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Model Fictions
The Frick Collection is a house for everyone.

As the Frick Collection museum transformed from a luxurious 20th century residence, the exclusiveness of the Frick Collection has isolated itself from the public which it is supposed to serve. During the days when Henry Frick used it as a residence, the art collections were no more than a background of the family’s daily life. To reconnect the Frick Collection to the public, the project aims to highlight the domesticity of its original function as residence.

Taking different possibilities into consideration to occupy this house, the project evolves by stitching all prototypical spaces with existing decorated domestic context. Rather than a destination for exhibitions, the museum is to be transformed into a context where multiple domestic activities could happen along with the appreciation of Frick’s Art Collection. Without dramatically changing the existing layout, the Frick Collection is livened up with its own identity, making it no longer an island in New York City. This Frick Collection welcomes everyone to attend, and provides all domestic possibilities for everyone to install their daily life there.

With the idea that “to destroy the part is to destroy the future,” this is the way that we redefine the meaning of domesticity to this home-like museum, by proposing the juxtaposition of different domestic possibilities for everyone to find their home there. Weaving the publicness into this island, where we can now manifest: Frick Collection is the House for Everyone.
As for the existing layout of Frick Collection, the overall arrangement of space is room after room. However, the uniformity of the spatial sequence and the specific arrangement of exhibitions diminish the unique domesticity of Frick’s residence as a collection.

Comparing the same art piece in the Frick Collection with the temporary setting right now in Met Breuer, the transplantation space impairs the understanding of the institutional origin of the collection which was rooted in a domestic context.

The lack of inclusiveness and accessibility of the Frick Collection is also reflected in the activities it holds annually. Special activities are held in Frick for specific groups of people. Sometimes, the Frick is more like a social place for the upper class. Even Children under ten are restricted to visit the museum to protect Frick’s art collection from vandalism, further alienating art from the general public.

By Chuqi
Even though the Frick Collection provides public programs such as art lectures, seminars, and concerts that intend to connect with the local community, its primary focus has been the display of art catering to an ever dwindling, if not irrelevant, taste of the so-called upper class, setting a bar for public accessibility.
<table>
<thead>
<tr>
<th>Furniture</th>
<th>Partition Wall</th>
<th>Poché</th>
<th>Transition</th>
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<td>Art-related Group</td>
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<td>Visitors/ Local</td>
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<td>Kids</td>
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<td>By Chuqi</td>
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With its art collection as the background of context to demonstrate the value of superimposition, through the rearrangement of Furniture, Partition walls, poché and Transitional installations. This movement is intended to sustain the form of domestic activities with different groups of people, including visitors and locals, kids and artists related groups. By taking all these possibilities that we imagine, into consideration to occupy this house, the project evolves by stitching all prototypical spaces with existing decorated domestic context. Rather than a destination for exhibitions, the museum is to be transformed into a context where multiple domestic activities could happen along with the appreciation of Frick’s Art Collection. Without dramatically changing the existing layout, the Frick Collection is livened up with its own identity, making it no longer an island in New York City. This Frick Collection welcomes everyone to attend, and provides all domestic possibilities for everyone to install their daily life there.
All of these intersections of space for different groups of people performing their domestic activities behind the Frick Collection's context will be superimposed on each other. This installation shows the vertical interactions in different levels that interweave the ground and second floor together, to break the uniformity of the spatial sequence.
The art related groups like scholars, students and designers will use these spaces for gathering, discussing, researching for art resources and books that belong to Frick Art Library. Artists, Musicians and dancers can also find their identity to install and perform in the Frick Collection, while providing residency for them to work there.

New York City Locals and visitors, the form of designated space can more privately like having their own domestic experience like home. They can sleep, cook, take phone calls, and work from home with the domestic background of Frick Collection, by arranging all the gallery rooms to function as Frick’s residence before.

We know that kids are restricted from entering the Frick Collection. Yet, in this domestic manifest that we propose, kids can be actively involved in all kinds of spaces by occupying designated routes that only allow them to explore.

All of these intersections of space for different groups of people performing their domestic activities behind the Frick Collection’s context will be superimposed on each other. This installation shows the vertical interactions in different levels that interweave the ground and second floor together, to break the uniformity of the spatial sequence.
Above the Station
Under the Viaduct: Community Well-being in Bradhurst, Harlem

Fall 2021 | Academic project | New York | Individual Work
Instructor: Victor Body-Lawson, Richard Plunz

MIX-USE
A mix use of subway station, school, housing and community facilities

EDUCATION
Enhance the current educational condition of the school

HOUSING
Provide as much housing as possible to meet the need of the growing population of the area

COMMUNITY
Add community facilities, mainly after-school programs, childcare services
ISSUES:

Waterfront accessibility
The station cut the waterfront from public entrance

Underdeveloped
Covers a huge area but serves as only a little function to the neighborhood.

No direct entrance on the street (school)
There is no direct entrance of the school on the street; students have to go upstairs first. The school image is not apparent.
1. Original
2. Rebuild part of the school
3. Housing
4. Vehicle entrance
5. Cut back part of the tracks
6. Courtyards; space structure
**Better connected (or not)**

High-speed Rail Infrastructure

**03**

The slogans of HSR projects are always similar: the promise of high-speed connections, economic boom, more employment, and environmental benefits. These same long-term benefits have pushed European and Asian countries to invest heavily on HSR, but they seem not to be attractive enough to the US government. Is this because the United States are reluctant to pay for a future of uncertain profits?

The atlas outlines the history of all the HSR initiatives that have been announced so far, in order to show how the US weights between the upgrade of the existing network and newly-built HSR lines. Finally, an atlas of hypotheses shows a comprehensive overview of potential HSR projects that encompasses the environmental, economical, social, and political aspects of their development, along with the stakeholders involved in the decision-making process.
Barriers in U.S.

**Economical**
- High cost
- Uncertainty of profitable operation
- Who take the responsibility
- Difficulty in paying operating expenses
- Long-term political process

**Political**
- Red-state-versus-blue-state issue
- Funding at the federal level is nil
- Difficult to be interstate

**Social**
- Car-loving Culture
- Security
- Private Property

**Technical**
- Structure
- Sleep Grades
- Curves
- Maintenance

**California HSR Project**
- Another empty promise made to voters in 2008. $33 billion in 2008 to $100 billion in 2021
- We want our money back now. Whole project is a "green" disaster!
  - (Donald J. Trump)
- The real purpose of the California High-Speed Rail project is political. It gives elected officials a continual opportunity to reward construction-related companies and labor unions for their consistent campaign support.

**Texas Central**
- Detours cost time during the 'golden hour' for getting to injured people and fires. High-speed rail makes our job harder
  - (Firefighters)
- A high-speed rail line would cut through parts of the rural county. It would breach land that's been in our families for generations.
  - (Property owners)
- As people dump large tracts of land, developers would move in, building large swaths of tract homes on pristine prairie land. The private company would abuse eminent domain to develop the route.

**Brightline Florida**
- The recent deaths on Brightline tracks have increased opposition to the expansion to Orlando. The interaction with traffic has given the train company a ghastly record with regards to fatalities.
- The project would lead to a poor use of valuable urban land in a time where real estate in Boston is booming.
- Upgrading them could cost as much or more as building from the ground up.
- A high-speed passenger train will disrupt their tranquil community.
Manifesto

Not only an efficient transportation facilities, but also public place involving people's everyday life.
To ensure a good viewing experience is the focus of theater design (Palace Theater as an example). An evaluation system is established for the viewing experience. We tried to minimize sight occlusion area (due to space limitation and unreasonable seat arrangement) by optimizing seat position through Genetic Algorithm in the existing theatres without changing the original building structure. The result of proposal 2 is closer to expectation, which proved the reasonability of the algorithm. Proposal 1 is a brand new attempt to arrange the auditorium. Although the limitation is that the seating arrangement is too chaotic and the space utilization efficiency is low, it has the potential for further development. For example, more complex collision algorithms can be used to make seats less left to right and more forward to ensure audience accessibility.

Algorithm:
A cone is drawn with the eyes of a random viewer as vertex and the head of all other audiences as base. After extending the length of the generatrices, we selected the cones that have intersected area with the screening. Those who are far from this audience have little influence, we only calculate cones in a small range to simplify the calculation. We also used collision detection to prevent any two seats from being too close or out of bounds.

Evaluation system for the viewing experience
Proposal 1:
For the first floor, we put forward a more radical design strategy. Seats are randomly generated in this area. We then calculate the average sight occlusion area of each choice, and optimize the whole area by Genetic Algorithm. Flexible arrangement can fit different types of performance.

Algorithm by Shulong, Rendering by Juno & Yukun
Proposal 2:
For the upper floor, we kept the traditional arrangement of the auditorium — arranged in rows — and the number of seats. We used the original structure of the auditorium, and only adjusted the left and right spacing of each seat to reduce the shielding area of the audience.
As climate politics get increasingly polarized and precarious, a massive cultural divide has emerged over whether sunlight is deadly. As awareness of the dangers of the sun become more mainstream, institutions and the public realm come under more pressure by the sun-risk-avoidant to accommodate health risks by making more things sunless. The conspiratorial sun-seekers flaunt the sun more and more. Florida becomes a sort of social capital for the latter, and Seattle for the former. Between the two, the rest of society must navigate this increasing social, geographical, and environmental division.

script, provided by Josh