

Port•fo•li•o

Architect Nono Maliar

Selected Projects by Typology:

Sustainability • Public Space & Community • Craft & Materiality • Teaching & Academia

/pôrt'fôlêō/ etymologically derived from Italian *portafoglio*, as in *porta*/portare meaning to carry + *foglio* as in sheet/leaf, from the Latin ablative of *folium* or Greek *phylon*. In this case, the "foglios" carry memory and experience essentially serving as a digital introduction of sorts.

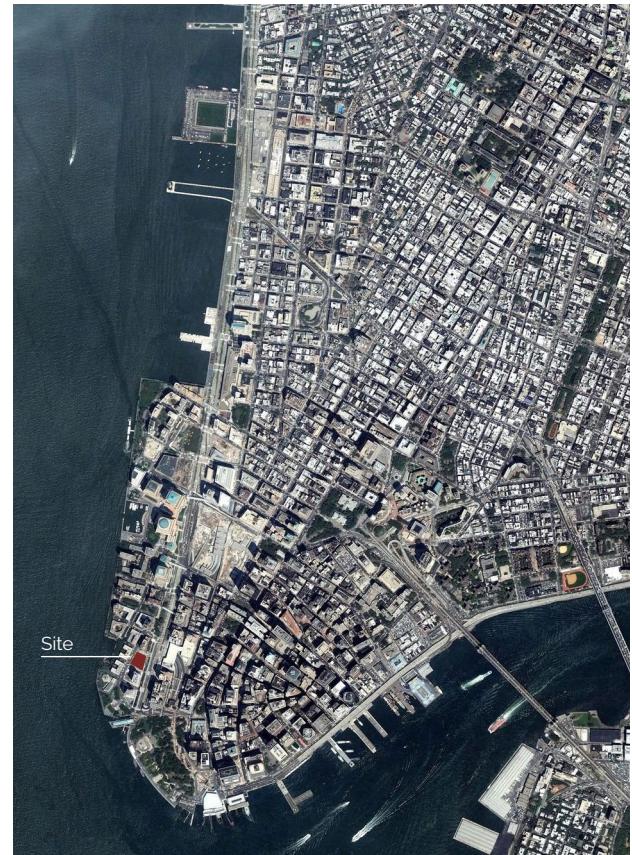
Manhattan Residential Tower

Pelli Clarke & Partners

N. Maliar key architect instrumental in designing, developing, and documenting thru construction the advanced unitized curtainwall system for The Visionaire Residential tower as part of the team of internationally renowned office of César Pelli, Pelli Clarke & Partners Manhattan, NY.

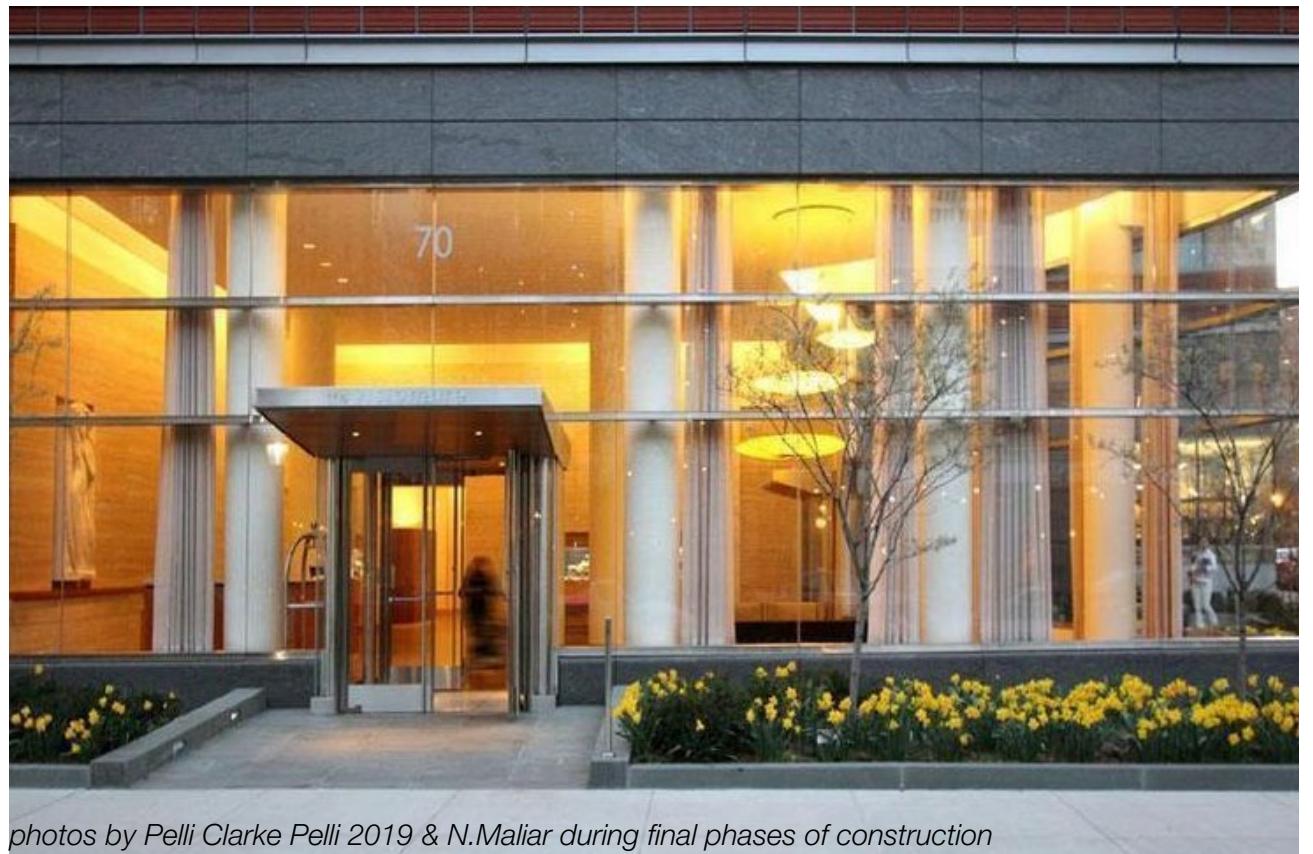
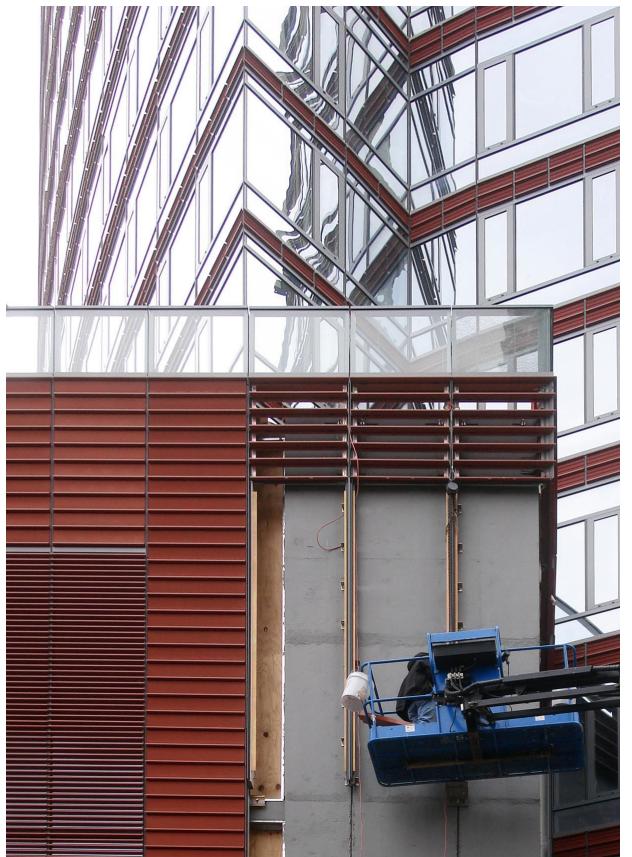
Typology
Sustainability

Award
Platinum LEED

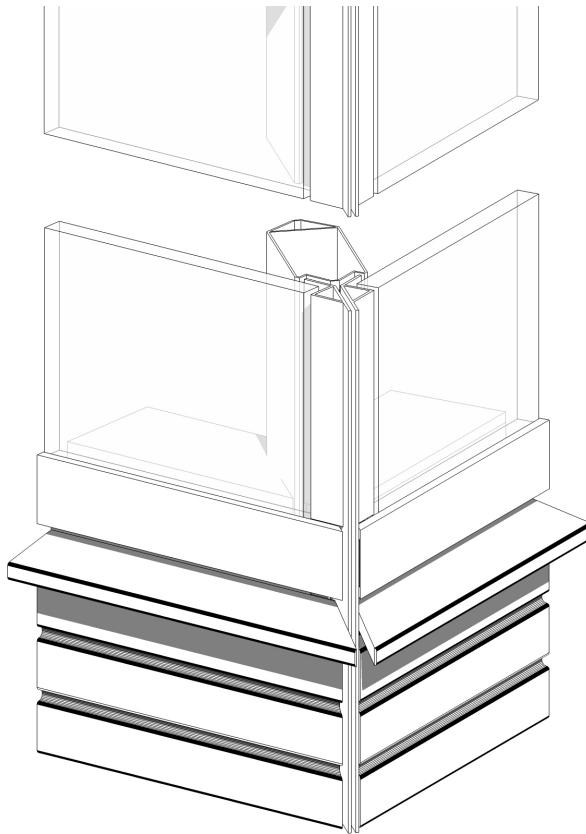


The Visionaire is a residential tower located in Battery Park City, overlooking the west side river in Manhattan. A 35 story residential tower atop an 11 story base, which houses the Parks Conservancy Offices, it features 100% blackwater recycling for all 250 units. It is the winner of the U.S. Green Building Council's most advanced green rating, marking it as the

greenest residential condominium in the United States in 2008. The project has been exhibited at the National Building Museum in Washington, DC and received the 2008 Green Building Competition award, the 2009 AIA New York and Boston Society of Architects Building/Housing Honor Award, and the 2010 Urban Land Institute Excellence Award.



photos by Pelli Clarke Pelli 2019 & N.Maliar during final phases of construction



As an integral part of the project team at Pelli Clarke & Partners NY, N.Maliar focused mainly on the design of the unitized curtain wall and served as coordinator with client representative, consultants, c.w. manufacturer, local contractor, and German Terra Cotta Company NBK. An essential participant in bi-weekly project meetings with the client, Rafael Pelli and consultants, developing the design from the pre-schematic, schematic, design development, and construction document phase. Working closely on the LEED submission package with UK based Atelier 10 and implementing design features in order to achieve the Platinum award. Chiefly responsible for design quality control and coordination with partner architecture firms working on various aspects of the project, SLCE and Dattner Architects, and was commended personally by the client for the high quality and professional work in the extensive coordination efforts with consultants and the city, and being on time with the fast-track schedule and stringent time constraints.

Post-Industrial Reuse

Gottesman Architecture

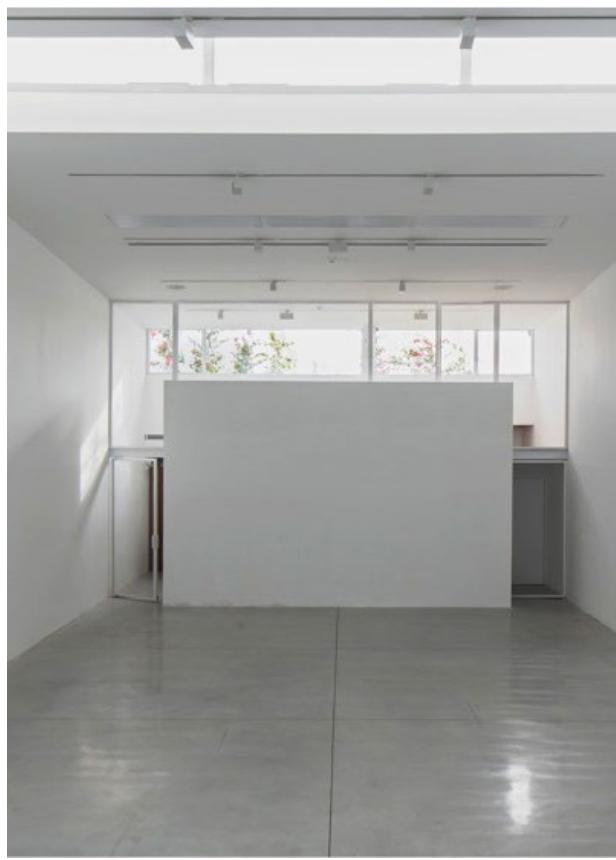
A small scale urban renewal project recycling dilapidated industrial site. Program by art gallery owner & client required a flowing large space with 5m. ceilings for paintings and large scale sculptures, the new facade is both entry and signage.

Typology

Sustainability

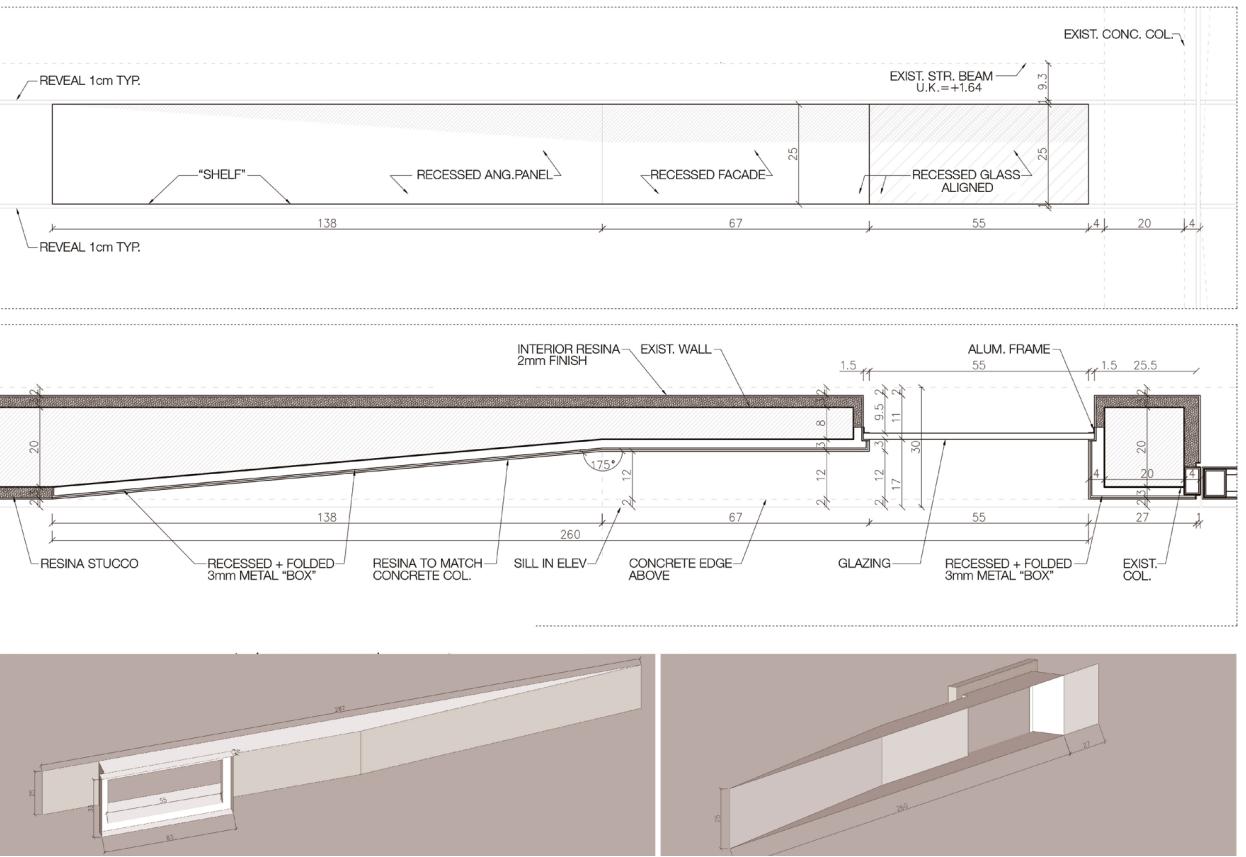
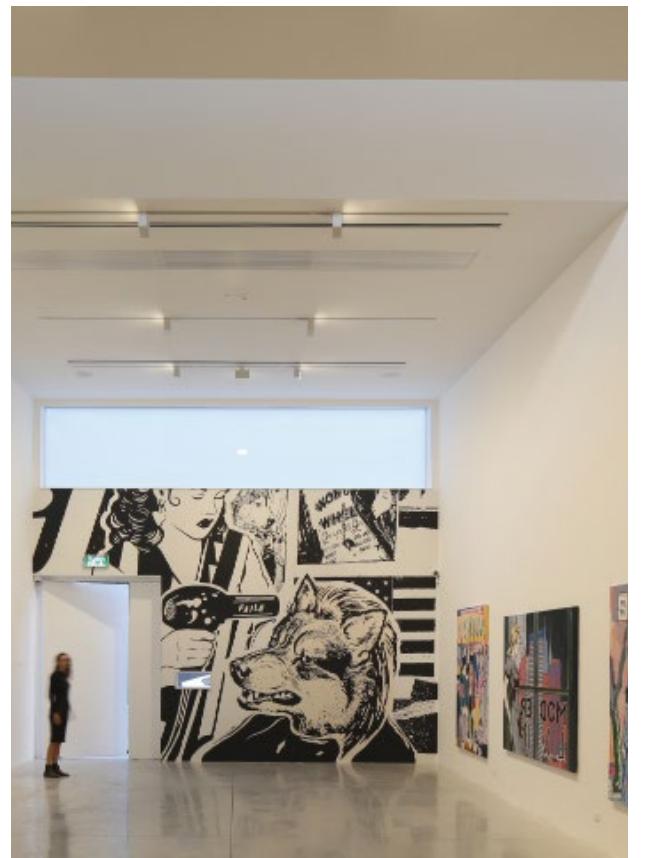
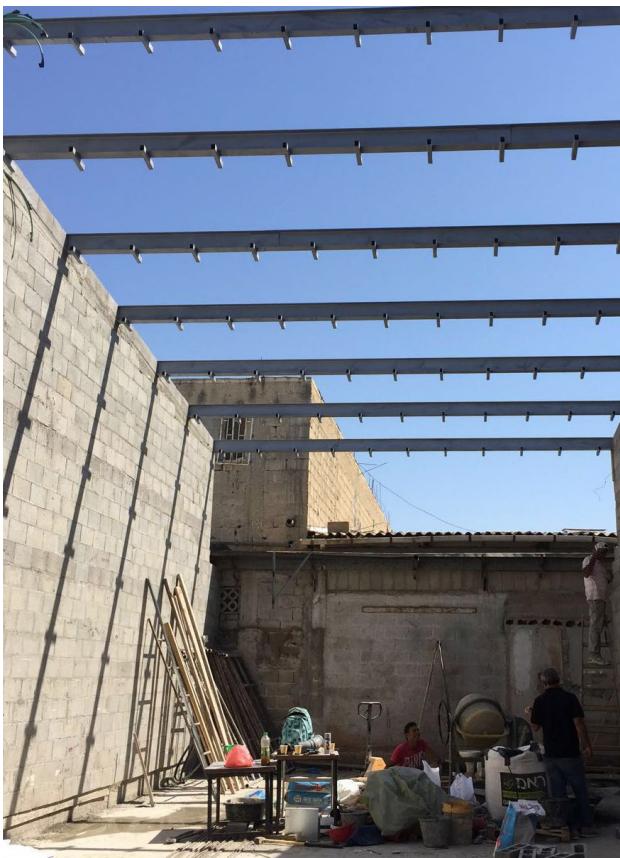
Art Gallery

Re-cycle Re-use



As senior architect at Gottesman Architecture, N. Maliar managed and designed the project from its inception to completion and festive inauguration in 2016. The fast paced - limited budget nature of the project brought about innovative design solutions and a sustainable approach to the process. A harbinger of social and zoning changes in the run-down industrial quarter in Jaffa Tel Aviv, the new art

gallery brought about a flow of new residents, workshops, and artists while preserving the vernacular language in its scale and materiality. In a compact space, behind the back partition, the owner was given a hidden library and office for conducting business as well as extra storage and office space by utilizing the 5 meter height space resulting from the roof replacement and renovation.



By recycling local industrial leftovers and cleaning up the chemical footprint, the new gallery represents a sea change in the approach to local renovations and reuse opportunities in the city. Structural and programmatic limitations required delicate and precise design. With a careful facade composition and entrance, locals are invited to peak in and be part of the art community as they walk by day or night. The requirement to maintain the original shape of the roof by the municipality, resulted in a forced perspective for the already long and narrow space, leaving insulated space for mechanical elements aiding in reaching sustainable & ecological goals.

La Mère et La Mémoire

Family Memory & Salvaged Church Materials

Re-use and material recycling emphasized in the addition and renovation of a historical home on the coast of Brittany, France. Salvaged stone and wood from a community church incorporated in combination with passive ecological solutions.

Typology
Sustainability



Owner & Lead Architect
NoMa Studio Architects



Highlighting the importance of memory and sustainability simultaneously was the central focus in converting the family weekend home into a permanent ecological residence. The project fitted the family's deeply poignant inherited heirloom with contemporary fixtures and green, efficient appliances while salvaging otherwise discarded materials from a nearby church renovation site,

giving them new life and new meaning. While some parts of the project were planned and constructed with local artisans, significant areas were constructed directly by the client as part of a design-build principled approach. Structural limitations required on-site solutions and modifications, further reinforcing the family's story of place.

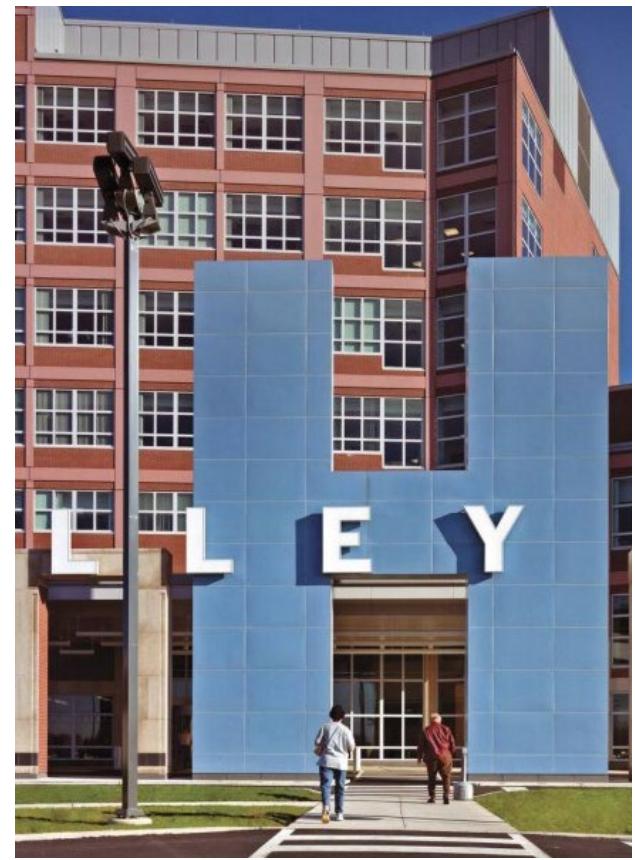
Lehigh Valley Hospital

Venturi Scott Brown & Associates

The Lehigh Valley Hospital New Building and Renovation provides the hospital medical staff, patients and visitors with the required additional space and technologically forward rooms, highlighting place-making for the community.

Typology
Public Space & Community

Venturi Scott Brown
& Freeman White
Photographs
Matt Wargo



Worked closely with architect Robert Venturi as junior project architect on the Venturi Scott Brown & Associates team, in collaboration with architects Freeman White. The renovation and addition of a new 265,000-square-feet tower to the hospital's Muhlenberg campus includes a program of 188 private rooms for critical care, cardiac, and medical/surgical patients and a new hospital entrance and lobby focused on

the patient and family in mind. There was special emphasis on three different types of circulation that were to be kept physically separate; one for patients, one for doctors and staff, and lastly for family and visitors. Great care was taken in terms of scale and proportion for iconic 48 foot H marking the hospital's entrance and the warm atmosphere for circulation and help in way-finding.

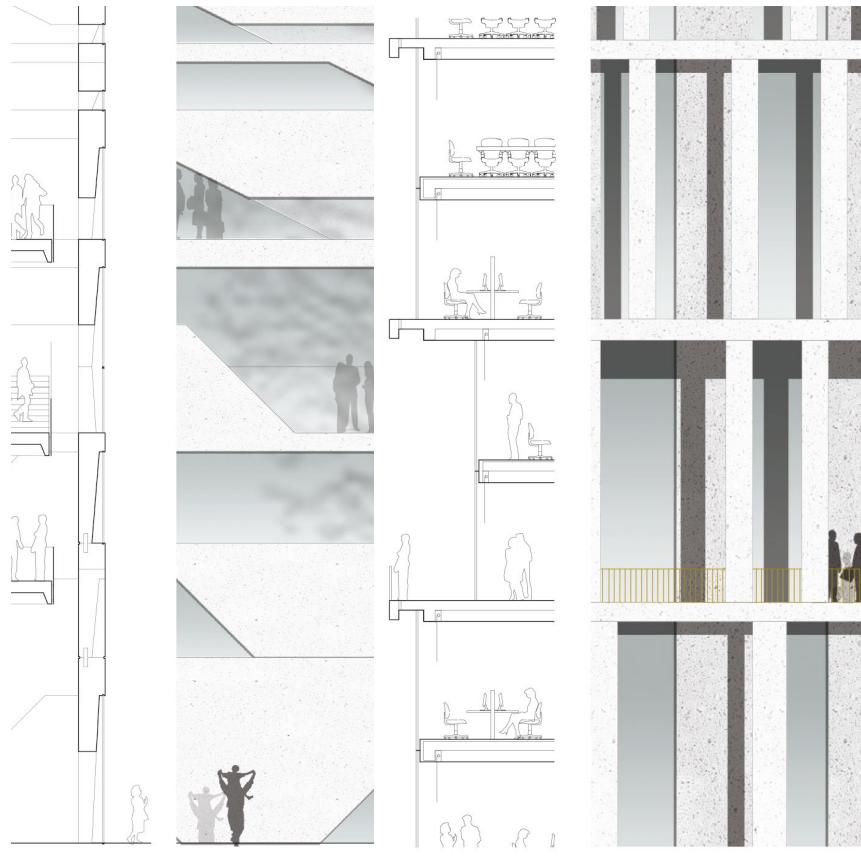
Urban Community Square

International Competition Collaboration

Re-thinking urban spaces alongside community involvement and municipal offices relocation for the evolving city was the première focus of the design parti. Advanced building technology was incorporated for skin translucency and details.

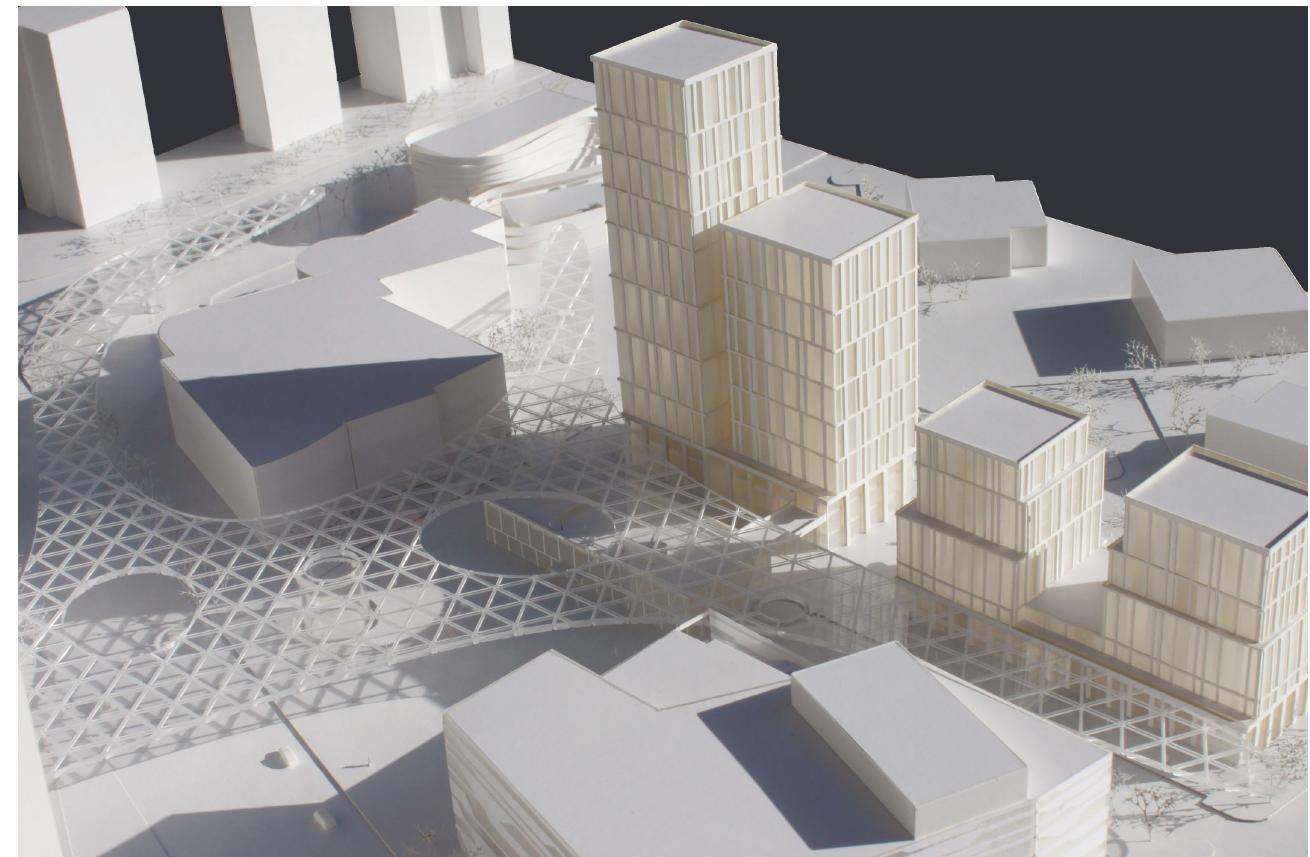
Typology

Public Space & Community



Competition

Honorable Mention



As a key member of the design team with BK Architects and Wimgender Hovenier Architecten, I developed the layered design and representation of façade and skin details. This included drawing and developing the project with special consideration to the skin in terms of concept, technology, and buildability, as well as graphic design of the competition boards incorporating

renderings by Studio KU in Amsterdam. The design approach developed a formal identity for each participating structure in the proposal while simultaneously presenting the public with a holistic renovation of the communal square. The proposal was enhanced by adding new programmatic elements beyond the scope, ultimately receiving accolades for the initiative and an honorable mention.

Learning To See : Denise Scott Brown

Exhibition Co-Curator

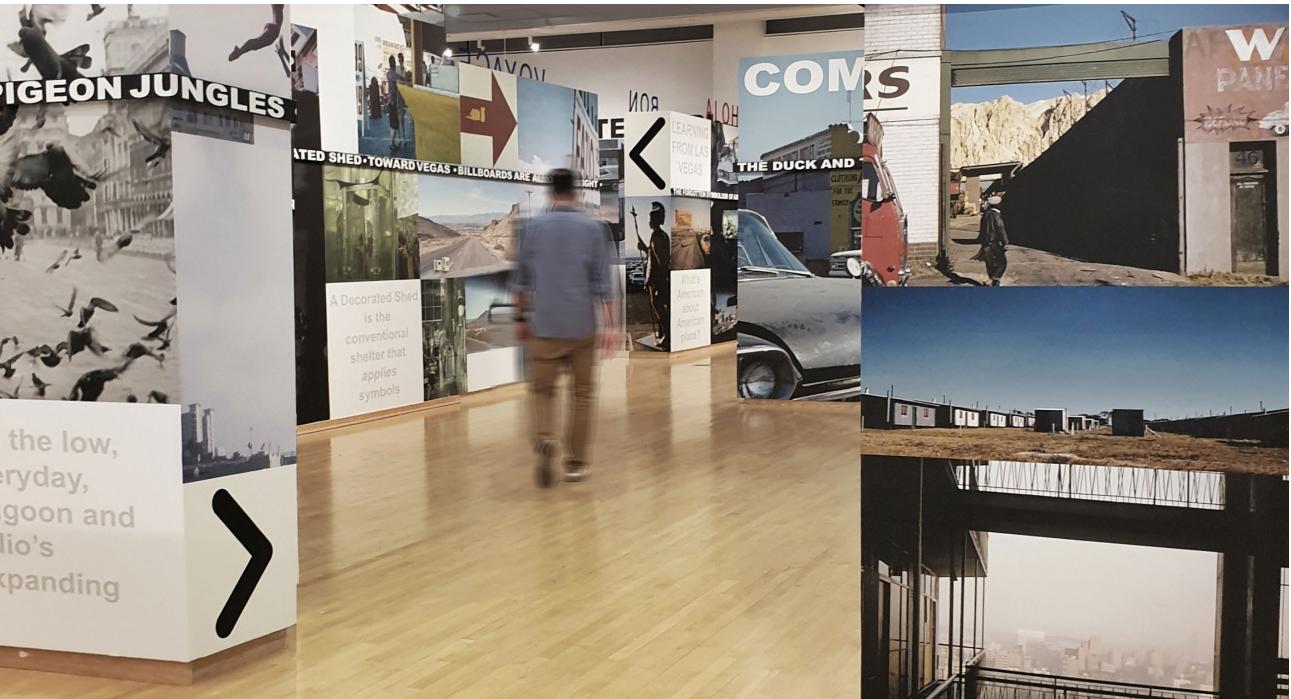
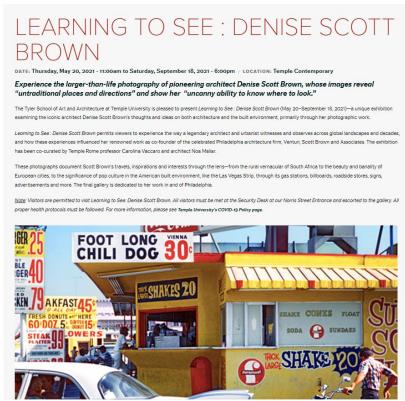
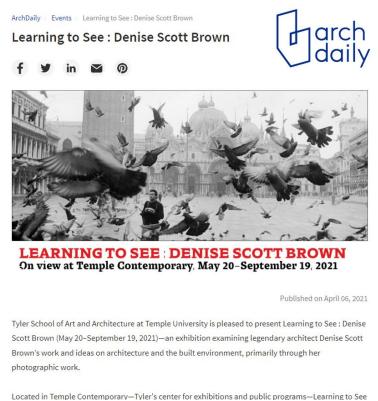
The exhibition, which opened in fall 2021, was co-curated with Architect Carolina Vaccaro and designed specifically for the university gallery space in Philadelphia. It examined iconic architect Denise Scott Brown's work and ideas on architecture and culture primarily through large-scale installations of her photographic work.

Typology

Public Space & Community

Exhibit Curators

Nono (Noa) Maliar & Carolina Vaccaro



The photographs, selected from Scott Brown's extensive personal archive, debuted never-before-exhibited work. The exhibition consisted of re-framing the original photographs without editing or graphic intervention other than oversize texts in Venturi Scott Brown fashion. It has been cited in notable publications, including an article by Dr. Architect Pablo Meninato in *Summa+* magazine. On a personal note, the experience of designing and planning the exhibit was initially somewhat intimidating due to my

long-standing relationship with both Denise Scott Brown and Carolina Vaccaro. It was particularly daunting given the sheer immensity and historical value of the photographic archive. A comprehensive international exhibit and published collection was envisioned by the team. The collection is now being shared publicly and will be published in fall 2025 by Lars Müller Publishers in a volume edited by historian Izzy Kornblatt titled "Encounters: Denise Scott Brown Photographs".

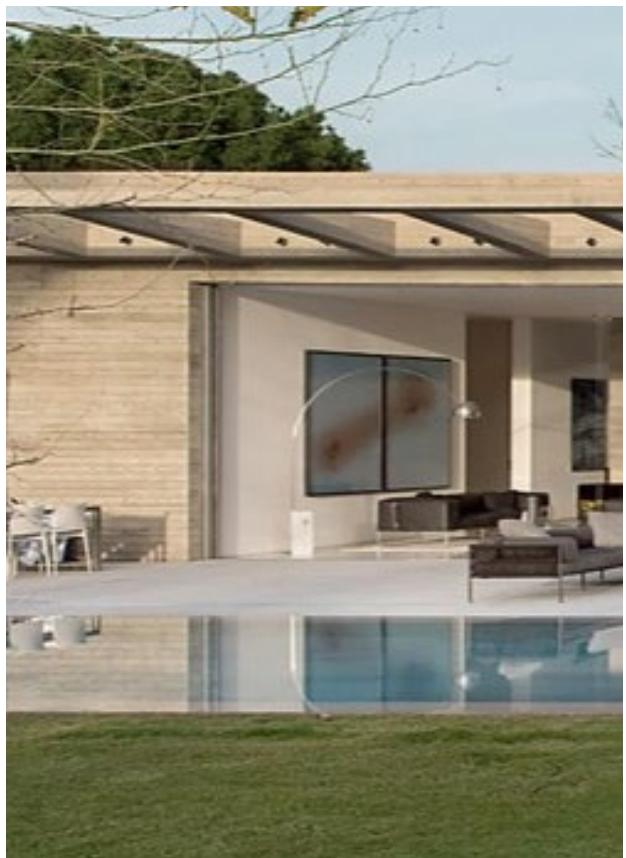
Stone • Concrete • Steel Architecture & Architectural Elements

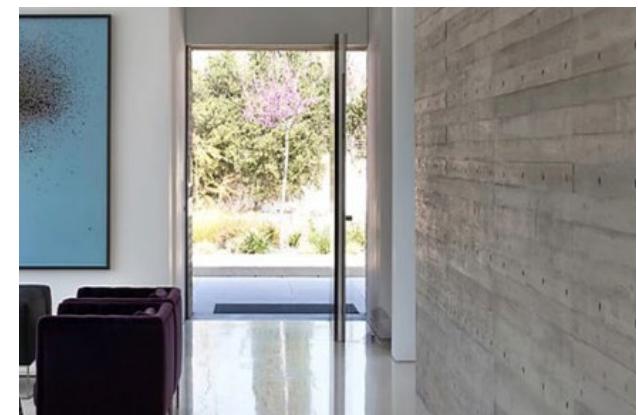
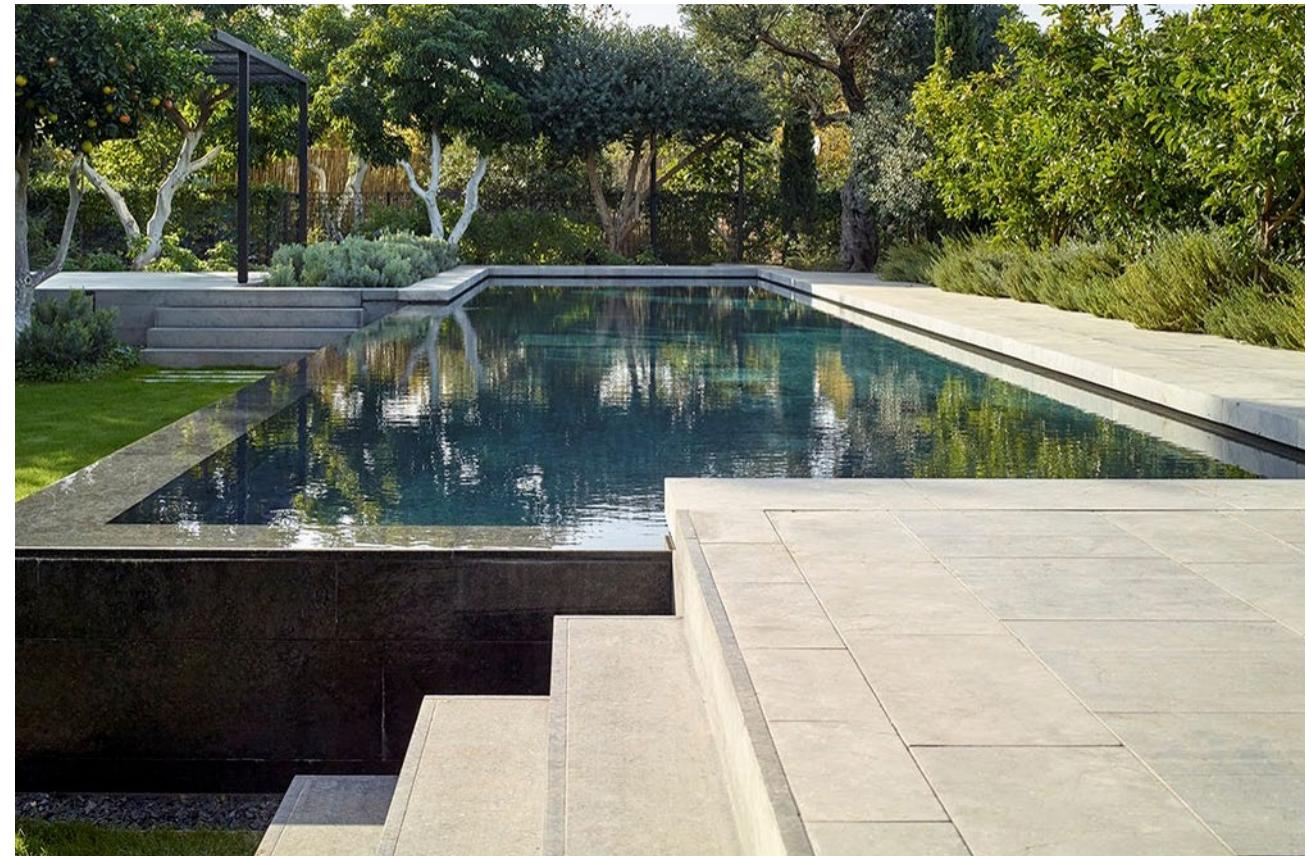
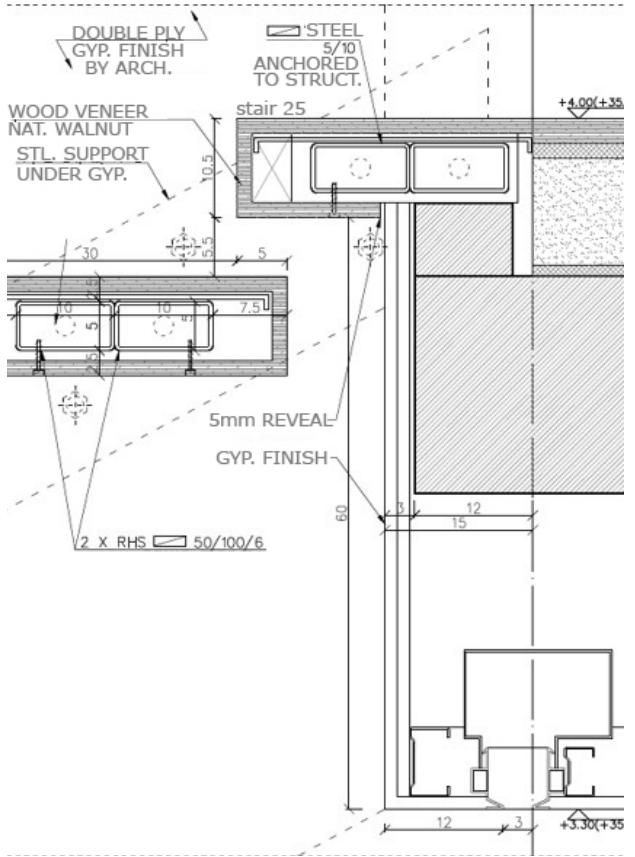
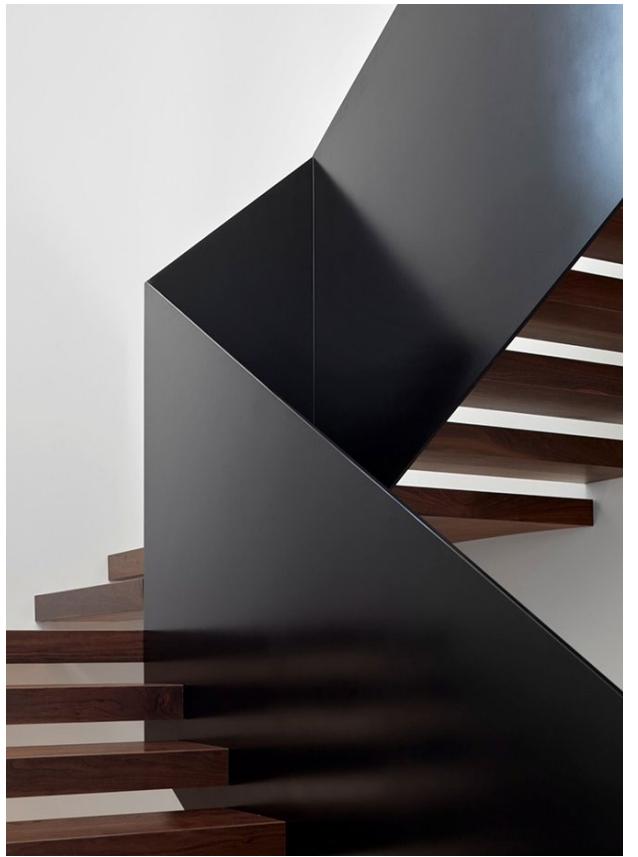
Collected elements from projects with steel utilized both indoors and outdoors as corten patina planters. Natural stone joinery with detailed edge elements and cast in place concrete enclosures in collaboration with traditional craftsmen.

Typology Craft & Materiality

Materials

4mm and 20mm Steel
30-40mm Spanish Stone





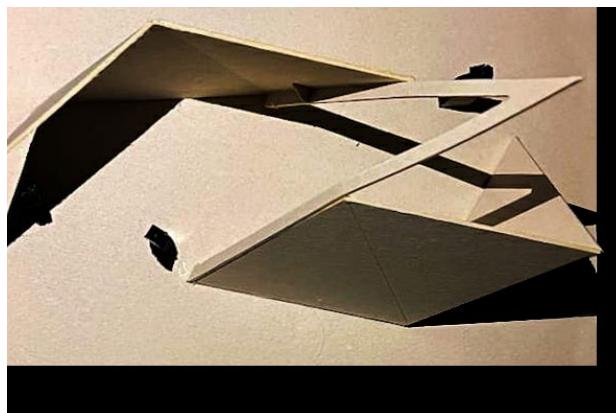
Foundations Studio

First Year of Five Year Accredited Curriculum

Studio instruction of First Year foundations in B.Arch accredited School of Design Development of new courses exclusively for the foundations of the First Year curriculum including research methodology and representation in architecture.

Typology

Foundations in Architecture



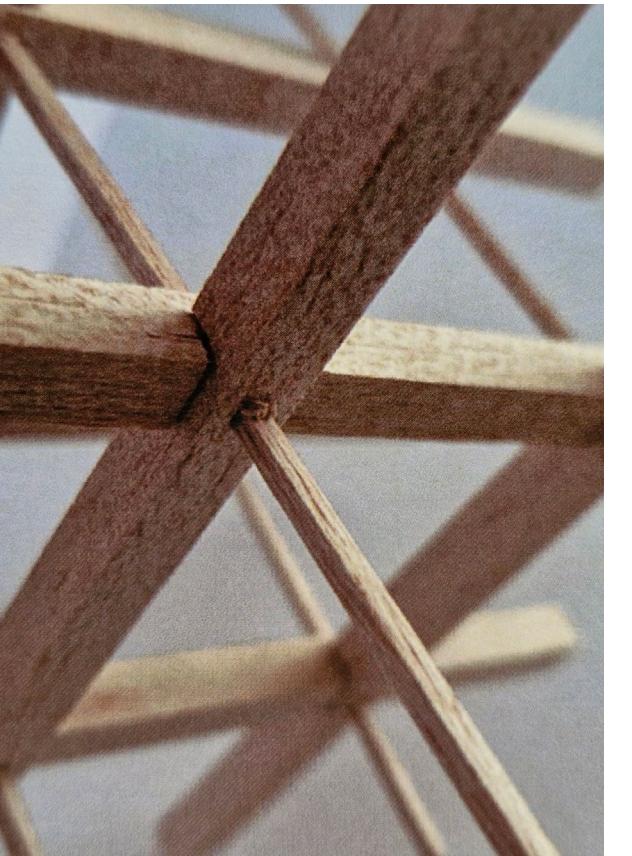
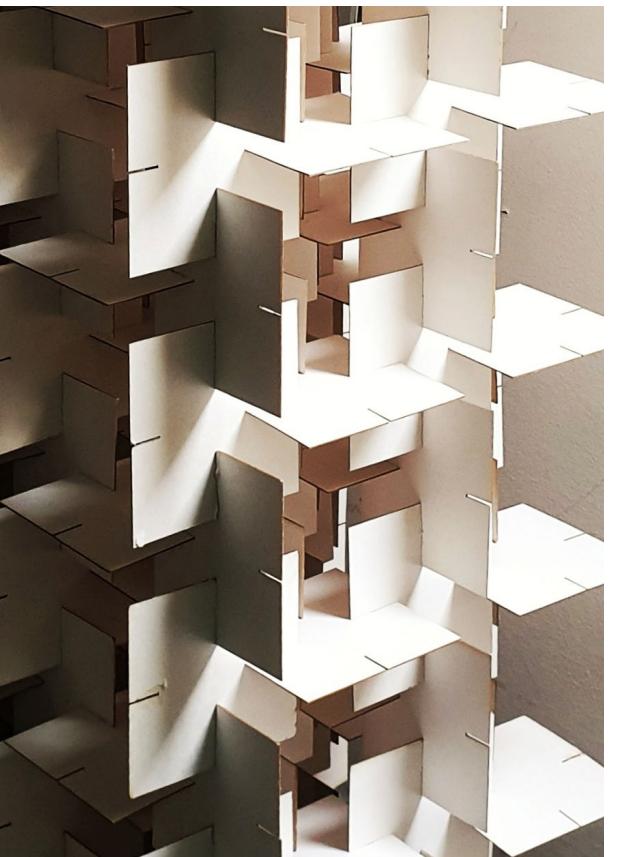
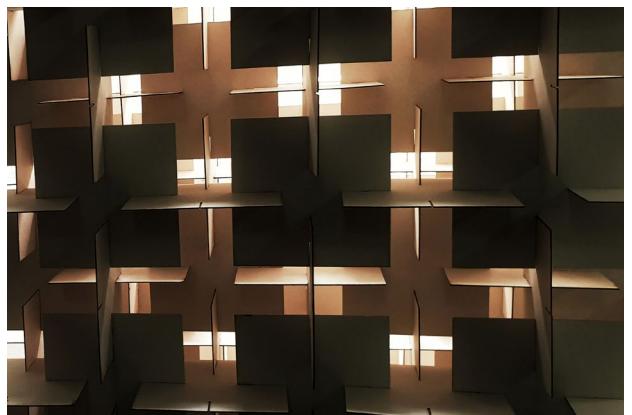
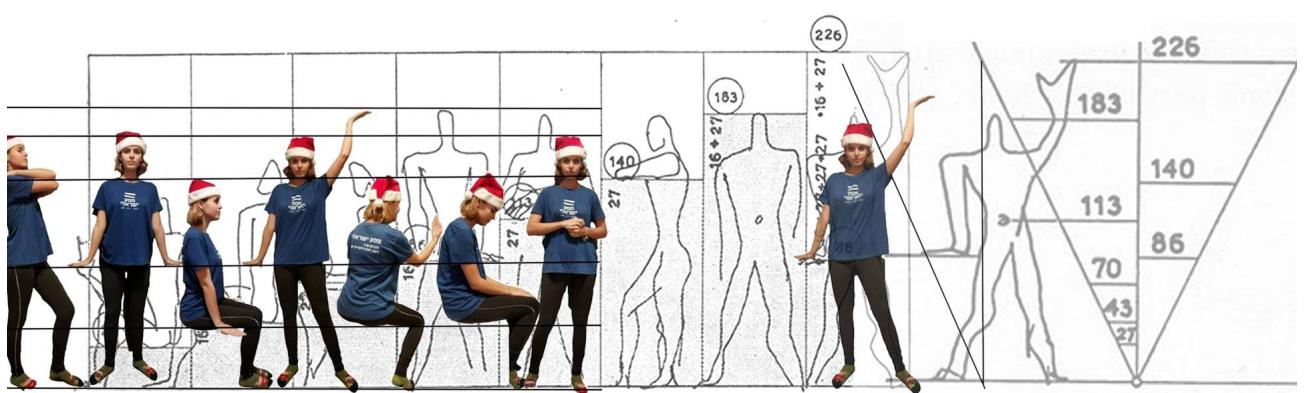
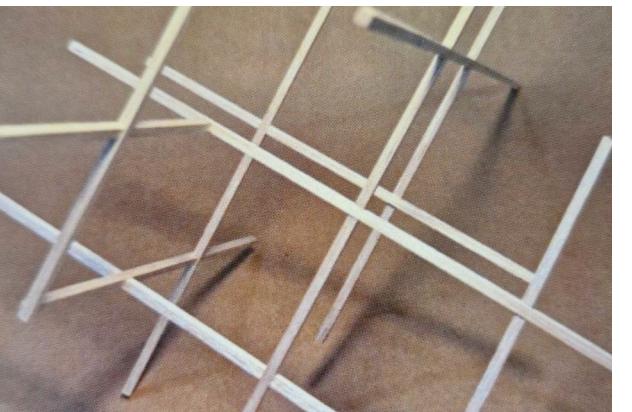
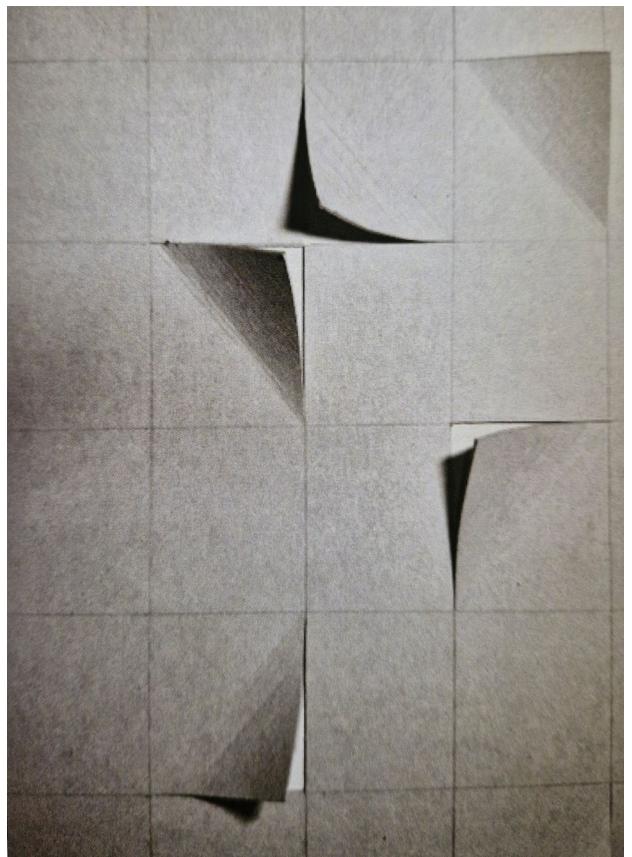
B.Arch Curriculum

First Year Design Studio

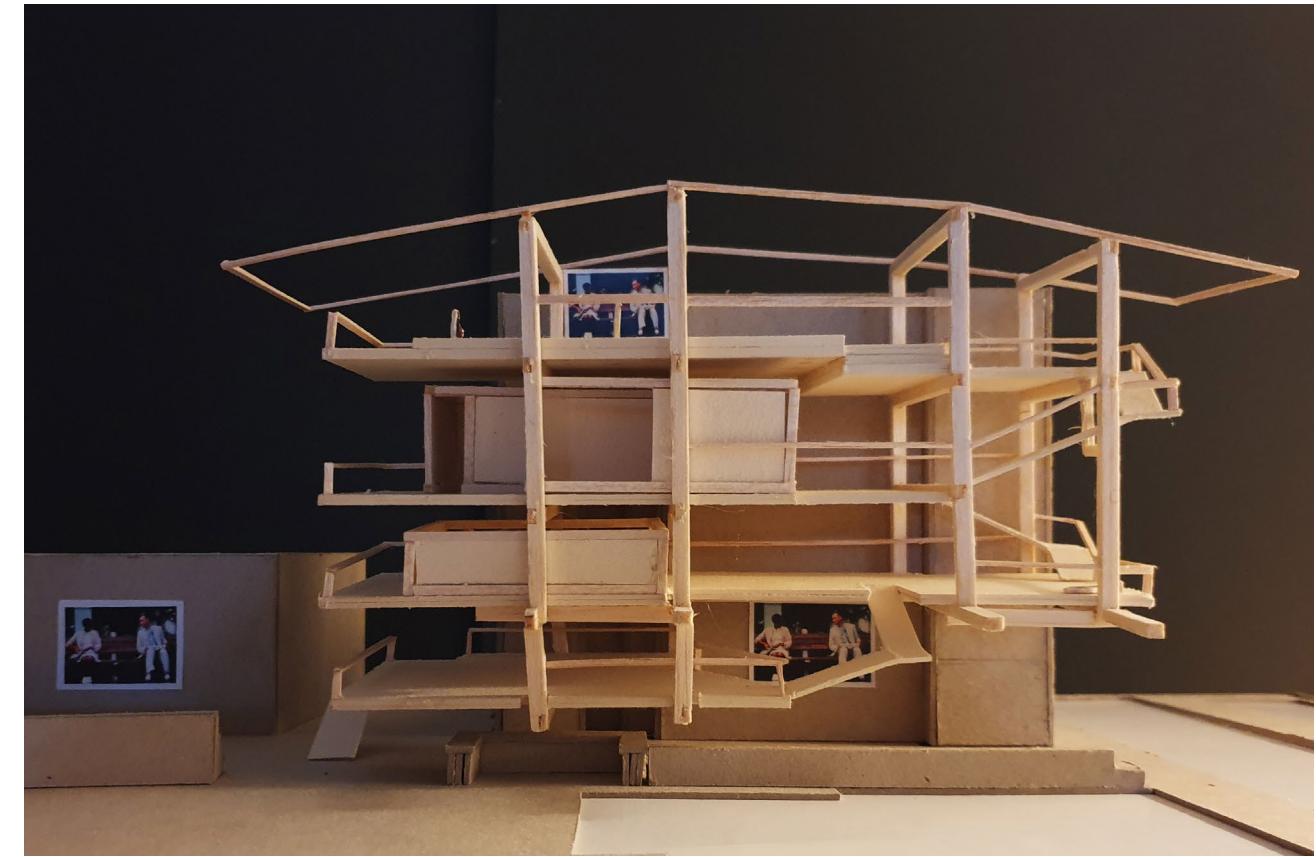
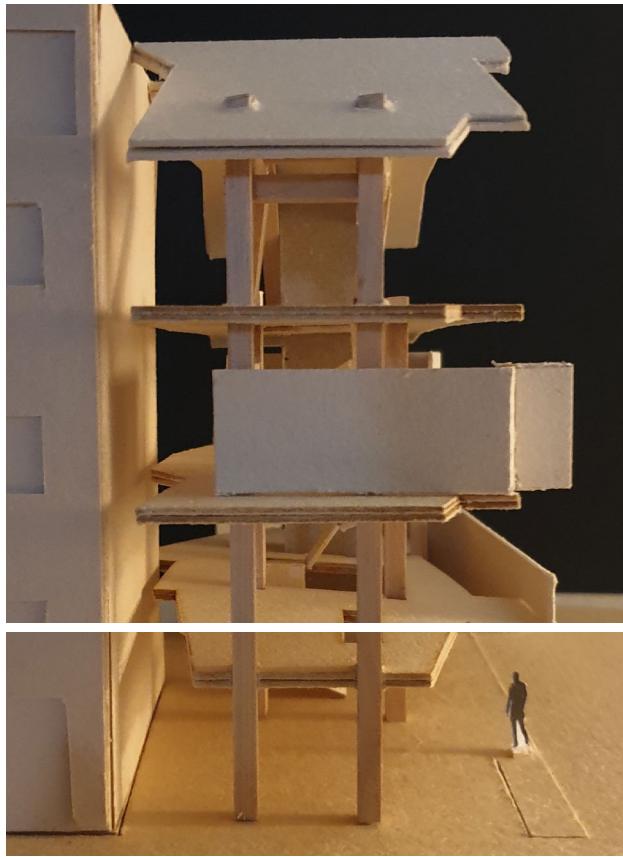


The atmosphere in my studios highlights a process of making, remaking, and rethinking, where students discover that precision is not merely technical but inescapably meaningful. It is an articulation of thought in the spatial, material, and immaterial. Teaching design studios has allowed me to craft my own pedagogical approach and refine a repertoire of experience-based learning projects.

Accompanied by an inspiring and poetic bibliography, presentations, and technical demonstrations, the first projects gradually lay the groundwork for understanding the terminology, craft, and building blocks of space. Students come from various backgrounds and religious traditions. Nevertheless, they engage in the creative learning process and reinforce camaraderie as the semester



progresses. The year begins with a traditional one-day outdoor group project built at a scale of 1:1. Back in the studio, we continue with short weekly exercises and models focused on details and joinery without chemical connections introducing the 9 Sqaure grid paradigm. The first semester concludes with a joint project on an invisibly gridded “site” detailed at 1:100 and a personal project exploring the movement of light, further developed at 1:25. Materials are limited to mold-making liquids that solidify, such as plaster or concrete, and linear materials such as wooden dowels and metal rods. Parallel to projects that introduce space on an infinite three dimensional grid, including investigations based on K. Michael Hays’s essay on Mies van der Rohe’s grid, are shorter projects interlaced measuring the



body. These focus on precision as a direct path to the craft of making while simultaneously experimenting with concepts of scale, translation, and abstraction through empirical endeavor. The second semester moves to more advanced projects that include working on a small site where students design an infill project with both public and private components through mapping, analysis, program, and context, applying the previous conceptual studies to the city. Moving simultaneously between the urban scale and human scale, students develop two and three-dimensional tools through which to categorize and process their findings, document and understand the city. The impressions of the vernacular, and data collected from the site, along with programmatic analysis and case studies, are synthesized into a parti and design proposal.

Taking Measure

Methodologies for Foundations Studio Curriculum

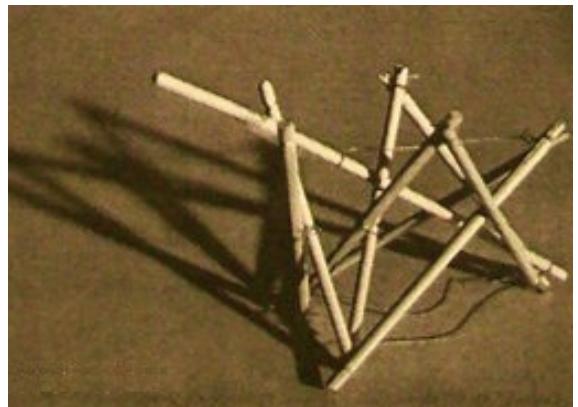
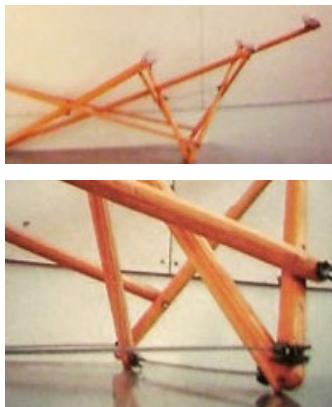
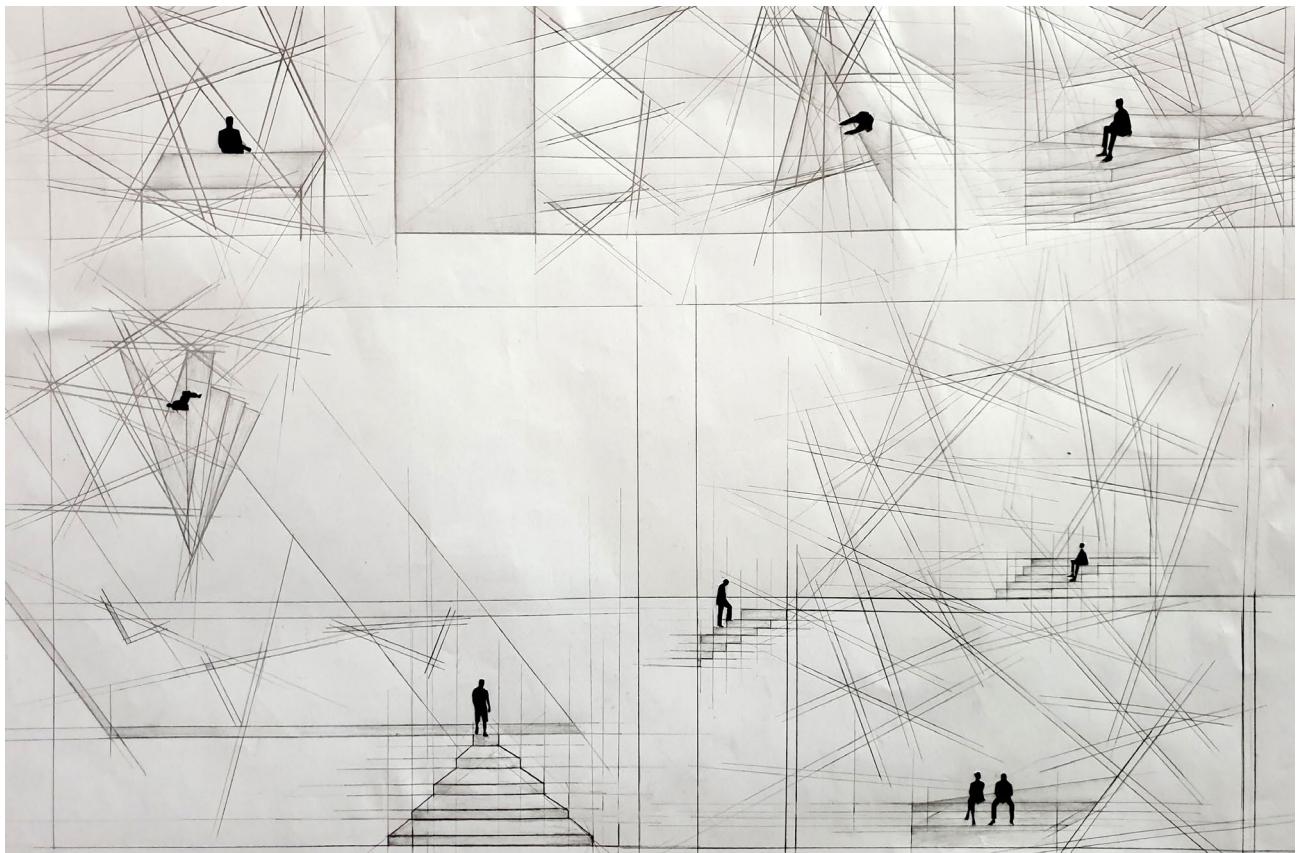
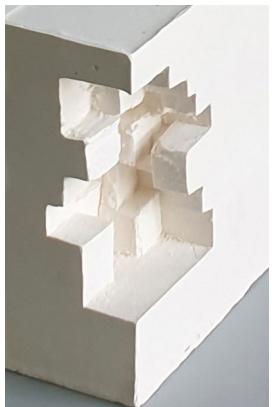
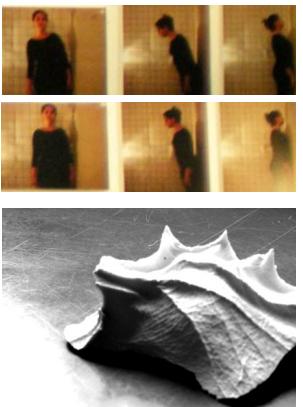
Questioning preconceptions about creativity, abstraction, materiality, and form through exercises in precise measurement of the body, while developing a personal experimental design language. Documentation and examples from First Year and Second Year studio processes including projects at the 1:1 scale.

Typology

Foundations in Architecture

Curriculum

B.Arch & M.Arch Design Studio



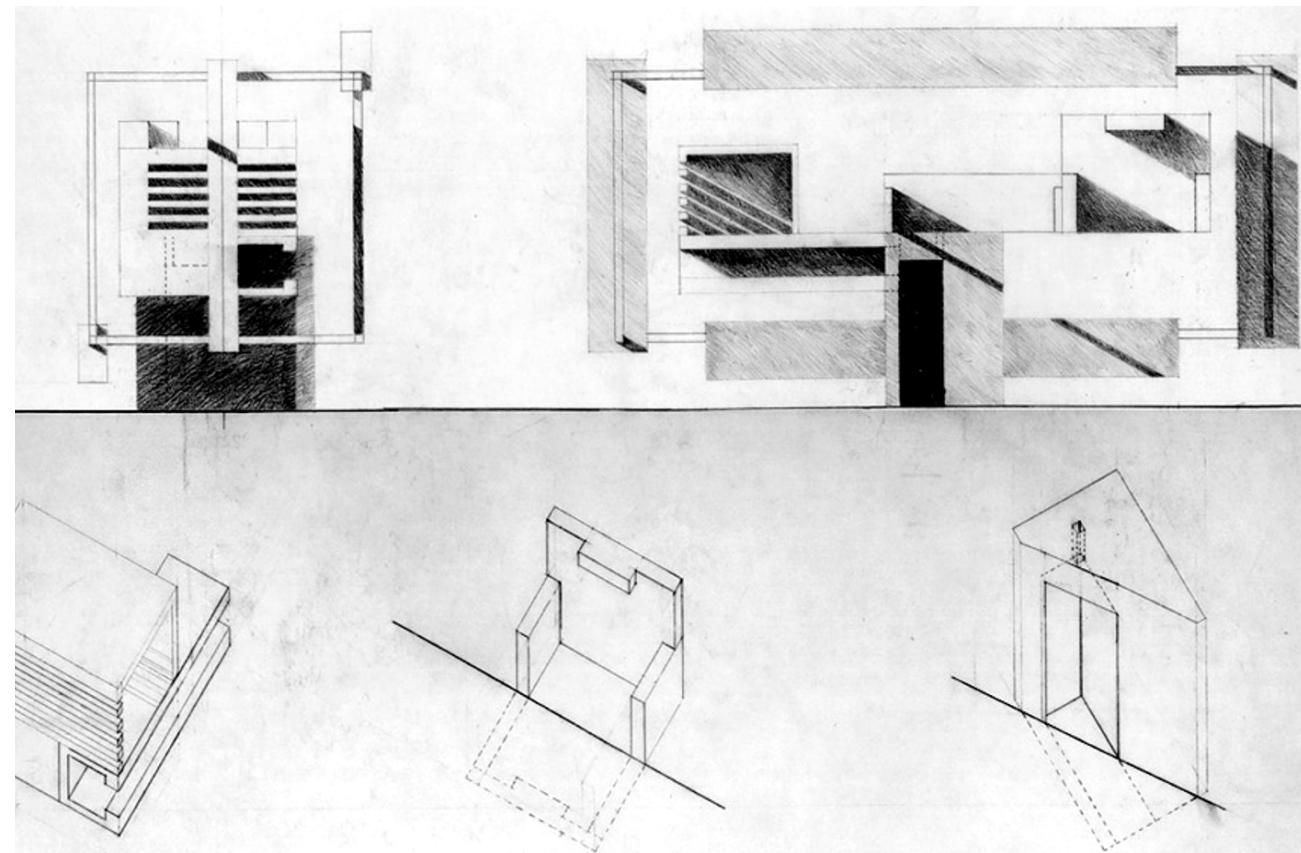
Pre-Architecture Pedagogy

Pennsylvania Governors School for the Arts

Invited to create and write a new architectural foundations course for the Pennsylvania Governors School Program for majors in architecture concentration, alongside a shorter course to introduce architectural concepts to all arts majors.

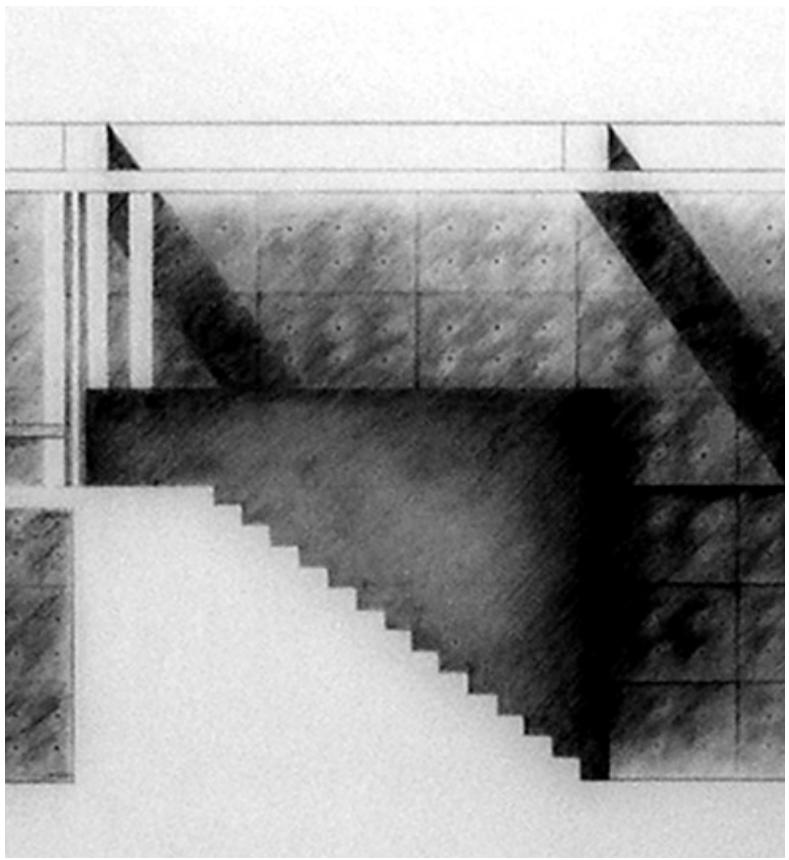
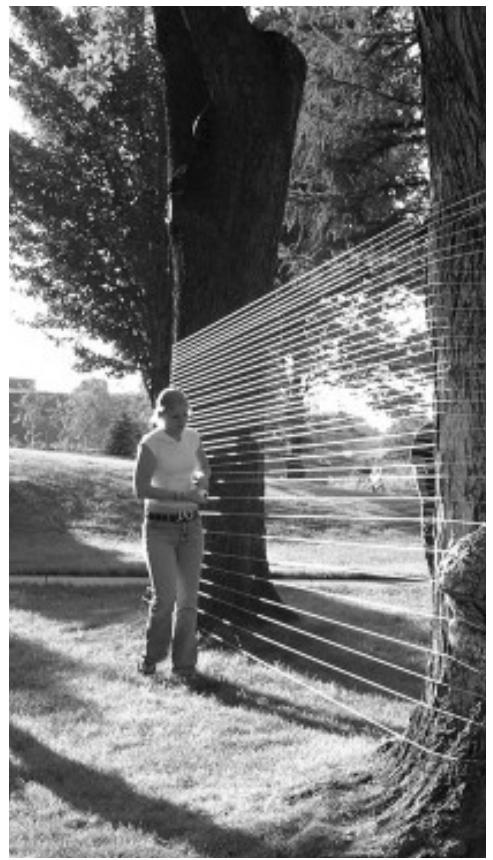
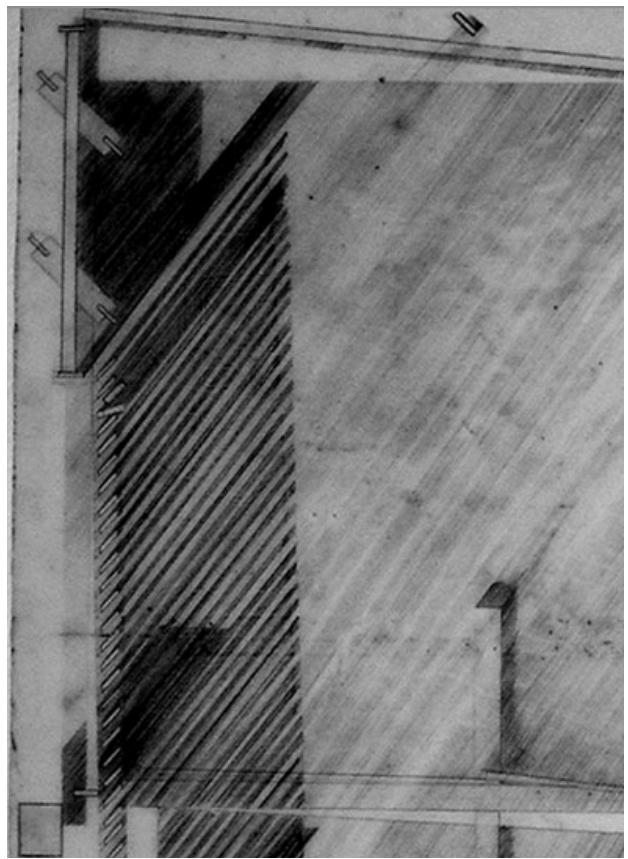
Typology
Representation & Experimentation

Design Studio
Course creation & instruction



The initial project starts with a paper installation in the studio space, given a 18X24 sheet of paper and required to avoid glue - with only cuts and folds available as a means of expression and transforming the material from two to three dimensions. Installations were later documented per the instruction and presentation on process & representation in architecture. Students discoveries regarding space and place-

making were later translated to imaginary "site" projects constructed after experimenting with plaster and wood. The work was produced exclusively during class time as a result of the governors school teaching requirements and time constraints. First time drafting, drawing, making, and constructing, the students ages 17 to 18 exhibited and presented their work in the final week of the summer program



to a panel of invited guests and critics. As part of the larger “site” project, case studies of canonical projects were redrawn in section, searching for and highlighting aspects of light, and solid mass versus voids. Projects by architects including Tadao Ando and Le Corbusier were investigated and represented through new section drawings in graphite on mylar. Students then translated the parti and qualities of light and shadow into a plaster and wood object within limits of a joint site & built at 1:1 scale. In addition to the central project, shorter installation-type outdoor exercises and discussions, presentations and films, enabled students to participate in meaningful discussions and learn about the elements of space and place-making in parallel to hands-on studio tasks.

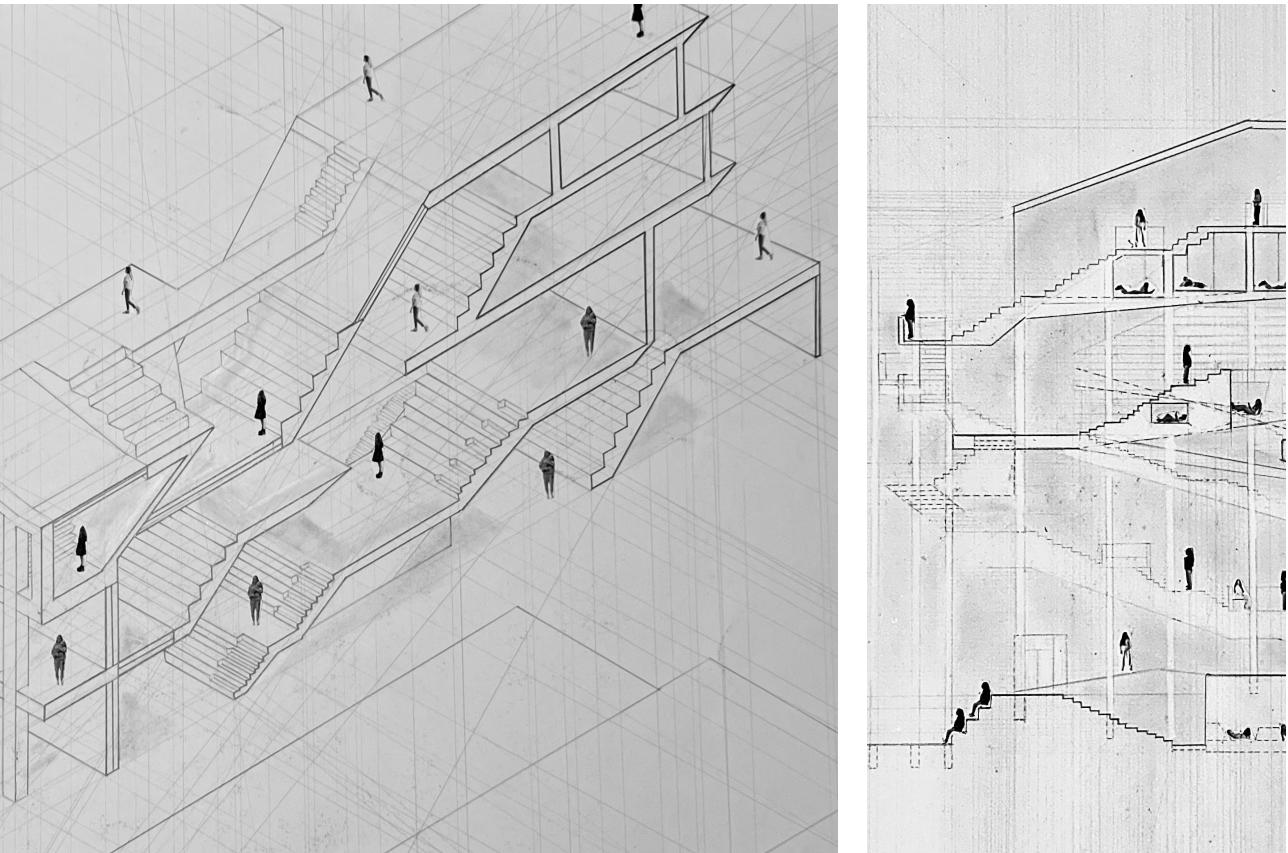
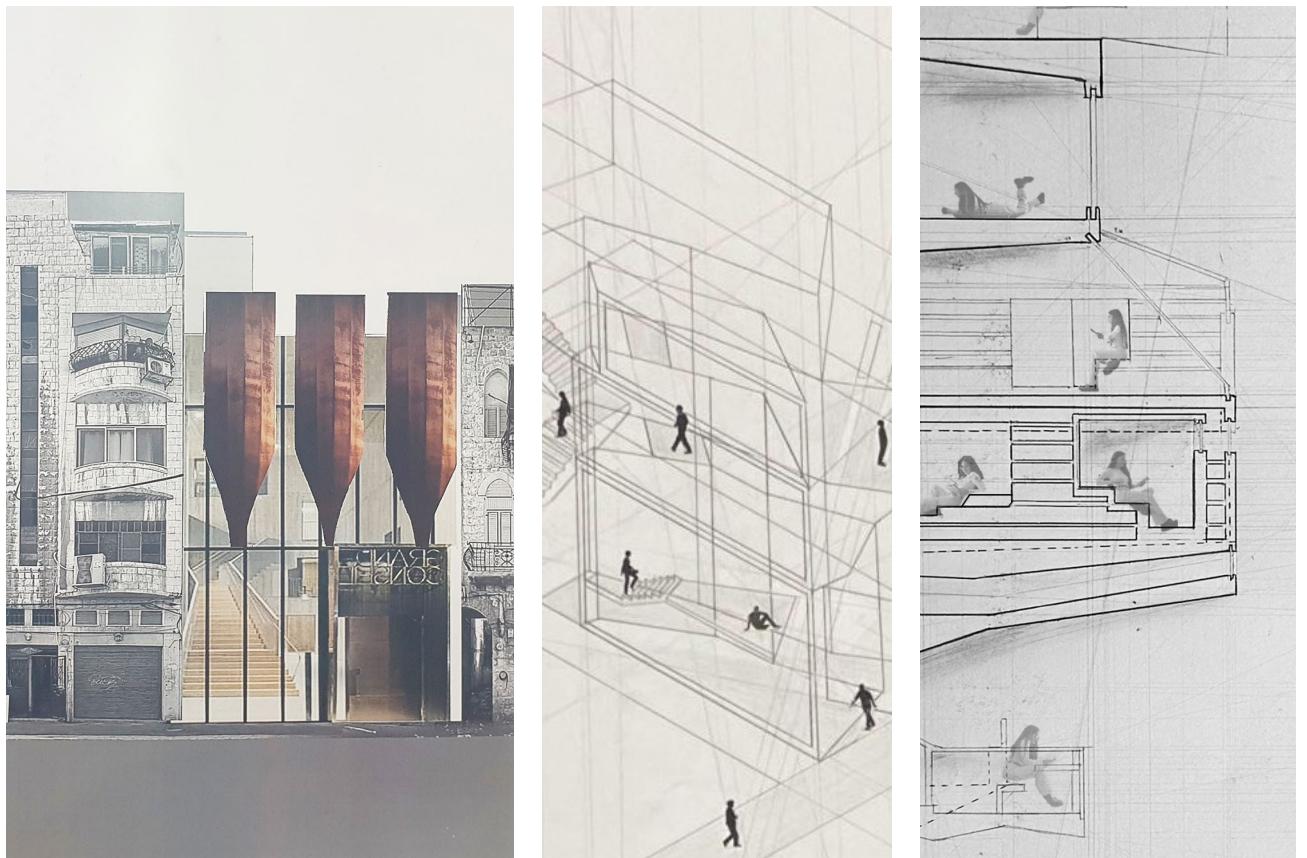
Representation as Process

For B.Arch & M.Arch Foundations

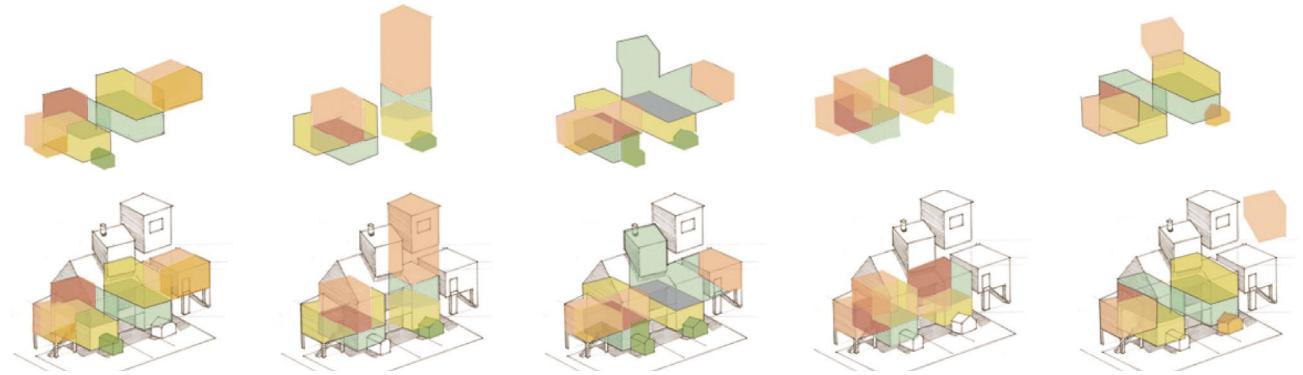
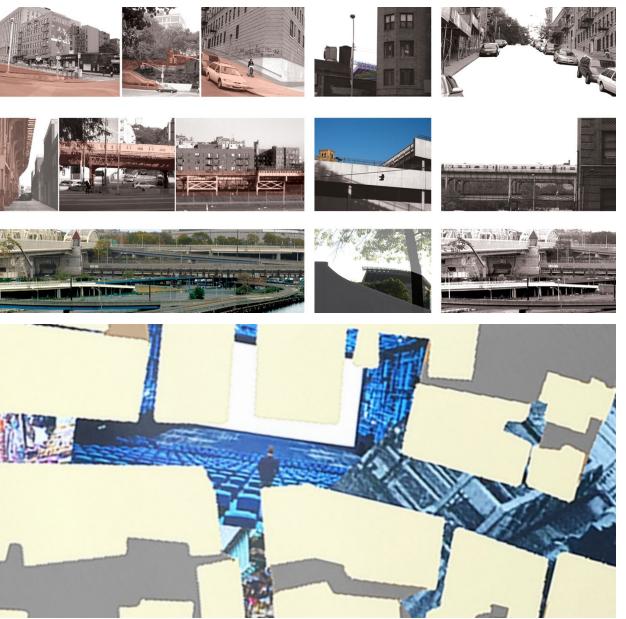
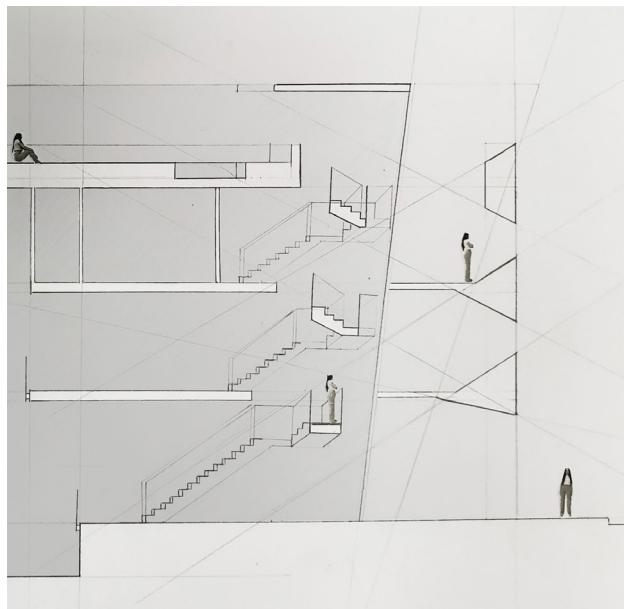
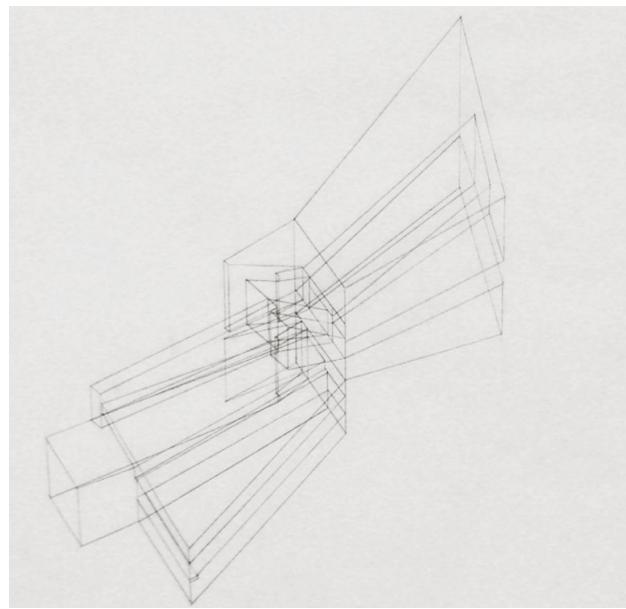
Foundations workshop written and created as a complementary course for First Year Studio in Architecture, developing student skill and graphic language while exploring the interwoven connection between digital & hand drawn representation, graphite on paper, mixed media processes & experimental design thinking.

Typology
Analysis & Synthesis

Foundations
Course creator & lecturer



This workshop course builds on my pedagogical process for design studio in architecture and the first-year toolbox kit. It accompanies digital representation techniques in weekly studio projects, including drawings and documents presented as part of the studio requirements. Techniques and methodologies are reviewed weekly, emphasizing craft and precision as vehicles to convey meaning and articulate spatial ideas. Focused attention is given



to sectioning as a tool for thinking and planning. For example, a single longitudinal section is revised and reworked through multiple iterations, with evaluation based on demonstrable progress between versions. Line quality is highlighted alongside experimental design thinking and project development. Students engage with drawing as a form of critical inquiry that bridges analysis and making. Through this iterative practice, representation becomes a generative act that shapes architectural thought rather than merely documenting it. The course cultivates a rigorous approach to representation as both inquiry and synthesis.

Thank•You

*Your discretion is greatly appreciated, I look forward to speaking & meeting in person at your convenience, kindly contact directly at **(646) 685-7868** or **noma.studio.arch@gmail.com***

/THaNGk yoo/ etymologically attributed to Middle English *thanken*, from Old English "give thanks; to recompense, to reward," from Proto-Germanic **thankōjanan* (Old Saxon *thancon*, Old Norse *pakka*, Danish *takke*, Old Frisian *thankia*, Dutch, German *danken* "to thank")