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TWELVE MONTHS AT COLUMBIA GRADUATE SCHOOL OF ARCHITECTURE PLANNING AND PRESERVATION

MARGARET BOZICEVICH • MASTER OF SCIENCE IN ADVANCED ARCHITECTURAL DESIGN 2022 - 2023

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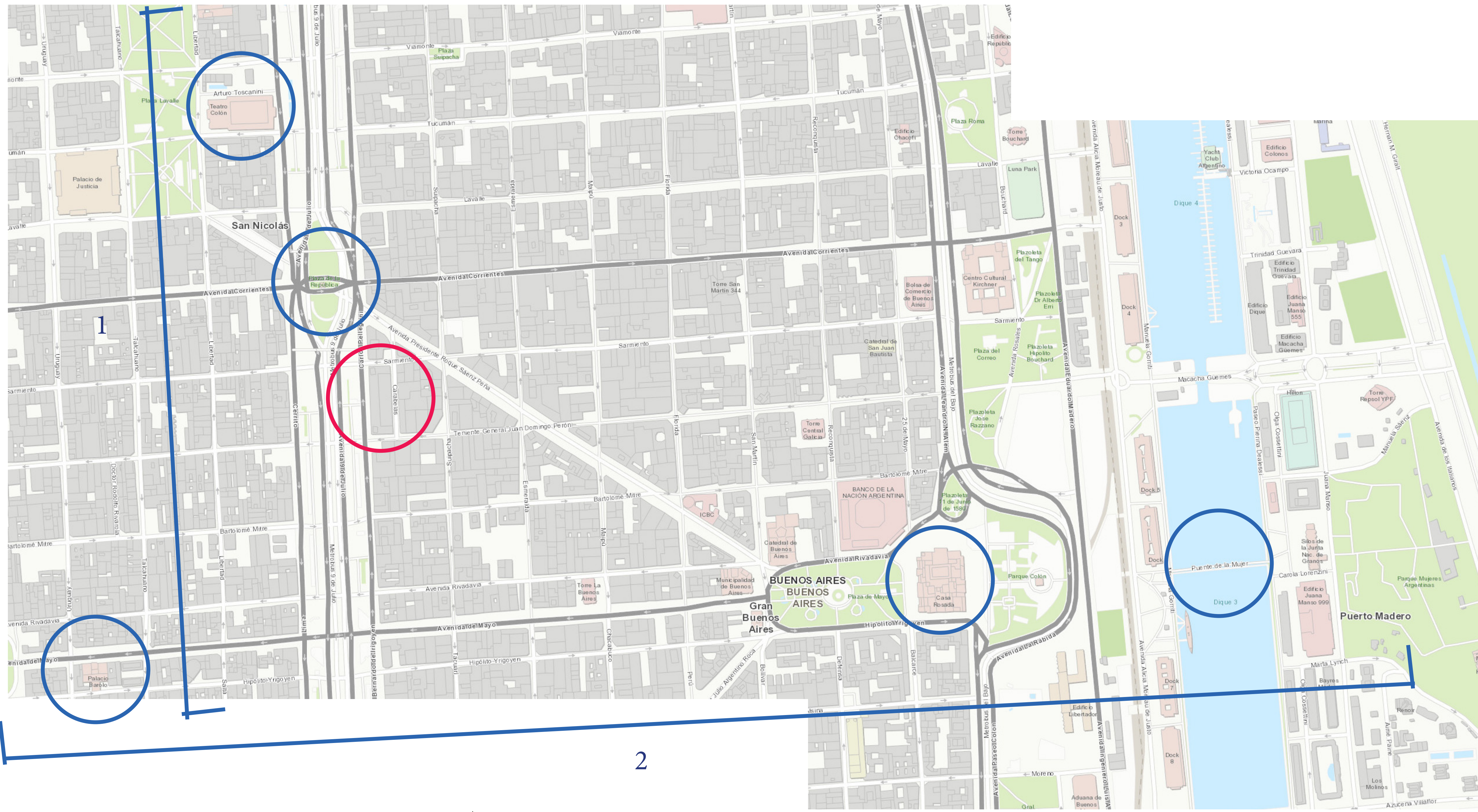
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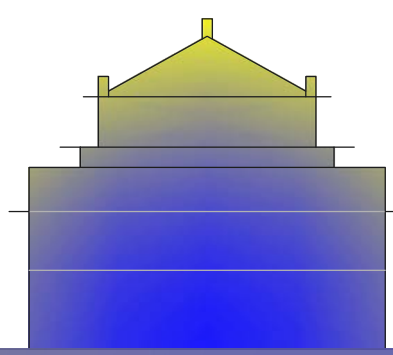
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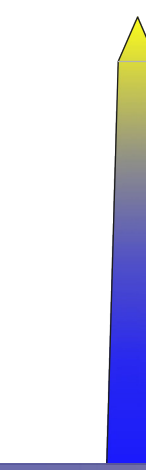




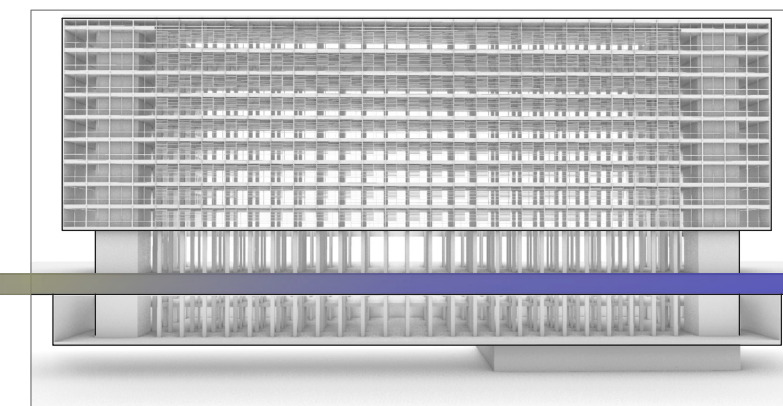
1



1909
Colón Theatre

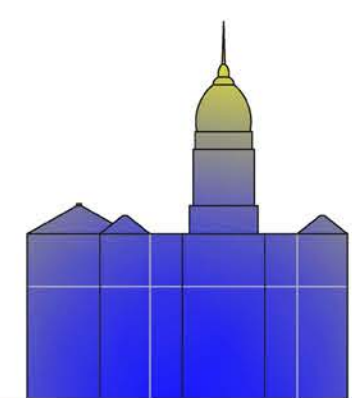


1936
Obelisco

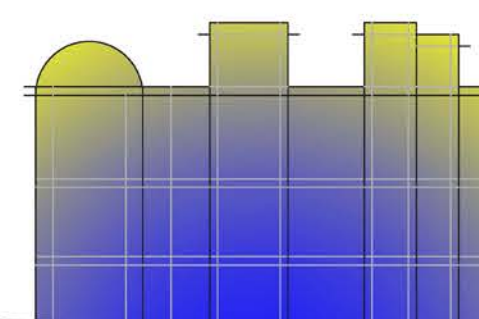


1962
Edificio Mercado del Plata

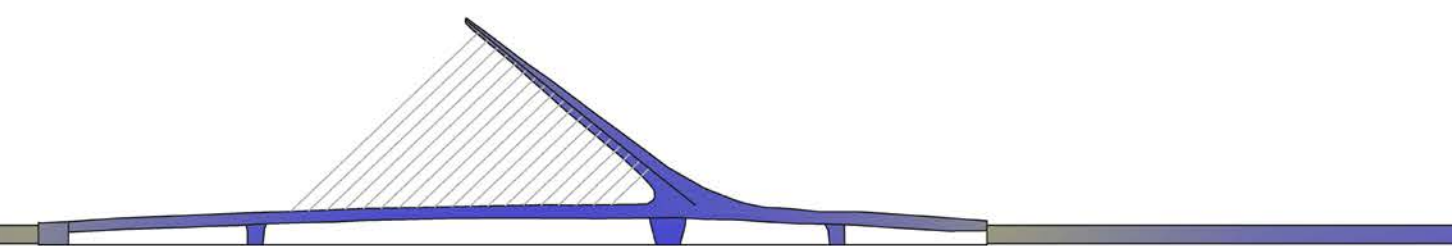
2



1923
Palacio Barolo



1880
Casa Rosada

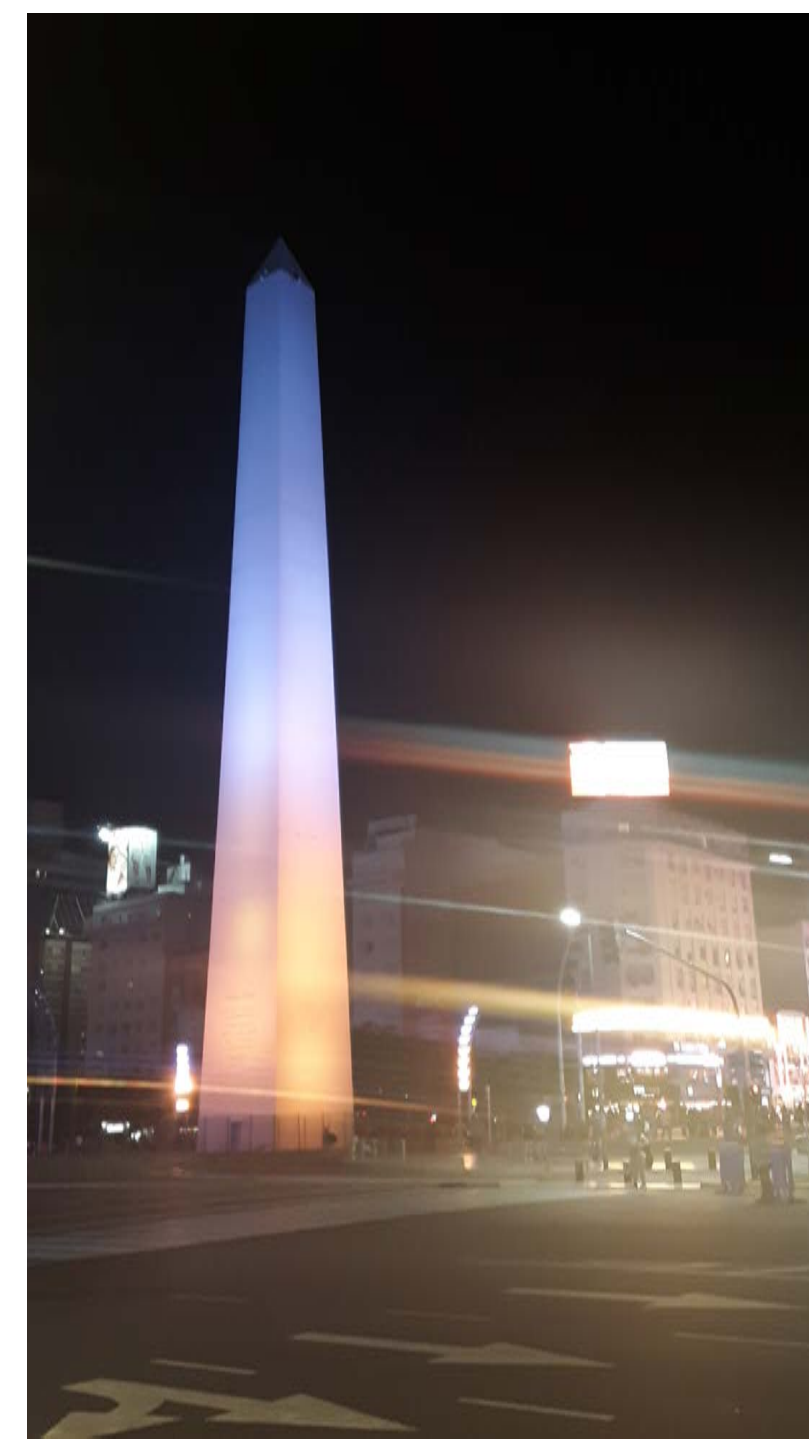


2001
Women's Bridge

LANDMARKS



1909
Colón Theatre



1936
Obelisco



1962
Edificio Mercado del Plata



1923
Palacio Barolo

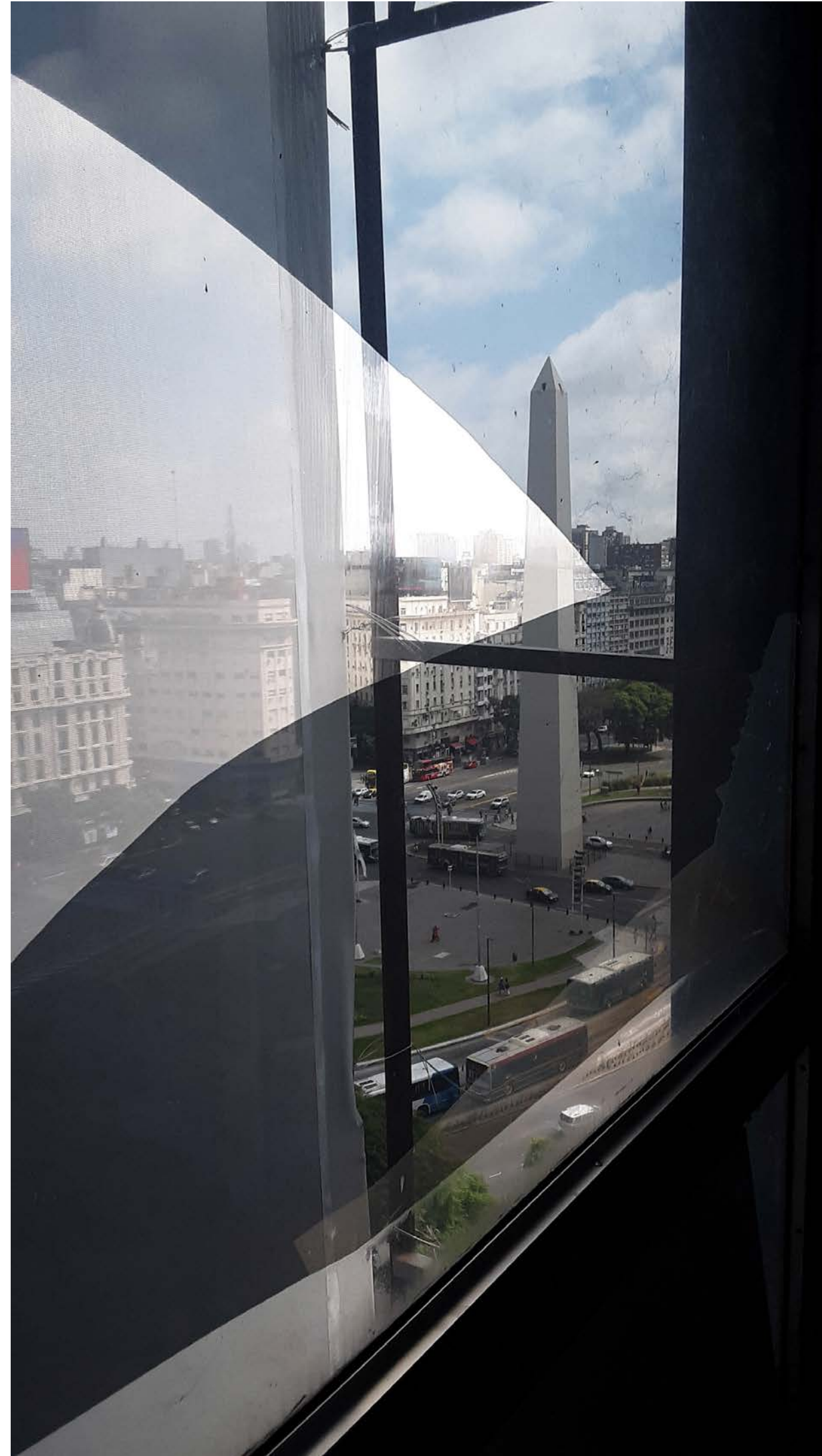


1580
Casa Rosada



2001
Women's Bridge

EXISTING SITE



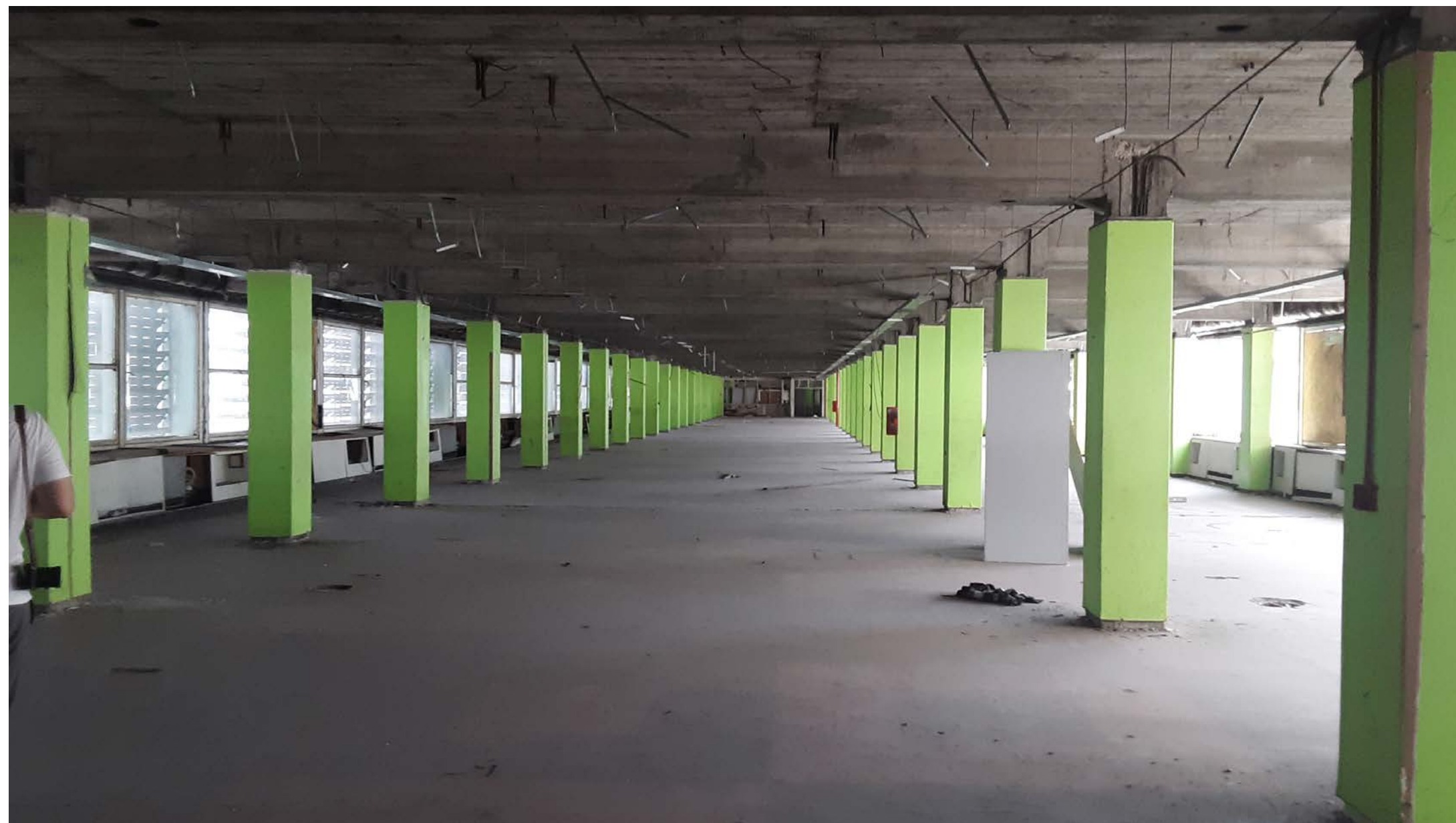
View towards Obelisk



Exterior Courtyard



Exterior Courtyard



Interior Columns



Interior Columns



Interior Stair



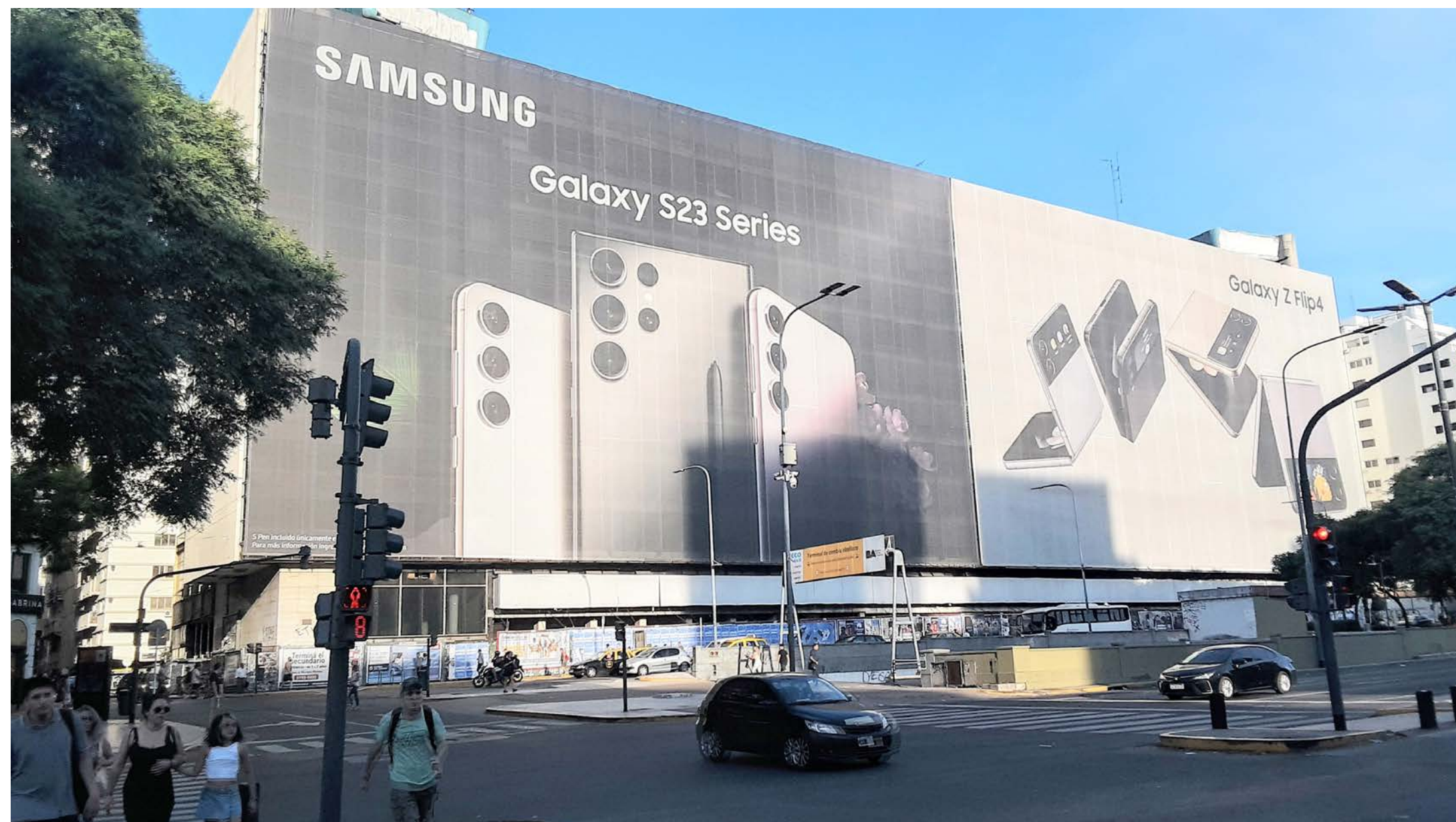
Interior Elevator



East Facade



East Facade



West Facade

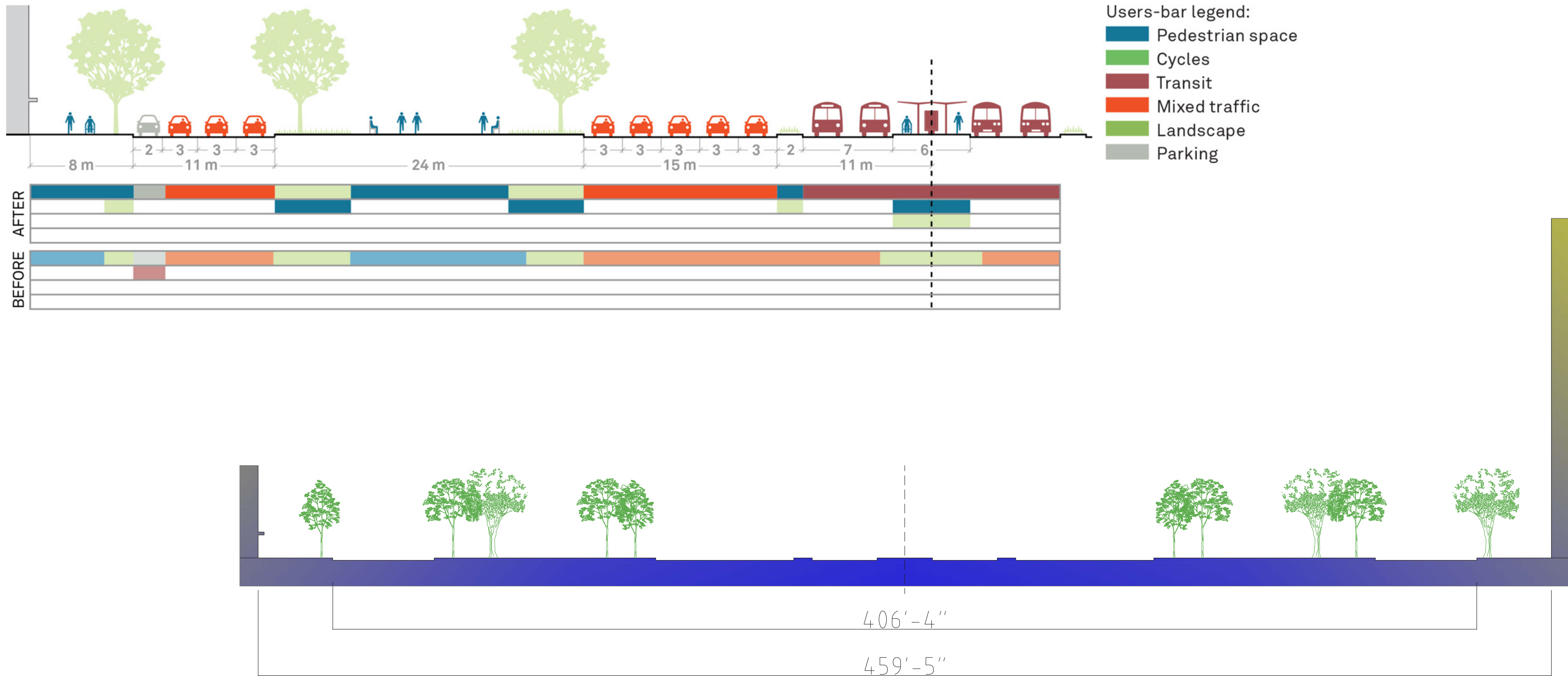


West Facade



Bus Shelter

AVENIDA 9 DE JULIO:

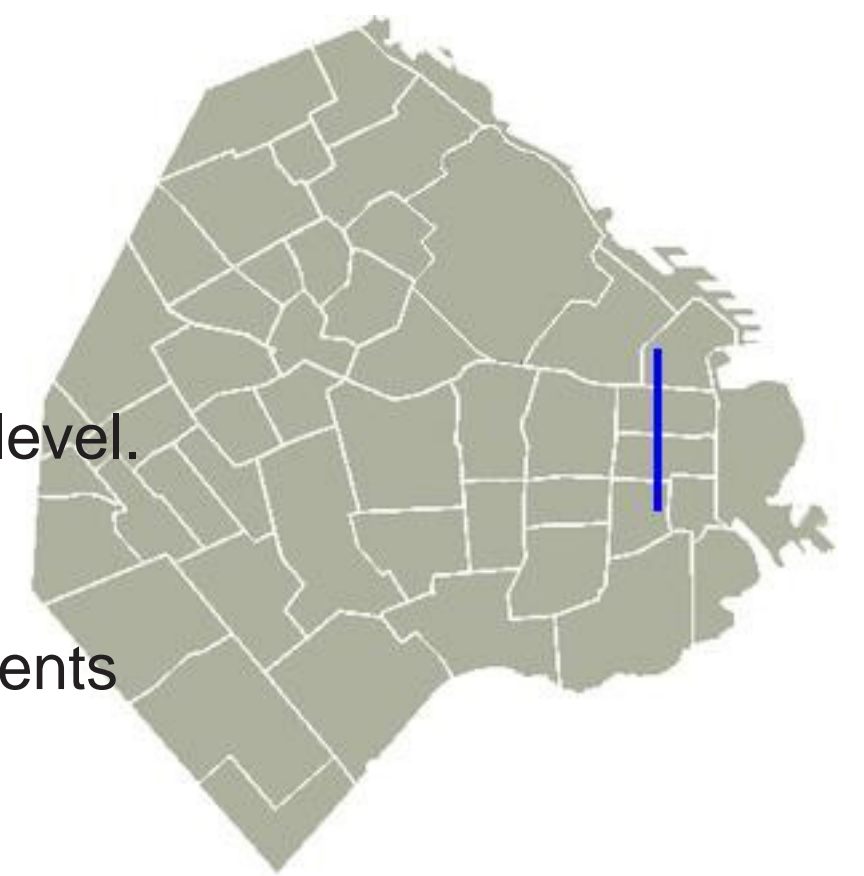


Through the centre of the avenue runs one of the city's Metrobus (Bus rapid transit) corridors, which stretches 3 kilometres (1.9 mi) and was inaugurated in July 2013.

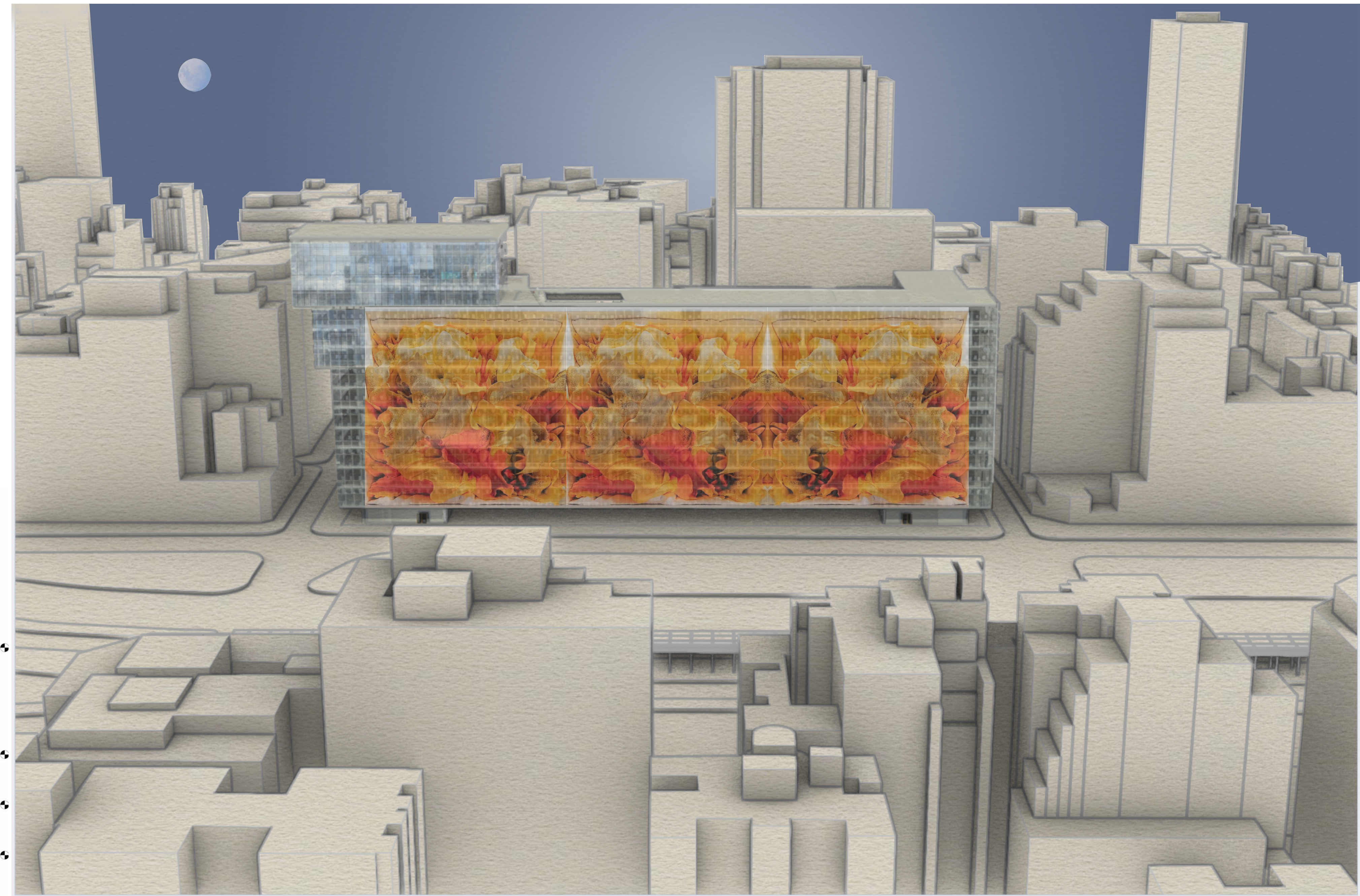
It is currently the widest avenue in the world. Line C of the Buenos Aires Metro runs for a stretch under the avenue. Line A, Line B, Line D, and Line E have stations when their course intersects the avenue. Notably, lines B, C, and D share a station underneath the Obelisk.

The street has 14 traffic lanes and stretches for 3 kilometers. This massive avenue was completed in 1980 and is named after Argentina's Independence Day (9th July 1816). The idea was for the avenue to serve as an artery connecting the north and south of the city. Since there are traffic lights at every intersection, it frequently takes a few minutes to cross the avenue at street level. It typically takes pedestrians two to three green lights to cross it at regular walking speed.

To construct the Avenida 9 de Julio, brutal demolishing of both private and public property was carried out in the city center. Over 60,000 sq meters of city real estate was demolished and thousands of residents were displaced in the process.



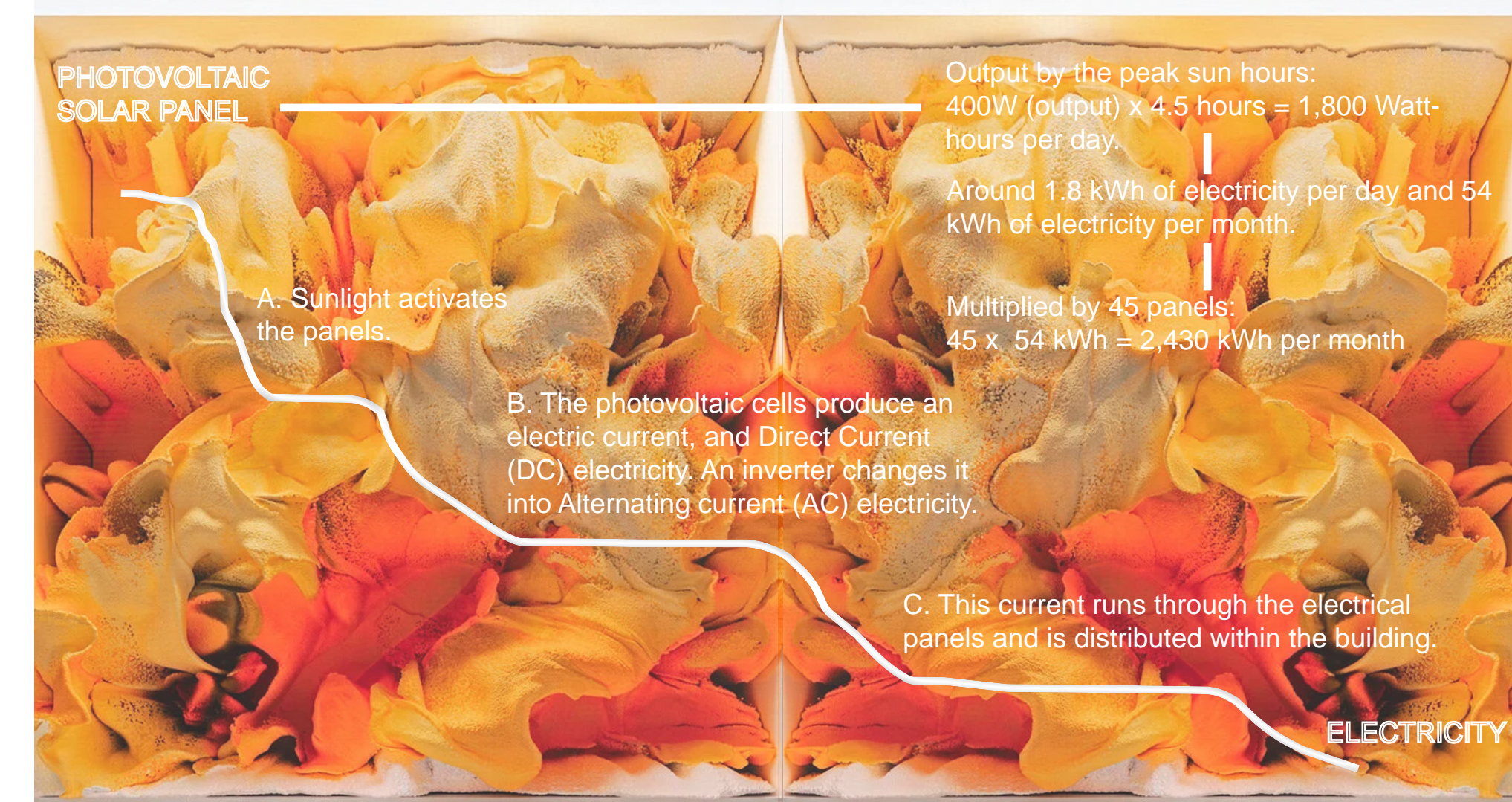
WEST FACADE



ROTATING EXTERIOR WALL PANELS

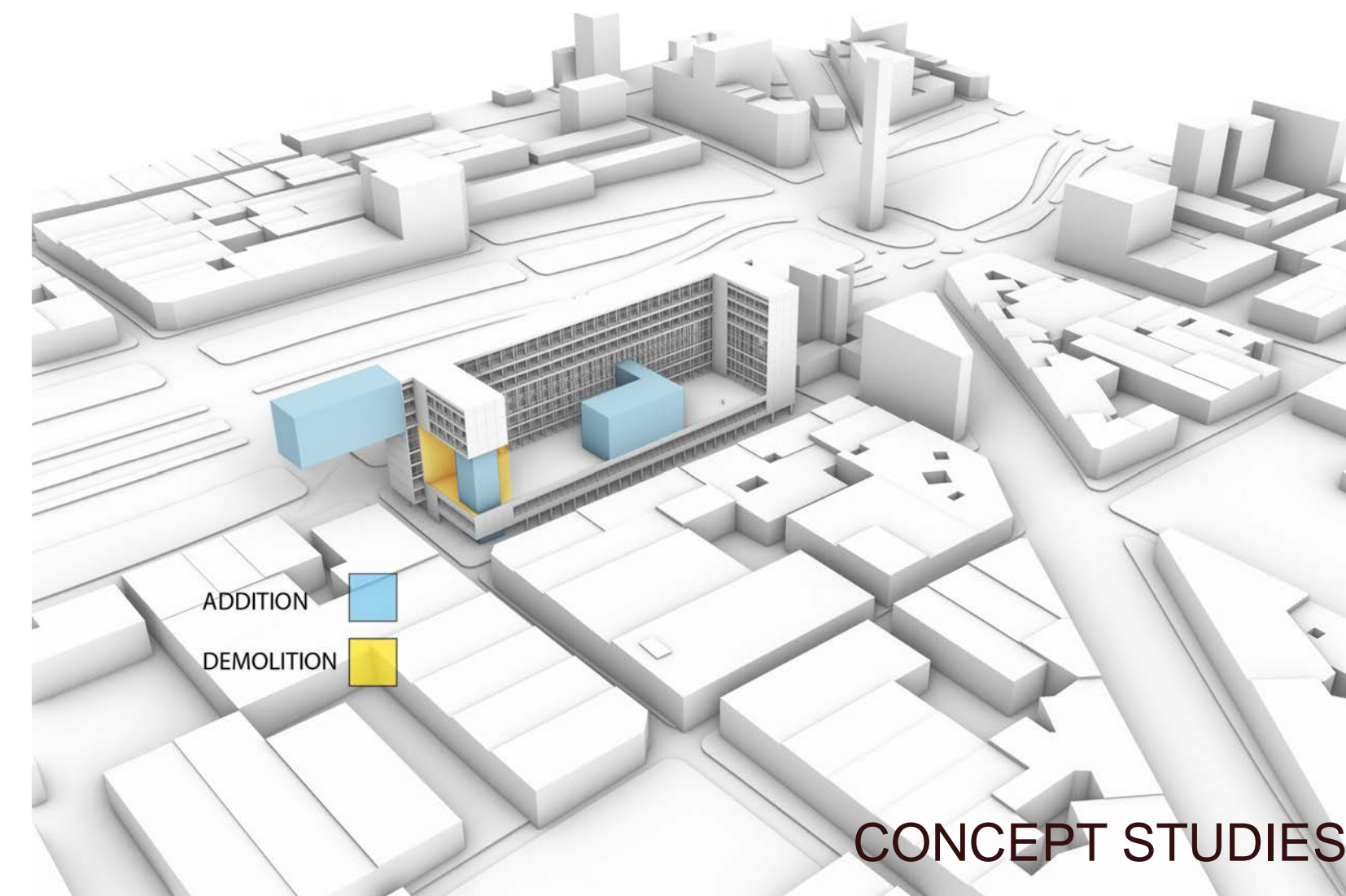
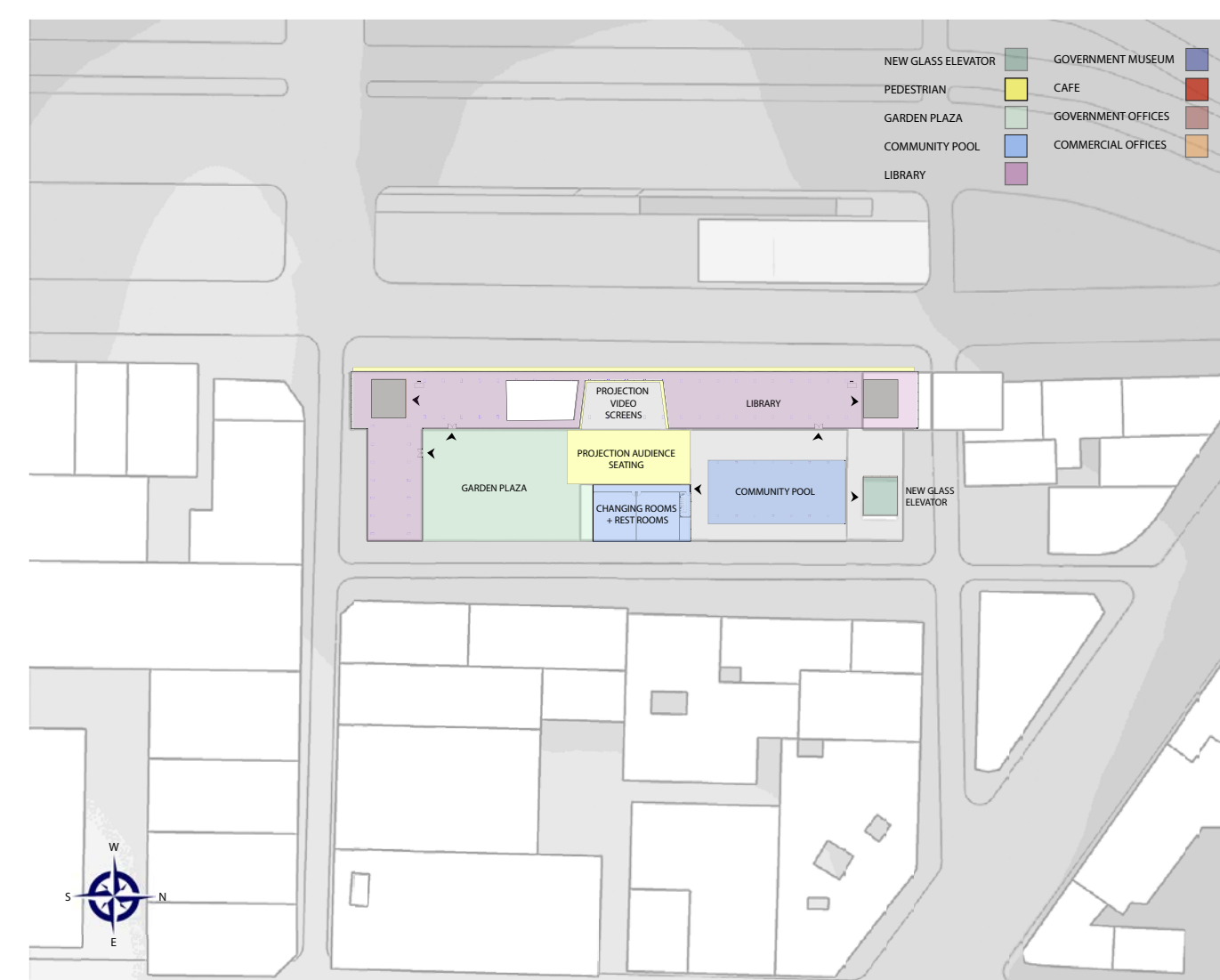
STATIONARY CURTAIN WALL

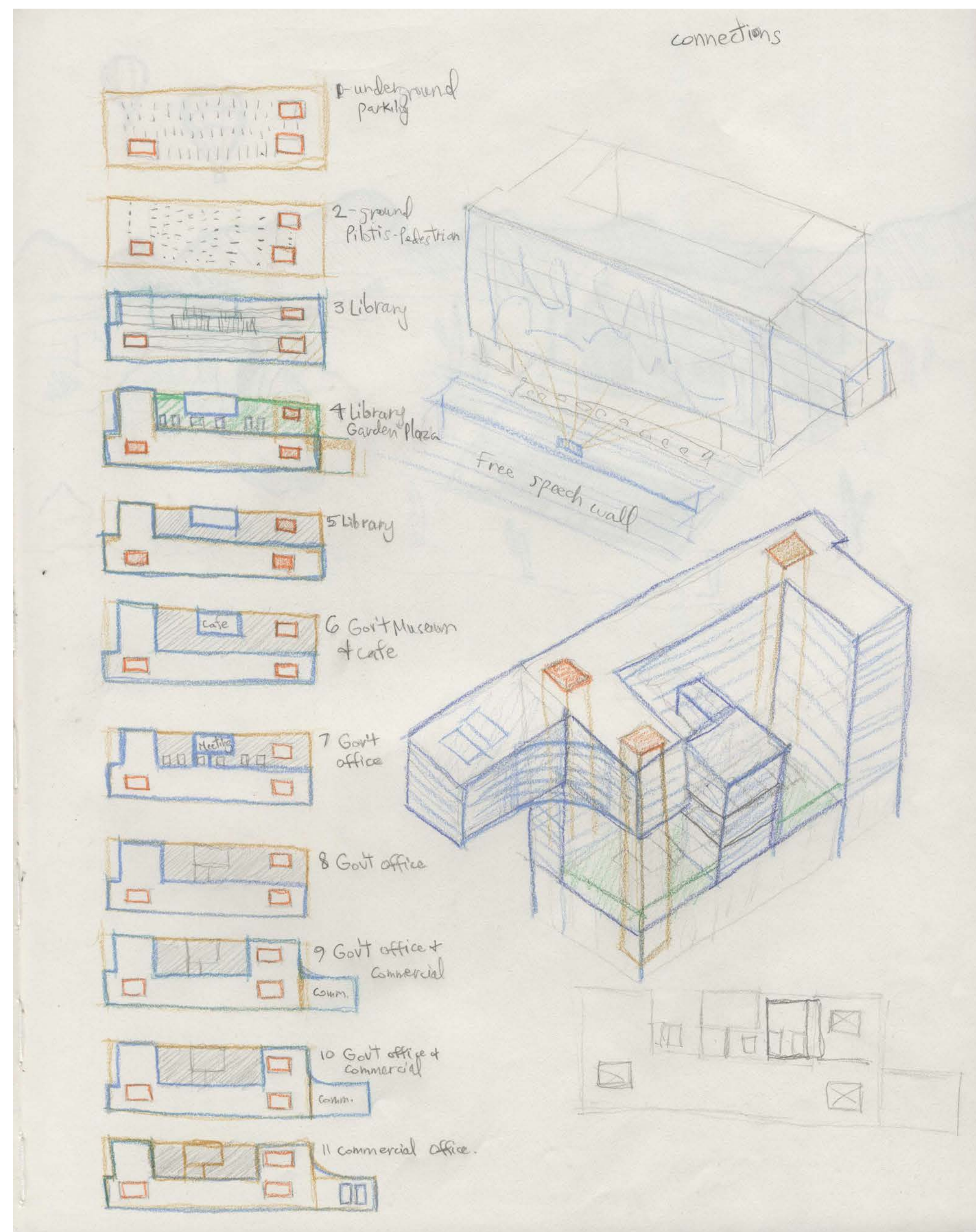
LED SCREEN PANELS
THERMAL INSULATION
BUILDING INTEGRATED PHOTOVOLTAIC PANELS



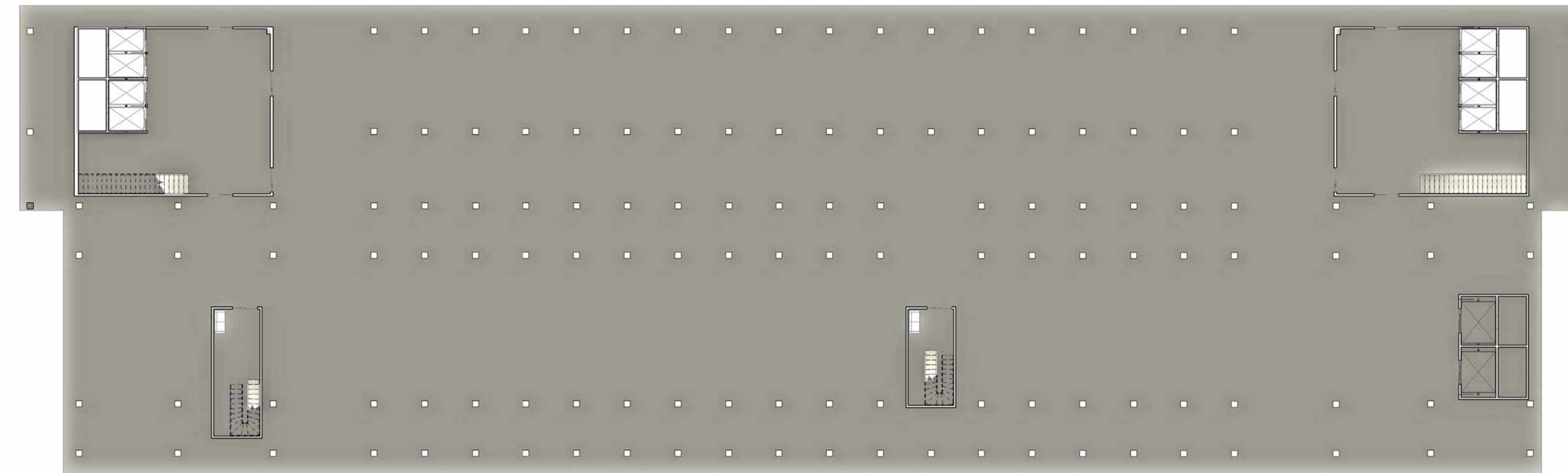
PHOTOVOLTAICS • HOW + HOW MUCH DIAGRAM

GROUND FLOOR
+ SITE PLAN

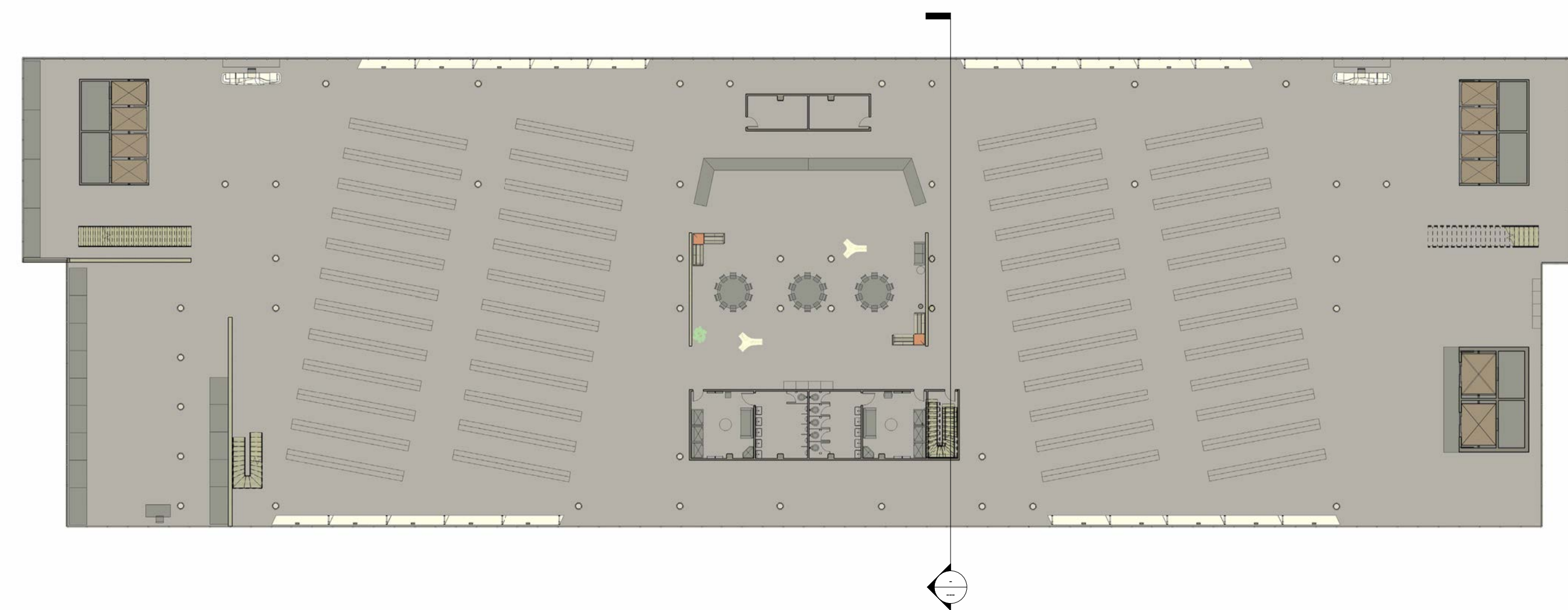




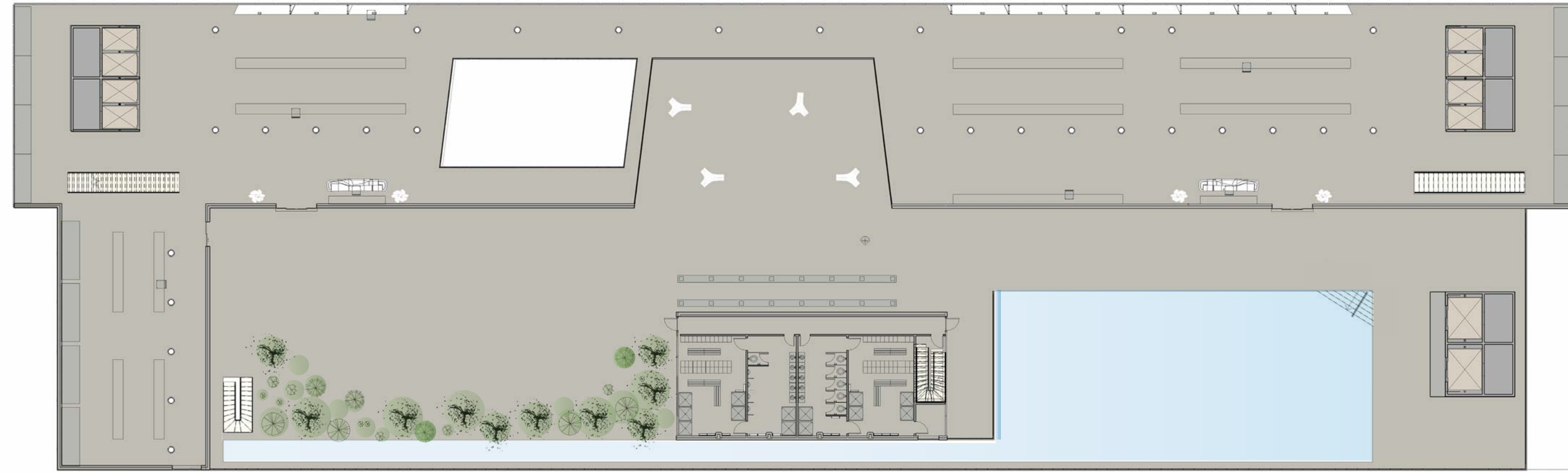
CONCEPT SKETCHES



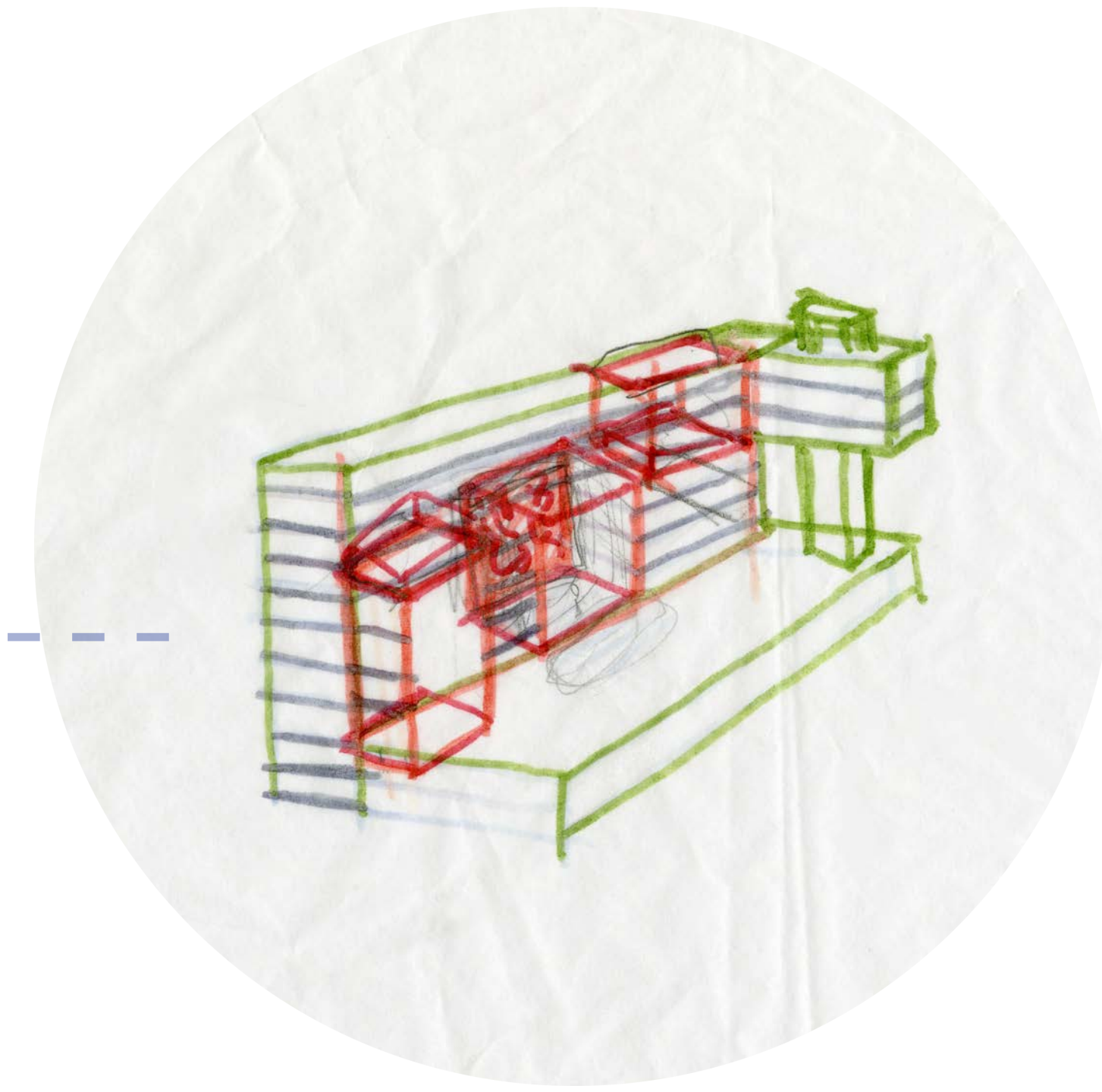
PEDESTRIAN GROUND FLOOR



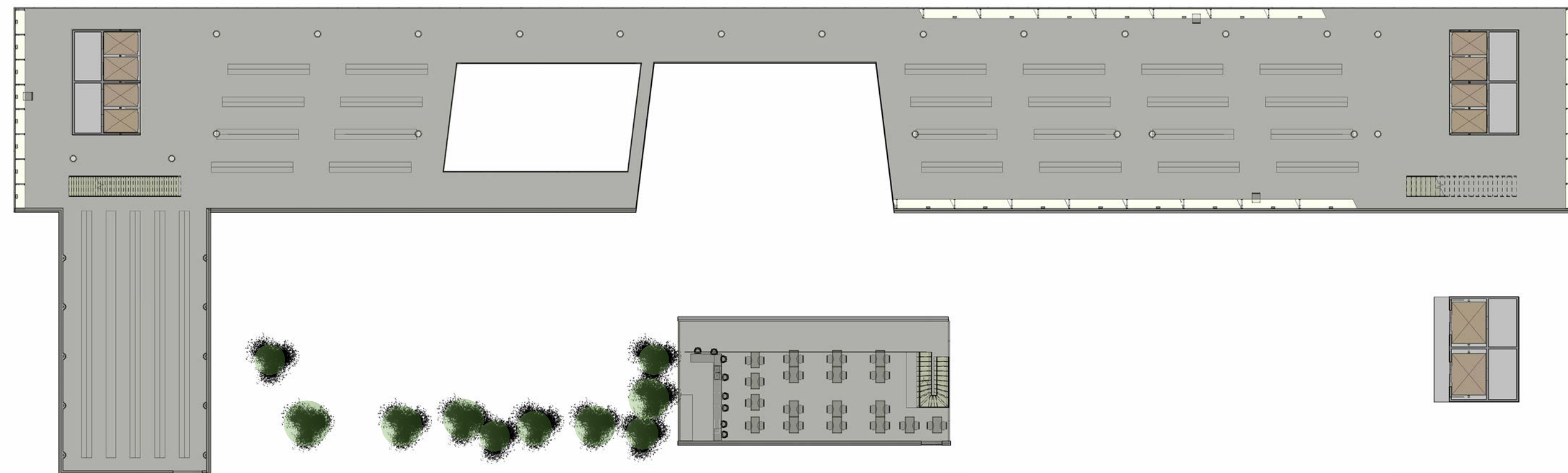
SECOND FLOOR LIBRARY



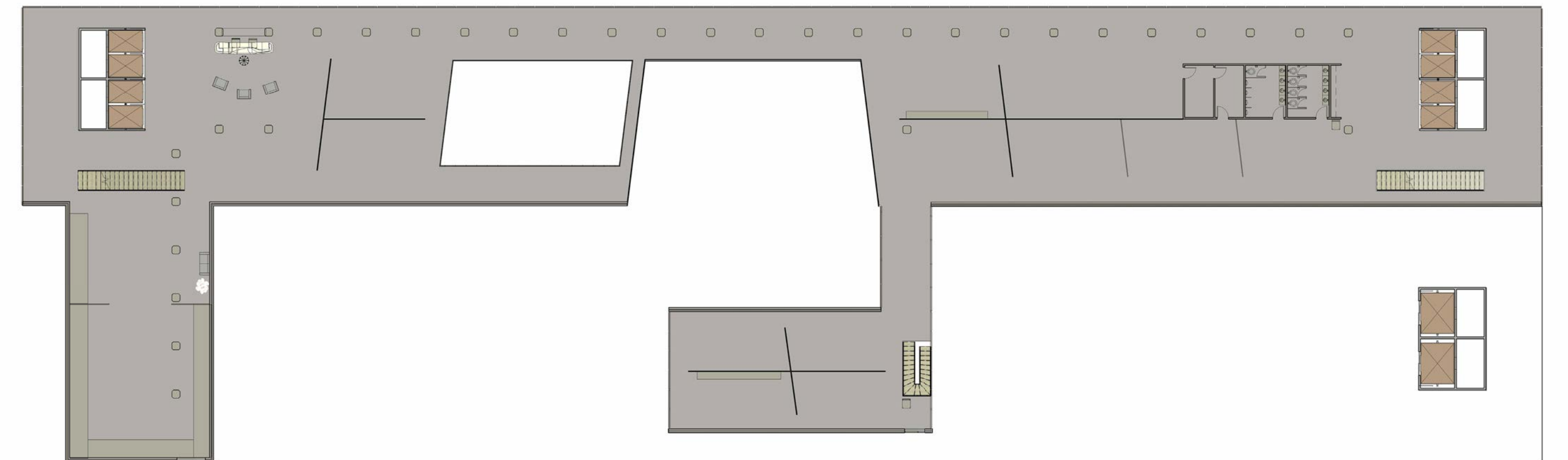
SECOND FLOOR LIBRARY + POOL



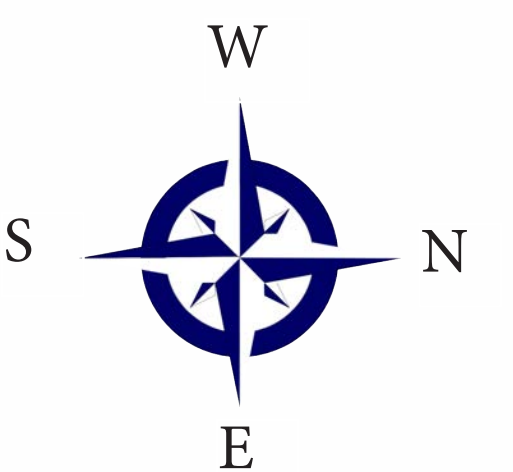
VOIDS + PLANS



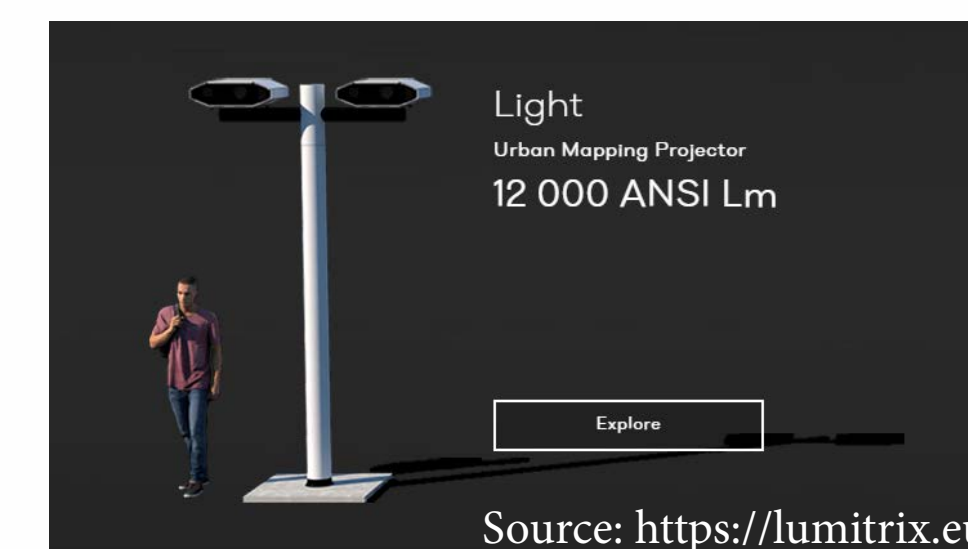
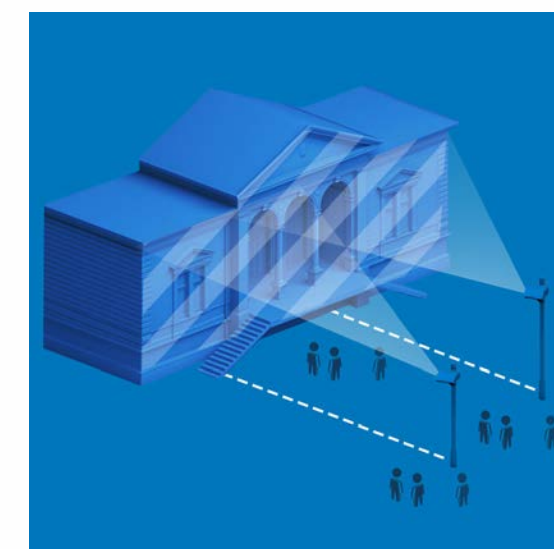
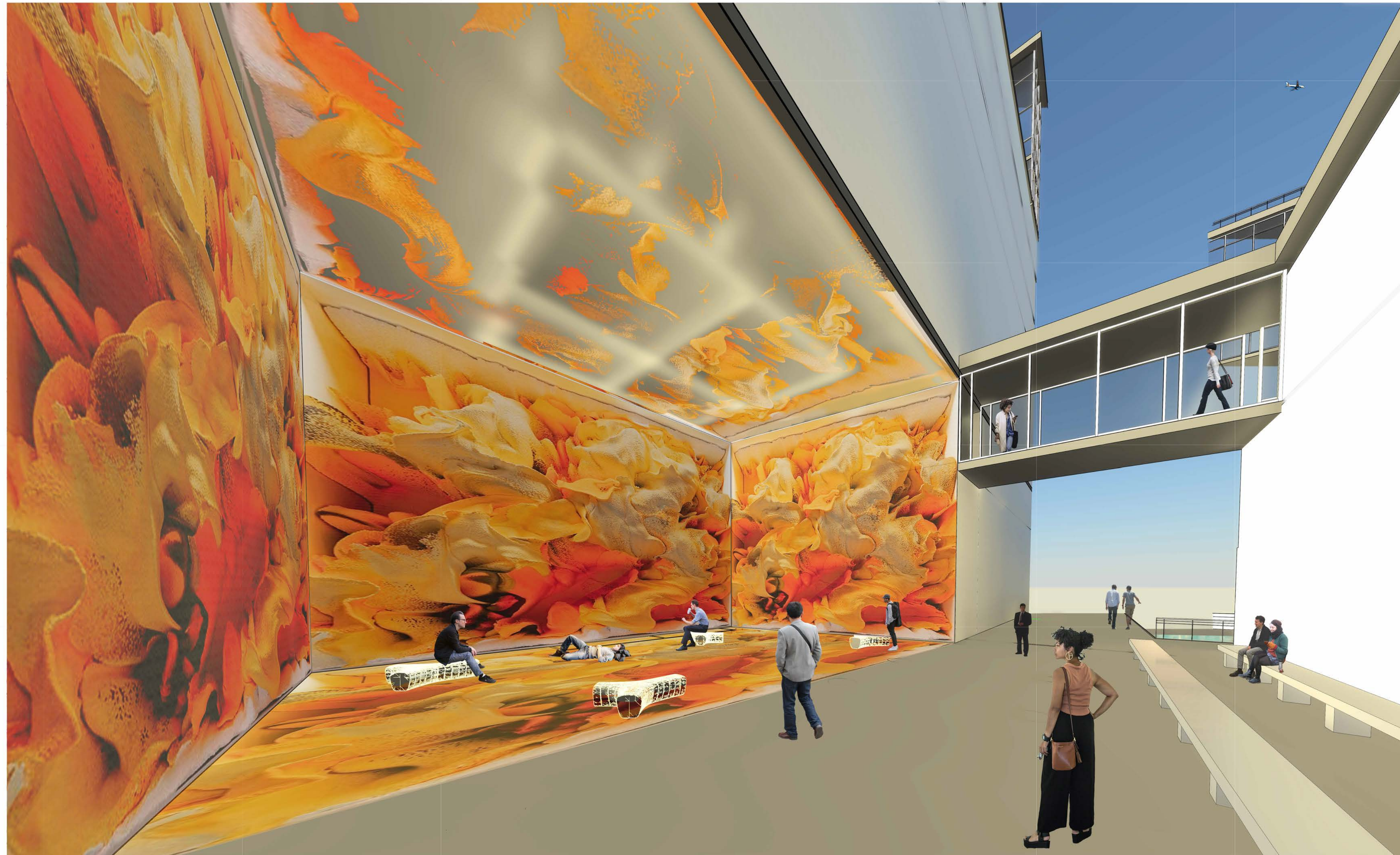
THIRD FLOOR LIBRARY + CAFE

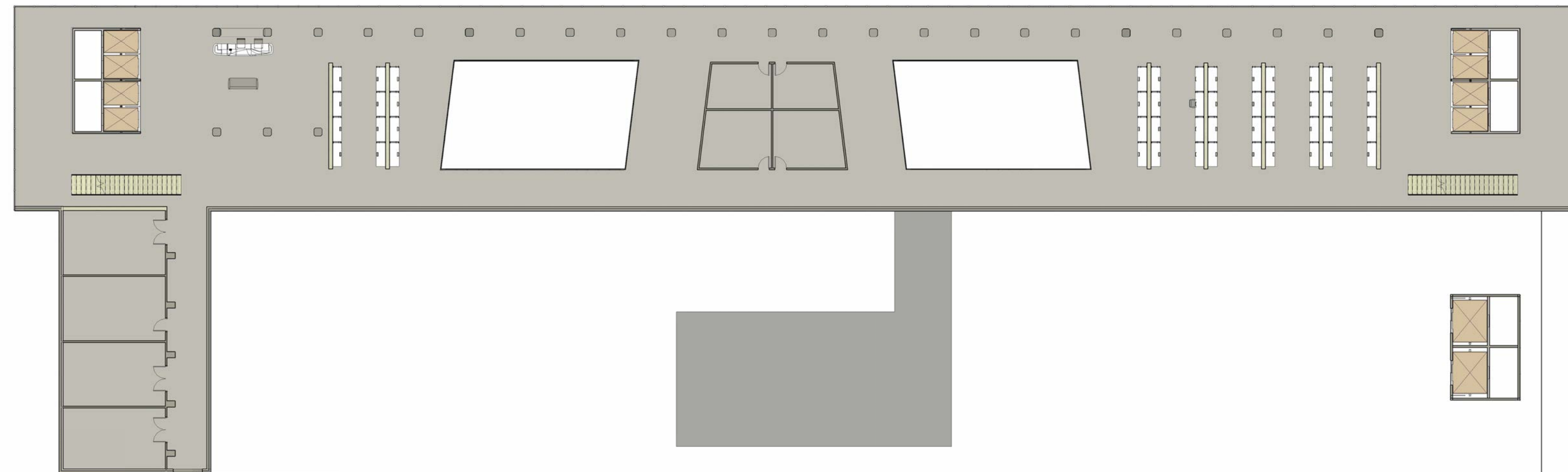
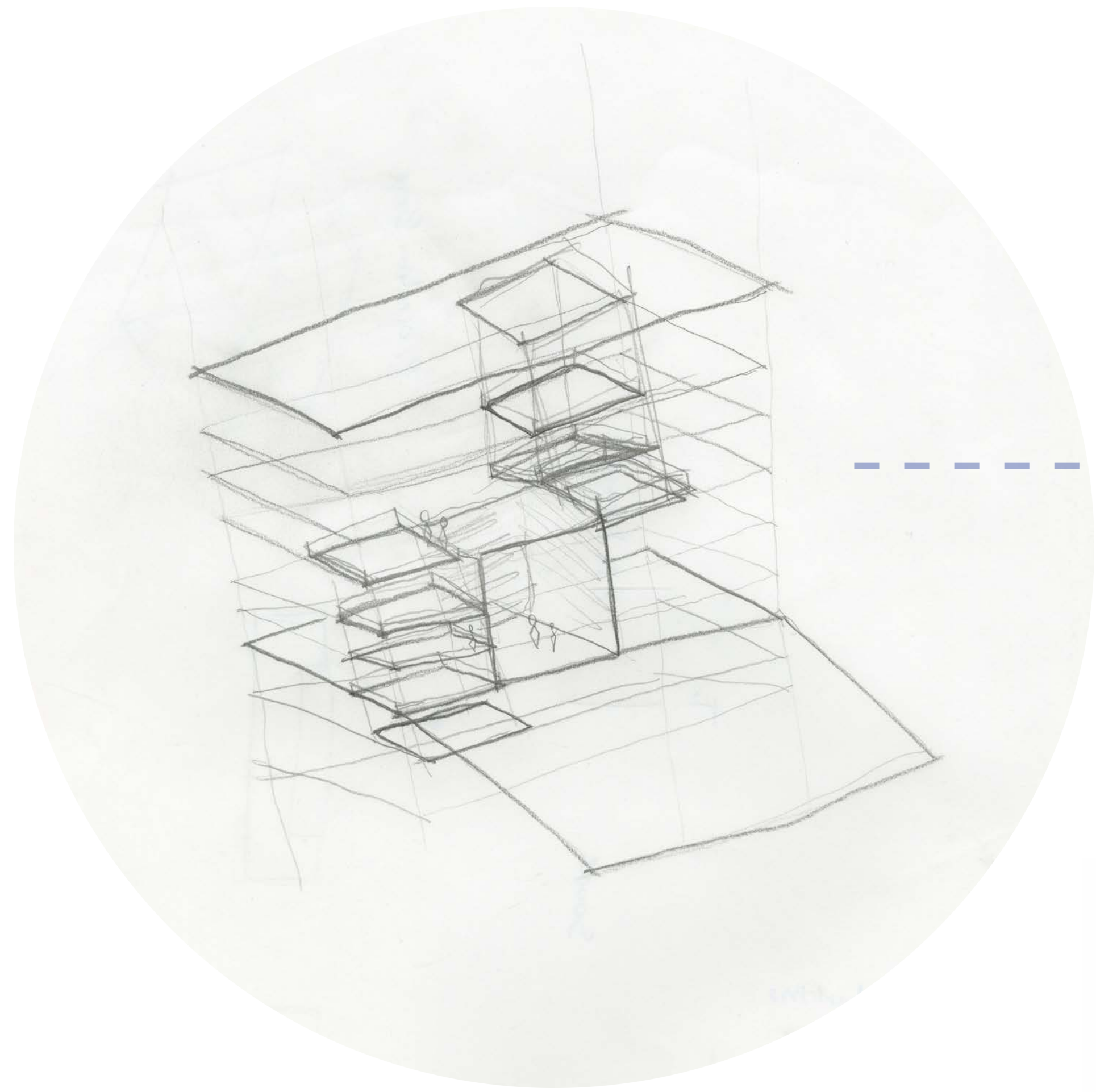


GOVERNMENT MUSEUM

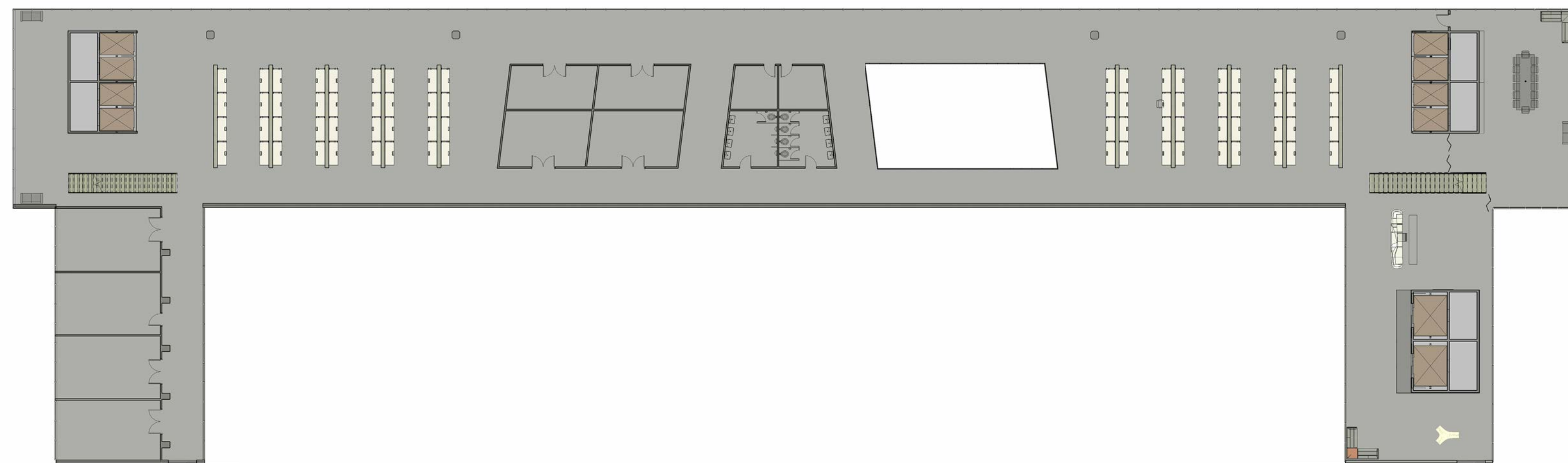


BACK PROJECTIONS

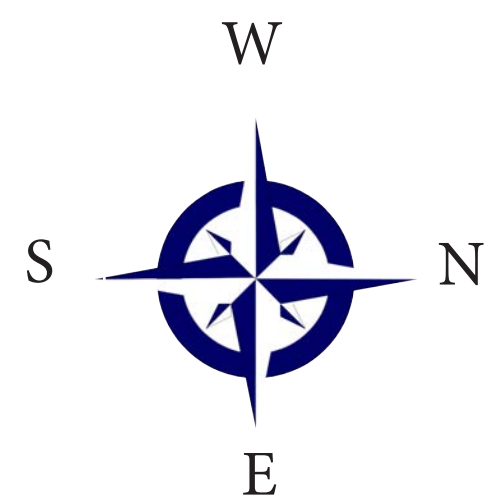


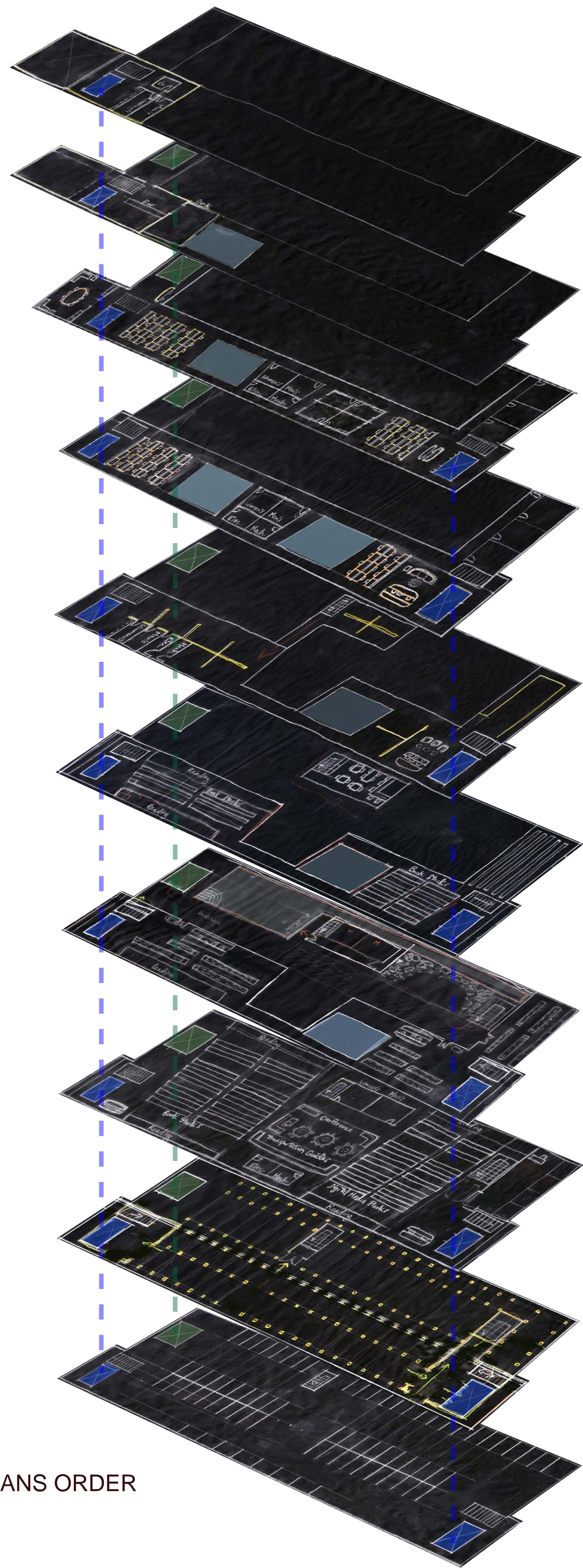


GOVERNMENT OFFICE



COMMERCIAL OFFICE





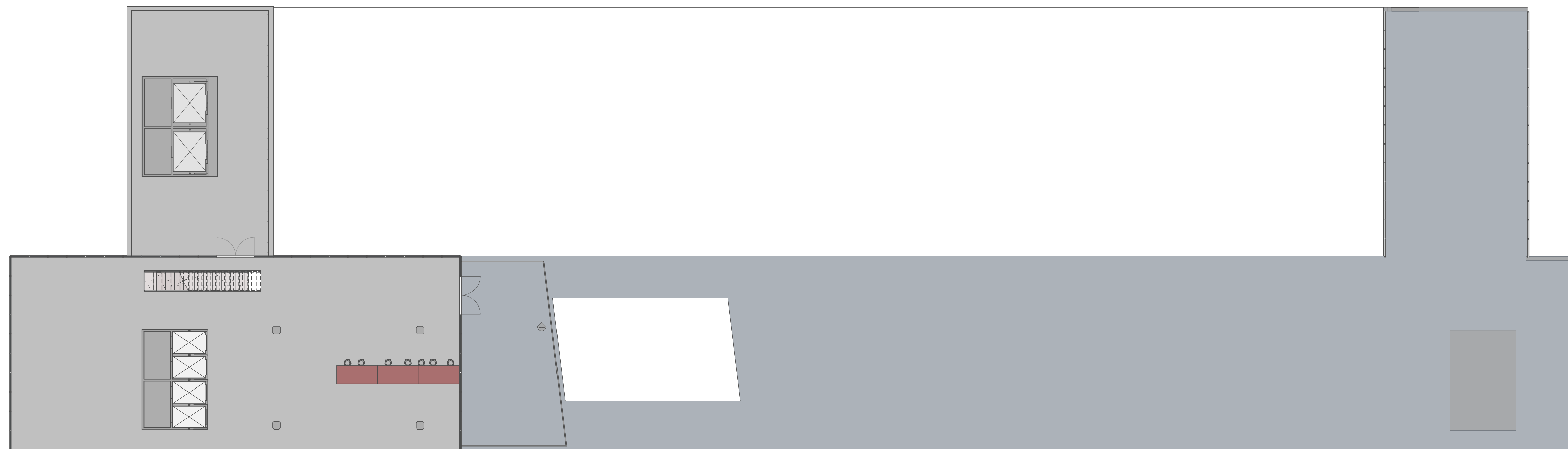
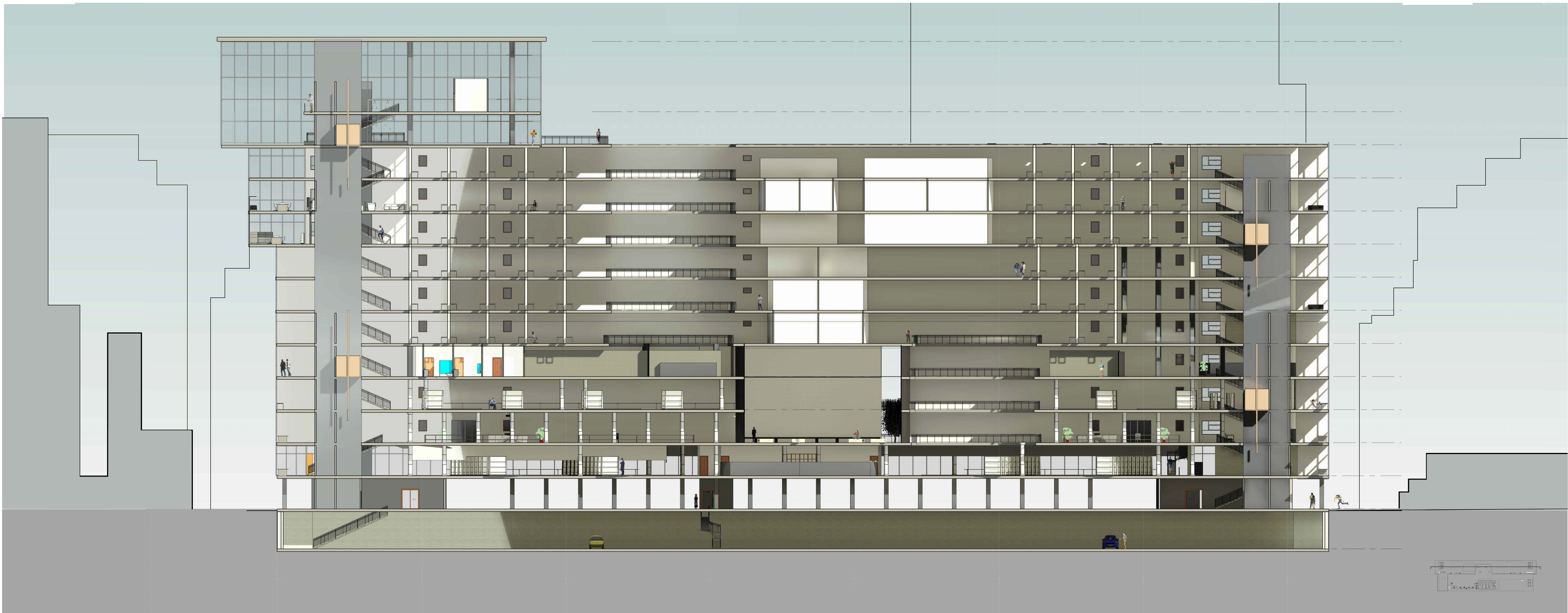
PLANS ORDER



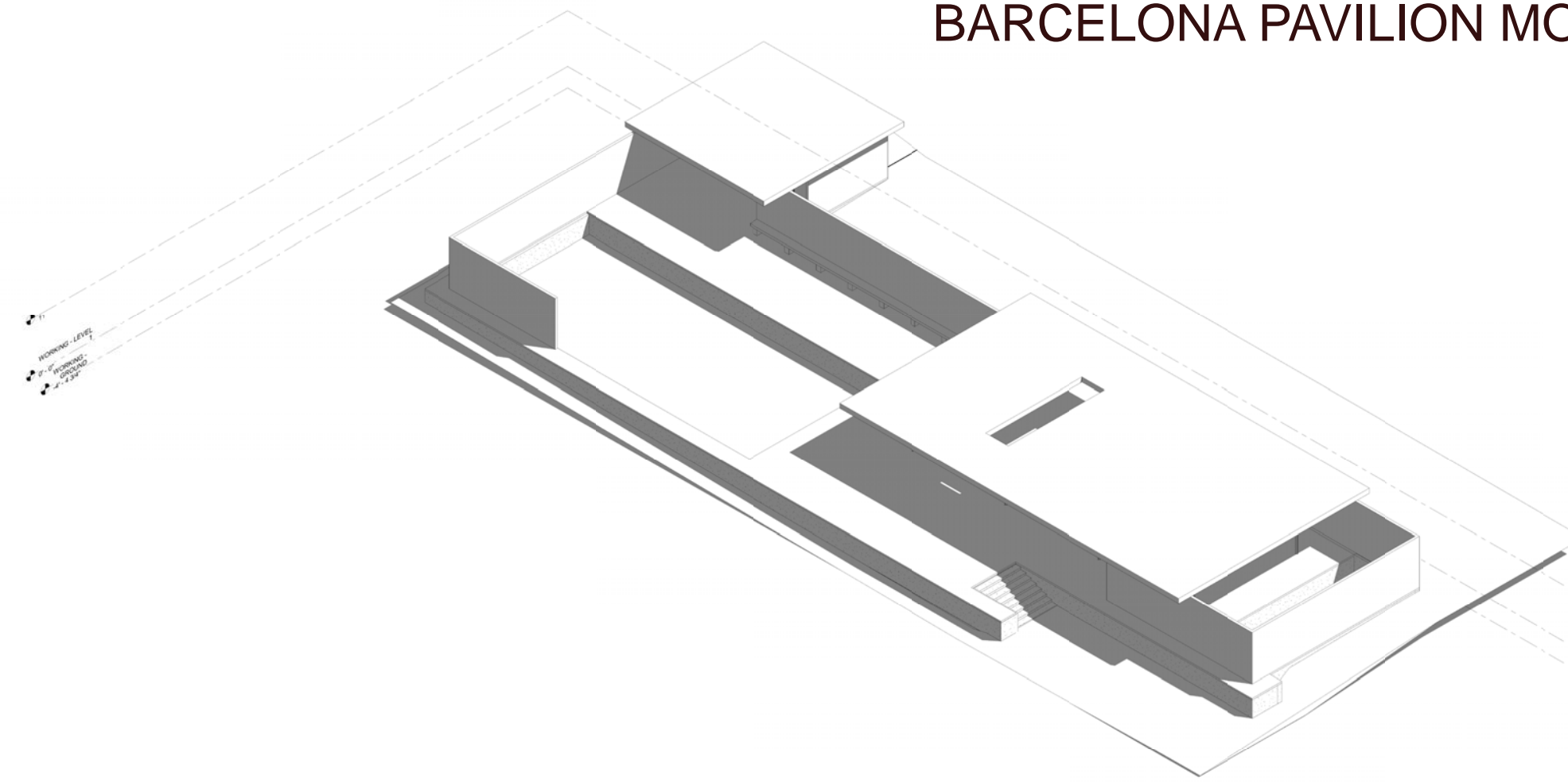
PENTHOUSE



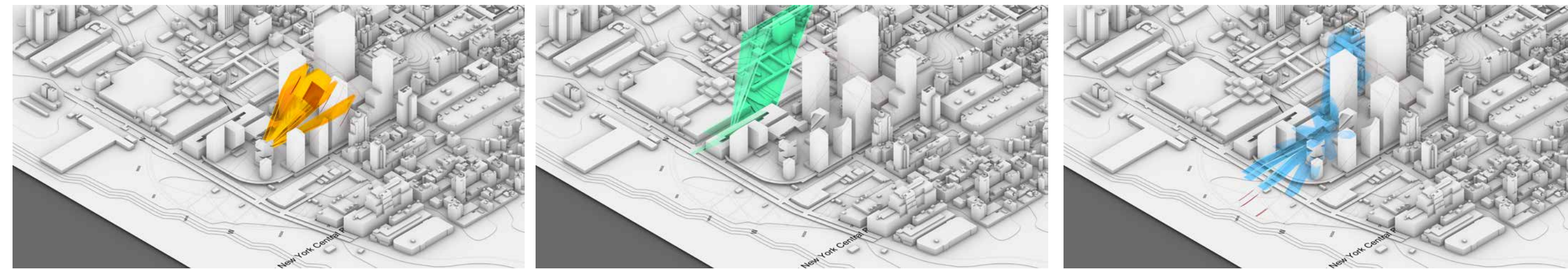
PENTHOUSE MEZZANINE



BARCELONA PAVILION MODEL



MASS DESIGN USING SOLAR ENVELOPE

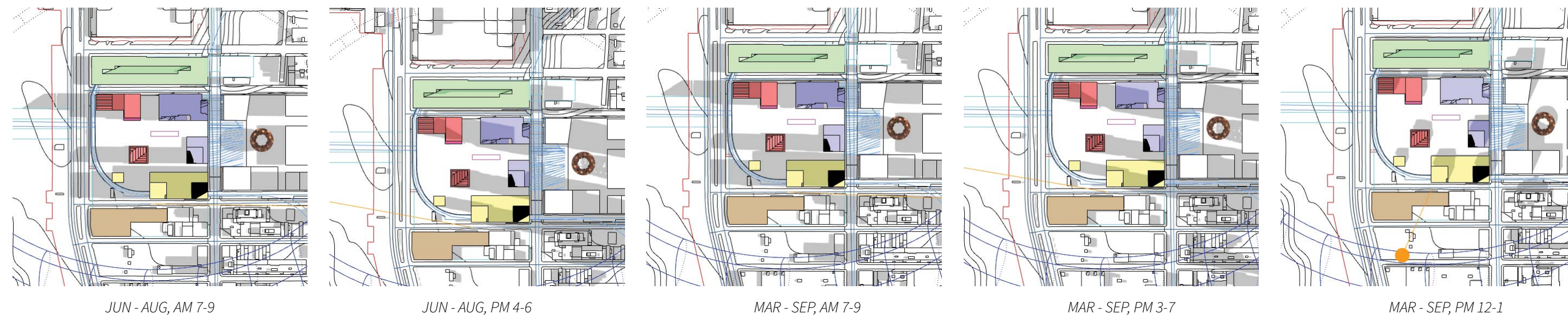


TRANSIT HUB
MAR - SEP AM 7-9, PM 3-7

MEGABUS TERMINAL
JUN - AUG AM 7-9, PM 4-6

TRAIN PLATFORM
MAR - SEP, PM 12-1

SHADOW SIMULATION



JUN - AUG, AM 7-9

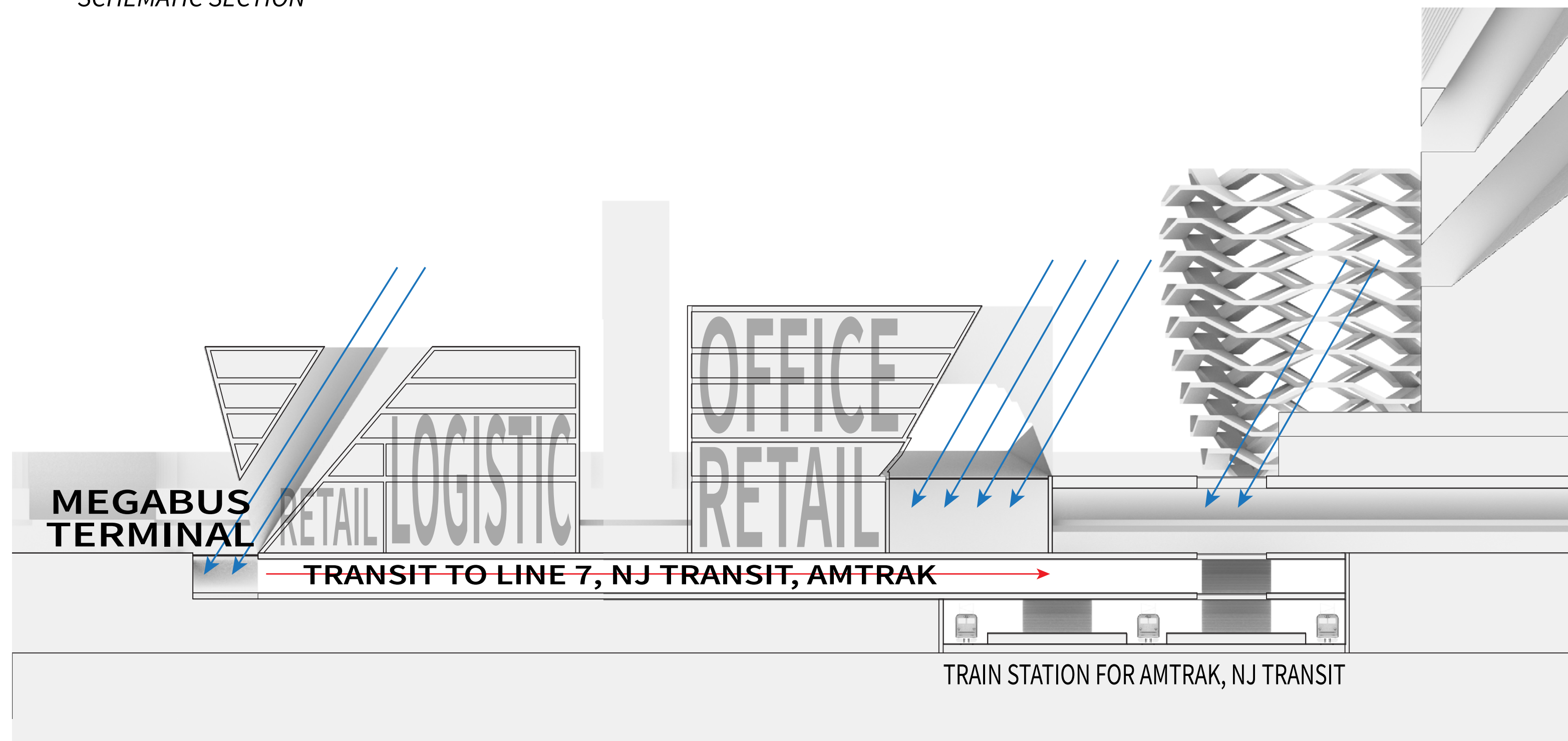
JUN - AUG, PM 4-6

MAR - SEP, AM 7-9

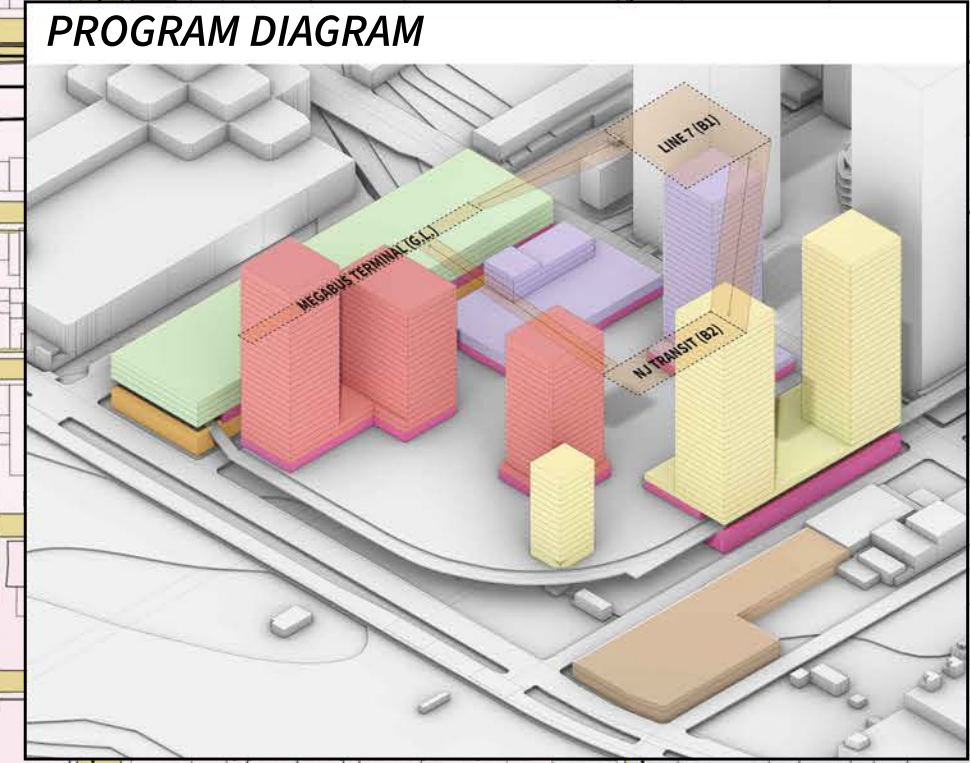
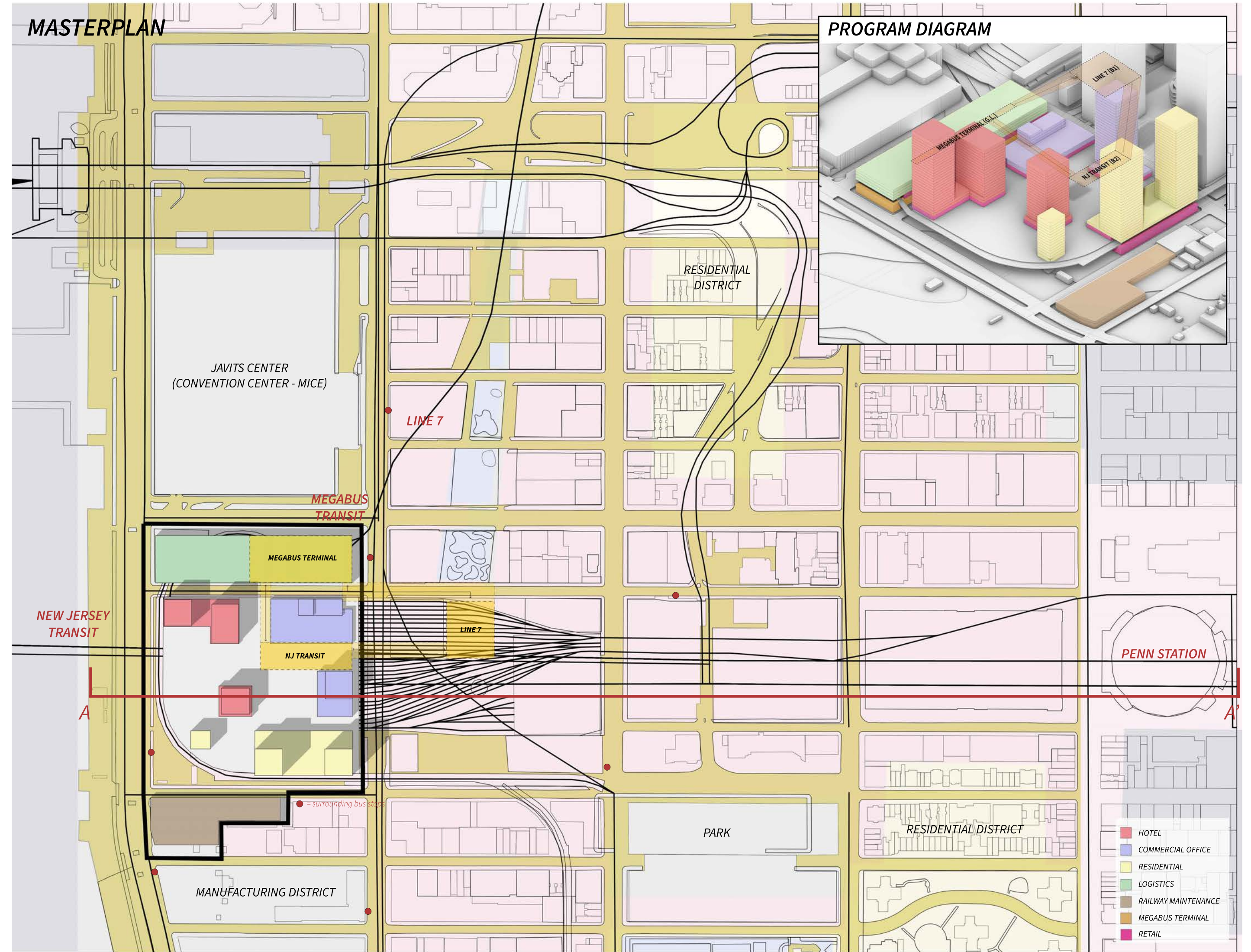
MAR - SEP, PM 3-7

MAR - SEP, PM 12-1

SCHEMATIC SECTION

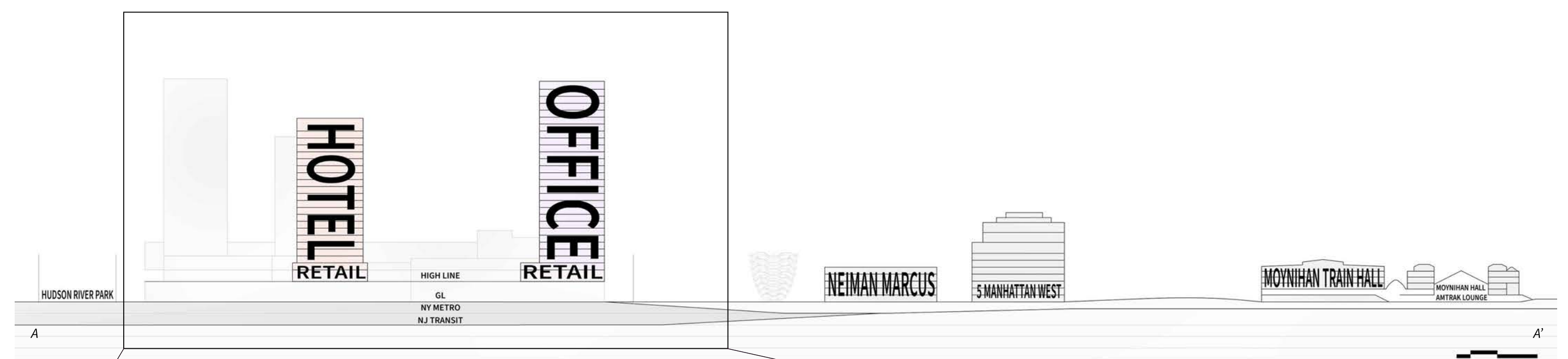


HUDSON YARDS TRANSIT HUB with MICE

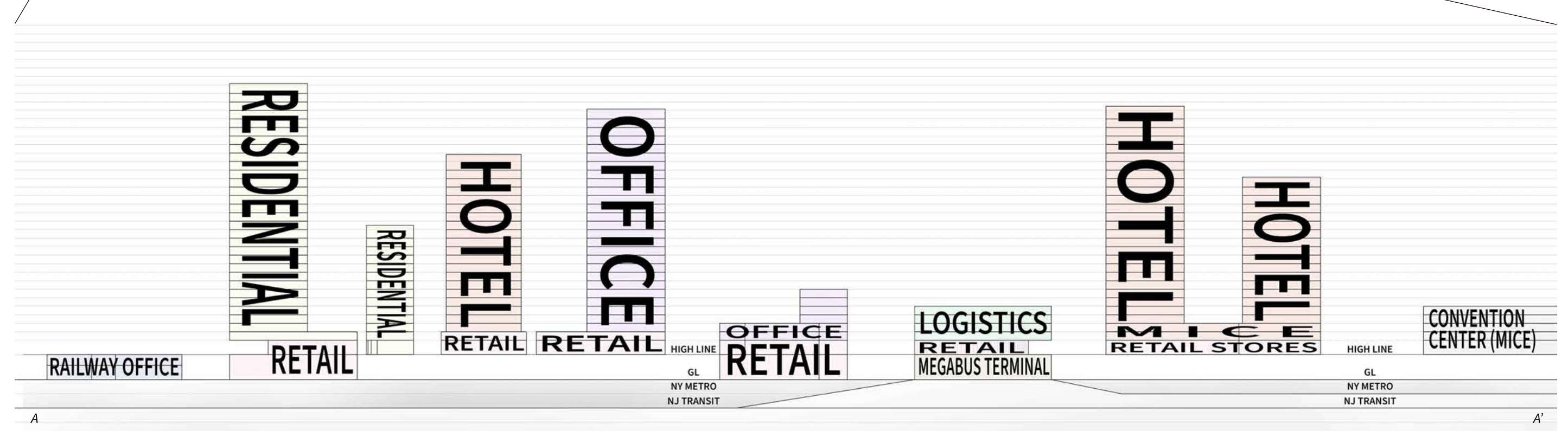


- HOTEL
- COMMERCIAL OFFICE
- RESIDENTIAL
- LOGISTICS
- RAILWAY MAINTENANCE
- MEGABUS TERMINAL
- RETAIL

SECTION A-A'



SCHEMATIC PROGRAM SECTION



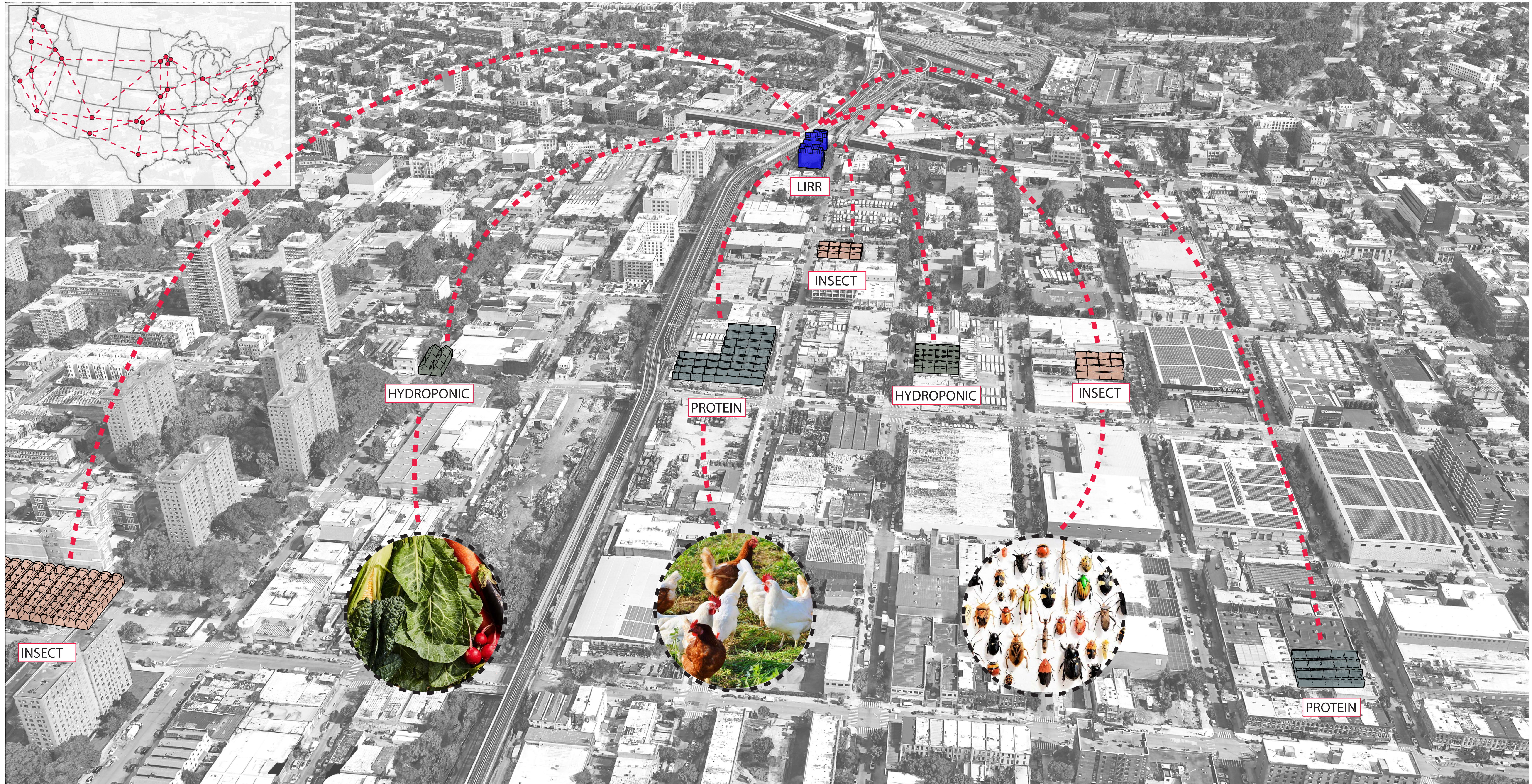
LIRR SCALES DIAGRAM

1921 LIRR BUILT

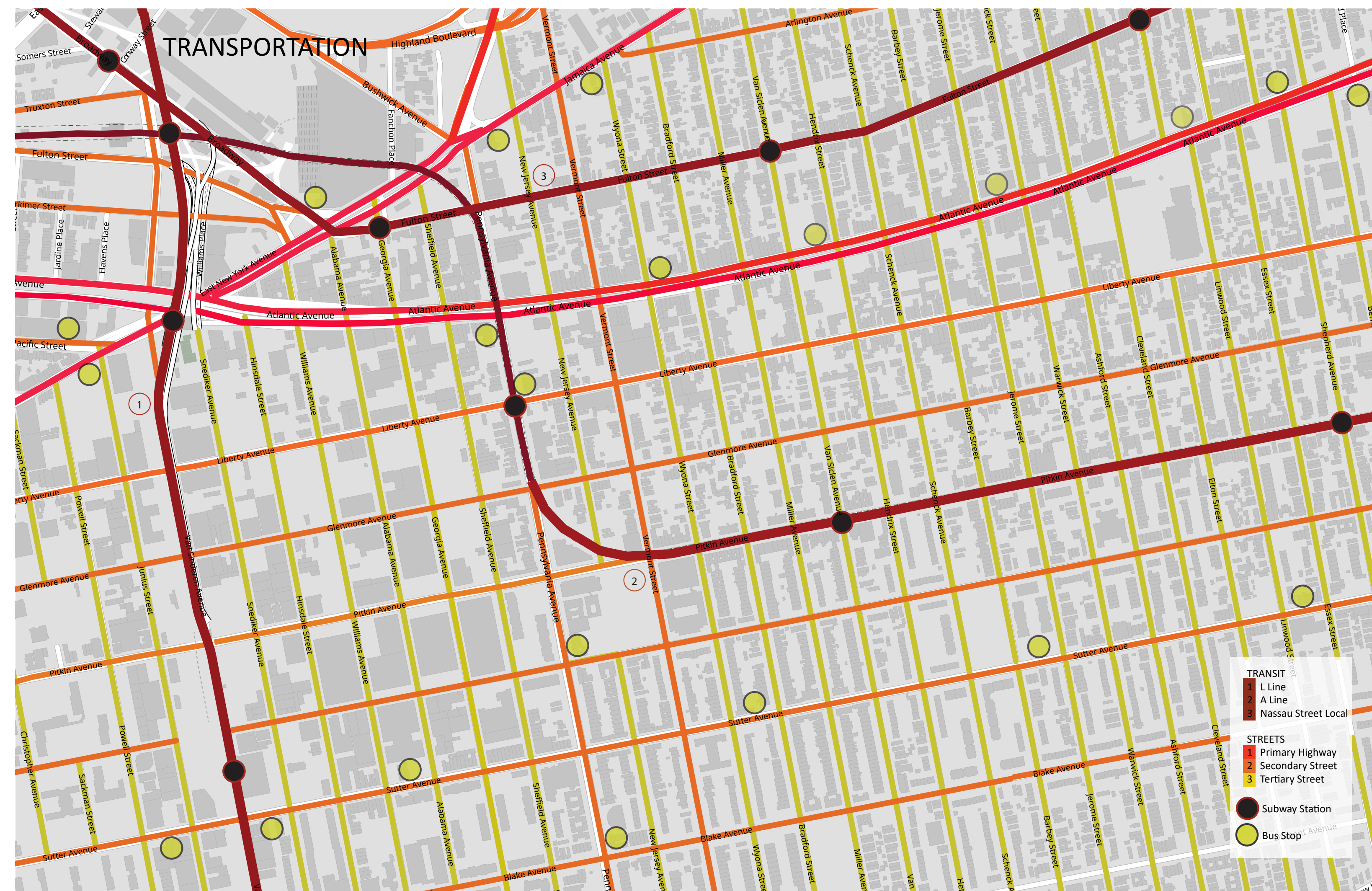
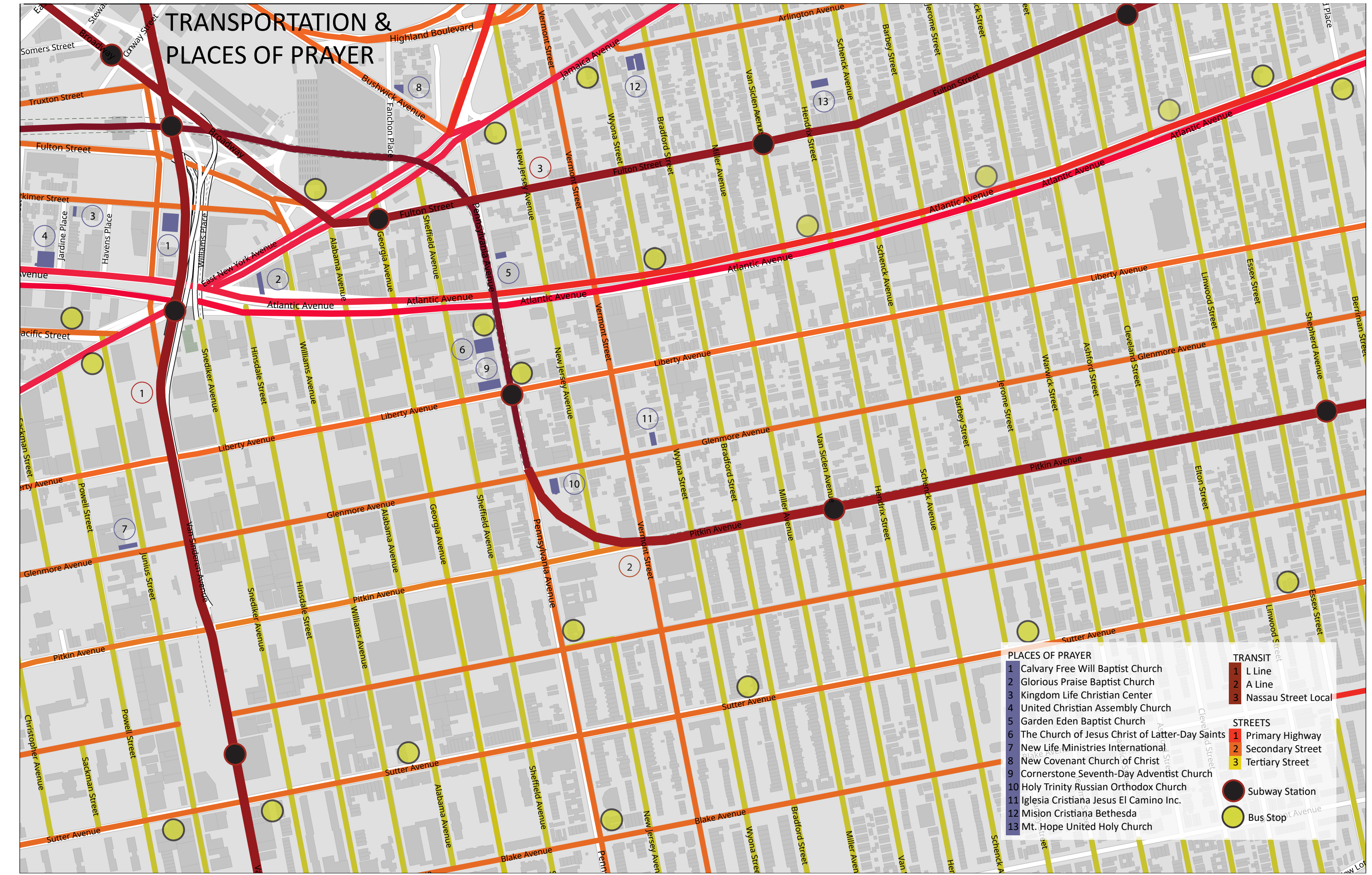
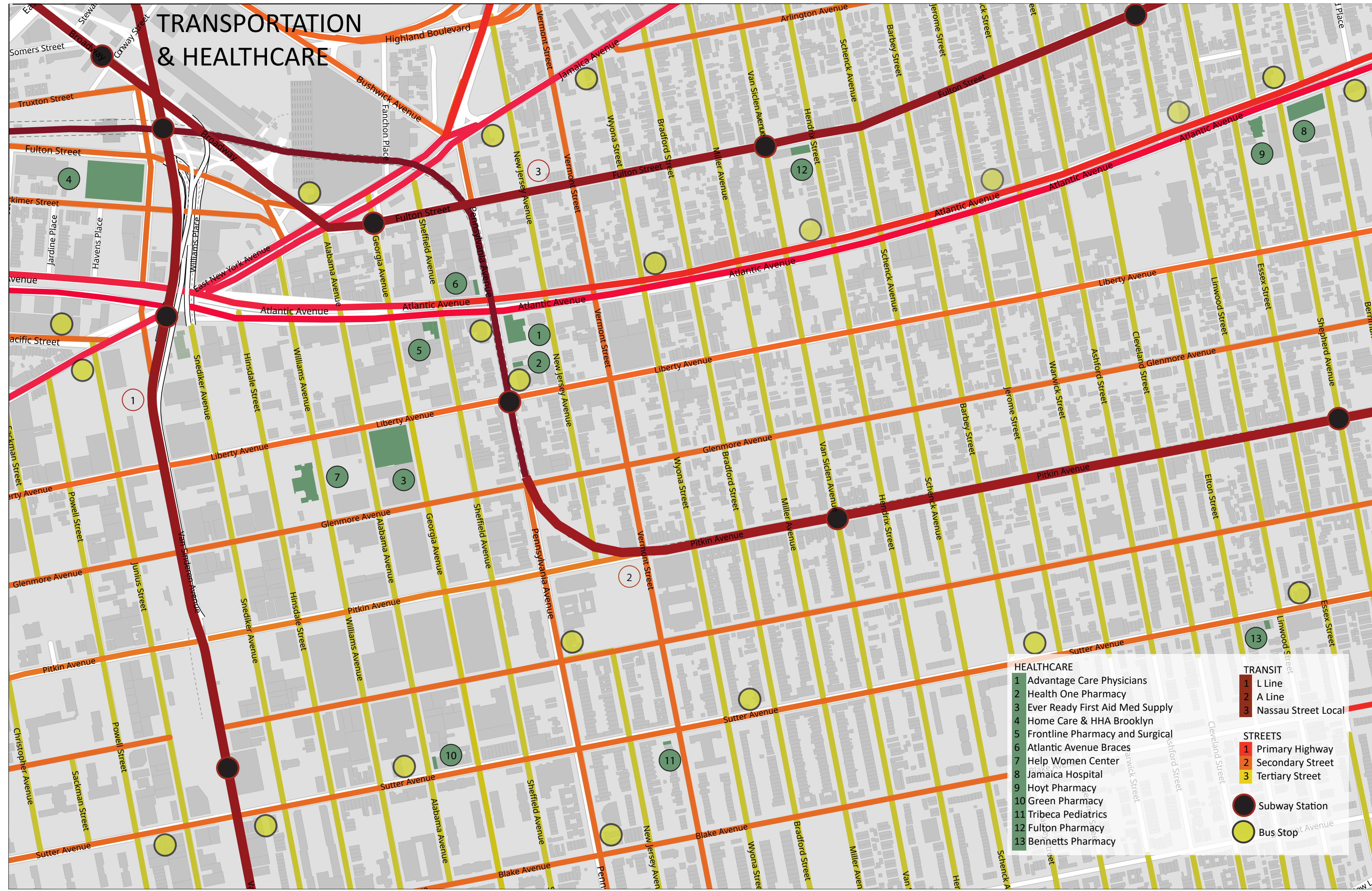
1970S LIRR
DECOMMISSIONED

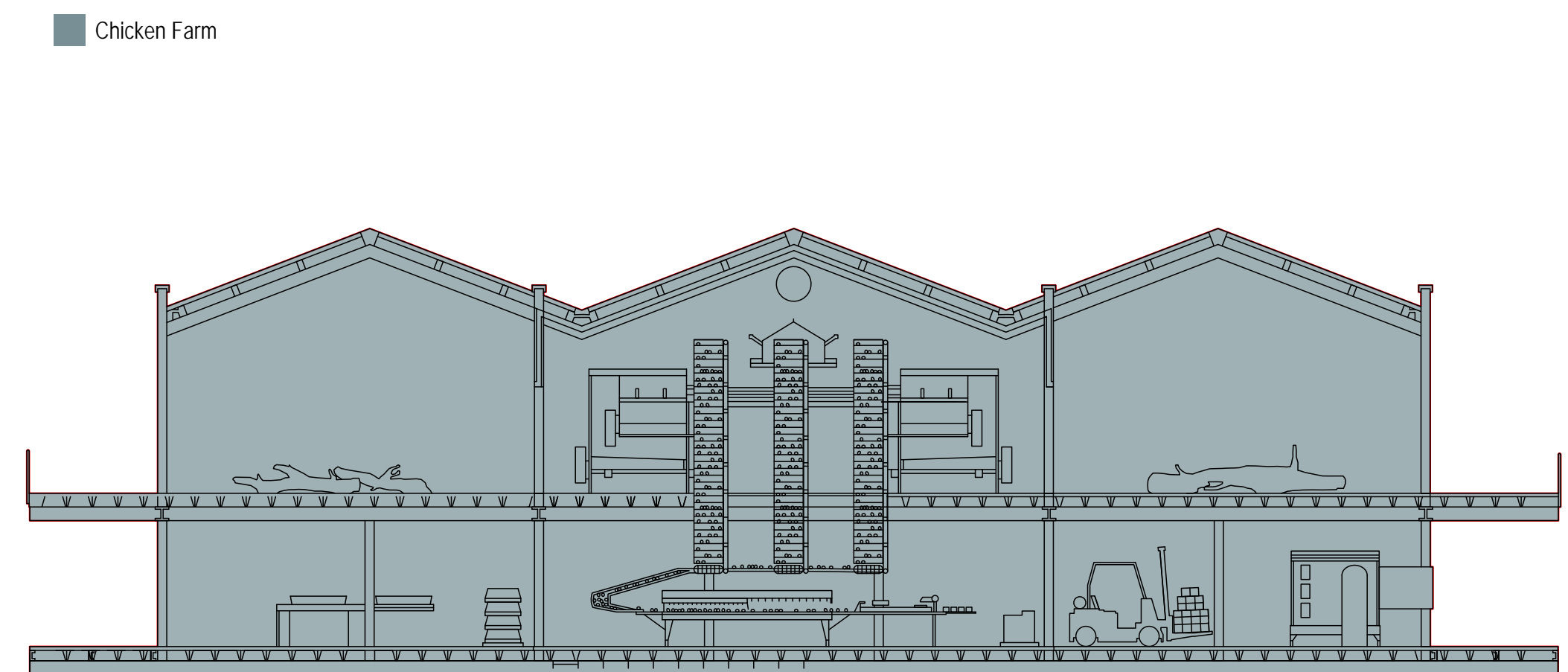
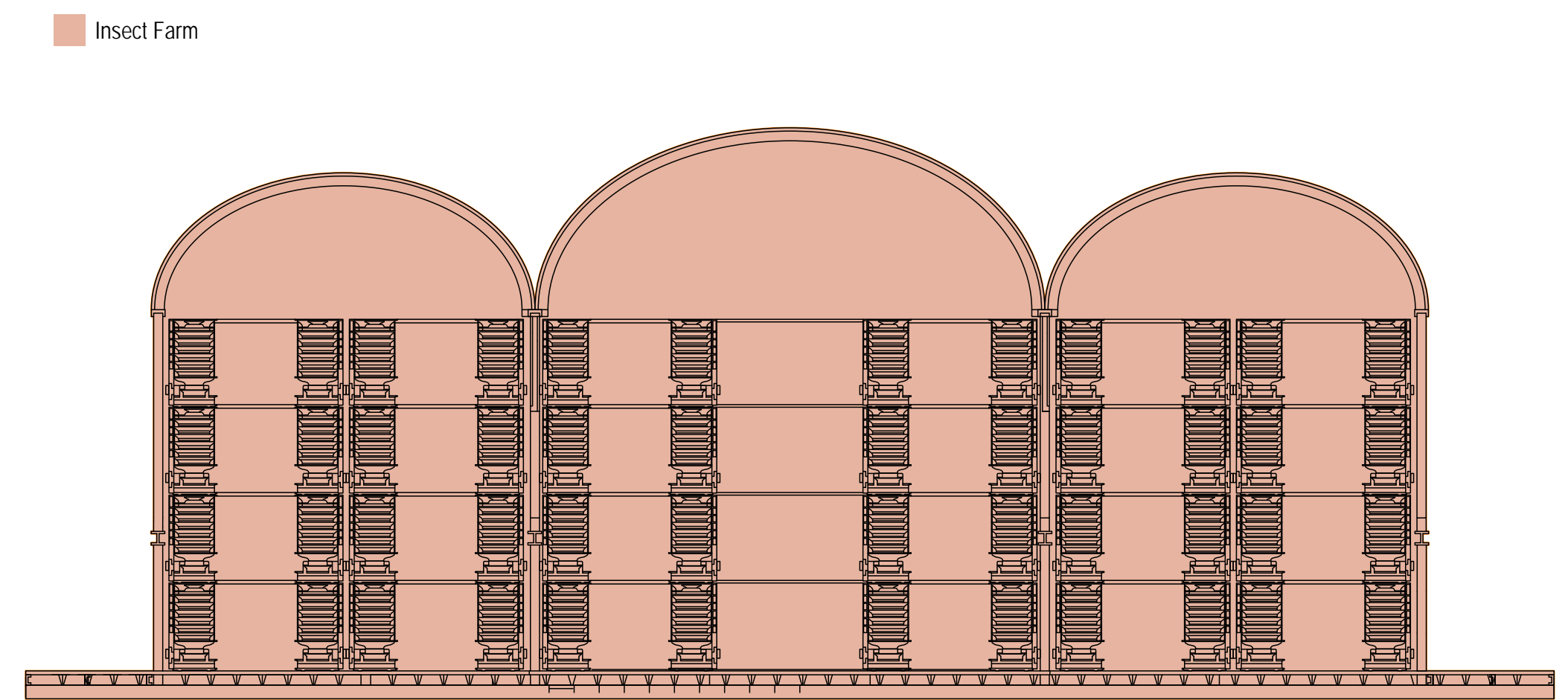
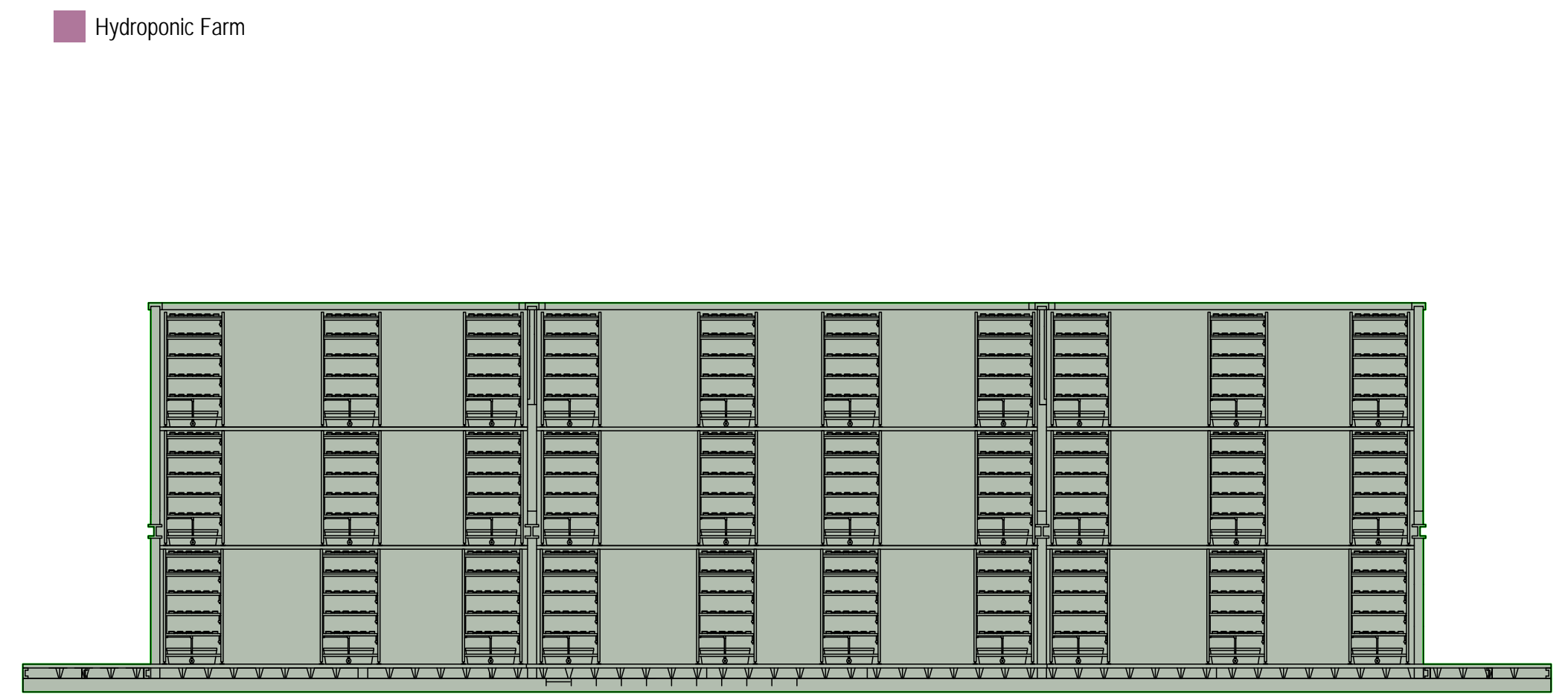
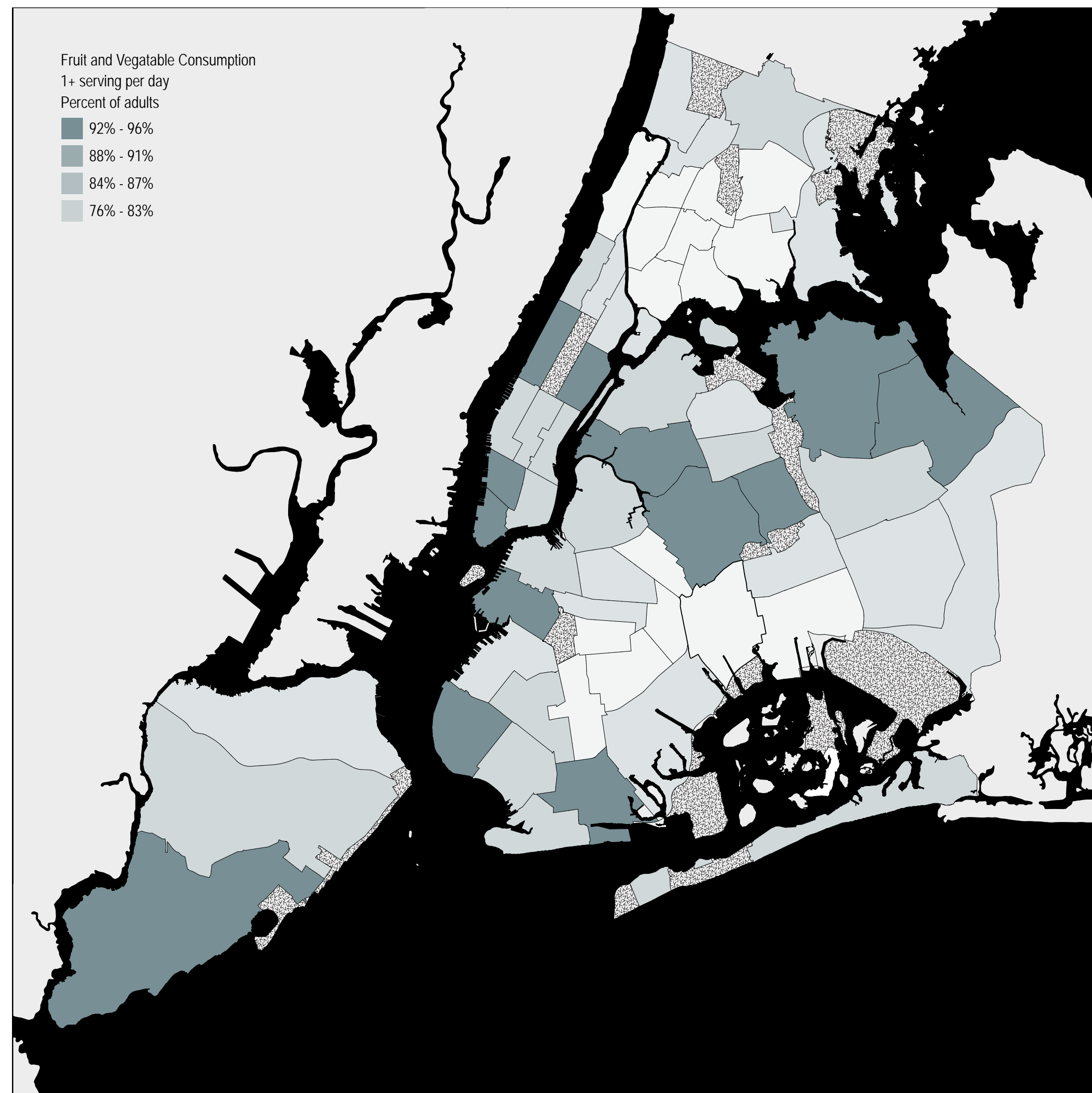
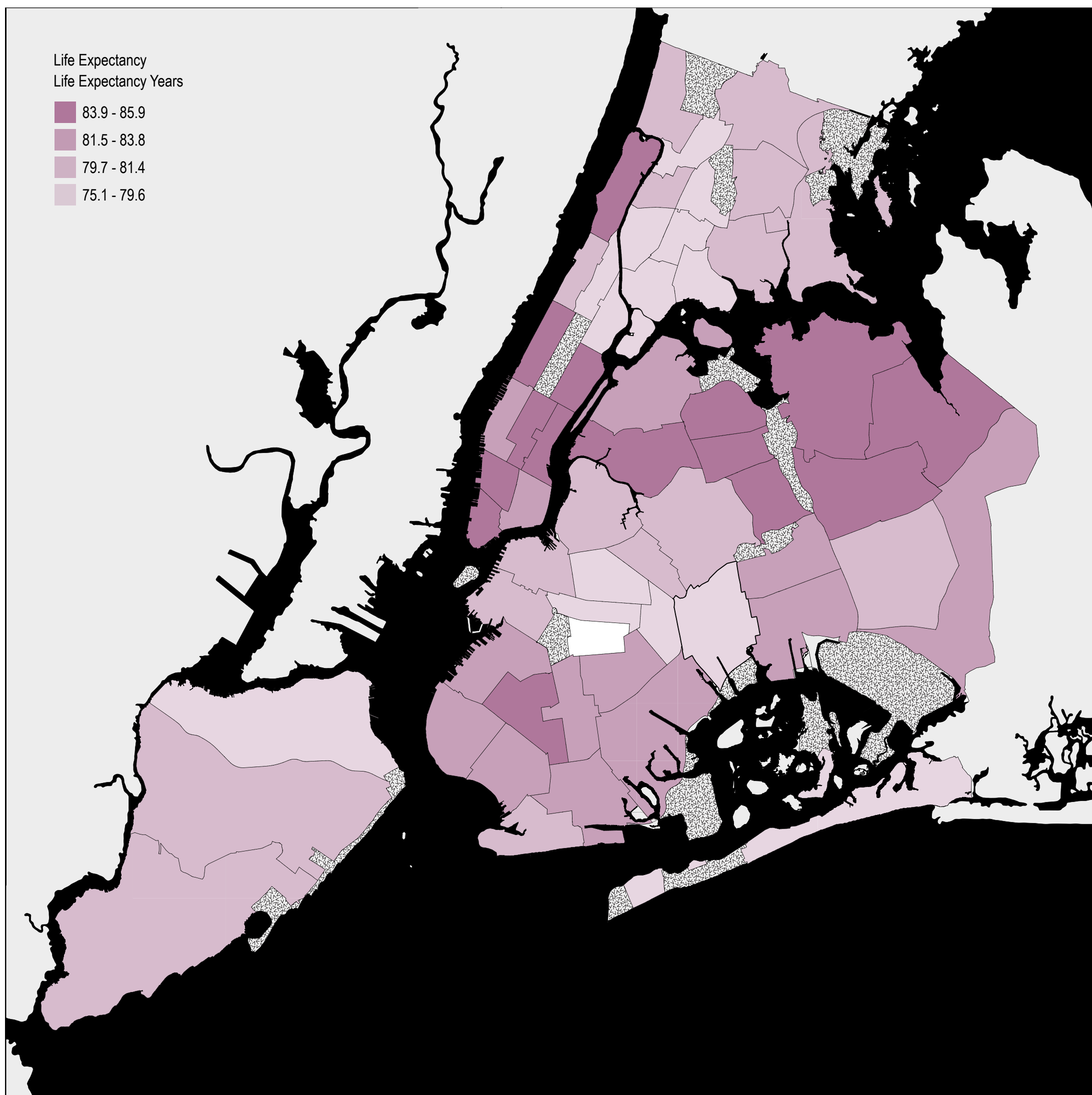
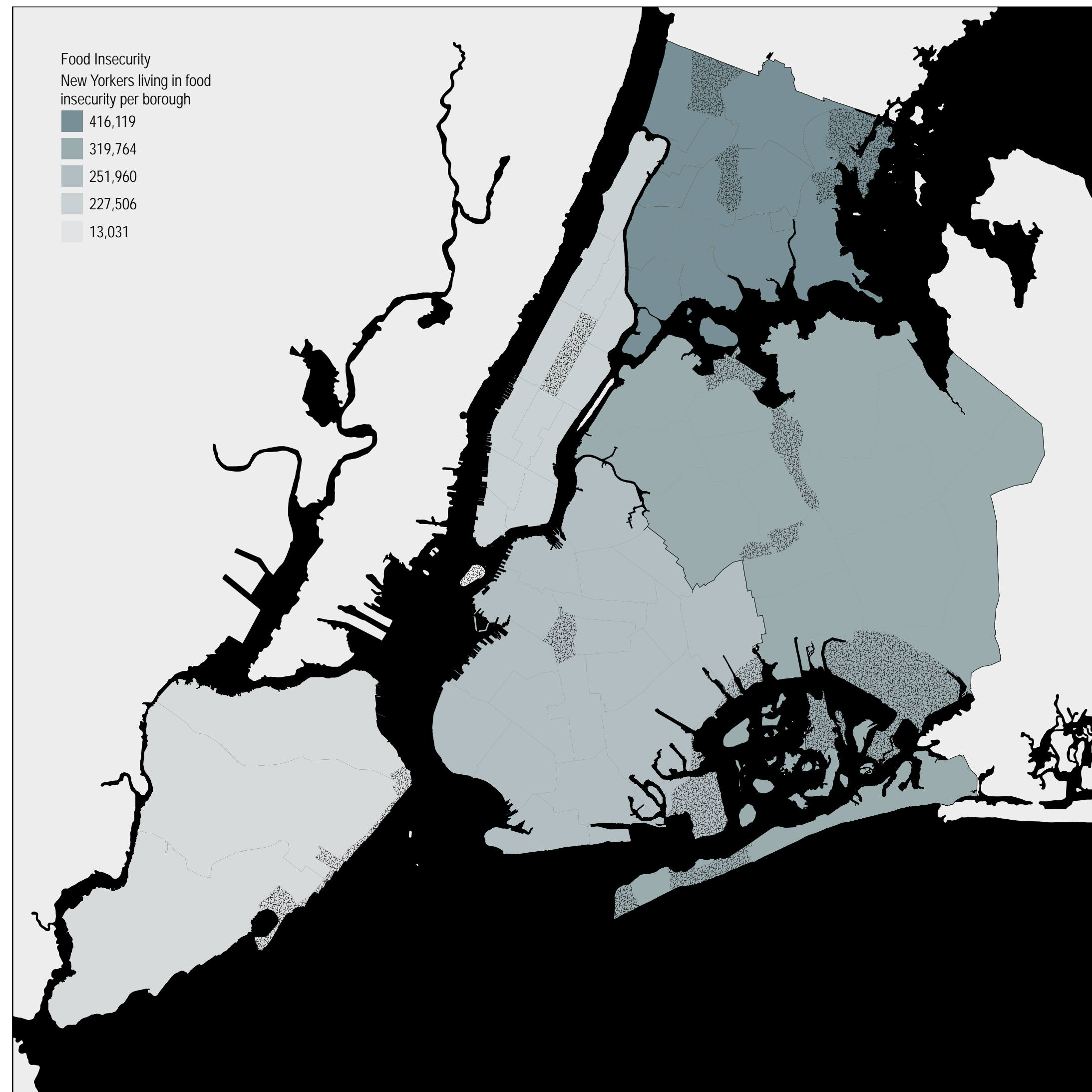
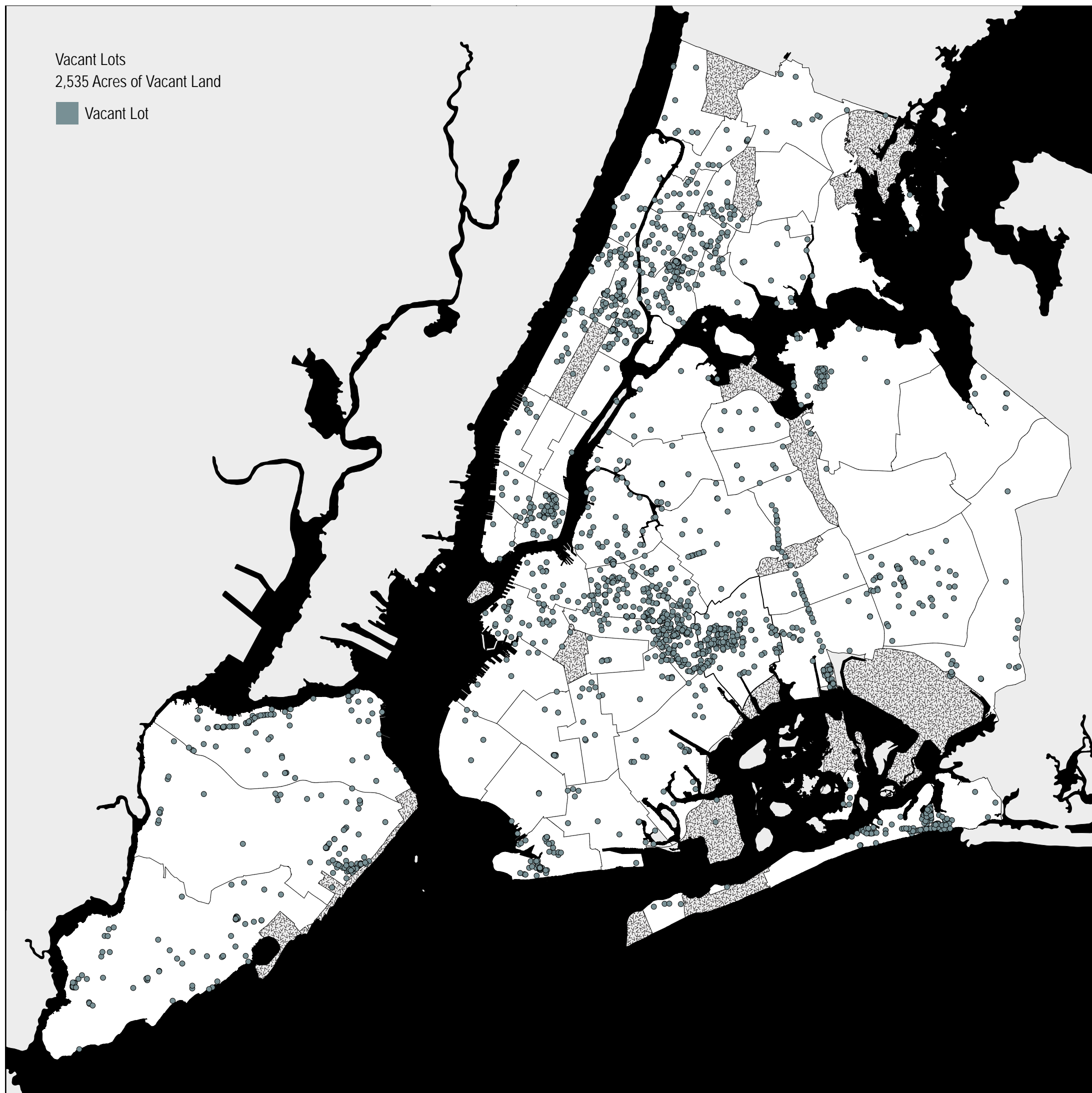
2022 GSAPP
RENOVATION

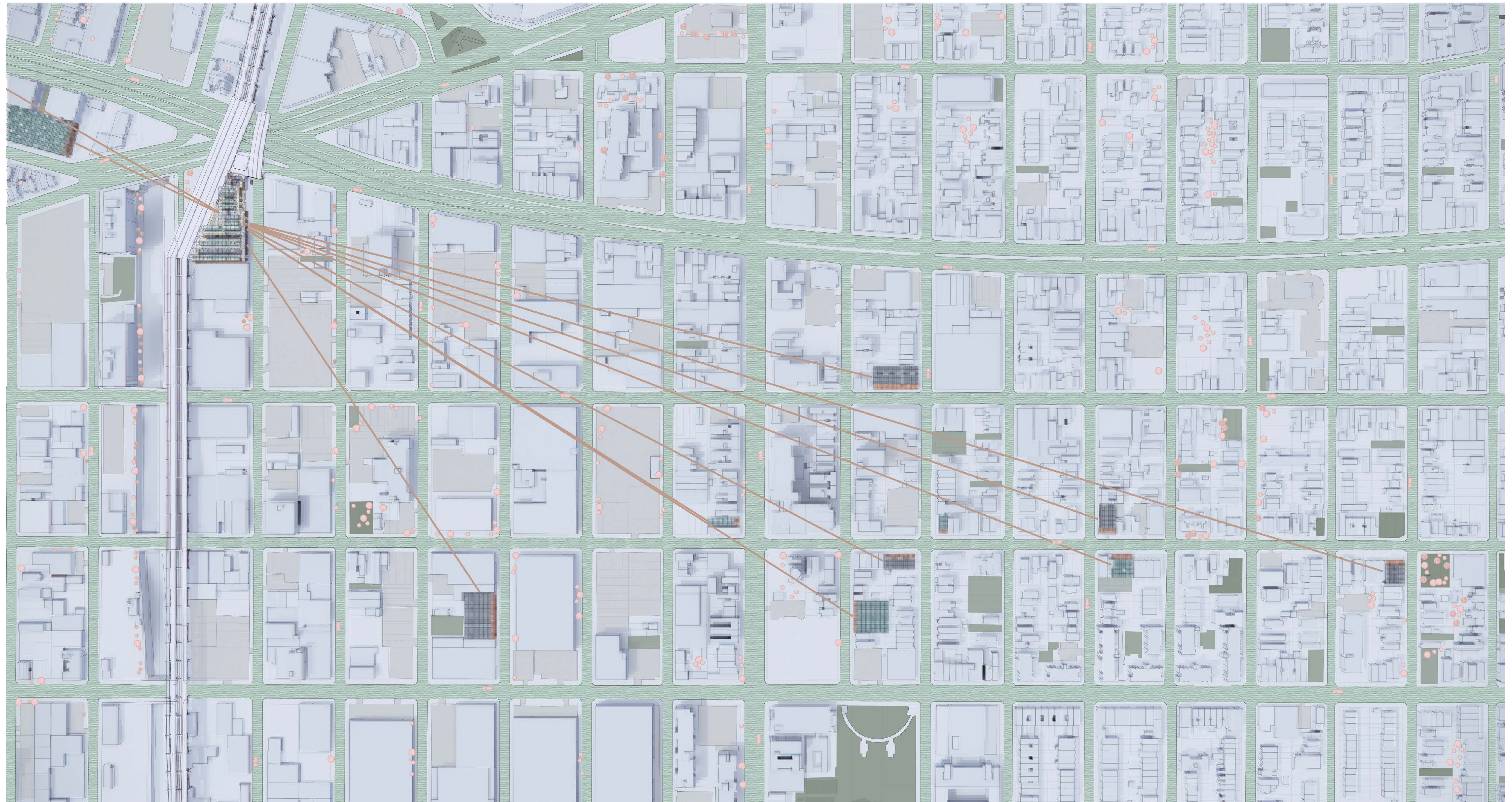
2030 DEPLOY URBAN FOOD
NETWORK IN OTHER CITIES



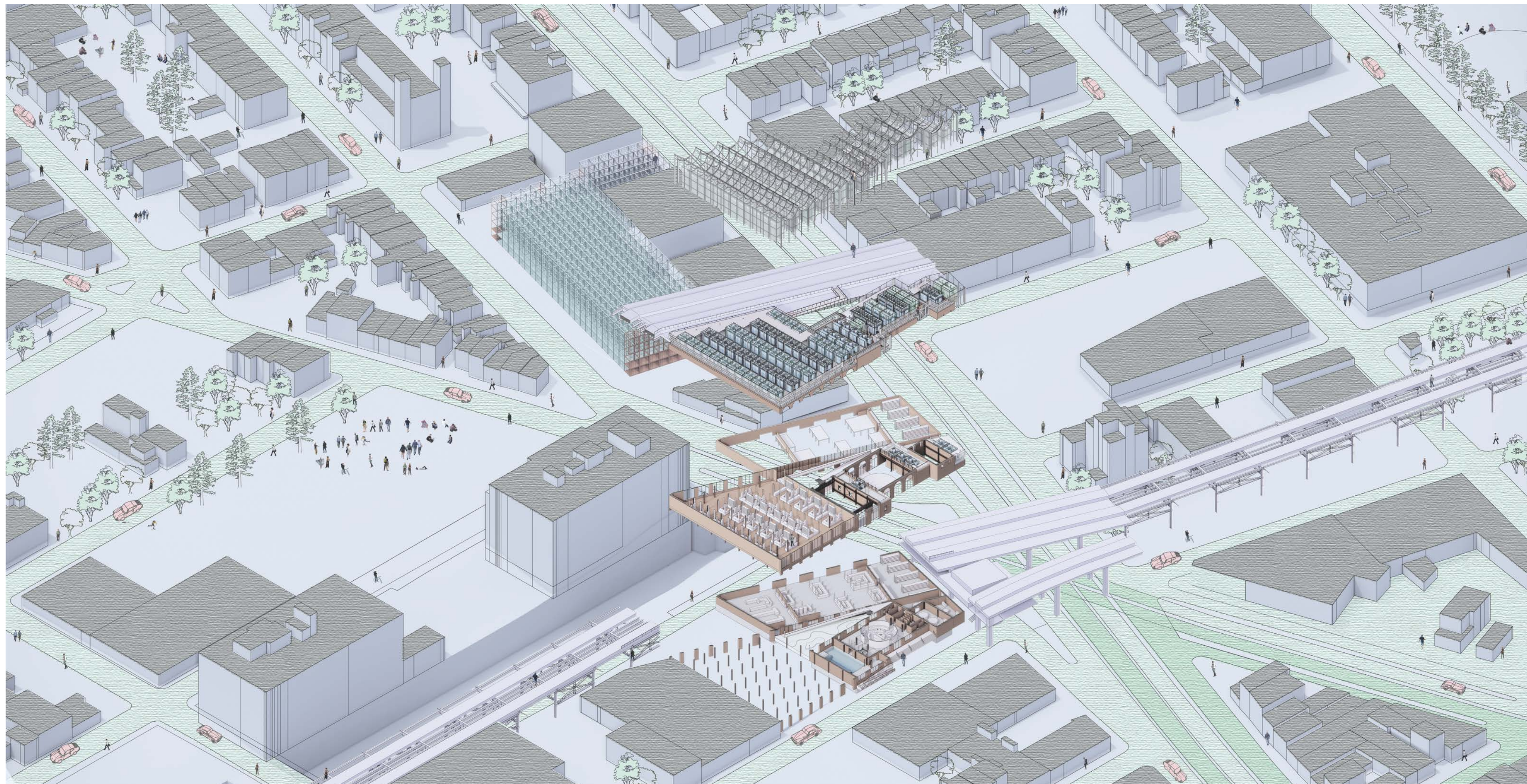
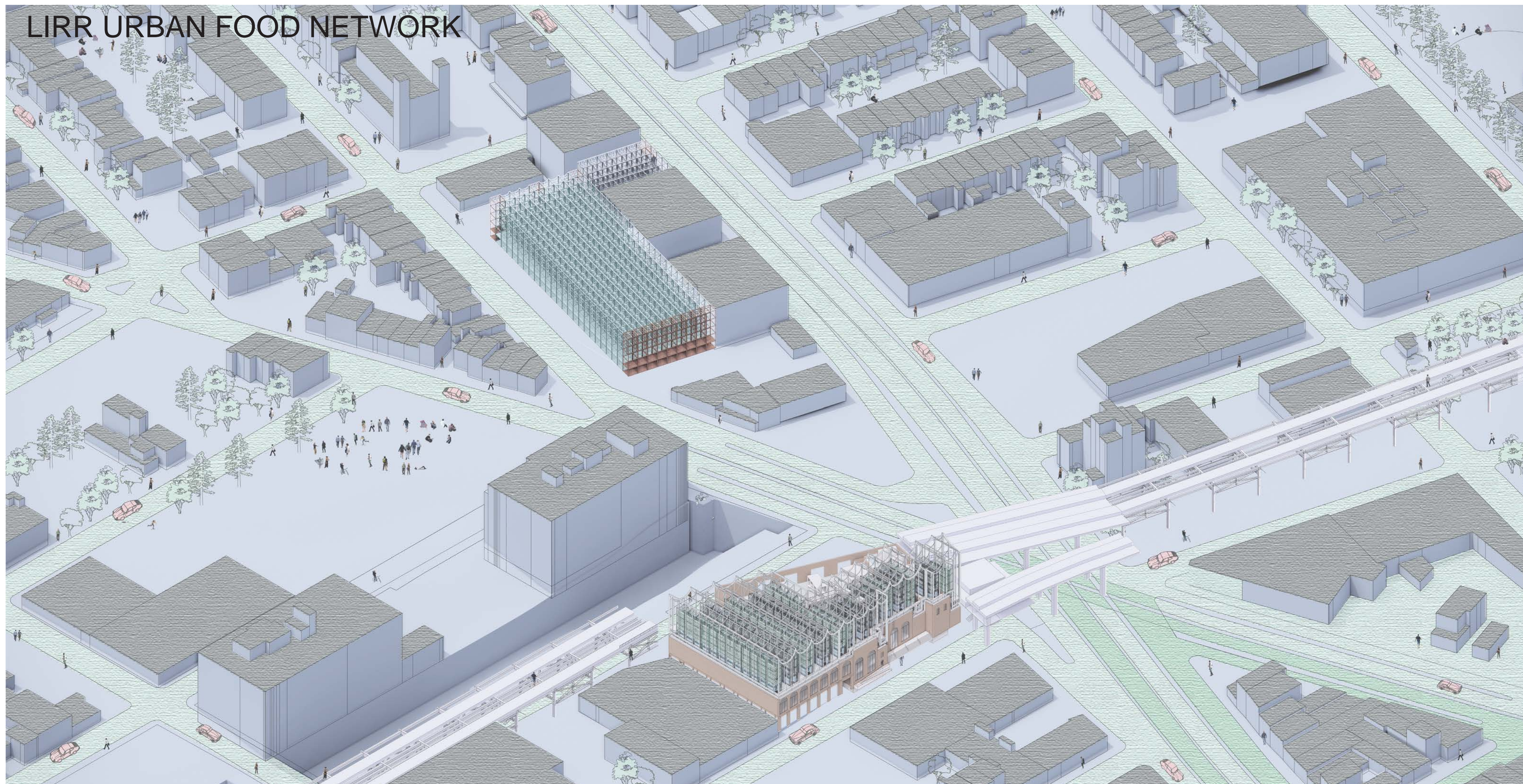
DIAGRAMMING EAST NEW YORK







LIRR URBAN FOOD NETWORK



ACCESSIBILITY STRATEGIES

FOOD: made accessible through deployable hydroponic systems, composting system, insect and protein farms, community fridges, and market stands

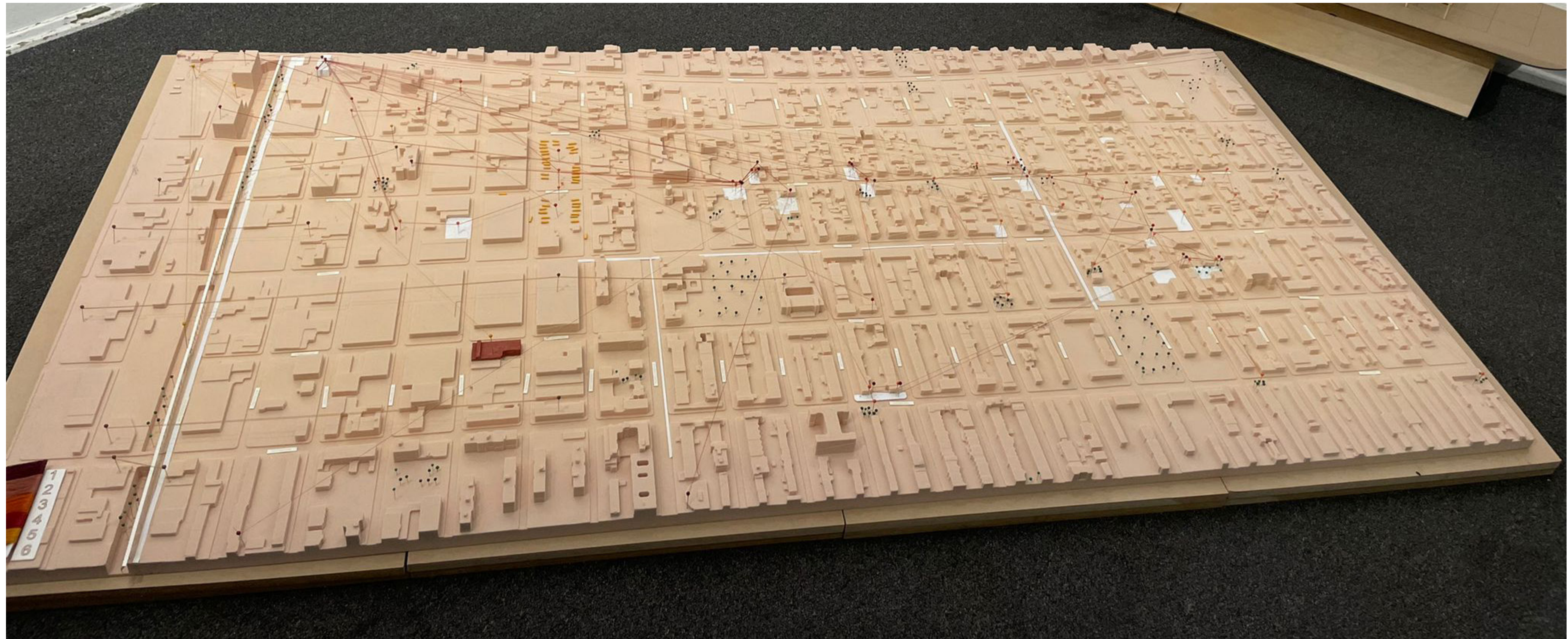
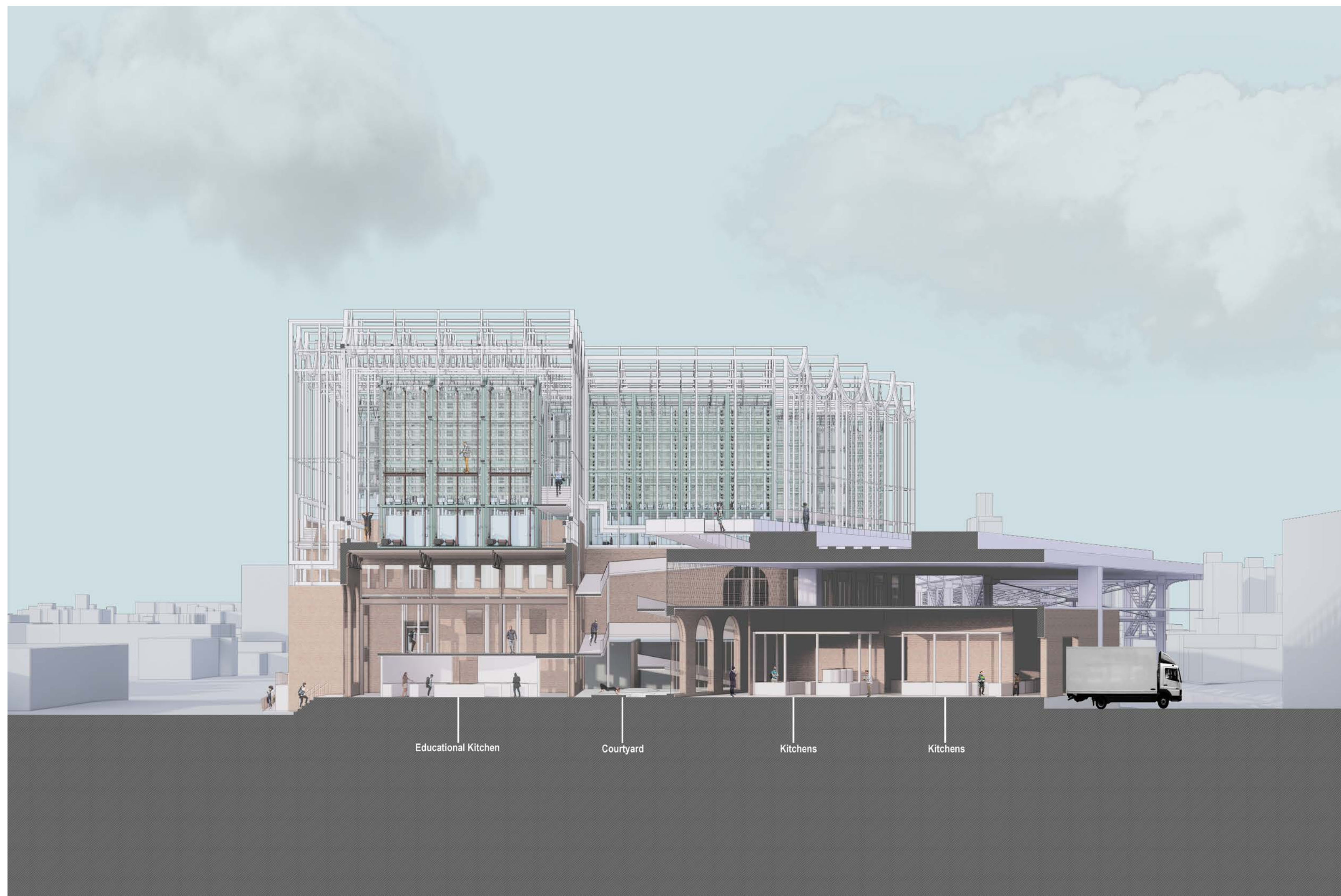
EDUCATION: food labs/kitchens, botanical gardens, urban farms

WORK: made available through food processing, marketplace, packaging system, teaching, farming, support staff

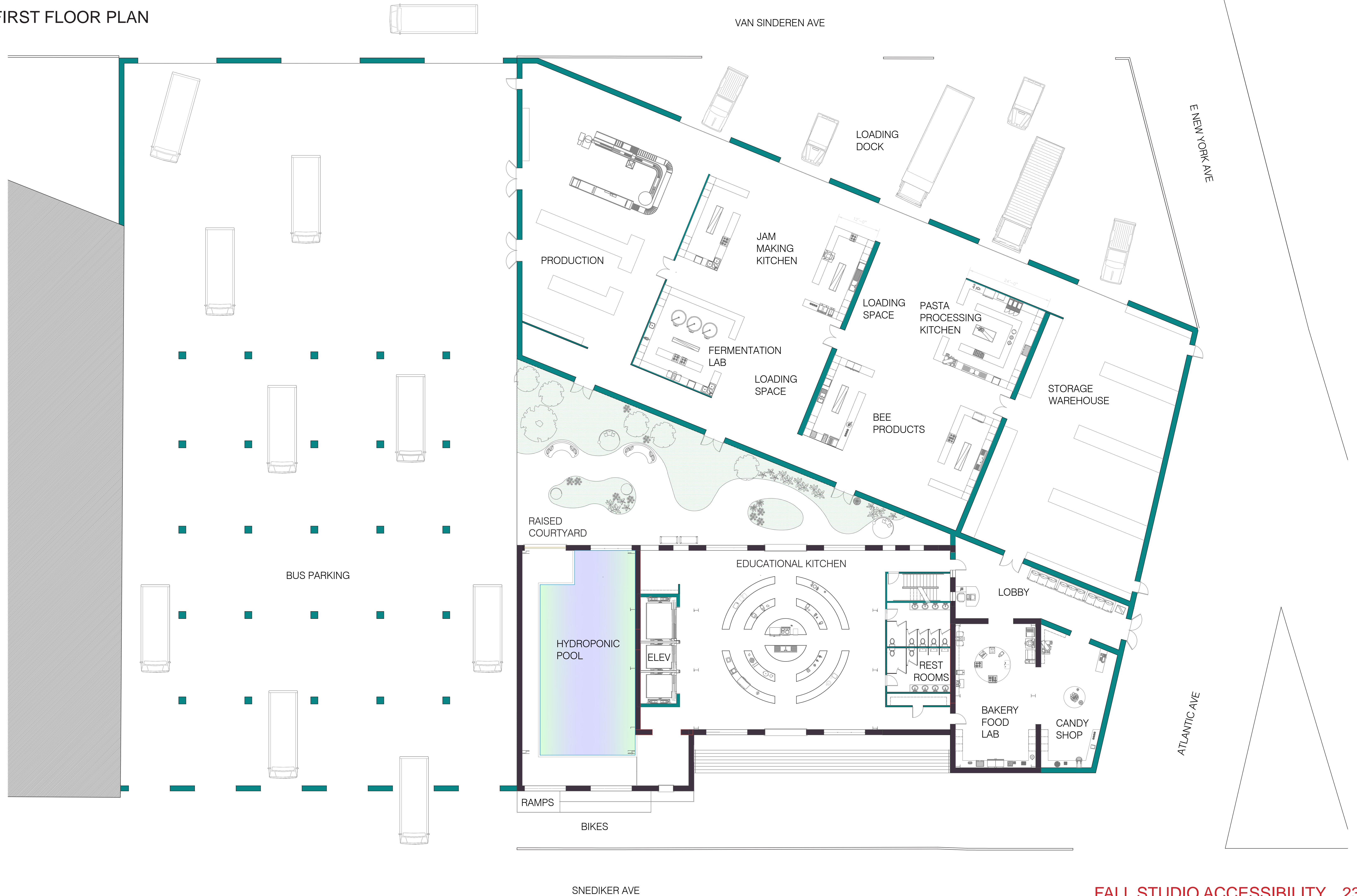
CULTURE: is accessed through new foods



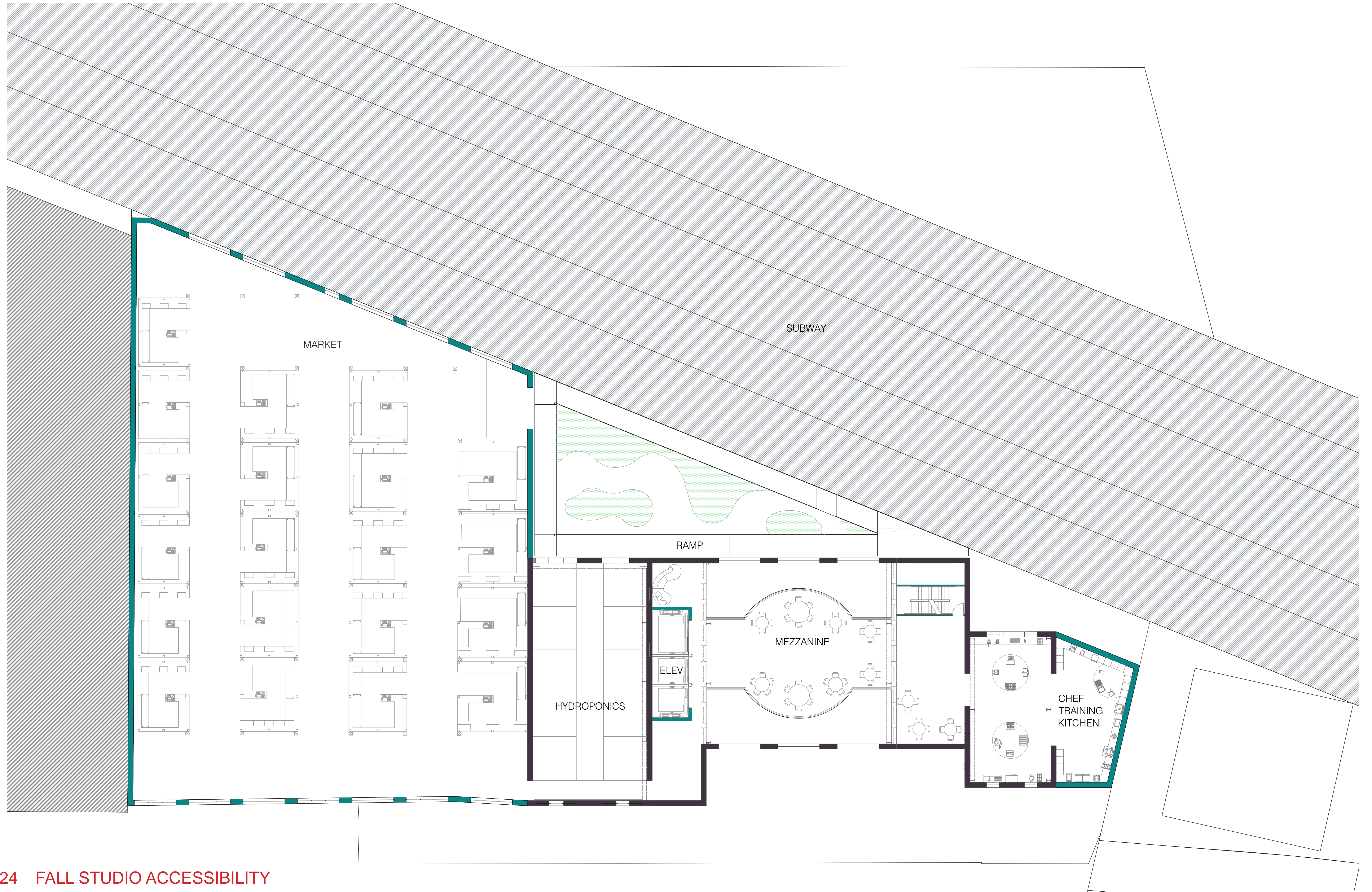
CLASS CNC MODEL



FIRST FLOOR PLAN



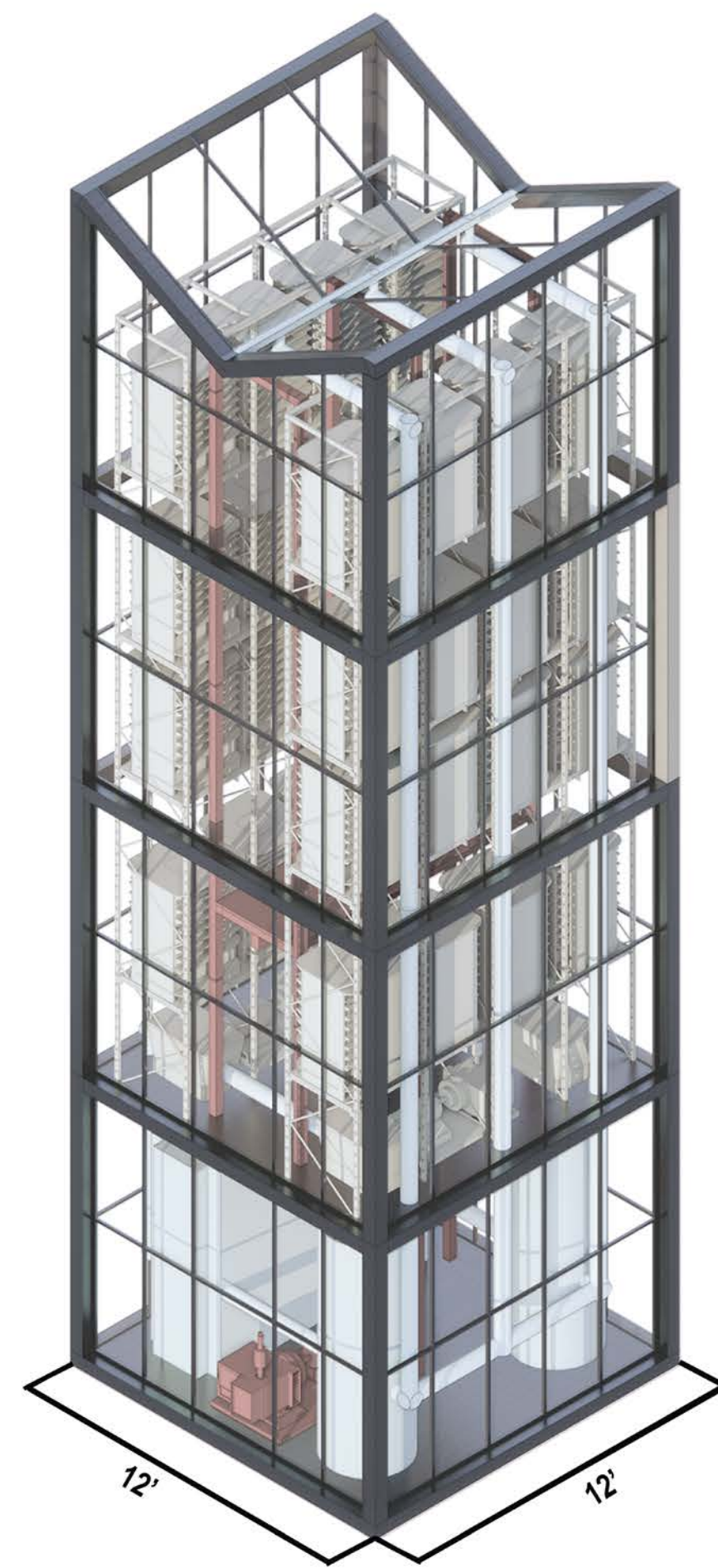
SECOND FLOOR PLAN



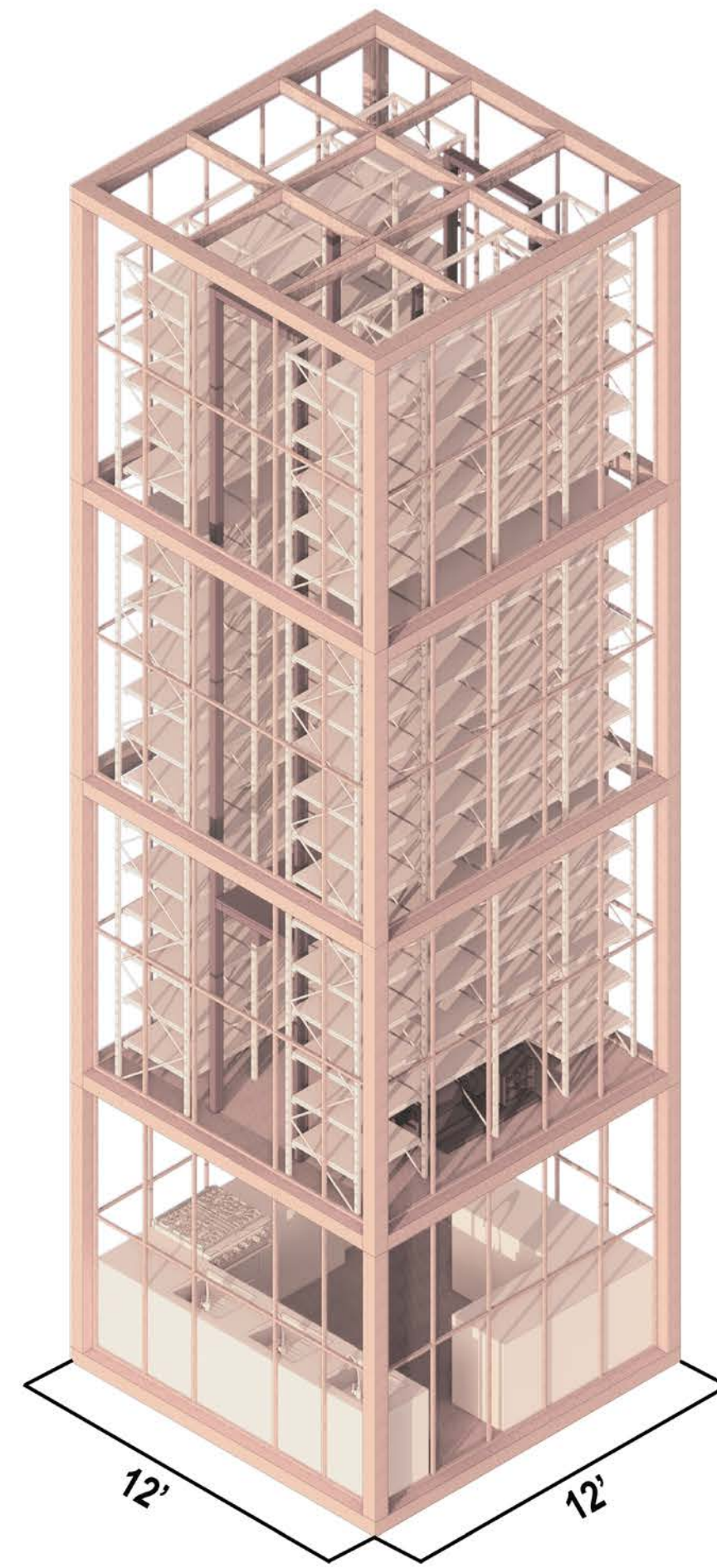
1 Hydroponic Module



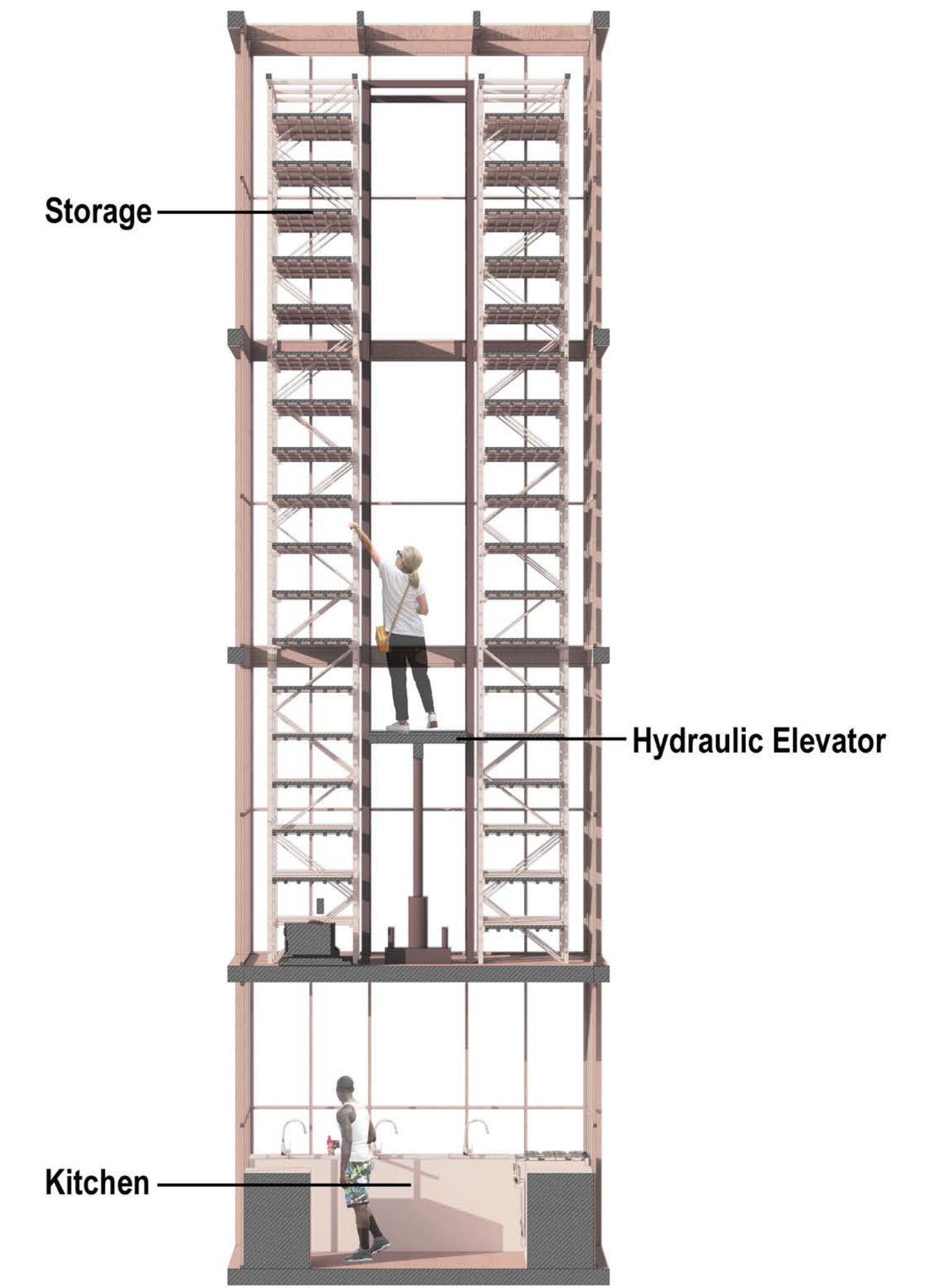
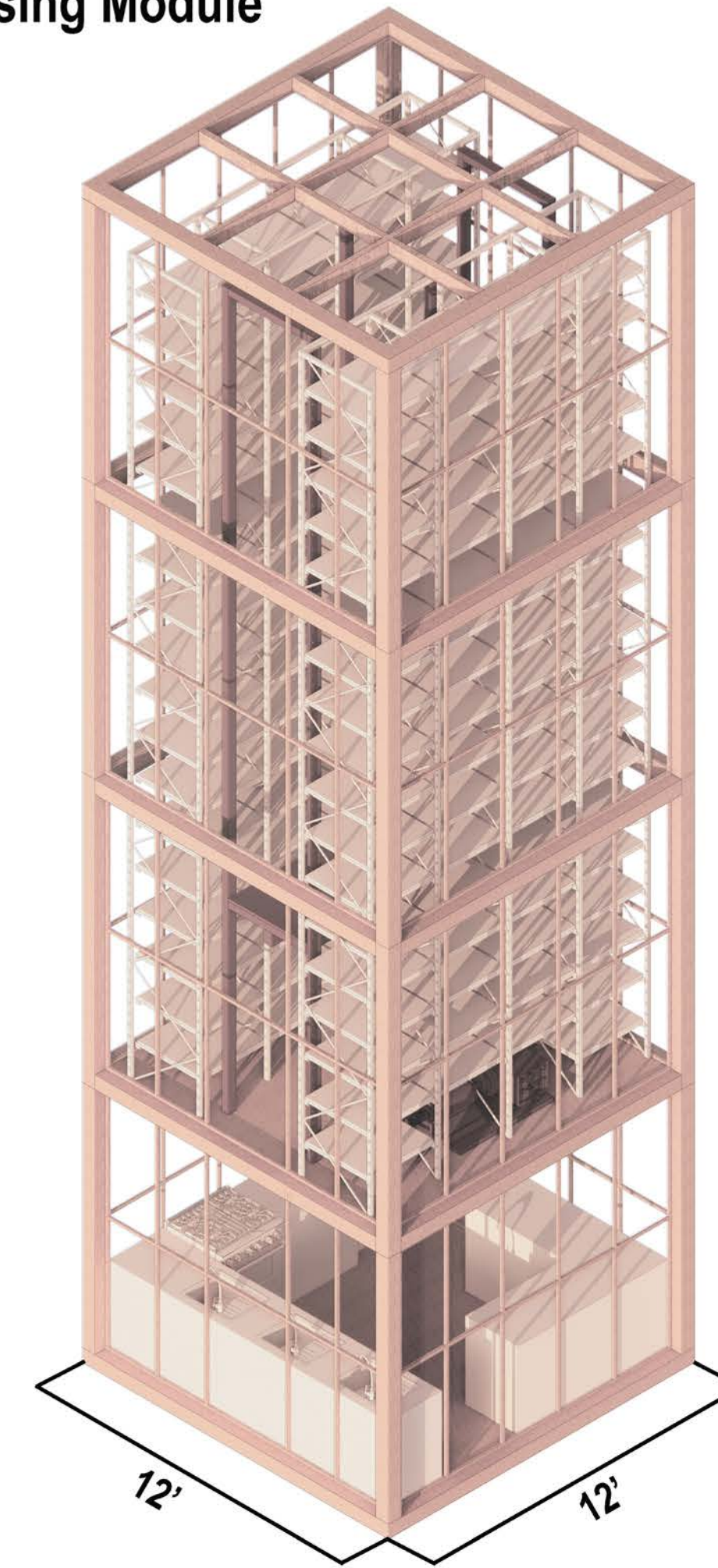
2 Insect Module



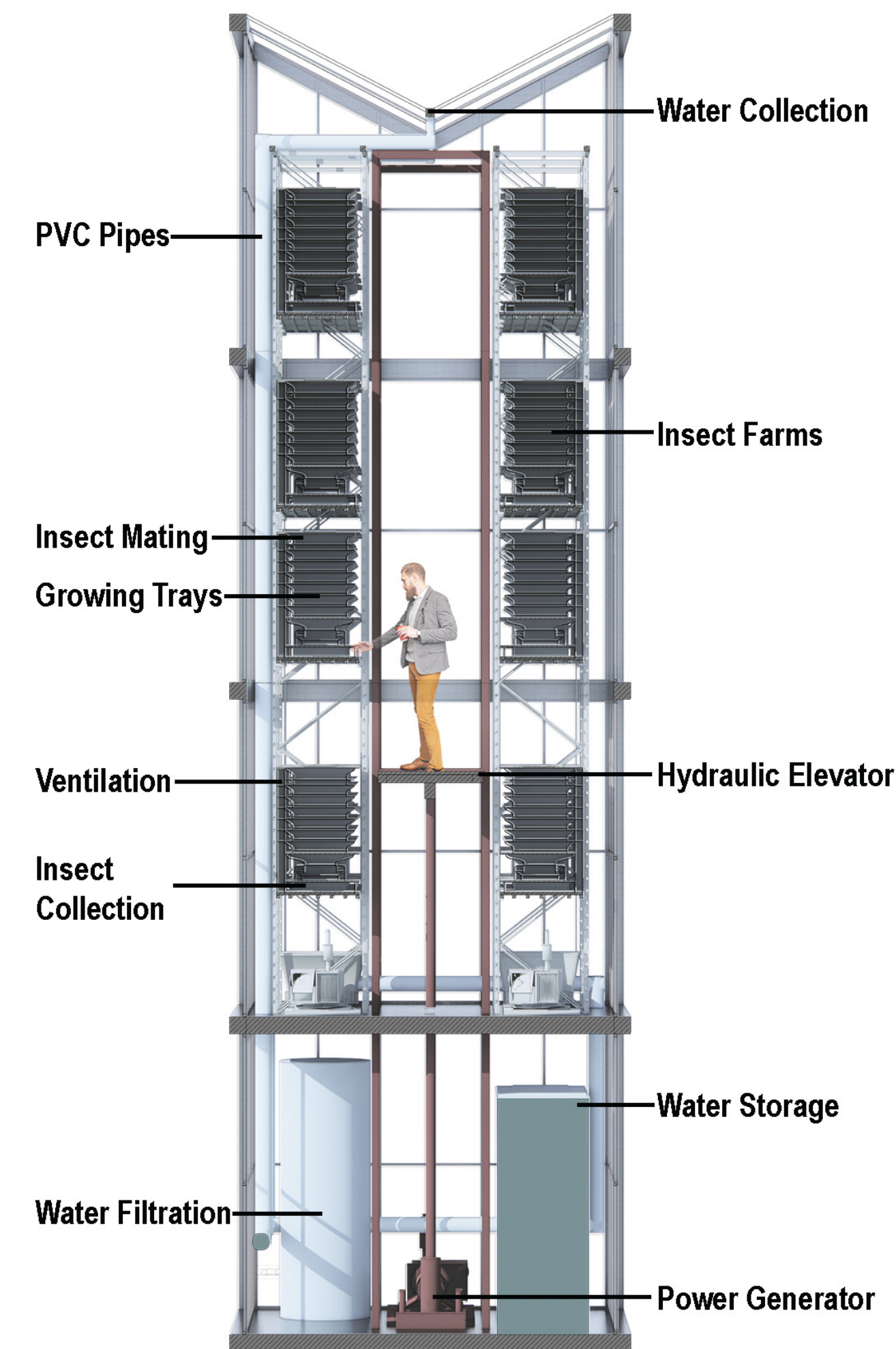
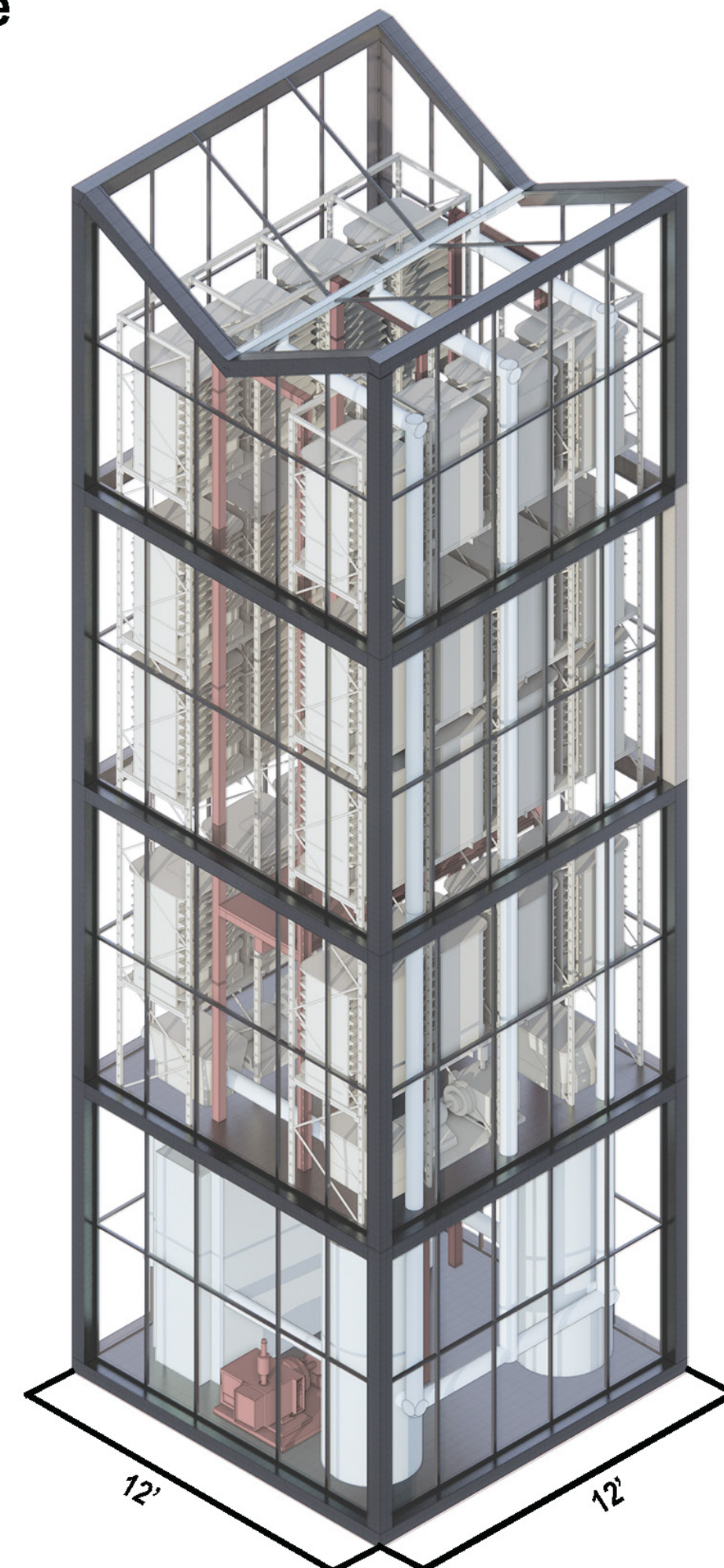
3 Food Processing Module



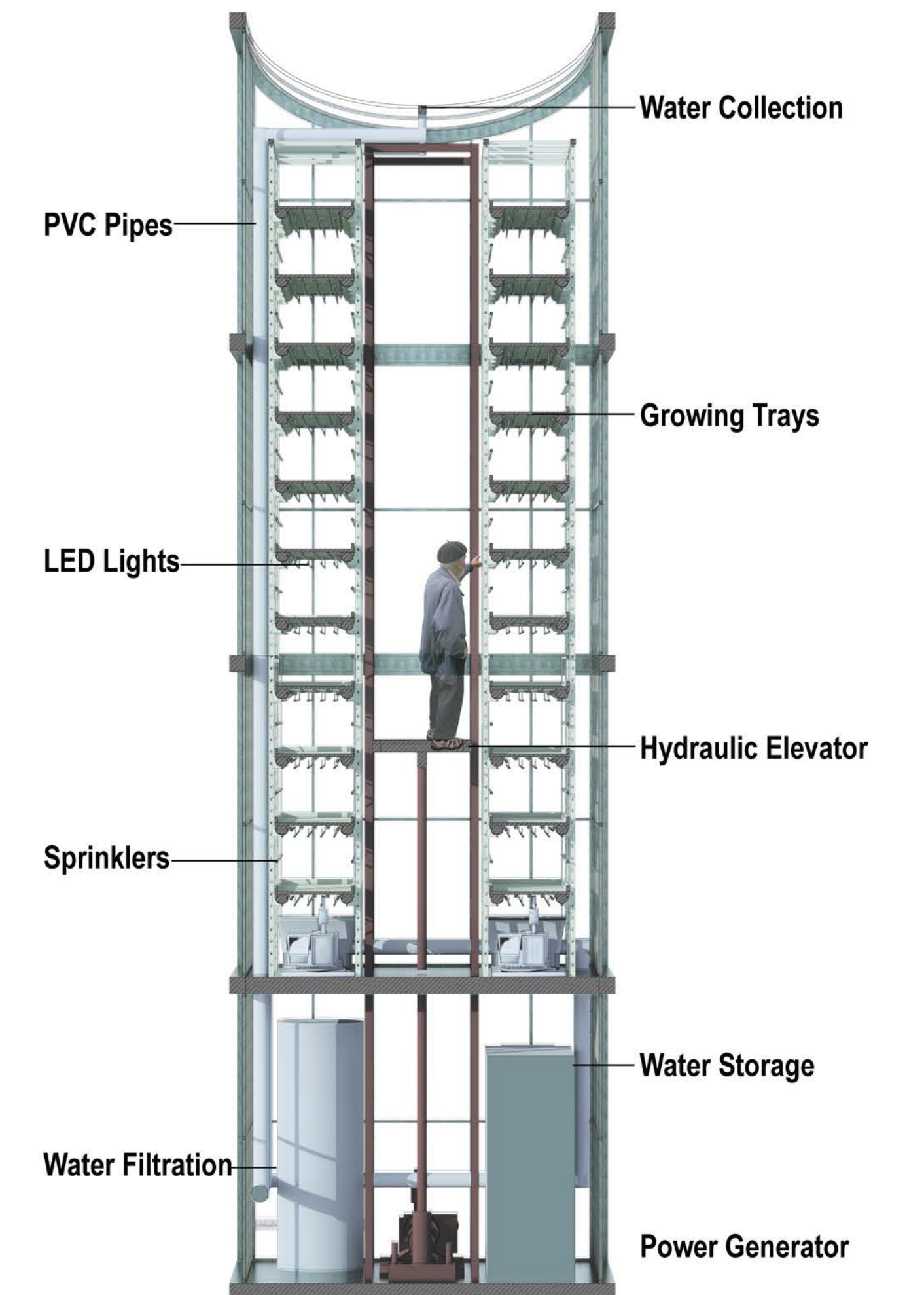
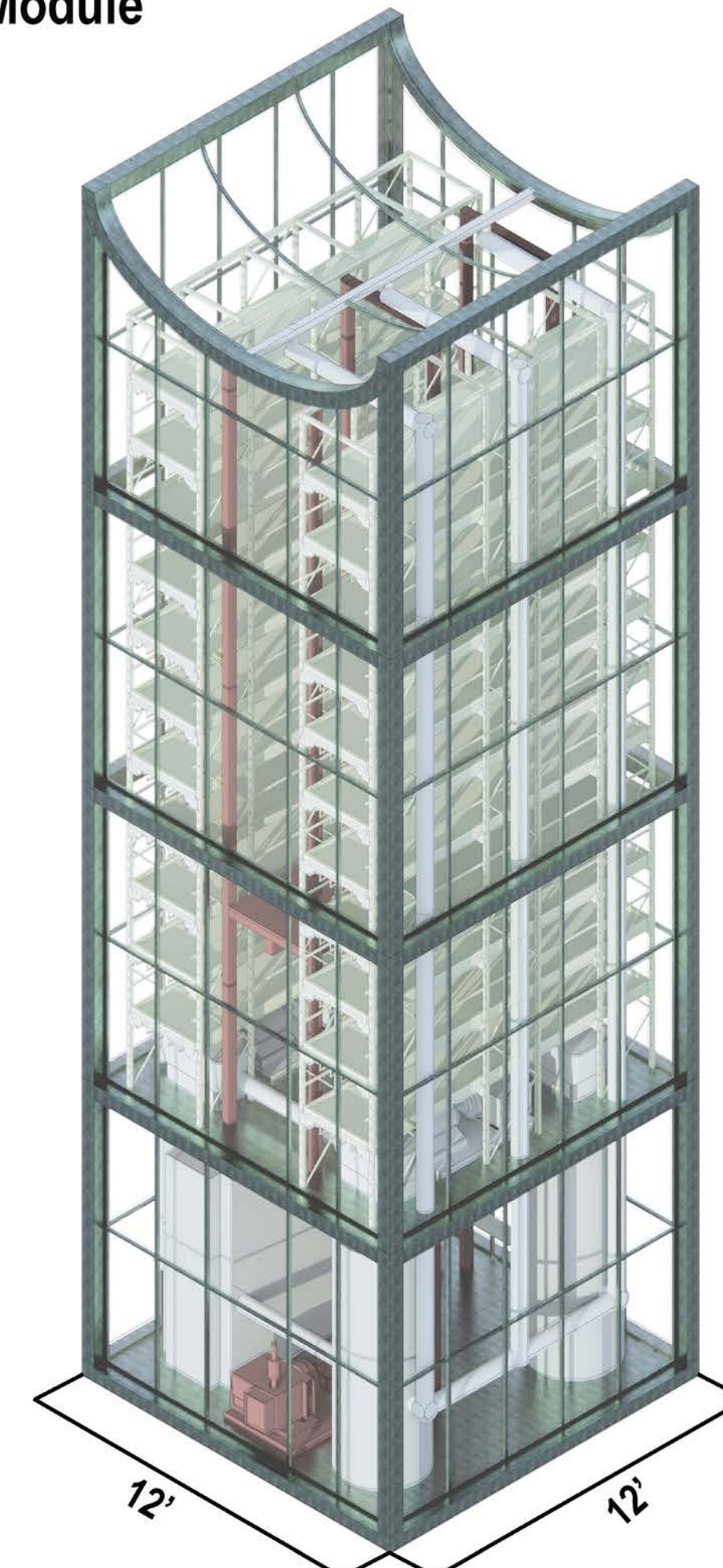
3 Food Processing Module



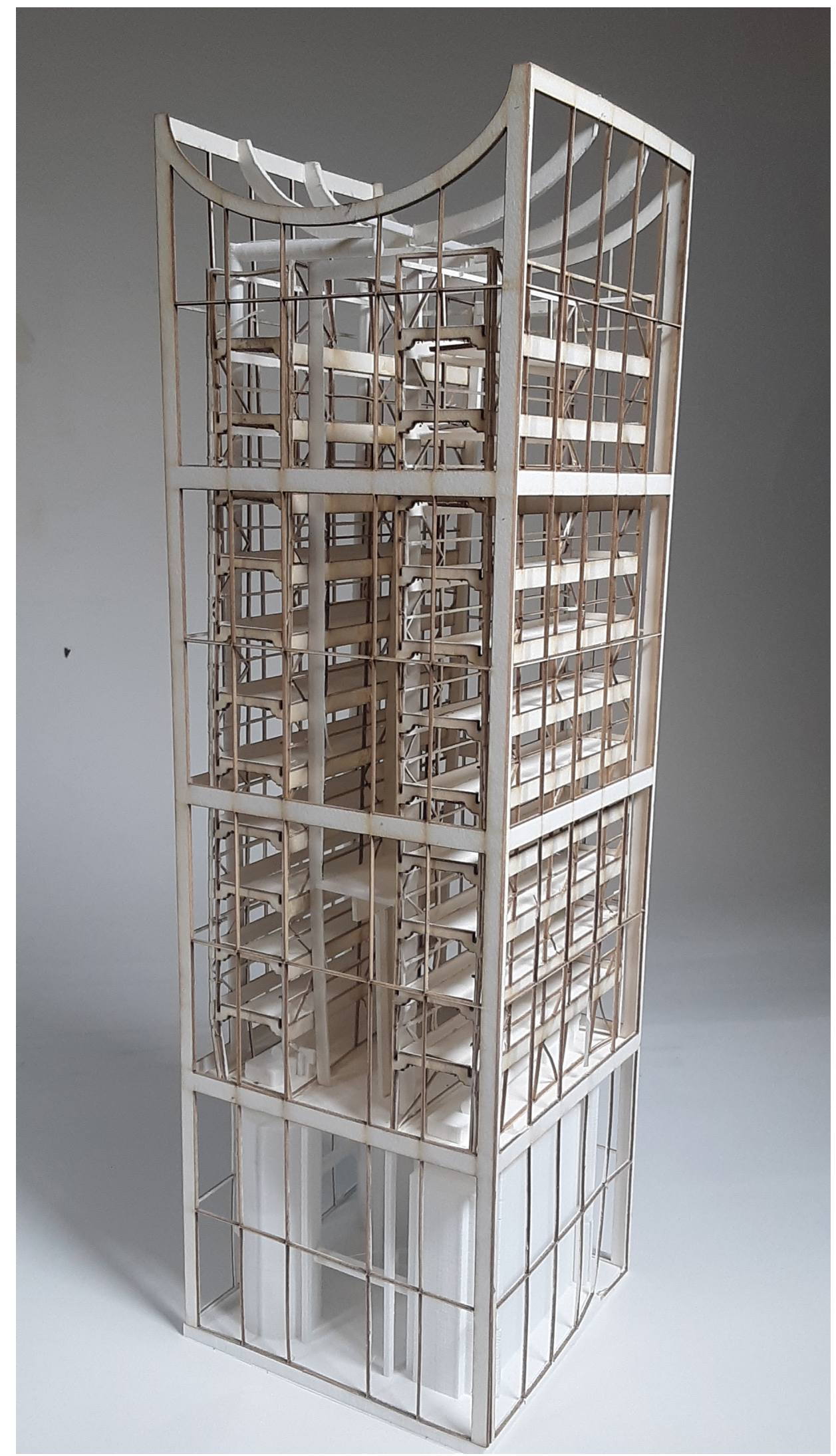
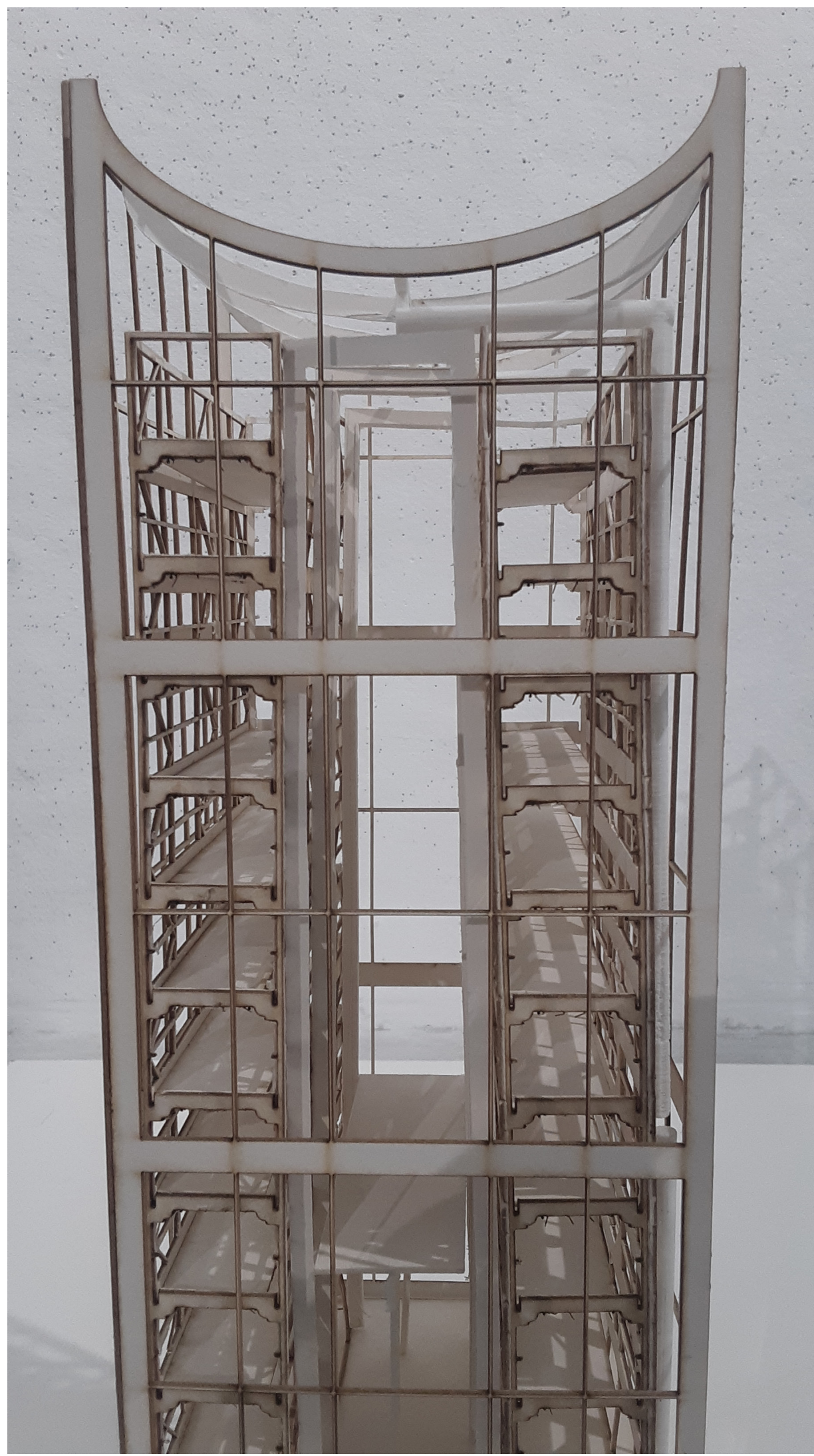
2 Insect Module

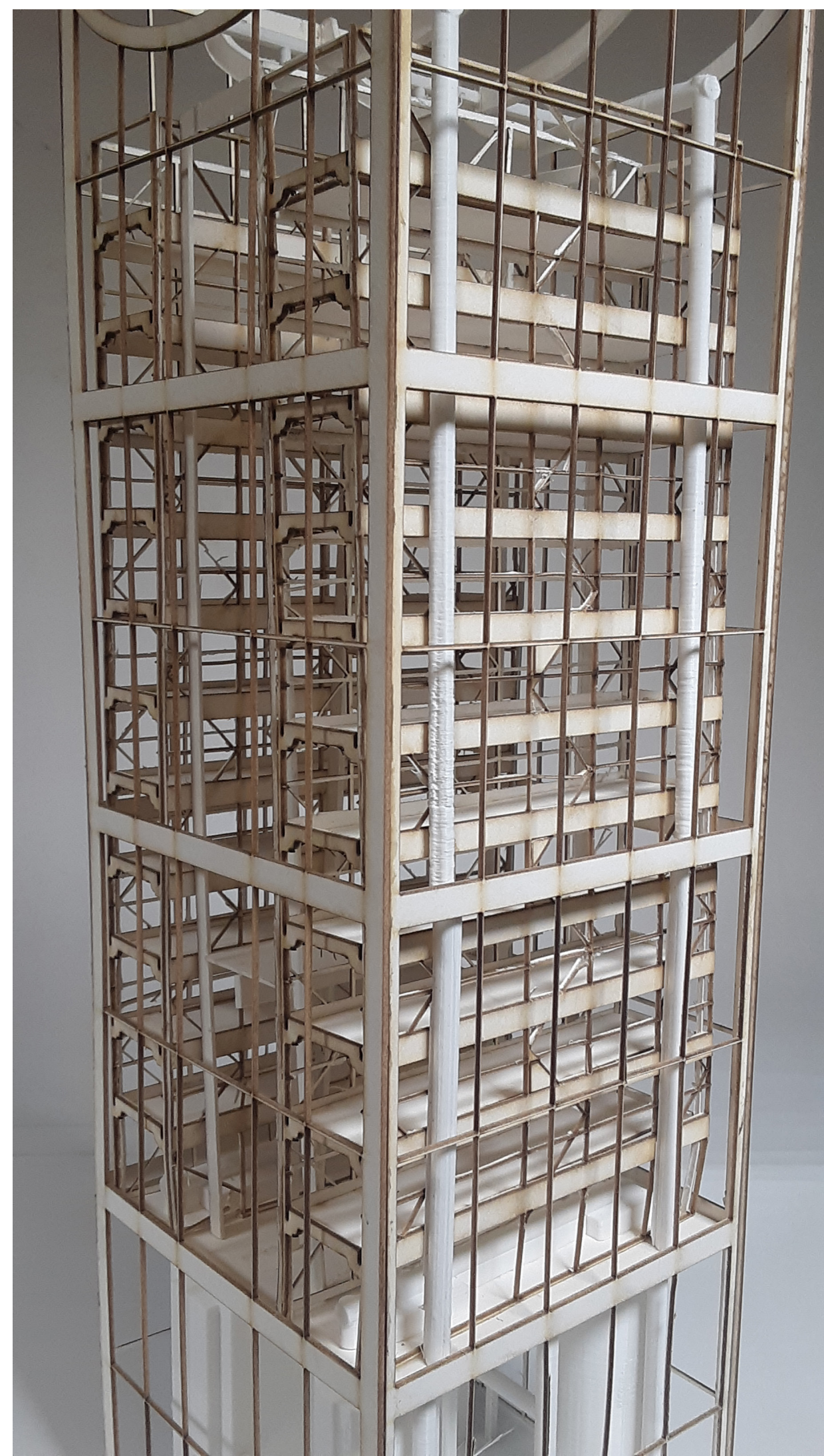
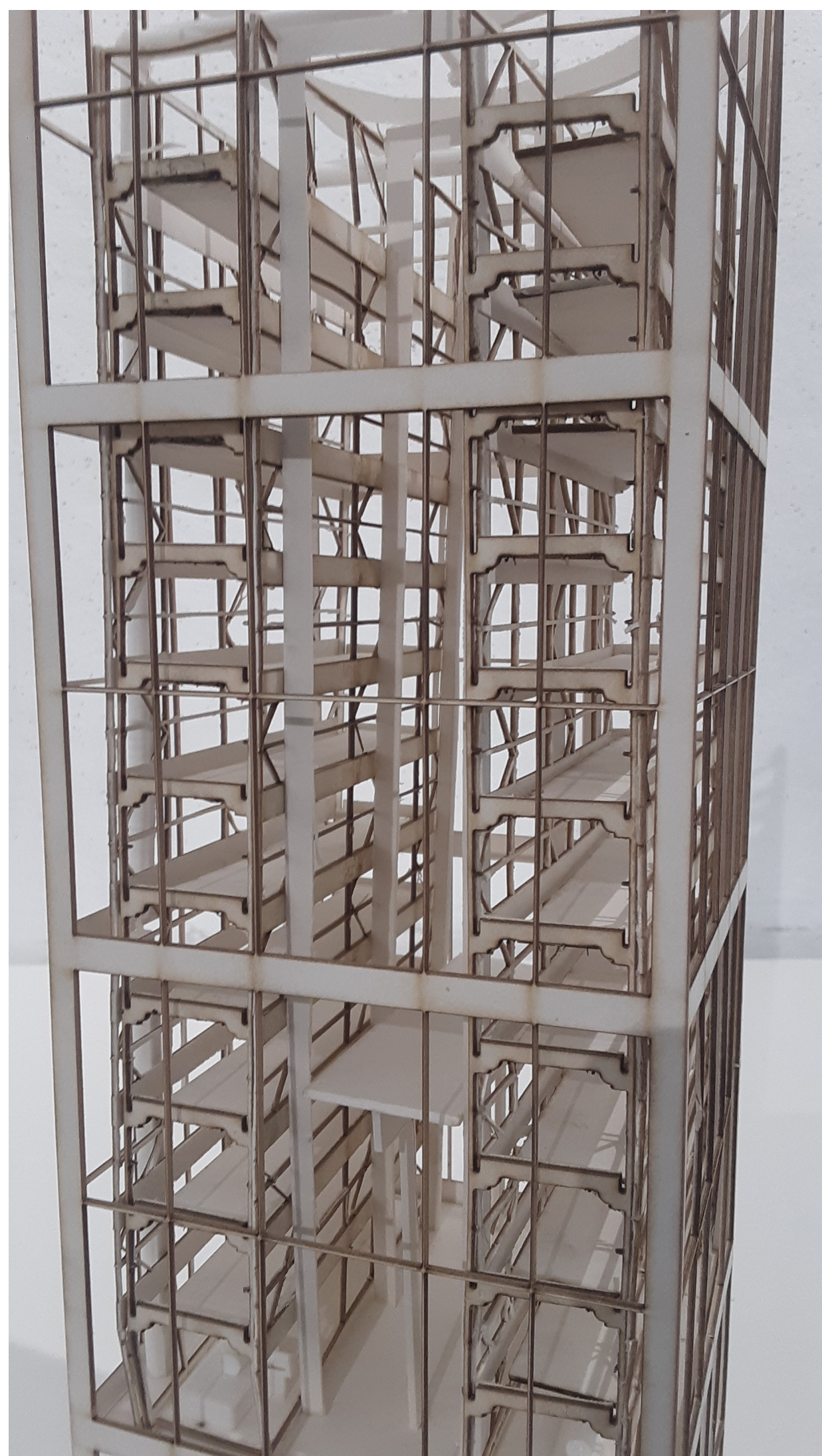


1 Hydroponic Module



HYDROPONIC
MODULE
PHYSICAL
MODEL





TRANSCALARITIES CASE STUDY: FORENSIC ARCHITECTURE IN DEATH ALLEY

Death Alley, Louisiana is home to a historically black community, as well as over two hundred sites of petrochemical factories. This place along the Mississippi River lies between Baton Rouge and New Orleans, and has some of the highest rates of cancer and other health conditions. As the polluting industry surrounds these communities, it subjects them to toxic chemicals, a modern form of racist violence. The residents have demanded accountability from the petrochemical corporations for years. RISE St. James, a local activist group, commissioned Forensic Architecture to gather evidence to support their claims for reparation by bringing visibility to lethal airborne pollutants and searching for traces of erased black cemeteries in the earth. The case will work to respect the living and the dead. FA has investigated with advanced visual technologies and is working with the United Nations to bring justice. They collaborated with the Department of Mechanical Engineering at Imperial College London to develop a fluid dynamics simulation that would track the spread of a range of pollutants from three dozen facilities along the river under simulated meteorological conditions, drawing on ten years of data from a local weather station.

Emancipated Black people formed free towns after the Civil War, which grew from the slave quarters on the plantations of their former enslavement. Louisiana's air quality standards are among the lowest in the nation, and residents testified that they would get a headache or stomachache from the smells. By 2014, the governing council of St. James, Louisiana, passed a plan that wrote off the district's majority-Black communities as 'industrial' and 'existing residential/future industrial' sites, which compounds the problems in the future.

Companies are required by federal law to identify historic properties, including cemeteries, that would be threatened by future development. In 2015, two cemeteries were uncovered during a survey for an expansion of a refinery owned by Shell Oil Company. Four years later, four more cemeteries were located during the early stages of the construction of a facility by Formosa Plastics. As the enslaved used wooden grave markers, which decomposed over time, the townspeople knew there were more graves underground. FA developed a method to determine possible locations of ancestral cemeteries at risk of future desecration. Their cartographic analysis determined that low-lying areas toward the back of the plantation and further from the riverfront have a higher probability of holding these Black heritage sites.

This project is one of nine crises in FA's environmental violence sector. Fourteen UN experts have released a statement condemning the perpetration of environmental racism. FA submitted an affidavit and expert report in May 2022 to a legal suit filed by the Center for Constitutional Rights (CCR) and the Descendants Project in St. John the Baptist Parish in Death Alley. The case challenges the construction of the Greenfield Development, an industrial grain terminal planned to cross several plantations, including the Whitney Plantation, a central site in the investigation. Without Forensic Architecture's visual proof, there would be no end to the pollution by the Mississippi River.



Sites of PM2.5-producing facilities are layered onto a 'heat map' showing concentrations of PM2.5 (particulate matter) in the atmosphere, according to a 2014 survey. (Forensic Architecture)



THE SCREENS ARE US

LIVING IN THE FOURTH DIMENSION

Margy Bozicevich | Spectacular Pedagogies | 12.19.2022

Excerpts from research paper:

On December 28, 1895, two events occurred: the first public showing of the Lumière Cinematograph at the Grand Café on the Boulevard des Capucines in Paris and the discovery of X-rays by Wilhelm Conrad Röntgen in Würzburg, Germany. Within a few years, the word screen was being used to represent and refer to the cinema, as the art of the screen, as opposed to the theater as the art of the stage (Chateau 14). First came the cinema. Then there was one screen per household. Now every individual uses a number of screens.

It was only in the last quarter of the 13th century that the word screen was attested. Its etymology can be traced back to medieval Europe (Chateau 13). The word screen, through the evolution of its usages and the diversification of its connotations, has evolved into a complicated term, the history of which is hard to trace. . . .

In the 20th century, the theater screen was considered the primary and elite screen — the cinema experience was synonymous with crowds attending great shows — but it was soon challenged by the smaller screen of television and the more intimate mode of screening it implied. It does not mean that the old theater screen is now confined to media museums. We must consider that the development of screens consists more of the accumulation and coexistence of old and new forms than a systematic switch from one to the other (Chateau 13). . . .

“The cinema screen is now a television screen is now a computer screen is now a tablet screen is now a smart phone screen is now a smart ‘eyewear’ or ‘wrist wear’ screen — and vice versa” (Chateau 163). We cannot have school without it today, and electronic reading has largely displaced reading from physical books. “Obviously, there is no need to invent the reasons why ‘screens’ is a relevant topic. It is almost impossible to imagine a country where screens are not used on a daily basis” (Chateau 13). Today these tools are predominantly electronic displays, but for much of the 20th century, when screens were recipients of projected light, they were invisible and unmentioned (Chateau 70). As screens have multiplied and converged despite their apparent dimensional and functional differences, they have only further complicated, compounded, and confounded our attempts to describe them. They now circumscribe and comprehend us more fully than we comprehend them (Chateau 158). The screen has added another dimension to our human world.

Its invention as a communication tool came after the auditory tools of the radio and the telephone. The first cell phone hit the market in 1973, and the I-Phone was introduced in 2007. The social media giant Facebook was started in 2005 (Ryan 1) and the iPad came out in 2010. Contemporary visuality is so overwhelmingly defined by them - from phones and laptops to electronic billboards — that the dramatic subjective effects of screen based viewing often go unnoticed (Mondloch 96). This narrative defines the change in human psychology and manipulation of consciousness, since the first screen until 2022. It examines the effects of overstimulation, screen dependency, and withdrawal. Where is the line between learning, entertainment, and addiction? What does the fourth dimension look like from the outside? What does my dog think when she sees me looking at the computer screen all day?

As the artist Andy Warhol observed, a still image cannot compete with a video with changing images. “Warhol claimed that his embrace of filmmaking after 1963 signaled a shift in focus from conventional art objects like paintings to a practice of recording interpersonal relationships on film. As he declared in Popism, his memoir of the 1960s, ‘Art just wasn’t fun . . . anymore; it was people who were fascinating and I wanted to spend all my time being around them, listening to them, and making movies of them’” (Uoselit 73). This was a significant shift, coming from the master of still images. . . .

We seem to be almost always elsewhere at the same time as we are here where we physically are (Chateau p160). Our absorption in screen space has not only now left the protective bounds of theater and home for the streets but it has also radically altered our comportment in physical space and compromised our physical safety (Chateau p160). Contemporary screens have created an encompassing domain from which there seems no escape (Chateau 161). . . .

With Virtual Reality technology, the screen disappears altogether. . . or, more precisely, we can say that the two spaces, the real, physical space and the virtual simulated space, coincide. The virtual space, previously confined to a painting or a movie screen, now completely encompasses the real space. Frontality, rectangular surface, difference in scale are all gone. The screen has vanished (Ng 127). This also requires virtual reality headsets. To anyone who has donned a VR headset, the replacement of reality in VR is certainly by no means perfect — the images are not realistic enough; there is still lag, pixel bleed and so on. VR as yet does not “feel like life,” and probably never will (Ng 128). . . .

I have often wondered, what is the purpose of having so many screens in a bar or restaurant, that is not a sports bar? How does this hinder communication with your fellow diners? “I am in a restaurant with friends, sitting in front of a television screen; although I am trying to focus on the conversation, from time to time, my gaze returns to the screen; although I am trying to detach myself from it, something irresistibly draws me to it. This reminds us of insects attracted to a light source that will kill them. Apart from this fatal ending, the comparison is even more pertinent as, in the fascination for the screen, it is actually the light that is the cause, whether it is a light beam of “old school” projection, from the back or rear projection on multiple state-of-the-art screens” (Chateau 197).

The screen is hypnotic. Light somehow replaces the stare of the hypnotist. Two characteristics of the screen remind us of fascination as psychoanalysis envisaged it: first, it depends upon a restriction of the object to one of its aspects and, correlatively, requires a strong focus of the gaze; second, it captures not only the gaze, but the mind in a way that reminds us of hypnosis (Chateau 197). We are hypnotized because we are blocking out our environment to focus on the screen before us. Our body is there, but our mind is in the fourth dimension. It is the pervasive extrusion and permeation of this different yet coexistent “dimension” into our familiar world that so forcefully attracts and distracts us.

In the 2018 computer-animated superhero Disney film, *Incredibles 2*, the villain uses screens to hypnotize people into carrying out her nefarious bidding, which works well for her as screens are ubiquitous (appearing in shop windows, studio broadcasts and so on) and portable (where they can be placed over a person's eyes like goggles). What is remarkable is how the film, itself ironically a mega-blockbuster exhibited on multiple screens across the globe, so effectively leverages the ominousness of screen displays against the all-encompassing reliance and wholly accepting relationship viewers have with screens today (Ng 17). “You don’t talk; you watch talk shows. You don’t play games, you watch game shows. Travel, relationships, risk; every meaningful experience must be packaged and delivered to you to watch at a distance so that you can remain ever-sheltered, ever-passive, ever-ravenous consumers who can’t free themselves to rise from their couches, break a sweat, and participate in life. . . Grab your snacks, watch your screens, and see what happens. You are no longer in control.” - Dialogue line from *Incredibles 2* (Ng 17). . . .

“In February 2014, Coca-Cola released an advertisement for a fake product, the so called Social Media Guard. Satirizing and pretending to cure today's social media addiction, which has led to ‘checking your phone every eight seconds,’ the soft drink company launched the idea of a huge dog collar, in red, with the recognizable white wave of the brand, that ‘forces’ you to look up and to look your real life companion (friend, fiancée, child) in the eye. The Coca-Cola commercial became a hit thanks to the social media, as so often happens with these types of videos that are criticizing the social media” (Chateau 143). . . .

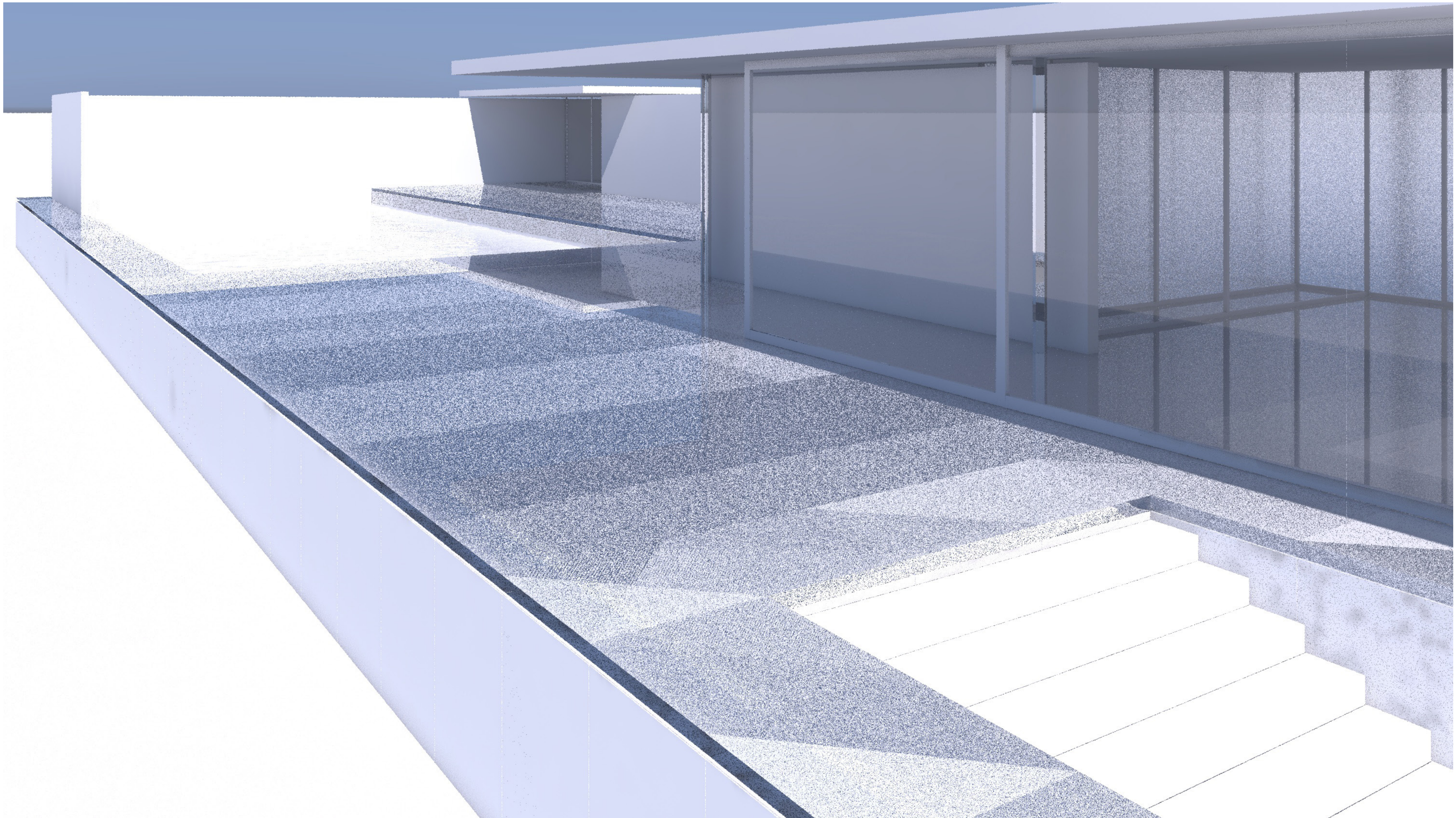
It is well-documented that the blue light of a smartphone screen can disrupt the sleep cycle. Excessive use of mobile phones may lead to the development of specific disorders, such as the so-called “disconnection syndrome” and “ring or phantom vibration syndrome.” Everyone can relate to the experience of thinking that they heard their phone ring or vibrate, only to look at it and see it is blank. Similar to most addictions, mobile phone addiction occurs more easily in individuals with low self-esteem, social difficulties, high anxiety levels, marked interpersonal sensitivity, obsessive thoughts, and compulsive behaviors (Adams). In some ways, technology is a drug, like caffeine or nicotine. Internet and video game addiction . . . impacts motivation, reward, memory, and various aspects of psychological functioning (Ryan 1). “It’s death by digital distraction,” says Dr. Nicholas Kardaras, author of *Glow Kids: How Screen Addiction Is Hijacking Our Kids—and How to Break the Trance* (Ryan 1). The problem is not a single app, device, or game, but the amount of time users spend (or feel the need to spend) online (Ryan 1). “Managing screen time” has become a new term in psychology, referring to *Candy Crush* addictions to non-stop Google searches to Netflix binge-watching.

Like religion and art, media is ultimately about the fulfillment of inner human longings, even as it folds and enfolds complex assemblages of materialist concerns, aesthetic interest and so on. In media lie mysterious appeals by the soul out of which people acquire a more mystical happiness beyond the brute needs for food, water, shelter and so on (Ng 46). Video games and virtual worlds, whose virtual realities through the screen, allow for freer expression of self, identity and so on, provide a welcome refuge from the more grounded world of the flesh (Ng 49).

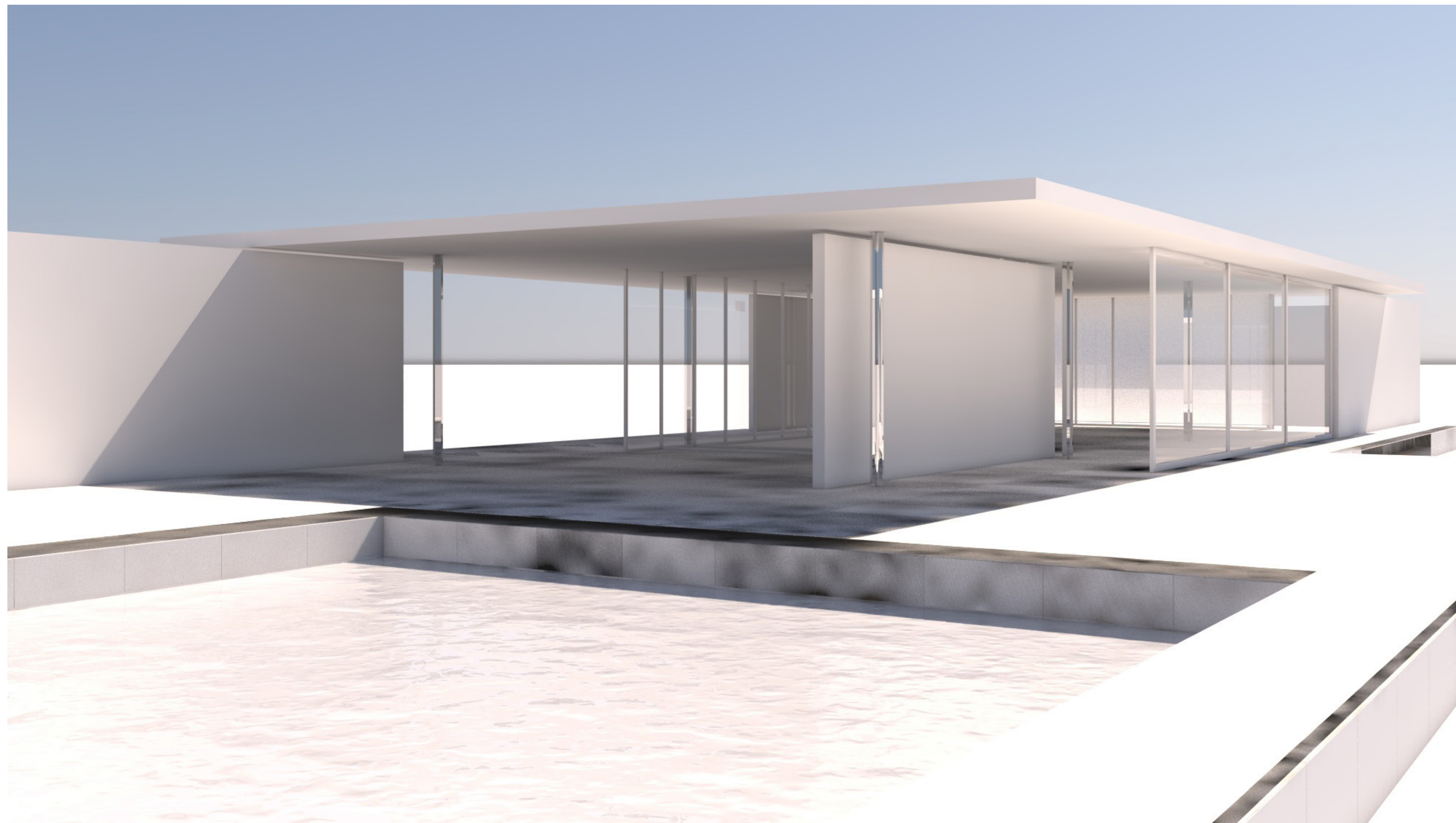
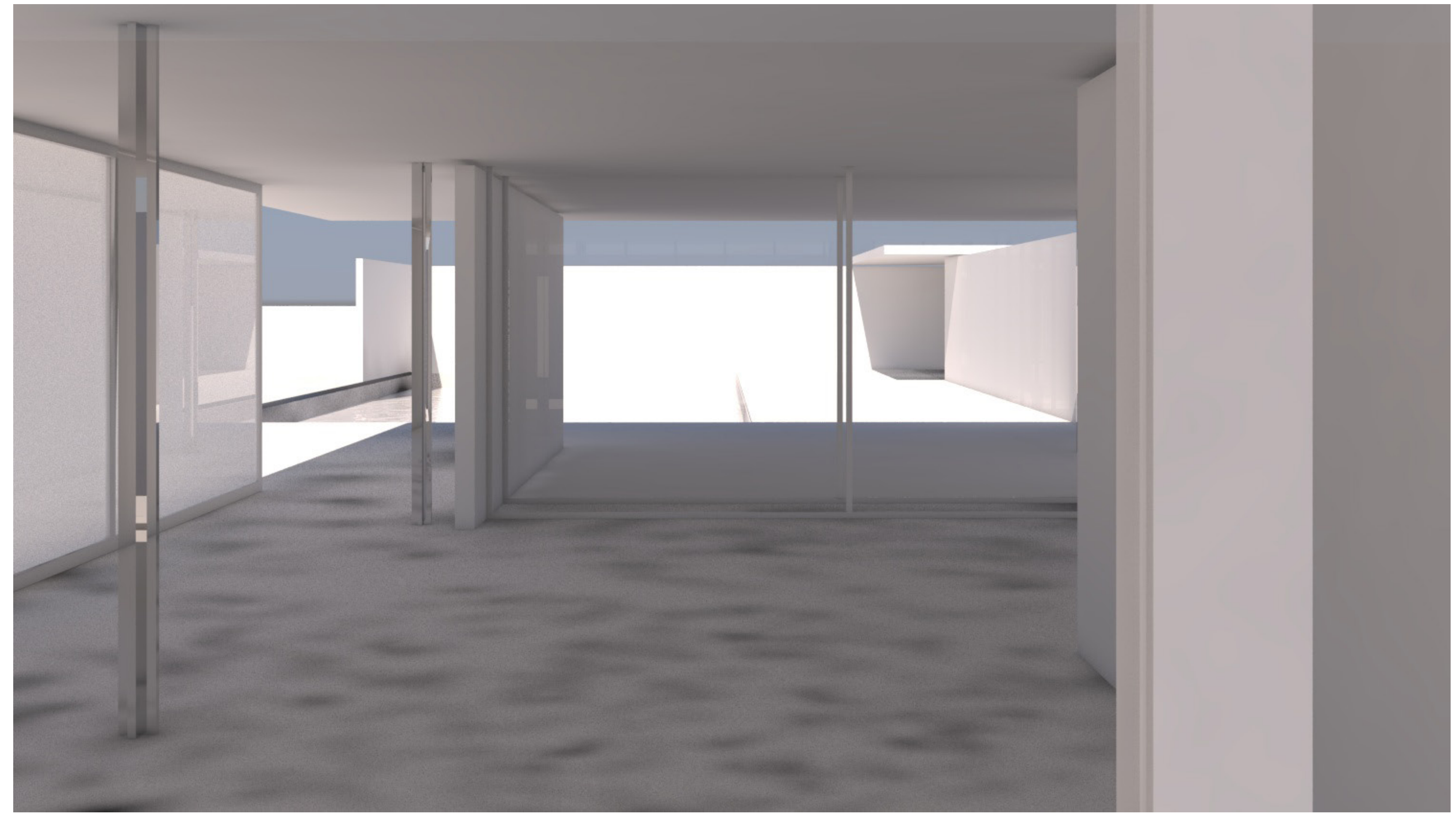
Sherry Turkle wrote of another hunger — one for intimacy and emotional connection — which got fed by the computer and the mediated connections it provided: terrified of being alone, yet afraid of intimacy, we experience widespread feelings of emptiness, of disconnection, of the unreality of self. And here the computer, a companion without emotional demands, offers a compromise. You can be a loner, but never alone. You can interact, but need never feel vulnerable to another person (Ng 47). Our compulsion to venture elsewhere lay in human nature before the presence of screens. It is born out of our innate curiosity, voyeurism and loneliness. Humankind's myths, fairy tales and classic stories contain multiple boundaries which are portals to transformation of selves, worlds and destinies: think Alice's looking glass; Snow White's mirror; Coraline's secret door; the wardrobe door to Narnia (Ng 48).

What exact chemical reaction do we experience when we receive an email or text message? What kind of effect has this had on the attention spans of the public, an aversion to being idle and the need to be visually occupied all the time? Our self-control dictates our choice to look away. “Are we not always free to stop watching a movie, if only by closing our eyes or looking at the person sitting next to us?” (Chateau 179). It is, then, only a matter of will from the viewer, who will make the effort (or not) to keep his eyes still for the duration of the movie (179). My proposed solution to keeping our feet planted firmly in the human third dimension is self-awareness and discipline. To accept our immersion, but stay free from addiction. I don't drink three glasses of wine a day just because it is in my kitchen, because I have the self-awareness to know that would be bad for my health. Is where we are sitting so tedious that we must transport our mind to the virtual world? If the answer is yes, let's physically travel to somewhere more inspiring.

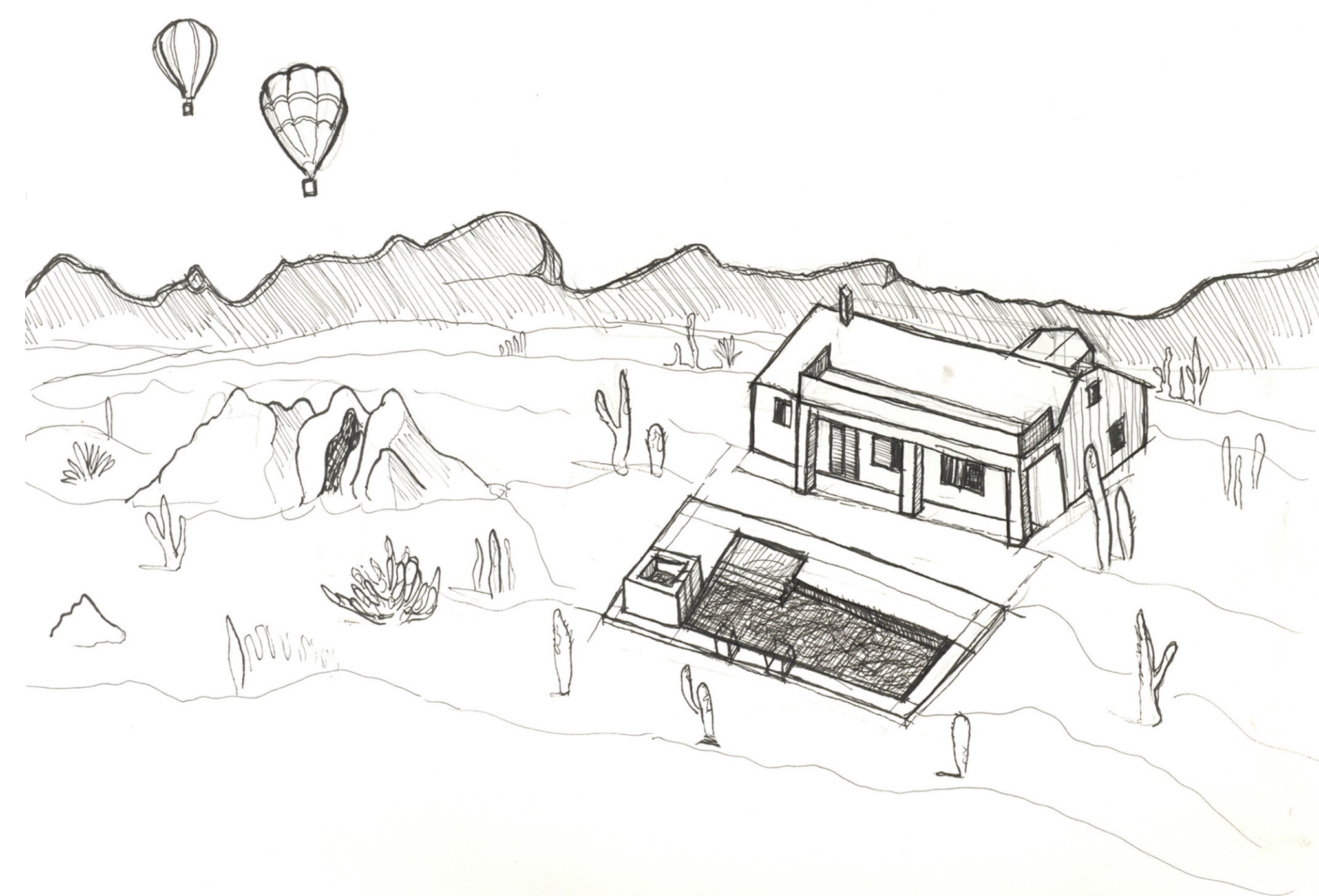
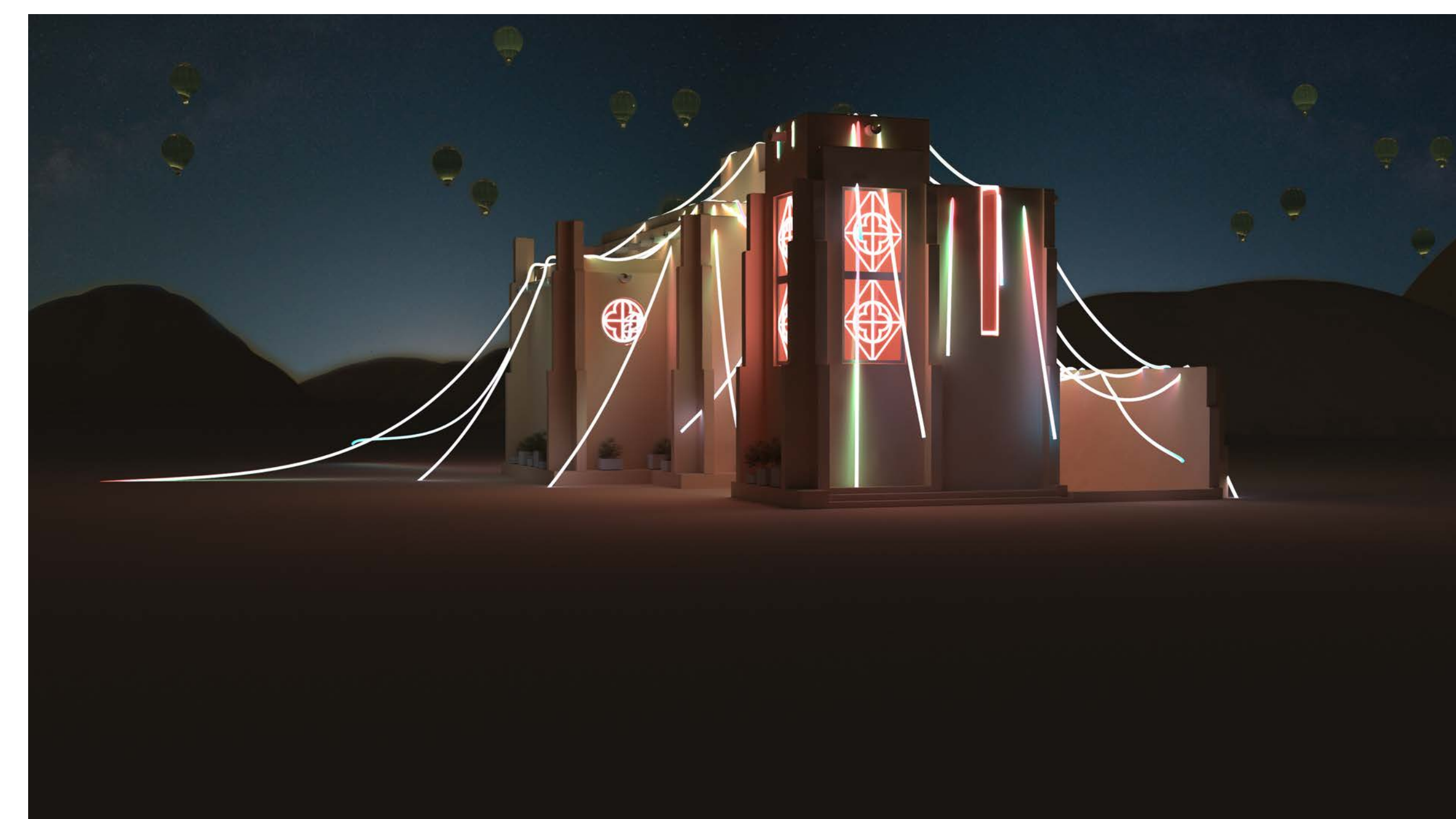
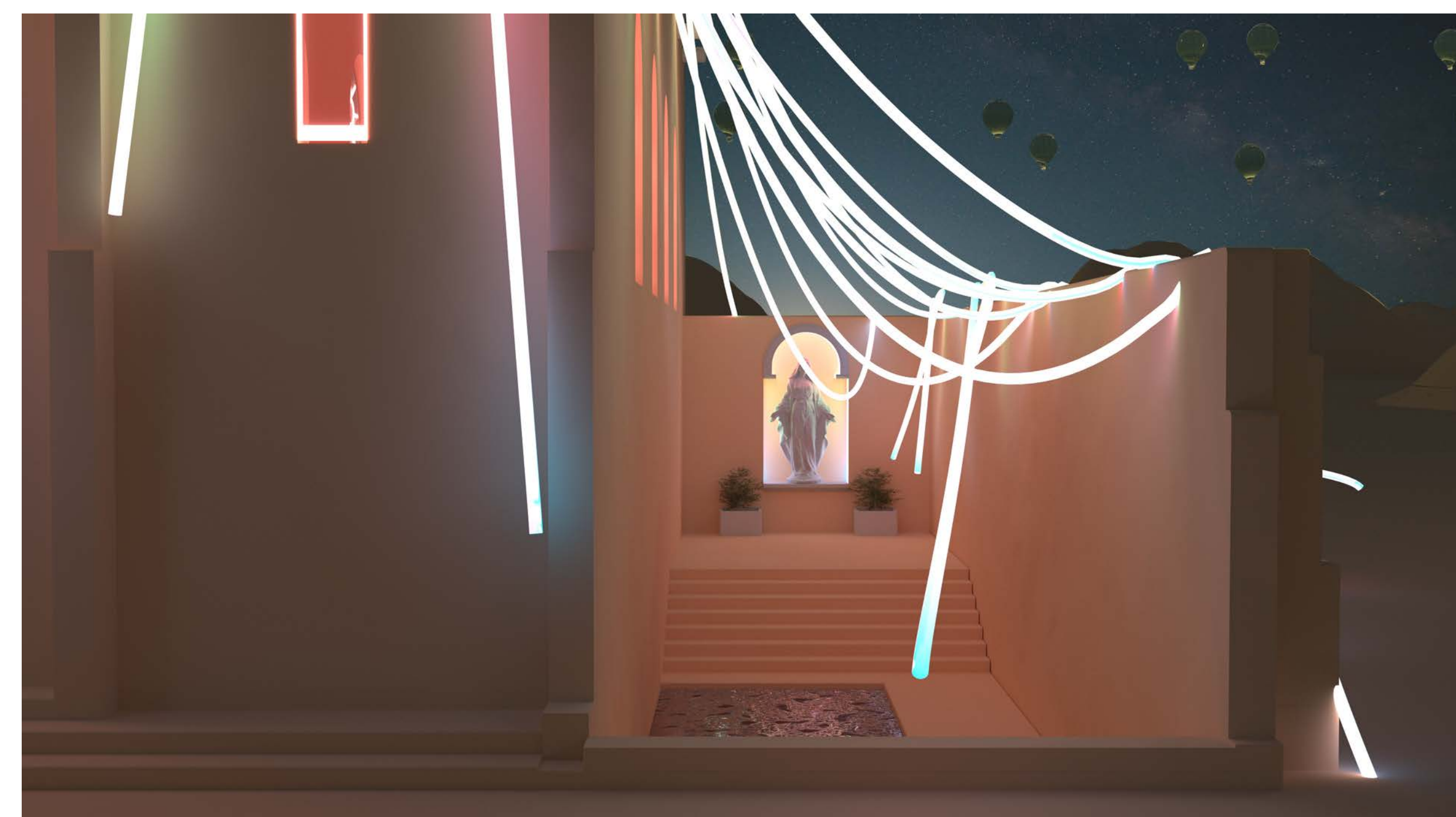
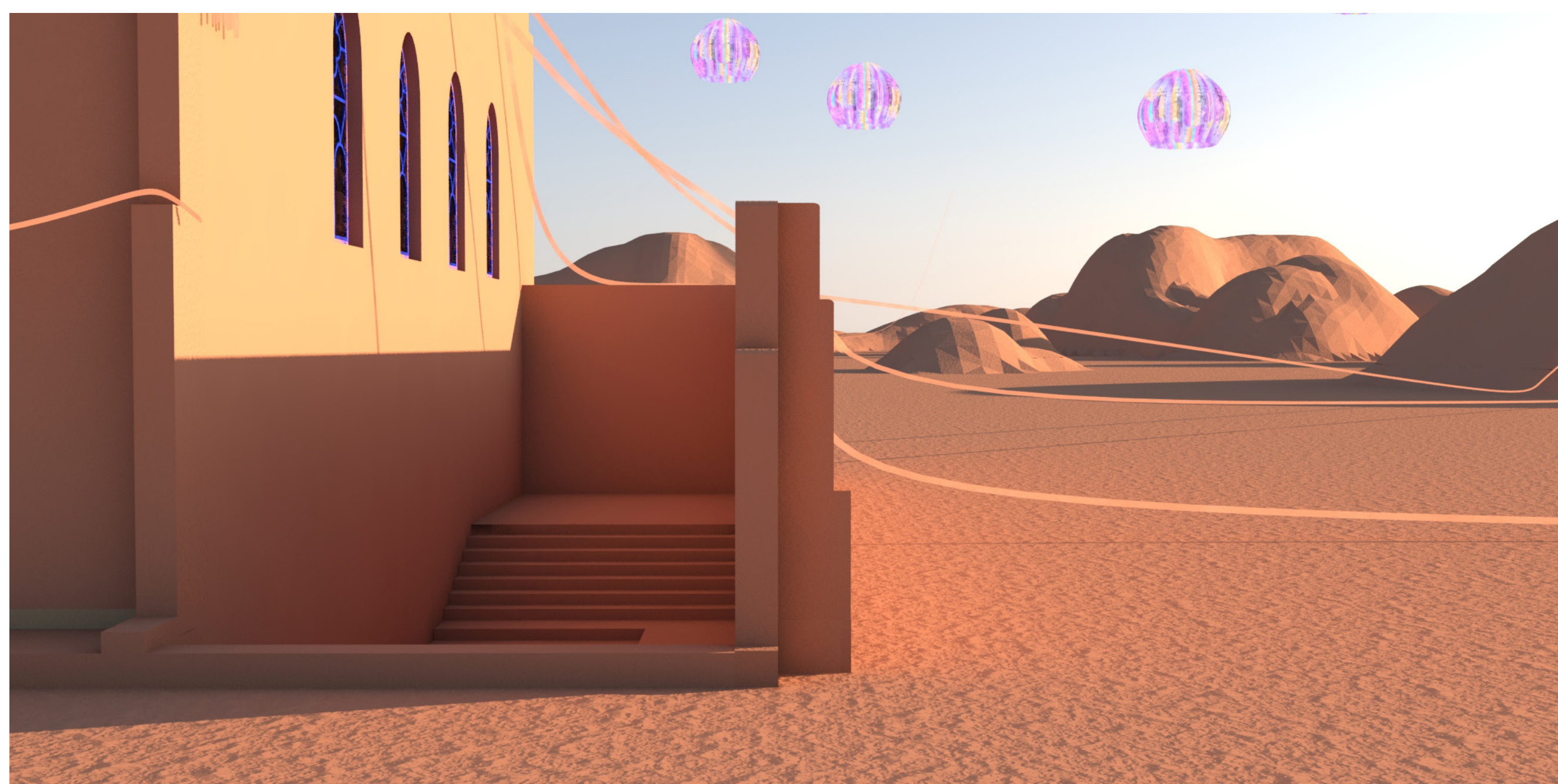
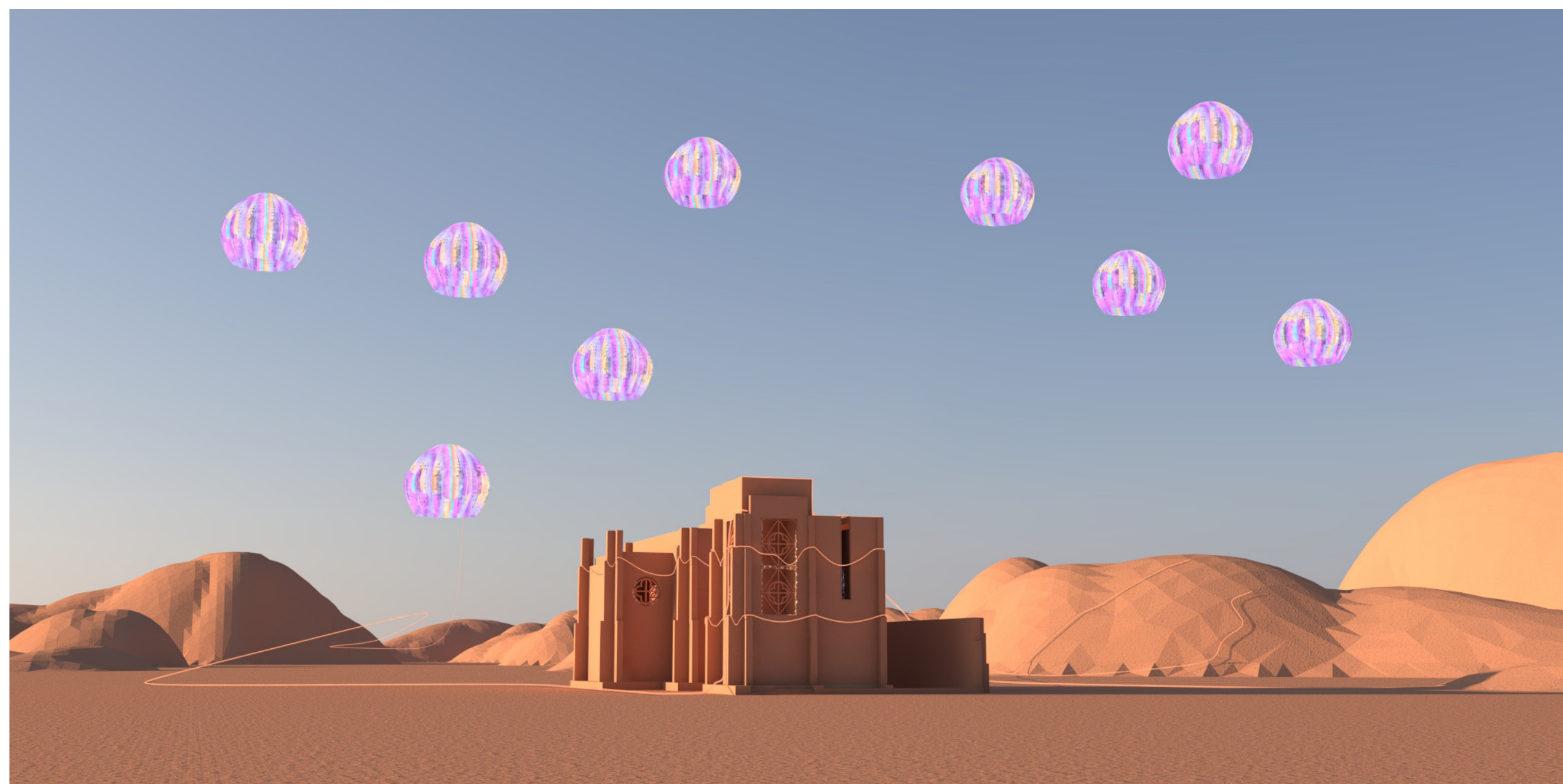




BARCELONA PAVILION RENDERINGS IN 3DSMAX





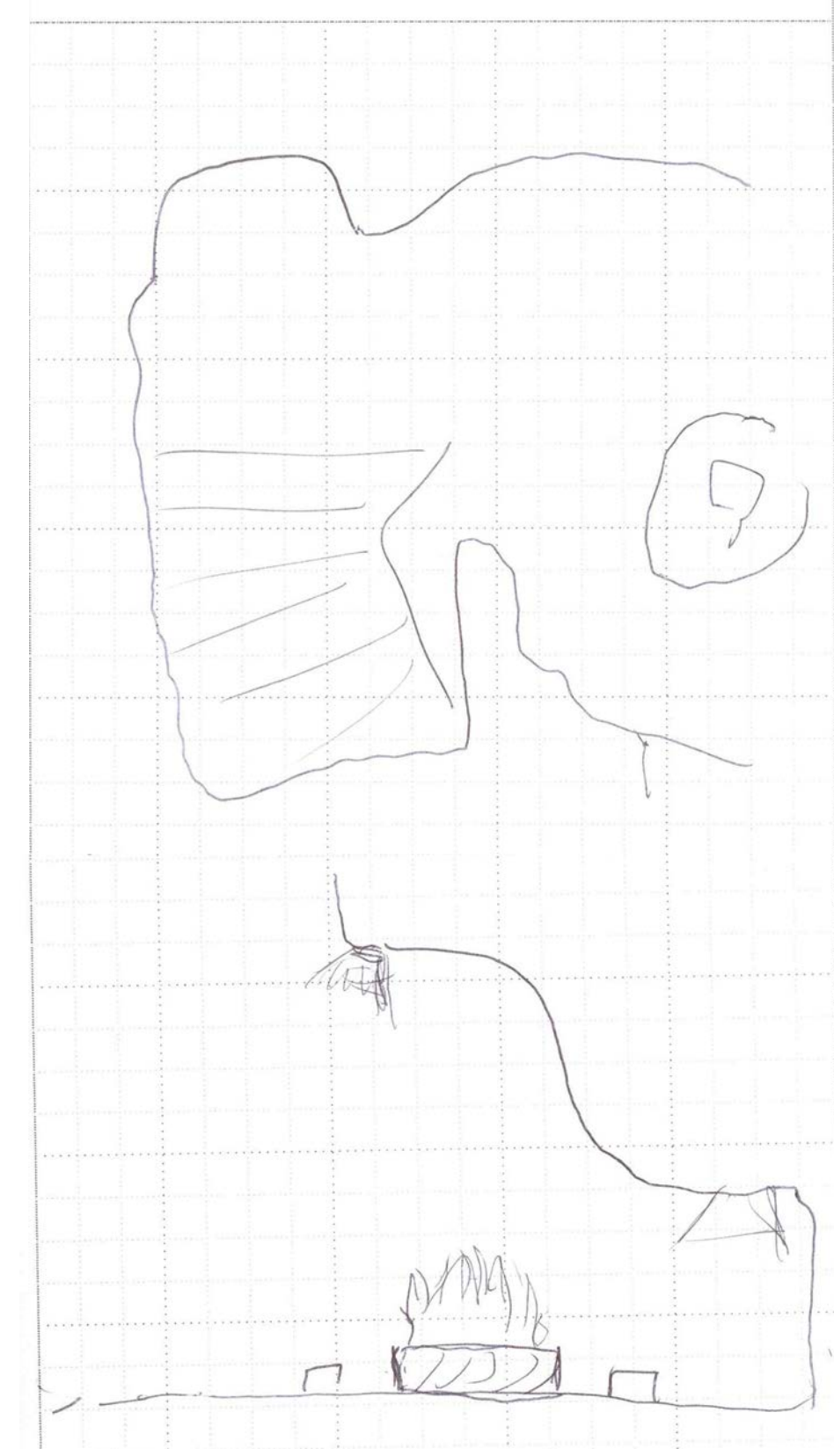
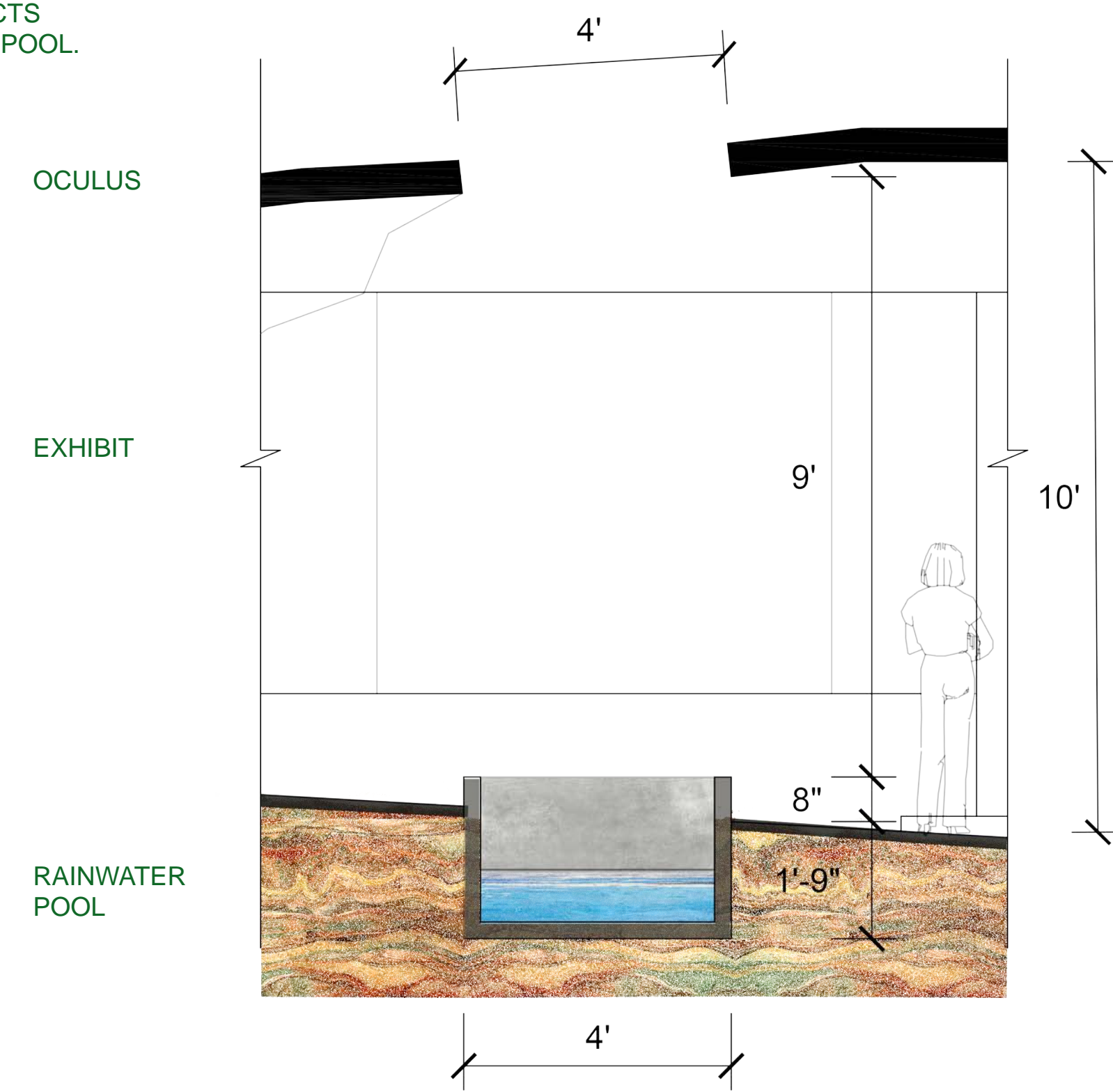


CONCEPT SKETCH

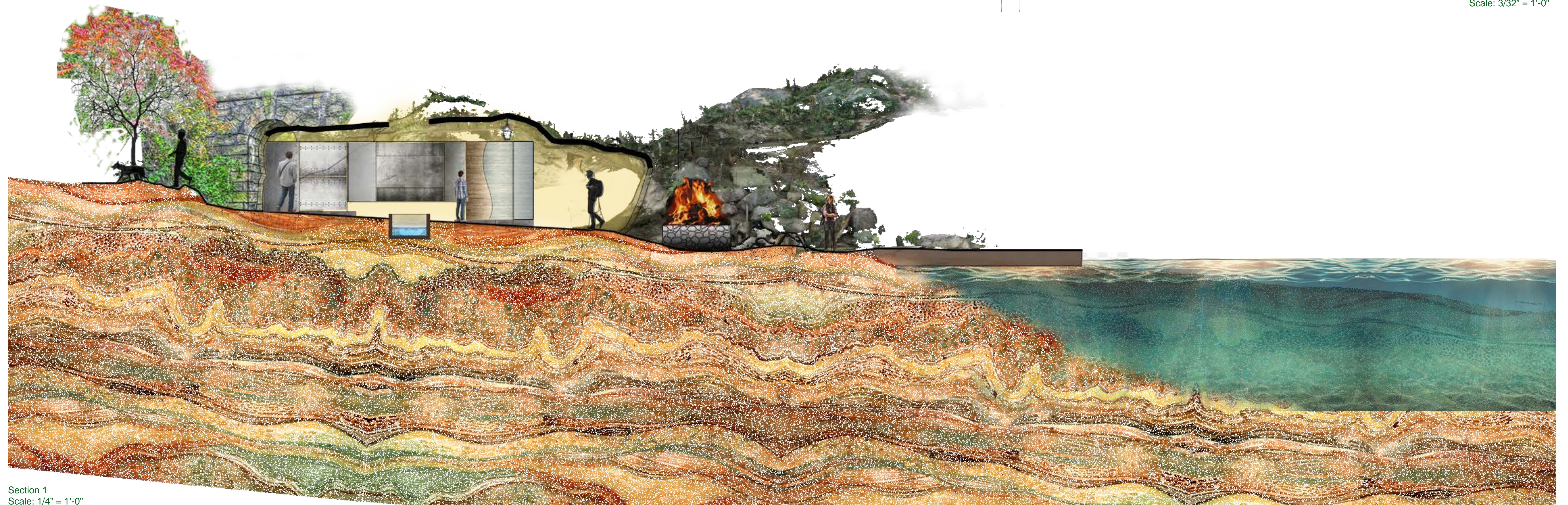
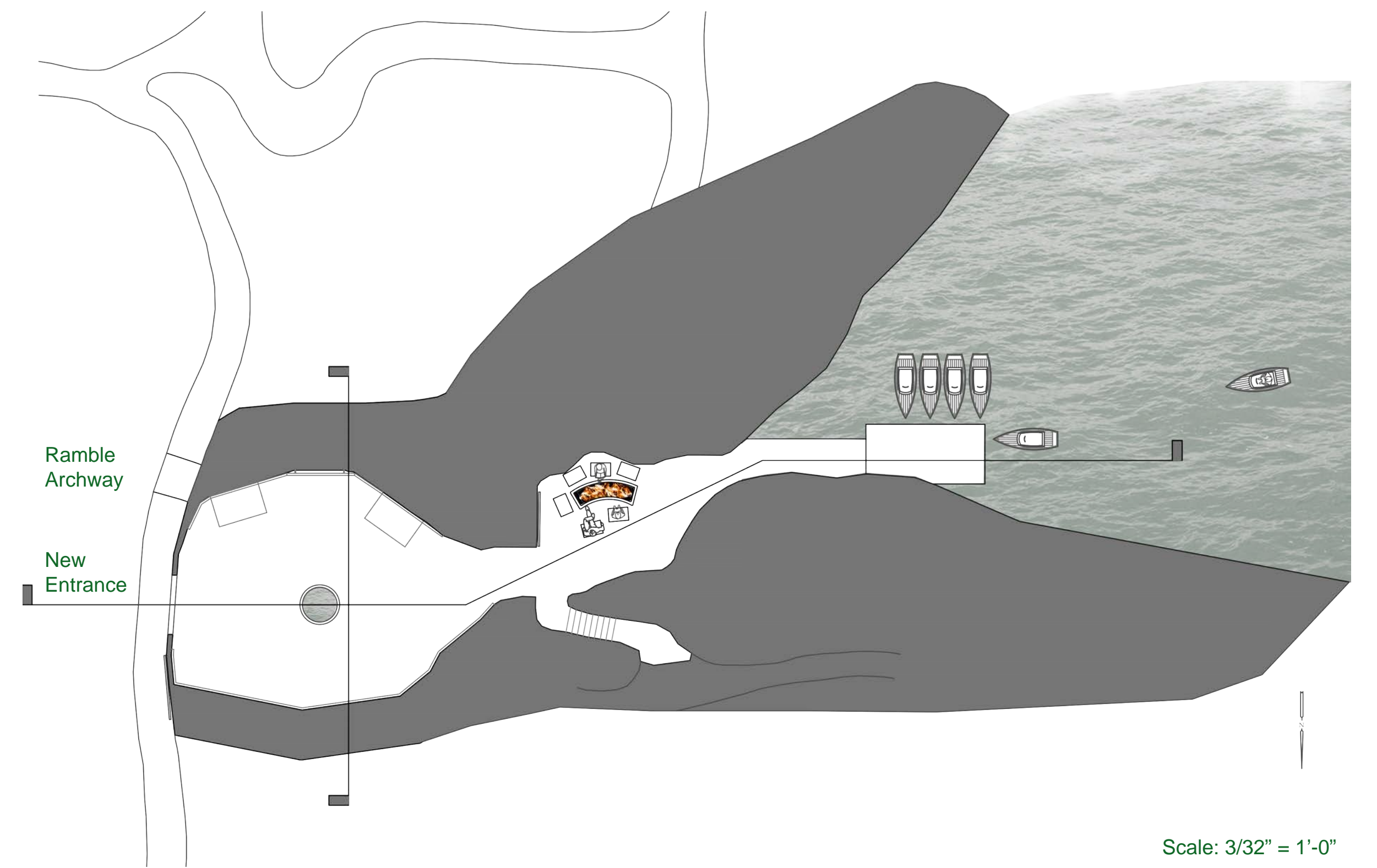
FINAL RENDER IMAGES IN COLLABORATION WITH RUIQI LI AND LUIS SALINAS

OCULUS DETAIL

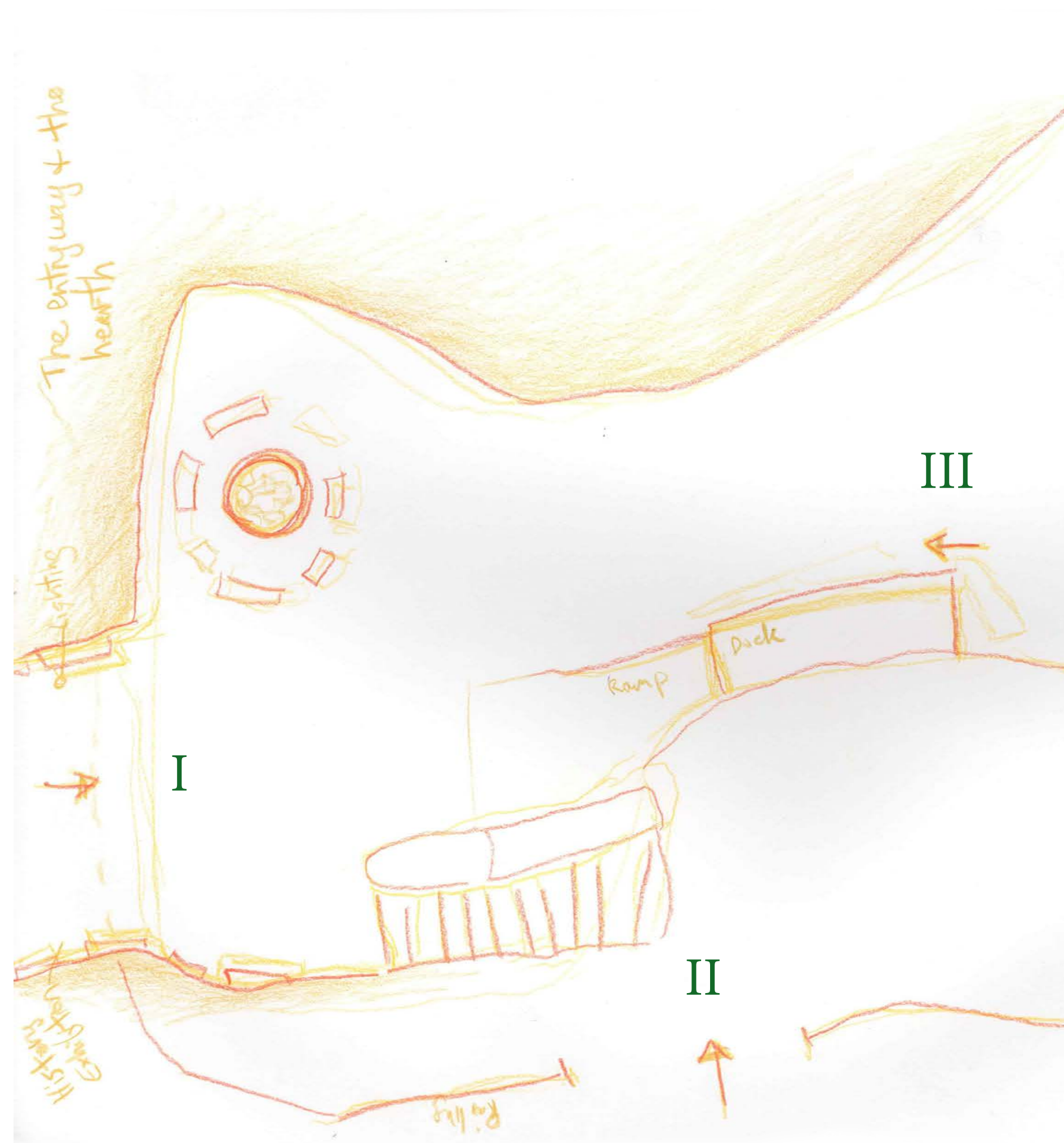
THE OCULUS LETS SUNLIGHT INTO THE EXHIBIT SPACE AND COLLECTS RAINWATER IN THE CENTER POOL.



CONCEPT SKETCHES



Section 1
Scale: 1/4" = 1'-0"



From prehistoric times to the 19th Century, a home's **hearth** provided light, heat, and a means with which to cook.

Fire (Tentey) is regarded as "Grandfather" in Lenape culture.

The importance of **Fire** was both practical and ceremonial for them. Heat, cooking, and tool making were all practical uses of **fire** but there is a much deeper understanding of **fire**. Like everything in Lenape life there is a balance, while **fire** is designated as "male" the balance, water, is considered "female" and the human "caretakers" are respectively male and female, that is men generally are responsible for making and caretaking of **fire** and women are the caretakers of the waters.

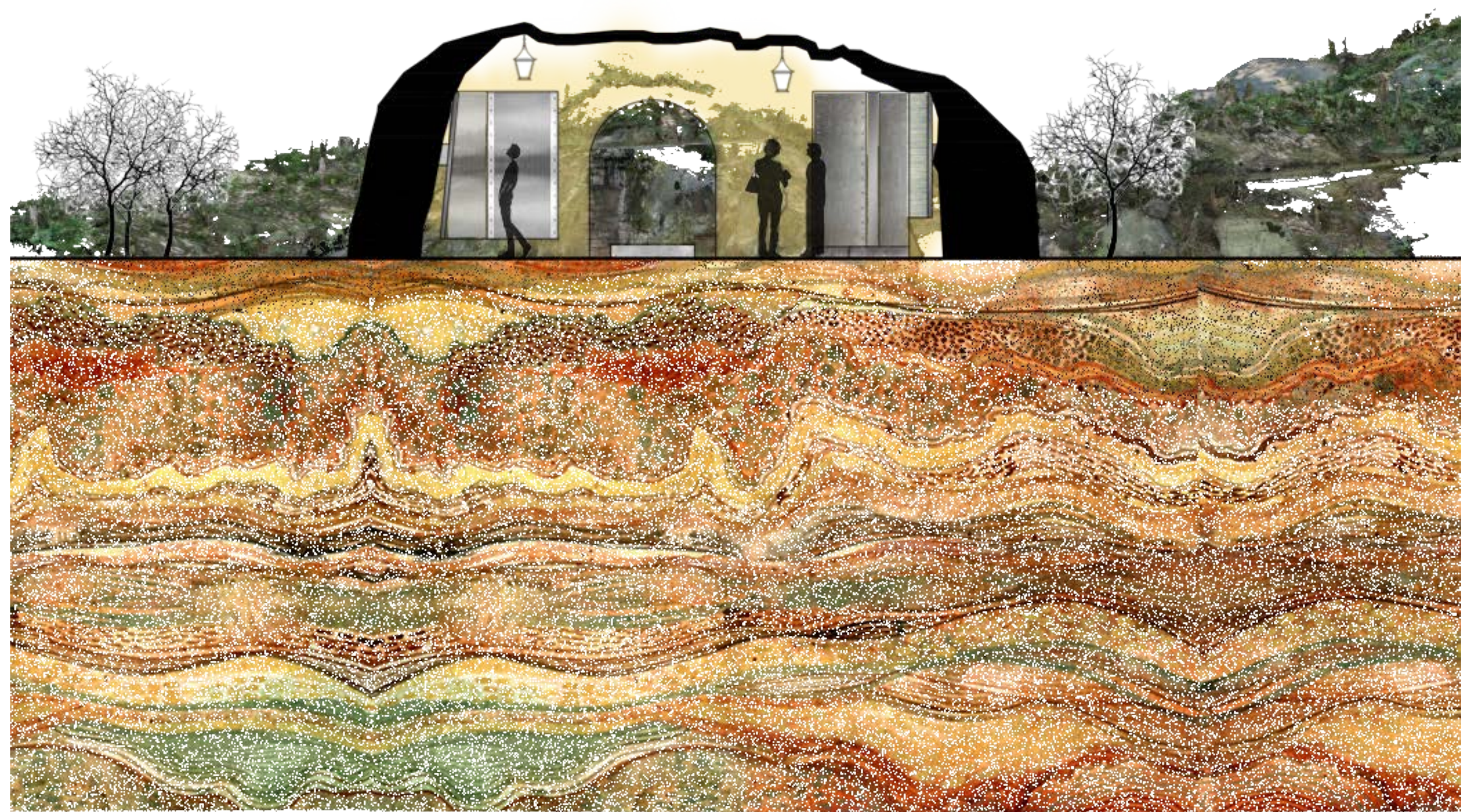
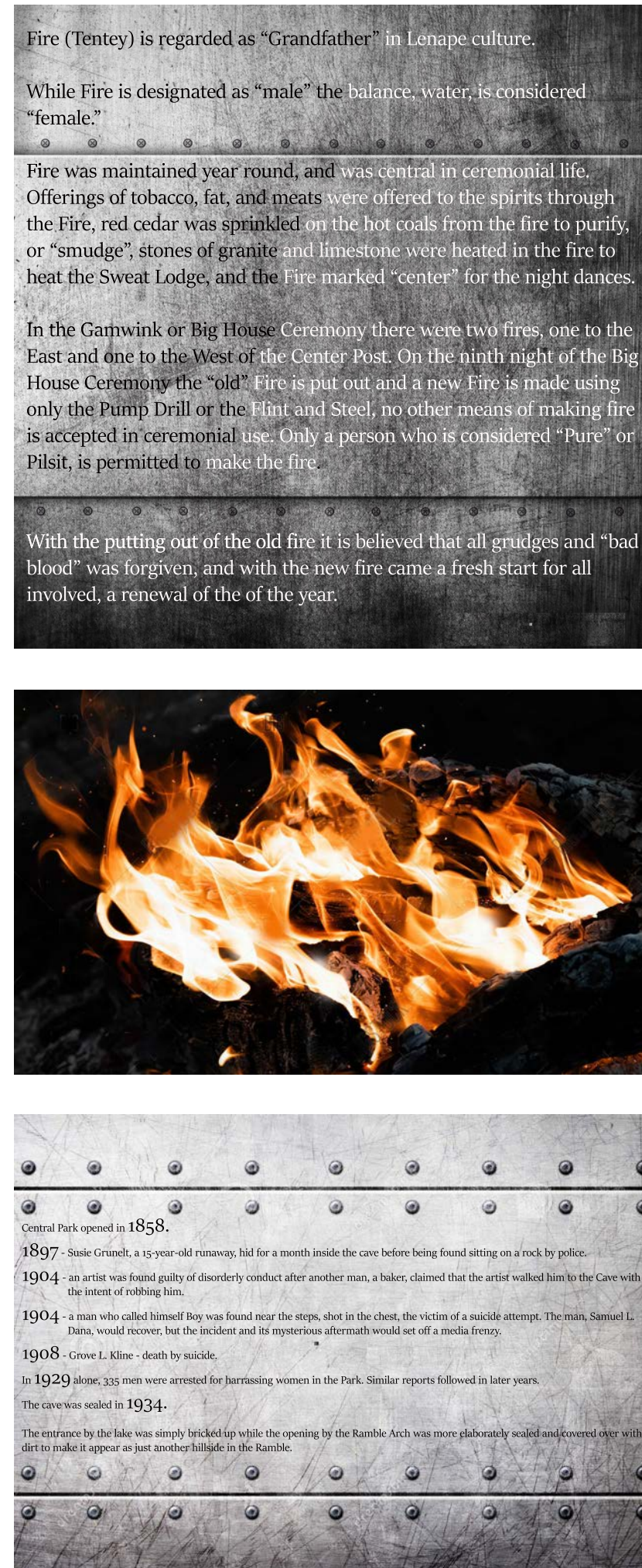
Fire was maintained year round, and was central in ceremonial life. Offerings of tobacco, fat, and meats were offered to the spirits through the **Fire**, red cedar was sprinkled on the hot coals from the **fire** to purify, or "smudge", stones of granite and limestone were heated in the **fire** to heat the Sweat Lodge, and the **Fire** marked "center" for the night dances.

In the Gamwink or Big House Ceremony there were two **fires**, one to the East and one to the West of the Center Post. On the ninth night of the Big House Ceremony the "old" **Fire** is put out and a new **Fire** is made using only the pump drill or the flint and steel. No other means of making **fire** is accepted in ceremonial use. Only a person who is considered "Pure", or Pilsit, is permitted to make the **fire**. If the person fails to make the **fire** it is believed that they are not "clean" and they did not live a ceremonial life adhering to the cultural practices and "taboos."

With the putting out of the old **fire** it is believed that all grudges and "bad blood" was forgiven, and with the new **fire** came a fresh start for all involved, a renewal of the of the year. In historic times this **fire** was probably kept **burning** it some way until the following year when the ceremony was held again. In more modern times it was "symbolically" kept **burning**.

While there is certainly a high respect for the **Fire** and its role in practical and ceremonial life, the Lenape were not "fire worshippers" as some early documents would lead one to think.

Source: <https://nanticokelenapemuseum.org/learning-center/769/fire-tentey/>



Section 2
Scale: 1/4" = 1'-0"

THE ENTRYWAY AND THE HEARTH

- ENTRANCE I - REMOVE STONE WALL ON THE INSIDE AND CARVE OUT EXHIBIT SPACE.
- ENTRANCE II - ENTER FROM PATHWAY ABOVE DOWN THE STAIRS
- ENTRANCE III - ENTER BY BOAT TO WOODEN DOCK

Memorial space: Healing pathways into the Ramble Cave

The ramble site is an incomplete, but central part of central park's design. A part forgotten and neglected by the designers and the public. Safety is always an issue for building on this site, to create outdoor rooms of comfort that will be frequently used. A feeling of openness and well-lit areas are crucial. Two gates will close off the space during after hours. The existing manmade stairs and proximity to the lake are obvious two points of entry.

These drawings will complete fredrick law olmstead and calvert vaux's design of central park and the "wild garden" of the ramble. They will open up this piece of history to the wider public in an inclusive way.

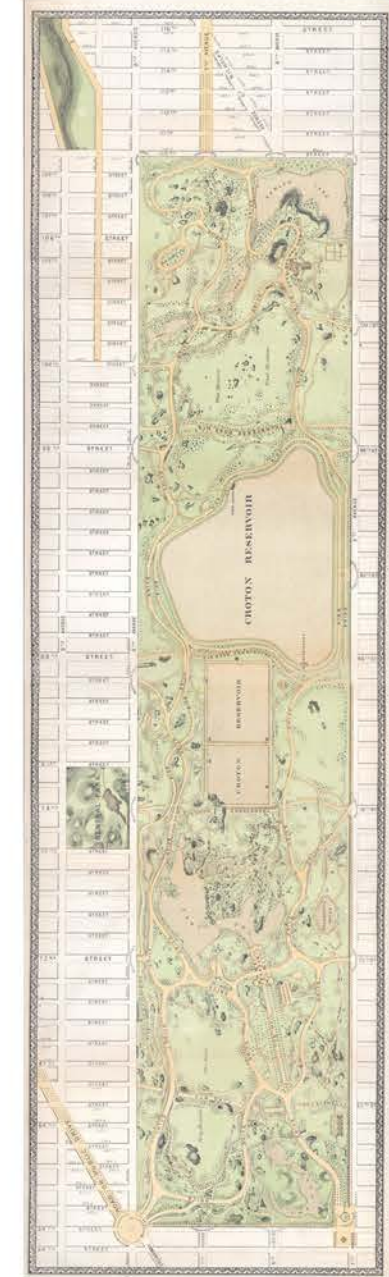
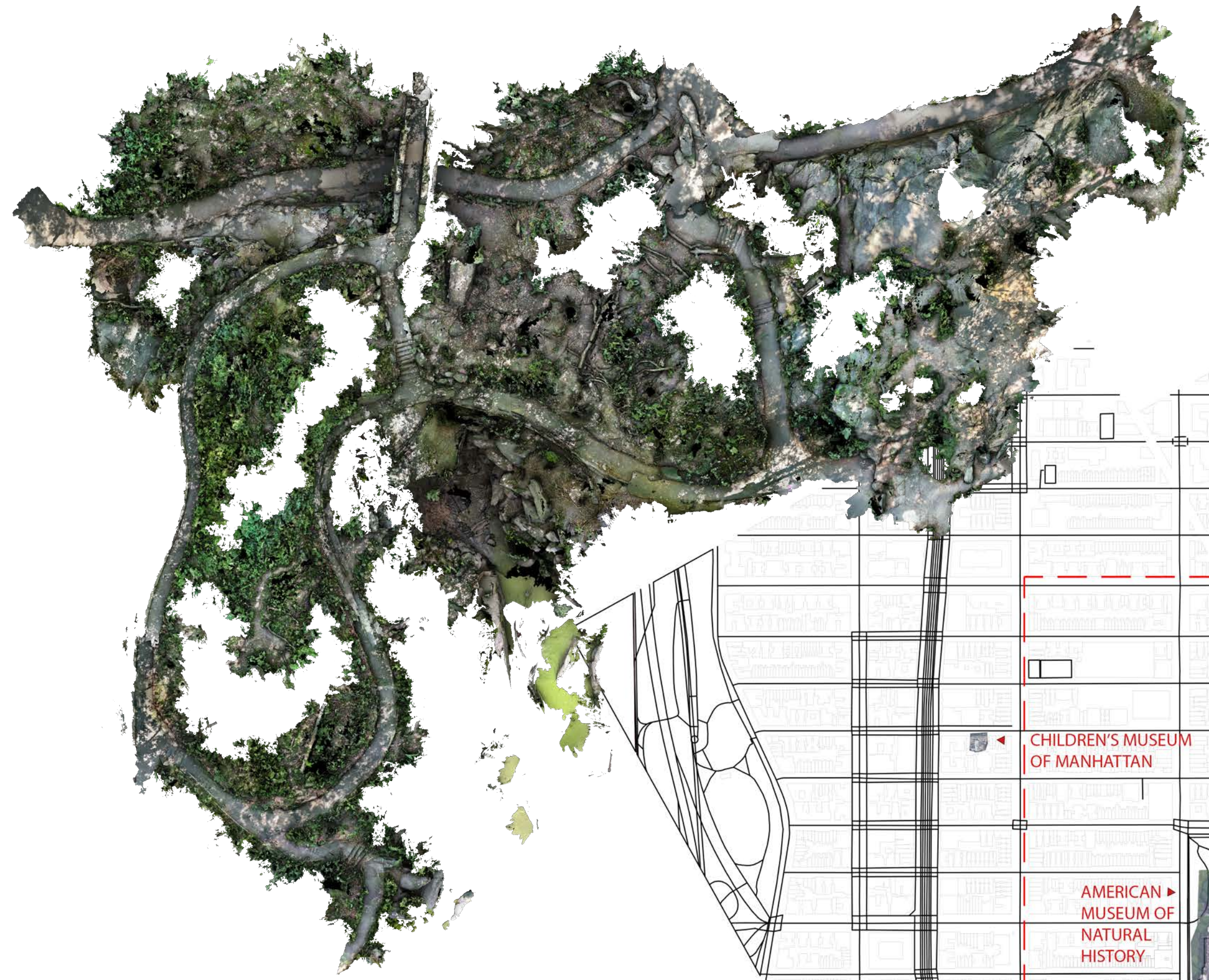
The design intervention seeks to turn the abandoned artifact of the cave into a memorial and exhibit space, through entry points and light sources. The permanent exhibit is minimal, to allow for future installations.



Plan Detail
Scale: 1/2" = 1'-0"

“ARCHITECTURE IS AS MUCH ABOUT THE EVENTS THAT TAKE PLACE IN SPACES AS ABOUT THE SPACES THEMSELVES.”

BERNARD TSCHUMI



PLAN OF CENTRAL PARK BY
FREDERICK LAW OLNSTEAD
AND CALVERT VOX 1869

