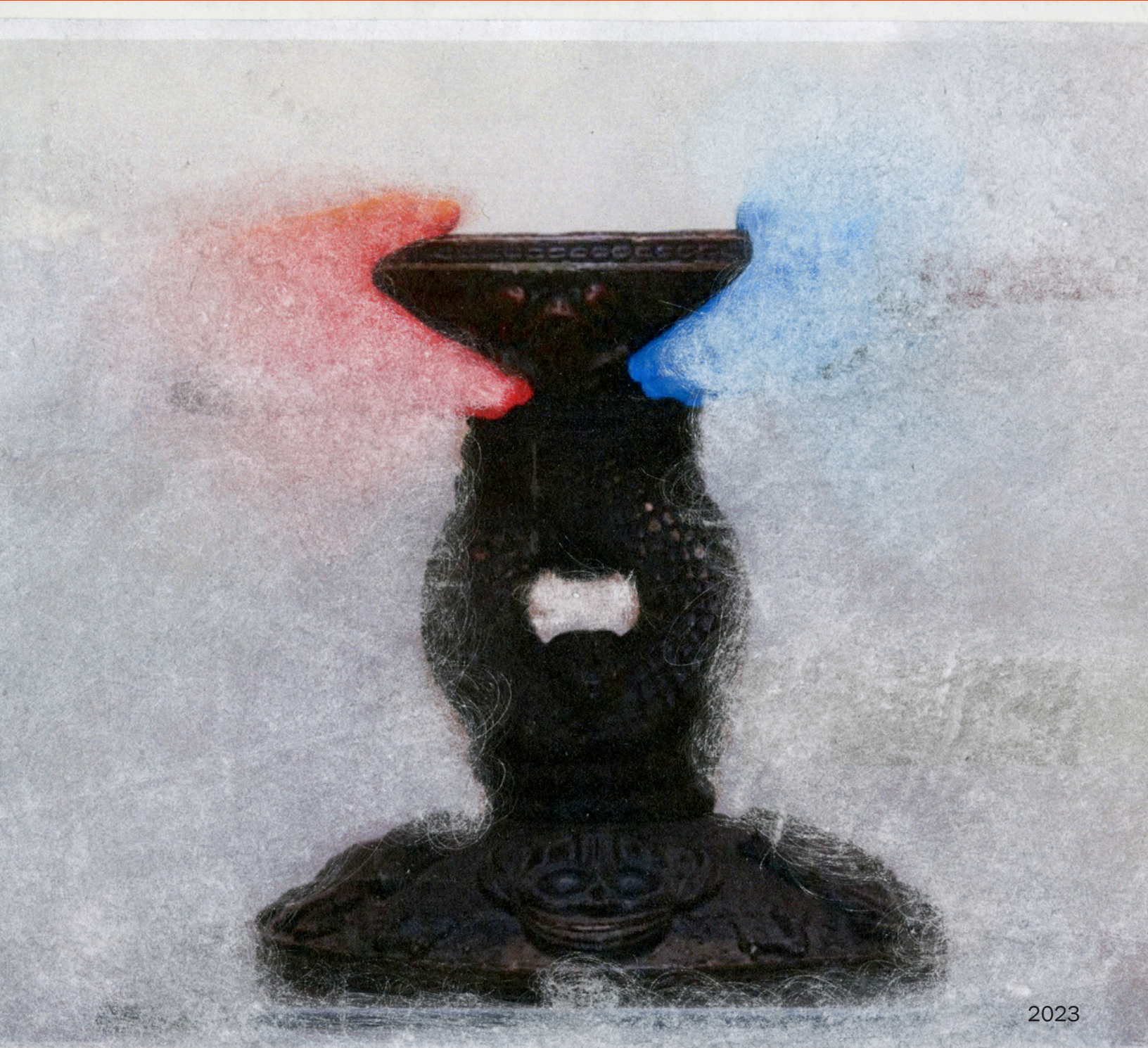


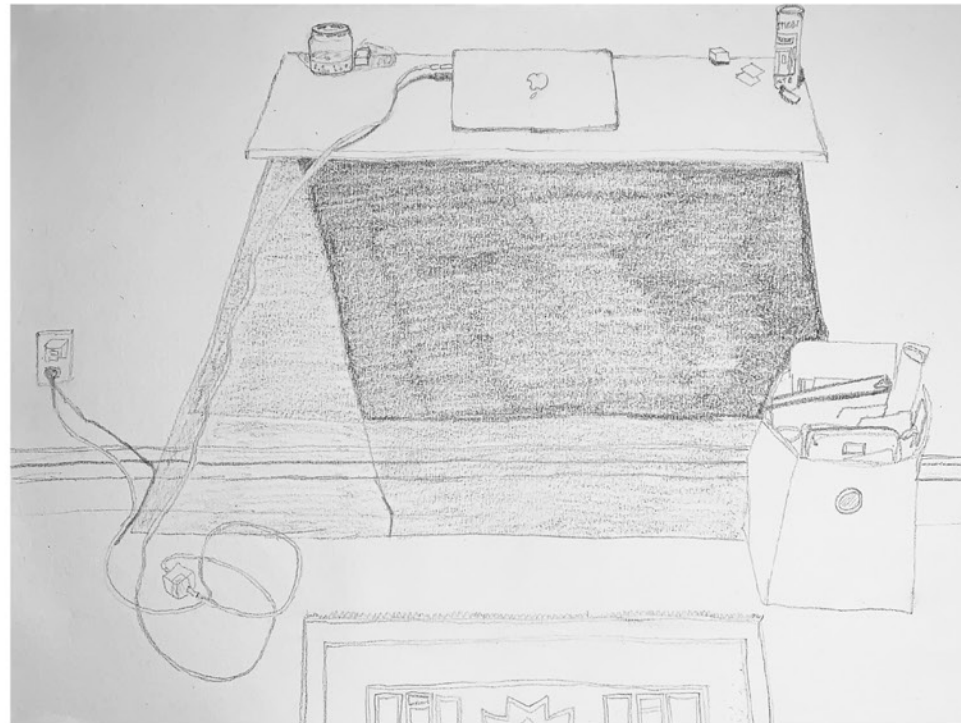
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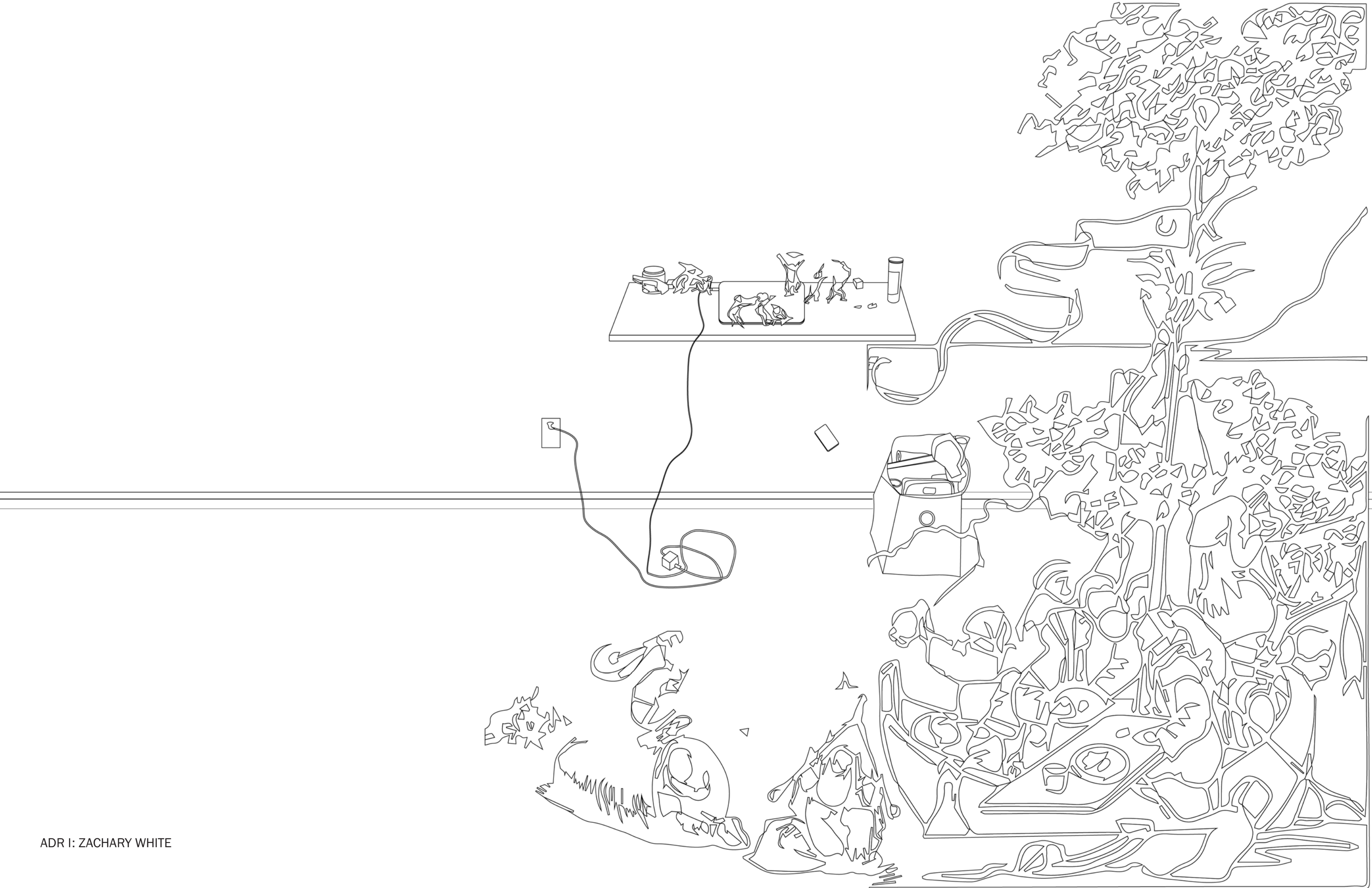
khadija ann **tarver**



In Beth Fowkes Tobin's *Picturing Imperial Power*, she discusses the intersection of visual culture and political power. She primarily references paintings from British colonies in North America, the West Indies, and India, and wrote at length about illustration as fundamental to the processes of colonialism. Colonial architects and engineers used drawing as a fundamental mediator in colonial comprehension. Drawing, therefore, was a way to illustrate and formalize building practices and bring them into the space of modern convention. Fowkes Tobin pointed out that the act of drawing made exotic objects legible and paved the way for their placement within a universalizing system of categories through controlled alteration.

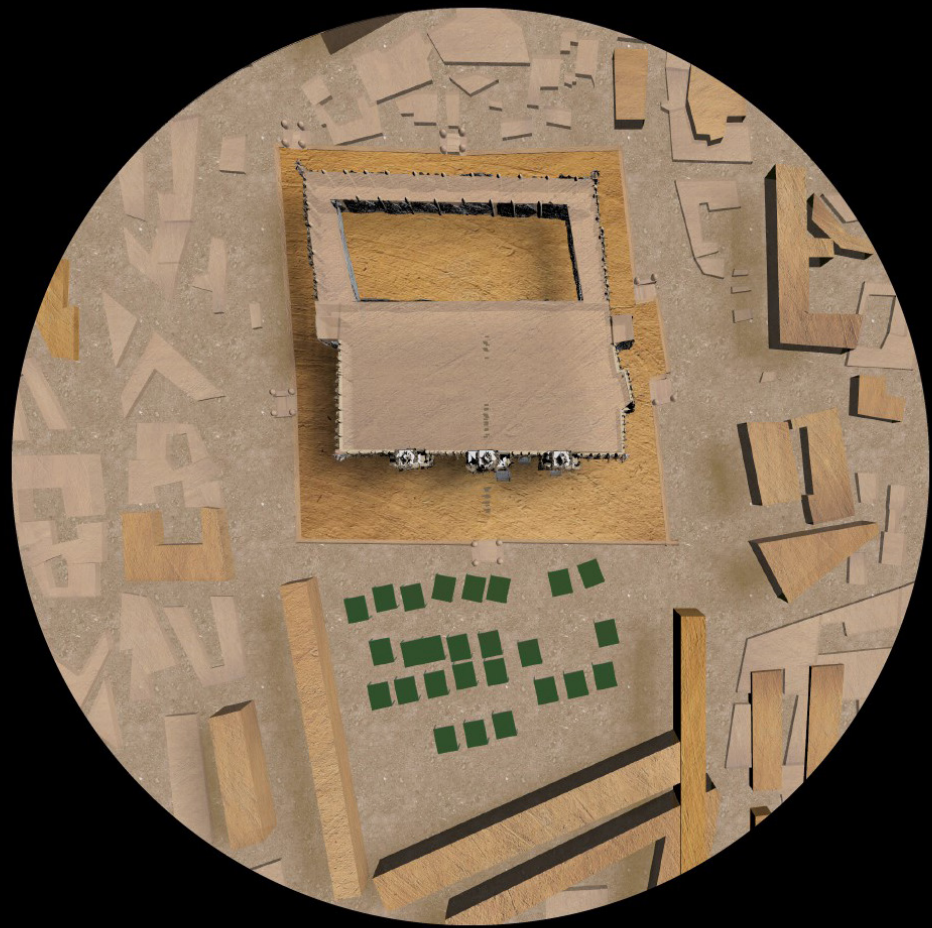


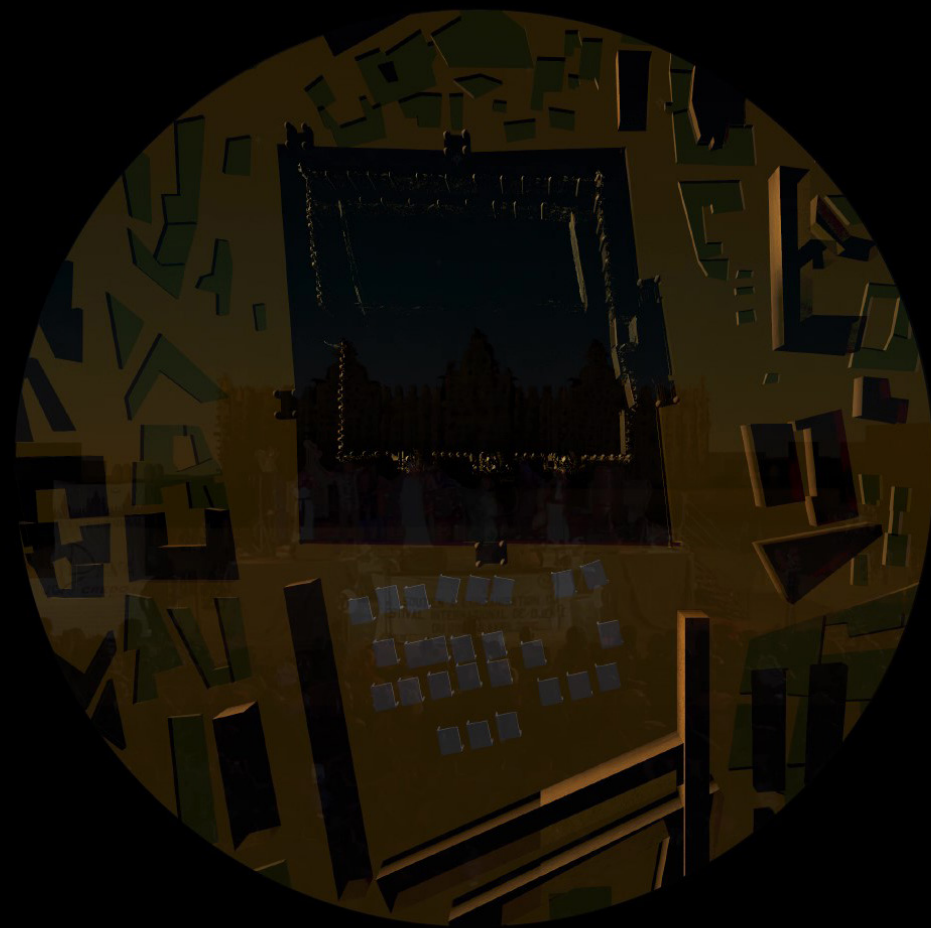




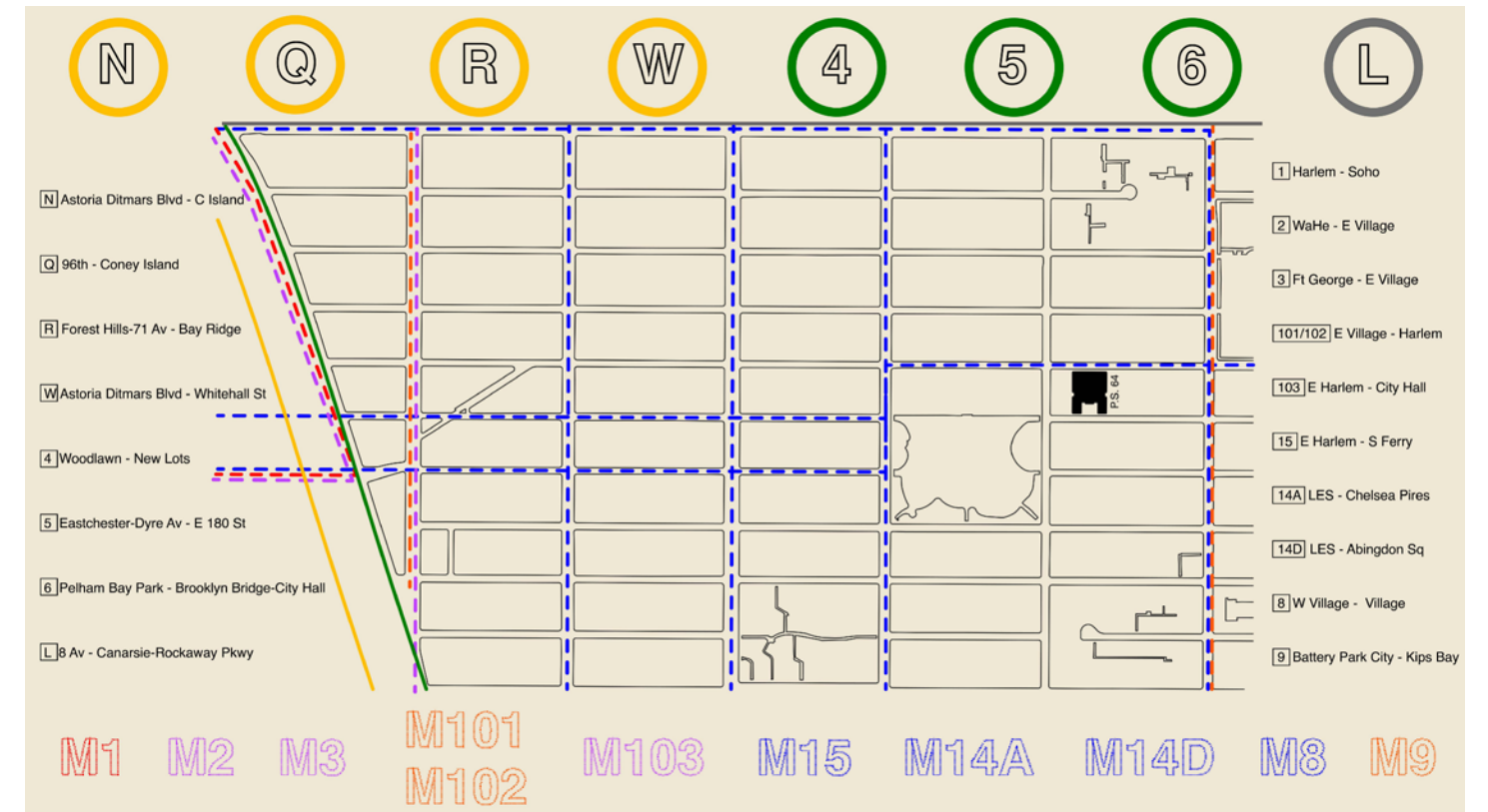


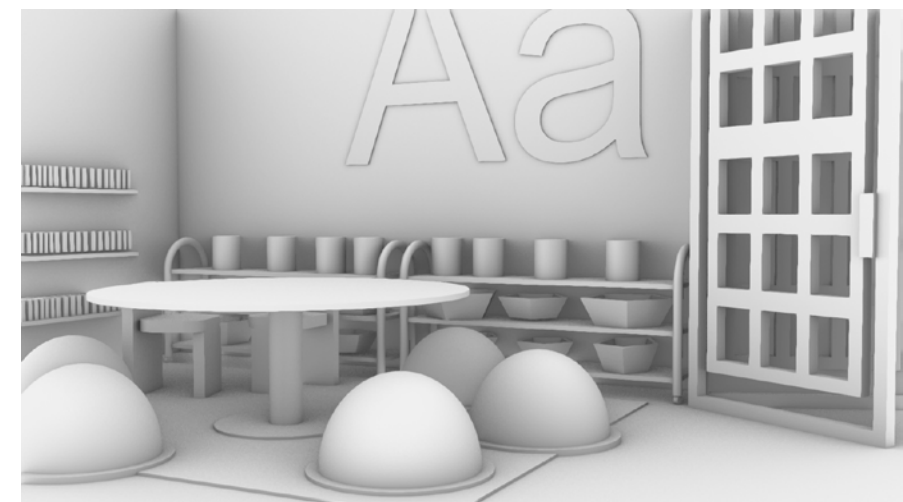
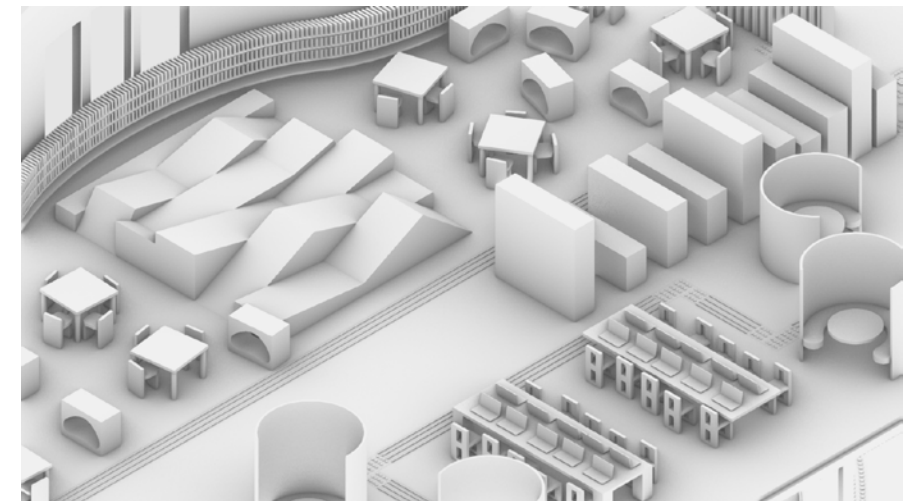
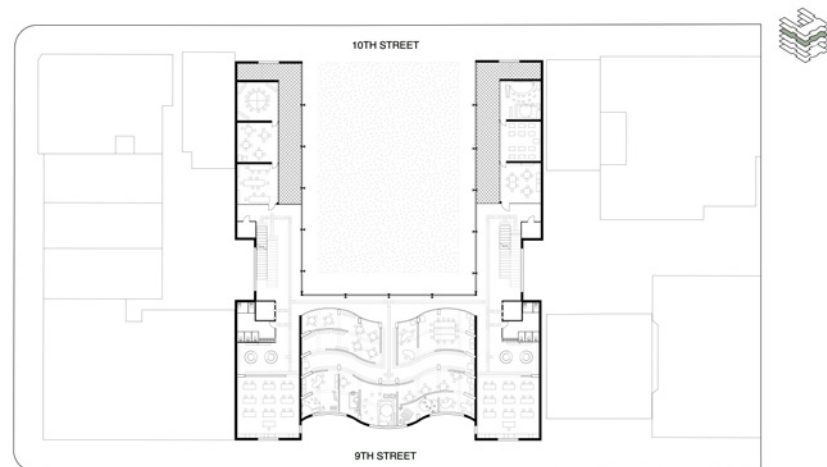
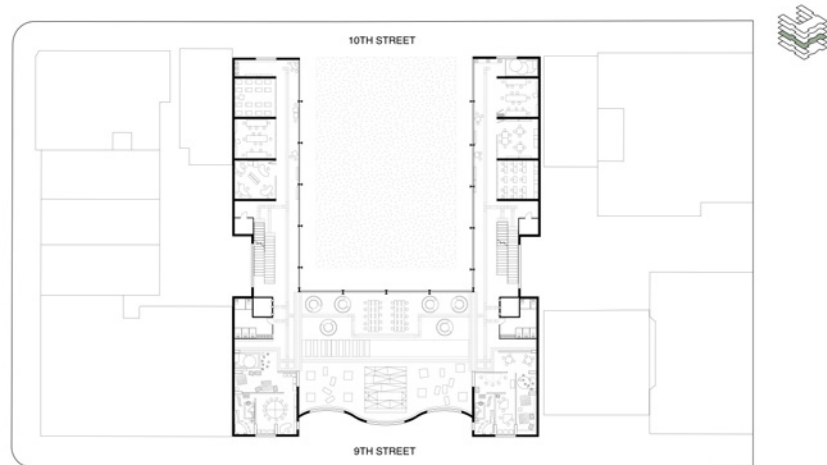
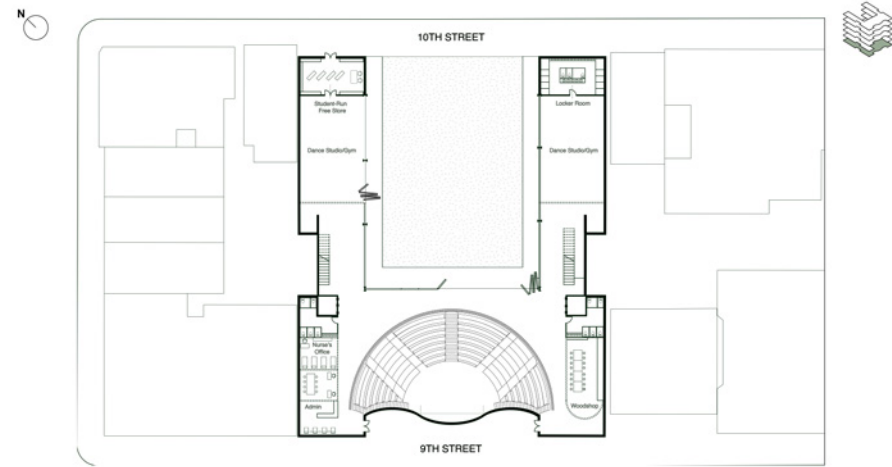






Intuitive dance has no choreography. Anyone who moves is a dancer and there is no right or wrong way to intuitively dance. This school extends intuitive dance as a teaching pedagogy and suggests that movement, dance, performance, and trust at the center of the design of a school can foster academic, emotional, physical, and spiritual well-being in the student body. Through the use of different prop types, IS-1 aims to provide the structure to change the learning environment to the needs of the students as they are each day. Throughout the day, students will move through the floor with their classmates, co-creating spaces with their teachers and peers based on their needs and learning styles.

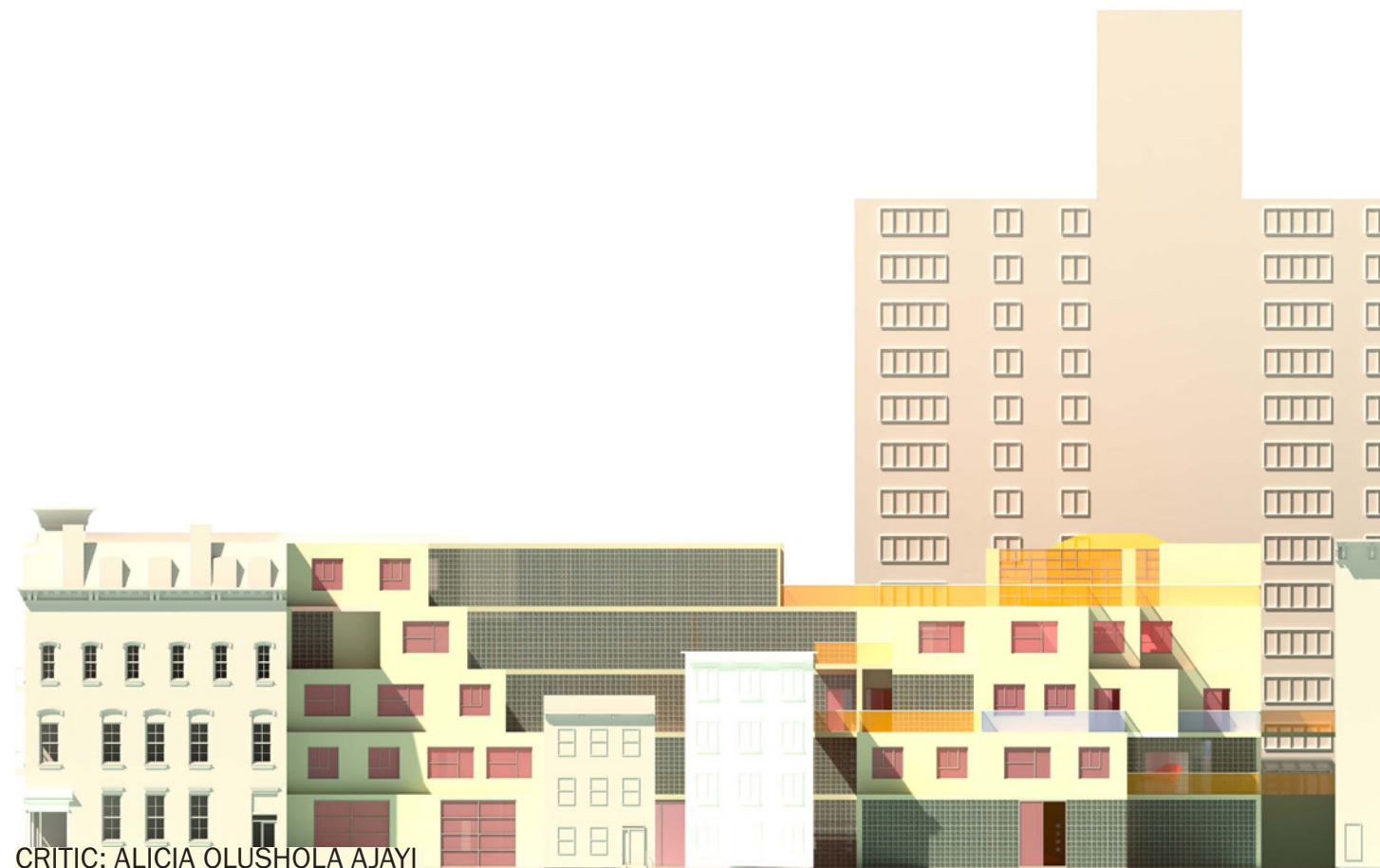










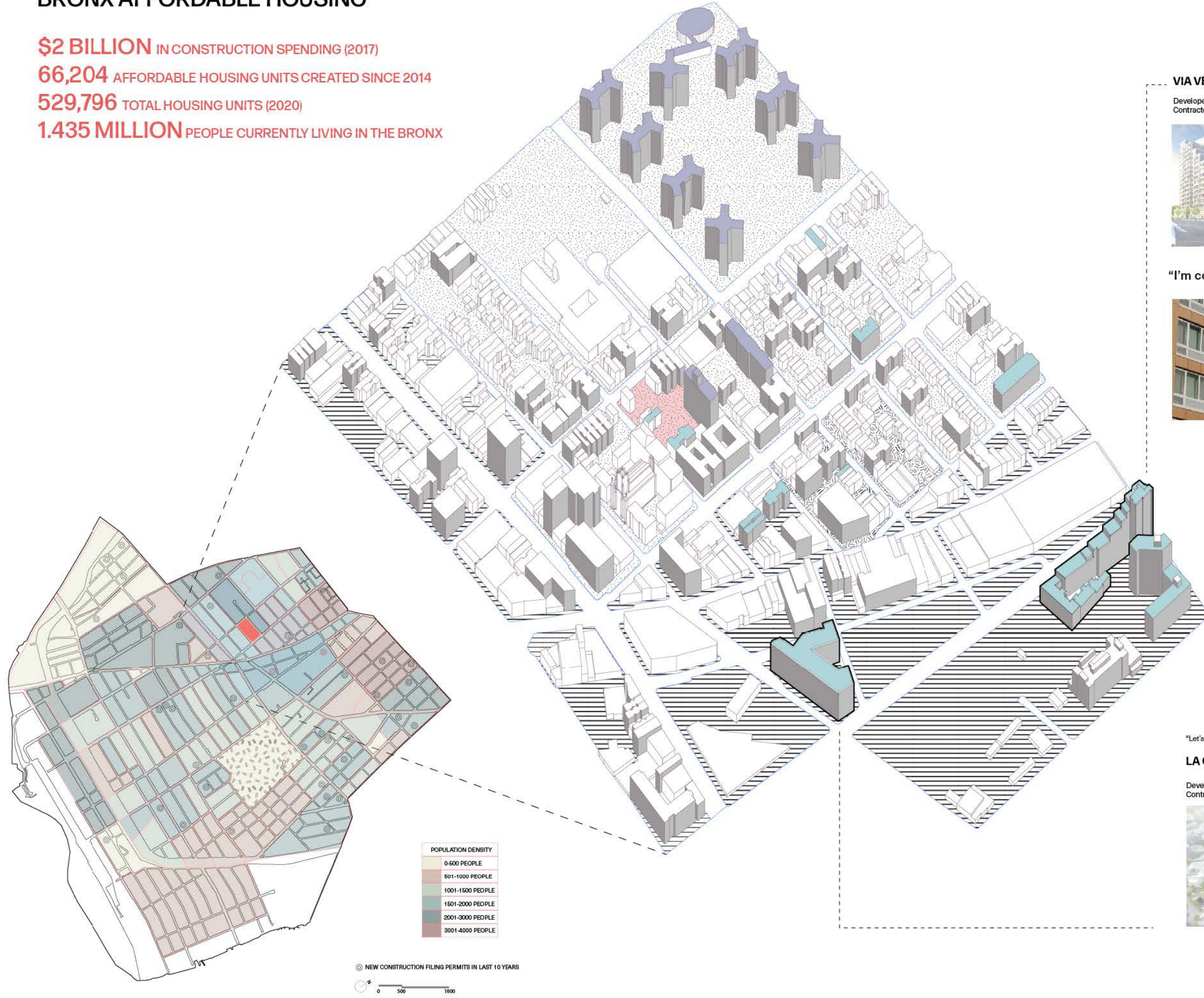


CRITIC: ALICIA OLUSHOLA AJAYI

This project is a speculation, not a solution. By proposing a building on land rather than property, it explored what would happen if housing were developed against current understandings of ownership. It imagines a world where a building could respond to existing adjacencies and spill into the surrounding block while using a stewardship-based model of care. As the massing was developed on existing lots around NYCHA, it purposely encroaches on the surroundings, opening up the design to questions of what could happen if this building continued to inspire residents on the block to reclaim land. The unit typologies meditate on alternative notions of privacy and sharing, determined to create commonality without reducing people's ability to have their own space. The project concludes with a view into what could happen over the course of 10 years as this process of unstitching scales up.

BRONX AFFORDABLE HOUSING

\$2 BILLION IN CONSTRUCTION SPENDING (2017)
66,204 AFFORDABLE HOUSING UNITS CREATED SINCE 2014
529,796 TOTAL HOUSING UNITS (2020)
1.435 MILLION PEOPLE CURRENTLY LIVING IN THE BRONX



VIA VERDE

Developer: Phipps Houses and Jonathan Rose Companies
 Contractor: Lettice Construction Corp.



Via Verde is a model for what affordable housing ought to be – a platform for opportunity, a source of stability, a building block with which we forge neighborhoods, put down roots and build the communities that are the engines of our nation's economic growth.
 Shaun Donovan, United States Secretary of Housing and Urban Development

Via Verde—The Green Way is an affordable, sustainable residential development providing healthy, urban living in the South Bronx. The winning entry in the New Housing New York Legacy Competition, it reflects a public commitment to create the next generation of social housing. **DATNEB ARCHITECTS**

"I'm concerned about the set backs." - comment on New York YIMBY blog (2015)



"The south Bronx is where I came from. **Wow, I can barely recognize it.** I lived in the Millbrook Projects on 137 between Cypress and St. Mary's. I worked in Alexanders Store in 150st. and third ave. **What memories.**"
 - Mirian Hickey, comment on Welcome2TheBronx blog (2019)

"How many people in the Melrose, Mott Haven section of the bronx that are working be able to get in or for that matter afford the new development. There's a Condominium on sale right now for 449,000.00 on 138th street. What person can afford that with out going into debt. I'm trying to move and **it's hard when your a single income household trying to get ahead.**"
 - Tanesha Harris, comment on Welcome2TheBronx blog (2019)

"Let's just hope it ages better and has a better pedestrian interface than Bronx Commons." - comment on New York YIMBY blog (2015)

LA CENTRAL

Developer: Hudson Inc. and BRP Development Corporation
 Contractor: Monadnock Construction, Inc.

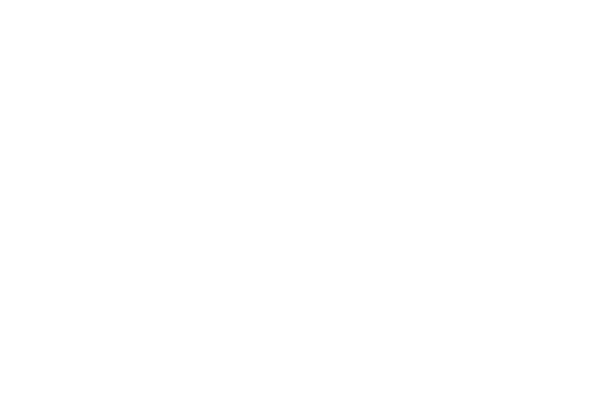
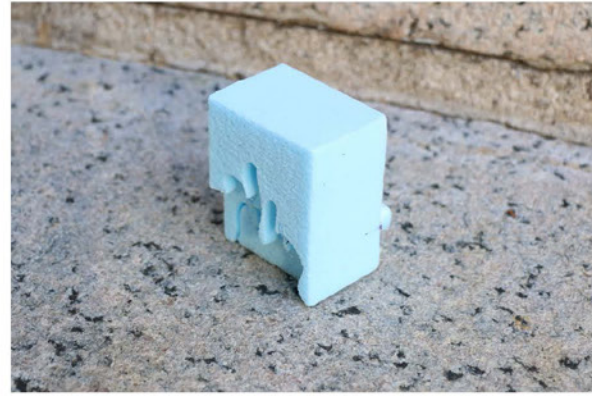
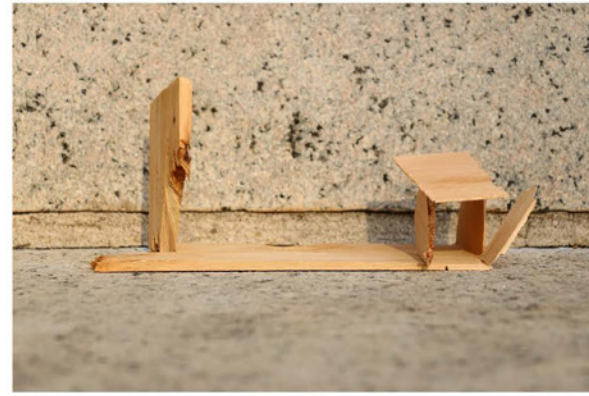
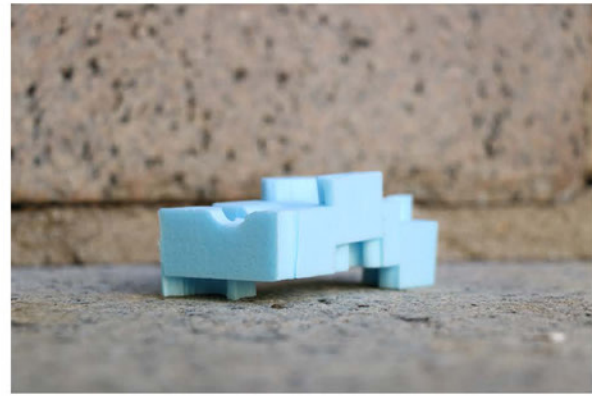


"La Central...is like a phoenix rising from the ashes."
 RuthAnne Viscusi, HCR Commissioner

"This is a triumph for the New York nonprofit sector."
 Fran Dament, New York State Interagency Coordinator for Nonprofits

"We are excited to invest in the Bronx, and to bring high quality, affordable housing to families who truly need it." Aaron Koffman, principal of the Hudson Companies, said in a press release. "As we venture into the COVID-19 landscape it is critical that we invest in modern housing that can support families of all sizes."

LIFE PARTNER: SAM VELASQUEZ



CRITIC: ALICIA OLUSHOLA AJAYI

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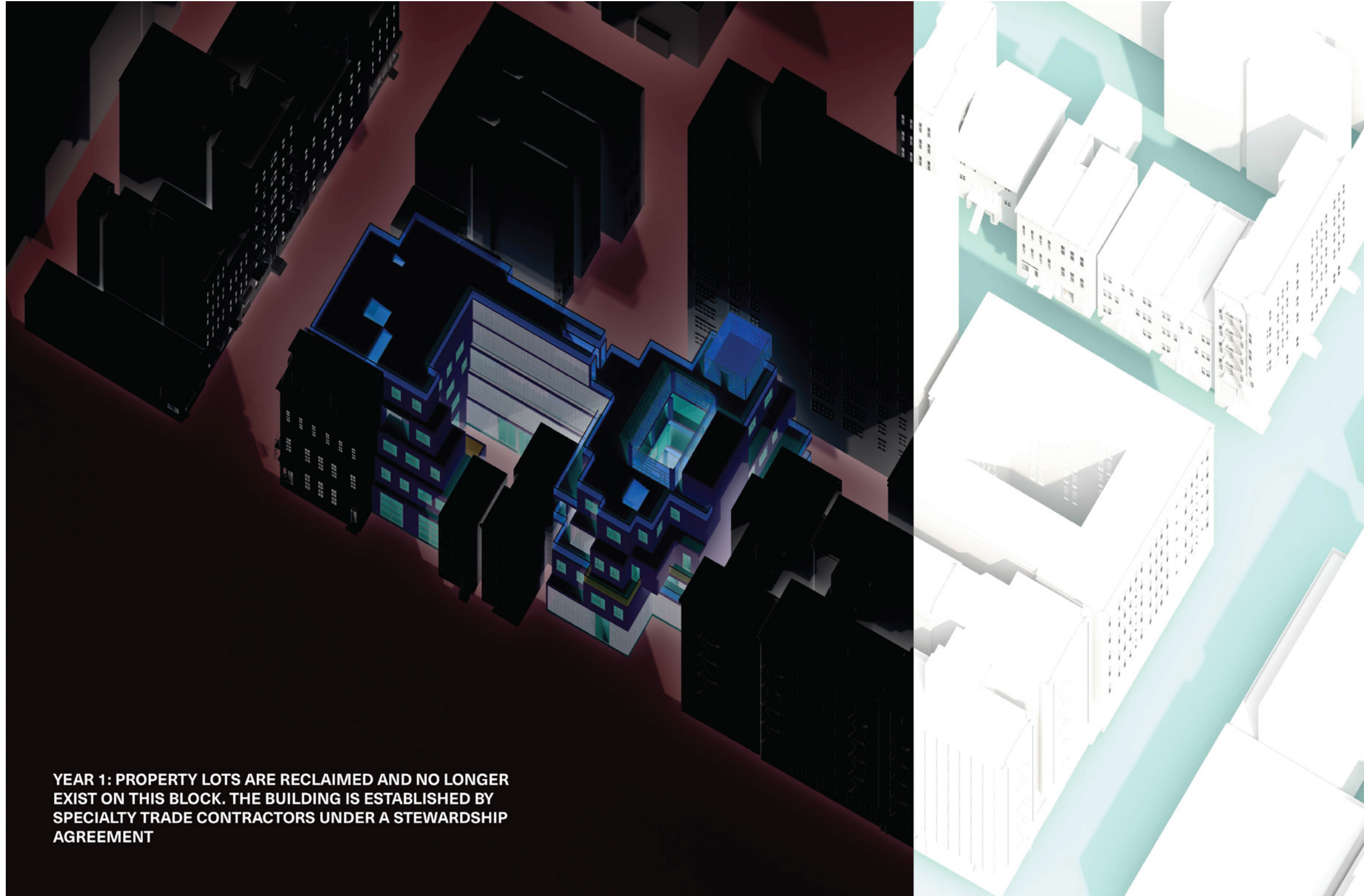
LIFE PARTNER: SAM VELASQUEZ

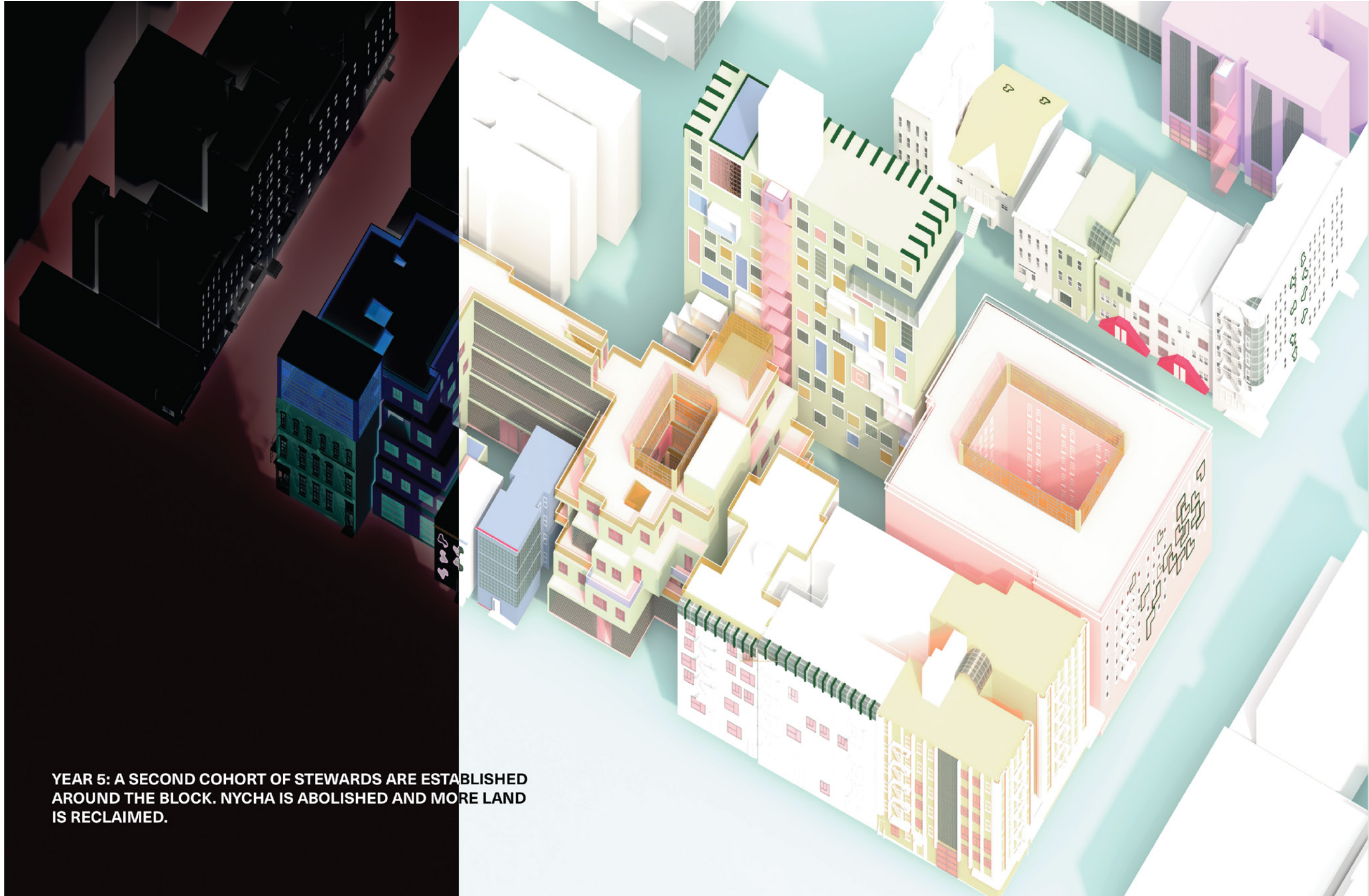


CRITIC: ALICIA OLUSHOLA AJAYI

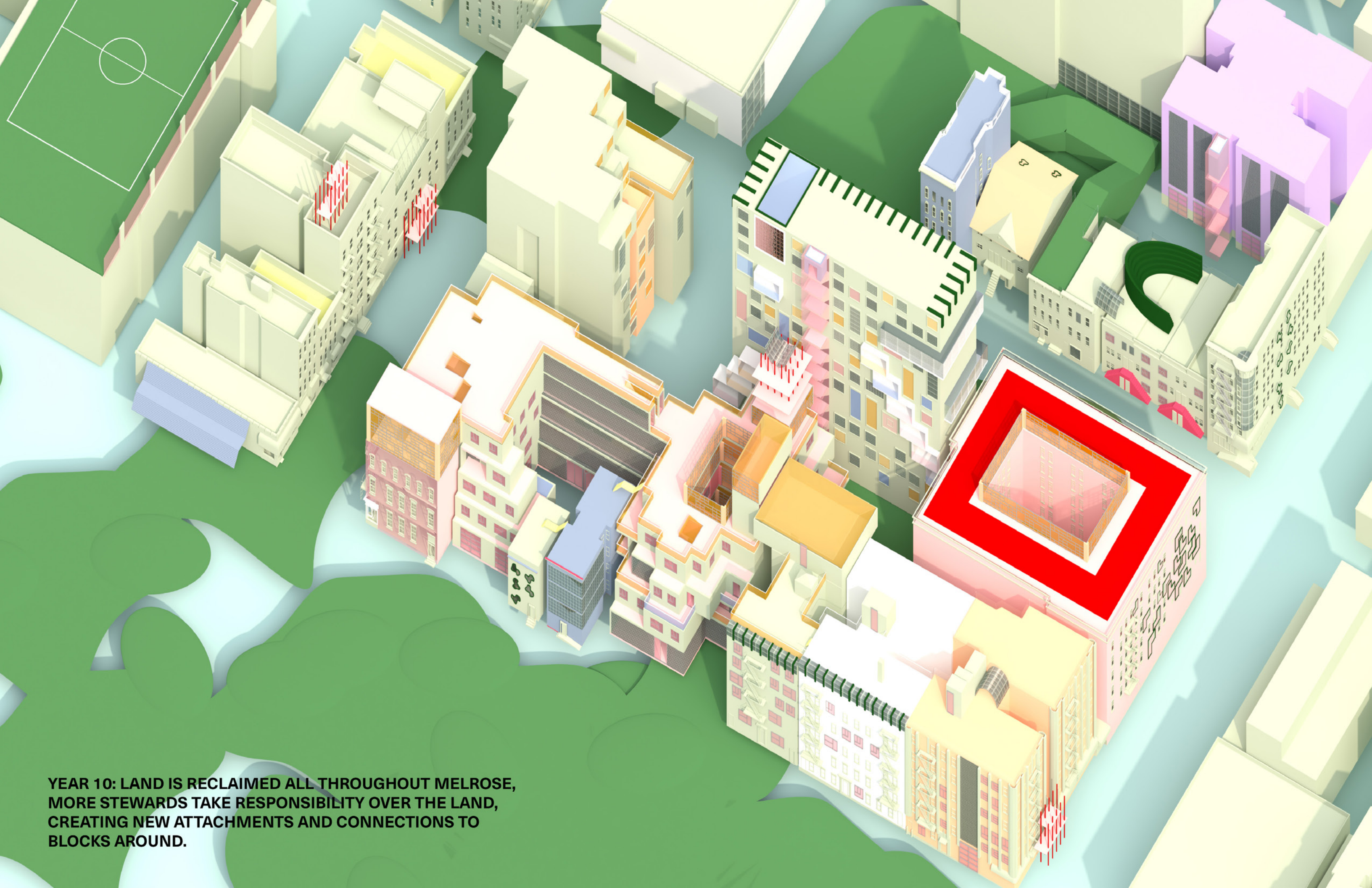


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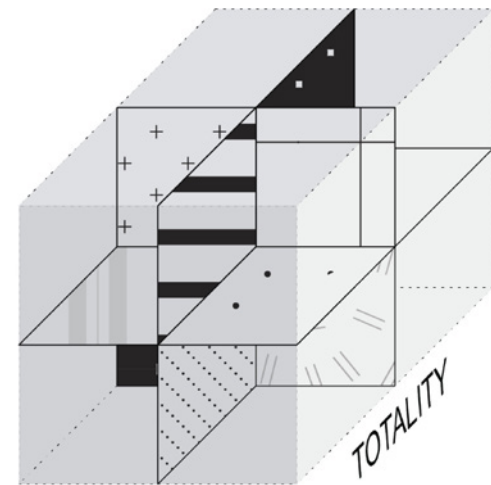
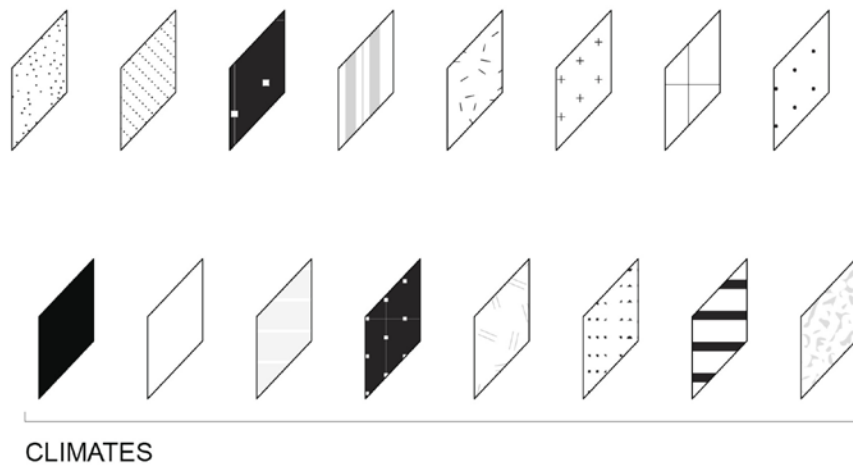




YEAR 5: A SECOND COHORT OF STEWARDS ARE ESTABLISHED AROUND THE BLOCK. NYCHA IS ABOLISHED AND MORE LAND IS RECLAIMED.



YEAR 10: LAND IS RECLAIMED ALL THROUGHOUT MELROSE, MORE STEWARDS TAKE RESPONSIBILITY OVER THE LAND, CREATING NEW ATTACHMENTS AND CONNECTIONS TO BLOCKS AROUND.



The plantation is a tangible space and force that shapes our world today. MoMA, who participates in the plantation logic through a process of accumulation of wealth, art, and real estate, is not exempt from this force.

MoMA operates under the false mission of art as a public good, yet they are only accessible to a predominantly wealthy and segregated public. Our project explores the possibility of a new public after MoMA's accumulation has been blocked by Zoning Resolution Amendments. As a result, we look at city-scale interventions that provide cultural and utilitarian infrastructures in Midtown.



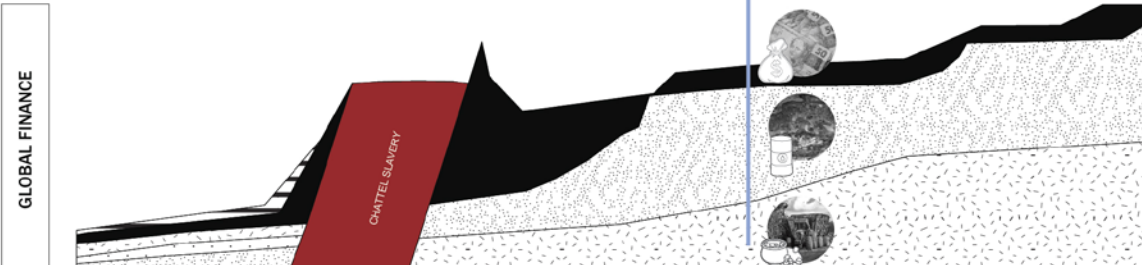
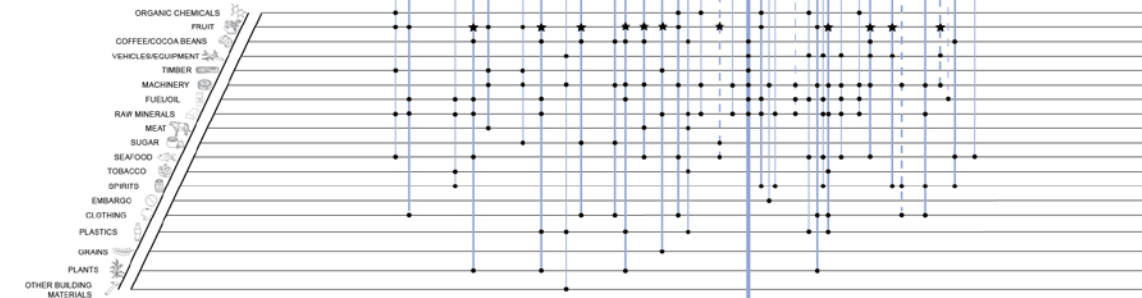
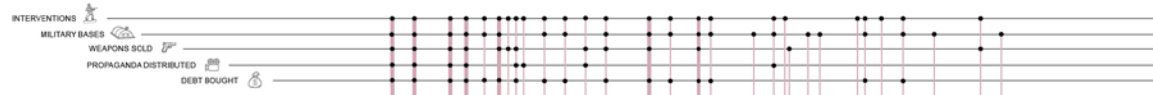
ALFRED H. BARR



LINCOLN KIRSTEIN

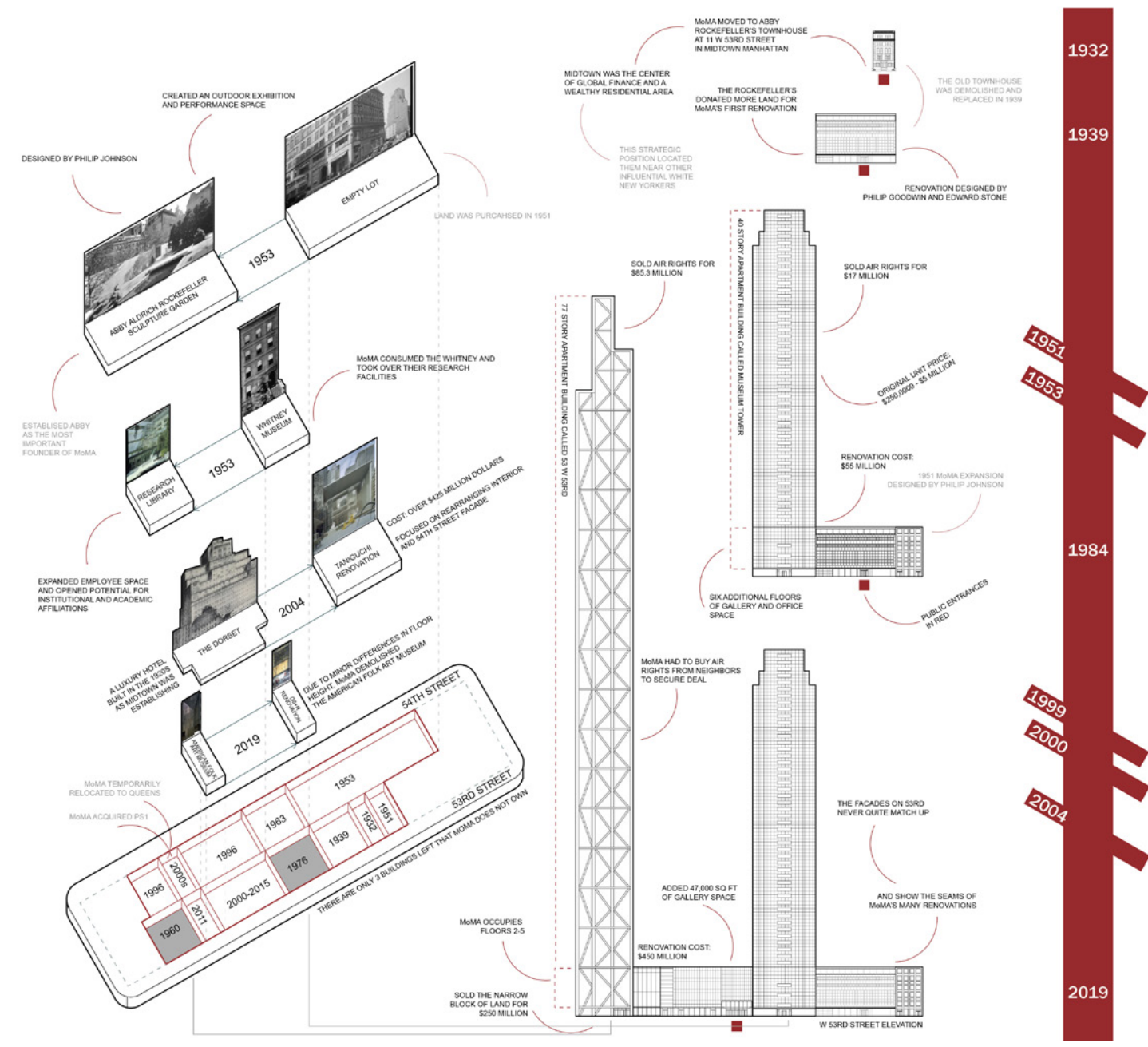


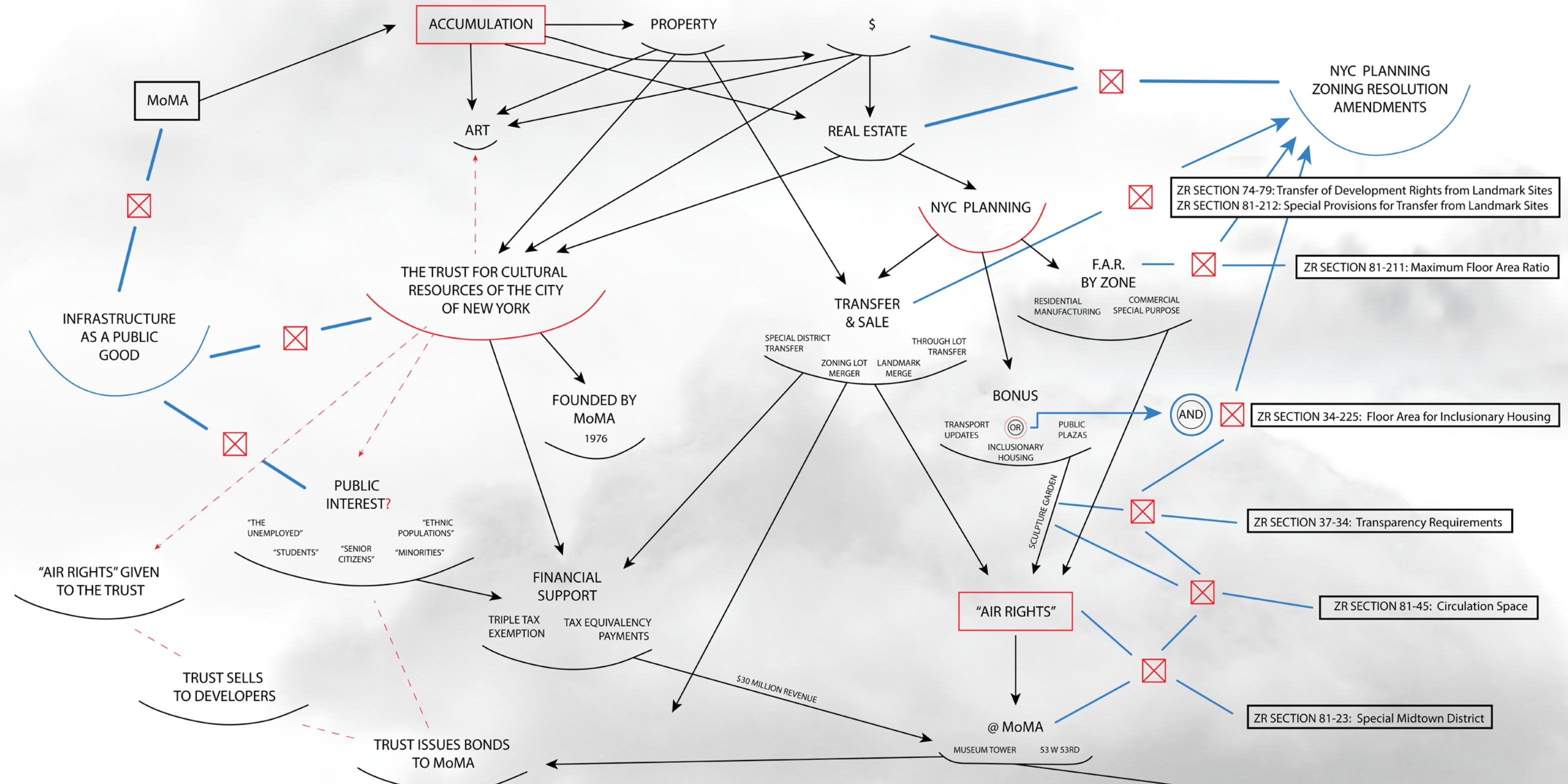
NELSON ROCKEFELLER



"It's disgraceful for anyone to make money off of the suffering of the Puerto Rican people. All of Puerto Rico's debt should be wiped away and anyone profiting off of the pain of the Puerto Rican people is unfit to serve our cultural boards." - Councilman Jimmy Van Bramer

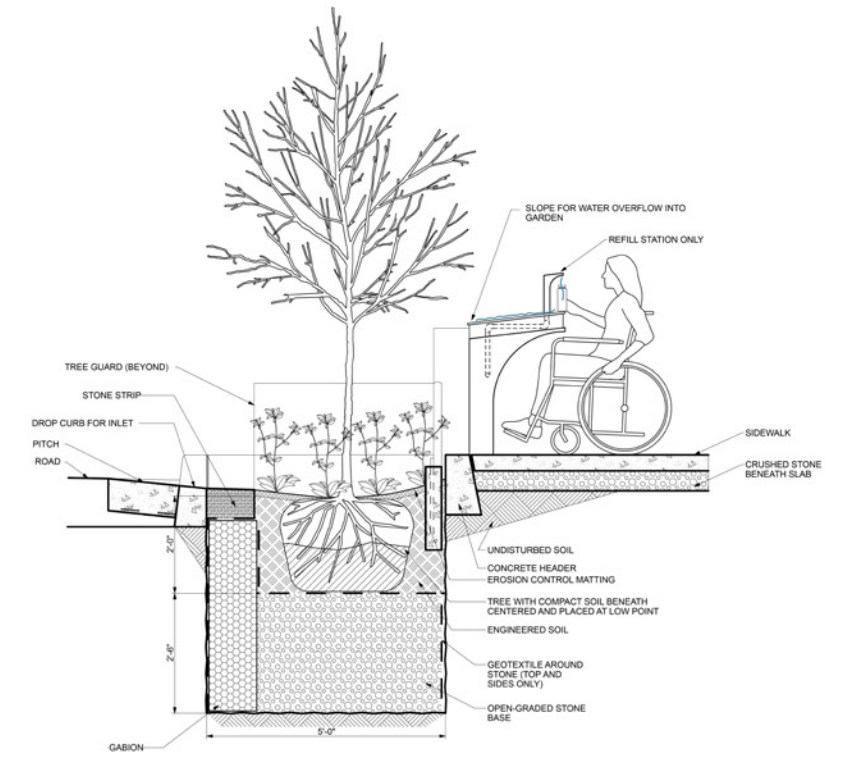
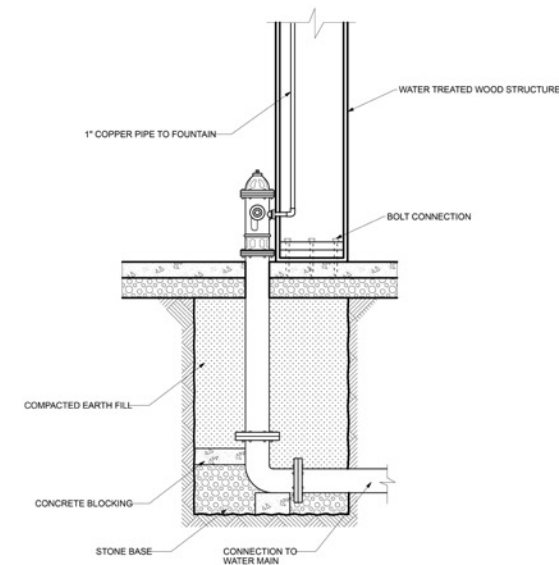
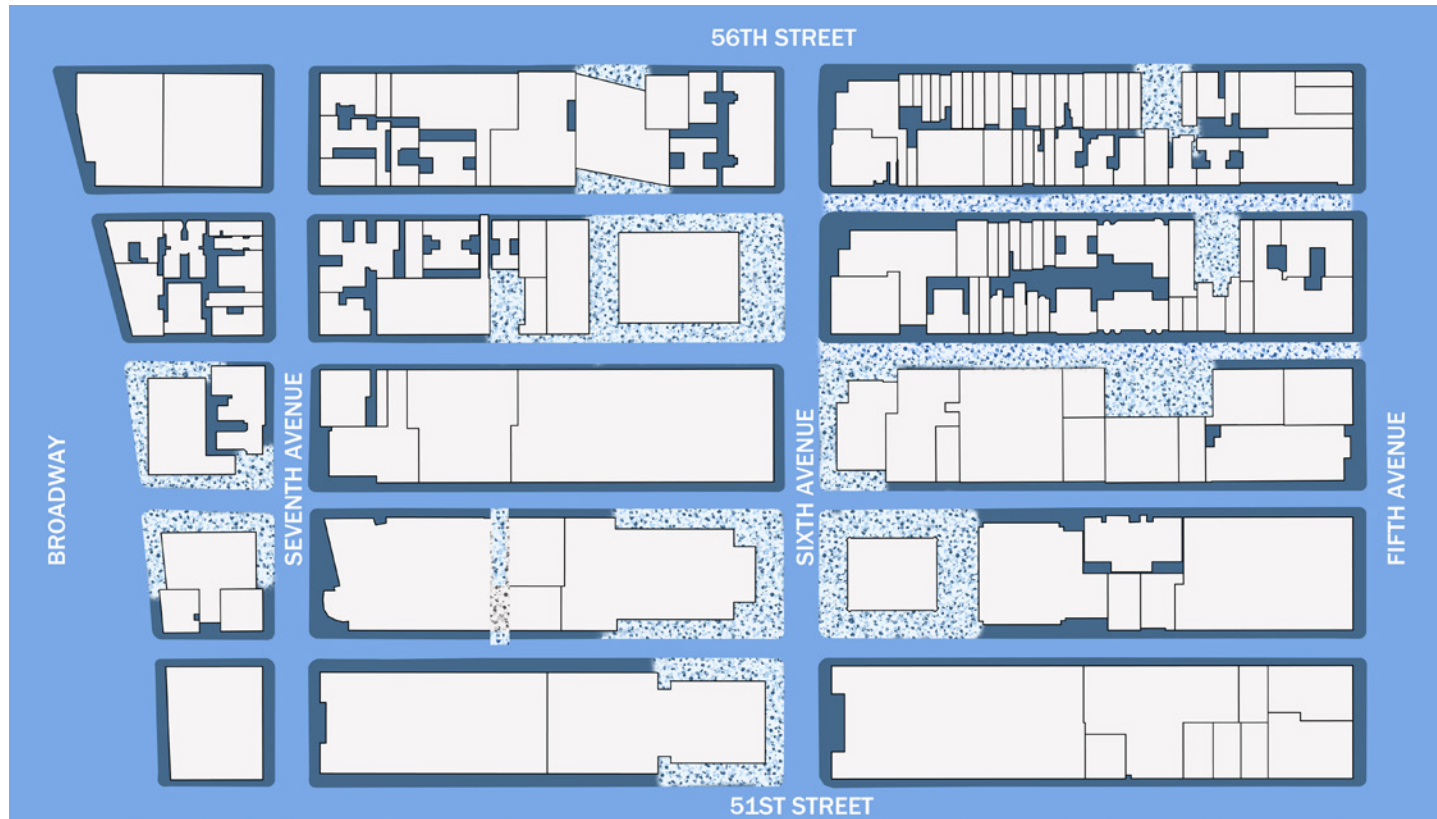
STEVEN TANANBAUM
TANANBAUM'S COMPANY GOLDENTREE OWNS \$2.5 BILLION DOLLARS IN PUERTO RICAN DEBT OUT OF \$70 BILLION

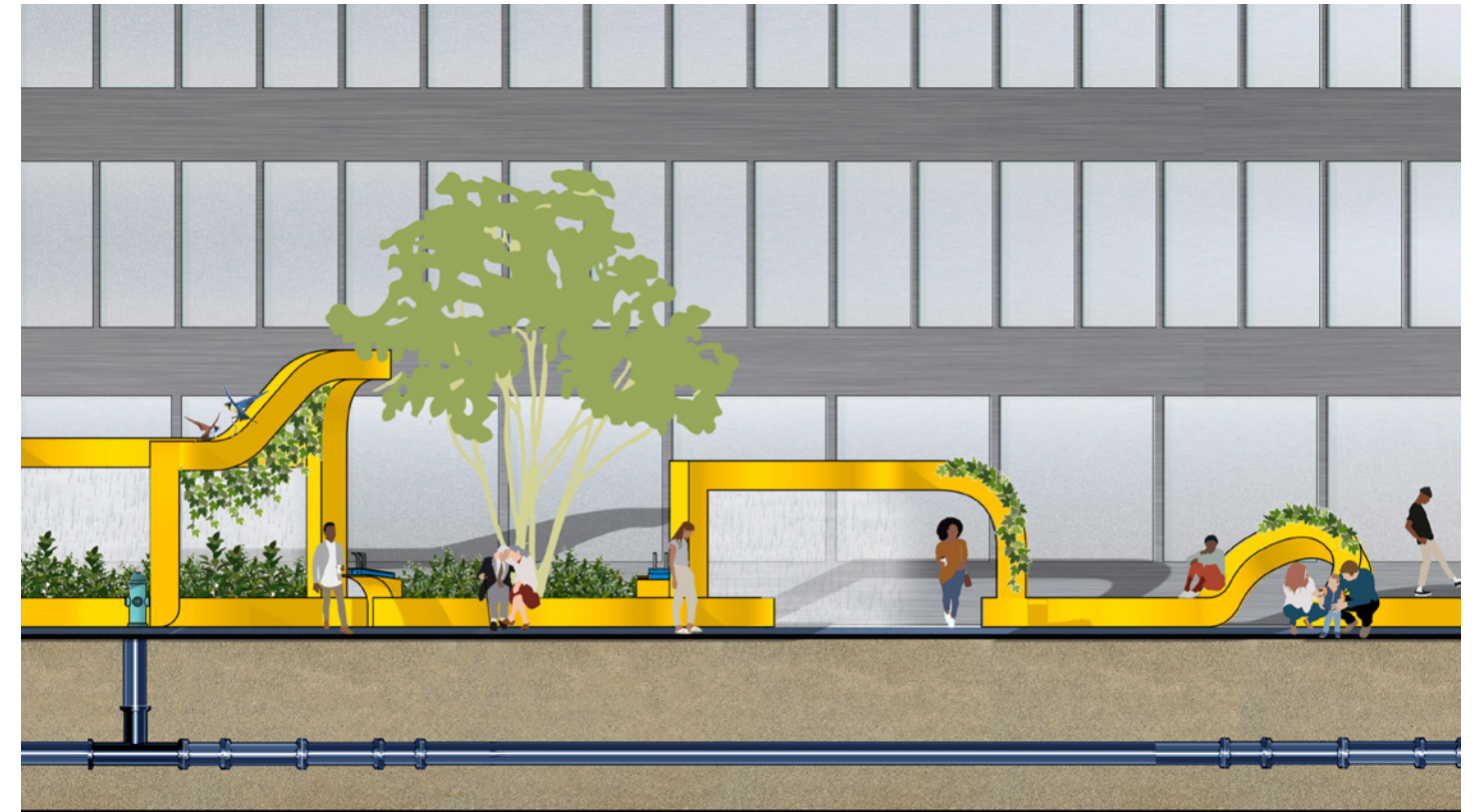
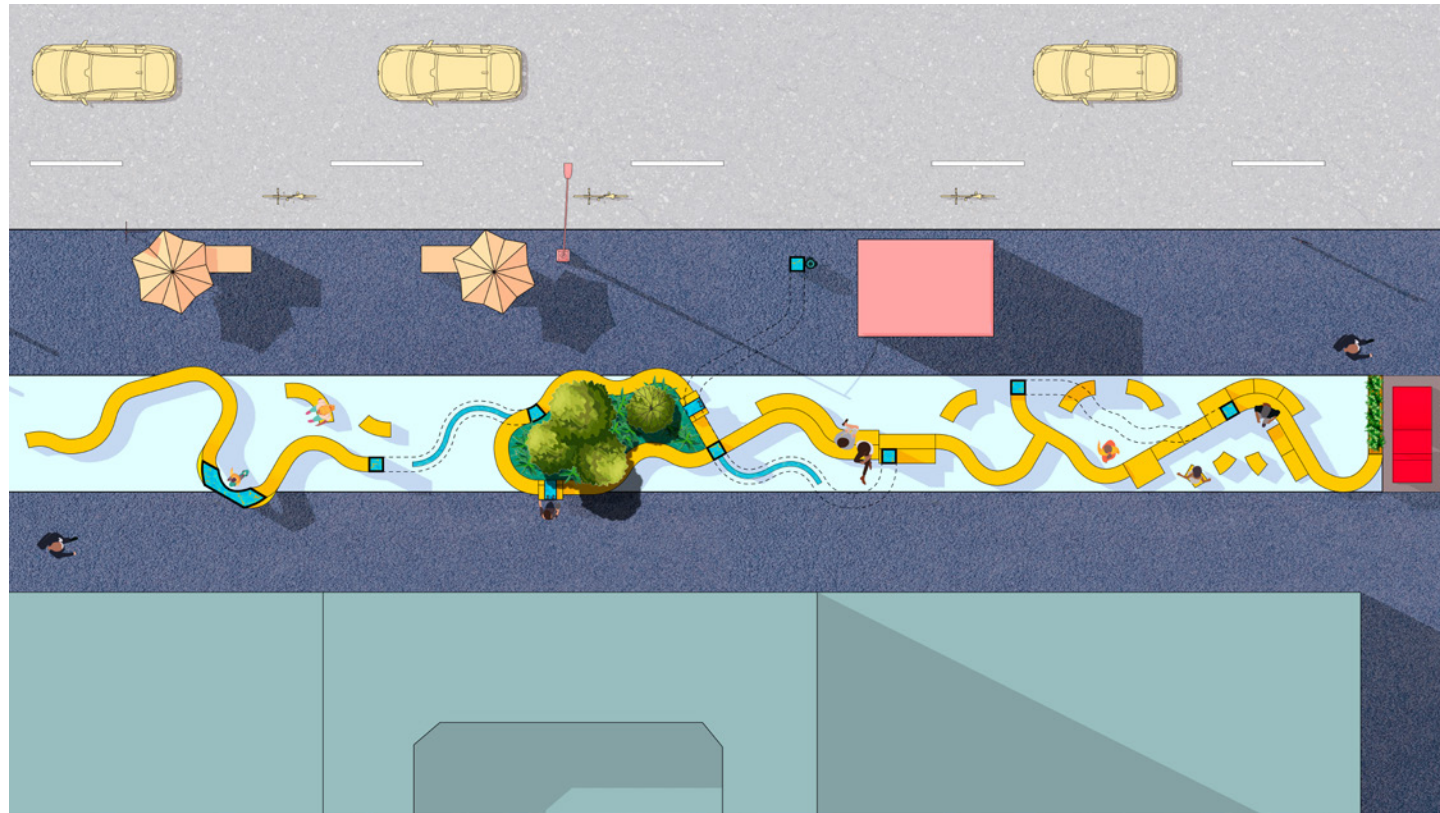


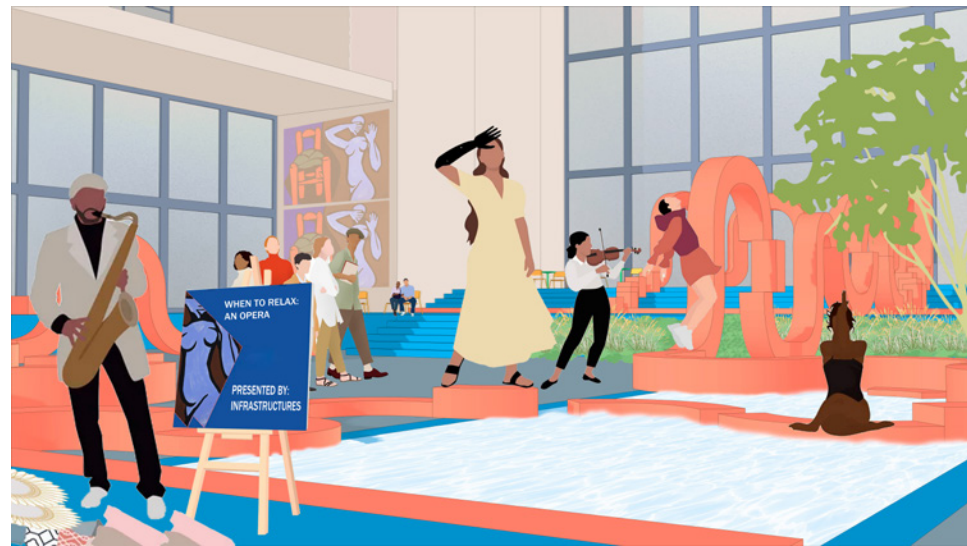


WHO HAS A RIGHT TO ART?

WHO HAS A RIGHT TO AIR?









GLADYS BENTLEY IN PERSON

My intervention is located on what was once called Swing Street. During my research I found a venue called The Clam Club owned by Gladys Bentley, a Black lesbian who consistently performed in suits during the late 1920s. Figures like Bentley were important to Swing Street, and this project is interested in the continued imagining of a community of people who felt free in this area.

Three floors are collective leisure spaces in the form of a theater, pantry, and community kitchen. Two floors are mid-to-long term free housing for Black LGBT people. This intervention is in conversation with the ways in which during Prohibition people lived on top of, and often inside of, bars and clubs - and the blur between these spaces.



OH BOY! She's Coming to Swing Street

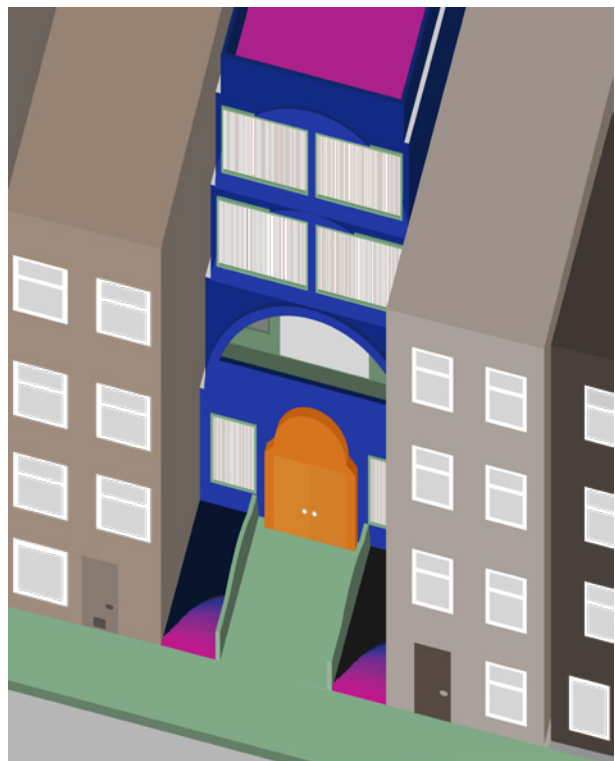
The World Famous
MA RAINEY
BESSIE SMITH
ETHEL WATERS
ALBERTA HUNTER

CLAM HOUSE ONE NIGHT ONLY
THIS SATURDAY, 21:00 til

This company of metropolitan entertainers has been greeted by capacity houses in every city. Crowds were turned away in every performance in Indianapolis, Dayton and Cincinnati. The public has pronounced this unique revue

The Blues Sensations of America

GET YOUR TICKETS NOW

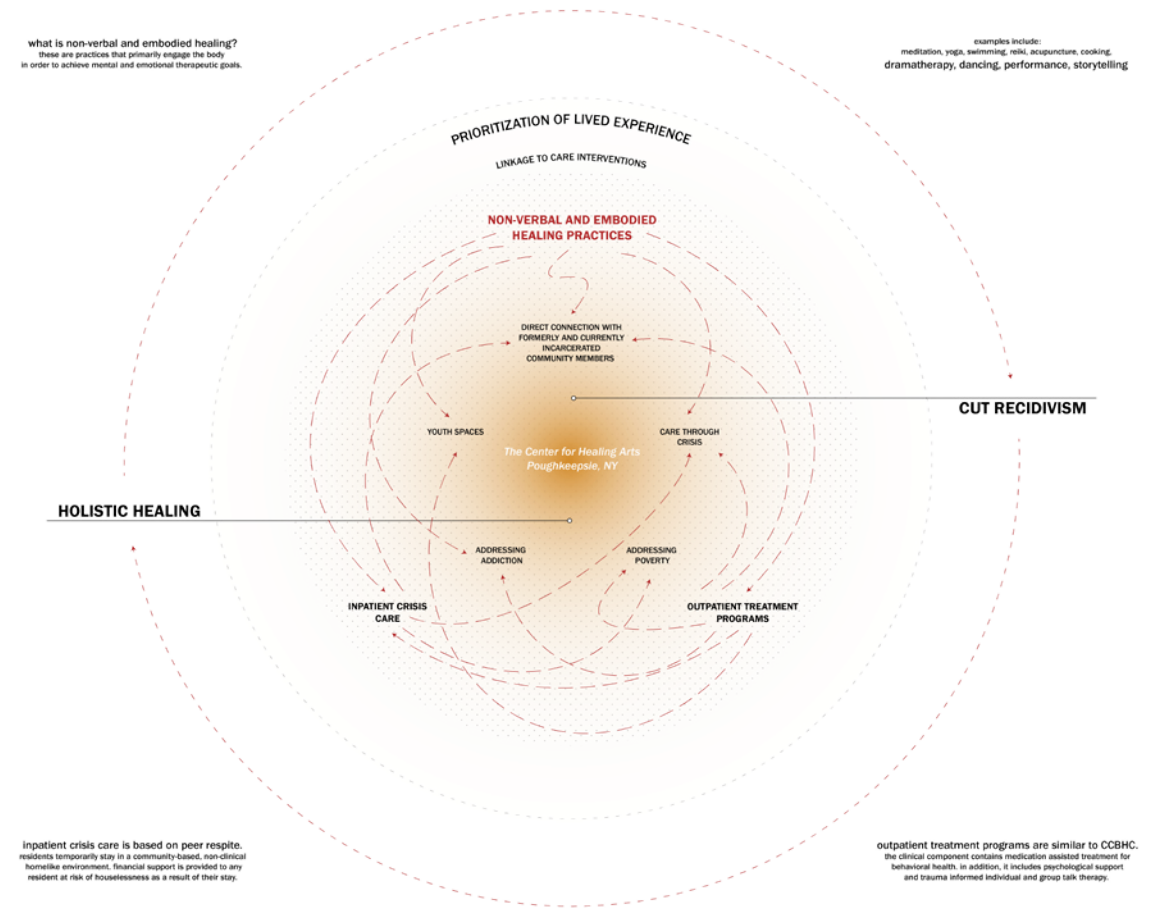




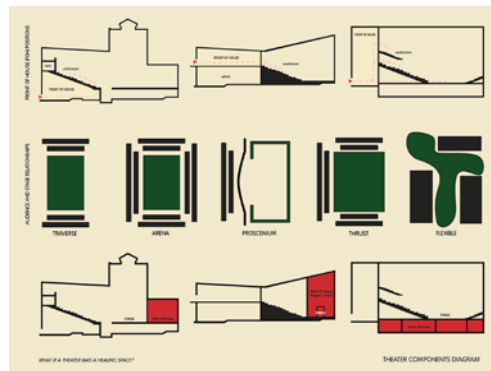


There are five established walls of theater.
The Center for Healing Arts aims to remove all of them.

'ESI: EMPOWERMENT, EQUITY, RECIPROCITY, EXPERIENCE, HEALING AS JUSTICE



NOI: PRISON, POLICE, CHILD PROTECTIVE SERVICES, ICE, EVICTION, INVOLUNTARY COMMITMENT



24/7
PHARMACY
METHADONE CLINIC AND RESTING AREA

24/7
CARE MANAGER
CENTER

CLINTON ST. ENTRANCES

24/7
CAFE, KITCHEN,
LIBRARY, FREE STORE

BLACKBOX THEATER
GROUP MOVEMENT SPACES



CLINICAL CARE:
HOMEOPATHIC &
CONVENTIONAL MEDICINE

GROUP
SPACES

OUTDOOR AUDITORIUM

HEALING ARTS
STUDIOS

INPATIENT HOUSING AND
CRISIS CARE

INPATIENT
CHECK IN

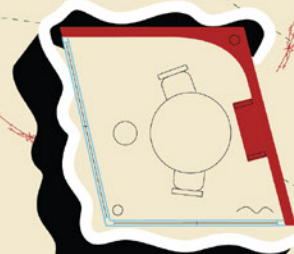
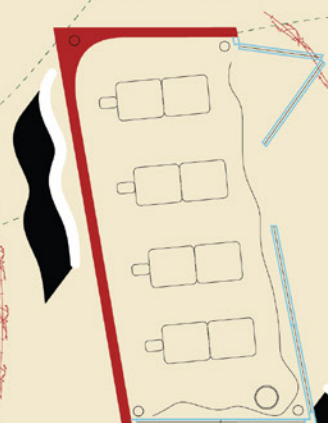
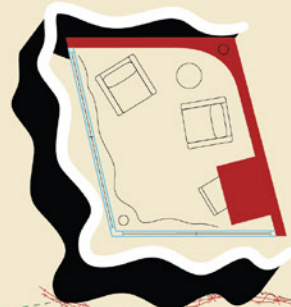
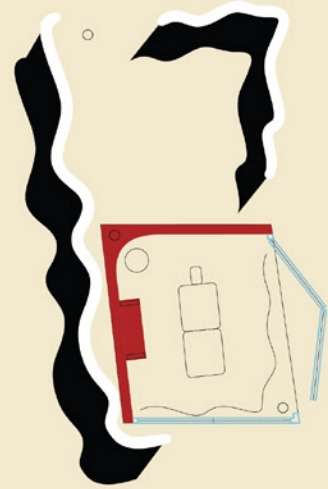
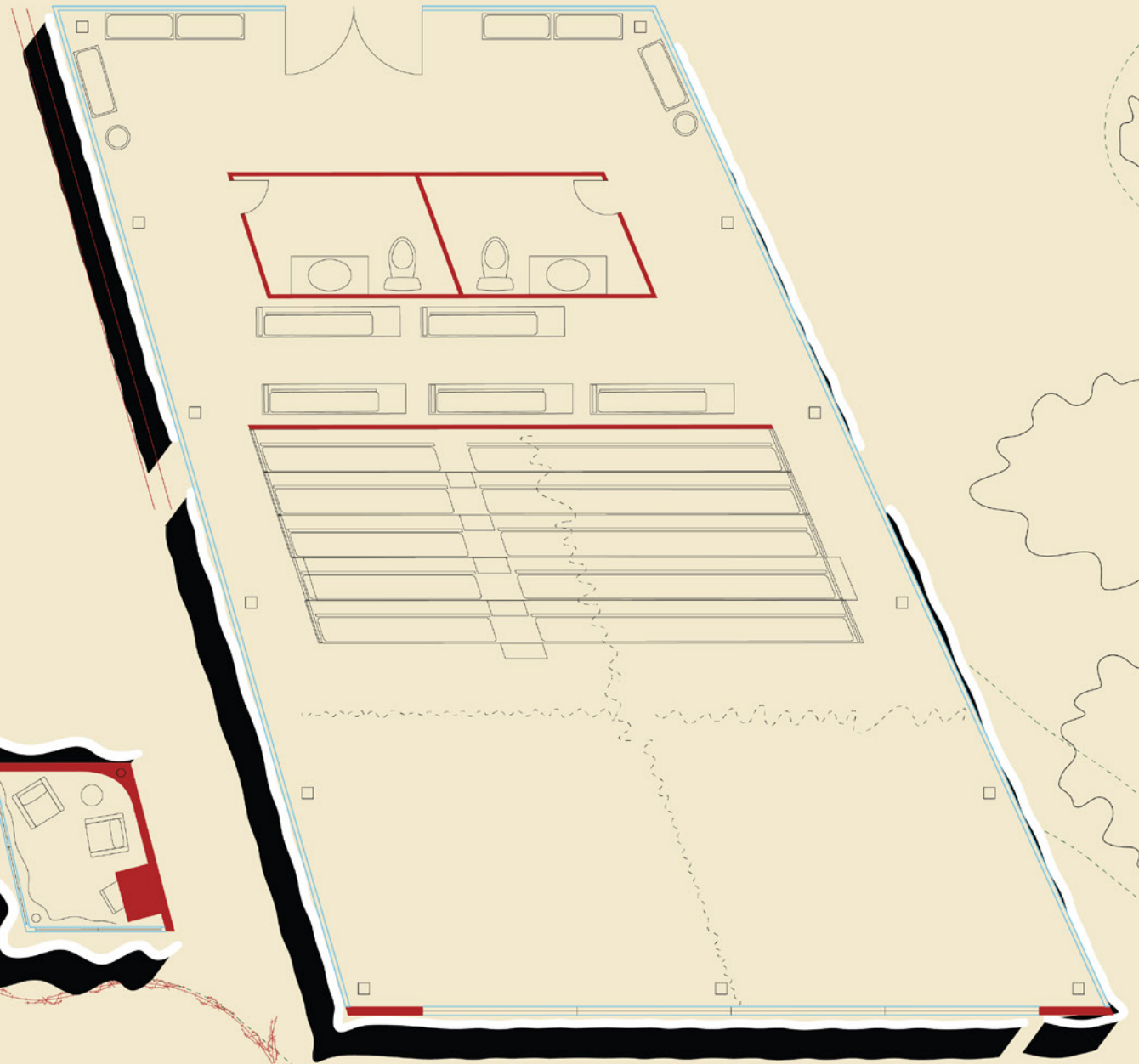
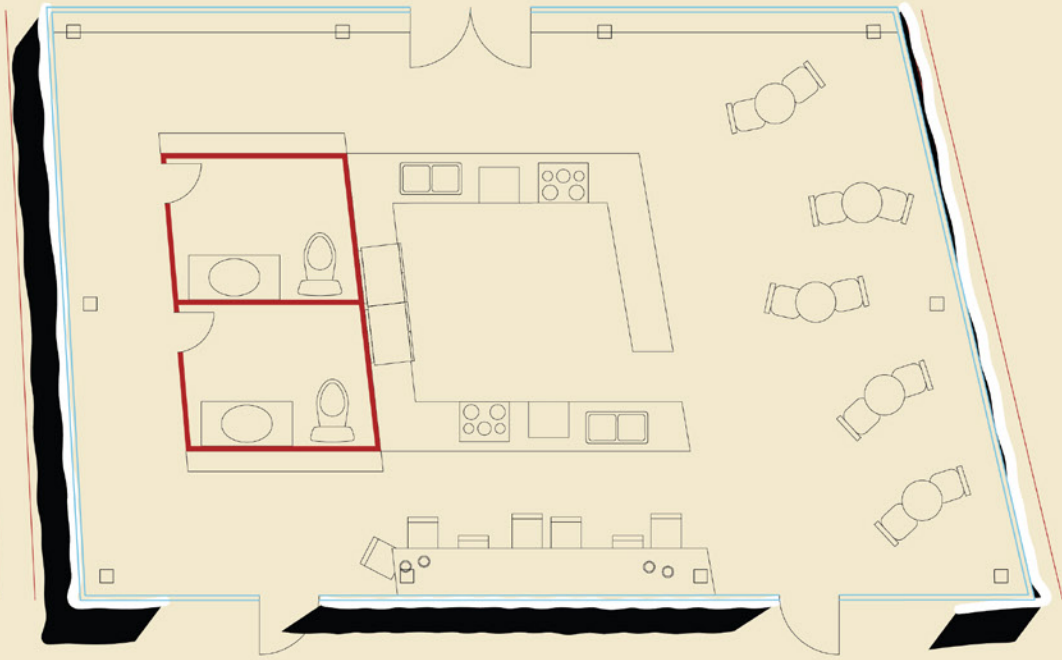
24/7

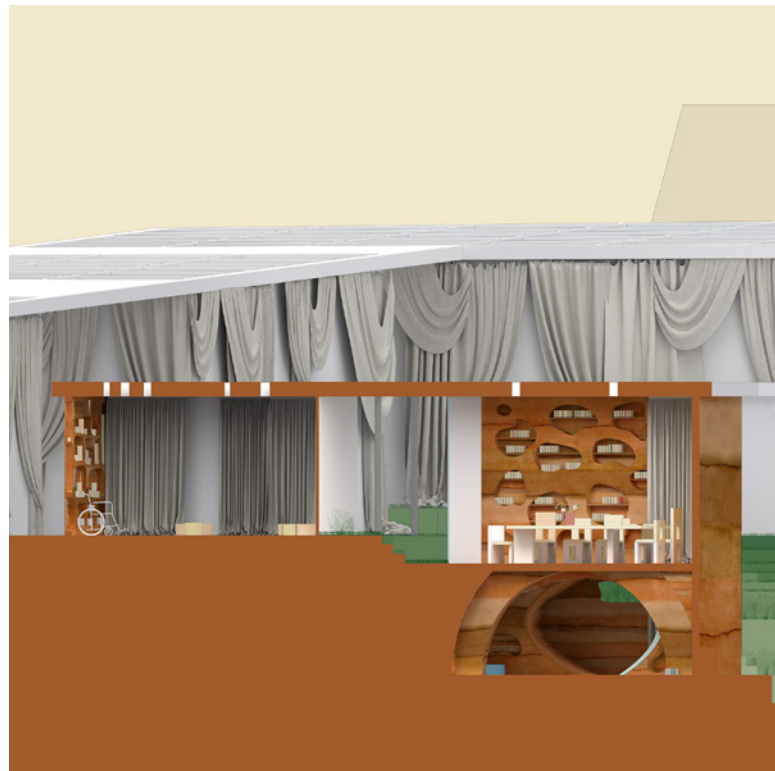
MEDITATION SPACES

POOL



CLINTON ST.





The wall between the actor and themself

The actor, of which the performance can be of any type, especially that of healing, must bring themself to themself in preparation for the work required to transform and commit.

The wall between the actor and the role

The actor must consume and commit to the role, which may be verbal, nonverbal, or only based on movement. They must understand their motivations and the relationship between themself as they are today and the role they wish to play.

The wall between the actor and other actors

The actor, as healer, does not perform in isolation. Removal of the third wall reveals the essential connection between actors, vital to the spirit of transformation with and through co-creation.

The wall between the actor and the audience

The fourth wall is best known when it is broken. It is the line between the audience and actors, invisible or visible, like a curtain. But who is the audience when healing? When we break the fourth wall, when we open the curtain and allow all to enter through, there is no singular gaze from the audience to the actor. But rather all become actor, all become audience, and all are engaged in co-creation. This is the relationship between visitors at the Center of Healing Arts.



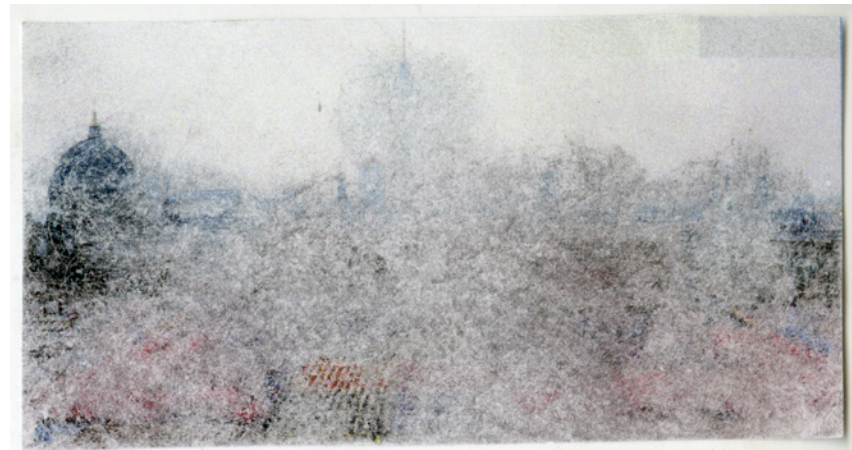
CLINTON ST.





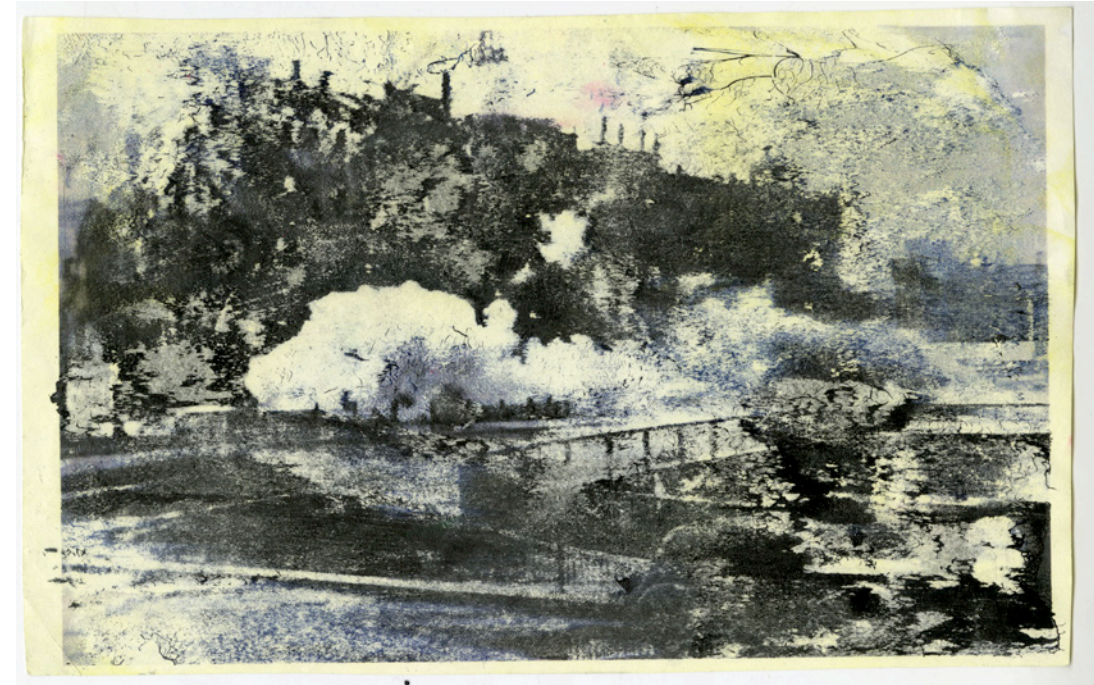
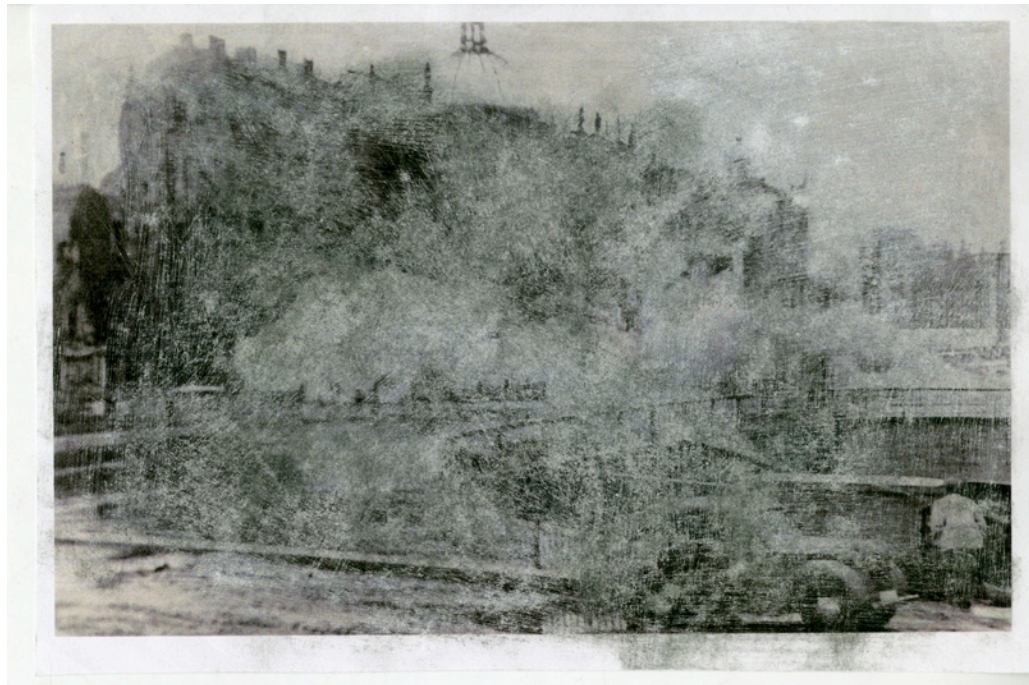
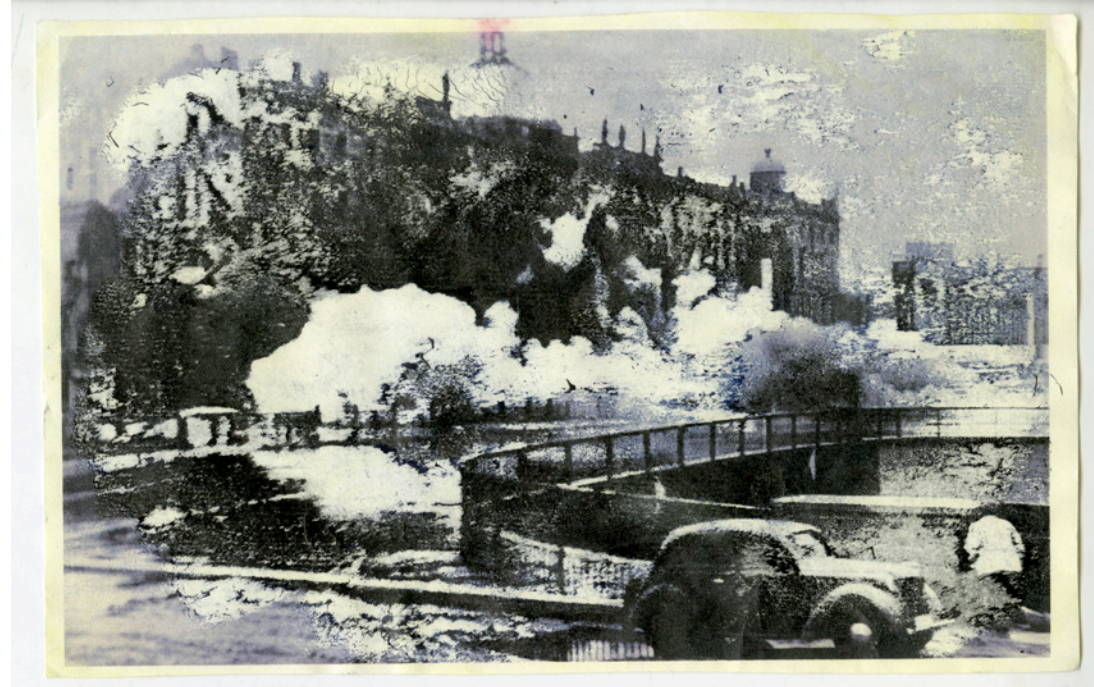
The fifth wall: between the audience and the world

When the audience, a word fractured when we break the fourth wall, leave through parted curtains, they are changed to some degree by their time in the theater. To what degree and for how long is determined by the actor. The Center's role, as theater, is to provide a loving, safe environment for holistic healing that can transform the actor, audience, healer, and community.



The site is on unreliable earth. The Humboldt Forum and the structures that pre-date it, are part of a nearly 900 year span of precarity. Given the exponentially quickening turn over of land use, demolition, and reconstructions of the Berlin Palace, the next unbuilding began in 2024. Activists and members of the colonial diaspora in Berlin seized the Humboldt Forum through squatter rights to occupy unused or empty buildings - to not only image a new world, but enact it. The former Forum was densified with programming and unbuilt where space was rendered undesirable by stewards. The facade was peeled and auctioned off to provide a funding vehicle for the interior. And rather than a reconstructed Palace, the Forum best represented a commitment to restitution - both material and immaterial - when it was an occupied construction site. Irresolute and a bit dangerous.

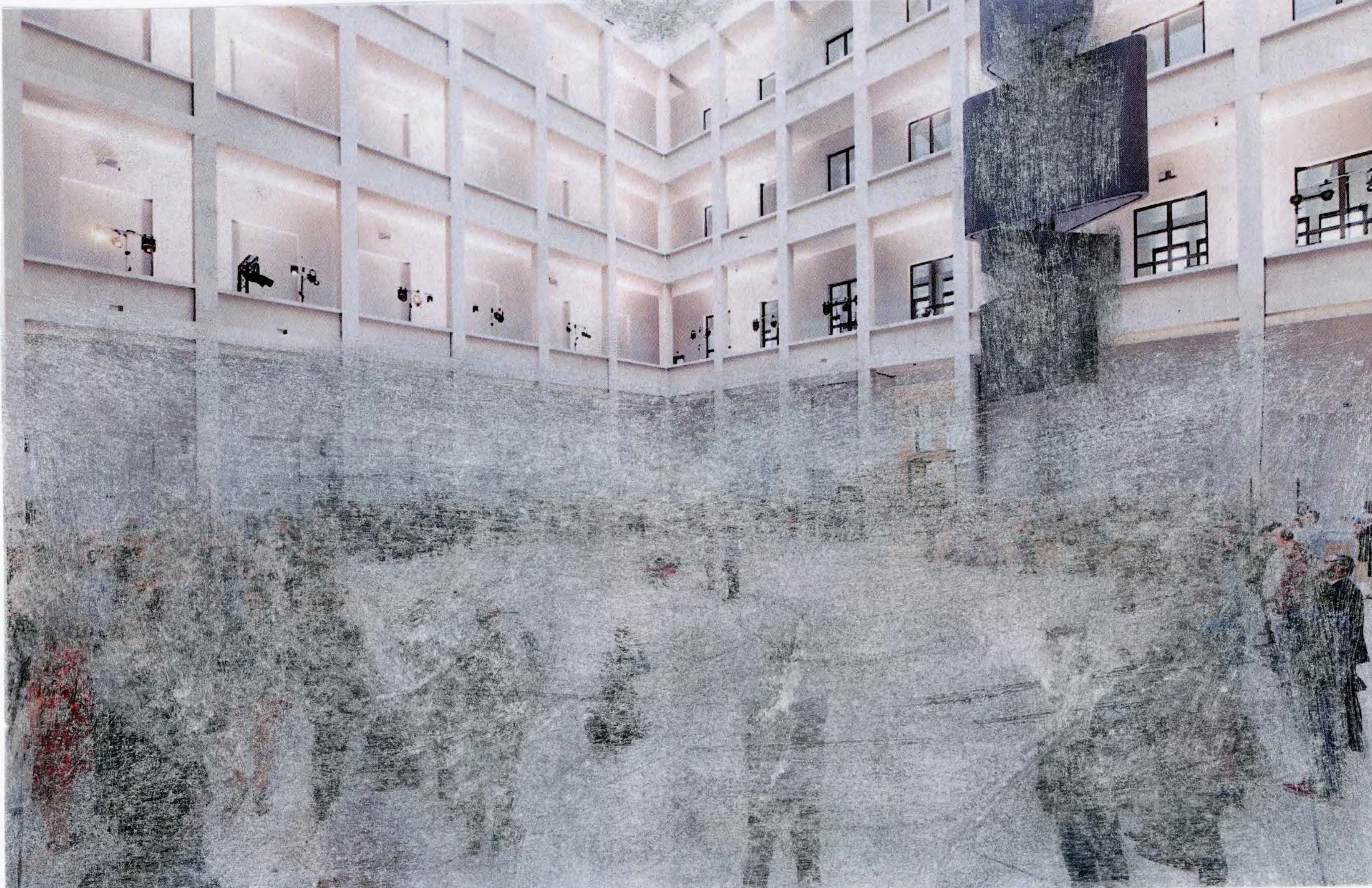
To precipitate its unbuilding, the Prussian Cultural Heritage Foundation relinquished their control over the "ethnographic and Asian art" collection at the Humboldt Forum to their critics. They decided to fully commit to decolonization and, in particular, reckon with their colonial legacy. Inspired by their participation in the theft of the Mandu Yenu throne from the Bamum kingdom, they made their own gift.



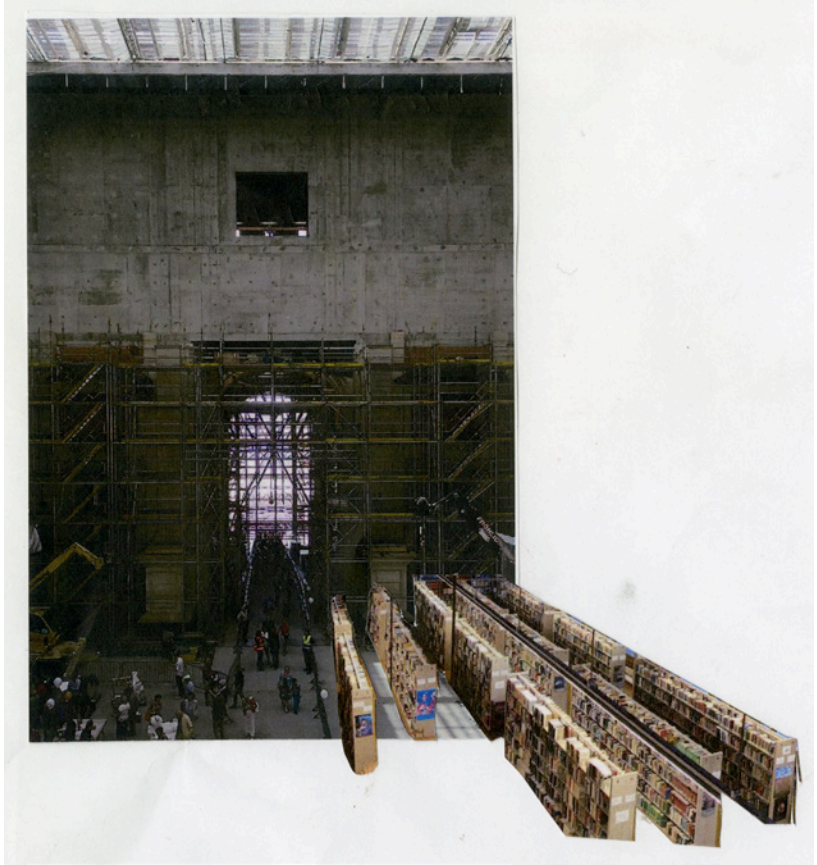


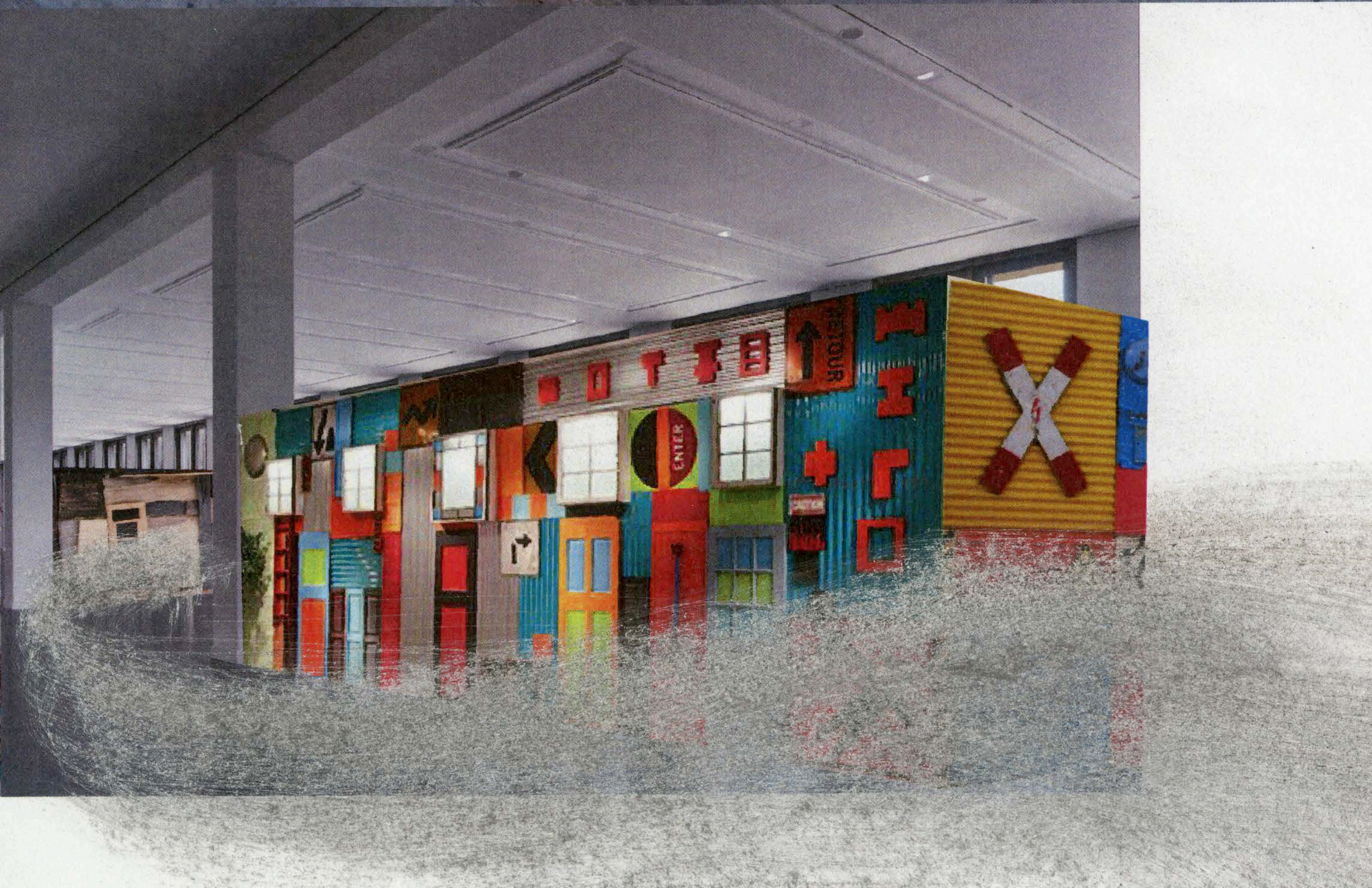




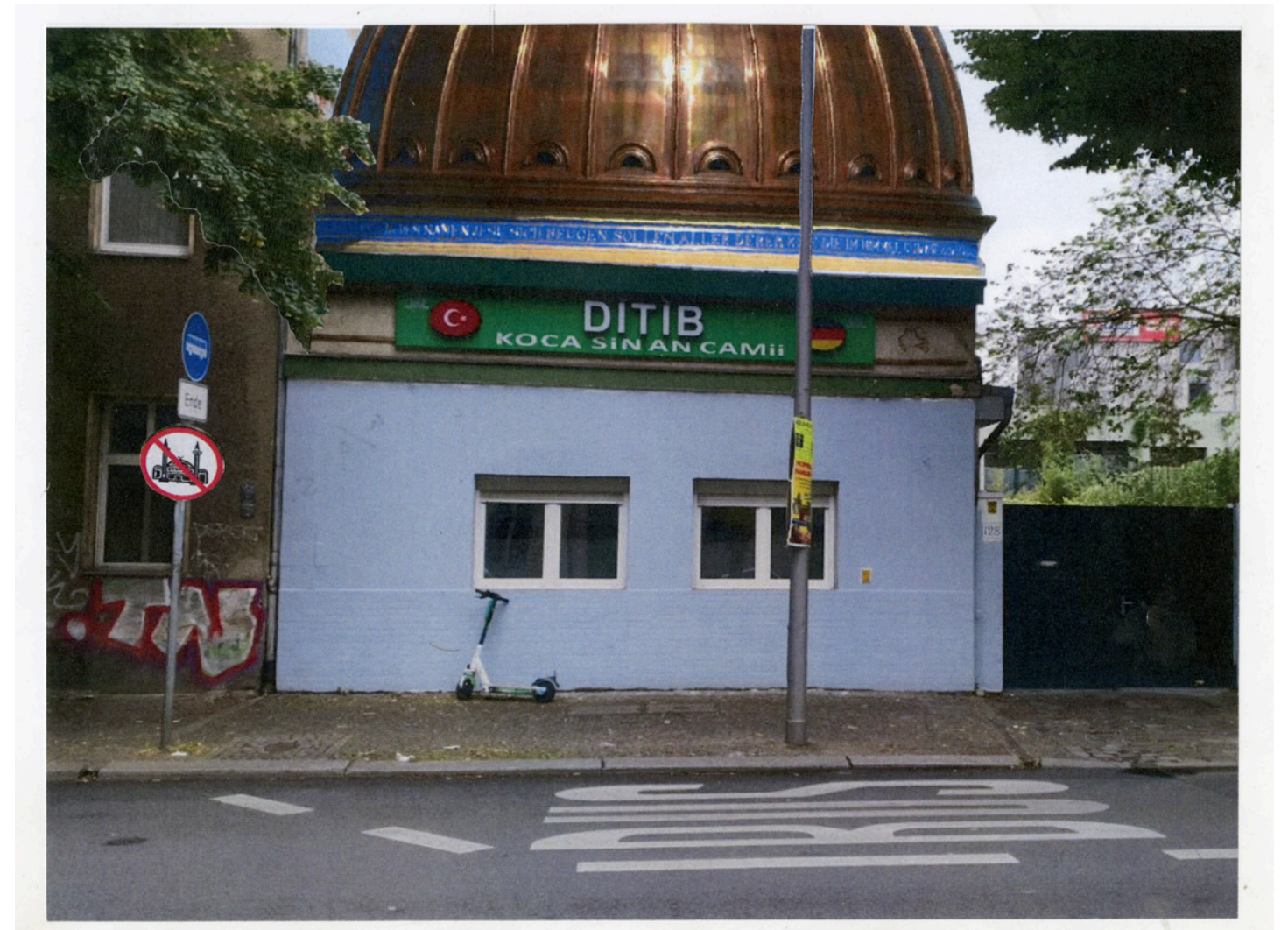






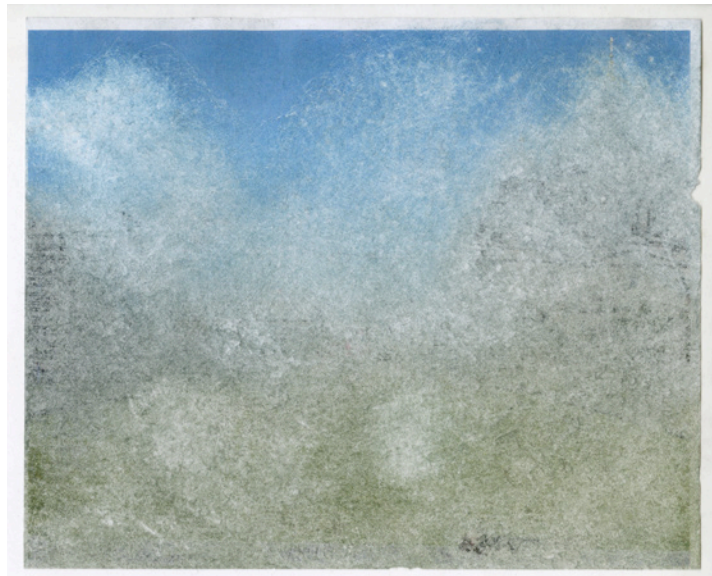












The West German counter monument movement of the 1980s sought to, “stimulate memory by pointing explicitly at its own changing face while remarking on the inevitable and essential evolution of memory itself over time.” It is marked by “conceptual self-destruction”. Here I propose material self-destruction. An examination, or rather delamination, to not only gesture at impermanence but to enact it. The building, like the nation-state, like colonialism, like hierarchical power, like memory, is unreliable and impermanent. The many subjects, cultures, and lives that have been seized by the ethnographic collections imprisoned by the Humboldt Forum have been shaped by their imprisonment - tribal lands lost, communities erased by erased. Unbuilding is a type of abolition too.

And, scene

khadija ann **tarver**

