Courtyards were introduced into New York residential housing as light wells and breezeways. With blinds drawn and windows shut: the modern pursuit of privacy has outmatched the need for sun and air. This project revives the courtyard as a vehicle for daylight, ventilation, and community by using it to address the congestion of delivery fulfillment. From the street and by each window facing the courtyard, a rail dog-steps up to deliver parcels from the street to each residence. The same avenue of package fulfillment can is appropriated by the residents to send objects to one another: notes of encouragement, fresh bread, a lamp no longer needed. Should a package not be accepted at the window sill, it will find its way to a central depository: a latticed scaffold that doubles as a screen for privacy, allowing residents to open their portals to air and light once more without the fear of voyeurs.
As we grow, we change. Childhood dreams of becoming a super-fast racecar driver give way to pursuits in activism, healthcare, design: avenues for bettering our worlds. While these aspirations might require different sets of knowledge and experiences, they all require fundamental skills. The School of Focus proposes to teach one of the most essential. It provides spaces for cognitive training bolstered by visual cues to empower students to meet targeted, ever rising thresholds of concentration. Individual-learning units encircle communal areas, allowing the students to alternate between group and independent study. The back-and-forth between the two types of units mimics a way of operating in the real-world, where a bedrock of knowledge is cultivated independently before being shared with others; and refined while doing so. The individual learning units are paired with neuro-feedback devices to be worn by the students. The interior environments of the unit can thus change to ease focus: light, sound, temperature are each modulated to suit the needs of the student.
Perception depends heavily on emotional associations. Light from the street outside can foil heroic efforts to fall asleep, but the soft glow of your loved one's lamp as he/she/it burns the midnight oil can become a comforting lullaby that coos you to sleep. Sound is the same. This project layers noise across an array of units and provides residents control over the degree to which they engage with it. Noise thus loses its anonymity. By pulling it in to the project, putting a face, name, memory, and emotion to the otherness of noise, our project contextualizes it and transforms it into sound. The unit layout and materiality, the honeycomb structure, and the communal courtyards and roof all match the spectrum of quiet and unquiet to reenforce the gradient of sound and its relativity across the block.

In collaboration with Jinseon Noh
This is John. He likes listening to sounds.

This is Jin. He hates noises.
Better than GURUH! HANDZ...!

FLUSH MM...

So TIRED...

LOO

FLUSH MM...
Dum dum

OH, TRUE?

THERE'S A CONCERT IN THE COURTYARD

Eeek!

VROOM.

Foo foo foo.

FUG SOMEWHERE QUIET...
Situated between the towns of Athens and Coxsackie in Greene County, the Flint Mine Solar Power Plant will be the largest solar power plant in the eastern U.S. Like many infrastructure projects of that scale, its construction comes into friction with the interests of rural communities. Positioned at the intersection of intentional communities with infrastructural systems, this project explores how large-scale infrastructural projects can be re-appropriated by intentional communities, host public programs, and accommodate spontaneous usage. Informed by a validated agrivoltaic system, the photovoltaic arrays are raised by 20 feet to allow for the co-development of the ground plane according to the quality of its soil. Three lots purchased by Flint Mine Solar are chosen to investigate how the space beneath the photovoltaic arrays and manipulations of its grid can host contemporary versions of intentional-community typologies.

In collaboration with Nayef Alsabhan
School of Toxic Air

The US industrial military behemoth generates a constant surplus of military supply waste: everything from clothing to explosives. Much of this equipment is burned in the open due to the lack of infrastructure to responsibly dispose of it. These open burns are – as a rule – conducted by the military. The exception is Clean Harbors. In Colfax, Louisiana – a rural, predominantly black community – they receive and openly burn more than a million tons of toxic waste each year. This project propose a military school around the existing burn site at Clean Harbors Colfax to gather concrete and necessary data to link the burn with health consequences.

In collaboration with Daniel Kim
The factory processes bamboo into laminated veneer furniture (first floor) and bast-fiber fabric (second floor). The plan is divided into structural spans of 60, 45, and 30 feet that correspond to material processing in triple-, double-, and single-height spaces on the first, second, and third floors, respectively. A reference to the woven nature of textile, the previously porous urban fabric of Red Hook, the winding pattern of circulation on the ground floor, and the intersection between the two products in furniture upholstery, the roof is separated into strips that undulate in counterpoint. The differences between the crest and trough of adjacent strips create gaps that draw indirect light into the factory: a variation of the saw-tooth typology common among factories. The same gaps also enclose the publically accessible third-floor programs, including a canteen, offices, break rooms, and workshops. The alternation among the different spans generates a light-accentuated spatial metaphor for the pace of work.