

Points of Departure

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Portfolio

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Graduate School of Architecture, Planning,
and Preservation

Advanced Architectural Design 2022

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A Different Domain: Live-Work

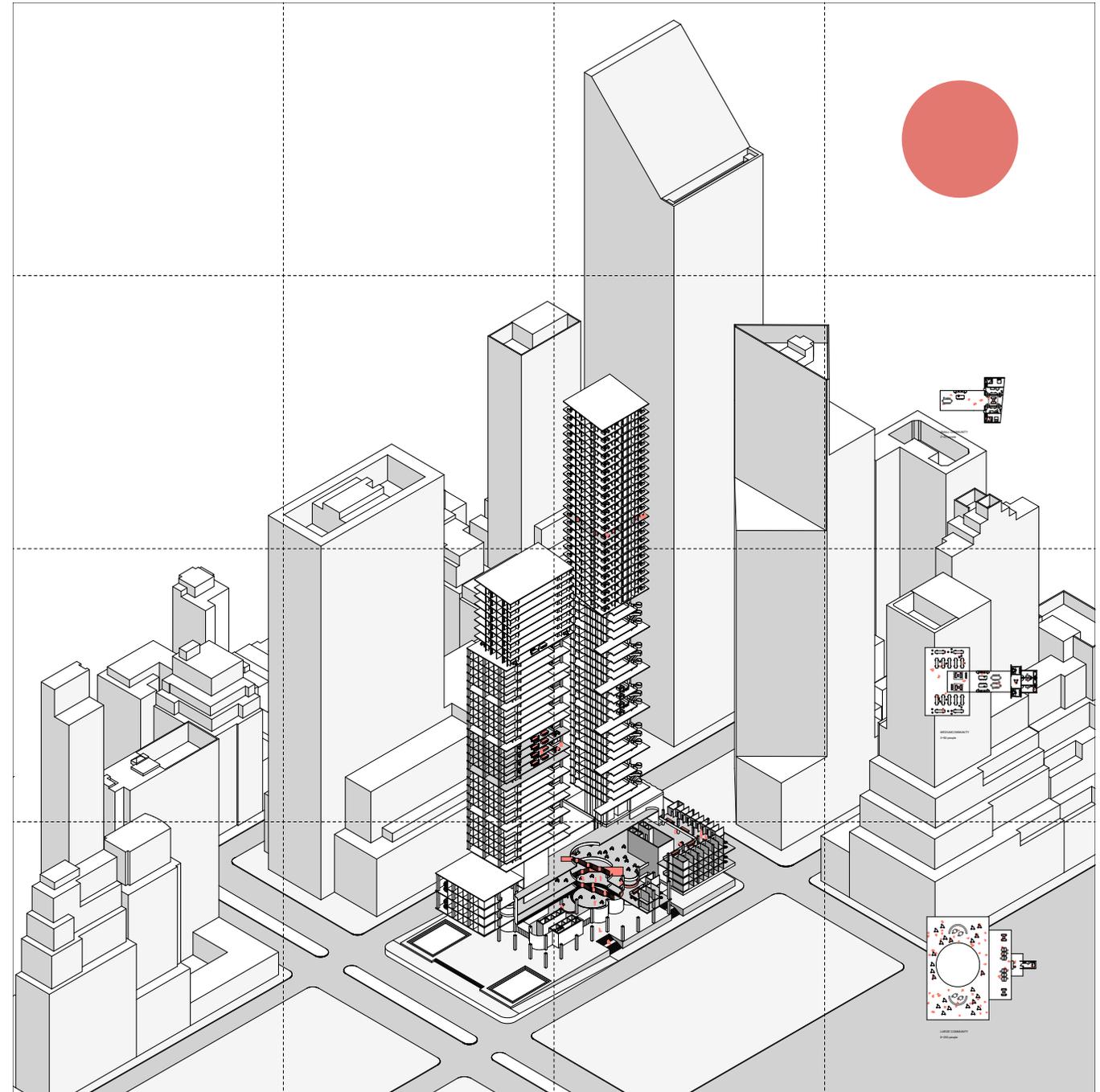
Instructor: Anna Puigjaner
Semester: Spring 2022
Team: Tamim Aljefri, Yunha Choi
Location: Manhattan, NY

This project focuses on the notion of the work/live typology. As the shift in trend to work from home increases, more office spaces in the city are being vacated. Firms are either downsizing or switching to a hybrid work model. This led to the question of what would happen to the current office workspaces? What will it mean to go to work? And what is the new work/live relationship?

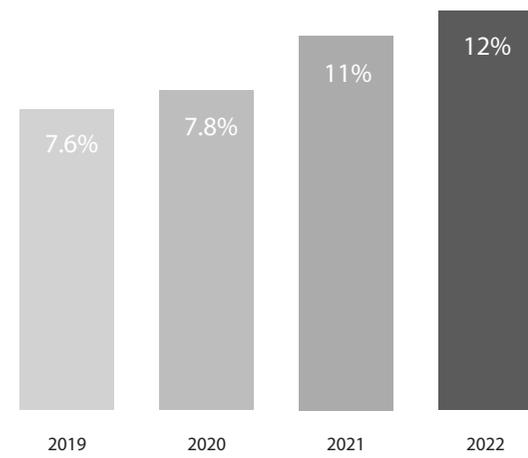
We wanted to create a work/live environment that allows for more kinship, intimacy, affordability, and flexibility. Our site is located on Park Ave. and 53rd St. The block contains 2 commercial

buildings (Seagrams and 600 Lexington) and 1 high-end residential building (100 est 51st).

The Seagrams building is a stereotype of the conventional office building and how the current relationship between the home and workspace has developed. The newest addition to the block, 100 east 51st by Norman Foster is one of the luxurious high end condominiums in Manhattan. We chose the site because it was important for us to understand what this new relationship between the residential typology and office typology would be.



Vacancies at Manhattan office buildings have surged during the pandemic

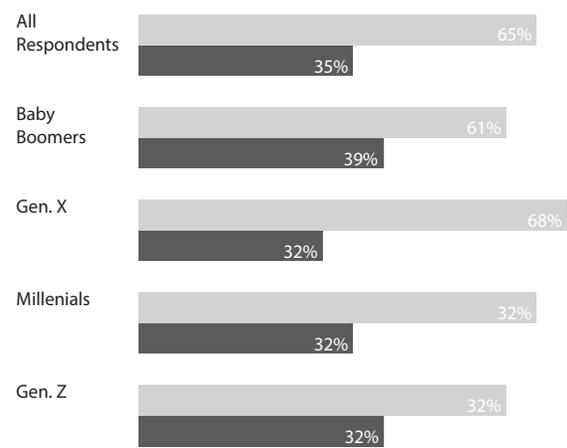


More Women Went Out Of The Labor Force In September 2020 For Child Care Reasons



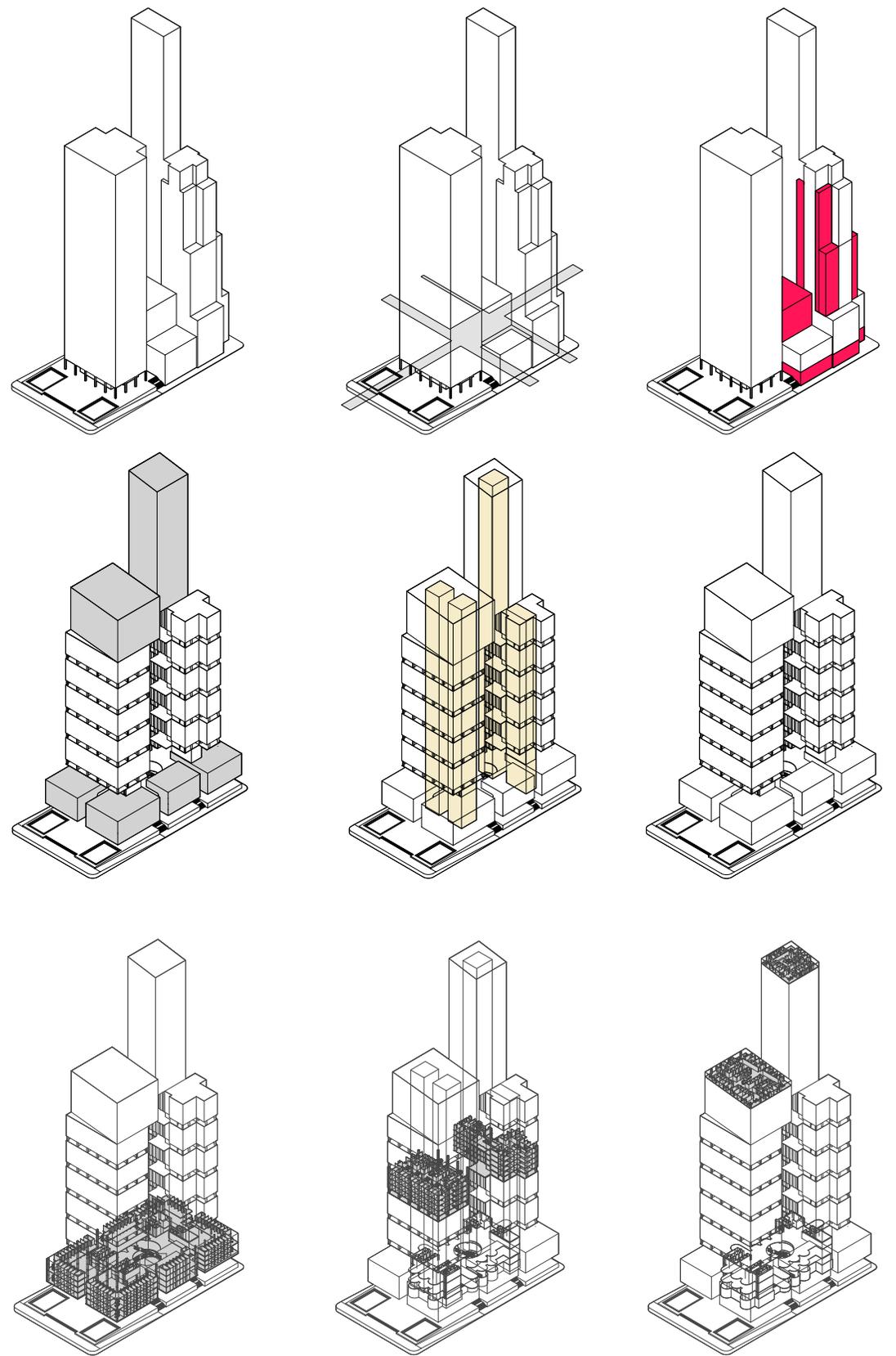
Pay Cuts For Remote Work

Yes No

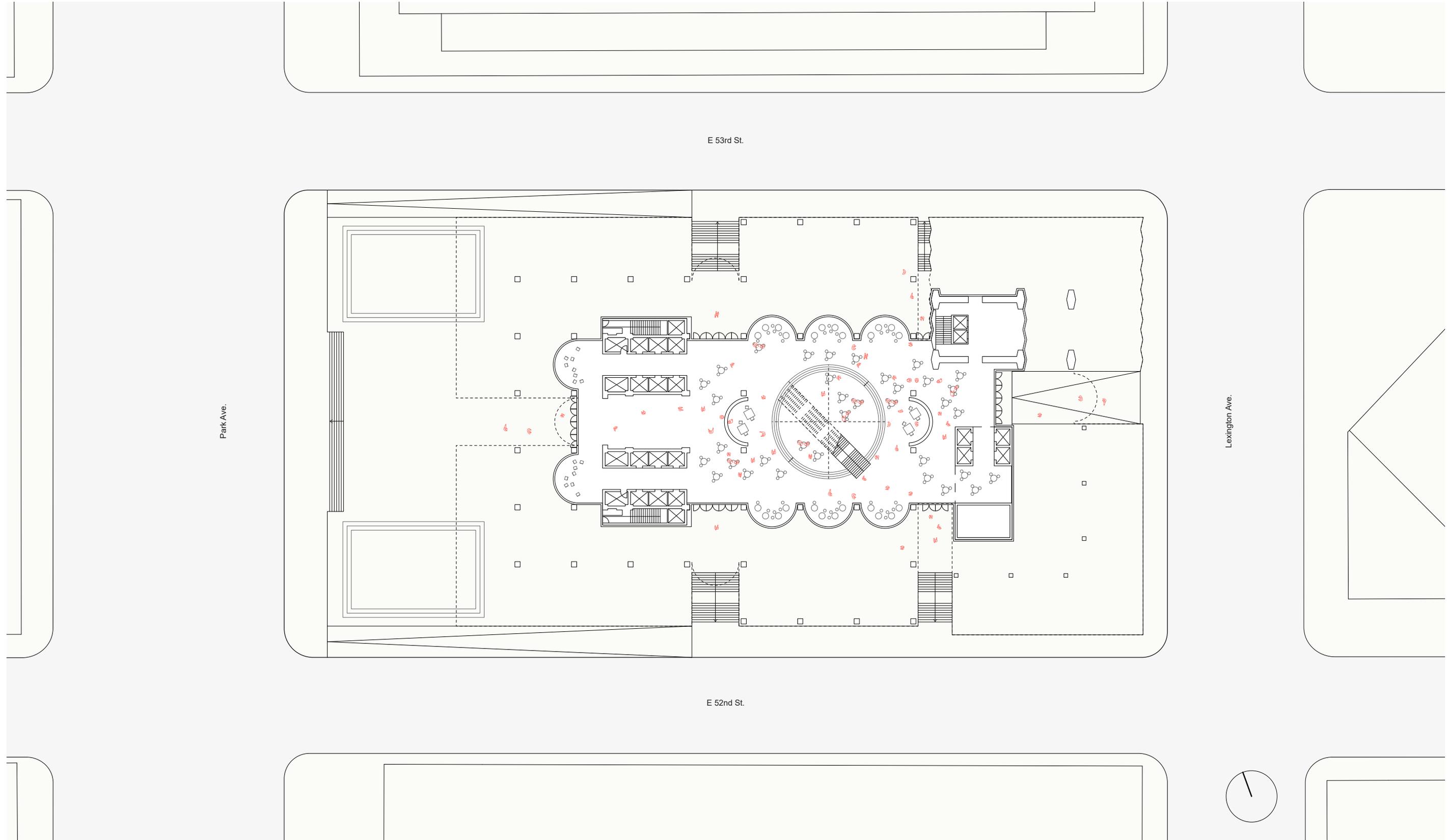


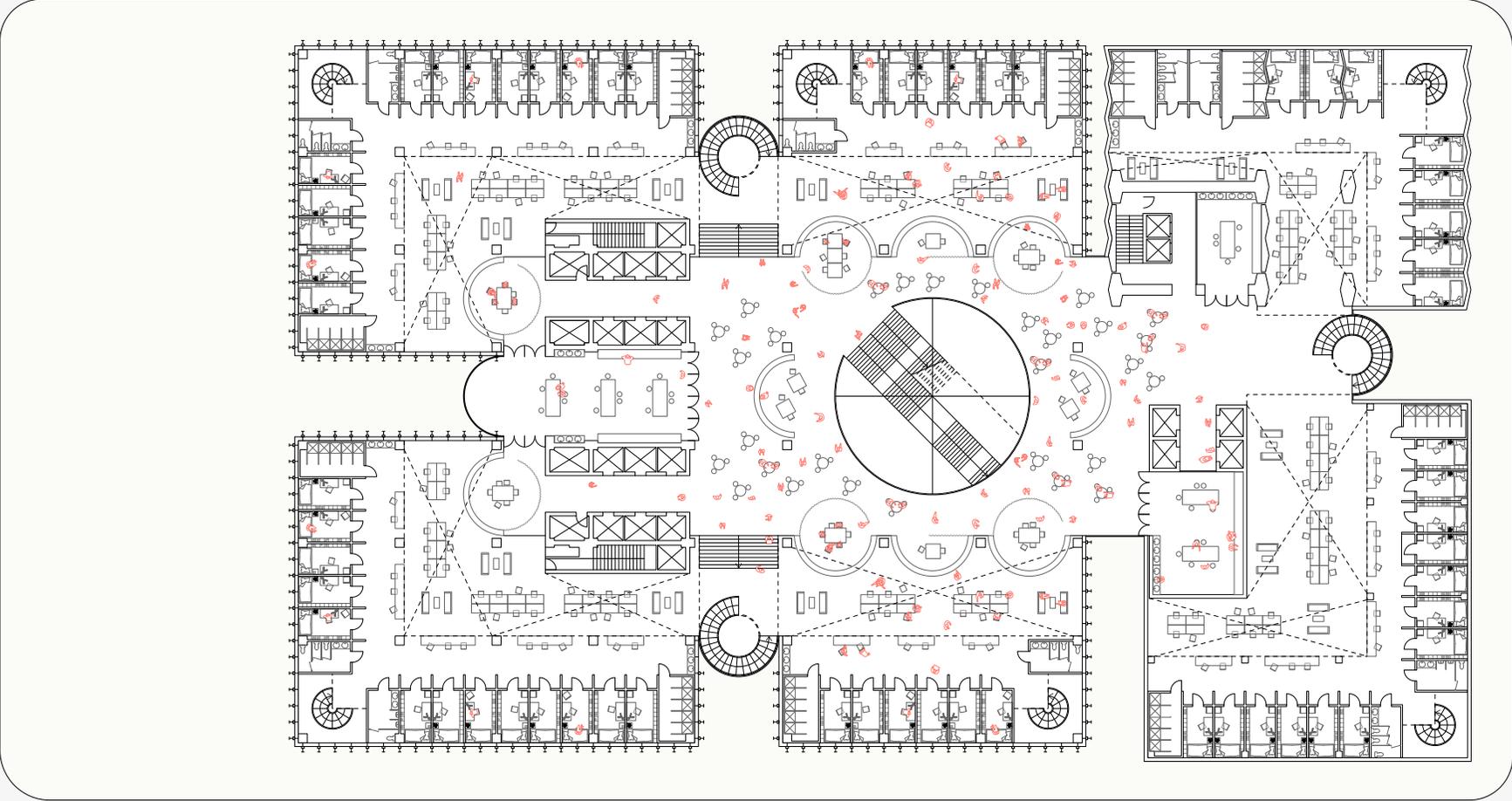
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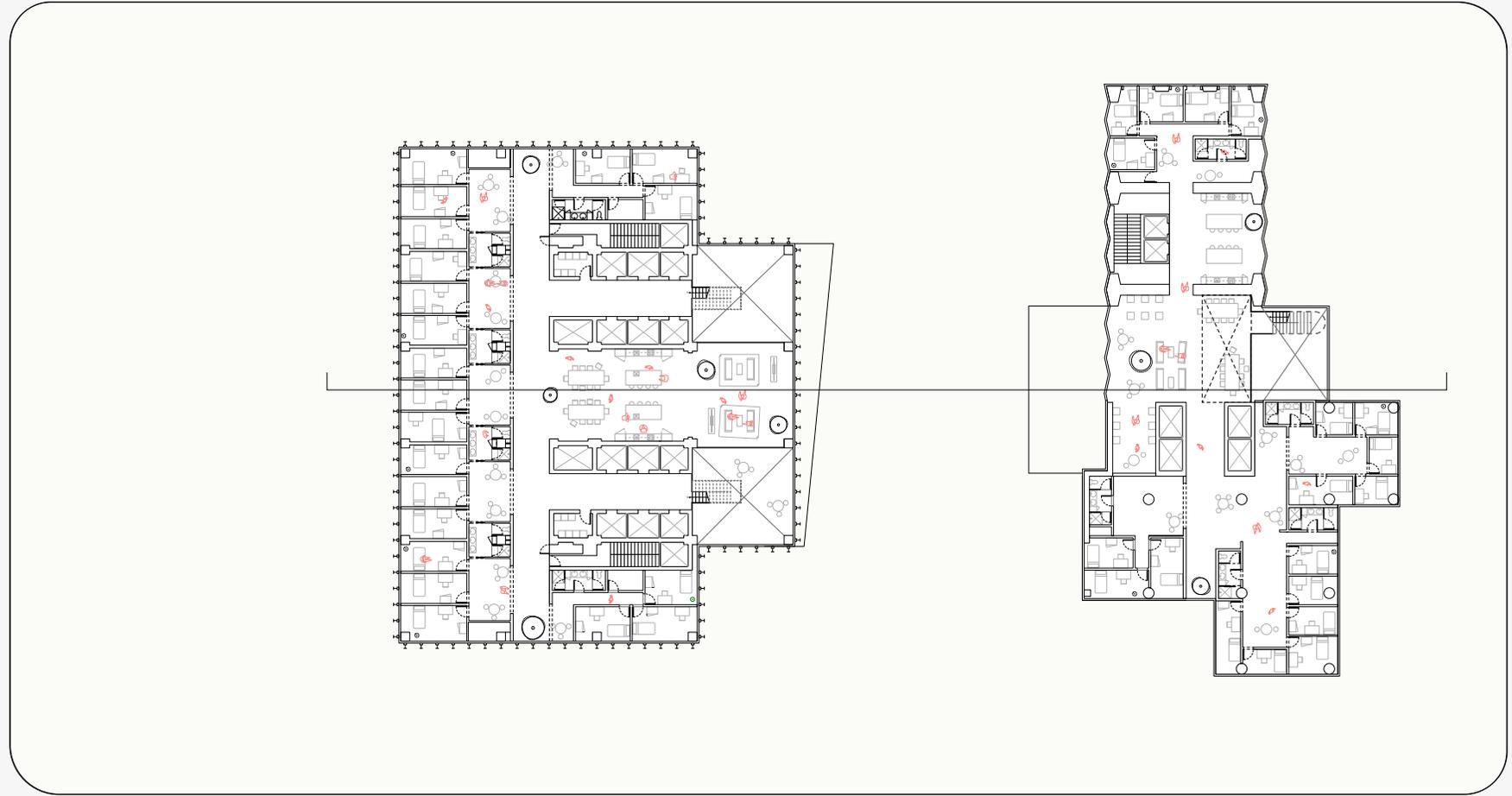
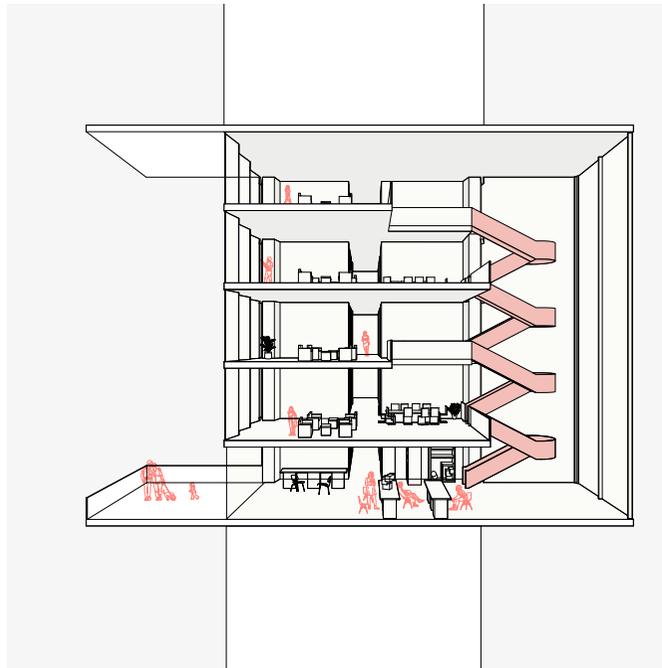
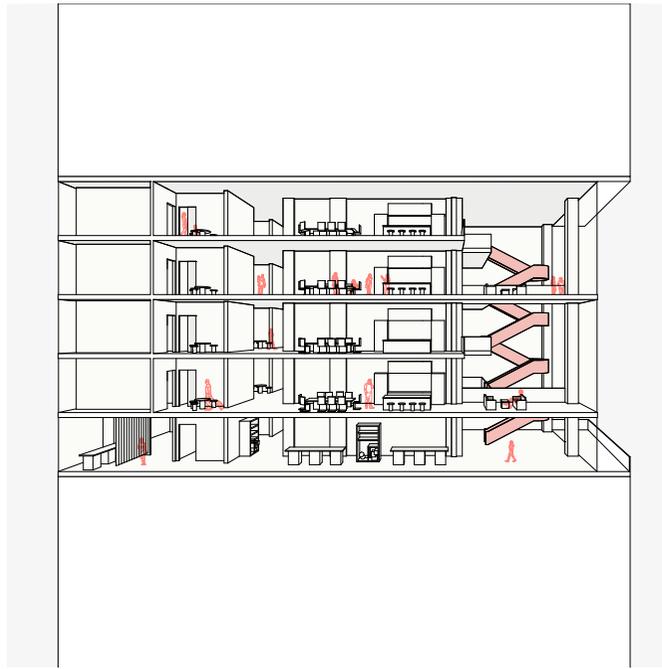
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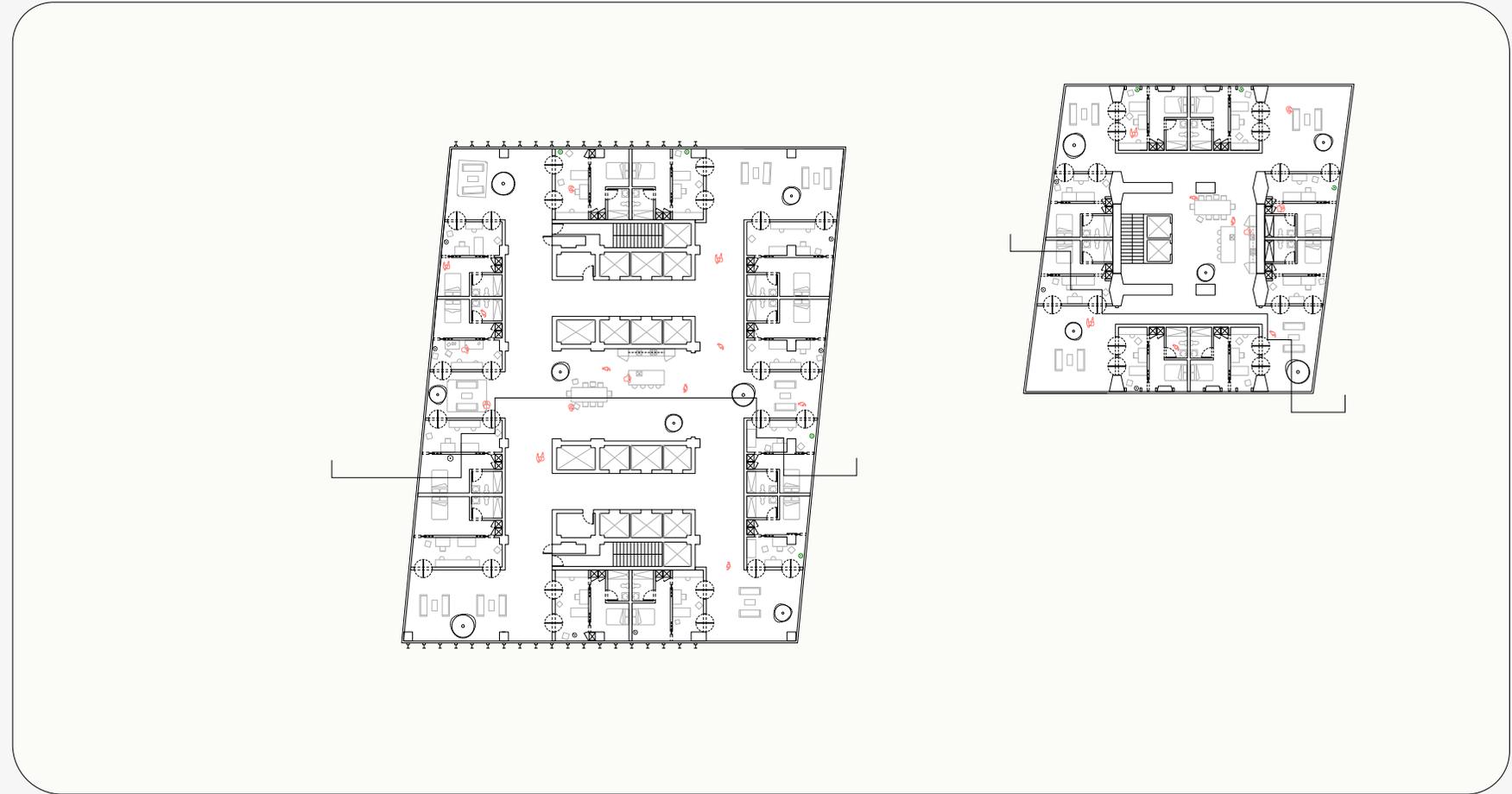
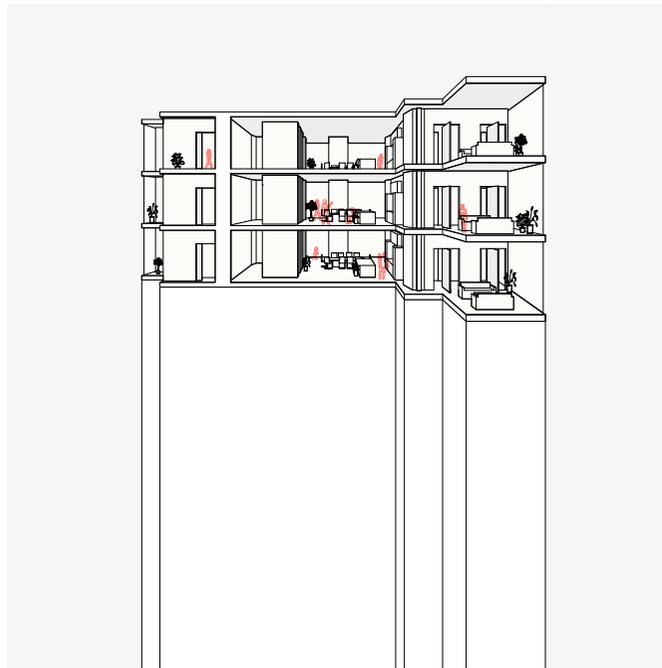
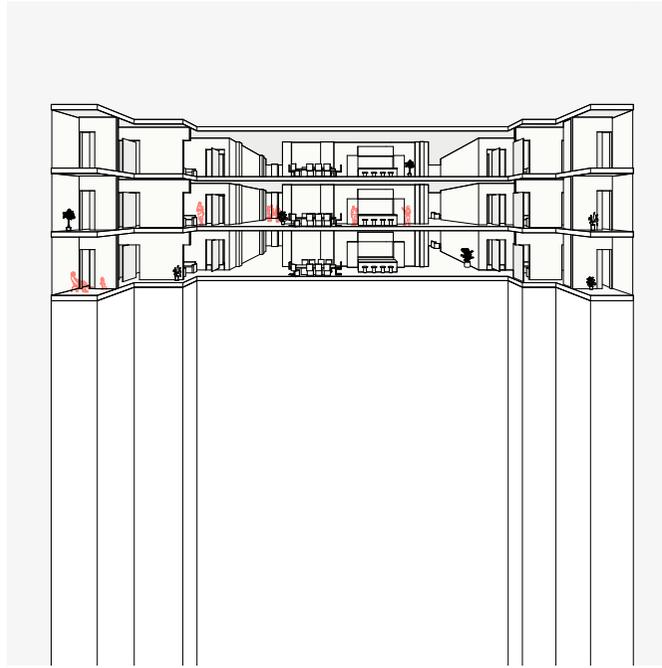


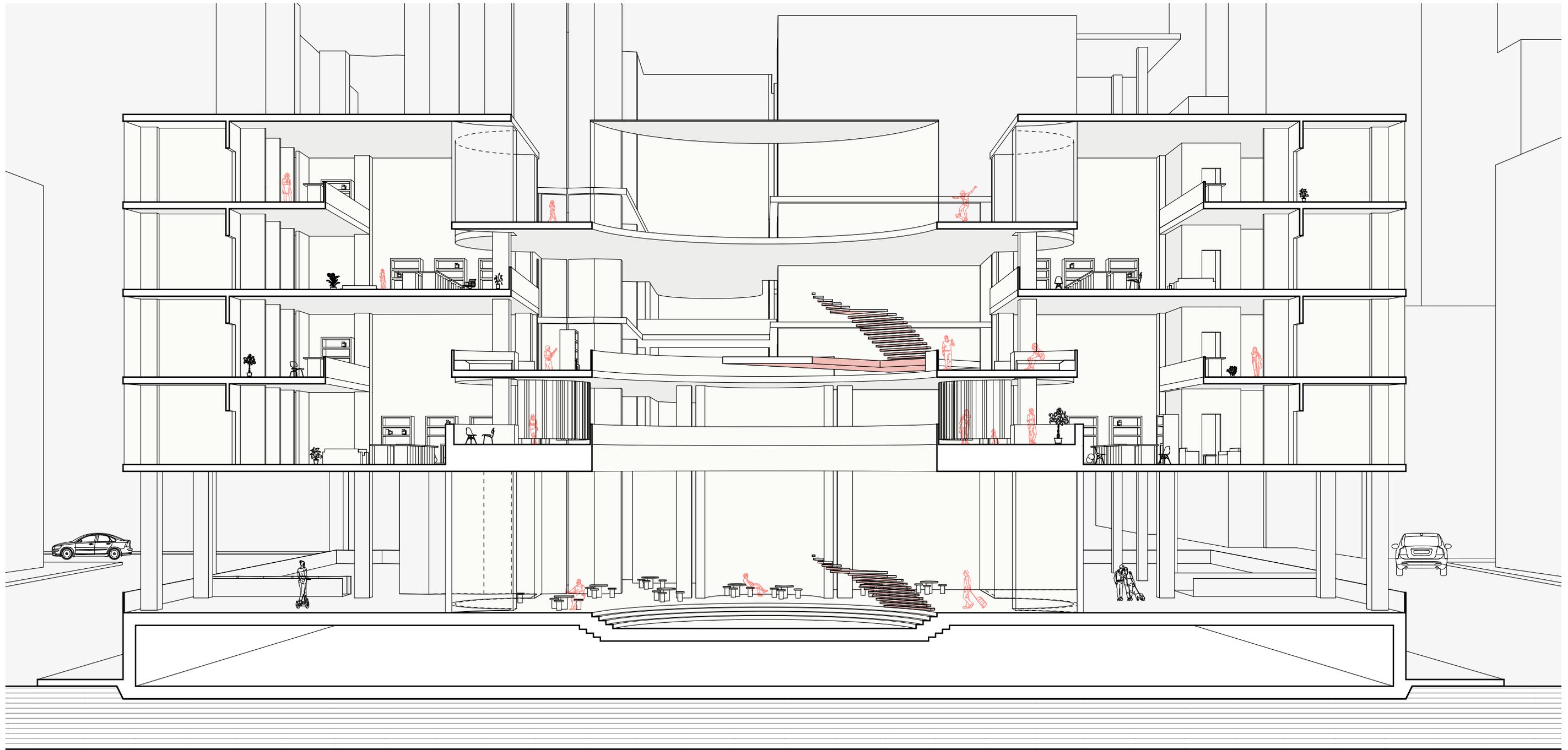
1. Recent statistics show a trend in vacancy in office buildings, also, it shows the trend and effects of the pandemic on the work culture. 2. Addition and Demolition of existing masses on the block. The buildings were divided into three parts with different community sizes. The lower portion was combined to accommodate a larger community.

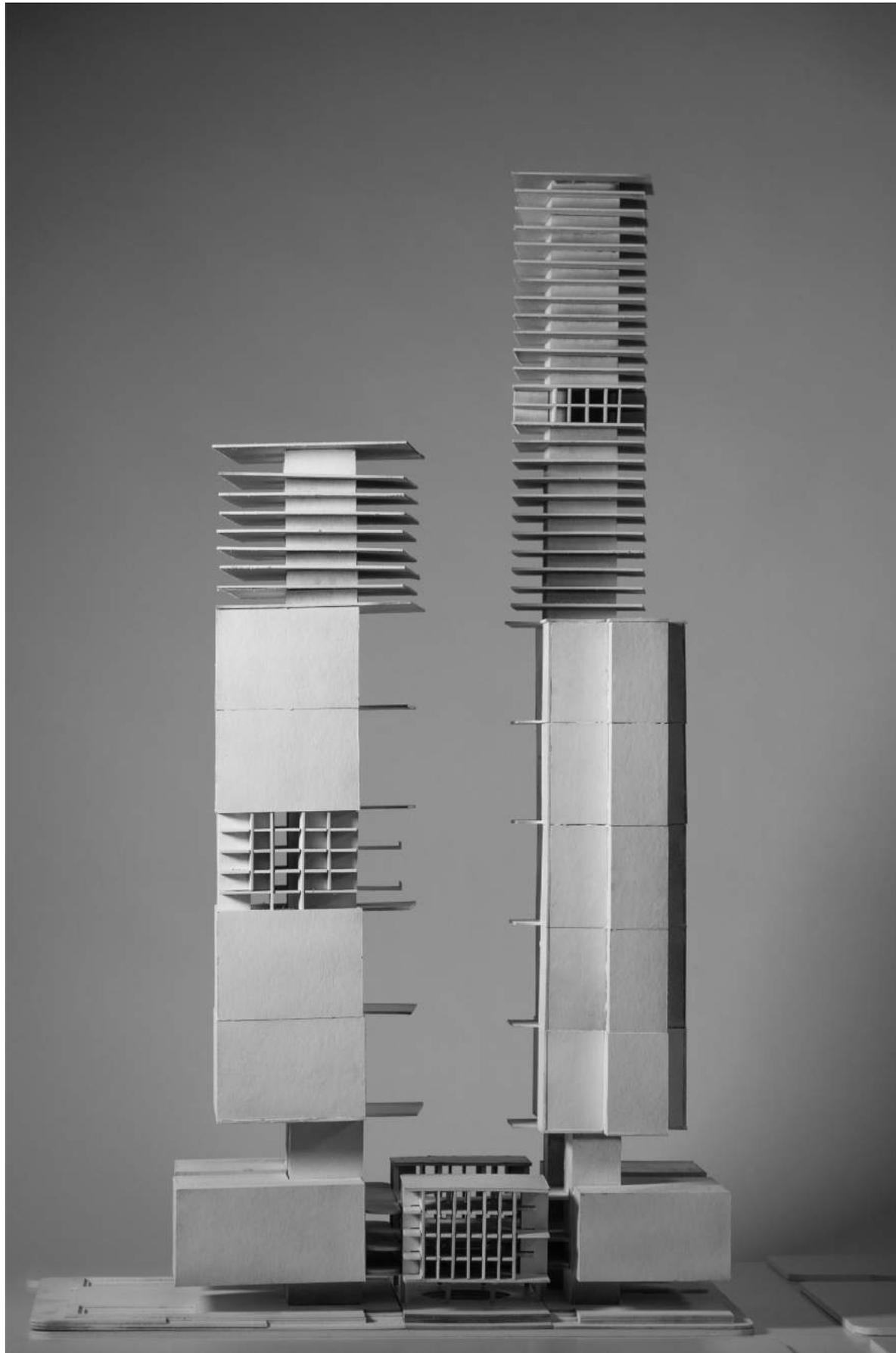












Bedford Stuyvesant Community Center

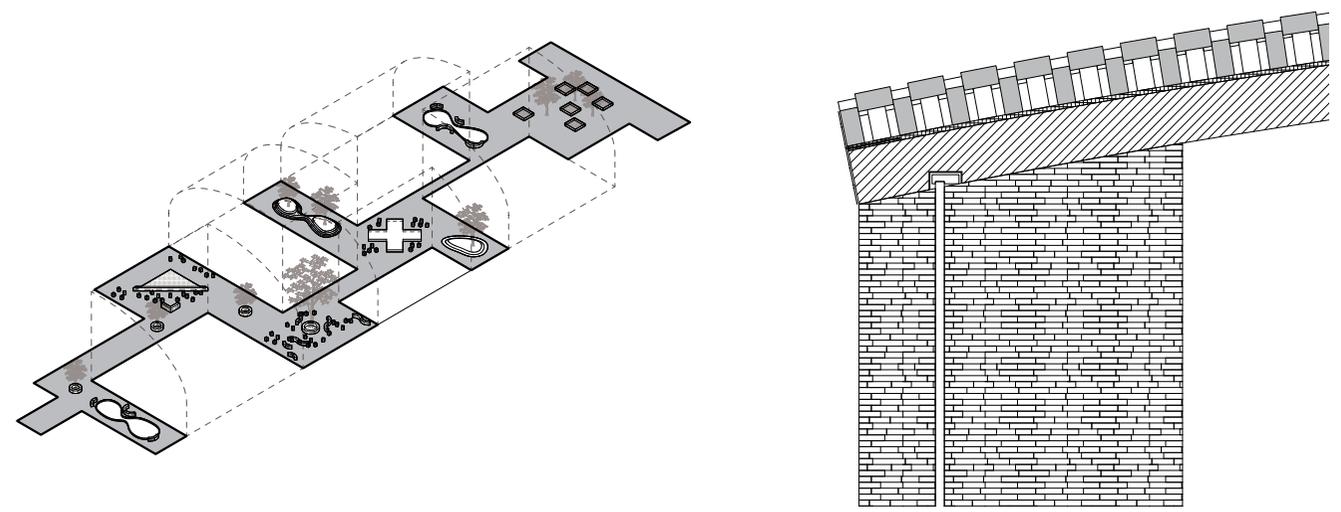
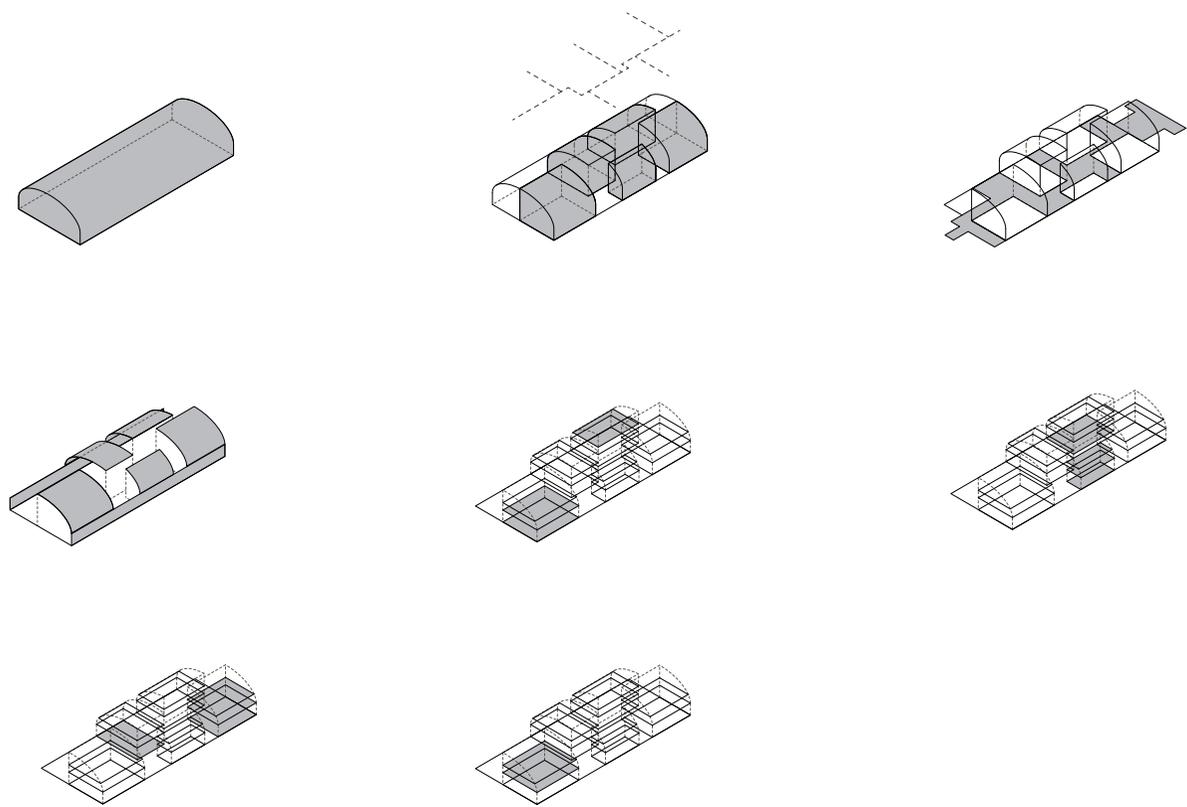
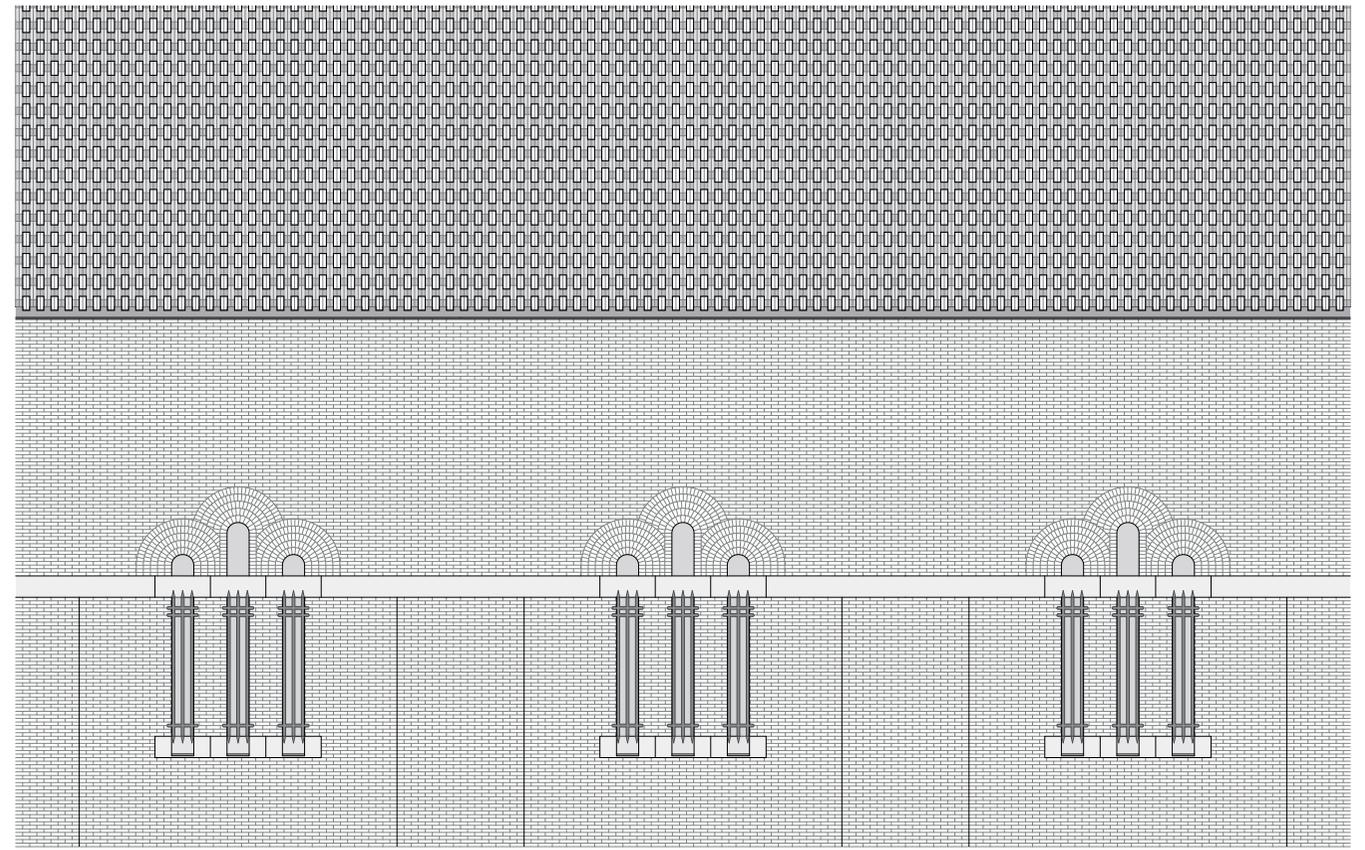
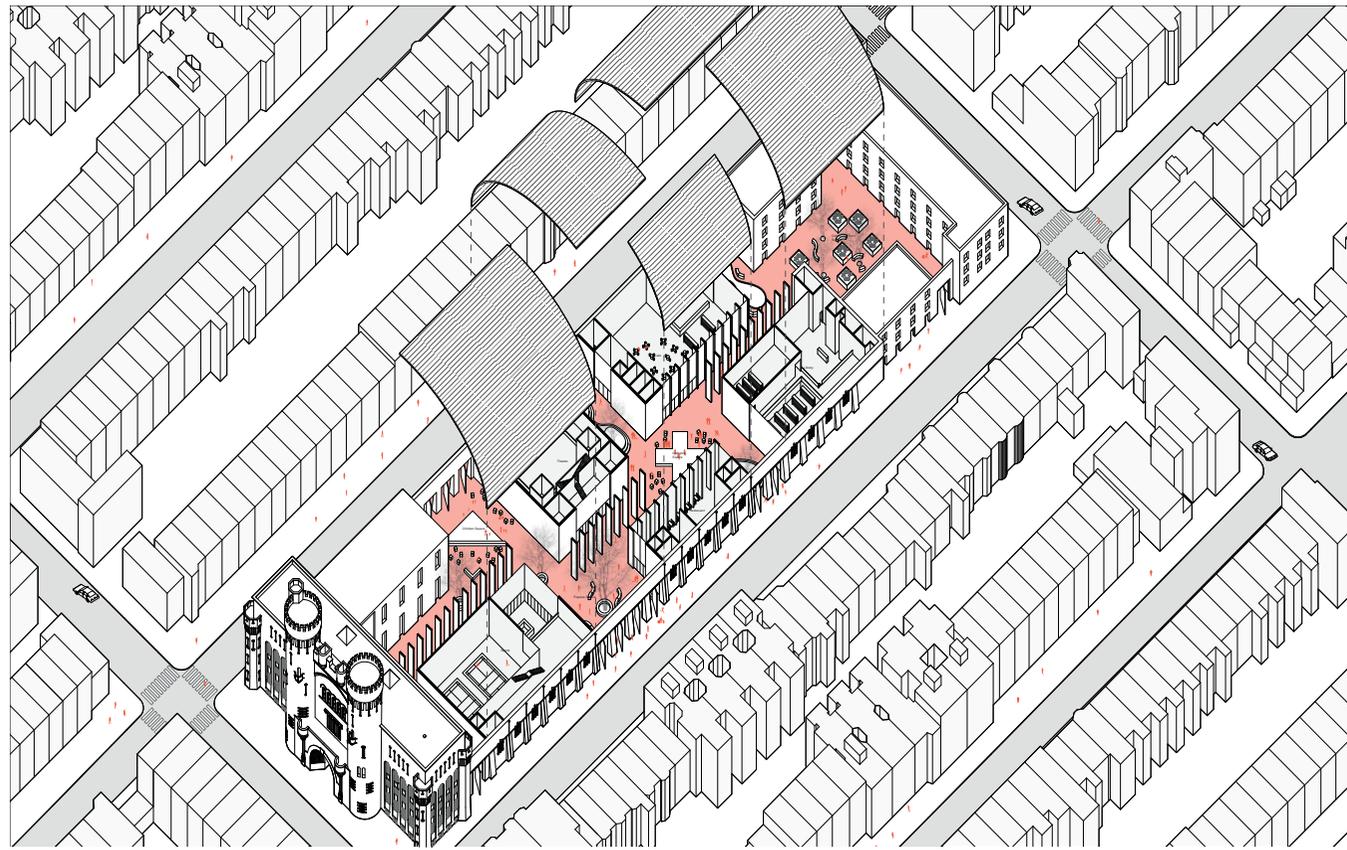
Instructor: Wonne Ickx
Semester: Fall 2021
Team: Tamim Aljefri, Yunha Choi
Location: Brooklyn, NY

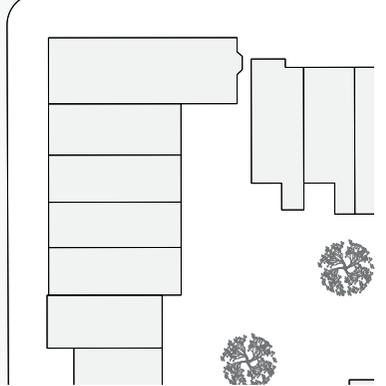
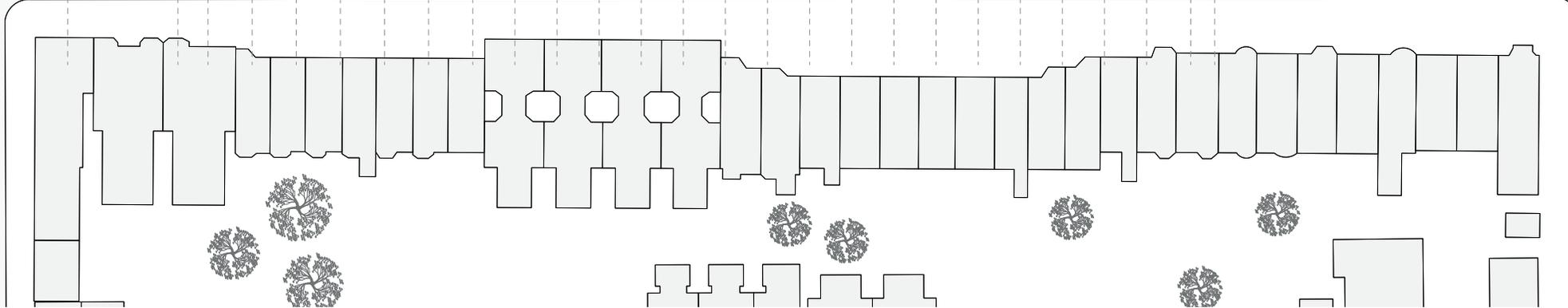
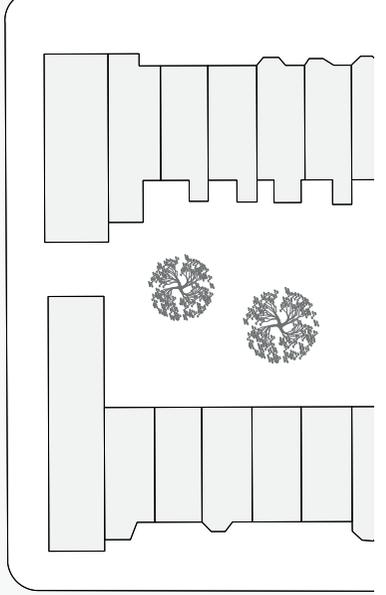
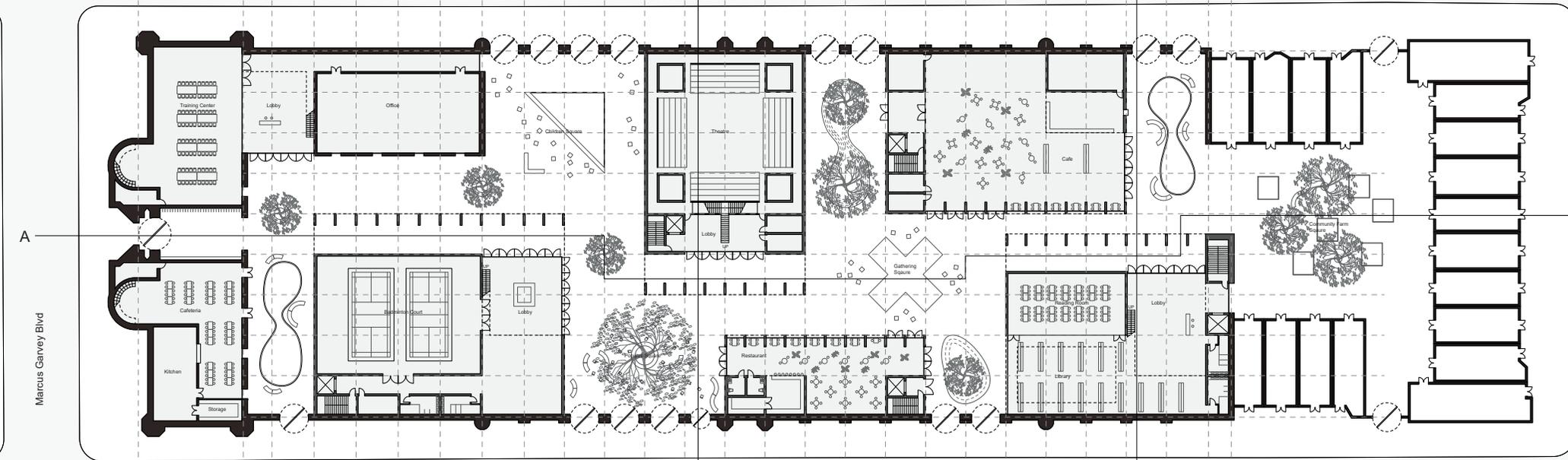
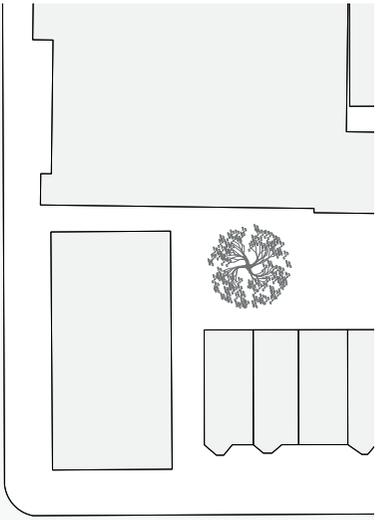
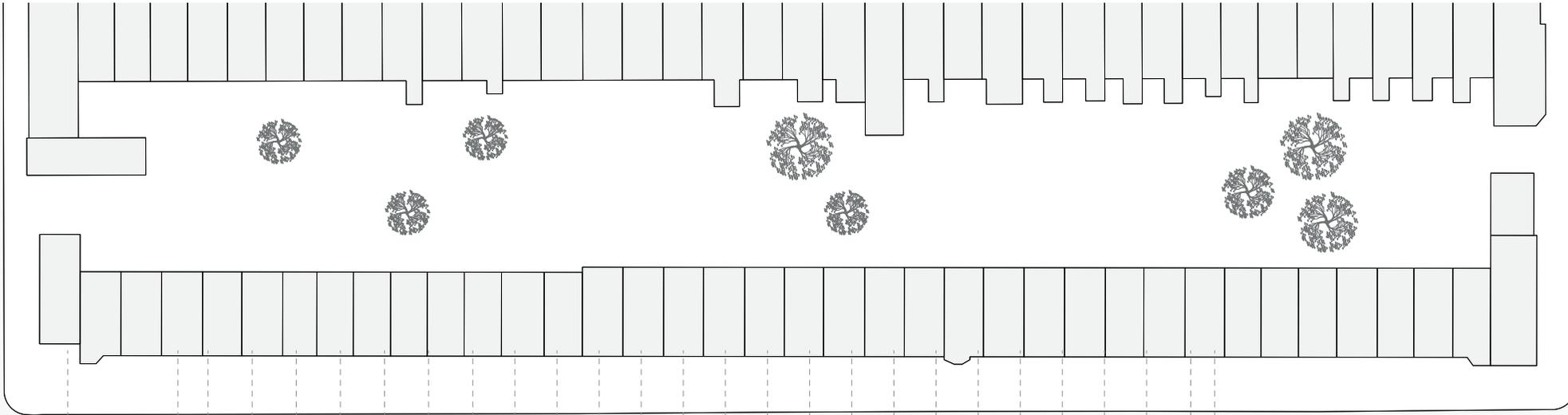
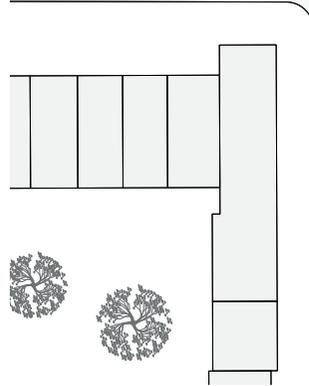
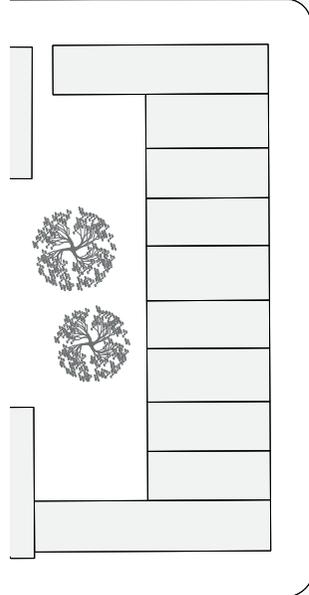
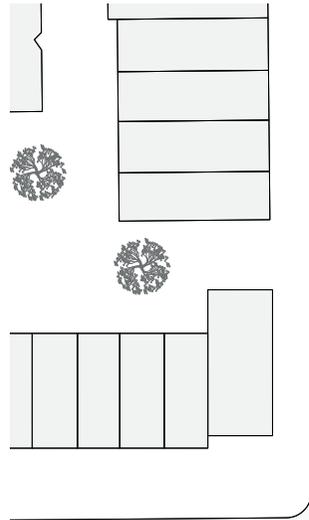
We wanted to create an architecture that facilitates social activities without disturbing the residential neighborhood and increase its intimacy. An architecture that blends in the background, and that orchestrates the events without imposing itself onto the site.

As an urban scale project, it was important for us to provide half of the site's footprint to the public, this was done by cutting and dispersing the program throughout the drill hall space, and to permeate along the site, a continuous open space that almost spans the whole block. This continuous open space is

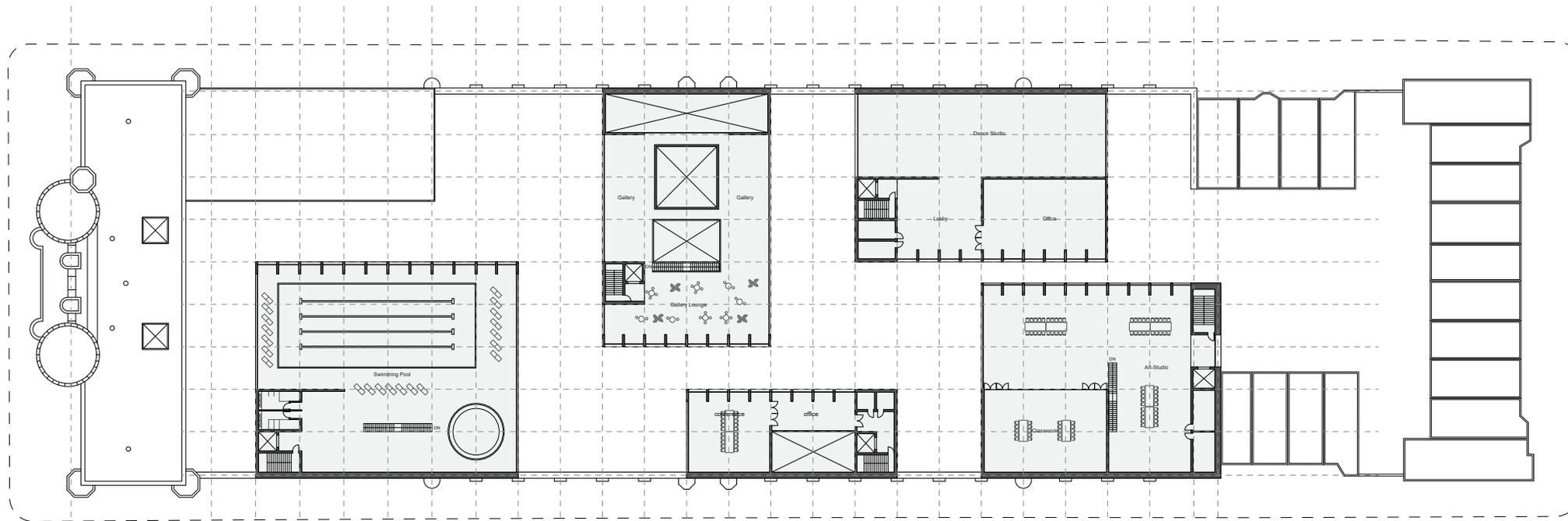
organized via a series of plazascourtyards that run along the project and act as the access point to the programs. The use of brick in the project came from the desire to extend the material language that exists on the site.







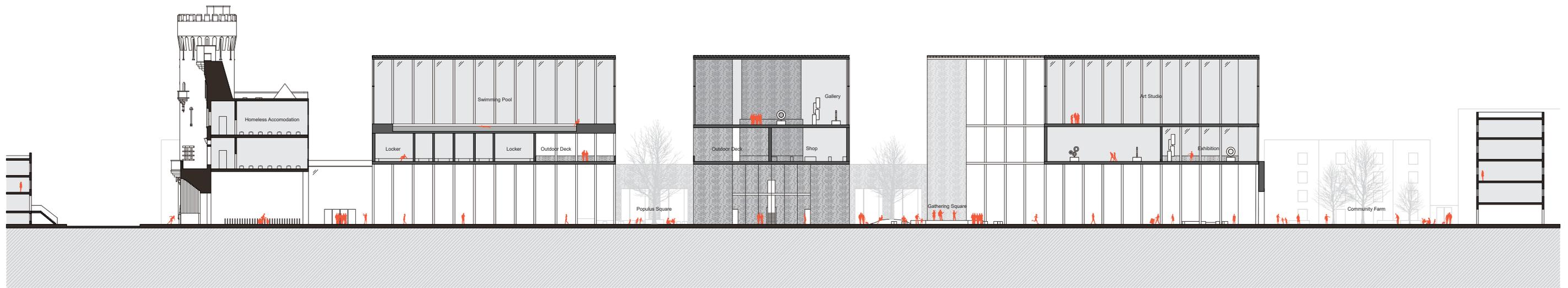
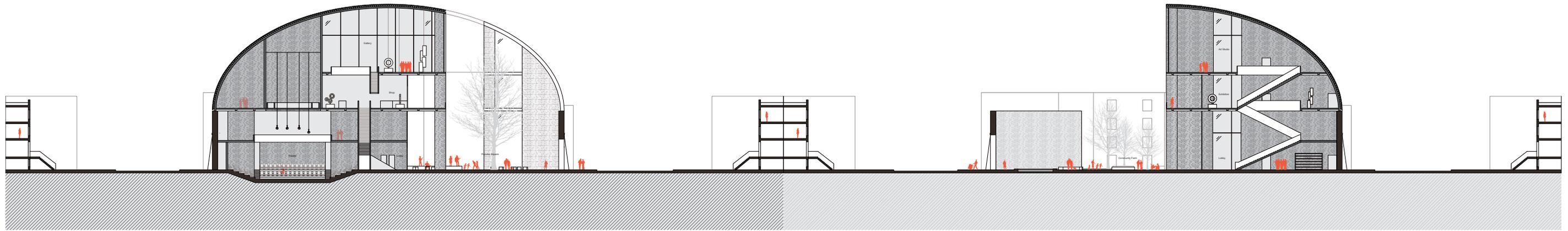
First Floor Plan

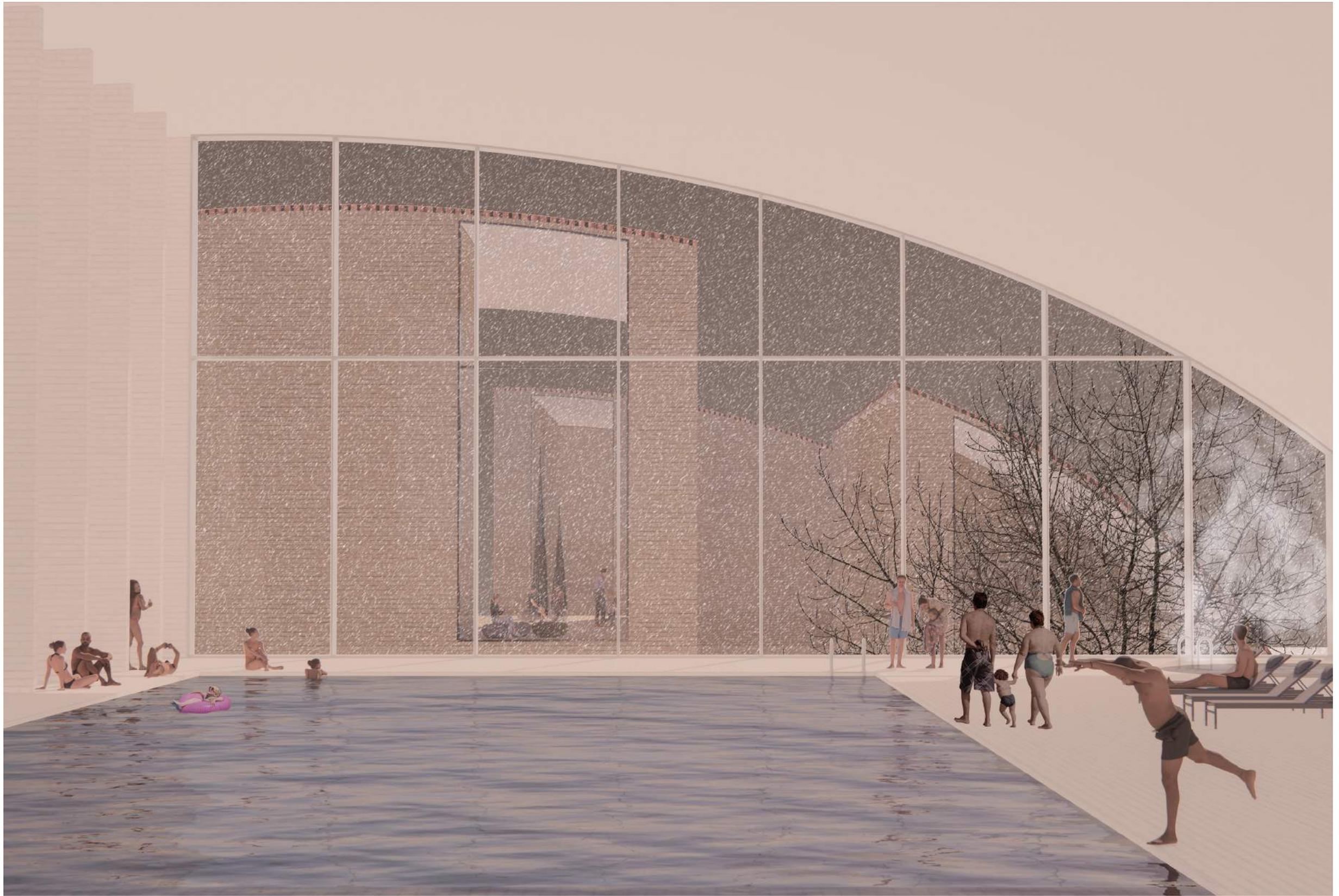


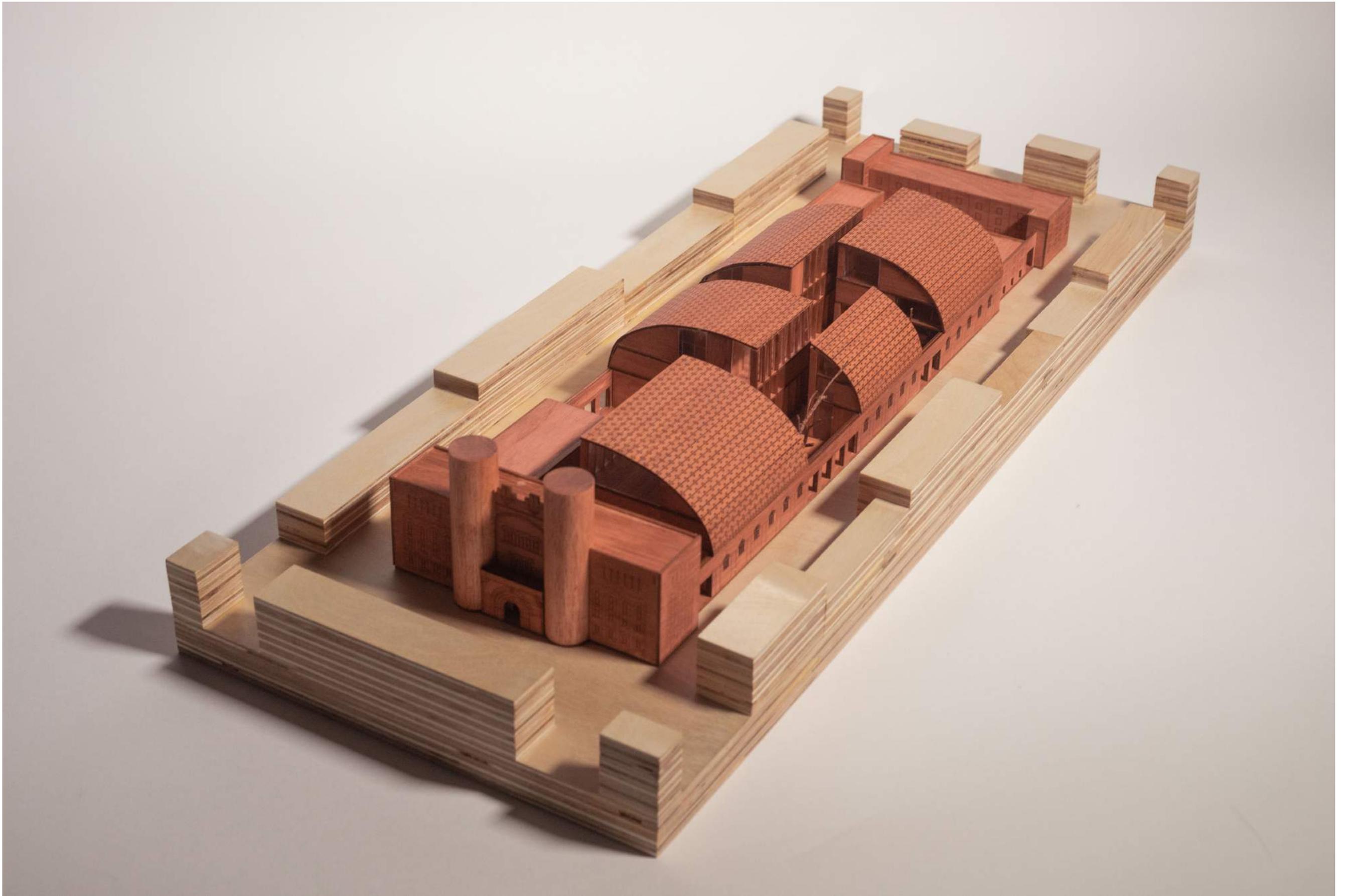
Fourth Floor Plan ↻



Third Floor Plan ↻







Open Endedness Is Elsewhere

Instructor: Enrique Walker

Semester: Fall 2020

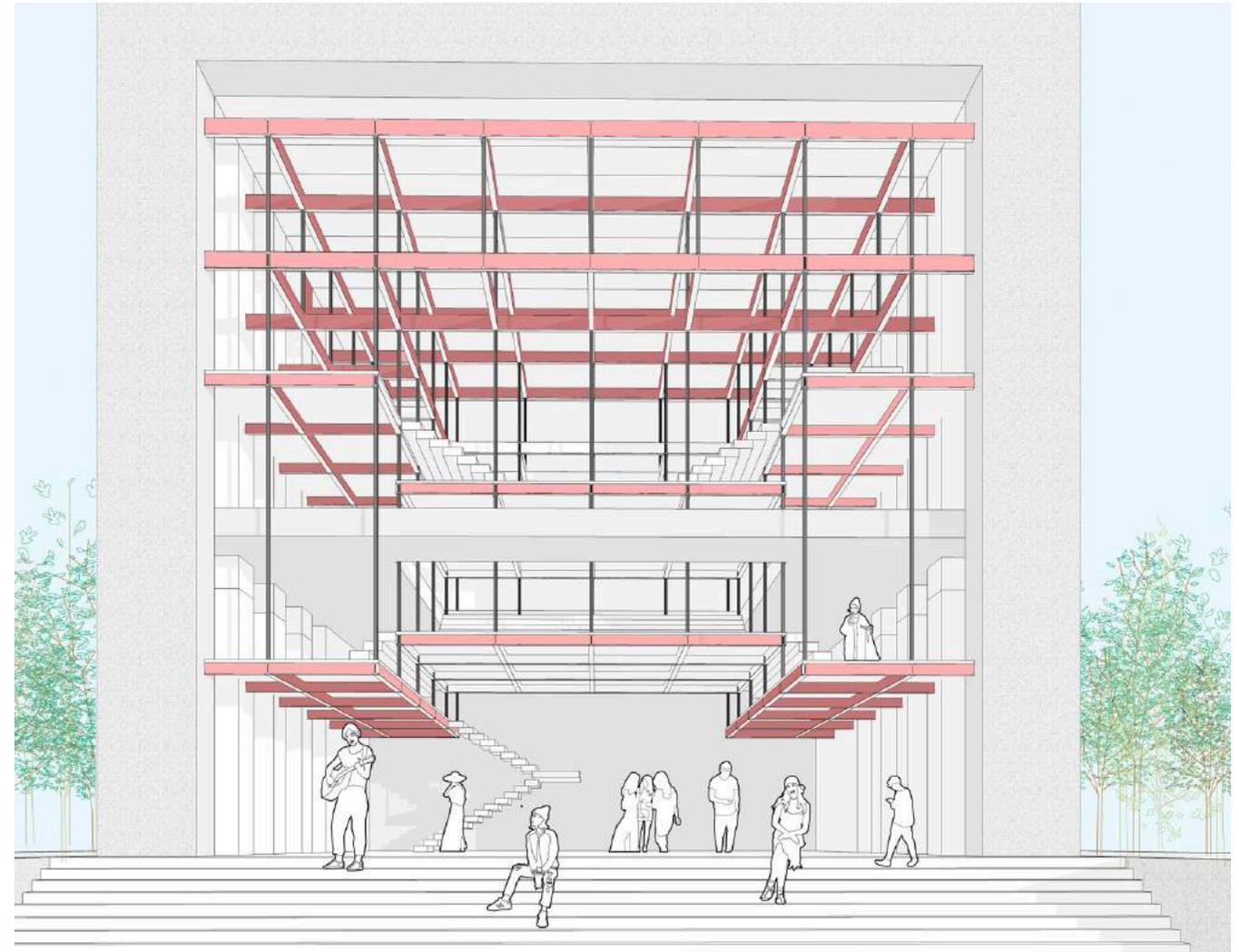
Team: Tamim Aljefri, Zhijian Sun,
Liang-Yu Lin, Kai Wang, Jinxia Lou

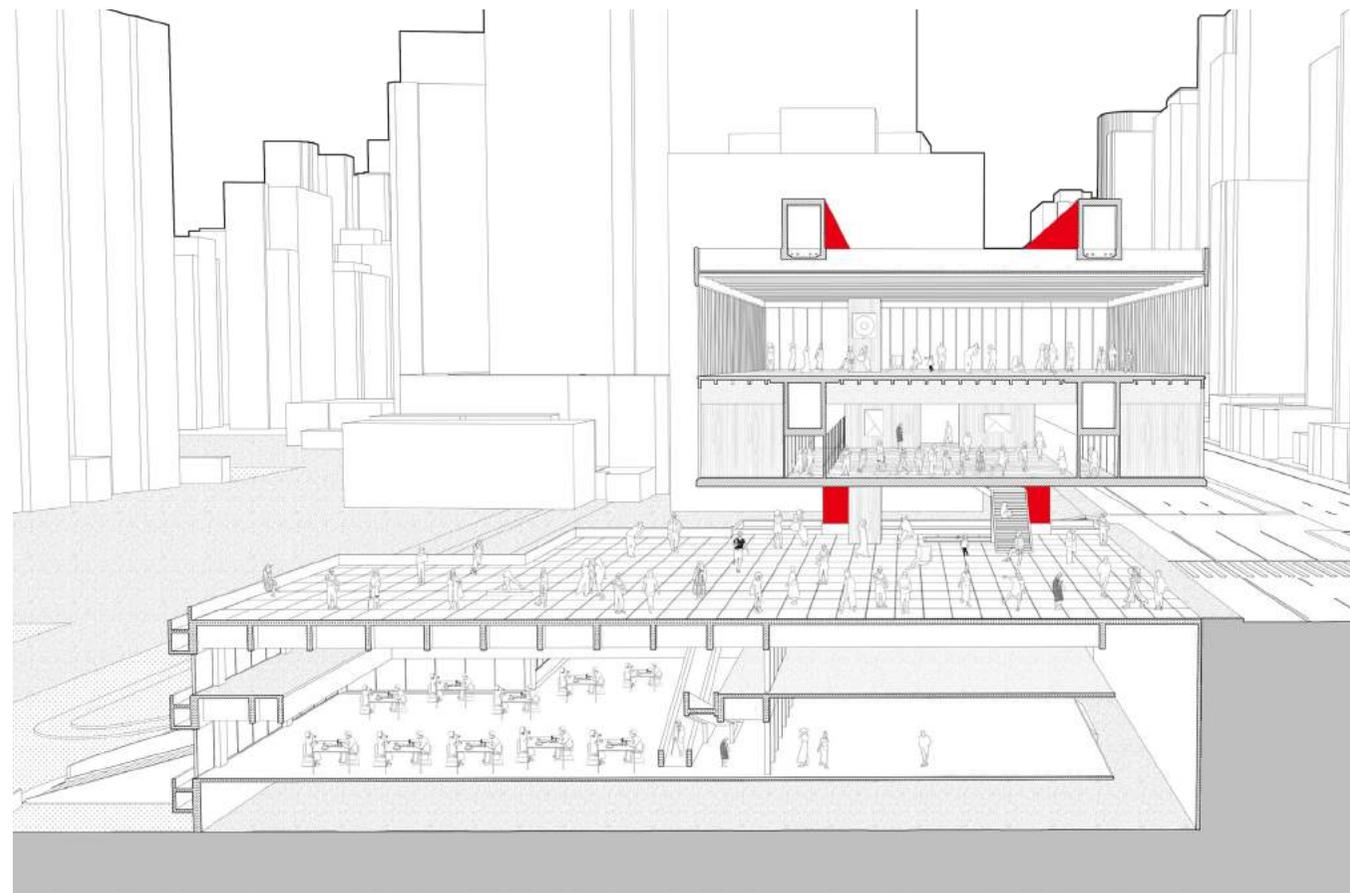
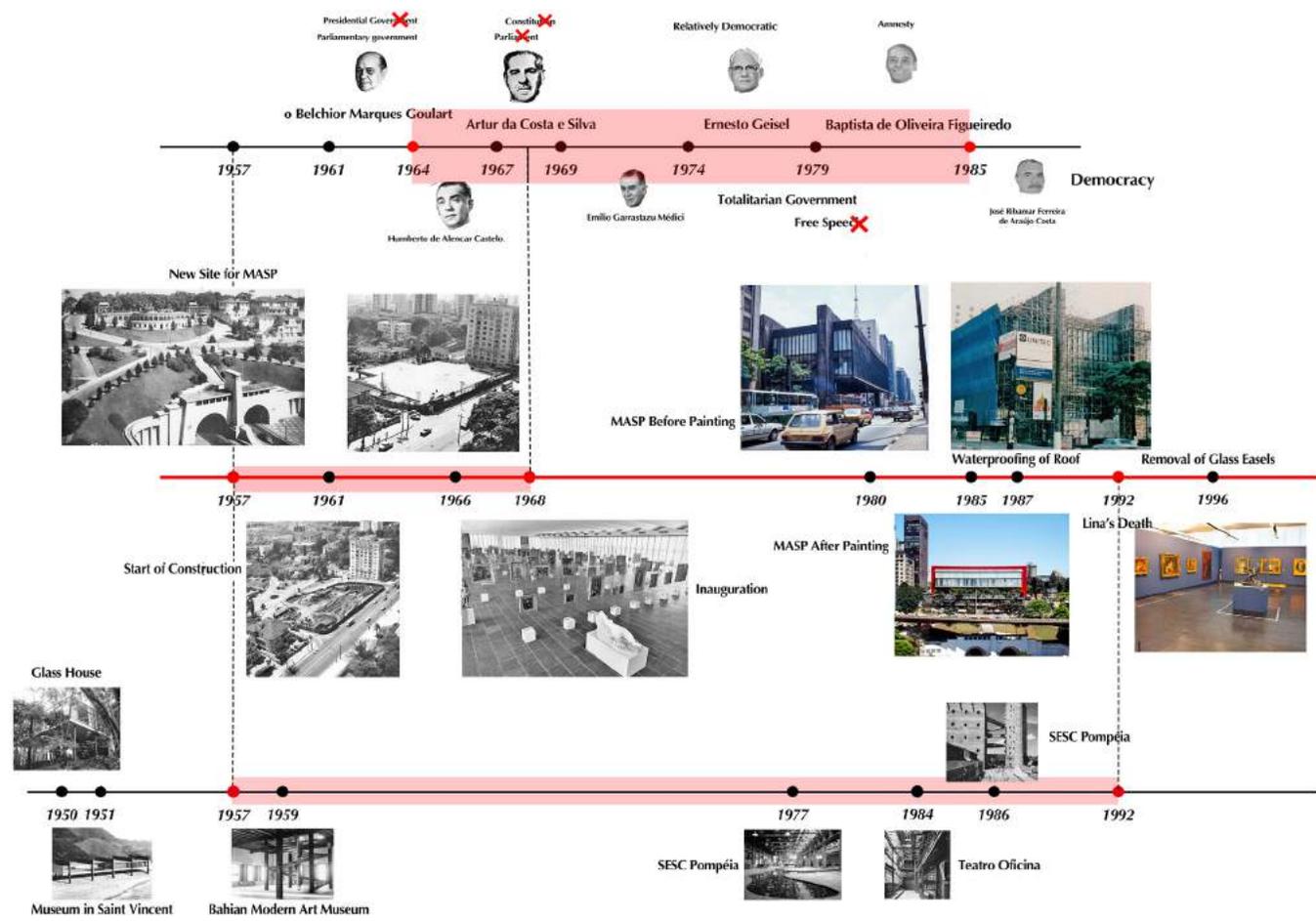
Location: Sao Paulo, Brazil

From Team X and Metabolism in the 60s to High-Tech, Europe and Japan seemed to have dominated the discourse of open works. Today we turn our eyes to Lina Bo Bardi, a most underrated architect in South America and the pioneer of Brazilian modern architecture who advocated open-ended works. MASP could be viewed as a writer's text from the perspective of Roland Barthes, so we would reread open works and open-ended spaces from MASP to contemporary architecture, from the dimensions of Lina's typical past works, Sao Paulo's urban con-

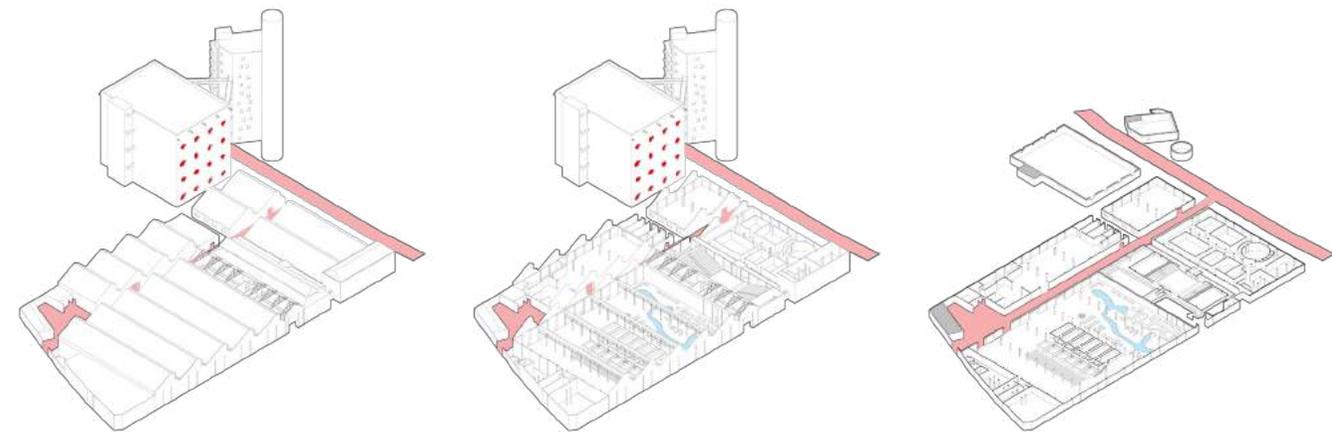
text, the culture of Paulista Avenue, ontology of MASP, comparison between open works and open-ended proposals.

In this search for the open work, we created a series of atomized art armatures along Avenida Paulista that serve as an extension to the open network that exists on the avenue.

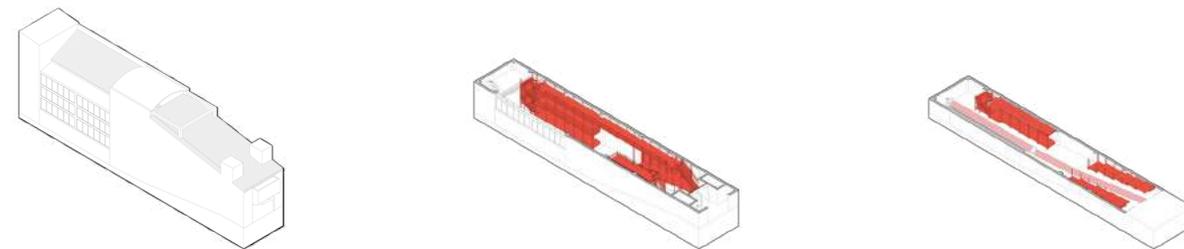




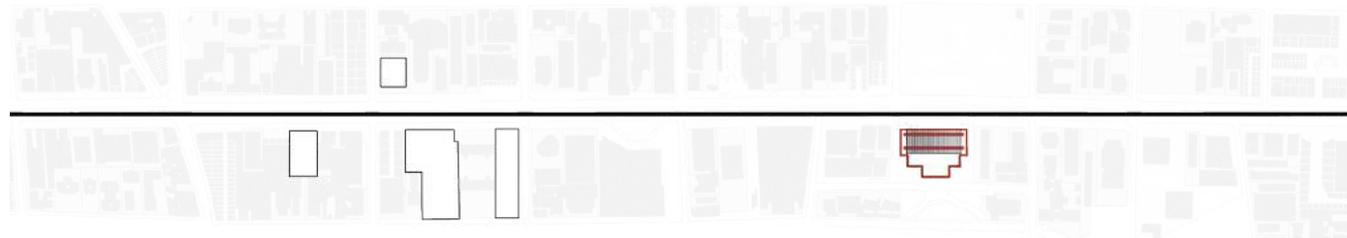
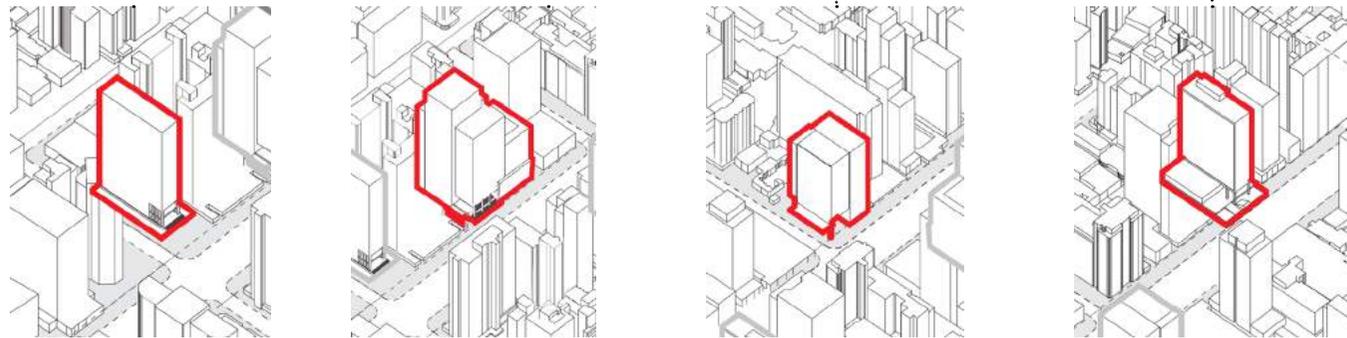
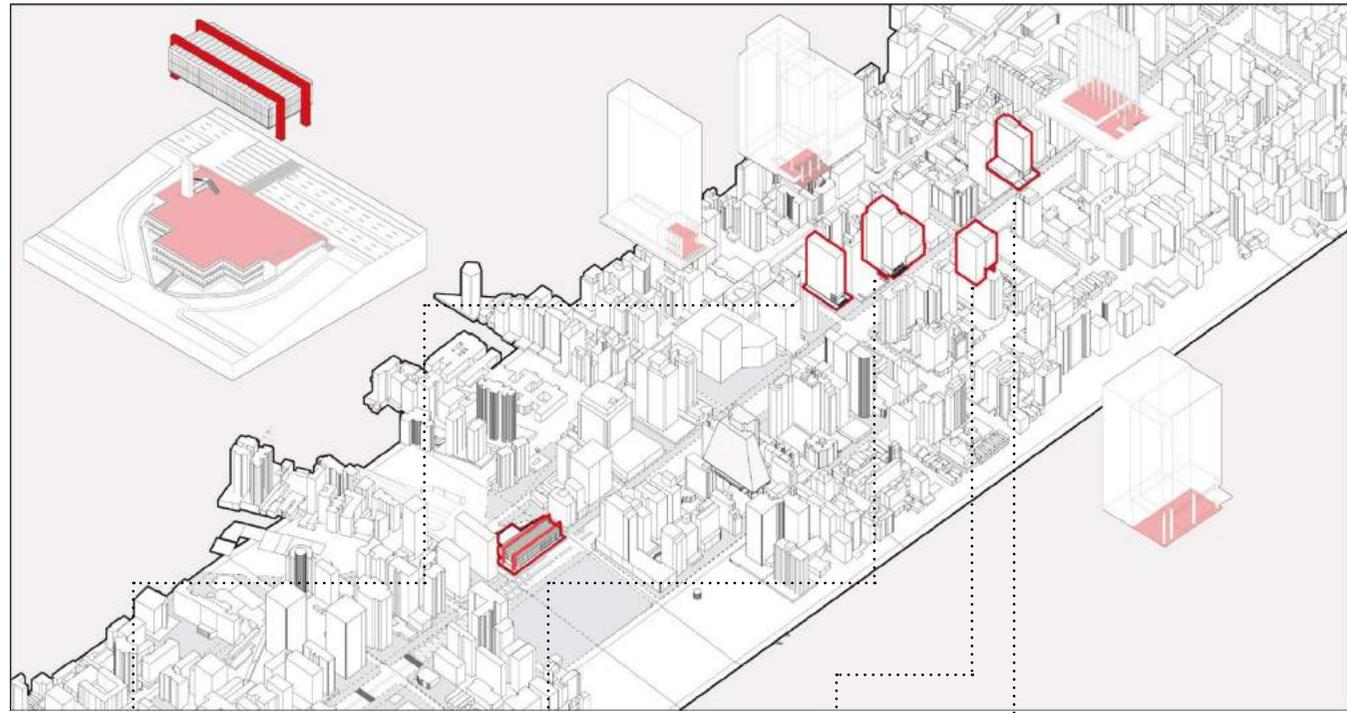
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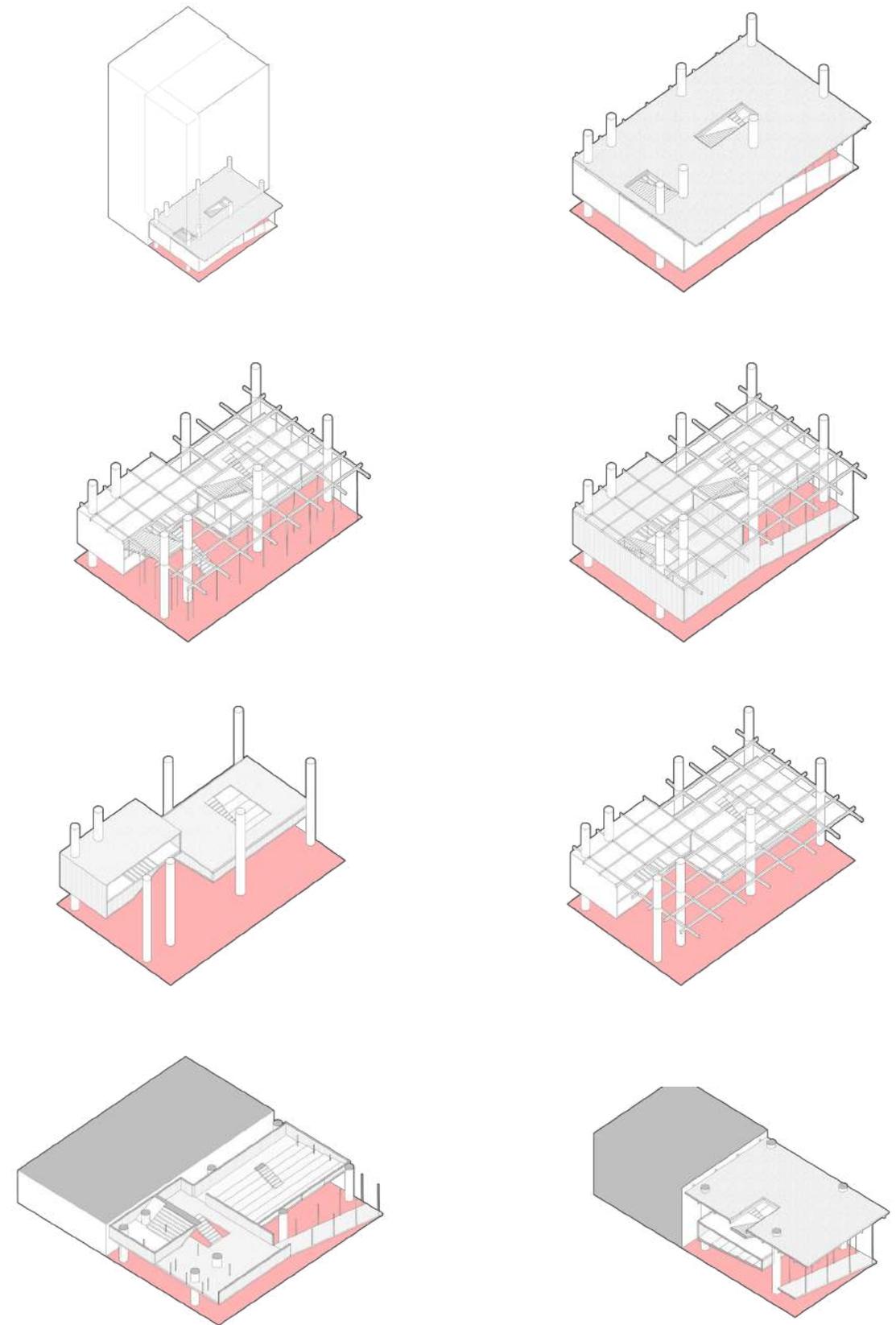
1. Timeline of Brazil's government shifts and change in administration along with Lina Bo Bardi's projects. 2. Study of Lina Bo Bardi's Projects in Brazil and how they address the question of open architecture. Shown above, SESC Pompeia, MASP, and Teatro Oficina.

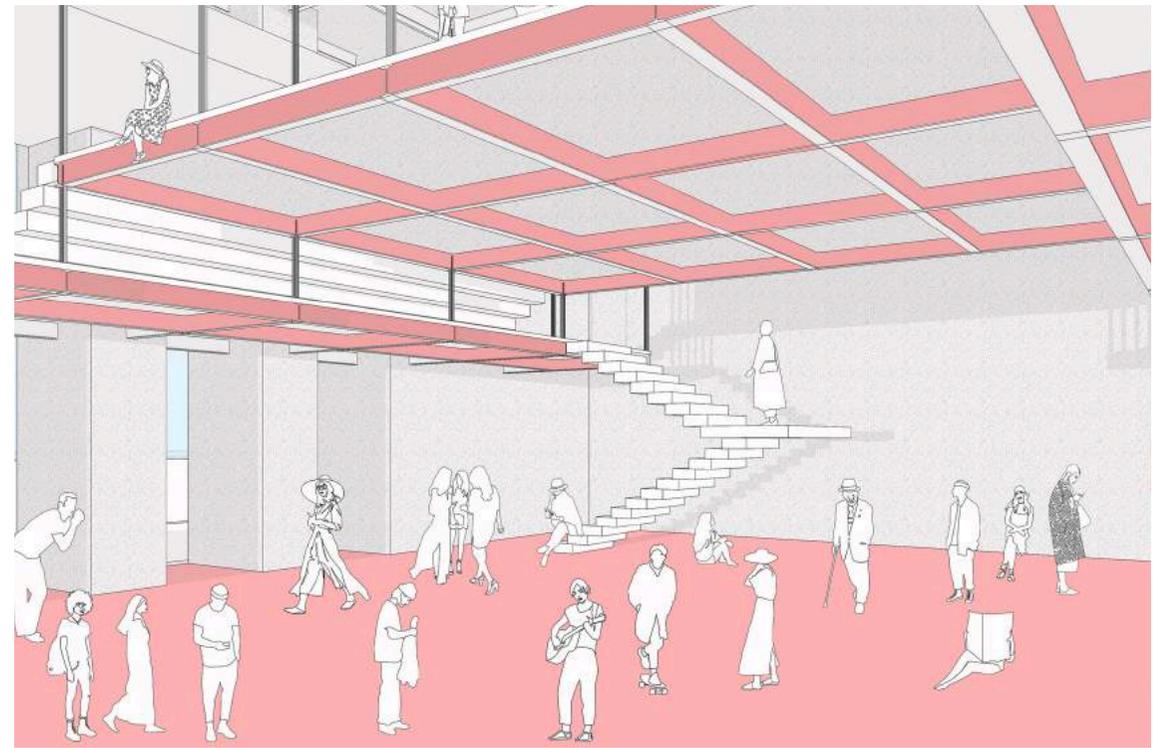
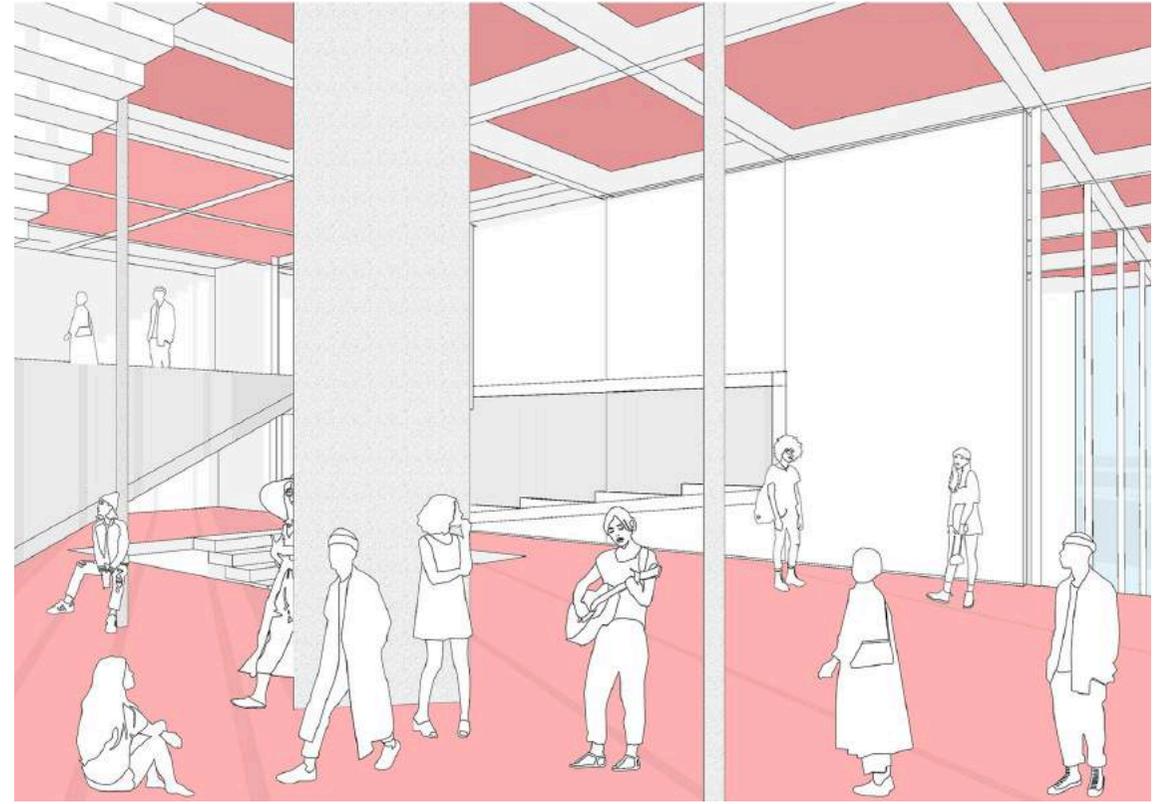
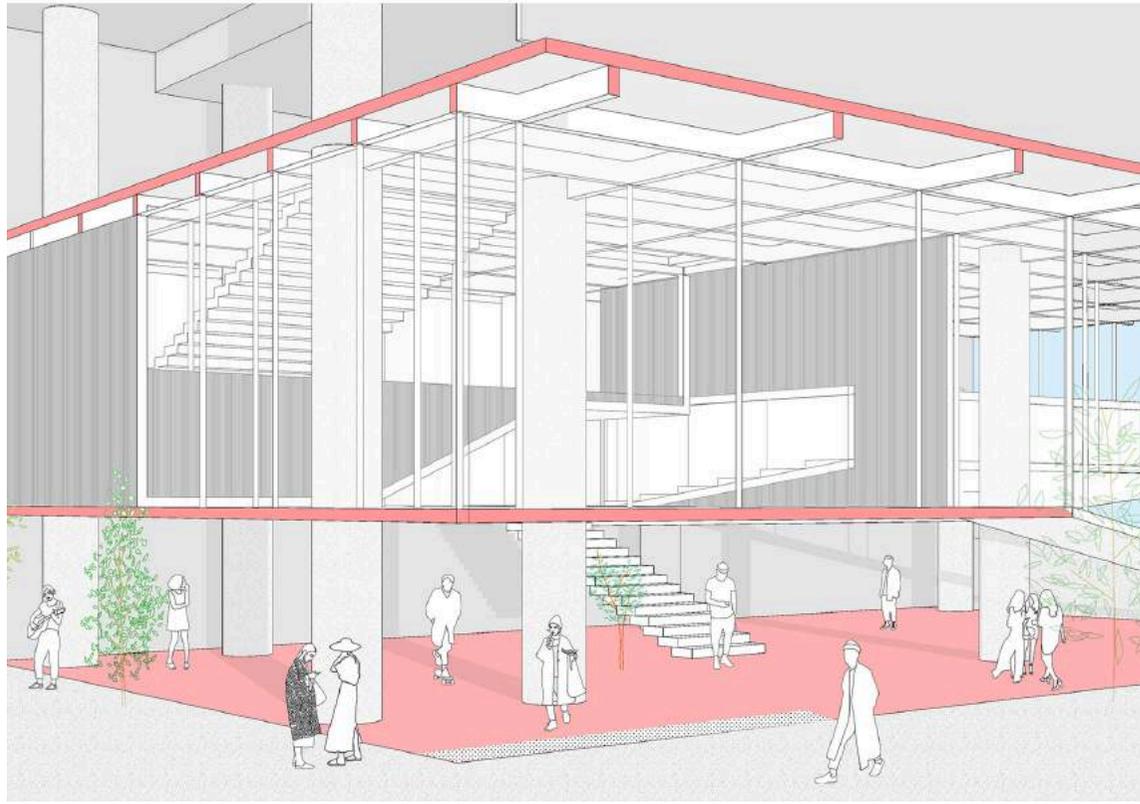


3

3. Chosen sites along Avenida Paulista. The sites contain ground space that was given to the city along the avenue. 4. One of the four proposals introducing atomized art armatures within voids of existing buildings along the avenue.

4





Experiments in Type

Critic: Yoonjai Choi
Graphic Architecture Project I:
Design And Typography — Spring 2022

tamim aljefri

I was born in jeddah, Saudi Arabia on July 8th, 1995. For my bachelors degree I studied architecture in San Diego, California. After that I practiced architecture for a year before pursuing my masters degree in advanced architectural design. **My lifetime ambition is to affect the lives of people, through design, and to appreciate the small things in everyday life.**

1

2



Tamim
Aljefri
1995 – 20XX

1. A short
autobiography.
2. An obituary.

legacy — by living their lives to the fullest.

Tamim completed his Bachelor's degree in architecture. After practicing for a years, he went back to school to complete a Master's degree in Advanced Architectural Design. Tamim's joy was in learning and exploring new aspects of life, and he shared his passion for learning with others over the years.

The simplest pleasures in life brought great joy to Tamim. He loved a quiet evening with friends and a glass of gingerale in hand. During school breaks, Tamim often explored the local museums and found beauty in the creations of humanity and nature. He had an uncanny ability to find happiness in the most mundane things — his daily activities.

Tamim Aljefri's love of life didn't come to an end with his death. Tamim passed away on July X, 20XX at the age of XX of natural causes, surrounded by loved ones who will continue to honor his legacy — by living their lives to the fullest.

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Archive Of Objects
In Decay & Essays

01



every object, having nothing external to assimilate, we destroy ourselves in slow motion, since the future has stopped offering us a *raison d'être*.

Ennui shows us an eternity which is not the transcendence of time, but its wreck; it is the infinity of souls that have rotted for the lack of superstitions, a banal absolute where nothing any longer keeps things from turning in circles, in search of their own fall. Life creates itself in delirium and is undone in ennui.

Magnificent Futility

With the exception of the Greek skeptics and the Roman emperors of the Decadence, all minds seem enslaved by a municipal vocation. Only these two groups are emancipated, the former by doubt, the latter by dementia, from the insipid obsession of being useful. Having promoted the arbitrary to the rank of drill or delirium, depending on whether they were philosophers or disabused scions of the old conquerors, they were attached to nothing; in this regard, they suggest the saints. But while the saints were never to collapse, these others found themselves at the mercy of their own game, masters and victims of their whims—true solitaries, since their solitude was sterile. No one has followed their example and they themselves proposed no such thing; hence they communicated with their “kind” only by irony and terror.

To be the dissolver of a philosophy or of an empire: what pride could be more melancholy and more majestic? To kill, on the one hand, truth, and greatness on the other, manias which nourish the mind and the city; to undermine the architecture of the facades protecting the thinker's pride and the citizen's; to flex to the point of fracturing the springs of their impulse to conceive and to will; to discredit, by the subtleties of sarcasm and torture, both traditional abstractions and honorable customs—what delicate and brutal effervescence! Nothing beguiles where the gods die before our eyes. In Rome, where they were replaced, imported, where they could be seen to wither, what pleasure to invoke ghosts with yet the one fear that this sublime versatility might capitulate to the assault of some severe and impure deity, which is what happened.

It is not easy to destroy an idol; it takes as much time as is required to promote and to worship one. For it is not enough to annihilate its material symbol, which is easy; but its roots in the soul. How turn your eyes toward the twilight ages — when the past was liquidated under a scrutiny which only the void could dazzle — without being moved by that great art which is the death of a civilization?

And so I dream of having been one of those slaves, coming from an improbable country, barbarous and brooding, to languish in the agony of

In The Margins Of Moments

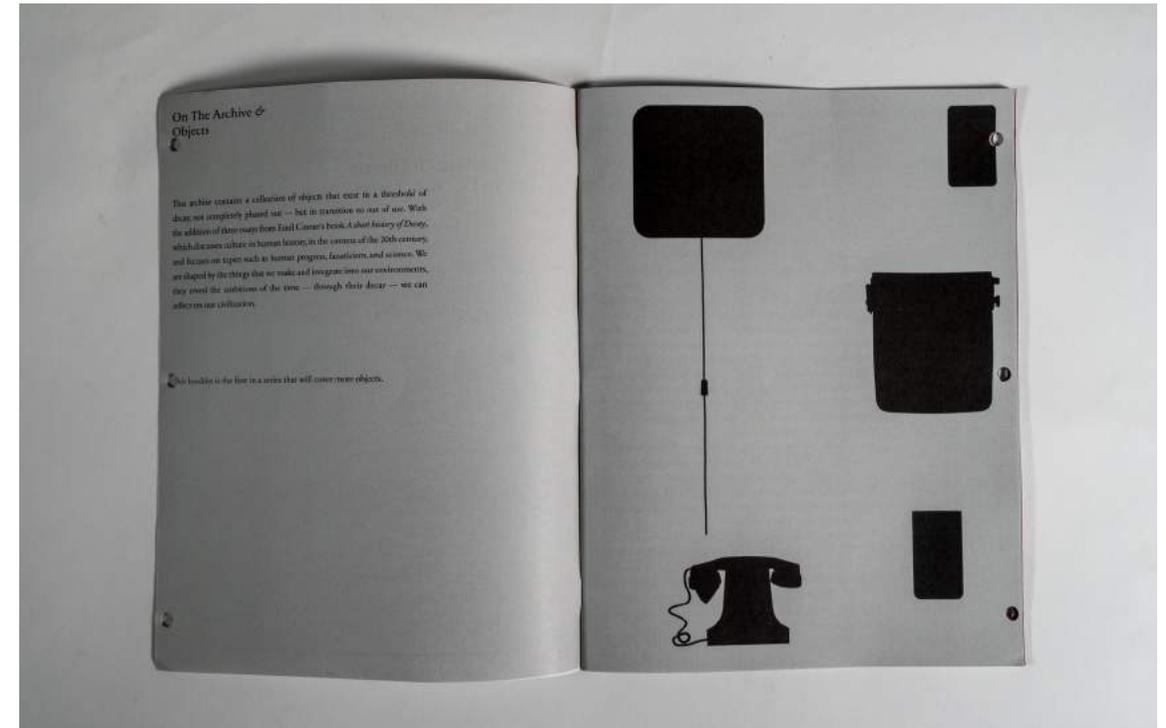
It is our incapacity to weep which sustains our taste for things, which makes them exist at all: it keeps us from exhausting their savor and from turning away. When, on so many brinks and byroads, our eyes refused to drown in themselves, their dryness preserved the object which amazed them. Our teardrop nature, as our terrors do god. But in the end, they squander ourselves. For we exist only by the refusal to give free rein to our supreme desires: the things which enter the sphere of our admiration or our despair remain there only because we have neither sacrificed them nor blessed them with our liquid farewells.

So it is that after each night, facing a new day, the impossible necessity of dealing with it fills us with dread; exiled in light as if the world had just started, inventing the sun, we flee from tears — just one of which would be enough to wash us out of time.

Curran, E., *Ennui*, Harvard, B. 2010. In *The Margins Of Moments*. In *A Short History of Decay*. Essay, Penguin Books.

Curran, E., *Ennui*, Harvard, B. 2010. *Magnificent Futility*. In *A Short History of Decay*. Essay, Penguin Books.

3



3. Archive of Objects in Decay and Essays. This archive contains a collection of objects that exist in a threshold of decay, not completely phased out — but in transition to out of use. We are shaped by the things that we make and integrate into our environments, they reveal the ambitions of the time — through their decay — we can reflect on our civilization.

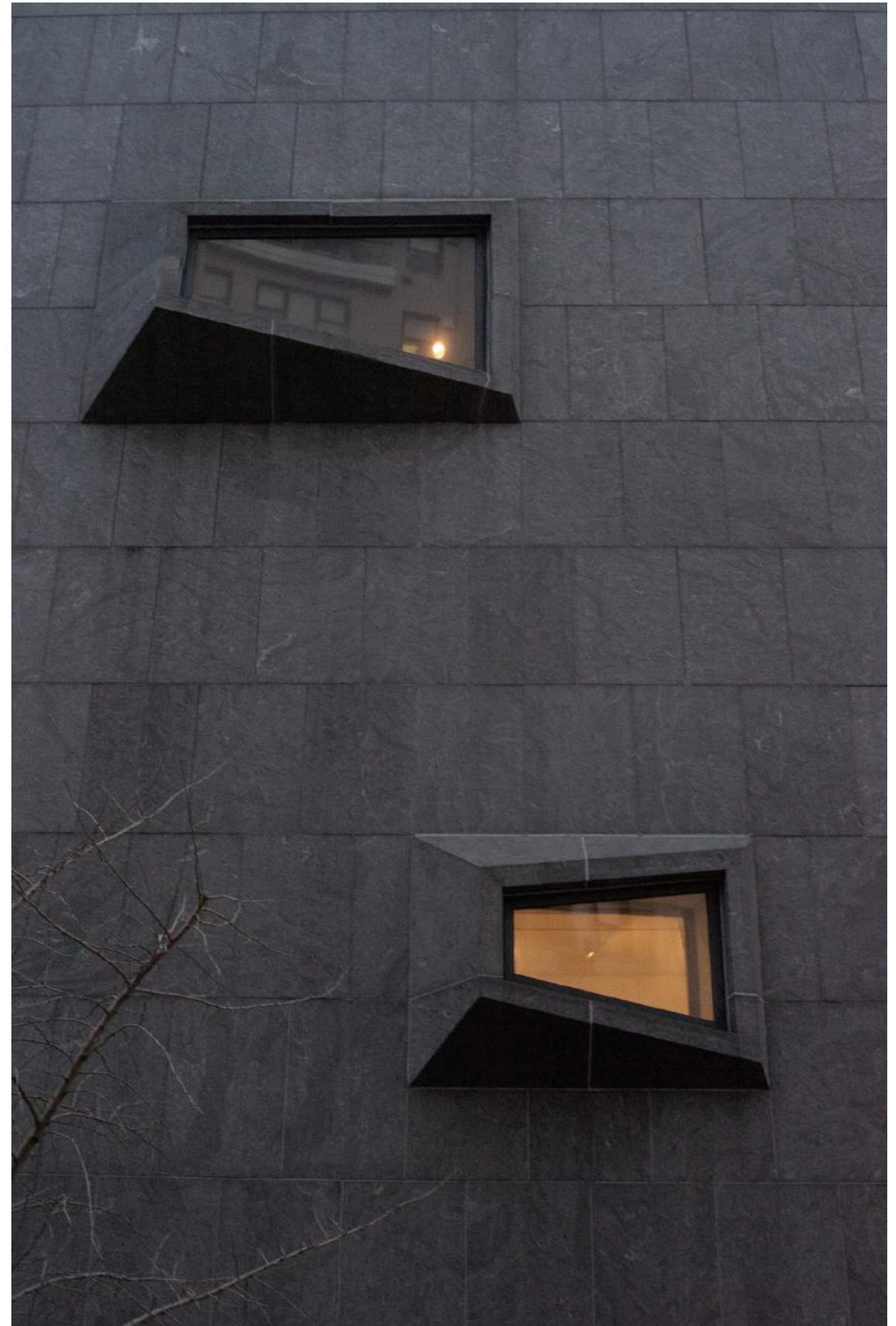
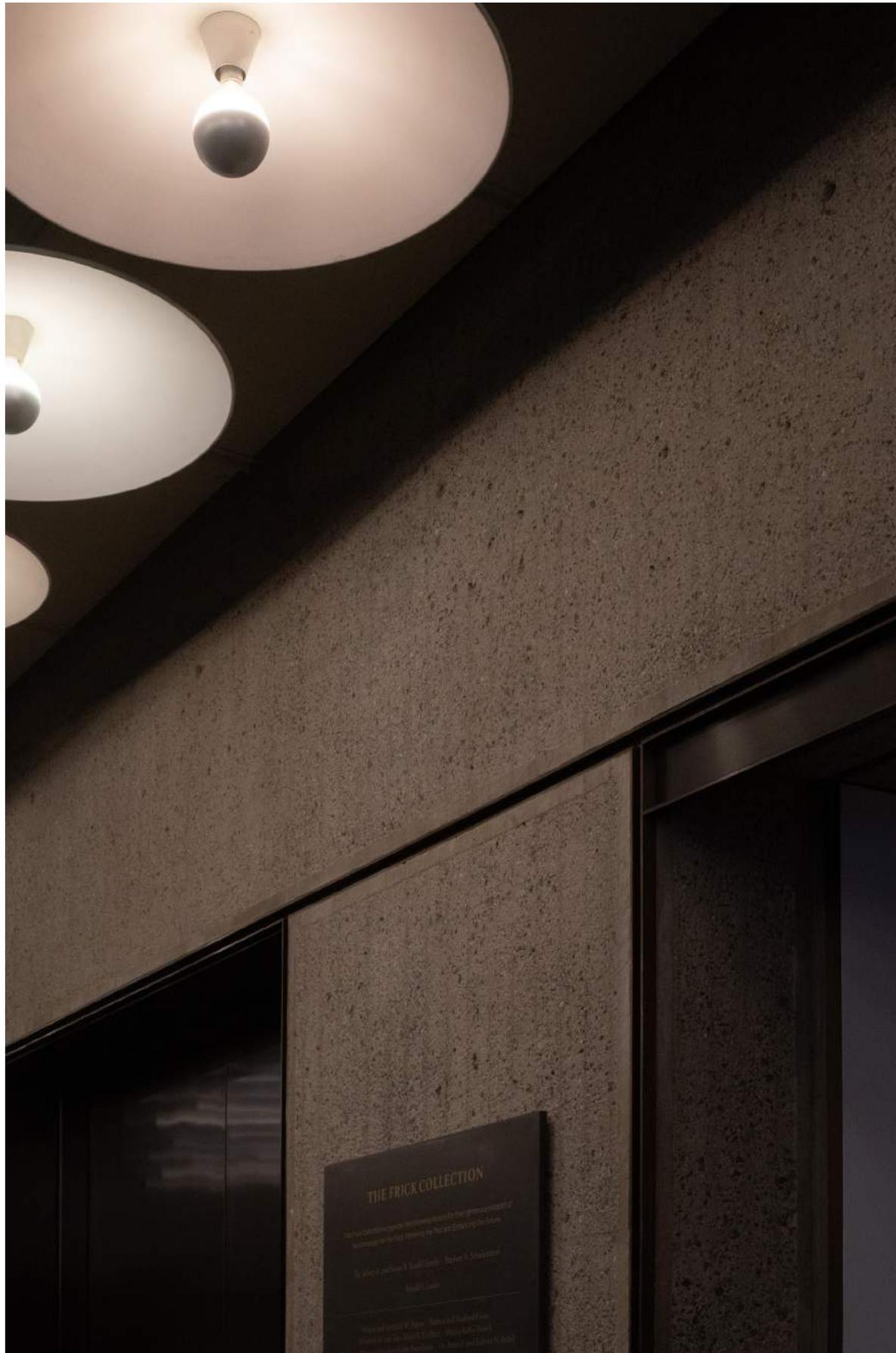
Instances From The Everyday

Instructor: Michael Vahrenwald

Architectural Photography: From The Models
To The Built World — Fall 2021







A Self-Portrait

Instructor: Christoph Kumpusch
Lines Not Splines — Fall 2020



Special Thanks to Professors:

**Anna Puigjaner, Wonne Ickx, Mimi Hoang,
Enrique Walker, Yoonjai Choi, Mark Whigley,
Michael Vahrenwald, Victoria Sanger,
Christoph Kumpusch, Andres Jaque**

