



HOW DO WE LIVE AND WORK
TOGETHER TODAY?

as part of the social-cultural
as everyday
as always in progress, growing,
as a
as if a

context
life
changing
beginning
garden

I'm interested in how architecture acts like a catalyst and creates new relationships. The relationship between different groups of people, between generations, between men and nature, between two places or two periods of time... Drawing inspirations references from art, literature, historical archives, and field trips, the projects included here propose pluralist realities through research into histories and contexts. The question I keep asking myself:

Project 1 —> A001** -> Fall 2021

Blocktown, Bronx,
New York City, USA
Collaborator: Zoon Aamir
Critic: Hillary Sample

Project 2 —> A002* -> Spring 2021

Free School - P.S.64,
New York City, USA
Critic: Benjamin Cadena

Project 3 —> A003** -> Fall 2022

After Lights, Passage to Opacity
Santiago, Chile
Collaborator: Luis Salinas
Critic: Mario Gooden

Project 4 —> A004** -> Spring 2022

Slow Ablution,
Islamberg, New York, USA
Collaborator: Linru Wang
Critic: Ziad Jamaledine

Project 5 —> A005* -> Fall 2020

Slow Ablution,
New York City, USA
Critic: Lindsey Wikstrom

Project 6 —> A006** -> Spring 2023

Excavating
Space for Art and Restitution,
Berlin, Germany
Collaborator: Laura Blaszcak
Critic: Emanuel Admassu

Representation —> B007* -> 2020-2022

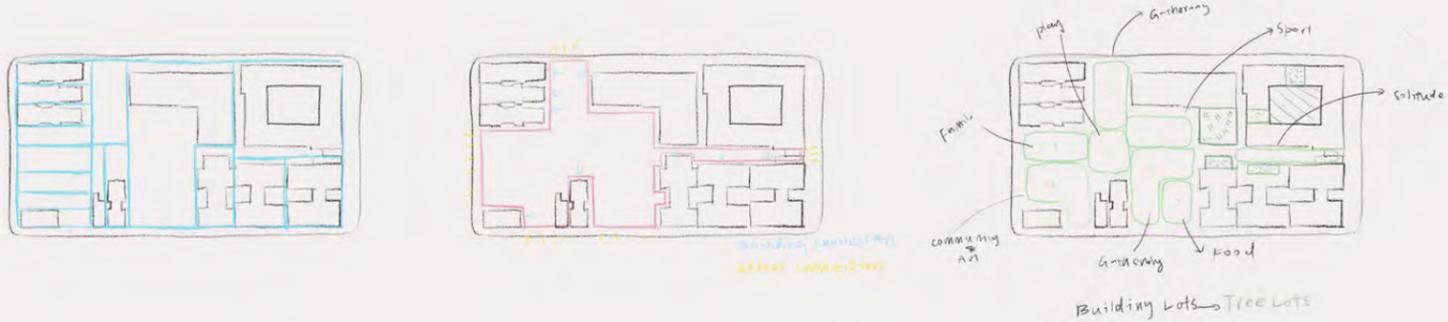
Visualization and
Representations
Medium: Digital Drawing,
Physical Model, Animation.



A multi-generational reality is imagined through a variety of elevated living spaces that sit on top of a single-level platform. Blocktown seeks to diminish the divisions typically created by lot lines through the shared community spaces existing in both the platform and residential blocks. These

activities simultaneously grow with the preserved green spaces of the existing site and are used to further encourage community engagement while maintaining the typologically formal language of housing in South Bronx.

We looked at the recent developments near the site, the riverfront and blocks near subway stations. The tendency to build large scale mixed developments to attract new residents and create more density. However we want to put the focus back on the block and the residents already existing to have a generous community space with anchoring households.



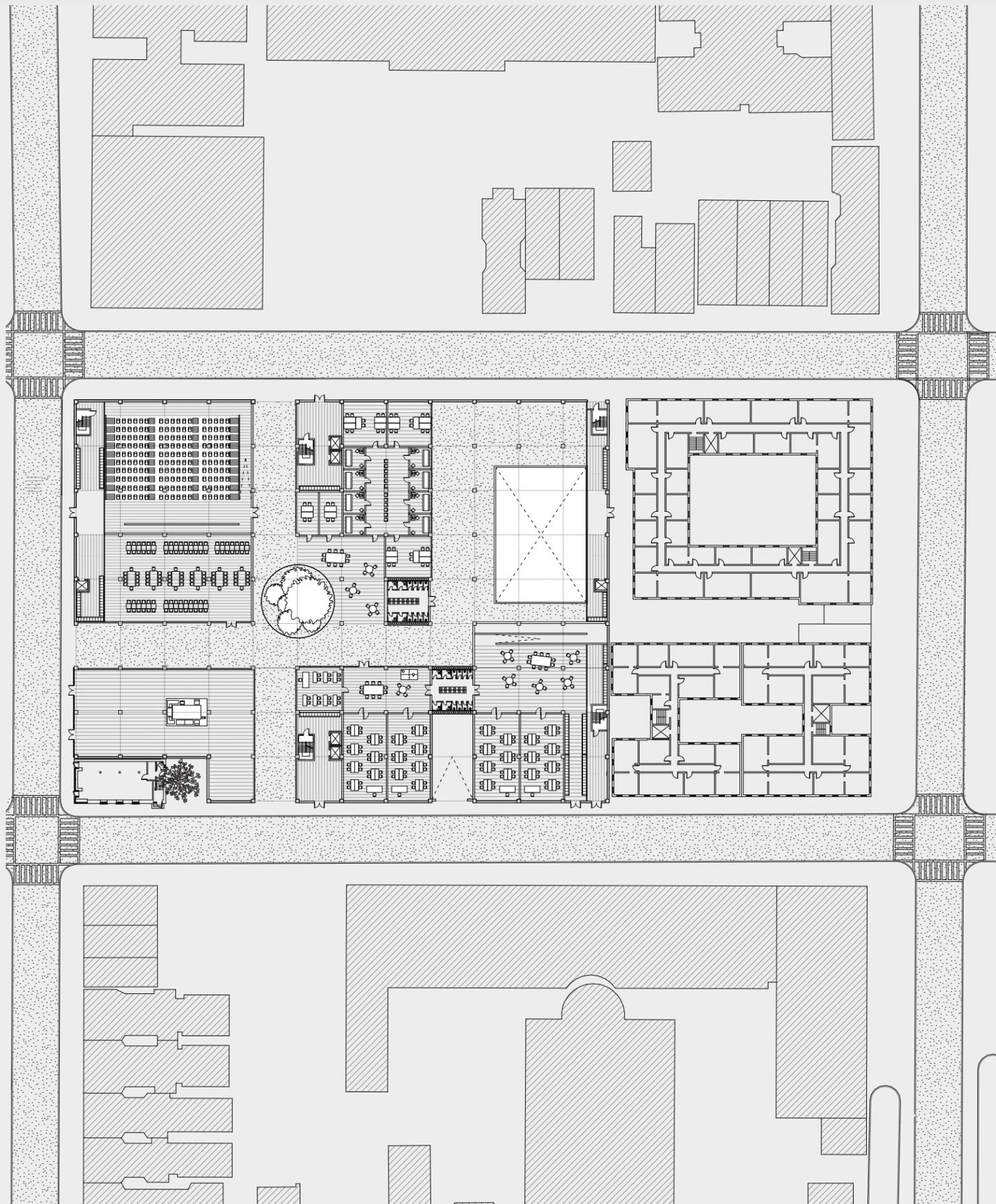
We want to put the focus back on the block and the residents already existing to have a generous community space with more long-term household and multigenerational living. Weave together a range of shared space of different scale, from the public to the block residents, to each apartment building. And down to a single household



East Elevation

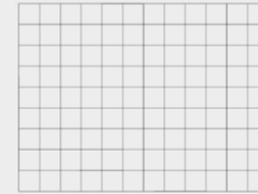


Existing Streetscape

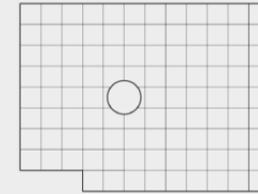


Ground Level Plan

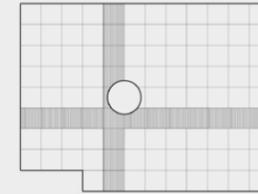
Program Diagram



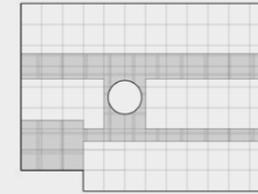
A Grid



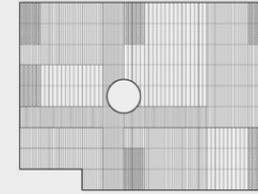
Preserved



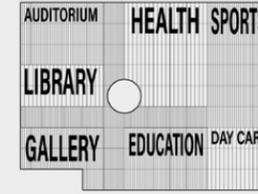
Ground Path



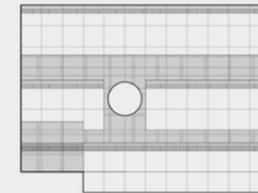
Platform Roof



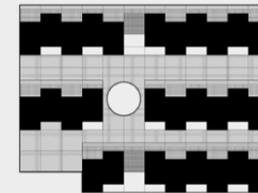
Apartment Lobbies



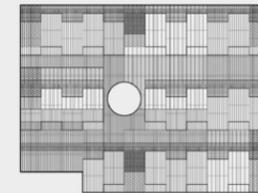
Platform Programs



Residents' Path



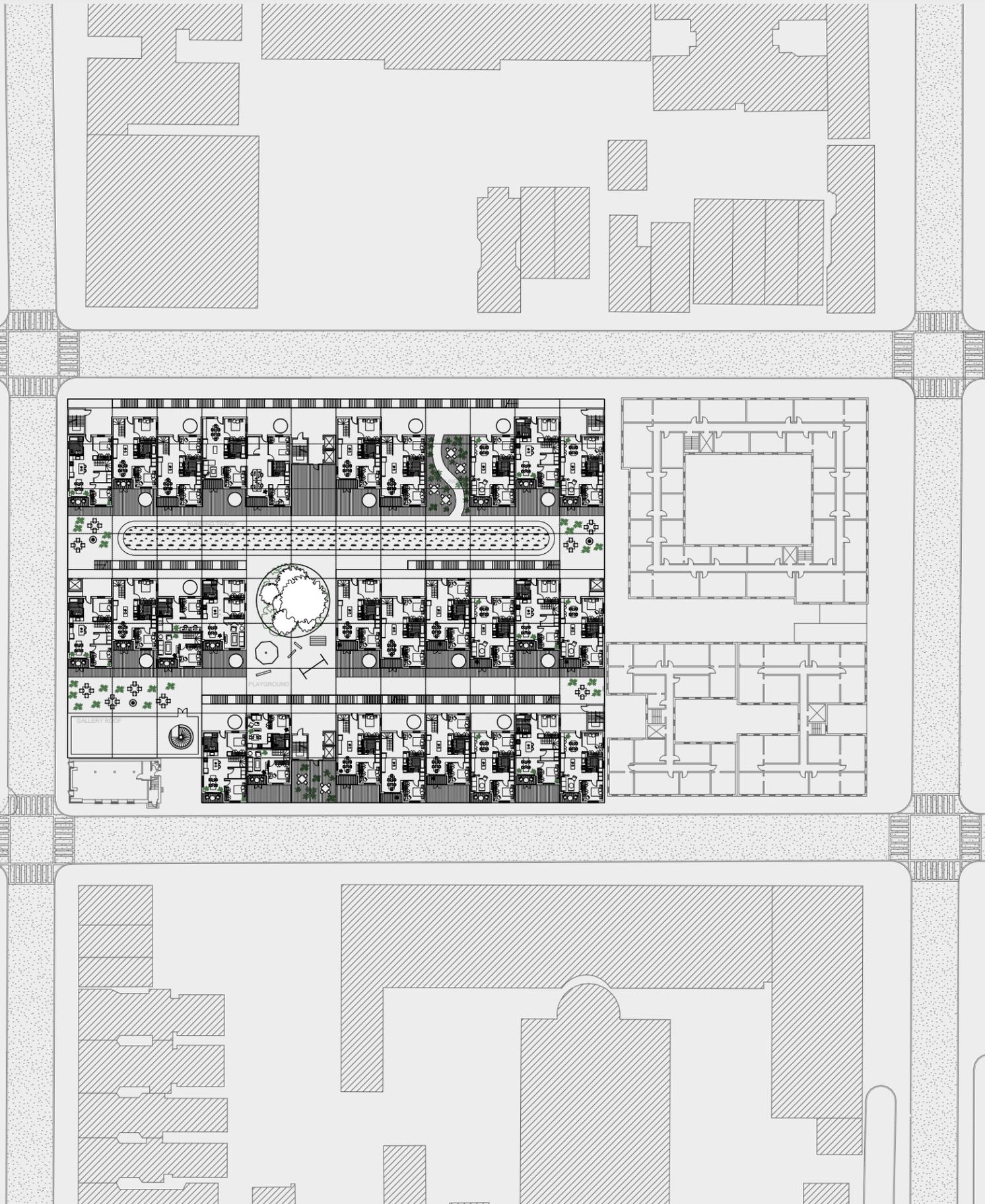
Apartment Blocks



Woven

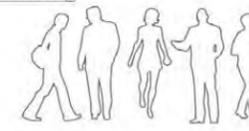
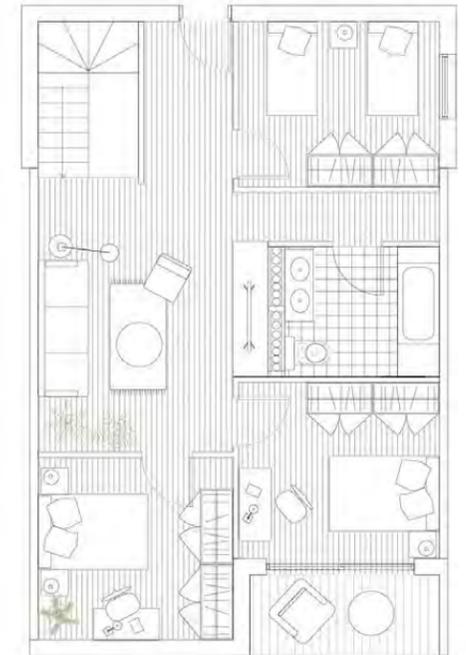
View from South Entrance





For roommates, large families, couples with adult children, two single parents with kids, shared housing...

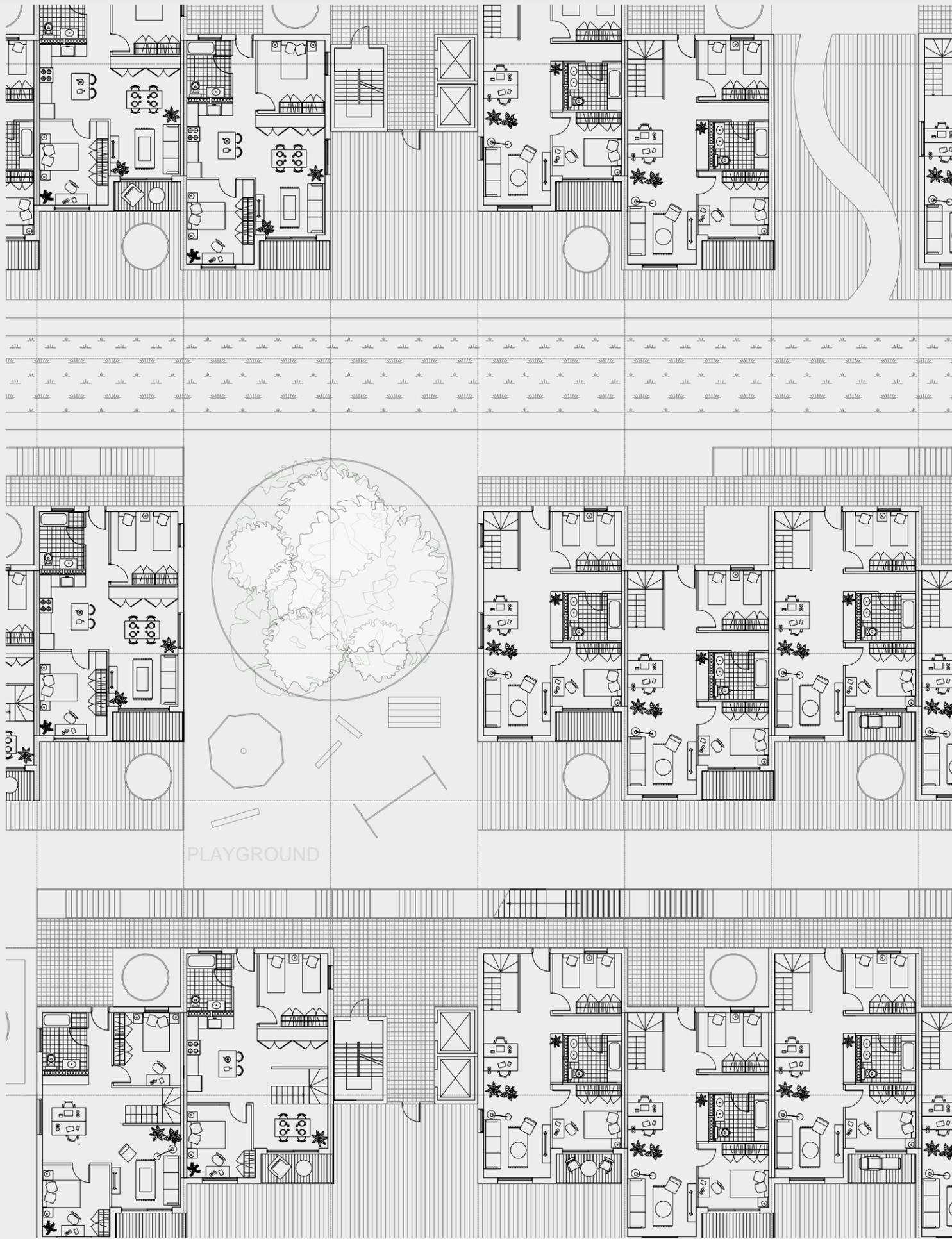
5 bed 2 bath
Total units
Living and dining are separated into two floors, each floor has their own entrance



Residential First Floor Plan

AD01** Blocktown Fall 2021 Collaborator: ZoonA Aamir Critic: Hillary Sample

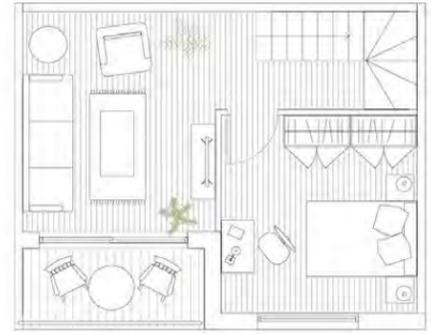
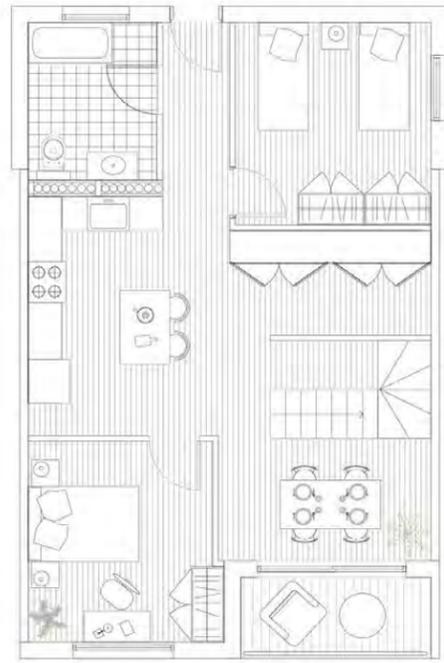




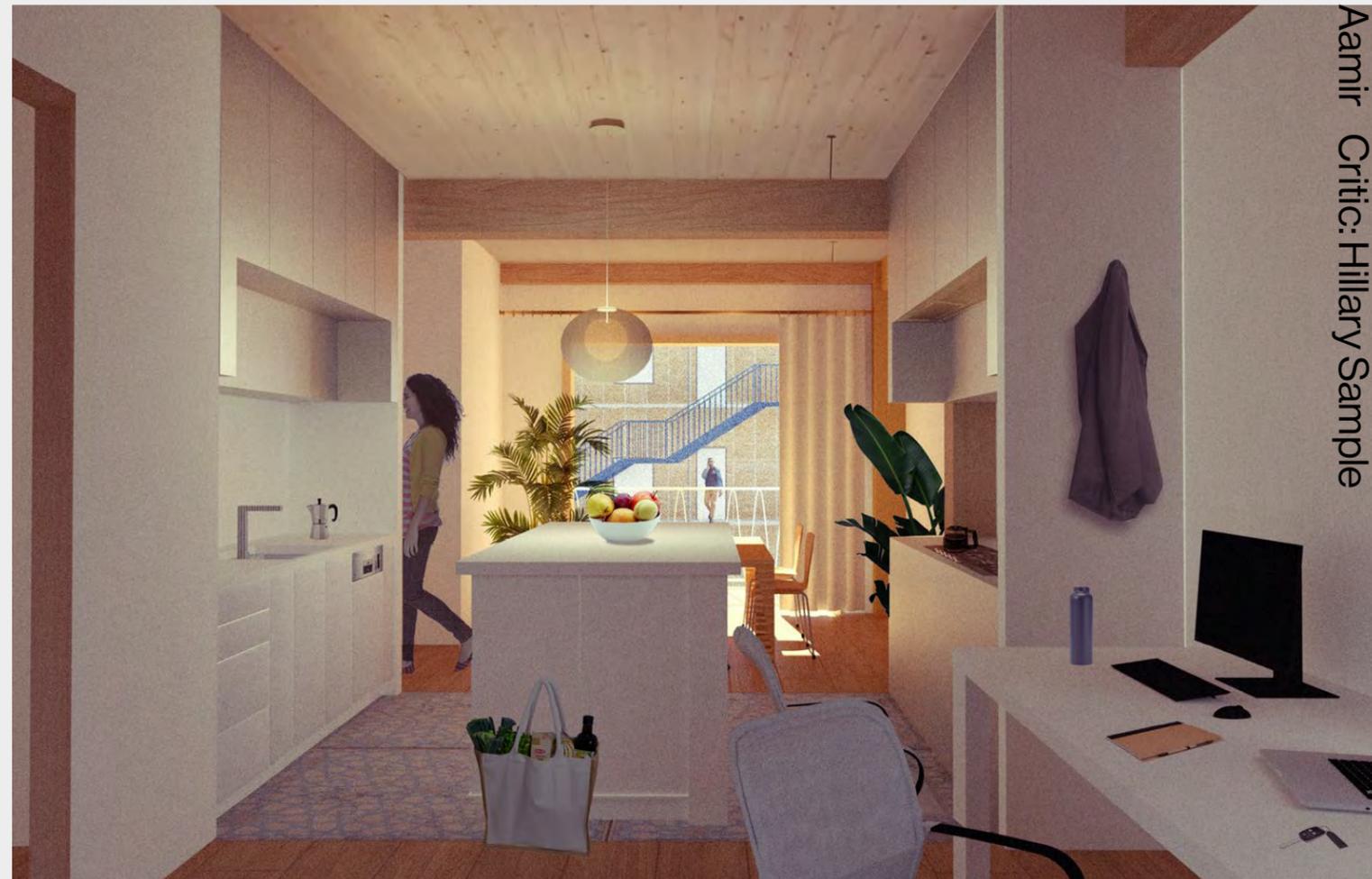
For roommates, nuclear families, couples with adult children, two single parents with kids, senior couples with caretakers...

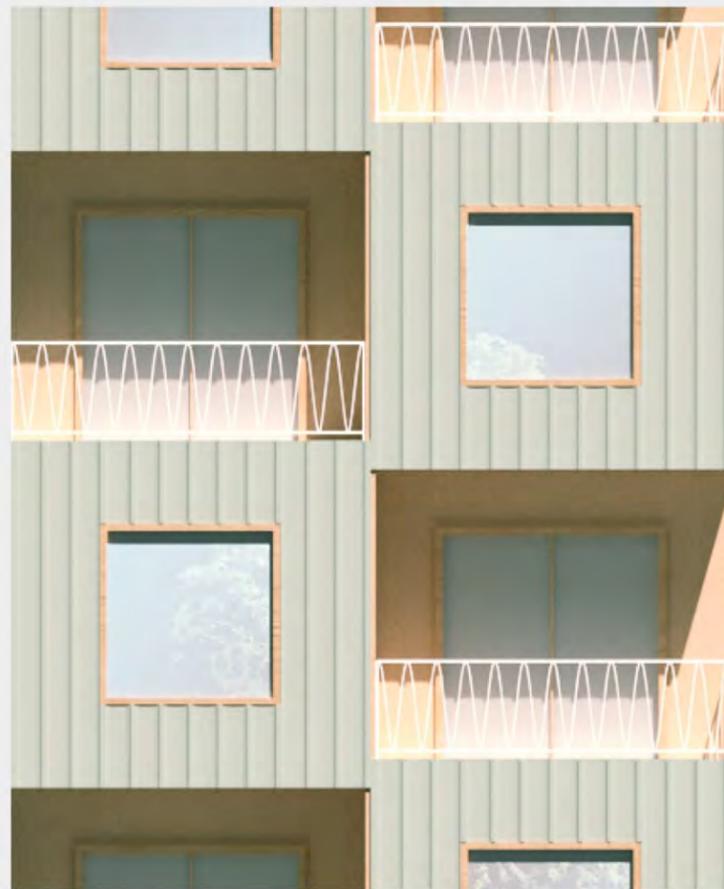
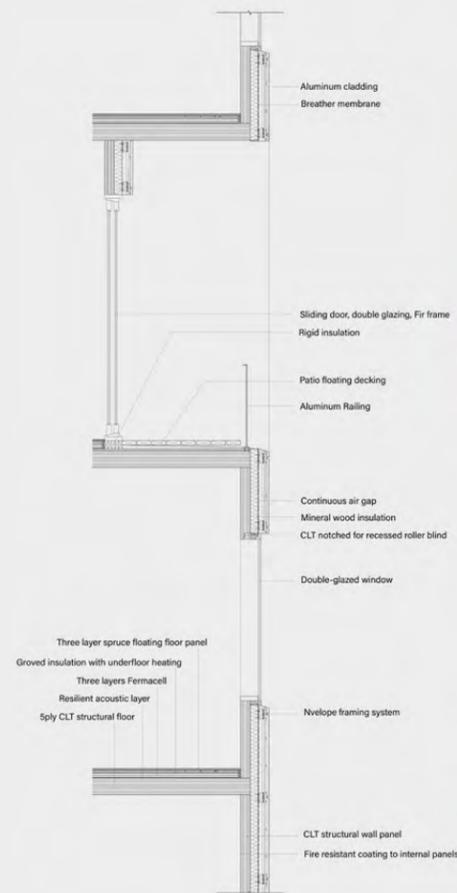
3 bed 1 bath/3 bed 2 bath
Total units: 12

Two types, one duplex one single floor, allowing more accessibility



0' 5' 10'





The roof adds another scale and experience of shared space. Block town creates a landscape of multigenerational living within a dense urban context, existing as part of the Melrose community.



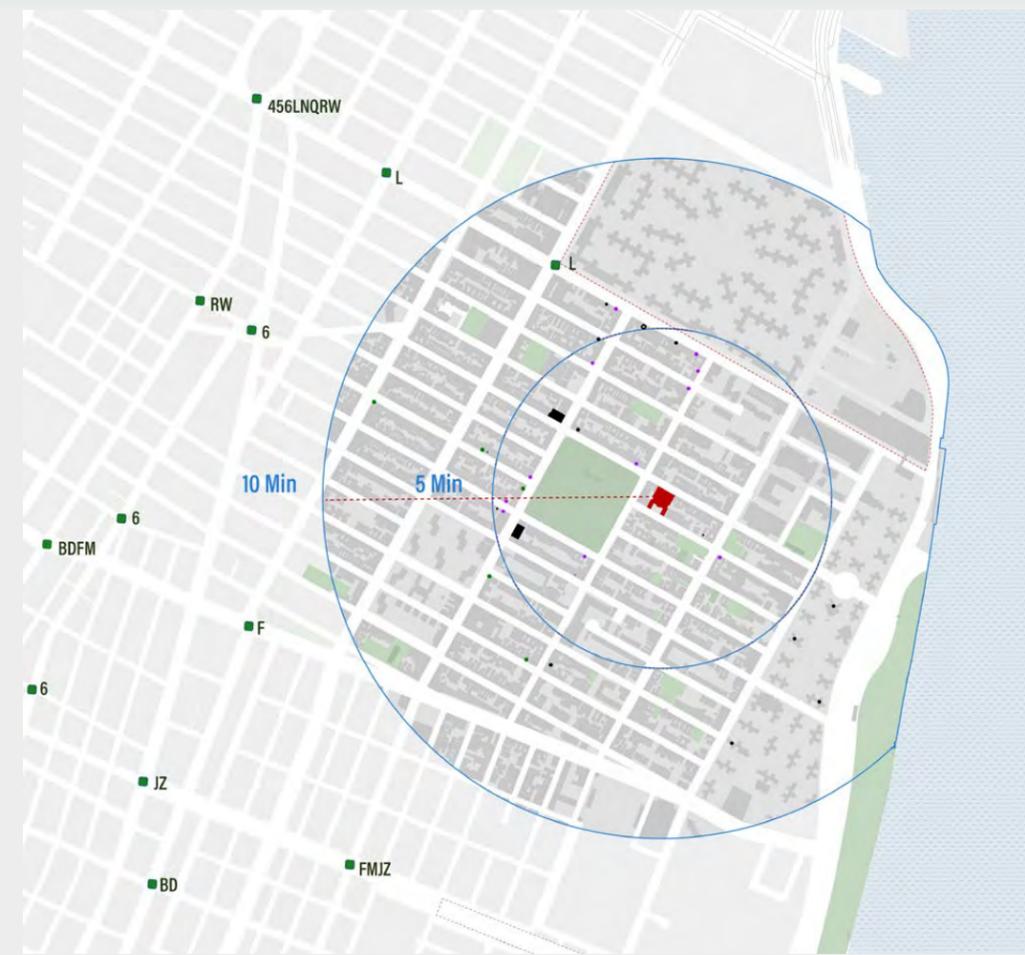
1/4" Model



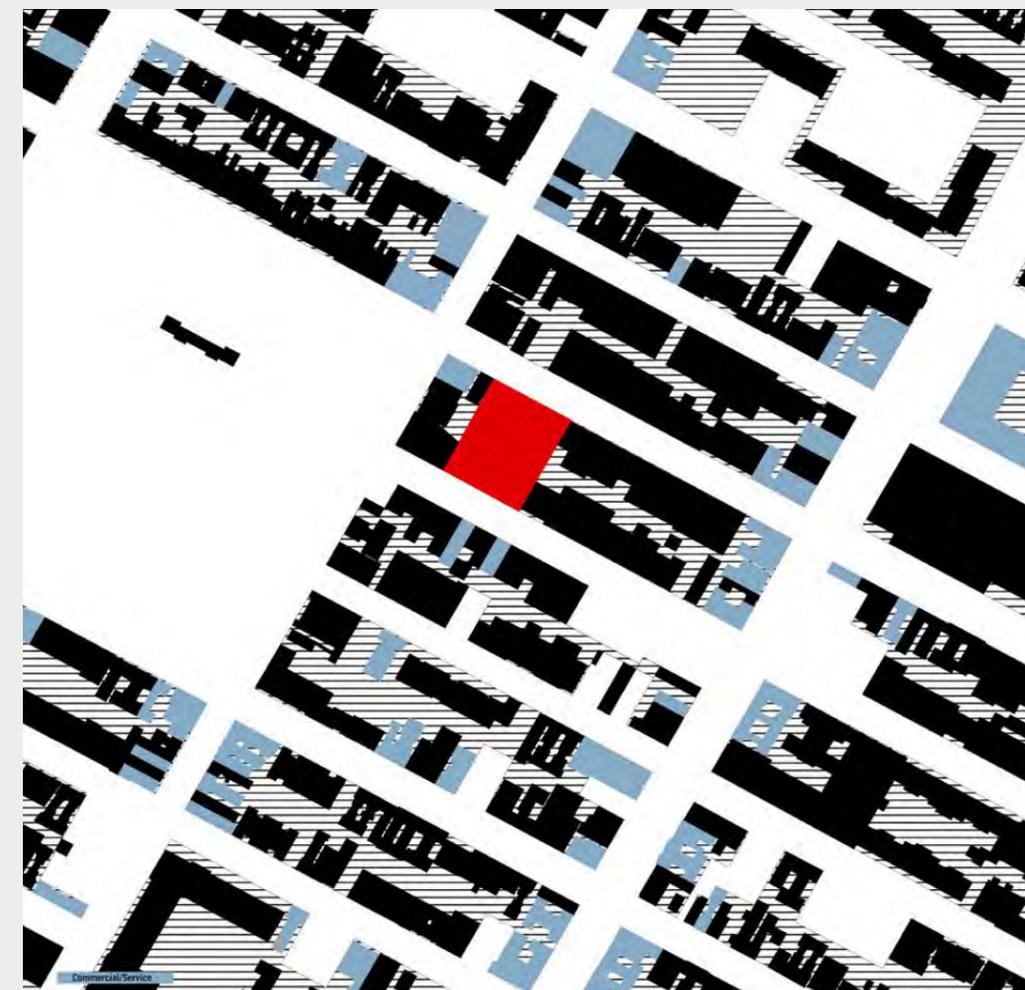


Free School, P.S. 64 is an adaptive reuse project that combines the history of the site with the legacy of the free school movement, serving as a base for autonomous learning.

PS 64 is located in the east village adjacent to the Tompkins Square Park. The former school has been evacuated, abandoned and fenced for almost twenty years now. The new ground landscape extends from the street, connecting 9th and 10th Avenue; making the atrium a public space for the community.

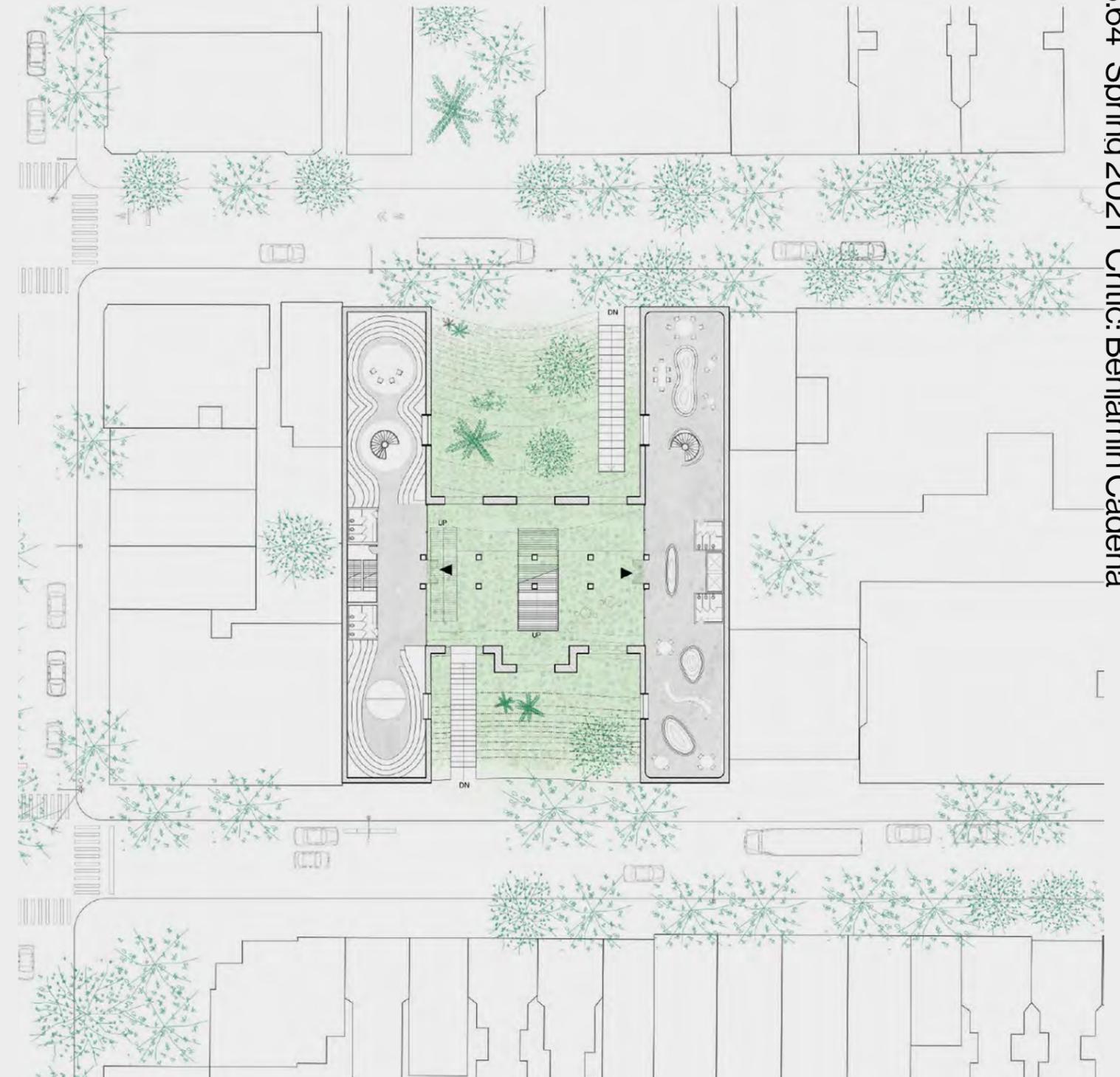


Walkability Diagram



Open Space or Public Space

Ground Plan



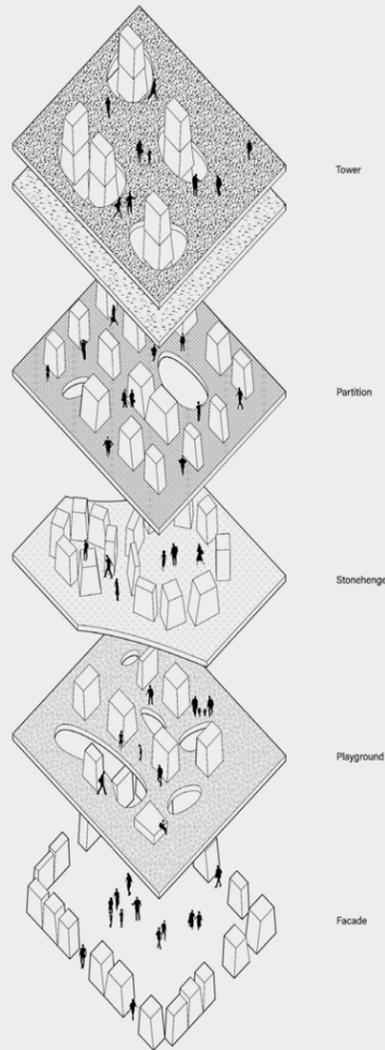
Concept model collage



Concept model



Spatial concept diagram



Tower

Partition

Stonehenge

Playground

Facade



A002* Free School - P.S.64 Spring 2021 Critic Benjamin Cavetta

In what ways can we construct nonhierarchical, anti-authoritarian, mutual, and voluntary educational spaces? The three objectives are public space, amenities and stimulating environments, establishing a base for anarchist education that engages with the community and the city at large.

3rd Floor plan



Learning Space Catalog

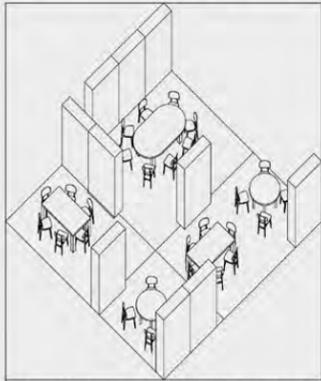


Render Collage of Learning Space

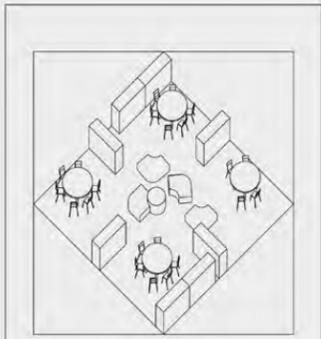


Adapting to the existing structure, new blocks are inserted as partitions, amenities, and characters in order to generate a range of spaces for future programming.

ANARCHIST LEARNING



Flexible Classroom with Moving Partition
Age 10 - 14 | 30 People MAX



Flexible Classroom with Moving Partition
Age 6 - 9 | 30 People MAX



Circular Class
Age 6 - 14 | 12 - 16 People



Anarchist A
 8:00 AM Show and Tell
 15min Outdoor Recess
 9:00 AM Learn about Mushrooms
 15min Outdoor Recess
 10:00 AM Small Group Learning
 15min Outdoor Recess
 11:00 AM Farm Work

 Lunch at Garden
 Collective Cleaning

 1:30 PM Meditation
 15min Outdoor Recess
 2:30 PM Explore Library

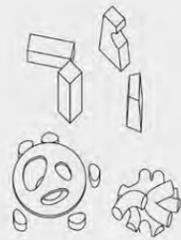
 3:00 PM Afterschool Hour

Anarchist X
 8:00 AM Reading and History
 15min Outdoor Recess
 9:00 AM Woodwork and Inventing
 15min Outdoor Recess
 10:00 AM Self-Directed Study
 15min Outdoor Recess
 11:00 AM Farm Work

 Lunch at Garden
 Collective Cleaning

 1:30 PM Group Presentation
 15min Outdoor Recess
 2:30 PM Self-Directed Study

 3:00 PM Afterschool Hour



In-Between Class



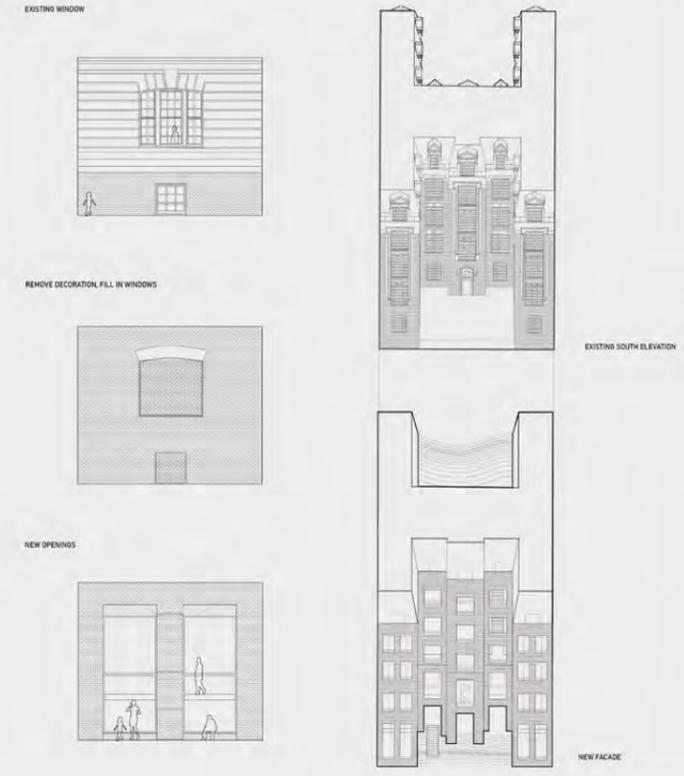
Living Room Class
Age 6-14 | 8 - 10 People

Render Collage of Learning Space

The rooms at both ends become more intimate and private, the in-between rooms are fluid and visible, encouraging free assembly, and interactions among students and teachers.



Adaptive reuse strategies



The environments are generated to give its users the freedom of developing varied programs that they see as suitable and needed at the time. A space of free learning, school not as an institution but as a piece of environment embedded within its urban context.

Views into atrium



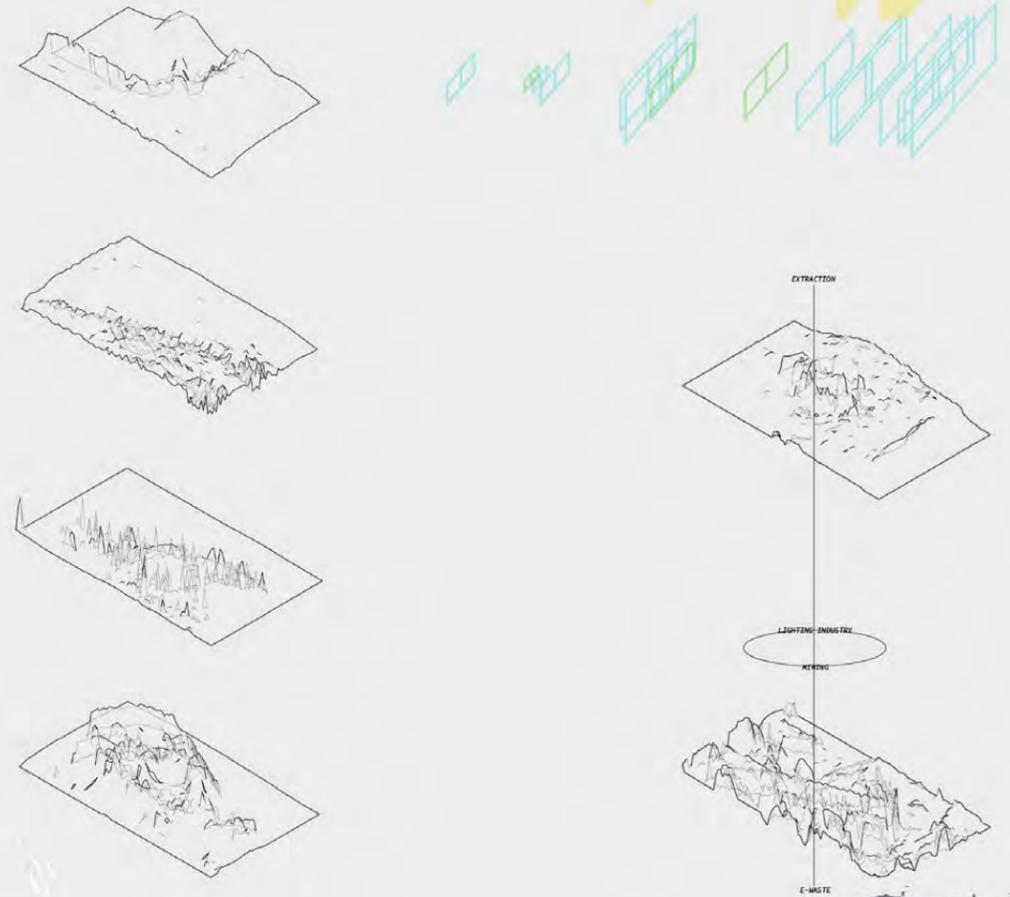
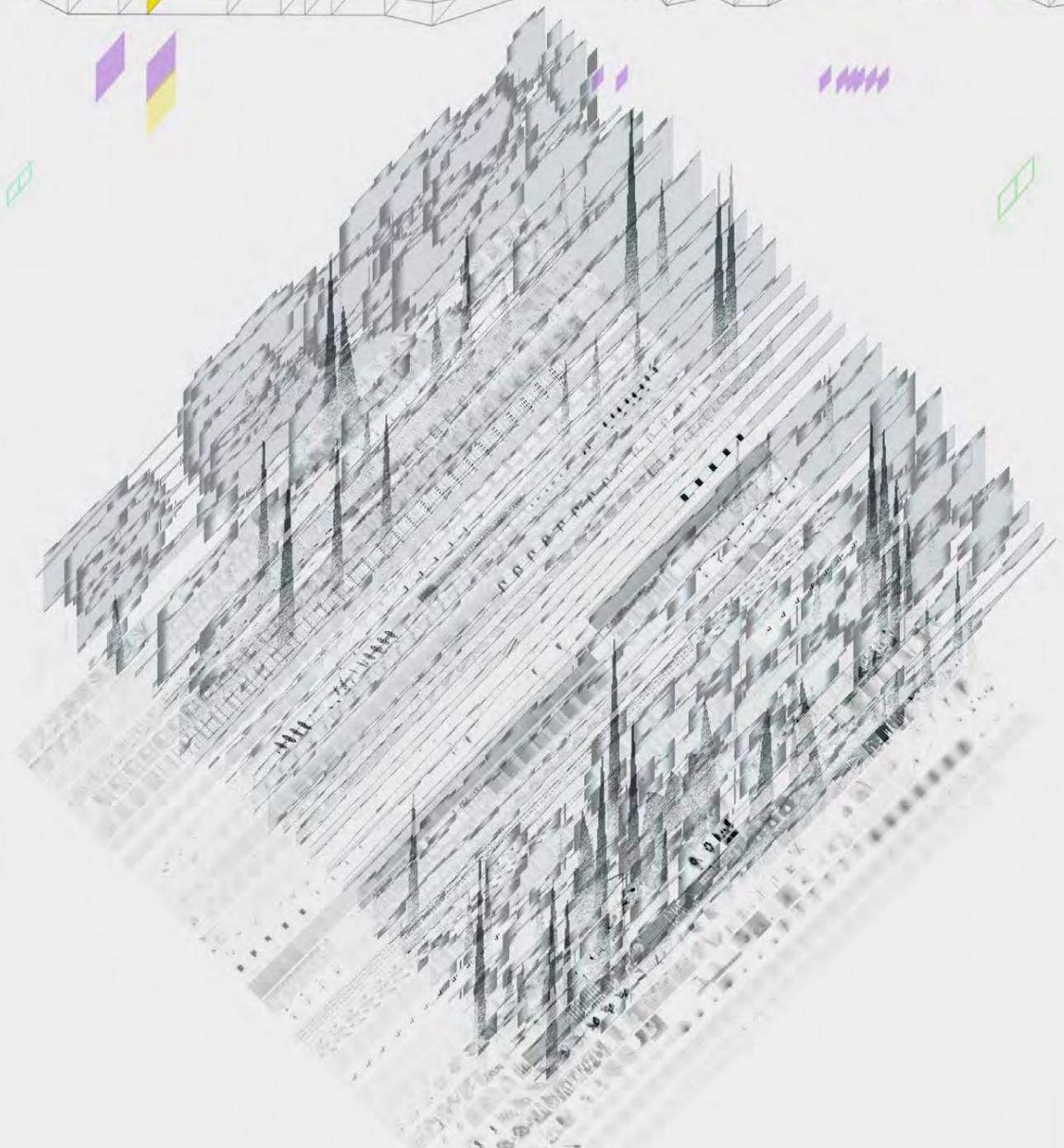
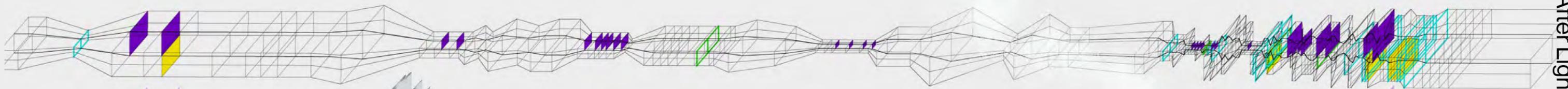
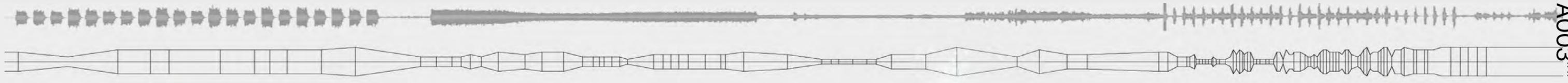
Views from roof space



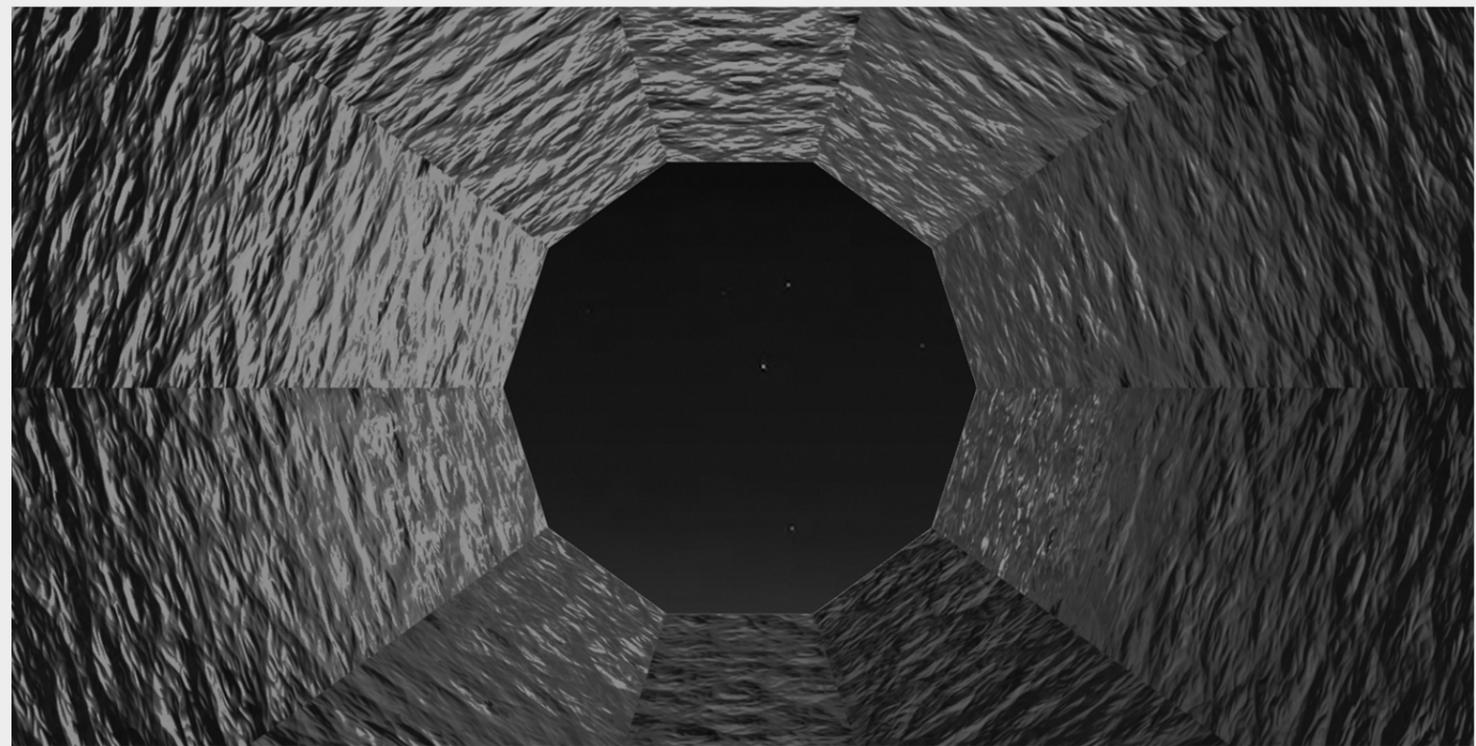


Tapuhue (Place of the Gods) of the indigenous people, has witnessed the expansion of Santiago since the early Spanish colonization. The mountain which was renamed to Cerro San Cristobal by the spanish conquistadors is now the largest metropolitan park in South America. The project proposes that part of the mountain remains opaque to the tourists and give agencies to the Mapuche and other indigenous groups.

In light of the recent protests in Chile that have led to the writing of a new constitution, the project envisions how indigenous epistemology, especially cosmological knowledge, informs political and social decisions.



We did a forensic study of The Moon Also Rises by Yuyan Wang. By overlaying sound and light values we analyzed the artist's approach to research, found materials, and composition that creates a world of relation and opacity. Yuyan Wang shows how light is used beyond illumination but acts as a tool to manifest capitalistic and state power.



San Cristobal today is the largest park in South America and a tourist destination. It was developed into the Santiago Metropolitan Park which has 5 million visitors each year. The test intervention aims to disrupt the tourist route with a structure blocking out views and surroundings; pointing towards the sky. The exterior consists of wood panels of different thickness ranging from 2 inches to 6 inches. The interior is covered with hammered copper creating the illusion of moonlight over the river.

The path is separate from the tourists' route. As it goes through the landscape working with its change in altitude it positions locations of rest along the way. These stops act as markers to experience a variety of cosmic events such as solar and lunar eclipses. The concept of temporality is ever present in the Mapuche world vision. All is governed by the cyclic changing; day to night; life to death; and the rotation of the seasons.

The procession recognizes one's connection with the earth and celestial bodies as it weaves into and above the terrain. The path is a singular route recognizing the tension between the mountain, and the city.

842M

845M

835M

820M

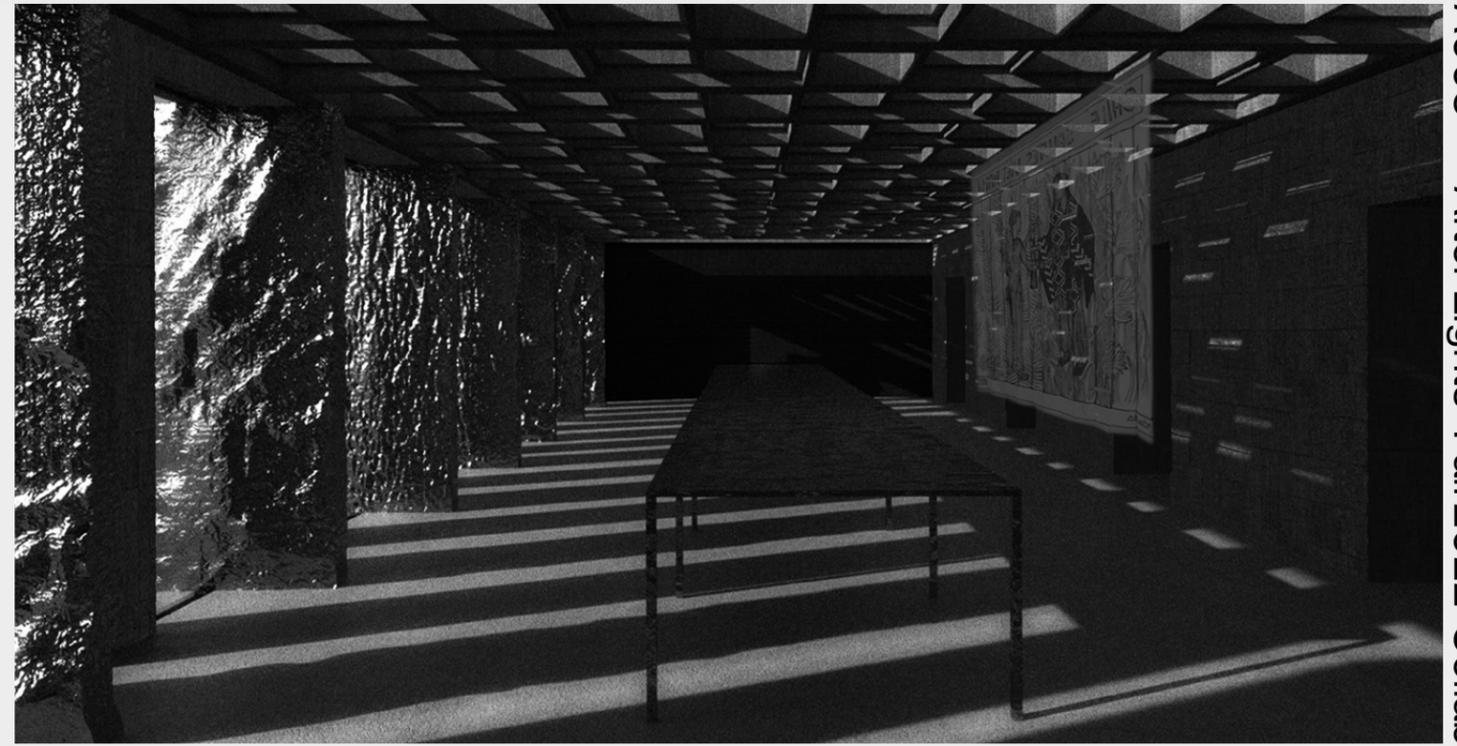
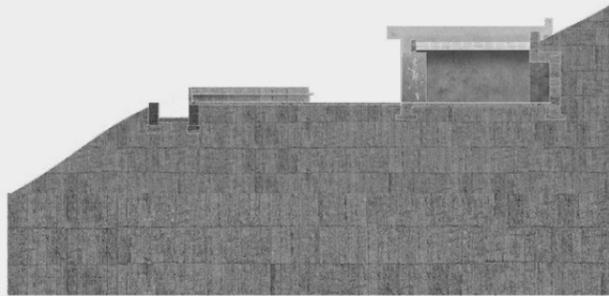
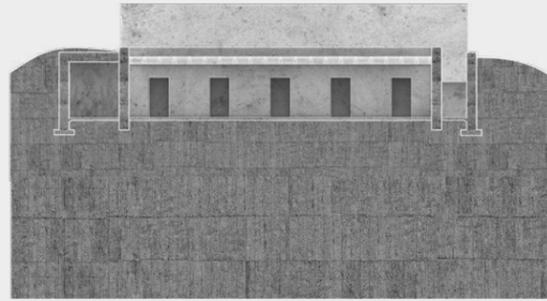
810M

805M

800M

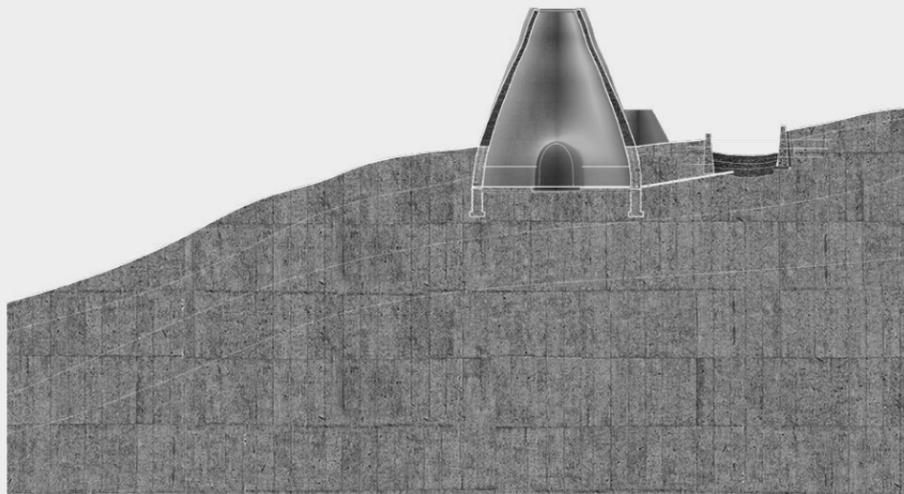
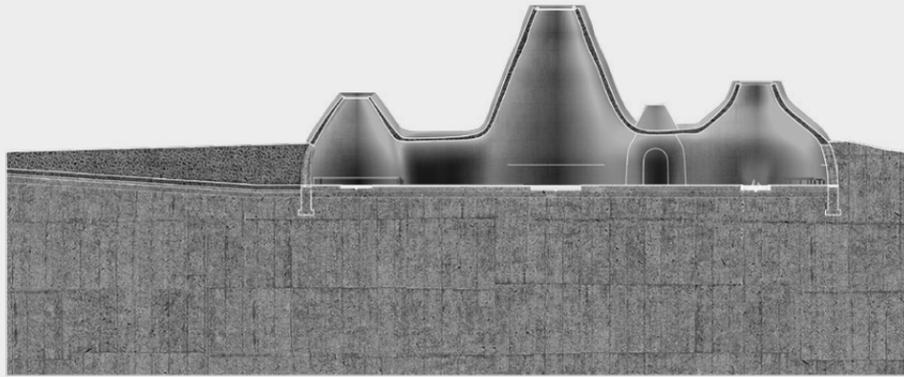


The Forum acts as a communal and civic driven space. Events at the forum include a celebration of the winter solstice which involves dances and meals between all members of the community. There is also Nguillatun in which the community and guests gather around a bonfire in a ceremony of petition and gratitude.



The Forum provides a seating area for guests as well as a pathway behind it in order not to disturb the activities happening. It also recognizes its location as its multiple entrances frame the view to the city below. The light in the city dimmed the stars in the sky making visible the wound of the post colonial reality.

Going downhill, the second environment composed of three connected circular structures “ The circular form is a recurring element in Mapuche architecture. It represents the ovary, man’s first habitat; the ruka, man’s home; the guillatuwe, the Mapuche sacred space; and the cosmos.



The Sanctuary involves healing rituals such as Machitun and personal meetings with machi or community leaders. Making a space looking at skies and reflections on san cristobal, in the capital of chile is far from neutral. It provides a meeting point where indigenous people invite foreign scholars as guests with agency as the host and stewards of the land.



[Event] March 2023
Apuillatun
Every four years there is the ceremony of gratitude and petition where guests gather around a bonfire.

[Event] June 21 2022
Witriqanitu
Winter Solstice Celebration where members of the community join in dance and elderly share stories.

[Event] June 24, 2024
Machitun (Healing)
On a sunny June morning on Tapuahu, an elder man Mapuche woman arrived at the Sanctuary.

[Event] November 06, 2024
Research Consultation Assembly
Guests partake in meal and activities provided by the Machi.

[Event] The Petition
Healing rite that aims to communicate with the divine

[Event] Gift Giving
Symbolic act where a grandfather gives his name to a grandson

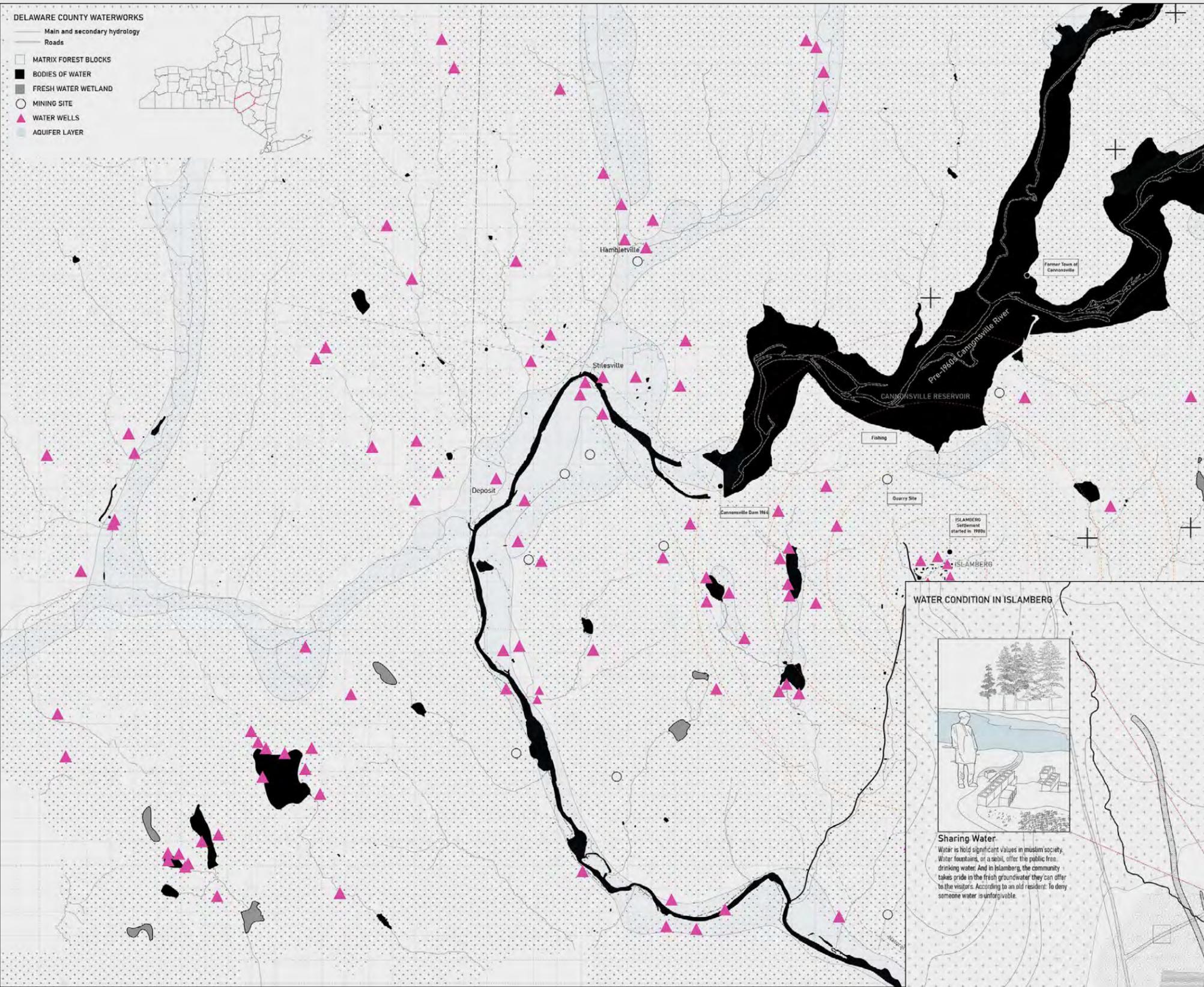
Site Plan 1/32"=1'
Sections 1/16"=1'
Plans 1/16"=1'



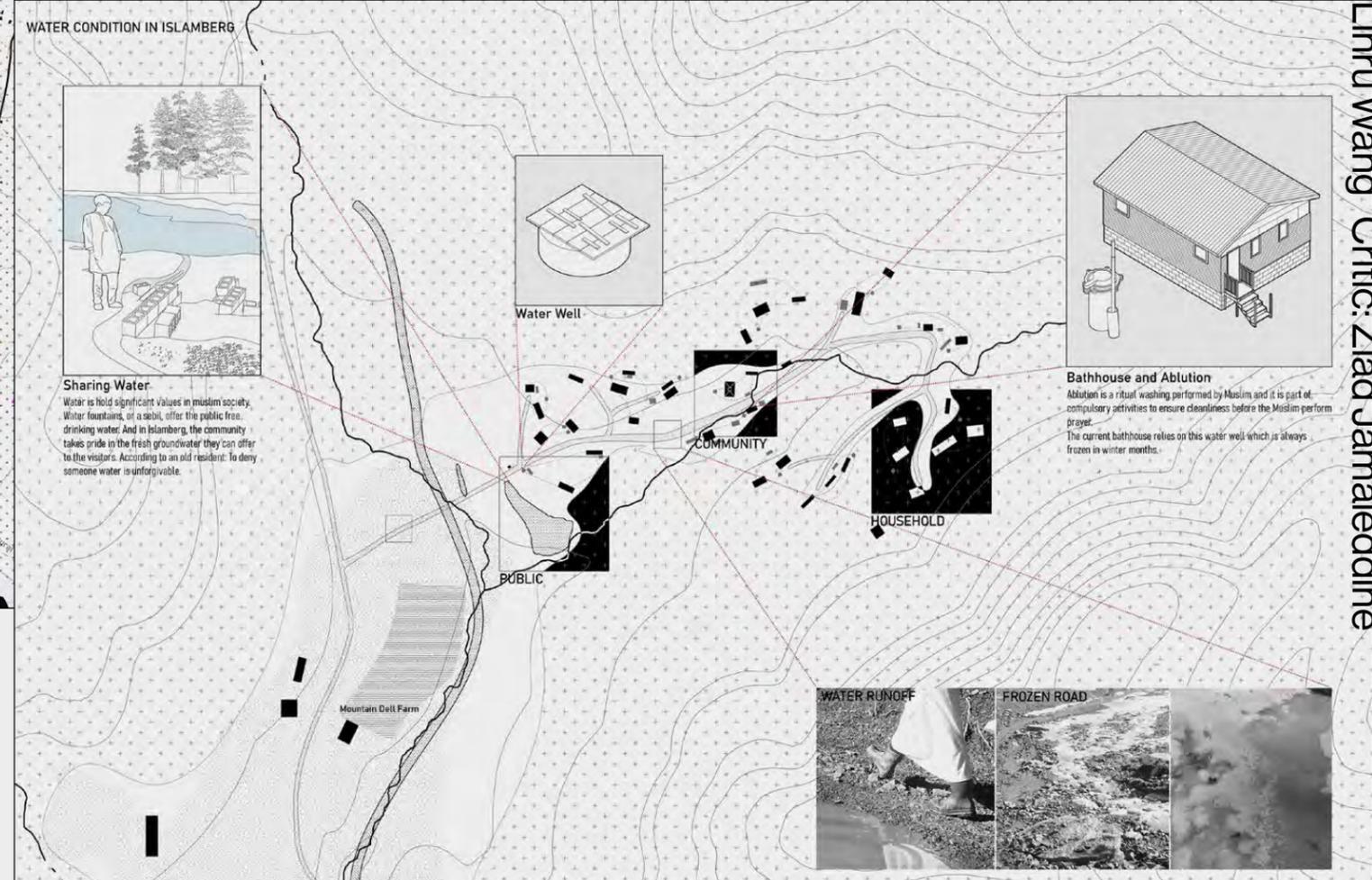
The tension between political visibility and the opacity of indigenous epistemology is what led us to create two allegories: one is the world of things resonating with one another- the forum; and the world that cannot be systematized - the sanctuary.

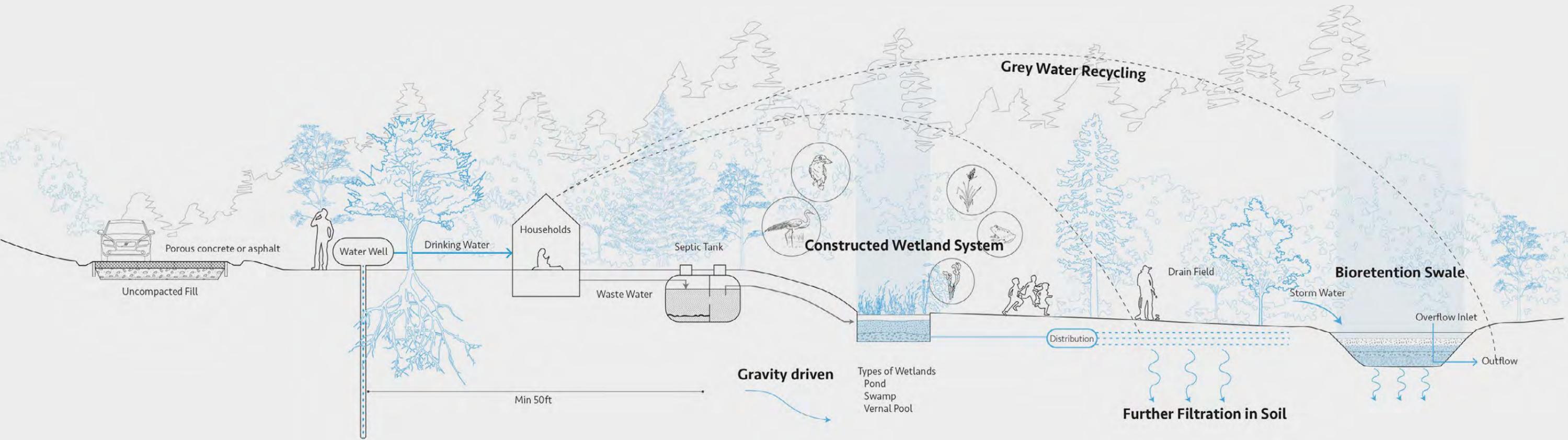
“Slow abluion” is the interface of water; it’s the altered landscape and built structures that directs, collects, filters rainwater, run-off water and melted snow in the winter. The landscaping redirect the waterflow, retaining water into designated areas and to reuse water after filtration. This process reintroduces water flows to their ground not as problems, but as opportunities to generate new relationships between watershed, rural community and the city.



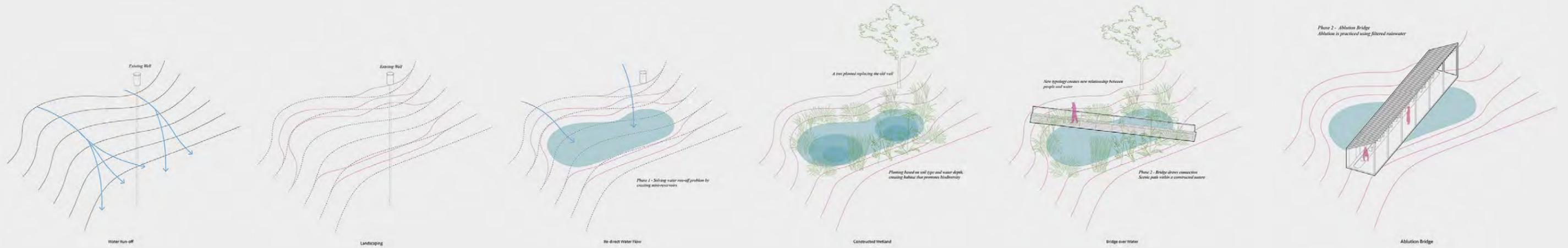


Islamburg is a small community with around 100 people, located in Delaware county, New York. Like other rural New York state residents, the community relies on water wells and people take pride in the fresh clean water they can offer to guests. However, the pipes connecting to wells usually freeze as well as the run-off water that collects on the roads, Lack of water infrastructure caused many residents to leave during winter season.

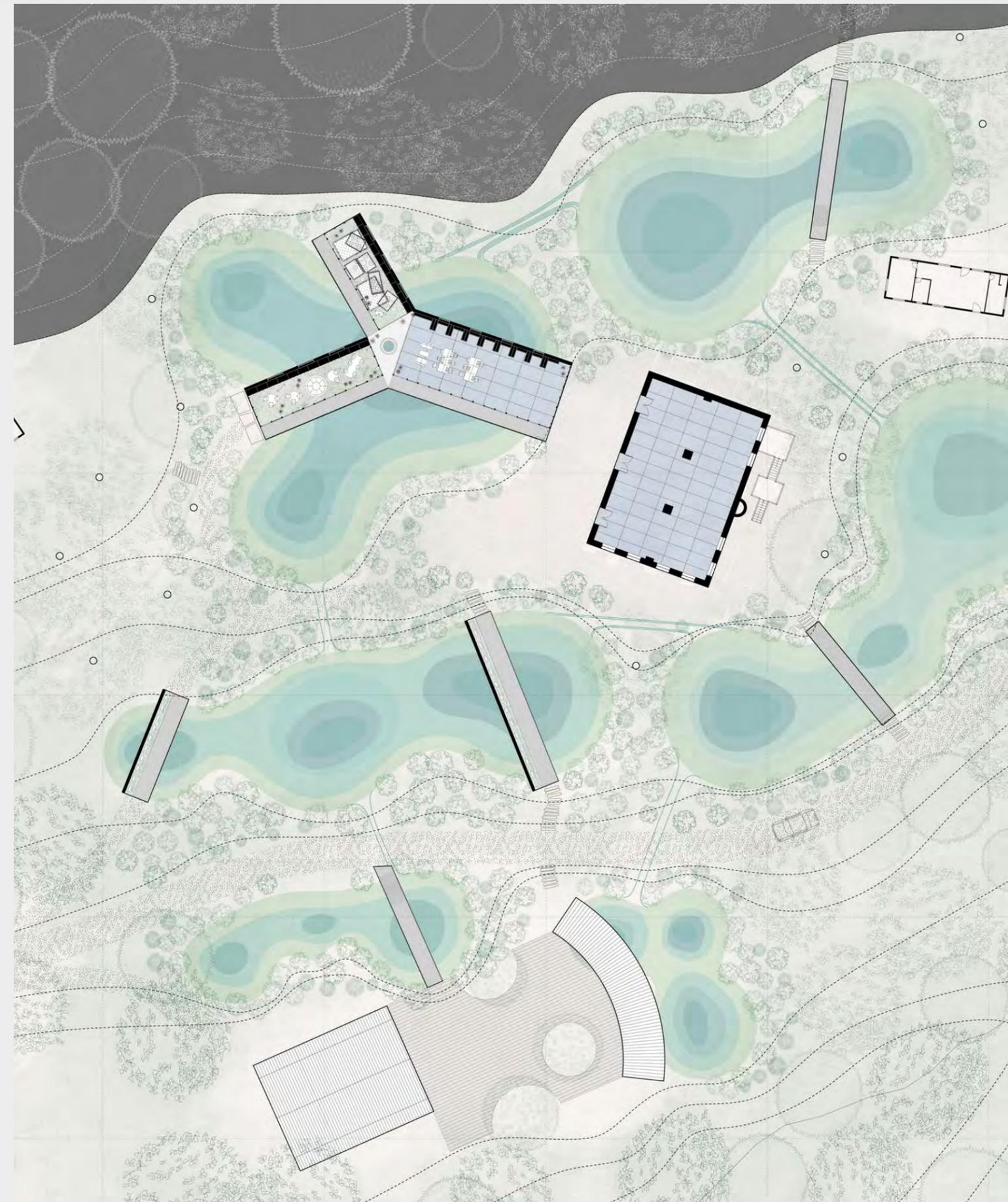




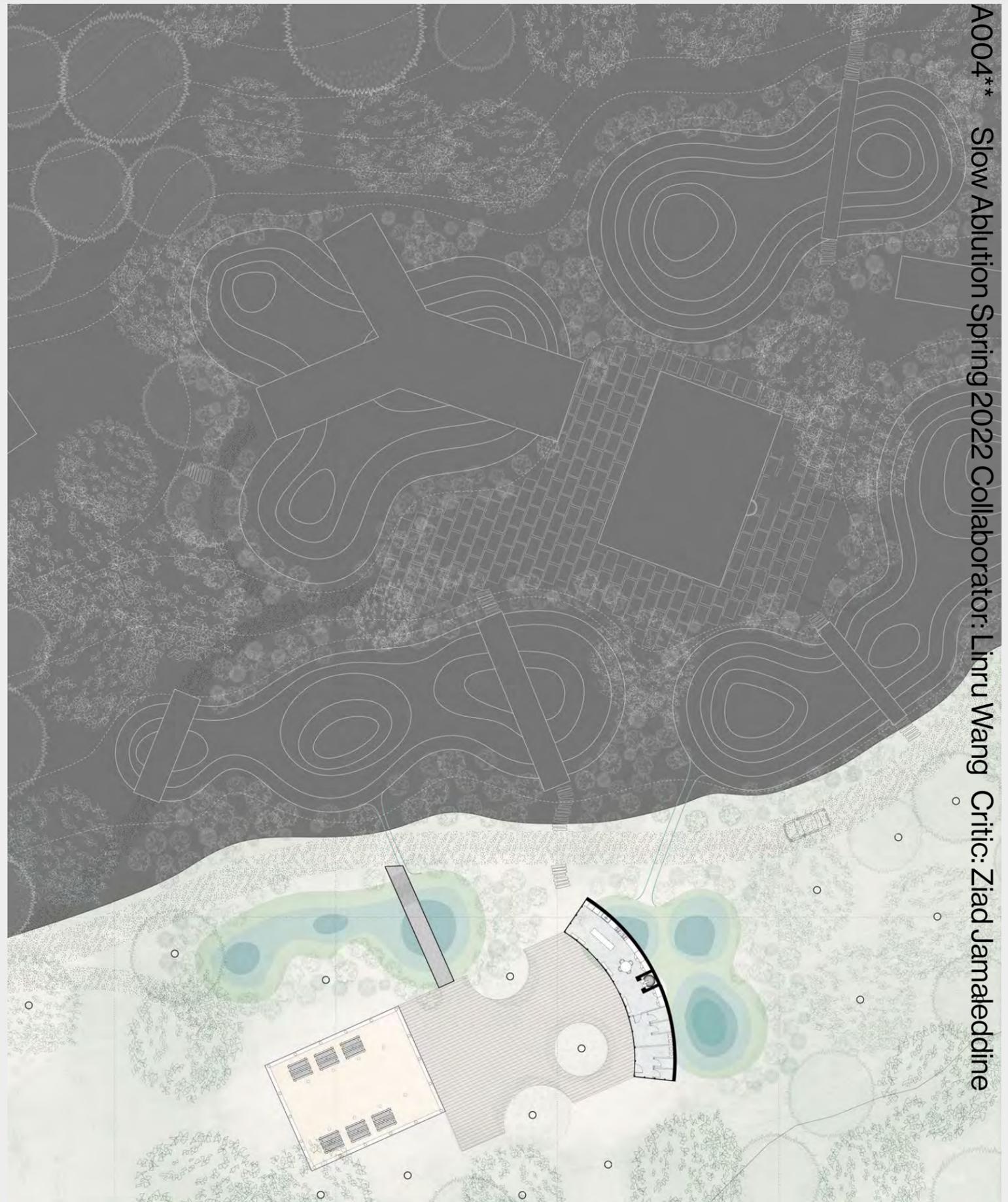
From the scale of the village, we studied the cycle of water use, proposing a sustainable way of water usage without relying on wells. This process reintroduces water flows to their ground as opportunities to generate new relationships between watershed, rural community and the city.



Water holds significant values in muslim society. Ablution is practiced before prayers and sebil offers the public free drinking water. We want to reimagine abluion with reccycled water.



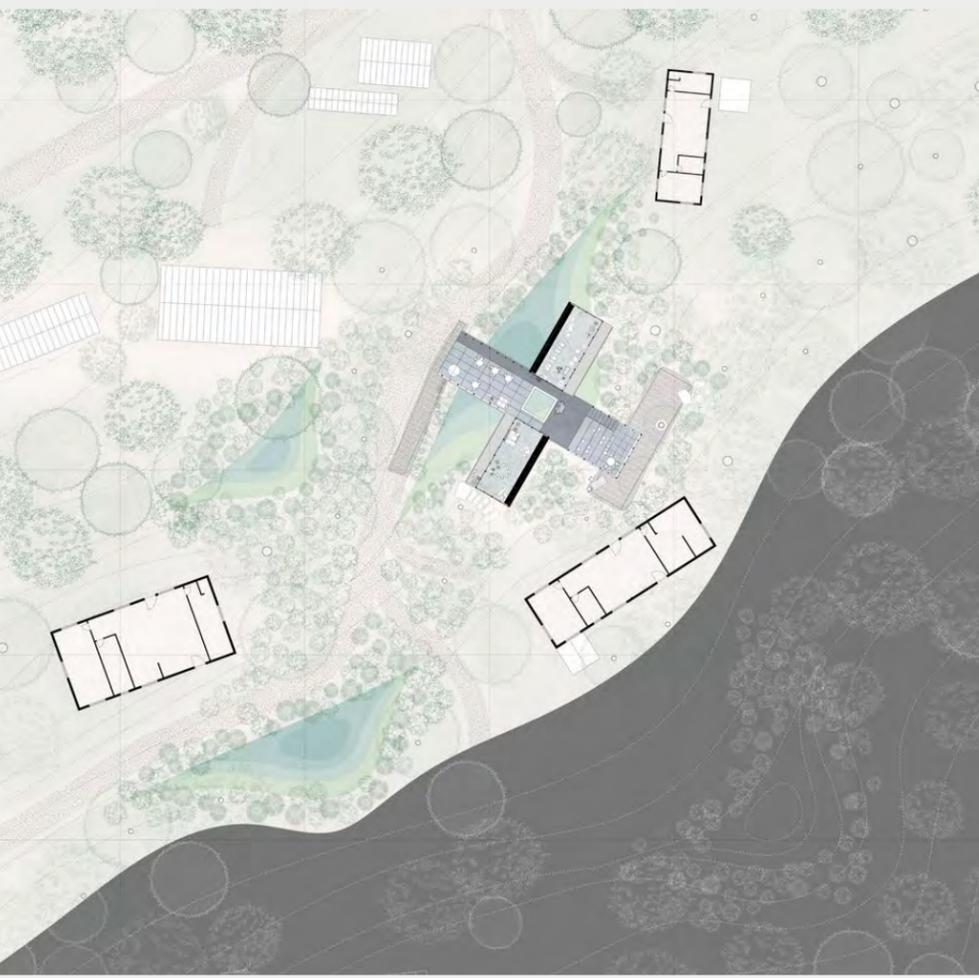
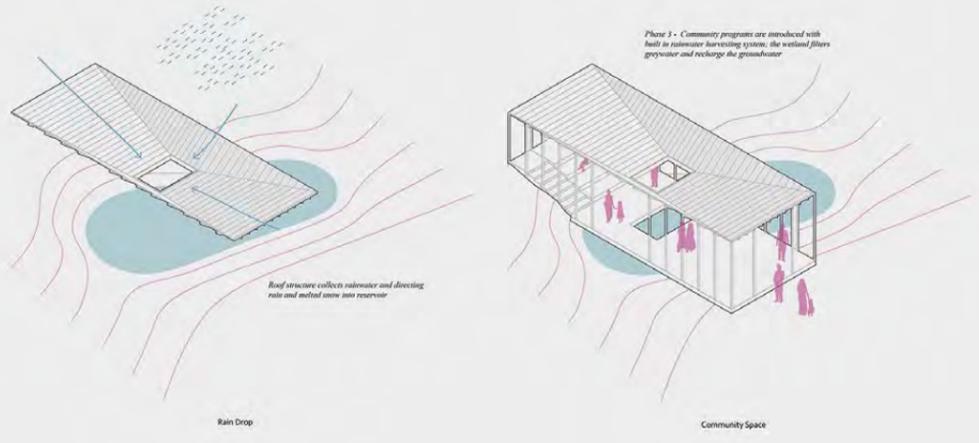
Plans of the Women's Prayer House and the Existing Mosque



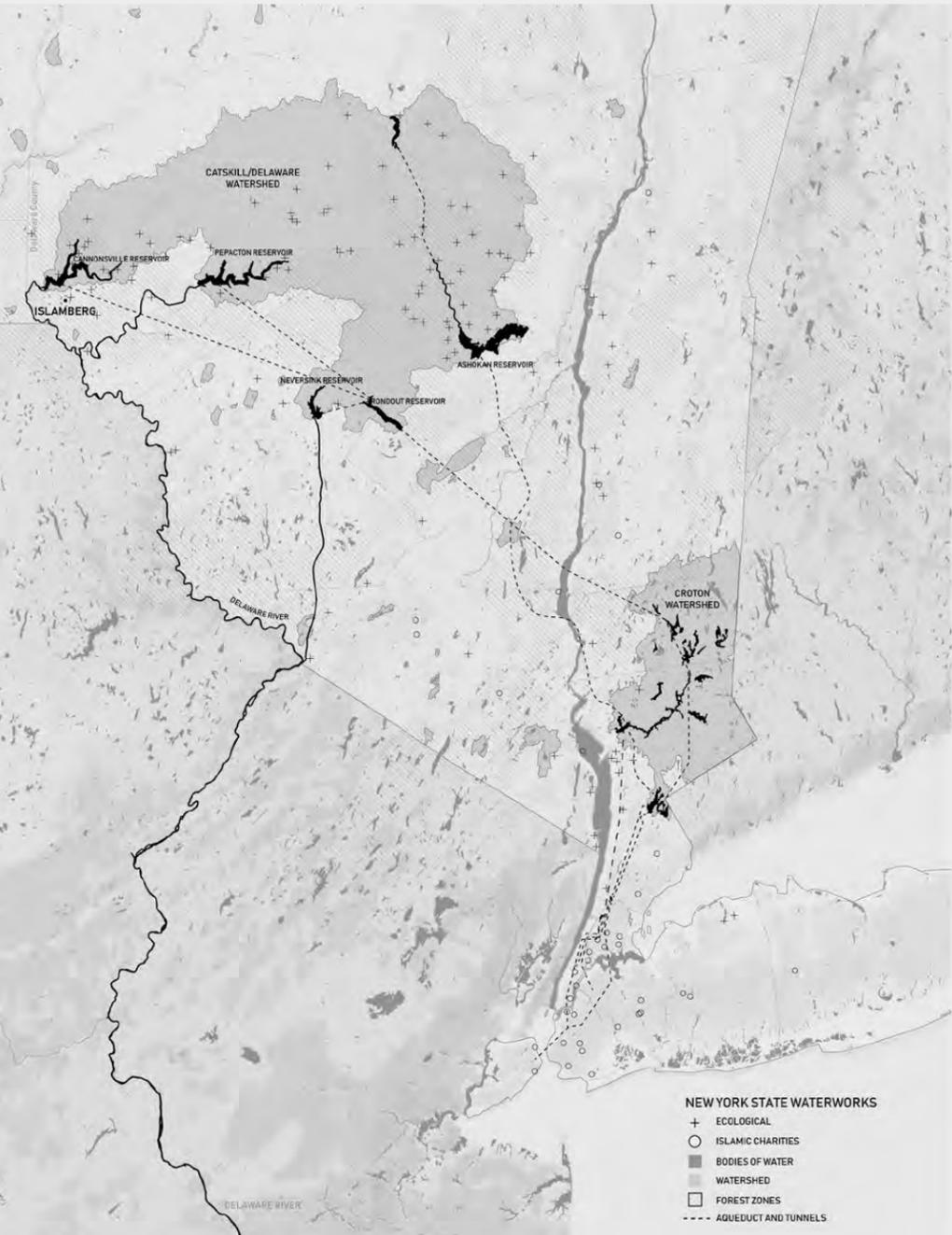
Plans of the Communal Kitchen and the Camping Ground



The landscaping redirect the waterflow, retaining water into designated areas and to reuse water after filtration processes. The integration of bridge-over-wetland typology adds communal programs to Islamberg. Kitchen on the lower ground faces the existing communal pavilion.



The waqf imagines a 15 year plan for islamberg begins with creating mini-reservoirs and constructed wetland; phase 2 involves building rainwater harvesting abluion bridges around the mosque; phase 3 expands into community programs with built in rainwater harvesting and wastewater filtration systems. During these phases, water wells will be closed gradually,



1830s: Water system construction begins The old Croton Dam

1900s: Water Expansion by eminent Domain Building The Ashokan Reservoir 1905 New York City Water Board The New Croton Reservoir

1910s-1930s: Waste in the Watercourse 1939 - Delaware Aqueduct

Hill View Reservoir: Paving concrete lining on embankment slope, May 6, 1915

1917 Tunnel construction initial blast at Shaft 3 of the Delaware Aqueduct

Aqueducts - Hudson River Crossing - Catskill Aqueduct construction

1940s-1990s: Catskill Reservoir 1965 Water Quality Act 1970 Official Formation of EPA 1972 Clean Water Act New York City Municipal Water Finance Authority

Water Crisis Extended in Chelsea

EPA DEP Watershed Regulations in an attempt to avoid spending billions of dollars on a filtration plant, New York City's Department of Environmental Protection issued water regulations on upstate communities in 1990.

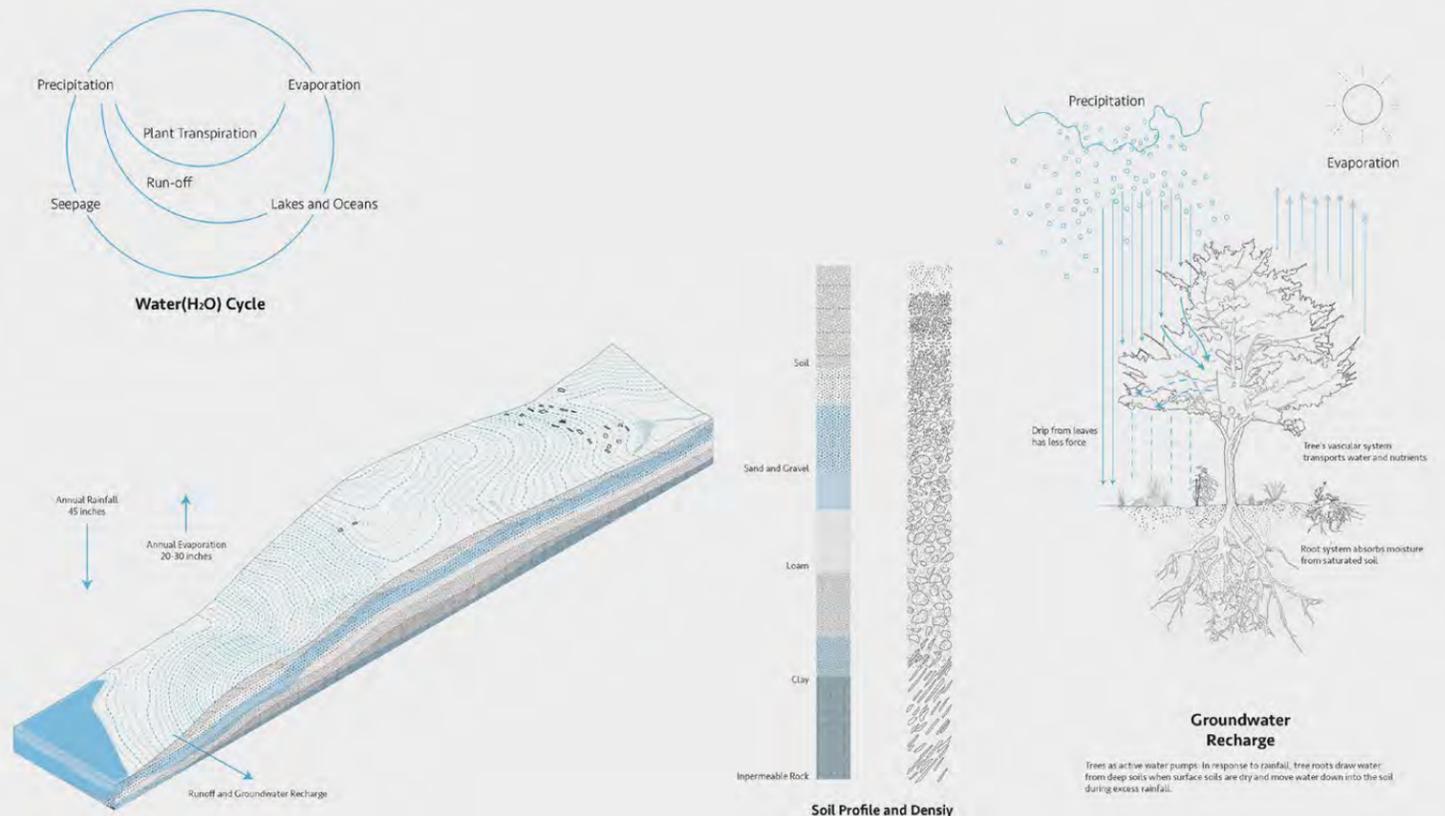
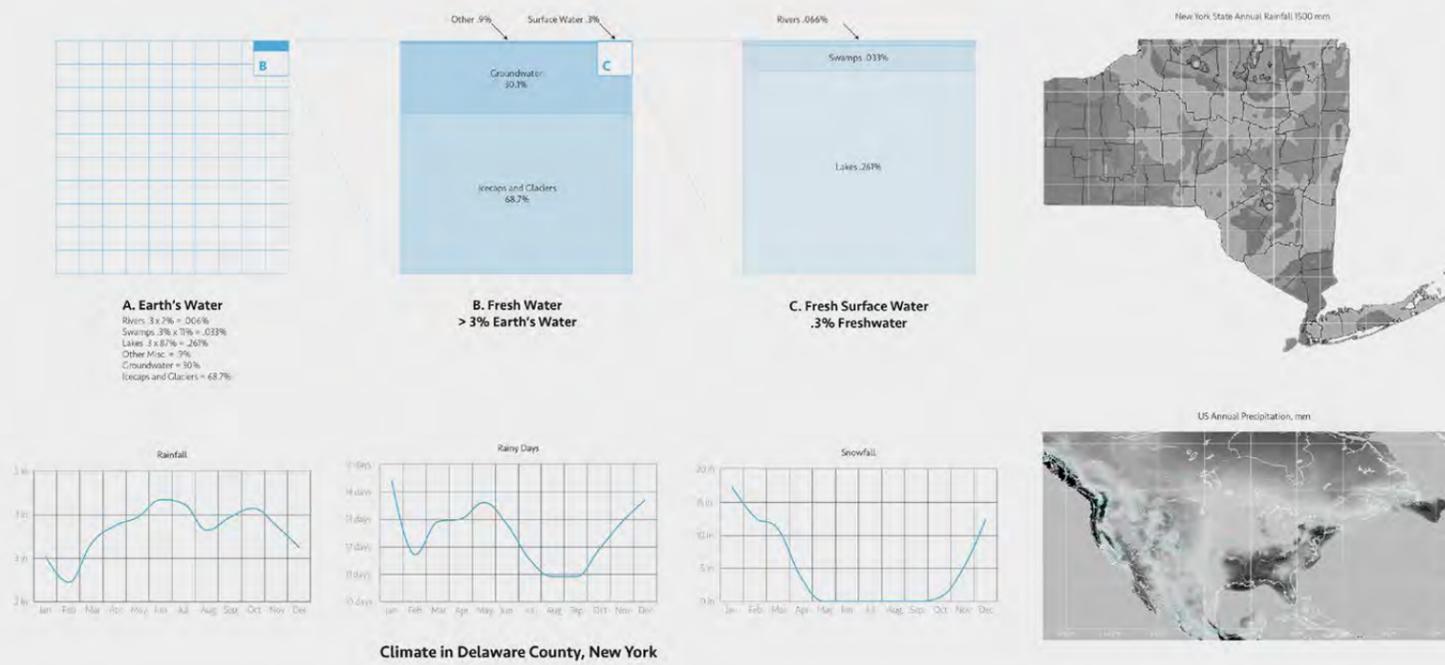
"Surface water systems must filter and disinfect the water supply."

1990s: Contamination and Bottled Water DEP Watershed Regulations 1997 New York City Watershed Memorandum of Agreement

1990-2010s: International Water Infrastructure Privatization

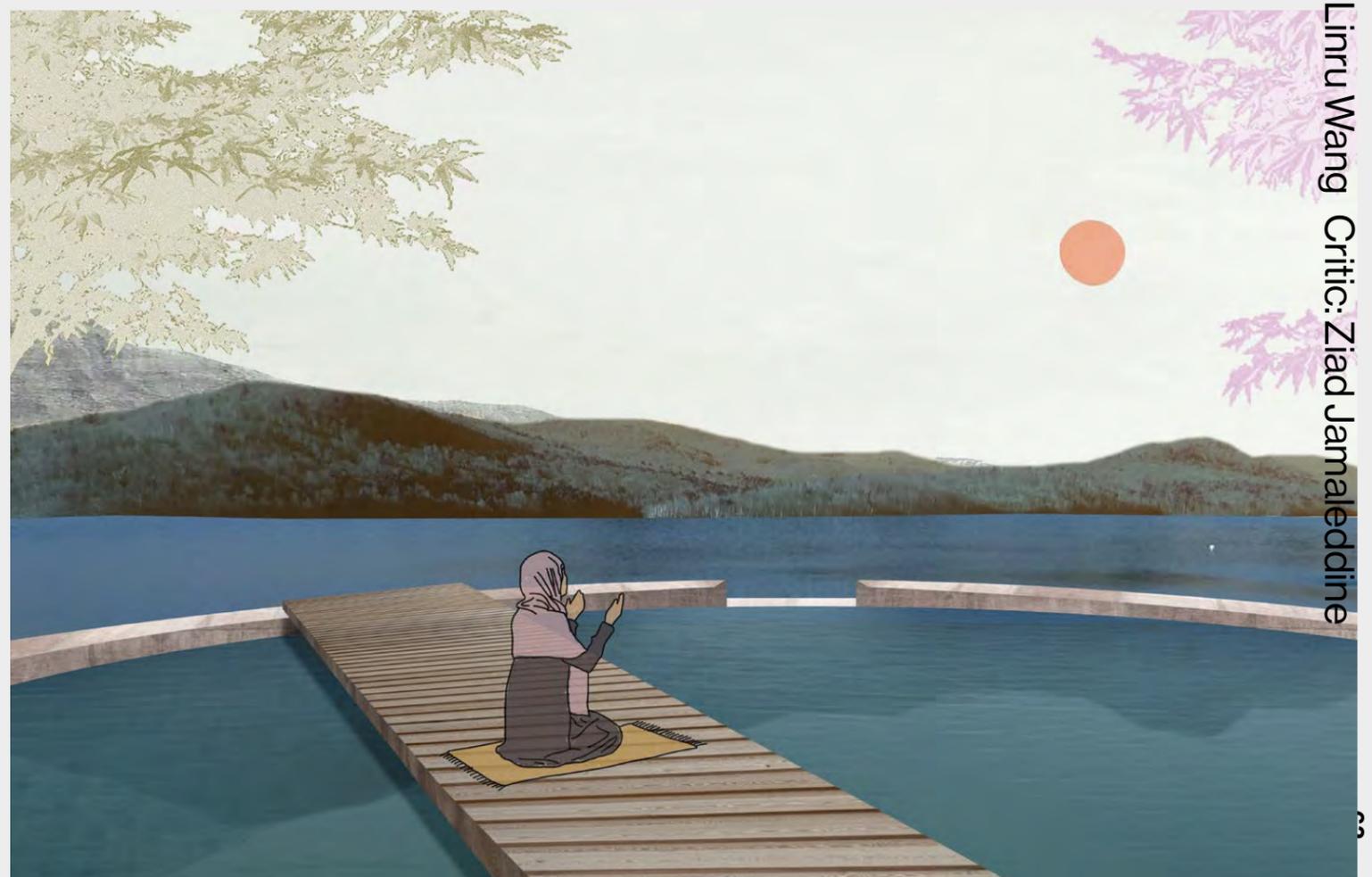
Filteration begins: Filtration water plants constructed in the 2000s to keep city water in pristine condition, including lending off migratory birds from the reservoir, being homeworker's traps, tanks, working with farmers to control manure, and constantly trying to buy more land to prevent the area around the reservoir from being paved and polluted.

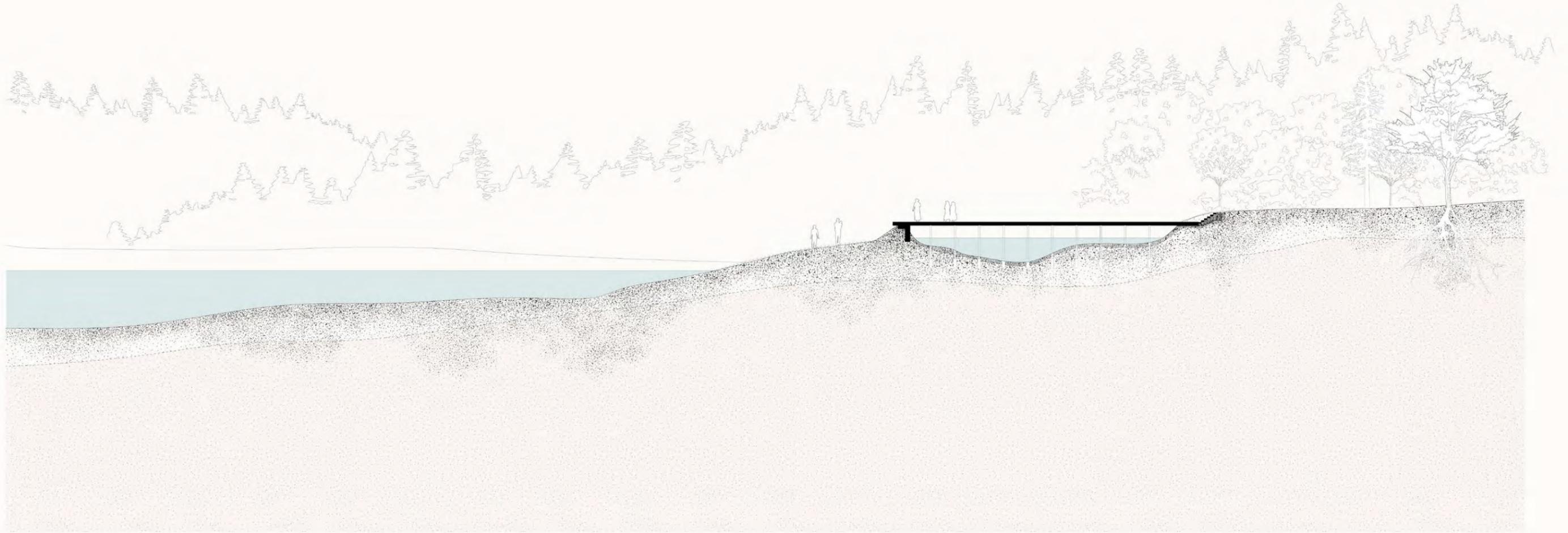
In May, 2020 the Delaware Aqueduct Bypass Tunnel is significant milestone in a project to repair the longest tunnel in the world. Each steel segment is 11 feet in diameter, 40 feet long, and weighs about 106,000 pounds. The 218 repair project was completed in August 2020, ensuring that the aqueduct continues to deliver water from the Catskills to New York City after more than a century in service.

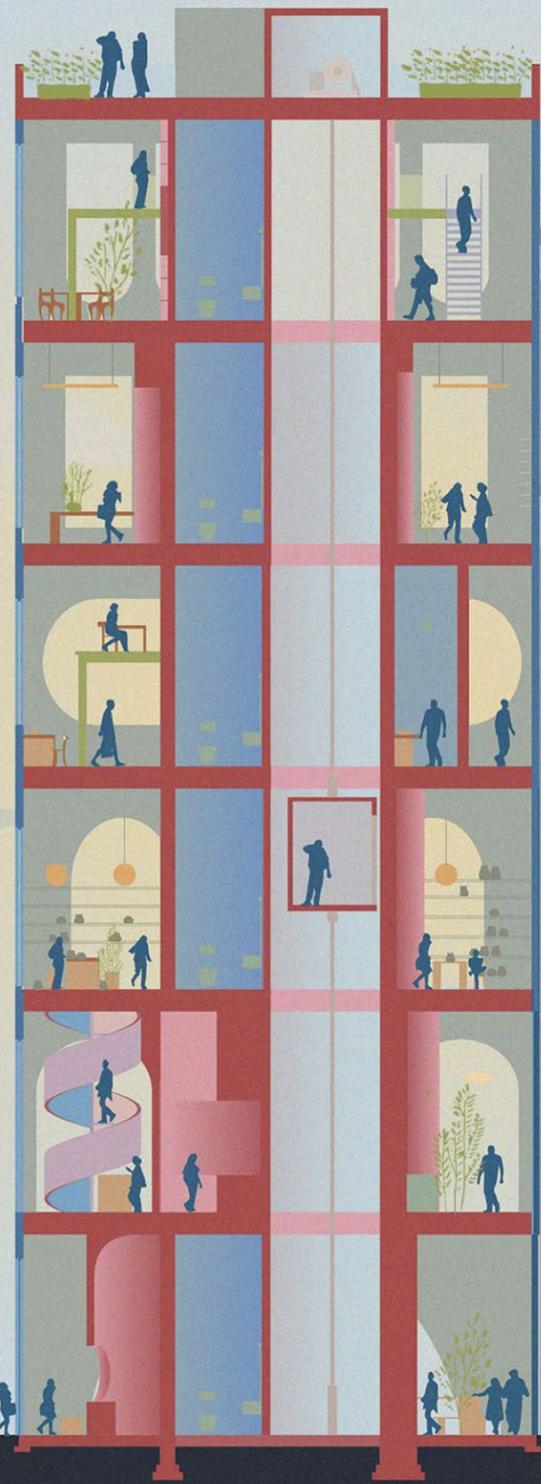
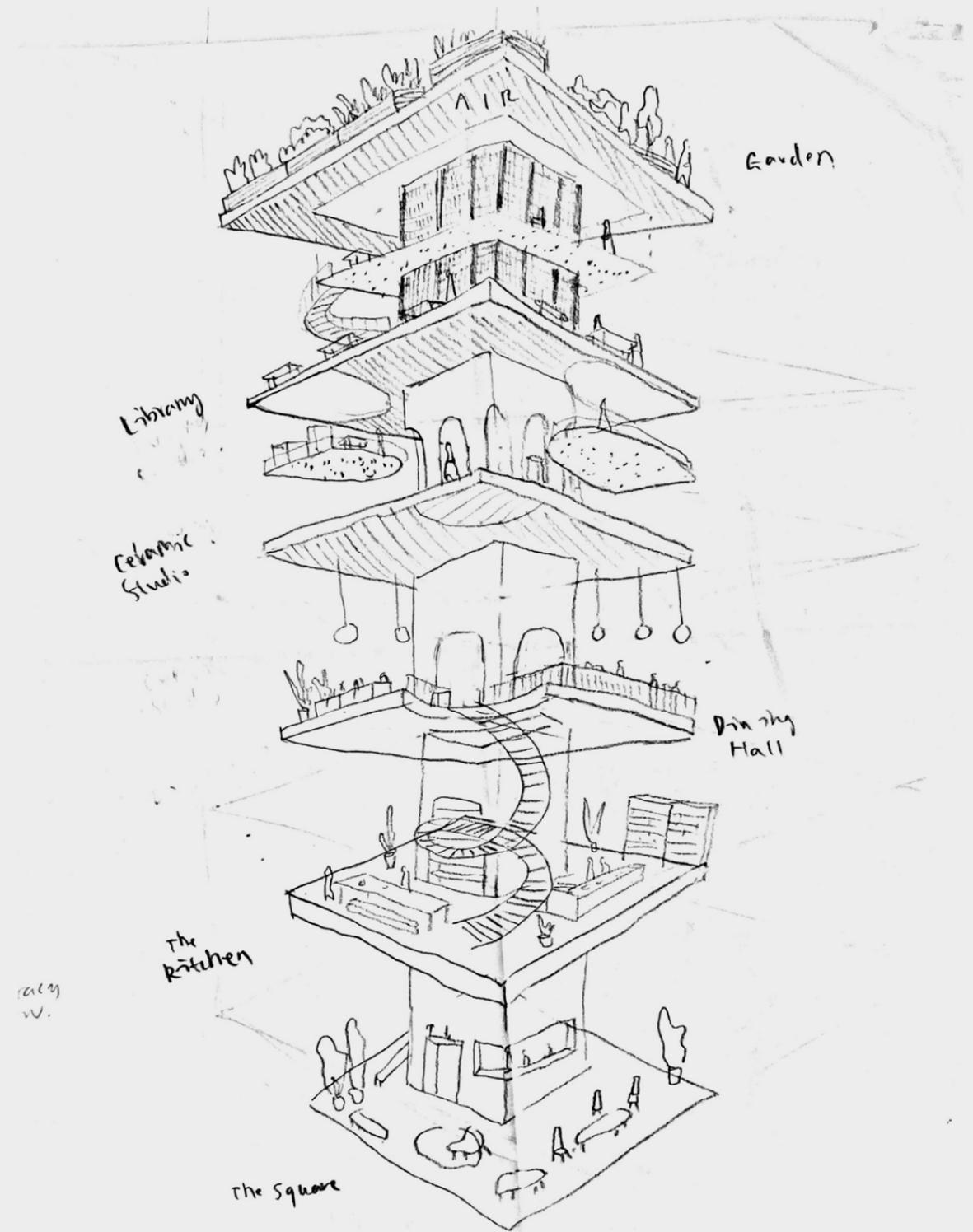


Research revealed the unbalanced power relationship between the city and the rural community.

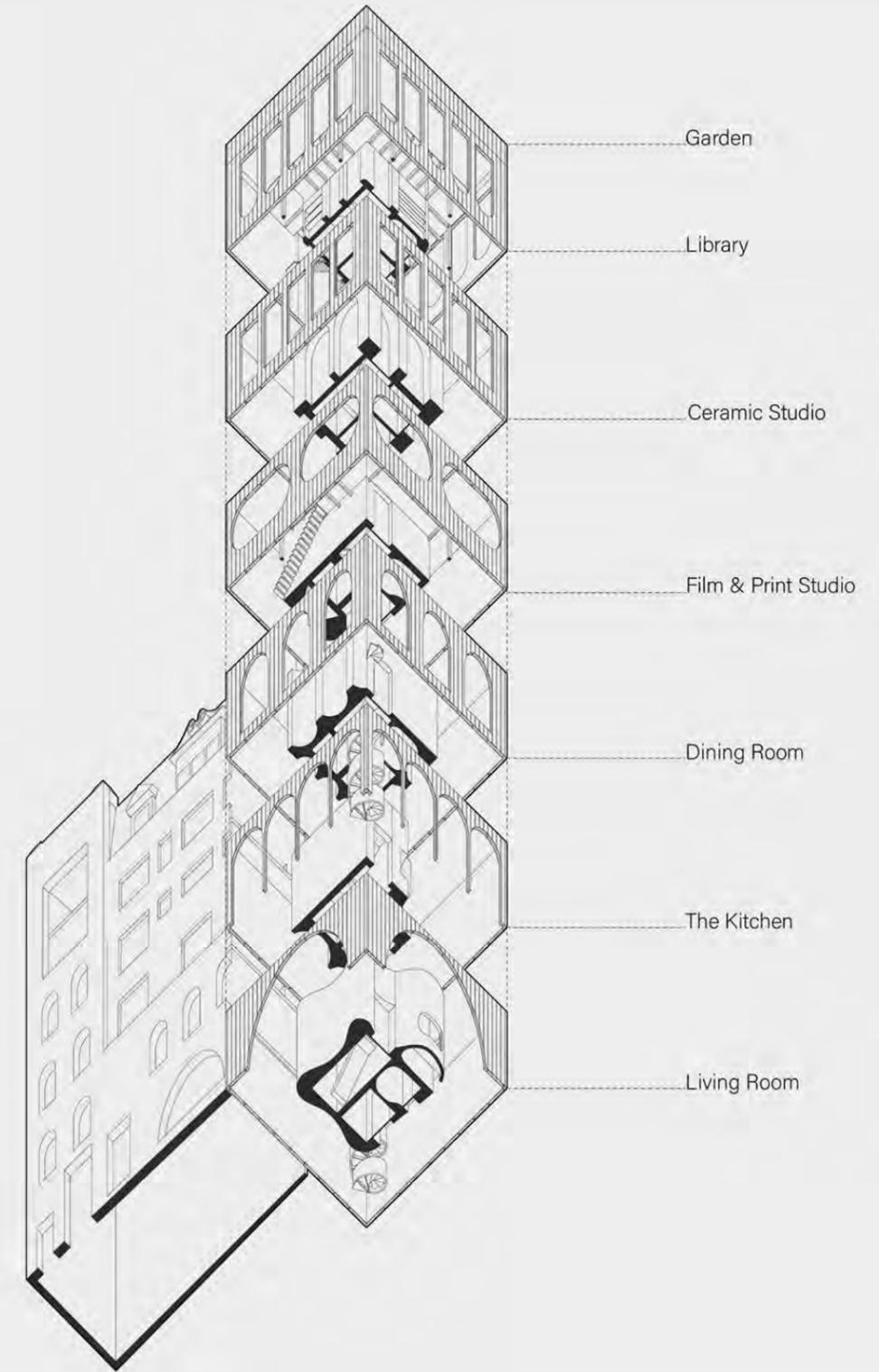
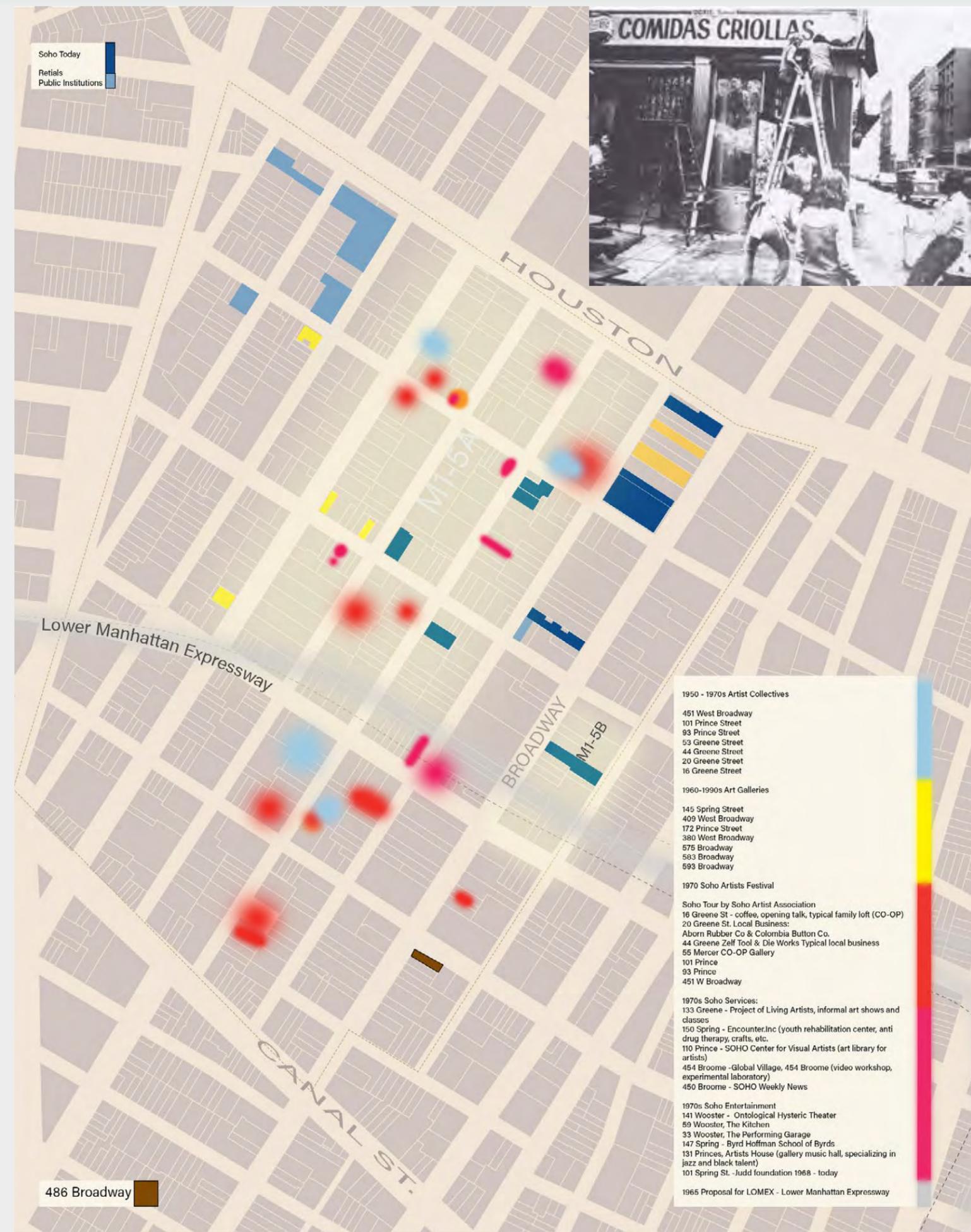
The Earth well makes visible the water flow by collecting runoff, rainwater and melted snow into a shallow pond. It temporarily holds water from the sky before it falls into the city's property – the reservoir.





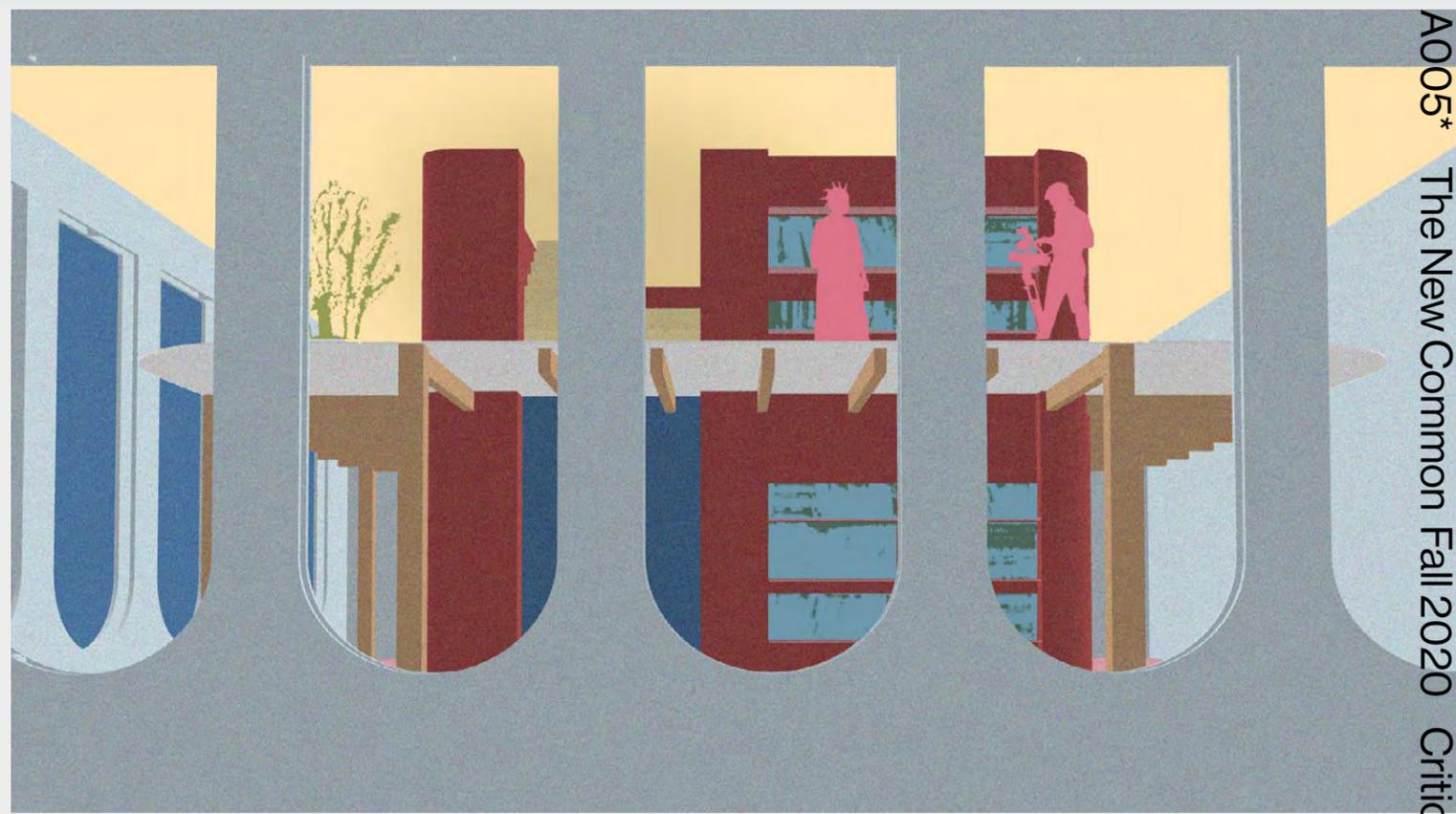
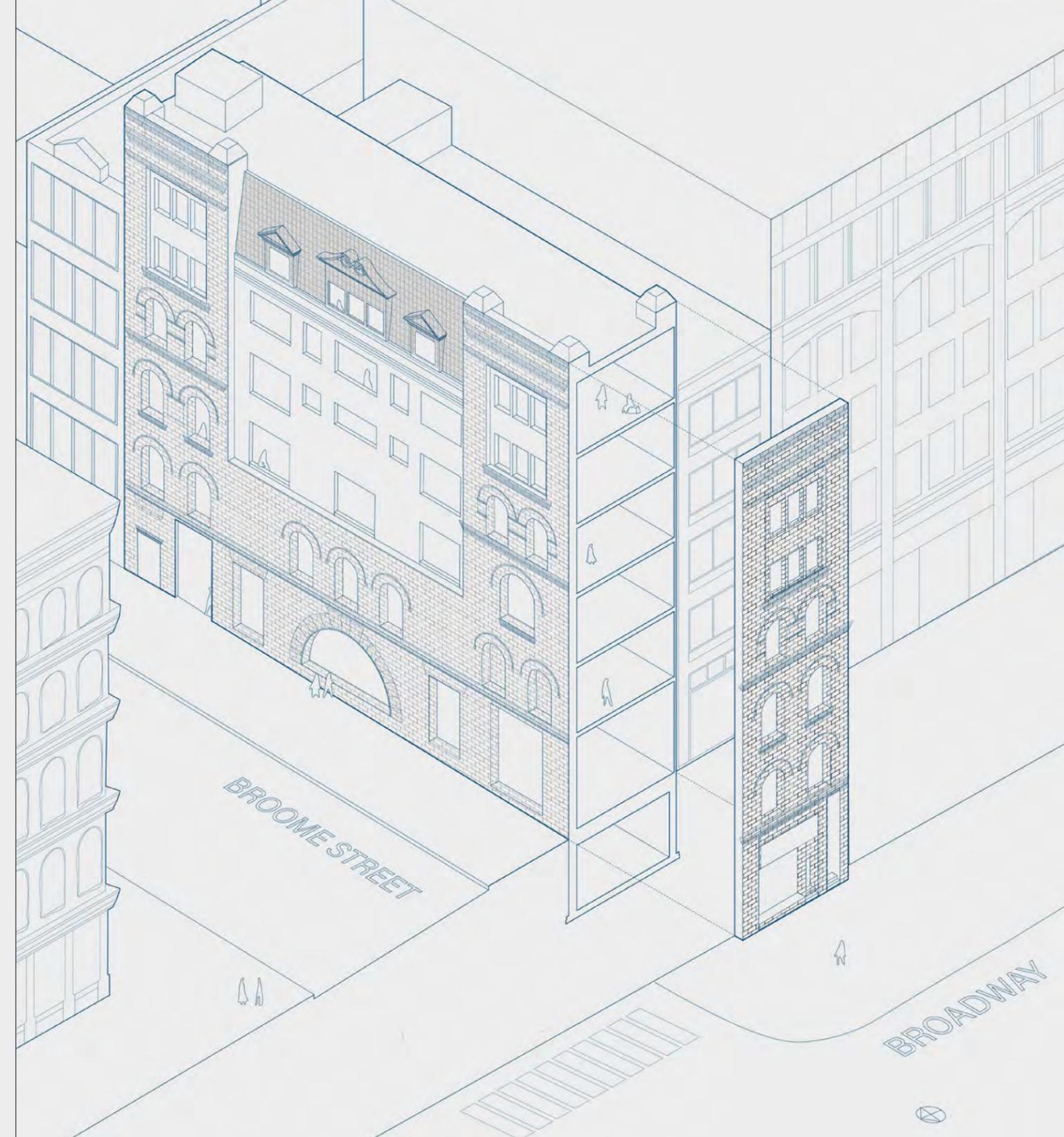


In the process of appropriating industrial lofts, sharing resources, and working alongside each other, new relationships and communities are formed. The history of collectivity is the starting point for AIR, an artists residency studio space that engages the public by offering an open-source 24/7 facility for making.



At the beginning of the civil rights movement with JFK just entering the White House, artists and locals joined together to fight for the rights to live and work in their lofts. Pressured from an art strike by high profile artists, the mayor announced a policy that permitted certified artists to live in industrial buildings as long as they hung a sign noting "Artist in Residence". Even so, they will continue to fight against the city's proposed zoning plans throughout the 1970s to make them more community oriented.

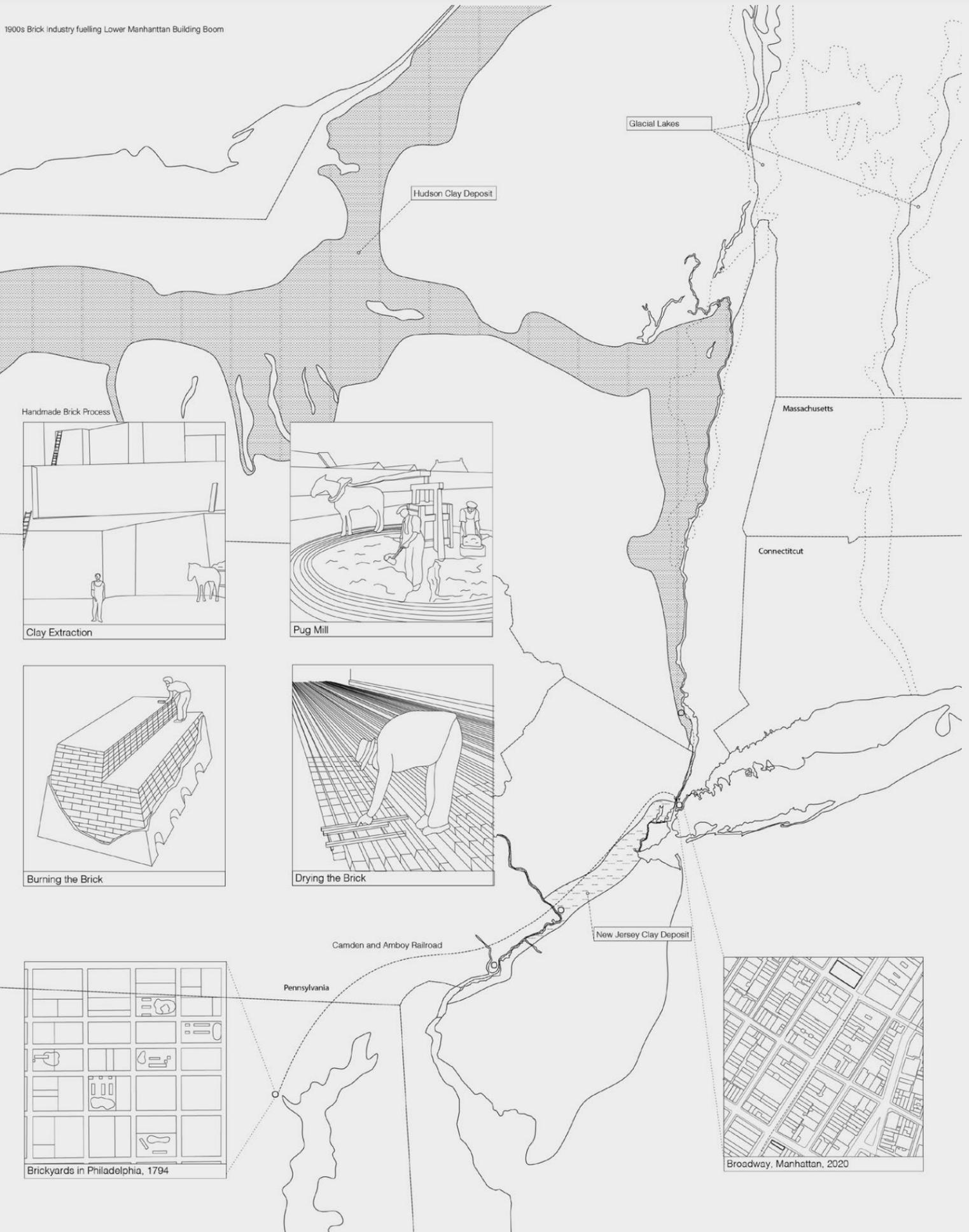
The preservation of the architecture and the arts scene make the historic legacy of the built environment conform to market trends, attracting a middle class audience. As we witnessed today, Soho became one of the most attractive shopping districts in New York City. AIR challenges the idea of the expanding privatized and commercialized urban landscape, by carving out public space in a densely developed shopping district.



A005* The New Common Fall 2020 Critic: Lindsey Wikstrom

AIR is a critique of the lack of interaction between each floor and how a programmed core can serve to connect inhabitants vertically, allowing concentrated conditions for working individually within a collaborative environment.

Amongst the 100 year old structures is 486 Broadway, constructed primarily of brick, which was a popular material for its durability and fire resistance in the 19th century. The bricks here were either made in Philadelphia and in small towns along the Hudson River. The growing Manhattan neighborhood relied on extraction of virgin earth, a geological layer that can be traced back to the ice age.



1900s Brick Industry fuelling Lower Manhattan Building Boom

Handmade Brick Process

Clay Extraction

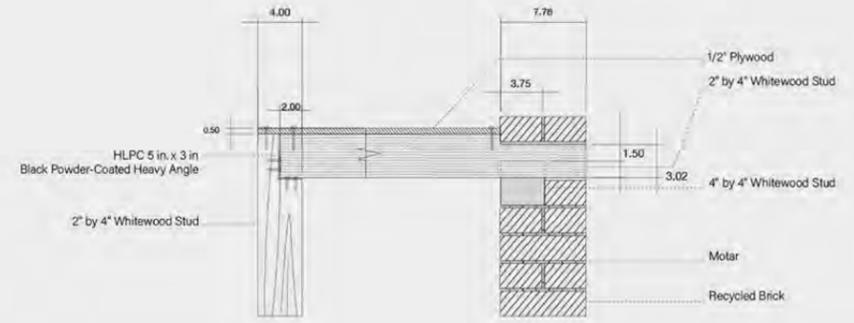
Pug Mill

Burning the Brick

Drying the Brick

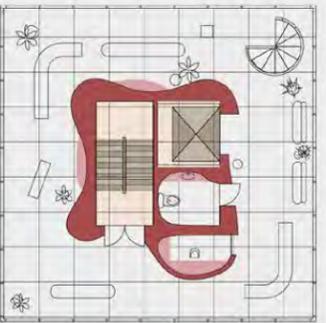
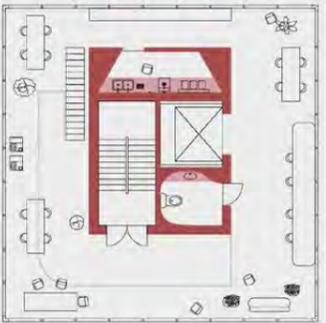
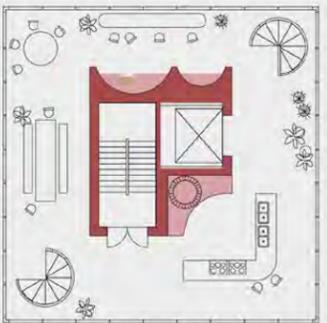
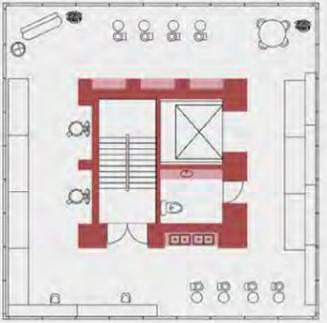
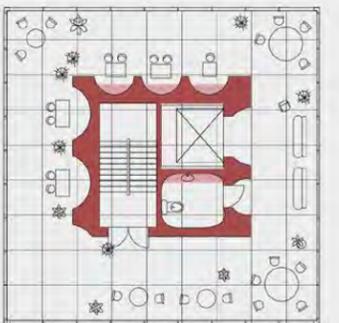
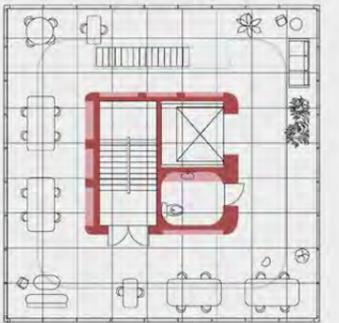
Brickyards in Philadelphia, 1794

Broadway, Manhattan, 2020



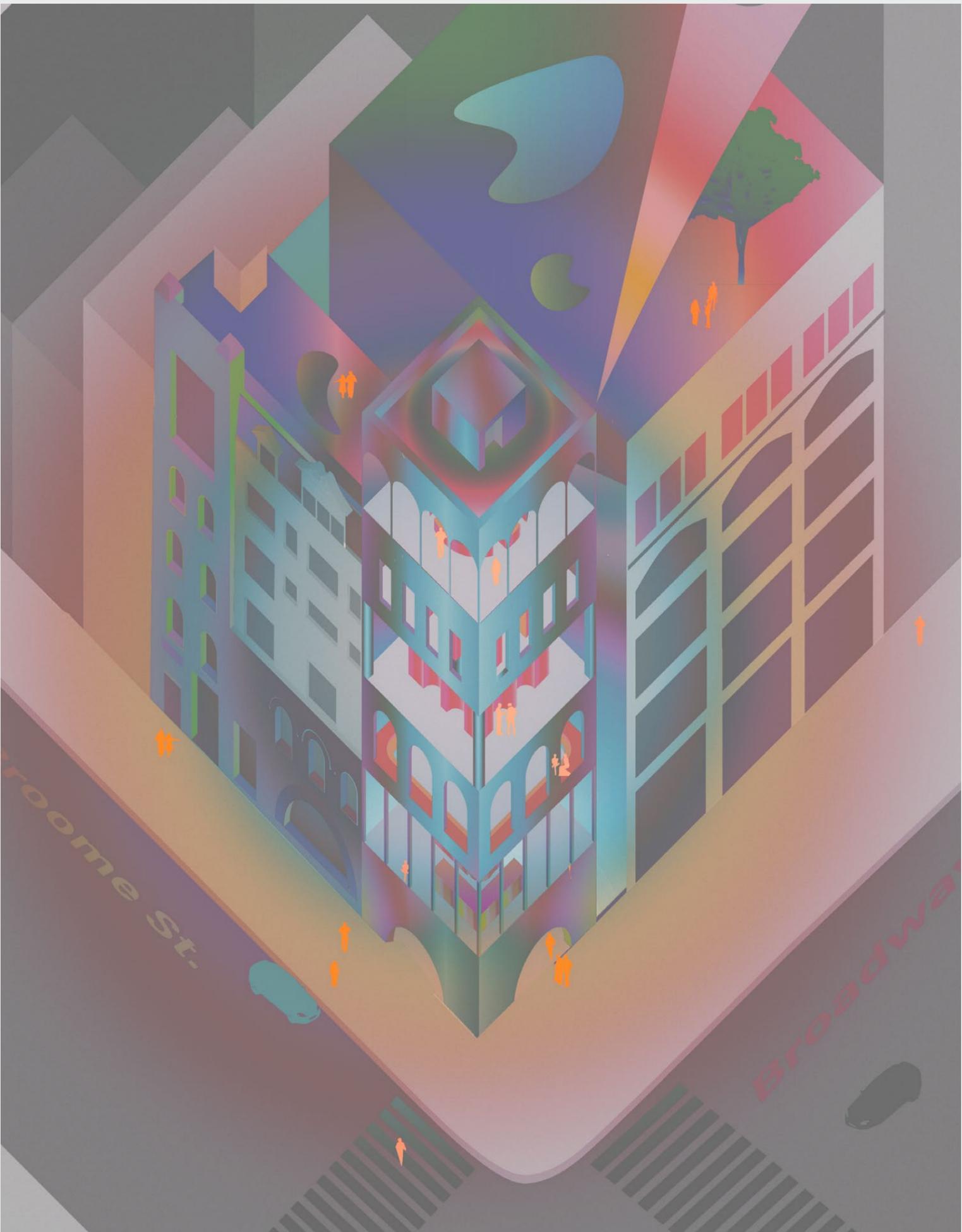
AIR extracts the bricks from the existing building, reassembles them as the core for the new towers, which hosts circulation, and other amenities, while also defining programs on each level.





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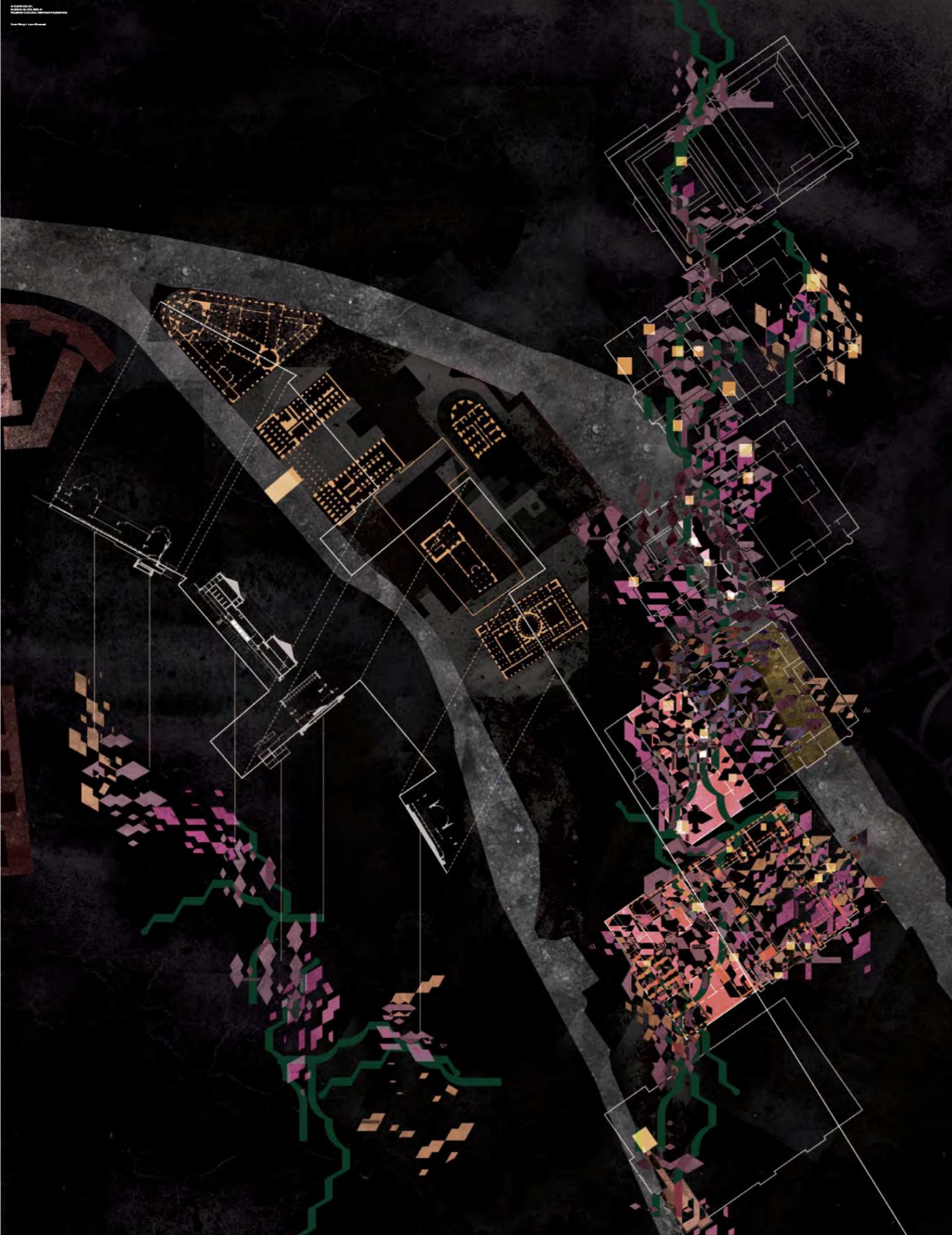
Rejecting the idea of an open floor plan, the wooden mezzanines allow intimate space within a shared environment, hosting programs such as offices, individual studios or meeting rooms. The idea of working in proximity with each other and convening through cooking and eating together forms a social core for AIR users.



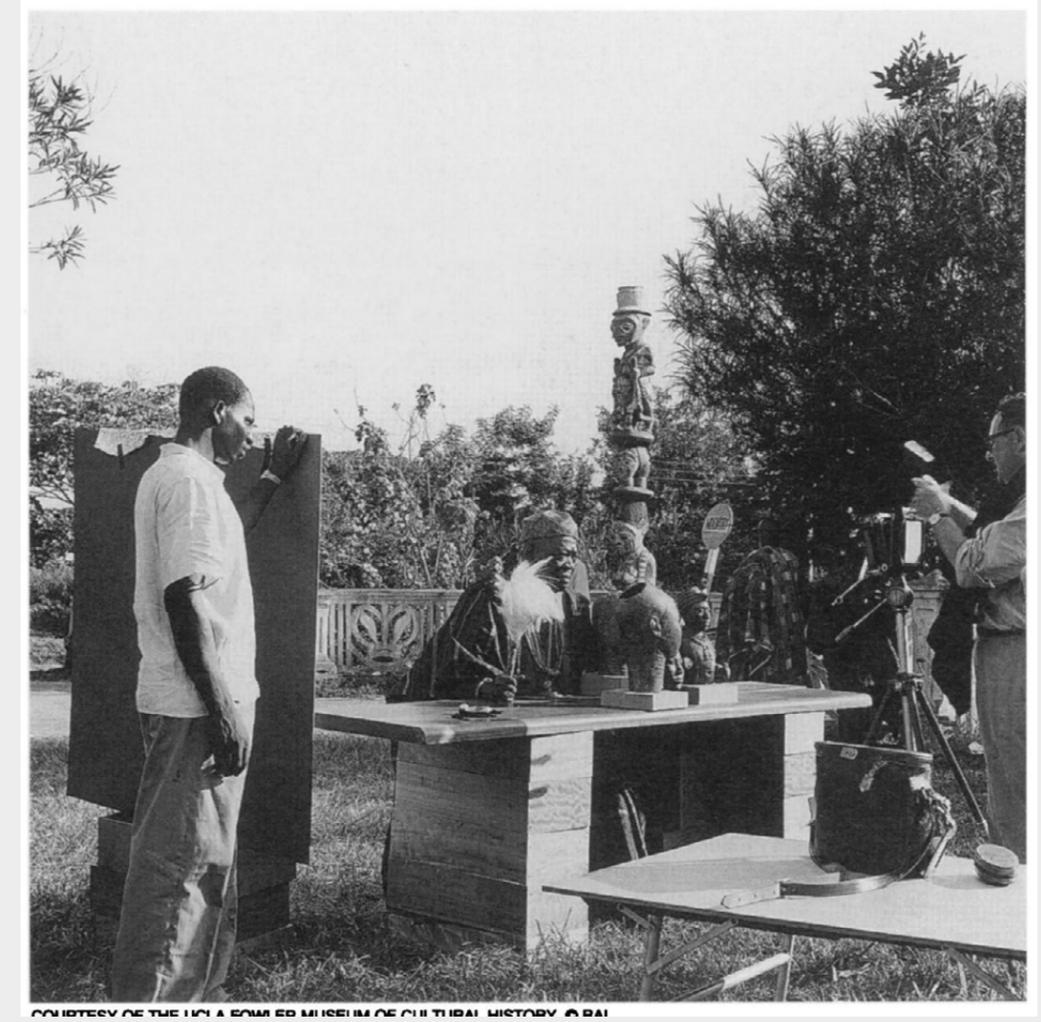
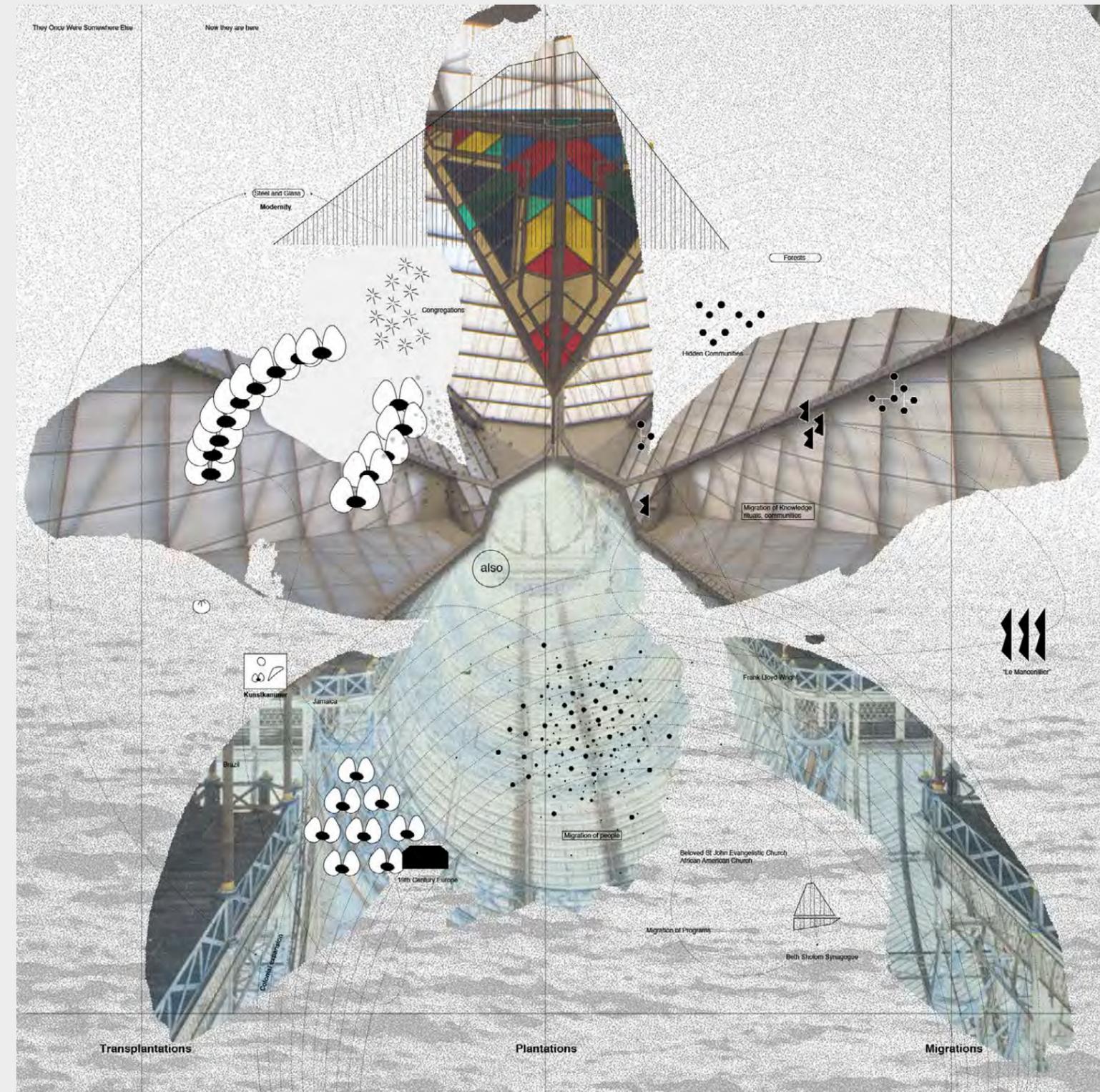


Calls for the restitution of looted African artifacts dispersed across European and North American museums has generated decades of debate across cultural and political arenas. The project begins and revolves around the ongoing research of restitution and expands the imagination of the future of art space that experiments with animism, diasporic place making through the act of excavating.

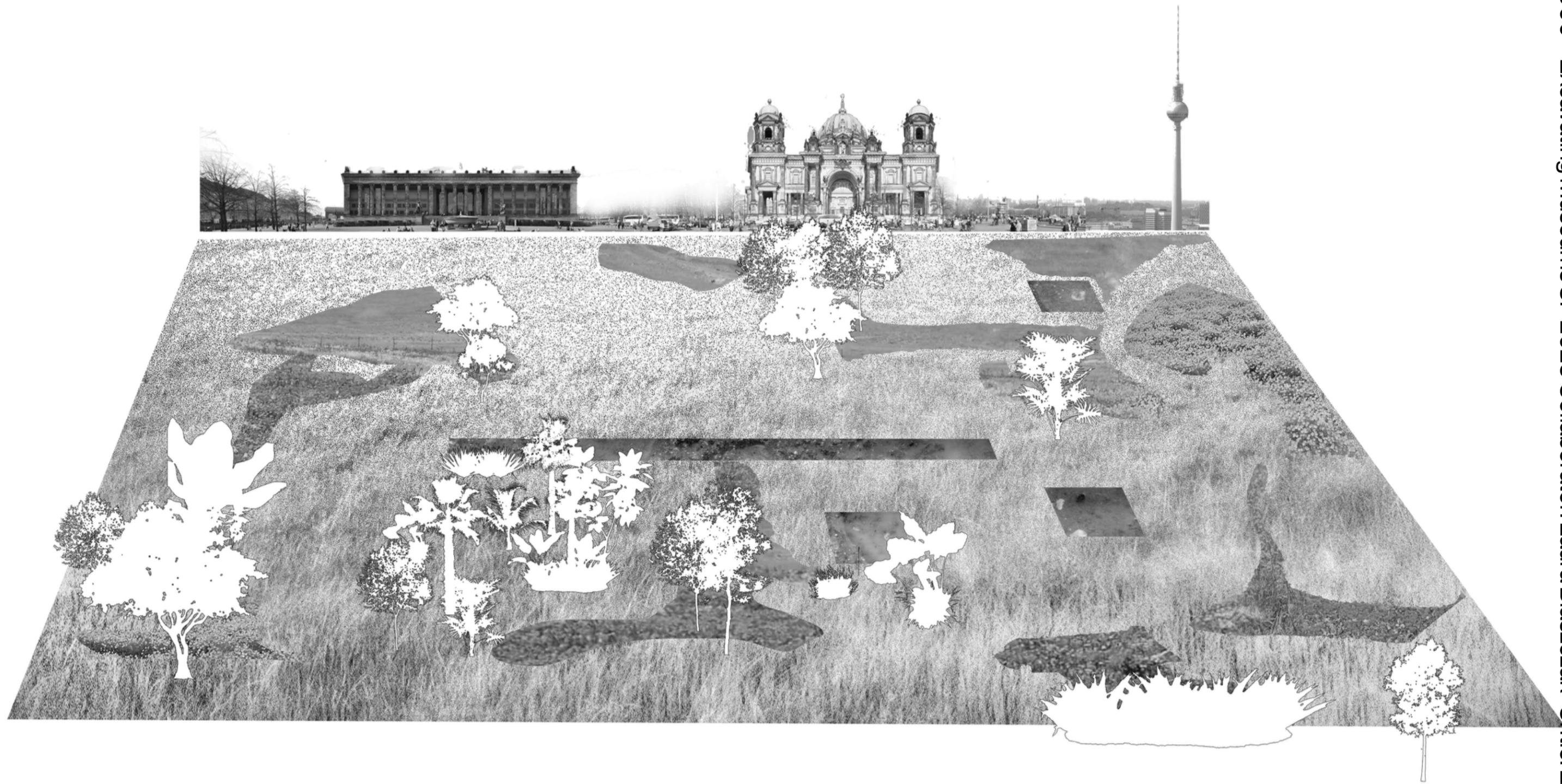
Render view



Museum is black market.
The efforts towards restitution had been under spotlight since the presidential report composed by the economist Felwine Sarr and the art historian Benedicte Savoy.



The new identity of the western museum has been a benevolent, always in progress, global institution, actively pursuing restitution. Reframing the discussion as contemporary, withholding the agency and ownership of objects through lending, delaying the process through the tools of legitimization. Less than 2% has been returned so far.



The Humboldt Forum was a reconstruction of the Prussian Palace replacing the Palace of Republic of East Germany. When asked about why it's named after Alexander and Wilhelm von Humboldt, the 18th century explorers, the museum frames the brothers as the "perfect role models" for "the whole world connected, interchanging and being seen as one big human culture." The palace was not in Berlin; Berlin was the palace.

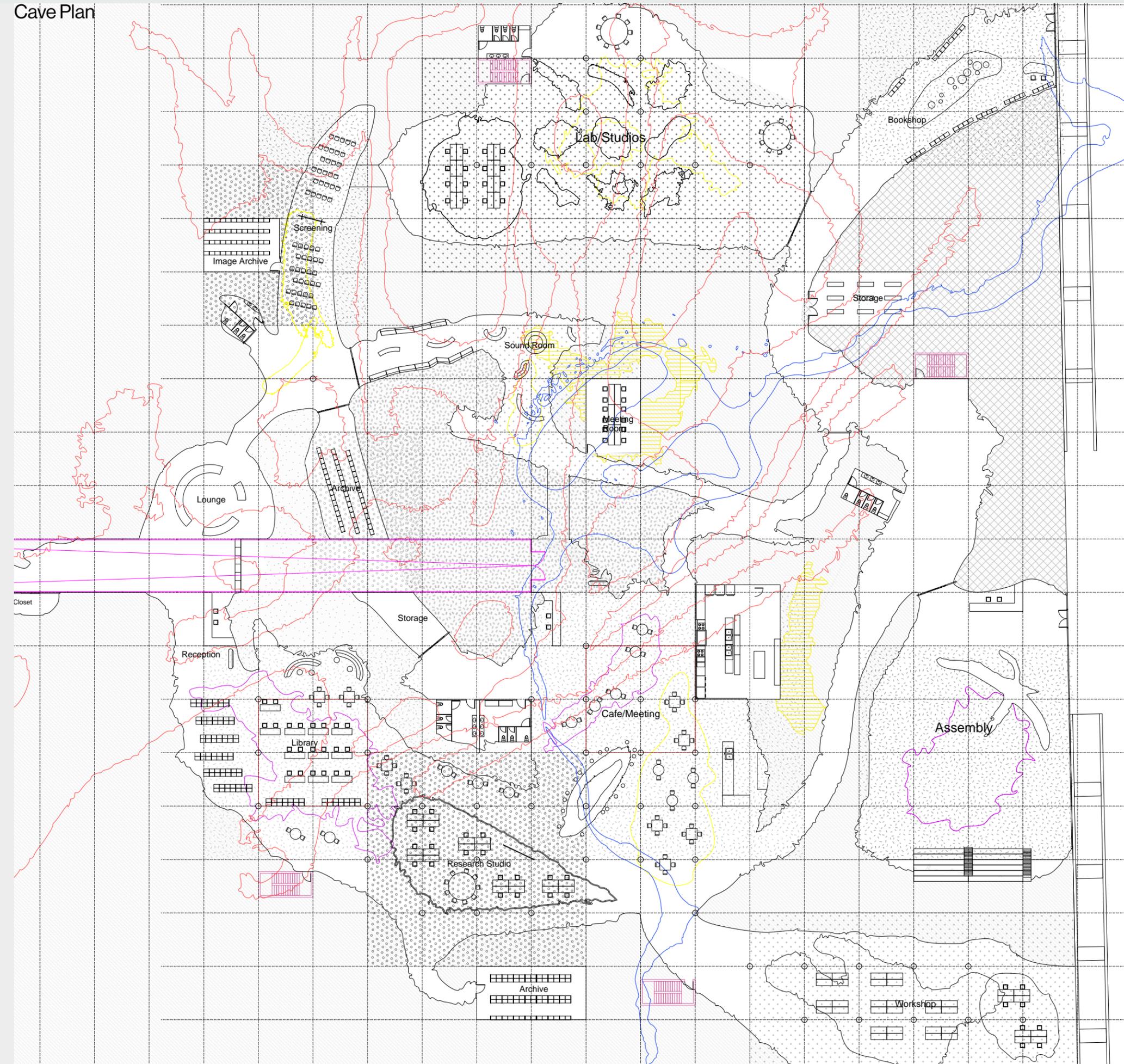


Photo of Excavation in 2008



In 2008, Excavations were carried out in the historic city center of Berlin by the State Office for Historic Landmark Conservation whose team “cut sections through time [to] show a given development as an arrangement of successive stages.”

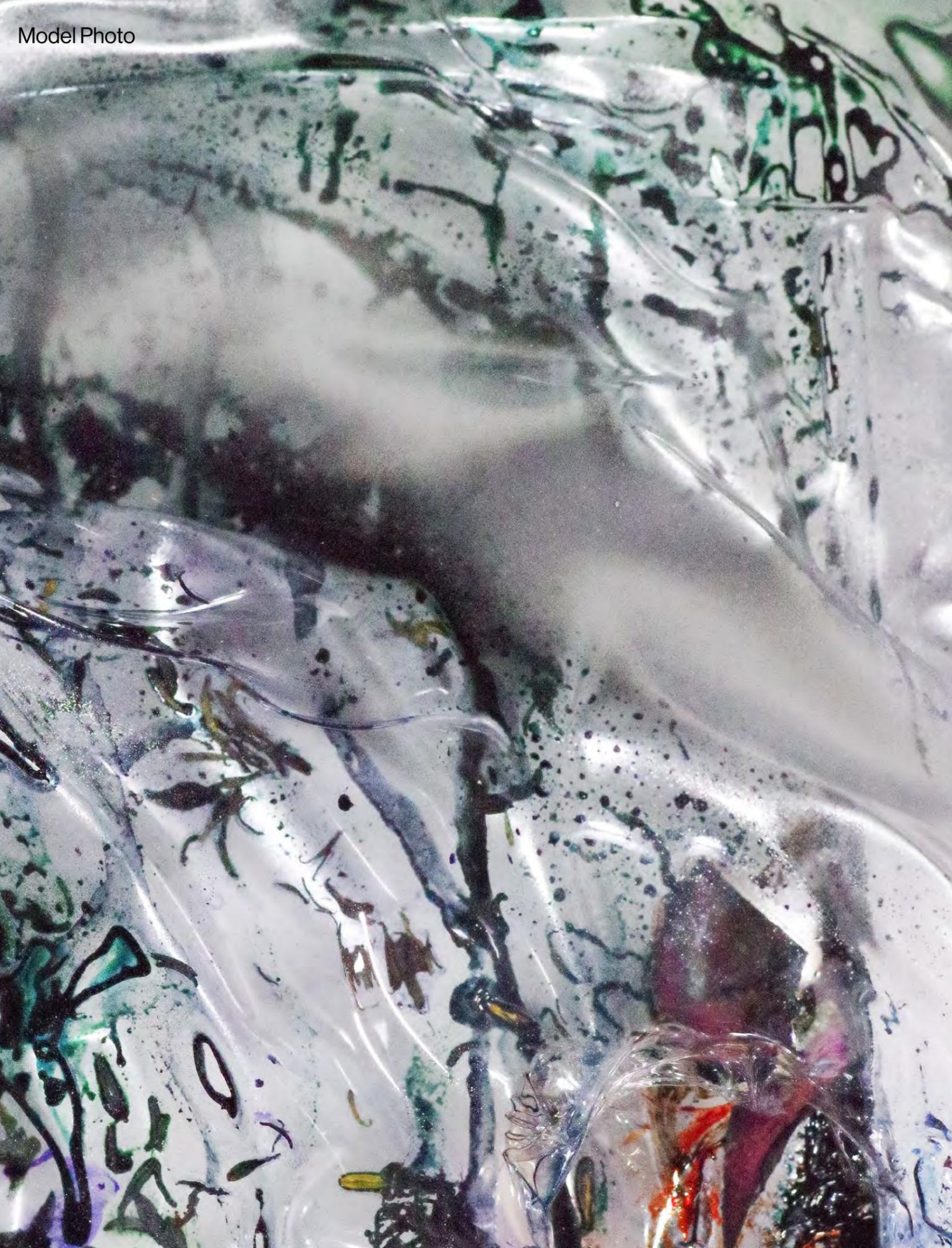
The excavated foundation of the Prussian Palace became critical in recreating the historic facade and crafts its argument of cultural heritage around selective history. The current prussian cultural heritage foundation is excavating the ground to recreate the imperial palace, but in the context of restitution, excavation aims to create space that centralizes the perspectives of all those who have been and are still being silenced by colonialism.



Render view



Under the open field, the cave space acts as a space for restitution focusing on developing relationships between archives and people. Agency and access is negotiated here to continue the cultural heritage disrupted by the expeditions and looting.



We imagine a spectrum of public/surveilled space, and in between spaces open to limited people and archives of the immaterial, such as sound, photographs, and moving images.

A006** Excavating Museums SP 2023 Collaborator: Laura Blaszczyk Critic: Emanuel Adamassu

Model Photo

Photo of the Schlossplatz before Humboldt Forum

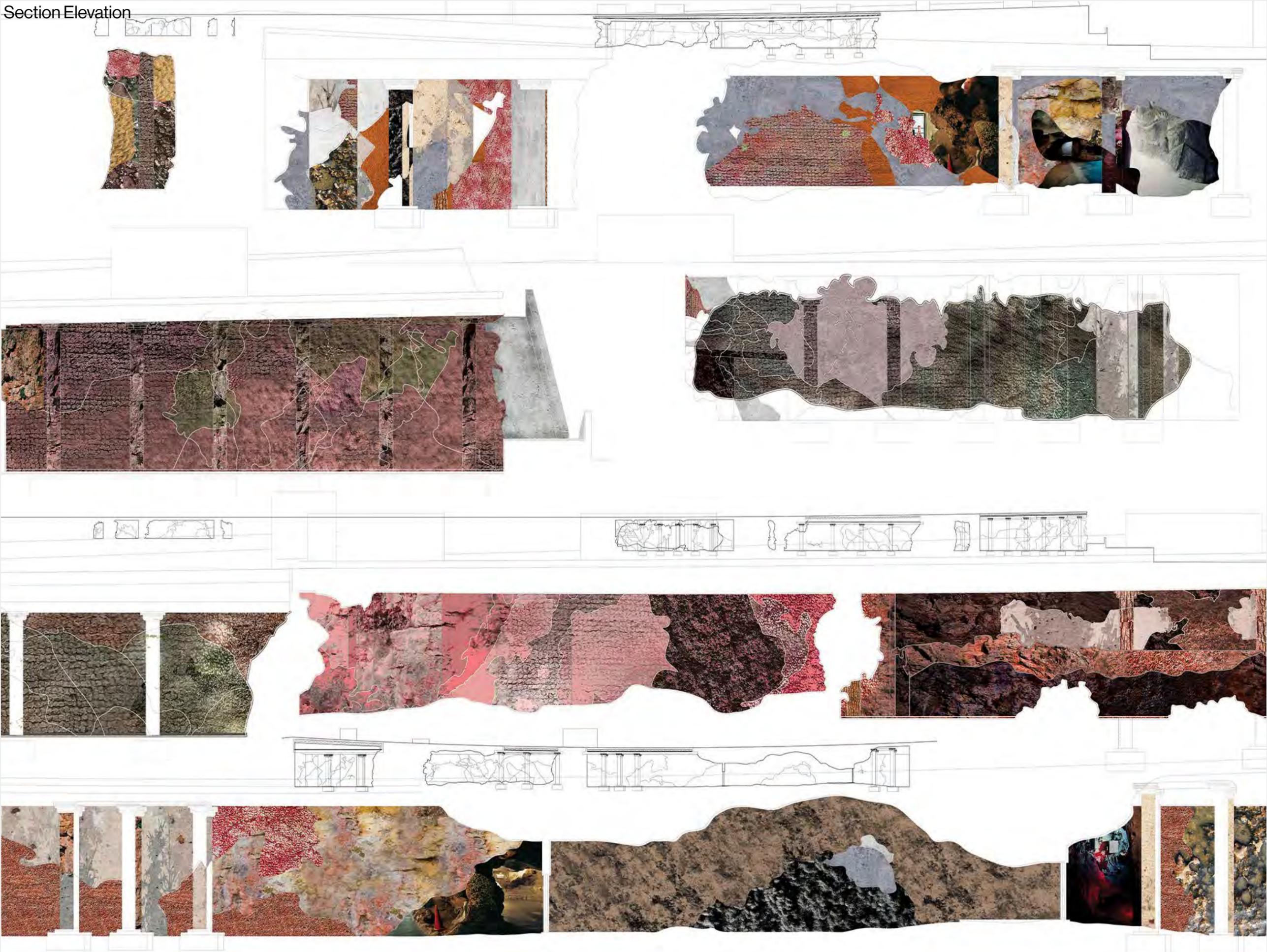


Render view



In between the demolition of the place of republic and the start of the construction of humboldt forum, relais landscape architecture designed a public space for a limited time. The grass has never been neutral. If both the palace of the republic and the humboldt forum are both overt manifestations of state building, then the grass field, even as an utopian state, is burying and camouflaging, the violence built within the institutions under the state and the prussian cultural heritage foundation.

Section Elevation



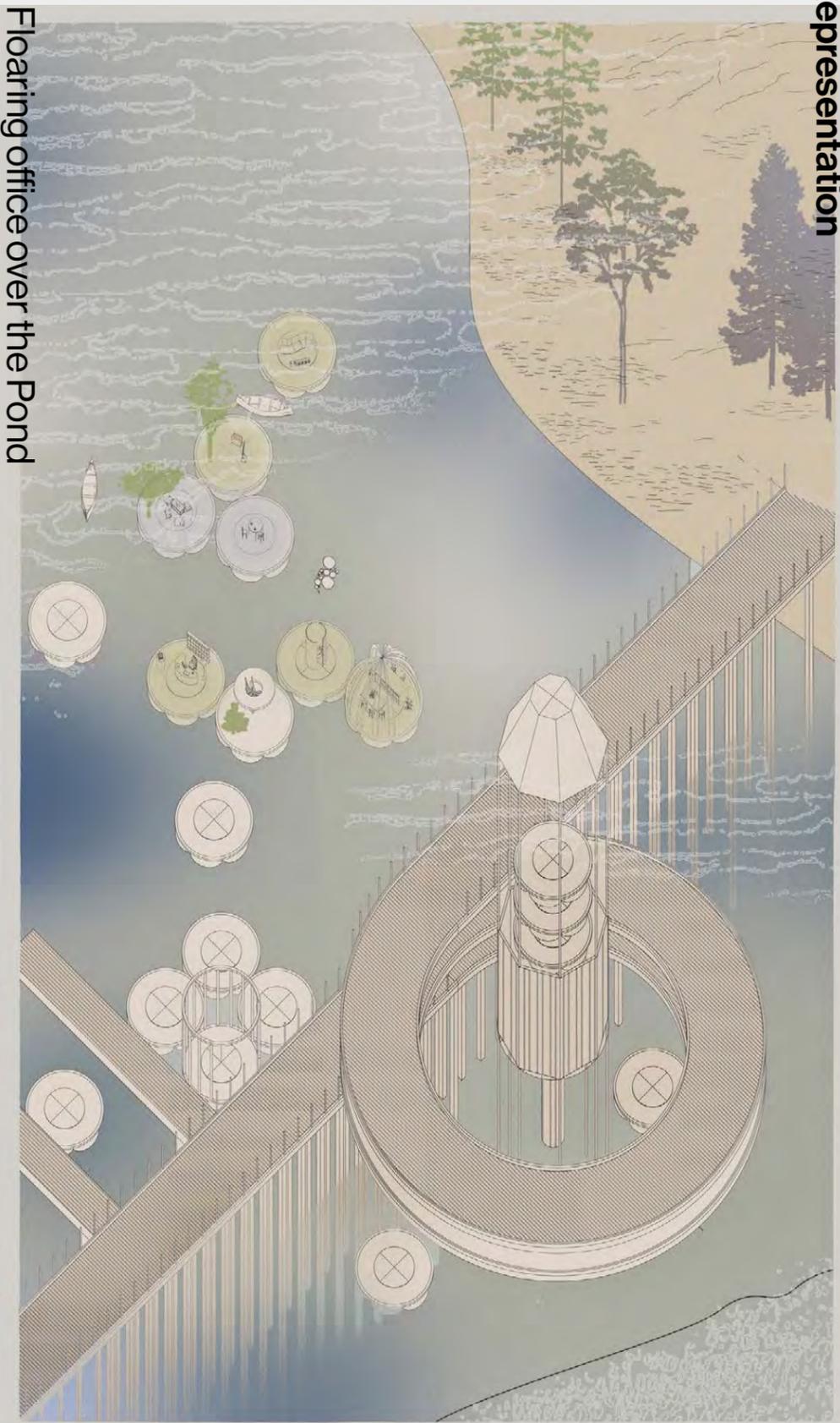


The question we ask is: How did Africa become made up of places that no longer exist while the Prussian empire, which does not exist anymore, remains the lawful owner of the looted African art or art from the(cultures outside/beyond Europe)?

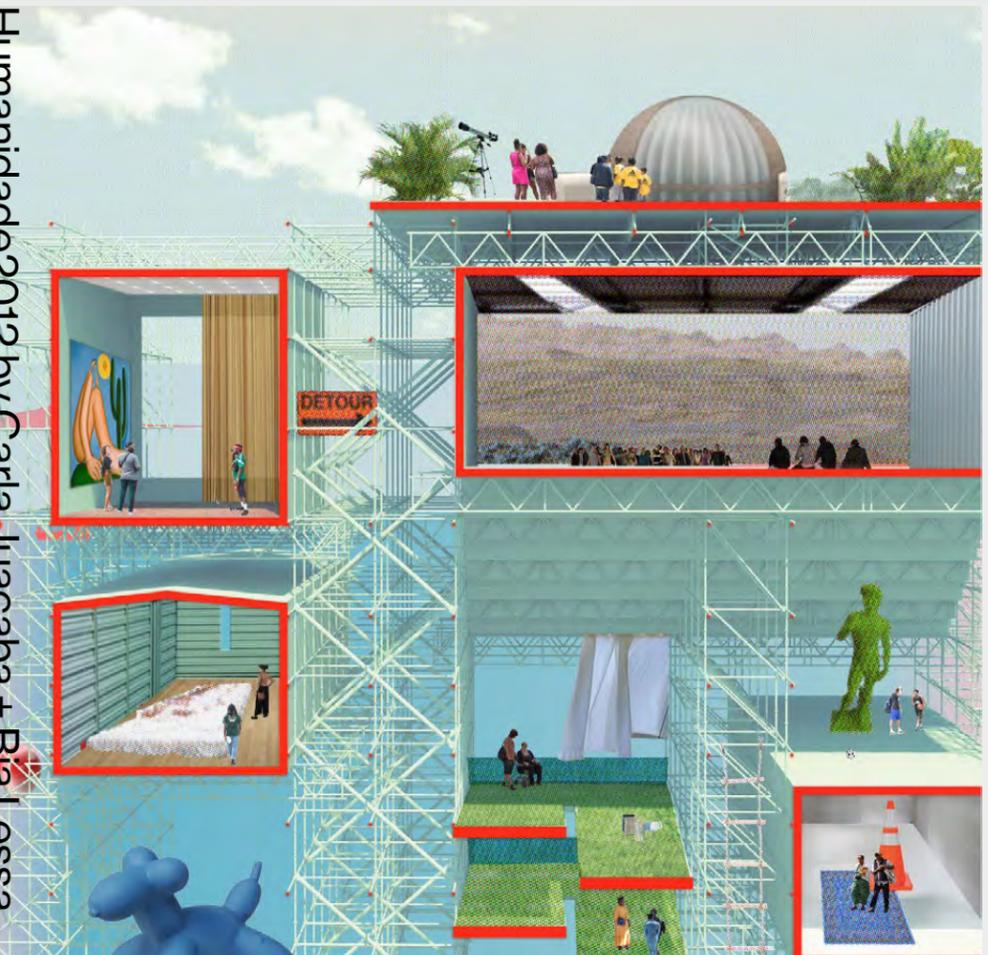


'Before' indicates both what precedes and what awaits...

In an attempt to collapse the linear construction of time used by the Humboldt for legitimization purposes and unite a divided Germany, the project can exist in the future, past or present.



Flooring office over the Pond



Thank you.
Karen Tong Wang 2023