



**I make cute drawings,**

There are as many as 20,000 street vendors in New York City — hot dog vendors, flower vendors, t-shirt vendors, street artists, fancy food trucks, etc. They are small businesspeople struggling to make ends meet. Most are immigrants and people of color, and some are US military veterans who served their country. They work long hours under harsh conditions, asking for nothing more than a chance to sell their goods on the public sidewalk.

However, vendors have been victims of New York's aggressive «quality of life» crackdown. They are often denied access to vending licenses, streets have been closed to them at the urging of powerful business groups, and they receive exorbitant tickets for violations as minor as vending too close to a crosswalk. In addition to those, most street vendors are not allowed to take their carts home and have to pay expensive commissaries located far from their selling and living places.

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Central Park represents a landmark of urban wildlife, tourists, migrating birds, and unseen dwellers. However, unearthing its historical and geopolitical layers reveals a plantation logic characterized by dispossession, alteration, and control of land in the name of the public good. The Central Park Conservancy—an appointed private entity that manages the park—benefits from commodifying landscape elements such as trees, pavements, and benches and receiving income from real estate developments priced based on their adjacency and view toward the park.

it, too: the sacred can be found in the everyday.

Where is the sacred? Where is the knowledge from our ancestors? Is it in the way we dress? Is it in the way we move? Is it in the way we speak?

This project explores the relationship between modes of language and modes of building. It relates ancestral ideas of movement and cultural transmission through sacred practices, intending to investigate architecture through other forms of knowledge to produce a new type of architecture.

Ancestral rituals, transmission, movement, re-appropriation. How to create an architecture that echoes our past while looking toward the future? A problematic informed my project as the design of a lodge for a family of upstate New York: Soul fire farm.

# to advocate for people.

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This project proposes a disruptive policy of public park stewardship with a park-view tax, removing the need for private management and freeing up the land back to the public—a post-plantation future of deterritorialization, symbiosis, and utter blending between the humans and non-humans of Central Park. Ecological propositions are drawn in a novel tapestry of pollinators, birds, amphibians, mammals, humans, soil, water, and air.

The hip hop movement started in the Bronx during the 70's and acted as a way for the youths to exchange anecdotes rooted around the wretched spatial and social realities of their neighborhoods. This collective narrative was the common ground on which the hip hop community and culture formed.

Our proposal is inspired by this cultural movement and aims to amplify the spirit of hip hop as an art form created in diametric response to architectural failures in planning and housing practices.

The Podium is the common ground on which people come together and acts a stage for collective expression. Through the creation of inclusive mixed-use spaces, the building acts as an incubator for local artists of various disciplines. This project aims to strengthen community ties and encourage the local population to engage in the future of the neighborhood.

The Melrose Community Center provides community programs for children and young adults aged 5-21. The building is a mass timber construction with a campus-like flow that weaves outdoor and indoor spaces. The celebration of sustainable practices is a driving force in the design of the Community center.

The project features a hidden oasis as the centerpiece of the scheme. In the urban environment of the South Bronx, the courtyard's biophilic design is a point of intrigue. It acts as a connector visually and spatially both to our site and throughout it.

CLT framing is used above grade for the building's three levels. The enclosures feature brick and stone masonry facades similar to the other buildings on the block, with curtain walls running along the courtyard. The design integrates all the building systems for a large, versatile community center in the Bronx.

renewable energy and water collection systems.

The design revolves around the idea of movement; movement inherently produces energy, and it is all around us. We capitalize on natural movement to produce energy that serves our site programs in a closed-loop system. We thus focus on maximizing surfaces for energy harvesting through paved kinetic pathways that start from the street front to the circular building. These kinetic tiles are distributed across the paths and laid on some functional program spaces like a playground and a skate park.

The design of the building, also referred to as the rainwater collection center, primarily responds to the study of the floodplain and climate of the area. The thin ring-like geometry sits on a hill above the floodplain. It ties into KinetiCity's theme of flow and movement and serves to function cross ventilation throughout the interior. The roof acts as a giant funnel, slowly bringing rainwater toward the central oculus and allowing the water to fall into the basin below to be stored.

All of the systems described integrate and influence one another in the overall building design, working to create a net-zero building to accompany the park, encouraging the engagement of both community and systems.

The built environment is full of obstacles and inconveniences for people who do not navigate by sight. In typical buildings, accommodations for the visually impaired are small and scattered: braille on signs and beside elevator buttons; guardrails abutting stairs or ramps, etc. Those are partial measures imposed by building codes, and they are generally afterthoughts in the typical design process.

We should believe in Architecture that starts internally and physically with the body to become a more empathetic design. Beginning with human experience rather than beauty has applications beyond the visually impaired communities as the needs of those communities are not mutually exclusive.

Focusing on the reality of visually impaired students, the school rethinks the concept of universal design. However, this group of "outsiders" is not limited to visually impaired children but also children with visually impaired family members.

Redefining traditional school areas such as classrooms, corridors, playgrounds, etc., the design wants to challenge our understanding of space that often relies mainly on sight.

This is a story of constant change. The approach?  
**Eclectism.**

Serif, sans serif, blue tones, pink tones, dark tones, soft tones, black or white? My visual narrative journey is restless, my decisions ephemeral, my quest perpetual... But one **focus** remains:

How can I compellingly tell this story? How can **visual seduction** bring awareness to these causes I care about?

I have been intentional in choosing prompts that are **human-focused**. Where the design aim to better people's life, amplifying their voices or their stories.

So for me drawing is about **storytelling**. An art that I will be forever refining. In the meantime, I hope you'll enjoy scrolling through this *\*in progress\** body of work, highlighting the stories of people I believe we should all care about.

# SIDEWALK STORIES

reclaiming space for street vendors

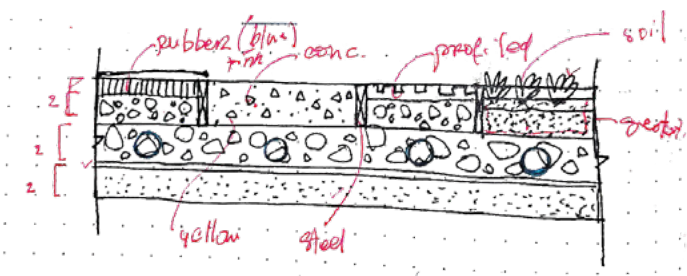
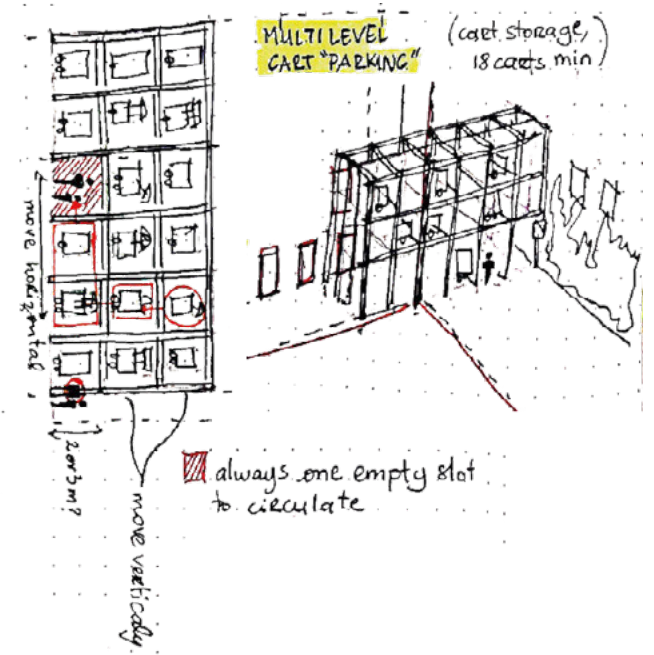
Core I : First year M.Arch, Fall 2019  
 Project Type : Urban installations  
 Location : New York, USA  
 Critics : Alessandro Orsini, Anna Puigjaner

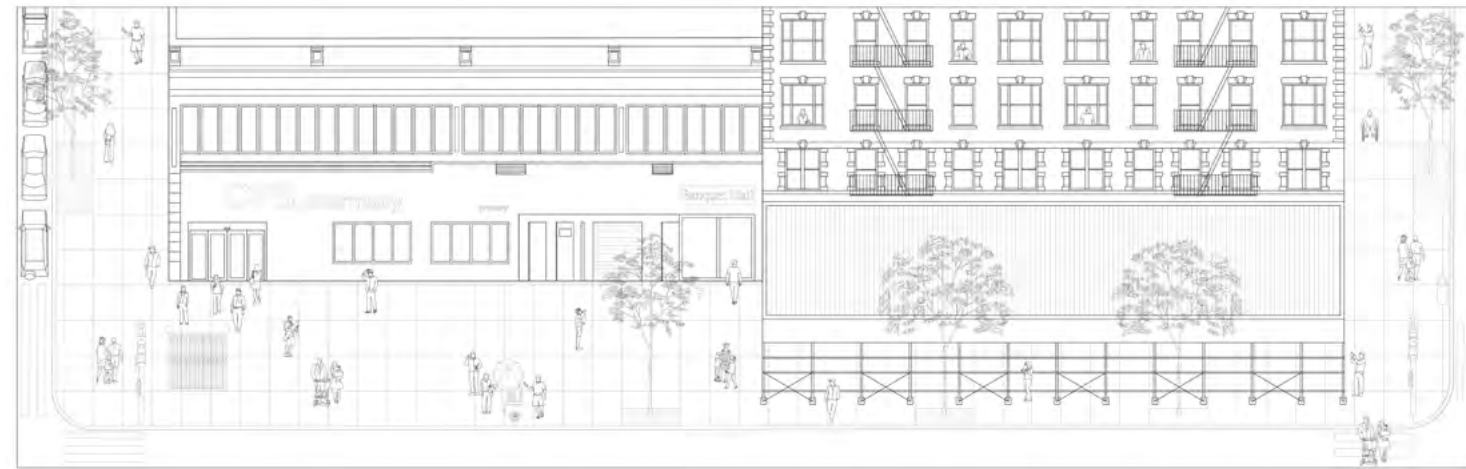
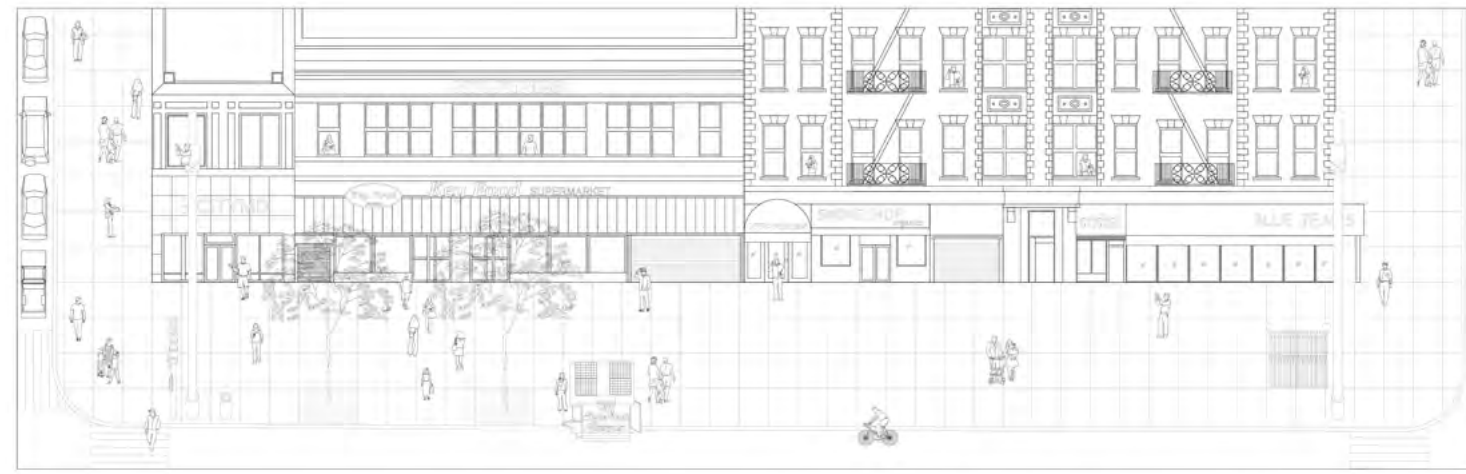
There are as many as 20,000 street vendors in New York City — hot dog vendors, flower vendors, t-shirt vendors, street artists, fancy food trucks, etc. They are small businesspeople struggling to make ends meet. Most are immigrants and people of color, and some are US military veterans who served their country. They work long hours under harsh conditions, asking for nothing more than a chance to sell their goods on the public sidewalk.

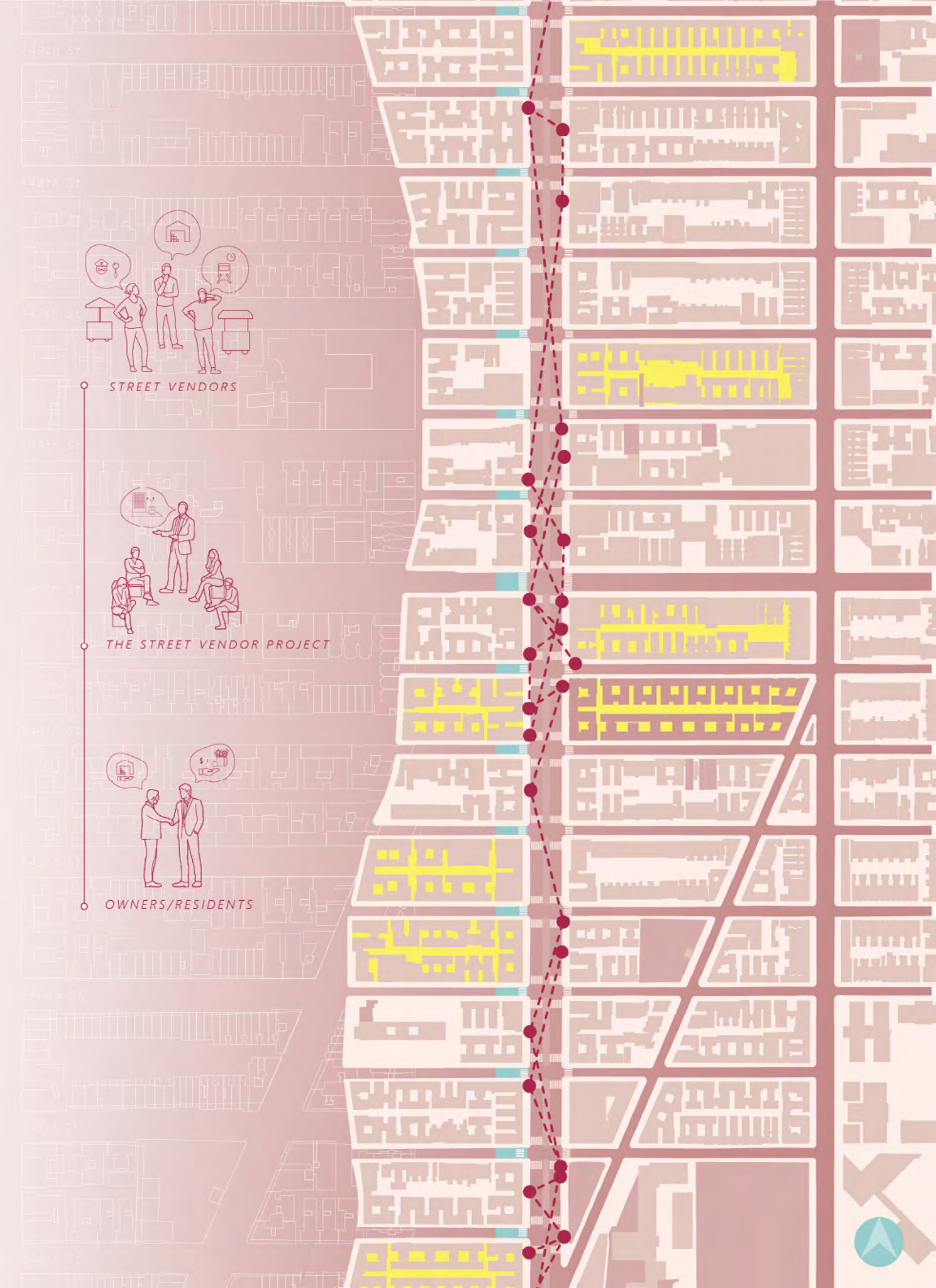
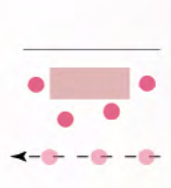
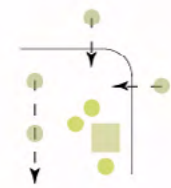
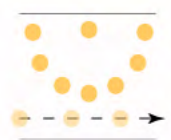
However, vendors have been victims of New York's aggressive «quality of life» crackdown. They are often denied access to vending licenses, streets have been closed to them at the urging of powerful business groups, and they receive exorbitant tickets for violations as minor as vending too close to a crosswalk. In addition to those, most street vendors are not allowed to take their carts home and have to pay expensive commissaries located far from their selling and living places.

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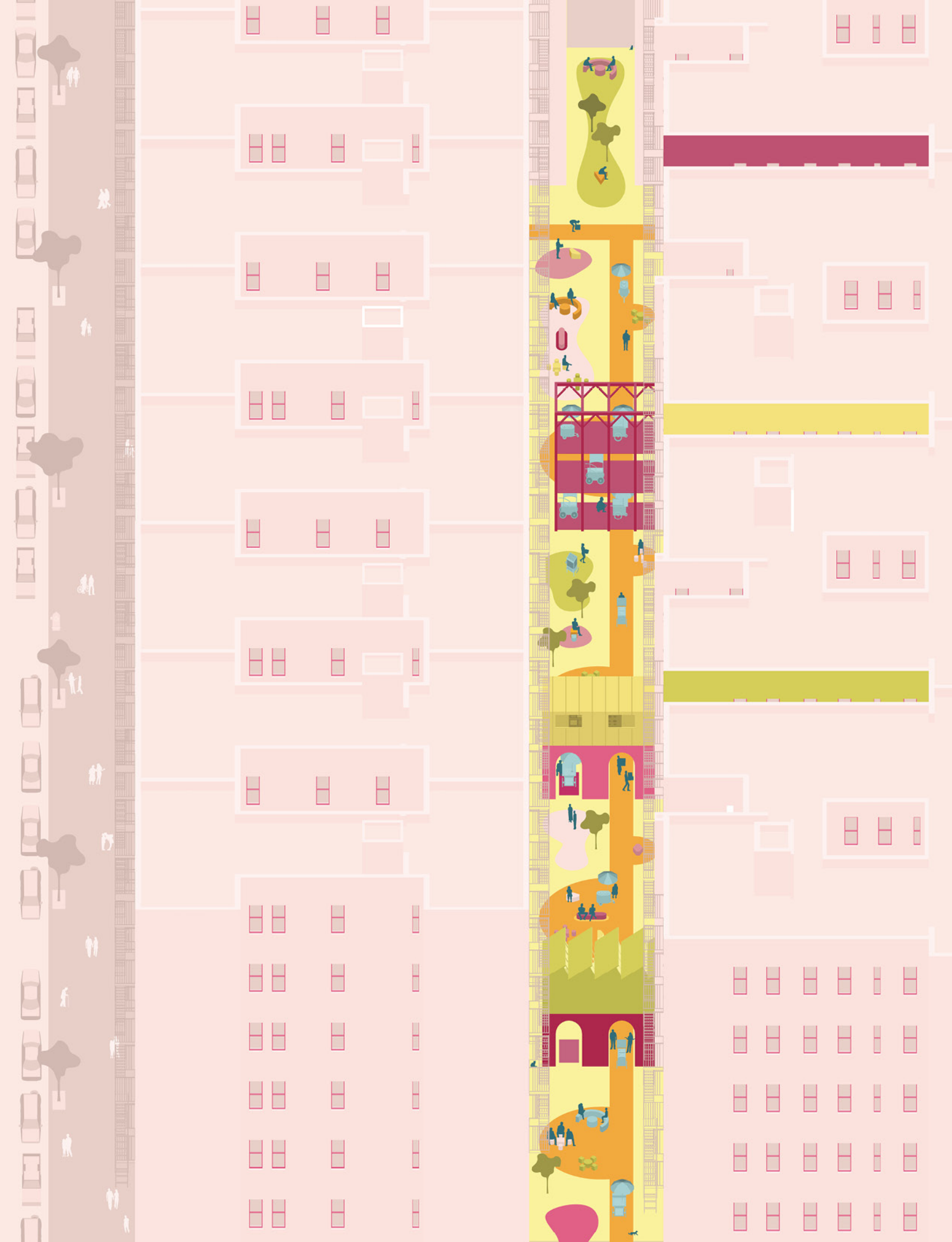


STREET VENDORS

THE STREET VENDOR PROJECT

OWNERS/RESIDENTS



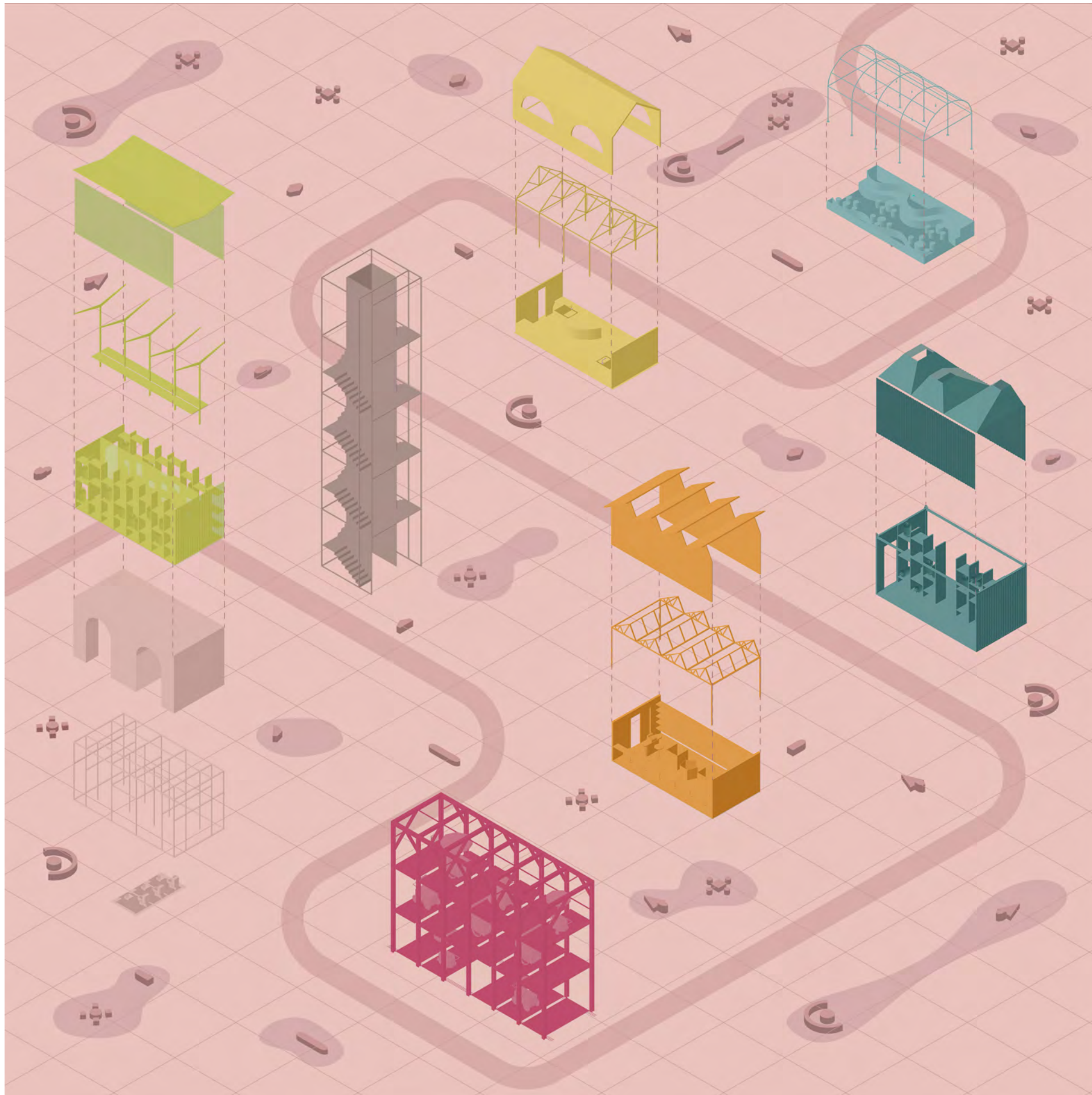


The back alley becomes an informal commissary accommodating all its necessary functions: washing area, storage units, supply shop, meal prepping area etc. These functions are housed in modular containers laid out horizontally along the alley or stacked vertically to optimize space and increase density. They intertwine with public spaces available to both vendors and residents.



HAPPY THANKSGIVING!







# THE SCHOOL OF INSIGHT

design for the visually impaired

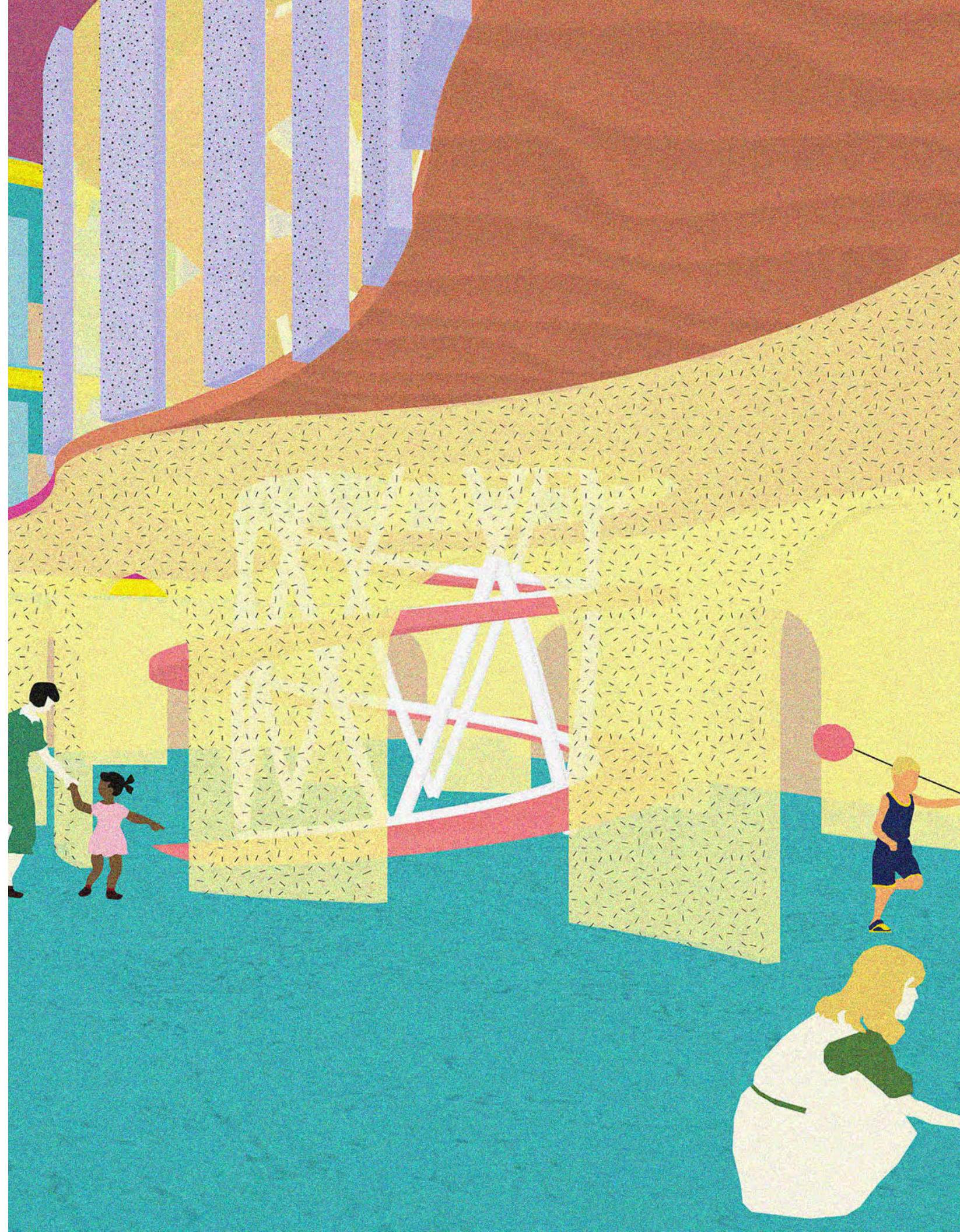
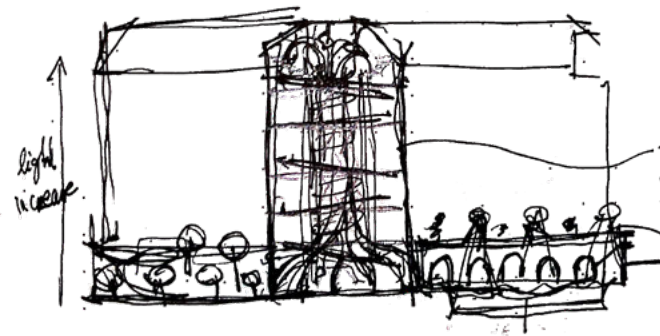
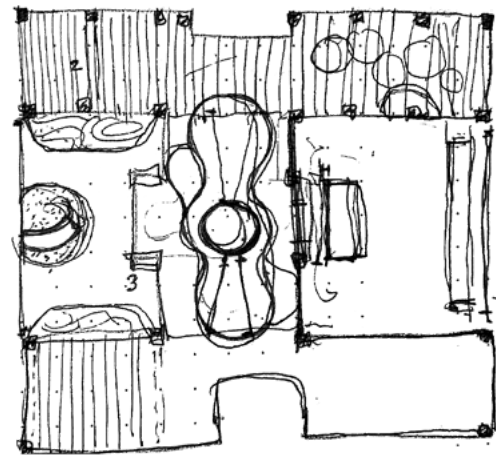
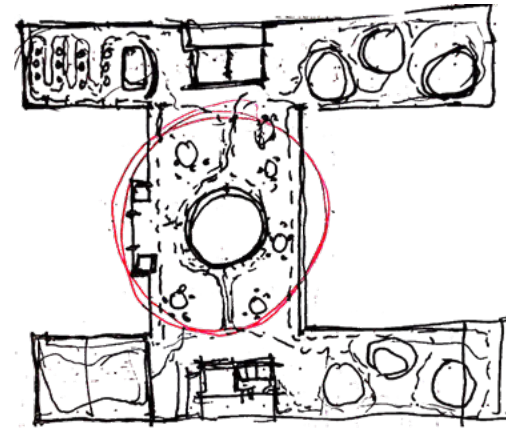
Core II : First year M.Arch, Spring 2020  
Project Type : School, Adaptive-reuse  
Location : New York, USA  
Critics : Christoph Kumpusch, Erica Goetz

The built environment is full of obstacles and inconveniences for people who do not navigate by sight. In typical buildings, accommodations for the visually impaired are small and scattered: braille on signs and beside elevator buttons; guardrails abutting stairs or ramps, etc. Those are partial measures imposed by building codes, and they are generally afterthoughts in the typical design process.

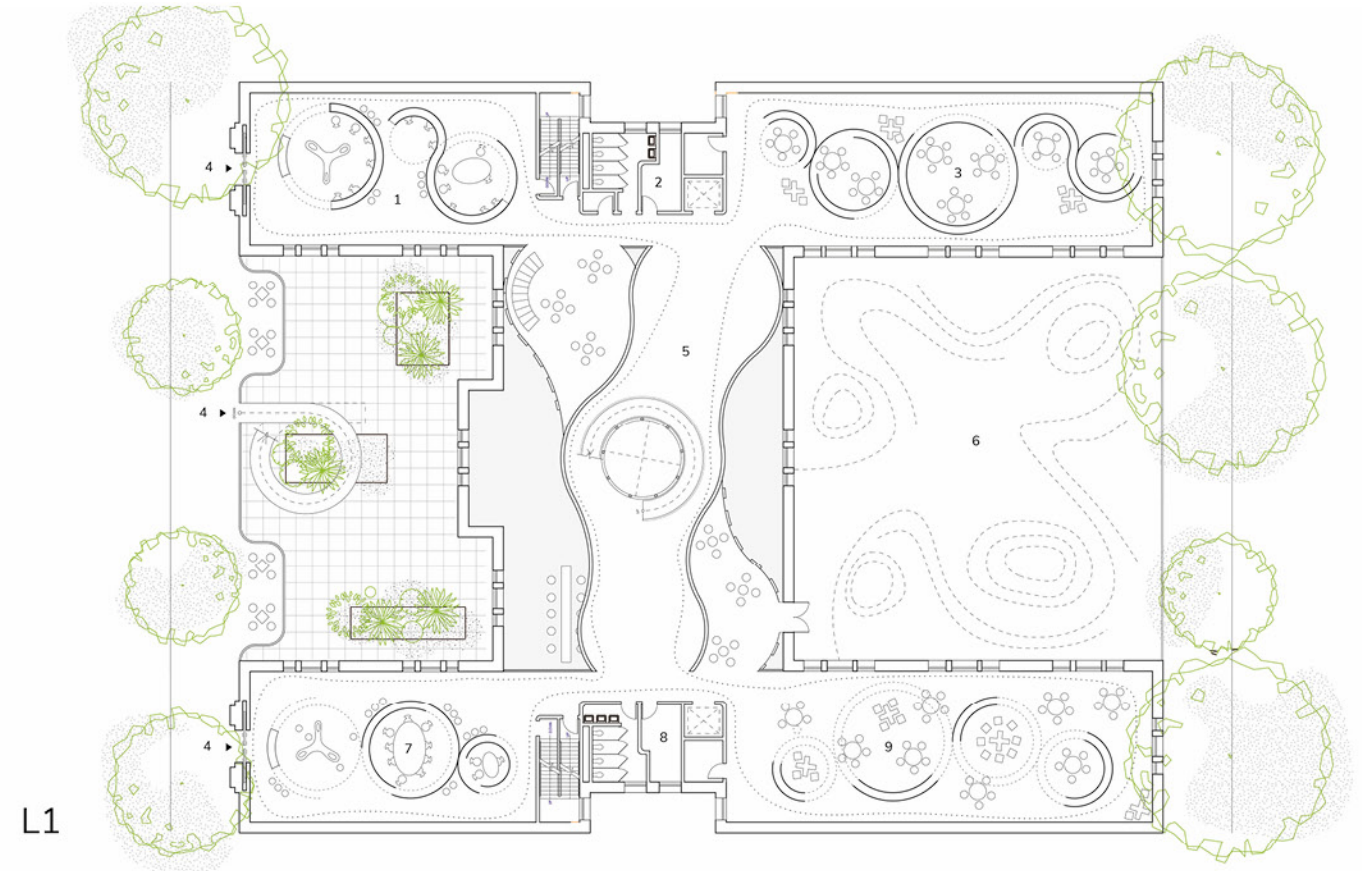
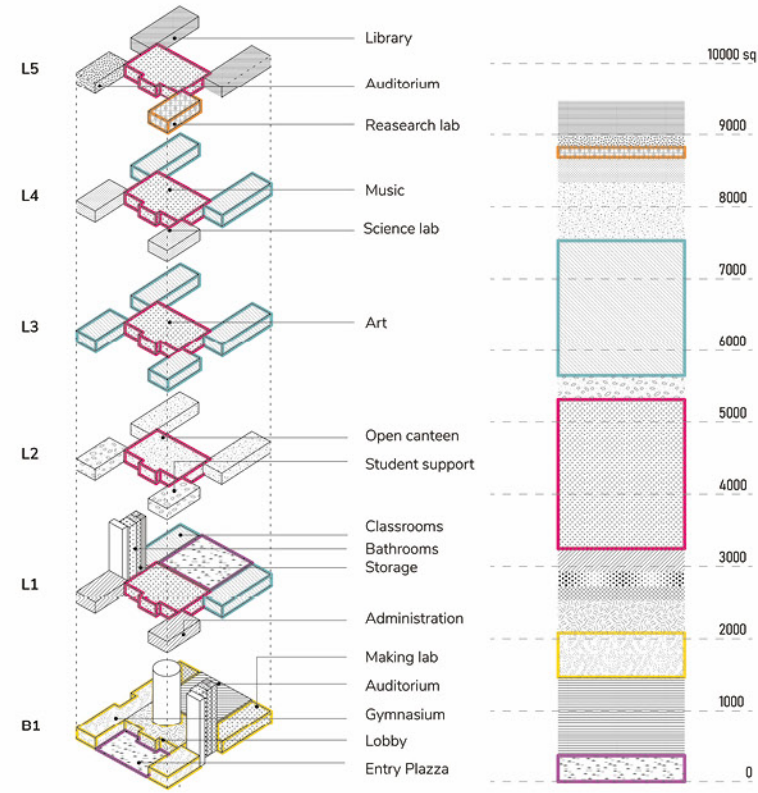
We should believe in Architecture that starts internally and physically with the body to become a more empathetic design. Beginning with human experience rather than beauty has applications beyond the visually impaired communities as the needs of those communities are not mutually exclusive.

Focusing on the reality of visually impaired students, the school rethinks the concept of universal design. However, this group of "outsiders" is not limited to visually impaired children but also children with visually impaired family members.

Redefining traditional school areas such as classrooms, corridors, playgrounds, etc., the design wants to challenge our understanding of space that often relies mainly on sight. By playing with gravity, light, and forms, the aim is to equalize the experience of seeing and non-seeing individuals.

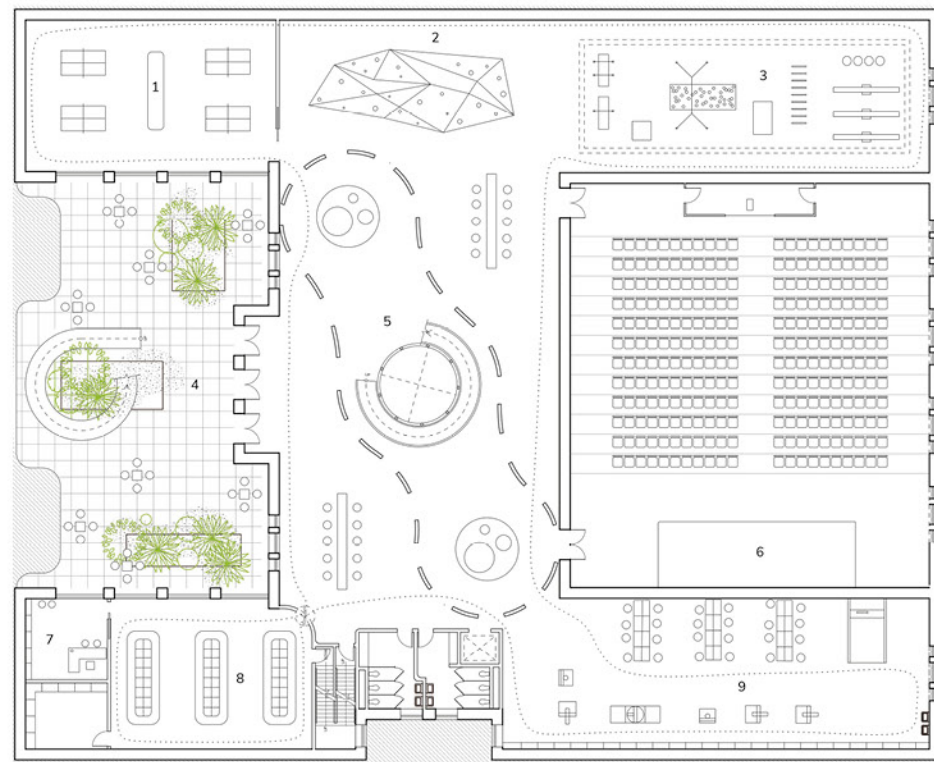






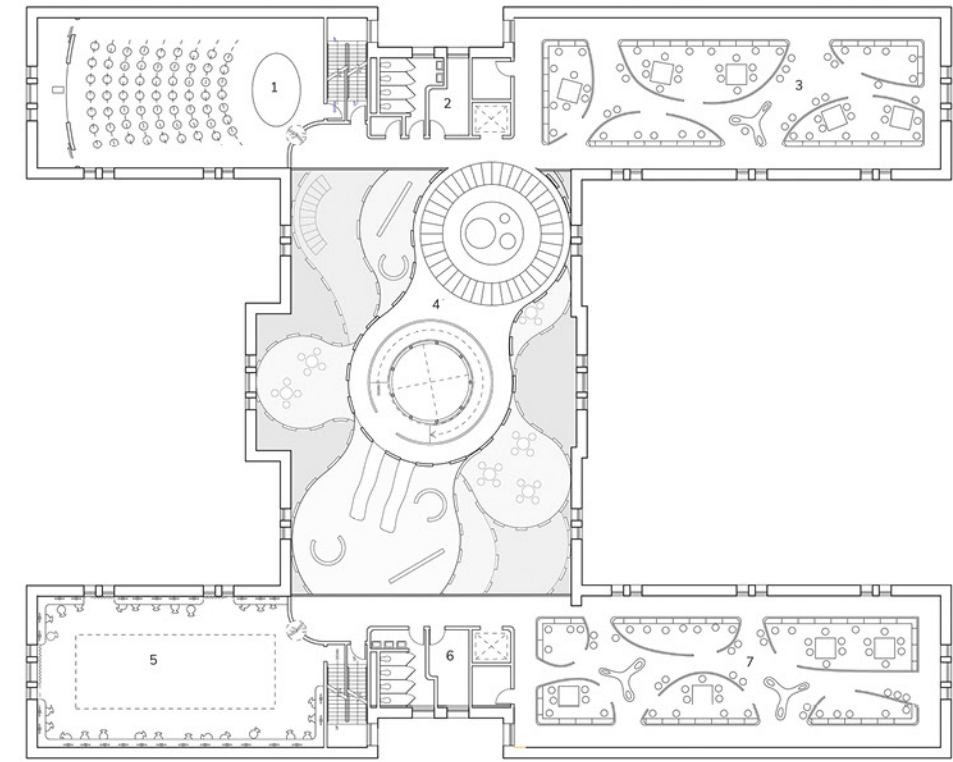
- 1 Administration
- 2 W.C / Custodial
- 3 Pre-K classrooms
- 4 Street level entries
- 5 Experimental learning
- 6 Outdoor Playground
- 7 Administration
- 8 W.C / Custodial
- 9 K-level classrooms

B1

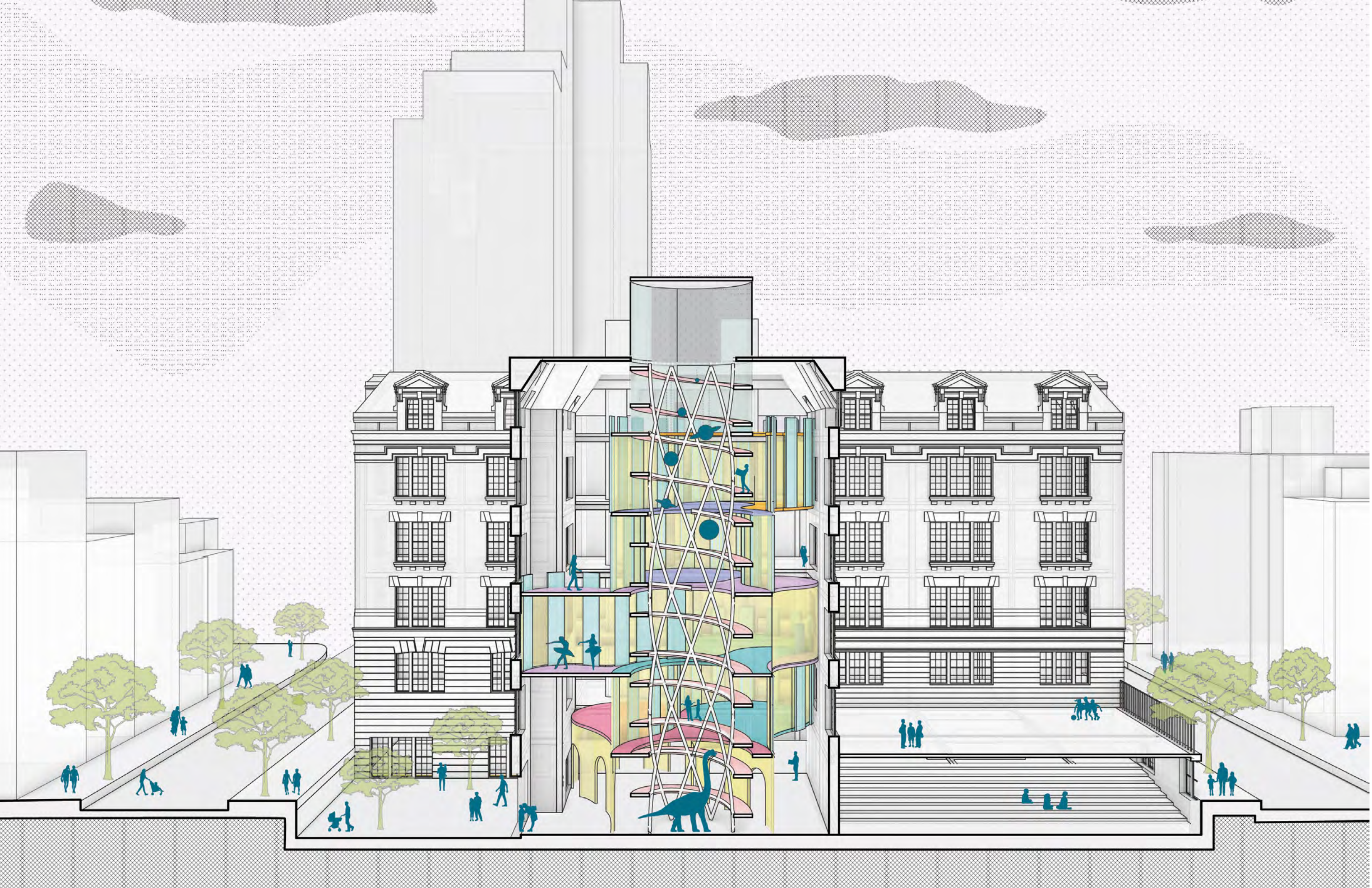


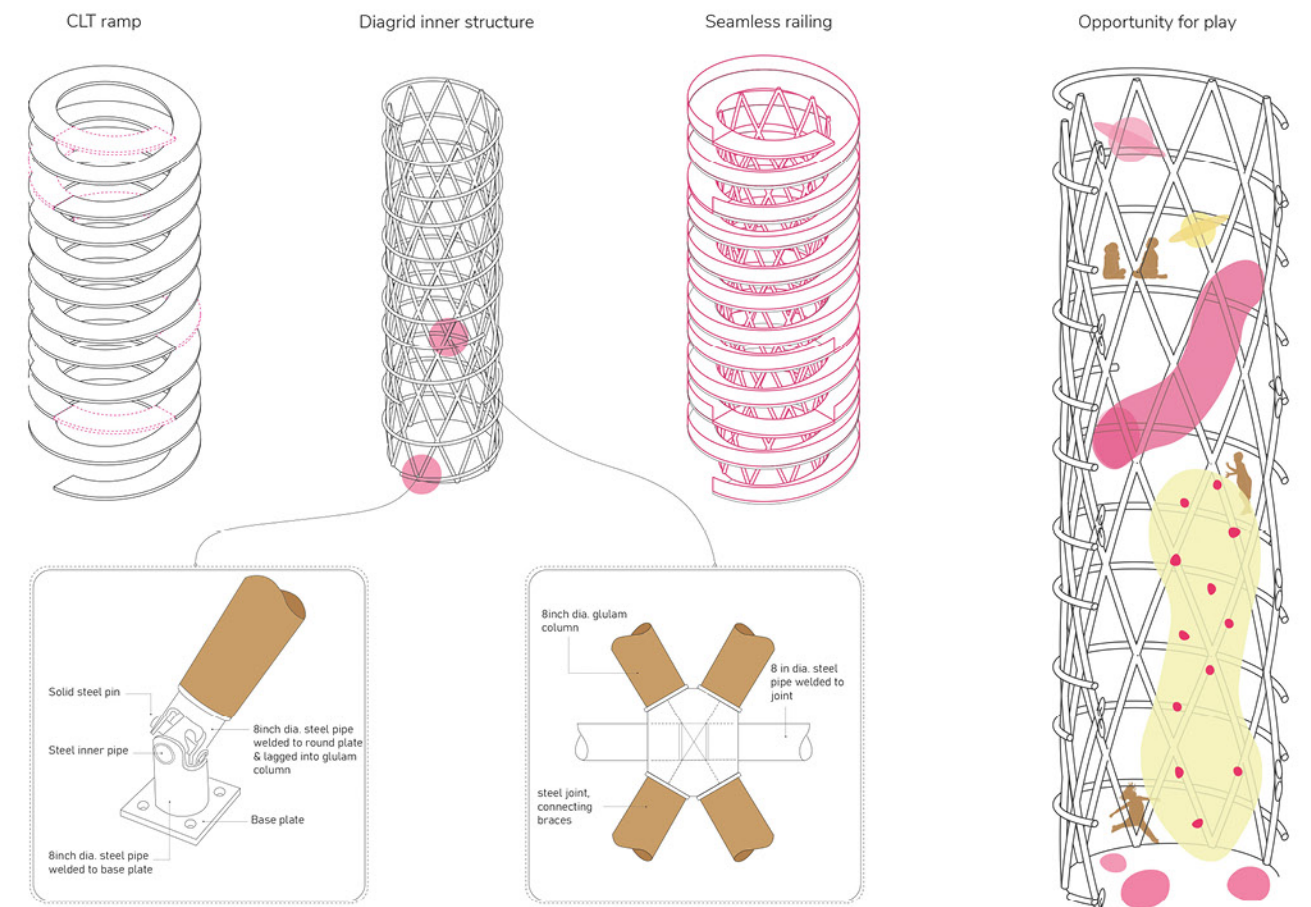
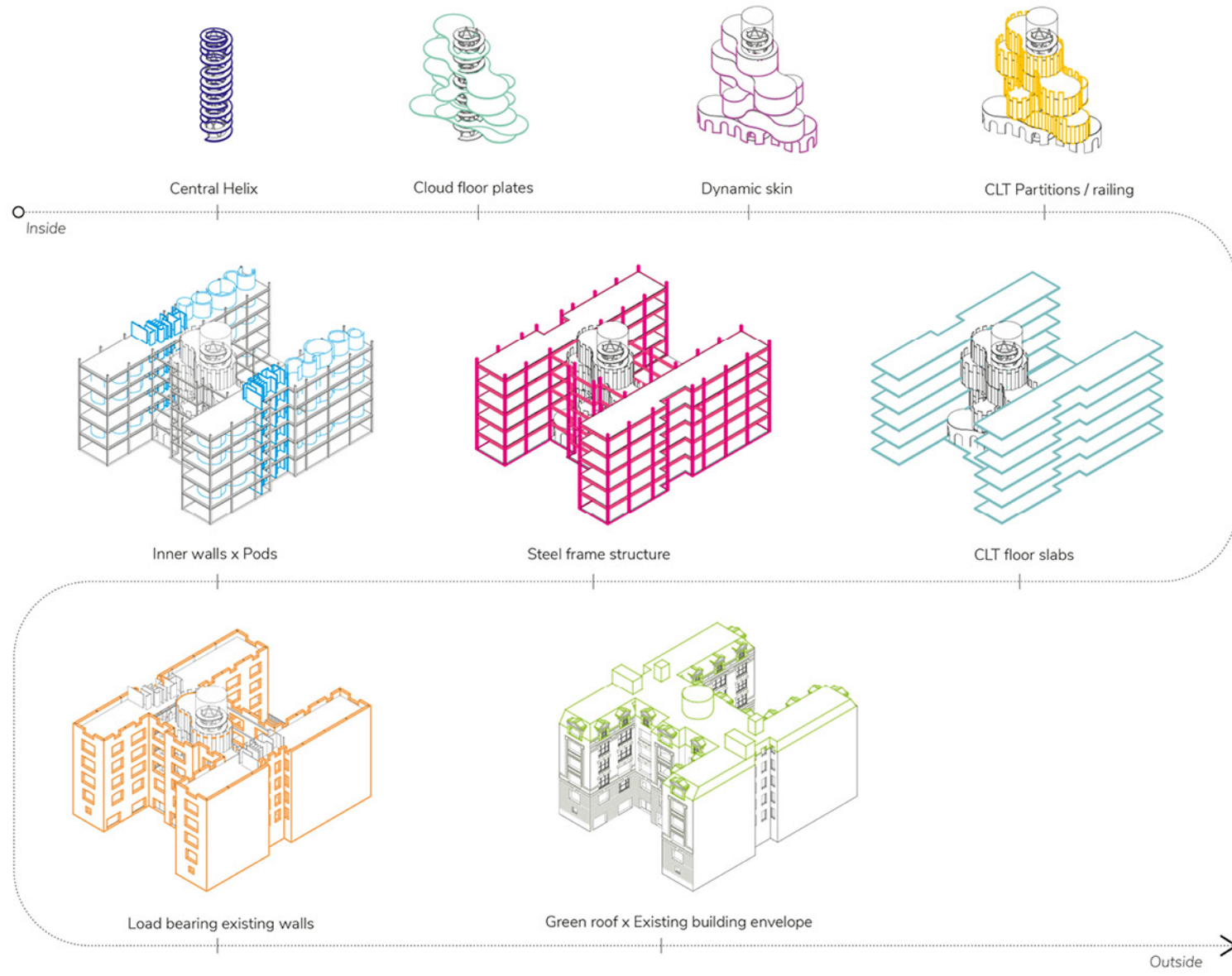
- 1 Indoor tennis
- 2 Rock Climbing
- 3 Gymnasium
- 4 Entry plaza
- 5 Lobby
- 6 Auditorium
- 7 P.E Office / Storage
- 8 Lockers room
- 9 Making Lab

L5

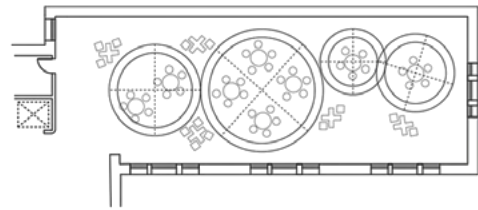


- 1 Projection room
- 2 W.C / Custodial
- 3 Library
- 4 Experimental Learning
- 5 Research Lab
- 6 W.C / Custodial
- 7 Library

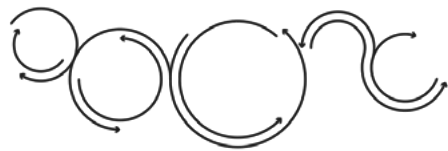




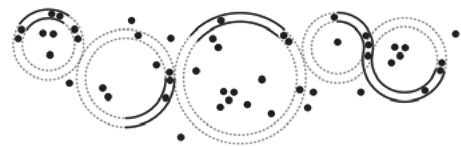
Concept



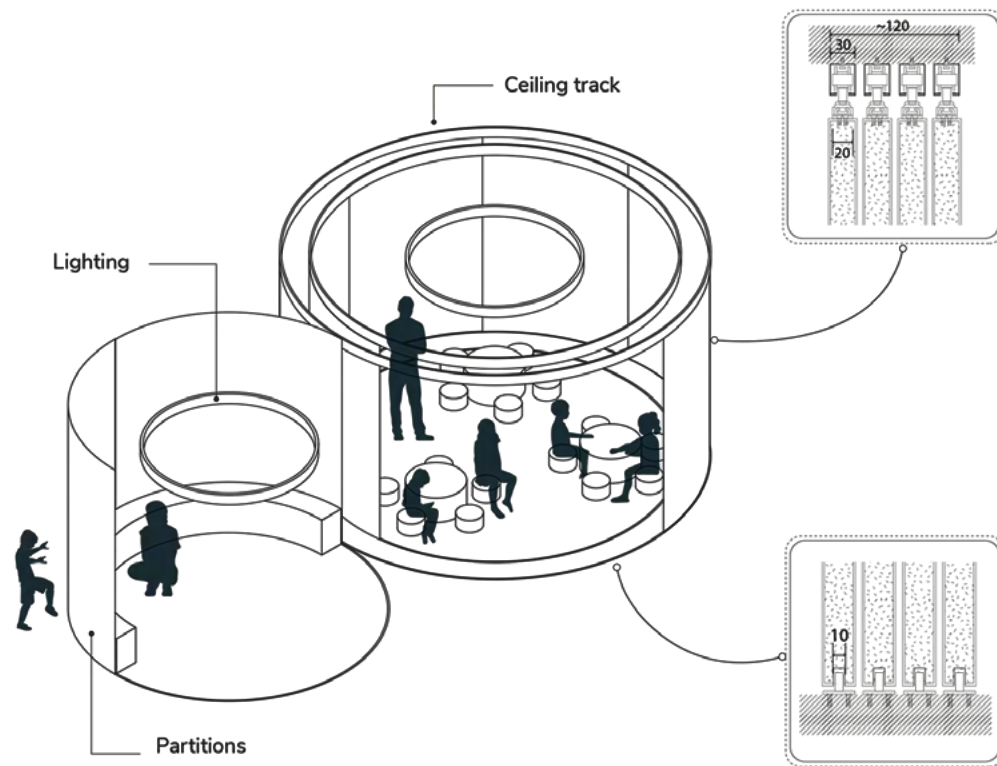
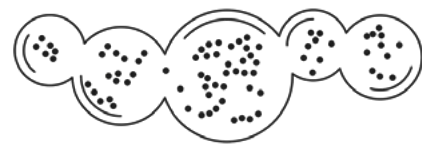
Sliding partitions x Open plan



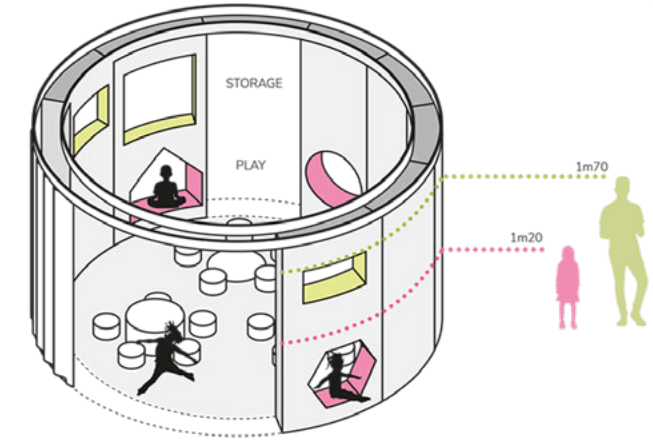
Walkway x Public gathering



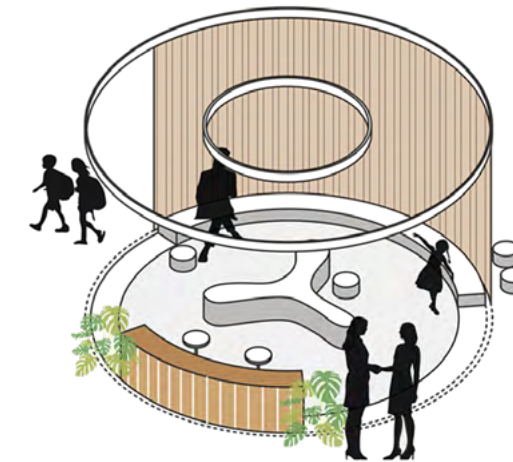
Private gathering



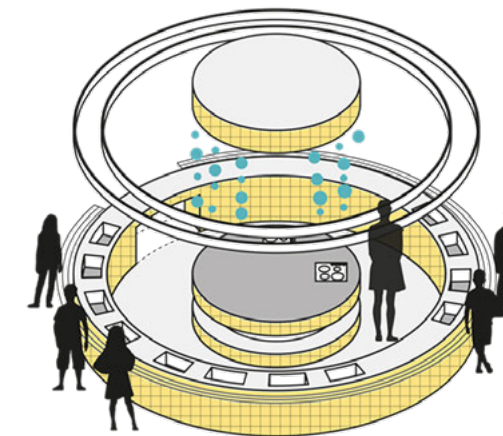
Partition catalogue



CLASSROOMS

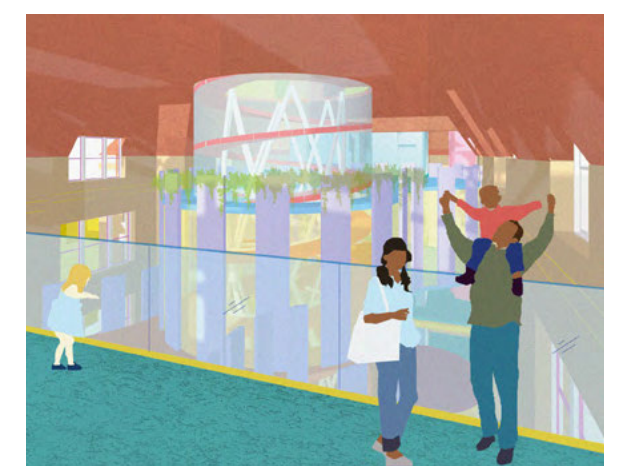
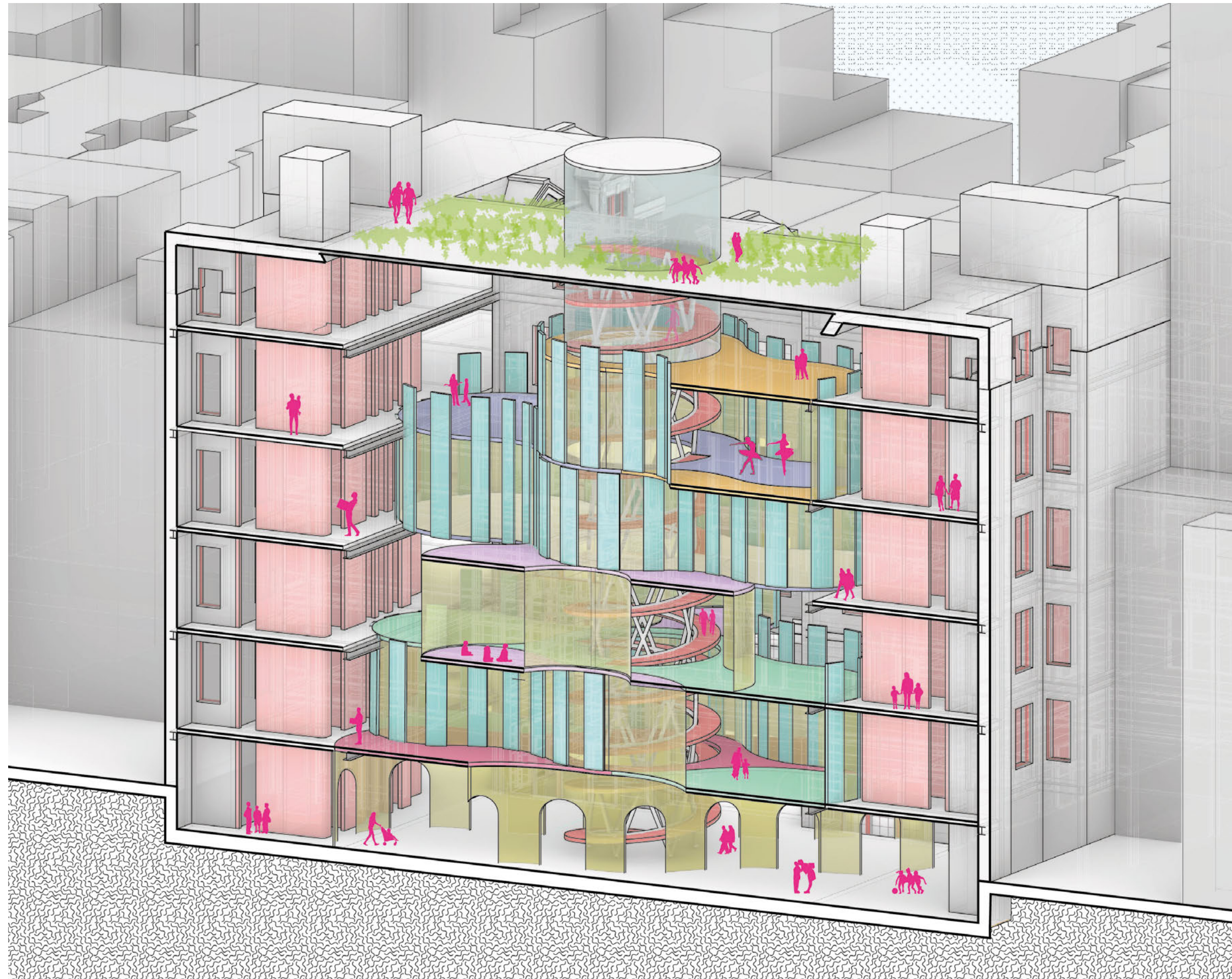


RECEPTION



CAFETERIA





# THE PODIUM

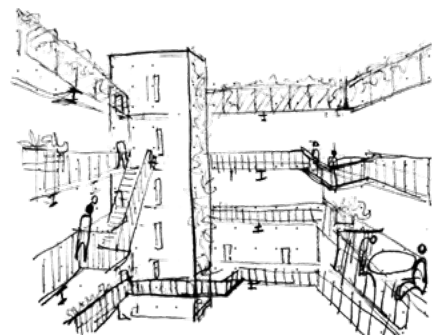
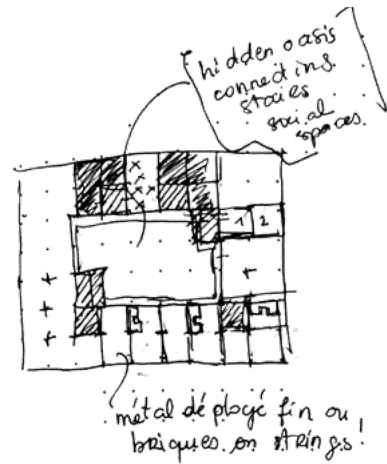
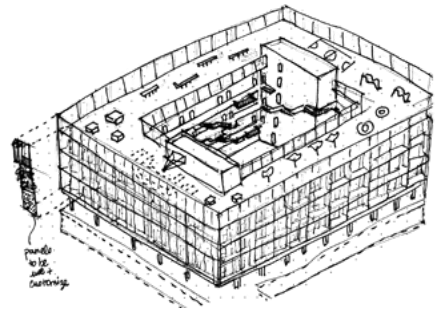
hip-hop community housing

Core III : Second year M.Arch, Fall 2020  
 Location: Bronx, NY  
 Collaboration: Keneilwe Ramaphosa  
 Supervisors : Benjamin Cadena, Hillary Sample

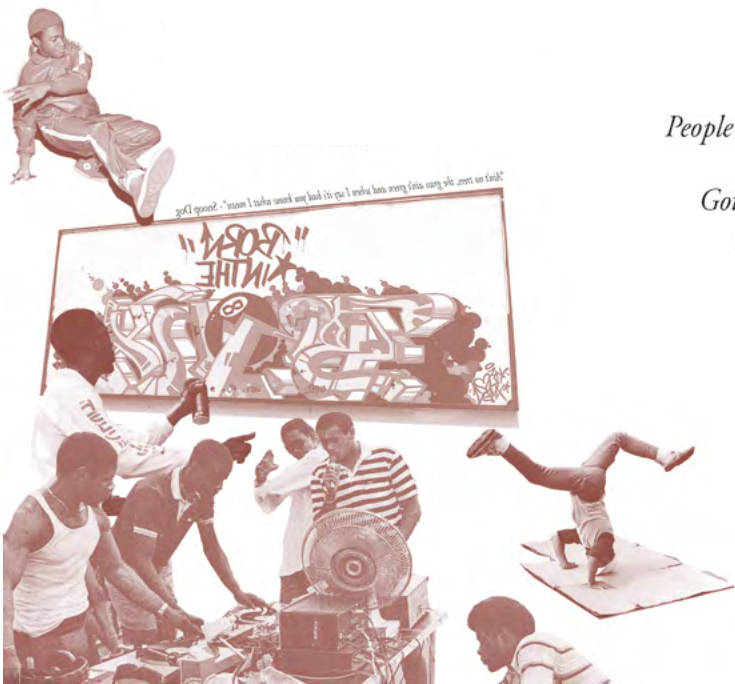
The hip hop movement started in the Bronx during the 70's and acted as a way for the youths to exchange anecdotes rooted around the wretched spatial and social realities of their neighborhoods. This collective narrative was the common ground on which the hip hop community and culture formed.

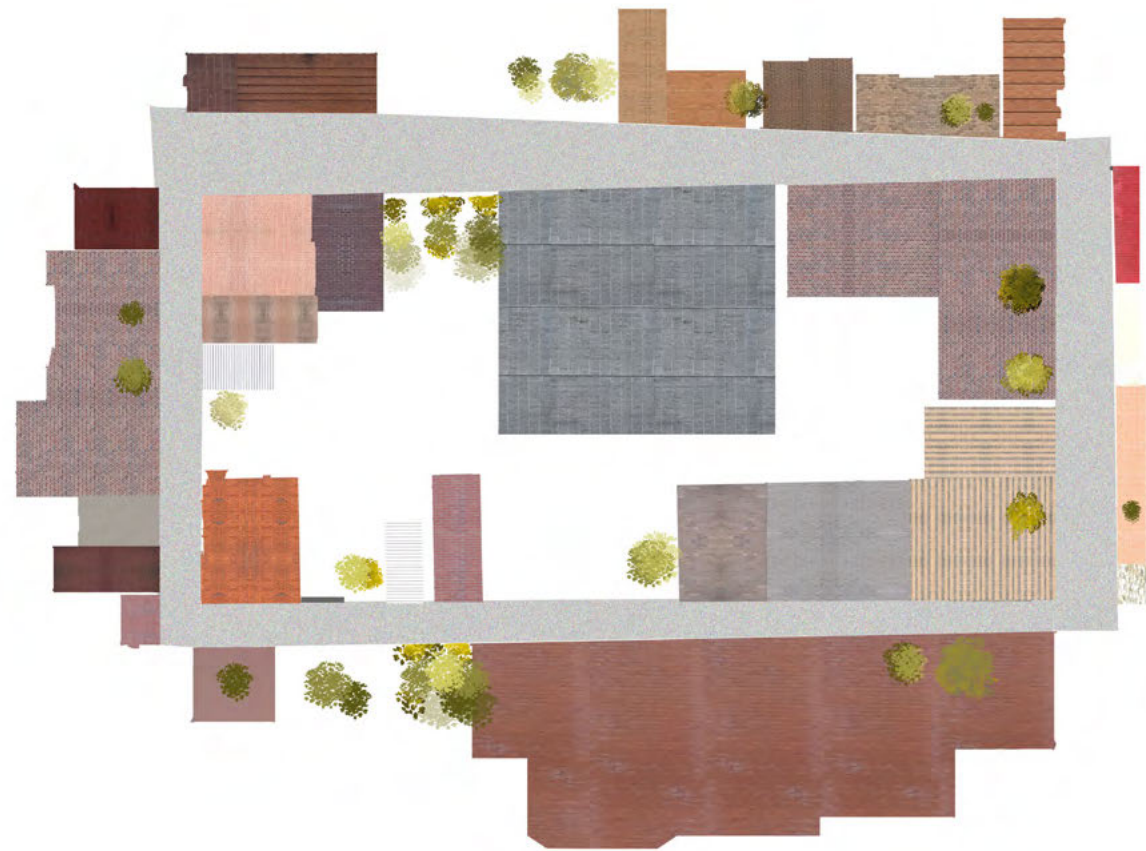
Our proposal is inspired by this cultural movement and aims to amplify the spirit of hip hop as an art form created in diametric response to architectural failures in planning and housing practices.

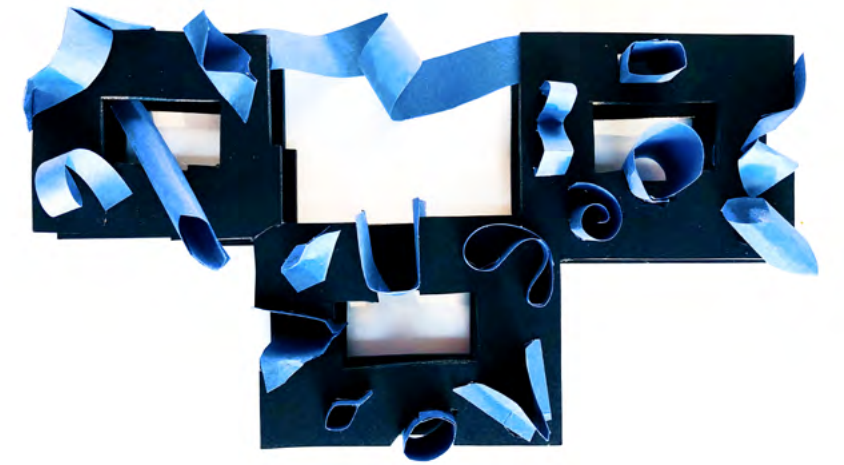
The Podium is the common ground on which people come together and acts a stage for collective expression. Through the creation of inclusive mixed-use housing and cultural incubators for local artists of all styles and genres, this project aims to strengthen the surrounding community and encourage the local youths to invest and engage in the future of the Bronx.

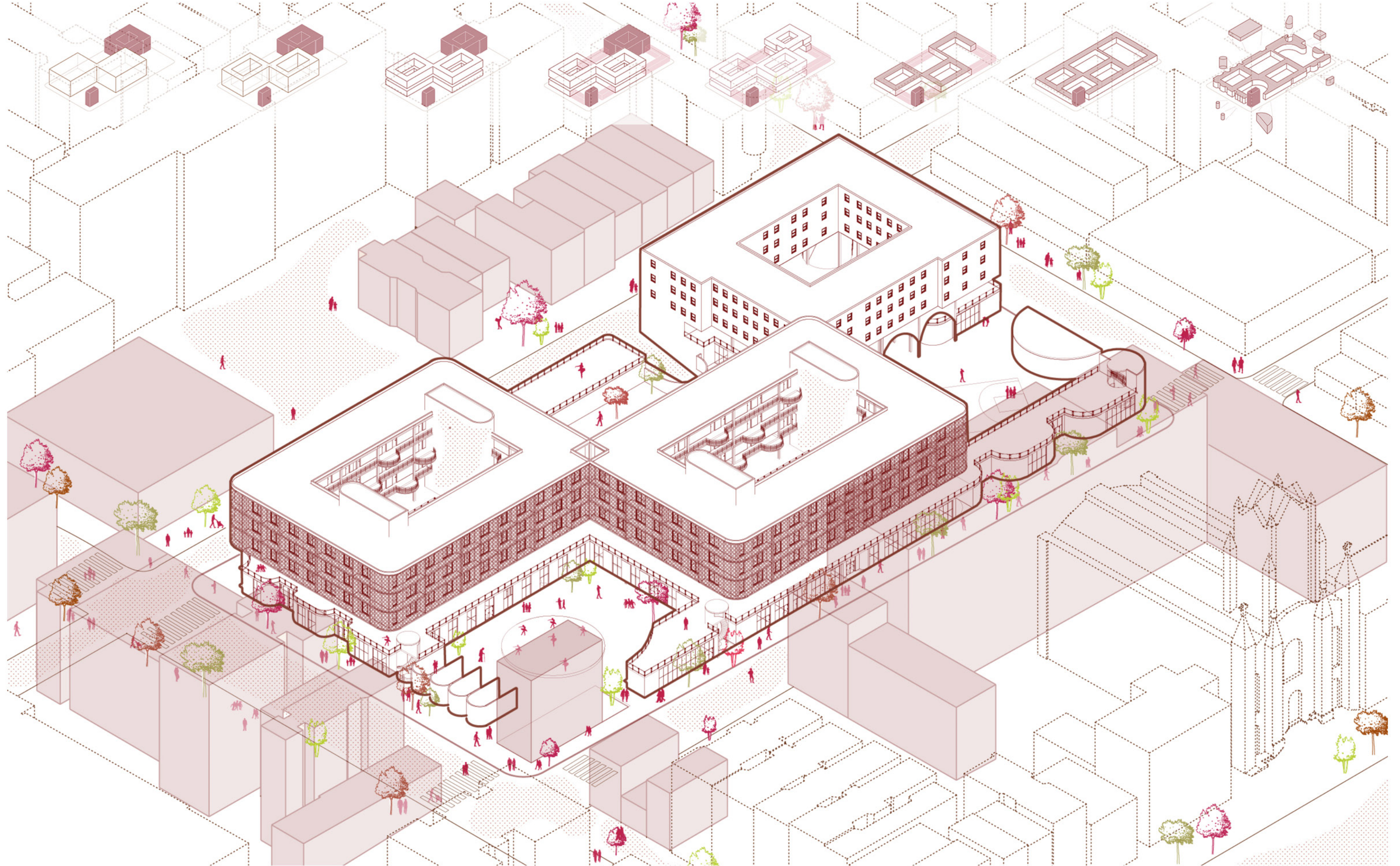


*"Broken glass everywhere /  
 People pissin' on the stairs, you know they just don't care /  
 I can't take the smell, can't take the noise /  
 Got no money to move out, I guess I got no choice /  
 Rats in the front room, roaches in the back /  
 Junkies in the alley with a baseball bat /  
 I tried to get away but I couldn't get far"  
 - Grandmaster Flash*

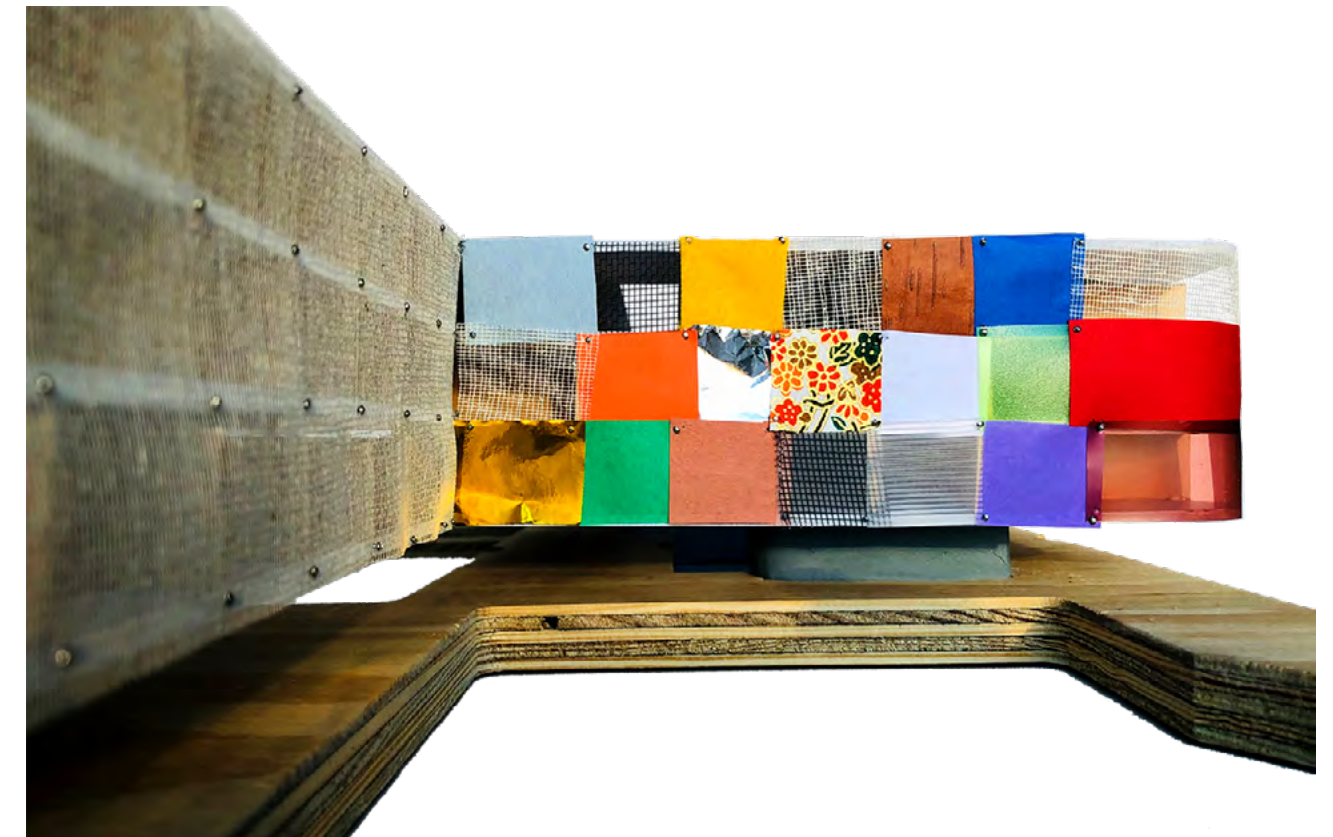
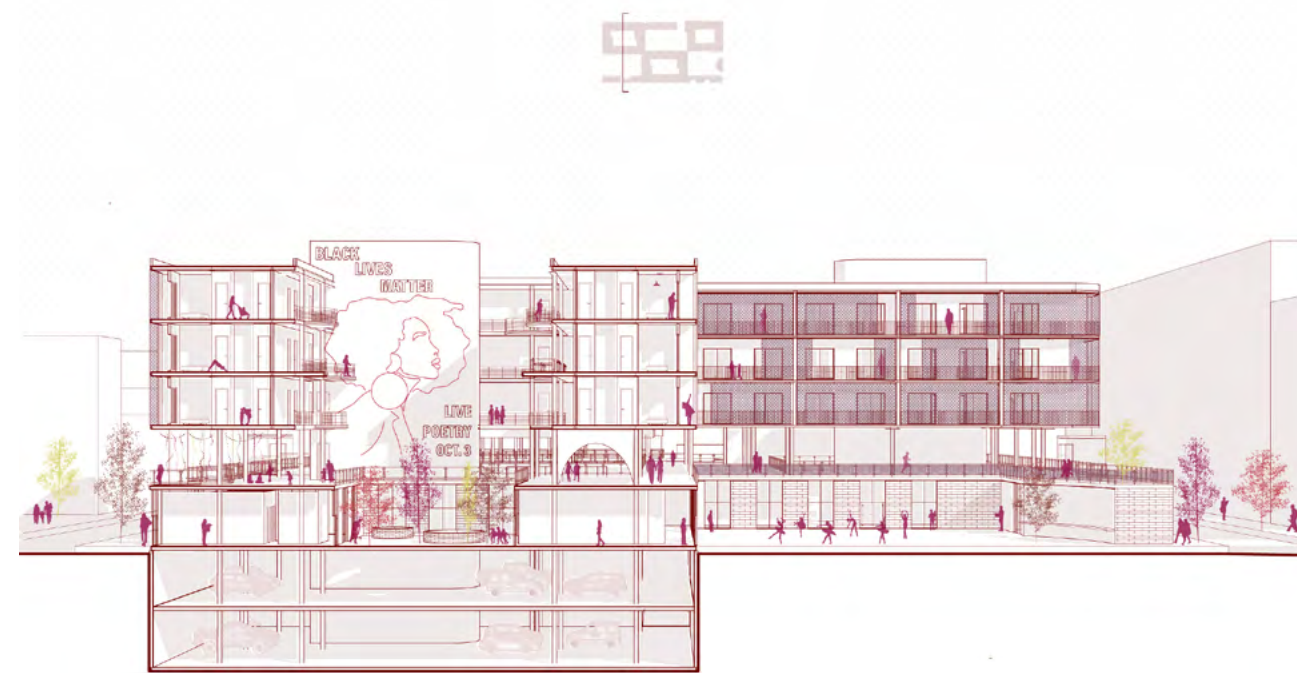






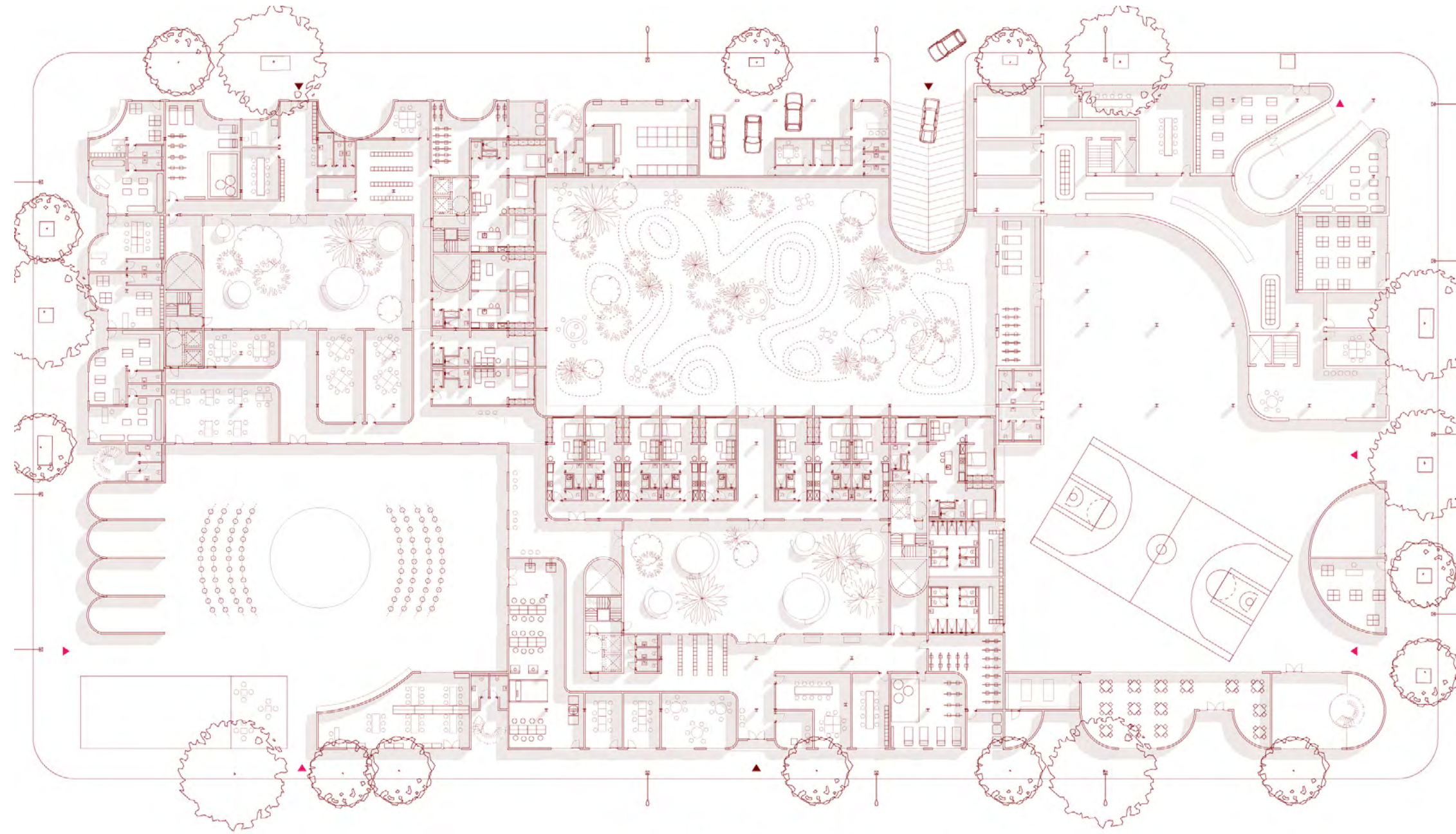












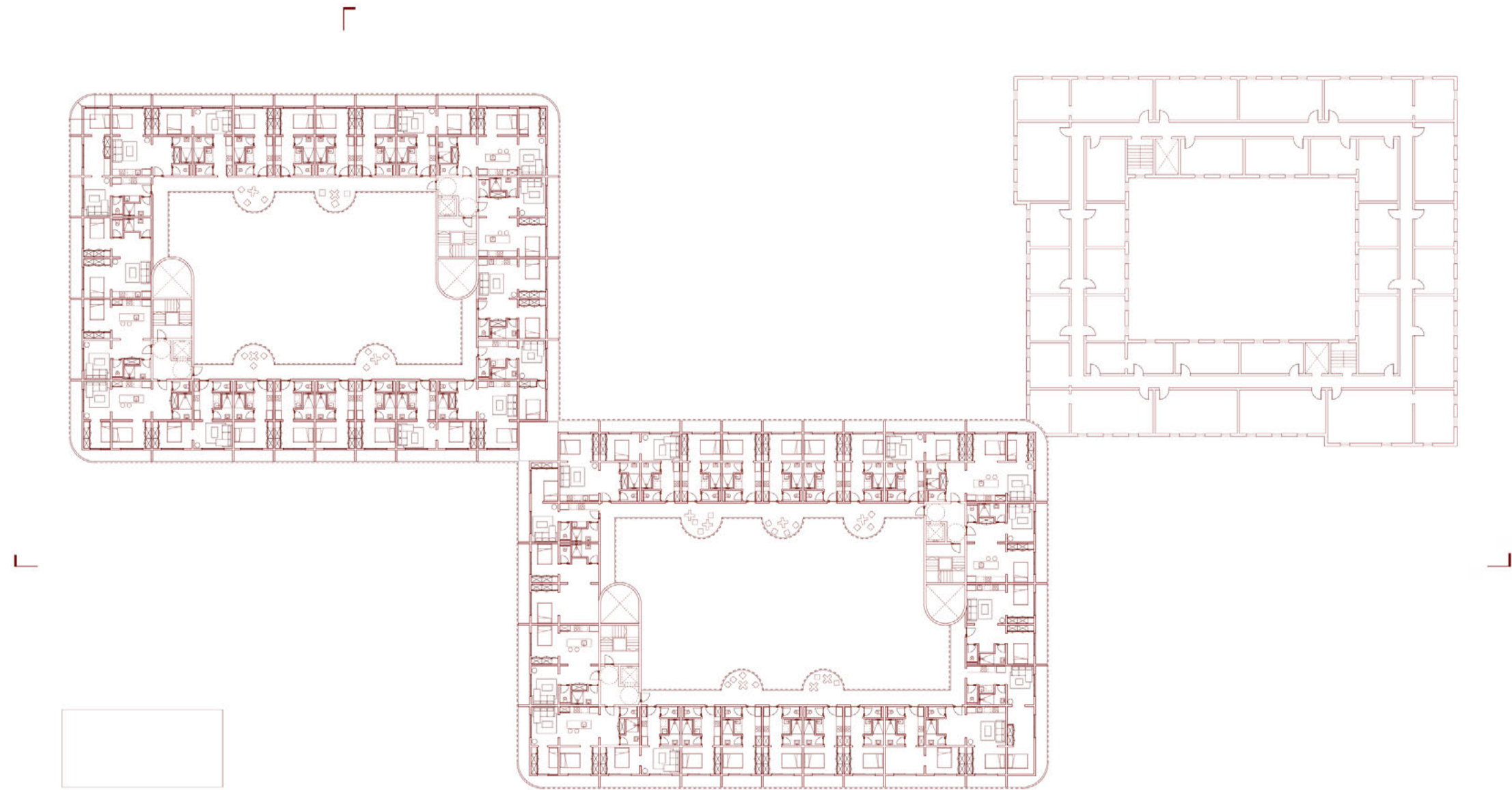
Street level floor plan





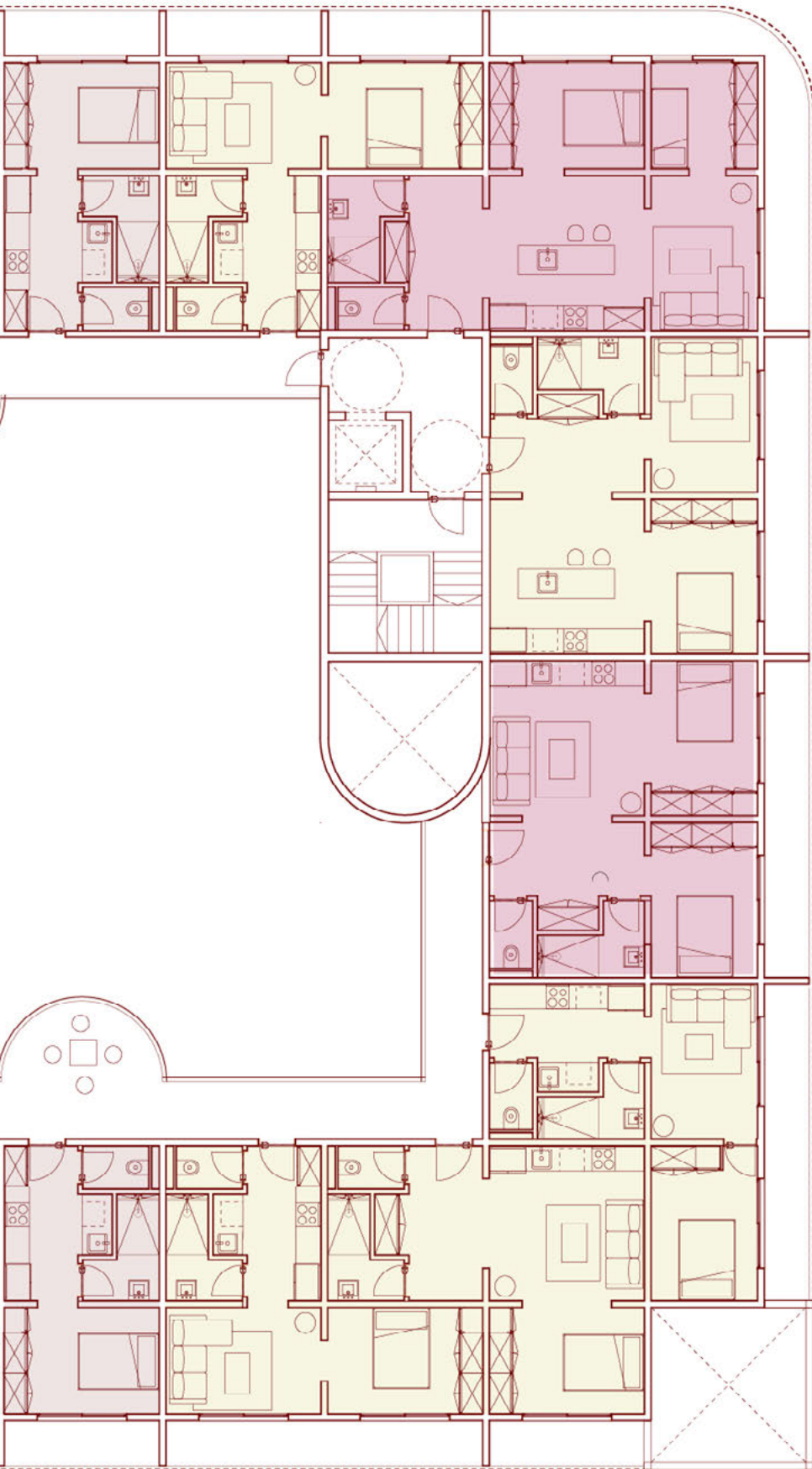
Podium floor plan





Upper level typical plan

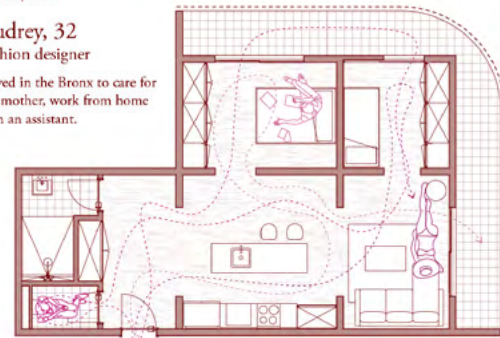




**2-BEDROOM**  
89 m<sup>2</sup> | 961 sf

**Audrey, 32**  
Fashion designer

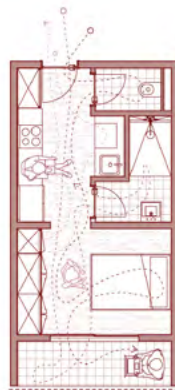
Stayed in the Bronx to care for her mother, work from home with an assistant.



**MICRO-UNIT**  
25 m<sup>2</sup> | 270 sf

**Kanye, 41**  
Music producer

LAX ⇄ NYC  
Always looking for young talents, big event organizer

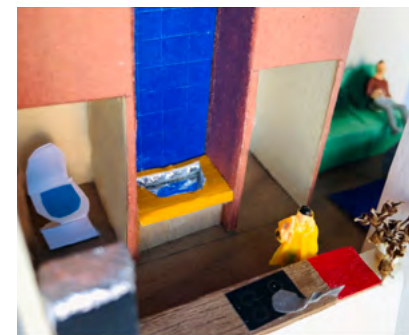
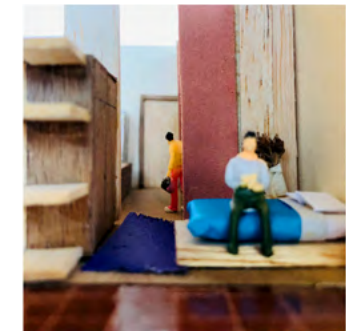
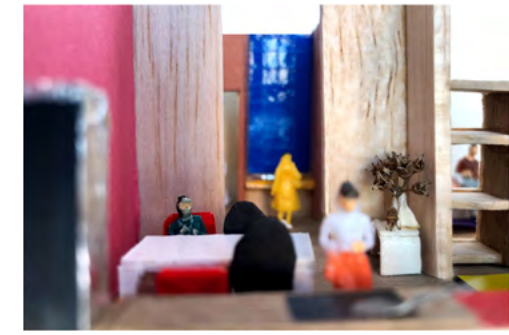
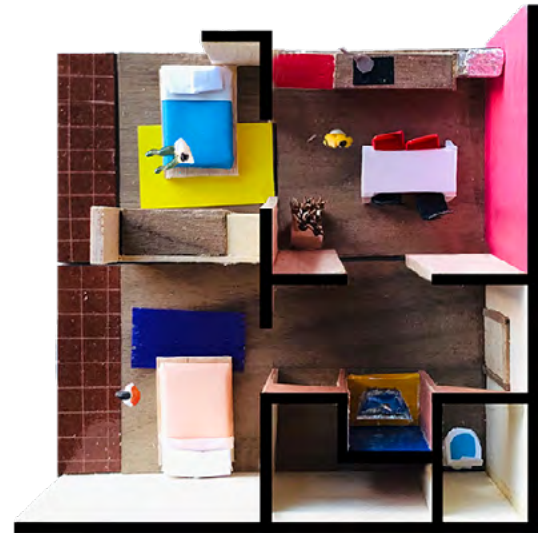
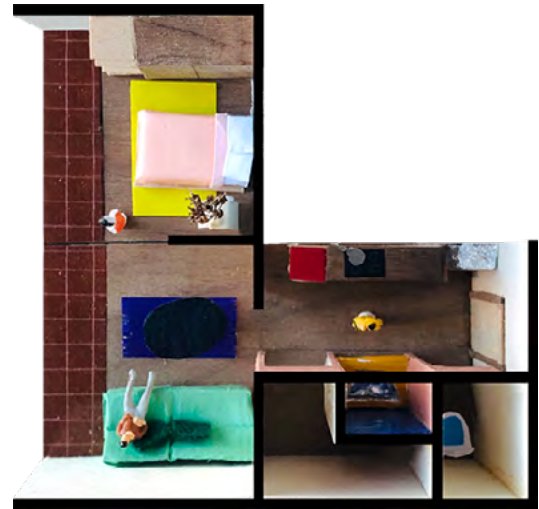
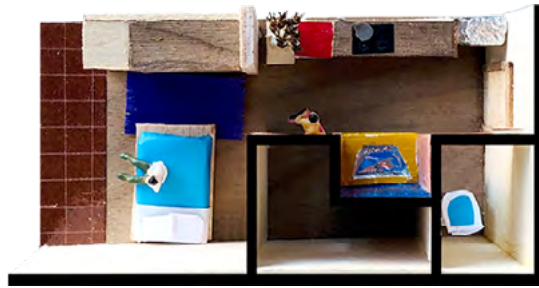


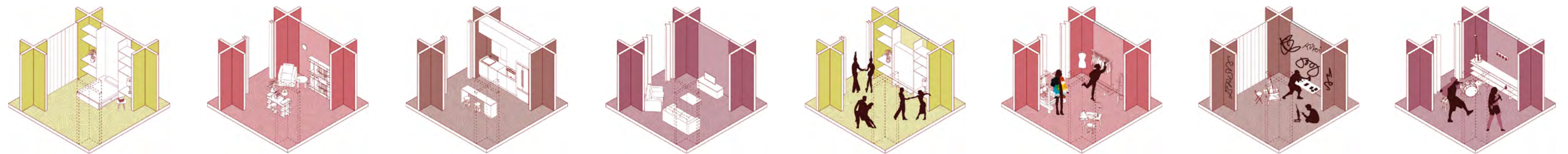
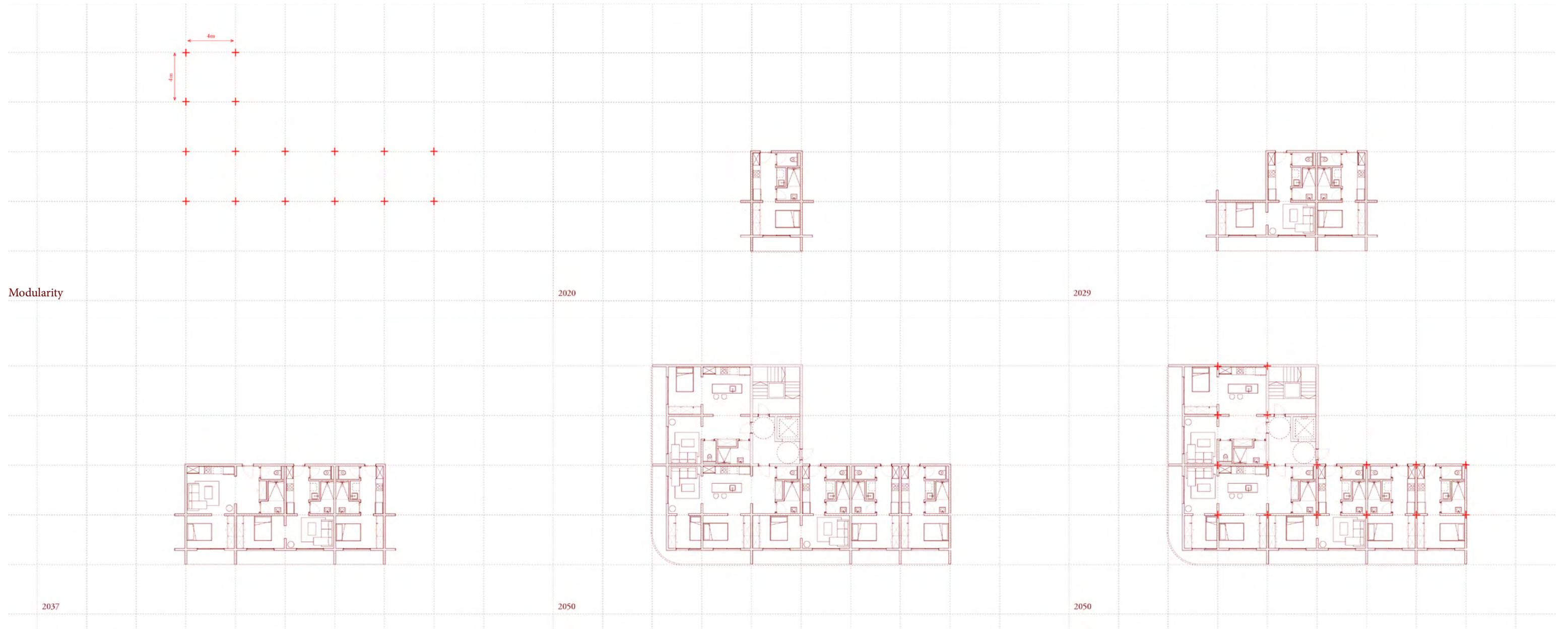
**1-BEDROOM**  
40 m<sup>2</sup> | 430 sf

**Jorge, 23**  
Dancer

Single father of a 2-year old he keeps on weekends, give dance classes to middle schoolers.







*Inactivated domestic spaces*

*Activated creative spaces*





## SACRED TECTONICS, farming while black.

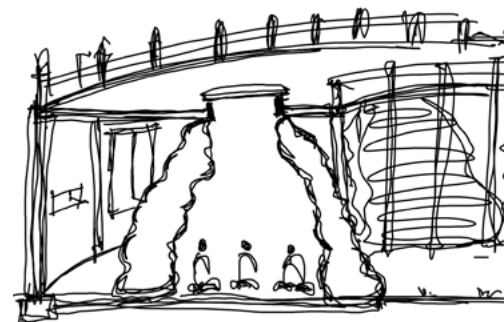
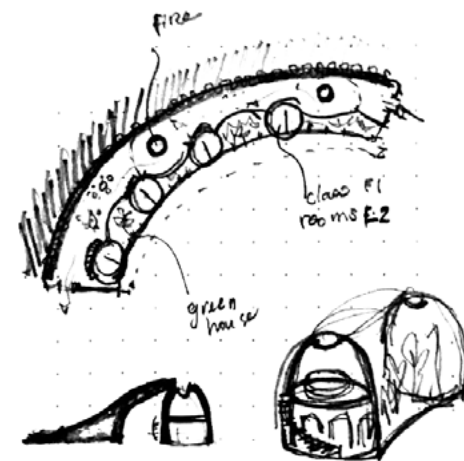
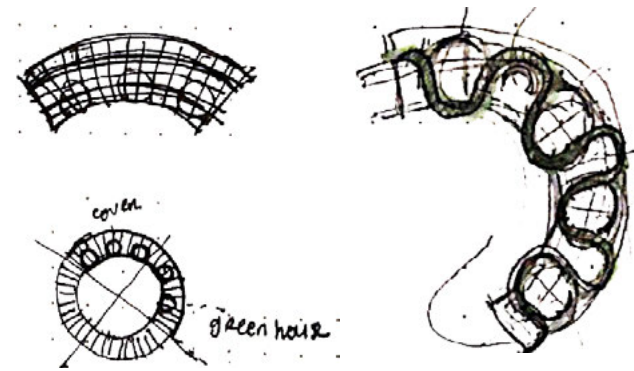
Adv IV : Second year M.Arch, Spring 2021  
Project Type : Regional  
Location : Grafton, USA  
Critics : Jerome Haferd, Ziad Jamaledine

It all started with a book. Flash of the Spirit by historian Robert Farris Thompson draws similarities between African rituals, objects, and practices and those found in the new world due to the slave trade. Even though there is no factual evidence of this cultural transmission from one place to another, the author believes in it. He is convinced that the sacredness traveled across the seas and found its way to America. I look at my country's pictures and compare them to those in the book. I believe it, too: the sacred can be found in the everyday.

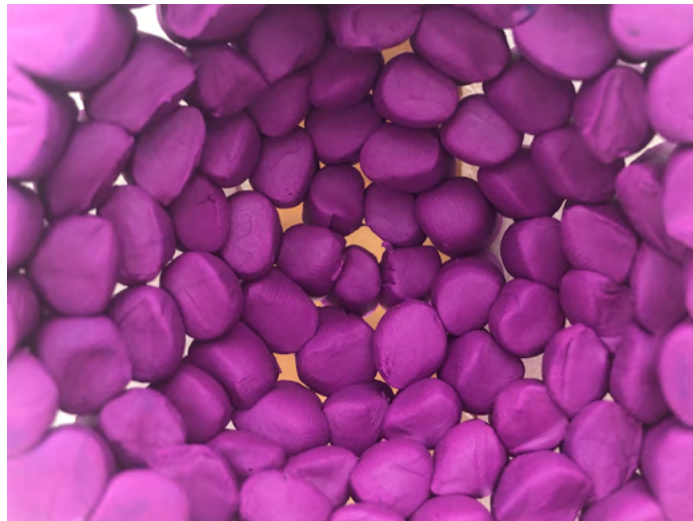
*Where is the sacred? Where is the knowledge from our ancestors? Is it in the way we dress? Is it in the way we move? Is it in the way we speak?*

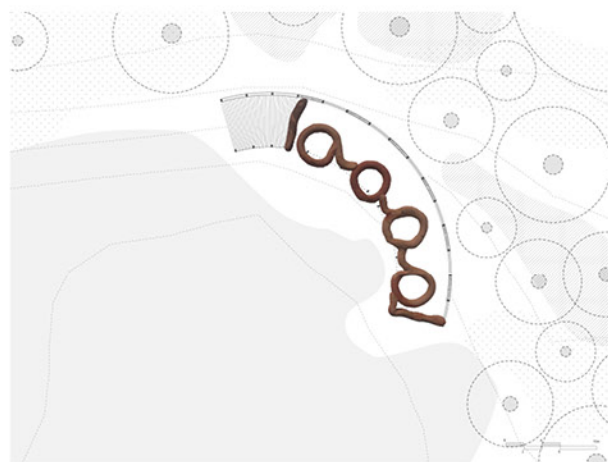
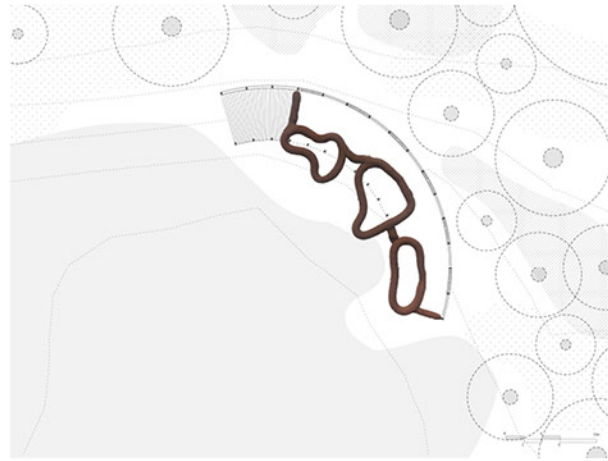
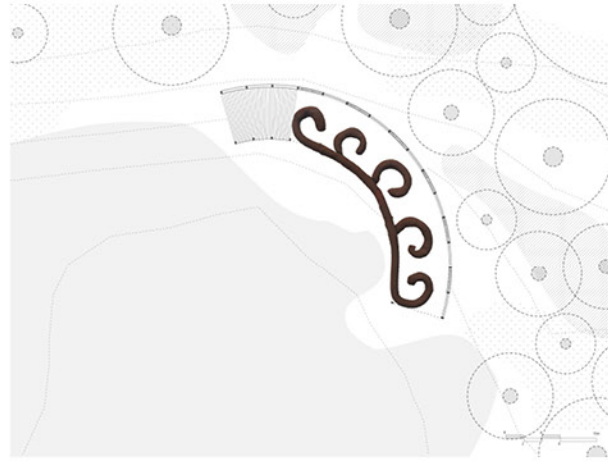
This project explores the relationship between modes of language and modes of building. It relates ancestral ideas of movement and cultural transmission through sacred practices, intending to investigate architecture through other forms of knowledge to produce a new type of architecture.

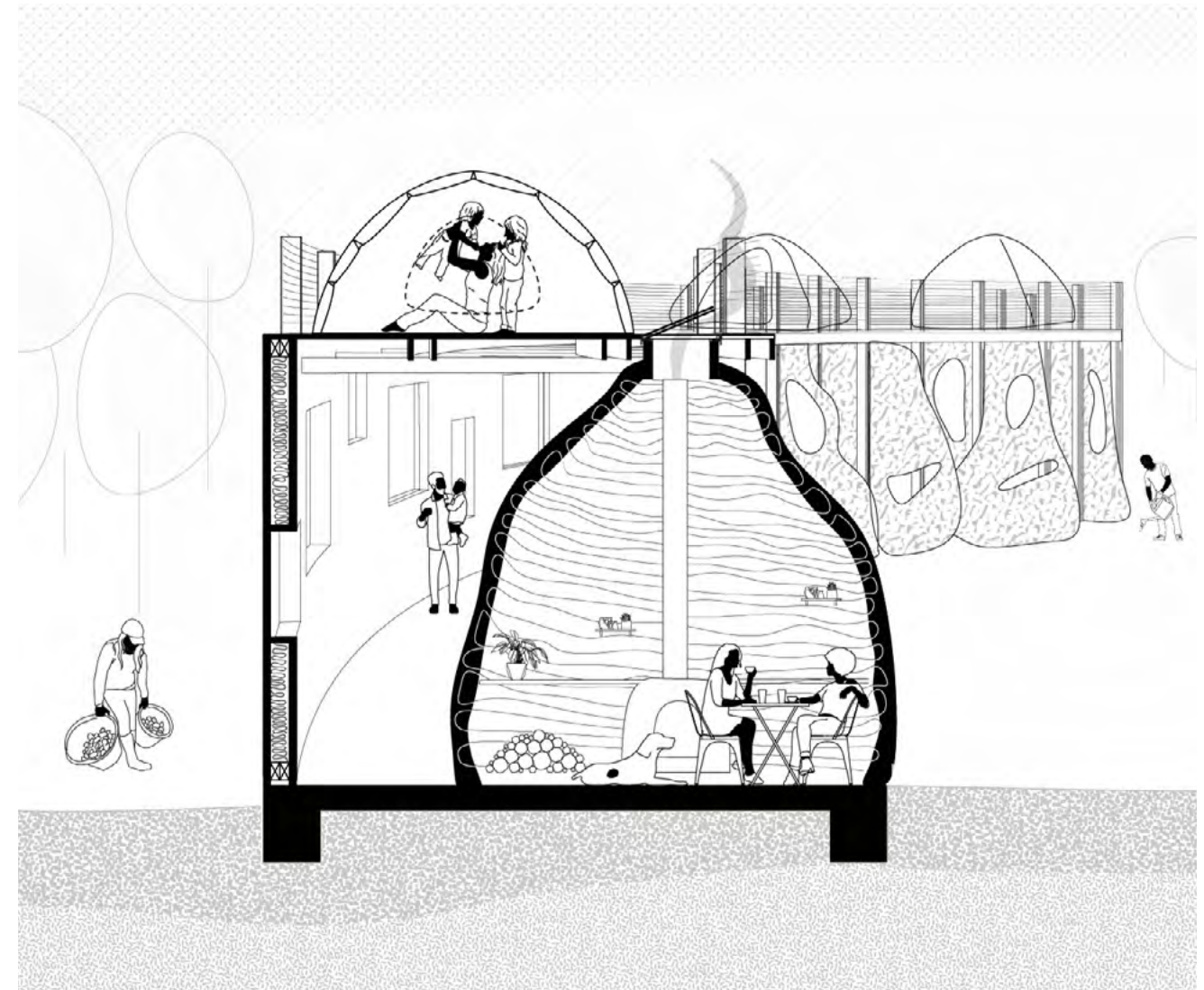
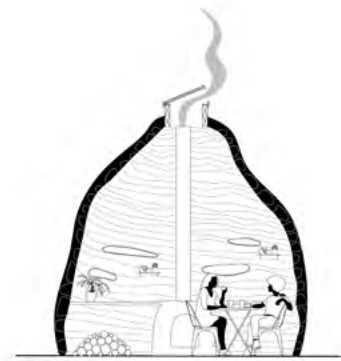
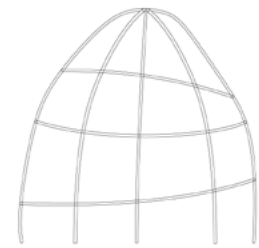
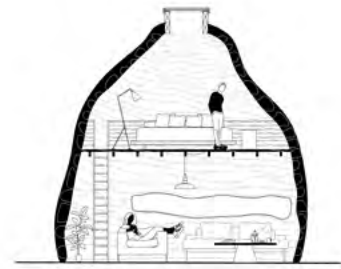
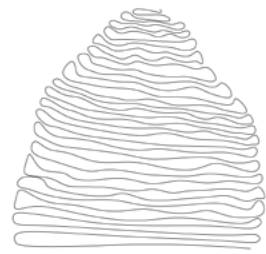
Ancestral rituals, transmission, movement, re-appropriation. How to create an architecture that echoes our past while looking toward the future? This problematic informed my project as I dived into the design of a lodge for a family of black farmers in upstate New York: Soul fire farm.















# HABIT, HABITAT, HABITUS

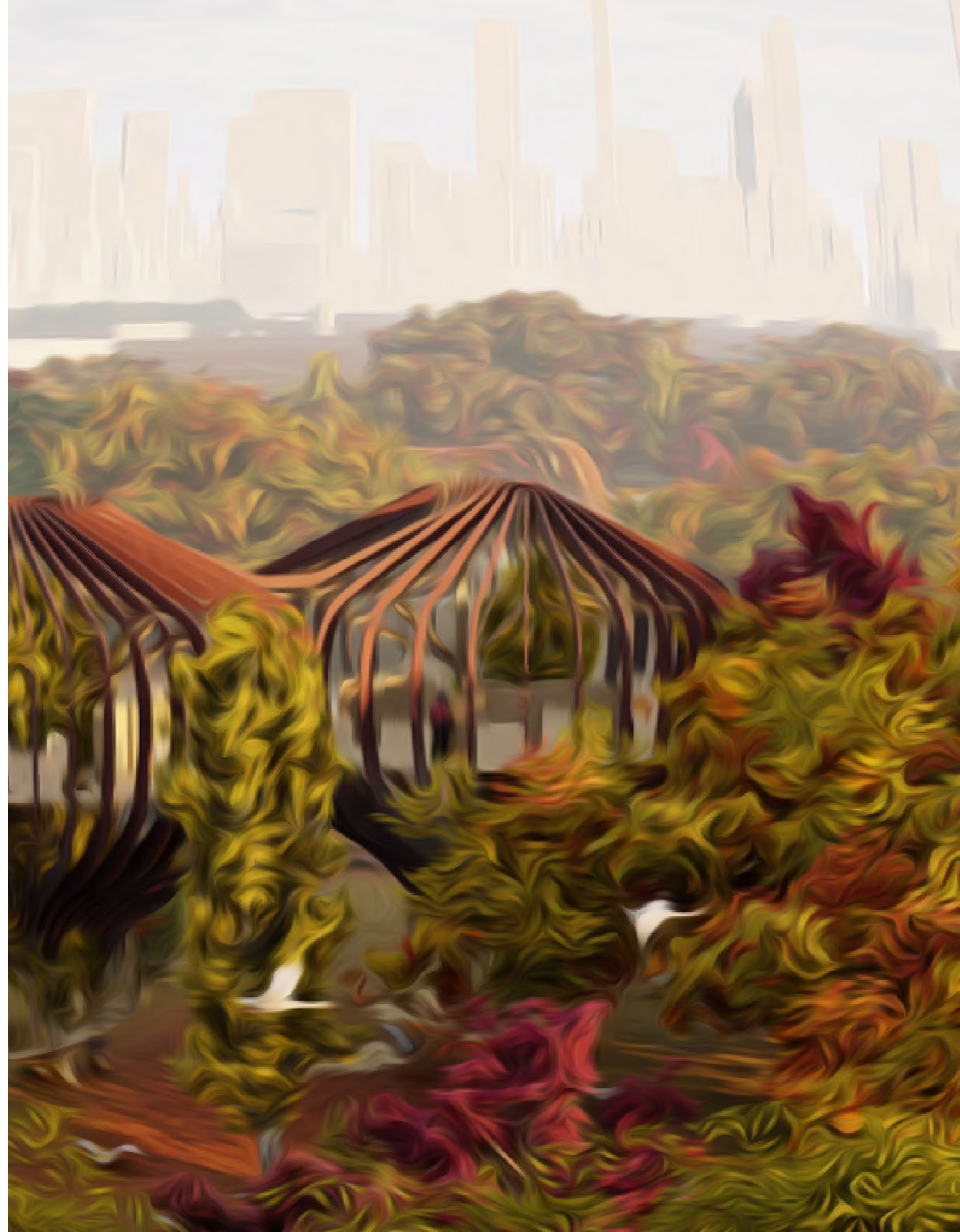
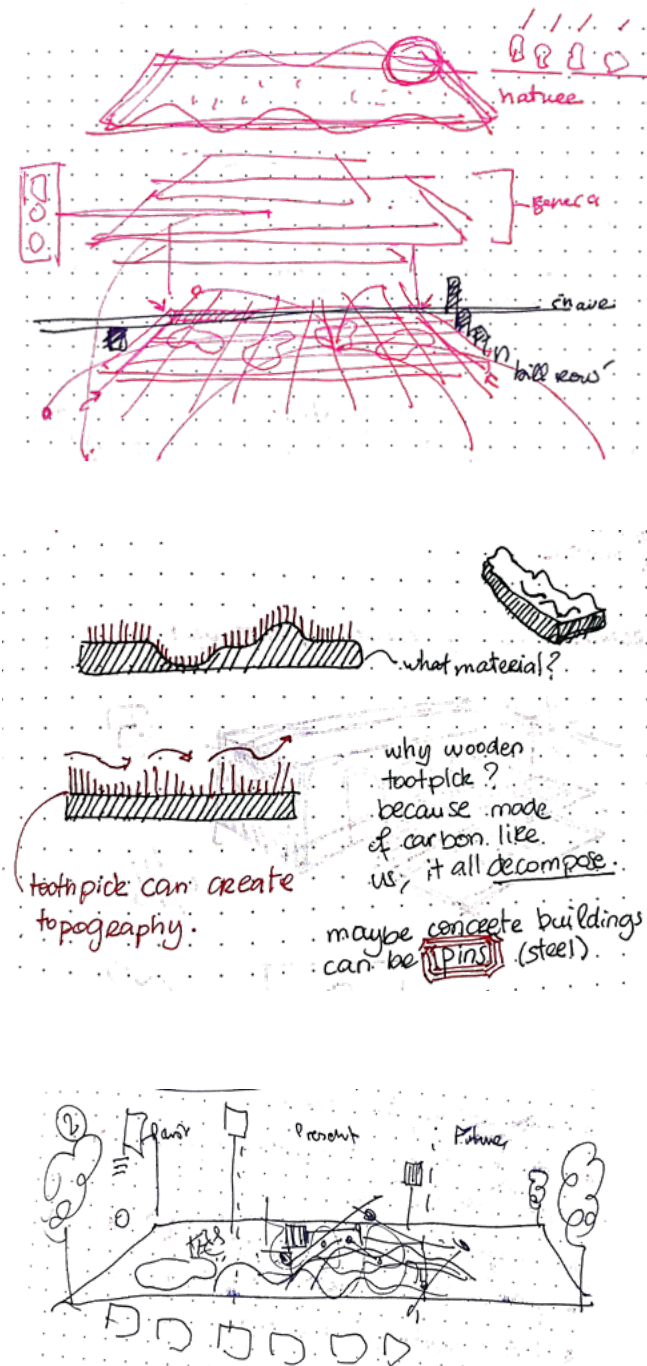
## caring for Central Park

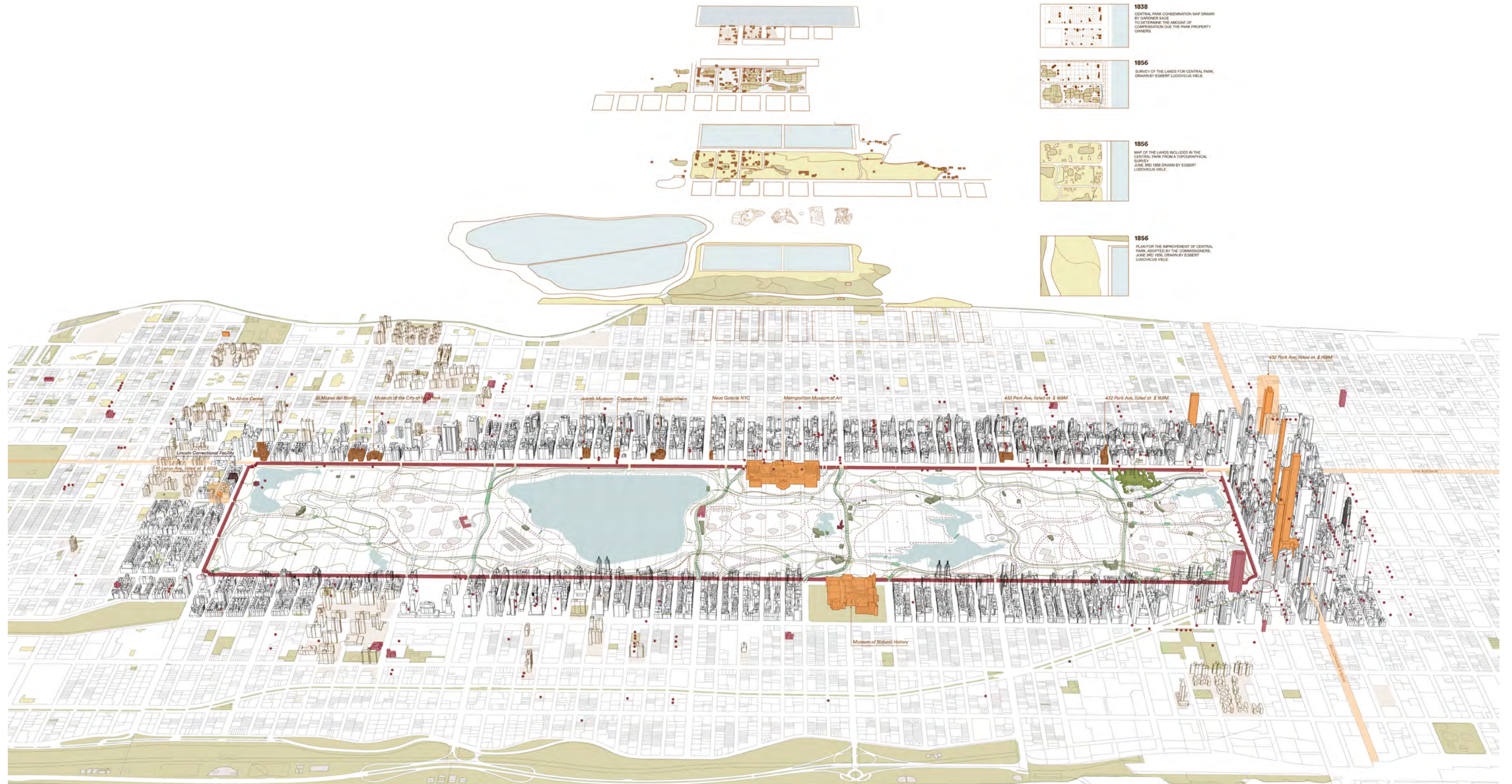
Adv V : Third year M.Arch, Fall 2021  
 Location: Central Park, NY  
 Collaboration: Reem Makkawi  
 Critics : Mabel Wilson, Mario Gooden

Central Park represents a landmark of urban wildlife, tourists, migrating birds, and unseen dwellers. However, unearthing its historical and geopolitical layers reveals a plantation logic characterized by dispossession, alteration, and control of land in the name of the public good. The Central Park Conservancy—an appointed private entity that manages the park—benefits from commodifying landscape elements such as trees, pavements, and benches and receiving income from real estate developments priced based on their adjacency and view toward the park.

This project proposes a disruptive policy of public park stewardship with a park-view tax, removing the need for private management and freeing up the land back to the public—a post-plantation future of deterritorialization, symbiosis, and utter blending between the humans and non-humans of Central Park. Ecological propositions are drawn in a novel tapestry of pollinators, birds, amphibians, mammals, humans, soil, water, and air.

Bringing ecosystems into spaces typically dominated by humans, these co-living futures create unusual forms of independencies and interdependencies, allowing unique imaginaries of caretaking models where humans can understand themselves as part of the ecology. Moving away from its exclusive capitalist precedent, we can implement this new model in all NYC parks. A hundred years from now, when boundaries dissolve and roadways become obsolete, one can imagine a sustainable city where fauna, flora, and humans live in an adaptive entanglement of habit, habitat, and habitus.





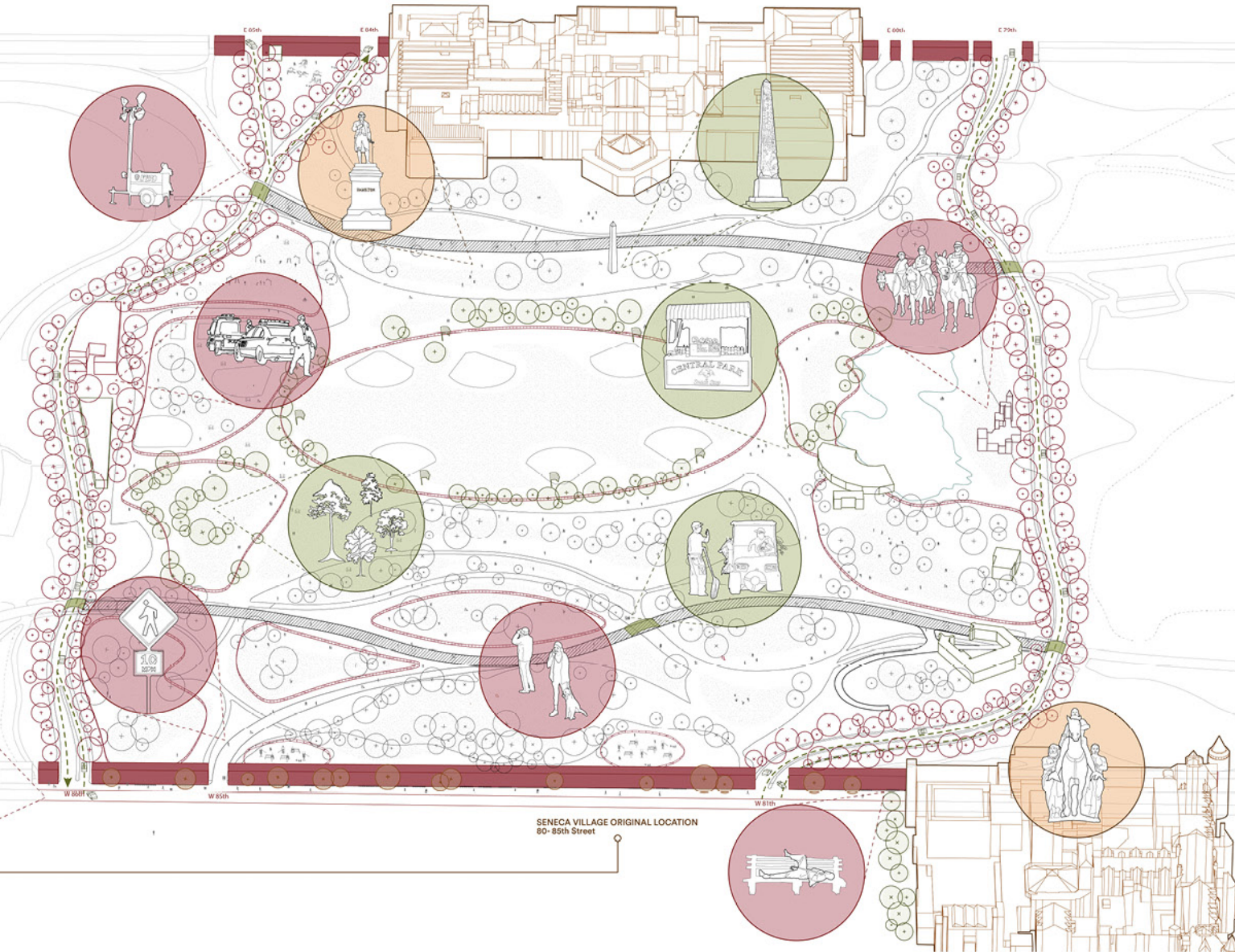
**I. Population.** CENSUS of the Inhabitants in the Third Election District of the 22nd Ward of the City of New York in the county of New York taken by me on the Tenth day of July, 1855.

W. H. Aldis Marshal

No.	Of what household	Value	Name of person or persons who are the heads of the household	Age	Sex	Color	Place of Birth	Profession, Trade or Occupation	Married	Widowed	Single	Free	Slave	Number of children under 16 years of age	Number of children under 10 years of age	Number of children under 5 years of age
1			Ida Stevens	2	F		New York									
2			Bridget O'Brien	22	F		Ireland	Domestic								
3	424	2400	Ephraim Stevens	68	M		Ulster	A								
4			Arthur Stevens	38	M		Saratoga	Bookkeeper								
5			Mary O'Stevens	28	F		Saratoga	None								
6			Mary Rockoff	19	F		Ireland	Domestic								
7	425	3000	John W. Andrews	29	M		New York	Coal Merchant								
8			Marie W. Andrews	22	F		New York									
9			Edward Andrews	3	M		New York									
10			Catherine Vaughn	18	F		Ireland	Domestic								
11	426	5500	John P. Paulson	32	M		New York	A								
12			Margaret Paulson	32	F		New York									
13			Joseph Paulson	3	M		New York									
14			Clara Paulson	1	F		New York									
15			Daniel Paulson	11	M		Ireland									
16			Susan Winters	23	F		Ireland	Domestic								
17			Frances Murphy	17	F		Ireland	Domestic								
18			William Daley	21	M		Ireland	Domestic								
19	427	1500	Ann Frapahagen	65	F		New York	None								
20			John V. Huff	50	M		New York	Hotel Keeper								
21			Ann E. Huff	40	F		New York	Assist								
22			John V. Huff	17	M		New York									
23			Dalia Huff	15	F		New York	None								
24			Robert Huff	13	M		New York									
25			Charles Huff	9	M		New York									
26			Edwards Huff	3	M		New York									
27	428	600	Andrew Williams	55	M		New Jersey	Carpenter								
28			Elizabeth Williams	45	F		New Jersey									
29			Jeremiah Williams	22	M		New York	Walter								
30			Ann E. Williams	27	F		In Law	None								
31			Elias Williams	9	M		New York									
32	429	500	John F. Butler	29	M		New York	Laborer								
33			Eliens A. Butler	27	F		New York									
34	430	600	Josiah Landen	50	M		Georgia	Laborer								
35			Dorah Landen	40	F		New York									
36			Lourence Landen	18	M		New York									
37			Martha Landen	16	F		New York									
38			Mazel Landen	11	F		New York									
39			Josiah Peterson	2	M		Adopted									
40	431	600	Daniel Peterson	1	M		New York									
41			John Jackson	70	M		Westchester									
42			Mary Jackson	29	F		Westchester									
43			John Jackson	35	M		Westchester									
44			Annie Jackson	2	F		New York									

44 John V. Huff keeps an inn out of my district but lives in it.

W. H. Aldis



**CENTRAL PARK CONSERVANCY**

**LEADERSHIP**

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CHIEF LANDSCAPE ARCHITECT

STEPHEN SPINELLI  
CHIEF FINANCIAL OFFICER

MARY CARACCIOLI  
CHIEF COMMUNICATIONS OFFICER

LANE ADDONIZIO  
VICE PRESIDENT FOR PLANNING

ANDREA BUTEAU  
VICE PRESIDENT OF VISITOR EXPERIENCE

JOHN DILON  
VICE PRESIDENT, LANDSCAPE MANAGEMENT

JOSH ENLICH  
VICE PRESIDENT OF INFORMATION TECHNOLOGY

CAROLINE GREENLEAF  
VICE PRESIDENT FOR PARK OPERATIONS

ABBY HEALY  
VICE PRESIDENT FOR DEVELOPMENT

RENEE PORTER  
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VICE PRESIDENT, PROGRAM & PROJECT MANAGEMENT

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JANET ROSS  
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\* EX OFFICIO  
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\* BOARD APPOINTED  
\* IN MEMORIAM

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SEPTEMBER 2021

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RICHARD CASHIN  
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CAROL BUTTON LEWIS  
ROBERT C. LEWIS +  
JAY P. MANDELBAUM  
NELLE MILLER

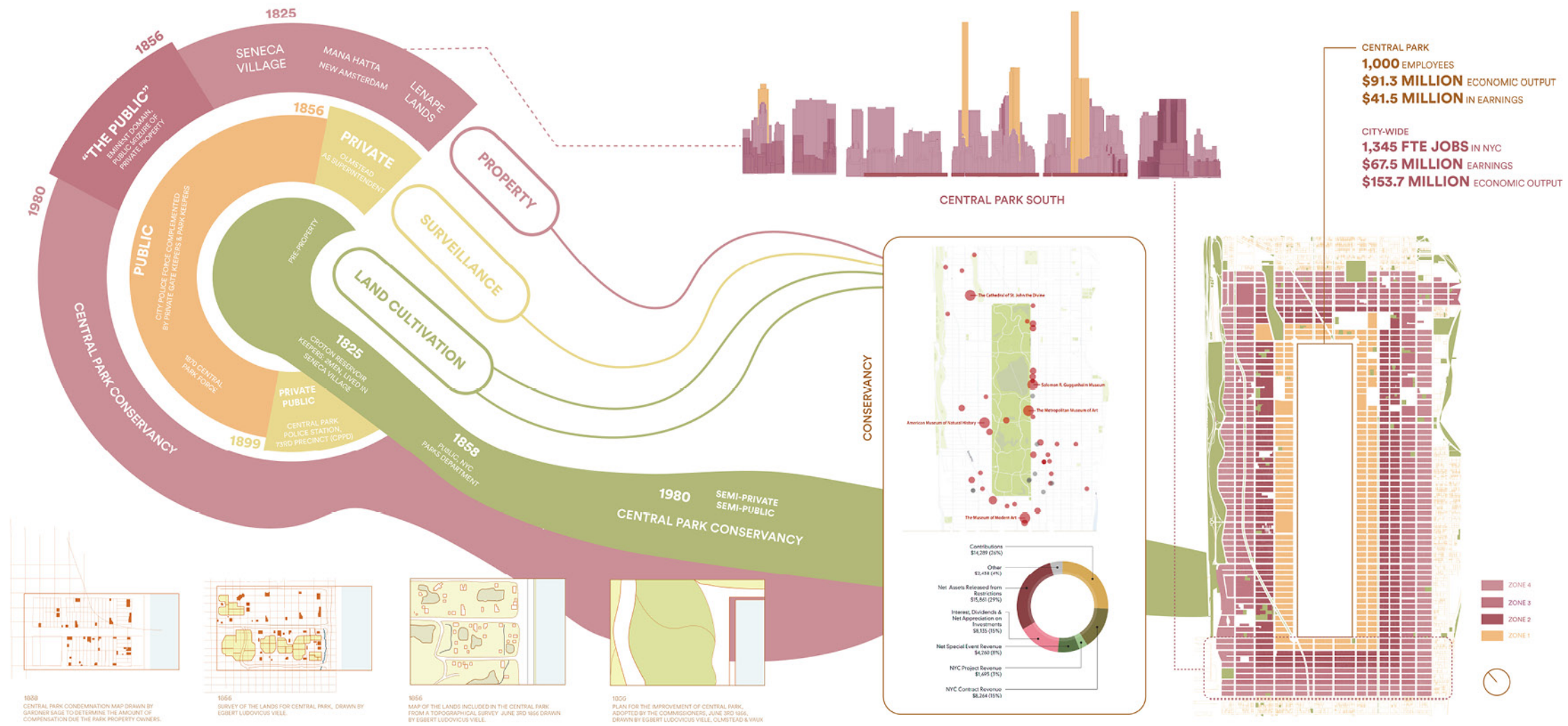
GILLIAN MINSTER  
CHARLES A. MYERS #  
GABRIELLE RIALOFF

ERIC SCHAEFER  
RICHARD G. SCHNEIDMAN  
LAUREN C. SEELF +  
ALFRED J. SHIRMAN  
LIZ HILTON SEGEL

NORMAN C. SEELF  
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JOHN STERNHARDT  
ERANK M. STERNETT

JOHN STOSSEL  
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ANNE WILLIAMS-ISOM +  
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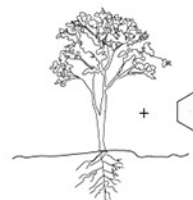




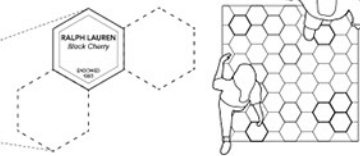
## CENTRAL PARK CONSERVANCY

Welcome to your 843 acres backyard !

**ENDOW A TREE**  
 \$5,000 and up



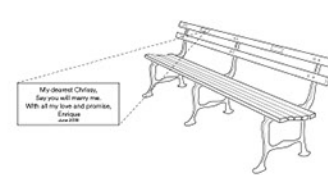
**ENDOW A PAVING STONE**  
 \$3,500



**ENDOW A TULIP**  
 \$50 ( \$1 per bulb)



**ADOPT-A-BENCH**  
 \$10,000



**CORPORATE PROGRAMS**  
 \$10,000 and up

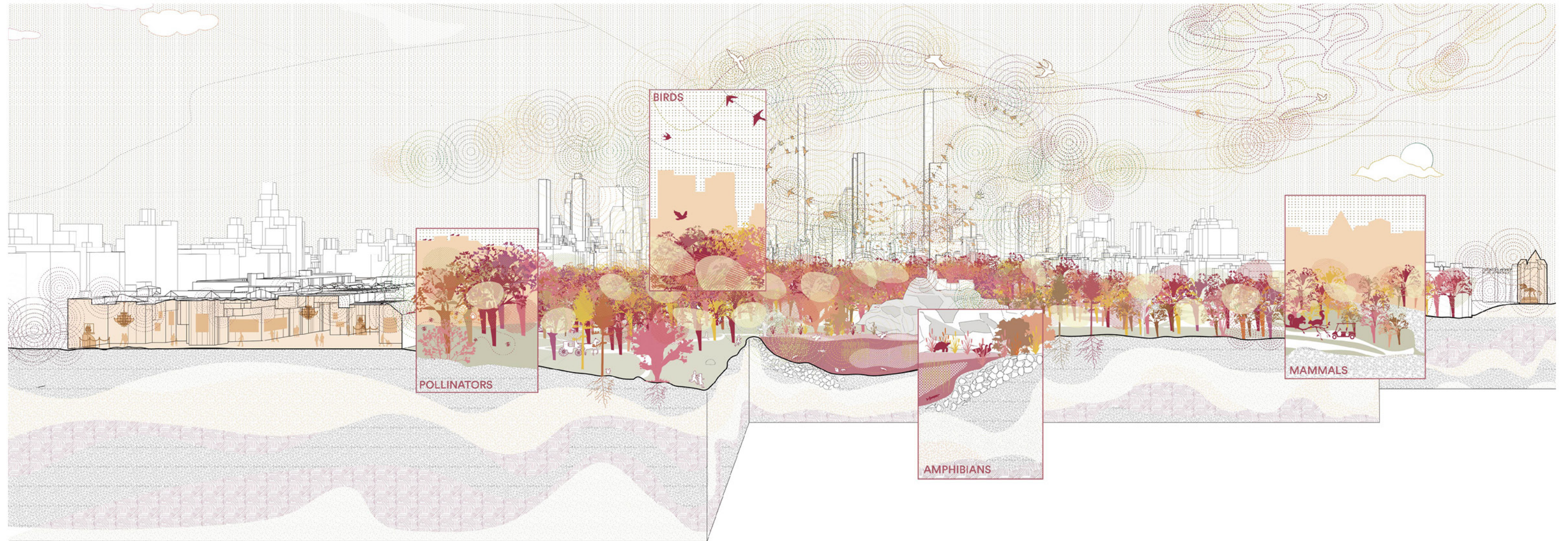


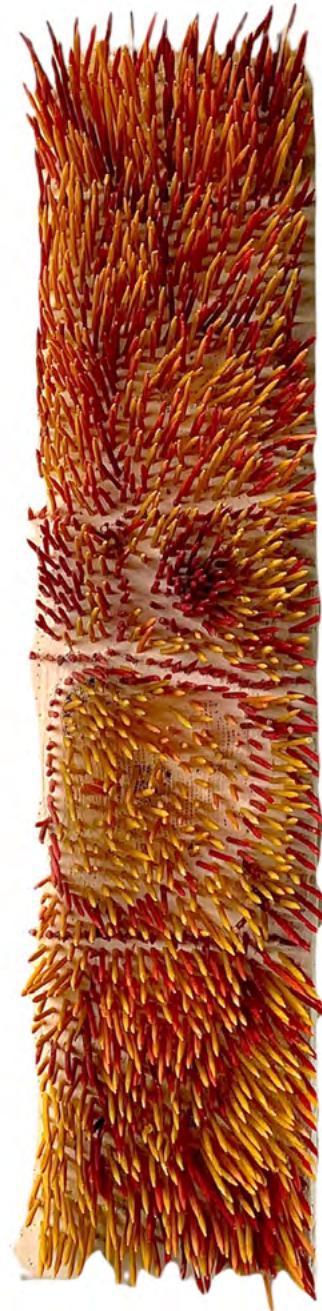
Foster team spirit by volunteering to a *Day in the Dirt!*  
 Paint benches, plant ground cover, rake leaves etc.

**CHOOSE YOUR MEMBERSHIP PACKAGE :**

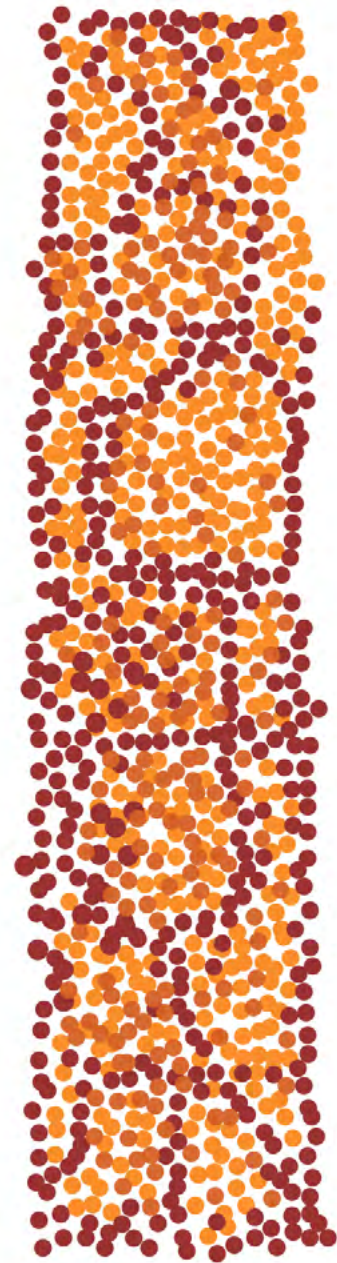
**\$25,000**   **\$50,000**   **\$100,000**

Current partners

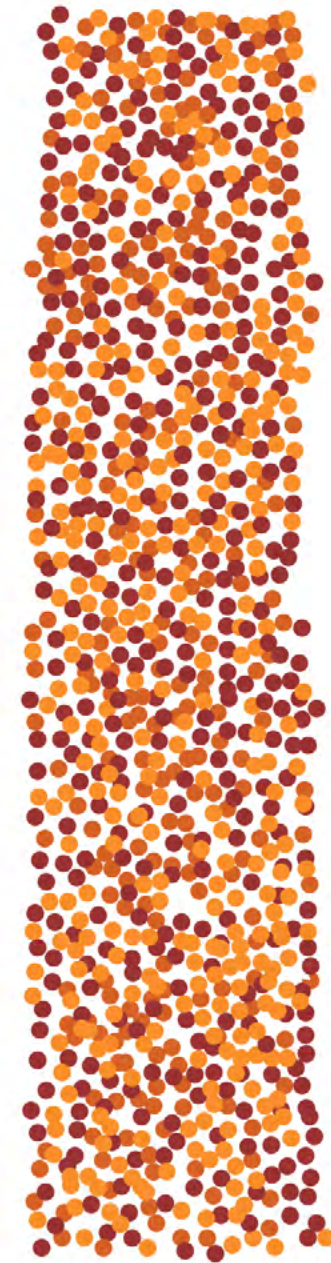




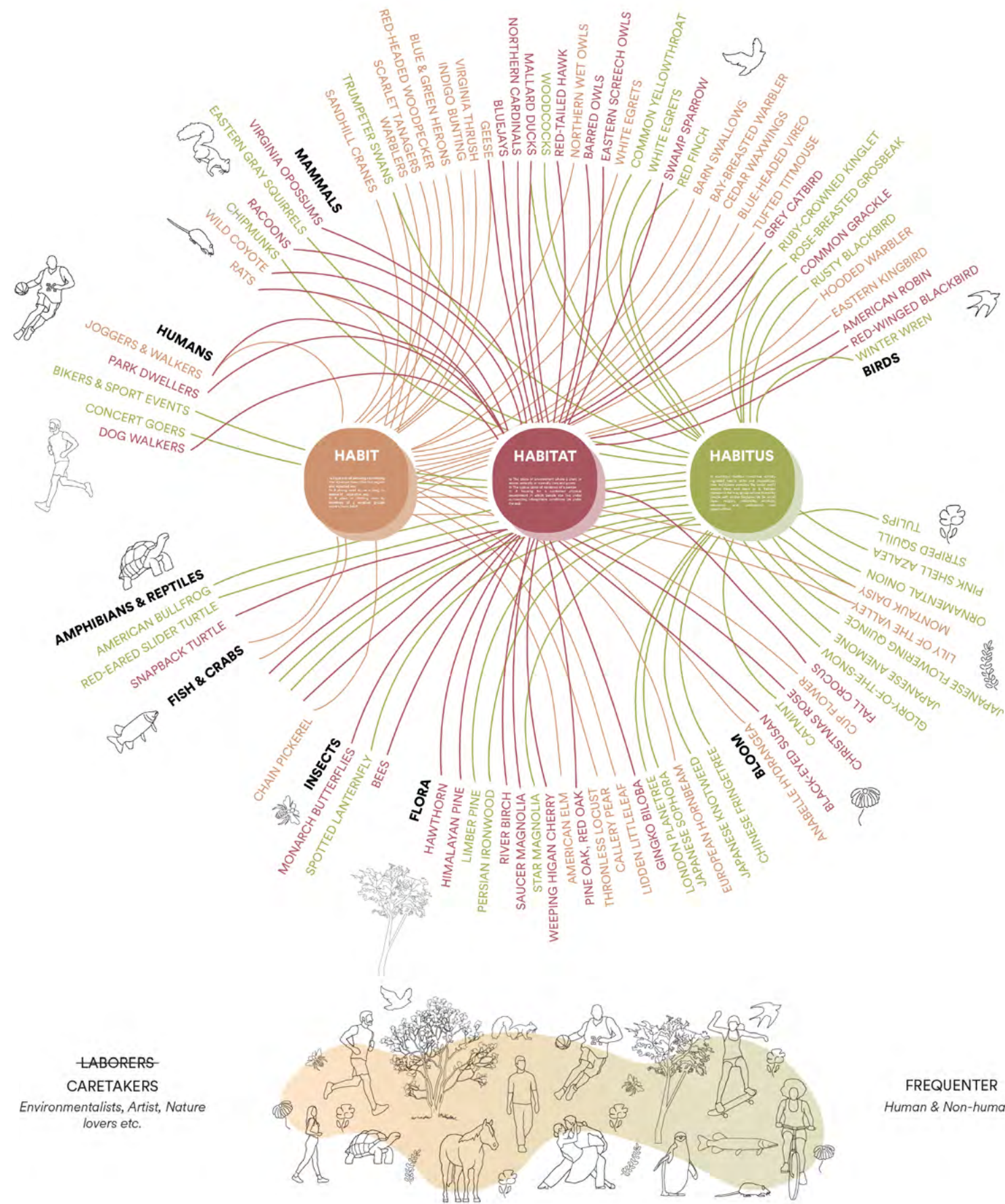
Territorialization  
Privatization  
Control

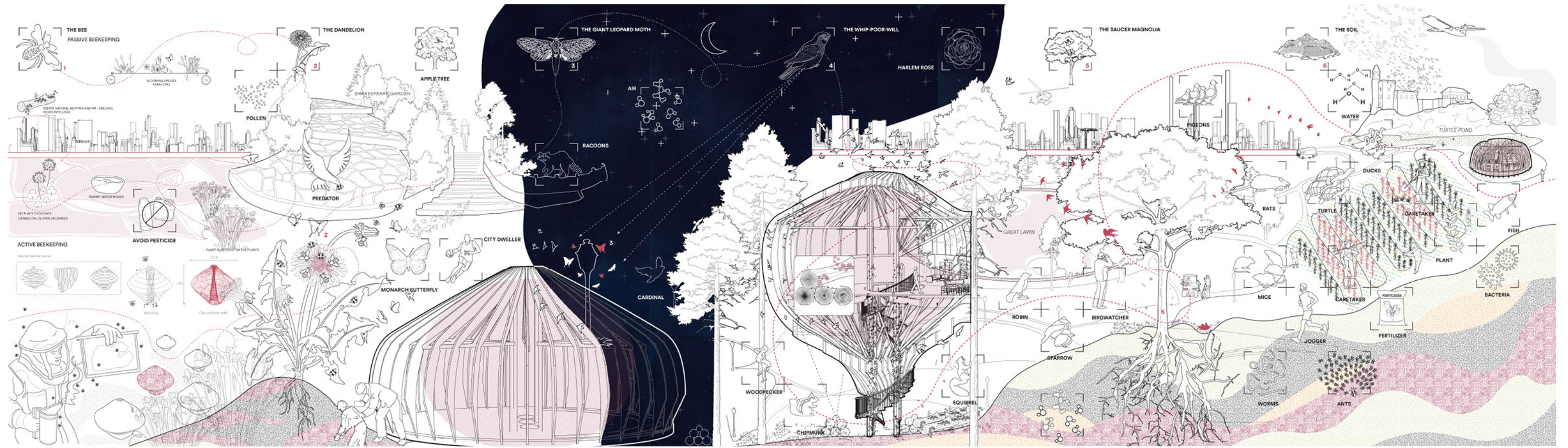


De-territorialization?  
De-privatization?  
Release?



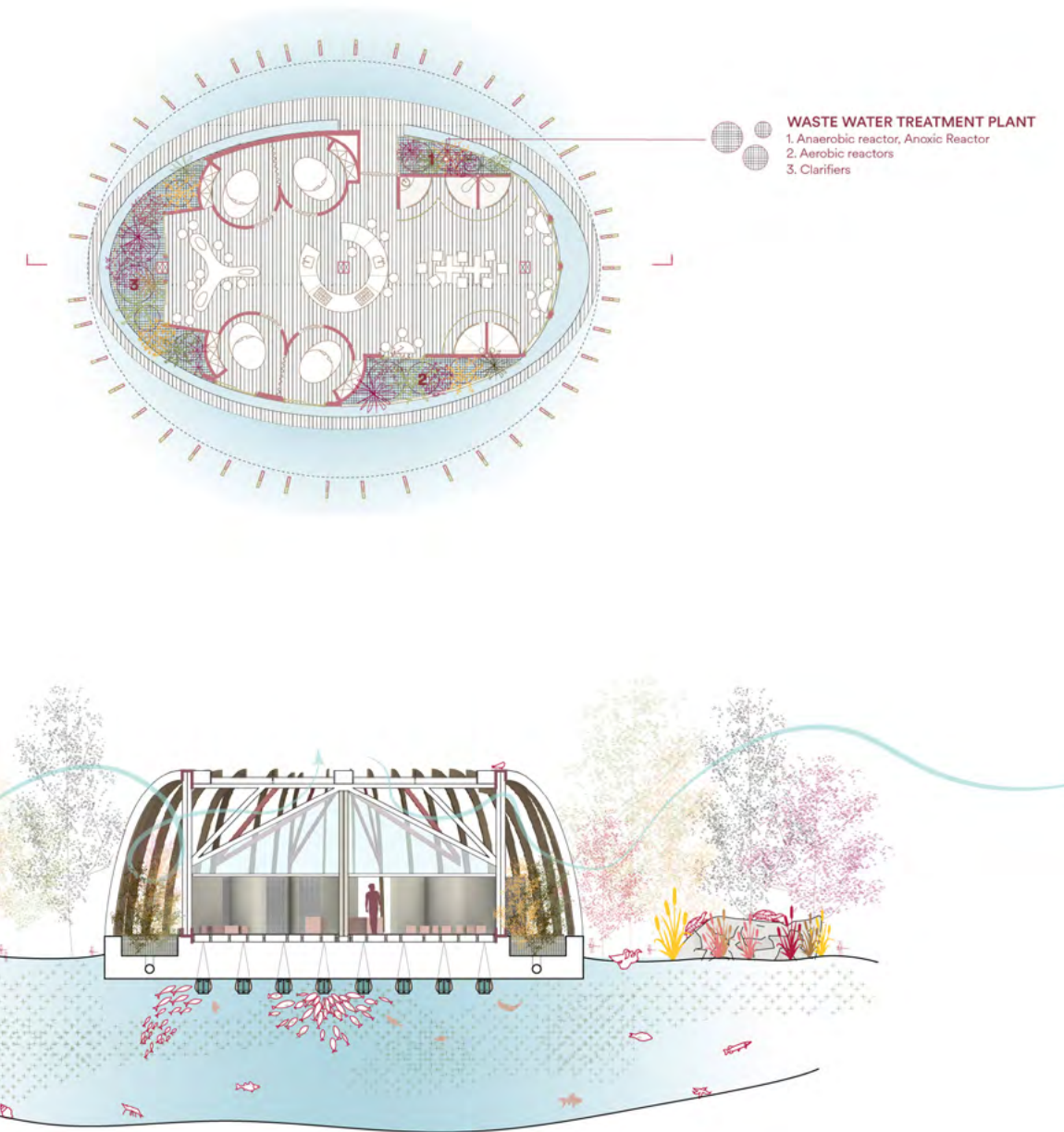
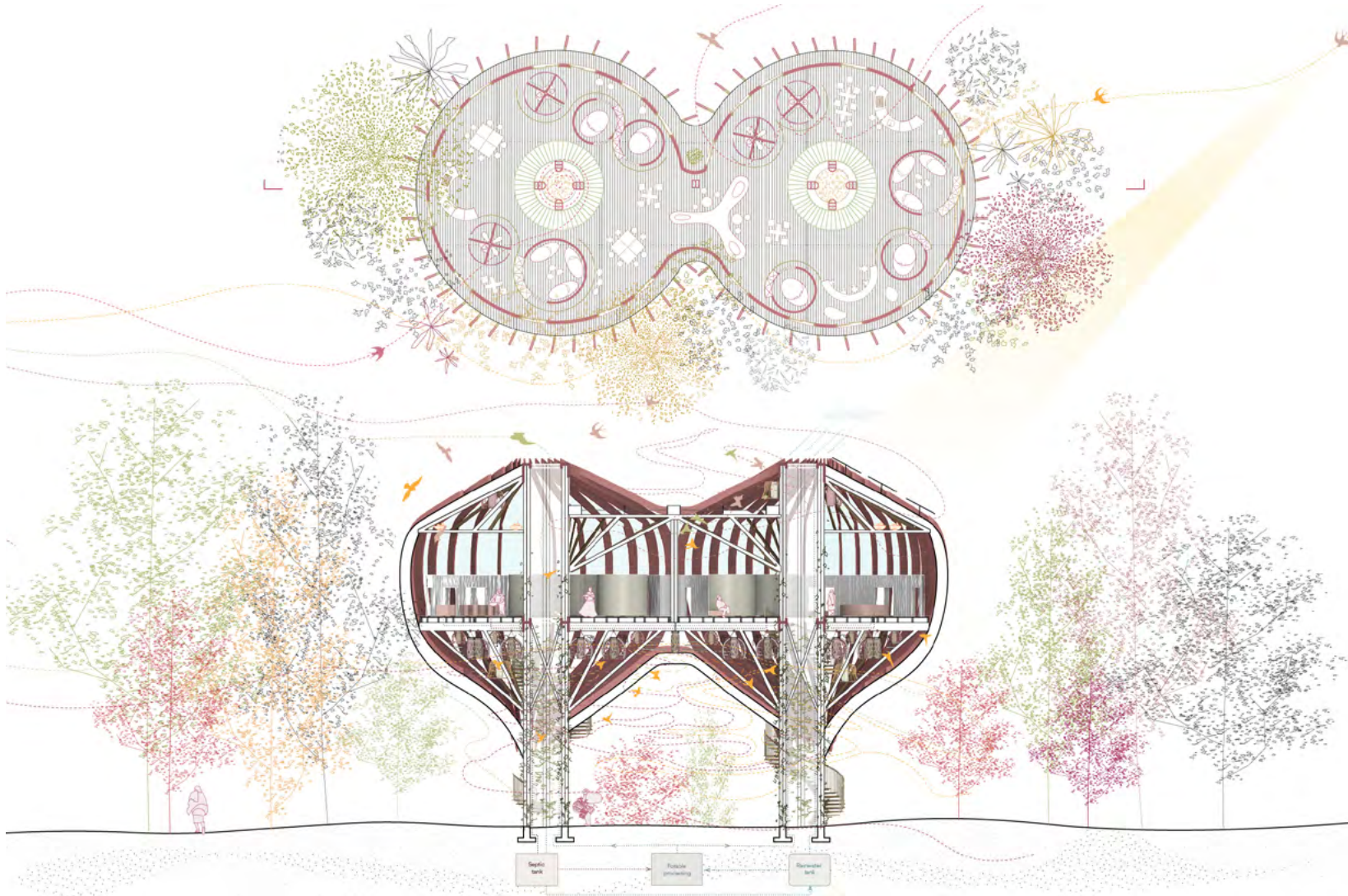
Unbound  
Universal  
Free





AIR

WATER



SOIL



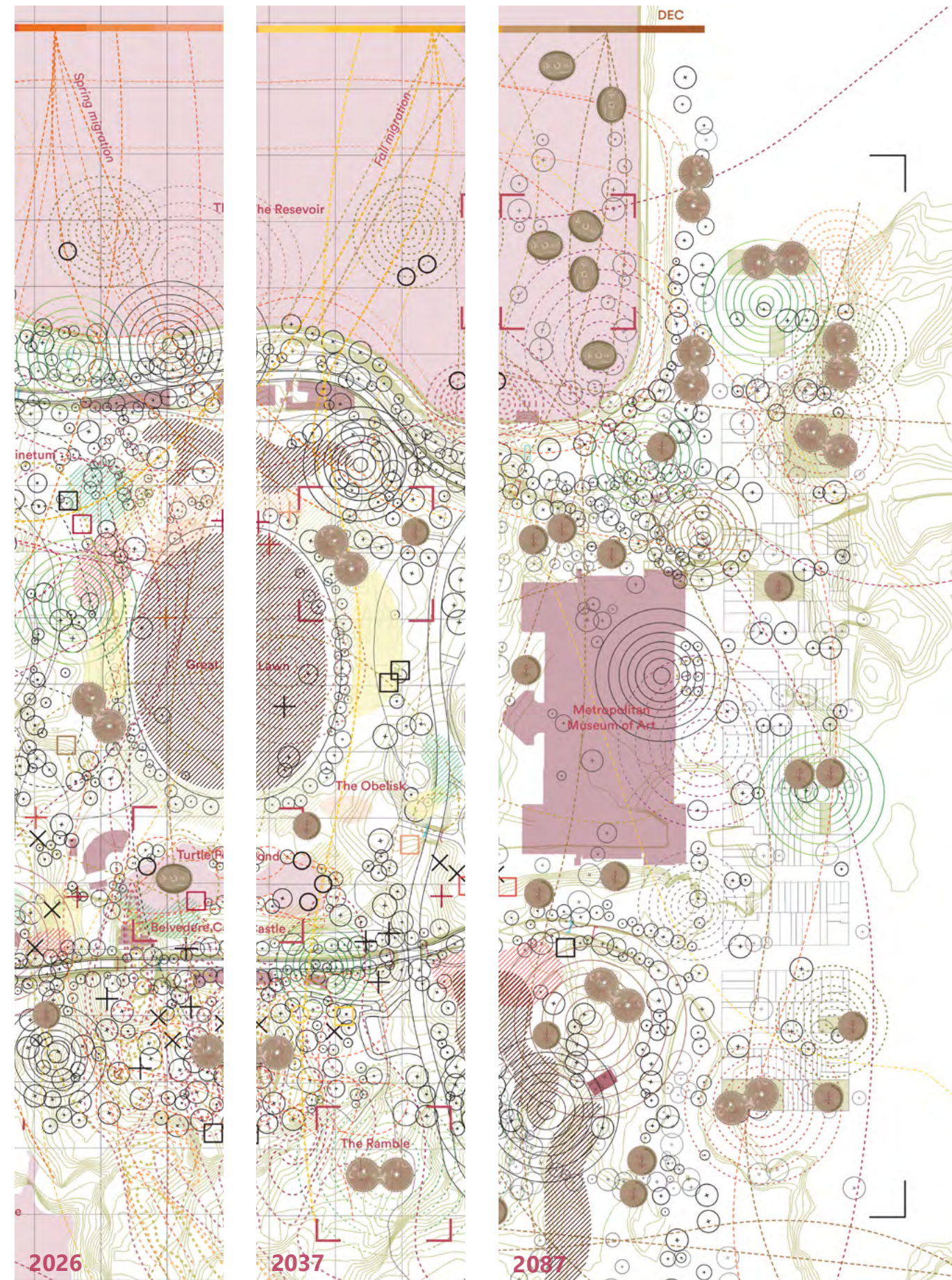
SENECA MEMORIAL



- ULIA HAFF
- ROBERT HAFF
- CHARLES HAFF
- EDWARDS HAFF
- ANDREW WILLIAMS
- ELIZABETH WILLIAMS
- JEREMIAH WILLIAMS
- ANN E. WILLIAMS
- ELIAS WILLIAMS
- JOHN F. BUTLER
- ELLEN A. BUTLER
- JOSIAH LANDEN
- DORIAN LANDEN
- LAWRENCE LANDEN
- MARTHA LANDEN
- MAIZE LANDEN
- JOSIAH PETERSON
- DANIEL PETERSON
- JOHN JACKSON
- MARY JACKSON
- JOHN JACKSON
- ANNIE JACKSON
- IDA STEVENS
- BRIDGET O'BRIAN
- EPHRAIM STEVENS
- DORIAN LANDEN
- LAWRENCE LANDEN
- MARTHA LANDEN
- MAIZE LANDEN



2021



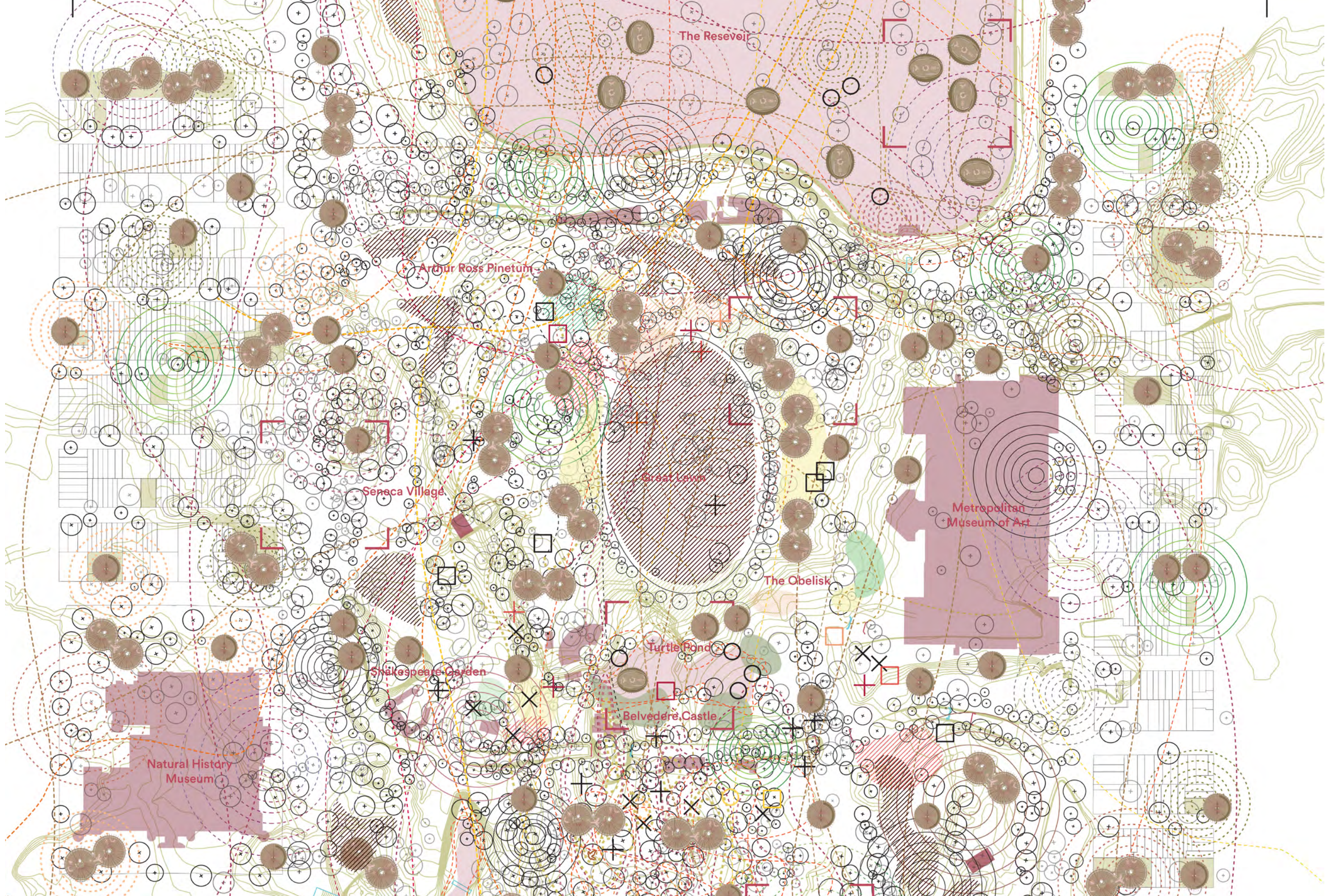
2026

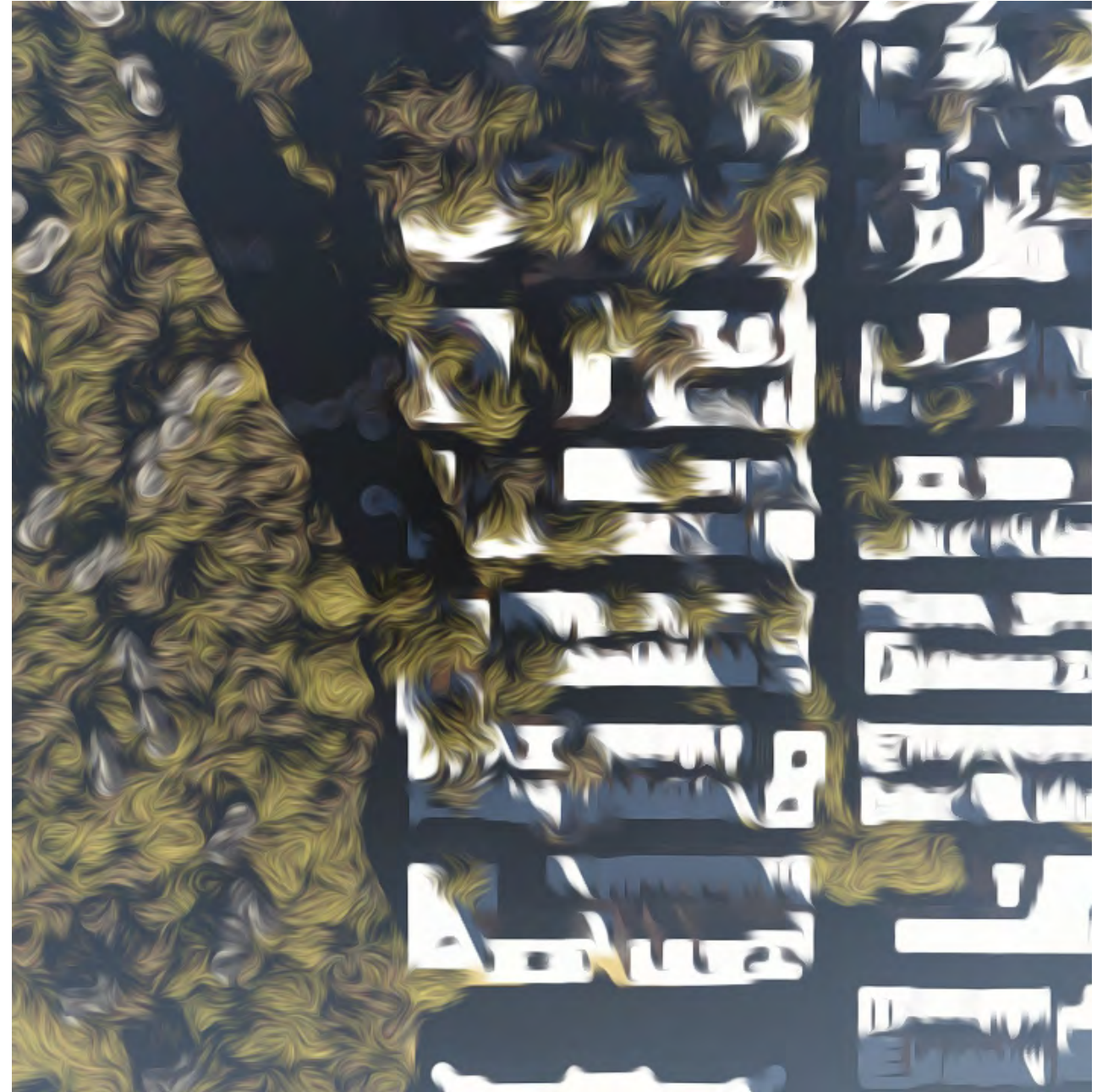
2037

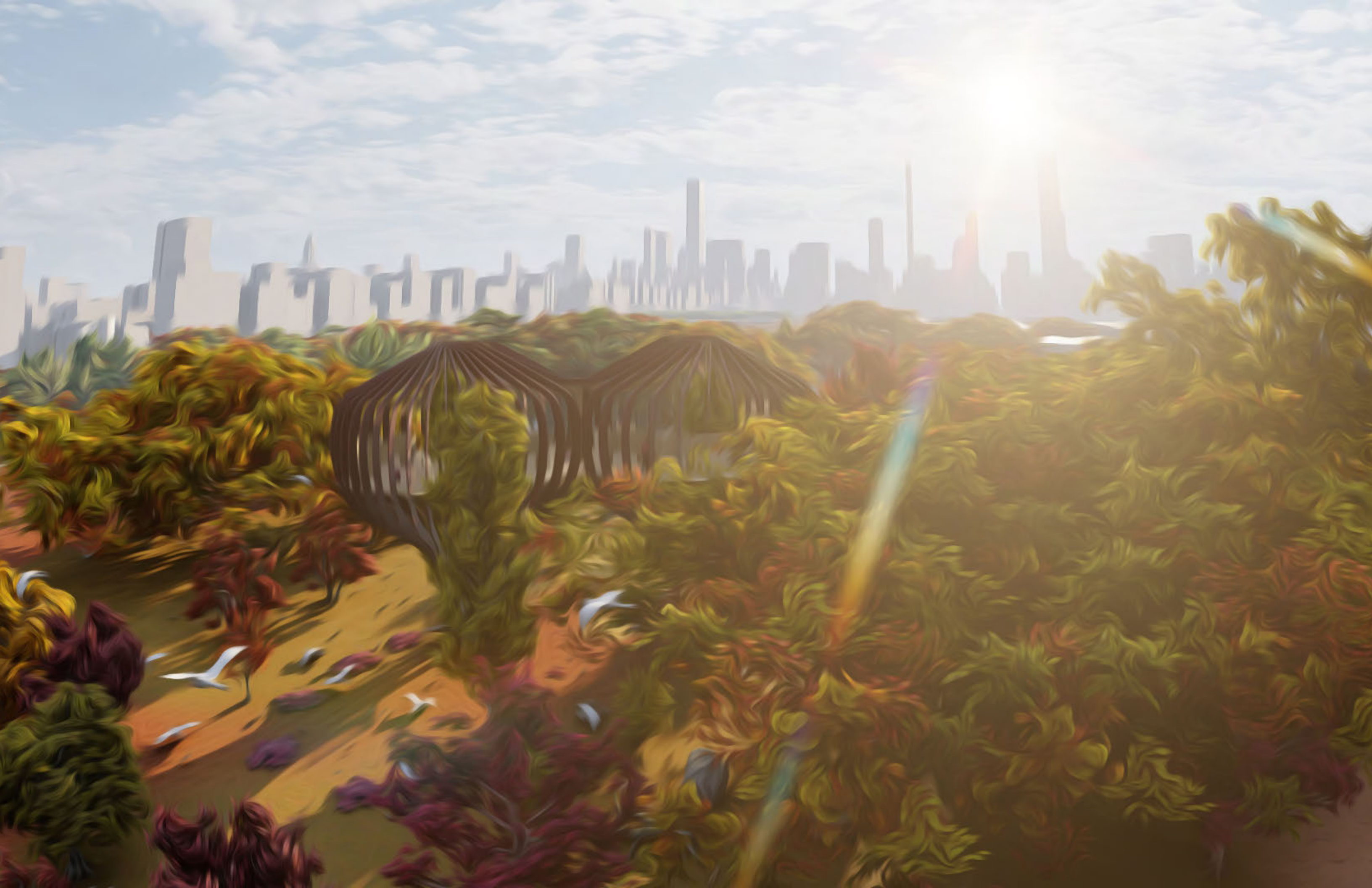
2087

2087









# GARDENS OF EDEN

on how to decolonize your diet

Adv VI : Third year M.Arch, Spring 2022  
 Project Type: Urban design  
 Location: San Juan, Puerto Rico  
 Critics : Justin Moore, Oscar-Olivier Didier

When looking at a typical plate of *Mofongo* in Puerto Rico, one cannot imagine that all ingredients made to produce the local dish are imported. But the island does indeed import 85% of its food, of which 56% are from the U.S.

As a U.S.-controlled territory, the mainland imposes specific laws such as the Jones Act, which requires that all goods entering Puerto Rico arrive on US-made, US-staffed, and US-flag carrying ships. This law lends to higher consumer prices, contributing to the debt crisis, and chokes disaster relief efforts since it restricts Puerto Rico from receiving aid directly from neighboring Caribbean nations.

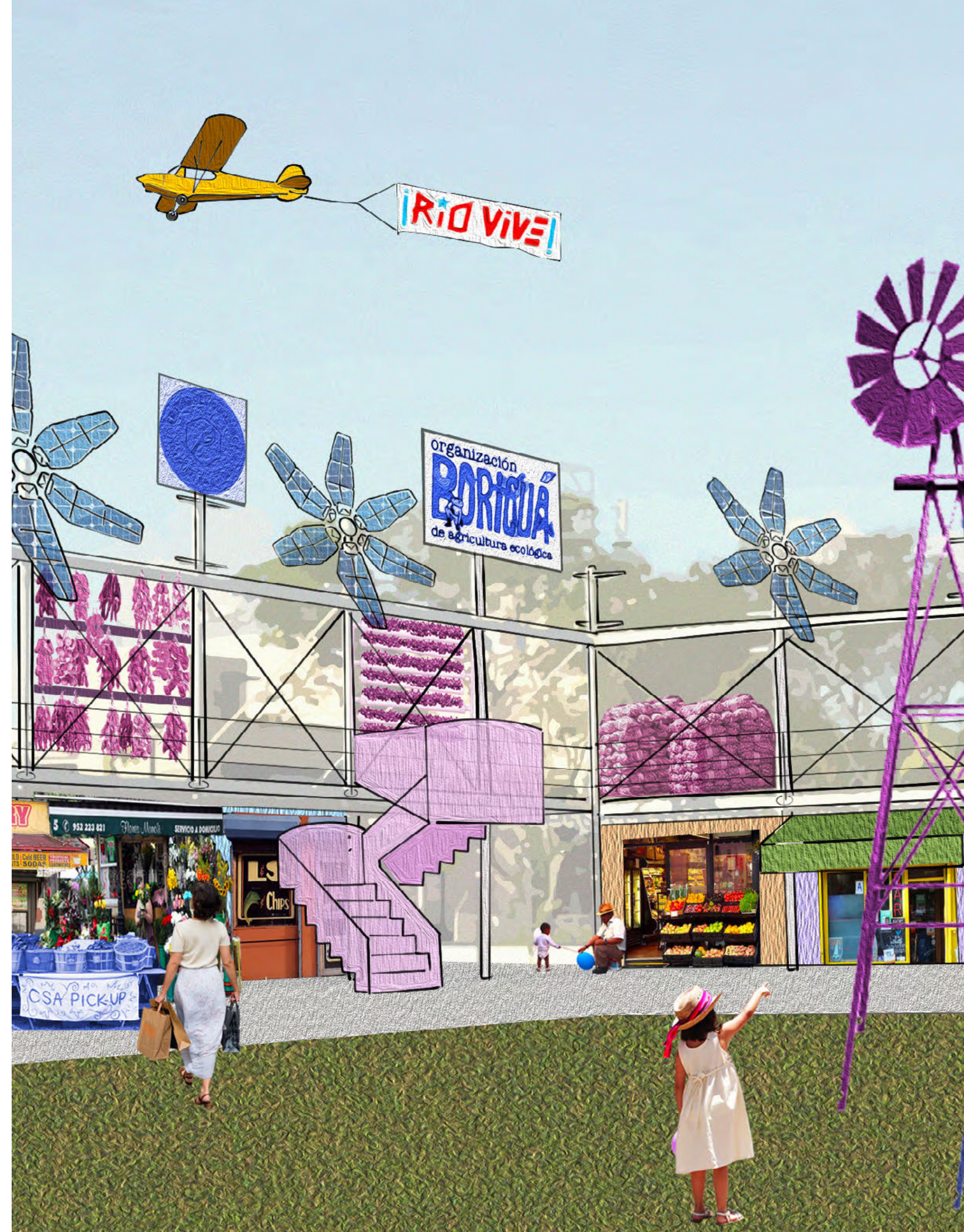
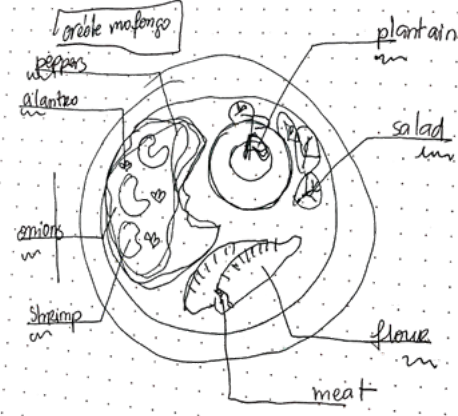
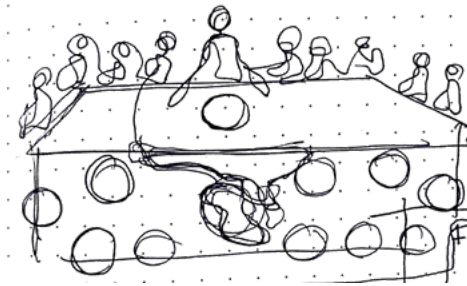
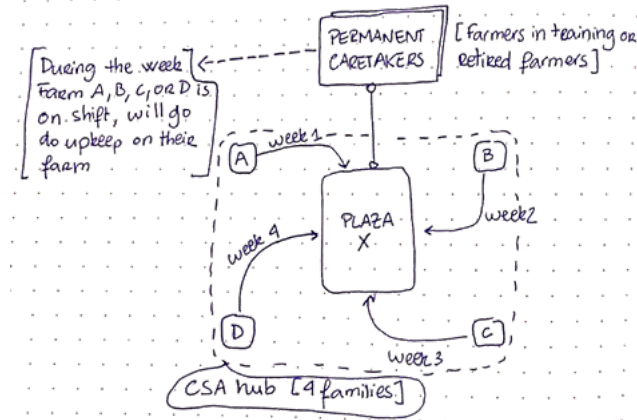
A small group of agroecological farmers is on the rise and, since the hurricane, have made efforts to provide adequate food to their local communities but are struggling to make their voices heard on a larger scale. Their slowly growing network lacks clientele and a labor force, hindering a good chunk of their productivity and revenues.

*How to give those farmers more visibility? How to retain momentum within their communities and expand/strengthen their network beyond their municipalities?*

Reclaiming and building on top of the existing symbols of the plazas, we turn them into educational gardens revealing the processes of farming and using it as a marketing tool as to increase urban outreach.

The plaza becomes the new distribution center connecting farmers across the island to the urban populations. Highlighting the inter-tribal nature of native food, it features infrastructures for a Community-Supported-Agriculture Hub (seed storage, living/educational spaces, community kitchen/pantry, occasional farmers market, etc.).

Facilitating efforts toward food resiliency in Puerto Rico's urban centers, this urban project proposes spaces that will sensitize, educate, and empower farmers and local communities to ultimately improve their local food economy and reassert their sovereignty.



“Agriculture is for the poor”

“You think of agriculture in Puerto Rico and the first image that comes to mind is an old jibarito in a straw hat walking the field slowly with his two bulls,” Carlos Cobián

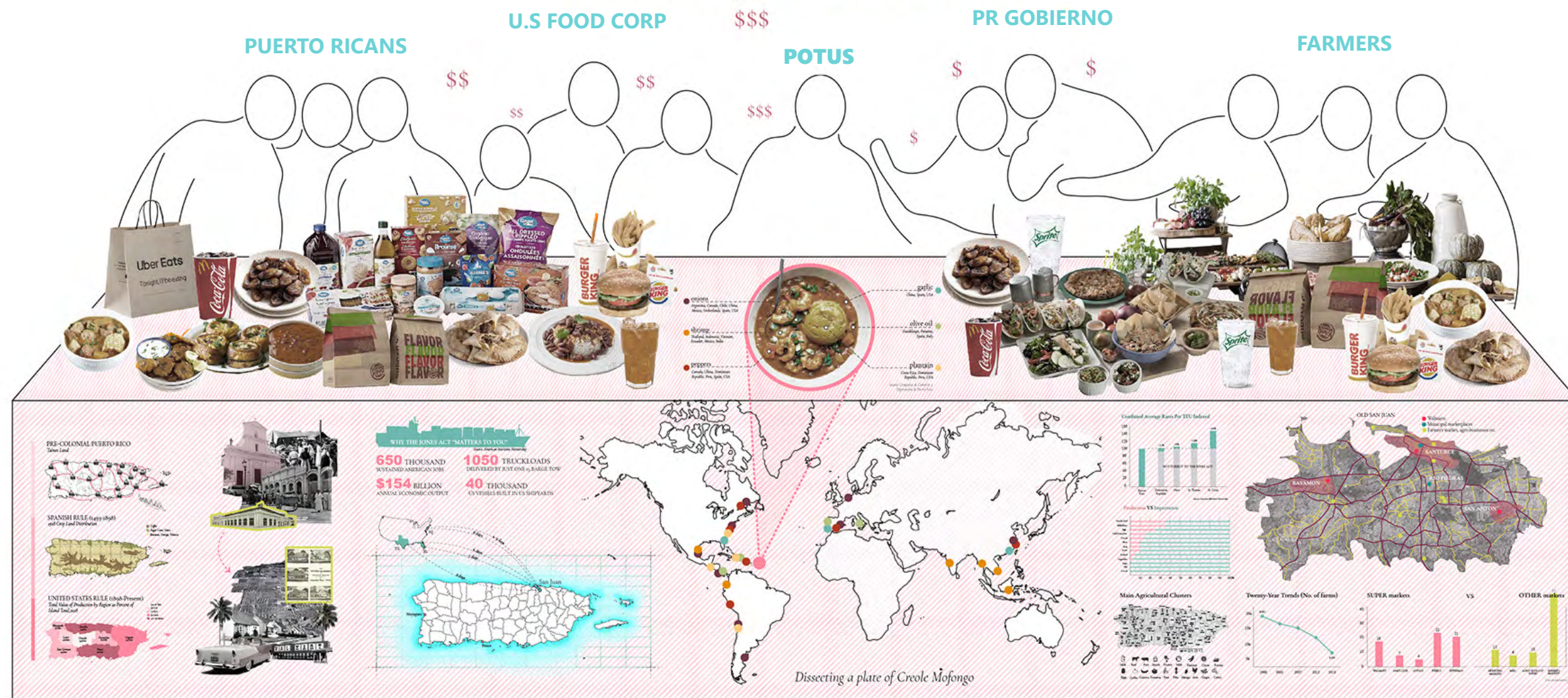
“Food Sovereignty is impossible”

“There are 3.3 million inhabitants [...], about 600,000 acres are needed to feed the country. The problem is that the calculation is based on an entirely vegetarian diet and the diet is not vegetarian here,”

“The hurricane destroyed all the crops”

“Right now we really need the support of the consumers when choosing what is produced and harvested here,”

«Where does your food comes from ?»



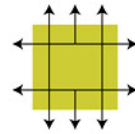
MAKING MOFONGO  
*The millennial way*



### The Plaza, symbol of the spanish colonial town.



- Starting point of the town  
- Square or rectangular shape, size proportional to number of inhabitants. > 200 ft wide and 300 ft long but < 800 ft long and 500 ft wide.



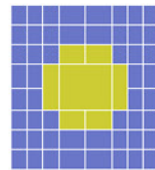
- 4 principal streets are drawn : 1 from the middle of each side and 2 from each corner of the plaza  
- 4 corners are facing the 4 principal winds as for the streets running from the plaza to not be exposed to them.



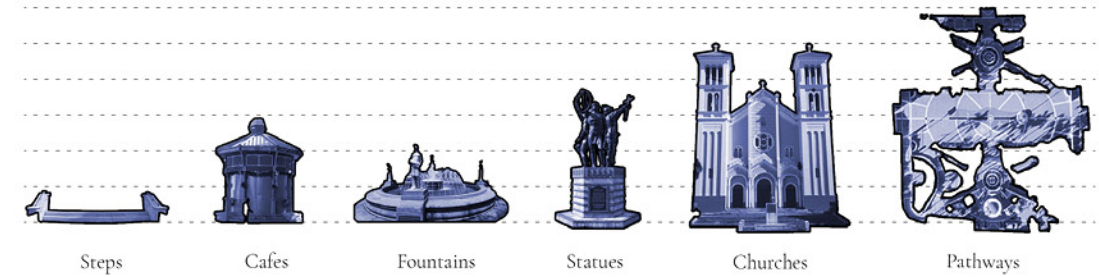
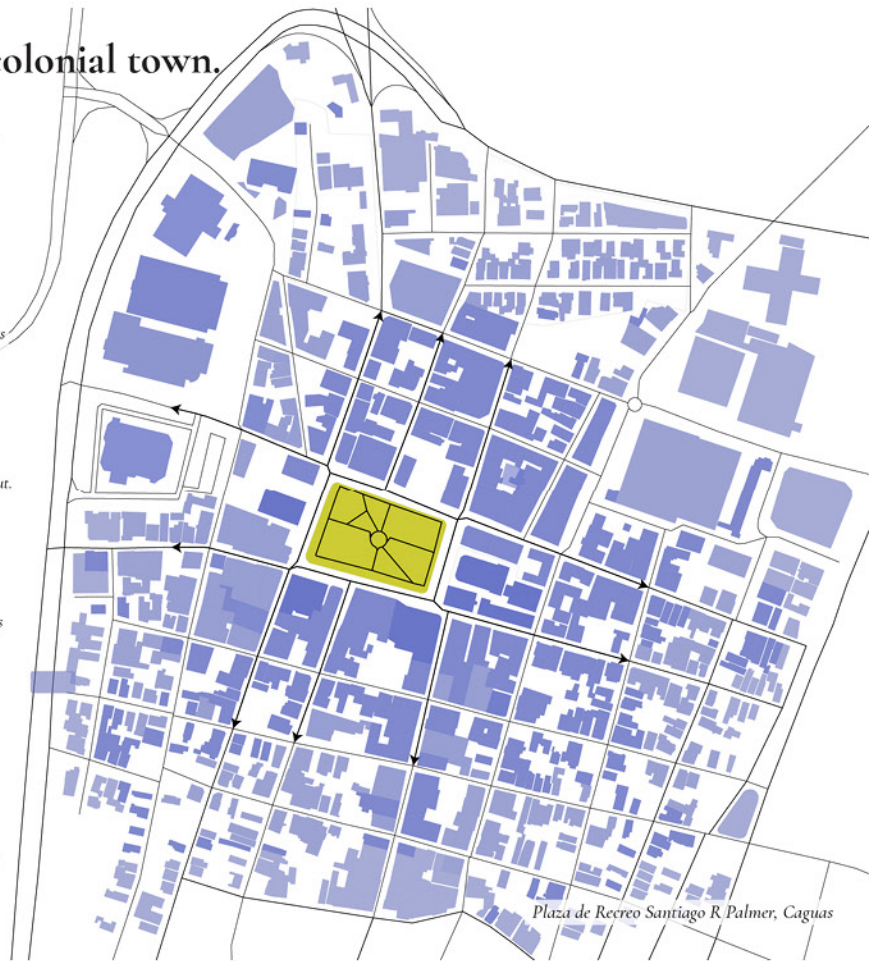
- Specific lot is assigned for the principal church, parish or monastery; just after the streets and plaza have been laid out.  
- It forms a complete block to avoid having other buildings nearby, unless for practical or ornamental reasons.

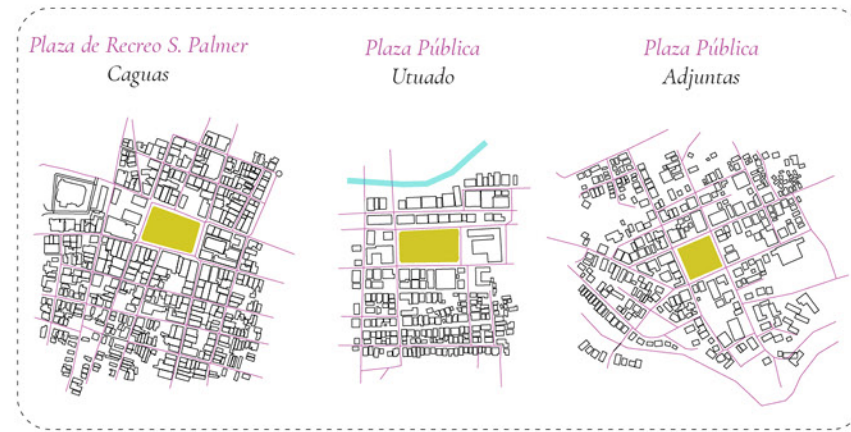


Next, institutional buildings should be assigned to a lot, as well as an hospital and later other buildings that may produce filth (to be placed so that the filth can be disposed off easily)



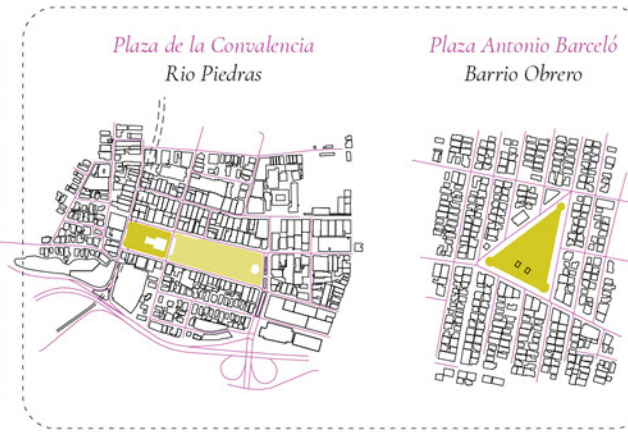
- The streets run from the main plaza in a way that even when the town increase it would not result in an inconvenience for old existing structures or endanger its defence or comfort.  
- Smaller plazas are laid out where temples associated with principal church can be built so that everything is distributed





### Main plazas

Relatively active plazas, located in center of the municipality commerces and institutions



### Secondary plazas

Inactive plazas, located in low-income neighborhoods or abandoned municipalities



### Street plazas

Underexploited plazas, mainly facilitating traffic in busy tourist areas.

**Organización Boricúa Boriken**, **El DEPA Boriken**, **P.A.C. Lares**, **Giakia Collectivo Dorado**, **Frutos del Guacabo Manati**, **Armonia en la montaña Aibonito**, **Comedores Sociales Caguas**, **El Josco Bravo Tota Alta**

**EDUCATE**  
Agriculture training, Solidarity Brigades, Seed Banks

**NURTURE**  
Public Health, Community Empowerment, Urban Development

**SUPPORT**  
Community Kitchens, Food Storage, Mutual Aid

**LIMITATIONS**  
- No government support (financial or SS)  
- Labor shortage  
- Difficult commute  
- Climate change  
- Urban exodus etc.

**Community Supported Agriculture**

Commit to support the farm 22-40 week growing season. → We use your funds to grow and harvest healthy seasonal food. → We deliver each x-day of the week at your house and/or a drop off location. → You get to enjoy locally produced high quality fruits and vegetables.

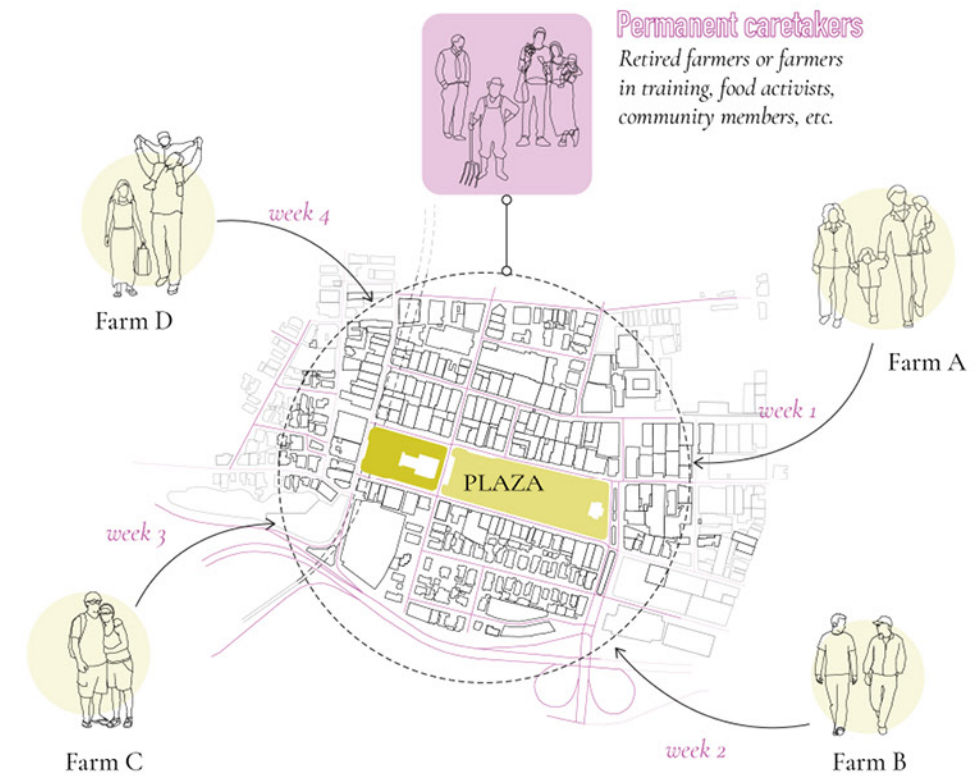
**SIGN UP**  
Locate your nearest food garden and sign up to the local CSA.

**LEARN**  
We use your funds to finance local farmers supplying the garden + share seeds and teach you how to grow your favorite food.

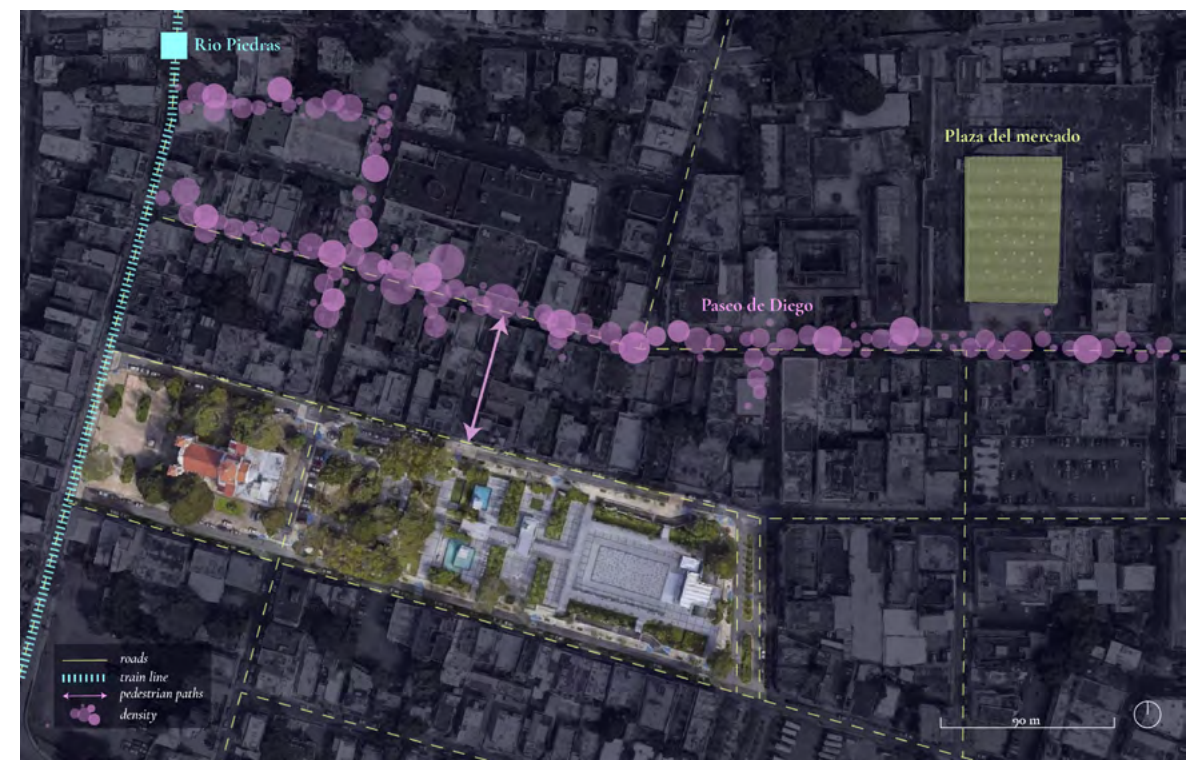
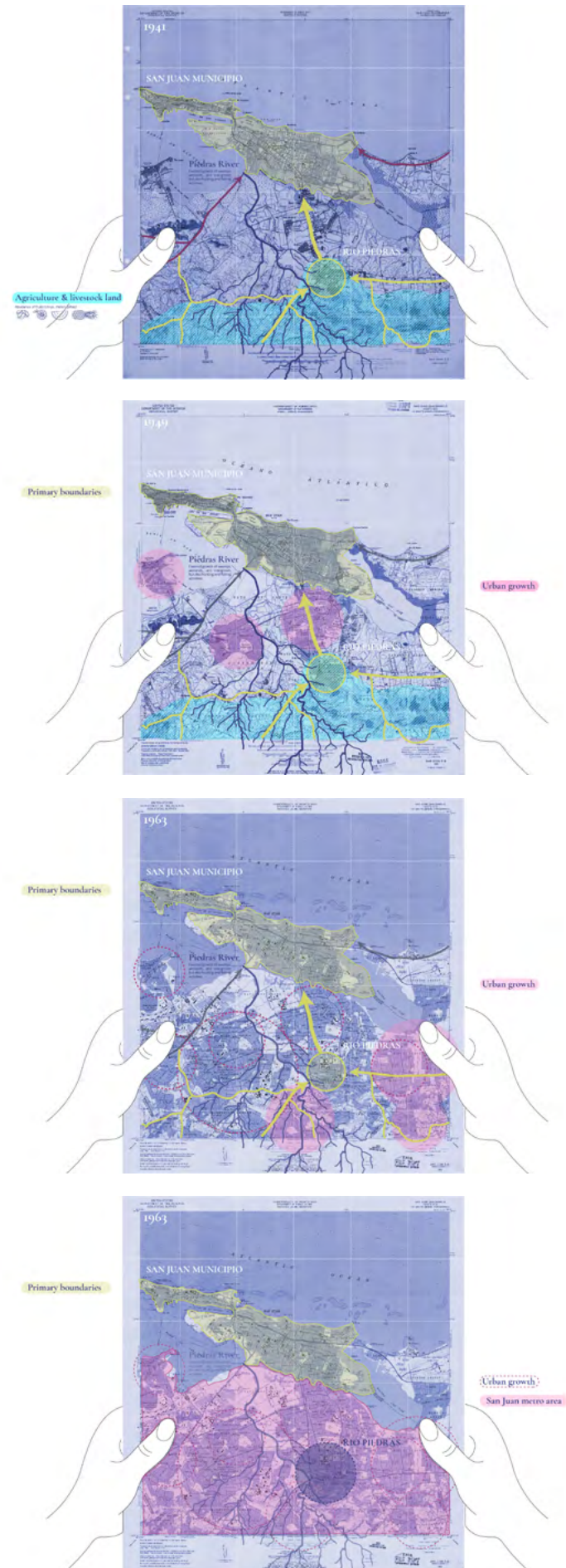
**ENGAGE**  
Present 24/7. you can choose when to come pick-up your weekly harvest at the garden and meet the farmers on rotation

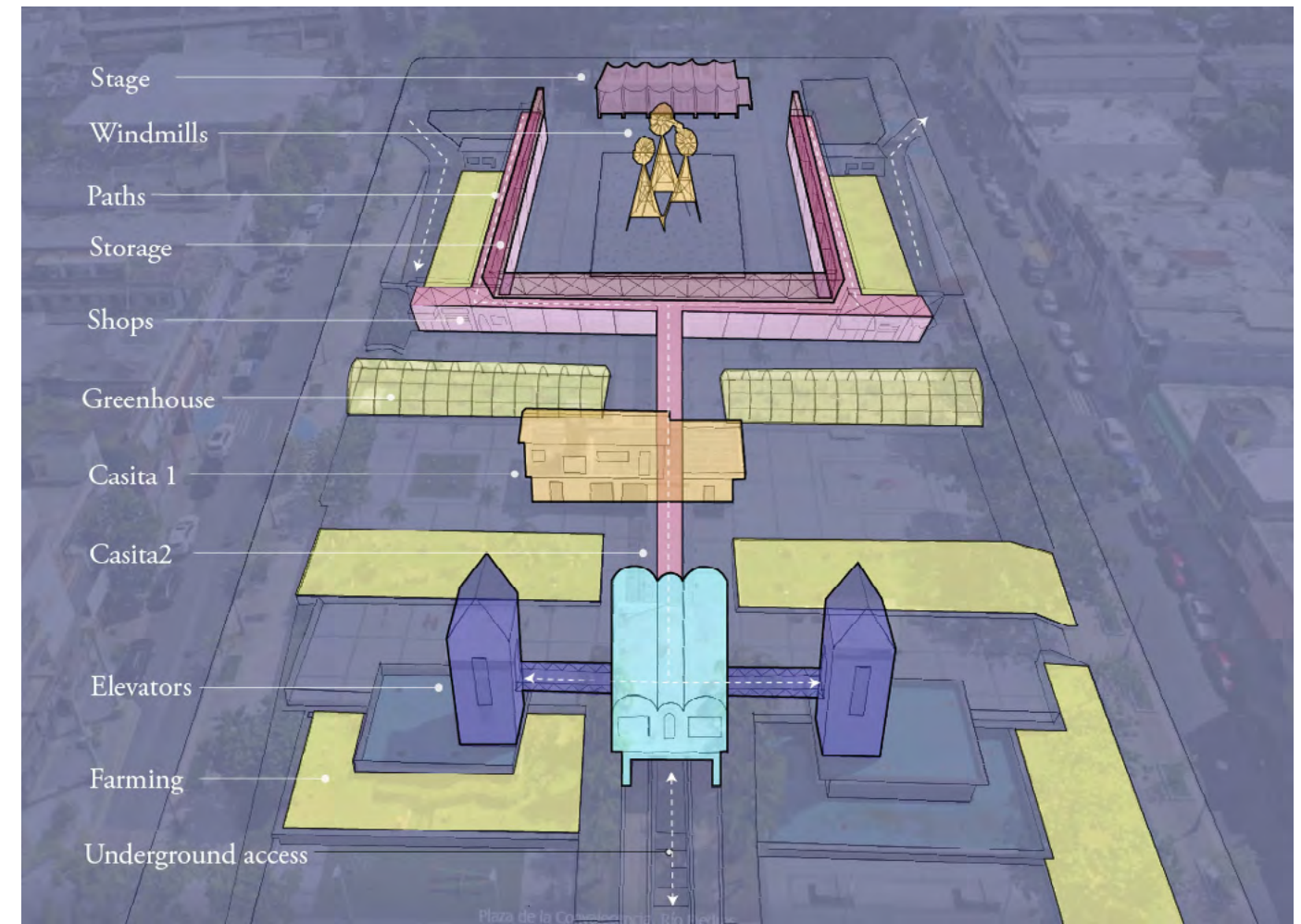
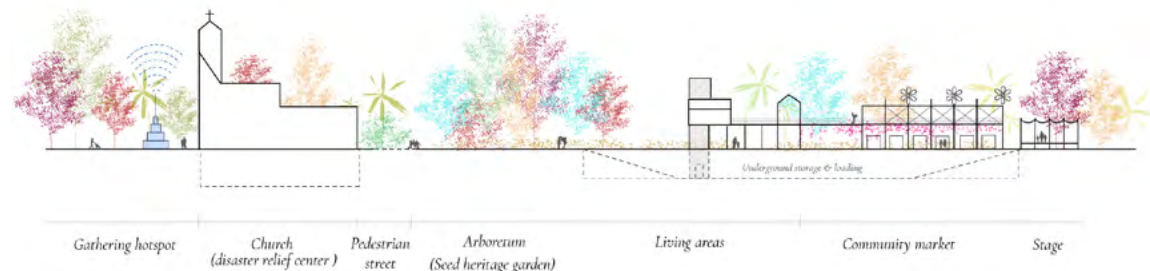
**ENJOY**  
You get to enjoy locally produced high quality fruits and vegetables.

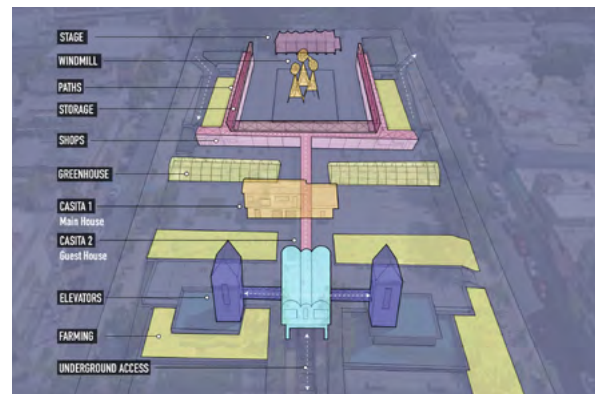
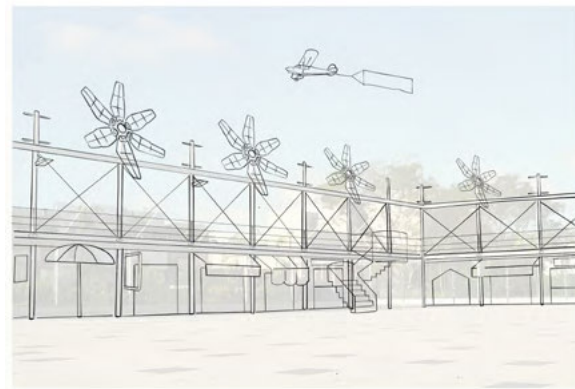
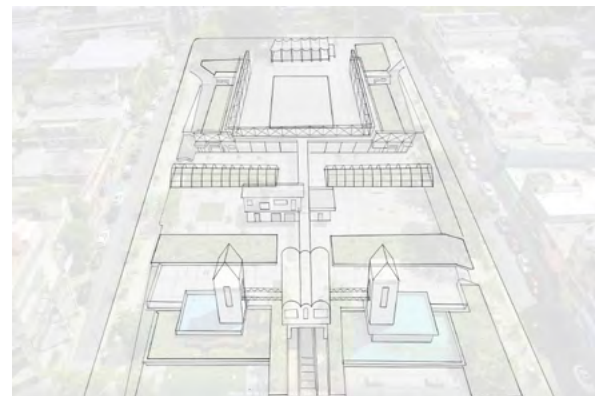
**PAY FORWARD**  
Your support helps another household experiencing food insecurity













## KINETICITY

a net-zero park in Bushwick

ATV : Second Year M.Arch, Spring 2021  
 Project Type : Urban Park  
 Location : Bushwick, NYC  
 Collaboration : Hazel Villena, Sierra Heckman, Agnes Anggada

KinetiCity is a net-zero park intervention located adjacent to the Bushwick inlet in Brooklyn, New York. The project serves as an innovative and sustainable proposal for community and systems engagement by studying flooding levels and incorporating renewable energy and water collection systems.

The design revolves around the idea of movement; movement inherently produces energy, and it is all around us. We capitalize on natural movement to produce energy that serves our site programs in a closed-loop system. We thus focus on maximizing surfaces for energy harvesting through paved kinetic pathways that start from the street front to the circular building. These kinetic tiles are distributed across the paths and laid on some functional program spaces like a playground and a skate park.

The design of the building, also referred to as the rainwater collection center, primarily responds to the study of the floodplain and climate of the area. The thin ring-like geometry sits on a hill above the floodplain. It ties into KinetiCity's theme of flow and movement and serves to function cross ventilation throughout the interior. The roof acts as a giant funnel, slowly bringing rainwater toward the central oculus and allowing the water to fall into the basin below to be stored.

All of the systems described integrate and influence one another in the overall building design, working to create a net-zero building to accompany the park, encouraging the engagement of both community and systems.



KINETIC HARVESTING

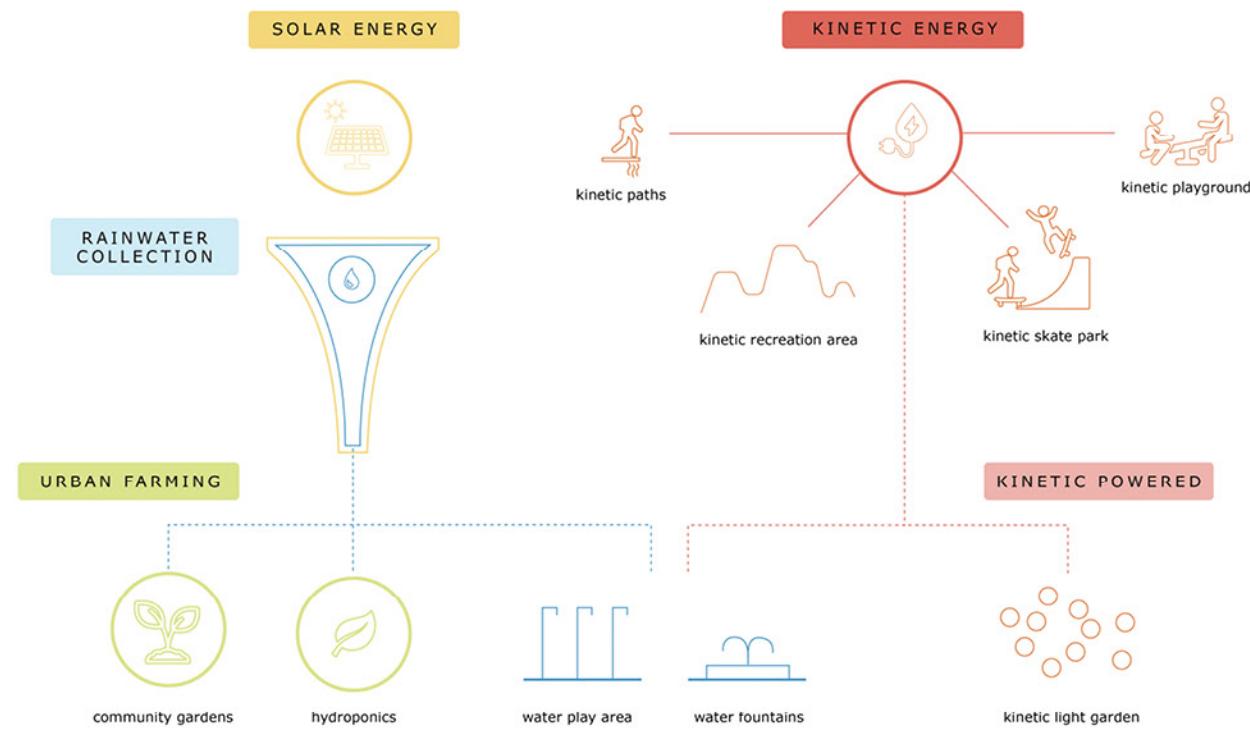


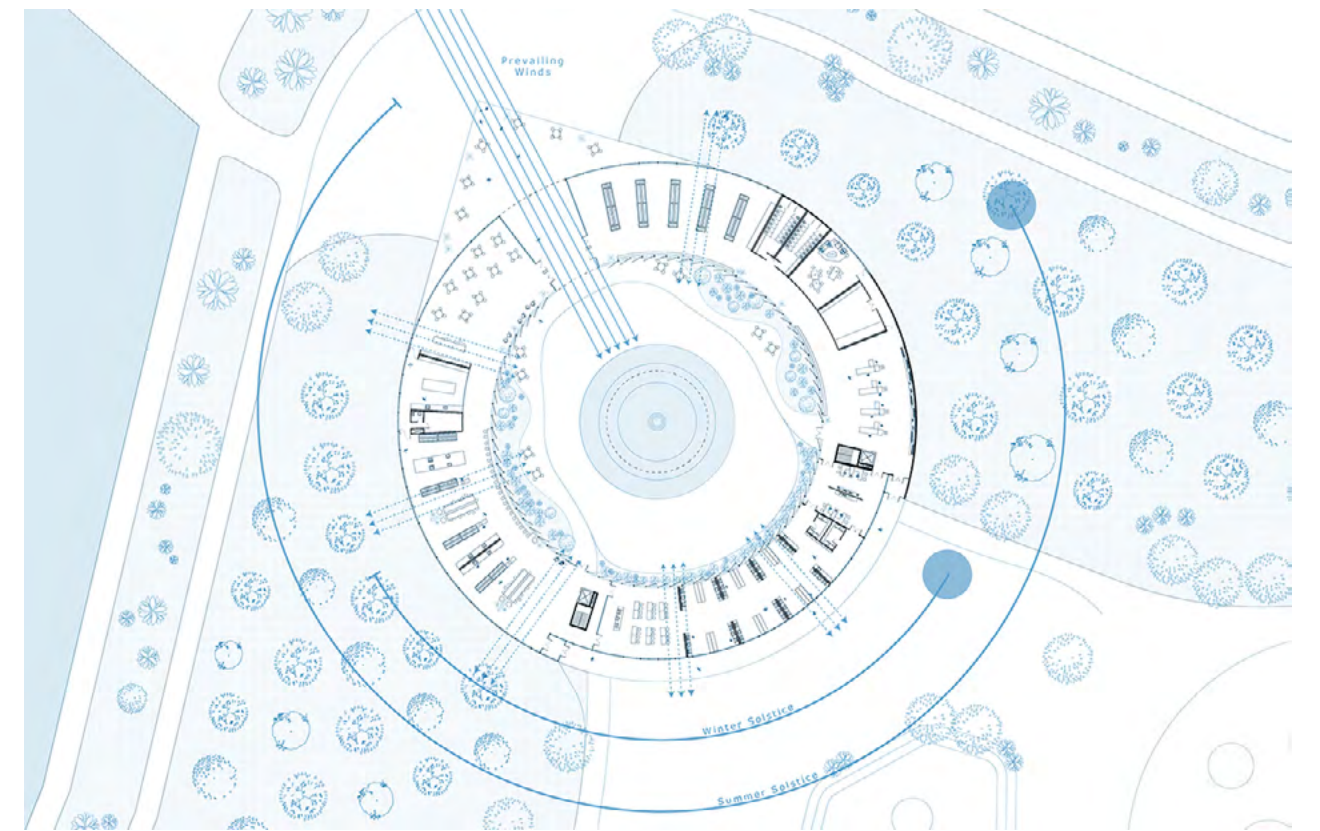
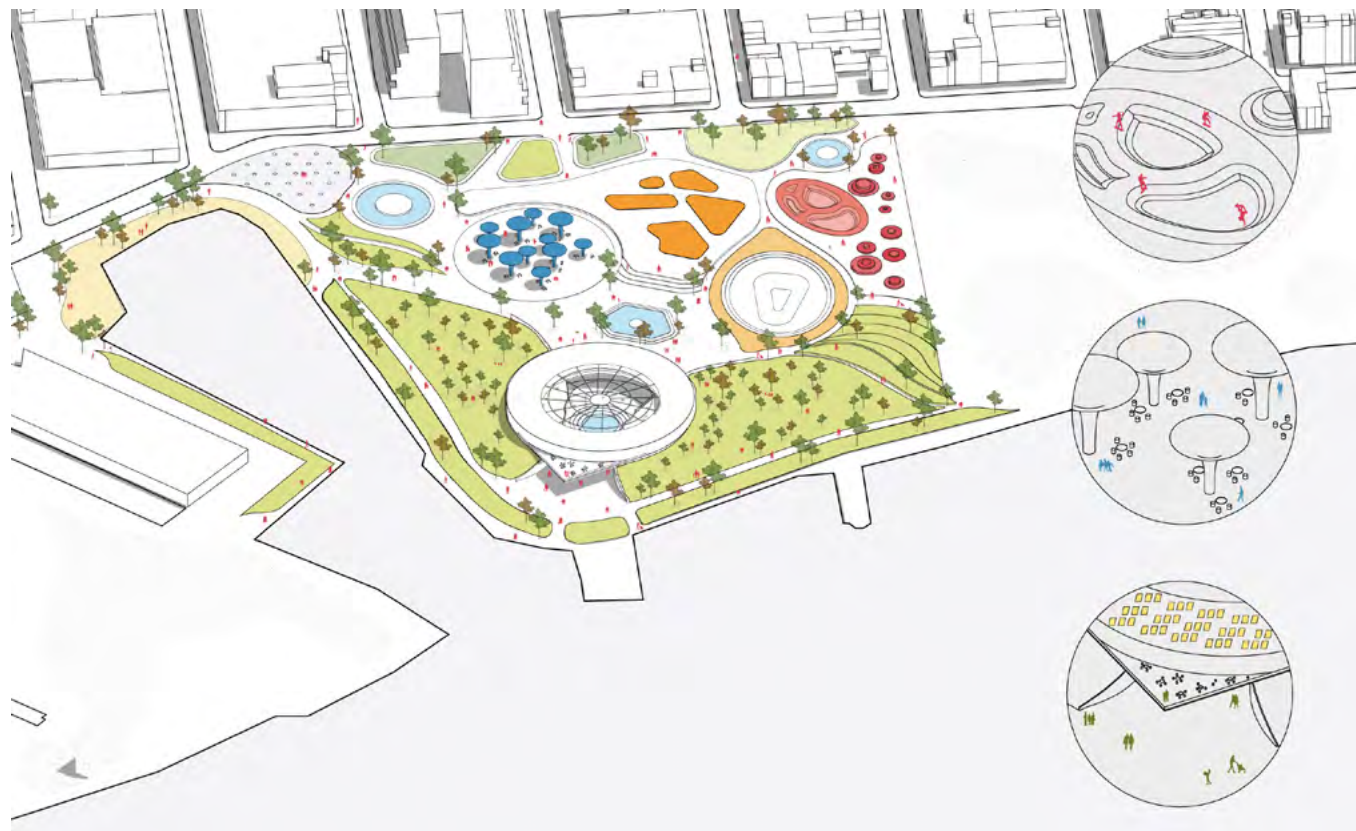
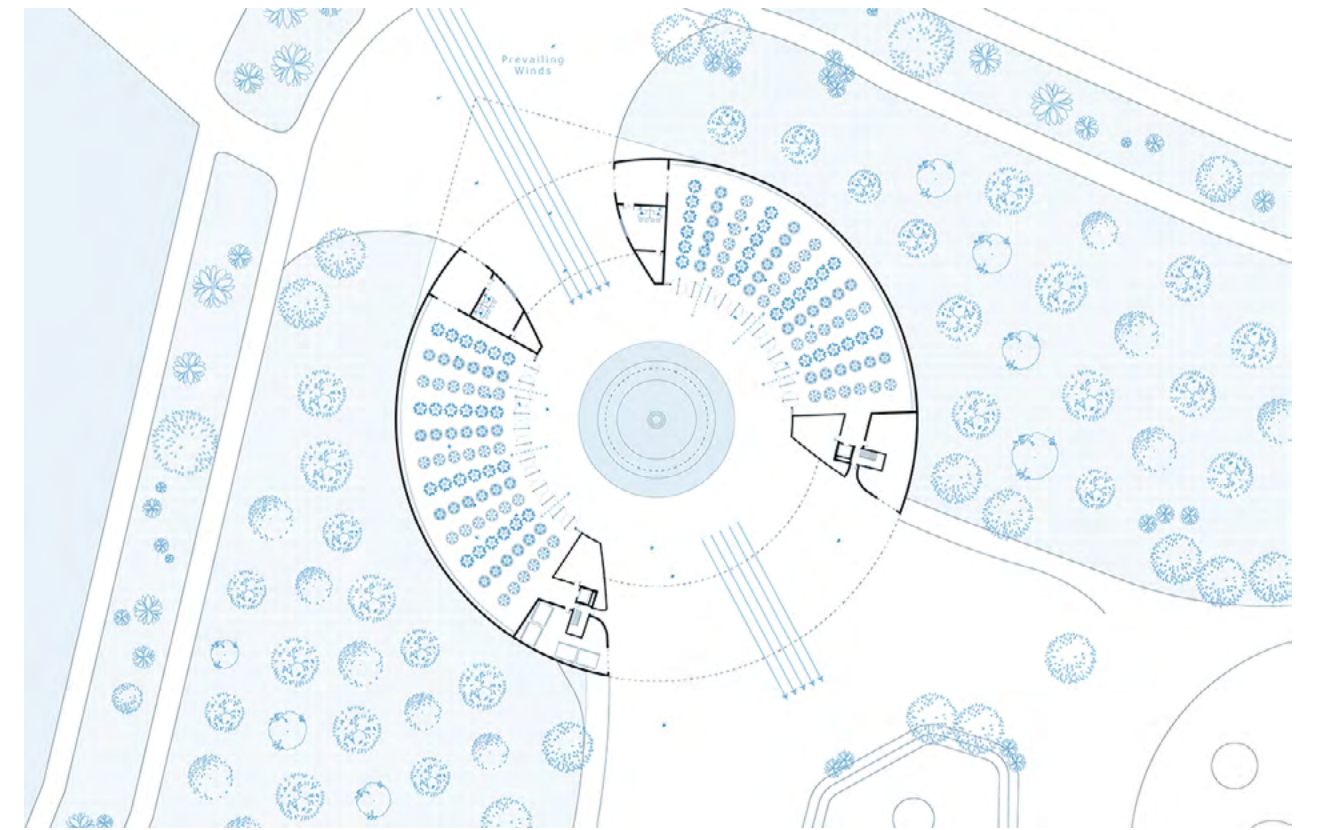
RAINWATER COLLECTION

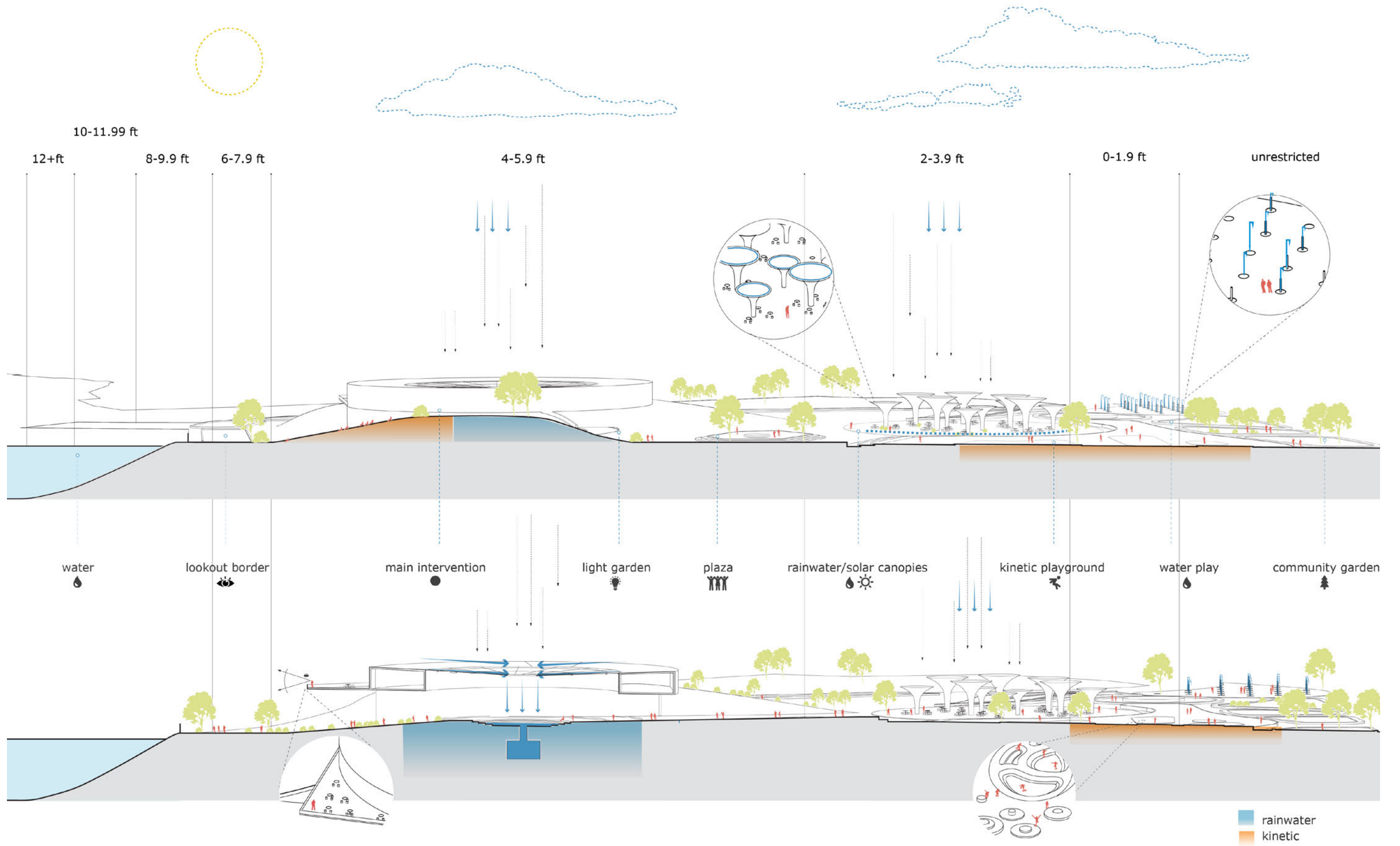


URBAN FARMING

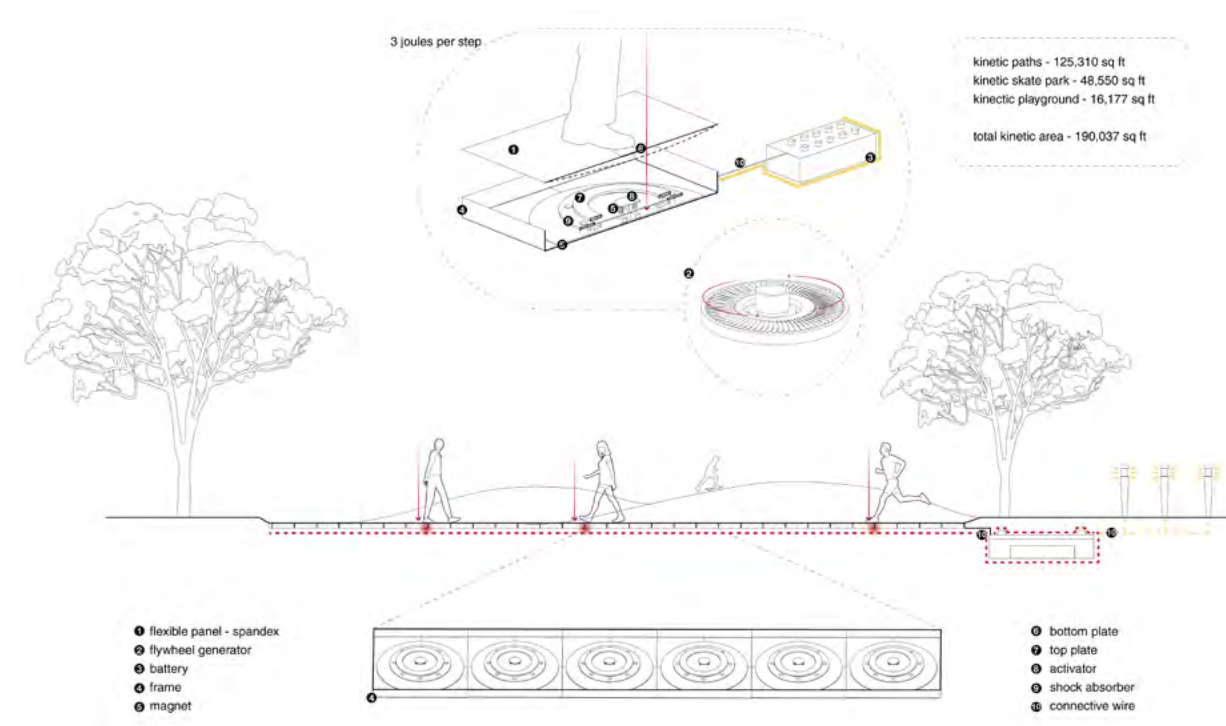
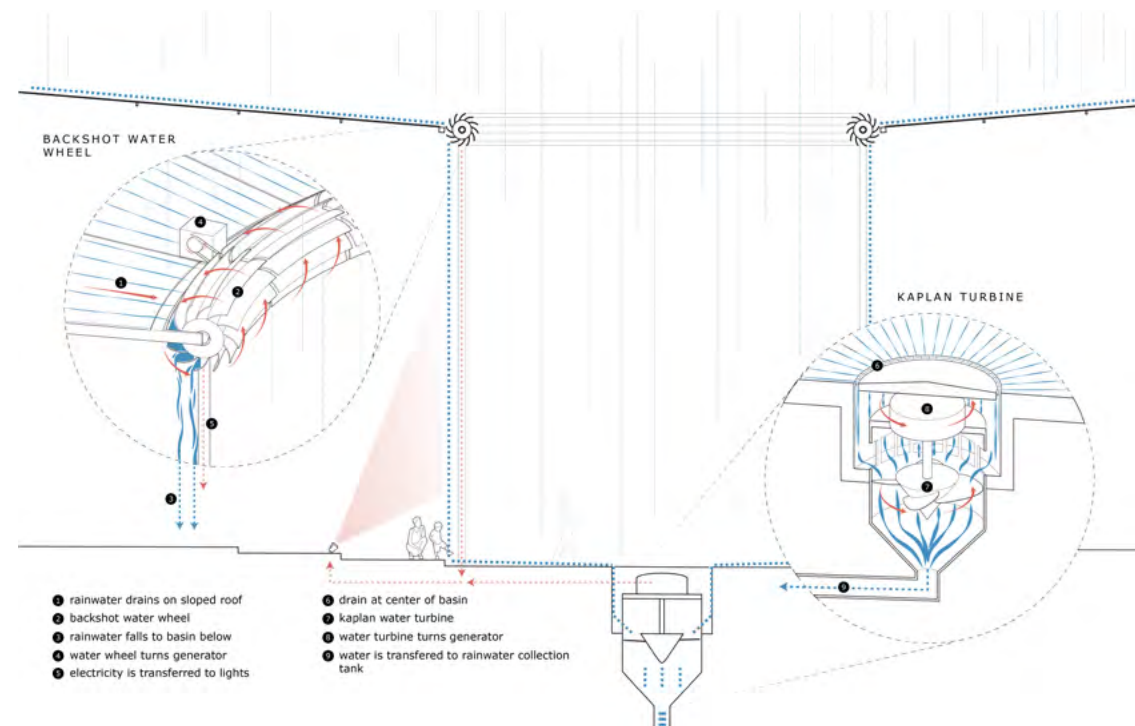
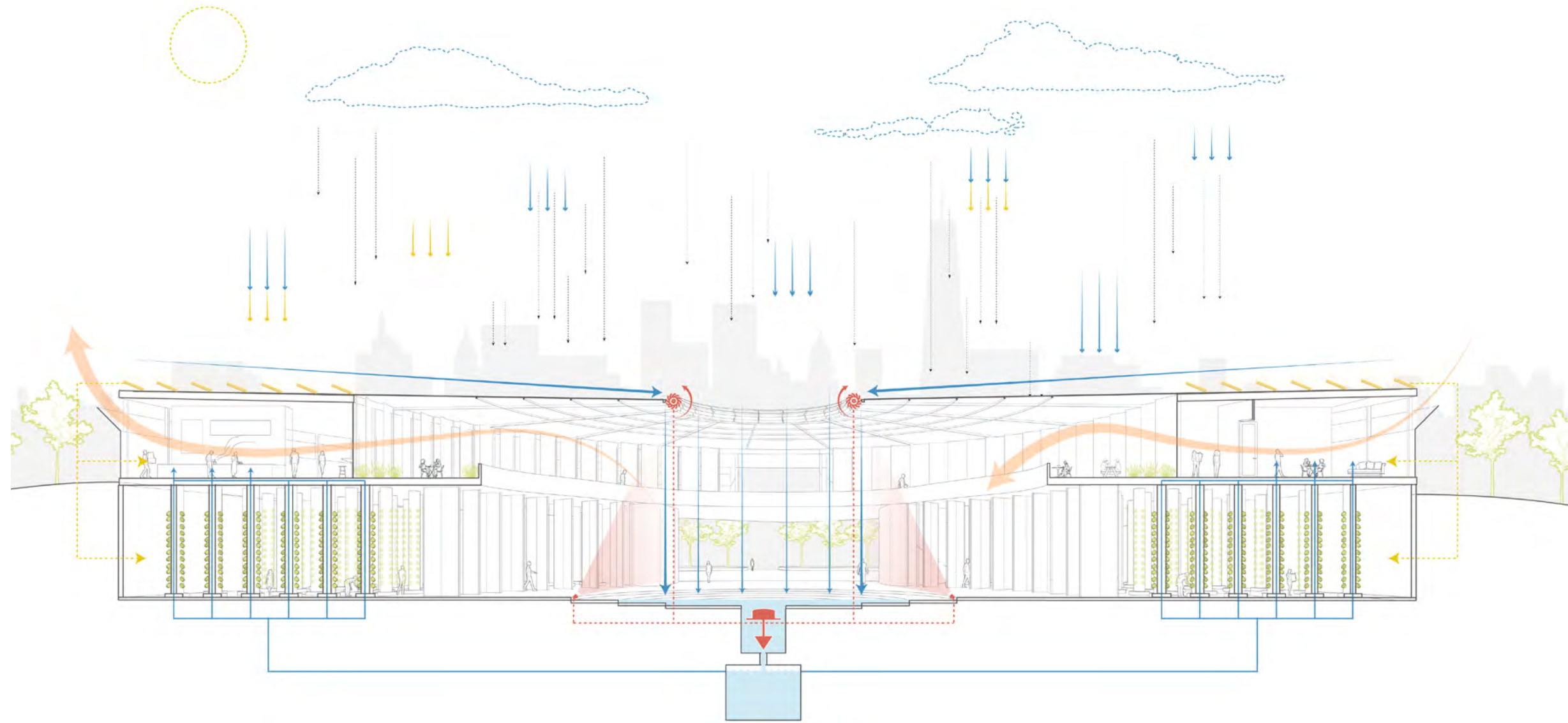
















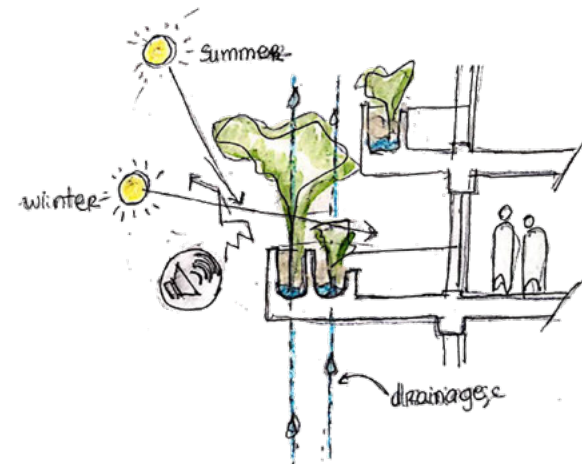
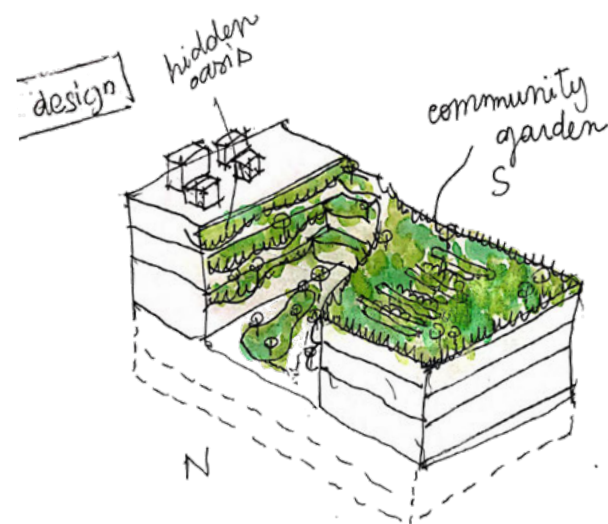
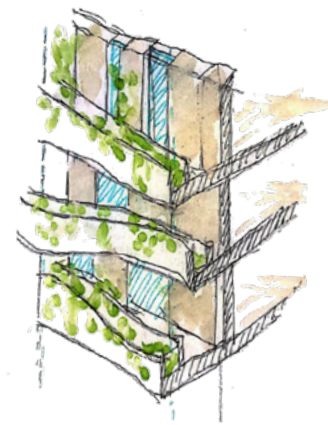
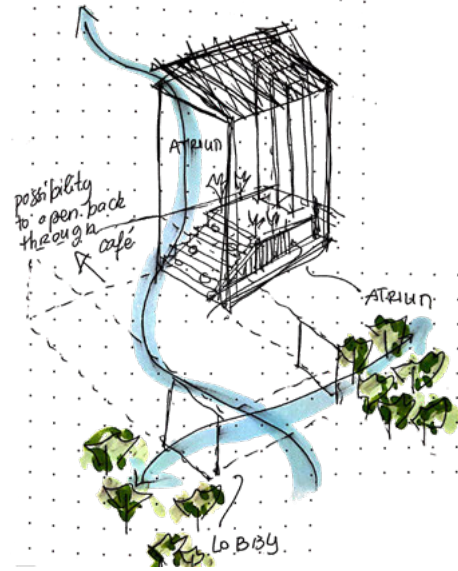
# MELROSE COMMUNITY CENTER

ATIII+IV : Second Year M.Arch, Fall 2021  
Project Type : Community Center  
Location : Bronx, NYC  
Collaboration : Lucia Song, Sierra Heckman, Kylie Walker

The Melrose Community Center provides community programs for children and young adults aged 5-21. The building is a mass timber construction with a campus-like flow that weaves outdoor and indoor spaces. The celebration of sustainable practices is a driving force in the design of the Community center.

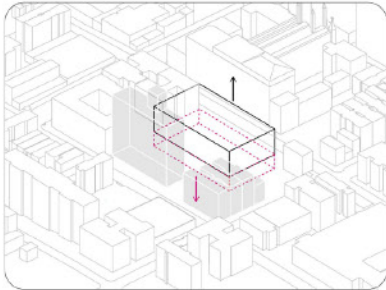
The project features a hidden oasis as the centerpiece of the scheme. In the urban environment of the South Bronx, the courtyard's biophilic design is a point of intrigue. It acts as a connector visually and spatially both to our site and throughout it.

CLT framing is used above grade for the building's three levels. The enclosures feature brick and stone masonry facades similar to the other buildings on the block, with curtain walls running along the courtyard. The design integrates all the building systems for a large, versatile community center in the Bronx.



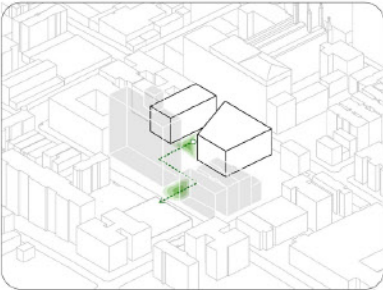
### DESIGN PROCESS

#### VOLUMETRIE



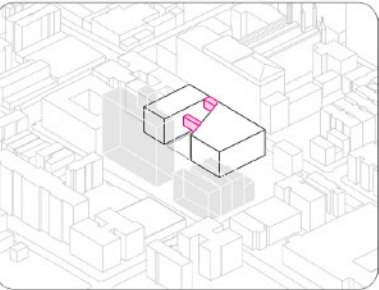
Excavation of 30 ft below ground level and extrusion of 50 ft above ground level.

#### CONNECTIVITY



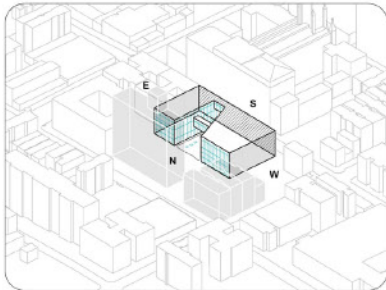
Split of volume in two and insertion of a green courtyard that echoes to another green park on site.

#### CIRCULATION



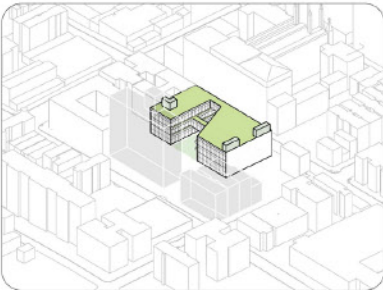
Truss bridges on second and third level connects both volumes and allow flexible circulation patterns.

#### FACADES



Opaque facade on east/west, side of the building, semi-opaque facade towards the south and fully glazed towards north and within courtyard.

#### BIOPHILIA



Biophilic design featuring native landscaping, green balconies and a rooftop community garden.

#### PROGRAM



<span style="color: blue;">■</span> Athletics	<span style="color: green;">■</span> Lobby	<span style="color: yellow;">■</span> Arts
<span style="color: grey;">■</span> BOH	<span style="color: red;">■</span> Community	<span style="color: lightgreen;">■</span> Outdoors

### SYNCING

Project Team	ARCHITECT: SYNCING
Structural Engineer	MECHANICAL: ARCHITECT
MEP ENGINEER	MECHANICAL: ARCHITECT
Public Works	MECHANICAL: ARCHITECT

Consultants	SNIP Architects
ARCHITECT	ARCHITECT
Structural Engineer	Structural
MEP ENGINEER	MECHANICAL
MEP ENGINEER	MECHANICAL
MEP ENGINEER	MECHANICAL
MEP ENGINEER	MECHANICAL
MEP ENGINEER	MECHANICAL

No.	Description	Date
01	ISSUE FOR CONCEPT DESIGN	2023.12.17
02	ISSUE FOR DESIGN DEVELOPMENT	2023.12.17

NOT FOR CONSTRUCTION		
Melrose Community Center		
CONCEPT DIAGRAM		
Project Number	001	
Date	DECEMBER 17, 2023	
Discipline	SYNCING	
Checked by	AT IV Consultant Team	
<b>T004</b>		
Scale	NOT TO SCALE	



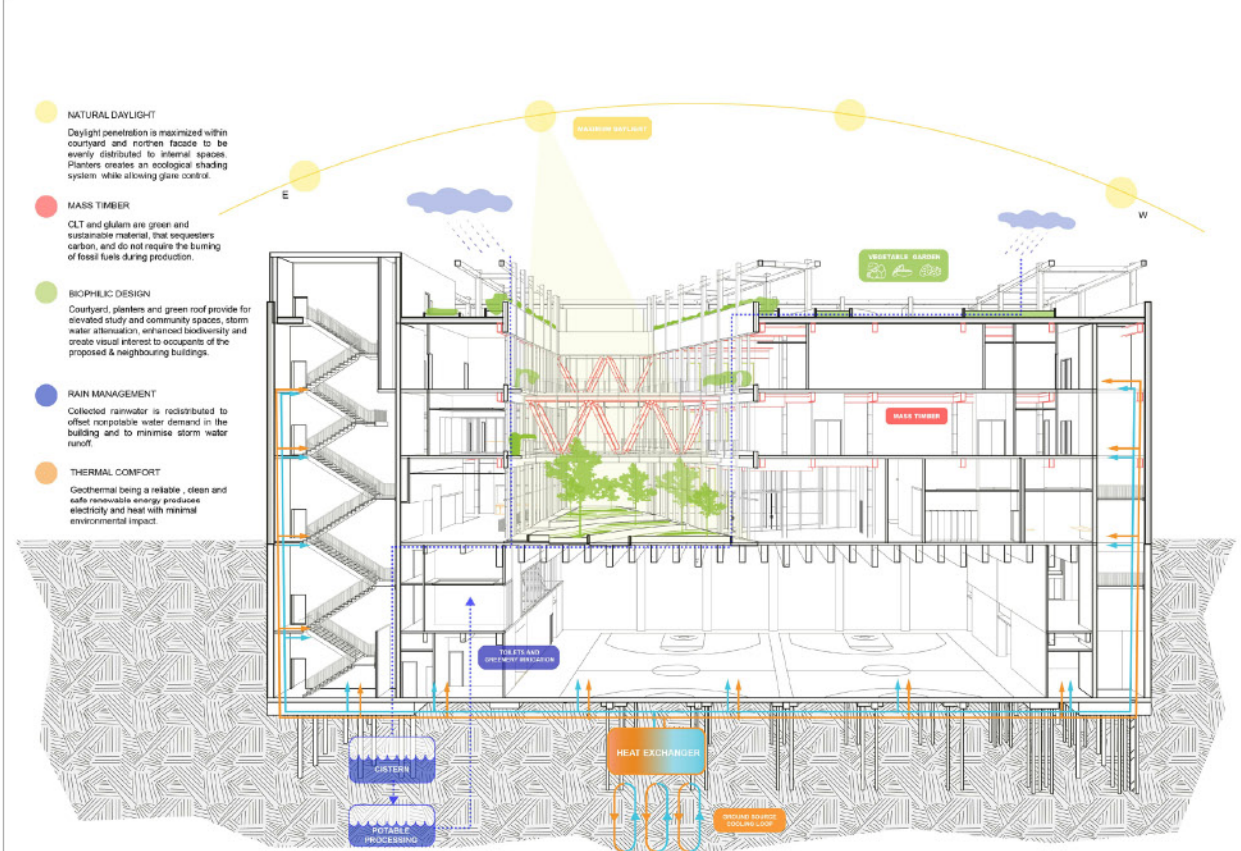
### SYNCING

Project Team	ARCHITECT: SYNCING
Structural Engineer	MECHANICAL: ARCHITECT
MEP ENGINEER	MECHANICAL: ARCHITECT
Public Works	MECHANICAL: ARCHITECT

Consultants	SNIP Architects
ARCHITECT	ARCHITECT
Structural Engineer	Structural
MEP ENGINEER	MECHANICAL
MEP ENGINEER	MECHANICAL
MEP ENGINEER	MECHANICAL
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MEP ENGINEER	MECHANICAL

No.	Description	Date
01	ISSUE FOR CONCEPT DESIGN	2023.12.17
02	ISSUE FOR DESIGN DEVELOPMENT	2023.12.17

NOT FOR CONSTRUCTION		
Melrose Community Center		
BUILDING AXONOMETRIC		
Project Number	001	
Date	DECEMBER 17, 2023	
Discipline	SYNCING	
Checked by	AT IV Consultant Team	
<b>A200</b>		
Scale	NOT TO SCALE	



- NATURAL DAYLIGHT**  
Daylight penetration is maximized within courtyard and rooftop facade to be evenly distributed to internal spaces. Planters create an ecological shading system, while allowing glare control.
- MASS TIMBER**  
CLT and glulam are green and sustainable material, that sequesters carbon, and do not require the burning of fossil fuels during production.
- BIOPHILIC DESIGN**  
Courtyard, planters and green roof provide for elevated study and community spaces, storm water attenuation, enhanced biodiversity and create visual interest to occupants of the proposed & neighbouring buildings.
- RAIN MANAGEMENT**  
Collected rainwater is redistributed to offset nonpotable water demand in the building and to minimise storm water runoff.
- THERMAL COMFORT**  
Geothermal being a reliable, clean and safe renewable energy produces electricity and heat with minimal environmental impact.

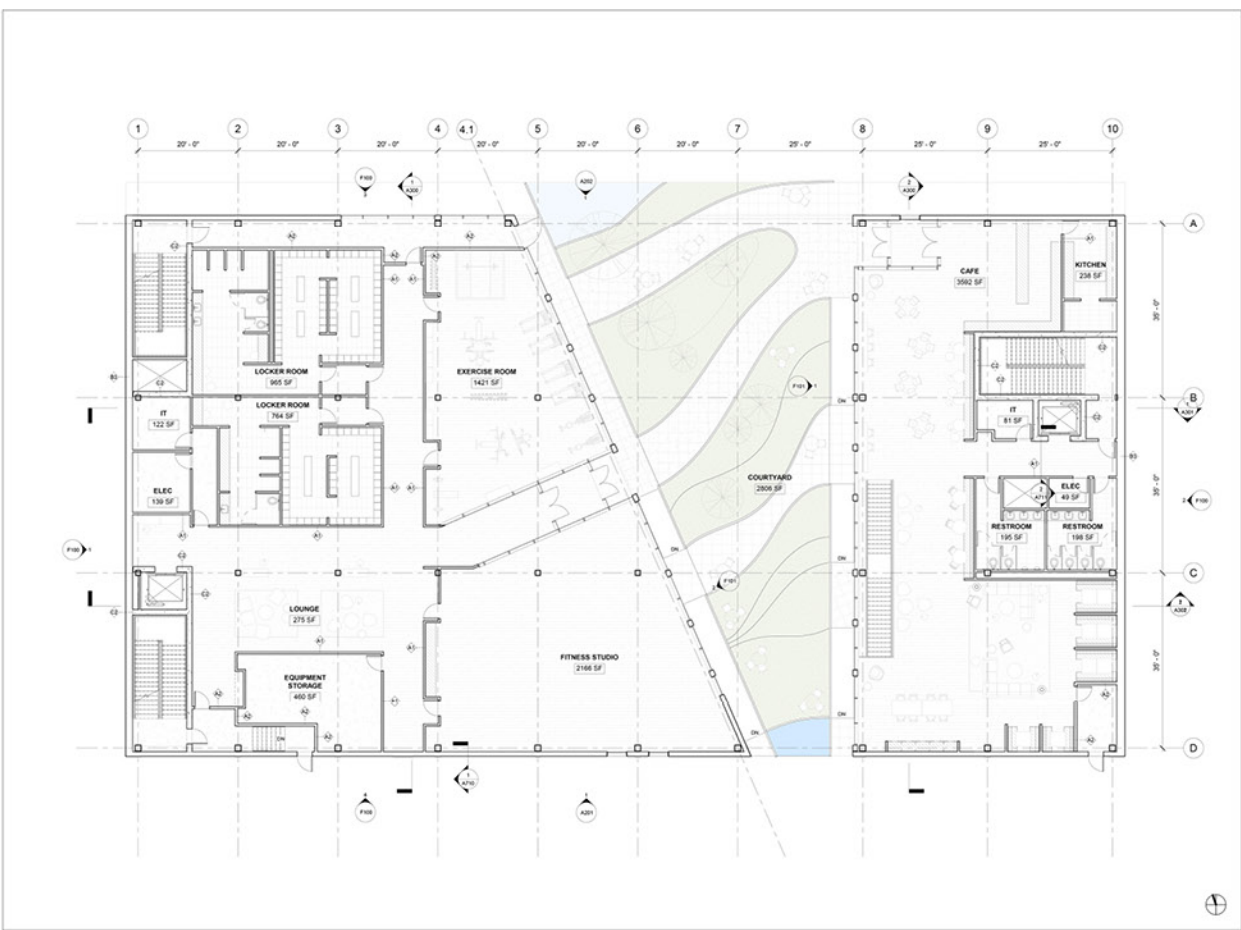
### SYNCING

Project Team	ARCHITECT: SYNCING
Structural Engineer	MECHANICAL: ARCHITECT
MEP ENGINEER	MECHANICAL: ARCHITECT
Public Works	MECHANICAL: ARCHITECT

Consultants	SNIP Architects
ARCHITECT	ARCHITECT
Structural Engineer	Structural
MEP ENGINEER	MECHANICAL
MEP ENGINEER	MECHANICAL
MEP ENGINEER	MECHANICAL
MEP ENGINEER	MECHANICAL
MEP ENGINEER	MECHANICAL

No.	Description	Date
01	ISSUE FOR CONCEPT DESIGN	2023.12.17
02	ISSUE FOR DESIGN DEVELOPMENT	2023.12.17

NOT FOR CONSTRUCTION		
Melrose Community Center		
SUSTAINABILITY STRATEGY DIAGRAM		
Project Number	001	
Date	DECEMBER 17, 2023	
Discipline	SYNCING	
Checked by	AT IV Consultant Team	
<b>M001</b>		
Scale	NOT TO SCALE	



### SYNCING

Project Team	ARCHITECT: SYNCING
Structural Engineer	MECHANICAL: ARCHITECT
MEP ENGINEER	MECHANICAL: ARCHITECT
Public Works	MECHANICAL: ARCHITECT

Consultants	SNIP Architects
ARCHITECT	ARCHITECT
Structural Engineer	Structural
MEP ENGINEER	MECHANICAL
MEP ENGINEER	MECHANICAL
MEP ENGINEER	MECHANICAL
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MEP ENGINEER	MECHANICAL

No.	Description	Date
01	ISSUE FOR CONCEPT DESIGN	2023.12.17
02	ISSUE FOR DESIGN DEVELOPMENT	2023.12.17

NOT FOR CONSTRUCTION		
Melrose Community Center		
FLOOR PLAN - LEVEL 1		
Project Number	001	
Date	DECEMBER 17, 2023	
Discipline	SYNCING	
Checked by	AT IV Consultant Team	
<b>A101</b>		
Scale	1/8" = 1'-0"	

**SYNCING**

Project Team  
 Senior Architect: [Name]  
 Architect: [Name]  
 Lead Designer: [Name]  
 Designer: [Name]

Consultants  
 MEP Architect: [Name]  
 Structural Engineer: [Name]  
 Civil Engineer: [Name]  
 Electrical Engineer: [Name]  
 Mechanical Engineer: [Name]  
 Fire Protection Engineer: [Name]

Rev. Description Date  
 01 ISSUE FOR SCHEMATIC DESIGN 2020.11.11  
 02 ISSUE FOR DESIGN DEVELOPMENT 2020.12.17

NOT FOR CONSTRUCTION

Melrose Community Center  
 BUILDING ELEVATIONS

Project number: 001  
 Date: DECEMBER 17, 2020  
 Drawn by: SYNCING  
 Checked by: AT IV Consultant Team

**A201**

Scale: 1/8" = 1'-0"

**SYNCING**

Project Team  
 Senior Architect: [Name]  
 Architect: [Name]  
 Lead Designer: [Name]  
 Designer: [Name]

Consultants  
 MEP Architect: [Name]  
 Structural Engineer: [Name]  
 Civil Engineer: [Name]  
 Electrical Engineer: [Name]  
 Mechanical Engineer: [Name]  
 Fire Protection Engineer: [Name]

Rev. Description Date  
 01 ISSUE FOR SCHEMATIC DESIGN 2020.11.11  
 02 ISSUE FOR DESIGN DEVELOPMENT 2020.12.17

NOT FOR CONSTRUCTION

Melrose Community Center  
 BUILDING ELEVATIONS

Project number: 001  
 Date: DECEMBER 17, 2020  
 Drawn by: SYNCING  
 Checked by: AT IV Consultant Team

**A202**

Scale: 1/8" = 1'-0"

**SYNCING**

Project Team  
 Senior Architect: [Name]  
 Architect: [Name]  
 Lead Designer: [Name]  
 Designer: [Name]

Consultants  
 MEP Architect: [Name]  
 Structural Engineer: [Name]  
 Civil Engineer: [Name]  
 Electrical Engineer: [Name]  
 Mechanical Engineer: [Name]  
 Fire Protection Engineer: [Name]

Rev. Description Date  
 01 ISSUE FOR SCHEMATIC DESIGN 2020.11.11  
 02 ISSUE FOR DESIGN DEVELOPMENT 2020.12.17

NOT FOR CONSTRUCTION

Melrose Community Center  
 E-W SECTIONS

Project number: 001  
 Date: DECEMBER 17, 2020  
 Drawn by: SYNCING  
 Checked by: AT IV Consultant Team

**A301**

Scale: 1/8" = 1'-0"

**SYSTEM DESCRIPTION**

- WT-1:** LIMESTONE PANEL RAINSCREEN SYSTEM, ATTACHED TO CLT WALL PANELS W/ KEIL ANCHORS & GREEN GIRTS SYSTEMS
- WT-2:** KAWNEER 1620UT SSG STICK-BUILT CURTAIN WALL SYSTEM
- WT-3:** BRICK MASONRY RAINSCREEN SYSTEM, ATTACHED TO CLT WALL PANELS W/ GREEN GIRTS SYSTEM
- WT-4:** 3-HOUR RATED PARTY WALL: BRICK MASONRY RAINSCREEN SYSTEM, ATTACHED TO CMU

**MATERIAL & GLAZING SCHEDULE**

MATERIAL	DESCRIPTION	LOCATION
GL-1: EXTERIOR IGU	(2) 8MM TEMPERED CLEAR VISION GLASS PANELS W/ AIR SPACE & W/ LOW-E COATING	WT-1 PUNCHED WINDOW ON LIMESTONE RAINSCREEN FACADE, WT-2 COURTYARD CURTAIN WALL
GL-2: INTERIOR CURTAIN WALL PANEL	(2) 8MM TEMPERED CLEAR VISION GLASS PANELS W/ AIR SPACE	INTERIOR CURTAIN WALLS
GL-3: BALCONY GLASS PANEL	6MM CLEAR VISION GLASS, TEMPERED	INTERIOR CURTAIN WALLS
BR-1: BRICK MASONRY, CREAM	GLEN-GERY EXTRUDED BRICK, ST. CLOUD	WT-3, WT-4
ST-1: LIMESTONE PANELS, BEIGE	INDIANA LIMESTONE THIN VENEER, VANDERBILT SERIES, FULL COLOR BLEND	WT-1
AL-1: ALUMINUM, BONE WHITE	KAWNEER PERMACOAT, POWDER COATING	WT-1 PUNCHED WINDOW SILL & HEADER, WT-2 CURTAIN WALL MULLIONS

**SYNCING**

Project Team  
 Senior Architect: [Name]  
 Architect: [Name]  
 Lead Designer: [Name]  
 Designer: [Name]

Consultants  
 MEP Architect: [Name]  
 Structural Engineer: [Name]  
 Civil Engineer: [Name]  
 Electrical Engineer: [Name]  
 Mechanical Engineer: [Name]  
 Fire Protection Engineer: [Name]

Rev. Description Date  
 01 ISSUE FOR SCHEMATIC DESIGN 2020.11.11  
 02 ISSUE FOR DESIGN DEVELOPMENT 2020.12.17

NOT FOR CONSTRUCTION

Melrose Community Center  
 FACADE SYSTEM DESCRIPTIONS

Project number: 001  
 Date: DECEMBER 17, 2020  
 Drawn by: SYNCING  
 Checked by: AT IV Consultant Team

**F110**

Scale: 1/8" = 1'-0"

