

MAKING
UNMAKING
REMAKING

LUCIA SONG

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Transitional Geometries

A SMALL OBJECT

VERTICAL SIDEWALK / 032 ←

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COLLECTIVE OWNERSHIP

MAKING

the act of bringing forms, concepts, & structures into existence

UNMAKING

the process of taking constructions, preconceptions, & institutions apart in order to dissect, question, or dismantle

REMAKING

the practice of creating architectures, re-conceptions, & systems anew through techniques of making and unmaking

MAKING



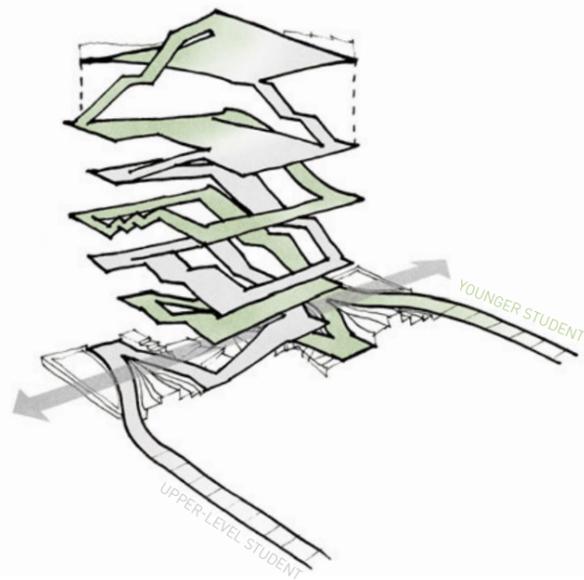
In the beginning, I was taught to make: I created ideas and forms, often iteratively, and largely intuitively.

SCISSOR-SCAPE

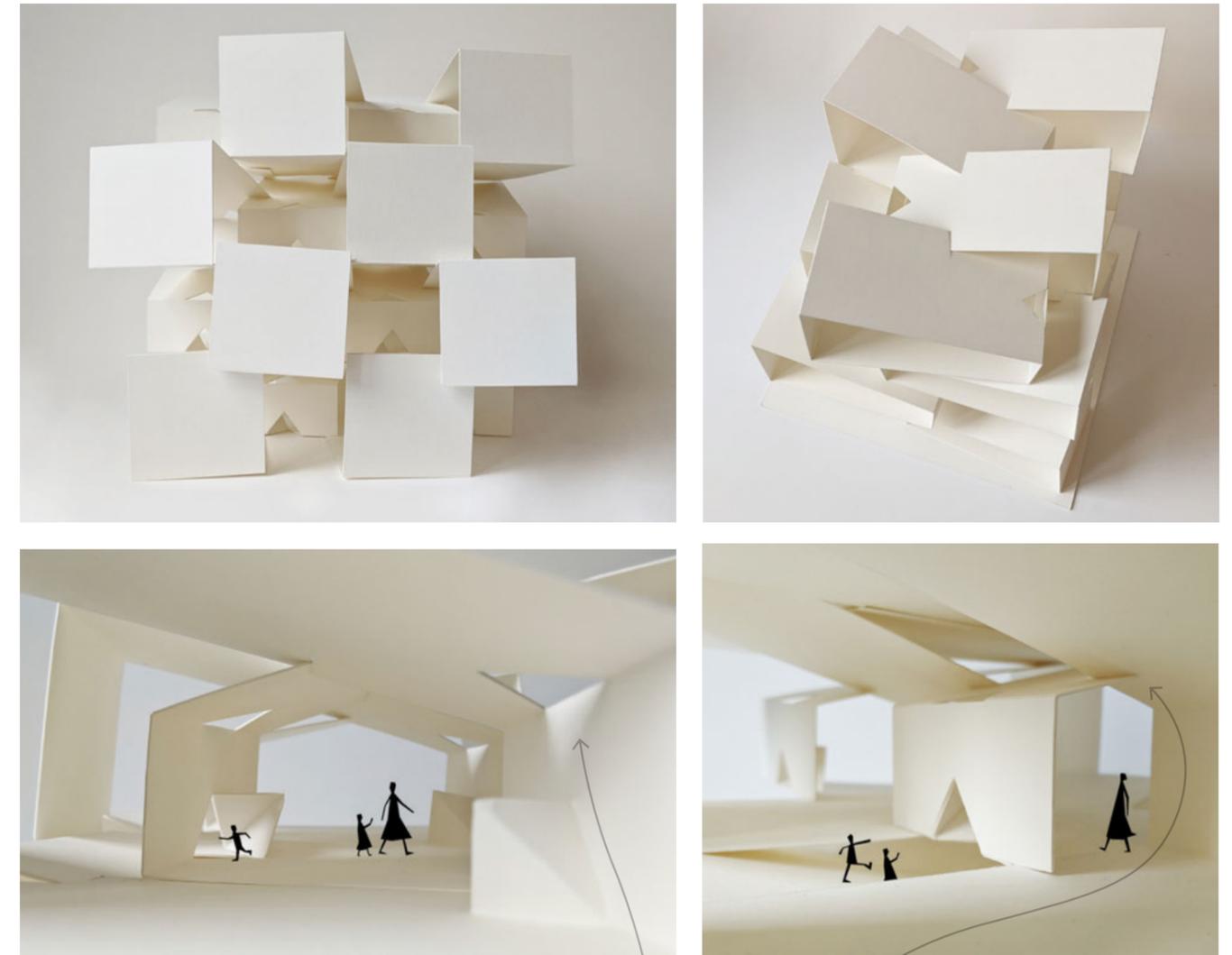
Core II Studio: Grounds for Play
Spring 2020 / Critic: Erica Goetz

This school uses the CBJ Snyder scissor stair—the existing means of egress within the structure—as a starting point for creating a new meandering landscape of play between the existing H-plan wings. The scissor stair interweaves two paths—a private one for younger students, as well as a more public and upper level student path—throughout the new addition, creating a mid-block connection underneath.

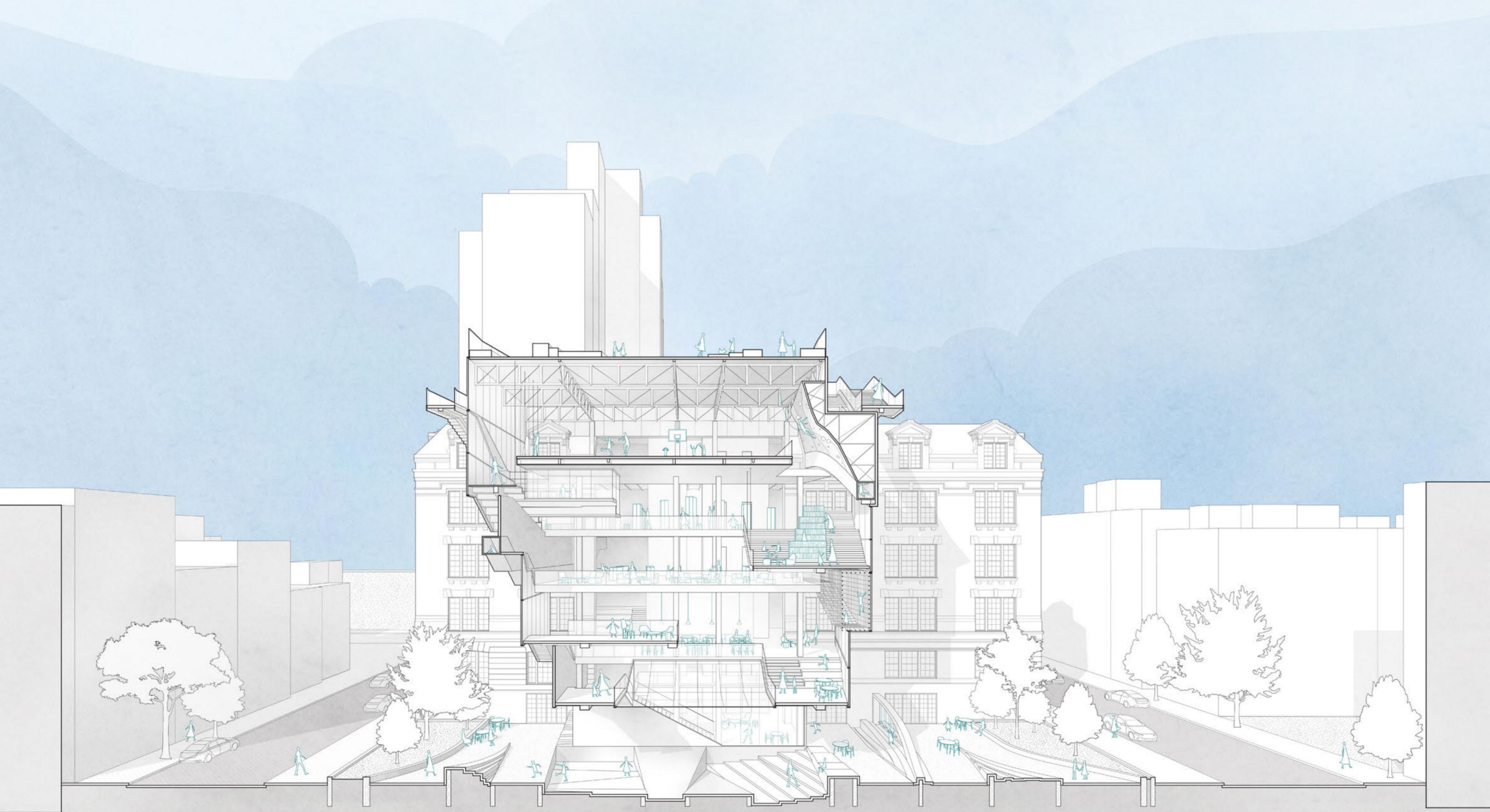
This K-8 public school aims for a play-based, child-directed education to sustain and grow students' inherent love of learning. Not only does a play-based education support children's social and emotional development, purposeful play engages students and allows them to take an active role in their learning. These types of learning have also been shown to better support children from high-poverty families, better preparing them later on in life—and given that a significant portion of children in this district are living below the poverty level, this school aims to better support this socio-economically diverse group of students. This happens through the educational curriculum, additional programming, and the playscapes.

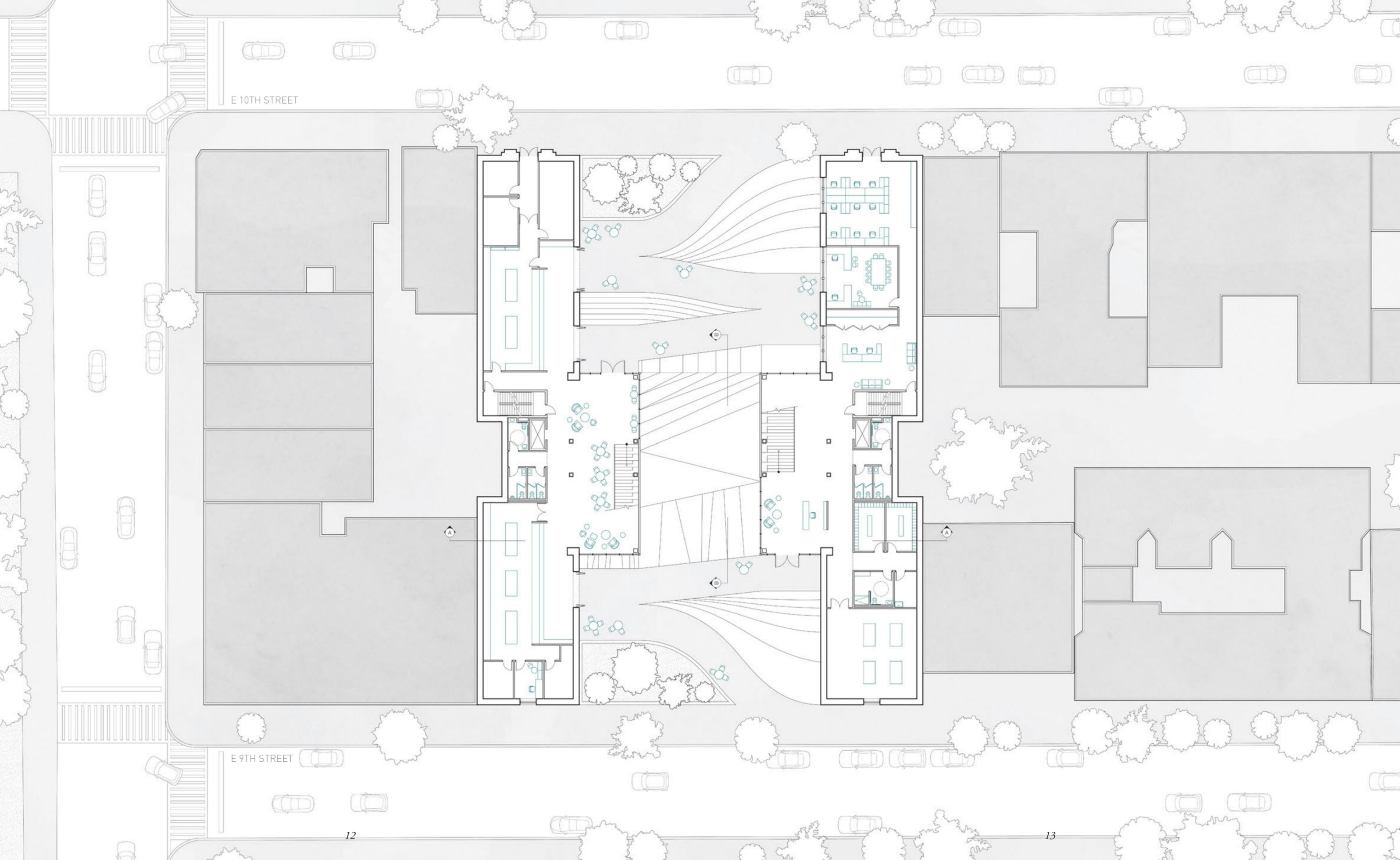


STUDYING SCISSOR-STAIR FORMS



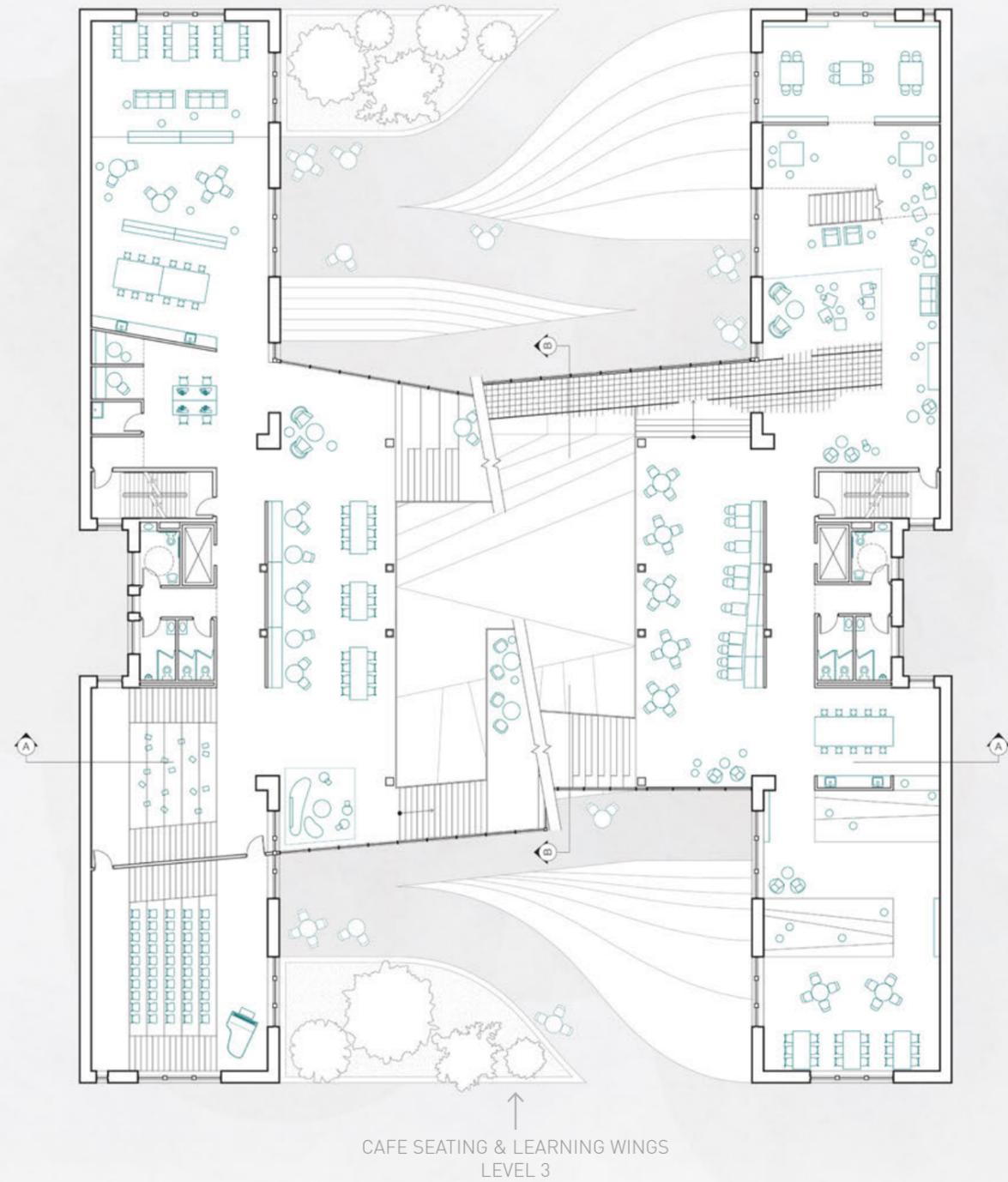
SPATIAL PROTOTYPE STUDYING LIGHTING & INTERSECTIONS





E 10TH STREET

E 9TH STREET



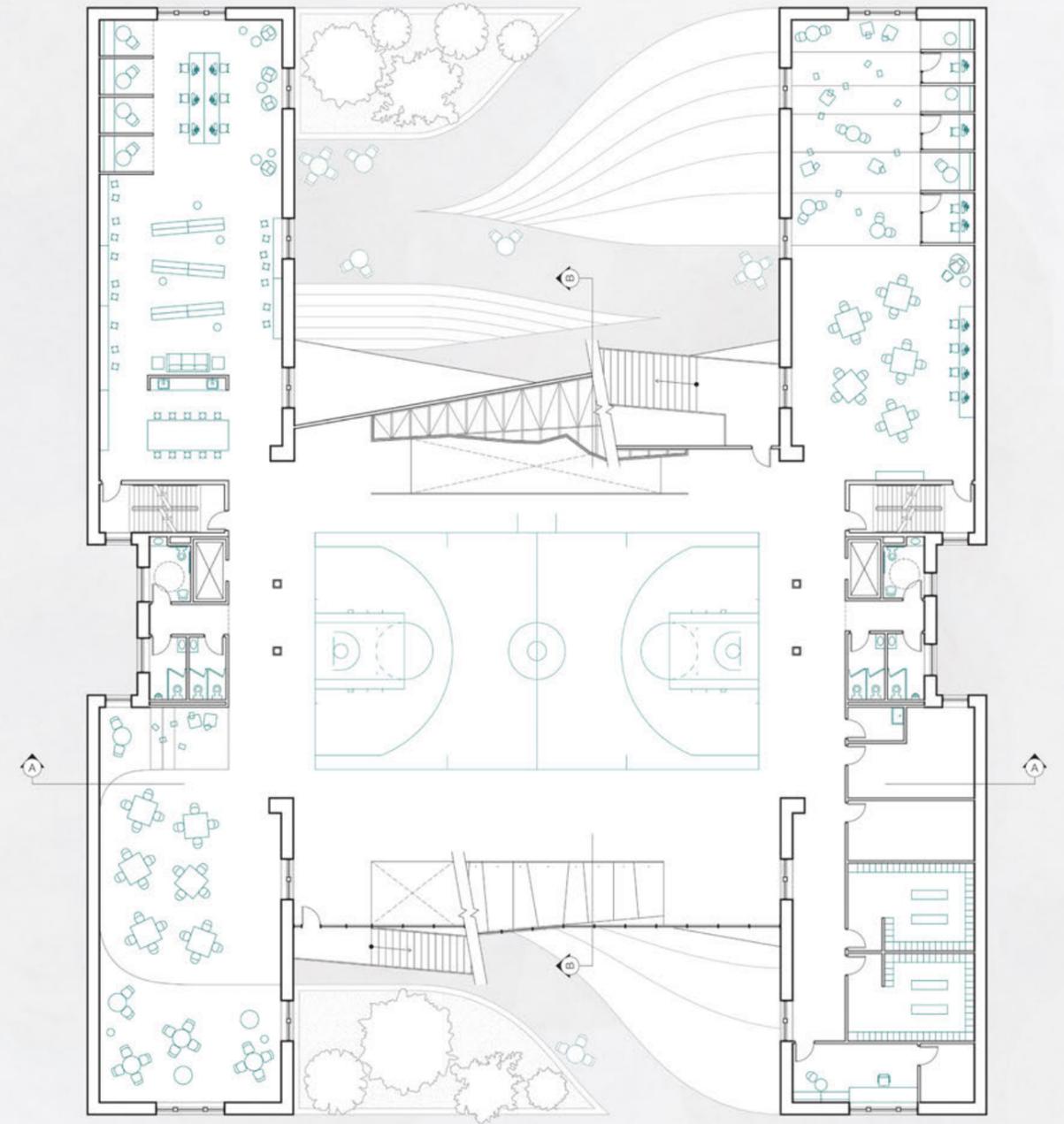
EACH STAIR TRANSFORMS THROUGHOUT THE BUILDING TO BECOME ALTERNATIVE, PLAYFUL MEANS OF VERTICAL TRANSPORTATION



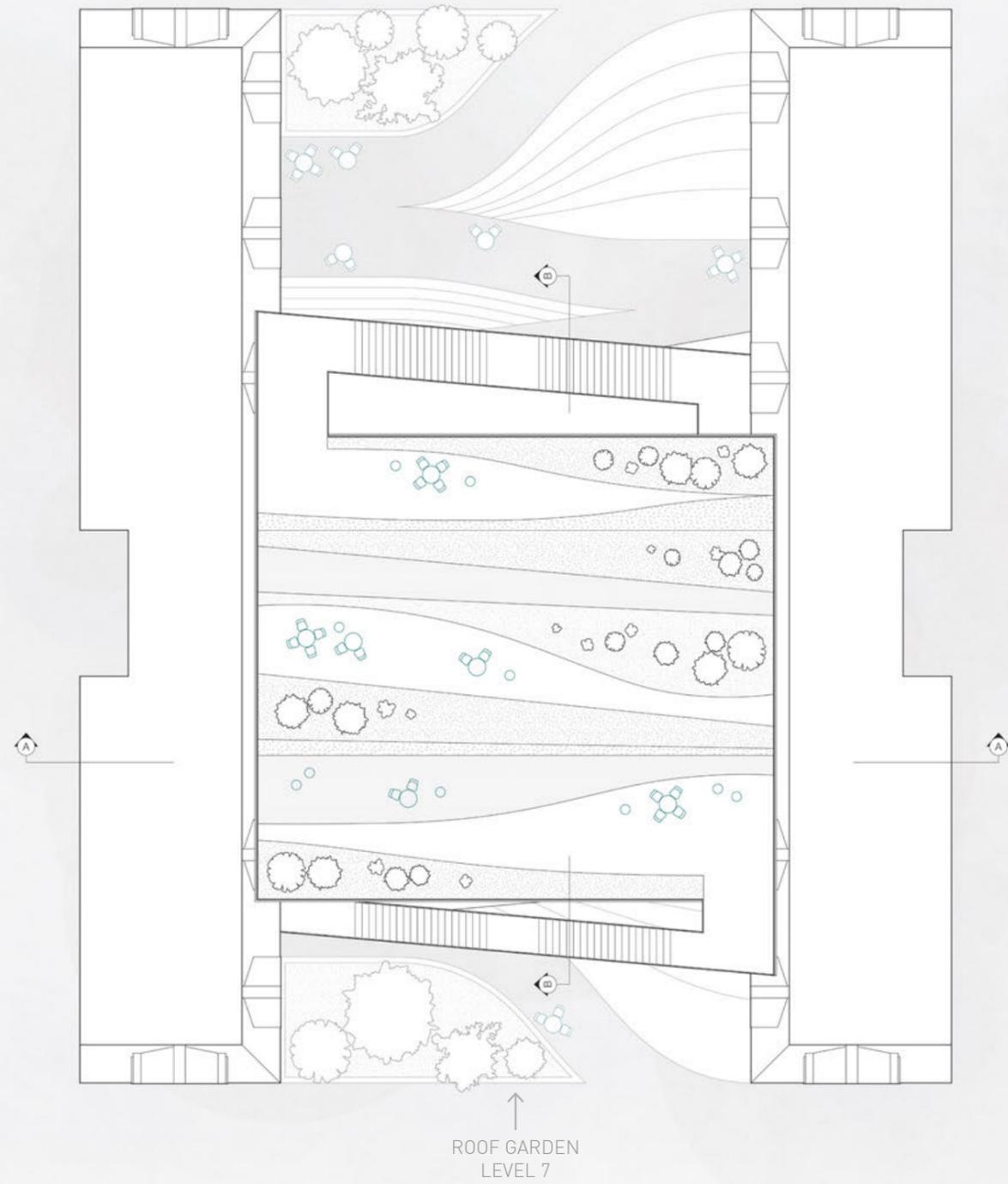
SCISSOR STAIRS & THEIR LANDINGS FORM THE CENTRAL ATRIUM'S SOCIAL SPACES



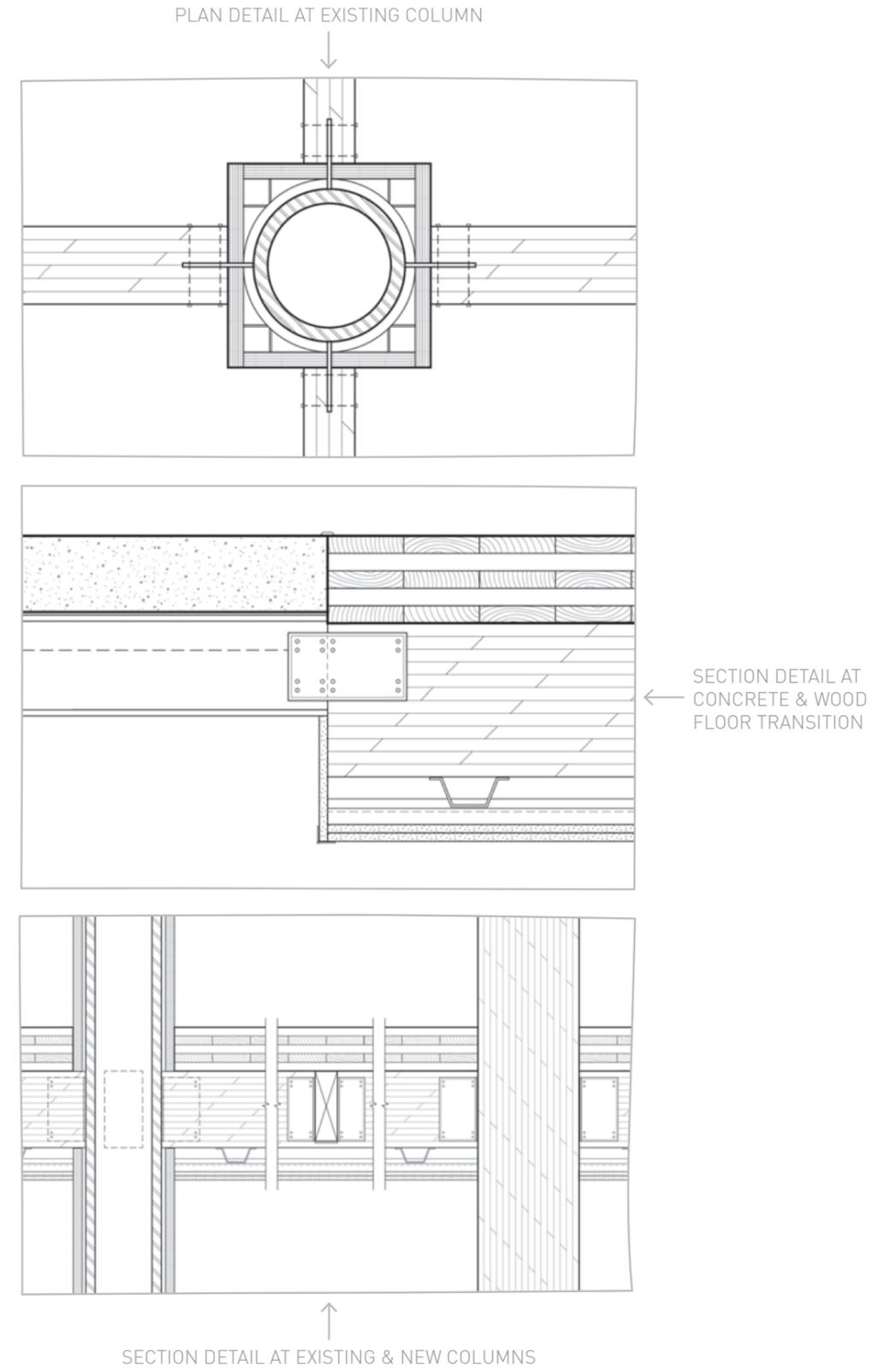
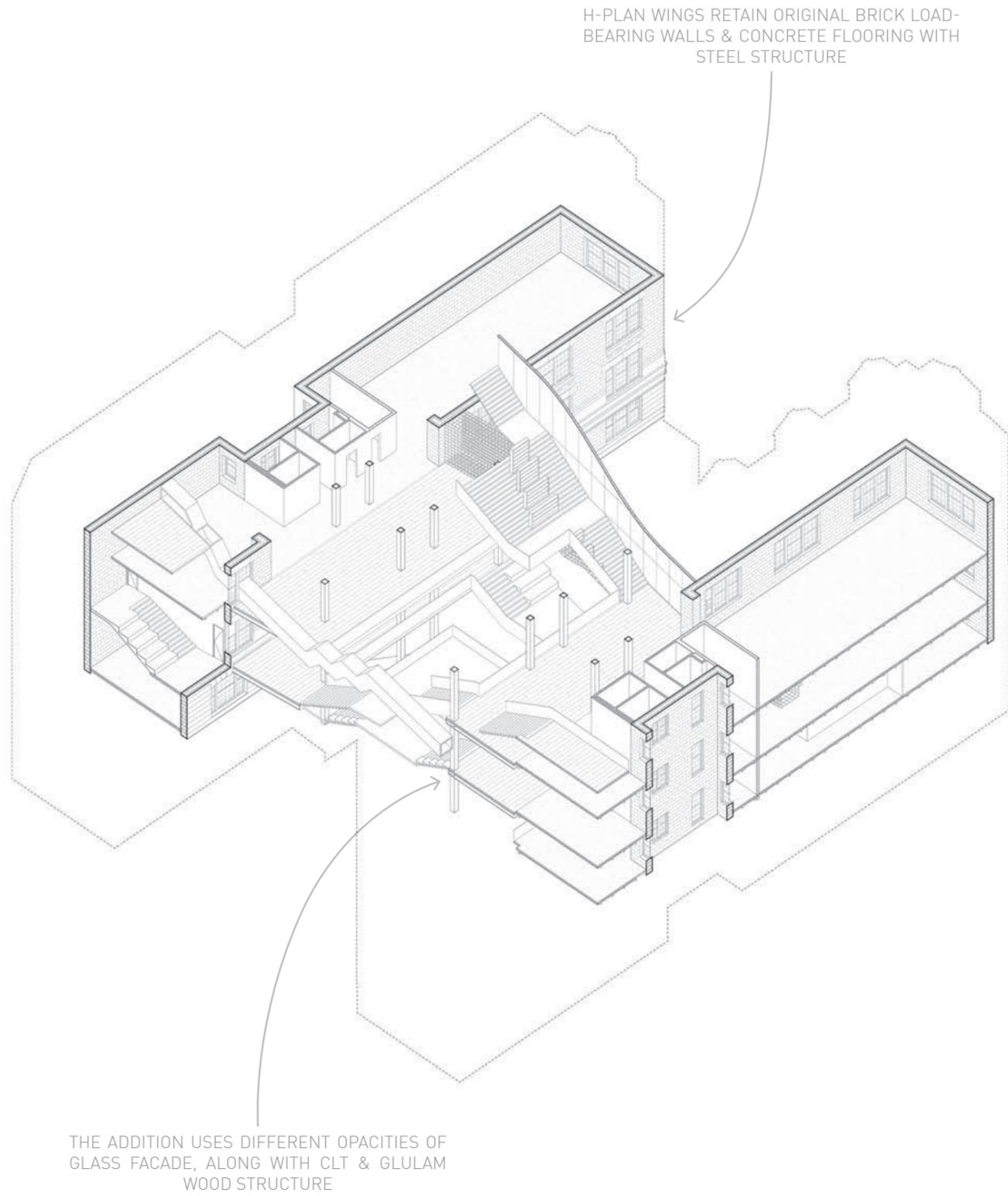
THE GYMNASIUM STAIR CHANGES FORM TO SUPPORT PHYSICAL EDUCATION ACTIVITIES

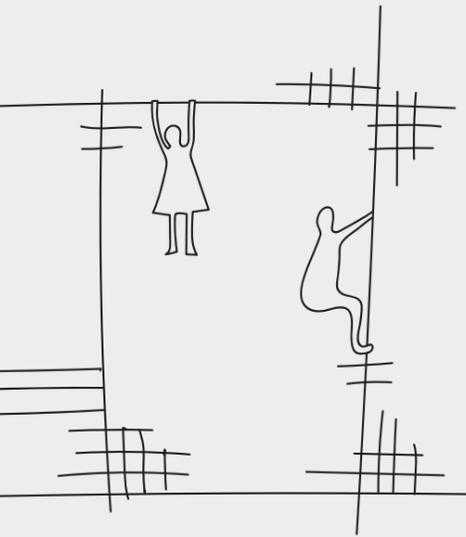


GYMNASIUM / AUDITORIUM & LEARNING WINGS
LEVEL 6

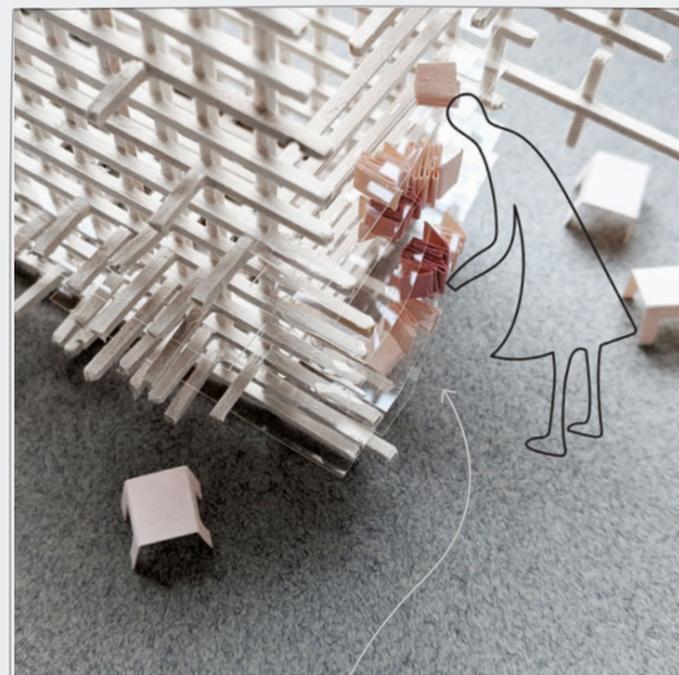
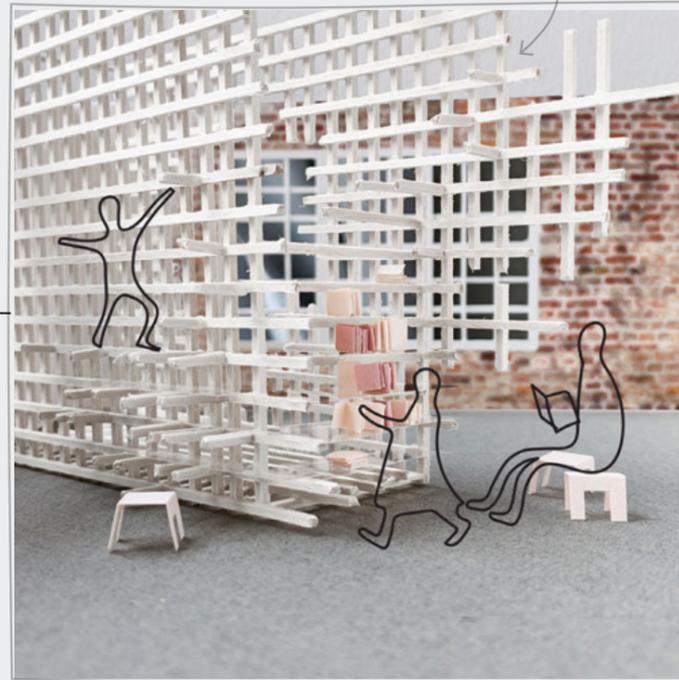


A PLAY-FILLED MID-BLOCK CONNECTION

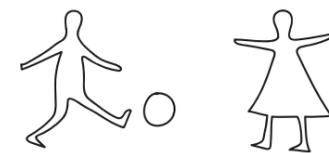
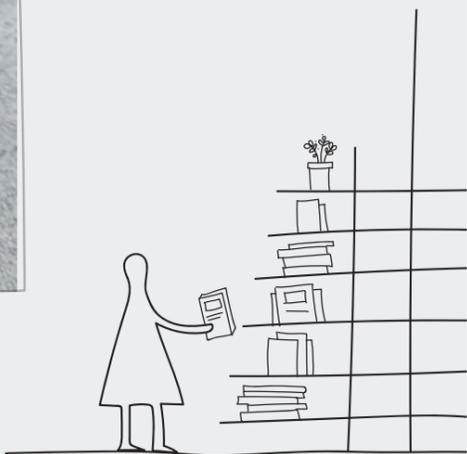




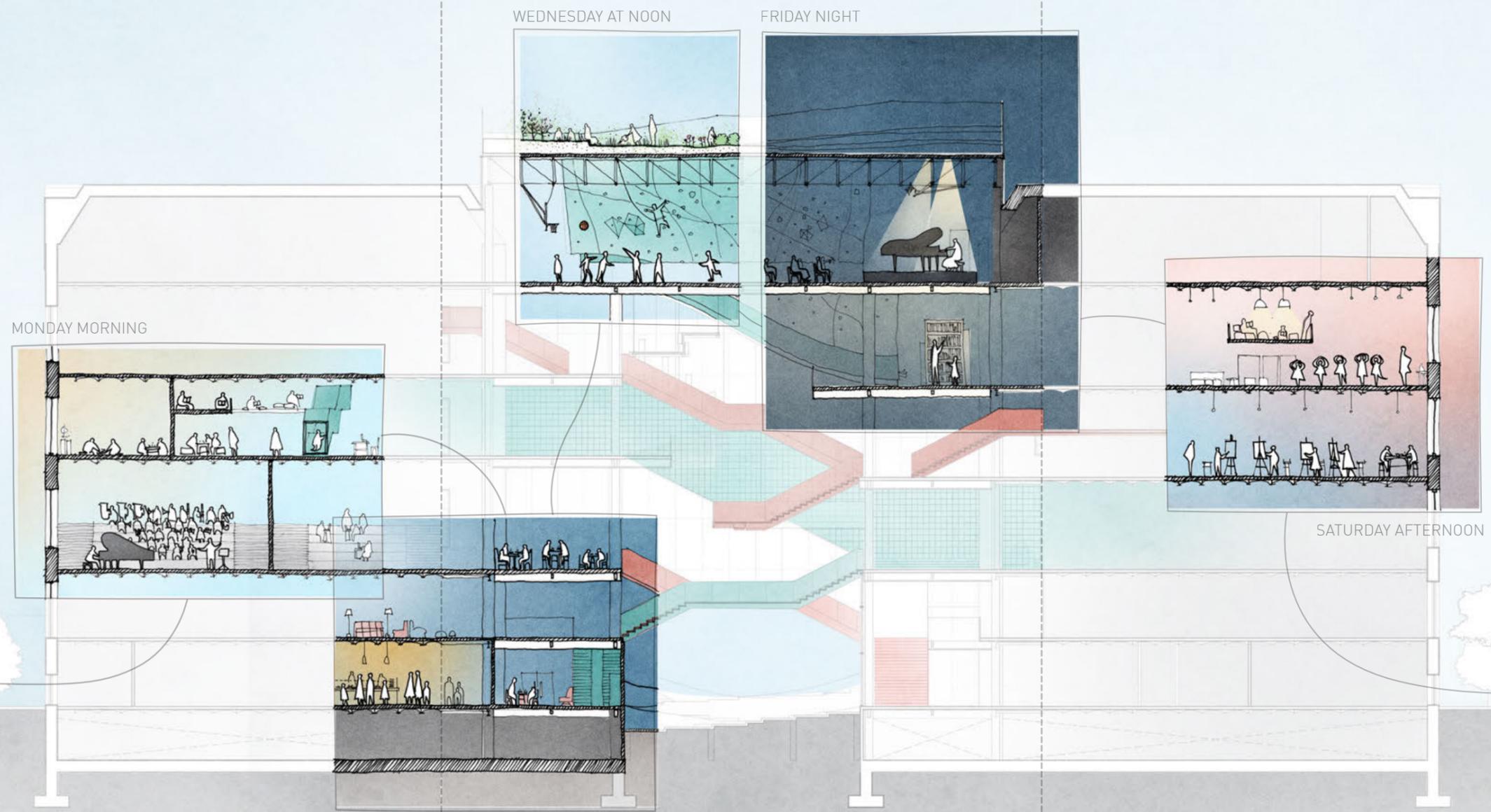
CLIMBING BOOKSHELF



STAIR FORMS POKE INTO LEARNING WINGS TO FORM EDUCATIONAL LANDSCAPES



LEARNING LANDSCAPE



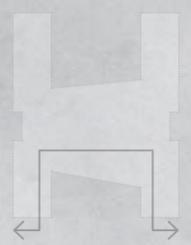
MONDAY MORNING

WEDNESDAY AT NOON

FRIDAY NIGHT

SATURDAY AFTERNOON

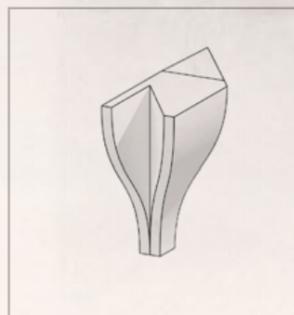
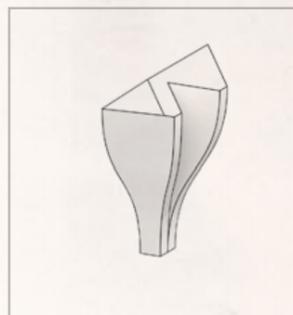
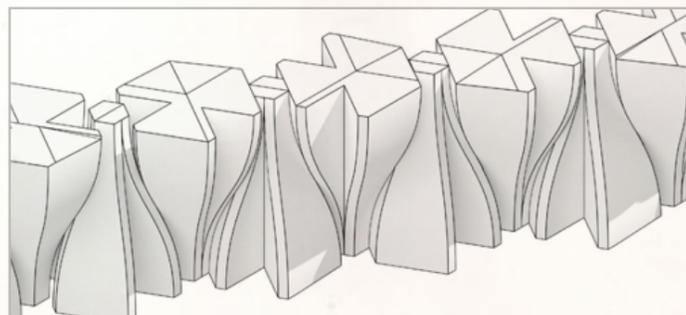
TUESDAY EVENING



TILING

Transitional Geometries
Fall 2021 / Instructor: Joshua Jordan

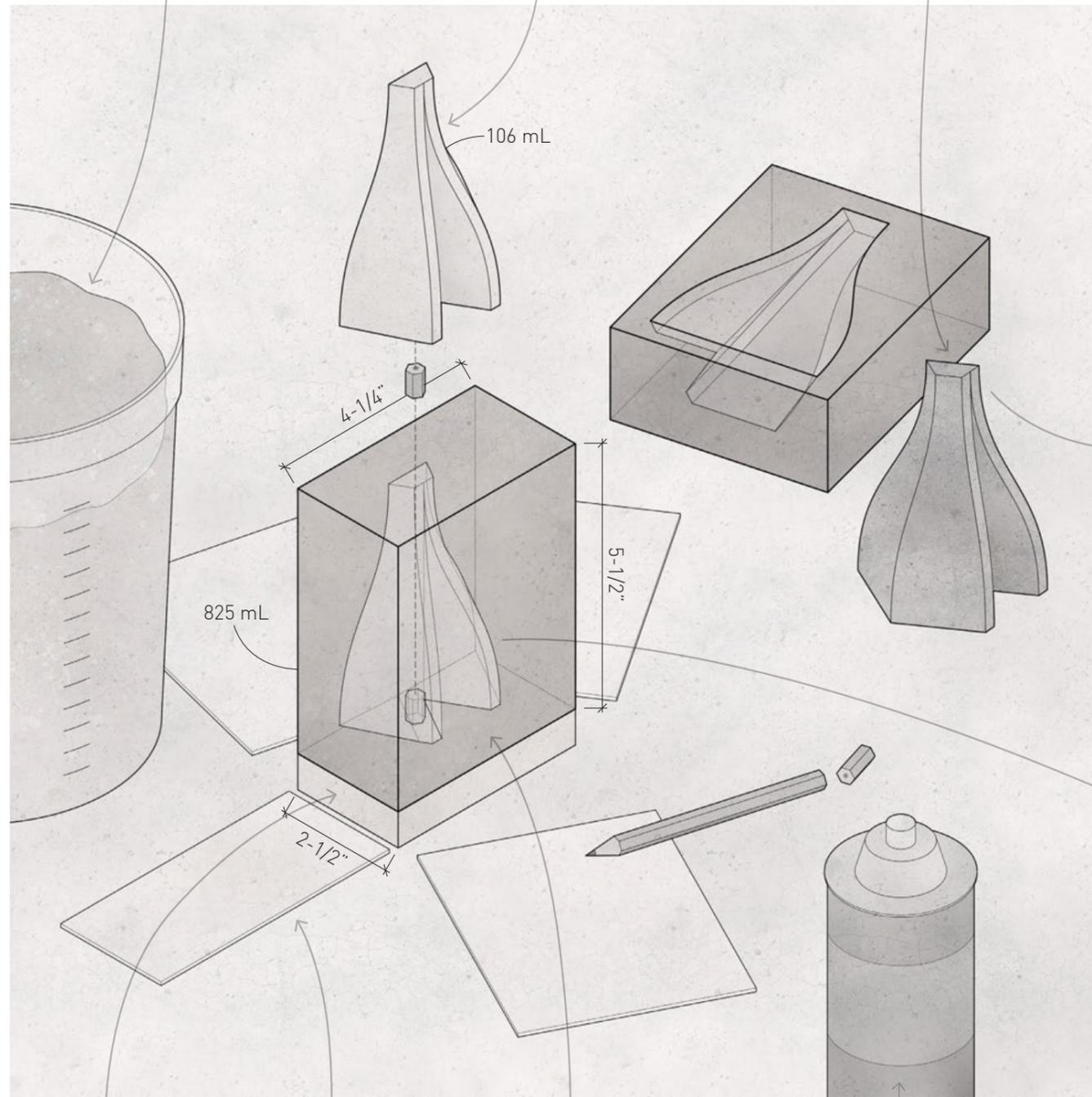
This project explores two modules inspired by spinning tops, tessellations, and columns. It was formed through processes of silicone mold-making and casting.



MOLD STAR 20T TWO-PART SILICONE

PLA PLASTIC 3D-PRINTED MODULE

ROCKITE EXPANSION CEMENT CASTING

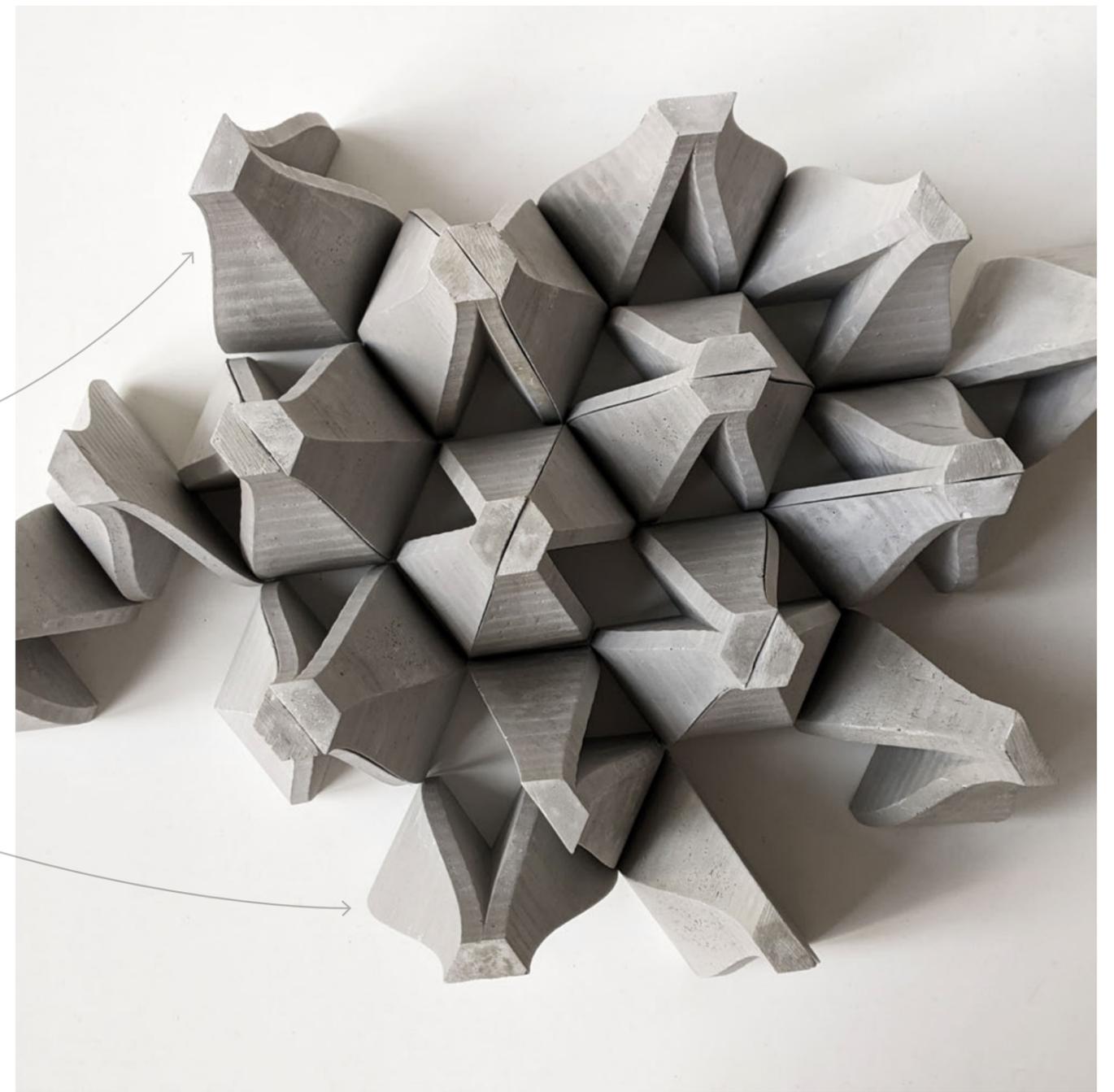


LAMINATED PLYWOOD

ACRYLIC SHEET

CURED SILICONE MOLD

MOLD RELEASE: MANN EASE RELEASE 200





VERTICAL SIDEWALK

Core I Studio: Broadway Stories / Agency-Space
Fall 2019 / Critic: Jaffer Kolb

This exercise aims to propose new forms of public space along the Washington Heights neighborhood of Broadway by building upon the functions and sites of two New York City public agencies.

This project in particular looks to intersect the New York City Department of Parks & Recreation with the Department of Consumer & Worker Protection by proposing a network of tree nurseries and retail incubators for small, minority & women-owned businesses. These two departments were chosen because they are both integral to the infrastructure of the Washington Heights pedestrian neighborhood. The Department of Parks & Recreation currently operates reforestation projects to improve and bring biodiversity into the urban experience, while the Department of Consumer and Worker Protection has focused on studies, such as gender-biased product pricing studies, to protect consumers of diverse incomes; unfortunately, however, they have a less outstanding track record when it comes to supporting small business owners.

The project addresses these goals and concerns by creating vertical extensions of sidewalks on existing DCWP parking sites to support the combined nursery and small retail programs. The form, explored in more detail on 165th Street, is derived from the ramping of parking garage structures: the path elevates and becomes an easily accessible extension of the pedestrian streetscape to activate the small businesses along the route.



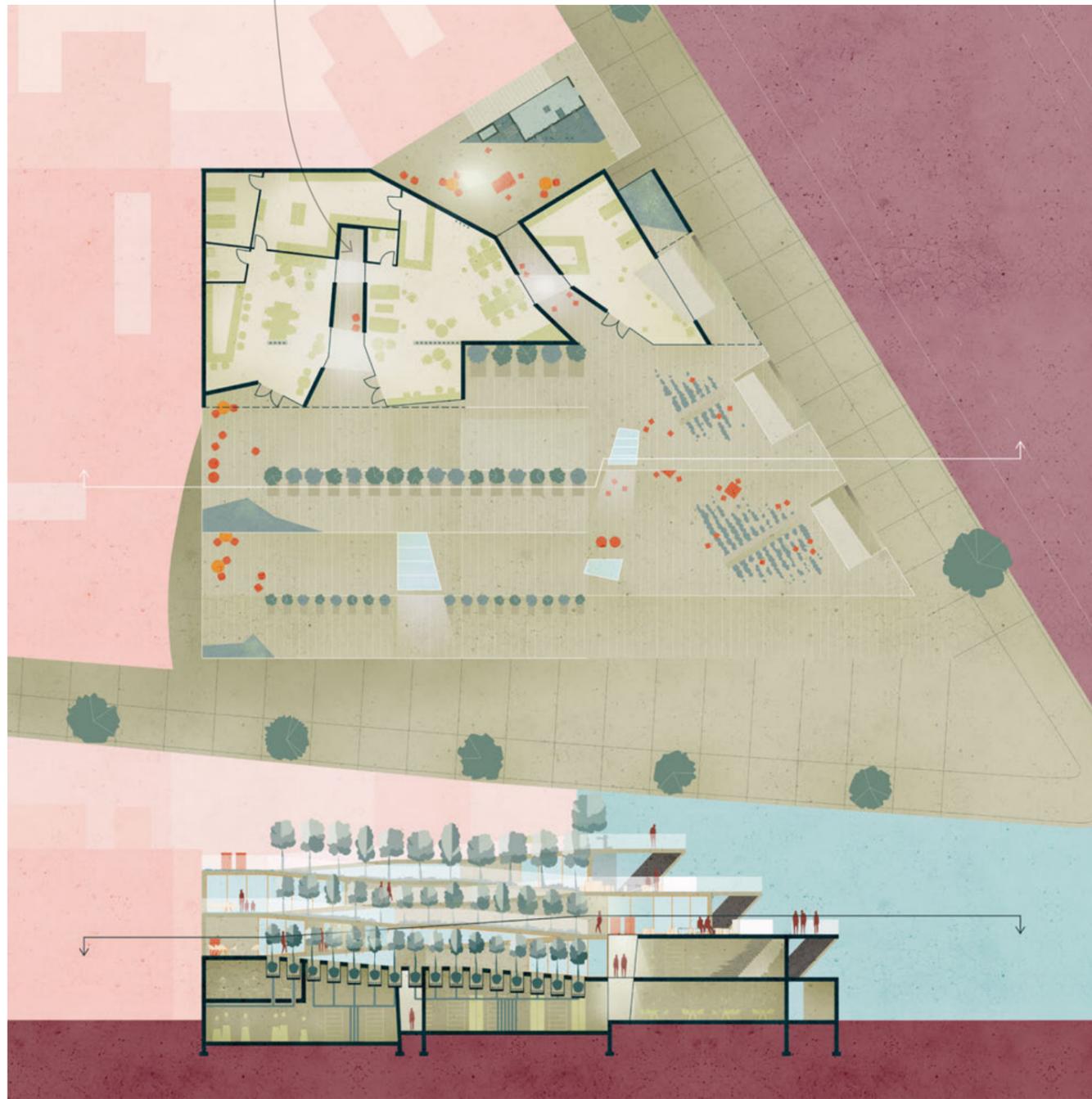
EXISTING SITE BUILDINGS



A FORM DERIVED FROM PARKING STRUCTURES



LIGHT WELLS



A PUSH & PULL: SOIL POCKETS



EXTRUSION OF UNDERGROUND SOIL & INFRASTRUCTURE



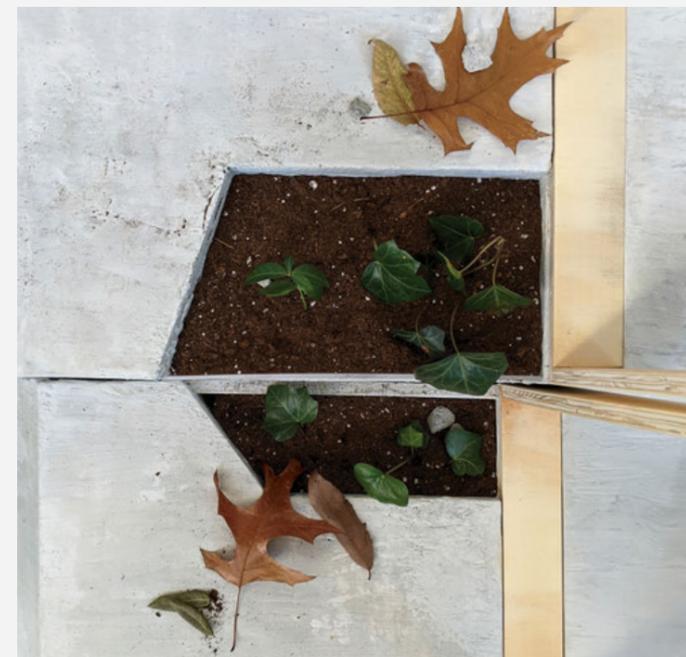
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INFORMAL BUSINESS SPACES

PUBLIC/PRIVATE STAIR: AN EXTENSION OF THE SIDEWALK

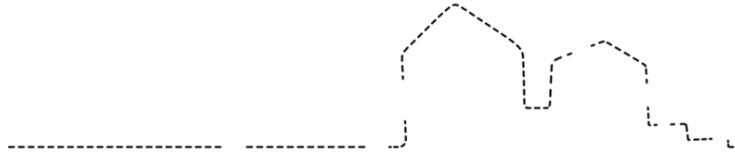


EXTENSION OF TREE NURSERY FUNCTIONS

1:1 STAIR MODEL



UNMAKING



Then came the inner critic: no longer satisfied with making, I had to question everything. What are the social, economic, and political contexts surrounding each project? How does the building industry exacerbate existing inequities? Can architecture dismantle systems instead of assembling them? It was therefore necessary to unmake architecture through reading, writing, modeling, drawing, and designing.

WRITING ABOUT PRUITT IGOE

Questions in Architectural History II / Research Paper
Spring 2020 / Instructor: Ateya Khorakiwala

There is an unfortunate architectural story that begins with thirty-three high rises constructed in the 1950s: initially, they were hailed as a triumph of rational design that could create housing for the poor and solve urban problems of the time. A mere two decades later in 1972, however, they were demolished for having deteriorated into an unlivable state: the project was more than half vacant, there was little to no maintenance on the buildings, criminal activity festered, and the structures had fallen into disrepair. Many are familiar with the rise and fall of the Pruitt-Igoe Housing Project. Designed by Minoru Yamasaki of Hellmuth, Yamasaki & Leinweber, it was made possible by the United States Housing Act of 1949, and was built to support St. Louis's urban redevelopment and slum clearance initiatives. Many accepted its unfortunate history, but whether it was a story of architectural failure became a subject of contention. In the years that followed the project's demise, it not only signified a failure in public housing, but for architectural historian Charles Jencks, it represented the death of High Modernism as well.

The idea that this is a purely architectural story was later debunked in Katharine Bristol's "The Pruitt-Igoe Myth": Bristol better understood the project's deterioration as a complex amalgamation of numerous destructive factors, including the economic, social, and political conditions of St. Louis. Other writers have since followed suit, recognizing the plethora issues that plagued the Pruitt-Igoe Housing Project. Few, however, have dug into race and racism as a subtext for the project's problems. This is an unusual oversight, given the project's predominantly Black tenants and historical context in a reluctantly desegregating America. Elizabeth Birmingham was one of the few who examined the project through such lenses: in her essay entitled "Reframing the Ruins: Pruitt-Igoe, Structural Racism, and African American Rhetoric as a Space for Cultural Critique," she employs a framework based in tropes of African American rhetoric to reread

how Pruitt-Igoe and prevailing critiques of Modernism had reinforced messages of structural racism.

Continued discourse on this subject is imperative. After all, no architectural work exists within a vacuum—this one in particular overlapped with the Civil Rights Movement and a Supreme Court decision prohibiting segregated public housing. What was once a project with "one-third of the housing meant for whites (Pruitt) and two-thirds meant for African Americans (Igoe)"¹ became 98 percent African American.² It would therefore be an act of willful ignorance not to examine how Pruitt-Igoe was affected by inherent racial structures of power in America, as well as how the project impacted its residents.

This study, then, aims to further examine the role of structural racism in the Pruitt-Igoe Housing Project. It takes cues from Birmingham's work to define the framework for examination. It then discusses the way that structural racism was intertwined with Pruitt-Igoe during its planning process, operation, and after its demolition. Moreover, a closer look at the critiques, including Jenck's famous declaration, as well as other accounts, uncovers the dangers of pinpointing the built architecture as the principal point of failure. And investigating the different phases of the Pruitt-Igoe project reveals that this is in fact an architectural story—not one in which the architectural design is at

and cultural traditions to intellectual practices.⁴ This paper therefore recognizes the deeply ingrained way in which racism, and in this case, anti-Black racism, has pervaded American society, and works to identify the perpetuation of racial inequities in Pruitt-Igoe. It is imperative, therefore, to look at and examine instances in which structural racism informed the creation or operation of the project, or was furthered by and became an outcome of the project.

Our examination begins slightly before the planning process that brought about this housing development. At the beginning of 1947, St. Louis was one of four American cities that struggled with a dwindling population while many others were healing from the Great Depression.⁵ Middle class white folks were leaving the city for employment opportunities and suburban housing.⁶ This created space for poorer Black families within the city, and eventually, slums took over. Under the administration of then mayor Aloys P. Kauffman, "the City Planning Commission devise[d] a development plan for the next twenty-five years to bring [the right] people back to St. Louis through private-sector gentrification in the city's poorest neighborhoods."⁷ It is not difficult to decipher who the "right" people were in this text and the Commission's plans; the idea that lower income Black communities did not comprise the "right" people was undoubtedly deep-seated in white American society. Under the

"ARCHITECTURAL PROGRAMS ARE BOUND UP IN THE SAME RACIST IDEOLOGIES THAT AFFECT THE REST OF OUR CULTURE."³

fault for all regrettable outcomes, but one in which architectural systems are deeply entangled with institutional racism.

What, then, is the working definition of structural racism that informs this investigation? It is important to first acknowledge that "architectural programs are bound up in the same racist ideologies that affect the rest of our culture."³ Birmingham consults the work of various African American cultural critics, describing a structural racism that acknowledges the ways in which racism is deeply woven into the nation's identity such that it appears natural. Structural racism is a complex system that works to develop and sustain racism—a system of inequity—in a variety of settings, from social

Kauffman administration, the racially mixed DeSoto-Carr neighborhood⁸ was chosen for redevelopment as low-rises and a public park.⁹ After the passage of the 1949 U.S. Housing Act, the new St. Louis mayor Joseph Darst resolved to build a city of high-rises instead, and selected Minoru Yamasaki to design public housing for the DeSoto-Carr neighborhood.¹⁰ In the beginning, this project was planned to house only Black residents,¹¹ which, given the site's history of racial diversity, suggests a blatant attempt to both contain and separate these residents from white communities in St. Louis. Some might argue against this analysis, claiming that the government was setting aside valuable city land, creating affordable housing for the low-income Black population. It is therefore

1. Birmingham, Elizabeth. "Reframing the Ruins: Pruitt-Igoe, Structural Racism, and African American Rhetoric as a Space for Cultural Critique." *Western Journal of Communication* 63, no. 3 (1999): 297.
2. Birmingham, 291.
3. Birmingham, 293.
4. Birmingham, 294.
5. De Graaf, Reinier. *Four Walls and a Roof: the Complex Nature of a Simple Profession* (Cambridge, MA: Harvard University Press, 2017), 405.
6. Heathcott, Joseph. "Planning Note: Pruitt-Igoe and the Critique of Public Housing." *Journal of the American Planning Association* 78, no. 4 (2012), 450.
7. De Graaf, *Four Walls and a Roof*, 405.
8. Gyure, Dale A. *Minoru Yamasaki: Humanist Architecture for a Modernist World* (New Haven, CT: Yale University Press, 2017), 28.
9. De Graaf, *Four Walls and a Roof*, 405.
10. De Graaf, 406.
11. Gyure, *Minoru Yamasaki*, 28.
12. Bristol, Katharine G. "The Pruitt-Igoe Myth." *Journal of Architectural Education* (1984-) 44, no. 3 (May 1991), 167.

critical to note that in the grand scheme of St. Louis's postwar redevelopment programs, these "public housing projects were confined to the unwanted sites in the heart of the slums."¹² Housing researcher and historian Alexander von Hoffman further elaborates on this theory, noting that "much of the civic anxiety about the spread of slums concerned the influx of African American migrants from the rural South....The city planner proposed to the mayor that building large numbers of dwellings in the DeSoto-Carr neighborhood would prevent the African American population from spreading to white neighborhoods."¹³ Slum clearance was evidently not driven by a concern for citizens' wellness. Such efforts were tied to a desire for racial containment, allowing the DeSoto-Carr project to become a vehicle for governing bodies to dictate where Black communities were permitted to live. These plans for confinement were a racial inequity that contributed to systems of structural racism at the time.

The planning for DeSoto-Carr became slightly less homogenous beginning in 1951, when the St. Louis Housing Authority (SLHA) decided to build the Wendell Oliver Pruitt Homes for Black residents and the William L. Igoe Apartments for white residents.¹⁴ The Pruitt-Igoe project was thus legally segregated. This legality does not, however, deny the racial inequities rooted in that planning process, as such division would have served to reinforce systems of white supremacy. The question of why Minoru Yamasaki, a Japanese American architect, would have aided in this segregationist architectural effort is beyond the purview of this paper. Nevertheless, it is intriguing to note the difference in quality between this segregated version of Pruitt-Igoe and the one that followed upon desegregation. Yamasaki was indeed ambitious in his design for the early Pruitt-Igoe, proposing "a combination of eight-story elevator apartment buildings, row houses, and a winding park of trees and grassy lawns...So impressive was the design that in 1951 the magazine, *Architectural Forum*, featured it, claiming it would change the future of public housing design."¹⁵ The design also highlighted skip-stop elevators and galleries replete with play spaces, naturally ventilating porches, laundry, and storage, to create vertical neighborhoods within the high-rises.¹⁶ One of Yamasaki's drawings of this space was featured in a publication at the time, and it depicted a middle-class white woman with her young family in a sunny gallery filled with greenery and open space.

This illustration used whiteness to advertise a sterilized and more media-friendly version of this project. It swept the realities of segregation under the rug, and perhaps allowed publications to push a more sanitized vision of Pruitt-Igoe without confronting architecture's complicity in racist practices. White tenants, however, would not come to live in their dedicated Igoe apartments. After the Supreme Court decision to end segregation in 1954, the apartments were inevitably guaranteed to house only Black Americans. The design had to be pared down immensely because "Whites could not be convinced to move into the project. Monies for the project began to dry up immediately."¹⁷ The planned population density increased so much that the 15,000 tenants would dwell in a development that was in fact more crowded than the original slum neighborhood.¹⁸ The final design eliminated row houses, various amenities, gallery window screens, public ground floor toilets, and steam pipe insulation.¹⁹ That the funding for Pruitt-Igoe diminished after the apartments became de facto Black-only is indicative of the institutional devaluing of Black lives. Of course, the issue of funding was also tied up in the cost ceilings set by the federal Public Housing Administration and intense political opposition to public housing.²⁰ That political opposition had unfortunate racial motivations as well. Historian and law professor Lawrence M. Friedman argues that the American public housing programs after the Great Depression were originally created for the submerged middle class—those who were previously middle income. In the mid-19th century, however, when that class no longer needed the programs, "public housing [was] inherited by the dependent poor and by the low-income urban Negro, and as a result, the program [became] less popular politically."²¹ It is in this way that national politics, fueled by racist agendas, contributed to the financial issues that impaired Yamasaki's design. The architectural planning of Pruitt-Igoe was therefore not a process that was innocently detached from the forces of structural racism plaguing the United States.

The operation of the Pruitt-Igoe Housing Project was similarly devoid of funding. When it was first completed, these financial problems were not so noticeable; just four years later, however, the building conditions started to deteriorate. Under the 1949 Housing Act, the SLHA was required to fund Pruitt-Igoe's maintenance using only tenant rent payments. This became a



Figure 1: Minoru Yamasaki, *Drawing of a Pruitt-Igoe gallery*. From: Gyure, Dale Allen. *Minoru Yamasaki: Humanist Architecture for a Modernist World* (New Haven, CT: Yale University Press, 2017): 23.

13. Hoffman, Alexander Von. "Pruitt-Igoe," in *The Encyclopedia of Housing*, ed. Andrew T. Carswell (Thousand Oaks, CA: SAGE Publications, 2012), 567.

14. Hoffman, 567.

15. Hoffman, 568.

16. Hoffman, 568.

17. Birmingham, "Reframing the Ruins," 297.

18. Bristol, "The Pruitt-Igoe Myth," 164.

19. Hoffman, "Pruitt-Igoe," 568.

20. Bristol, "The Pruitt-Igoe Myth," 164.

21. Friedman, Lawrence M. "Public Housing and the Poor: An Overview." *California Law Review* 54, no. 2 (May 1966), 654.

22. Bristol, "The Pruitt-Igoe Myth," 166.

23. Birmingham, "Reframing the Ruins," 291.

24. Woods, Louis Lee. "The Inevitable Products of Racial Segregation: Multigenerational Consequences of Exclusionary Housing Policies on African Americans, 1910–1960." *American Journal of Economics and Sociology* 77, no. 3–4 (May–September, 2018), 1000.

25. Woods, 1003–4.

26. Mühlenbruch, James Key. "The Evolution of Conventional Public Housing in St. Louis." *Public Law Forum* 5, no. 1 (1986), 187.

problem because of declining occupancy rates: postwar demographic trends in St. Louis eventually allowed for inexpensive private residences in the city, drawing tenants away from Pruitt-Igoe. With rising maintenance costs and diminishing occupancy rates, the Housing Authority could hardly administer basic repairs on the poorly-constructed project.²² Moreover, it was problematic that maintenance funds depended on rent because Pruitt-Igoe increasingly housed the poorest of the Black population, and residents had "an annual median income of \$2,454 and a family including, on average, a mother and 4.28 children."²³ This unfortunate cycle of low-income tenants, diminishing occupancy, and funding troubles were indeed linked to poverty—therefore, some might argue that this was not a race issue. It would be ignorant, however, to deny that race and poverty in the United States are not inextricably linked. For example, historian Louis Lee Woods II studies the multigenerational effects of national housing programs, and his research on exclusionary and segregationist federal housing policies from 1910 to 1960 reveal that they led to an increasing racial wealth gap between white and Black households.²⁴ These policies, which confined Black families to substandard housing were "intentionally established by federal policymakers during the 20th century to impoverish the black community in perpetuity."²⁵ Because race and income were (and continue to be) so intertwined, it is evident that the financial troubles that plagued Pruitt-Igoe were linked to the systemic racism deeply embedded in America's policies. Additionally, despite residents' rent not covering maintenance costs, an increase in rent was counterproductive as well: when the SLHA raised rent in the early 1950s, tenants who could not afford it had to leave, leading to more vacancies and fewer resources for maintenance.²⁶ Undoubtedly, such rent hikes would have been hard to justify, too, given the continuous deterioration of Pruitt-Igoe. Moreover, as late as 1968, the SLHA did not

RESEARCH ON EXCLUSIONARY AND SEGREGATIONIST FEDERAL HOUSING POLICIES FROM 1910 TO 1960 REVEAL THAT THEY LED TO AN INCREASING RACIAL WEALTH GAP BETWEEN WHITE AND BLACK HOUSEHOLDS.

charge rent based on tenant incomes, but on the amount of space that residents occupied. Rent hikes sometimes exceeded tenants' incomes.²⁷ Starting in February of 1969, Pruitt-Igoe residents, as well as Black public housing tenants across St. Louis, began a nine-month rent strike to protest rising costs as well as poor living conditions.²⁸ Though this strike did not prevent the ultimate decline of Pruitt-Igoe, it serves as evidence that the Black tenants of Pruitt-Igoe, as well as other public housing projects in St. Louis, were plainly aware of the injustices they faced in this inadequate housing system.

These injustices were made more apparent in various testimonies from those who visited the site as well as those who inhabited Pruitt-Igoe. Sociologist Lee Rainwater conducted a three-year study to understand the project, looking at tenant concerns, physical deterioration, and other issues. During this time, he pinpointed a number of maintenance headaches such as dangerous and frequently out-of-order elevators, trash and broken glass, pests and rodent infestations, and public urination.²⁹ The obstacles facing these residents were not simply mere inconveniences: additional documents from previous tenants noted that "accidents have occurred when tenants opened an elevator door, stepped into a nonexistent car, and fell down the shaft."³⁰ Attempts to request maintenance for hazardous conditions were often ignored due to an inadequately-sized staff, leaving falling plaster, poor ventilation, pipe leaks, ineffective refrigeration, and holes in partitions for the residents to endure.³¹ The deterioration and cost-cutting construction measures made the building unsafe for children as well, as they faced the danger of falls from a lack of gallery window screens and glassless window frames,³² or burns from a lack of insulation on steam pipes.³³ Pruitt-Igoe evidently failed to provide a proper shelter for its inhabitants. Instead, the SLHA communicated, through its neglect, that these residents were not worth the efforts required to provide adequate housing.

This devaluing of residents' wellness extended to a lack of support against crime. The SLHA was especially unhelpful: for over a decade, tenants were charged for damage to their property even when they were victims of a crime. For example, when bullets broke one resident's windows, the SLHA required the resident to compensate for the repairs; the bill was \$78.00.³⁴ By burdening the already low-income residents with unwarranted charges that typical apartment dwellers would not have to bear,

THE SUGGESTION OF CREATING DEFENSIBLE SPACE IS A FORM OF VICTIM BLAMING. IT IMPLIES THAT THIS POPULATION—A BLACK, LOW-INCOME GROUP—INEVITABLY BRINGS CRIMINAL BEHAVIOR THAT MUST BE OPPOSED THROUGH ARCHITECTURAL DESIGN. SUCH REASONING IGNORES THE FACT THAT CRIME IS OFTEN A CONSEQUENCE OF VARIOUS FORMS OF OPPRESSION, AND IN THIS CASE, SYSTEMIC RACISM AND ECONOMIC INJUSTICES.

the authorities at Pruitt-Igoe further contributed to the issues of poverty that encumbered their tenants. Such policies were antithetical to gaining equity for the Black community. Moreover, when it came to protecting the community from crime, Pruitt-Igoe and St. Louis law enforcement fell incredibly short. The SLHA only assigned two guards to secure the entire thirty-block region in a twenty-four-hour day, and residents reported that these guards would either show up hours late in response to disturbance calls, or ignore them altogether. City police officers made themselves noticeably absent as well, allowing many who were largely nonresidents to commit crimes without fear of detection—thus exacerbating the problem. Residents were therefore terrified to leave their apartments after dark, and those who stayed inside were disturbed by loitering adolescents.³⁵ One interpretation for why law enforcement failed to protect Pruitt-Igoe residents could be an indifference to the well-being of poor Black families. Another interpretation is that police officers were disproportionately afraid of Black communities and crime within those communities. Both explanations point to racially problematic thinking on the part of St. Louis law enforcement. The latter seems more plausible, given that eventually, mail carriers and retail outlets refused to deliver to the Pruitt-Igoe neighborhood as well.³⁶ There were even misconceptions of Pruitt-Igoe residents as dangerous and criminal: "the St. Louis Globe Democrat, the local newspaper, so regularly referred to criminal offenses in the downtown area as 'Pruitt-Igoe' crimes that the term became the local code-word for African-American."³⁷ The conflation of these two terms suggests a clear stigmatization against the residents living at Pruitt-Igoe. Additionally, such willful neglect of their safety reveals the way St. Louis institutions disregarded Black families in public housing.

There were also critics who suggested that the high-rise buildings should have been designed for more defensible public space to decrease crime. This argument ignored the fact that crime rates in numerous low-rise St. Louis neighborhoods were regularly higher than crime rates in Pruitt-Igoe.³⁸ One study on crime in St. Louis public housing developments in the 1970s showed that crime rates were not significantly higher, even in large housing projects, compared to the citywide average.³⁹ Regardless, the suggestion of creating defensible space is a form of victim blaming.⁴⁰ It implies that this population—a Black, low-income group—inevitably brings criminal behavior that must be opposed through architectural design. Such reasoning ignores the fact that crime is often a consequence of various forms of oppression, and in this case, systemic racism and economic injustices. Sociologists studying Pruitt-Igoe understood violence to be an unfortunate adaptive strategy in circumstances of desperation and in response to the extreme stresses of deprivation or threat.⁴¹ In addition, SLHA policies contributed to a lack of community and safety in Pruitt-Igoe. The Housing Authority rewarded tenants who informed on the crimes or activities of others, but "the most commonly reported 'crimes' in Pruitt-Igoe were having income (which could include receiving gifts) or living with one's husband."⁴² Because these largely innocuous actions could be discovered by acquaintances, it is unsurprising that many residents avoided relationships with non-family members. Such behavior contributed to an untrusting, suspicious environment that failed to cultivate a community of residents who could help one another. These policies therefore did a disservice to tenants and their well-being by assuming a culture of crime—an assumption entangled in structural racism.

27. Karp, Michael. "The St. Louis Rent Strike of 1969: Transforming Black Activism and American Low-Income Housing." *Journal of Urban History* 40, no. 4 (2013), 654.

28. De Graaf, *Four Walls and a Roof*, 410.

29. Rainwater, Lee. "The Lessons of Pruitt-Igoe." *The Public Interest* (1967), 118.

30. "Pruitt-Igoe: Survival in a Concrete Ghetto." *Social Work* 12, no. 4 (October 1967), 7.

31. "Pruitt-Igoe: Survival in a Concrete Ghetto," 7–8.

32. "Pruitt-Igoe: Survival in a Concrete Ghetto," 10.

33. Birmingham, "Reframing the Ruins," 301.

34. "Pruitt-Igoe: Survival in a Concrete Ghetto," 8.

35. "Pruitt-Igoe: Survival in a Concrete Ghetto," 9.

36. Birmingham, "Reframing the Ruins," 303.

37. Birmingham, 304.

38. Heathcott, "Planning Note," 450.

39. Farley, John E. "Has Public Housing Gotten a Bum Rap? The Incidence of Crime in St. Louis Public Housing Developments." *Environment and Behavior* 14, no. 4 (July 1982), 465.

40. Bristol, "The Pruitt-Igoe Myth," 167.

41. "Pruitt-Igoe: Survival in a Concrete Ghetto," 13.

42. Birmingham, "Reframing the Ruins," 301.

Another disservice effected by the Pruitt-Igoe Housing Project during the time of its operation was the isolation and containment of its residents. The site itself was poorly located because, similar to many slum clearance-related housing projects, the area had insufficient access to support, such as public transportation, recreation, and fire protection.⁴³ Moreover, because the urban redevelopment and slum clearance in St. Louis had extinguished many existing city blocks, Pruitt-Igoe was severely physically disconnected from the greater city community. It was apparently not even linked to the community via sidewalks or public transit, which were available to the rest of the city.⁴⁴ The residents had difficulty accessing essential services such as grocery stores, schools, and churches. Employment, too, was inaccessible⁴⁵—such a division from the rest of the city therefore actively prevented upward mobility for these poverty-stricken tenants. In this way, the urban planning and site selection of Pruitt-Igoe played a substantial role in the economic oppression of the residents. Furthermore, such confinement communicated a message to Pruitt-Igoe residents that they were not welcome in the rest of St. Louis. Residents therefore realized that they were essentially imprisoned in a new slum. When Rainwater asked them what public housing was attempting to accomplish, he received responses such as, “They were trying to better poor people (but) they tore down one slum and built another; put all kinds of people together; made a filthy place and so on.”⁴⁶ In the words of another, “They were trying to get rid of the slum, but they didn’t accomplish too much. Inside the apartment they did, but not outside.”⁴⁷ The residents were acutely aware of their containment in what could be described as a deteriorating penitentiary. Photographs of the interior hallways depict a space that is more similar to a prison than an apartment complex. The metal bars and fences on windows, police officer on patrol, and separation from the rest of St. Louis serve to communicate that the larger white community did not want the Black tenants to integrate into society. Despite the ostensible abolishment of segregation in

the United States, the residents of Pruitt-Igoe still had to endure insidious forms of racial separation.

In addition to this involuntary isolation from the greater St. Louis community, the many Black mothers of Pruitt-Igoe had to tolerate family separation and other welfare policy frustrations. The Missouri Welfare Department prohibited women receiving Aid to Dependent Children from living with male partners or having men in their apartments. In an interview with women who had lived in Pruitt-Igoe as children, one noted that her father was not only prohibited from living in the apartment, but from residing in the state of Missouri. The policymakers enacted these restrictions because they perceived Black women to lack reproductive responsibility: they “assumed that if men were in the home, poor women on welfare would inevitably have more children and cost taxpayers more money.”⁴⁸ In addition to being highly misogynistic—presuming only female irresponsibility—the assumptions behind these policies were deeply entangled with institutional racism at different levels. First, they ignored the systemic economic oppression impacting Black communities that largely contributed to welfare status. Moreover, these policies implied that the state wished to minimize growth of poor Black families, as if they were merely problems and not human beings. It is deplorable that, rather than taking additional steps to aid Black women in improving their income levels and leaving the welfare system, the government simply made their lives more difficult by barring fathers from children’s lives. These policies of separation potentially had incalculable impacts on Black families. Finally, these welfare policies chose the least humane method of reproductive planning—policymakers could have worked on improving access to contraceptives and healthcare instead—thereby indicating that the true intent was not support, but racial oppression.

In the early 1970s, the Pruitt-Igoe Housing Project deteriorated to a state that compelled the Department of Housing and Urban Development to begin demolition.

THE METAL BARS AND FENCES ON WINDOWS, POLICE OFFICER ON PATROL, AND SEPARATION FROM THE REST OF ST. LOUIS SERVE TO COMMUNICATE THAT THE LARGER WHITE COMMUNITY DID NOT WANT THE BLACK TENANTS TO INTEGRATE INTO SOCIETY.



Figure 2: Robert Holt Jr., Photograph of a Pruitt-Igoe Hallway, December 15, 1965.
From: O’Neil, Tim. “45 Years Ago • A Final Blow Is Dealt to Pruitt-Igoe.” *STLToday*, April 1, 2018.

43. Mühlenbruch, “The Evolution,” 186.

44. Birmingham, “Reframing the Ruins,” 304.

45. Birmingham, 301.

46. Rainwater, “The Lessons of Pruitt-Igoe,” 118.

47. Rainwater, 118.

48. Borders, Candace. “Remembering Black Women in St. Louis’s Pruitt-Igoe Housing Projects.” *African American Intellectual History Society*, September 9, 2017.

49. “HUD Eyes Razing Old Pruitt-Igoe.” *The Washington Post, Times Herald*, February 6, 1971.

50. Scheibla, Shirley. “End of Pruitt-Igoe: Its Demolition Symbolizes the Failure of Public Housing.” *Barron’s National Business and Financial Weekly*, May 12, 1975, 55 edition, sec. 19.

51. Scheibla.

52. Scheibla.

Newspaper articles at that time painted a negative picture of Pruitt-Igoe, implying or directly pinpointing that public housing was a failure. Some insinuated that the residents were a waste of tax dollars. One 1971 article in *The Washington Post* pointed out the number of crimes that occurred in 1961 and the costs of vandalism,⁴⁹ but failed to acknowledge that the tenants were often victims of crimes and were forced to cover the expenses caused by vandalism. This newspaper and another 1975 *Barron’s* article described the project in terms of the cost: for example, noting the \$52 million construction using federal taxpayer dollars, and later commenting on “the mounting numbers of public housing projects which are becoming crime-ridden slums, eroding the nation’s cities and taxpayer’s pocketbooks.”⁵⁰ The article complained about operating costs and the fact that as of 1971 and the third Brooke Amendment, rent limits allowed a sizeable percentage of tenants to pay little or nothing based on their incomes.⁵¹ The ideas disseminated in these articles were derived from and contributed to structural racism. For instance, pitting the tenants’ rent payments against the construction expenses portrays the largely Black tenants as undeserving parasites of government programs. This avenue of criticism also conveniently ignores the multigenerational racial wealth gap that was exacerbated by the federal government; implying that tenants ought to pay more simply widens this wealth gap. The criticism likening public housing to slums also fails to recognize that the city insidiously developed these projects to stem the spread of Black communities in St. Louis. The creation of another slum at Pruitt-Igoe was therefore a product of racism, but the critique suggests that the residents were the problem: “all attempts to improve conditions, including hiring security guards, having tenants participate in management,...counseling the residents and the like proved a dismal failure.”⁵² Such language implies that the people were behind the uninhabitable nature of St. Louis—depicting them as uncivilized beyond repair furthers racist stereotypes. Furthermore, the focus on costs and the claim that public housing was a failure reduces support for programs that house and benefit the Black community. It is important to note that the argument here is not for news articles to depict Pruitt-Igoe as a glowing success; rather, it is that the angles taken and rhetoric used further contributed to structural racism and oppression.

The language used by the architect and architectural critics had similar problems. Though Yamasaki regretted



Figure 3: David Gulick., Photograph of Pruitt-Igoe Outdoor Areas, October 1965.
From: O'Neil, Tim. "45 Years Ago • A Final Blow Is Dealt to Pruitt-Igoe." *STLToday*, April 1, 2018.

53. Birmingham, "Reframing the Ruins," 304.

54. Bristol, "The Pruitt-Igoe Myth," 168.

55. Bristol, 168.

56. Birmingham, "Reframing the Ruins," 291.

57. Hoffman, "Pruitt-Igoe," 567.

58. Gyure, Minoru Yamasaki, 26.

59. Birmingham, "Reframing the Ruins," 300.

Birmingham, Elizabeth. "Reframing the Ruins: Pruitt-Igoe, Structural Racism, and African American Rhetoric as a Space for Cultural Critique." *Western Journal of Communication* 63, no. 3 (1999): 291–309.

Borders, Candace. "Remembering Black Women in St. Louis's Pruitt-Igoe Housing Projects." *African American Intellectual History Society*, September 9, 2017.

Bristol, Katharine G. "The Pruitt-Igoe Myth." *Journal of Architectural Education* (1984-) 44, no. 3 (May 1991): 163–71.

De Graaf, Reinier. *Four Walls and a Roof: the Complex Nature of a Simple Profession*. Cambridge, MA: Harvard University Press, 2017.

Farley, John E. "Has Public Housing Gotten a Bum Rap? The Incidence of Crime in St. Louis Public Housing Developments." *Environment and Behavior* 14, no. 4 (July 1982): 443–77.

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Hoffman, Alexander Von. "Pruitt-Igoe," in *The Encyclopedia of Housing*, ed. Andrew T. Carswell (Thousand Oaks, CA: SAGE Publications, 2012), 567–69.

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Muhlenbruch, James Keyl. "The Evolution of Conventional Public Housing in St. Louis." *Public Law Forum* 5, no. 1 (1986): 179–200.

O'Neil, Tim. "45 Years Ago • A Final Blow Is Dealt to Pruitt-Igoe." *STLToday*, April 1, 2018.

"Pruitt-Igoe: Survival in a Concrete Ghetto." *Social Work* 12, no. 4 (October 1967): 3–13.

Rainwater, Lee. "The Lessons of Pruitt-Igoe." *The Public Interest*, 1967, 116–26.

Scheibla, Shirley. "End of Pruitt-Igoe: Its Demolition Symbolizes the Failure of Public Housing." *Barron's National Business and Financial Weekly*, May 12, 1975, 55 edition, sec. 19.

Woods, Louis Lee. "The Inevitable Products of Racial Segregation: Multigenerational Consequences of Exclusionary Housing Policies on African Americans, 1910–1960." *American Journal of Economics and Sociology* 77, no. 3–4 (May–September, 2018): 967–1012.

his own involvement in the project, he also appeared to blame Pruitt-Igoe's deterioration on the tenants when he stated in 1968, "I never thought people could be that destructive."⁵³ The most famous critique after the demolition came from Charles Jencks's *The Language of Post Modern Architecture*, in which he linked Pruitt-Igoe's demise to the end of Modern architecture. Jencks described the project as embodying the "most progressive ideas of CIAM...and it won an award from the American Institute of Architects when it was designed in 1951."⁵⁴ He then characterized the buildings as elegant constructions with sun, space, and greenery, as well as play spaces and amenities.⁵⁵ But according to Jencks, the reason that the Modern style failed despite its excellent execution here was that the poor Black residents of Pruitt-Igoe could not have a sophisticated understanding of architectural space the way that educated architects could; therefore, Modernism could not properly serve the poor.⁵⁶ This characterization of Pruitt-Igoe misrepresents both the multifaceted factors leading to its downfall and the design accomplishments achieved by the project. For instance, the project was never award-winning—Jencks confused Pruitt-Igoe with a different Hellmuth, Yamasaki, and Leinweber public housing project that did win a St. Louis American Institute of Architects award (the John. J Cochran Gardens project).⁵⁷ And contrary to Jencks's statement, the design of Pruitt-Igoe has also been described as running "counter to the recommendations of CIAM...the Pruitt-Igoe buildings were really just stacks of apartments, with neither roof terraces nor common areas at ground level."⁵⁸ Jencks also failed to realize that most of the gallery greenery, play spaces, and amenities were trimmed from the design early on, and the outdoor areas were simply uninviting parking lots with patchy lawns.

Moreover, in Birmingham's view, the cheaply constructed Pruitt-Igoe can hardly be referred to as High Modernism. Indeed, when looking at the Chicago lakefront apartment towers by Mies, with their stunning curtain walls, Italian marble, and perfect steel beams, the image and quality of Pruitt-Igoe cannot compare.⁵⁹ Jencks's criticisms are therefore problematic in several ways. First, they minimize the intellect of the residents and further negative stereotypes, suggesting that they could not read the architecture; evidently, the residents understood the architecture to be low quality, among other issues. Secondly, they imply that well-designed Modern spaces cannot support poor Black populations, when in reality it was a complex amalgamation of low-quality construction and many other factors that failed Pruitt-Igoe residents. This impedes efforts to bring better-quality architecture to low-income Black communities. Finally, Jencks's focus on architectural design minimizes the other forces of institutional racism and economic oppression that were instrumental to Pruitt-Igoe's eventual demolition.

The planning, operation, and critique of the Pruitt-Igoe Housing Project were thus unmistakably convoluted by and contributors to structural racism in the United States. The lesson here is that architectural projects and entire architectural systems do not exist without the same racial contexts that permeate into the rest of our culture. A focus on design—and only design—is truly myopic, and can lead to architectural systems that are complicit in reinforcing structural racism. Broader understandings of socio-political, economic, and cultural structures are imperative for architects and critics who intend to be a part of the solution.

A FOCUS ON DESIGN—AND ONLY DESIGN—IS TRULY MYOPIC, AND CAN LEAD TO ARCHITECTURAL SYSTEMS THAT ARE COMPLICIT IN REINFORCING STRUCTURAL RACISM. BROADER UNDERSTANDINGS OF SOCIO-POLITICAL, ECONOMIC, AND CULTURAL STRUCTURES ARE IMPERATIVE FOR ARCHITECTS AND CRITICS WHO INTEND TO BE A PART OF THE SOLUTION.

DRAWING THE GAP HOUSE

Seminar of Section
Spring 2022 / Instructor: Marc Tsurumaki

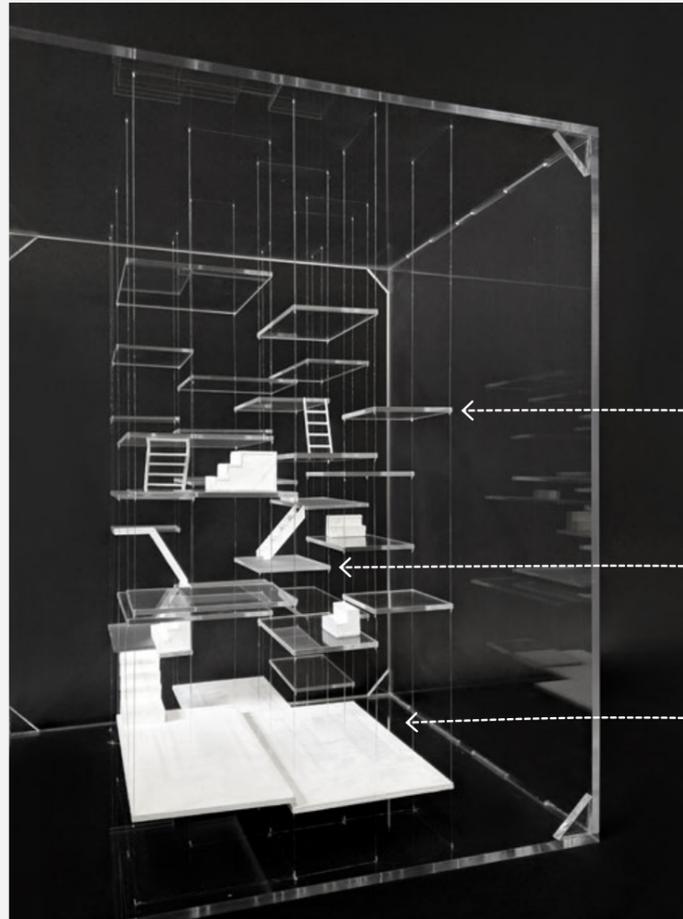
This hybrid section questions the singular angle of the traditional section perspective—it uses perspective to communicate the interior private, domestic spaces, while employing projection to represent the outdoor and public zones of the shared dwelling.



MODELING HOUSE NA

Architectural Drawing & Representation I
Fall 2019 / Critic: Bika Rebek

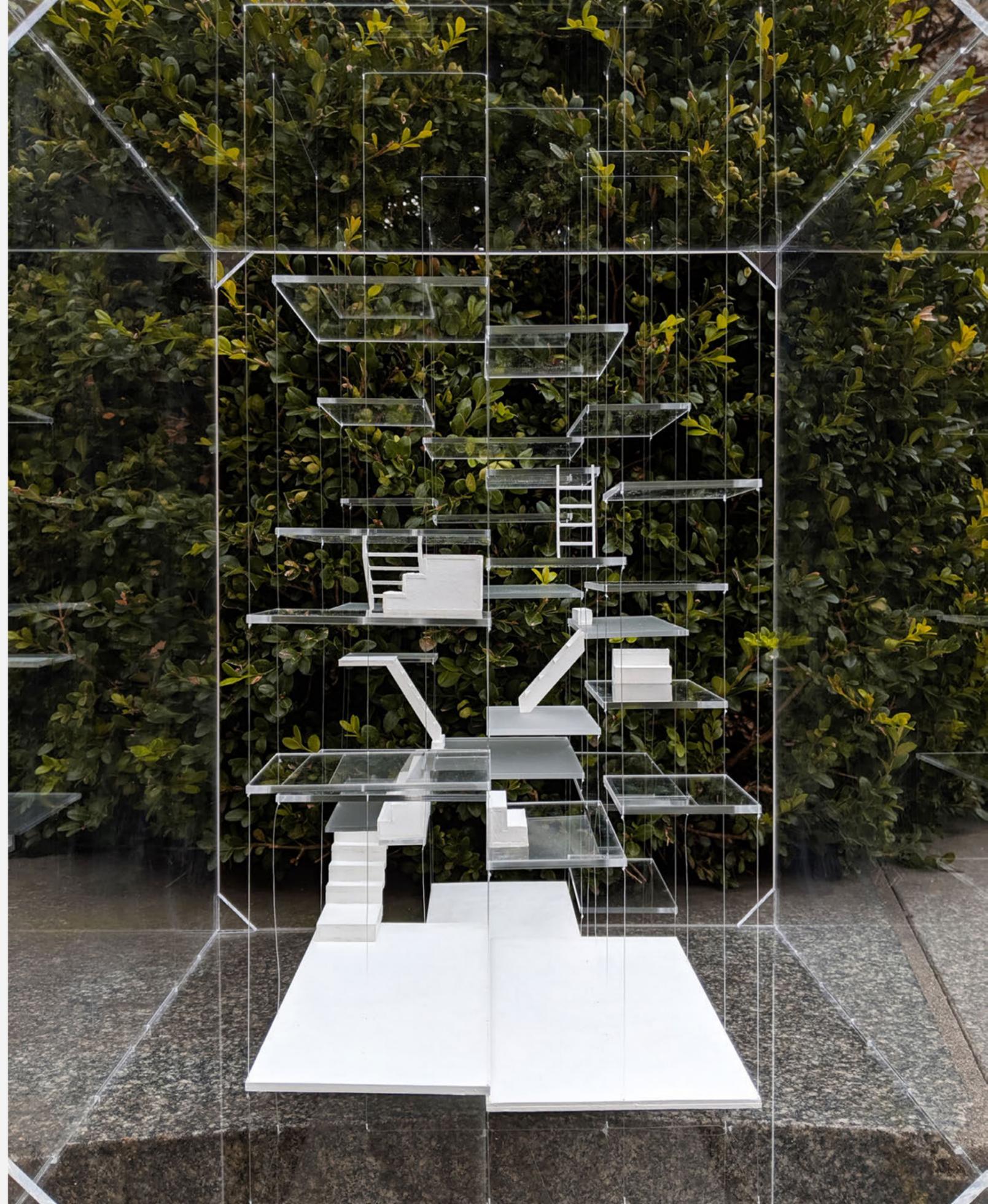
The following exercise looks at Sou Fujimoto's House NA—a custom residence constructed for a Tokyo couple—through a conceptual model. The model explores the idea behind House NA—creating a nomadic space through varied levels akin to the branches of a tree—while distilling the house down to its floor plates and connections to analyze circulation.



← TRANSPARENT: REQUIRES
MOVABLE LADDERS FOR ACCESS

← TRANSLUCENT: REQUIRES
FIXED STAIRS FOR ACCESS

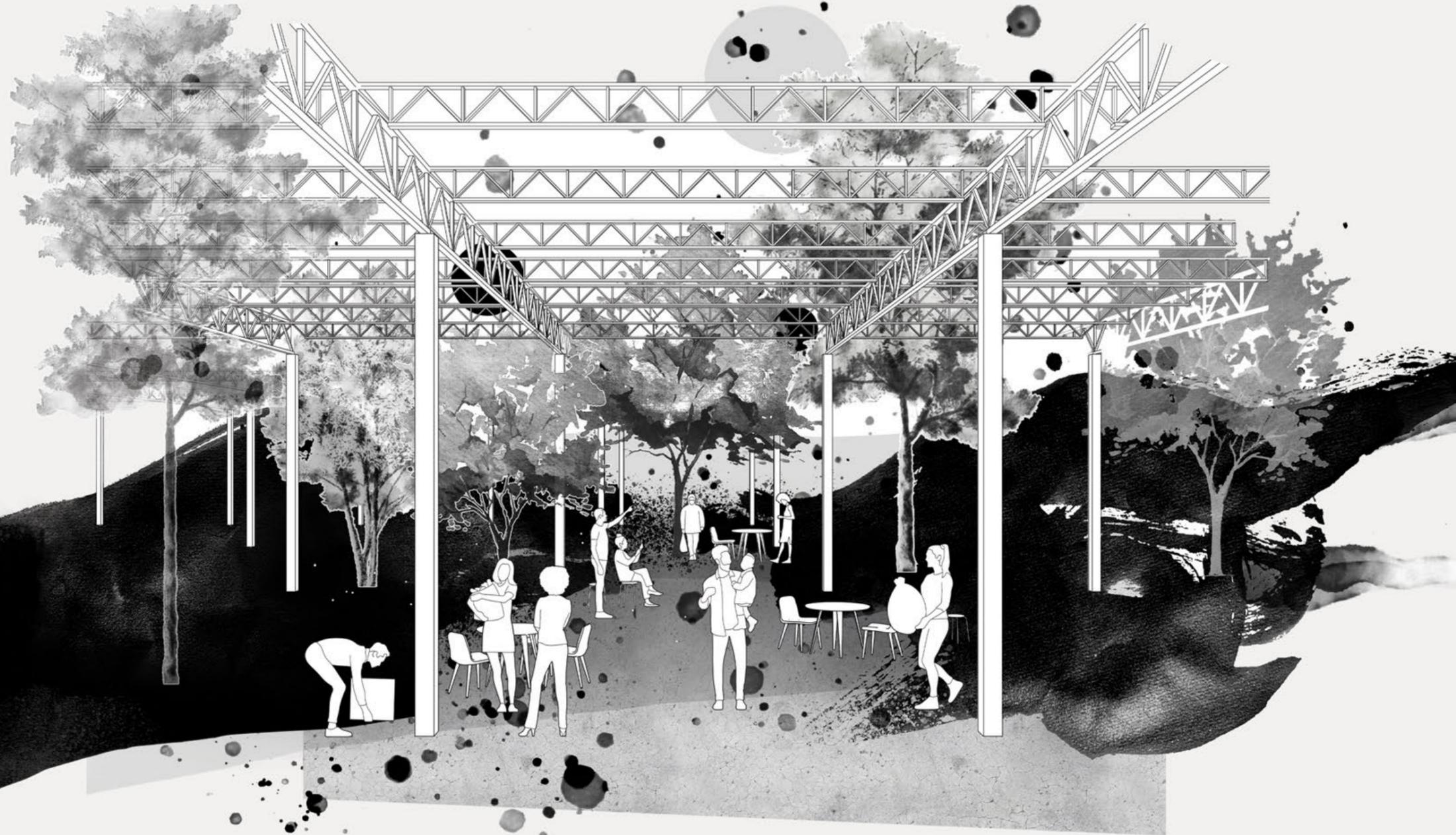
← OPAQUE: ACCESSIBLE
WITHOUT STAIRS



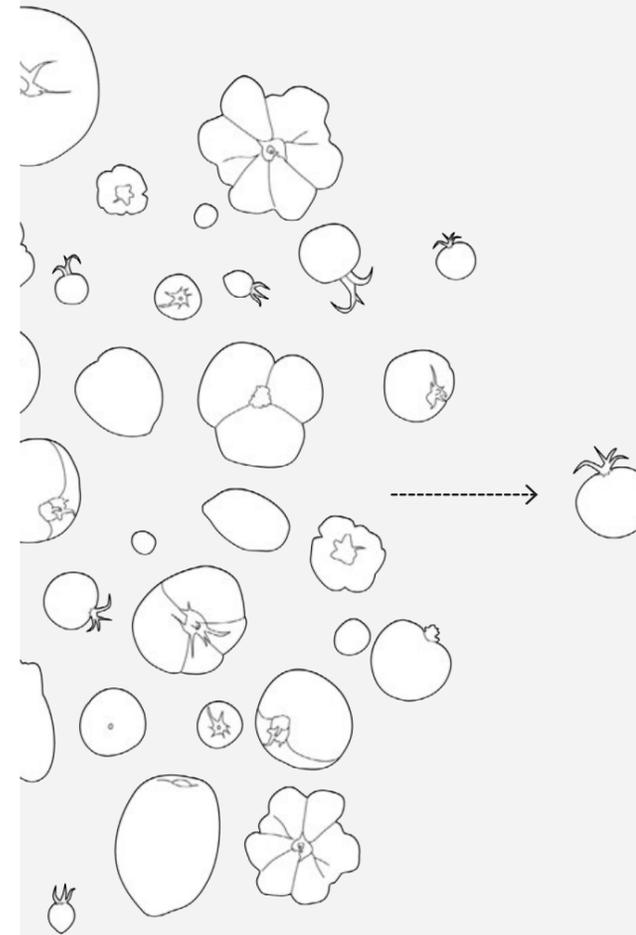
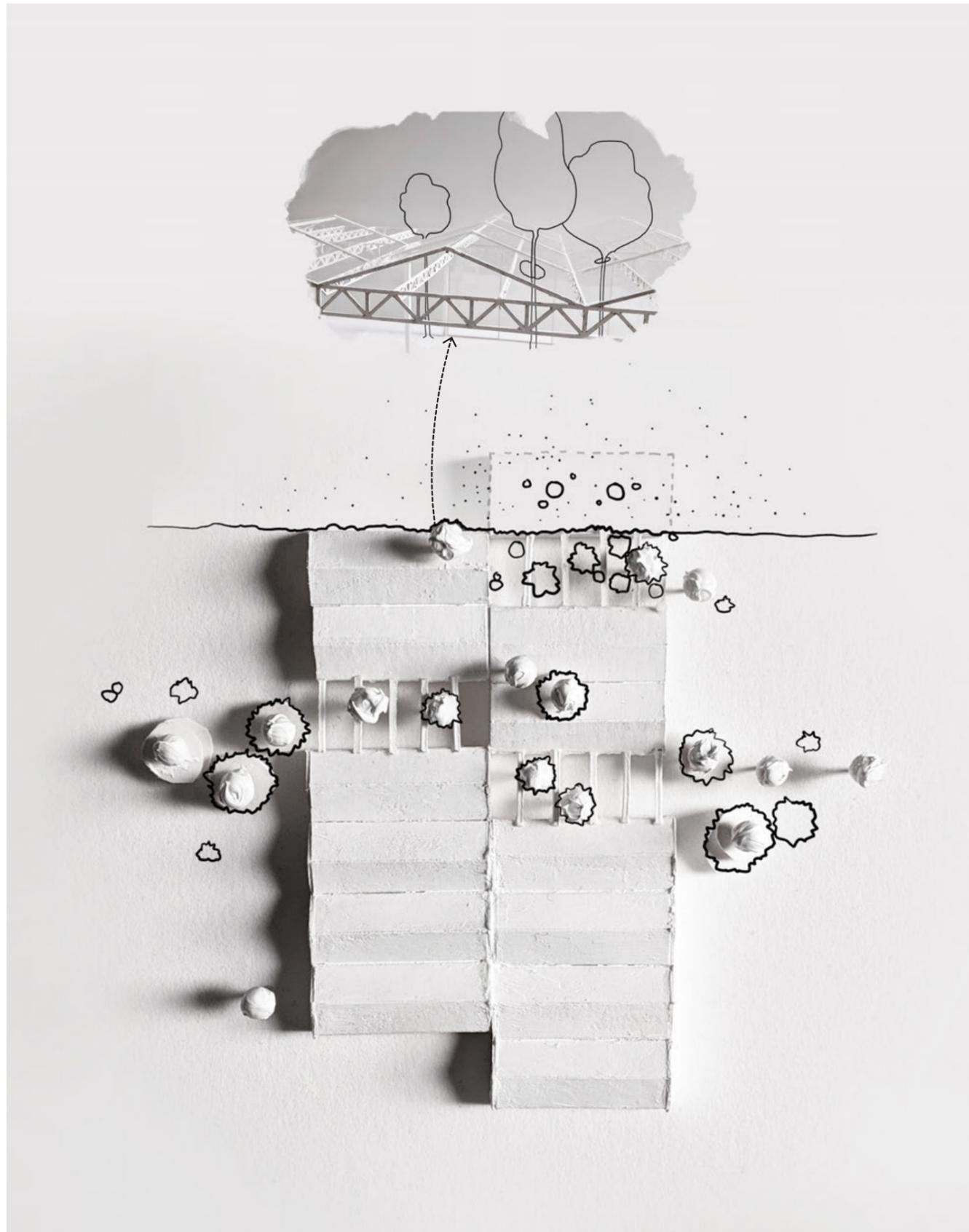
DESIGNING A SEED COMMONS

Adv IV Studio: Dark Rurality
Spring 2021 / Critic: Jerome Haferd

The Seed Commons aims to support the Northeast Farmers of Color Land Trust in their efforts toward land and food sovereignty by introducing programs protecting seed sovereignty for BIPOC farmers in the Hudson Valley. Seed sovereignty across the US is threatened by corporate privatization of seeds, as well as seed contamination and insidious litigation practices by monopolizing corporations. The seed commons aims to combat this. This project is about moving away from capitalist, ownership-based models toward commoning models of stewardship in order to imagine new ways of existing outside of commodity consumption. And to do this, the project transitions the existing site north of Hudson, NY—which contains three department stores, a typology that is becoming obsolete—into a seed commons to support BIPOC farmers of the land trust. The northern building becomes housing for seed stewards, the central building transforms into a seed library, exchange, and greenhouse space to support BIPOC farmers of the NEFOC land trust, and the southern building opens up to become a bee garden to attract and protect pollinators.



NEFOC: NORTHEAST FARMERS OF COLOR

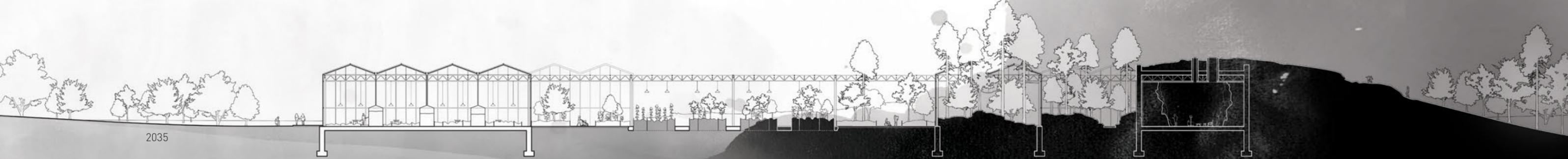
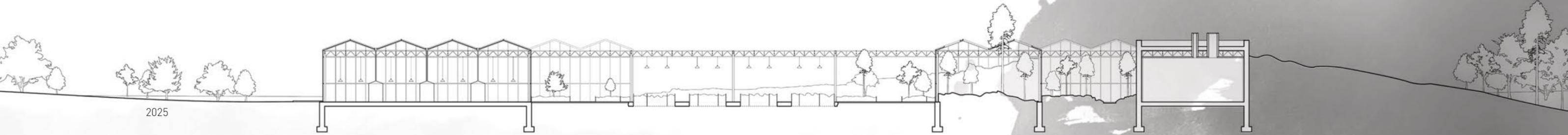
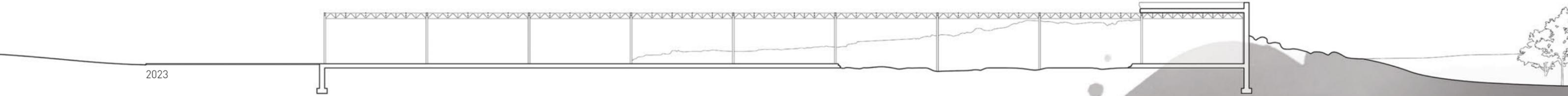
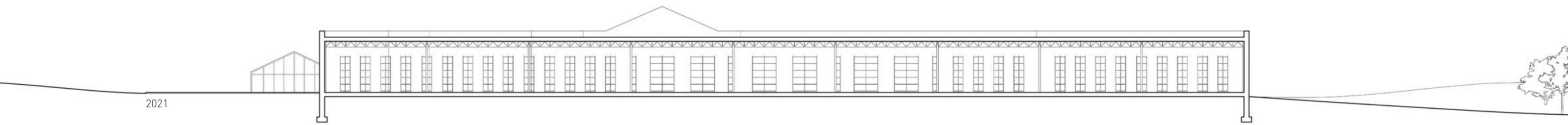


From Extractivism to Commoning: The project moves away from Extractivism—in which land is seen as individual property—toward a system of stewardship, commoning, and a deep reciprocity between people and the land. Commoning is a way of living based on sharing and collectively managing common resources in a way that ensures their renewal, focusing on sustenance instead of capitalist pressures of creating artificial scarcity and maximizing surplus.

Seed Sovereignty: Seed keeping practices have existed in Black and Indigenous communities for a long time, and continues to persevere despite industrial farming methods. When enslaved Africans were forcibly taken away from their lands, they began the practice of braiding precious seeds into their hair, engaging in an act of resistance. And many indigenous seed-keepers today aim to reunite Indigenous communities with their ancestral seeds, both for sustenance and as a way to preserve ancestral culture and storytelling. However, seed sovereignty across the US is threatened by corporate privatization of seeds, as well as seed contamination and insidious litigation practices by monopolizing corporations. Heirloom and other open-pollinated seeds are under threat of dwindling seed biodiversity as well, due to current farming practices.



SEED SOVEREIGNTY & HEIRLOOM SEEDS ACROSS THE NATION ARE THREATENED BY THE CORPORATE PRIVATIZATION OF SEEDS. SEED CONTAMINATION AND INSIDIOUS LITIGATION PRACTICES ARE ALSO A THREAT TO BIODIVERSITY.



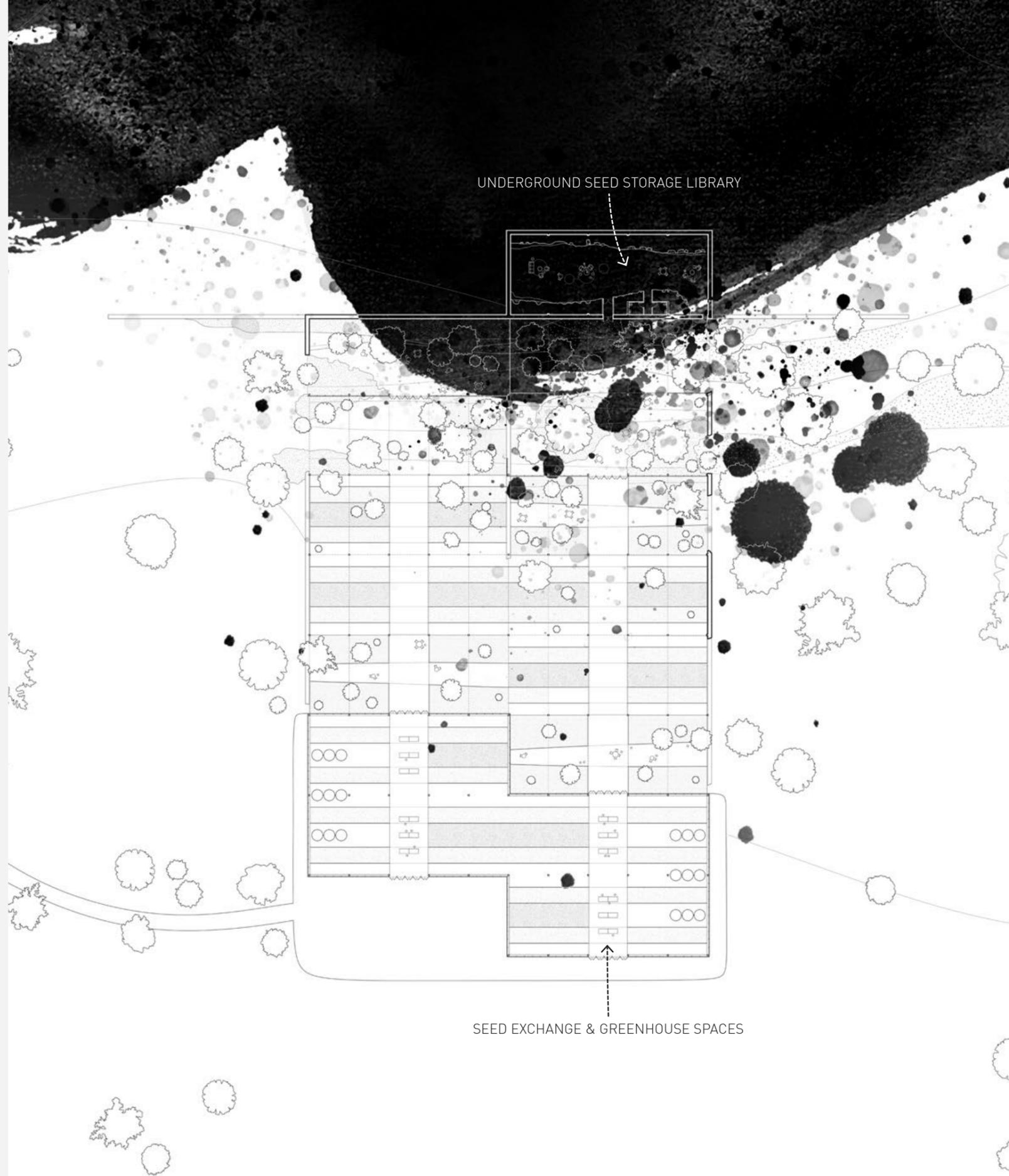
2021: DEPARTMENT STORES



2035: HOUSING, SEED COMMONS, & POLLINATOR GARDEN

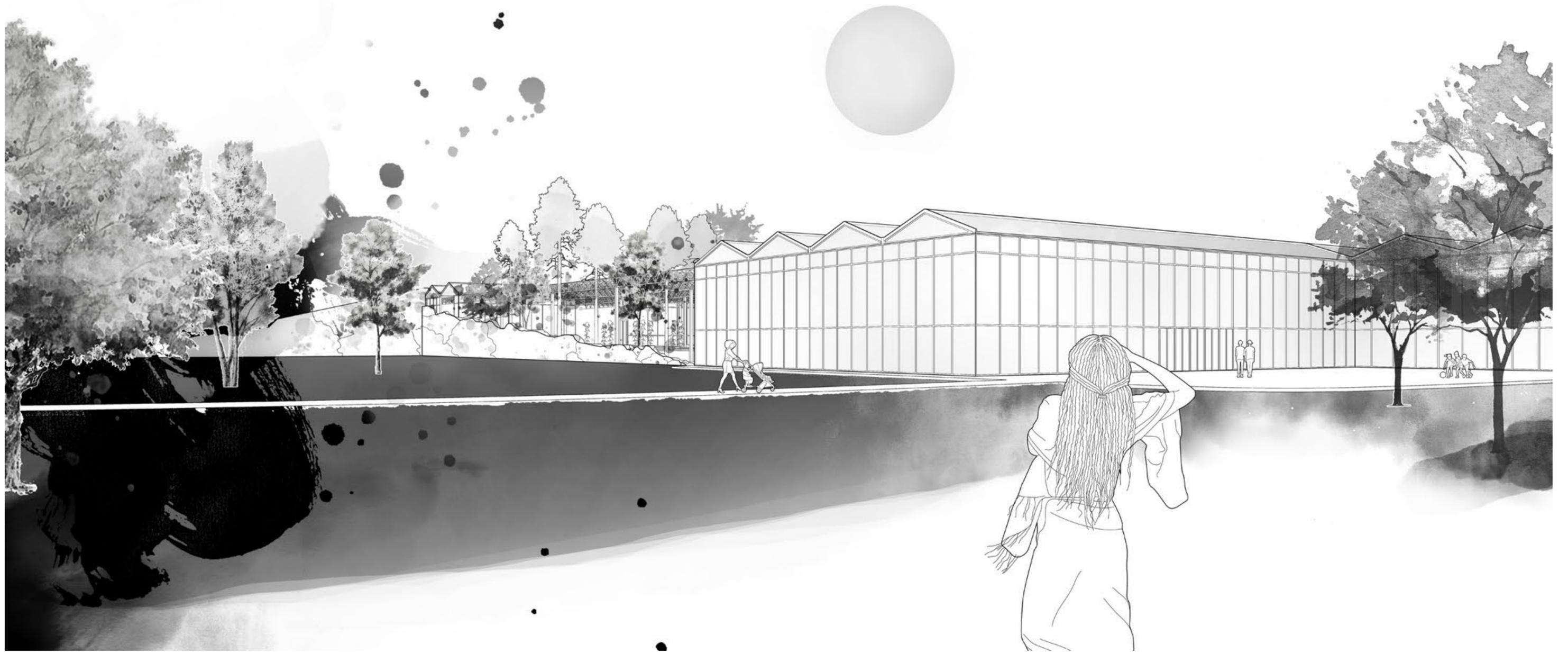


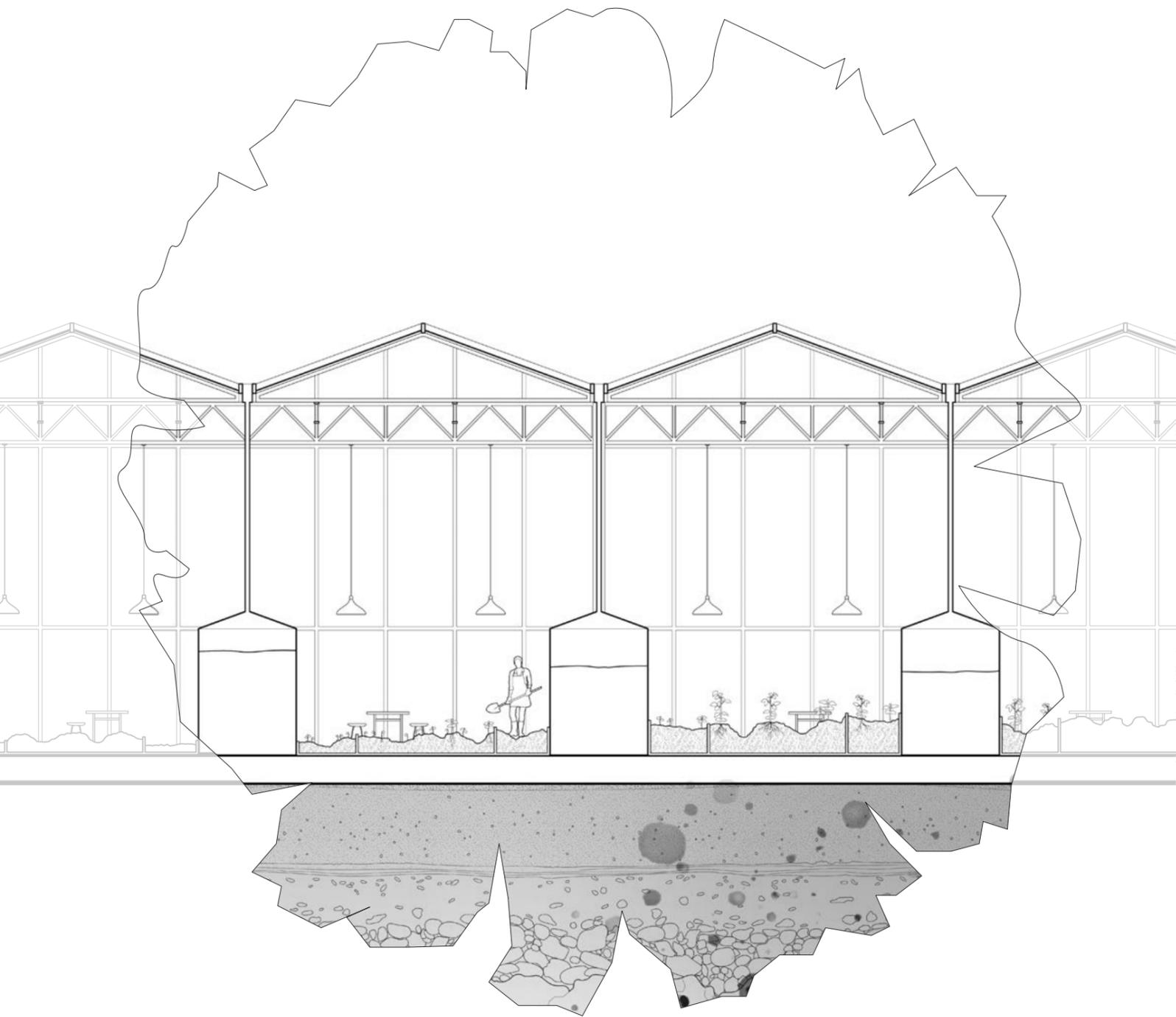
UNDERGROUND SEED STORAGE LIBRARY



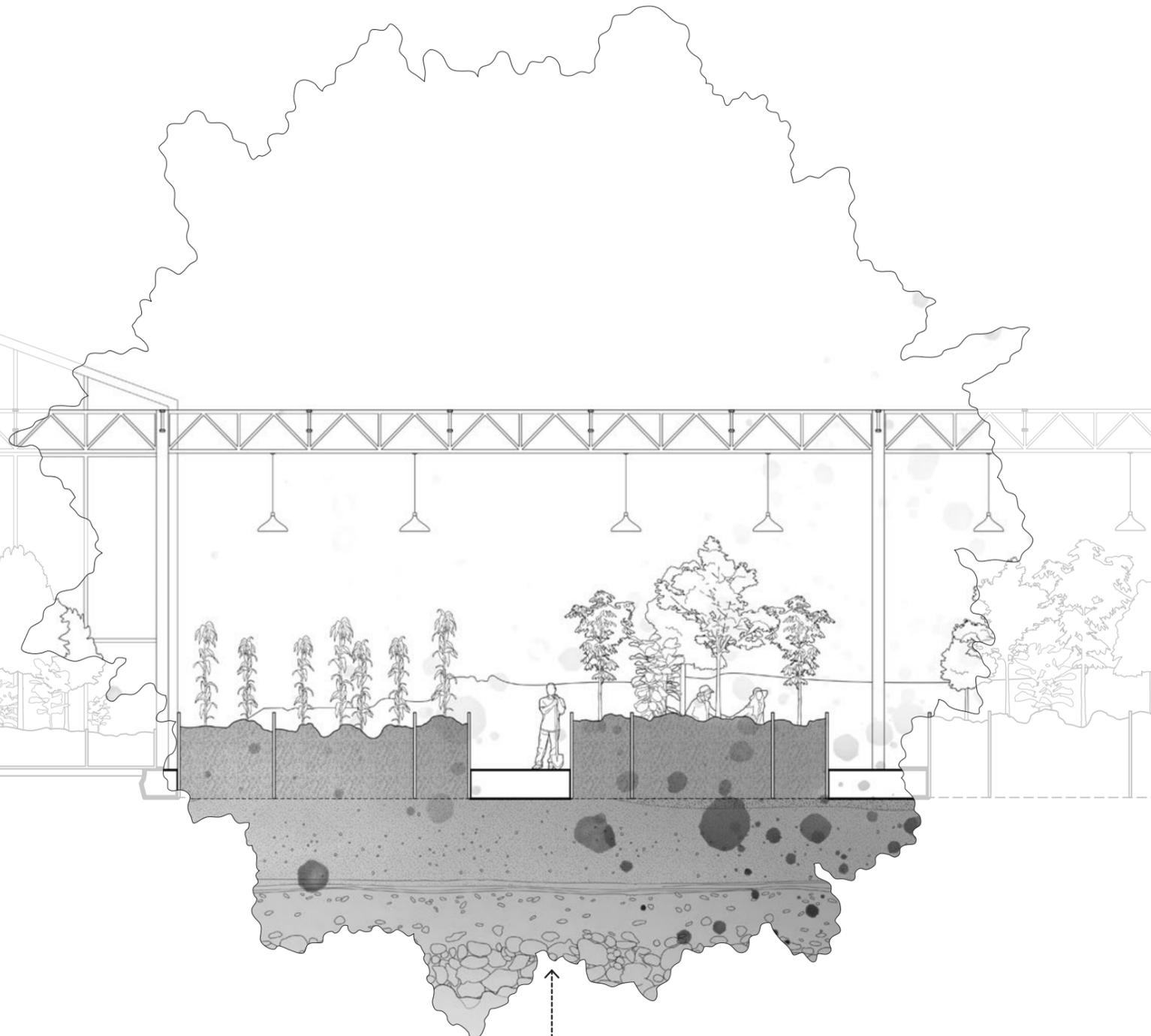
SEED EXCHANGE & GREENHOUSE SPACES







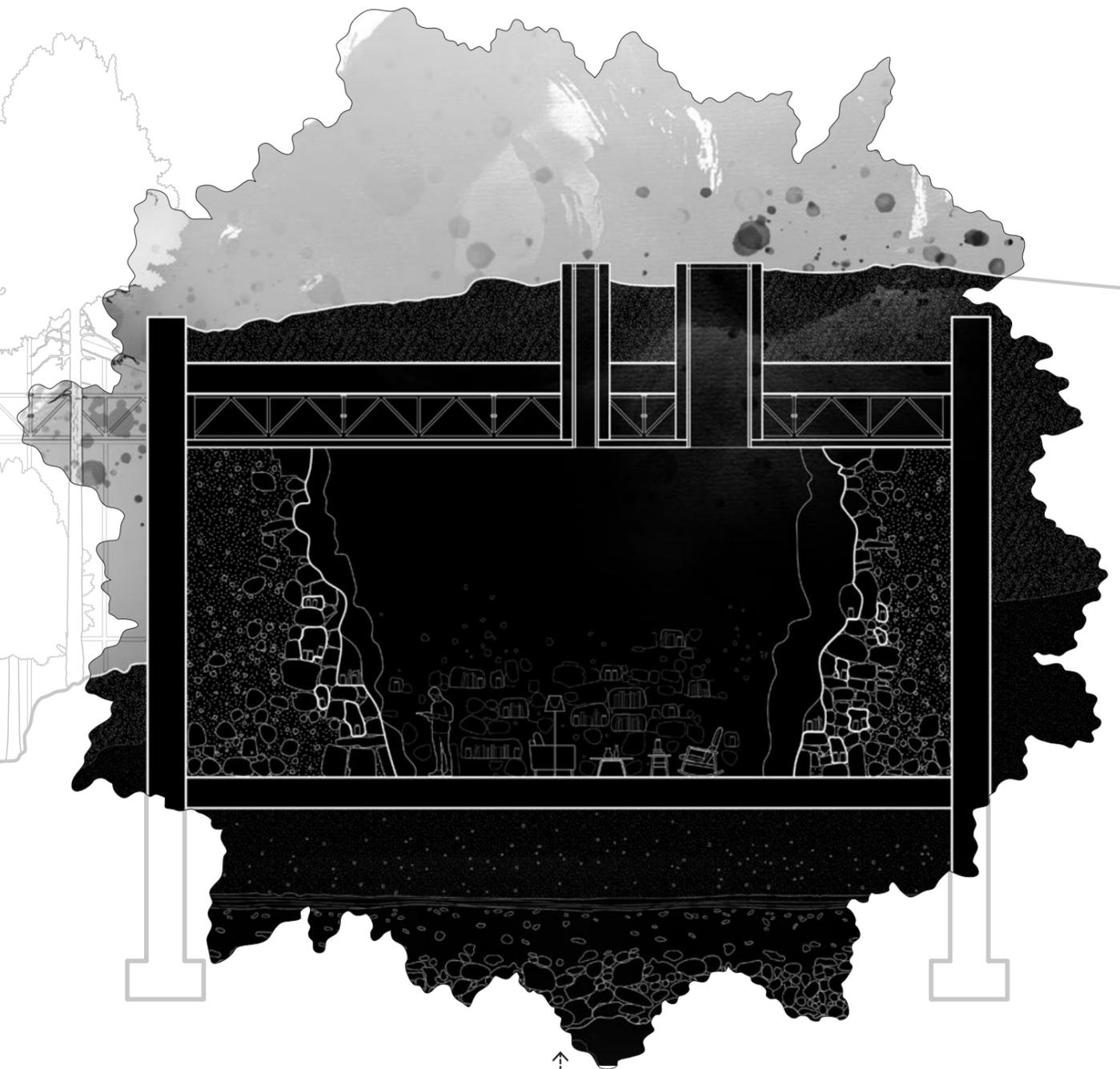
A PROTECTED SPACE FOR GROWING SEEDLINGS FROM HEIRLOOM & OPEN-POLLINATED SEEDS THAT SELECTIVELY OPENS FOR AIR CIRCULATION



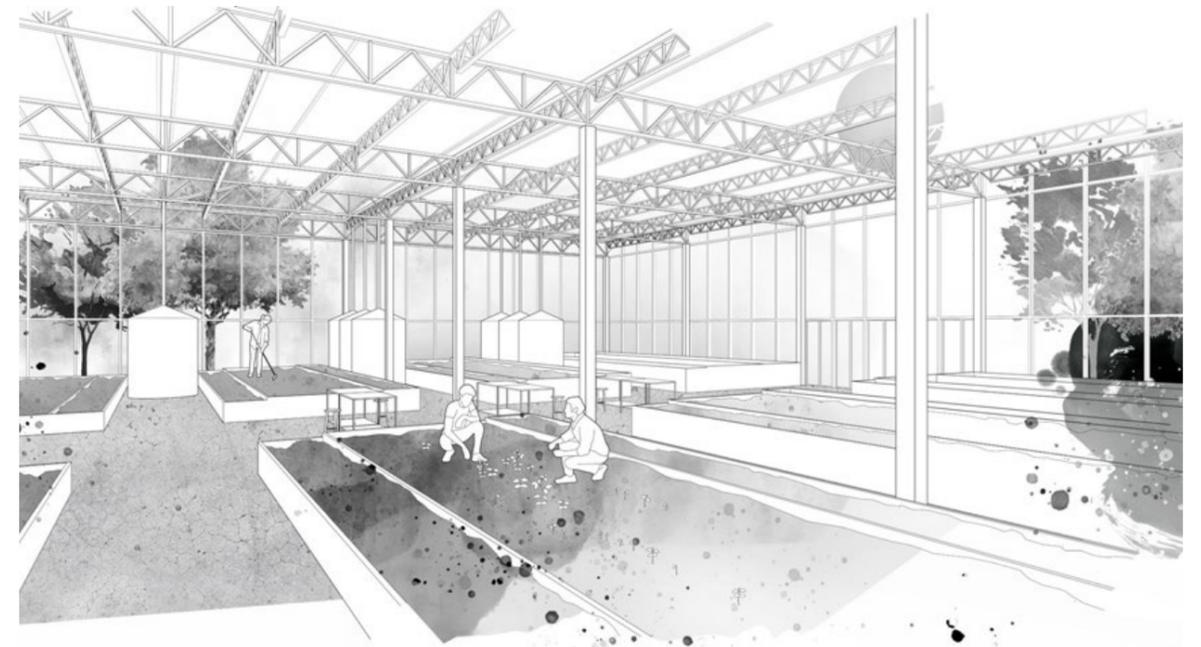
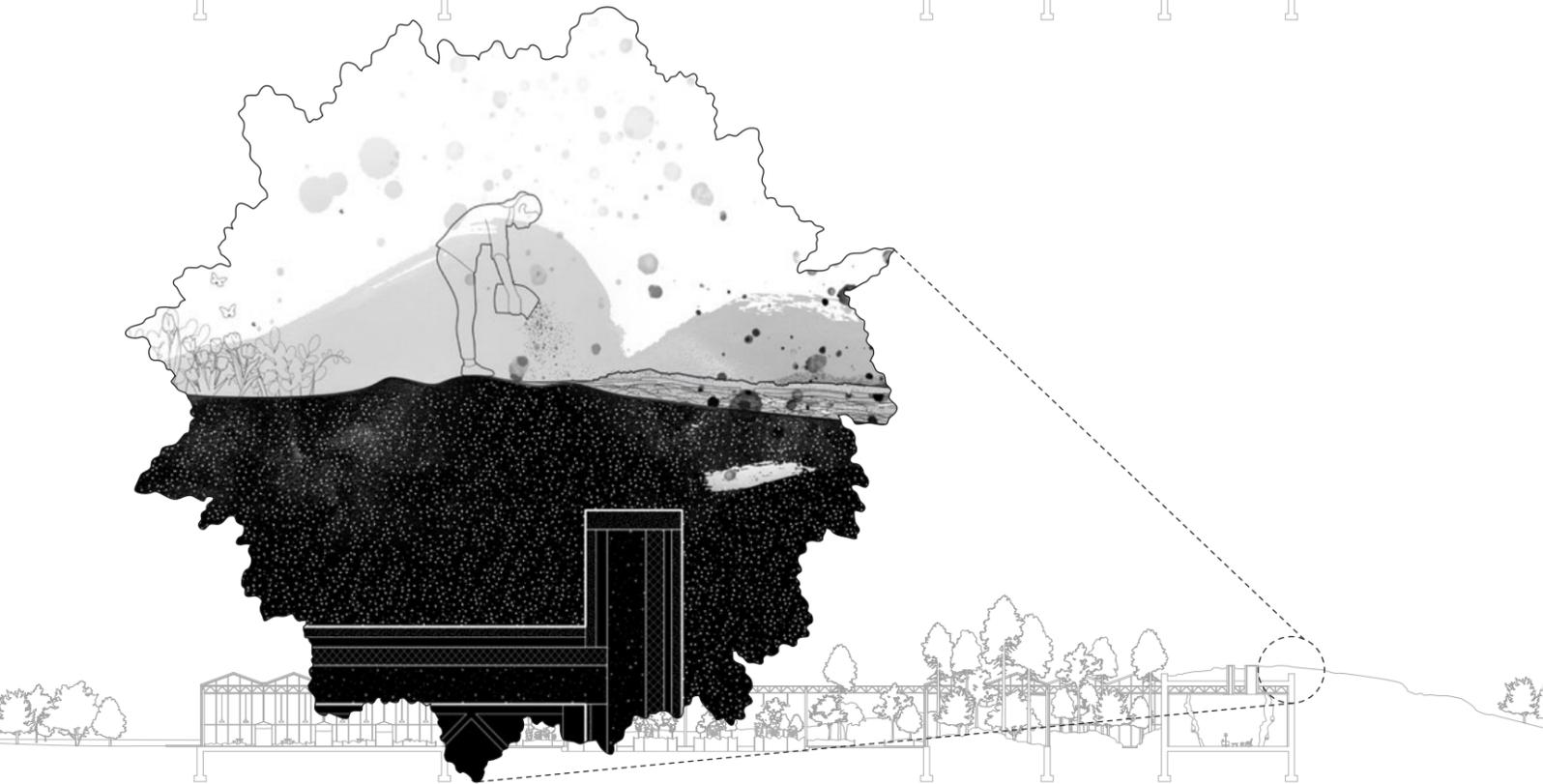
THE ENCLOSURE OPENS UP FOR MORE MATURE PLANTS AND POLLINATOR-FRIENDLY HABITATS

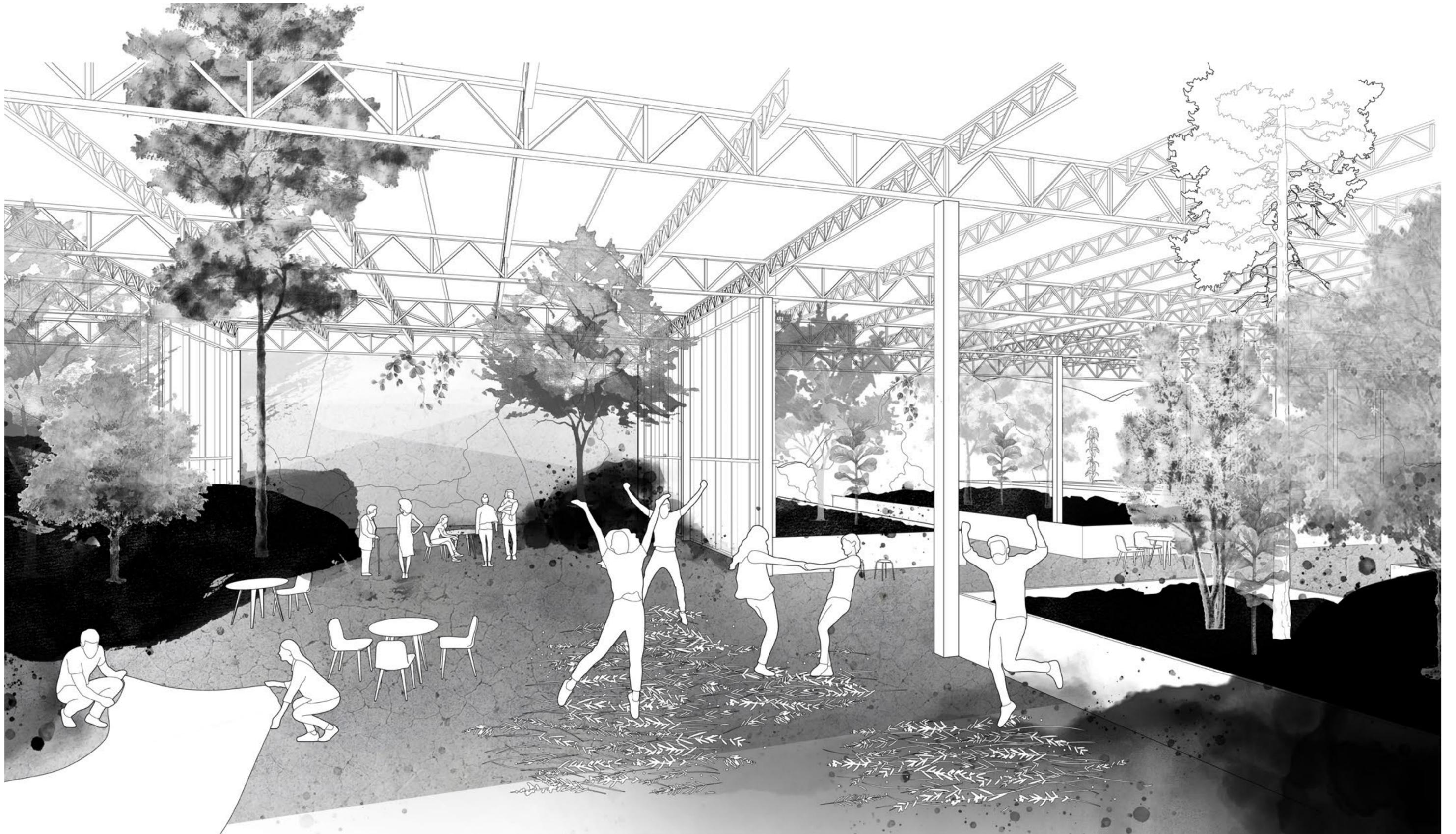


SEED HARVESTING & EXCHANGE SPACE

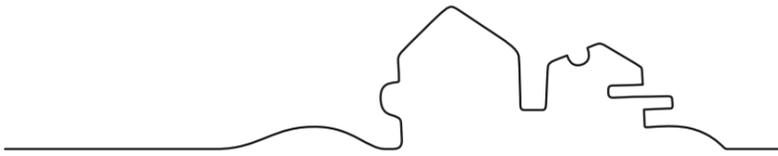


THE SEED LIBRARY IS BURIED UNDER THE EARTH OVER TIME TO CREATE A PROTECTED, COOLED SPACE FOR SEED STORAGE





REMAKING



One cannot stop at simply dismantling architecture. Using these prior tools, I aimed to develop my practice anew: making was informed by unmaking, again in iterative cycles. The resulting projects thus answer different architectural questions. They redefine the scope of the architectural process. They reimagine the socio-political contexts that allow alternative structures to exist. They re-think economic relationships in order to introduce other models for co-existing.

A MICRO ↔ MACRO COMMUNITY

Core III Studio: Living In-Between
Fall 2020 / Critic: Annie Barrett
Collaborator: Gizem Karagoz
2020 Buell Center Paris Prize Finalist

A Micro-Macro Community aims to cultivate a more equitable and environmentally resilient approach to housing communities. In order to align with and achieve the OneNYC Climate Change Policy, the project challenges existing metrics of housing value—ones that elevate a property's exchange value above its use value—to introduce a new holistic framework: one that encompasses environmental, social, and economic resilience. Because these three issues are heavily intertwined and interdependent, our proposal responds to climate, economic, and social vulnerabilities in the Melrose community of the South Bronx through a combined program, policy, and spatial approach.

This approach allows on-site participatory activities to generate social, environmental, and economic capital—all of which feed into community resilience. By generating this capital, the community can achieve a rent-to-own model by supporting low-income residents through an incremental process of ownership.

The project rethinks economic frameworks for affordable housing in order to build community, creating a collective response to displacement and climate change.



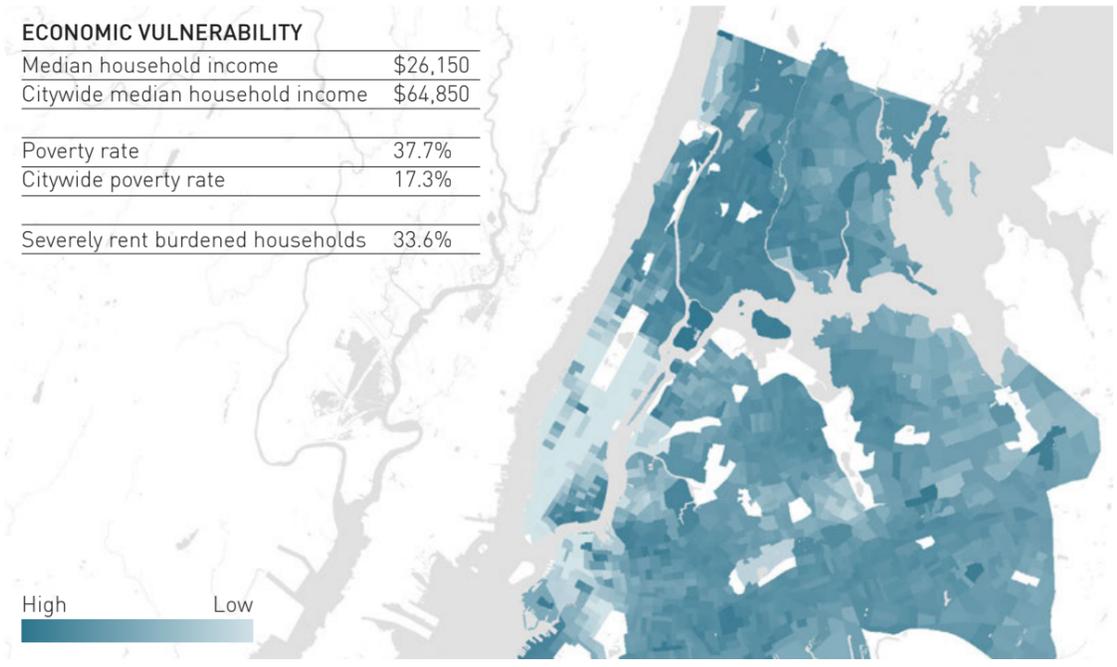
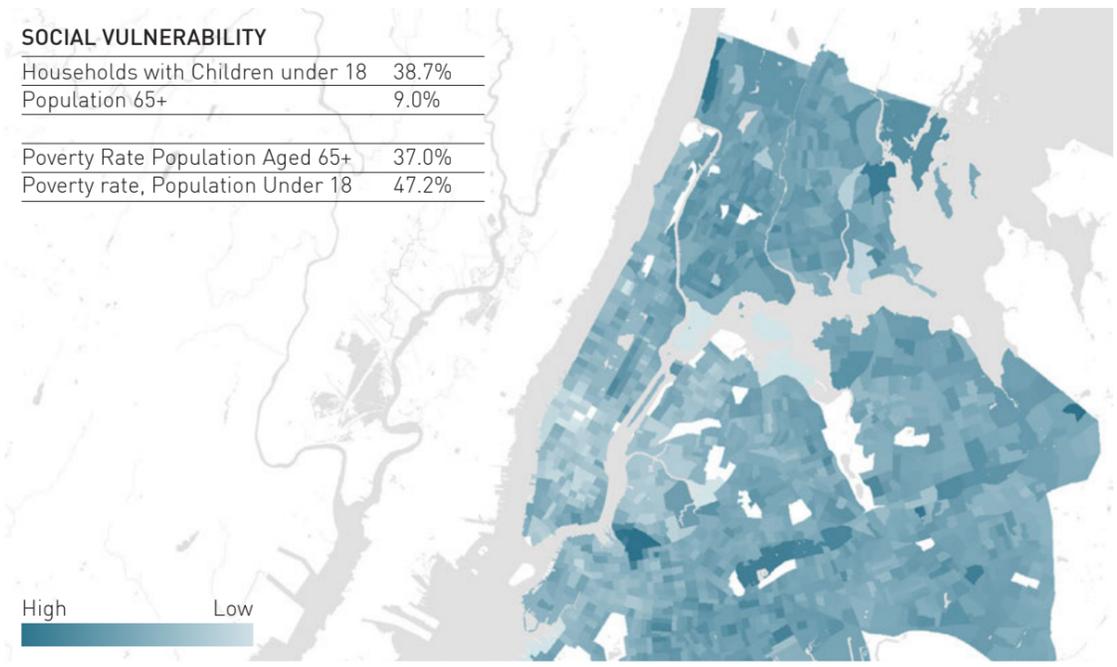
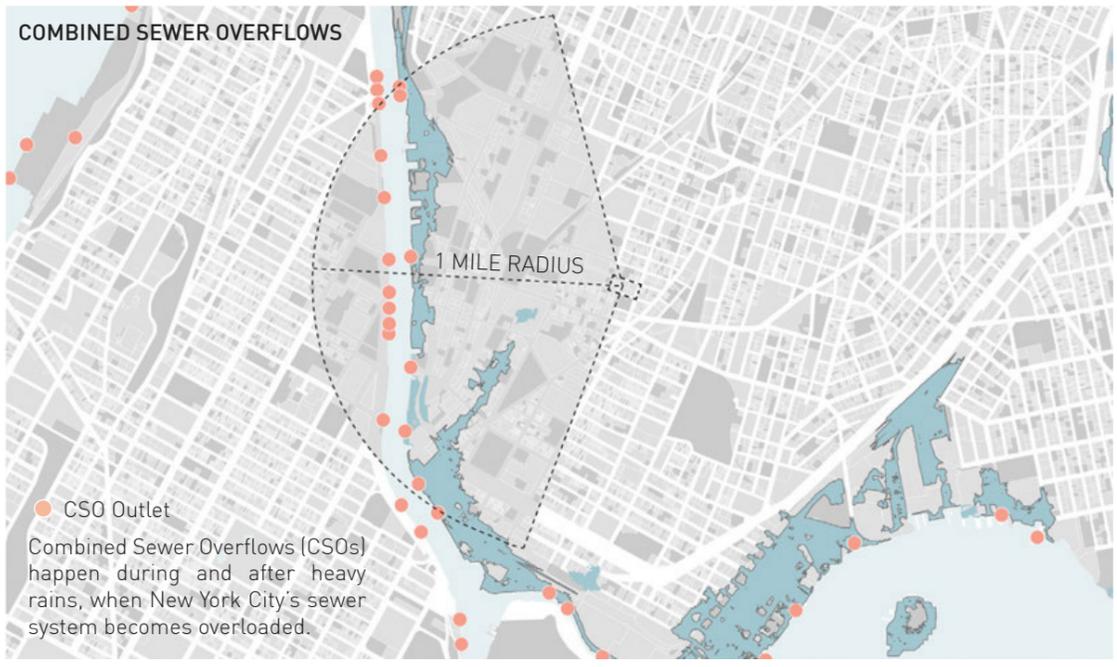
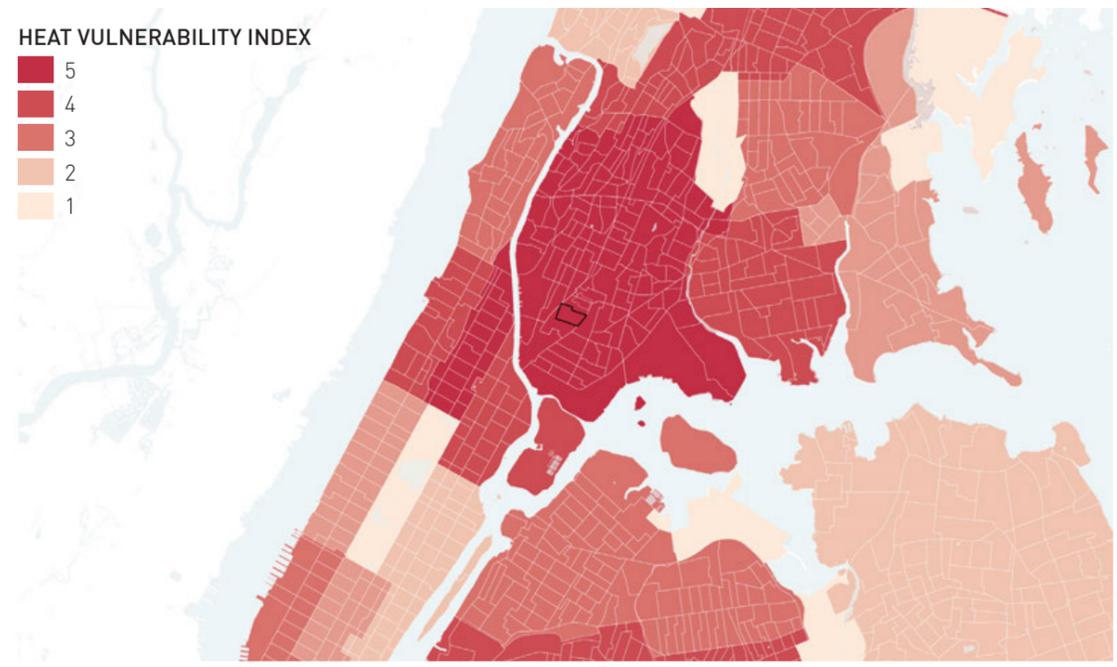
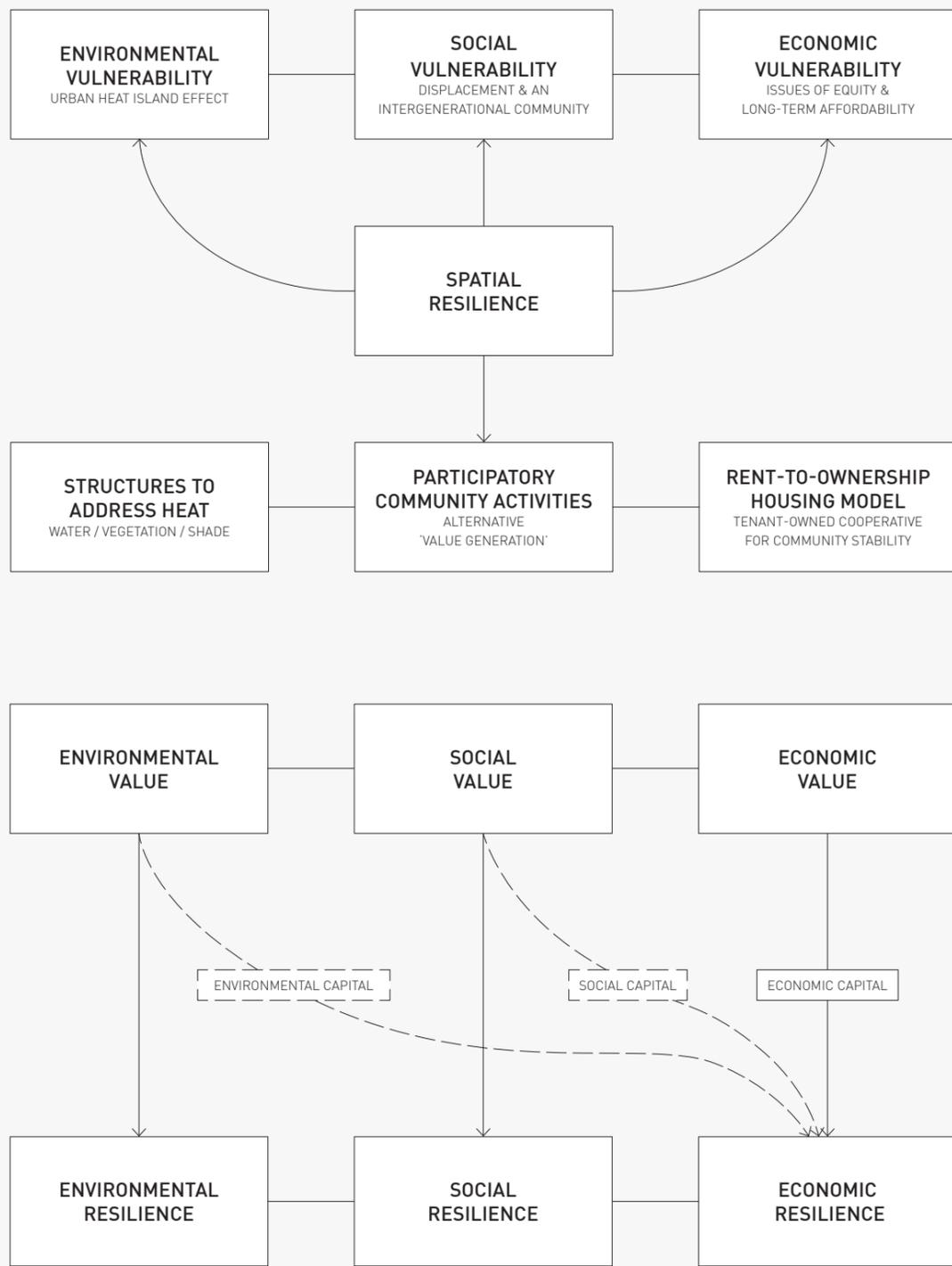
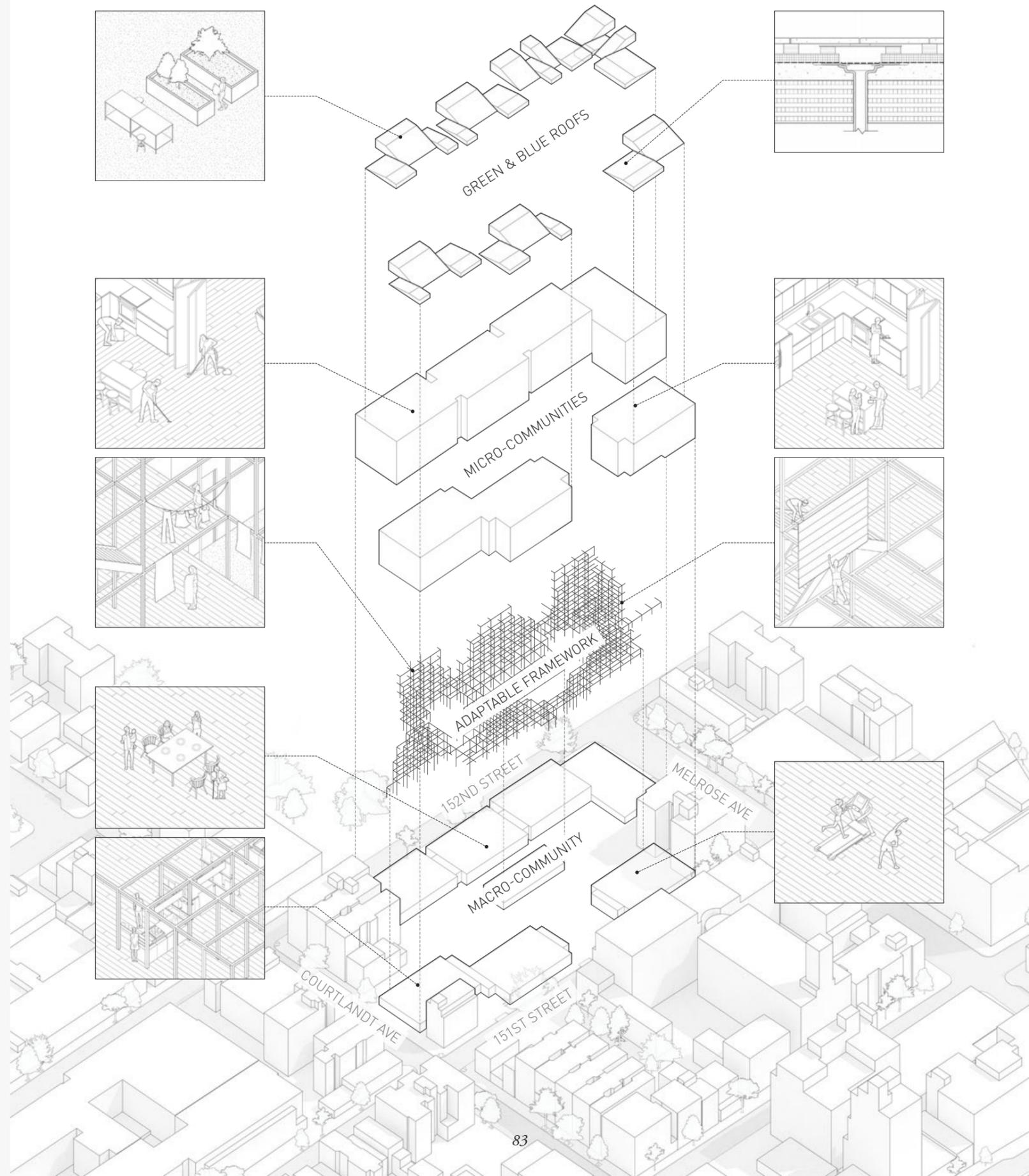


DIAGRAM OF THE MAIN ISSUES IN MELROSE & THE CORRESPONDING DESIGN RESPONSES

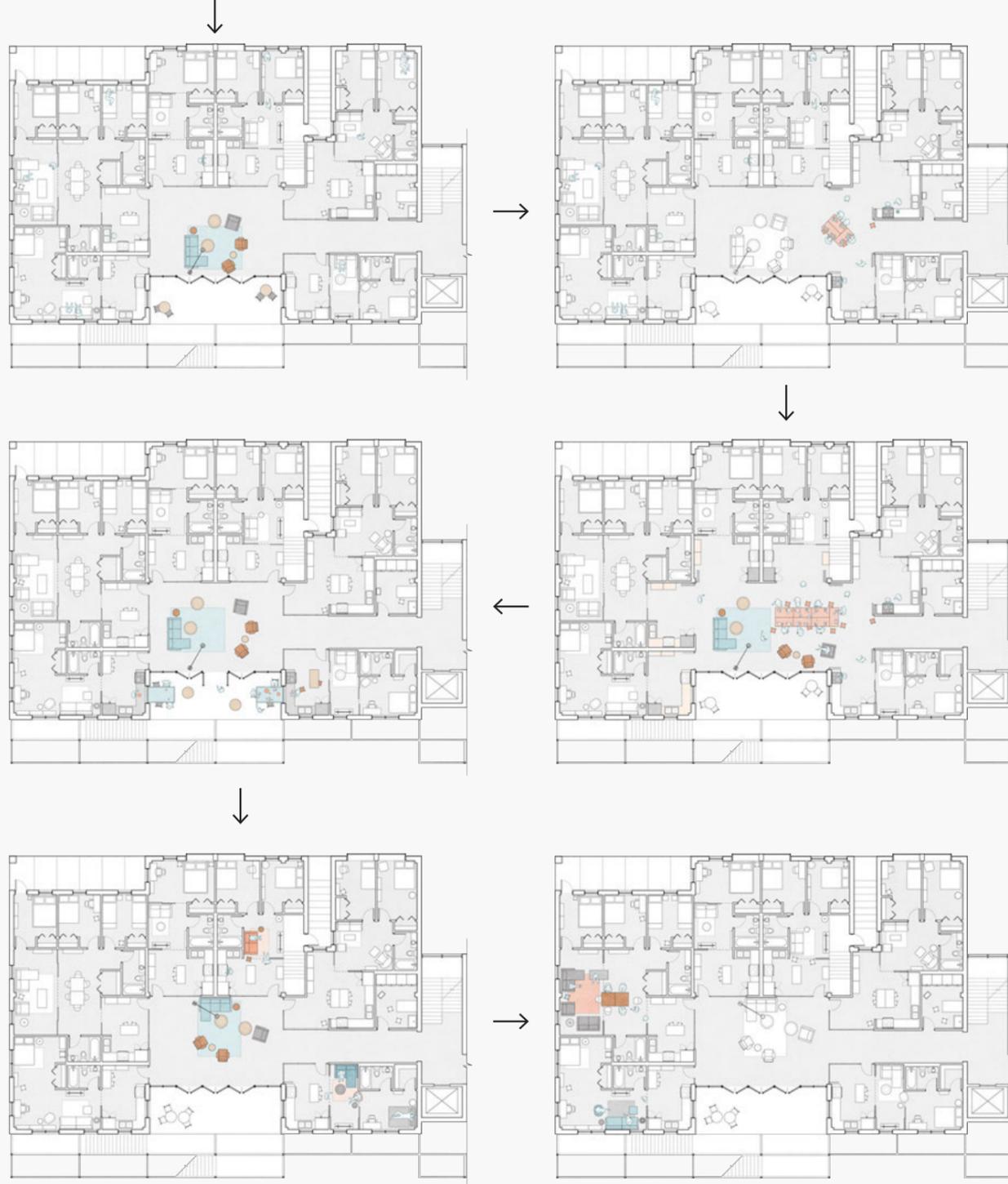


THE AIM IS TO DESIGN SPACES THAT HELP RESIDENTS BUILD VARIOUS TYPES OF CAPITAL, SUPPORTING A RENT-TO-OWN PROCESS



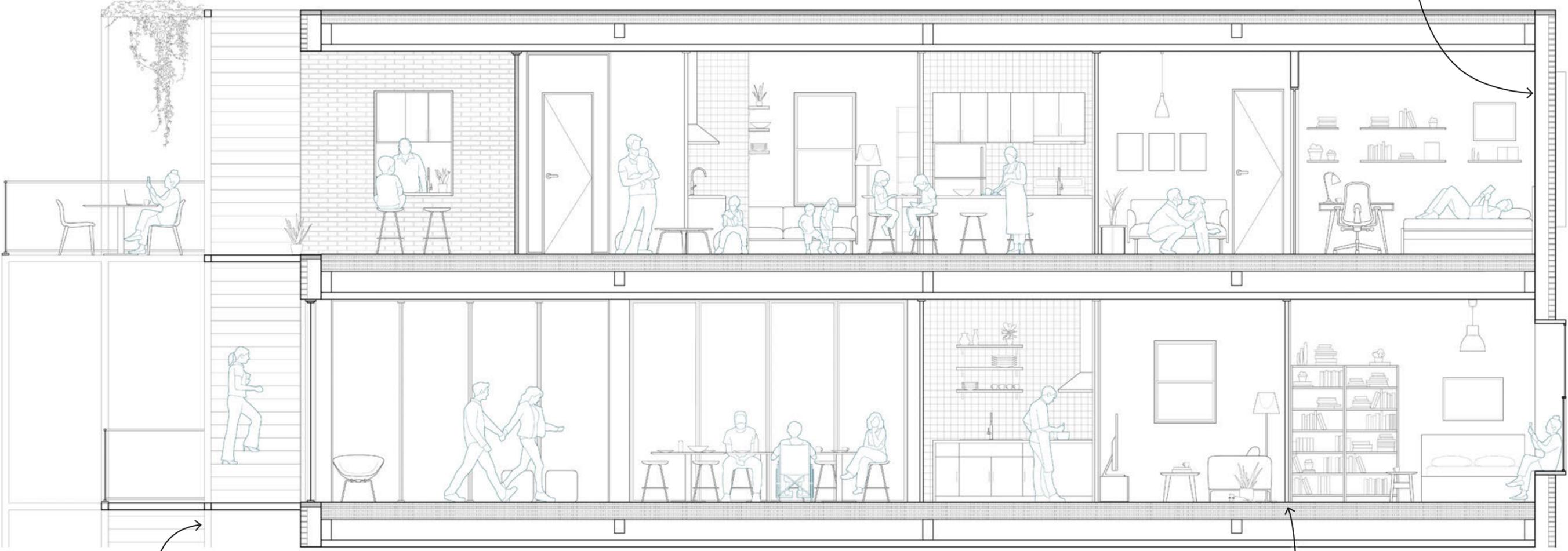


CHANGING MICRO-COMMUNITY CONFIGURATIONS



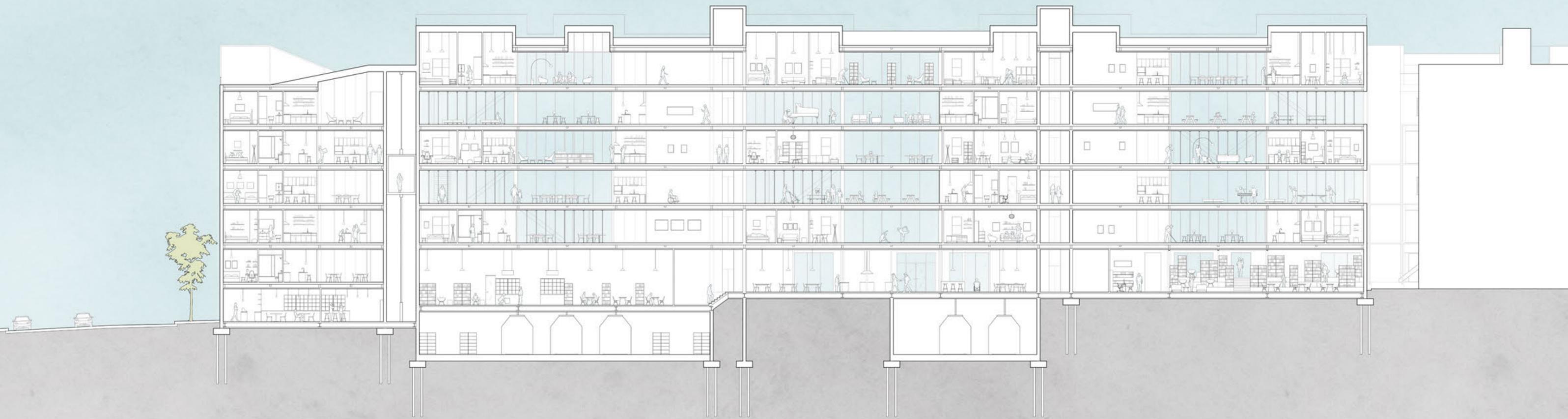
↑
EACH UNIT'S KITCHEN OPENS UP TO COMMUNAL SPACE, FOSTERING SHARED RESPONSIBILITIES OF DOMESTIC CARE

MASS TIMBER STRUCTURE AND BIOMASON
BRICK TILE FACADES SUPPORT THE PROJECT'S
ENVIRONMENTAL AMBITIONS



THE EXTERNAL STEEL SCAFFOLDING SYSTEM
CONNECTS THE MICRO-COMMUNITY TO THE
LARGER MACRO-COMMUNITY

THE UNITS' MOVABLE INTERNAL PARTITIONS
ALLOW FOR FLEXIBILITY & OPENNESS









↑
 A CONNECTION TO THE BRONX DOCUMENTARY CENTER (BDC): IN-BETWEEN SPACES SUPPORT THE BDC'S NETWORK OF SCREENINGS



↑
 THE COMMUNITY MARKET INCREASES ENTREPRENEURIAL ACCESS AND ALLOWS RESIDENTS TO PLAY AN ACTIVE ROLE IN CREATING THEIR LOCAL RETAIL LANDSCAPE



RE-REVERBATIONS

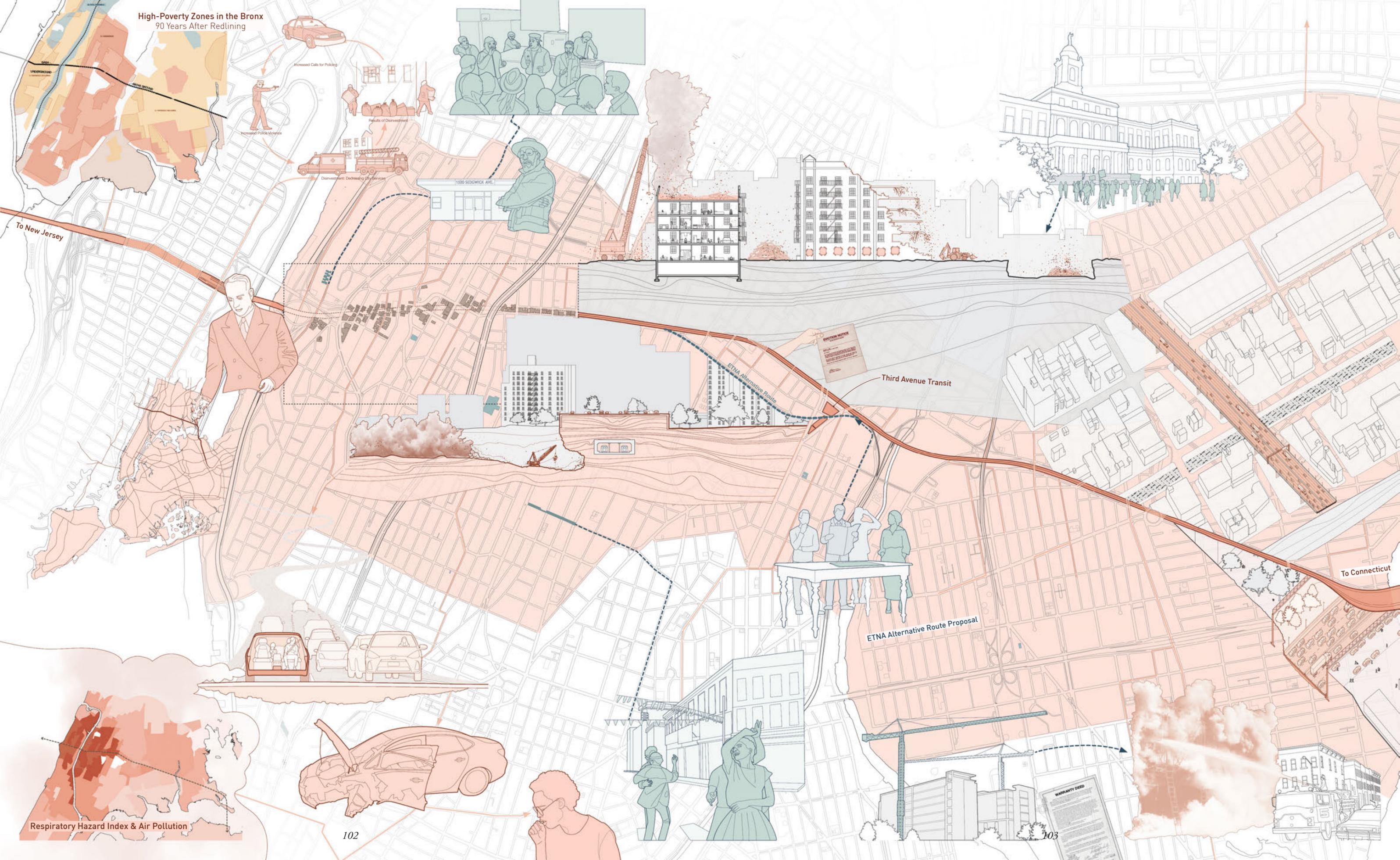
Adv V Studio: Post-Plantation Futures
Fall 2021 / Critic: Mabel O. Wilson
Collaborator: Abriannah Aiken

Re-Reverberations is a set of spatial interventions along the Cross-Bronx Expressway that speculates on moving toward a future beyond property. Because the construction of the expressway reverberated the plantation logics of enclosure and dispossession throughout the Bronx, our project introduces a re-reverberation of land autonomy, caretaking, food sovereignty, and community re-connection.

In recognition that the Cross-Bronx continues to sit on unceded Munsee Lenape territory, we take cues from Indigenous knowledge systems to re-establish that humans are not separate from nor conquerors of the land. In order to return agency back to the earth in a context of hypercapitalism, our process dismantles the highway and slowly turns it back into shared spaces juxtaposing constructed and grown landscapes. During this process, a network of quaking aspens—a species that clones itself along a single root system—will be planted on the former highway, and then deeded ownership of themselves. As they grow, they can reclaim the land for the earth, and subsequent community-led architectures focused on mutual aid can restitch the Bronx back together. These systems of healing can then re-reverberate outward to support an abolitionist repair led by the land and its caretakers.



High-Poverty Zones in the Bronx
90 Years After Redlining



Increased Police Presence

Increased Calls for Policing

Results of Disinvestment

Disinvestment: Decreasing City Services

1520 SIDGWICK AVE.

Third Avenue Transit

ETNA Alternative Route

ETNA Alternative Route Proposal

To Connecticut

Respiratory Hazard Index & Air Pollution

WARRANTY DEED

STITCH



INFILL



CONCEPTUAL MODELS EXPLORING THE SCARS OF THE CROSS-BRONX, AS WELL AS POTENTIALS PROCESSES FOR REPAIR

STITCH: EASTBURN AVENUE



INFILL: INWOOD AVENUE



A HYBRID SITE PLAN-MODEL OF THE QUAKING ASPEN NETWORK AND ITS ROOTS: BY DEEDING OWNERSHIP OF THE LAND TO THE ADVENTITIOUS TREE-ROOT SYSTEM, THE PROJECT HEALS THE AIR & SOIL, WHILE CREATING A PROCESS FOR AN ALTERNATIVE LAND OWNERSHIP—ONE IN WHICH LAND BELONGS TO THE EARTH.

1: PRESENT DAY CROSS-BRONX & EASTBURN AVENUE



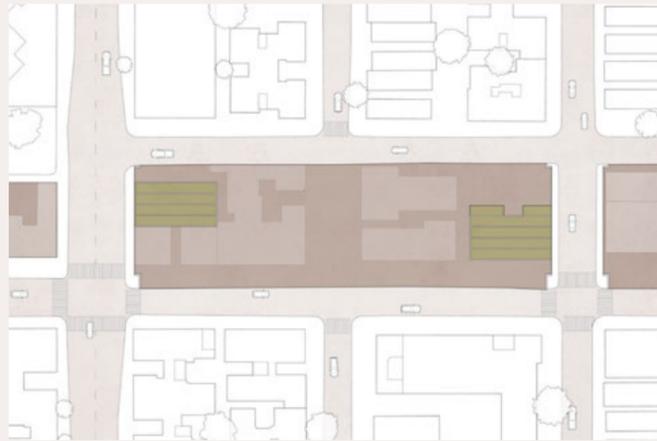
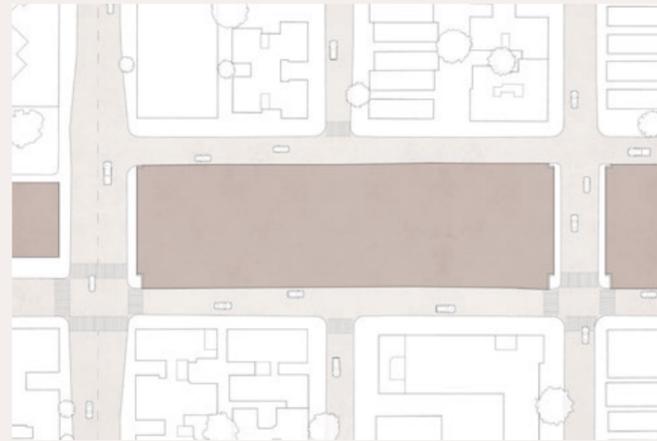
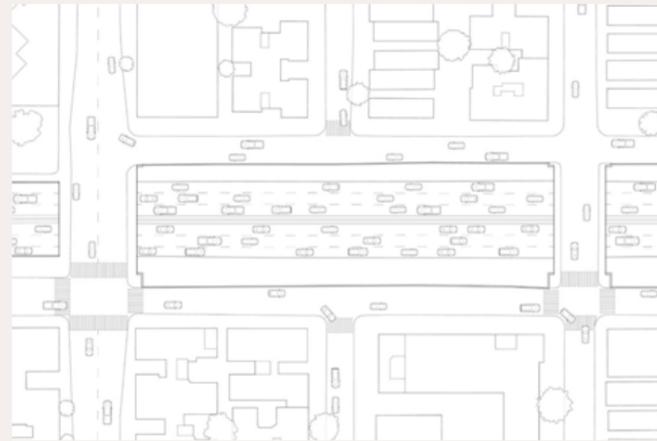
2: SOIL REMEDIATION



5: STRUCTURAL FRAMEWORKS & INITIAL ASPEN-PLANTING



6: BUILDING COMMUNITY SPACES & ASPEN GROWTH



3: ADDITIONAL SOIL & ORGANIC MATTER



4: COMMUNITY FARMING PLOTS



7: STITCH: NORTH-SOUTH PEDESTRIAN PATHWAYS



8: STITCH: EAST-WEST PEDESTRIAN PATHWAYS







↑
 URBAN FARMING PLOTS TO SUPPORT EXISTING
 BRONX MUTUAL AID GROUPS IN PROJECTS OF
 FOOD SOVEREIGNTY



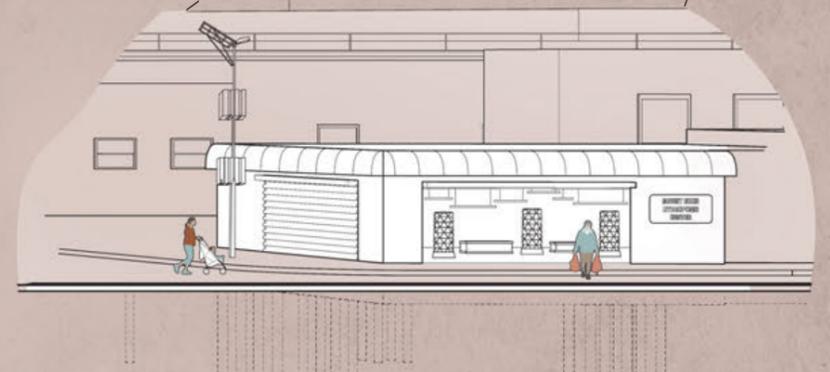
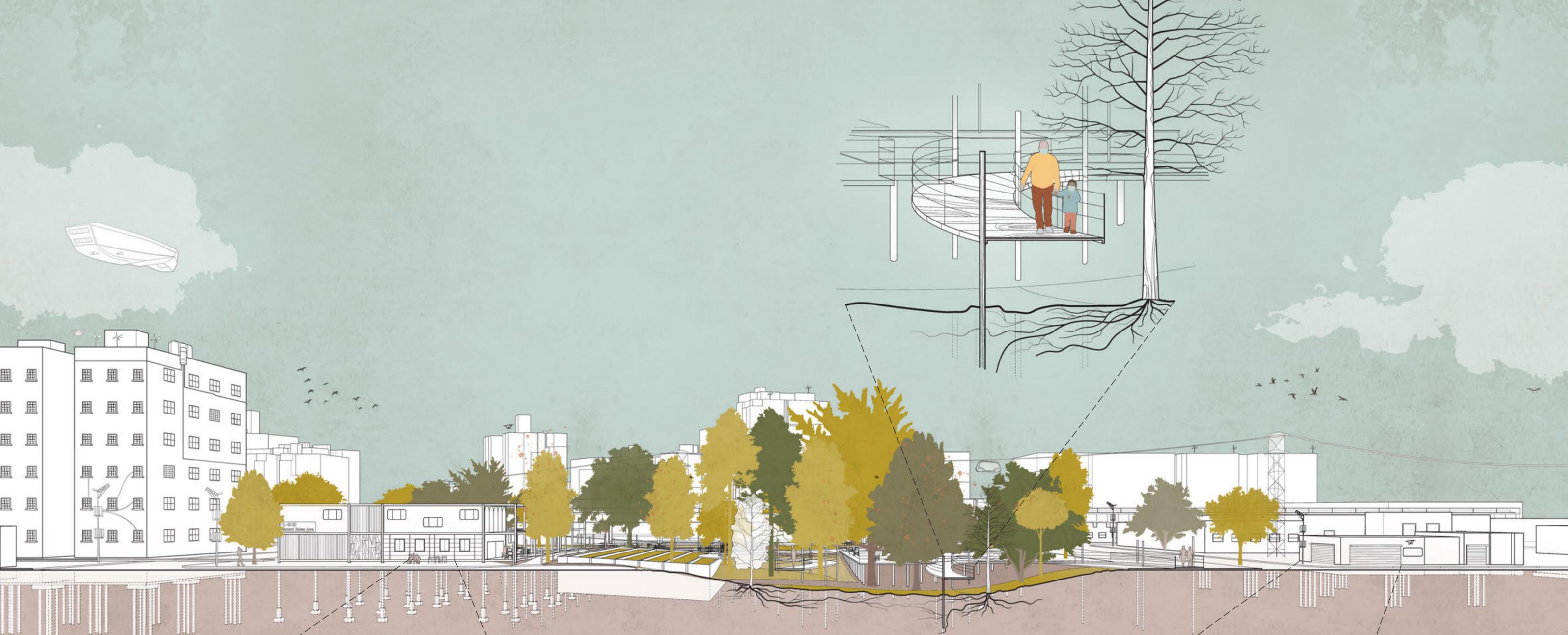
↑
 AS THE QUAKING ASPENS EXPAND OUTWARD,
 NEIGHBORS CAN ELECT TO REMOVE ASPHALT
 FOR SMALL GARDENS, PLAYING AN ACTIVE
 ROLE IN TRANSFORMING THEIR STREETS



INFILLING INWOOD AVENUE



SUPPORTING COMMUNITY JOY THROUGH BLOCK PARTIES & EVERYDAY SOCIAL ACTIVITIES





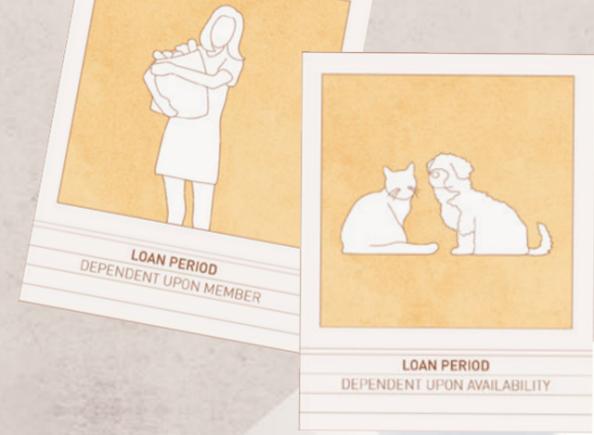
LIBRARIES OF DOMESTICITIES

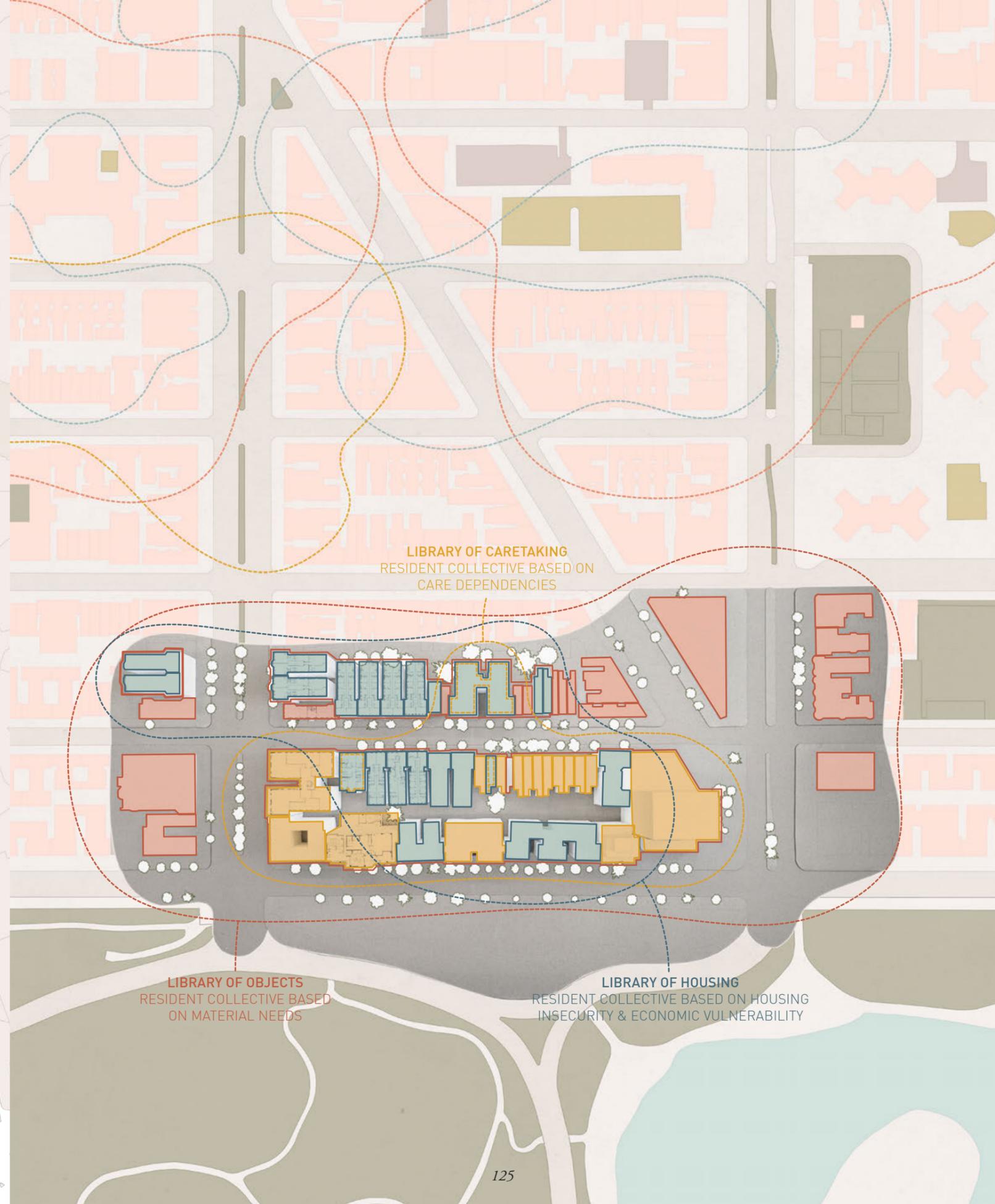
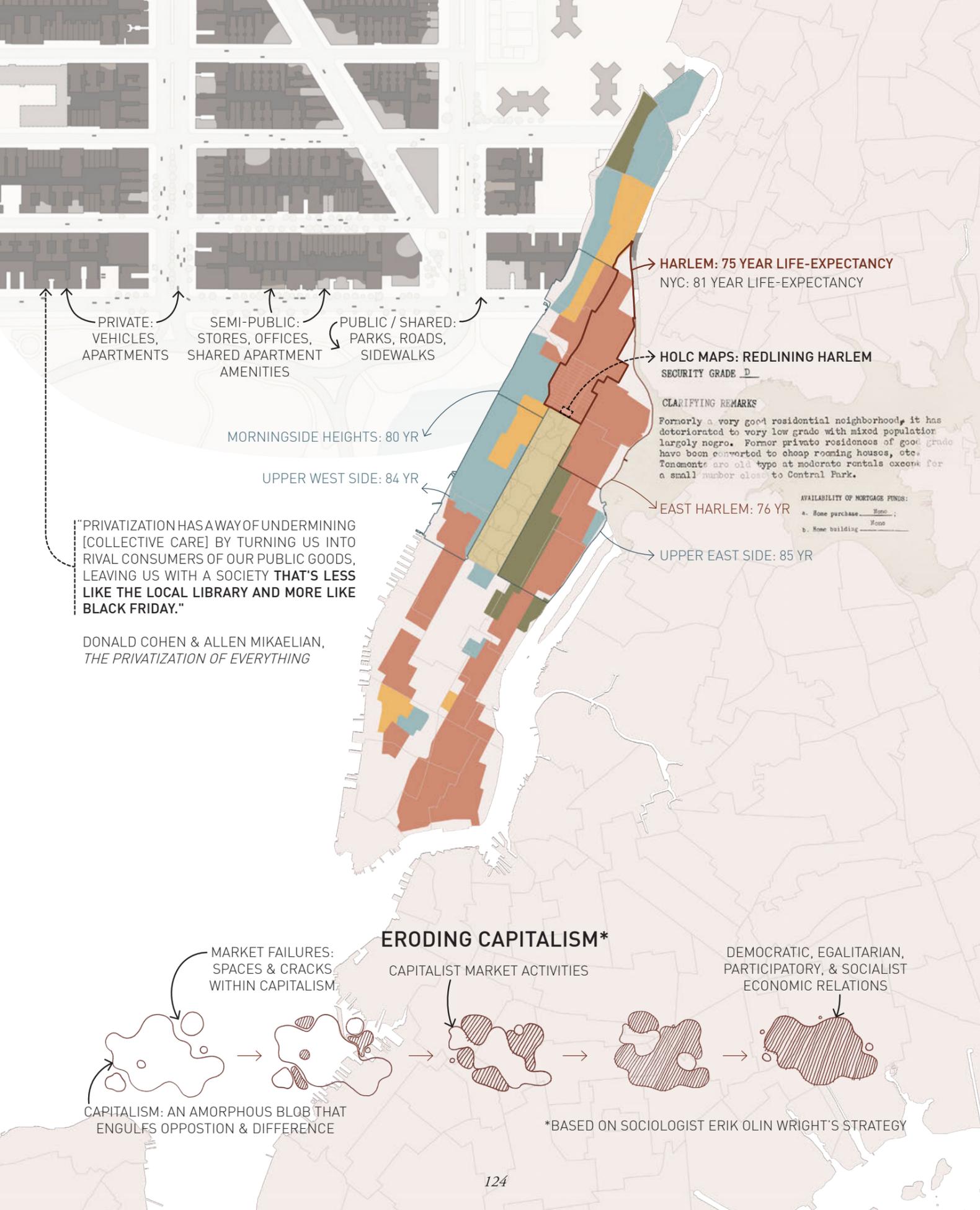
Adv VI Studio: King Kong Manhattan
Spring 2022 / Critic: Anna Puigjaner

This project proposes an alternative to Manhattan blocks shaped by private, individual ownership, and imagines a process toward commoning and collective care practices that can emerge at the scale of the block. The proposal examines a phased formation of a library model for sharing goods, services, and spaces that are often privatized—more specifically, it creates three libraries of domesticities (housing, caretaking practices, and objects) that take shape on a block in South Harlem.

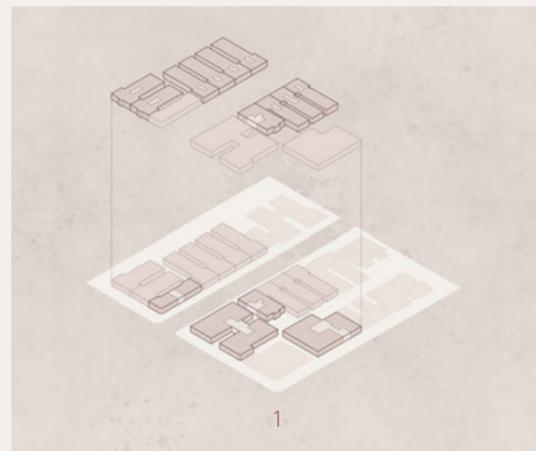
Because different neighborhood residents have different needs—economic vulnerabilities, social dependencies, material requirements—the libraries comprise multiple overlapping bubbles of sharing communities. Funded by members' contributions and taxes, the libraries loan out objects, caretaking services, and domestic spaces, with borrowing periods that are dependent on the item type and based on community agreements.

The proposal is phased to allow the libraries to form with minimal interventions. These interventions grow over time, adaptively reusing existing buildings and transforming the streetscape. In this way, these libraries of domesticities can alter the shape of the Manhattan block by dismantling property systems through architectural form and challenging the present-day privatization of all things domestic.

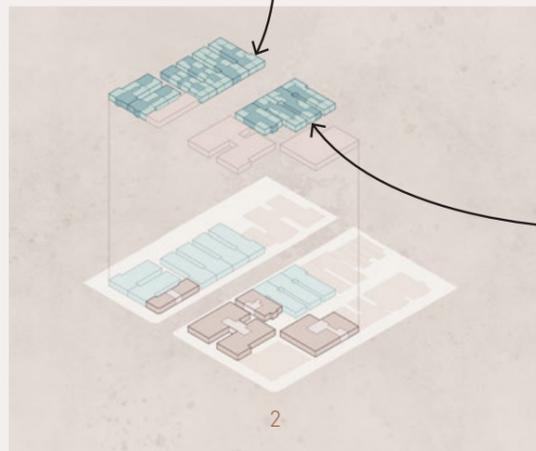




W 111TH ST & ADAM CLAYTON POWELL TODAY:
A PUBLIC-DOMESTIC BINARY

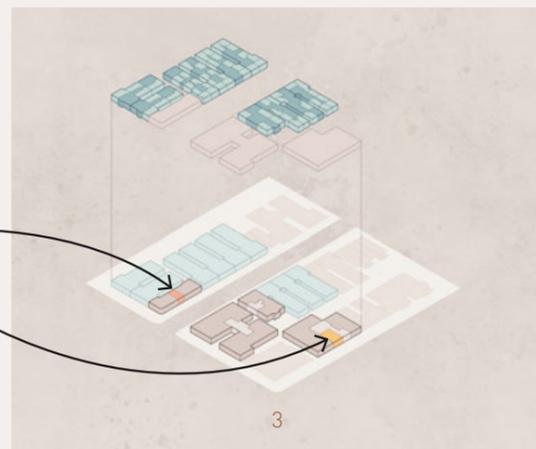


ESTABLISH THE LIBRARY OF HOUSING & THE
NEW INDIVIDUAL UNIT: SLEEPING, LIVING, AND
BATHROOM SPACE

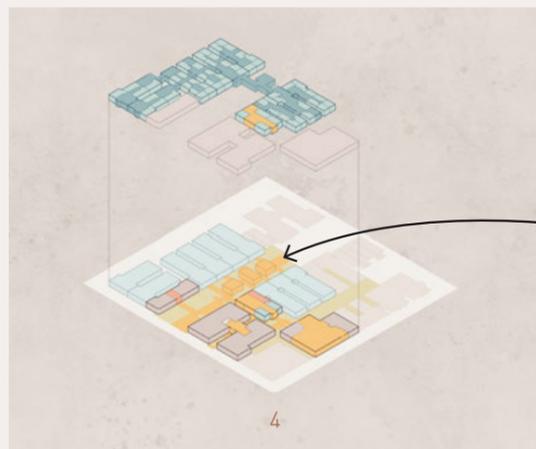


SHARED LIVING SPACES

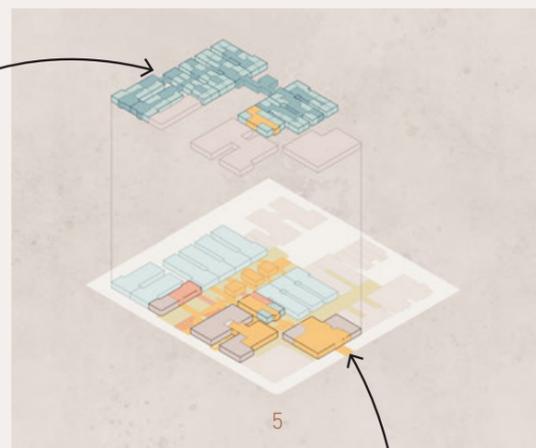
INTRODUCE LIBRARIES OF
THINGS & CARETAKING



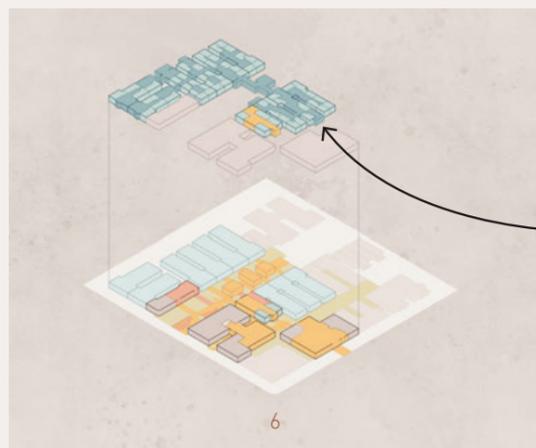
PEDSTRIANIZE ROADWAYS, EXTEND
STOOP FORMS, & INTERIORIZE STREETS



CONNECT SHARED LIVING SPACES

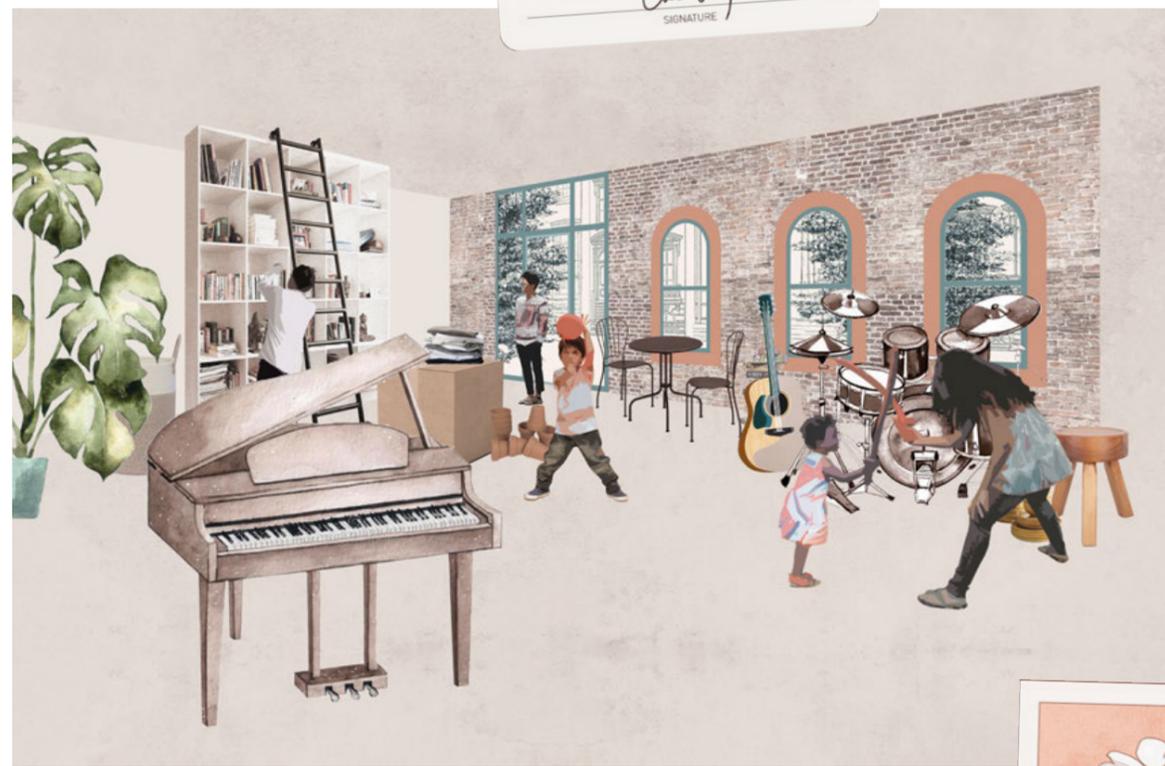
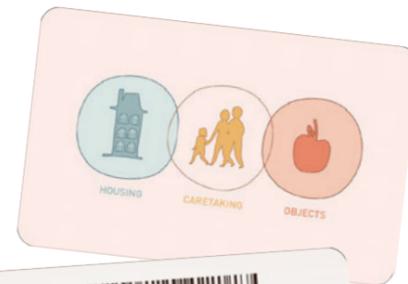


EXTENSIONS TO SUPPORT GROWING
COMMUNITY NEEDS



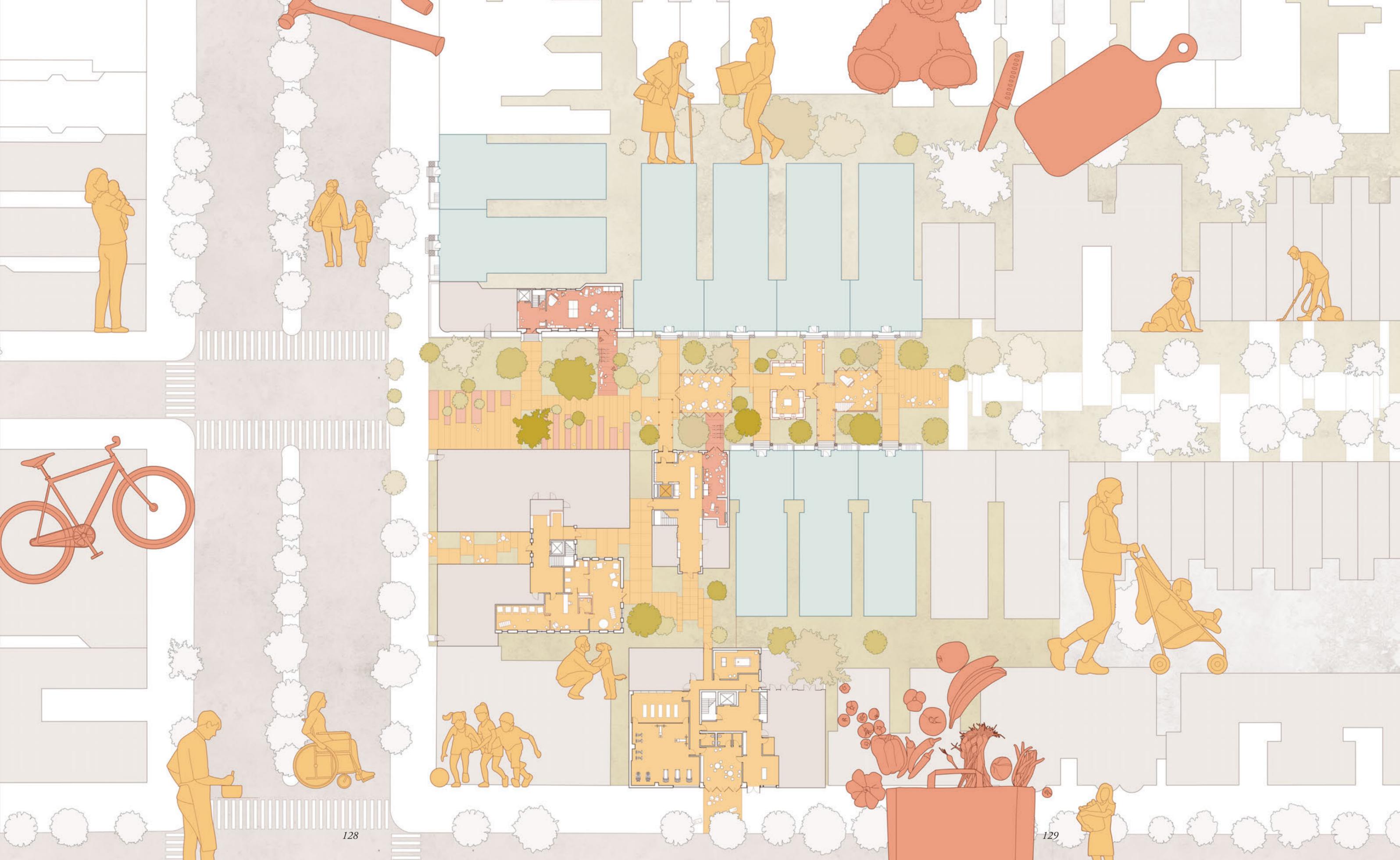
LIBRARIES SPILL OUT ONTO THE STREETScape

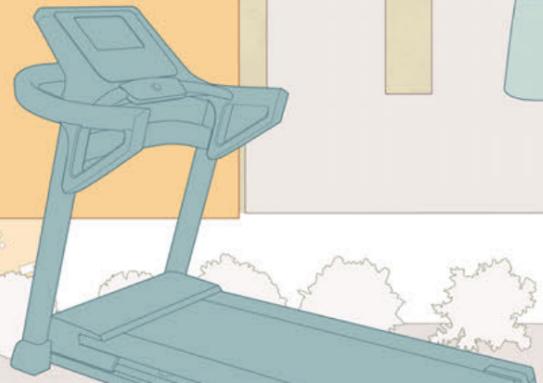
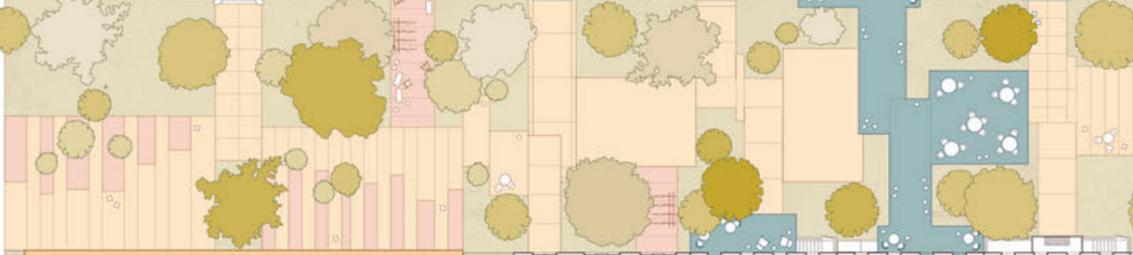
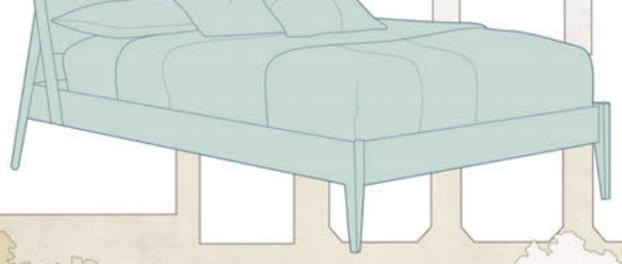
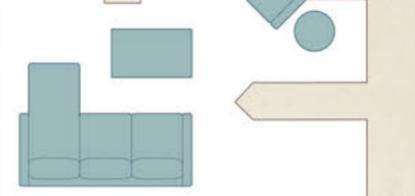
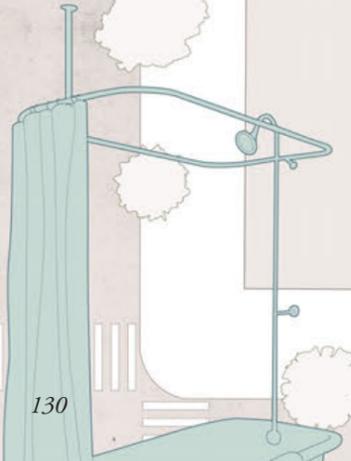
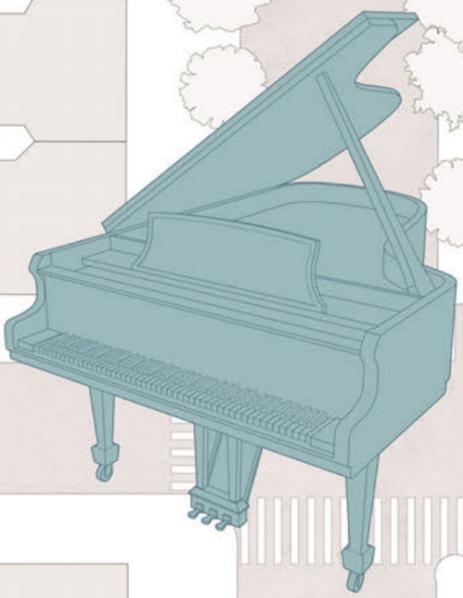
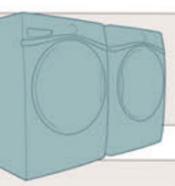
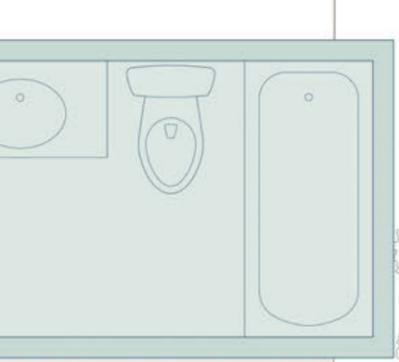
W 111TH ST & ADAM CLAYTON POWELL
IN THE FUTURE: A SPECTRUM OF COLLECTIVITY



THE LIBRARY OF OBJECTS CAN BECOME A
SPACE TO BROWSE THROUGH AND PLAY IN









FULLY CONDITIONED INDIVIDUAL UNITS PARTIALLY CONDITIONED AND UNCONDITIONED SHARED LIBRARY SPACES



INTERIOR SPACES THAT ARE FULLY OPEN TO OUTDOOR AIR & CROSS VENTILATION

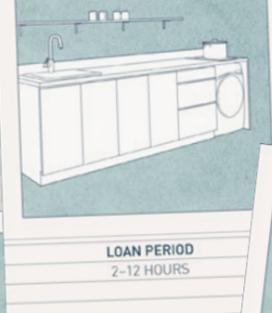


ENCLOSED EXTENSIONS AND BRIDGES OF THE HOUSING LIBRARY ARE CLAD IN MODERATELY MIRRORING GLAZING THAT CAN REFLECT THE EXISTING ARCHITECTURAL MATERIALITY OF THE NEIGHBORHOOD, AS WELL AS REFLECT A BIT MORE LIGHT INTO THE NARROW LIGHT WELLS

THE LIBRARIES' MATERIALITY TAKES ON SOME CHARACTERISTICS OF THE EXISTING ARCHITECTURE, WITH RECYCLED CONCRETE PATHS, REUSED BRICKS, AS WELL AS COLORFUL METAL RAILINGS REFERENCING THE EXISTING FIRE ESCAPES

THE ENCLOSED CARETAKING LIBRARY STRUCTURES ON THE FORMER ROAD BRING IN CLEAR GLAZING PANELS THAT OPEN UP IN WARMER WEATHER







And that is why I make, unmake, and remake.