some work

Nayef Alsabhan
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GSAPP
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*Project was done during virtual semester*
By examining potential overlaps between different city departments in New York, new spaces emerge.

Many NYC Department of Transportation parking garages have articulated facades. But their needlessness for thermal comfort systems allows for a Department of Sanitation community composting system.
The intervention occupies a thin (12’) stip facing Broadway where neighbors can deposit compost at the top and collect soil at the bottom.

Public spaces are scattered throughout the structure along side aerobic containers which breakdown waste.
Muriel Eukeles’s work framed the actions of sanitation as artistic performance. The language of the infrastructure operates the same way. Rather than being hidden, it is used to define space and takes on an ornamental quality.
The scale of speculative architectural solutions has shifted to microscopic levels. These images attempt to re-explore Archigram's Walking City at smaller scales.

3D printed legs are attached to wind-up motors extracted from children’s toys. The contraption allows the models to move.
Walking Cities Invade Avery!
The cities moved across all terrains
Frames from animation
Continually evolving pedagogies often come into conflict with the architecture of schools. The kind of learning and teaching taking place in this school is oriented around performing arts.

The school is oriented around performing arts. A ceiling scape of curtains is deployed to allow for flexibility in program.
The school takes on the definition of “building” in the way that rooms can change opacity, sizes, and characteristics.
All made possible through the design of various curtains with a range of acoustic, transparent, translucent qualities.

These curtains can create and dismantle new interactions throughout the interior spaces of the building.
Open Bronx Center

Developed as part of an intense introduction to the application of technical systems through design, Open Bronx is a community center which includes an athletic center, a cafeteria, a black box theater, and community outdoor spaces.
TECH IV  Partners: Aya Abdallah, Bisher Tabbaa, Yong Kim

OPEN BRONX

Instructors: Stephan Potts, Teel Riggs, Berardo Matalucci  2020

OPEN BRONX
1.5" = 1'-0"

1 1/2" Brick Cladding
1" Air Space
2" Mineral Wool Insulation
Waterproofing
WRB/Air Barrier Membrane
1/2" Exterior Sheathing

- Glulam Column 18" x 18"
- Floor Finish
- Radiant Heating
- Acoustic Barrier
- CLT panel
- Glulam Beam 12" x 36"
- Glulam Beam 12" x 36"
- Steel Angle Support
- Sealant
- Window

Handrail
Metal Cap Flashing
Concrete Curb
SLOPE TO DRAIN
H&B Thermal 2-seal tie
1 1/2" Brick Cladding
1" Air Space
2" Mineral Wool Insulation
WRB/Air Barrier Membrane
1/2" Exterior Sheathing
Steel Beam connecting window to Columns

OPEN BRONX

Instructors: Stephan Potts, Teal Riggs, Berardo Matalucci 2020
A hallway of one’s own

This project explores the potential of the hallway, often a space determined by efficiency, to house communal activity.
The project also redefines the boundaries between the domestic and the communal through a series of thresholds that allow occupants to determine their relationship with the communal hallway.
Core III Complete & Incomplete  Partner: Yumeng Liu

Instructor: Adam Frampton  2020

A hallway of our own
The datum of the building is constant against a sloping site, creating two different conditions at each side of the block.
A hallway of our own

Instructor: Adam Frampton

Core III Complete & Incomplete  Partner: Yumeng Liu
Core III Complete & Incomplete  Partner: Yumeng Liu

A hallway of our own

Instructor: Adam Frampton  2020
A hallway of our own
A hallway of our own
Based on insights from PREVI and other contemporary models, our studio designed housing in Bronx that that speculates on what constitutes the complete.

Similar to the approach of PREVI, each team of 2 students were allocated a separate parcel within the block, such that designs are smaller in scale and more precise, and the entire output of the studio is a collage of parallel proposals.
As an examination of how incomplete spaces functioned in our own dwellings, we produced a series of sketches in juxtaposed with a video of how my 4 foot deep window sill, changed throughout the day.

So far, the window sill has served as a gym bench, a work station, a dining table, and a model building area.
Flint Mine Solar

This project positions massive urban infrastructure as a form of nature, a scaffold that becomes an opportunity for making industrial scale technology visible and accessible. It scales it to the level of the individual.
Infrastructures serving New York City are entangled with smaller communities in the Hudson Valley and often come into conflict with the scale of smaller communities.
The Flint Mine Solar Power Plant, in the Hudson Valley, is the largest solar power plant in the East United States. Much of the controversy surrounding the construction of the plant has focused on its disturbance of the bucolic scenery that Greene county residents envision for their community.
We imagine a series of cabins that can host both on the first lot. Per the soil analysis, the apple orchards were placed to the west and north east. These areas are divided by wetland or road from manufacturing or residential areas. By manufacture we mean a cider distillery that we imagine will extend the life of this community past the season of harvesting the apples and attract visitors and income year round.

The next lot sites two communities: First, it reverses the typology of the woodstock and maverick artist sanctuaries in the 1920s shown in this catalog entry, where originally production was communal and housing individual. We plan for the opposite part of our site.
How considerations of the slope of the solar panel result in a loft space at the second level, and how some solar panels can be curated to allow for exterior light wells.
A community that is informal and preformative, attracting an audience akin to that of the Woodstock concert in the late 60s, but less temporary. Referencing the Halprin workshops, one that can incorporate the land and topography into their art.
Houston’s Problem

An iterative grasshopper script developed to implement imaginary zoning configurations in downtown Houston.
A scout website was set up to enable people to navigate the model without any knowledge of how to use grasshopper.
Ecosystems of Dissent

With the development of corporate telecommunication buildings around the world, infrastructural systems have been concealed for the sake of progress, limiting them to the realm of experts.

By eliminating entire material narratives, these corporations became active participants in the production and centralization of secrecy and power.
ADV un-DETAILING Partners: Aya Abdallah & Osvaldo Delbrey

Instructor: Andrés Jaque 2021
In September of 1960, two NASA engineers, Manfred Clynes and Nathan Kline, defined the neologism cyborg in their essay “Cyborg and Space” as a synthesis of organism and machine. Even before the word was coined, popular culture had already been saturated with fictional images and stories of the cyborg as a figure; novels and movies imagined a new form of fantastical being which, by its very existence, stood in opposition to the traditional boundaries defined by the human subject.

In September of 1960, at NASA’s Langley Research Center, Katherine Johnson performed computing runs for the country’s first manned space program: Project Mercury. Johnson and her colleagues at Langley constituted a black female workforce called computers. They were tasked with completing the mathematical calculations and technological management necessary for the system to operate. Despite how essential the work of the computers was to the success of NASA’s space aspirations, their contributions have largely been overlooked. Their labor, despite its necessity, was viewed as mechanical and was undervalued. This view of the
computers as “machines” was reflected in their working conditions and the spaces in which they operated. They reflected a more significant national social moment where female computers and switchers (terms which are now exclusively used to describe technological equipment) worked to maintain the technological infrastructure of the United States.

When Donna Haraway wrote The Cyborg Manifesto in 1984, she imagined the possibilities of socialist feminism to engage with science and technology in the context of late 20th-century capitalism through a feminist recontextualization of the term cyborg. Central to this engagement was the evolving relationship between organisms and artificiality, between humans and machines. Haraway framed the identity of cyborgs as a tool that undermined gender constructs and as having the potential to create new emancipatory social conditions. The manifesto is a socialist feminist critique on biological essentialism; she writes that the edge where the organic ends and the inorganic machine begins is constantly shifting. As lines blur, old binaries begin to fade away.

“The cyborg is a creature in a post-gender world; it has no truck with bisexuality, pre-oedipal symbiosis, unalienated labour, or other seductions to organic wholeness through a final appropriation of all the powers of the parts into a higher unity.”

However, the promise of emancipation through technology assumes that it operates in an ungendered and uniform manner. A closer analysis sees that the very details of technological infrastructure, its spaces, and the innocuous ways in which it operates produce a second form of cyborg, which rather than being emancipated by technology into occupying a post-gender world, is used for a form of underpaid, unacknowledged labor whose workforce are drawn from the lines of pre-existing socio-economic conditions. In places that are gradually becoming more hidden and harder to see, a second cyborg is drafted into invisible labor to enable the first.

1 Gunkle, We Are Borg: Cyborgs and the Subject of Communication, 334.
2 Ibid., 332.
3 Shetterly, Hidden Figures. 191.
4 Ibid., 214.
5 Haraway, Simians, Cyborgs, and Women. 150.
Slow Canal

ADV VI Detox USA  Critic: Mark Wasiuta  2022

Cutting across Suez is a 120-mile long 700-foot wide waterway connecting the Red Sea to the Mediterranean.

The ostensibly simple act of moving petrochemicals and products from one body of water to the next ends up requiring a dense system of objects, spaces, and geopolitical negotiations.
Through examining the mundane details of its logistical process, and the Historic moments where that process has been interrupted and sabotaged, we can identify a typology of circulation and interruption, and locate the objects and spaces in which that valving of power occurs.
The Suez Canal not only transports petrochemicals and products; it is also charged and enabled by an abundance of chemical energy and objects. Channeled properly, this allows and facilitates global trade, and the movement of commodities.

When this flow is interrupted, the latent chemical energies which enable the system are released in often violent and toxic historic episodes.
The administration of waiting, stasis, occurs on both ends of the canal through anchorage points, by moving the administrative complexity to the center of the canal.
The canal is viewed as a simple line that is unimpeded & unquestioned. When in reality it’s a fragile colonial construction, the contingency of global trade is how interruptible it is.

By re-choreographing the dimensions of circulation and redeploying the moments and tools of interruption the act of procession through the canal can commemorate moments of nationalization, violence, and sabotage.
Accumulating Sediment on the East Bank of the canal

Observation/Control Tower
Sediment banks held back by retaining structure embedded with control centers

Pontoon Walkway
Walkways to access wrecked ship sites. Engages with water level

Wrecked Ships
Held in Cassions at water level. Restored above the waterline

Anchored Ships
Forced to anchor for an additional 15 hours, ships go through stasis as an act of commemoration
The act of procession through the canal can commemorate moments of nationalization, violence, and sabotage.
The ostensibly simple act of moving petrochemicals and products from one body of water to the next ends up requiring a dense system of objects, spaces, and geopolitical negotiations.

On the periphery, control and observation towers are placed in gaps between the accumulating displaced sediment.
The ostensibly simple act of moving petrochemicals and products from one body of water to the next ends up requiring a dense system of objects, spaces, and geopolitical negotiations.

The ladders on the side of anchored vessels are required to be permanently deployed to allow local economies to co-opt the moment of stasis.
A condition is created where both the petrochemical activities and cultural moments occur simultaneously by co-opting the logic of the canal.