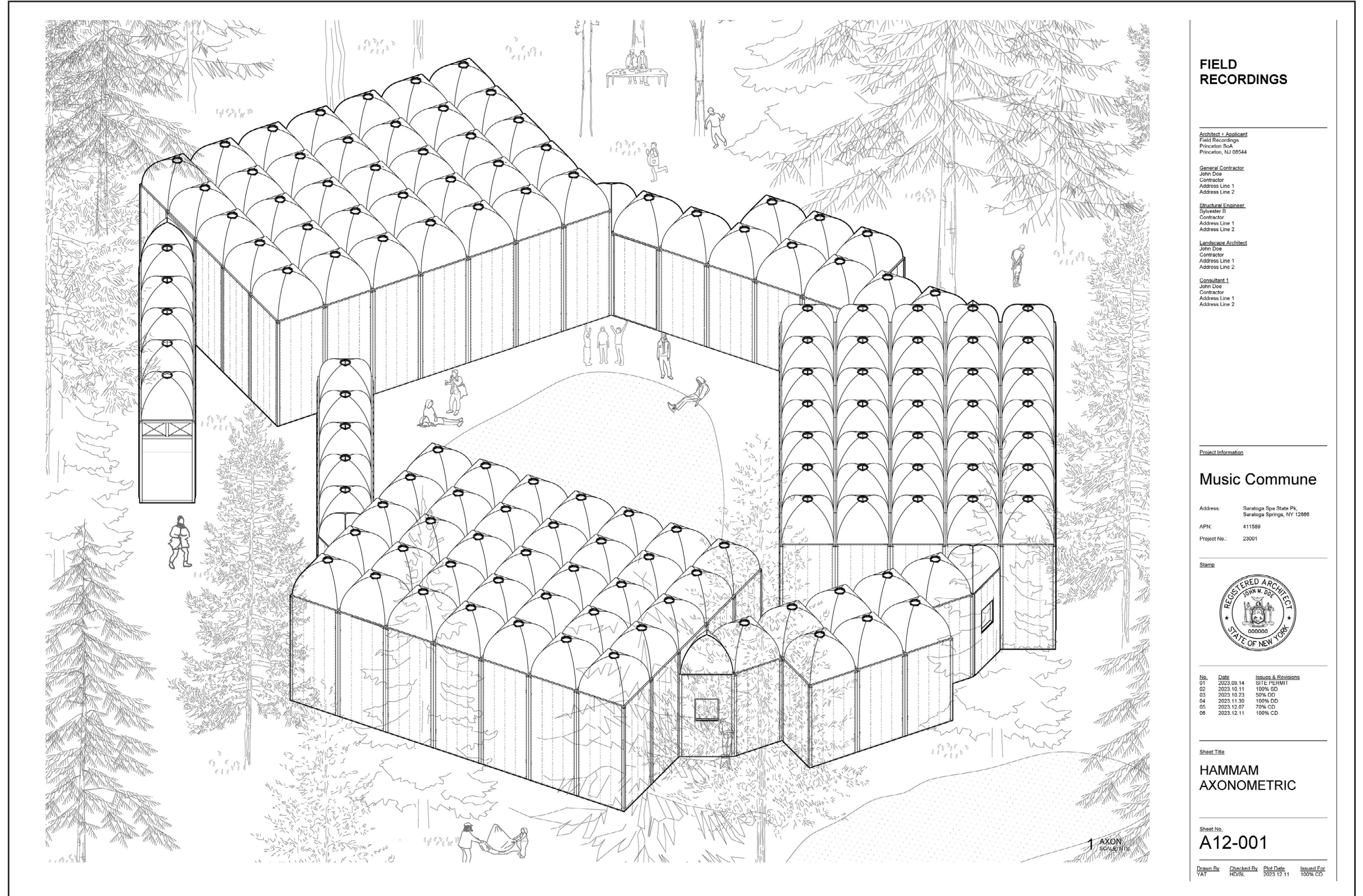
The material and structural ethos of our architecture integrates easy assembly and disassembly, passive and semi-passive energy systems, and minimal-to-low impact on land. The buildings implement light-frame structures and envelopes informed by textile logics. We strive to work with readily available materials, and we make decisions and exceptions based on the health and happiness of our community and the Earth.

ON THE BUILDING:

The hammam is a place to bathe, dance, sweat, observe, disappear. A place for shared intimacy, catharsis, relaxation, experimentation. A place of shifting axes, ritual, deviation, and song.

Timber, plywood, tiles, canvas, caribeners, pipes, and ratchet straps form the bare bones by which two module types emerge. Their sequenced construction produce a building that enables further improvised expansion and alteration, simultaneously subverting strict conscriptions of program. Its current iteration forms a three-room procession that leads visitors to a water spring, one of several found on the site.

The system of modules repeat continuously to compose a field of discrete difference. Fabrics hung at equidistant anchor points subdivide the space, creating softer thresholds. Module Type 2's geometry axially reorients one's body in space, visually obstructing access to what occurs within each room.



FIELD RECORDINGS

Architect - Applicant
Field Recordings
Princeton Spa
Princeton, NJ 08544

General Contractor
John Doe
Contractor
Address Line 1
Address Line 2

Structure Engineer
Silvester D.
Contractor
Address Line 1
Address Line 2

Landscape Architect
John Doe
Contractor
Address Line 1
Address Line 2

Consultant 1
John Doe
Contractor
Address Line 1
Address Line 2

Project Information

Music Commune

Address: Saratoga Spa State Pk.
Saratoga Springs, NY 12866

APN: 411589

Project No.: 23001

Stamp



No.	Date	Issues & Revisions
01	2023.09.14	SITE PERMIT
02	2023.10.11	100% CD
03	2023.10.23	50% PD
04	2023.11.30	100% DD
05	2023.12.07	70% CD
06	2023.12.11	100% CD

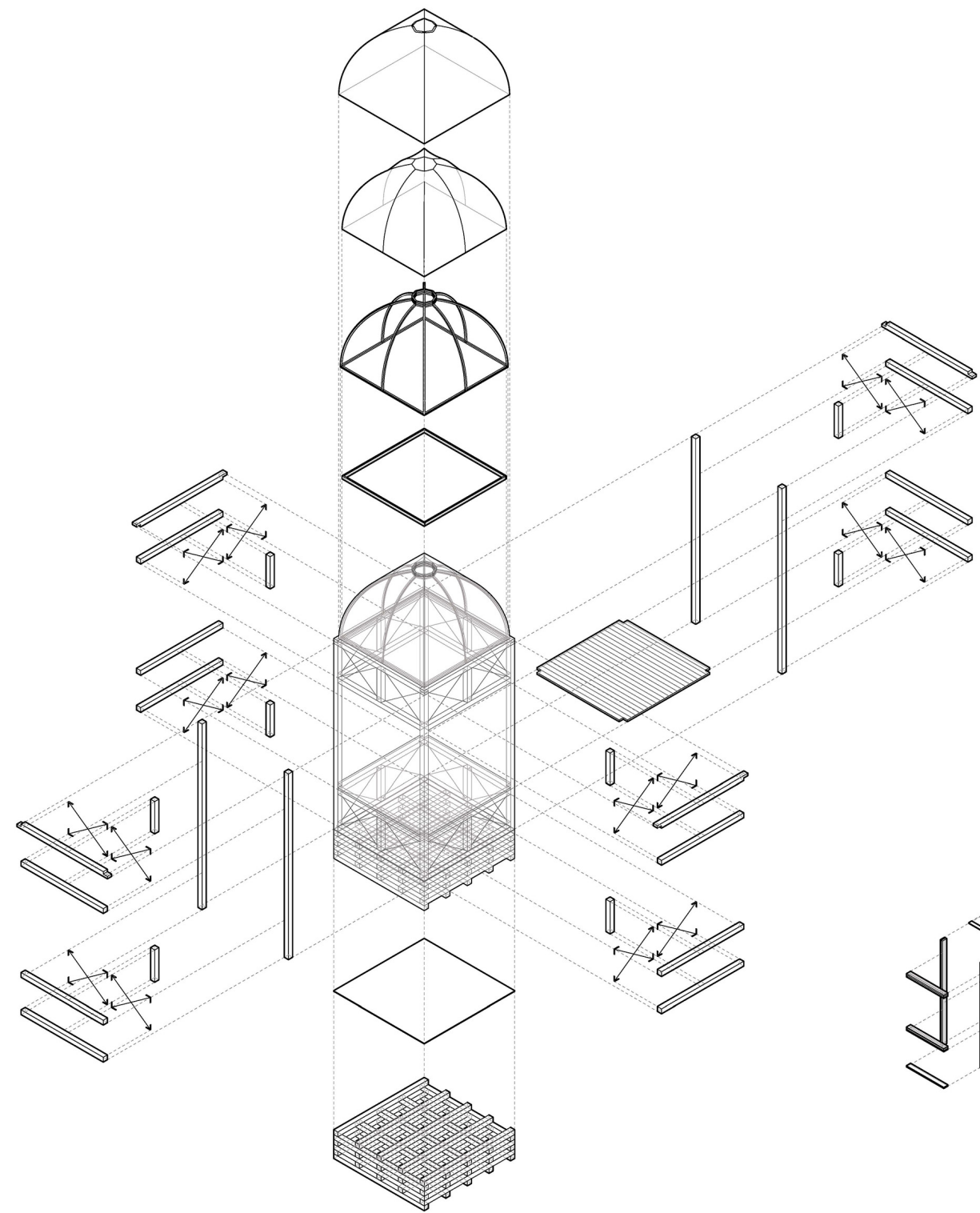
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**HAMMAM
AXONOMETRIC**

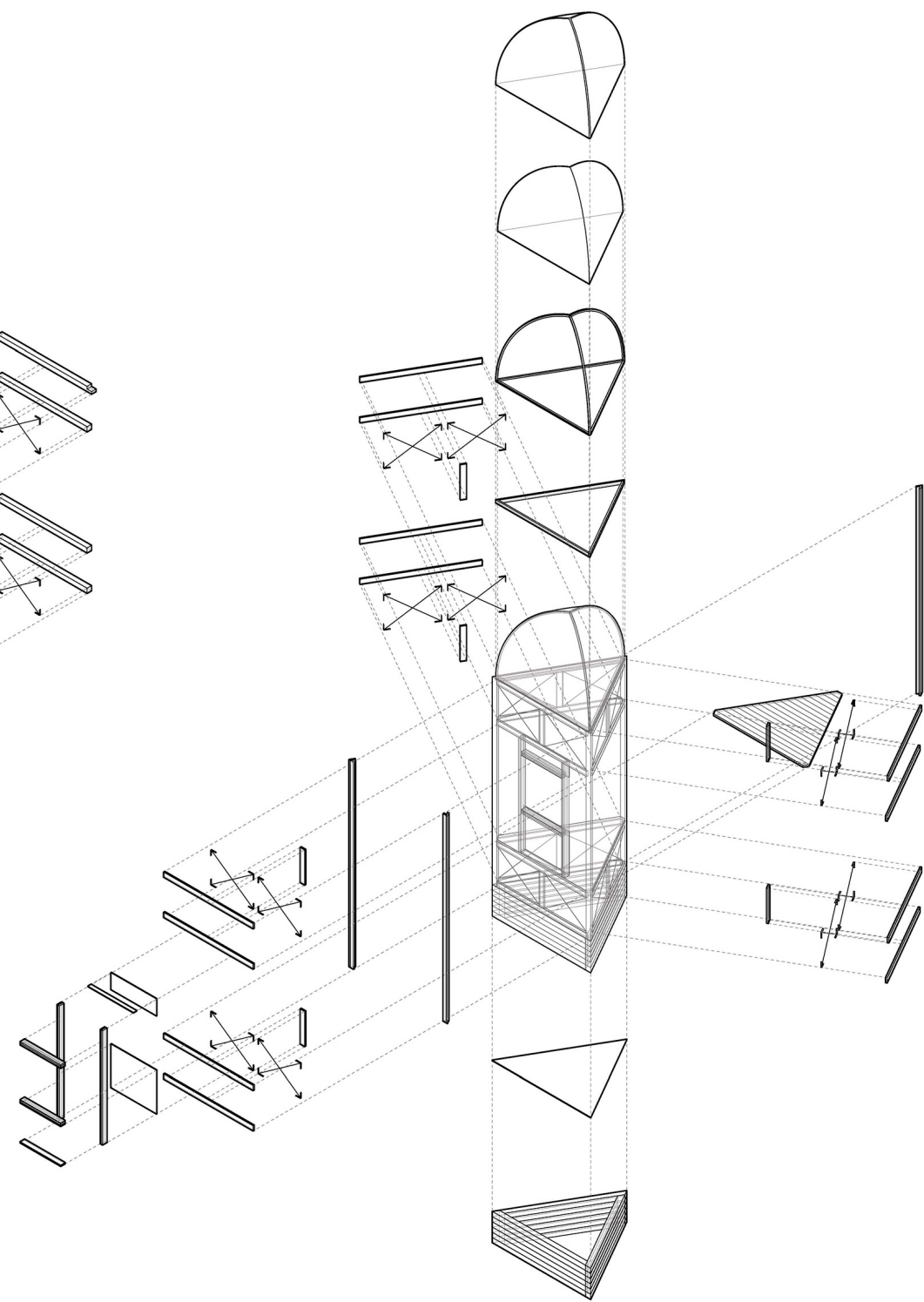
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A12-001

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YAT	HD/SK	2023.12.11	100% CD



2 MODULE 1, TYP.
NTS

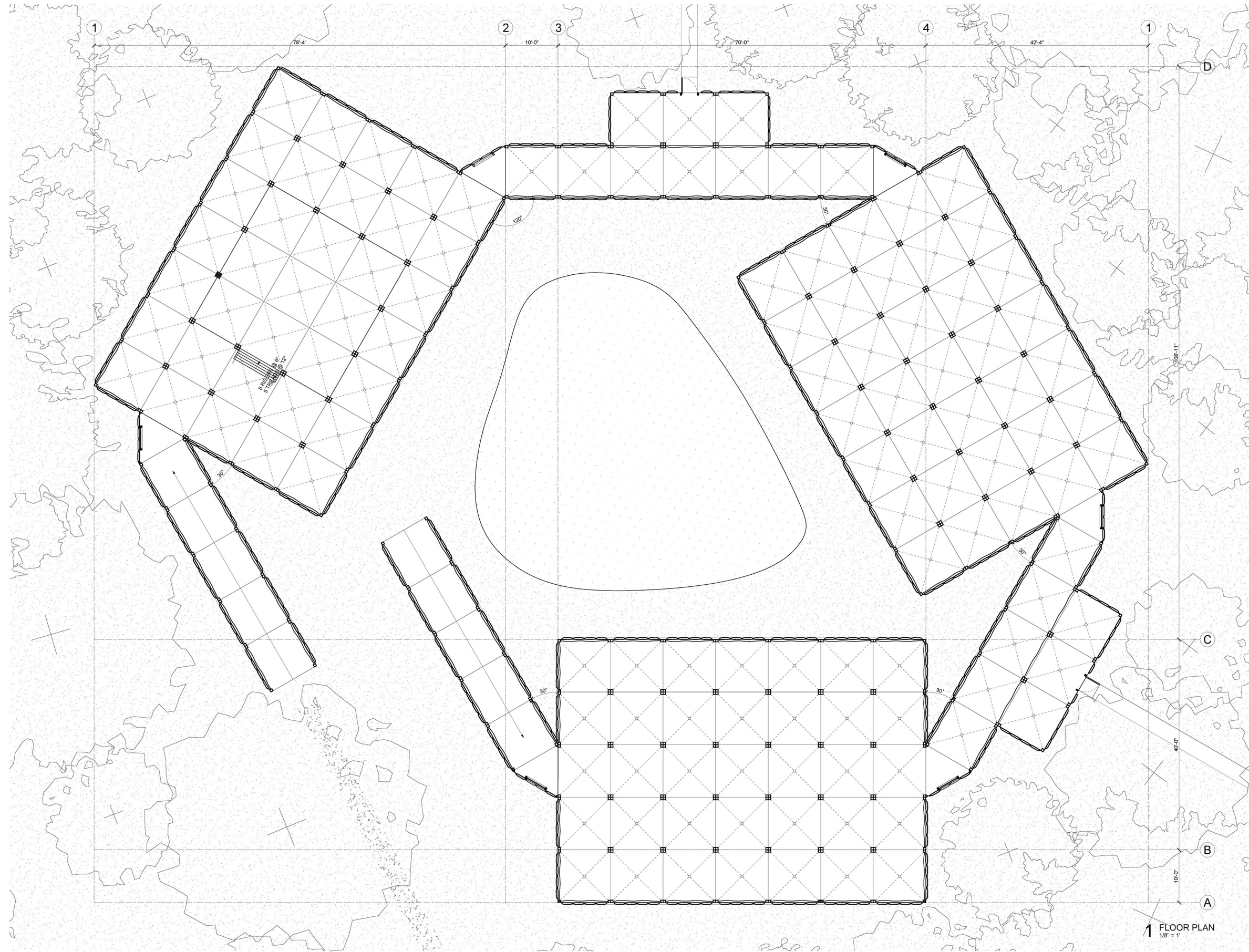


1 MODULE 2, TYP.
NTS

HAMMAM MODULES,
AXONOMETRIC

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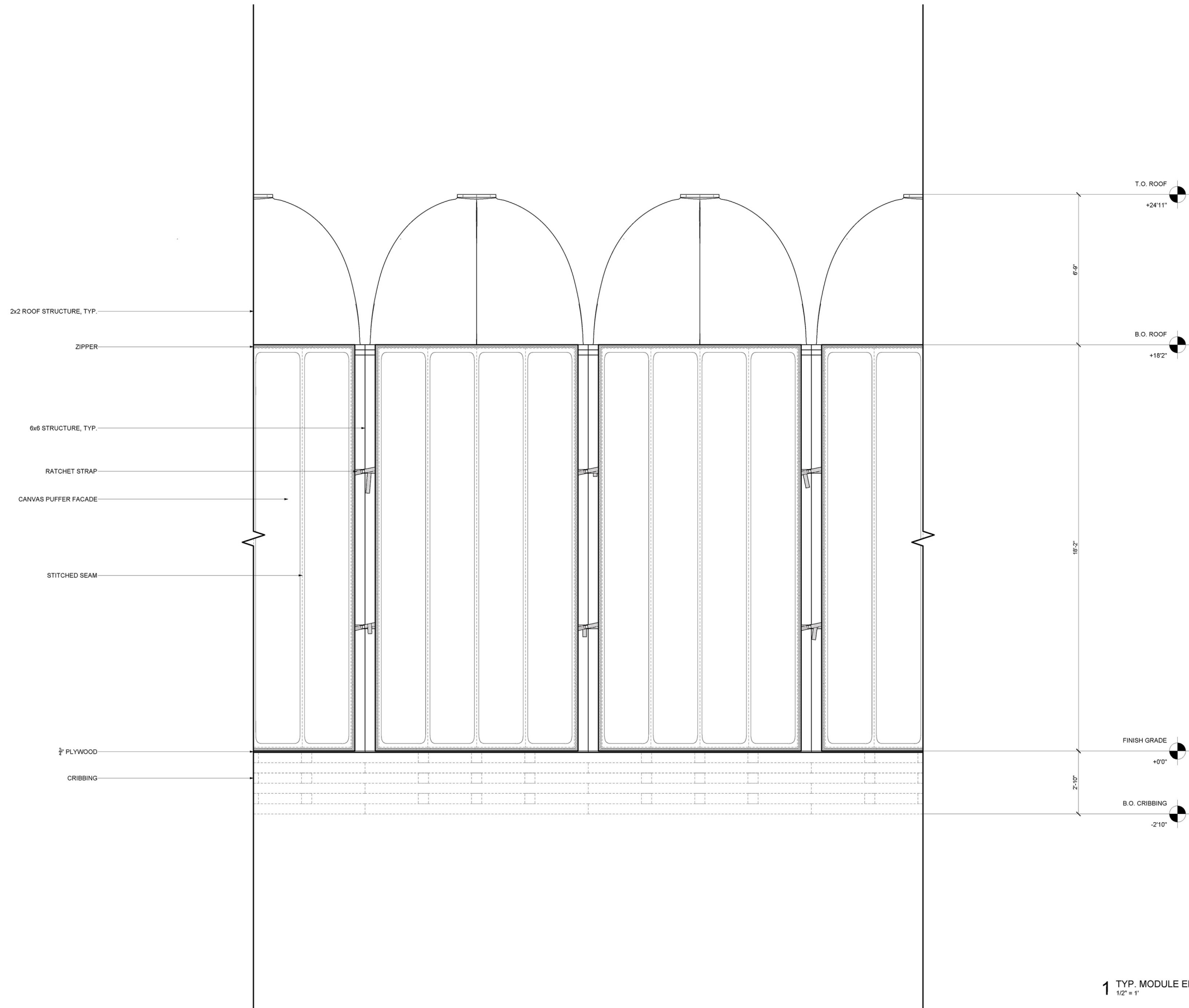
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**HAMMAM
PLAN**

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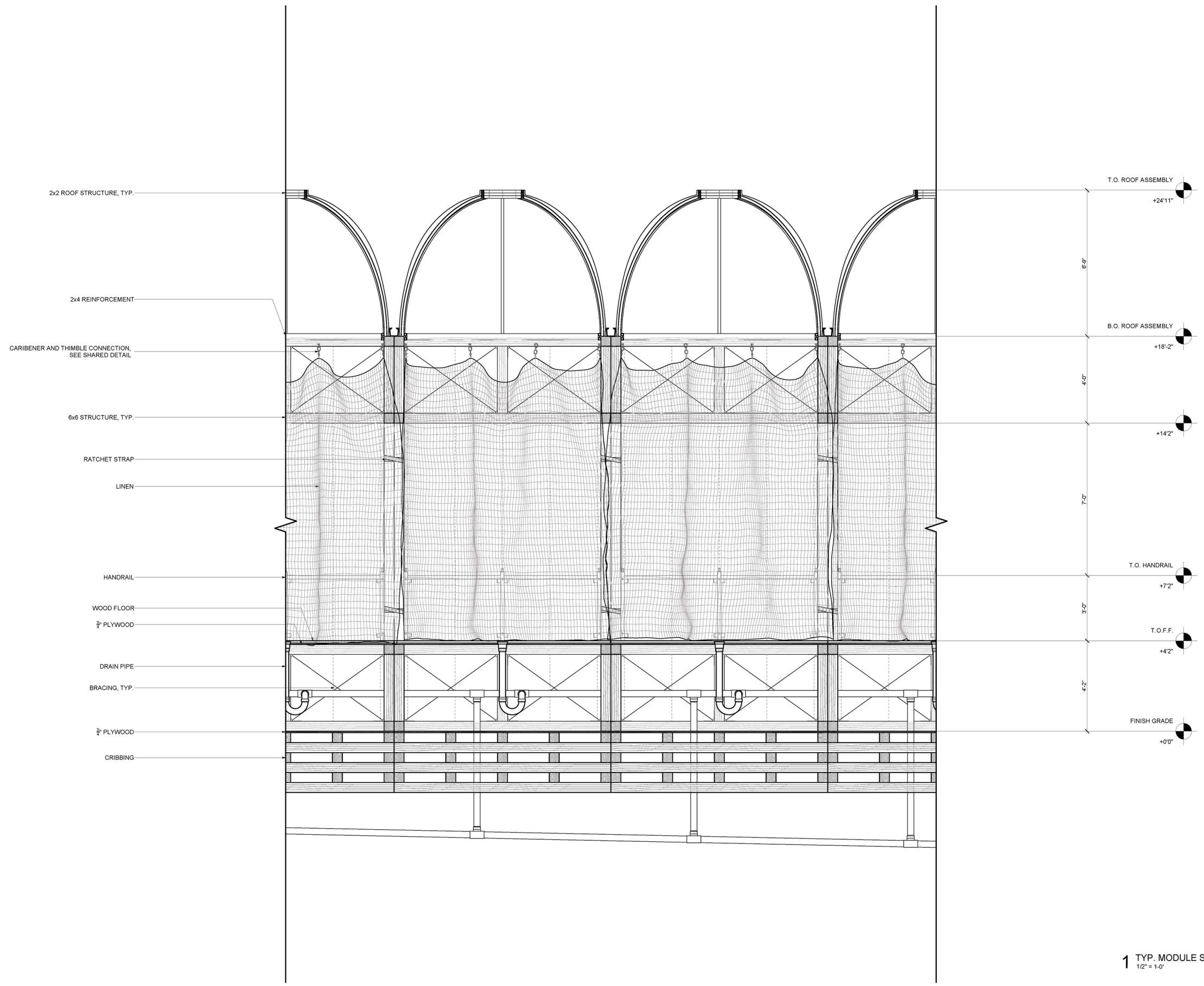


1 TYP. MODULE ELEVATION
1/2" = 1'

HAMMAM MODULES
ELEVATION

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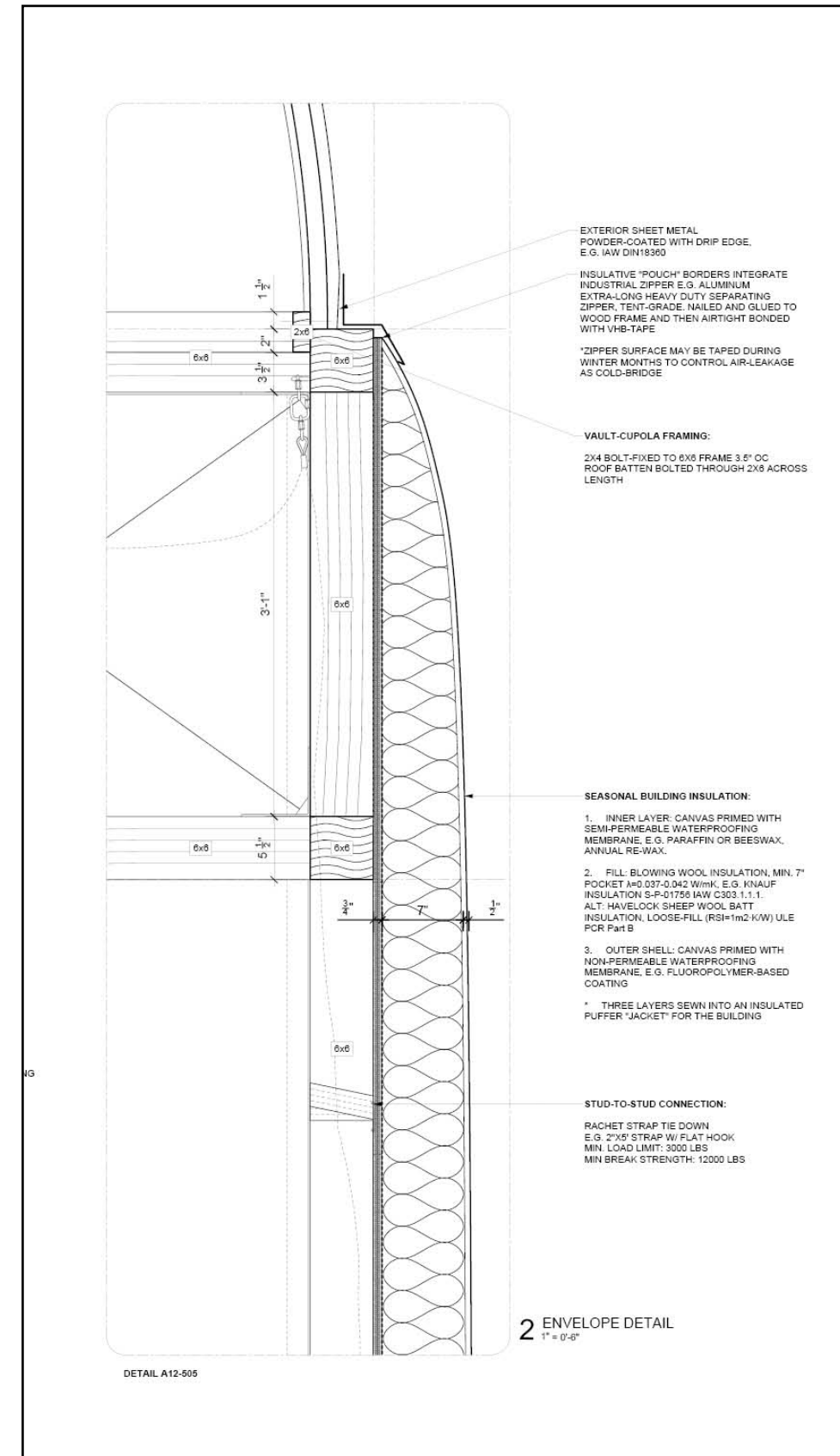
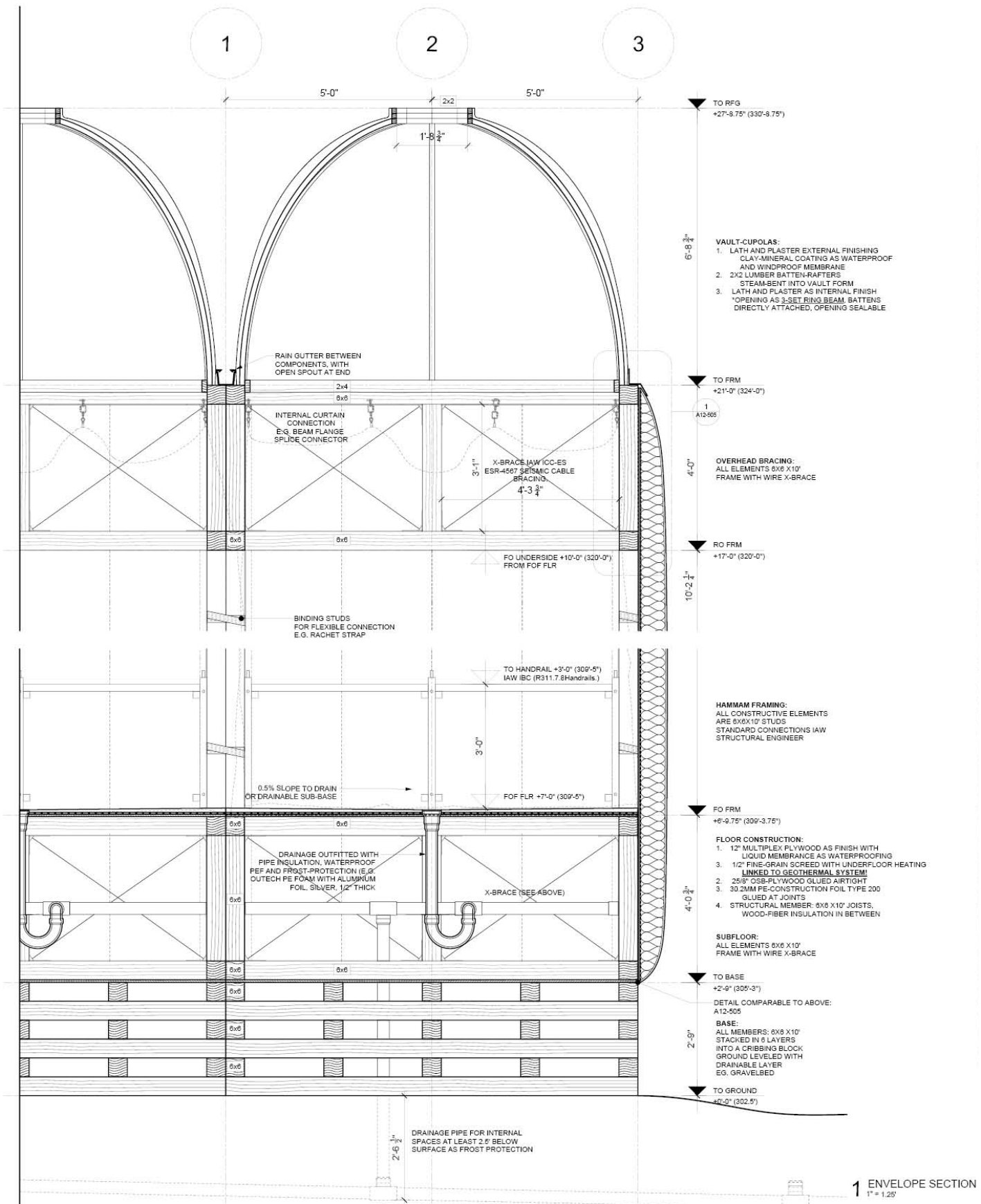


1 TYP. MODULE SECTION
1/2" = 1'-0"

HAMMAM MODULES
SECTION

Sheet No.
A12-301

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YAT	HD/SL	2023.12.11	100% CD



COMMUNE MEMBERS

ANA SEVILLA	AS
CHAD MILLER	CM
ELIZABETH GRACE CARRILHO	EC
EMILIO OLIVAS	EO
HERMINE DEMAEL	HD
KEREN DILLARD	KD
KEYHAN KHAKI	KK
MADELEINE SMITH	MS
MASA CRILLEY	MC
SHAUN LIEN	SL
SIGI BUZI	SB
YOHANA ANSARI-THOMAS	YAT

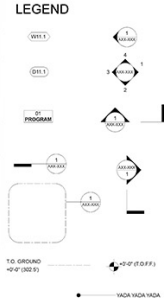
GENERAL NOTES:

Welcome to our CD set. This experimental presentation was devised to fit our experimental studio of the past semester. Experimental because it investigated the personal and because we all worked together, but also experimental because of its dual character. Working together has been a project with two goals: on one hand the design proposal for a temporary music festival and on the other, a proposal for a new form of studio, or at least, a new way of working together. Many things personal, many things shared.

During this final working session, we hope you will join us in leaning into this doubled aspect, working through our techniques of design but also our techniques of pedagogy. Helping us unpack our commune as well as our studio.

THANKS TO ALL THE FRIENDS WE MADE THIS SEMESTER!

JACK SELF
TATIANA BILBAO
TONY COKES
DEBORAH GARCIA
BASILE BAUDEZ
SYLVESTER BLACK
SAM JACOB
ALEX DA CORTE
CHRISTOPHER HAWTHORNE
DAVID KOHN
DAVID ESKANAZI
REESE GREENLEE
JOANNA GRANT
FORREST MEGGERS
DANIEL ZAMBARBIDE
ANA MILJACKI
MICHAEL MEREDITH



FIELD RECORDINGS' MUSIC COMMUNE

Field Recordings values life, happiness, communal work, education, land restoration, the abolition of private property, and the celebration of music. We maintain the right to roam, the right to refuse, and the right to rewrite the rules. In our role as architects, makers, artists, and friends, our work serves the needs and desires of a collective. We are designing a system of coexistence centered around the joy of music; it is a home, a camp, a festival, a makeshift club, an ad-hoc party. Today, we are excited to share our work with a number of friends and colleagues, as we debrief and reflect on a semester of constructing architecture through heterarchical collaboration. In that spirit, we should understand today as a working session and a party. The ethos of our collective party emerges from a matrix composed of space, music, and social community. It might leave behind a trace or elude historicization entirely. At a party, sound surrounds; time twists; memory overlaps memory. Through our work together we hope to offer a place to breathe and to listen.

Part 1: Sound

The morning session is dedicated to this act of listening. After a quick round of introductions, the members of Field Recordings will offer statements on that which is *shared*: we will discuss the organizational strategies that informed the development of our site strategy, tectonic expression, and construction documentation. Then, we will engage with that which is *personal*: through a circular presentation, each member of the commune will both present their individual project as well as respond to another member's project through a counter-reading. Afterwards, it will be our turn to listen; we invite those of you here with us today to respond and reflect on the work shown. You may ask us questions, or you may engage with one another and we will listen attentively... We encourage you to move around throughout the morning session, and to familiarize yourselves with the drawings, models, and various artifacts.

Part 2: Noise

At the end of the morning session we will break briefly for lunch. Flowing directly from lunch into the afternoon session, our celebration begins! The distinct sound(s) of collective conversation will diffuse into multiplicitous noise. We invite everyone (friends, guests, and strangers alike) to join the members of Field Recordings in smaller, informal conversations that deepen the discourse from the morning session. Find us, ask questions, engage with the work, listen to the music, dance, and be merry!

FIELD RECORDINGS

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Professional Seal
Professional License
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Architectural Engineer
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Address Line 1
Address Line 2
Landscape Architect
Contractor
Address Line 1
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Music Commune

Address: Saratoga Spa State Park, Saratoga Springs, NY 12056
APN: 471200
Project No.: 23000

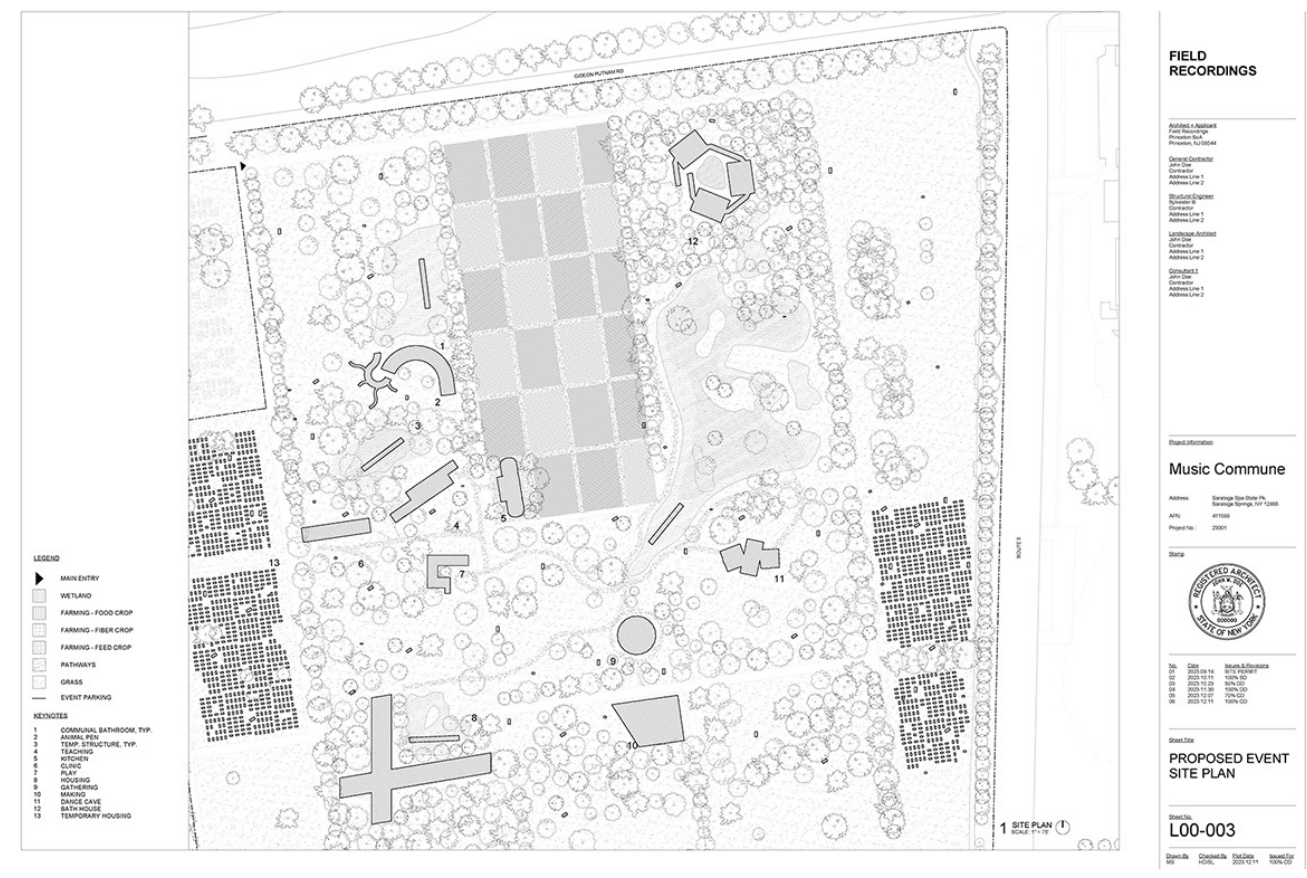


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Sheet Title: COVER SHEET

Sheet No.: G001

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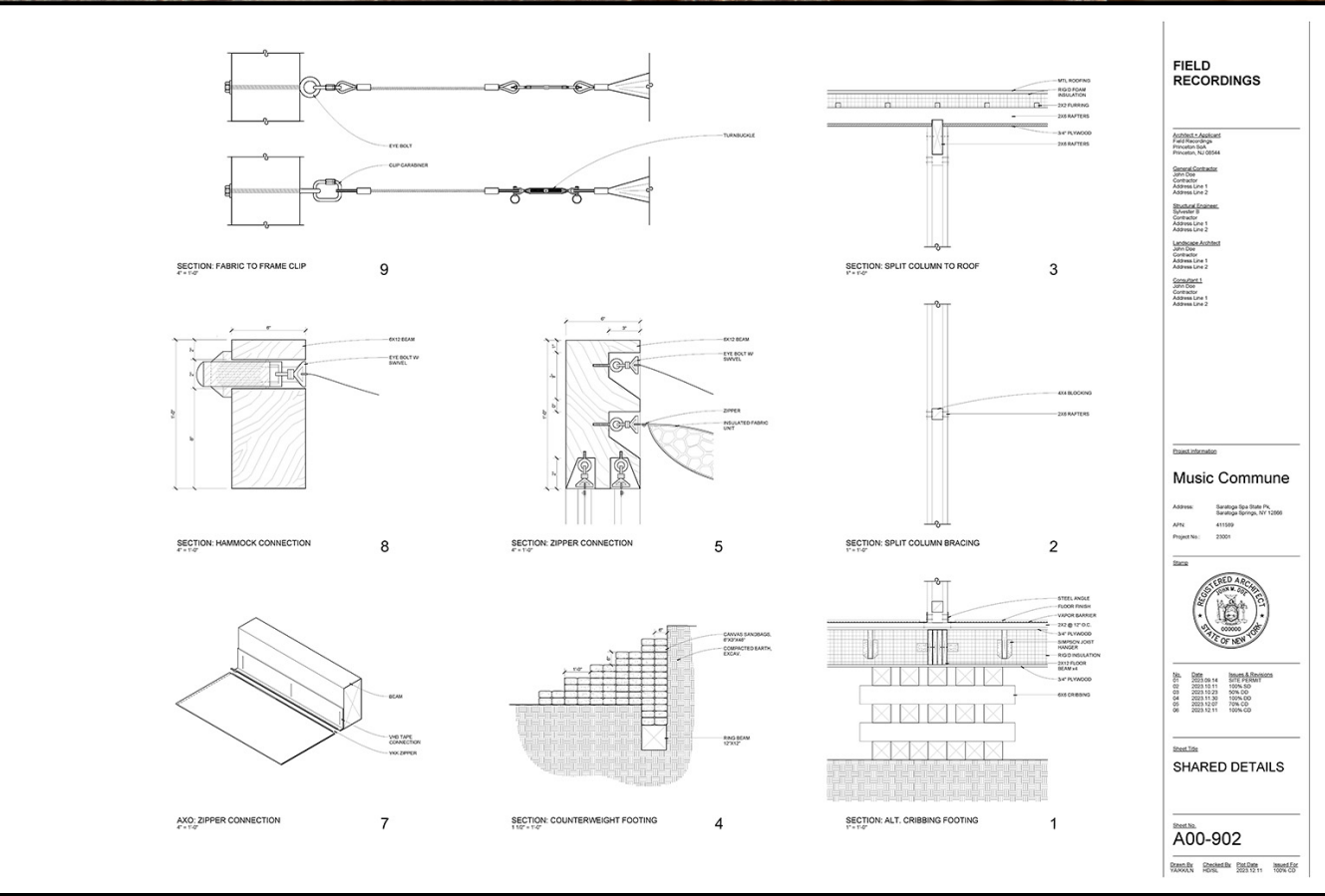


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Sheet Title: PROPOSED EVENT SITE PLAN

Sheet No.: L00-003

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Landscape Architect
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Music Commune

Address: Saratoga Spa State Park, Saratoga Springs, NY 12056
APN: 471200
Project No.: 23000



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Sheet Title: SHARED DETAILS

Sheet No.: A00-902

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Music Commune

Address: Saratoga Spa State Park, Saratoga Springs, NY 12056
APN: 471200
Project No.: 23000

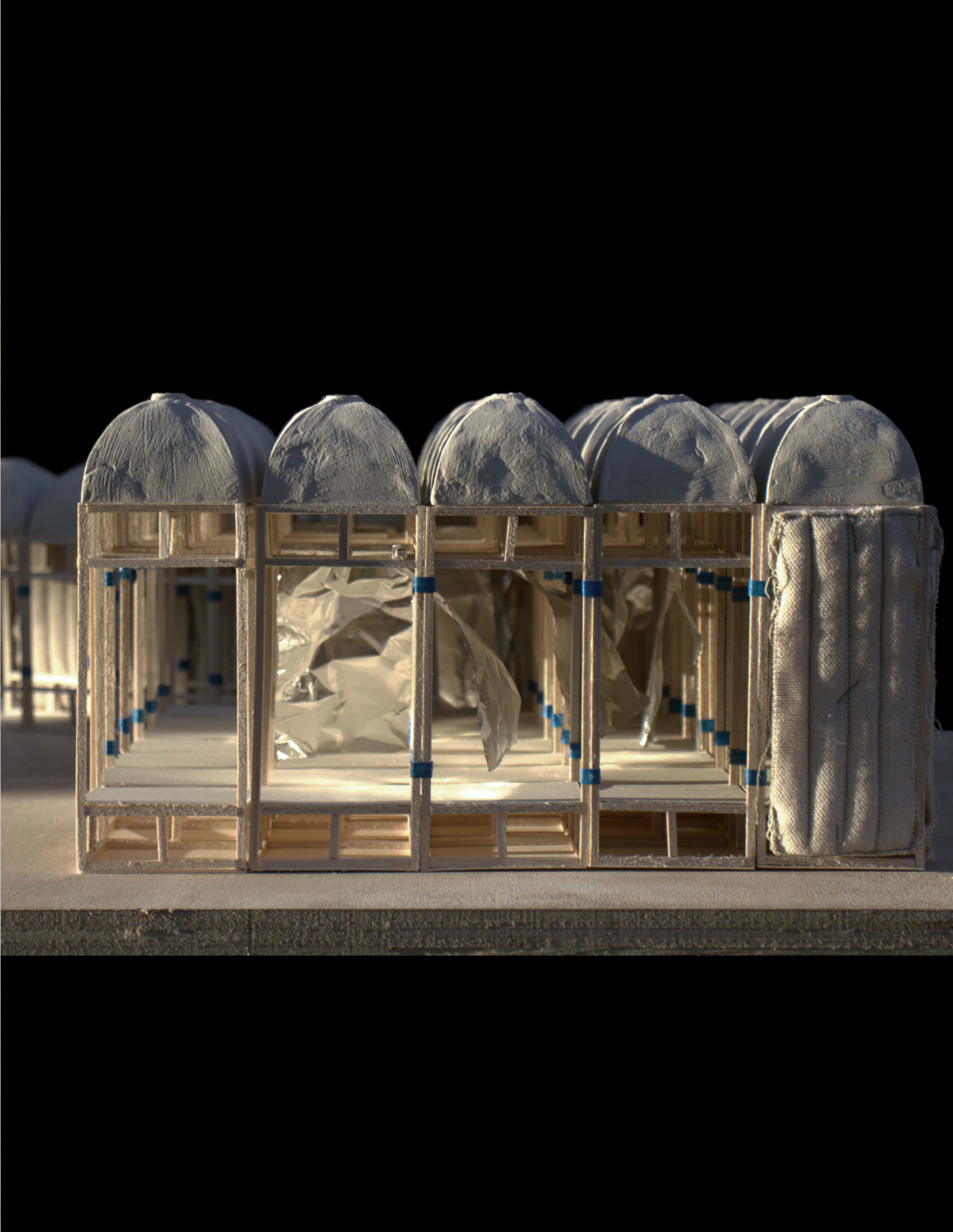
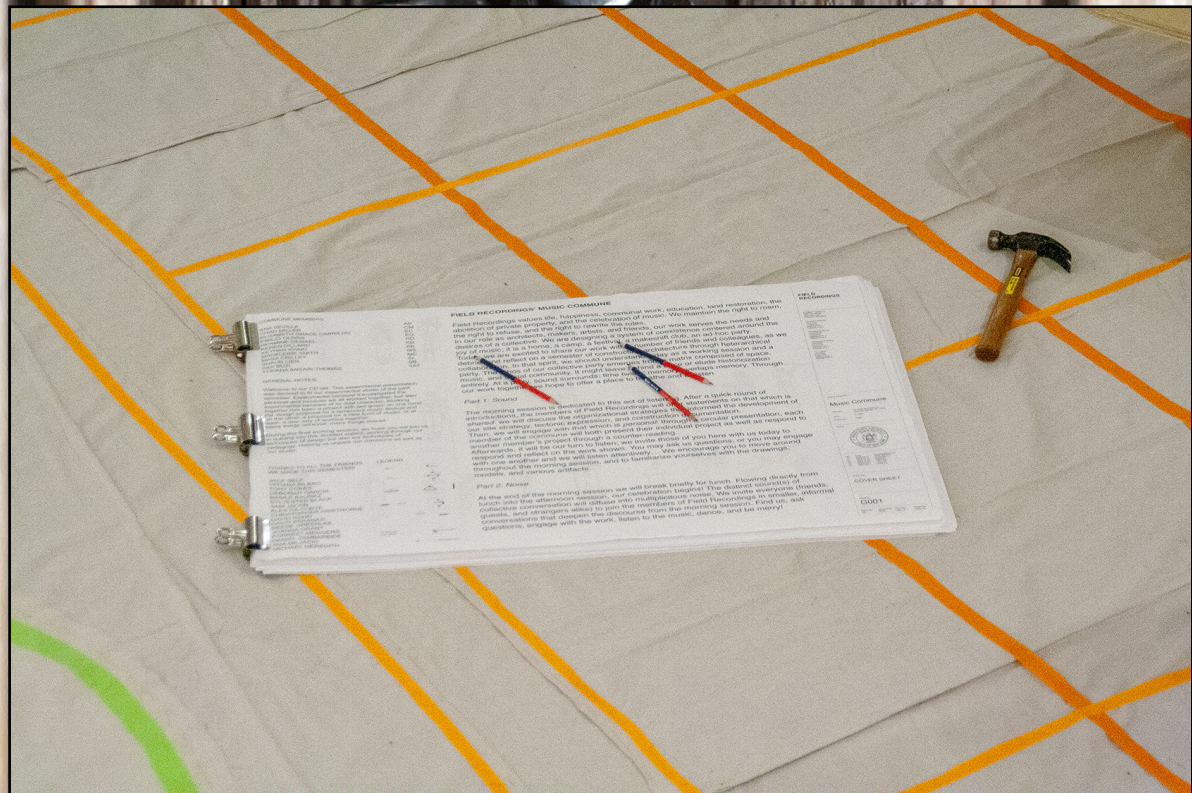


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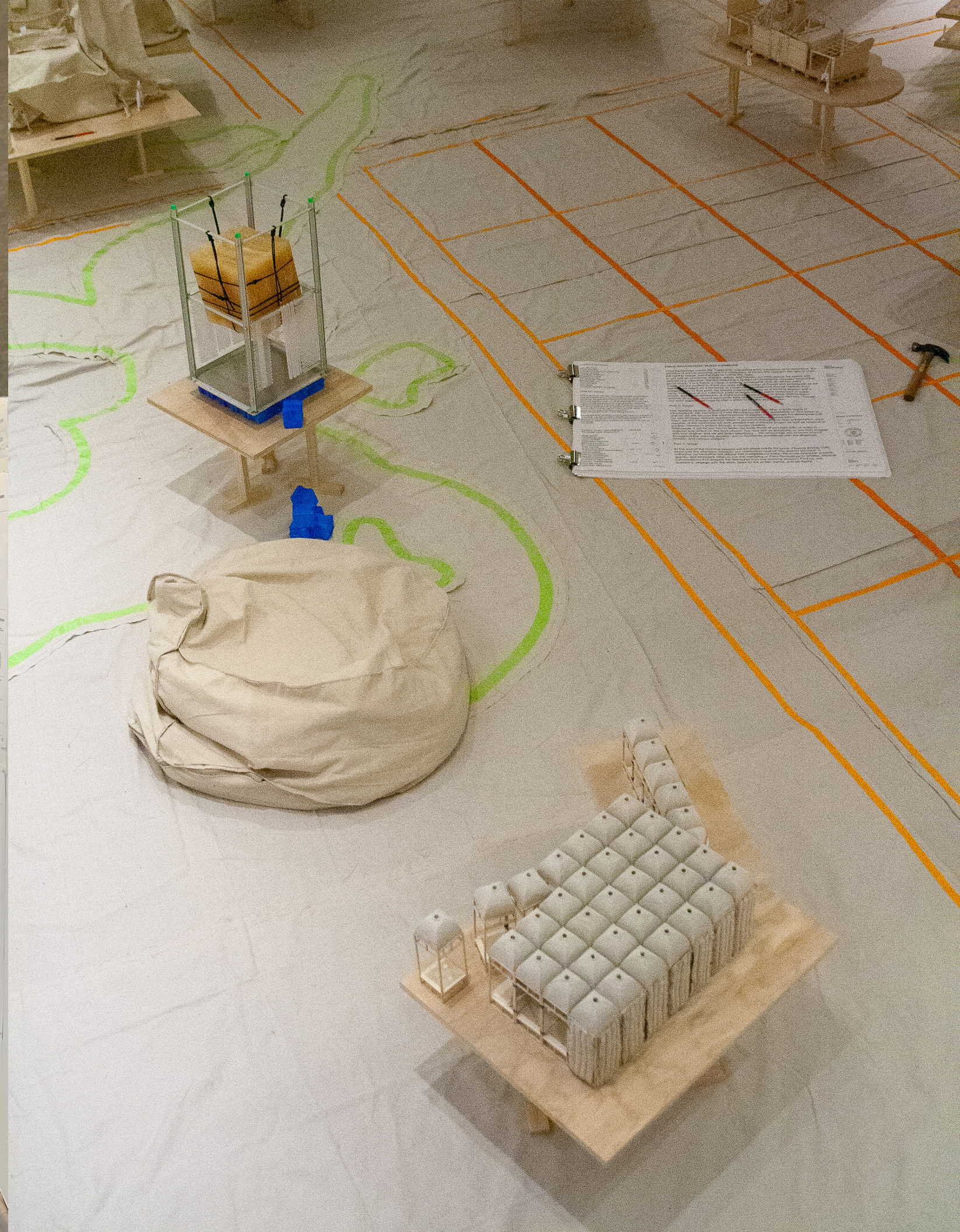
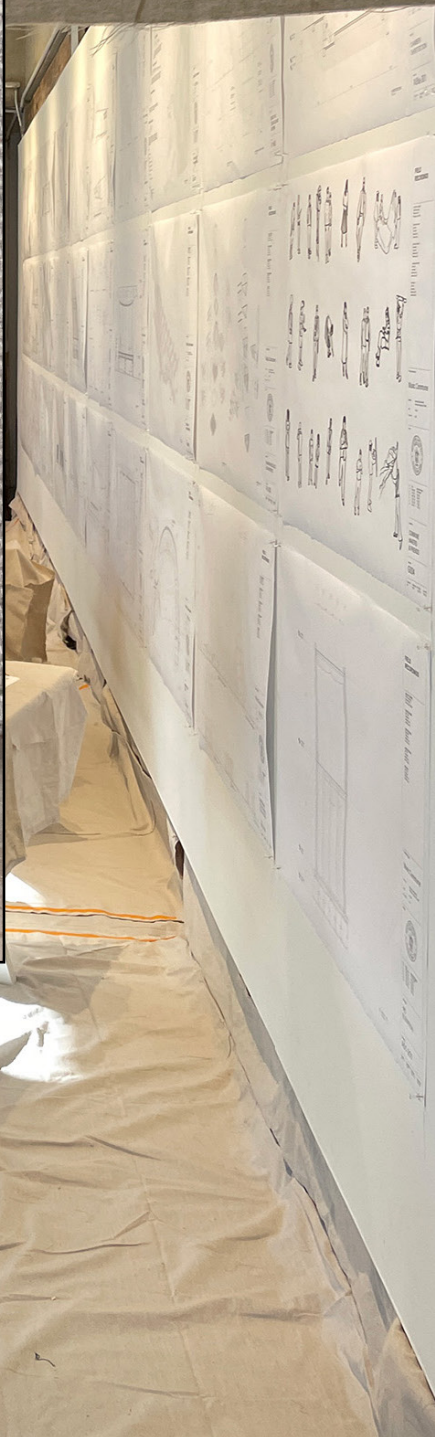
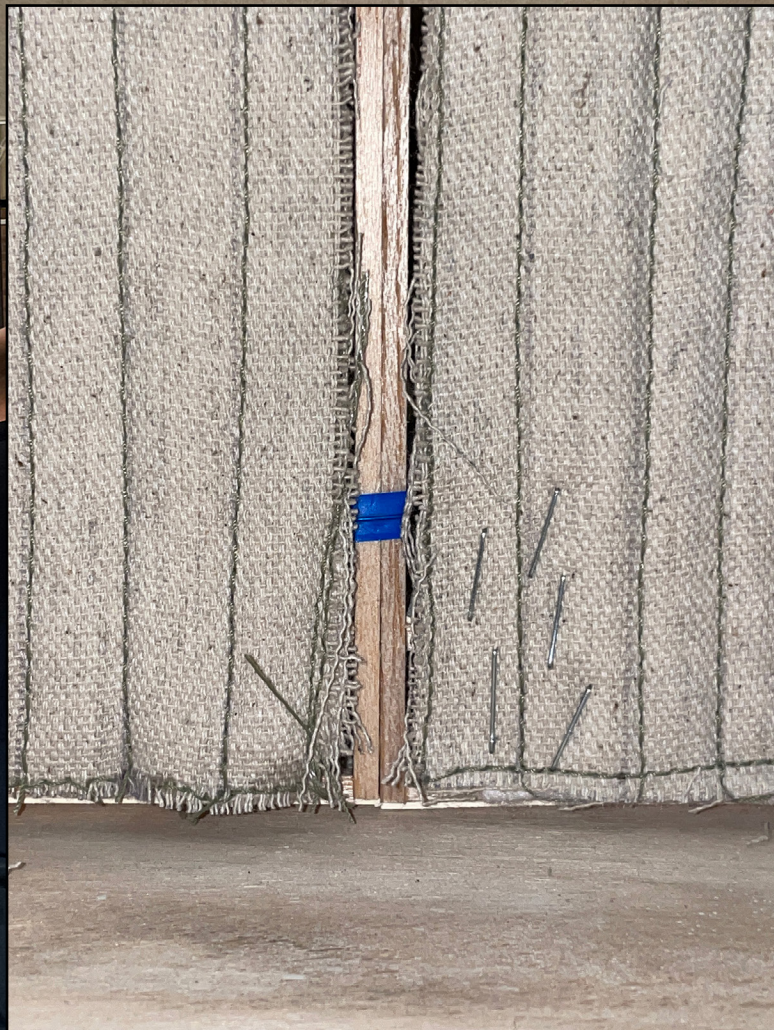
Sheet Title: COMMUNE MAKERS & FRIENDS

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FIELD RECORDINGS IN SESSION



INFO:

Adaptive transformation proposal for the Solomon R. Guggenheim Museum (New York) in collaboration with Shaun Lien.

The brief, provided by the institution of the Guggenheim Museum, asked us to reimagine the Guggenheim with newly imbued life, without removing its fundamental function: the display of art.

The model was ultimately acquired by the Guggenheim and displayed in the museum in June 2024.

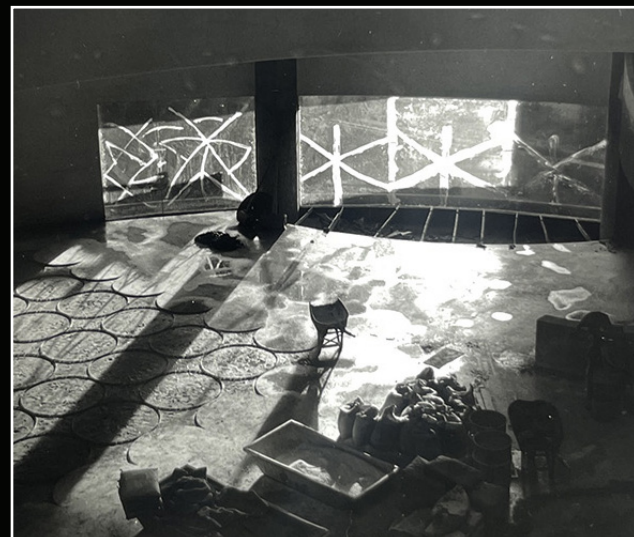
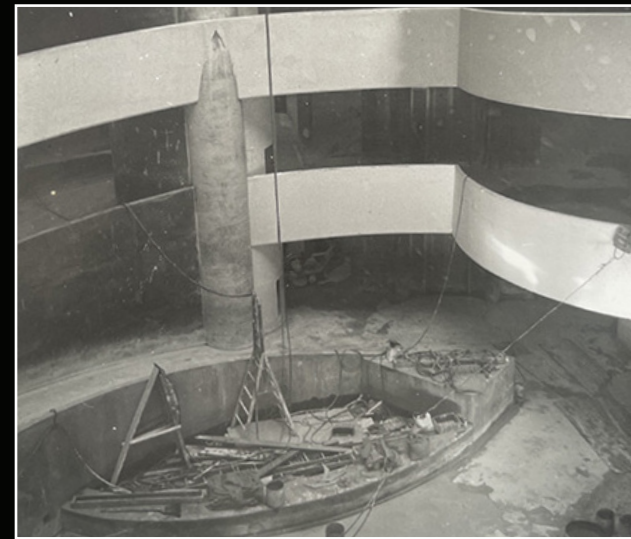
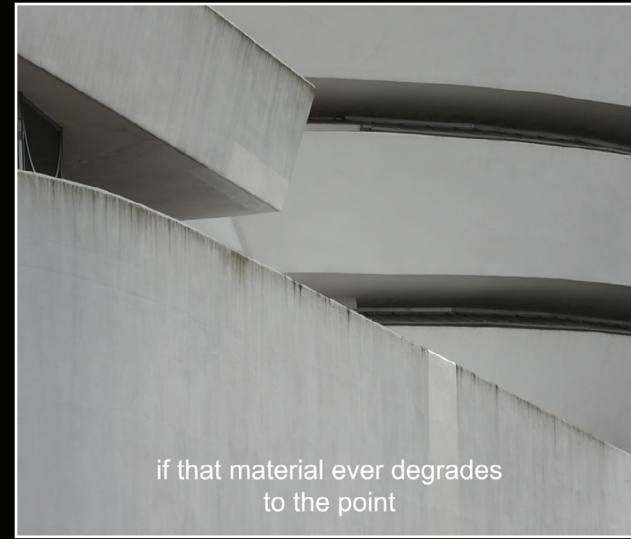
PROJECT STATEMENT:

There exist many Guggenheims: the building as authored by Frank Lloyd Wright, as well as several other versions whose changes, surgeries, renovations, and expansions have been guided by other institutions and directorships. And there is the Guggenheim that belongs to the "public." We want to celebrate this Guggenheim by offering a part of its material constitution, the rotunda, back to the people. The rotunda is an icon; few interiors hold heritage status. We will cherish the rotunda. We will charge it! And to do so, we will cut off its head.

In exteriorizing the rotunda, the central space severs from its institution, and in pours the elements. A new wall made of concrete canvas is erected to offer enclosure and climatic control for the art. A series of trusses position radially along the thin volume. The connections between the existing ramps and the new trusses offer structural relief to the cantilevered ramps that prior existed in a state of constant vibration. The joint allows the cantilever and truss to rotate in independent directions relative to one another. The interstitial space between the ramp and the new wall expresses this translation between what existed before and the new structural, material, and geometric language.

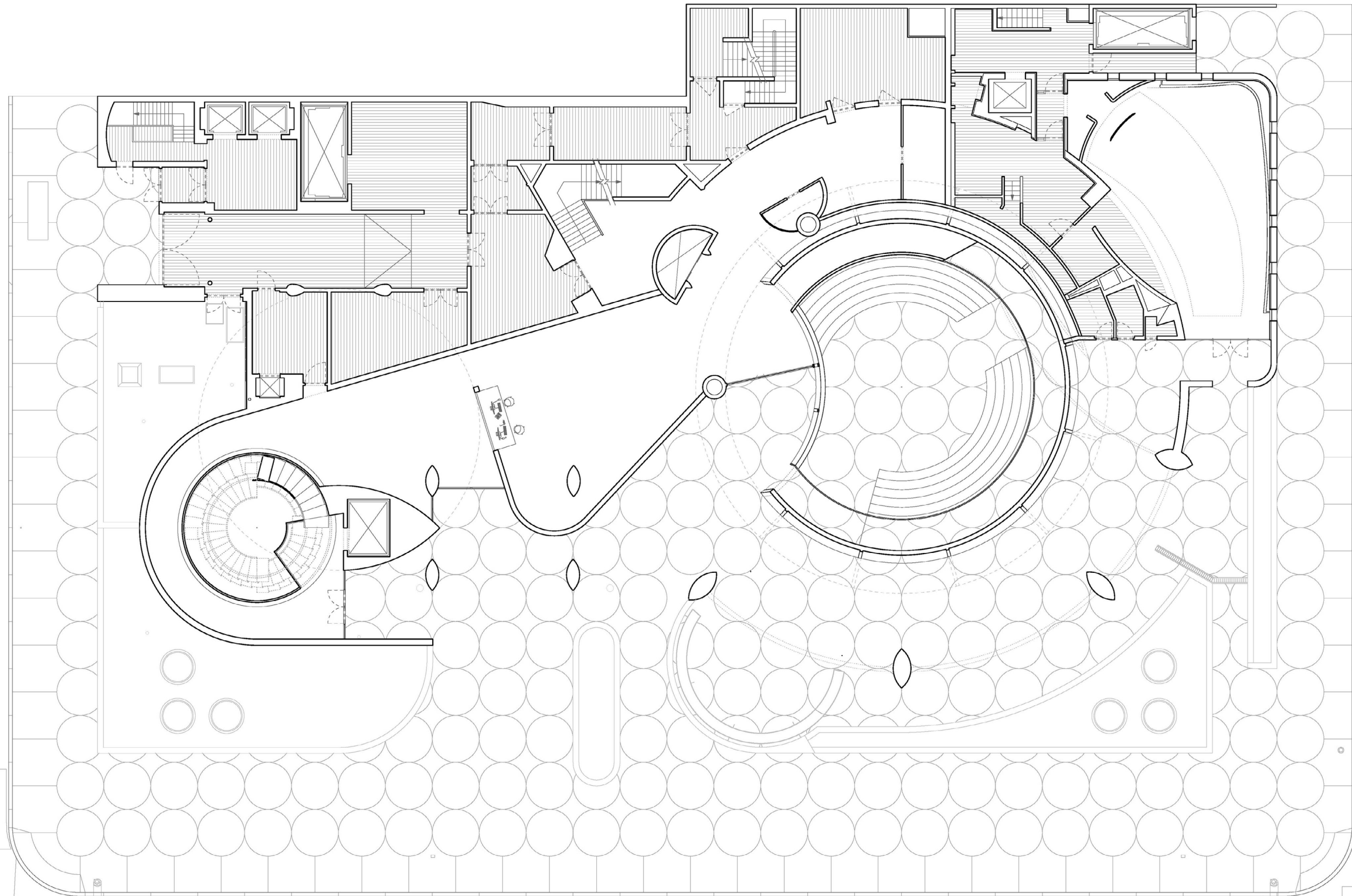
Our intervention transforms the Guggenheim's material politics towards a different aesthetic in which architectural decay from climatic exposure is held in an embrace. To usher in a new attitude towards preservation, we embrace incompleteness, absence, reuse, and adaptation in the face of uncertainty. Our Guggenheim is a palimpsest: written and rewritten, mediating endlessly between the building as a system and as a ruin. It is another Ship of Theseus; exposed to the elements, obliterated, and then born again.



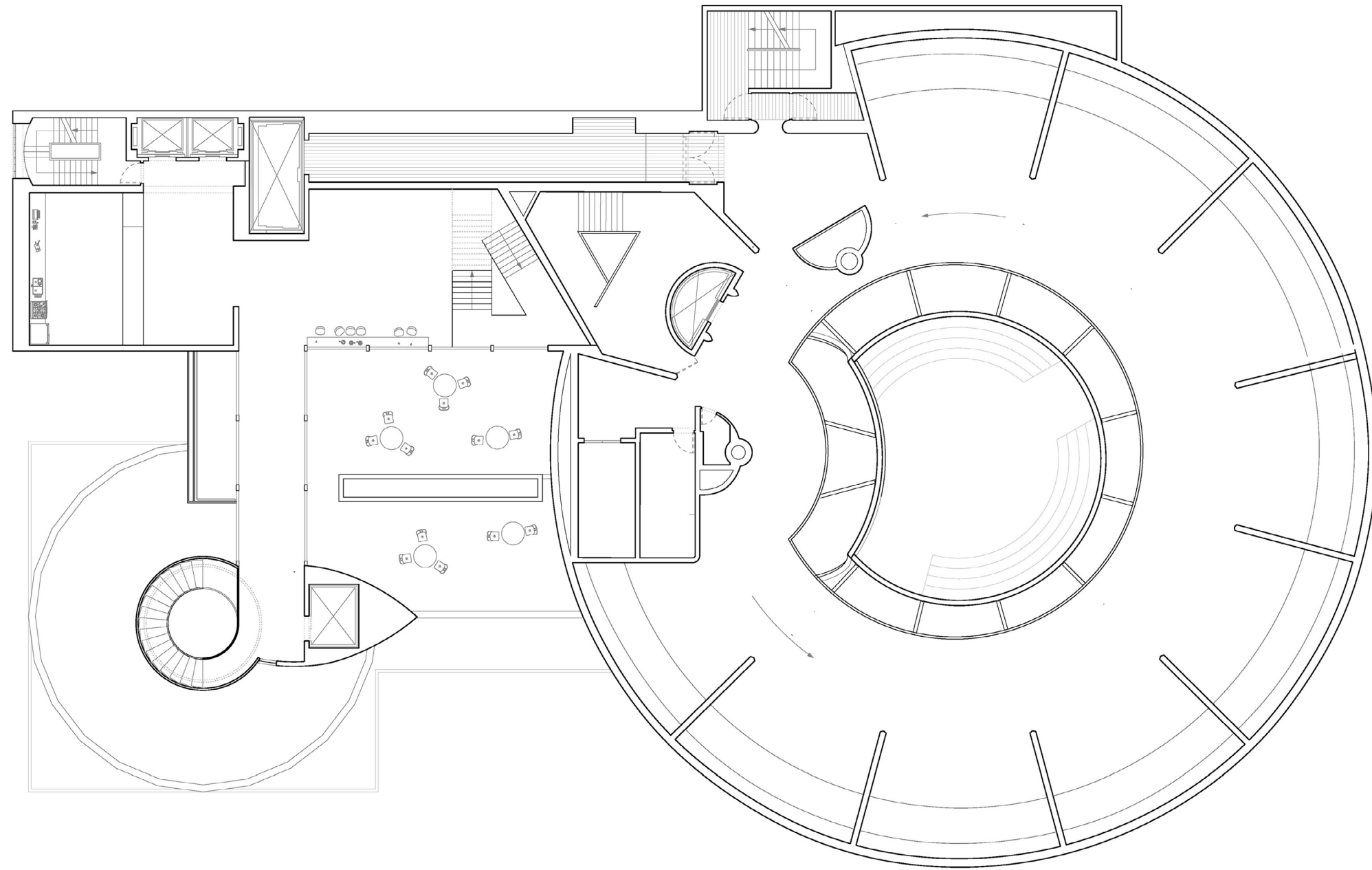


Stills from film: "The Aging Architectural Body" (2024).

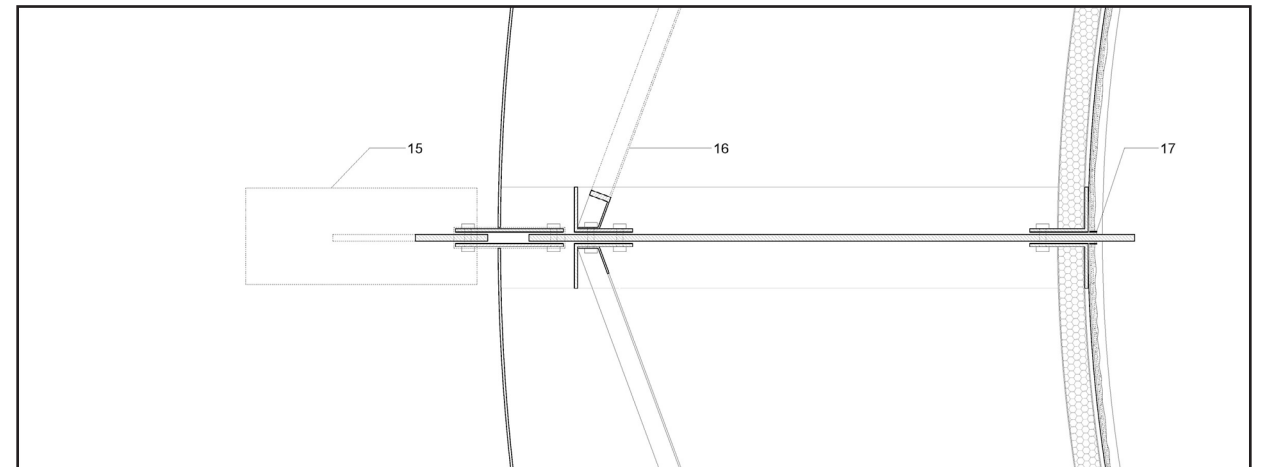
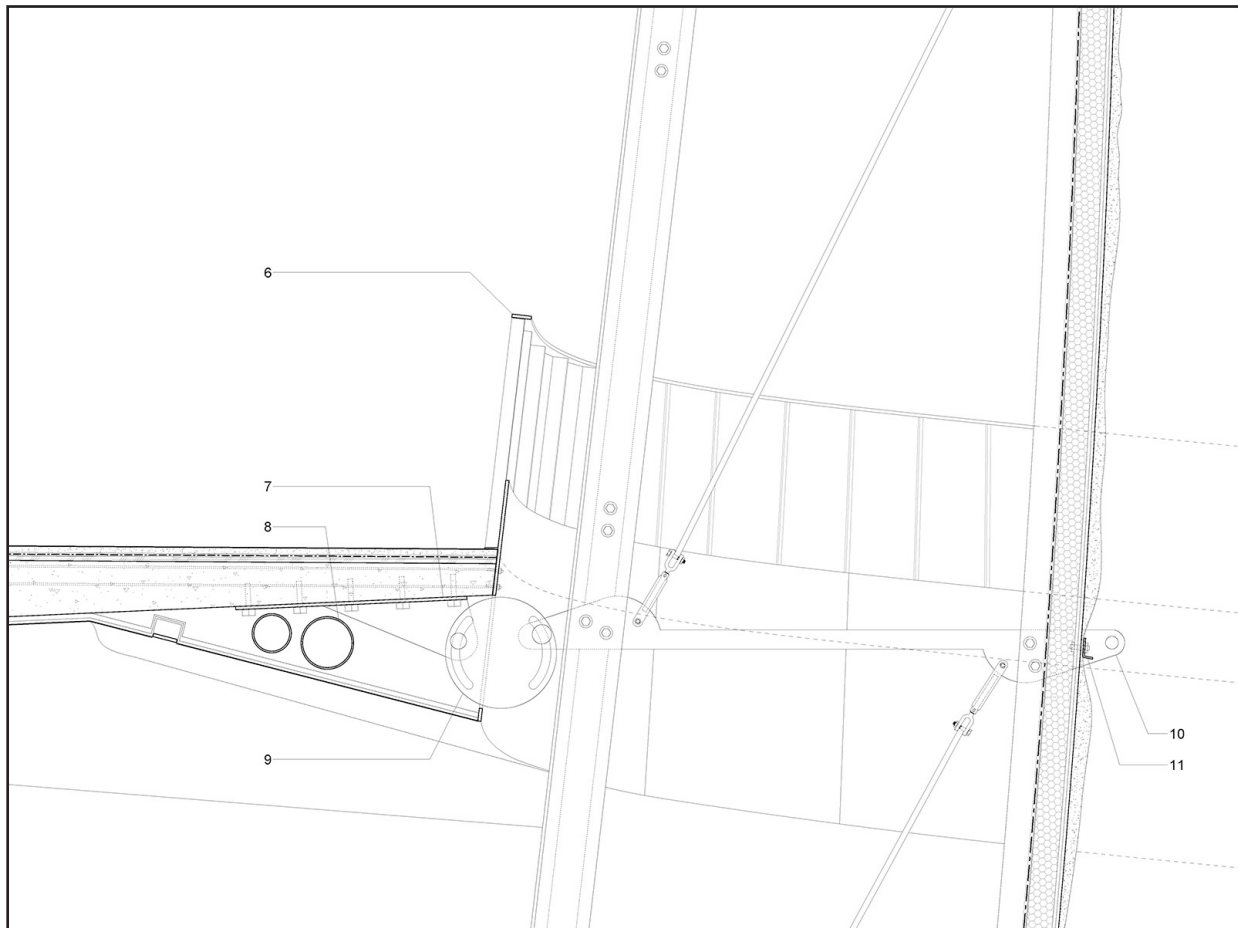
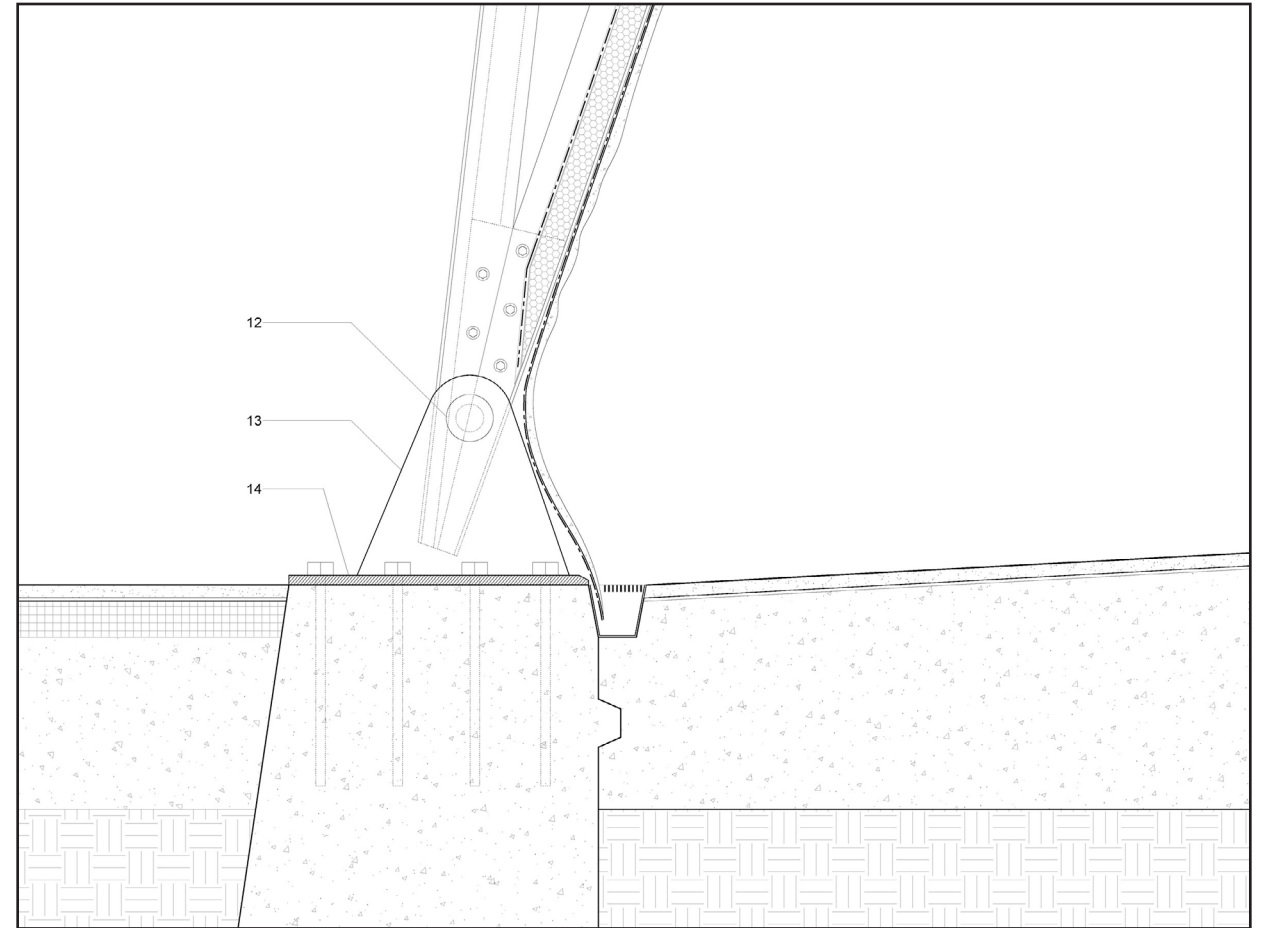
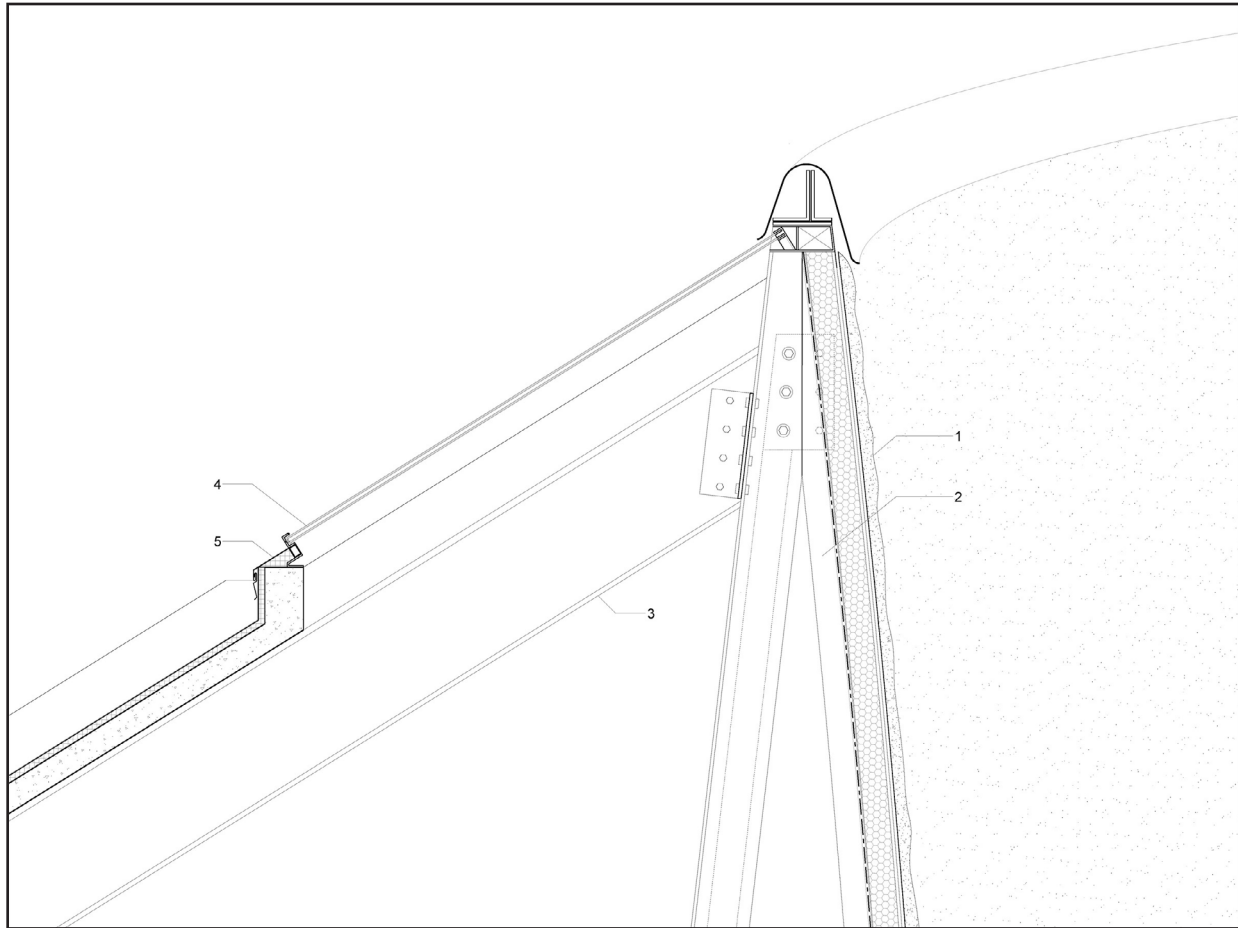
Slide images courtesy of the Guggenheim's archives.



Ground Floor Plan

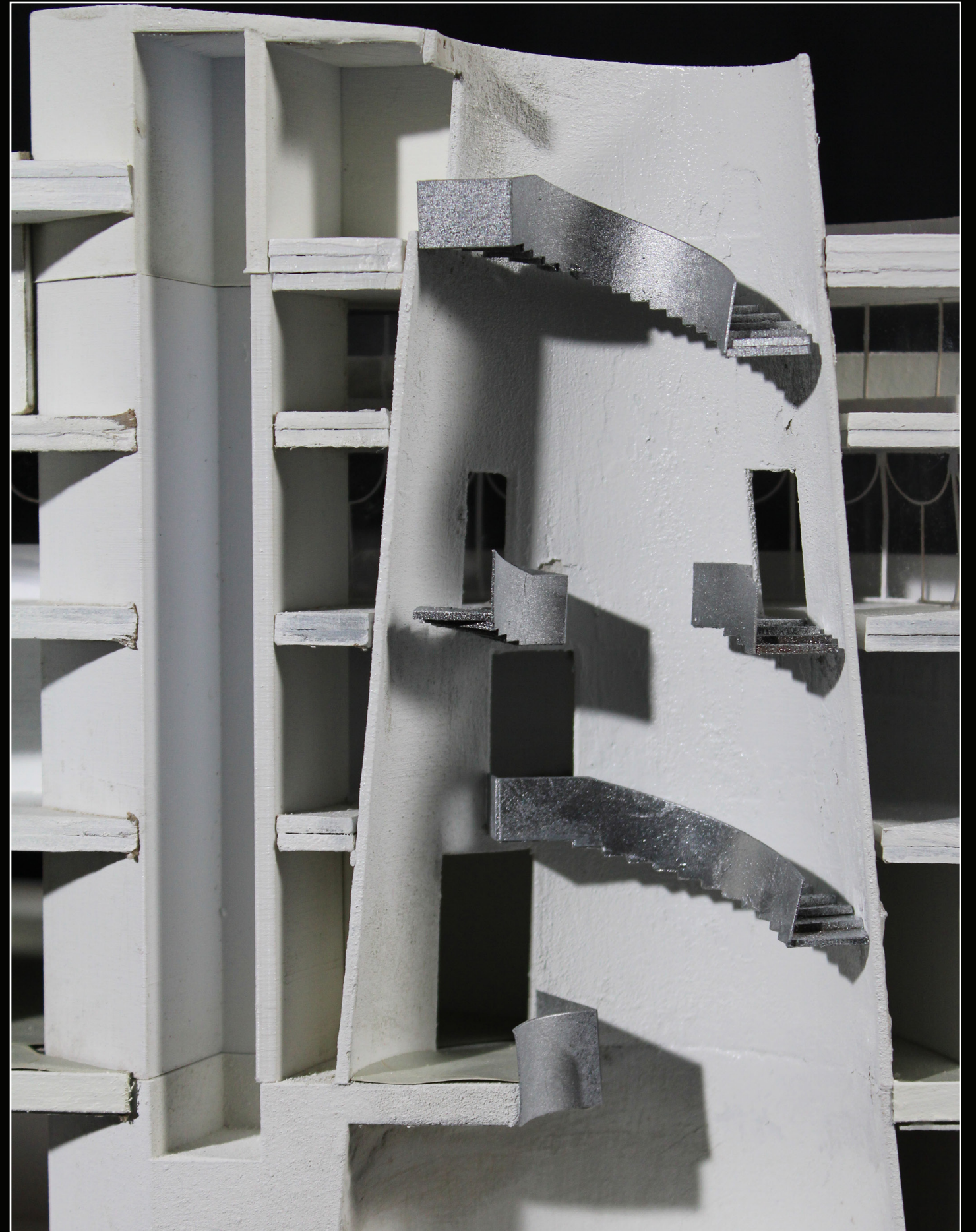


Ramp 6 Floor Plan



- Keynotes
- 1 Concrete Canvas, 1/2" thick approx.
 - 2 (N) Truss w/ laminated steel plate members
 - 3 (N) Beam connecting (E) shear wall and truss
 - 4 (N) Double glazed low-e glass system
 - 5 (E) Roof Assembly
 - 6 (N) Steel guardrail, 42" tall min.
 - 7 (N) Steel plate for joint connection
 - 8 (E) HVAC Ducts and recessed can lights
 - 9 (N) Circular steel plate as movement joint, 17.5" dia.
 - 10 Web member extends beyond concrete canvas
 - 11 Metal plate to fasten canvas; plate follows ramp profile
 - 12 Pin joint, 7.5" dia.
 - 13 (N) Pin joint support, verify size w/ S.E.
 - 14 (N) Steel plate to be bolted to (N) concrete foundation
 - 15 (N) Steel plate above dashed
 - 16 Steel members connecting trusses
 - 17 Custom grommet for concrete canvas, to be attached to steel angle

Joint connection details.





Professional work with **Besler & Sons**.

PROJECT TEAM:

Erin Besler (Principal)
Yohana Ansari-Thomas
Ana Rico Rubio
Rob Williams

INFO:

The design and construction of a Barn building, furniture, and a parallel research exhibition installed at Art Omi's architecture park in upstate New York. Exhibition opens March 15th, 2025, whereas the Barn will begin on-site construction in July 2025.

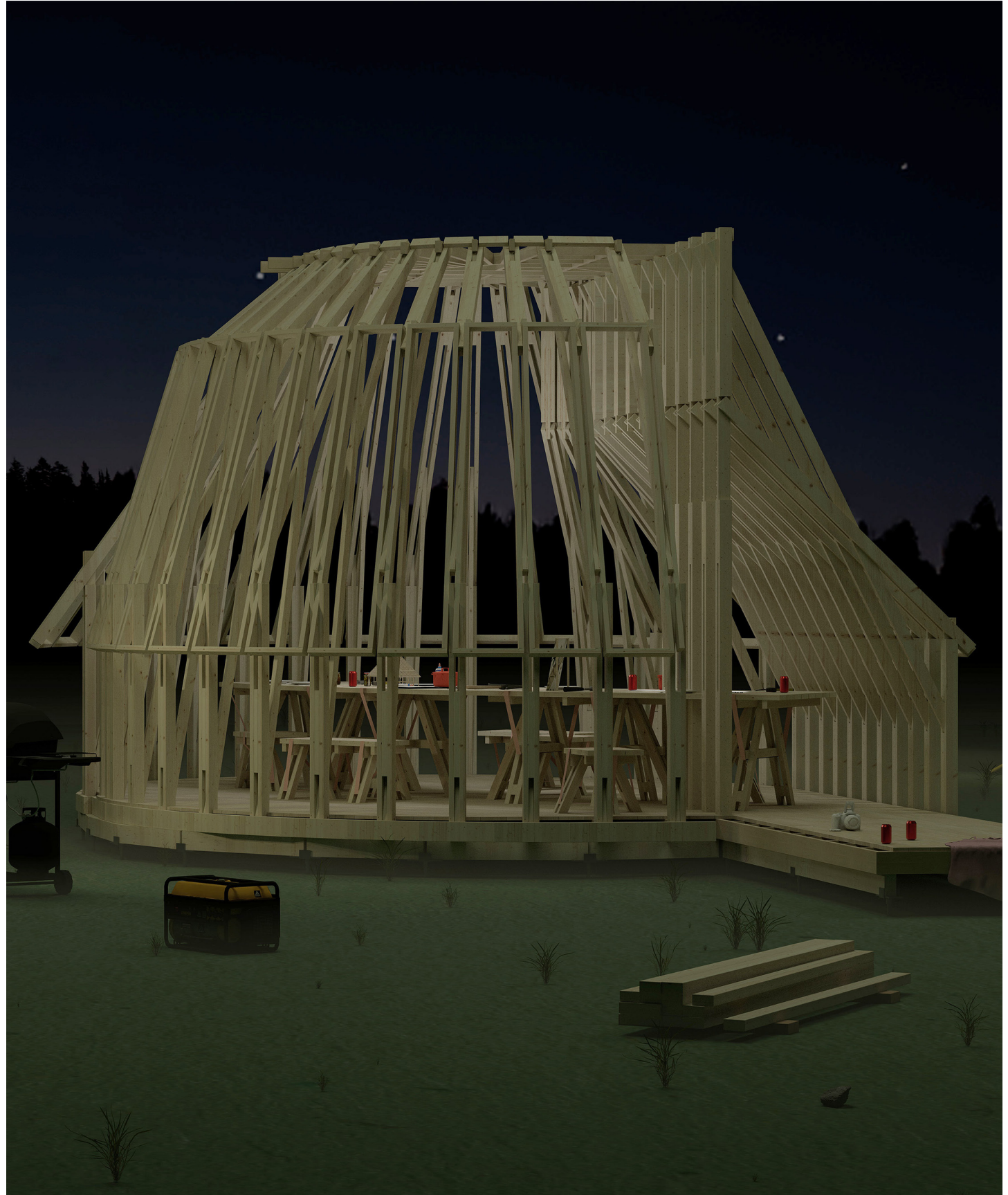
PROJECT STATEMENT:

As an architectural barn raising, this project is a collective endeavor where materials, information, and skills are exchanged on-site. Installed at Art Omi's outdoor architecture park, the project takes the form of an exposed timber frame that merges various barn types from the region, focusing on the barn as a unique artifact where distinctions between architecture and building, amateurs and professionals, nature and culture, and individuals and collectives break down. The project encourages reflection on the role of the architect in this contemporary moment by challenging the hierarchy purported in the field of architecture and instead emphasizing skill sharing, labor in the field, and social engagement. It offers a model for architectural practice that recognizes the value of collaborative, non-professional contributions to the built environment. Drawing on the material histories of barns, the project invites community participation through a series of choreographed events, from raising workshops to lumber gatherings, creating a space for exchange and fostering new forms of engagement with architecture.

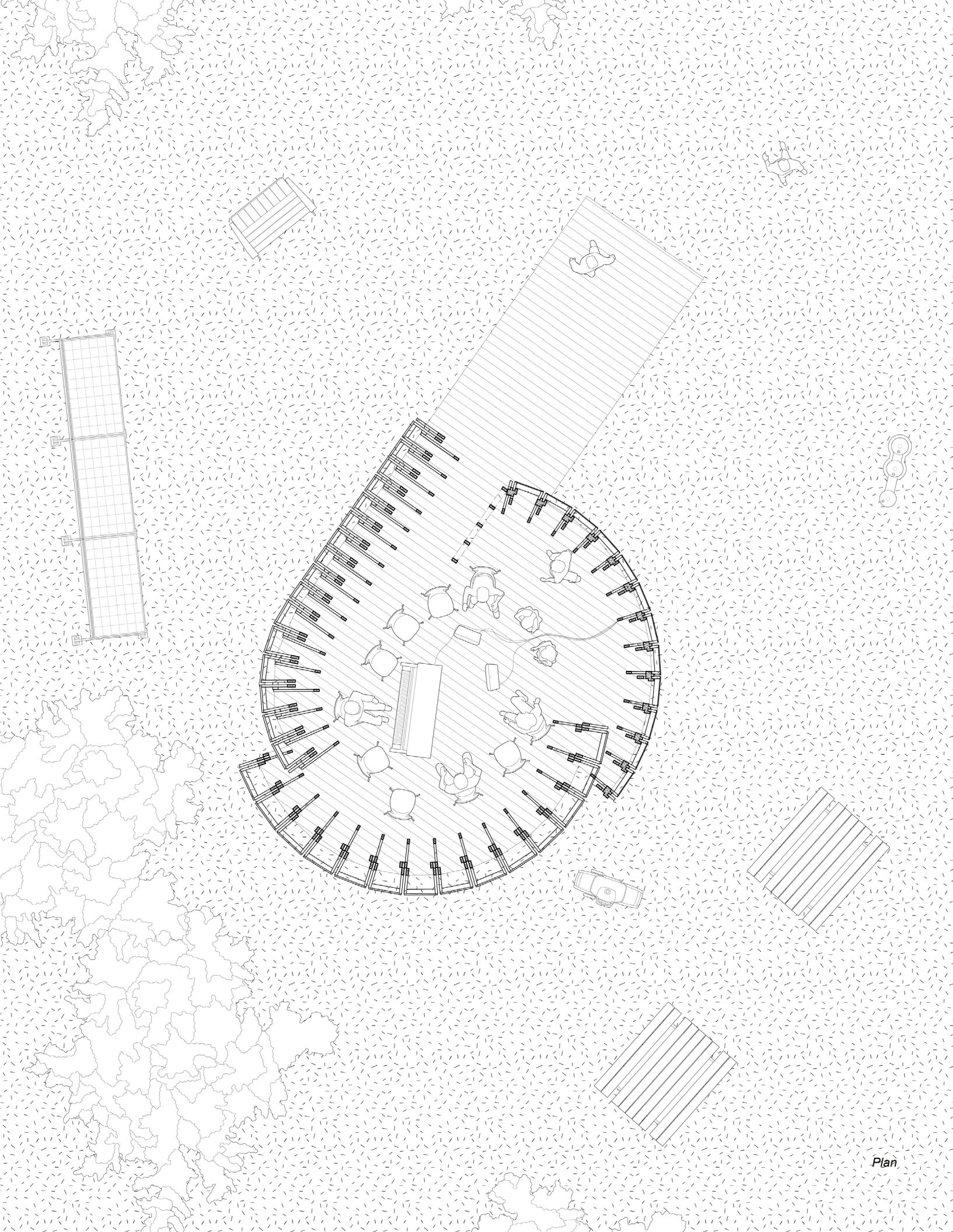
My particular responsibilities were (1) to design and iterate on the barn, (2) the design and fabrication of the table and chair furniture set, (3) exhibition design for the accompanying show at Art Omi's Newmark Gallery, (4) making renders, and (5) the design and fabrication of a series of paper toy models.

STAGING AREA: A BARN RAISING (2025)

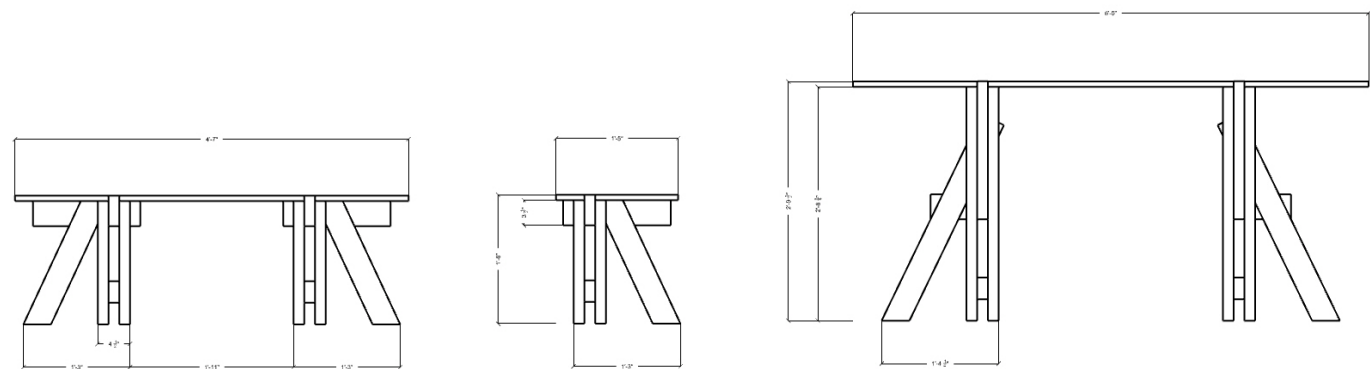
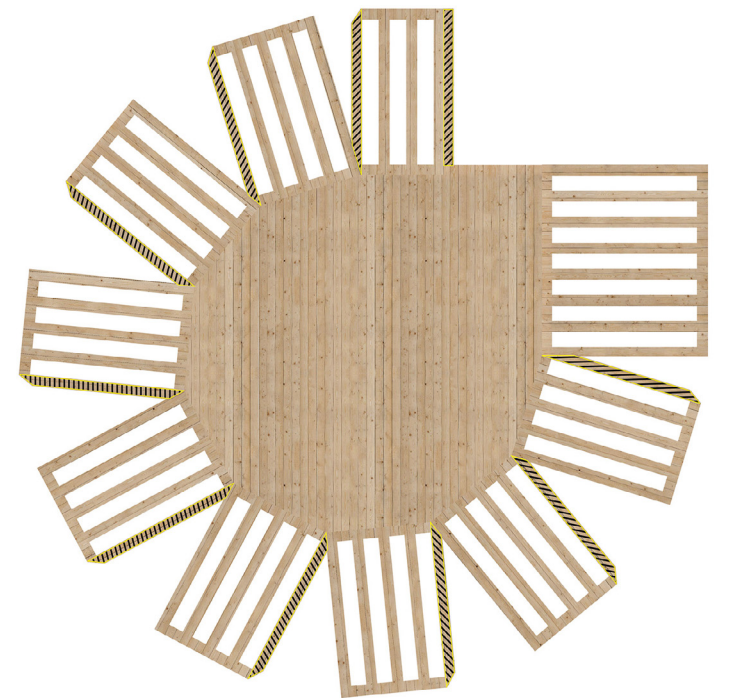
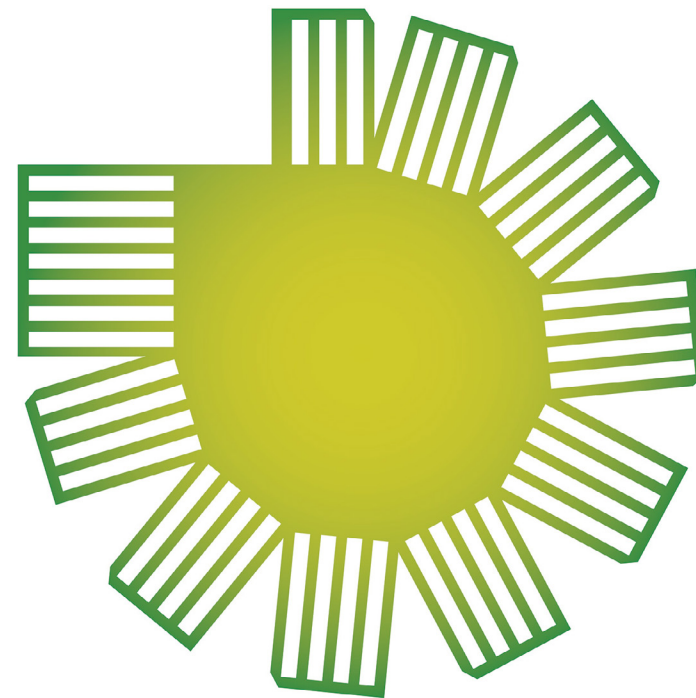
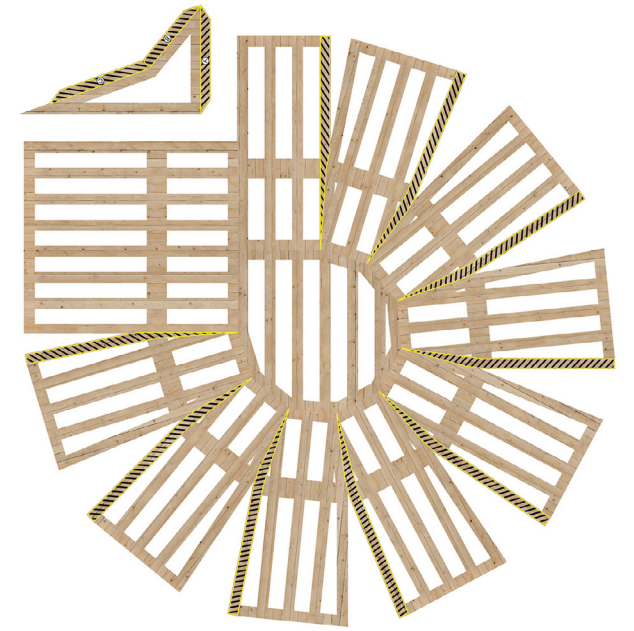
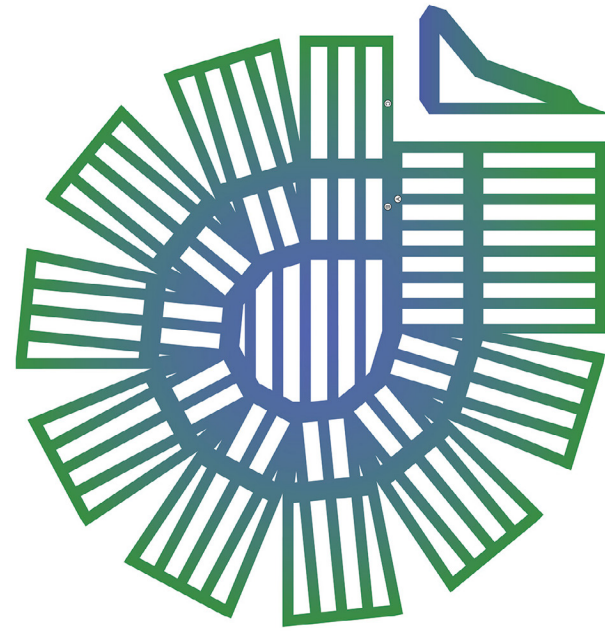
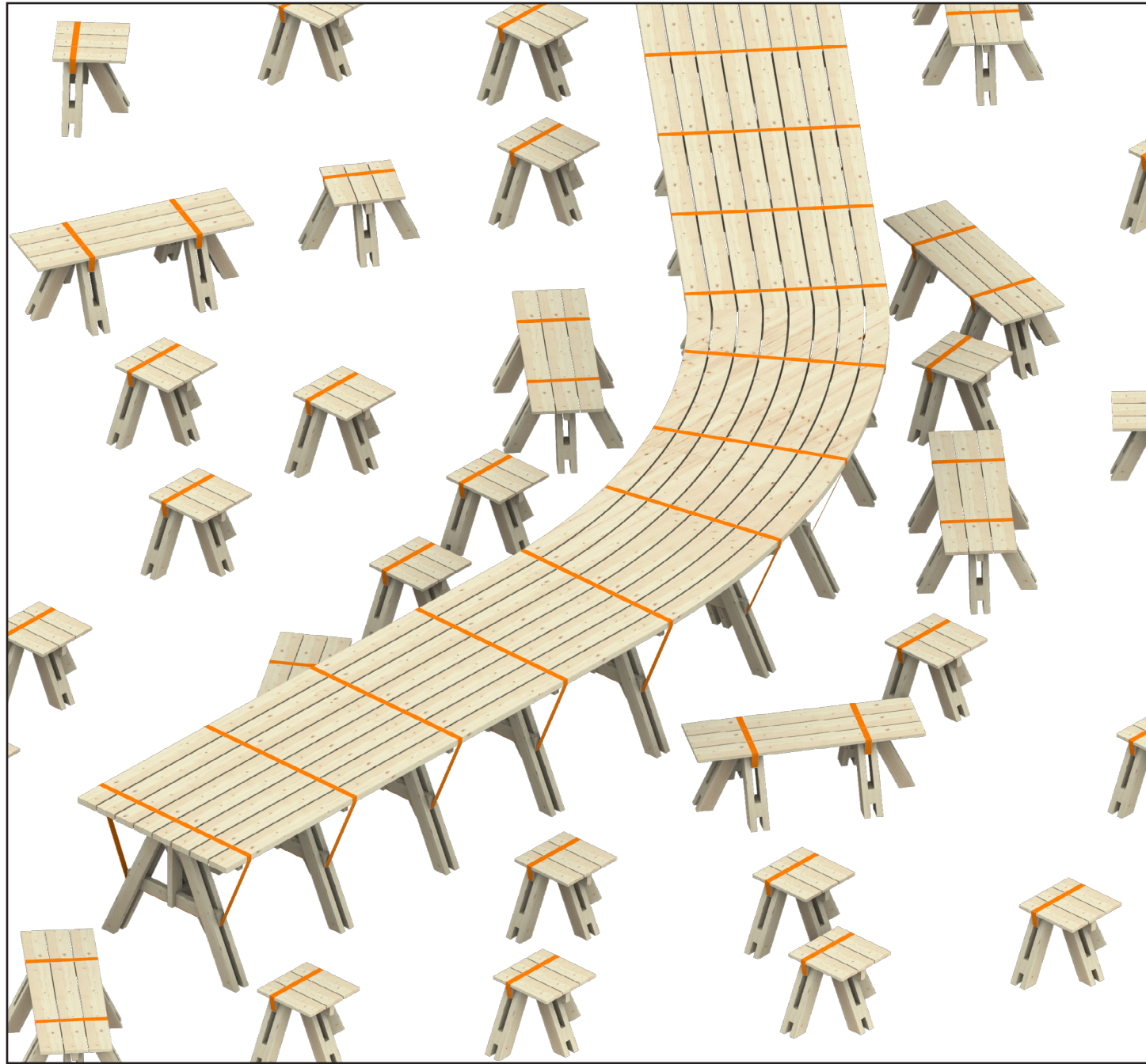




Bar Render



Plan



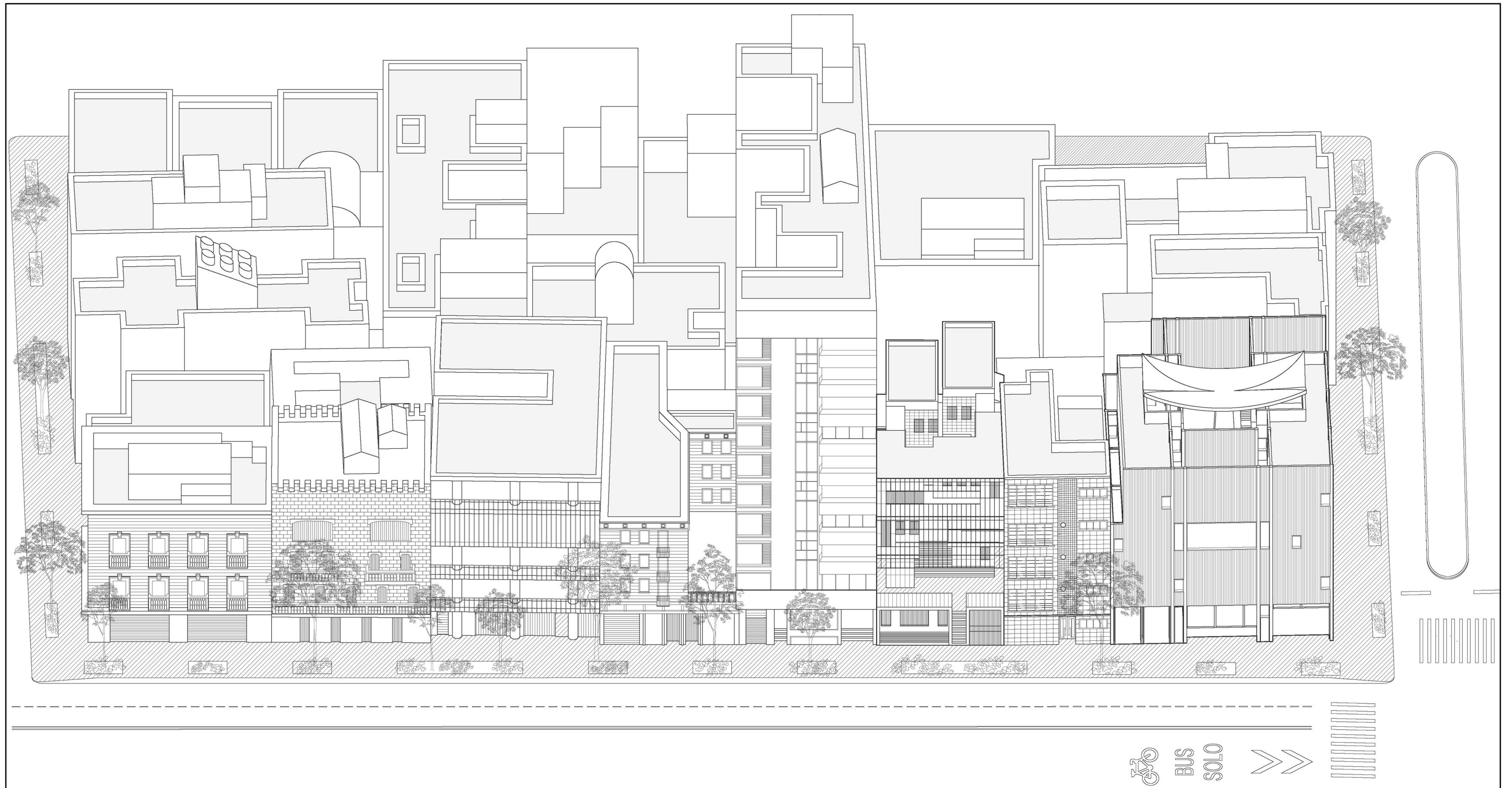
PROJECT STATEMENT:

Havelis were large manors built in the Indian subcontinent during the Mughal era. They derive their name from the Arabic "*hawali*," meaning partition or private space. Defined by at least two, often three, courtyards, this type spread to Mexico via southern Spain by the 18th century and adapted to local contexts. In Mexico City, particularly in *vecinidades* (multi-family dwellings modeled on these aristocratic homes), courtyards serve as spaces for cooperative living.

This haveli, on the corner of Queretaro and Orizaba in Narvarte Poniente, has commercial spaces on the ground floor—a restaurant, café, and shops—opening onto the street. Two narrow corridors lead to the first and most public courtyard. The next three floors house four units: two two-story homes and two studios. As residents ascend via an exterior stairwell, open spaces shift in scale and intimacy, fostering opportunities to negotiate shared uses.

Courtyards often symbolize a spiritual center, marked by a fountain, well, or vertical axis to the heavens. Here, a cistern collects rainwater, filtering it for drinking through an aqueous-grain system. It is well-recorded that Mexico City, facing severe water shortages, paradoxically loses billions of liters to drains and floods. Thus, this project takes interest in how water infrastructure can be expressed through a domestic and communal framework.

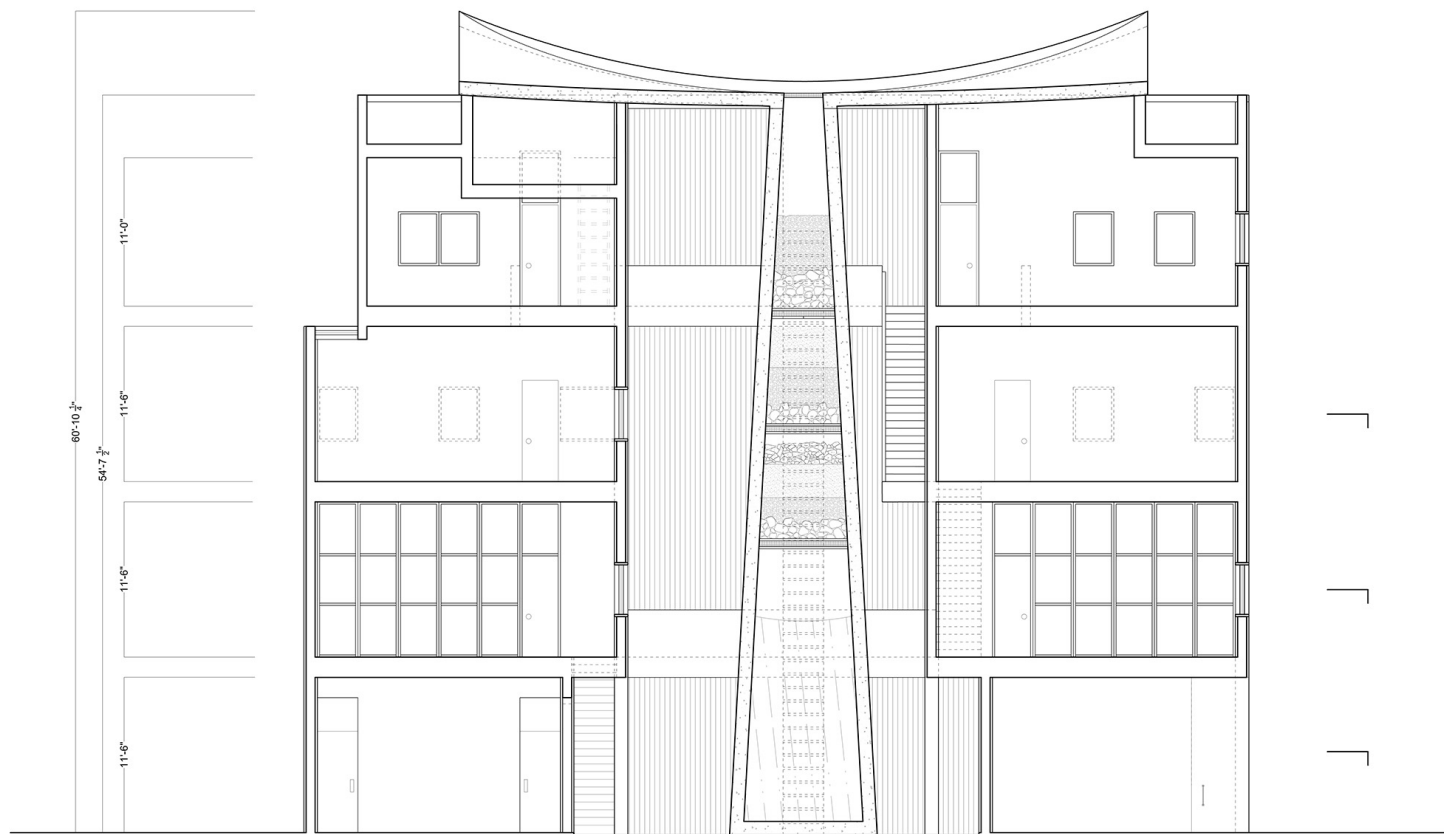
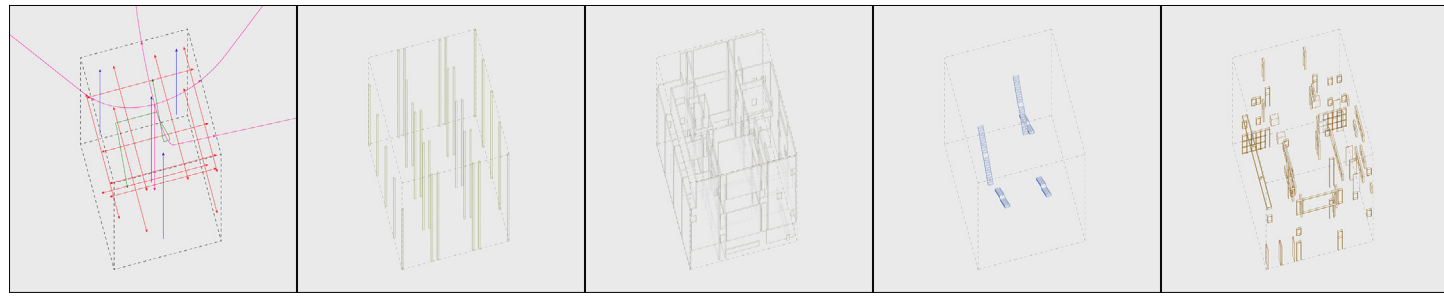




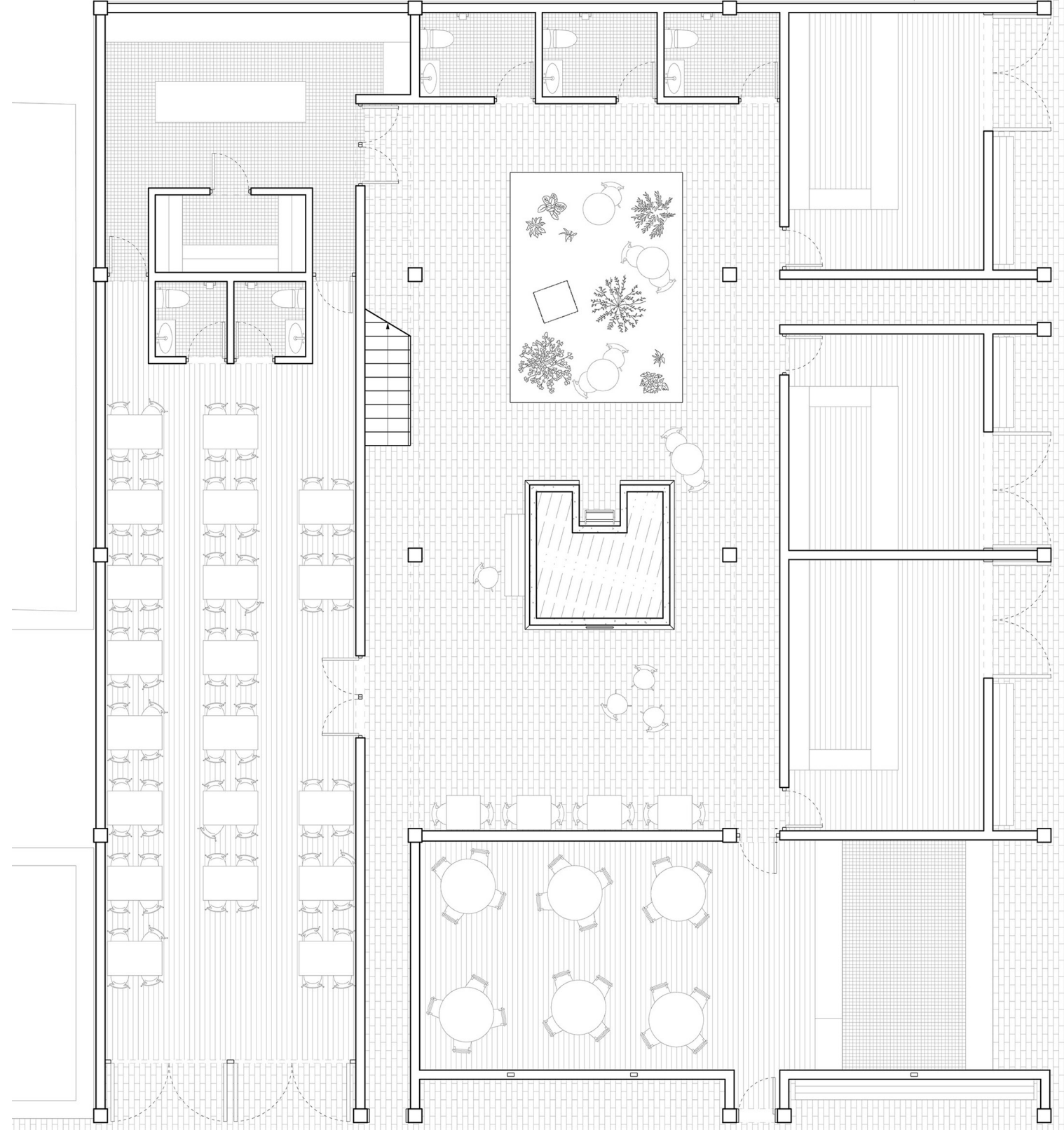
Site Axonometric



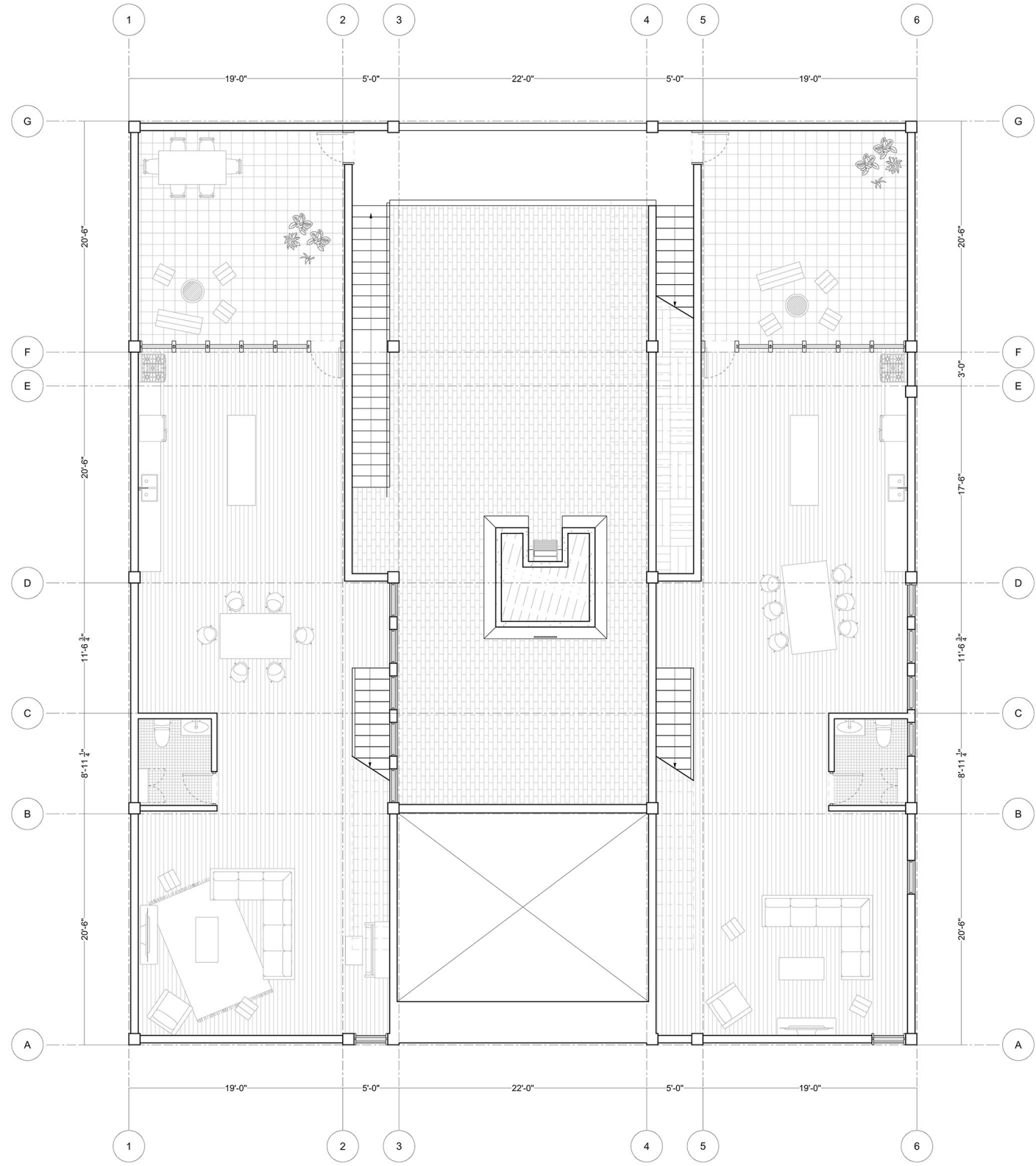
Corner Elevation



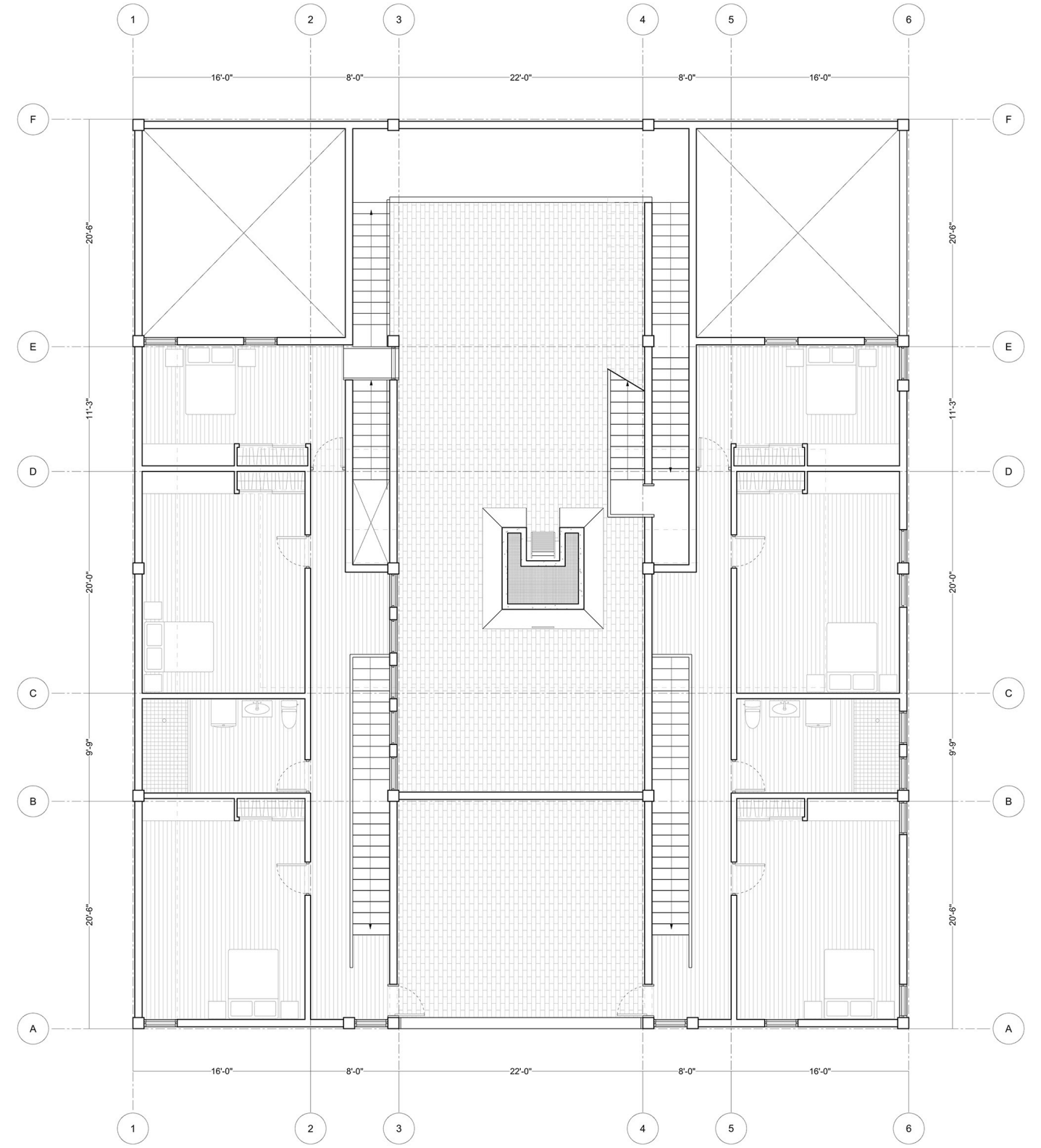
(top) Diagram Studies
(bottom) Section



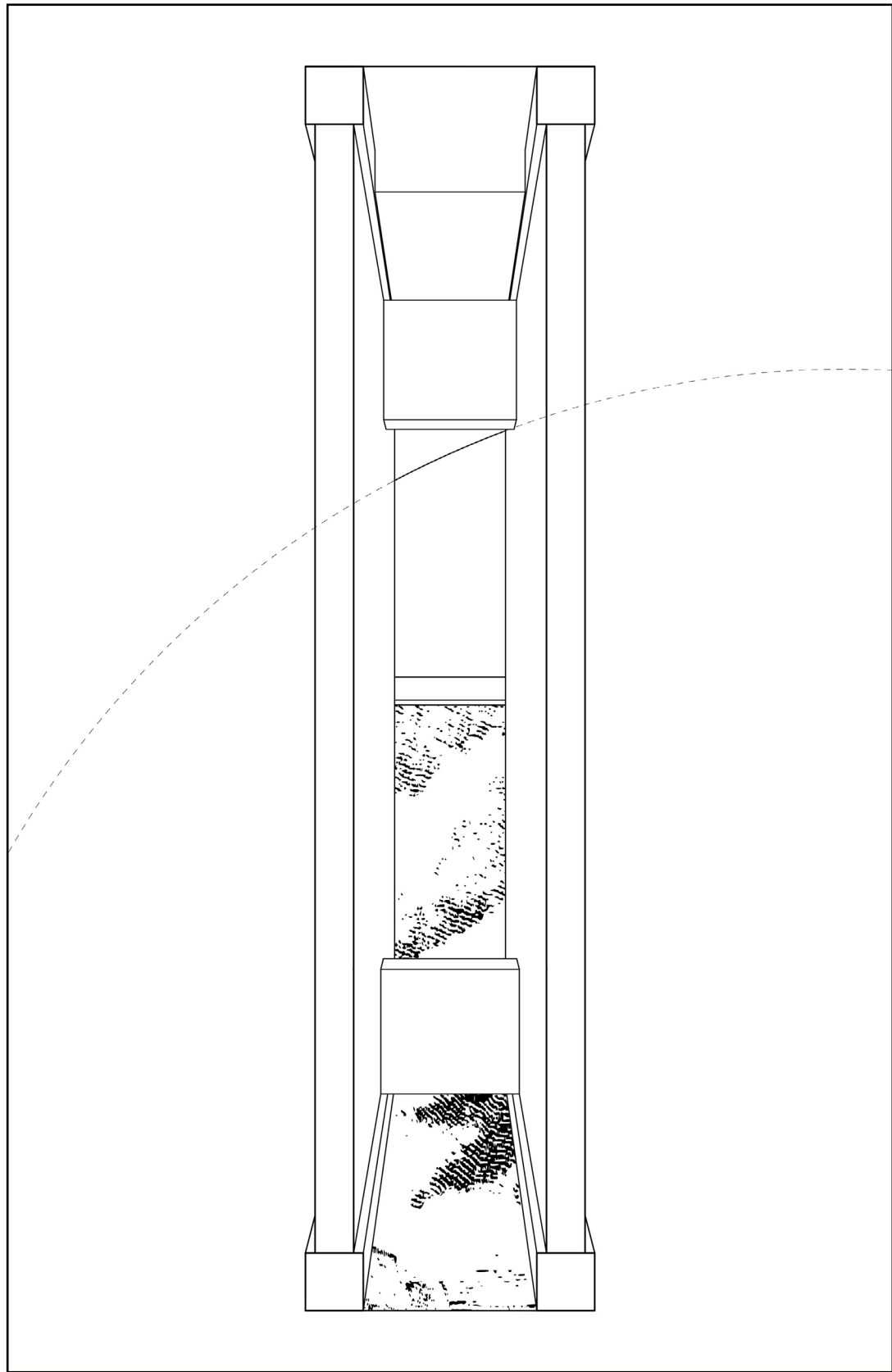
(opposite) Ground Plan



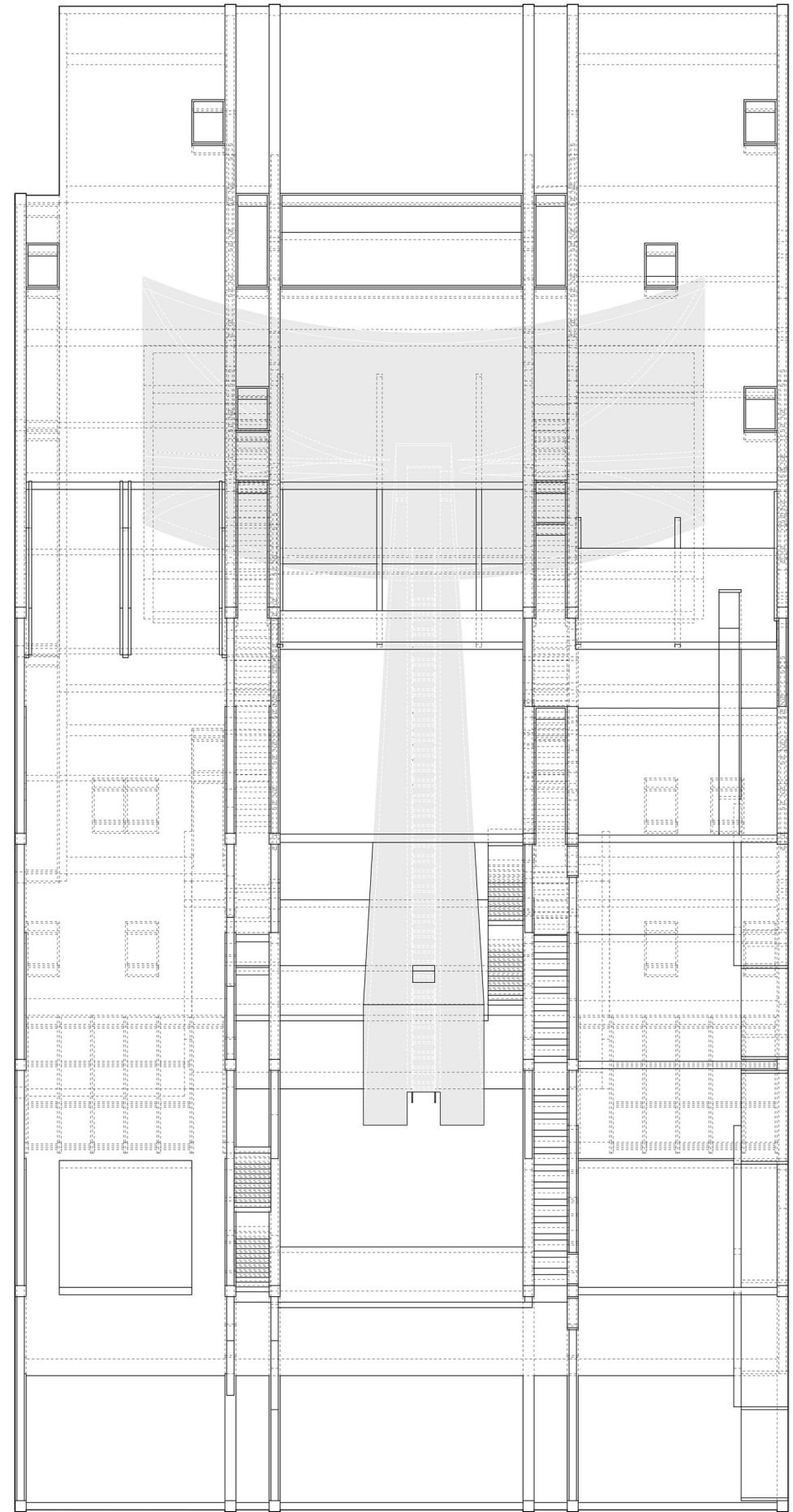
First Floor Plan



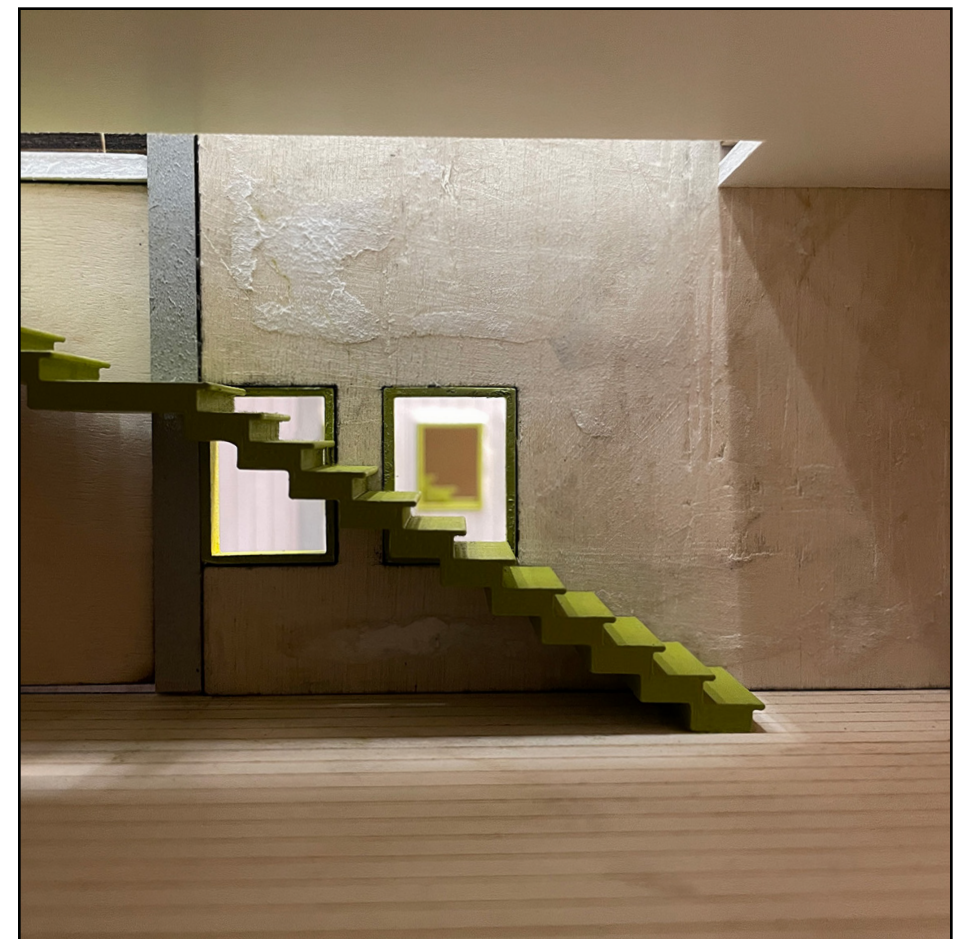
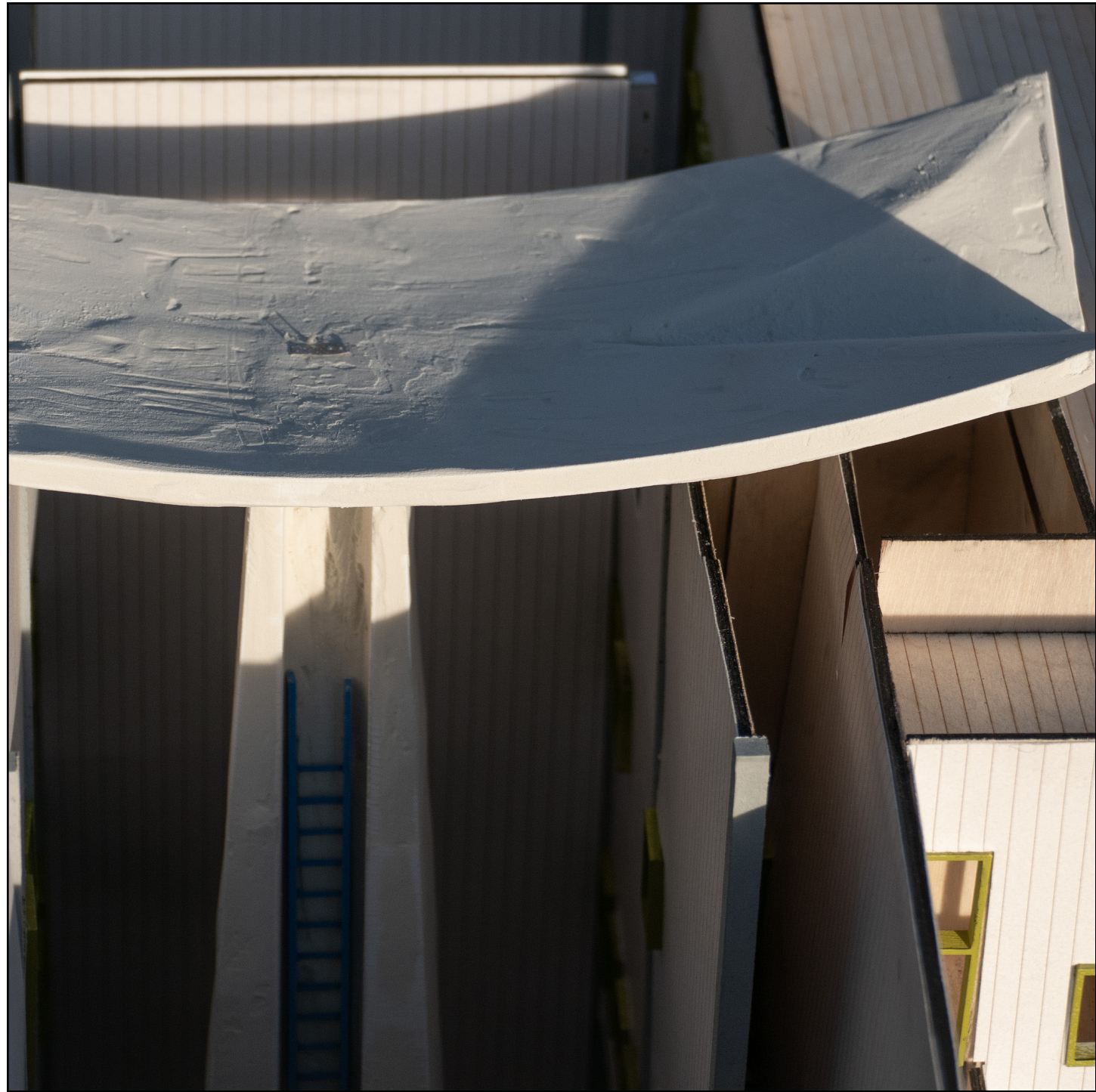
Second Floor Plan



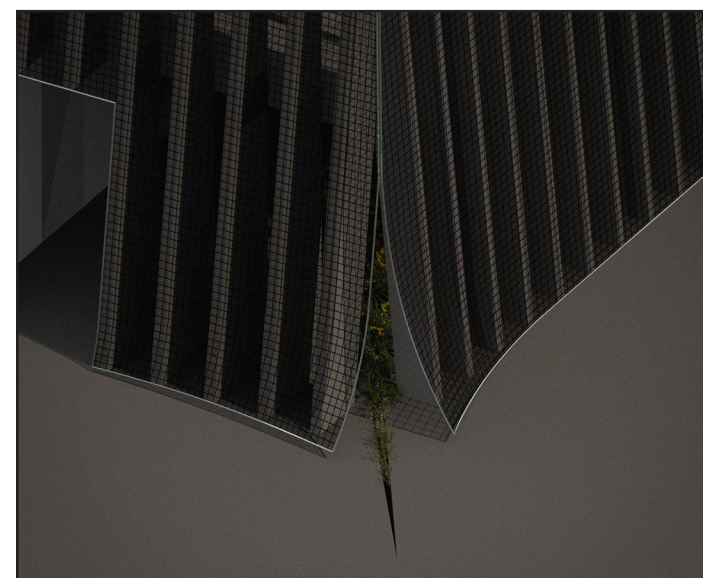
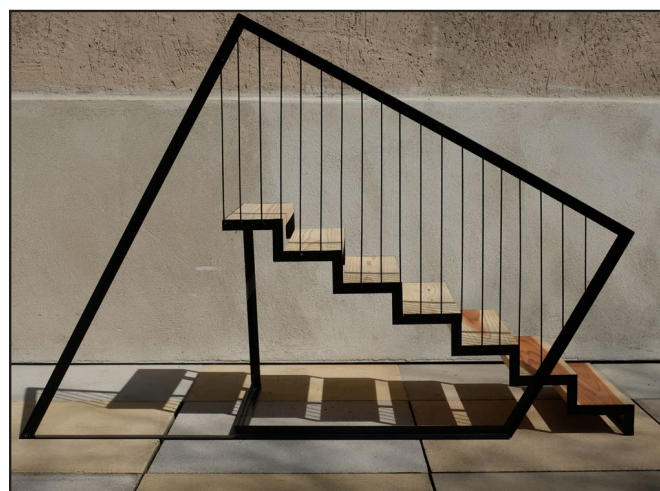
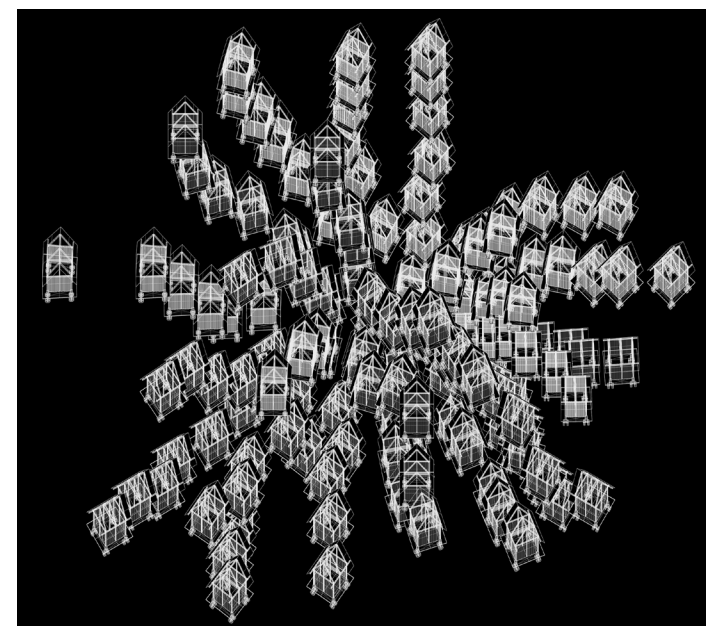
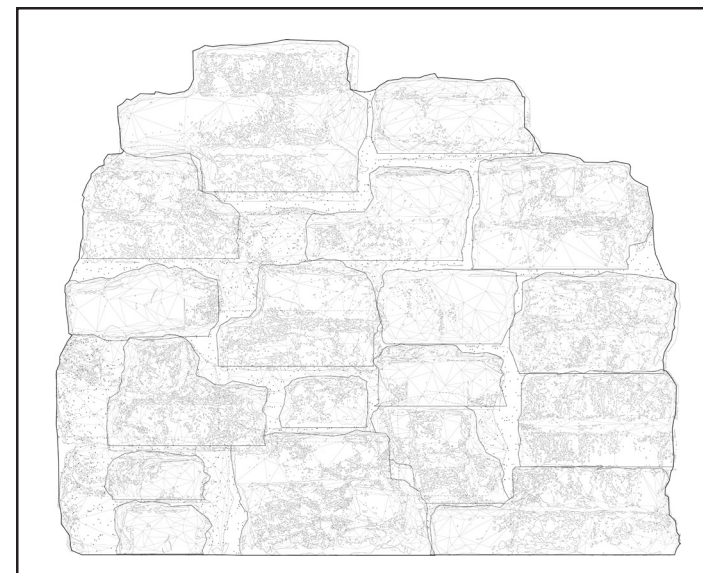
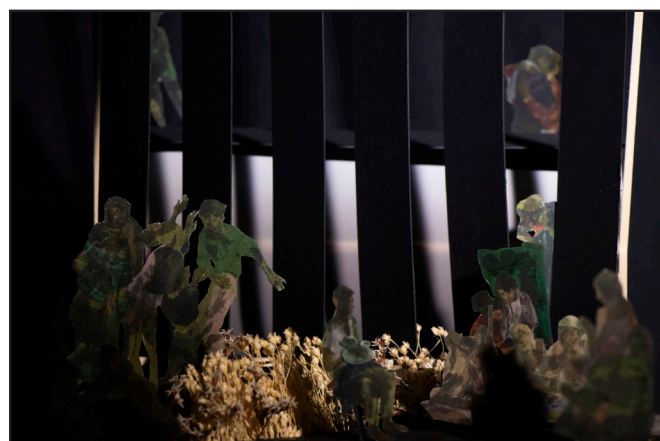
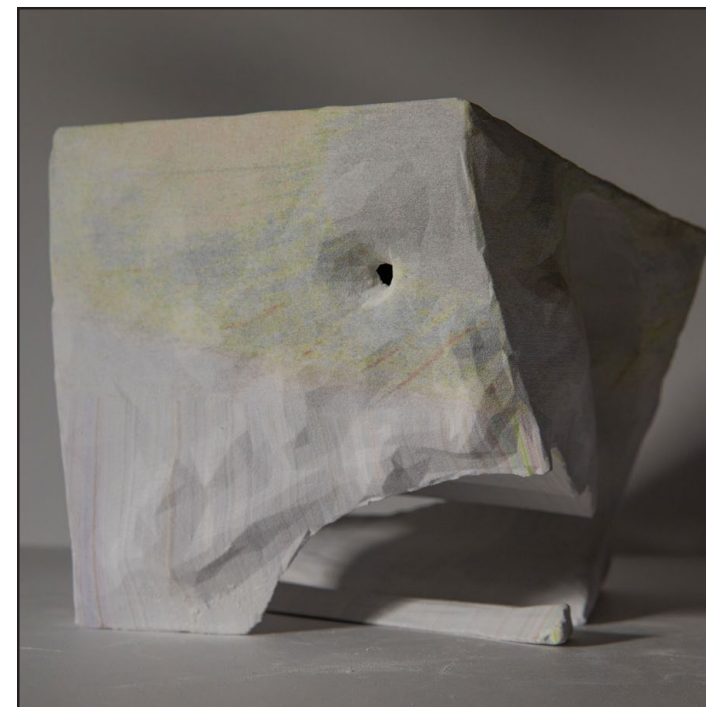
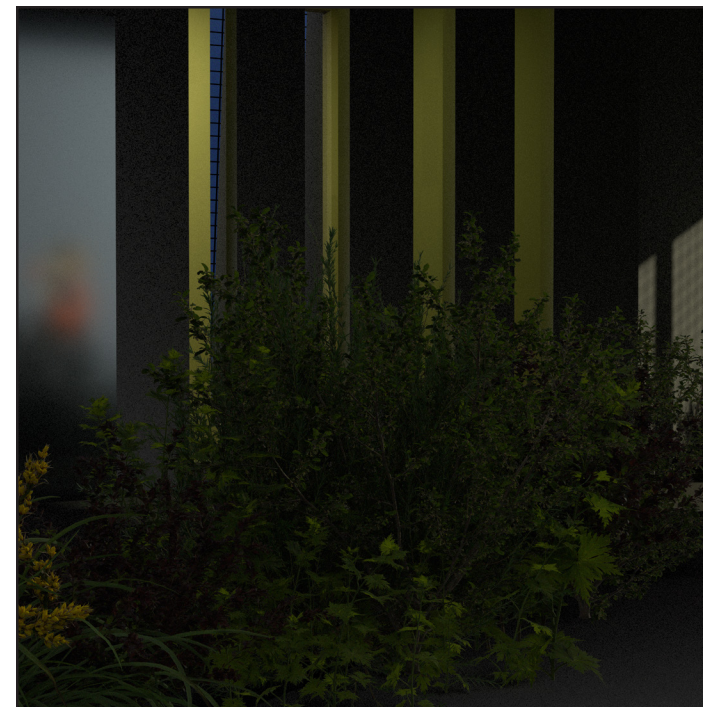
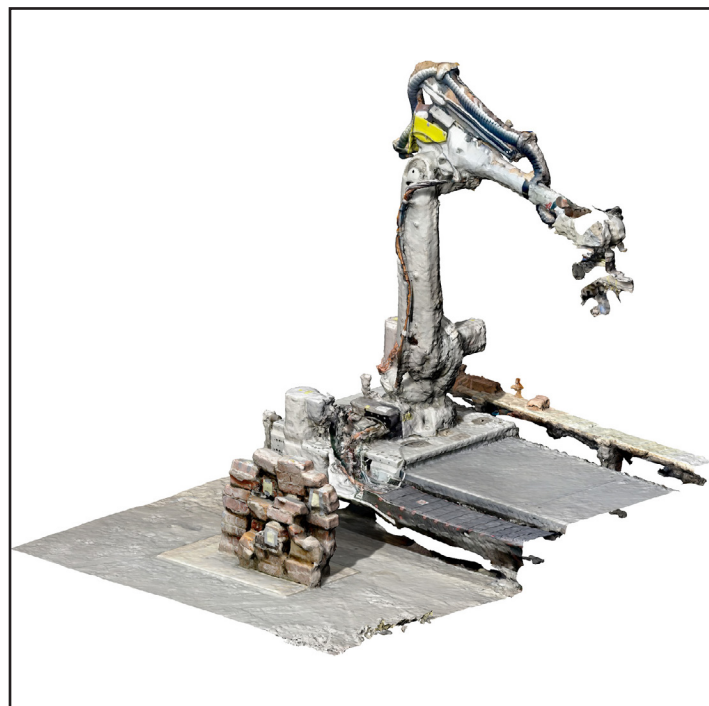
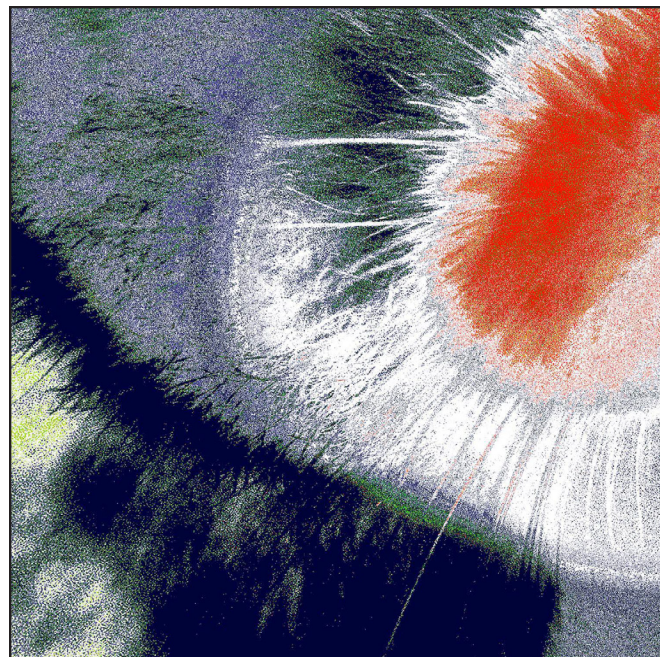
Interior Perspective (Diagrammatic)



Wormhole



VARIOUS OTHER WORKS



VISUAL MEDIA, OBJECTS, ETC.
MADE IN THE PAST.

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