

RETHINKING ARCHITECTURE



CATALOG

Advanced Architectural Studios

31.757904, -106.479123

Anti-Exposure

data driven design | borderland biostructures

08

40.726298, -73.979138

Bridge Studio

community based development | red narch

22

40.772030, -73.983040

Spatial Absence

reclamation + reparation | transmutation

34

Advanced Architectural Electives

51.464801, -3.16322

Copy + Paste

case study | the contemporary

54

44.815631, -0.564662

Place Leon Aucoc

case study | transscalarities

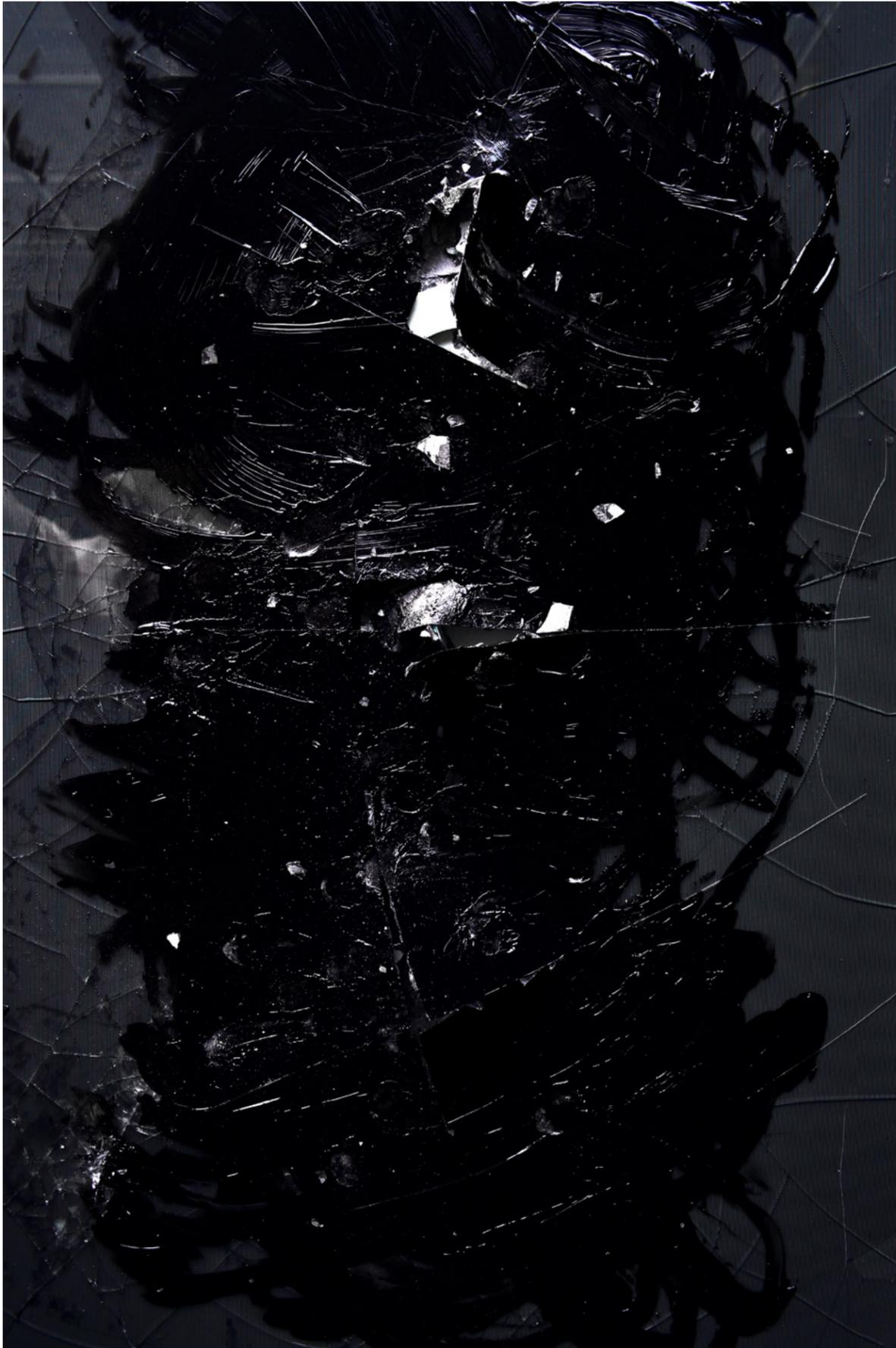
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Sex Pink

visual studies | g ap.

62



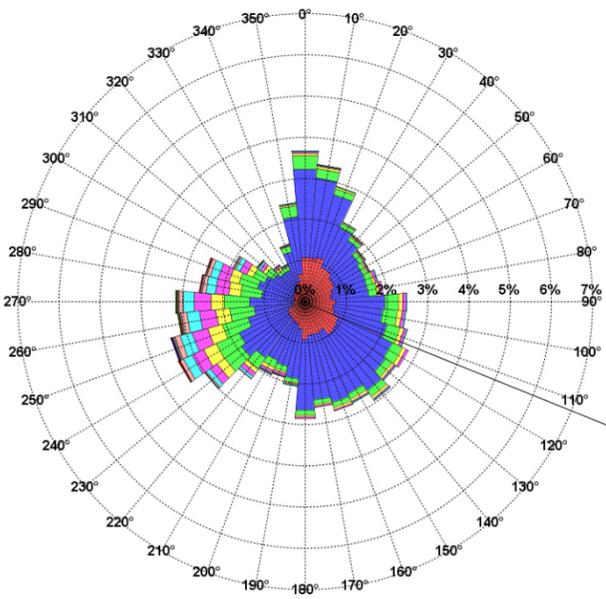
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STATEMENT

Alonso L Ortega is from El Paso, Texas a city that shares a border with Juarez, Mexico. He grew up near the border, lived in rural Iowa, and now resides in New York City. These different landscapes have influenced his thinking about how **architecture and urbanization not only frame our ways of thinking and occupy space but that of real estate and providing new methods of valuable social events.**

As an active and engaging professional in the design field, Ortega aspires to combine sustainable practices with high-tech and unconventional design solutions in pursuit of creating more equitable architecture. His academic background includes an extensive collection of volunteer service and courses that help with social thinking and practices, coupled with technical skill sets of competency, activism, and empathy that give him the necessary tools to add value and experience in pushing the boundaries of Design. This **brings a bold, yet deeply searching approach to pursuing curiosities, questioning conventions, and creatively navigating the problem-solving process in a complex field.**

Ortega's educational, professional, and artistic experience has revealed a variety of project types, from theoretical to experiential to traditional, each of which helped explore and learn the nuances of the design process and fast-paced construction. This is important, because of the increase in digital design solutions that both architecture and real estate rely on and should be bridged to work together in both the hypothetical and the tangible in order to **create new typologies, atmospheres,** and built environments. In addition, seminars and courses that once were considered expressions of architectural imagination can now be used and realized through more than thinking processes, or proforma metrics and **dramatically change the course of architecture while saving time, producing value, and providing more equitable solutions.**



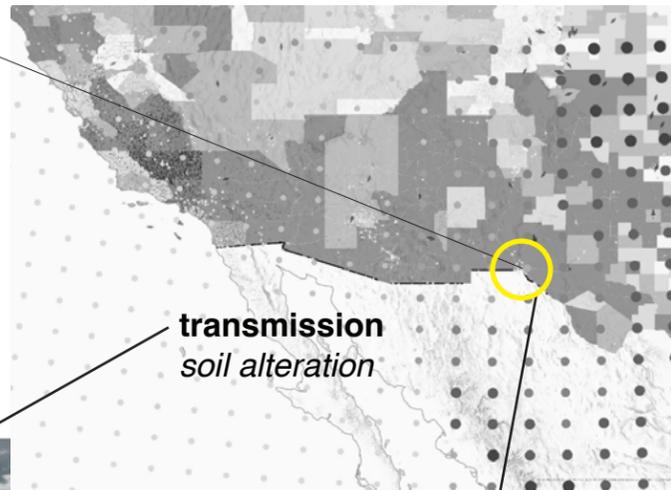
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Anti-Exposure | Borderland Biostructures

Facing an invisible threat of fungus and bacteria that live on the topsoil of El Paso, Texas. **Architecture creates a condition where air mining helps distribute wealth and improve health to low-income communities.** Urban developments often overlook major forces that shape health and disease differentials that are social and economic in origin, so what happens when architecture starts to look at **living underground** in places where invisible threats are present? What happens when we mine the air as a tactic to improve land and enhance living conditions?

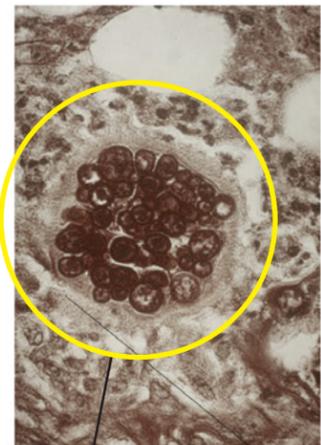
Using a series of new and existing underground tunnels in El Paso, this network is envisioned to transport goods, vehicles, utilities, and people. A reimagined relationship to existing buildings using electromagnetic poles that can clean our air, AI robots that maintain our buildings from the outside, and new indoor amenities that bring the outside in, will bring a hyper-industrialization effort that can be used as a model for the future.

The landscape of El Paso, Texas, an unevenly produced geography of US-Mexico border politics, urban sprawl, and desert ecology, is marred, economically and spatially, by the effects of racialized boundary making. However, climate forces care little for man-made boundaries. For El-Pasoans, this has manifested in the wind unevenly distributing dust and sand, some of which comes as far as the Sahara, with an unusually high concentration of the deadly fungus, Desert Fever. **Given the scale, politics, and biological nature of this problem, how can one practice architecture knowing that health is not considered in the distribution of land and property?**



transmission
soil alteration

site
el paso



coccidioidomycosis
valley fever

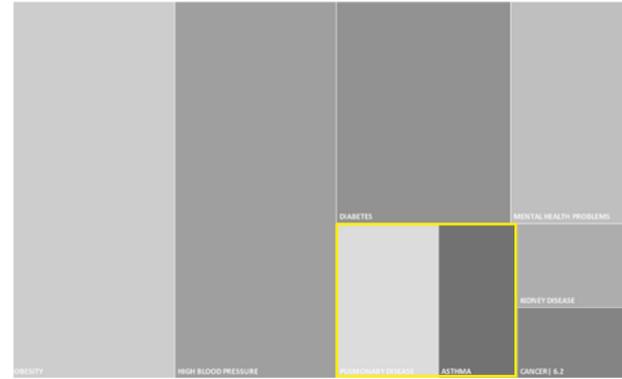


transmission
soil pick up





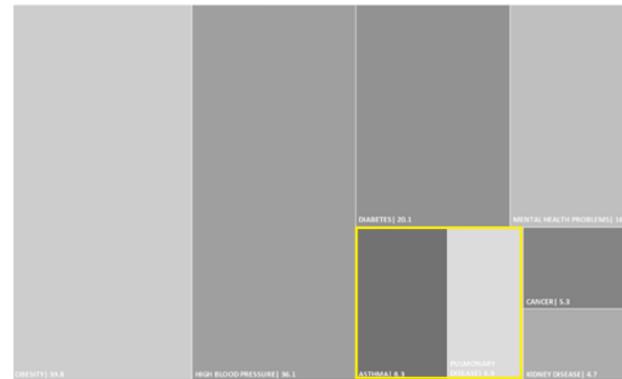
02.08.21 19:43:24:021



This project seeks a method in which equity is the backbone for city development, not by thinking of architecture as a series of discreet projects, but as the coordination of city-wide spatial systems connecting issues of sustainable growth, affordable housing, and the right to health. It is achieved through two major systemic deployments, mining heavy metals and pollutants out of the air and a network of underground transportation tunnels, provide the backbone for this reimagining of El Paso. By providing transportation functions away from the polluted air, immediate health concerns are avoided, even while the pollutants are removed from the atmosphere.

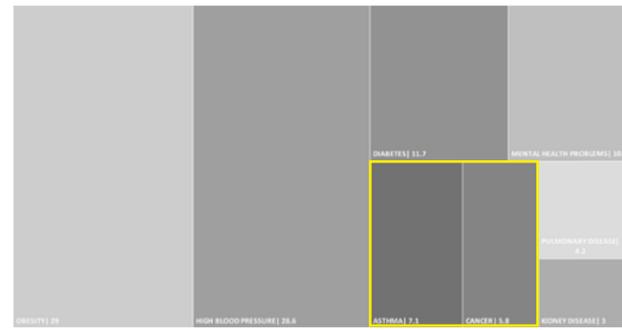


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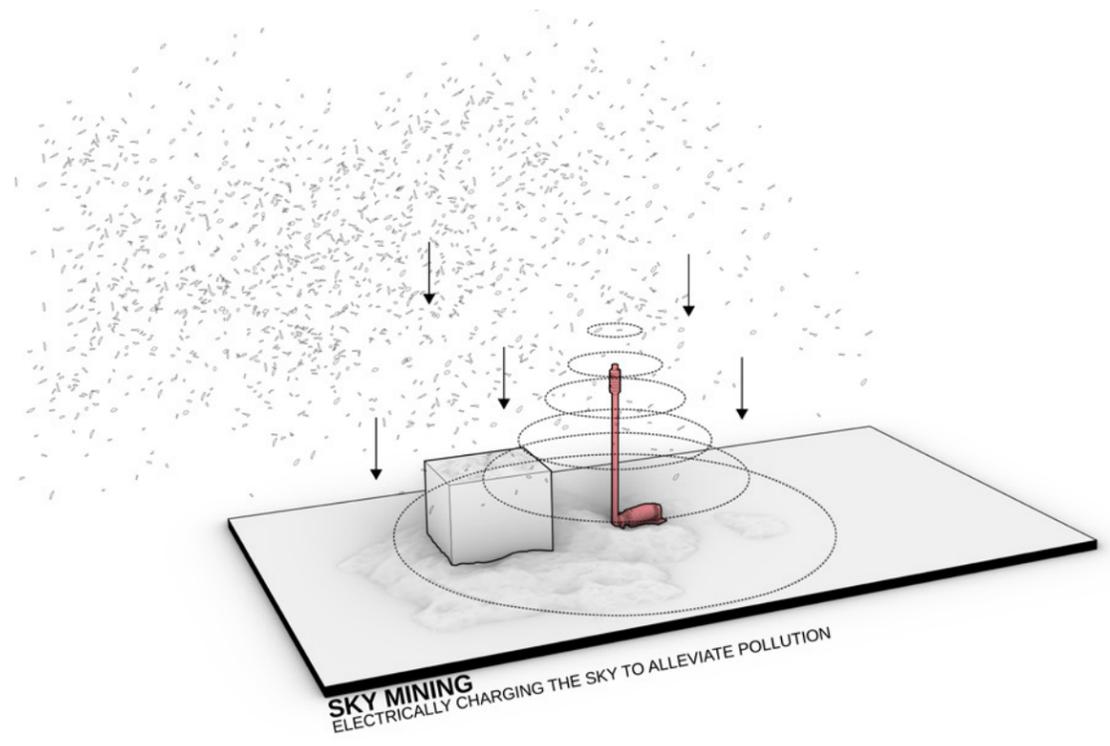


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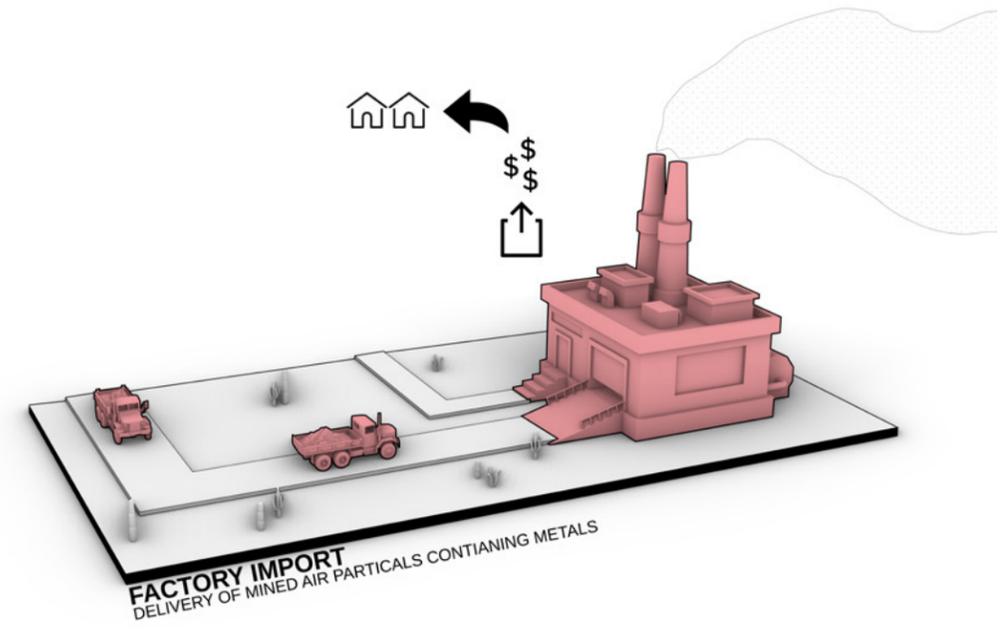
Location: **El Paso, Texas**
 Role: **Student +1**
 Critic: **Ersela Kripa + Stephen Mueller**



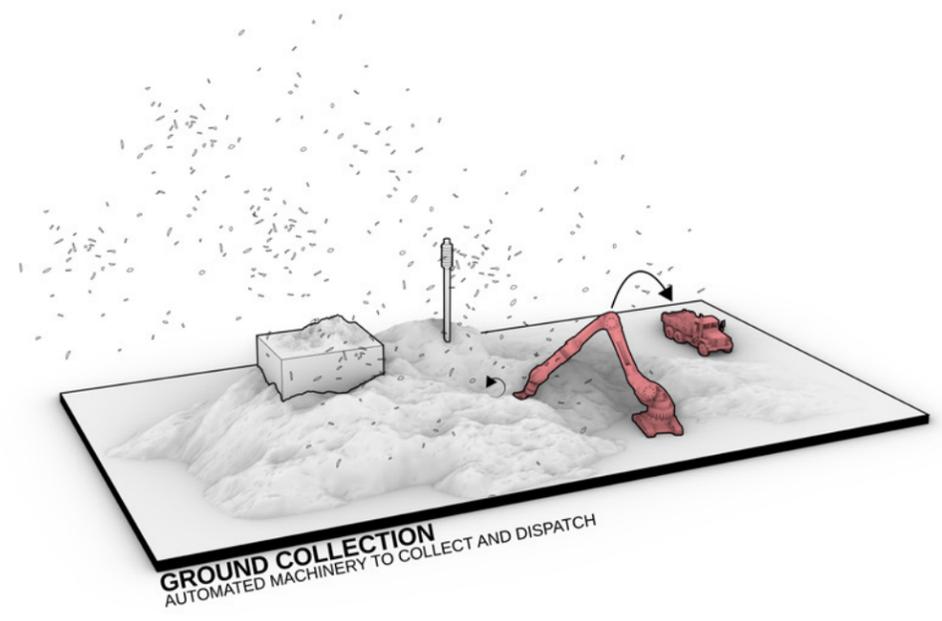
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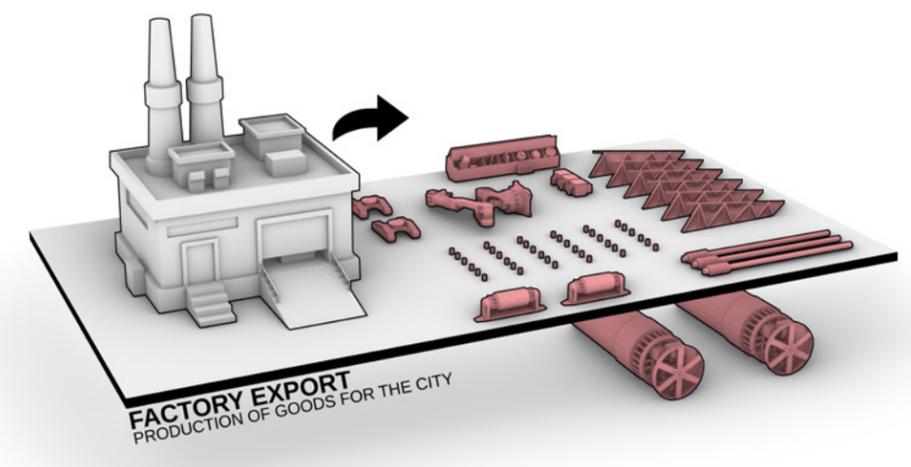
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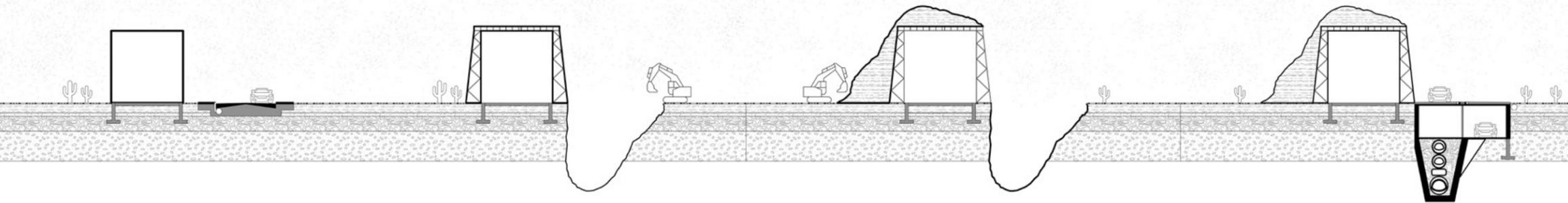
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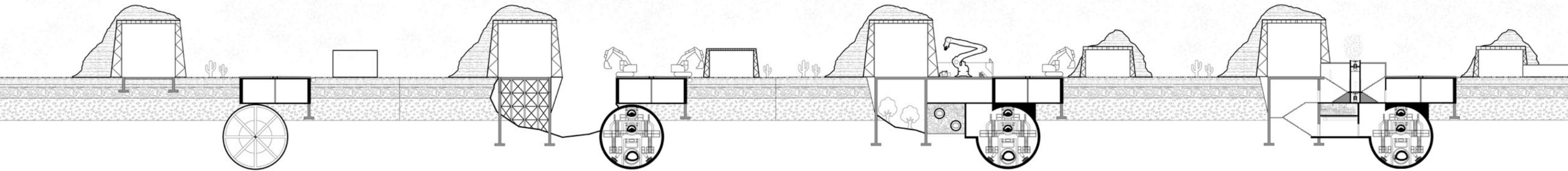


00 Current State Of Composition
Transportation + Building On Same Axis

01 First Step Add Building Structure
Remove Existing Infrastructure

02 Second Step Relocation of Ground

03 Last Step Provide Tunnel Program

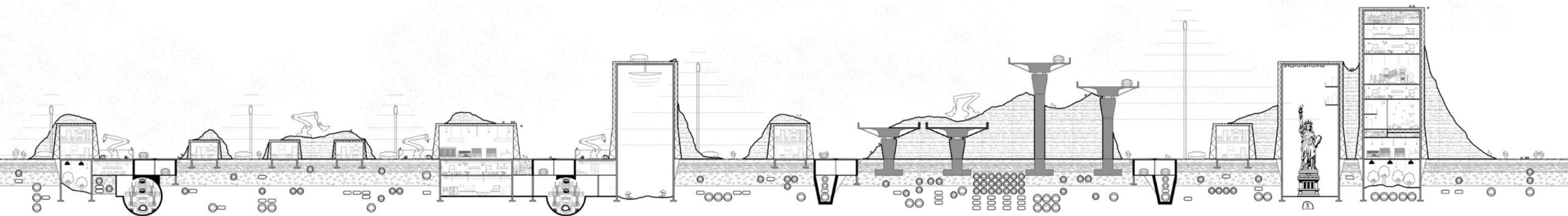


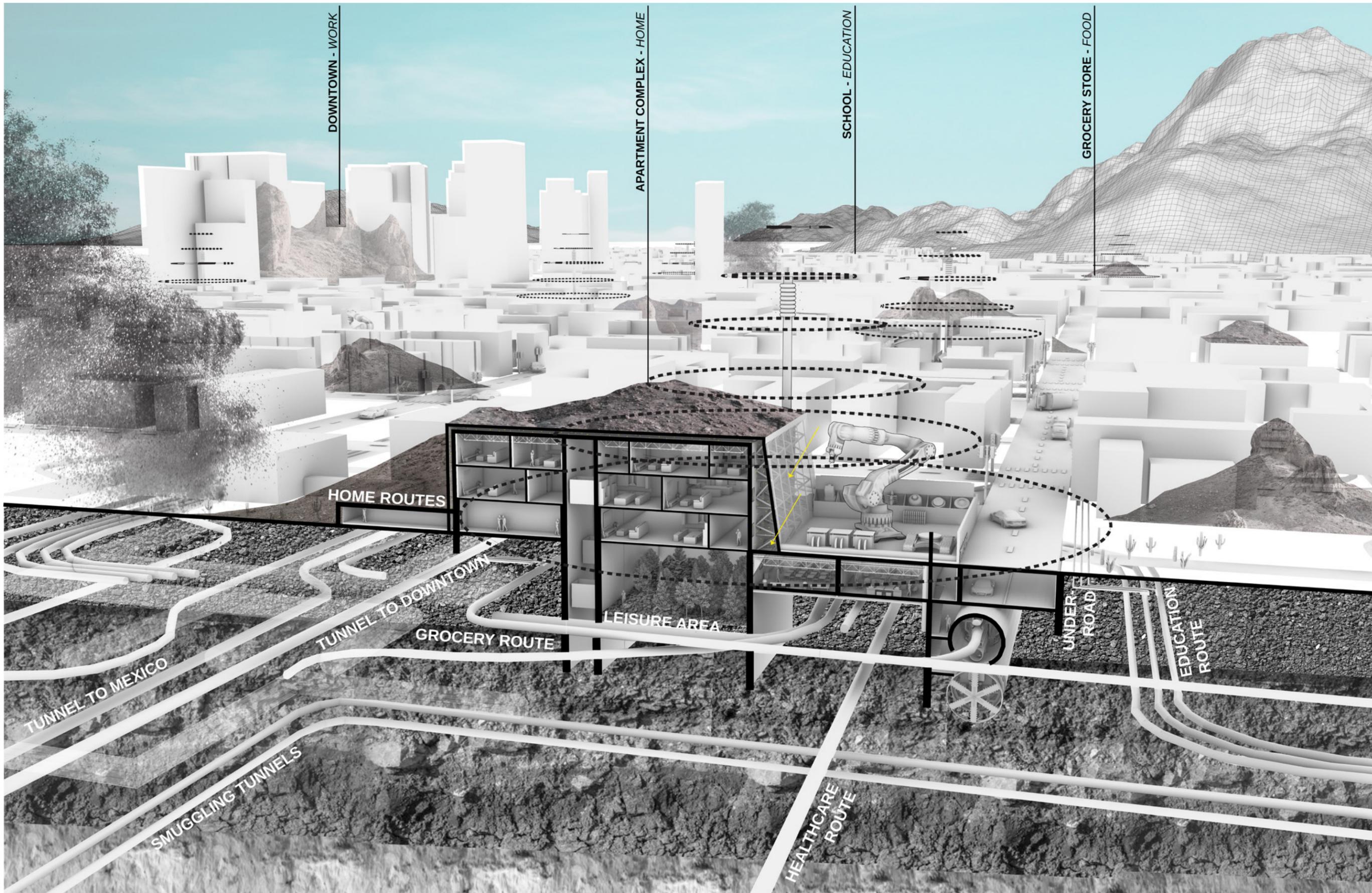
04 Selected Sites Identify Site + Drill
with Large Mining Drill

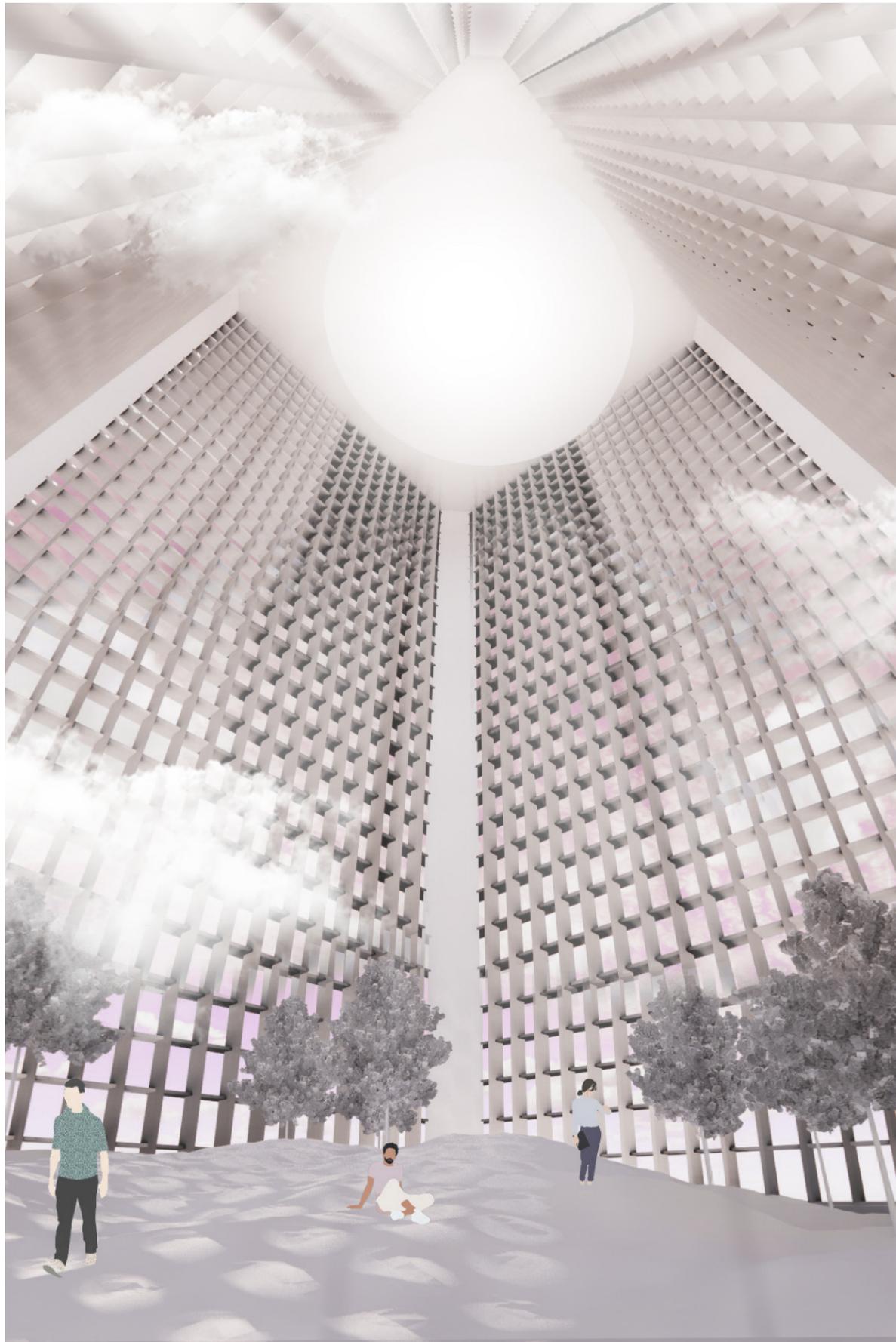
05 First Step Remove Ground + Provide Building Support
with Tunnel Program

06 Last Step Relocate Ground + Add New Program

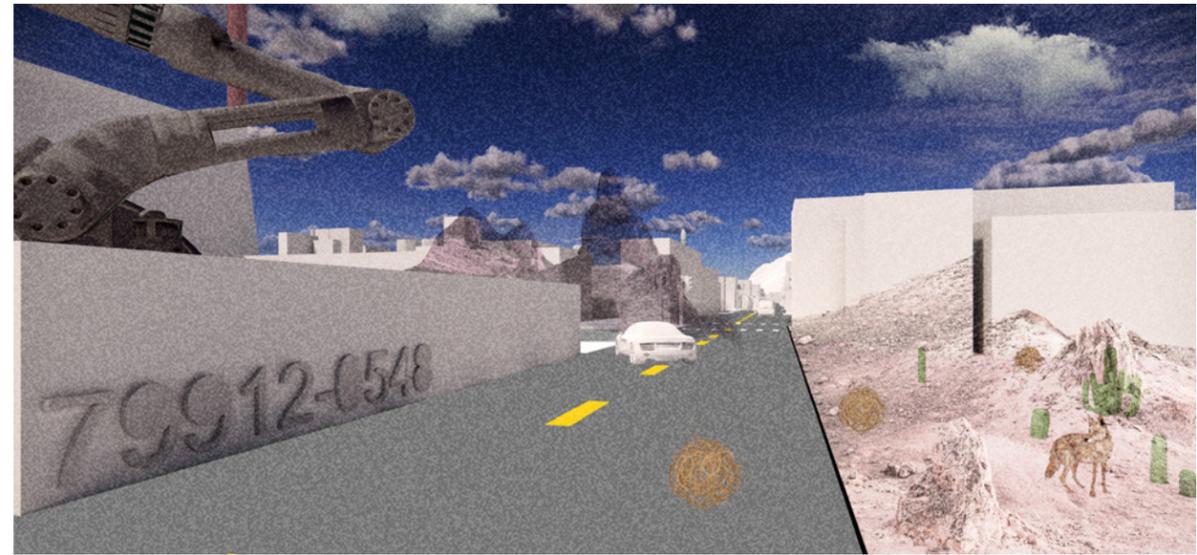
07 Circulation Re-purpose Entrance







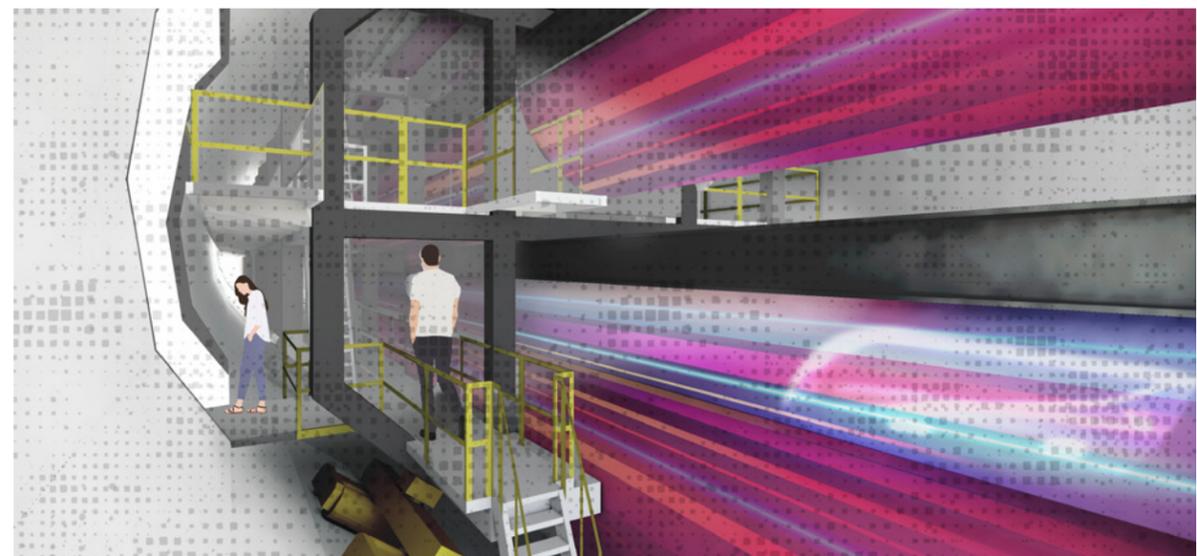
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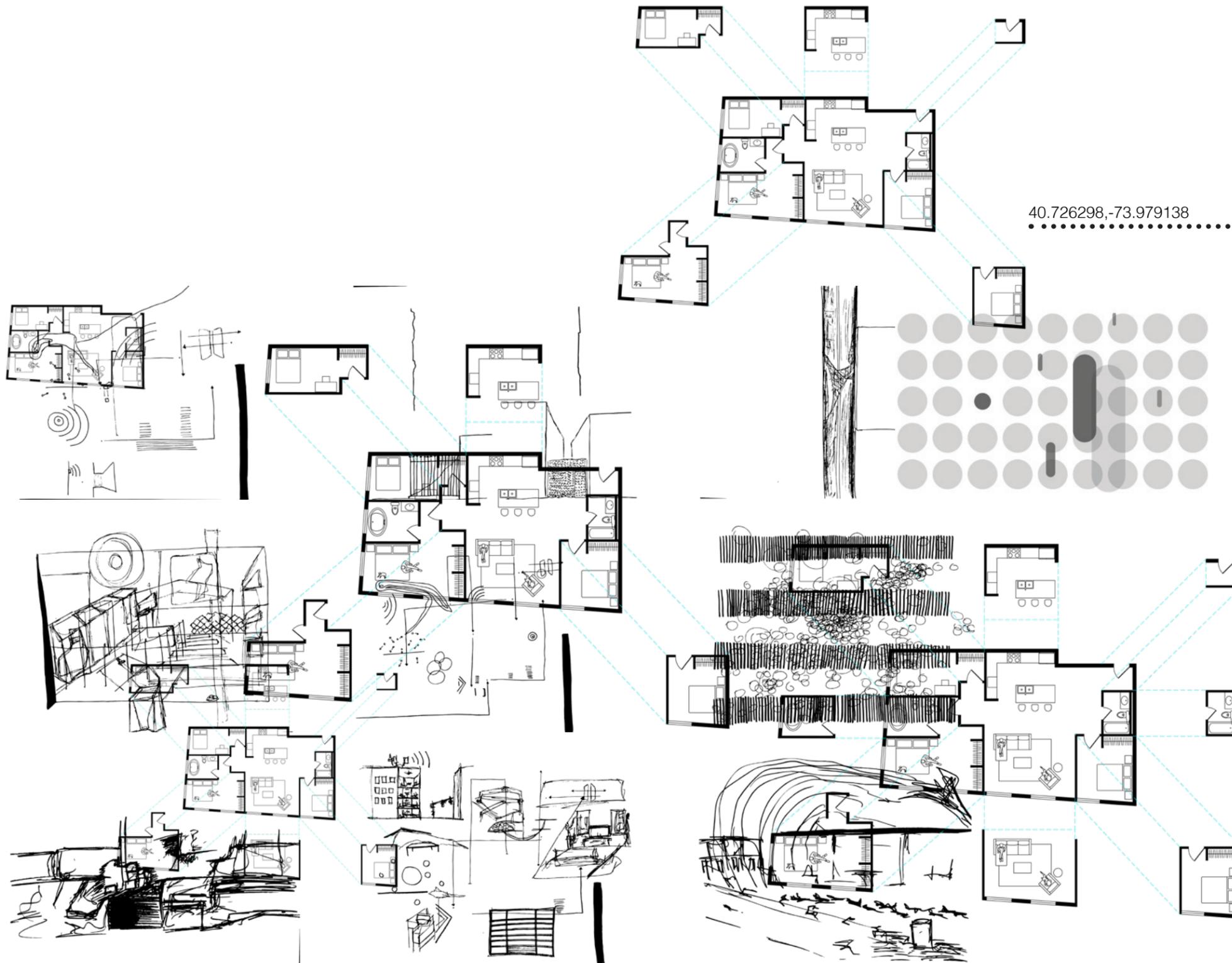
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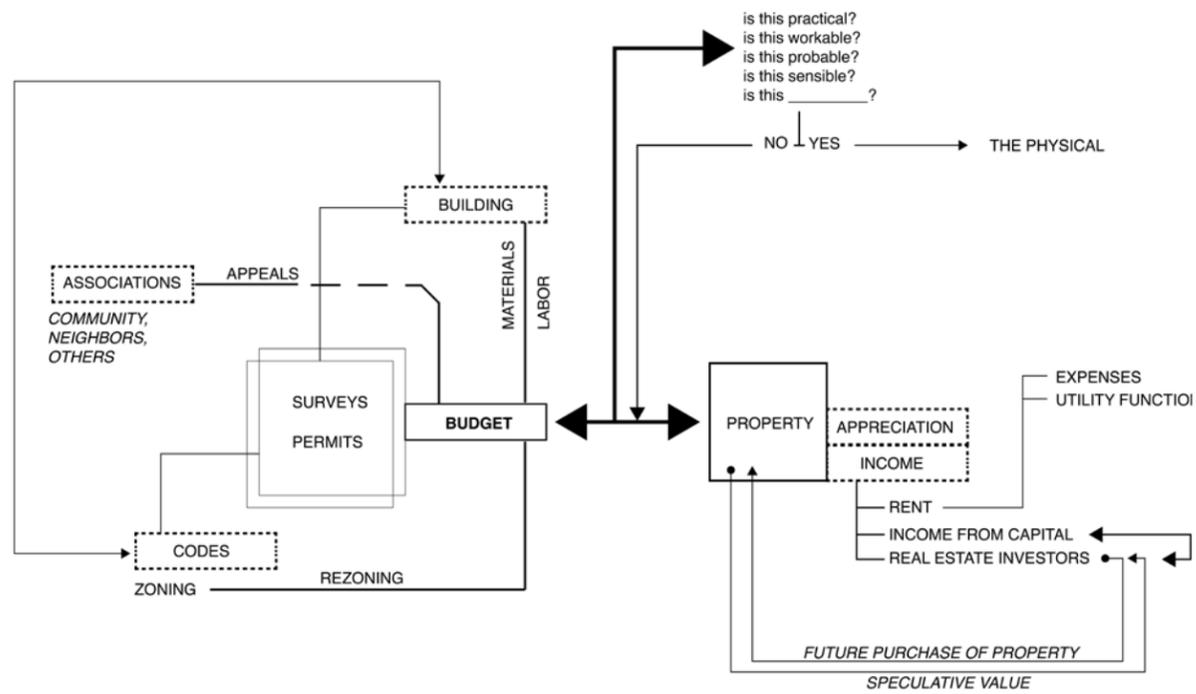
04.08.21 09:50:22:060



Bridge Studio I Red nArch

Buildings are bored, they are controlled by programmatic schemes and designed not to respond to users but instead house them under typical configurations. Alternative interaction in its own process will provide an architecture that sufficiently becomes responsive to resolutions, becoming a hub of natural experience and providing re-imagined value to the user. **By means of an activity-based defining procedure, we can solicit awareness in users of space, human condition that occupy the space, and uncover new devices that were hidden.**

By rejecting focus on vanity and praise from the beginning, a reorientation can manifest for how architects/developers base their practices. The perceptual approach of photorealistic images manifests a false narrative that promises an effective place of making. However, an investigation of these environments through objects and activity can be a basis to speculate on the possibility of interactive architecture. **This argument focuses highly on objects and activities as identifiers for human ability and discourse. This investigation has potentially disruptive and far-reaching effects for architecture but it can be argued that these fields haven't been developed as a direct response to previously identified architectural demands.** Instead, they have risen as a consequence of new technology availability and mass consumerism. Can Architectural development, with its practical conceptualisation and realistic context promise useful spaces for the future? Or do we need to reexamine our built environment not as a deployment to mimic or influence interaction through a program but rather use air as its medium to engage with events directly.



27.02.22 20:30:22:002

Interrogation

The fundamental procedure in this investigative approach starts in one's own experience, a barrier to the full comprehension of objects they use and the space they inhabit. It must be a genuine desire to pursue identification(s) and not a method to detect a false truth that endeavors a normative narrative. **Instead, the results should lend itself to more questions than answers, and it's up to the individual to determine where to commence, stop, or repeat.**

Confronting the interrogated

By rejecting focus on vanity and praise from the beginning, a reorientation can manifest for how architects/developers base their practices. The perceptual approach of photo-realistic images manifests a false narrative that promises an effective place of making. However an investigation of these environments through objects and activity can be a basis to speculate on the possibility of interactive architecture. **This argument focuses highly on objects and activities as identifiers for human ability and discourse which can be narrowed down to "human equals object". This investigation has potentially disruptive and far reaching effects for architecture but it can be argued that these fields haven't been developed as a direct response to previously identified architectural demands. Instead, they have risen as a consequence of new technology availability and mass consumerism.** Can Architectural development, with its practical conceptualization and realistic context promise useful spaces for the future? Or do we need to reexamine our built environment not as a deployment to mimic or influence interaction through a program but rather use air as its medium to engage with events directly.

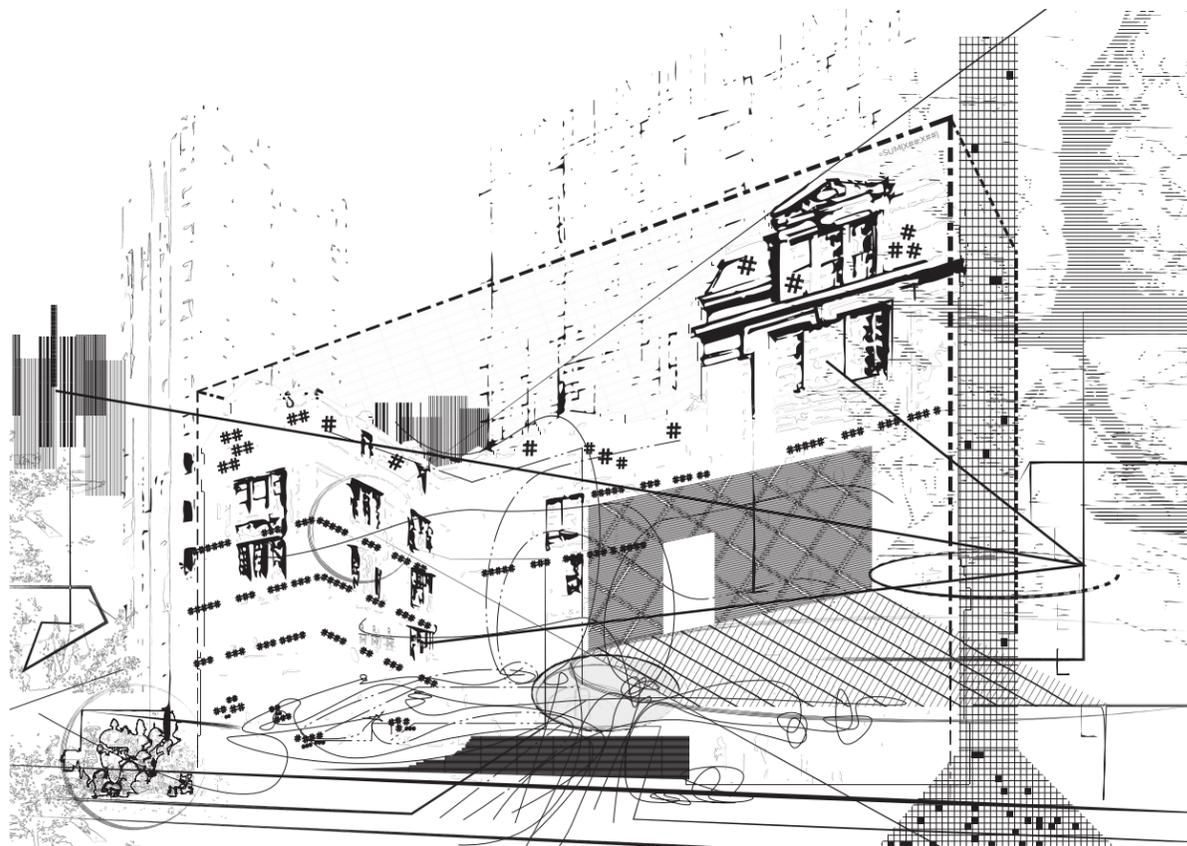
Confronting the site

Through social inspection of the site and understanding the constraints that are followed by zoning laws, we are able to interrogate if these perimeter restrictions make sense for future development. Using drawings to uncover fragmentation experimentation with layered plans, section, elevations, massings, and renderings, archipelago is focusing on sustainable, equitable, and profitable goals. **It is through this re-engagement of site and awareness of the typical process, that lead us to approach physical products through this heightened procedure, space-defining, and place-making lens.** We begin to reexamine the confines and configurations of space to promote a reclamation and repossession of a new site.

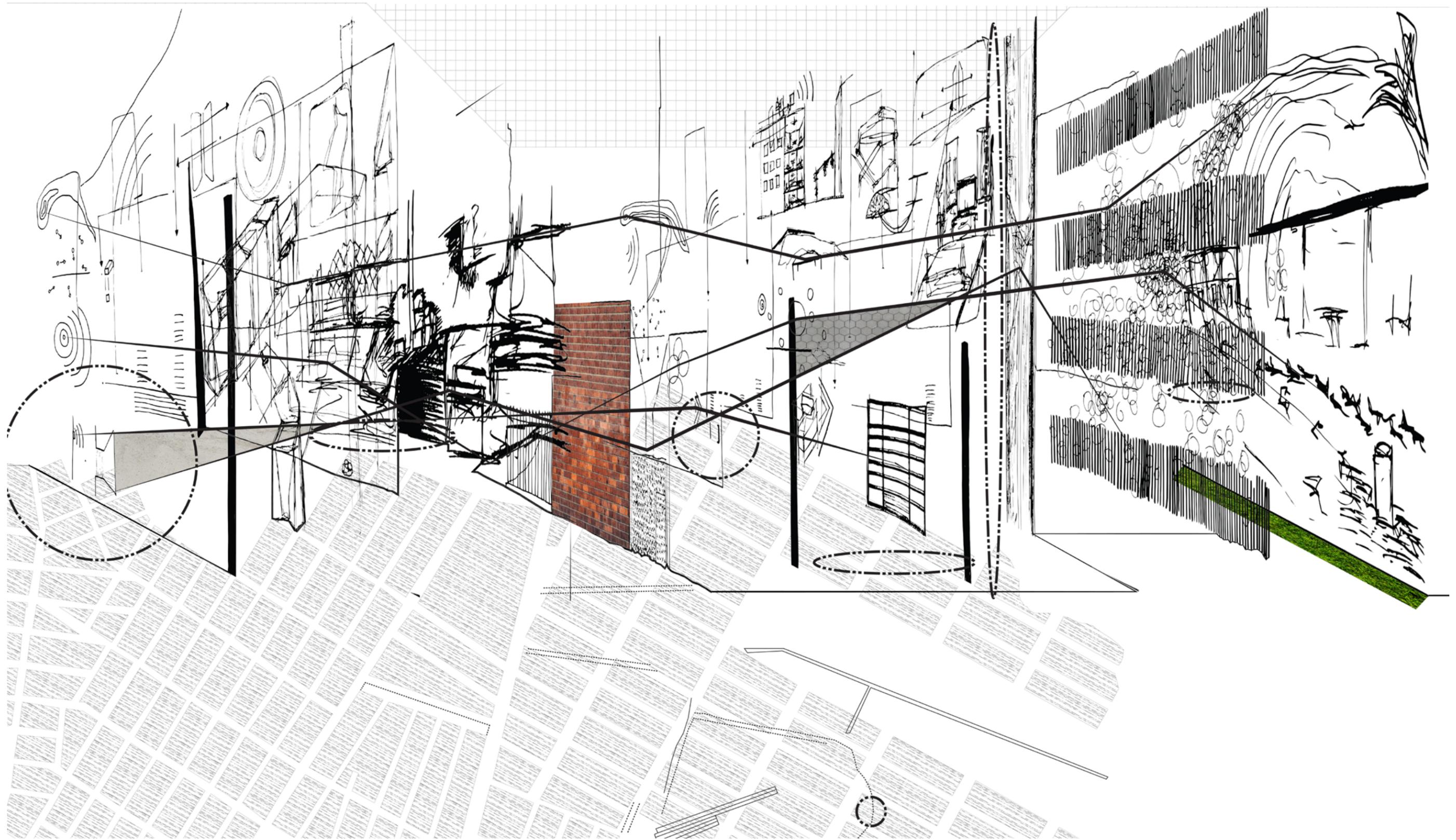
By attempting to draw what is unseen, you place yourself in a state that focuses not on erasure but on accumulation of socio spatial elements.

Confronting the building

It is important to note that the architectural phases and details in design is not what is being interrogated such as Pre-Design, Schematic Design, Design Development, Construction Documentation, Building Permitting, Bidding + Negotiation, Construction Administration, but rather the initial process of how a project and space-creation comes into realization. Whether you are working with an existing building or new construction, it is recommended that you understand the general spacial configuration of what has been calculated as feasible, but most importantly study how users perform in the building. **By confronting these needs of intention and expression we can uncover a collective of history, controversy, control, demise and decline that the building has witnessed.** The physical structure is present and re-experienced and redefined by the reintroduction of users.

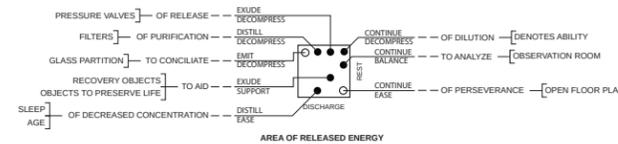


14.02.22 10:17:35:324





27.04.22 08:55:52:020



How can a space be assigned to users? Humans are as varied as particles of sand and therefore traditional spaces can accommodate a plethora of potential activities. These typical spaces include Bedroom, Kitchen, Living Room, Bathroom, Closet, Mechanical Room, Pantry, Garage, etc. But, these commonly-configured rooms are not limited to a single set of activities, often assigned with their nomenclature. For instance, users will eat in their Bedroom, store their cleaning supplies in the Mechanical Room, or they will fuck in the Bathroom. It is through activity-based verbiage where archipelago redefines what spaces can be. **Through vocabulary that is action-oriented, whether physical, or cognitive, these states of being encourage a designer, developer, and user to concentrate on the verbs that are most important to them.** This can result in defined order around a collection of activities, helping to verbalize and group by Human Condition Designations (HCD). These designations include: Agitation, Consumption, Devote, Discharge, Health, Introspect, Pain, Pleasure, and Rest.

To further organize verbiage, these select actions are plotted on a cross diagram that the designer/developer draws connection from its intersections, these result in direct and passive correlation. **By intersecting verbiage in relationship to their human condition designations we can start to create areas of events.** These areas of events are organized from single to multiple intersections that can be extracted into devices. These devices contain catenative verbs that are simplified into participle verbs which further expand on examples of nouns. These devices are able to denote abilities, capabilities, time, viewing, and deformations among others.

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 Role: **Student +1**
 Critic: **Patrice Derrington + Christoph Kumpusch**

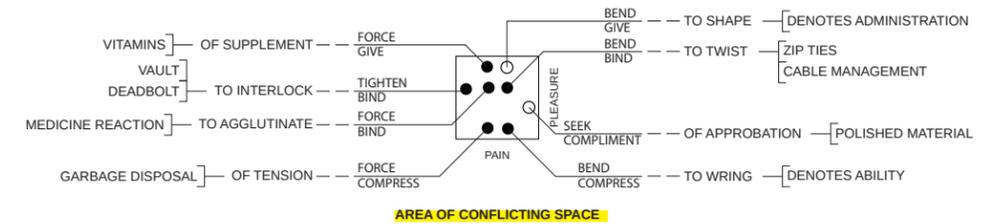
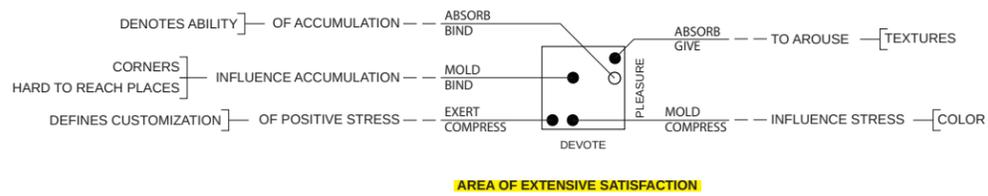
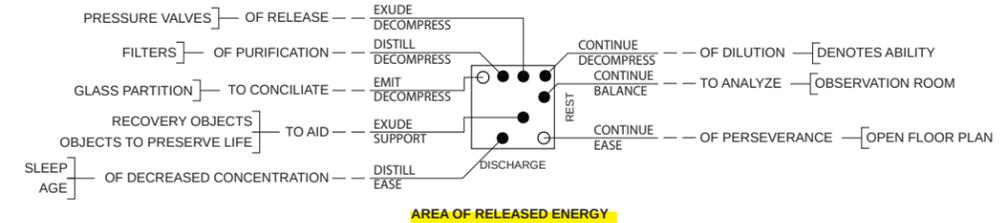
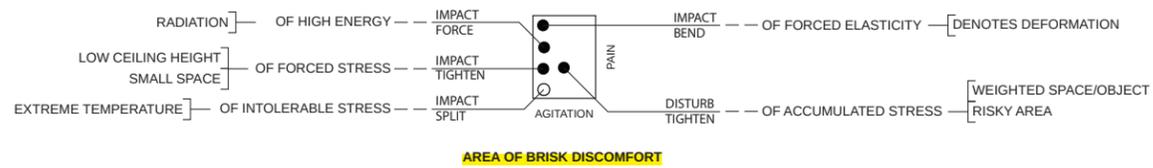
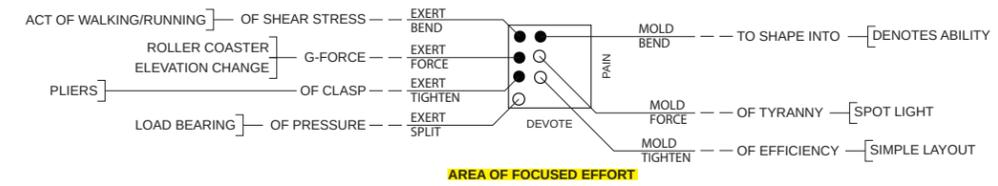
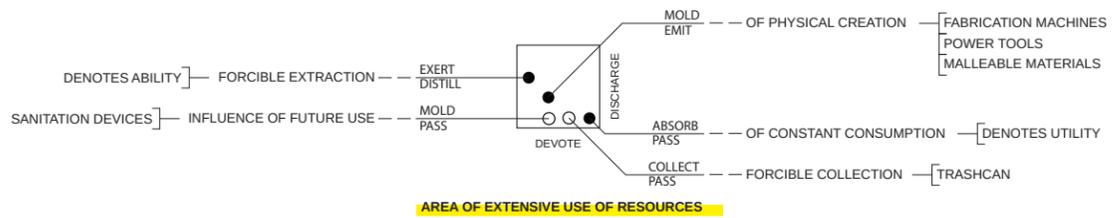
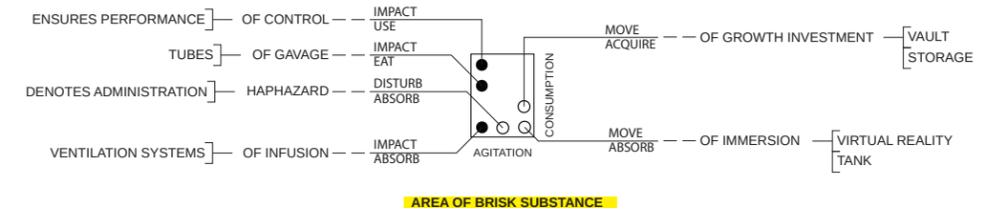
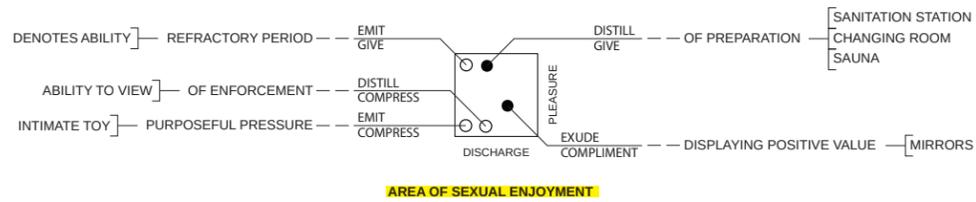
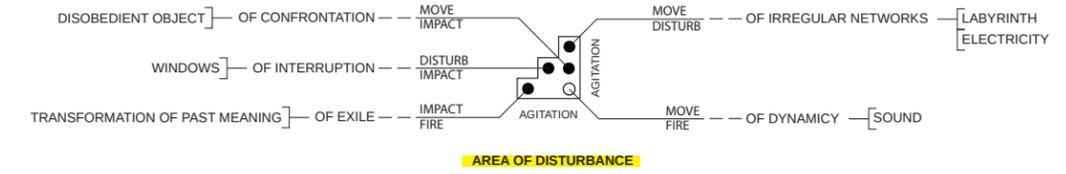
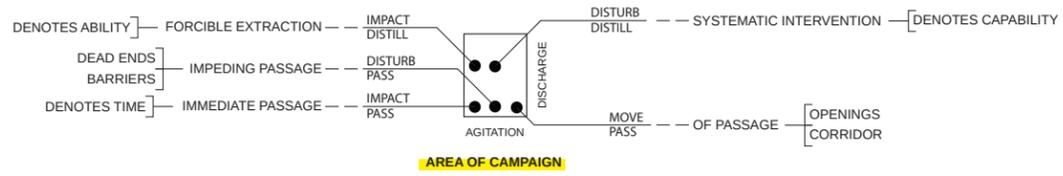
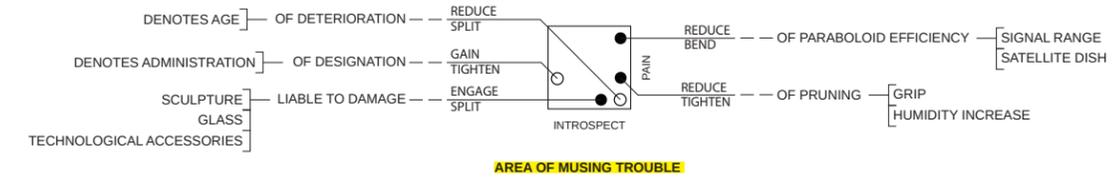
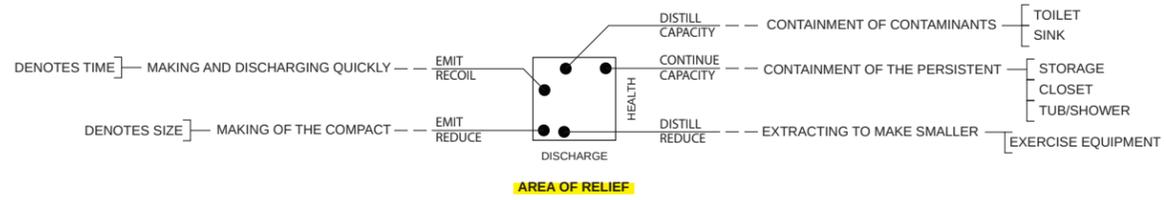
EXISTING	EXTRACTION	OBJECTS	PARTICIPLE	TIME	VALUE
			OF DECREASED CONCENTRATION..... 37% OF CONSTANT CONSUMPTION..... 4% OF PURPOSEFUL PLEASURE..... 12% OF DYNAMICITY..... 16% IMPEDING PASSAGE..... 31%		
		BED.....	80%	\$800	/MONTH
			MAKING AND DISCHARGING QUICKLY..... 2% OF CONSTANT CONSUMPTION..... 15% OF ENFORCEMENT..... 78% OF DYNAMICITY..... 2% LIABLE TO DAMAGE..... 3%		
		DESK.....	14%	\$140	/MONTH
			OF GROWTH INVESTMENT..... 60% OF EFFICIENCY..... 1% OF FORCED STRESS..... 20% OF PREPARATION..... 10% IMPEDING PASSAGE..... 9%		
		STORAGE.....	5%	\$50	/MONTH
			OF CONTROL..... 4% OF EFFICIENCY..... 20% OF PASSAGE..... 68% OF ACCUMULATED STRESS..... 6% IMMEDIATE PASSAGE..... 2%		
		ENTRY.....	1%	\$10	/MONTH

DEFINITION	CATENATIVE VERB	PARTICIPLE	NOUNS

11.03.22 11:48:34:060



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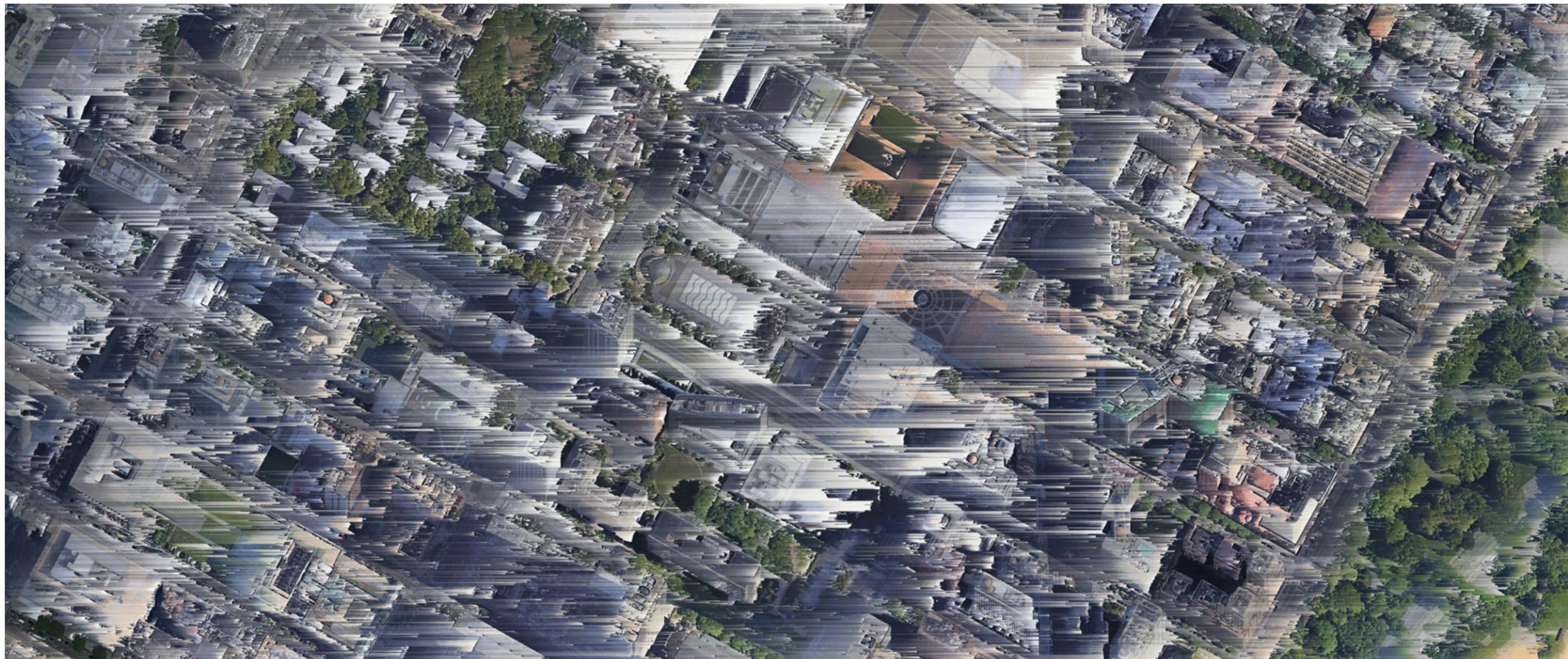


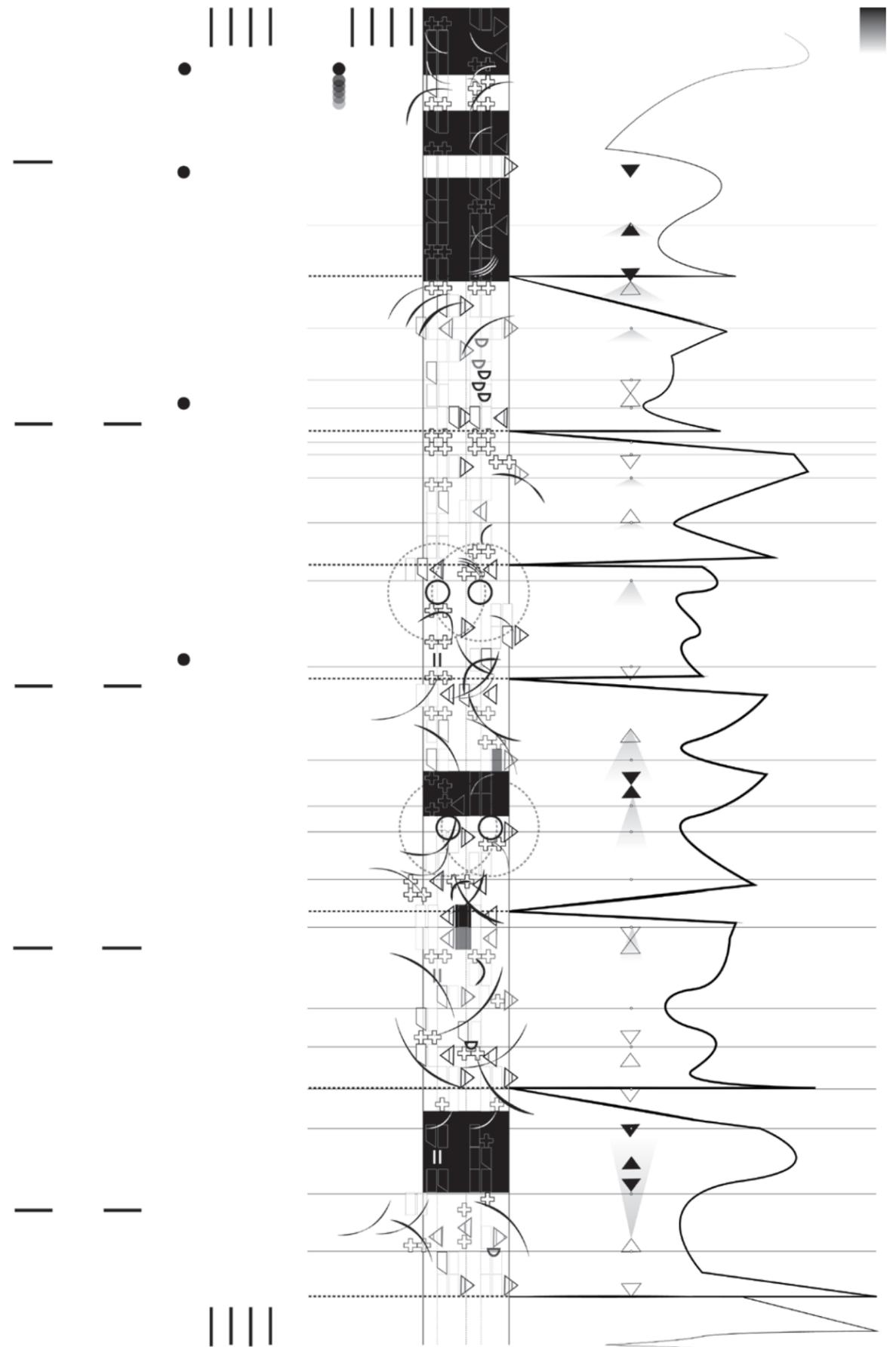
Spatial Absence | Transmutation

The intervention of this project is at the intersection where bodies are exposed and opened up to spatial absence, those vectors of contact where the eyes and ears are aligned with materials and at the same time lead us to new spatial conditions. The space of the site is occupied, however, our understanding of the Met Opera, as we can identify it, departs from the conditions of public, private, work, and leisure. Bodies take things in and put things out, by zeroing in on transgressive moments of romance, tension, experimentation, enhancement of power, and where the body is most destabilized and de-centered from itself. These spaces are free to be occupied according to the synchronicities of society, and in contrast to the theatrical need of cities for economic development, for the new, and productivity, the site offers another way of occupying it. Individuals will gather up their energies from what is around them, and these events will take people away from themselves and in doing so unfold people, things, ideas, and opportunities into a gravitational pull of passion and sources where it'll accumulate as a method of mitigating the absence of space.

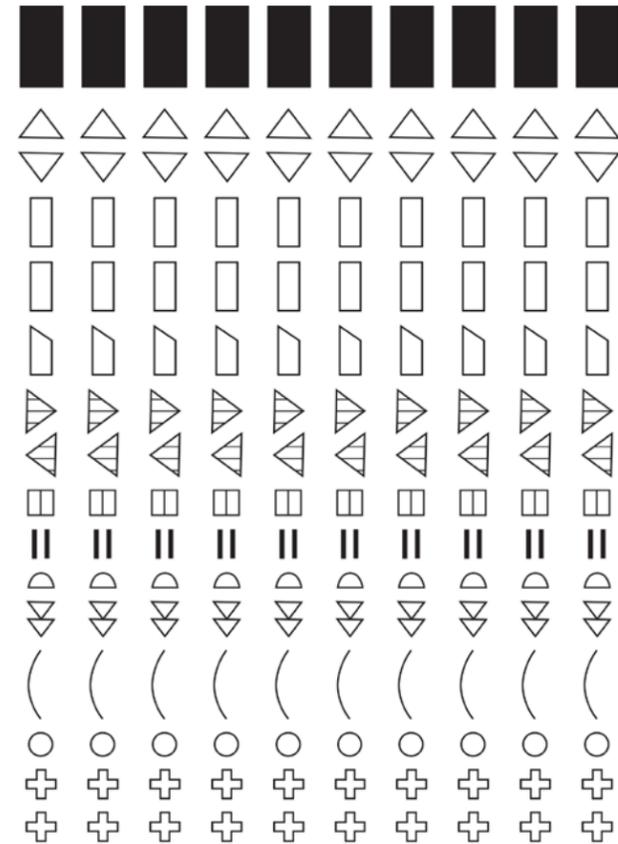


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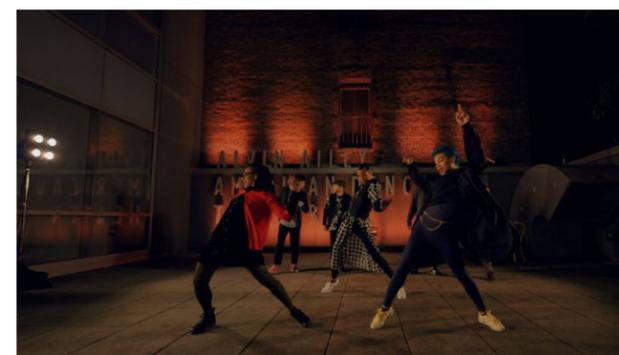




16.09.21 10:54:32:003



16.09.21 10:45:04:021



001

Created during an unprecedented time and what feels unpredictable, A Jam Session for Troubling Times provides gilded comfort and optimism as each movement is performed in high energy and supported by the cheering and noise from others. It is choreographed as a single piece with seven performers, each taking turns and picking up the last movement; each bringing their knowledge and empathy of dance. At first, the music is prominent and seems to be the guiding force, but it quickly fades as the repetitive sound struggles to keep up with the moves. There is an established code, unspoken set of rules that each performer showcases themselves for an equal amount of time and others that relate to their position and queue. This allows us to witness a correlation in dance to how many situations prevail in society: the dancer's signals through body movement, gesture, posture engage instantly to be more familiar in context. The unity and support of one another help the group expand on complicated movements that defy the monotonous rhythm. A society that is going through a troubling time within a set of boundaries, props, and time only engages the viewer to interact with the people themselves and imagine their next moves or what they cannot see them doing. **A Jam Session suggests that a setting was emptied of its white oligarchy during the pandemic, Blackness could become less performative and still retain agency while critiquing the essentialist notions of identity. Yet, it is not until performativity is codded through drawing that it uncovers more than an instruction manual for replication,** it is through these terms of race, class, gender, and ethnicity that help us understand analytical drawings in and of themselves and how they inflect our neighborhoods, streets, and persons.



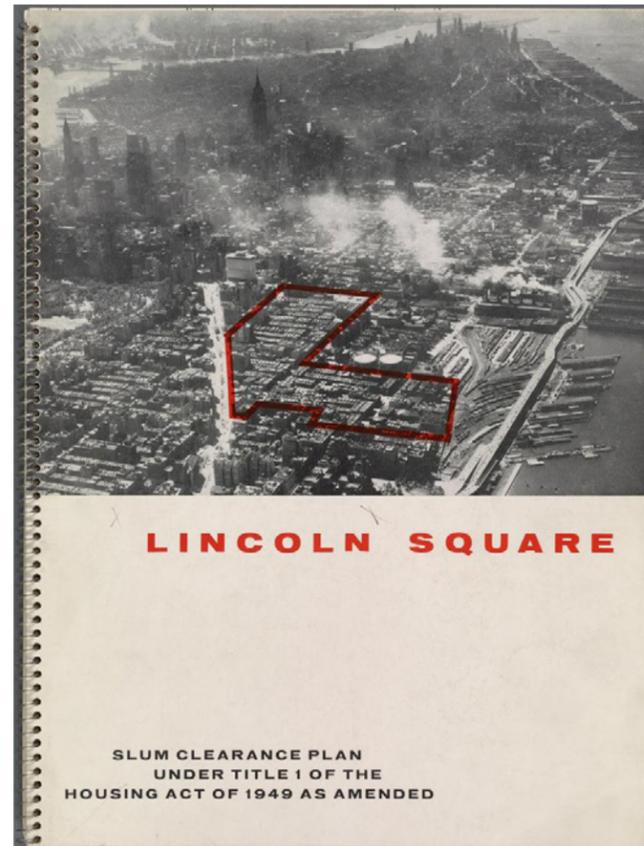
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002

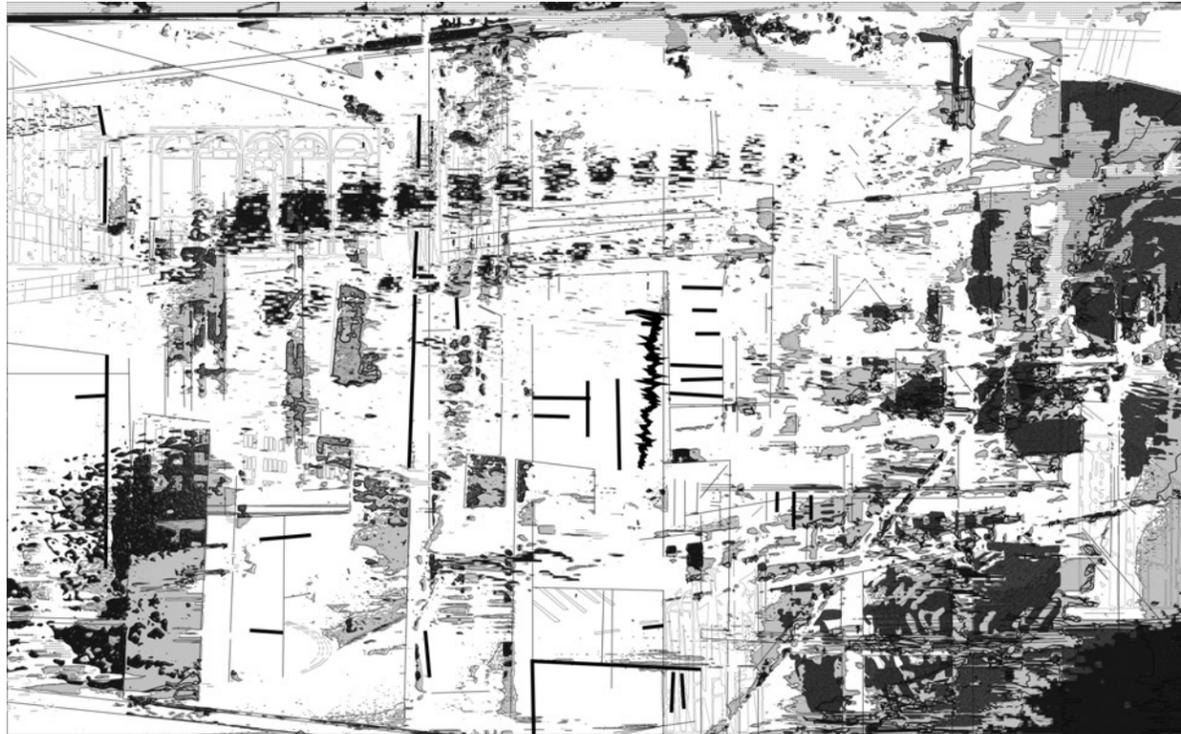
Lincoln Center formerly known as San Juan Hill was a densely packed, gritty slum with more than 5,000 people occupying each block of low-rise tenements and with a reputation for New York's jive-st jazz joints, dancing halls, and a hotbed for African-American culture. Music trends and dances rose from the basements of Black and Hispanic apartments that spread quickly across the United States and although gang violence was a notable behavior, it was also a place of perception, values, and art that are dynamic and heterogeneous.

In the aftermath of World War II, Mayor Laguardia's successors and John D. Rockefeller III invited and allowed Robert Moses, an urban planner/highway engineer who was gaining immense power across multiple city offices for public improvement plans, complete control over this area. **Moses was instrumental for the New York experience we have currently and although many projects forced lower-income communities to be razed, they became controversial but accepted in perpetuating an automobile-driven philosophy.**

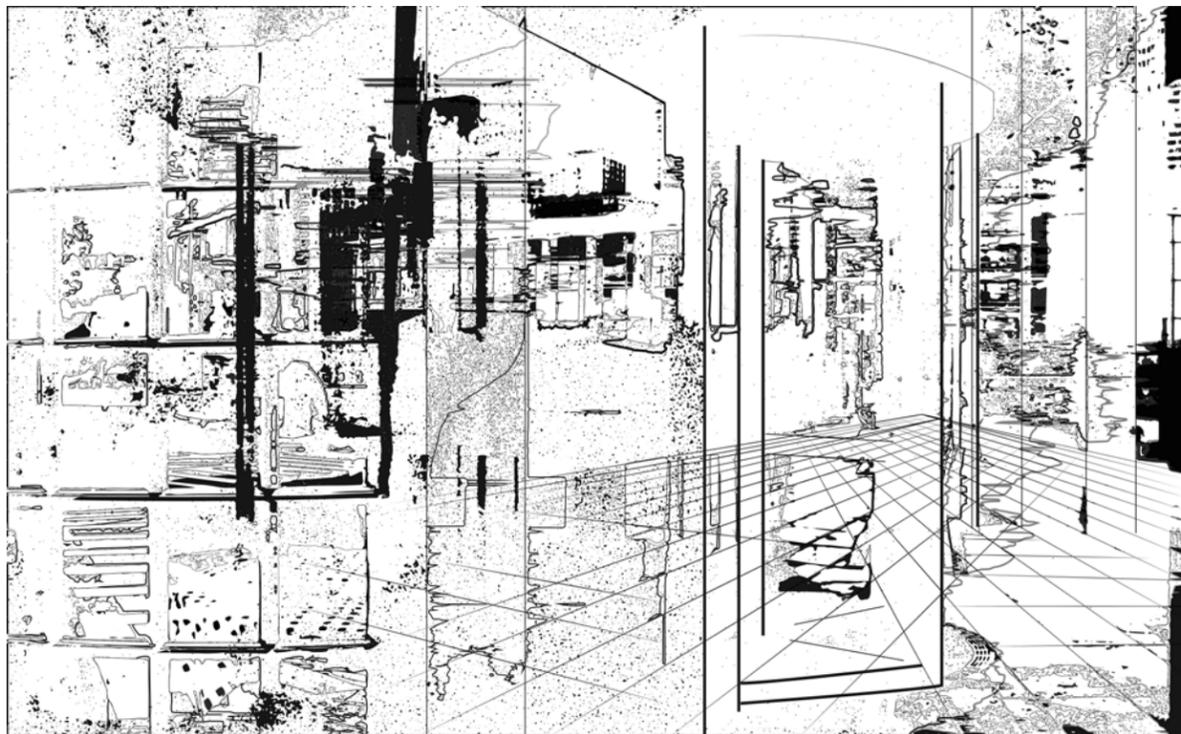


003

With policy, funding, and politics easily accessible to the politician, Moses bulldozed historic neighborhoods and communities to make way for idealized and controlled buildings, and in 1950 he saw an opportunity to build a cultural center for the arts calling the San Juan Hill area as "far too valuable [...] to be permitted to remain as a blighted area of deterioration." The Metropolitan Opera, New York Philharmonic, and Fordham University all separately approached Moses to inquire about moving here and he used federal eminent domain laws to evict 7,000 African American and Puerto Rican families and 800 businesses. The explicit practice promised relocation assistance by the city but was never materialized and the 4,400 new housing units built were not intended for the area's previous residents. Instead, the evict-



12.12.21 21:27:33:089



11.12.21 01:33:42:006

ed crammed into other low-income areas like Harlem and parts of the Bronx deepening the rift of segregation and, ironically, creating new slums in a different part of the city. The 16.3-acre Lincoln Center campus was inaugurated in 1962; the remainder of the project was completed by 1969.

A place of birth that was demolished becomes a symptom of longing for spatial absence as it is human desire to invest in the meaning of things. A theme prevalent in suggesting that once the person or thing that was longed for has been obtained, and the longing thus has vanished, not only will the motivation for action disappear, but the action itself will cease to exist. It is here where what triggers a thought of seduction remains a binary opposition between presence and absence. Lincoln Center is a result of the absence, through the reflections, emptiness, and voids that show the paradox of something that can be there even though it is not. It is also present through the social relationships that are performed in and around the area of what is not. This concept is implied not as a theoretical concept but as a default logical antonym that is corporeal, emotional, and sensuously articulated in everyday objects, the building structure, and the political arrangement it holds.

The dynamic images of the site are combined, overlaid, and subtracted from one another exposing a reverberation, reappearance, and transformation. It becomes confusing at times to form a sane conclusion as our subject is no longer a thing or a building but the result of them. There is also tension in the drawing as it is important to not reduce absences to ideas as they tend to push back and resist at the line-work. To ease some of this tension, coding mitigates the reality through pixels and

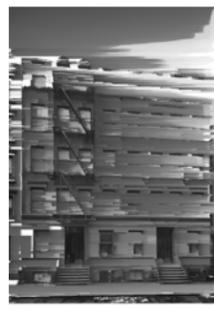
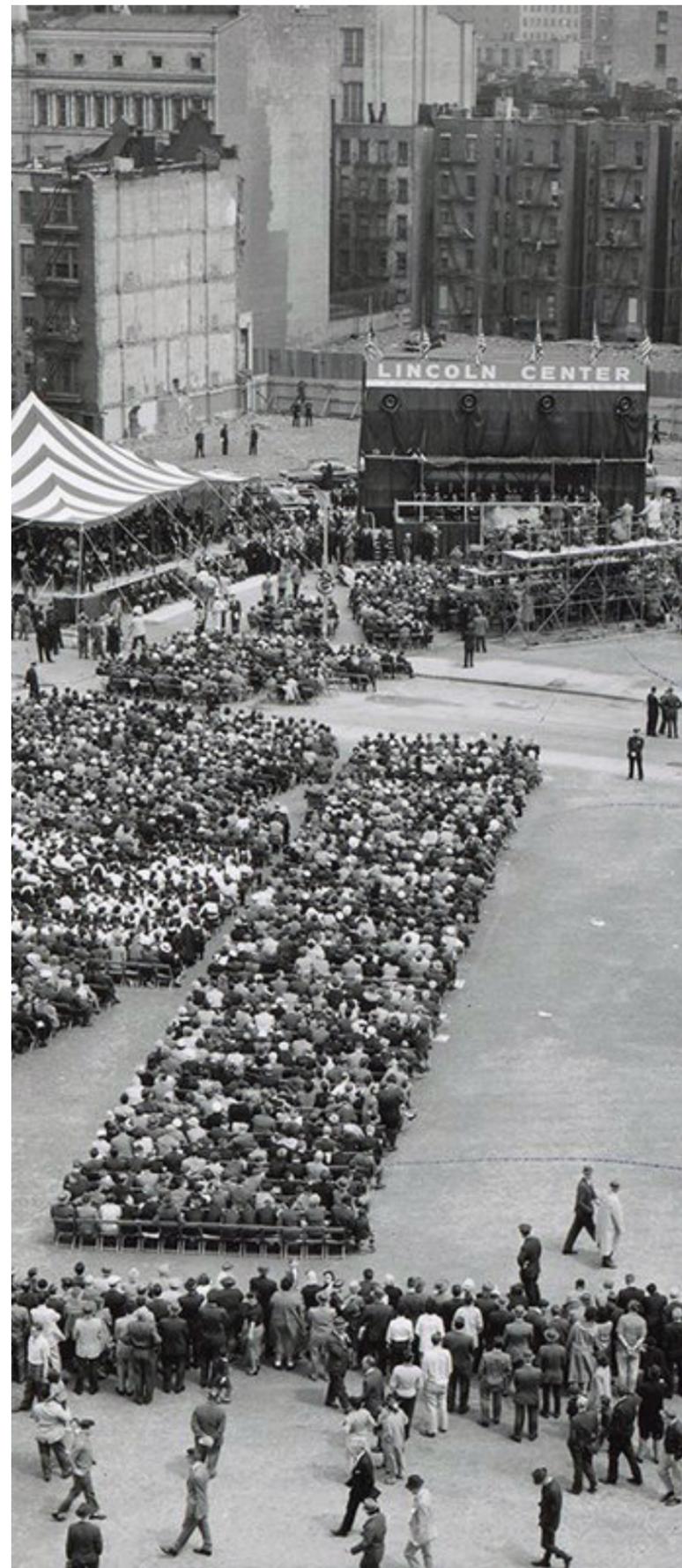
allows us to reflect on the consequences of the perceived materials as a viewer at a scale that is easier to manage. The agency lies with the memories themselves that are ingrained in the air and filtered through the actors and each section of the drawing results in the finding of something recognizable, familiar, and also new.

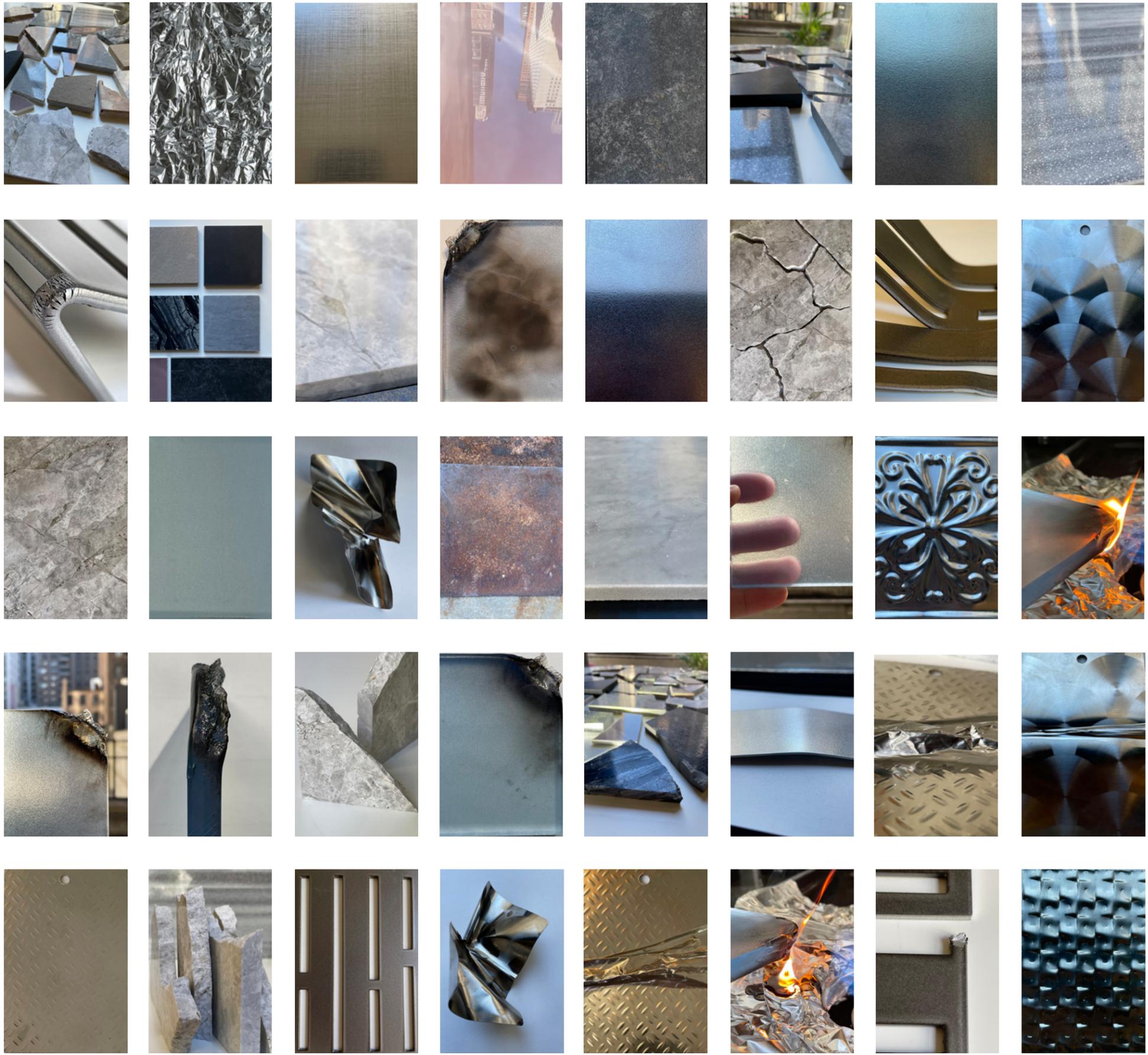
Uncertainty has become a prominent form, a decision and design where resistance and rule seem to converge. Cities no longer have any room to grow and are threatened by the suburbs. Municipal governments are convinced they must move poor people and create cultural centers, or elite universities. It is uncertain whether residents are shareholders or citizens. How land will be used in its price are linked in its ambiguity about the role of actors and their rights of ownerships as these policies and mega developments shift in their language, or so they make us believe. Who has the authority? The Rich and the Poor become an increasingly speculative exercise. A bet, a way of seeking out and seeking to decolonize.

Location: **New York, New York**

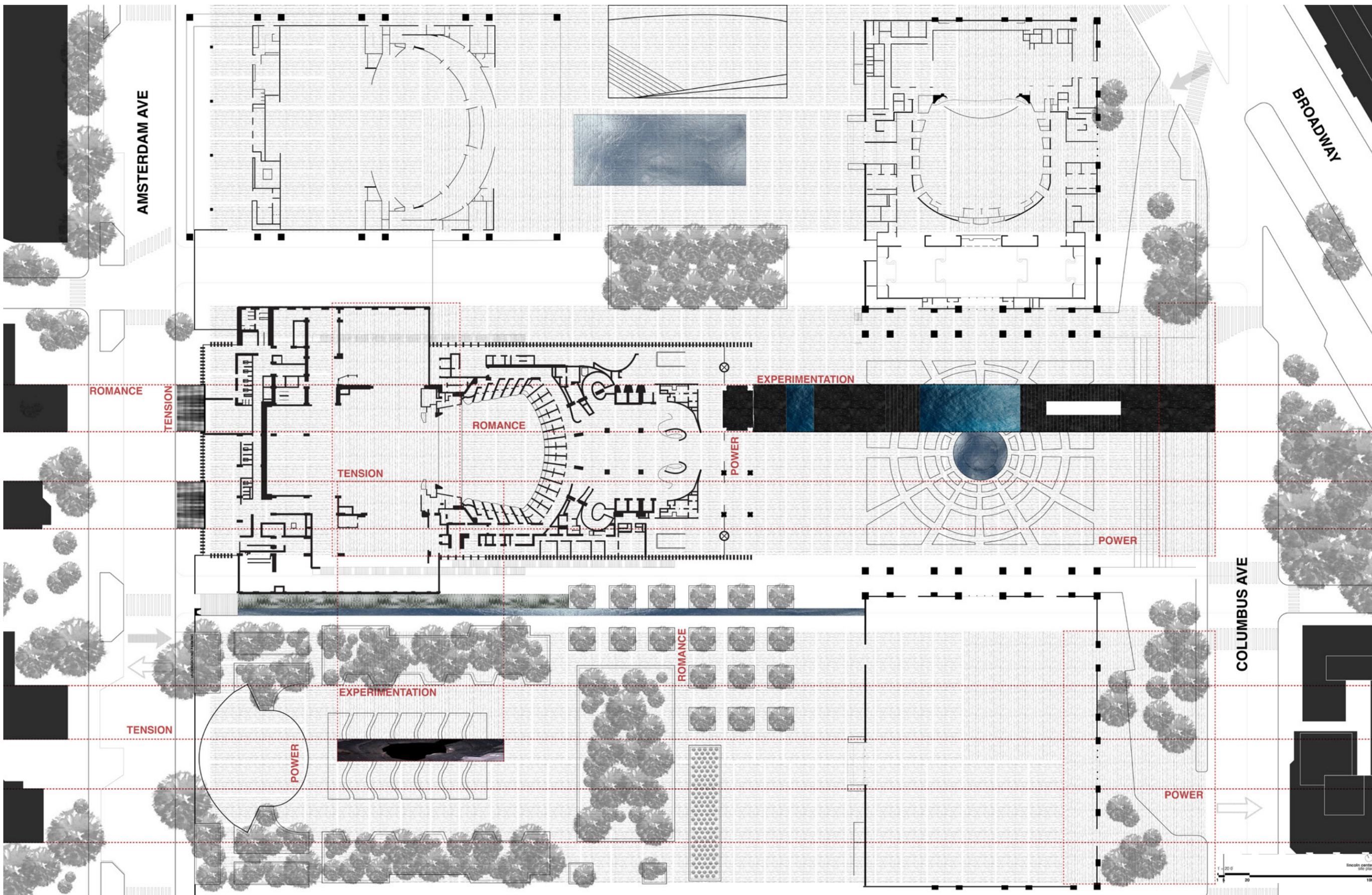
Role: **Student**

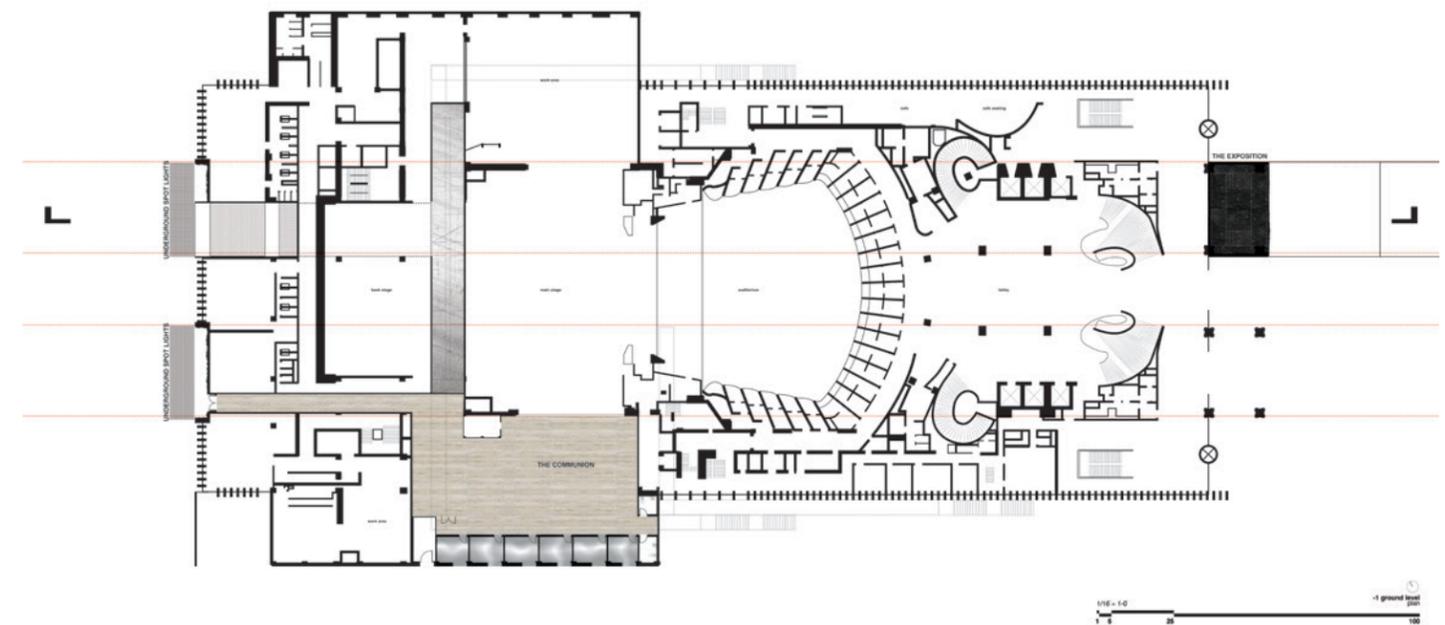
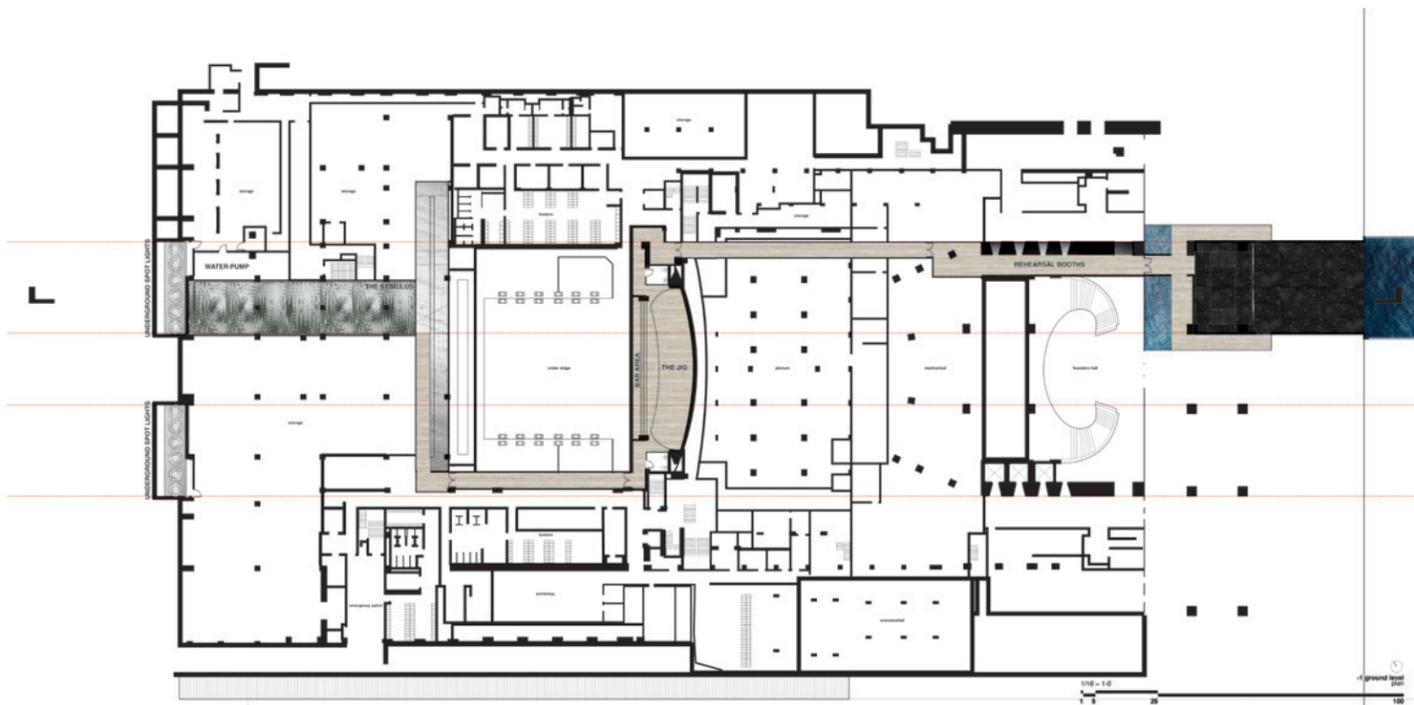
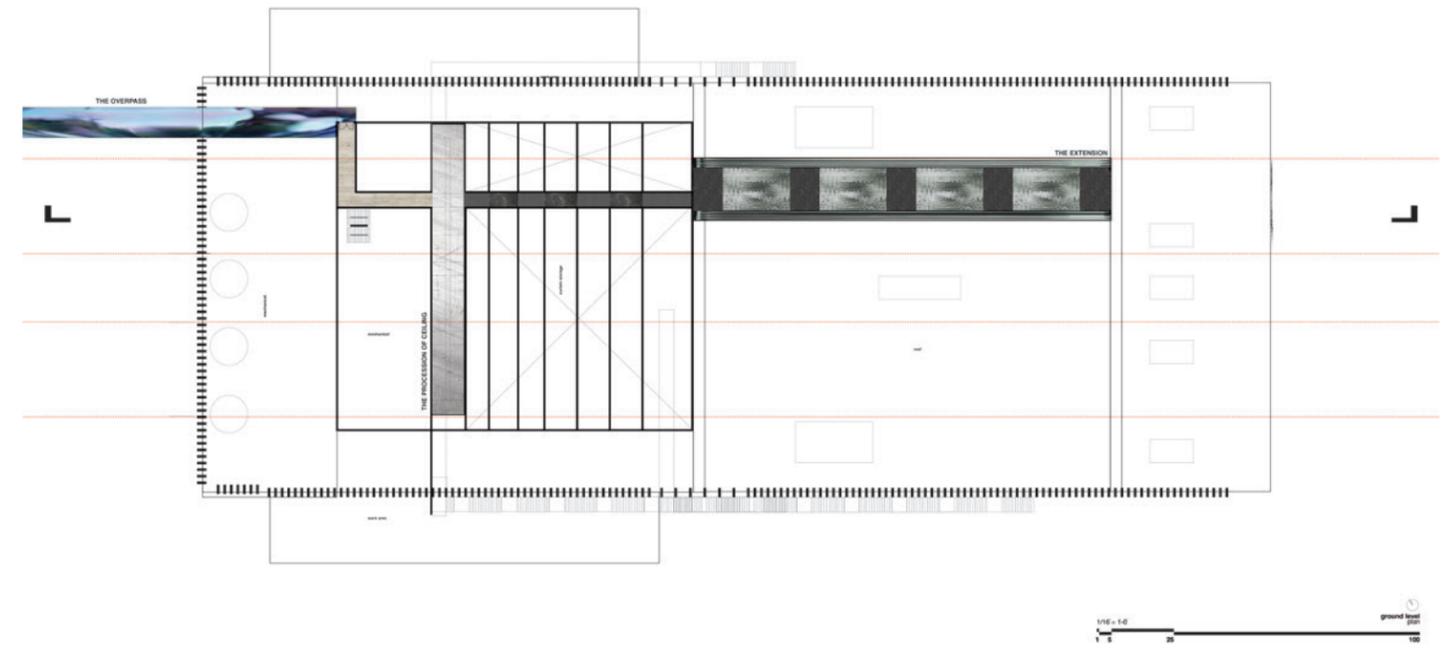
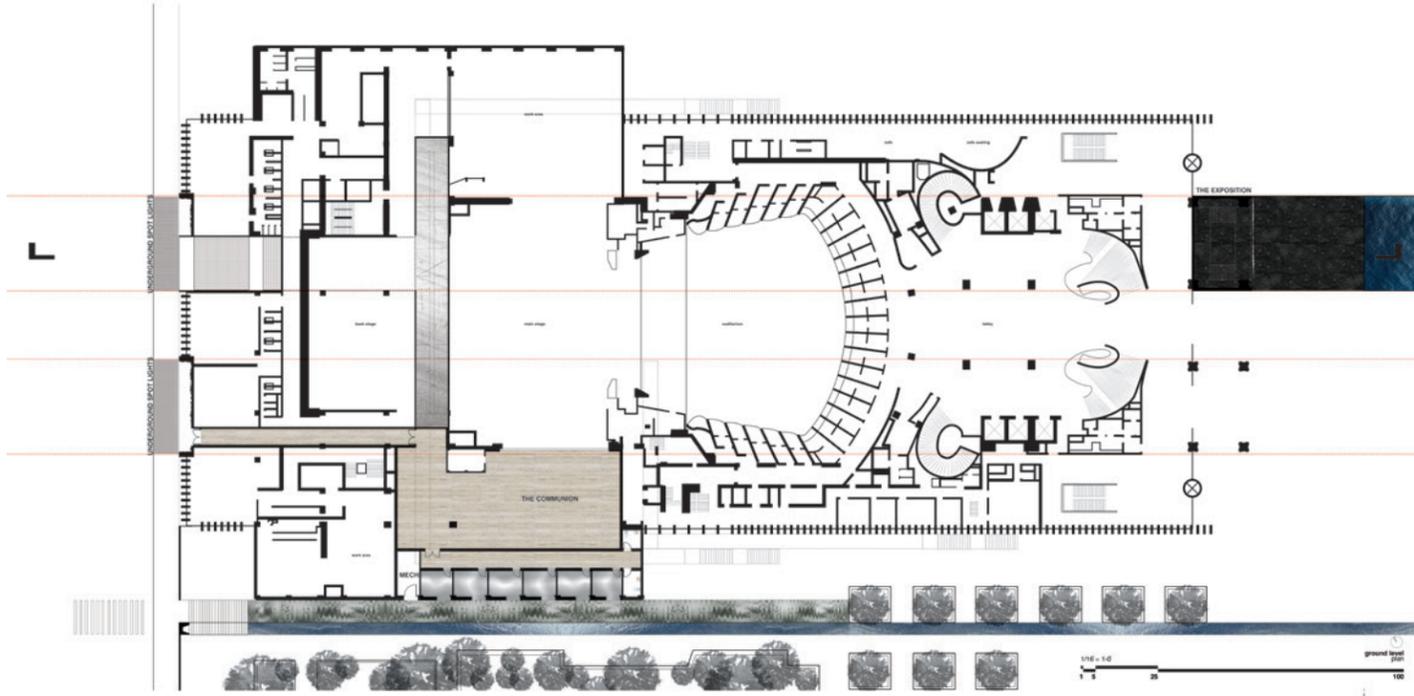
Critic: **Mario Gooden**

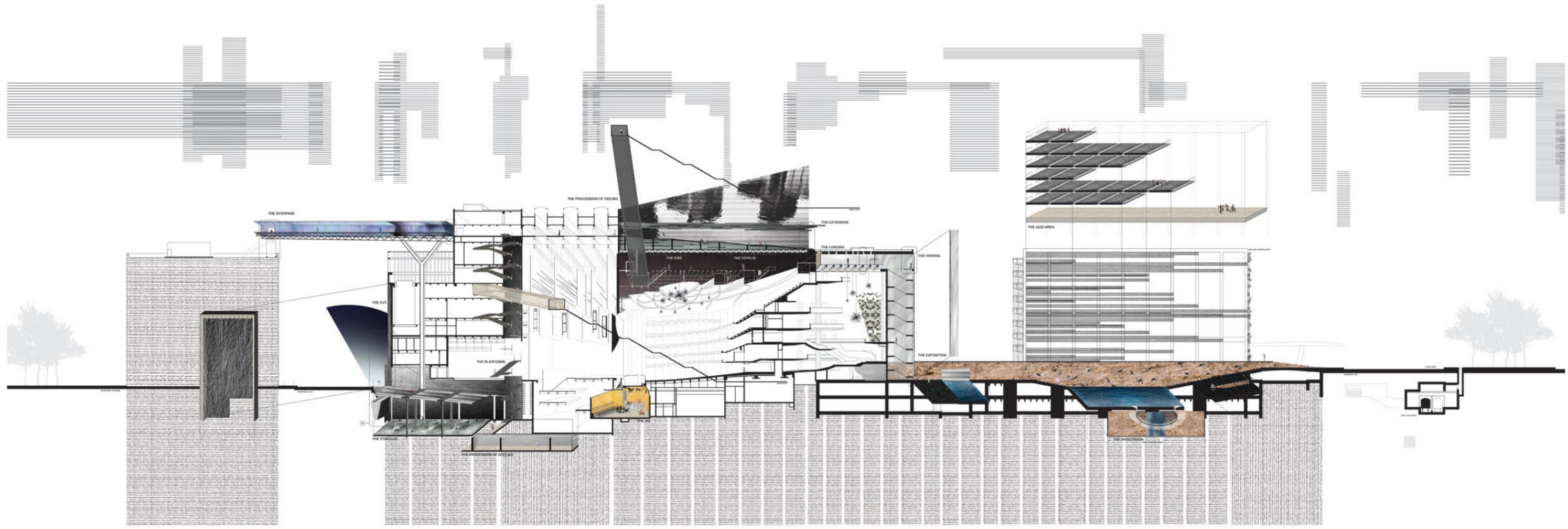












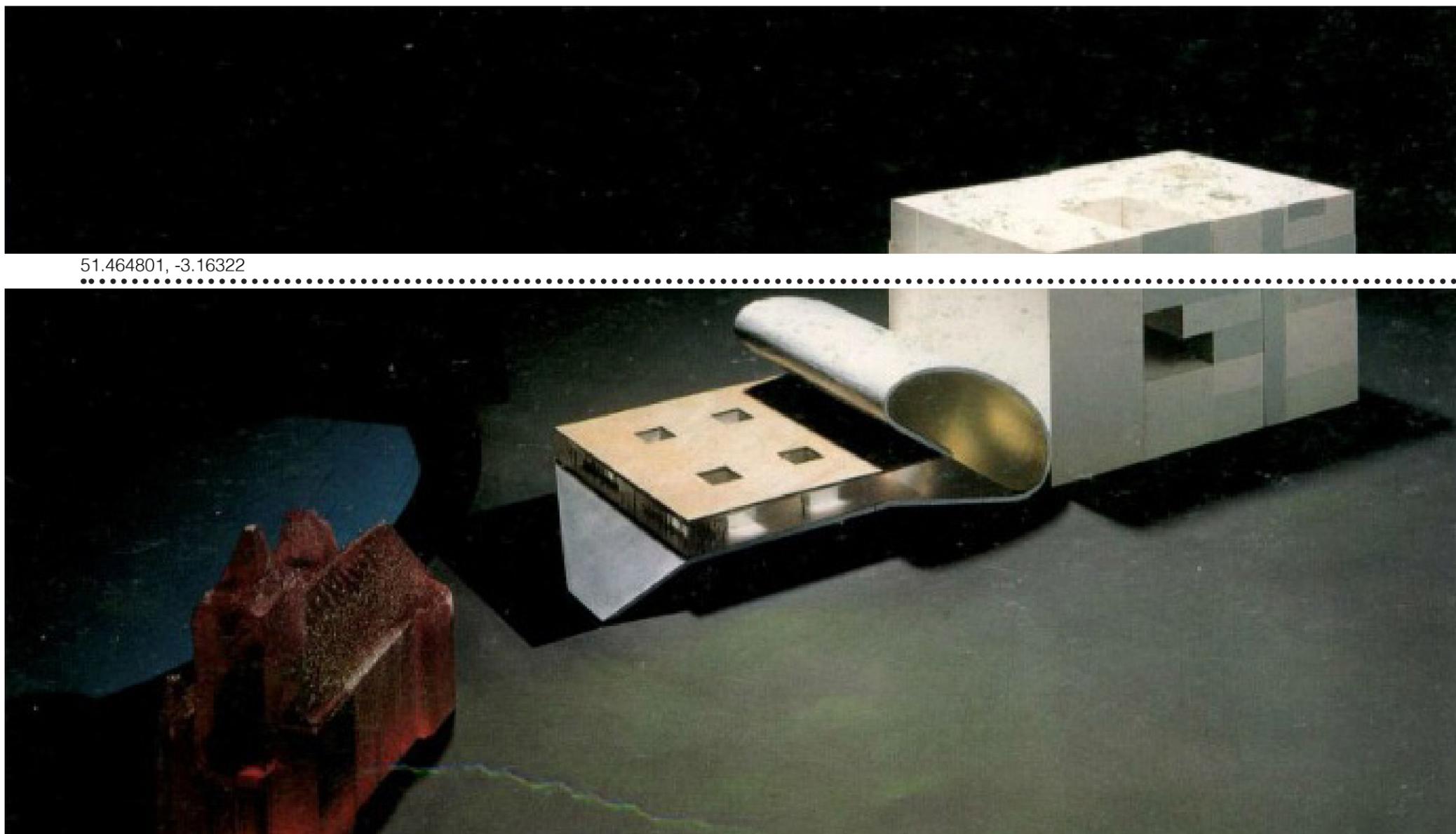
Copy + Paste | The Contemporary

OMA's Cardiff house is designed, through its spatially liberatory volumes, to make distinct the public and private programmatic needs of a theater, but significantly falters in its responsibility to be specific to its site; concept and context remain divorced, reducing concept to an exportable, globalized product. The inability to contextualize its concept is reaffirmed through drawings that lack a ground, models that lack their neighbors, and forms that lack scale. The divided back of house services and the public-facing theater spaces lack understanding of how, and where you enter this container, which only hinders the highly technical and ingenious organization of a theater. It proposes a continuous public plane through open floor plans that proceeds to a large open chamber then continues and turns on itself in section to create an intimate auditorium that is surrounded by a series of smaller enveloping spaces. The material language and delineated programs ranging from the foyer, programs of production, offices, practice rooms, workshops, stage, and public simulation all critically redefine the theater typology. The architecture, however, remains internal, unable or unwilling to adapt its volumetric and programmatic logic to its context, ultimately rendering it a sculptural trophy that can be copied and pasted to many other competitions.

Between factory and auditorium, OMA's failure to contextualize consistently avoids the responsibility of tailoring a competition project to a specific context. As a business strategy, it conserves resources and

Role: **Student +3**
 Critic: **Bernard Tschumi**

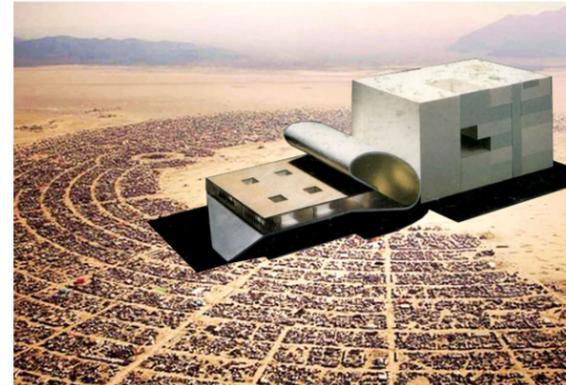
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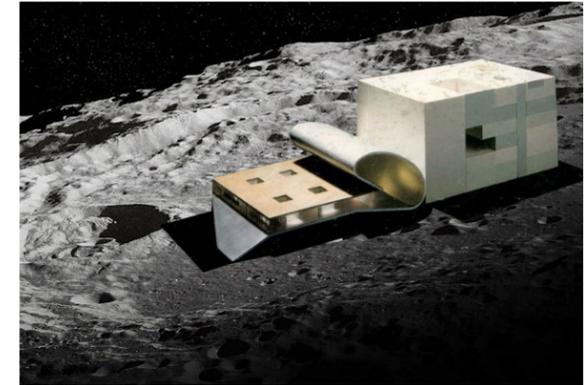
time needed for the numerous competitions that OMA participates in. While this project gives important separation in its program which includes the entire apparatus of production [an architecture that allows the public to confront opera] the auditorium is surrounded by a series of enveloping spaces, from public volumes that start at what is seemingly the entrance and relates to what we can assume is the street level is accessible through different levels on its plan. This linear and pragmatic inhabitation is in contrast to the sectional profile which sharply focuses on the aesthetic dimension of the looping structure, which derives its quality from shape and variations for auditorium use. It is also important to investigate the defined materials [luxurious materials: brushed aluminum, dark wood, leather chairs, and acoustic panels of non-reflective glass] as a means to highlight the building and further take advantage of the purity of the design concept as a way to publicize the concept and convince the public and judges of the validity of such a bold concept in spite of refusing to converse with the urban fabric. The architect claims the orientation as east-west across the longest dimension of the site, closer to the sea, and coincides with the office blocks to establish a [natural relationship while the auditorium shell is now exposed in the direct axis of Bute Avenue, marking its uniqueness through its small scale] leaving the drawings and models to highly depend on the text. Given its limited production for a competition entry, the few drawings provided should properly represent the project and the contextual references allegedly inspired throughout the design. If the drawings and photographs of models do not provide context, it be-

comes difficult to believe integration of context was important for the project.

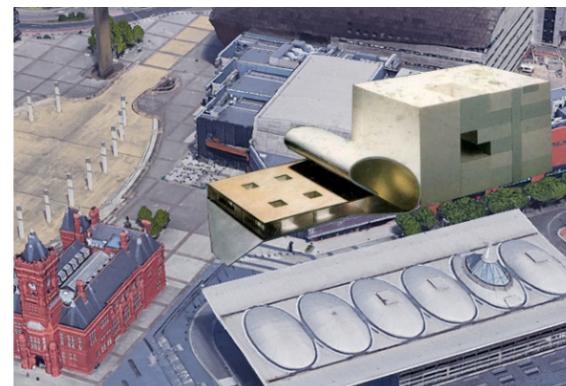
The Opera house, unfortified at first sight, maintains the ground by utilizing a large cube to hide all its necessary functions. These functions typical for the back of the house are organized differently and are clad in a unique material that is evidence of a minimized structure. The architecture uses tools to hide the cube during different events [a sliding steel wall emerges from the ground at the beginning of each performance to create a compact social space] which reveals that this cube is not of high importance for its exterior qualities and it does not want to waste real estate [instead of proliferating shapelessly across the site, the compactness of the building permits precise urbanism] therefore the small footprint can provide leverage for a better method in contextualizing its concept. A large area of the site is left undesignated [free to be landscaped] and the entire profile of the building reveals itself only upon arrival on the Plaza front. Instead, the plaza and landscape should be as critical in its highly abstract approach by visualizing the performances the firm plans on directing. This can be done by digging the large cube mass in a terraced landscape which starts to focus on how the building contains a relationship with the site and most importantly its access. The architects already envision events such as [sponsored open-air performances, a door opens directly to the side stage, a large rehearsal studio has direct access] that need to be shown, not only through text, but through illustration.



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20.04.22 13:40:22:021



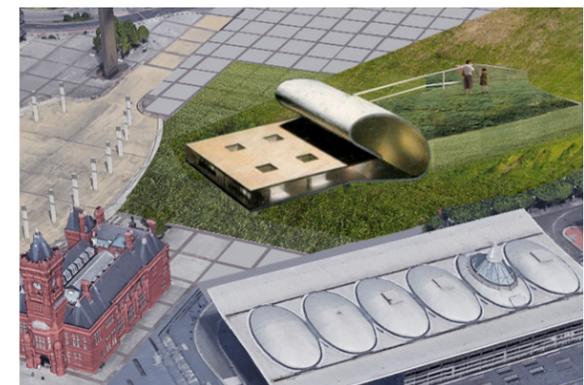
20.04.22 16:19:46:007



20.04.22 10:51:05:320



20.04.22 14:10:41:088



20.04.22 15:17:25:050

Place Leon Aucoc | Transscalarities



44.815631, -0.564662



Approaching design as a means to designing nothing is a radical proposition to Architects. Lacaton & Vassal's, Place Leon Aucoc in Bordeaux France approach this new way of thinking as a function through a context of social issues. An approach to design, that Lacaton and Vassal would agree, is creativity hindering its transcendency of understanding space. When commenting on this park, The Design Profession must question the architect's role in understanding social impacts and environments with complexity and sustainability efforts in a consistent manner. This position considers the constraints and viewpoints of architects to differentiate a sustainable outcome that allows a minimal impact on earth's resources and investigates the relation of intelligibility as a means of success through government and individual entities, and usefulness measured through time.

In 1996, as part of a citywide beautification effort of the Bordeaux City Council, Lacaton and Vassal were commissioned to evaluate and redesign a small triangular park. Parks are dynamic: design and accessibility hold strong ramifications for its designers and users; for social relationships of class, gender, and age; urban infrastructure; and serve as representations of the nation's image (Balaj 2017). Following a research period in which the architects studied the interaction with the park and who the users of the public space were, they concluded that Leon Aucoc square was "already beautiful" and nothing new was necessary.

Role: **Student**

Critic: **Andres Jacques**

except an improved maintenance program of replacing the gravel, cleaning more frequently, and taking care of the trees (Lacaton, Vassal). Lacaton and Vassal's response destabilized the ideologies of many iconic architects at the time such as Rem Koolhaas, and questioned the expected role of the architect to produce objects complicit for the sake of underlying an assumption that something was wrong. Because of this, their approach was met with hesitation from city officials. They argued that leaving the plot of land bare would underperform the established apartments surrounding it and these officials hesitated to continue an approach that felt like an inability to imagine any possible transformation as they had underlying assumptions that improving public space was more of a matter of aesthetics (Enia, Marco 2019). The architects also added an analytical approach to their decision, as they contended it was not a denial of architecture but of their role (Rachel and Mosley), they surveyed residents that were intertwined in this network of the park and provided cost procedures of designing a new park and their plan of refurbishing the maintenance of the park. It proved successful on an extensive review and the city agreed that a perceptual renewal could become architecture (Sara, Mosley 2014).

Space, whether it is enclosed by walls and a roof or by trees and benches inhibits a role of facilitating the social through the means of its environment. It is this same critical perspective of a conceptual framework that helps destabilize the ideologies of space that determine the transgressive role of a designer for the public to reveal them. Similar to Anne Lacaton & Jean-Phillippe Vassal approach, modern architects must find and conduct co-authorship with local constituents to understand the socio-culturally and economic determinants of a project. In this case, a conclusion of minimal intervention was a moment of historical preser-

vation and investment rather than risking a new program of unwanted behavior and increasing cost. Not only that but this project was also a moment of understanding parks as simple sites of leisure or symbols of nature in the city's urban fabric and as symbols to enhance the quality of urban life (Wallach 2012).

Apart from personal preferences and idiosyncratic desires of tabula rasa, Lacaton and Vassal were very consistent with their idea that bodies and space have an immense transgressive bond (Faiferri 2018). They clearly understood the assemblages that public spaces create and the role of aesthetics as a means of intervention. The quality, charm, and life already existed at this park (Huber 2017), and it's the coherence of actors that determined the intelligibility of the success of the project, but it was only until the architects sought out this information, during that time, that resulted in gaining agency and tangibility of the project. Today, this project remains unmarked and continues its cleanup routine based on the architect, but with avoidance to return to the project in over two decades and a new population, this oversimplified argument suppresses various architectural possibilities and imaginations if not revisited frequently. What started as a manifesto, a study, and an inventory of public space only becomes successful if it can successfully achieve investment by the actors who are directly involved with daily. This can be seen with the reviews on the park which has been awarded sixth place in the worst-reviewed park (2021). It goes to show that relying on physical design and upkeep of public spaces does not make for good parks. It needs to adapt to the users of the space through time as a means of being useful.



004



005

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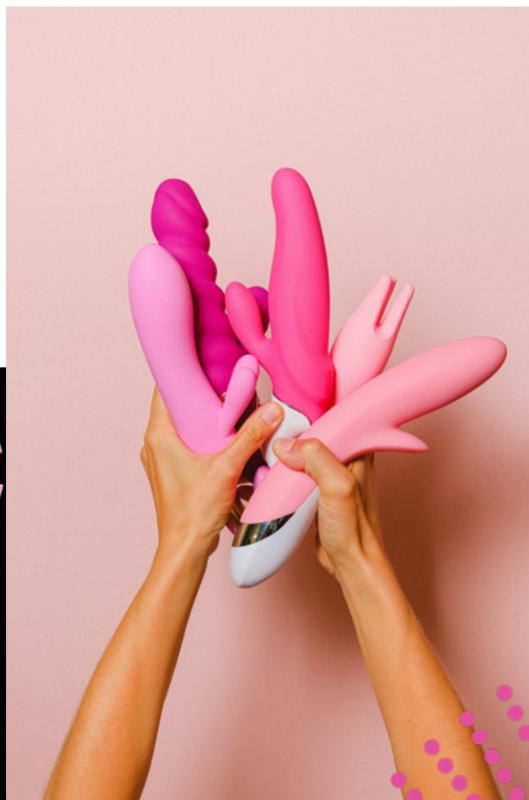
Sex Pink I G AP.

This project examines the visual rhetoric employed to convey design concepts through the color pink. Pink for Ortega resembled sex toys and he questioned this thought which become a small research into the qualities of vibrators and why they are sex pink.

Its undeniable the attractiveness of the color pink, it is eye-catching and easily recognizable, but pink has been politicized and used as a visible critique to oppress powers in the organization of our social lives. Pink was first used as a color name in the late 17th century that was often associated with charm, politeness, sensitive, tenderness, sweetness, childhood, femininity, and romance. From this it naturalized the existence of two genders (men and women), two types of bodies (masculine and feminine), with two genital morphologies (penis and vagina), which influenced the sex toy industry. This reveals sex toys complex production, resistance and co-option processes in a for-profit context as sex pink dominates the industry for women products.

Studies of the sex-toy business focus on an empowerment provided with a capitalized environment for individualistic consumption that focus highly on women as cis-gender females in the collective critique of traditional/normative discourses of sex, sexuality, and gender. From over the 5,500+ products that Lovehoney sells worldwide, the second highest-selling product is the vibrator and the purchase rate of this category is 65% of single women, the highest following Lubricants with 44% of single men purchasing.

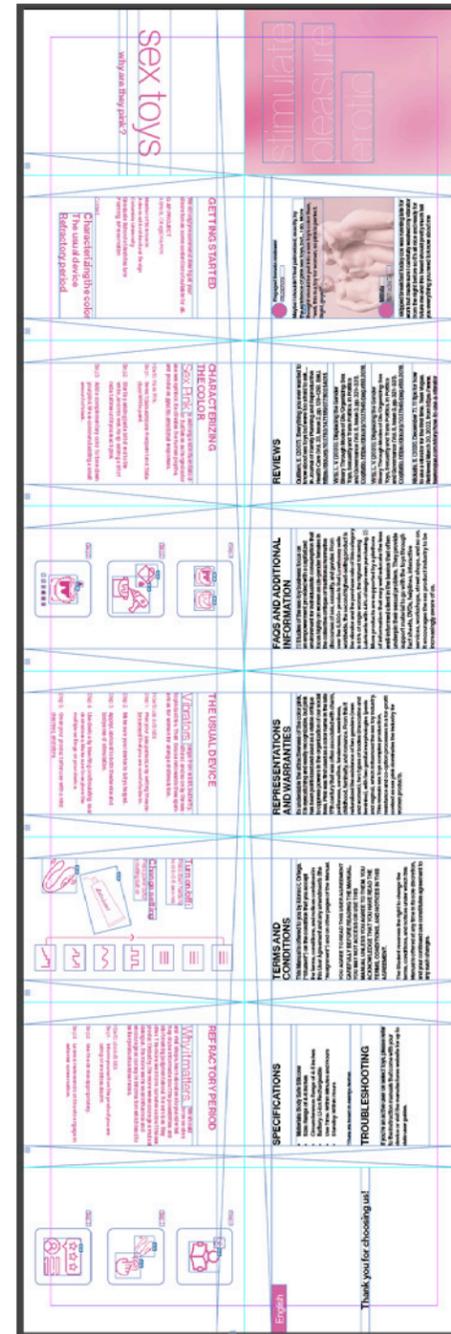
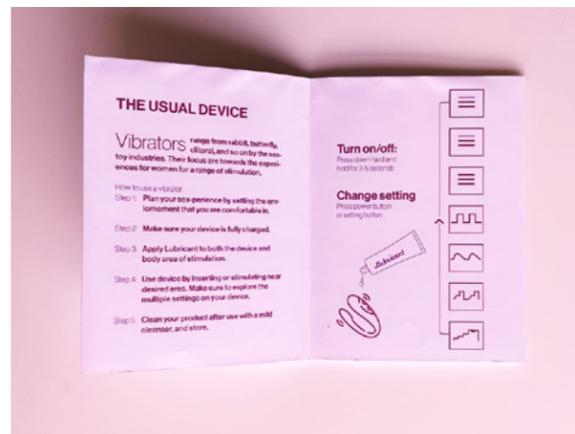
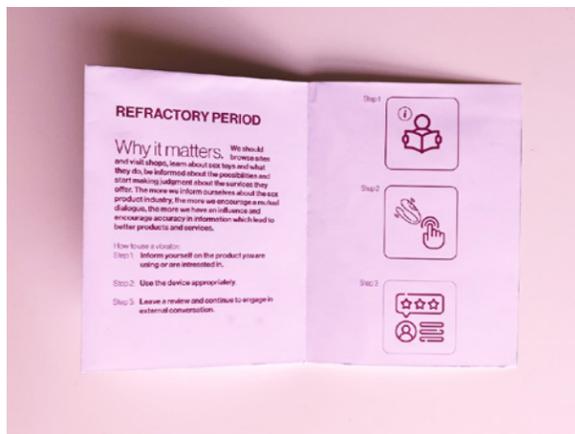
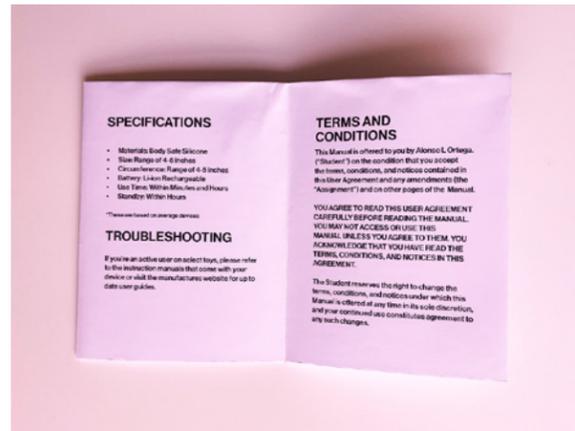
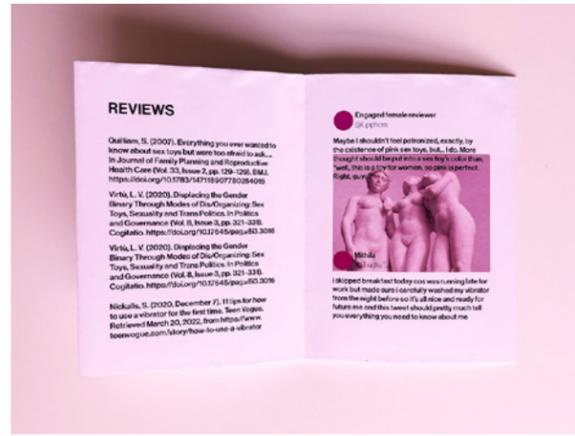
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More products are supported by a plethora of information that may well educate the less well-informed client in the basics that often underpin their sexual problem. They provide support material to go with the toys through fact sheets, DVDs, help-lines, interactive services, workshops, street shops, and so on. It encourages the sex product industry to be increasingly aware of us.

We should browse sites and visit shops, learn about sex toys and what they do, be informed about the possibilities and start making judgment about the services they offer. **The more we inform ourselves about the sex product industry, the more we encourage a mutual dialogue, the more we have an influence and encourage accuracy in information which lead to better products and services.**

Role: Student
Critic: Yoonjai Choi

CATALOG

30.03.18 14:10:02:056	Image of deconstructed television screen mixed with acrylic paint.	03.08.21 04:42:10:012	Rendering of a new experiential interior experience. This shows an all season enclosure that can mimic different weather conditions.
02.08.21 19:43:24:021	GIS diagram showing risk of pollution exposure per 1000 with overlay of El Paso at risk districts and average wind diagram.	03.08.21 17:29:54:678	Rendering speculating on the future of El Paso's impoverished district. Exterior condition where people choose live underground.
03.08.21 20:46:10:032	GIS diagram showing location of weather monitoring stations with overlay of building footprints and select areas showing walking radius.	04.08.21 00:16:12:001	Rendering of a new experiential interior experience. This shows an aquarium.
23.06.21 20:43:38:087	Health index of a wealthy El Paso district.	04.08.21 09:50:22:060	Rendering of a new experiential interior experience. This shows the tunnel station for personal pods similar to the hyper-loop.
23.06.21 20:58:10:009	Health index of an average El Paso district.	27.02.22 20:30:22:002	Diagram showing the valuation of real estate through components of its valuation formula.
23.06.21 21:51:05:053	Health index of an impoverished El Paso district.	14.02.22 10:17:35:324	Analytical drawing of Public School 64 and its conditions that relate to the socio-economics of the site as well as the experiential.
29.07.21 19:49:28:028	Sky mining diagram showing how the pollution in the air will be electrically charged for it to be collected at the ground.	27.02.22 10:03:24:100	Analytical drawing as a section showing new methods of understanding the unseen and relationships of tangible and intangible agencies.
29.07.21 21:30:02:054	Ground collection diagram showing how automated machinery will collect and dispatch once there is enough material on the ground.	27.04.22 08:55:52:020	Photograph of the archidevelopment manual folded in accordion style.
29.07.21 21:45:20:040	Factory import diagram showing how the delivery of mined air particles will be bought from homeowners/renters giving more value to districts with more material (pollution).	11.03.22 11:48:34:060	Diagram of the application of process. This shows how a designer can achieve the value of actions (participles) through objects.
29.07.21 22:05:20:009	Factory export diagram showing the production of goods for the city by producing building materials which can be sold to municipalities.	12.03.22 22:52:26:240	Photograph of all the events that happen on a bed through user X.
04.08.21 12:57:03:000	Section diagrams of how an existing building and its context be refurbished to this new idea of transportation (vehicular and personal pods) its circulation and building shell.	02.04.22 08:49:17:003	Diagram of activity verbiage. This is an example of how to organize verbs to be able to interrogate them through direct and passive correlations. It defines each verb for user X.
08.08.21 15:08:29:070	Section diagram through a selected El Paso site where it speculates on how these networks of tunnels would be organized below ground and how buildings would be designed for new events that help promote a better underground lifestyle.	03.04.22 21:52:53:067	Diagram of program extraction. This is an example of how to organize each device on an event scale to be able to optimize and interrogate user X use of space.
27.07.21 06:13:24:293	Section perspective of a selected site showing all the components of the project, including the intricate system of tunnels.	03.04.22 20:01:20:008	Diagram of event to program. These devices contain catenative verbs, participles, and nouns and result in new events.

CATALOG

16.09.21 10:54:32:003	Notational drawing of the performance <i>A Jam Session</i> .	004	Photograph of Place Leon Aucoc looking South. This image is not produced by Ortega.
02.08.21 19:43:24:021	Notational drawing devices where each symbol denotes a movement, position, and time of the dancer and of the camera.	005	Photograph of Place Leon Aucoc looking East. This image is not produced by Ortega.
001	A still of taken from <i>A Jam Session</i> . This image is not produced by Ortega.	20.04.22 15:34:12:901	Rendering of the Cardiff house positioned on a solar field.
25.09.21 18:14:54:671	Image overlay of the San Juan Hill area with the neighborhood clearance through pixel dragging.	20.04.22 16:19:46:007	Rendering of the Cardiff house positioned on the Opera House location.
002	Photograph of the architects of Lincoln Center. This image is not produced by Ortega.	20.04.22 14:10:41:088	Rendering of the Cardiff house positioned on a beach front.
003	Photograph of the cover of the Slum Clearance Plan. This image is not produced by Ortega.	20.04.22 13:40:22:021	Rendering of the Cardiff house positioned on a crater in the moon.
12.12.21 21:27:33:089	Analytical drawing of the Lincoln Center site that exposes reverberation, reappearance, and transformation of the site	20.04.22 10:51:05:320	Rendering of the Cardiff house positioned on a blank canvas.
11.12.21 01:33:42:006	Analytical sister drawing of the Lincoln Center site that attempts to find ghost architecture.	20.04.22 15:17:25:050	Rendering of the proposed Cardiff house on the Opera House location.
04.12.21 09:30:10:400	Photographs and mixed media imagery of the San Juan Hill neighborhood through pixel drag code as an attempt to understand the socio-economics of the site.	02.05.22 11:12:30:592	Photograph of finished sex pink manual.
01.10.21 13:00:10:091	Overall Site plan of the project site with an overlay of the existing housing, commercial space, slum clearance boundary, and existing Lincoln Center plan.	27.03.22 09:43:22:621	Screenshot of indesign file for sex pink.
05.11.21 09:30:07:010	Site plan of Lincoln Center through materiality and transgressive moments of romance, tension, experimentation, and enhancement of power in relation to the once existing San Juan Hill neighborhood.		
06.11.21 13:00:22:000	Select Floor plans of intervention.		
24.11.21 01:50:11:860	Section drawing of intervention that highlight events starting from Amsterdam Avenue, through Lincoln Center, into the courtyard and out to Columbus Avenue.		

RETHINKING ARCHITECTURE

Portfolio of Selected Works

Alonso L. Ortega | Assoc. AIA
Architectural Designer + Artist
He/Him

Master Of Science In Advanced Architectural Design
Columbia University
Graduate School Of Architecture Planning & Preservation