

CHARUL PUNIA

SELECTED WORKS
2019 – 2022

03	PARK & PLAY
09	SCHOOL FOR RESILIENT FUTURES
17	WELCOME TO SUBURBIA
32	RECONSTRUCTED FEMININE
40	A MOUNTAIN, RESURRECTED
49	PAPER FUTURES, DELINEATED

GSAPP CORE I
PROFESSOR JOSE ARAGUEZ

The existing block consists of retail on Broadway, residential buildings (including a NYCHA complex which includes ground level parking and a park), as well as a commercial parking building. As both parking structures are located in the center of the block, a dead space is created, where the spaces had become largely unused, and poorly maintained. The goal of this project was to convert these parking lots into public works, spaces of leisure that uplift and reinvigorate the neighborhood, flipping the negative connotations of parking lots and unused spaces in under-serviced neighborhoods.

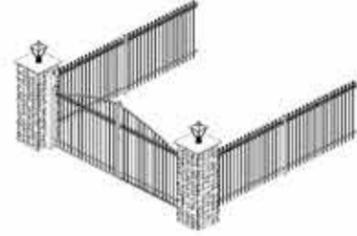
This intervention consists of two spatial maneuvers: excavating a circulatory corridor to create interaction between users in order to create moments of spontaneous, intimate connection (largely invisible from street level), and a vertical ramping system. There are only two materials used for this intervention, white marble cladding for the excavation underground, and Corten steel for the structures above ground.

The open air excavated spaces create views to the sky and seek to create a respite from the otherwise chaotic environment on the street level coming from Broadway. The programming underground consists of: informal cafe/bar like seating, bike storage, meditation garden/ introspection space, community kitchen, community garden, amphitheater space/seating, and workshop space.

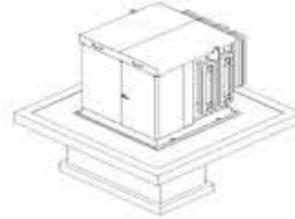
The ramping system is used to activate the blank windowless facade of the parking building. The top level and roof top of the parking building is converted into a nightclub. The ramp at night becomes an extension for the club itself, acting as a balcony space which would allow for a range of periphery programs of a typical club such as food trucks and vendors.



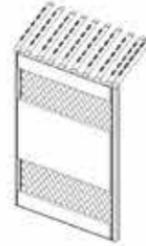
NORTH EAST



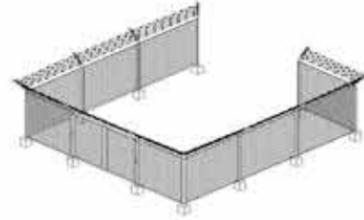
NORTH WEST



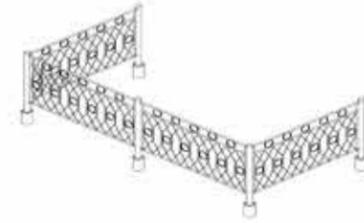
CENTER BLOCK

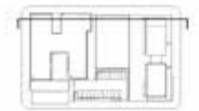
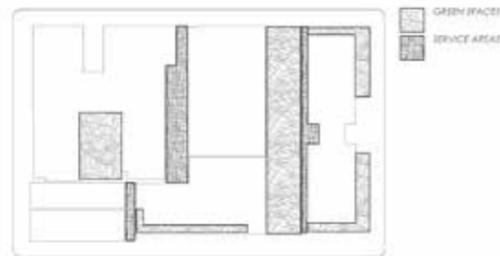
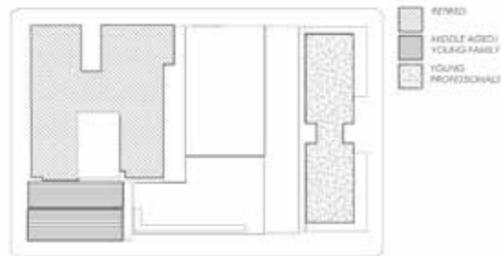
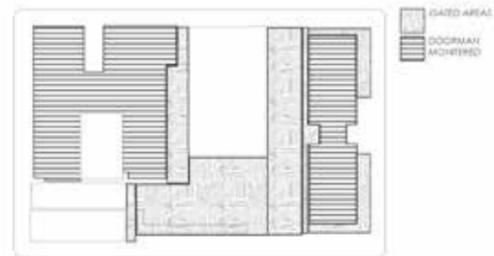
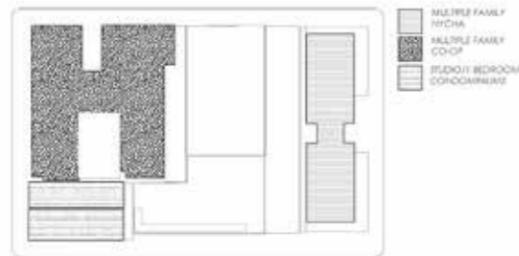
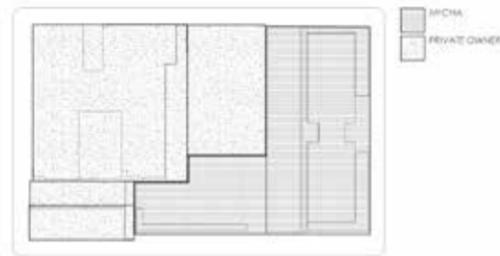
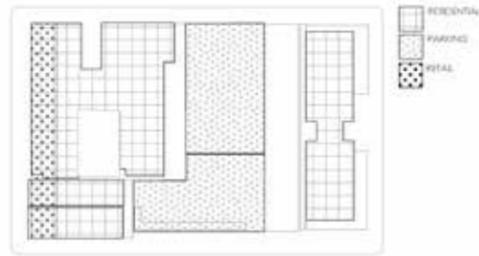


SOUTH WEST



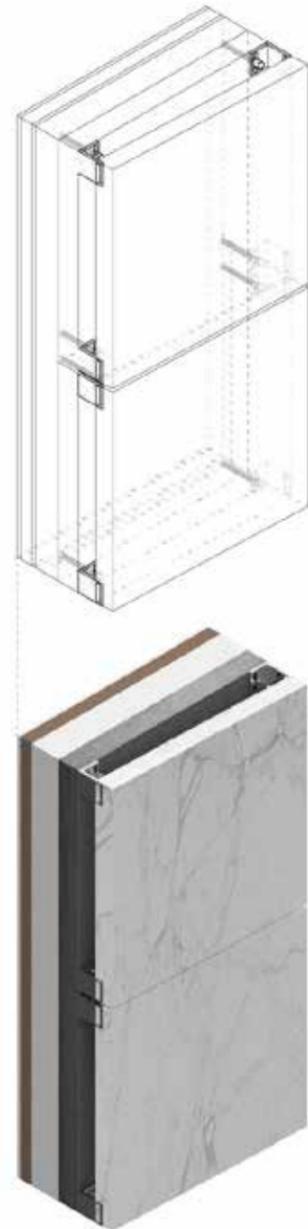
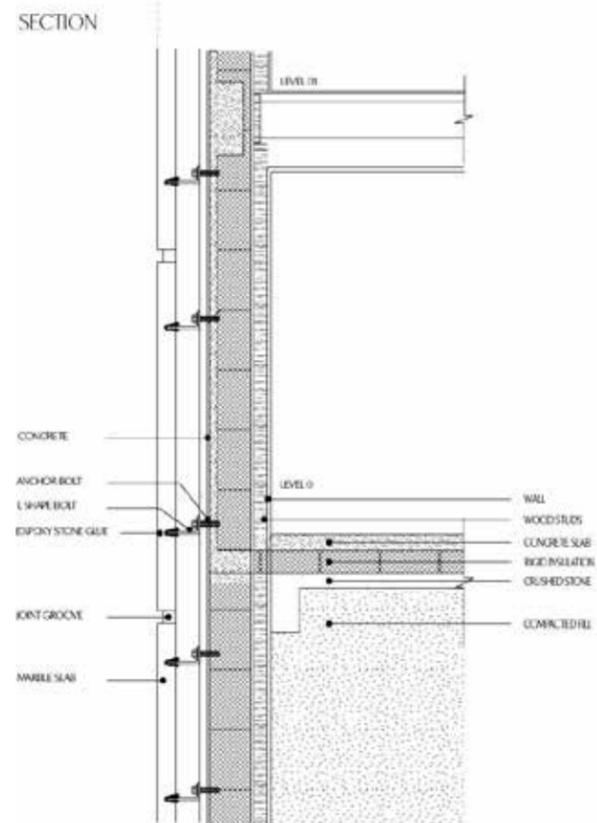
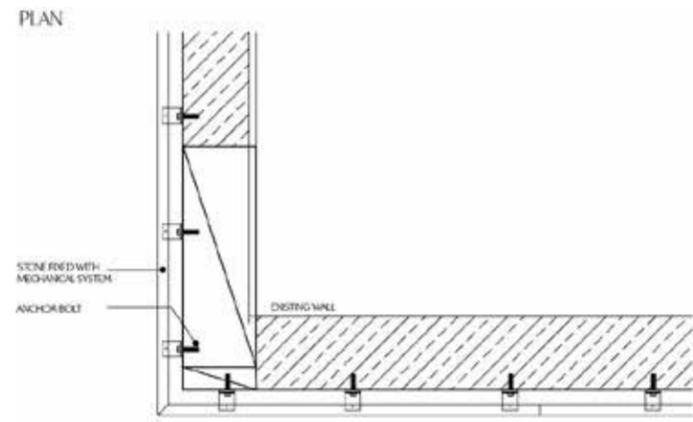
SOUTH EAST











CONSTRUCTION DETAIL



GSAPP CORE II
PROFESSOR DAISY AMES

The environments in which we learn shape the way we think, process and create. This adaptive reuse building, located in lower Manhattan, takes inspiration from the Montessori method to provide a framework for learning based on the three main objectives: to synthesize rather than learn, to experiment rather than make and to collaborate rather than share.

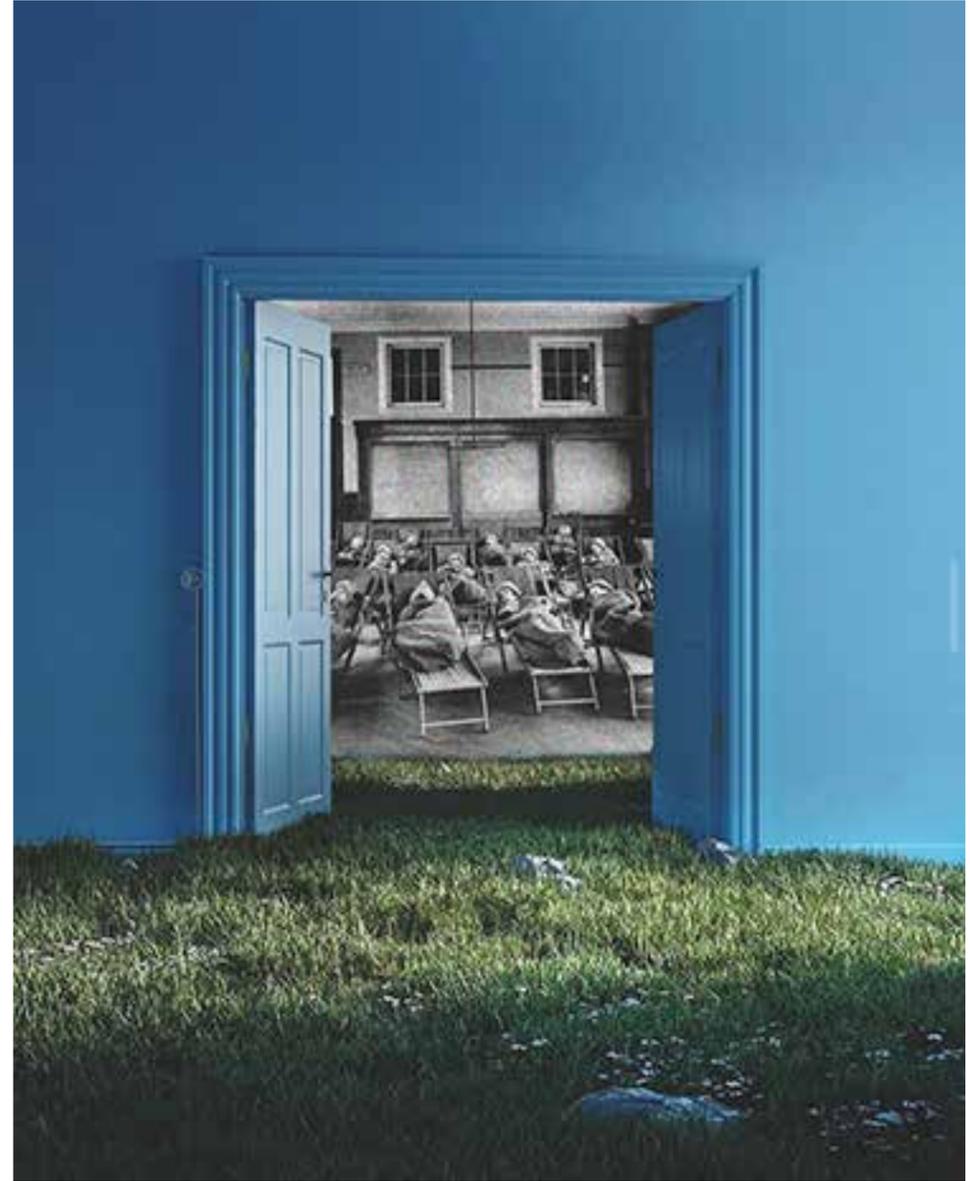
This philosophy urges students to pursue learning through action and exhibition, in contrast to earlier models of passive learning and analyzing in a top down educational hierarchy.

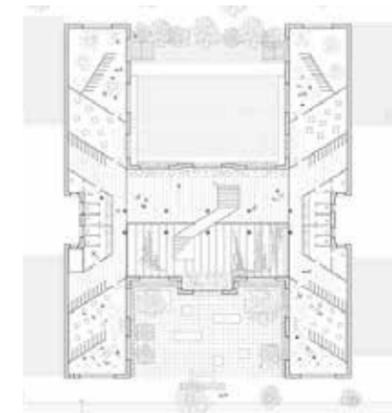
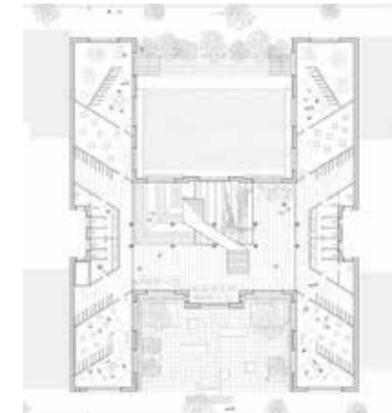
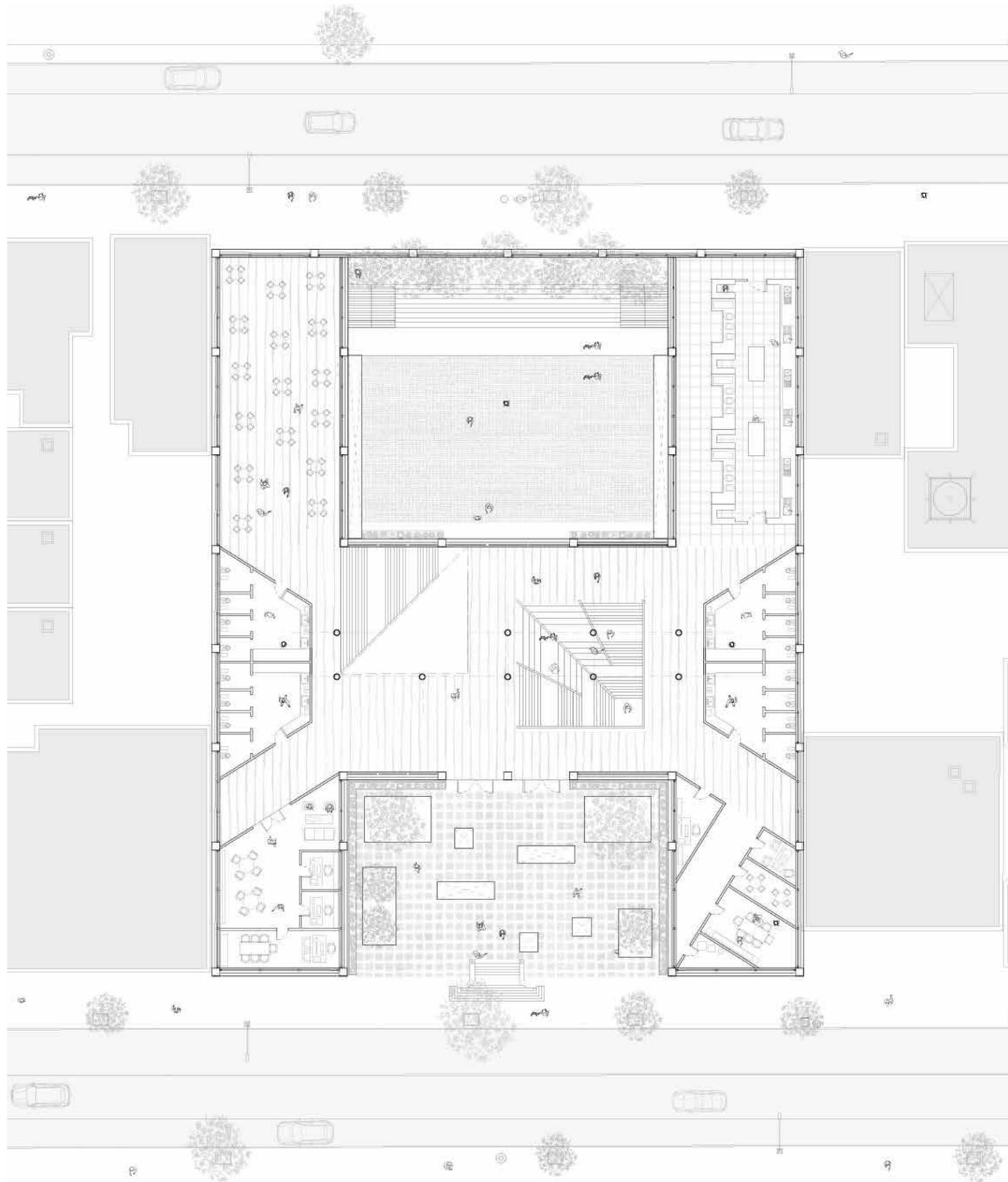
The ground and basement levels are characterized by porous spaces that allow for open collaboration, they seek to encourage students to share work and develop supportive relationships amongst themselves, and furthermore with faculty and the wider community.

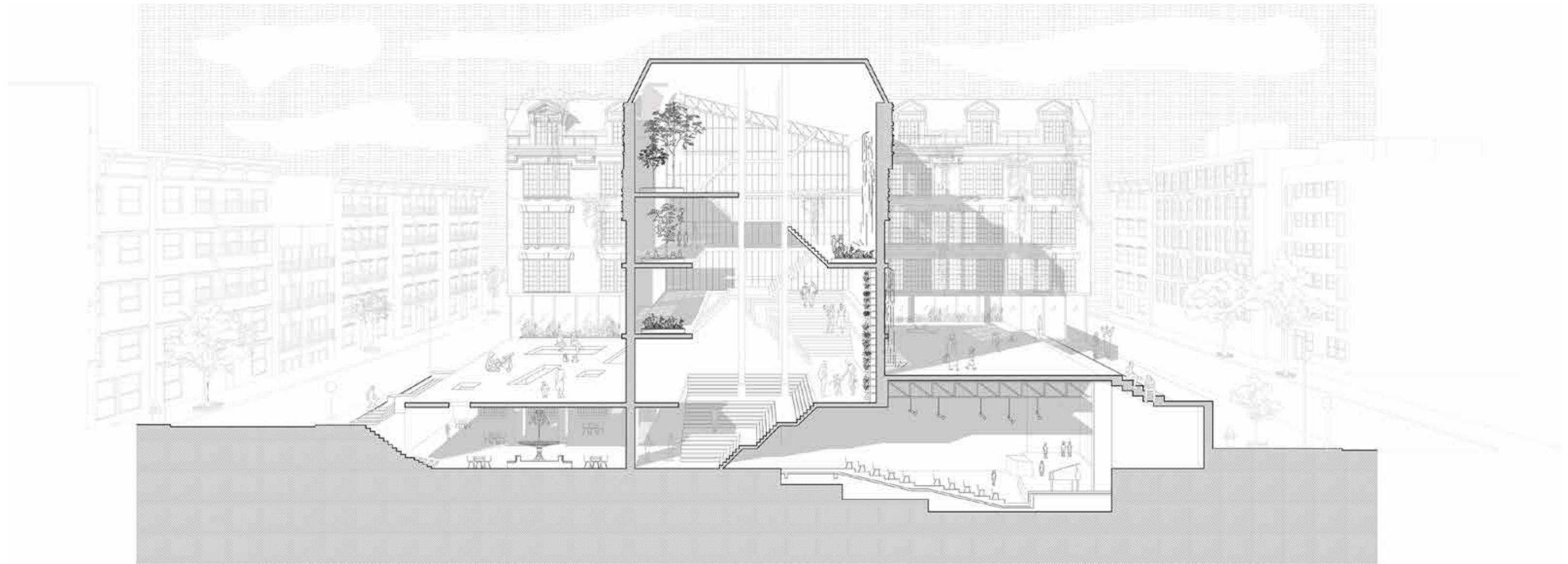
The classrooms are ordered to allow for maximized horizontal flows of learning between different disciplines in order to inspire children to not only learn, but also to synthesize their own modes of knowing.

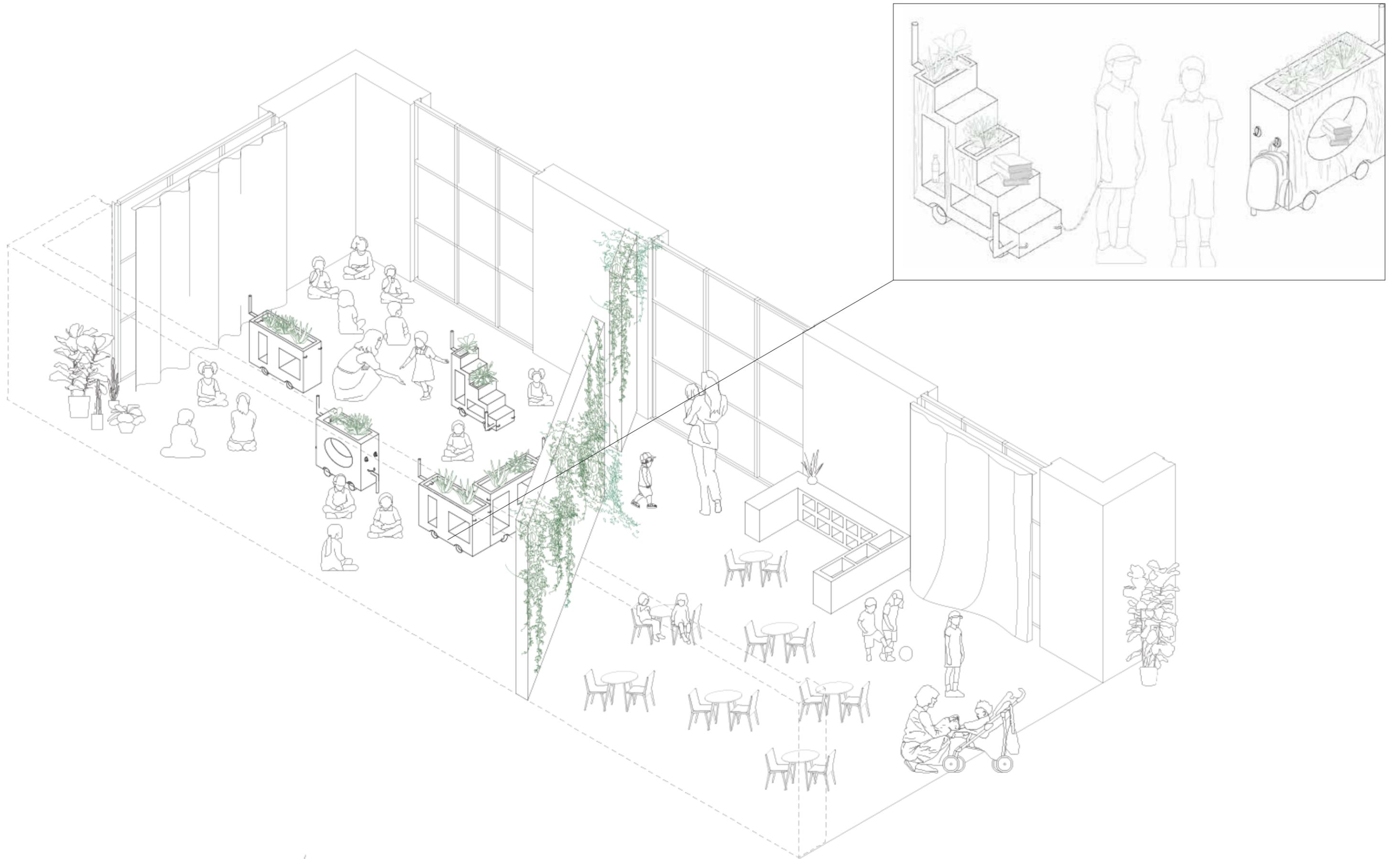
More specifically, the L – shape replaces the typical architectural wall, with a half height wall, this disruption of scale allows for a sense of organization and hierarchy within the classroom but still allowing for a feeling of openness and collaboration between different disciplines.

School for Resilient Futures
605 E 9th St, New York, NY. 10009.

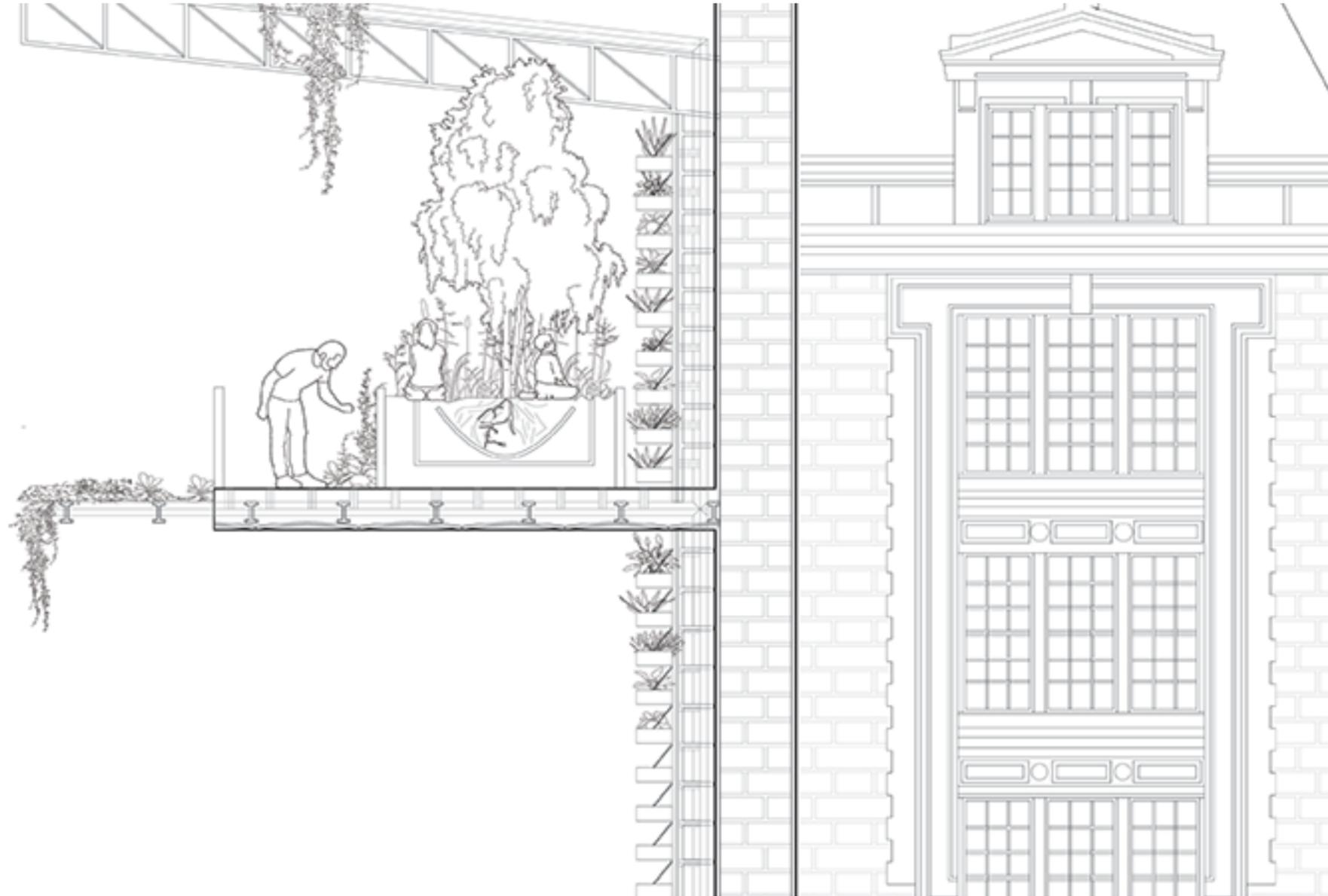












GSAPP CORE III
PROFESSOR GALIA SOLOMONOFF

12 renovations; 4 new constructions; shared resiliency infrastructures; amenities; and a communal private landscape – Welcome to Suburbia! As architect, developer, and planner, we feel a responsibility to this block – its history, maintenance, and future.

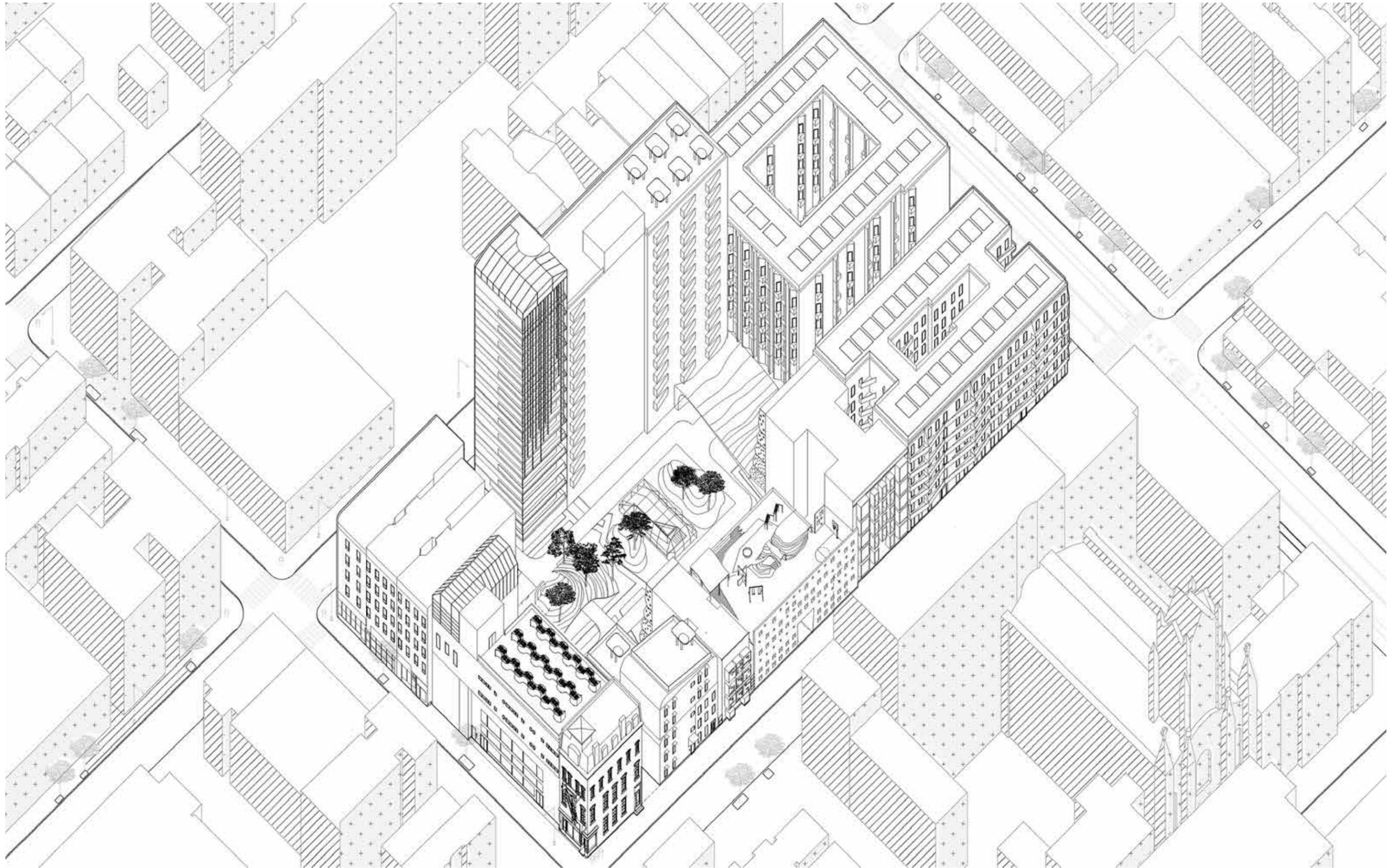
This gated community proposes that urban suburbity should be redefined. Here, suburbia does not signify poorly constructed, identical, anonymous buildings, and hidden amenities. Rather, this suburbia proposes discrete, individual, personable buildings with history, character, and dignity. This character is achieved through strategic, scalar architectural moves that confront issues of health, privacy, and infrastructural responsibility.

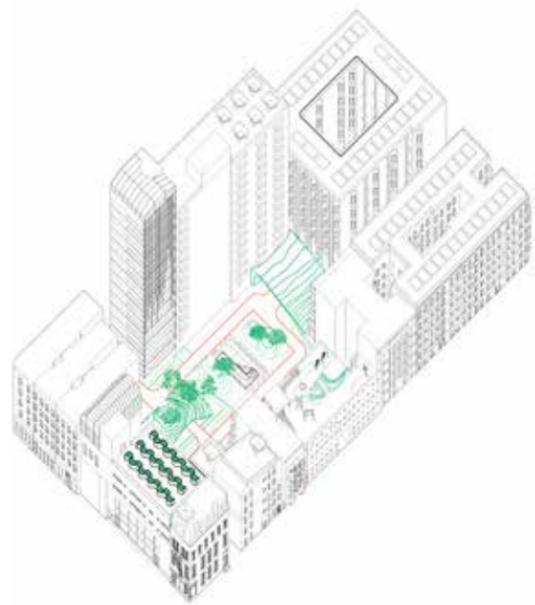
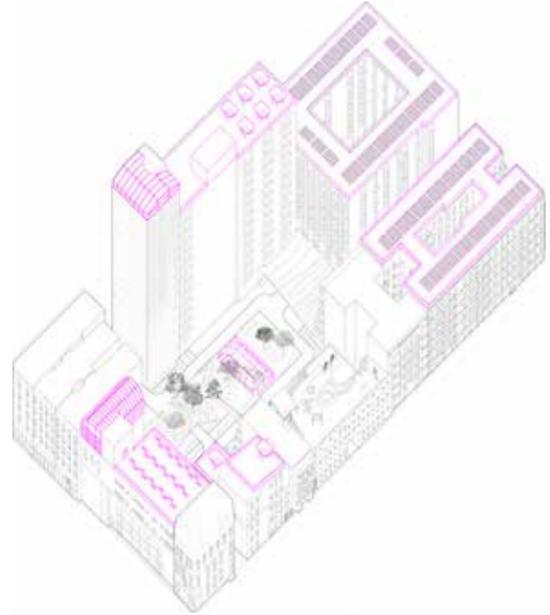
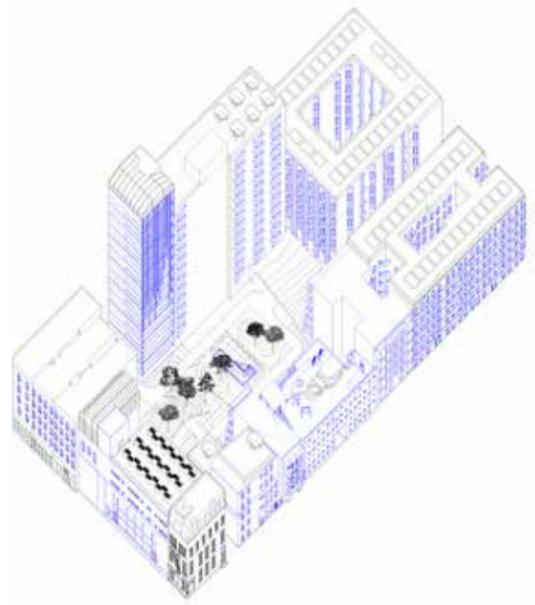
History is typically retained by and for the privileged. The buildings on Block 2398 are not only to be preserved, but renovated. Real luxury is the practice of continuously preparing buildings for updated fixtures, technologies, materials, windows and resiliency strategies.

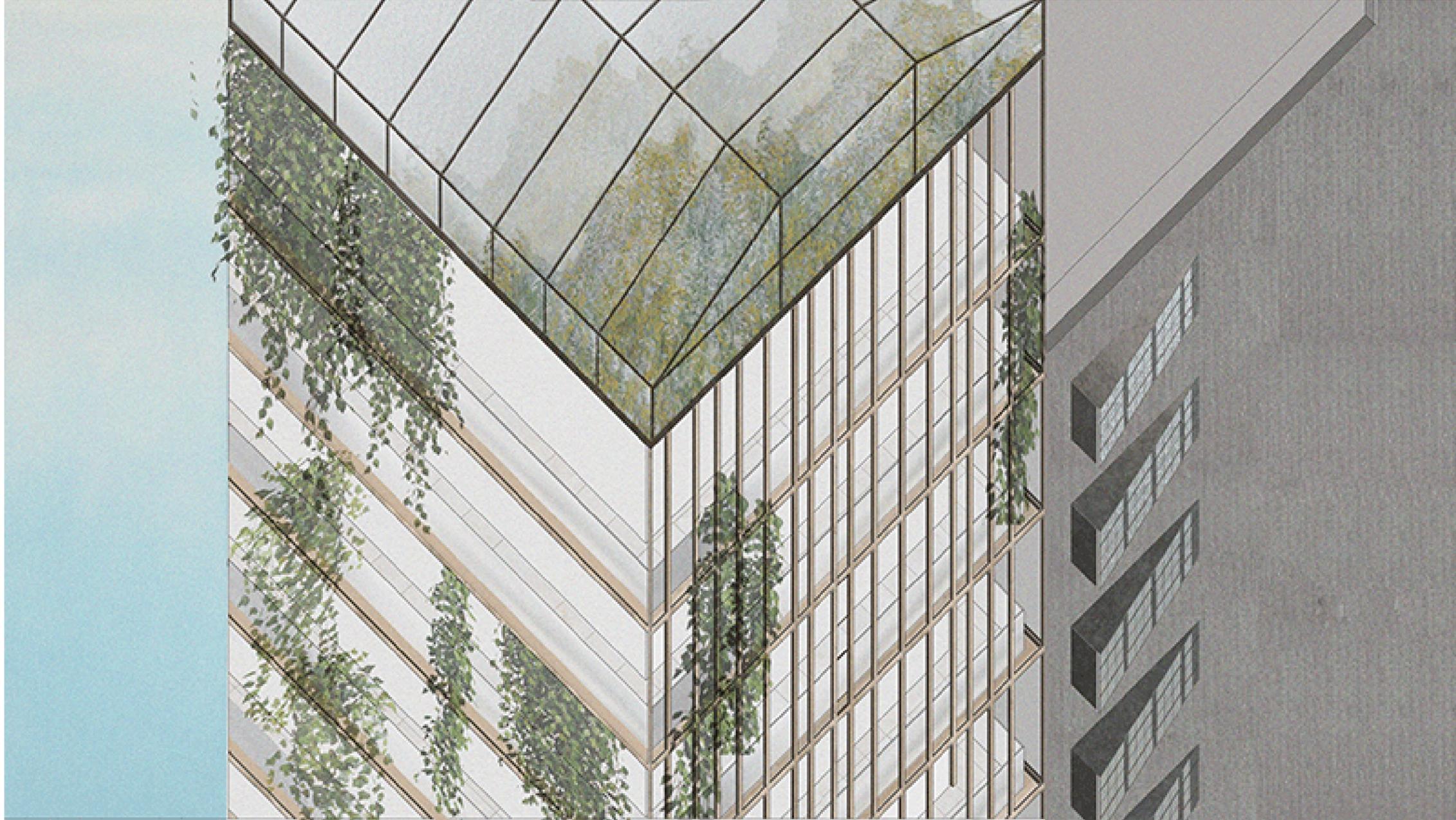
Buildings hold history – the oldest building on this block was built in 1899. Rather than demolishing this block's history and contributing to unsustainable building practices, new infrastructures will prepare the block for resiliency.

Within the gated community, enclosure from the street allows residents and their guests freedom from policing; safety to enjoy outdoor space; the right to extend or rescind invitations into the community; a sense of ownership and entitlement; the ability and expectation to contribute to and maintain community values; privacy and autonomy from the external; reliance and support from the internal.

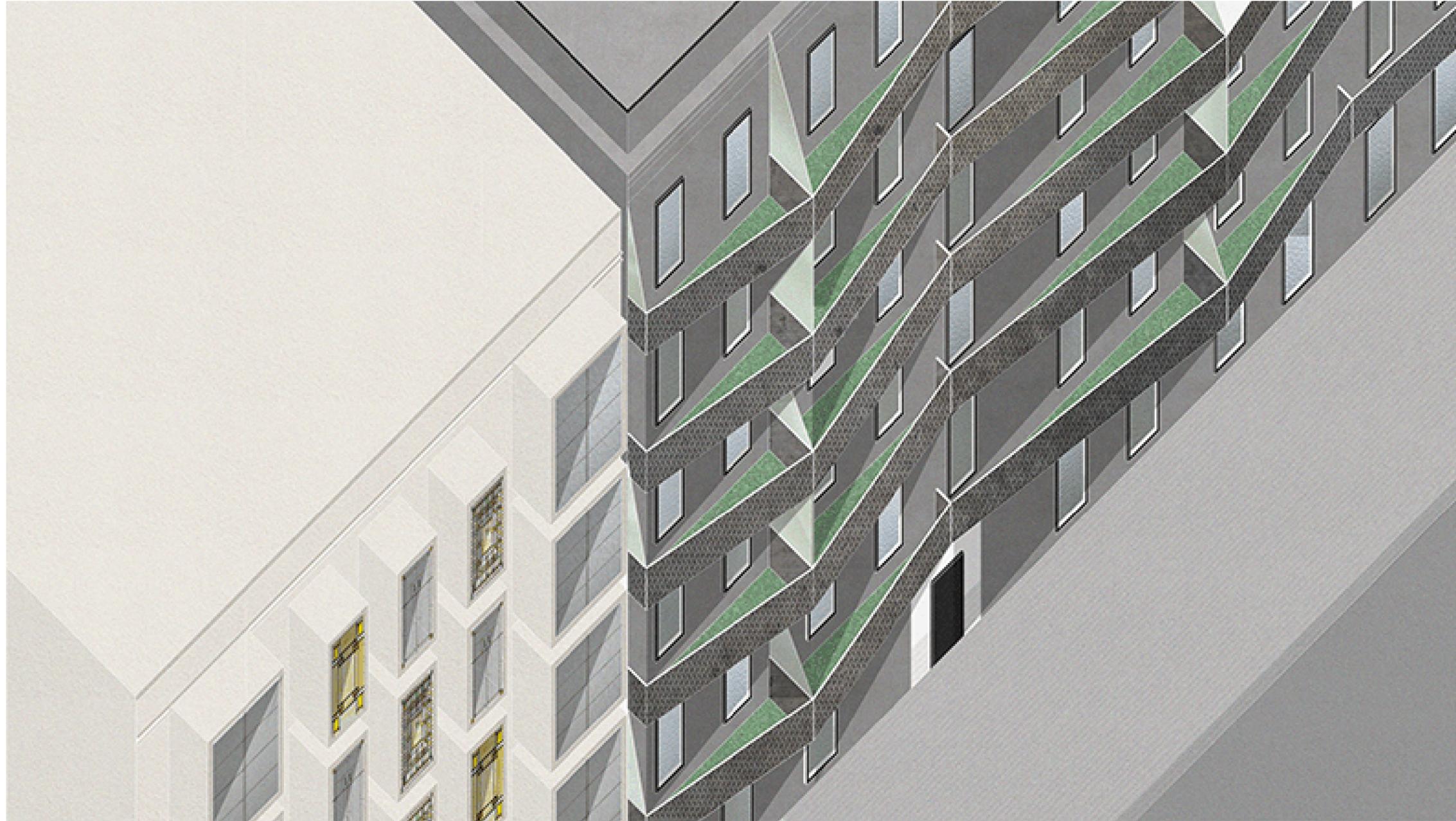
Welcome to Suburbia!
614 Courtlandt Ave, The Bronx, NY 10451.





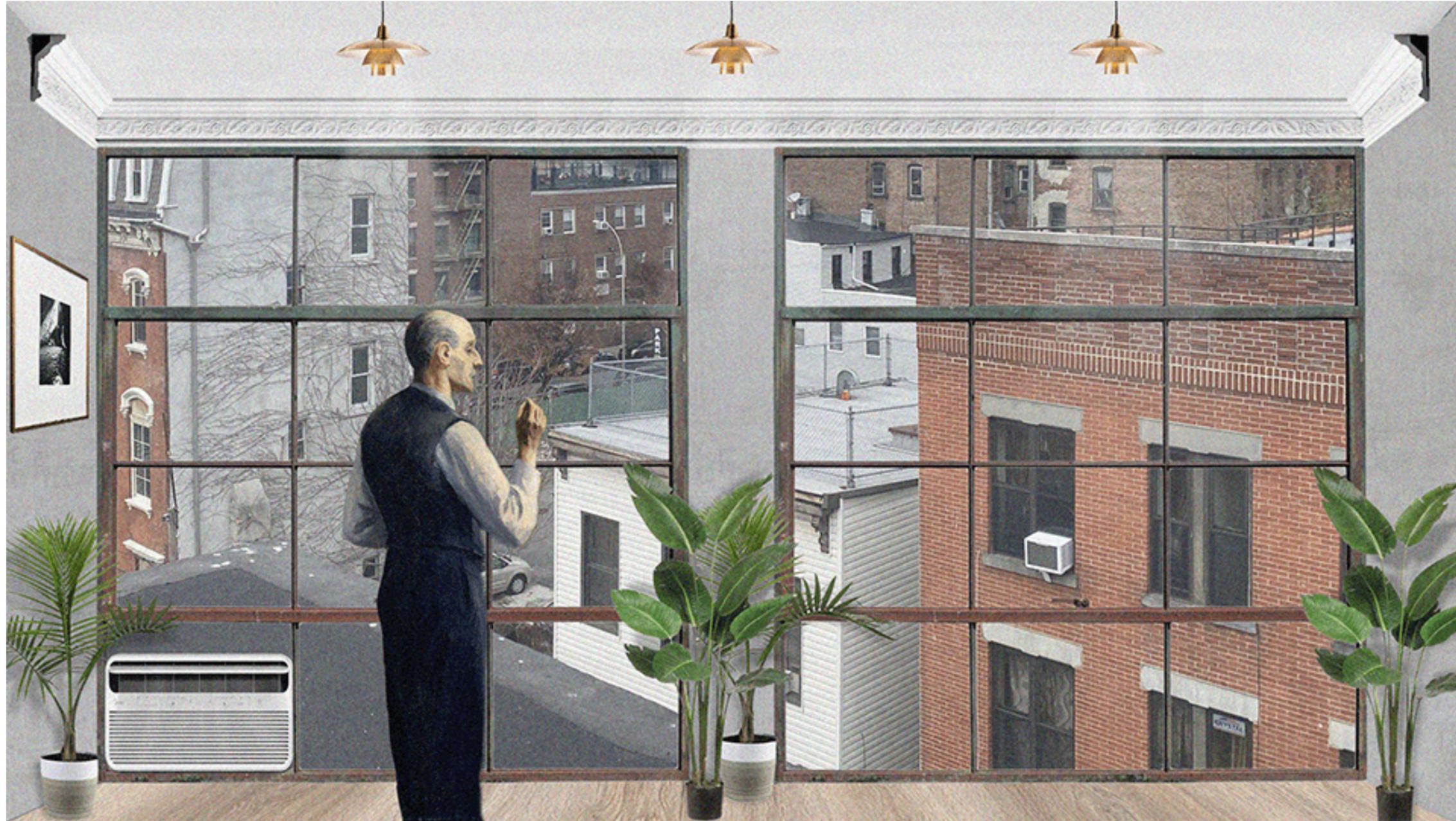


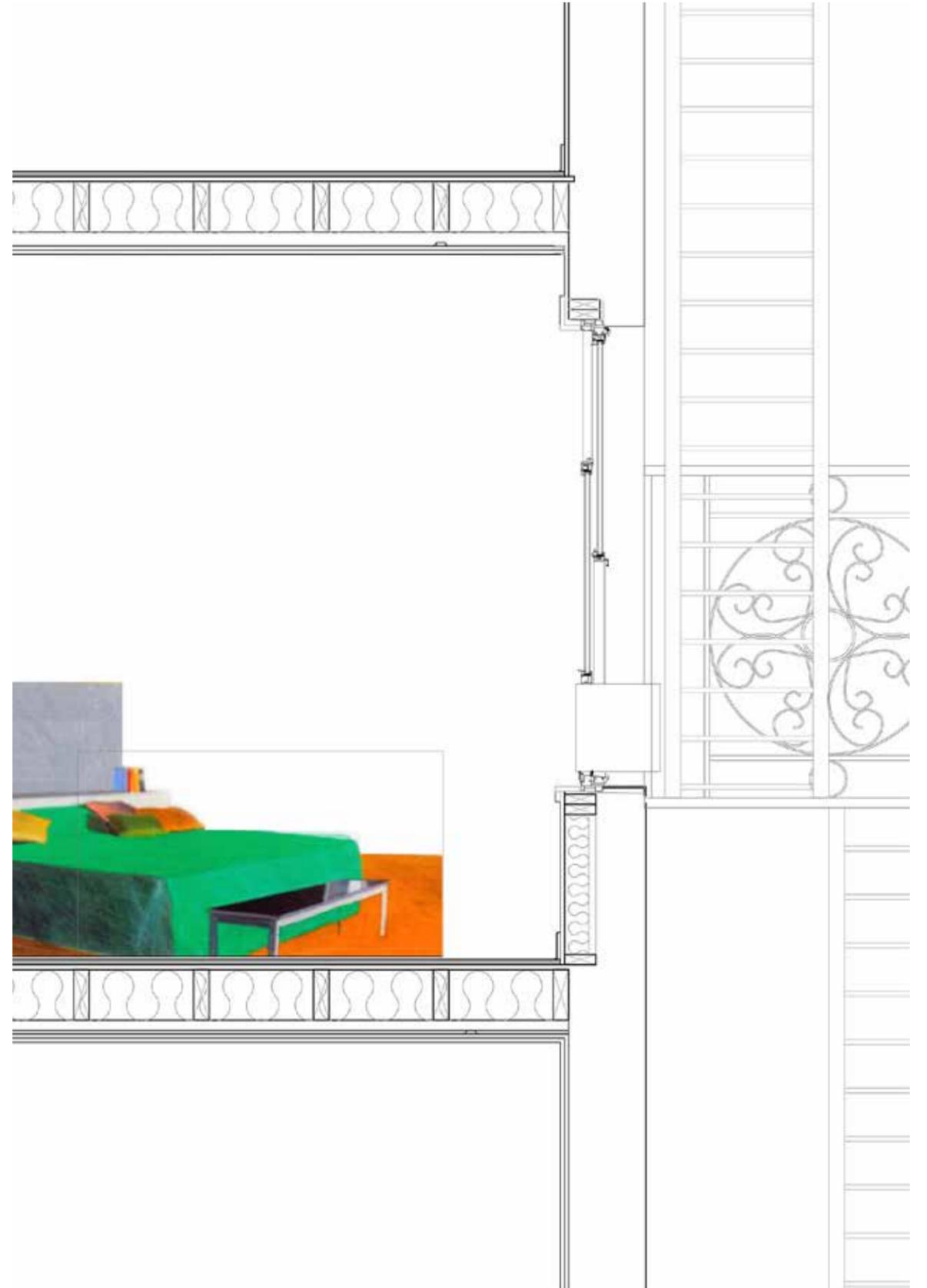


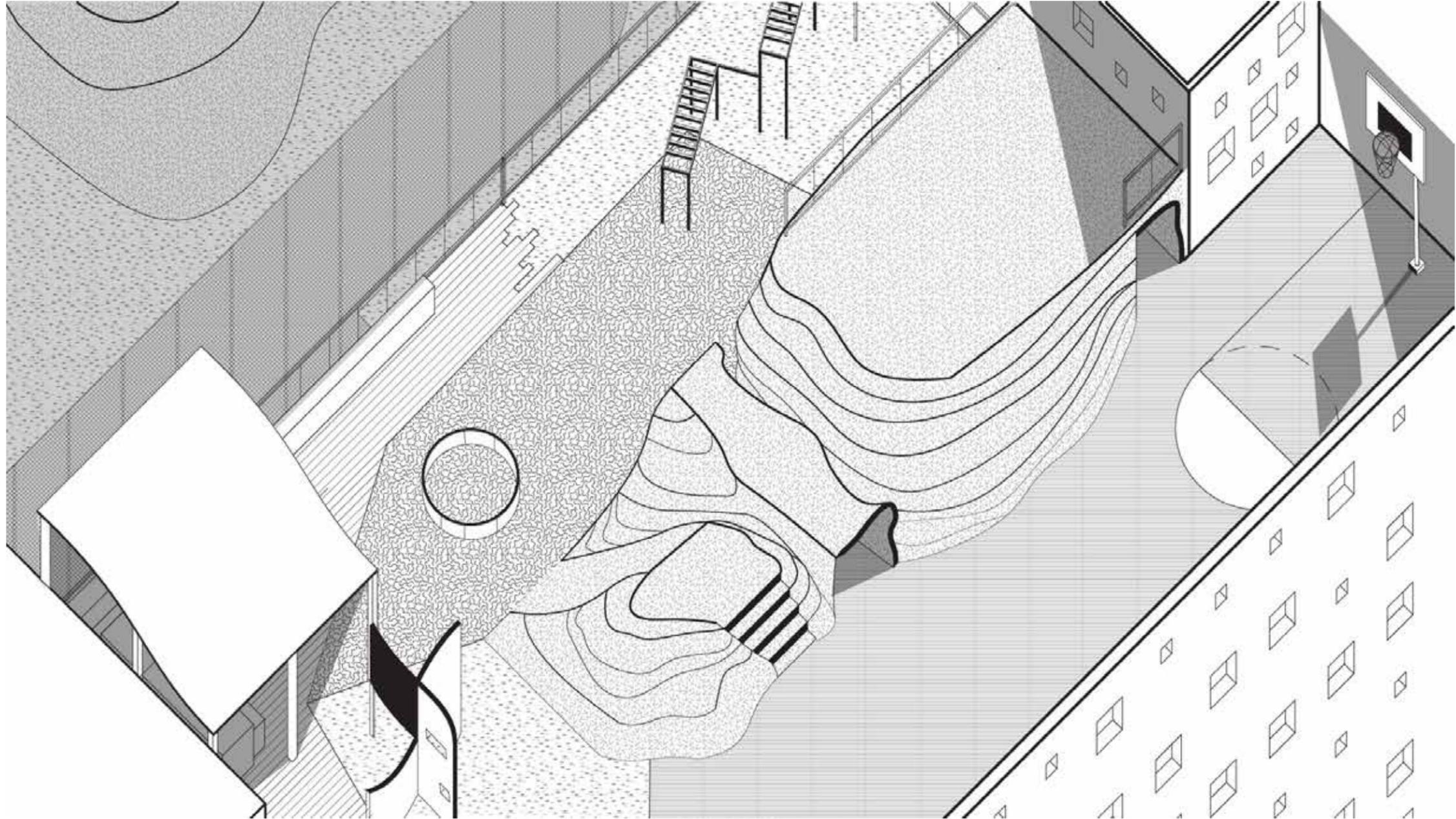


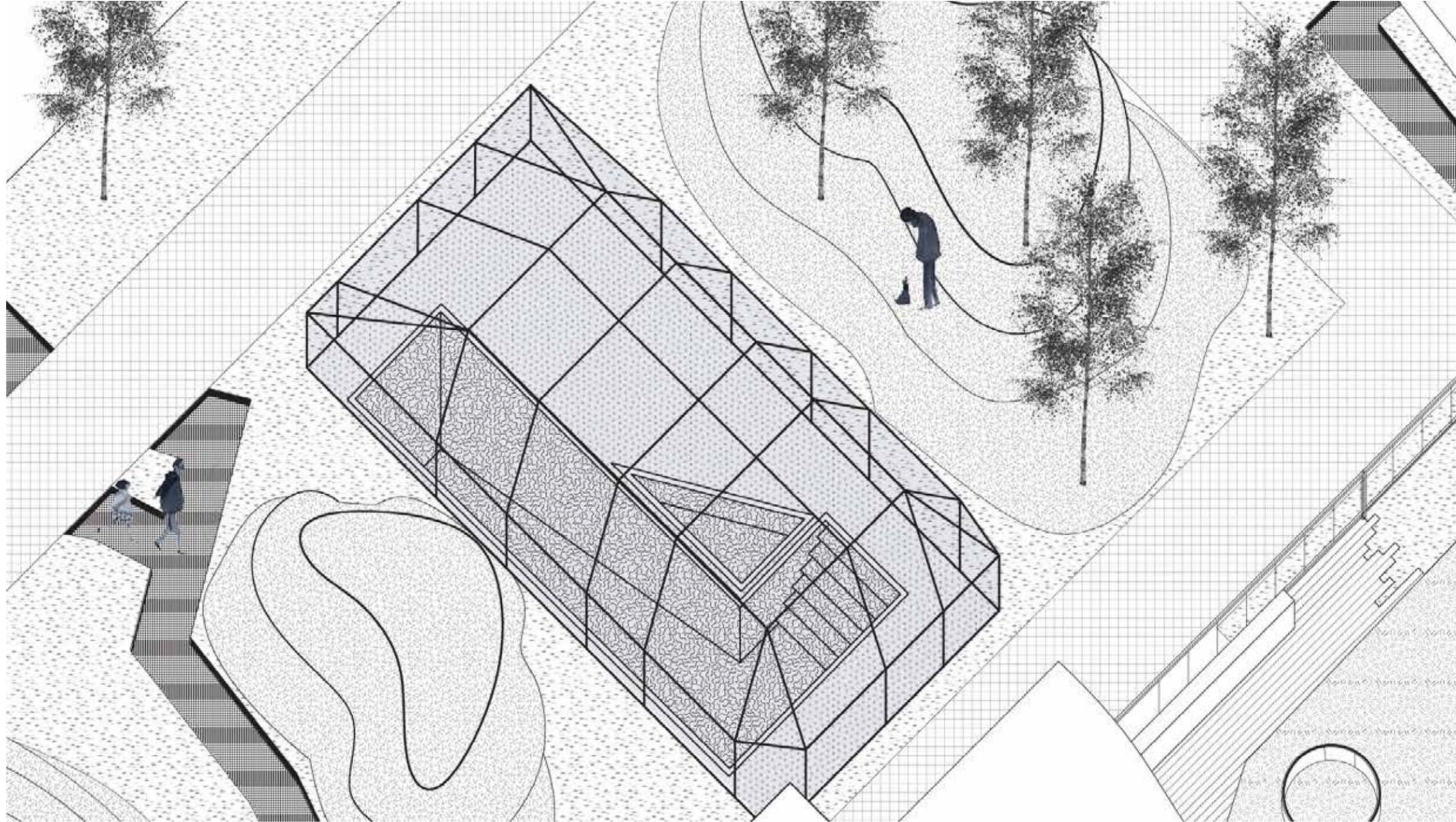


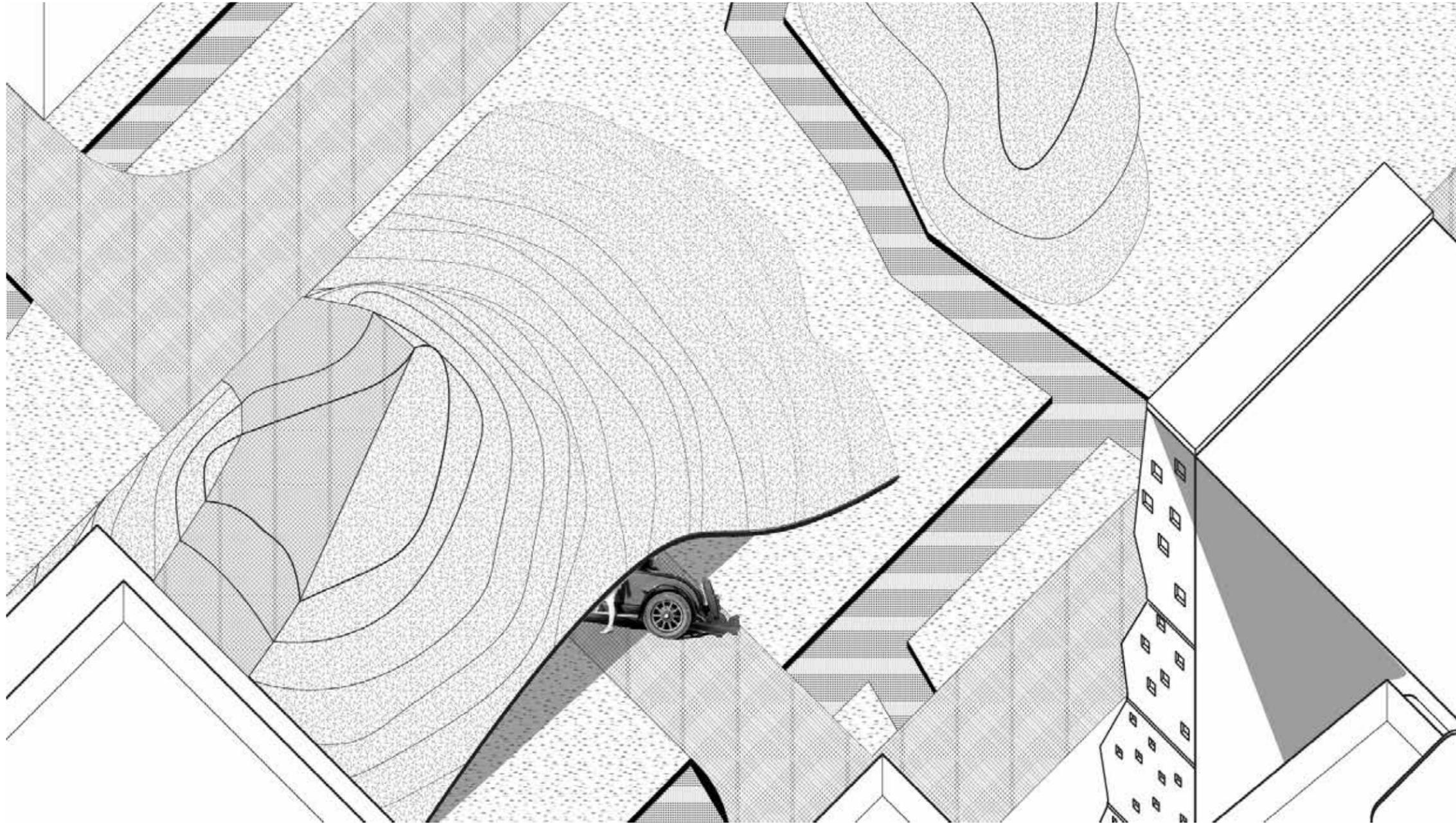


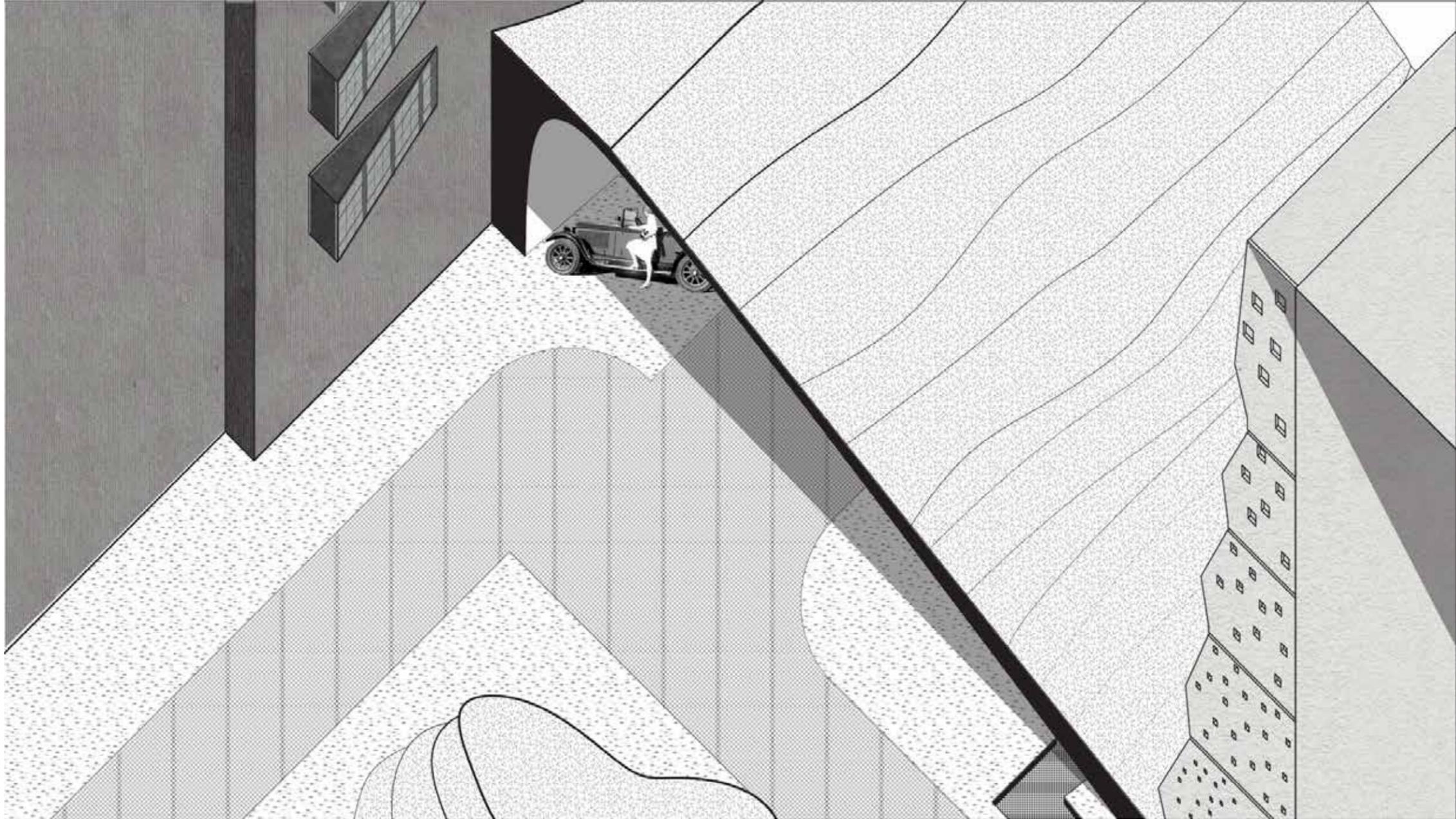














ADVANCED IV
PROFESSOR JEROME HAFERD

This studio reimagines ancestral practices in order to challenge colonial architecture and its aesthetic implications.

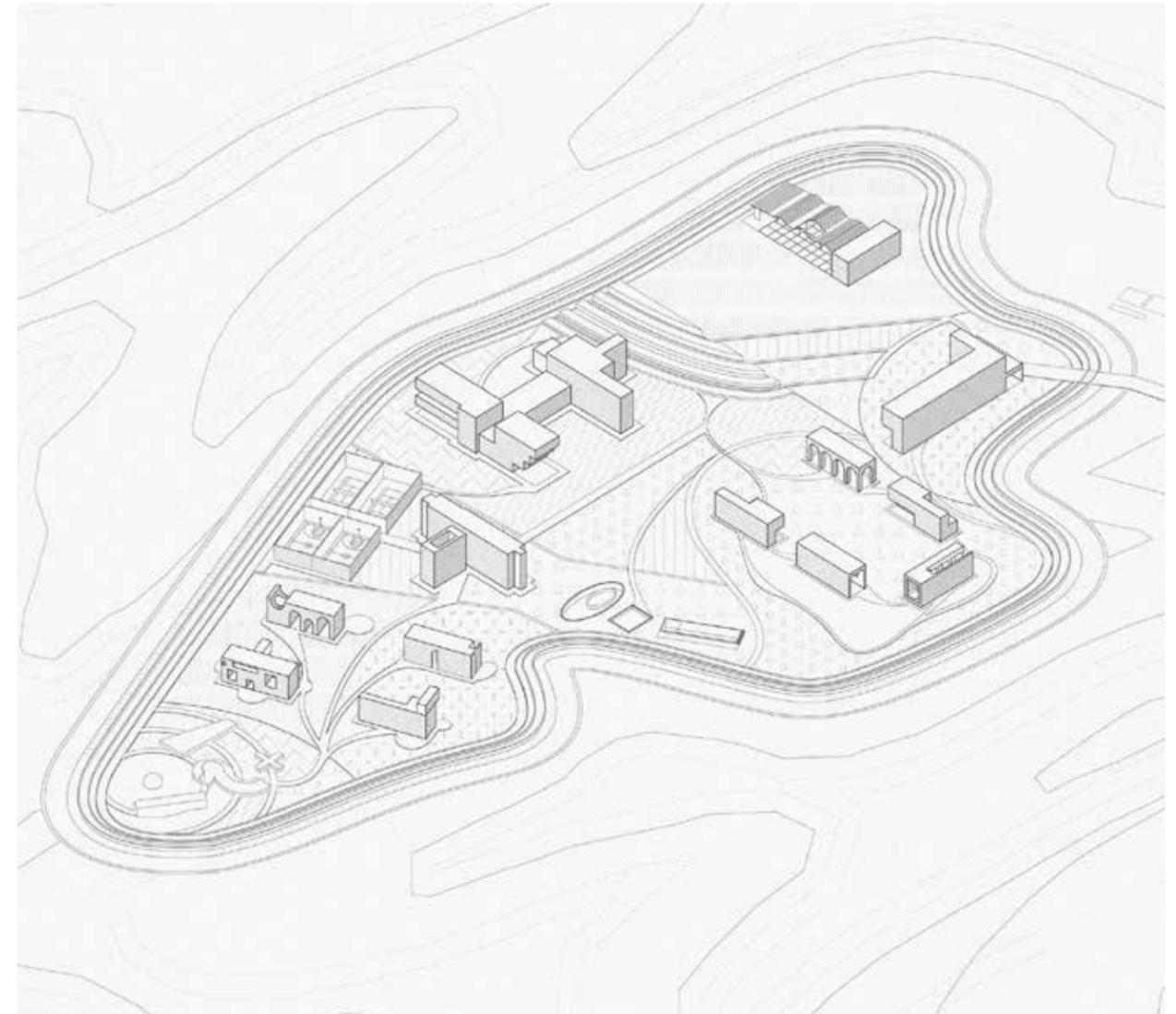
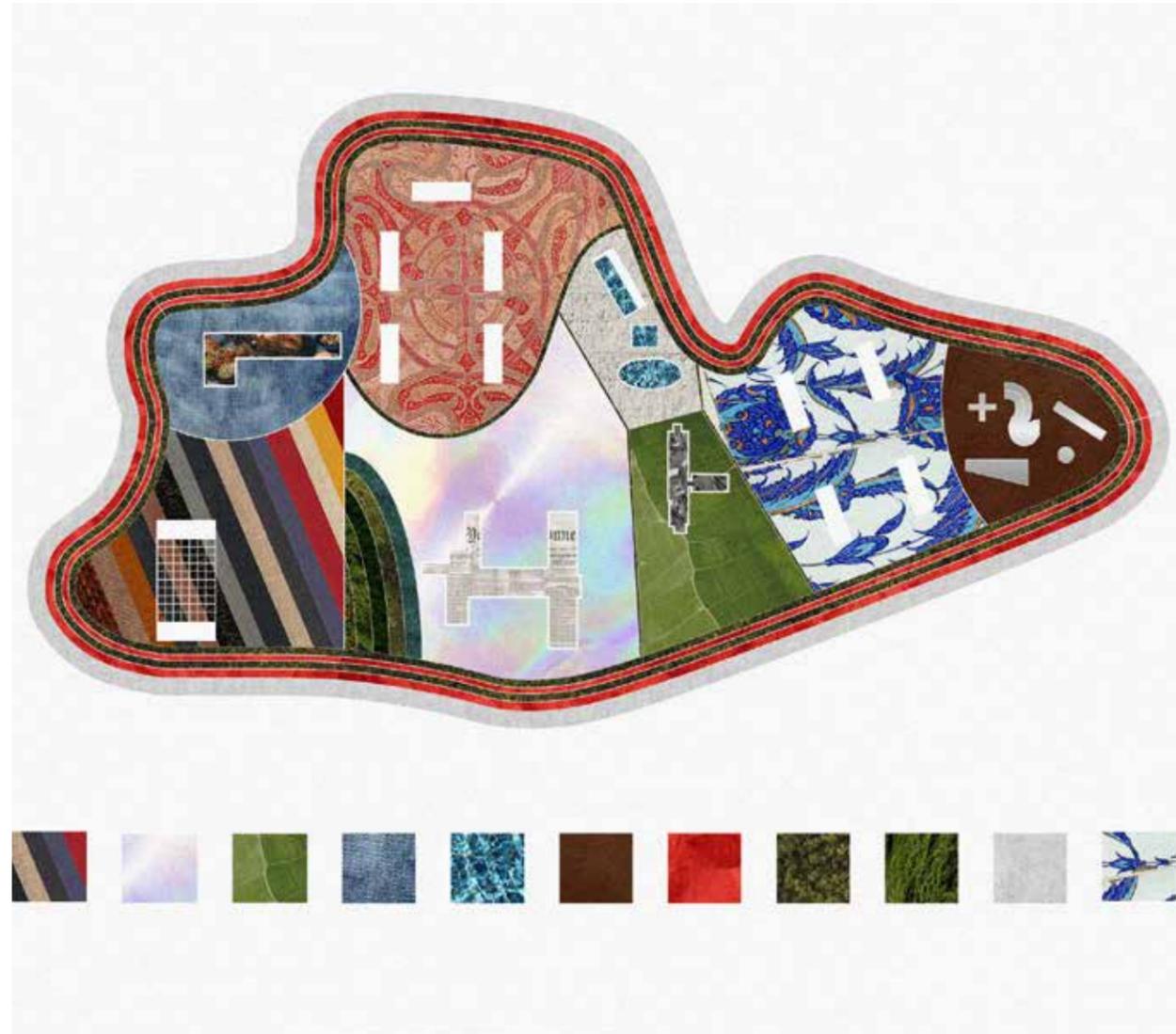
Reconstructed Feminine presents a new architectural imaginary of a correctional facility located outside Hudson, NY.

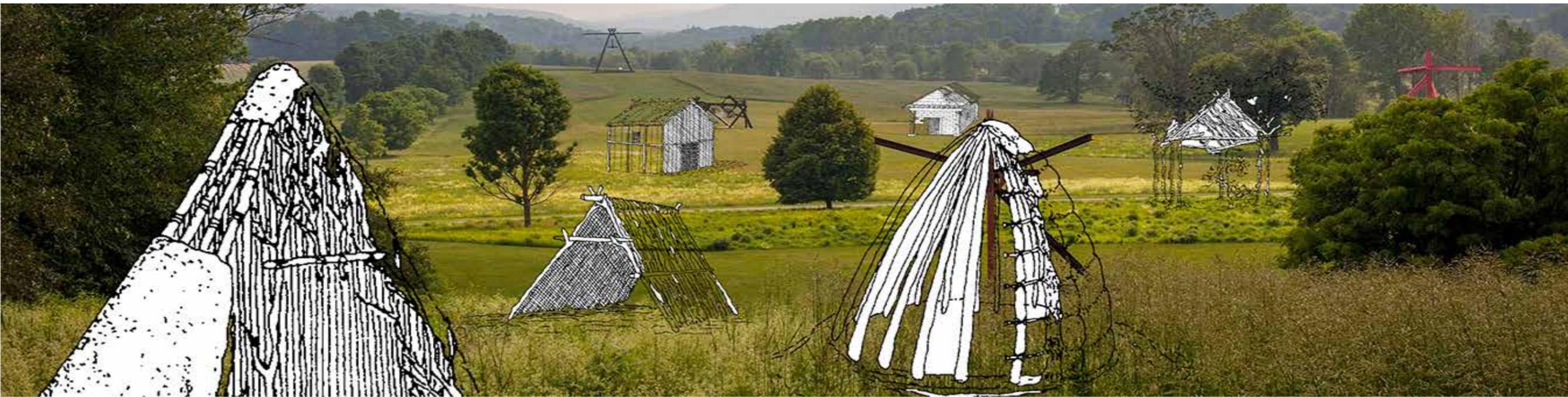
A radical, intersectional feminist occupation of this site that follow ancestral practices, such as jewlery making, stonework and masonry, and forges a new trajectory of occupation that directly challenges the planning and gentrification of Hudson.

The handiwork and craftsmanship of women, particularly those practices that deal with hard materials such as marble, rock, stone, and brick become a means through which the existing colonial objects and histories are healed and repurposed for the occupation of future ancestors.

The core ambitions of the project seek to create a community where feminine practices, such as midwifery, or petit marronage, are rightfully understood as aesthetic and ancestral modes that can lead to the production of architecture in non hierarchical ways.

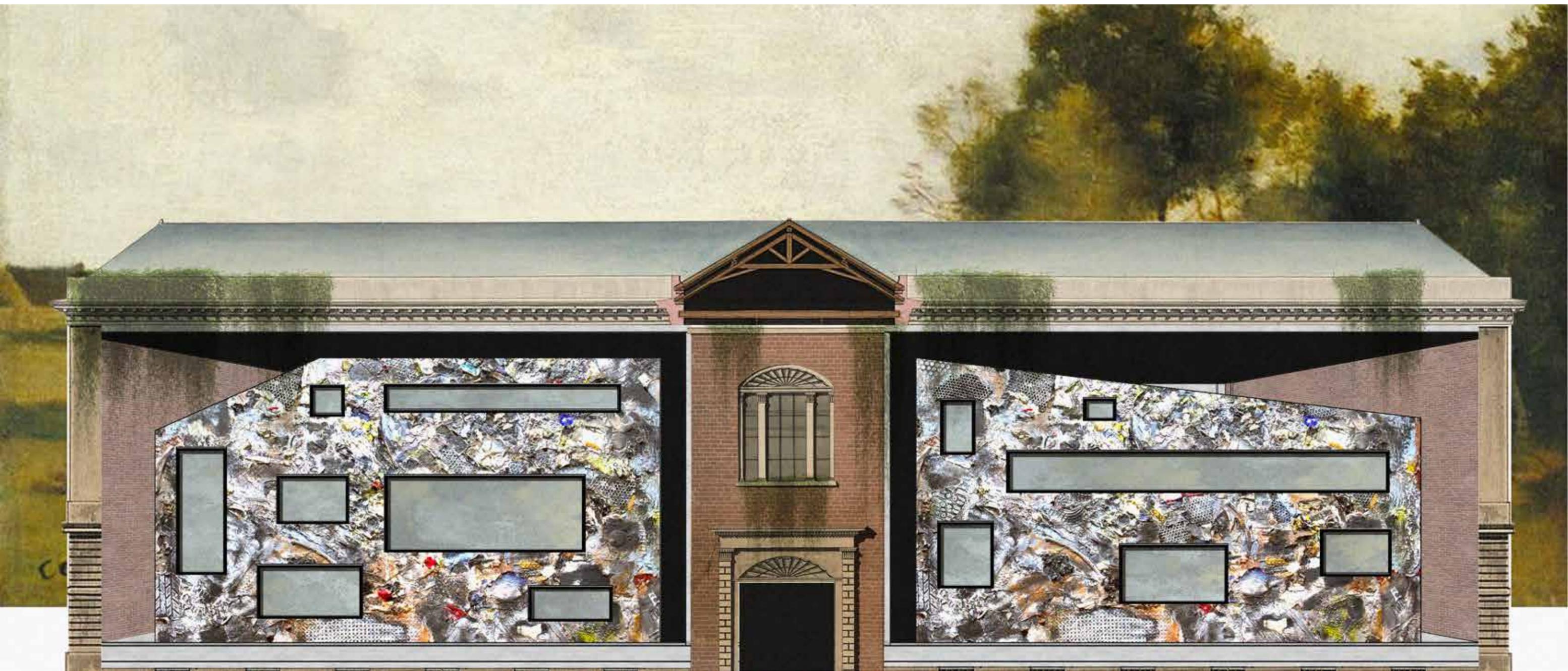
Reconstructed Feminie
Hudson Correctional Facility, Hudson, NY. 12534.



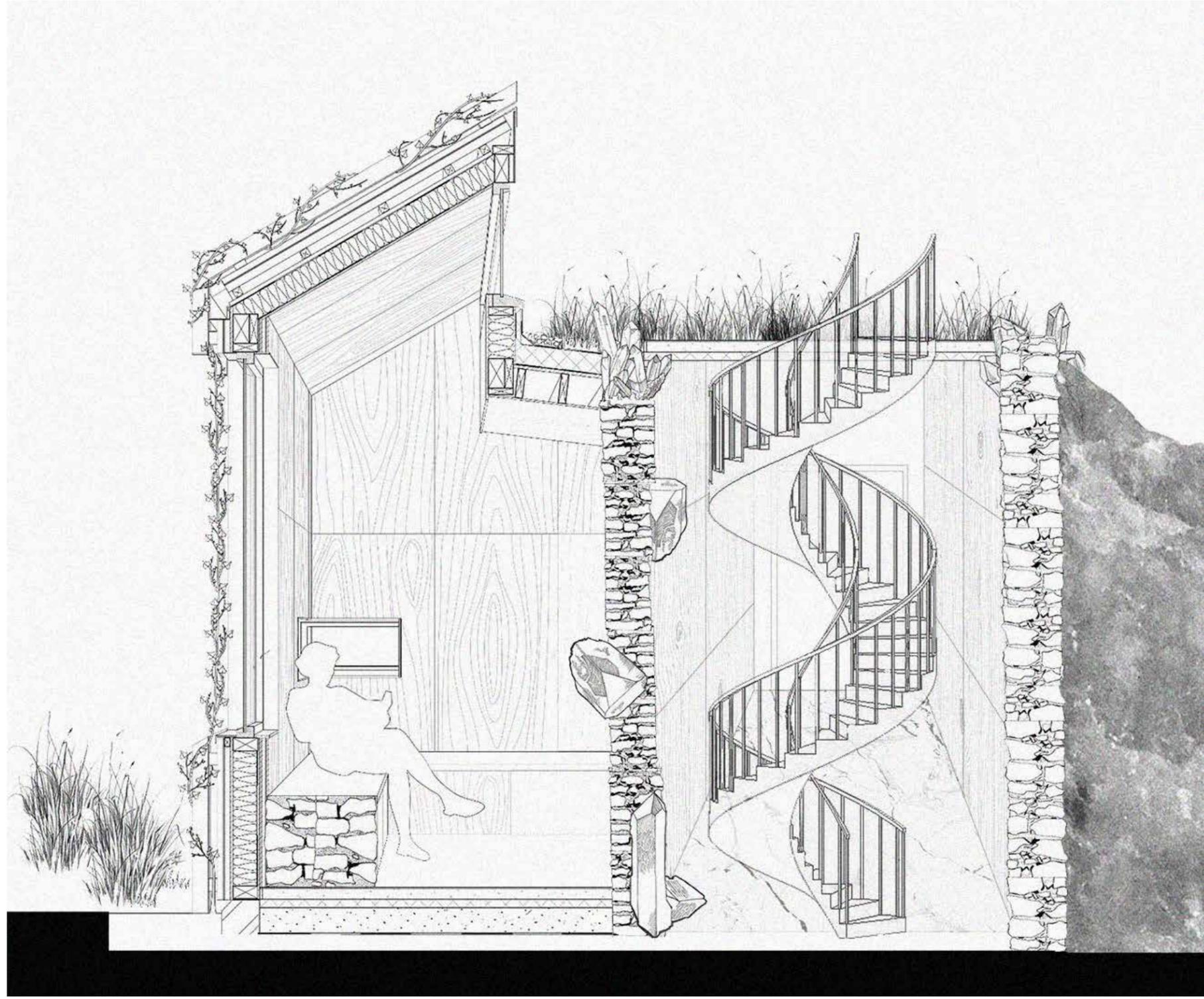








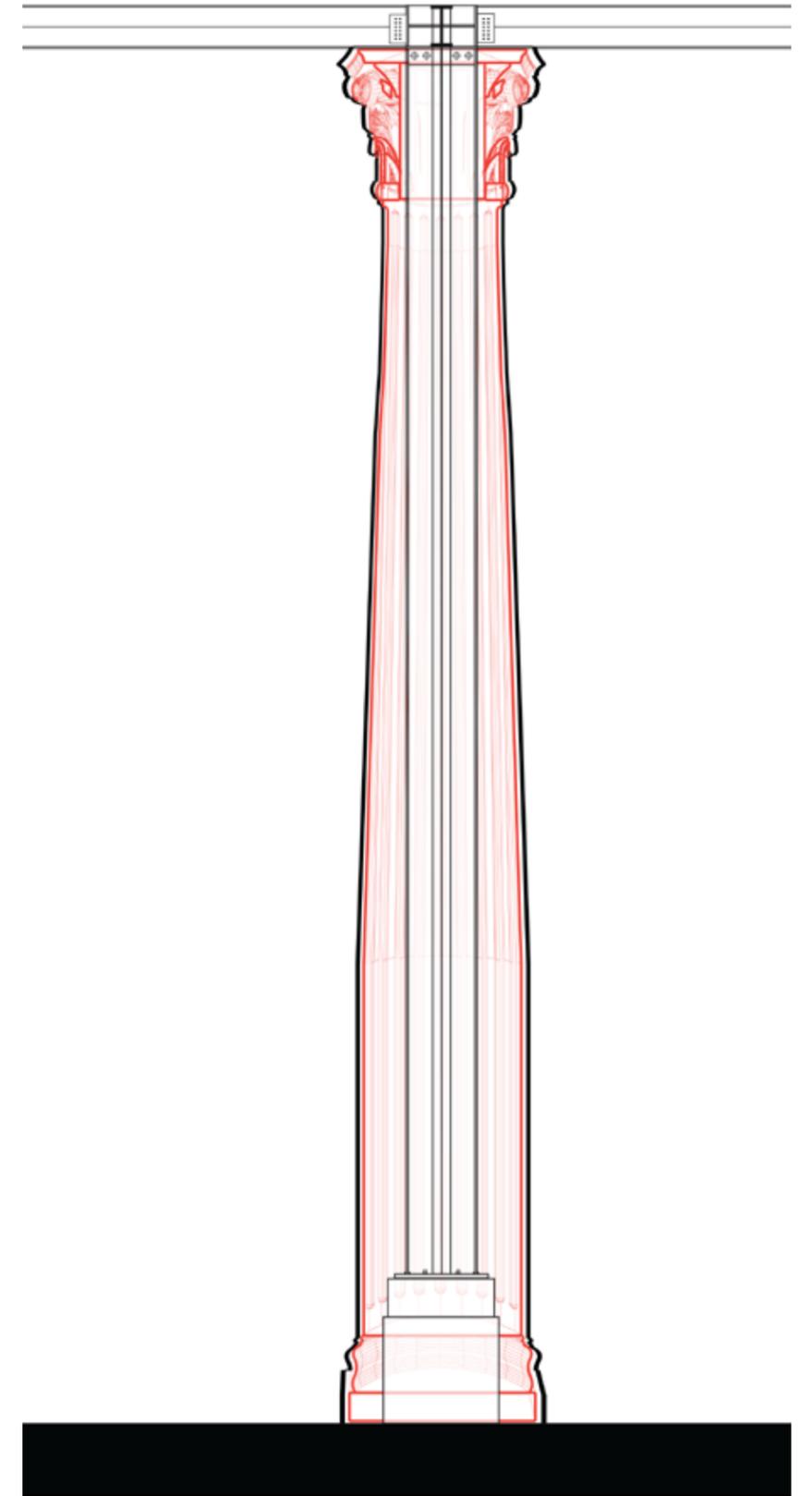
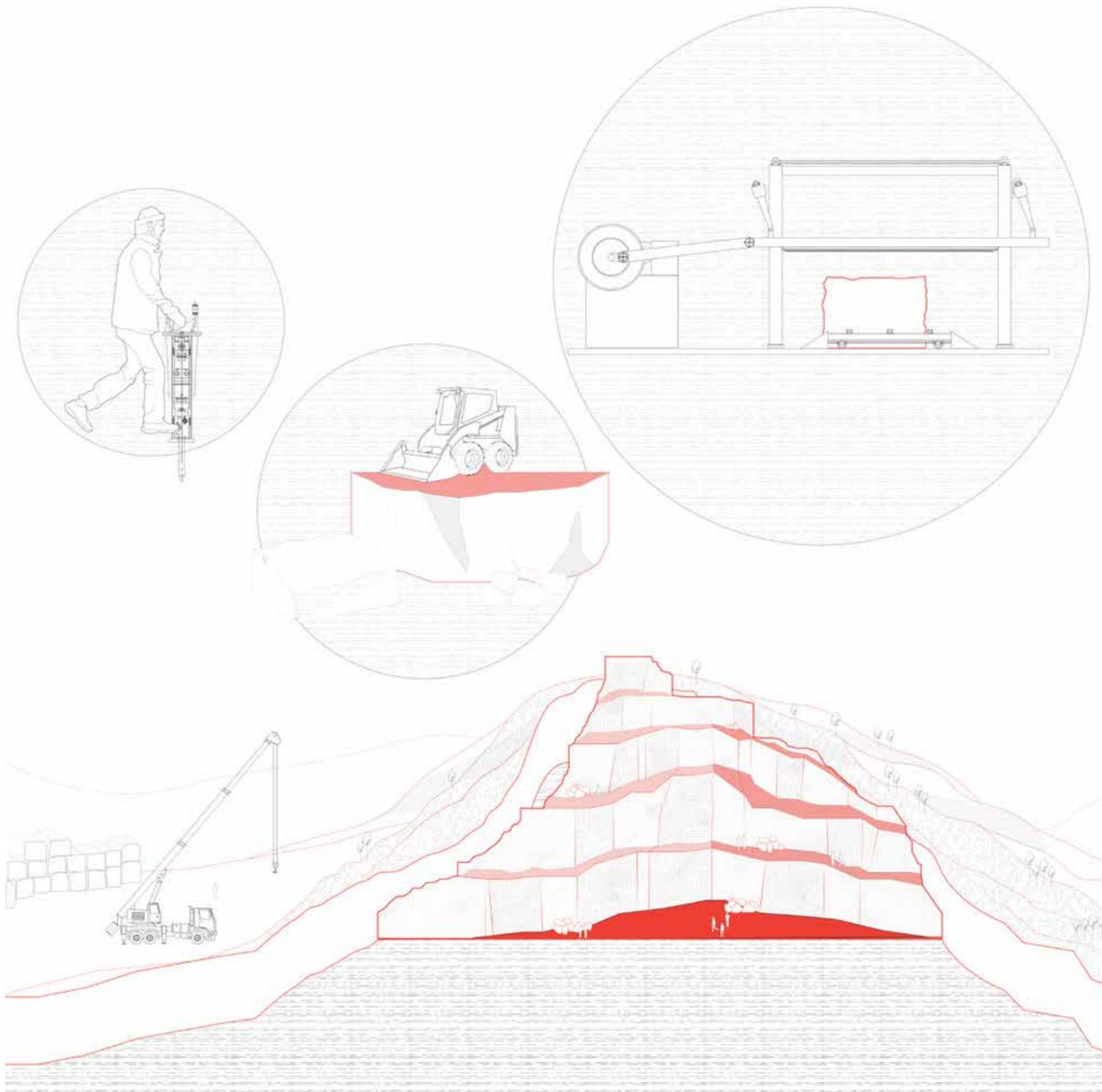


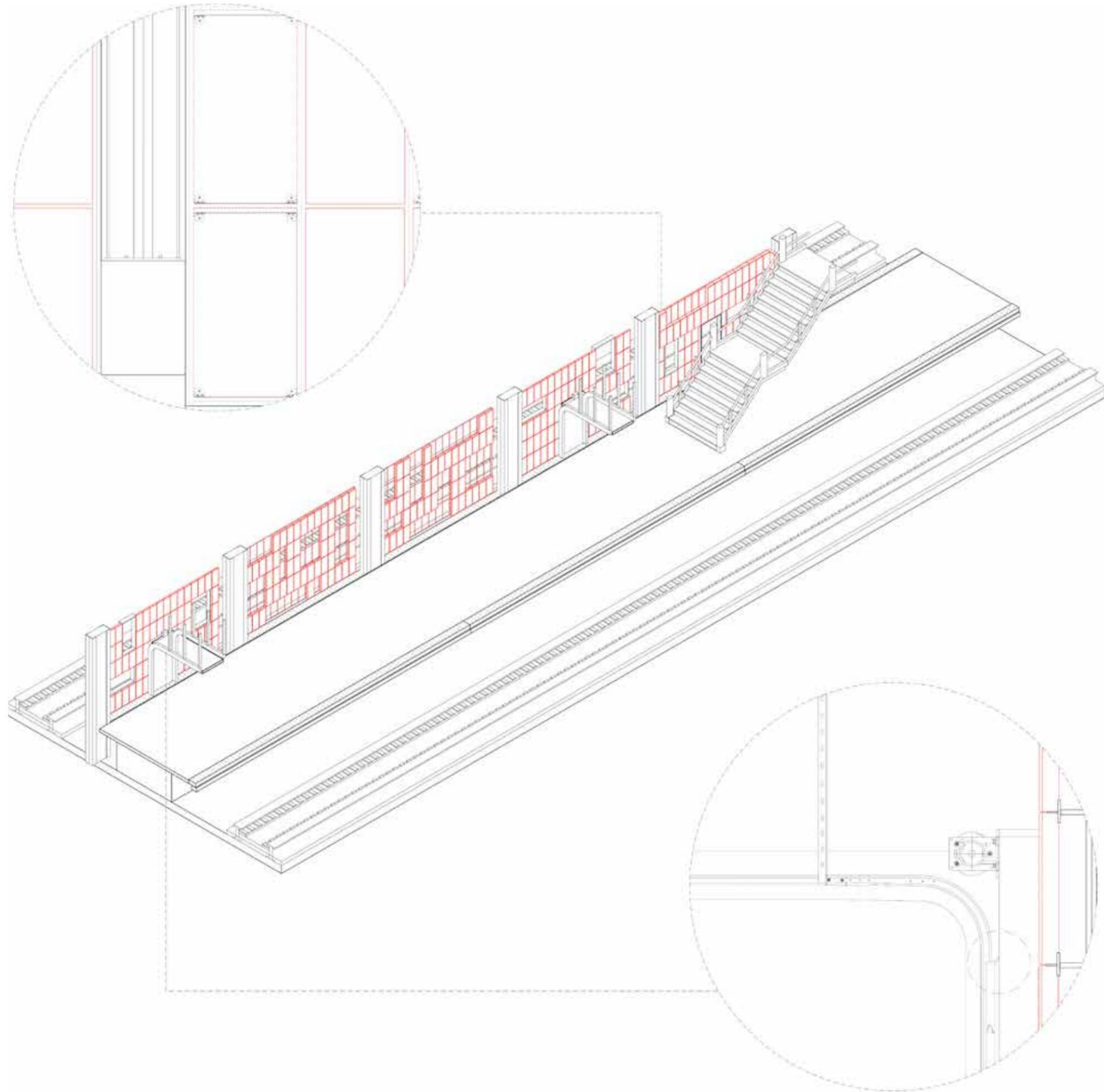


ADVANCED V
PROFESSOR IVI DIAMANTOPOULOU

The quarry exists in a state of continuous extraction, its form becoming more architectural as the extraction process continues. This project, the Mountain, mimics the form of the quarry, appearing to be in a state of flux, where extraction and addition are both possible. This formal approach follows the sort of ad hoc aesthetics that define the current state of Penn station. A granite cladding system that is operable and flexible at the human scale lies at the crux of this design. The experience of moving through the building is one that feels like ascending or abseiling a mountain. While the interior spaces are more normative and conventional, the outdoor terrace like spaces are more dynamic and held with the support of steel tension cables. Terraces and landing can be added and removed as steel cable anchored to the facade create new forms and spaces for these platforms. The building, especially in its exterior, implies a feeling of playfulness and discovery, whilst leveraging the image of the pastoral landscape to underscore the value of the materials that the building is constructed with. This project argues that Penn station, which urgently requires access to air, and light, should be a monument to civic space, carving the way for a future which celebrates congregation. The building in overall, attempts to recreate the mountain landscape of the quarry using materials that have been manufactured to imitate their original natural form. The granite mountain is a declaration of the value of civic space.

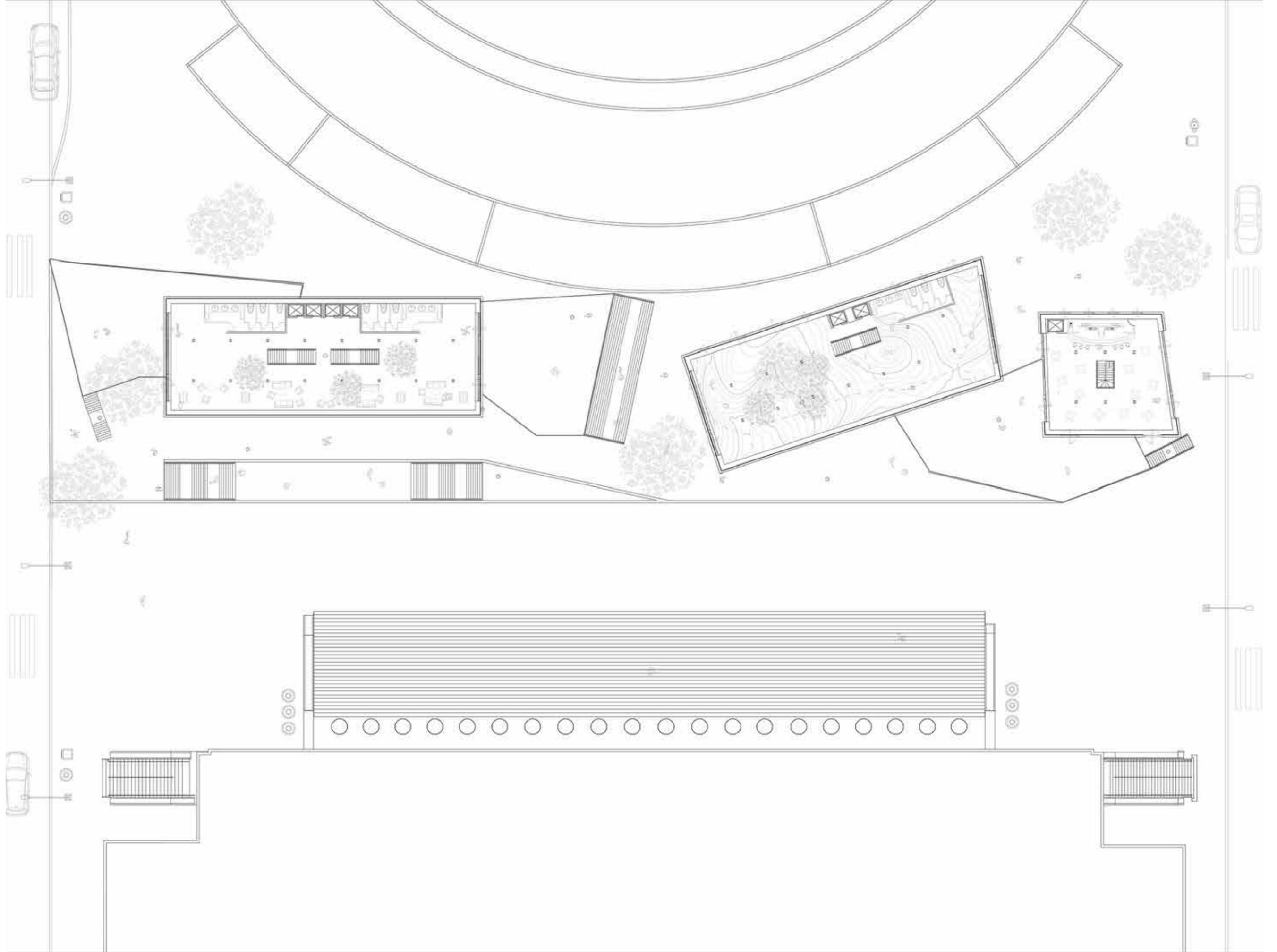
**A Mountain, Resurrected.
Pennsylvania Station, New York, NY. 10119.**

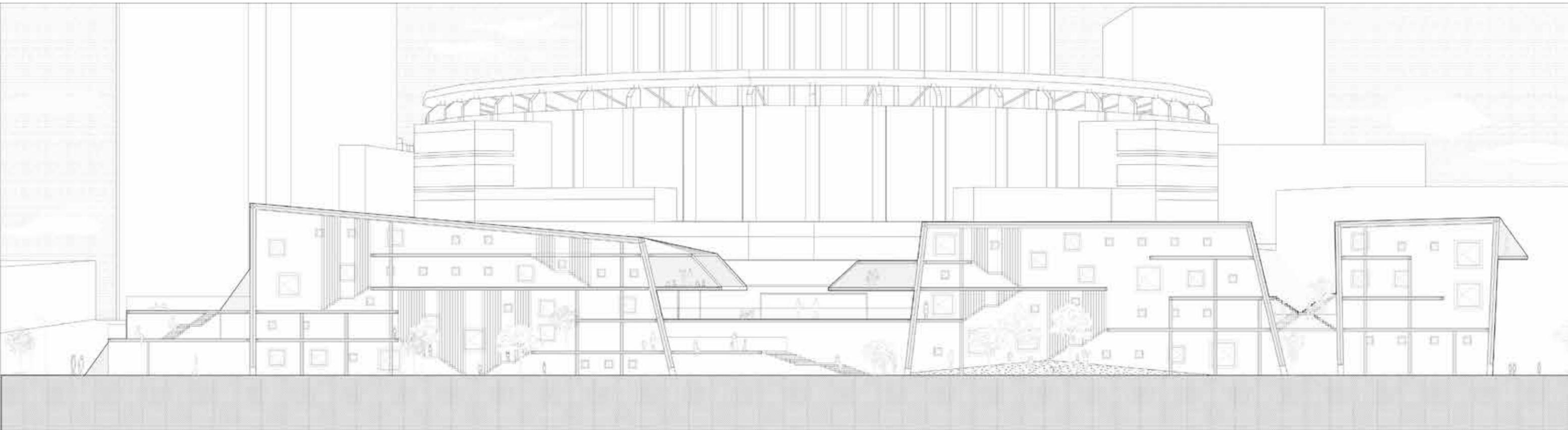
















ADVANCED VI
PROFESSOR MIMI HOANG

This future paper factory takes a wabi sabi approach to paper production and manufacturing through promoting a circular life cycle. Many of the issues that plague factories today and historically, relate to the siting of the factory on the outskirts of the city.

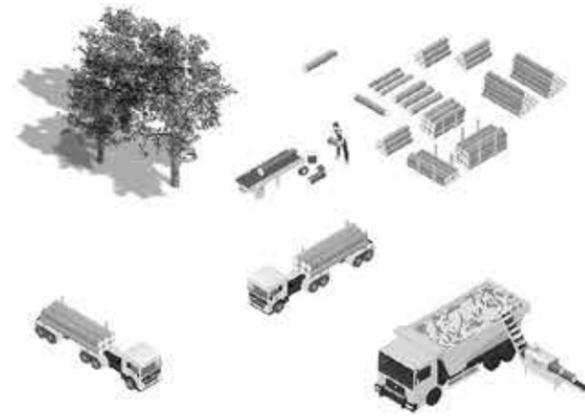
The form of the future factory follows a grid that maximizes the connections between spaces. The architectural wall system allows for both flows and pauses, in the form of courtyards, that mitigate links between landscape, manufacturing, and social programs both physically and visually. The multiple avenues intersect each other, at critical moments, to create specifically scaled spaces at their junctions which accommodate machinery and production.

The intersections between walls, which creates multiple avenues for interaction between agents, materials, and ecologies, that support and streamline production at different stages of manufacturing.

This movement also seeks to diffuse hierarchy between interior and exterior spaces, drawing on William Morris' ideal of the factory. Sectionally, the building connects the waterfront to the street, prioritizing North Eastern daylight, as well as views towards the river and public green space. The factory is able to disseminate through the neighborhood and city across this section that then become mobile through the incorporation of the barge waste collection, commercial trucks, and pedestrians.

Our proposal seeks to bring to light the distance between individual consumers and factory workers. The connectivity between radically different programs seeks to initiate a conversation about the relationship between factory and community. Therefore, the factory thereby becomes a series of linkages, between people, production and ecology.

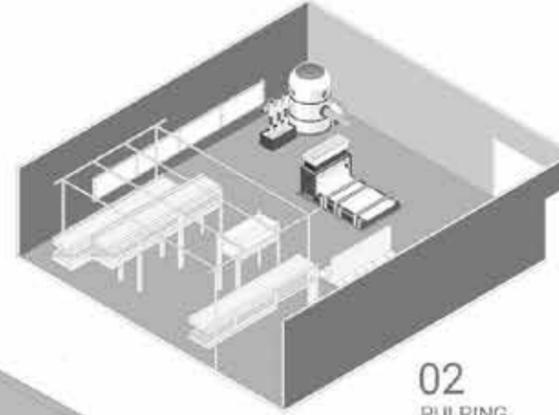
Paper Futures, Delineated.
85 Commercial St, Brooklyn, NY 11222.



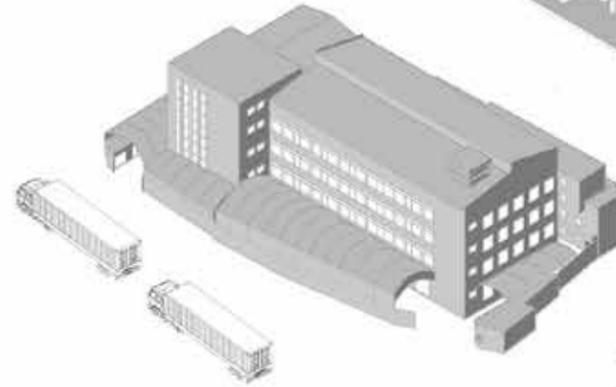
WOOD COLLECTION



01
CUTTING



02
PULPING



03
PRODUCTION



WASTE COLLECTION



04
EXPORT

