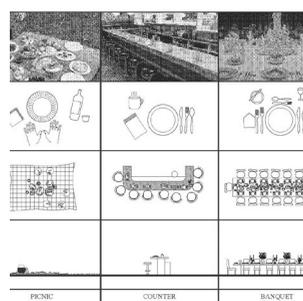
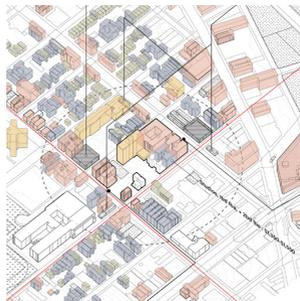
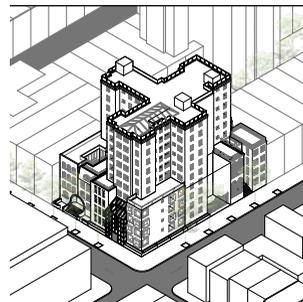
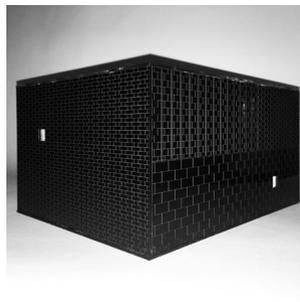
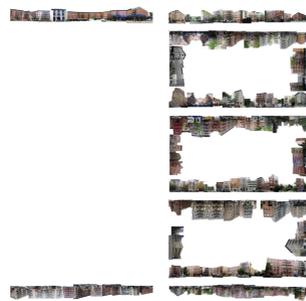


# THIN FRAGILE THINGS



A collection of material & representational explorations that, as it would turn out, break easily.



DOMESTIC SPACE  
 NARRATIVE  
 ADAPTIVE REUSE  
 COLLAGE  
 REPRESENTAION  
 IMAGE  
 IMMERSIVE  
 MATERIALS

DOMESTIC SPACE  
 NARRATIVE  
 ADAPTIVE REUSE  
 COLLAGE  
 REPRESENTAION  
 IMAGE  
 IMMERSIVE  
 MATERIALS

## PLANET J



A book about making, documenting  
& representing the landscapes that  
make up Planet Jordan.

---

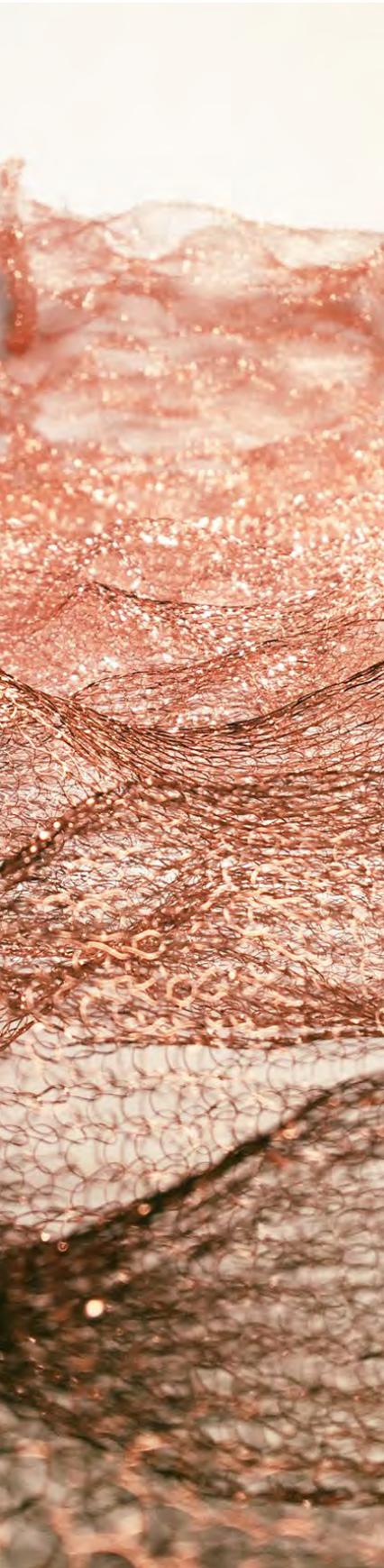
DOMESTIC SPACE  
NARRATIVE  
ADAPTIVE REUSE  
COLLAGE  
REPRESENTAION  
IMAGE  
IMMERSIVE  
MATERIALS

## ABOUT

This book is about figuring out what I am interested in, what I make, and how I make it outside of an academic environment or external direction. As it turns out, I make thin, fragile things that break easily and have no thought of supporting structure. Simply Stated I make surfaces and textures, that transform into environments and spaces when documented through images.



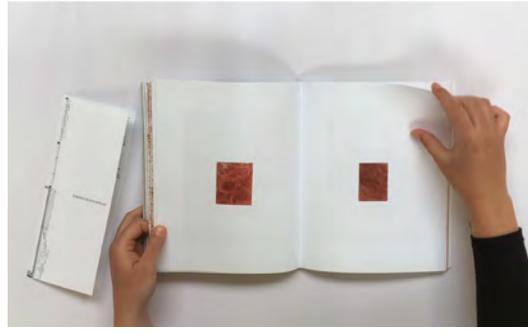
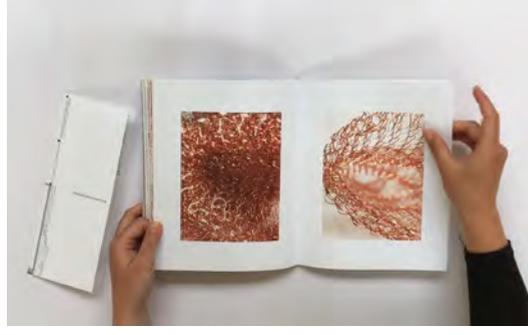
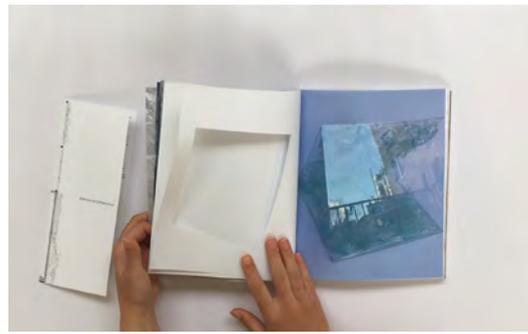
INSTRUCTOR: Ada Tolla & Giuseppe Lignano  
 COURSE: Advanced VI Studio - Makergraph  
 SEMESTER: Spring 2022



## THE BOOK

The book is split into four chapters, one for each material: plastic, wood, metal and fabric. Each chapter is organized to mirror my process of making; they start with a memory - some recent, some distant, some recurring and some still forming - followed by images that begin as fragments, textures, cropped, blurry, hazy - only an impression, but fully immersive. As the book continues the images become more focused, framed and cropped, directing the reader's view to a certain perspective. Eventually the source of the image is revealed as an object. This is followed by documentation of how the material was made and then different representations of the material to suggest new associations and relationships.

The end of each chapter consists of a mini-chapter that transitions to the next material. It is meant to highlight the intersection of the materials in their final physical form of the column and in the book, while also suggesting a continuous landscape. Similarly the book is meant to be a continuous experience with no beginning or end - no directed narrative between materials and environments. And so it ends, just as it began, with no title or table of contents, only the intersection with the next material, which is also the first material - a loop that can be opened and experienced from any starting point.



MAKING

The making usually starts with a memory, sometimes clear, sometimes hazy and fleeting - more of a feeling, and an impulse - never a full thought or plan. I start with whatever scraps/ leftovers/ offcuts/ waste is around and try to use them in an unconventional way - all with the half thought/ memory in my mind. I tried planning out what to make once... it was paralyzing. Its exhausting planning things out, following directions, instructions, recipes - they never

DOCUMENTING

really end up the way I want them to anyway (at least not with my motto of measure none cut a lot) and most of my time is spent trying to fix the parts that went wrong. It was much more productive to take half a thought and just run with it - taking scrap material and then doing the opposite of what you're supposed to do with it - and hoping along the way I'd figure out what I was making and how to do it.

REPRESENTING

It is in the documenting of what I make - the thin planes/sheets/screens/surfaces - that I start to understand what I am making. Through immersive photographs they start to become environments or landscapes and create the illusion of space and depth. In the images, it becomes about layering and filtration and mediation; collaging of texture and surface and light; changing of scale, focus and perspective.

REPRESENTING

My favorite part was always showing the documentation to my friends. They had the best answers when I told them "this is what I did, but I have no clue what it is":  
 "that reminds me of the Pink Floyd album cover" . . . "it looks like spinning chickens" . . . "that is definitely your hair... or jellyfish" . . . "this looks like home"

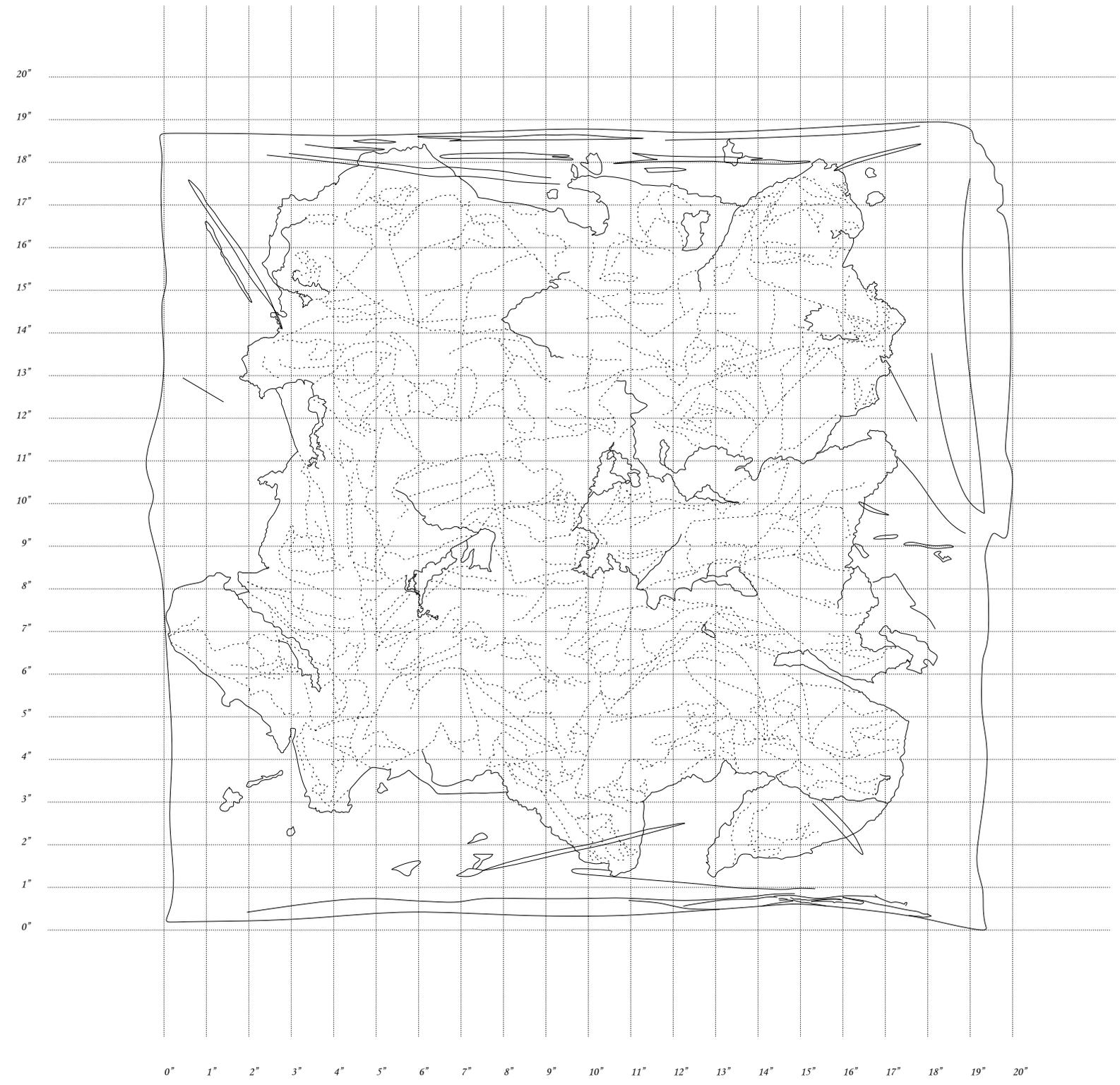
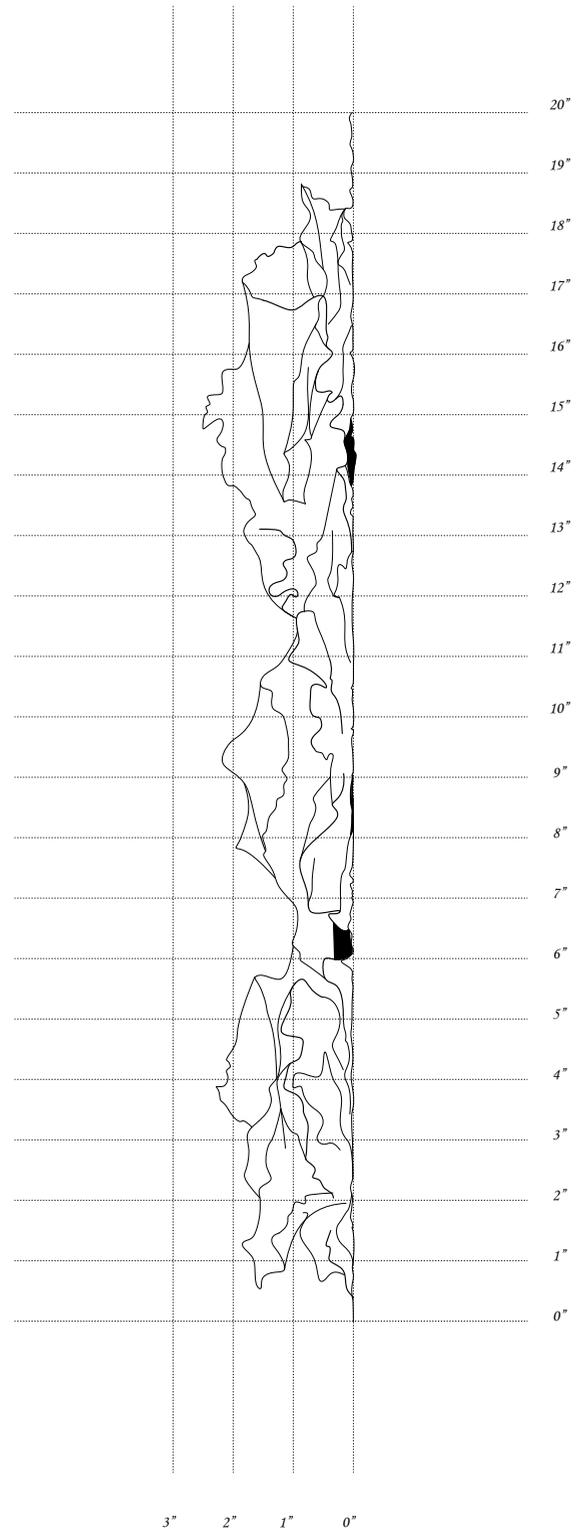
REPRESENTING

In the representing, it became about memories and associations - how different images of one thing could make it look like a million different things, and also how the same image could elicit new reaction or recall a different memory when shown in a new context. As each material was documented, represented, analyzed, associated - it pulled on old memories and created new ones.



PLASTIC

Immersive Spread

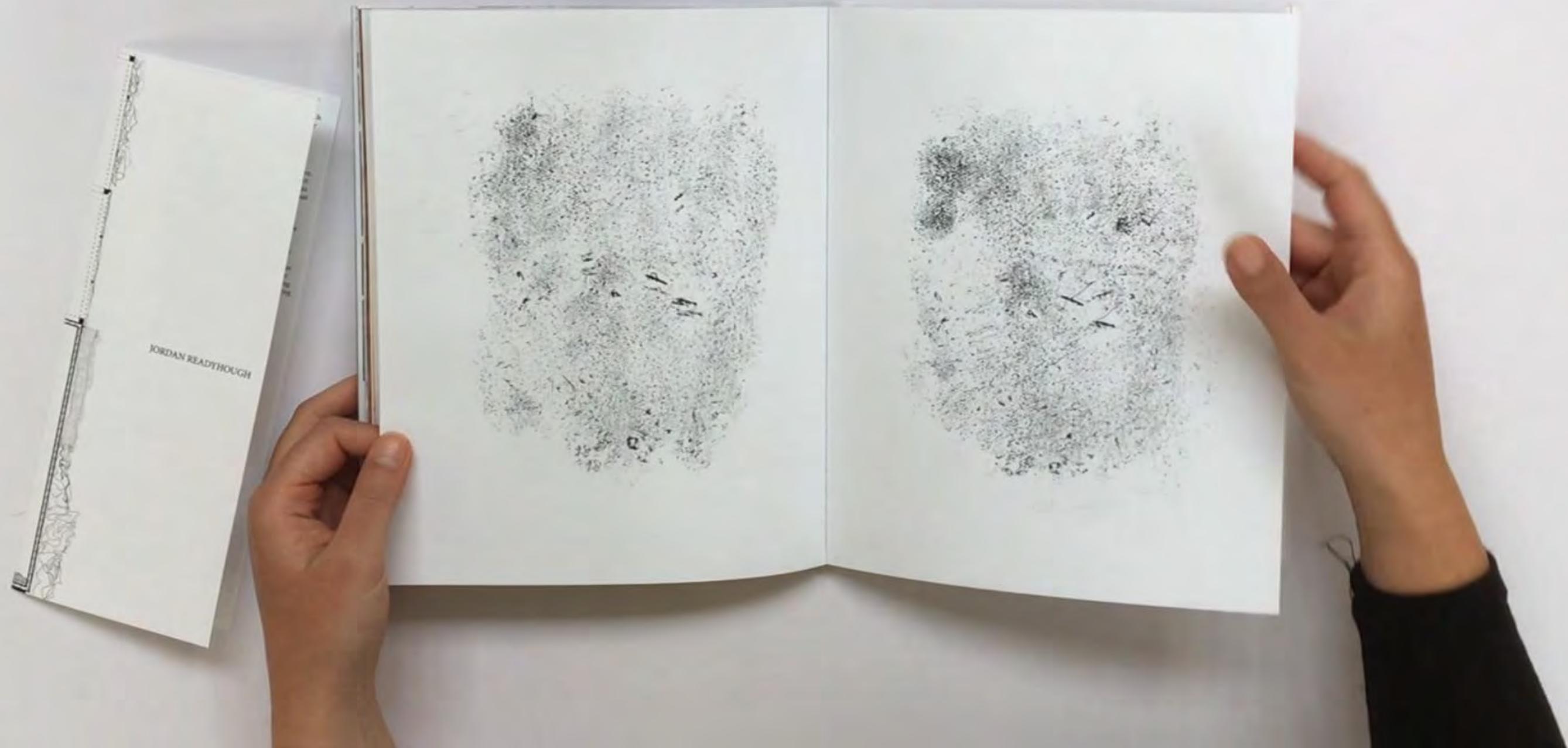


The plastic sheet was made by dipping strips of plastic bags in turquoise resin and dropping them on a sheet of plastic wrap to dry.

PLASTIC

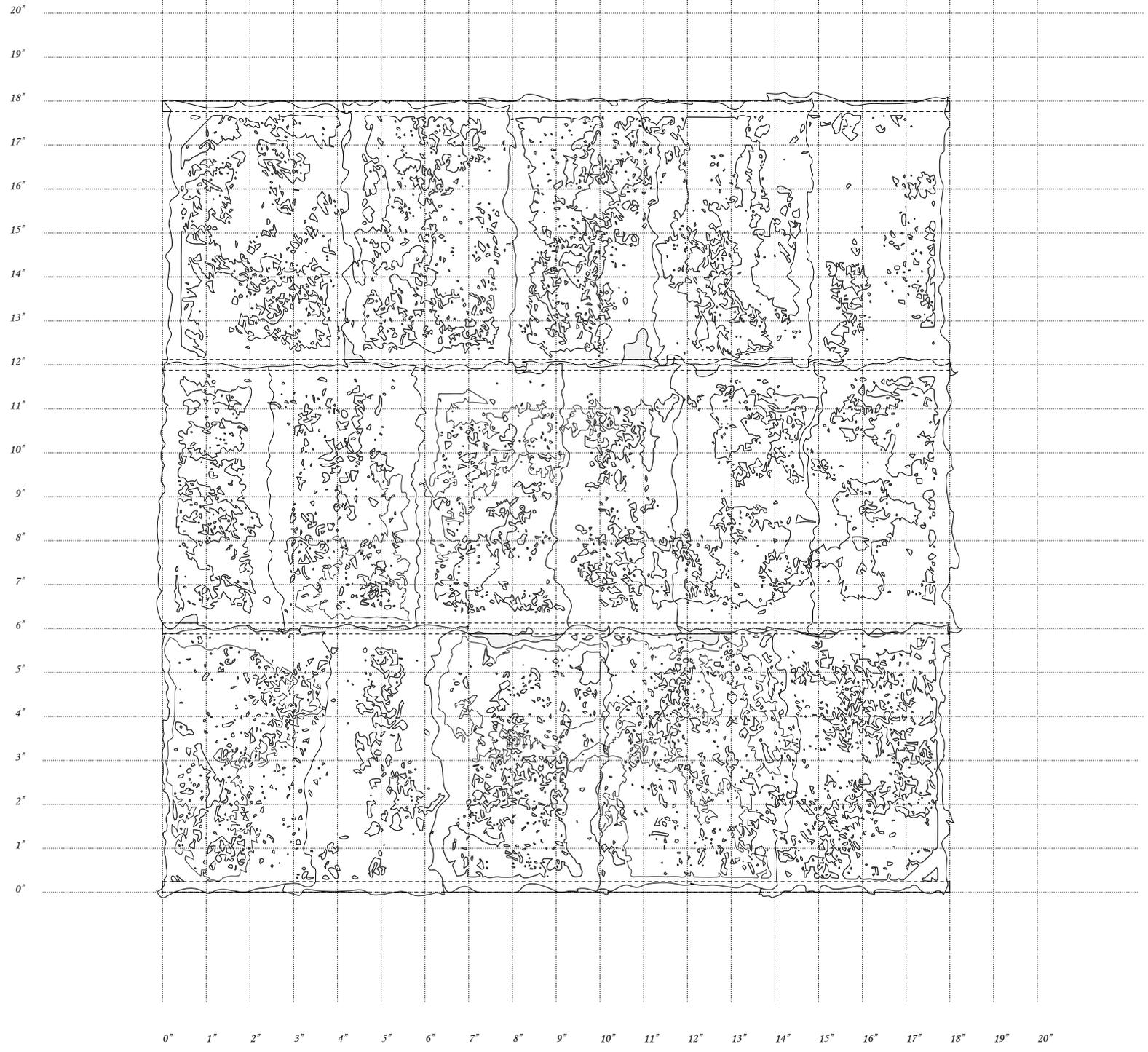
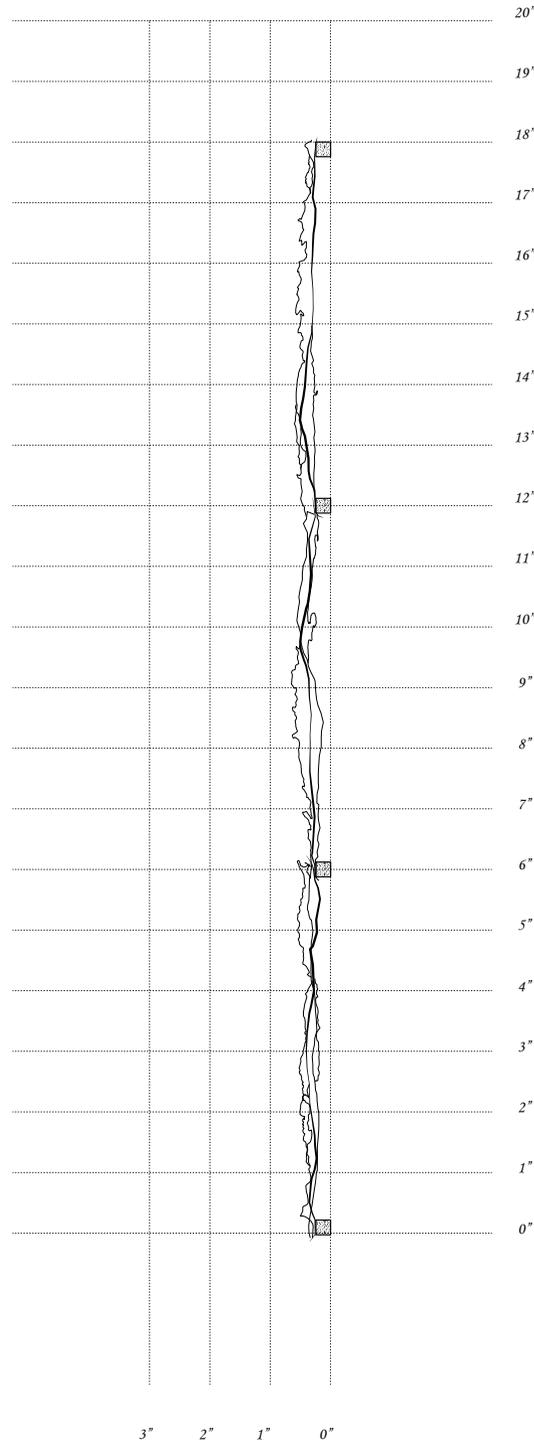
Analytical Drawings

The result was an 18" x 18" x 3" thin brittle sheet, frozen in the state of looking wet.



WOOD

Representation Spread



Wood panel was made from homemade paper made using sawdust from the cnc machine. The dust was blended with bleach, drained over fine mesh and baked to dry.

WOOD

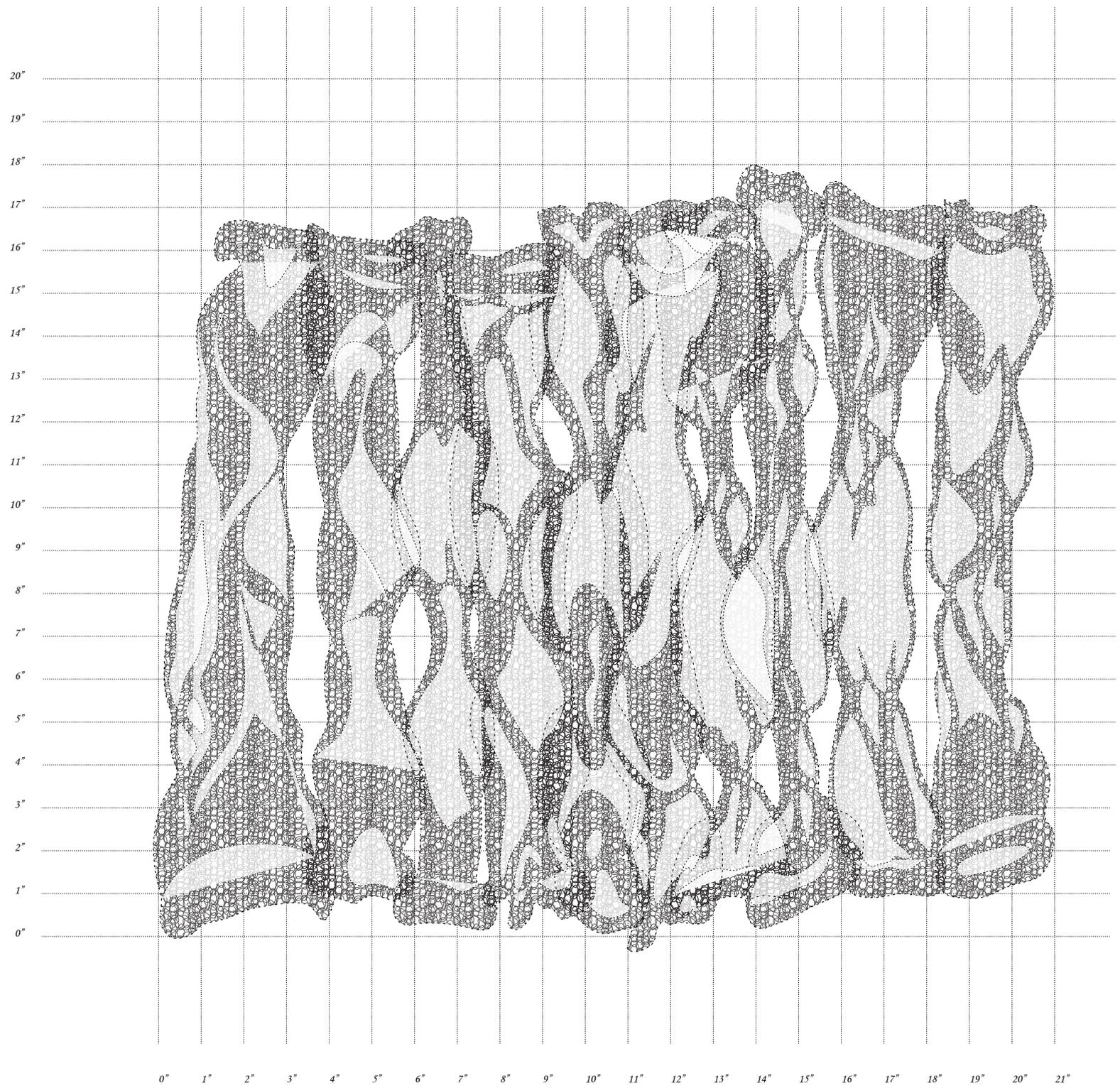
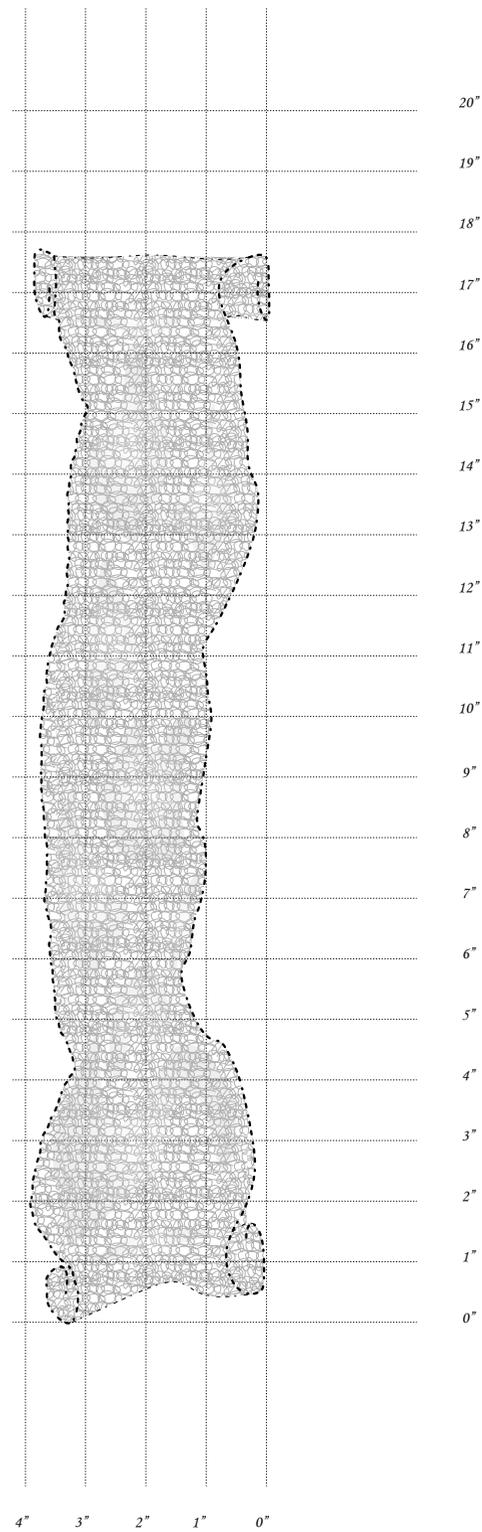
Analytical Drawings

The result was an 18" x 18" x .25" frame layered with delicate, easily ripped, deteriorating sheets of homemade paper.



METAL

Association Spread

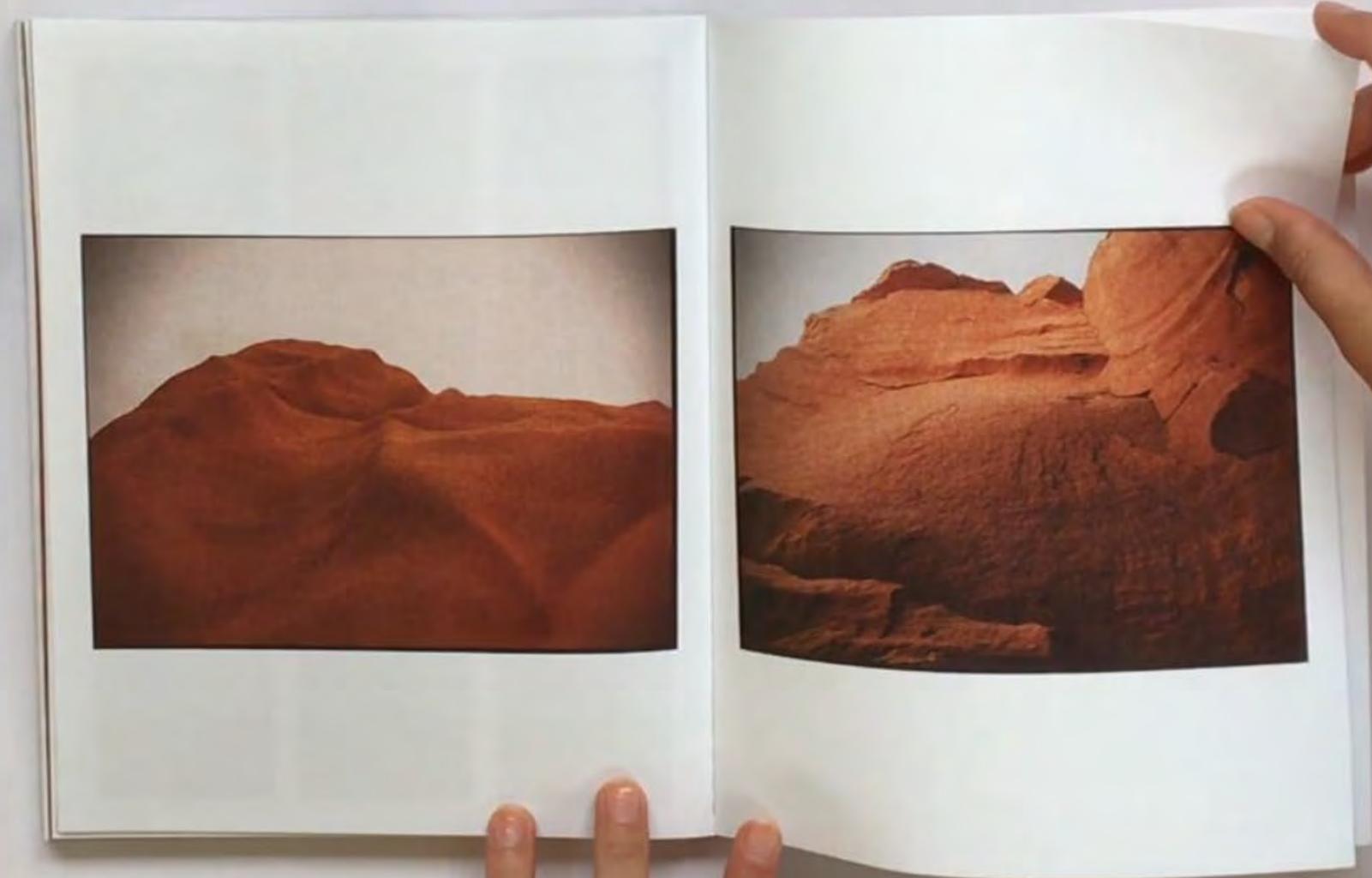


The metal curtain was made by unrolling copper-coated steel wool sponges and tying them together at varying points and varying degrees of density.

METAL

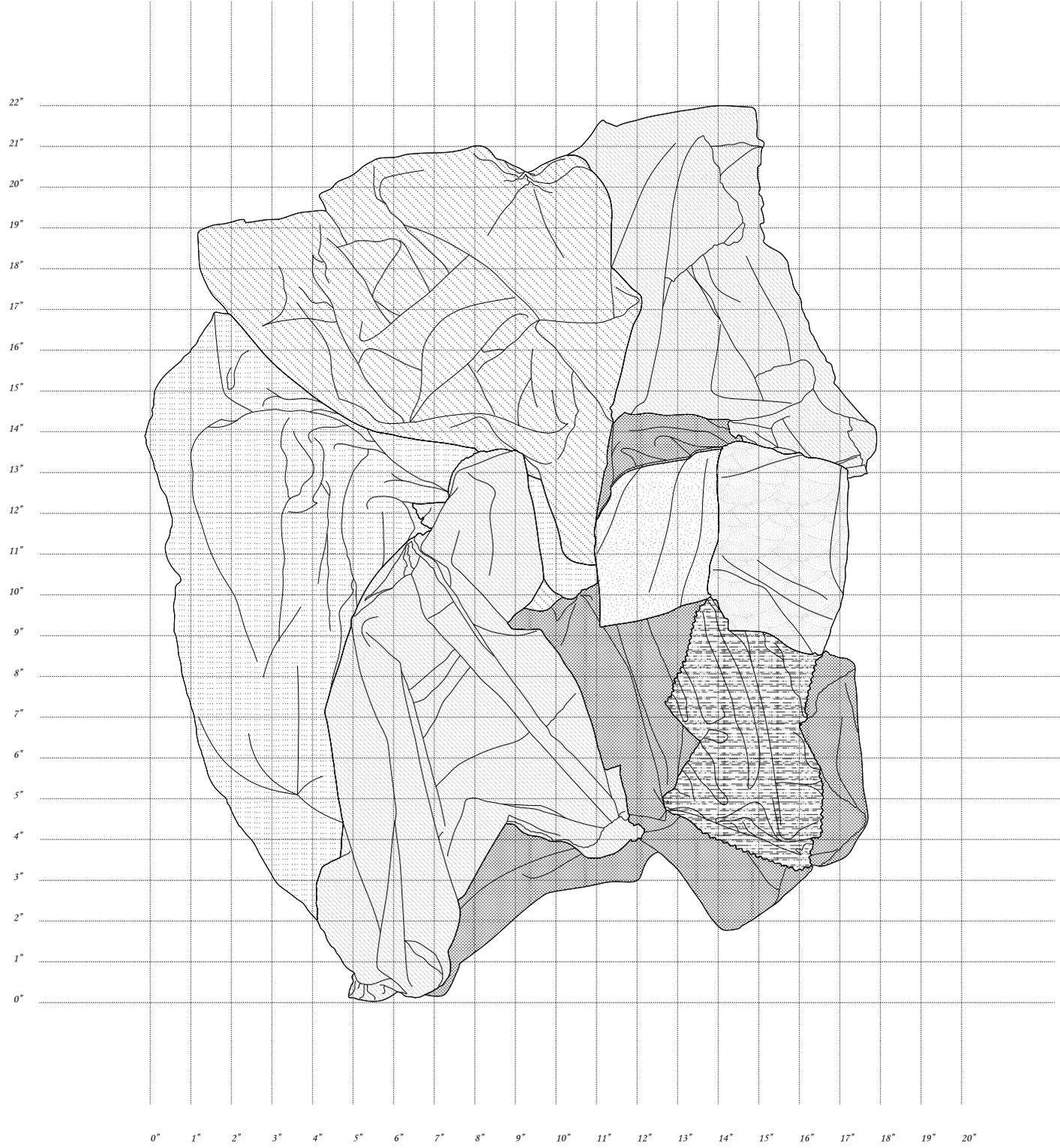
Analytical Drawing

The result was an 18" x 18" x 4" squishy, rollable sheet of metal mesh tubes that bend and crease when touched and played with.



FABRIC

Representation Drawing



FABRIC

Analytical Drawings

The fabric sheet was made by dropping all the scrap fabric in my house on the floor and tacking them together with thin gauge metal wire.

The result was an 18" x 20" x 5" floop ball of fabric that falls in a new way, revealing a new view everytime it is moved (this one doesn't break so easily).

## PRISM SHELF



1:1 scale fabrication and detail design of prismatic shelf structure.

---

DOMESTIC SPACE  
NARRATIVE  
ADAPTIVE REUSE  
COLLAGE  
REPRESENTATION  
IMAGE  
IMMERSIVE  
MATERIALS



INSTRUCTOR: Zach Mulitauaopele  
 Partner: Charul Punia  
 COURSE: 1:1 Fabrication & Detailing  
 SEMESTER: Fall 2021



PRISM SHELF

This shelf structure was designed drawing inspiration from the interaction of light through stained and frosted glass. The intent was to explore as many new materials and fabrication techniques as possible.

Side 1:  
 1' x 5' x .5" epoxy resin cast, with inlaid wood panels.

Side 1:  
 1' x 5' x .75" PVC piping spray painted with copper.

Side :  
 1' x 5' x .25" Aluminum Composite Panel sandwiching 4 colors of colored acrylic panels

## DELAMINATING PS 64



Exploring the role of the image of a building in the adaptive reuse of the historic landmarked NYC Public School 64.

---

DOMESTIC SPACE  
NARRATIVE  
ADAPTIVE REUSE  
COLLAGE  
REPRESENTATION  
IMAGE  
IMMERSIVE  
MATERIALS



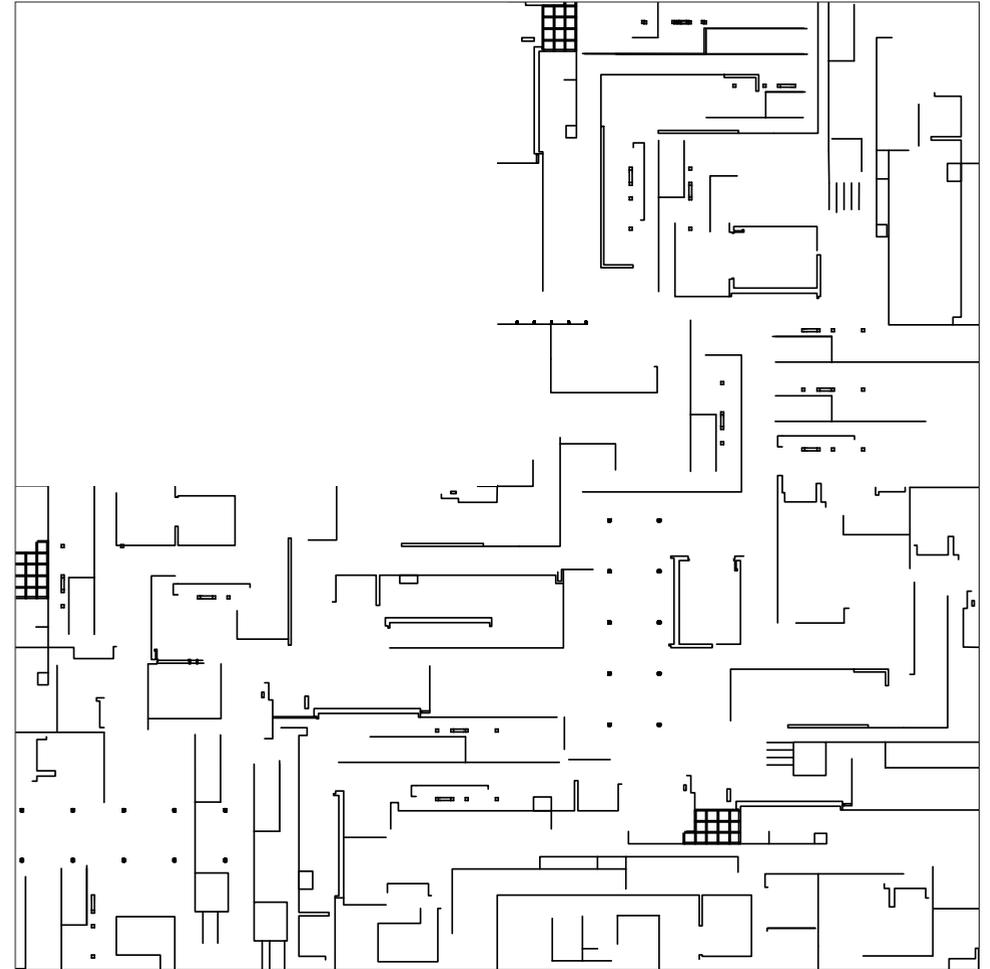
DELAMINATING PS 64 questions the relationship between the image of a building and its designation as a historic landmark. Through the delamination of the existing walls, the project leaves only the facade, the outermost layer that establishes the historically recognizable image of the building, while exposing the various materials and systems that are traditionally concealed within the wall. Leaving the facade untouched allows the image to remain and suggest that the original building is still there, while delaminating the layers of the wall reveals that the facade is functionally useless and primarily carries meaning through its image.

INSTRUCTOR: Emmett Zeifman  
COURSE: Core II Studio  
SEMESTER: Spring 2020



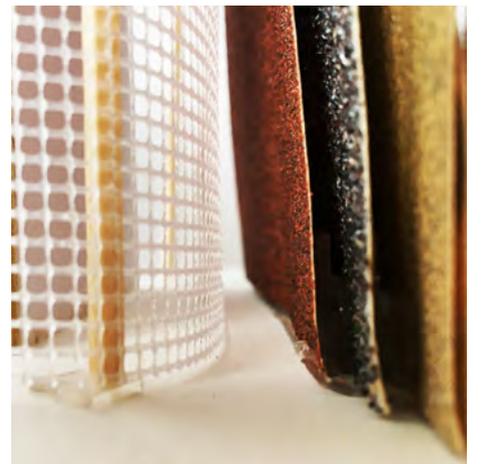
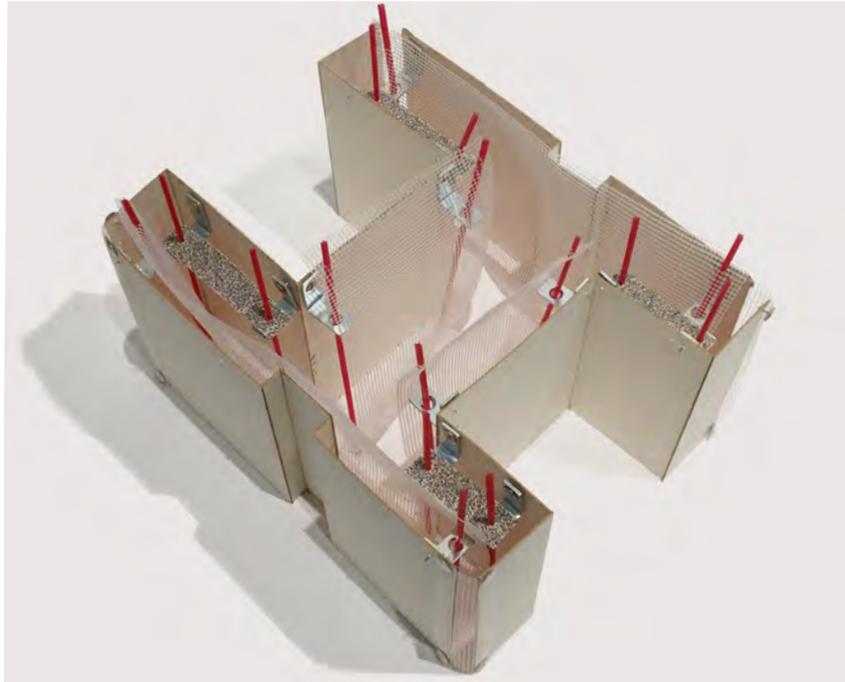
Exercise in stimulating new methods of conceptualizing, creating & representing new configurations & relationships between spaces.

SECTION/ PLAN COLLAGE



Collages made of found plans & sections combined and/ or abstracted to suggest new spatial arrangements.

SECTION/ PLAN COLLAGE

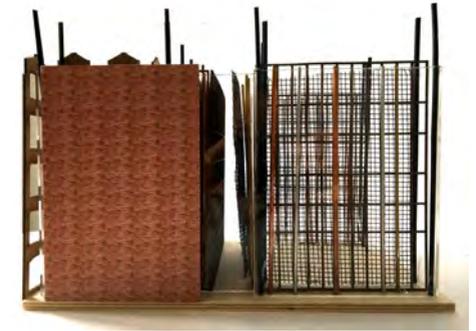
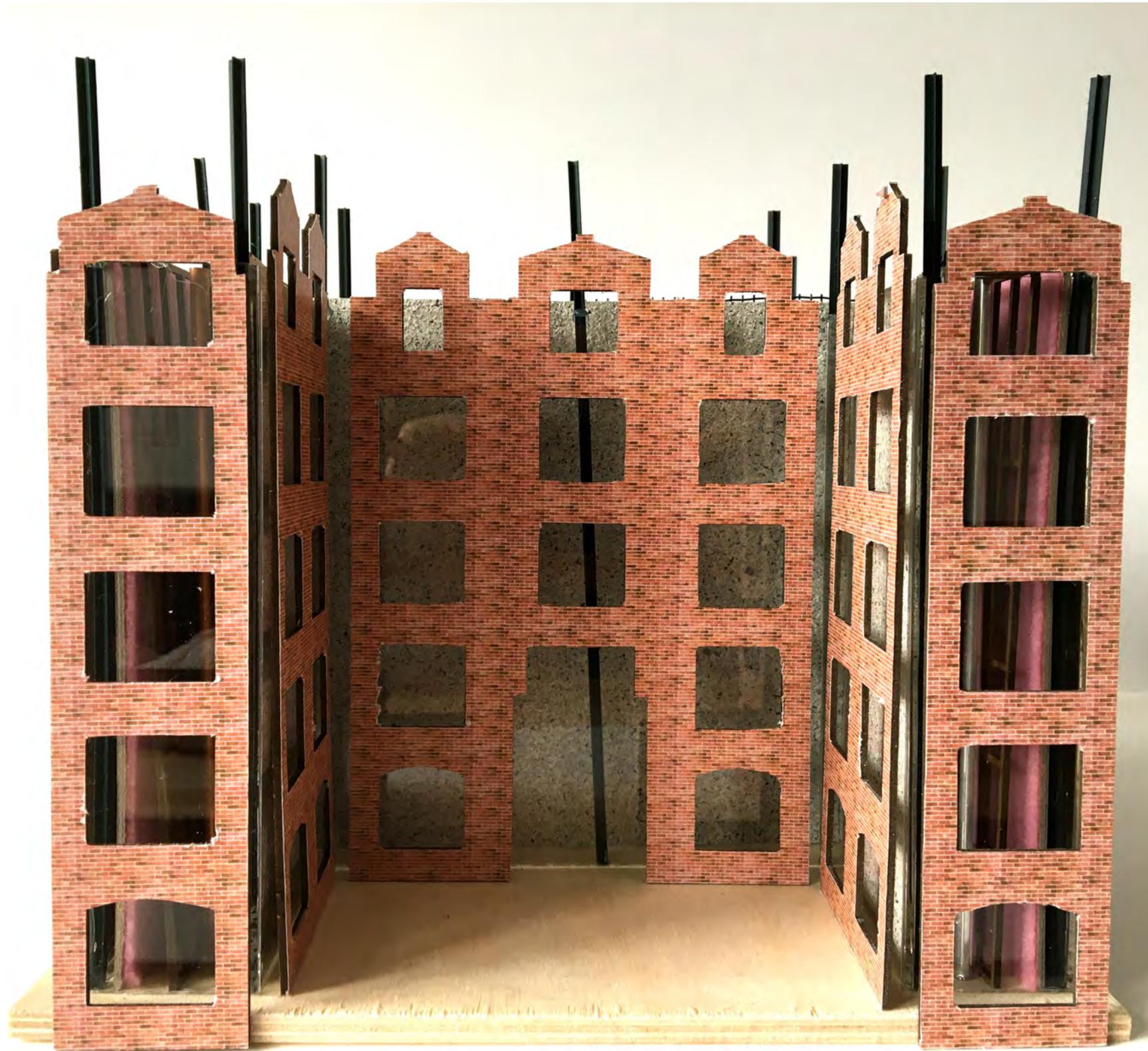
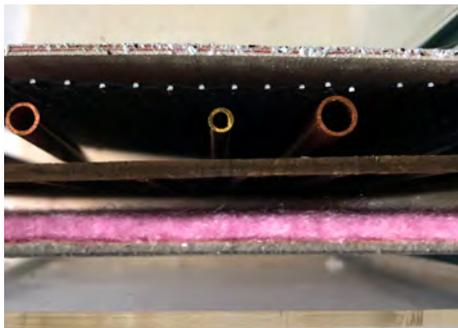


MASSING MODELS

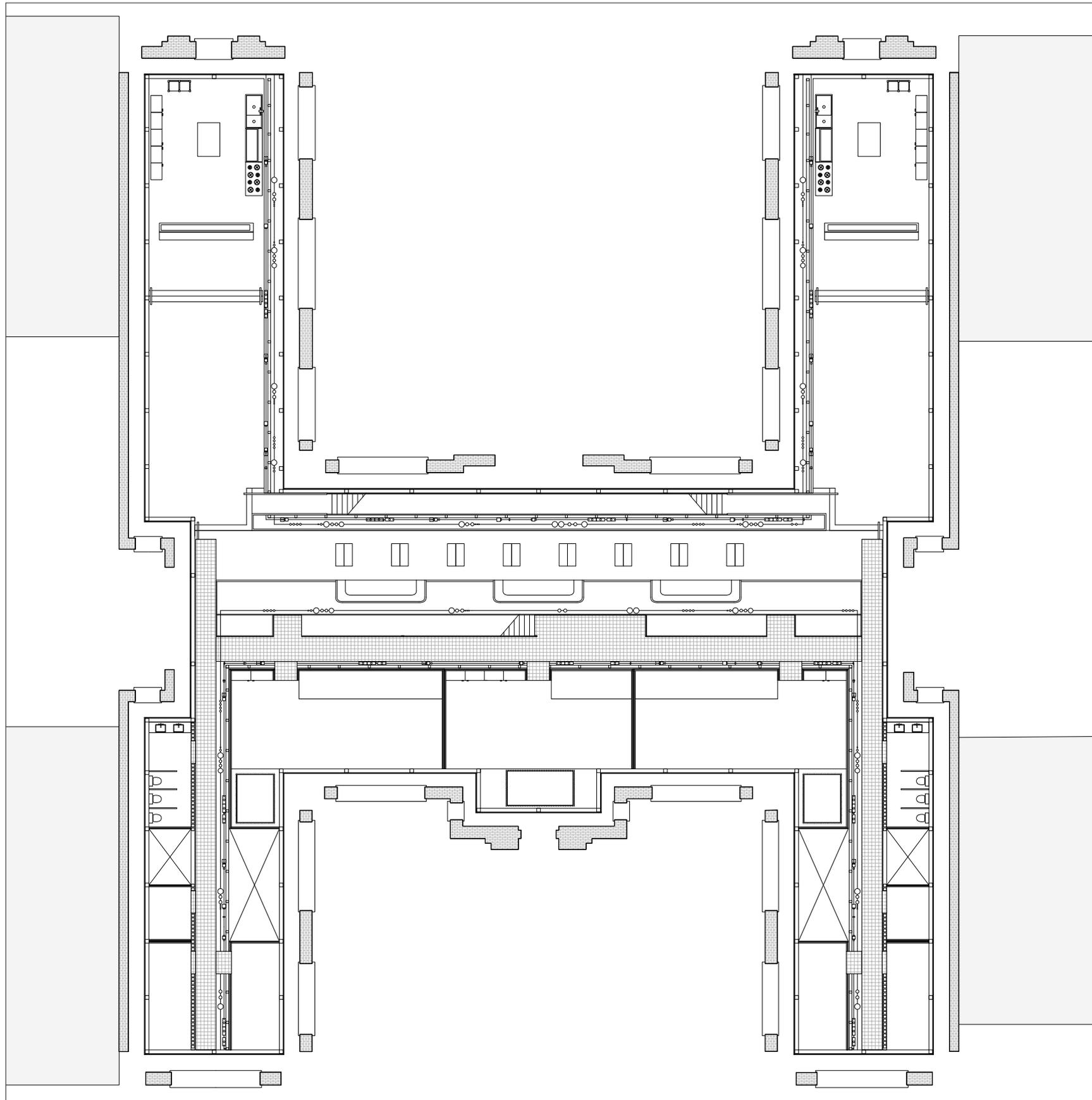
Models made using found objects and materials exploring spatial and tectonic strategies.

MATERIAL & CONCEPT MODEL

Process model exemplifying building materials & delamination strategy exposing wall layers and systems.



SIDE ELEVATION (above)  
FRONT ELEVATION (center)  
LAYER DETAIL (left)

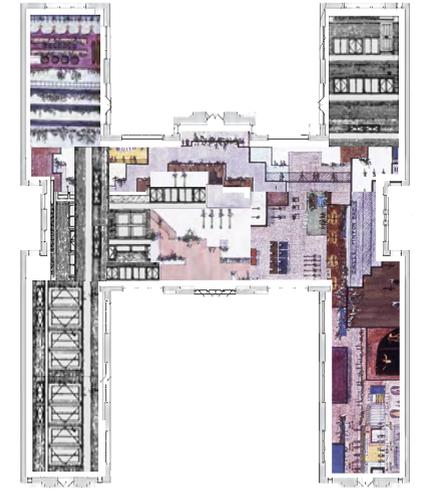


TYPICAL UPPER FLOOR PLAN

Lower Wings: classroom space, restroom facilities & interior light wells

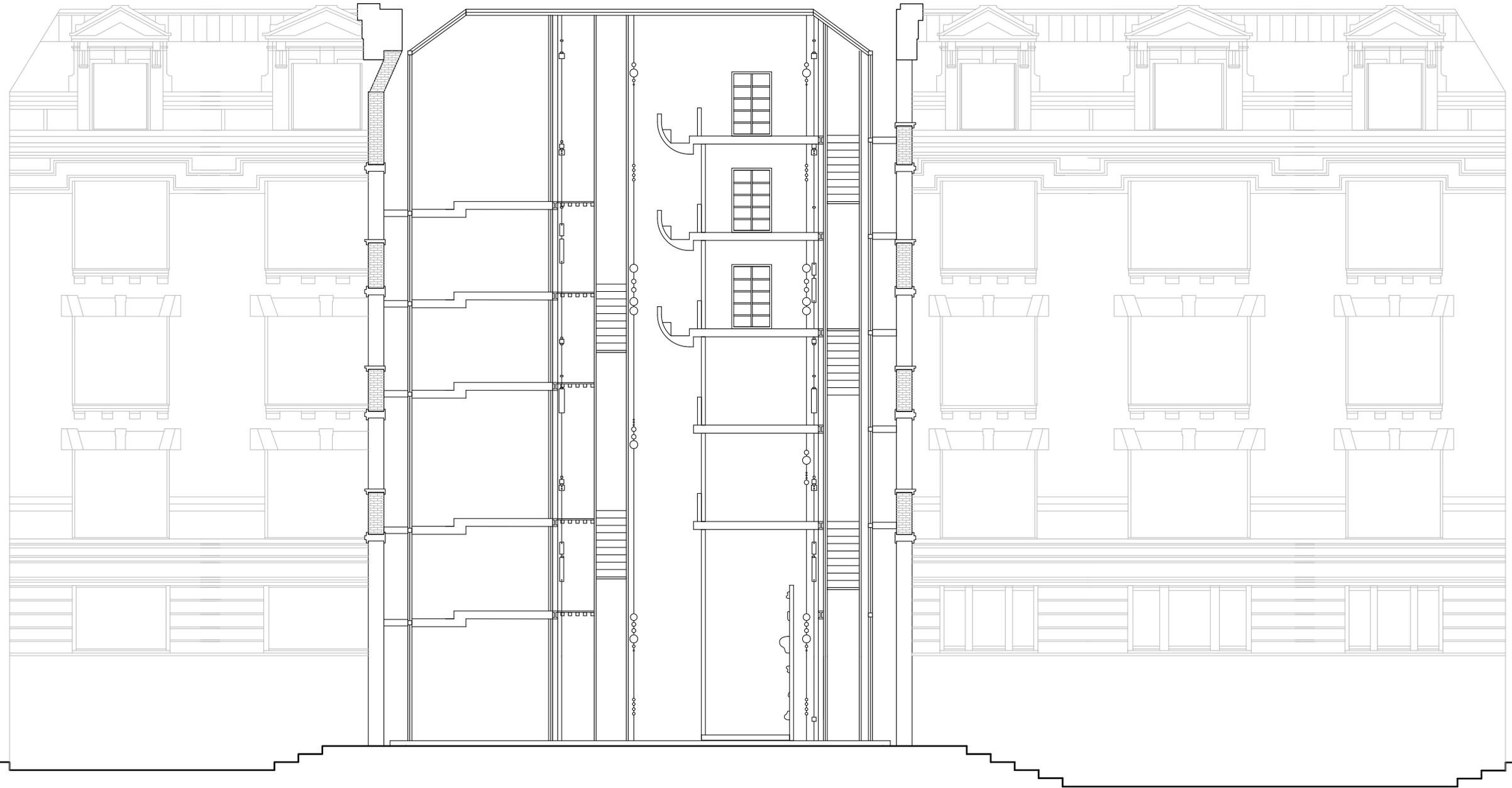
Central Bar: library with atrium balconies, vertical circulation, larger classrooms

Upper Wings: Kitchens & cafeteria dining space



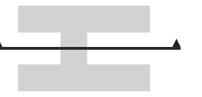
PLAN COLLAGE

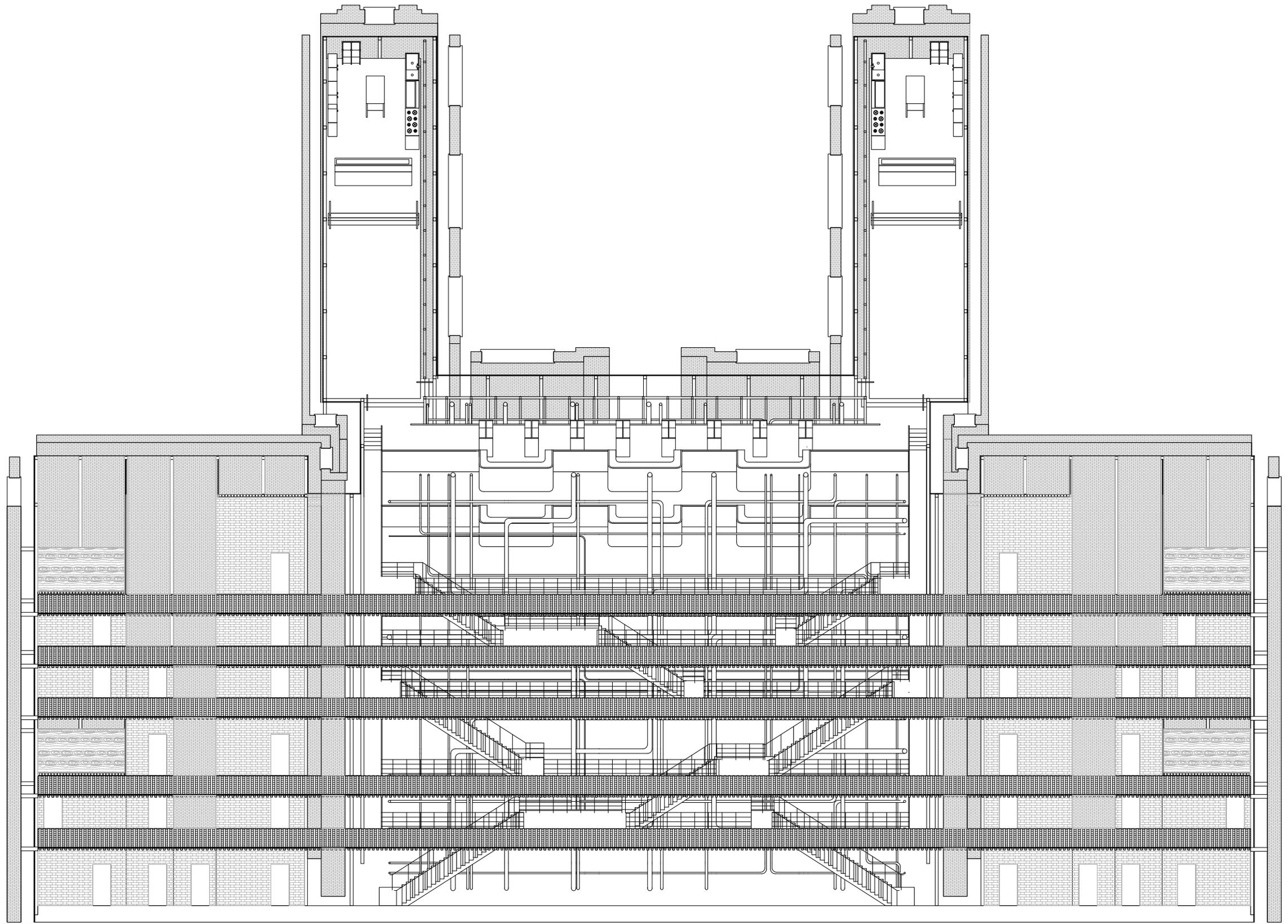
Collage of found plans & sections within existing H-Block plan of PS 64



CROSS SECTION

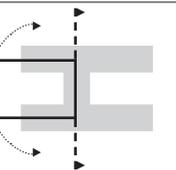
Section cut through center bar of H-Block building showing classrooms, interior circulation, lobby atrium, and library.

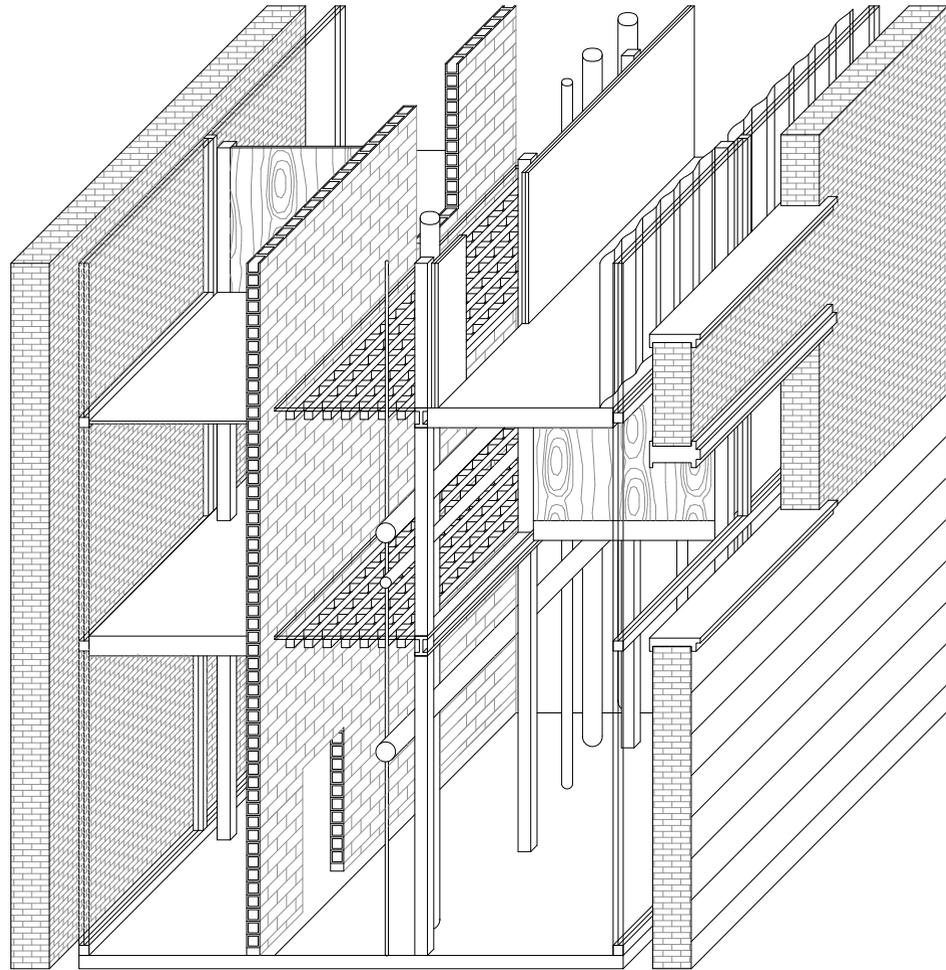




UNFOLDED SECTION  
OBLIQUE

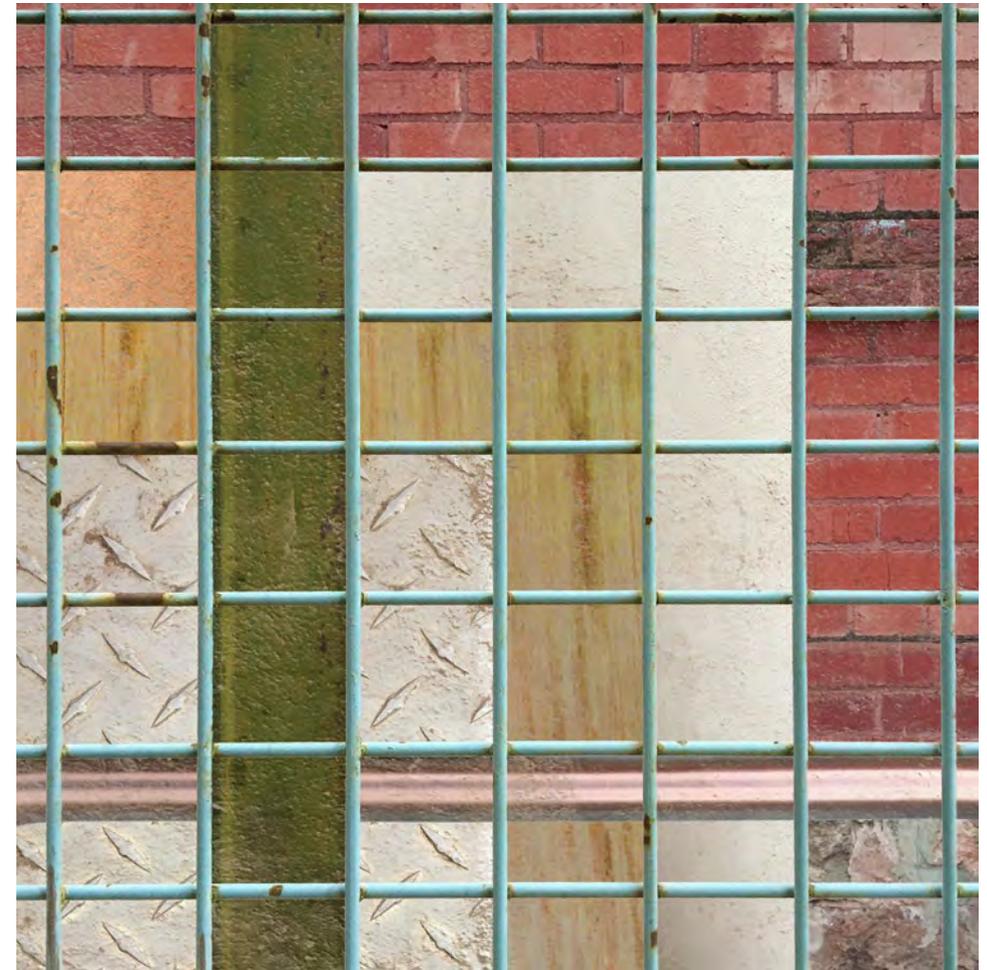
Section cut through south wings & center bar  
of H-Block building along central circulation  
corridor.





SECTION OBLIQUE

Section oblique cut through one wing of H-Block showing how the typical exterior walls have been delaminated to create occupiable spaces between the various layers of materials & systems.



MATERIAL COLLAGE

Material Concept Collage using photographs of found materials.

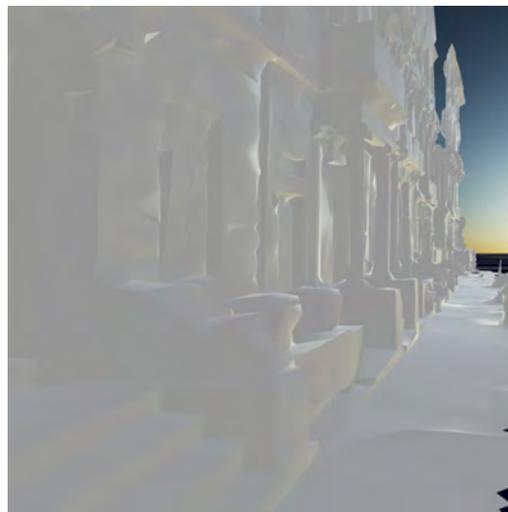


PERSPECTIVE VIEW

View looking down circulation corridor in SW wing.



## THE SPACE BETWEEN SURFACE & IMAGE



Exploring the relationship between  
surface and image using 3D scanning  
technology.

---

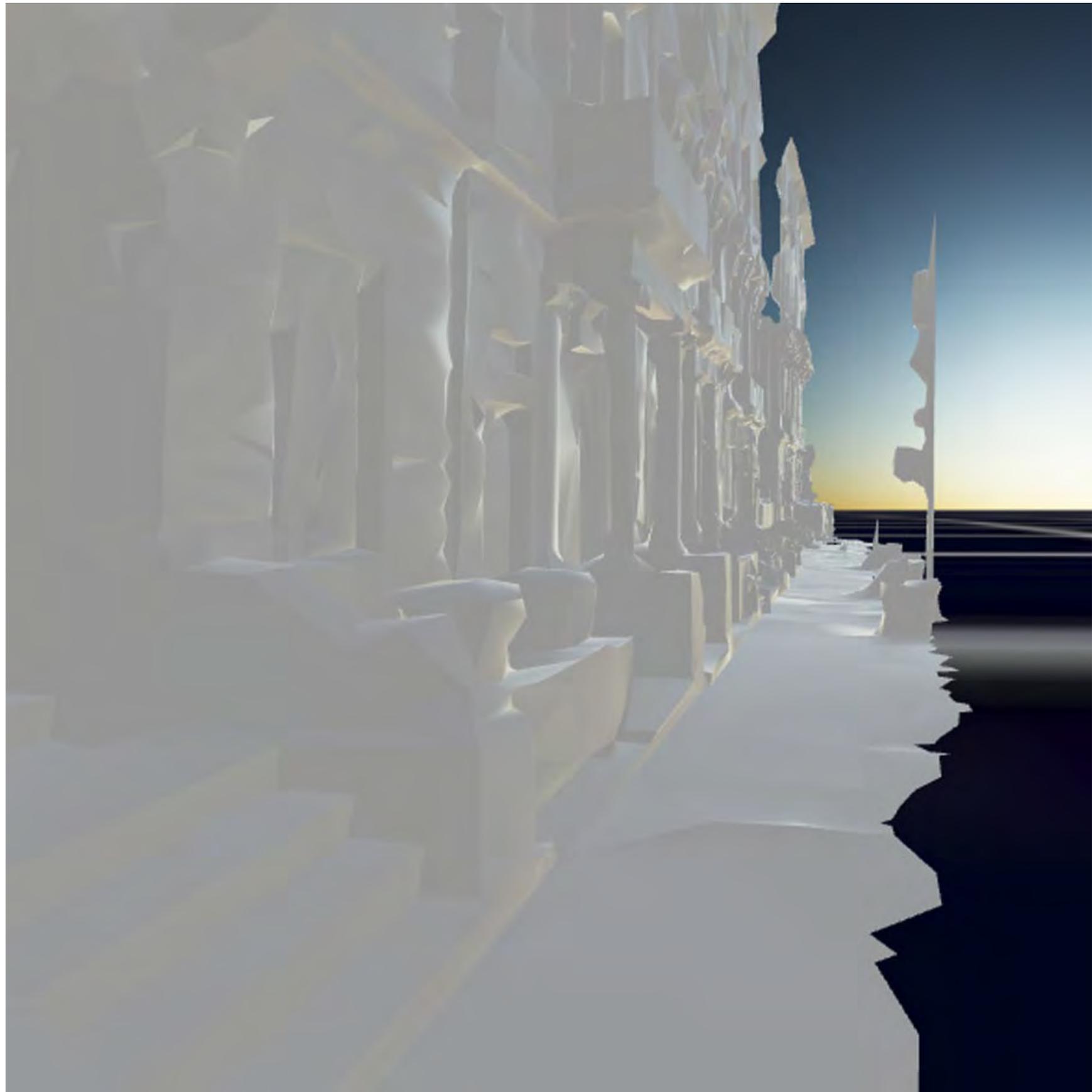
DOMESTIC SPACE  
NARRATIVE  
ADAPTIVE REUSE  
COLLAGE  
REPRESENTAION  
**IMAGE**  
IMMERSIVE  
MATERIALS

This project investigates the movement of an object from the physical world to the digital one by means of 3D scanning and the reduction from mass to surface and image created in this process. What was once a physical mass now becomes merely another screen within the digital screen upon which images are projected in order to become recognizable. Manipulation of the image thus calls attention to this illusory relationship between object and image within the virtual environment.

ORIGINAL IMAGE FILE:  
BEFORE TEXTURE MAP (top)  
TEXTURE MAPPED TO SCAN (bottom)



INSTRUCTOR: Bika Rebek  
COURSE: Tools For Show: Replicas  
SEMESTER: Spring 2021



ALTERED IMAGE FILE:  
BEFORE TEXTURE MAP (top)  
TEXTURE MAPPED TO SCAN (bottom)

SCANNED STREET WITH NO IMAGE MAP (left)

## RURAL HAVENS



Creating spaces of sanctuary & cultural production within the rural landscape of the Hudson Valley.

DOMESTIC SPACE

NARRATIVE

ADAPTIVE REUSE

COLLAGE

REPRESENTATION

IMAGE

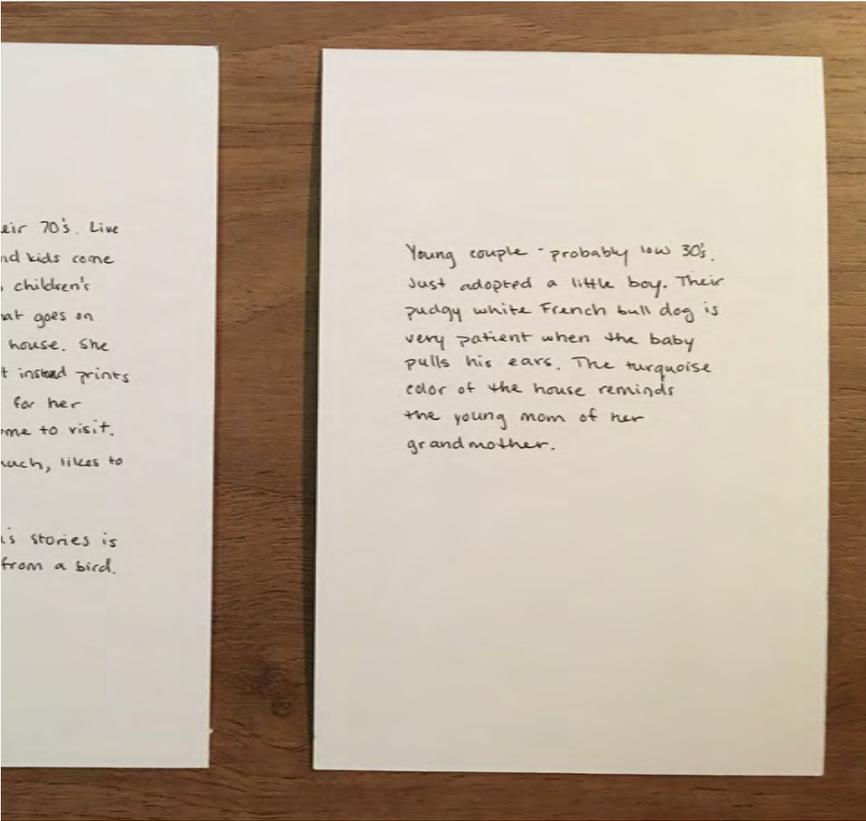
IMMERSIVE

MATERIALS



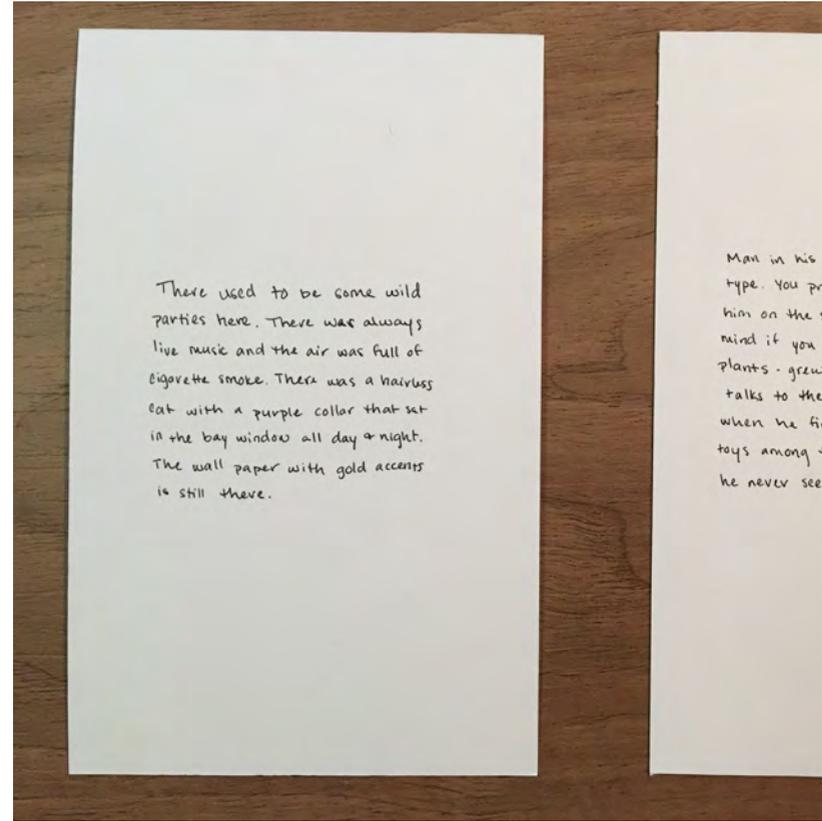
ANCESTRAL STORYTELLING & PLACES AS ARCHIVES

Ancestry is a continual process of storytelling tied not just to blood lineage, but also to physical places and the collection of experiences that occurred there. These places, both the land and built environments, are archives of their stories. But how are these stories communicated? Through observing the details of places, both foreign and familiar, one can begin to image in the lives and events that have taken place there. Taking photos of places from my past and new places I discover, I began a practice of imagining and/ or re-imagining their stories as a generative exercise to begin imagining new stories and new futures.



air 70's. Live  
nd kids come  
children's  
at goes on  
house. She  
t instead prints  
for her  
me to visit.  
uch, likes to  
  
is stories is  
from a bird.

Young couple - probably low 30's.  
Just adopted a little boy. Their pudgy white French bull dog is very patient when the baby pulls his ears. The turquoise color of the house reminds the young mom of her grandmother.



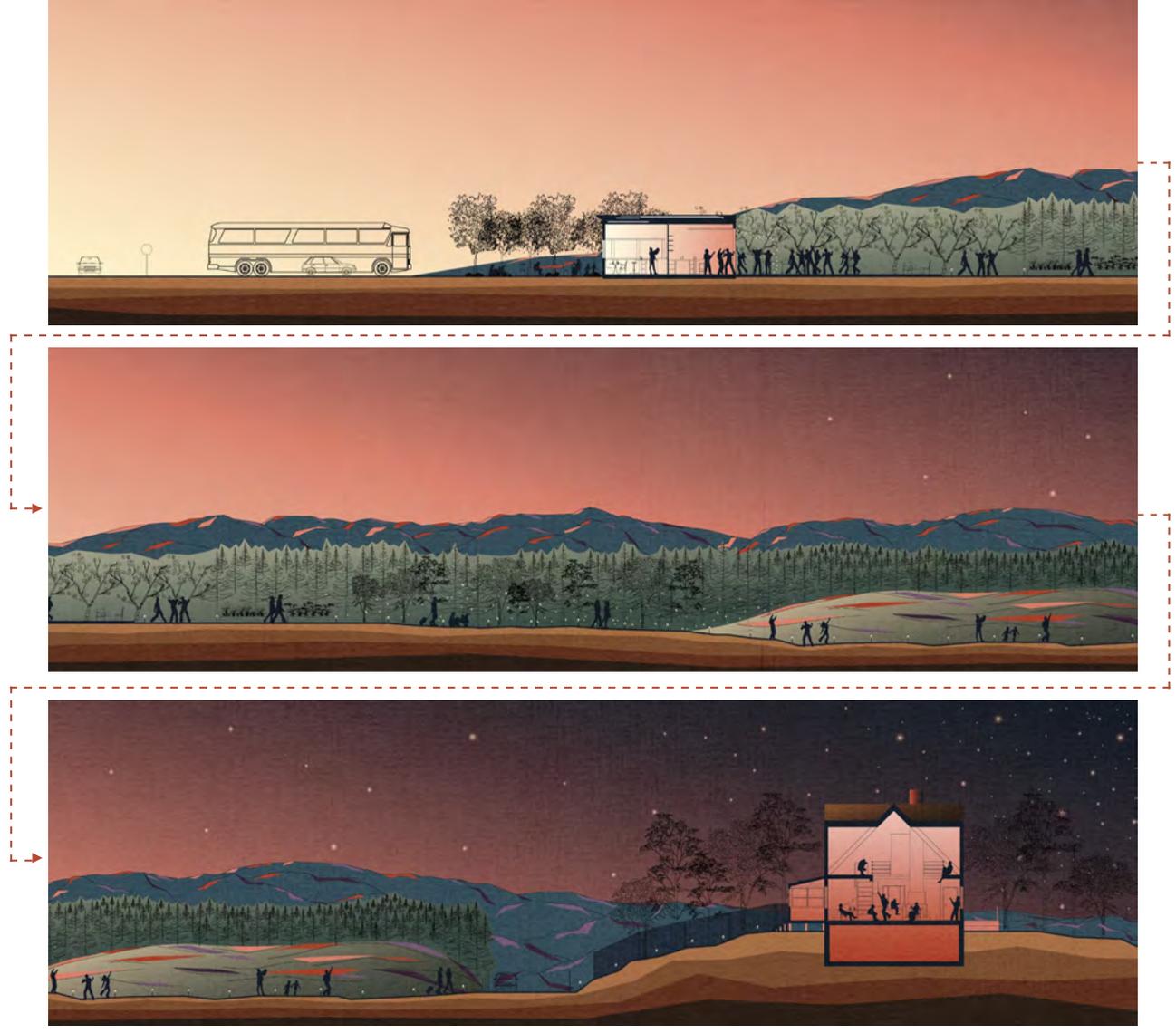
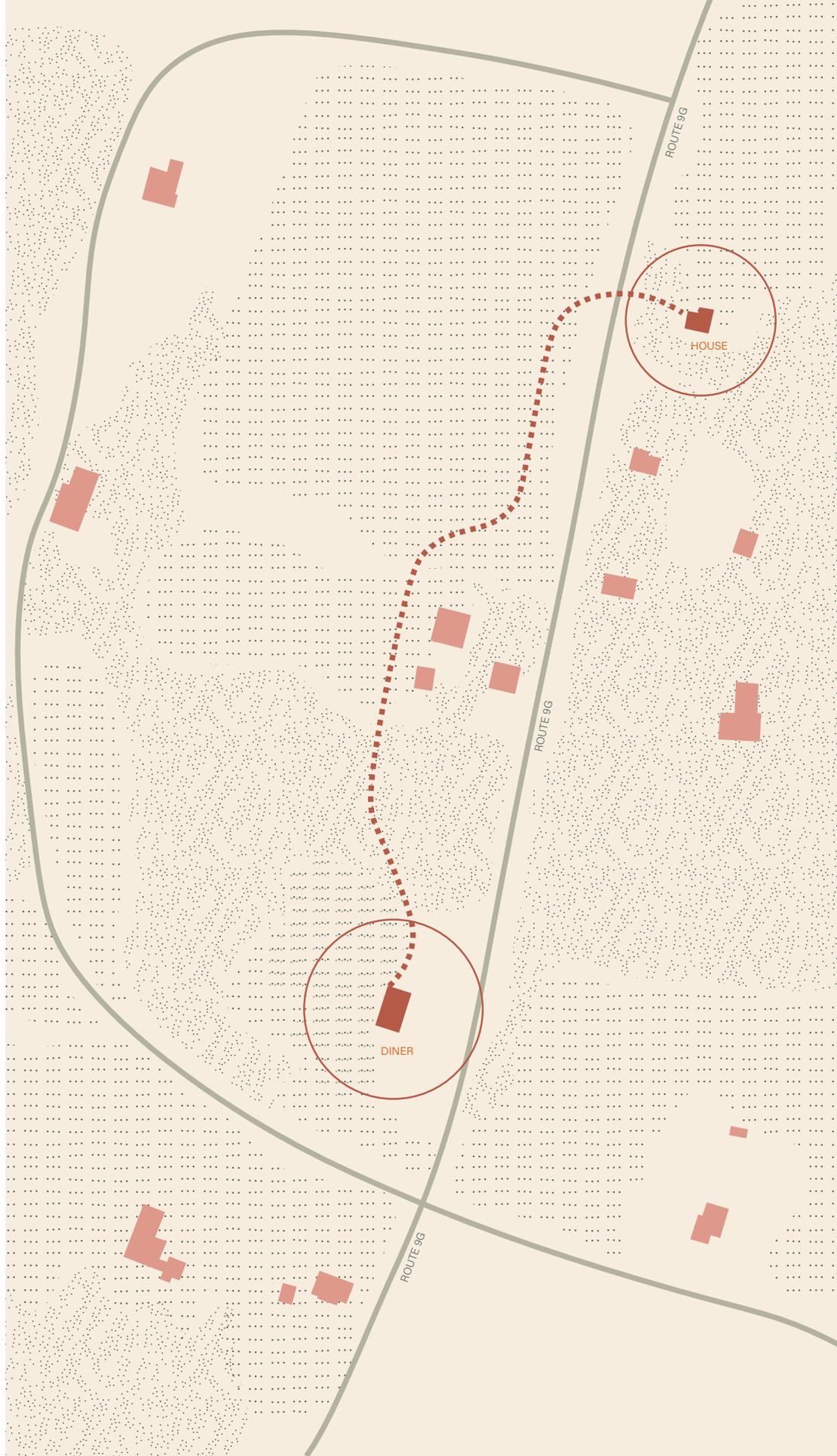
There used to be some wild parties here. There was always live music and the air was full of cigarette smoke. There was a hairbrush that sat in the bay window all day & night. The wall paper with gold accents is still there.

Man in his  
type. You pe  
him on the s  
mind if you  
plants - grew  
talks to the  
when he fi  
toys among  
he never see

SPACES OF STORYTELLING

RURAL HAVENS considers the concept of refuge and the historical movement of people through the rural landscape as they relate to spaces of cultural production. Places like juke joints, community rooms co-opted by enslaved blacks on plantations, or the 'Borscht Belt' of Jewish resorts in the Catskills, a played crucial role in the production of present day American music, dance, comedy and entertainment culture. These spaces encouraged relaxation and participation in shared cultural expression that was oppressed by white society, creating a network of spaces or storytelling and cultural production in the rural landscape.

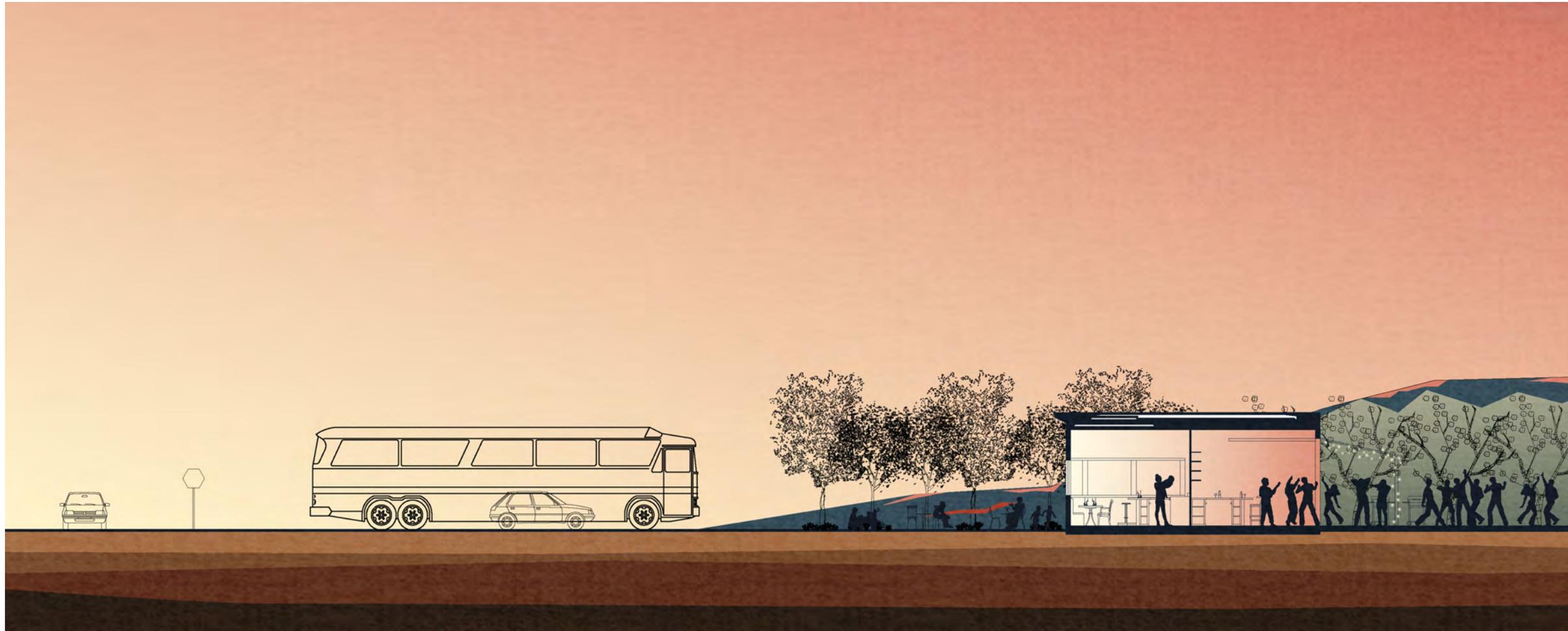
INSTRUCTOR: Jerome Haferd  
COURSE: Advanced IV Studio  
SEMESTER: Spring 2021



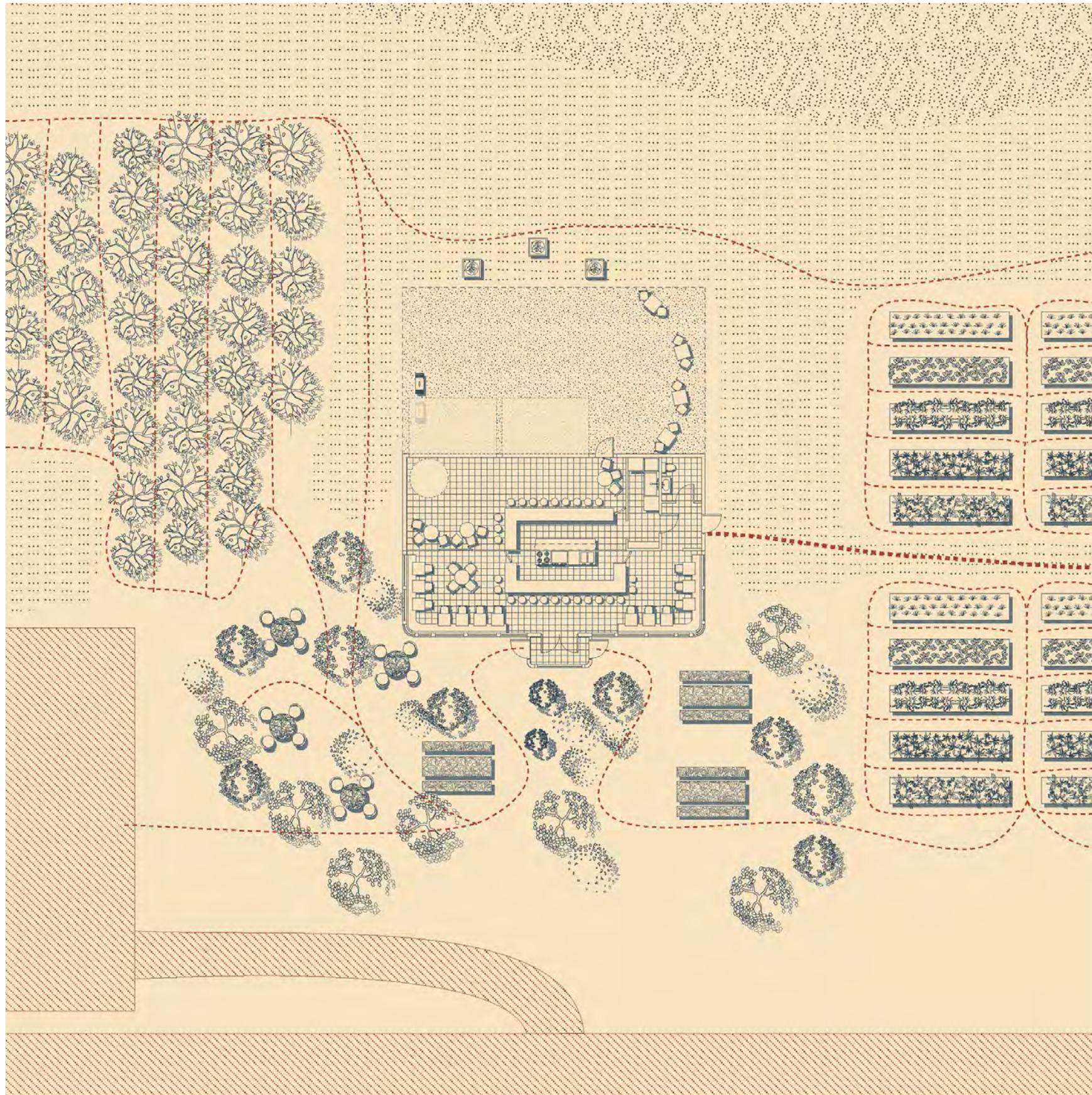
The project consists of a renovation of two abandoned structures, a diner and a house, located along Route 9G in Germantown, NY and a proposed footpath between them that becomes another connection in the network of cultural sanctuaries.

PATH SECTION (above)  
PATH SITE PLAN (left)

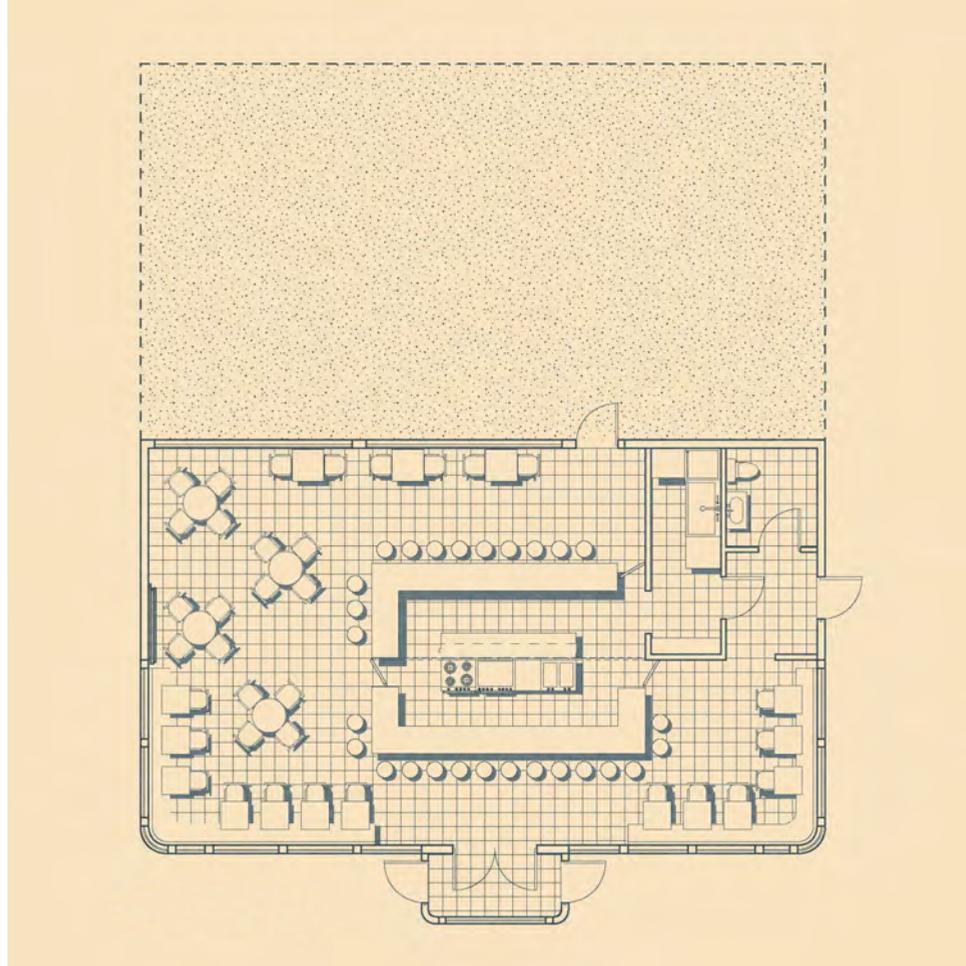
DAYTIME TO EVENING



The day begins as travelers arrive at the diner on their way through the hudson valley. As daylight fades, the diner transitions into a juke joint that opens onto a back patio for evening dancing and bonfires.

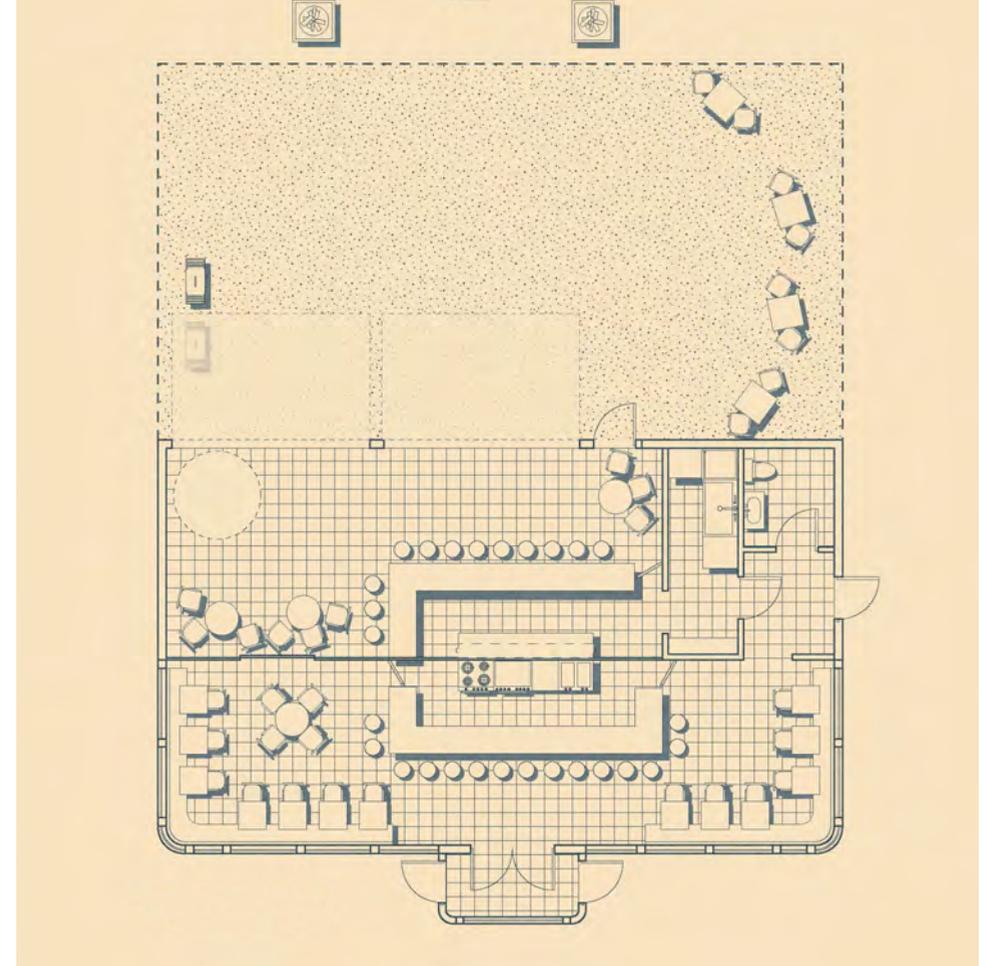


SITE PLAN: DINER



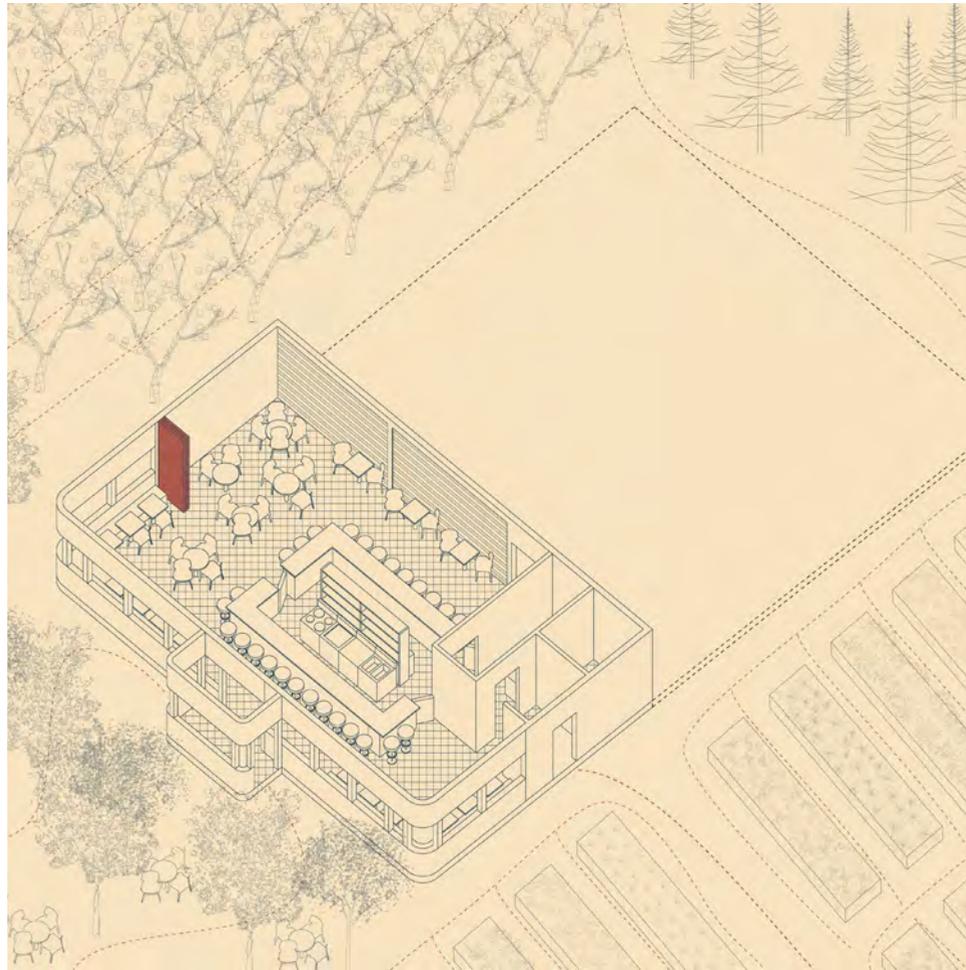
Full seating inside diner.

DINER PLAN: DAYTIME



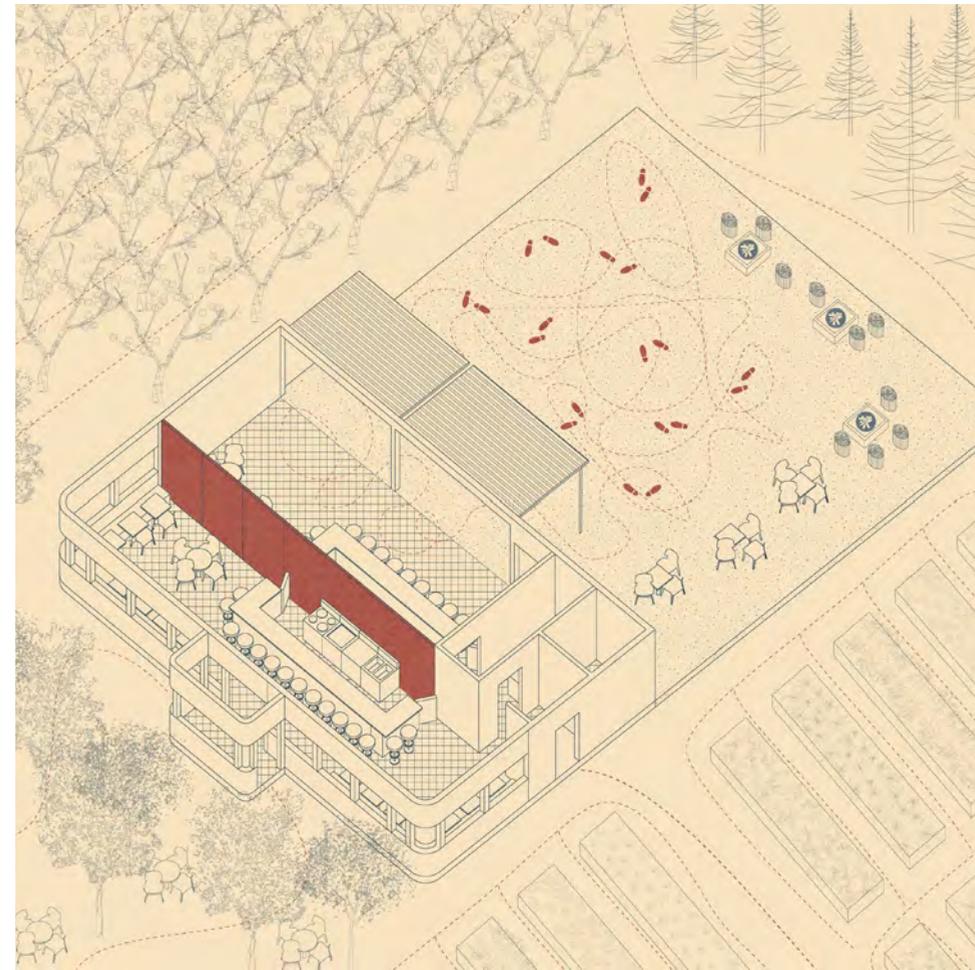
Back half & rear patio activated.

DINER PLAN: EVENING



Front patio & familiar interior diner.

DINER AXON: DAYTIME



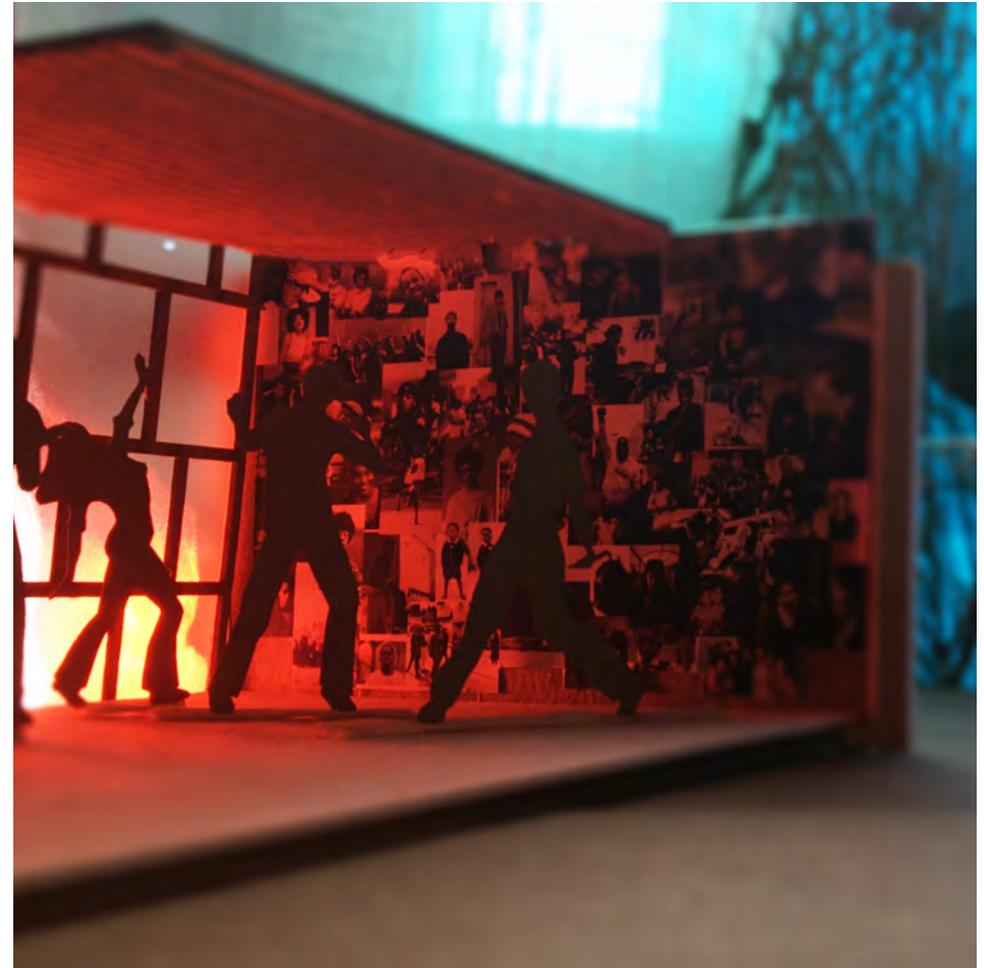
Front half of diner is closed off by folding partition while rear garage doors open to back patio.

DINER AXON EVENING



Traditional renovated diner counter with gardens visible outside.

DINER MOOD MODEL:  
DAYTIME



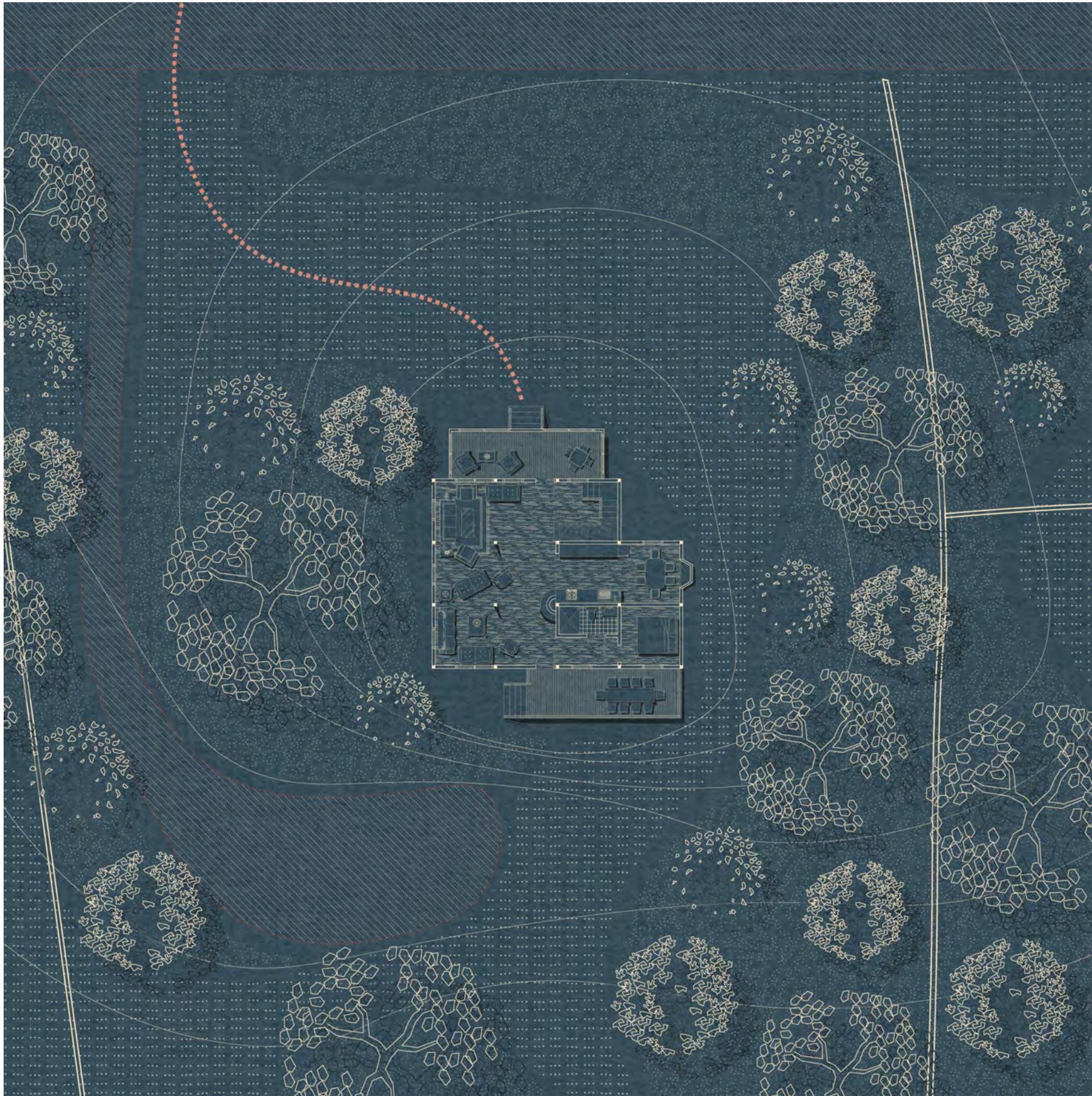
Juke joint style back of diner with garage doors open to back patio & photo wall of local & traveling community.

DINER MOOD MODEL:  
EVENING

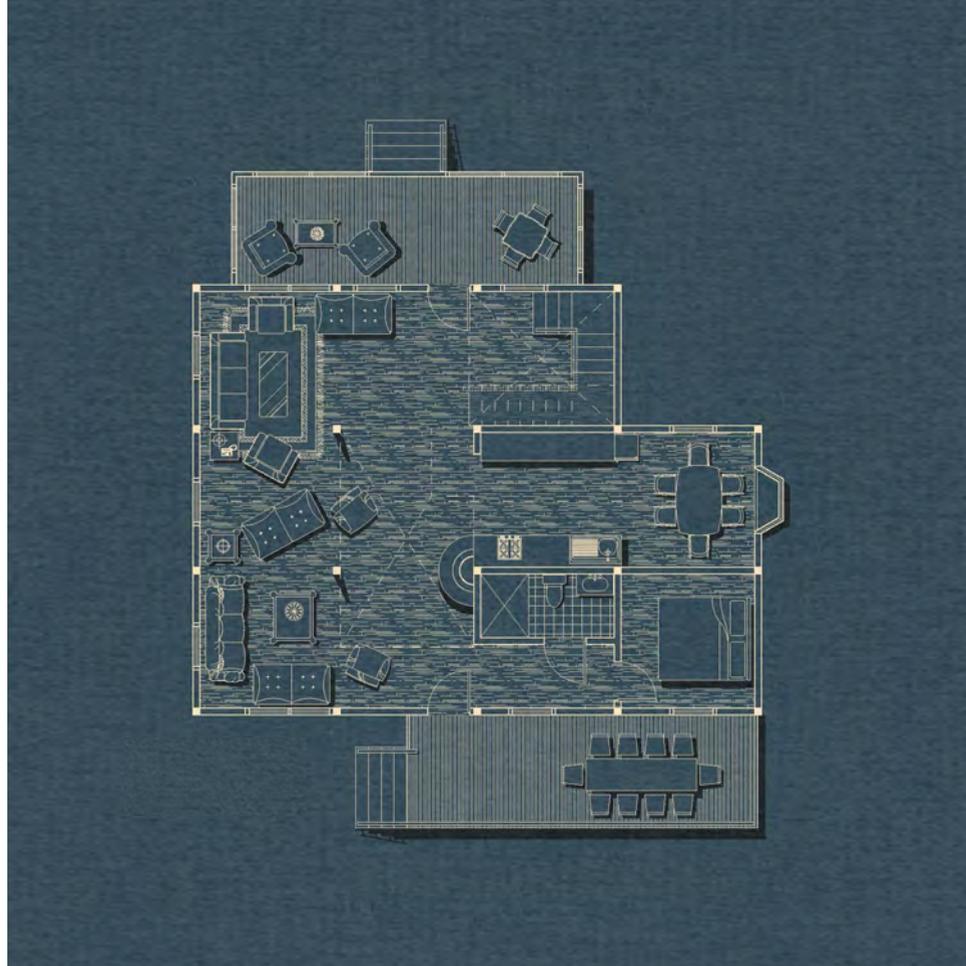
EVENING TO NIGHT



After dancing and bonfires have died down, the evening fades to night along the well lit footpath that leads from the diner through a lightly wooded area, into an open field on the way to the guest house.

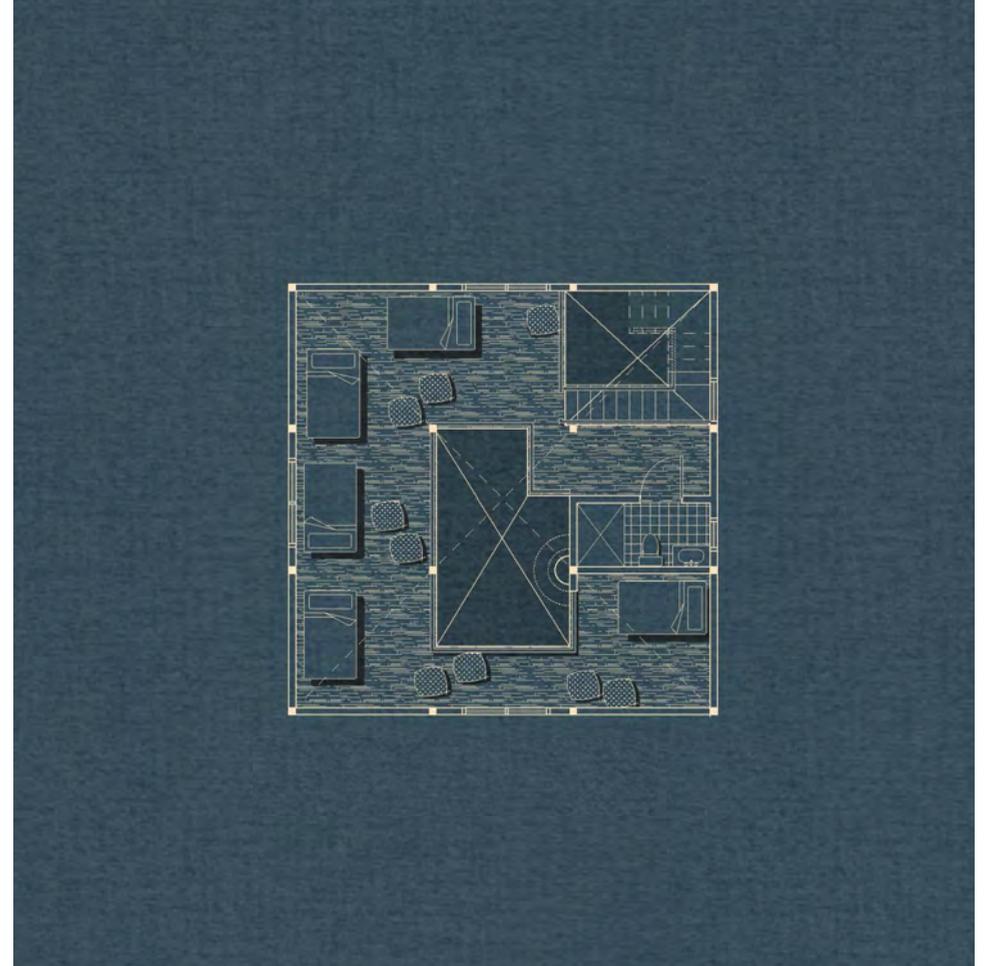


SITE PLAN: GUEST HOUSE



Living room & kitchen are oriented around a half-circle fireplace located at the center of the house. The host's bedroom is located on this floor.

HOUSE PLAN:  
1ST FLOOR



The sleeping loft is oriented around a central opening in the floor plate through which the fireplace is visible.

HOUSE PLAN:  
2ND FLOOR LOFT



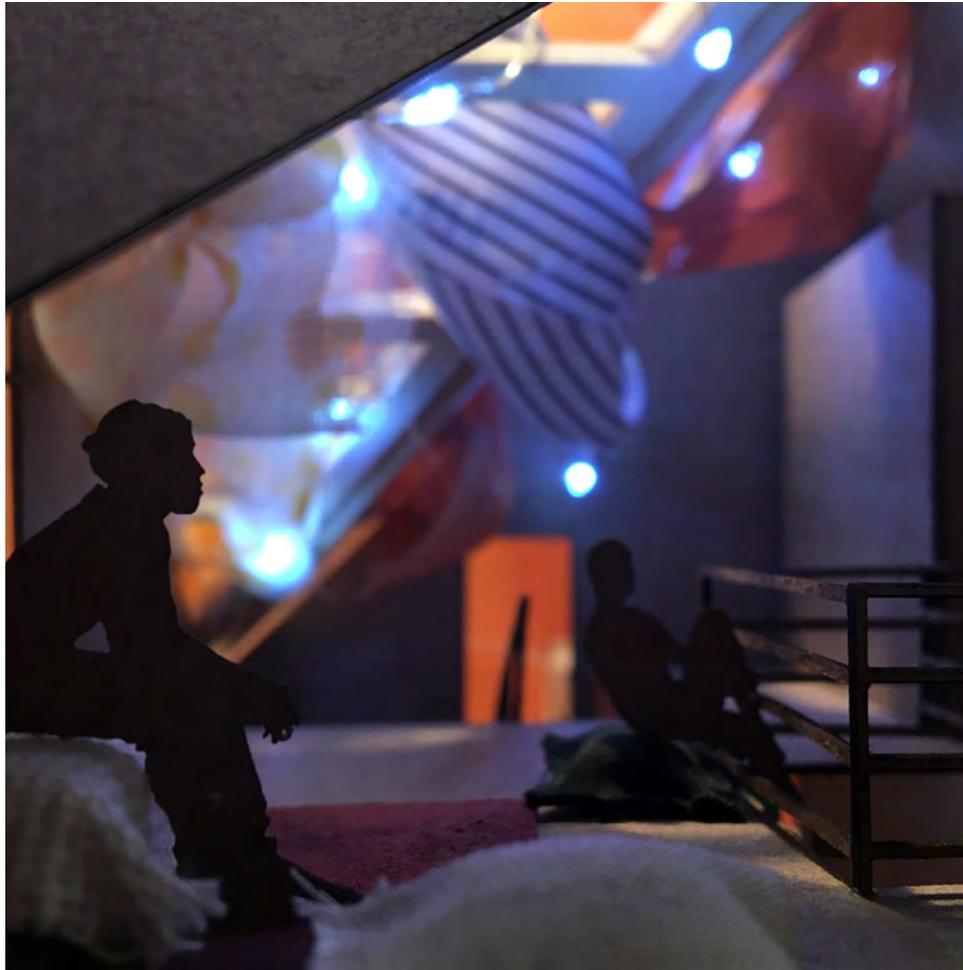
Front entrance to guest house showing front patio & glass roof structure in NW corner to allow star gazing from second floor loft.

HOUSE AXON



Central circular fireplace located on the ground level, overlooked by second storey loft.

HOUSE SECTION AXON



Sleeping loft with exposed roof & overlooking first floor fireplace.

HOUSE MOOD MODEL:  
LATE NIGHT



First floor living room & kitchen oriented around semi-circular fireplace with view of loft overlook.

HOUSE MOOD MODEL:  
MORNING

LATE NIGHT TO EARLY MORNING



The footpath from the diner meanders out of the field, across the street and up a small hill to the guest house where late night gathering and storytelling commences around the fireplace before travelers make their way up to the sleeping loft on the second floor.

## SPARE RIB



Model sets design, built and filmed to create a narrative short film.

DOMESTIC SPACE

NARRATIVE

ADAPTIVE REUSE

COLLAGE

REPRESENTATION

IMAGE

IMMERSIVE

MATERIALS

SPARE RIB takes place in a gritty, dystopian world where you have to keep moving to stay alive. Cycling between 1-hour bursts of sleep and working their bodies to the max, the inhabitants' nomadic lives end up being a never loop between running, sleeping pods, and routine organ transplants. But what happens when you stop to smell the roses?

INSTRUCTOR: Josh Jordan  
 Partner(s): Kylie Walker & Jules Kleitman  
 COURSE: Model Fictions  
 SEMESTER: Spring 2022



BODEGA OPERATING ROOM SET MODEL (above)

FILM STILL FROM OPERATION SCENE (left)



DETAIL SHOT OF DELI ORGAN

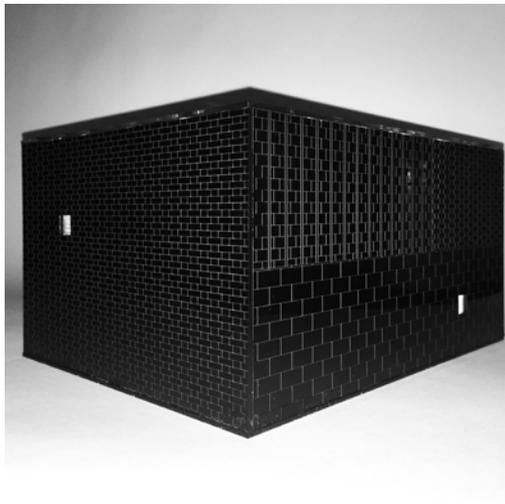


SHOOTING SET UP FOR MEAT MARKET



MODEL ORGANS FOR SALE

## DANTEUM x DAVID LYNCH



The Danteum by Giuseppe Terragni  
reimagined as a David Lynch movie.

DOMESTIC SPACE

NARRATIVE

ADAPTIVE REUSE

COLLAGE

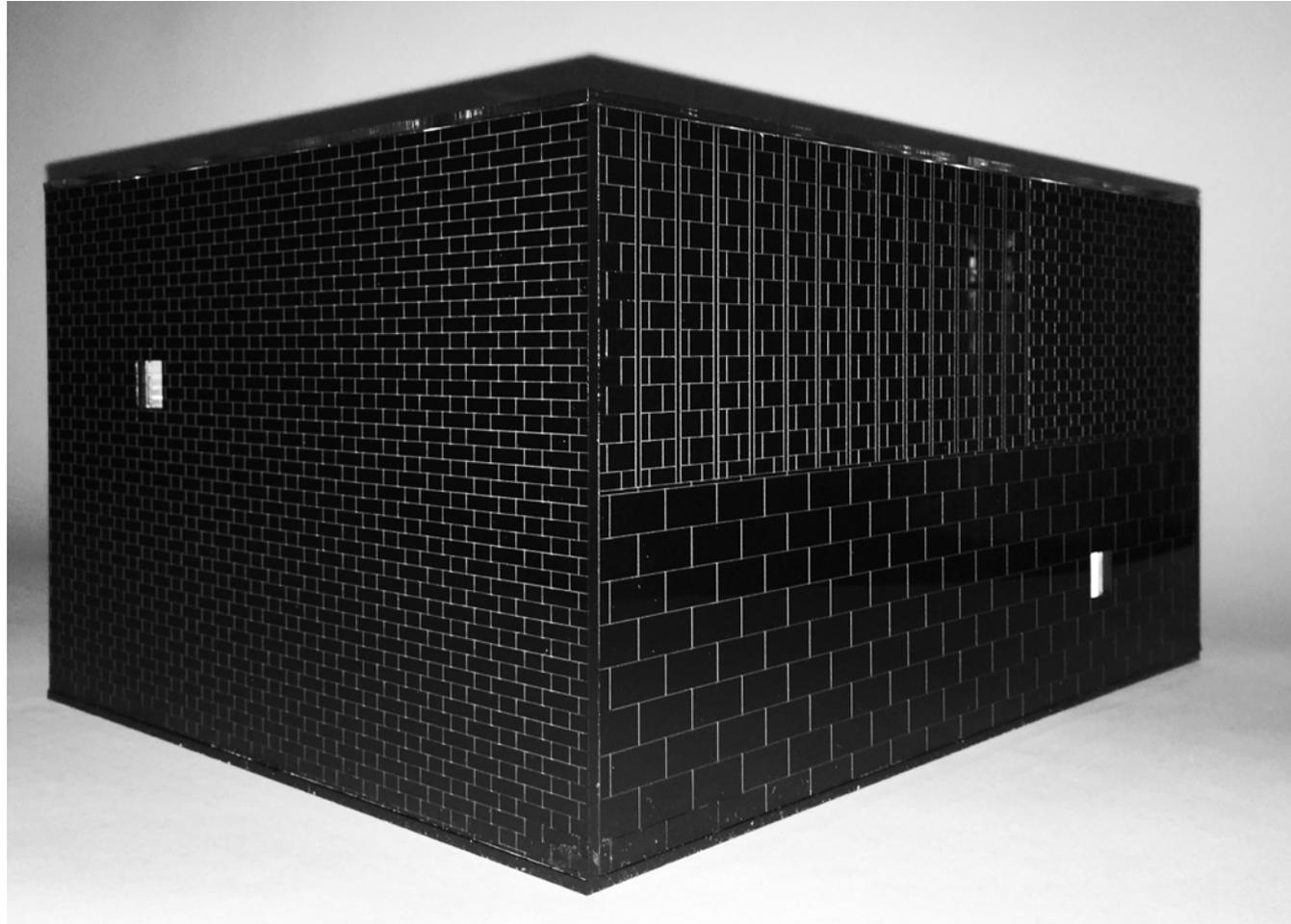
REPRESENTATION

IMAGE

**IMMERSIVE**

MATERIALS

EXTERIOR OF MODEL BOX



VIEW HOLE 1: PARADISE



VIEW HOLE 2: PURGATORY



VIEW HOLE 3: INFERNO

Black Kusama-style illusion box with three windows looking in to different immersive illusion rooms. Each room represents level of Dante's trilogy, reflecting Terragni's intended design for the unbuilt Danteum. Location of the rooms within the box corresponds with the plans for the building and the elevations for the Danteum are etched onto the sides of the otherwise inconspicuous black box.

INSTRUCTOR: Josh Uhl  
 COURSE: ADR I  
 SEMESTER: Fall 2019

## COLLAGE BLOCK



Reintegrating NYCHA campuses into  
the existing urban fabric of NYC.

DOMESTIC SPACE

NARRATIVE

ADAPTIVE REUSE

COLLAGE

REPRESENTAION

IMAGE

IMMERSIVE

MATERIALS

COLLAGE BLOCK considers the social stigmas that have developed around NYCHA housing projects in New York City. The project aims to achieve social equity among residents, NYCHA or otherwise, of the Gowanus neighborhood through the reintegration of NYCHA's Gowanus Houses campus into the surrounding neighborhood. Through the reconstruction of the urban fabric and the integration of historical and contemporary local architectural typologies, the project provides a variety of housing options that facilitate a community with diverse cultural and economic backgrounds, and allows for the spatial integration of these residents.

INSTRUCTOR: Stephen Burks  
 COURSE: Advanced V Studio  
 SEMESTER: Fall 2021



The modernist notion of “towers in the park,” was a formal strategy intended for office spaces, but adopted by public housing projects in an effort to maximize light and air. However, the poorly planned and ineffective government funding structures established to maintain these projects have failed and are now unable to deliver basic maintenance allowing the buildings to fall into disrepair. The result is a deteriorating urban island mega-block with an abundance of fences, making the green space inaccessible and further isolating the high-rise apartment buildings. The island effect is not only physical, but also has statistical economic, racial and safety disparities.

COLLAGE BLOCK proposes three main scales of integration:

**Urban Scale:** reinstate the existing road grid structure of the surrounding blocks, breaking up the mega-block campus.

**Block Scale:** infill the new blocks according to the surrounding residential building code using a lot-by-lot approach.

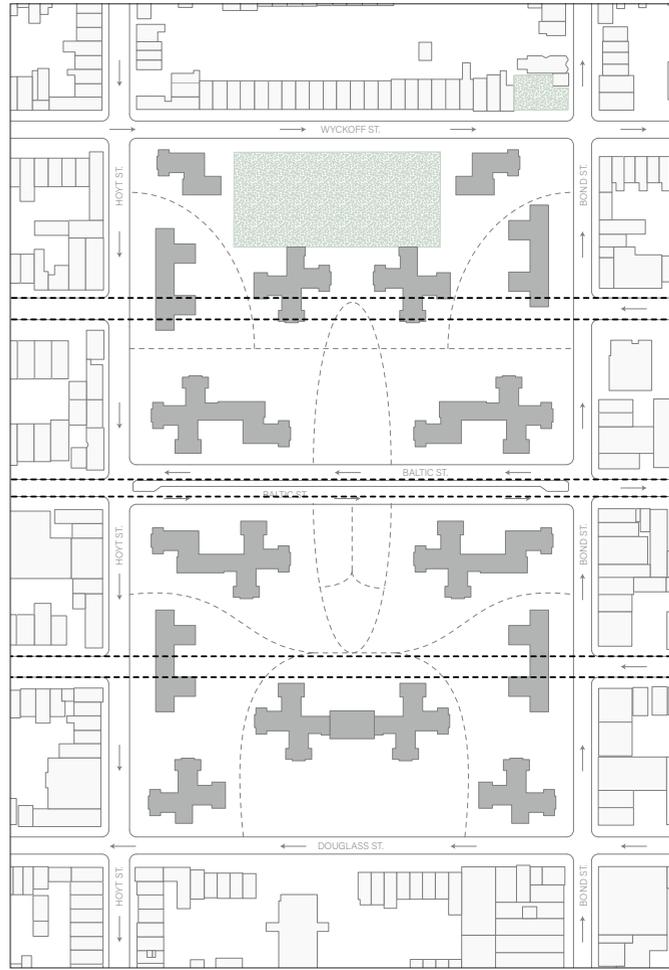
**Building Scale:** integrate NYCHA units into the new infill and make existing NYCHA units available at market rate, mixing economic income levels (without eliminating NYCHA units) and spreading building maintenance funds from market rate units to amenities shared with NYCHA residents.



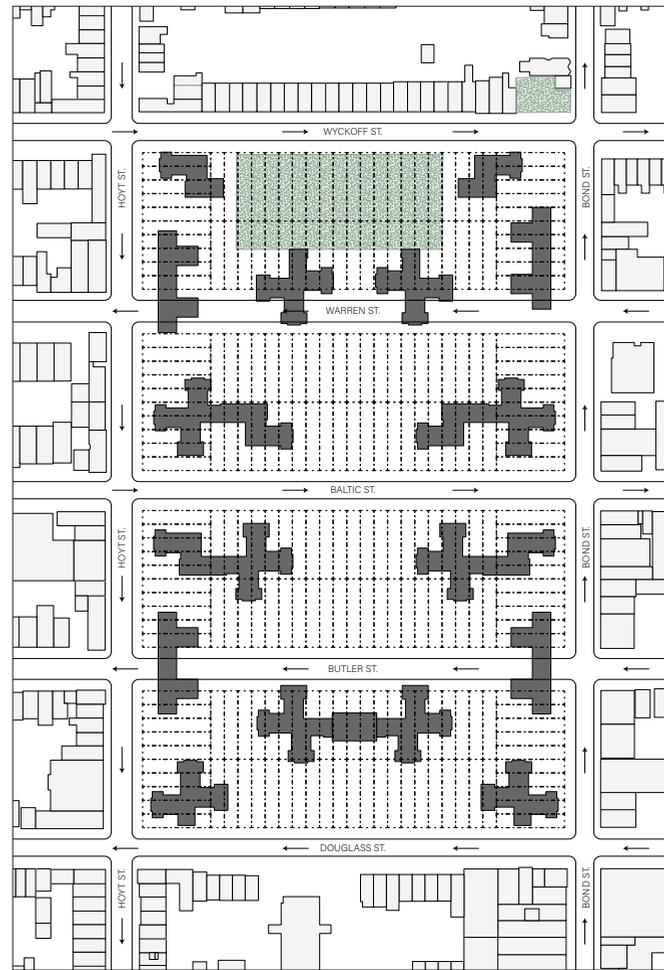
Elevations from surrounding residential blocks collaged on existing NYCHA elevation.

CONCEPT COLLAGE

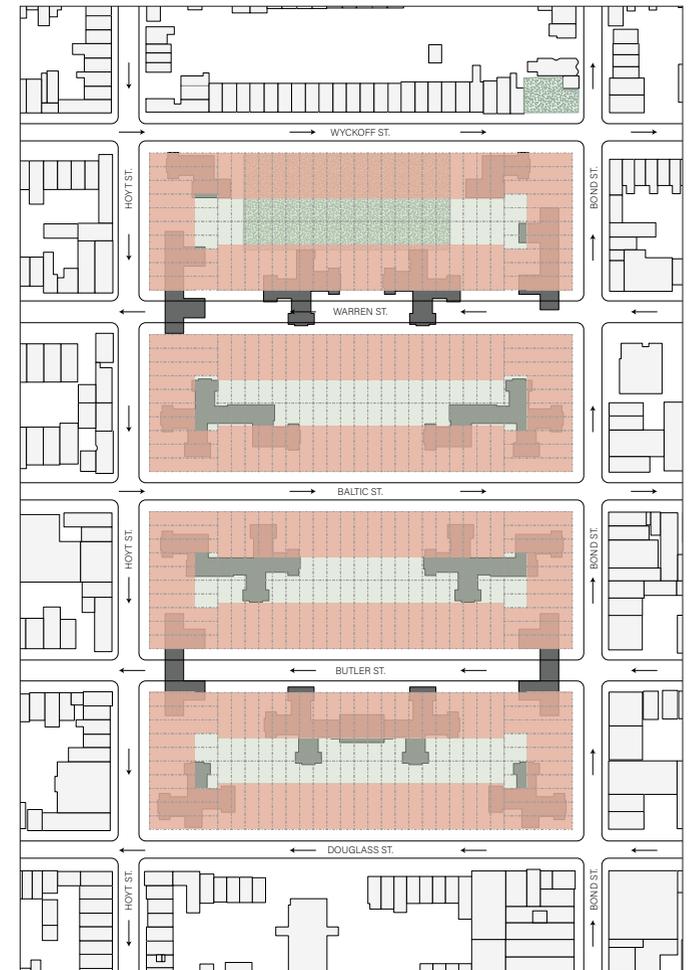
URBAN STRATEGY



Extend existing streets.

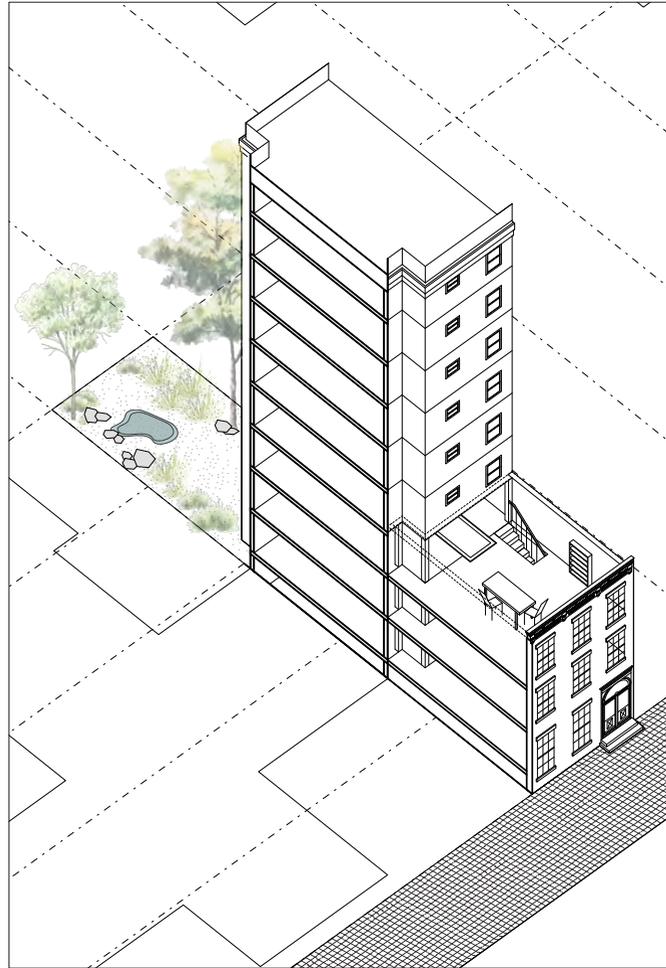


Divide each block into typical lot size (20' x 100')

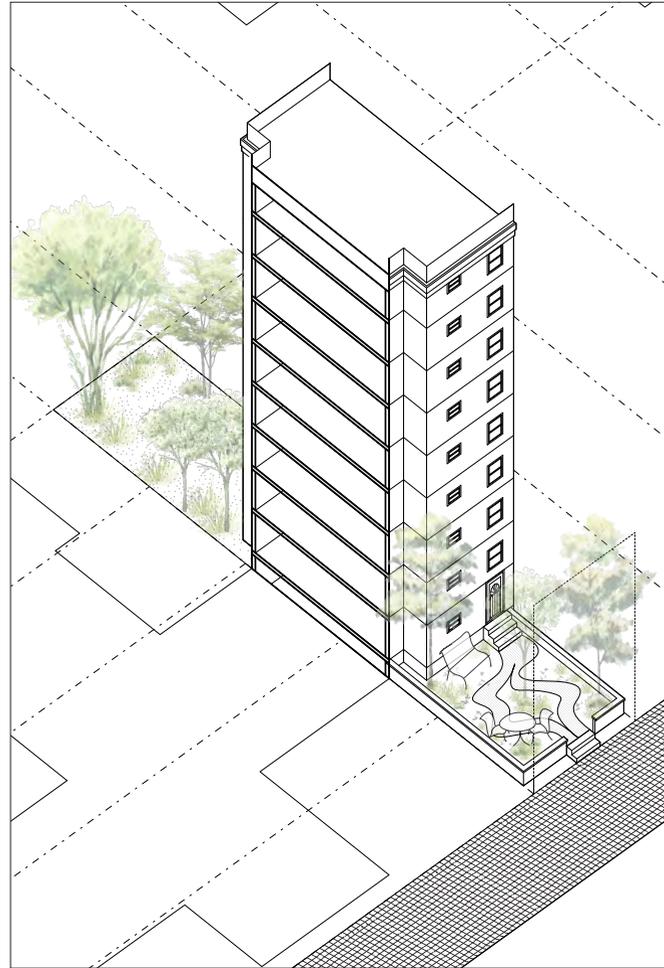


Buildable area & back of lot setback according to building code.

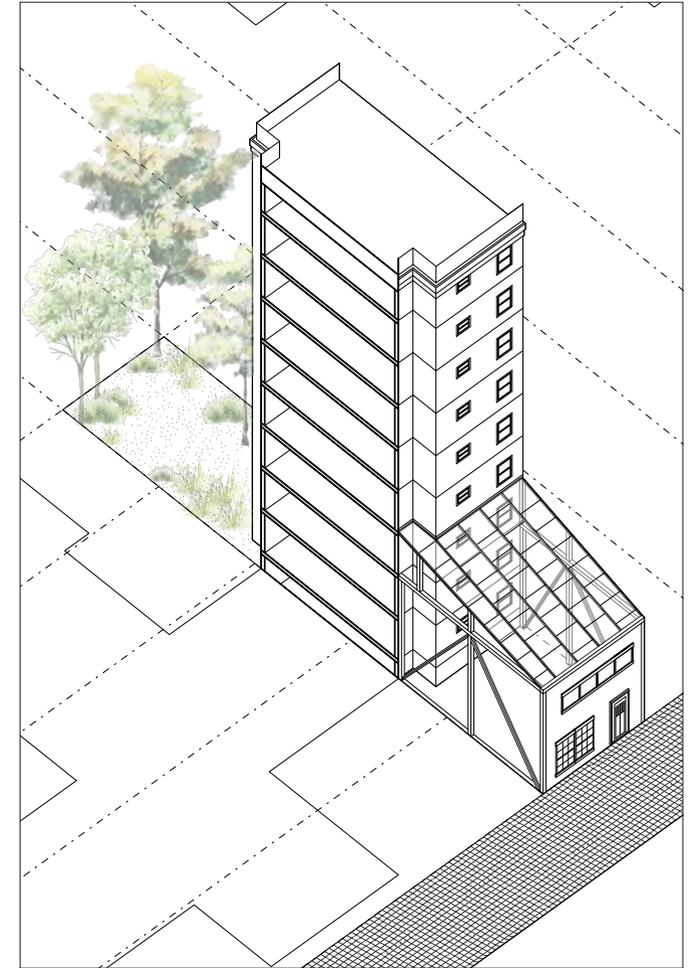
LOT STRATEGY



Option 1



Option 2



Option 3



BLOCK OF INTEREST (above)  
HOYT St. ELEVATION (top left)  
DOUGLASS St. ELEVATION (bottom left)

Lot-by-lot infill approach for the building in the SW corner of the NYCHA Campus, on the corner of Hoyt St. and Douglass St.



RENDER:  
HOYT ST. ELEVATION



RENDER:  
DOUGLASS ST. ELEVATION

Lot-by-lot infill approach for the building in the SW corner of the NYCHA Campus, on the corner of Hoyt St. and Douglass St. Proposes shared circulation between adjacent lots to optimize unit space and access to light and air.

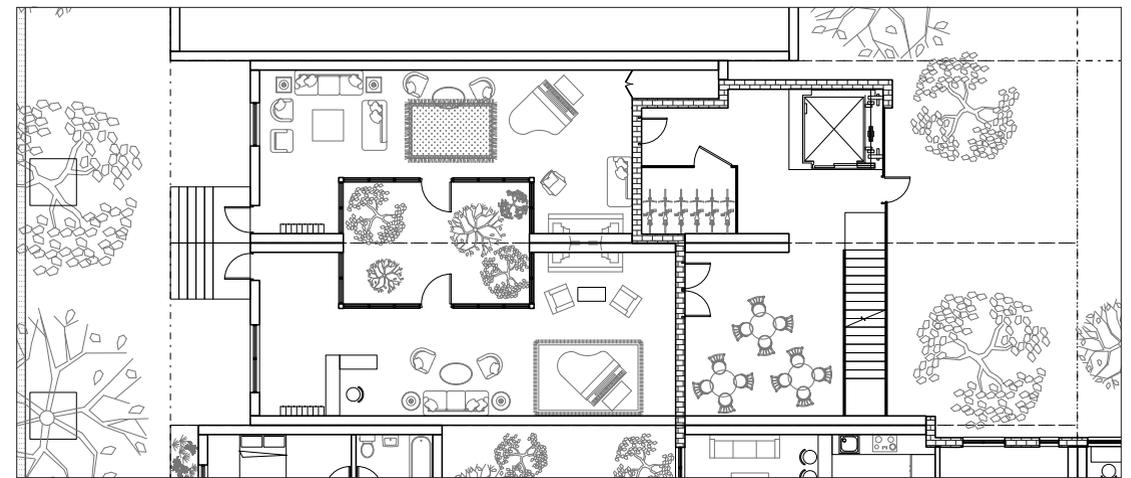


- VERTICAL CIRCULATION APPROACHES:
- (1) Rear Block Shared Circulation (top two lots facing Hoyt St.)
  - (2) Full Lot Shared Circulation (bottom lots facing Hoyt St.)
  - (3) Shared Circulation on Lot Line (right two lots facing Douglass St.)

GROUND FLOOR PLAN



POSSIBLE LOT INFILL



Example of two lot approach with shared internal courtyard and rear lot vertical circulation.

N-S SECTION CUT (top)  
GROUND FLOOR PLAN (bottom)  
LOT SECTION AXON (left)



RENDER:  
INTERIOR CIRCULATION  
GARDEN ATRIUM



RENDER:  
EXTERIOR CIRCULATION  
REAR GARDEN

## INSIDE OUT



A proposal for a connected inner-block housing typology in New York City.

DOMESTIC SPACE

NARRATIVE

ADAPTIVE REUSE

COLLAGE

REPRESENTATION

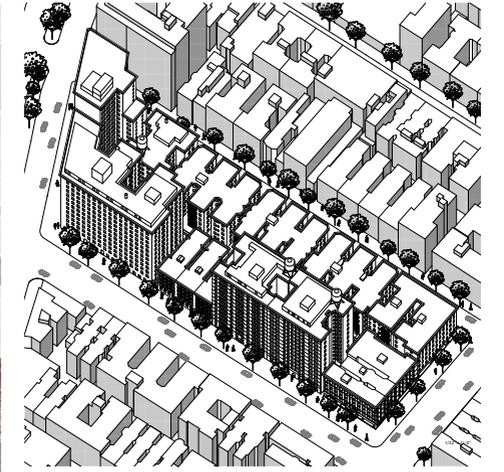
IMAGE

IMMERSIVE

MATERIALS

INSIDE OUT addresses the issue of diminishing ground space available for building in New York City by looking at the smaller 'void spaces' common to the New York City block as spaces for potential intervention. Taking the city block bounded by W. 106th & W. 107th Streets and Broadway & Amsterdam Avenues as a site for intervention, it proposes a new housing typology consisting of singular housing units that span over the inner-block void. The ground level of the inner-block, currently fenced off and inaccessible to both the public and residents of the block, is transformed into a pedestrian promenade. The once private interior of the home is transformed into a semi-public space over the inner street while the the public street is turned inwards to the block creating a semi-private pedestrian street, thus questioning the boundary between the public and the private.

INSTRUCTOR: Jose Araguez  
 COURSE: Core I Studio  
 SEMESTER: Fall 2019



EXISTING FULL BLOCK AXON (above)  
 PROPOSED INNER-BLOCK AXON (left)



The existing ground level of the inner-block consists of a series of concrete platforms at varying heights on the northern half and a lower, flat slab on the south. The project proposes extending the north side platforms across the entire inner-block void, creating a series of stage-like platforms for gathering and creating a lyrical rhythm of movement through the site, reminiscent of the theatrical history of Broadway Ave.

LONGITUDINAL SECTION



Cross section of through-block housing unit connecting existing apartment buildings.

CROSS SECTION



View of inner block pedestrian street with through-block housing units overhead.

PERSPECTIVE VIEW



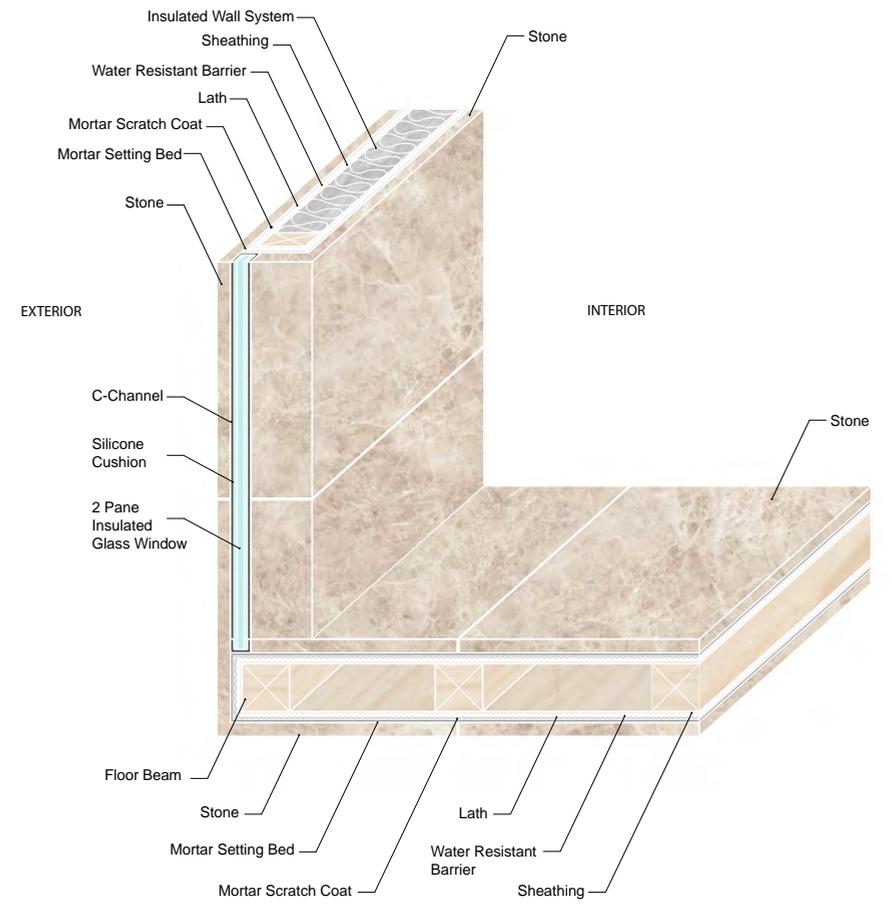
Through-block unit connecting two existing units in separate buildings on opposite sides of the block.

UNIT AXON (above)  
UNIT PLAN (left)



1:1 model of stone & window connection on bridged portion of through-housing units.

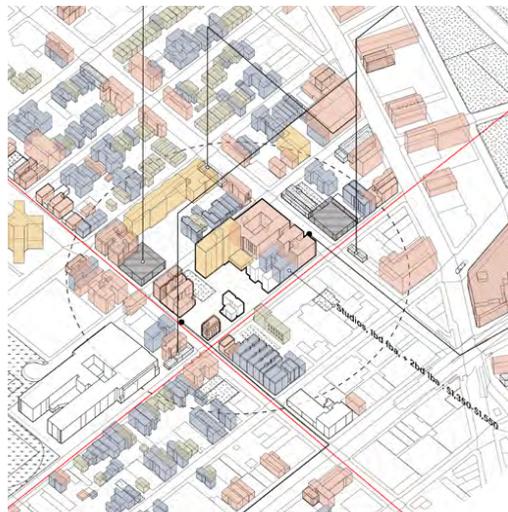
1:1 DETAIL MODEL



Detail drawing of corner condition of bridge portion of through-block housing units.

DETAIL DRAWING

## RE-CENTERING THE KITCHEN



A proposal for a multi-family residential building that focuses on the revaluation of domestic labor through communal living opportunities.

DOMESTIC SPACE

NARRATIVE

ADAPTIVE REUSE

COLLAGE

REPRESENTATION

IMAGE

IMMERSIVE

MATERIALS

Health Conditions from Eating Habits\*  
 Diabetes : 20%  
 High Blood Pressure: 36%

More than 1 in 3 consume 1+ sugary drinks per day

Receiving SNAP: 56%

Food Insecurity: 23%  
 Children Under 18: 30%

Yearly (family of four; 2-3 and 4-5 years):  
 Thrifty Plan: \$590.30 x 12 = \$7,083.60  
 Low-cost Plan: \$753.80 x 12 = \$9,045.60  
 Moderate-cost Plan: \$930.80 x 12 = \$11,169.60  
 Liberal Plan: \$1150.10 x 12 = \$13,801.20

Yearly (family of four; 6-8 and 9-11 years):  
 Thrifty Plan: \$677.40 x 12 = \$8,128.80  
 Low-cost Plan: \$891.10 x 12 = \$10,693.20  
 Moderate-cost Plan: \$1111.50 x 12 = \$13,338  
 Liberal Plan: \$1346.10 x 12 = \$16,153.20

- One + Two Family Homes
- Mixed Residential + Commercial
- Multifamily Walkup
- Multifamily with Elevators
- Grocery Stores
- Bodegas/Delis/Corner Stores

Median Household Income (2014-2018): \$38,085

Poverty: 41%

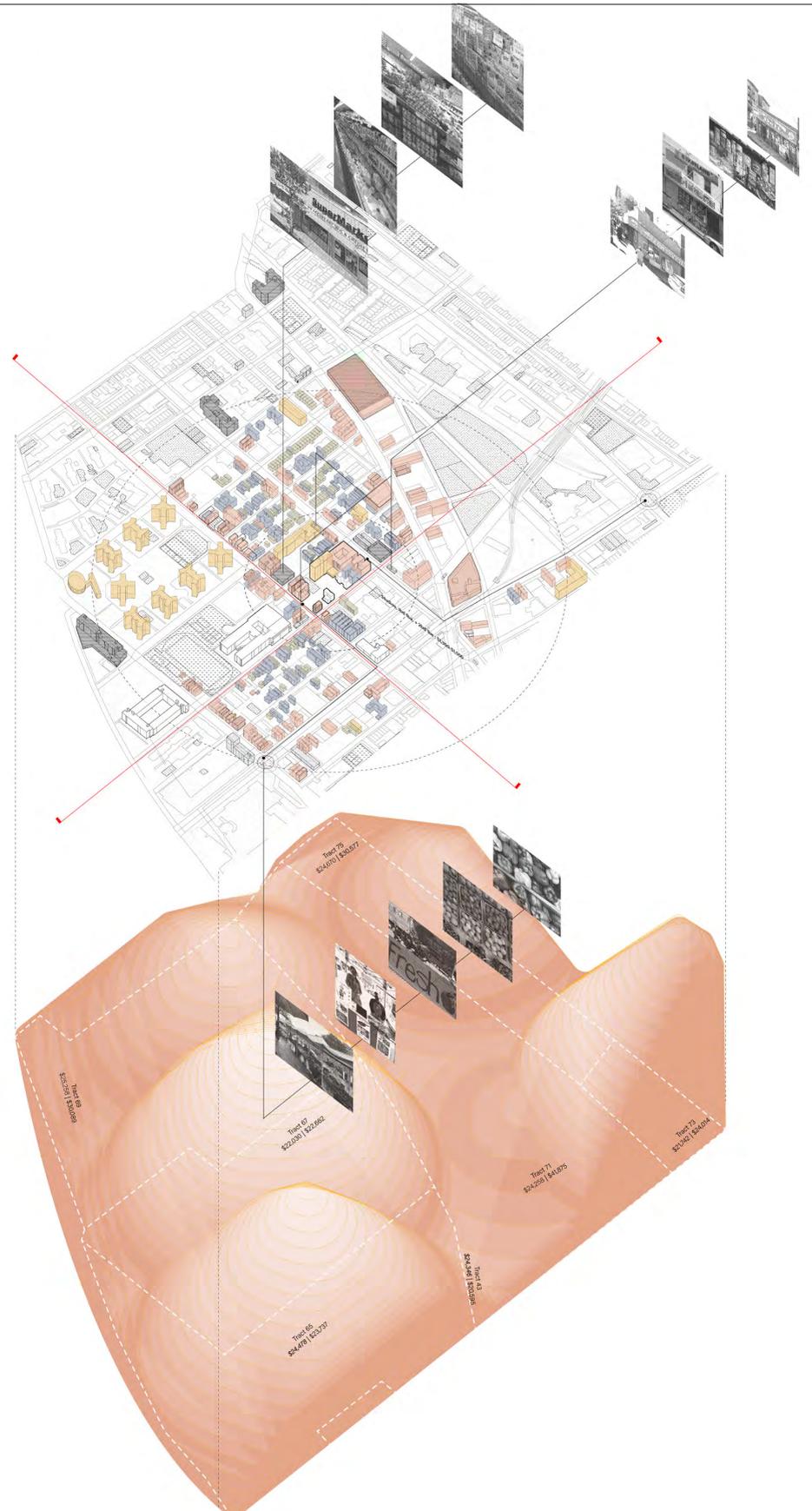
Unemployment Rate: 16%

Average Household Size: 4

Median Rent: \$501-\$1,500

High Rent Burden: 25%-50% of Households

Households Lacking Complete Kitchens: 1.8%



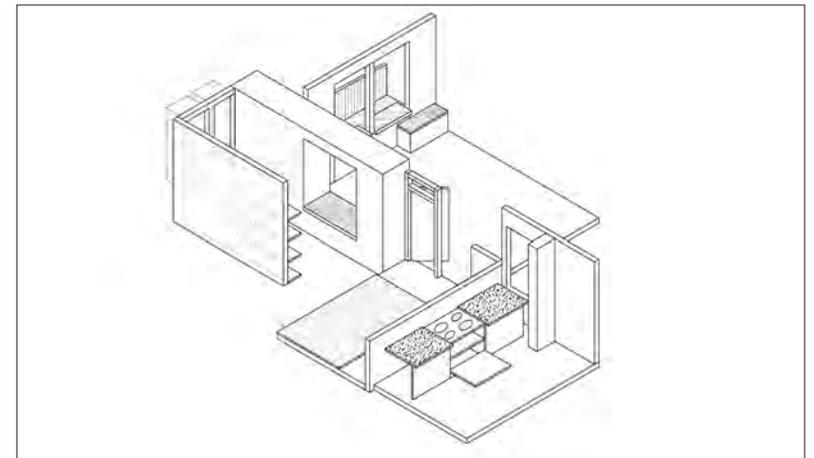
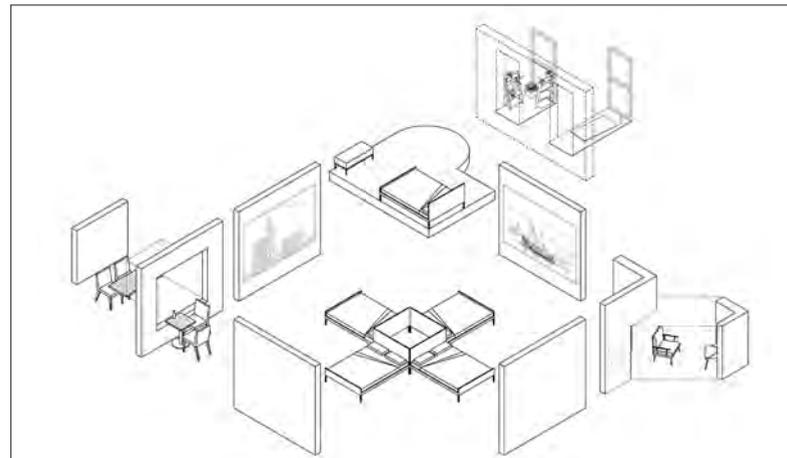
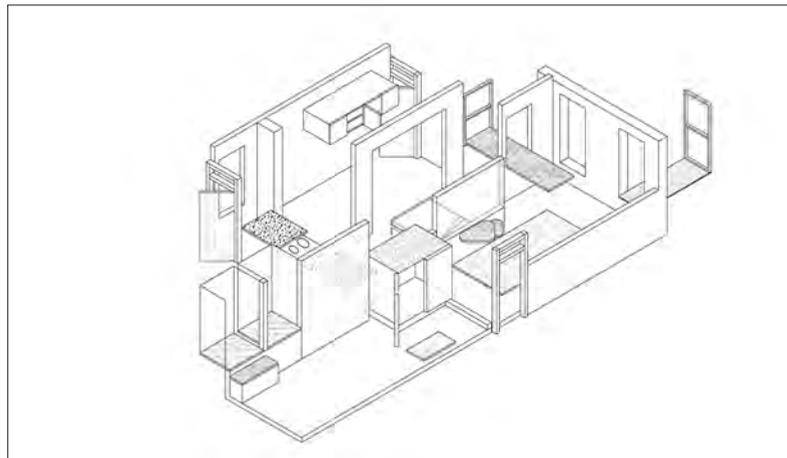
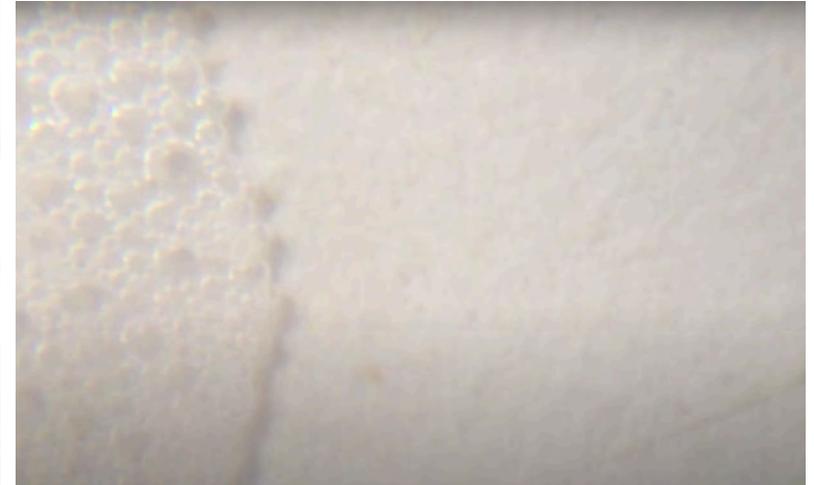
The site analysis investigates the relationships between the unseen factors of the housing market that contribute to the cost of living, such as income and food cost, and quickly shows how the very baseline living expenses can become unaffordable.

RECENTERING THE KITCHEN focuses on the revaluation of domestic labor through the recentering of the kitchen. The project challenges previous ideas that instances of domestic labor should be concealed behind white walls which have allowed it to become isolating and burdensome. Instead this project creates opportunities for domestic labor to become both visible and communal.

The undervaluation of domestic labor is entrenched in the global economy. The traditional assumption that domestic labor should be done free of charge has created economic disparities across genders and socioeconomic groups. The Organization for Economic Co-operation and Development, women in the U.S. perform an average of 4 hours of unpaid work per day compared to men's 2.5 hours. Care work, spanning from cooking and cleaning to caring for children and the elderly, is essential for the general welfare of communities at every scale. This project aims to reclaim and revalue unpaid labor in the domestic space through the production of community.

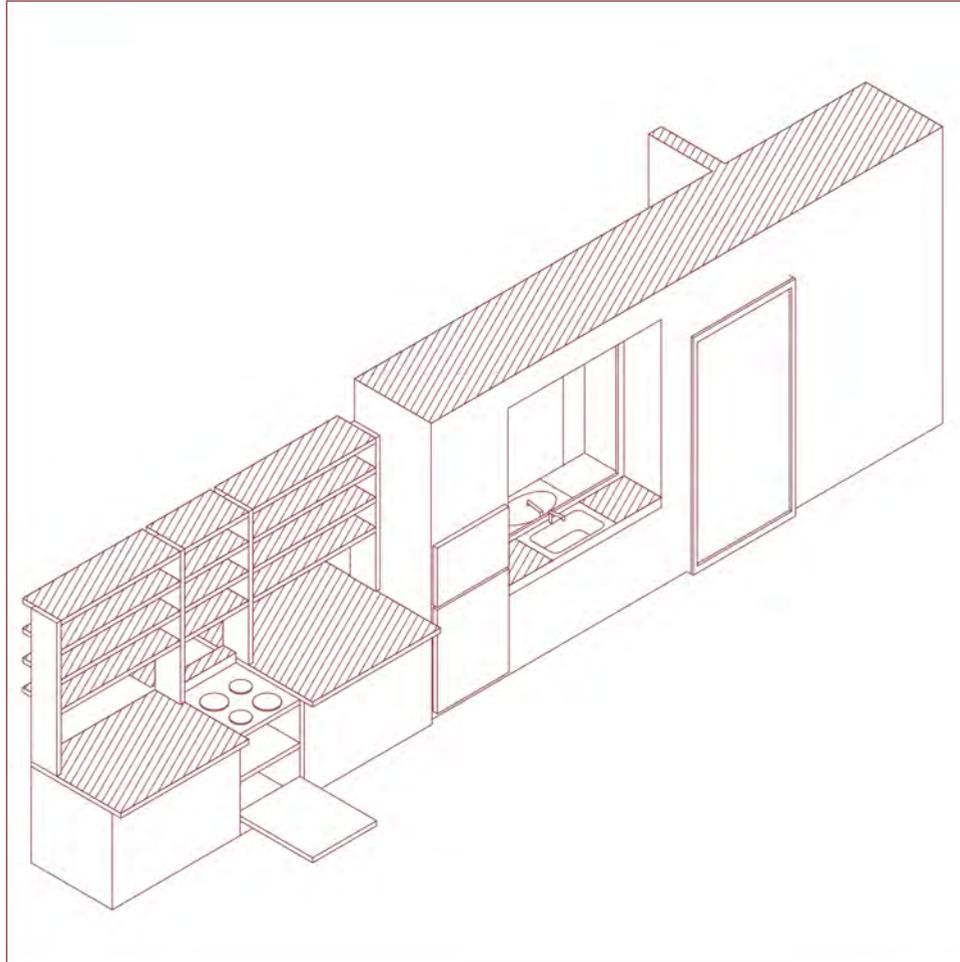
INSTRUCTOR: Mario Gooden  
 PARTNER: Kylie Walker  
 COURSE: Core III Housing Studio  
 SEMESTER: Fall 2020

STILLS FROM DOMESTIC SPACE VIDEOS (top)



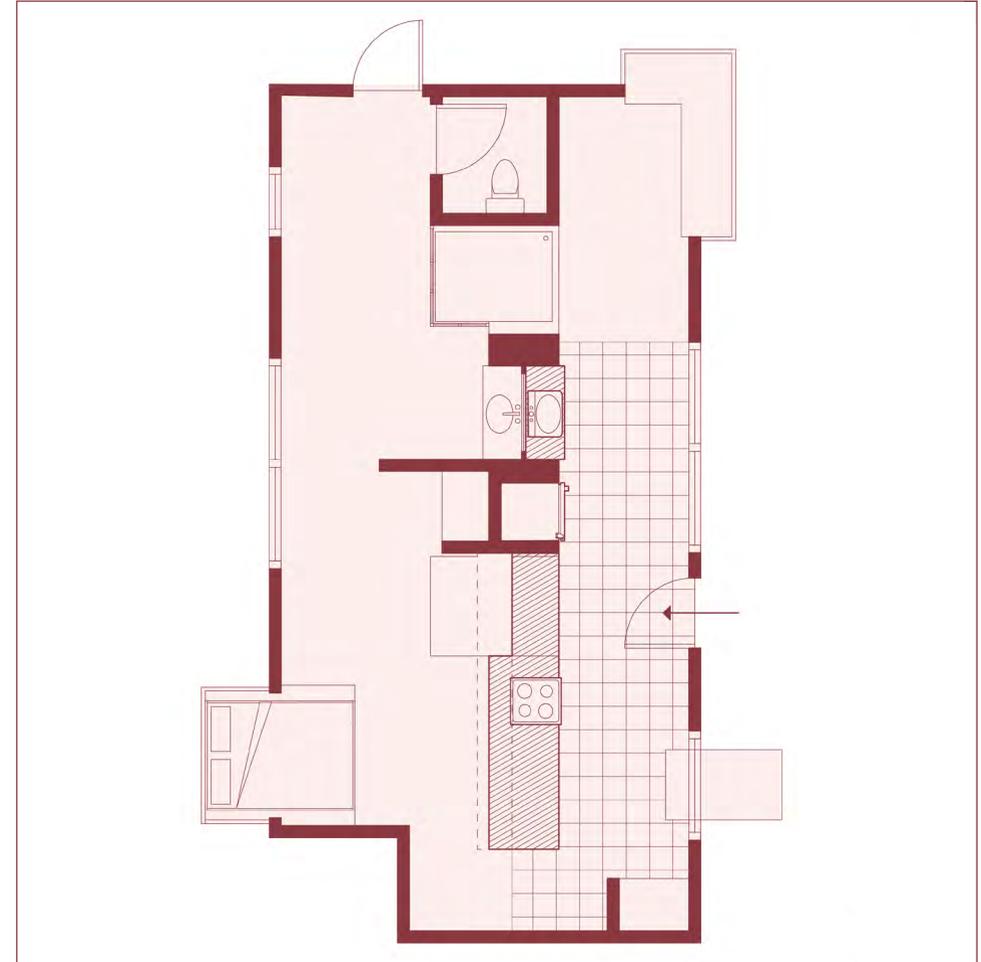
1 minute videos depicting daily life in domestic spaces followed by spatial analysis drawings derived from the videos.

ANALYSIS DRAWINGS OF DOMESTIC SPACE VIDEOS (bottom)



At the unit level, the spatial strategy relies upon the kitchen as the central core of the space that drives the design & organization of other living areas as they expand out from the kitchen.

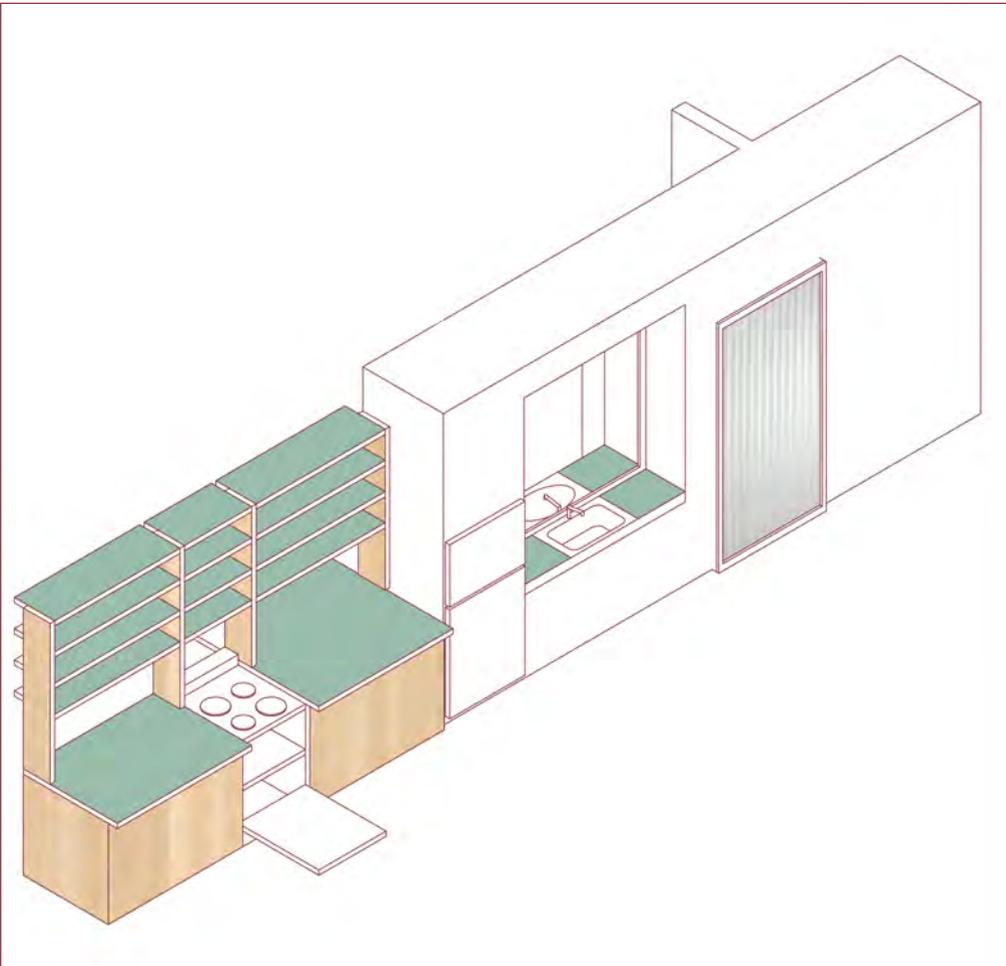
UNIT CORE TYPE 1:  
BAR



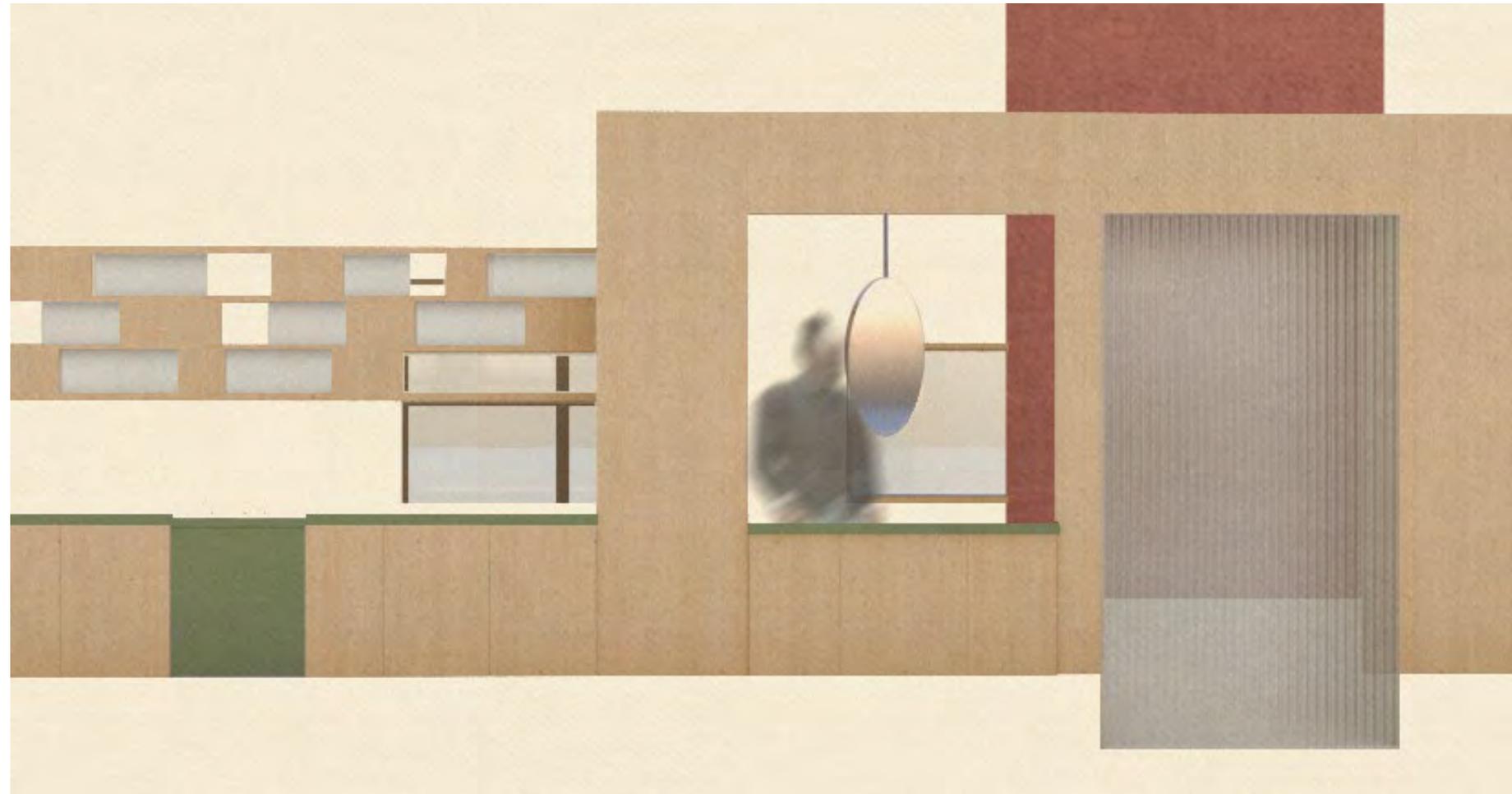
The Bar Core is a linear spine that contains the energy exhaustive functions, both human labor & building utility, of the domestic space. Spaces of leisure & entertainment grow off of this centralized core of domestic labor.

UNIT PLAN:  
1 BED, 1 BATH  
BAR

MATERIALS & VISIBILITY  
BAR CONFIGURATION

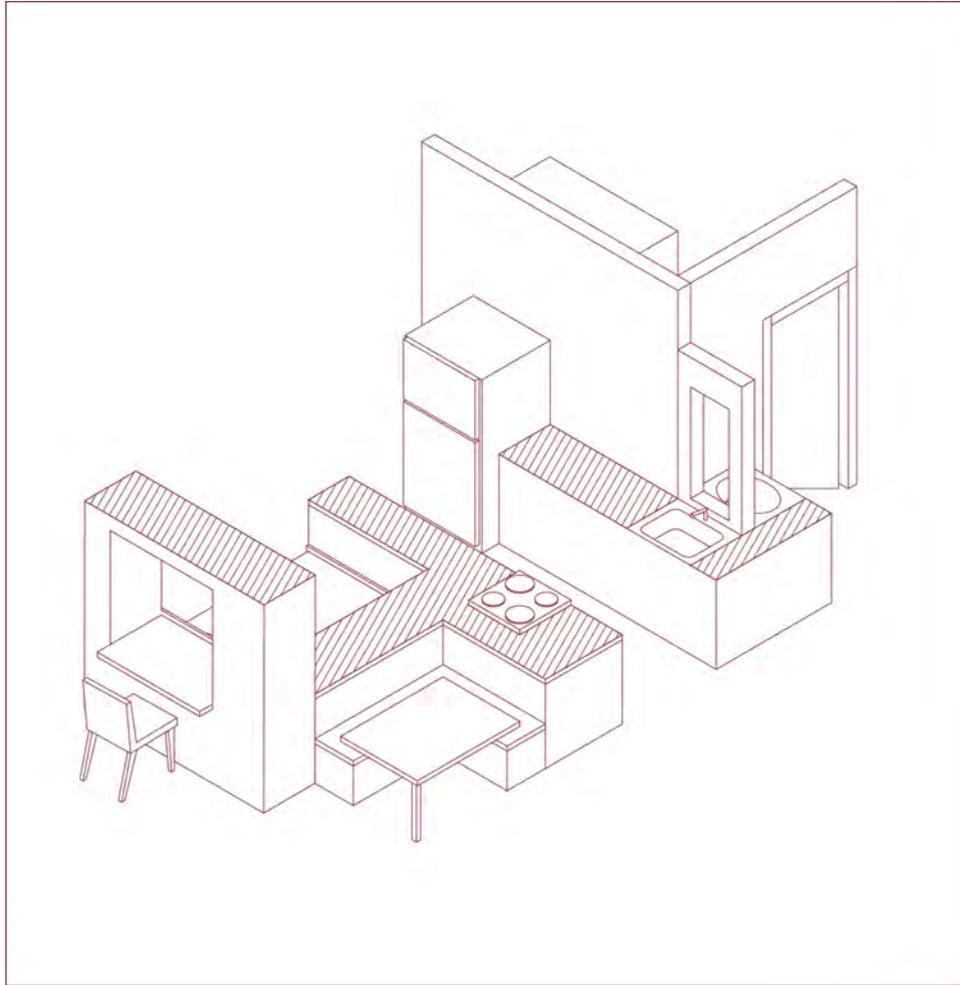


CORE AXON



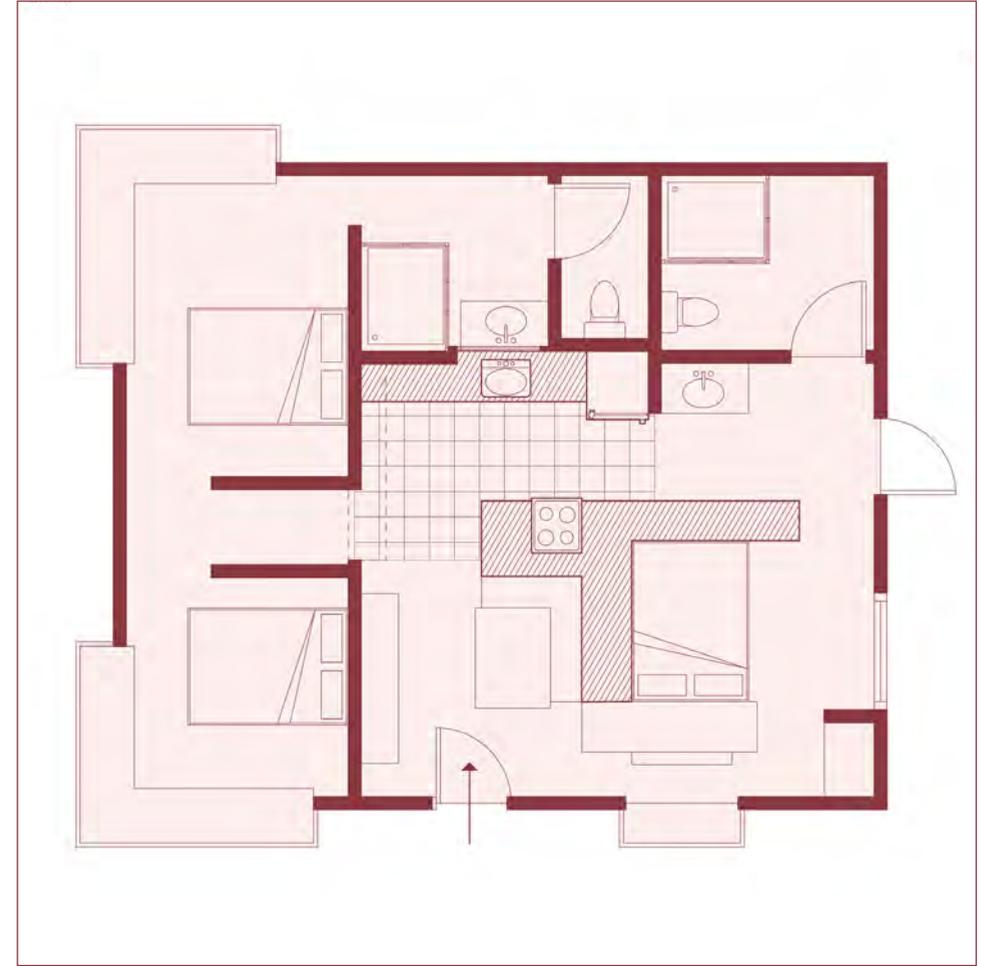
PERSPECTIVE COLLAGE

Collage emphasizing varying levels of privacy & visibility achieved through built-ins & material opacities.



The 'Z' Core splits the labor spine into two pieces with space for human labor & movement between allowing the space of domestic labor to become more centralized and visible within the unit.

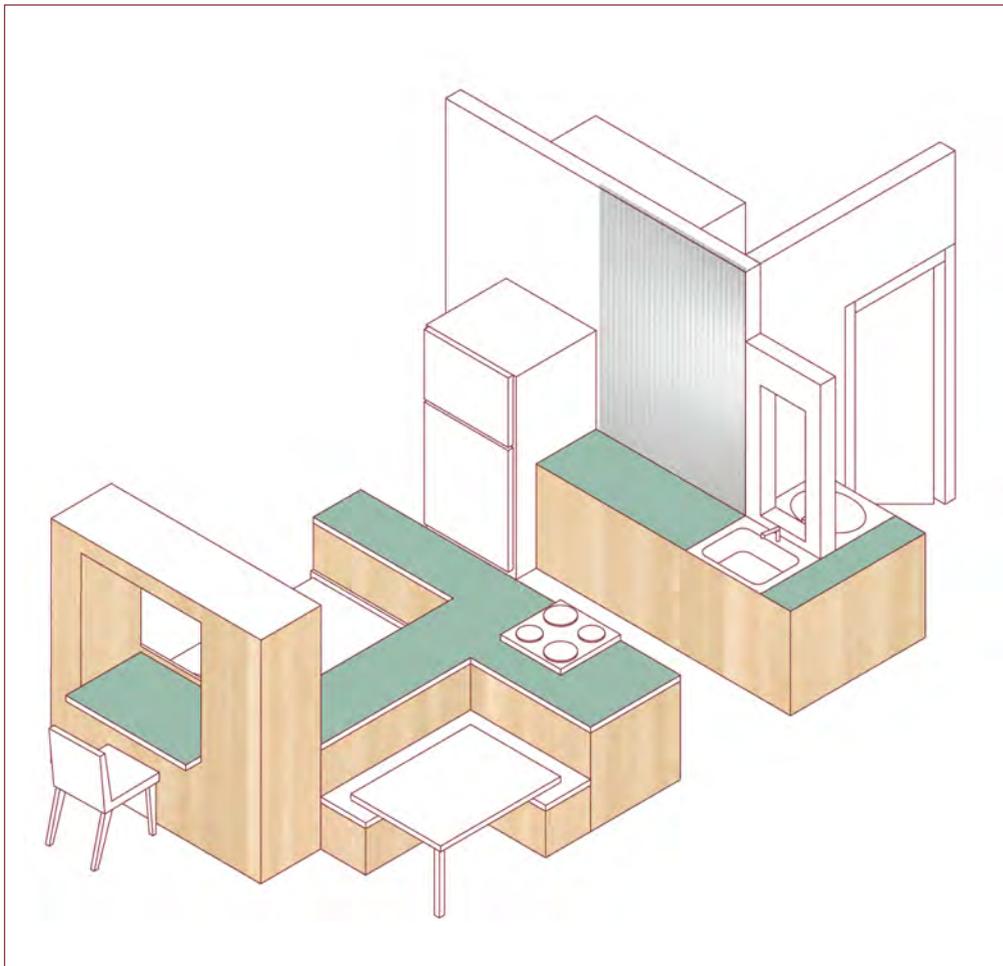
UNIT CORE TYPE 2:  
'Z'



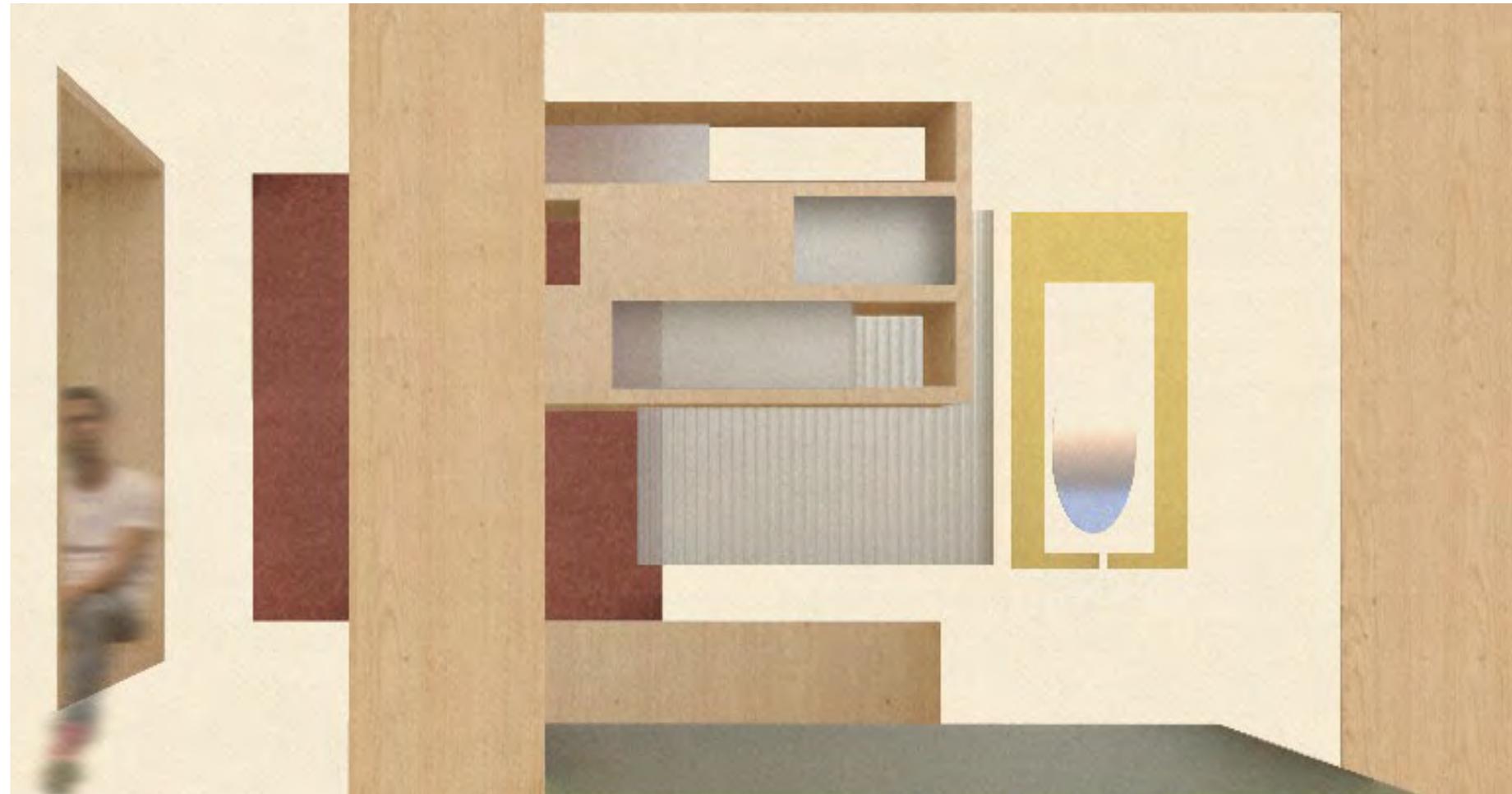
The 'Z' Core spine is split to contain all 'wet' energy functions (plumbing systems) on one side while 'dry' energy areas (counters, stoves, etc.) are located opposite. This allows the 'dry' surfaces of domestic labor to blend into spaces of paid labor (desks) and leisure (beds/ couches).

UNIT PLAN:  
3 BED, 2 BATH  
'Z'

MATERIALS & VISIBILITY  
'Z' CONFIGURATION

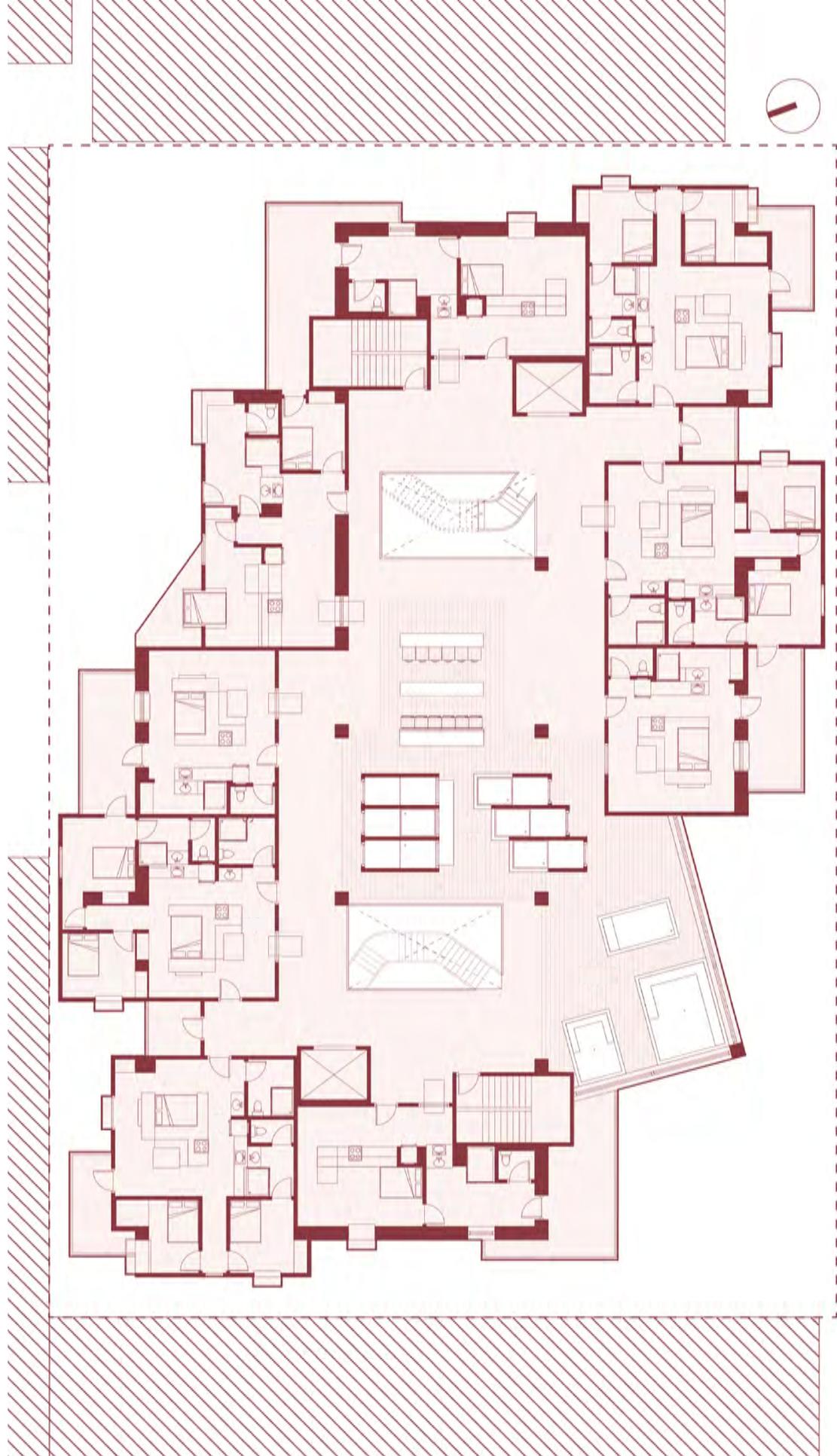


CORE AXON

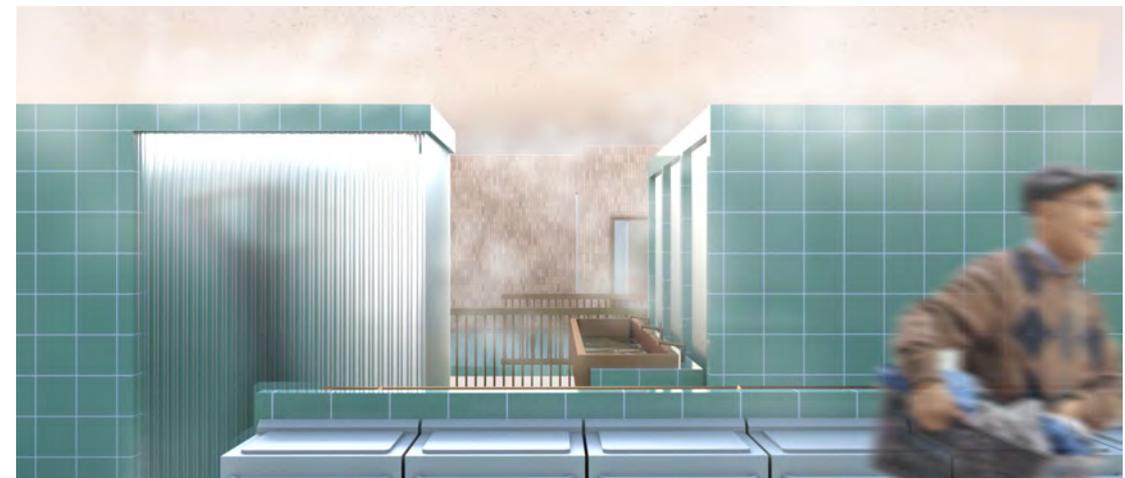


PERSPECTIVE COLLAGE

Collage emphasizing varying levels of privacy & visibility achieved through built-ins & material opacities.

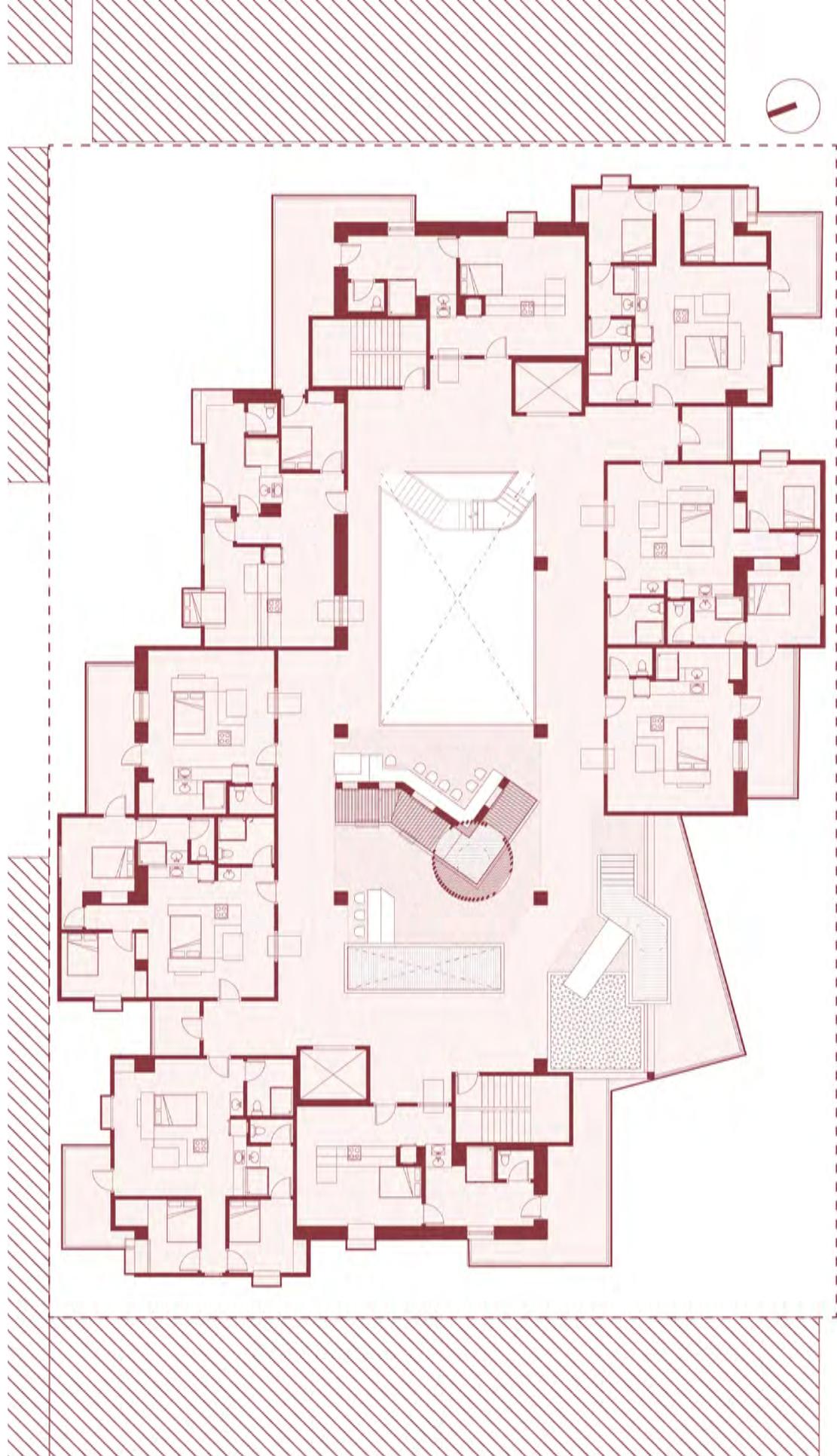


SHARED DOMESTIC SPACE:  
LAUNDRY + BATHING



On each floor units are configured around communal spaces that consist of expanded domestic activities, including laundry, child care and bathing. The programmatic strategy orients the domestic units around shared spaces of domestic labor to encourage personal interactions and a sense of shared labor practices within the community.

RENDERS (above)  
UPPER LEVEL PLAN (left)



SHARED DOMESTIC SPACE:  
CHILD CARE + OFFICE



The central spaces of shared domestic labor found on each floor also incorporate spaces of paid labor (offices) & leisure (play space). This gives equal importance to the unpaid domestic labor and challenges environments that have previously hidden & concealed domestic labor, thus allowing it to become isolating & burdensome and viewed as of lesser value than paid work.

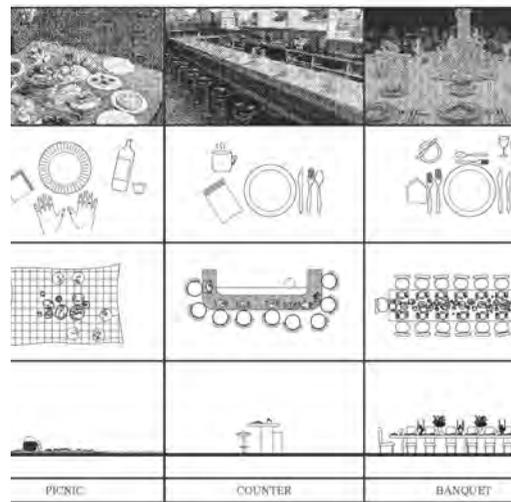
RENDERS (above)  
UPPER LEVEL PLAN (left)



#### EXTERIOR FACADE

Natural or hand-fabricated materials were chosen for both the interior & exterior of the building rather than industrial or machine-fabricated materials to emphasize the focus on the human labor that goes into creating a domestic environment. The exterior brick is purposefully laid in a way that draws attention to both the roughness & tactile material quality of the brick, and shows a trace of the human hand that laid it.

# THE CONVERSATION COOKBOOK



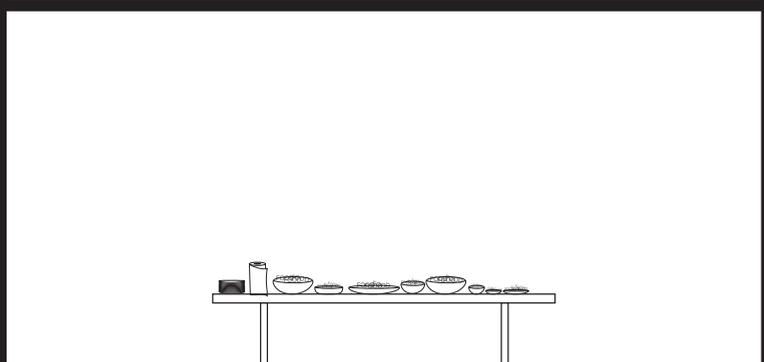
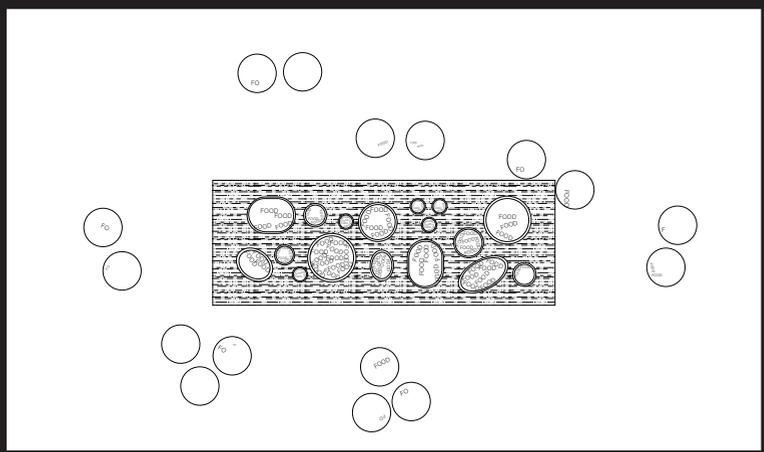
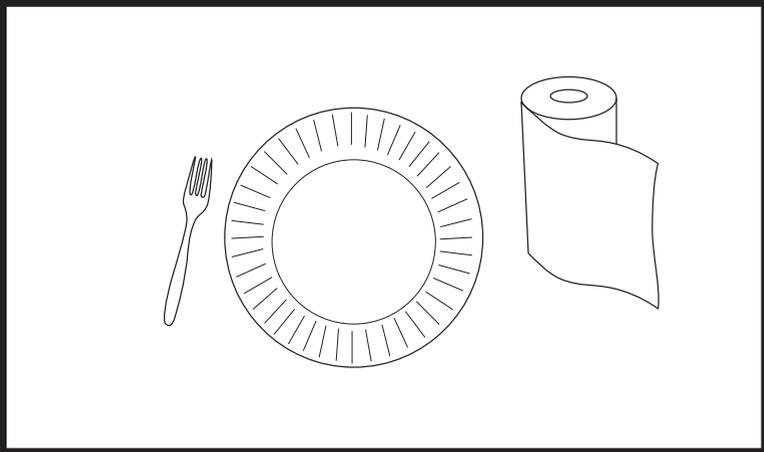
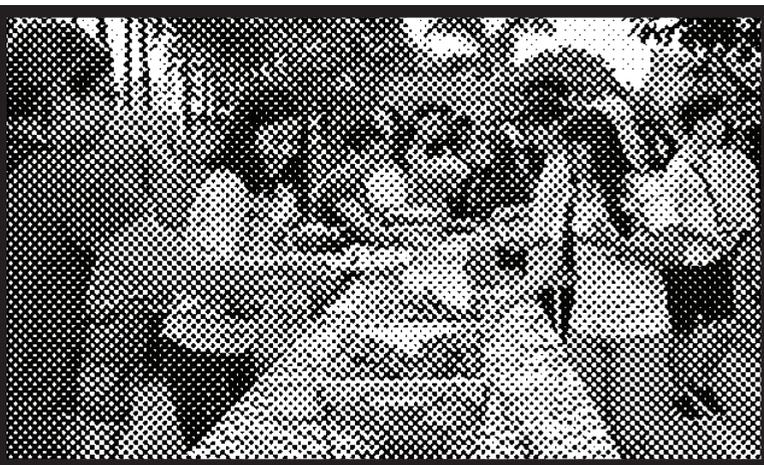
Analyzing the ways in which we gather around food and how those formal configurations influence our conversations and social interactions.

DOMESTIC SPACE  
NARRATIVE  
ADAPTIVE REUSE  
COLLAGE  
**REPRESENTAION**  
IMAGE  
IMMERSIVE  
MATERIALS

BUFFET	PICNIC	COUNTER	BANQUET	LOW ROUND TABLE	COMMUNAL DISH	ELOTE CART	TV DINNER

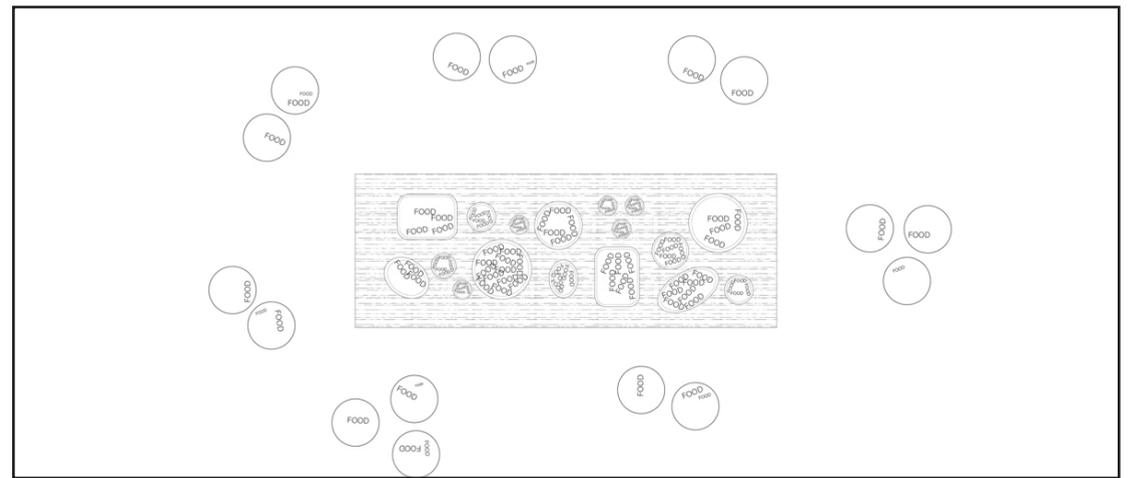
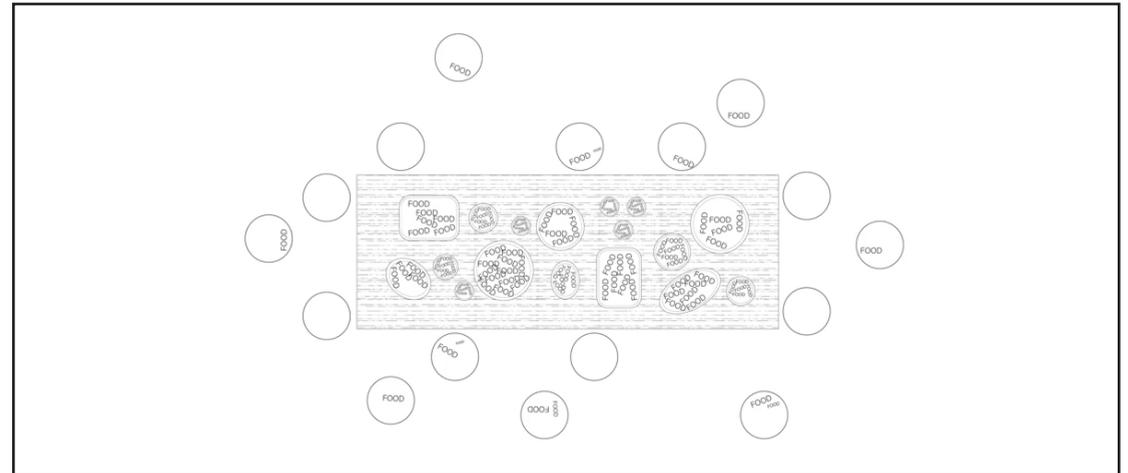
The Conversation Cookbook takes a handful of food gathering typologies and analyzes how the different spatial configurations manifest and are used in various cultures to achieve different social and conversational goals. The digital book is meant to prompt the user to reflect on their own experiences in different gathering scenarios and located what power dynamic is at play (if any) in each setting.

COMPARISON CHART:  
CONVERSATION SETTINGS



BUFFET

EXAMPLE GATHERING: BUFFET



Each setting was analyzed in plan, elevation, place setting and image search. They drawings were accompanied by animated gif diagrams showing the movement of people over the course of the meal.

GIF STILLs (above)  
ANALYSIS DRAWINGS (left)