

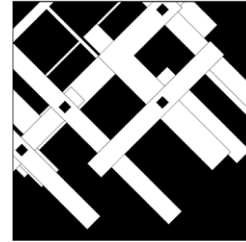


FEIBAI AN

2019 - 2020 Graduation Portfolio
MSAAD | Columbia GSAPP

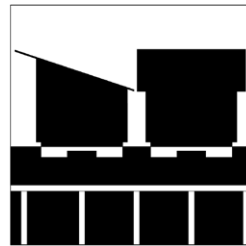
Tel: +1 (212) - 300 - 6016
Email: fa2536@columbia.edu

STUDIOS



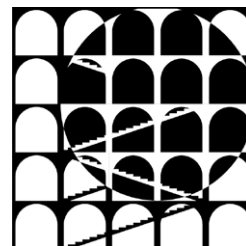
FACTORY

Wood Factory
Spring | Mimi Hoang
PP. 03 - 20



CLIMATE DESIGN CORPS

Flood-resilient Community
Fall | David Benjamin
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MARKET VALUE

Story Market
Summer | Tei Carpenter
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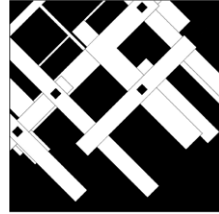
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AT&T Building Facade Renovation
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WOOD FACTORY

Columbia University GSAPP Advanced Studio VI

LOCATION: Brooklyn, New York

DURATION: Jan. 2020 - April 2020

INSTRUCTOR: Mimi Hoang

PROGRAM: Wood Factory

PARTNER: Xueqi Hu

ROLE: Conceptual Design, 3D Modeling,
Floor Plan Drawing, Rendering, Diagrams

Wood as A Metaphor

In our factory, we're looking at wood in the waste stream. About 35% of the wood cut for making furniture and building materials is wasted every year. Most of the wood waste are burned or go to landfills. As the popularity of disposable flatpack furniture has risen, the amount of furniture taken to a landfill is accelerating. We're going to recycle different kinds of waste wood in the city and make furniture of them.

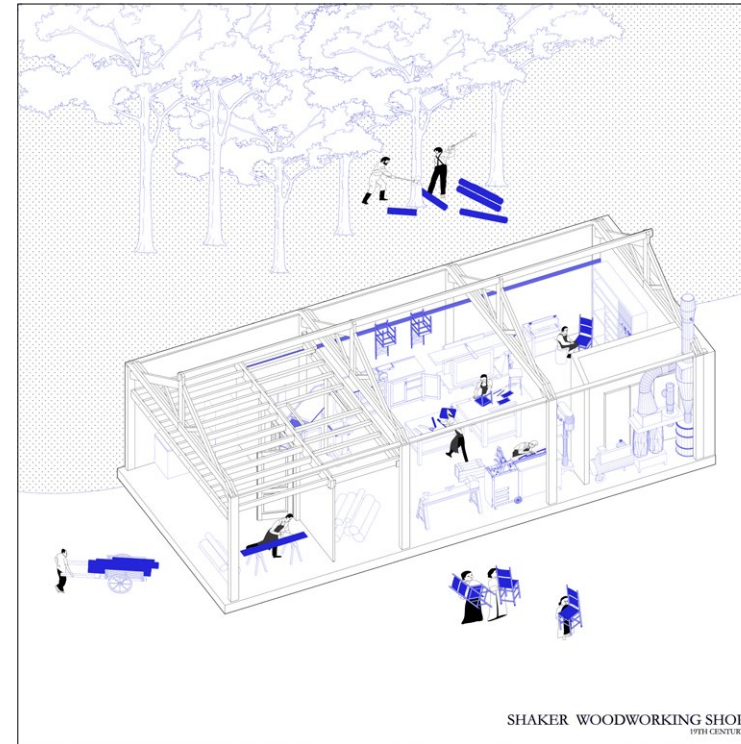
The factory as a whole can be seen as stacking of several wood bars just like traditional wood storage method. It thickens the coastline and builds relationships with site in both vertical and horizontal directions.





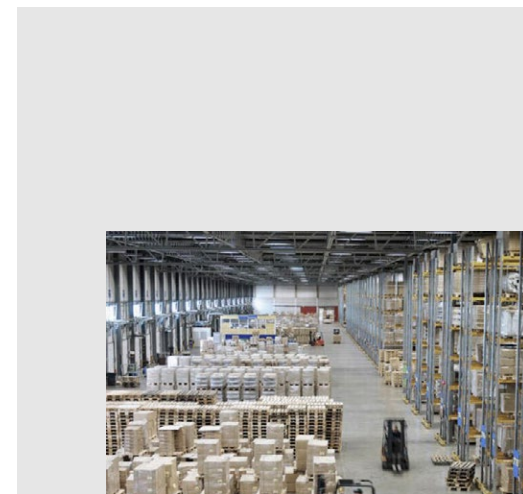
WOOD WASTE

About 35% of the wood cut for making furniture and building materials is wasted every year. Most of the wood waste are burned or go to landfills. In the meantime, as the popularity of disposable flatpack furniture has risen, the amount of furniture taken to a landfill is accelerating.



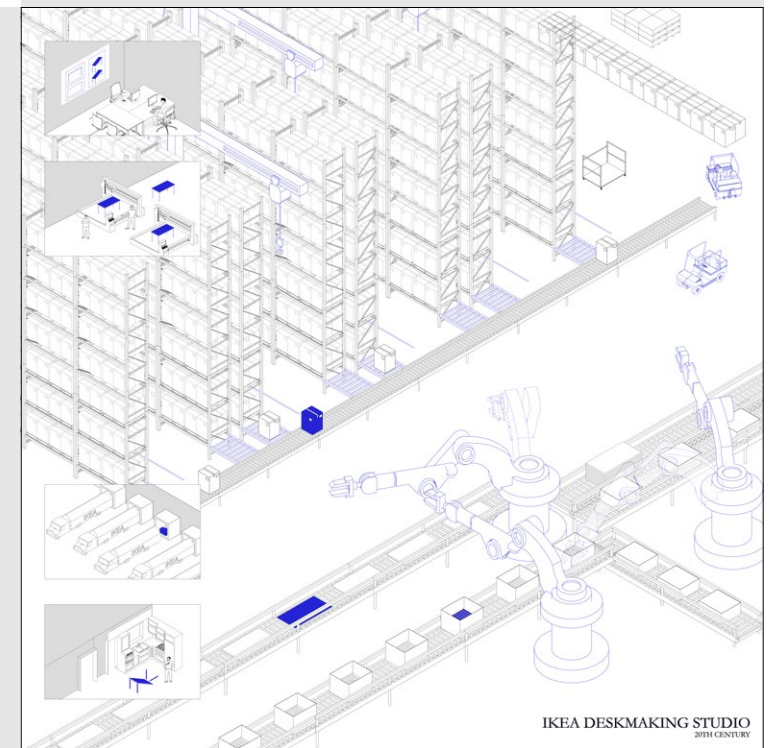
Precedent 01 / THE SHAKERS

Time: 19th Century
Scale: Community
Wood Source: Nearby Forest
Product: Shaker Furniture
Labor: Human

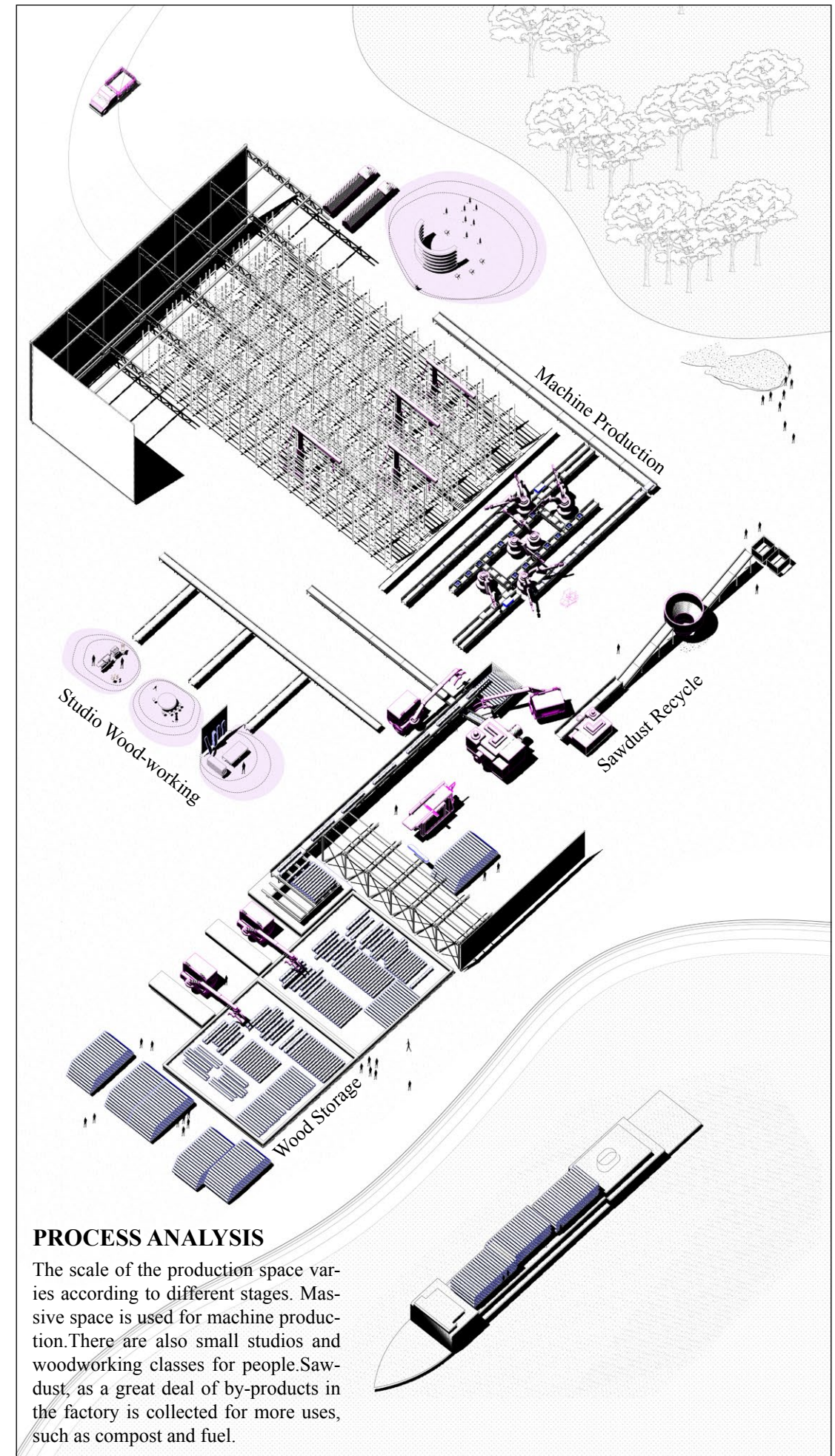
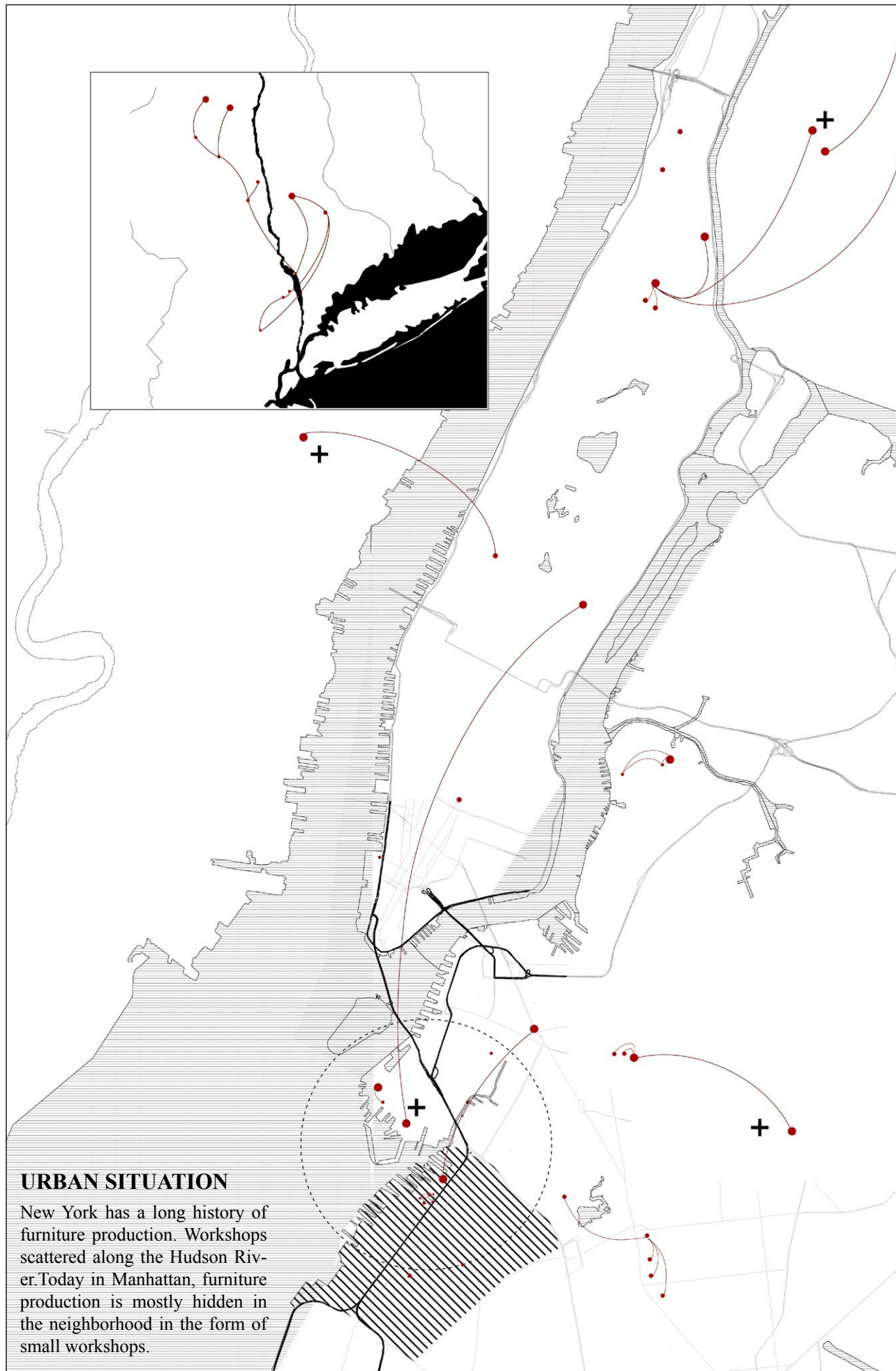


Precedent 02 / IKEA

Time: 20th Century
Scale: World-wide Factory
Wood Source: World-wide
Product: Flatpack Furniture
Labor: Human & Machine

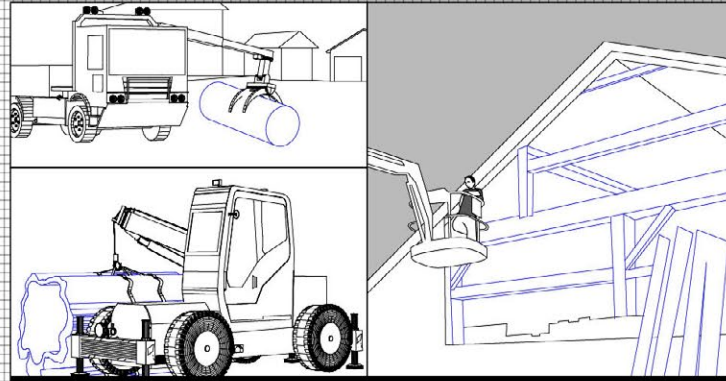


IKEA DESKMAKING STUDIO
 20TH CENTURY

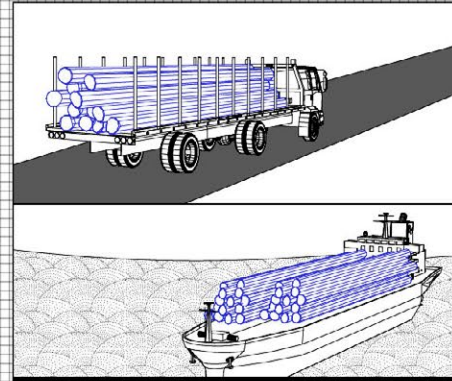




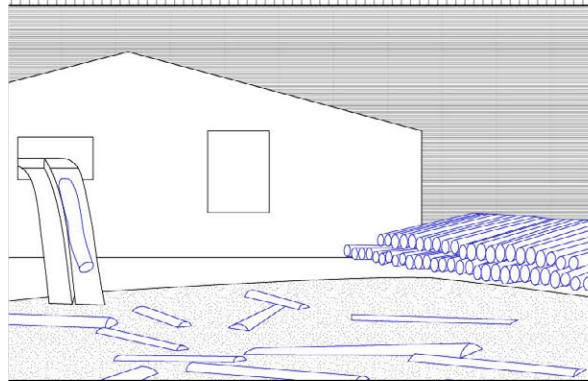
Trees in the NYC are removed or naturally fall every day, by storm damage, safety hazards, pest infection, or deconstruction.



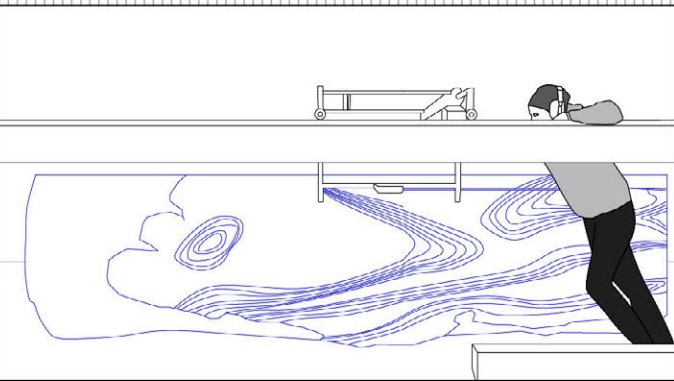
We're going to locate downed trees and trees slated for removal locally and collect them for furniture making.



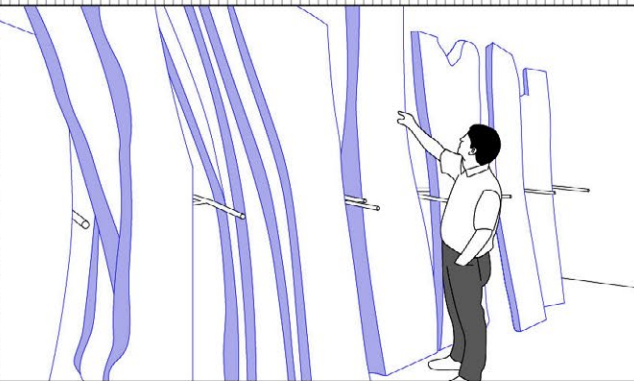
Retaining these timbers from the waste stream will reduce waste and costs.



Timbers are normally soaked in a log pond to keep the humidity and become easier to cut.



Woods are cut into thin slices.



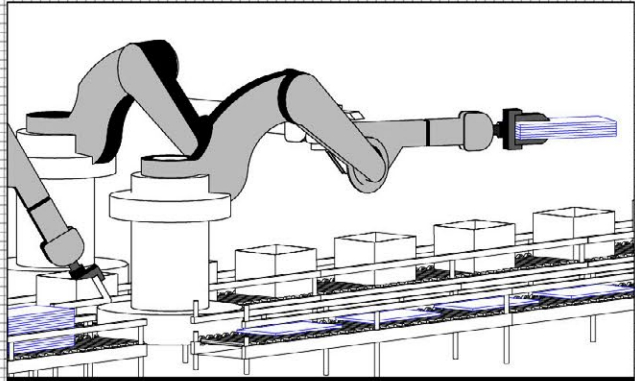
Then they are stored in an open space. Air flowing between the wood can let them dry evenly.



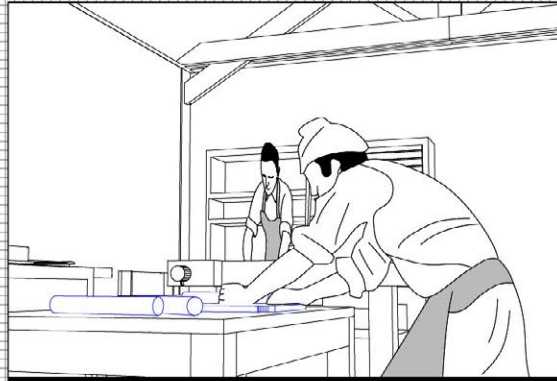
Wood-making education and workshops are bridges between local communities and manufacture in American history.



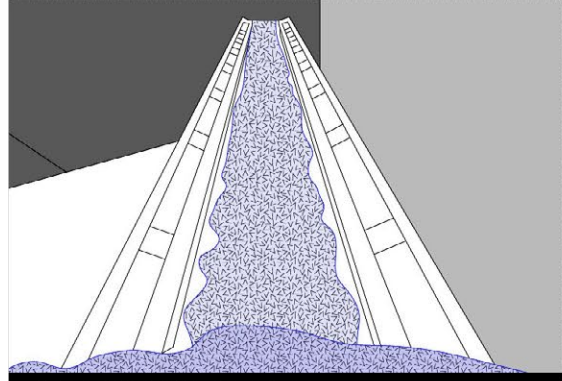
Traditional woodmaking studios provide an opportunity to inherit traditional woodmade culture.



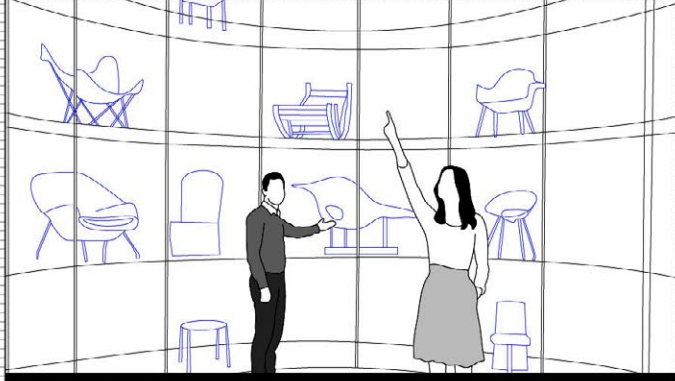
Modern machines can produce large quantities of furniture quickly.



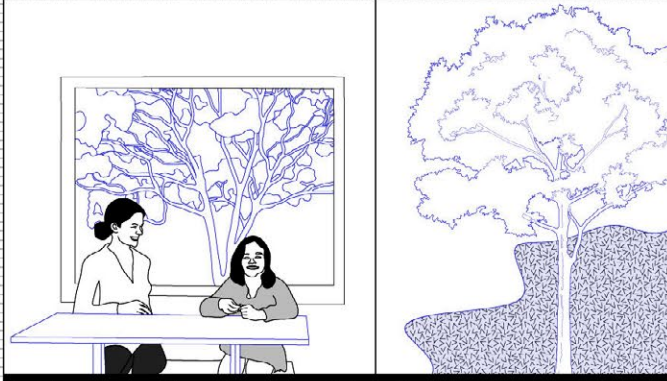
Traditional woodmaking studios provide an opportunity to inherit traditional woodmade culture.



Sawdusts are collected and will become a natural resource.

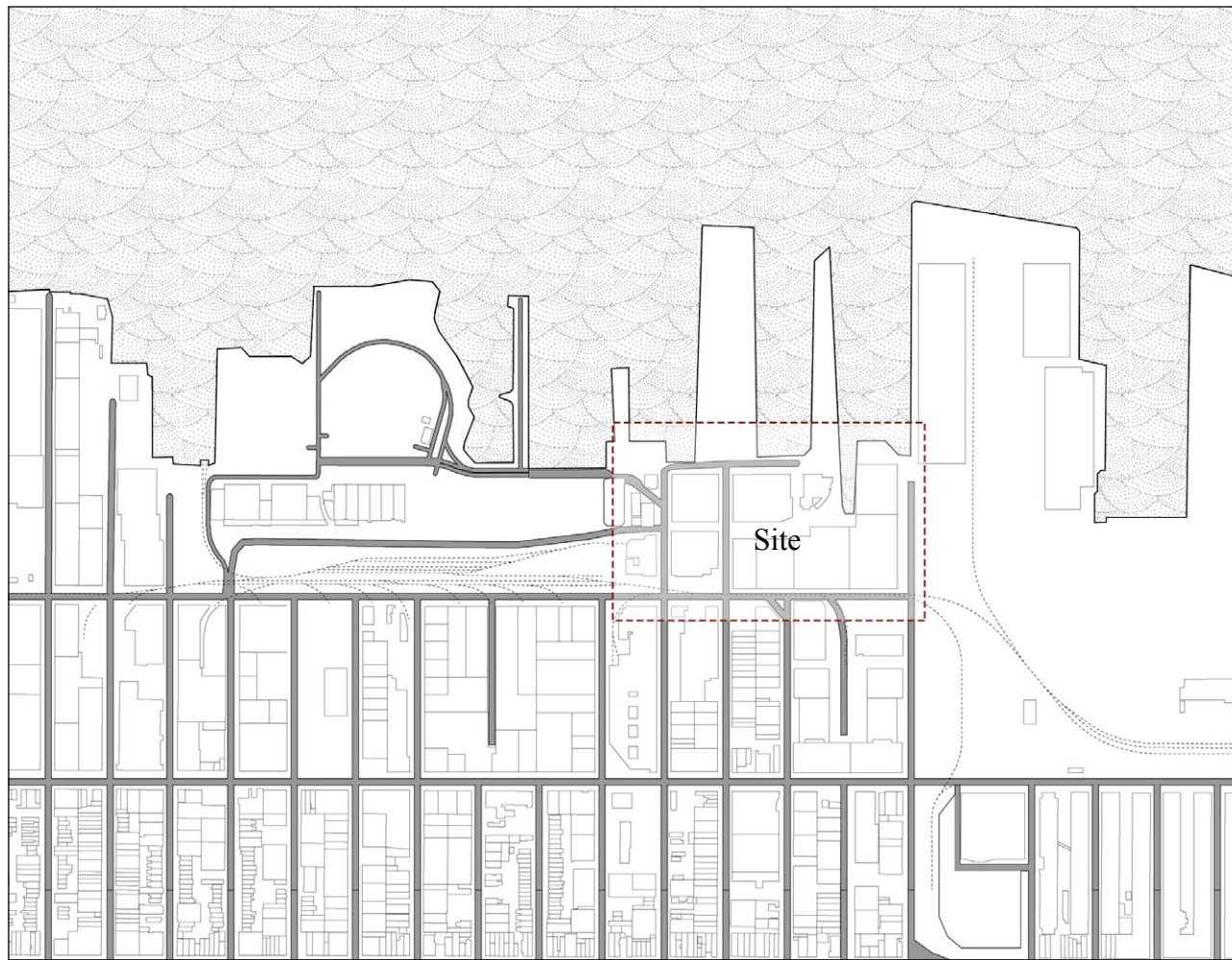


Different types of wood furniture are made.



Products are sent to people's home and sawdust are used in backyards and many other ways.

This comic shows the flow of the material and the manufacturing process.

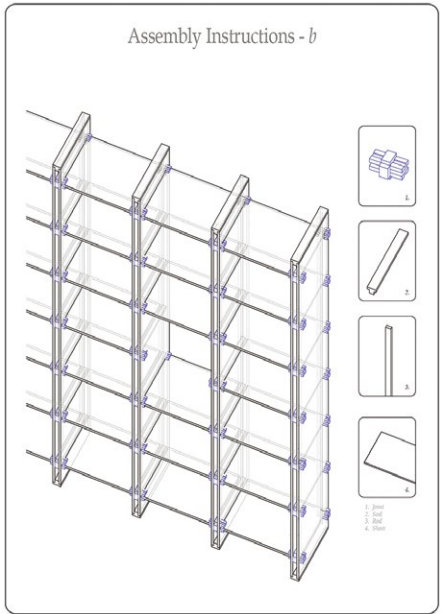
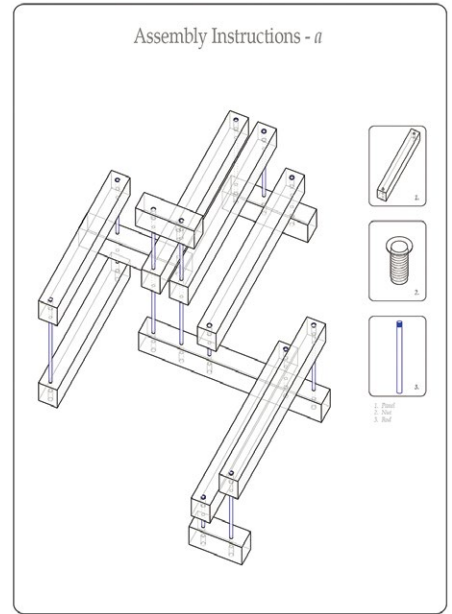
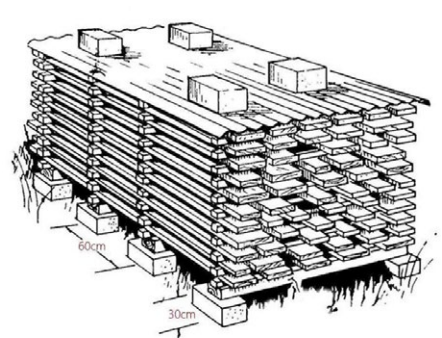


LOCATION

Our studio site is the Bush Terminal, which is located on the Brooklyn waterfront in Sunset Park. Built between 1905 and 1925, it was a massive and revolutionary intermodal shipping, storage, and distribution complex. It's part of a larger mayoral initiative aimed at retaining the city's manufacturing, known as Made in New York. Our project will reconsider the entire Bush Terminal complex and the waterfront area, and envision a new future for it as a center for new industries.



WOOD STORAGE

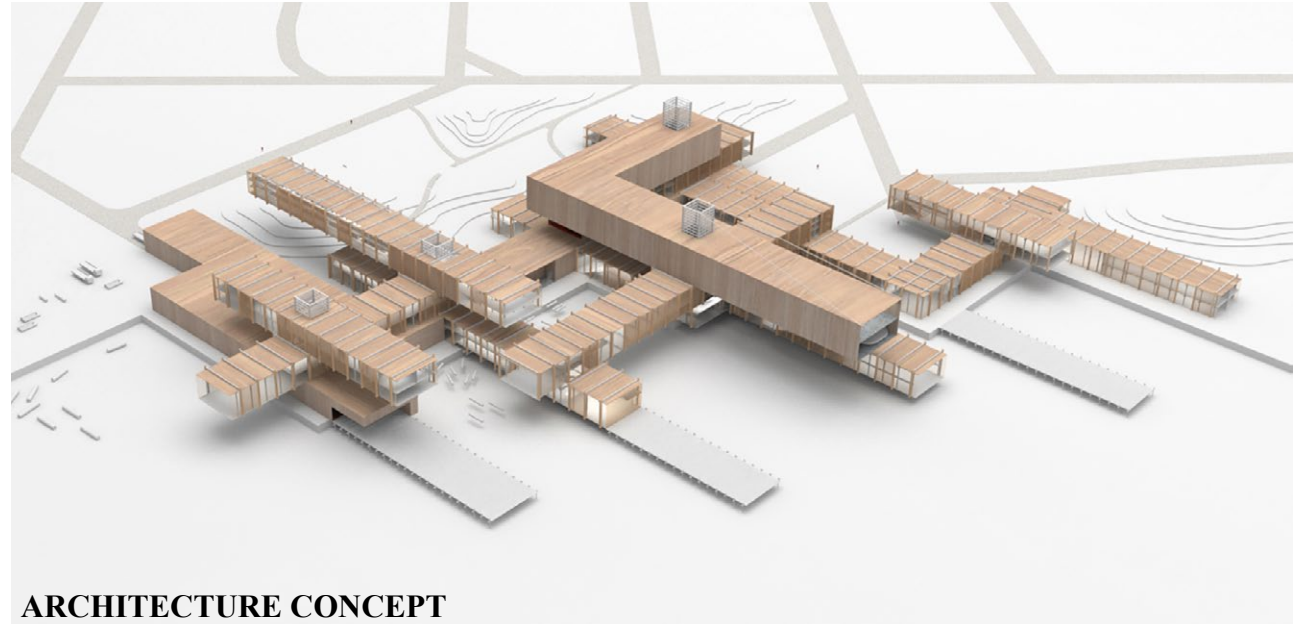


FURNITURE SYSTEM

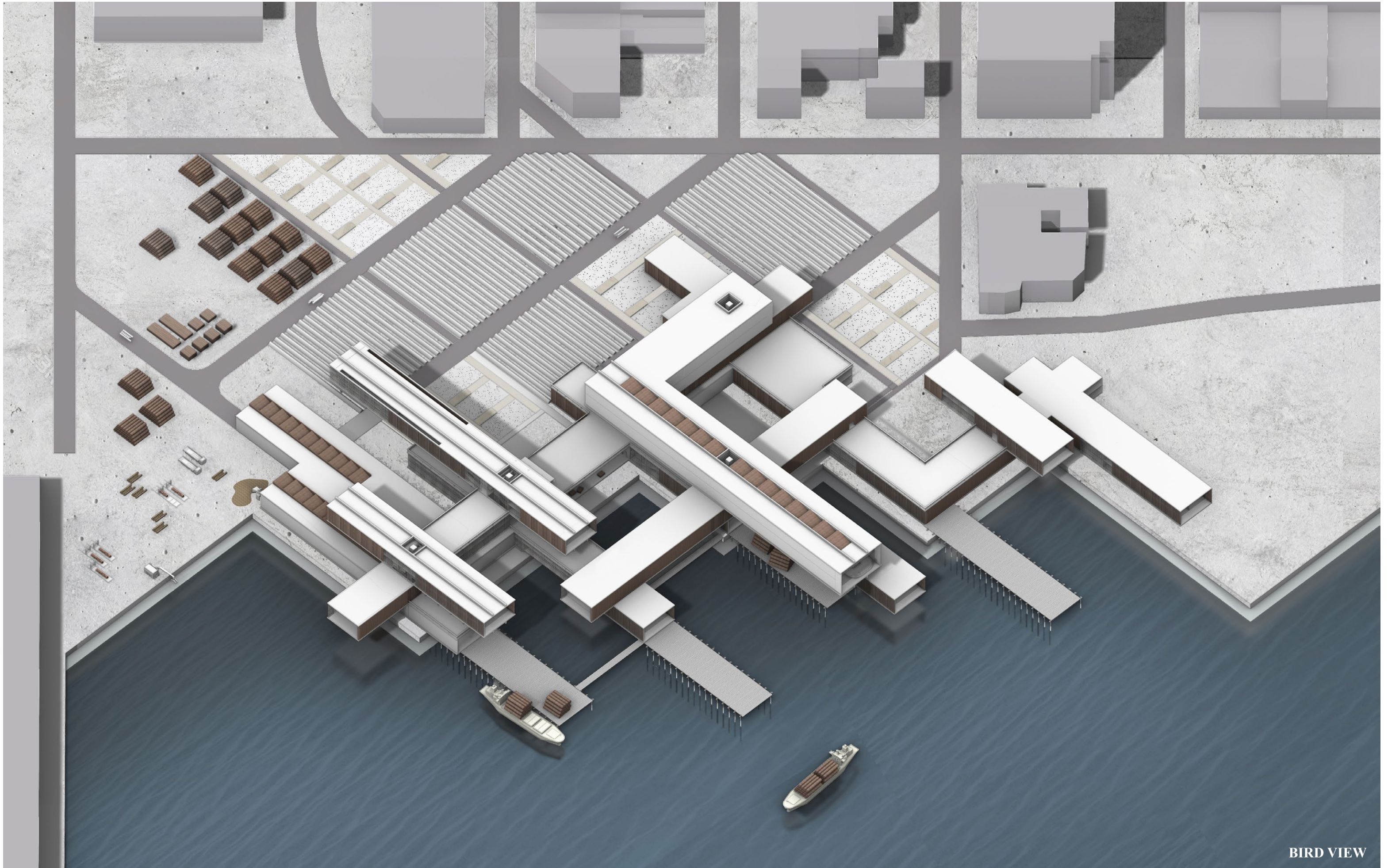
For the design concept, we were inspired by the natural form of wood storage. The stacked form creates gaps that allow the air flow. Here, wood can be interpreted as a product, an enclosure and a structure.

In furniture systems, universal components and universal joints bring the product variety and extendibility.

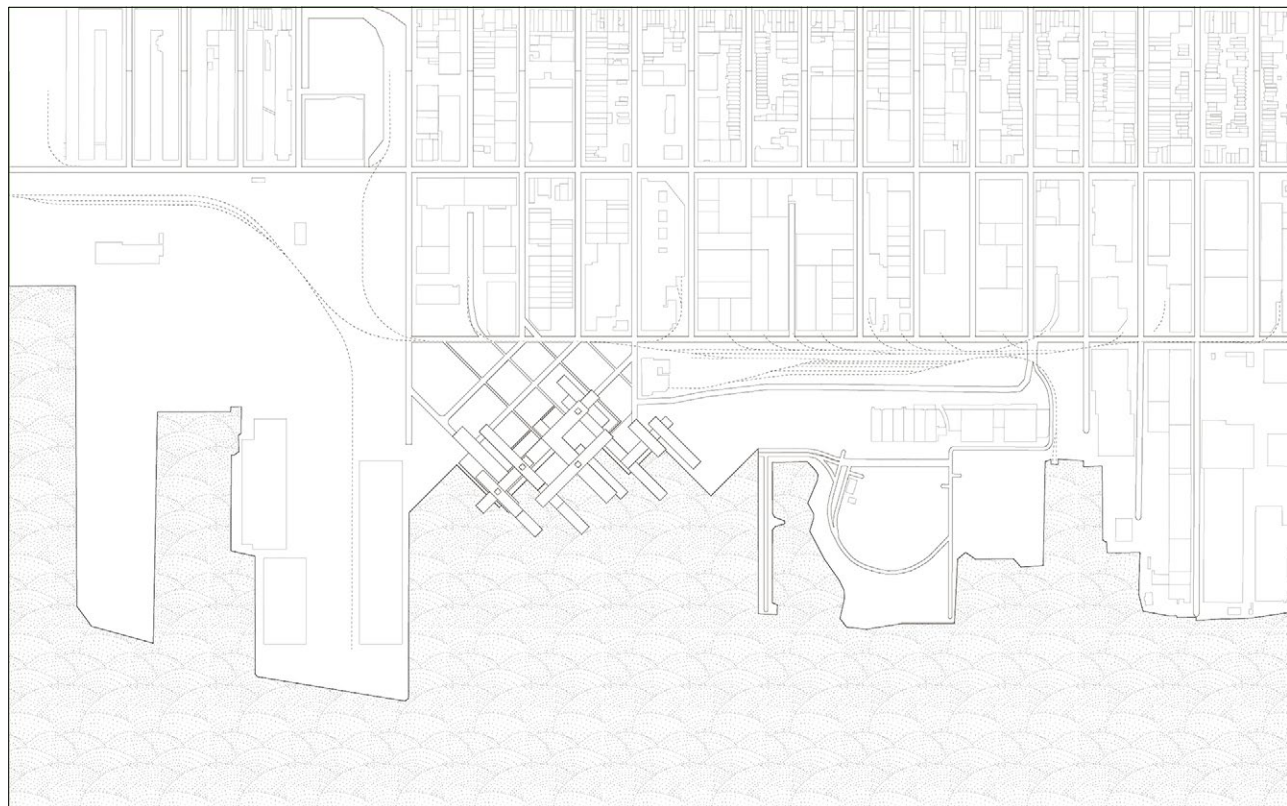
In the early conceptual model, we continued the stacking logic. Wood bars are components tied by the core joint at the center. The core serves as a wind tower, bringing fresh air to the storage space.



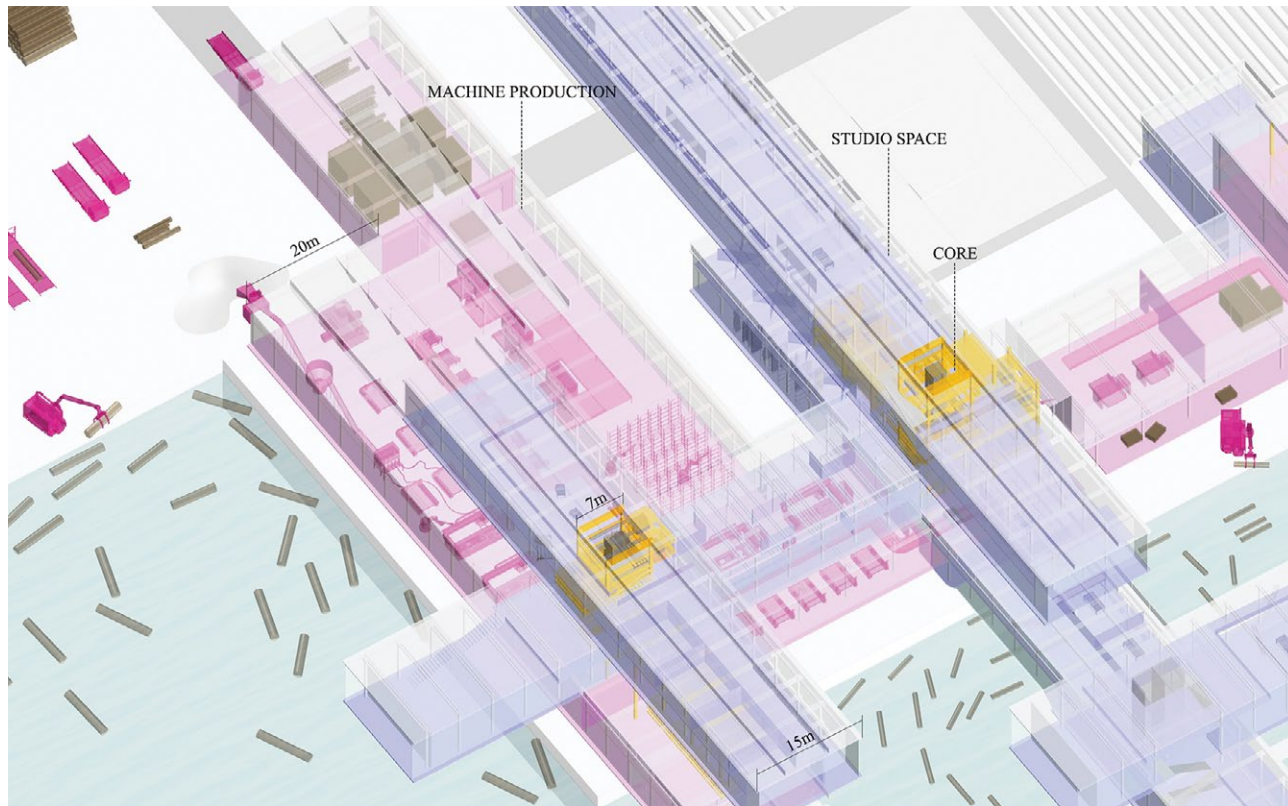
ARCHITECTURE CONCEPT



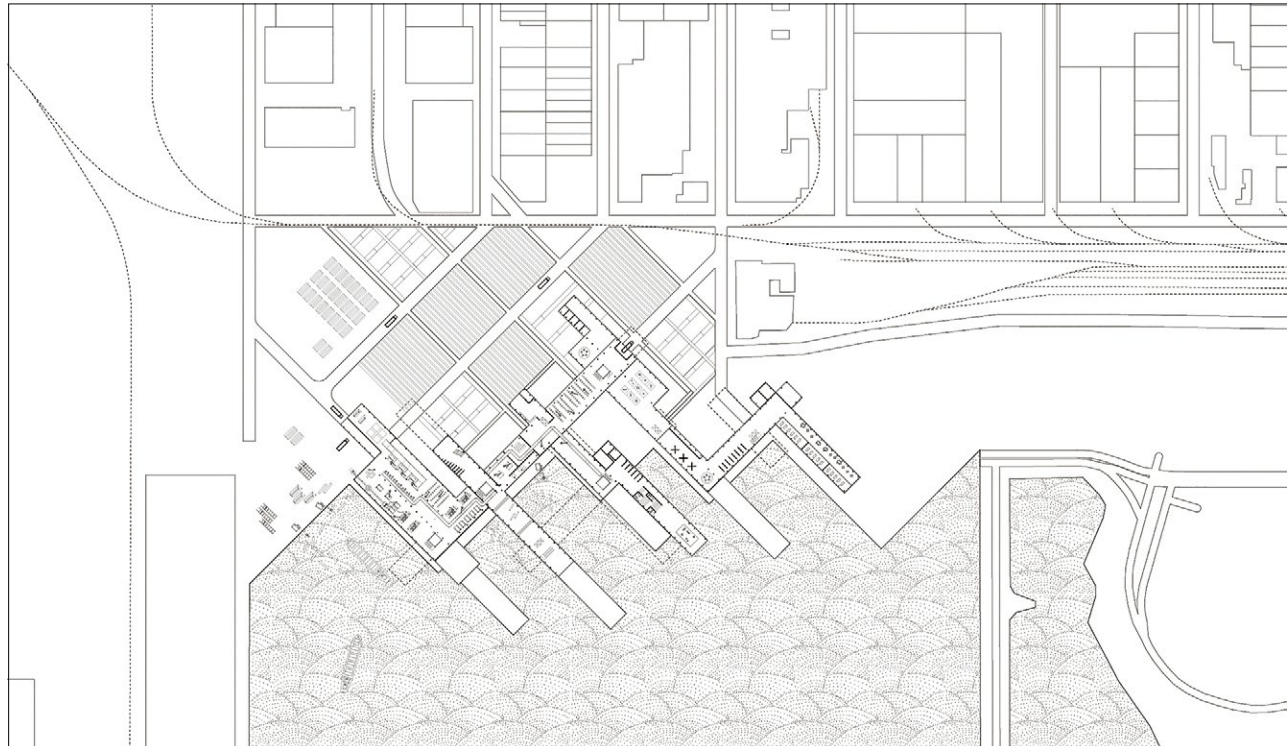
BIRD VIEW



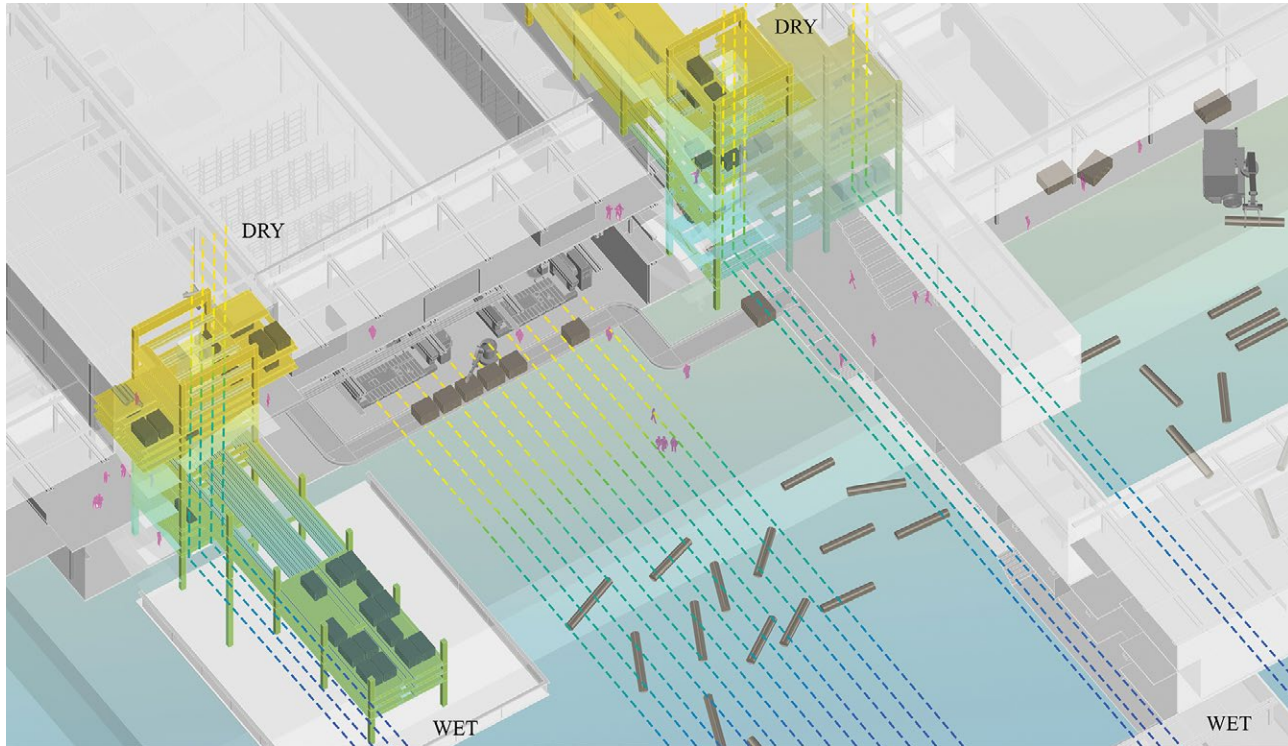
SITE PLAN



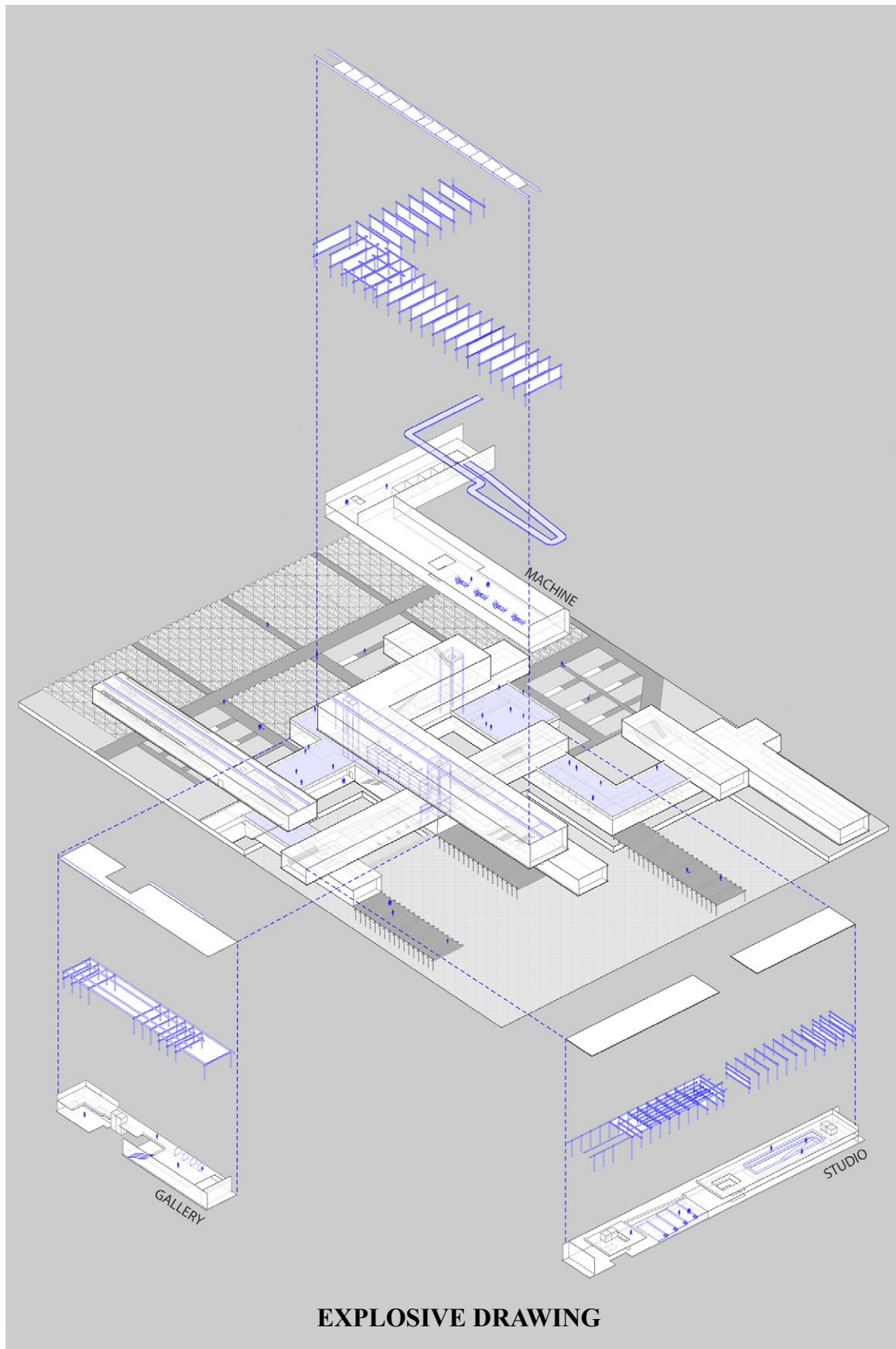
AXONOMETRIC DRAWING



GROUND FLOOR PLAN



MICROCLIMATE ANALYSIS



EXPLOSIVE DRAWING



Machine Production



Studio Woodworking

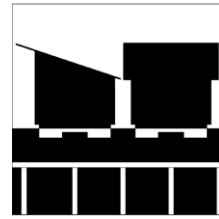


Gallery



OUTDOOR VIEW

The products of our factory are not only furniture, but also wood chips, which are piled up in the open field and used as compost, created an artificial landscape.



RE-THINKING RISK

Columbia University GSAPP Advanced Studio V

LOCATION: New Orleans, Louisiana

DURATION: Sept. 2019 - Dec. 2019

INSTRUCTOR: David Benjamin

PROGRAM: Flood Resilient Community

INDIVIDUAL WORK

A Re-evaluation of Flood Risk

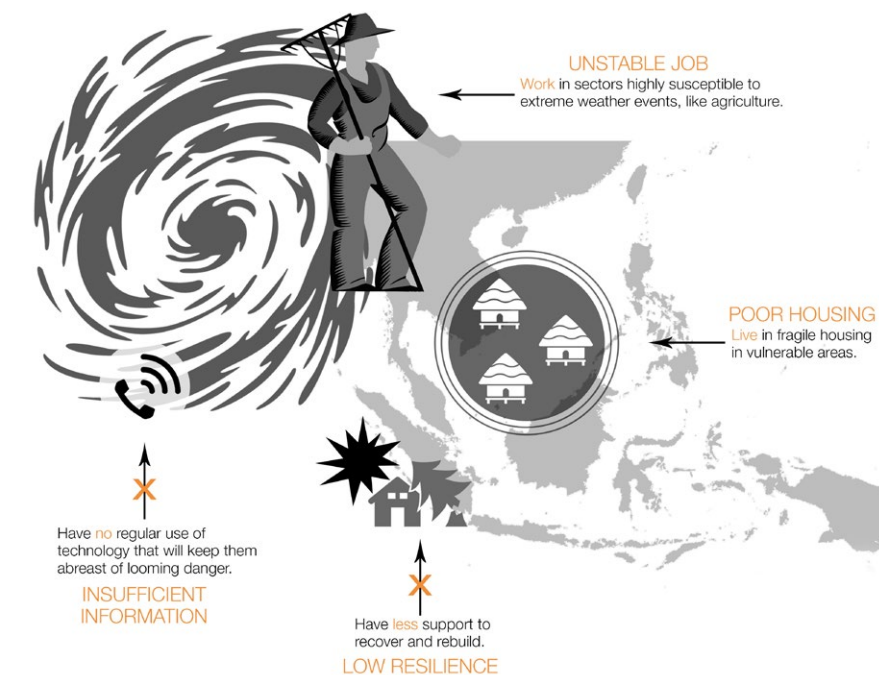
Due to the change of climate, many parts of the world are experiencing natural disasters. Disaster risk evaluation and management is significant in mitigating disaster loss. Among all kinds of disasters, flood is one of the most serious ones due to the rising sea level and those low-income communities always get the greatest devastation.

The US government should take the lead and cooperate with Climate Design Corps to re-evaluate flood risks. New communities would be created with architects and residents where they become developers and owners through collective action and have a better adaptation to the challenges of flood disasters.





FLOOD IN NEW ORLEANS
Hurricane Katrina, 2005



DISASTERS IN LOW-INCOME COMMUNITIES

Due to the change of climate, many parts of the world are experiencing natural disasters. Disaster risk evaluation and management is significant in mitigating disaster loss.

Low-income population tend to be at greater risk of disaster and take longer to bounce back from disasters. The reasons of the high risk relate to various aspects. Low-income people are more likely to work in sectors highly susceptible to extreme weather events, and live in houses that are less safe. They have no regular use of technology or enough support to recover from disasters.

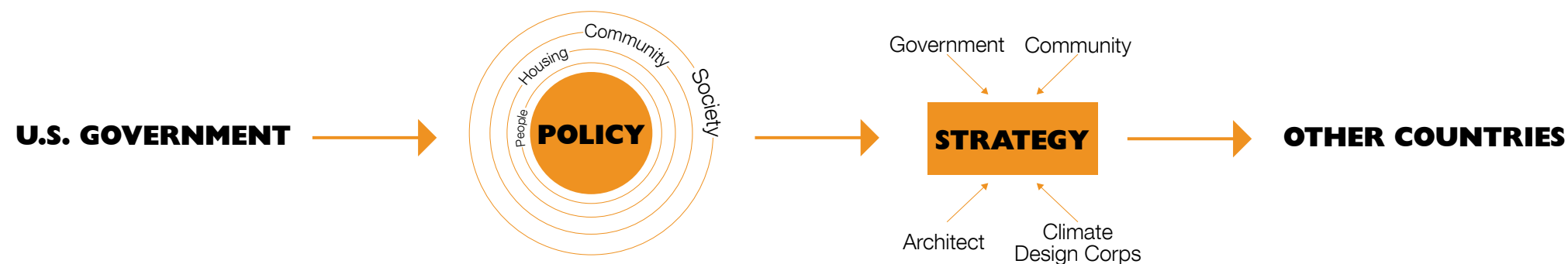
Among all kinds of disasters, flood is one of the most serious ones due to the rising sea level. In this project, I want to rethink the flood risk in those flooding communities and develop a series of new strategies to reduce the disaster risk.

NEW STATEMENT

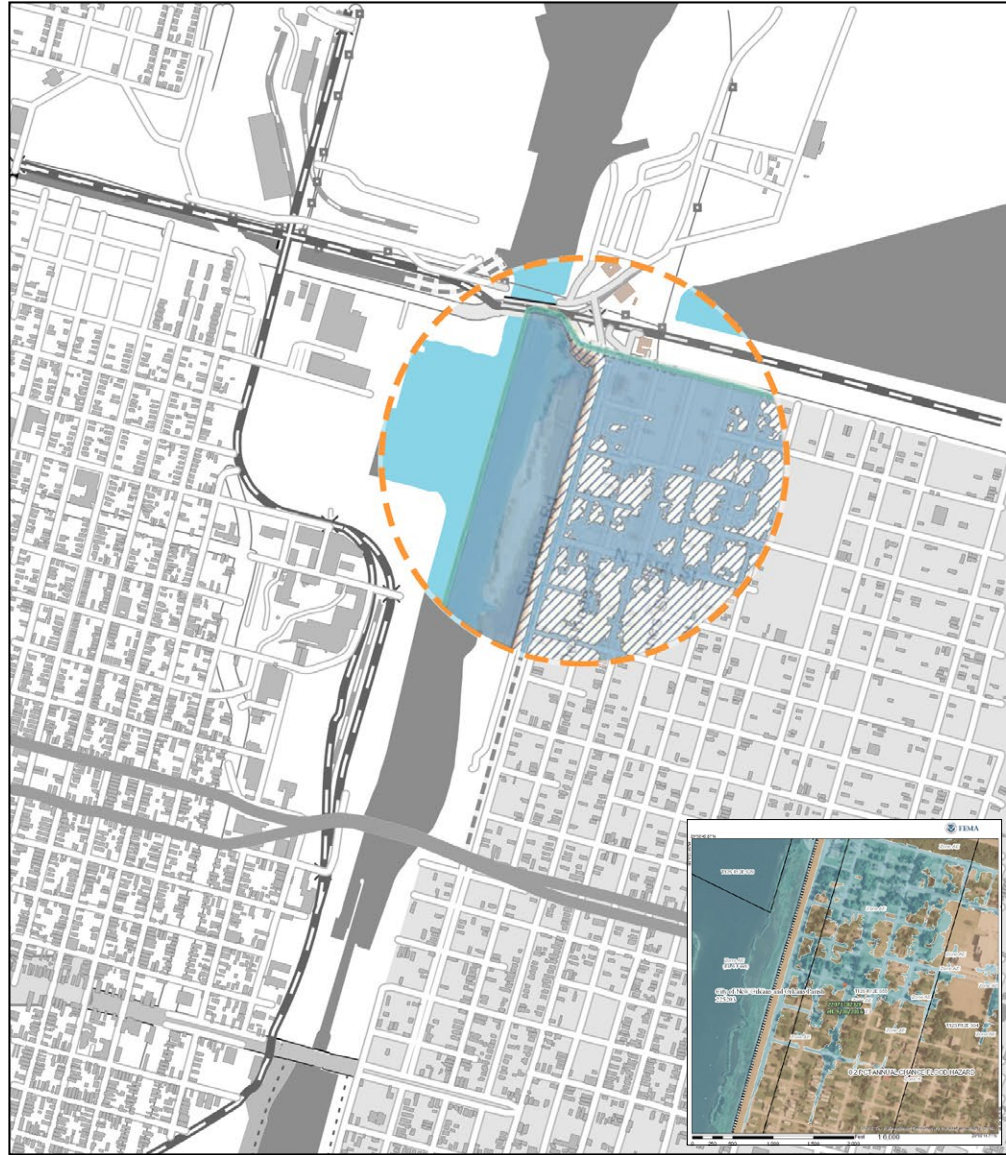
- As a country responsible for 1/3 of carbon emissions, the United States government should take the lead in developing policy and providing technical support to reduce the impact of carbon-related climate disasters.

- To address inequalities in employment and housing, Climate Design Corps should work with government, architects and communities to develop disaster resilience strategies to help residents adapt to the challenge of climate change in a variety of ways.

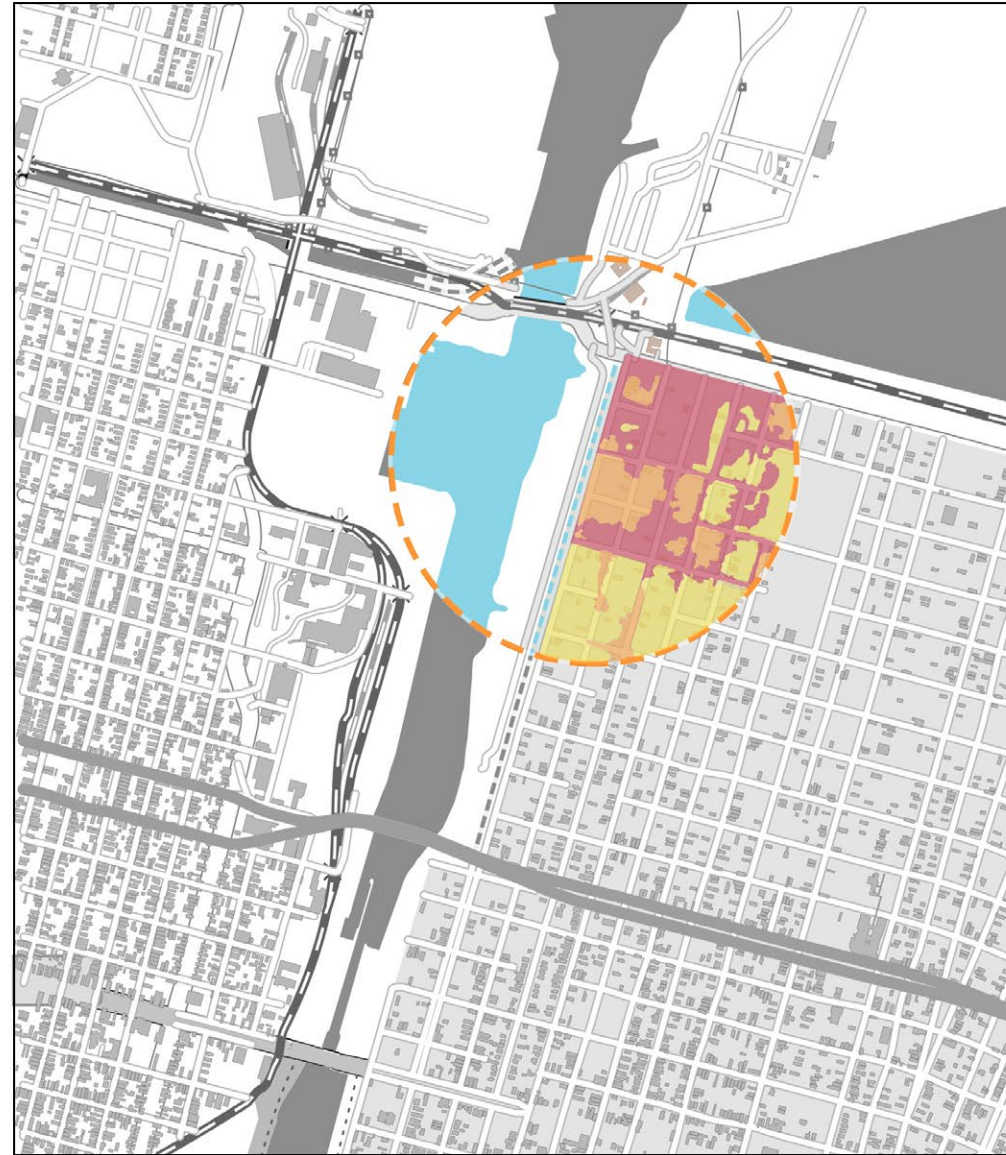
- The ultimate goal is to reduce the disaster risk of low-income communities.



FEMA FLOOD MAP ON SITE



NEW FLOOD MAP



CLIMATE CORPS RE-EVALUATION

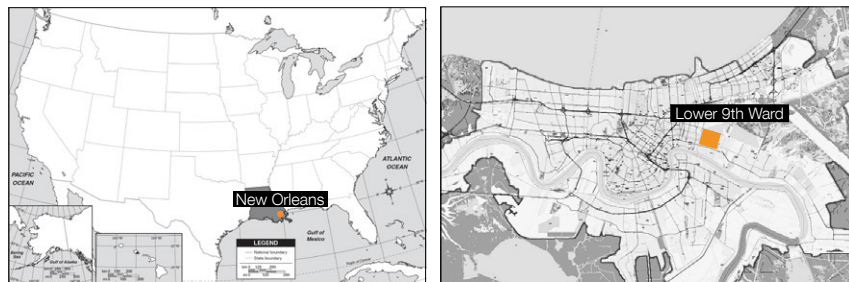
The location is Lower 9th Ward in New Orleans. It has always been a poor community. In 2005, Hurricane Katrina destroyed the majority of this city and Lower 9th Ward suffered a heavy loss. As the climate continues to warm, the risk of flooding in the region is likely to increase. Rethinking risk is the first step to develop more effective flood resilient strategies.

Currently, flood risk is usually determined by FEMA Flood Map. It shows 3 geographical parameters: flood zones, flood plain boundaries and based flood elevation. But it doesn't show any human elements or housing parameters which should be taken into consideration.

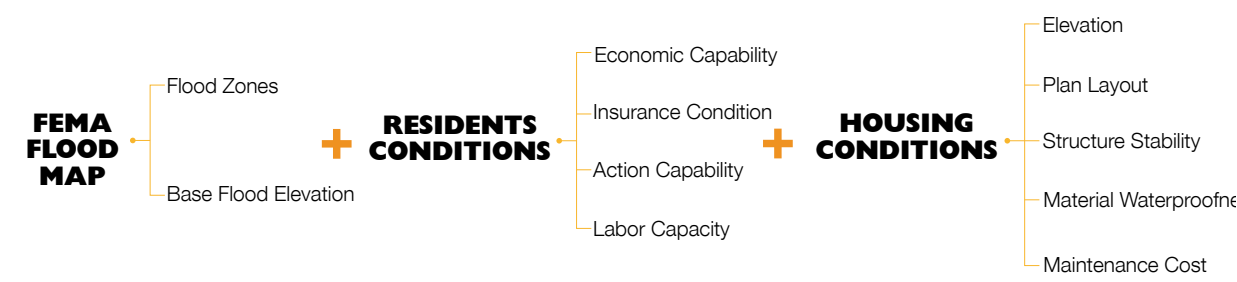
So I think the Climate Design Corps should re-evaluate flood risk, considering residents conditions such as economic capability, insurance condition and housing conditions such as plan layout and structure stability.

In this new evaluation system, each parameter is divided into 3 levels and 3 colors, red, orange, yellow are used to illustrate the flood risk. A new climate design corps flood map comes out. It's a combination of the site map, the FEMA flood map and the re-evaluation results.

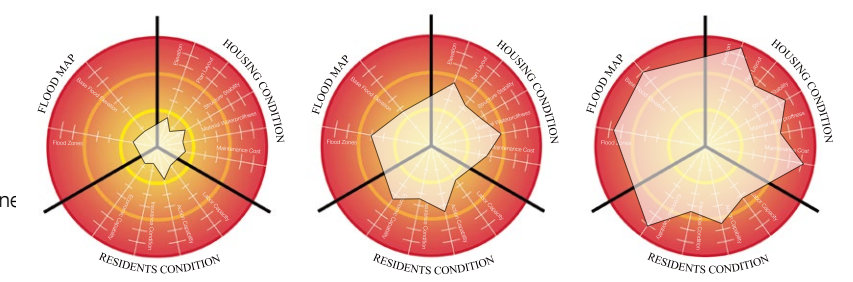
LOCATION

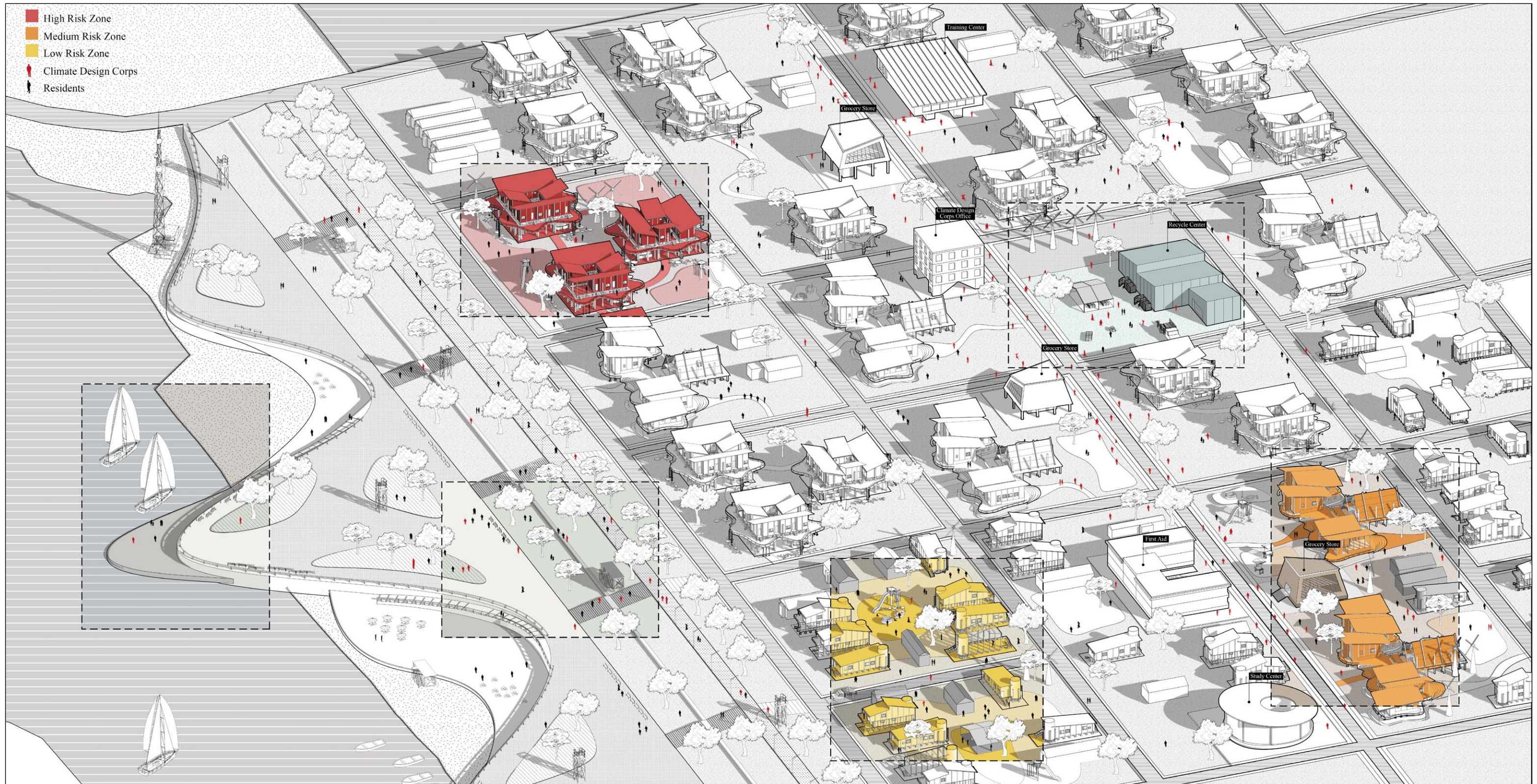


NEW FLOOD RISK PARAMETERS



NEW FLOOD RISK LEVELS



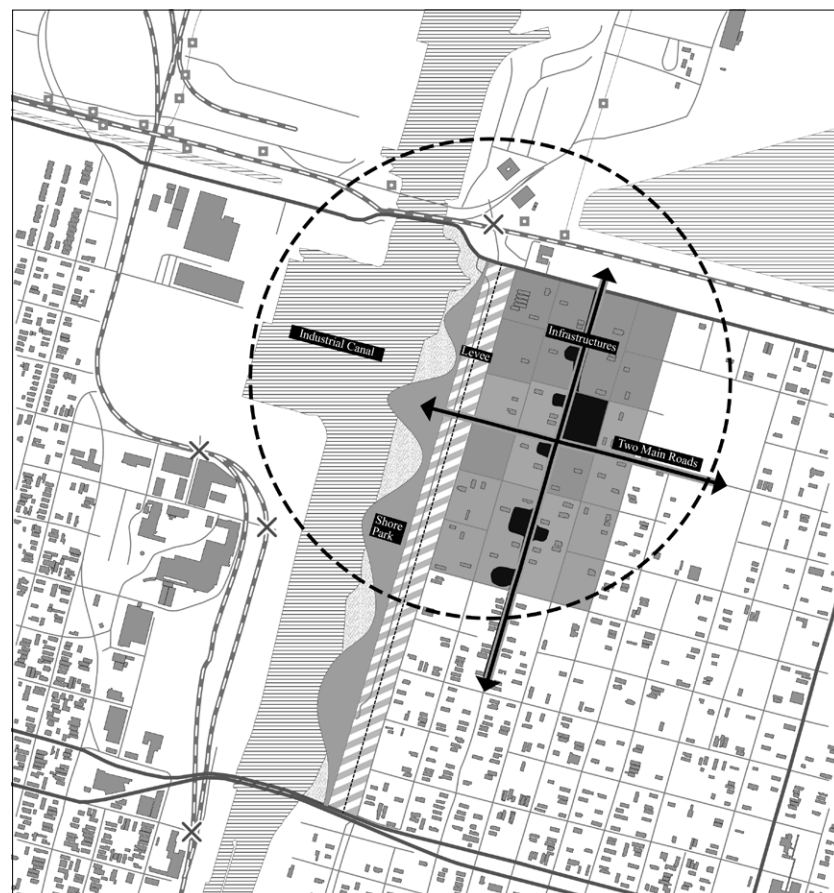


COMMUNITY VIEW

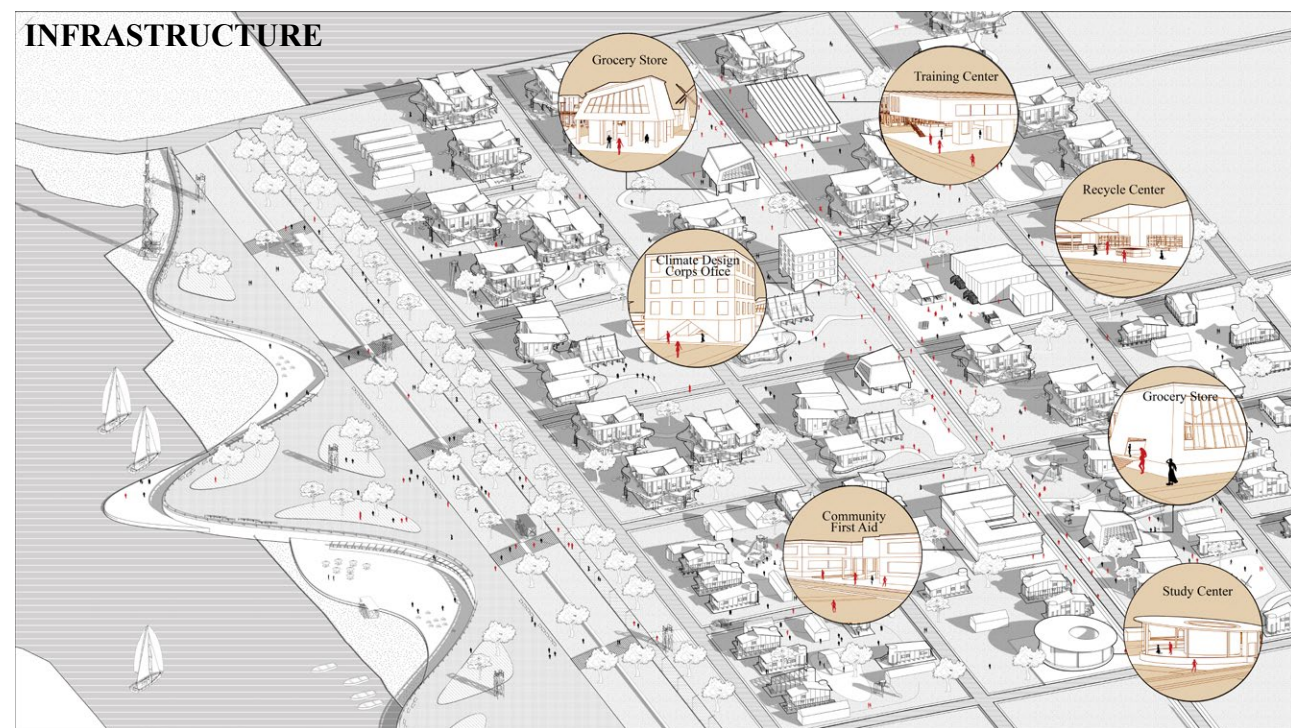
There will be 3 kinds of zones with different types of housing in the new community. Red people means Climate Design Corps who evaluate the risk and help to construct and the black people means residents. With all kinds of public buildings and housing, the area will become a community where residents become developers and owners through collective action.

LOCATION

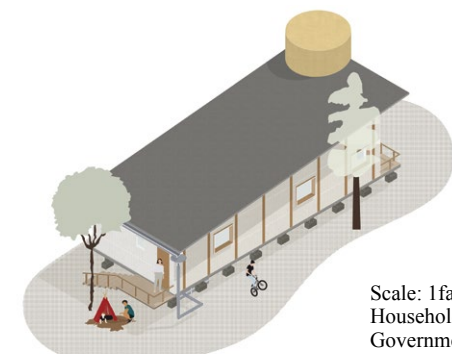
Currently, the site which is near to the Industrial Canal has a low density and a high flood risk, and lacks basic infrastructures. There are 4 steps to solve the problem. Firstly, the climate design corps work with architects to rezone the area by flood risk based on new map and densify the community. Then they create multi-level roads system 2 main roads to connect basic infrastructures. The Corps will also redesign the existing levee and activate the river bank with a wetland park.



INFRASTRUCTURE

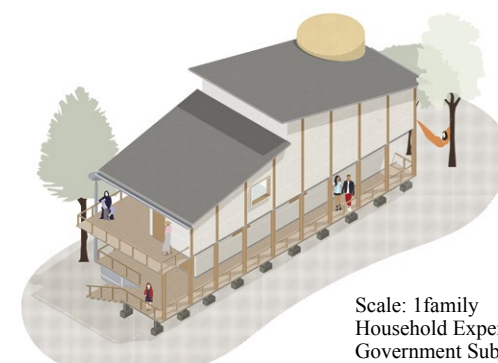
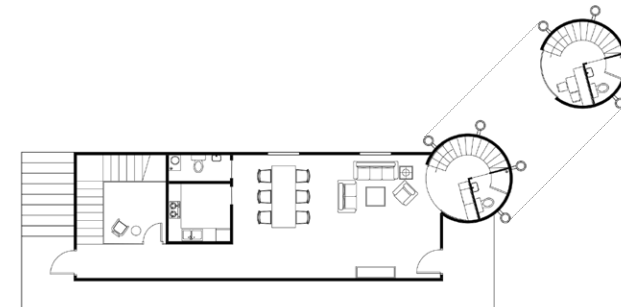


HOUSE UNIT TYPES



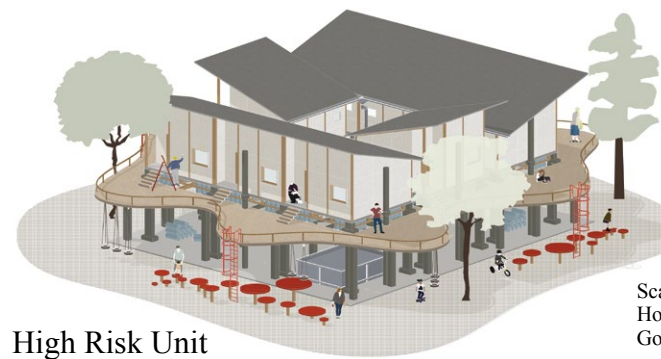
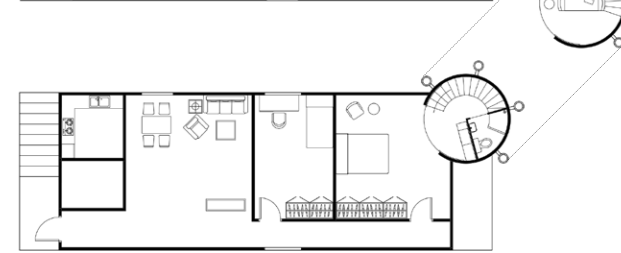
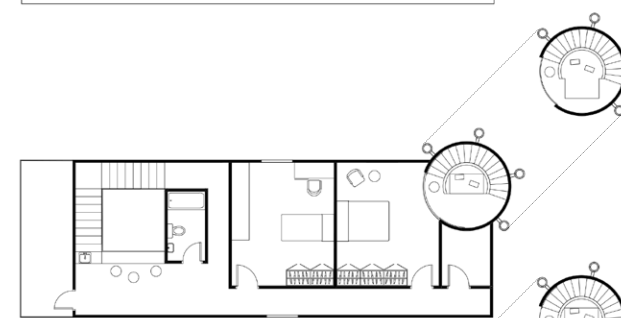
Scale: 1family
Household Expense: \$\$\$
Government Subsidy:\$

Low Risk Unit (One Storey)



Scale: 1family
Household Expense: \$\$
Government Subsidy:\$

Low Risk Unit (Two Stories)



Scale: 8 single families
Household Expense: \$
Government Subsidy:\$\$\$

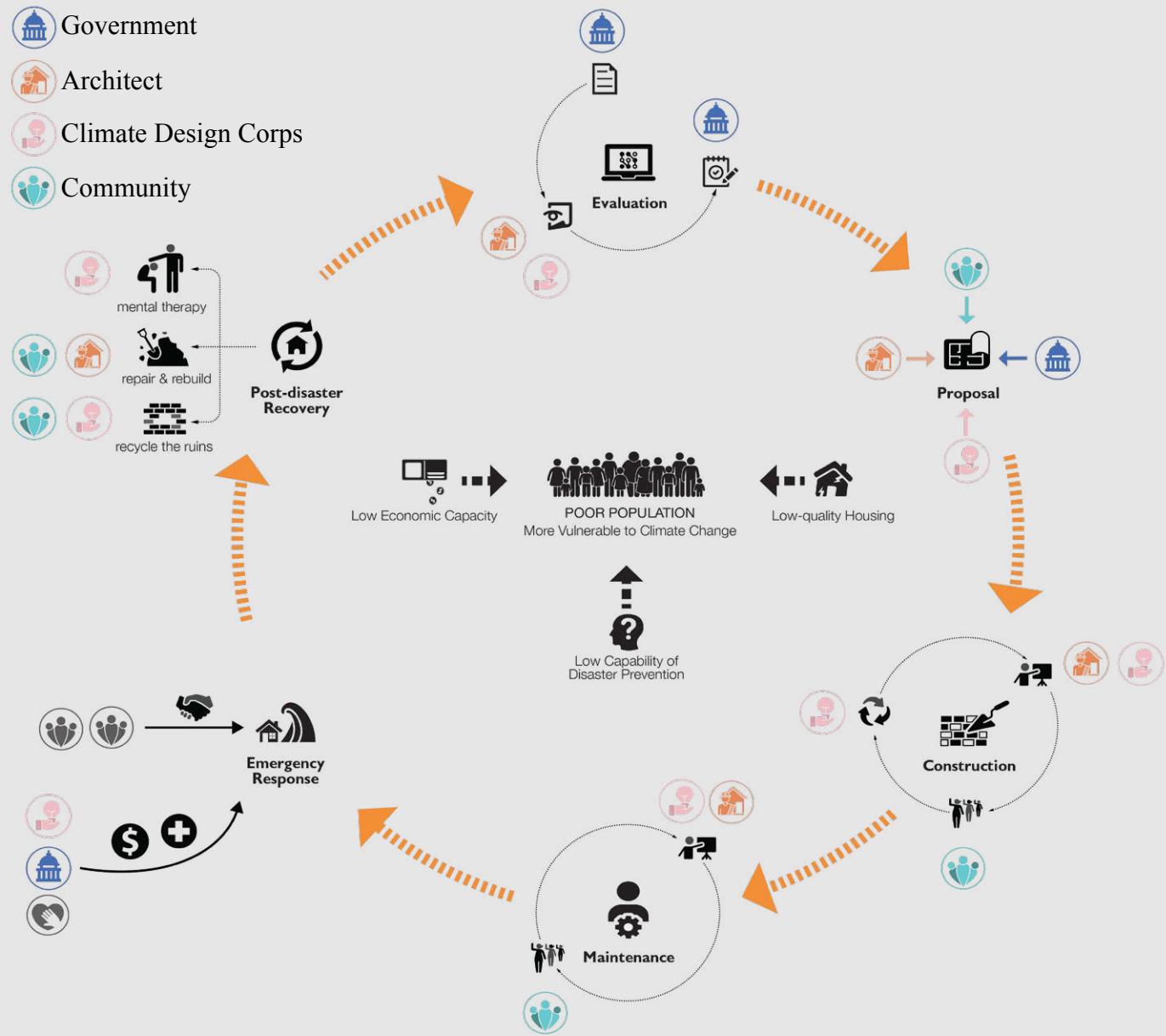
High Risk Unit



Scale: 7 families (2-4 people)
+ 1 shelter
Household Expense: \$\$
Government Subsidy:\$

Medium Risk Unit

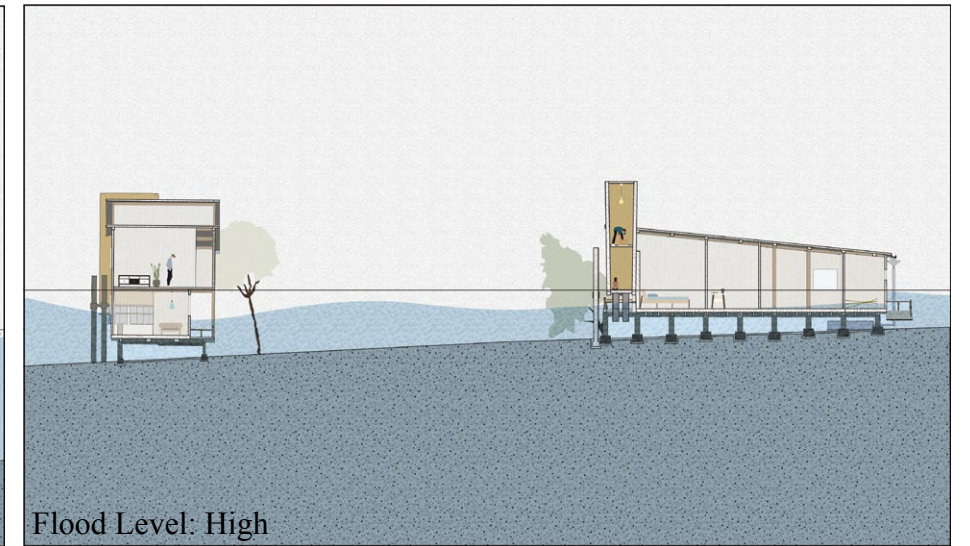
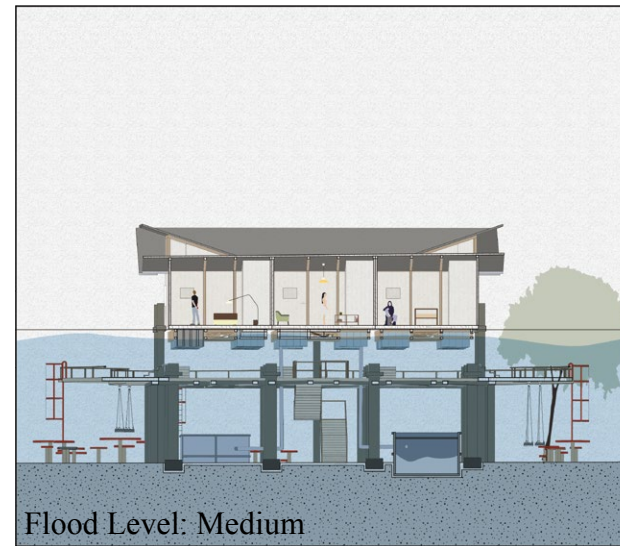
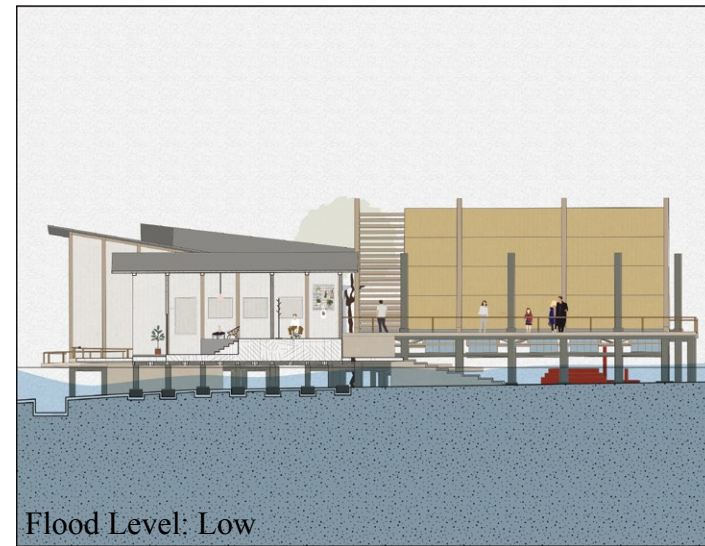
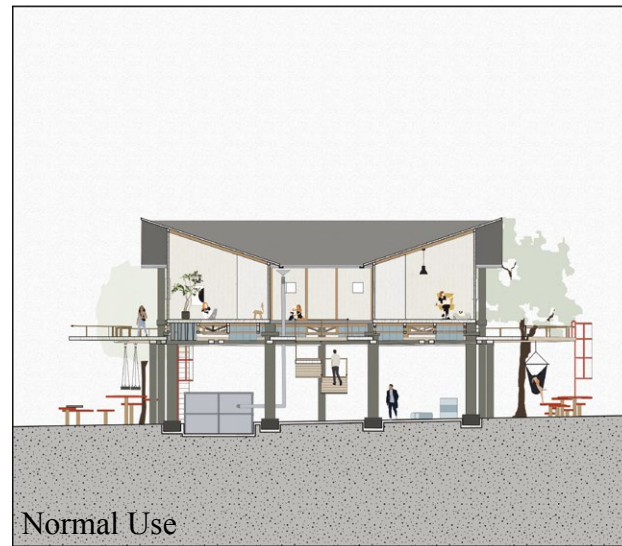
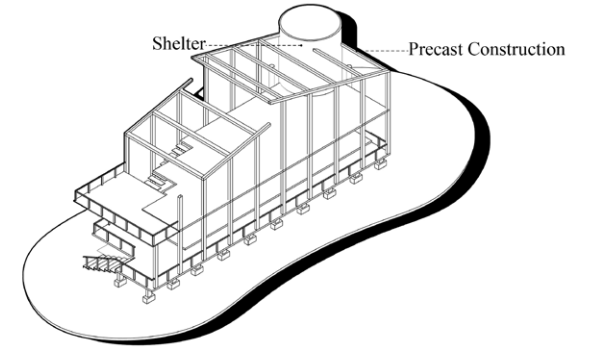
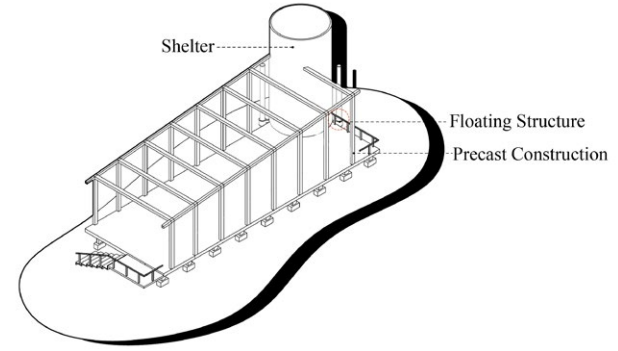
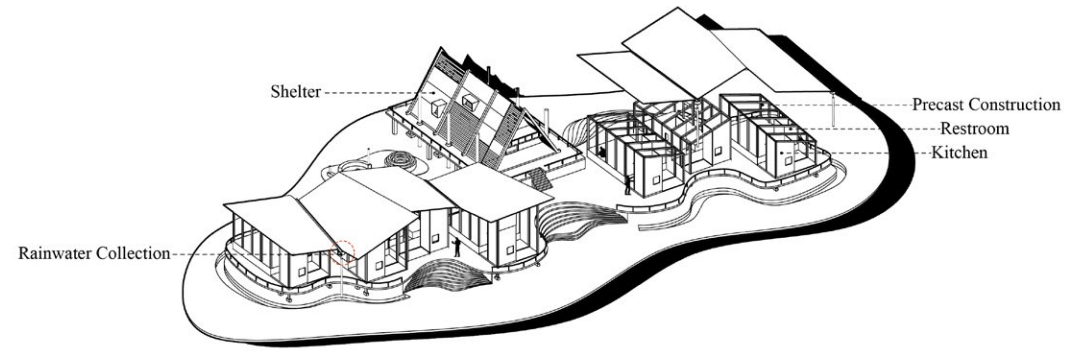
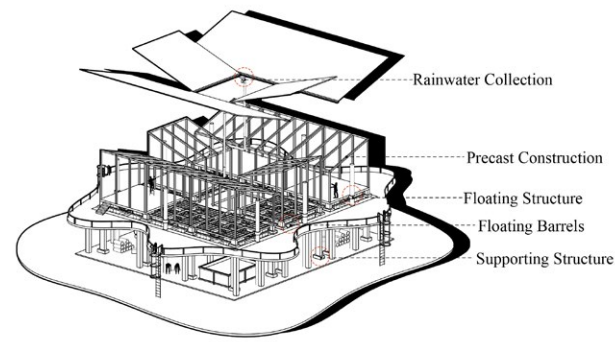




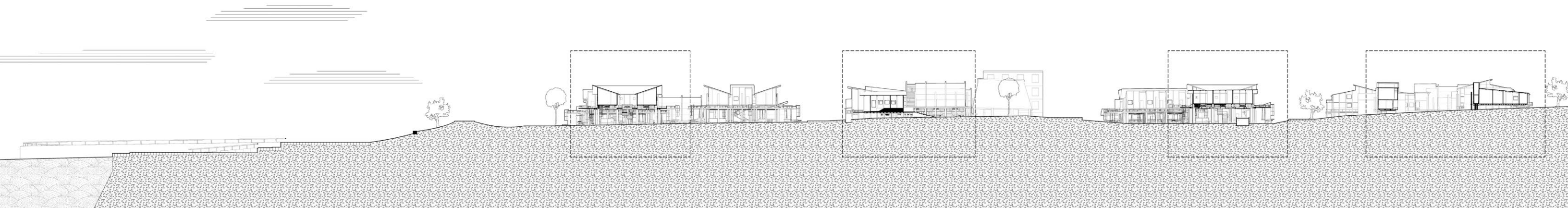
SYSTEM

The whole process involves 4 main participants and need kinds of labors. Led by government and climate design corps, architects can help to design housing and local residents fully participate in it.

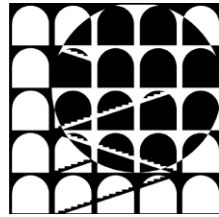




HOUSE SECTIONS DURING FLOOD



COMMUNITY SECTION



STORY FAIR

Columbia University GSAPP Advanced Summer Studio

LOCATION: Canal Street, New York

DURATION: June 2019 - Aug. 2019

INSTRUCTOR: Tei Carpenter

PROGRAM: Story Market

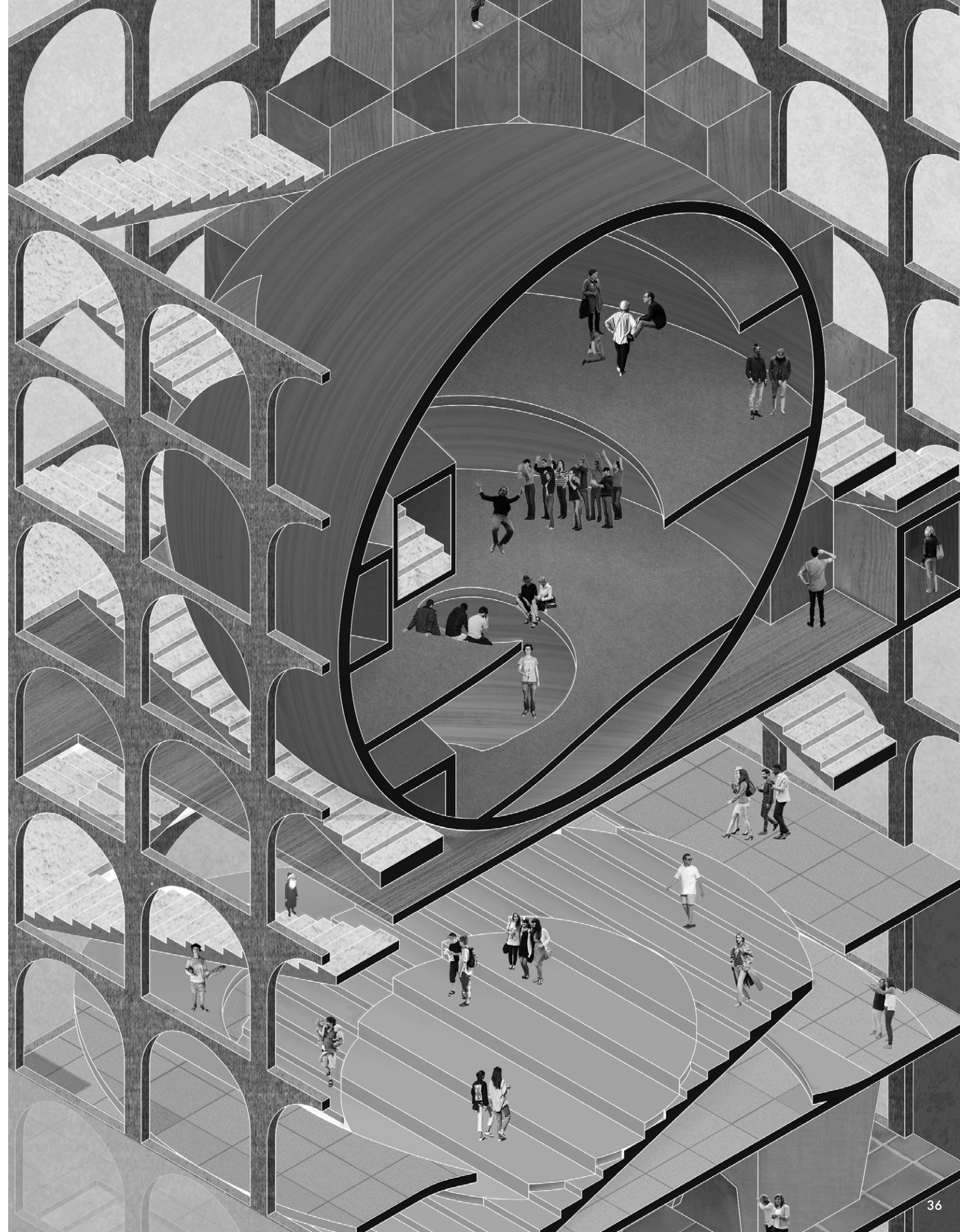
PARTNER: Xutian Liu

ROLE: Conceptual Design, 3D Modeling,
Section Drawing, Collage

A New Type of Market Value

In modern society, people are suffering from information explosion. They are trapped in the world of media which consist of loads of online information. Face-to-face communication is largely deprived. By designing an incubator in NYC, we try to find a new type of market value in modern society.

The Story Fair is a platform where people can exchange story for story freely and equally to get personal interactions and sharing experience. When people are physically satisfied, what is the next valuable thing we will look for. Since humans are sociable in nature, how we can get more anchored in the physical world when we are slowly detaching ourselves in the virtual world really matters.

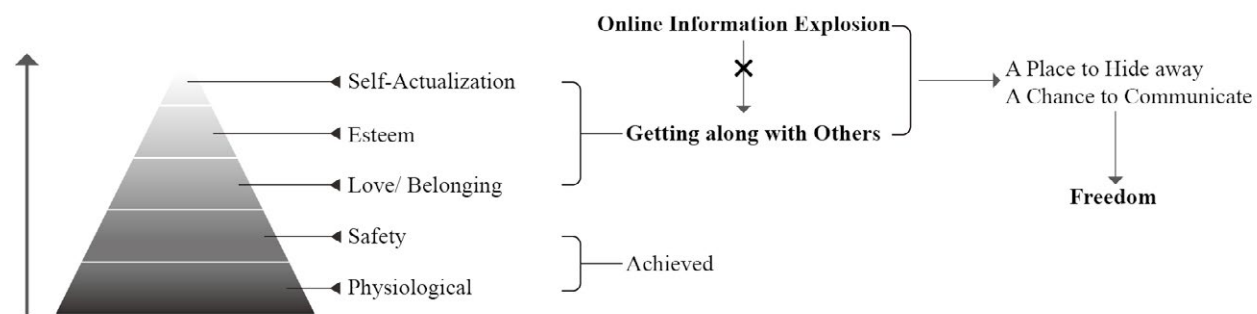




BACKGROUND

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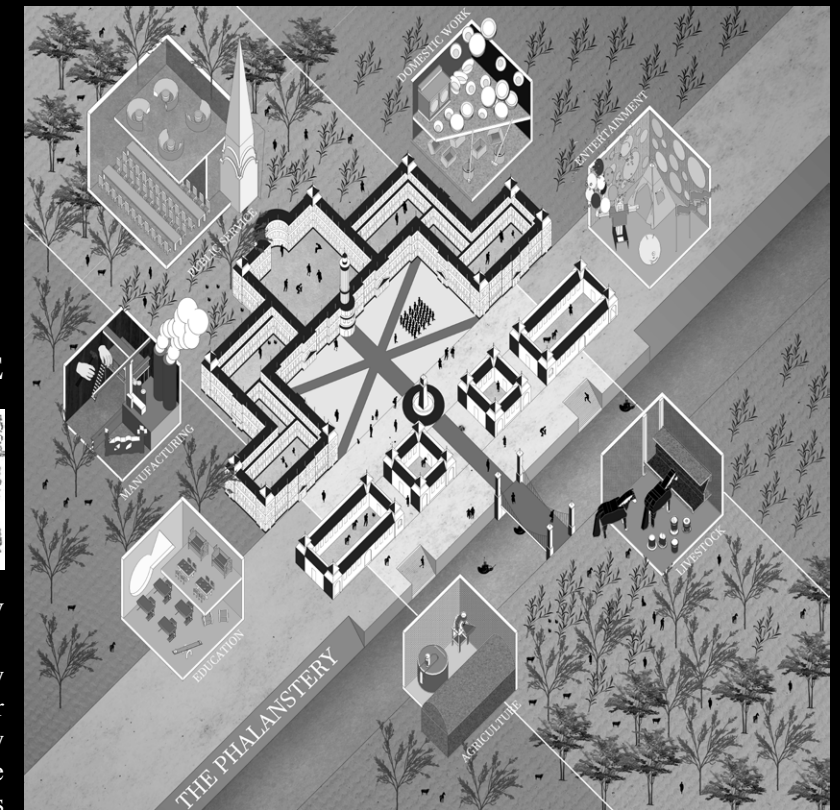


WORK FOR PLEASURE



Precedent 01 / The Phalanstery

Time: 19th Century
Proposer: Charles Fourier
Purpose: To Improve Productivity
Scale: 1620 People
Value: Everyone Works Based on Interests

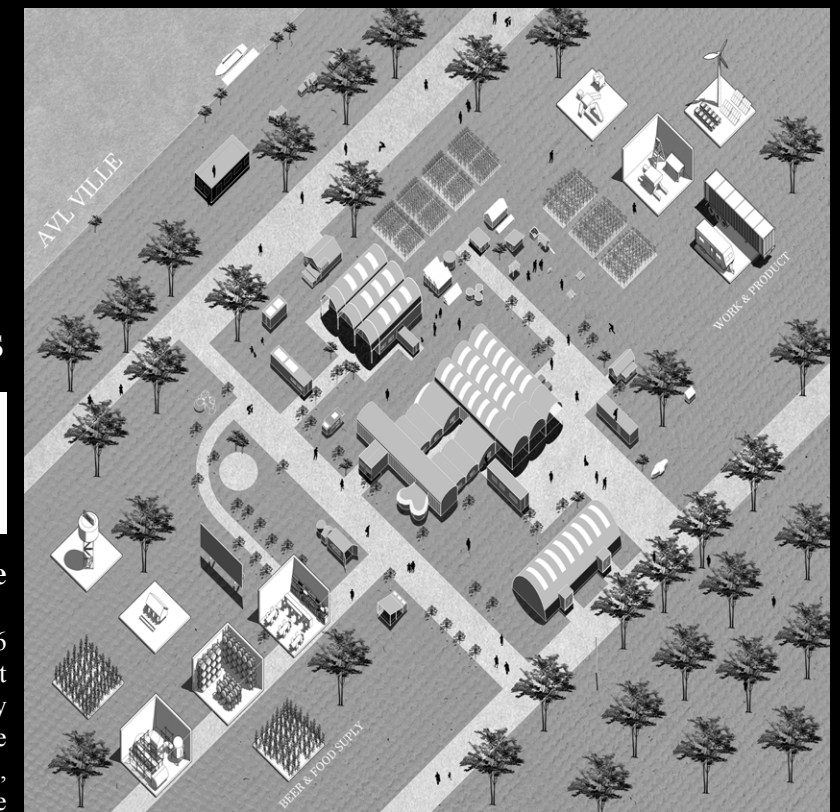


LIVE WITHOUT RULES

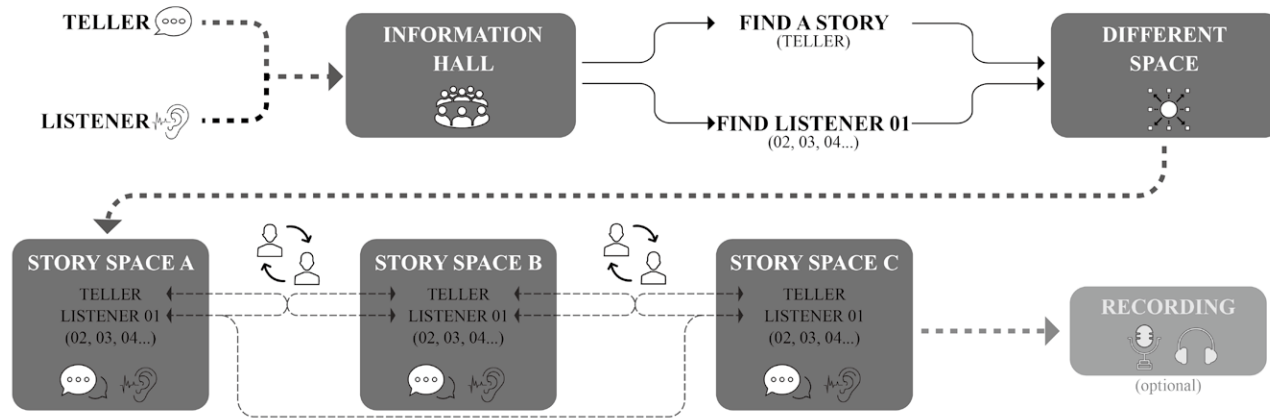


Precedent 02 / AVL Ville

Time: 1995 - 1996
Proposer: Van Lieshout
Purpose: To Create A Ruleless Community
Scale: 200 People
Value: As Long As It's Art, Just about Anything is Possible



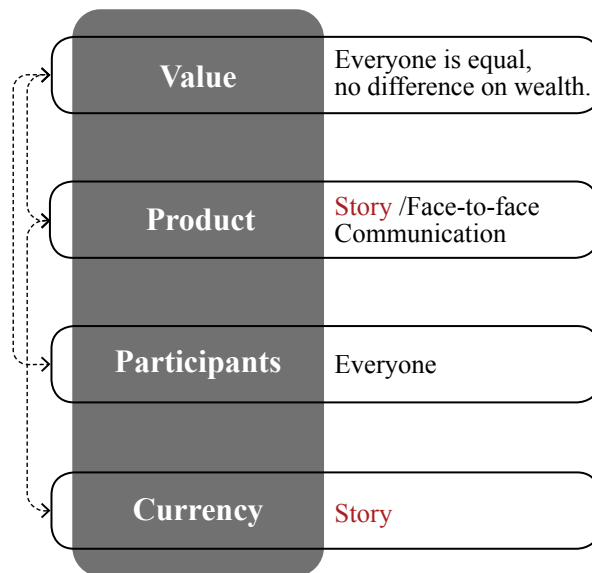
MECHANISM



We first listed seven types of stories. Each type corresponds to its tellers and listeners, who have diverse features and motivations. Then we analyzed the attributes of story to relate story to our space. Every type of story has many attributes including emotion, privacy and length. They can be translated to the spatial language accordingly, that is atmosphere, openness and duration. In this way, we developed space typologies for each type of story.

VALUE OF MARKET

Story: The Wealth that Everyone Has.
Equality & Freedom

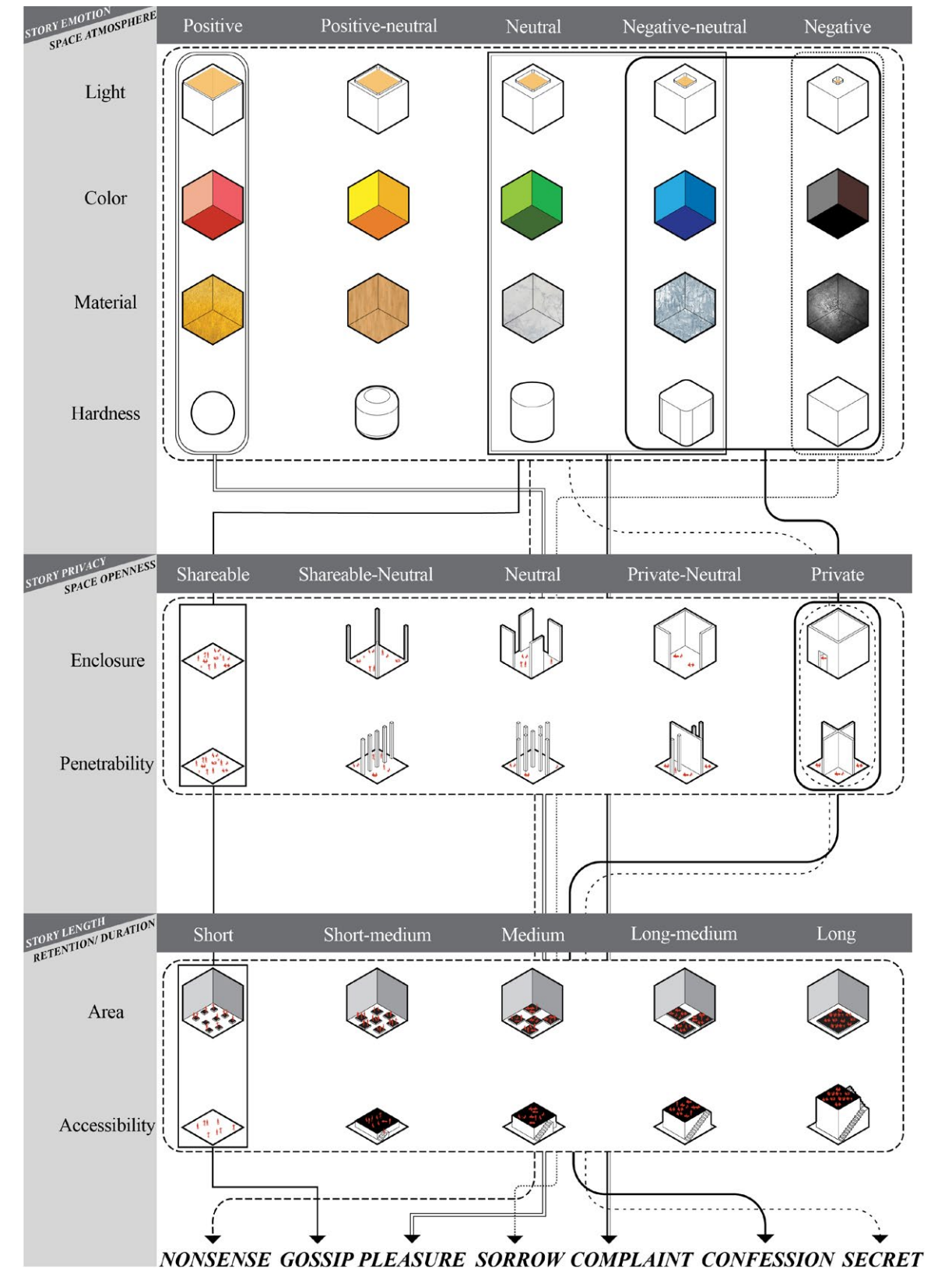


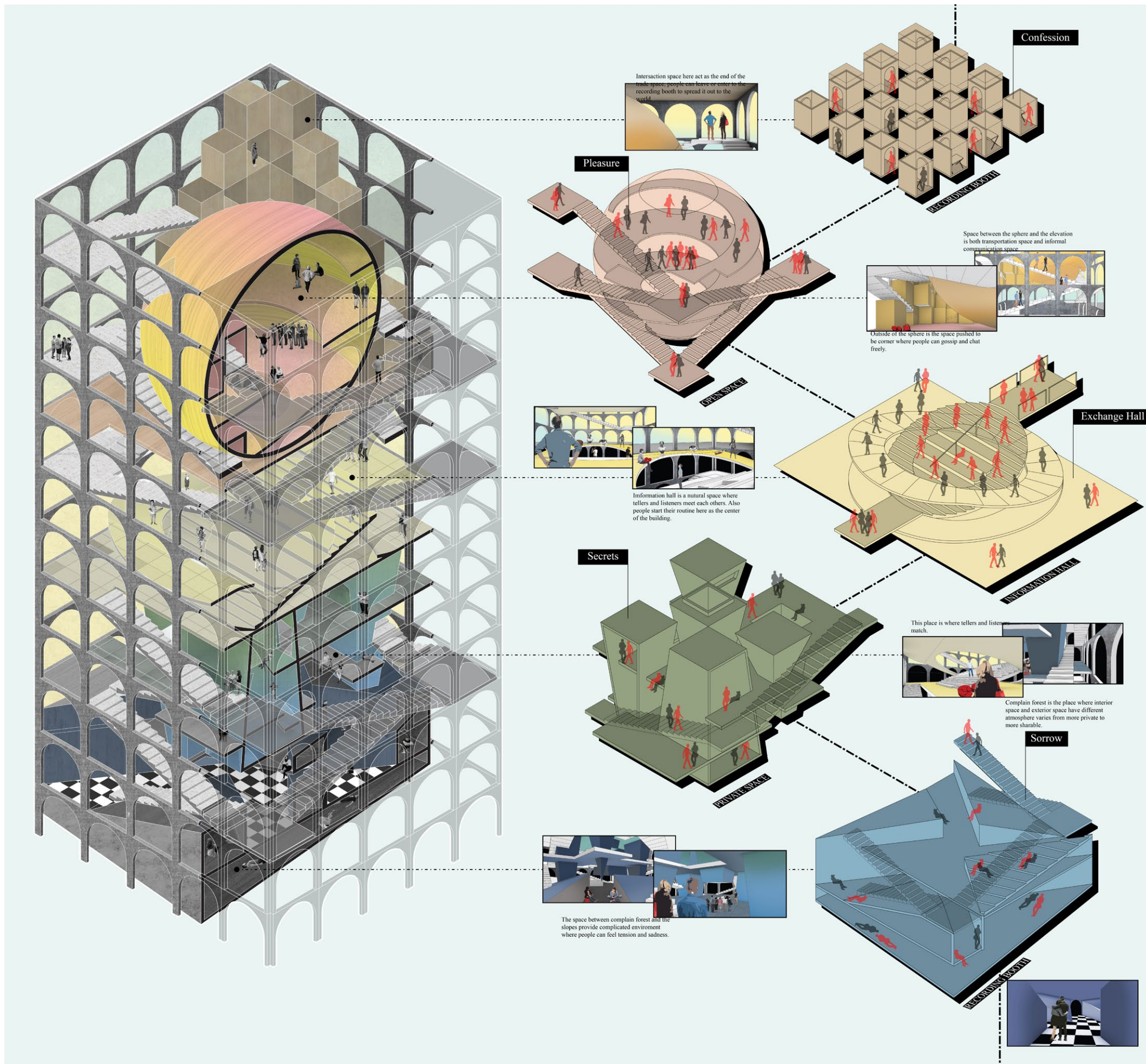
We first listed seven types of stories and they have their tellers and listeners of diverse features and motivations. Every type of story has many attributes including emotion, privacy and length. They can be translated to the spatial language accordingly, that is atmosphere, openness and duration. In this way, we developed space typologies for each type of story.

TYPE OF STORY

	TELLER	TELLER'S MOTIVATION	LISTENER	LISTENER'S MOTIVATION
PLEASURE	HAPPY EXCITING VAIN PRAISE-WANTING	SHARE HAPPINESS GET COMPLIMENTS SHOW OFF	HAPPY SAD WORRYING DESPRESSED GENEROUS FRIENDLY COMPARATIVE	FEEL HAPPINESS GIVE COMPLIMENTS COMPARE WITH OTHERS
SORROW	SAD WORRYING HOPELESS SYMPATHETIC	POUR OUT GET HELP / COMFORT RENDER A TRAGEDY	KIND HELPFUL WILLING TO LISTEN COMPARATIVE EMPATHETIC	HARKEN GIVE HELP / COMFORT GET MENTAL BALANCE
SECRET	CLANDESTINE ANXIOUS FURTIVE SLY	GET RELIEF GET EXCITEMENT GET JUDGEMENT	TIGHT-LIPPED QUIZZY PRYING SNOOPY	GET SATISFACTION GIVE JUDGEMENT
GOSSIP	GOSSIPY TALKTIVE EAVESDROPPING BLABBERMOUTH	GET RELIEF PROPAGANDA INDUCE JUDGEMENT	GOSSIPY EAVESDROPPING CRITICAL SNOOPY	GET SATISFACTION MAKE JUDGEMENT
CONFESSION	GUILTY SELF-CONDEMNED ASHAMED	POUR OUT GET INNER PEACE GET INSTRUCTIONS GET FORGIVENESS	HELPFUL COMPASSIONATE FORGIVING WISE INTROSPECTIVE SNOOPY	GIVE COMFORT GIVE INSTRUCTIONS GET INTROSPECTION
COMPLAINT	WHINY QUERULOUS WORRYING	POUR OUT GET RELIEF GET EMPATHY	TOLERANT WHINY HELPFUL WISE	HARKEN GIVE SUGGESTIONS JOIN THE COMPLAIN
NONSENSE	TALKTIVE LONELY BORED IDLE	TALK SPEND TIME ALLEVIATE LONELINESS	LONELY BORED IDLE	LISTEN SPEND TIME ALLEVIATE LONELINESS

STORY TO SPACE

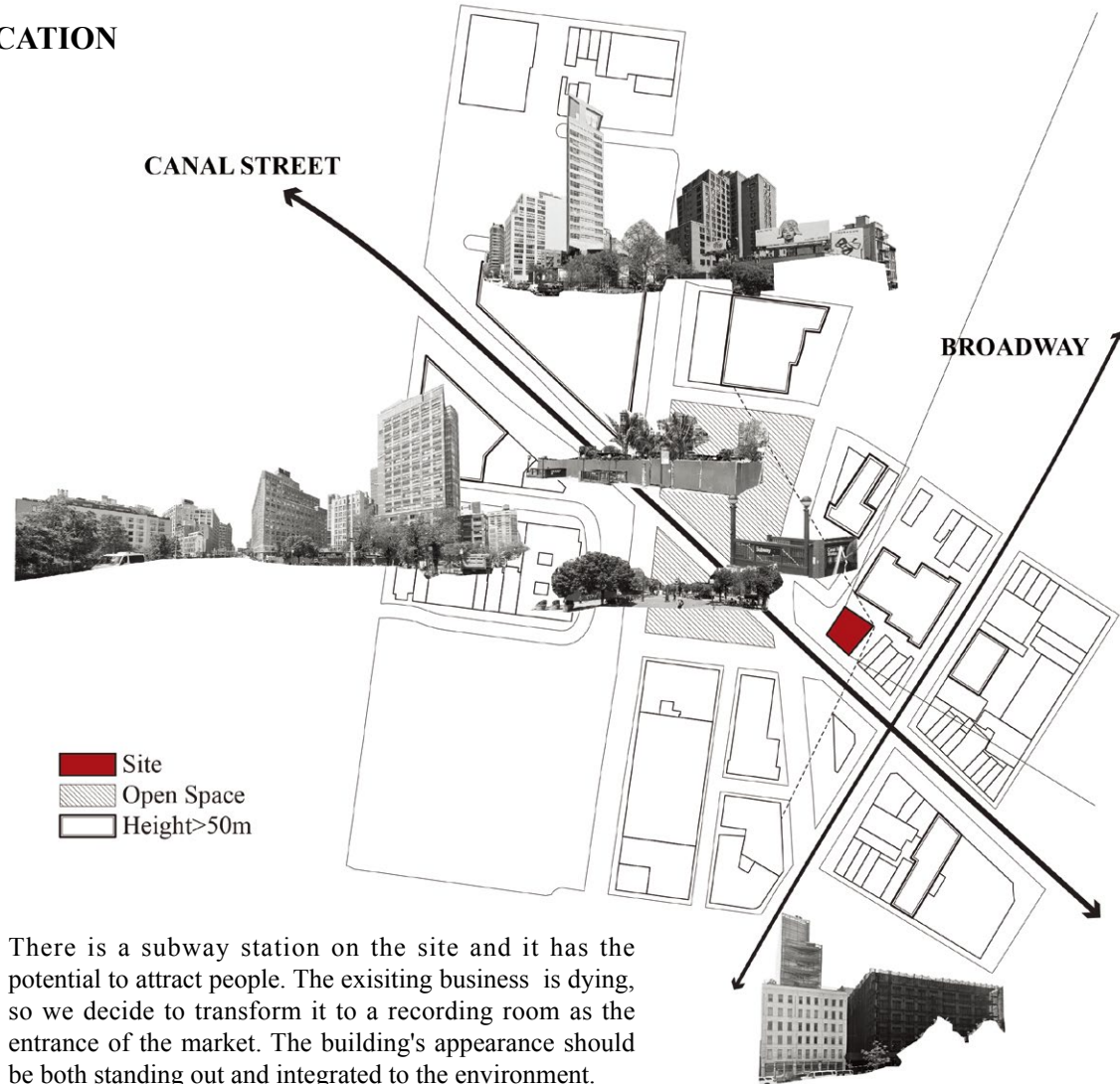




MANIFESTO

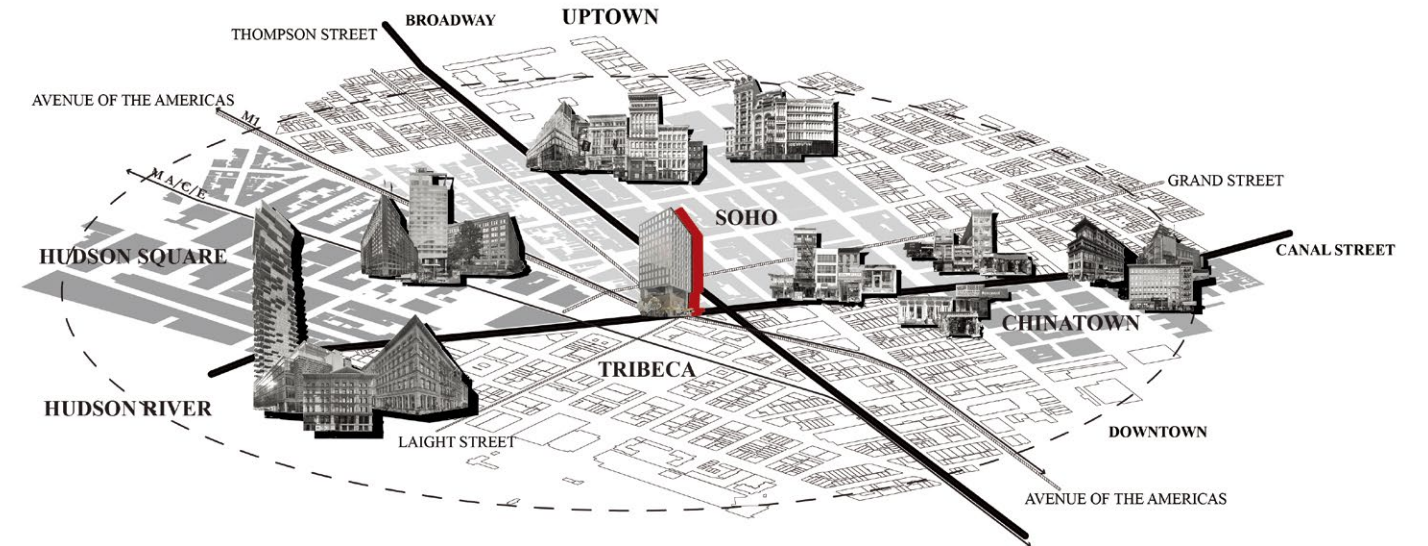
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LOCATION

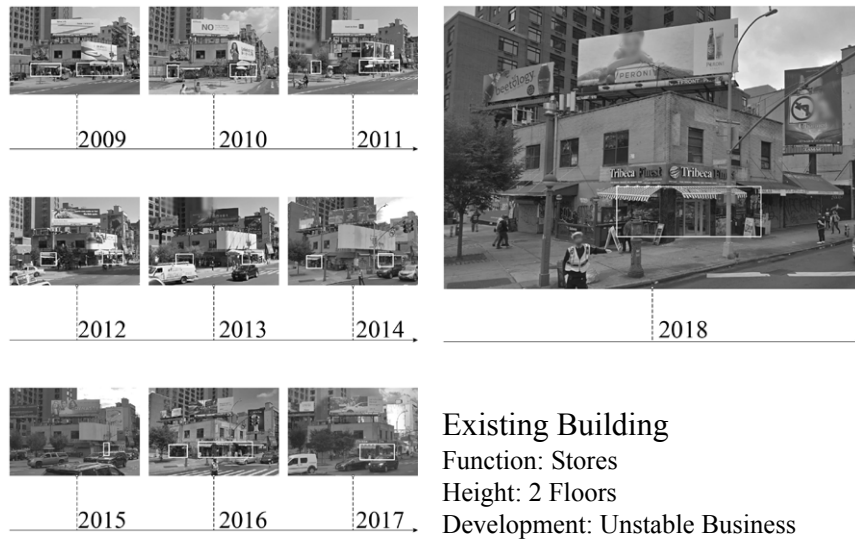


There is a subway station on the site and it has the potential to attract people. The existing business is dying, so we decide to transform it to a recording room as the entrance of the market. The building's appearance should be both standing out and integrated to the environment.

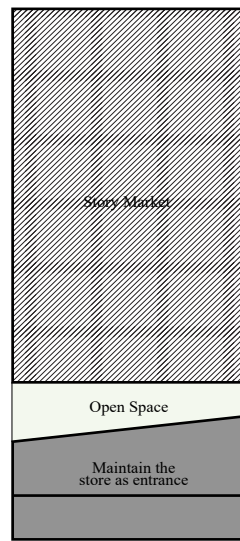
SURROUNDINGS APPEARANCE

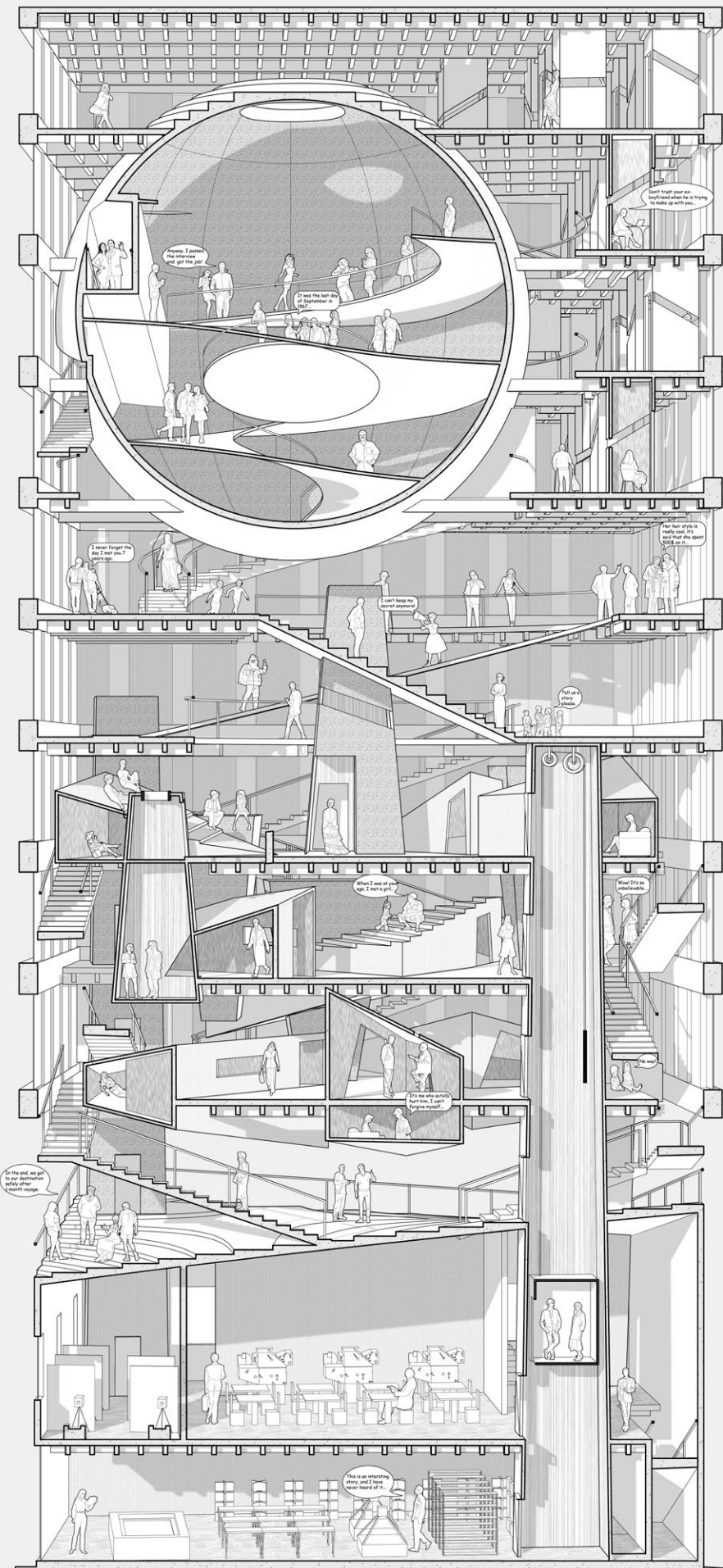


STREET VIEW

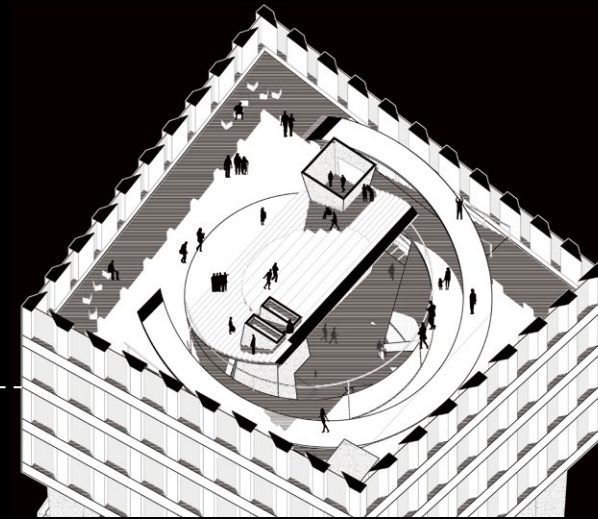


Existing Building
 Function: Stores
 Height: 2 Floors
 Development: Unstable Business

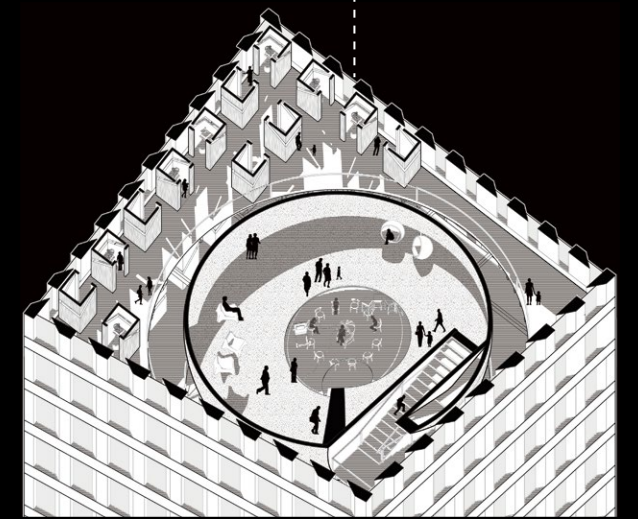




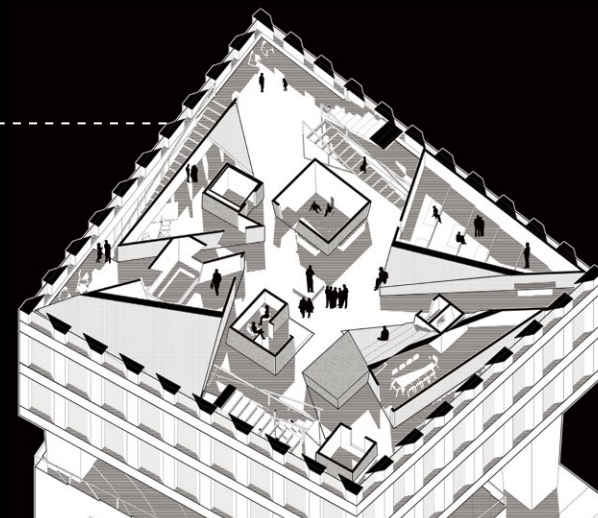
SECTION



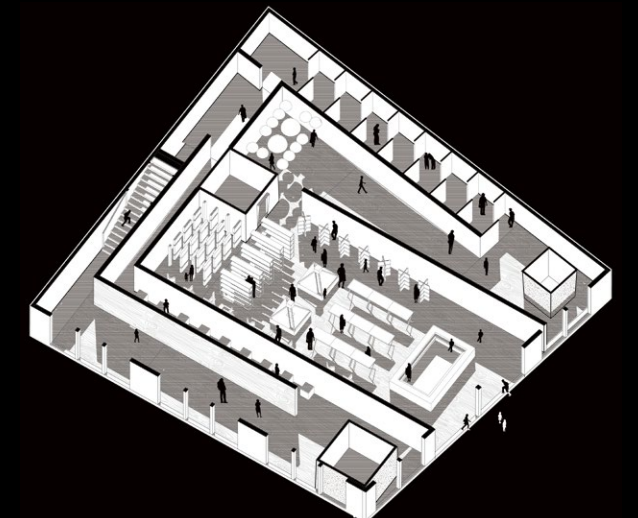
Information Hall



Open Space & Recording Room



Private Space



Recording Store



In-Between Space



Information Hall



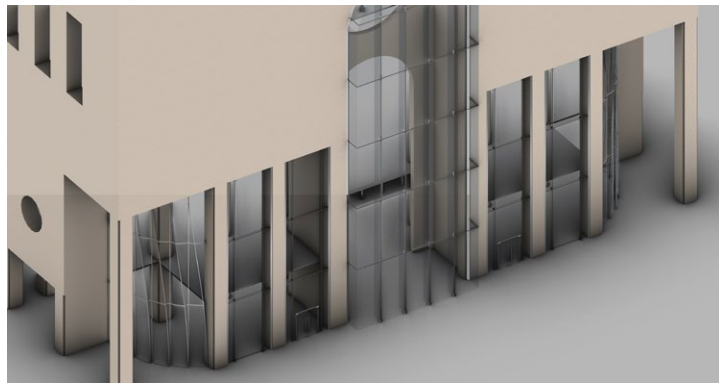
Private Space



Open Space & Recording Room



ORIGINAL



PROPOSED

FACADE DETAILING

GSAPP Building Technology Elective

DURATION: Jan. 2020 - April 2020

INSTRUCTOR: Kevin Schorn

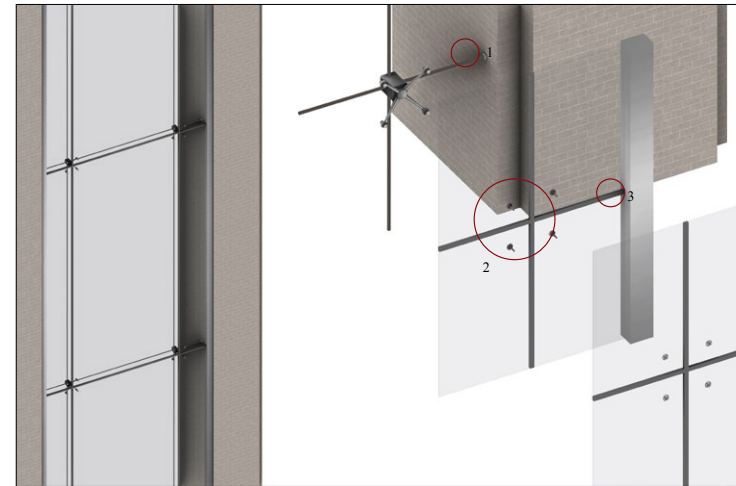
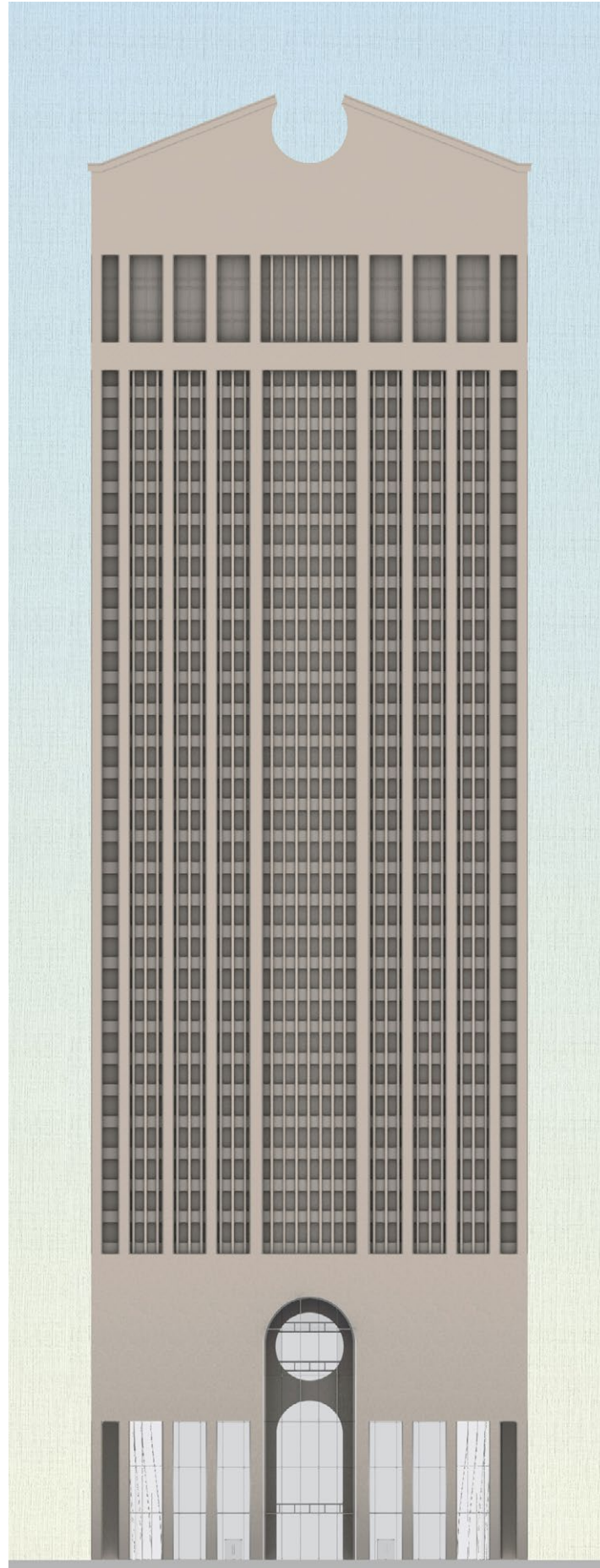
PROGRAM: AT&T Building Facade Renovation

PARTNER: Xinglu Zhu

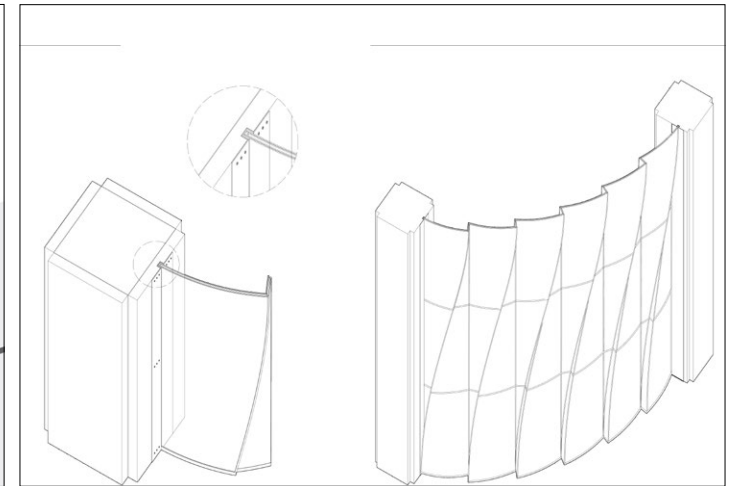
SOFTWARES: Rhino, AutoCAD

The AT&T Building is a 37-floor building that was built in 1982. It's located in 550 Madison Avenue and was designated a city landmark by New York City Landmarks Preservation Commission in 2018. Currently, the building is in a mix of office and commercial use.

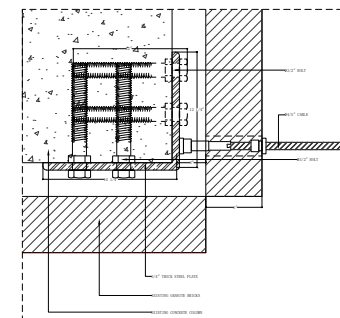
Our approach is to make some changes to the façade of commercial part at the bottom to make the bottom of the building brighter and the street corner space wider.



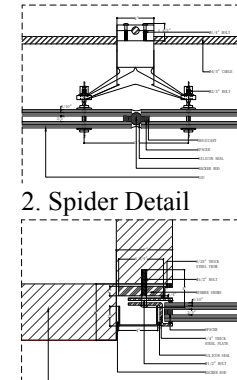
Cable Net Facade System



Curved Curtain Wall System

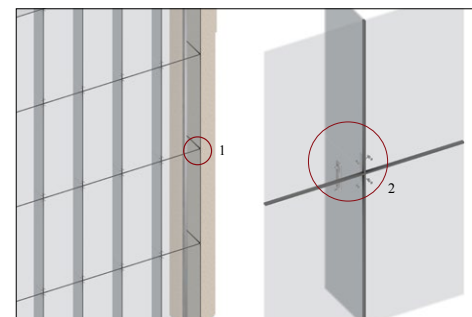


1. Cable End Detail

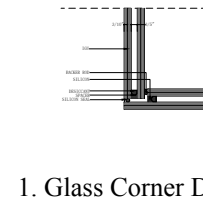


2. Spider Detail

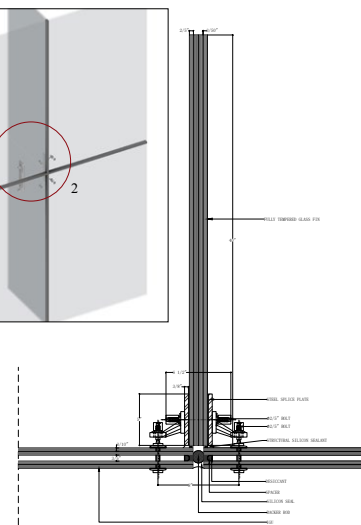
3. Joint of Glass and Granite



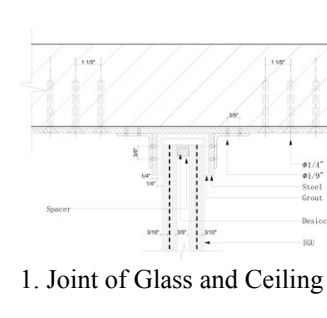
Glass Fin



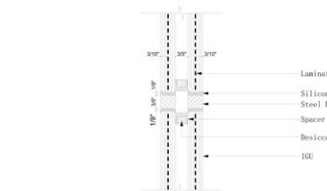
1. Glass Corner Detail



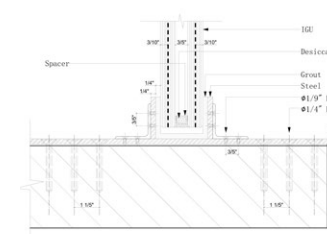
2. Glass Fin



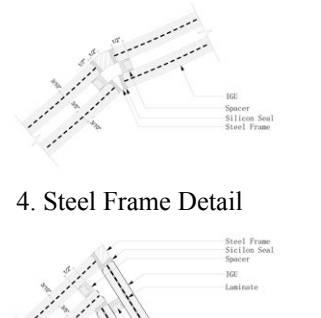
1. Joint of Glass and Ceiling



2. Joint of Two Glass Panels



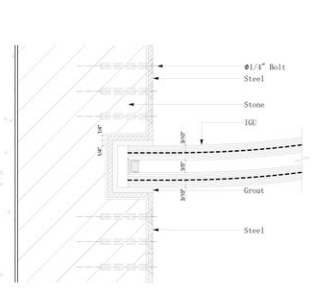
3. Joint of Glass and the Ground



4. Steel Frame Detail



5. Spacer Detail



6. Joint of Glass and Granite

FACADE DETAILS DRAWING



MIXED PRIMITIVE
‘ Spheretains ’

MATERIAL THINGS

GSAPP Building Technology Elective

DURATION: Sep. 2019 - Dec. 2019

INSTRUCTOR: Joshua Jordan

PROGRAM: Model Making

TECHNIQUES: CNC, Laser Cutting,
3D Printing, Rhino

We study fundamental properties of materials and fabrication techniques, in the combined format of a seminar and physical workshop.



ARTIFACT OR FICTION

Love Shield

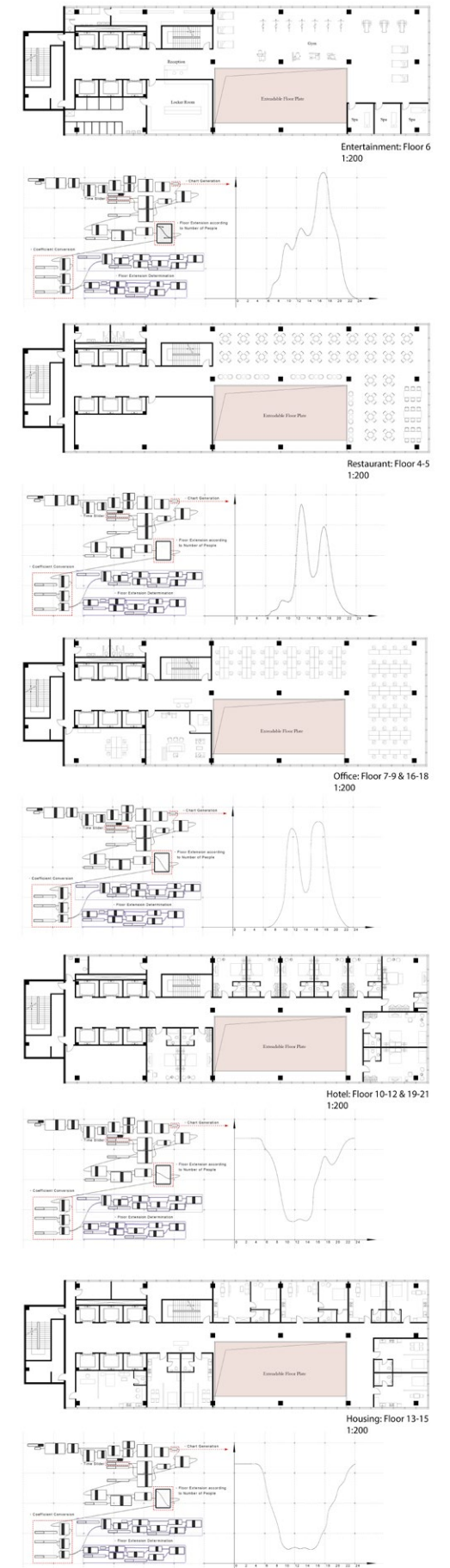
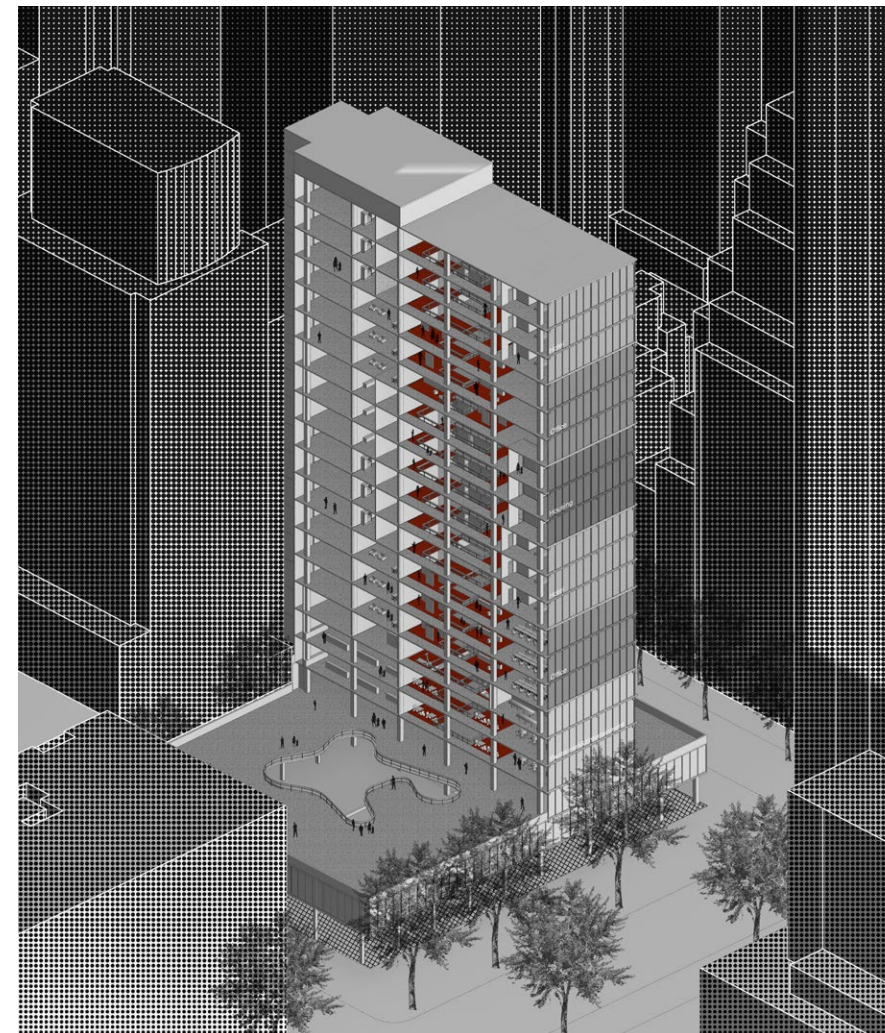
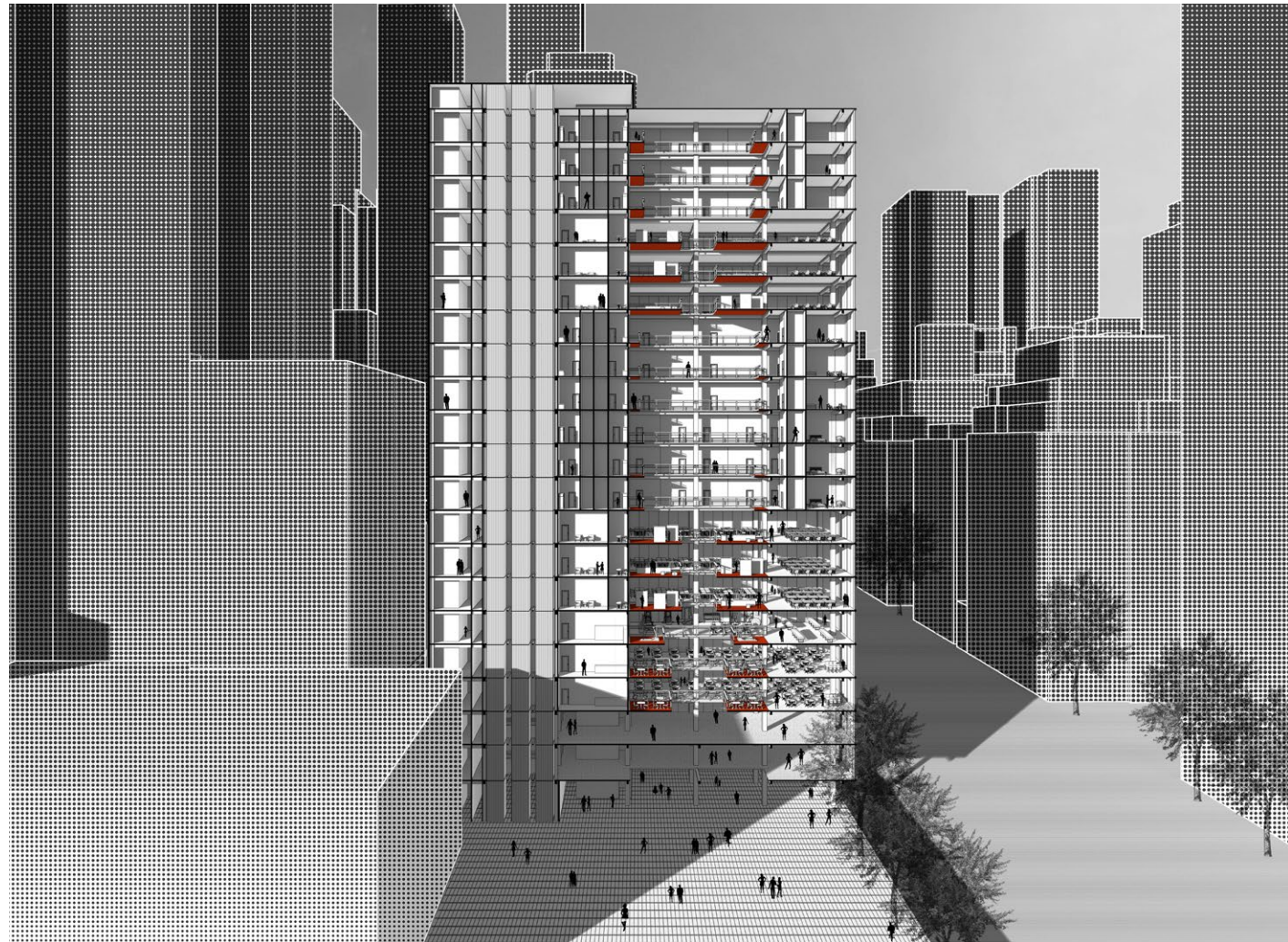
In an era of pandemics, hugging became a luxury.

People conduct all kinds of social activities on the Internet, no more face-to-face conversation, no more physical contact. When they feel lonely, they hug trees to overcome isolation. However, love is more than just a few lines on a screen. It needs to be delivered through something tangible.

Love Shield can bring you back into the arms of your beloved ones, whether you are partners, friends, parents or children, put it on and feel each other again. The shield is made of a kind of highly stretchable and comfortable membrane material which can block viruses. Gloves on either side (or one side, depending on the need) are available in different materials and sizes.

It is an item of clothing that everyone has during the epidemic years, because the desire to touch and be touched is always hidden in people's nature.





RE-THINKING BIM

GSAPP Visual Studies Elective

DURATION: Sep. 2019 - Dec. 2019

INSTRUCTOR: Jared Friedman

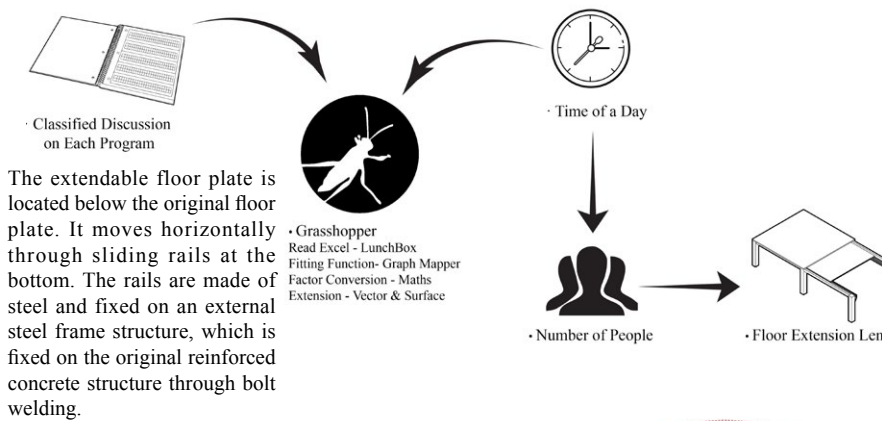
PROGRAM: Lever House Reprogramming

PARTNER: Xinglu Zhu

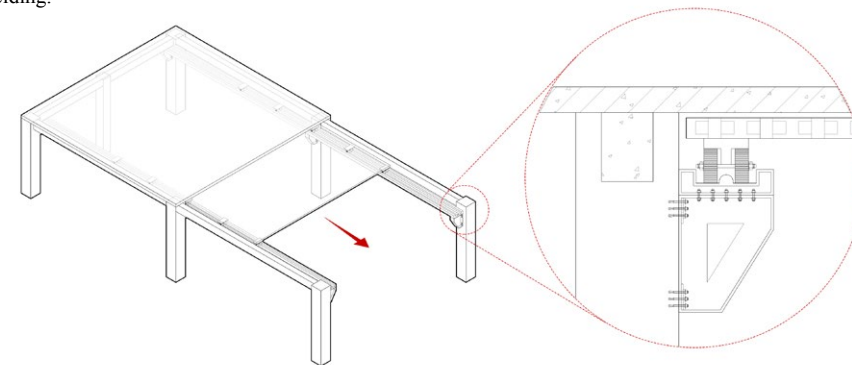
SOFTWARES: Revit, Rhino, Grasshopper

The Lever House property is currently undergoing a change in ownership due to the financial woes of the previous owner. Many of the larger tenants have already begun vacating the building, with more tenants expected to depart in the next few years. In addition to the financial troubles, there is increasing competition to attract tenants with many other luxury office buildings popping up around the Lever House along with the new developments at Hudson Yards.

In this project, we proposed several new programs for the site that can bring in a different mix of tenants, and alter the building accordingly in order to accommodate.



The extendable floor plate is located below the original floor plate. It moves horizontally through sliding rails at the bottom. The rails are made of steel and fixed on an external steel frame structure, which is fixed on the original reinforced concrete structure through bolt welding.



EXTENDABLE FLOOR PLATE

FLOOR PLAN



SKETCH

ULTRAREAL

GSAPP Visual Studies Elective

DURATION: Sep. 2019 - Dec. 2019

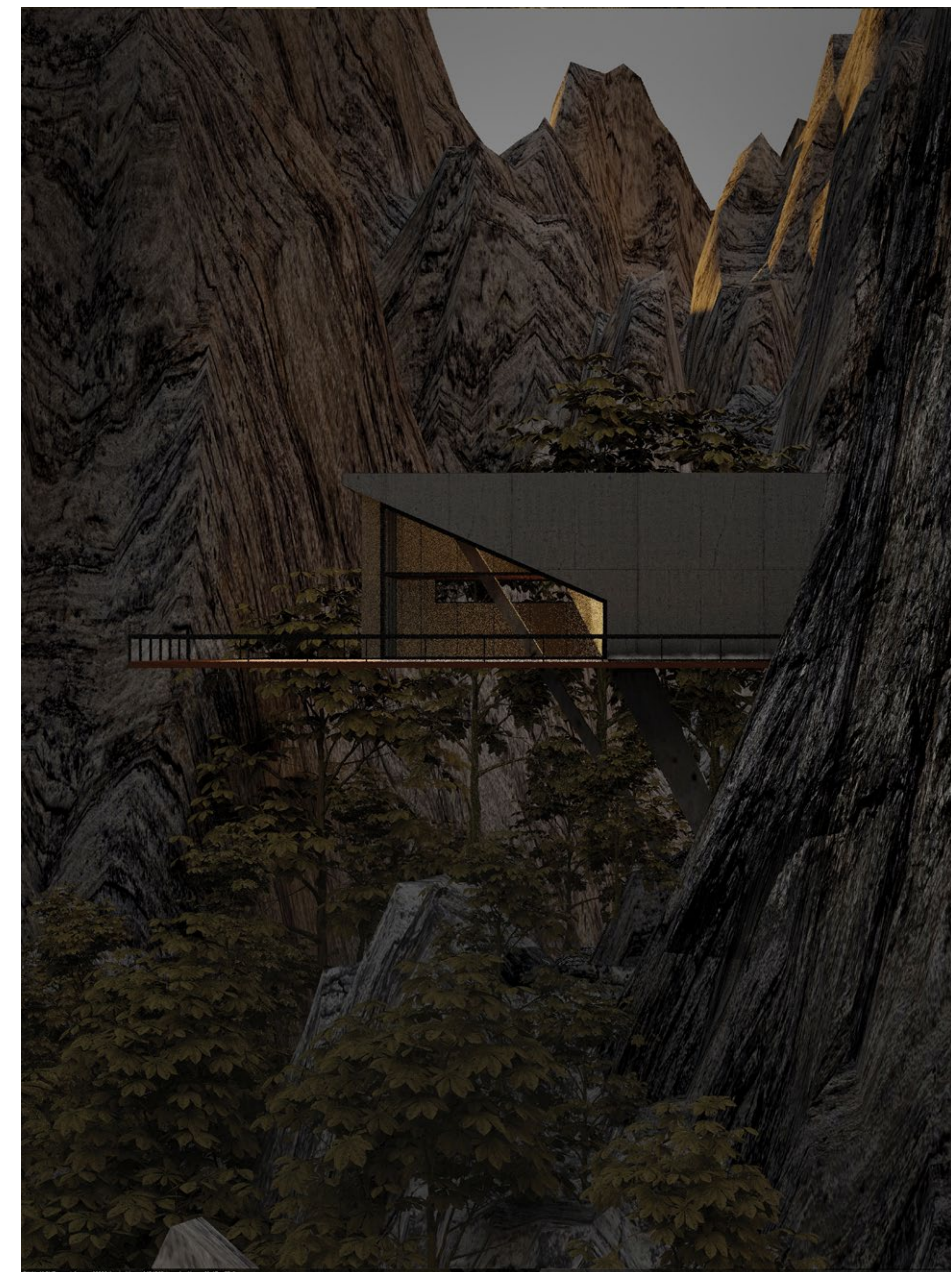
INSTRUCTOR: Joseph Brennan
Phillip Crupi

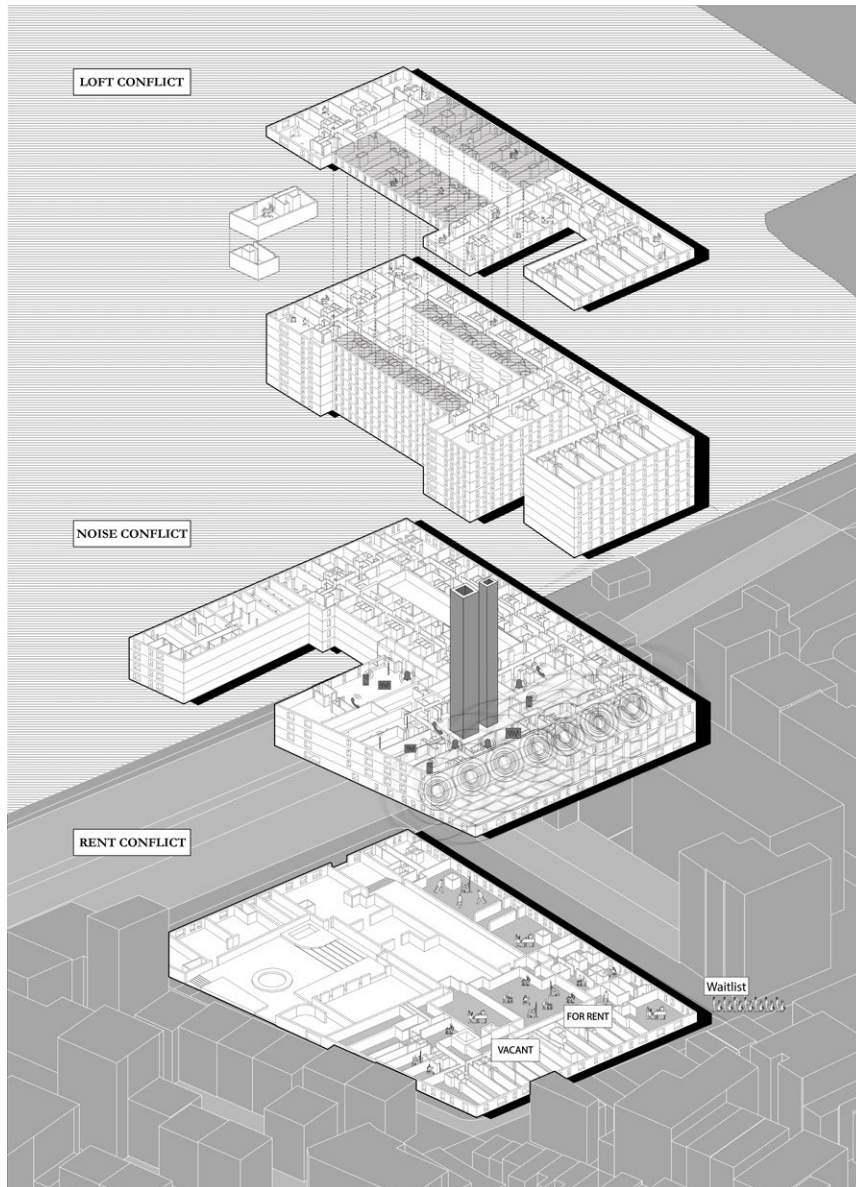
PROGRAM: Sketch to Rendering

PARTNER: Xueqi Hu, Joyce Chen,
Yixuan Shi

SOFTWARES: 3ds Max, Vray, Rhino

We started our projects with several sketches expressing the appearance and atmosphere. Then we used 3ds Max and V-Ray to achieve it





WESTBETH ARTISTS HOUSING

Westbeth Artists Housing is a nonprofit housing and commercial complex dedicated to providing affordable living and working space for artists and arts organizations in New York's West Village. Its campus comprises the full city block bounded by West, Bethune, Washington and Bank Streets in the West Village neighborhood of Manhattan, New York City; the complex is named for two of these streets, West and Bethune.

The building was built for Bell Telephone Laboratories in 1898 and was designed by Cyrus Eidlitz. At the time Bell lab was the largest industrial research center in the United States and responsible for inventing broadcast, color TV, telephones, vacuum, and other electronics. In 1966 the building faced its first friction when Bell Lab had not only outgrown the space, but noise and vibrations from trains and traffic made certain experiments impossible, and the Laboratory decided to move out of New York City to a campus in Murray Hill, New Jersey. Due to its original use as a laboratory, Westbeth's interior spaces had double height ceilings and expansive open spaces which would later lead to the architect, Richard Meier, having a conflict with city planning over loft renovations and zoning.

Two main shareholders of the artist housing shared the same vision of the project. The National Endowment for the Arts (NEA) and J. M. Kaplan Fund. Both the NEA and the Kaplan Fund agreed on creating artist housing using an old industrial building because it was the move back then for artist to live wherever they produce, that was also supported by the end of the industrial era in West Village. Because the area was zoned as industrial, and the city of New York initially would not allow a loft live-work space a situation that was challenged by the NEA and the Kaplan Fund. Furthermore, because of the unprecedented program, there was no architectural office that had experience with a similar task, and initially no architect was suggested by the NEA or the Kaplan Fund. Richard Meier just opened an office in New York with just two houses in his portfolio and got selected by the National Endowment and the J. M. Kaplan Fund. Meier had been suggested by Richard Kaplan, Meier's classmate from Cornell who was also the son of J. Kaplan.

Richard Meier wanted to re-create Le Corbusier's *Unite d'Habitation* in New York was unsuccessful due to FHA rules and zoning law. FHA rules stated that units had to be designed for family sizes rather than catered to artists' occupation. This forced the architect to create open shared studio spaces in the ground floor, taking space from the renting income which created tension in the first years of the project between the tenants themselves. Meier's office had a concept of creating commercial spaces on the ground floor to be the main income generator for the project, which unfortunately did not turn out to be a successful design at that time. It was not easy to find a tenant to rent the space in the late 60s and early 70s. The vacant space was used mostly as a gallery space for the artist.

The New York City Planning Commission created the first special zoning district to accommodate live work spaces. Westbeth is a complex of 3 buildings of which the main building is for artists' housing, the L Building used by the New School; and the I Building has artists' studios and commercial spaces. 383 live-work spaces for artists of all disciplines and their families are created in this ambitious renovation project. The design concept of Westbeth was an integrated, self-sufficient community that would provide the residents not only with loft space in which to live and work, but also with gallery space, theatrical facilities, and film, photography, and dance studios. Within such a community, artists will have a total environment in which to pursue their work, from conception to performance or display.

The Artists Housing was raised thirteen floors. The main structure was built between 1889 and 1920, providing over 600,000 square feet of floor space with high ceilings, large windows, and thick masonry walls. The building has views on three sides: West to the Hudson River, North to upper Manhattan and south to lower Manhattan. A narrow existing courtyard is the organizational focus for the whole complex. Richard Meier's Office removed one roof and two floors, allowing this courtyard to be opened to the sky to create a spatial environment in the old industrial complex. The main entrance to the building is located at one end of the courtyard, which controls the public access to the structure. The previous users of building Bell lab had the high line track cutting through it, and the train has been used to transport goods and equipment.

However, the newly planned high line by James Corner Field Operations, Diller Scofidio + Renfro, and Piet Oudolf did not extend to the artist community.

Life in Westbeth was affected by crime and a rundown neighborhood. Westbeth turned from being an artist sanctuary to a difficult place to create art. This became worse over time with 19 suicides over 30 years. Westbeth was described as "Death-beth" by one resident in her documentary video made in 1995. Another resident taped the children of long-term residents saying the "dark side" of Westbeth, including that they come across the bodies of people who had thrown themselves from the roof while walking to school. With a prime Hudson River-front location in Manhattan, its rent goes from \$900/month studios to \$2,400/month three-bedrooms today. The competition for the apartments is fierce and there is usually a ten-year long waitlist for the applicants who had been accepted. The tenant started handing their apartments down to their children and grandchildren who were non-artists and such action obey the rule of Westbeth as an artists' community.

This neighborhood became more gentrified overtime. The busy neighborhood did require more attention from the metro system and it became one of the busiest hubs in the city of New York. The building is located a few blocks south of the high line and Whitney Museum. The building was recognized by the city for being first historical and later landmarked.

Moreover, the bohemian artists' life style that Meier imagined had become something more of a retirement home. Westbeth is struggling now with over 60% over the age of 60 and 30% over the age of 70 years old. Westbeth is considered now a naturally occurring retirement community more than an artist Housing.

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- Tracie Rozhon. "Westbeth, a Canvas Still Taking Shape." The New York Times, May 25, 2000. <https://www.nytimes.com/2000/05/25/garden/westbeth-a-canvas-still-taking-shape>.
- "Westbeth." Richard Meier & Partners Architects LLP. Accessed August 4, 2019. <https://www.richardmeier.com/?projects=westbeth-artists-housing-2>.

TRANSSCALARITIES

GSAPP Summer Lecture

DURATION: June 2019 - July 2019

INSTRUCTOR: Bart-Jan Polman

PROGRAM: Drawing and Paper

PARTNER: Sultan Alfaisal, Siying Chen, Yanan Chen

The goal of the workshops is to identify the different kinds of conflicts of a building in NYC and to trace and translate into documents the ways in which architecture becomes part of them and of their evolution.