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Art Incubator and Housing in Houston

The studio, "Buildings on Buildings," asks two main questions: 1) How can we repurpose a former Coca-Cola bottling plant in Houston, Texas for an art incubator program? 2) How do we negotiate the 13.6 acre site for a program that only requires 1/6th of the site's square footage?

Our project Art Incubator + Housing in Houston responds to these questions, firstly, by breaking down the building into a field of columns where art incubator programs can be plugged into, and secondly, by utilizing the additional space on site for 280 housing units to address the rising housing demands in Houston.

Building on the site's history as a rapidly growing manufacturing plant, our adaptive reuse strategy is to preserve and expand on the existing columns and roof structures, bringing about a continuous ground floor condition where programs can be inserted without limit. We adapt the non-hierarchical ideologies of precedents, such as Archizoom's No-Stop City, by dispersing our core functions, design workshops, throughout the site so that production and design are present at every corner. By placing larger programs, such as galleries, education, and theater, next to the workshops, a shared backyard condition is introduced for users of both programs to utilize together. Materially, a new mass timber structure is added to contrast the existing steel and concrete columns of the bottling plant.

Advanced VI Studio
Wonne Ickx, PRODUCTURA

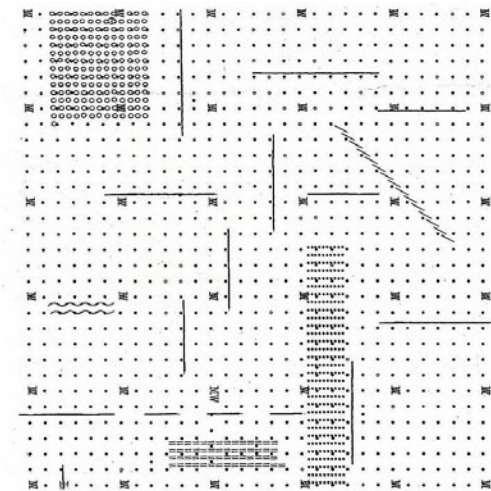
Collaborator
Sixuan Chen



Existing Column Grid

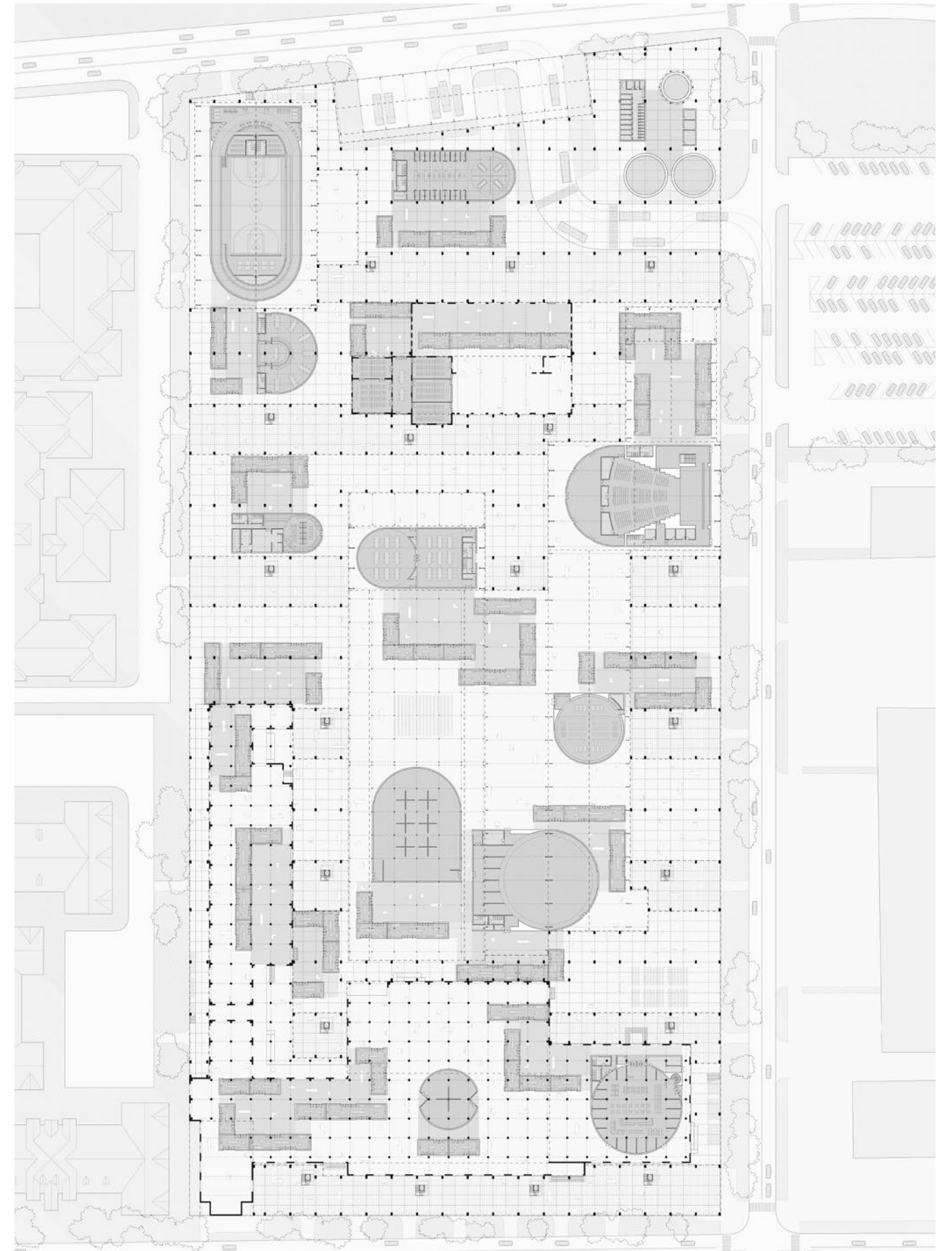


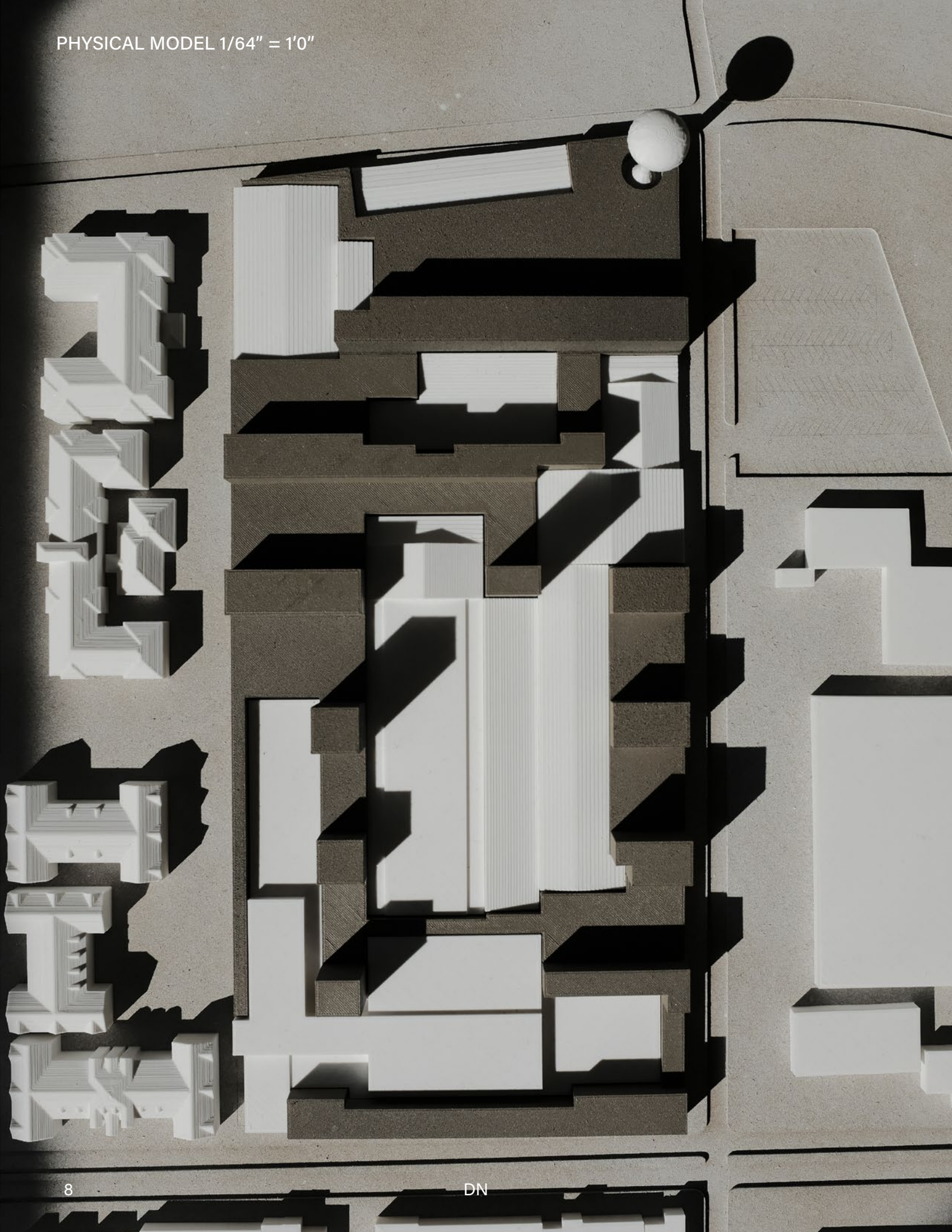
No-Stop City, Archizoom 1969



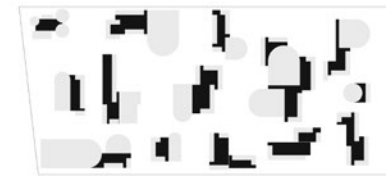
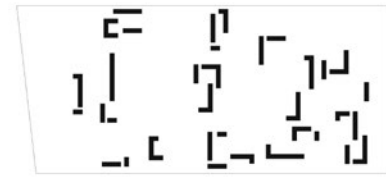
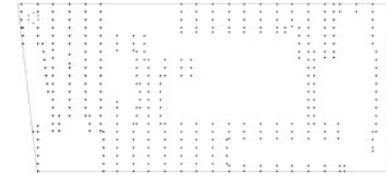
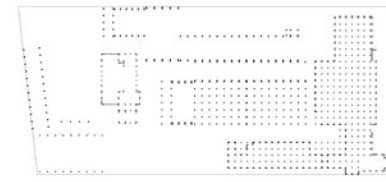
"Architecture becomes an open structure that seeks to guarantee the greatest possible degrees of freedom for the user, within a figuration that is as rigid as possible."

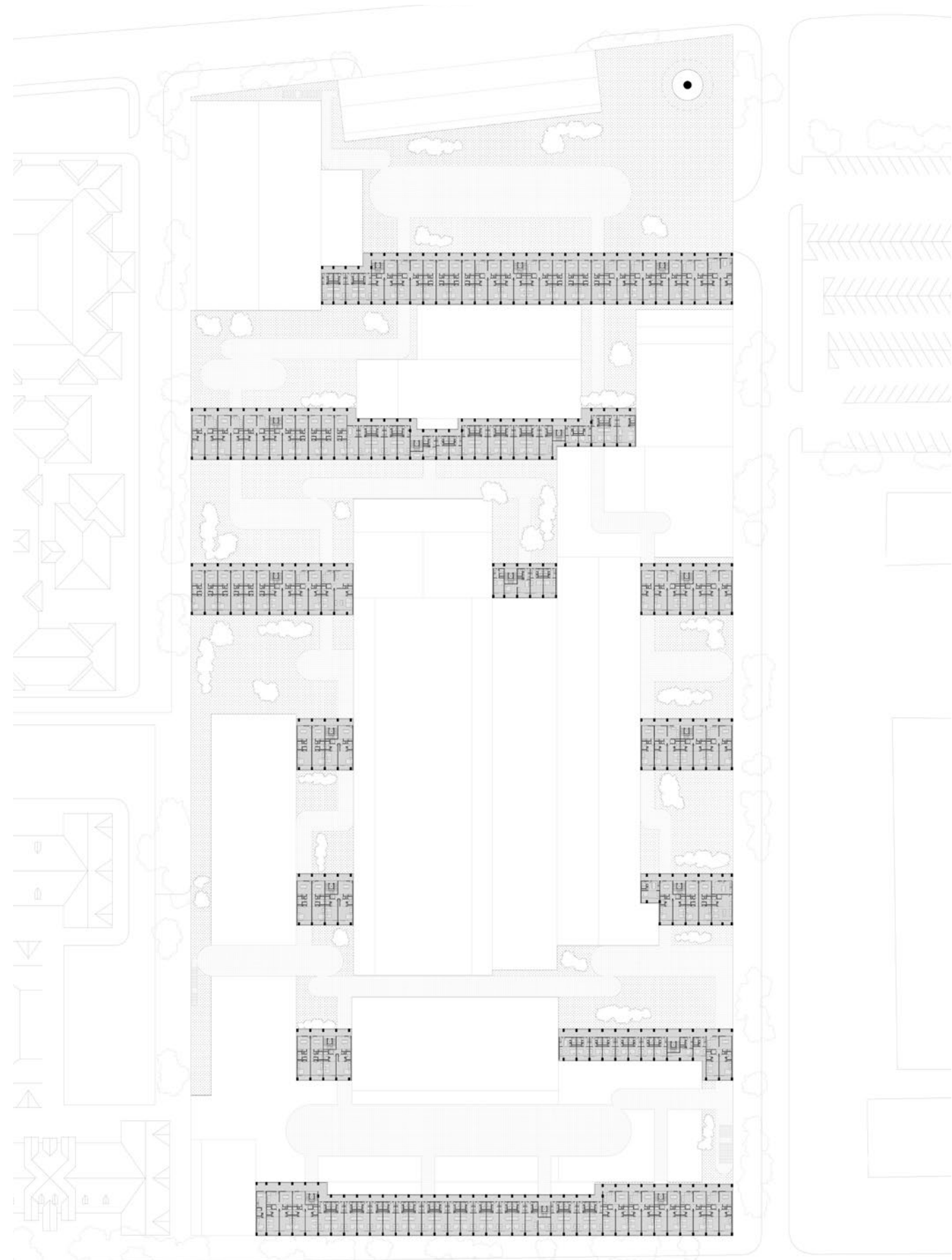
- Andrea Branzi, *No-Stop City* 1969



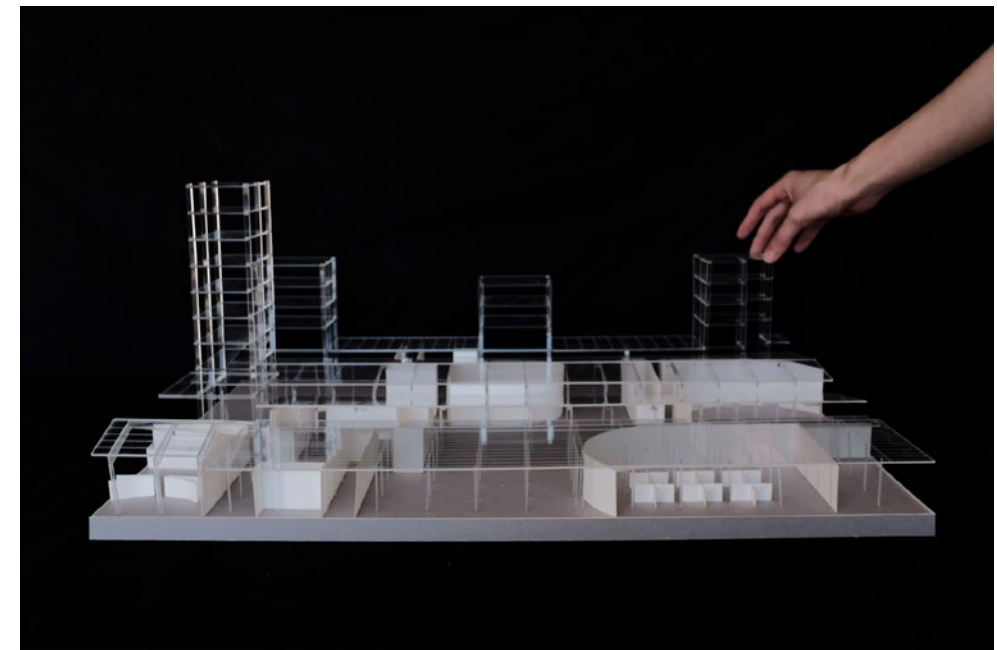
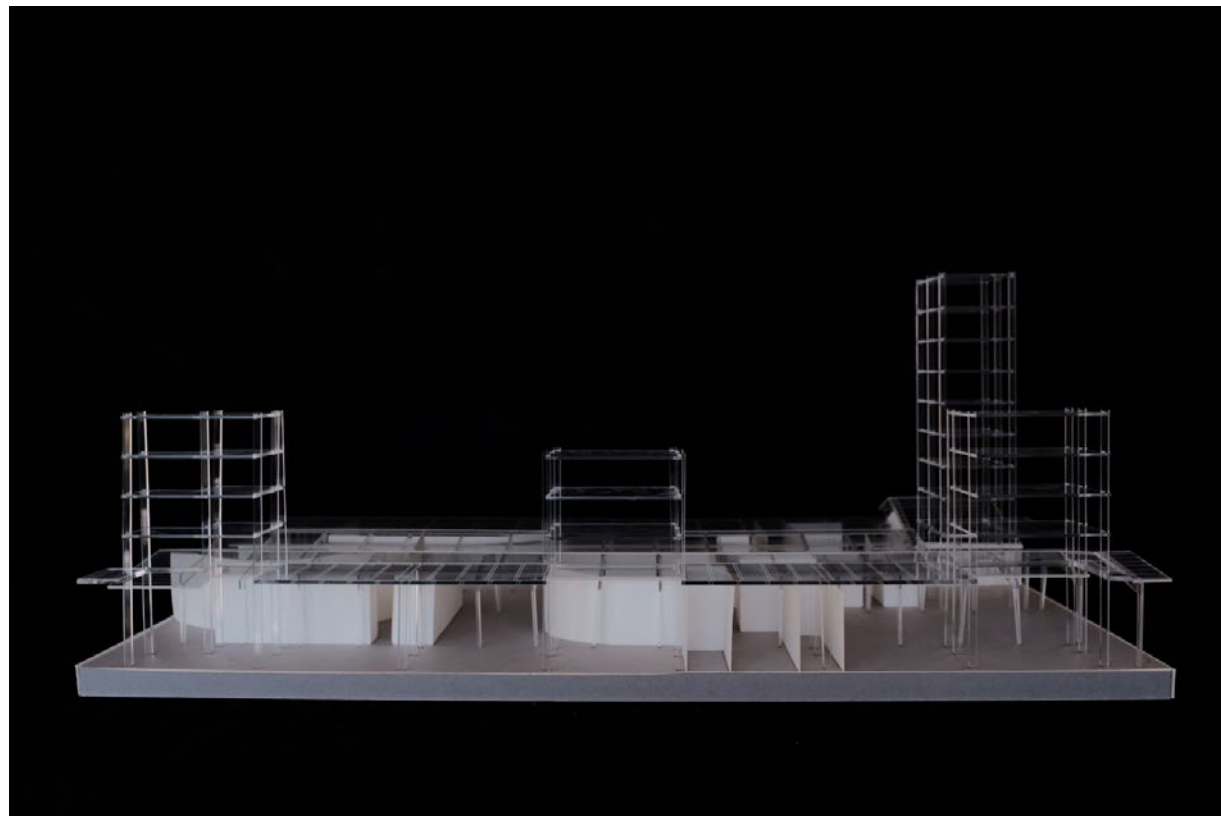
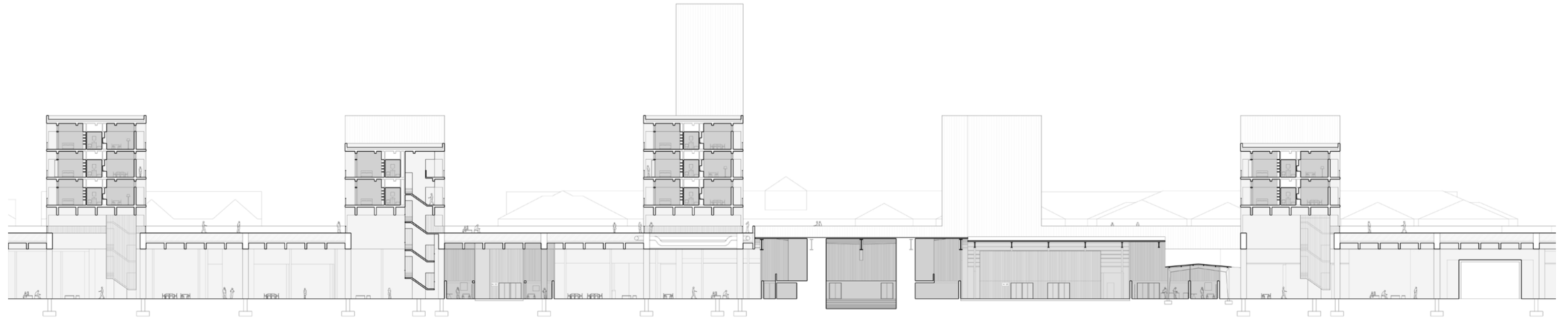


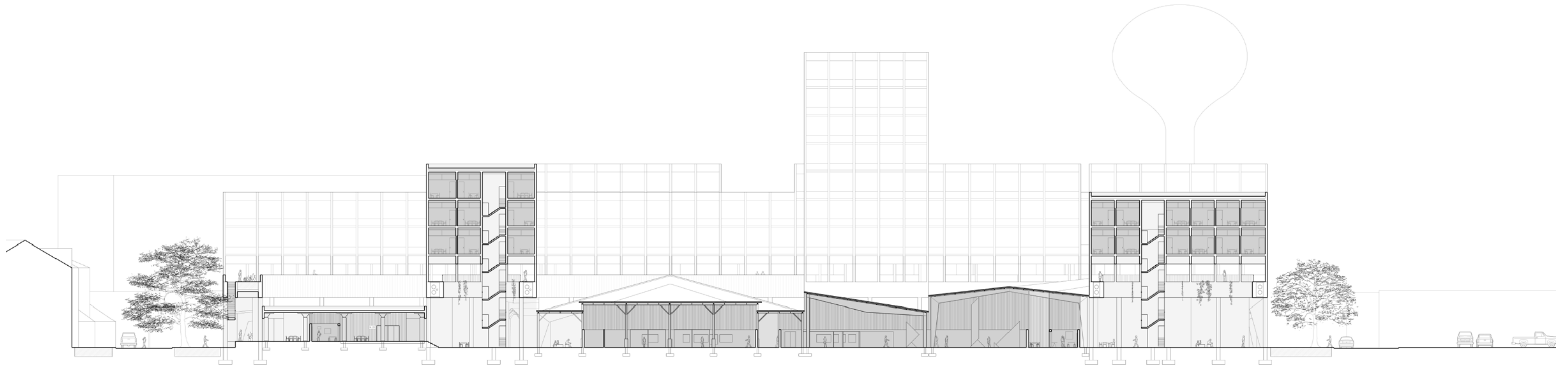
- 1. Existing Column Grid
- 2. Added Column Grid
- 3. Design Workshops
- 4. Large Programs
- 5. Shared Backyards
- 6. Existing Roof
- 7. Added Roof
- 8. Housing Footprint



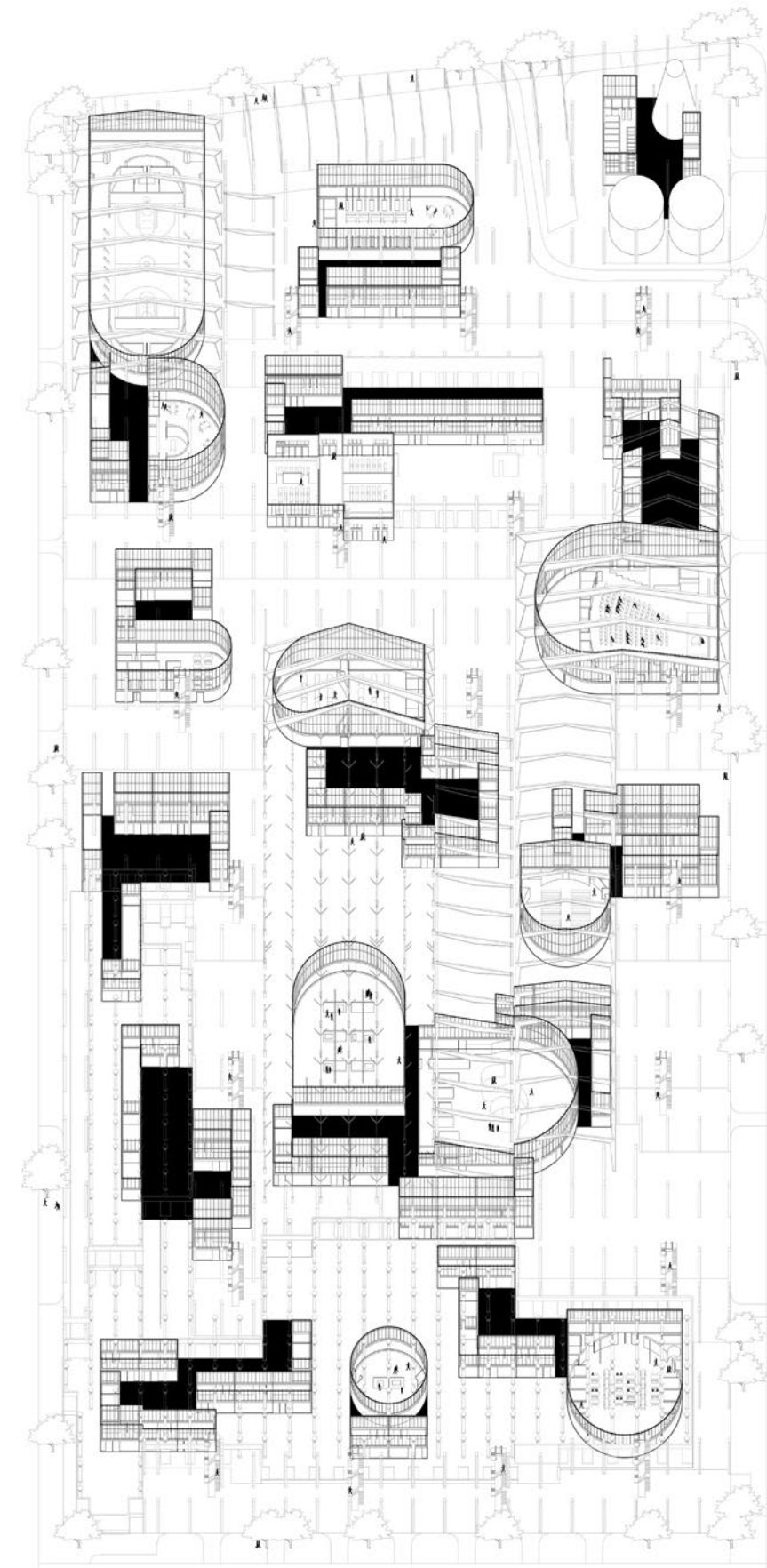












13th Regiment Armory Culture Center

Recognizing the multi-layered nature of a cultural brief, our project utilizes the large inner volume of the existing 19th century drill hall for a new cultural center that introduces different scales of spaces for sports, arts, and educational programs. Our project stems from the understanding that culture is rooted in and is progressed by complex social interactions within and across its different programs. The project responds to this need for connectivity in two ways:

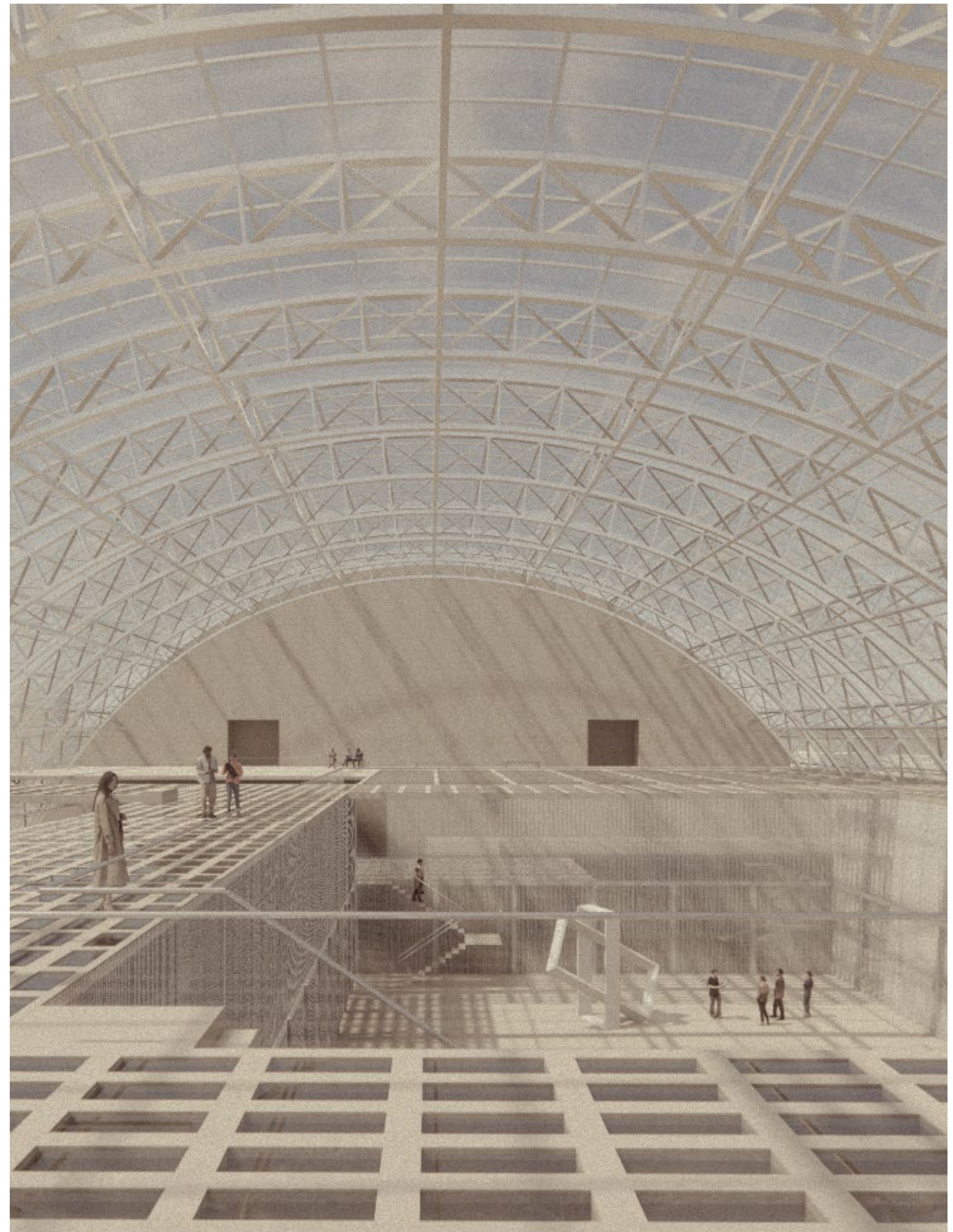
1) The new center is organized as a series of rooms where different programs can pour into one another, bringing about opportunities for rich encounters as artists, athletes, and dancers move from room to room. The room-based plan provides an opportunity for a new type of public interior that allows users to experience the project as a collection of activated, shared interiors.

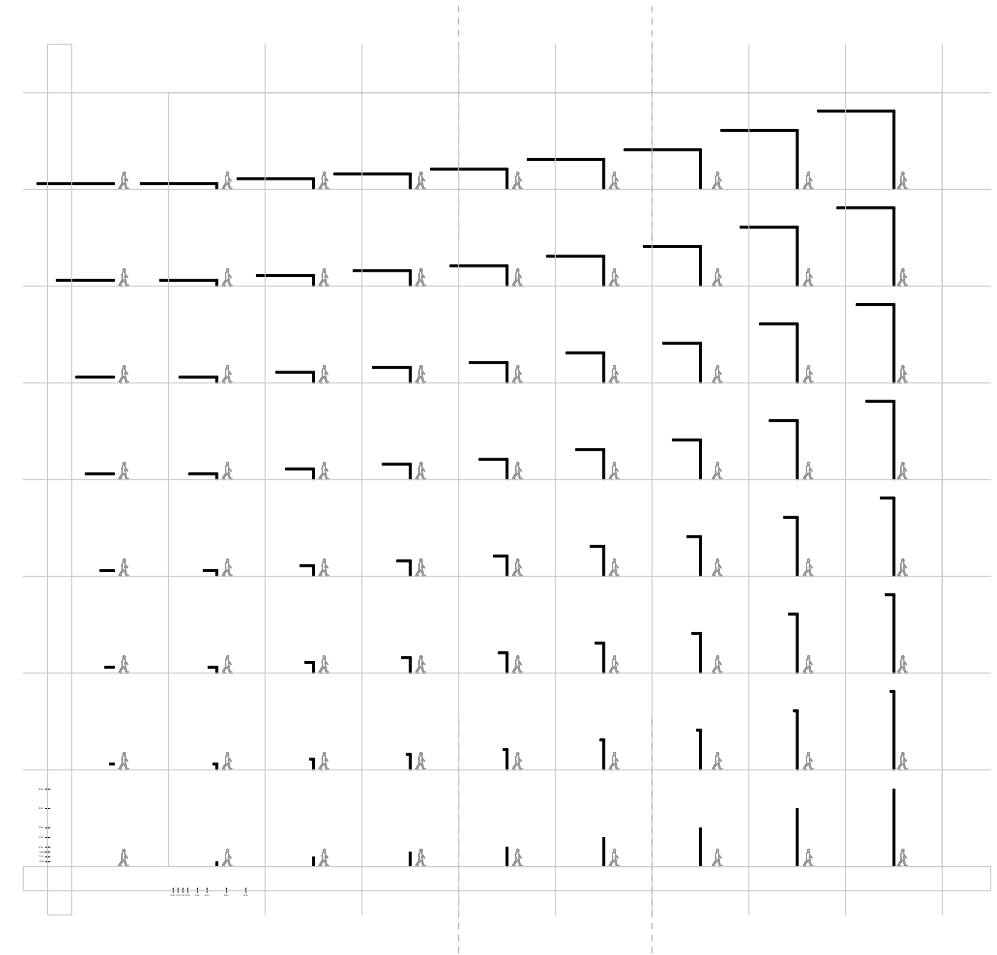
2) Rooms are delineated through a system of enclosures (horizontal and vertical), which define the presence or disappearance of spatial boundaries. The system of boundaries materializes gradients of permeability (glass enclosures, metal mesh screens, perforated concrete panels, concrete columns and beams, curtains, and solid walls) to curate different levels of continuity between spaces.

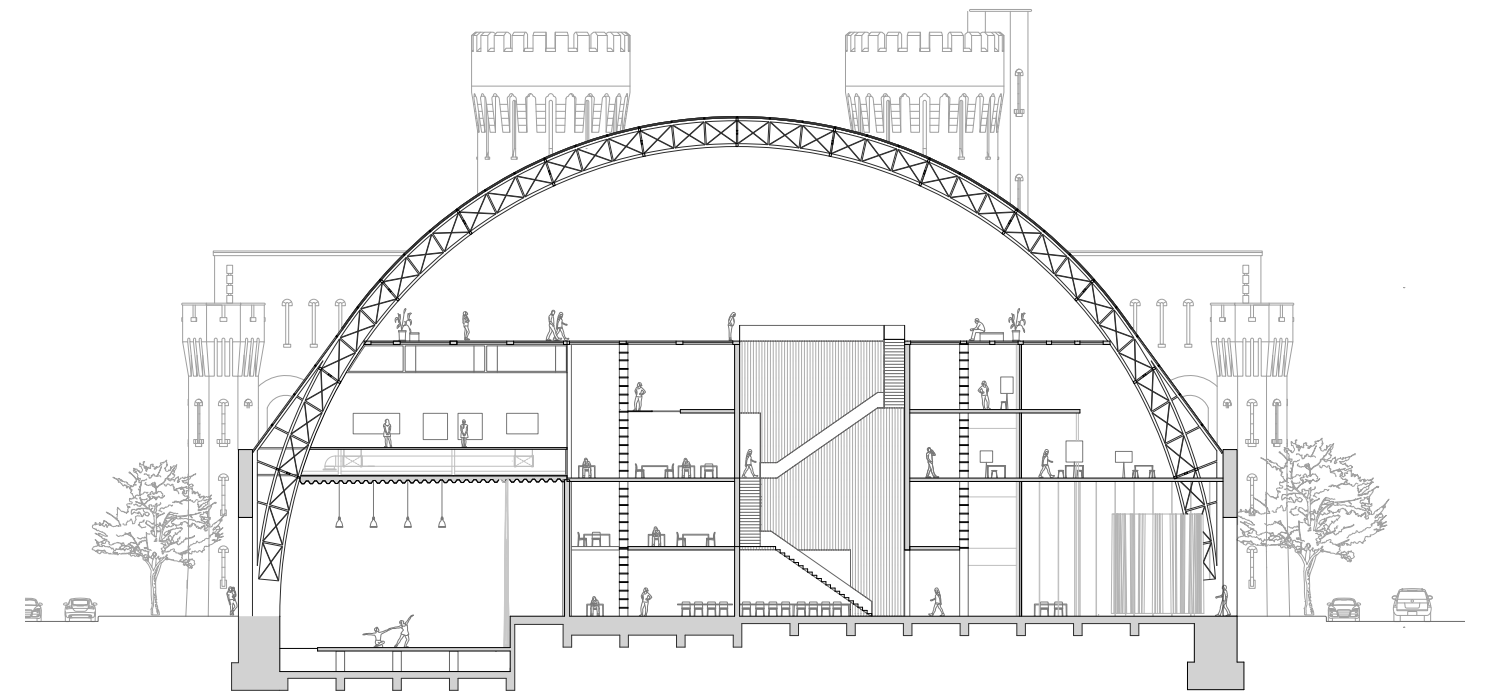
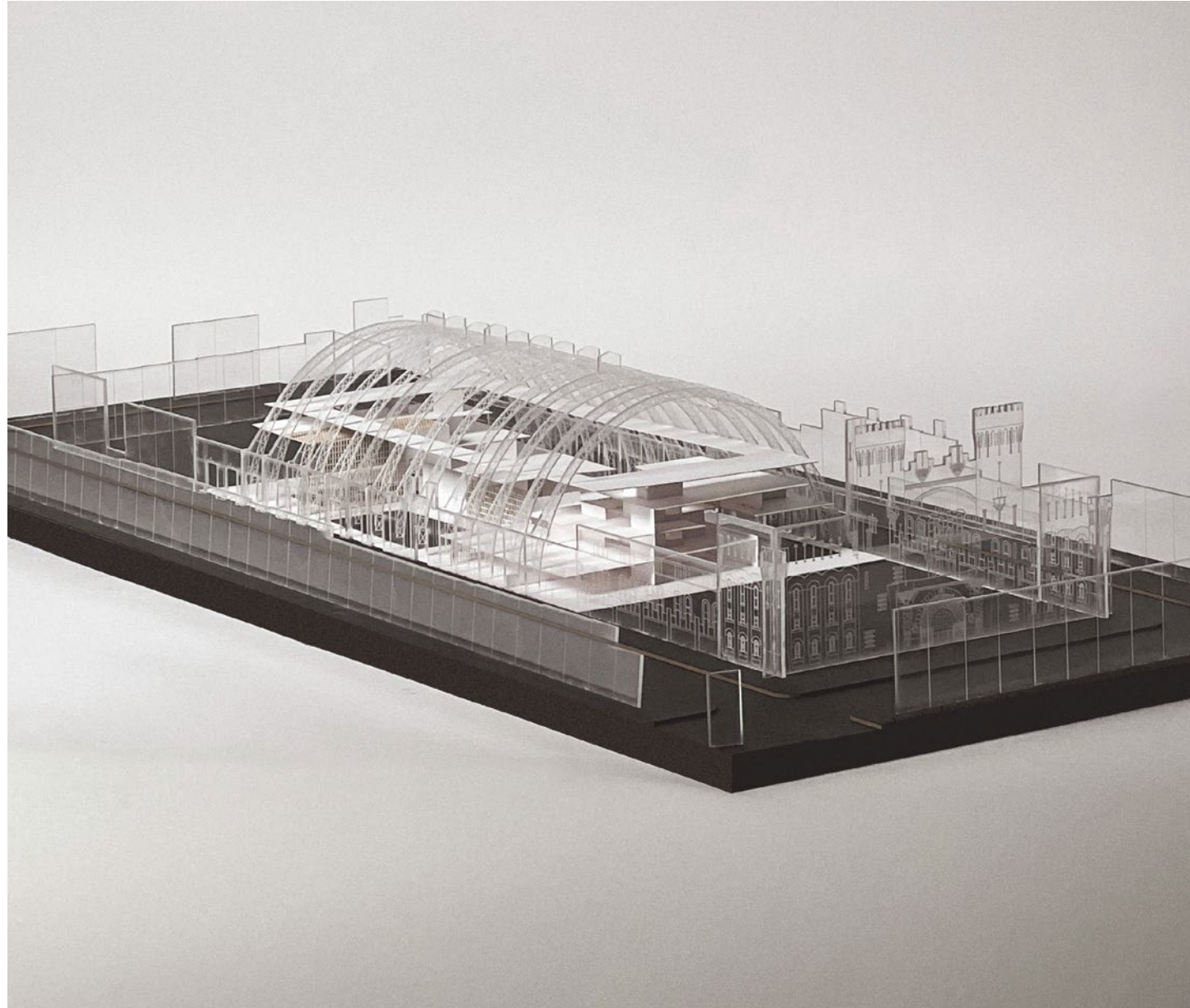
What results is a new culture center that promotes interactions between different facets of culture through a series of spaces that are thoughtfully interconnected.

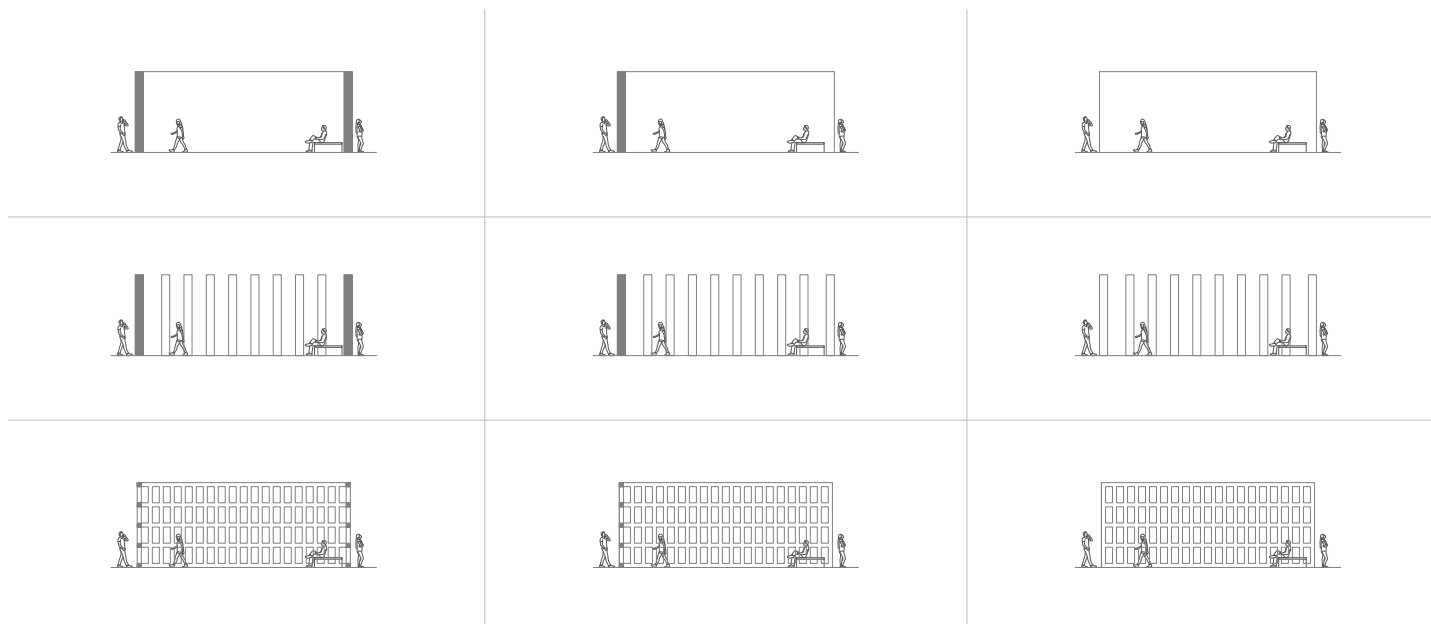
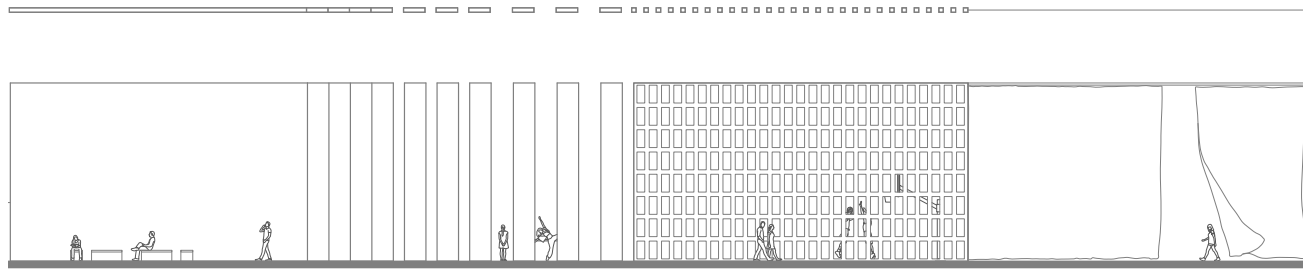
Advanced VI Studio
Wonne Ickx, PRODUCTURA

Collaborator
Helen Winter

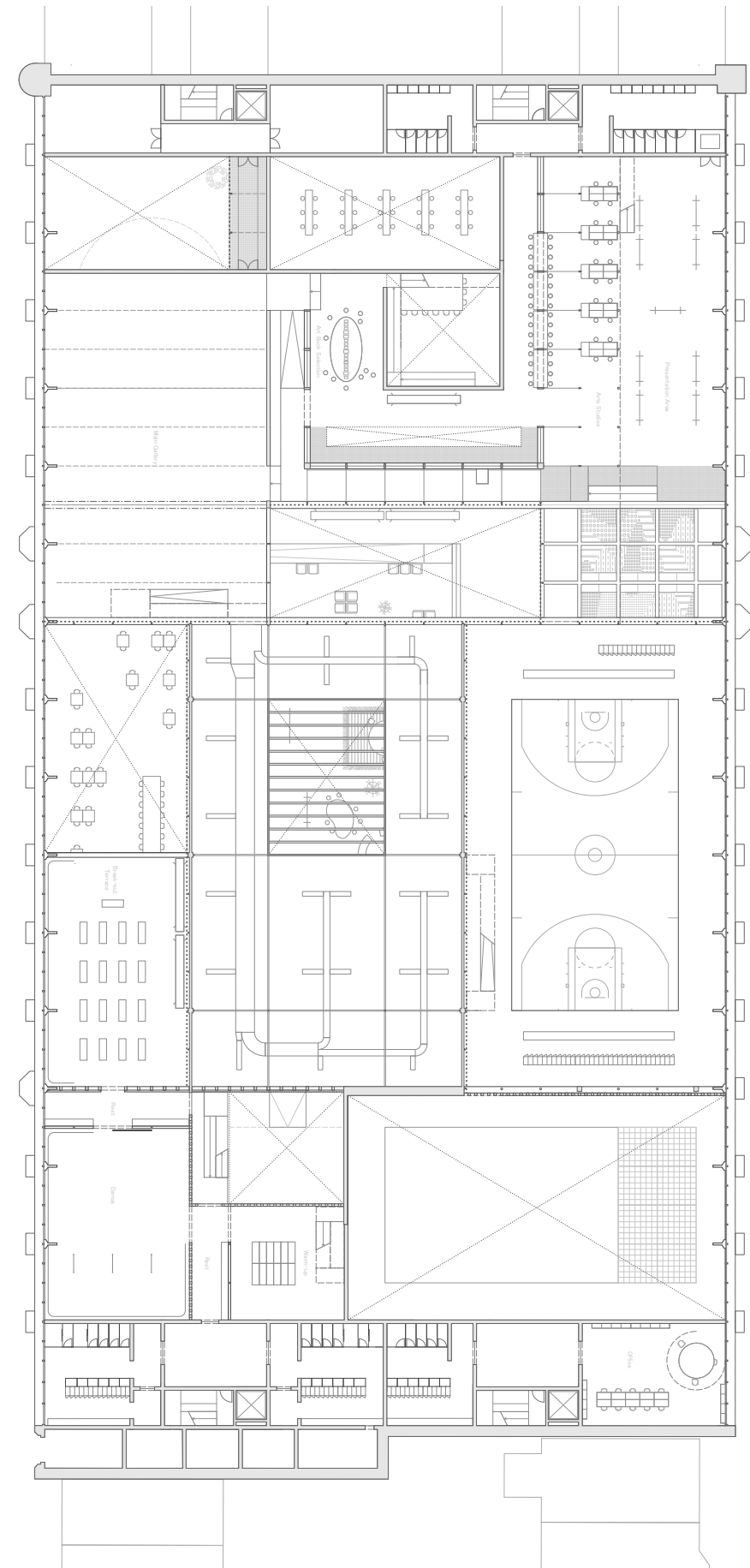
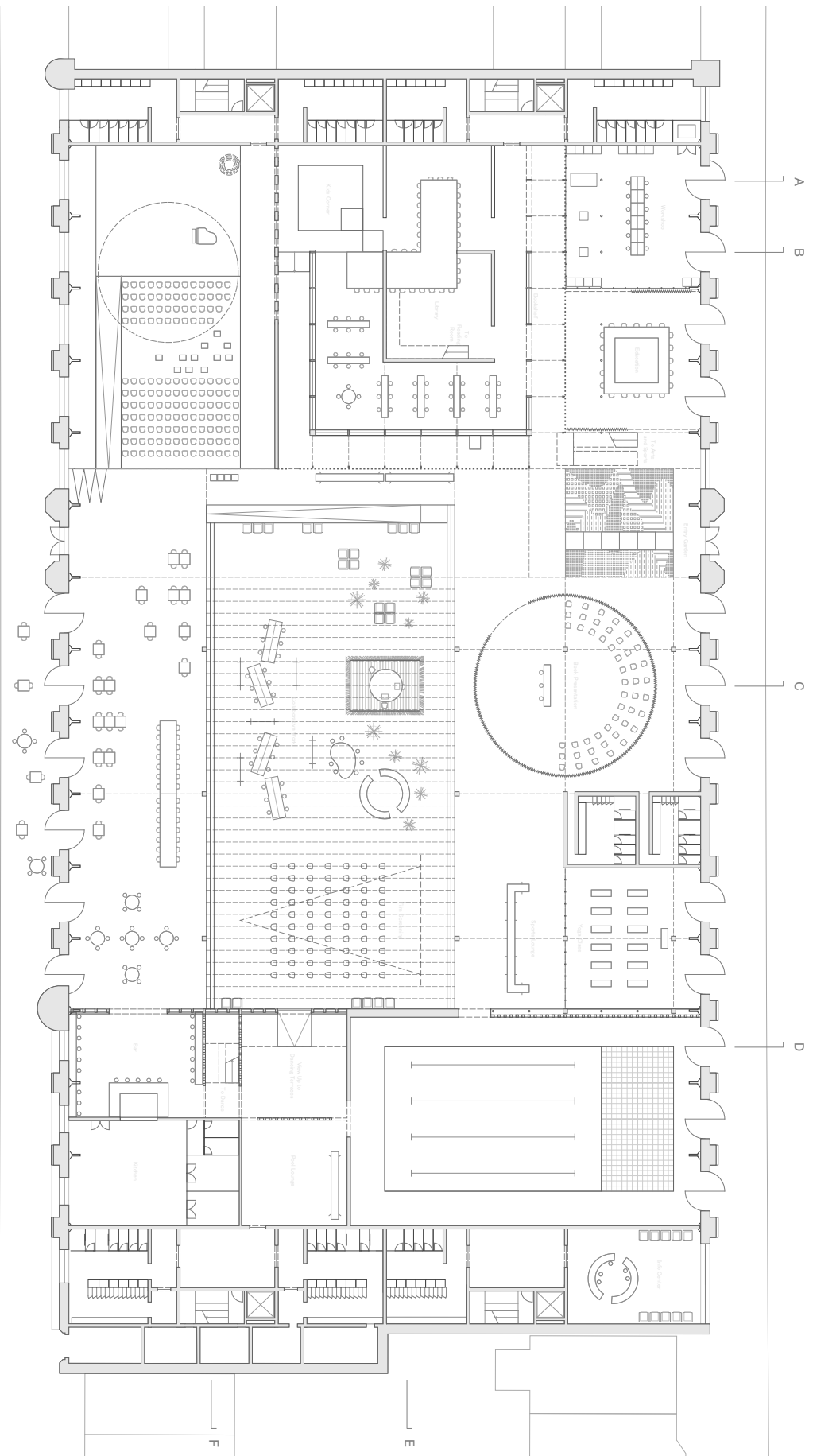












Adaptive Reuse Strategy

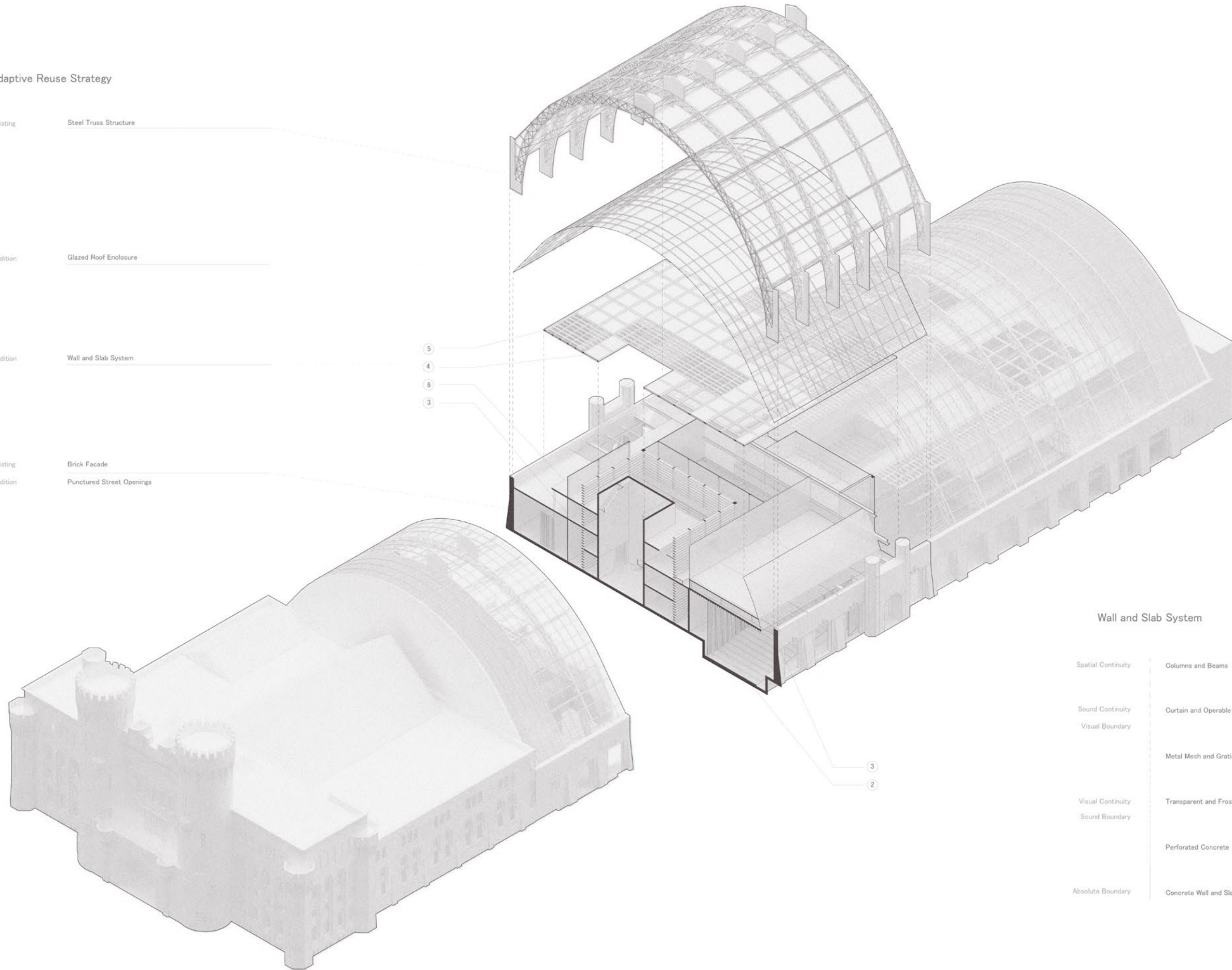
Existing Steel Truss Structure

Addition Glazed Roof Enclosure

Addition Wall and Slab System

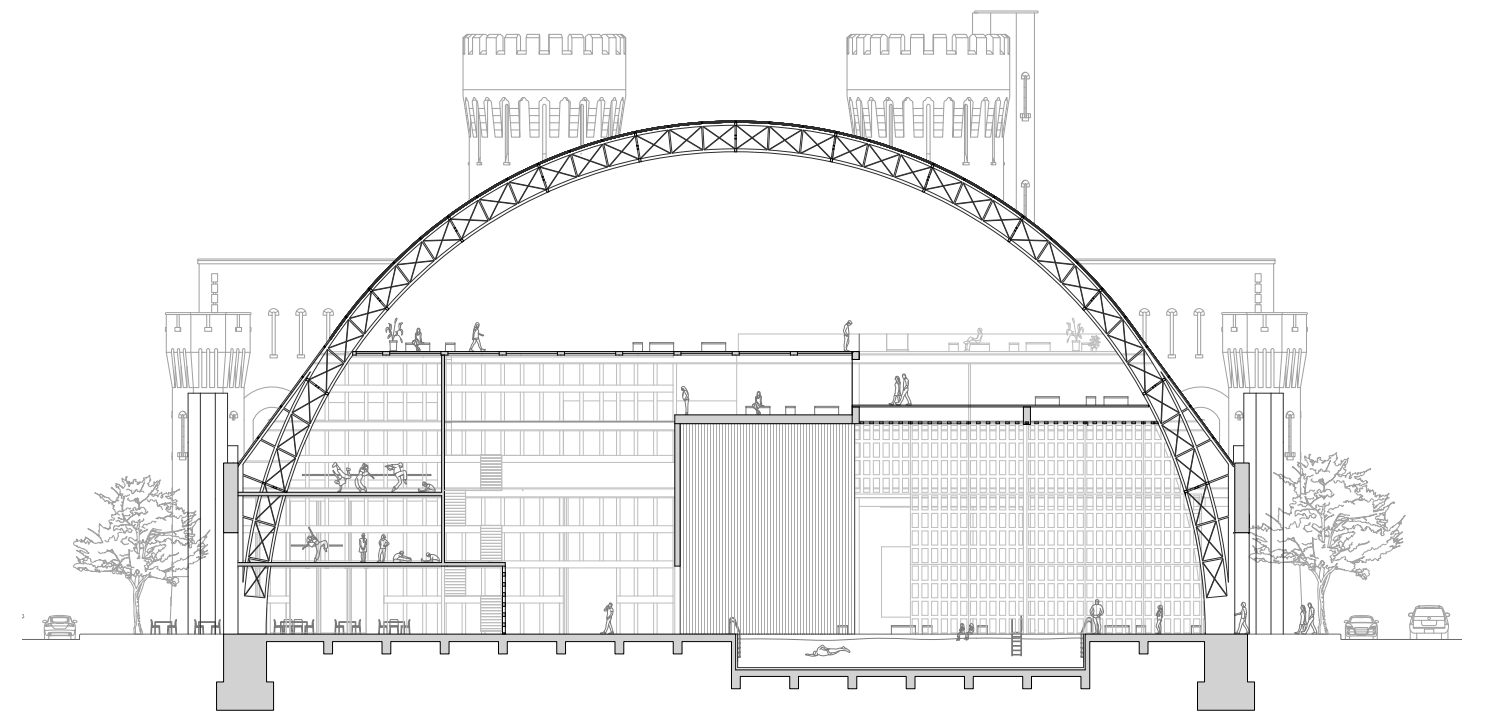
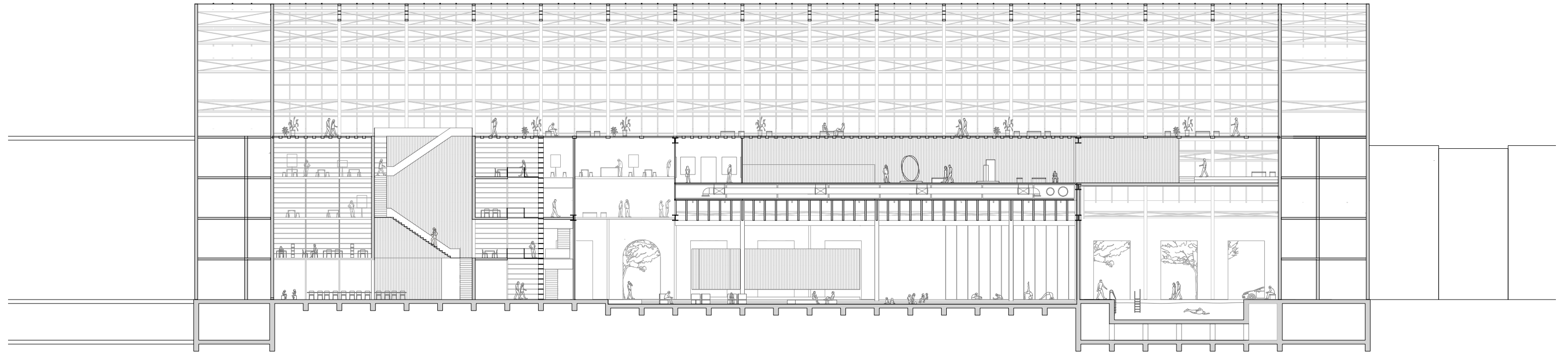
Existing Brick Facade

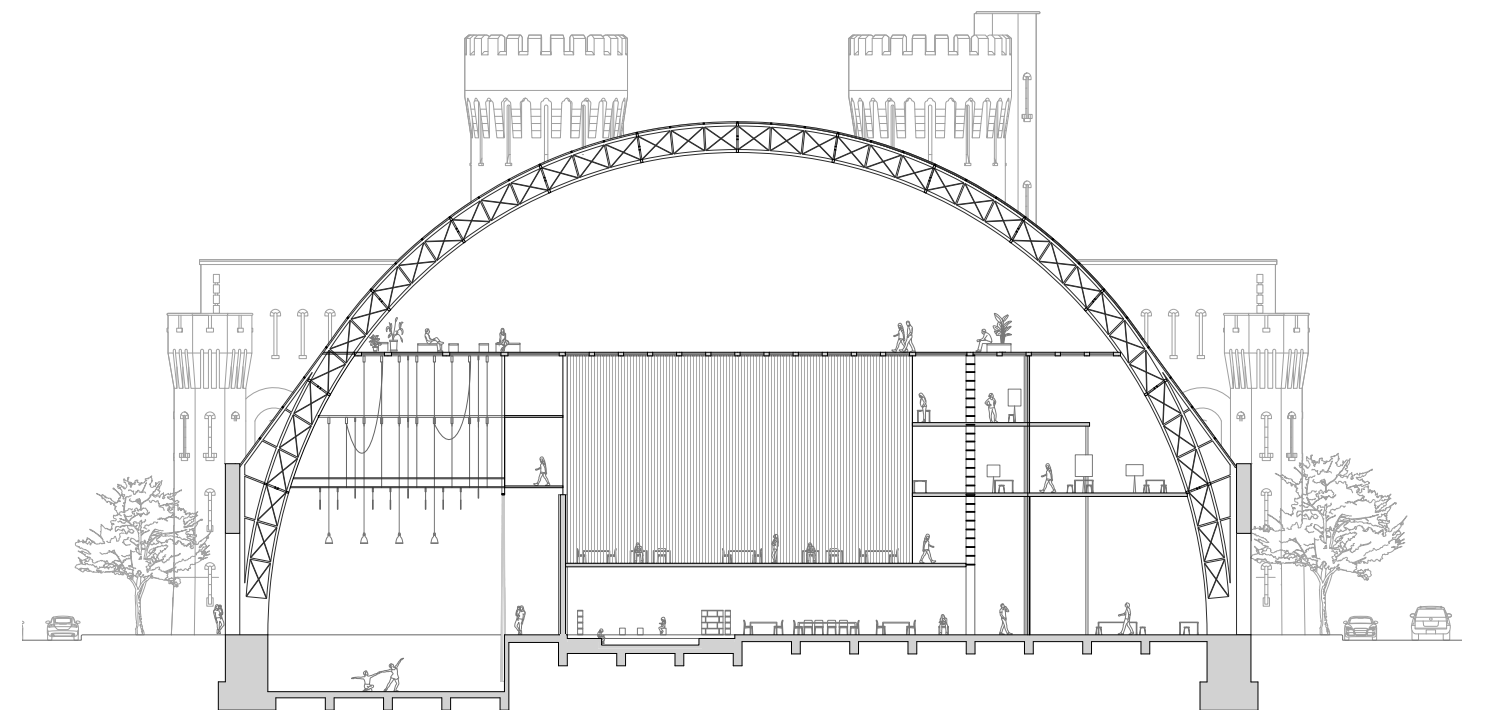
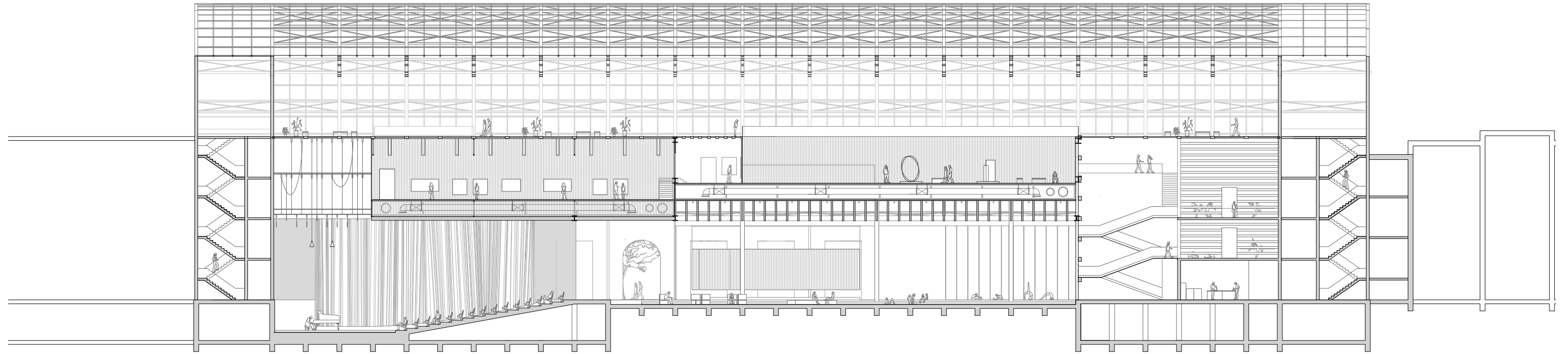
Addition Punctured Street Openings



Wall and Slab System

- | | |
|--------------------|---------------------------------|
| Spatial Continuity | Columns and Beams 1 |
| Sound Continuity | Curtain and Operable Screen 2 |
| Visual Boundary | Metal Mesh and Grating 3 |
| Visual Continuity | Transparent and Frosted Glass 4 |
| Sound Boundary | Perforated Concrete 5 |
| Absolute Boundary | Concrete Wall and Slab 6 |





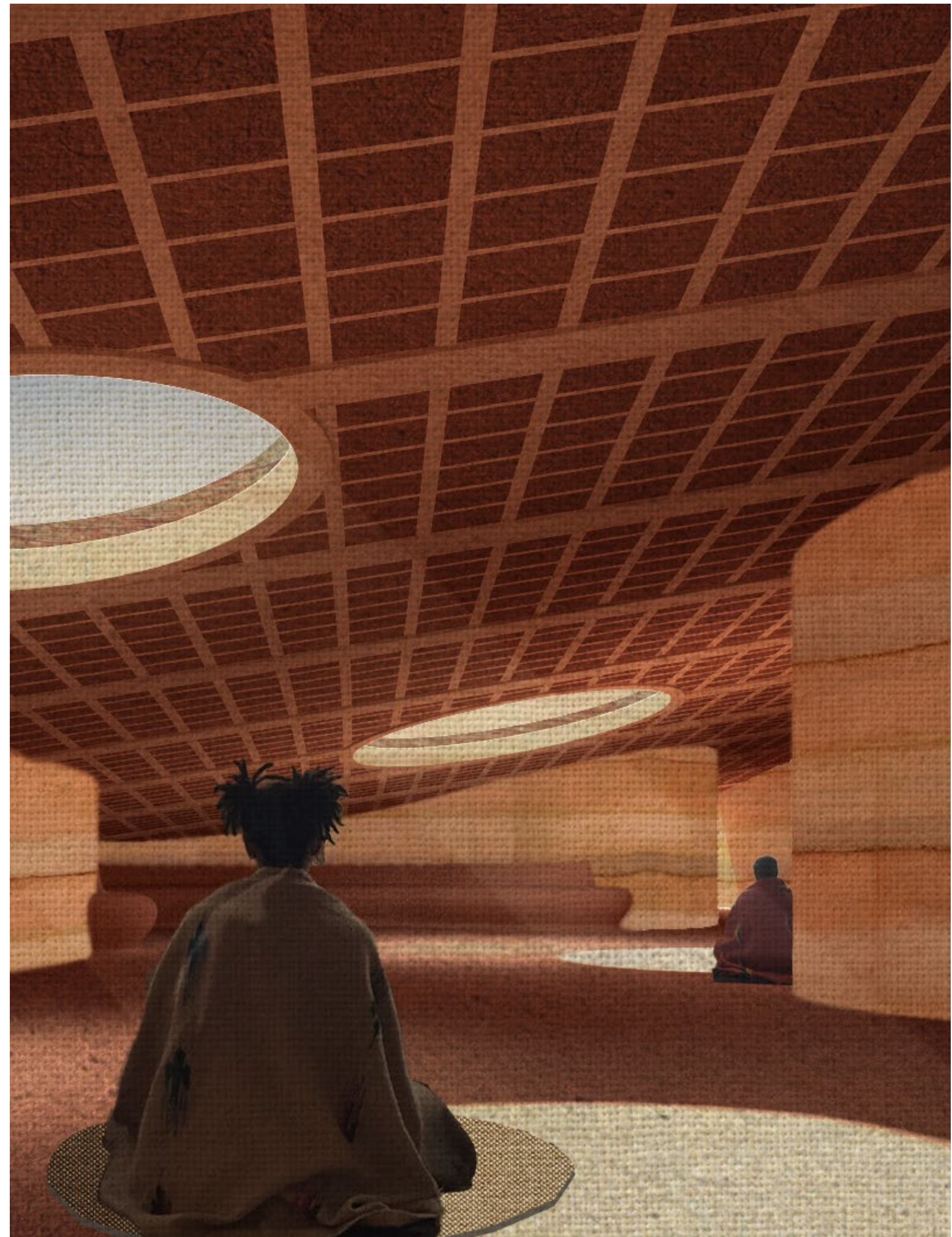


Center for Farming, Stewardship, and Spirituality

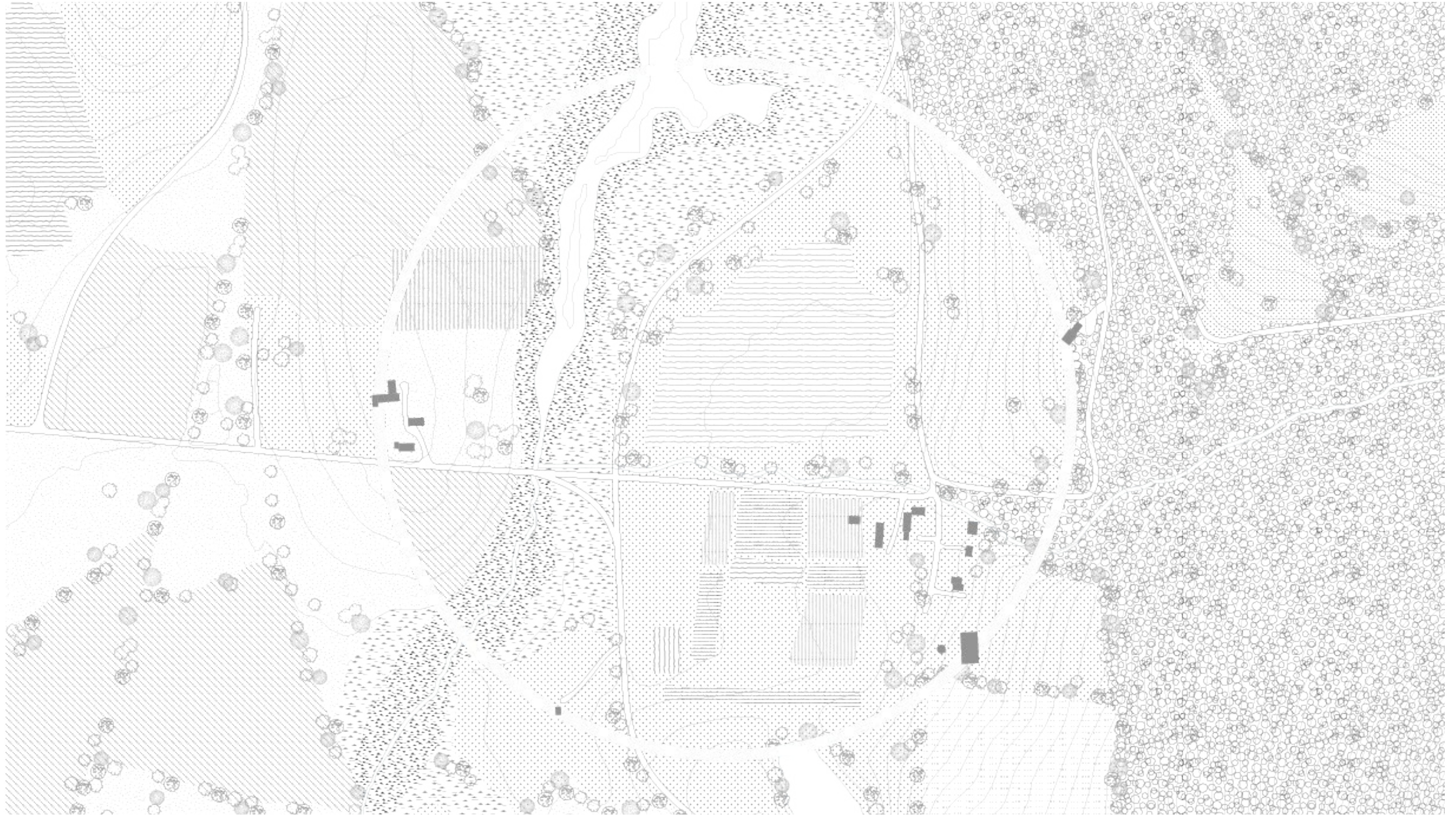
Center for Farming, Stewardship, and Spirituality is a sequence of multi-purpose spaces that exist along a 1.5 mile circular path connecting four farms, a monastery, and a community center in the Hudson Valley of New York. Acknowledging the complementary programs that exist on the site, the project seeks to provide a platform on which the three programs of farming, stewardship, and spirituality can hybridize to bring about a new spatial and institutional model that introduces new synergies and practices between the stakeholders on site. The programmatic hybridity is translated through a combined architectural language of wood, corten steel, and rammed earth along the sequence of spaces which include a farming greenhouse, an underground meditation area, monastery residences, an outdoor ritual bath, and a soil stewardship pavilion.

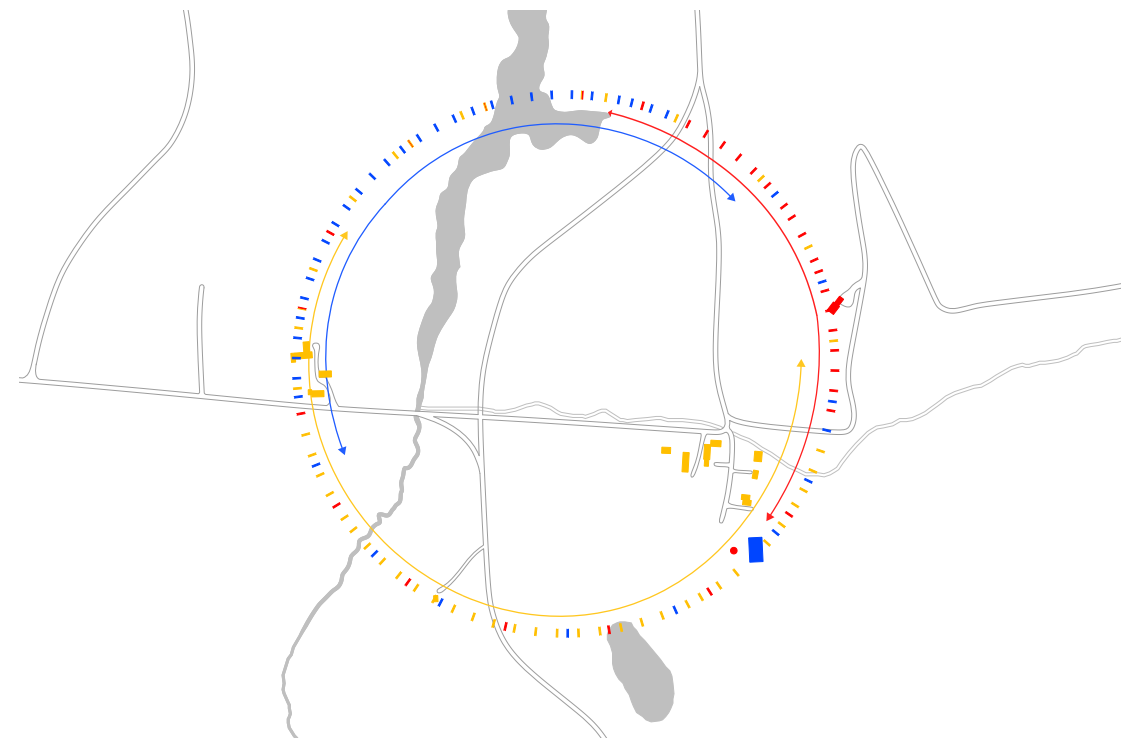
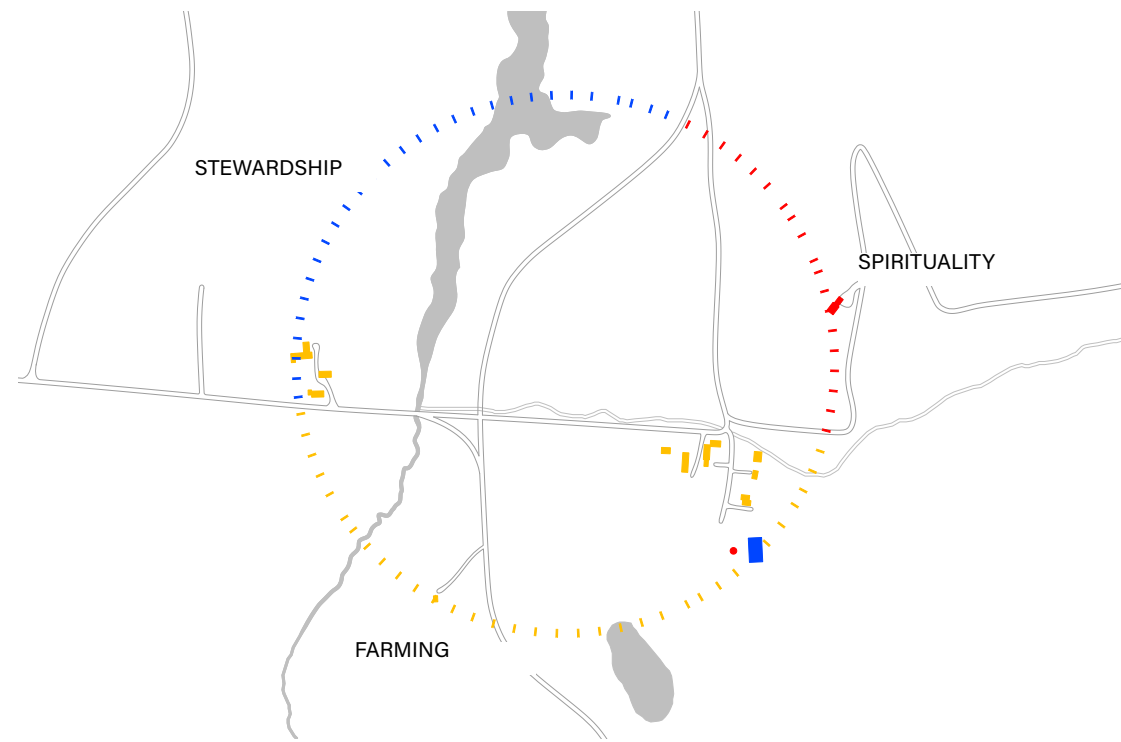
Advanced VI Studio
Jerome Haferd, BRANDT : HAFERD

Collaborators
Agnes Anggada, Takashi Honzawa

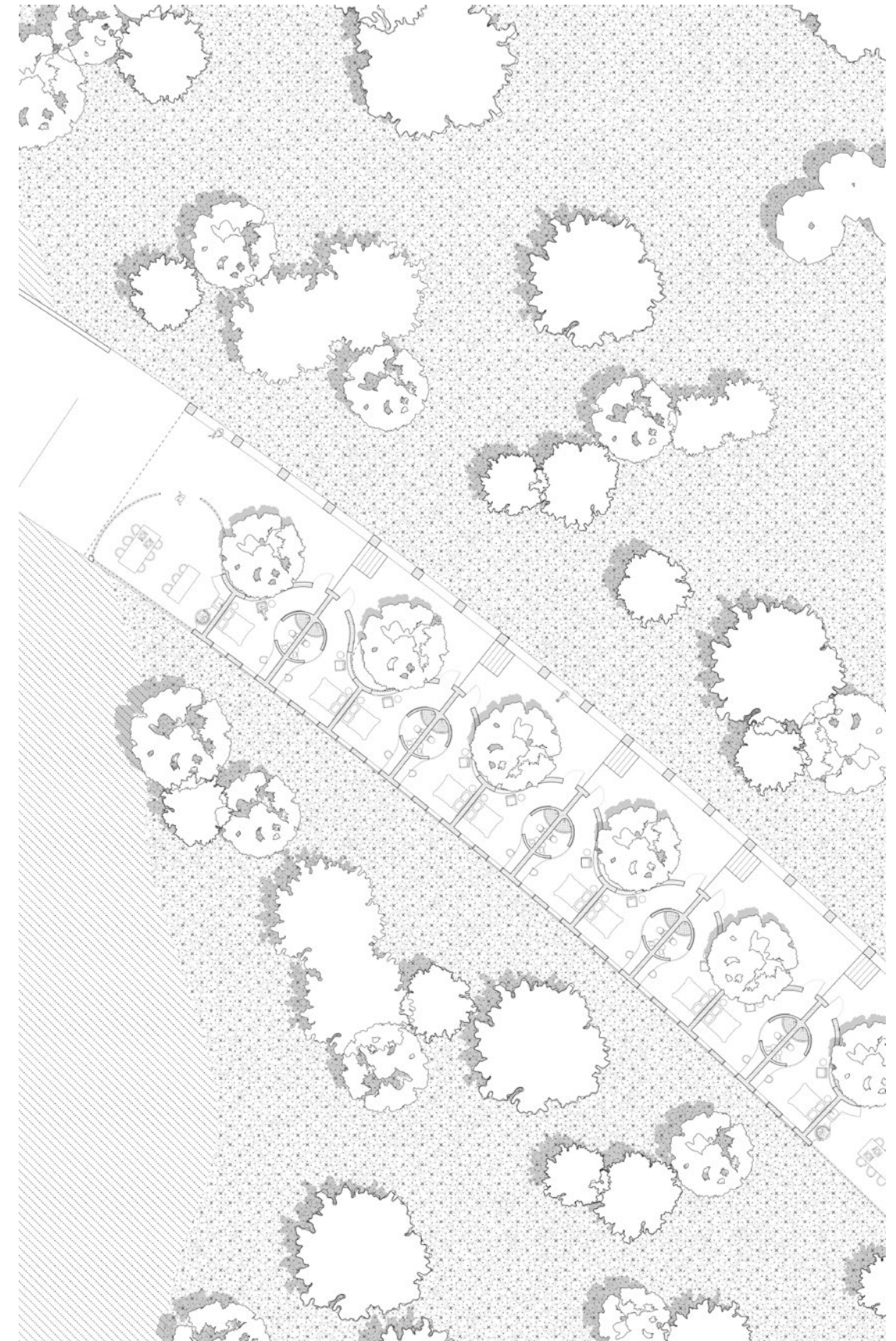
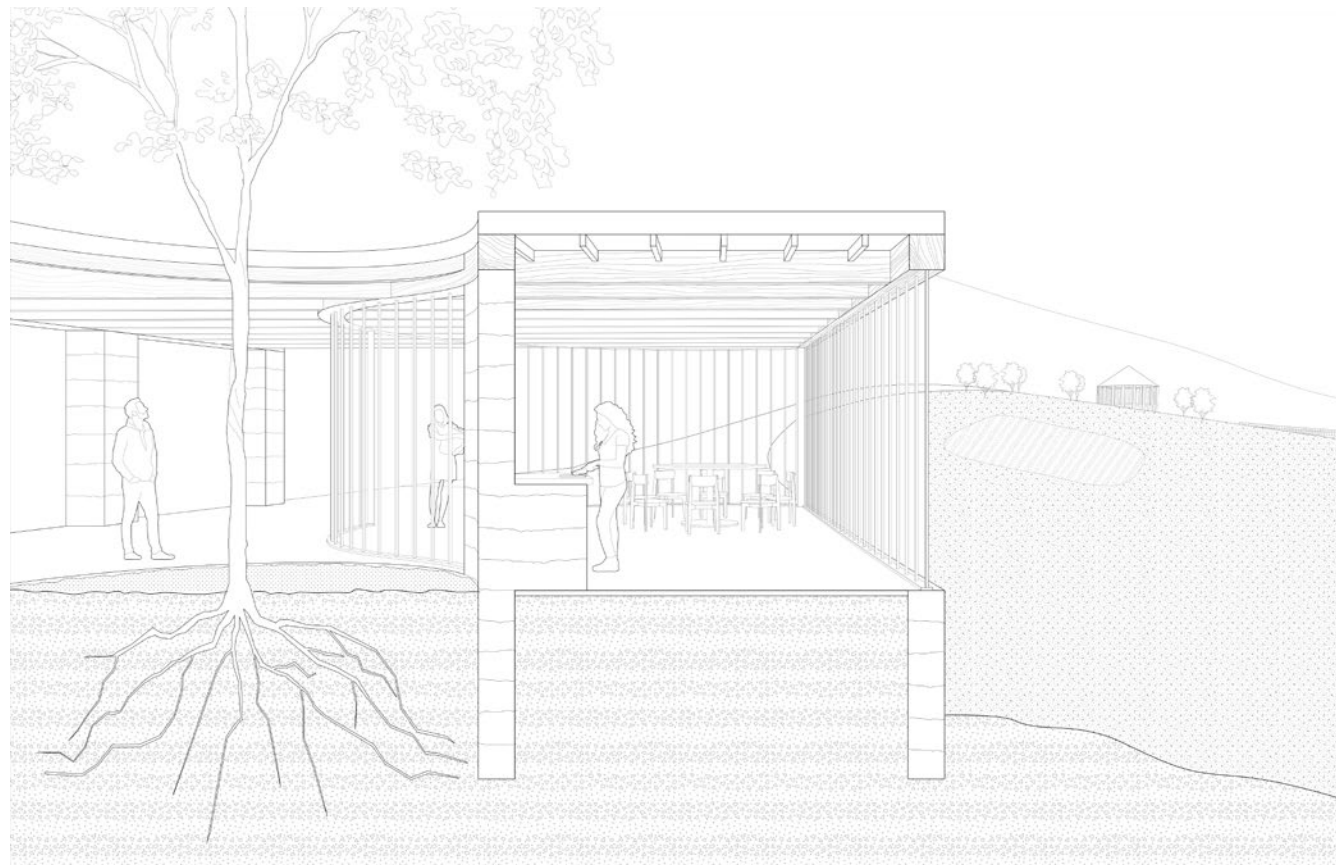


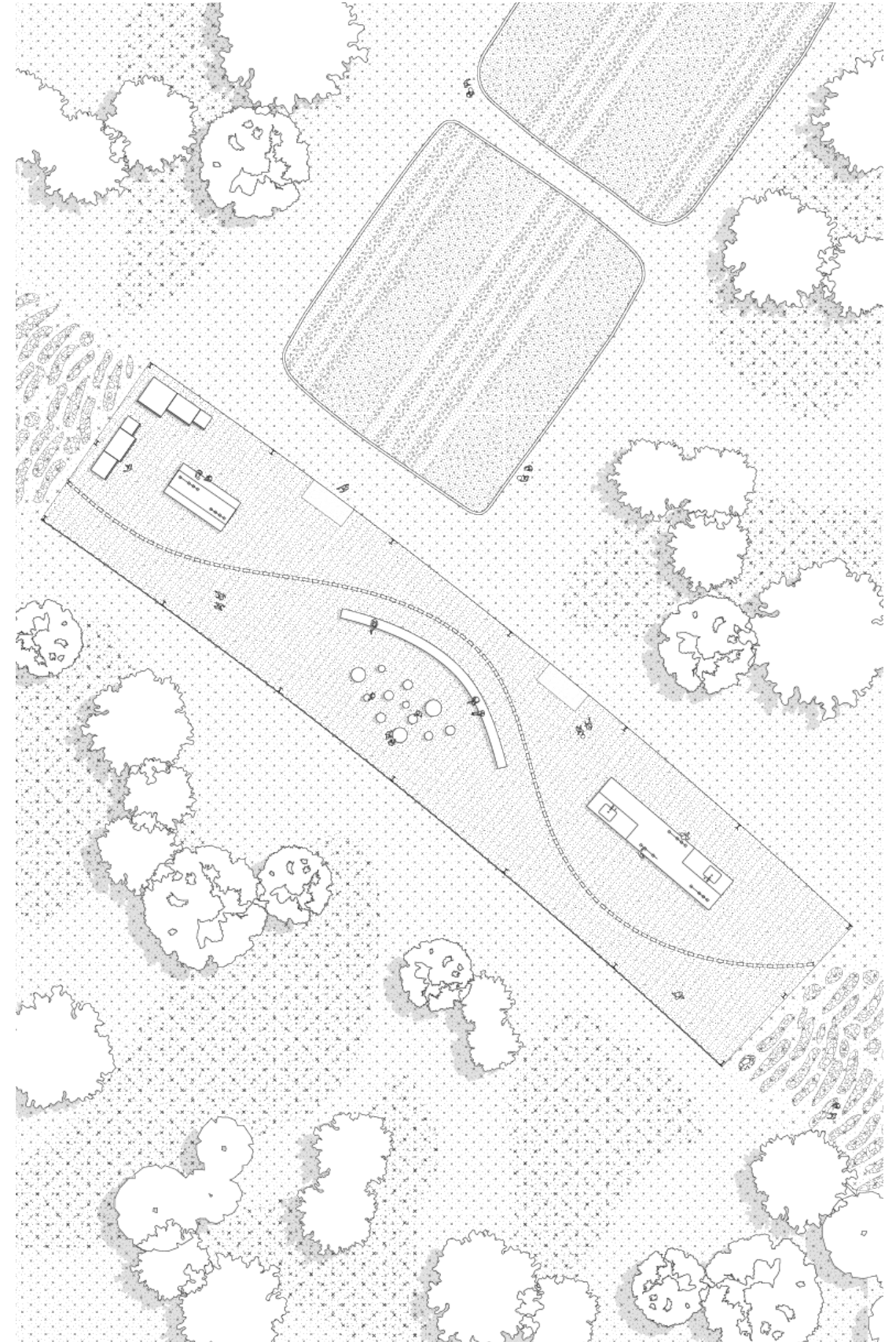
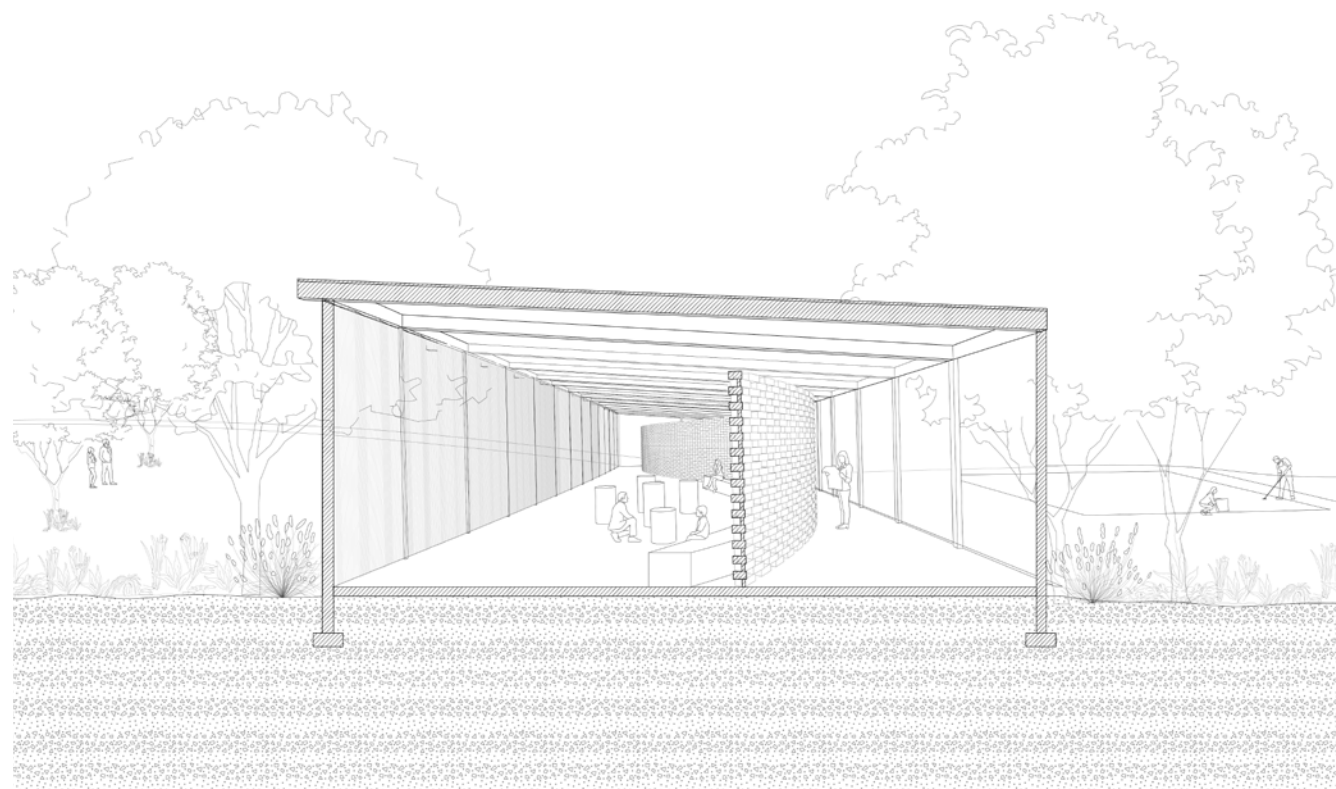
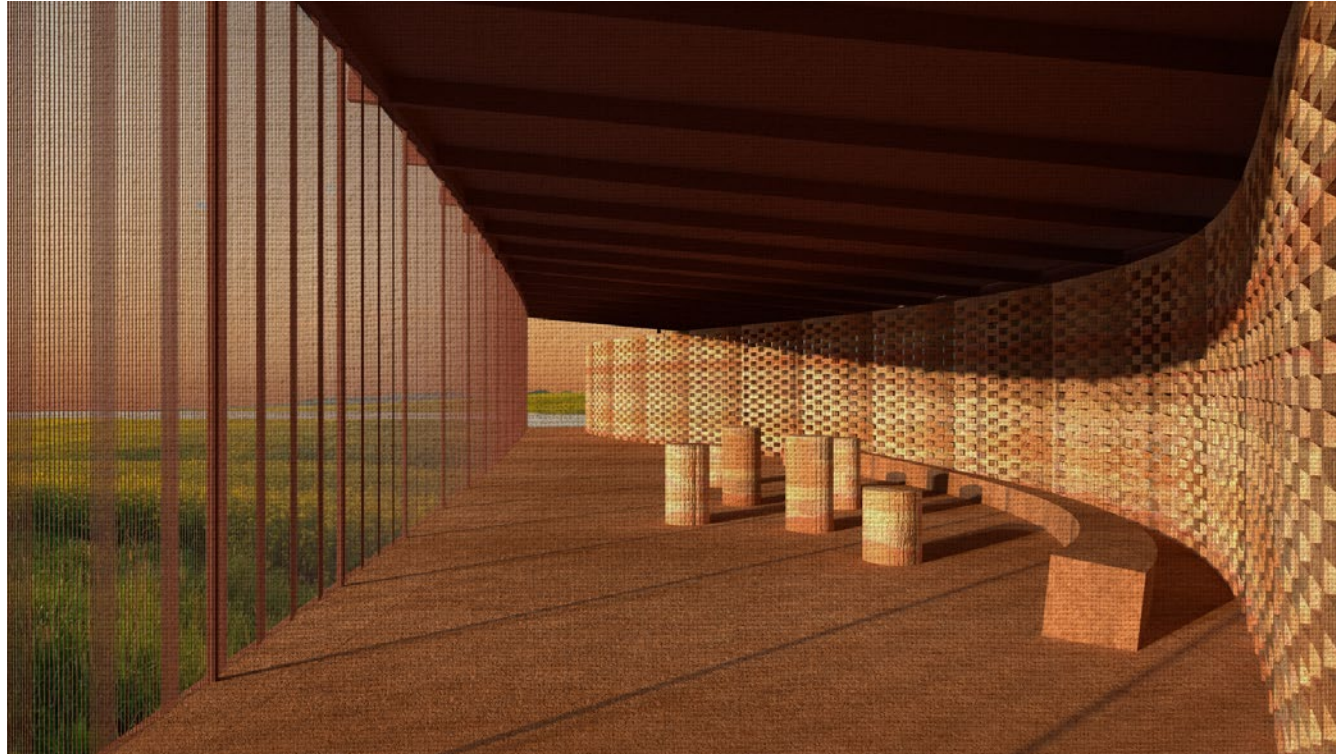














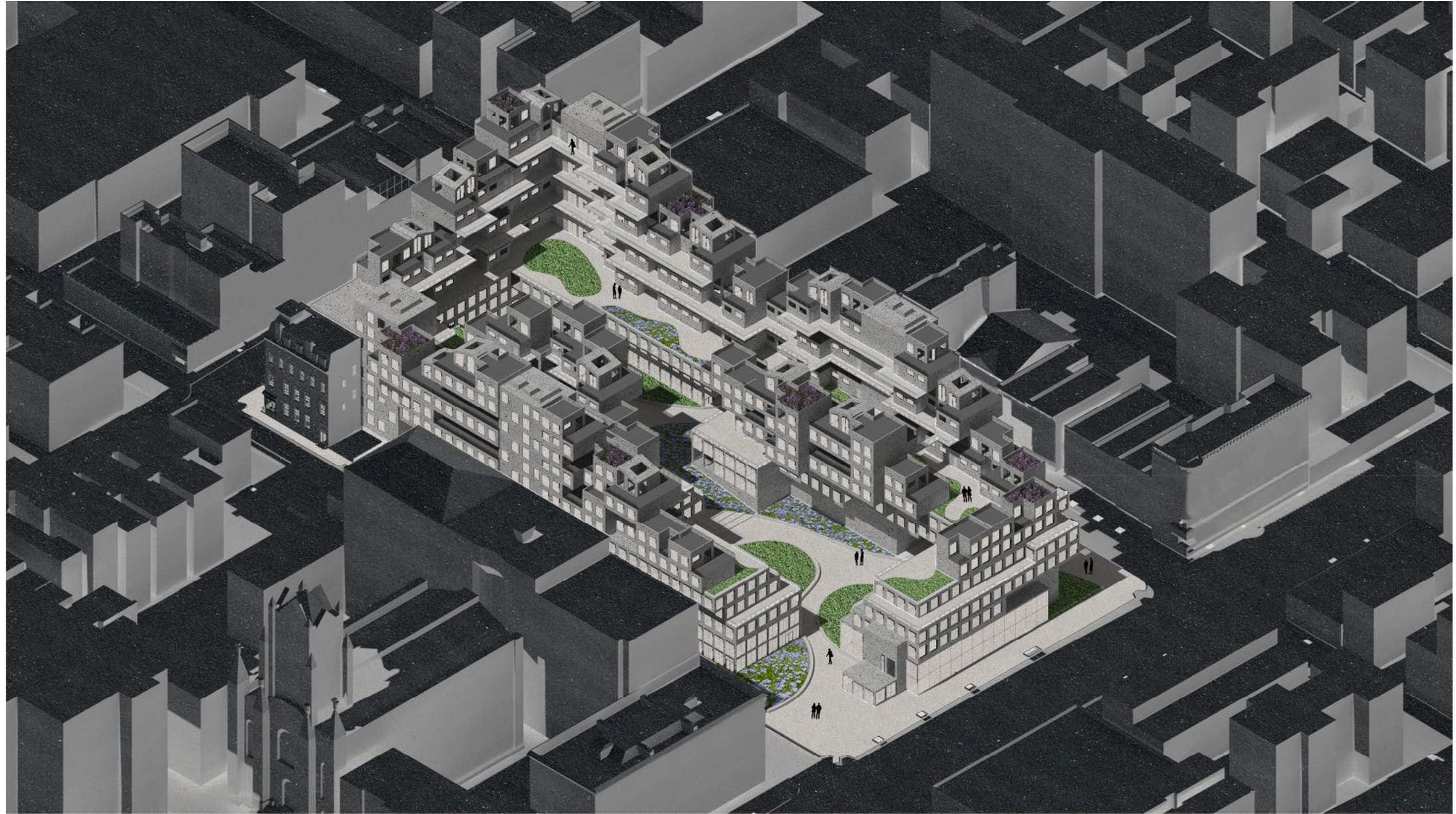
Bronx Housing Proposal

Housing now, more than ever, requires added access to the outdoors. Our project tackles this current need through the idea of fragmentation at both the urban and unit scale. Eight types of standardized housing units, ranging from one to four bedroom flats and duplexes, are stacked strategically to provide private terraces, while courtyards are carved out of the building's mass to allow for shared outdoor spaces. The building's mass was designed iteratively using a sectional analysis of different unit aggregation strategies to create a seamless yet alternating sequence of exposed and sheltered courtyards. Elevated streets connect the housing units to the courtyards bringing about a rich public-private rhythm.

Core III Studio
Galia Solomonoff, SAS

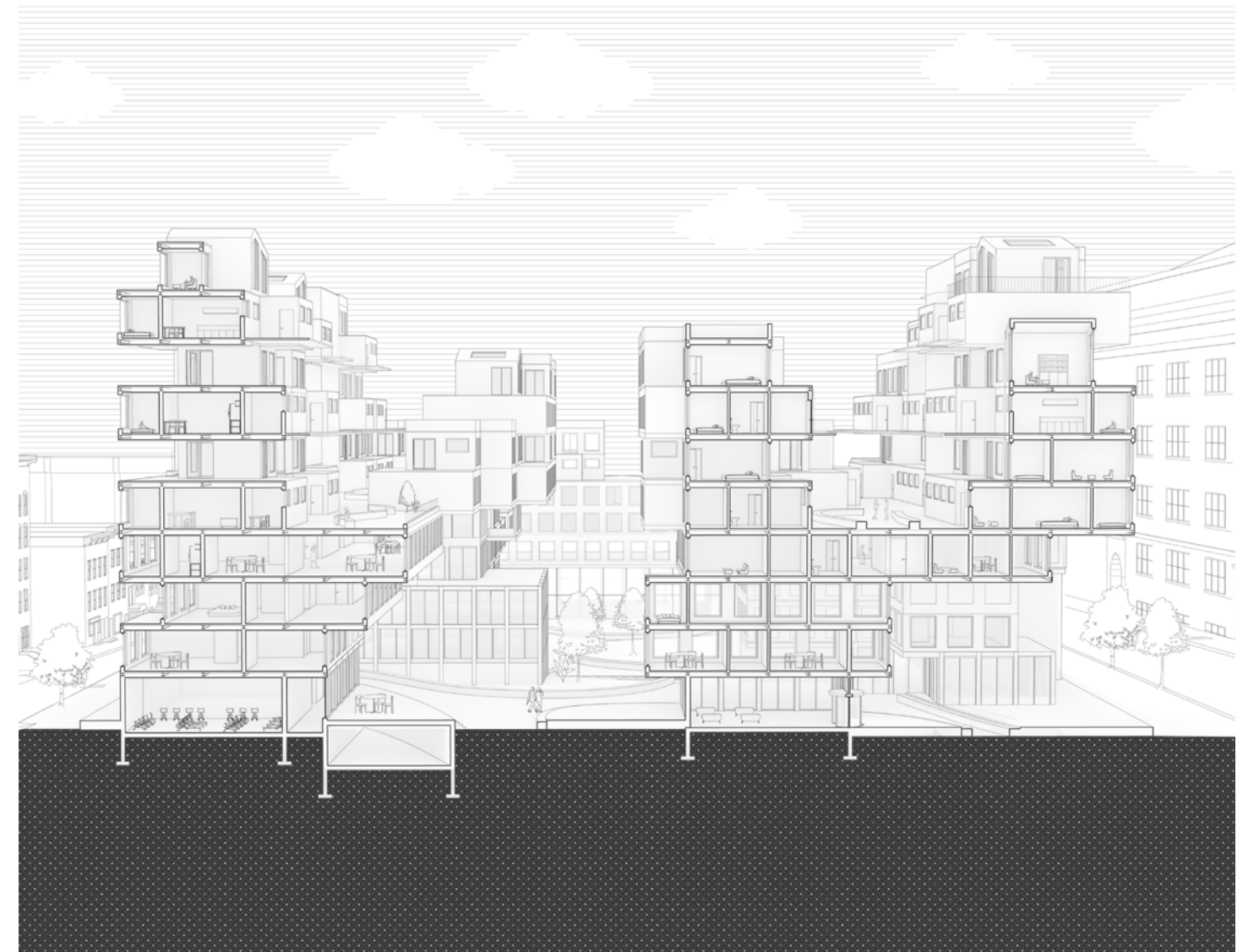
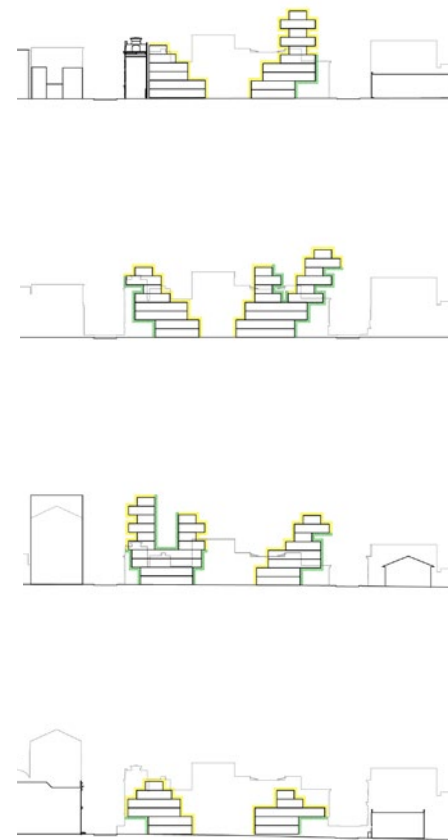
Collaborator
Takashi Honzawa

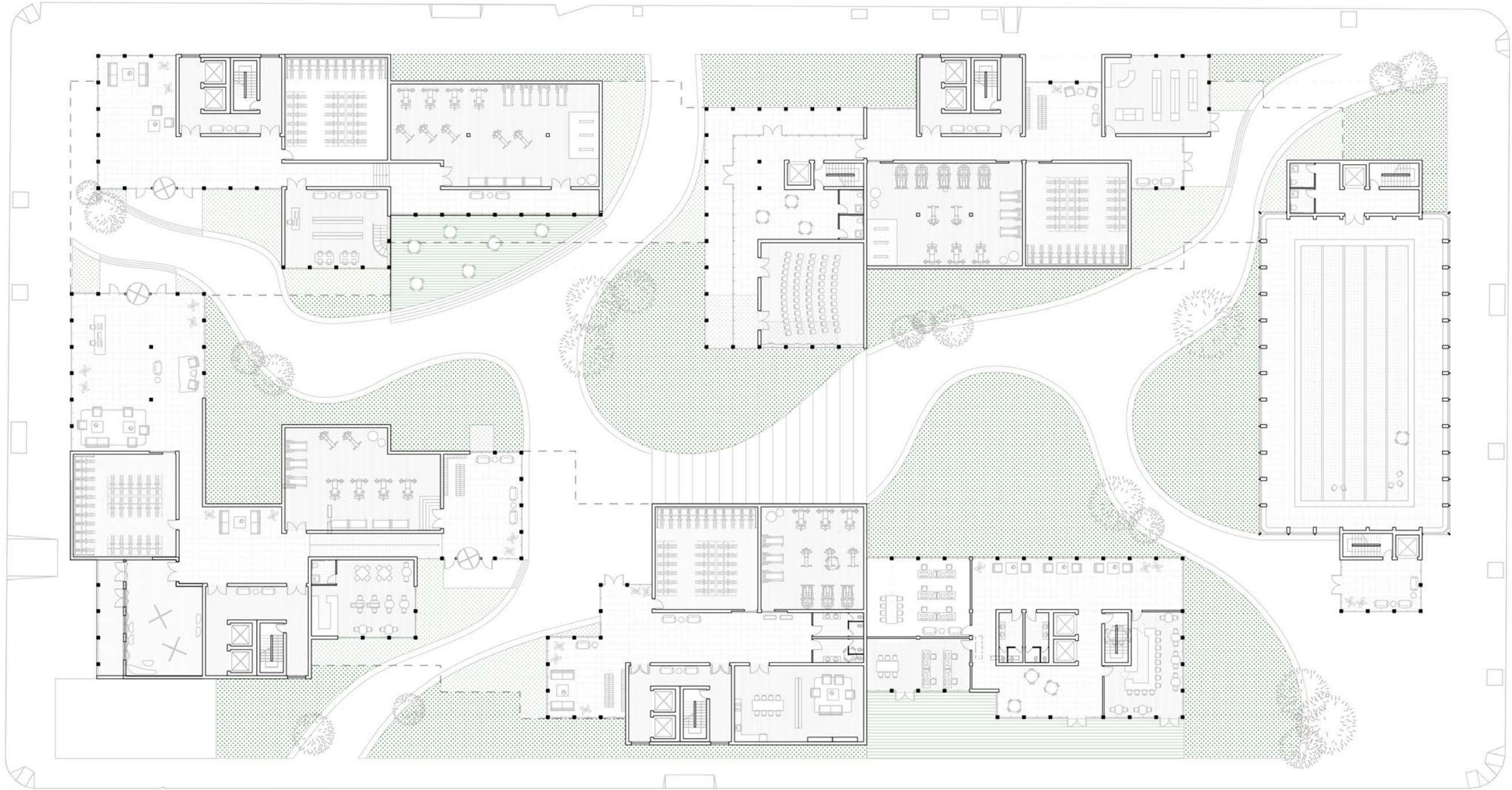






	1 Bedroom	2 Bedroom	3 Bedroom	4 Bedroom
Single Level				
Double Level				













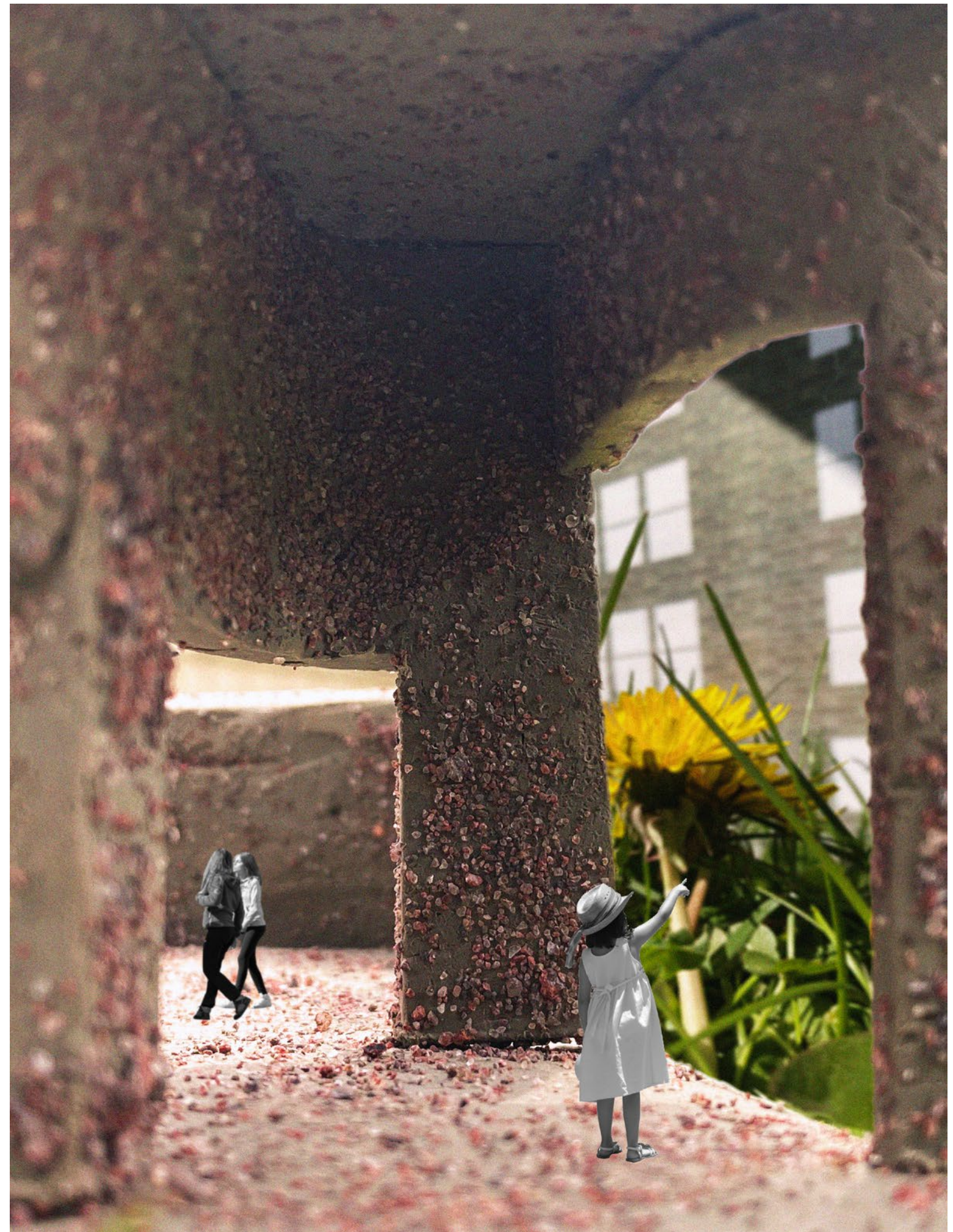


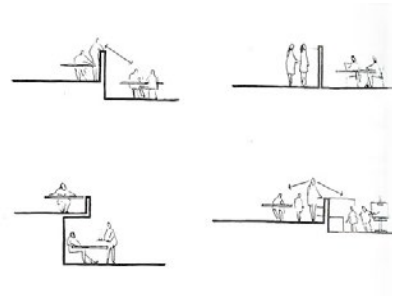
Proposal for a New P.S. 64

Classrooms are often explicitly defined spaces that designate an area for learning. This traditional sense of the classroom implies that children learn mostly within those four walls. However, the act of learning is not confined to an enclosed classroom, but is rather developed through a series of interactions, relationships, and situations that are encountered throughout the day.

This proposal for a new P.S. 64 in the Lower East Side incorporates a continuity of spaces with a fragmentation of vertical platforms to shape a school that is informed by human activities and relationships. The building preserves the western wing of P.S. 64 for communal programs and introduces a new school building which is constructed out of recycled aggregate concrete found on site. The new building provides a variety of environments for children to learn through a sequence of experience, play, and discovery spaces.

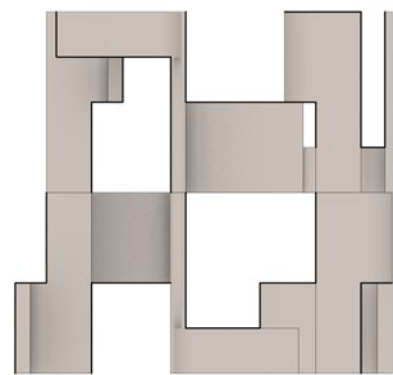
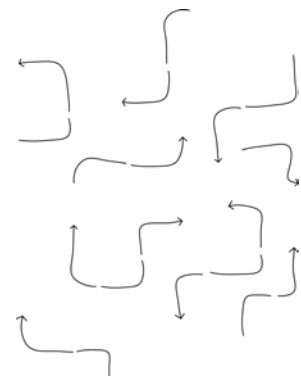
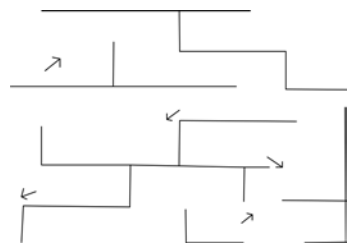
Core II Studio
Benjamin Cadena, Studio Cadena

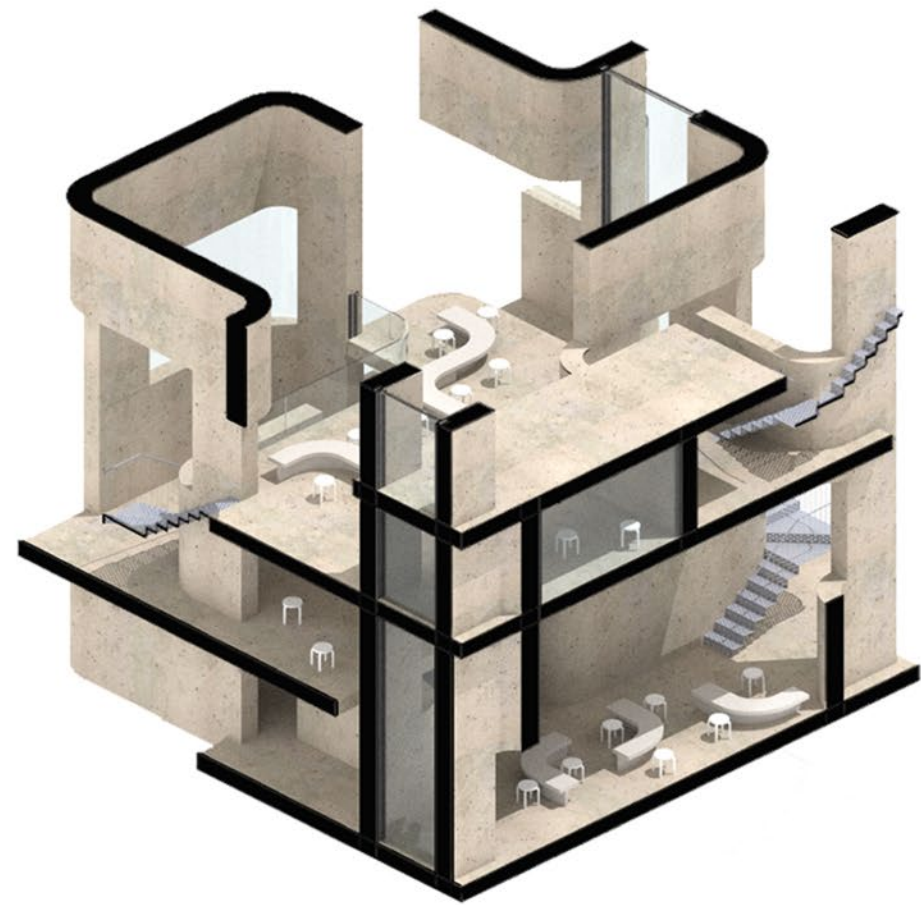




Sectional Proposition
 A vertical interpretation of Herman Hertzberger's cross-level interactive principles realized through a fragmentation of platforms.

Plan Proposition
 A system of continuity and connectivity informed by children's' non-linear movements.







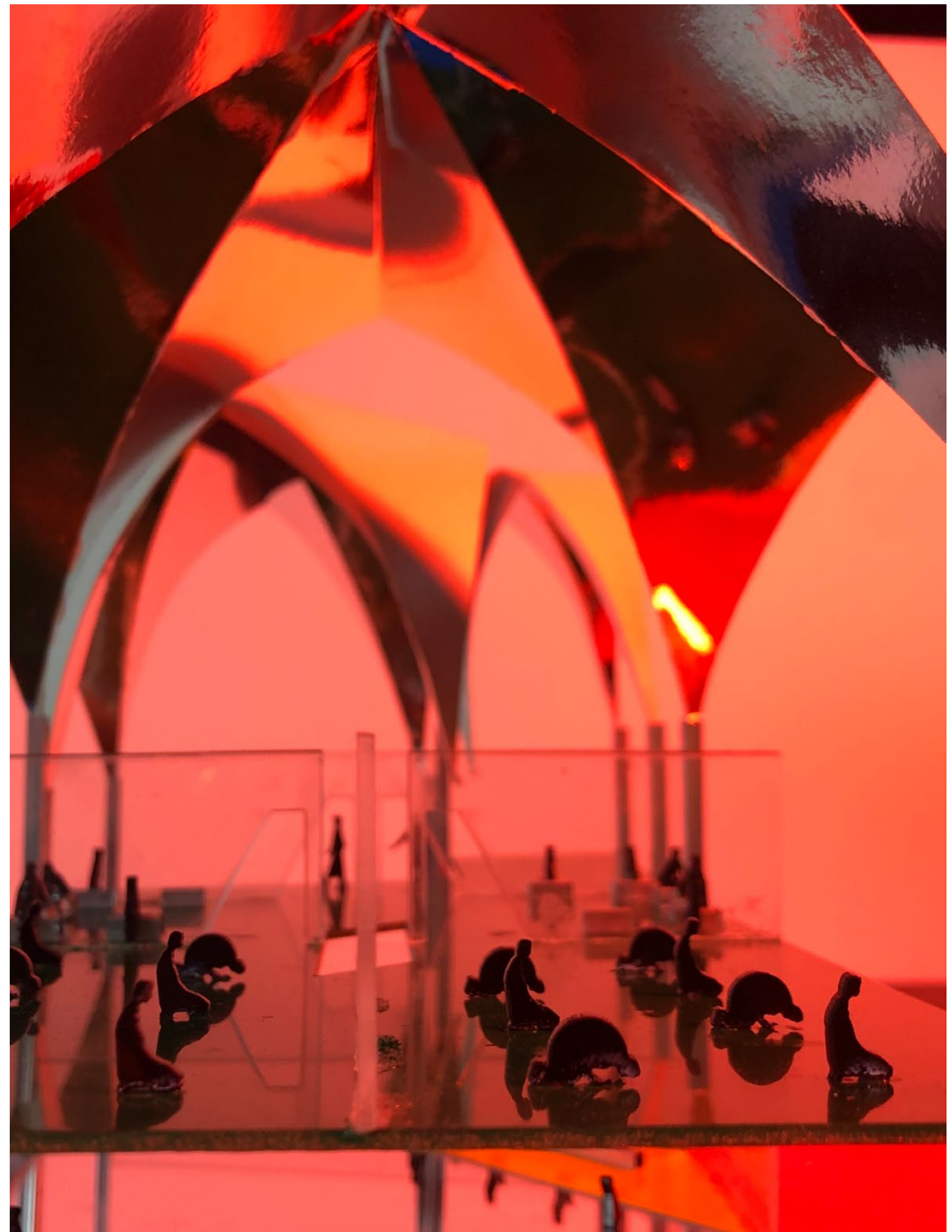


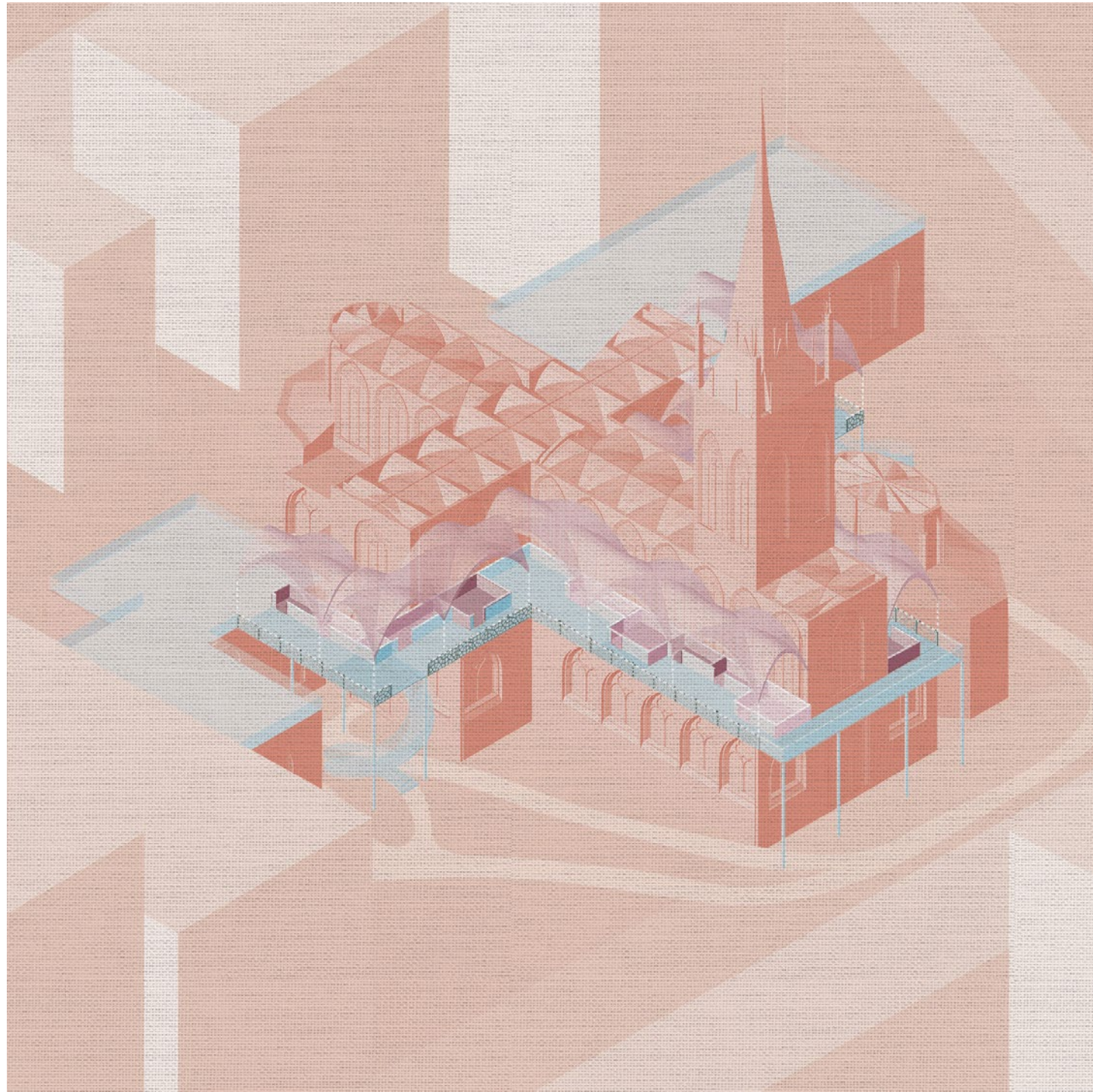
A Space for Multi-Faith Practice

A Space for Multi-Faith Practice at Grace Church proposes to create a sequence of spaces for members of the three Abrahamic faiths to practice their respective religions while engaging in an interfaith dialogue. The project incorporates a combination of individual and communal spaces for both religious and secular activities.

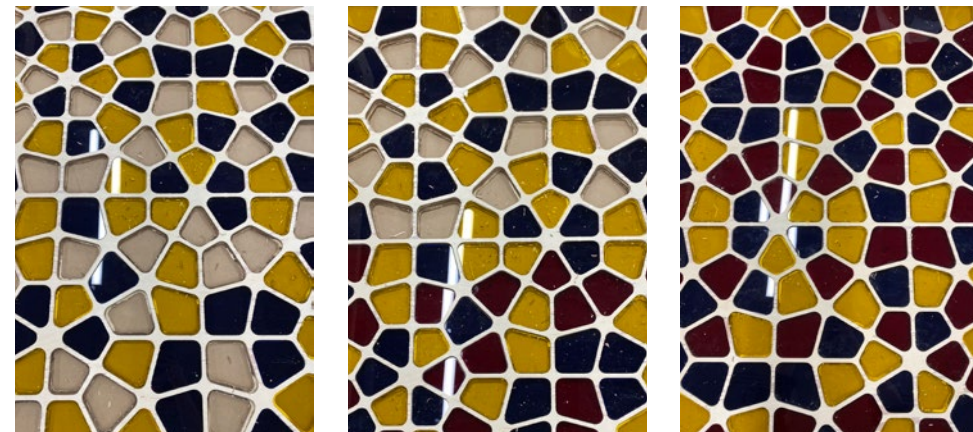
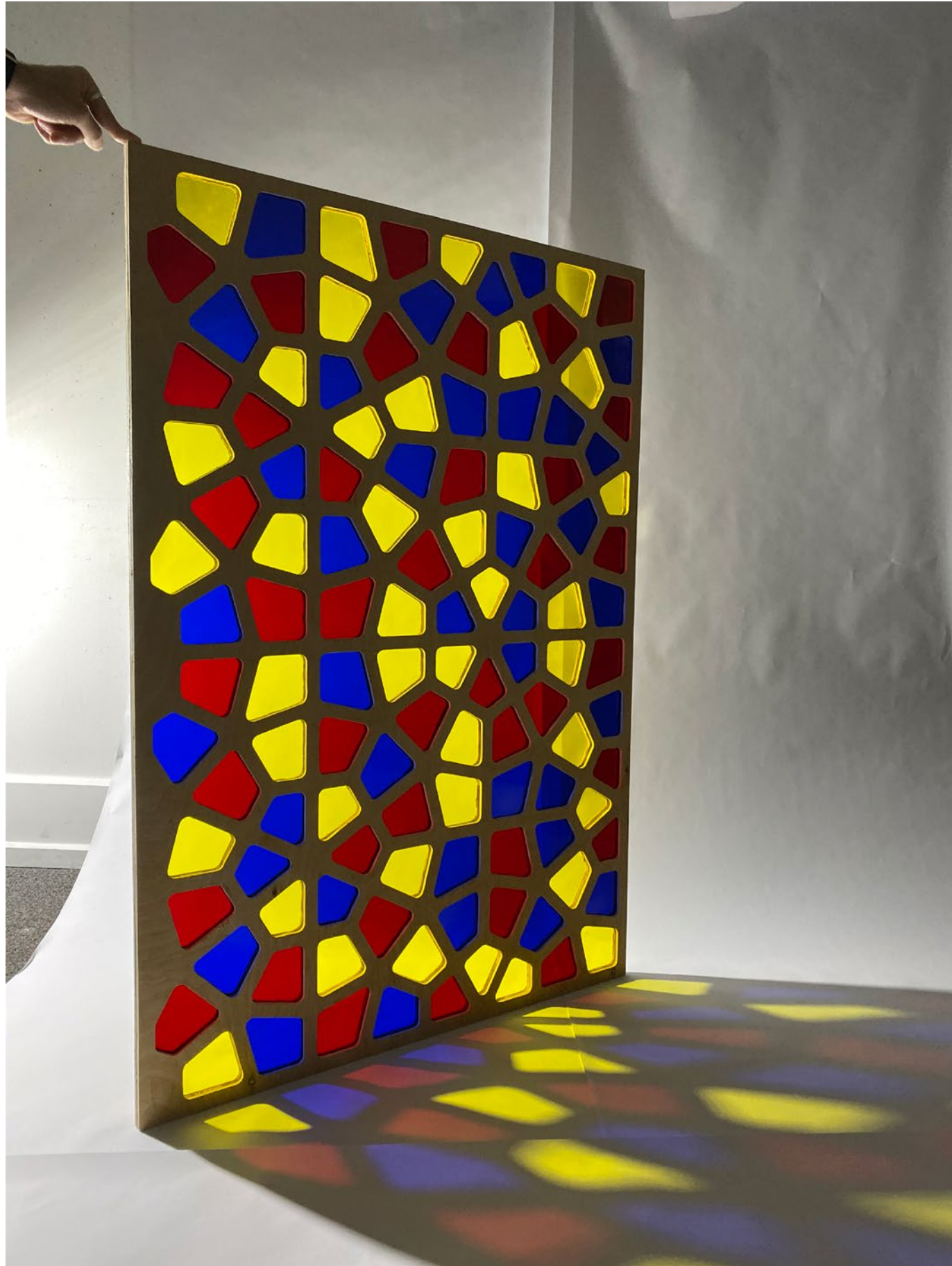
The users' diverse religious time schedules combined with the design's adjacencies allow for thought-provoking interactions between members of the three religions and pedestrians walking along Broadway, bringing about a public hub for interfaith engagement.

Core | Studio
Amina Blacksher, Atelier Amina







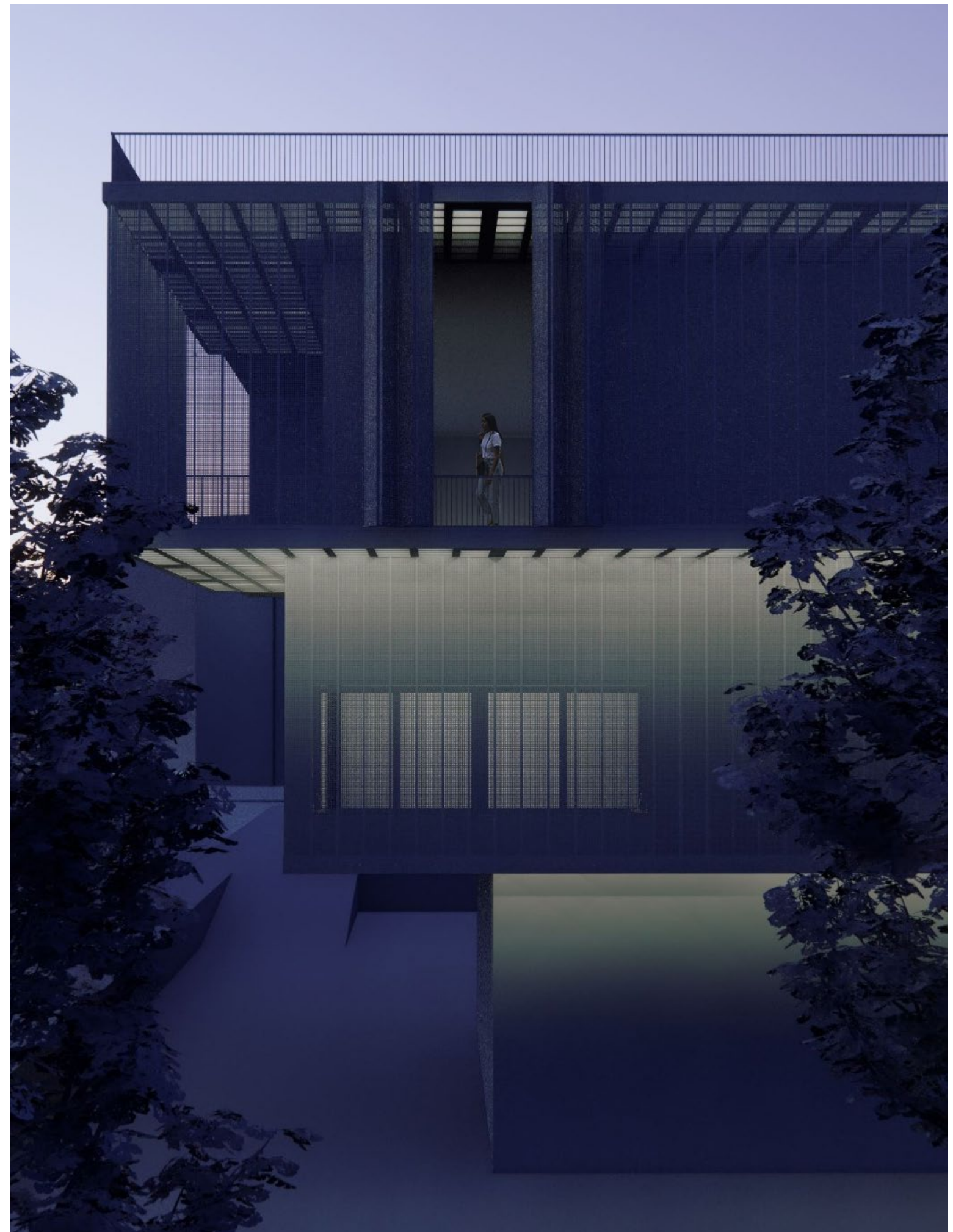


Facade for a Terraced Library

Facade for a Terraced Library is a custom facade design for an operable expanded aluminum system that encloses a proposed library in the Lower East Side of Manhattan. With the goal of introducing a variety of thresholds between interior and exterior, an expanded aluminum facade system is applied to the second and third floors of the cantilevered building. At the second floor, the operable facade provides varying levels of shading for the main interior library room. At the third floor, the operable facade surrounds an exterior reading terrace, bringing about a semi-outdoor space for visitors to experience.

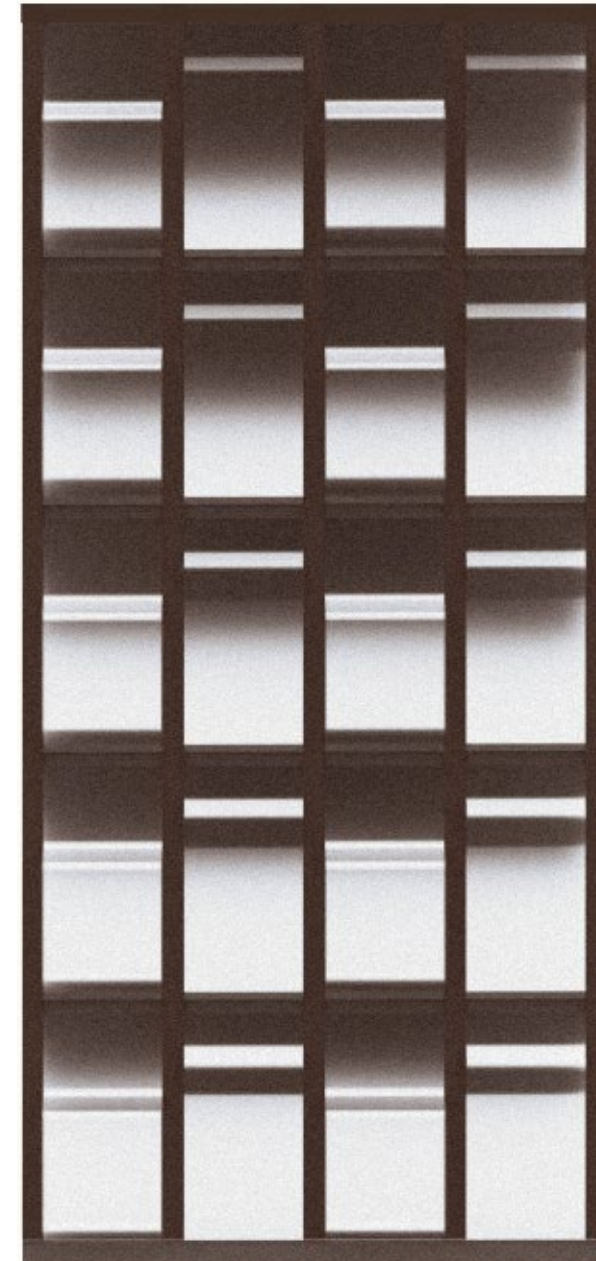
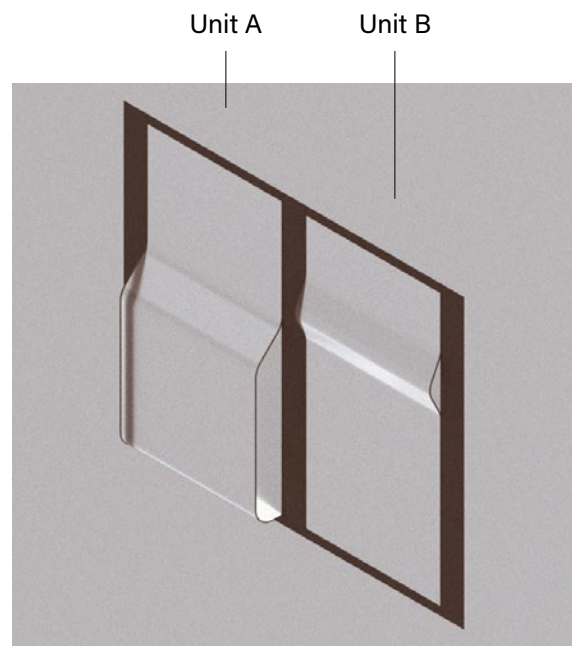
Facade Detailing
Kevin Schorn, SCHORN

Collaborator
Florencia Yalale

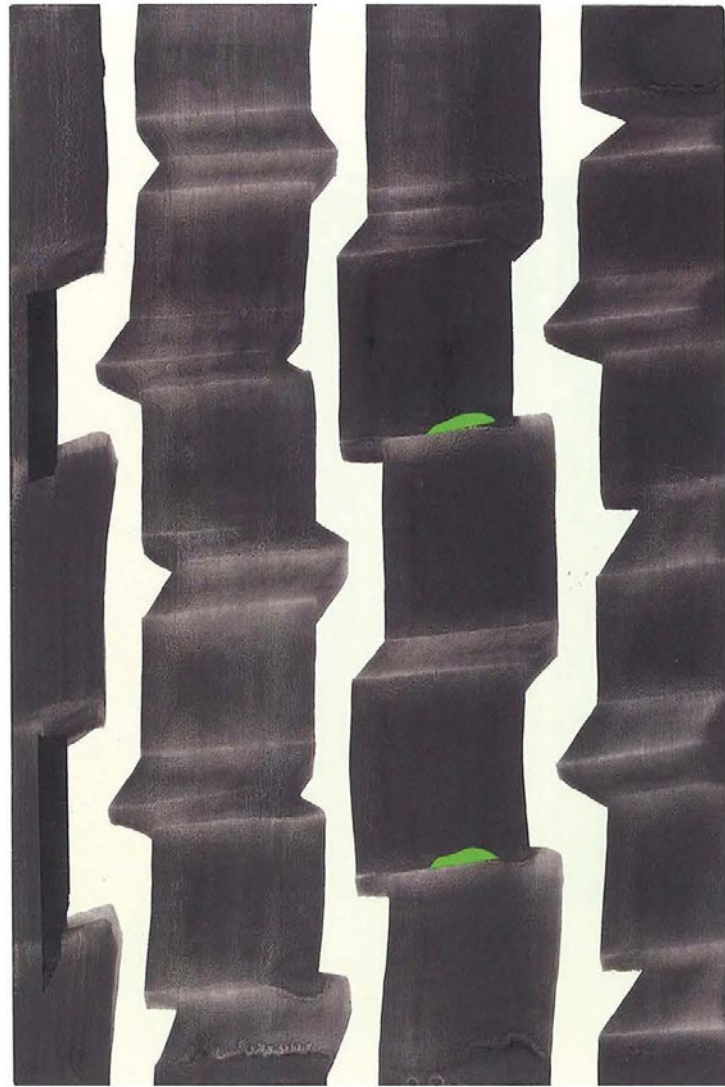


Facade for a Soho Office

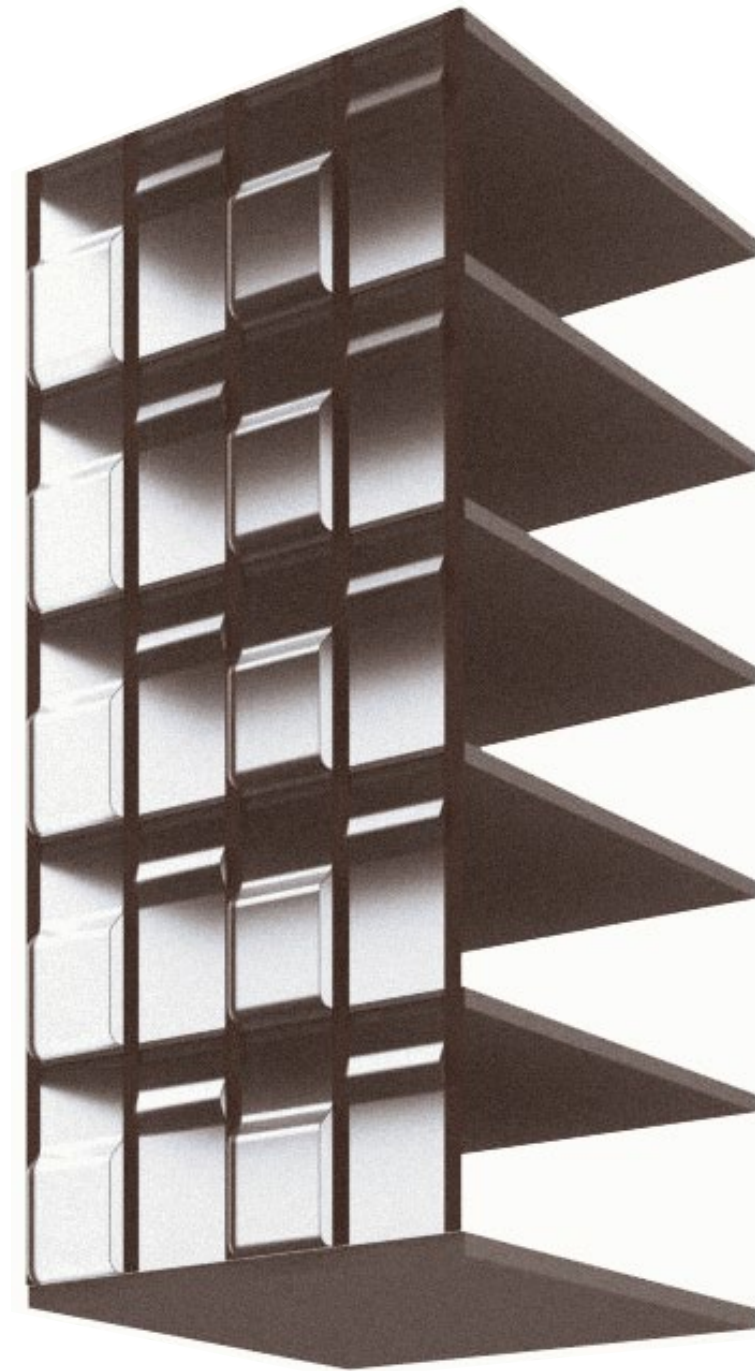
Facade for a Soho Office is a custom unitized curtain wall inspired by Juan Usle's painting, *Growing Thoughts*, 2007. The goal of the facade design was to echo the ribbon-like curvatures of the painting into an efficient, unitized curtain wall for an office building in Soho, Manhattan. This was achieved through an iterative design process that resulted in the use of vertical bands of curved glass units to create a three-dimensional rhythm that can be experienced both from the street level and from within the building. Two thoughtfully designed units of slumped insulated glass with extruded aluminum frames are aggregated to generate the final facade composition.

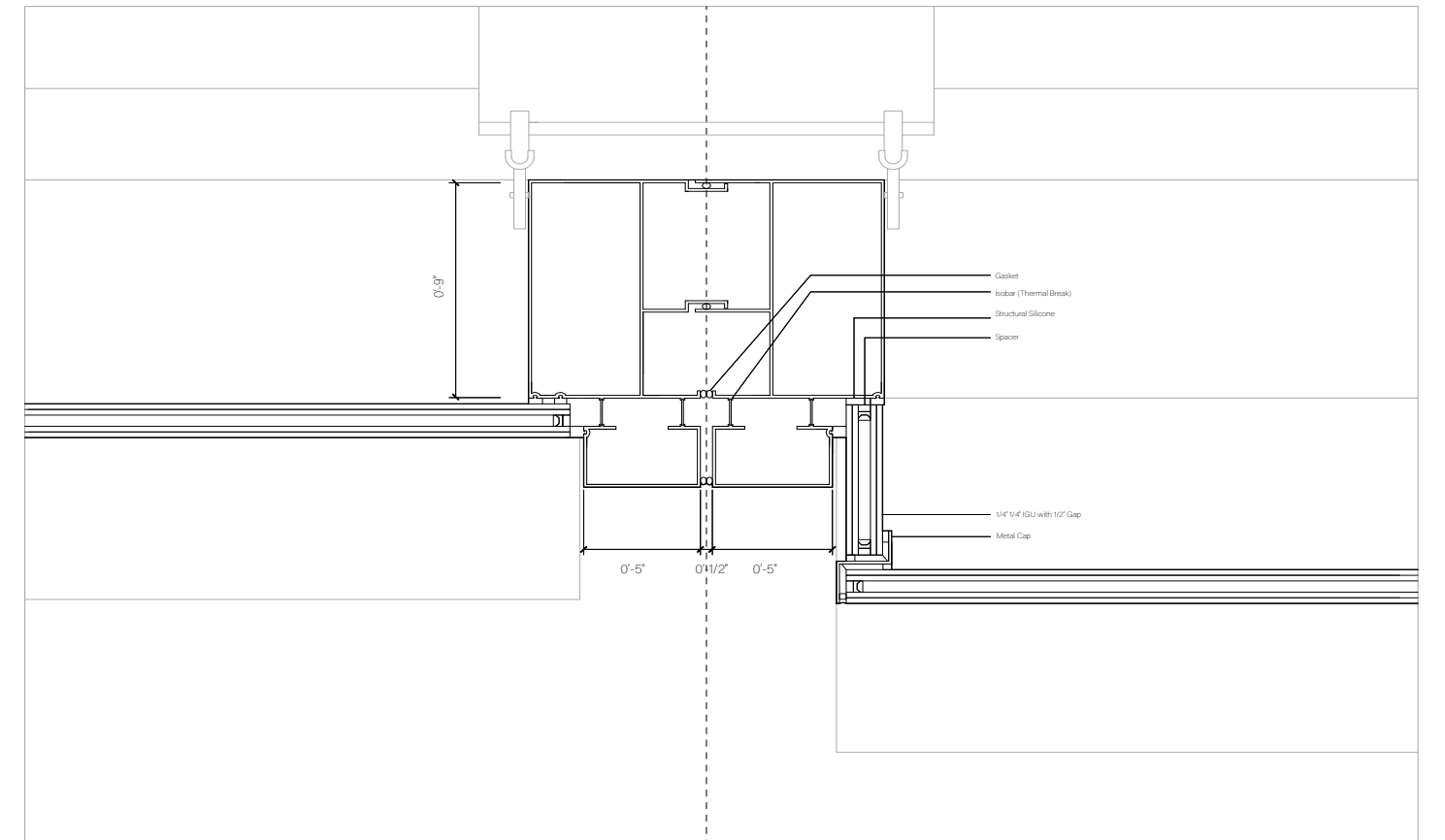
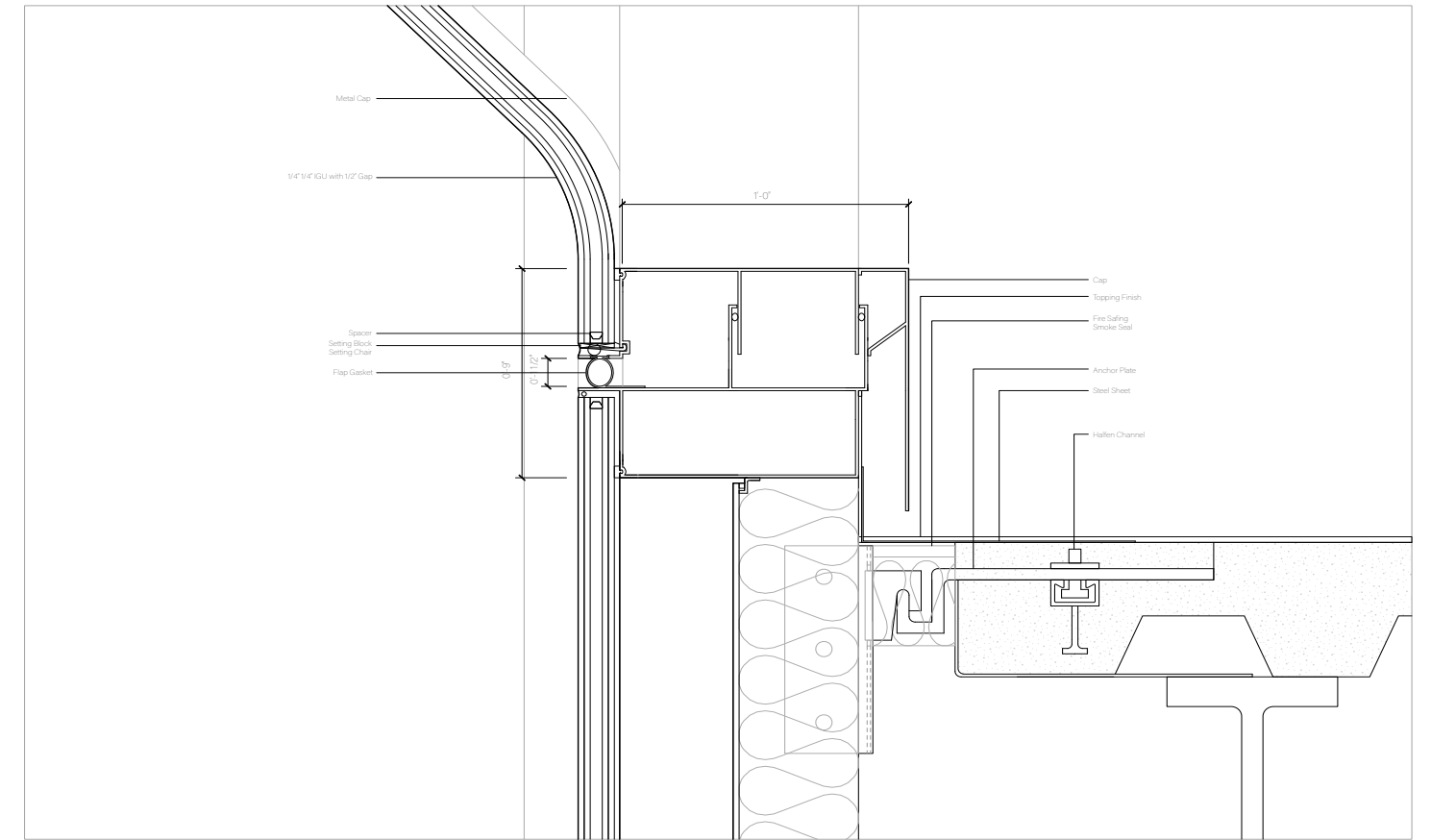
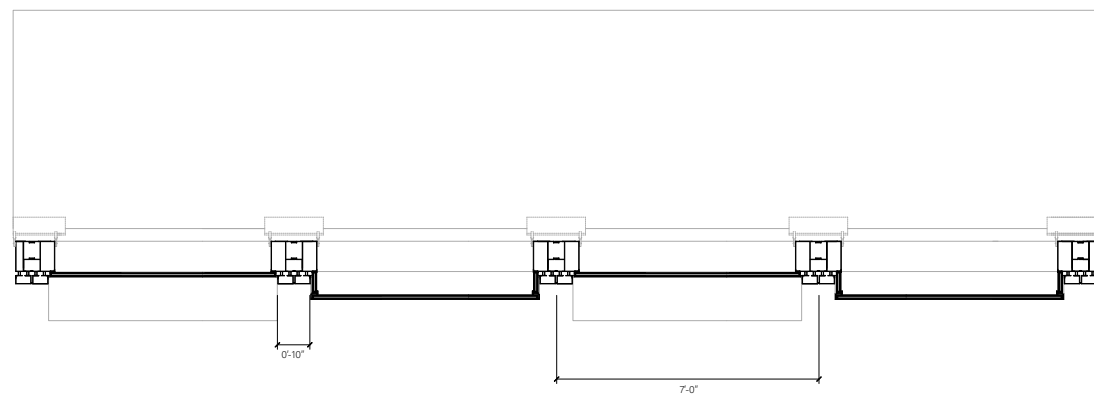
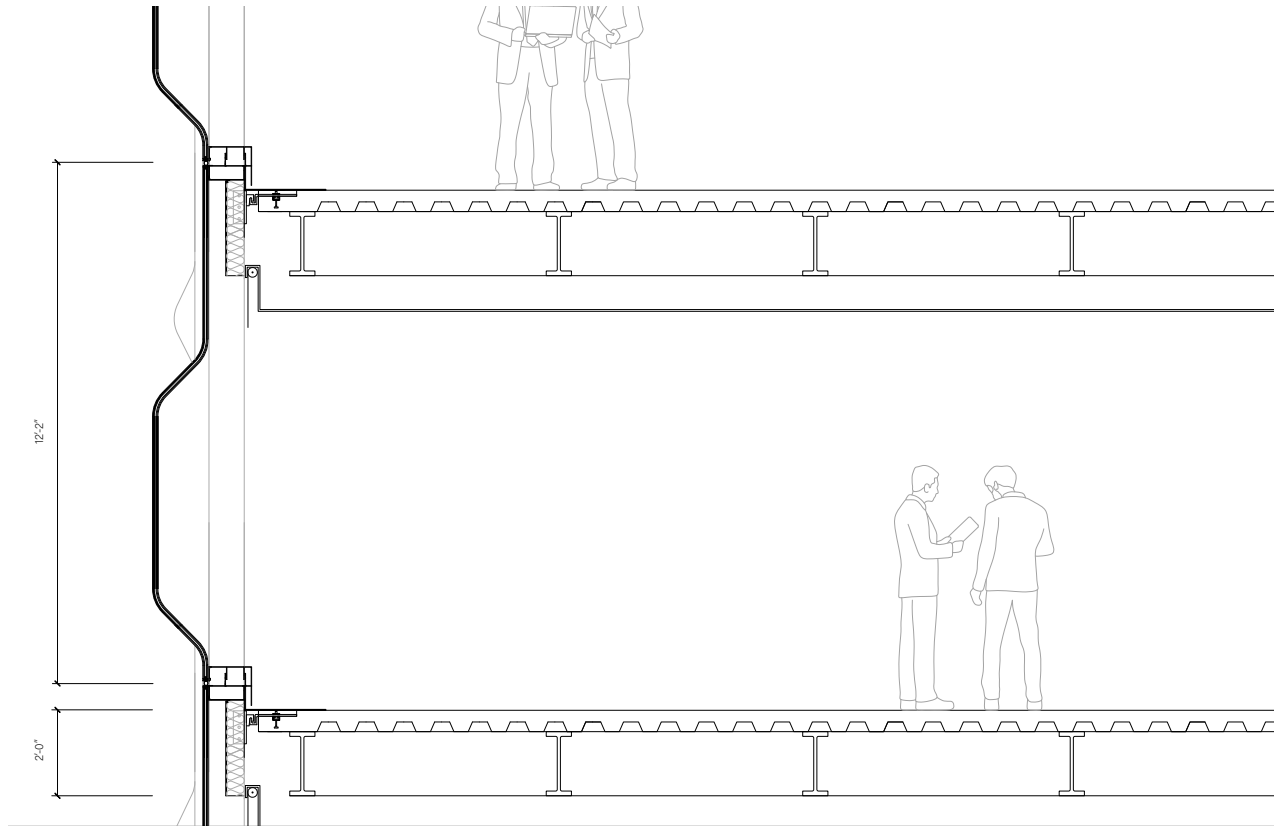


Advanced Curtain Walls
Daniel Vos, Heintges Consulting



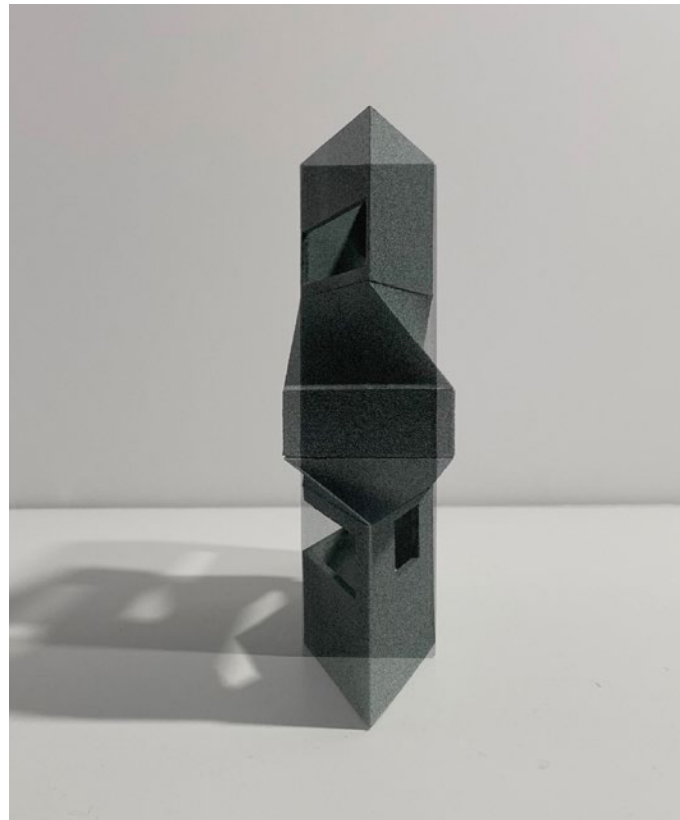
Juan Usle, Growing Thoughts, 2007





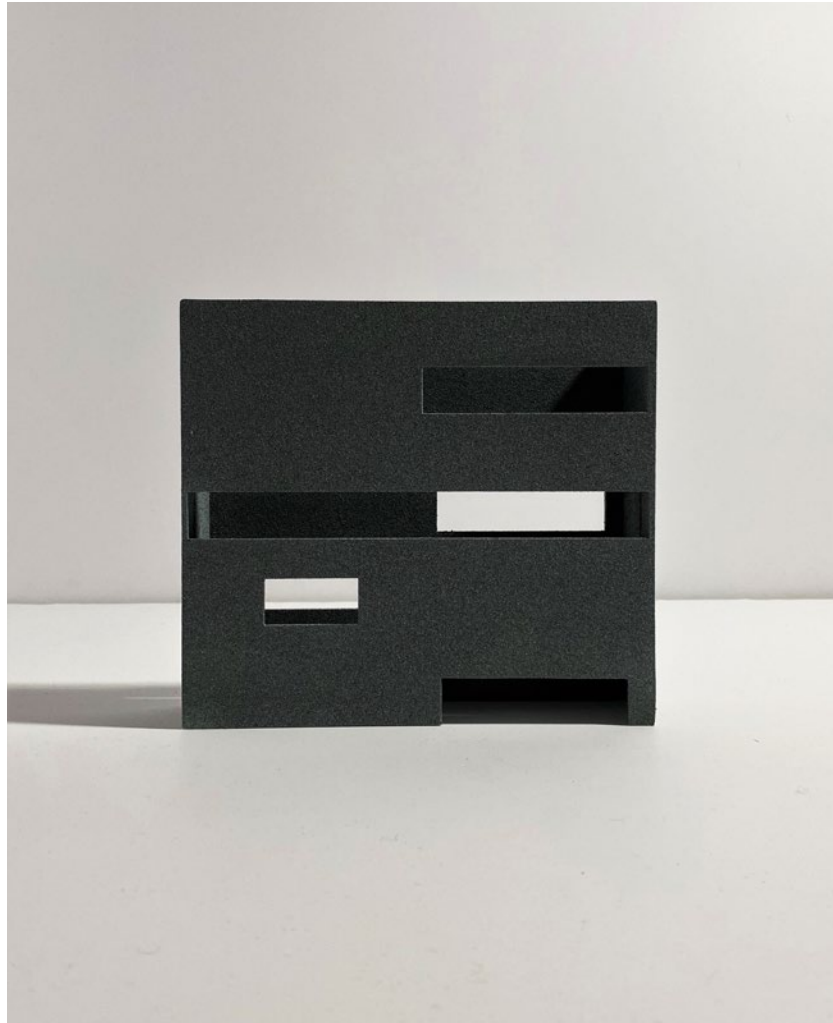
Twisted Geometries/ Tel Aviv Museum of Art

Twisted Geometries seeks to develop a physical and analytical interpretation of Preston Scott Cohen's Tel Aviv Museum of Art. Three sequential physical models were designed and 3D printed to demonstrate Cohen's central gesture of twisting the museum's atrium in order to ingeniously fit the rectangular shaped galleries onto a restrictive triangular site.



Architectural Drawing & Representation I
Josh Uhl





Guarda Pampa Tiles

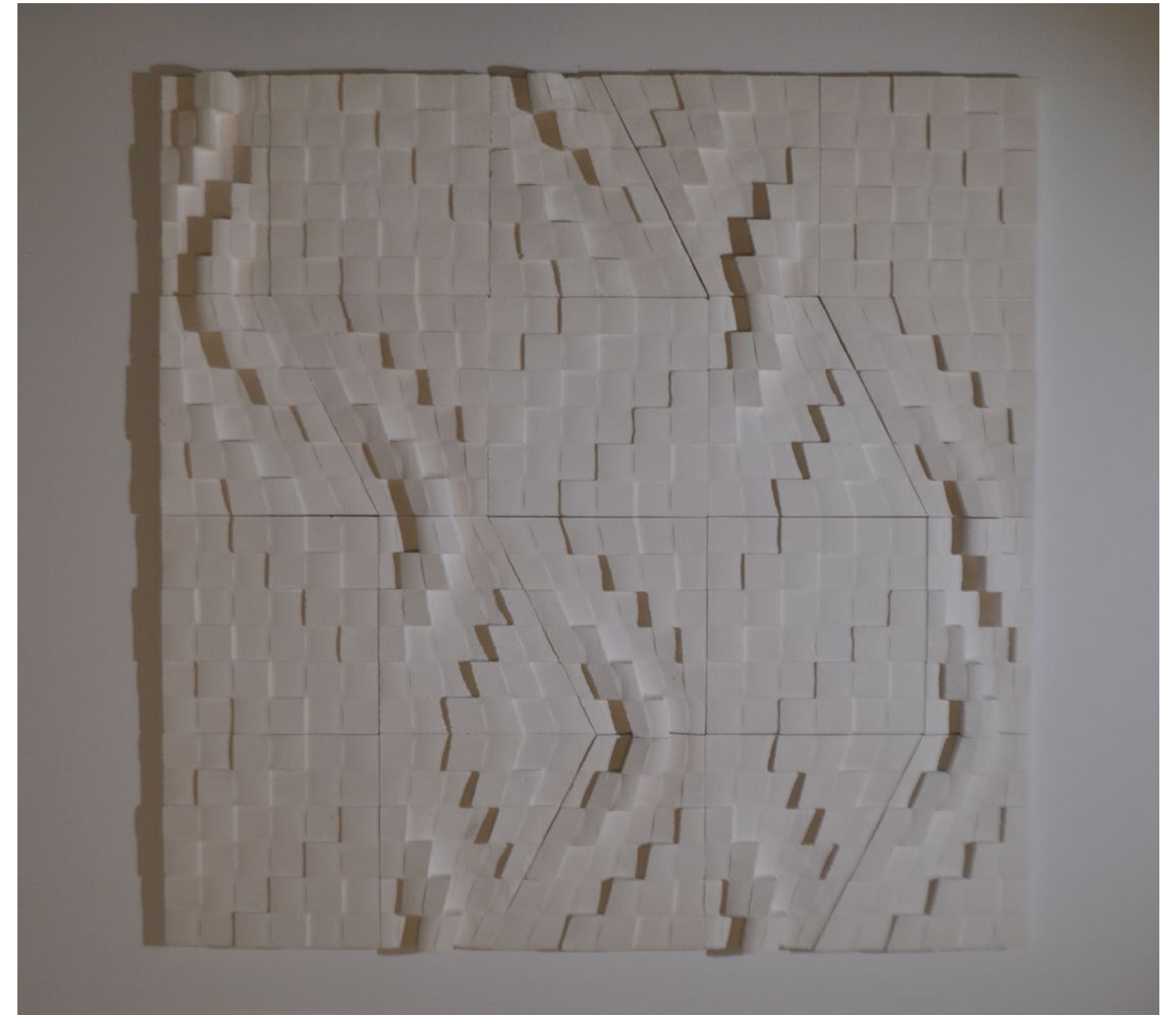
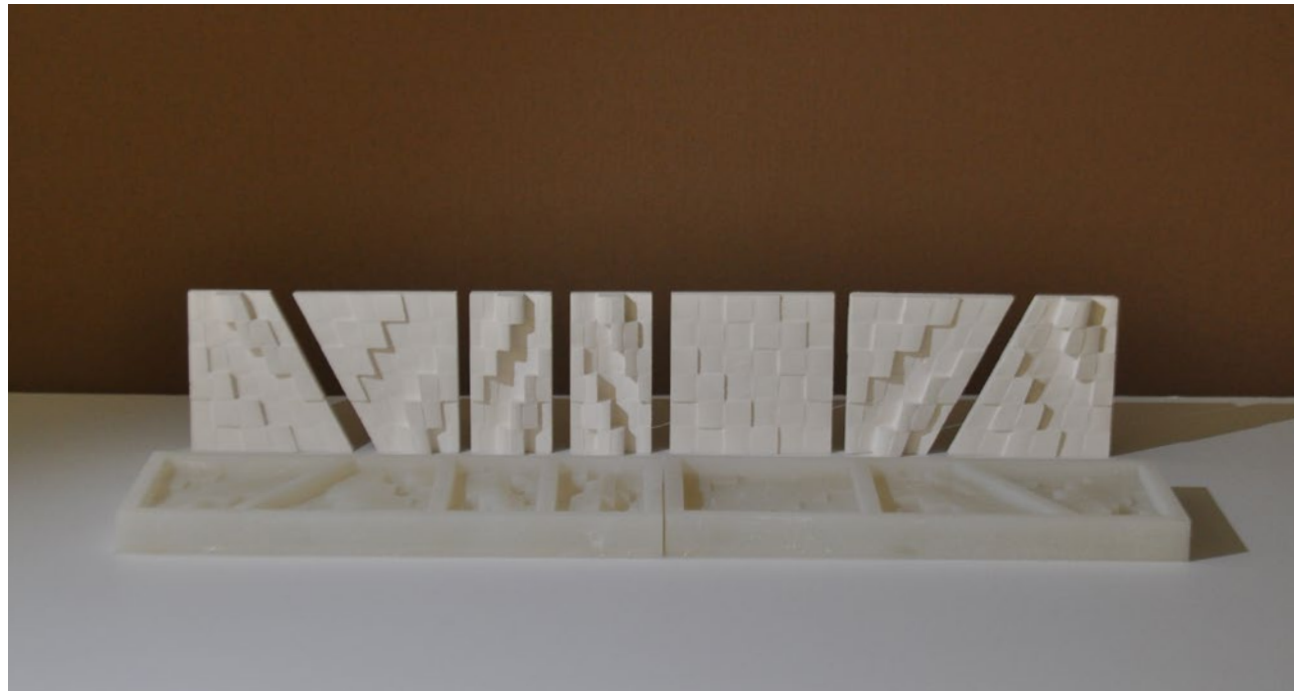
The oldest cultures, from the mountain ranges of Mexico to the southern Andes, left paintings that refer to the "Guarda Pampa": an anthropomorphic and cruciform figure, with stepped arms repeated horizontally and vertically. Historically, this pattern has touched many cultures and has been applied to a range of product designs from clothes to tapestry.

By understanding the evolution of this historical design, the project seeks to interpret the Guarda Pampa into new architectural elements suitable for mass production. Through an iterative and physical design process, plaster tiles were cast into silicone molds to create low-relief Guarda Pampa tiles that express the pattern's heritage as a historical fabric pattern.



History in the Making
Tal Schori + Rustam Mehta, GRT Architects

Collaborators
Andres Milos, Pablo Taberna



Transient Contexts: A Photographic Essay

In *Anti-Object*, Kengo Kuma proposes architecture as an engagement in philosophy to establish the relationship between the subject, being mankind, and the world, being our environment. This relationship can be realized through two forms of perception: the frame and the floor. The frame provides a narrow vista for one to view the urban landscape through a staged border, focusing on an object and neglecting its surrounding. In contrast, the floor creates a seamless platform for one to observe the urban environment uninhibited, capturing the setting through a wide-angled lens.

These perceptive routes are influenced by environmental variables. While urban hardscapes shape the formal composition of the city, transient natural phenomena combined with fixed architectural contexts have the ability to affect the way in which that composition is understood. This 40-image photographic essay explores the relationship between the two opposing ways of perceiving the world, the frame and the floor, and the role in which transient natural phenomena and fixed architectural contexts have in determining which perceptive route we take at any given moment.

Architectural Photography Elective
Erieta Attali



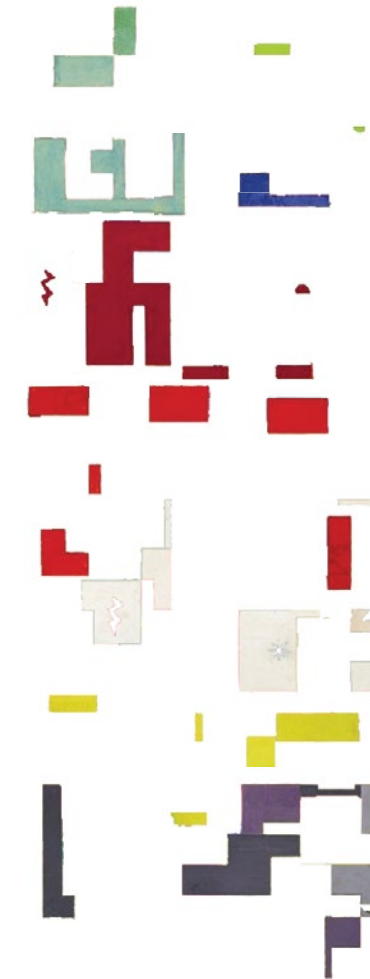
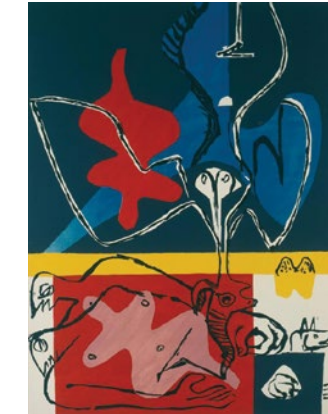




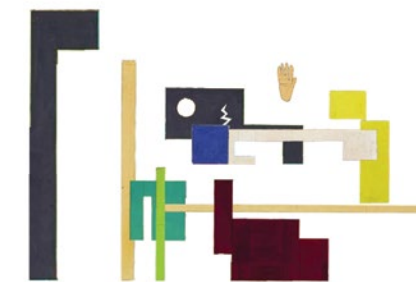
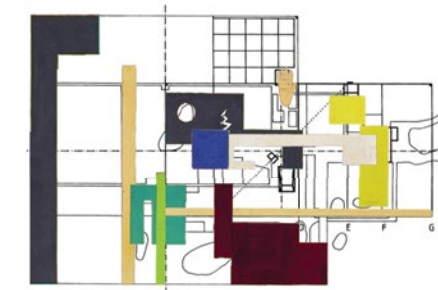
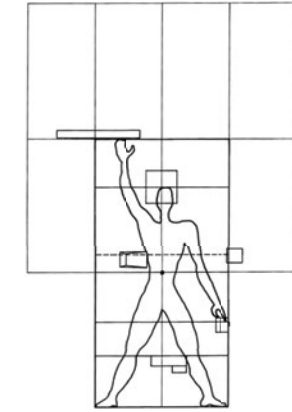
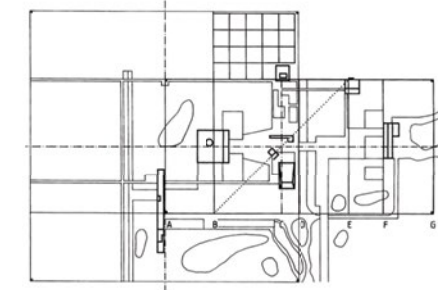
Extracting Corbusier's Color

The Poem of The Right Angle manifests Le Corbusier's cumulative ideologies in the form of poetic text and paintings. In his poem, Corbusier draws important connections between symbols and seven color categories that have been prevalent throughout his oeuvre. These colors are green (environment), blue (spirit), violet (flesh), red (fusion), clear (character), yellow (offer) and purple (tool). Shortly after working on the poem, Corbusier was invited to design the city of Chandigarh in India. This was an opportunity for Corbusier to apply his ideologies on urban design and architecture on a grand scale. To uncover these underlying ideologies, one needs to approach Corbusier's designs through an unorthodox lens.

Is it possible then to use Corbusier's paintings in the Poem of the Right Angle to better understand the ideologies that guided his designs in Chandigarh? This project seeks to use the visual language of the Poem of the Right Angle to interpret Corbusier's plans in Chandigarh. By first extracting the colors of the poem paintings alongside the colors of Chandigarh tapestry drawings, relationships are formed between the use of colors and symbols in Corbusier's work. Those uncovered relationships are then used to inform a process of reconstructing the colors to interpret the design of Chandigarh, and as a result, the symbolic intentions of Corbusier's buildings are brought to light.



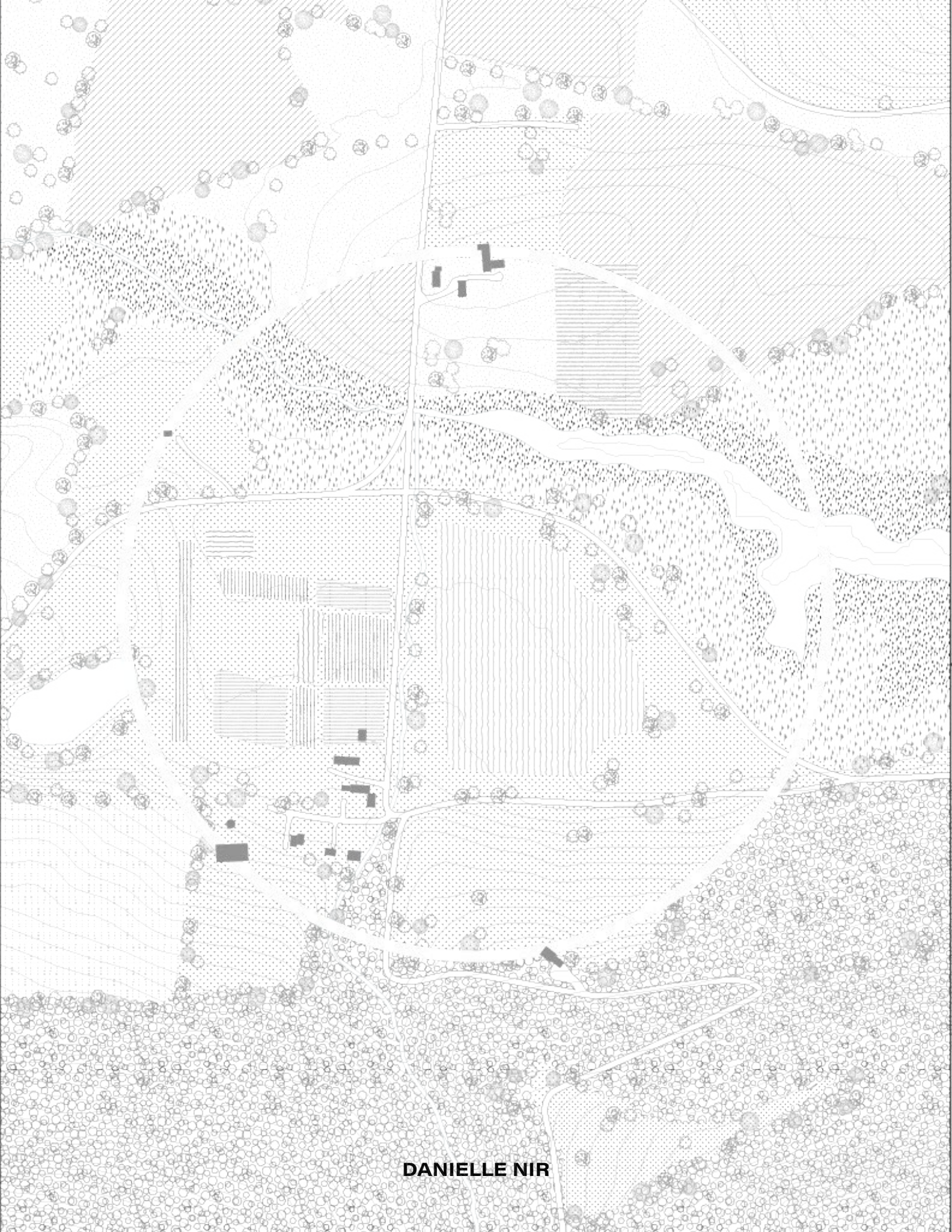
Architecture Apropos Art
Steven Holl +
Dimitra Tsachrelia,
Steven Holl Architects



1. The color is extracted out of Corbusier's 19 poem paintings and 5 Chandigarh tapestry drawings.

2. The extracted colors are categorized into the seven color categories to elicit relationships between color and symbolism.

3. The site plan at Chandigarh is interpreted through the color language used in Corbusier's tapestry drawings. The colors from Corbusier's poem paintings are then reconstructed to illustrate architectural symbolism at the Chandigarh Capital complex.



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