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luz auyon

**ms.aad work samples
2021-2022**

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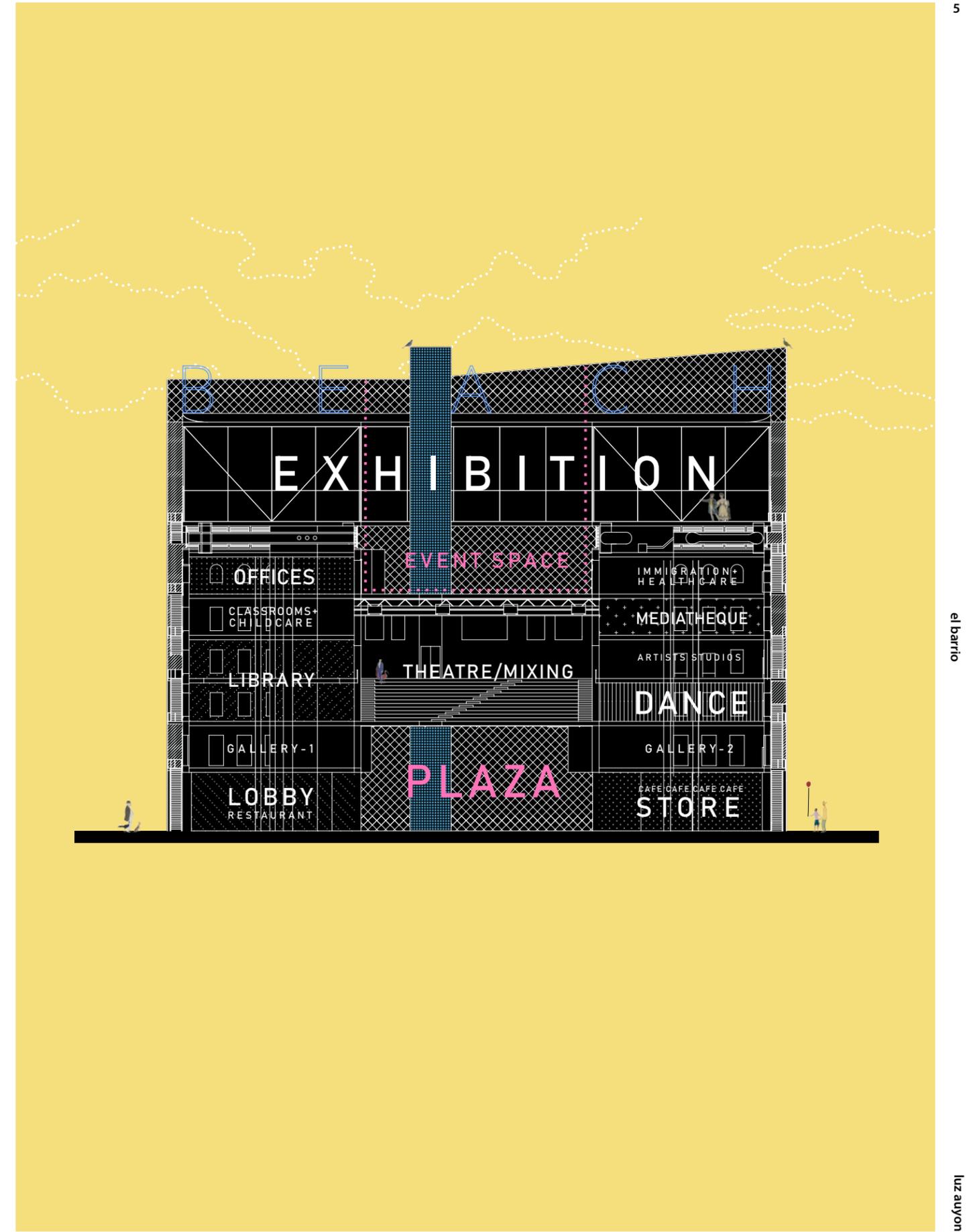
el barrio

Columbia University GSAPP
 Advanced VI Studio (Spring 2022)
 New Museums for New History
 Critic: Juan Herreros
 Project Location: New York, NY
 In Collaboration with: Novak Djogo, Erxiao Chu

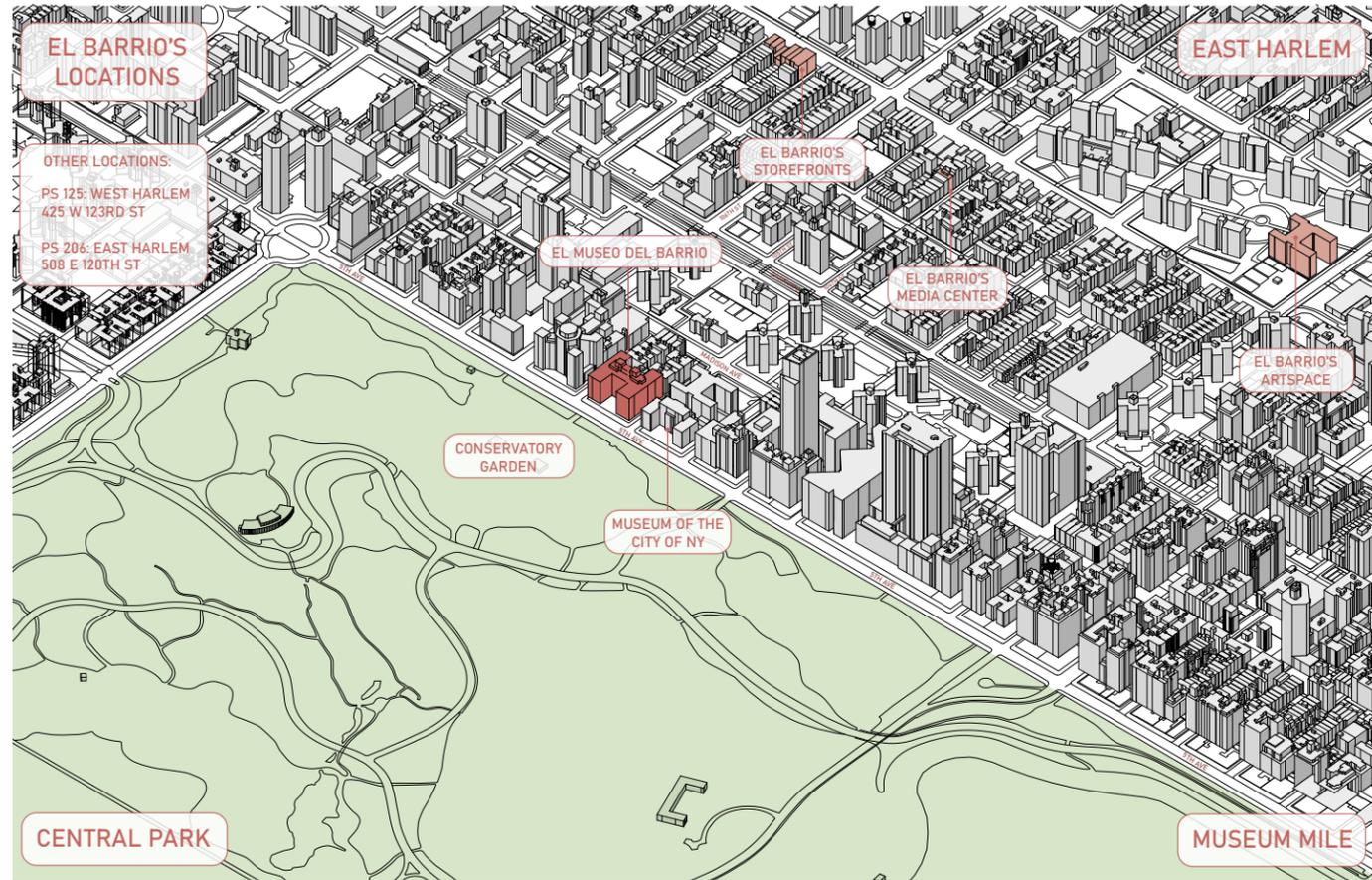
Once a place of celebration and education of Puerto Rican Culture, el Museo del Barrio became a modernized Latin American art institution through extensive renovations.

El Museo del Barrio opened in 1969 within a small classroom in PS 125 to provide cultural education to the children of Puerto Rican families that had immigrated to New York. This center was named a museum, to not only provide a platform for the community but to establish itself with cultural significance to its surroundings and societal New York.

right:
 Program diagram of the reassembled "El Barrio" Institution.



below:
Axonometric diagram depicting an overview of "El Barrio's" existing main site and the institutions other programs across East Harlem area.



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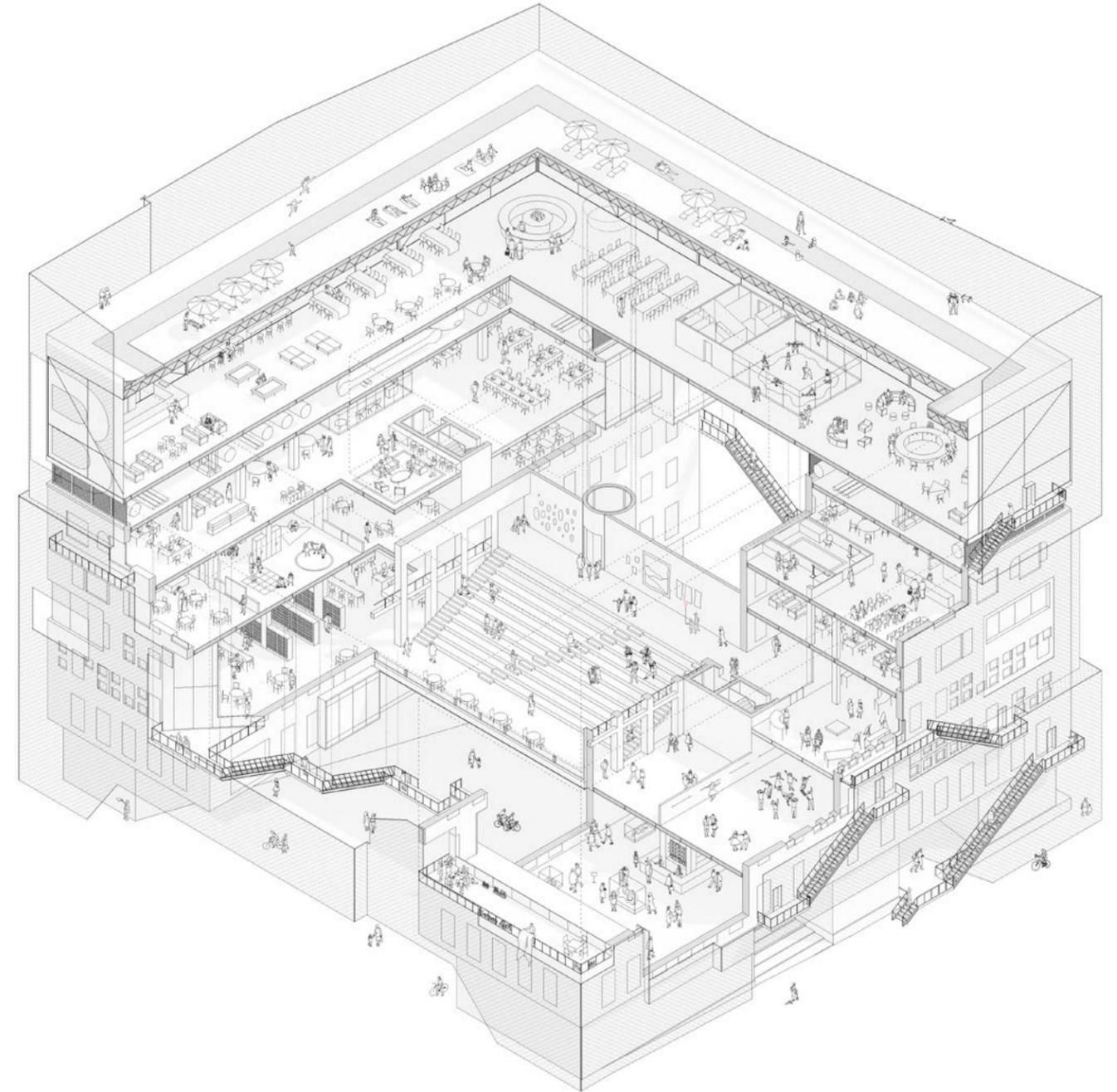
the institutions we need

The Heckscher Building, where the museo del barrio is currently located, was built in 1921 to serve as an office building for the Heckscher Foundation but then donated to various organizations to serve as an orphanage. The city purchased it in 1985 and leased it to the museum as well as a variety of non-profits and educational institutions, all integral to the East Harlem community. The building is about 125,000 sq ft total spanning across 6 levels and mostly constructed out of masonry.

Interactions throughout the building will range from intimate to theatrical, and move on to activities, work, learning, social, and recreational. In the spirit of its historical outreach programs, all programs hosted by El Barrio's organization previously located elsewhere throughout the city will be relocated to the main building. The scattered institution will be refocused into a single building, a new social condenser and heart for the Barrio which will engage and draw ever more diverse crowds of New Yorkers and travelers through El Barrio's doors.

To break the rigidity and monumentality of the existing building, a soft mesh covers the entire building - interiorizing the previously exterior masonry space. All contemporary interventions will materialize in lightweight construction, translucent veils and asymmetrical organizations.

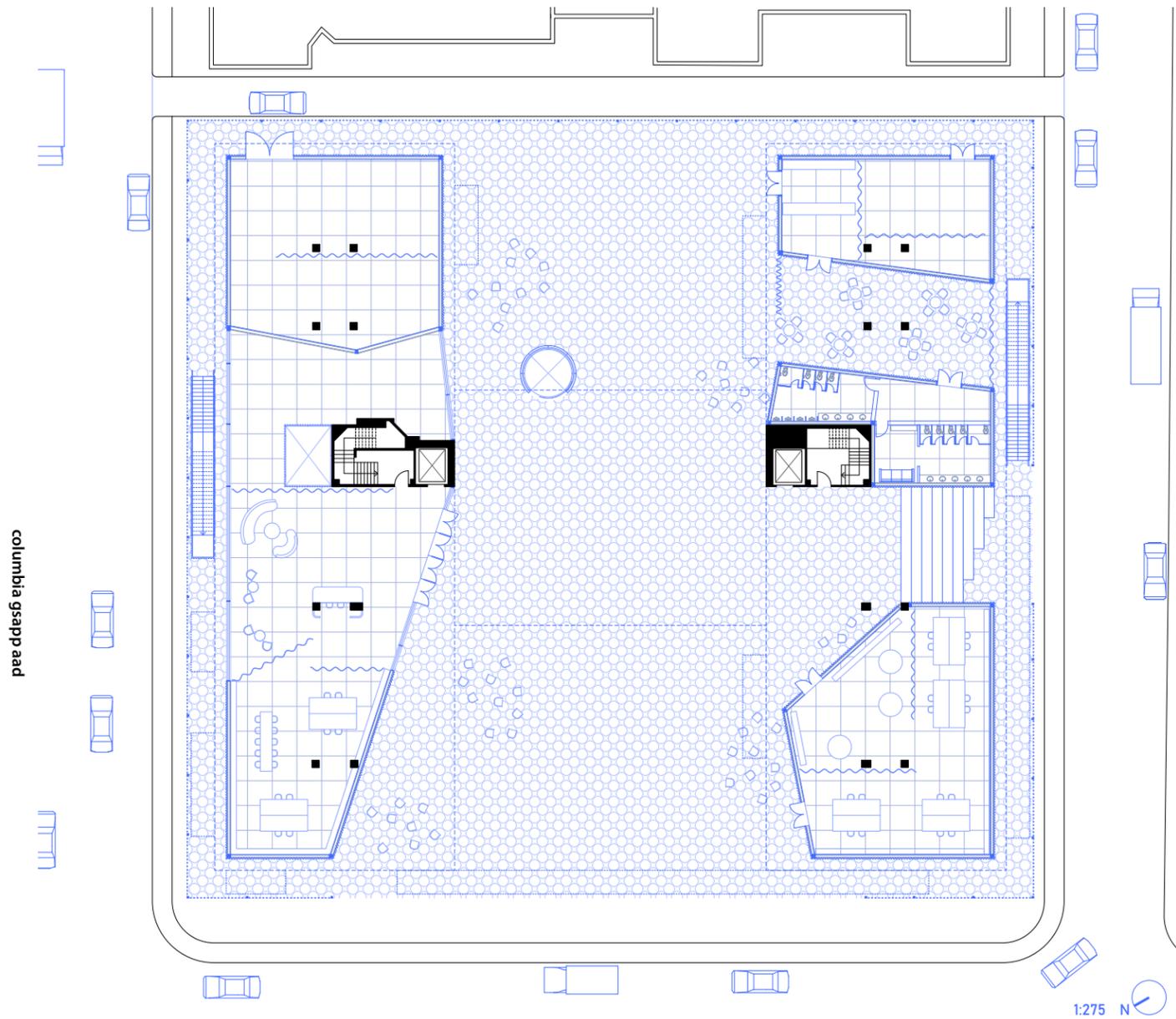
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above:
Axonometric Sectional diagram of the new proposal for "El Barrio".

el barrio

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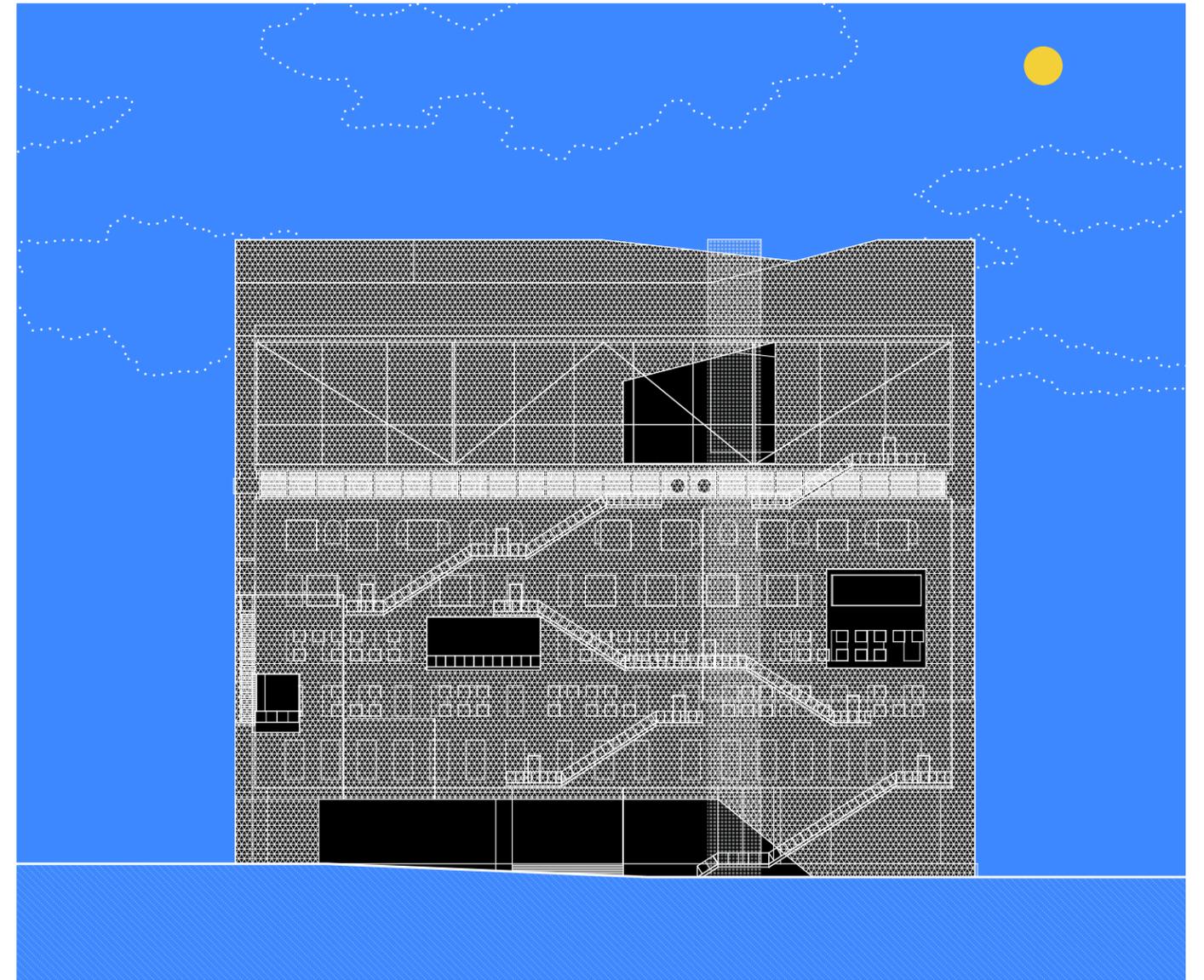
la plaza en el barrio

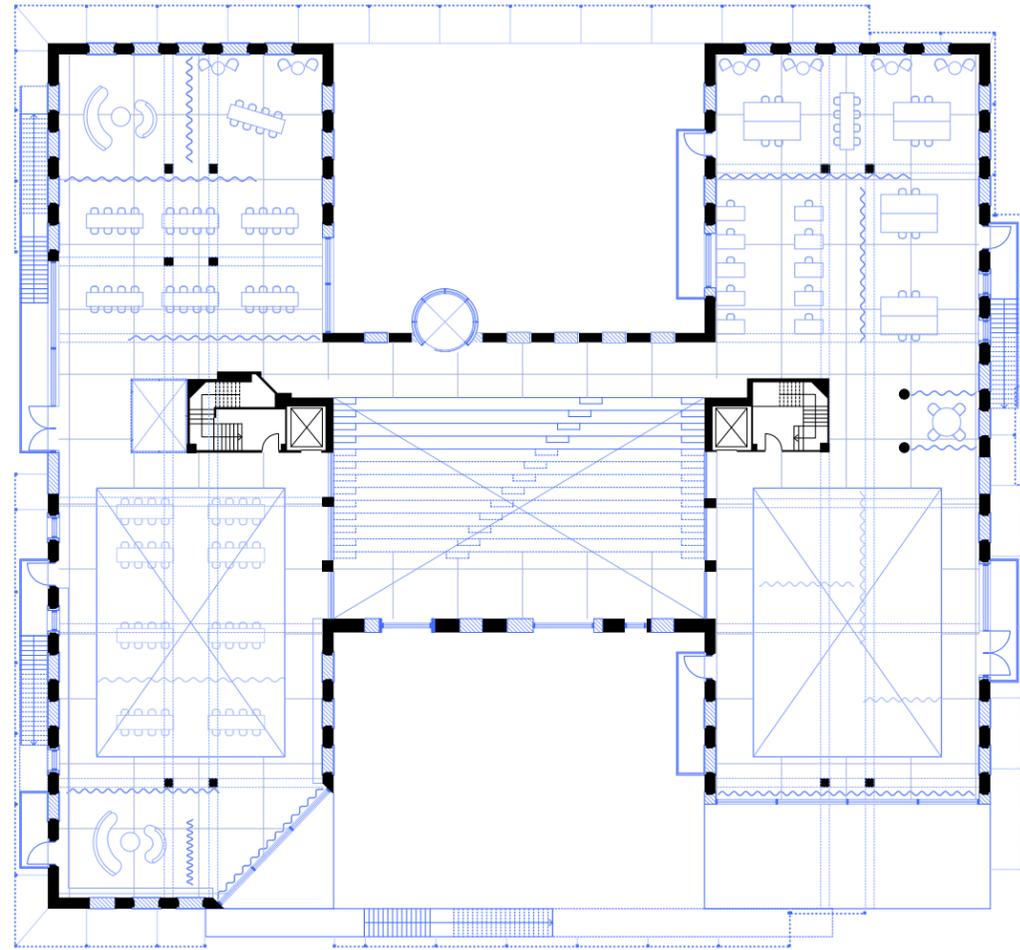
The plaza will be every guest's first encounter of a gathering place, open to east harlem and the adjacent Central Park. To enhance the open courtyard experience, the walls of the existing first floor were removed, lifting the heaviness and defensive facade to increase porosity and freedom of movement in the plaza.

The removal of the ground floor provides a sheltered space for visitors who want to meet before going into galleries, or spend time outside and hang out for refreshments, and opens space for bigger gatherings and events.

above:
Ground floor plan of El Barrio (nts).

below:
South exterior elevation (nts).





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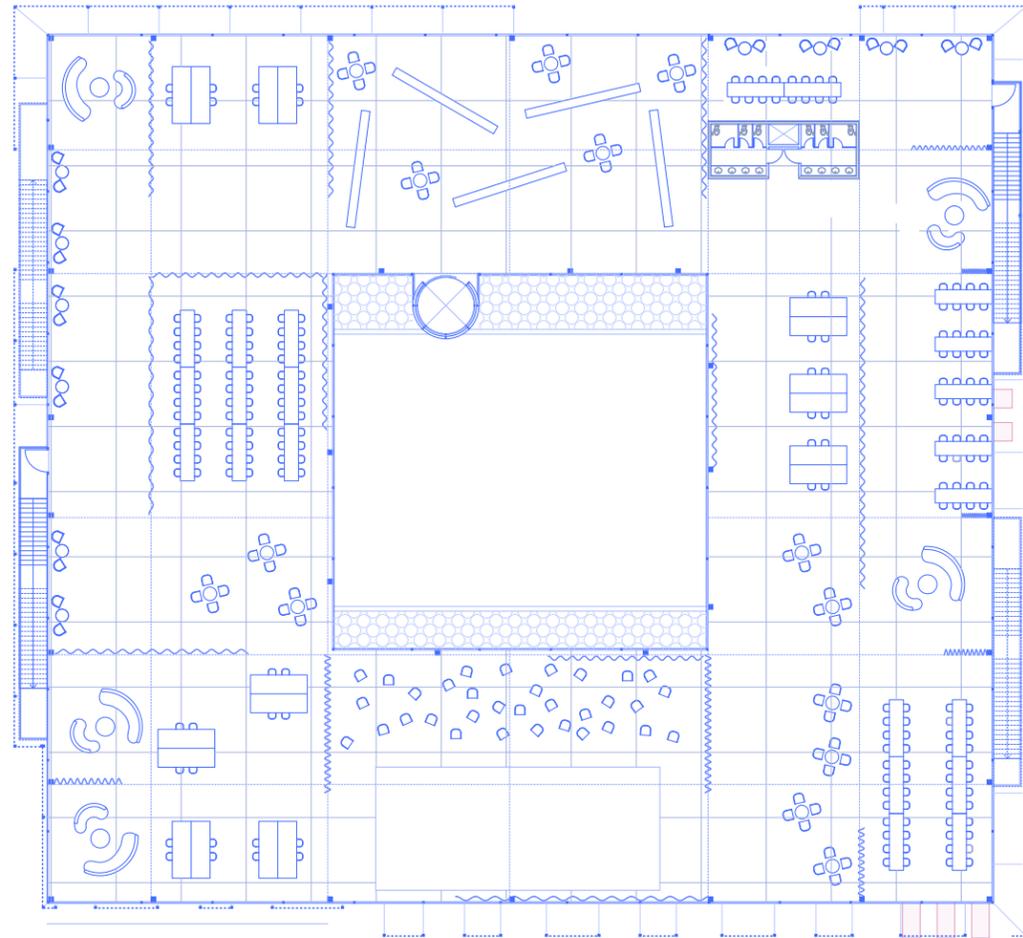
la biblioteca en el barrio

The levels above will host offices, galleries and exhibitions, classrooms, a theater and a library. The levels are all accessible and connected through a series of exterior stairs placed in between the existing masonry facade and the new mesh facade.

above:
Fourth floor plan of the library and workspace in El Barrio (nts).

top:
Interior photomontage of library and workspace.
bottom:
Exterior photomontage of ground level courtyard looking towards Central Park.





1:275 N

below:
Top forum floor plan of the open working, collaborative, and performing spaces (nts).

top right:
Detailed section of existing masonry and new lightweight structure and mesh facade.

bottom right:
Interior photomontage of the forum.

el forum y la playa

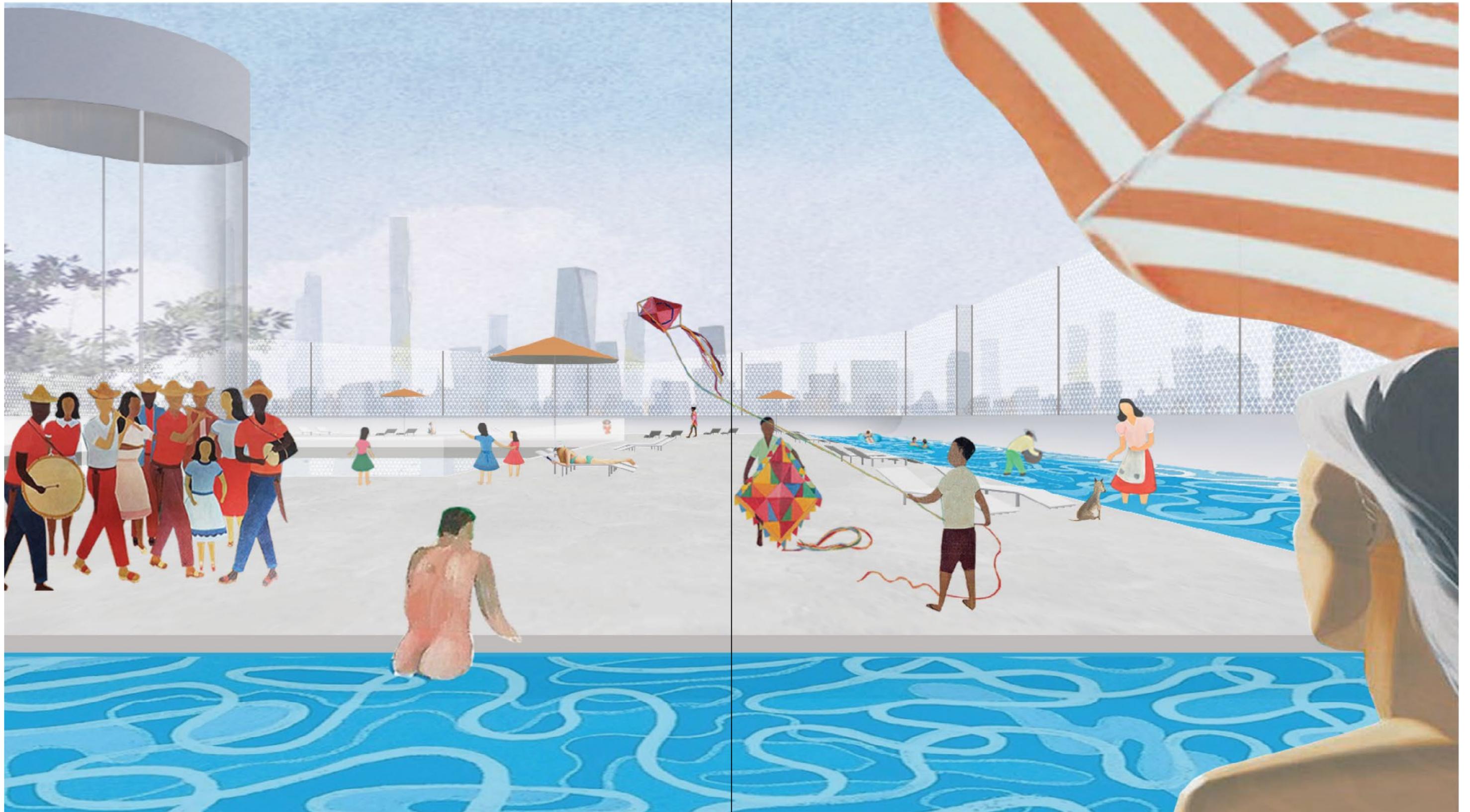
To accommodate the need for additional space, the cooperative spaces will occur on the new top levels of the building, a physically and programmatically open forum, serving as an extension of the public courtyard.

Then, Come hang at the rooftop beach. Visitors will be guided to it by a glass elevator that pierces the open space of the courtyard and is taken directly up. Once there, visitors will disrobe, becoming vulnerable. But in their nakedness, they will look out and see the city, the rolling hills of Central park to the west, the bustling streets of Harlem to the east, and will know that there exists for them a place in the city.

El Barrio will be a place to celebrate all Latin American culture.

It will be a gathering place for families and friends to hang out, have festivities, socialize, connect, learn, grow, and find refuge. A place that will exemplify what this community has continuously represented in New York City.





above:
Exterior photomontage of la playa on
the rooftop.

The piece of theory I will be discussing is "Bauen" by Hannes Meyer. It was a "thesis" published in 1928 within the seventh edition of the Bauhaus journals, simultaneously published while Hannes Meyer's directed school of Bauhaus, which occurred from 1928 to 1930. The English version was accessed through the book "Programs and Manifestoes on Twentieth-Century Architecture," edited by Ulrich Conrads. The book that contains the manifesto by Hannes Meyer also contains multiple declarations written by individuals with some role within modern architecture, architects such as Adolf Loos, Frank Lloyd Wright, Walter Gropius, Le Corbusier, Mies van de Rohe, among others. The book collected these manifestos and identified the writers as "master builders." It also claims that nearly every critical development within modern architecture started or was influenced by some proclamation initially made in a program or manifesto. (Conrads, 1975) As a collection, the book presents a diverse set of voices, with a spectrum of interests from small and conservative to exploratory and revolutionary. Since this specific piece was originally in German and published within the Bauhaus publications during the time Meyer led the school, the piece's audience was most likely students, members, and followers of the Bauhaus. Although this essay aims not to be another essay about Bauhaus, it is necessary to discuss it slightly due to its connection to Hannes Meyer. An attempt at a short description of the school will not only contextualize this piece of theory, given that this essay was published within the Bauhaus publications, but much of the manifesto's core lies behind the intention that Meyer set while he led the school and its programs, post-Walter Gropius.

It seems as if this piece is not only part of Meyer's position and beliefs in the "architectural" industry, as the theme of his paper reflects other ideals and concepts he stated in other pieces, but it also reflects ideals he imposed into the Bauhaus program while he led the school. He might have written this piece to persuade his students into reconsidering the meaning of architecture. Perhaps it might have been an attempt at persuading his colleagues into shifting how and why an architect produces, or what effect architecture typically produces and for whom. The manifesto's title "Bauen" means "to build" in German (which was the journal's primary language). As applied in Meyer's writing piece, Bauen is not the word building, the noun, but building (to build), the verb. He also lists materials, and means and methods of building as part of the manifesto. The title is simply the word "building" and nothing more or nothing less. The one-worded title may hint at various intentions set for the piece. It could be meant for the title to adopt a vague manner to let the reader begin to impose the title's meaning or the body of the text's theme. It could also begin to blur the varying meanings of the word and act as both the verb and noun. It may just be the most straightforward, concise way for Meyer to propose his ideas, and he intended to be bold and assertive with the one-worded title. The title also starts to hint at what he is aiming at within the manifesto. There is no implementation of the word "architecture" or "design," and the use of the word "building" highlights the concluding phase of the process of producing architecture, which is the act of building something. Throughout the essay, Hannes Meyer divides the existence of architecture into the binary sense of art or life. He states that all things in this world are products of the "function times economy" formula. (Meyer, 1928)

Because art is only compositional and subjective, it cannot achieve realistic goals and that life is functional and therefore

is not artistic. If "building" is a biological process, then it is not an aesthetic process. Although that may be possible, there is an entire process of designing prior to getting to 'build' that includes the process of color composition, graphics, material selection or experimentation, personal tastes, and interests. There are also ephemeral conditions and experiences in architecture produced by the materials chosen and the construction and amalgamation of those materials, yet they cannot quantify the experience. Meyer questioned the process of how to plan for a dwelling and whether it qualifies as composition or function. He listed the functional acts that occur within the boundaries of a house, stating that a house only needed to satisfy these needs.

"1. sex life, 2. sleeping habits, 3. pets, 4. gardening, 5. personal hygiene, 6. weather protection, 7. hygiene in the home, 8. car maintenance, 9. cooking, 10. heating, 11. exposure to the sun, 12. Services" (Meyer, 1928)

There was no explanation regarding the order of the list, but there was some peculiarity in the listed order. The first function on the list was sex life, followed up by sleeping habits, then pets. If numbered from most to least important, Meyer's list is incredibly provocative. For instance, if a dwelling can provide space for sex life, is the purpose of a dwelling entirely satisfactory? Is car maintenance more essential than cooking? Did Meyer envision the needs of some stereotype of his era? Listing car maintenance before cooking or heating brings up a few points. Firstly, is the ideal dwelling intended to satisfy a particular class that owns cars and has the luxury of space to service their cars at home? When the concept of interest in cars and machine work was heavily associated with men, is this dwelling Meyer envisions meant to be a "bachelor pad"? Secondly, "Car maintenance" could also be a mistranslation from German to English, in which it could possibly refer to the storage of cars, such as garages. In this case, it could also be pointed out that the requirements for a dwelling may be site-specific in a city where individual car storage is accessible. So, whose functional needs are these dwellings planned for, and who was Meyer's target demographic?

Would it take some composition, art, and experiential consideration to make the experience more enjoyable for humans? How important is it to consider building a human-scale dwelling... for a pet? Is the purpose of a house reduced to just these activities, and would humans love the house just because it satisfied them? Can the success of a built house be measured because it responds well to not just daily human activity but also changes in sound, light, temperature, and sun exposure? He also follows up with the word "design" to almost draw a particular distinction between the act of designing and the act of building. Are they to be considered separate trades? Does an architect not incriminate themselves with both? Is the architect the medium in which both these practices converge? The ephemeral composition is brought onto a building through the work of a trade/craftsman under the direction of the architect. The actual act of building a building may be a science, but the phase before that is not. In what category does the building, the noun, fall under? Is it science and life, or is it art? Neither? Both? What happens when an artist uses similar means and methods, and materials? Is it no longer considered art because they are "building," the verb? Meyer listed building materials such as concrete, canvas, leather, resin, acetone, glue and categorized them as part of life, but these materials are not rare to find in art.

bauhaus

zeitschrift für gestaltung • herausgeber: hannes meyer • schriftleitung: ernst kállai •
die zeitschrift erscheint vierteljährlich • bezugspreis: jährlich rmk. 4 • preis dieser nummer rmk. 1.20 •
verlag und anzeigenverwaltung: dessau, zerbster straÙe 16 •

2. jahrgang

1928

4



bauhausfoto foto beese

junge menschen
kommt ans bauhaus!

However, to better understand Meyer's theory, it may be helpful to understand the context of his life up to this point, his experiences, and how he applied these concepts to the Bauhaus school when he directed it.

Walter Gropius opened a school in Germany in 1919 called Staatliches Bauhaus. It was a school focused on uniting all trades of art within one institution. The school was also an experimental advocate and pushed normative boundaries of art produced within that era. This mentality of open experimentation led the Bauhaus to be recognized as a robust modern art movement and school of thought within art, design, and architecture. (Jeske) The movement disseminated concepts of functionality through both their art and architecture. People associated with the Bauhaus were titled a student, master, director, or associate with no specific teaching assignment. Although departments within the school focused on respective trades, interdisciplinary practices and studies were heavily encouraged.

When the school opened, Gropius declared the school's intention through a "manifesto." Architects, sculptors, painters", he argued, "must all turn to crafts. Art is not a »profession«. There is no essential difference between the artist and the craftsman. (Gropius, 1919). The Bauhaus had been known to thread between artistic expression, industrialization, and mass production. Walter Gropius hired Hannes Meyer to start and direct the architecture department within Bauhaus, a department Gropius long intended to incorporate into the school. After Gropius led the school for nine years, he selected Meyer as the new director of the Bauhaus.

Meyer believed that the school should collaborate, cross trades, and produce as a cooperative to explore, use, and advance tools and technology to create a mass-producing culture. He set up the architecture school to focus on real projects, allowing students to collaborate on his commissioned projects. This allowed the students to gain professional experience, however, there has been controversy revolving around the Bauhaus' practice of involving student workers. Allegedly, they used the students as free labor while the school still earned profits through the student fees and the building commissions. Herbert Bayer has defended the allegations by stating that, "Students are invited to collaborate both on the plans and the actual construction of buildings for which the Bauhaus has been commissioned so that they may have the experience of cooperating with all the building trades and, at the same time, earn their living." (Bayer 1938, 29)

Through this collaboration, the Bauhaus received direct commissions such as the ADGB Trade Union School in Bernau, Germany. Now registered as a UNESCO site, The ADGB Trade Union School had all interiors designed through Bauhaus workshops. With projects and commissions such as these, the school was simultaneously able to produce a profit. The ADGB building is the perfect case study for functionalist architecture, and Meyer was famously known for being a functionalist architect. (Bauhaus Kooperation)

Gropius intentionally hired Hannes specifically for his functionalist design thinking. Shortly after taking the reins of the school, his reorganization of programs tested the politics ingrained within the school and highlighted Meyer's political views and, in parallel, the monumental political events occurring throughout Germany at the time. Despite the quick success he brought to the school, Meyer was allegedly removed as director of the Bauhaus in 1930 due to his political views and the divide he caused from the reorganization he set to create. (Jeske) Mies van der Rohe was Hannes Meyer's successor.

The first issue of the Bauhaus Journal was released at the opening of the new Bauhaus building in Dessau in 1926. The journal was intended to be released in a quarterly method. Occasionally, the journal failed to be released as promptly as planned due to financial woes. The last journal was released in 1931, following a tumultuous state for the school due to interference from the Nazi regime and political issues. Of course, in a typical Bauhaus manner, there was a specific graphic presence within the journal. The journal represented a clean graphic organization yet a hint of experimentation with type fonts and images, assumingly printed in black and white. Black and white prints are iconic in historical Bauhaus branding. Aside from potential financial strains and higher costs associated with color prints, the monochromatic print choice was most likely due to standard mass printing standards. However, the Bauhaus often manifested the use of mass production, so the black and white print choice might have also been an intentional design choice. Their designs often represented pure construction, minimalism, and taking advantage of mass production. Like their sentiments on building, "We want to create clear...architecture", they stated, "whose inner logic will be radiant and naked, unencumbered by lying facades and trickeries. We want an architecture adapted to our world of machines, radios, and fast motor cars." (Bayer 1938, 29)

The length of the journal varied through editors but at its peak production, consisted of about forty pages and included advertisements at the end of the journal. The journal also included graphic work from Herbert Bayer and Joost Schmidt, which are still recognizable today as some of the iconic graphic representations of the Bauhaus movement. There are 14 issues of the Bauhaus journal, of which four were published under Walter Gropius and Laszlo Moholy-Nagy, six were published under Hannes Meyer, and the last three were a mix of Albers and Kandinsky. The Bauhaus shared a manifesto within the same journal that Meyer published based on their philosophy. They stated, "We want to grip the building and design of our time with a firm grasp, to shake foundations, constructions, and forms - not tender, not tactful - hard and ruthless, even if they are objects of our greatest reverence. The meaning of the Bauhaus and its magazine is: to be young, to dare to be fresh and to work hard in spite of all: to prepare a more cheerful work of carefree times. (Bauhaus, 1928)

Using "construction" tropes, they describe a want to "shake foundations, constructions, and forms" literally and metaphorically. The act of building becomes a little bit of an obsession. However, what does it mean to want to shake foundations and constructions? How will they be hard and ruthless towards objects of great reverence? The school's experimental nature did leave a mark within art and architectural history - but their work is not notoriously recognized as ruthless and harsh. Perhaps they were ruthless in their daily practices, collectively pushing to break normative art, design, and production practices. They were "building" a movement, building a reputation, building a cooperative, building a school...Building buildings. Collectively describing the school and magazine as young and fresh implies that the journal they put out was a direct extension of their design theories and practices. The journal was equally important as the rest of the work they produced, so each written piece and each journal could also be investigated as if one were to investigate any other work by the Bauhaus.

The covers of the entire journal collection ranged in design, particularly associated with the respective director of the Bauhaus. The first three journals released under Meyer individually experimented with graphic styles, while his later four journals consistently kept a design template. The cover of the seventh edition of the Bauhaus Journal, in which the Baun manifesto was initially published, presented a distinctive graphic organization. The Bauhaus title was in the typical Bauhaus typeface, designed

by Herbert Bayer, with subtitles in a diagonal orientation across the page. The single image on the cover page was cropped as a circle, and it portrays a photograph by Lotte Beese, Meyer's life partner. The photograph captured about fourteen young people lying on the floor, some of the people laughing or looking at each other. It gives the sense of community, a collective. The subtitle says in all lowercase, "junge menschen kommt ans bauhaus!". In English, "young people come to the Bauhaus", binding the general tone of the journal and the cover photograph to their manifesto published within the journal. This issuance of the journal seems particularly focused on the school and the energy they put out towards society, no other issue portrayed the school in such an informal, joyful way.

Towards the bottom of the pages of the "Bauen" essay were photographs of four chairs. A few affiliates of the Bauhaus designed the chairs, and they were produced within the Bauhaus. The photographs of the chairs show them all slightly oriented towards the right, presenting the chair from a corner perspective that gives a comprehensive view of the chair. The chairs all seem like variations of the same concept or design, which includes a short horizontal back rail for back support, a square seat supported by an apron, two stiles, four legs, some have a cross stretcher, some do not, two have upholstered seats, and all are constructed out of wood. The subtitle included adjacent to the photographs of the chairs listed the name given to the chair, the designer, and the series number. Maybe it is lost in translation, and the chairs might have possibly been mentioned in the manifesto. However, they were not mentioned in the English version, which leads to the composition of the chairs, which seem like objects of art, not life or material used for an essential humanistic purpose like sitting or resting.

Often in many institutions but specifically in museums such as the Museum of Modern Art in New York and the Art Institute of Chicago, visitors can encounter furniture pieces displayed similarly to any other conventional art piece. Showcased to admire, study, and critique, these furniture pieces are placed in galleries adjacent to paintings and sculptures. Are these chairs, once designed to be fully functional, now defunct? Can its purpose weave between functional and nonfunctional depending on whether it is in use? Can it be both? Although this may be a contemporary association to the chairs, the photographs of the chairs trigger a resemblance of furniture showcased in museums. If the chairs in the "Bauen" essay had been photographed in use, the image might reflect and defend Meyer's argument. However, it would have been more compelling to see a functionalist building or dwelling that followed Meyer's manifesto.

Meyer acknowledged that architects might once have been a confluence of both an artist and a scientist. However, he believed that society might benefit best from an architect who became a specialist in "organization." He envisioned houses being explicitly built to become a social enterprise. A more matter of fact, socially, technically, economically, psychologically-focused building. A world where human existence was improved through prefabricated homes.

The Bauhaus school set a powerful core for the school by aiming to create a confluence between trades and collectively learn from one another. Even Meyer himself aimed for a cooperative mentality among architects. How does one keep art, design, composition, and all creative thinking aside when building? What is the intention behind the careers that these students at the Bauhaus set to aim for? After all, Kandinsky, Gropius, Mies all dabbled in various mediums and creative outlets. They produced ranges of objects, art, and buildings.

Furthermore, looking closely at the Bauhaus raises questions about what exactly they were up to and what their aim was, and

makes us reflect the same questions back on our own context. If we were to specify degrees handed out by the school, what degrees would they have received? Since anyone within the school of Bauhaus was titled student, master, director, and associate with no specific teaching assignment. Was there a Bachelor's or Master's degree given to students who conferred with completion requirements, similarly to our modern system of degrees? Is it a Bachelor in Arts? A Bachelor in Science? Masters in Art? Masters in Science? Bachelor or Master of Architecture? Why is the Master of Architecture just titled Master of Architecture? Do we collectively uphold it to multiple trades, so it is neither science nor art? Is it just simply architecture?

If a degree is one or the other, does one qualify someone any better to build or compose art than the other, and does this separate us from artists to tradespeople? There does not seem to be a binary system but more of a large spectrum where architects fall under. Some may be more attuned to the science of building and the structural, mechanical systems, and material qualities it embodies. Some may be architects to produce works of art, such as Thomas Heatherwick or Frank Gehry; others are artists whose medium is the scale of buildings or buildings themselves, such as Gordon Matta-Clark and Cedric Price.

If we genuinely reflected Meyer's ideals into the entire process of designing and producing architecture, what would be the result of such? Would building, the noun, reflect an industrial or practical/institutional sense such as prisons or industrial sheds? Would prefabrication methods indeed be the best way to approach it? If prefabrication took on and construction documents or "installation manuals" for these structures were commonly shared and in circulation with everyone, would society need architects anymore? It seems like a radical way to approach architecture, but what more to expect from Bauhaus and, even more so, what more to expect from a school whose literal name is construction house?

a building within a building

Columbia University GSAPP
Advanced V Studio (Fall 2021)
Unadapted
Critic: Wonne Ickx
Project Location: Brooklyn, NY
In Collaboration with: Daniela Beraun

The studio consisted of developing an adaptive-reuse proposal for the 13th Regiment Armory in Bed-Stuy, Brooklyn. The studio aimed to reuse the 1889 structure and convert it into a contemporary cultural-leisure center. The program is inspired by the SESC model of Brazil. An urban cultural center that functions as a true gathering place for work, studying, playing non-competitive sports, etc.

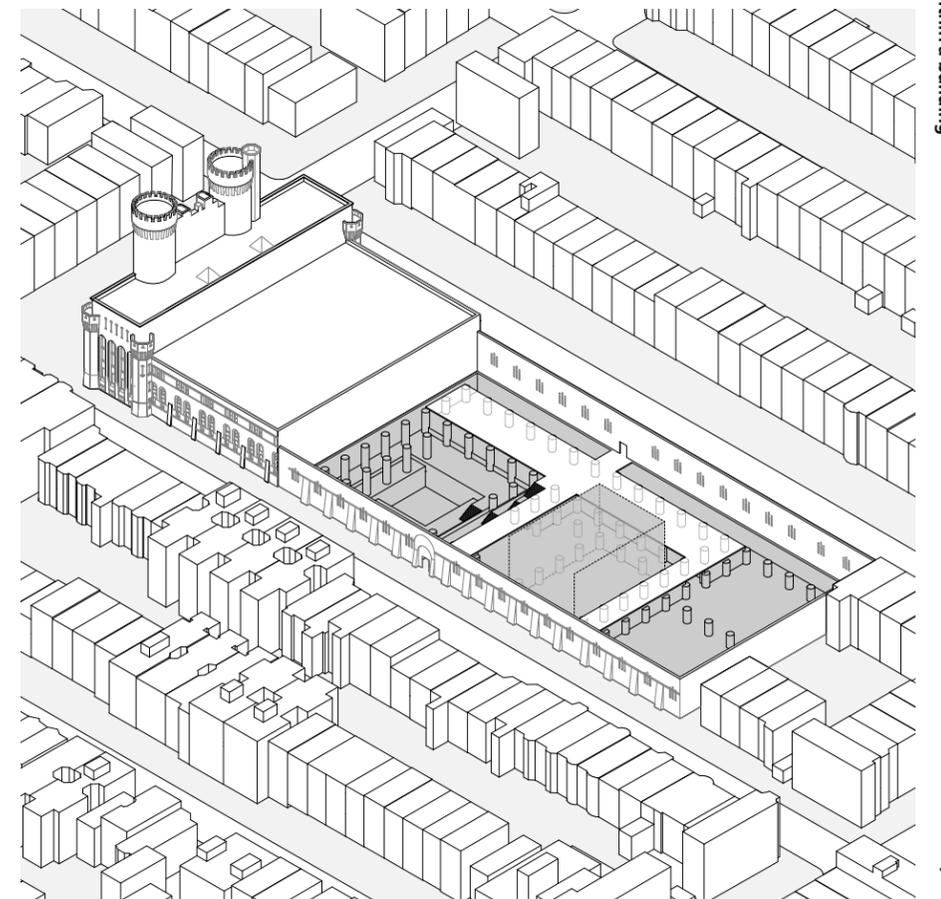
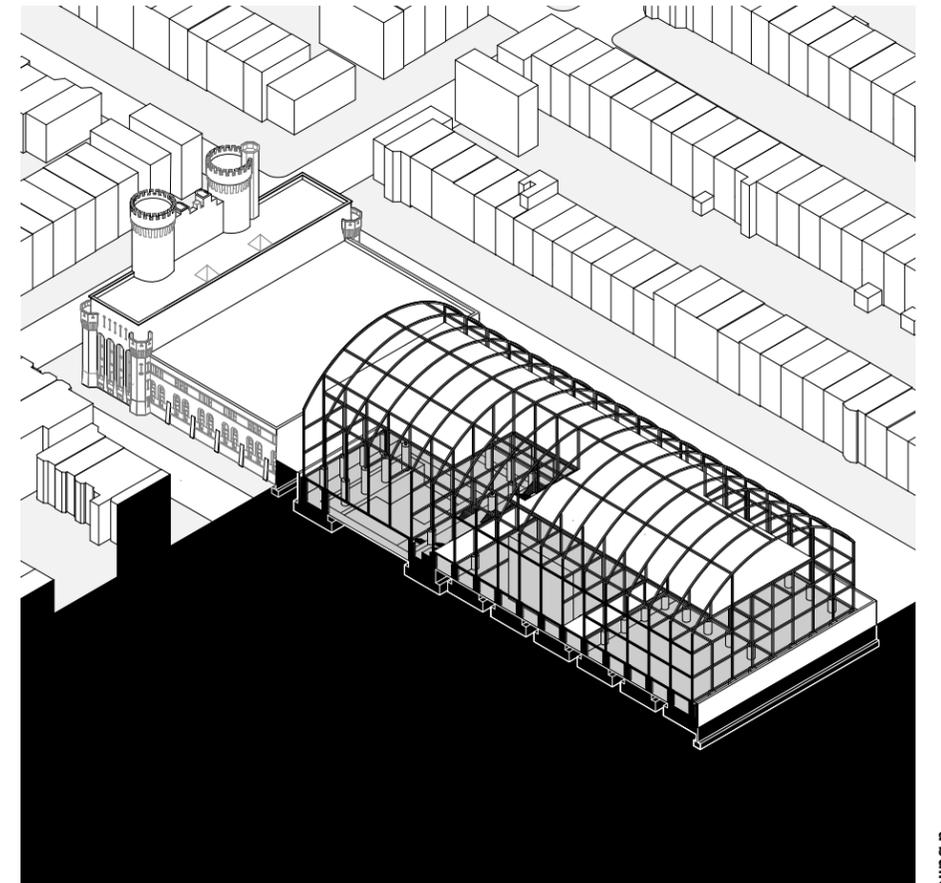
Because the neighborhood of Bed-Stuy is densely built, the main strategy of the project is to embrace the Armory drill hall's existing void and multiplying

(and reassembling) the sense of emptiness in the space. Collectively, multiplied voids produce a block size, public space surrounded by urban density.

The new proposal remains contextual through connections to the ground and sky, creating moments of visual and tectonic relation with the old structures but physically separating the intervention from it. This idea is what defined the project architecturally.

top:
Axonometric diagram of voided
subterranean space.

top:
Axonometric diagram of the cloudy,
lighter weight structure above ground.



left:
Physical model of new proposal for the Armory and its context.

right:
Physical sectional model of the underground pool, the void that contains the space, and spaces above.



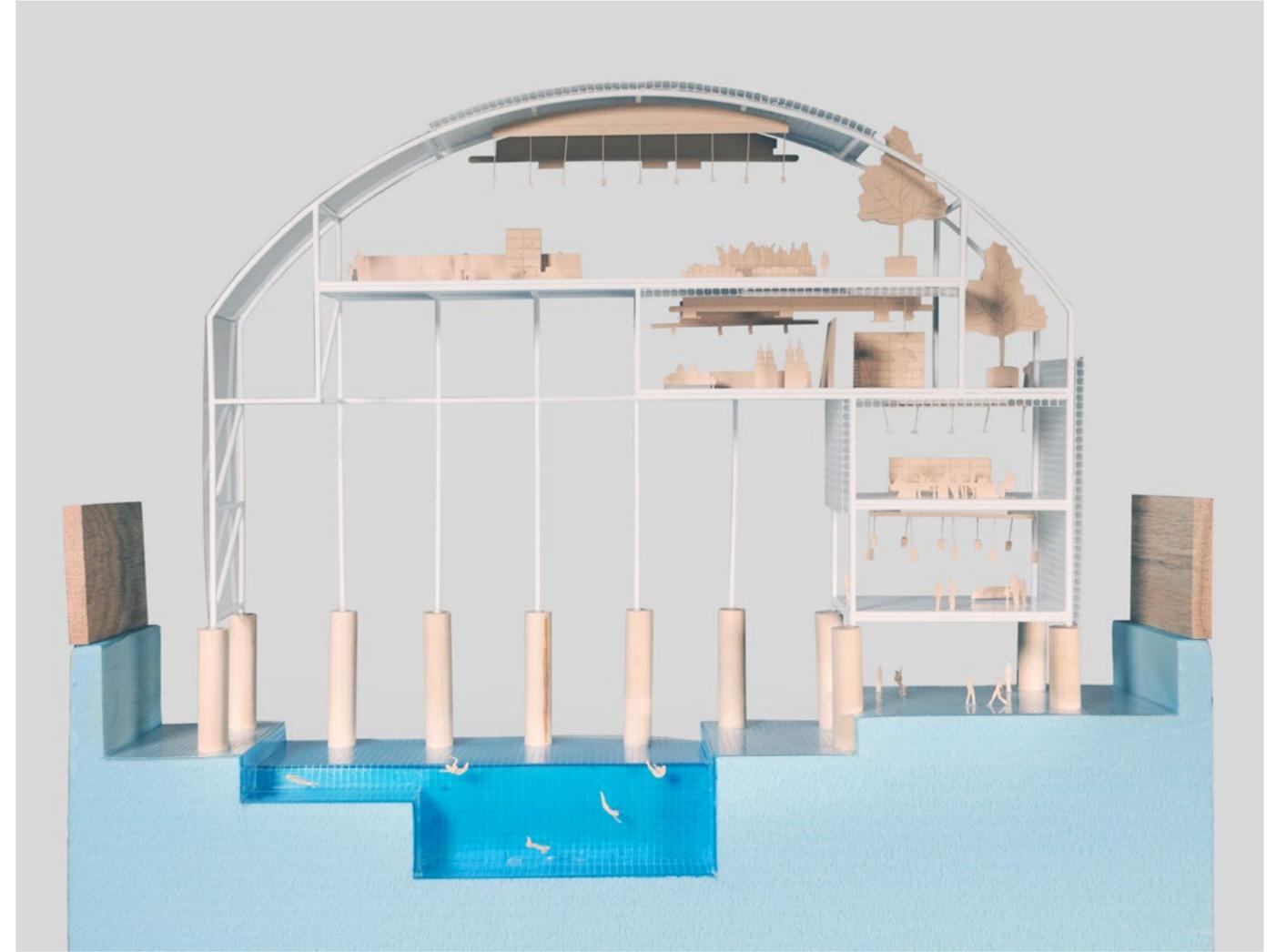
underground vs. sky

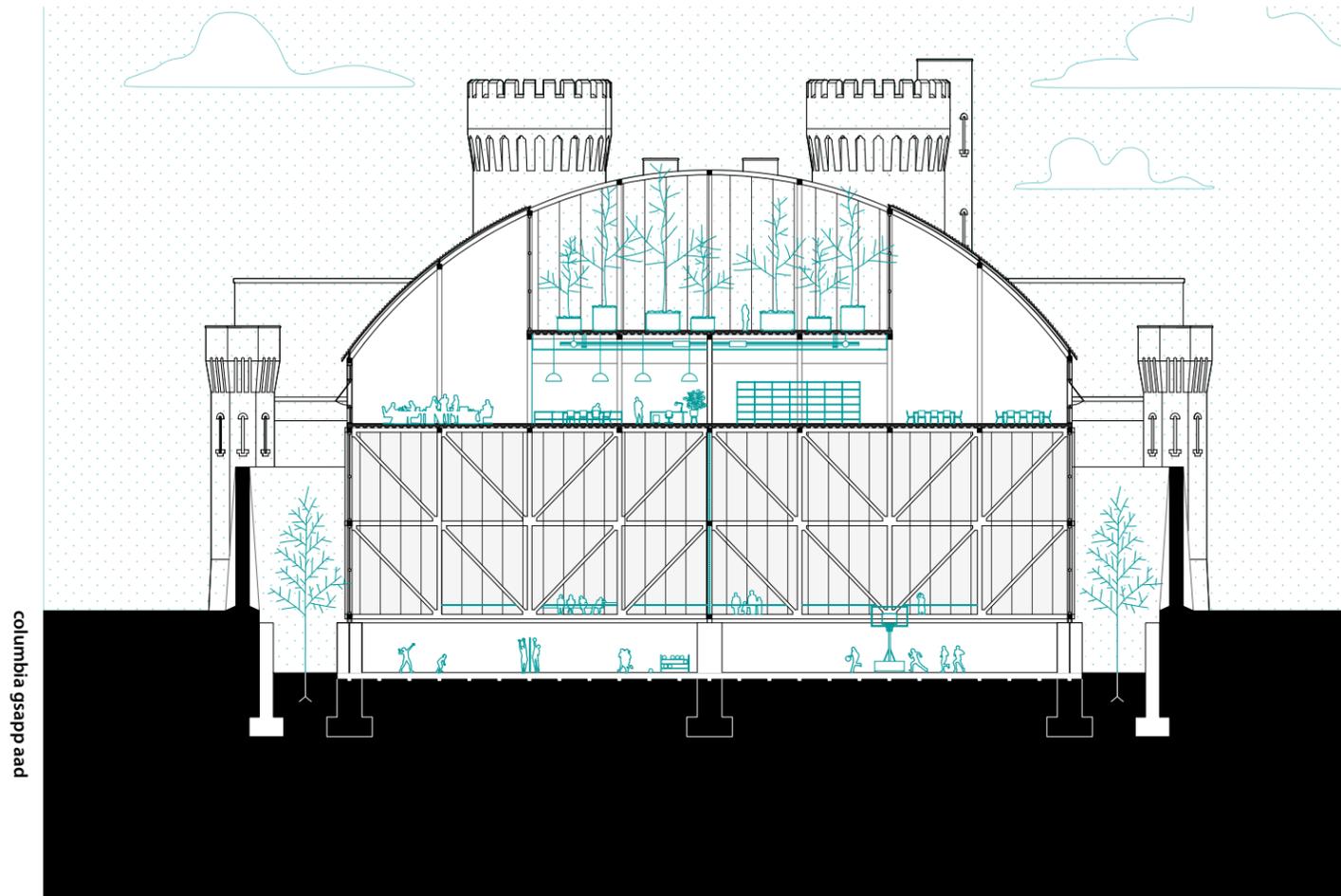
The relationship with the existing shell is developed through the voids by offsetting the new structure away from the existing masonry walls. From the ground floor, a visual connection to the walls remains. The entry "street" is connected to the main oblique circulation that goes from the sky-living room to the underground pool.

To avoid constructing mass above ground, the voids also excavate through the subterranean realm. The heavier programs were placed in the underground level, such as the pool and the theatre.

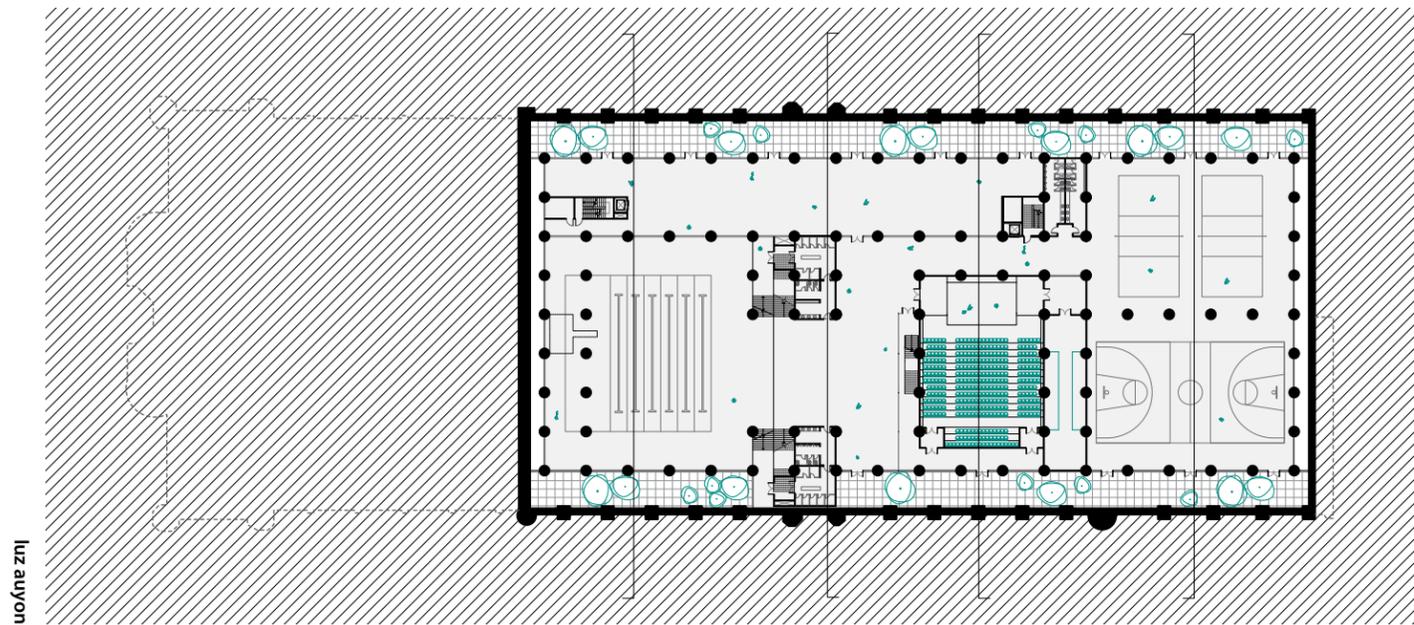
Above the ground level, the architectural language changes to an airy metallic structure that continues to represent a sense of void. The old trusses of the historic building were replaced by a thinner, lighter six meter by six meter steel grid structure supported by the cylindrical concrete columns underground. Within the grid, there are large voids that allow for a variation of flexibility in use and program.

On top of this cloud of steel columns and beams, one will encounter the living room. The highlight of the leisure center, as it is the gathering-to-do-nothing-place. This space visually connects with the adjacent top of the armory, as a castle in the sky.





columbia gspanunio



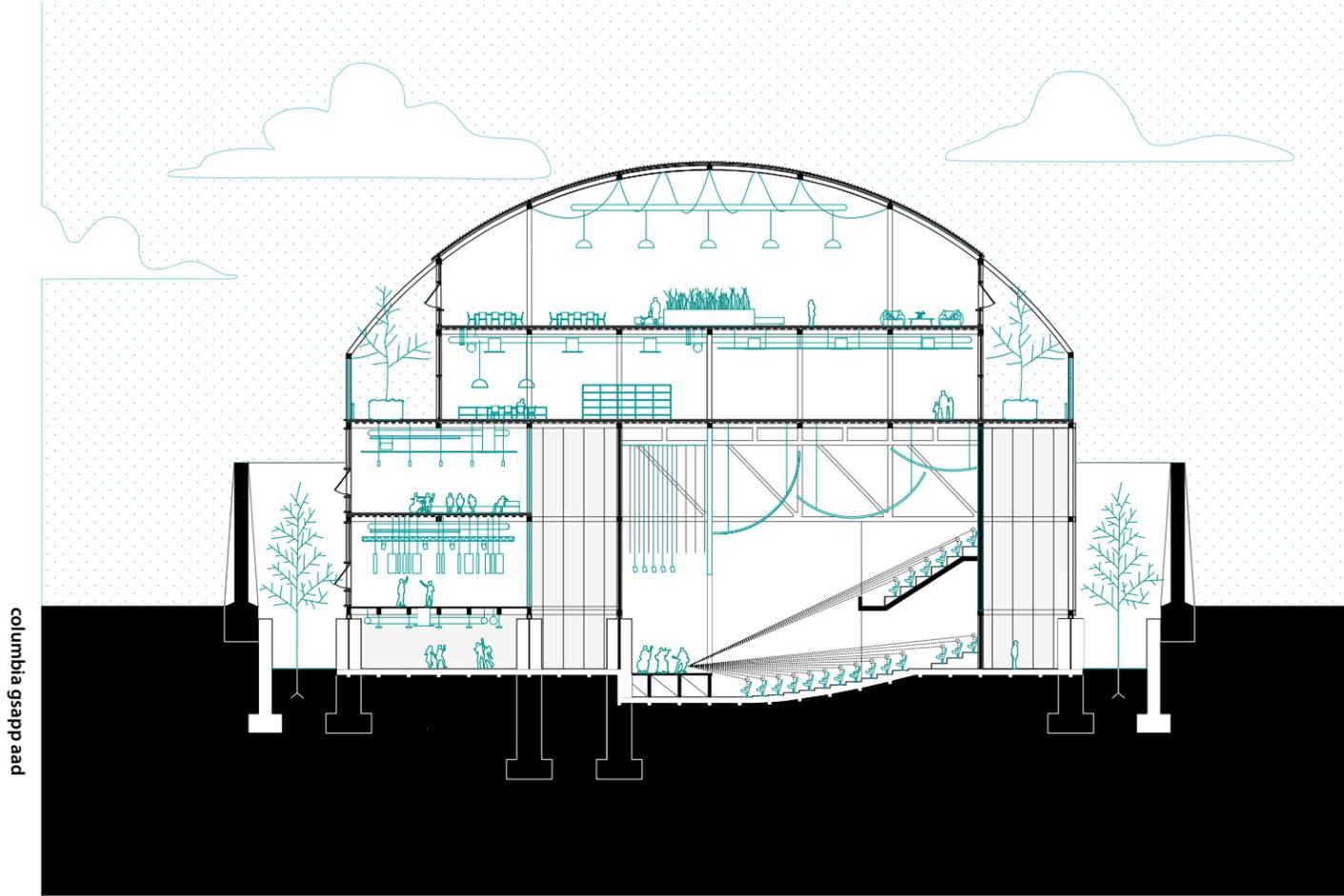
luz auyon



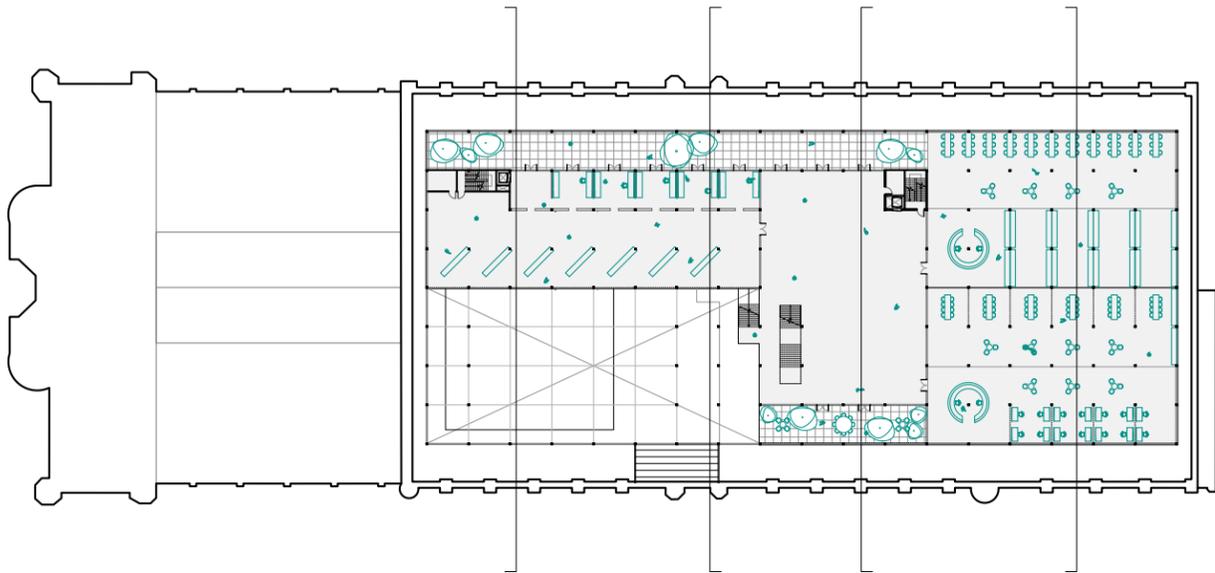
a building within a building

left top:
Cross section through the sports courts
and sky-living space.
left bottom:
Underground floor plan (nts).
right:
Rendering of underground sports courts.

luz auyon

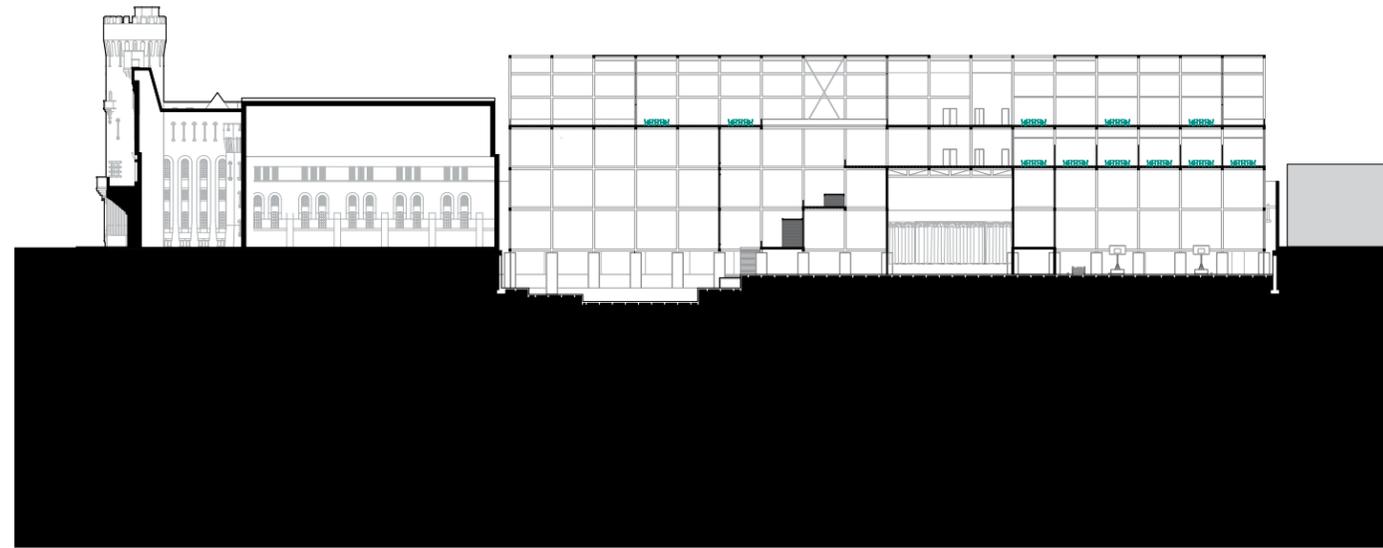


columbia gspann ioj



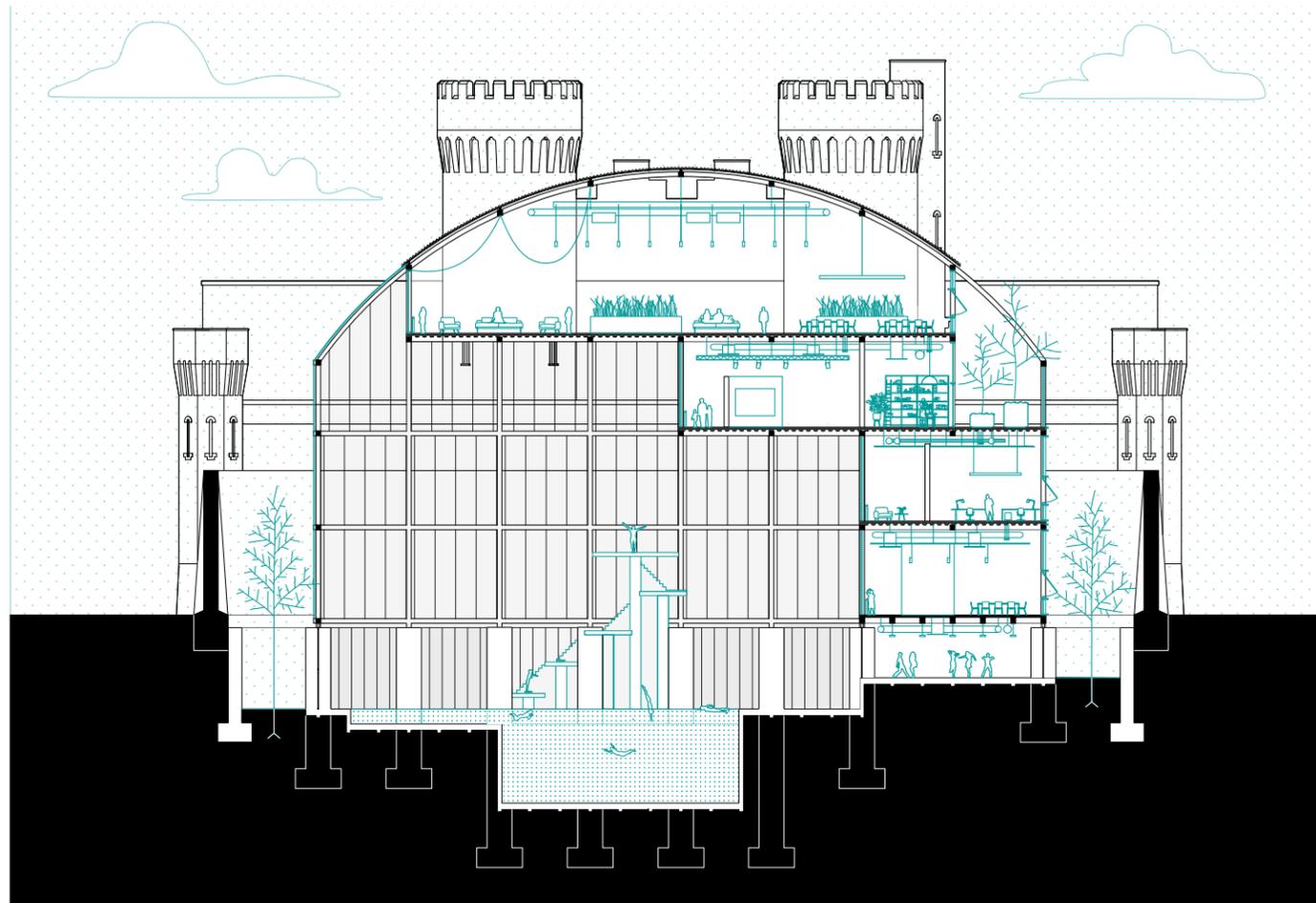
luz auyon

left top:
 Cross section drawing through the
 theatre, library and sky-living space.
left bottom:
 Third floor plan (nts).
right:
 Longitudinal Section of existing armory
 and new proposal.

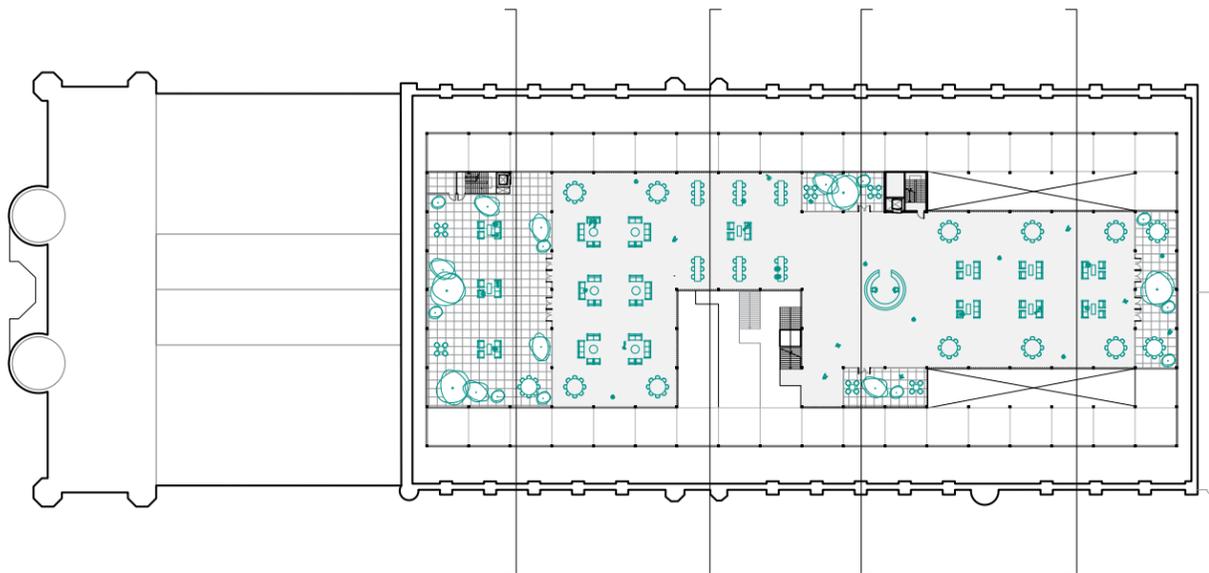


a building within a building

luz auyon



top:
Cross section drawing through
underground pool, work studios, and
sky-living space.
bottom:
Fourth floor plan of sky-living space (nts).



above:
Rendering of sky-living space and
adjacent existing armory.
following page:
Rendering of underground pool and
main public space.

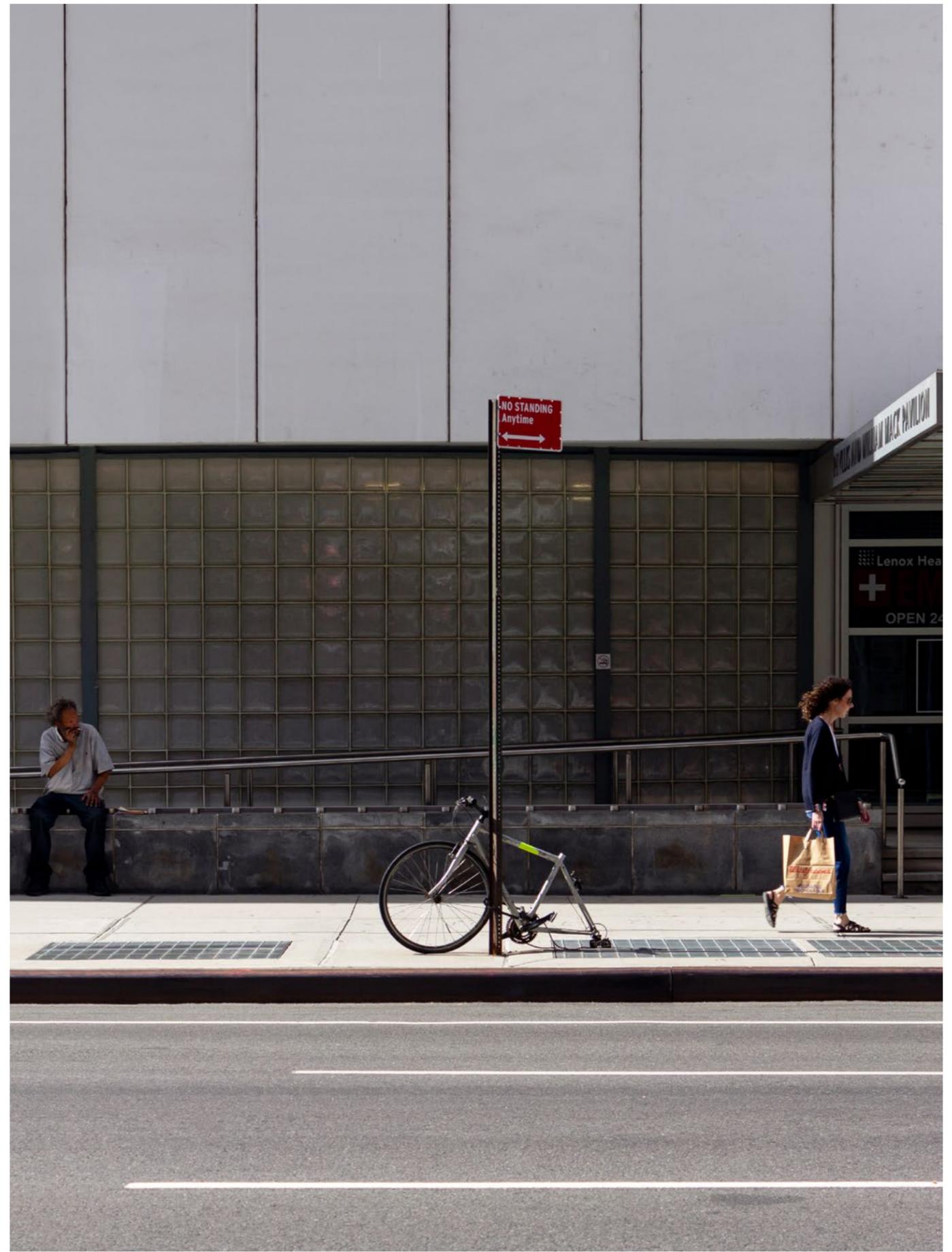


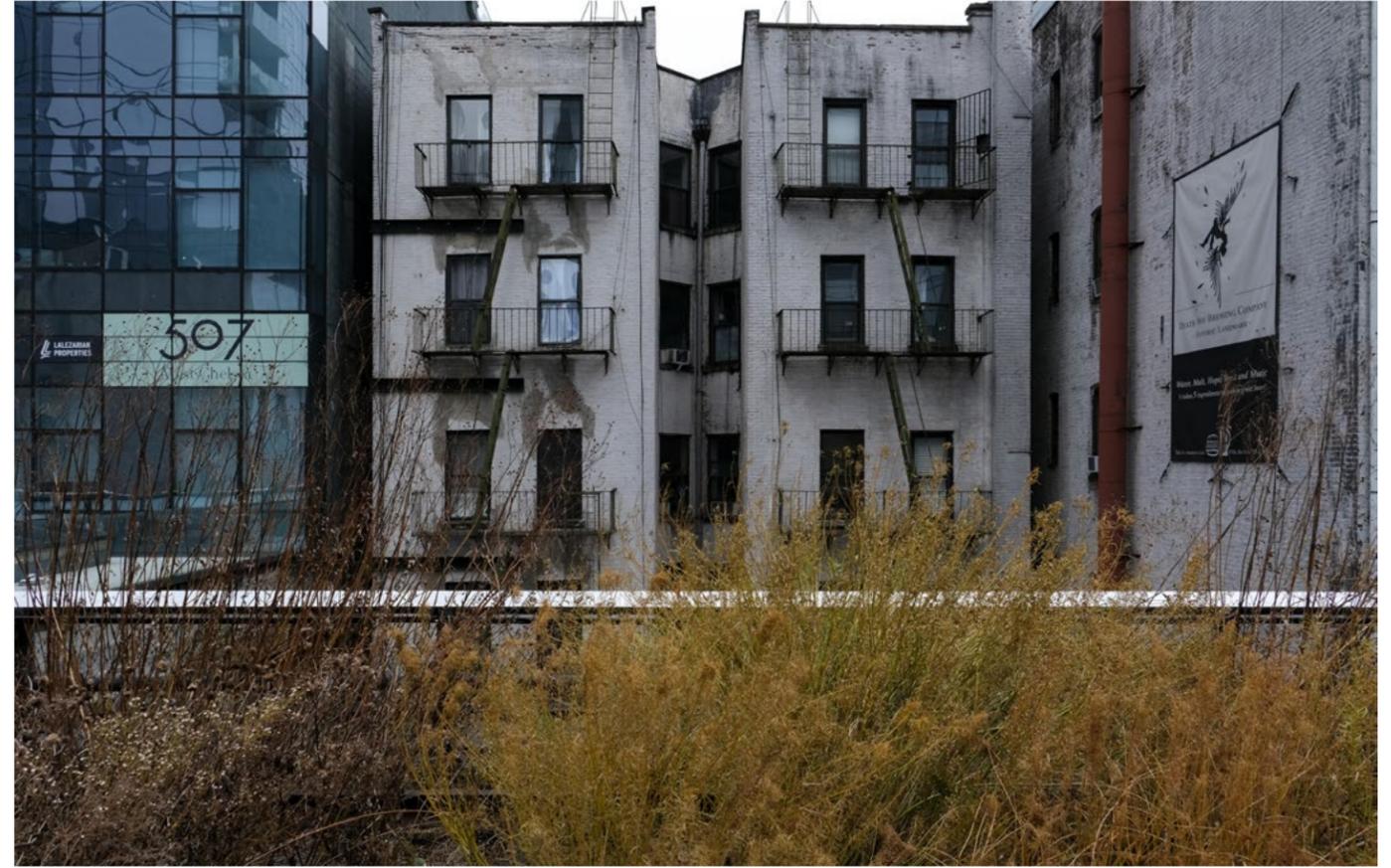
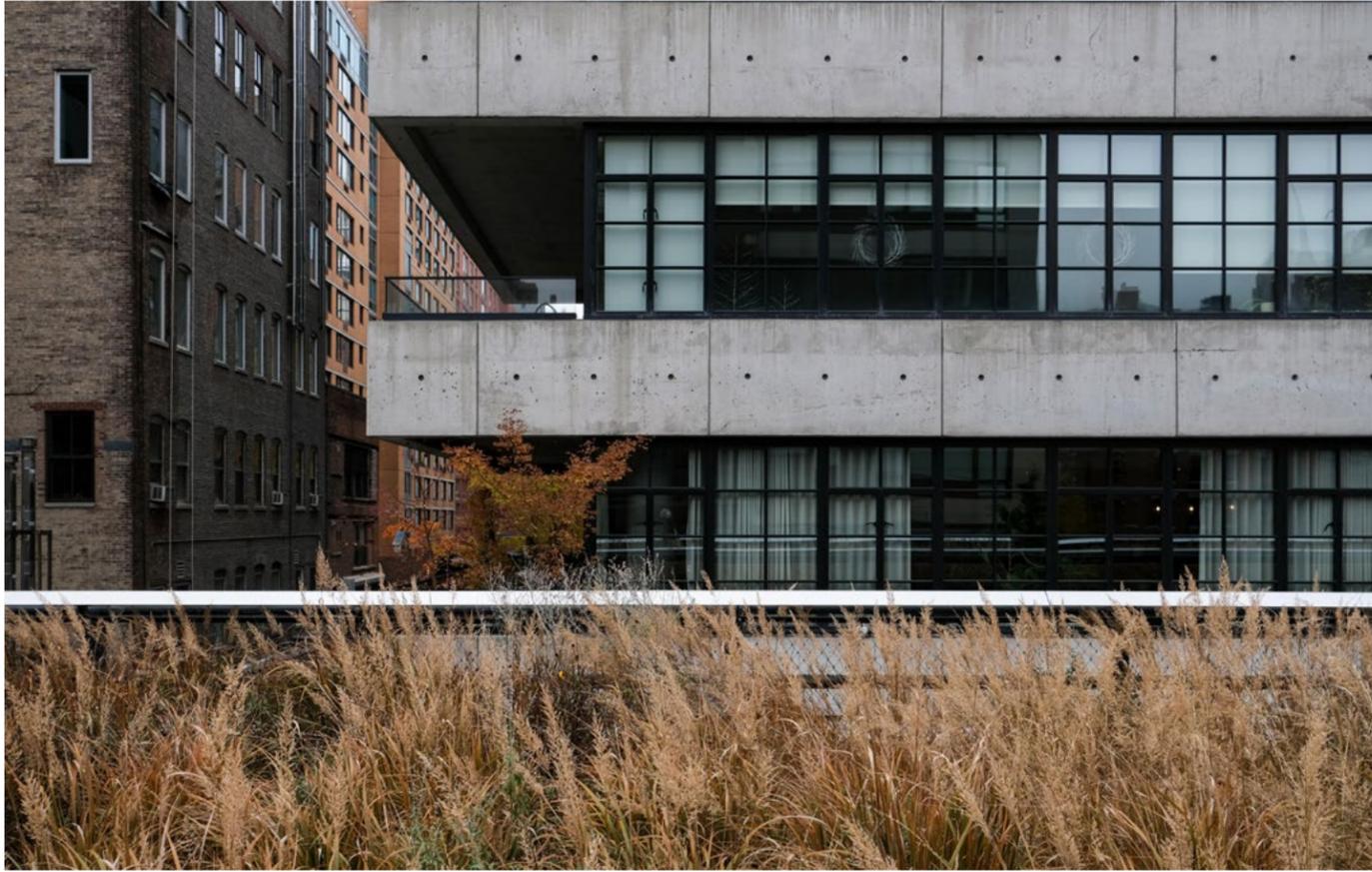
captured architecture

Columbia University GSAPP
Visualization Elective: Arch. Photography (2021)
From the Models to the Built World
Michael Vahrenwald

Through a series of assignments that explored different techniques, narratives, lighting, and styles, the aim of this class was to rethink how to read and capture architecture (and physical models). The body of work shown are only a few moments from various assignments, but as a collective they are a result of an exploration of vantage points, lighting, and well-framed and captured moments.

right:
Photograph of National Maritime Union building (O'Toole Building) in Greenwich Village, NY.





left:
 Photograph of 508 W 24th St. from the High Line in Chelsea, NY.
above:
 Photograph of a brick building from the High Line in Chelsea, NY.



captured architecture

above:
Photograph of Beinecke Rare Book
Library in New Haven, CT.

luz auyon

brooklyn culinary terminal

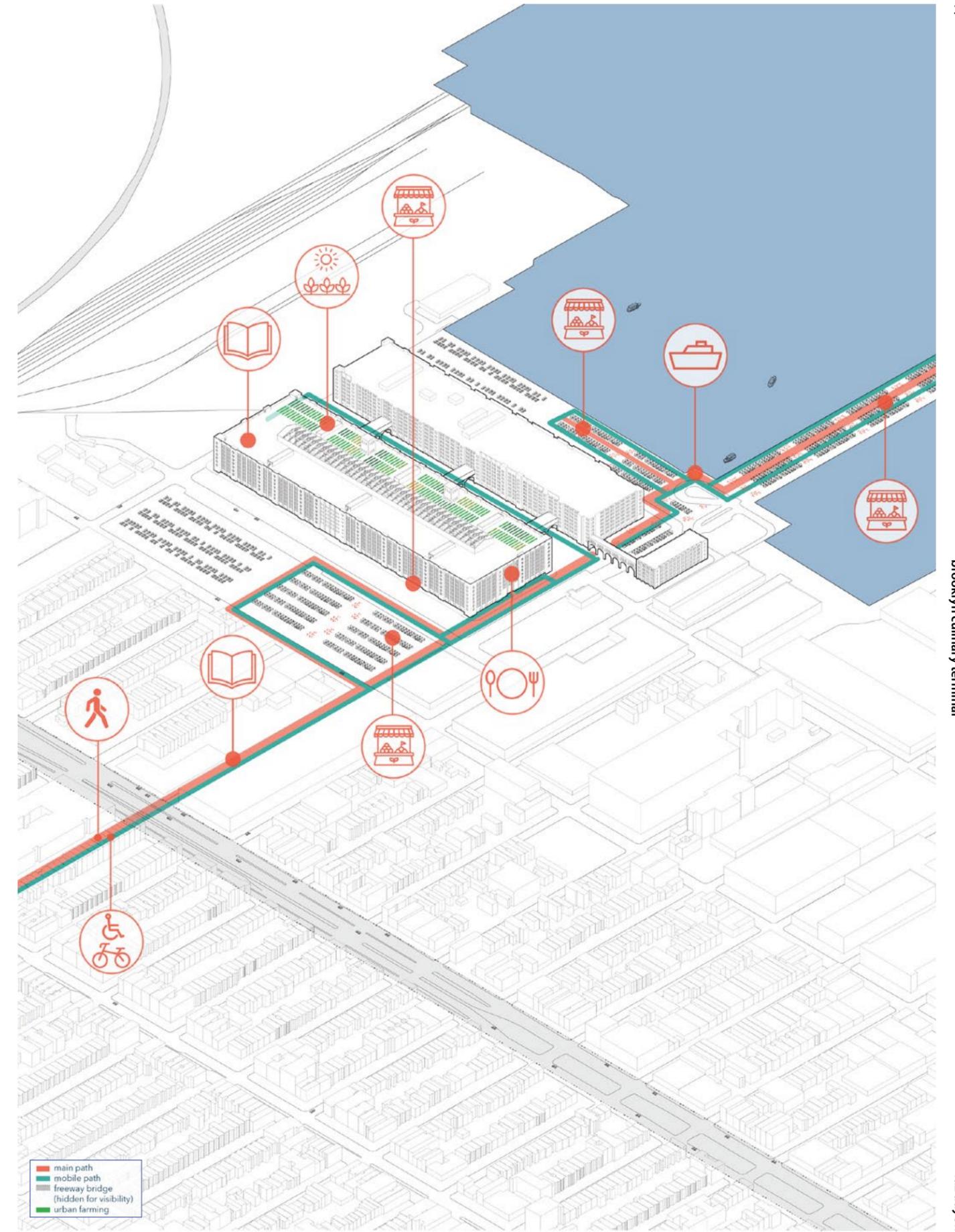
Columbia University GSAPP
Accessibility Studio (2021)
Critic: Laura Gonzalez Fierro
Project Location: Brooklyn, NY

This studio focused on studying the Brooklyn Army Terminal originally built as a supply base for the United States Army around 1918. The base consists of multiple buildings that served as the supply base, warehouse, exchange depot for materials, and administration offices. Through a series of revitalization projects, it is now owned by the city and leased to local businesses for commercial and light industrial uses with an emphasis on tenants that will provide or strengthen the B.A.T's circular economy.

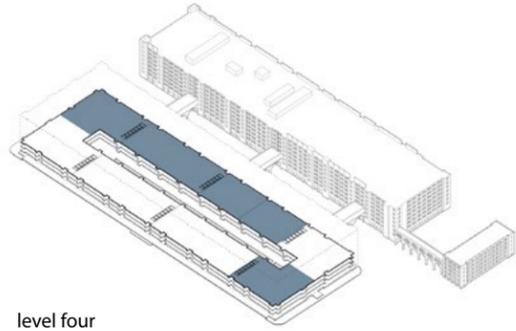
Brooklyn Culinary Terminal is a school, market, and farm for *one and all*.

The Brooklyn Culinary Terminal is a proposal to occupy the B.A.T's unused spaces and use as a neighborhood culinary school, an urban farm, a market, and shops and cafes - all interconnected to exchange resources, services, and knowledge.

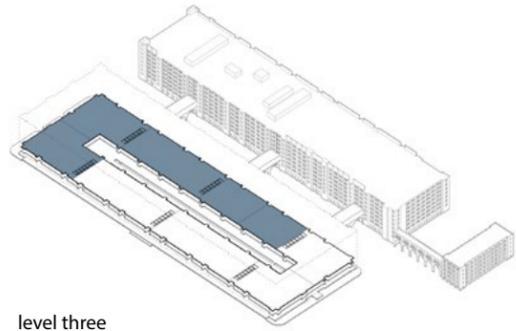
The new B.C.T program also deploys a path that starts from the neighborhood, connects to the B.A.T and ends at the adjacent ferry terminal. This will provide exposure to the B.A.T and an accessible path to all to access the terminal. Along the path you will encounter the learning programs, produce exchange locations, urban farming spots, farmers markets, cafes, restaurants and more.



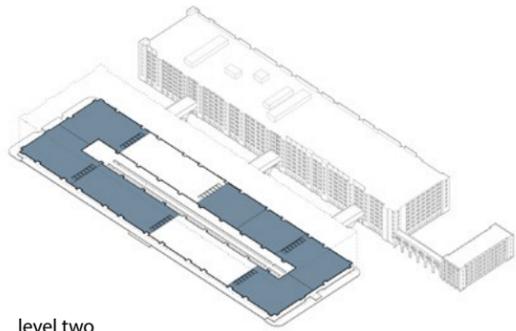
existing occupancy



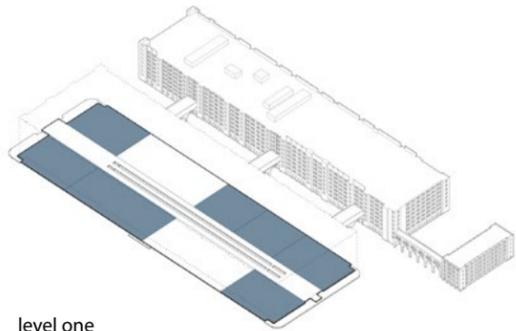
level four



level three

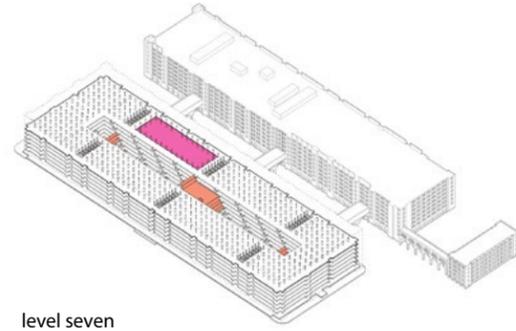


level two

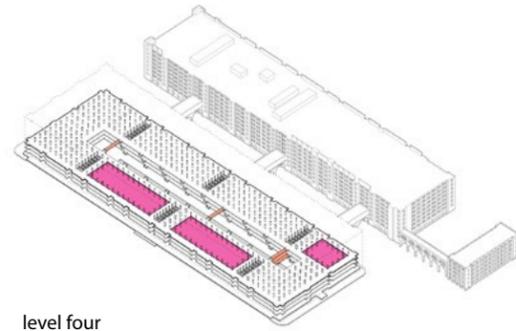


level one

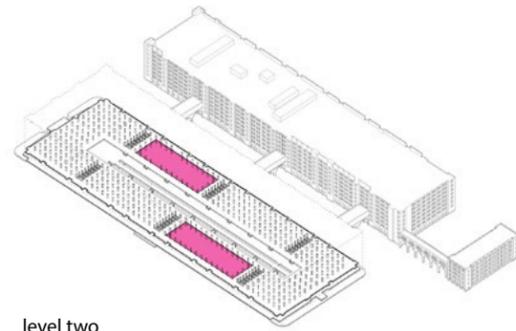
design development



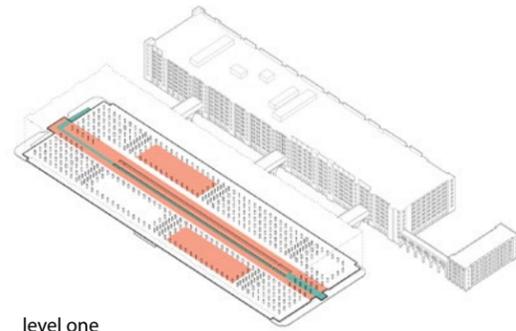
level seven



level four



level two



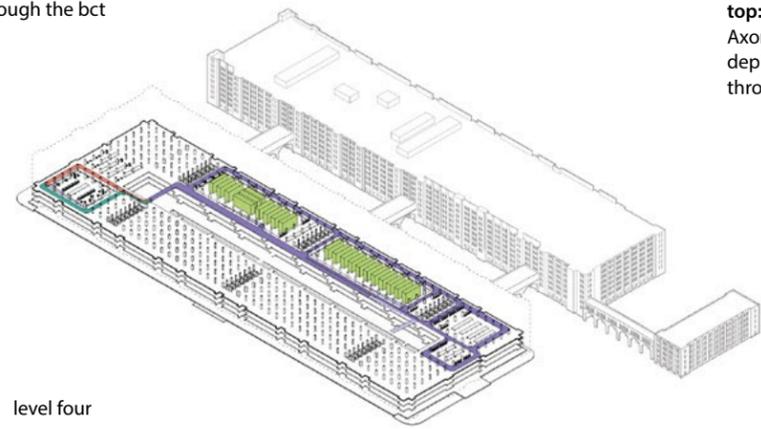
level one

left:
Axonometric diagram of existing tenant occupancies and vacancies.
right:
Axonometric diagram of design process, developing the BCT connecting path to new spaces.

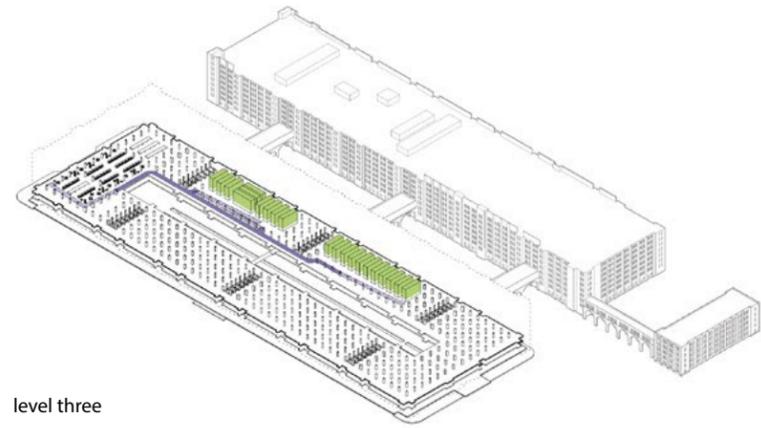
top:
Exterior photomontage of path through neighborhood towards BCT.
bottom:
Exterior photomontage of path through farmers market towards BCT.



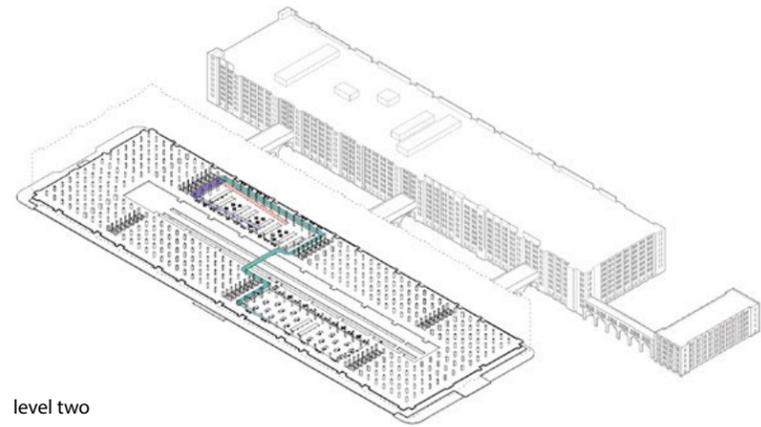
accessible path through the bct



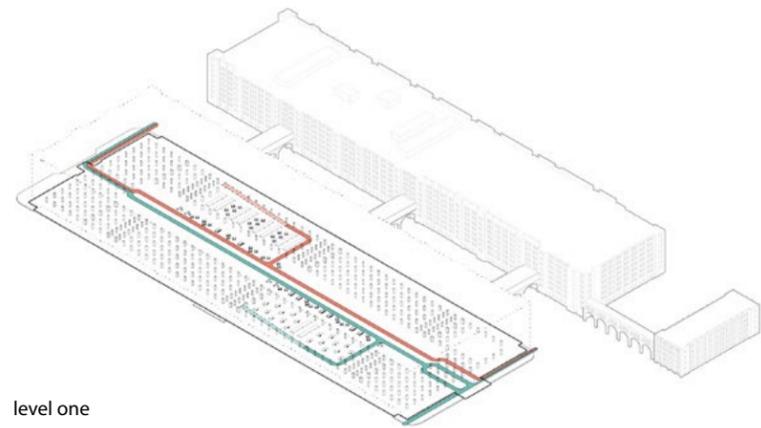
level four



level three



level two



level one

top:
 Axonometric diagram sequence depicting accessible path and program throughout the BCT.

- wheels path
- pedestrian path
- combined path
- farming

top:
 Exterior photomontage of path through main entrance of BCT.
bottom:
 Exterior photomontage of path through the atrium of BCT.



below:
Diagram of food recuperation and sustainability protocol that is followed at the BCT markets.



columbia gsaun jo

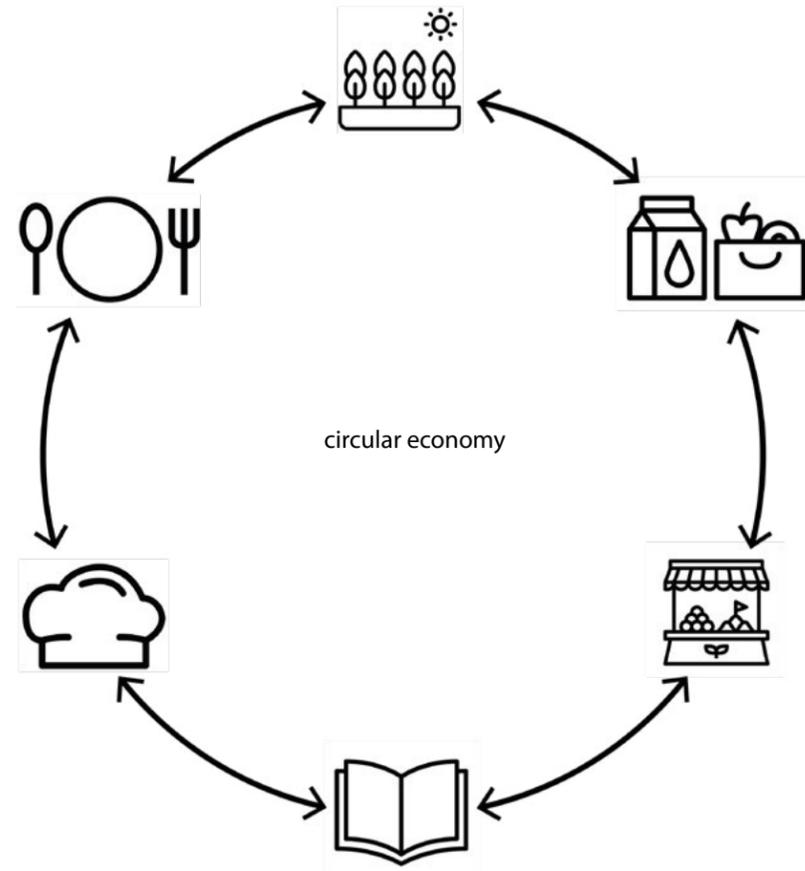
luz auyon



brooklyn culinary terminal

luz auyon

above:
Diagram of food/goods cycle and food recuperation and sustainability protocol that is followed at the BCT kitchens.



left:
Diagram of the circular economy created through the BCT programs.
right:
Diagram of how the circular economy is activated through the BCT programs.



the cycle of food and goods

The NYC/EDC (New York City Economic Development Corporation) manages the Brooklyn Army Terminal. They stated that an aim on circular economy methods is imperative to keep the B.A.T thriving.

The BCT developed its multiple programs through consideration of how it could create its own circular economy and participate/interact with other tenants and local businesses of Sunset Park in Brooklyn.

neighborhood cooking classes or the cafes and restaurants within the BCT/BAT.

The cycle is not just an economic/financial cycle but a constant exchange of goods and resources, knowledge, and social interactions. Another key cycle occurring within the BCT is the adequate processes to reduce food waste. The BCT programs provide educational support to the community on how to reduce food waste but it also implements food recuperation and sustainability protocols because food is constantly mishandled in markets, restaurants, and in domestic settings.

The food that is grown and cultivated at BCT can be sold at the farmers market, be gifted or exchanged in the produce exchange locations, cooked in the



brooklyn culinary terminal

above:
Interior photomontage of path through
interior market.

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