CONTENTS

Spring Studio 2023 Layered Urbanism in Buenos Aires
Critic: Galia Solomonoff

Reinventing BIM

Fall Studio 2022 Accessibility
Critic: Laura Fiero

Spectacular Pedagogies + Transcularities

Techniques of the Ultrareal

Summer Studio 2022 the Anthropocene
Critics: Kabage Karanja and Stella Mutegi
ArcGIS MAP

1909 Colón Theatre
1936 Obelisco
1962 Edificio Mercado del Plata
1923 Palacio Barolo
1580 Casa Rosada
2001 Women's Bridge

Source: https://aeroterra.maps.arcgis.com/apps/MapSeries/index.html?appid=23fcdb5591ae4889a054b63bcbd7fc98
LANDMARKS

1909
Colón Theatre

1936
Obelisco

1923
Palacio Barolo

1962
Edificio Mercado del Plata

1580
Casa Rosada

2001
Women's Bridge
EXISTING SITE

View towards Obelisk

Exterior Courtyard

Exterior Courtyard

Interior Columns

Interior Columns

Interior Stair
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.
A. Sunlight activates the panels.

B. The photovoltaic cells produce an electric current, and Direct Current (DC) electricity. An inverter changes it into Alternating current (AC) electricity.

C. This current runs through the electrical panels and is distributed within the building.

Output by the peak sun hours:

\[ 400W \times 4.5 \text{ hours} = 1,800 \text{ Watt-hours per day.} \]

Multiplied by 45 panels:

\[ 45 \times 54 \text{ kWh} = 2,430 \text{ kWh per month.} \]

Around 1.8 kWh of electricity per day and 54 kWh of electricity per month.
MEGABUS TERMINAL

TRANIT TO LINE 7, NJ TRANSIT, AMTRAK

TRAIN STATION FOR AMTRAK, NJ TRANSIT

RESIDENTIAL

OFFICE

LOGISTICS

RETAIL

MEGABUS TRANSIT LINE 7

PENN STATION

NEW JERSEY TRANSIT

PARK RESIDENTIAL DISTRICT

COMMERCIAL DISTRICT

MANUFACTURING DISTRICT

RETAIL

MEGABUS TERMINAL

RAILWAY MAINTENANCE

LOGISTICS

RESIDENTIAL

COMMERCIAL OFFICE

HOTEL

A'

A

SECTION A-A'

SCHEMATIC PROGRAM SECTION

hudson yards transit hub with mice

masterplan

program diagram

section a-a'

schematic section

shadow simulation

mass design using solar envelope

barcelona pavilion model

hudson yards design in collaboration with gyeom chung, eun young and thomas lee

REINVENTING BIM
STREETS
1   Primary Highway
2   Secondary Street
3   Tertiary Street

TRANSIT
1   L Line
2   A Line
3   Nassau Street Local

TRANSPORTATION & HEALTHCARE

HEALTHCARE
1   Advantage Care Physicians
2   Health One Pharmacy
3   Ever Ready First Aid Med Supply
4   Home Care & HHA Brooklyn
5   Frontline Pharmacy and Surgical
6   Atlantic Avenue Braces
7   Help Women Center
8   Jamaica Hospital
9   Hoyt Pharmacy
10  Green Pharmacy
11  Tribeca Pediatrics
12  Fulton Pharmacy
13  Benne's Pharmacy

DIAGRAMMING EAST NEW YORK

TRANSPORTATION

Subway Station
Bus Stop

PLACES OF PRAYER
1   Calvary Free Will Baptist Church
2   Glorious Praise Baptist Church
3   Kingdom Life Christian Center
4   United Christian Assembly Church
5   Garden Eden Baptist Church
6   The Church of Jesus Christ of Latter-Day Saints
7   New Life Ministries International
8   New Covenant Church of Christ
9   Cornerstone Seventh-Day Adventist Church
10  Holy Trinity Russian Orthodox Church
11  Iglesia Cristiano Jesus El Camino Inc.
12  Mision Cristiano Bethesda
13  Mt. Hope United Holy Church
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

FALL STUDIO ACCESSIBILITY
HYDROPONIC MODULE PHYSICAL MODEL
ESSAYS

TRANSANGLARITIES CASE STUDY: FORENSIC ARCHITECTURE IN DEATH ALLEY

by Josh Bonebring, 1

When it comes to the production of party ensembles, no one

knows how to do it better than the construction of a

funeral home. A house that is built to die in, a place that is

created to stay dead, a structure that is designed to be

immortal. But how do you build a funeral home that is

designed to last for eternity? How do you create a

memento mori that is meant to be remembered for

decades, not just hours or days?

The answer lies in the materials used to construct the

funeral home. The most important material used in the

construction of a funeral home is the body. The body is

the most permanent, the most durable, and the most

enduring material that there is. The body is the

memento mori of the physical world, the thing that is

meant to last forever.

But how do you use the body to create a funeral home?

The key is to use the body in a way that is not only

permanent, but also beautiful. The body is not just a

material, it is also a work of art. The body is a

composition of bones, flesh, and organs that is

inextricably linked to the human experience.

The funeral home is not just a building, it is a work of

art. The funeral home is a reflection of the human

condition, a reminder of the transience of life.

The funeral home is a place of reflection, a place of

remembrance, a place of mourning. And it is all of

these things because the body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

So how do you use the body to create a funeral home?

The answer is simple: you use the body in a way that is

both permanent and beautiful. The body is the

memento mori of the physical world, and it is also a

work of art. The body is the key to creating a funeral

home that is not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,

and mourning. And it is all of these things because the

body is used to create it.

The body is the key to creating a funeral home that is

not just permanent, but also beautiful.

The funeral home is a work of art, a reflection of the

human condition, and a place of reflection, remembrance,
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.

OCULUS

EXHIBIT

RAINWATER
POOL

CONCEPT
SKETCHES

Scale: 3/32" = 1'-0'

Section 1
Scale: 1/4" = 1'-0''
The importance of Fire was both practical and ceremonial for Lenape. Heat, cooking, and tool-making were all practical uses of fire but there was 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 to ceremonial life. Offerings of tobacco, fat, and meats were offered to the spirits through the fire, not carbon was obtained 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 and steel. No other means of making fire is accepted in ceremonial use. Only a person who is considered 'Pure', or Pilomat, is permitted to make the fire. If the person fails to make the fire he is believed that they are not 'clean' and they did not participate in the 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/704/fire-tentey/

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 Frederick’s idea; create Andy’s idea 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.
"ARCHITECTURE IS AS MUCH ABOUT THE EVENTS THAT TAKE PLACE IN SPACES AS ABOUT THE SPACES THEMSELVES."

BERNARD TSCHUMI

CAVE STUDIO IN THE ANTHROPOCENE