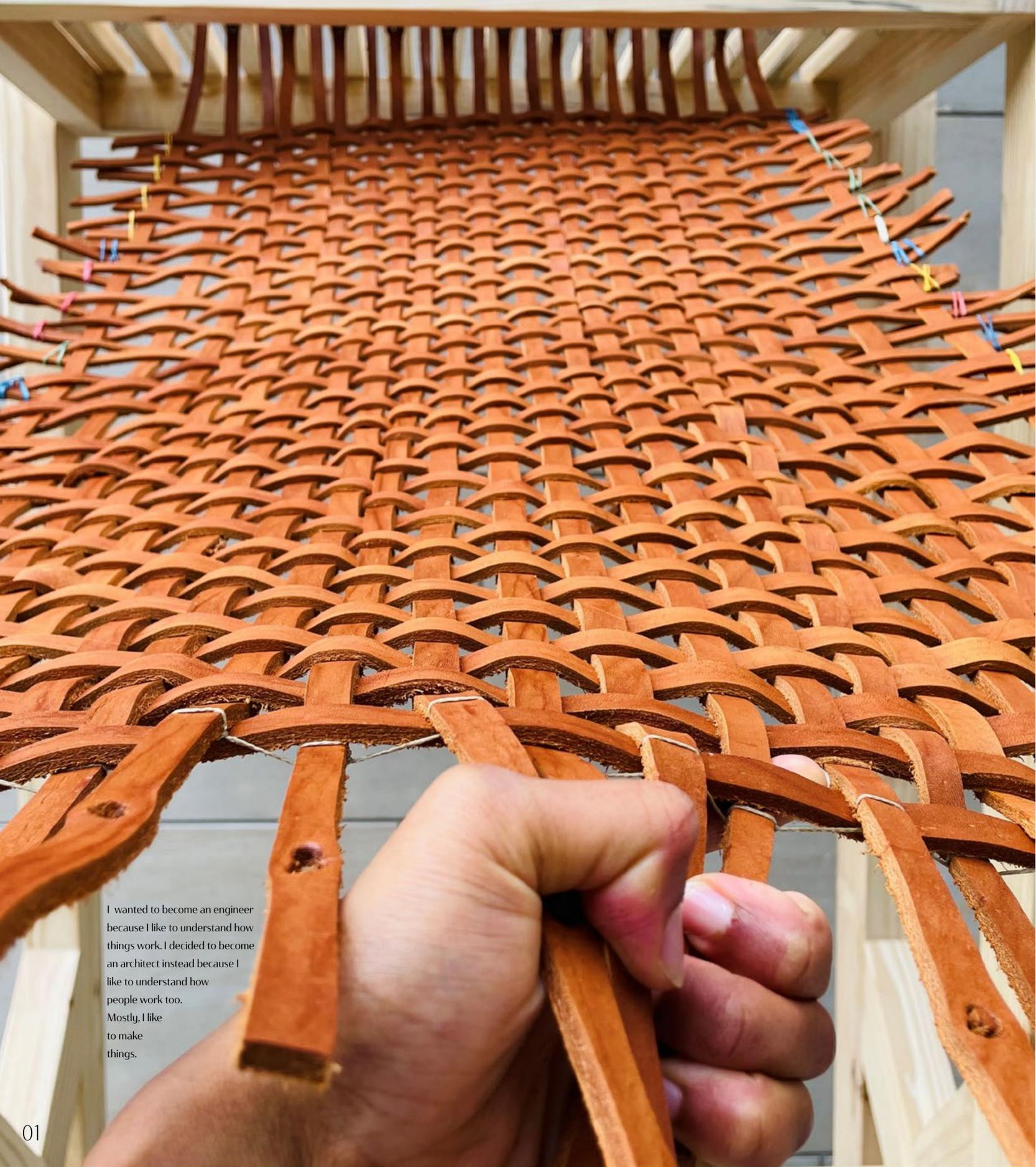


THE MAKING OF THINGS & IMAGINARIES

BY KENEILWE RAMAPHOSA



I wanted to become an engineer because I like to understand how things work. I decided to become an architect instead because I like to understand how people work too. Mostly, I like to make things.

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A NEW RETURN

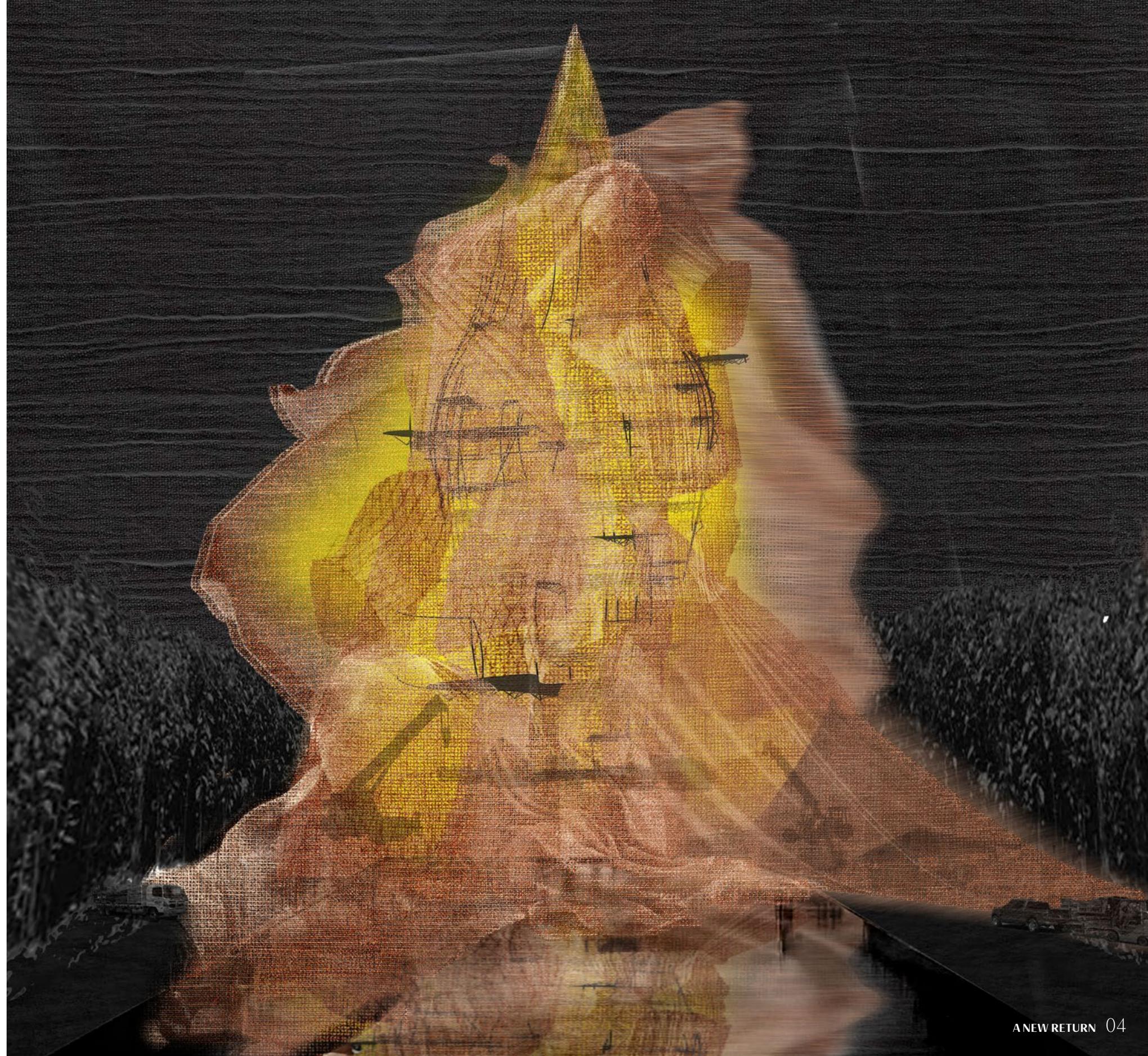
ADVANCED STUDIO
EMANUEL ADMASSU

AFTER IMAGES
*ON RESTITUTION,
ANIMISM &
DIASPORA*

COLLABORATOR
MAX GOLDNER

This is a story that stitches together histories of subjugation and displacement of people who embody blackness and the vessels of their heritage from African continent to the diaspora; the countless looted objects taken from Africa and dispersed in constant movement over time as they change hands..

Tracing the history of burlap as a material condition of displacement and through an exercise of creation, destruction and rebirth, we experiment with the spatial implications of the Washington Monument as a site of national identity and unravelled Western museum practices to weave new decolonised museum imaginaries centered on restitution and the possibility of return.





TAKING INSPIRATION FROM YINKA SHONIBARE, our Ankara fabric decodes the hybridity of its violent colonial origins and becomes a tool for a post colonial African imaginary where current power structures are challenged and dismantled. At first glance, the message encoded in the fabric is unseen but closer inspection uncovers a multiscalar, layered reading that is spatially suggestive while loose and interpretive. It points to ideas of when and how we might read violence within art and architecture. The blue cotton is read as a flower but not only does cotton always carry the legacy of enslavement and racial capitalism, visually the cotton compels us to look closer at the other imagery being deployed, revealing the plan diagram of a slave ship and enslaved women carrying cotton in green.

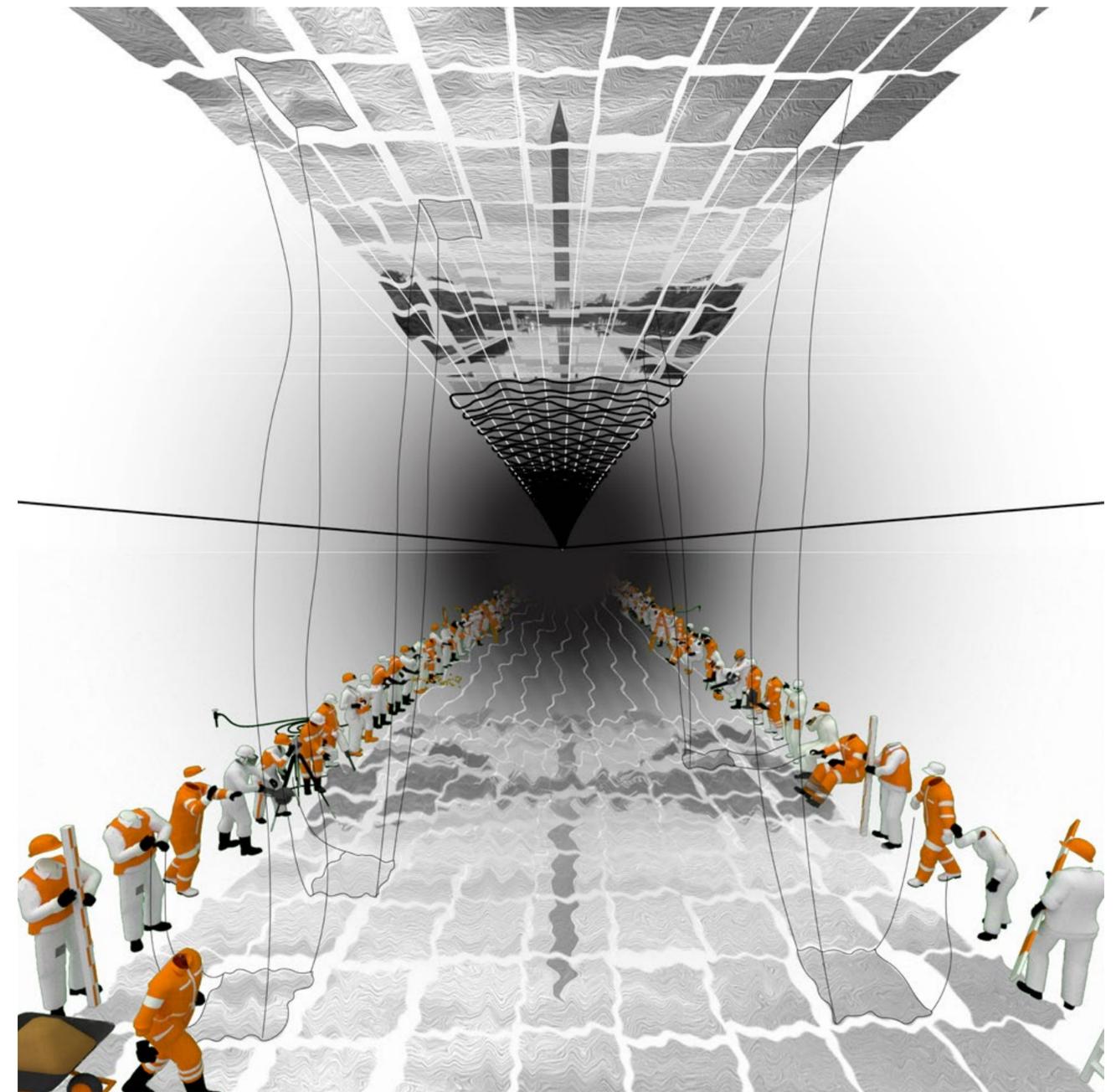
We studied artist Ibrahim Mahama who old burlap sacks in his art installations, his attraction to the material being how they represent Ghana's post independence erbut mainly how the material becomes an extension of the traders' bodies, often torn, written on and transformed by their labor, the stamp "PRODUCT OF GHANA" still adorns the old sacks; he relates salvaging these sacks to exhuming bodies.



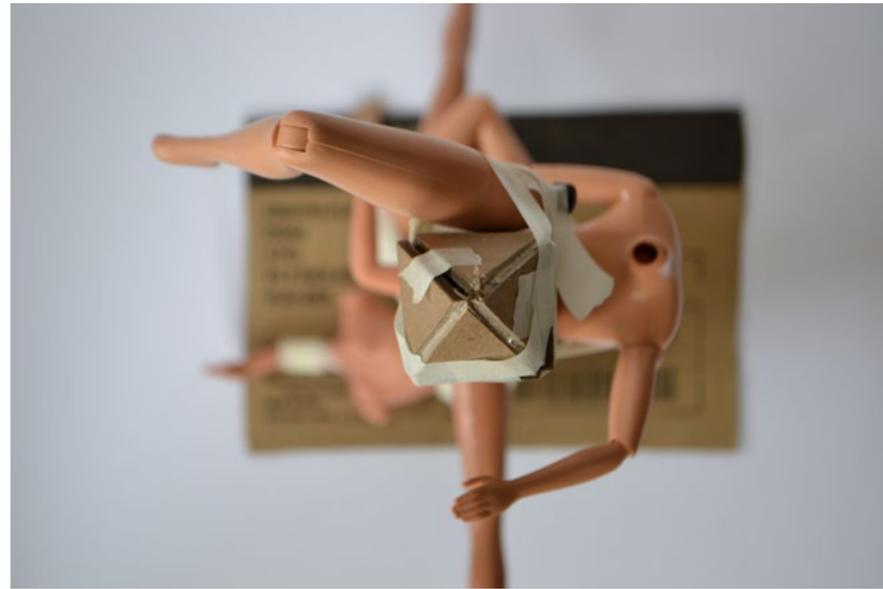
TAKING THE WORK OF IBRAHIM MAHAMA, we created another Ankara textile, transforming our creation into a true material fabric. Through experiments in textile printing, we began to deconstruct and spatialize notions of the national image. As the textile is forcefully pressed into creases and folds in the fabric, its cartesian grid pattern seeks to remain continuous amidst unevenness. Drawing to the imposed national image and ideals that the monument sought to assert amidst contradictions of ownership, labor, and even topography on site itself, the fabric displays a wovenness of truth: that of what the mall wants to be vs what it is. Even when such contradictions are seemingly silenced, the underlying story crawls through its gaps and seems.

THE PRINCIPLES OF LIBERTY AND ORDER ON WHICH THE UNITED STATES OF AMERICA WAS FOUNDED are evident in the architectural language of the National Mall. The Mall's aesthetics are based on symmetry and proportion, symbolic of the ideals of justice and democracy established by the Ancients. The Washington monument is an obelisk, in the image of the powerful Egyptian empire. However, with the expansion of the empires idealized in the architecture of the National Mall, liberty and justice were not extended to all people. Built in 1848 by unknown enslaved people, the national image today is maintained by invisible labor. The obelisk might be a symbol of empire, but it is also part of the history of looted objects. Around 30 BCE, Rome seized control of Egypt and looted various temple complexes; there are now more than twice as many obelisks that were seized and shipped out by Rome as remain in Egypt. These obelisks, taken by force like so many people and looted artifacts, were commodified in their removal and displacement.

The discourse around looted objects from the African continent as they relate to the American National image is unpacked in this drawing, interrogating the idea of image making for the nation state. In CHOREOGRAPHY OF BODIES AND LABOR, we see the looming image of the Washington Monument, fractured and imperfect, the tiles bunch in as the image is woven and tightened. Whereas the one point perspective is continuous and axiomatic, the synched perspective implies a concerted force needed. Hands are always pulling, forcing the image to converge to a perfect center and whole. Below the distorted horizon line, the invisible human labor needed to build and maintain this image is shown.



CHOREOGRAPHY OF BODIES AND LABOR



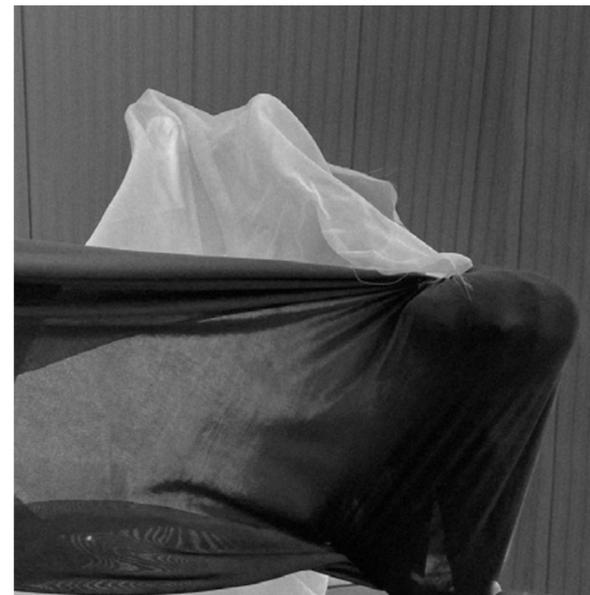
ANTHROPOMORPHIC OBELISK



VEILING & SHROUDING a)



b)



c)



d)

WE EXPERIMENTED WITH VEILING AS A WAY OF OBSCURING, SHROUDING AND REVEALING to explore notions of hidden narratives and the unseen. While veiling allows for a certain obscuring that yields multiple readings unlocking associations with memory and the ways we are conditioned to see, veiling also has an anthropomorphic tendency: to protect, to bury, to hide or disguise. What becomes of the monument and our perception of it when it becomes veiled and seen as a body? Taking the Washington Monument as a conceptual looted African artifact and interrogate the cyclical rituals of maintenance needed to uphold the National image, we might perceive new spatial expressions through the entanglement of this iconic symbol with bodies .



The growth of the Indian burlap industry was the result of British managing houses in Calcutta monopolizing the network of exploitation for resources, cheap human labor due to lack of factory regulations and markets in an era of expanding global trade; this contributed to the massive wealth and global influence accumulated by the British Empire. The rapid rise of international trade has transformed the image of jute into the "world's carrier with the demand for burlap bags and sacks increasing exponentially. Transatlantic trade accelerated the demand for burlap for the transportation of commodities from the continent and the harvesting and export of the only crop that was in higher demand: cotton. The enslaved who worked these plantations often wore garments of rough homespun cotton but like the human commodities they were, many would recycle discarded burlap sacking and fashion them into garments that, although fairly uncomfortable by all accounts, provided protection from the heat and dust. Slave narratives of the period reveal these garments were literally worn often without a single wash, until they hung in shreds or fell apart. In reimagining the obelisk as a body wrapped in burlap, the erecting of an anthropomorphic art space to house looted african artifacts becomes a labor for liberation and love - a choreography of bodies continuously working towards the twofold effort of restitution and decolonization.

THIS IS A STORY FRAMED AROUND AND ENFOLDED IN THE HISTORY OF BURLAP. Situated amidst multiple temporalities, regions, uses, and connotations, burlap becomes a material condition of displacement and multiplicity. It's a conduit for commerce veiling a history of colonial extraction, labor and violence. Burlap comes from the jute plant, which originally was grown and processed in South Asia, specifically India and Bangladesh, both previous British colonies.



CHOREOGRAPHY OF BODIES AND LABOR



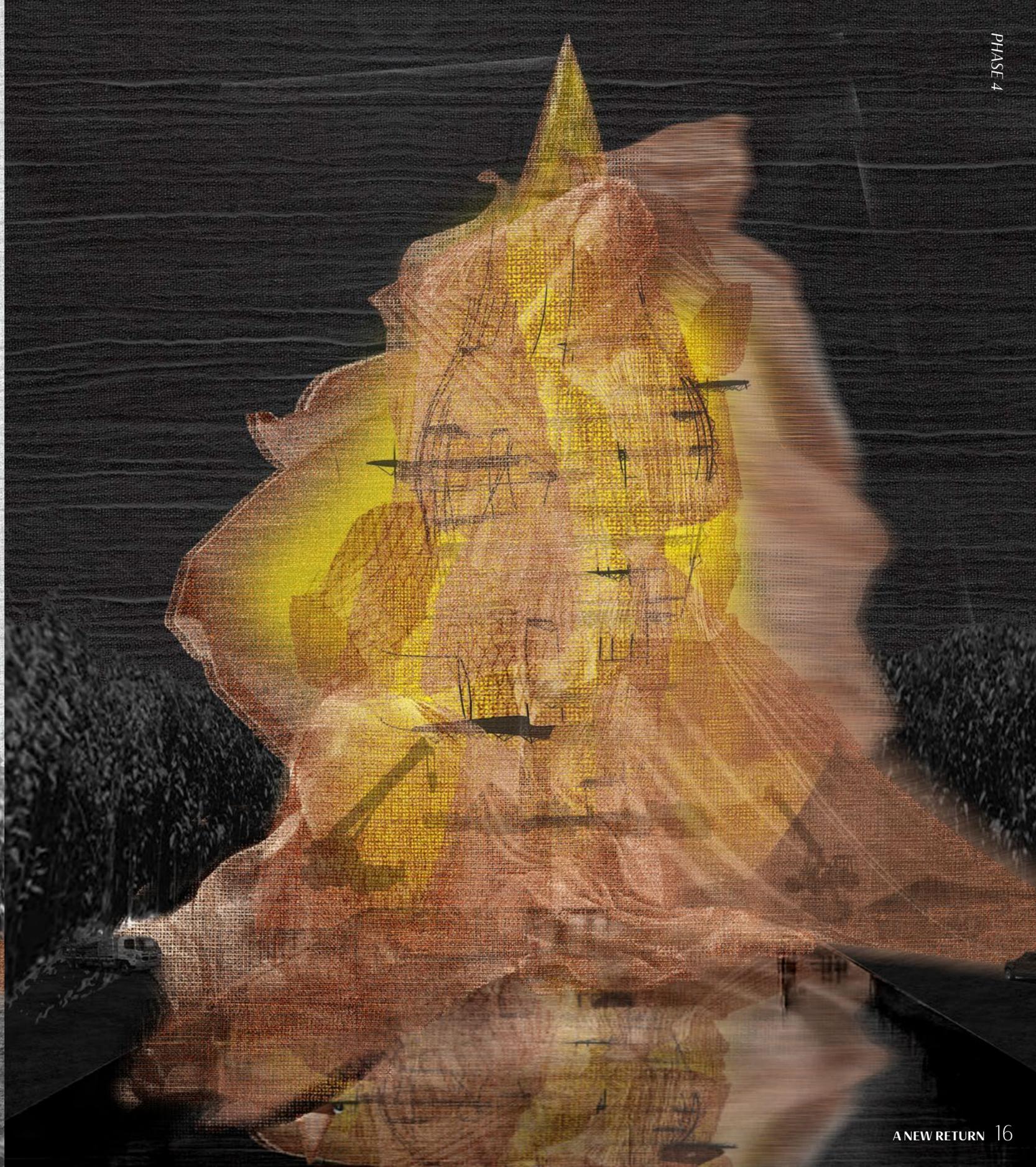
PHASE 1



PHASE 2

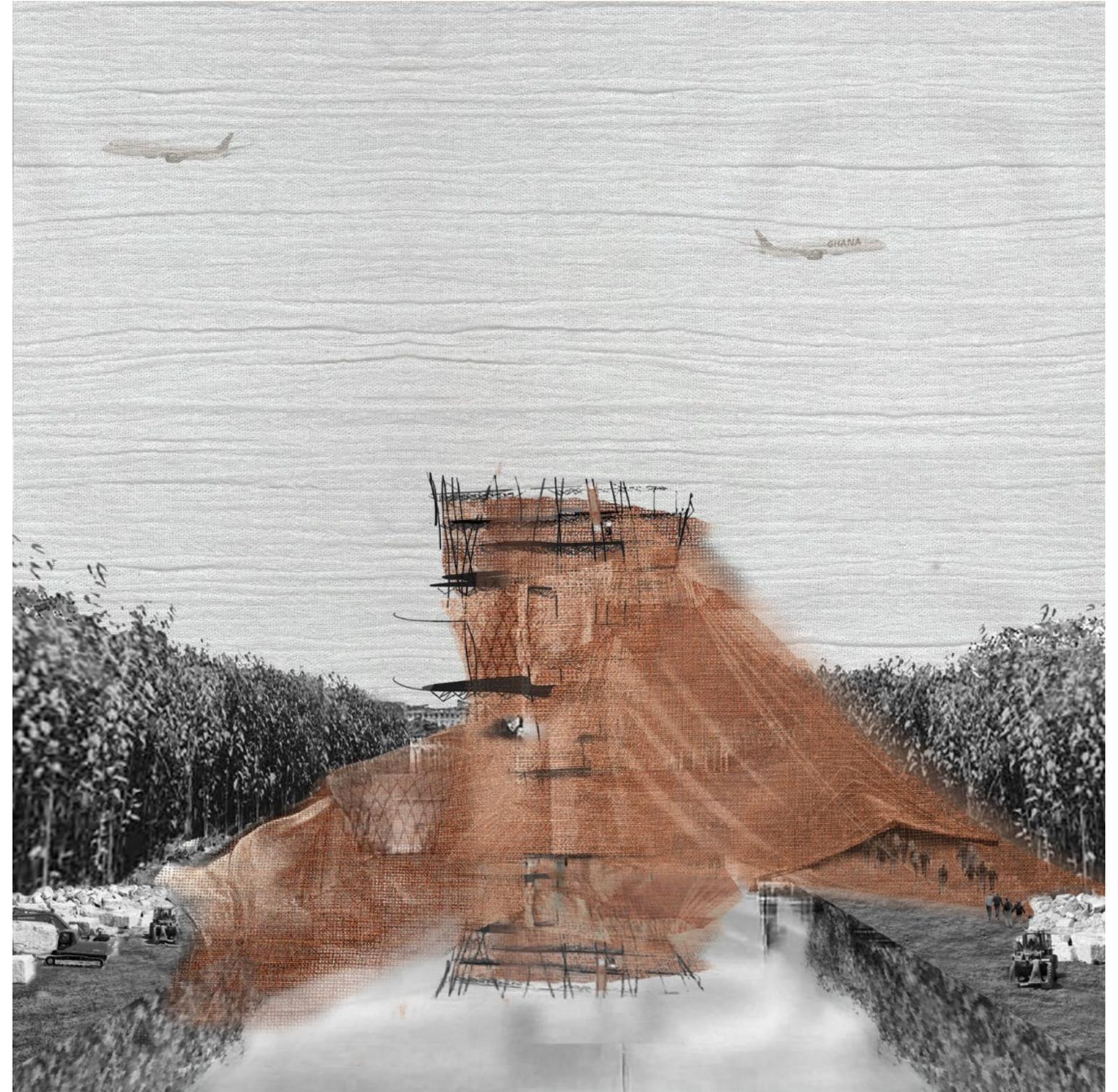


GHANA

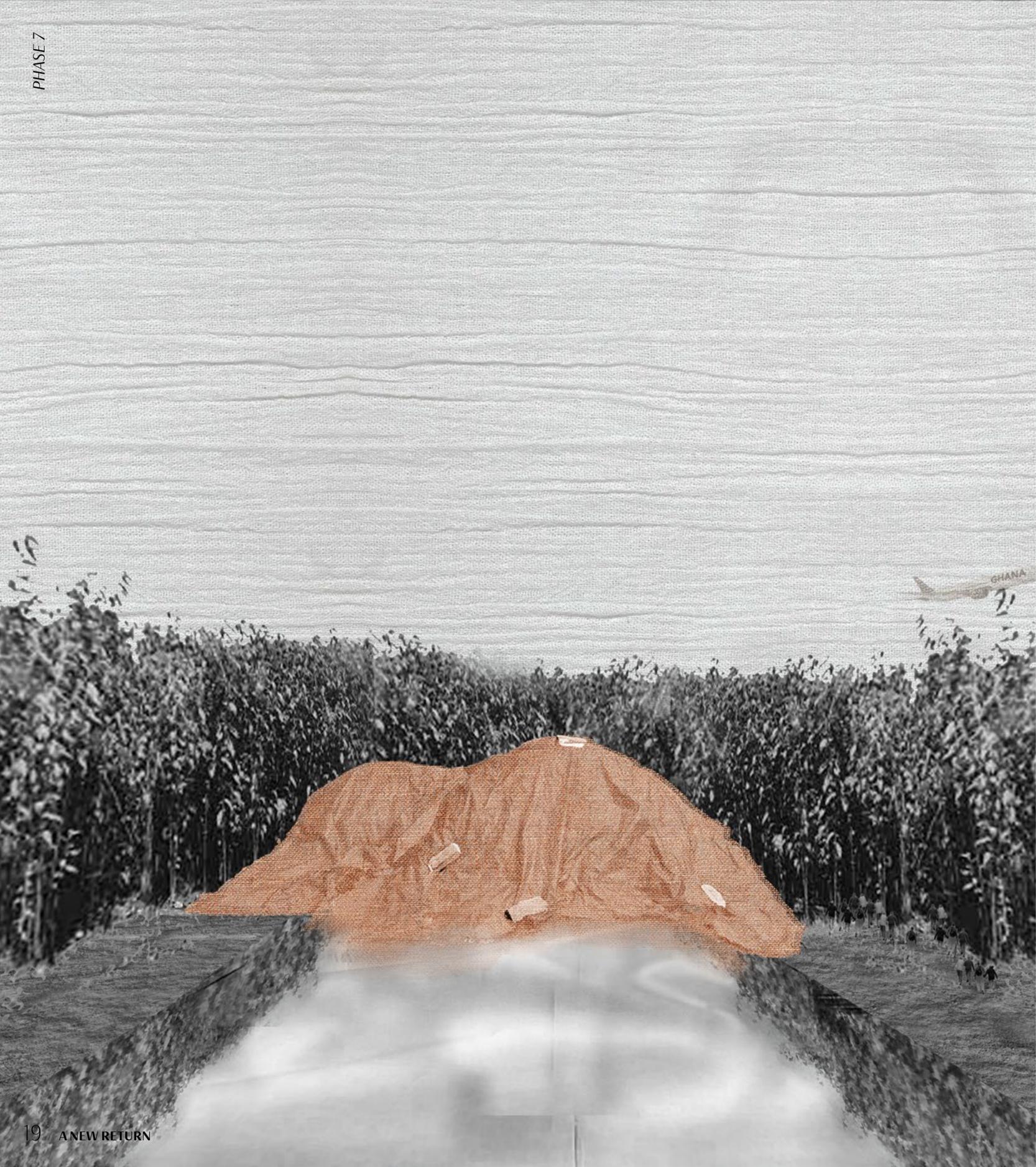




PHASE 5



PHASE 6



THIS PROJECT IS ONE OF SHROUDING, DECONSTRUCTING AND AUTONOMIZING LOOTED ARTIFACTS AT HE NATIONAL MUSEUM OF AFRICA ART. It is one that requires an extreme scale of time. We start by veiling Washington Monument in a shroud of burlap, clearing the highly manicured vegetation that enforces the one point perspective. Slowly, bamboo scaffolding is erected around the monument, building its corporal expression. Within the scaffolding, platforms are added and an arts space is created, housing contested objects in a new spatial logic. However, this radical gesture to destabilize colonial power doesn't only have to exist when it appends itself to colonial symbolism. While the obelisk initially serves as the core spine of our space, our structures work to both hold objects and deconstruct the largest artifact of empire: the obelisk. This fully erected burlap shroud disrupts the legibility that gives the obelisk power, reading a multiplicity of forms and anthropomorphic tributes to unseen laborers who built this very structure. At night, we see the sheer hollowness of the space, no longer punctured by this opaque mass. With the obelisk torn down, the art space remains as a middle passage while these looted objects await their return. As more are returned and/or put to rest, our structure is no longer needed. The iconography of both the obelisk and our corporeal structure is denied any longevity. What's ultimately left is a mound of the obelisk's remains, covered in burlap.



QUILTED SECTIONAL PERSPECTIVE OF ART SPACE



BACK LIT QUILTED SECTIONAL PERSPECTIVE OF ART SPACE



QUILTED SECTIONAL PERSPECTIVE ZOOM IN a)



QUILTED SECTIONAL PERSPECTIVE ZOOM IN b)

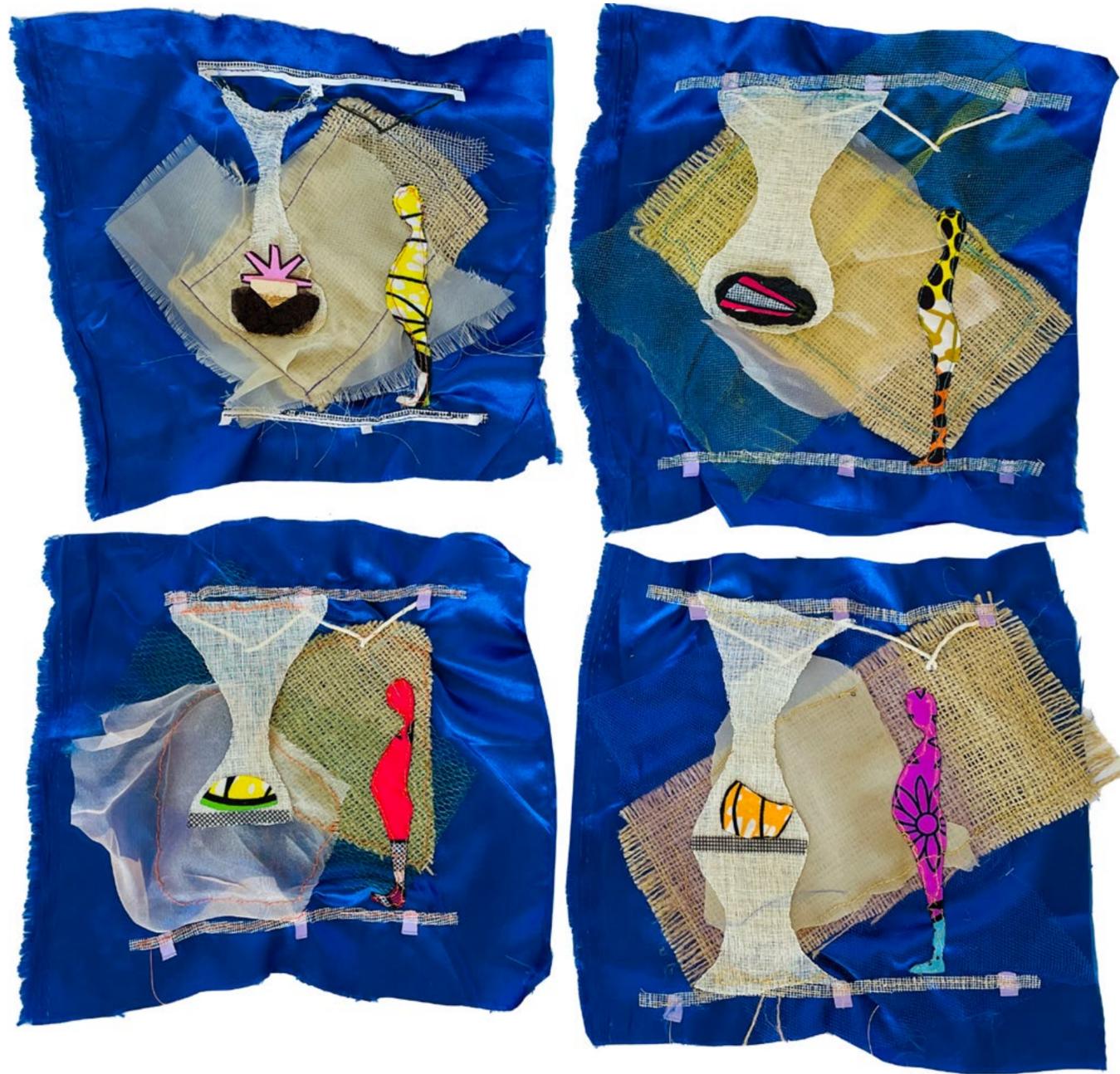
THIS SECTIONAL PERSPECTIVE OF A PORTION OF THE ART SPACE WAS CREATED THROUGH QUILTING: a tradition of salvaging materials, created in community, and through a labor of love. Sewing and fabric become our notational device and a way to abstract. We've represented the poche as twisted jute fibre and the obelisk is chipped, and scuffed suggesting its deconstruction. The artefacts inside the shrouds are exposed depending on the section cut and they're represented as Ankara fabric, as are the visitors to this space. Our quilt is not meant to be displayed against a white wall, but rather simulate the performance of our textile space itself, illustrating the layers of opacity that regulate light, visibility, and accessibility.

Our art space becomes a space of air, diffused natural light and life, where these art pieces are freed from their glass prisons and are allowed some contact with the elements. The breathable burlap skin of the art space become the quilt base, over which we laid green mesh to signify the gabion mesh used to form the folds and pleats of the art space. Bamboo was chosen as our structural material as it is lightweight and an organic material, countering those used on the National Mall and complementing the jute origins of burlap. These columns and spokes that form the rib cage and structure support the burlap skin and are softened by a second breathable fabric membrane. As aforementioned, the floor plates are porous crates supported by beams and are braced between the columns. The Shrouds are suspended between levels in clouds from the floor plates, becoming a ceiling skin and integrating the shrouds to the architecture.



NEW NOTIONS AROUND PERMANENCE BY ALLOWING OBJECTS TO BE PUT TO REST are created in dealing with the various fates of restitution. We created a series of shrouds to accommodate these various conditions, temporalities, and visibilities granted by their ancestral communities to acknowledge the spectrum of return's possibility. With a series buried in or resting above soil from their home lands as a way of bringing home to them here in the diaspora, this space is reinforced as a middle passage point that awaits return. For those where their origins are not known and/or are still not claimed by communities, these objects sit on mesh plates.

The shroud becomes a vessel of heritage. This idea translates to how we approach the restitution of looted artifacts. Like Ashley's sack, they carry these lost heirlooms, obstructing the human gaze and the commodification of these living ancestors.



SERIES OF SHROUDS





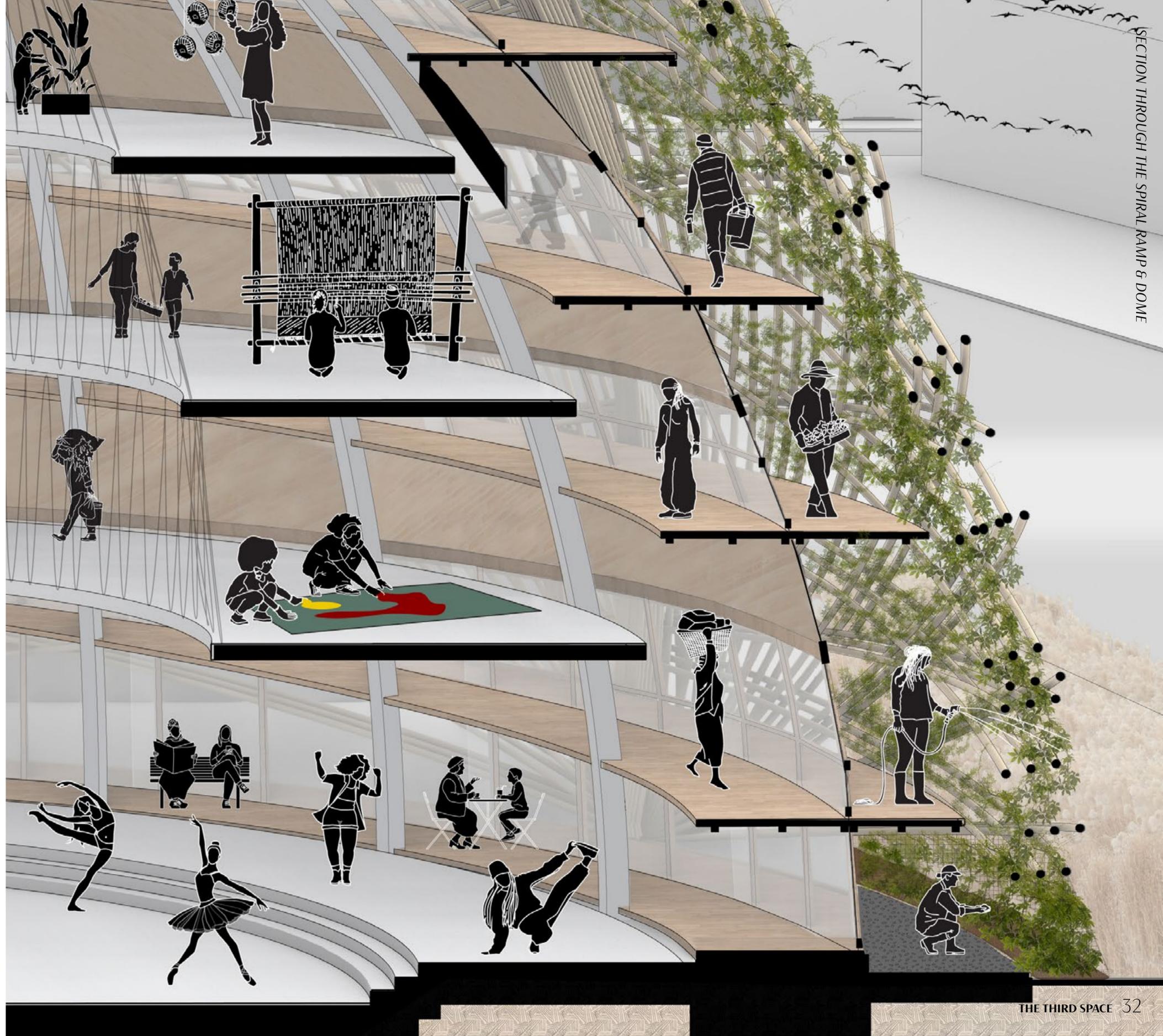
THE THIRD SPACE

ADVANCED STUDIO
MARIO GOODEN

TRANSMUTATION
RECLAMATION AND
REPARATION

The High Line park acts as a neoliberal tool to support the increase in real estate value and investment in West Chelsea and Hudson Yards.

The Third Space is a Center of the Arts for the Liberation of Black Female Bodies. As Michel Foucault said, "liberty is a practice", and this project seeks to provide a space where women of marginalized communities may participate in community to establish transformative and enduring feminine identities through the generation of art and new spatial conditions that transmute preexisting notions of women's labor.



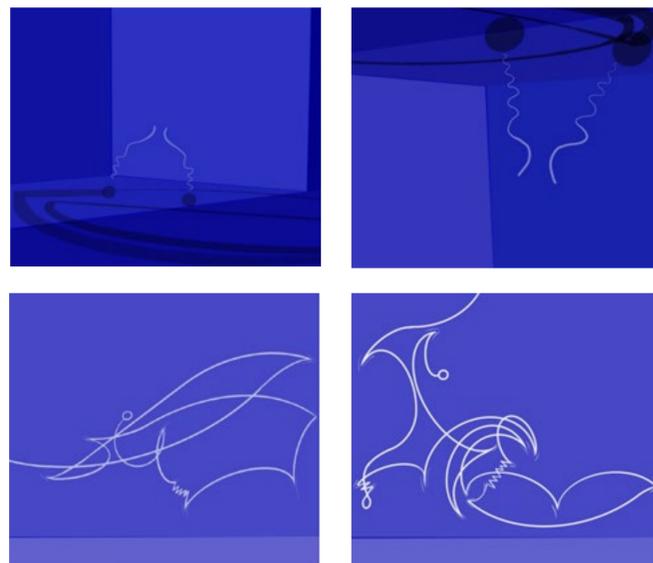
SECTION THROUGH THE SPIRAL RAMP & DOME



“COOPED” BY JAMAR ROBERTS

“COOPED” BY DANCER AND CHOREOGRAPHER JAMAR ROBERTS, is a dynamic commentary piece on the visceral emotional struggles felt by the individual in confinement and isolation during the COVID 19 pandemic. A dark, stifling atmosphere is created by dimmed lighting, restrictive camera orientation and the confusing angle of the dancer’s body as he comes into focus, appearing to dangle unsupported from above then from below. The scene is that of a dank and dark prison cell and Roberts long and laboured dragging movements with his arms along the surfaces are indicative of a slow struggle and space wanting to be carved out and created.

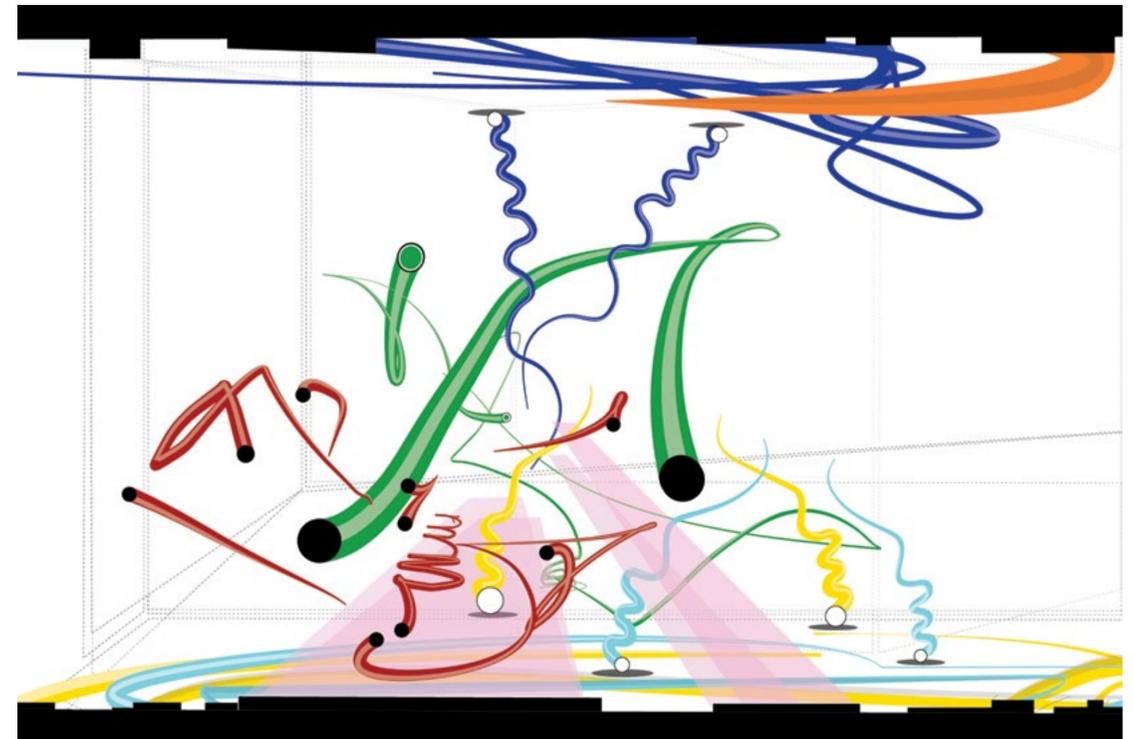
As the scene changes, his hands alternate between dragging on the ground and flailing through the air, implying a fight against the heaviness that grounds his body to the floor, holding him in seemingly twisted positions of discomfort. The stillness of his body is in conflict with the jerking of his head and the rapid movement of his hands. He moves and slides through positions of recline and erectness, constantly seeming to struggle from shadow to light as parts of his anatomy are hidden in blackness while his movements reach towards the light. The editing is used to transform Roberts through the different scenes aiding in creating and amplifying the drama in his movements by highlighting or hiding his body. This piece creates a narrative of internal, individual tension and frustration, speaking to the unnaturalness of being “cooped” up for weeks with no end in sight.



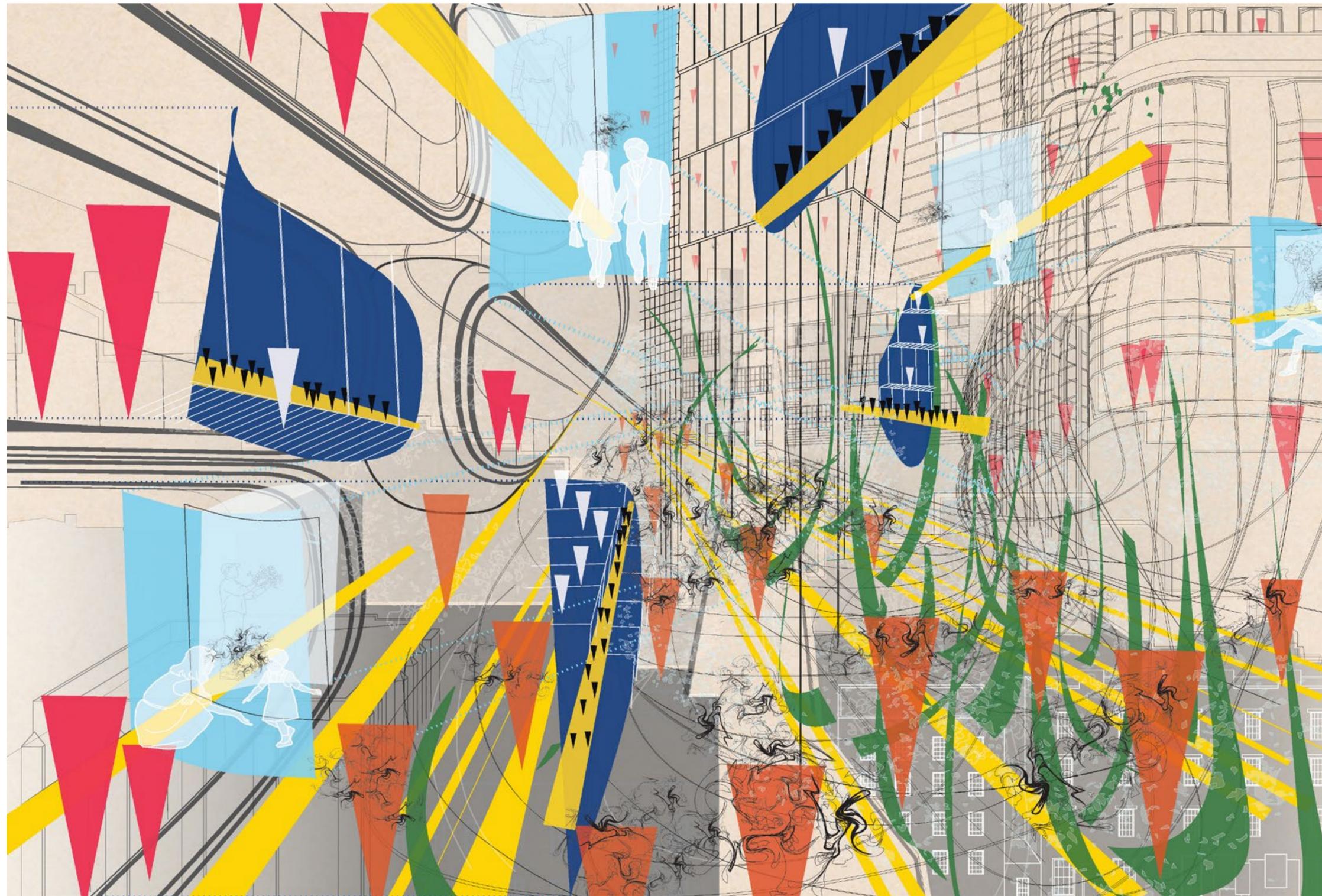
ANALYSIS OF MOVEMENTS IN PARTS



“COOPED” INTERPRETATION a): CARVING SPACE



“COOPED” INTERPRETATION b): CUTTING SPACE



JULIE MEHRETU INSPIRED INTERPRETATION OF HIGHLINE PARK

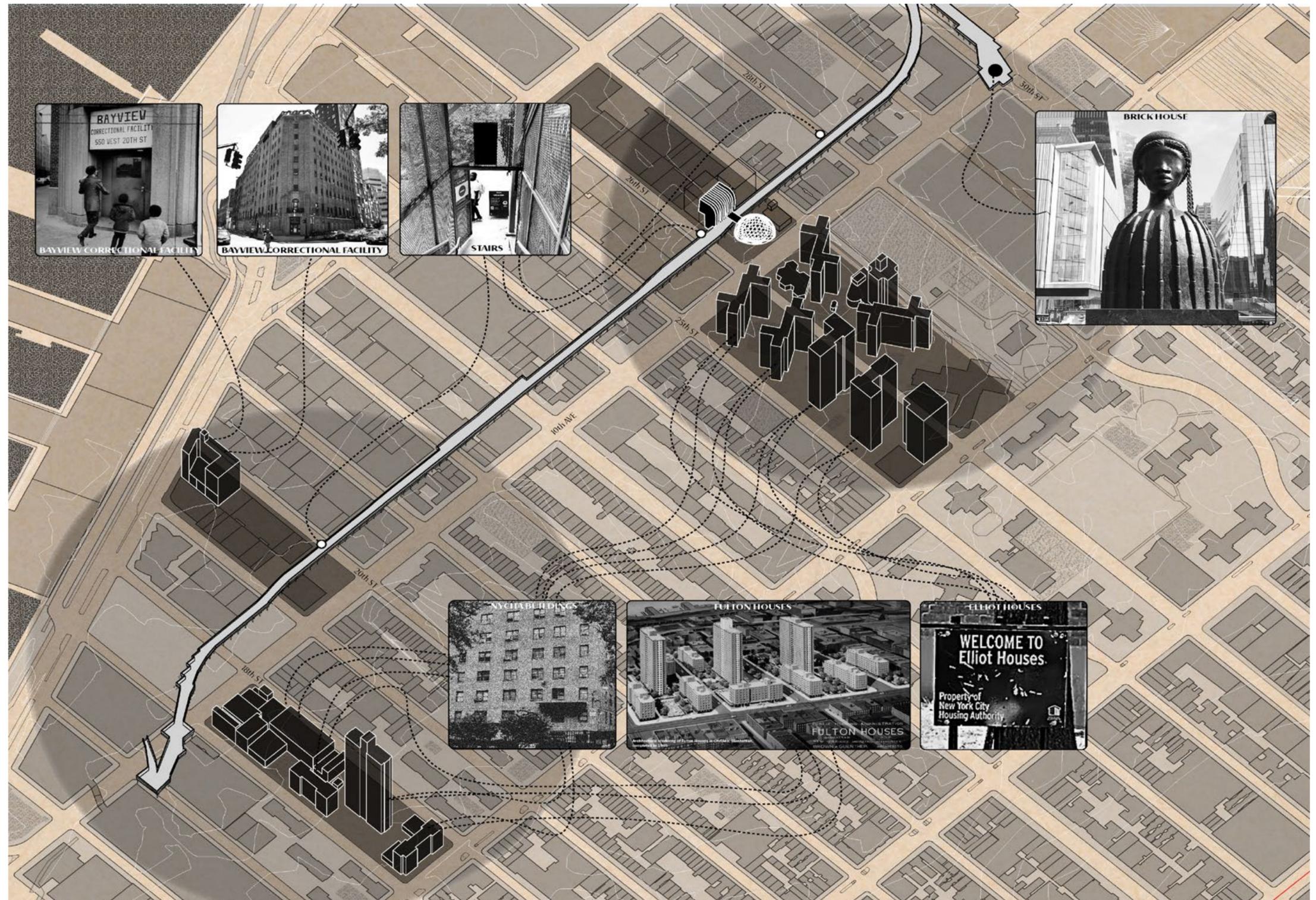
WHEN WE ARE ON "THE LINE", we are bound to The Line. It cuts through the city, smoothly hovering above the mess and rabble of the streets. Everything below doesn't belong and may not infringe, except in the perpendicular views that slingshot the eye down building corridors, an exclusive perspective of the neighbourhood. It's nice to pass time on this glorious balcony looking down over the world.

To walk The Line is to transcend. Above the stifling subway, the mundane grub of the streets and all the small happenings of small people at street level. Countless visitors, seeing and being seen, a conveyor belt of transitioning bodies, pausing to contemplate this or that, as if on a gallery tour. They walk The Line and gazing into the expansive glass and steel facades of the surrounding designer apartments, and see themselves reflected in the rooms beyond, layered opulent dreamscapes of a life in sight but out of reach, the fragile transparent panes barriers separating wealth, access, and experience. The inhabitants of these gilded display loges recline on their imported sofas in their million dollar living rooms, The Line a suitably expensive backyard made slightly more interesting by the moving zoo outside. After nightfall, the hordes dissipate, spiralling down tight stairs as if flushed out, back to their real lives. The show at an end, the stage crew cleans the set of its everyday muck and prepare for the next day of shoots.

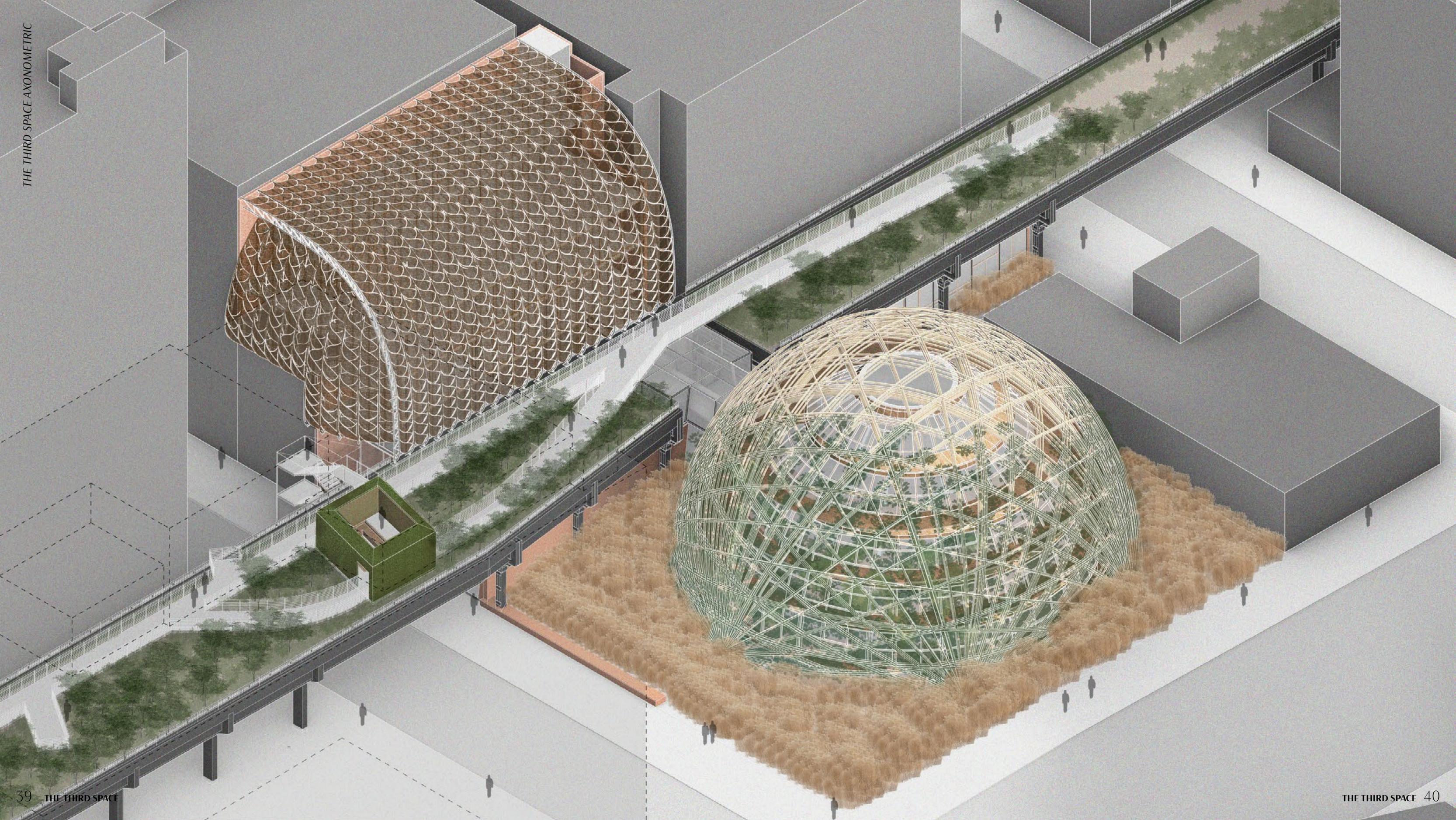
A PHOTOGRAPHIC EXCAVATION OF THE HIGH LINE PARK starts an investigation into the spaces along, underneath and adjacent to the park and may interrogate the elements and activities supported by the High Line and vice versa. There are underlying value exchanges occurring enabled through the instrumentalisation of the architecture and the manipulation of infrastructure.

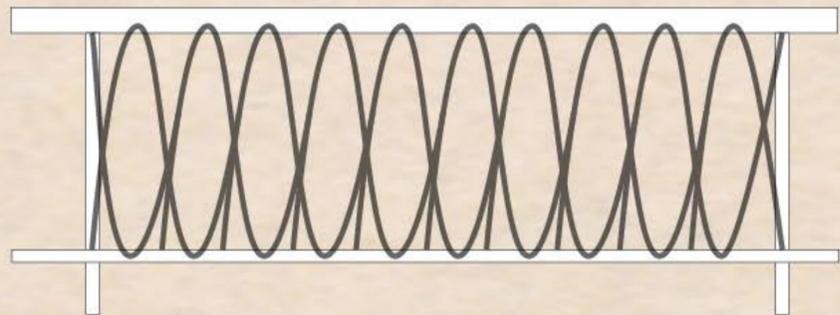
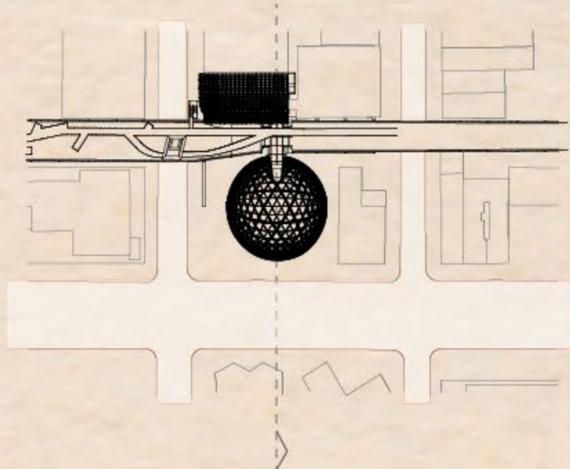
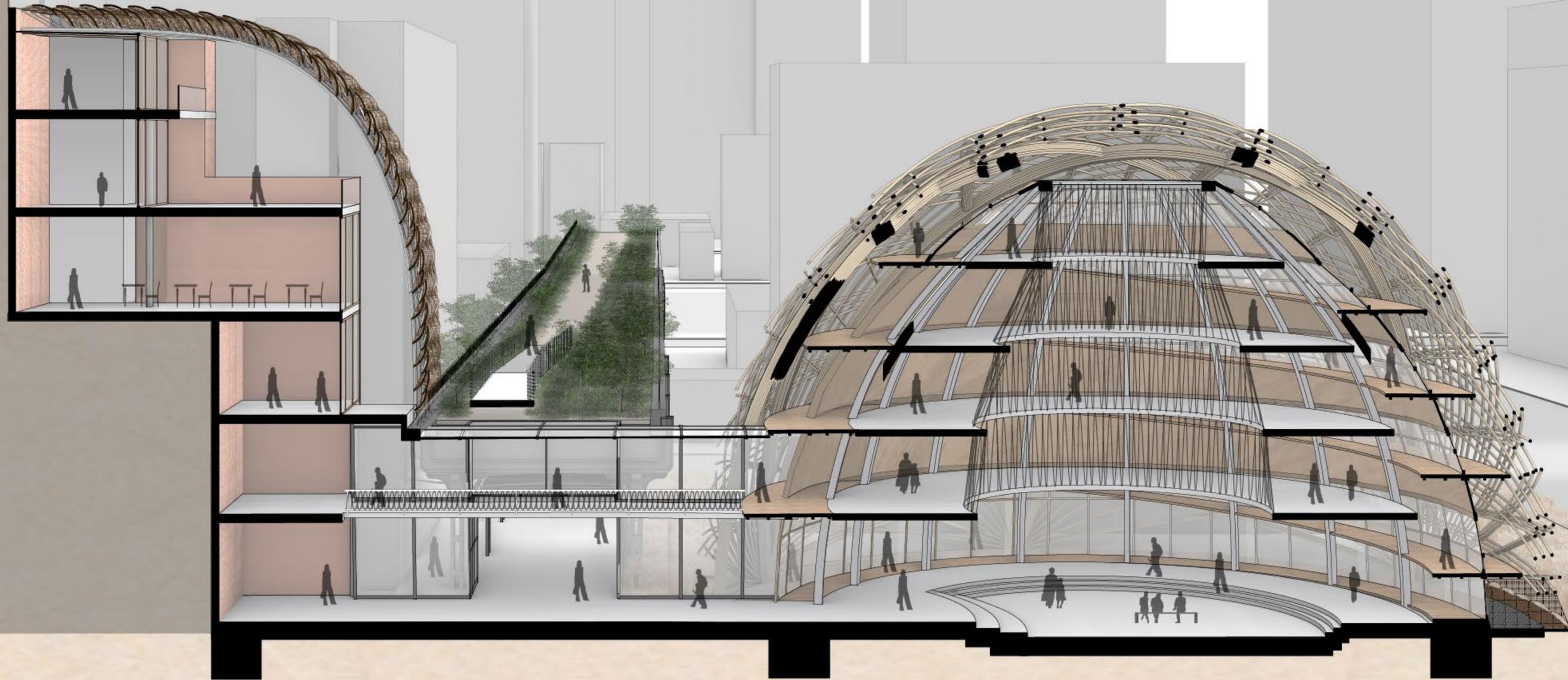
These images are recordings of where these relationships might be emerging and the push/pull they have on the surroundings. The stairs on 26th and 28th are less inviting, aggressive and deterring specific communities specifically those of Fulton and Elliot-Chelsea Housing and the Bayview correctional facility for women.

From conception, the High Line park programming department weren't including these communities in the community enhancement/engagement process before park opened (no role/space created in the design and development of park and how it might better serve communities, lack of diverse representation in initial process is reflective of lack of diverse representation after completion).

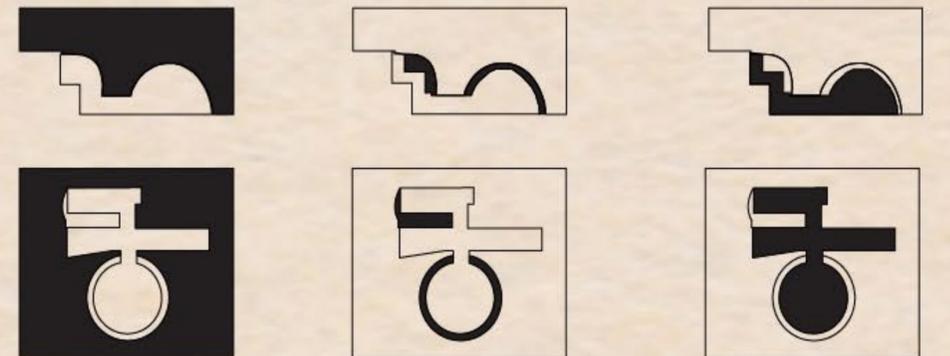


OBLIQUE SITE PLAN





WOVEN BALUSTRADE



OPEN

SEMI-ENCLOSED

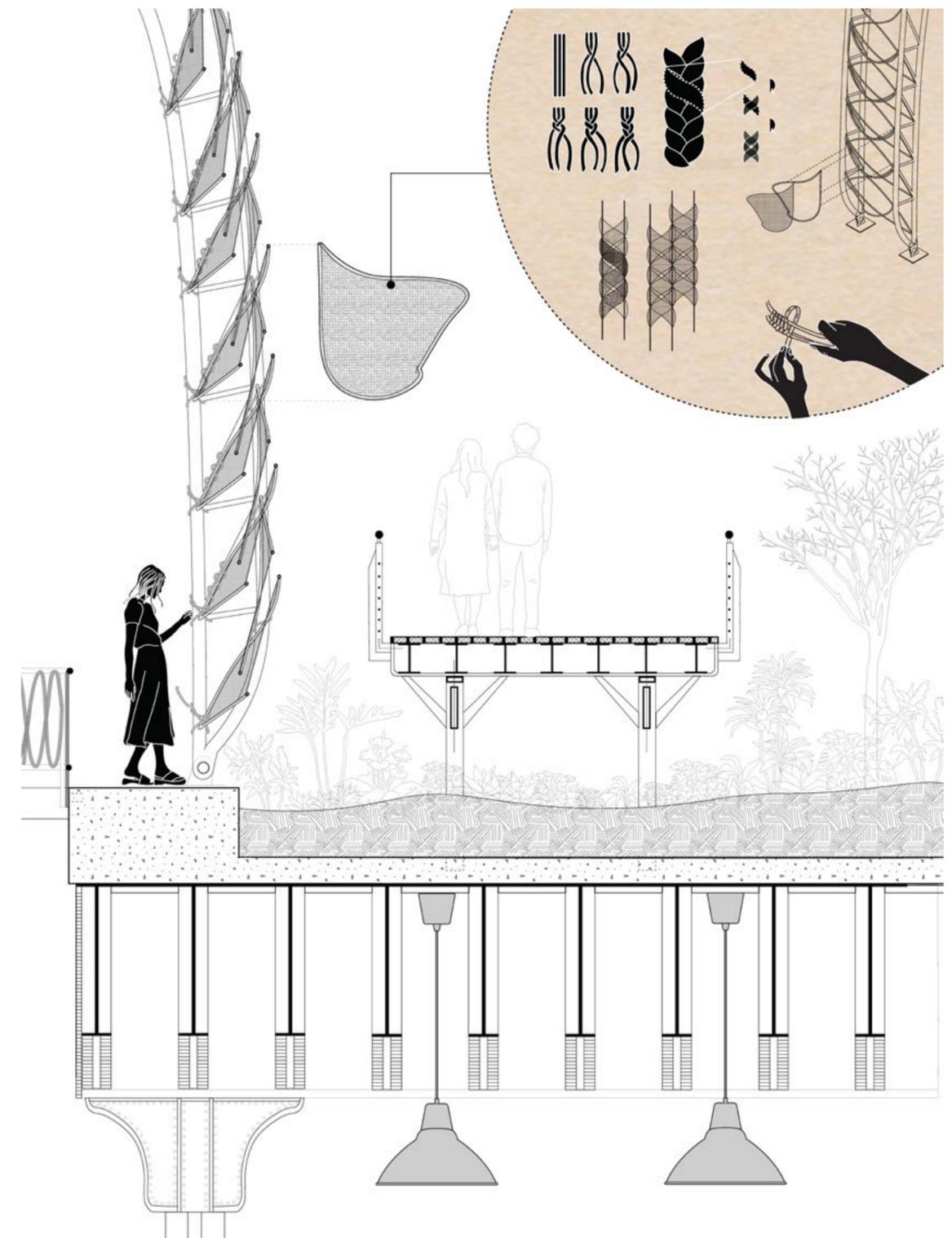
ENCLOSED

THE LABOUR OF WOMEN is celebrated in this space and in looking at traditional practices of building shelters using grass technology and the making of objects through weaving and plaiting, new spatial tools might be born from those old and overlooked. On the African continent, women would grow and trade different grass. In looking at the make-up of a traditional grass huts, an inverted realm is created. The notion of a womb arises, refusing the gaze and creating a safe space within.

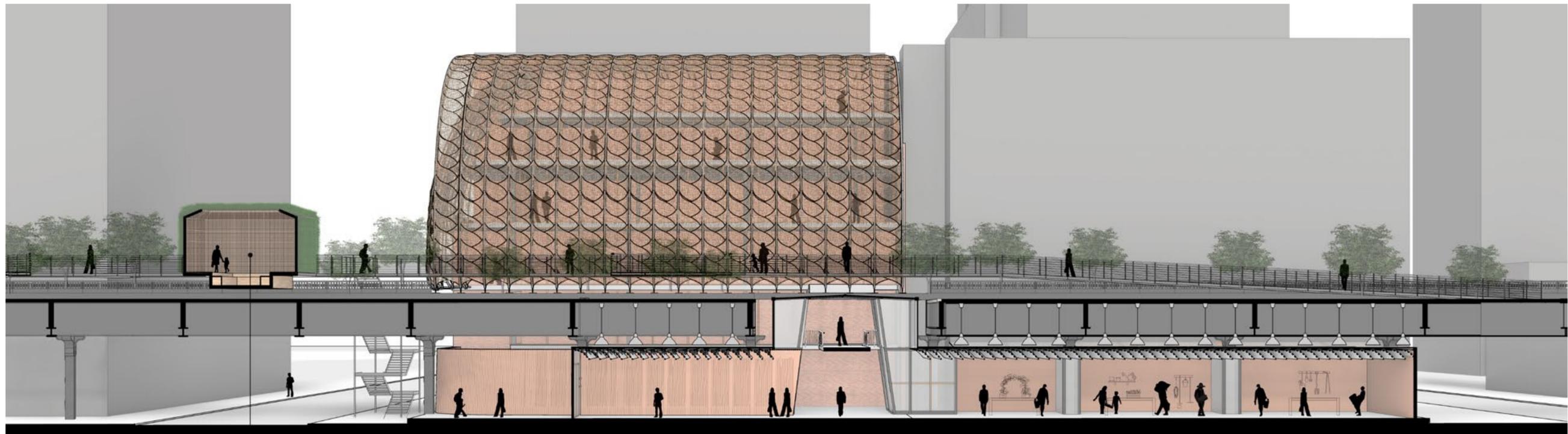
Patterns revealed through the labour of weaving and plaiting grasses were translated into a larger spatial tool for shading and concealing - I sought to create a hive space, buzzing with activity within, exposing little of this to the external world. This space rejects the language of transparency of the built environment around the High Line and provide a safe space for women and their labours.



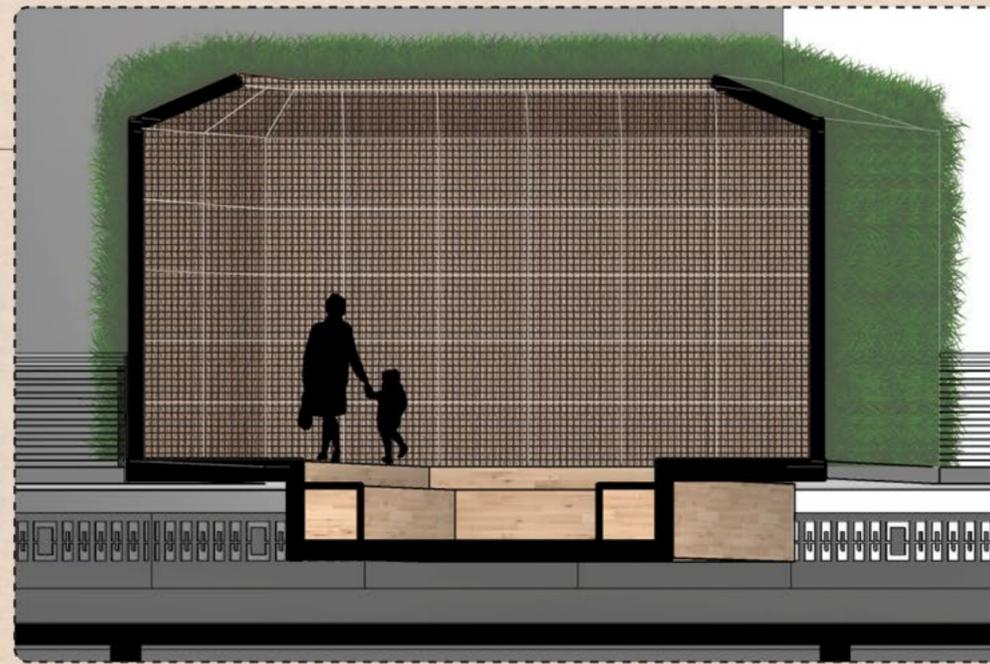
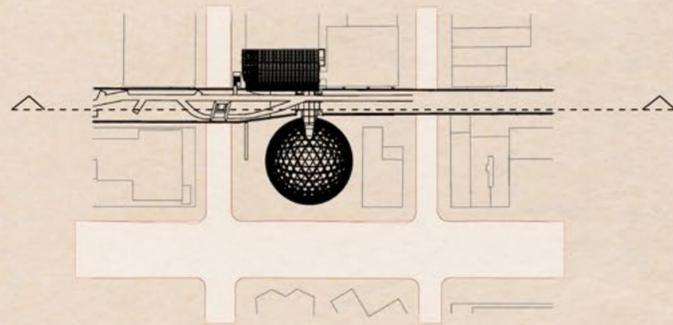
GRASS WOVEN SHADE STRUCTURE MODEL



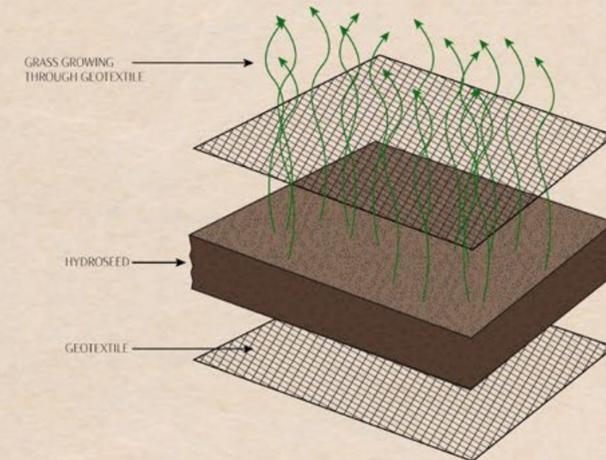
SECTION THROUGH HIGH LINE & SHADE STRUCTURE



LONG SECTIONAL PERSPECTIVE



SKYHUT SECTION





STRUCTURAL PRECEDENT: BEEHIVE HUT

IN CREATING THE THIRD SPACE, I look to traditions passed down through different African cultures and focus on the type of work carried out by women in communities. The labour of Black women has long been over looked as it is the invisible backbone behind all societies. If America was built by slaves, Black women are the matriachs of this country, for it is through their labour that new generations are brought forward, and on their shoulders that they have and continue to be uplifted.

The labour of Black women is a practice striving towards the liberation of Black bodies. This project aims to create a space where the labour of Black womens is an act of self liberation where art is created for the women by the women.

In Southern Africa, the Nguni groups living in the Pongola River area had an established grass technology, a technology which was developed and advanced through the labour of Black women. The women built the shelters - sometimes with assistance from the men folk on the framework of larger units - and they maintained the ageless tradition of weaving and plaiting the grass covering.

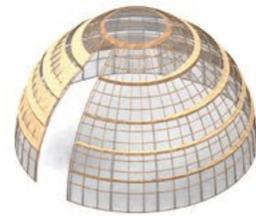
The advantage of the dome on the cylinder is that the stable structure of the walls could withstand fire, which would thus only destroy the thatched dome that could be replaced easily. In addition to the established use of grass for their dwelling, the Sotho used other objects made from grass. The production of grass items was, and still is, 'female industry'.



WOVEN BAMBOO



BUNDLED BAMBOO



GLASS & WRAPPING TIMBER WALL

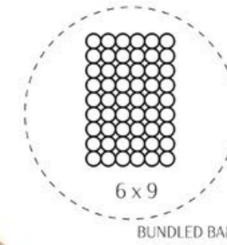


STEEL COLUMNS

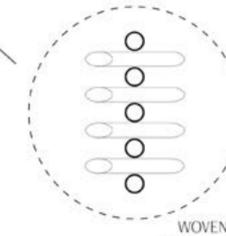


RAMP & FLOOR SLABS

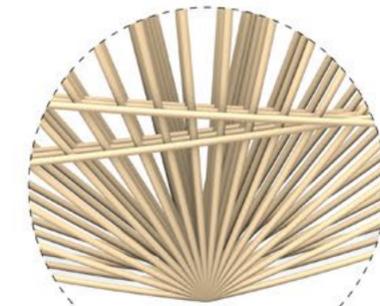
HORIZONTAL



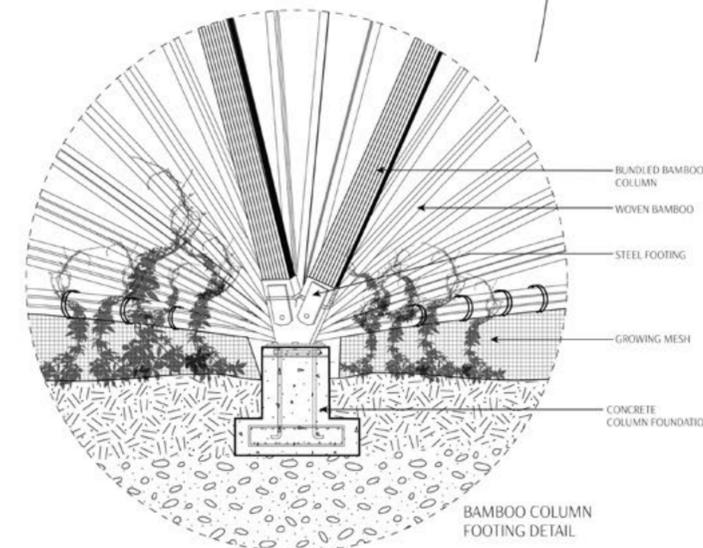
6 x 9
BUNDLED BAMBOO



WOVEN BAMBOO



BAMBOO COLUMN FOOTING



BUNDLED BAMBOO COLUMN

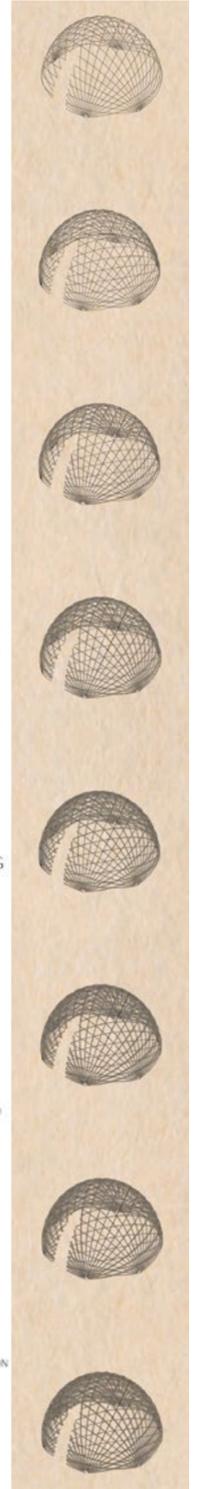
WOVEN BAMBOO

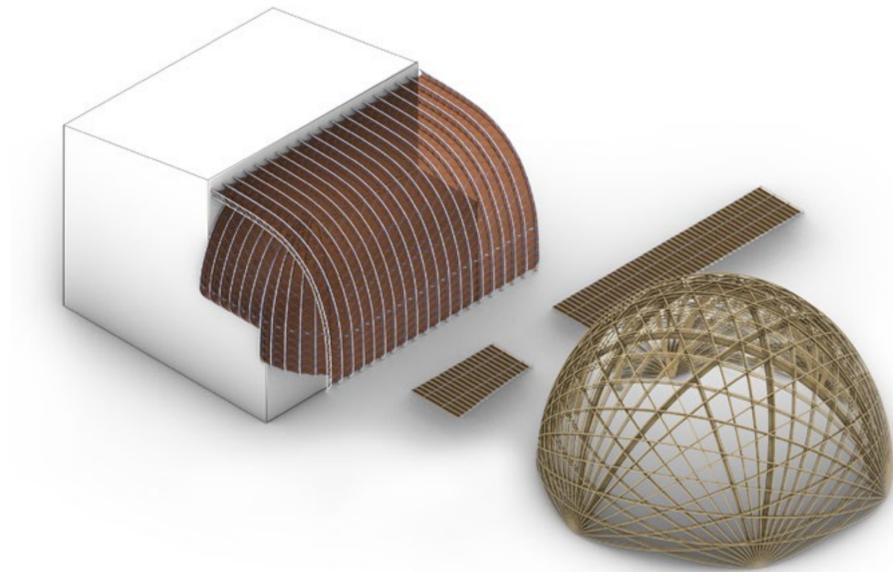
STEEL FOOTING

GROWING MESH

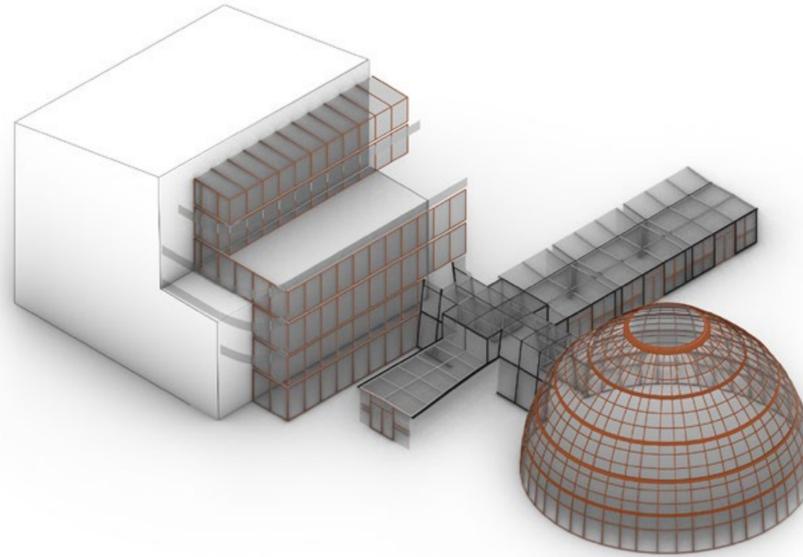
CONCRETE COLUMN FOUNDATION

BAMBOO COLUMN FOOTING DETAIL

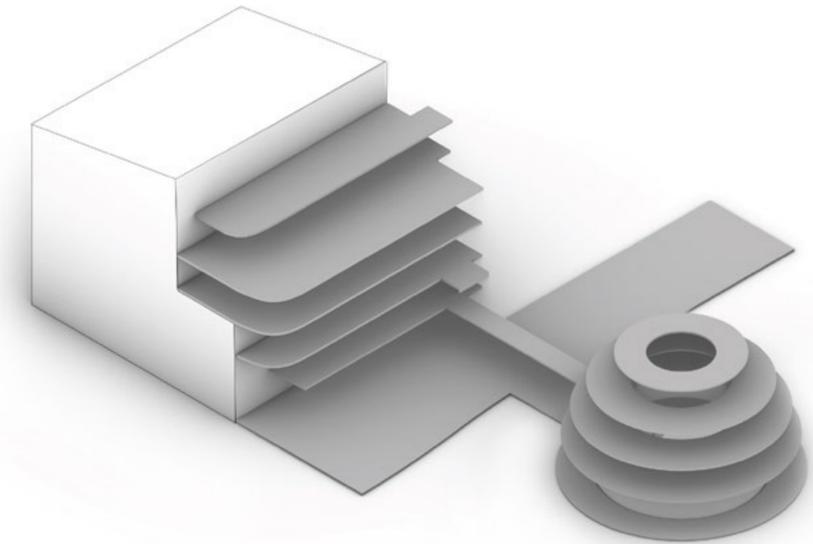




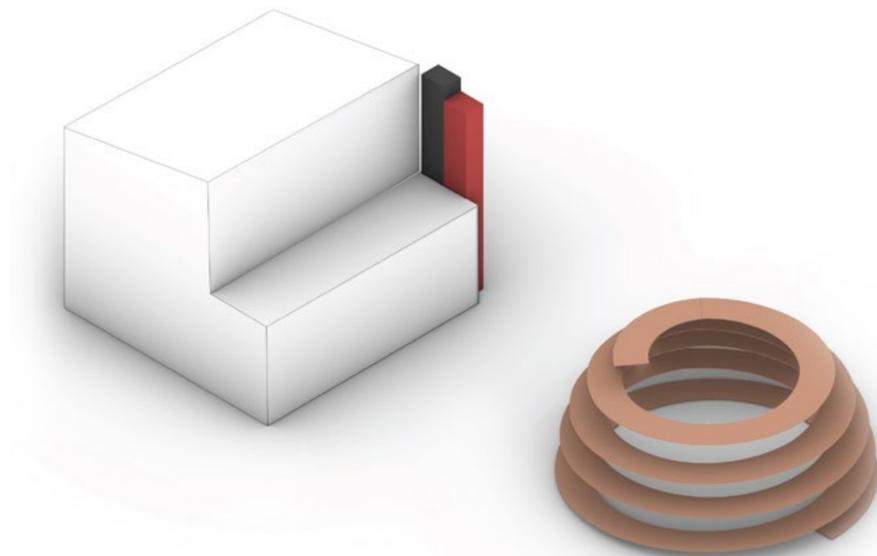
SKINS



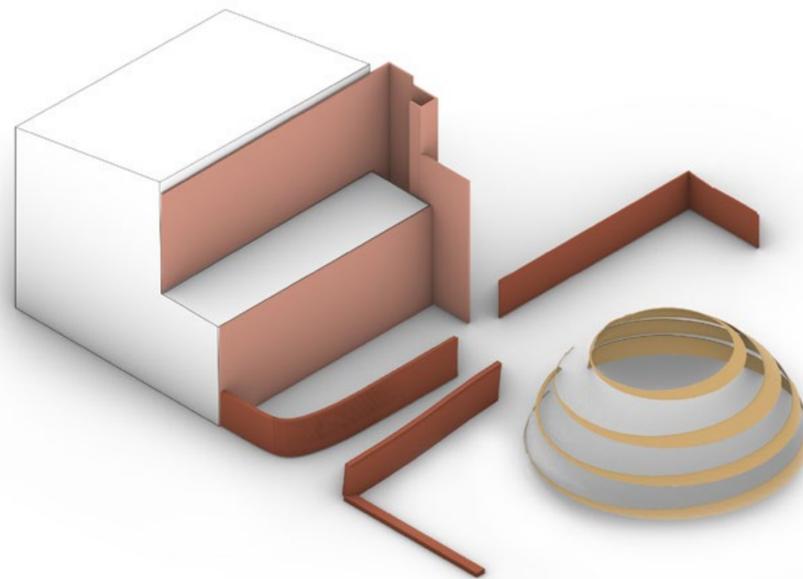
ENCLOSURE



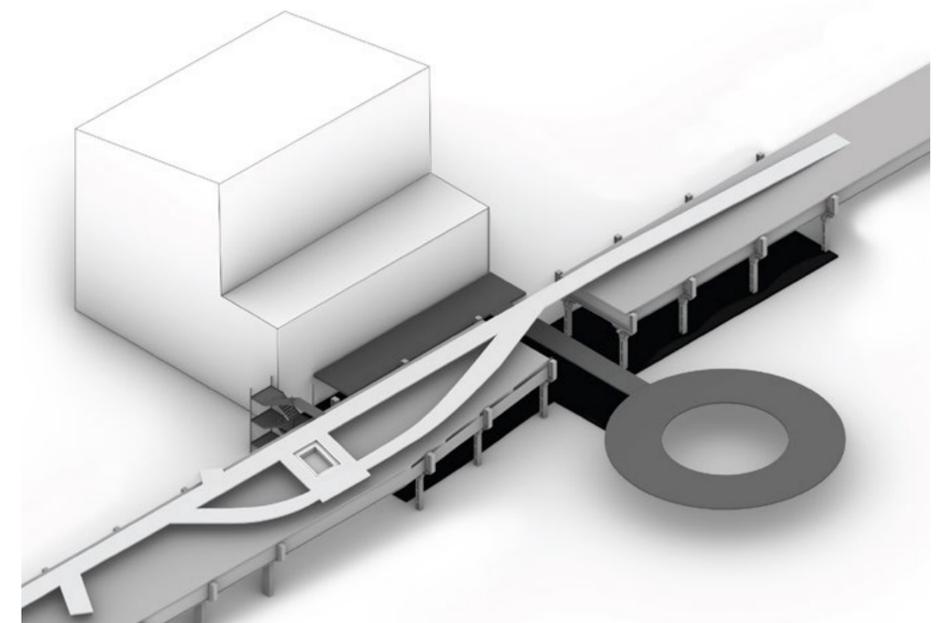
HORIZONTAL CIRCULATION



VERTICAL CIRCULATION



SOLID WALLS



HIGH LINE INTERSECTION



THE EVERYDAY SACRED

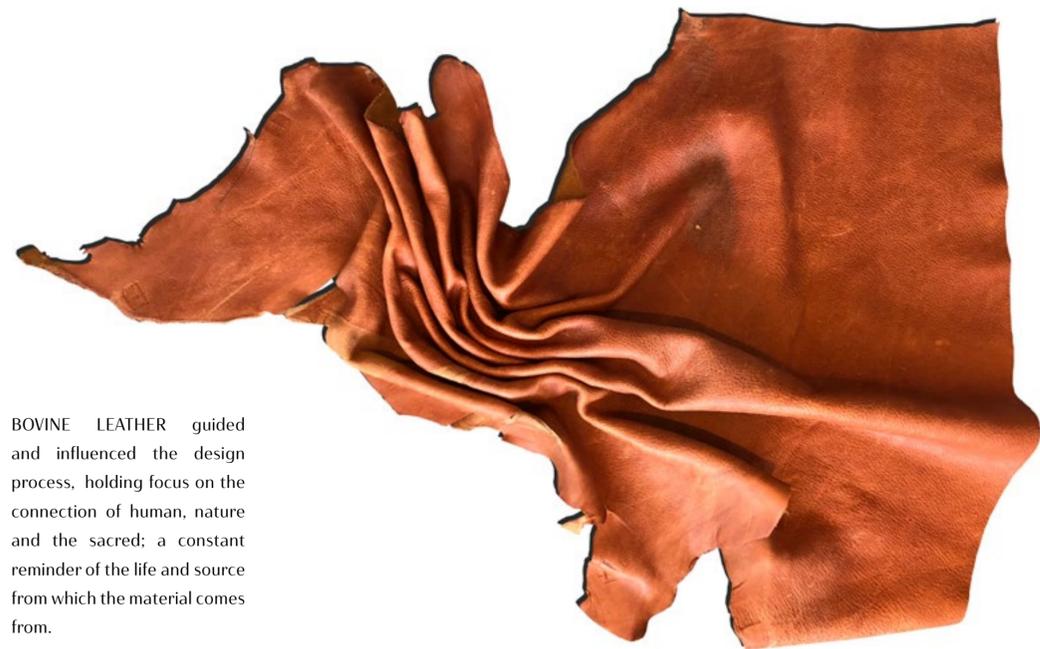
ADVANCED STUDIO
JEROME HAFERD

DARK RURALITY
BLACKNESS, SACREDNESS,
& LANDEDNESS IN THE
HUDSON VALLEY

The Everyday Sacred is an approach to the creation of sacred spaces for ancestral devotion through the development of an aesthetic practice using bovine leather as a liberation device and a means to redress the colonization of Bantu people and their spiritual practices.

In many African spiritual practices, animals play central roles in ceremonies and offerings as they are seen to exist between the human and the divine, the physical and the spiritual. In Bantu culture, cattle are revered as “God with wet noses” and repositories of Bantu ancestry; they become channels bridging the human realm and the ancestral realm.





BOVINE LEATHER guided and influenced the design process, holding focus on the connection of human, nature and the sacred; a constant reminder of the life and source from which the material comes from.



STUDY IN LEATHER a)



b)



c)



d)



THE MUWENDA is worn by Venda women and each different muwenda has a different message encoded in it based on the pattern of the strips and shapes.



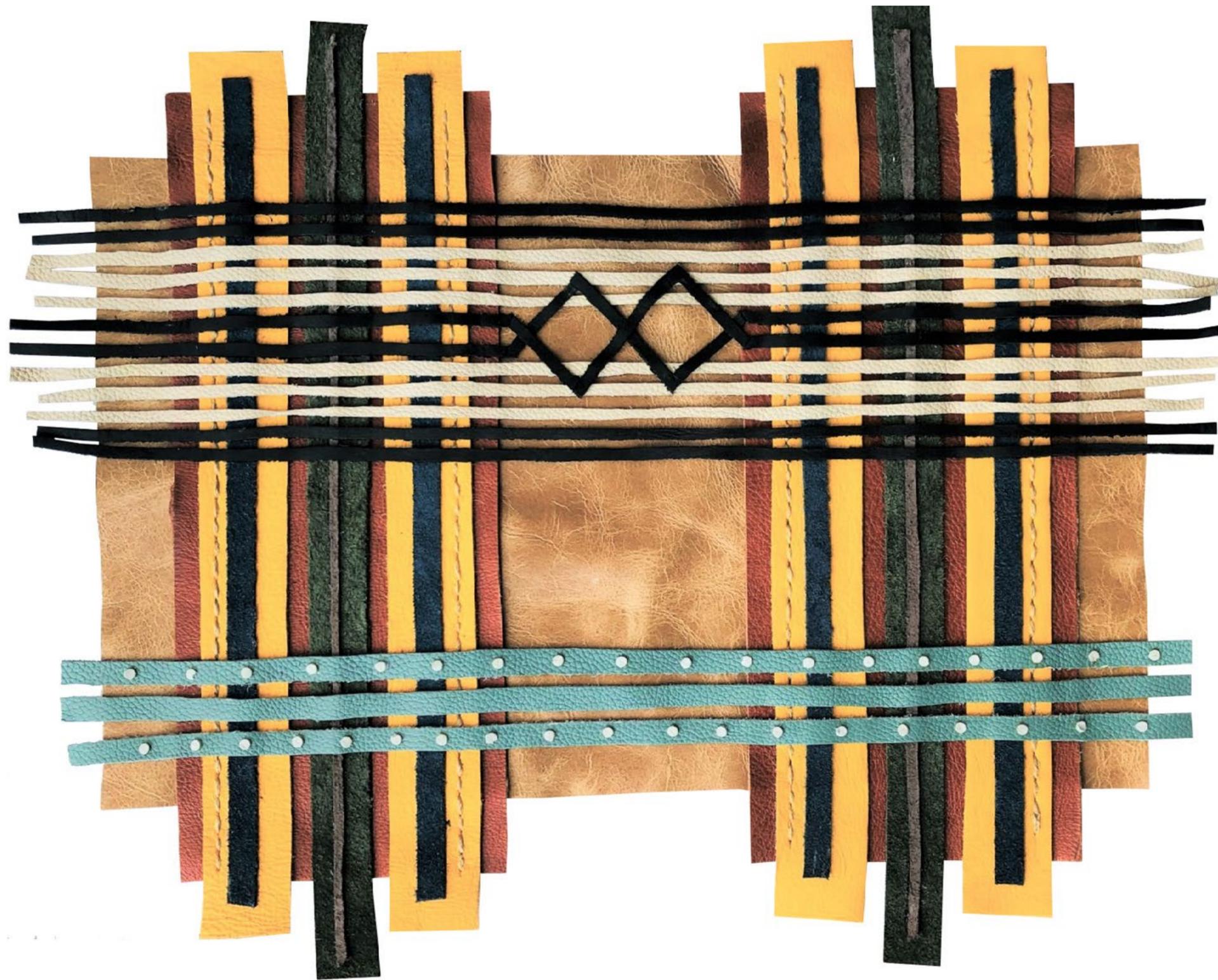
COWHIDE was used to make muwendas in precolonial times but with the arrival of settlers, the dispossession of land and livestock from black communities, fabric was introduced.



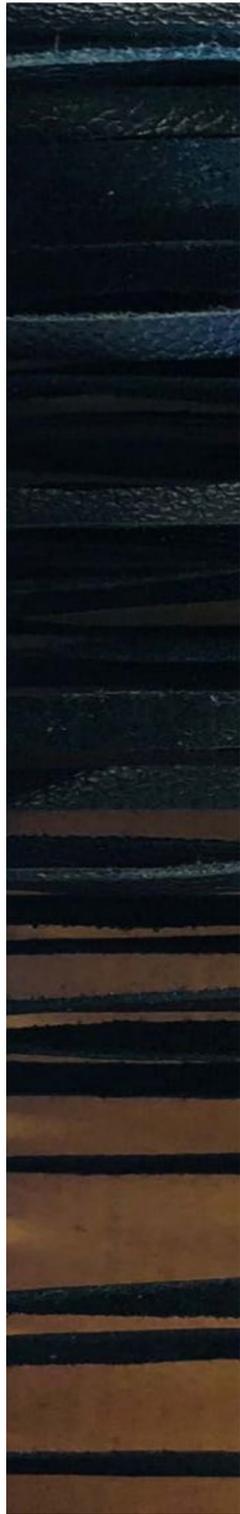
STUDY OF LEATHER IN WATER



MOULDED LEATHER is leather that's been soaked in water, formed into a desired shape and can be further stiffened by oven baking. There are varied properties of leather are in part due to the chemical and physical composition of animal skins. When leather is baked, the fibers contract and the material becomes hard and waterproof.



"MUWENDA IN LEATHER" is a sample piece of a muwenda made was a means of reconnecting to my ancestry and redressing the colonization of Bantu people.



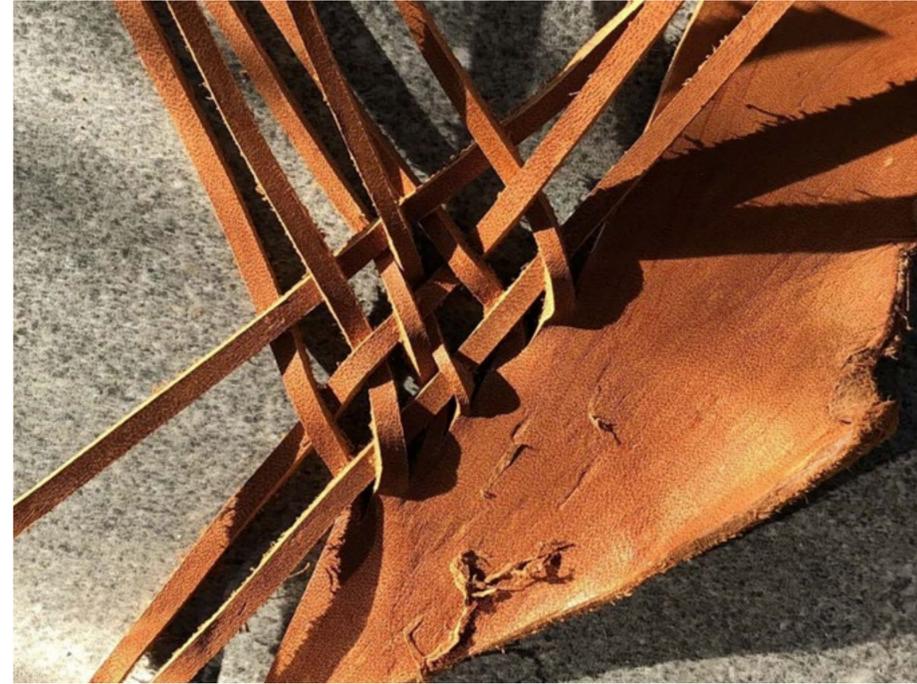
b)



EXPERIMENTS a)



c)

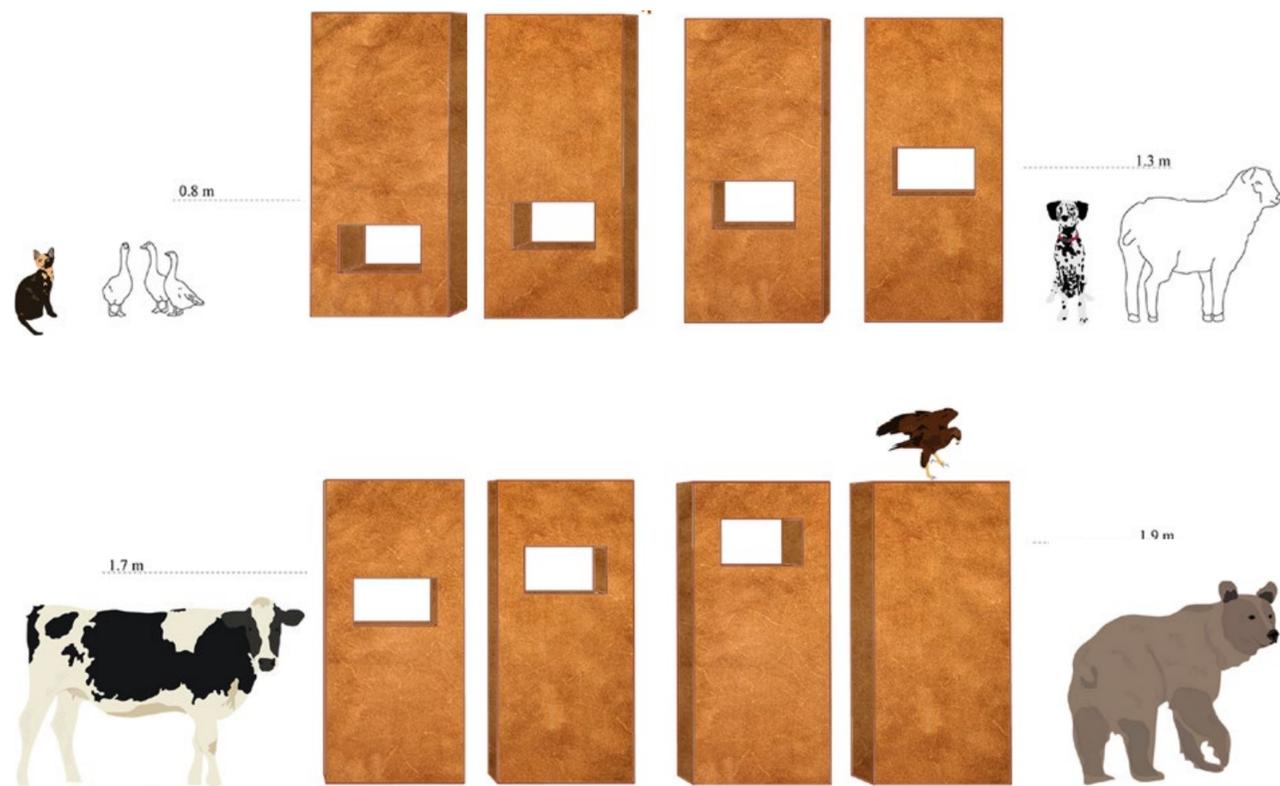


d)



e)

WEAVING as a space making technique and art form is of great importance in many African cultures. Some believe that weaving can be likened to human reproduction and the notion of rebirth. The idea of a divine space or an altar was born and I began exploring the use of woven leather in the making of altars.



ALTARS FOR SOUL FIRE FARM

SOUL FIRE FARM is a BIPOC owned and managed farm in Grafton, New York. They integrate ideas of stewardship, community building and passing on knowledge as current day ancestors as they heal their connection to the land. Part of this healing includes the practice of African spirituality and making tributes to ancestors and the spirits of the land. In some rituals, a tree will be used as a centerpost, becoming a gateway between the human and spirit realms; a make shift altar and a space for people to connect with their ancestry.

"Altars reveal the state of being of individuals and communities."

So in thinking about these spaces for this community I wanted to create a series of different altars that would exist in the everyday path of peoples activities. The altars would be woven in leather to connect with the sacred art form and material. With up to 40percent of all leather produced for the upholstery industry alone ending up in landfills, the possible reuse of this material in this form is a rebirth of its purpose and significance.



CONCEPTUAL ALTAR AT SOUL FIRE FARM

"ALTARS MUST BE FED". The altars become spaces for humans to reconnect to the spirits of the land through the animal world by leaving offerings. These altars would be at different heights to give access to different animals.



SOUL FIRE FARM SITE PLAN

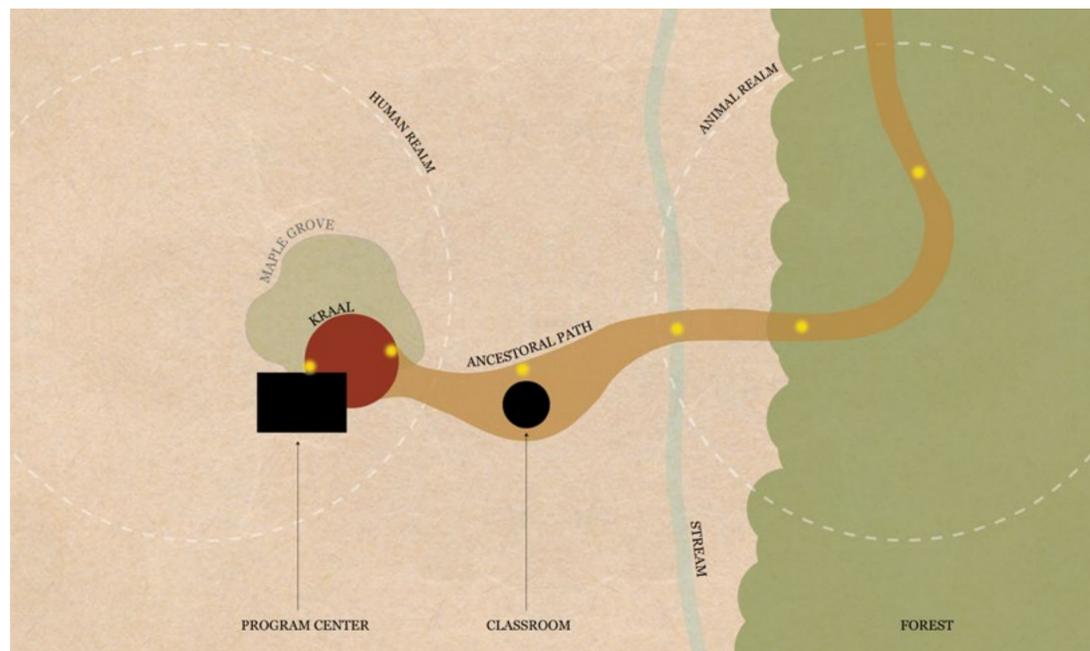


DIAGRAM OF ALTAR PROGRESSION: Plan

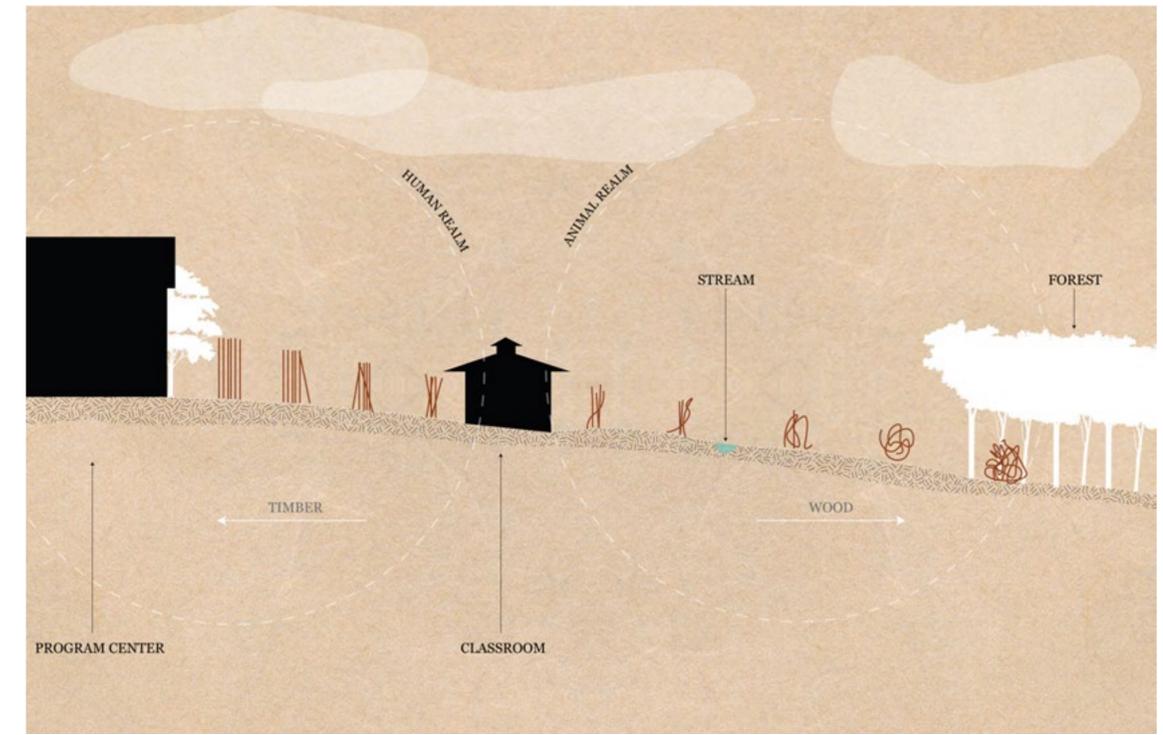


DIAGRAM OF ALTAR PROGRESSION: Elevation

THE PROGRAM CENTER AND CLASSROOM buildings sit adjacent to one another. The program centre, which is at the centre of the farms activities, becomes the site for a kraal, a place for gathering. The path runs from the centre, past the classroom and onward away from the farms cultivated activities and into nature. Thus there is a connection between the human and animal realms and along this path is where the different altars exist

In elevation, the same connection to human and animal realm exists with the altars moving from being more refined timber to natural, unfinished wood so they progress based on their proximity to the program center and human realm or to the forest and the animal realm.





ALTAR: Offering Made



ALTAR: Offering Received



THE CLASSROOM has altars that might engage with nature as offerings are laid in this space. Through some landscaping and planting of trees outside the classroom, this altar might become a space that attracts animal life. People, in their everyday lives and movements between the program center and classroom might leave offerings which the local wildlife can partake in. The altar becomes a centerpost for both humans and animals.



DIFFERENT ALTARS

TIMBER
← Towards Program Center

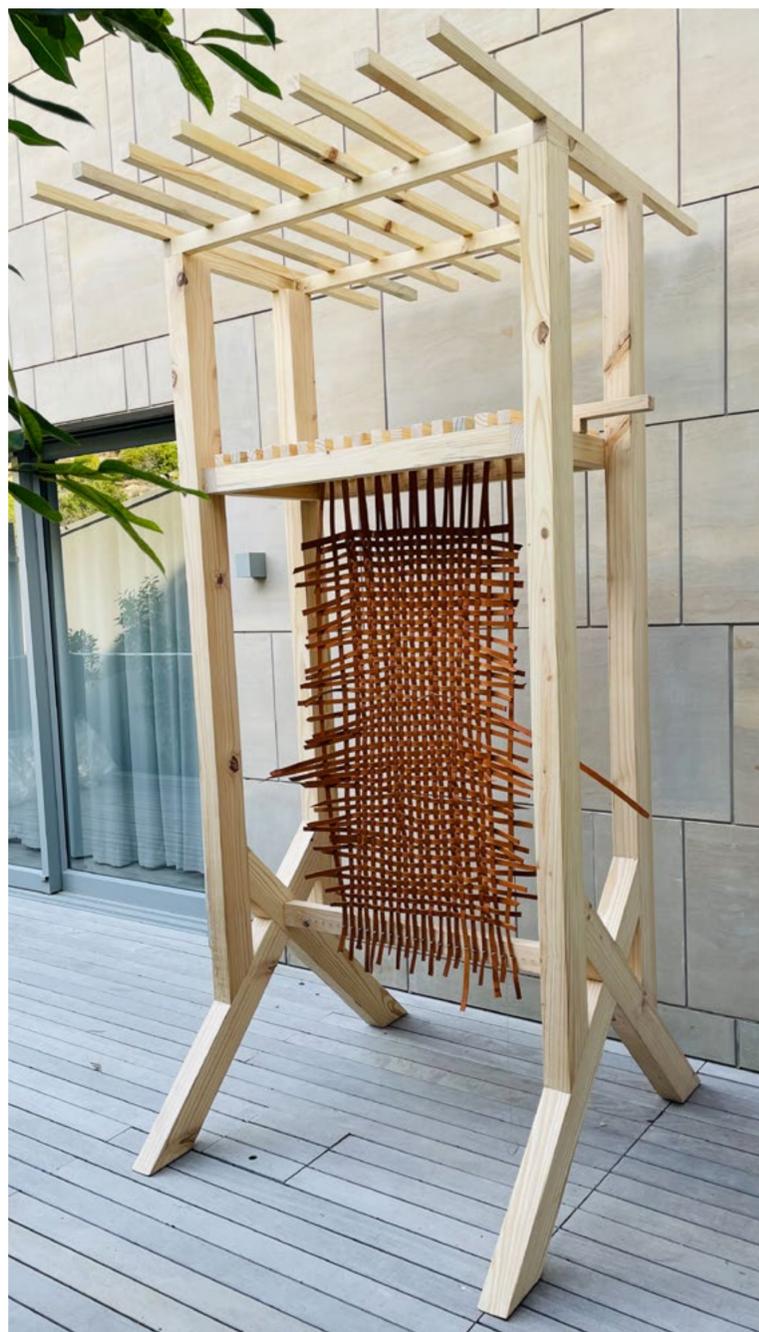


WOOD
→ Towards Forest



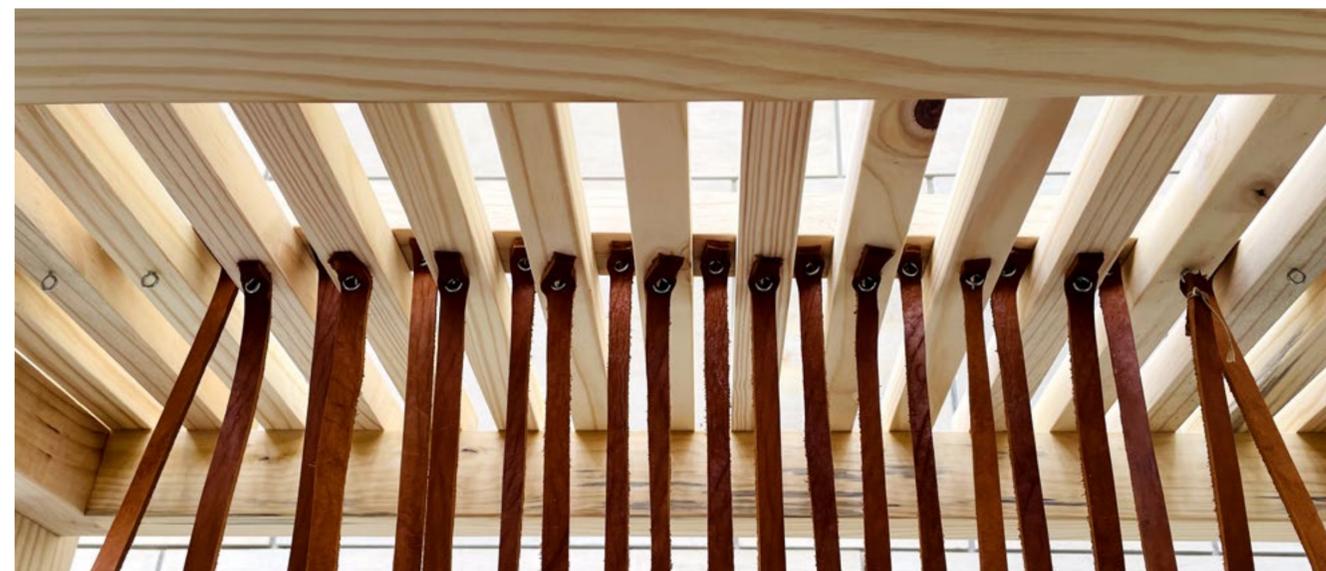
REFINED TO WILD, the altars exist along a range of refined to rustic; precise to organic. They become more wild and freeform as they progress from the Program center towards the Forest.

This project looks at the everyday sacred and reconnecting to this idea of the making of these altars through the sacred yet everyday art of weaving. I became fascinated in the actual making process and how the act of weaving in itself is cathartic and spiritual.



1:1 ALTAR

BASED ON INDIGENOUS BARK AND GRASS WEAVING PRACTICES, this loom is that could be used for weaving bark, rope, heavy fabric and of course leather. Every second warp thread is attached to a movable piece which slides back and forth. And the final piece easily detaches and becomes an altar in its raw state or can be made into a future standing altar. The loom is itself an altar, and must be fed through human energy. To weave is to return to an ancient ancestral practice that is universal with beautiful results. The loom becomes the parent altar of all the others, where woven pieces might be assembled to birth other altars.



WEAVING ON ALTAR





THE PODIUM

CORE STUDIO
BENJAMIN CADENA

STATES OF HOUSING
THE HOME UNBOUND

COLLABORATOR
MEISSANE KOUASSI

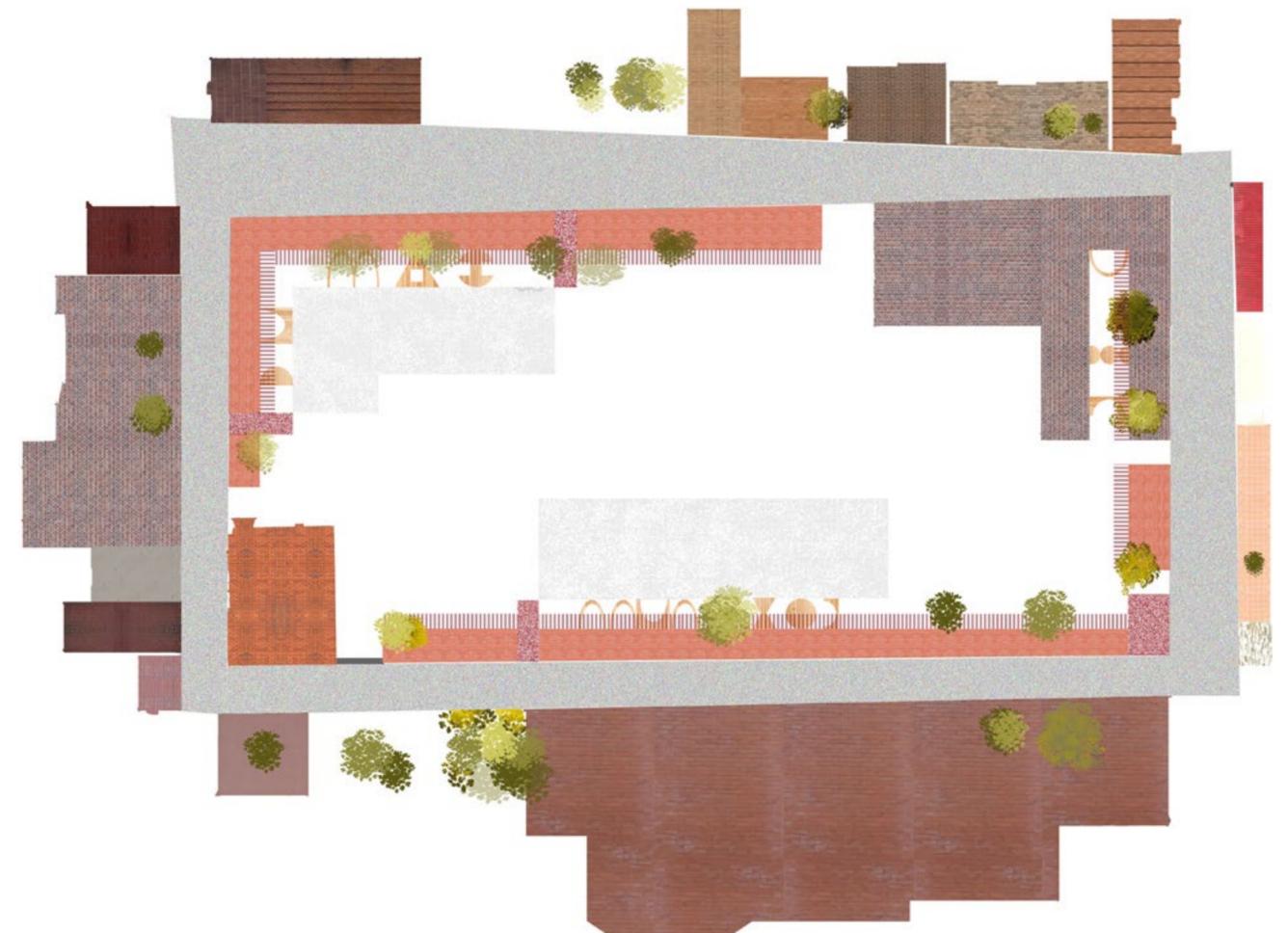
Our proposal is inspired by the Hip-Hop movement that started in the Bronx during the 70's and aims to amplify the spirit of Hip Hop as an art form created in diametric response to architectural failures in planning and housing practices in the Bronx. The Podium is the common ground on which people come together and acts a stage for collective expression.

Through the creation of inclusive mixed-use housing and cultural incubators for local artists of all styles and genres, this project aims to strengthen the surrounding community and encourage the local youths to invest and engage in the future of the Bronx.

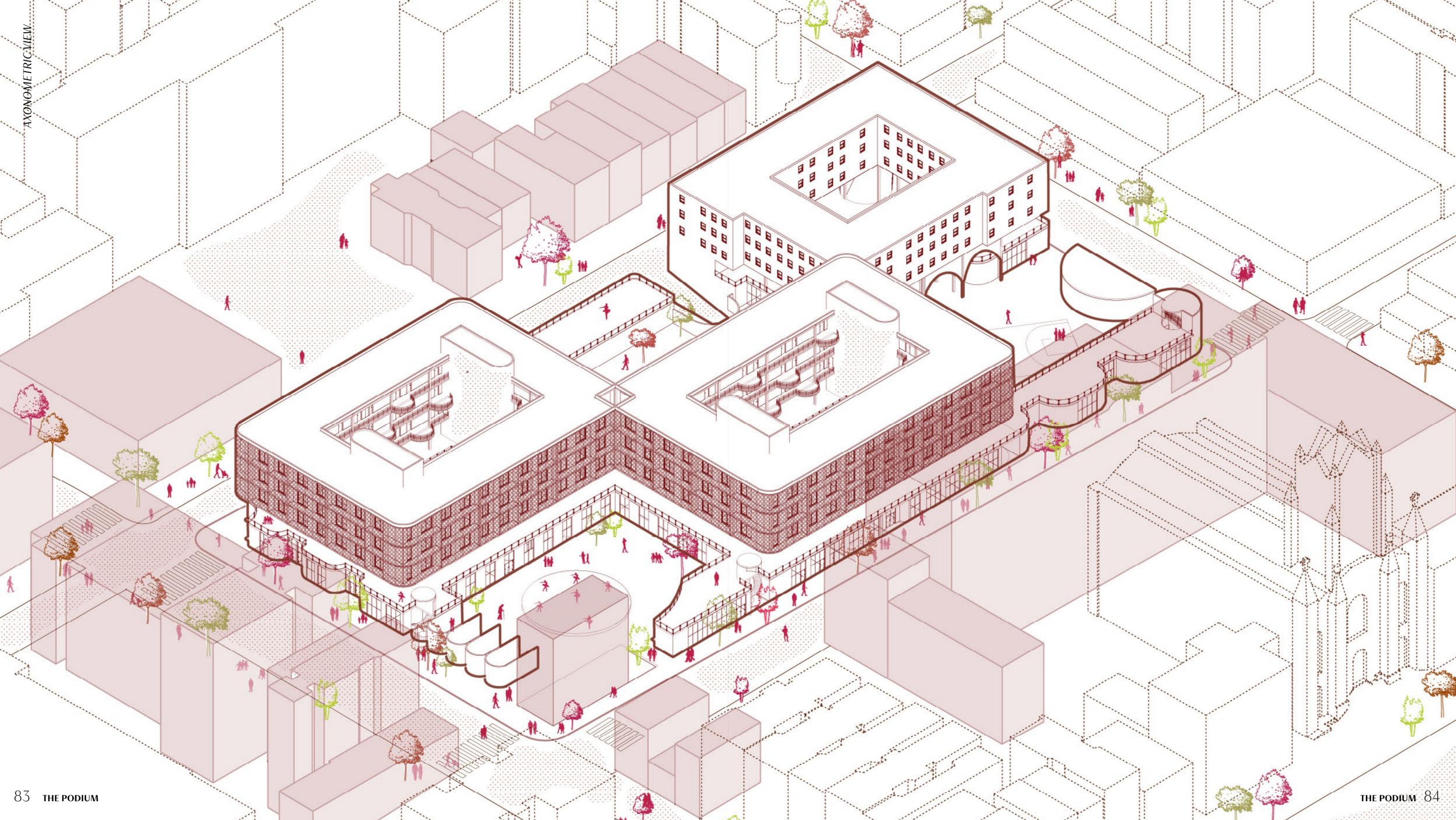


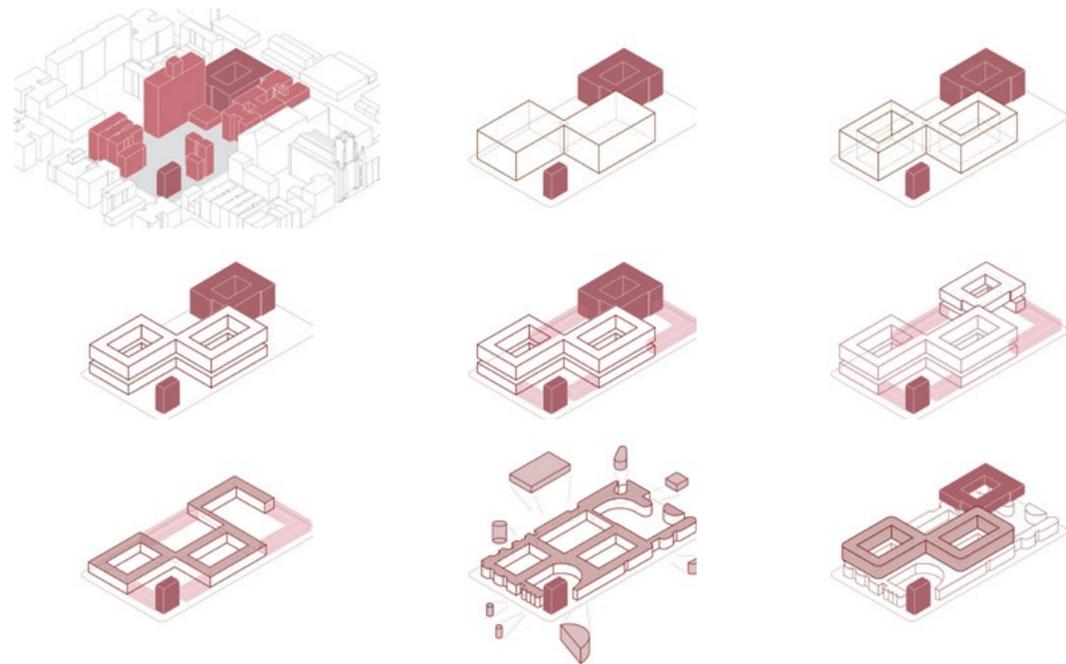


MATERIAL TAXONOMY OF BLOCK: Before

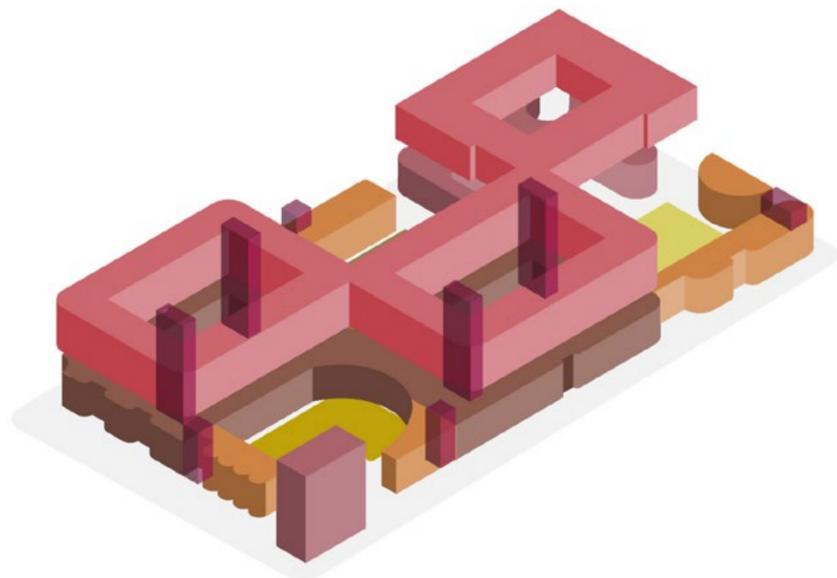


MATERIAL TAXONOMY OF BLOCK: After



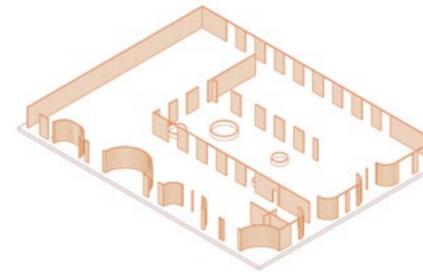


- Courtyards
- Building lobby, retails & offices
- Supporting amenities
- Housing
- Vertical circulation

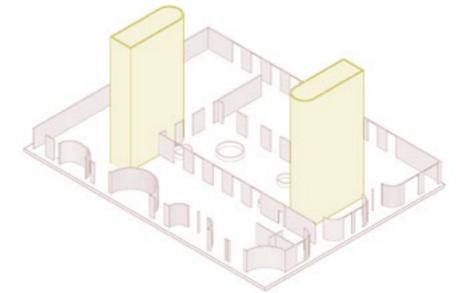


MASSING

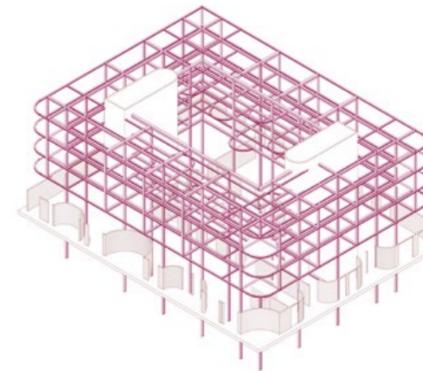
LOAD BEARING BRICK WALLS



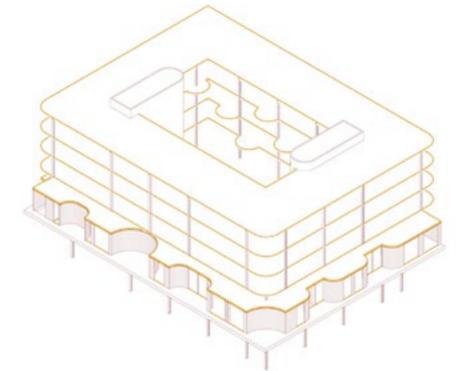
CONCRETE SHEAR WALLS



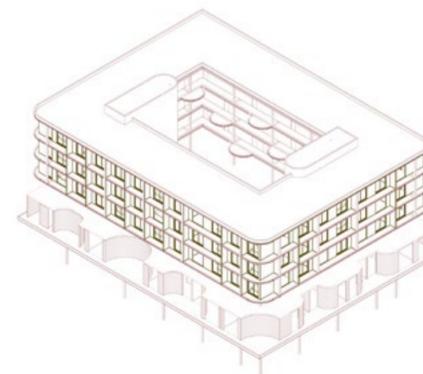
STEEL FRAME STRUCTURE



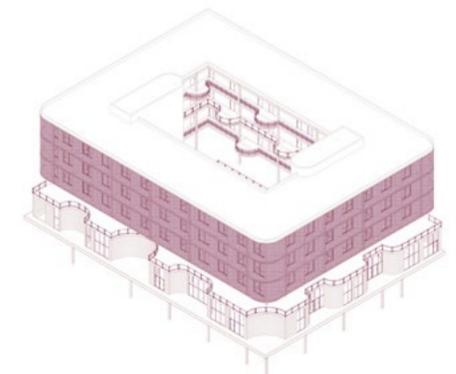
CONCRETE FLOOR SLABS



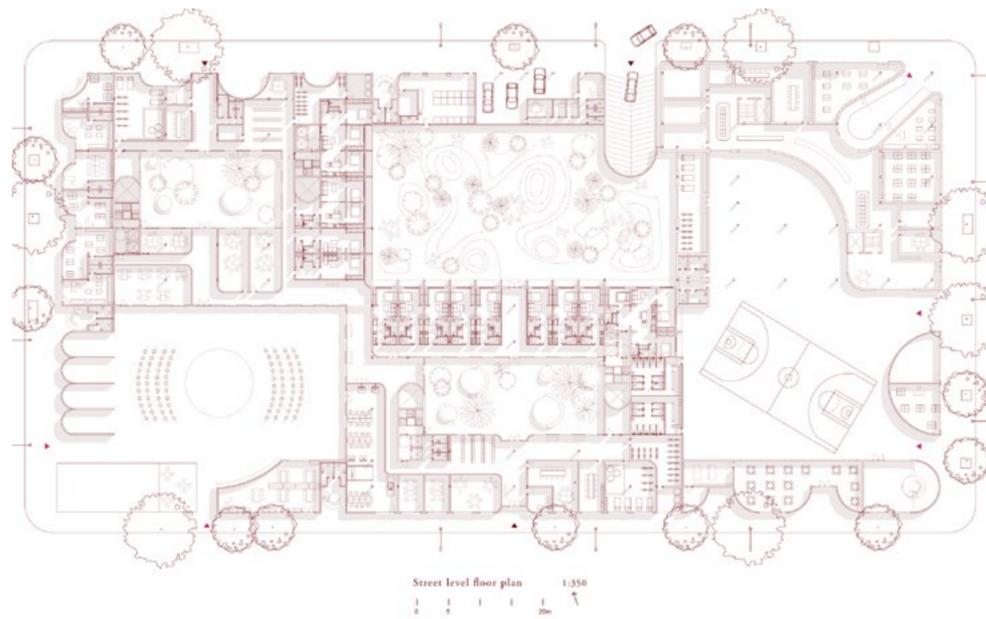
NON LOAD-BEARING WALLS



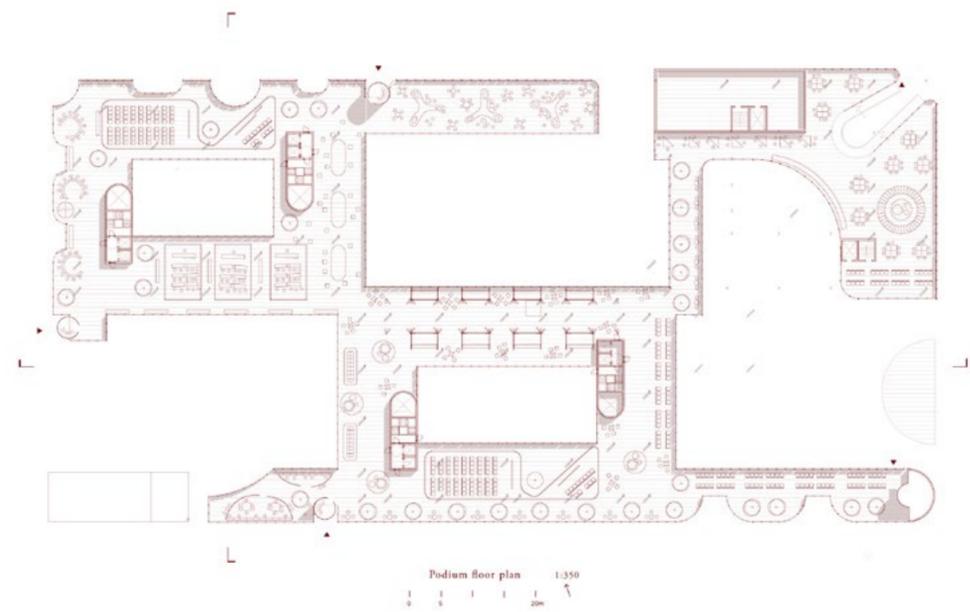
RAILINGS & ENCLOSURE



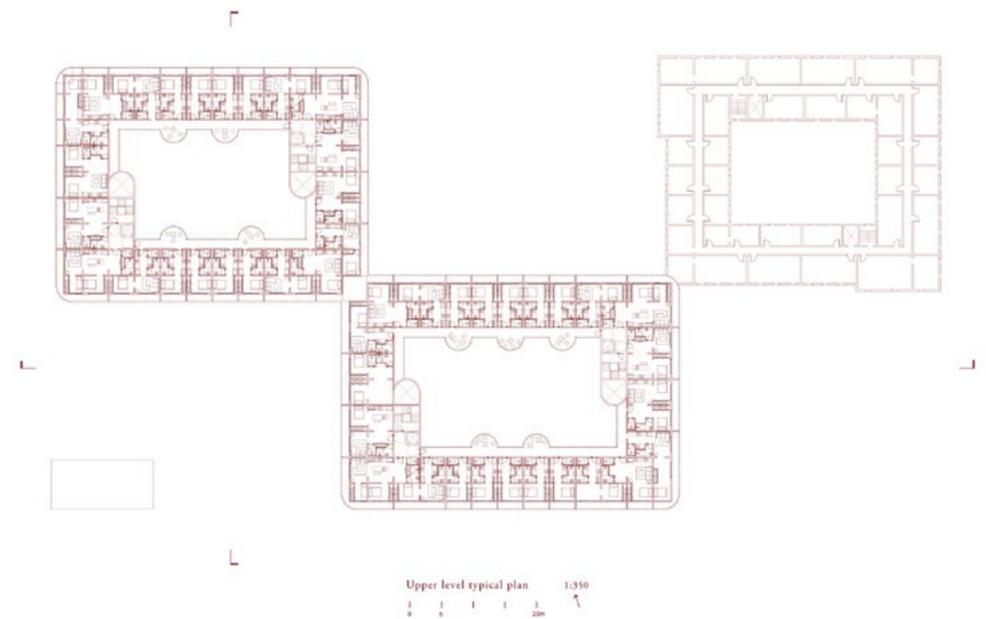
STRUCTURE



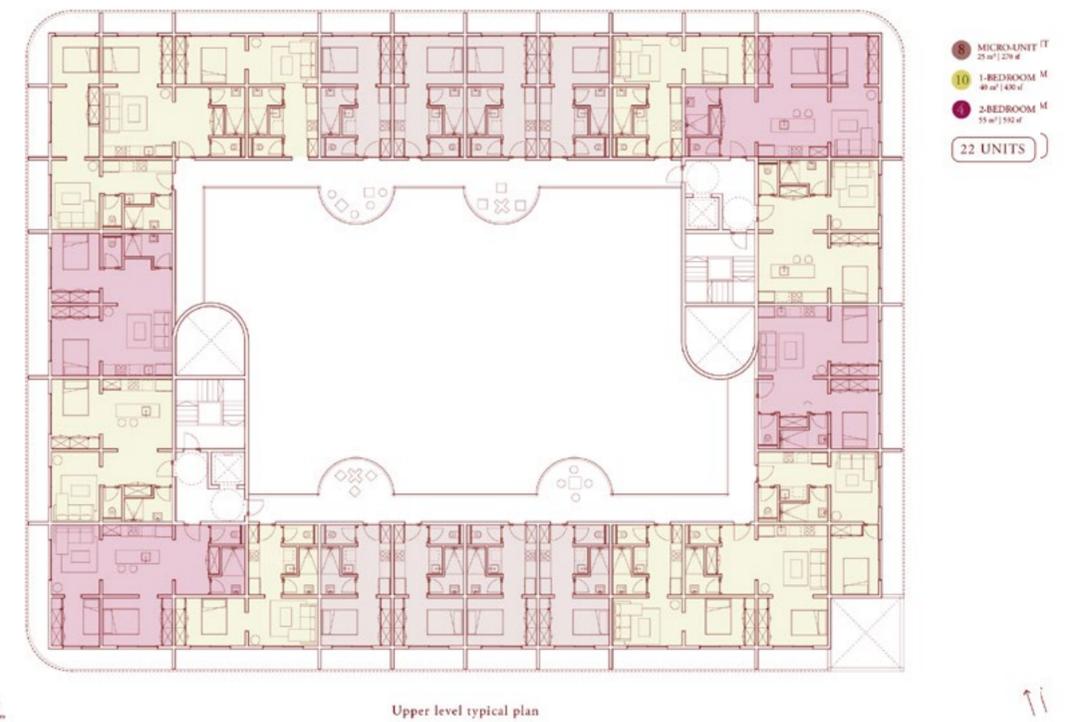
GROUND FLOOR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN



TYPICAL HOUSING FLOOR PLAN

MICRO-UNIT
25 m² | 270 sf



Kanye, 41
Music producer
LAX ⇄ NYC
Always looking for young talents, big event organizer

1-BEDROOM
40 m² | 430 sf

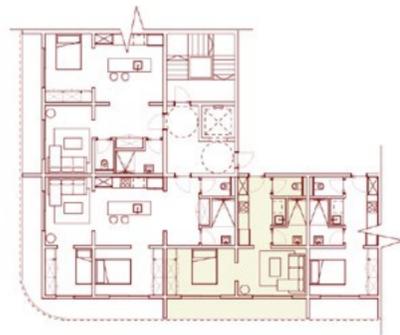
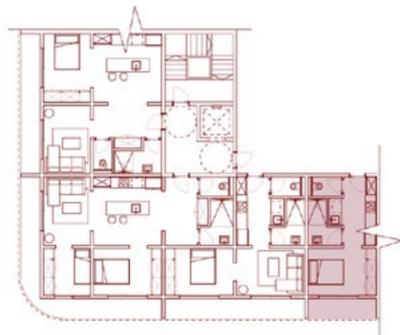


Jorge, 23
Dancer
Single father of a 2-year old he keeps on weekends, give dance classes to middle schoolers.

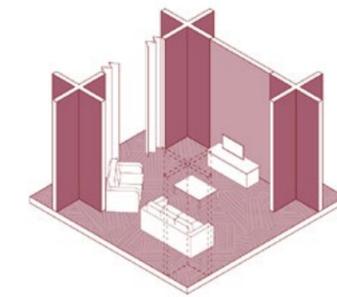
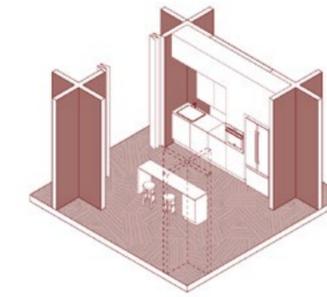
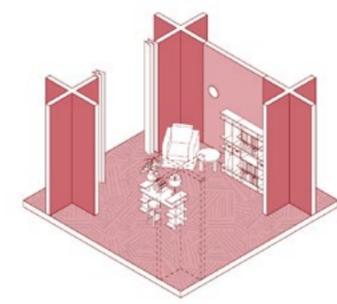
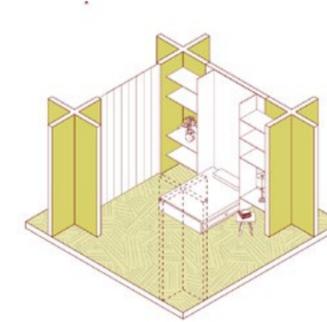
2-BEDROOM
80 m² | 861 sf



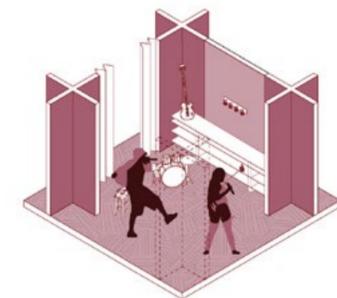
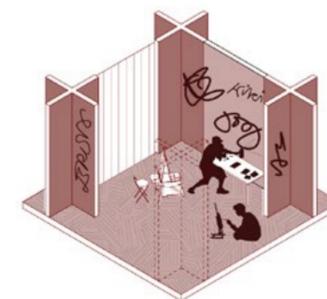
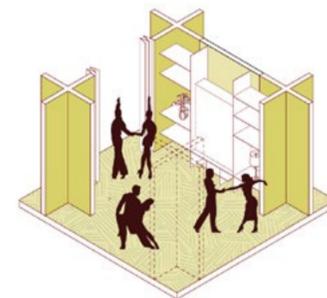
Audrey, 32
Fashion designer
Stayed in the Bronx to care for her mother, work from home with an assistant.



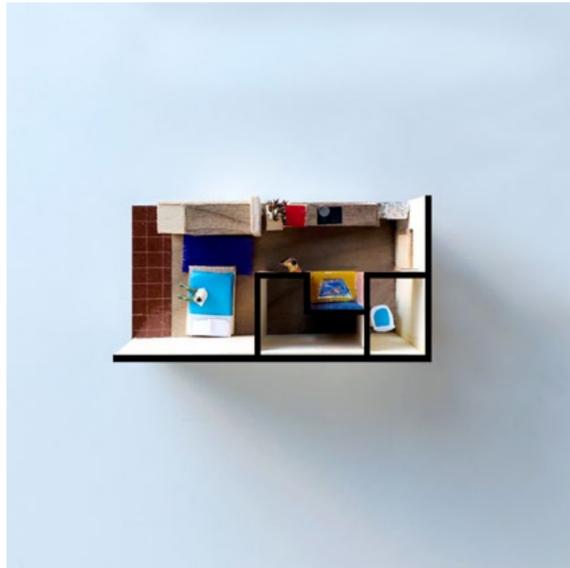
UNIT TYPES



INACTIVATED DOMESTIC SPACES



ACTIVATED CREATIVE SPACES



MICRO UNIT MODEL: Plan



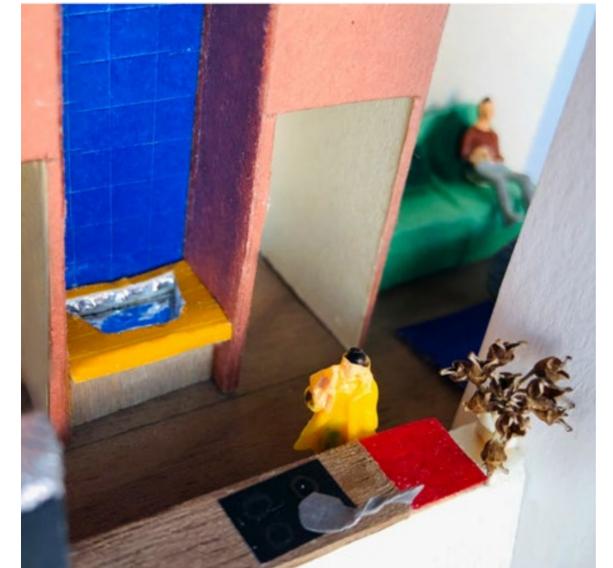
1-BEDROOM UNIT MODEL: Plan



2-BEDROOM UNIT MODEL: Plan



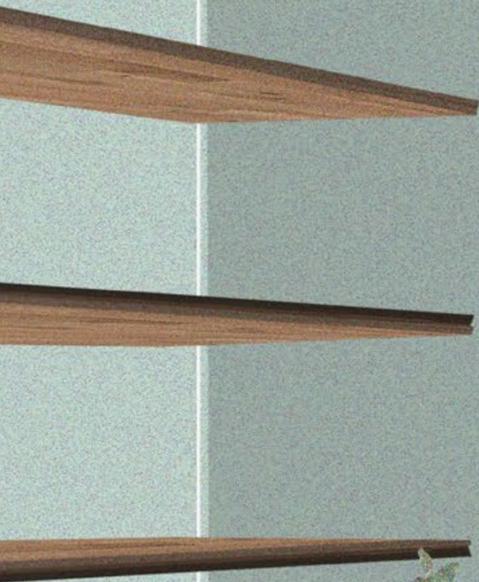
MICRO UNIT MODEL: Perspective



1-BEDROOM UNIT MODEL: Perspective



2-BEDROOM UNIT MODEL: Perspective





SOUTH ELEVATION PERSPECTIVE



EASTERN ELEVATION PERSPECTIVE



PIVOT BALCONY SCREEN: External View



Internal View a)



b)



c)



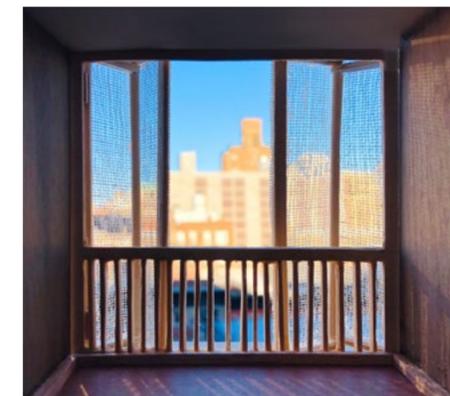
SLIDING BALCONY SCREEN: External View



Internal View a)



b)



c)



LONG SECTION PERSPECTIVE







ELEVATION PERSPECTIVE



STUDY MODEL OF SCREEN VARIATIONS



PUBLIC COURTYARD PERSPECTIVE

SCHOOL FOR ENTRY & RE-ENTRY

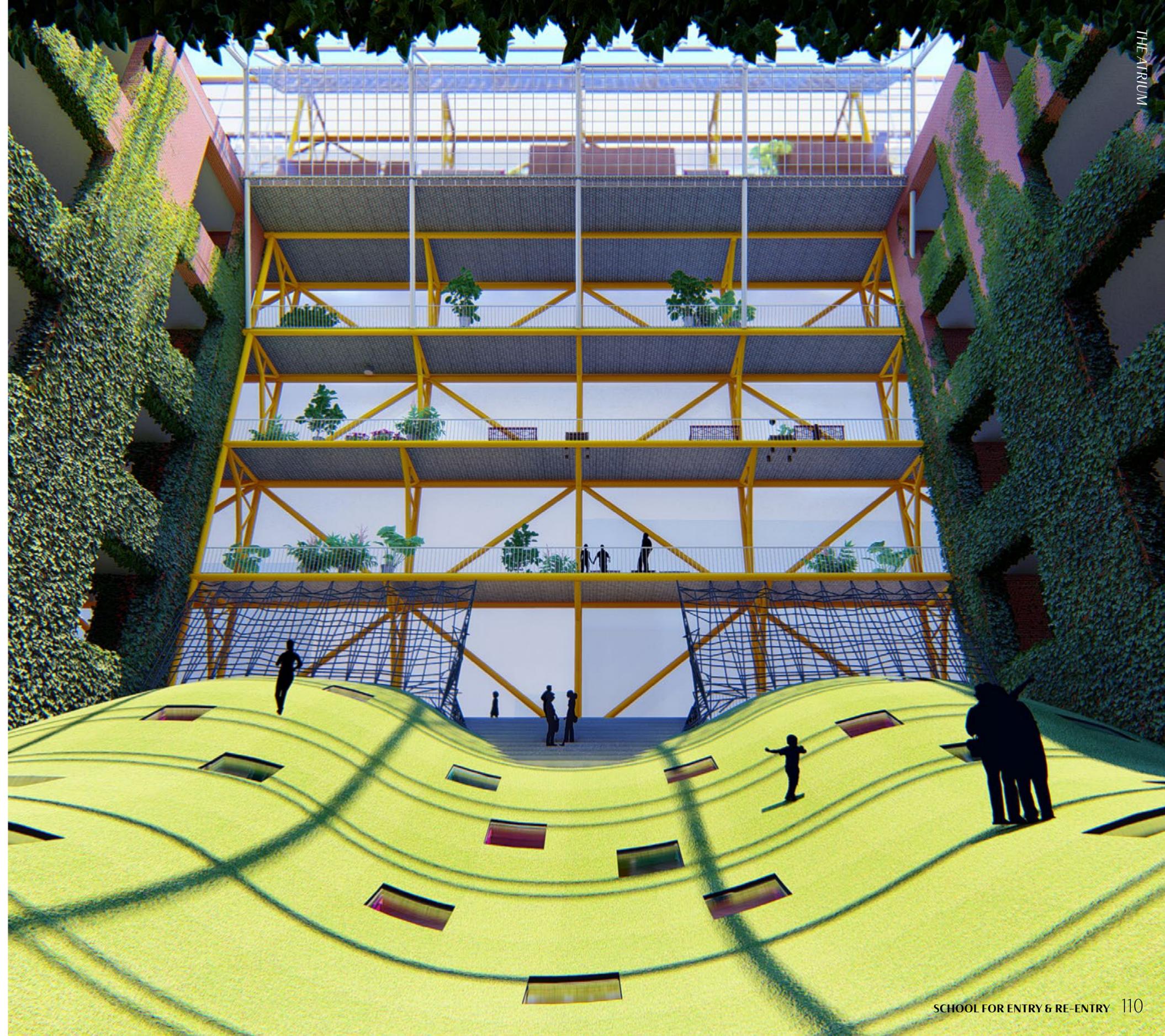
CORE STUDIO
CHRISTOPH KUMPUSCH

THE ENVIRONMENT AS
THE THIRD TEACHER
SCHOOL FOR OUTSIDERS

In my professional work, I was involved in the renovation of a burns unit in South Africa and the incorporation of a pediatric section to specialize in the physical and psychological recovery of children who'd suffered burn injuries.

The burns unit project stayed with me, posing the question of what happens to the children after the conclusion of their hospital recoveries and how they navigate their re-entry into society. The idea of re-entry is the focal point of this project with the building becoming an offering for this process.

In this: A School for Outsiders is a School for Entry and Re-entry.



THE ATRIUM



SITE CONNECTIONS



SITE VISIBILITY

RE_ENTRY involves seeing beyond the school experience and creating paths for the students to engage with the broader community. Existing spaces in the immediate surroundings that could act as bridges to expand school activities outside of the school grounds were identified. These give students opportunities to extend their own perceived radius of security from this specific site, into the larger world.

Tompkins Square Park, La Plaza Cultural Open Air Theatre and 9TH Street Community Garden stood out as spaces that could become further offerings for the students. The sight lines from and into the existing school building were studied to understand possible points and angles of observation from the street into the school.



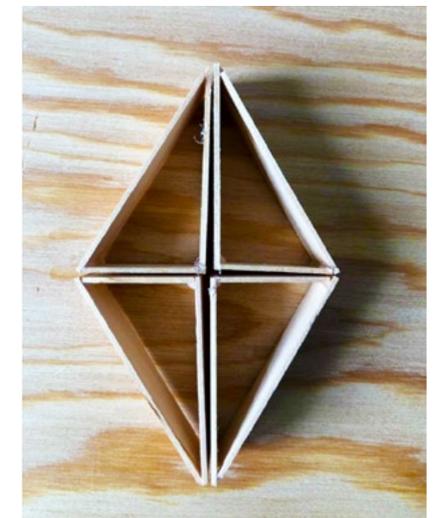
FIRE ESCAPE REIMAGINED a)

EXPLORING THE NOTION OF A BUILDINGS SKIN, BONES AND FRAMING, I took precedent from NYC fire escapes as a framing structure for people and buildings, and decided to explore the opportunities that exist between this frame and the internal spaces. The fire escape becomes an urban living room; a space where students engage with the neighborhood and reach into city.

Fires spread rapidly through the densely packed informal settlements. In our current context, NYCHA public housing buildings are often poorly maintained or dilapidated which increase the risks of fire. 1 million burn injuries require medical attention in US annually. Almost 264,000 of all burn injuries occur in children under the age of 15, with children between ages 1-9 being most vulnerable.



b)



c)



d)



MODEL STUDY a)



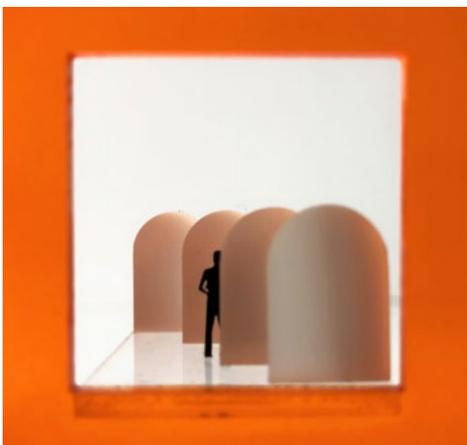
b)



c)



d)



e)

STUDIES OF HOW THE HUMAN BODY IS EXPERIENCED BY VIEWERS through different frames and thresholds. Investigating how spaces holds the body.



URBAN LIVING ROOM EXPLORATION a)



b)



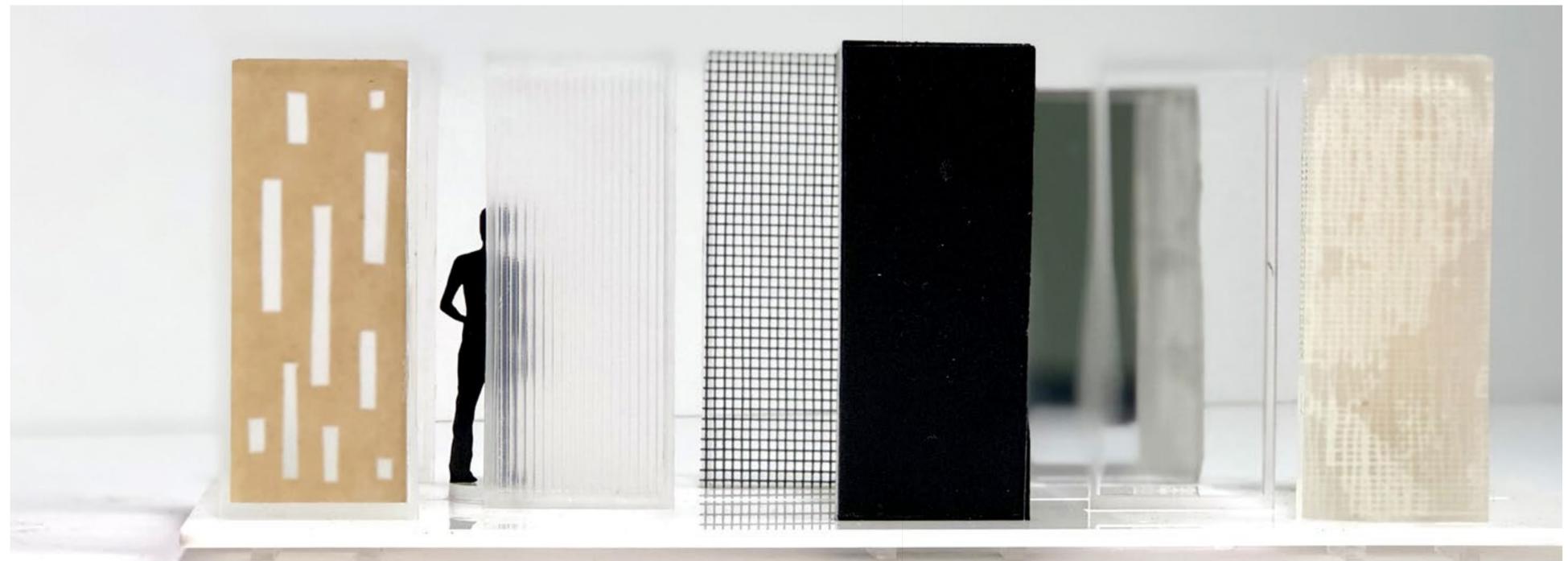
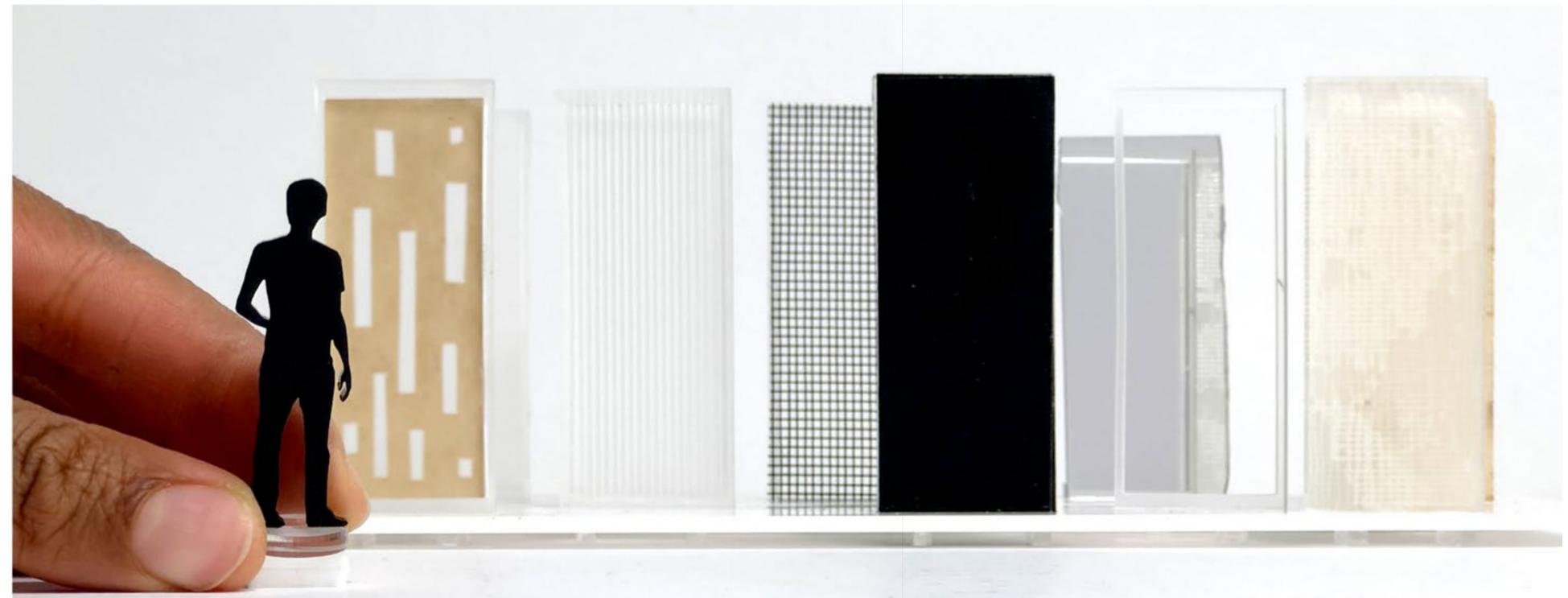
c)

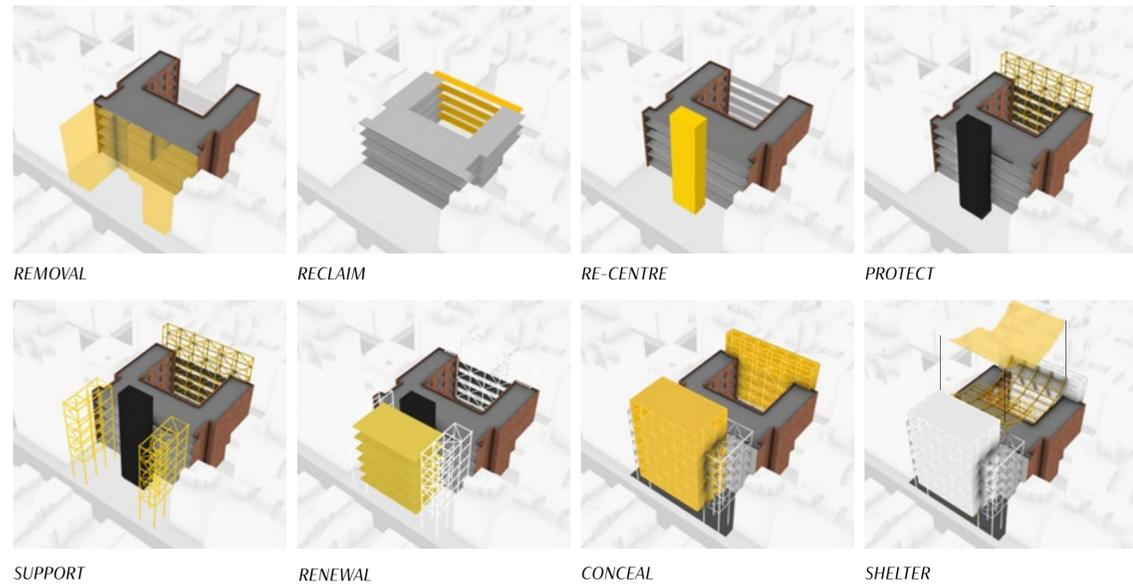


d)

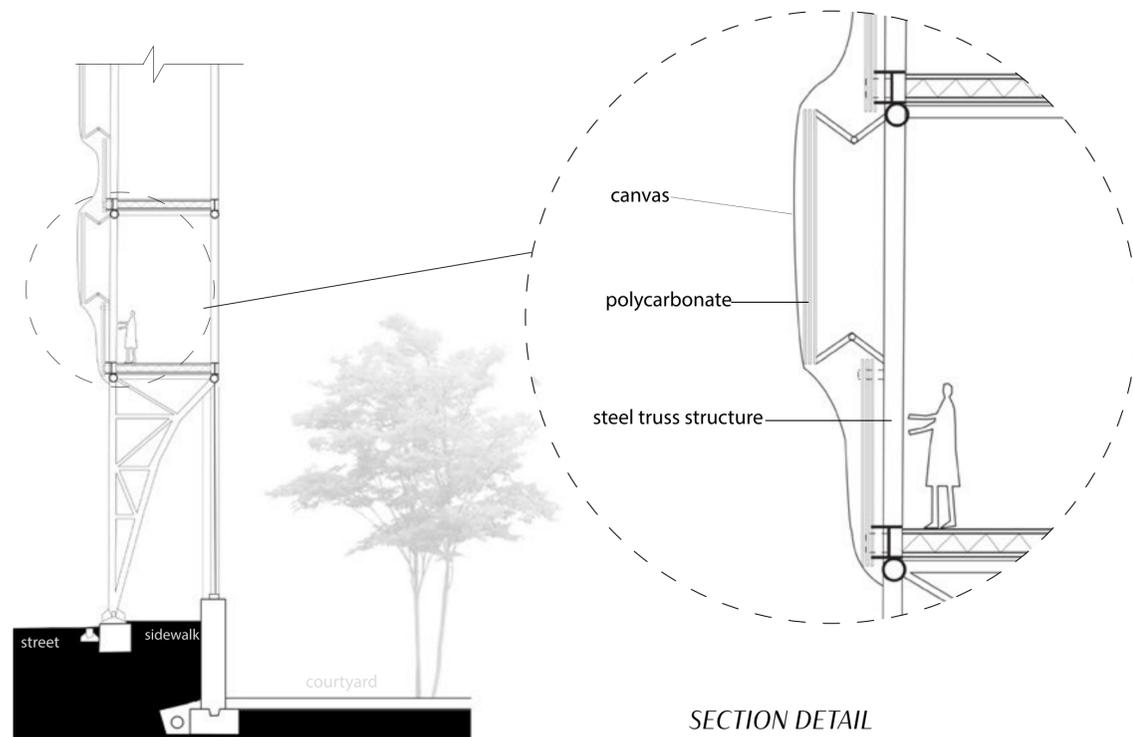
MATERIAL STUDY: This model studies how different materials interact with how the human body is viewed and exposed. How these materials can become different layers of skins. In architecture, the uncanny explains built environments that evoke a sense of homesickness, exile or alienation, that proceed rootedness or deep dwelling. For a burns survivor, the uncanny is often an embodied lifelong existence.

Today, 96.7% of those treated in burn centers will survive. Unfortunately, many of those survivors will sustain serious scarring, life-long physical disabilities, and adjustment difficulties. For burns survivors, and especially for children, safety becomes a visual concern and their agency of visibility must be preserved. The school becomes a refuge for survivors. The process of recovery is a return from the uncanny; a home-coming.



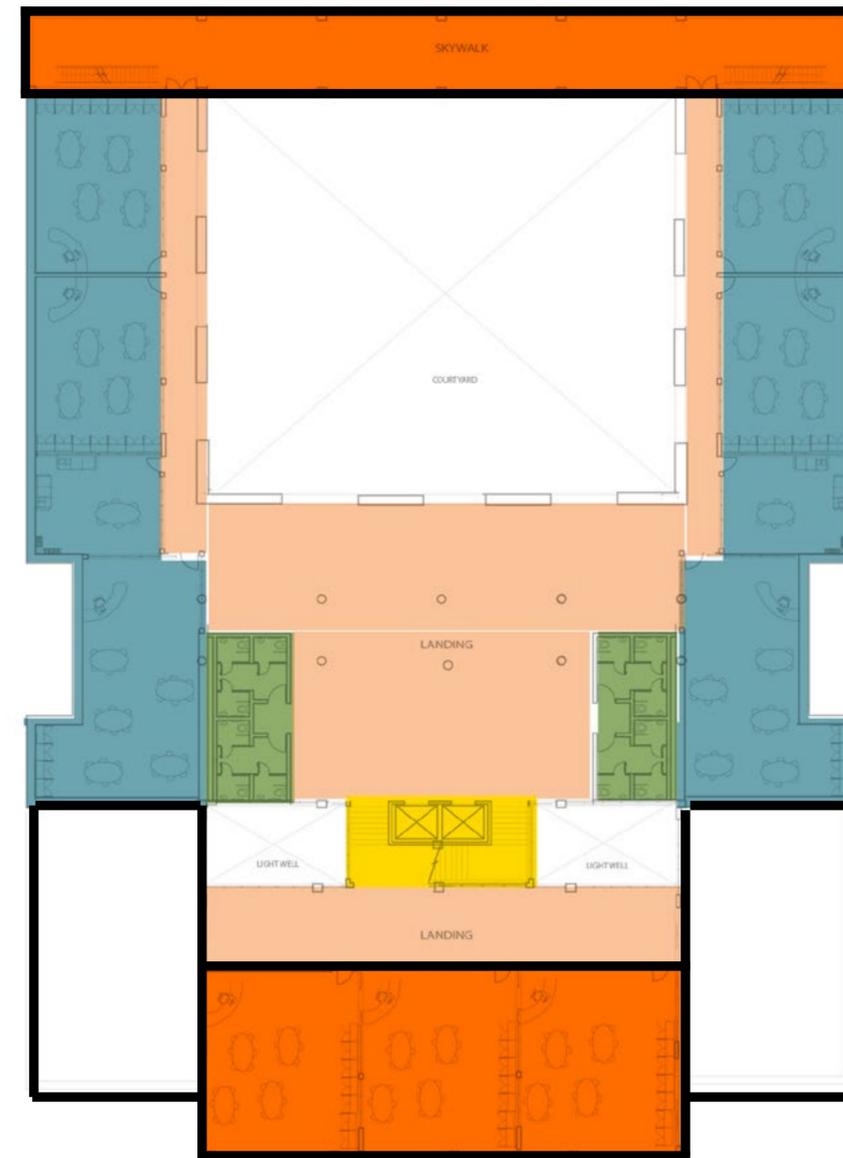


STRUCTURAL DIAGRAMS

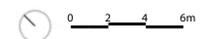


SKYWALK SECTION

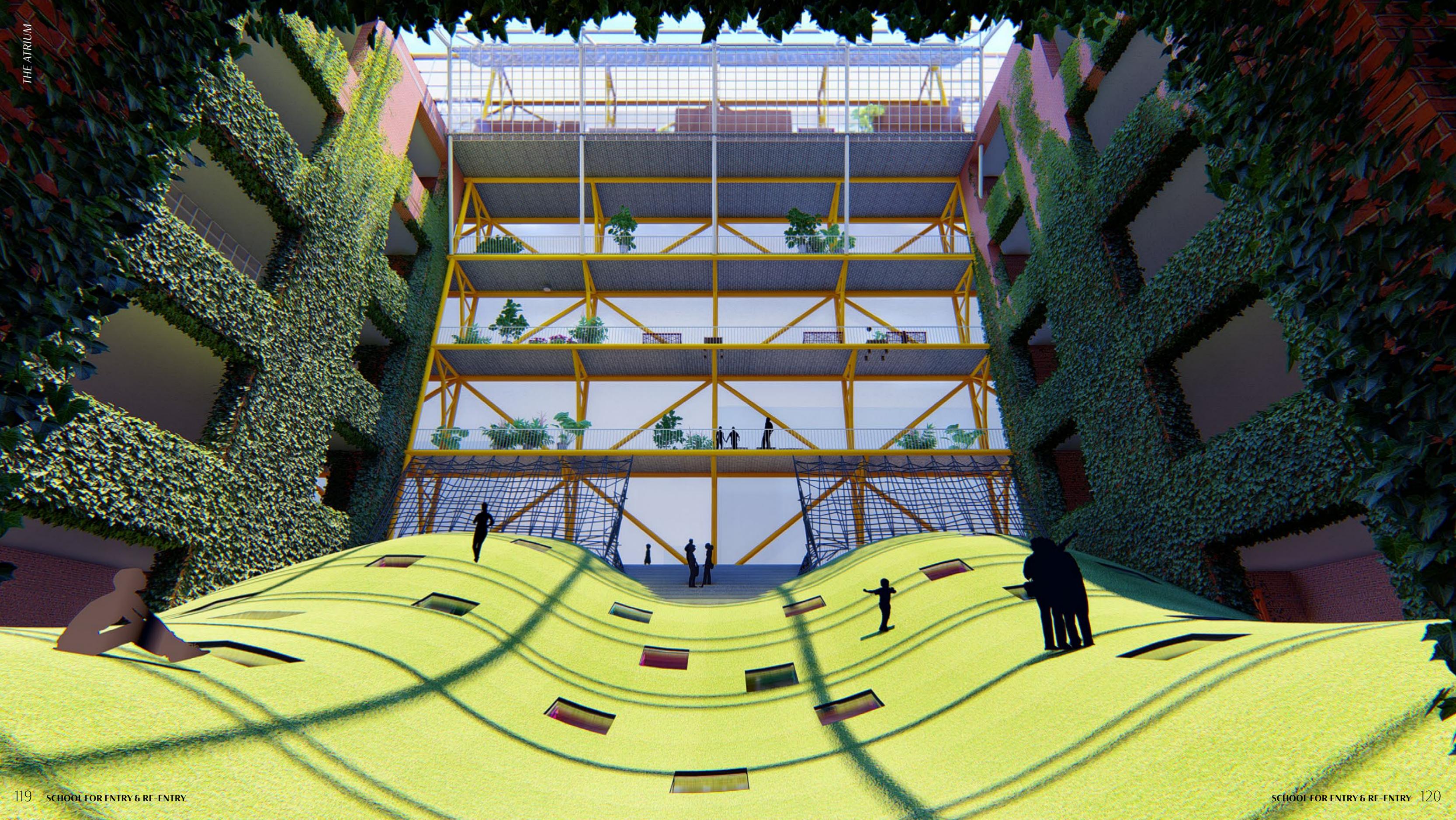
SECTION DETAIL

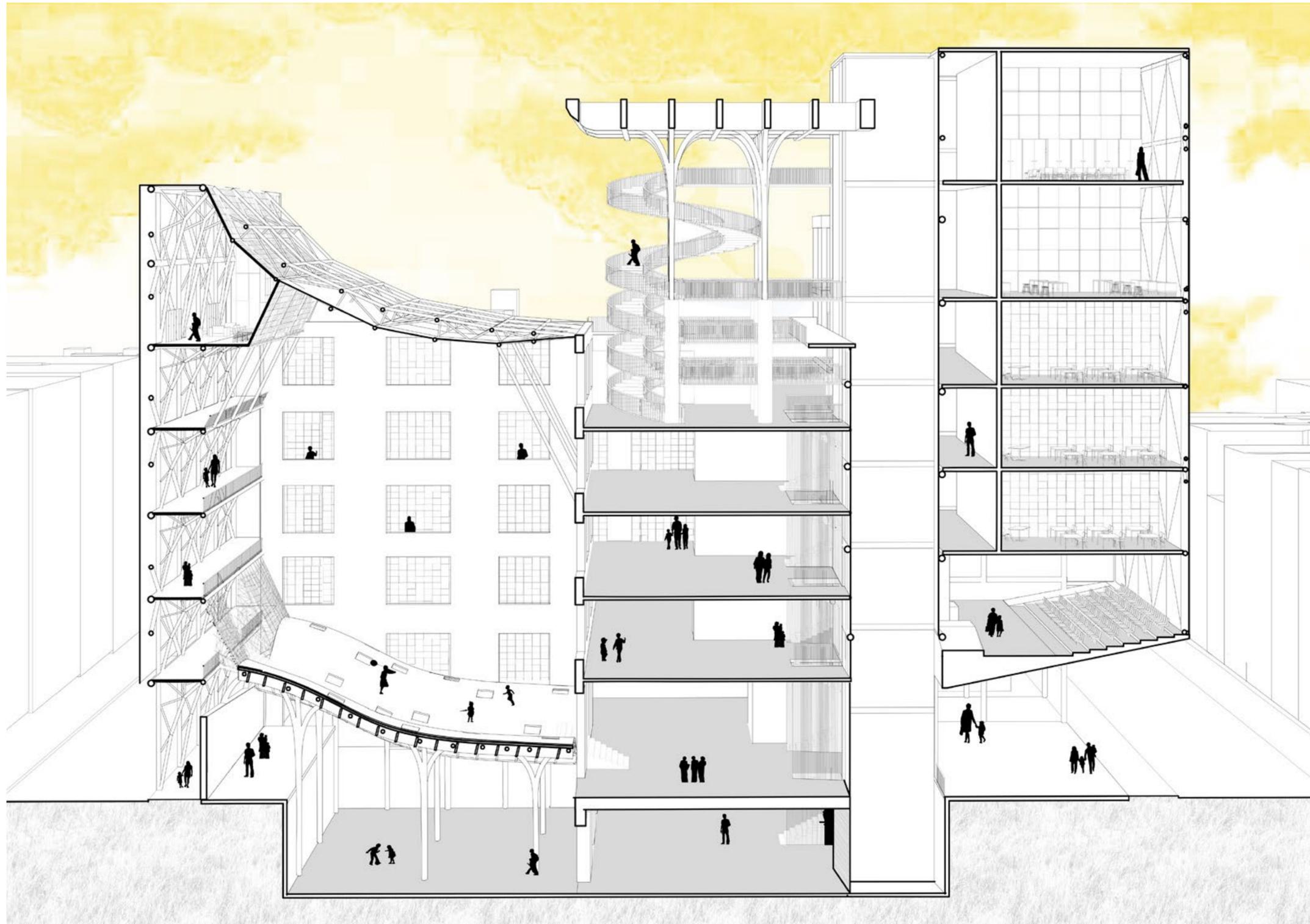


TYPICAL FLOOR PLAN



- | | | |
|--|-------------------------------|---------------------|
| | protects interiors | OUTER CLASSROOMS |
| | circulation/connective tissue | TRANSITIONAL SPACES |
| | regulation/cushioning | INNER CLASSROOMS |
| | support/movement | CIRCULATION/CORE |
| | internal functions | RESTROOMS |
| | structure/framework | STRUCTURE |





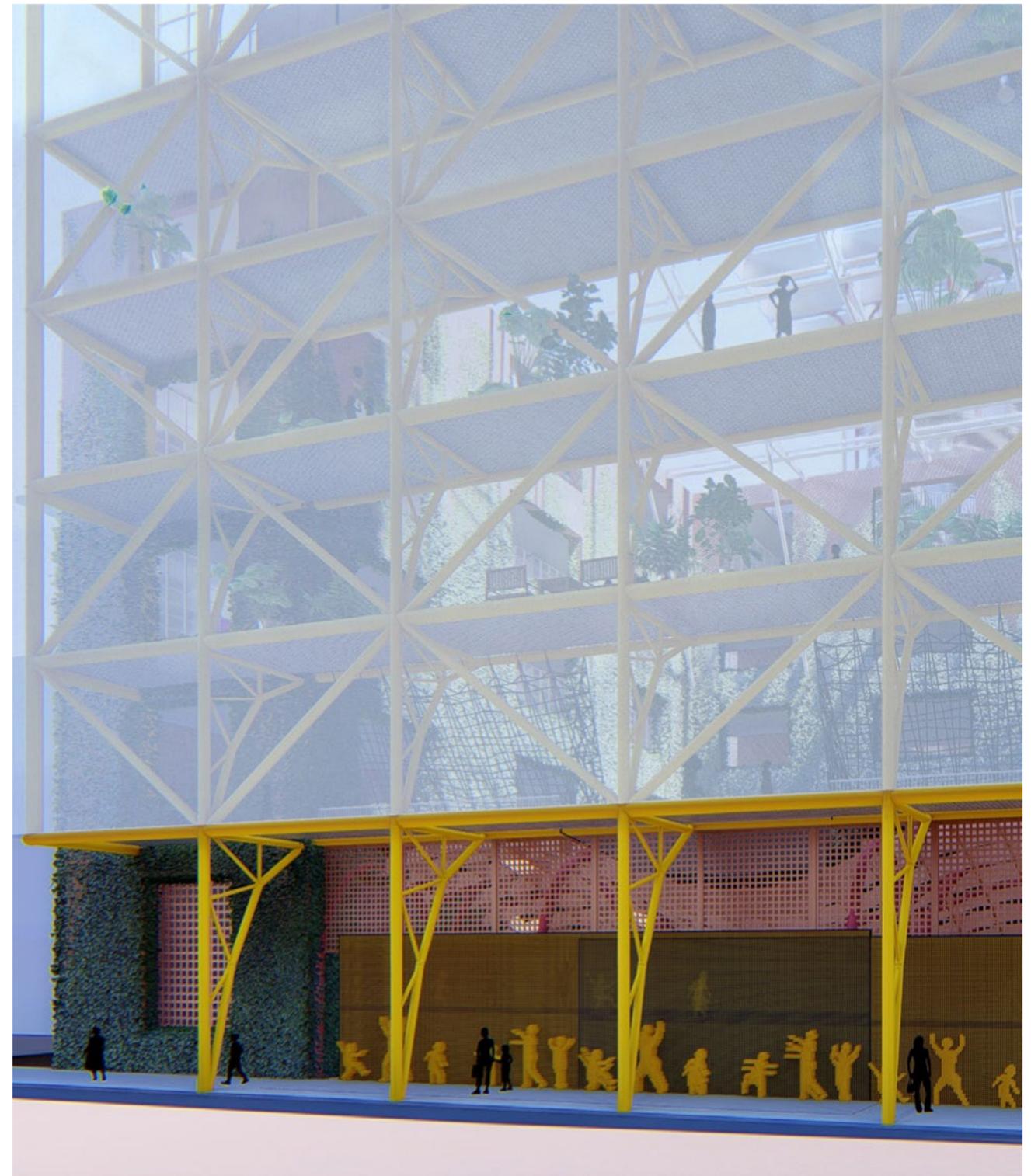
SECTIONAL PERSPECTIVE



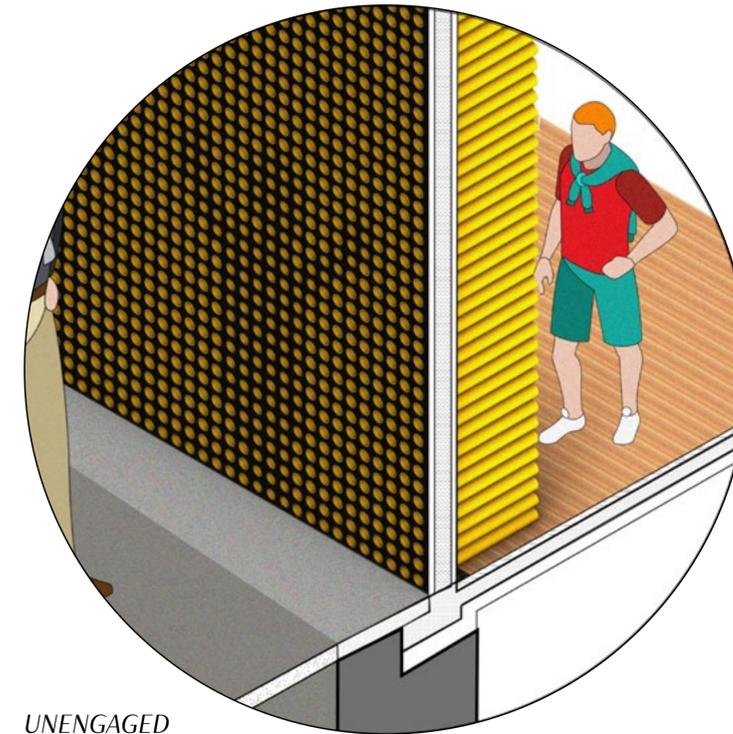
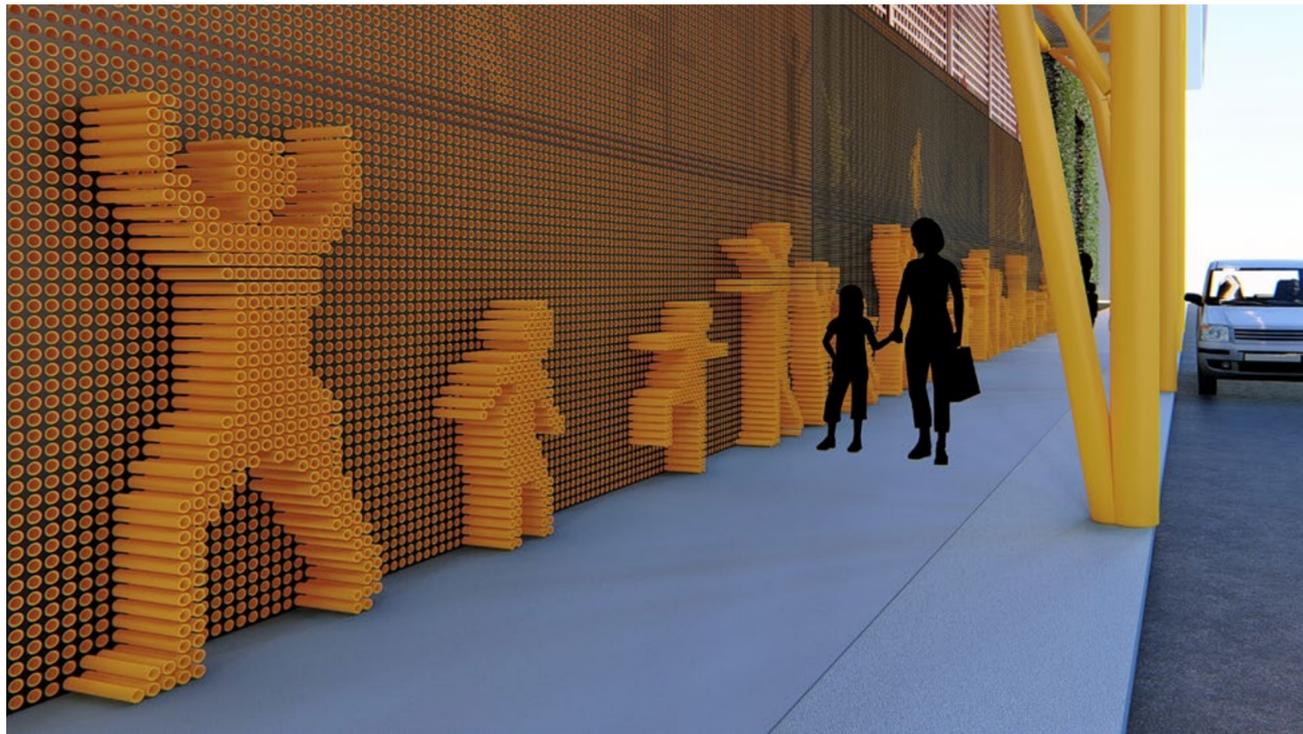




LIBRARY

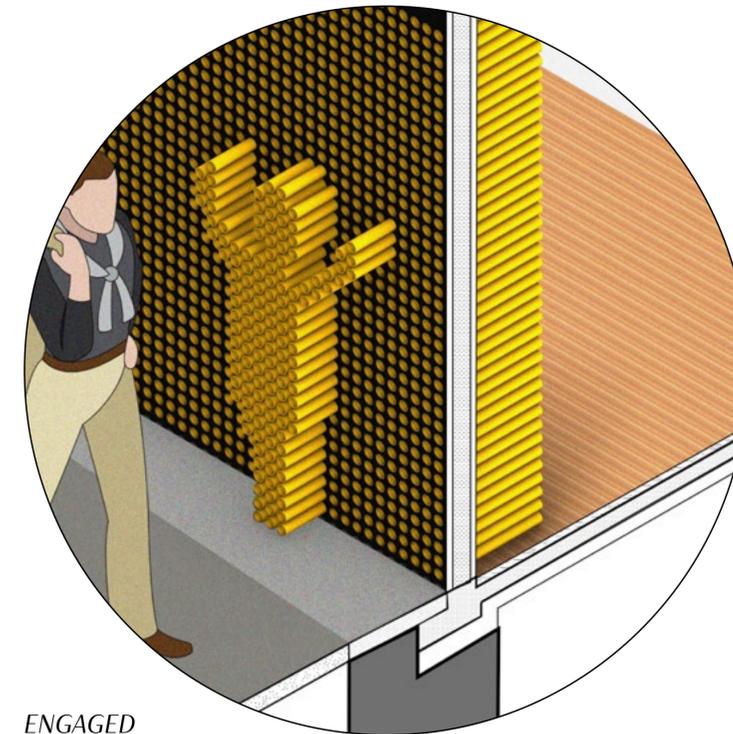
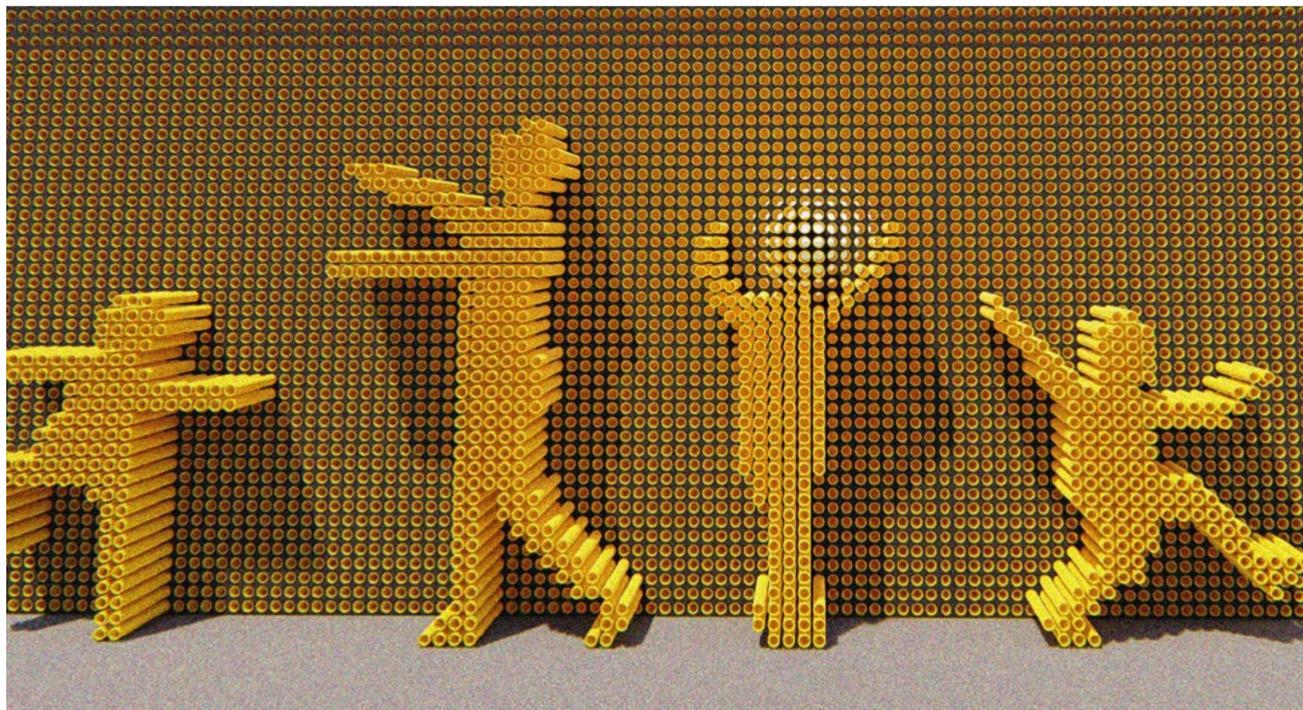


FACADE



UNENGAGED

THE PLAY SCREEN aims to empower the students through allowing a sense of agency of visibility. Design affects the way we are seen; this impacts the way we understand ourselves. By engaging with this interactive play wall, students are able to engage with passers in a playful manner while still remaining visually protected from unwanted attention.



ENGAGED

PLAY SCREEN STREET EXPERIENCE



GREENHOUSE GARDEN

CORE STUDIO
JOSH UHL

THE GRAND INTERIOR
BROADWAY STORIES

The Inwood Community Park Centre and Greenhouse Garden is a community urban farm focused on integrating the community through the utilisation and cultivation of green spaces. The park functions as both an urban farm and a community garden, growing food and offering a communal space for people to gather, and eat and purchase fresh produce.

The garden is cared for by community members and through the cultivation of plants, acts as a social diffuser, inviting members of the community who are disenfranchised to learn skills in gardening, participate in workshops and become part of a collective.



EXPLODED AXONOMETRIC PLAN





GARDEN PATH



VIEW POINT

THE SOUP KITCHEN AND FARMERS MARKET aid in drawing people to participate and support the in the initiative through offerings of healthful meals grown and prepared on site. Members seeking to be repatronised into working society are given opportunities to work in the soup kitchen or at the parks farmers market.





THE IMMERSIVE MODEL gives a sense of the spatial atmosphere and qualities. The main focus was to gain an idea of what feelings the space could evoke and how the interaction between built environment and nature could compliment each other, and how this combination might arouse the senses. Light played an important role.





1:1 MODEL



THE 1:1 MODEL is an experimental piece looking at a pin joint and the possible relationship between timber beams and columns.