

# Contamination

# As

# Collaboration

Selected Architectural Works from 2018 - 2022

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## 0. Content

"Everyone carries a history of Contamination, so purity is not an option."

- *The Mushroom at the End of the World*, Anna Tsing

Through the entanglement of 2 times in a chapel, the unfolding of interstitial space in affordable housing, the upcycling of food waste in a nursery, the co-existence with heat and toxicity at Hudson Yards... this portfolio of architectural proposals developed at Columbia GSAPP explore workflows and methodologies that re-imagine contamination as collaboration, enabling diverse ways of belonging in highly constrained contemporary environments - An Architecture of Entanglement.

## Part I : A Manifesto of Contamination

### 1. Mechanical Time & Body Time

Undergraduate Thesis: A Chapel of 2 Times

## Part II : Contamination As Collaboration

### 2. Entangled with Heat

Adv. V: A Retro futuristic Intervention of Hudson Yards Platform

### 3. Housing of Interstitial Space

Core III: A Cooperative Housing Typology

### 4. "Guts" of the City

Core I: A Subterranean Playground with City Utilities.

### 5. Readymade School

Core II: The P.S. 64 School Renovation

### 6. Soil & Land

Adv. IV: A Composting Plant & Nursery Facing A Colonial Cemetery

### 7. Daily Practice & Covid-19

Adv. VI: A Covid Memorial developed through daily practice of re

### 8. The LOOP & Education

AT IV Integration: A School to Promote Community Engagement

## Part III : Other Works

### 9. Façade Detailing

Facade Detailing: DD Facade Packages for the Melrose Community Center

### 10. Visual Studies

ADR I&II: Film & Body Analysis, the Cultural Shed, Breath

### 11. Counterculture Architecture

History and Theory: Term Paper Developed for Radical Domesticities

**"Everyone  
carries a  
history of  
Contamination,  
so purity is not  
an option."**

**Part I : A Manifesto of Contamination**

— *The Mushroom at the End of the World*, 2015, Anna Tsing

# 1

## Mechanical Time & Body Time

A Chapel of 2 Times

Project Category | Academic

Course | Undergraduate Thesis, Spring 2018, Advisor: Bo Christiansen

Location | N/A

Duration | 12 Weeks

Project Team | Independent Project

They rise at 7 o'clock  
Have lunch at noon  
Supper at 6  
Work 40-hour a week  
Make love between 8 - 10 pm  
Read sunday  
Newspaper on sunday  
Play chess on tuesday nights

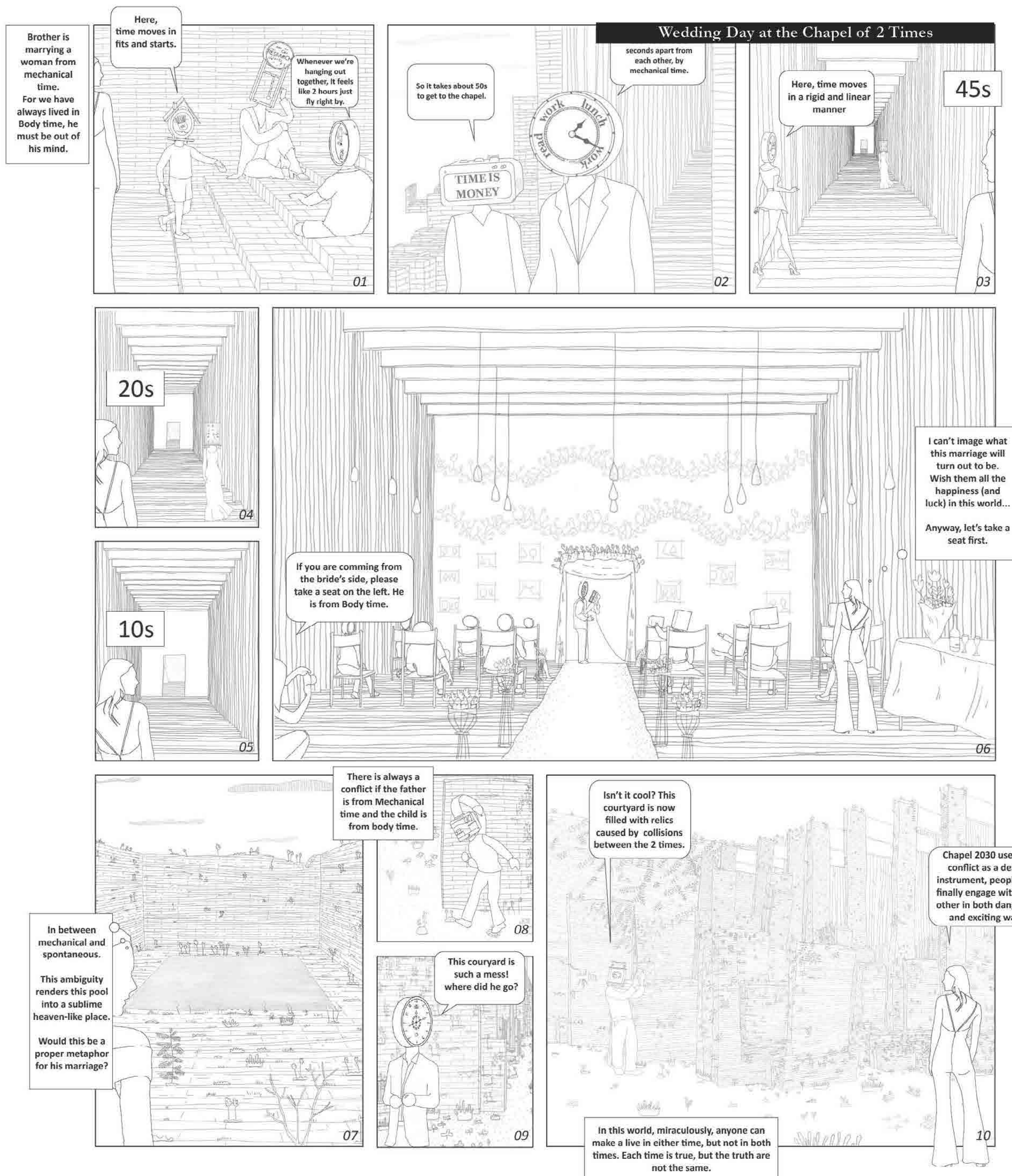
They eat whenever they are hungry  
Sleep when they are tired  
Go to work when they wake from their sleep  
Make love all hours of the day  
They do not keep clocks at home  
Instead they listen to their heartbeats

"In this world, there are 2 times. The mechanical time and the body time. The first is rigid and metallic as a massive pendulum that swings back and forth. The second squirms and wriggles like a blue fish in a bay."

- Einstein's dream, Alan Lightman

Inspired by Lightman's novel, this chapel proposal utilizes mechanical time and body time as a design catalyst. Through exploring the transcribing of opposed rituals may the architecture find an alternative ways of tectonic expressions

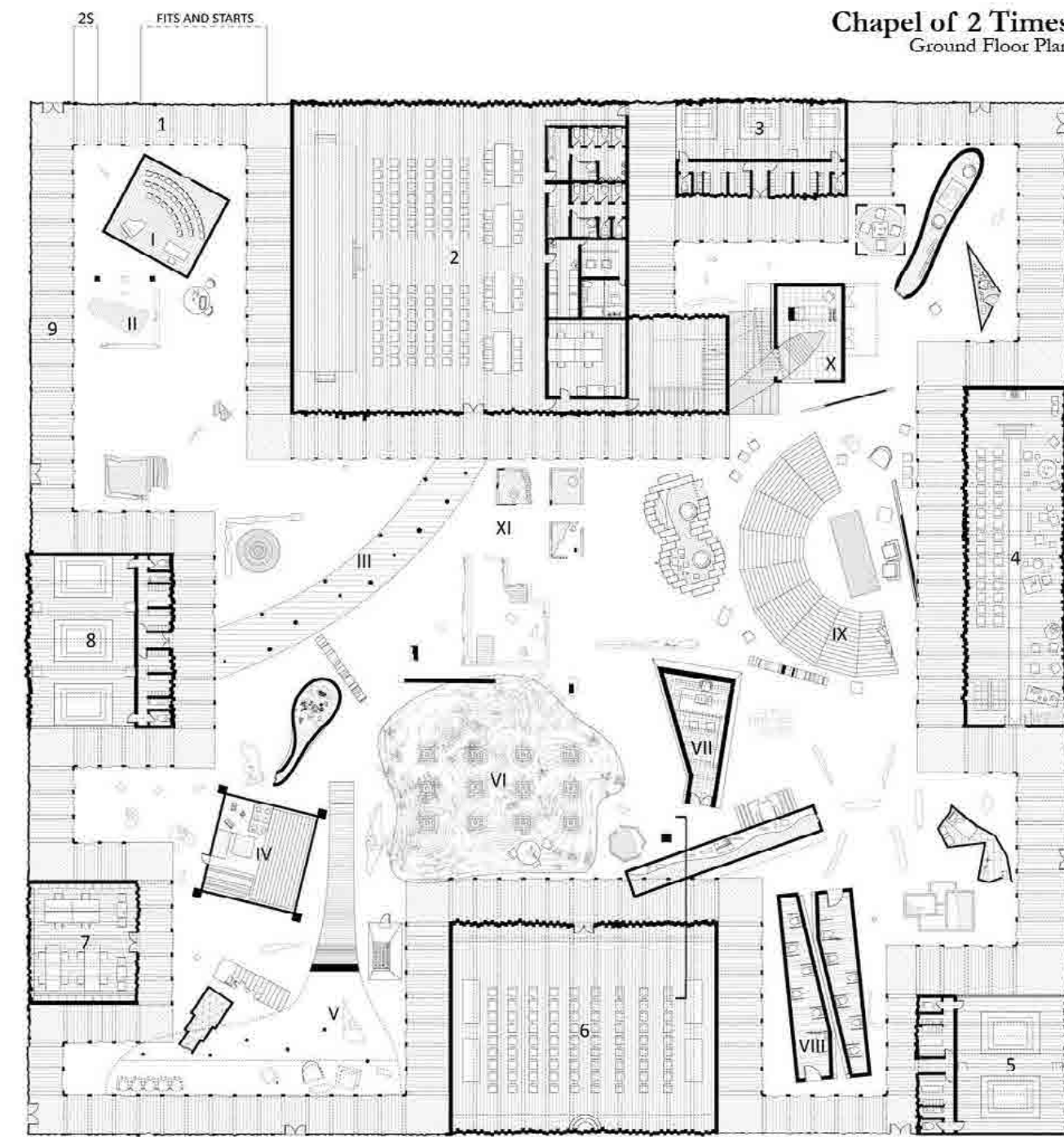
Mechanical Time & Body Time





Mechanical Time & Body Time

Chapel of 2 Times  
Ground Floor Plan



MECHANICAL TIME


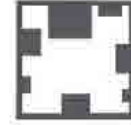
- 1. HALLWAY N, 165
- 2. CHAPEL, 220 SEATS
- 3. BATHHOUSE 1
- 4. CHAPEL, 90 SEATS
- 5. BATHHOUSE 2
- 6. CHAPEL, 150 SEATS
- 7. ADMIN/OFFICE
- 8. BATHHOUSE 3
- 9. HALLWAY N, 325

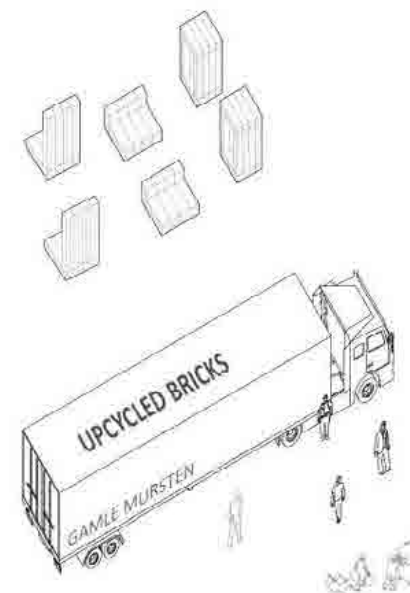
BODY TIME

- I. PIANO ROOM
- II. ABANDONED
- III. RAIN SHELTER
- IV. PLAYGROUND
- V. PLATFORM
- VI. GARDEN
- VII. CONTEMPLATION SHELL
- VIII. PUBLIC RESTROOM
- IX. EXEDRA
- X. VIEWING OUTPOST
- XI. COMMUNITY ROOMS

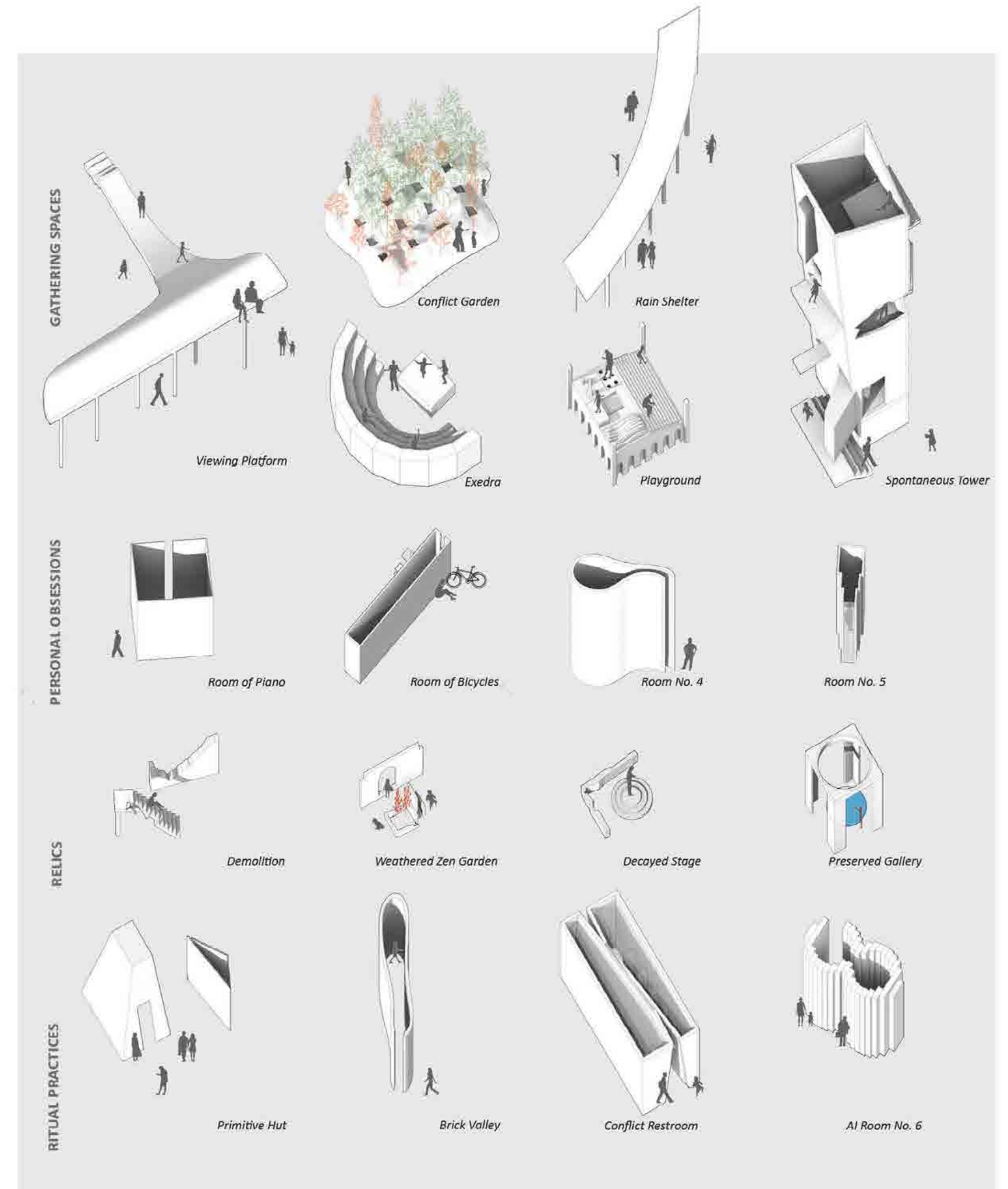


-  COURTYARD SPACES
-  CENTRAL PLAZA
-  JUNGLE-LIKE SPACE
-  A MIXTAPE

-  BODY TIME
-  MECHANICAL TIME



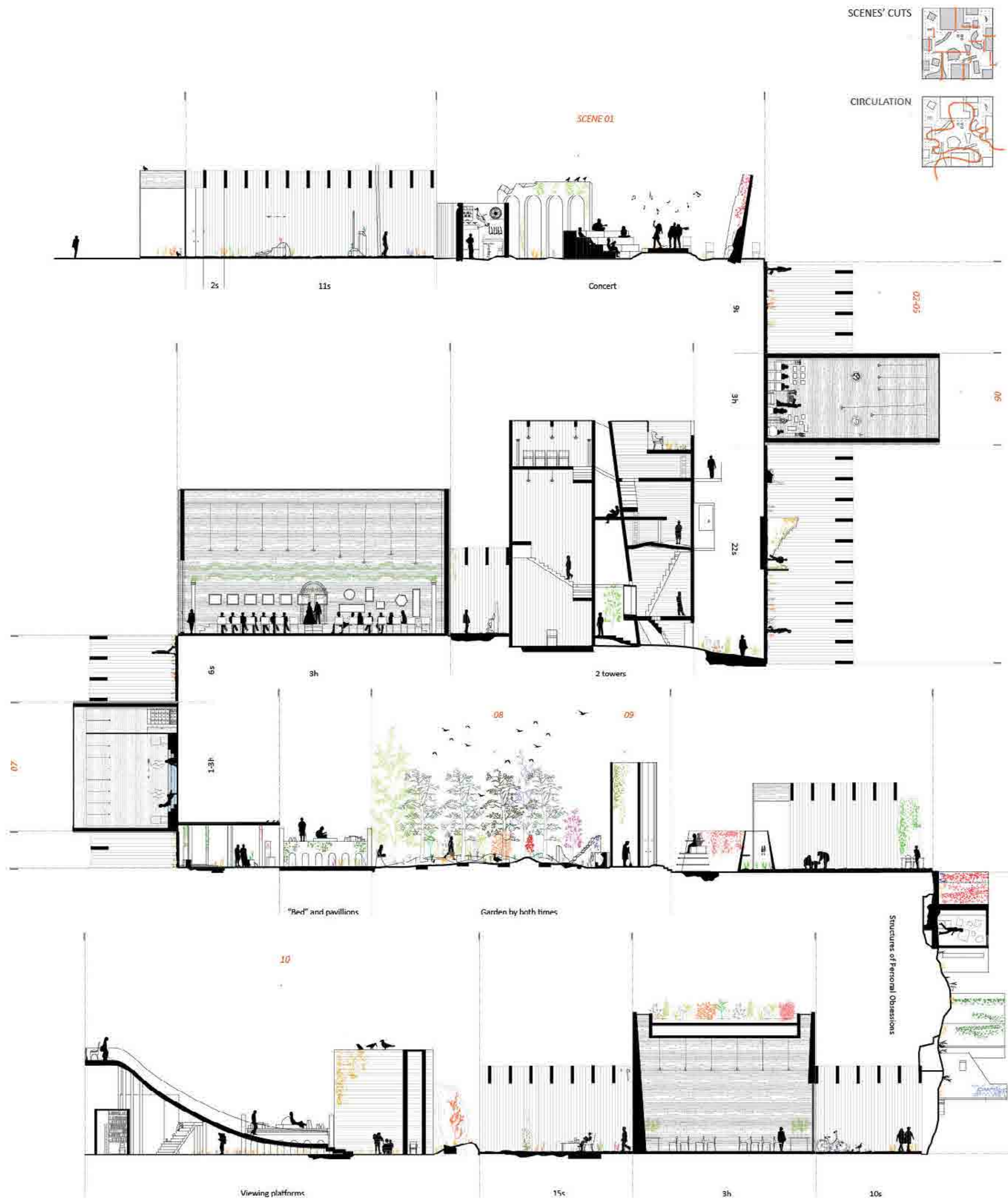
Mechanical Time & Body Time



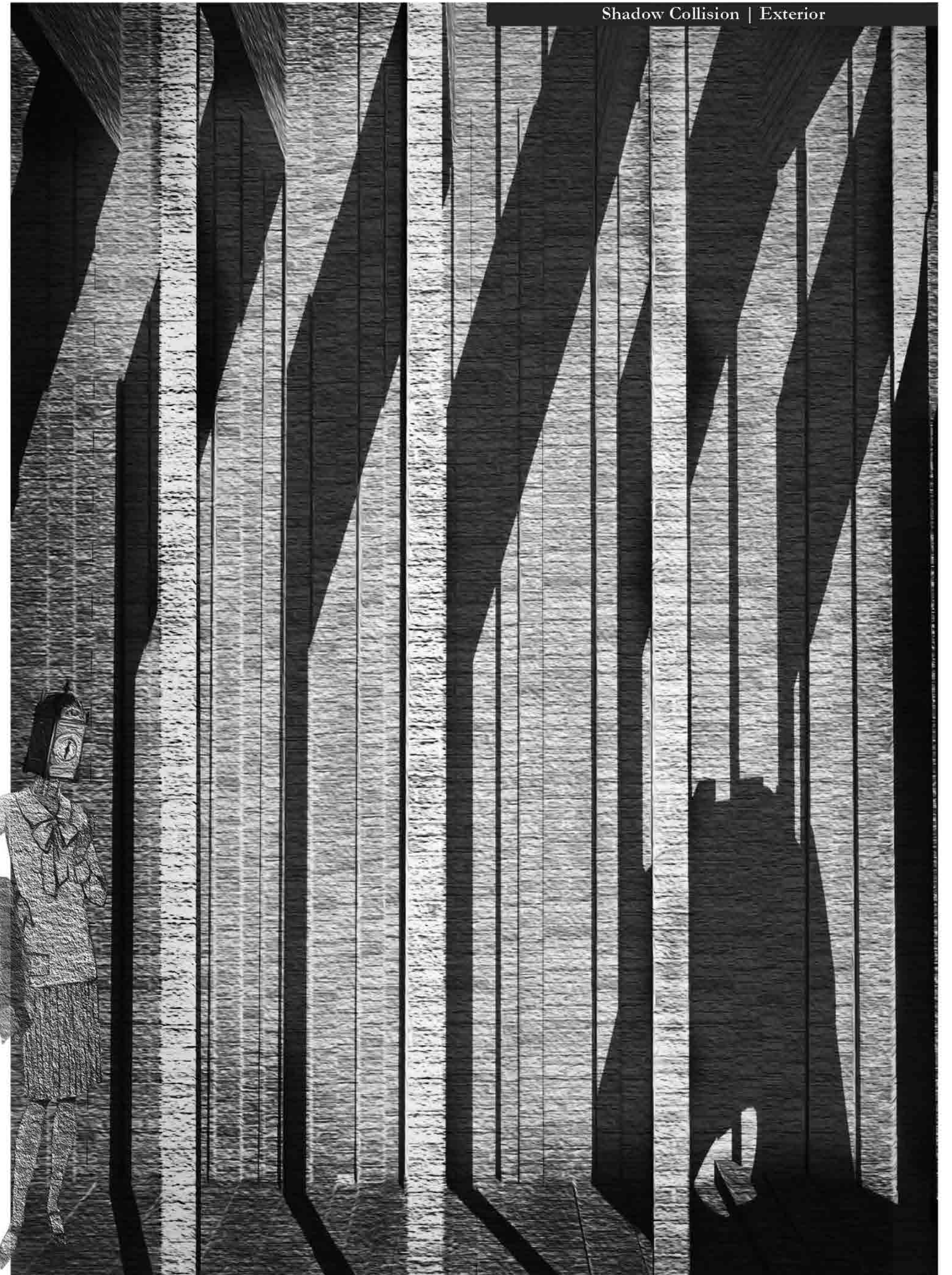
Chapel of 2 Times  
Elements of Collision

"In this world, there are 2 times. The mechanical time and the body time. The first is rigid and metallic as a massive pendulum that swings back and forth. The second squirms and wriggles like a blue fish in a bay."

- Alan Lightman



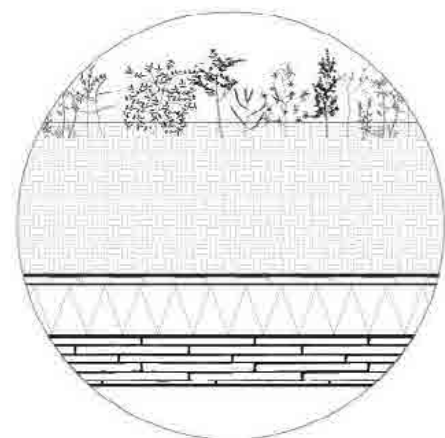
Chapel of 2 Times  
Unfold Sectional Sequence



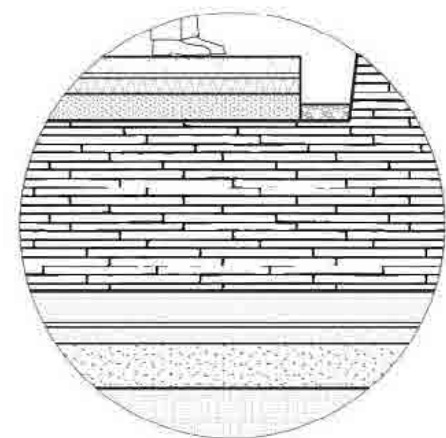
Shadow Collision | Exterior



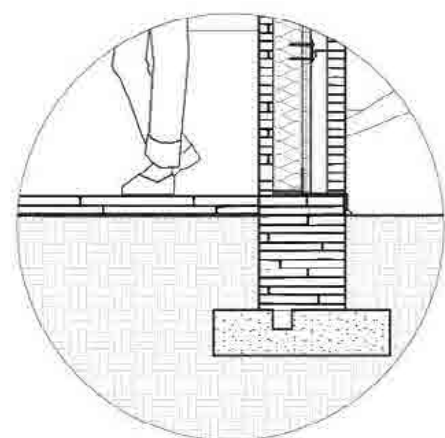




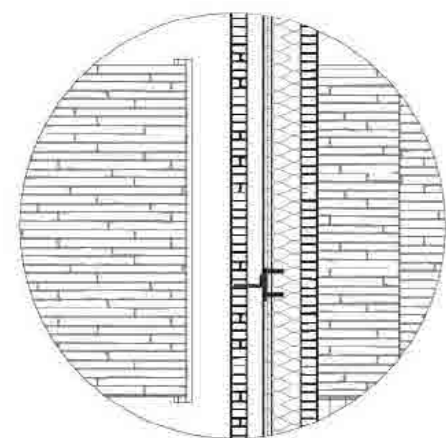
- Chapel Roof**
- 01 Planted Soil, min. 30cm
  - 02 Geotextile
  - 03 Drainage Plate
  - 04 Geotextile
  - 05 Water Insulation
  - 06 Heat Insulation 12cm
  - 07 Vapour Barrier
  - 08 Reinforced Brick Slab



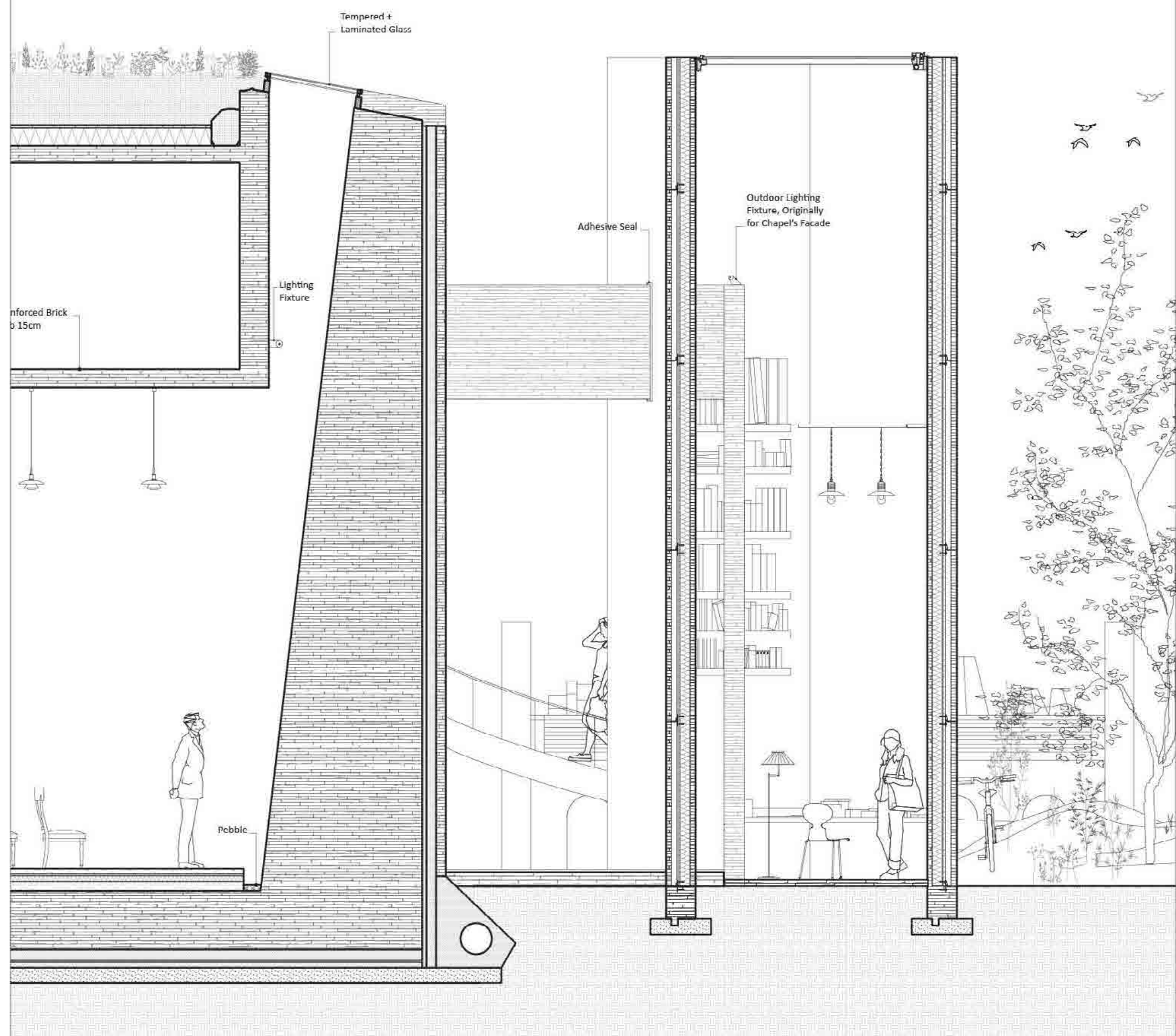
- Chapel Ground**
- 01 Antibacterial Carpet 0.6cm
  - 02 Screed Floor Heating 7mm
  - 03 Polyethylene Film
  - 04 Heating Insulation 30mm
  - 05 Vapour Barrier
  - 06 Leveling Brick
  - 07 Reinforced Concrete Slab



- Reading Room Foundation**
- 01 Continuous Bead of Adhesive
  - 02 Continuous Bead of Sealant
  - 03 Engineered Brick Floor Assembly
  - 04 Cavity Insulation
  - 05 Extended Masonry Flashing
  - 06 Sill Sealer
  - 07 Concrete Footing



- Reading Room Wall**
- 01 Brick Veneer
  - 02 2-Piece Adjustable Tie
  - 03 Vented Air Space
  - 04 Insulation
  - 05 Masonry Flashing
  - 06 Wood Frame
  - 07 Cavity Insulation
  - 08 Brick Interior Finish



**Chapel of 2 Times**  
Interior Chapel View

"...managing  
to register,  
to maintain,  
to cherish a  
maximum  
number of  
alternative ways  
of belonging to  
the world."

Part II : Contamination As Collaboration

— *Down to Earth*, 2018, Bruno Latour

# 2

## Entangled with Heat

A Retro-futuristic Intervention of Hudson Yards Platform

Project Category | Academic  
Course | GSAPP Adv. V, Fall 2021, Prof. Andrés Jaque  
Location | Hudson Yards, New York, NY  
Duration | 10 Weeks  
Project Team | Yaxin Jiang

16 Aerial engineered exhaust turbines  
12km of Glycol chilling wires  
60 tons of concrete slabs  
6 feet thick of rigid insulation  
60 tons of structural soils  
1,200 tons of steel

are embedded underneath hudson yards

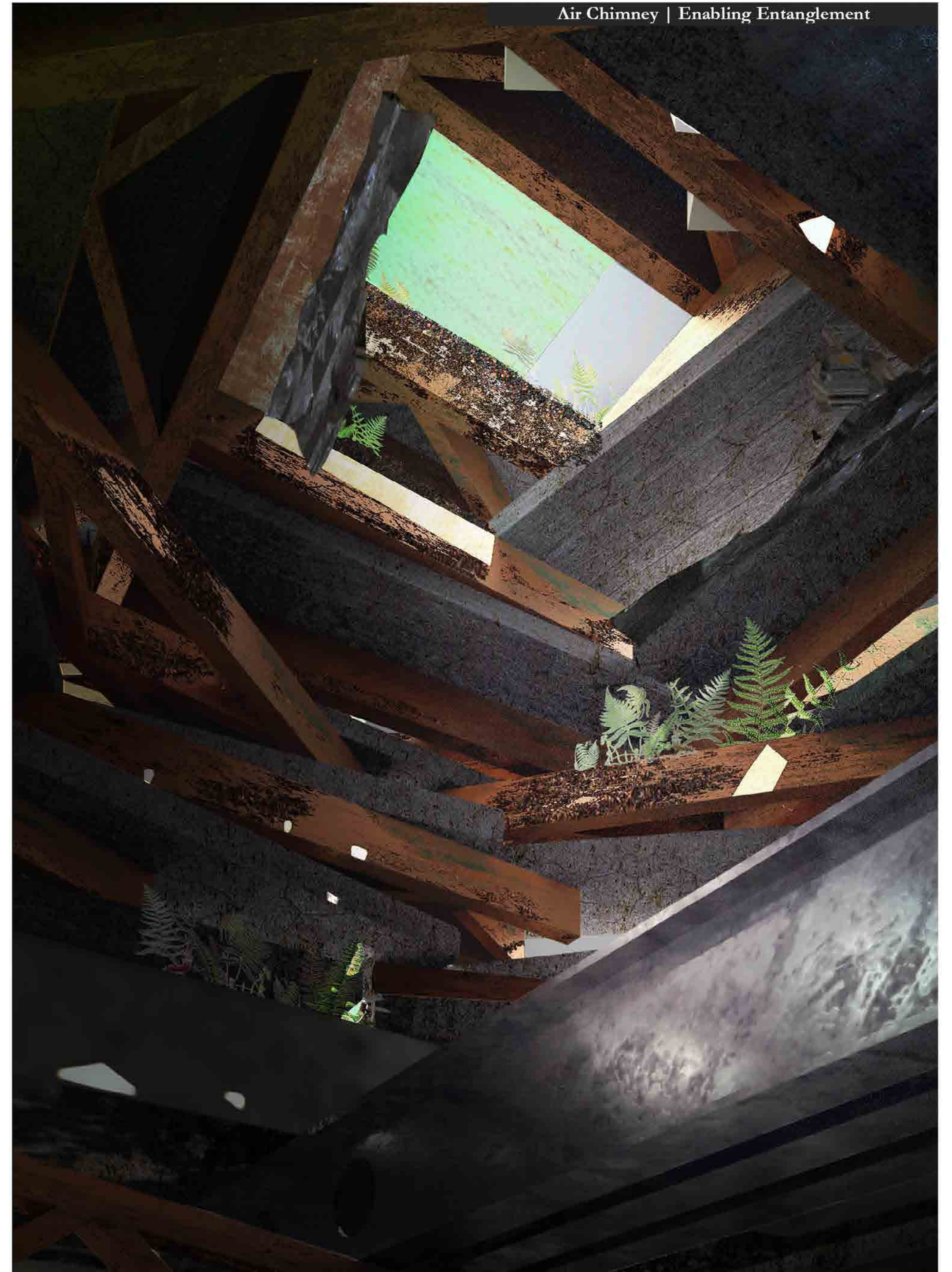
In order to cool the 150 degrees/70-celsius of heat released from the train.

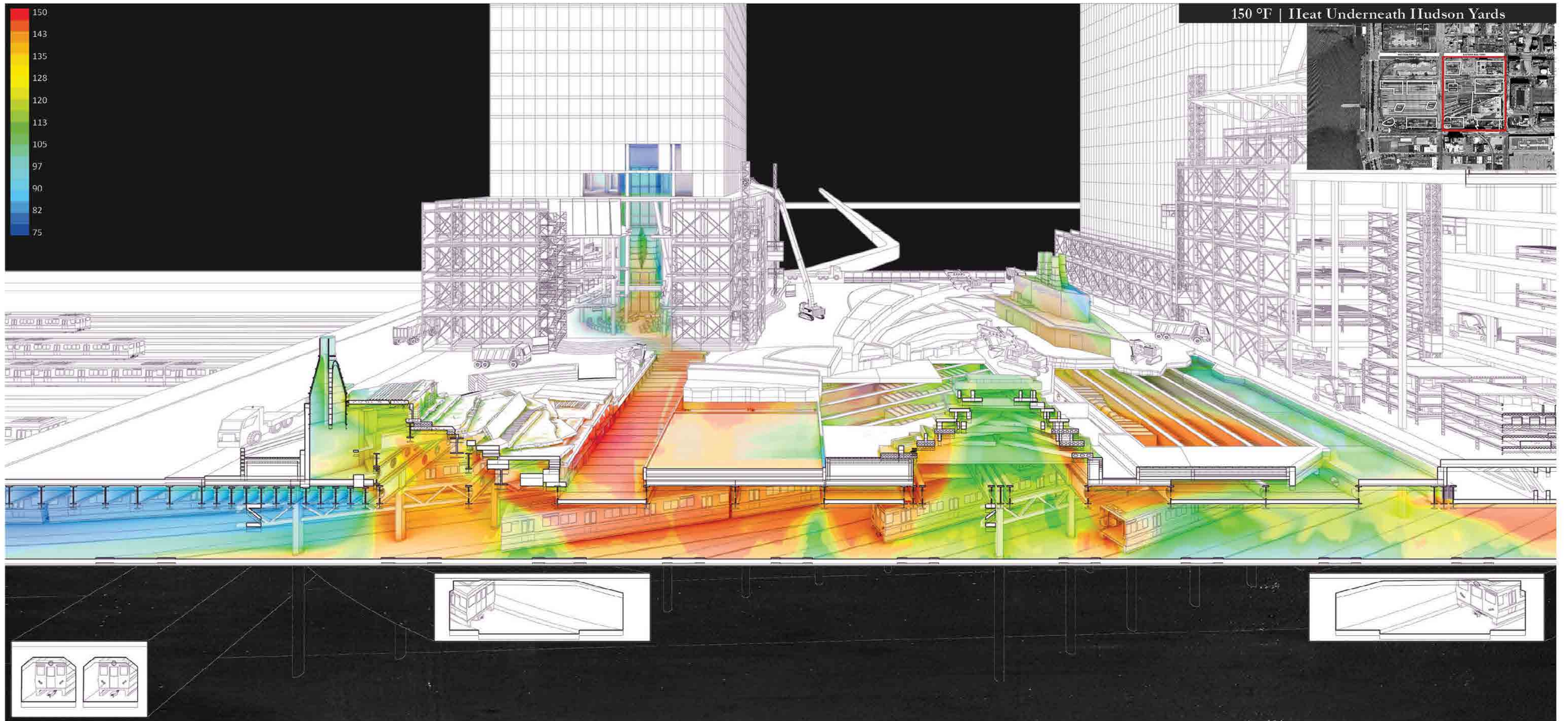
In the name of heat, our proposal for the hudson yards platform starts with excavating the existing air infrastructure and turning privatized air circulation into public circulation.

The 2nd-phase of the construction involves archiving the materials in the existing shopping mall. The 3rd Phase involves the reconstruction of the Air Chimneys. The 4th Phase includes the inhabitation of 35 Hudson Yards.

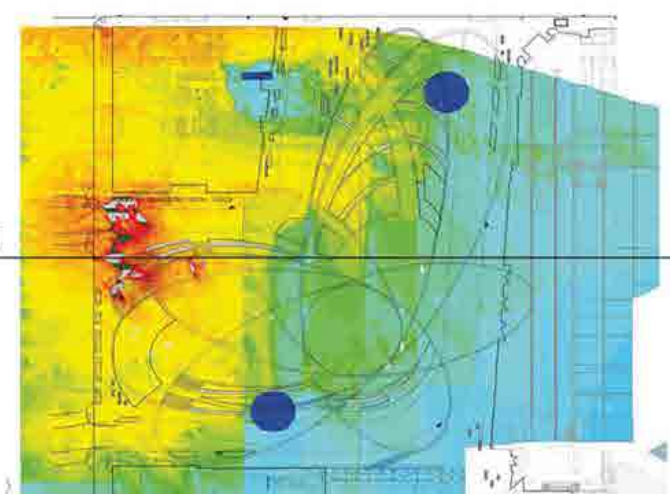
Our proposal does not stand on its own as a solution to the overheated platform, nor as a singular concession acknowledging and removing public funding.

Instead, the efforts to establish a process of demolition, archiving, reconstructing, and entangling should be seen as a part of a broader restructuring of public engagement within the public infrastructure.



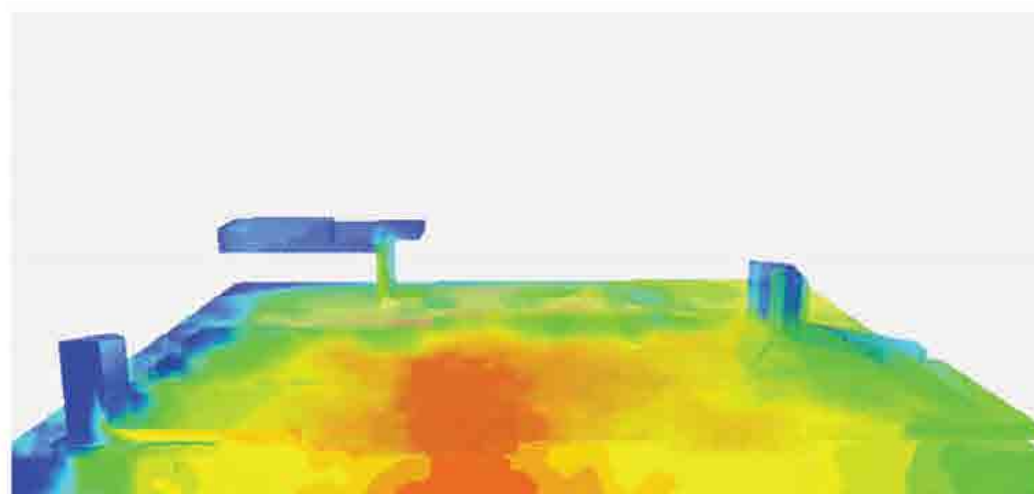


Heat Map, Existing Condition

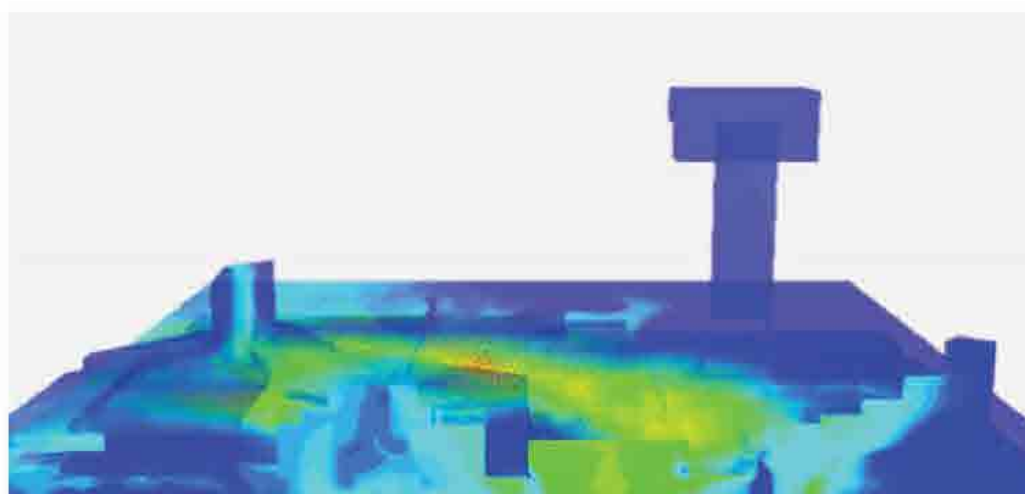


Entangled with Heat

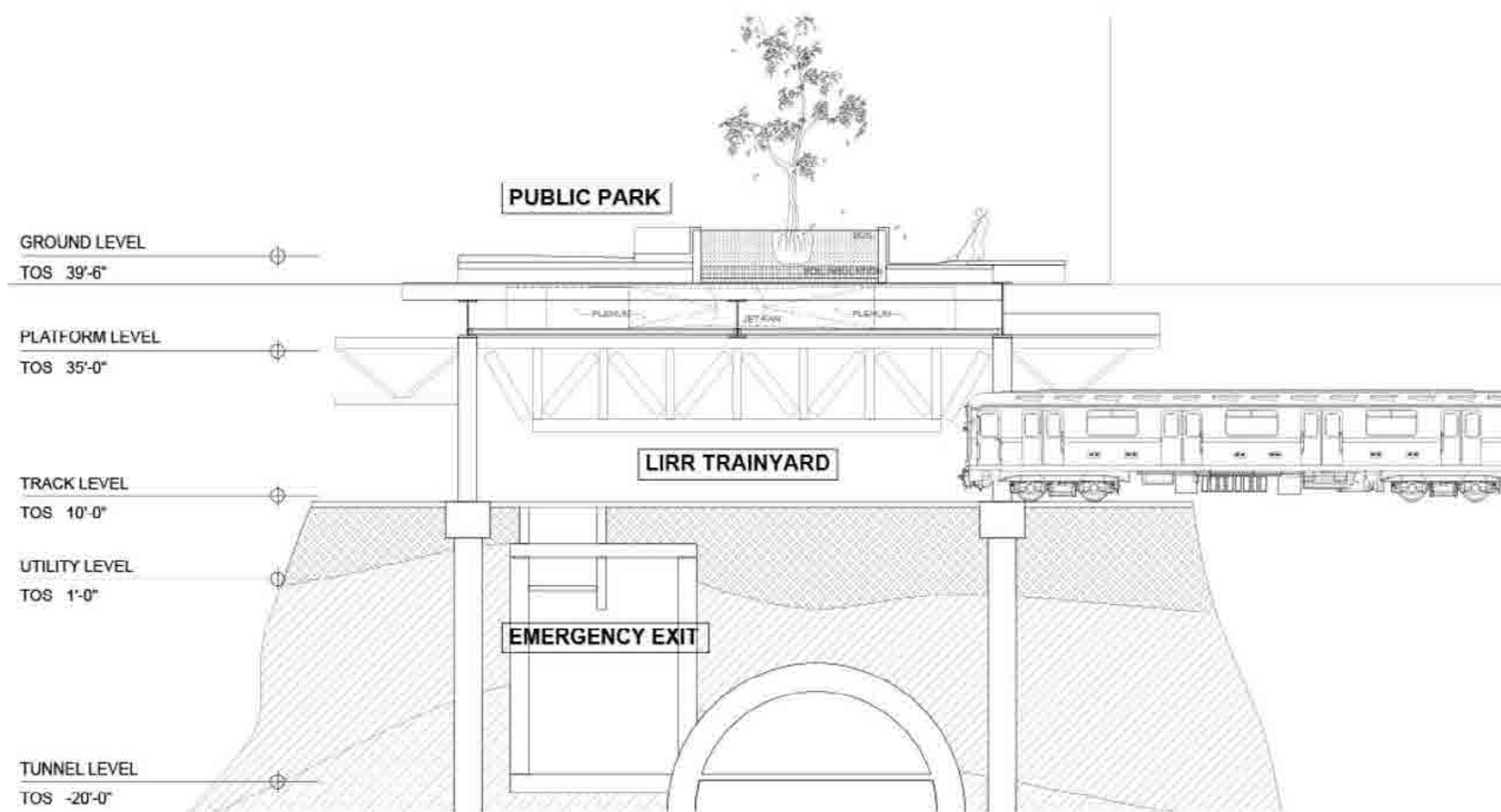
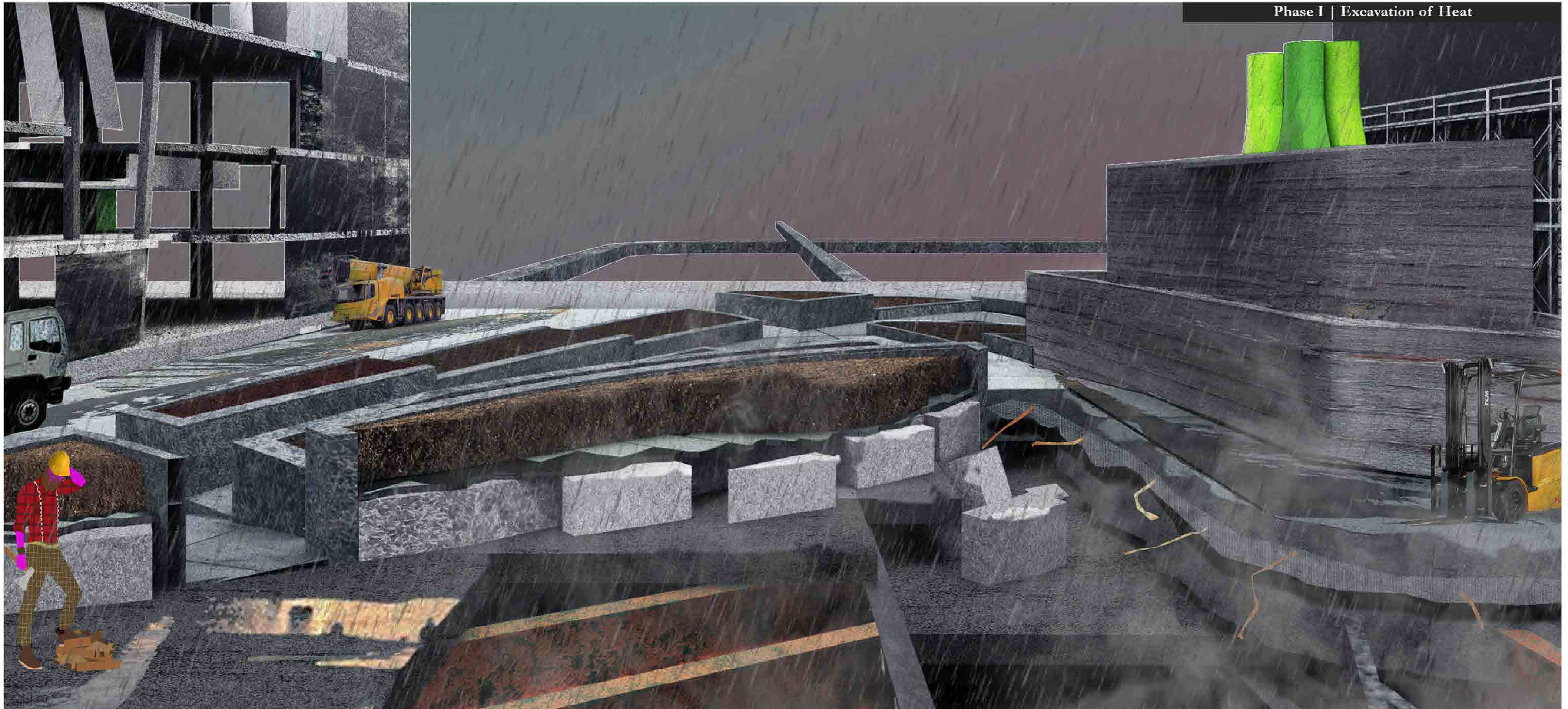
Heat Simulation: Before



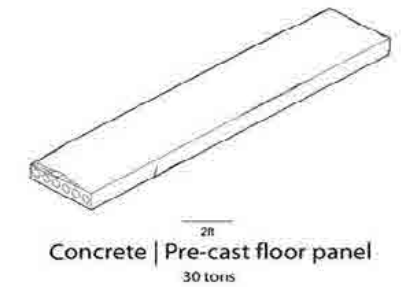
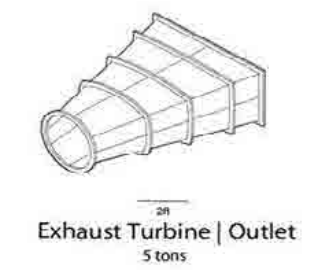
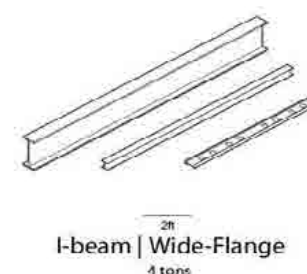
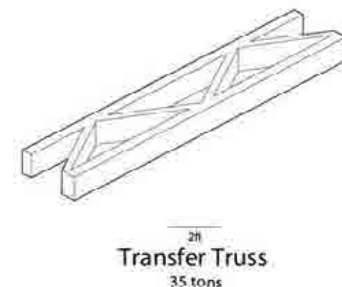
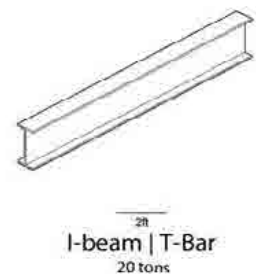
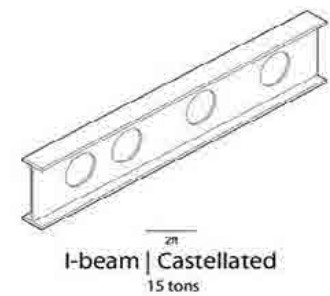
Heat Simulation: After



A new study revealed the heavy metal concentration in the train yard is 60 times greater than the EPA standard. In such a high temperature, it would be like breathing in the middle of a wildfire. The air needs to be maintained. The platform is supporting 440 maintenance workers. While due to this binding agreement, the city is, until today, paying for the project maintenance.

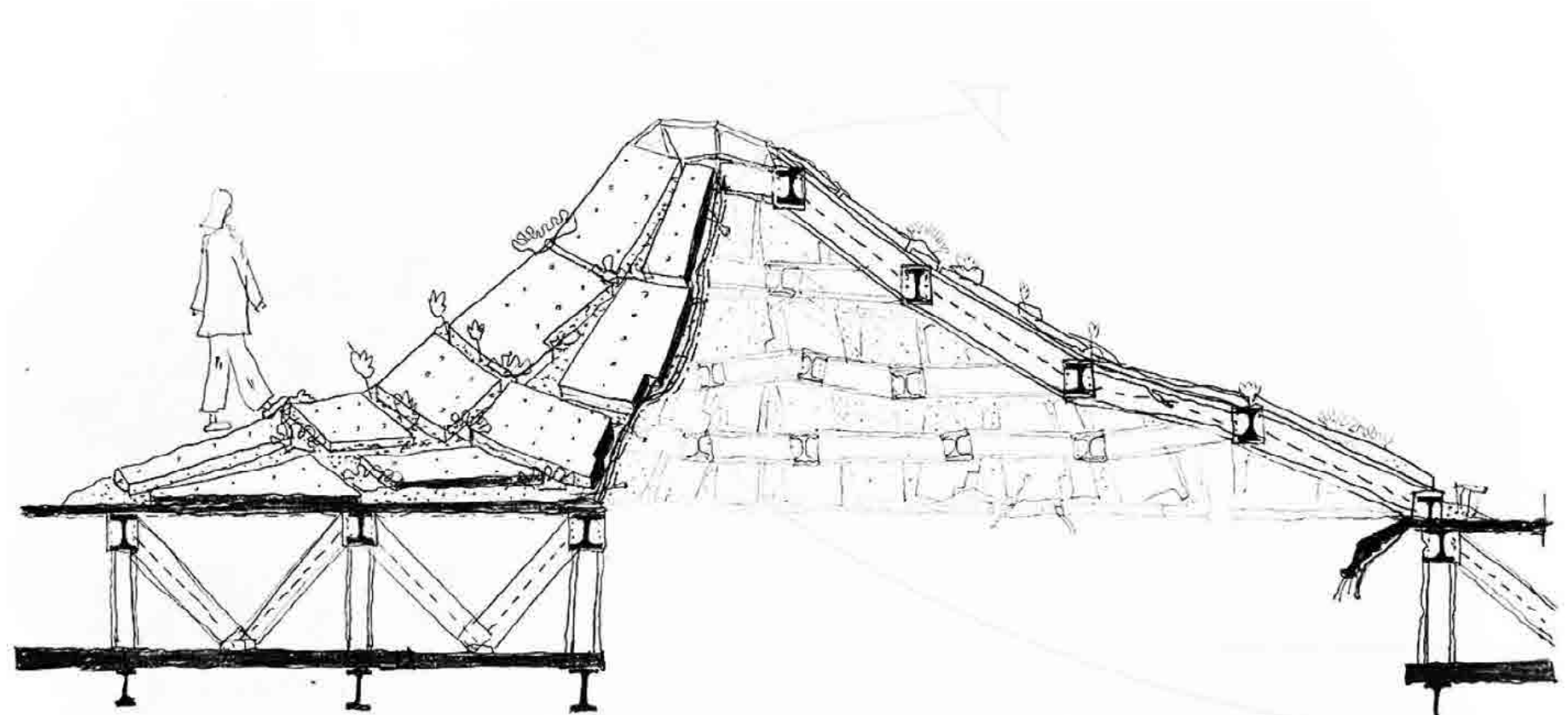


**Taxpayers Money Diagram**  
 The entire construction and maintenance of the Hudson Yards platform are at the cost of public money and public funding. Our proposal is designed to release public funding on which the entire operation of heated air depends, and to initiate a public engagement and management of the heat.



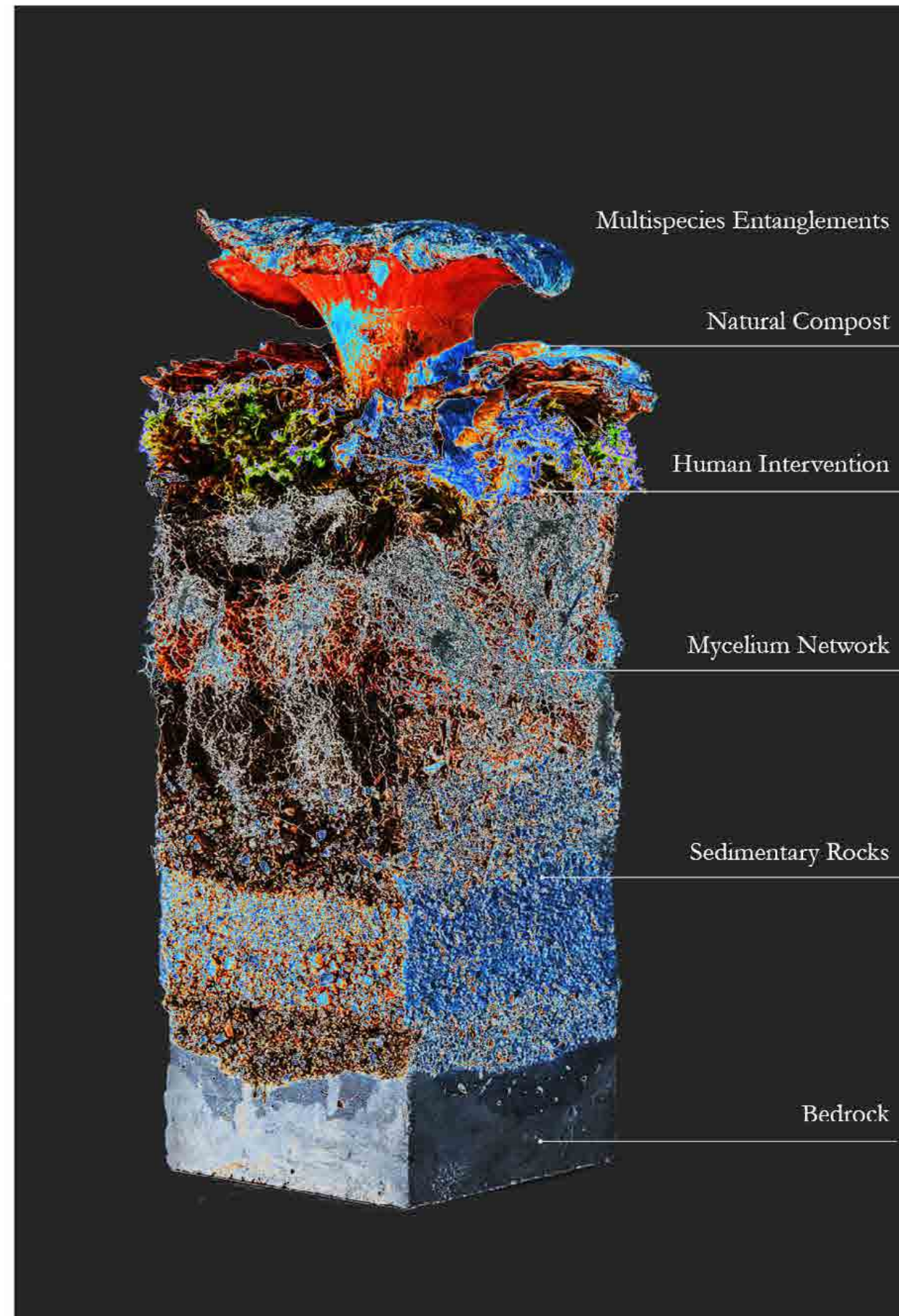
**Upcycled Material Summary**  
 16 Ariel engineered exhaust turbines  
 12km of Glycol chilling wires  
 60 tons of concrete slabs  
 6 feet thick of rigid insulation  
 60 tons of structural soils  
 1,200 tons of steel

This Archival displays the excavated material as a remembrance of this public infrastructure while promoting public management of wastes. One may fill out applications to order the steels and soil to construct new assemblages.



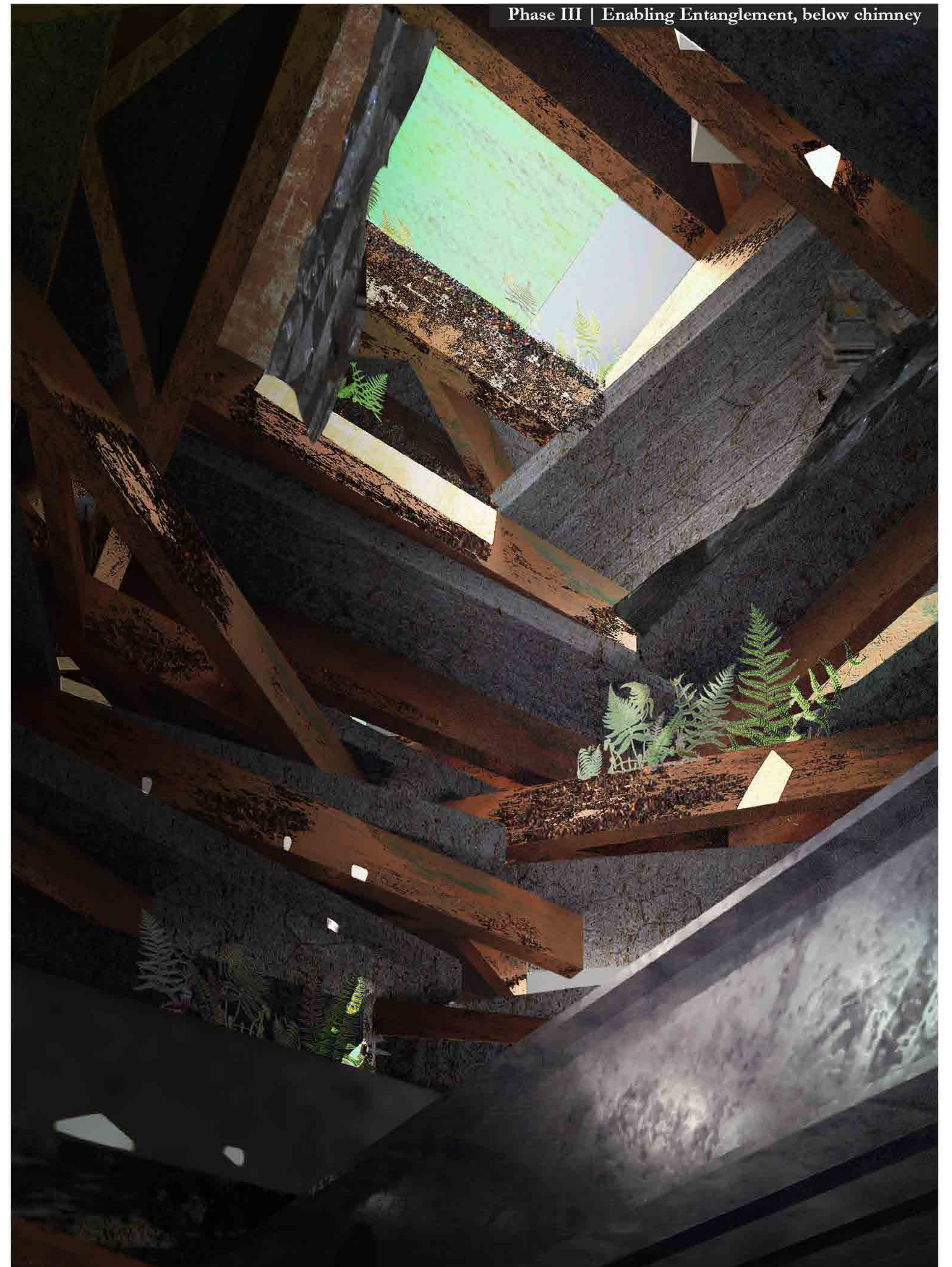
Entangled with Heat

**New Air Chimney**  
The new chimney is entirely constructed with the archived material; Steel, concrete slabs, drain mat, and soil stacked on top of one another. The revered turbines serve as a passive filter for toxicity, utilizing stack effects to replace air. On top of this enables the coexistence of thermo resistant fungus, lichens, and termites. This environment is not friendly to human inhabitation.



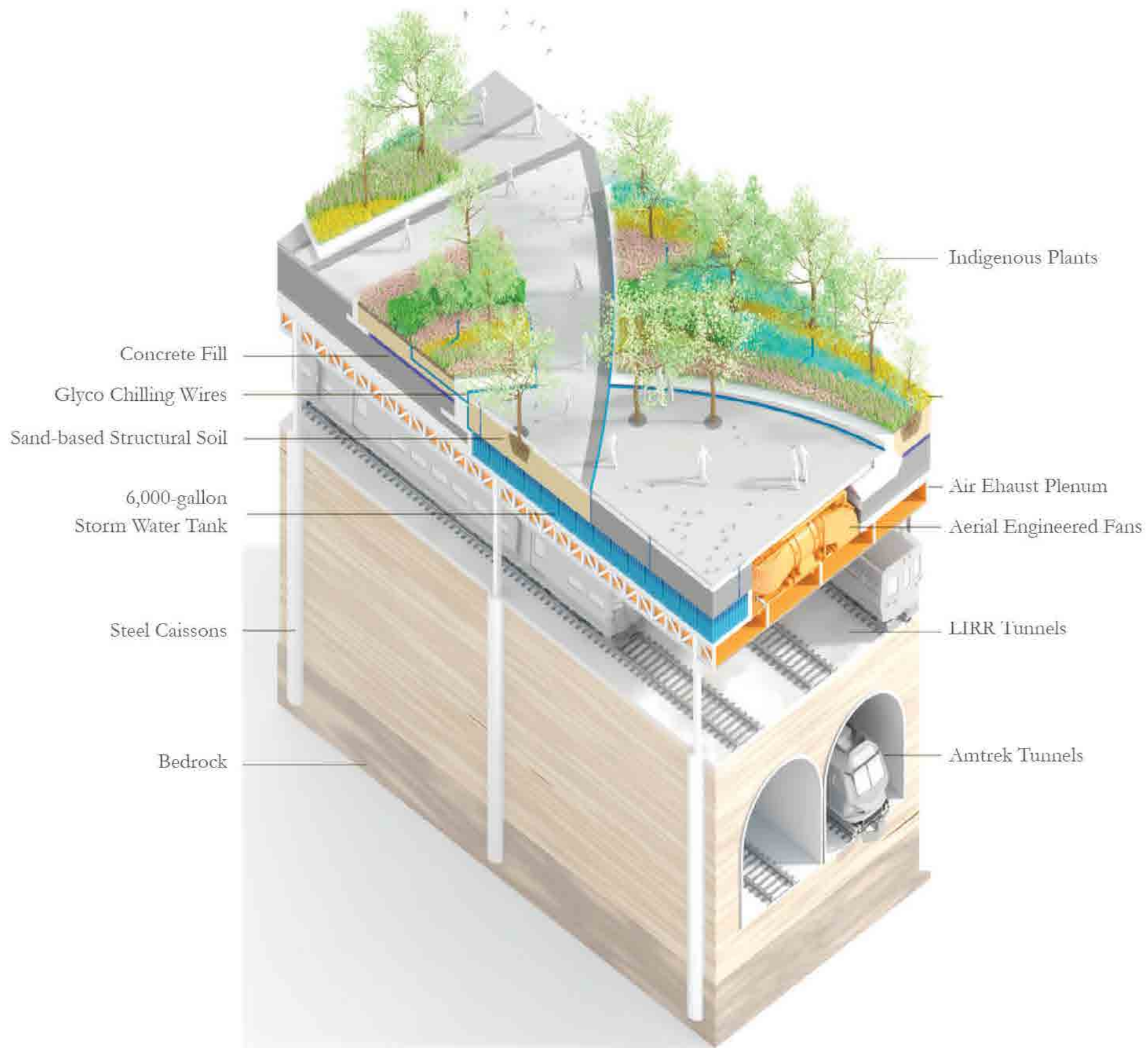
**Heat & Entanglement**

Interspecies Entanglement, image modified from MYLO.com



**Phase III | Enabling Entanglement, below chimney**





**Heat & Entanglement**

Existing Condition. Image modified from:  
*Understanding Hudson Yards, Official Press, 2019*



# 3

## Housing of Interstitial Space

A Collective Housing Project in South Bronx, NY

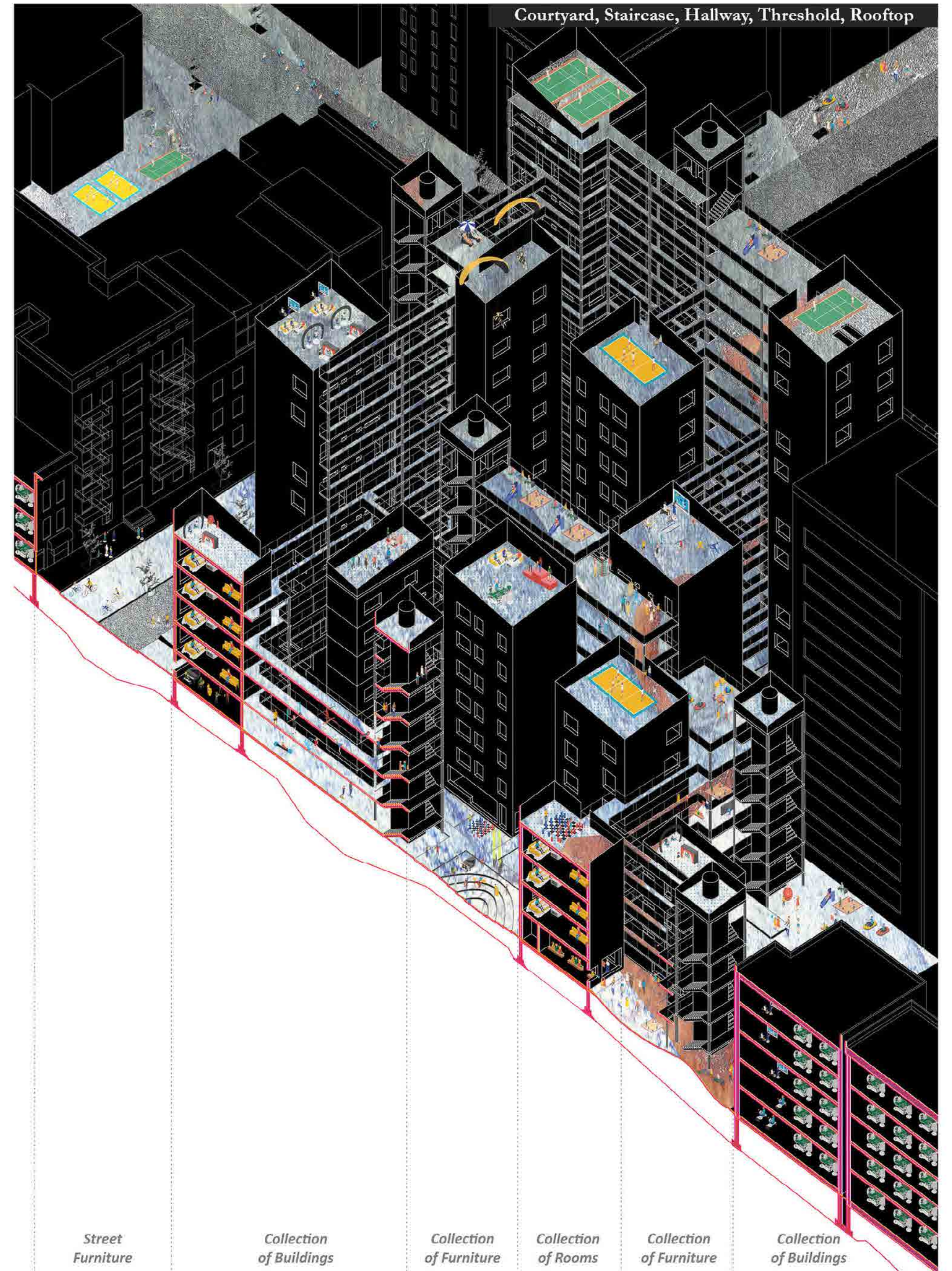
Project Category | Academic  
Course | GSAPP Core III, Fall 2020, Prof. Hilary Sample  
Location | Melrose, South Bronx, NY  
Duration | 10 Weeks  
Project Team | Benjamin Diller-Schatz

Furniture groups, courtyards, fire escapes, alleyways, rooftops... interstitial spaces used to occupy and characterize the south Bronx facilitate a rich culture of hip-hop and Momba, however, safety and maintenance concerns with the subsequent gentrification process made those spaces unavailable.

Our collective housing proposal aims to reclaim the interstitiality of the south Bronx to encourage cooperative actions.

Culminating in a landscape of interstitial spaces, this gradient facilitates a range of activities and a high level of collaboration for the communities in south Bronx.

This project explores the synthetic part-to-whole relationship through the aggregation of differing architectural modules and elements along a gradient of density and height.



**Courtlandt Ave, N - S**

- Deli
- Salon
- Barber shop
- Personal Business
- Deli
- Nail Care
- Chineses Restaurant
- Latino & Black
- Salon
- Tax Prep
- Chineses Cafe
- Latino & Black
- Salon Liquor Store
- Deli
- Mexican Cafe

**E 151 St, E - W**

- Safety
- Accessibility
- Aging Population
- Childcare
- Privacy
- Instability
- Public space
- Social platform
- Building maintenance
- Infrastructural development
- Education Support
- Art Supply
- History
- Gentrification
- 50-year floodplain

**E 152 St, W - E**

- Art Projectors
- Urban Shopping cart
- Car battery powered
- Children projecting artworks
- Neighborhoods' walls as gallery
- Storefront windows
- Hip-pop origin
- Monbo culturc
- Photography education
- Dance education
- Police officers' engagements
- Streets football
- "Painting in the beds"
- Car Factory resumed
- 
- A Community is forming



**Melrose Ave, S - N**

- Deli
- Mexican Restaurant
- Nail Salon
- Tax Prep
- Salvadorian Restaurant
- Shipping Center
- Wholesale
- Hair Salon
- Party Supply
- Salvadorian Cafe
- Shipping Center
- Wholesale
- Hair Salon
- Deli
- Salon
- Barber shop
- Deli
- Salon
- Barber shop



"We have never lacked talents in the Bronx, we need more structure and support for art and education."  
-Michael Kamber

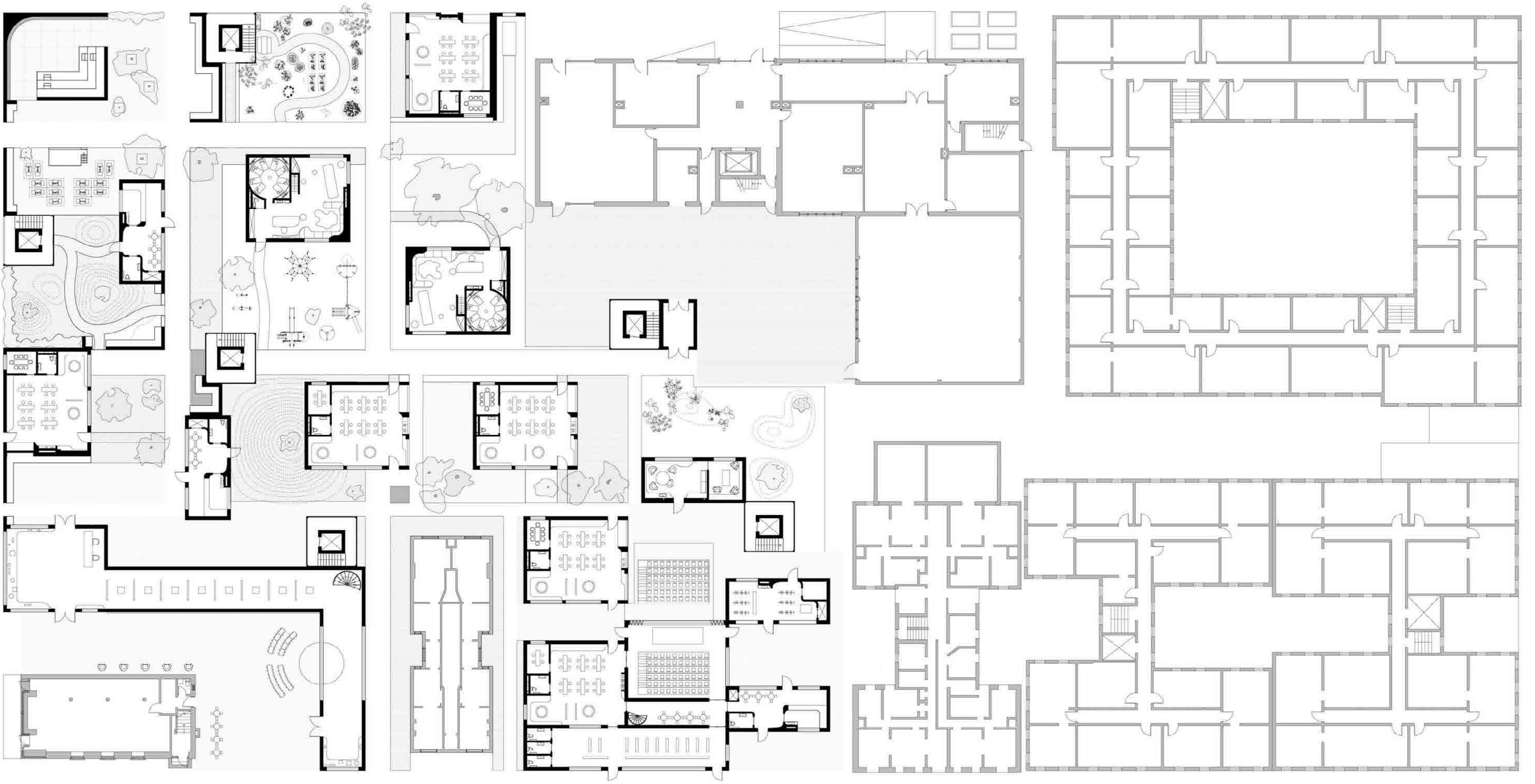
- Community Garden
- Libraries
- Book exchange
- Film festivals
- Study Spaces
- Bronx Documentary Center (BDC)
- HPD & NYCHA Development
- Bronx Cooperative Development Initiative (BCDI)



**Noli Plan of Interstitial Spaces**  
The Melrose Neighborhood, South Bronx, NY

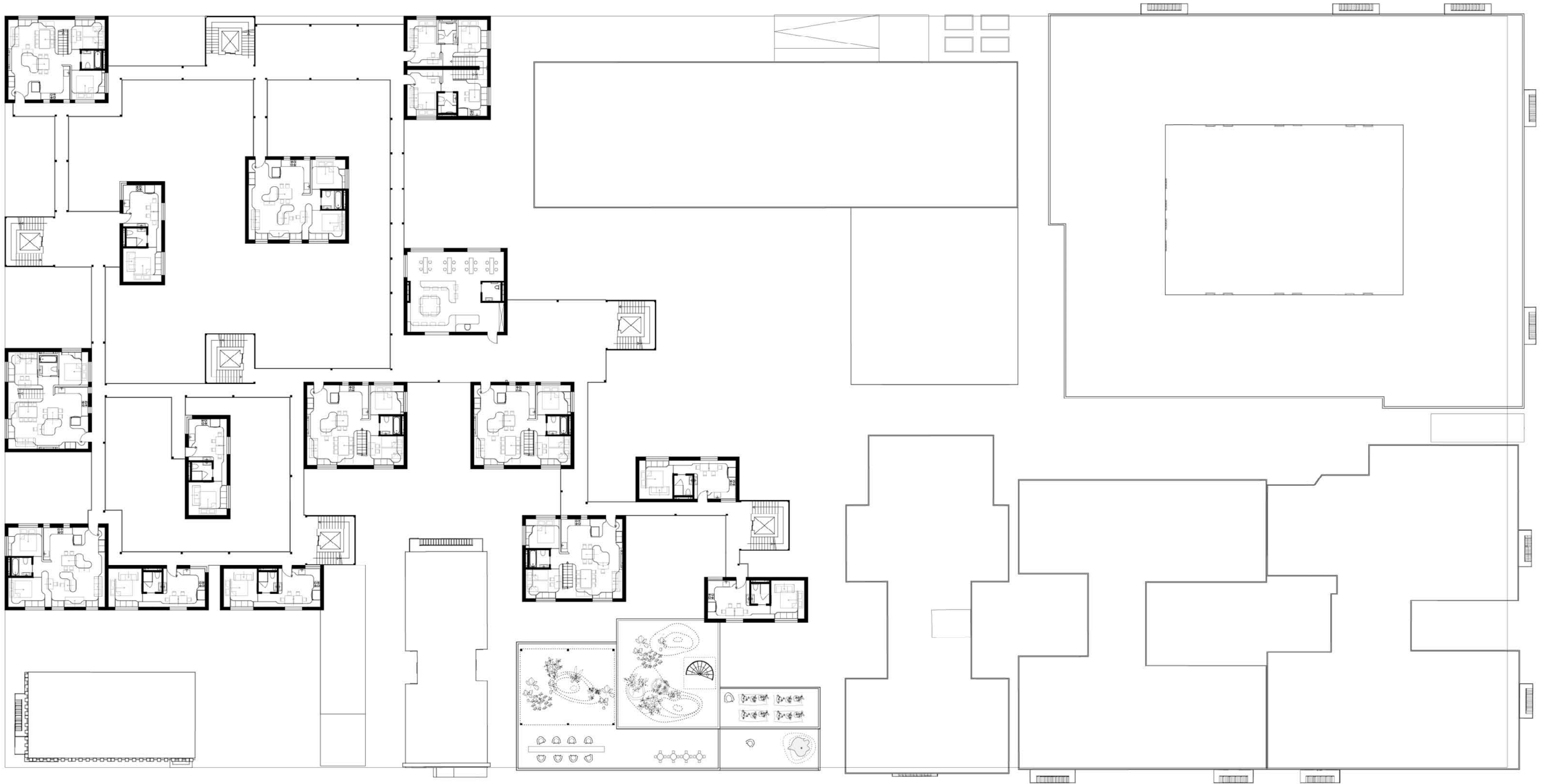
Photo by Michael Kamber  
Courtesy of Bronx Documentary Center  
Lecture at Columbia GSAPP, Sep 16, 2020

E 152 ST



COURTYARD AVE

E 151 ST





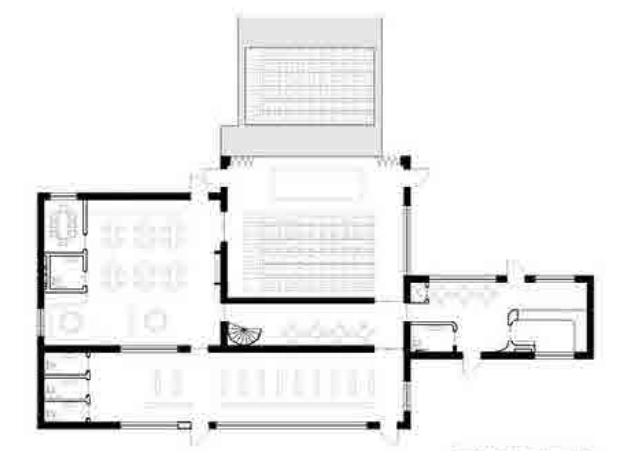
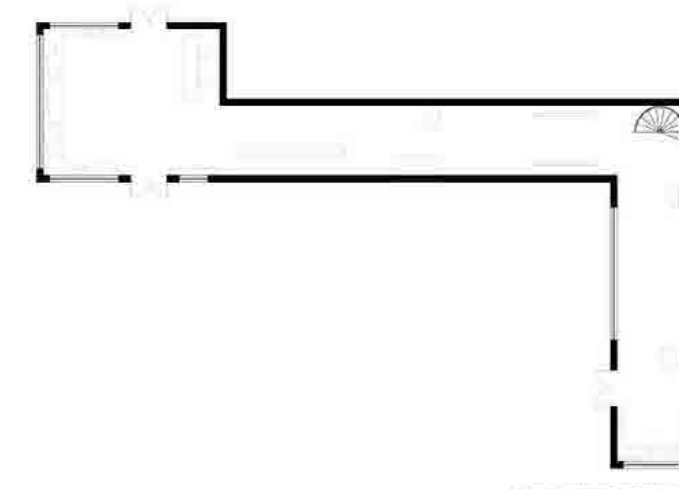
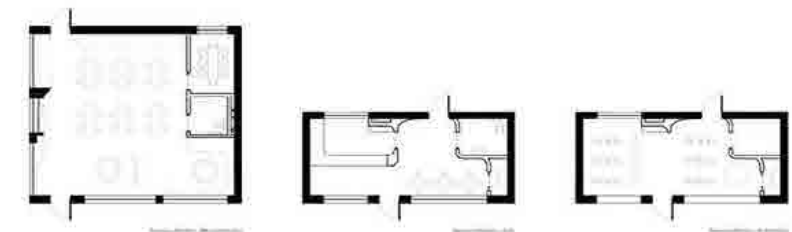
n. 3 | Housing Module

n. 3 | bussiness Module

n. 3 | Education Module

n. 1 | Art Module

n. 1 | Mixed Use Community Module



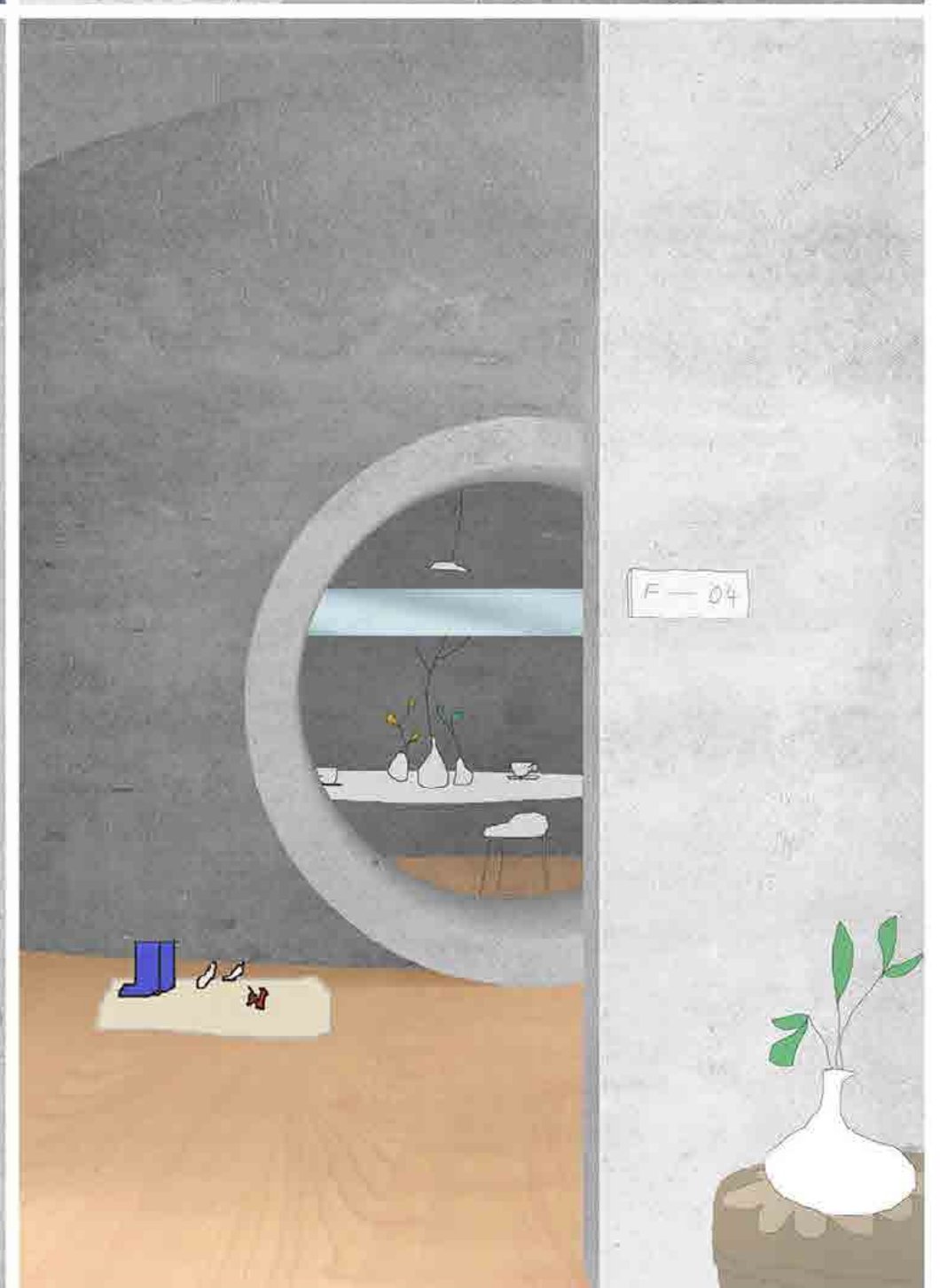
Housing of Interstitial Space

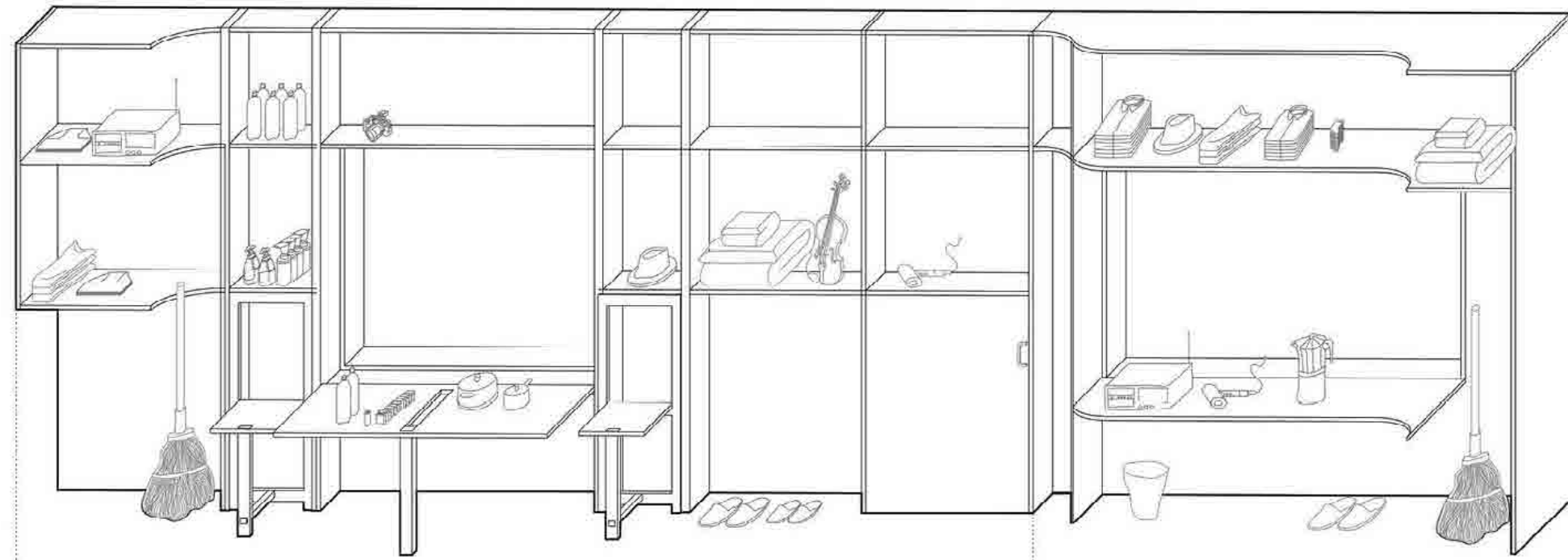


Housing of Interstitial Space



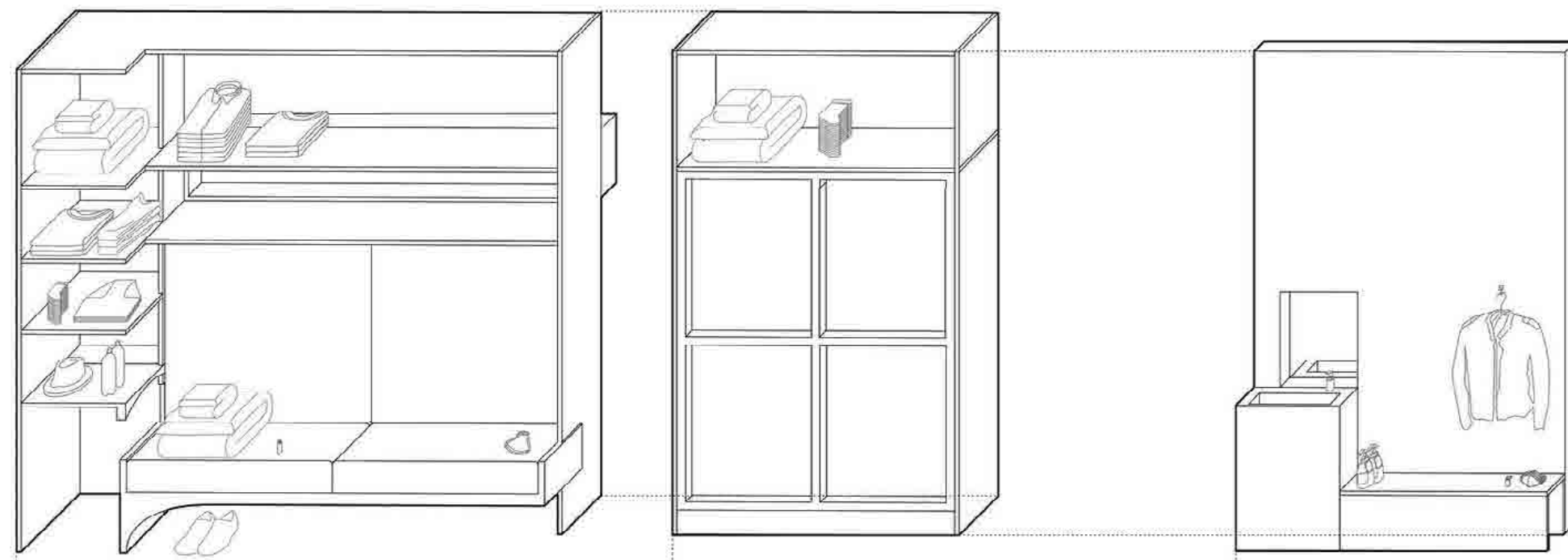
Courtyard, Staircase, Hallway, Threshold, Rooftop





Wall A. Living Room, 16 Shelves, 1 folding table, 2 folding chairs

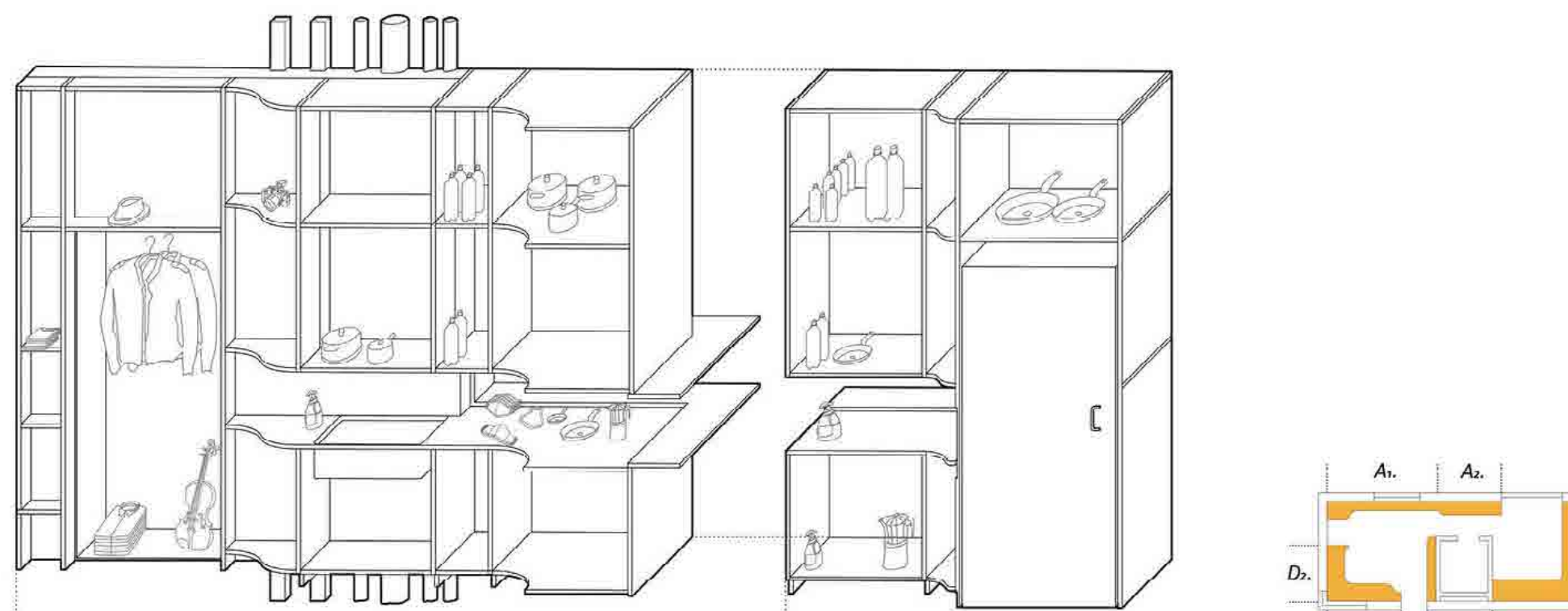
Wall A. Living Room, 2 shelves, 5 Large Storage



Wall B. Bedroom, 6 Shelves, 1 large Storage

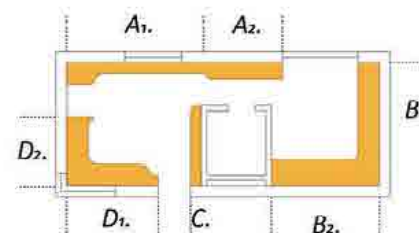
Wall B. Bedroom, 1 Queen Bed, 1 large storage

Wall C. Bathroom, 2 sinks, 1 closet



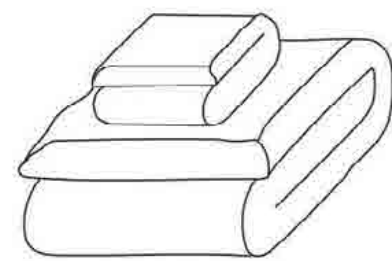
Wall D. Kitchen and closet, 18 shelves, 2 large storage

Wall A. Kitchen + Living Room, 1 Fridge, 7 Shelves

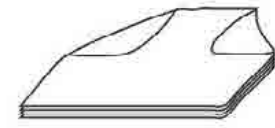


Housing & Interstitial Space  
Housing Module | Large

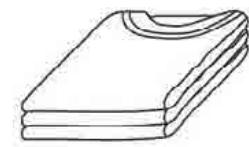




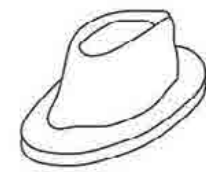
n. 1 bathrobe, n. 2 towels



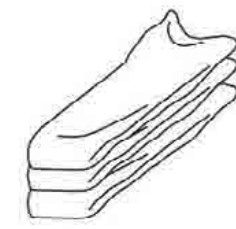
n. 4 Vests



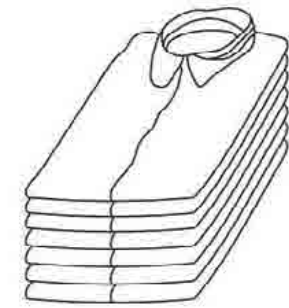
n. 3 Shirts



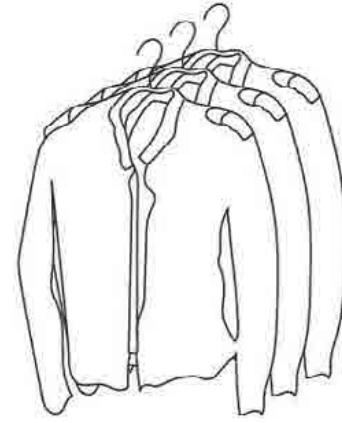
n. 1 Hat



n. 3 Pants



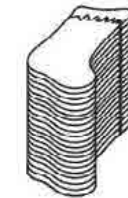
n. 6 Working Shirts



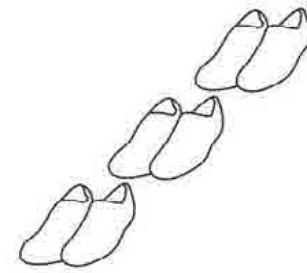
n. 3 Jackets



n. 4 Slippers



n. 10 Socks



n. 3 Pairs of shoes



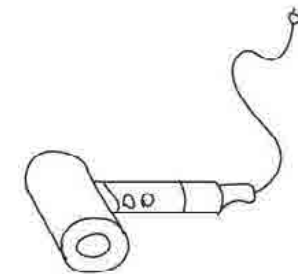
n. 1 Violin



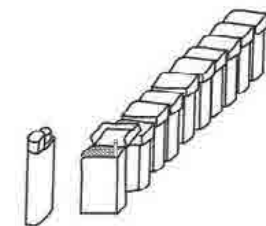
n. 1 Camera



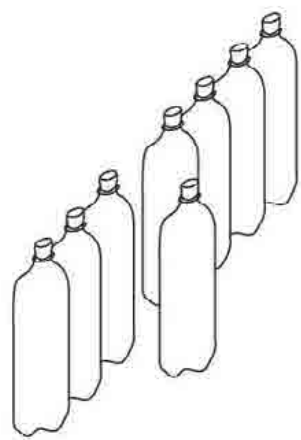
n. 1 Radio



n. 1 Hair dryer



n. 10 Packs of matches



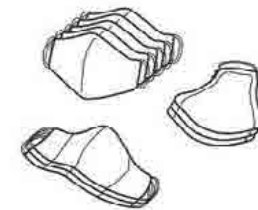
n. 2 Bottles of milk  
n. 6 Bottles of water



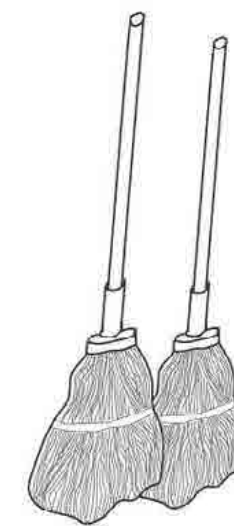
n. 2 Kinds of Alcohol



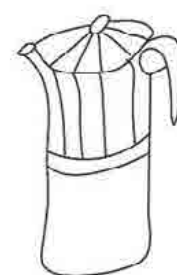
n. 4 Bottles of Spray



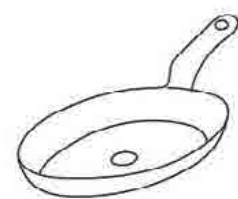
n. 3 Types of Masks



n. 2 Mops



n. 1 Water Kettle



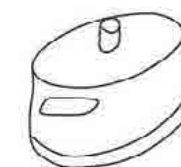
n. 1 Cooking Pan (large)



n. 1 Cooking pan



n. 1 Boiling Pan



n. 1 Steam pan



Housing & Interstitial Space  
Housing Module | Lounge

# 4

## "Guts" of the City

A Subterranean Playground with City Utilities.

Project Category | Academic

Course | GSAPP Core I, Fall 2019, Prof. Jaffer Kolb

Location | New York, NY

Duration | 9 Weeks

Project Team | Independent

"City-owned land represents a physical infrastructure in New York that exists at least partly outside of the market, where capitalism doesn't alone describe demand."

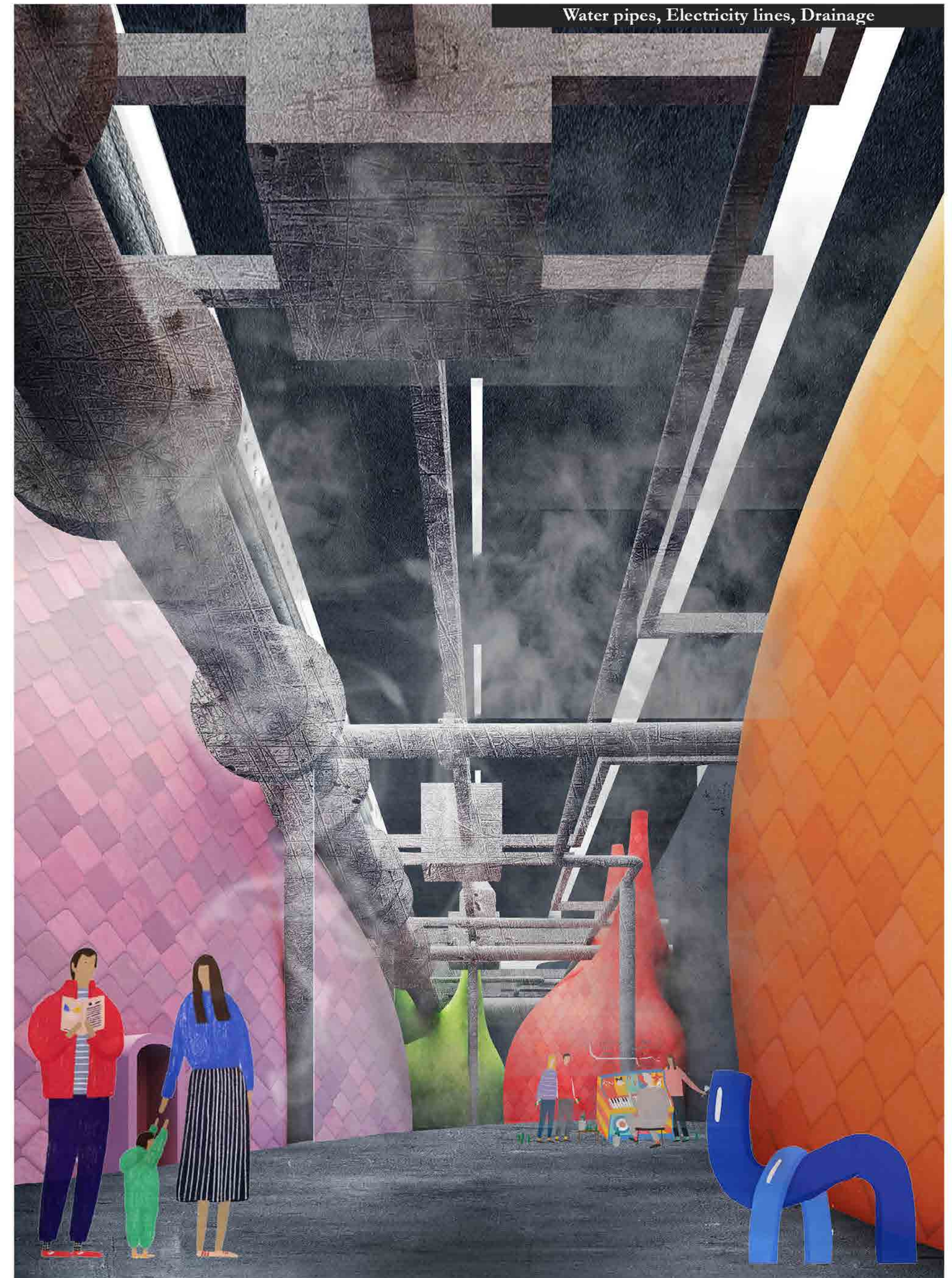
By marrying two city agencies: Department of Transportation and Children's Aid society, this project proposes a geological excavation underneath the street in Washington Heights.

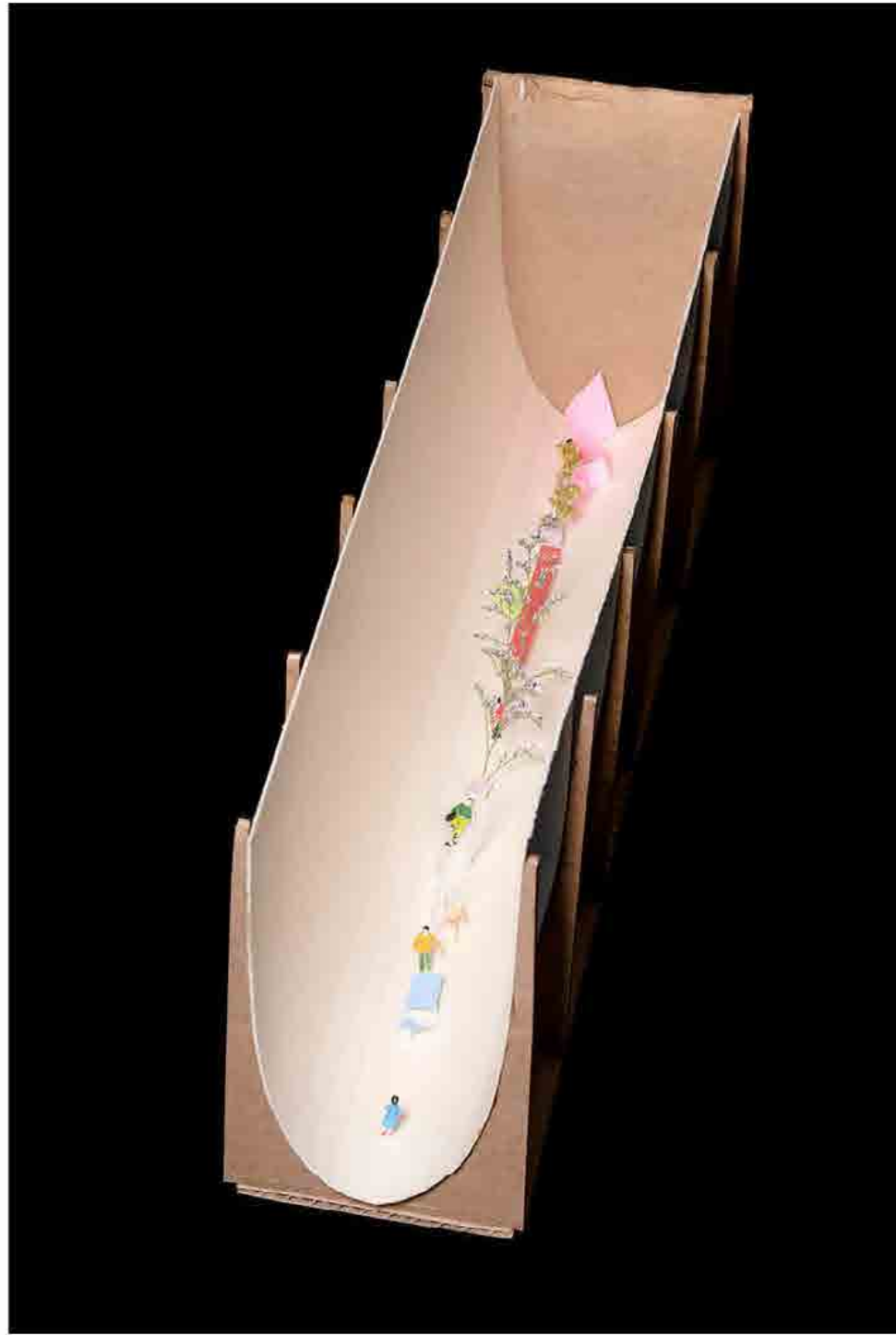
In order to create an alternative public space that exposes the "guts" of the city:

Water pipes, electricity lines and drainage are excavated and transformed into educational devices.

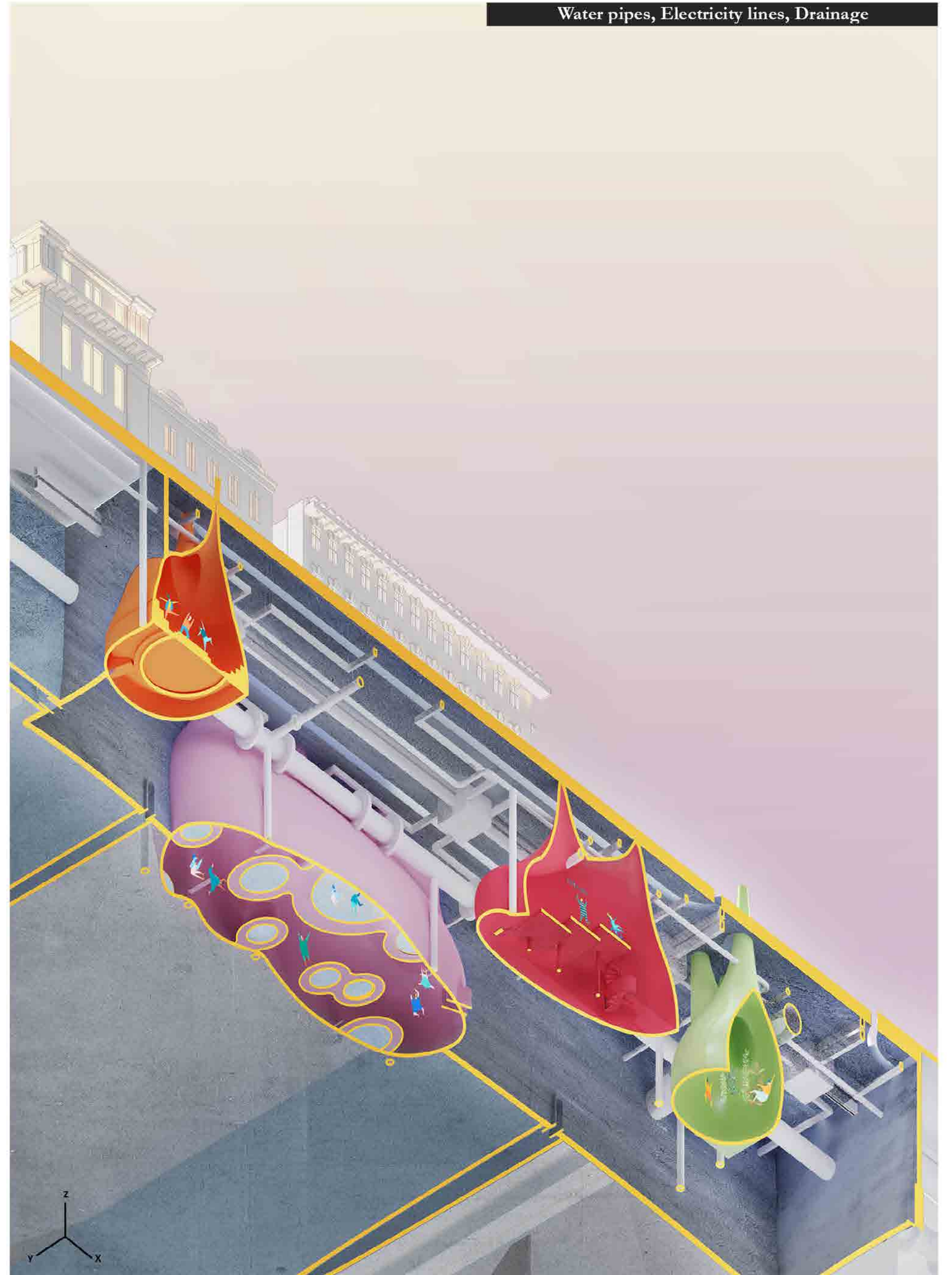
The dome-shaped programs are being formed by the tension of utility pipes and the retaining walls. The project AIMS to create a new sense of sublime where the infrastructural pipes and educational programs are juxtaposed to create a playful / dangerous / dirty / dynamic space dedicated to extracurricular activities.

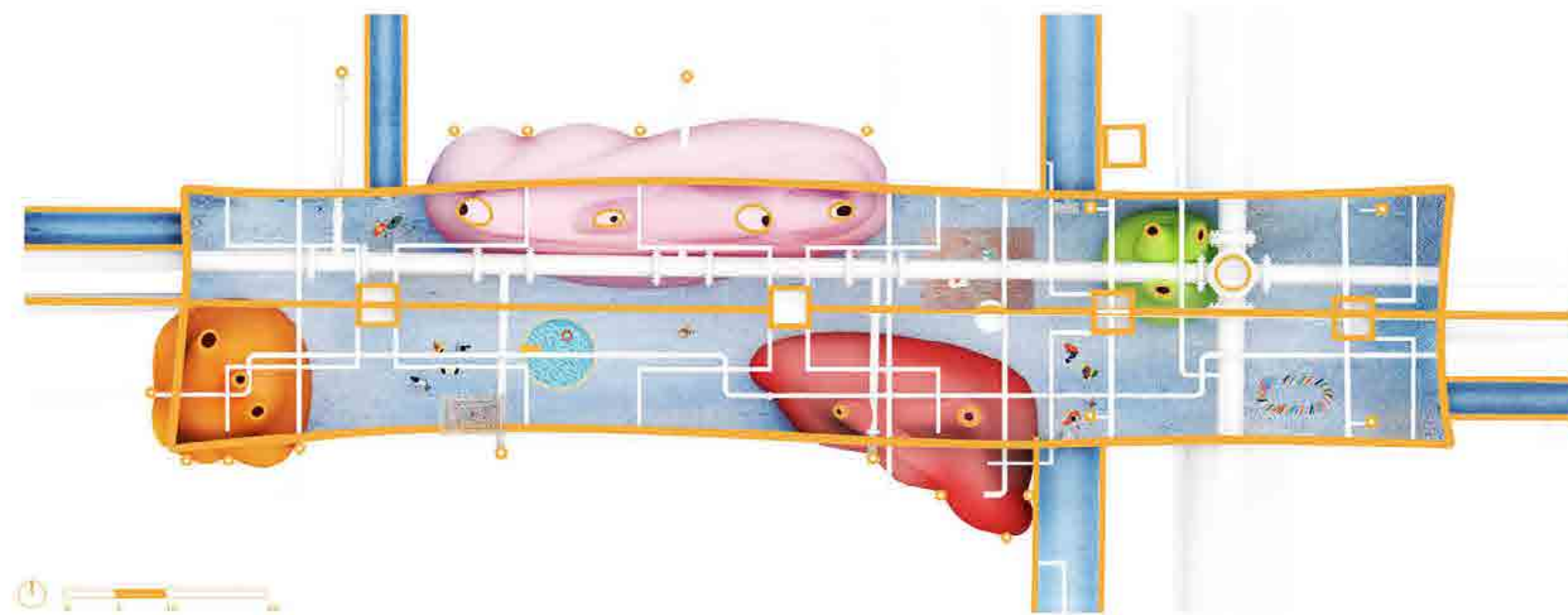
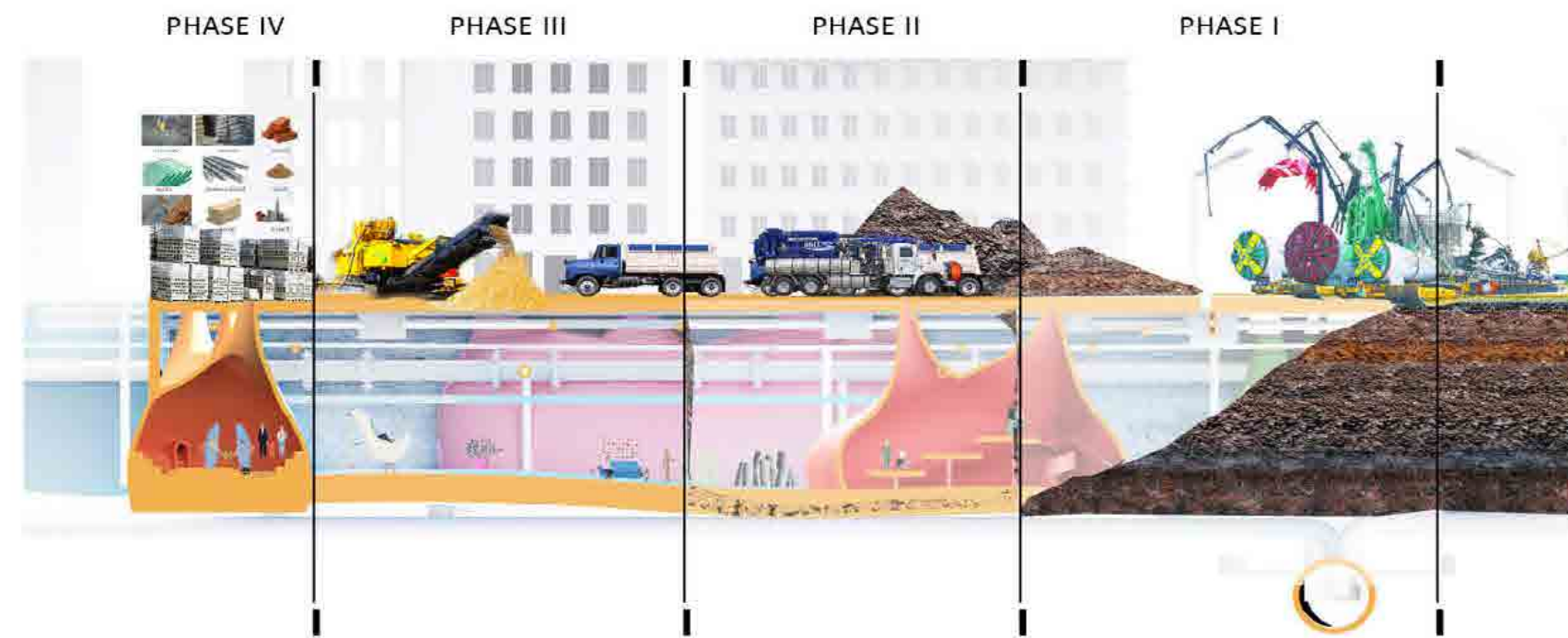
"Guts" of the City





"Guts" of the City  
Study Models



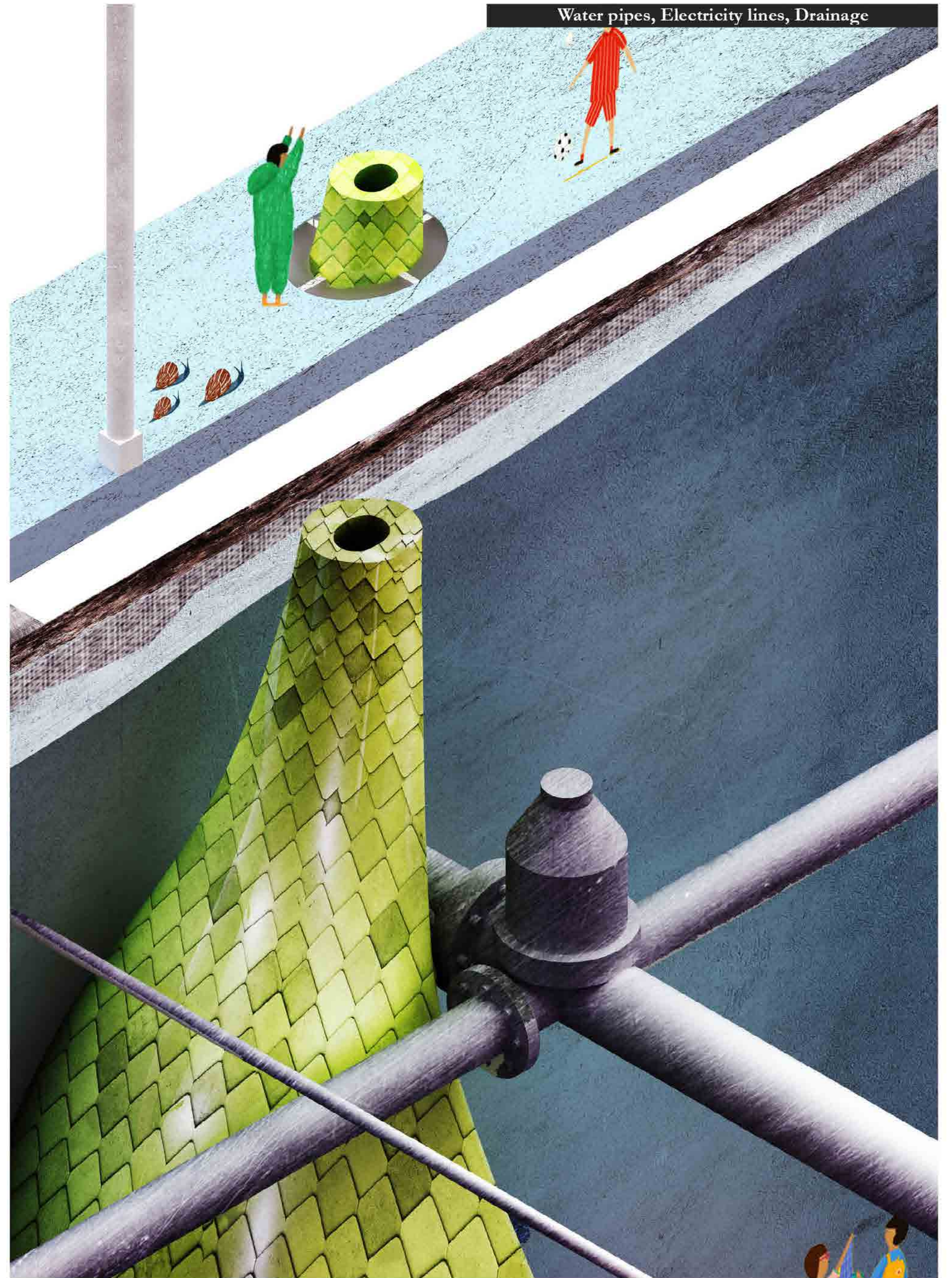


"Guts" of the City  
Phased Section & Plan

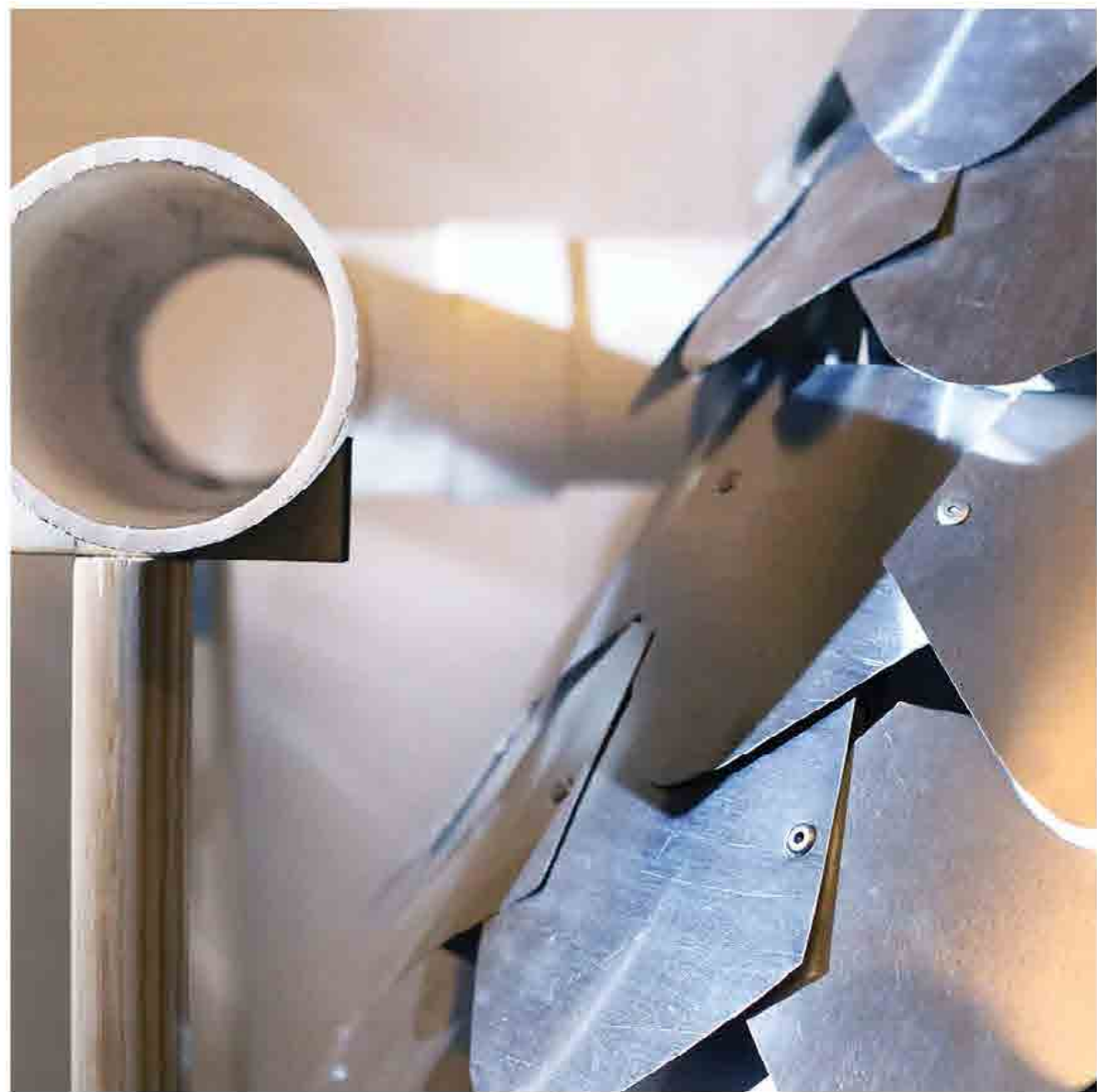




"Guts" of the City  
Site Plan

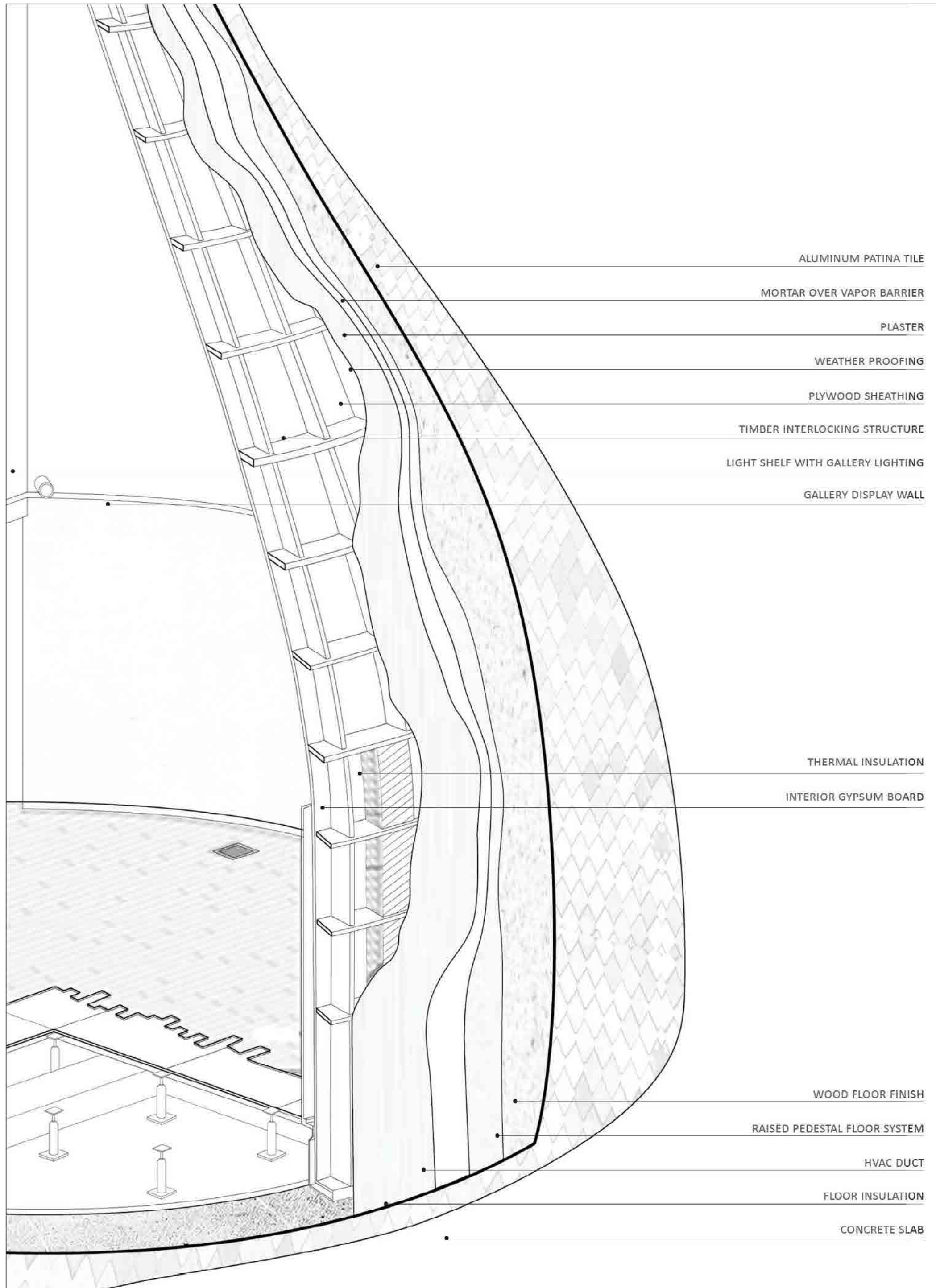


Water pipes, Electricity lines, Drainage



**Subterranean Playground**  
Follies | Exterior





Subterranean Playground  
Follies | Interior

# 5

## Readymades School

The P.S. 64 School Renovation

Project Category | Academic  
Course | GSAPP Core II, Spring 2020, Prof. Emmett Zeifman  
Location | New York, NY  
Duration | 10 Weeks  
Project Team | Independent

For me, the P.S. 64 school is a historic landmark that preserves 100 years of experience and cultural practices. The rigidity of Snyder's H plan provides ample light and air with a well functioning classroom layout.

This renovation aims to establish a dynamic dialogue between the generic, rigid classroom learning and the playful, spontaneous learning experience.

Readymade School

1. Preserve half of the existing building that fits all the required classrooms.

accept and retain the traditional learning experience and its associated rituals.

2. Freeing the other half, establishing an almost counterpart ritual to the existing classrooms:

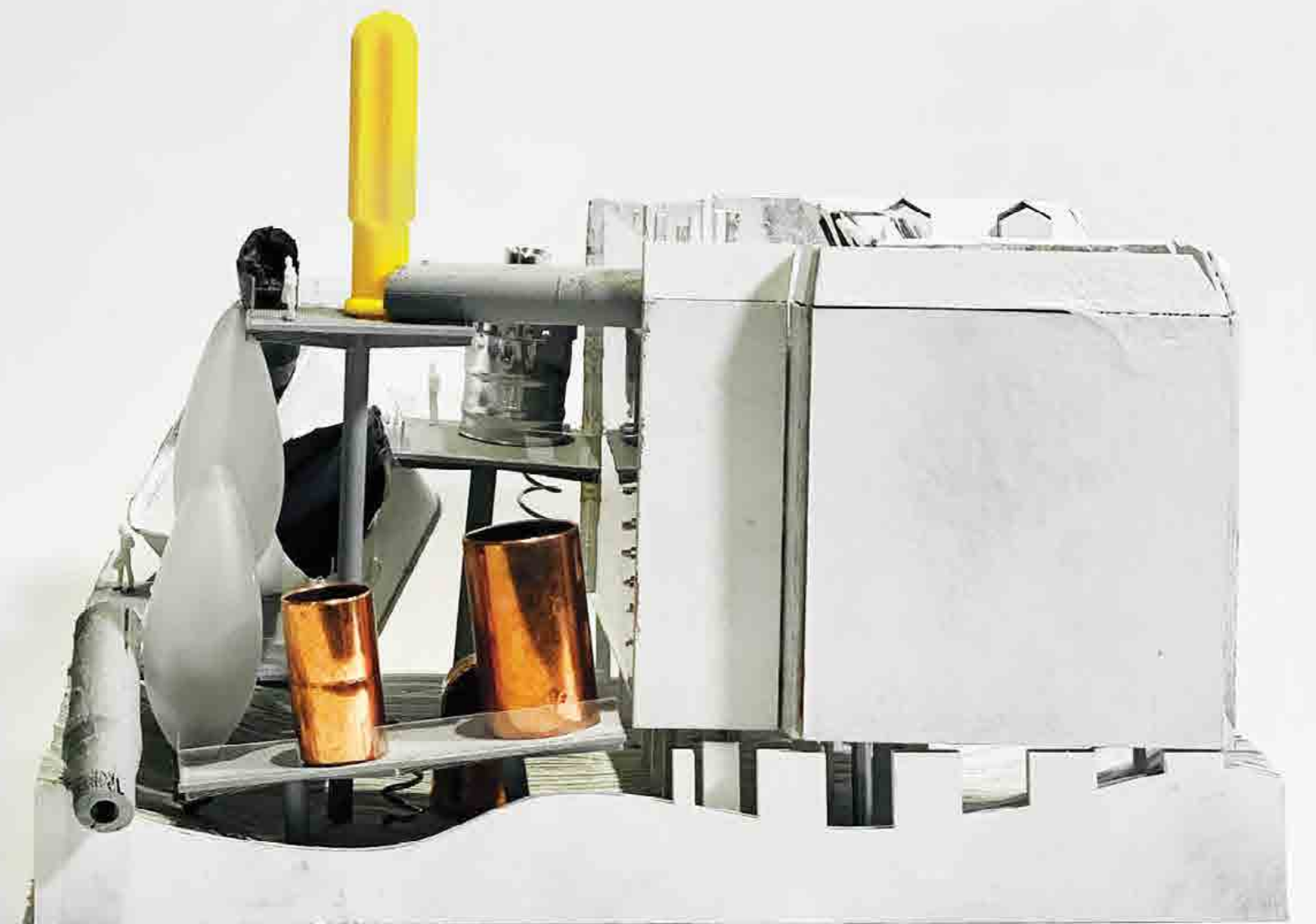
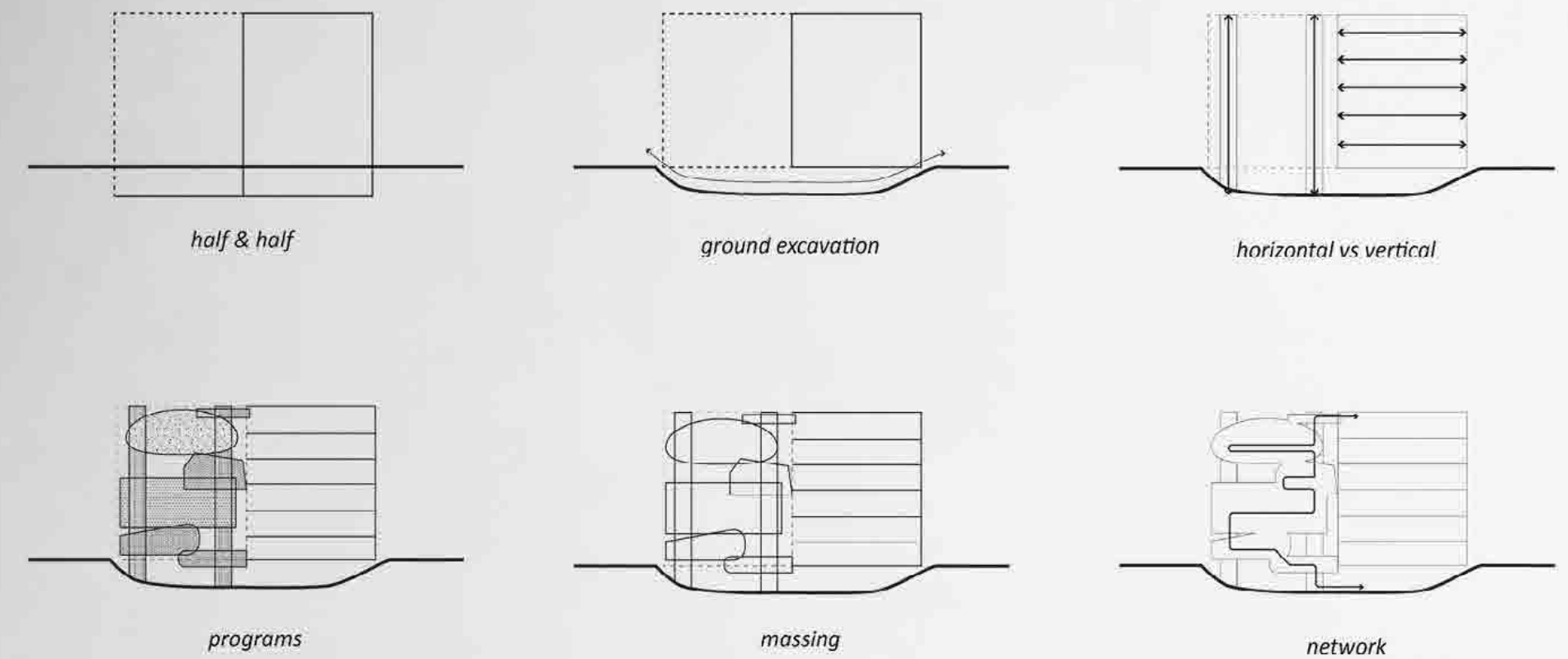
gym, cafeteria, auditorium, and library where public gatherings may occur.

3. Inspired by the early Ready-mode studies, a series of discrete objects that don't make sense on their own get assembled to perform a circulation.

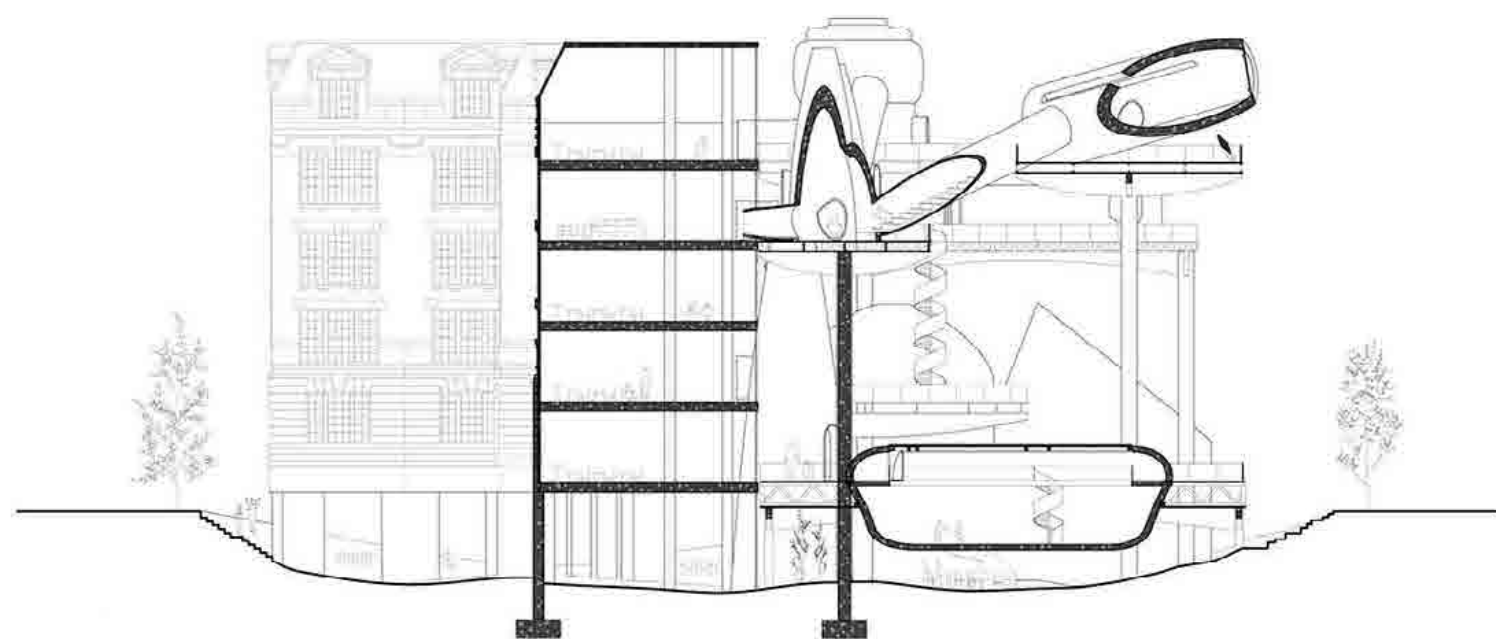
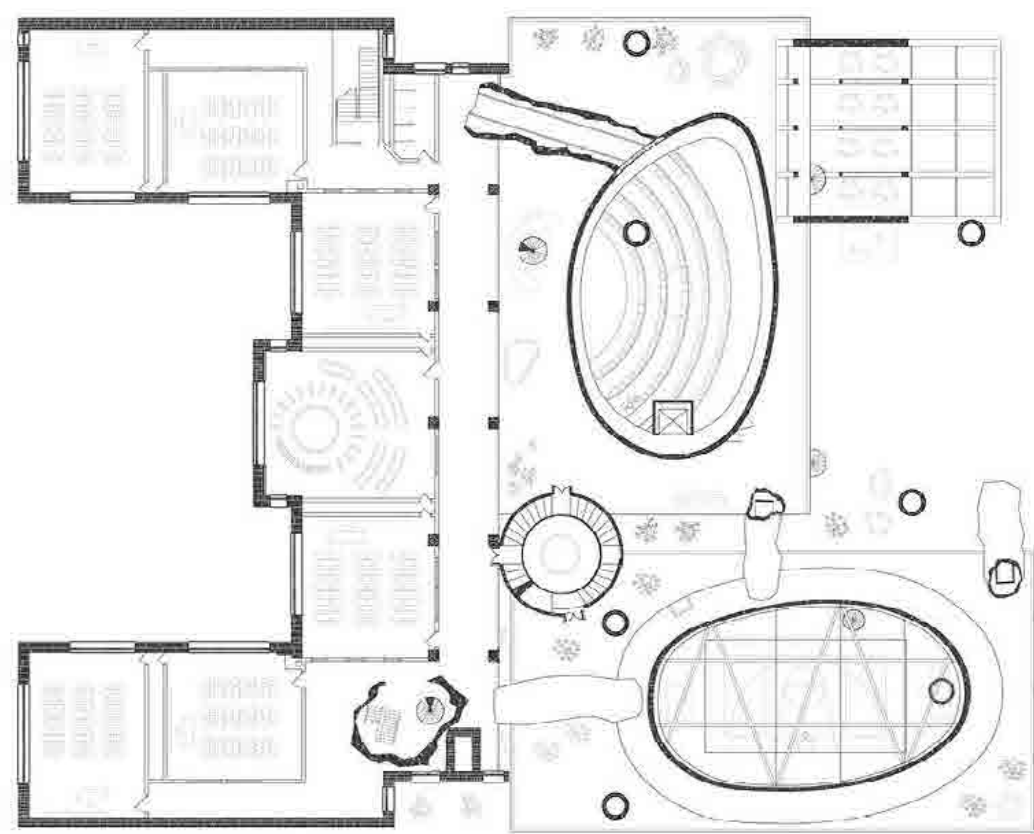
(like the Ruby Goldberg Machine), where unexpected encounters and rewards are given.

4. Carving out the ground, exposing and modifying the foundation structure to provide community access on the ground.

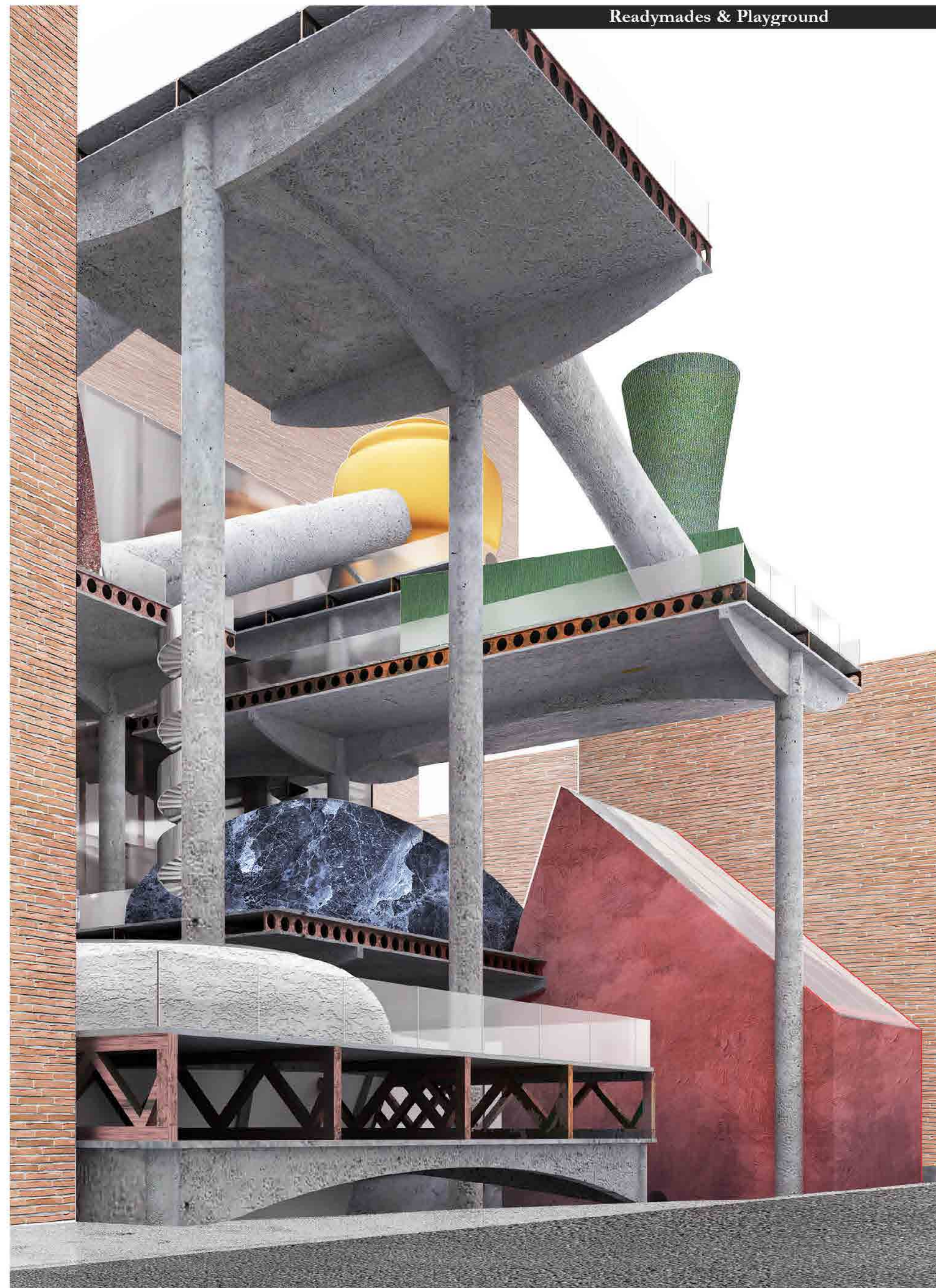
### Readymades Concept Model

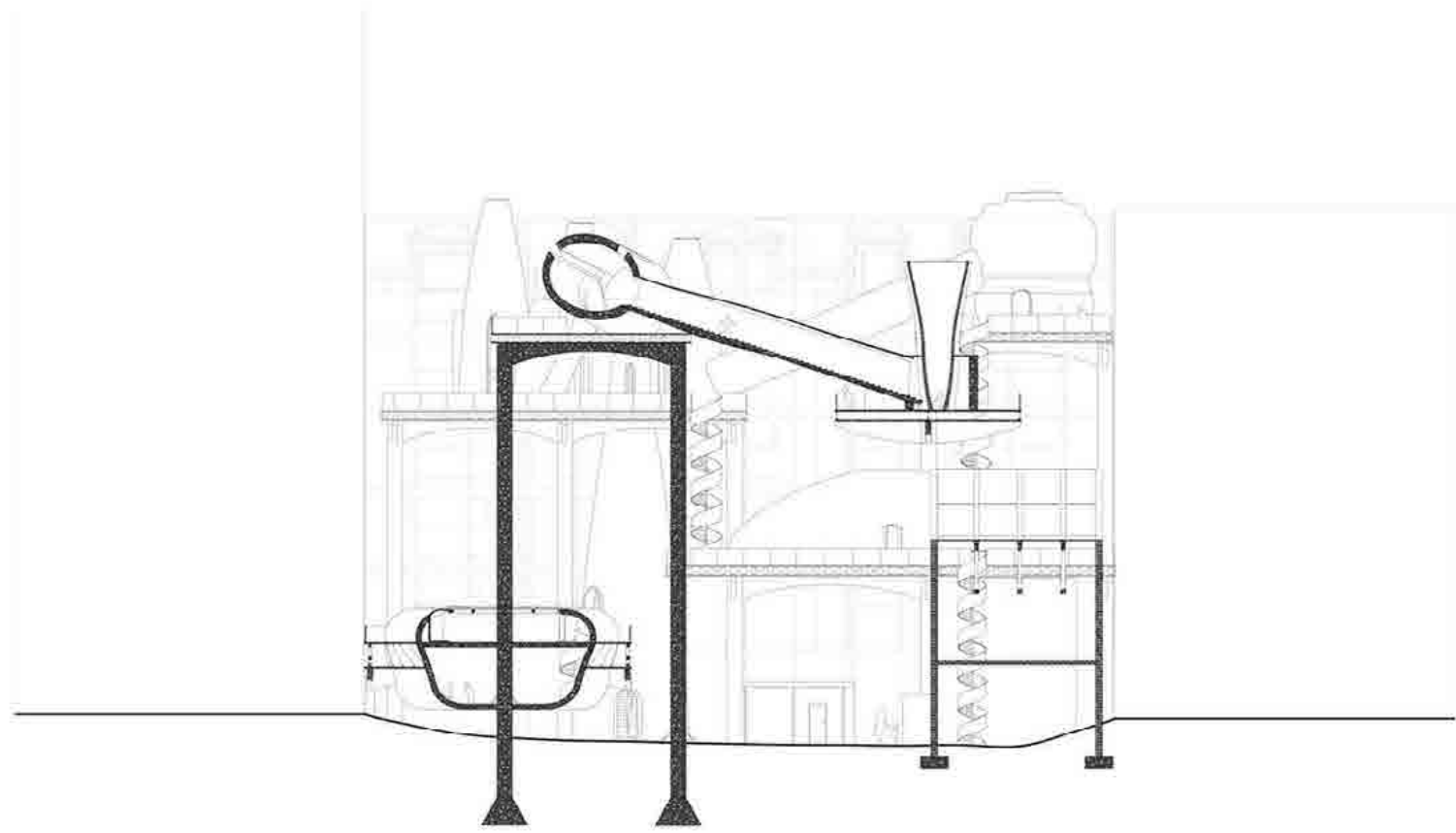
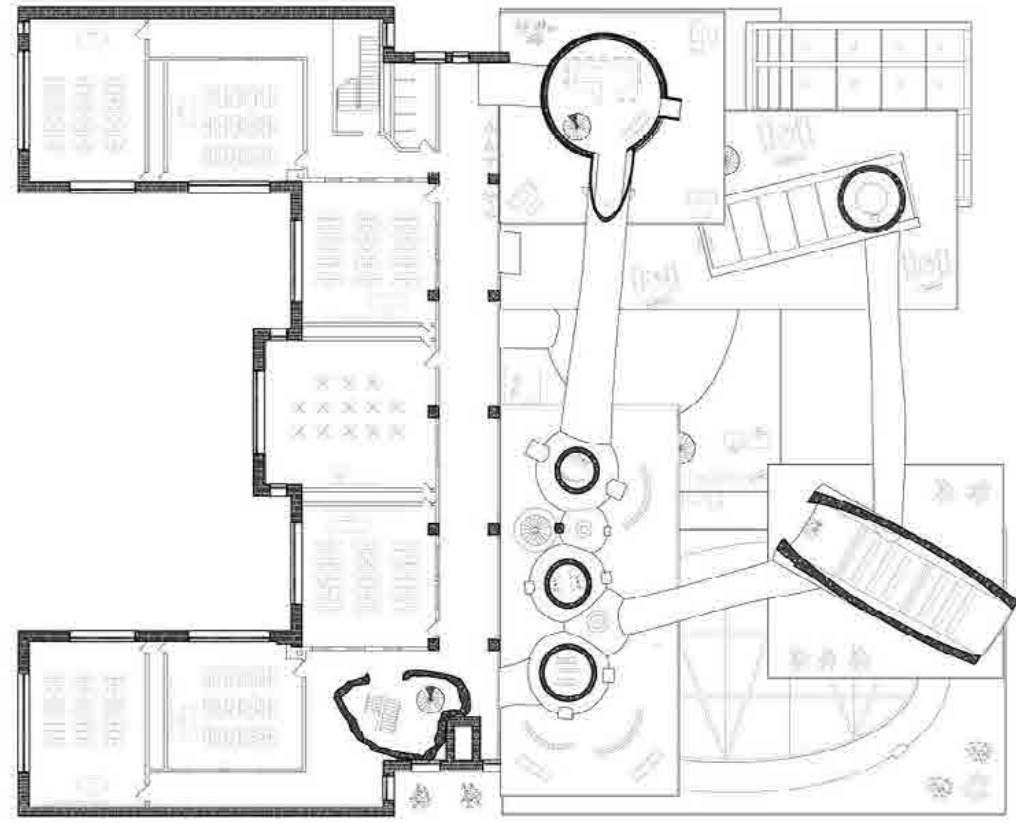




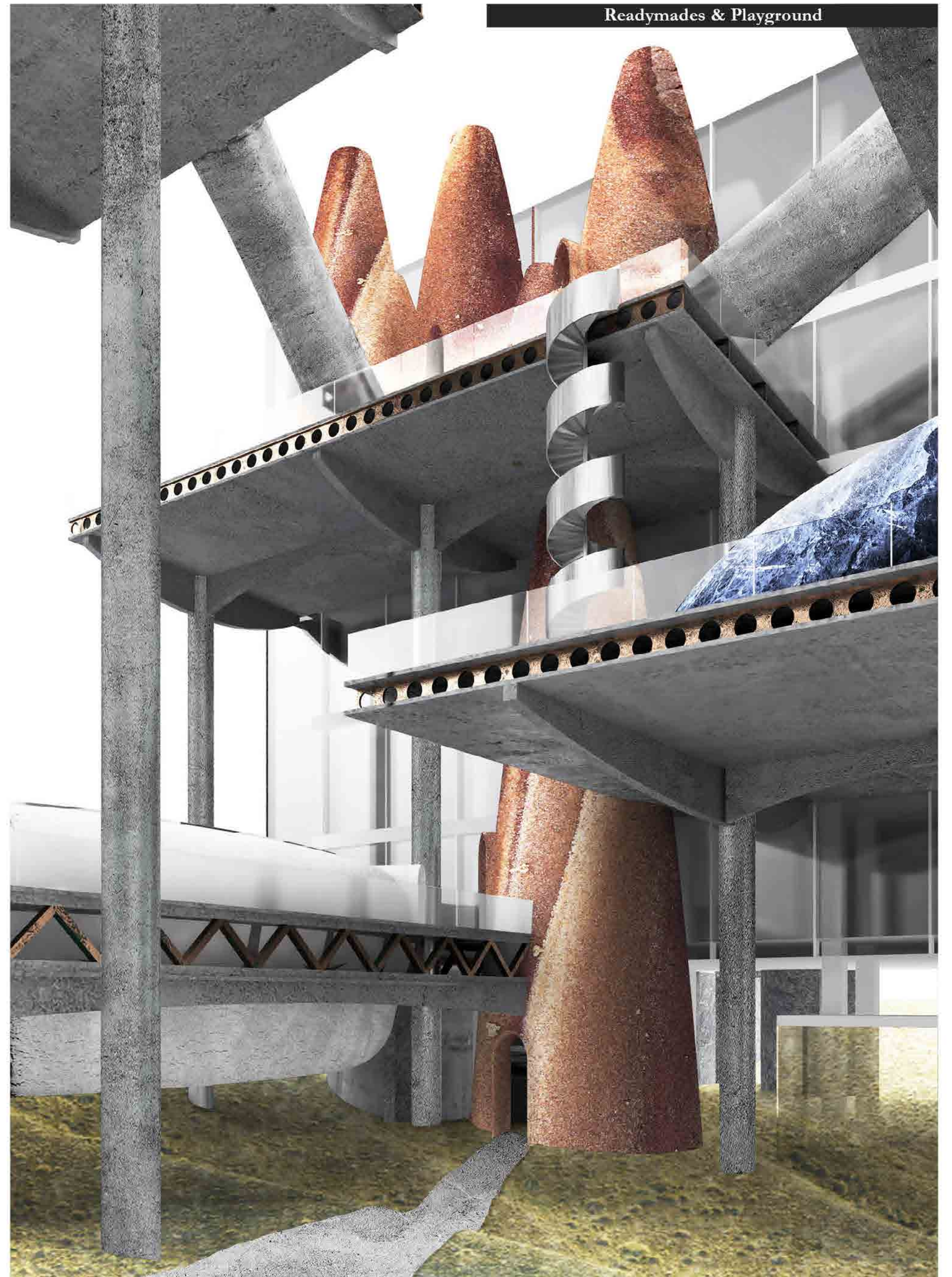


Readymade School  
3rd Floor Plan and Longitudinal Section





Readymade School  
5th Floor Plan and Transverse Section



NO.1  
CANDIE BOX | ROUND  
AS GYM

NO. 2  
LIGHT BULBS  
AS LIBRARY SPACE

NO. 3  
H-575 ALLOY NUT  
AS STUDENT SALON

NO. 4  
PLASTIC IGLOOS  
AS AUDITORIUM

NO. 5  
CHESS BARS  
AS ADMINISTRATION

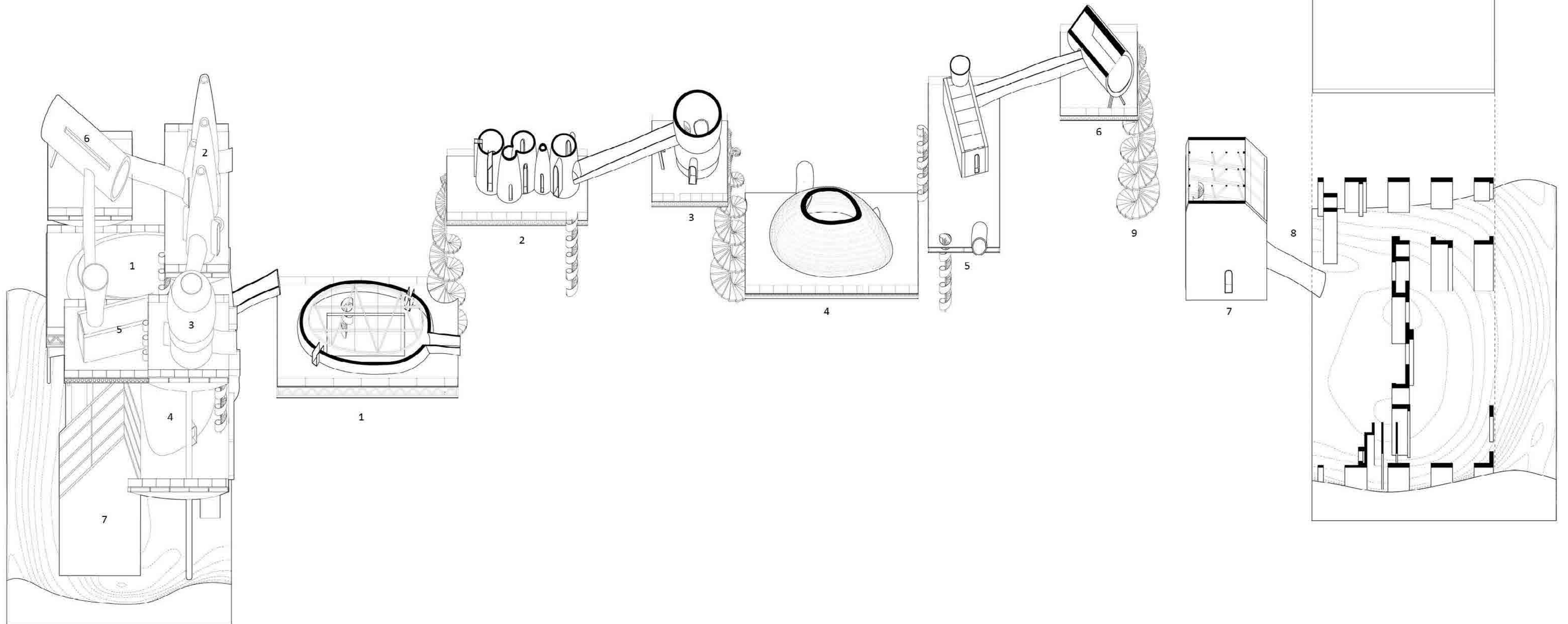
NO. 6  
METAL JOINTS  
AS OBSERVATORY

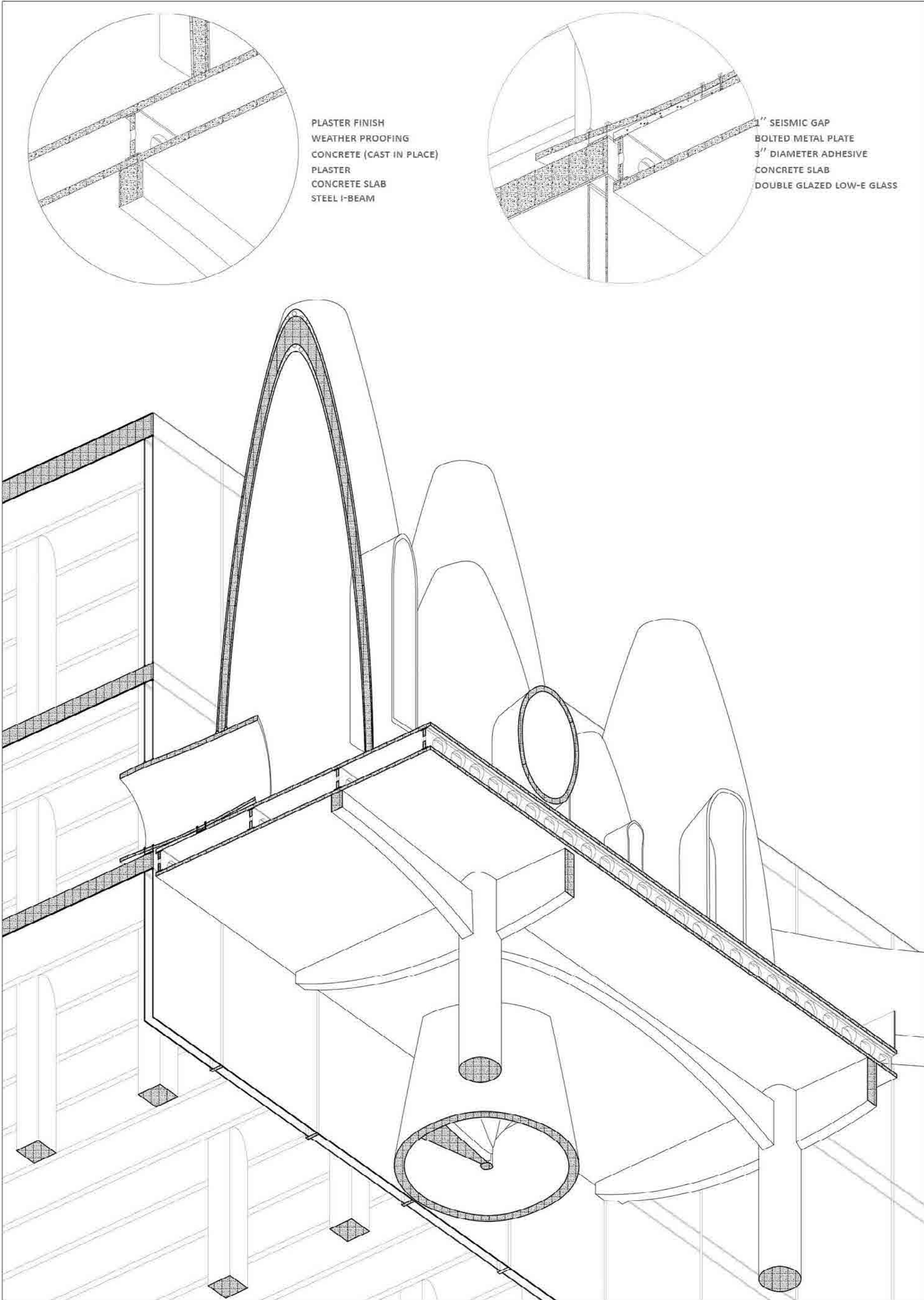
NO. 7  
CANDLE HOLDER  
AS CAFETERIA

NO. 8  
BAMBOO  
AS BRIDGE

NO. 9  
KITCHEN WIRES  
AS SPIRAL STAIRCASE

Readymades Unfolds and Catalogue





READYMADES AS SCHOOL  
INTERIOR RENDERING, SUMMER, NOON

## 6

## Soil &amp; Land

A Composting Plant & Nursery Facing A Colonial Cemetery

**Project Category** | Academic

**Course** | GSAPP Adv. IV, Spring 2021, Prof. Richard Plunz and Douglas Woodward

**Location** | Culebra Island, PR

**Duration** | 12 Weeks

**Project Team** | Max Kolbowski-Frampton, Will Pan Cao

While lack of water defines the island of Culebra's precarious condition, it is the land that presents a way of linking past and future narratives and upholds the ecological and civic life of the Puerto Rican island.

This project for a food waste upcycling plant and adjoining plant nursery is both an endeavor to revitalize the island's soil and a reclaim violated land where traces of unexploded ordnance and soil contamination dot an island from decades of U.S. Naval occupation.

**Soil & Land**

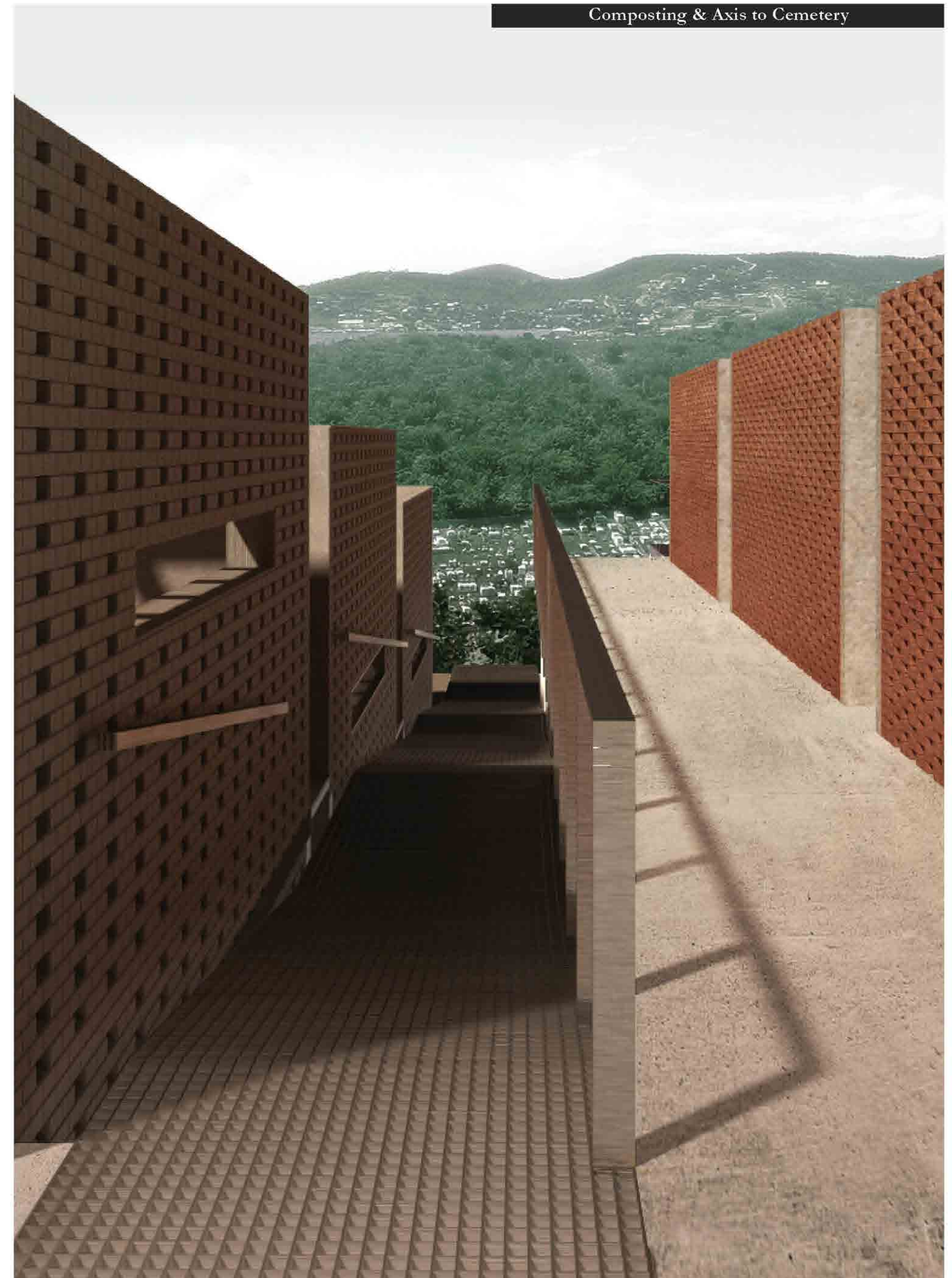
Today the promontory is home to US Fish and Wildlife Service, the Department of Natural Resources (DRNA), and an assortment of other recent and archaic ruins.

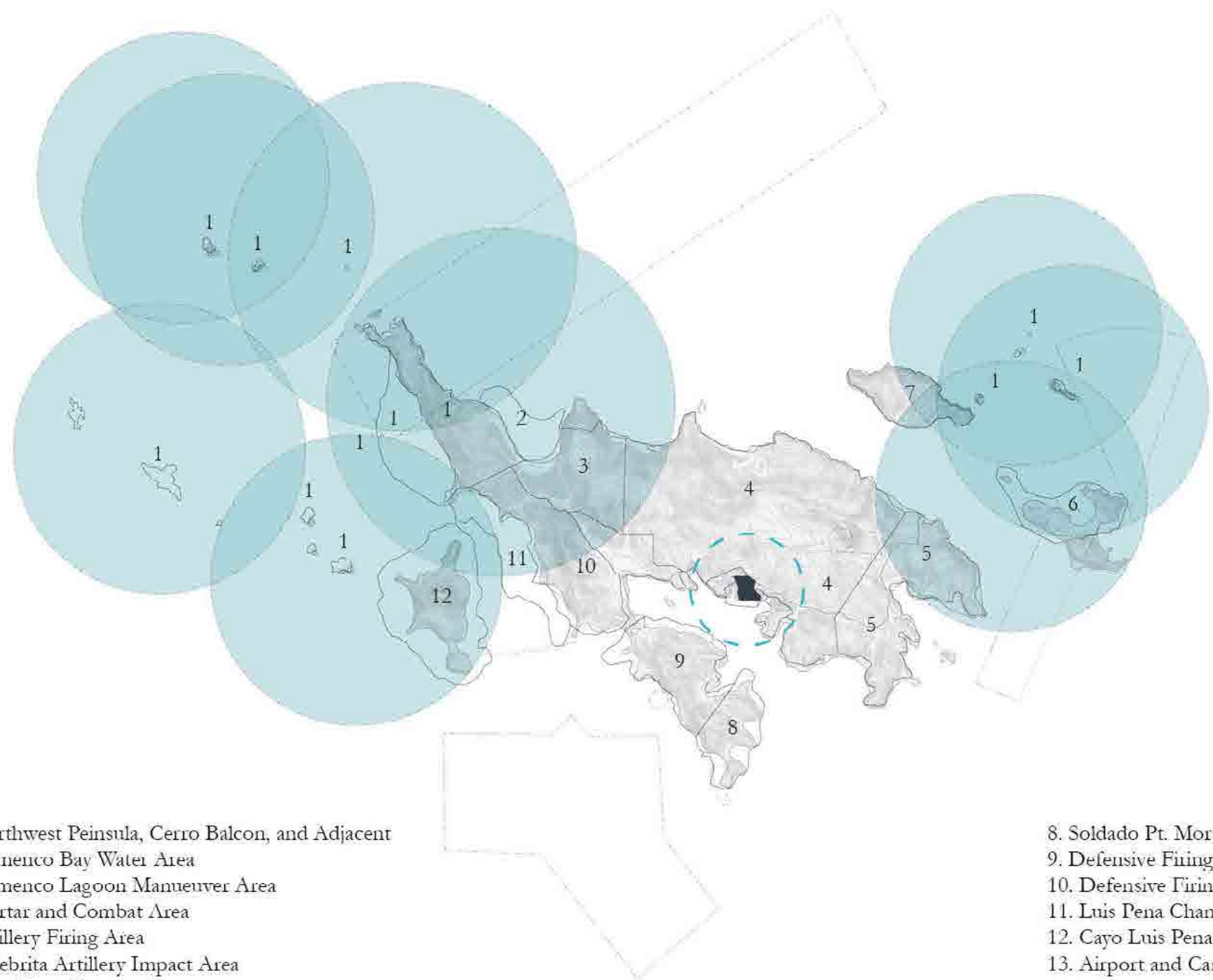
The proposed facility is sited facing the old town cemetery and the Culebra History Museum.

A repeating series of semi-enclosed courtyards extend in parallel - one descending, the other projecting away from the hillside toward a raised viewing platform.

This proposal does not simply stand on its own as a solution to the current overcrowded Culebra landfill, nor as a singular concession acknowledging and repairing the history of US military imposition.

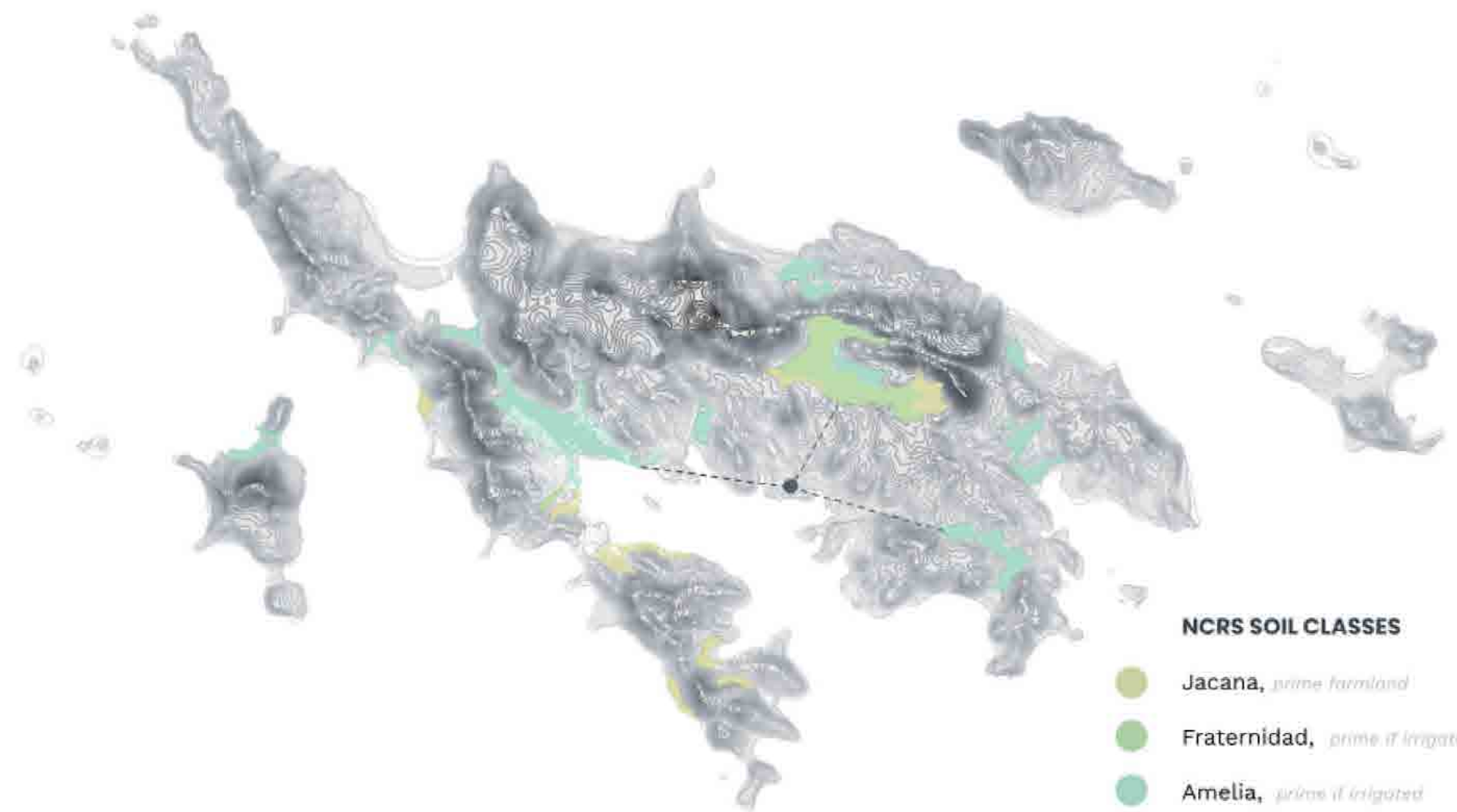
Instead, the efforts to establish a process of food waste recycling at a large scale should be seen as a part of a broader restructuring of Culebra's ecology, food, and water systems within a circular economy model.





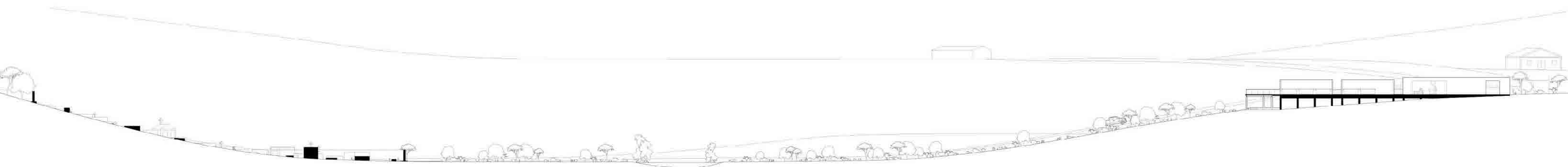
- 1. Northwest Peinstula, Cerro Balcon, and Adjacent
- 2. Flamenco Bay Water Area
- 3. Flamenco Lagoon Manuever Area
- 4. Mortar and Combat Area
- 5. Artillery Firing Area
- 6. Culebrita Artillery Impact Area
- 7. Caya Norte Impact Area

- 8. Soldado Pt. Morta and Bombing Area
- 9. Defensive Firing Area #1
- 10. Defensive Firing Area #2
- 11. Luis Pena Channel
- 12. Cayo Luis Pena
- 13. Airport and Camp

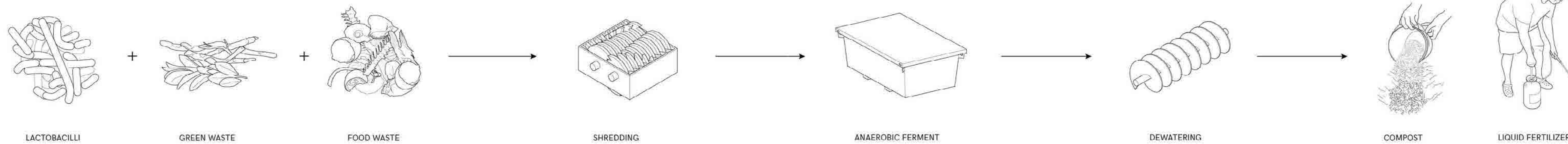


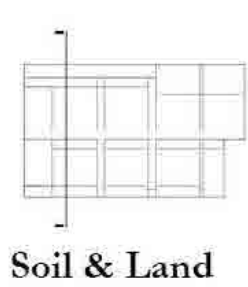
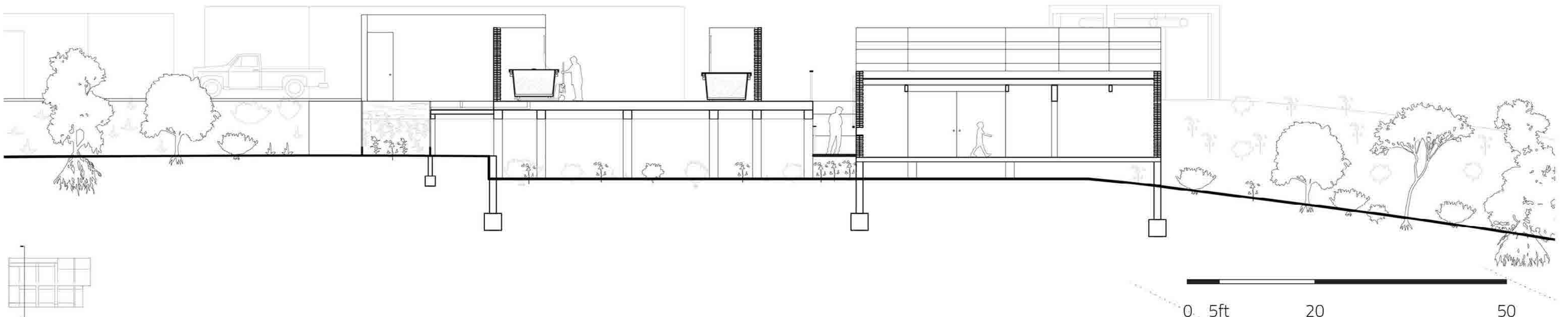
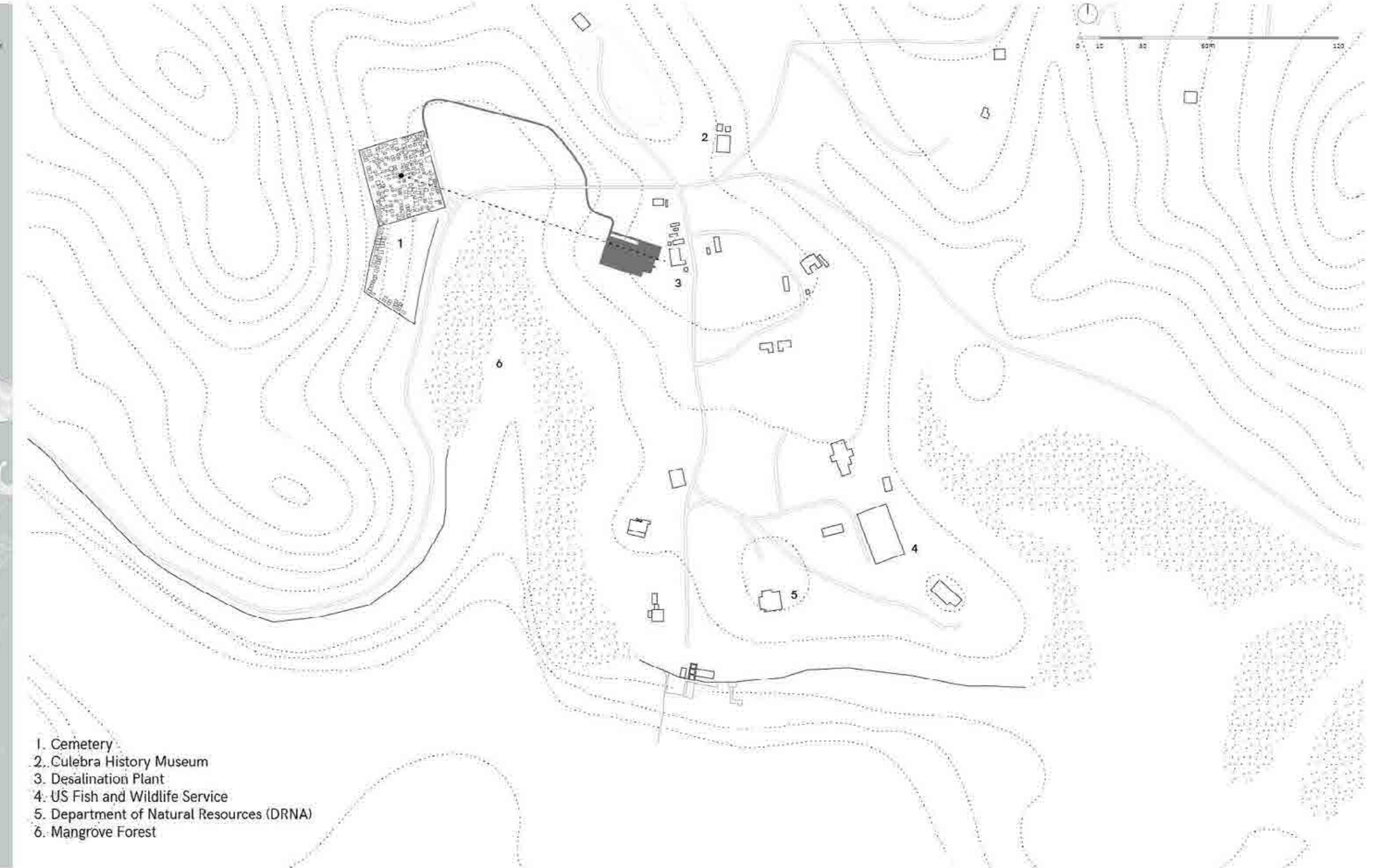
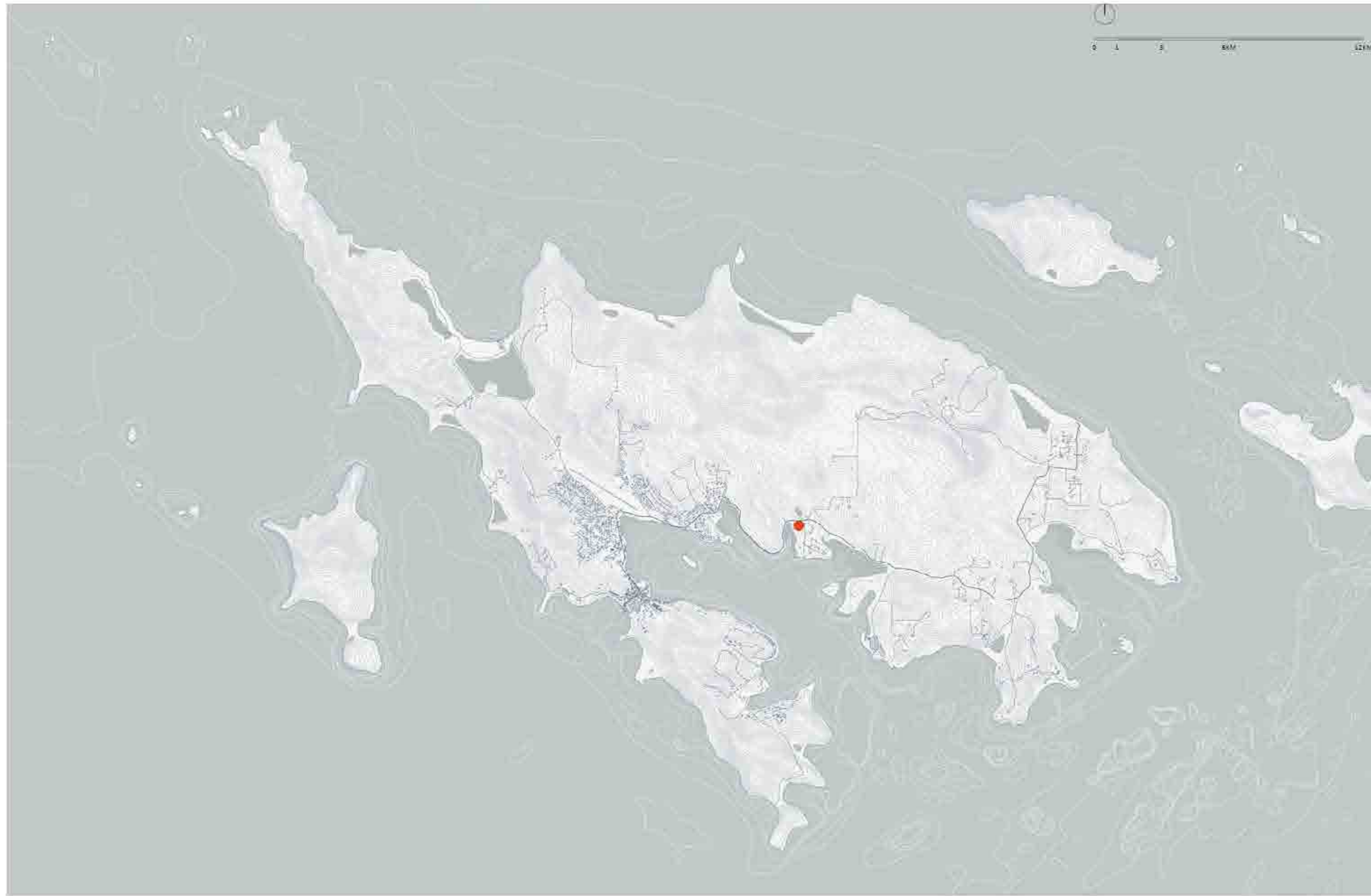
**NCRS SOIL CLASSES**

- Jacana, *prime farmland*
- Fraternidad, *prime if irrigated*
- Amelia, *prime if irrigated*



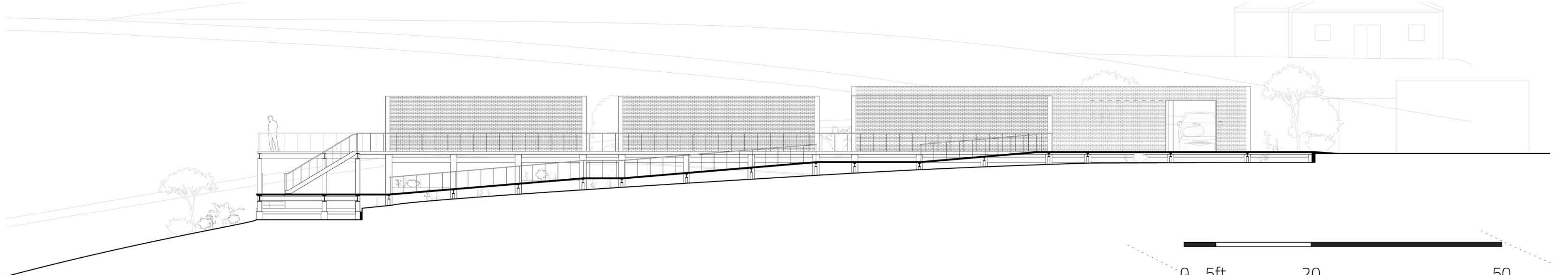
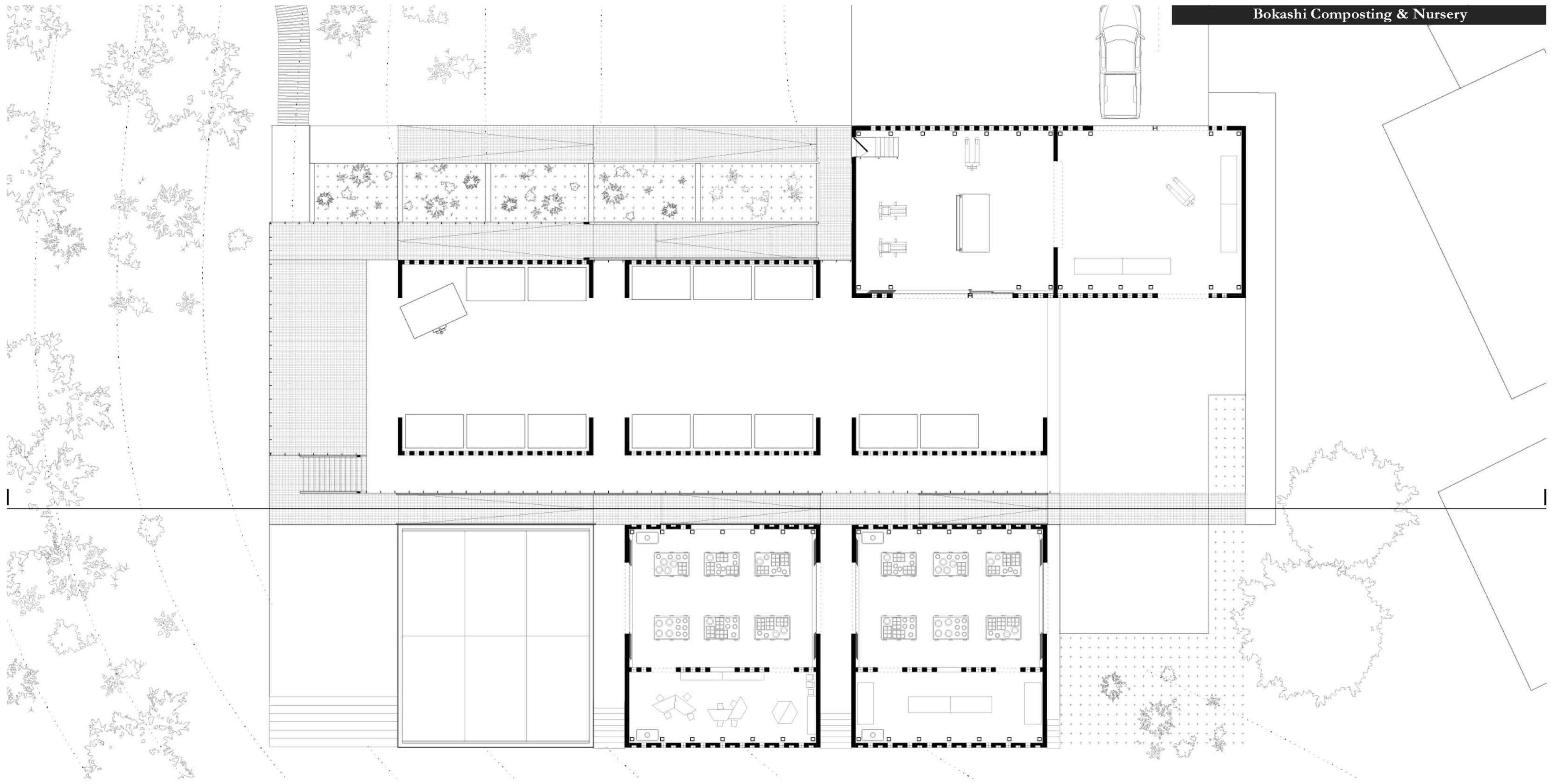
**ROKASHI PROCESS**

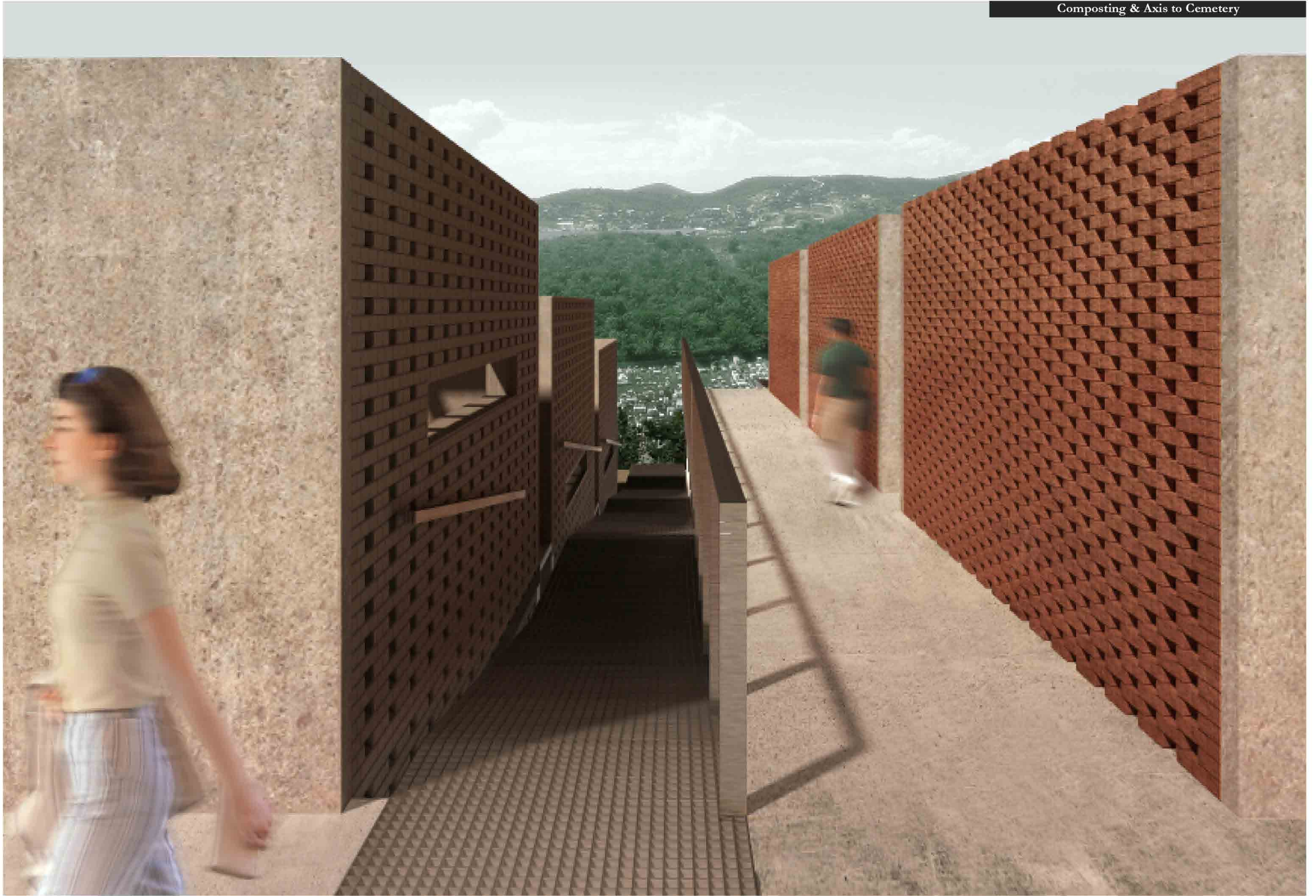


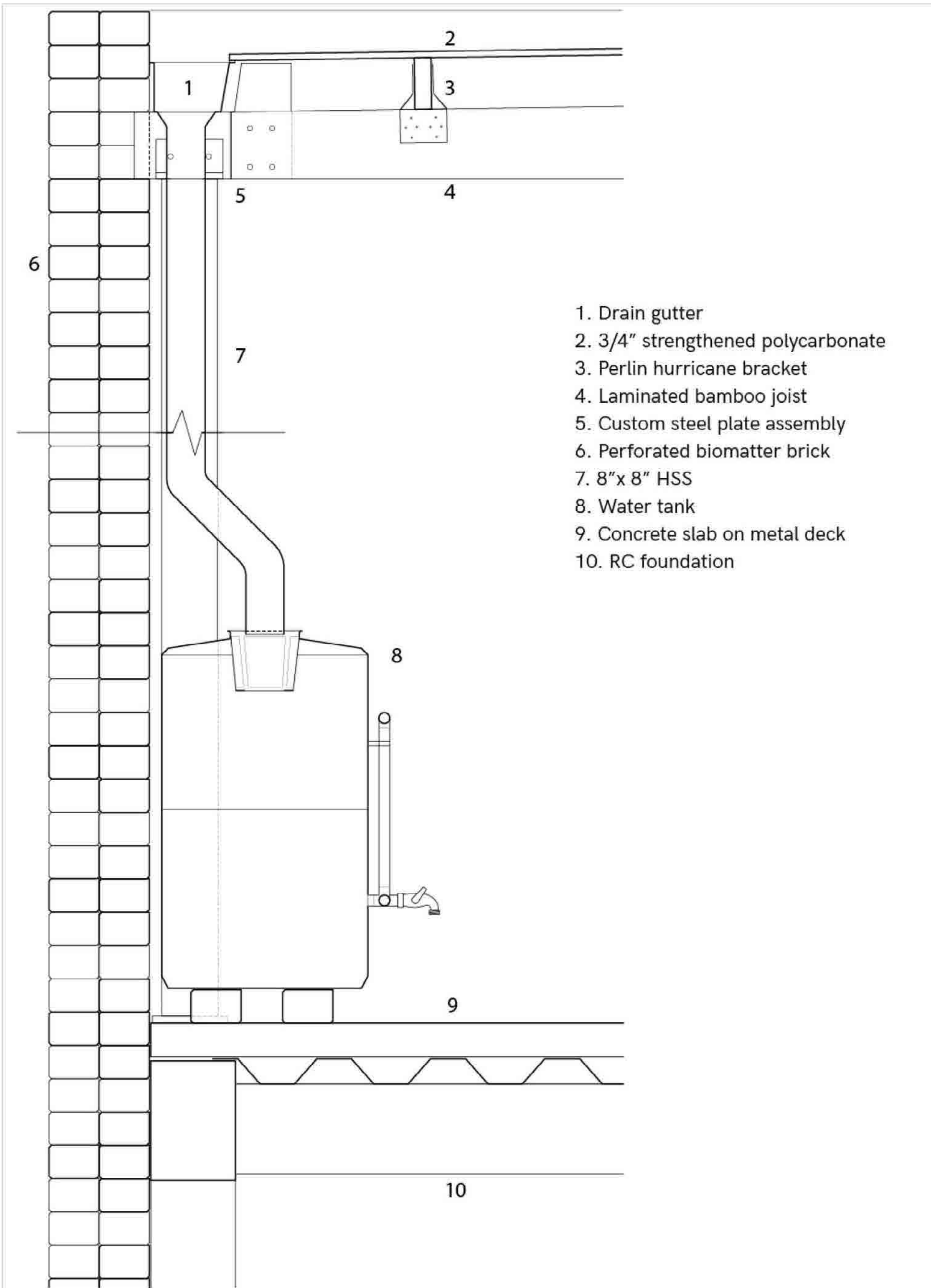












Soil Regeneration & Land Reclamation  
Projecting towards the landscape

# 7

## Daily Practice & Covid-19

A Covid Memorial developed through daily practice & research

Project Category | Academic  
 Course | GSAPP Adv. VI, Stephen Cassel & Annie Barrett, Spring 2022  
 Location | New York, NY  
 Duration | 12 Weeks  
 Project Team | Independent

Against the intoxicating call to resume the full rhythms of life, I am proposing a COVID Memorial.

As we are still or just starting to deal with the economic and social momentum of COVID, like businesses are being affected, People still mourning their losses.

After all, Coming together to mourn is part of how any communities rebuild.

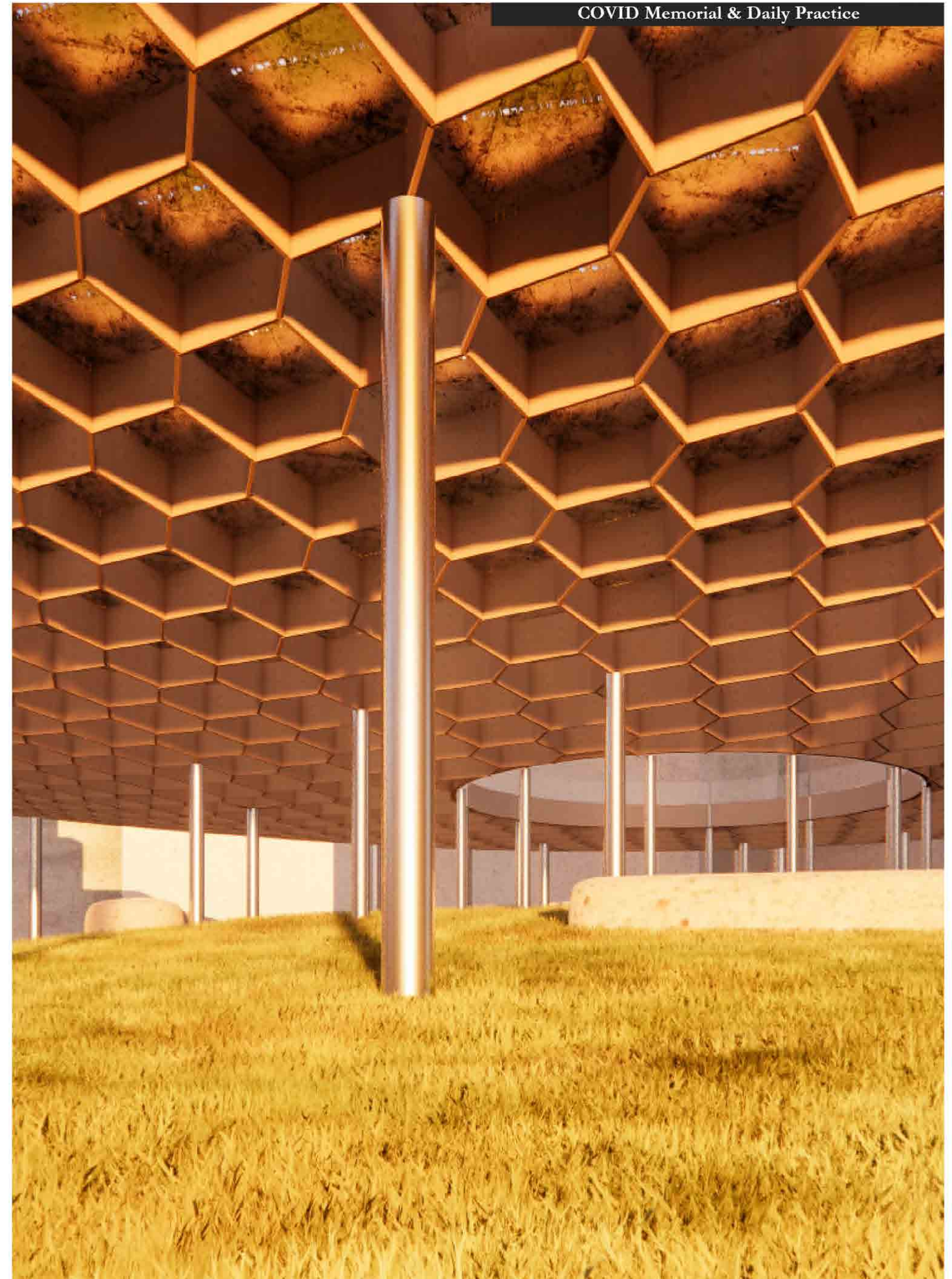
My daily practice is about reading New York Times articles every day. Chronologically from Feb 2020 to Jan this year.

Re-reading these moments of uncertainty: from the lock-down, flattening the curve various stories from to rent release to community cares.

It helped me formulate 3 principles while designing a COVID memorial:

1. It's a collective effort.
2. It's comforting
3. Remembering the dead by naming them.

The plan is situated on a 5-ft tall landscape hill in Washington Square Park. The roof supports 2,200 panels all of the same size hexagon, 30-in by 15-in. People would place them one after another around the central courtyard.

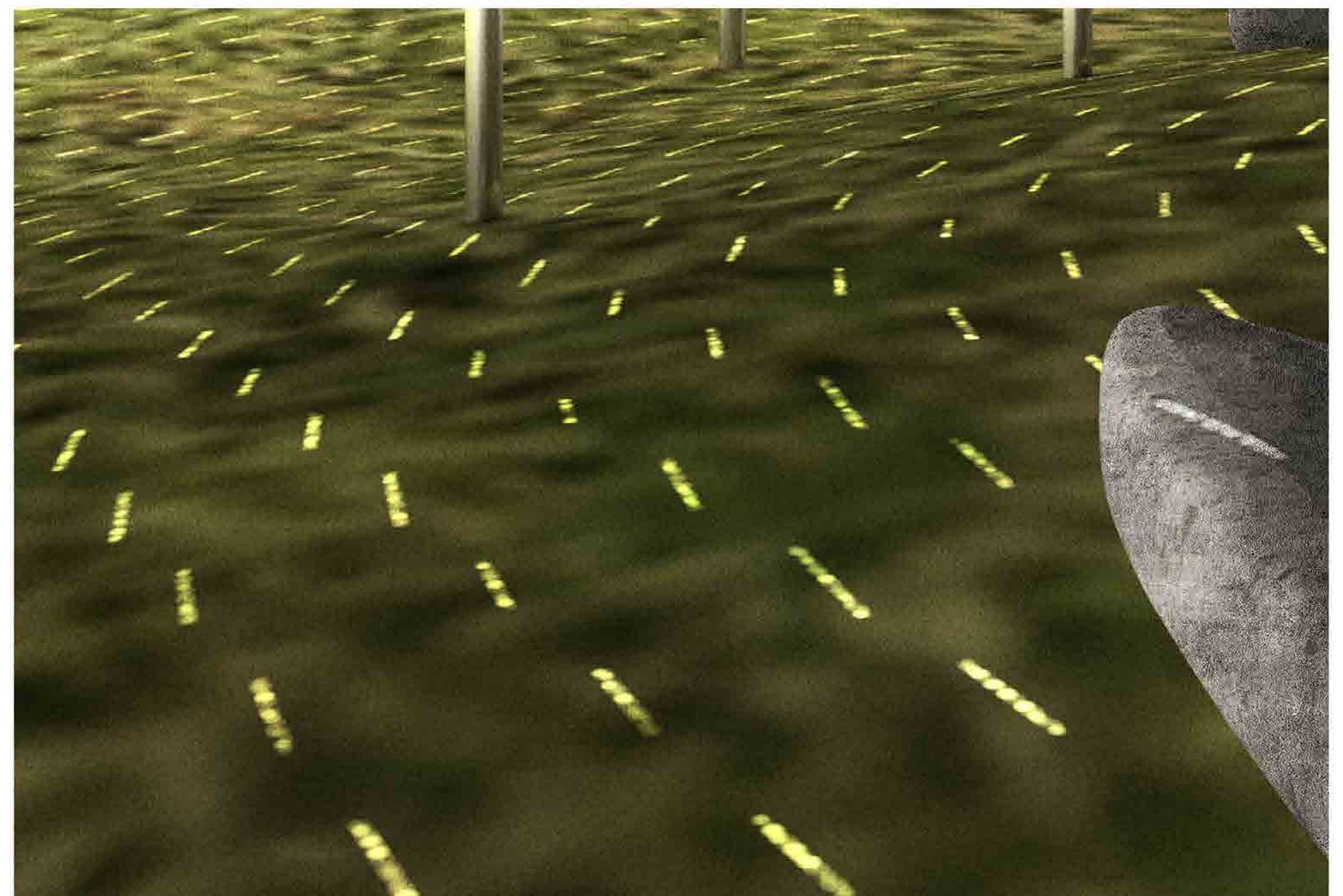
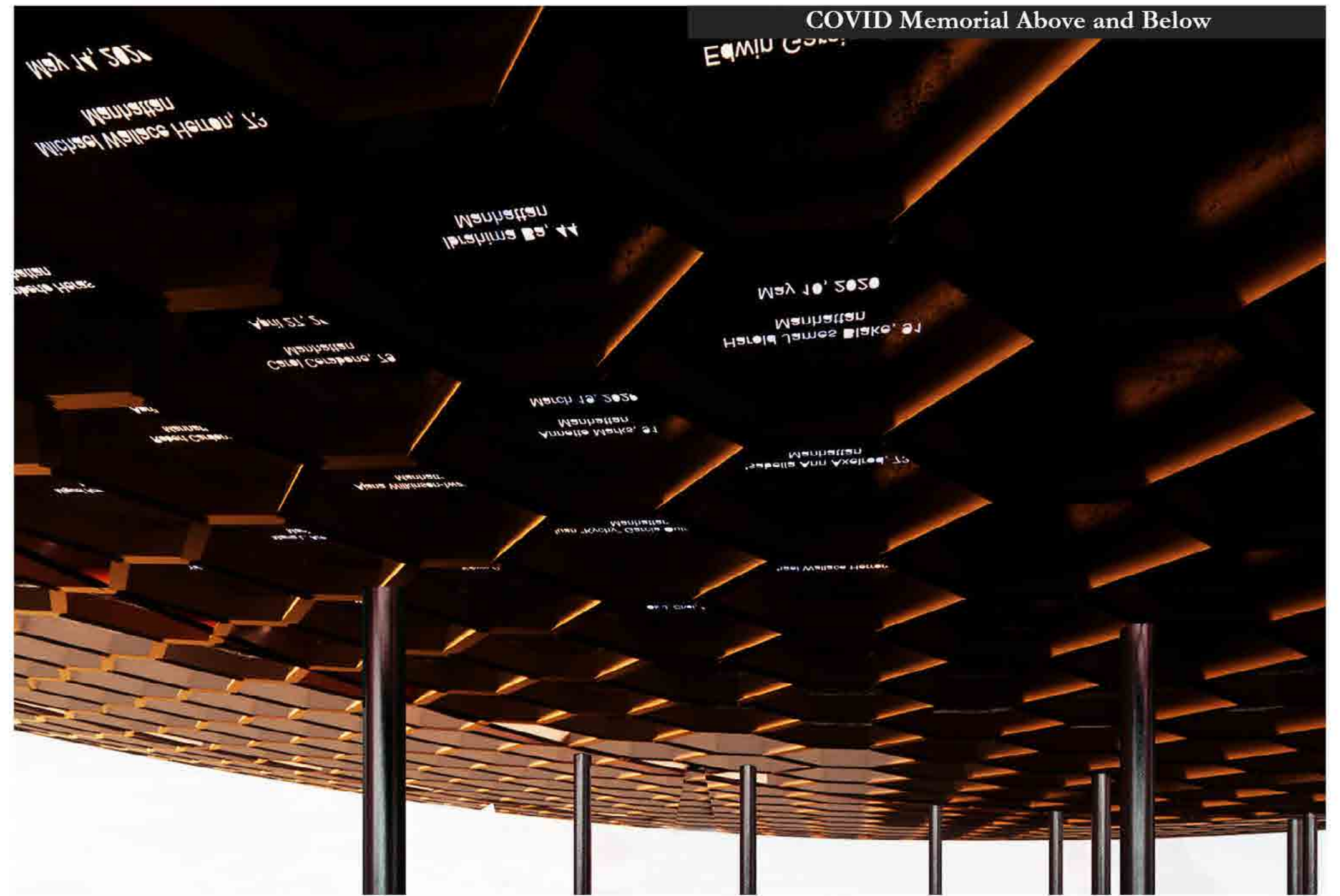


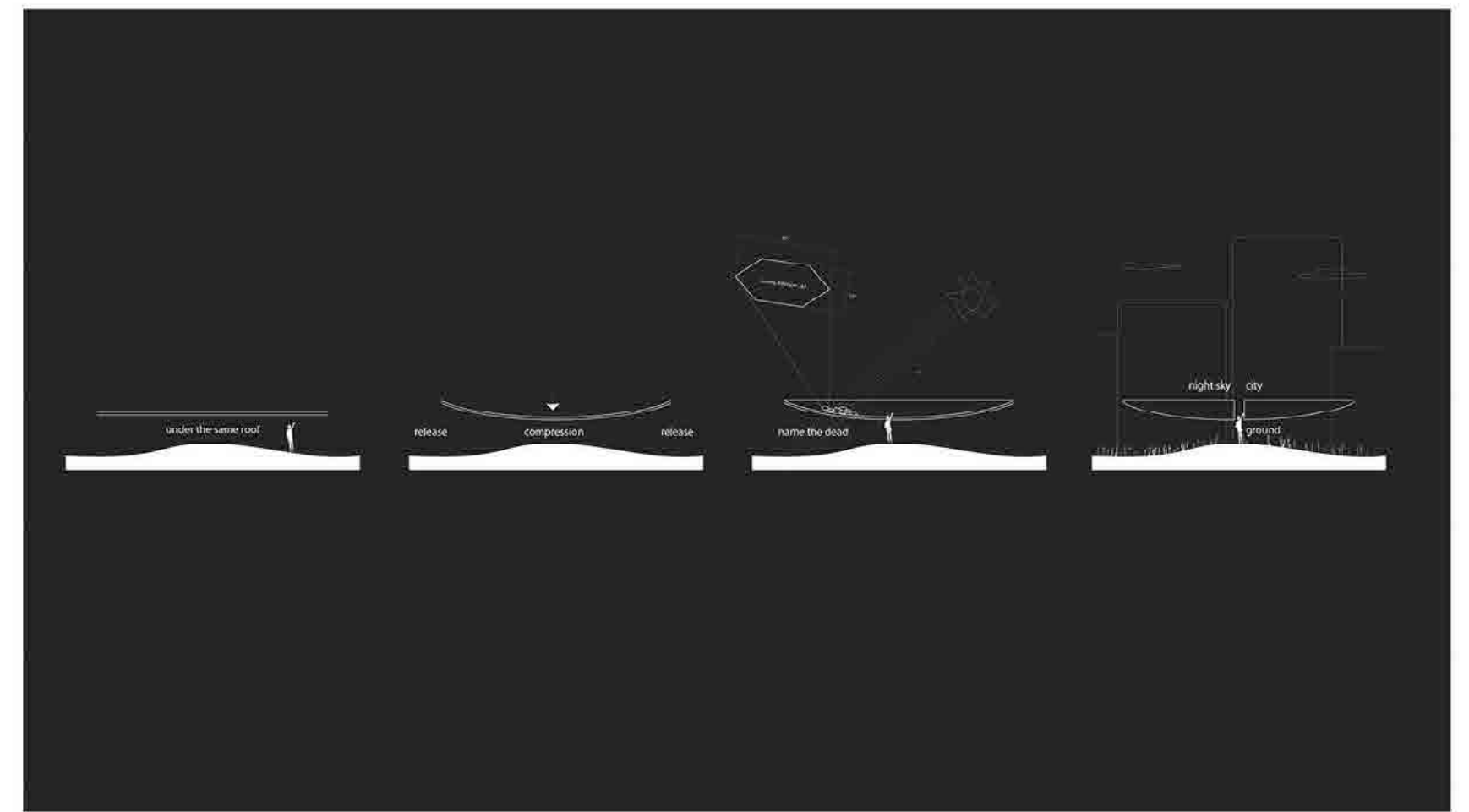
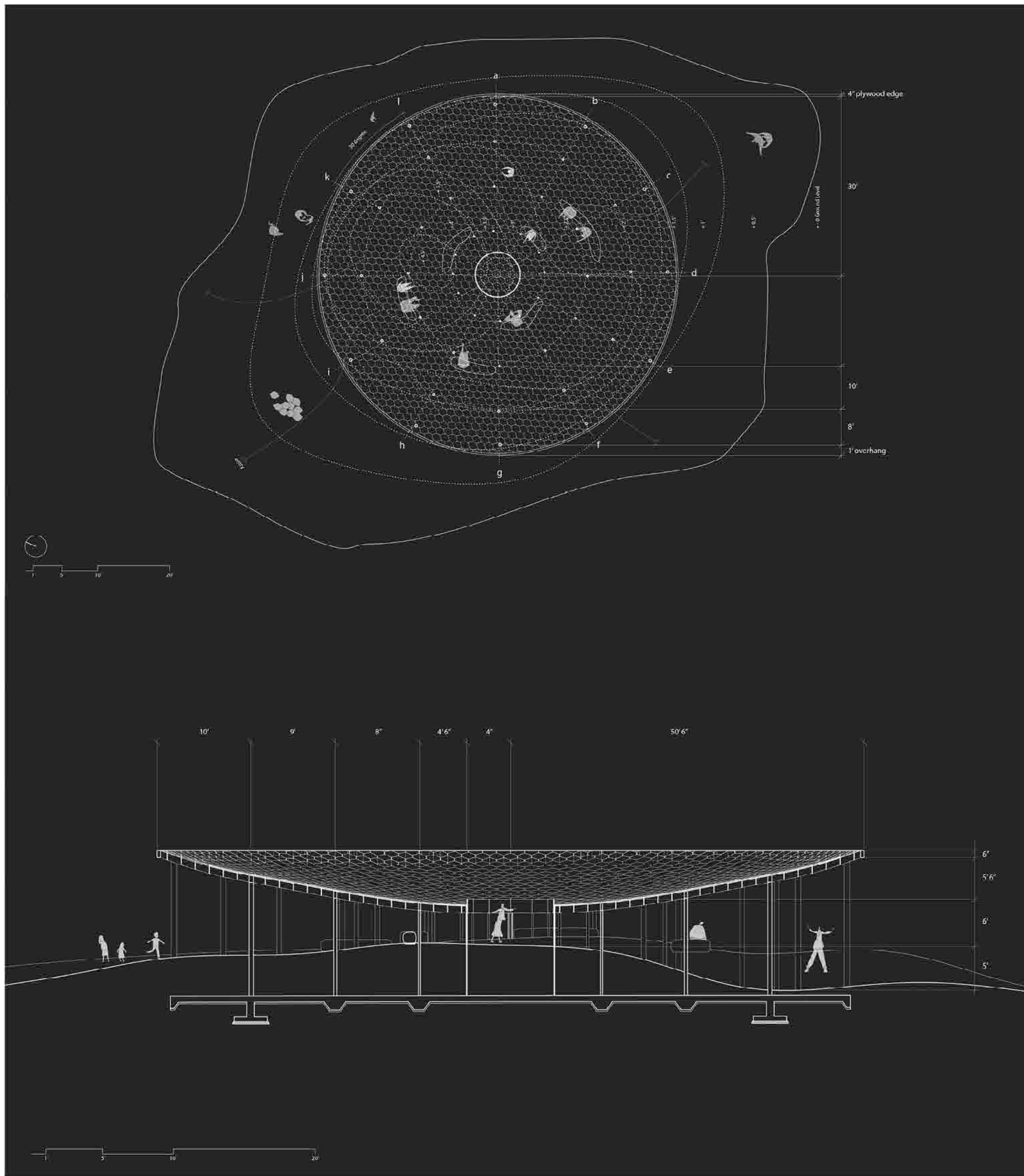
	MAKING	RESEARCH / Process	NOTES	PRESENTATION
<b>JAN</b>				
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26				
27				
28				
29				
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31				
<b>FEB</b>				
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Daily Practice & Covid-19

### Covid Memorial & Daily Practice

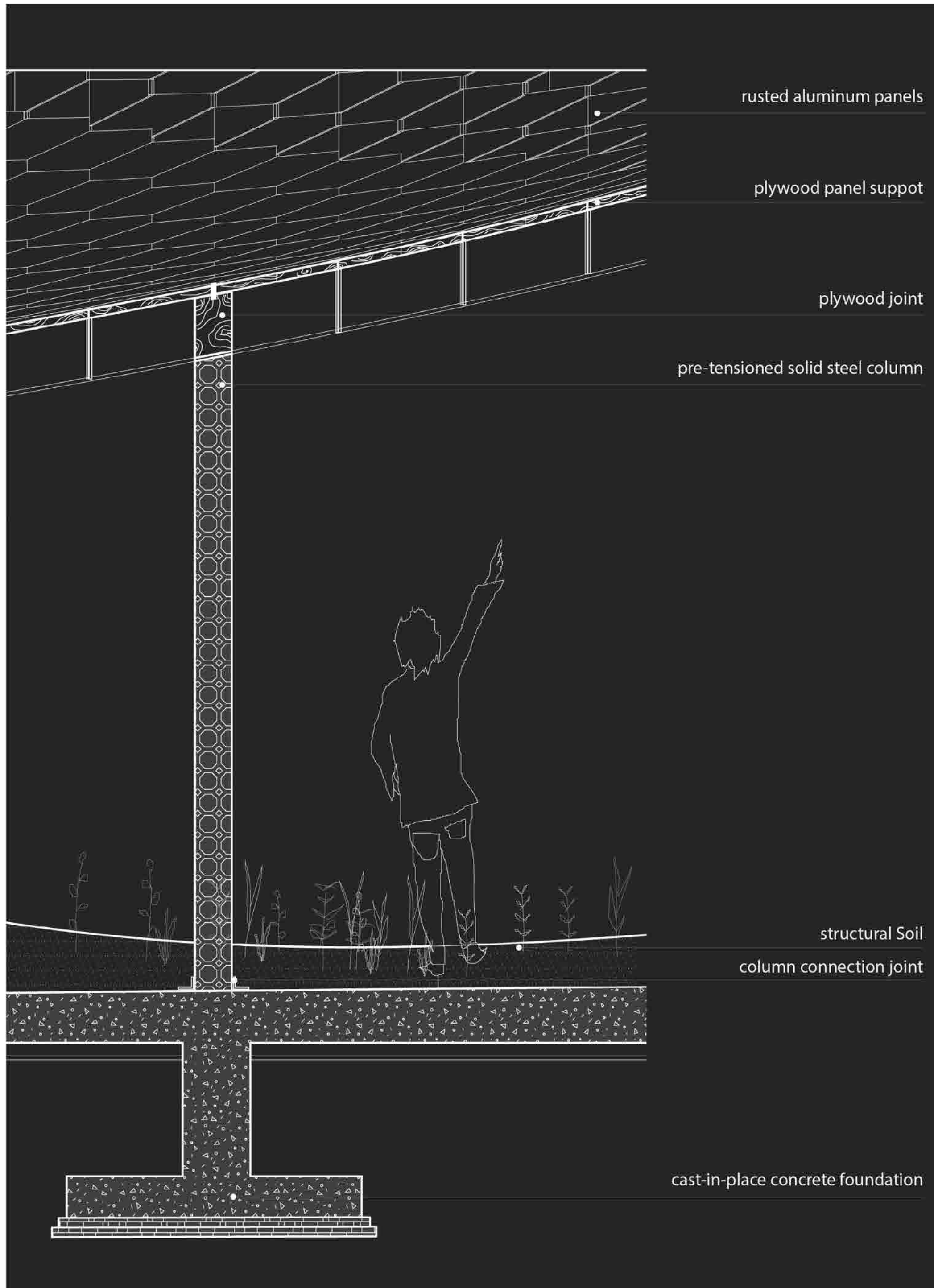
Daily practice engaging sunlight, air and reading newspaper helped me re-imagine COVID-19 as a living memorial comprised of panels forming a field of names through the changing sunlight.





Covid Memorial | 94-day  
Sectional Diagram





Covid Memorial | 94-day  
Reflective Roof - A New Public Realm

"...and finding  
a diverse way  
of relating to  
Architecture."

Part III : Technologies, Visual Studies, History & Theory

- *Recent Work*, Lecture at YSoA, 2022, Elizabeth Diller



# 8

## The LOOP & Education

A School to Promote Community Engagement

Project Category | Academic  
 Course | GSAPP AT IV, Fall 2021, Berardo Matalucci  
 Location | New York, NY  
 Duration | 10 Weeks  
 Project Team | Alison Lam, Joan Du, Yuli Wang, Renka Wang

"Education is not preparation for life; education is life itself" - John Dewey

the loop is A series of liminal spaces in the new PS 64 is to foster community engagement.

The LOOP Is programmatic Double Height spaces like, gym, theater are linked together. Public circulation is closely intertwined with the school circulation; while preserving the chance to be separated from it.

The LOOP

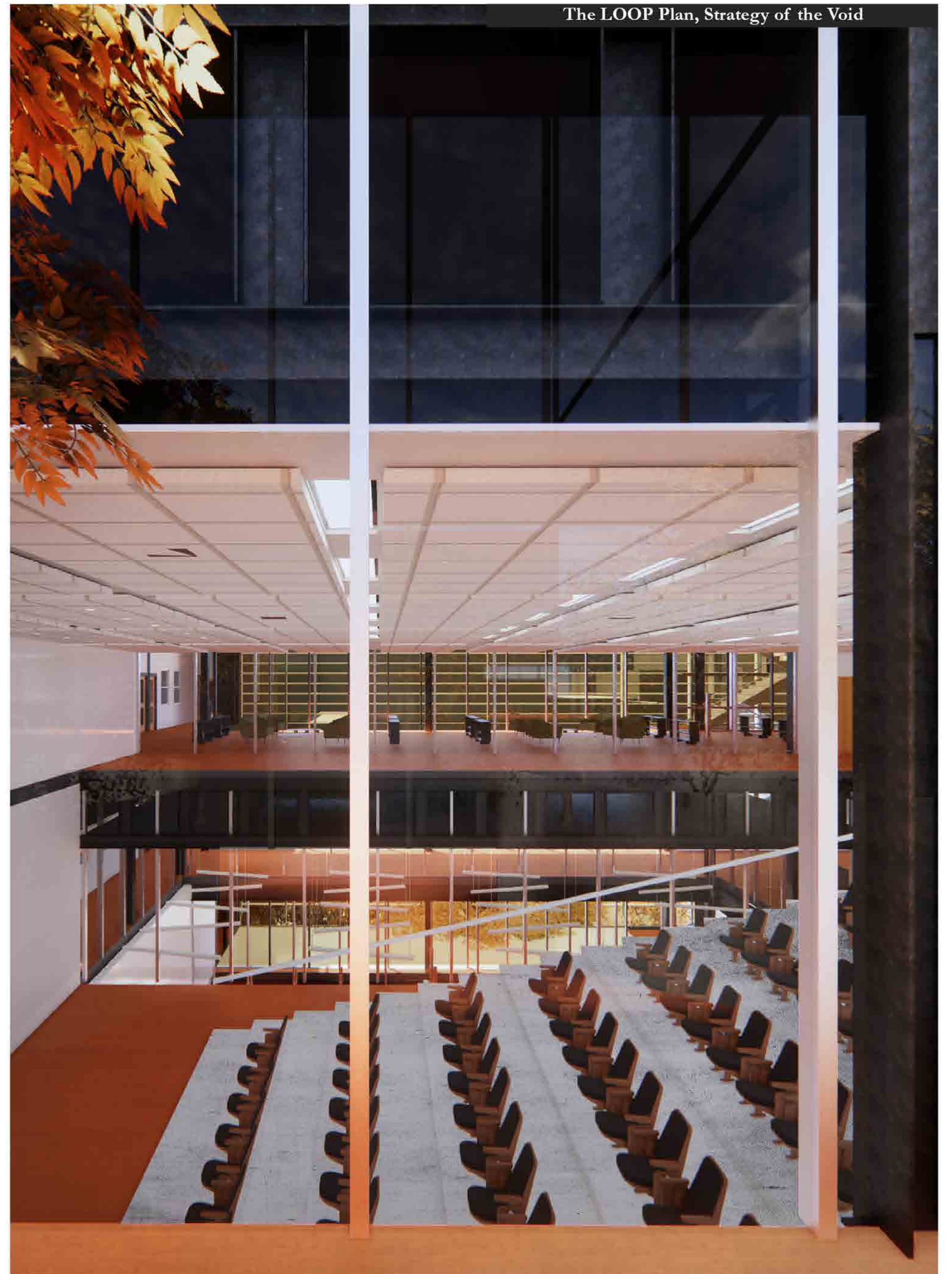
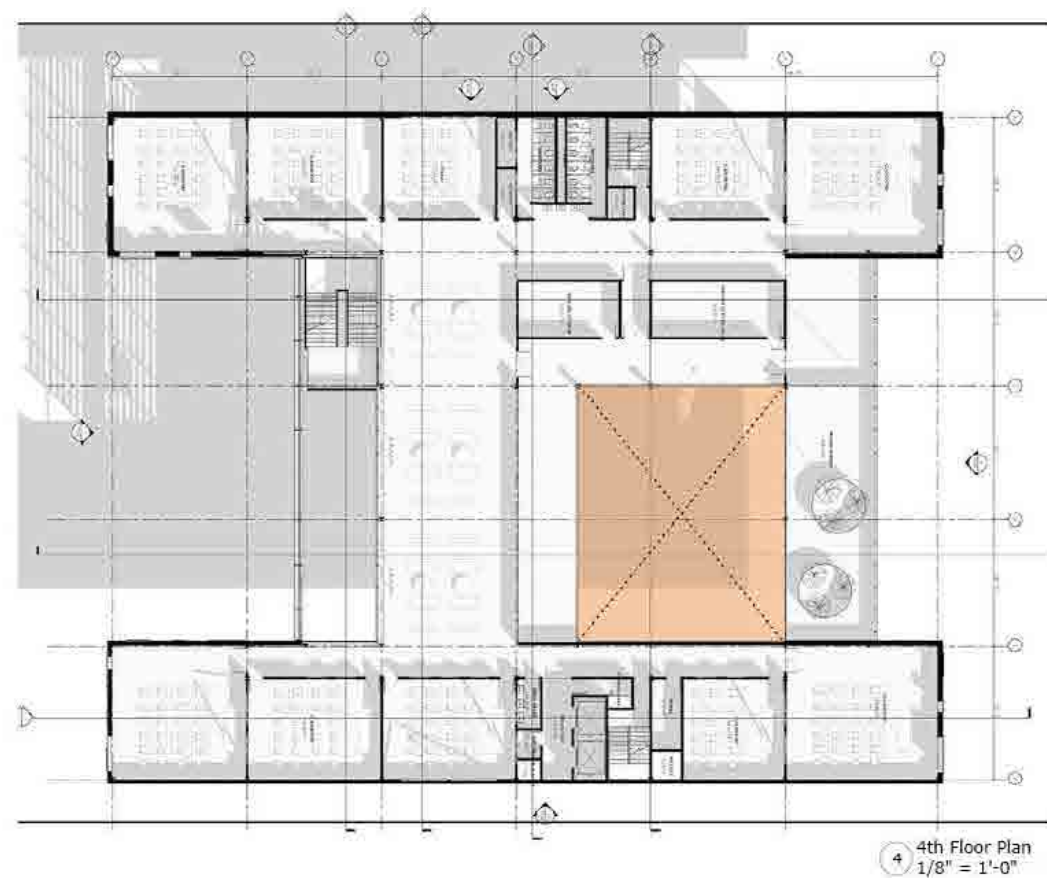
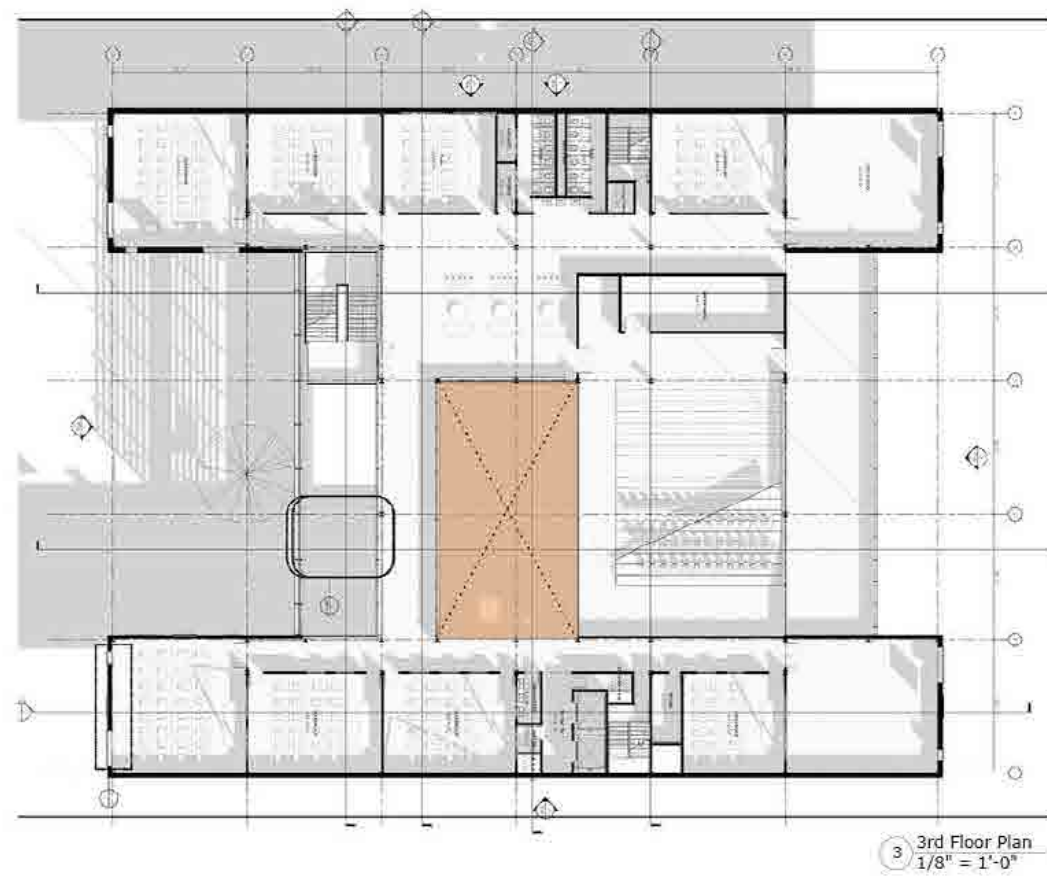
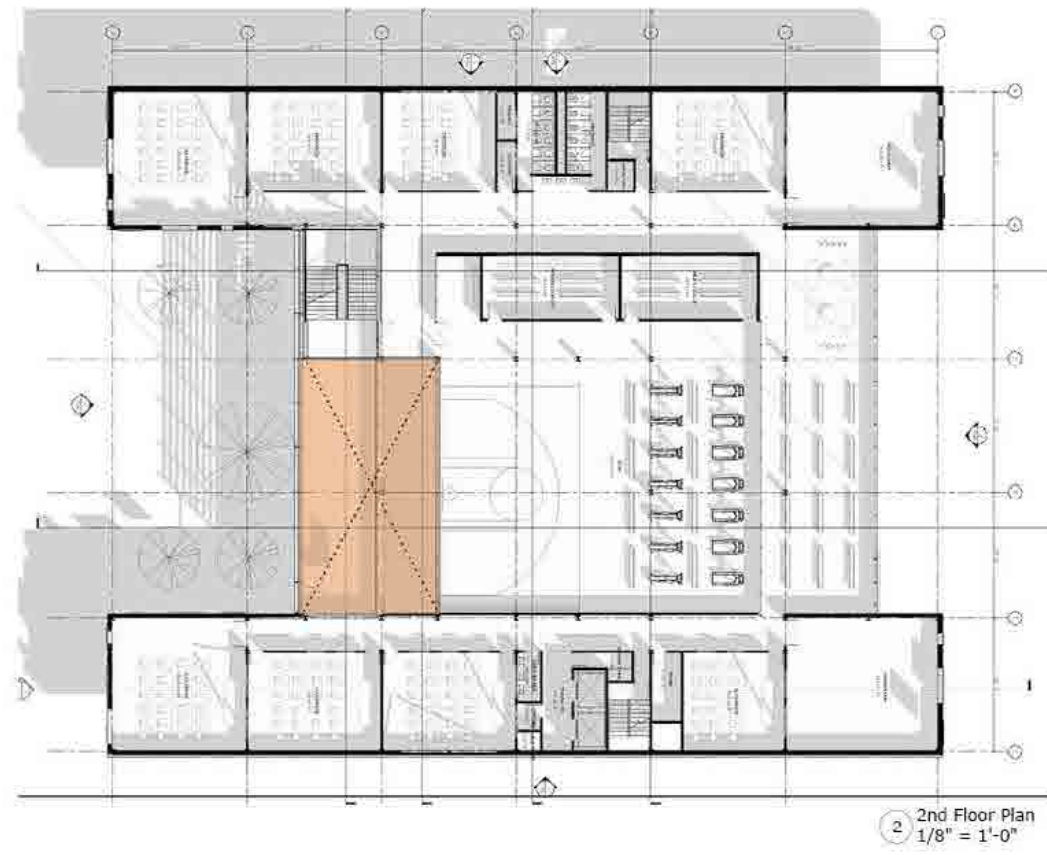
The LOOP is structurally integrated, Load transferring truss utilized in the double height spaces, so no structural column is in the loop. the double skinned layers are hang from the roof to enhance the permeability of the scheme.

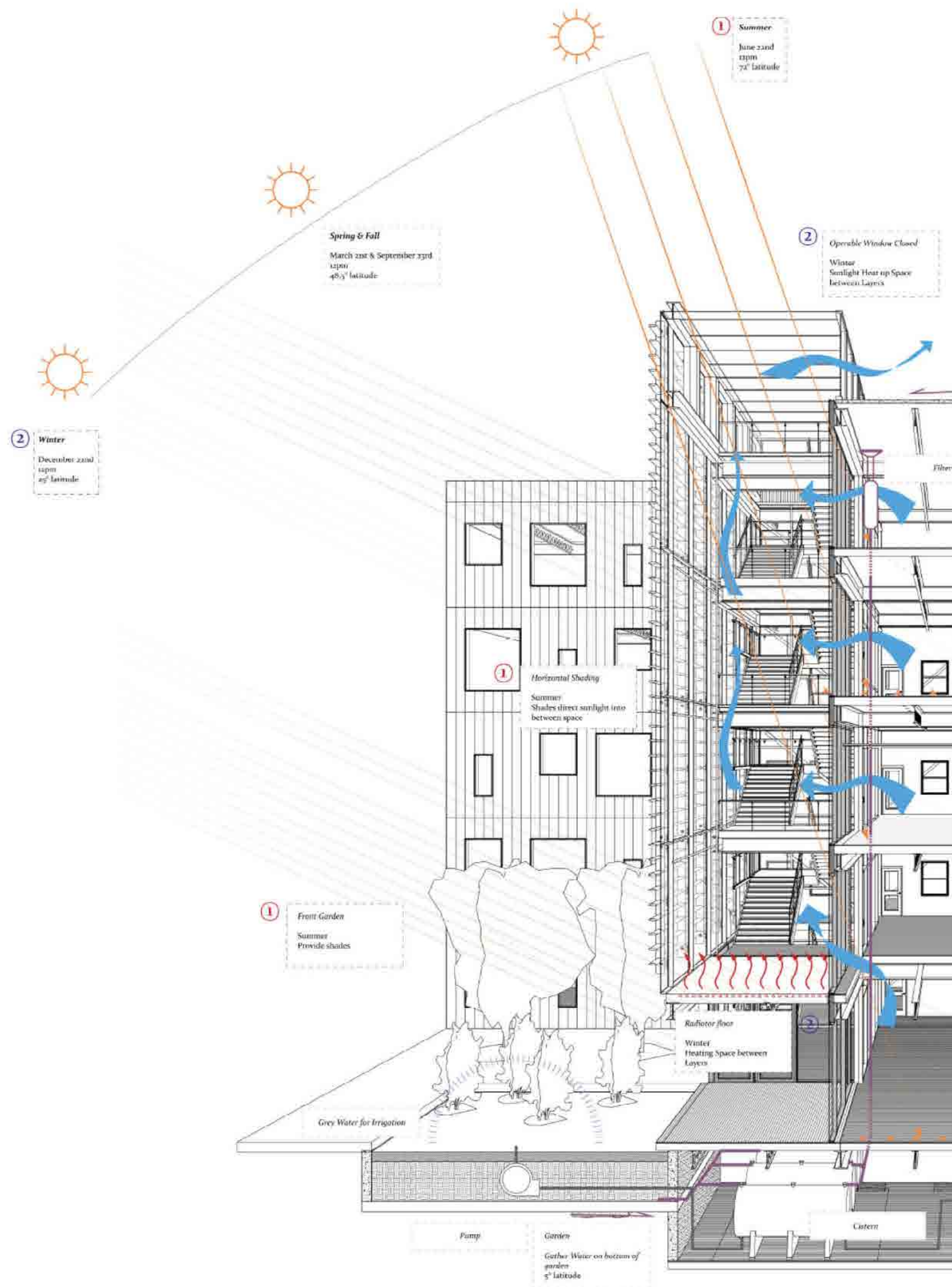
The LOOP promotes sustainability. The double skinned - facade on the south serves as a thermal barrier in the winter and helps passively redirect hot air in the summer.

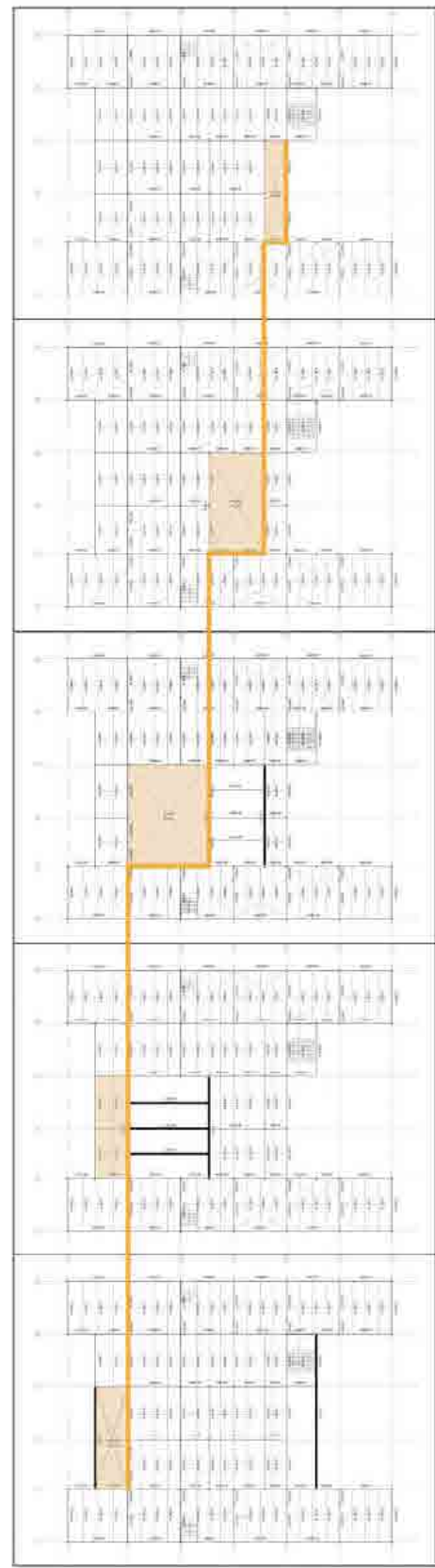
The LOOP is integrated site geothermal, structural, thermal, sustainability & mep analysis, and the perspectival strategy of extending the visual corridor.

In order to promote an educational architecture that engages with the surrounding communities in east village, New York.

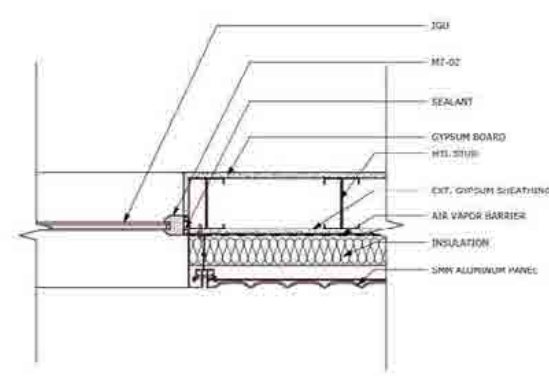




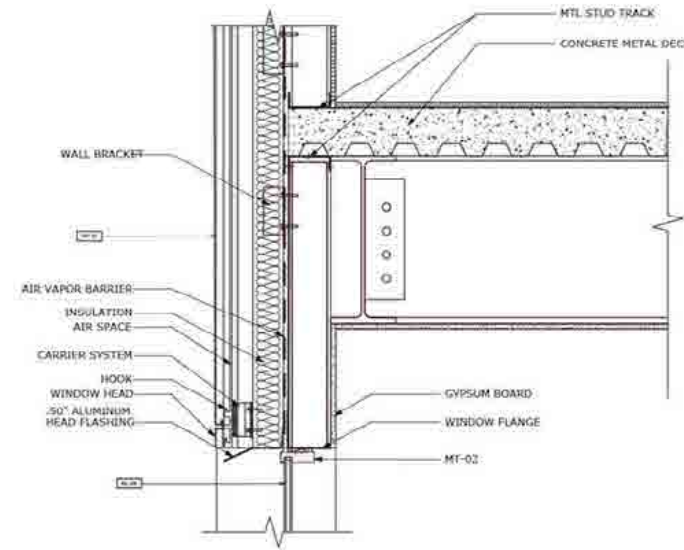




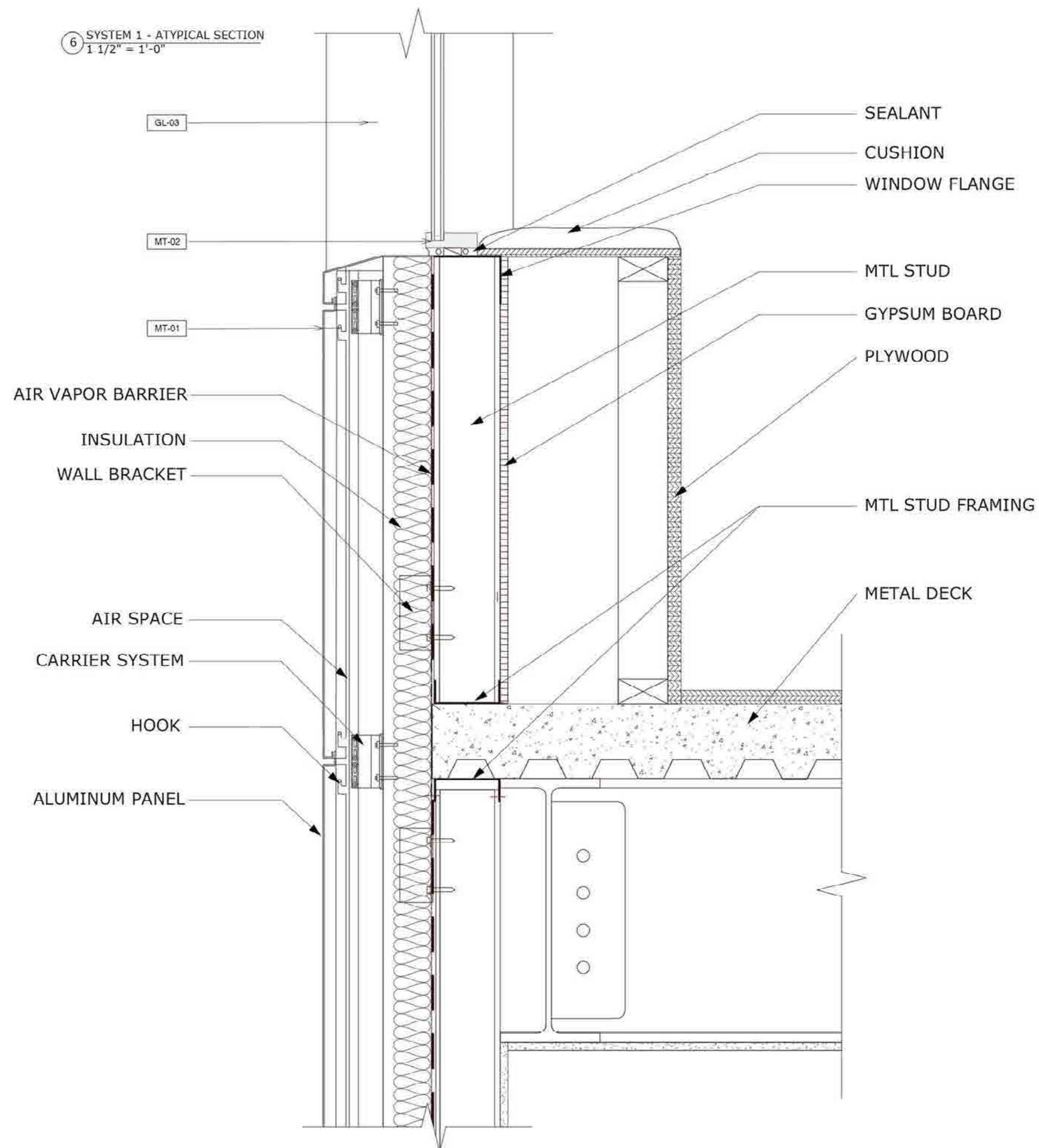
4 SYSTEM 1 - DETAIL PLAN  
1 1/2" = 1'-0"



5 SYSTEM 1 - DETAIL SECTION  
1 1/2" = 1'-0"



6 SYSTEM 1 - ATYPICAL SECTION  
1 1/2" = 1'-0"



The LOOP  
Double Layered Façade

# 9

## Façade Detailing

100% DD Façade Package for The Melrose Community Center

Project Category | Academic  
 Course | GSAPP Architectural Technology III, Fall 2020, Ryan Donaghy  
 Location | South Bronx, New York, NY  
 Duration | 8 Weeks  
 Project Team | Aditi Mangesh Shetye

Facade package developed as part of the gsapp technology curriculum, at iii class.

The brief asks for a sustainable facade design strategy for the melrose community center located in south bronx, new york.

The design unfolds from facade mapping, general detailing, specific detailing of gfrc joints, to specifications of window and door schedules.

**Customed Glazing Units & GFRC Panels**

### 03 FACADE SYSTEMS

TAG	HATCH	SYSTEM DESCRIPTION
WT01	[Hatch]	System consists of a curtainwall system with a combination of custom insulated honeycomb glazing units as well as custom opaque insulated GFRC forms. Typical panel dimensions are 5' x 15'
WT02	[Hatch]	System consists of Clear, double glazed, Aluminum clad Window wall. Basement location consists of integrated Bi-Folding doors. Lobby Entrance location consists on integrated double doors.
WT03	[Hatch]	System consists of custom GFRC rainroom panels on CMU backup wall
WT04	[Hatch]	System consists of reinforced CMU construction along existing neighbor wall
WT05	[Hatch]	System consists of structurally glazed walkable skylight

### 02 FACADE AXON

**MELROSE COMMUNITY CENTER**  
 360 EAST 151ST STREET  
 BRONX, NEW YORK  
 NY 10451

Architect: Stephen Ross PCLC  
 Structural Consultant: Skanska PCLC  
 Mechanical Consultant: Clear Blue Sky + Harvest  
 Envelope Consultant: Skanska PCLC

NO.	DATE	REVISION
01	12 OCT 2020	SD SUBMISSION
02	01 DEC 2020	DD SUBMISSION

### 01 AREA CALCULATIONS

345 SF	+
2,243 SF	+
4,038 SF	+
2,582 SF	+
<b>23,968 SF</b>	

23,124 SF	+
4,306 SF	+
4,207 SF	+
18,915 SF	+
<b>40,552 SF</b>	

<b>% OPAQUE</b>	TOTAL FACADY AREA: 64,520 SF
23,968 SF	44,200 SF
<b>% TRANSPARENT</b>	TOTAL FACADY AREA: 64,520 SF
40,552 SF	62,820 SF
<b>% OPAQUE</b>	18,915 SF
<b>% TRANSPARENT</b>	43%

Owner: **MELROSE COMMUNITY CENTER**

FACADE SYSTEMS

Project number: 2020  
 Date: 11/06/20  
 Scale: As indicated

**F110**

### 03 PANEL MODULES

**MELROSE COMMUNITY CENTER**  
 360 EAST 151ST STREET  
 BRONX, NEW YORK  
 NY 10451

Architect: Stephen Ross PCLC  
 Structural Consultant: Skanska PCLC  
 Mechanical Consultant: Clear Blue Sky + Harvest  
 Envelope Consultant: Skanska PCLC

NO.	DATE	REVISION
01	12 OCT 2020	SD SUBMISSION
02	01 DEC 2020	DD SUBMISSION

### 02 EAST / NORTH ELEVATION

Owner: **MELROSE COMMUNITY CENTER**

WT01 - MODULE & LOCATION

Project number: 2020  
 Date: 11/06/20  
 Scale: As indicated

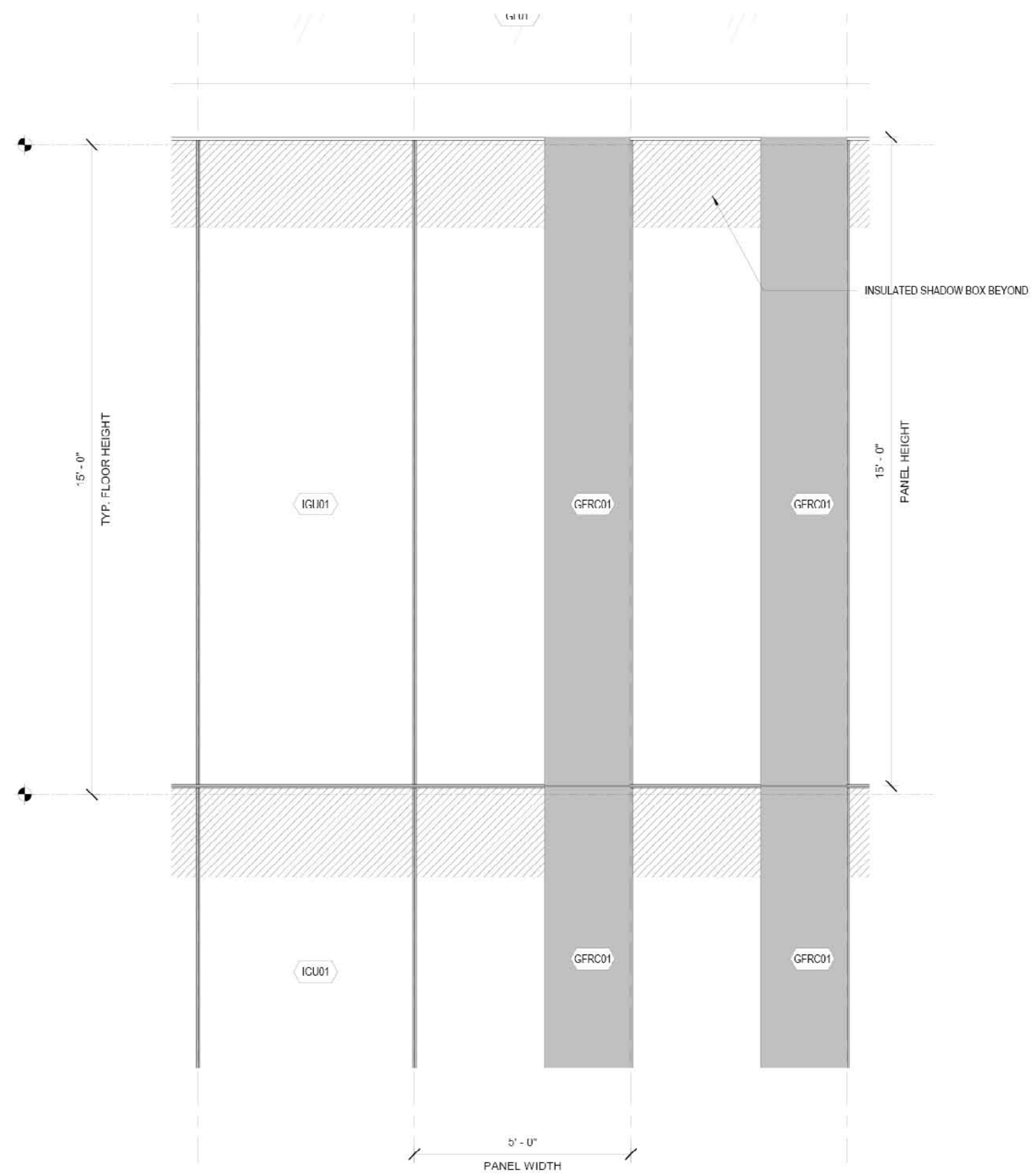
**F200**

### 01 WEST / SOUTH ELEVATION

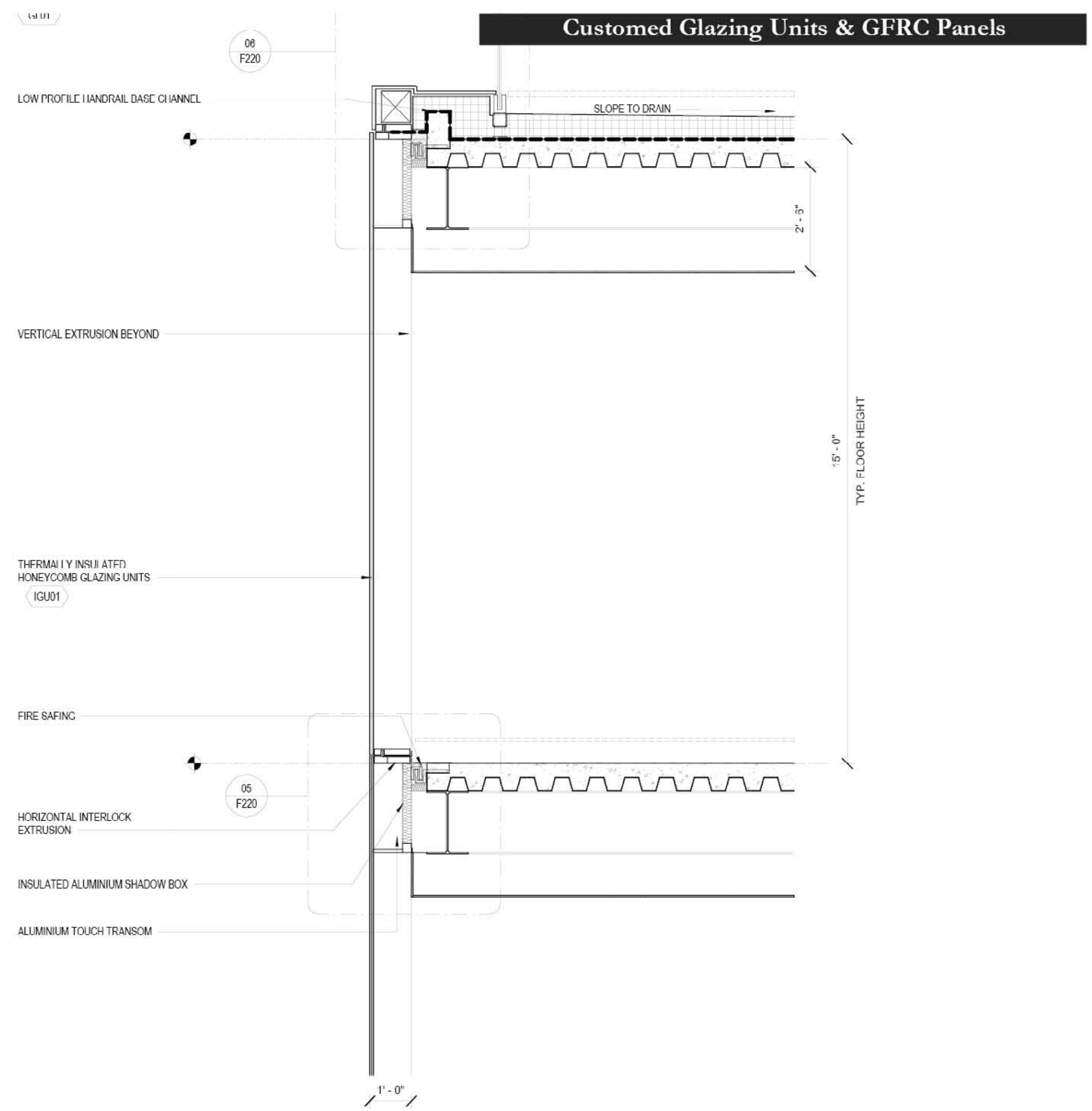
**MELROSE COMMUNITY CENTER**  
 360 EAST 151ST STREET  
 BRONX, NEW YORK  
 NY 10451

Architect: Stephen Ross PCLC  
 Structural Consultant: Skanska PCLC  
 Mechanical Consultant: Clear Blue Sky + Harvest  
 Envelope Consultant: Skanska PCLC

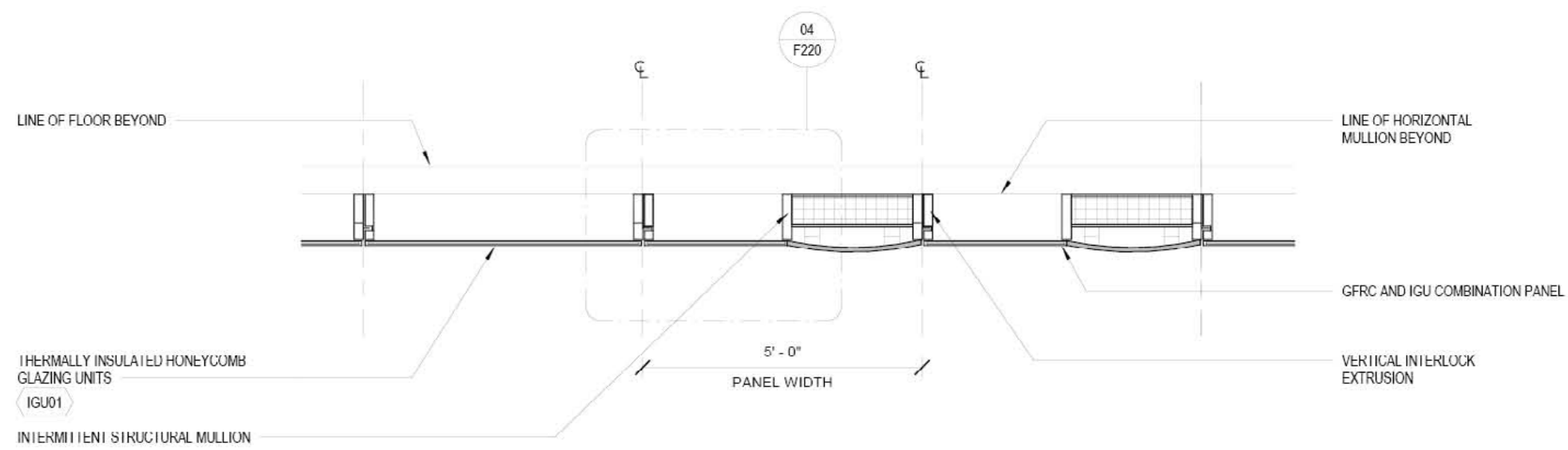
NO.	DATE	REVISION
01	12 OCT 2020	SD SUBMISSION
02	01 DEC 2020	DD SUBMISSION



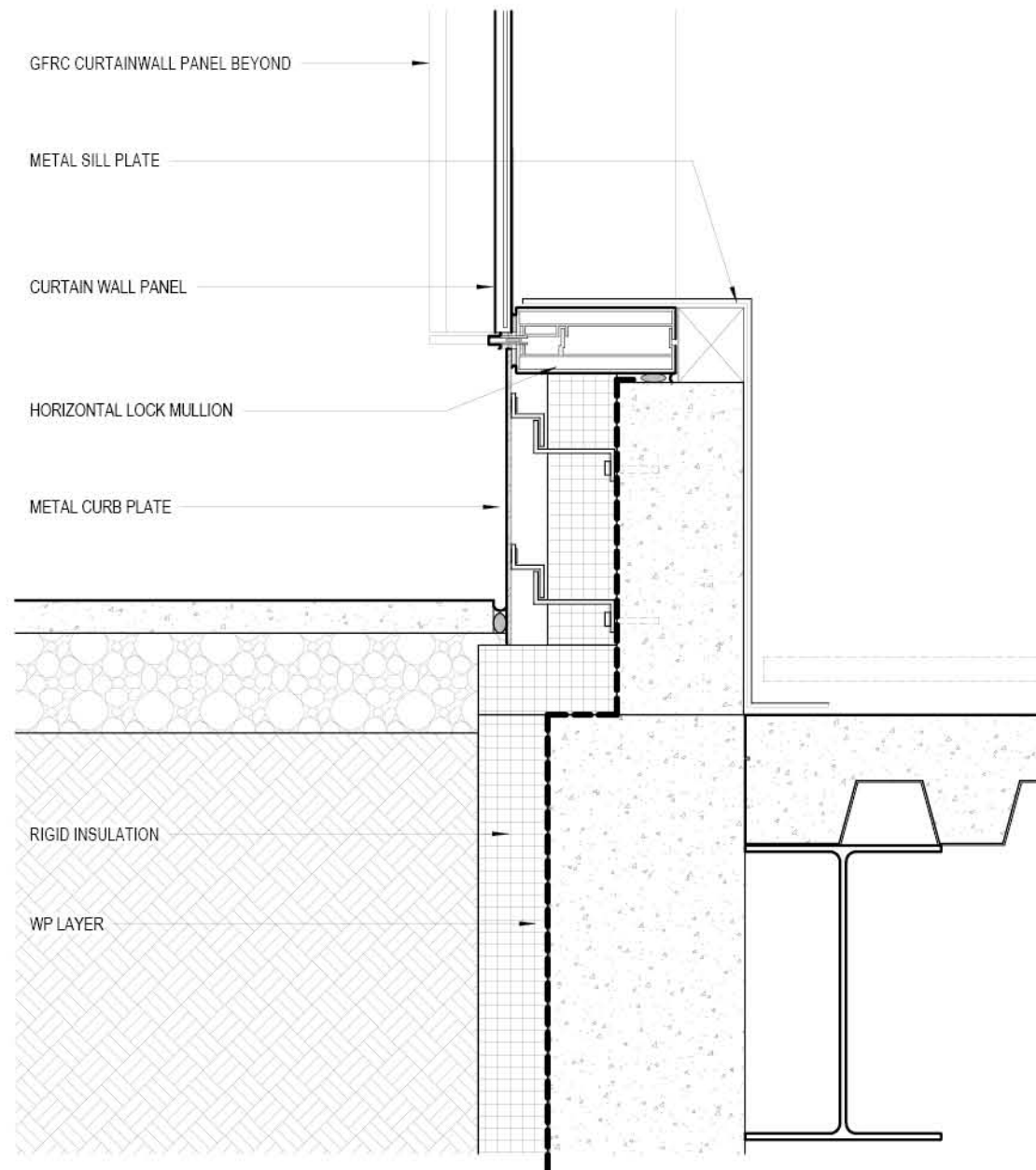
**02 TYP. SYSTEM ELEVATION**  
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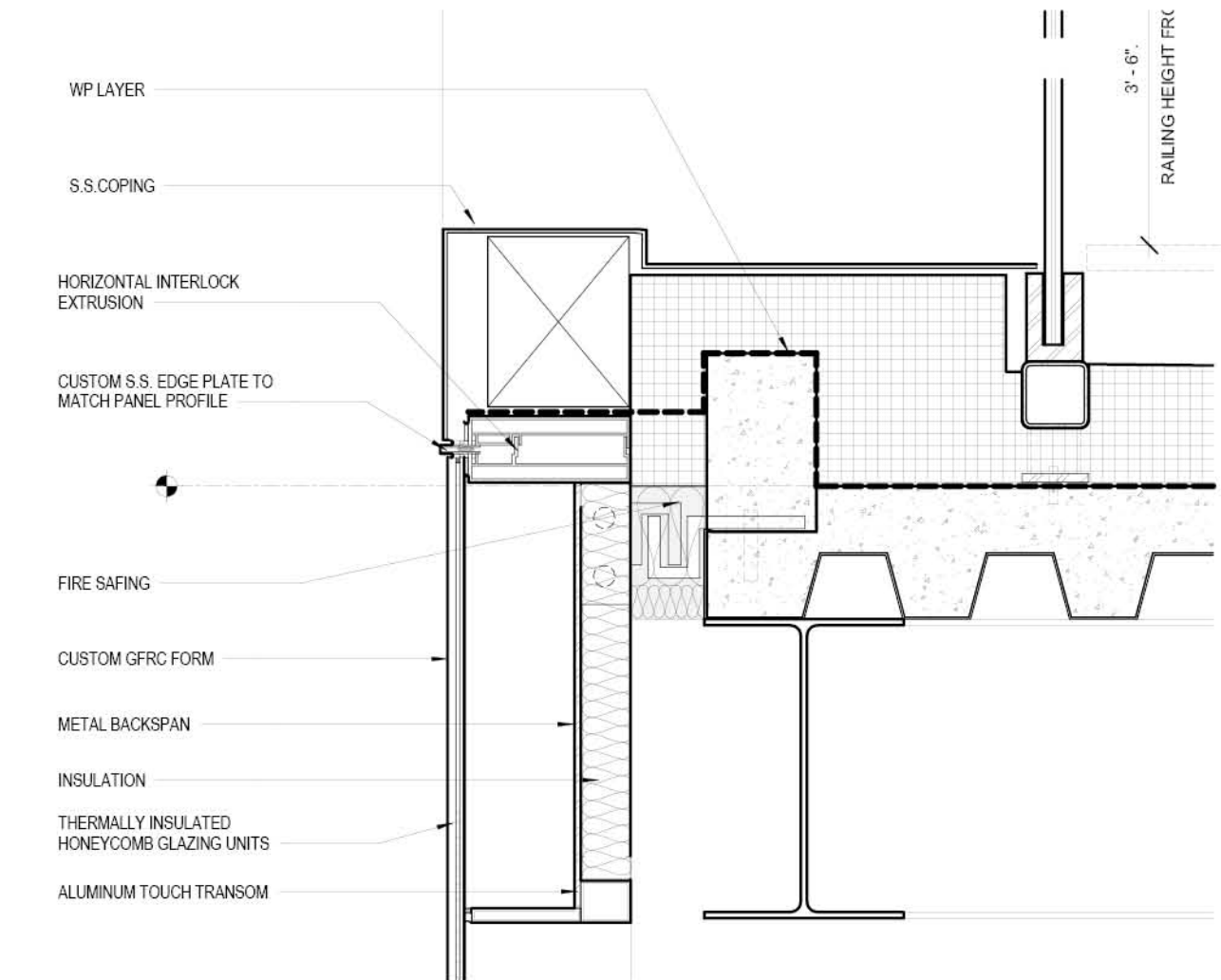
**03 TYP. SYSTEM SECTION**  
1/2" = 1'-0"



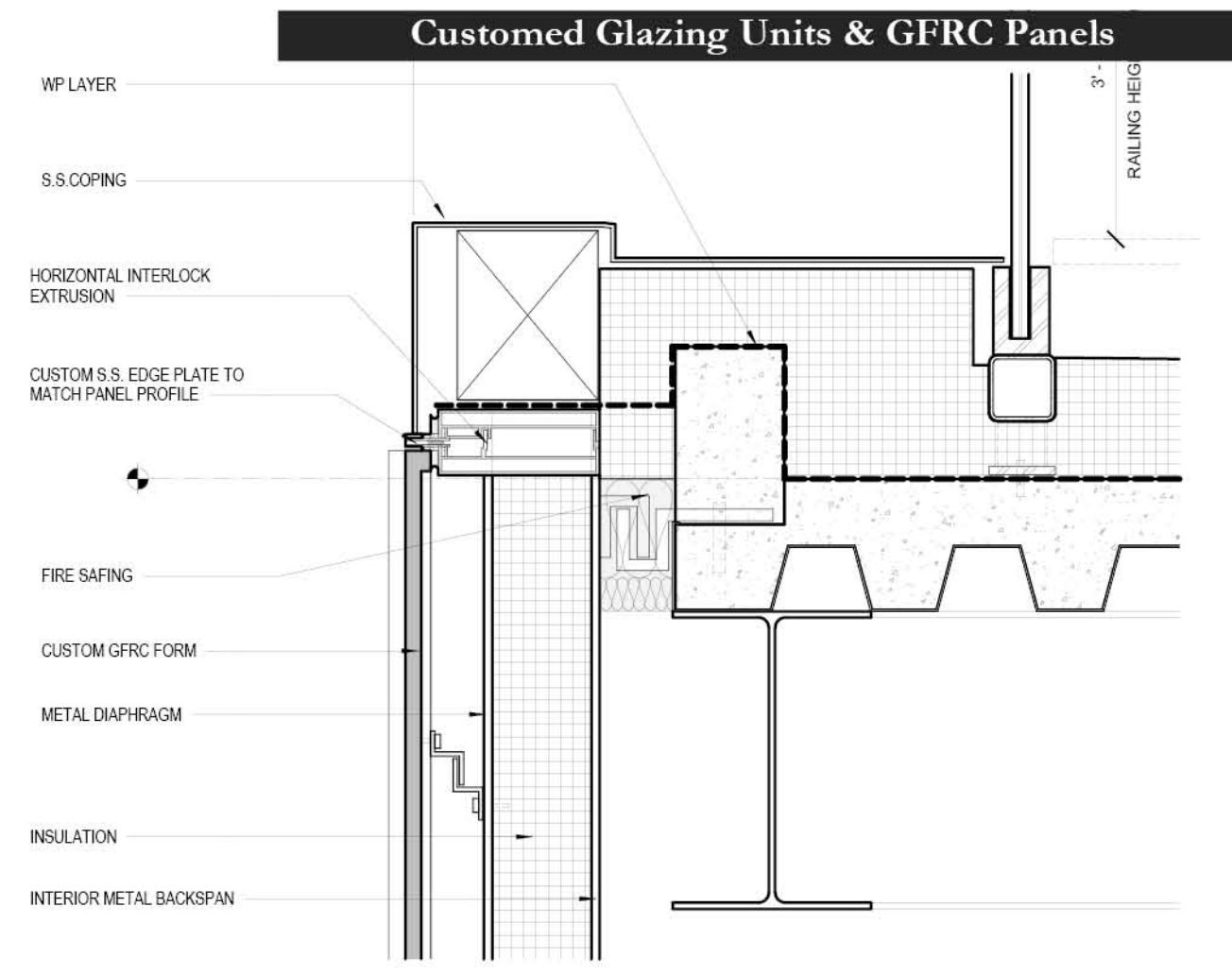
**01 TYP. SYSTEM PLAN**  
1/2" = 1'-0"



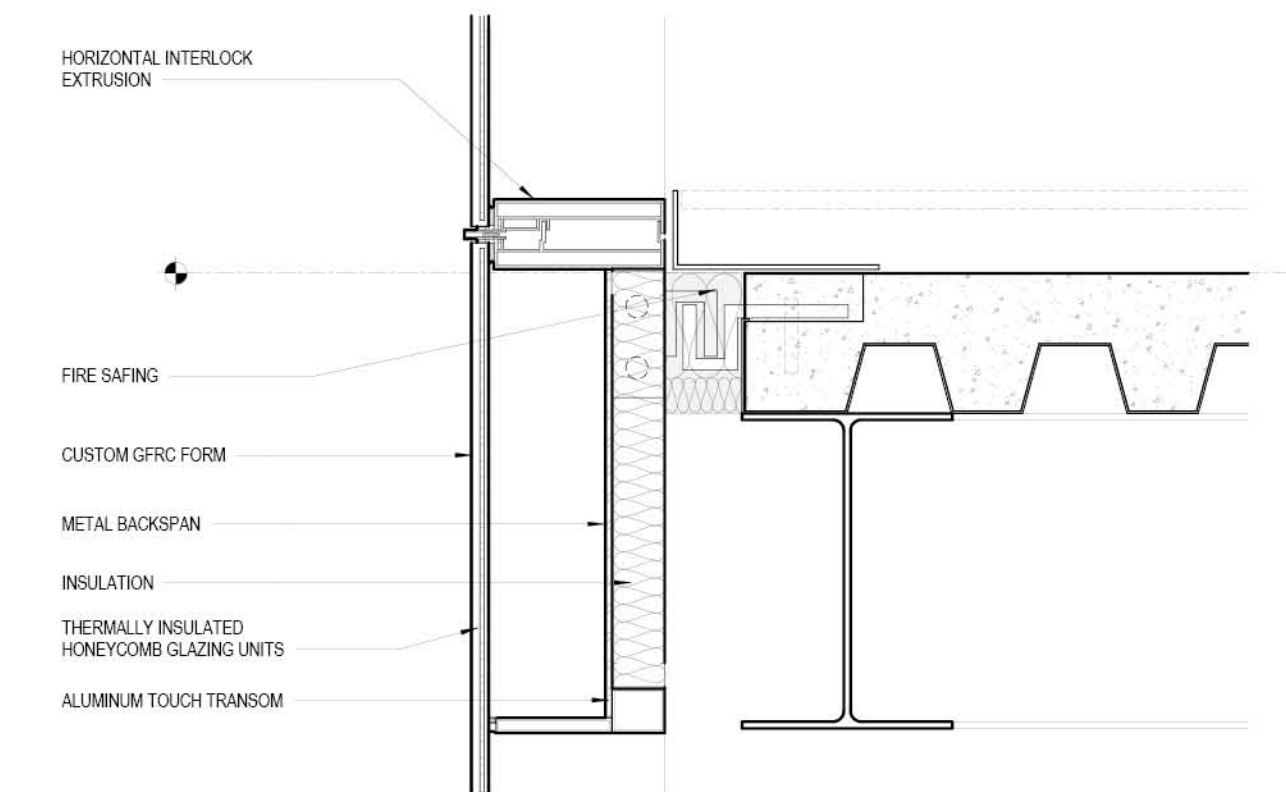
**08** TYP. SECTION @ CURB  
1 1/2" = 1'-0"



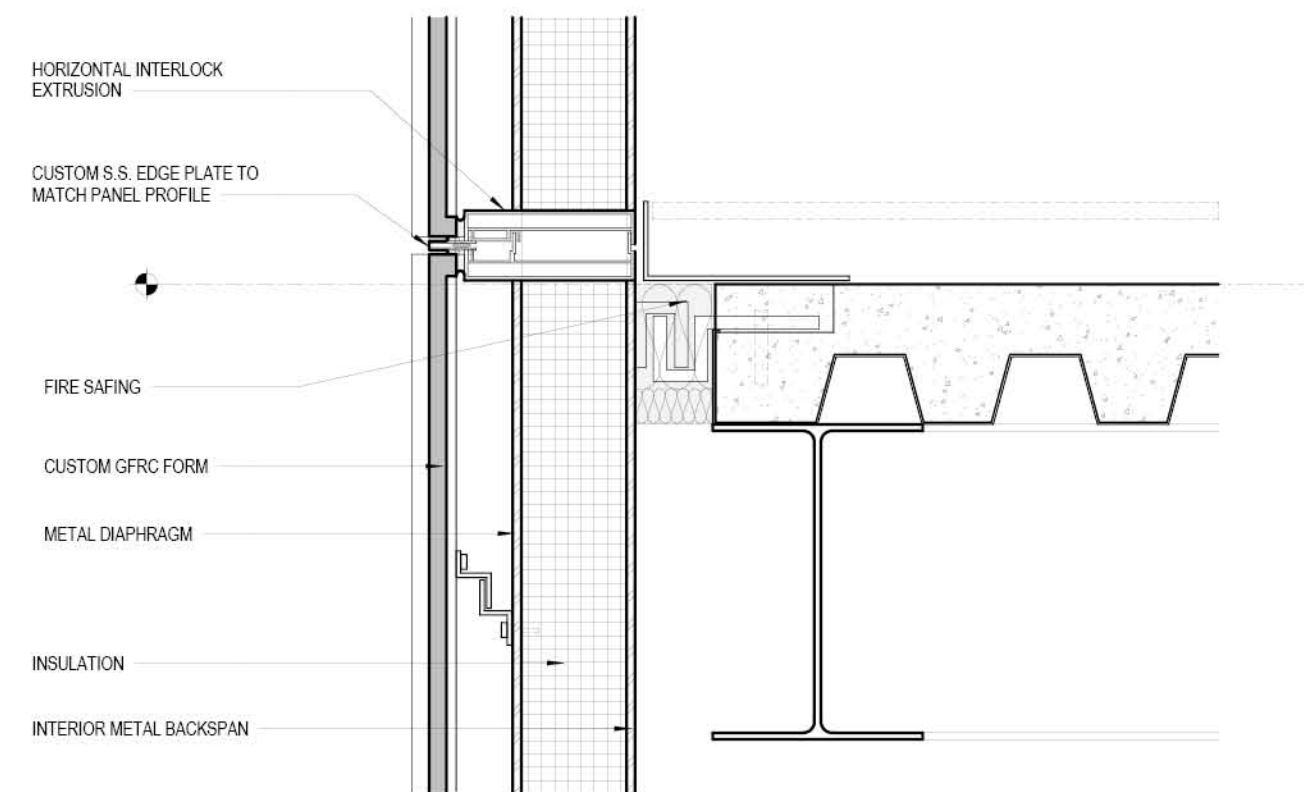
**06** TYP SECTION @ ROOF  
1 1/2" = 1'-0"



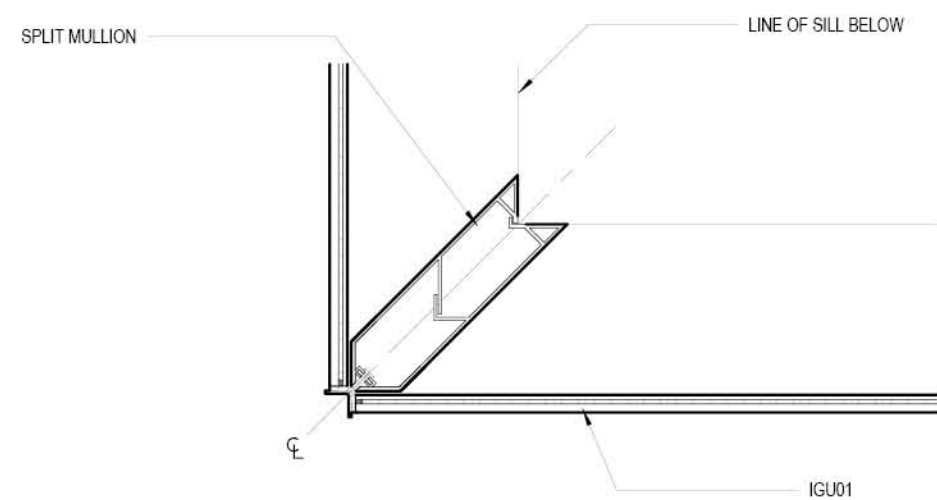
**03** TYP SECTION @ ROOF  
1 1/2" = 1'-0"



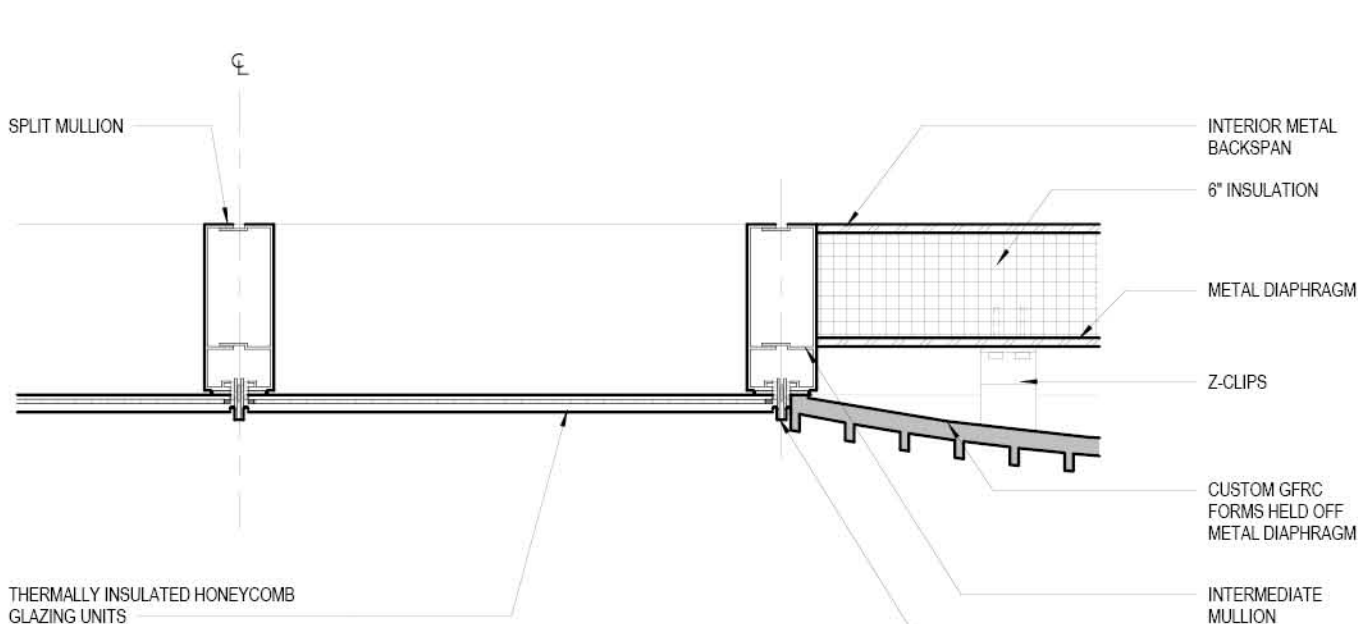
**05** TYP. SECTION @ FLOOR  
1 1/2" = 1'-0"



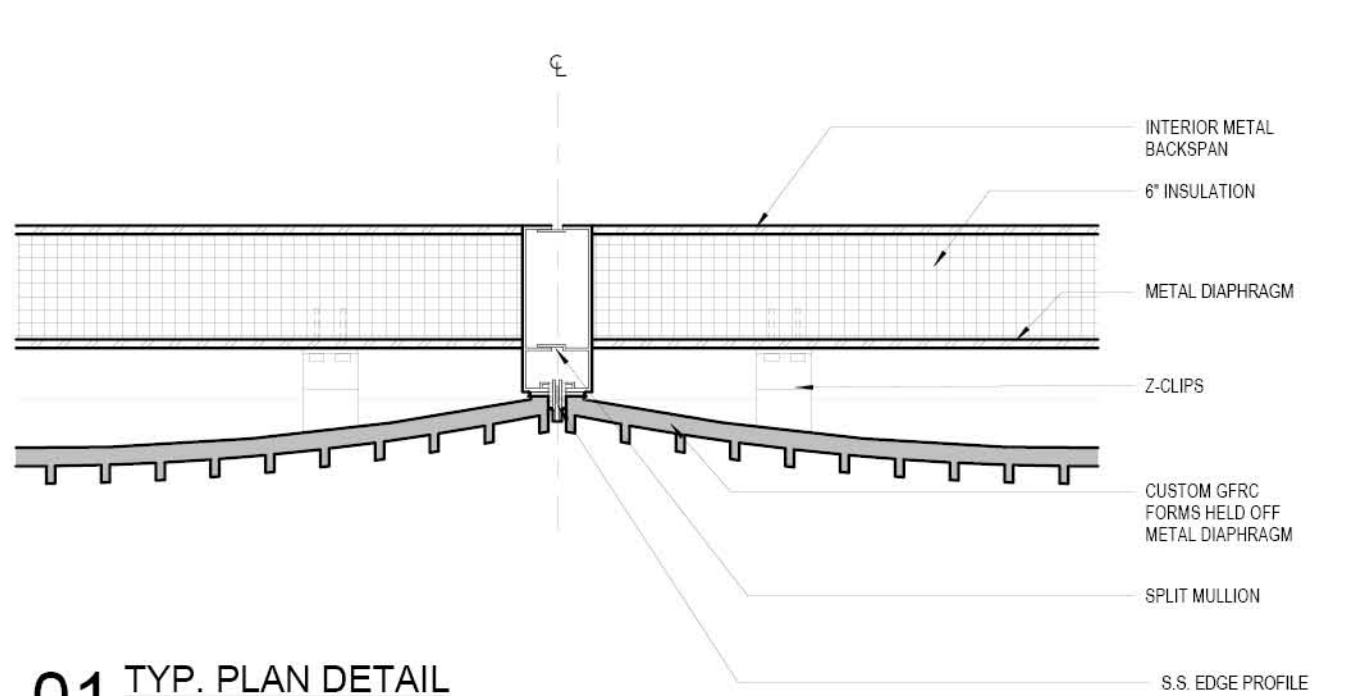
**02** TYP. SECTION @ FLOOR  
1 1/2" = 1'-0"



**07** TYP. CORNER PLAN DETAIL  
1 1/2" = 1'-0"



**04** TYP. PLAN DETAIL  
1 1/2" = 1'-0"



**01** TYP. PLAN DETAIL  
1 1/2" = 1'-0"

**Customized Glazing Units & GFRC Panels**



# 10

## Visual Studies

Film Analysis, the Cultural Shed & Breath

Project Category | Academic  
Course | GSAPP Architectural Technology III, Spring 2020, Violet Whitney  
Location | N/A  
Duration | 12 Weeks  
Project Team | Independent

Image a. The characters from film : *Lost in Translation* is analyzed, placed through a center line and translated into amorphous spheres.

Image b.1 b.3. Breath, a project done during Architectural Representation by analyzing human breathing system.

Image c.1, c.2. Analytical drawing and model of the Culture Shed.

Image d.1. Counter-factual drawing of the NYC Fire escapes

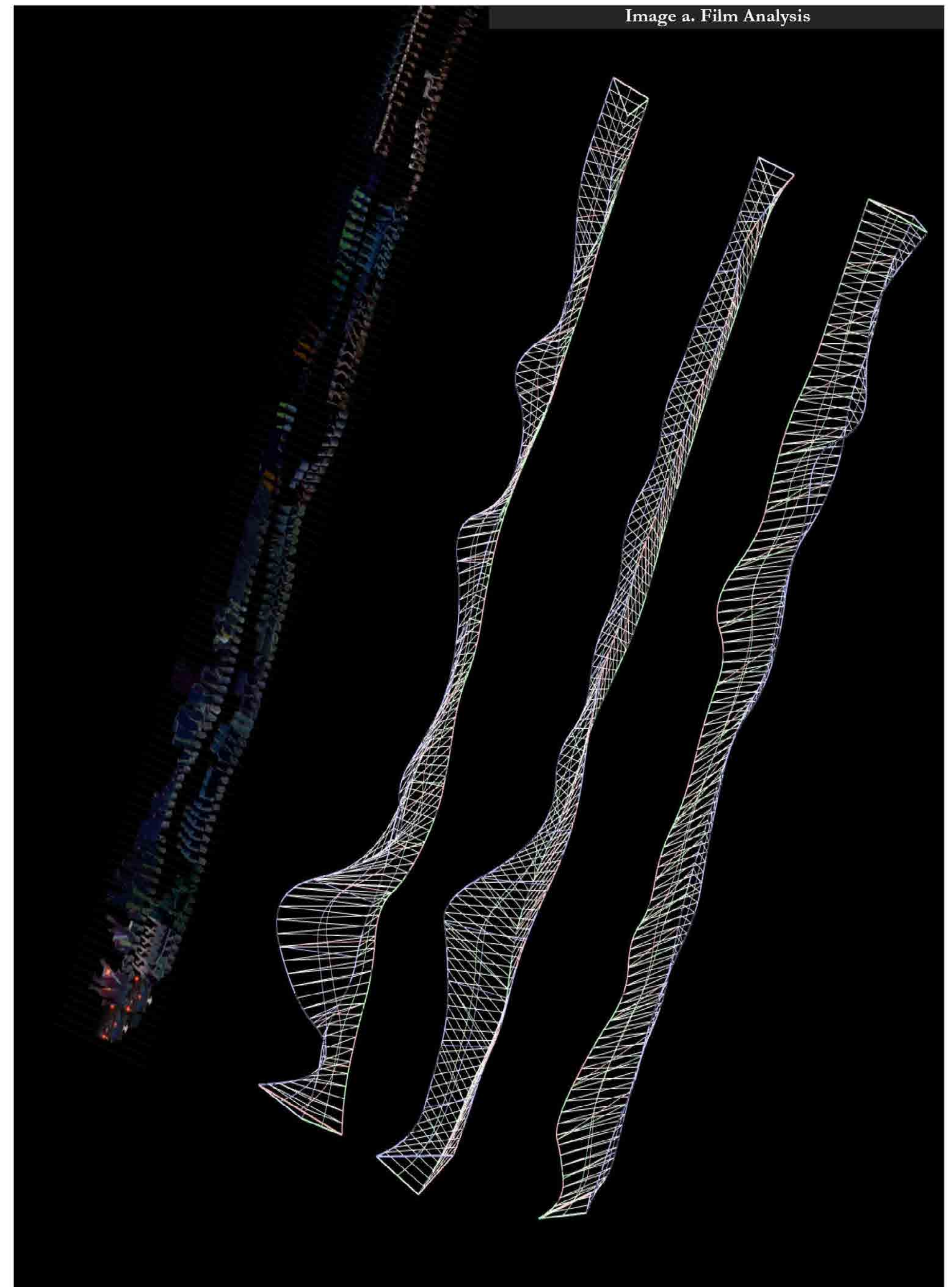
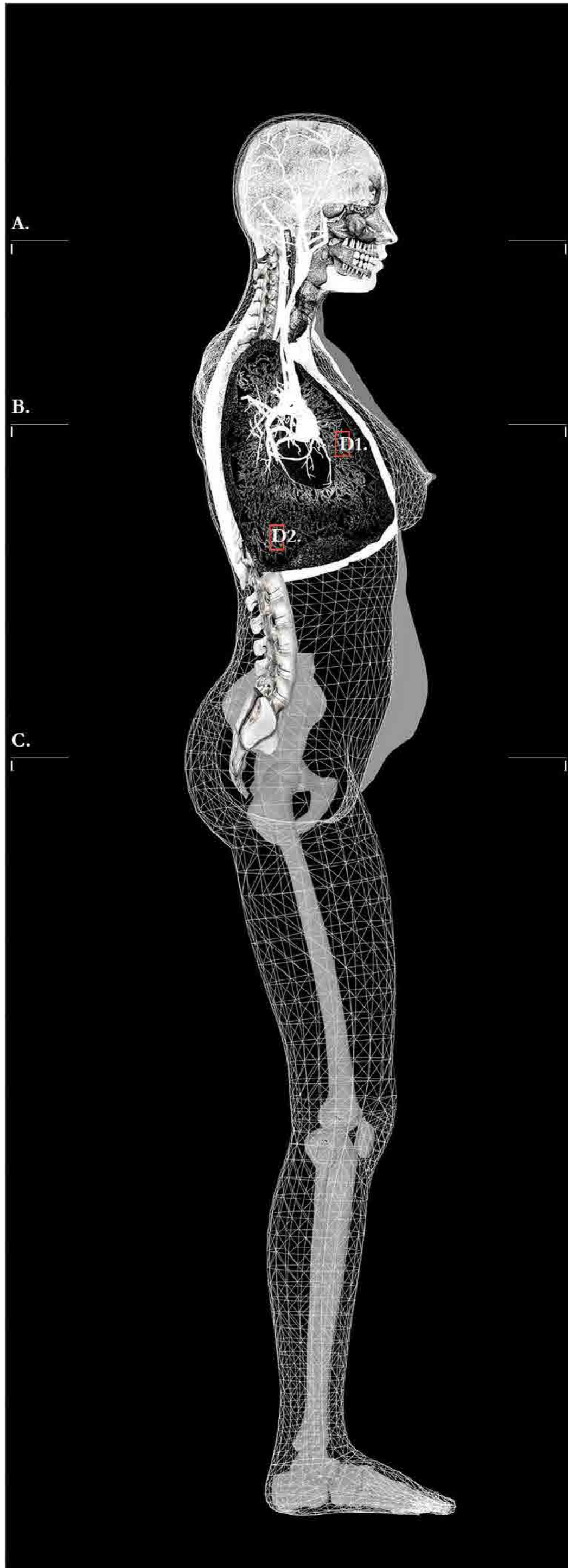
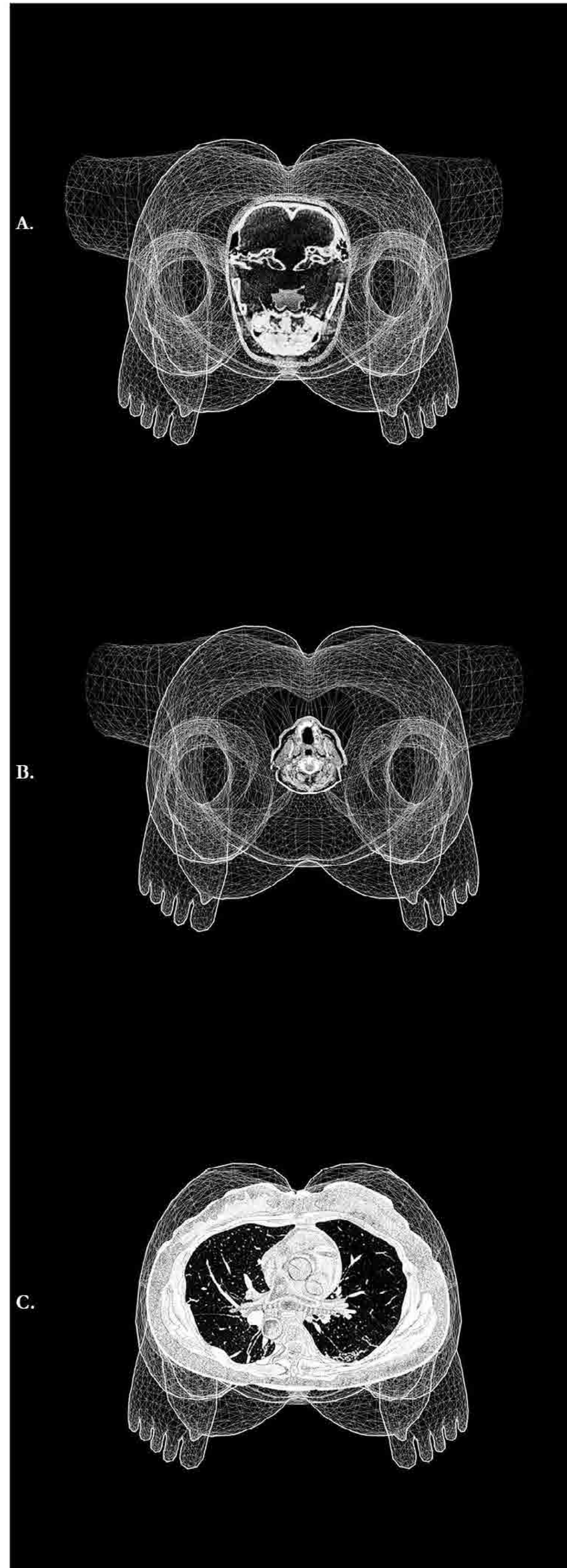


Image a. Film Analysis

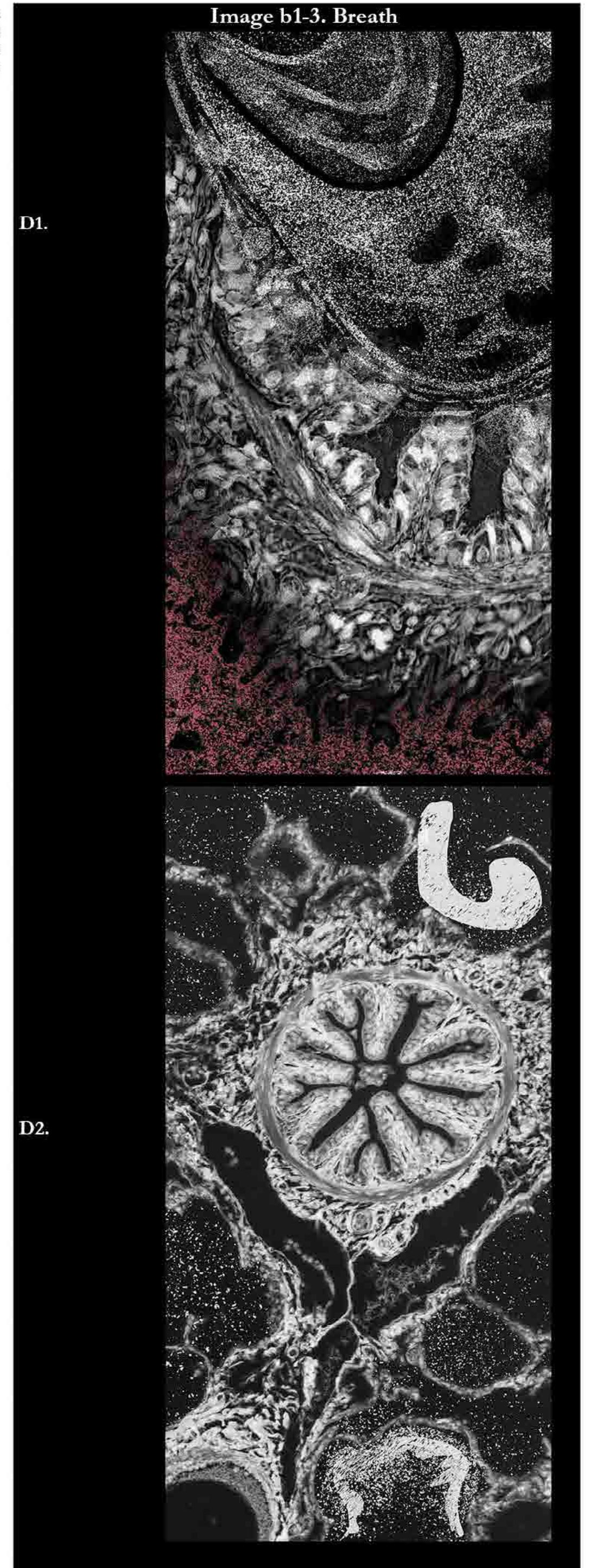


**Breath**  
 Sectional Analysis of human  
 breathing system  
 Image processed through 3D  
 model and scanning.



**Breath**  
 Plan Analysis of human breathing  
 system.  
 Image processed through 3D  
 model and scanning.

**Breath**  
 Plan Enlarge Analysis  
 Image processed through photo  
 scanning.



**Image b1-3. Breath**

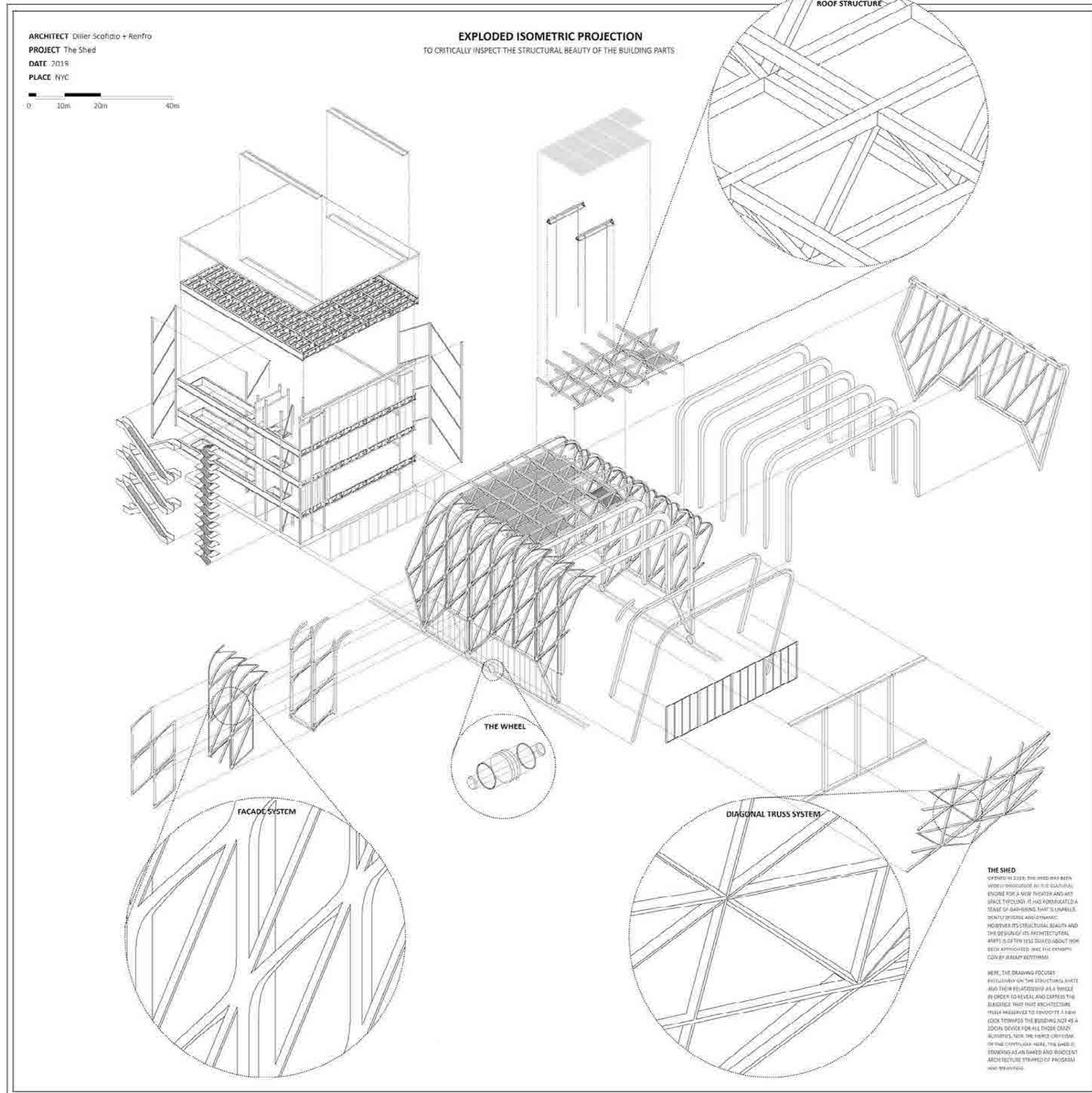


Image c1-2. The Shed



**Like an oxymoron, the pairing of Drop City and The Osho Movement challenges the established understanding of counterculture, which in turn informs architectural practices in civic & art-related buildings alternative ways of engaging with the economic and political forces - The Culture Shed at Hudson Yards by Diller Scofidio + Renfro in 2019.**

11

## Countercultural Architecture

Term Paper Developed for Radical Domesticities, Spring 2021

Project Category | Academic Writing  
Course | Radical Domesticities, Spring 2021, Mary Mcleod and Victoria Rosner  
Duration | 9 Weeks  
Project Team | Independent

This paper explores how comparative analysis of 2 countercultural examples may unfold alternative perspectives of contemporary architectural works, specifically the NYC Culture Shed designed by Diller Scofidio and Renfro in 2019.

Counterculture





**Image 1a:**  
Drop City and Drop Art, constructed out of recycled materials, photo screenshotted from the documentary Drop City from Seventh Art Releasing PRO on April 19, 2017.

## Summary

This paper explores how comparative analysis of 2 countercultural examples may unfold alternative perspectives of contemporary architectural works, specifically the NYC Culture Shed designed by Diller + Scofidio and Renfro in 2019.

As arbitrary as the term “counterculture” can be during the 1960s, a general understanding of the definition may be to what extent do they establish meaningful critiques towards the more predominant “culture” in society. For example, the Osho Movement originated during the 1980s and Drop City during the 1960s in the United States are both interpreted as Utopian experiments that “counter” the mainstream culture. Nevertheless, a comparative analysis between them yields polemic differences in their agendas and approaches.

Although their culture of building shelters by scrounging nearby waste materials may be recognized as a sustainable practice, the establishment was abandoned within 10 years due to internal conflicts, external tourist attraction, and media pressure. In establishing meaningful critiques and facing directly to the problematics of the culture, scholars and popular media identified Drop City as the first rural “counterculture”, “hippie”, communal in the United States. In the 1980s Central Oregon, a Utopian community called Rajneeshpuram was formed with thousands of people in orange robes settling in the desert. The settlement was abandoned and destroyed in 1985 due to charged crime and legal battles. The experiment group with their leader Bhagwan Shree Rajneesh was legally charged and expelled out of the United States, moving their base to Pune, India. As one of the most controversial intentional communities, media and scholars have inconsistent readings regarding the counterculture community.

– culture in a specific time, confronting particular issues”. For example, Drop City responded to the protests against the Vietnam War in the United States. Osho Movement engaged with the 1980s’ global hegemonic capital accumulations.

For this comparative analysis, counterculture may be defined by characteristics shared by specifically Drop City during the 1960s and the Osho Movements in the 1980s. Along with other references across the globe like the City of Sol in Spain during the 1980s, 4 distinct and shared characteristics of counterculture are found:

1. In terms of visual representations, the “funky and spontaneous nature of the dome construction in Drop City and people dressed in orange robes and intentional posters and videos in Osho all represent visual identities of the counterculture

## As arbitrary as the term “counterculture” can be during the 1960s, a general understanding of the definition may be to what extent do they establish meaningful critiques towards the more predominant “culture” in society.

This paper states that, like an oxymoron, the pairing between Drop City and Osho Movement would challenge the term counterculture. Though polemical in agendas and approaches, their unique and radical responses to the global market and political climate at their times may inform not only different understandings of counterculture but inspire alternative approaches towards the way architectural design can be related. As social issues manifest in the fabric of our built environment as architectural issues. In this case, they inspire architectural practices, the civic art-related buildings alternative ways of engaging with the economic and political forces.

## Methodology

In 1965, a group of 4 people spontaneously formed a 7-acre counterculture artist communal in Southern Colorado.

Counterculture have been regarded as an unstable creation in the 1960s, and it faces limitations when describing other communal practices in different contexts. This instability inherently would add a level of difficulty in the comparative analysis. Meanwhile, Theodore Roszak thought the 1960s counterculture as a form of culture “radically disaffiliated from the mainstream assumptions of our society that it scarcely looks so many as a culture at all, but takes on the alarming appearance of a barbaric intrusion.”

One may also argue that counterculture is not exclusively describing the 1960s social movements. Since 1960 marks the time of political upheaval and programmatic declarations. It is important to note that like architectural practices, countercultural movements should be analyzed in the specificity of their context. A thesis *Countercultural Distopia* by Junjie Ren pointed out that “The 1960s Counterculture was against a particular

2. In terms of organizational culture, Drop City recycles wooden beams, cartops, ragged cloth and assembling them into a form of “Drop Art”. With shared resources, Drop City’s material culture is physical, economical, and non-for-profits. Osho was, on the contrary, hierarchical in the organization, with branches around the world monitored closely by the headquarters, and profits are shared like in a company enterprise.

3. Rather than a community with clear planning and organizational structure, Drop City, along with other 1970s counterculture movement tend to be formed with spontaneity and impulses with unconscious utilization of space, a more organic development type according to architectural and urbanistic term. However, the spatial construct and business plan in Osho is highly organized which seem to deviate them from the countercultural groups.

4. While being spontaneous, counterculture



**Image 1c:**  
The Ultimate Painting, final result, photo screenshoted from the documentary Drop City from Seventh Art Releasing PRO on April 19, 2017.

- well-to-do people around the globe. In these perspectives, the Osho movement during the 1980s may become contradictory to be categorized as truly countercultural. Despite other economic and political agendas of the Osho Movement, this so-called "counterfeit" of counterculture, with its confrontation with the market economy, may itself be a dystopian version of the counterculture that provokes alternative ways of leveraging economic and political forces. As architectural practices are often dealing with the political tensions, many attempts to leverage incentives to propose an avant-garde architectural project in the contemporary market-dominant society, namely the Cultural Shed in New York City completed by architects Diller Scofidio + Renfro, built in the context of Hudson Yards, a real estate spectacle in New York City's Midtown West.

## On Aesthetics

At first sight, Osho Movement may be identified as a group of collectives wearing orange robes and garments.

## Osho Movement is a for-profit institution masked with a highly sophisticated and engineered façade of counterculture.

Scholars and media had addressed them as "orange people". Some members of the group would also adjust their outlooks to be half or fully naked according to the countercultural preference of the appreciation of their bodies. The widespread followers from the Western world would give themselves Eastern names that follow their initials. Ornaments like malas and beans are attached to their dresses. The Orange Book that Bhagwan Shree Rajneesh published in 1983 depicts lifestyles and meditation techniques constituting an "exotic version" of the counterculture. All of which are specifically designed to create an image façade expressing the notion of exoticism.

It is worth noting some scholars have argued that the Osho Movement was a form of Orientalism for the Western world and deviated from the original counterculture. Edward Said has conceived a concept of Orientalism "as something other than from their own country and civilization." This form of "otherness" became increasingly preferred by the

"Only a segment of the sophisticated middle and upper-middle class in New England had enjoyed the oriental aesthetics through the Boston-based East India Trade Industry." As Helen Tworikov pointed out through one of the articles in *Tricycle: The Buddhist Review*.

Inspired by the countercultural aesthetics, the Osho orientalism created the branding effect that generated revenue and political incentives globally. Since the leader died in 1990, the Osho has been operating as a global enterprise trademarked as the Osho International Foundation (OSHO). It owns several meditation resorts worldwide, offering for-profit meditation programs ranging from 7-60 days.

Within this form of immersive Eastern meditation & living experiences, resort architecture with rectilinear plans and the gabled roof is accessed by zig-zag stairs, water surrounds and separates the programs, gardens are decorated with sculptures of Buddhas.

Meanwhile, in Southern Colorado in 1965, Drop City was identified as the first rural "hippie commune". With the shared cloth "policy," droppers who joined the group would give up all of their clothes and possessions and put them into a central closet. One would wake up and pick up their dress freely from the closet. One may argue that the eye-catching dome structure inspired by American architect Buckminster Fuller carries particular aesthetic value. The motivation was some scrounged two-by-fours lumber material and inspiration of a dome encountered by one of the group's leaders Clark Richert, while driving down to Boulder, Colorado. "We made the dome because it was easy to construct." The construction was stopped while they were figuring out the next steps, such as insulation and cladding. Cartops, railroad ties, and other materials are found later for the structure to be put together, while the colorful façade was added by visitors outside of the group later in the 1960s.

One may argue that for the "droppers," it does not matter how things looked. They

-they studied at the University of Kansas. The idea emphasizes the "happening" as a process rather than the results it produced. Examples included the Ultimate Painting, where droppers in the communal would use a general structure of gird dividing up the circle, and everyone would join the painting process. One after another, the next painter would add to the drawing, according to former painters. As Richert remarked during the documentary: Drop City, "it was 1962, it was about freedom of expression, making art out of feelings." As Clark Richert remarks, "The most beautiful part of drop city is the dump." Drop City's visual representation resembles that of the "Drop Art" and was in contrast to the constructed visual identity of the Osho Movement.

## On Organization

The second part of this comparative analysis focuses on the organization and people involved in both of the counterculture communities.

Osho Movement seems to have a targeted people in specific regions of the globe. Its intention and ways of utilizing counterculture as a marketable quality may be best illustrated with its recruitment and establishment process.

According to a thorough study conducted by Hugh Urban in his book *Zorba the Buddha: Sex, Spirituality, and Capitalism in the Global Osho Movement*, Urban exemplified that The Osho movement attracts or "recruits" people by targeting the "well-offs" that seem to fit into the ideology of "hippies." According to Urban, "many Osho followers were highly educated and professional, with audience draw mostly from the upward-moving, entrepreneurial business class in newly independent India, only a few came from the West."

Based on the data collected in the same study, from 1974 to 1977, Osho had accumulated 1,000-2,000 visitors per week in one of their first establishments in Pune, India. Urban further noted that



**Image 1b:**  
Zen Living, one of the 12 programs listed on Osho's promotional website. Photo extracted from osho.com.

-meditation classes and recordings were also switched entirely to English from Hindi. Even if the demographics within the followers are Osho's intentions at first, it is still targeting a specific group of people. The selection process is more of a marketing procedure rather than a practice of (counter)cultural intentions.

Unlike other countercultural movements around the times, spreading influence through posters, radio, or word of mouth, the Osho Movement broadcasts their message and philosophy through well-calculated means. It begins with selecting "sites" as points of intervention. According to Urban, "published books, talks, and tape recordings are gathered in outposts and meditation centers that emerged in 22 countries...By the year of 1989, the Osho publishers had released 150 items in English, including some translated into Japanese, Dutch, Italian, French, Spanish, Portuguese, and others". A striking similarity appears as these locations echo those with former counterculture appearances.

they barely reached out besides grocery shopping and scrounging for building materials.

## On Politics

Both as countercultural movements, the 1960s and the 80s offered different political climates. It is worthwhile for the last part to highlight their ways of political engagements.

In a study of the political climate in the 1960s, Anthea Gunn articulated how "after the WW II awaken the conservative swing dominated the Western Societies." Also, among many other scholars, Susan Sontag, in her 1996 article "What happened in America," highlighted a general sense of disorientation caused by the disbelief towards the U.S government. "The Gulf of Tonkin Resolution in 1964 and the eventual wars in Vietnam put governmental credibility near bankruptcy." Like many other countercultural communities, Drop City responded to the situation by creating an alternative community with a new sense of belonging.

1960s-80s, but in a rather opposite fashion, it embraced the capitalistic production and global market for its good. However, Drop City's simple assertions of rejecting to participate in the market or have a clear structure within the community would not imply a position against consumerism. As Nadya Zimmerman, in "The Natural Persona: Freedom, the Grateful Dead, and an Anticommercial Counterculture," analyzed, Drop City's lack of an internal system to resolve conflict and failure to engage the exterior media influence may be interpreted as a lack of meaningful critique towards the mainstream culture.

The comparative analysis between Drop City and Osho Movement challenges the definition of the counterculture. The Osho Movement contrasts Drop City in its carefully crafted visual identities, for-profit organizational structure, and marketing strategies, and ways of engaging with counterculture facade and the political context. As the definition of the terms become clear when compared, similar methods may apply to the reading of architectural works.

## While "Drop Art" was in contrast to the constructed visual identity of the Osho Movement.

As these locations reserve potential appetite or market for "counterculture," Osho injected this taste of orientalism into their markets, making the familiar becomes unfamiliar. This state of ambivalence would work positively for Osho to brand his products. As Urban summarized, "Osho was the first truly global guru...However, rather than being a spontaneous emergence, the germination of the Osho Centers around the globe was a highly coordinated business venture, scheduled to cash in on the cooptation of the counterculture."

On the other hand, the record of Drop City might appear to be much "cleaner" and less sophisticated in its organization. The 4 original group members would never target a specific person as their coming together is all about the act of "dropping," a form of spontaneous emergence. Once people drop in, they would give up all of their possessions, including cloth, cars, utilities, to be stored in a central closet. "We don't have a strong sense of ownership, everybody's cloth shared, money shared, food shared, not in a dogmatic manner,

As Richard Kallweit "There was "A real depression and sickness of the Vietnam War, and Drop City was...against the lifestyle and some 'important people.'" He continues critiquing the economy, "We here believe that the idea of working for a living is of complete insanity. Whoever comes here would never intend to work again." While this may appeal consistent with the understanding of countercultural qualities: being opposed to the commercialist and being freed from the political climate, putting the Osho Movement in the same counterculture category would then become "problematic" even considering its political context. The 1980s, illustrated in chapter "Culture" in Encyclopedia of Identity by Yoshihisa Kashima as "Politically, the West witnessed the election of Ronald Reagan as the president of the United States, neo-liberal, free-trade, and market fundamentalism became the operating principles of a visible global market after the world-wars." The era was also marked by high inflation, high unemployment rate and unstable policy regards to "wealth distribution. Osho

## The Culture Shed

The defining architectural feature of the Culture Shed is the sliding shell that may extend to a plot of city-owned land and unfolds a series of public activities. From the perspectives established in the previous analysis, The Shed may be interpreted as in between spontaneous and planned.

In terms of political background, the culture Shed embraces the logic of the Osho in leveraging minority cultural activities to propose an avant-garde architectural proposal. After rezoning in 2008, The City of New York issued a Request for Proposals (RFP) for a plot land in Mid-town Manhattan. Diller Scofidio + Renfro designed The Cultural Shed during the height of the recession as a radical proposal over the edge of High Line which they managed the master plan. According to the New York Times Article, in 2019, New York City's biggest cultural capital grant (\$50 Million) is allotted to the construction of the Culture Shed. Although the Culture Shed has not yet -



**Image 2a:**  
The Shed, ETFE Facade Material. Photo credit to dsny.com

- hired staff nor set a construction budget when this unusually generous piece of the grant is given, the project is favored by the administration. “It’s a highly flexible facility that allows existing organizations in the city, around the country, and the world to do things that they don’t currently have space to do,” Ms. Levin said. “It’s not meant to compete with other organizations. It’s meant to help them fulfill their potential.” The City’s former mayor Michael Bloomberg donated \$75 million, along with other funding raising activities, the project received \$529 million total by March 2019. However, the Culture Shed stands on city-owned land where the idea of capitalism itself doesn’t alone describe demands. City rents spaces at a low rate to non-profits and artists. The cultural center is maintained by an independent nonprofit cultural organization of the same name. From this regard, it does incorporate qualities from the Drop City and other countercultural communities where, in nature, the activities supported are cultural.

spaces, Gerhard Richter will pair with Steve Reich; in another, Ben Whishaw with Renée Fleming; and yet another, kung fu with the songs of Sia, an Australian singer-songwriter.”

These alternative practices of art are partly enabled by the telescoping outer shell with the façade made of ethylene tetrafluoroethylene, a durable and lightweight material also known as ETFE. This creation of “Otherness” and the ambiguities that the architecture is branded upon is similar to that visual identity that Osho created in the 1980s. Other series of architectural spaces enables an operational opportunity where a wide range of performance and audience can meet. However open-ended this format may seem to be, it provides the platform while not specifying details of arrangements of the events. The architectural Open-plan is now sliding, turning the Culture Shed into a new performance typology in the context of Hudson Yards and New York City.

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## The Culture Shed blends the confrontational and critical spirit of the Drop City and the precocious engagement with the politics by using art and visual brandings of the Osho.

In terms of its operation, the organization reserves 10 percent of tickets for residents who live in low-income neighborhoods. In this context, the Culture Shed has promoted local sub-culture, “Local independent bookstore McNally Jackson has an outpost in the Shed’s lobby where you can find texts of critical theory and the black radical tradition that are ripe for critiquing the tornado of art institutions and urban planning that converge in the Shed.” “In a city that’s increasingly become privatized, we wanted to ensure we got this public space right,”

Liz Diller mentioned in an interview. The design consists of 5 zones that can support a variety of activities at the same time. This planned and unplanned state further challenges the difference between Drop City and Osho Movement, where both seem to be engaging their political climate in radical ways, one may the Culture Shed seem to have opened a new way of achieving both by setting up an experiment

## Conclusion

Just like Drop City and Osho Movement, the Shed utilized the visual representations of the arts, the political climate, government funds, and city-owned land to create a part-planned and part-spontaneous flexible building plan that projects radically towards the future of civic art space typology. It blends the confrontational and critical spirit of the counterculture and Drop City and the precocious engagement with the politics by using art and visual brandings. The complexity behind the so-far operational success of the Culture Shed further challenged the role of the architects and designers as a person who simply builds buildings, but as a person who directs a wide array of forces and design everything in the making of civic spaces.

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# Contamination

# As

# Collaboration

Selected Architectural Works from 2018 - 2022

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