

The Heuristic Value of a Journey in Architectural Design
by Kerol Kaskaviqi

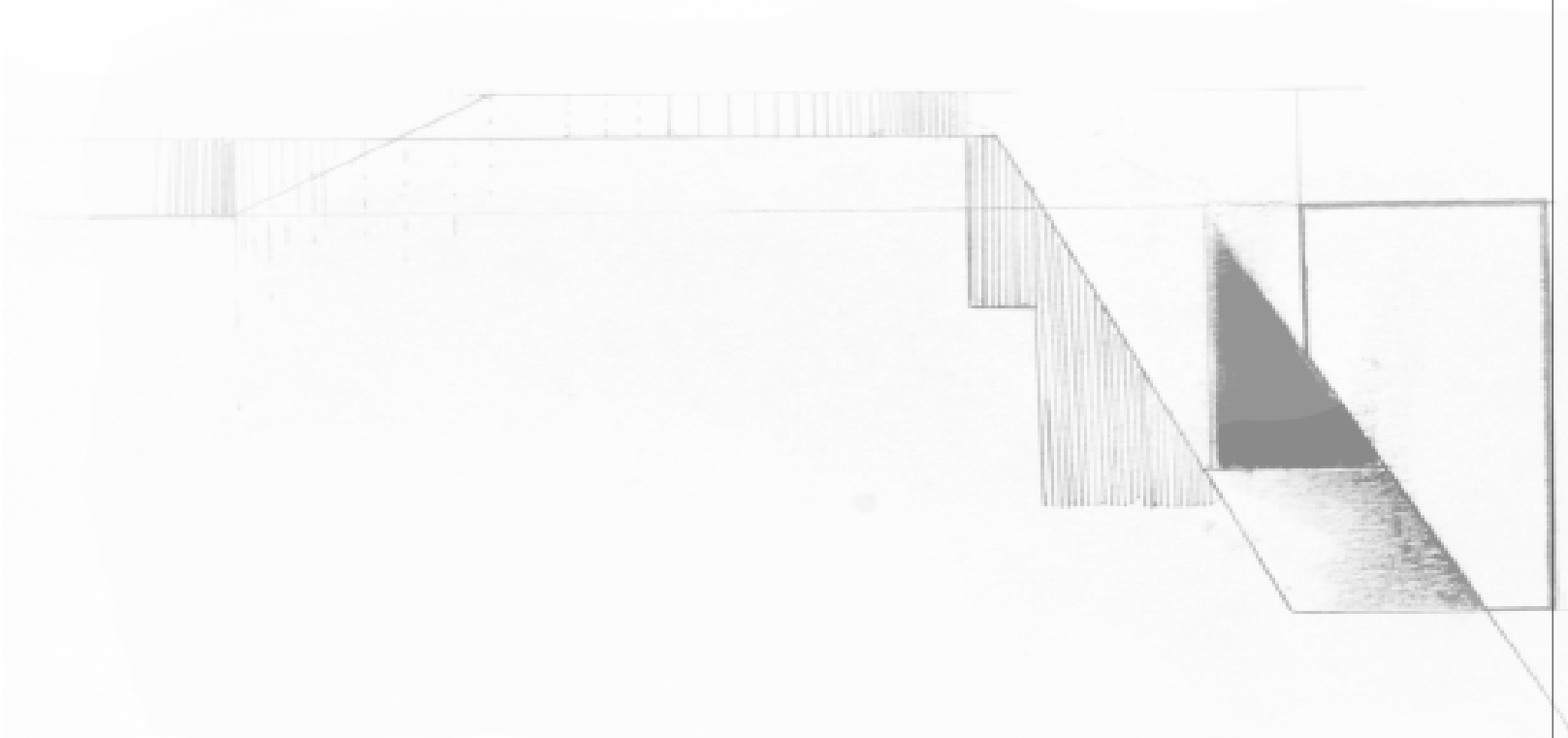
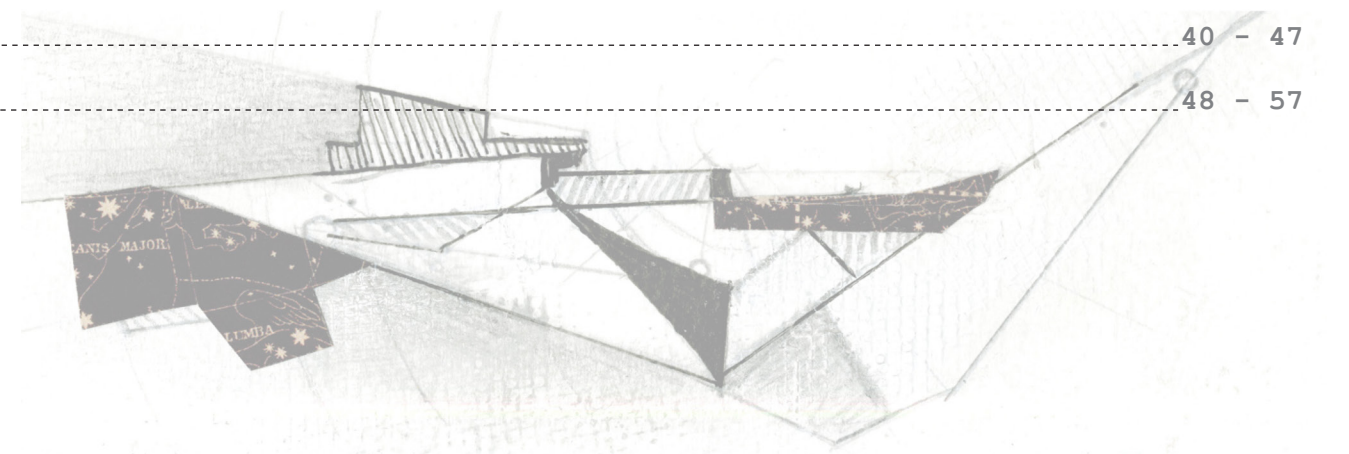


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Heuristic Value - the potential to stimulate or encourage further thinking¹.

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**Rethinking Social Boundaries
through Passive design**

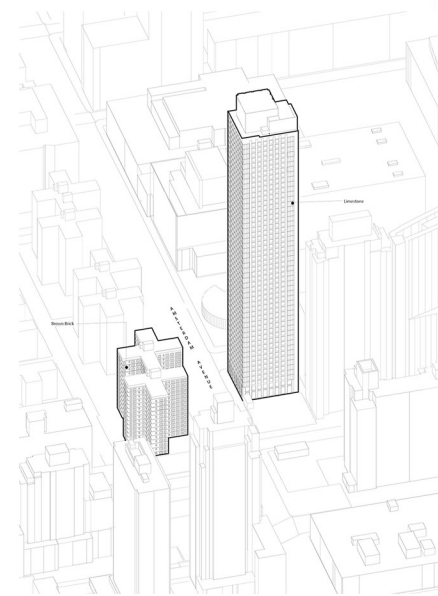
Kerol Kaskaviqi | Social Housing |
Individual Work | Critic: Anna Piugjaner
Barbera | GSAPP | Fall 2020 | New York,



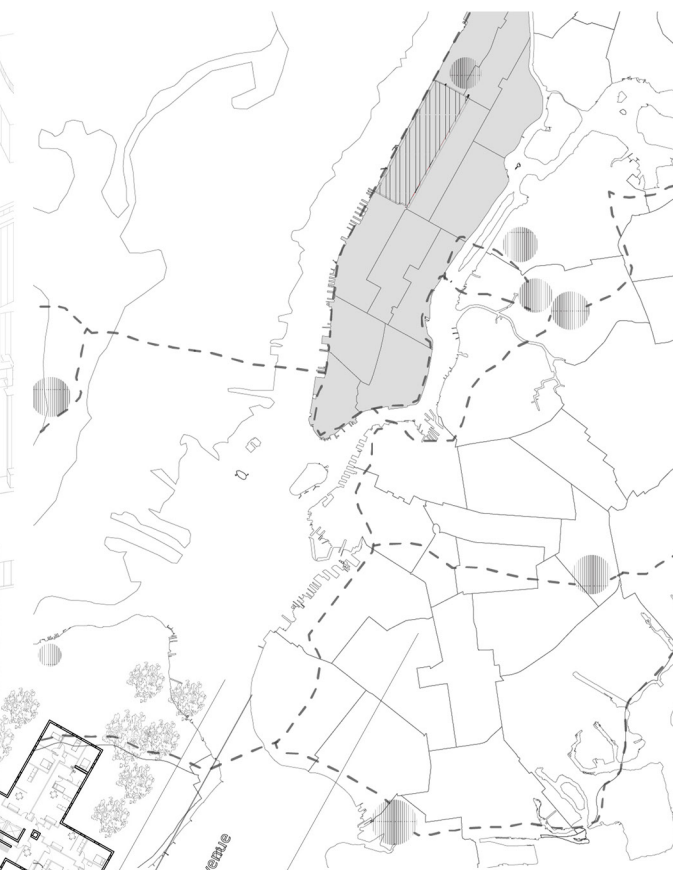


Demographic Research

-  Mixed communities: communities of color and minorities
-  High income communities: > \$90,000
-  Offices
-  Services, commercial
-  Connection routes



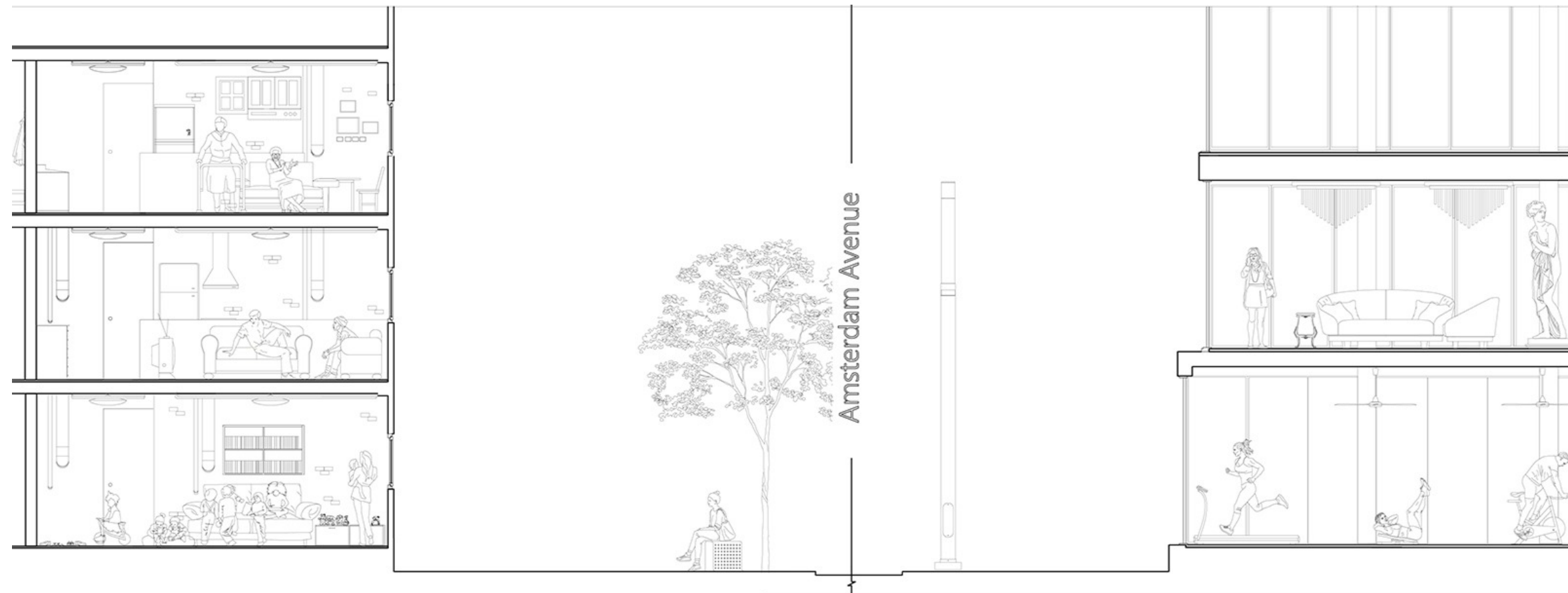
The focus of the socio-economic disparity.



Recycling Plants near site that allow for material



Plan View of the proposed intervention at Amsterdam Housing.



Current Living Conditions

Rethinking Social Boundaries Through Passive Design

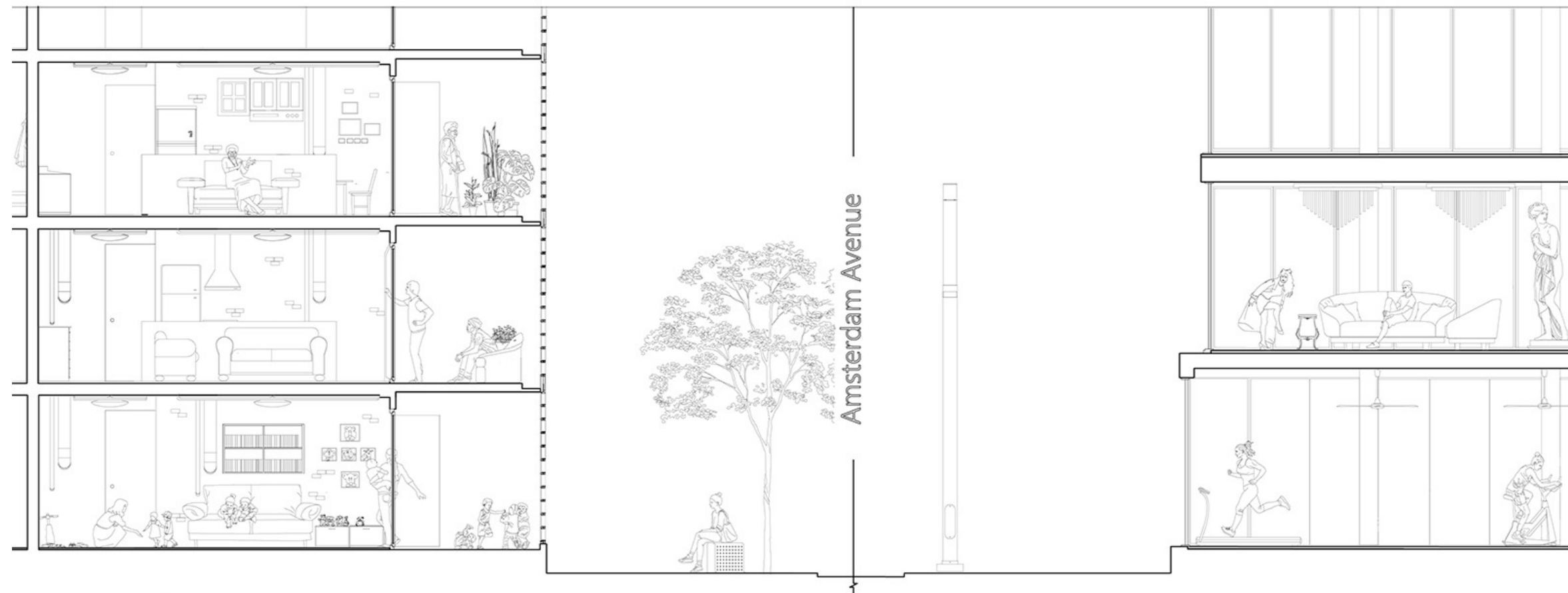
Core I (Graduate Studies) Fall 2020 | Individual Work | Professor Ana Puigjaner

While researching the area of upper west side in New York City, I grew a particular interest in the division of wealth and races around the area of Amsterdam Housing. Through mapping high income, professional background and residencies of communities of color, the picture of disparity was clear. Race, inequality and opportunity, as concluded by the research comes as a result of the invisible boundaries that separate the two sides of Amsterdam Avenue. These living standards are mostly affected by the envelope of the building, in terms of accessibility to light and ventilation which affects not only the carbon footprint but also the energy costs.

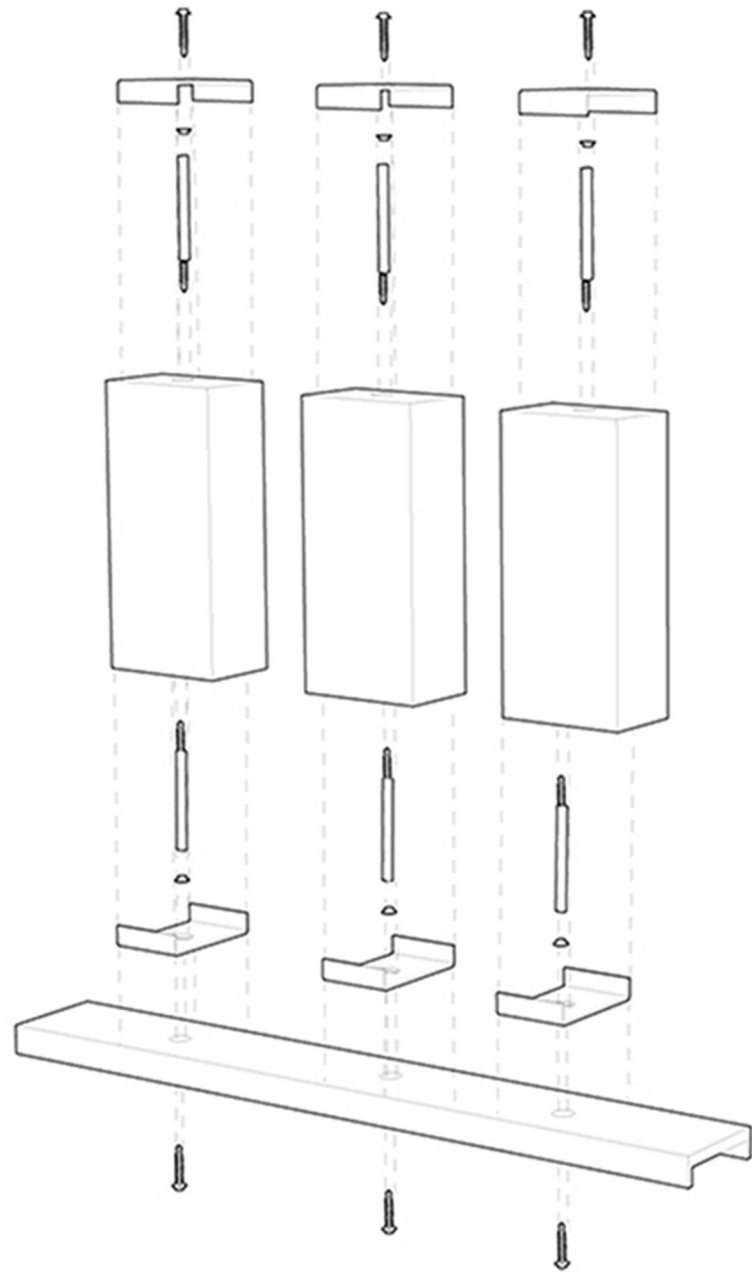
This proposal aims to minimally intervene in the building while maximizing the efficiency of this intervention through a double skin façade for passive housing. In these section cuts, the emphasis is on the quality of living on both sides of Amsterdam Avenue. Struck by the initial gap, my proposal seeks to narrow it through allowing more living space and a closer connection to the Manhattan life. The exterior perforated skin allows for better ventilation, better access to light and fresh air, while the operability of the interior skin allows for inhabitant to gain full control of the fresh air that comes in. The proposal consists in double skin façade which through its operability allows for air to flow vertically and through the apartments.

You can find this project featured on the Columbia University, GSAPP Page.

For more in depth information, you can find the project on my website.



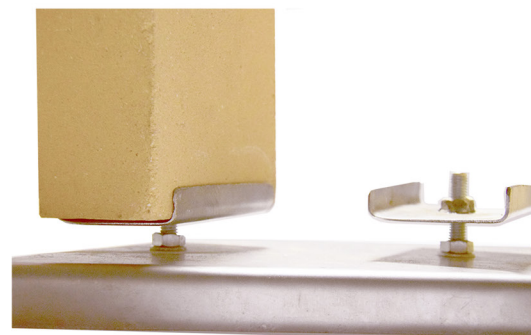
Proposal



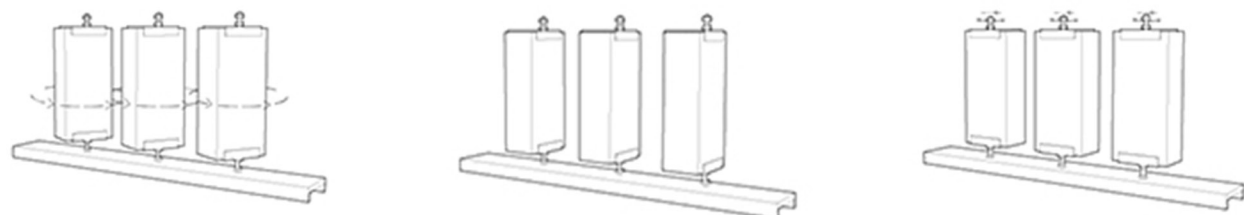
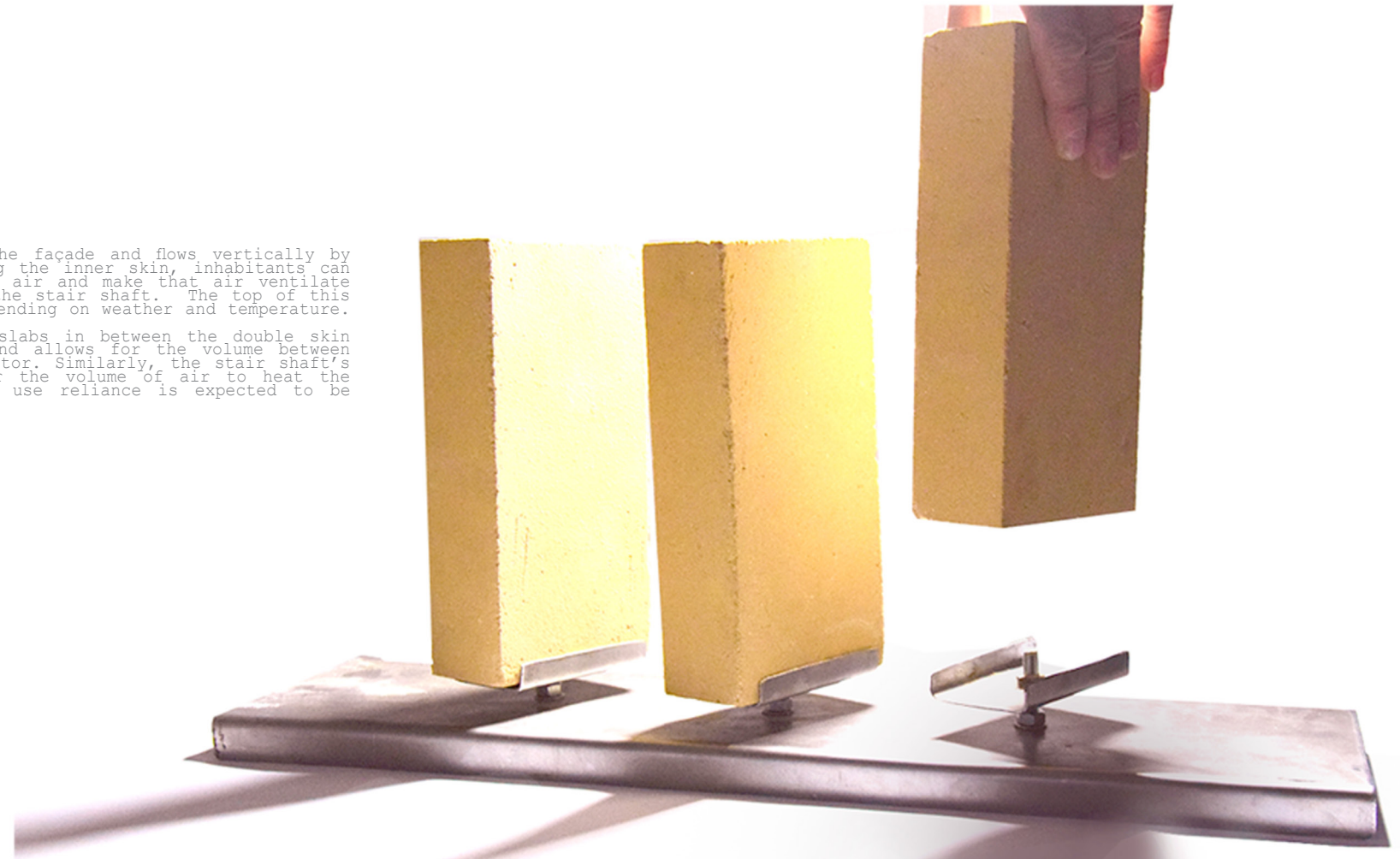
Facade Operation Diagrams

During the summer, the fresh air penetrates the façade and flows vertically by allowing heated air to escape. Through opening the inner skin, inhabitants can allow their living environments to have fresh air and make that air ventilate through operating sliding surfaces closer to the stair shaft. The top of this shaft is also operable and meant to change depending on weather and temperature.

During the winter, through closing the floor slabs in between the double skin façade, the air no longer moves vertically and allows for the volume between the double skin to heat and acts as an insulator. Similarly, the stair shaft's operable surface is also closed to allow for the volume of air to heat the interior from its core. As a result, Energy use reliance is expected to be



Facade Operation Built Model 1:1 Scale



1:1 Model and Drawings of Facade Sample.

Summer

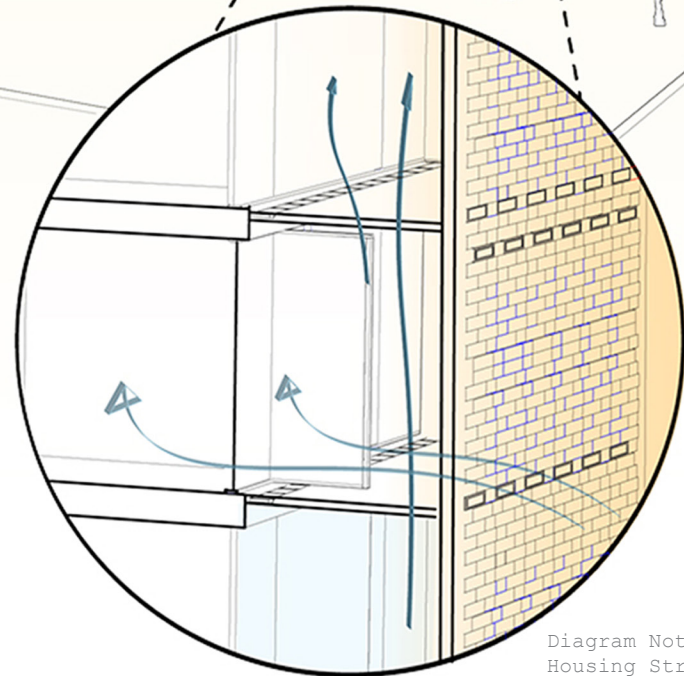
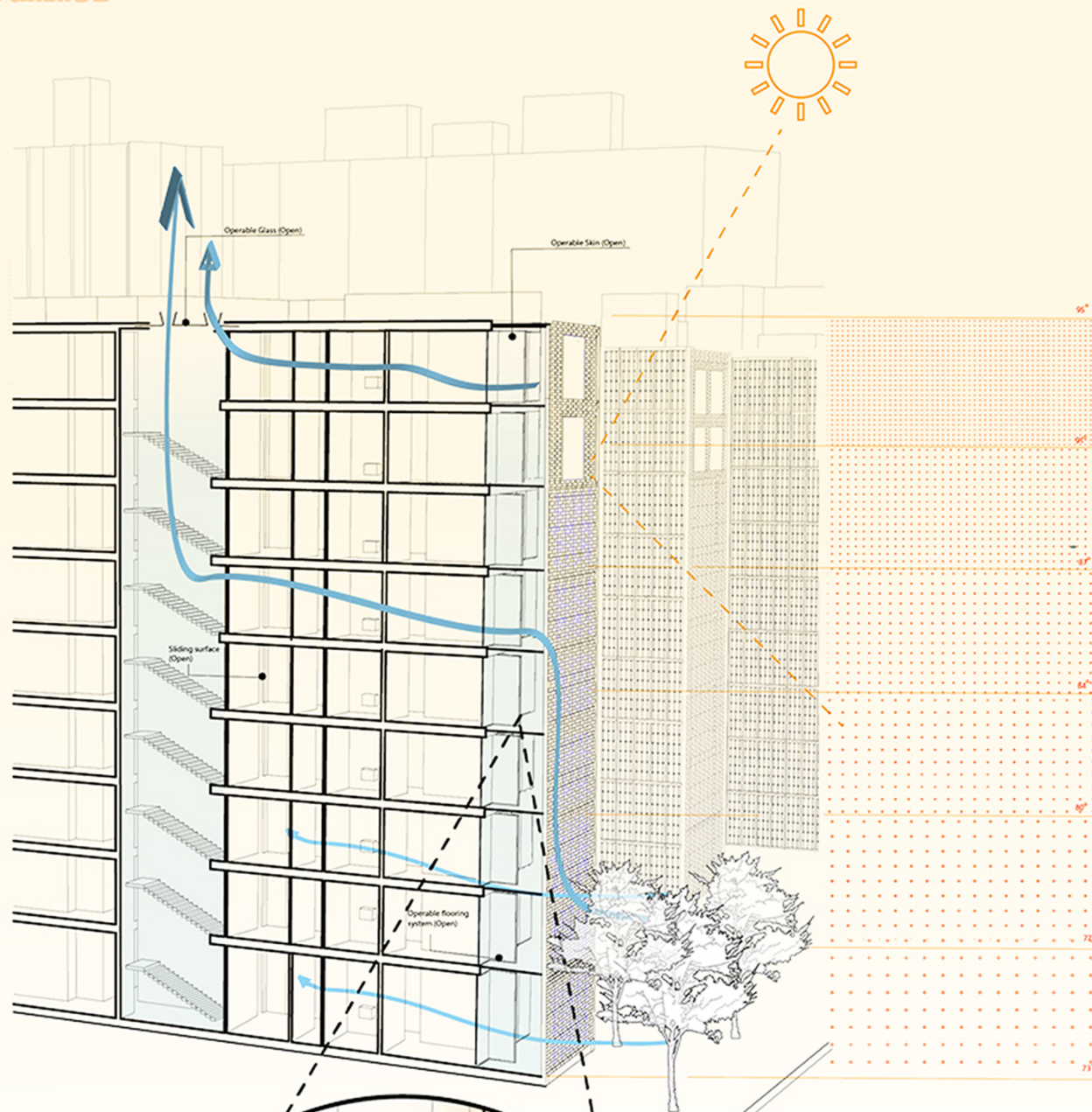
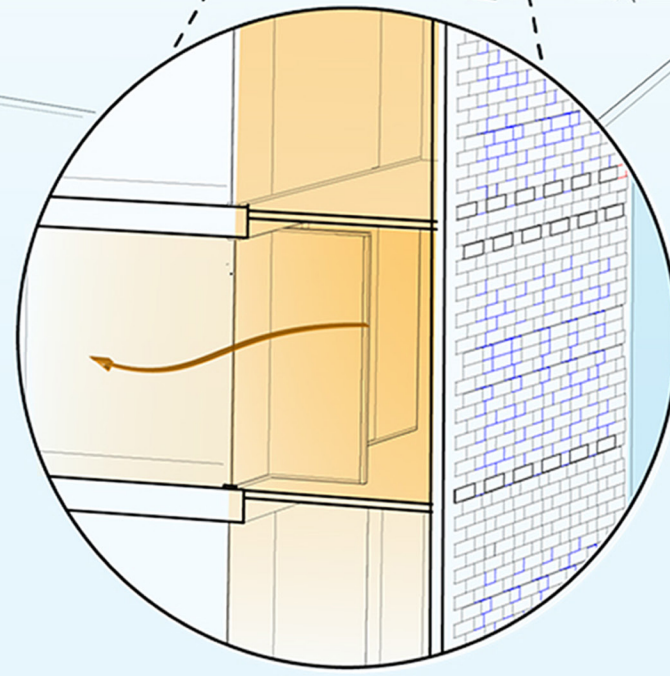
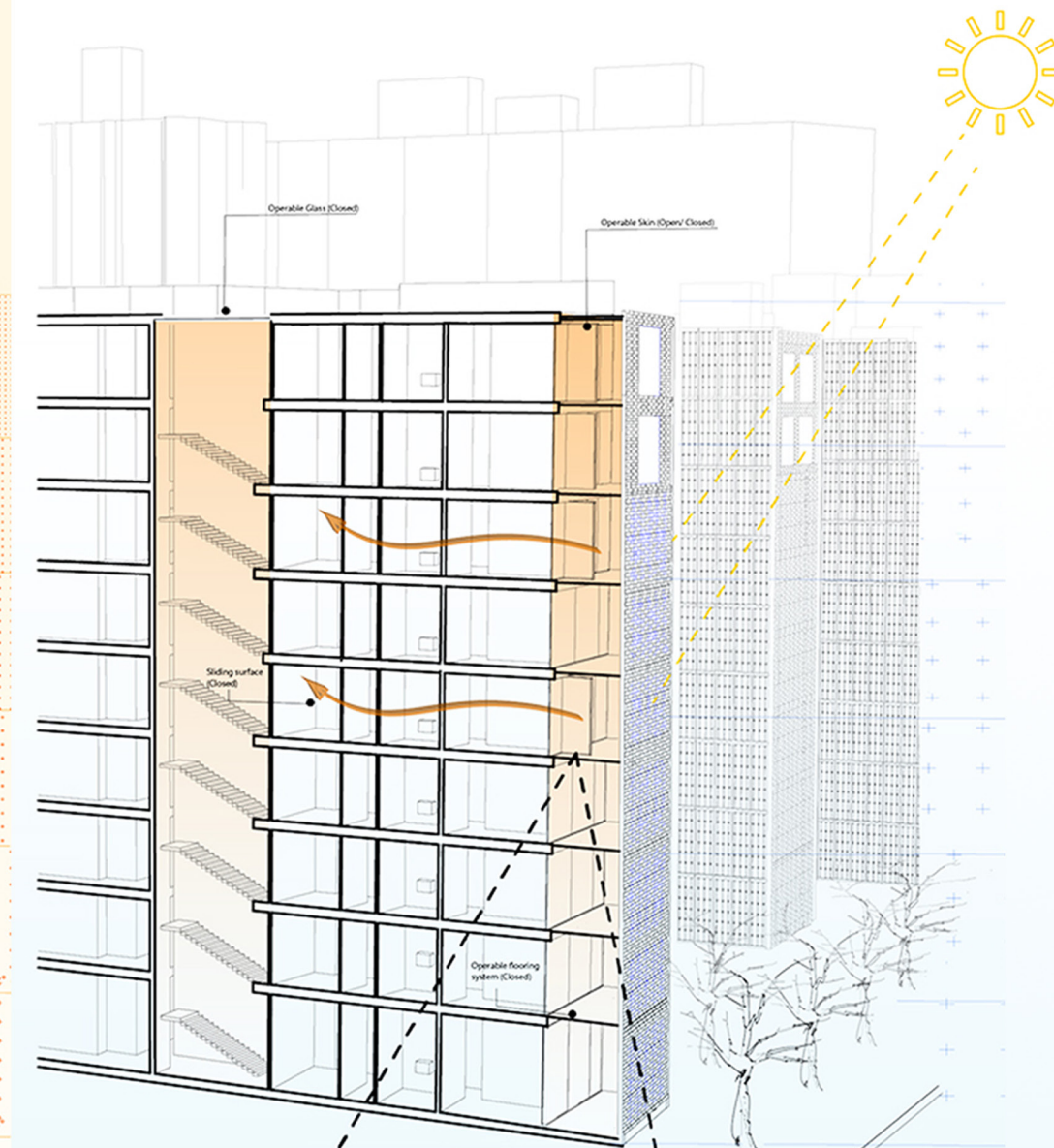
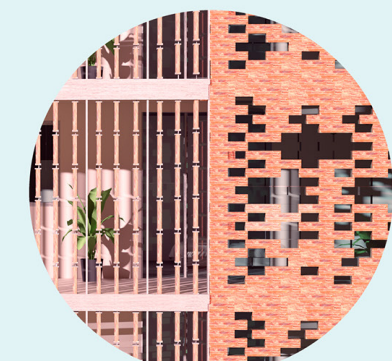
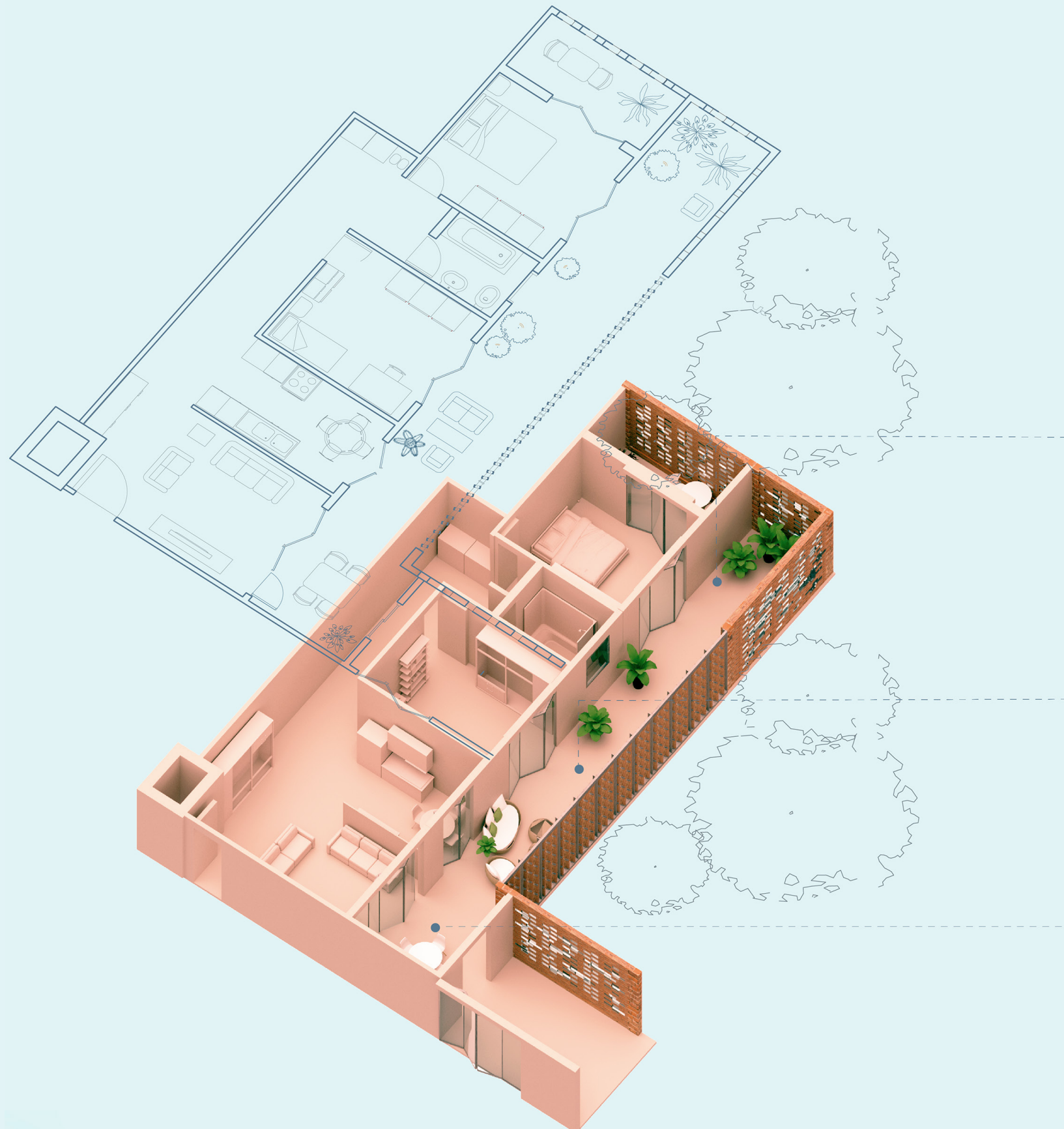
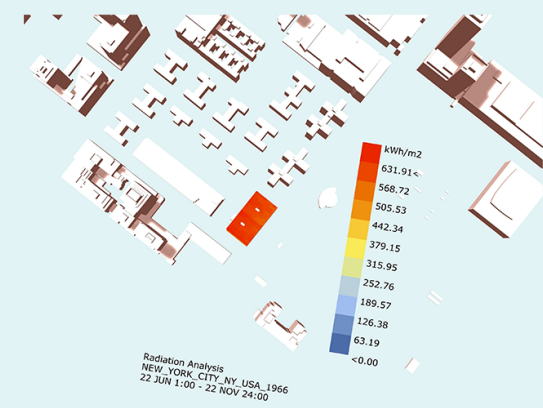
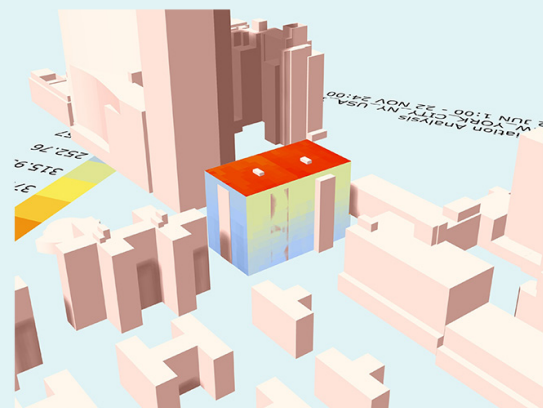
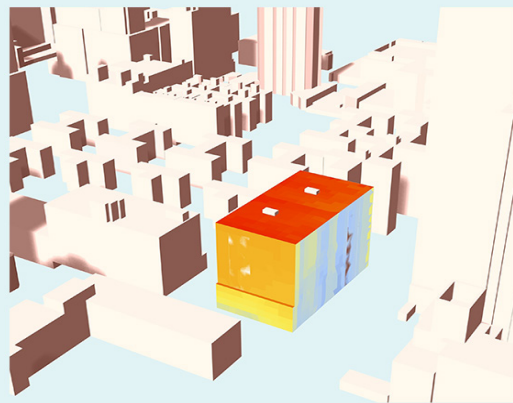


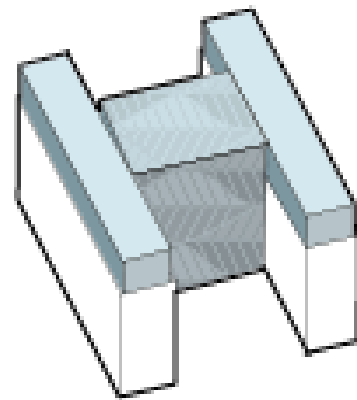
Diagram Noting Facade operability and Passive Housing Strategies

Winter



This double skin volume is thought to also be occupiable, to allow for its inhabitants an extra space of social gathering or connection with the exterior as shown in this axonometric drawing. This axonometric drawing focuses on the changes made in a unit and the changes expected to occur be it light comfort or social gatherings. The operable facade in the southwestern side allows for a semi exterior space, aiming to better the living conditions of its inhabitants. Following that study, the inner facade skin uses operable glass panels which contribute to a better light exposure, while the outer skin uses the brick removed from the existing facade and uses it to make operable units that give the inhabitants full control of their climatic and light comfort.





The XR School of Food

Kerol Kaskaviqi | Institutional |
Individual Work | Critic Gordon Kipping
|GSAPP| Spring 2021 | New York, NY

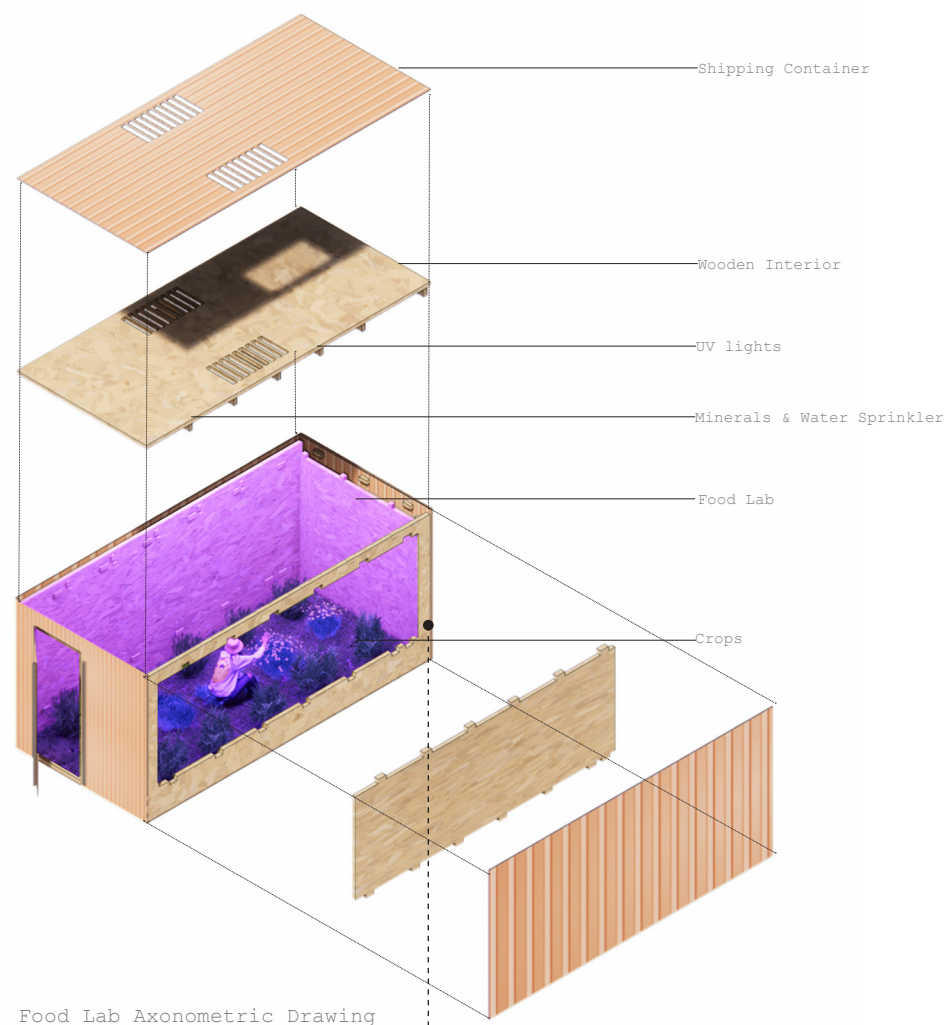
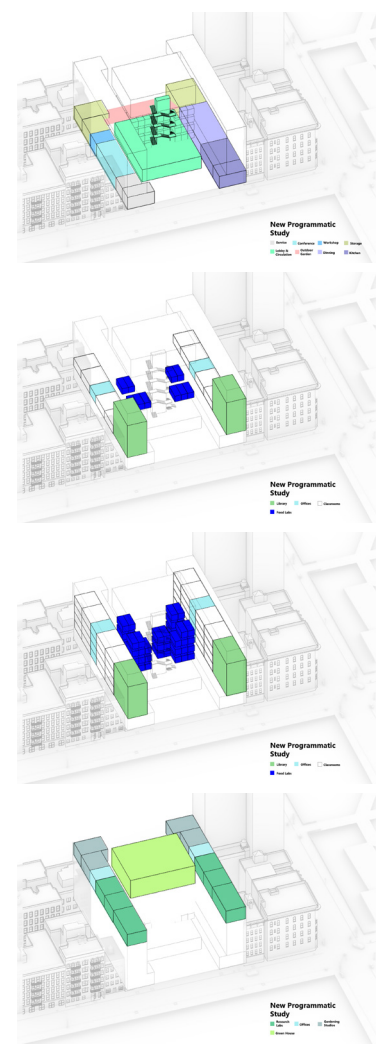
The XR School of Food

Core II|Graduate Studies| Spring 2021|Individual Work| Professor Gordon Kipping

In researching East Village in Manhattan, in relationship to the old P-64 school, I was particularly interested in understanding the cultural values in the adjacencies of the site. As such my research was channeled into the cultural demographics and the upbringing of the residents, racial demographics, and the food in the area in relation to the culture they represent. In addition bike paths help tie the urban pattern together through connecting schools and community gardens together, a necessity in a community with 1/2 of the schools in East Village enrolled in community garden programs.

Through this research the food culture, community gardens and sustainability were leading factors in understanding not only how to build a sustainable program but also give back to the community. As such the RX school of Veganism aims to help close the food gap in the area and serve as a leading educational program for rethinking sustainability through horticulture. The Food Gap is defined as the number of meals needed in a year to overcome hunger, also ranked second on UN's sustainable goals. East Village is characterized by a 5.3% food gap, which puts 3827 people at risk of experiencing food shortage. 5.3% food gap translates into 584,641 meals annually. 584,651 meals, with around 88,000 meals consumed by one person in a year, lands us to 6.60 people needing full meal coverage annually and with a plant only based diet that translates to 8.91 football fields. Although this value is quite large for a sole project to tackle on its own, when put into context, the RX School is one of the 28 schools that will be working to close the food gap along with the community gardens in the area. As a result, the RX school would only need to plant 3100 square feet of crops.

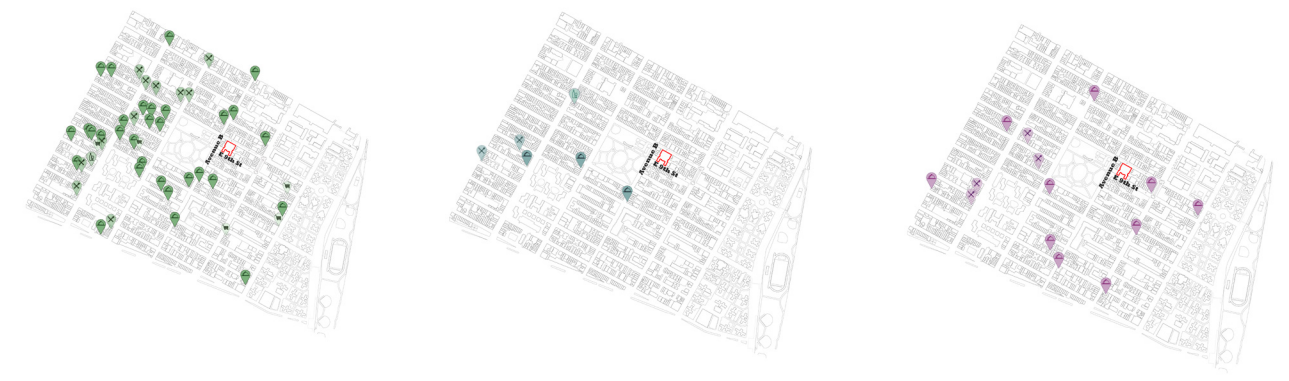
The RX school of veganism seeks to use innovation and research through crops and sustainability at its core and relate it to its surrounding program. The core of the program, the Food Lab, will be planted with some of the crops serving as educational and research and the majority serving as the ingredients to the meals that will close the food gap. That main volume then translates into different programmatic spaces, starting from the lobby that connects to the outdoor planting and bike service (for food delivery) and the teaching kitchen. Moving vertically The Food lab, which consists of entirely enclosed and AI controlled crops directly connects to the classrooms, inspiring research of crops as the growth variables change. In juxtaposition to the enclosed and fully controlled food labs, the science labs and garden studios concentrate on researching the differences on all the variable planting strategies including the green house at the top. The RX School of veganism as a result seeks to reimagine the power of education in making an impact in the future by tackling the present through innovation, horticulture and community engagement.



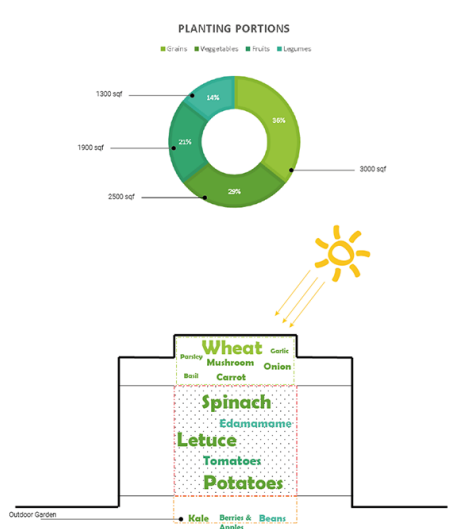
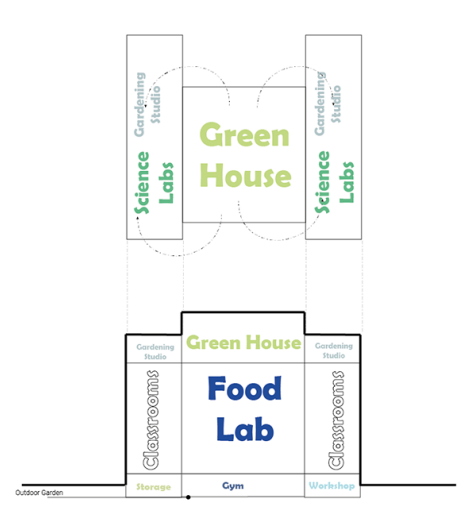
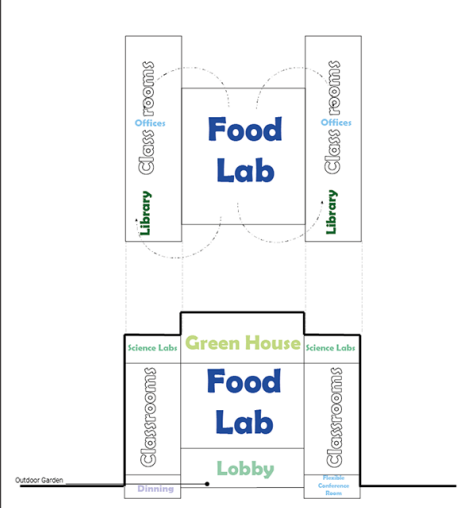
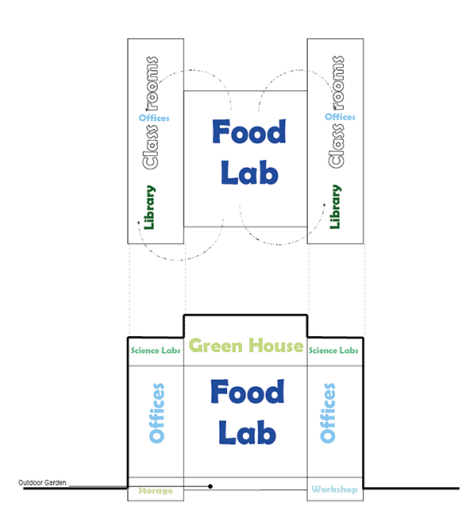
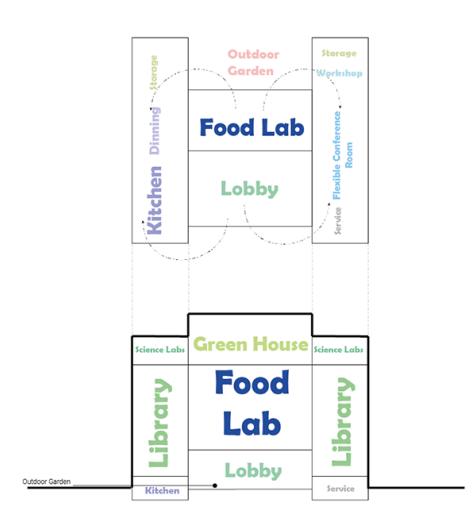
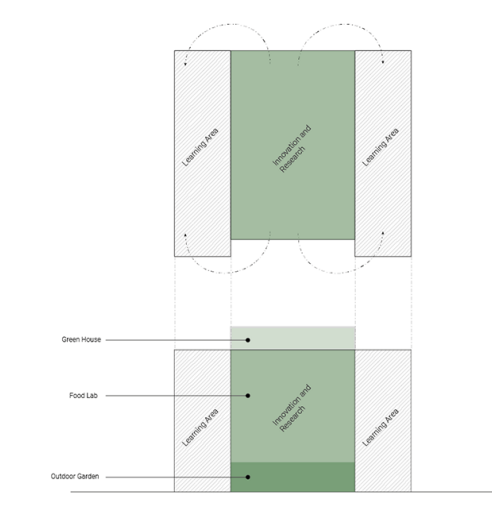
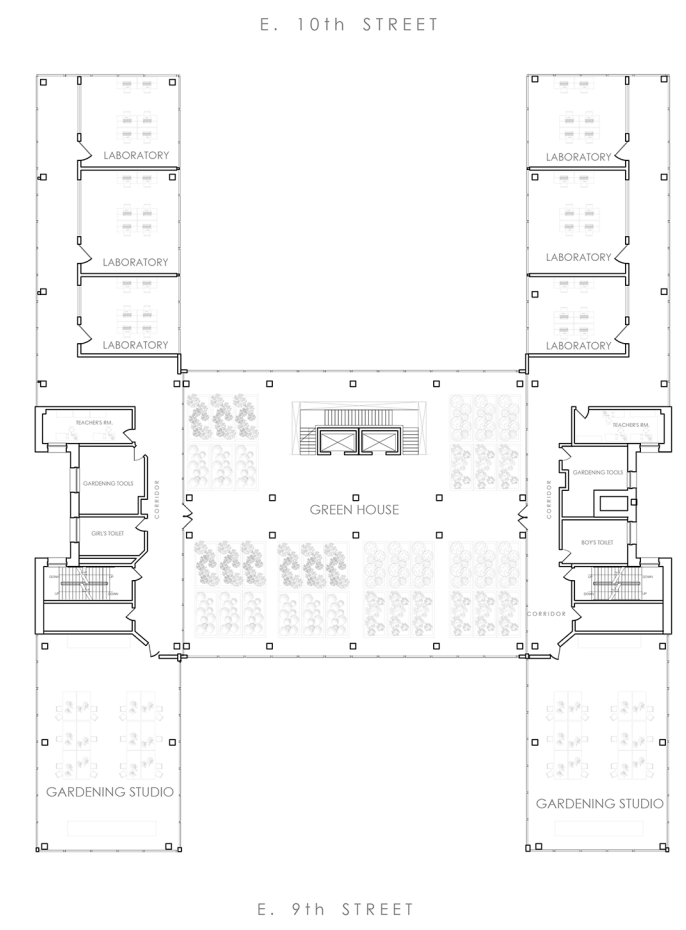
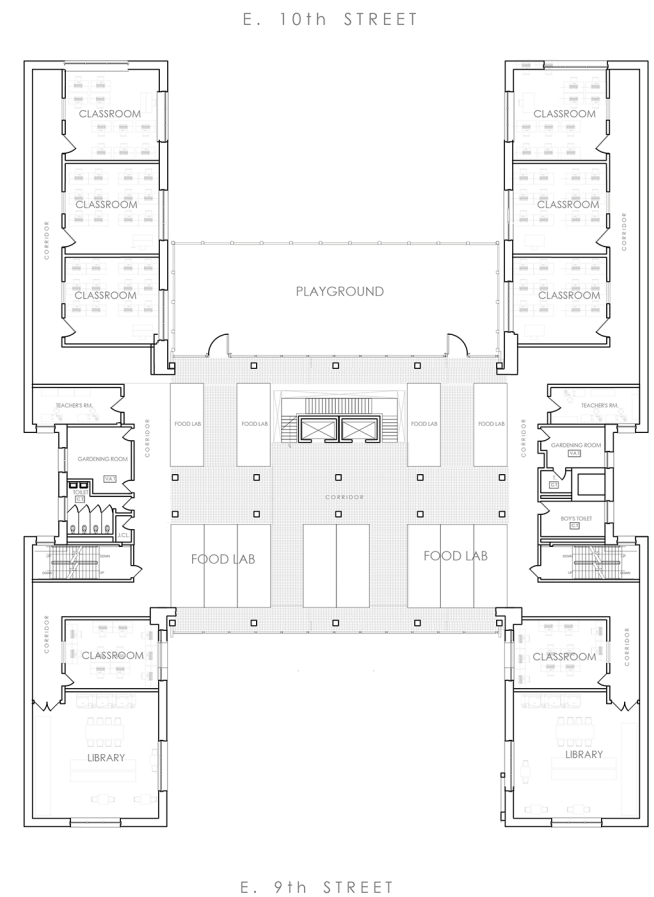
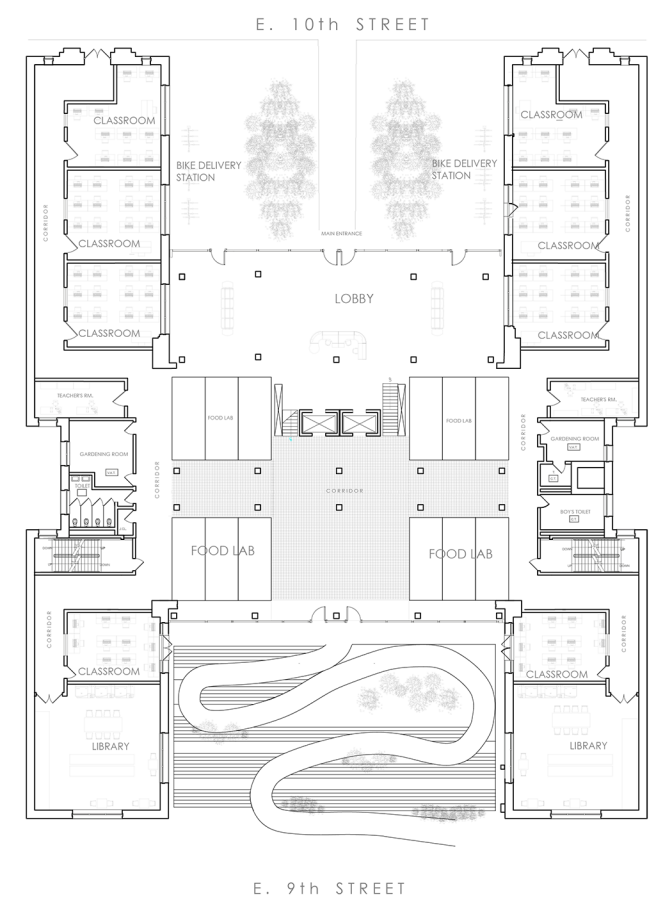
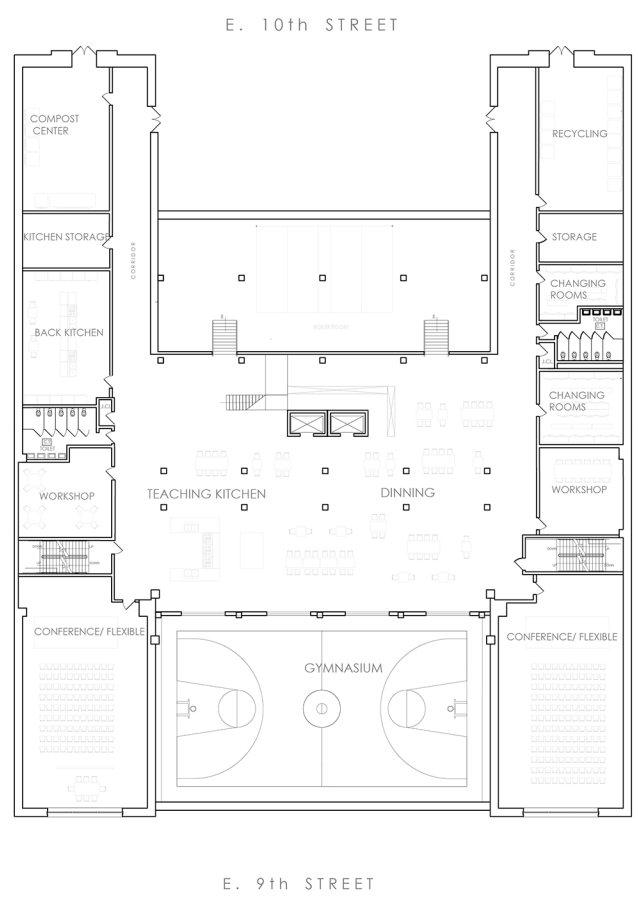
Food Lab Axonometric Drawing



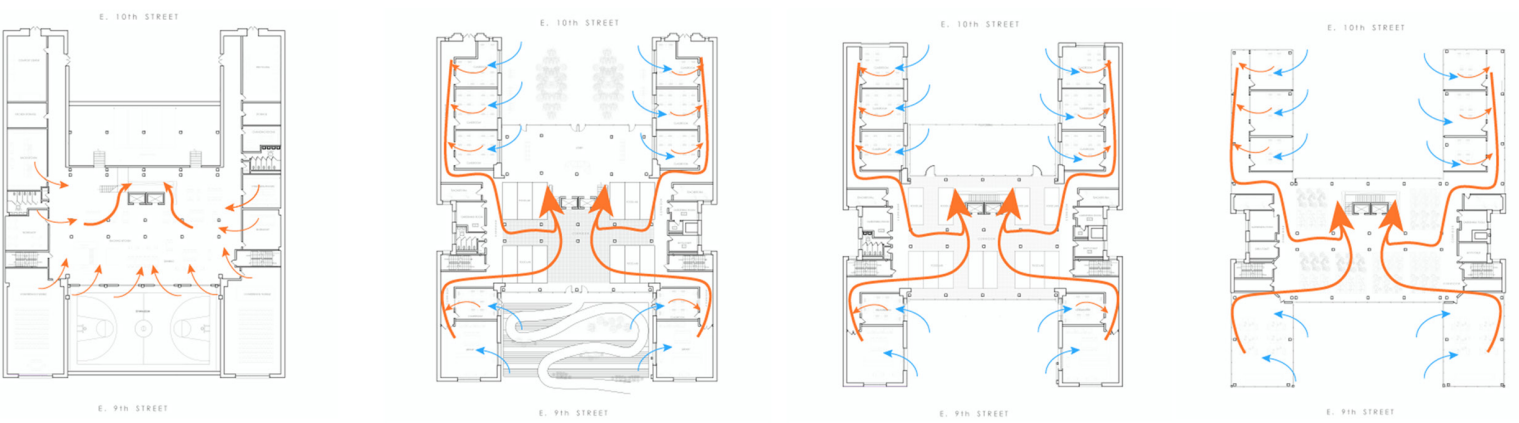
Interior of Food Labs, Proposed Intervention



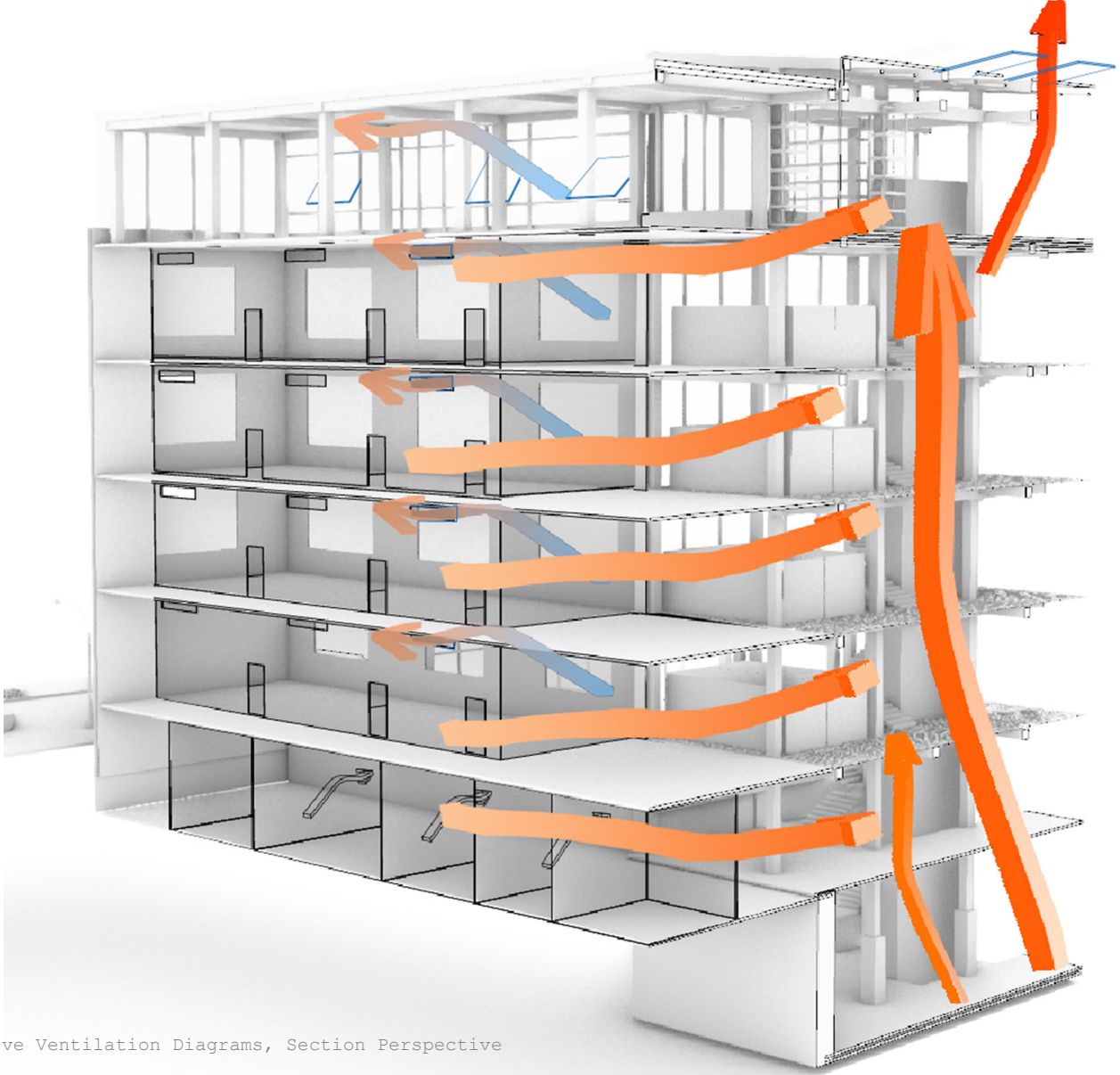
Exterior of the School



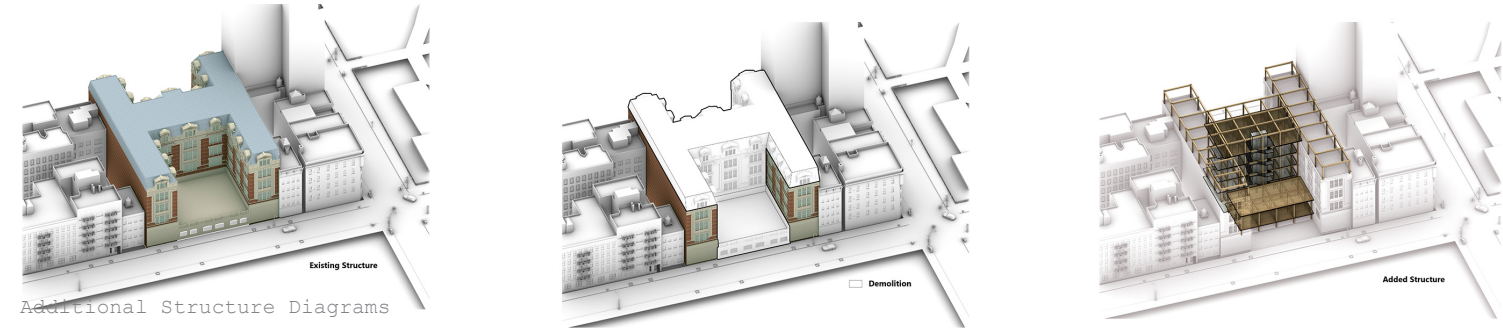
Diagrams on Program and Horticulture



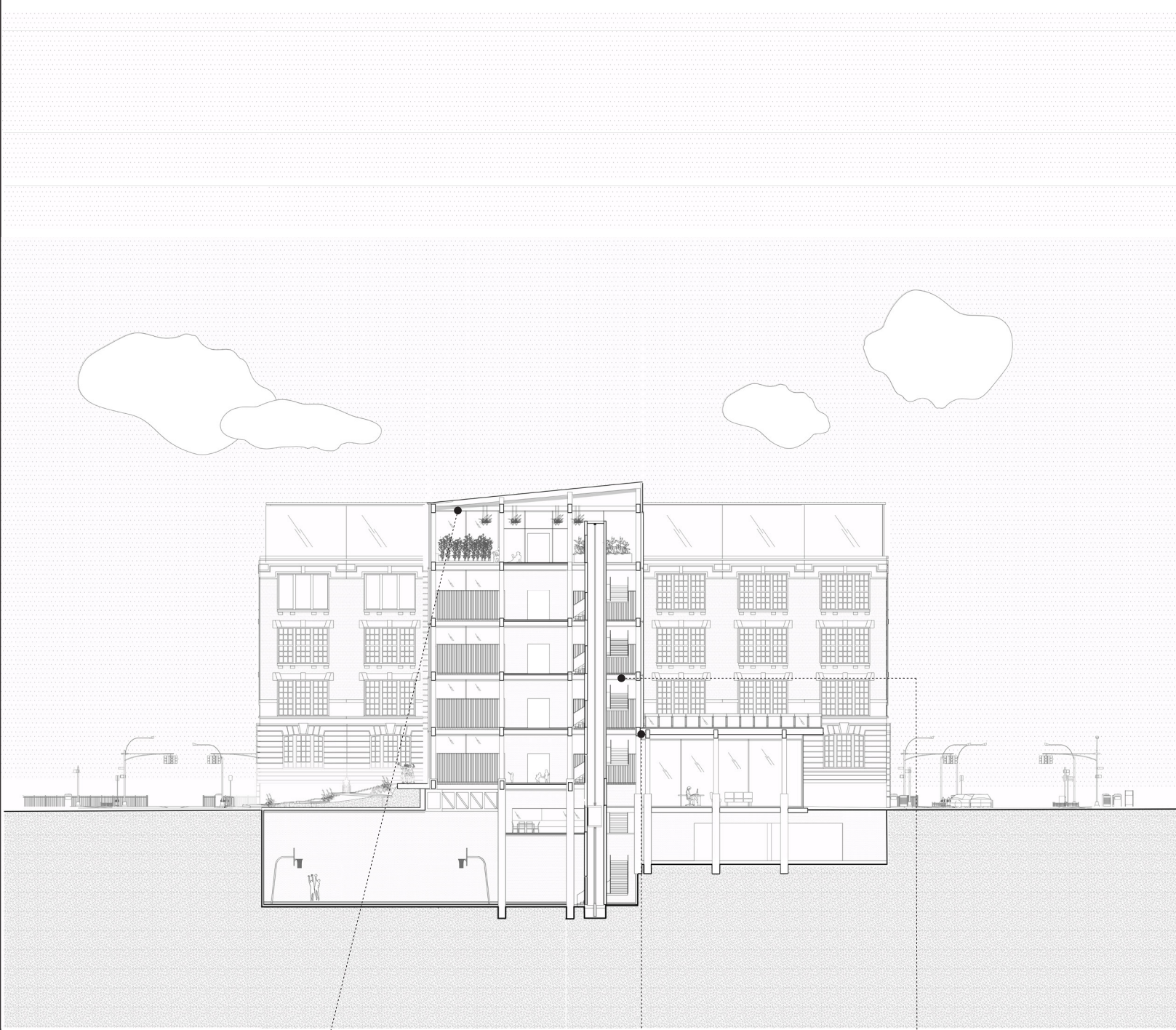
Passive Ventilation Diagrams, Plan



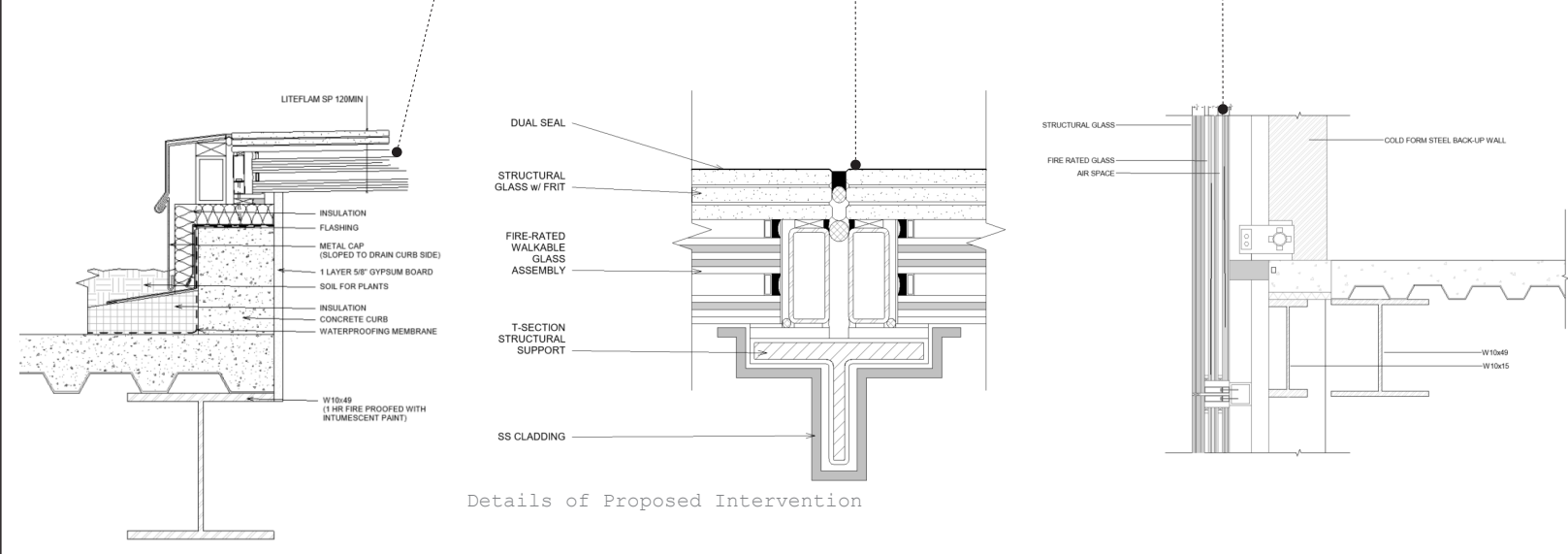
Passive Ventilation Diagrams, Section Perspective



Additional Structure Diagrams



Section Cut Facing West



Details of Proposed Intervention

The Edge

Kerol Kaskaviqi | Museum/ Experimental |
Individual Work | Critic: Robert Marino |
GSAPP | Spring 2022 | Hudson Valley, NY

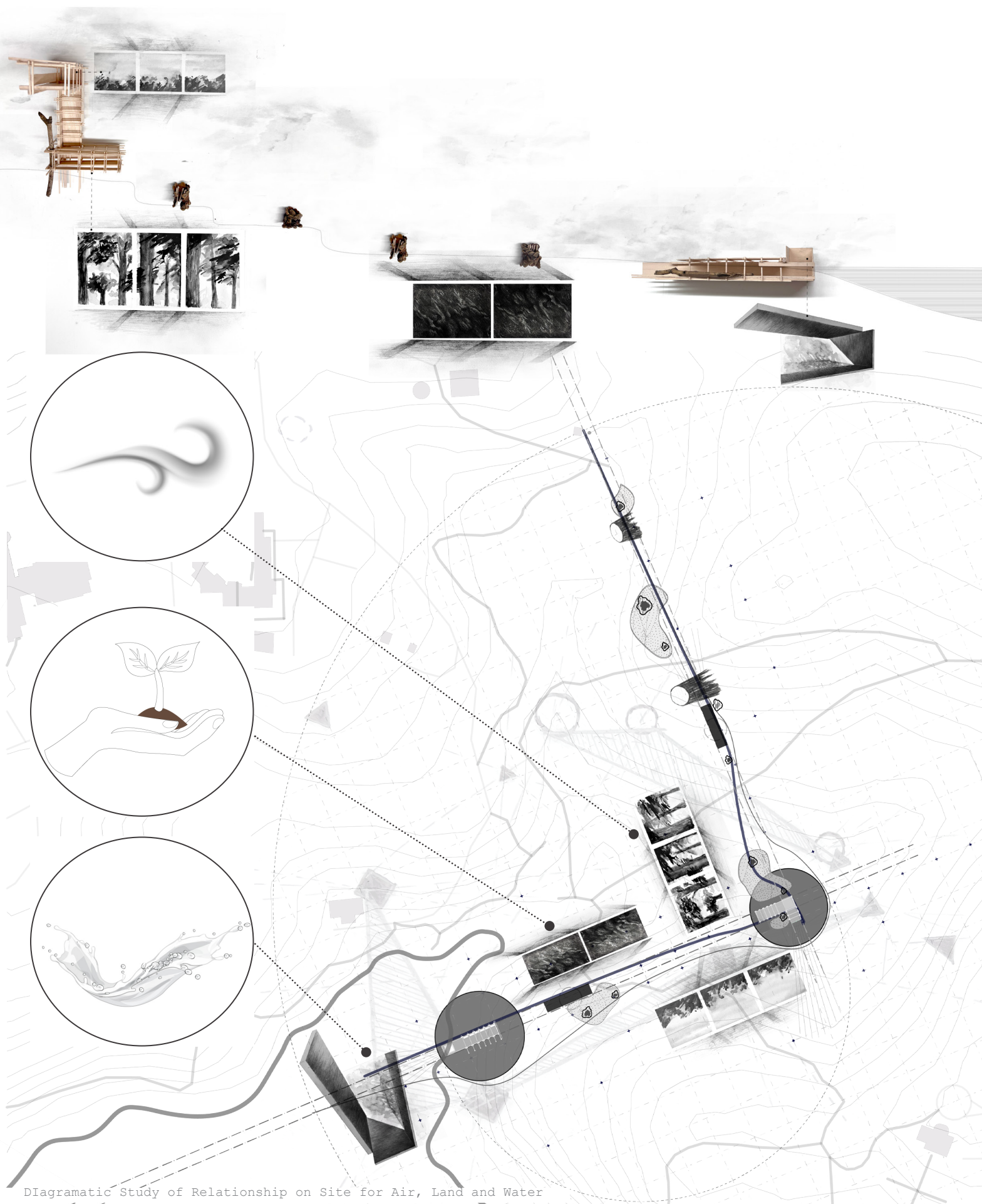


The Edge

Advanced IV | Graduate Studies | Spring 2022 | Individual Work | Professor Robert Marino

Located in Upstate New York, this project seeks to explore the existence and erasure of boundaries between the machine and the garden. The Edge is a statement of how ephemeral structures and well designed landscapes can also be seen as the machine or the manmade.

In this statement the project explores how man-made structures representing the elements of air, land and water can be monumental, or barely visible, while juxtaposed to nature. The interplay between hide and reveal and the effect of time in the edge blurring.



Diagrammatic Study of Relationship on Site for Air, Land and Water

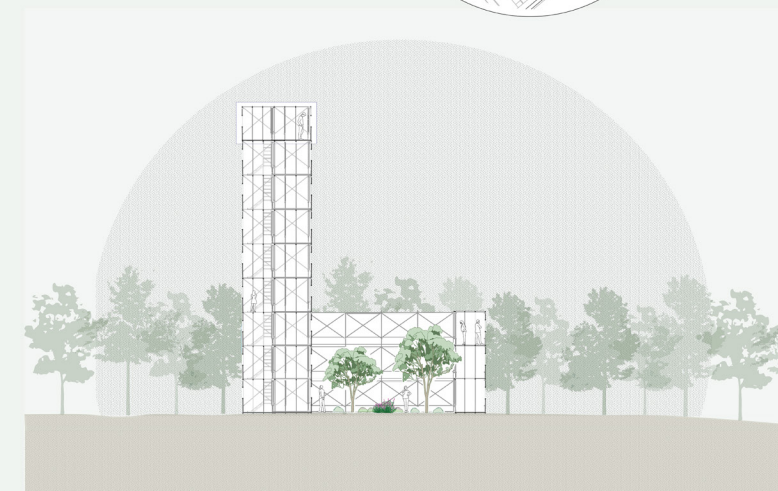
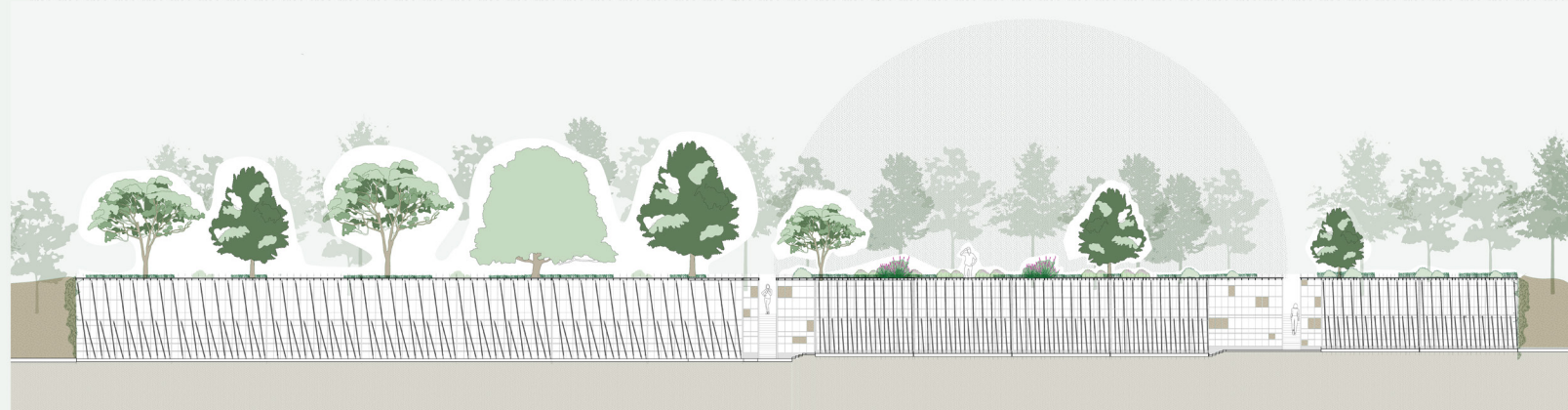
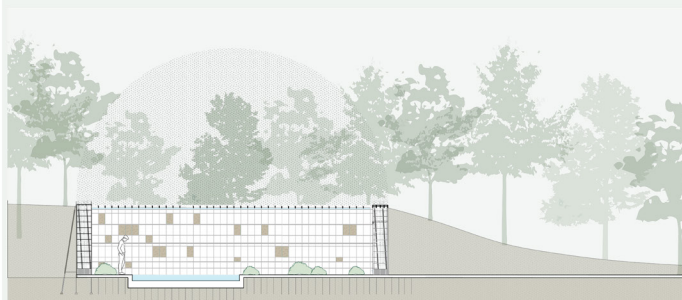
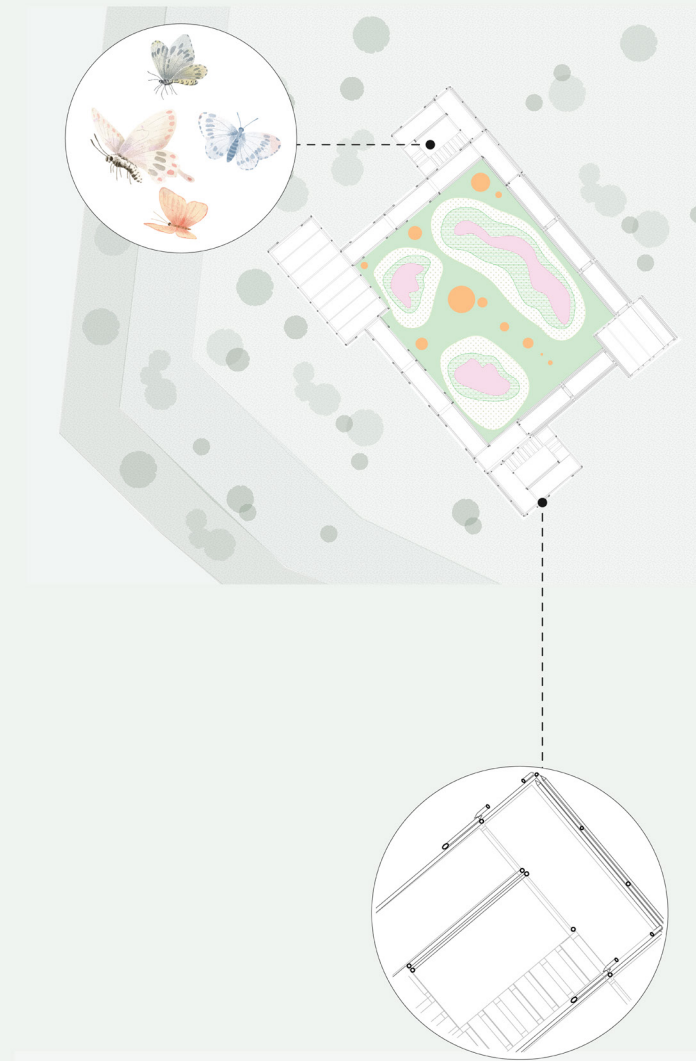
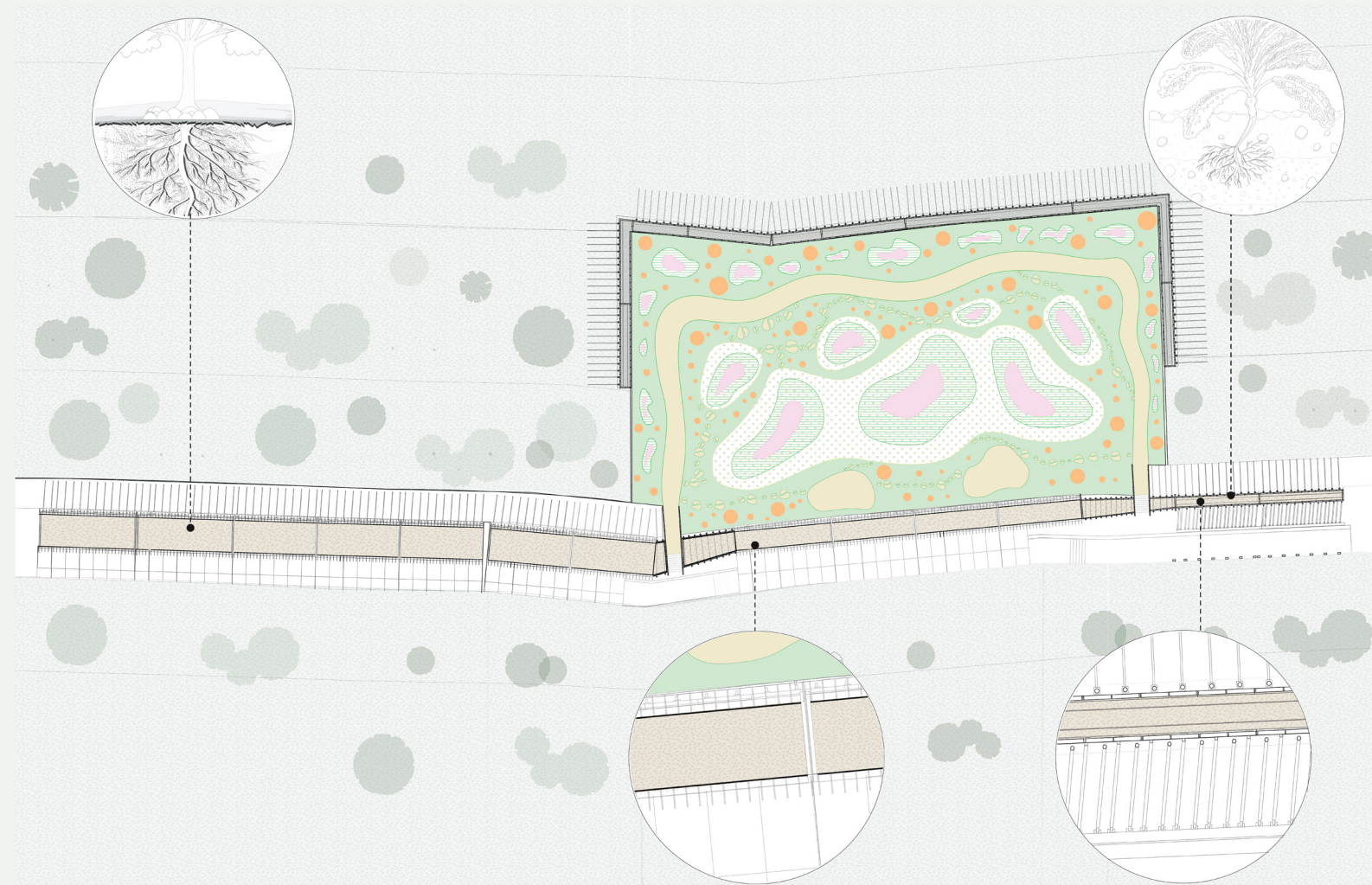
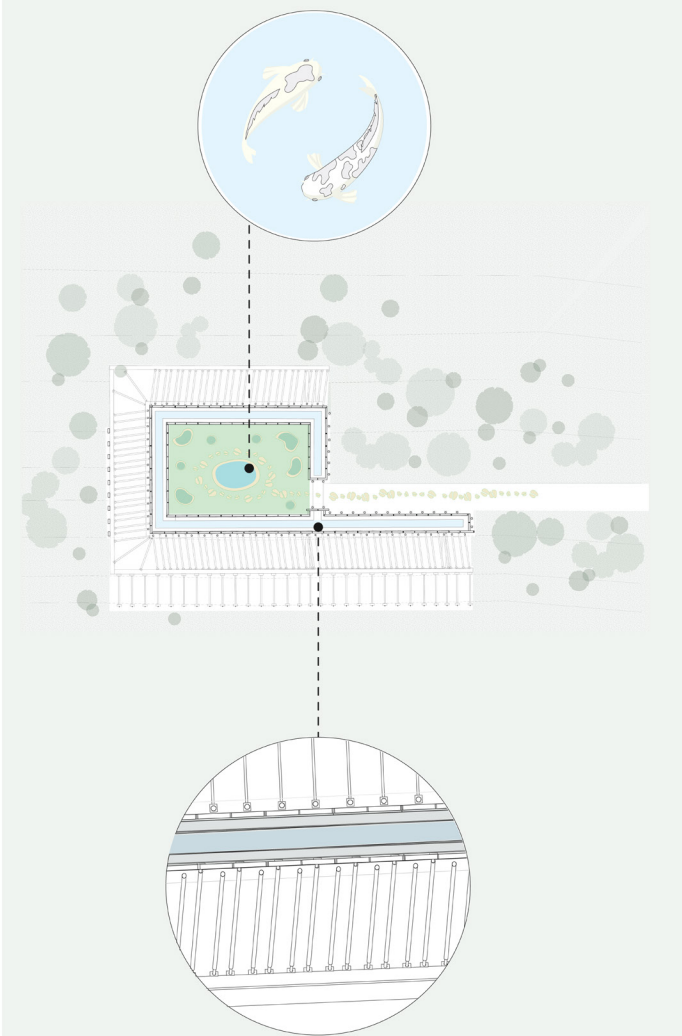


Section Cut through Retention Wall

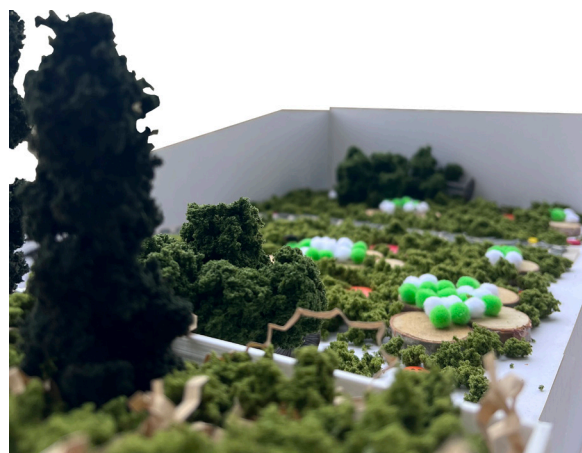


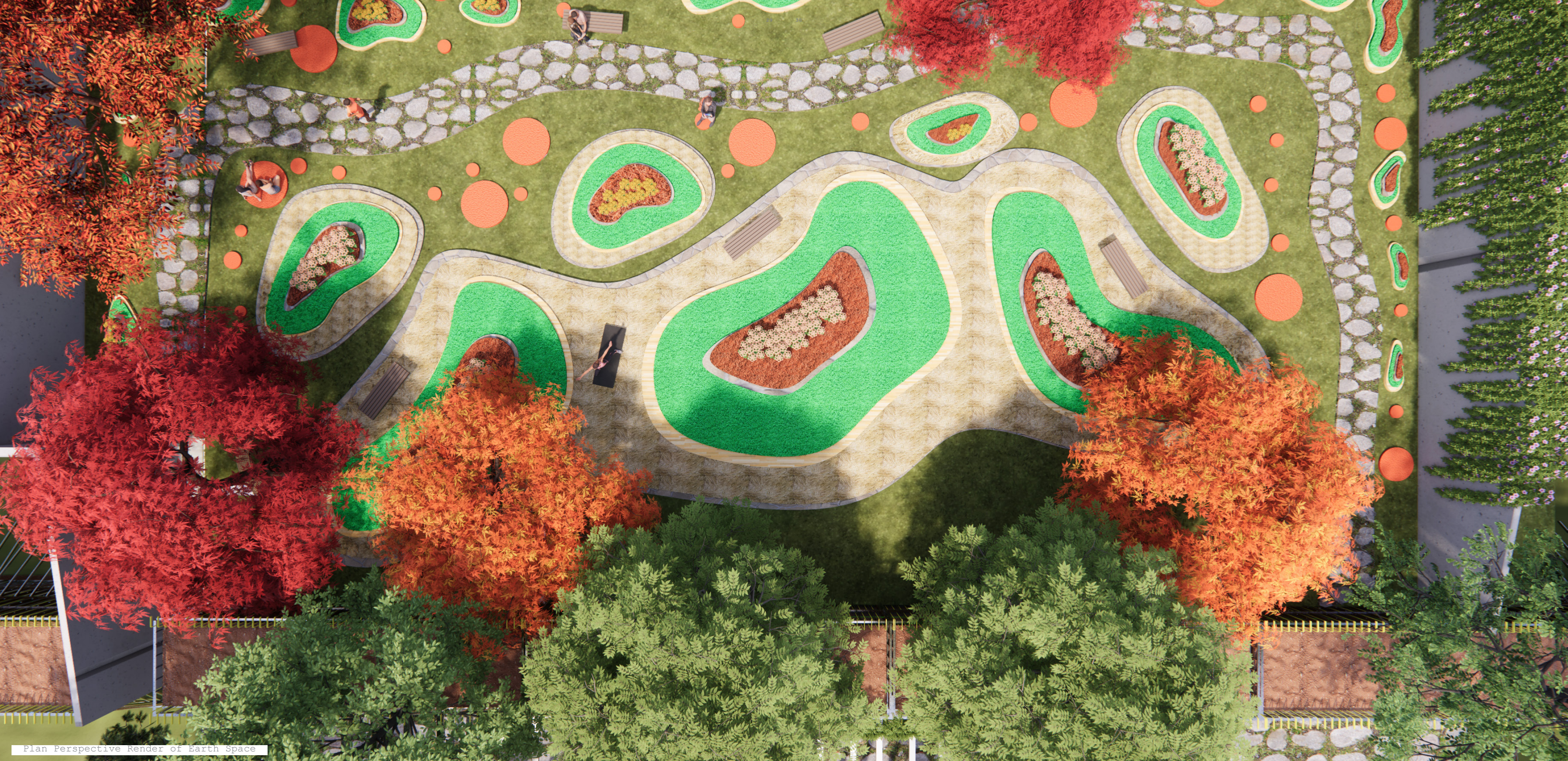
Site Locations of Interventions

- Main R
- Pathwa
- Bodies
- Cons



Section & Plan Drawings for Water, Land & Air





Plan Perspective Render of Earth Space



Perspective Render of Earth Space



Perspective Render of the Edge



Perspective Render of the Air Space

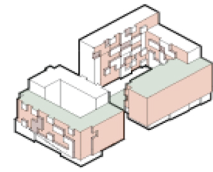


Perspective Render of the Water Space

The UpGrid

Core III|Graduate Studies| Fall 2021|Group Work| Professor Michael Caton

The UpGrid seeks to design for affordable housing relying on a pre-designed component system that is able to be assembled and reassembled. The system is made out of Mass Timber in order to plan for a recyclable and sustainable design. Closely working with developers, manufacturers and designers allows for a fully predicted kit of parts which can be assembled on site and be deassembled by the end of the building lifecycle. The UpGrid is sensitive to context height, neighborhood necessities and green space accessibility. Located in one of the financially vulnerable areas of the Bronx, this project seeks to introduce means which could enhance the wellness and health of its inhabitants. The ground floor library seeks to nourish the mind, the gym the body and the community kitchen the social and nutritional lives of the inhabitants. The green spaces feed into these programmatic ideas accessible to the whole neighborhood while the green terrace offers inhabitants a more private experience within the community which is also driven by wellness.



The UpGrid

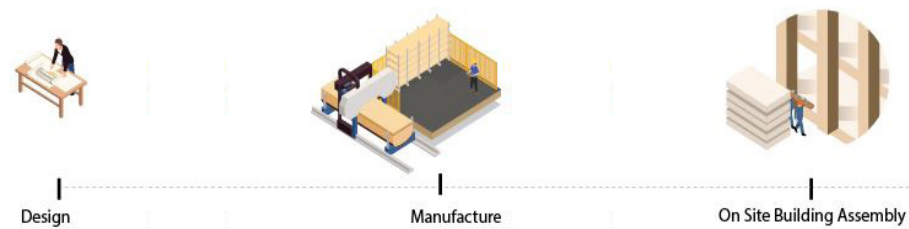
Kerol Kaskaviqi & Zina Berrada | Affordable Housing | Team Work | Critic: Michael Caton | GSAPP | Fall 2021 | Bronx, NY



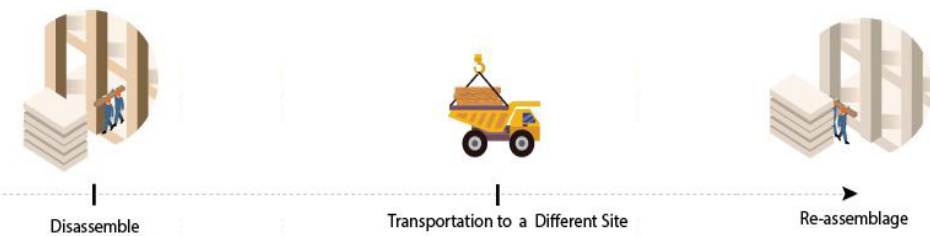
3D Printed Model



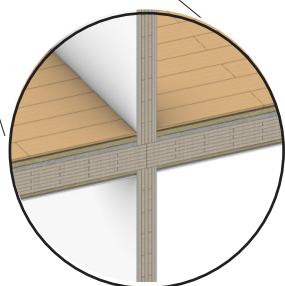
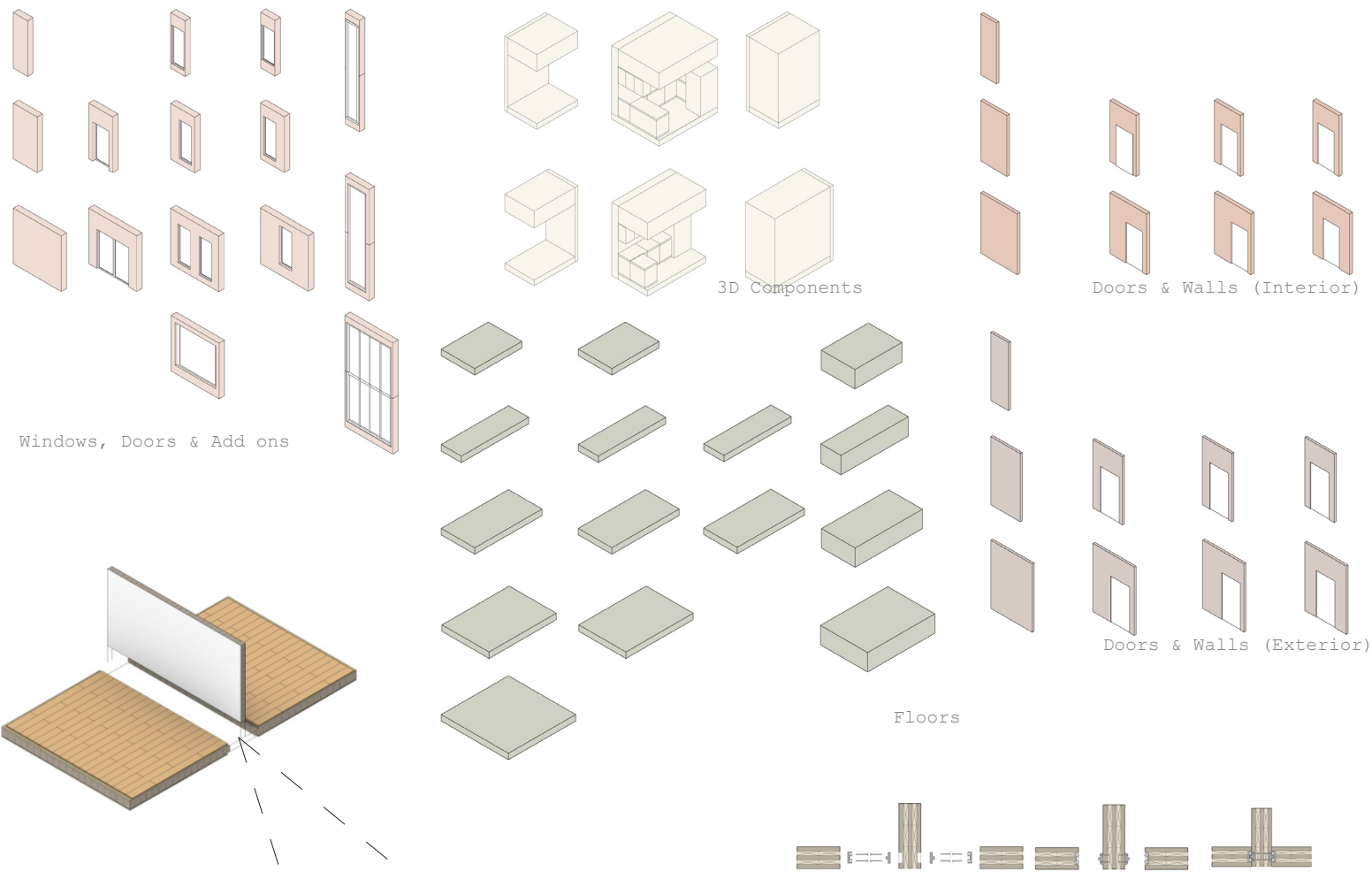
Built model shown as it deassembles.



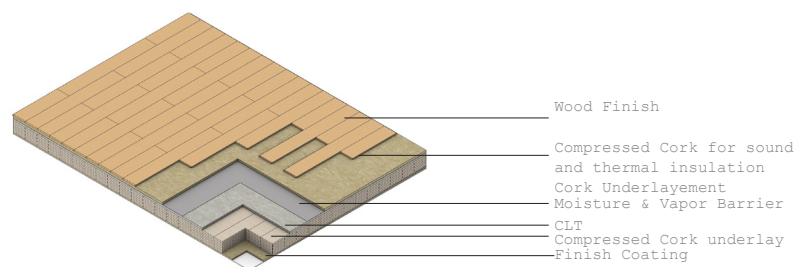
Life of the building



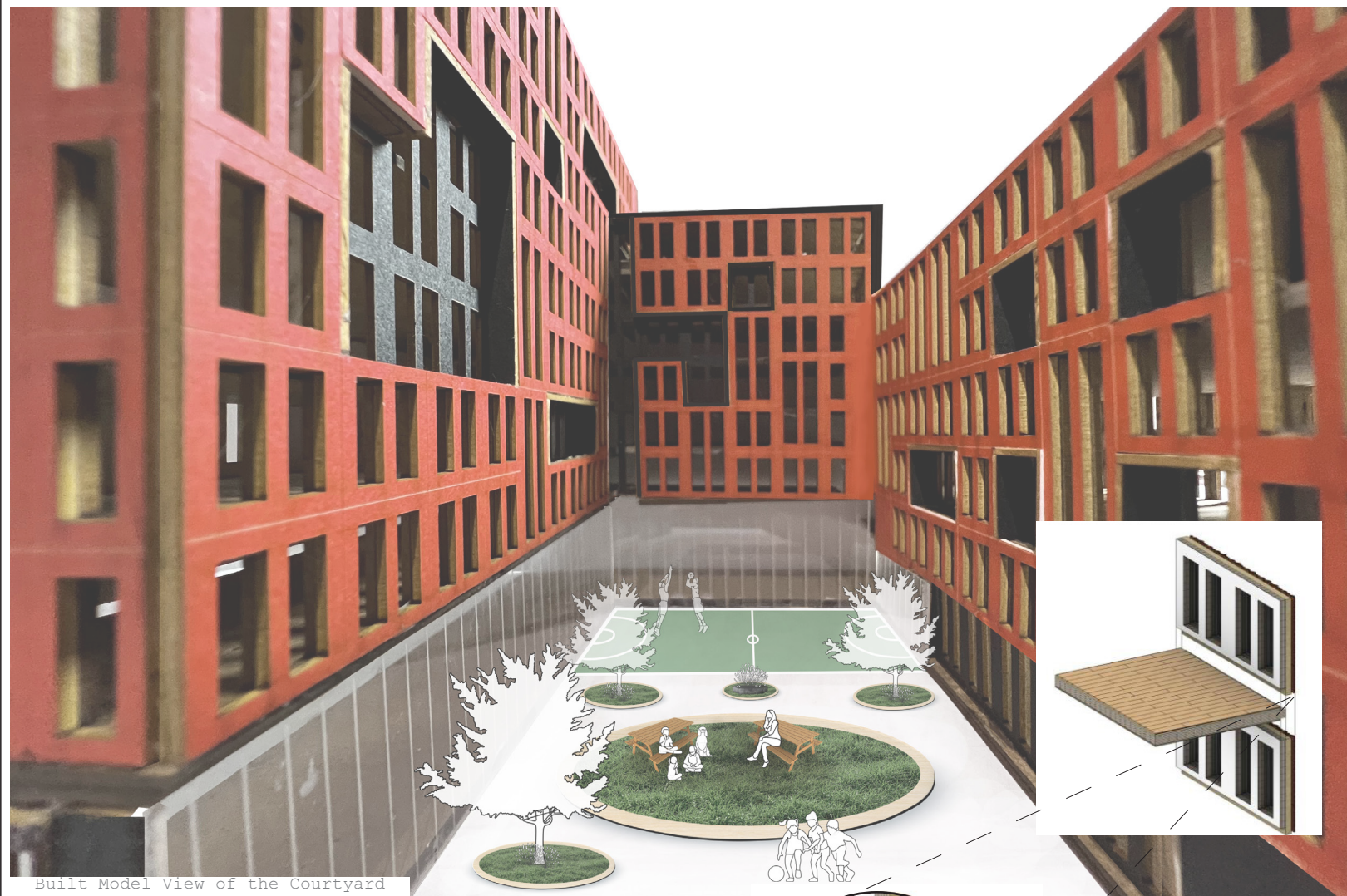
Kit of Parts



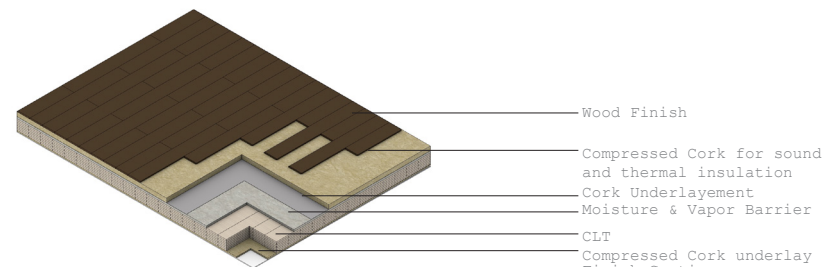
Interior Wall and Flooring Joint Detail Diagram



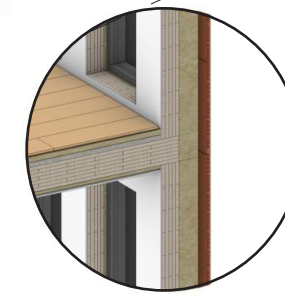
Interior Floor Detailing



Built Model View of the Courtyard



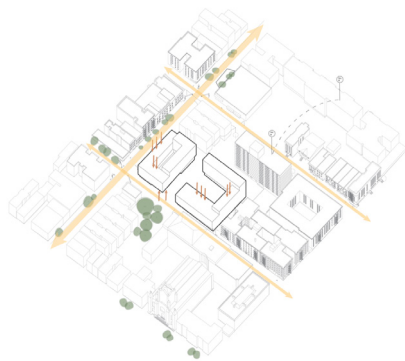
Exterior Floor Detailing



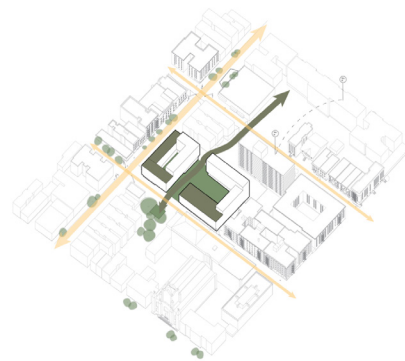
Facade and Flooring Joint Detail Diagram



Volumetric Study, Mobility



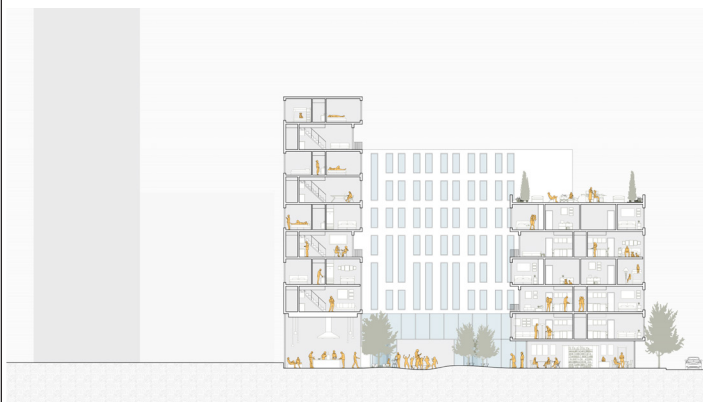
Height Alteration Study



Green Access Study



Context Mapping Diagram



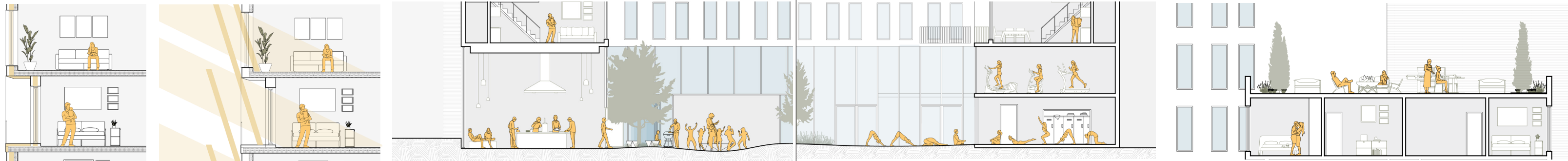
Section Cut (West)

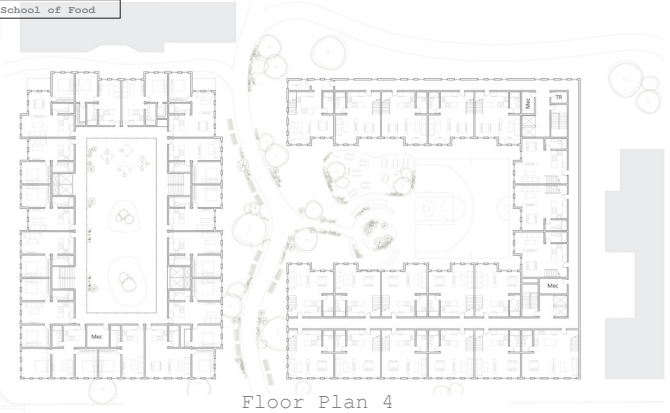


Section Cut (North)



Render of Community Kitchen looking into the basketball court, the library and the green space.

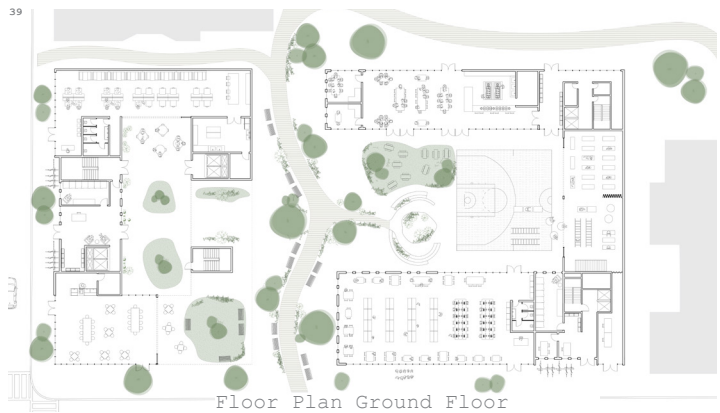




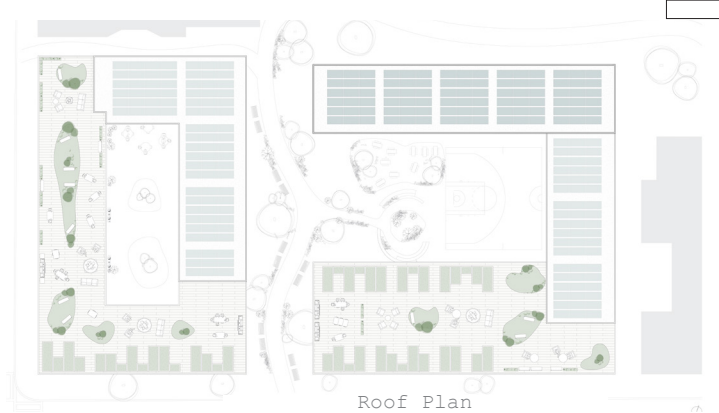
Floor Plan 4



Floor Plan 5



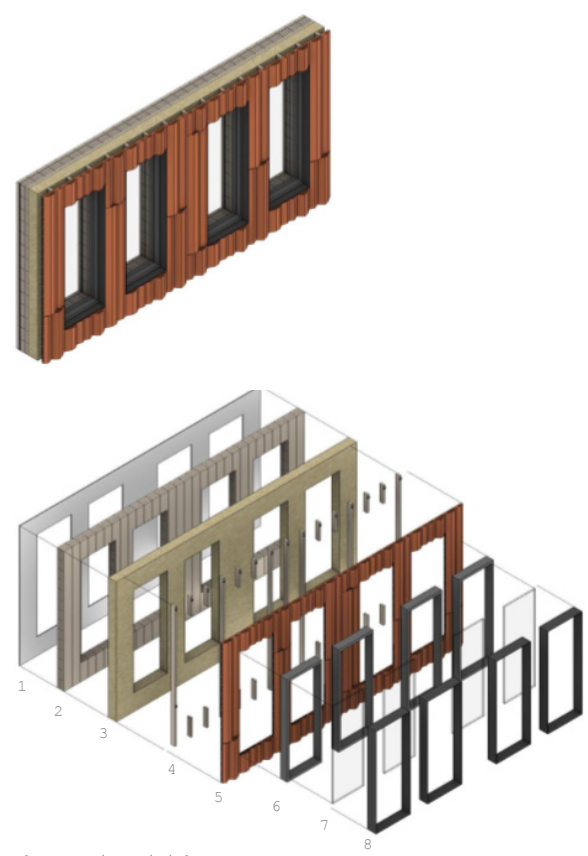
Floor Plan Ground Floor



Roof Plan



Facade Zoom In



- 1. Interior Finish
- 2. CLT
- 3. Insulation
- 4. Terracotta Fasteners
- 5. Terracotta Tiles
- 6. Window Frame
- 7. Double Pane Glass
- 8. Metallic Window



Exterior Render



Interior Render



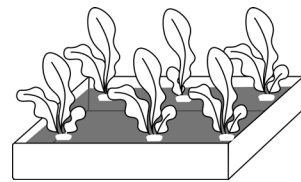
East Elevation



North Elevation



Exterior Render



Crescer

Kerol Kaskaviqi | Institutional |
Individual Work | Critic: Vanessa Keith |
GSAPP | Fall 2022 | Sao Paulo, Brazil

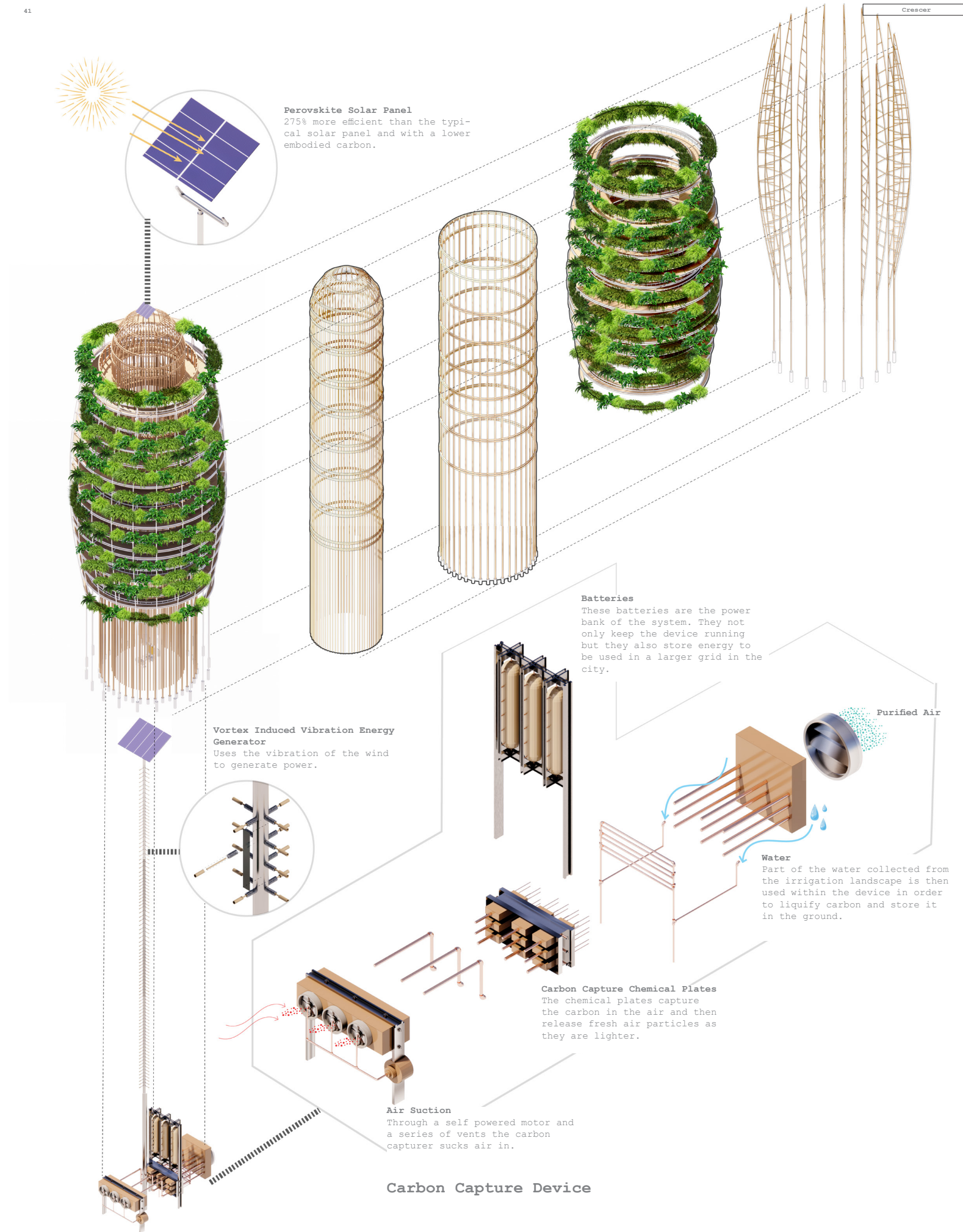
Crescer
Advanced V|Graduate Studies| Fall 2022|Individual Work| Professor Vanessa Keith

Situated in Sao Paulo, Brazil in the year 2180, this project seeks to design in a re-indegenized future, where climate change has been mitigated. The project is split into the Climate device and the Research Center. The climate device is the element that has helped mitigate climate change through carbon vapture and renewable energy sources. Through its green layers it also allows for food production and growth and community access.

In a future where tropical storms will be more severe and frequent, the Research Center serves as a shelter. Through its operable panels, which close shut and the vegetation growing in them, the spaces offers both physical and food security. Its renewable energy production ensures that electricity stays uninterrupted.

For a better understanding of this project please check out these videos:

1. <https://youtu.be/W1oK3S7ngh8>
2. <https://youtu.be/b6NTajmz-pc>





Chunk Detail of Climate Device



Detail Render of Operable Panels



Research Center Exterior Render



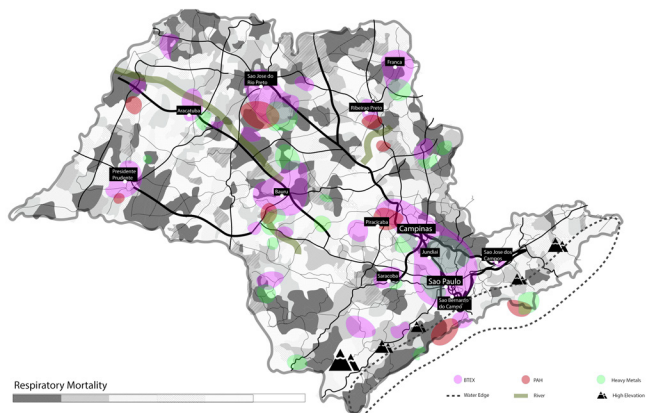
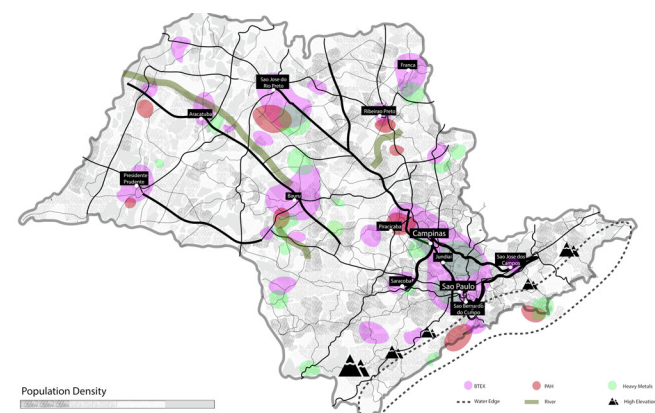
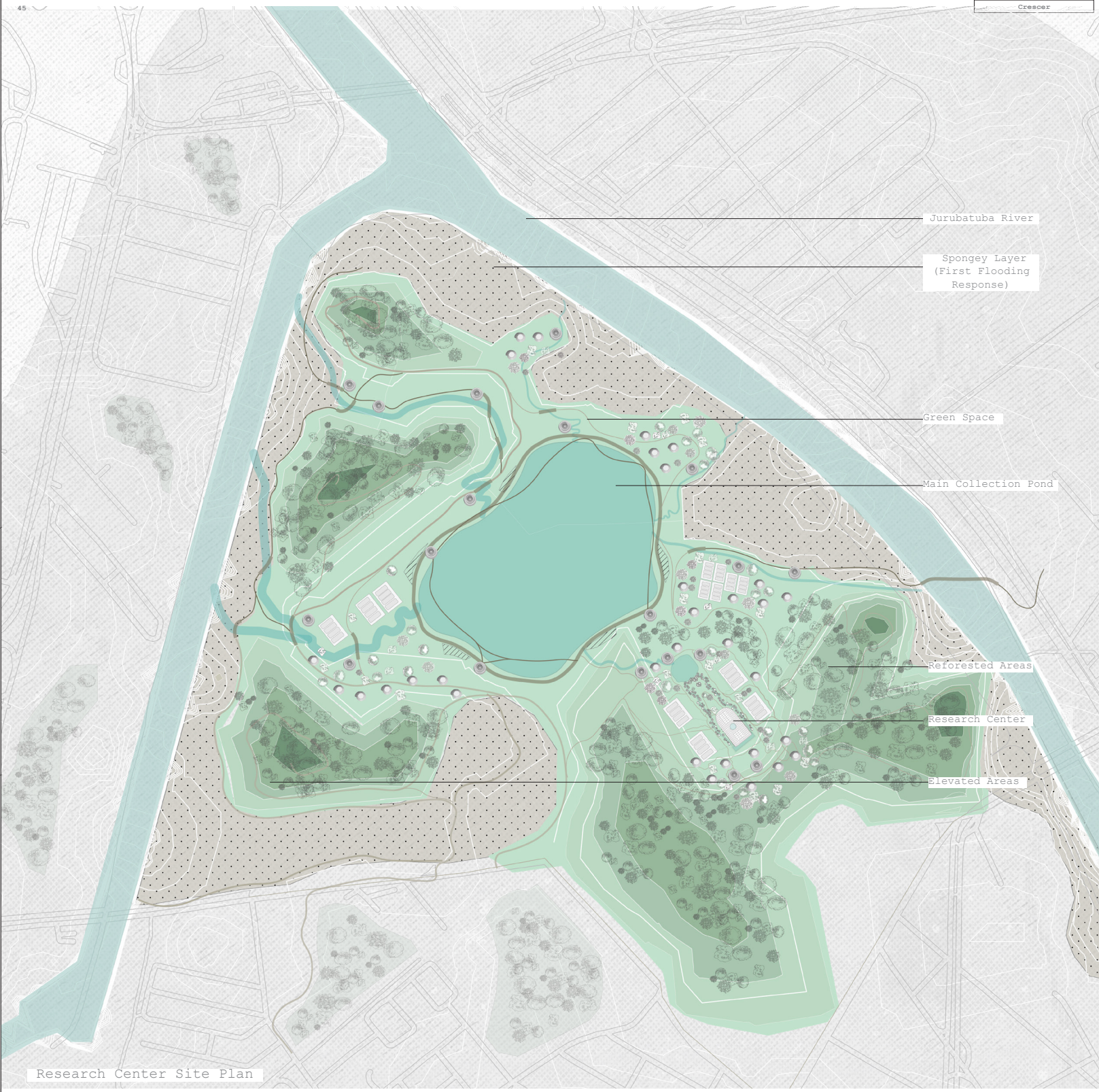
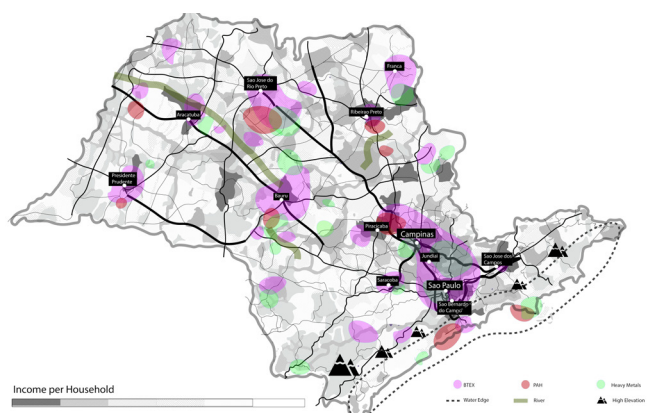
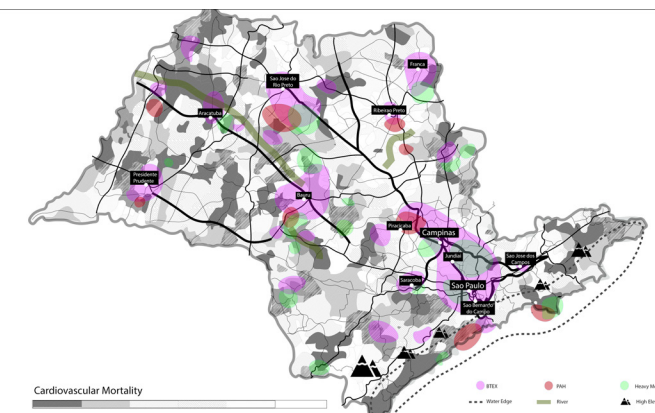
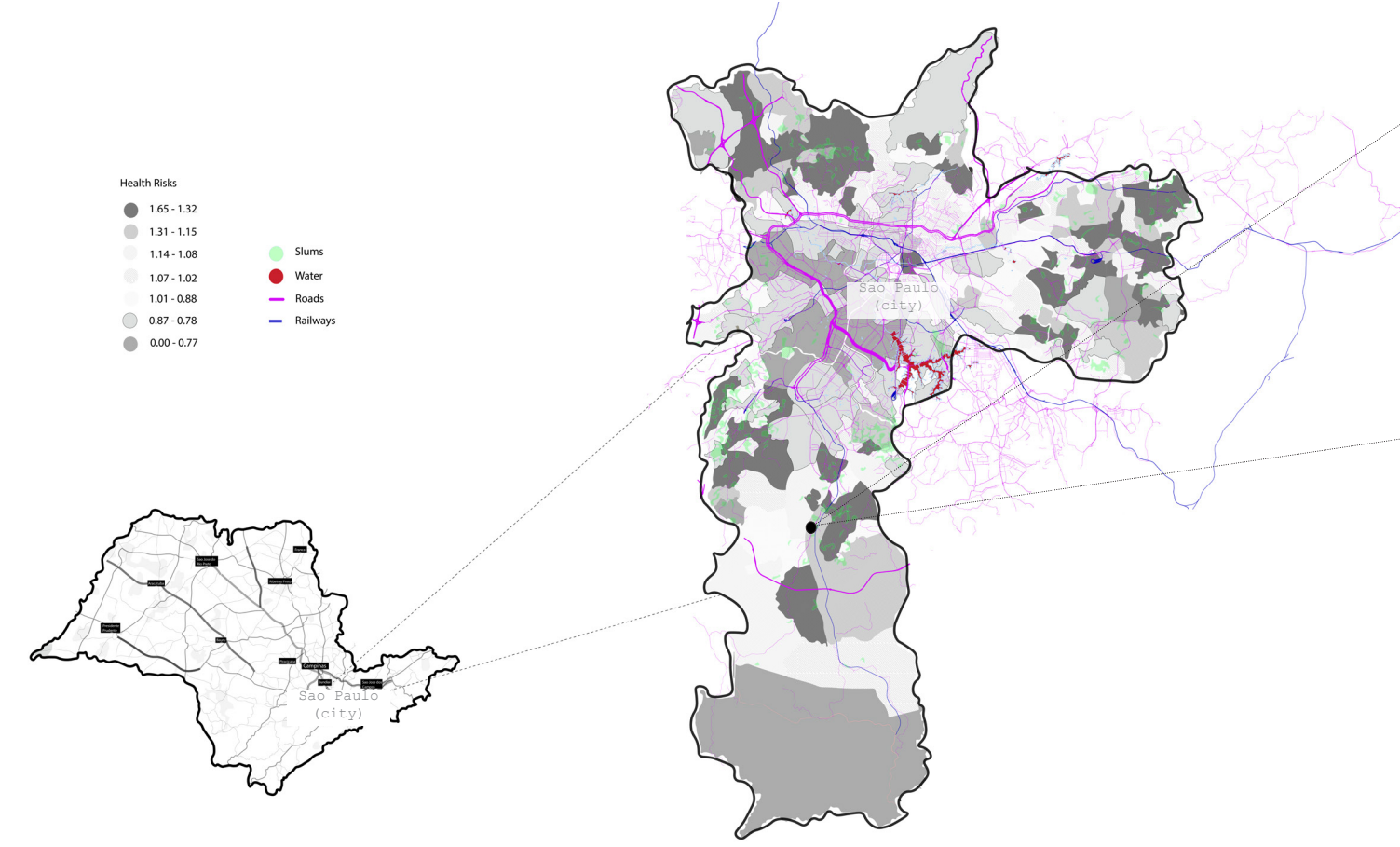
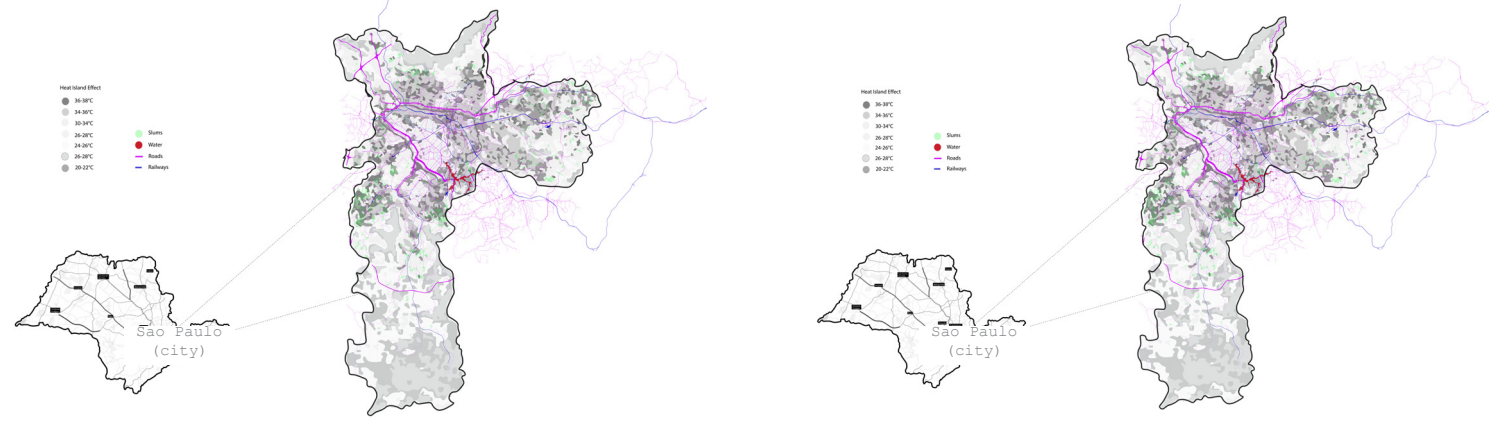
Research Center Interior Render

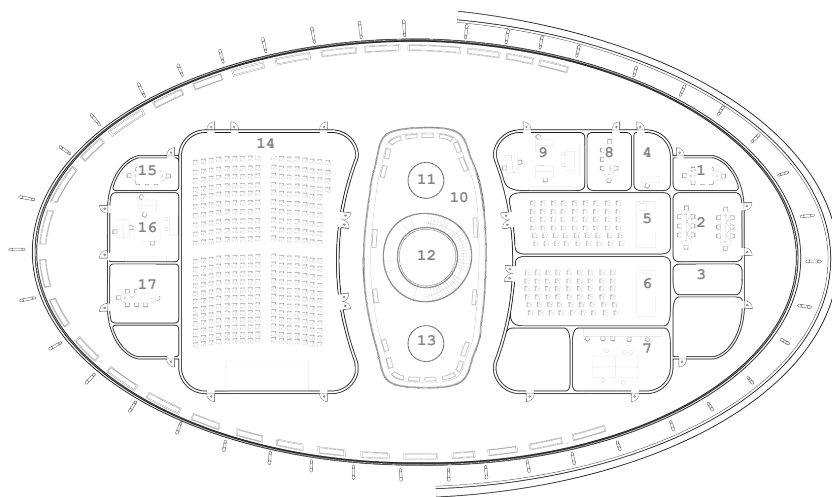


Research Center Interior Render

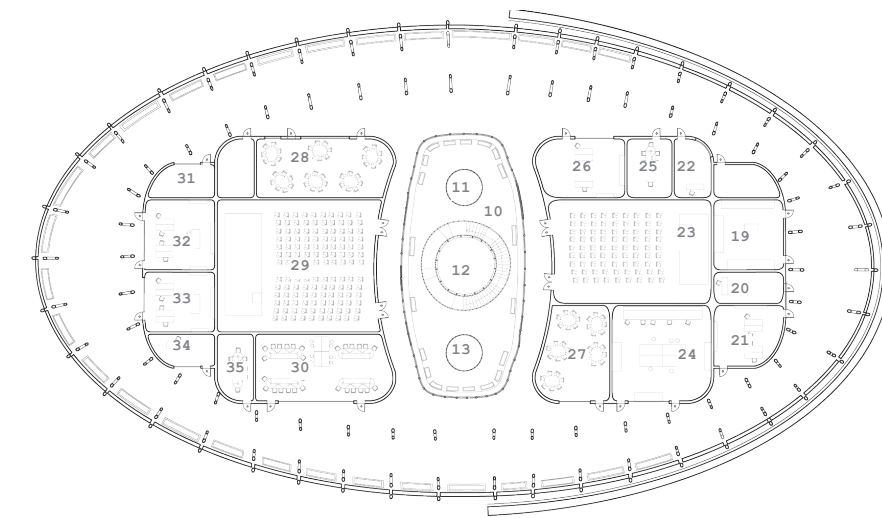
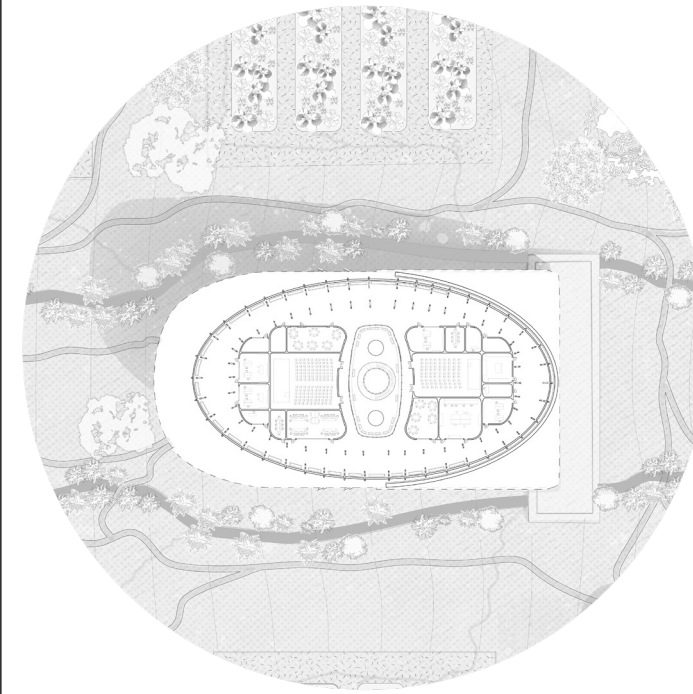


Research Center Exterior 360 Render

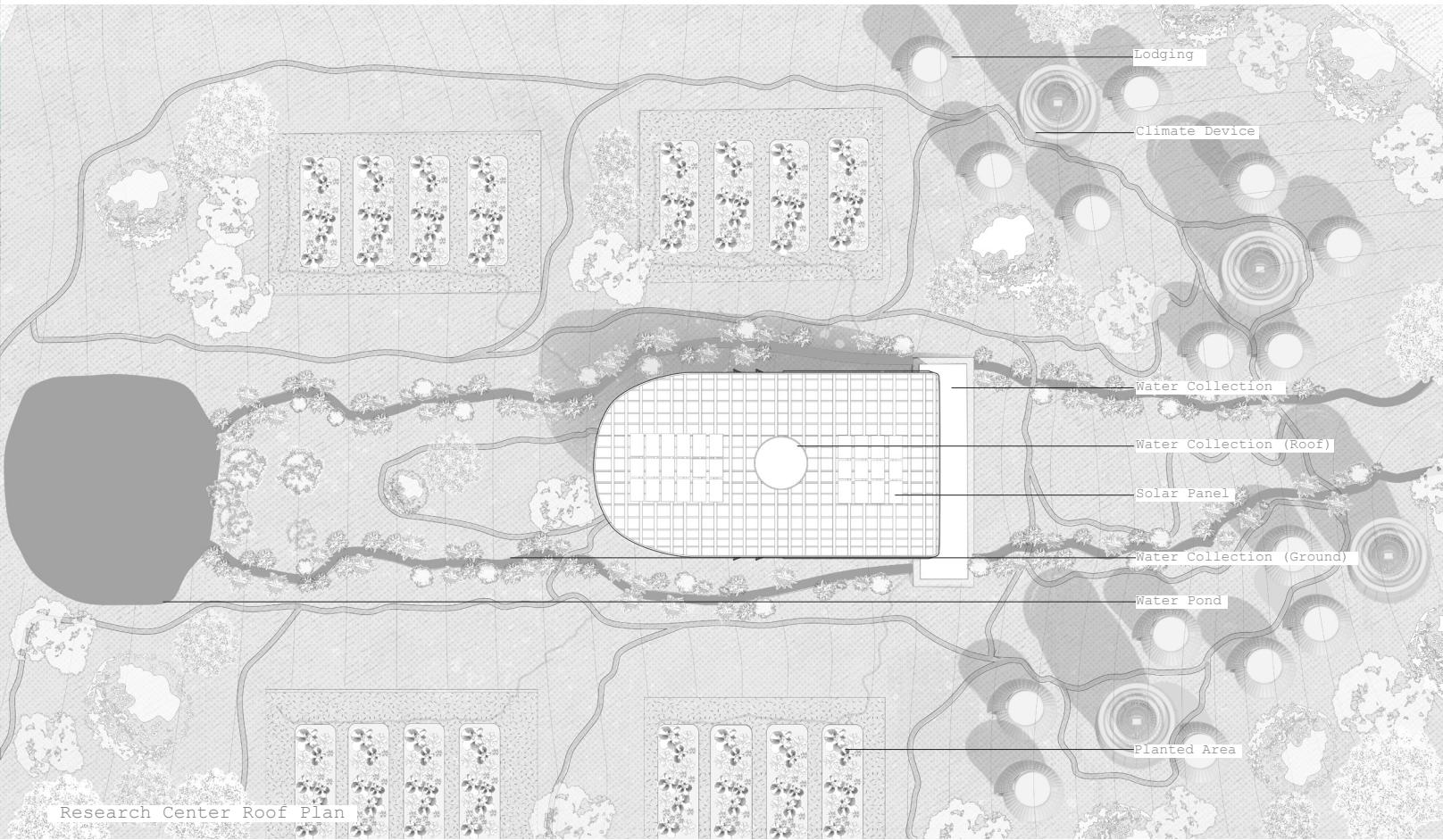




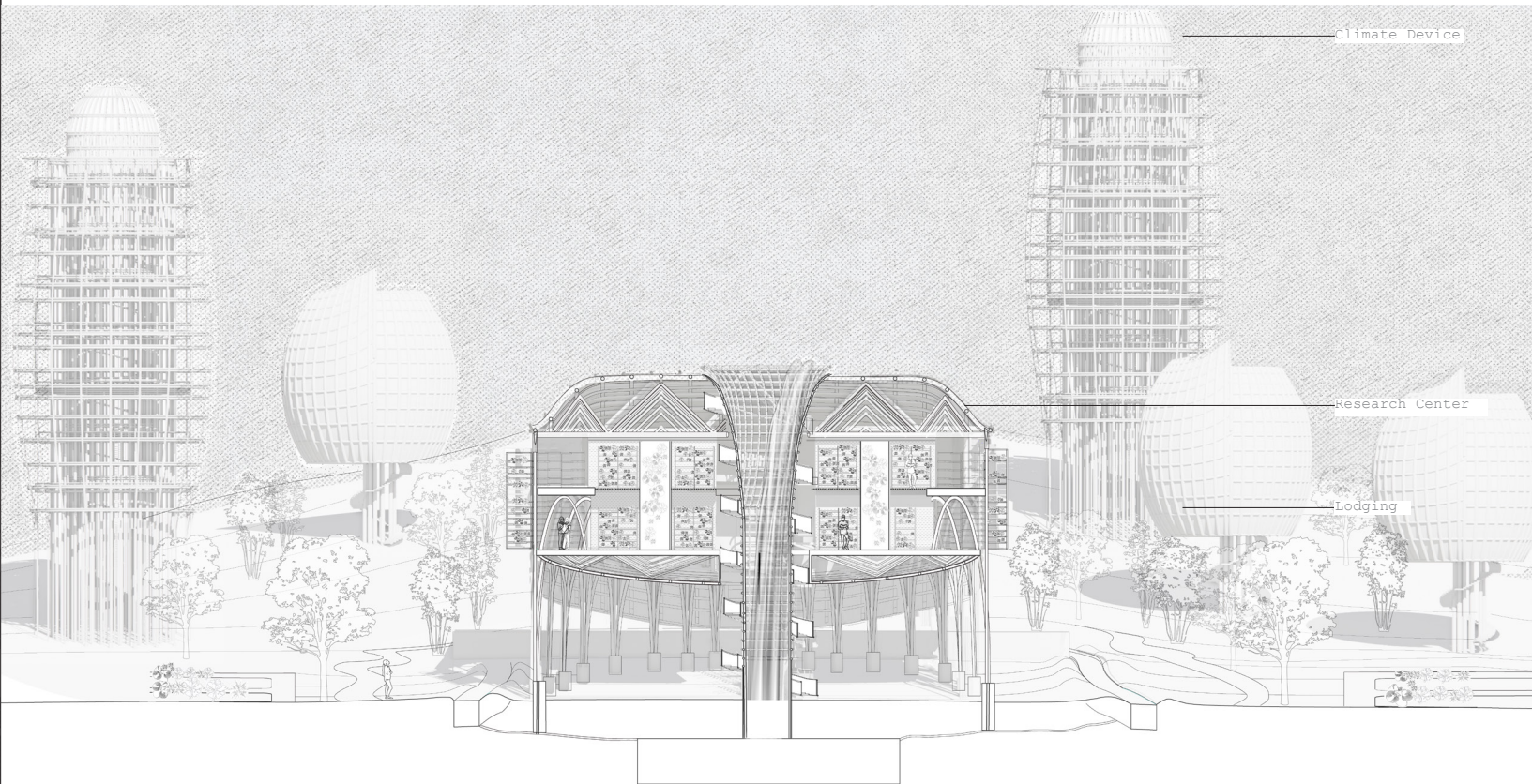
- 1. Conference Room
- 2. Conference Room
- 3. CS Head of Department
- 4. PS Head of Department
- 5. 45 seat Classroom
- 6. 45 seat Classroom
- 7. General Prep Lab
- 8. Conference Room
- 9. Plant Science
- 10. Green House
- 11. Vertical Planting
- 12. Staircase & Roof
- 13. Vertical Planting
- 14. 500 Seat Classroom
- 15. Conference Room
- 16. Department of Climate Science
- 17. Conference Room



- 19. General Prep Lab
- 20. Head of Department ESS
- 21. Department of BESS
- 22. Head of Department EPS
- 23. 100 Seat Classroom
- 24. General Prep Lab
- 25. Conference Room
- 26. EPS
- 27. Special Classroom 32 People
- 28. Special Classroom 40 People
- 29. 135 seat Classroom
- 30. Teaching Labs
- 31. Head of Department Biosafety
- 32. Department of Biosafety
- 33. FWF
- 34. Head of Department FWF
- 35. Conference Room



Research Center Roof Plan



Research Center Section Cut



The Golden Lining of Mining

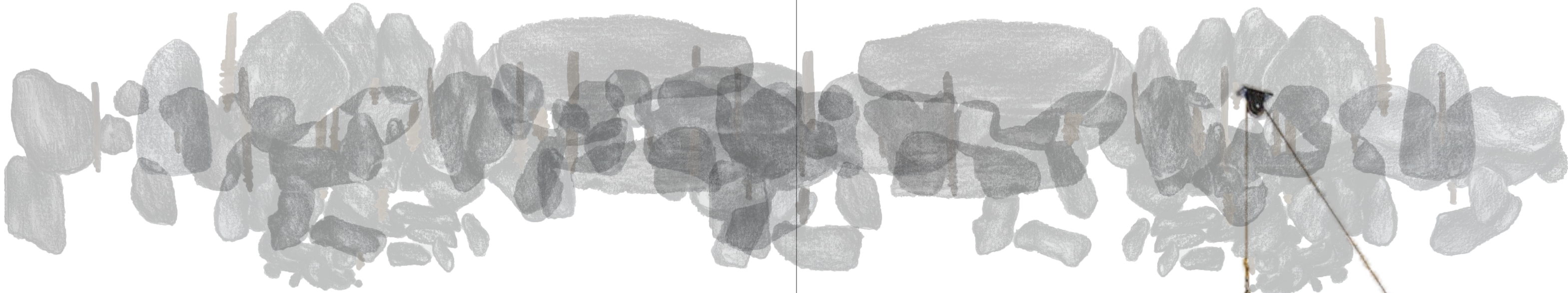
Kerol Kaskaviqi | Curatorial | Critic: Ilze
Wolff & Tianyu Yang | Individual Work |
GSAPP | Spring 2023 | New York

The Golden Lining of Mining

Advanced VI (Graduate Studies) | Spring 2023 (Individual Work) | Professor Ilze Wolff & Tianyu Yang

This project is a combination of a curatorial work and visual art installations. The Golden Lining of Mining takes place in Blue Gallery in Midtown Manhattan, following the life thread of South African photographer Ernest Cole. Following a series of his photographs in the mining compounds, Ernest Cole moved to New York, where he received a grant from the Ford Foundation and stayed at the Pickwick Arms Hotel. These two locations are a 4 minute walk from the Blue Gallery. Both the Mining Compounds and The Blue Gallery are made out of brick and built around the late 1800s. The exhibit aims to explore the hopeful aspects that keep spirits high in the life of miners while living in the compounds and showcases artists from South Africa, Europe and Ngaliya People (Aboriginal in Australia). They include: Kemang Wa Lehulere, Mercedes Sturm-Lie, Kerol Kaskaviqi, Vivienne Robertson and Kado Muir. You can follow the links below for the Virtual Experience and the Audioguide of the exhibit.

1. <https://youtu.be/o2Bh7o4Napg>
2. <https://youtu.be/UfNGDoA05hU>



Metallic Pressure - Mercedes Sturm-Lie (SE, BE, NO)
Sculpture.
2014, Russia.
Mining equipment, rope, iron, meat hook.



Mercedes Sturm-Lie (SE, BE, NO) works as an artist and curator between Brussels and Stockholm. She was born in 1991 in Denmark and holds a BA in Fine Arts (2010 - 2013) and a MA (2013 - 2015) in Fine Arts from the Royal Institute of Arts Stockholm. She has held numerous solo exhibitions in Europe some being in February, Sold in Kunst-link in Brussels, 2022 In the Kingdom of Oil and Millions in Baku-Brussels, K41, Brussels (BE), 2019 Ça va bien, made in Baku in Komplot, Brussels, 2019 Dead Reckoning, Projektrum Hjelpe, Helsingborg (SE), 2019 Memories of Gold. LUCA Library, Brussels (BE). From 2018 - 2022 she curates over 17 group exhibits, 6 residencies, 9 curated exhibits and teaching experiences in over 5 institutions. Her work and interest is around mixed media including music, performance, installation and video performance. "In the Kingdom of Oil and Millions" is an ongoing research that was exhibited at ARTIM project space at Contemporary Art Centre & Cinema Salaam, Baku, Azerbaijan and deals with themes of "its web of geopolitical and transnational relations spreading between Azerbaijan, the former Soviet Union and its republics, Sweden's Petroleum Production Company Nobel Brothers and Europe's international cinema." Mercedes' work spans topics of socio-political sustainability including her exhibited work for the Blue Gallery "Metallic Pressure". As part of a group exhibit, these sculptural pieces are made out of the boots and socks that miners take off when coming home and the clothes they wear hung up on a meat hook to signify the going under of the miners. These sculptural pieces try to capture in essence the miners, whose identity shifts depending on the hats they are wearing. Once out of the mine they are common citizens, but the boots in front of their doorstep and the hanging clothes are a forever reminder of their lives between the underground.



History will break your heart - Kemang Wa Lehulere
Sculpture
2015, UK
Golden sculptures, wooden table.

This piece was initially exhibited at Gaswork, UK for Lehulere's solo art exhibition in the UK. A network of golden German Shepherds, reminiscing a common household object but dipped in gold, the 'Country's' most important industry. On top of the vertical components are a pair of mining boots, also present in Mercedes Sturm - Lie's work.

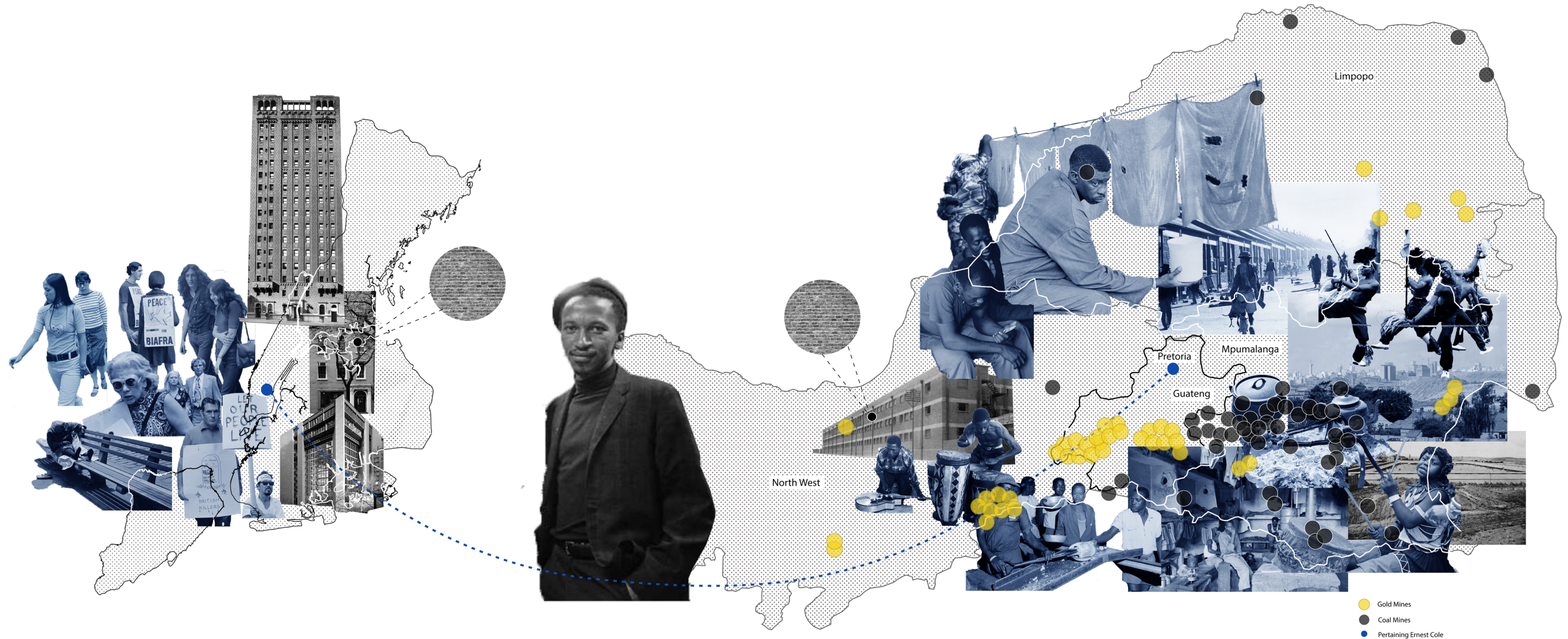
Kemang Wa Lehulere was born in 1984 in Gugulethu, a township in Cape Town, South Africa. He works in performance, drawing, installation, text, and photography, he creates events and environments as well as presents. His work engages with the politics of race, class, and gender, and explores the intersections of these issues. He is known for his use of gold in his work, which he uses to explore themes of power, wealth, and identity. He has exhibited his work in galleries and museums around the world, including the Tate Modern in London, the Museum of Modern Art in New York, and the Centre for Contemporary Cultural Studies in Birmingham. He is also a co-founder of the Gugulethu-based independent platform that provides a space for artists to exhibit their work. He has received several awards, including the Visible Award (IT) in 2011, the 15th Baloise prize at the 2012 Biennale de la Ville de Besançon, and the inaugural Spier Contemporary Art Award in 2010, and the inaugural Spier Contemporary Art Award in 2007. He has also received a residency at the Ampersand Foundation in New York in 2012.

Vivienne Robertson and Kado Muir - Reclaiming the Void
2020
Northern Goldfields of Western Australia
Weaving



Vivienne Robertson Vivienne is the Creative Director of Reclaim the Void: weaving country, a kind project to cover a mining pit with thousands of hand made rag rugs from people all over the world, which, when combined, will tell the story of the country where the pit is situated. The project is a collaboration with the Ngalia Heritage Research Council (Aboriginal Corporation) represented by cultural custodian Kado Muir. The project takes place in the northern Goldfields of Western Australia. Prior to working full-time in 2015, Vivienne was the Artistic Director of Denmark Arts Council and of the Denmark Festival Voice, on the south coast of WA. She has lived and worked professionally in the wheatbelt and Great Southern regions of Western Australia for over 20 years creating and delivering a variety of cultural projects. These include Mandjar Kwoorabup, Kwoorabup Art Trail, Honouring Indigenous Languages, Sacred Voices, Desert Voices, Voices of the Earth, River Art, Domescape, Dance of the Sheafs, 3 Countries, Voices I Hear and others. As a cultural curator she has curated the Denmark Festival of Voice from 2015 to 2017, the Kwoorabup Writers Festival in 2009, Brave New Works in 2011, and the Wheatbelt Cultural Festival in 2009. Kado Muir is a Ngalia custodian, artist, anthropologist, archaeologist and cultural advocate. He is a member of the Northern Territory Council of Elders, is one of the leading voices in the region. He is also a member of the Northern Territory Council of Elders. He is also a member of the Northern Territory Council of Elders. In one of her interviews Robertson noted that the catalyst of this project was a meeting with the Ngalia custodian Kado Muir in the Northern Territory where she asked: "What is your deepest pain?" to which he of the Ngalia answered: "The mining holes left all over the country when the miners had a vision of making an outwork for themselves. They would like to see the mines and the land they have worked on. They would like to see the land they have worked on. They would like to see the land they have worked on. It was not until 2020 that the idea of weaving rag rugs as a life's meditation and a way of connecting people together. It offers the space of reflection and separation and when the rag rugs are made, they also acknowledge the practice of weaving is an experience of slow work that brings people together. The vision is to cover a mining pit with a large sea of rag rugs made up of thousands of hand made rag rugs woven from discarded fabric. Woven by people from all walks of life and backgrounds. The rugs will be joined together into a giant blue sea which shows an overall pattern. The story of the Tjukurrpa of the country on which the pit is situated. Ampersand Foundation residency in New York in 2012.

Collage of exhibited art and the labels of each artwork



- Gold Mines
- Coal Mines
- Pertaining Ernest Cole

1859 The First Mine in South Africa

1870 Blue Gallery was built in Midtown Manhattan. Ernest Cole lived 4-minute walking distance from it. During that time gallery operated as a diary and it is likely Cole visited it due to its proximity.

1940 Ernest Cole was born in Pretoria, South Africa.

1960 Ernest Cole took photographs of the life of miners.

1960 Sharpeville Massacre

1966 Ernest Cole moved to New York and lived at the Picwick Arms Hotel in Midtown Manhattan.

1967 Ernest Cole published house of bondage, the book where most of the cyanotyped photographs in this exhibit are published in.

The Ford Foundation gave Ernest Cole a grant to publish "A study of the Negro family in the rural South and the Negro family in the urban ghetto" but it was never published.

1968 - 1972 Ernest Cole's photographs taken in Midtown Manhattan.

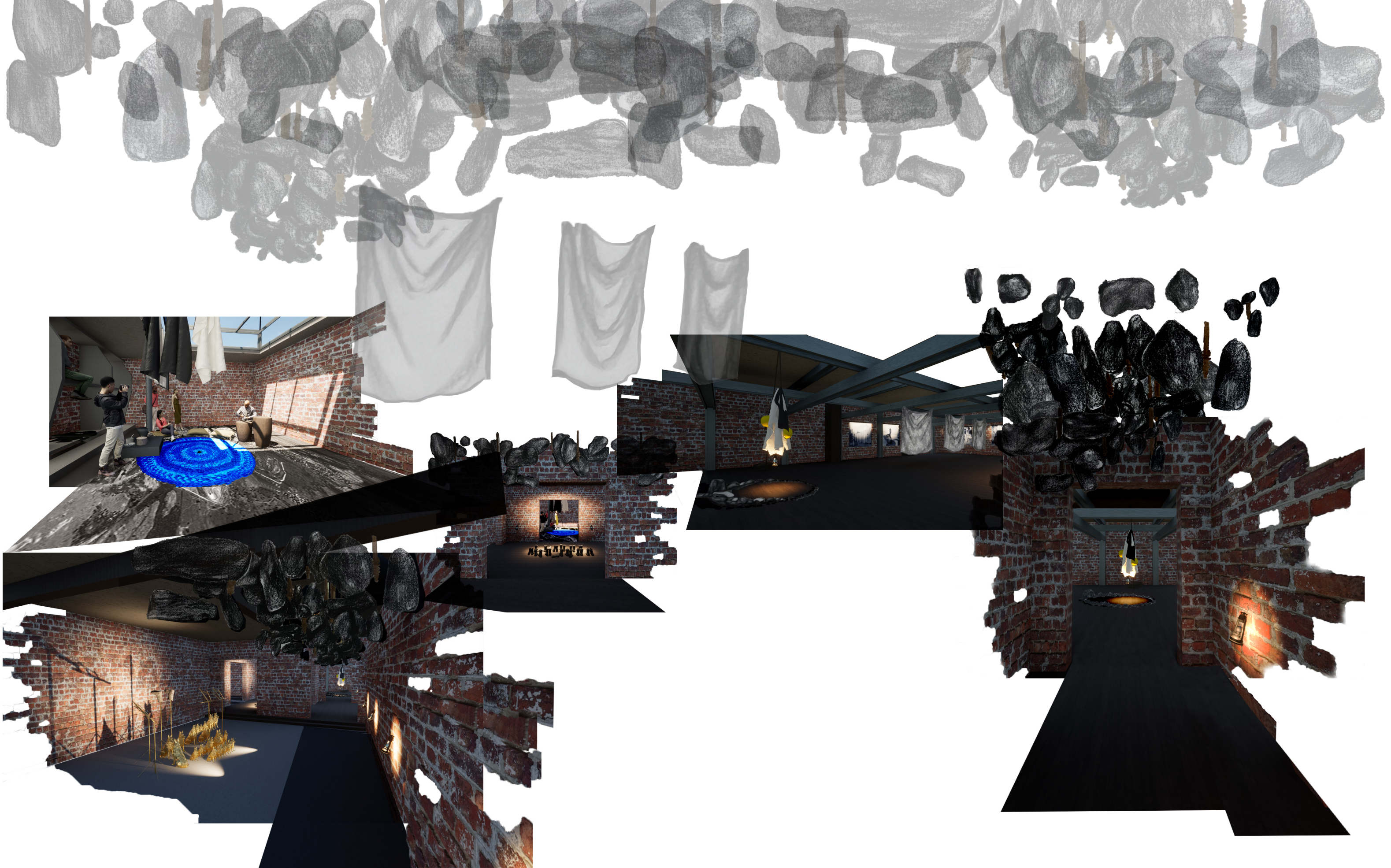
1990 Ernest Cole passed away at New York's Hospital in Midtown Manhattan.

1994 The first Democratic election in South Africa.

2012 Marakana Massacre

2022 Re-issue of House of Bondage

2023 Blue Gallery hosts an exhibit that explores the golden lining of coal and gold mines through the thread of Ernest Cole and his photographs.



Render Vignettes of the Art Work exhibited in their respective spaces



Coal and golden drillbits installation

The Golden Lining of Mining

This exhibit is an exploration of the play between lightness and heaviness in mining. From everyday objects, to carefully staged rooms, this exhibit questions the harsh conditions of life in the mines, but also celebrates the joyful and hopeful aspects through music. The Curator took inspiration by Ernest Cole's photographs of men living in the mining compounds but also dancing and singing. In a complexity of this kind, where an entire collective socio-economic identity is built on the mining industry, the gloominess and the weight of the matter may seem crushing. Yet, the reality of people living and working on mining compounds find hope and their silver lining in music and conviviality.

About the Curator

Kerol Kaskaviqi is an artist, curator and architectural designer currently finishing her Masters Studies in Architecture at Columbia University. She holds a Bachelors of Design Degree from the University of Florida. In January 2023, she won the Sundance New Frontier Incubation Award for her Crescer, Brazil 2180. She made her debut as an artist in 2014, in Albania as the first acclaimed artist by the age of 17. Her interest ever since have mainly been centered around architecture and curatorial art, including designing the curatorial experience of Besa Museum in Albania.

Kerol Kaskaviqi - The Void

2023
Charcoal
Blue Gallery, New York
An enclosed circle of charcoal signifying the void charcoal mines leave behind

Kerol Kaskaviqi - Mining Compounds

2023
Staged room
Blue Gallery New York
A staged room in accordance with Ernest Cole's picture of the interior of housing compounds

Kerol Kaskaviqi - Pressure

2023
Charcoal & Drill Bits
Blue Gallery, New York
A sculptural piece that suspends charcoal and drills from the ceiling in what creates a weighing pressure, similar to that the miners experience while drilling. are a forever reminder of their lives between the underground.



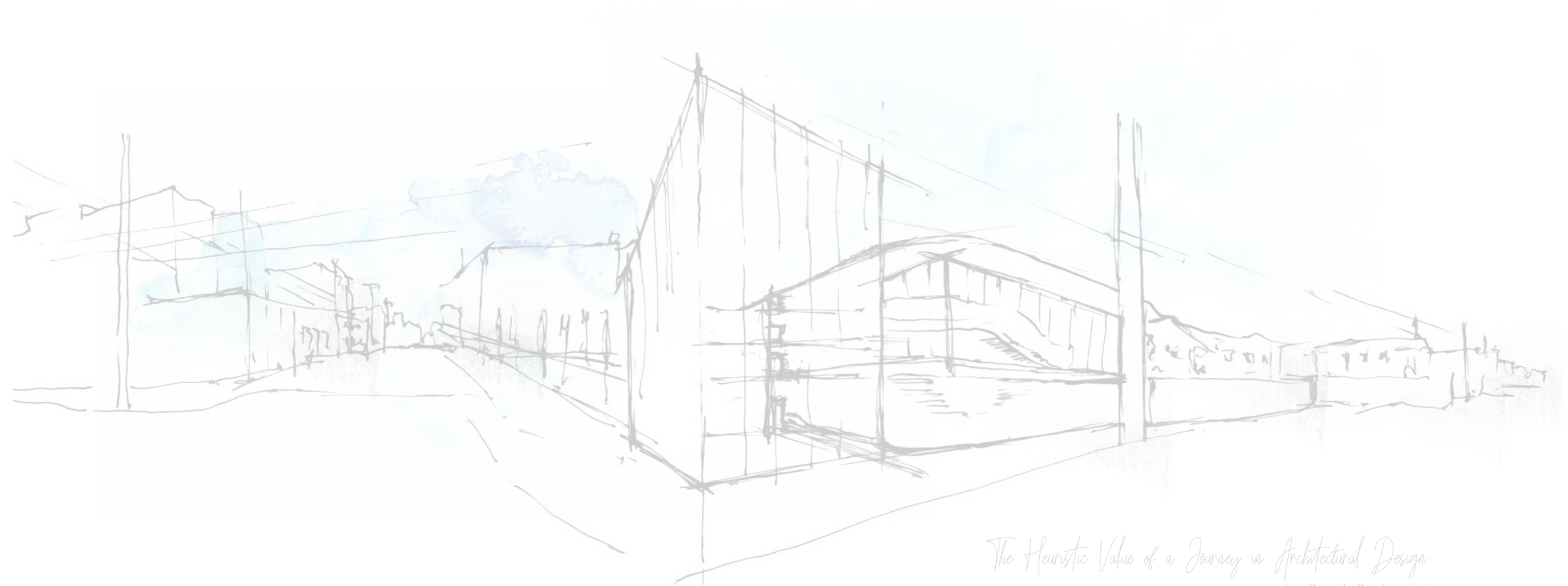
Scan for the Audioguide



Scan for The Virtual Experience



Image from Final Review with Installation and Model



The Heuristic Value of a Journey in Architectural Design
by Kerol Kaskaviqi