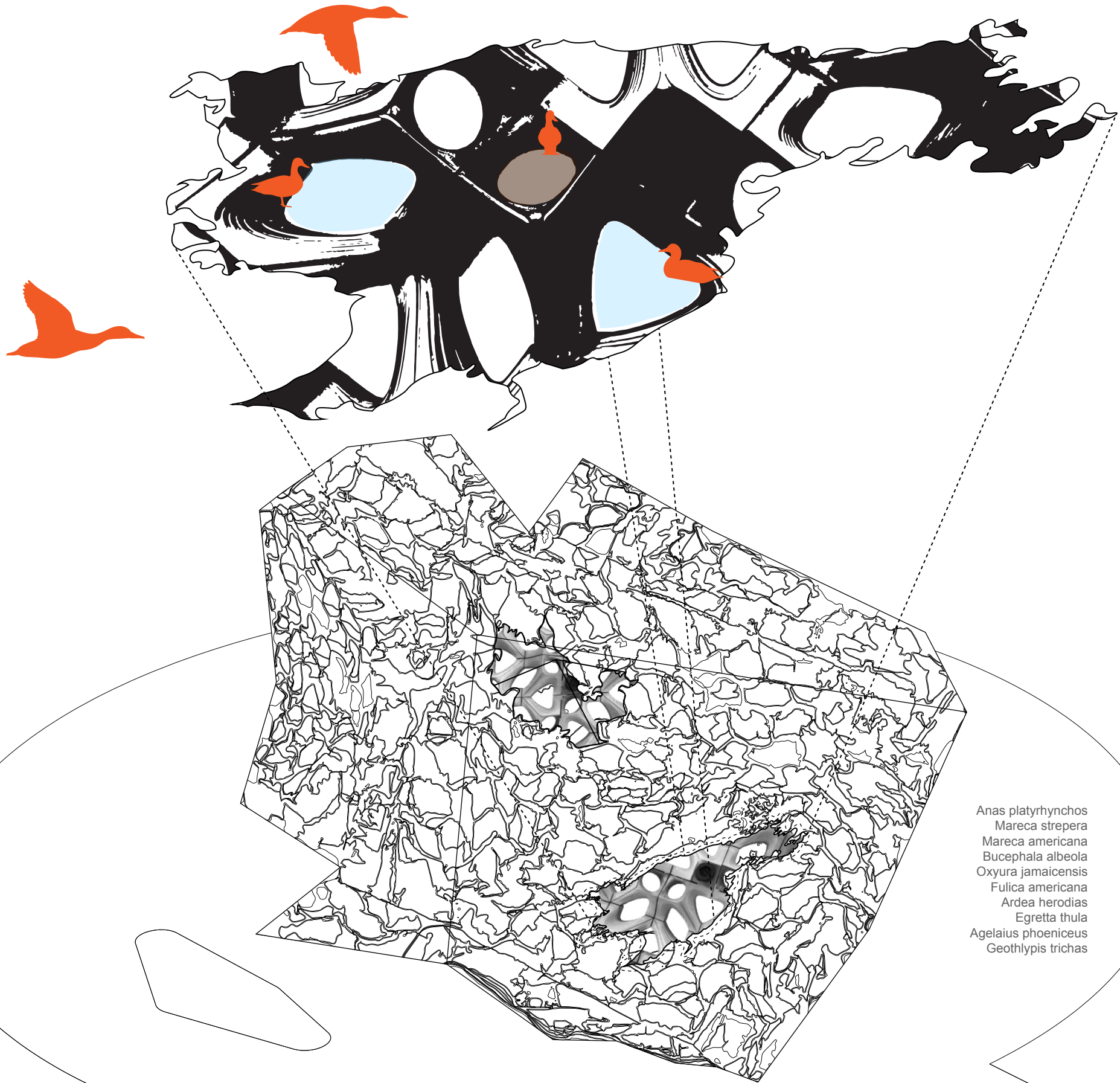
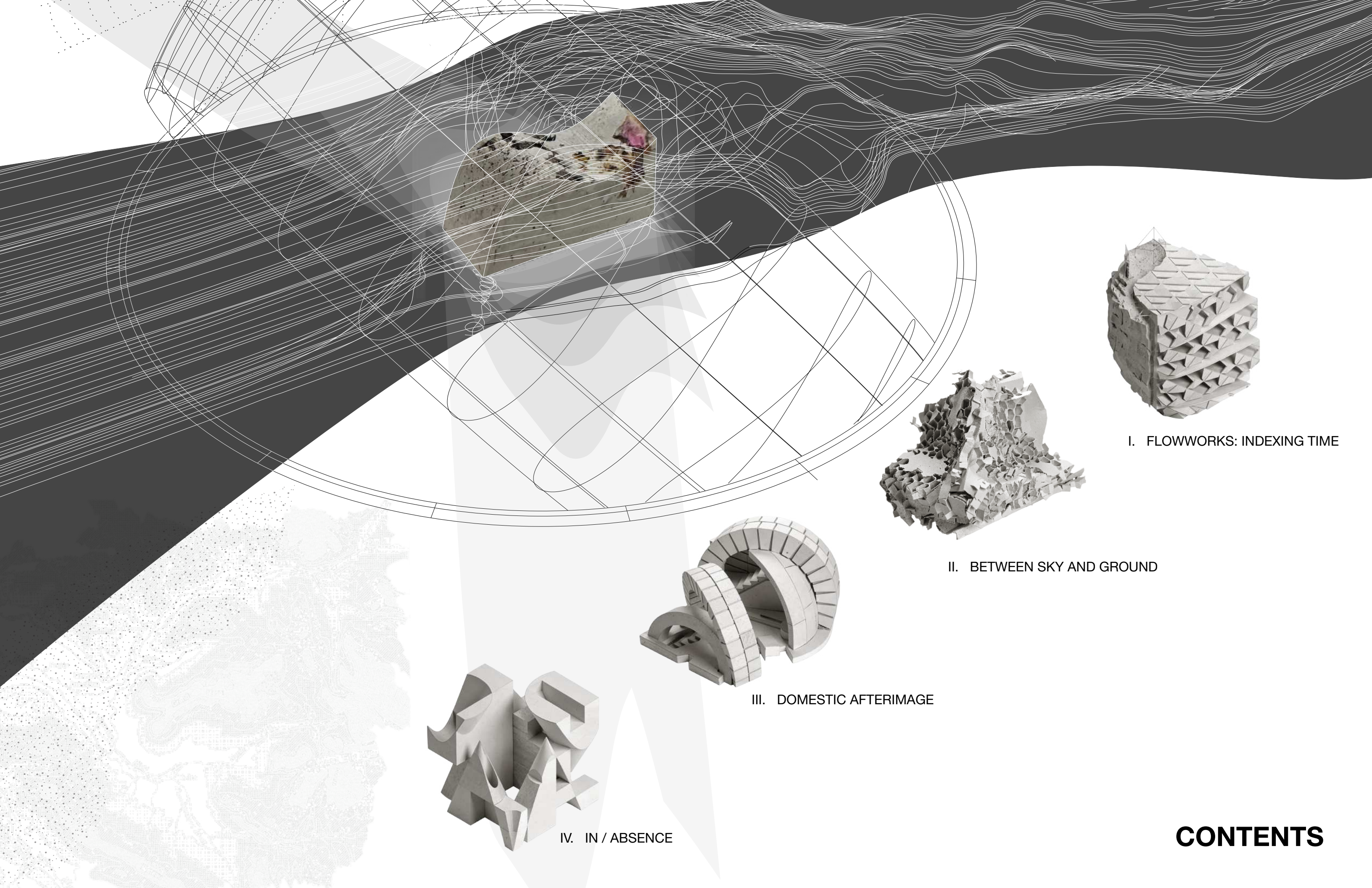


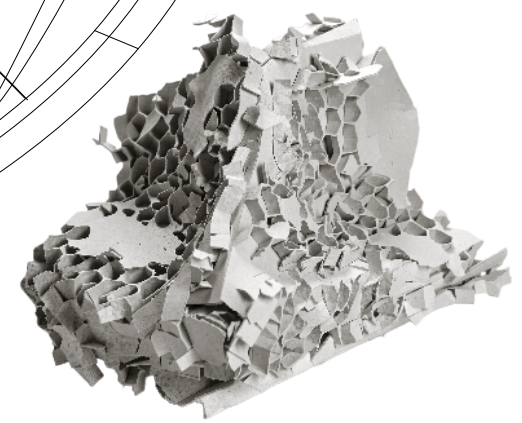
PORTFOLIO
ELYSE BOUCHARD

Anas platyrhynchos
Mareca strepera
Mareca americana
Bucephala albeola
Oxyura jamaicensis
Fulica americana
Ardea herodias
Egretta thula
Agelaius phoeniceus
Geothlypis trichas





I. FLOWWORKS: INDEXING TIME



II. BETWEEN SKY AND GROUND

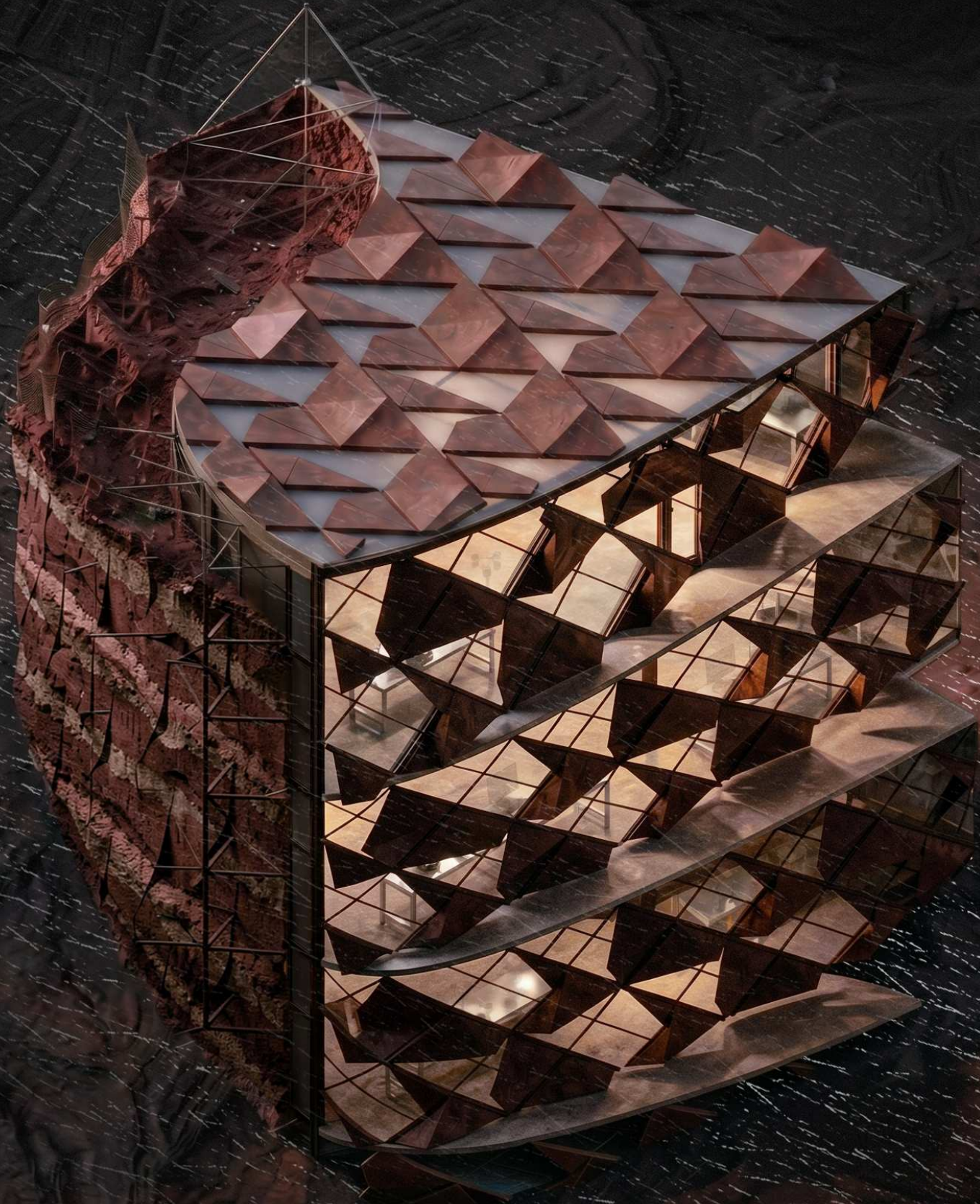


III. DOMESTIC AFTERIMAGE



IV. IN / ABSENCE

CONTENTS



FlowWorks: Indexing Time

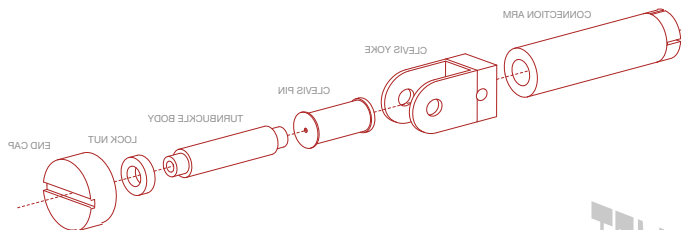
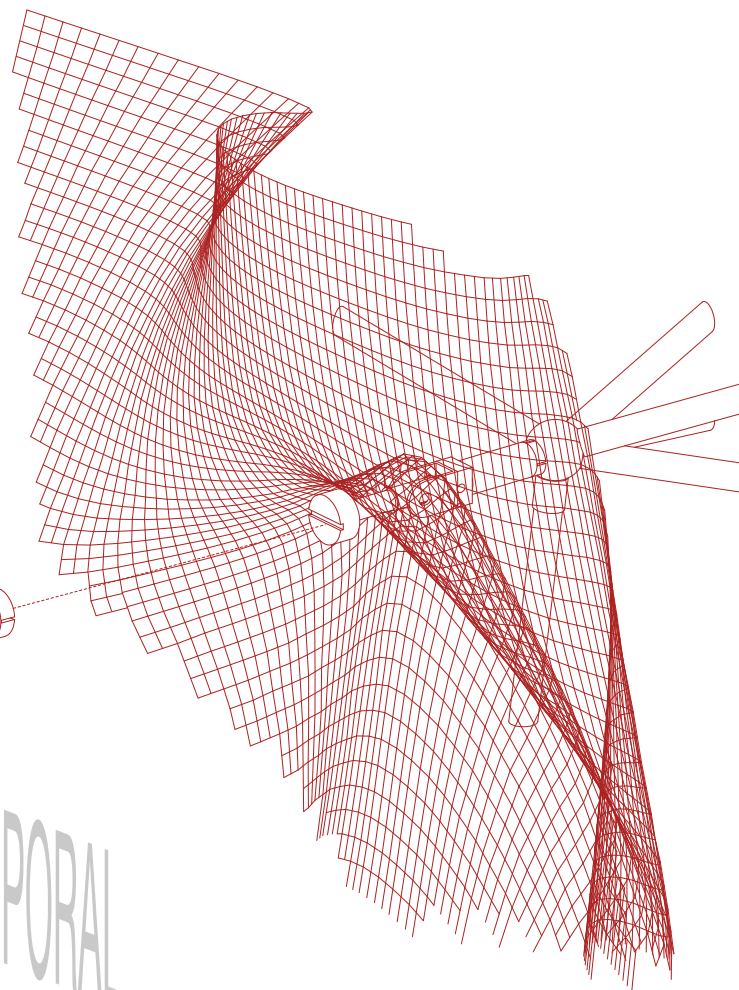
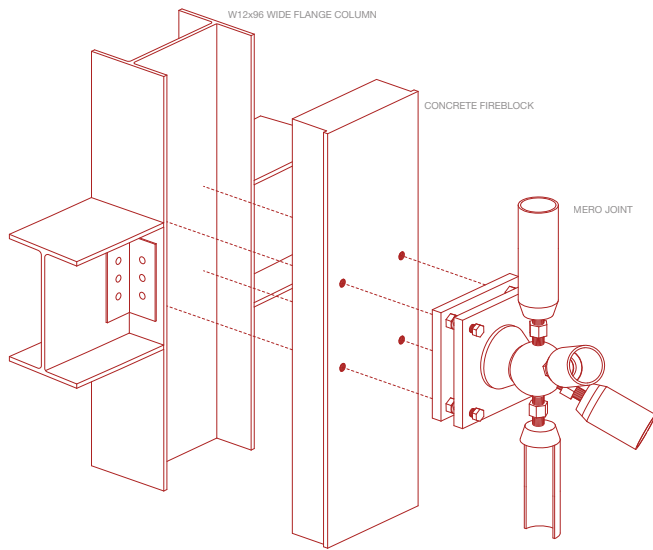
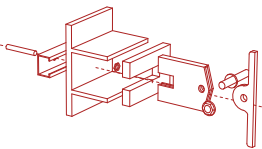
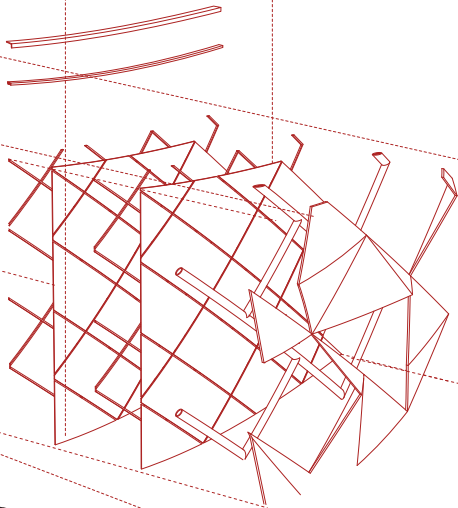
An Architecture Formed Through the Accumulation of Monsoon Sediment.

Spring 2026
Individual Work
Site: Page, Arizona
ARCH 202B – Instructor: Rayne Laborde Ruiz

Situated within the sandstone topography of Page, Arizona, FlowWorks: Indexing Time investigates how architecture might be formed through the environmental processes of its site rather than imposed upon them as a finished object. The project began with an examination of the ground as a source of thermal mass, then reinterpreted this relationship by allowing the earth to accumulate around the building over time. Seasonal monsoons carry sediment across the landscape and into a fabric-formed wall system, gradually transforming the building's enclosure over an anticipated period of fifty years. Time therefore operates as an architectural medium: the building is not completed at a single moment, but continually constructed through rainfall, erosion, deposition, and material change.

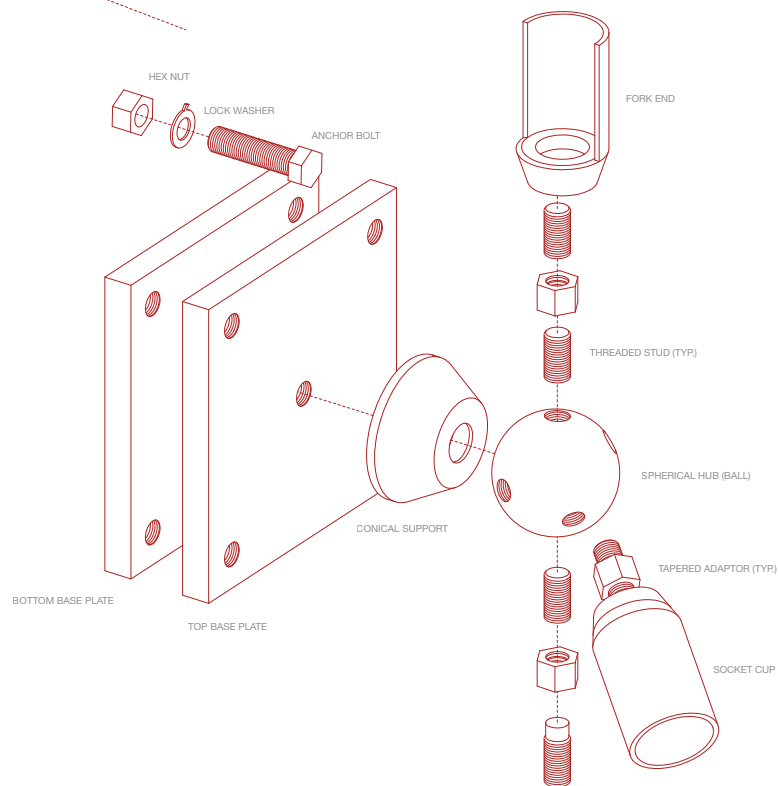
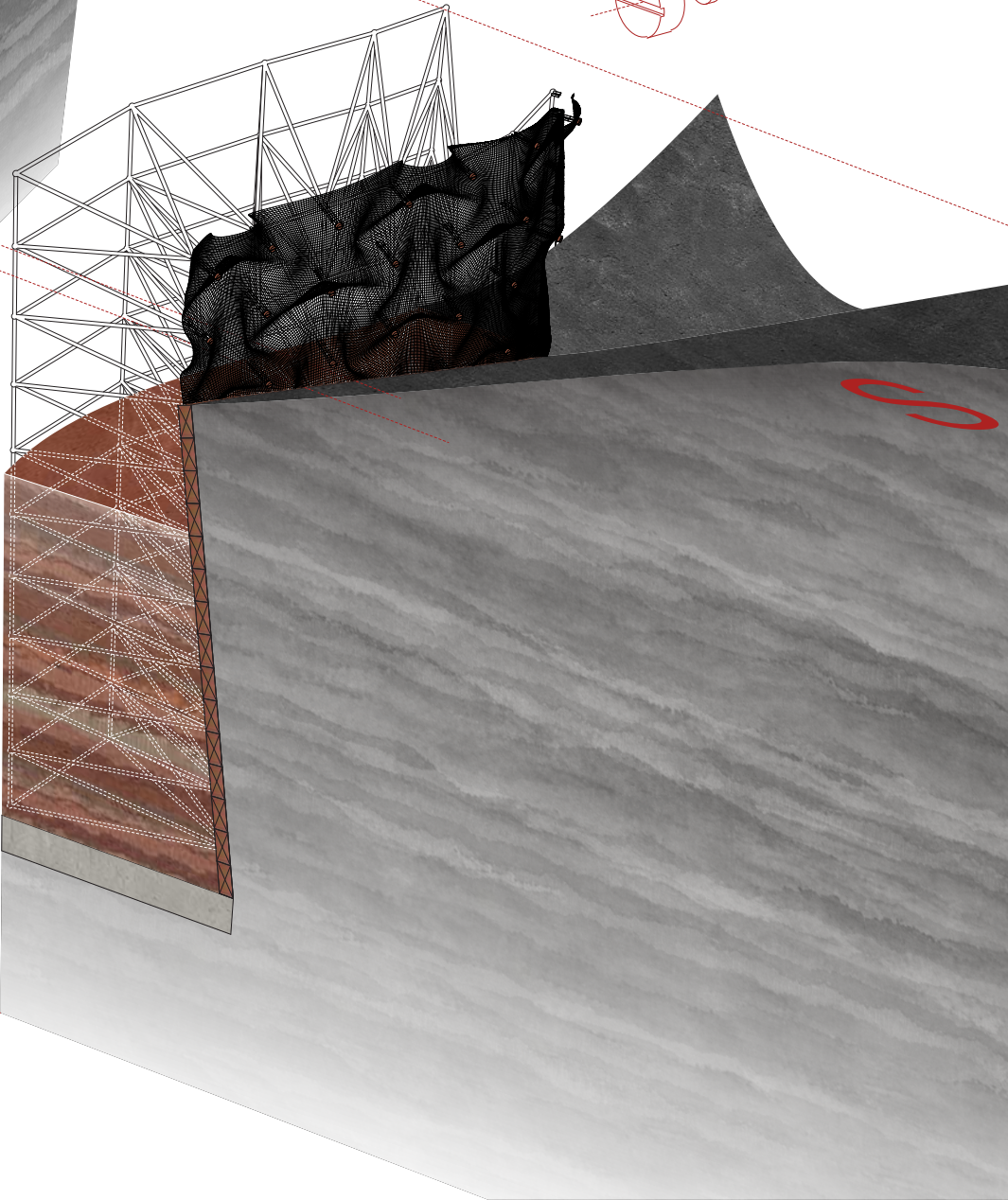
The project is organized through three interrelated façade systems, each operating at a different temporal scale. An exterior field of folded, perforated triangular panels provides immediate solar control, diffuses daylight, and directs prevailing winds toward an operable glass enclosure. Behind it, a temporary steel façade establishes an inhabitable boundary while the earthen wall develops. The third system consists of a fabric membrane supported by a space frame, within which monsoon sediment progressively accumulates to form a thick thermal mass. Once the wall has sufficiently developed, the fabric formwork and temporary steel structure are removed, leaving their textures and geometric negatives embedded within the earth. Through this process, construction becomes a form of environmental recording: the final wall serves as a material index of successive monsoons, preserving the forces, durations, and temporary structures that produced it.

IMMEDIATE

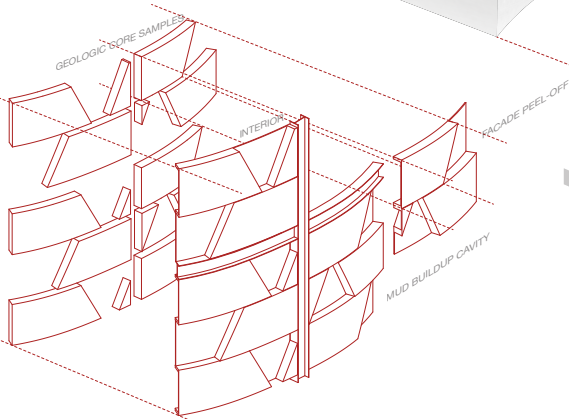


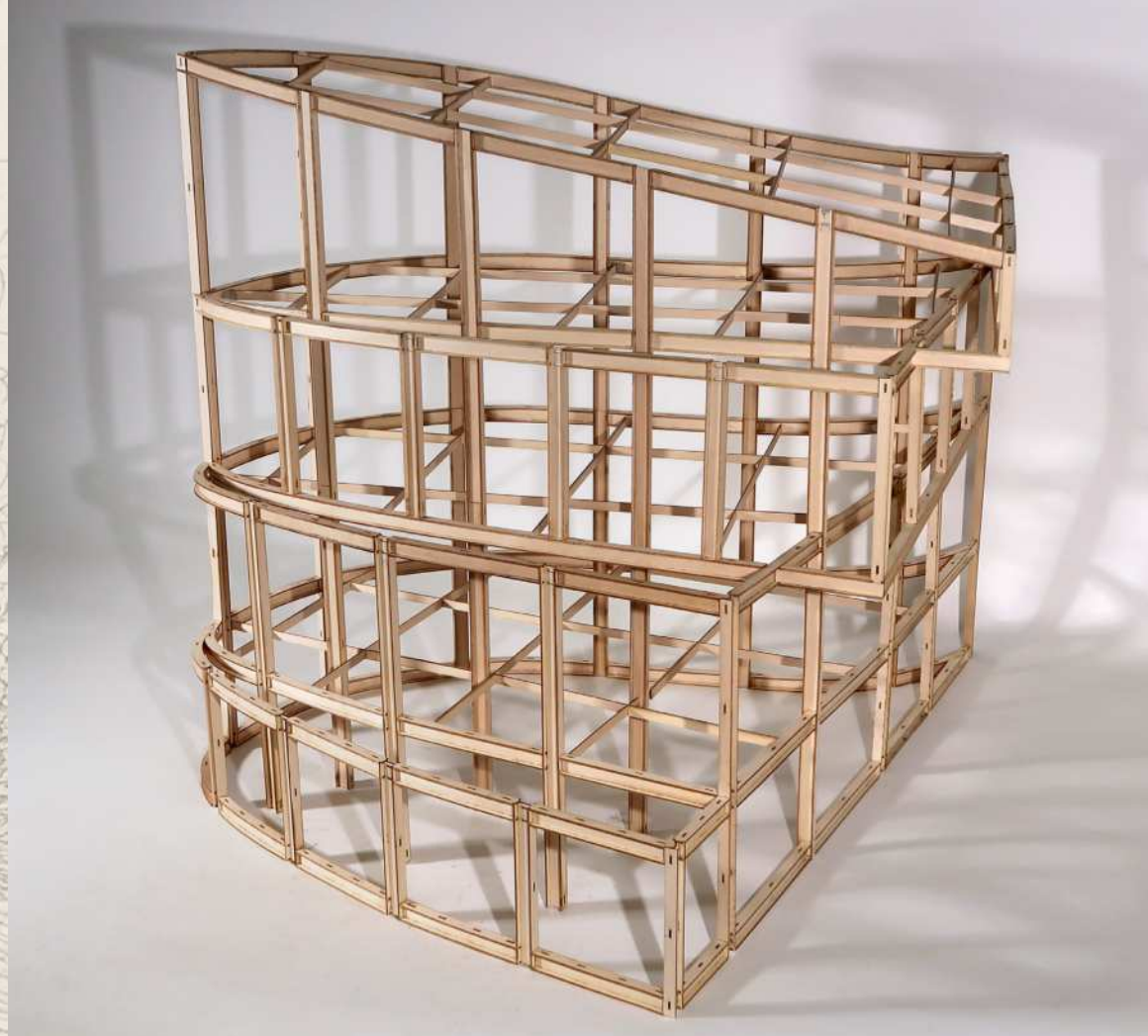
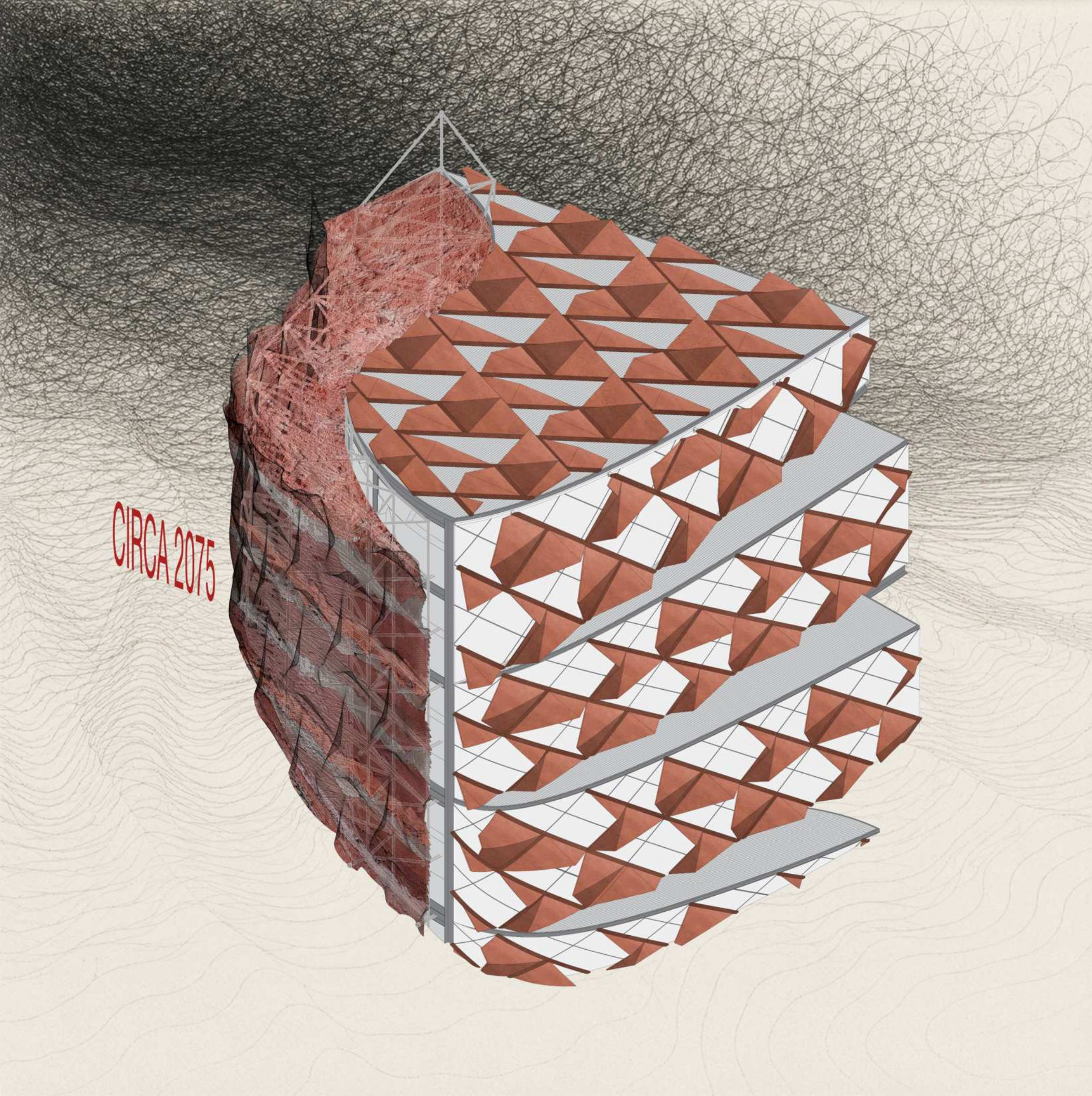
TEMPORAL

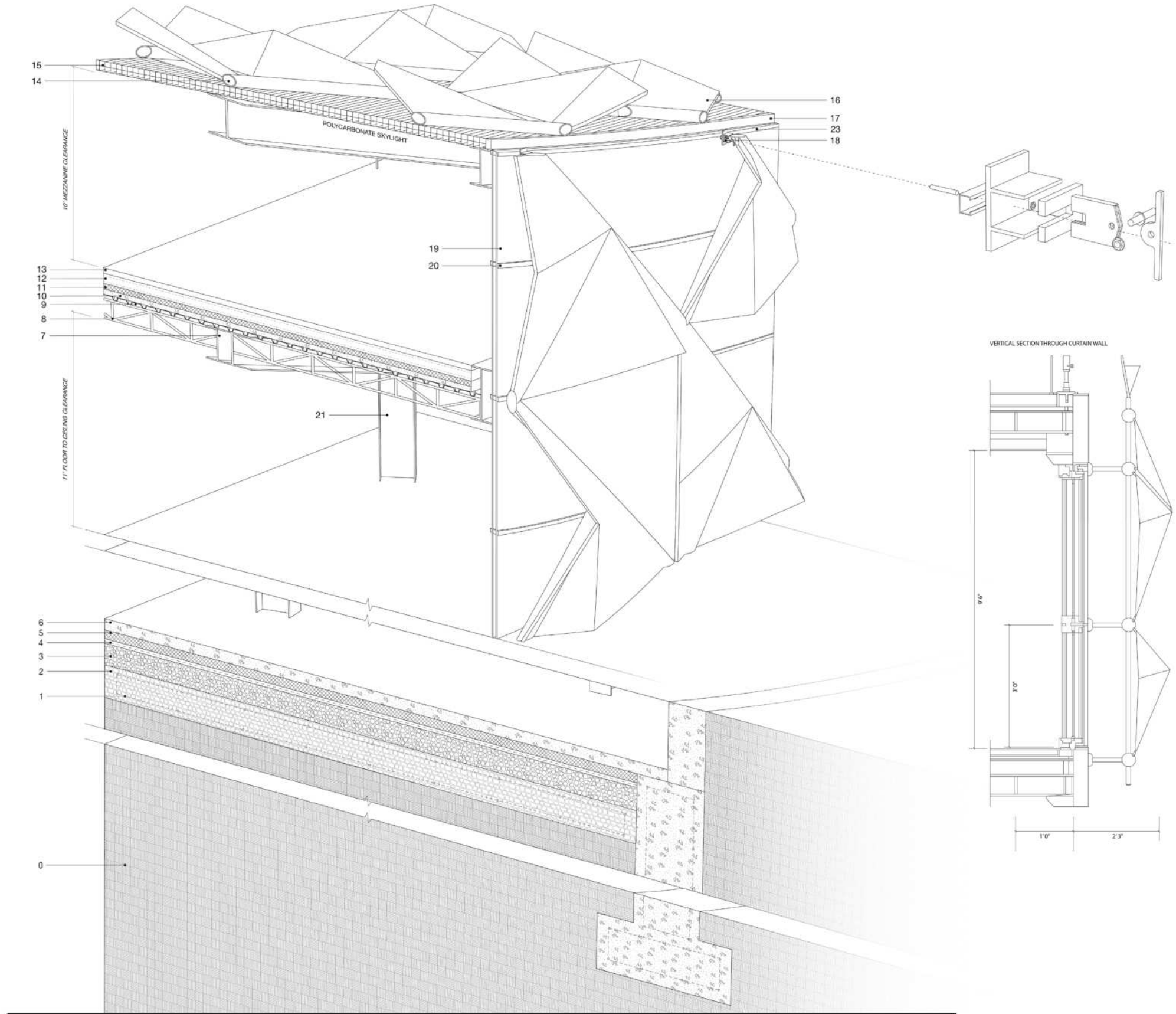
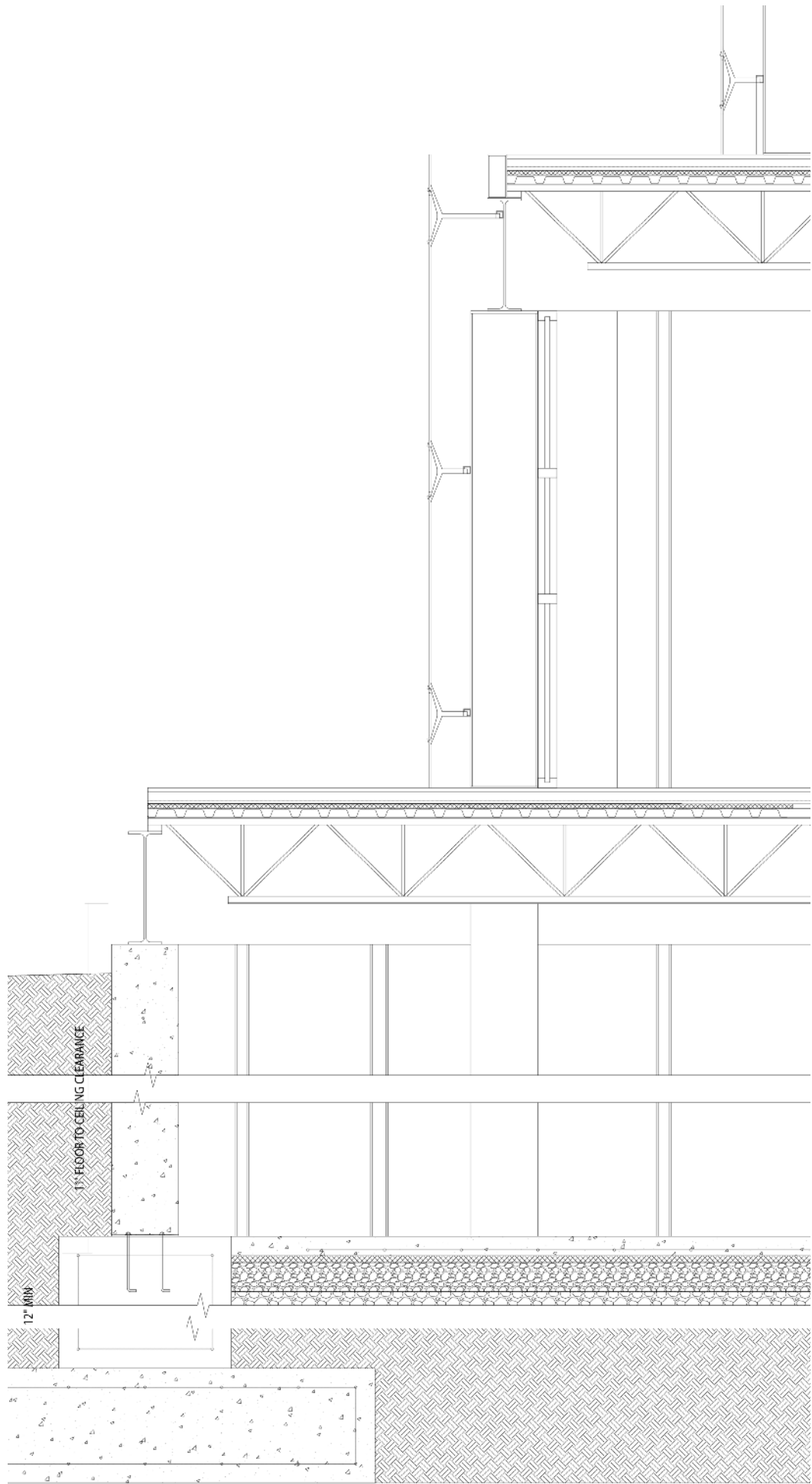
CIRCA 2050



TRANSITIONAL







ISOMETRIC SECTION 1" = 1'-0"

MATERIALS

00	31 22 00	EARTH
01	03 20 00	STEEL REINFORCEMENT (REBAR)
02	32 11 23	STONE BASE
03	32 11 23	GRAVEL AGGREGATE BASE
04	07 21 00	THERMAL INSULATION (EPS)
05	07 50 00	WATERPROOFING MEMBRANE

MATERIALS

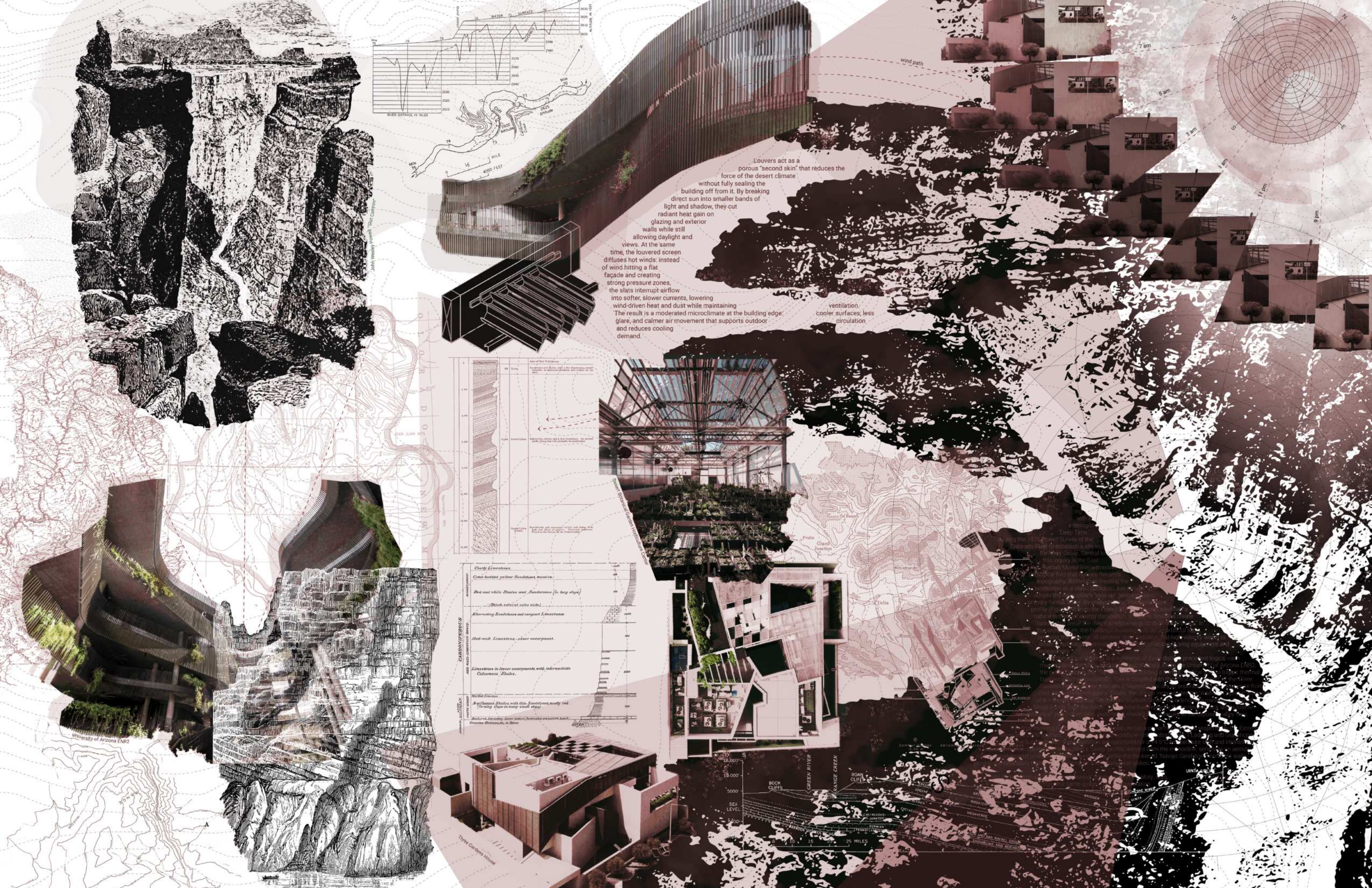
06	03 30 00	CONCRETE SLAB
07	05 12 00	W14X55 STRUCTURAL STEEL GIRDER
08	05 21 00	STEEL TRUSS JOIST
09	05 30 00	METAL DECKING
10	03 30 00	CONCRETE TOPPING SLAB
11	07 22 00	ROOF BOARD INSULATION

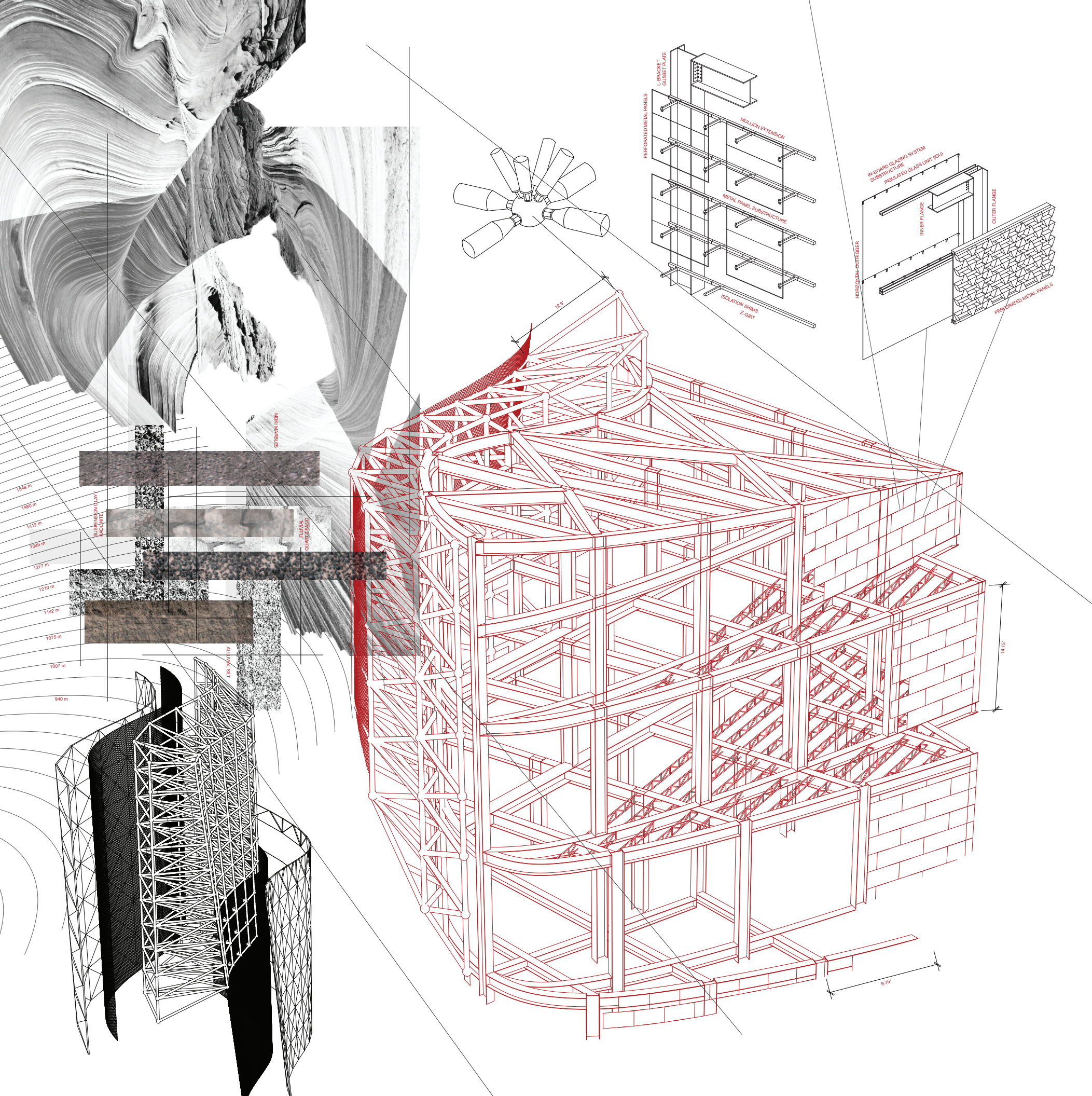
MATERIALS

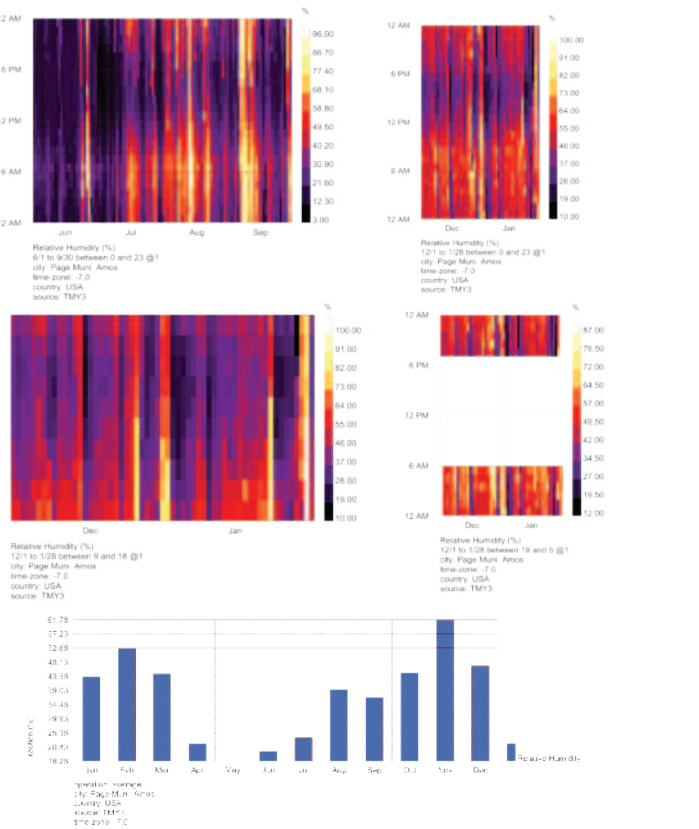
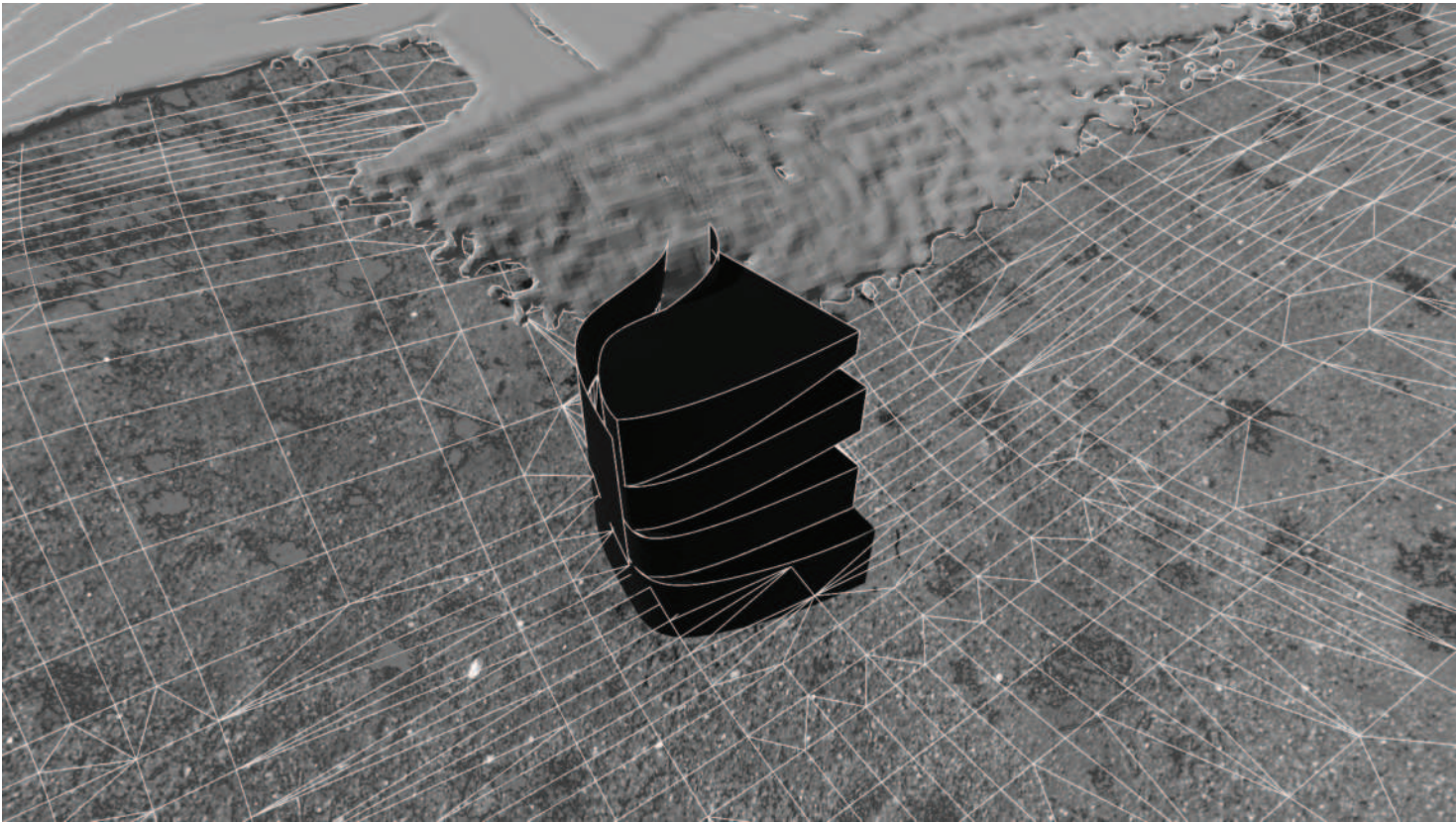
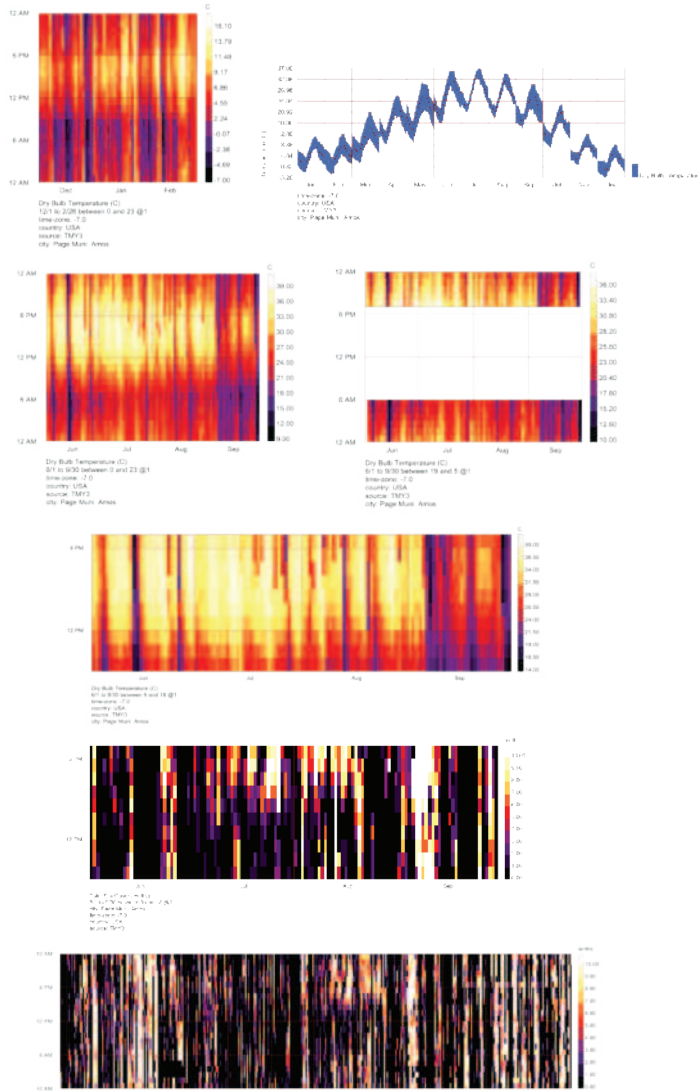
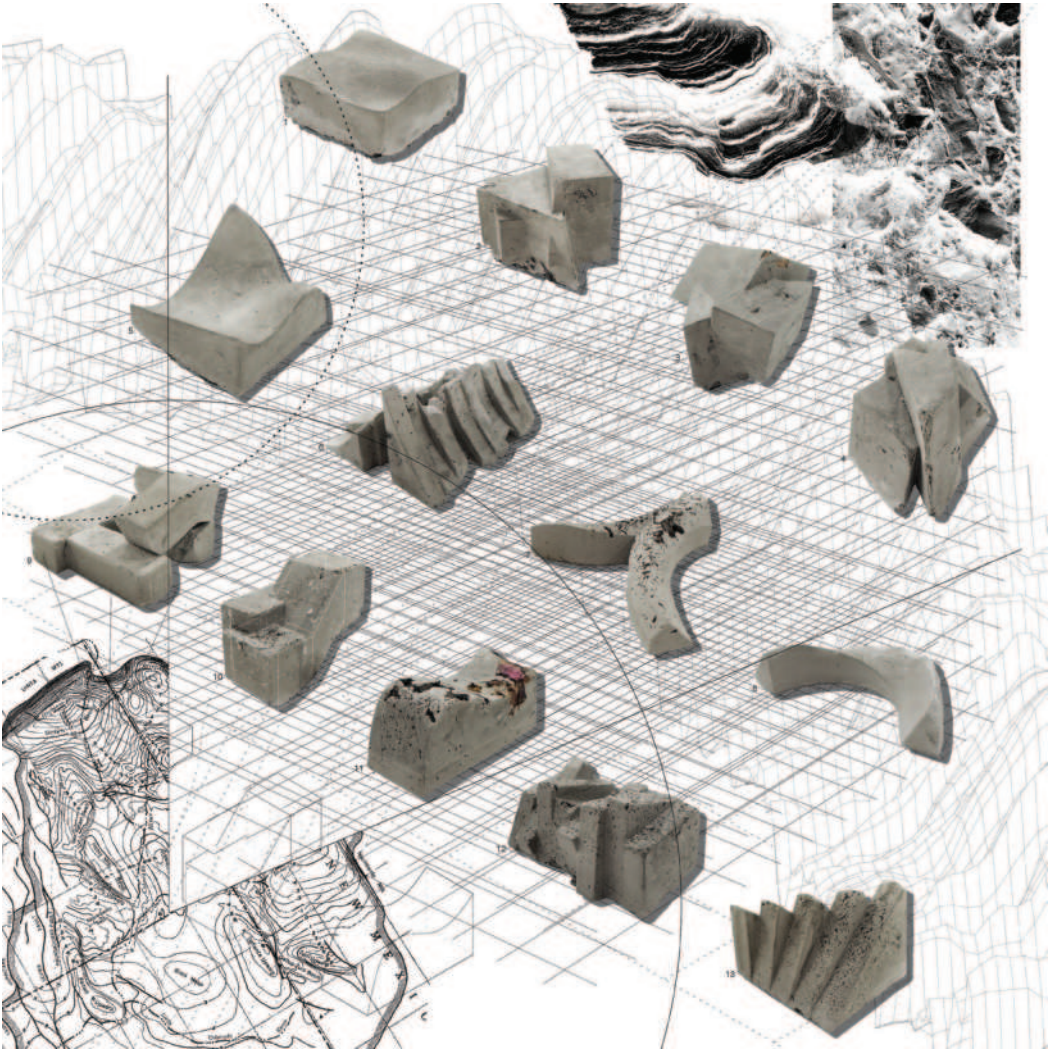
12	06 16 43	GYPSUM-FIBER COVER BOARD
13	07 54 00	THERMOPLASTIC ROOF MEMBRANE
14	05 50 00	STEEL PIPE SUBSTRUCTURE
15	07 42 43	TRANSLUCENT POLYCARBONATE PANEL
16	05 50 00	PERFORATED METAL PANELS
17	05 50 00	ALUMINUM PERIMETER CAP

MATERIALS

18	05 50 00	CUSTOM STEEL NODE CONNECTION
19	08 44 13	INSULATED GLASS CURTAIN WALL
20	05 50 00	ALUMINUM MULLIONS
21	05 12 00	W14X90 STRUCTURAL STEEL COLUMN
22	05 50 00	CURTAIN WALL HANGER BRACKET
23	08 44 13	HEAD MULLION







BETWEEN SKY AND GROUND

A Civic Landscape Formed Through Seasonal Water and Ecological Renewal

Fall 2025

Individual Work

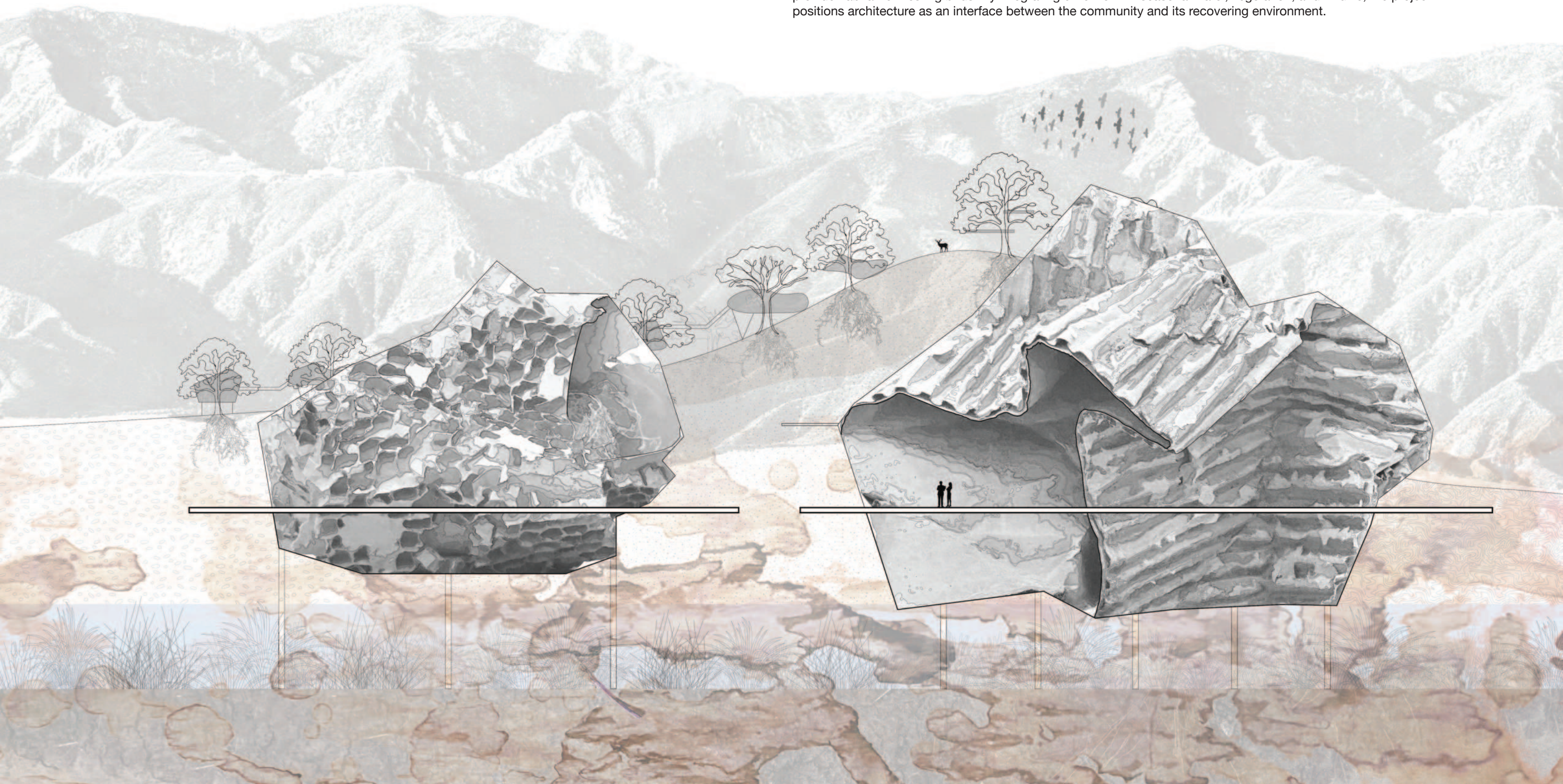
Site: Altadena, California

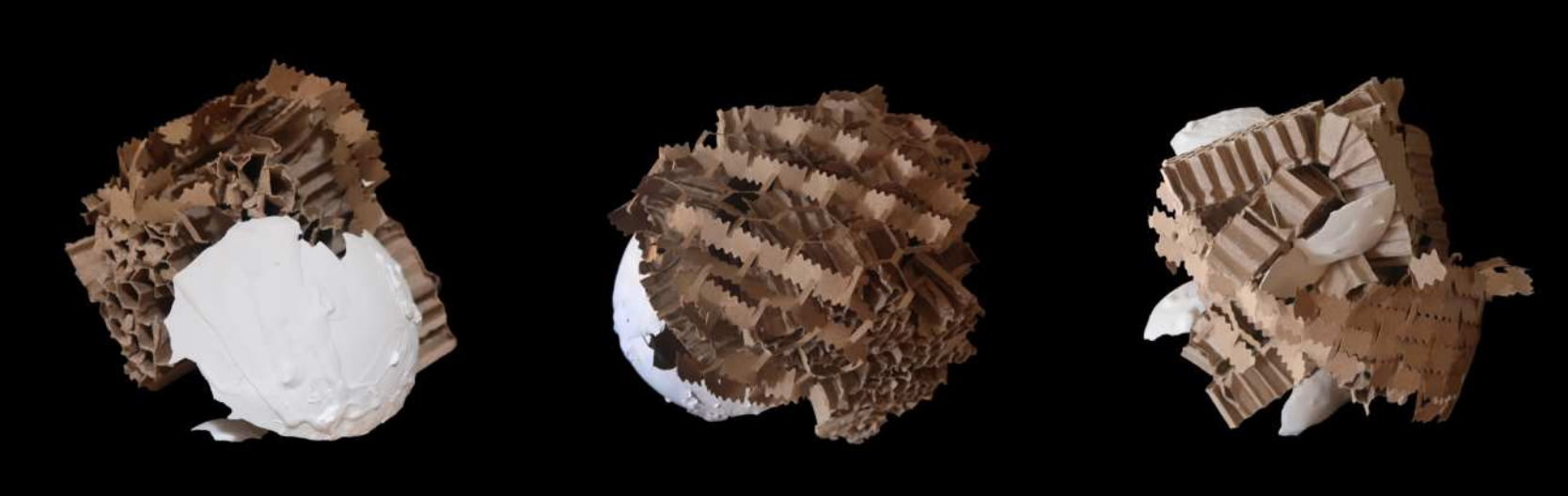
ARCH 202A – Instructor: Evelyn Tickle

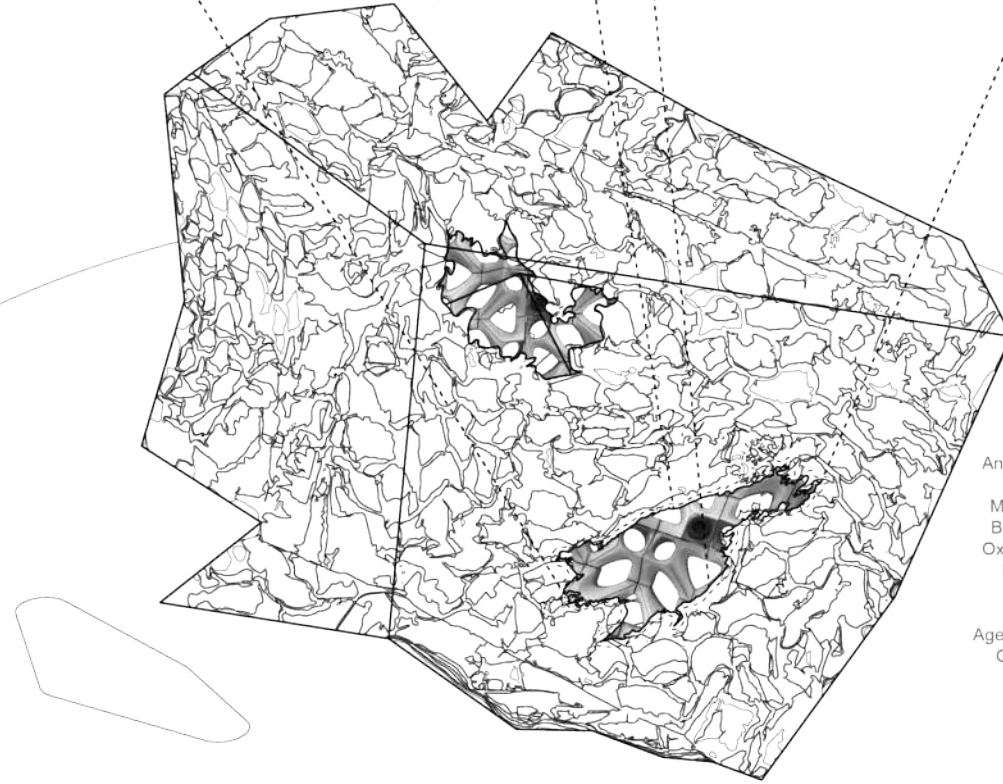
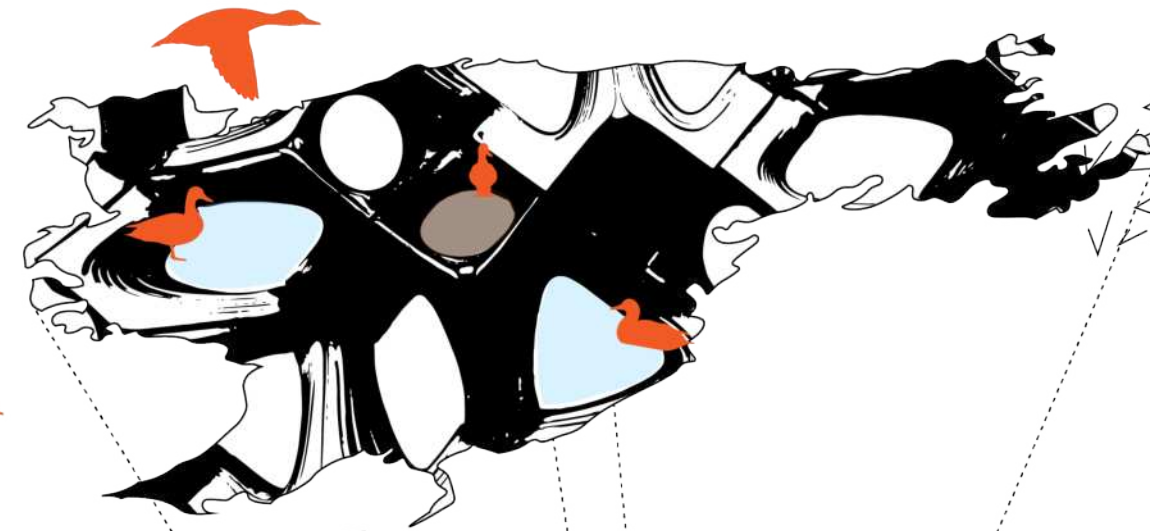
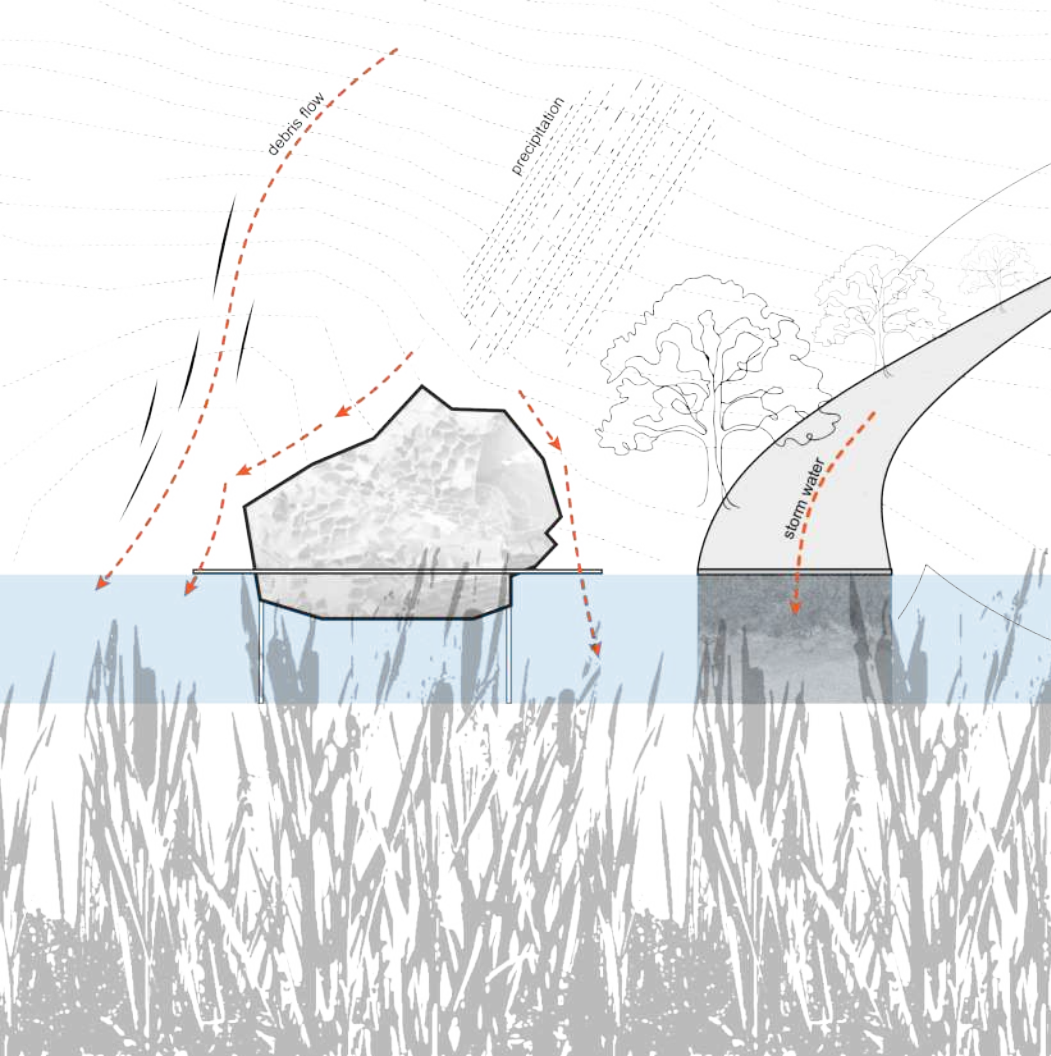
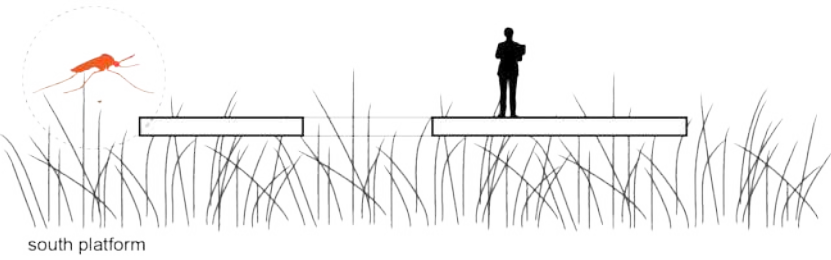
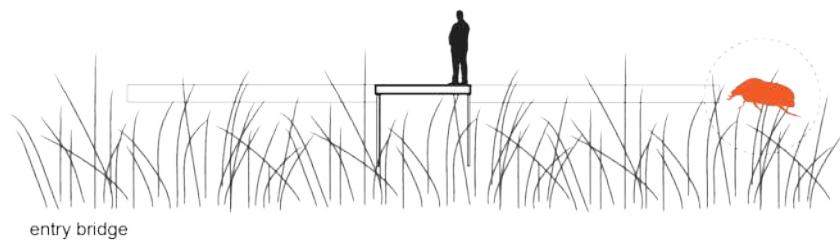
Selected Features: USC Architecture and SPEC Magazine

Situated in post-fire Altadena, Between Sky and Ground reintroduces the historic Eaton Wash wetland as the foundation of a new civic landscape. A City Hall and Auditorium are elevated at the wetland's highest winter water level, remaining accessible as the water expands and recedes throughout the year. Below, transparent walls expose the changing wetland, while exterior ramps connect the civic platform to the landscape.

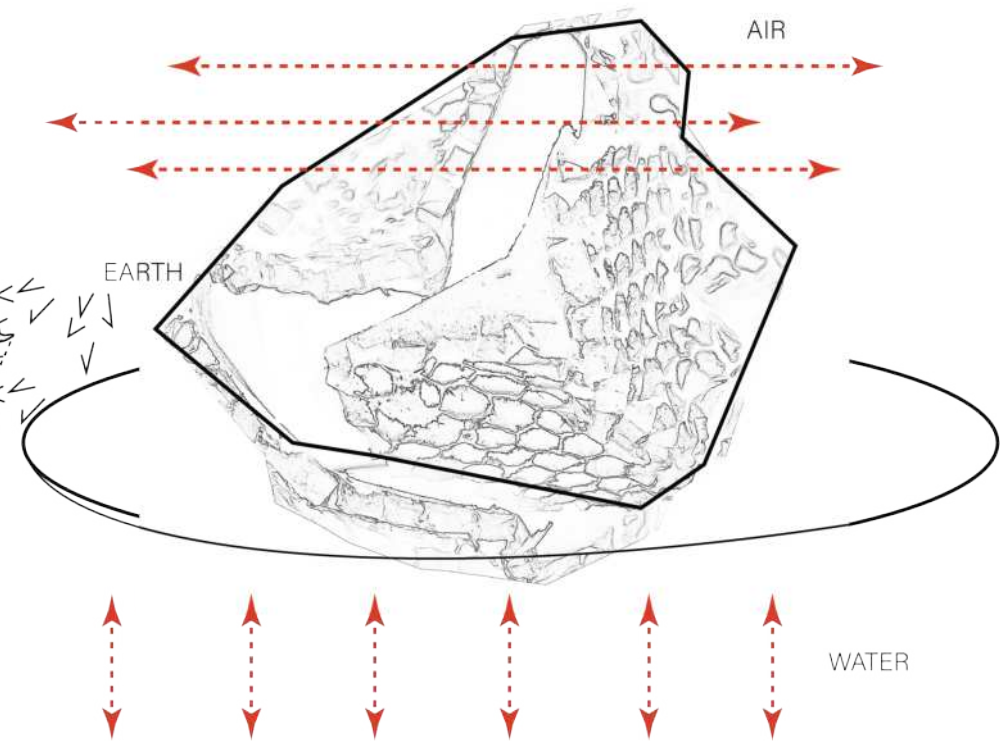
The two buildings translate an initial corrugated-cardboard study into contrasting architectural languages. The City Hall adopts a rigid, linear structure, while the Auditorium uses porous hexagonal geometries and crevices that provide habitat for nesting birds. By integrating civic life with seasonal water, vegetation, and wildlife, the project positions architecture as an interface between the community and its recovering environment.

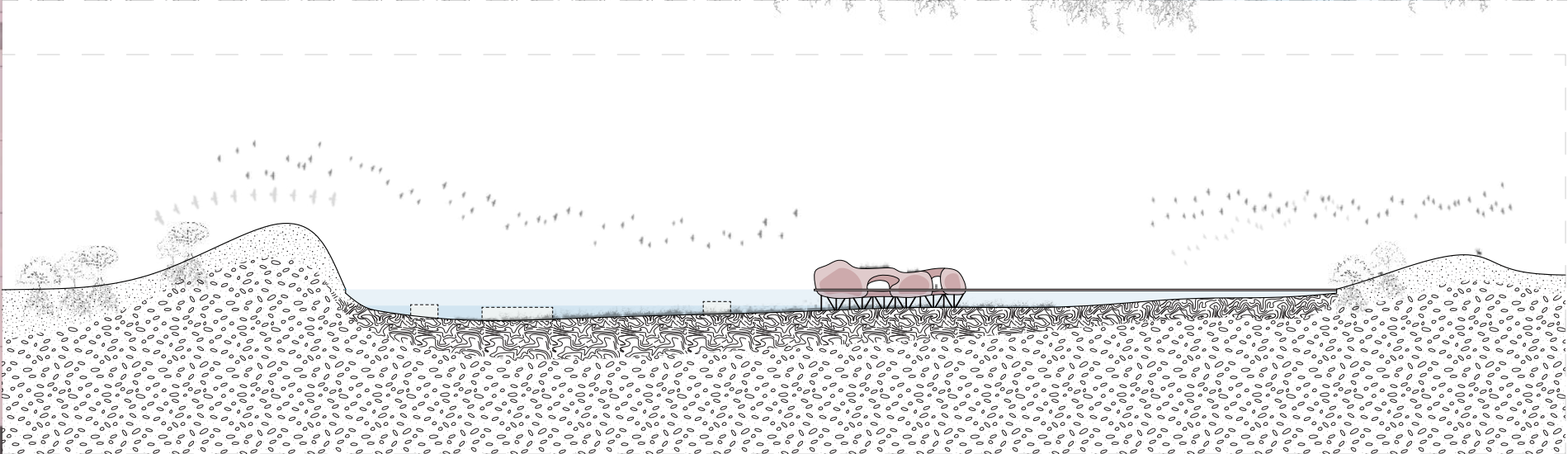
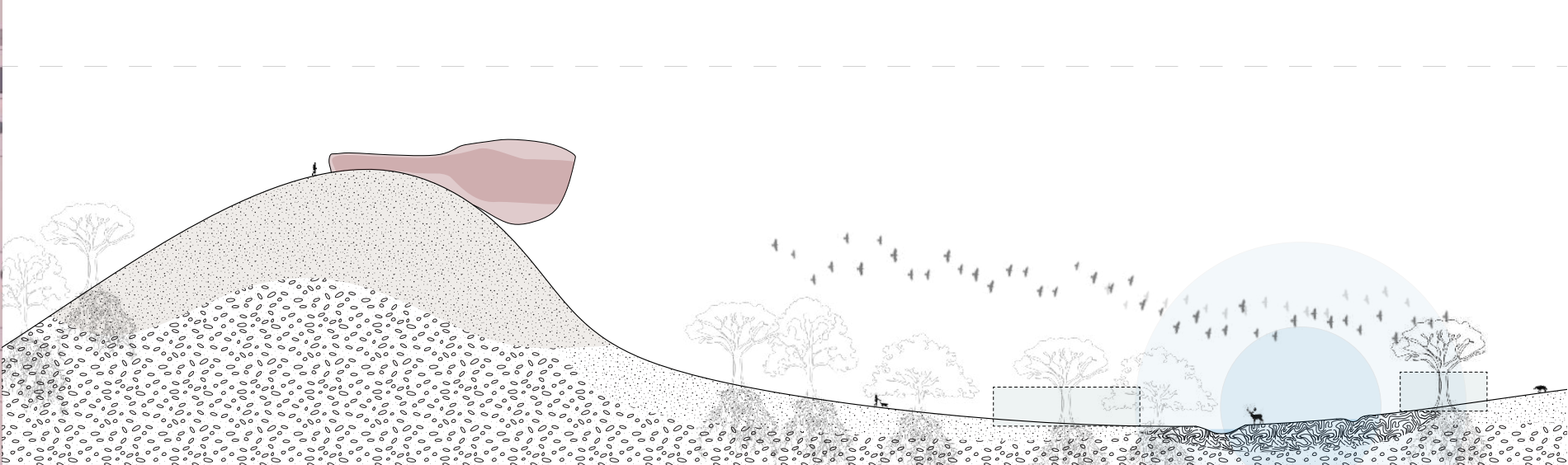
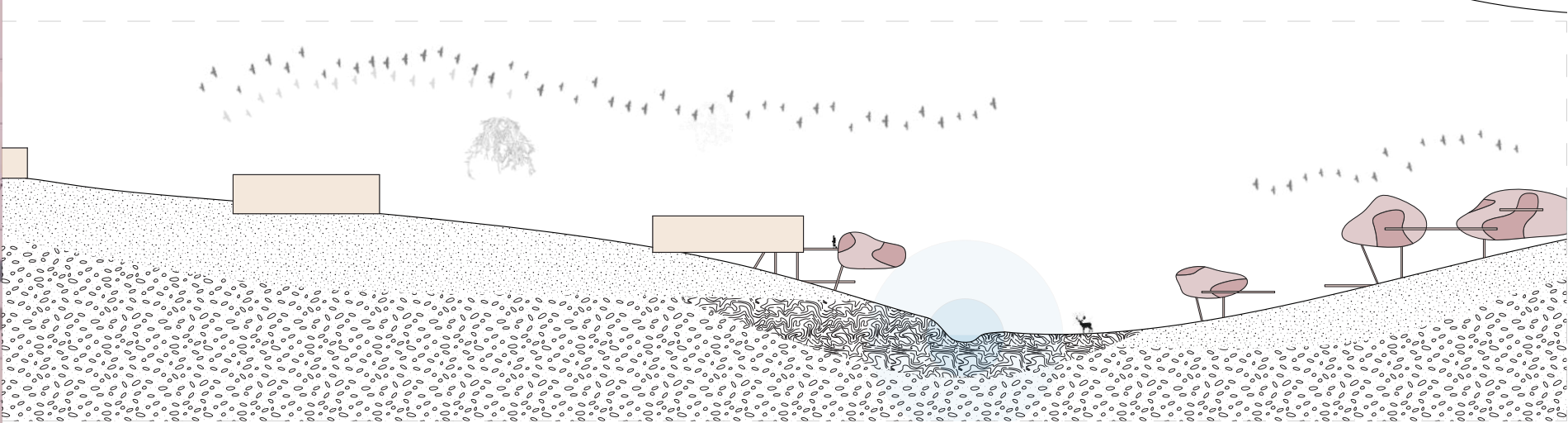
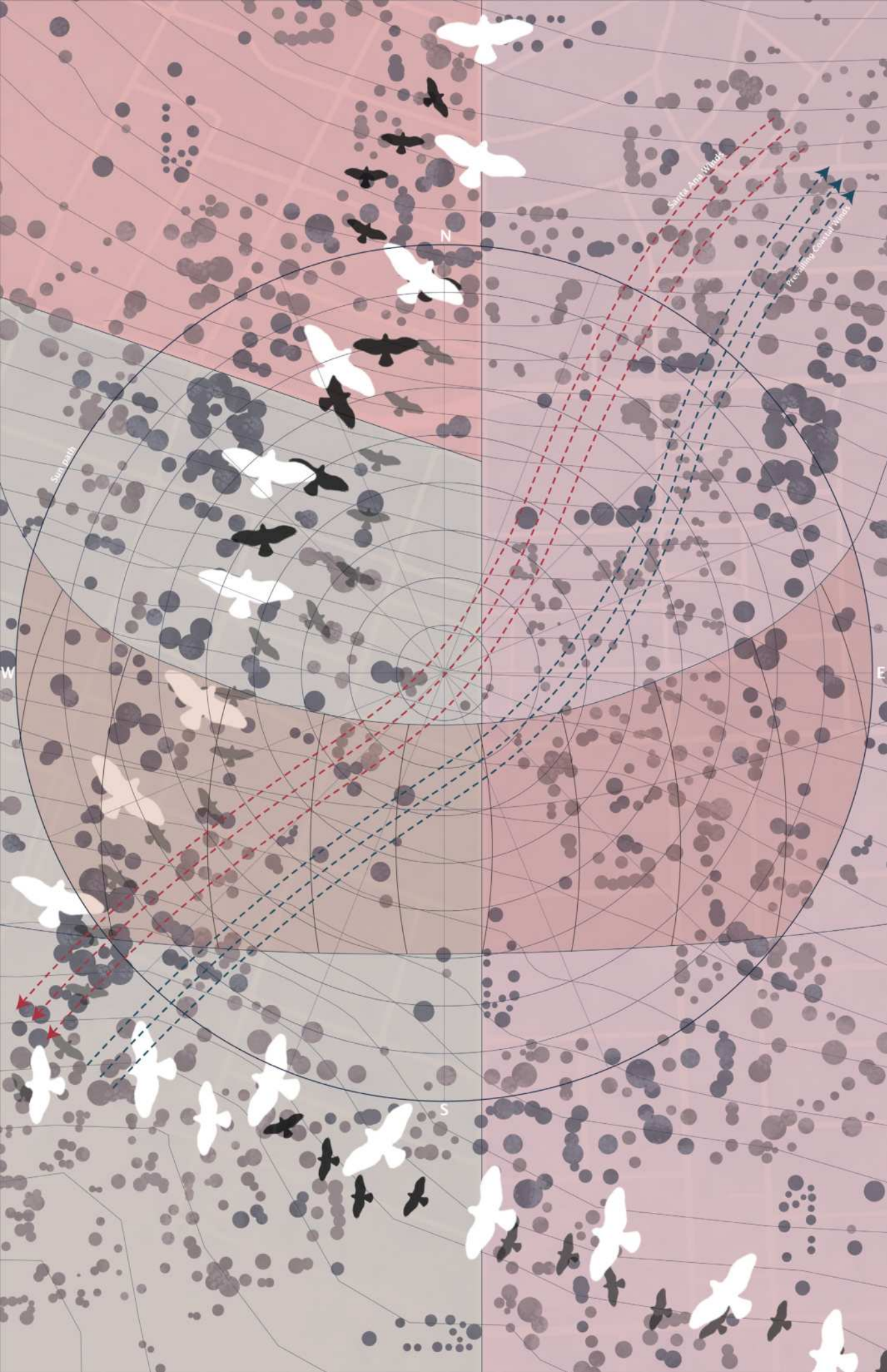






Anas platyrhynchos
Mareca strepera
Mareca americana
Bucephala albeola
Oxyura jamaicensis
Fulica americana
Ardea herodias
Egretta thula
Agelaius phoeniceus
Geothlypis trichas





DOMESTIC AFTERIMAGE

An animated field of domestic fragments, shaped through repetition, collision, and subtraction.

Spring 2025

Individual Work

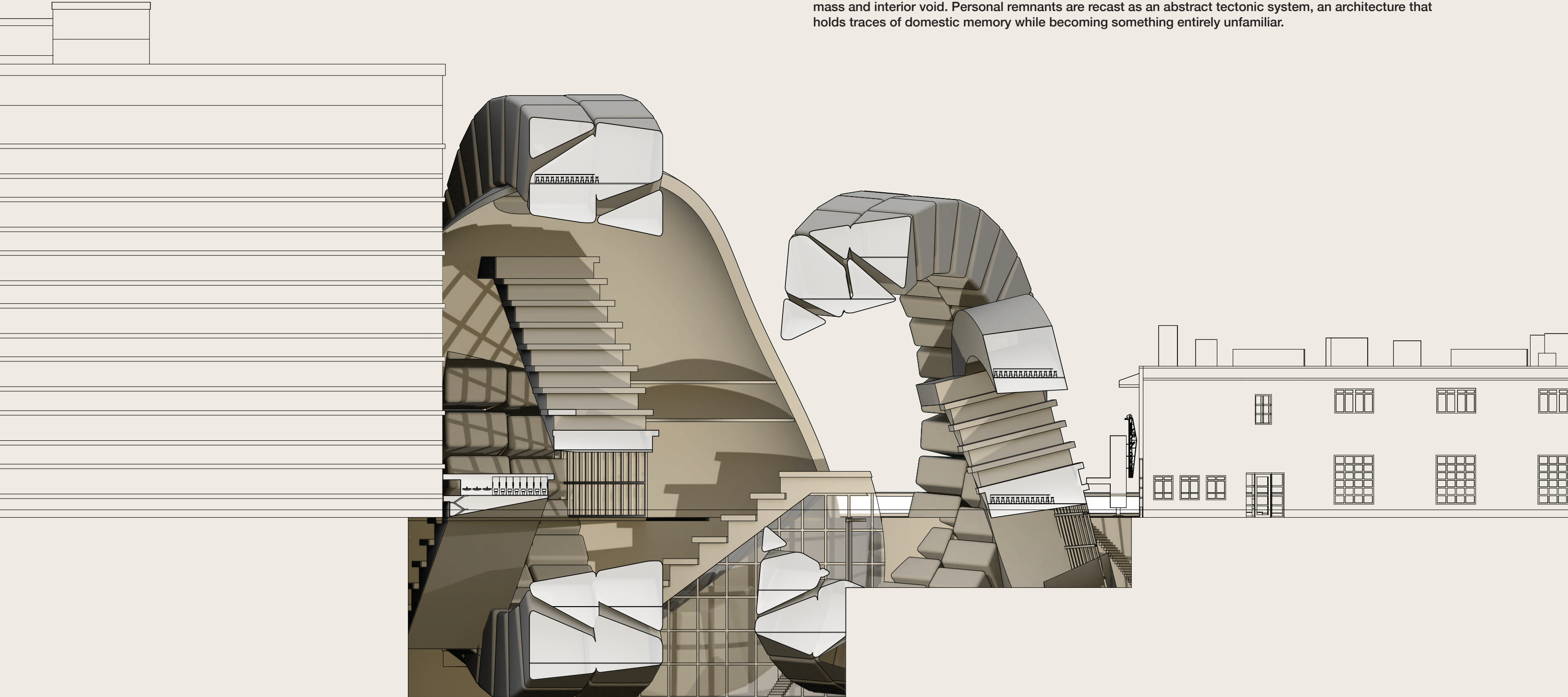
Site: Mercado La Paloma

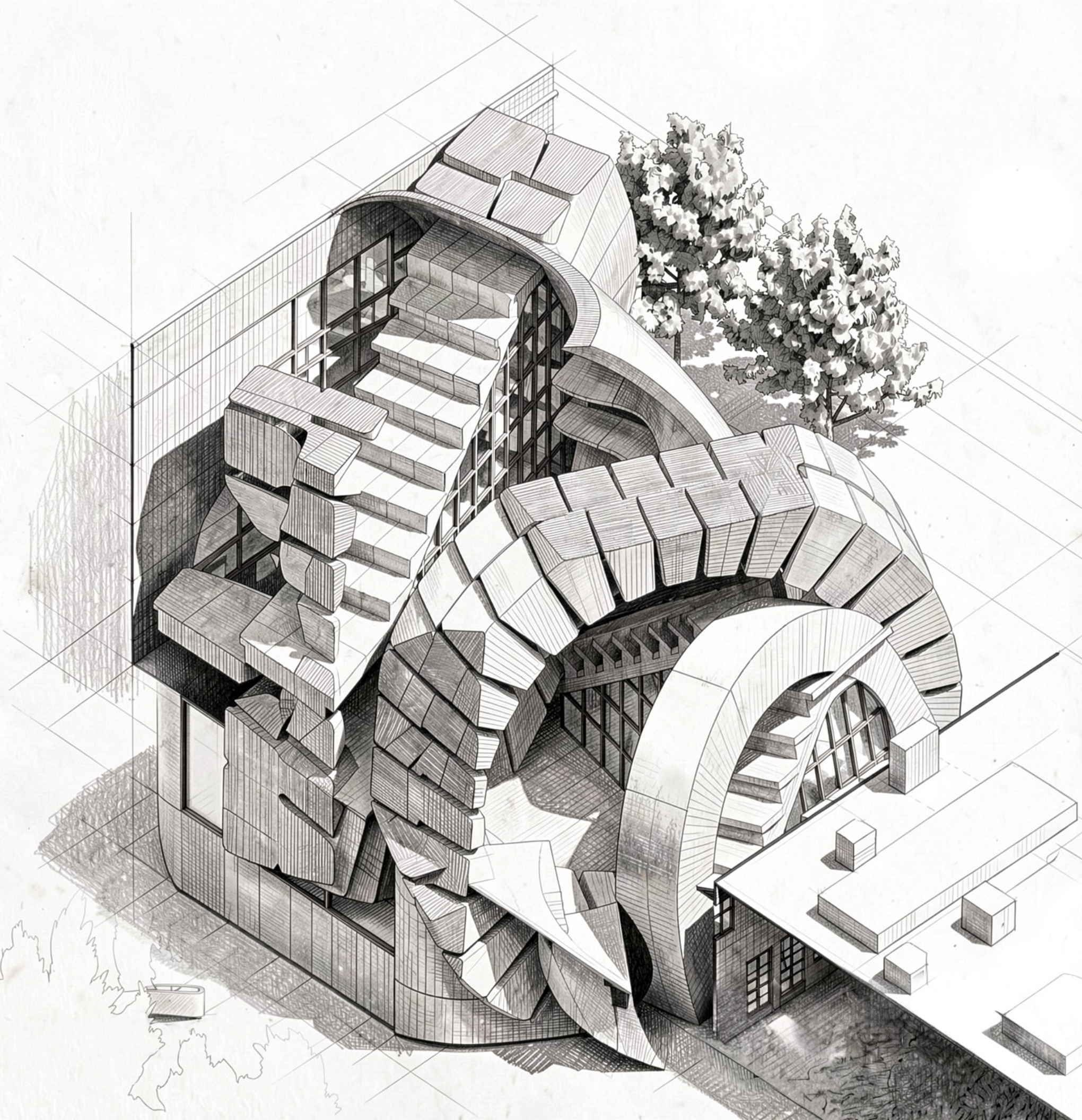
ARCH 102B - Instructor: Julia Gallagher

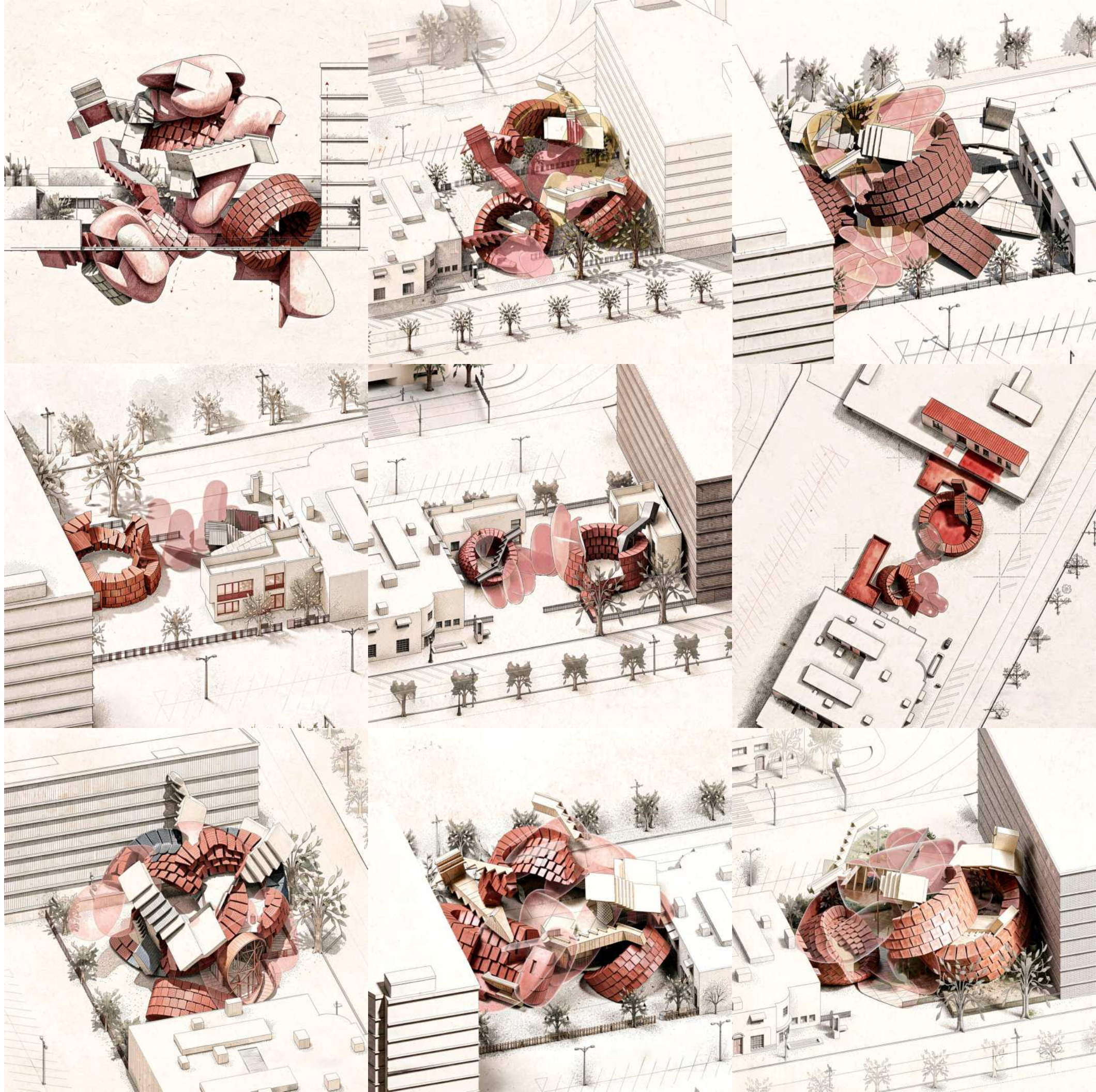
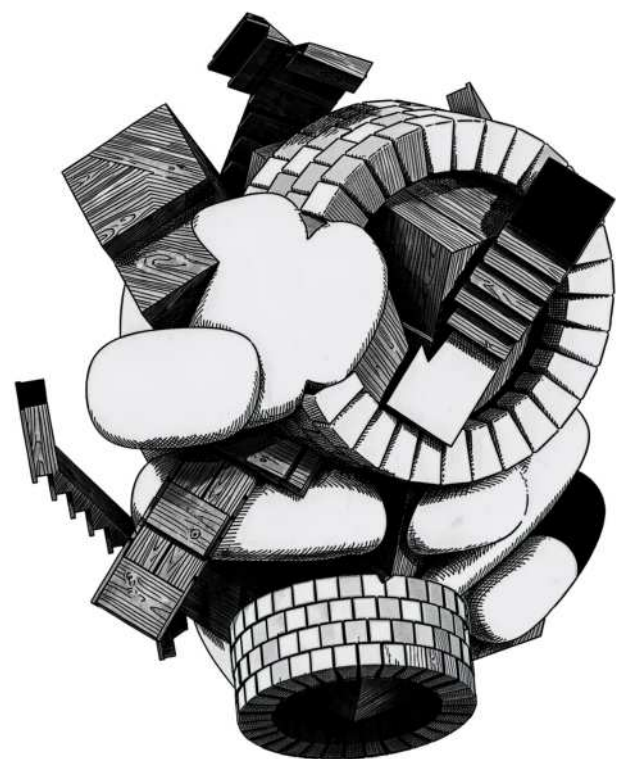
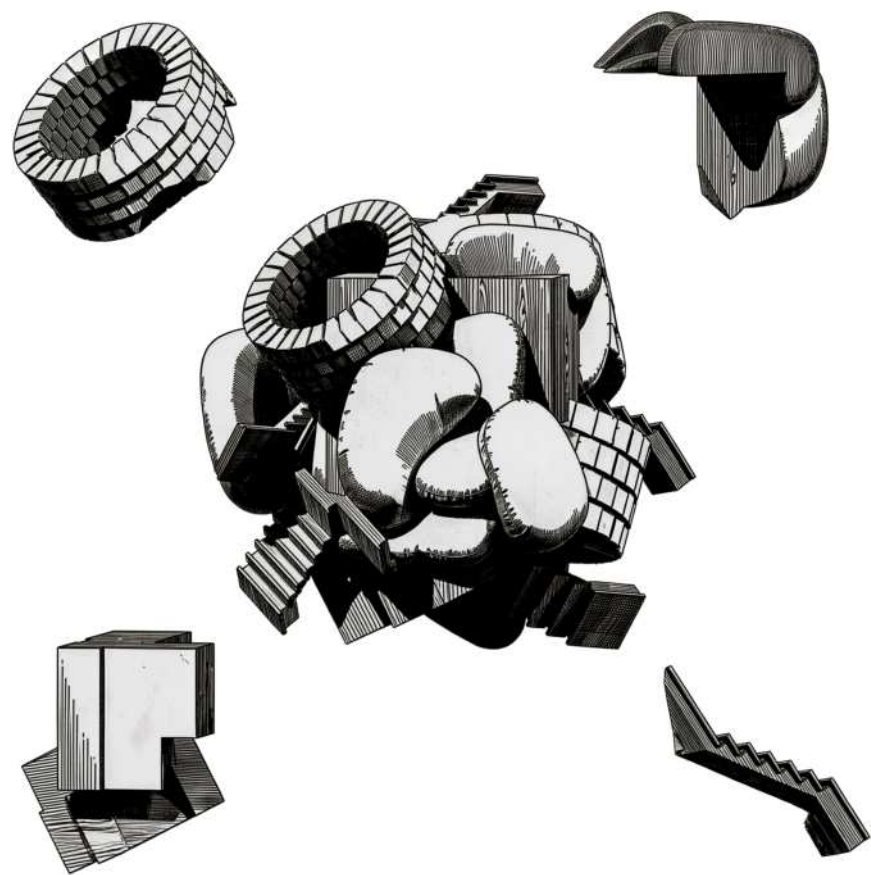
Domestic Afterimage begins with four pieces of furniture from my home in Pacific Palisades, each modeled as a monolithic object and stripped to its essential geometric character. Once familiar domestic artifacts, these forms became an operative vocabulary of curvature, thickness, enclosure, and void.

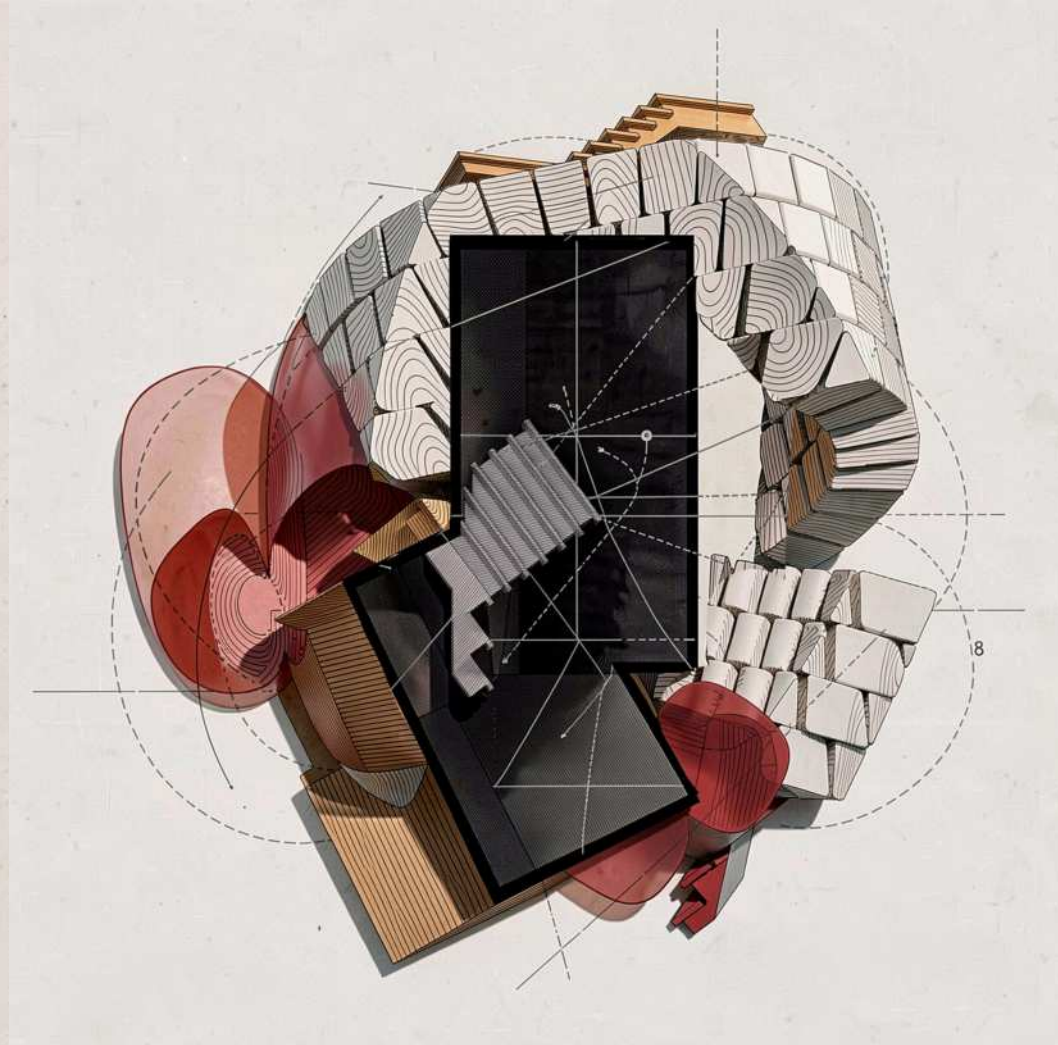
Using Grasshopper, the objects were dispersed, rotated, scaled, intersected, and hollowed through an animated parametric system. The project treats animation not as movement for its own sake, but as a method of formal evolution: a way to test how discrete objects can accumulate into a larger spatial field. Across iterations, furniture loses its original scale and function, becoming an architecture produced through repetition, collision, and subtraction.

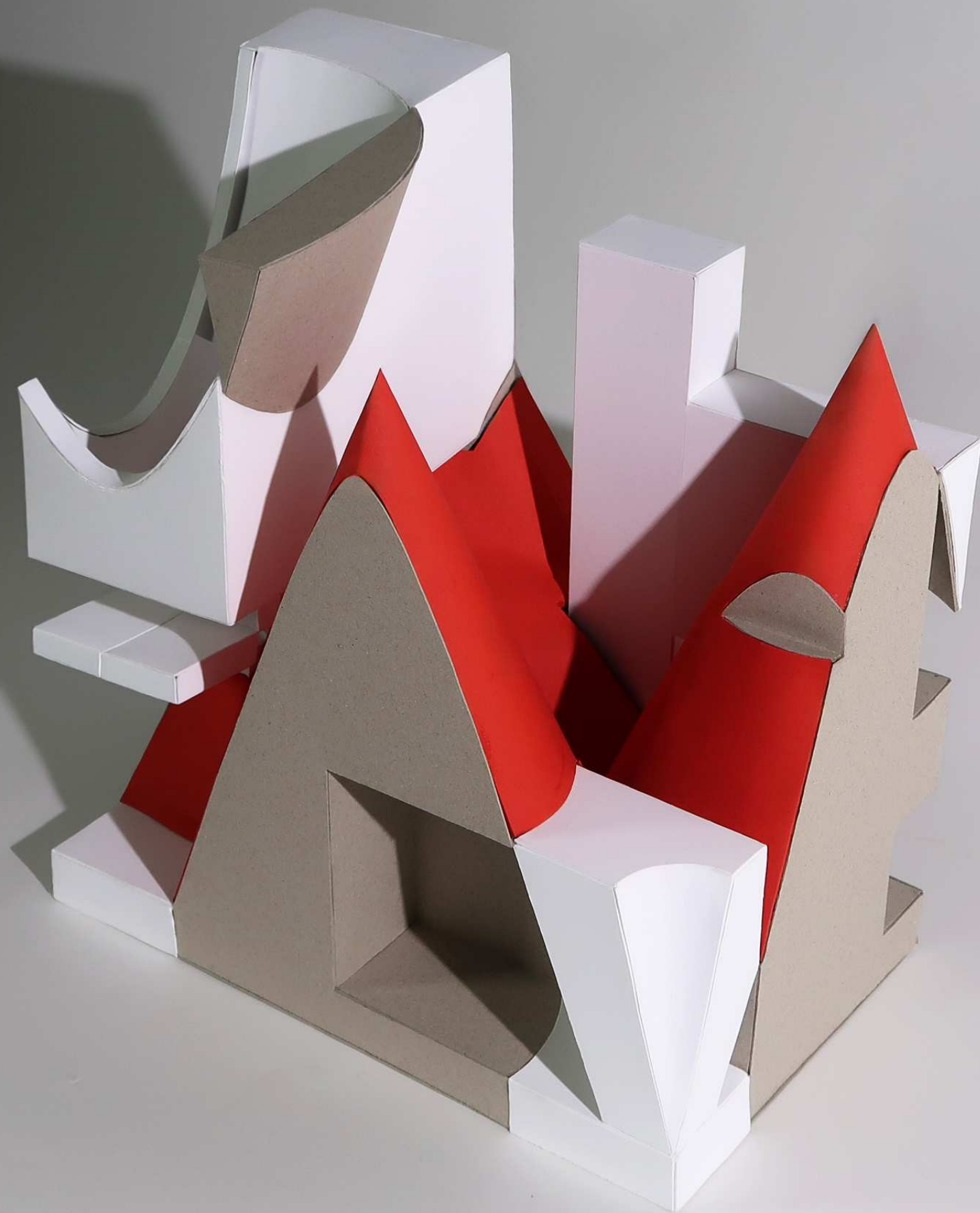
The final composition captures a moment in this transformation, balancing density and porosity, solid mass and interior void. Personal remnants are recast as an abstract tectonic system, an architecture that holds traces of domestic memory while becoming something entirely unfamiliar.











IN / ABSENCE

Two spatial figures formed through intersection, subtraction,
and sectional transformation.

Fall 2024

Individual Work

Site: Exposition Park, Los Angeles

ARCH 102A – Instructor: Rachael McCall

In / Absence investigates the architectural folly as an object freed from conventional program, allowing form, space, and experience to become its primary concerns. Situated within an open site at Exposition Park, the project asks how an isolated structure can establish presence within an otherwise undefined field, producing orientation, threshold, enclosure, and pause without relying on a prescribed function.

The design developed through a series of iterative formal studies in which geometric volumes were intersected, combined, and subtracted. These operations transformed solid figures into spatial constructions shaped equally by mass and absence. From this larger family, two forms were selected for the distinct conditions they produced: compression and release, interiority and exposure, weight and suspension.

Cardstock section models revealed the internal consequences of each operation, treating the cut not simply as representation but as a method of spatial discovery. Complete physical models then reassembled these sectional relationships into two architectural figures. Positioned within the open landscape, the follies act as inhabitable fragments, objects that resist a singular reading while inviting movement, occupation, and interpretation.

