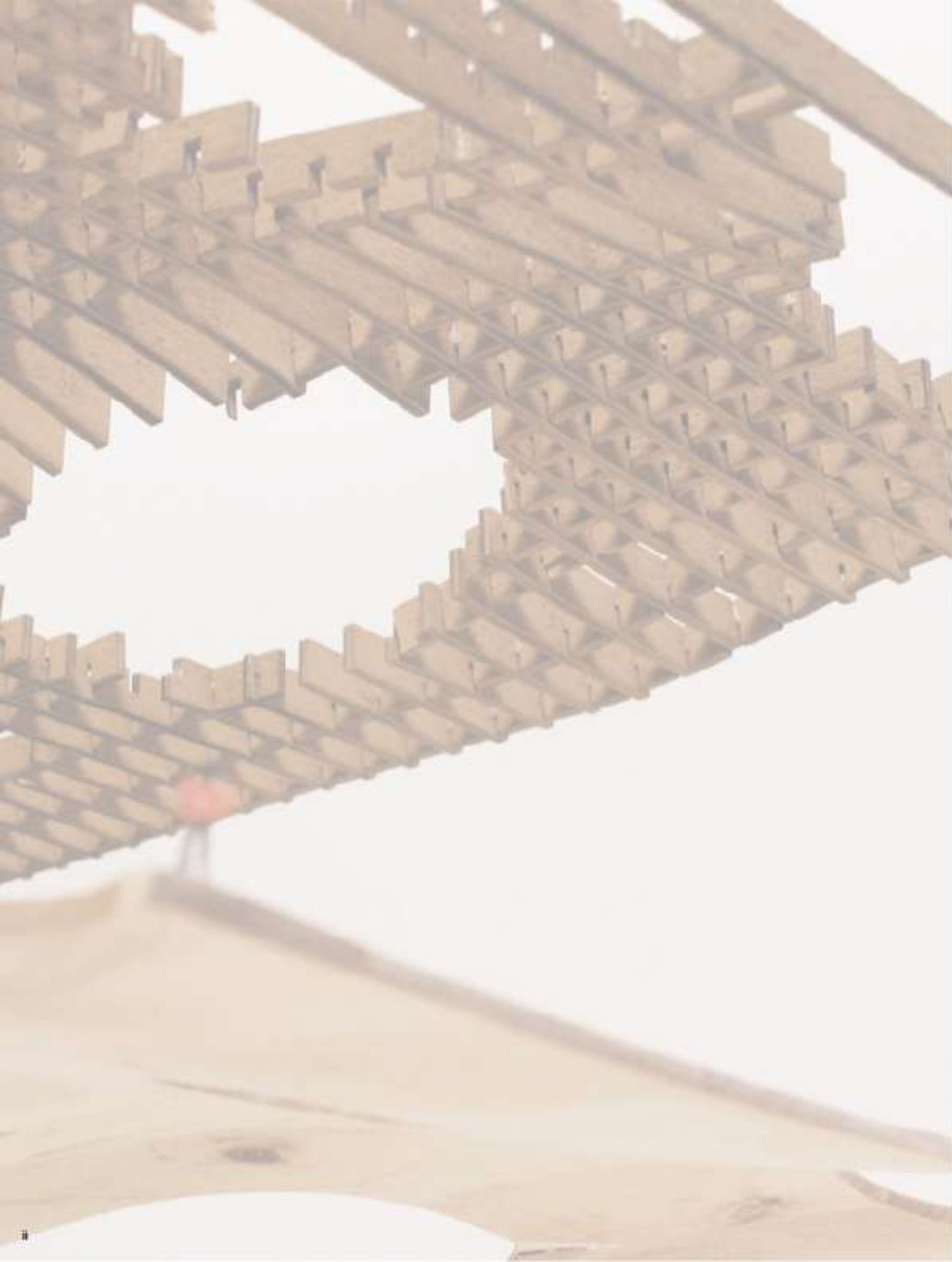


Farouk A. Kwaning

Master of Architecture III
Columbia University | GSAPP
Graduate Design Portfolio

fak2123



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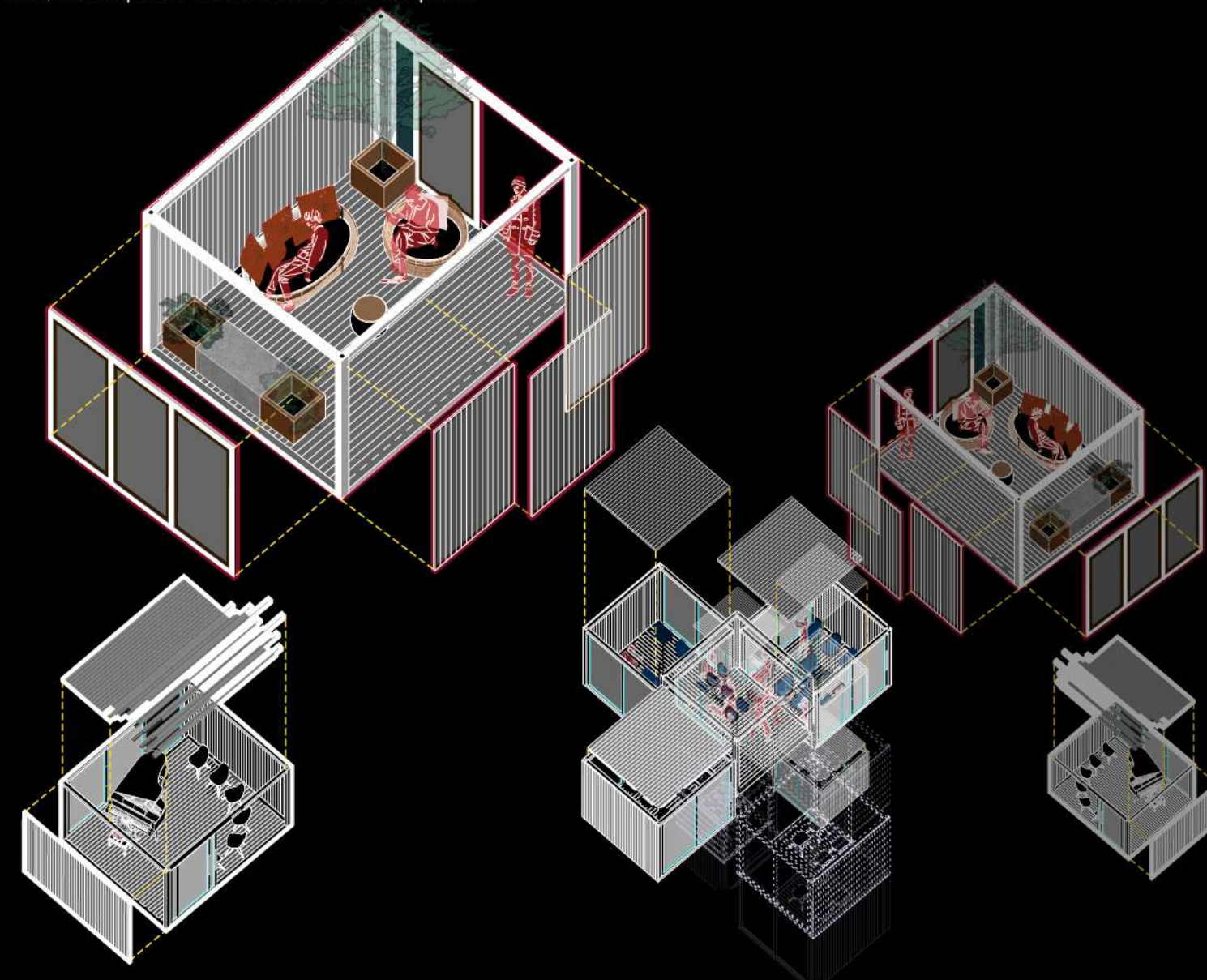
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Core 1 Studio: Public Space "A Room Out-in the City"

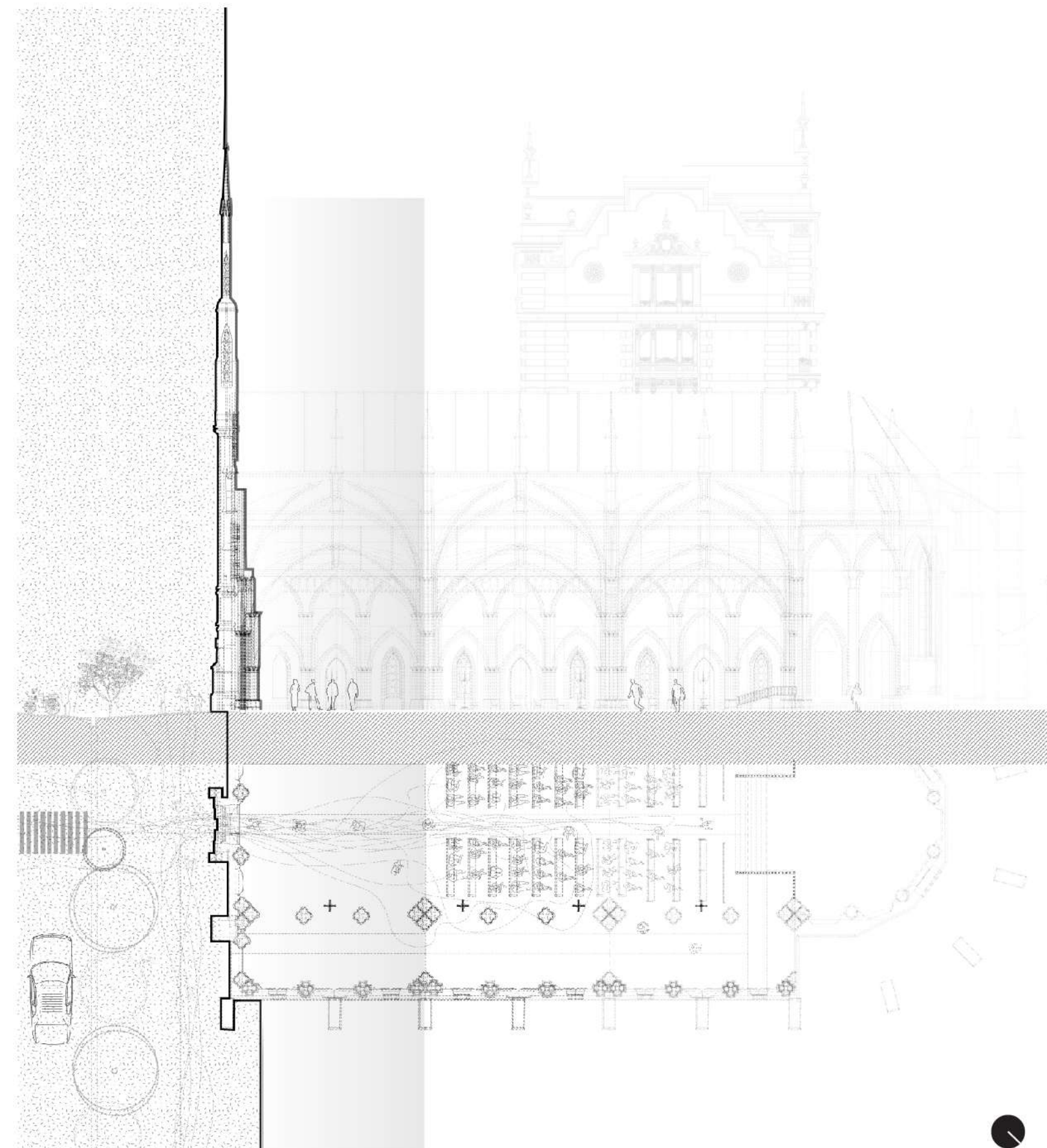
Location: NYU Founders Hall, New York
 Studio Critic: Amina Blacksher
 Semester: Fall 2019
 Team: -

"A Room Out-In the City"

This proposal re-thinks the articulation of public space within the city by appropriating various levels of intimate and exposed public spaces above ground. The design proposal is born in the dimly-lit interstitial space between 2 "faces" on 12th Street & 4th Avenue. The seemingly disconnected architectural pieces (a relic from the 150-year-old St. Ann Church and the 21st century 23-storey NYU Dorm) dialogue in a cohesive tension. This intervention designed primarily for NYU students and visitors consists of modular cuboids made from polycarbonate, and privacy control glass technology which are stacked on each other hence, multiplying in x,y, and z axes to create intimate, contemplative & recreational outdoor spaces.



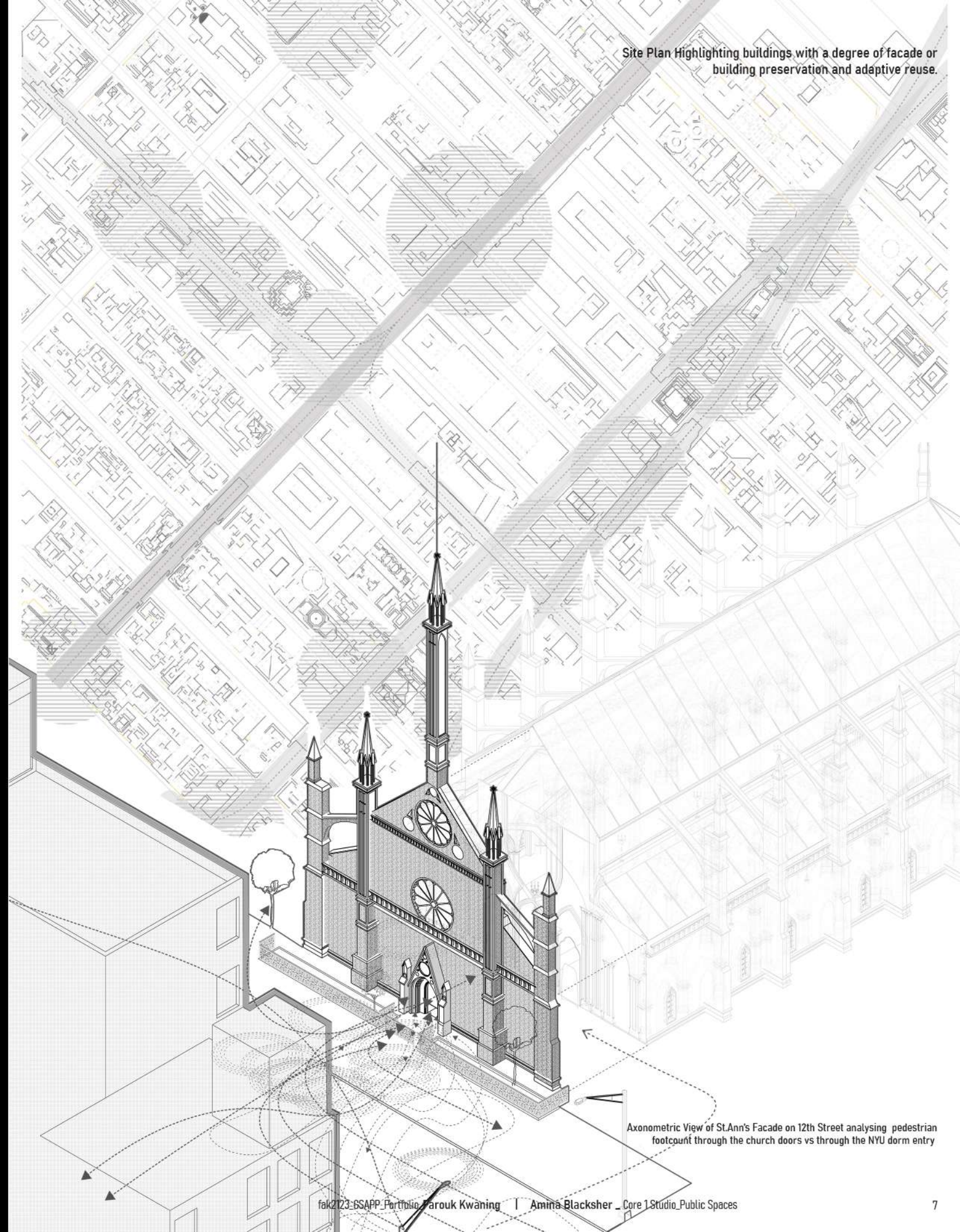
Section through the NYU Founders Hall Site redrawing the chronological degradation of the 1847 St. Ann Parish Church and remaining facade.



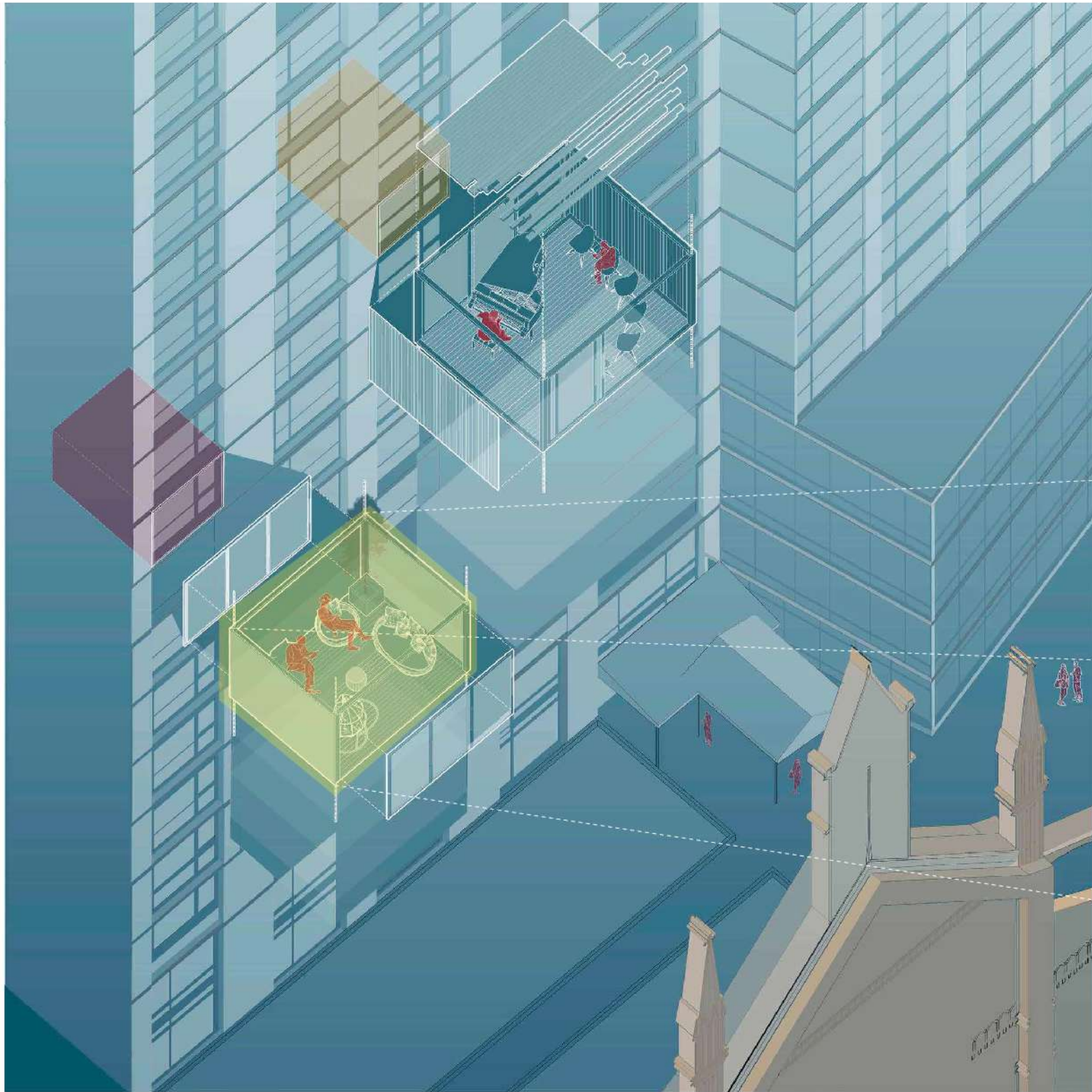
Merger of Physical and Digital Models helping to explore the massing and spatial quality of the interstitial space between the church facade and the NYU Dorm



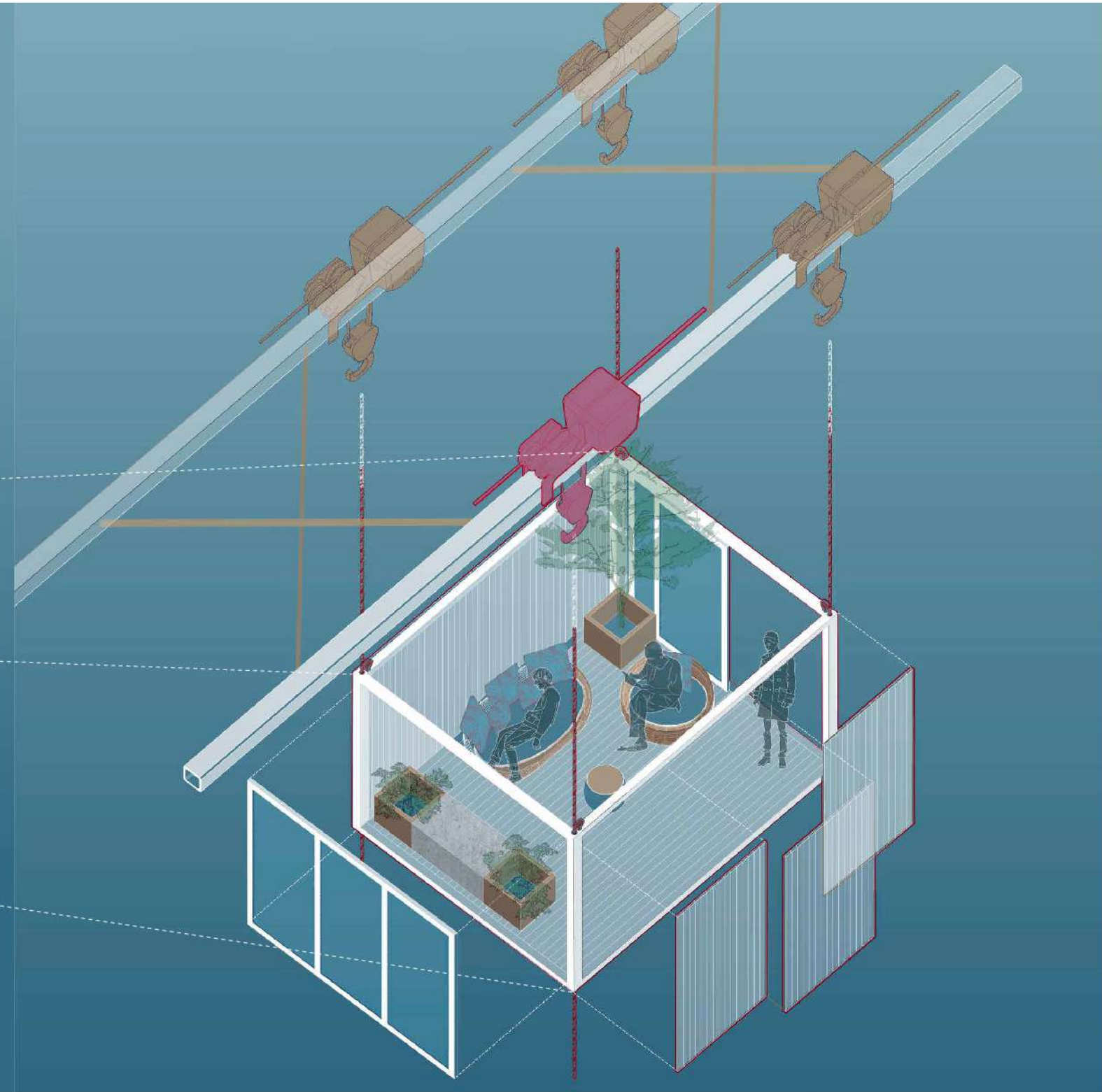
Site Plan Highlighting buildings with a degree of facade or building preservation and adaptive reuse.



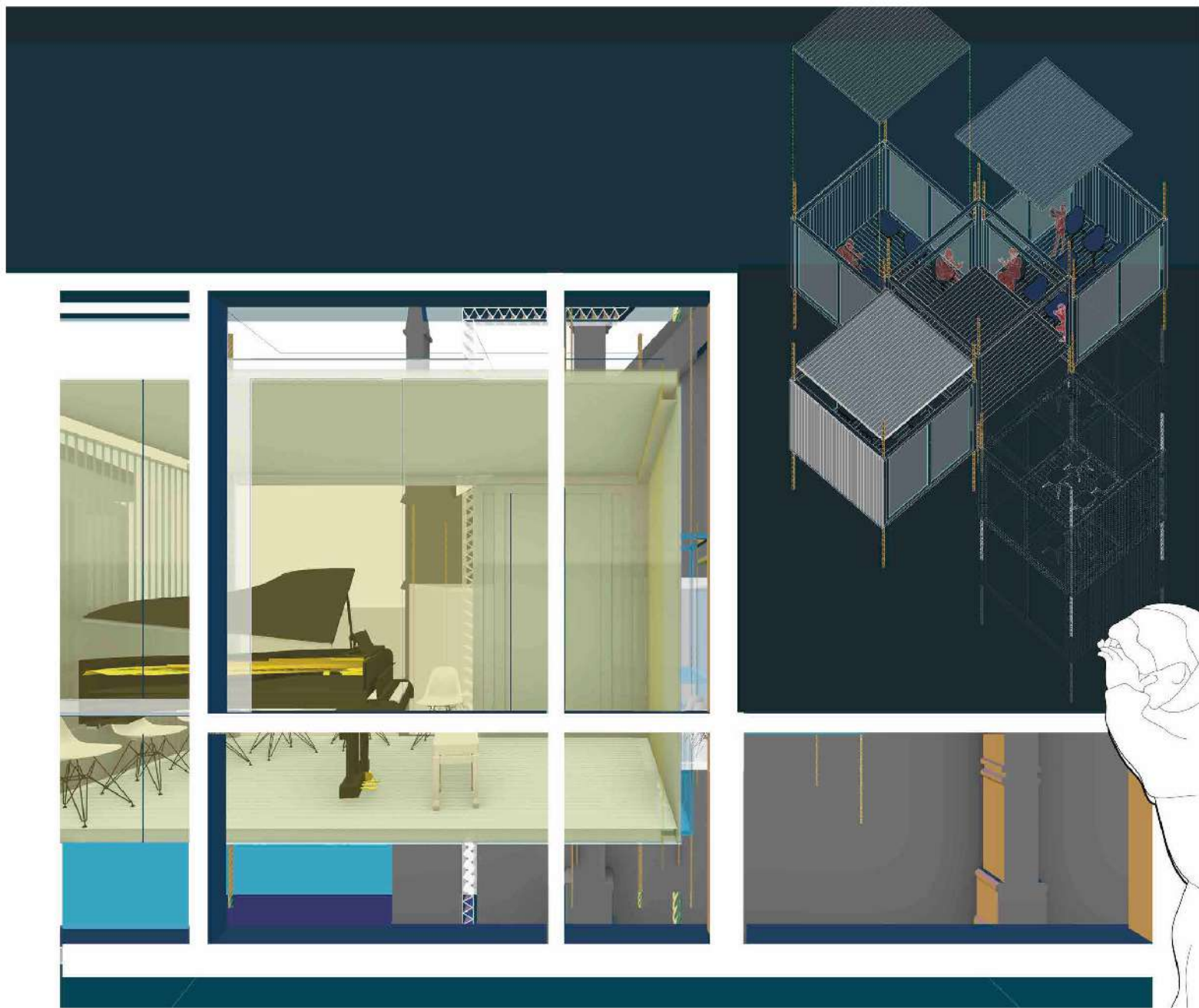
Axonometric View of St. Ann's Facade on 12th Street analysing pedestrian footcount through the church doors vs through the NYU dorm entry



The main idea of this public space was to occupy the interstitial space between the church facade and NYU dorm. Due to a lack of public space for the students in the dorm, the cubes made of polycarbonate and steel are modular and allow for the Dorm's management to create various formations of multiple cubes

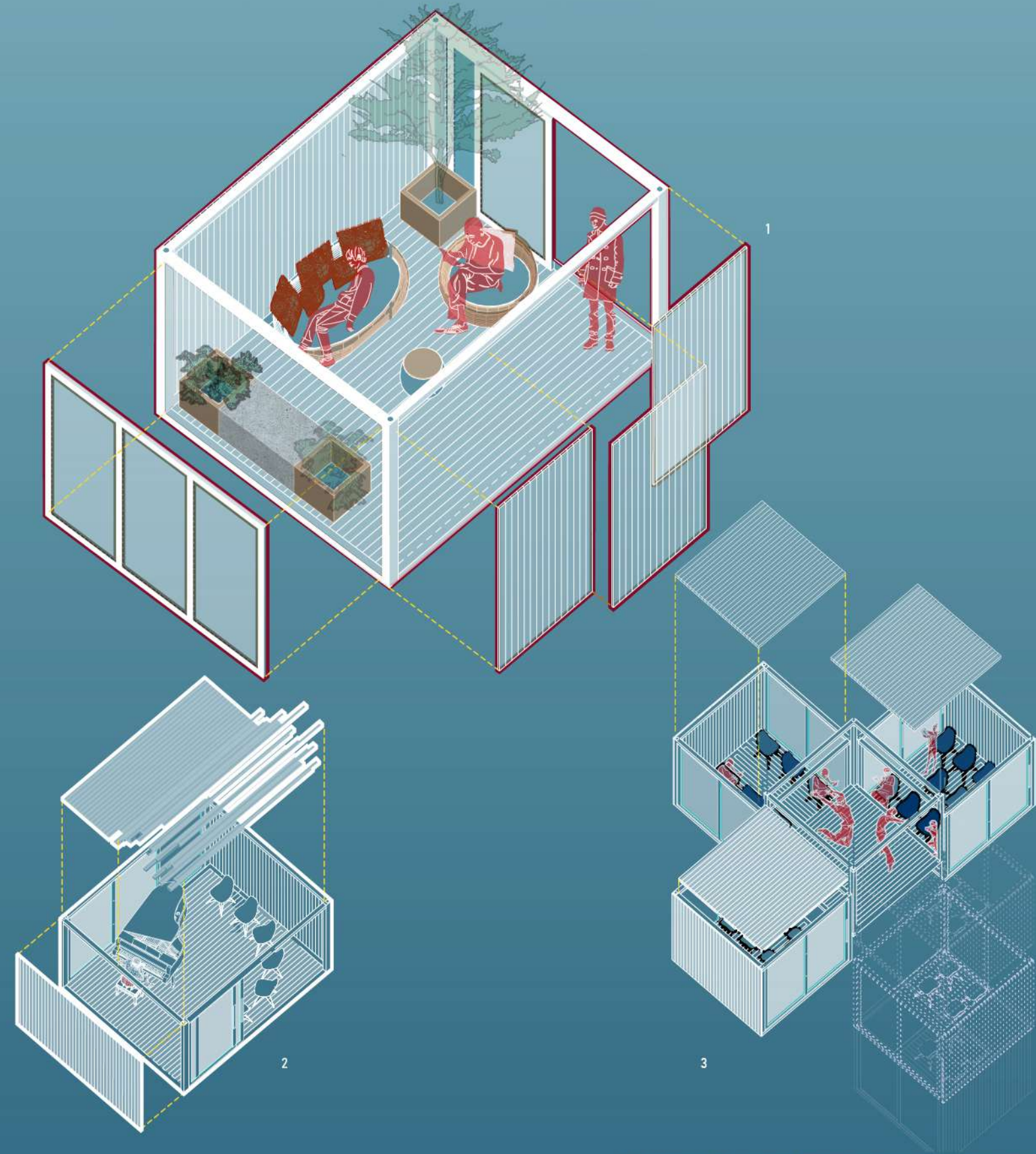


The structure of the cubes allows for openings and closures on a multiple facades allowing flexibility in expansion and formation. The public spaces are arranged outside of various dorm rooms on the 18 storey facade allowing direct access from the building into the design without necessarily accessing through the ground floor.

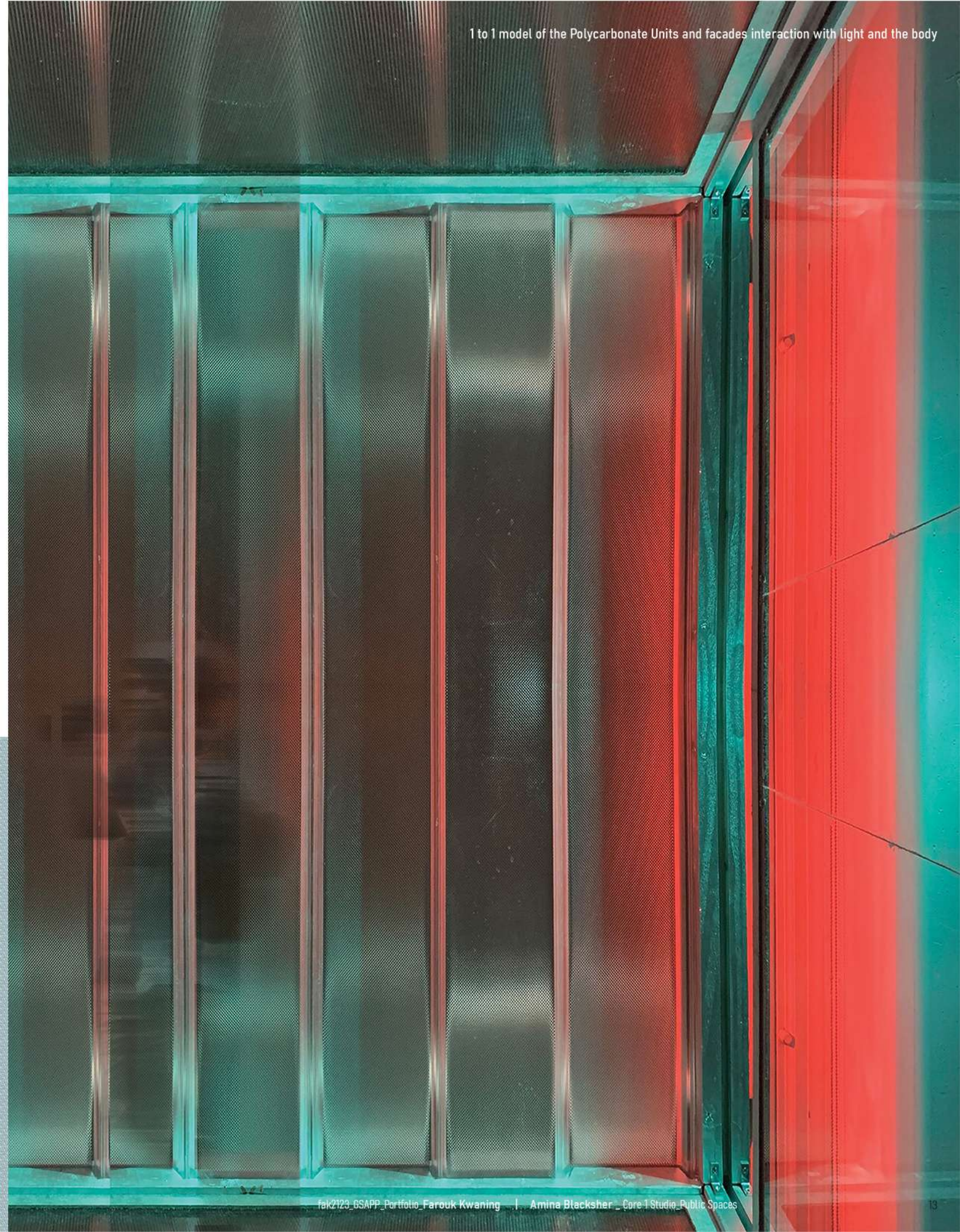
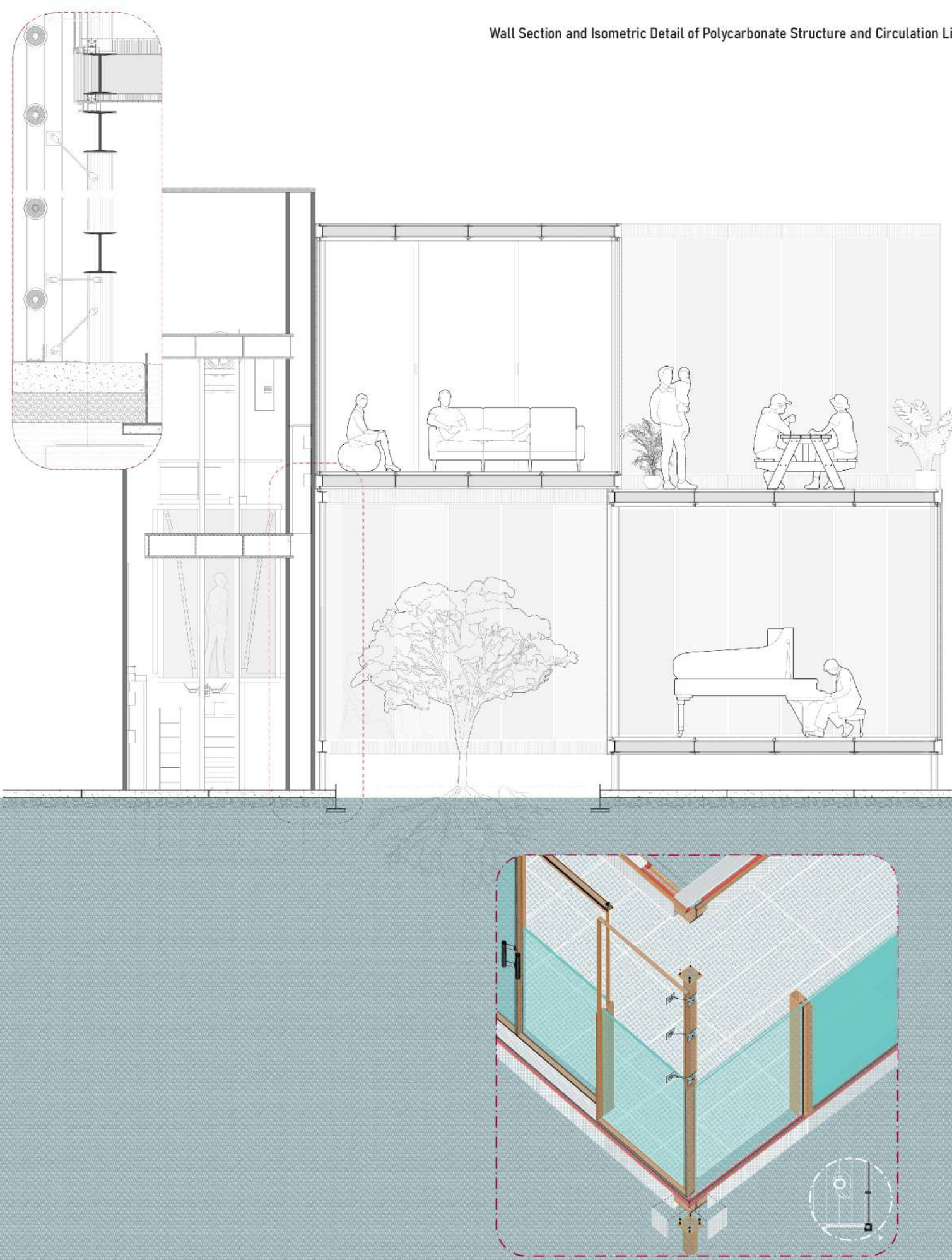


Circulation within the public space design exists between the realm of lift and rail car. 3 specially designed cabins move within the spatial cubes to delivering visitors and students vertically and horizontally. The perspective above shows a view from a corridor in the NYU Founders Hall dorm where the corridor becomes the platform / lobby to accessing the mobile cubes into the public space at various levels.

The choice of lightweight polycarbonate and steel allows the filtration of natural light from the sky into the typical dark corridor yet simultaneously screens prying eyes offering another layer of privacy. At night these cubes hover and glow over the ground plane offering a new layer of brightness into the space.



1_Cube as quiet, meditation and contemplative spaces as well as gardens.
 2_The cubes having open and closed roofs per configuration to create public rooms
 3_Grouped cubes creating larger communal + performance spaces



Location: PS. 64, Alphabet City, New York
 Studio Critic: Benjamin Cadena
 Semester: Spring 2020
 Team: -

"Exercise" School

Learning in Play Spaces: "Exercise" School

This design centers around the idea and activity of learning through play. The school interfaces horizontally with the public on street level while the vertical spaces are activated and animated through voids and netting enabling play to occur throughout the structure. The pedagogy is exercise and project-based learning hence the flexibility of the floor plan facilitates a wide range of learning possibilities and spatial configurations.

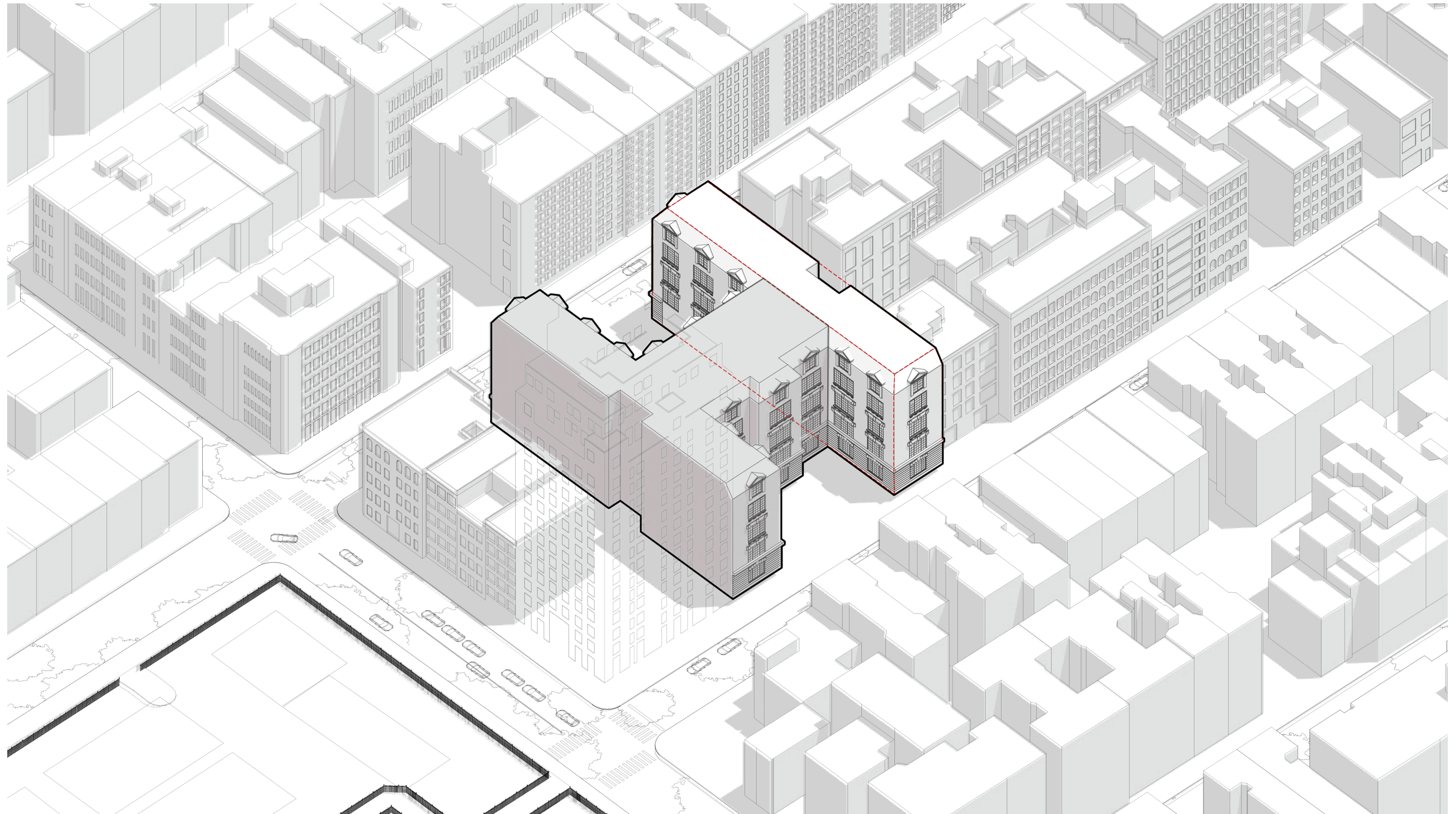
The "exercise" school on the ground level bridges the gap between the 9th and 10th Street with a garden playground. The cafeteria serves both the school and the general public on the ground level to the north while a double height indoor breakout zone allows for play to ensue during unfavorable weather to the south.

Vertical spaces within the school are activated by net-filled voids designed to enable climbing, play and adventure throughout the design all the way to the rooftop garden playground even during recess.

The design strategy here is to maintain the existing columns and the eastern wing of Public School 64 while introducing new organic floor plates which provide alternative "topographies and landscapes" to project based learning. The classrooms and learning sessions are organized by project and the associated furniture that requires the realization of said project.

From flexible room-defining acoustic curtains, to CTL beams and timber screens, modular furniture blocks, to recycled clay brick partitions, the Exercise School blurs the line between learning spaces and emblematic play spaces - while offering challenges to children of all ages to think spatially, be adventurous, problem-solve and importantly be kids!

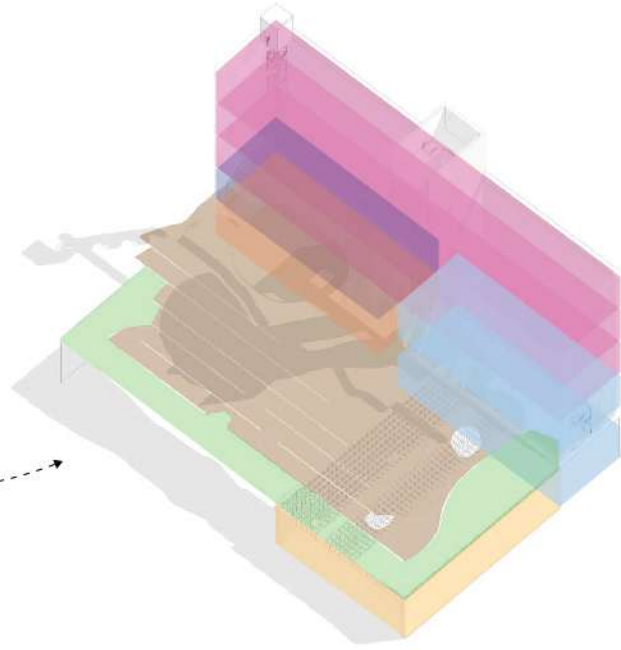
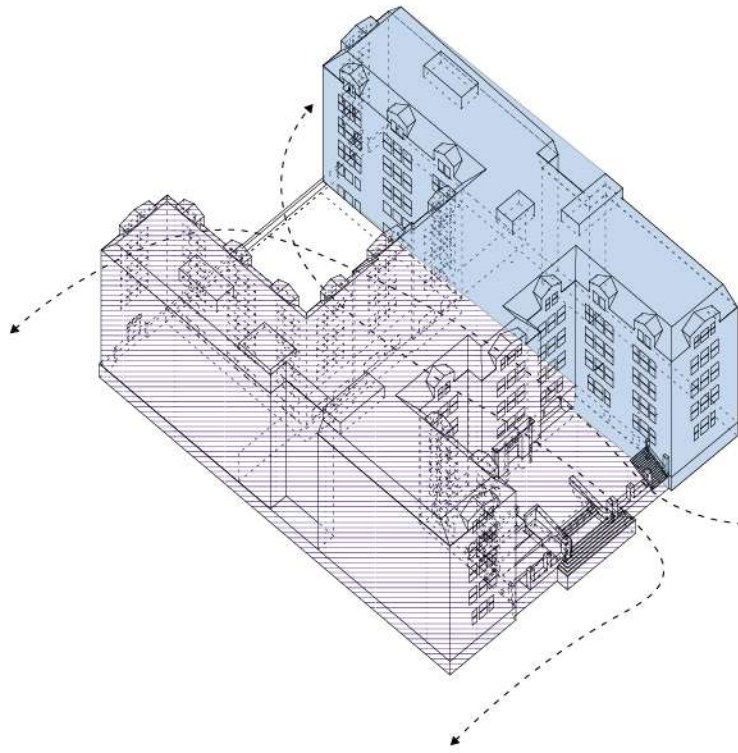
Collage of steel tubes investigating spatial prototypes and lighting studies



Spatial Strategies

Parti

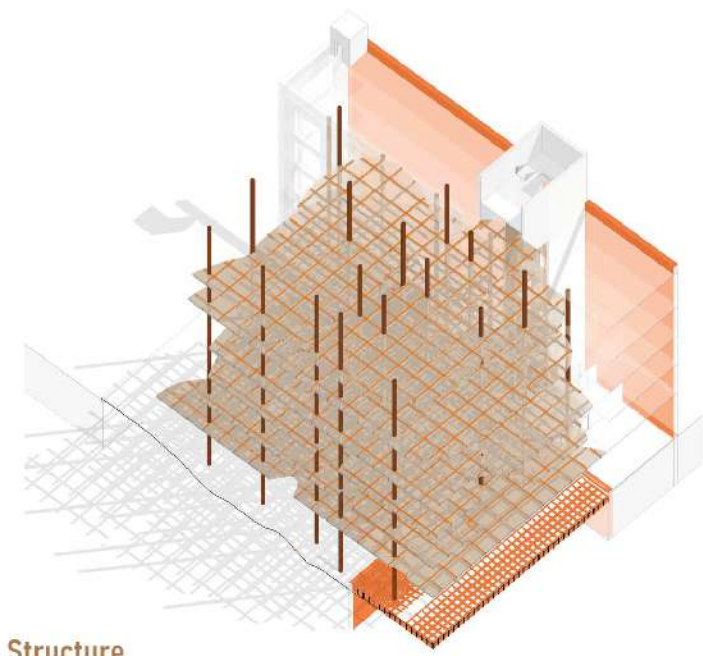
The main idea of the school is to adaptively reuse the eastern wing of the school keeping it rigid and orthogonal (referencing the left side of the brain). The Western wing is to be carefully demolished leaving the structural columns while expanding the existing basement. The new organic floor plates offer creativity & flexibility with a certain controlled chaos paying homage to the right side of the brain.



Program

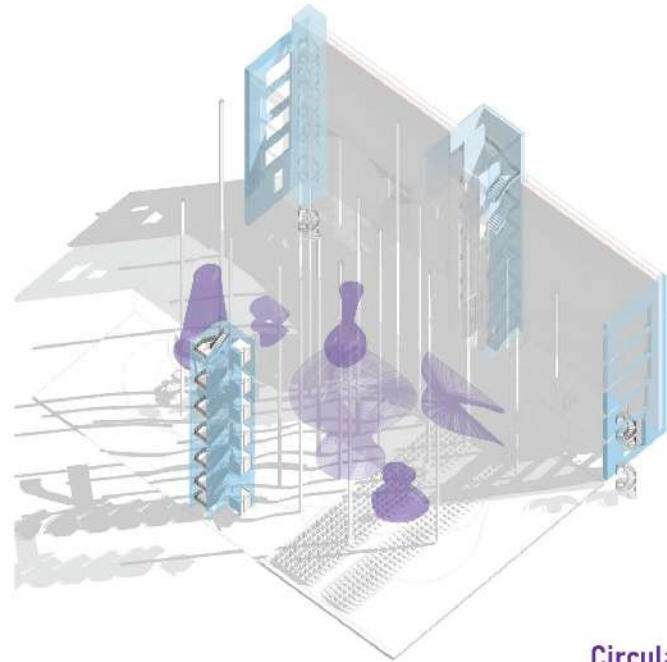
The school is organized to have the administrative and some ancillary spaces in the "rigid" eastern wing, while the learning and play spaces are located on the more flexible western wing.

- Administrative
- Student Support / Lounge
- Classrooms
- Gymnasium
- Public / Outdoor Park
- Openworkshop
- Former Historical Structure



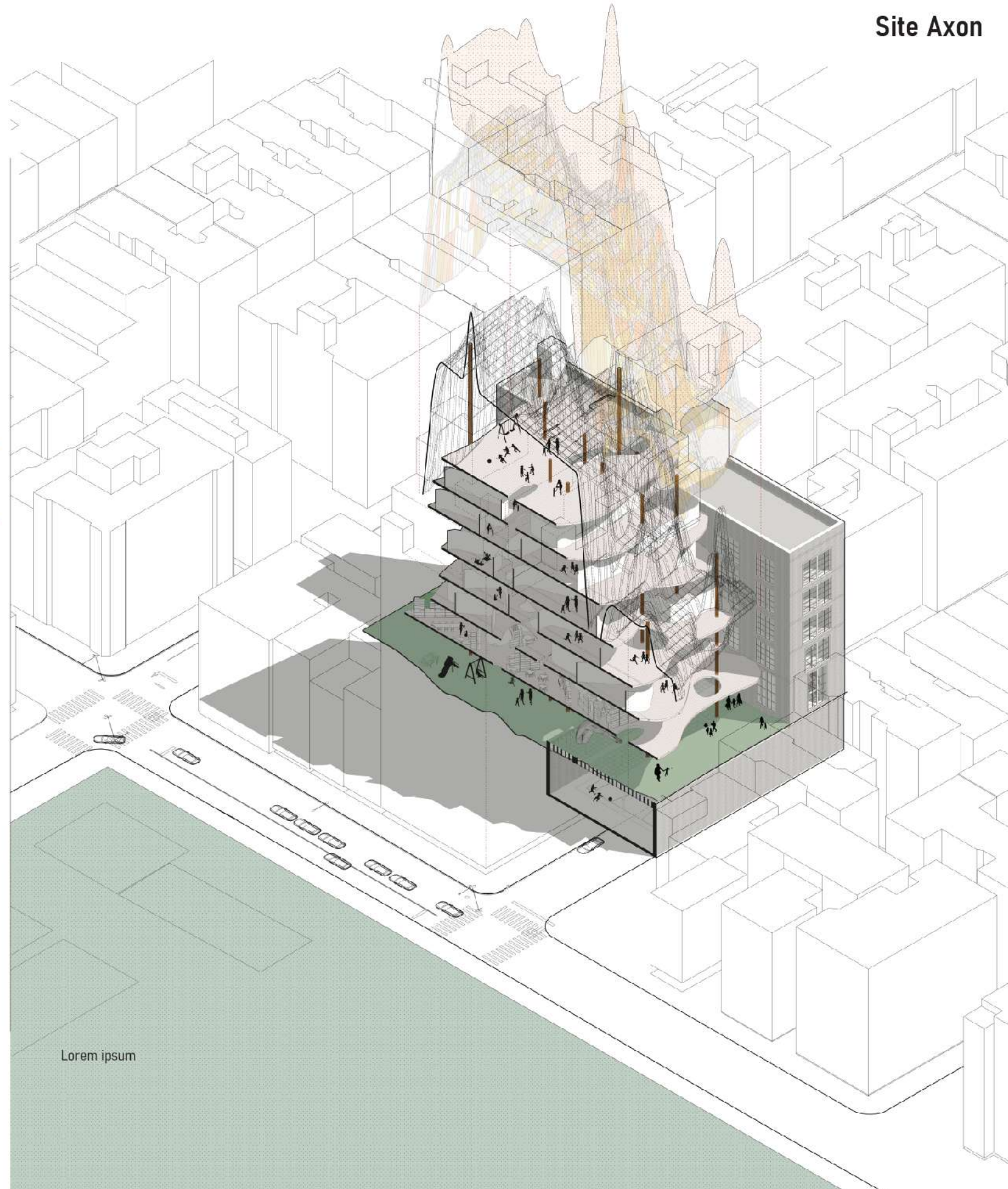
Structure

The eastern wing of the school which would require some steel reinforcement to allow for adaptive reuse complements the soft and organic CLT and GLULAM floor plates of the Western Wing. The Gymnasium takes advantage of the already existing Basement with a new waffle concrete slab covered in extensive landscaping



Circulation

The circulation is in two categories:
 1. Primary Vertical Circulation which is made up of the lift cores and stairwells for ADA access and well as fire & safety.
 2. Secondary circulation happens within the floor voids and rope-netting



Lorem ipsum

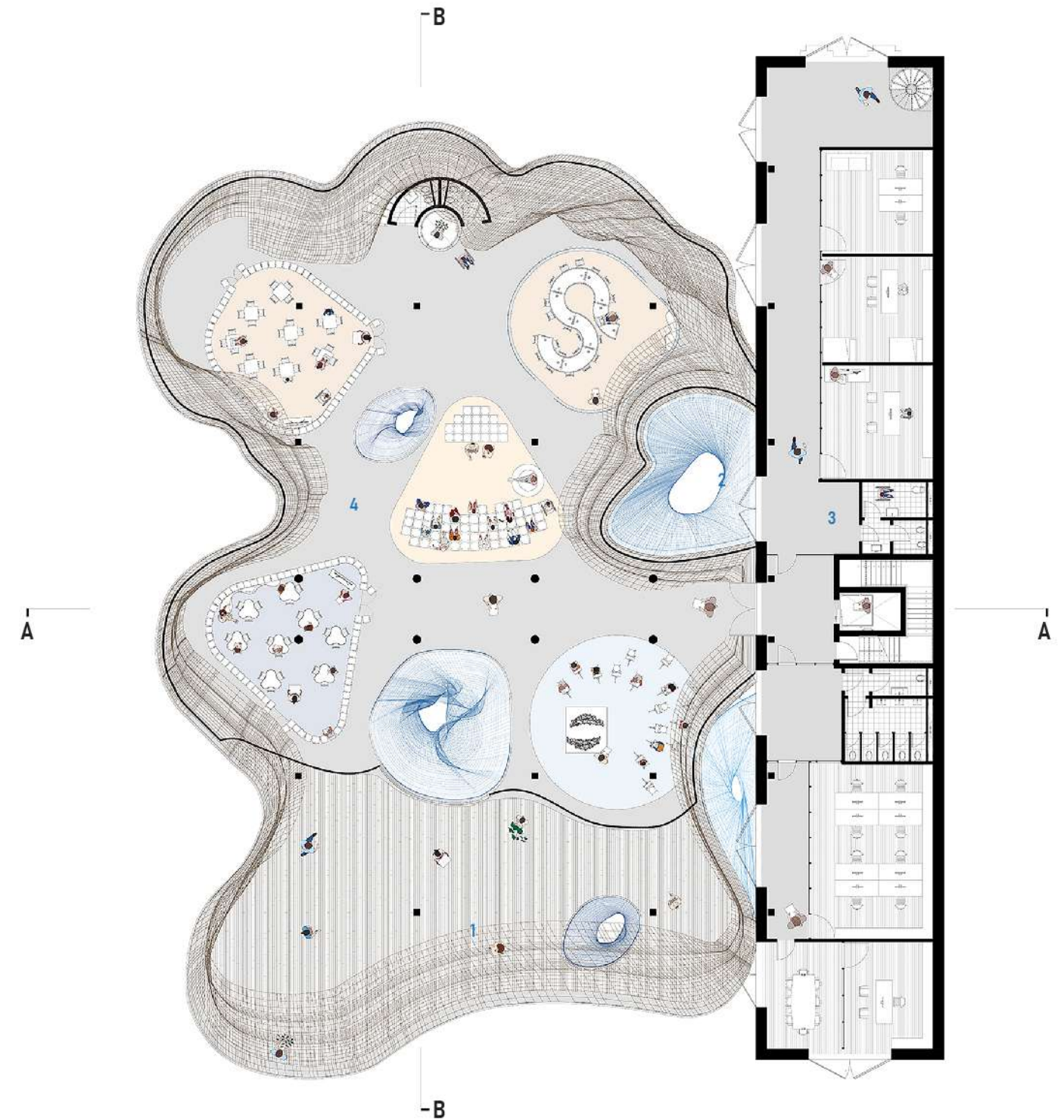
Ground Floor Plan

The ground floor is democratized to allow for a free-flowing play ground for the school which is again linked to the upper floors by play nets.

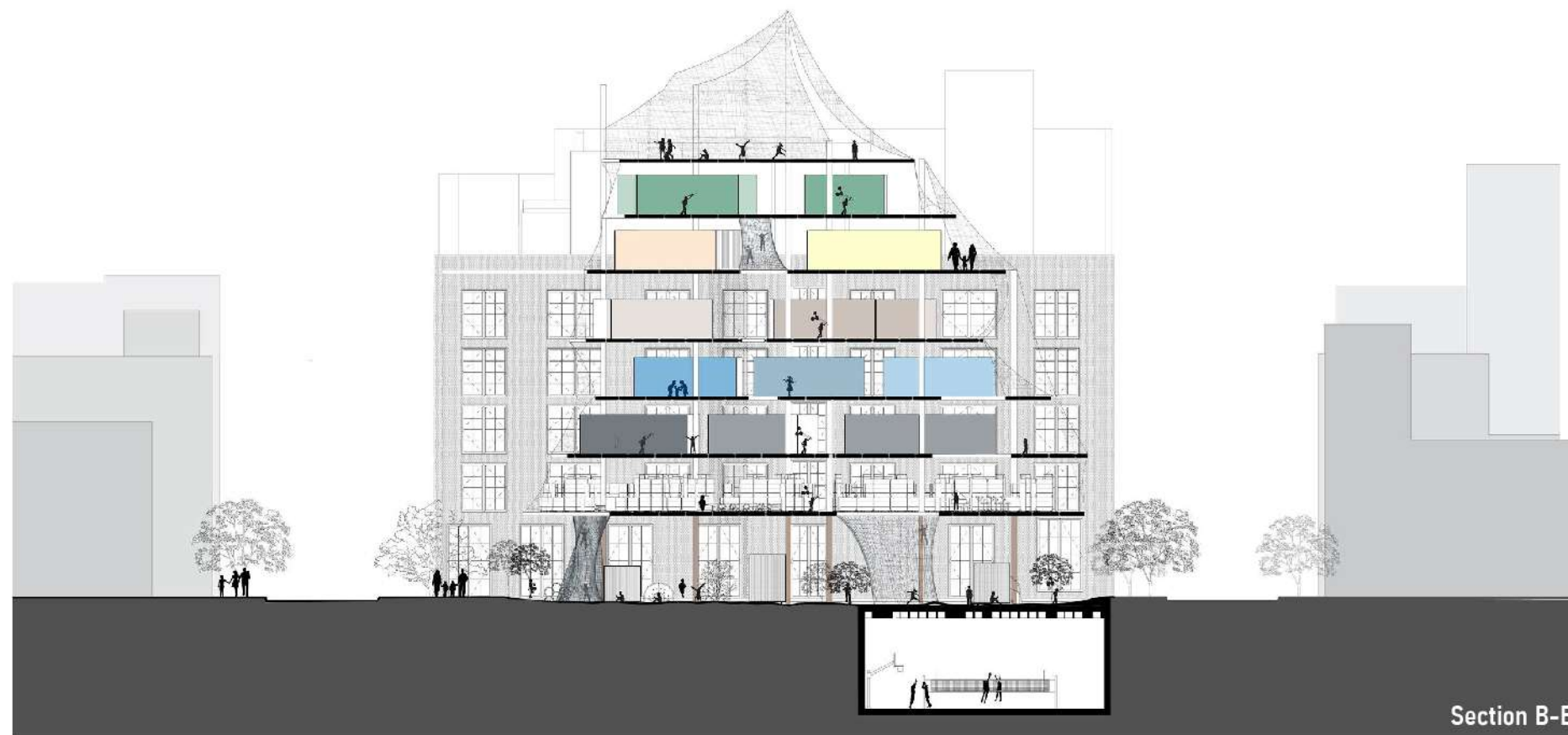
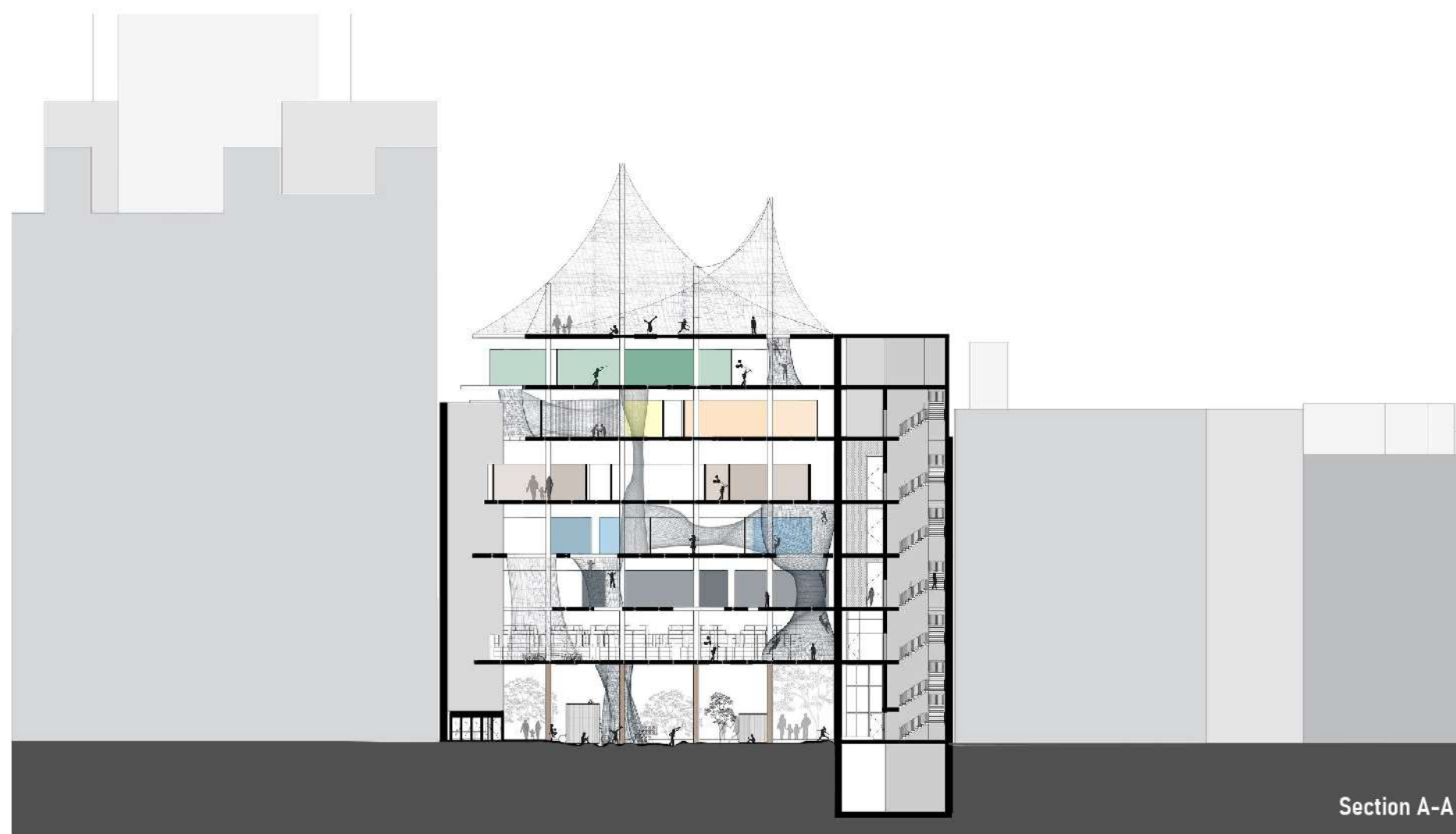


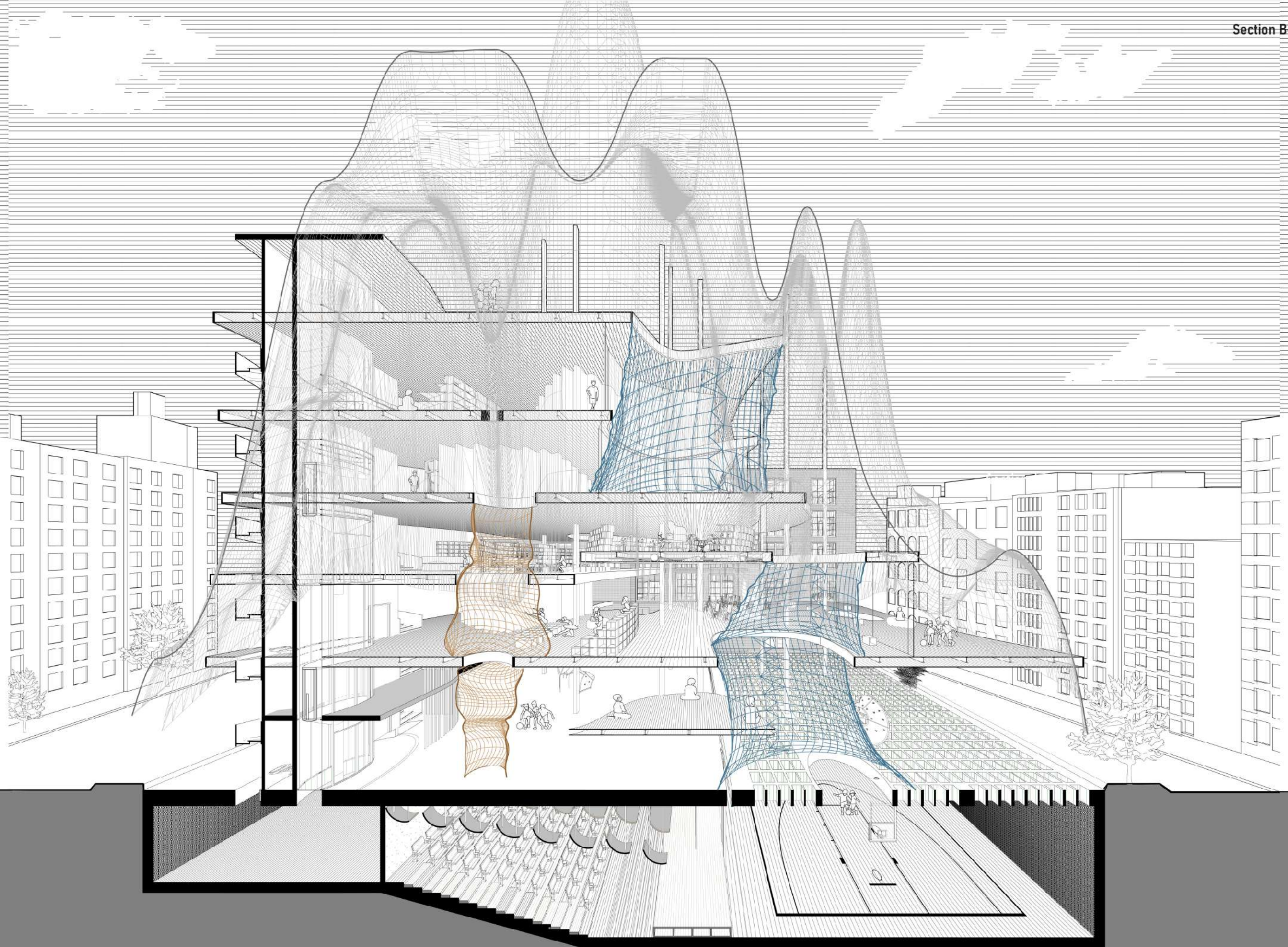
Typical Floor Plan

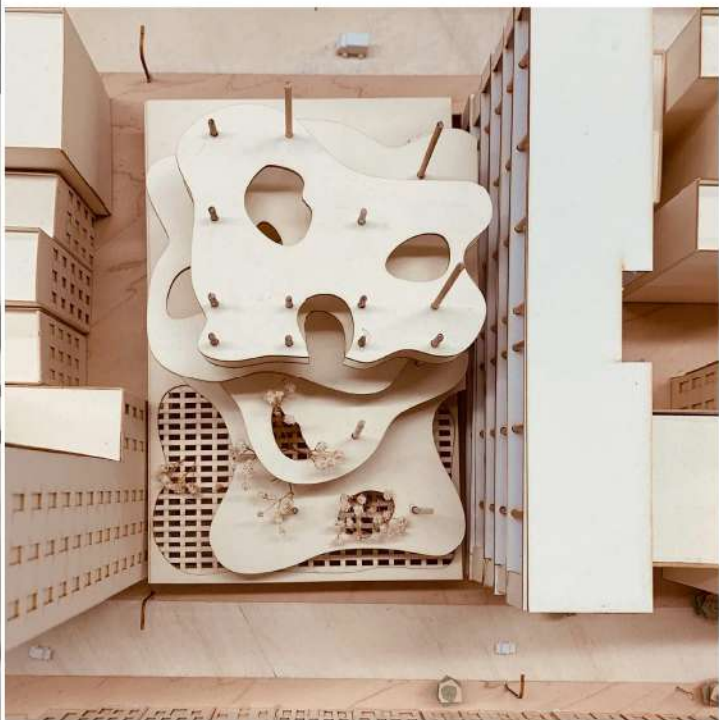
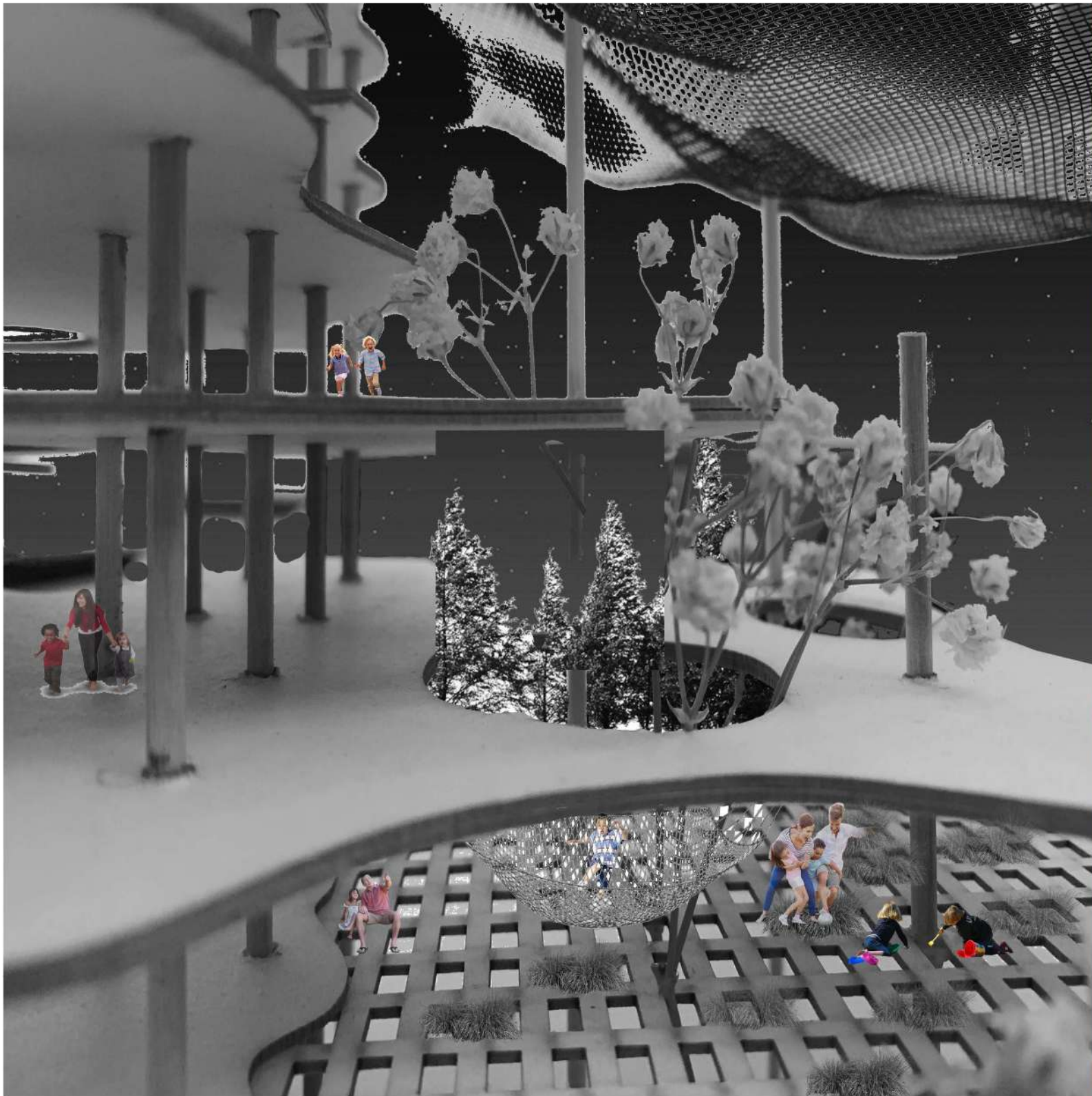
Eastern Wing is organized with lightweight partitions while the learn+play spaces are organized around project specific needs, furniture and acoustic curtains.



- 1. Dedicated Play Area
- 2. Ropes + Netting
- 3. Administrative Spaces
- 4. Learn + Play Spaces







Core 3 Studio: "BreezeWay" "Melrose Community Filter"

Location: Courtlandt Avenue, Bronx, New York
Studio Critic: Erica Goetz
Semester: Fall 2020
Team: - Qing Hou

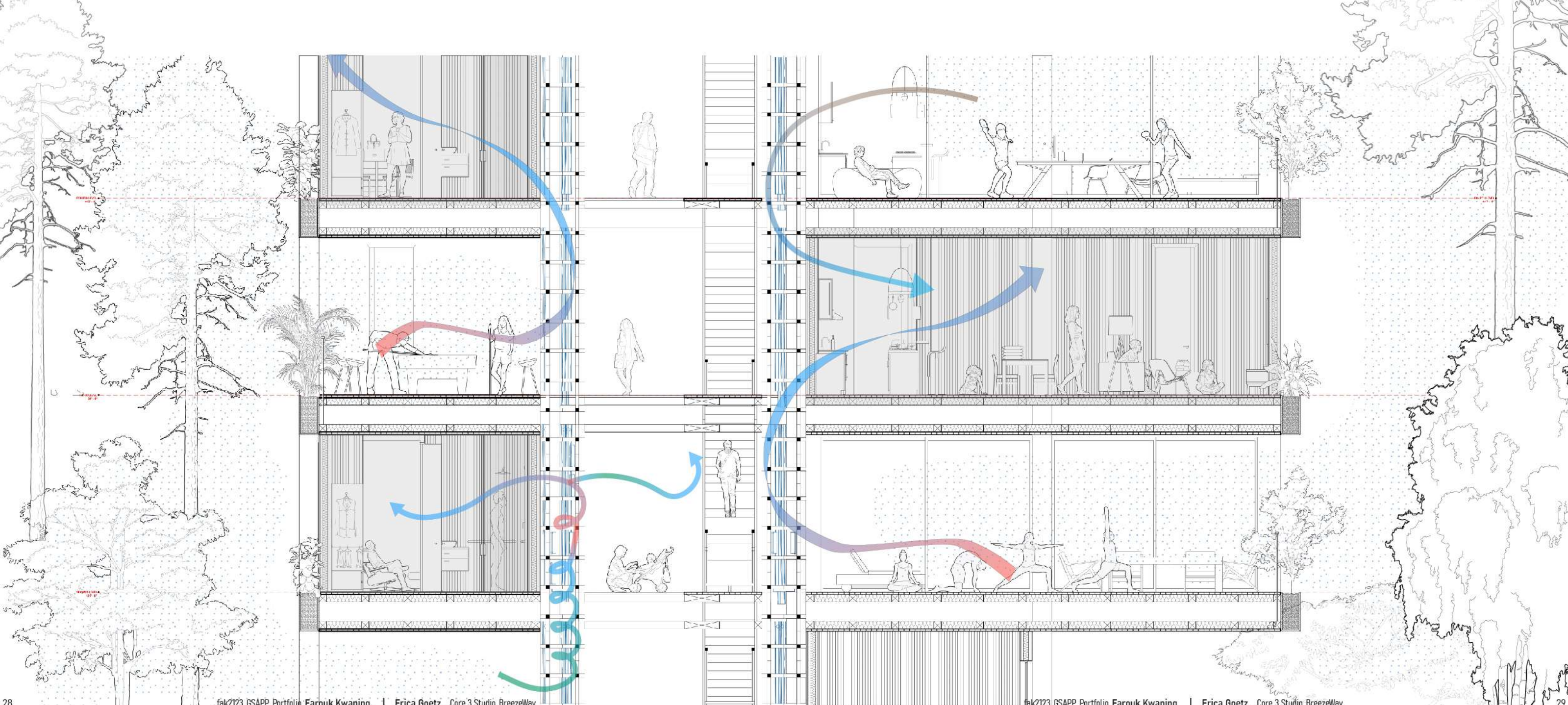
Award: - Gensler Rising Black Designer 2020 (Finalist)

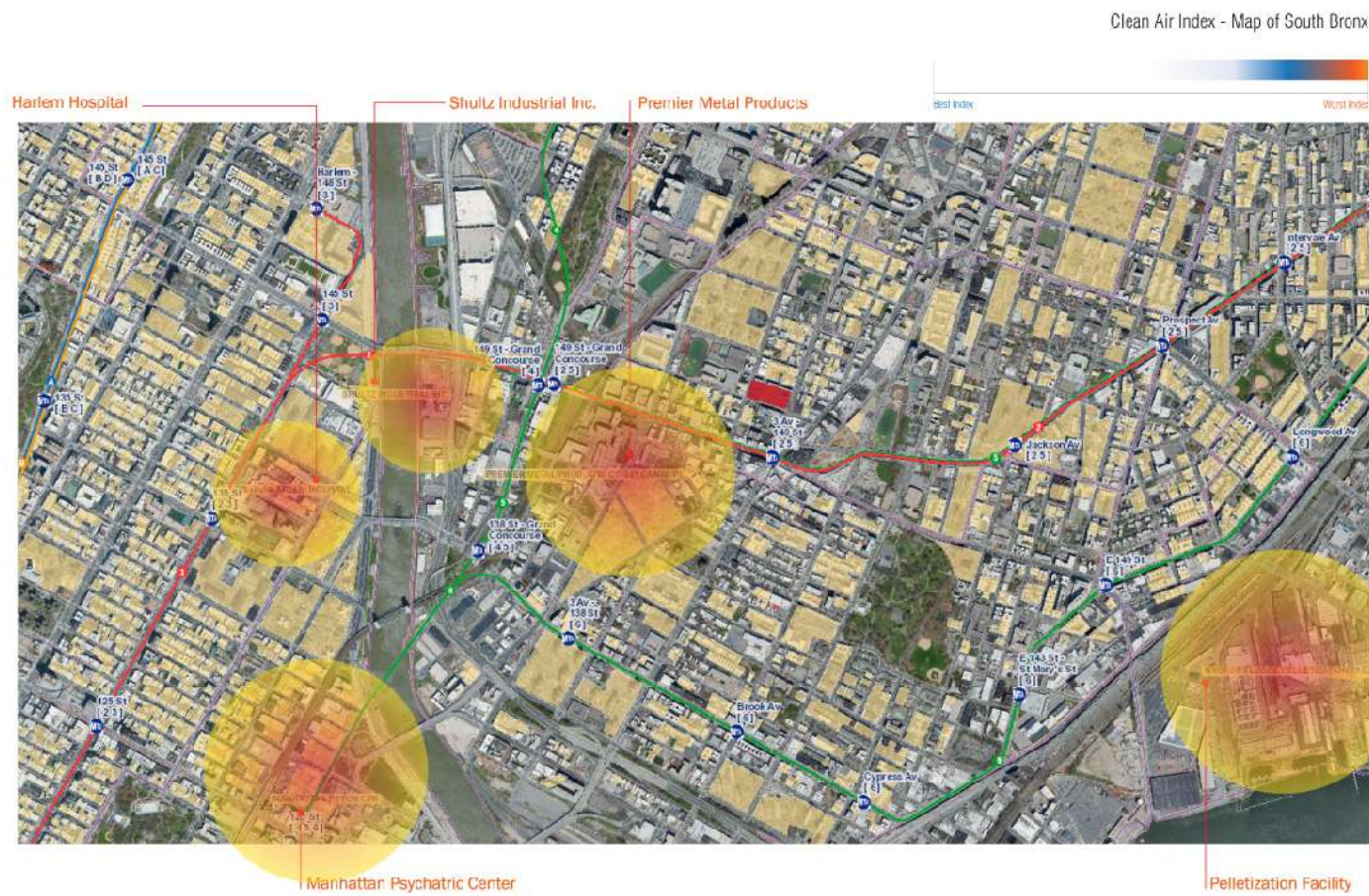
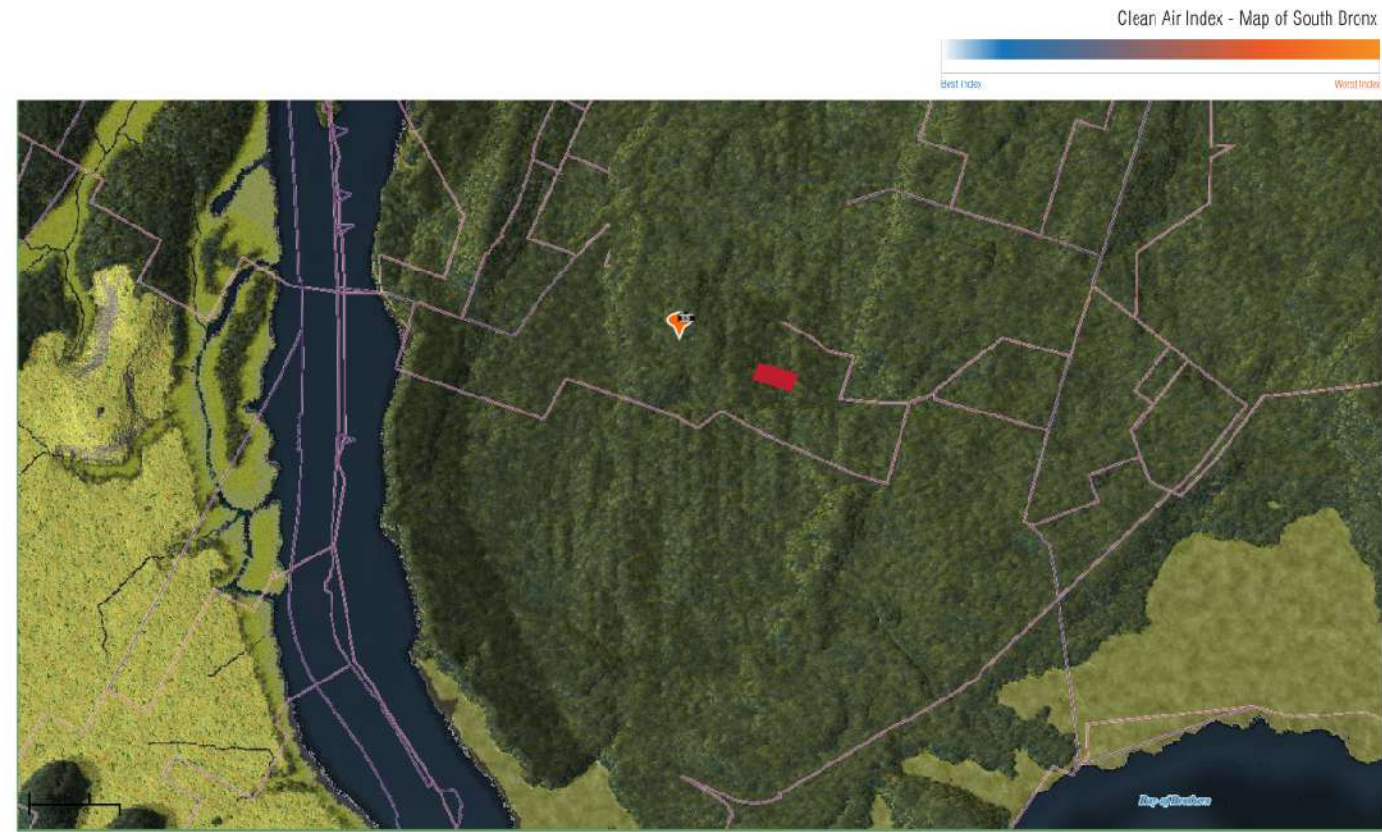
Melrose Community Filter

The Melrose Community is confronting an uphill challenge of severe air pollution under contemporary context. In a community woven with a myriad of building types, its pedestrian circulation & housing impact need some redirections. As a direct response to this urgent condition, and to the national CDC covid-19 regulations, this housing project is proposing a "forest" where its architectures are not only offering separated yet connected accommodations but also act as filters of air, of people, of sound and of interactions in the community.

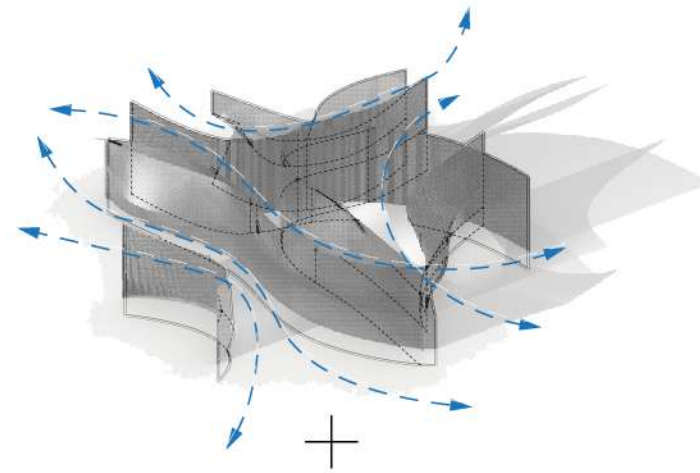
In this revitalized housing scheme, the design envisions a bio-mechanical future where layers of actual air filters are winding across the community while the housing units supported by Glue Laminated Mass Timber structures holds layers of operable filters within. A "Tri-winged Boomerang" shaped tree zone acts as the inner layer of the housing project redirecting WNW winds via positive wind pressure and purifying air released back into the community through the NE & SE negative pressure zones. Trees planted are more on the Northern side to buffer the polluted winds from that direction.

With the help of the GLULAM Structure, the housing units made from CLT panels are in a gesture of stacking one by one without "roofs" in a checkerboard pattern expressed in plan-section-elevation. In the summer, the are decks letting cool air flow through them while in the winter, they become warm greenhouses leaving room for a post-pandemic social space while inviting air and light into each dwelling.





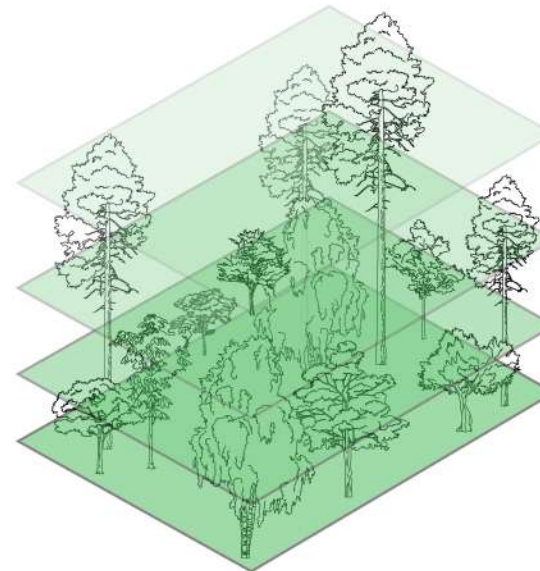
WIND



Prevailing Wind Pattern

Prevailing harsh winter winds from the West-North-West Corner are carefully channeled through the North East and Southern zones of the site using negative and positive pressure strategies

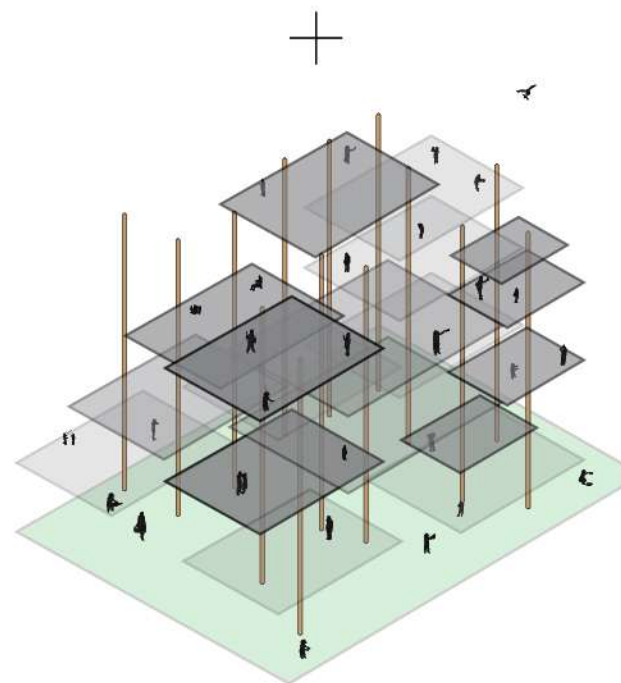
FOREST



Forest Insertion

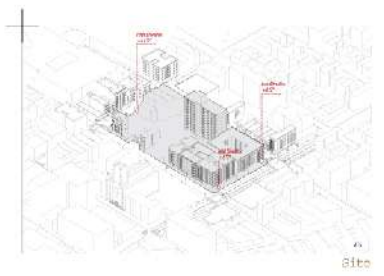
An insertion of a forest (urban jungle) into a heavily concreted area to reduce carbon emissions as well as to introduce Flora which would bring back the desired Fauna of the environment.

HABITAT

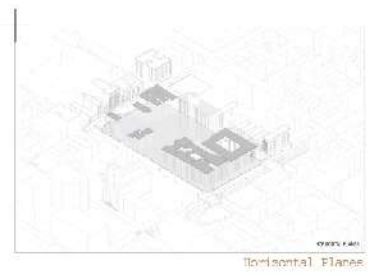


Human Habitat

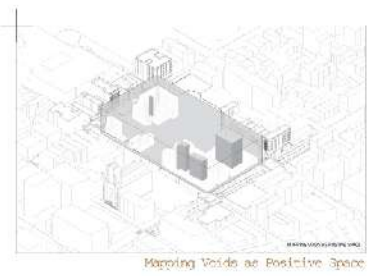
Architecture must be one with nature. Nature is often seen as an afterthought. The inverse is done here where the habitat is sculpted around an established forest and the ecosystem is in harmony with the built environment



Site



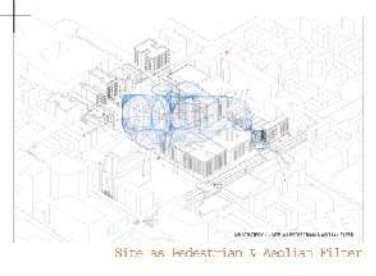
Horizontal Planes



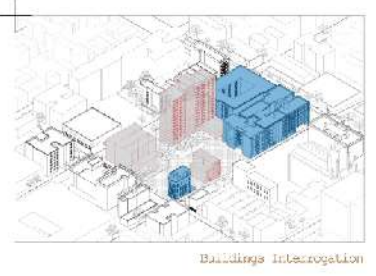
Mapping Voids as Positive Space



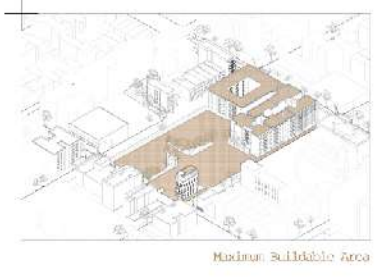
Building as Wind Channeling Fabric



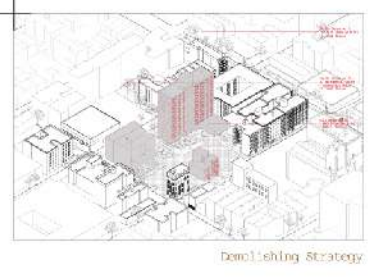
Site as Pedestrian & Aeolian Filter



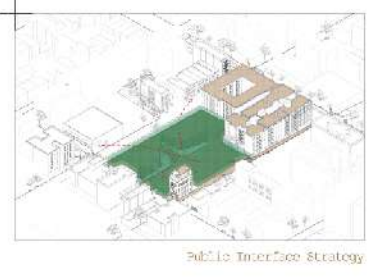
Buildings Integration



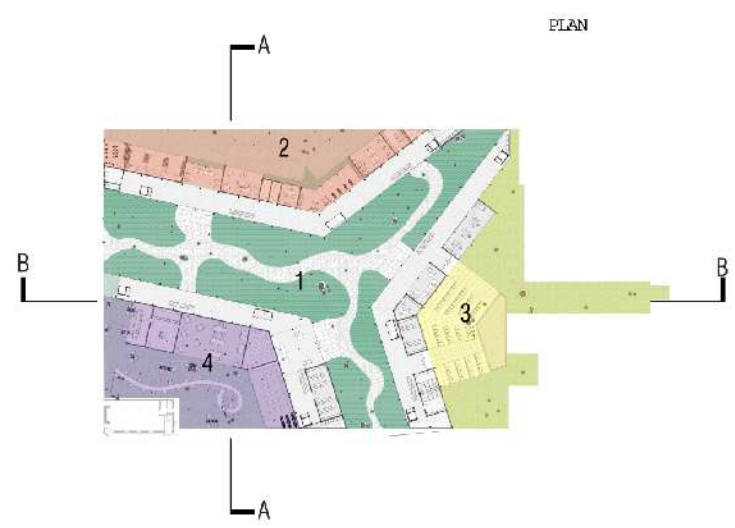
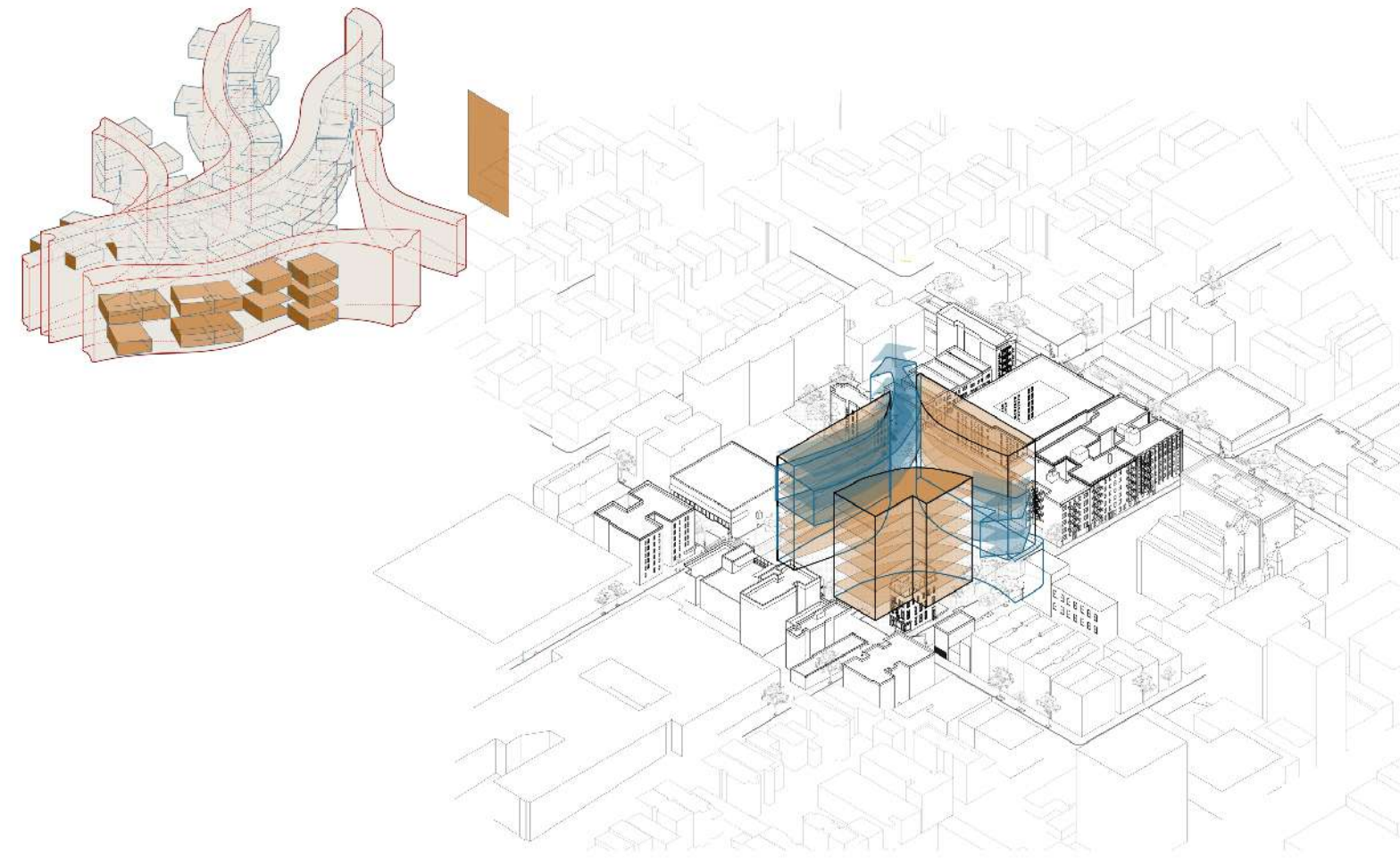
Maximum Buildable Area



Demolishing Strategy

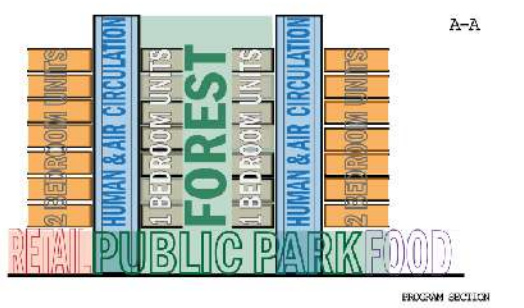


Public Interface Strategy



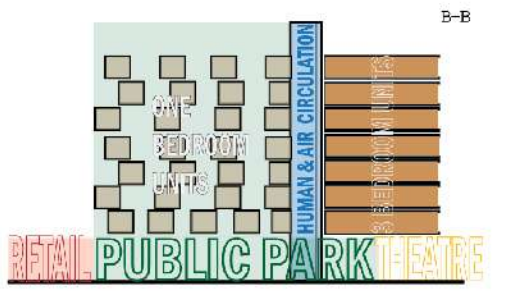
PLAN

- 1. FOREST WAY / COURTYARD
- 2. RETAIL
- 3. AMPHITHEATRE
- 4. FARMER'S MARKET



A-A

PROGRAM SECTION



B-B

PROGRAM SECTION



Forest Layer Plan: Understory Level 44'



Forest Layer Plan: Canopy Level 80'

“Air Unit Typology”

UNIT TYPOLOGY
 SPECIAL UNIT PERFORM - 1 PRISM
 TYPE A - 2 BEDROOM UNITS + 230 SQUARE FEET
 UNIT AREA - 217 x 307 = 66,619 SF
 NET THROUGH - 107 x 107 = 11,449 SF
 56 UNITS / FLIGHT



UNIT STRATEGIES - MICRO UNIT + ACR

UNIT TYPOLOGY
 SPECIAL UNIT PERFORM - 1 PRISM
 TYPE B - 2 BEDROOM UNITS + 230 SQUARE FEET
 UNIT AREA - 217 x 307 = 66,619 SF
 NET THROUGH - 107 x 107 = 11,449 SF
 56 UNITS / FLIGHT



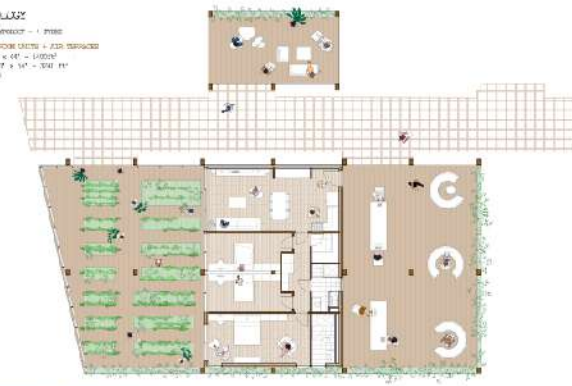
UNIT STRATEGIES - 1 BEDROOM UNIT + ACR

UNIT TYPOLOGY
 SPECIAL UNIT PERFORM - 1 PRISM
 TYPE C - 2 BEDROOM UNITS + 230 SQUARE FEET
 UNIT AREA - 217 x 307 = 66,619 SF
 NET THROUGH - 107 x 107 = 11,449 SF
 56 UNITS / FLIGHT



UNIT STRATEGIES - 2 BEDROOM UNIT + ACR

UNIT TYPOLOGY
 SPECIAL UNIT PERFORM - 1 PRISM
 TYPE D - 2 BEDROOM UNITS + 230 SQUARE FEET
 UNIT AREA - 217 x 307 = 66,619 SF
 NET THROUGH - 107 x 107 = 11,449 SF
 56 UNITS / FLIGHT



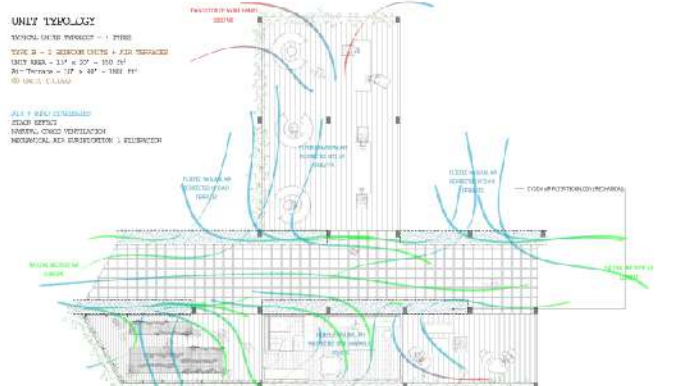
UNIT STRATEGIES - 2 BEDROOM UNIT + ACR

UNIT TYPOLOGY
 SPECIAL UNIT PERFORM - 1 PRISM
 TYPE A - 2 BEDROOM UNITS + 230 SQUARE FEET
 UNIT AREA - 217 x 307 = 66,619 SF
 NET THROUGH - 107 x 107 = 11,449 SF
 56 UNITS / FLIGHT



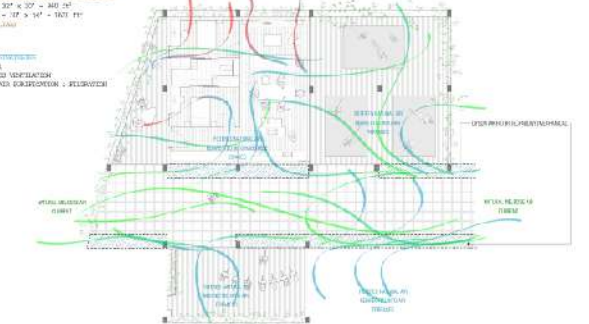
UNIT STRATEGIES - MICRO UNIT + ACR

UNIT TYPOLOGY
 SPECIAL UNIT PERFORM - 1 PRISM
 TYPE B - 2 BEDROOM UNITS + 230 SQUARE FEET
 UNIT AREA - 217 x 307 = 66,619 SF
 NET THROUGH - 107 x 107 = 11,449 SF
 56 UNITS / FLIGHT



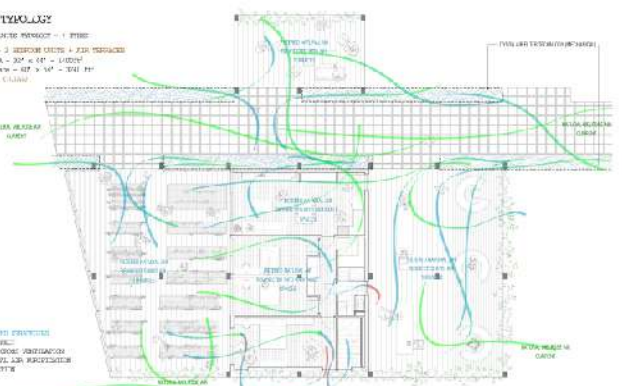
UNIT STRATEGIES - 1 BEDROOM UNIT + ACR

UNIT TYPOLOGY
 SPECIAL UNIT PERFORM - 1 PRISM
 TYPE C - 2 BEDROOM UNITS + 230 SQUARE FEET
 UNIT AREA - 217 x 307 = 66,619 SF
 NET THROUGH - 107 x 107 = 11,449 SF
 56 UNITS / FLIGHT

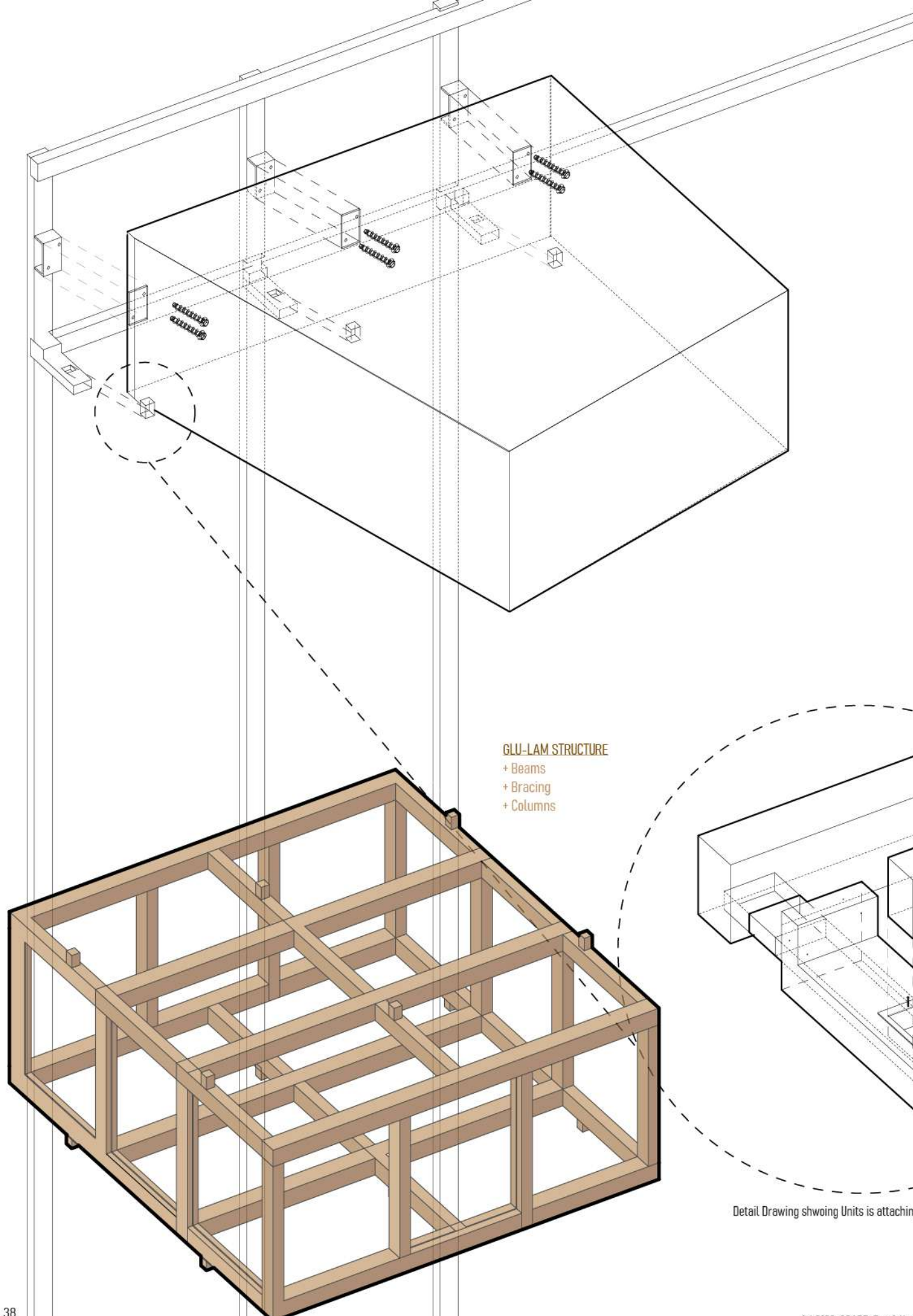


UNIT STRATEGIES - 2 BEDROOM UNIT + ACR

UNIT TYPOLOGY
 SPECIAL UNIT PERFORM - 1 PRISM
 TYPE D - 2 BEDROOM UNITS + 230 SQUARE FEET
 UNIT AREA - 217 x 307 = 66,619 SF
 NET THROUGH - 107 x 107 = 11,449 SF
 56 UNITS / FLIGHT

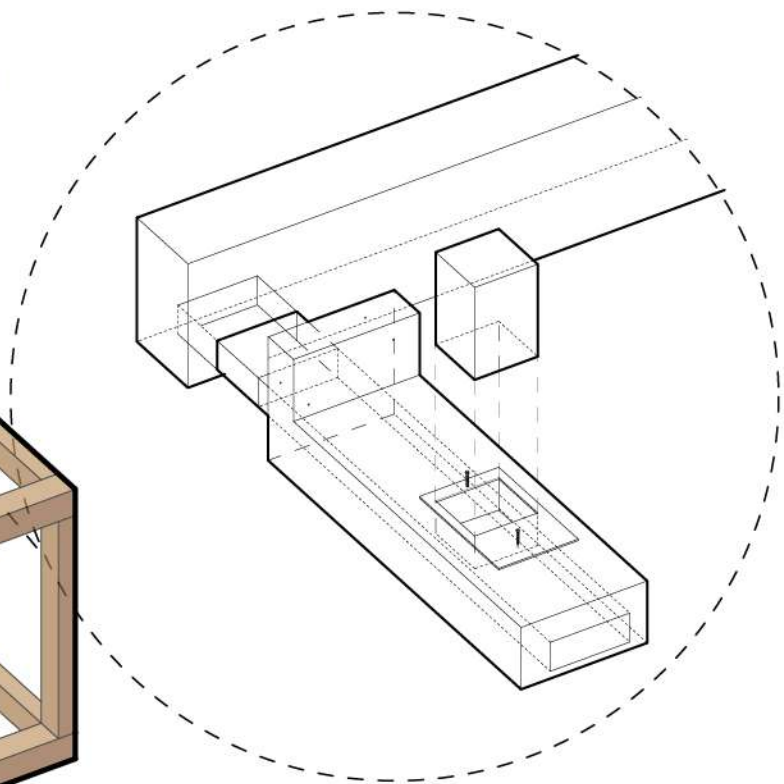


UNIT STRATEGIES - 2 BEDROOM UNIT + ACR

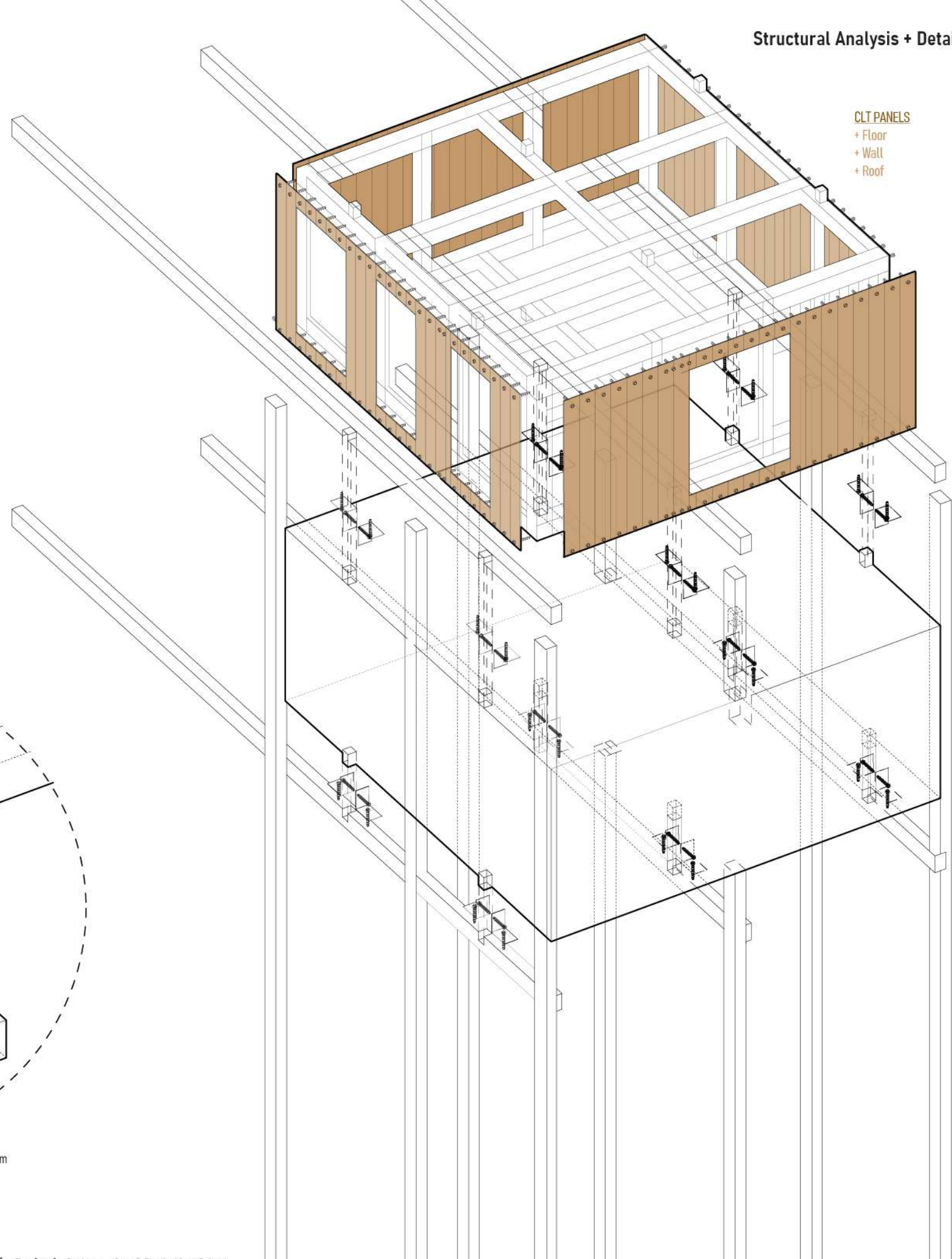


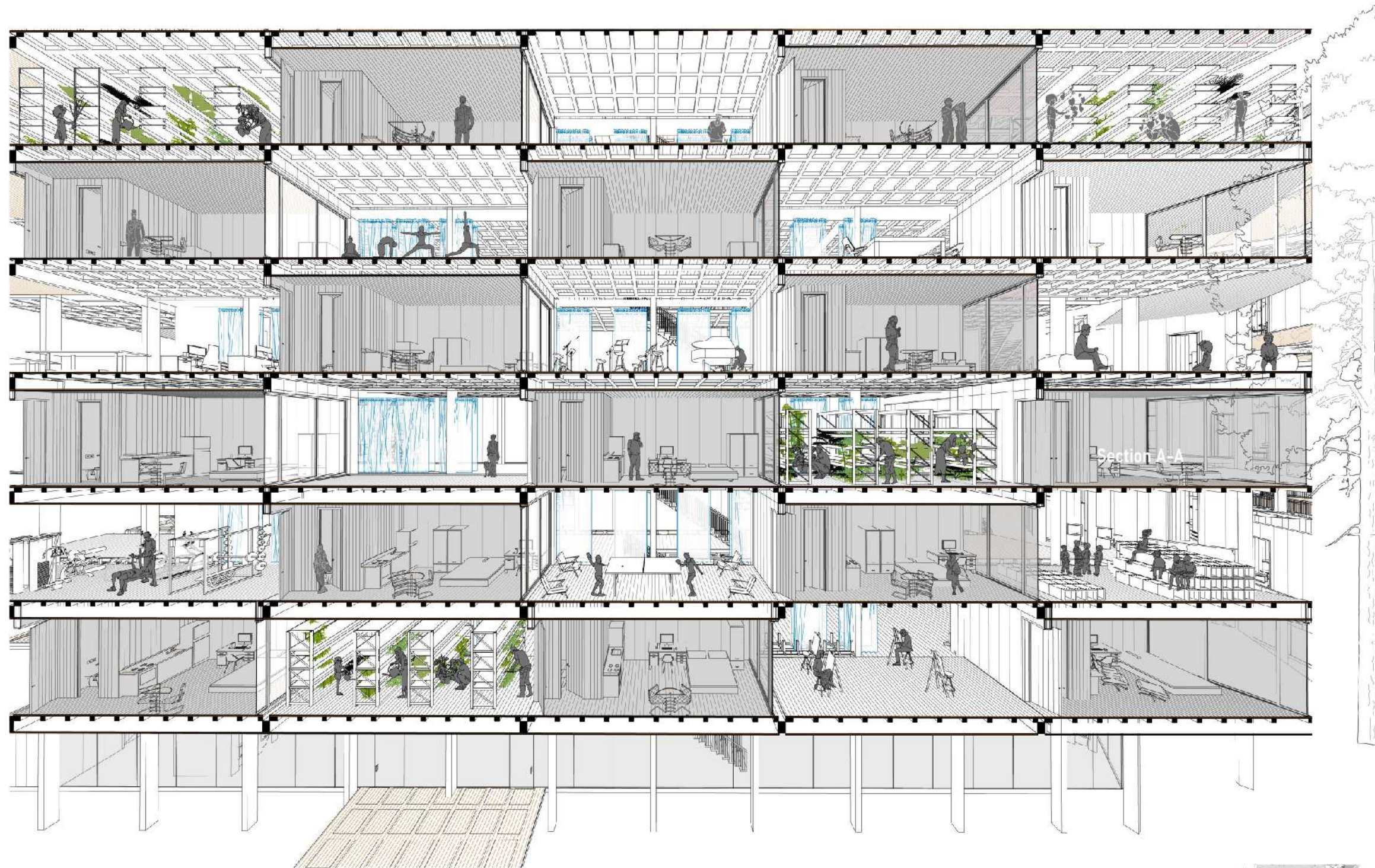
GLU-LAM STRUCTURE
 + Beams
 + Bracing
 + Columns

CLT PANELS
 + Floor
 + Wall
 + Roof



Detail Drawing showing Units is attaching to GLULAM grid system



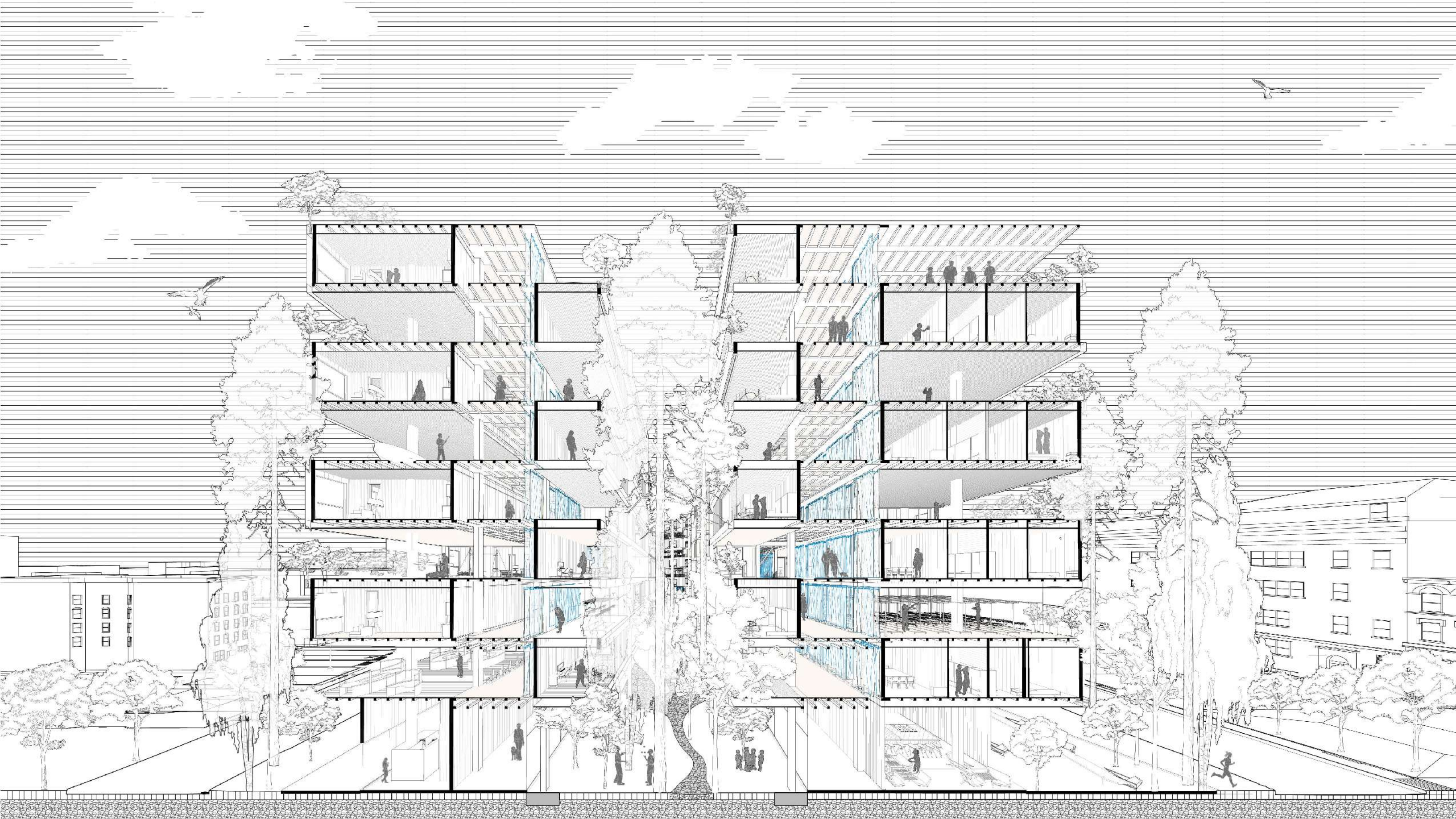


The grided Glue Laminated structure enables the Cross-Laminated Timber modules to be placed and arranged by the inhabitants, management or building council. In this view, the checker-board pattern ensures that every housing unit has access to an "air terrace" and desegregated public areas open to the sky, sun, nature and purified air.





The interior views of the forest sandwiched between the blocks of 1 bedroom units. This void allows maximum daylight to permeate the central courtyard while allowing natural ventilation through stack effect. Visual communication and a sense of community is established as these units dialogue with one another in X-Y and Z Axes.



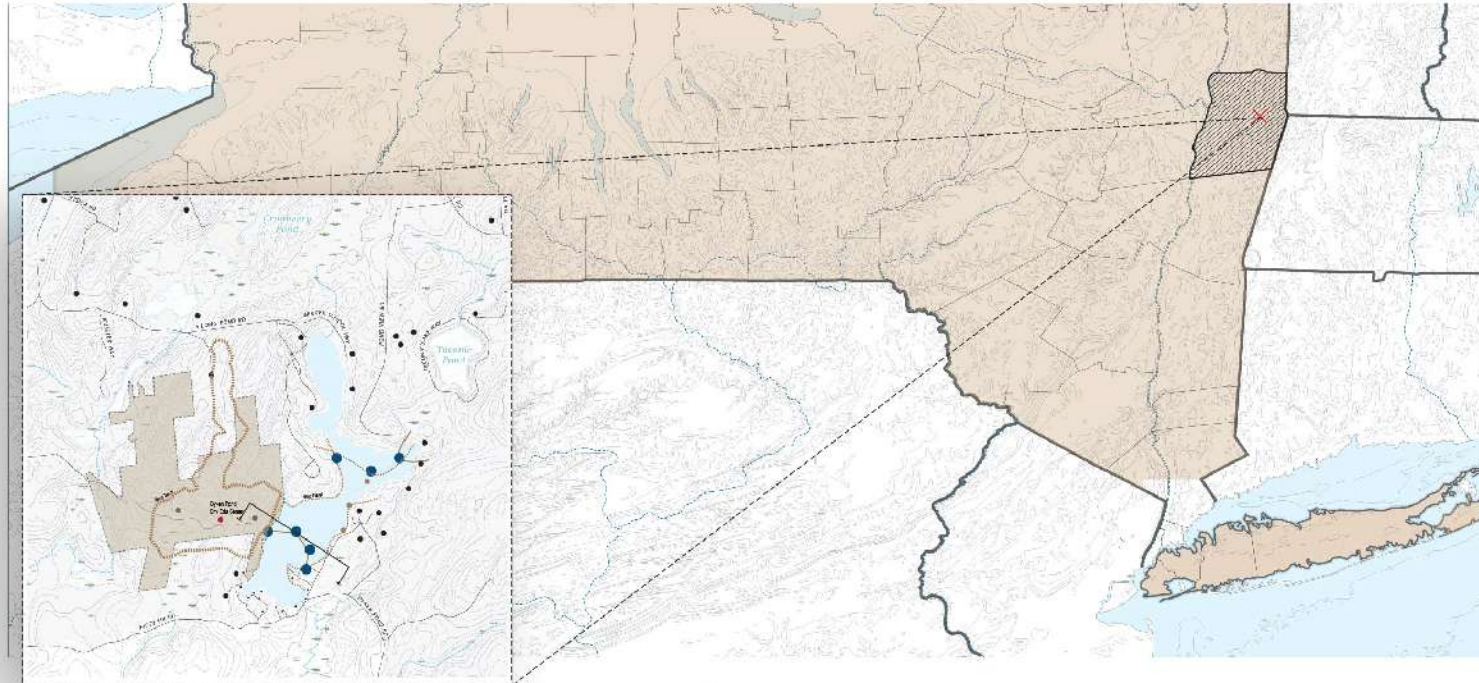


The Forest Way courtyard acts as the natural filter for air and sound. It also serves as an oasis in a dense housing scheme where open terraces have a visual connection with a garden.

Advanced Studio IV: "Fringe Timber II"
 "Dyken Environmental Centre for Earth Ethics"

Location: Dyken Pond, Rensselaer County, New York
 Studio Critic: Lindsey Wikstrom
 Semester: Spring 2021
 Team: -

RENSSELAER COUNTY
 DYKEN ENV ANALYSIS
 SITE SECTION



"dyken pond"

CONTEXT

Left entirely to natural ecology, forests regenerate only when trees die, decay or are burnt; emitting the CO2 from the stored up carbon. Forest growth which is directly matched with decay, and a decrease in proper forest management meaning a decline in atmospheric carbon sequestration.

The proper harvesting of trees at their earliest maturity allows the carbon to be stored throughout the life cycle of its subsequent CLT (Cross Laminated Timber) products, it will simultaneously encourage the building / material industry to plant more trees to replace the harvested. The existing Dyken Pond Centre located close to the Dyken pond is currently underwhelming in attaining their set aims of improving environmental consciousness. The design of a tower (above ground) and an enclosure (submerged in the lake) aims to draw hikers, students, and ecological tourists to a center promoting the ecological advancement needed in the area.

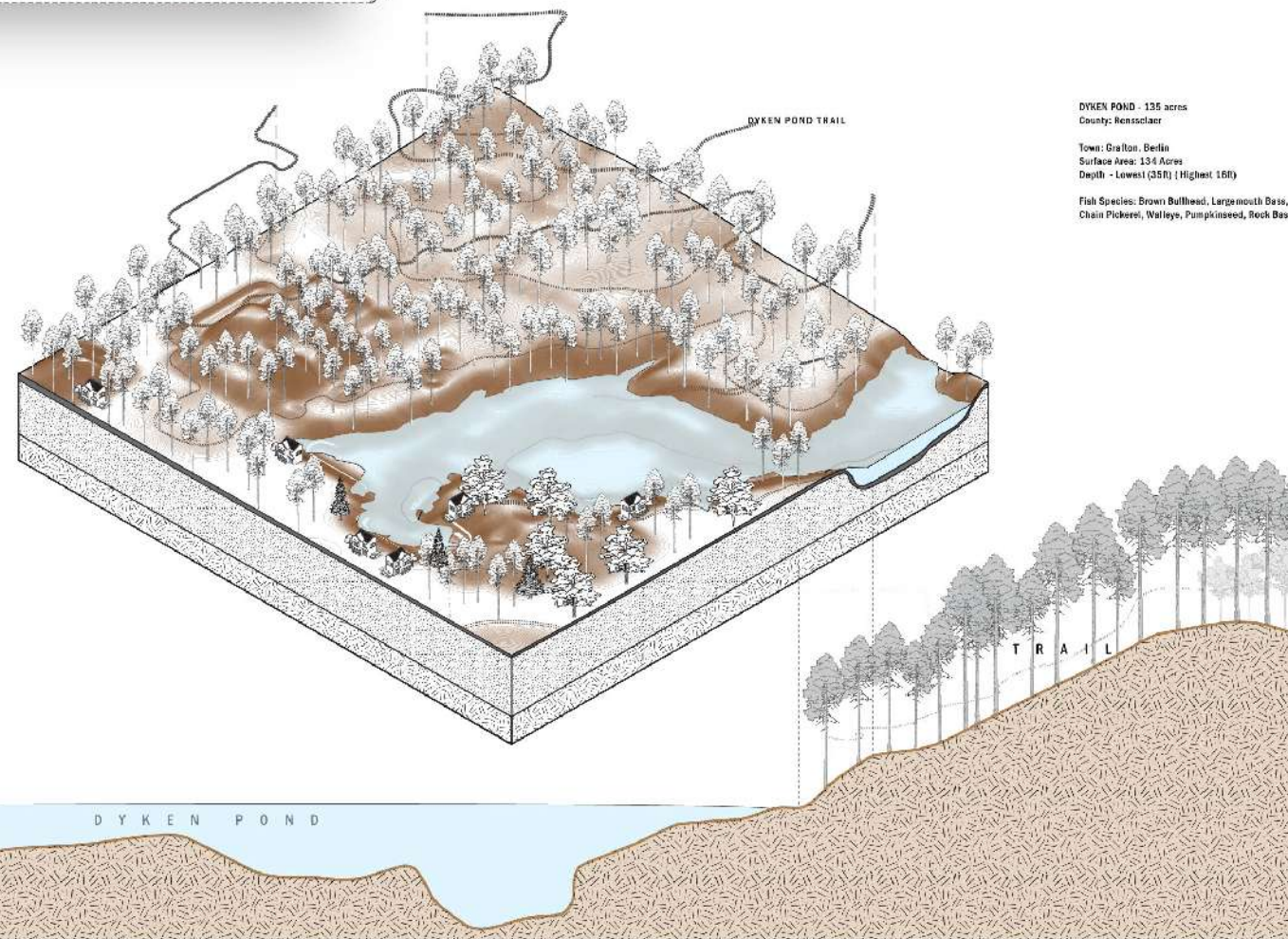
SITE RITUALS

Studies show that younger trees sequester carbon from the atmosphere at a faster rate than older mature trees therefore informing sustainable forests dedicated to CLT and GLULAM timber production. The Rituals of this site and context are sub-categorized into Environmental, Educational and Recreational Rituals. These rituals have been identified and are sought to be improved in the CLT tower & enclosure by programming and iconic design aimed at attracting people, institutions and conferences like DAVOS and the World Environmental Conferences.

PROGRAMMING

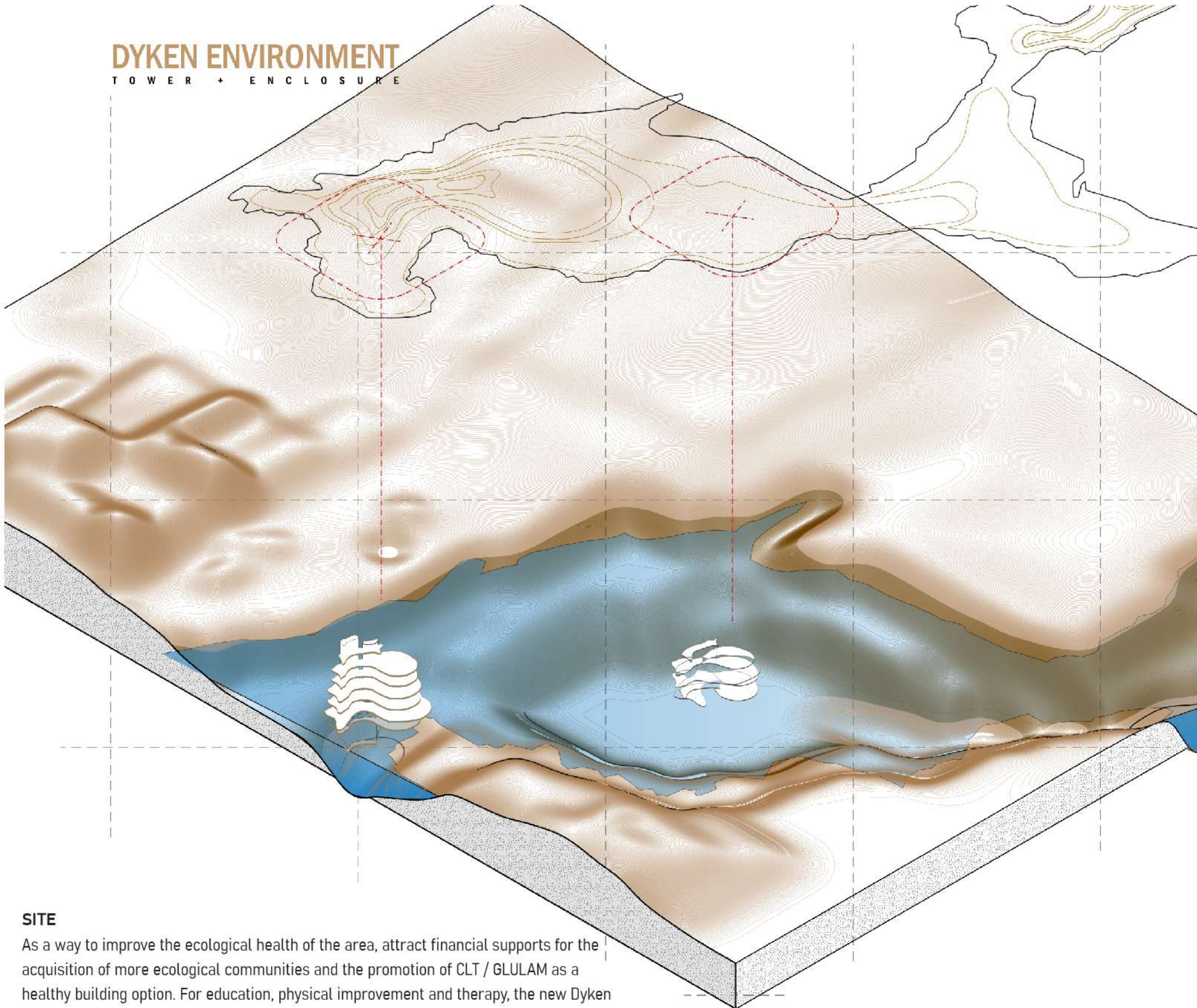
The Dyken Environmental Centre for Earth Ethics aims to exist in 3 zones of the environments - water, earth and sky. The design seeks to enhance the three rituals; below the lake level the curved CLT planks are stacked to create a submarine-like vessel dedicated to aquatic education, museum for bio-marine life and an experience in 100% clean water.

The ground floor floating on the surface of the Dyken Lake serves as the flooring surface consisting of inflatable plastics "walls" which help keep the superstructure afloat. This superstructure is composed of GLULAM columns, and CLT floors. The Museum of Timber occupies the first 3 stories, a public library and garden on the 4th story, a 250 seater auditorium & playground occupies the 5th story, camping hotel cabins are arranged in 3 split levels connected to the ground level via a series of CLT climbing walls. Above the cabins are the bird observatory which has the contemplative and medication nested above it.



Site + Parti Strategies

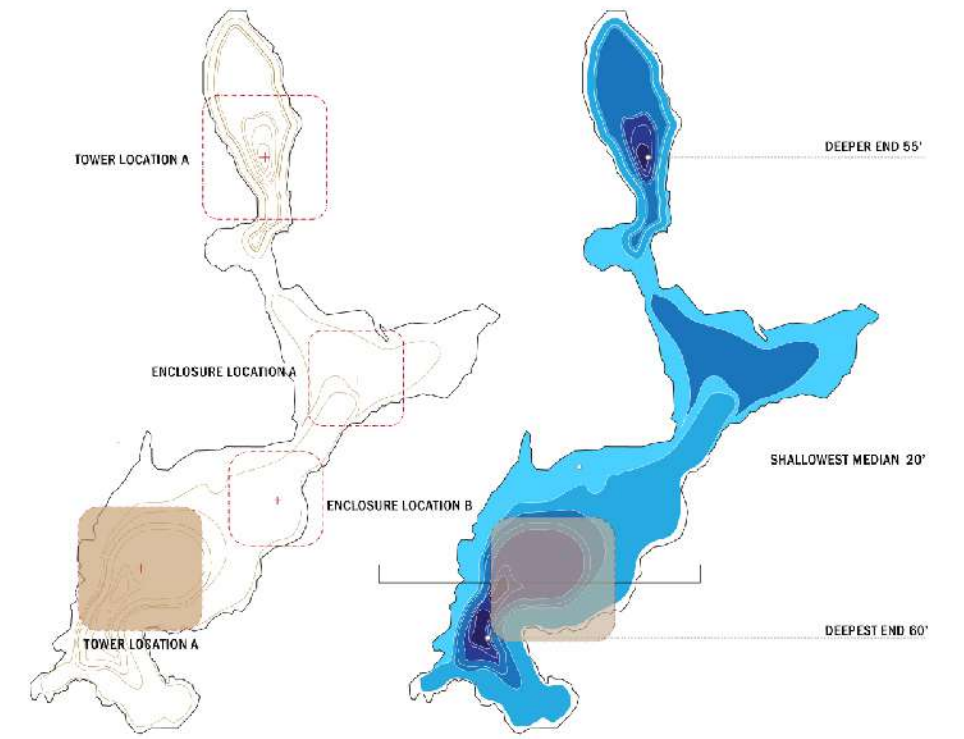
DYKEN ENVIRONMENT TOWER + ENCLOSURE



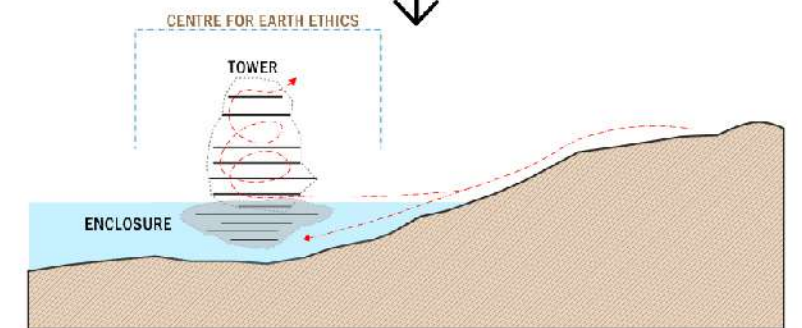
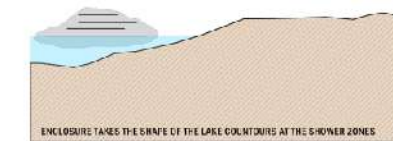
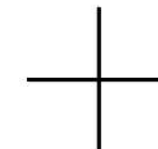
SITE

As a way to improve the ecological health of the area, attract financial supports for the acquisition of more ecological communities and the promotion of CLT / GLULAM as a healthy building option. For education, physical improvement and therapy, the new Dyken Center for Earth Ethics attempts a novel way of inhabiting and improving the environment. By inhabiting both land and water with dedicated research centers to both.

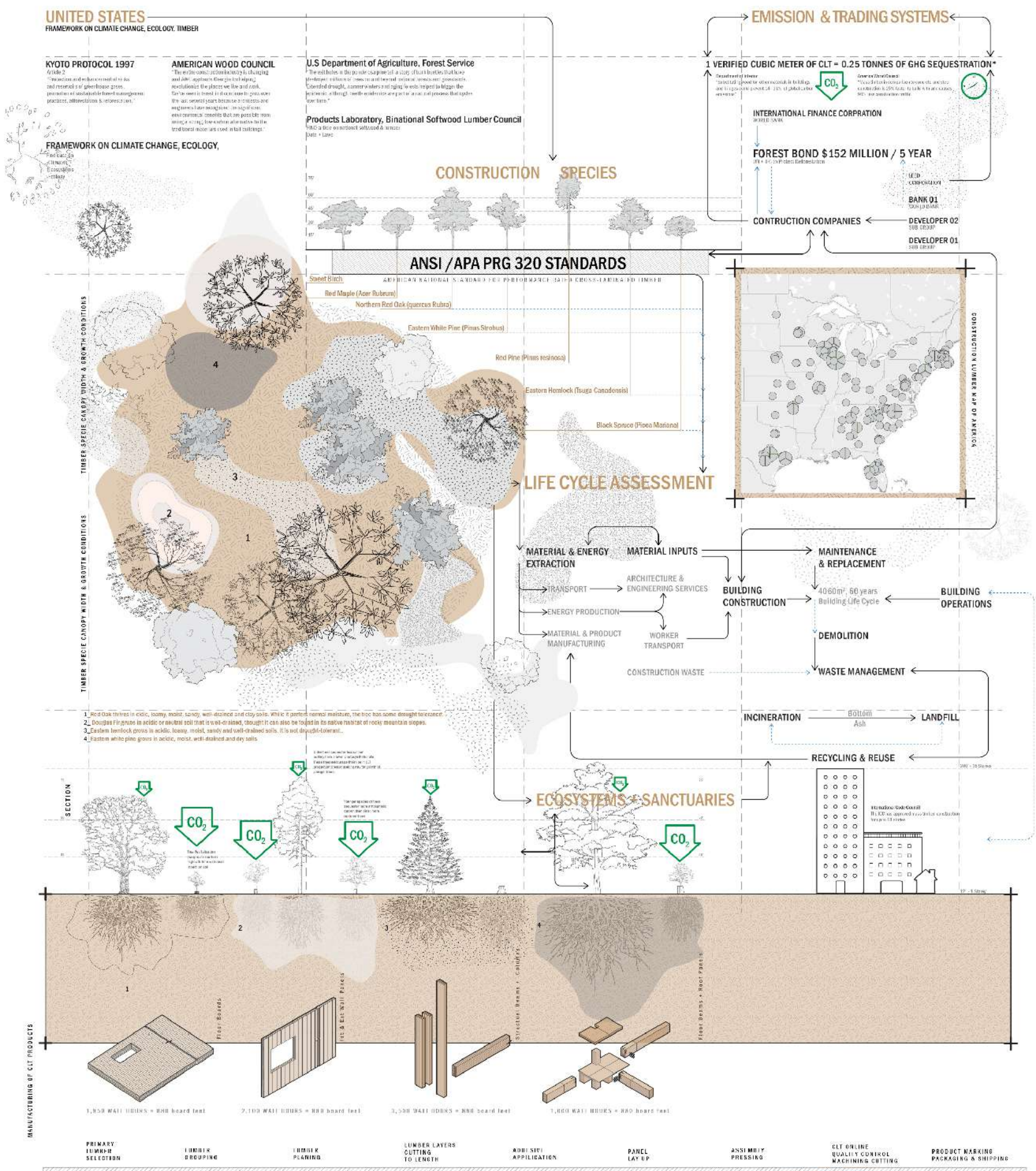
SITE



PARTI



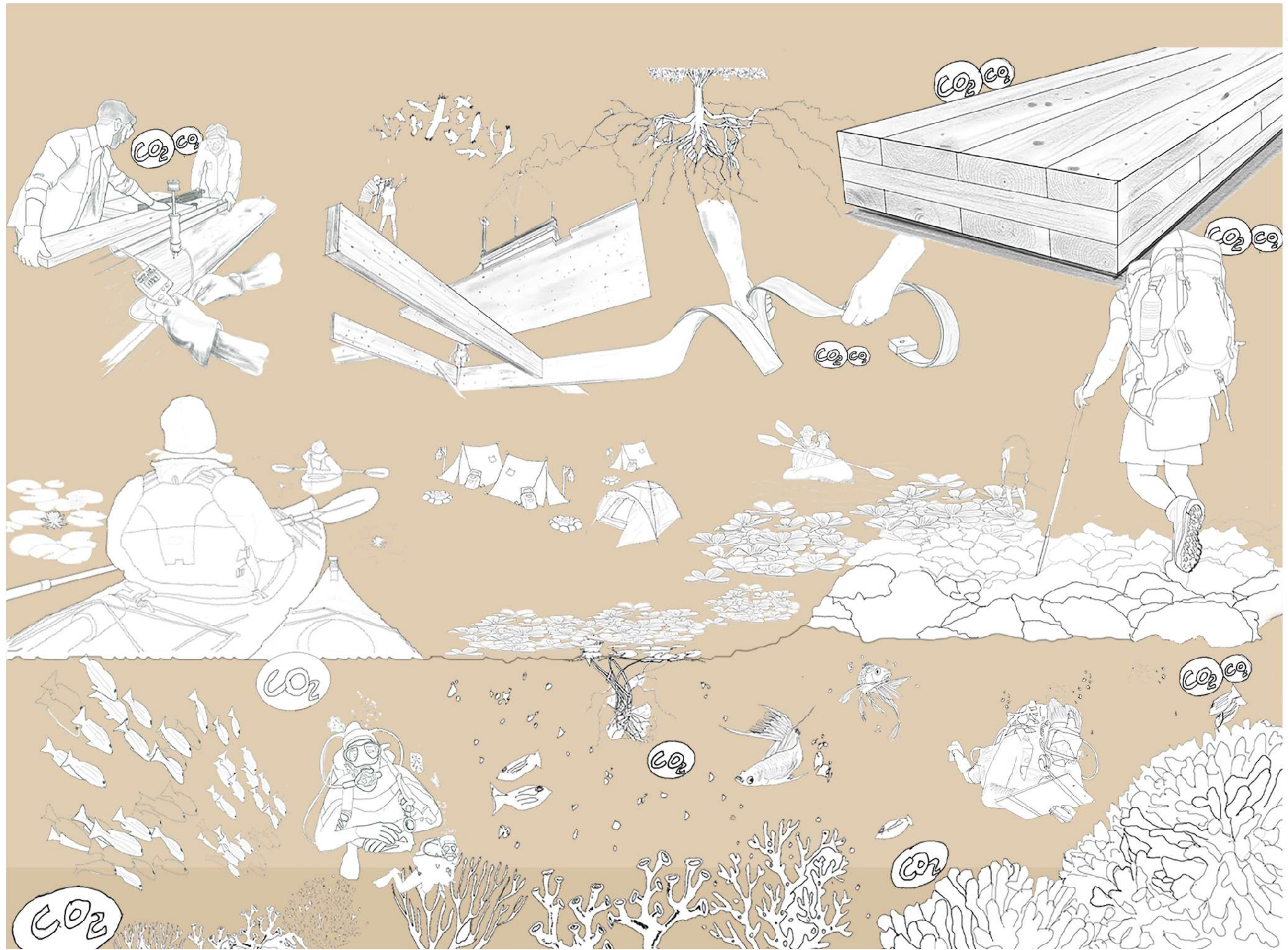
COMBINING TOWER AS ABOVE WATER SUPER STRUCTURE AND ENCLOSURE AS UNDERWATER SUB STRUCTURE



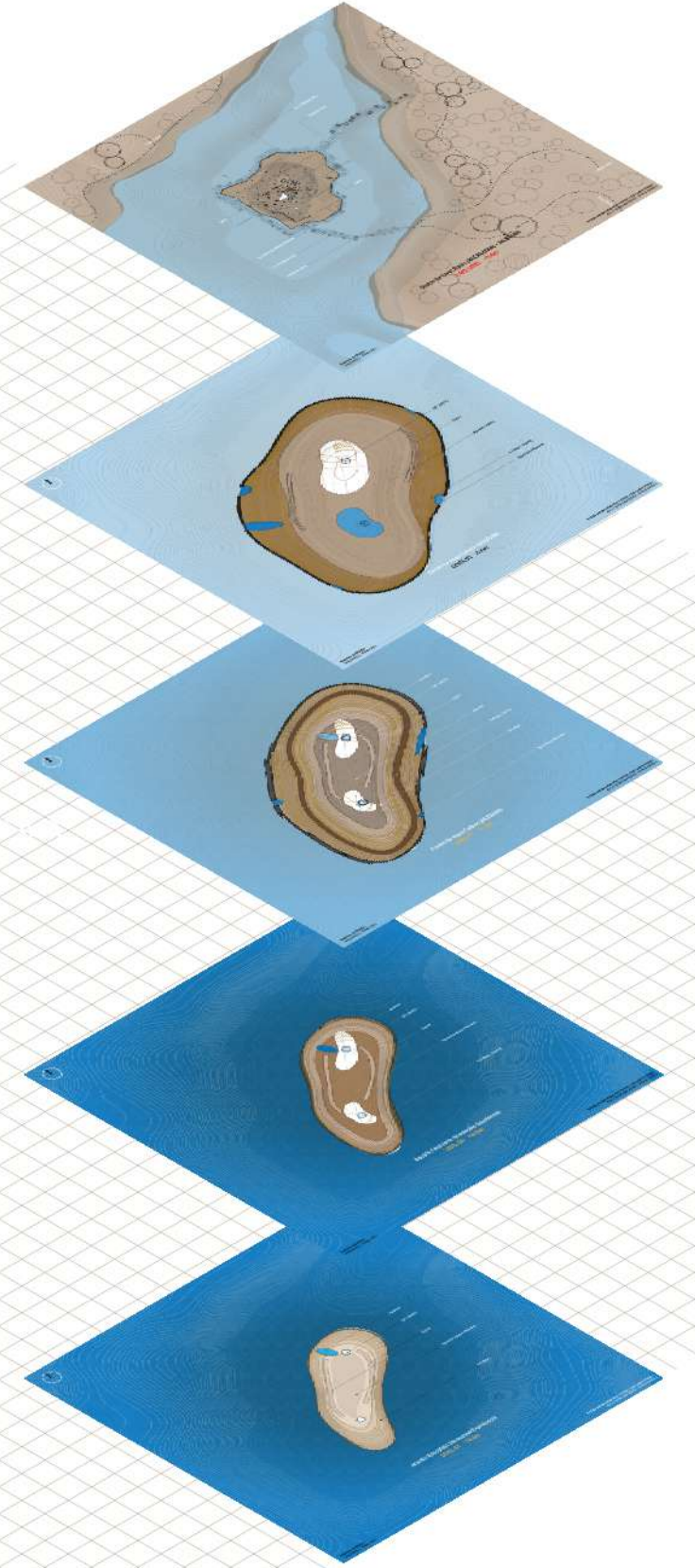
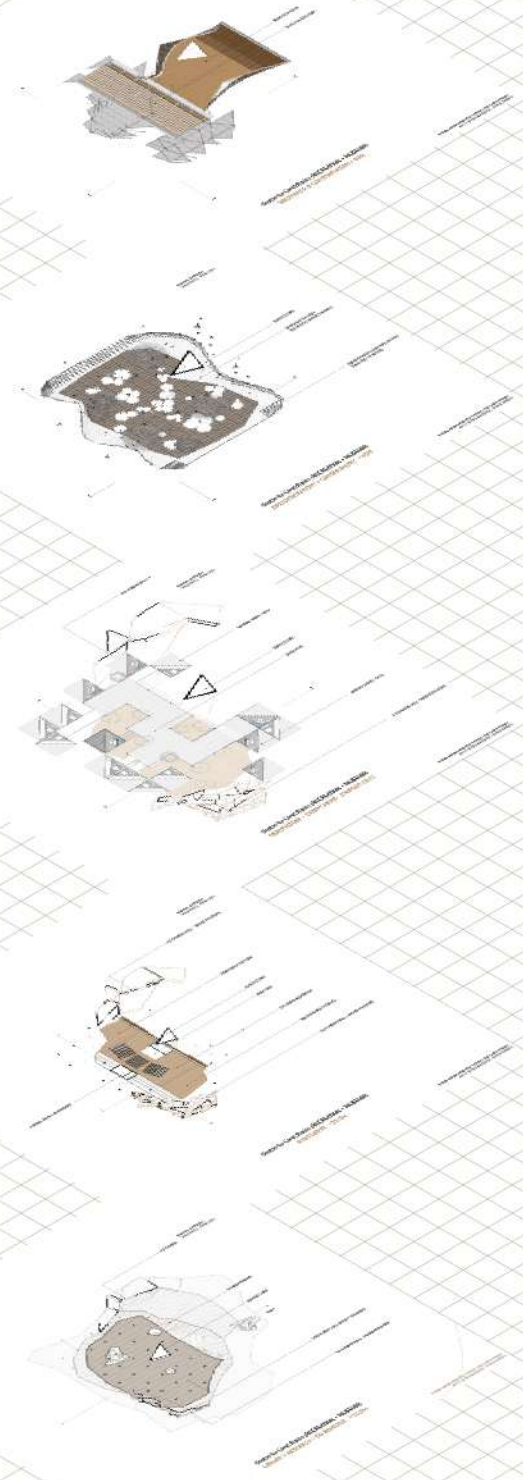
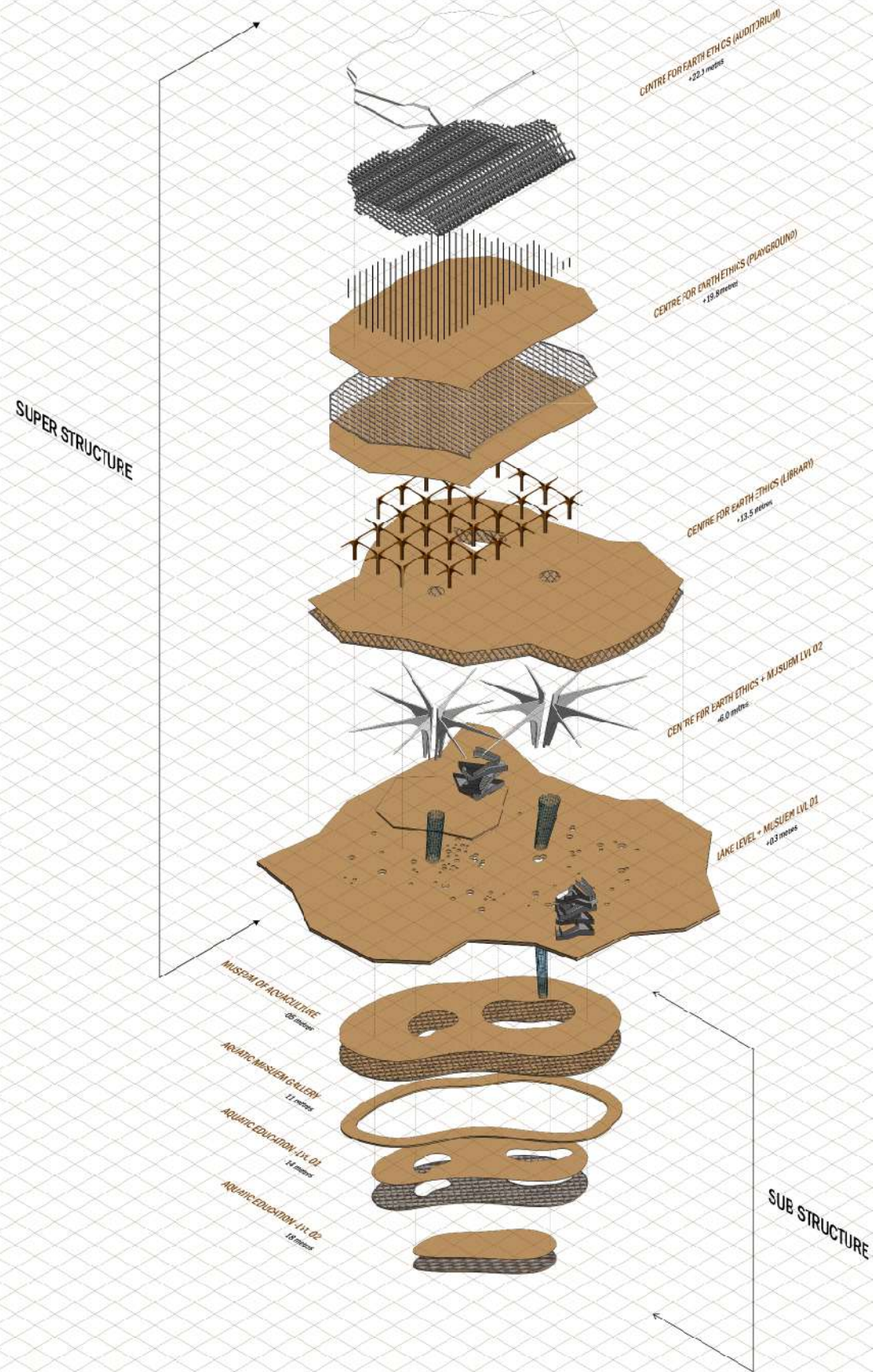
IF SPECIFIC TREE SPECIES WITH SPECIFIC ATTRIBUTES AND QUALITIES WERE USED BY THEIR STRENGTHS, THERE WOULD BE A 28% REDUCTION IN ENERGY + ADHESIVE USAGE, RESULTING IN A 12.0% REDUCTION IN EMISSIONS AND POLLUTANTS. THE REDUCTION IN ADDITIONAL PROCESSING ENERGY + ADHESIVES IS EQUIVALENT TO CHARGING 400,000 SMART PHONES IN A DAY, CARBON SEQUESTERED BY 59.4 TREE SEEDLINGS OVER 10 YEARS, & 4.7 ACRES OF U.S. FORESTS IN 1 YEAR.

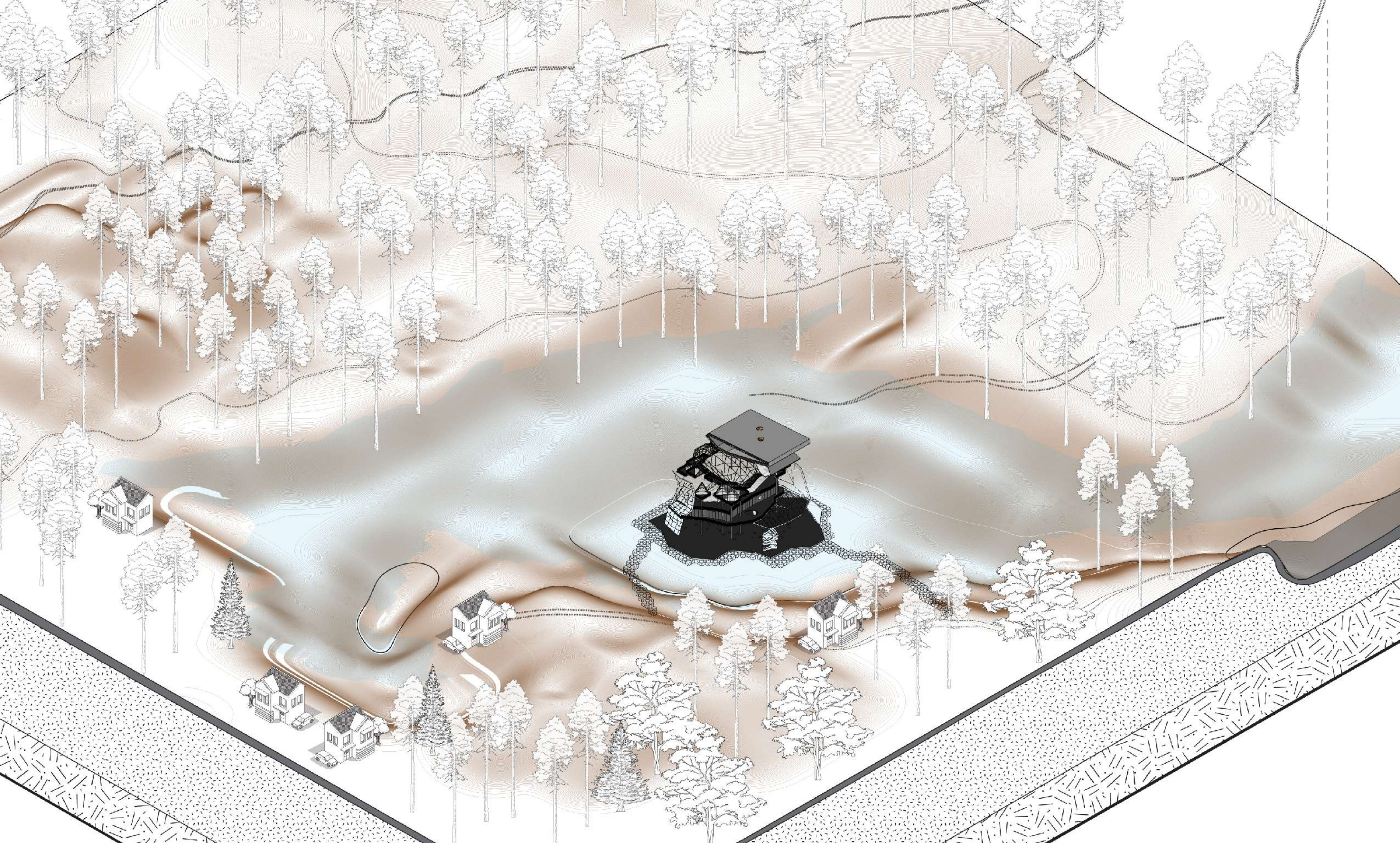
Site Rituals

The drawing seeks to identify and analyze the past, present & projected rituals as well as activities that occur around the site. Other rituals that would affect the design and articulation of the spaces in the intervention are also drawn as a way to investigate program and function.



- 1. Dedicated Play Area
- 2. Ropes + Netting
- 3. Administrative Spaces
- 4. Learn + Play Spaces





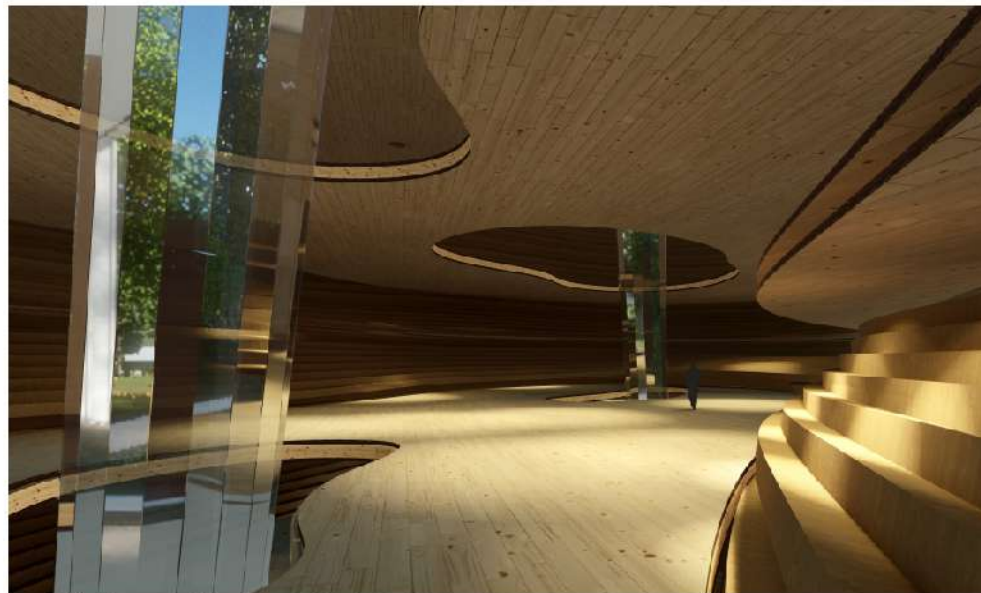
Centre for Earth Ethics
AXON



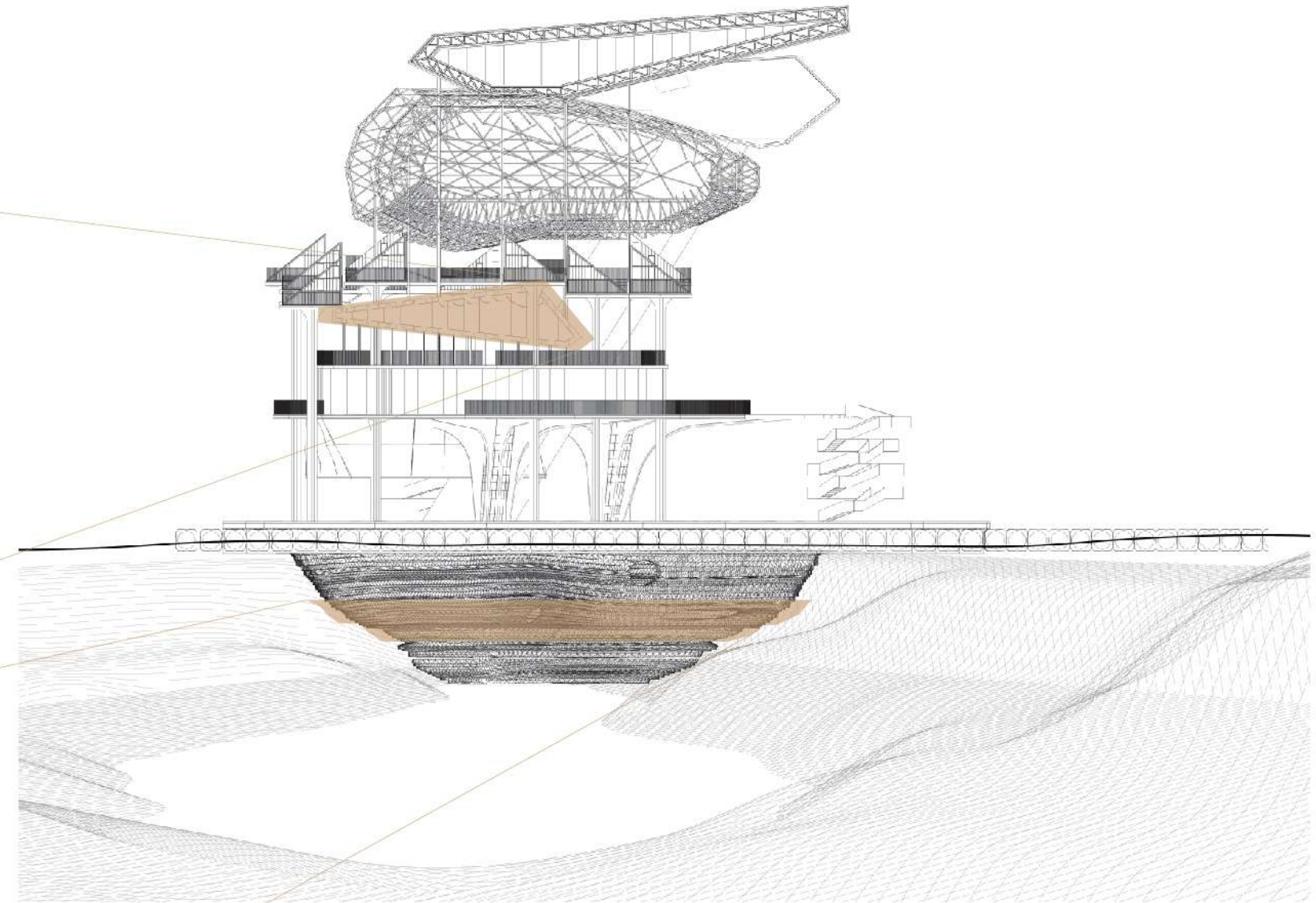
View from Dyken Pond Bank

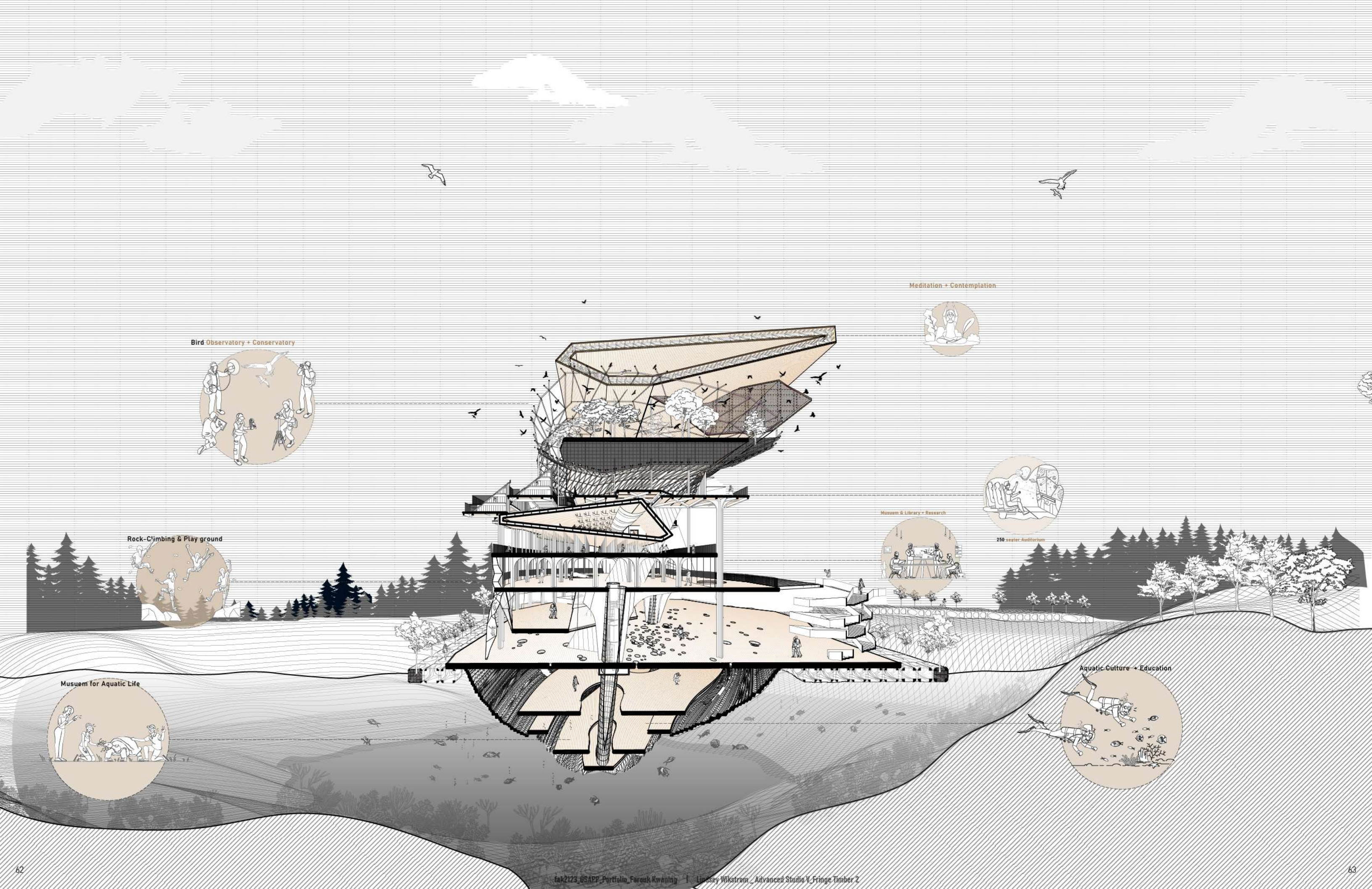


Auditorium View



Aquatic Center View





Bird Observatory + Conservatory



Meditation + Contemplation



Rock-Climbing & Play ground



Museum & Library + Research

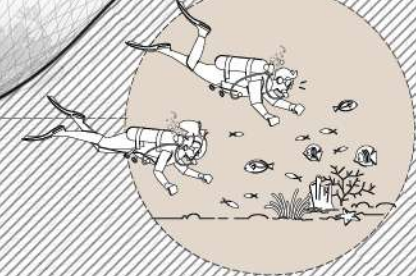


250 seater Auditorium

Musuem for Aquatic Life



Aquatic Culture + Education



"Vivisection of Erasures"

Carving Space | Holding Space

This visual interpretation of Jamar Roberts' "Holding Space" entitled "Carving Space | Holding Space | Altering Space" expresses the human condition in space as both a catalyst for infection & healing.

Physical Health - Quarantine, Covid-19, Exercise, or Lack there of)

Mental Health - SAD-ness (Stress - Anxiety - Depression) - ness (state of being)

The interpretation of the performance in light not only to create moving shapes within a fixed situation but also using light as liberator "Light at the end of the tunnel" or is that a Utopian hoax?

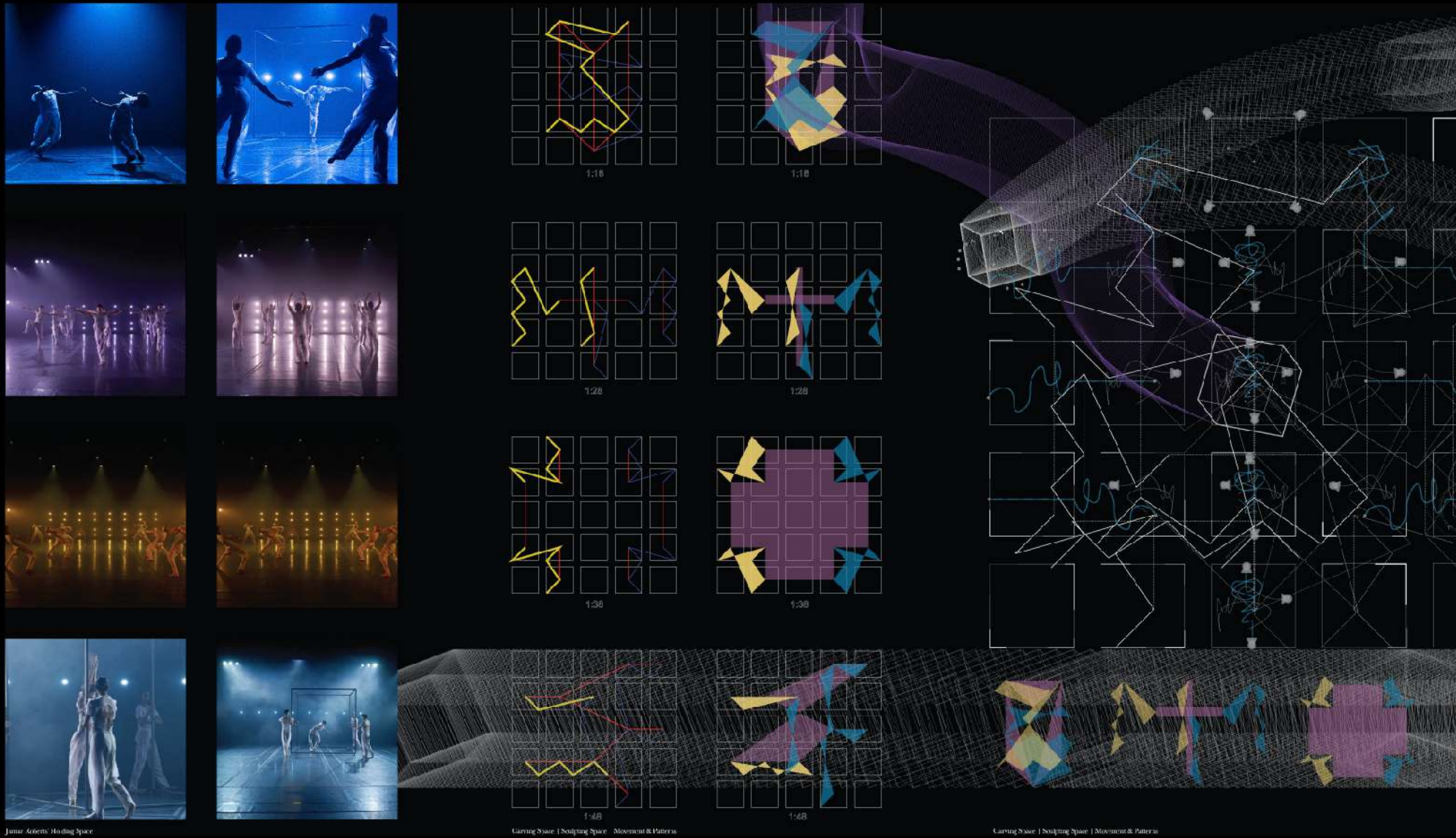
The box moving from place to place to place is an inquisition into change; in situations and consequences within the larger environment - the world; "The only constant thing is change".

The drawings of "Holding Space" also explores "Trans" as a prefix before situations.

Trans-mutate, Trans-port, Trans-late. A change in situation.

The annotations therefore are in themselves ever changing, like the annotation of a door or a window shown in dashed lines to show opening & extent of the sling, the change in shape, light and movement depict a particular condition of the human and the body within a set environment.

The annotations are meant to be viewed in a myriad of ways, upside down, in elevation or even in section, seeing these bodies not only in a linear progression. Could a 3rd or 4th dimension be applied? Holding Space analyzed at interval minutes 1:18, 1:28, 1:38, 1:48 display the myriad of dynamic patterns, woven through dance, choreography & light sculptured in spatial confinement.



Jamar Roberts' Holding Space

Carving Space | Sculpting Space | Movement & Patterns

Carving Space | Sculpting Space | Movement & Patterns

Generation of Annotation for Human Bodies in Space using Jamar Roberts' performance - Holding Space



Death Avenue | Highline | Cash Avenue

The High Line during its competition stage in 2003 towards the opening of Section 2 in 2014 saw an increase in high end residential and office buildings in the highlighted zones. Star-Architects and design studios from Frank Gehry to DS+R have been commissioned to design projects in this new “Address” to capitalize of the West Chelsea Rezoning and erasure of the industrial meat-packing district.

In 2012 Friends of the High Line Co-Founders Joshua David and Robert Hammond announced that the City of New York had acquired the third and final section of the High Line from CSX Transportation, Inc., This transfer of ownership cleared the way for design and construction on the final stretch of the elevated rail viaduct to extend the High Line park to West 34th Street.

“The transfer of ownership of the final section of the High Line marks a monumental step toward our goal of opening the entire elevated railway to the public,” said Mayor Bloomberg. “In the three short years since the first section opened as a park, the High Line has become a treasured neighborhood oasis, a significant generator of economic activity for the entire city, and a celebrated icon for planners, designers, and leaders around the world. Transforming the final section of the elevated railway into public space will complete the vision – something that seemed all but impossible just over ten years ago.” - *Mayor Bloomberg, July 2012*

West Chelsea Rezoning

The Special West Chelsea district, which the city created in 2005, includes the blocks around the High Line - bounded by Gansevoort Street, W 34th Street, 9th Avenue & 12th Avenues. The rezoning which took effect under Mayor Bloomberg's administration allowed for development rights which were previously hindered by the High Line's easement laws. The easement restrictions were transferred from underlying properties to lots long the Tenth & Eleventh Avenues.



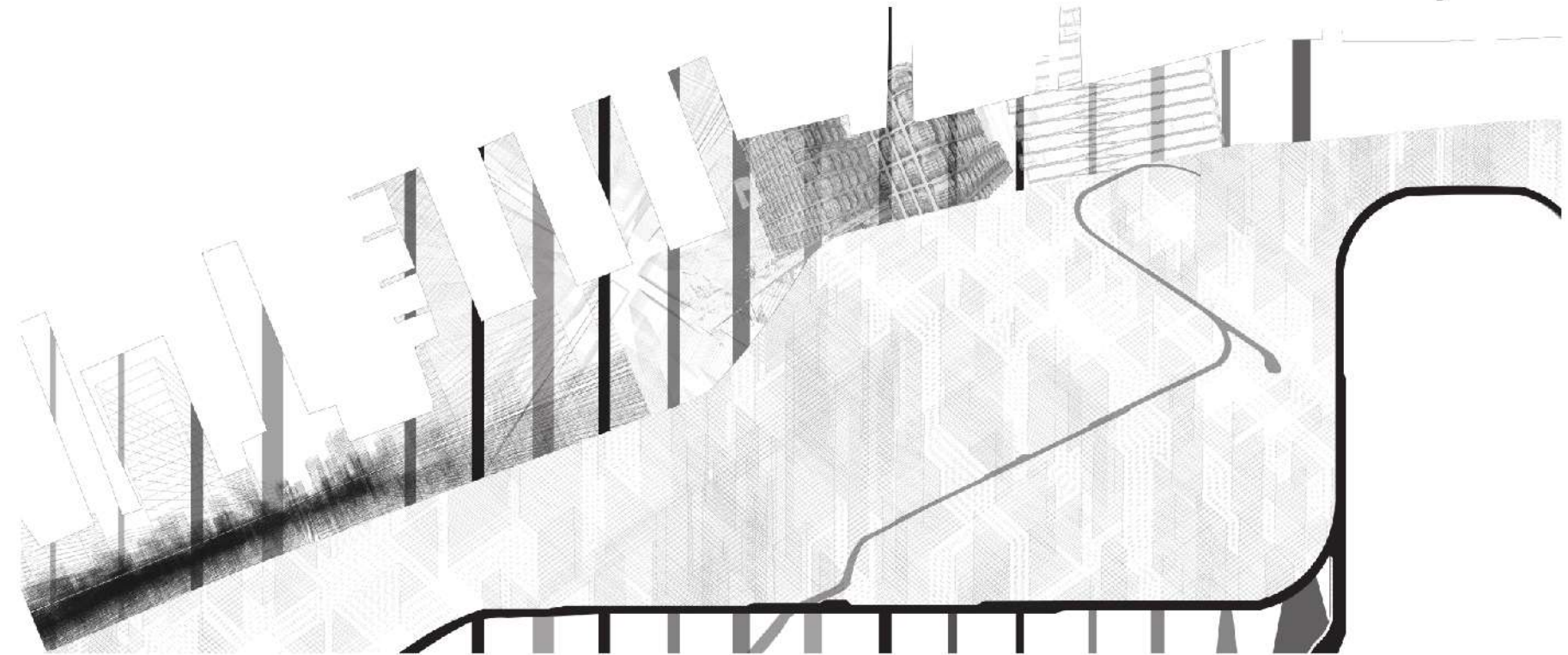
Site Analysis

The Highline in this instance is seen through a lens of gentrification and erasure.

An estimated eight million annual visitors visit the park, which threads 1.5 miles through the transformed & trans-mutated West Chelsea and Meat Packing District

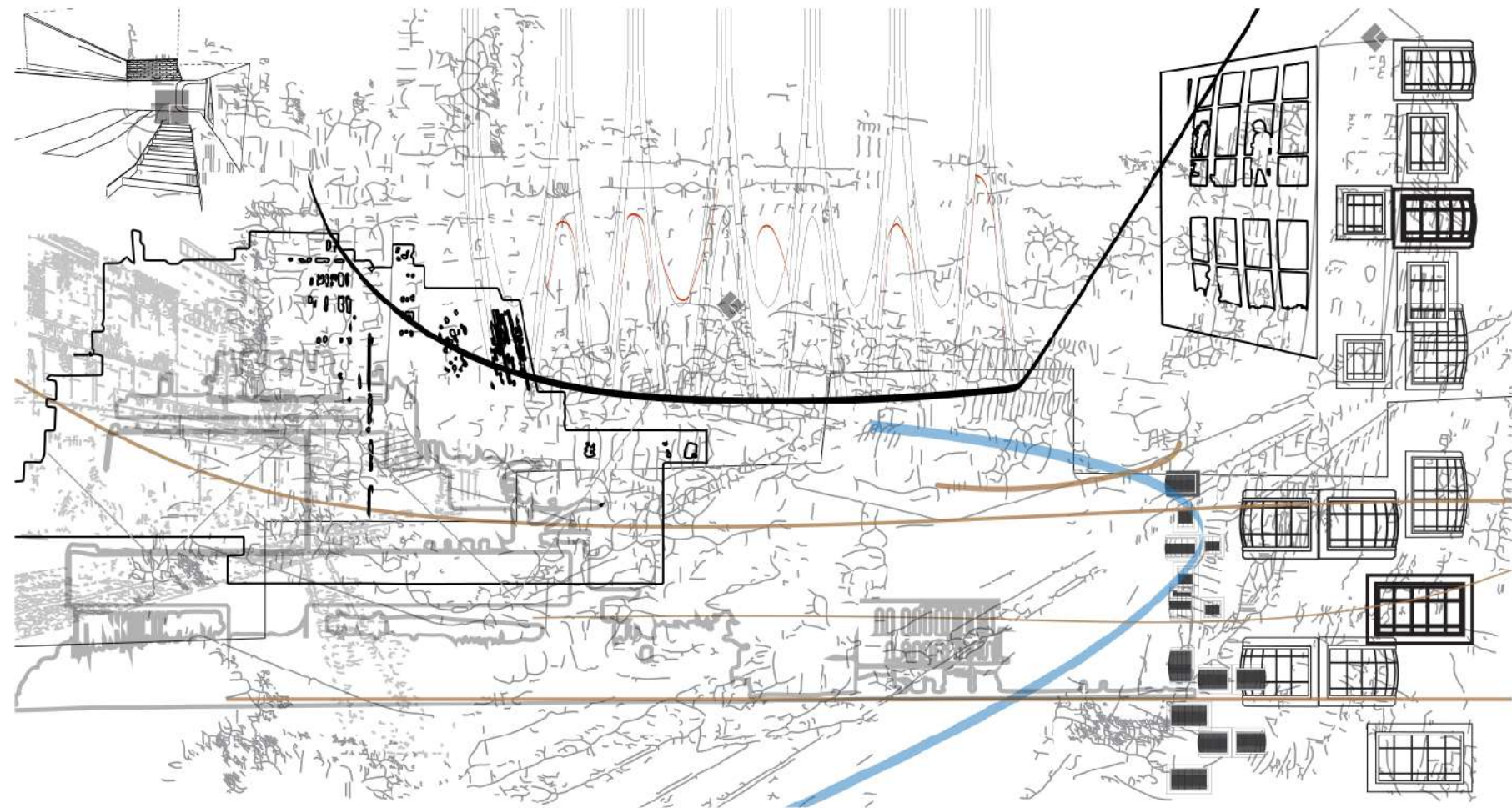
Once a land of industrial buildings, parking lots and auto repair businesses, the neighborhood is now anchored at one end by the dazzling new home of the Whitney Museum of American Art and at the other by Hudson Yards, a \$25 billion development of skyscrapers, shops and a performing arts center. In the beginning, the park was remarkable for its ability to lift visitors above the street scape to a perch with unique vistas over mostly low-rise rooftops. It was a park in the sky.

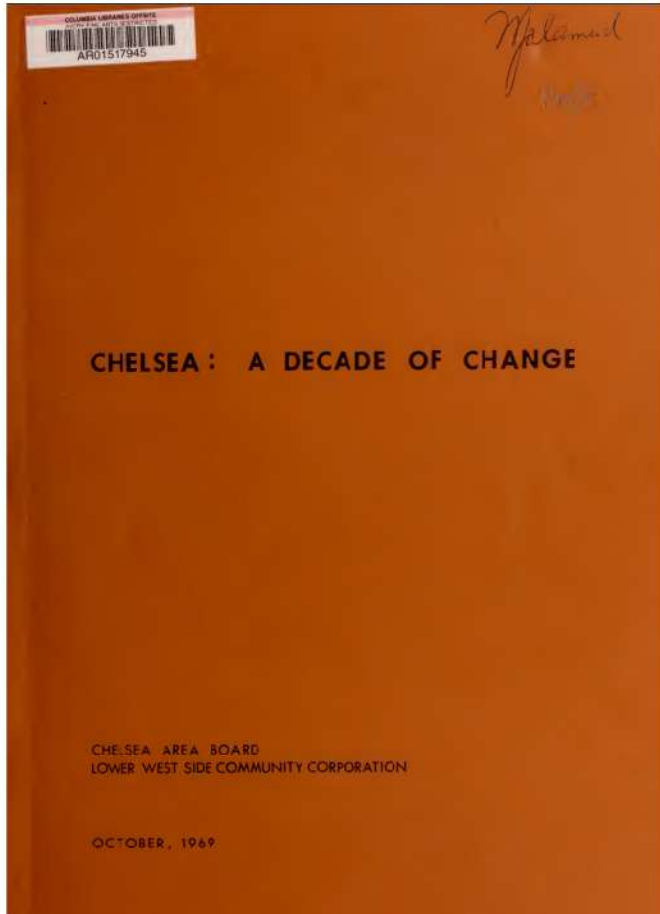
Now, it's nestled in a canyon of tall, luxury condo-minium buildings that have sprouted along its sides. A 2016 study by the real estate website StrctEasy found that resale values for apartments adjacent to the High Line rose 10 per cent faster than for comparable apartment; a few blocks away.



Buildings abutting the High Line that have gone up since then or are under construction include Zaha Hadid's 520 28th St., where an 11-room penthouse is listed at \$58.5 million, and Thomas Heatherwick's barrel-windowed 515 W 18th St., opening next year. The Hadid building is occupying land that was once a scrapyard. The Heatherwick lot once was home to the Roxy nightclub.

Inspired by Julie Mehretu's Mogamma (A Painting in Four Parts). This careful curating of the site looks at the forces of capitalism, in an attempt to document time through the lens of erasure.





-20-

survey conducted in May revealed that at least 50 buildings in the study area were in the process of being renovated. Rehabilitation of this sort, however, is no longer limited to brownstones. In May, the owner of a five-story, 20-unit building on 21st Street filed an application for permission to gut the structure and rebuild it with 49 smaller apartments. Instead of four, five and six-room apartments the remodeled building would contain mainly one-bedroom and studio apartments. This is only the beginning of an extension of the conversion trend into Chelsea's large moderate-rent buildings.

2. New Construction

About 1,900 new dwelling units have been constructed in the Chelsea study area in the past ten years--944 units of public housing and about an equal number of high-rent apartments. * Even with the addition of Robert Fulton Houses, a federally-aided public housing project, the construction of expensive housing accounted for the loss of 200 more of Chelsea's low and moderate income units and the dislocation of their occupants. Unless halted by outside forces, the construction of new luxury housing in Chelsea can be expected to continue. In fact, there has been a recent attempt to upgrade zoning in Chelsea specifically for the purpose of encouraging this kind of construction.

a. Public Housing

Fulton Houses, completed in 1965, replaced most of the housing on the three blocks rated as the study area's worst during the 1960 census. A total of 592 units were demolished to build Fulton's 944 units. Roughly 70 percent of the Fulton tenants are white; 10 percent are black and the remaining 20 percent, mostly Puerto Rican. ** The high

* The middle-income Penn South Co-operative, which was also built during this period, is located outside of the study area between 23rd and 26th Streets.

** New York City Housing Authority, January 1, 1968

-23-

TABLE VII
Luxury Construction in Chelsea: 1959-1969

Location	New Units	Units Demolished (estimated)
200 W. 13th Street	61	20
61-77 Seventh Avenue	355	106
22nd Street and Ninth Avenue	270	110
201-205 W. 21st Street	130	48
140 Seventh Avenue	110	20
151 W. 15th Street	73	80
Total	949	384 (Minimum)

Sources: New York City Department of Buildings Master List, May, 1969
Sanborn Survey of Housing Changes, 1961-1968
Observation

The People

The most tragic by-product of Chelsea's upgrading has been the dislocation of many of the neighborhood's low and moderate income residents. The people who have borne the brunt of progress have been mostly Negroes, Puerto Ricans or elderly single persons. Ironically, these are among the people for whose benefit the Neighborhood Conservation Project was supposedly originally devised. Using the data on housing changes, it can be estimated that at least 3,500 low and moderate income families and individuals lost their homes in Chelsea because of conversions and demolition. Many of these people were forced to move by landlords who illegally harass tenants in order to get them to move "voluntarily." Some of the families have been assisted in relocation by the Neighborhood Conservation Office and the Department of Relocation.

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1. Who Has Been Affected?

The original 1959 policy statement of the Chelsea Conservation Project insisted, "This program shall not be a subtle, tongue-in-cheek operation for the elimination of Negro, Puerto Rican and other minority groups from the neighborhood." Nevertheless, these are the people who have been most adversely affected. A review of the Chelsea Conservation Project's periodic progress reports shows that most of those relocated have Spanish surnames. Mrs. Ana Crusado, a former director of the Chelsea Project, has been quoted as saying that of the 300 families relocated by 1963, 85 percent were Puerto Rican, 10 percent Negro and 5 percent other. The majority of these families had four or five children. Surveys by the Metropolitan Council on Housing and the Chelsea Save Our Homes Committee further indicated that most of these families moved to segregated areas such as Bedford-Stuyvesant in Brooklyn and South Bronx because they could not find low-cost and adequately sized housing in Chelsea. Only 10 percent of these people were relocated into public housing. Conservation has also resulted in a dispersal of welfare recipients. A 1961 progress report states that the number of families in the project area receiving Aid to Dependent Children dropped 70 percent from September 1960 to September 1961. "This was done through our 'Relocation Program,'" the report proudly comments. *

The removal of minority group members as a result of the upgrading was one of the reasons cited by the New Chelsea Reform Democratic Club when it voted not to support expansion of the Chelsea Conservation Project in November, 1965. "The net effect of upgrading was the moving of minority groups out of the area to ghetto housing," the club stated. The director of the Chelsea Project retorted, "What people are ignoring is that certain blocks are ghettos here... The implication is that these people would prefer to have the ghetto in Chelsea. The Relocation Department moves people to standard decent housing and it is not all in ghettos." **

* Chelsea Conservation and Rehabilitation Program, Six Months Progress Report, May 1961 through September 1961, p. 11.

** Chelsea-Clinton News, Dec. 2, 1965.

Highline: Scapes of Reparation

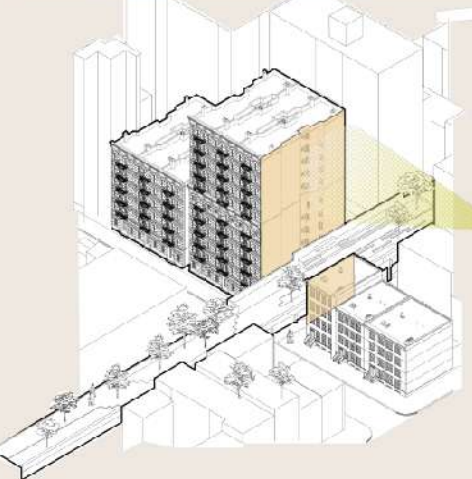
ROOF SCAPES

A. ROOF TOP OF INTERSTATE ROOFS + LONDON MEATS @ LITTLE W 12 ST & 14TH AVENUE
 B. ROOF TOP OF BUILDING @ CORNER OF W 10TH & 11TH AVENUE



FACADES

C. BLANK EASTERN FACADE OF MANHATTAN MIX STORAGE @ BETWEEN W 20TH & W 21ST & HIGHLINE
 D. BLANK EASTERN + WESTERN FACADE OF MILLS + GENEGY ALLEY @ CORNER OF W 22ND & HIGHLINE
 E. BLANK WESTERN FACADE OF THE BARTER'S @ CORNER OF W 23RD & HIGHLINE
 F. BLANK EASTERN FACADE OF THE SARCUS @ CORNER OF W 24TH & HIGHLINE
 G. BLANK WESTERN FACADE OF THE WEST'S AIRPORT SERVICE @ CORNER OF W 27TH & HIGHLINE

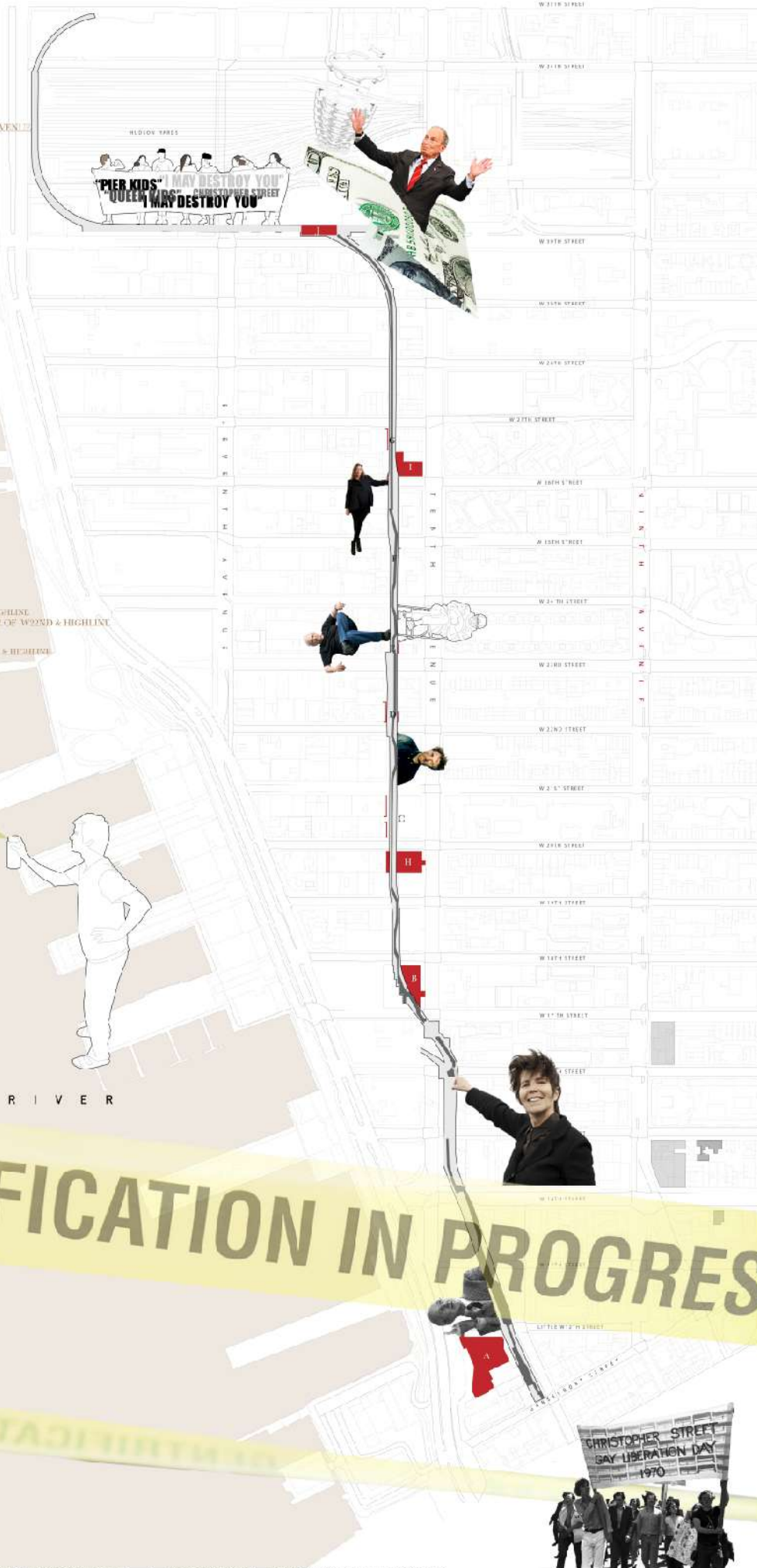
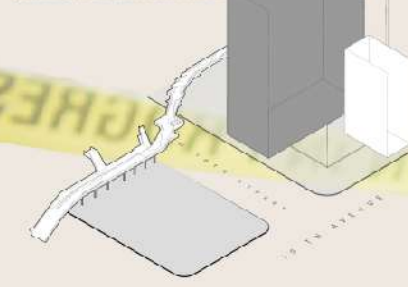


HUDSON RIVER

GENTRIFICATION IN PROGRES

GROUND SCAPES

H. EDISON PARK EAST @ CORNER OF W 24TH & HIGHLINE
 I. PARKING FOR BEAR @ HIGHLINE @ CORNER OF W 24TH & HIGHLINE
 J. HIGHLINE PLATFORM @ THE HIGHLINE



Serving an Erased Community

Historically, the LGBTQ+ community has always found respite in the West Chelsea district with its Booming Gay club night life. After the MOB in conjunction with the police, many queer people were subjected to oppression and erasure owing to the gentrification of the area.

The intervention identified the Christopher Street Pier Kids who are displaced, homeless, jobless and subjected to continued harassment and marginalization.

The intervention therefore seeks to bring back this community by not only giving them a voice, but a "safe" space to perform, make art, be housed temporarily, have opportunities to work and gain counseling. The intervention seeks to work with the Ali Forner Center, The Lesbian, Gay, Transgender & Bisexual Community Center at 208 W 13 Street, using the "Homeless for the Holidays" program to facilitate spatial reparation within the Chelsea district.



Christopher Pier Kids



Christopher Pier Kids



Christopher Pier Kids



Christopher Pier Kids



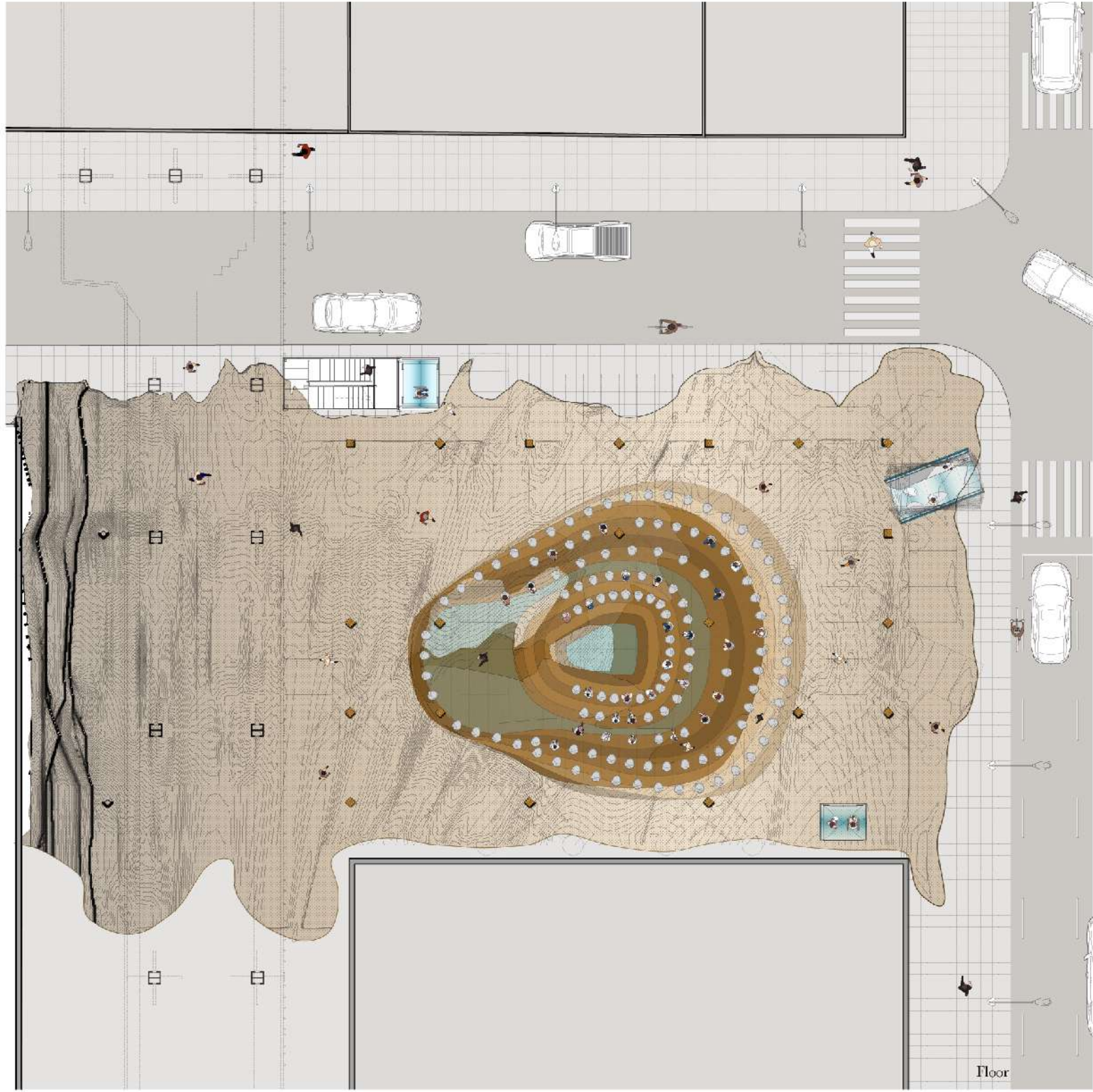
Christopher Pier Kids



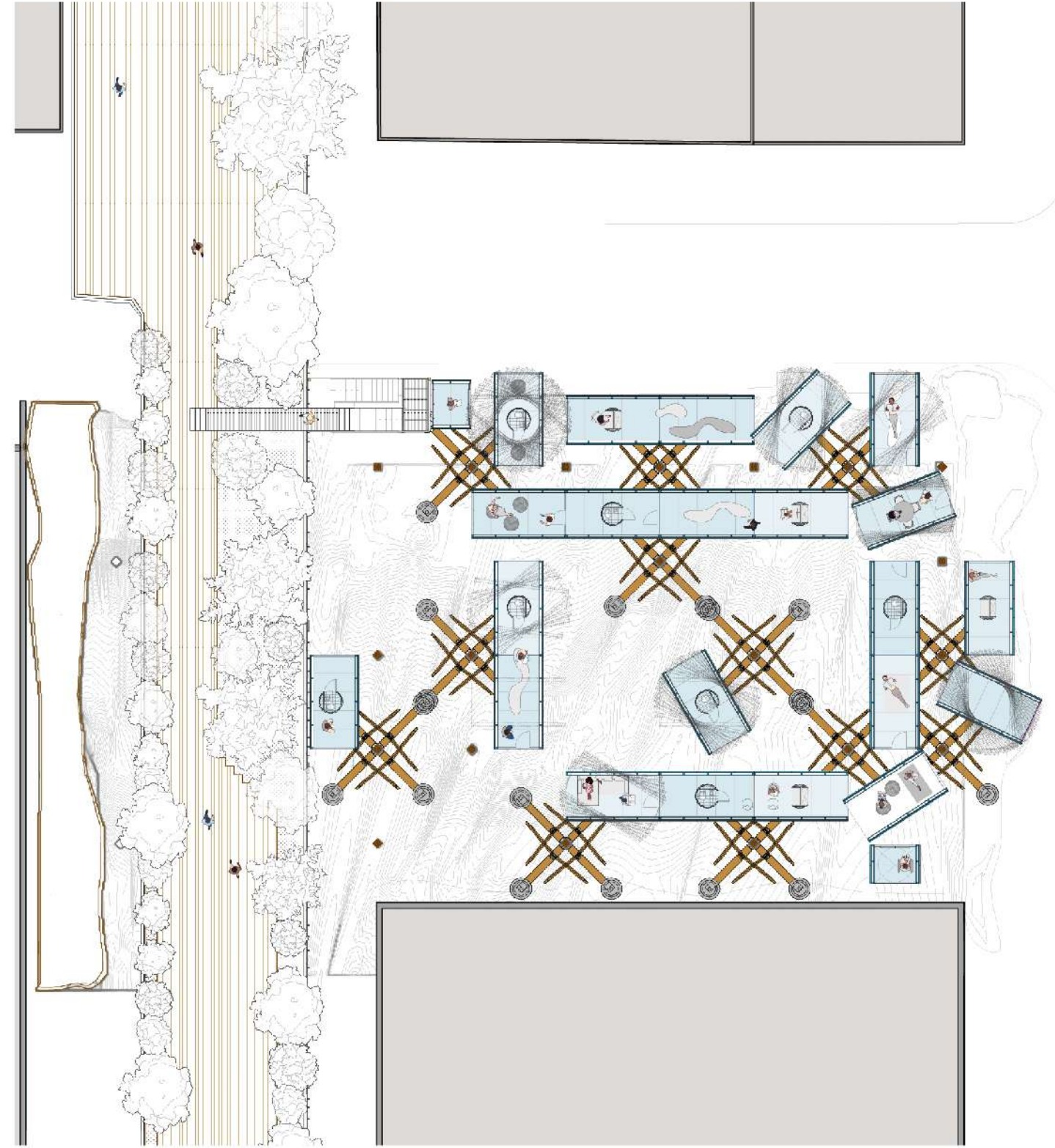
Christopher Pier Kids

Excerpts from the Christopher Pier Kids Documentary

Plan: Ground Level

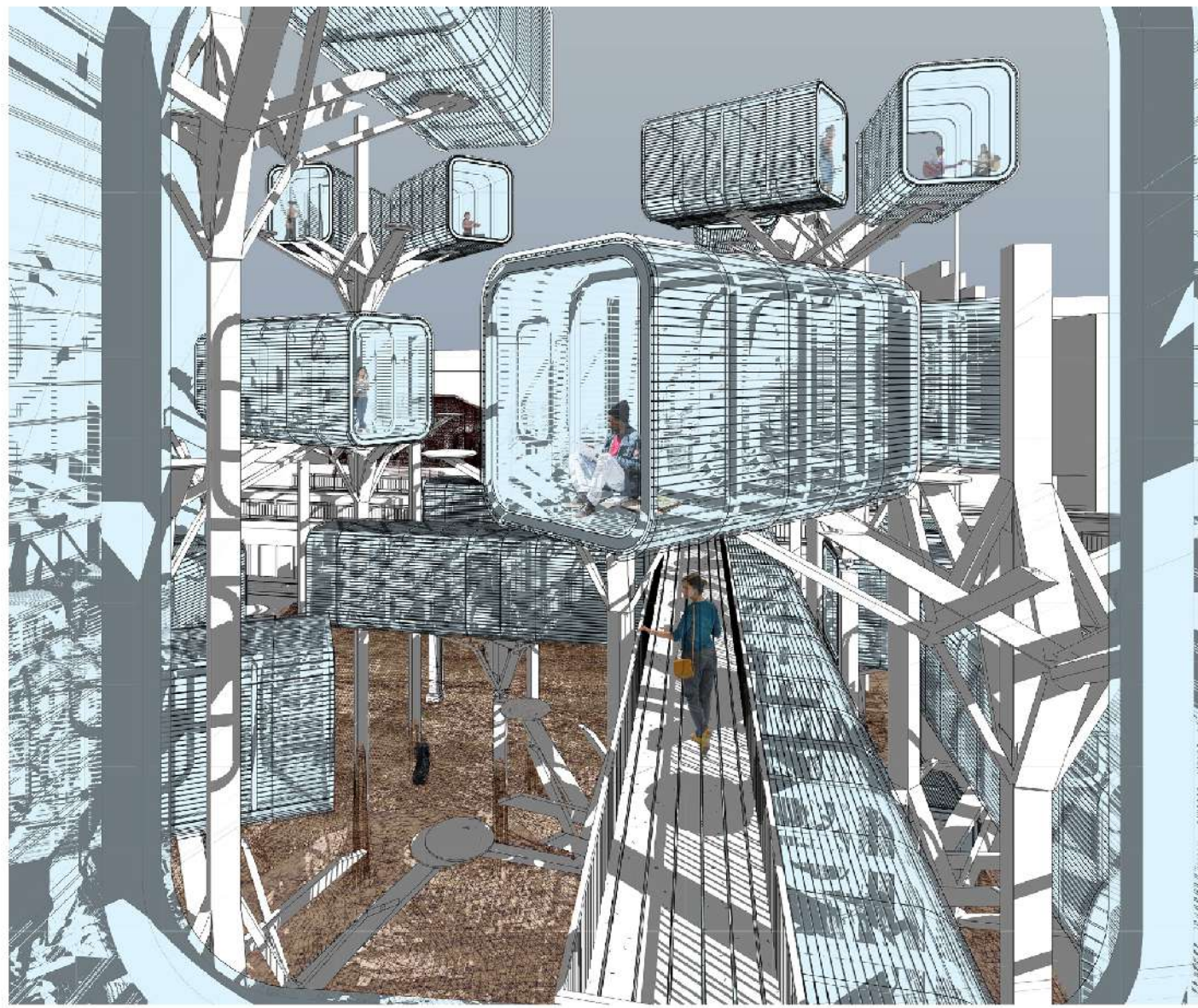


Plan: Highline Level



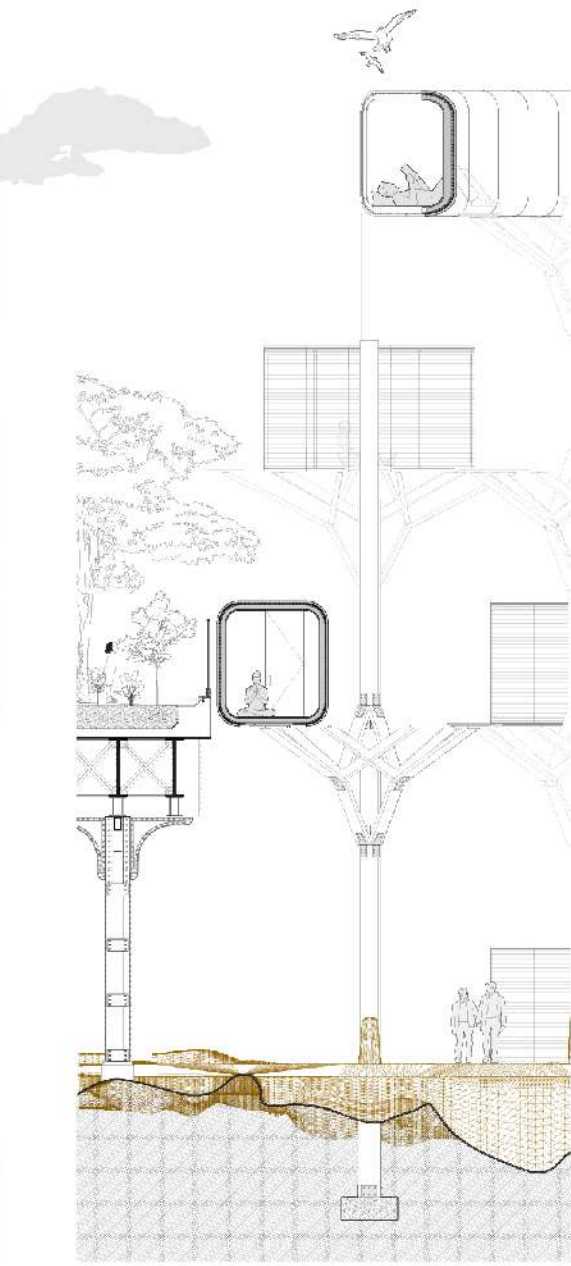
O-air-sis

The cabins rotate on pivots to allow for various orientations. The ground floor is open to the public with art installations, an amphitheater and gathering spaces under the canopy of reparation cabins.



Section

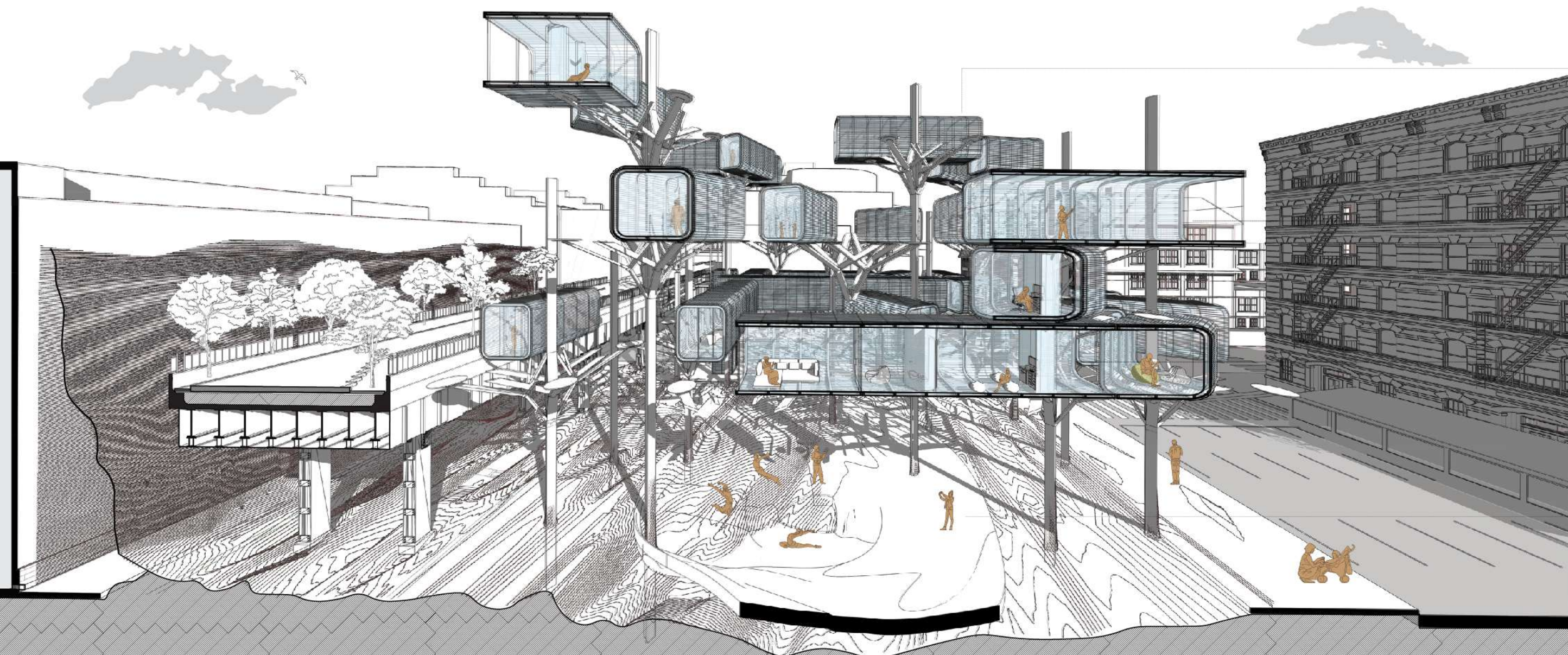
As an attempt to "resist" the highline and the forces of gentrification, the temporary homes and public spaces of this intervention situated adjacent the Highline block out direct views to and from the site.





Street View

The social intervention taking up the rainbow colors during pride month and other public engagements



Meditation + Escape Pods



Exercise Pods



Social + Collaboration Pods



Amphitheatre + Exhibition Space



Advanced Studio VI: "After-Images" "Resurrection Museum"

Location: National Mall, Washington DC | Nairobi, Kenya, Accra, Ghana, Abuja, Nigeria
 Studio Critic: Emanuel Admassu
 Semester: Spring 2022
 Team: Gene Han

"Resurrection Museum"

For over 500 years, hundreds of thousands of objects & artifacts alongside many men & women were forcibly and deceptively taken from the continent of Africa. These artifacts widely range from everyday tools, to farming equipment, storage equipment, sacred staffs & ornaments, crowns and plaques made from precious minerals imbued with divinity, the souls, creative and institutional memory of Africans.

Though they are scattered across the globe, a large collection of these objects are in The Humboldt Forum - Berlin (Over 20,000+ African Objects), The British Museum - London (Over 200,000+ African objects) and the National Museum of African Art, NMAFA-Washington (4300+ African Objects)

The proposed a radical art space on the National Mall's Reflecting Pool that removed all the 4300 objects stowed away in the current Museum's Archive. In this radical intervention we redacted all the permanent existing storage in the NMAFA while giving priority to provenance-research spaces, display spaces for the looted art to be shown before being shipped back to their various places of origin as well as art spaces for black artists to show and make their work.

The architecture of the modular pavilions inspired by the 1968 Resurrection City Protests informs the 5 year temporal intervention which acts as a vehicle for the restitution of these objects and artifacts back "home" to live new lives under various conditions and in some cases to be buried and allowed to wear away. The spaces act in visual and political dialogue with the new nation states of the African Continent where the objects would be returning to restore the lost memory, creative and crafting knowledge, and history of the African People. As the objects return, the pavilions "accompany" them but are re-interpreted in the various local architectural languages while respecting the culture and genius loci of the object provenance.

This radical intervention we called **The Resurrection Museum**.



Resurrection Museum Installation_Ware Lounge_Spring_2022



Do Ho Suh's
348 W 22nd Street Sculpture



Romeo Mivekanin's
Las Meninas painting

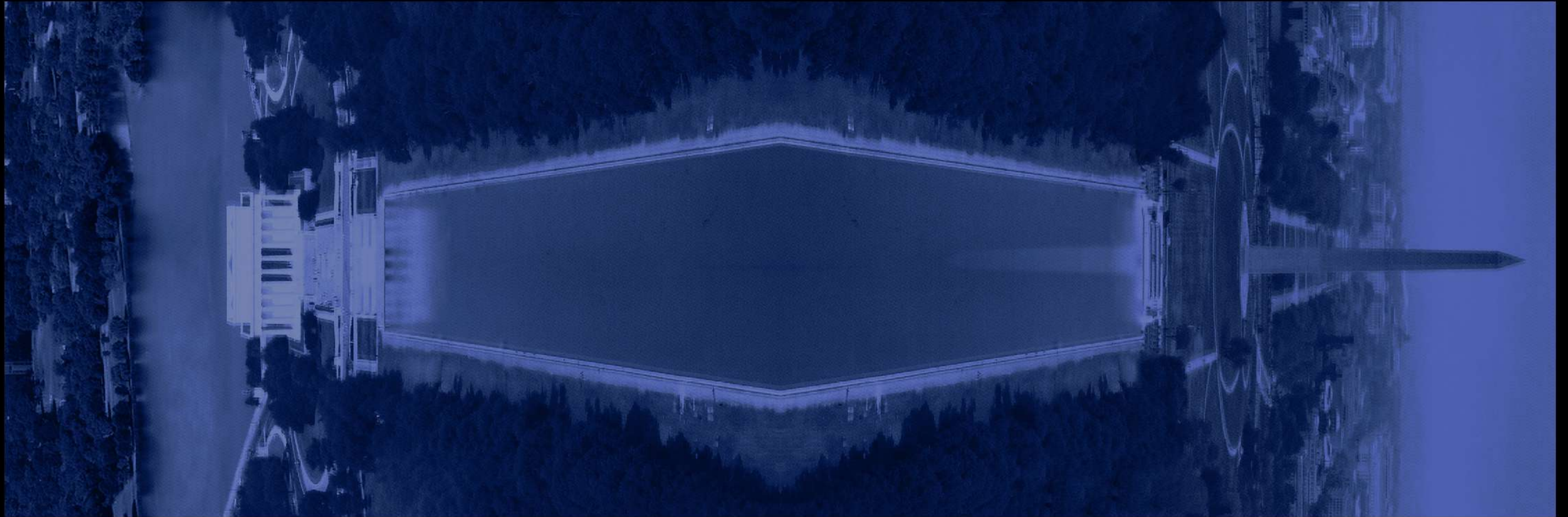


The Smithsonian's new Restitution Policy:

"The Smithsonian will **not** go through its entire collection — some **155 million objects** — to assess every item's provenance. The new ethical returns policy — which is **awaiting likely approval** by Smithsonian Secretary Lonnie Bunch III — will come into play when an individual or organization **makes a request** for a return of an object. Officials will make a determination on the remaining artifacts **once they have verified** if they were stolen. Then the **institution's board of regents** will have to **approve the de-accessioning** of the items."

Collage of steel tubes investigating spatial prototypes and lighting studies



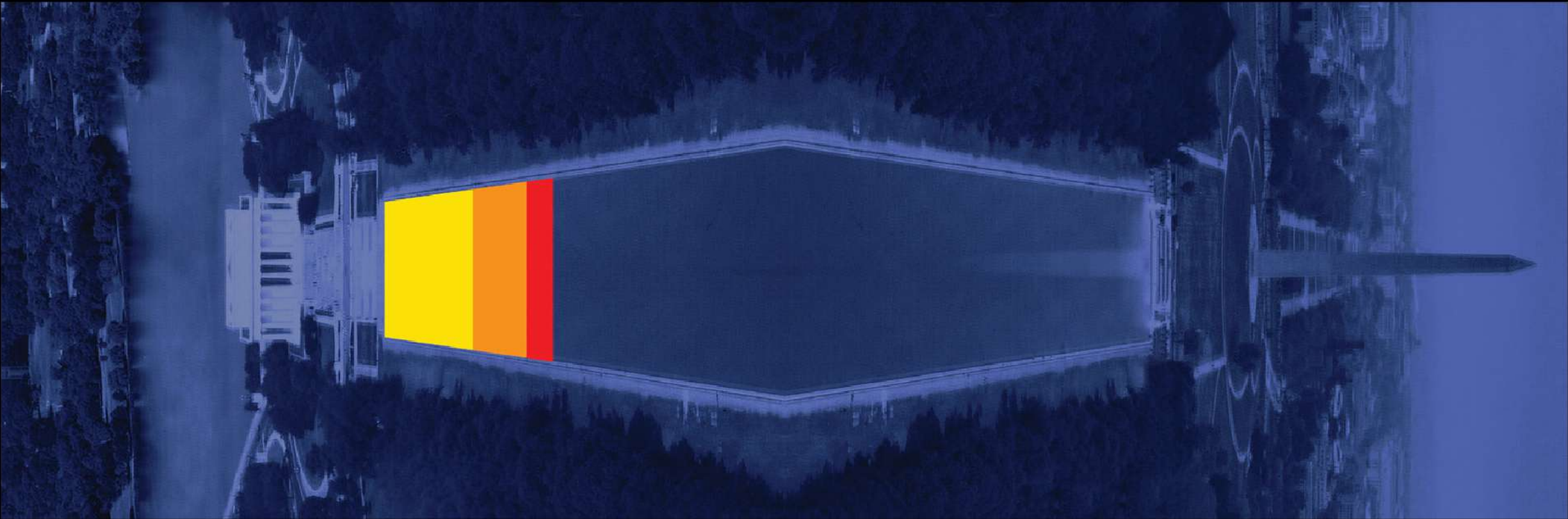




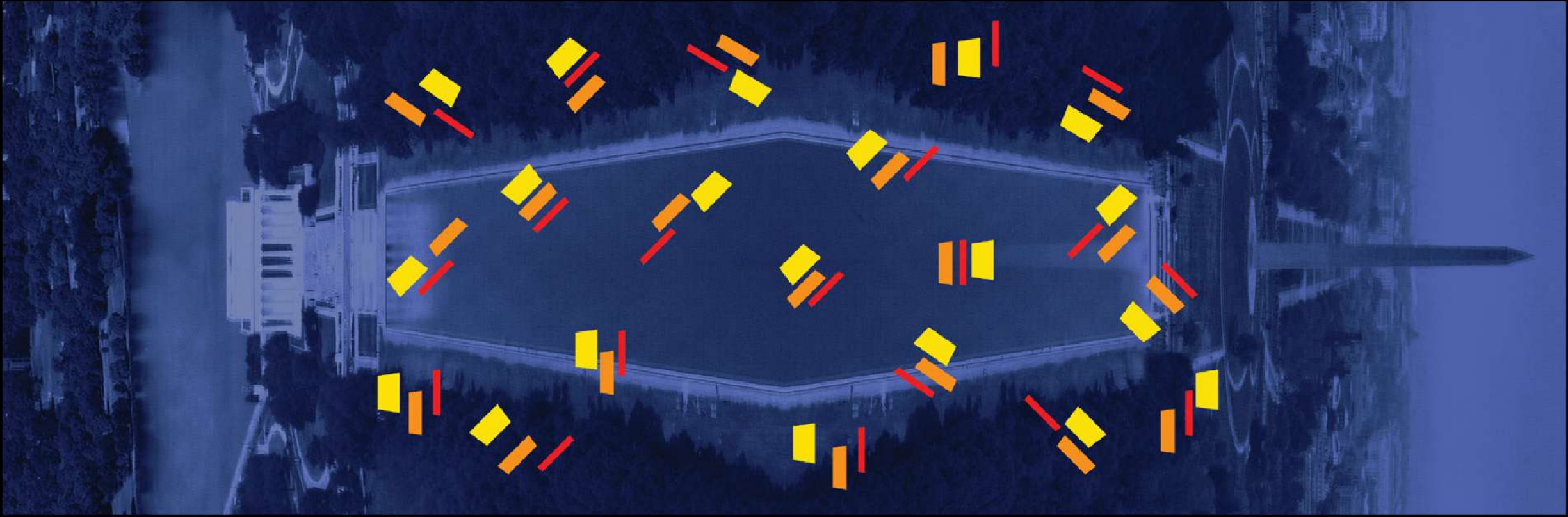
Remembering Resurrection City

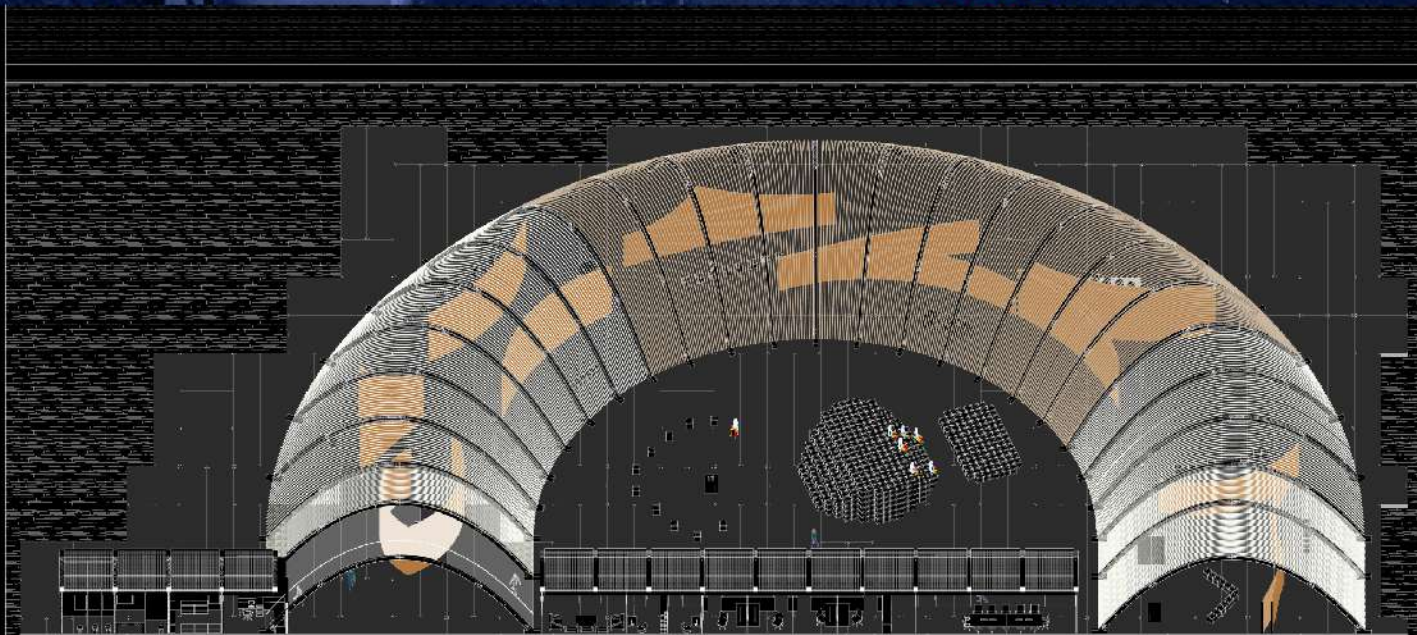
The most spatial and long lived act of defiance was “Resurrection City,” organized but occurred after King’s death. “This will be no mere one-day march in Washington, but a trek to the nation’s capital by suffering and outraged citizens who will go to stay until some definite and positive action is taken to provide jobs and income for the poor.” By camping out in 3,000 timber tents for 42 days until their eviction on June 24, a day after their permit expired. The Poor People’s Campaign demanded “federal funding for full employment, a guaranteed annual income, anti-pov-erty programs, and housing for the poor.” It was the first large-scale, nationally organized six-week live-in demonstration where an internal community formed amongst people from all over the country. It was made by the people for the people.

Existing Program of the NMAFA Juxtaposed onto the area of the Reflecting Pool



Redacting Storage and Archiving Spaces while decentralising the museum onto the Pool's Surface





Resurrection Museum

This ease of construction, multiplicity, and programmatic independence at a modular scale which could form a larger network inspired our design for Resurrection Museum.

PROGRAM

Resurrection Museum audits the existing NMAFA's SF (65,000 SF) consisting of Art = 40,662 SF (63%), Ancillary = 9,446 SF (15%), and Admin = 14,547 SF (22%) spaces, by 30% after removing permanent collection storage/exhibition spaces.

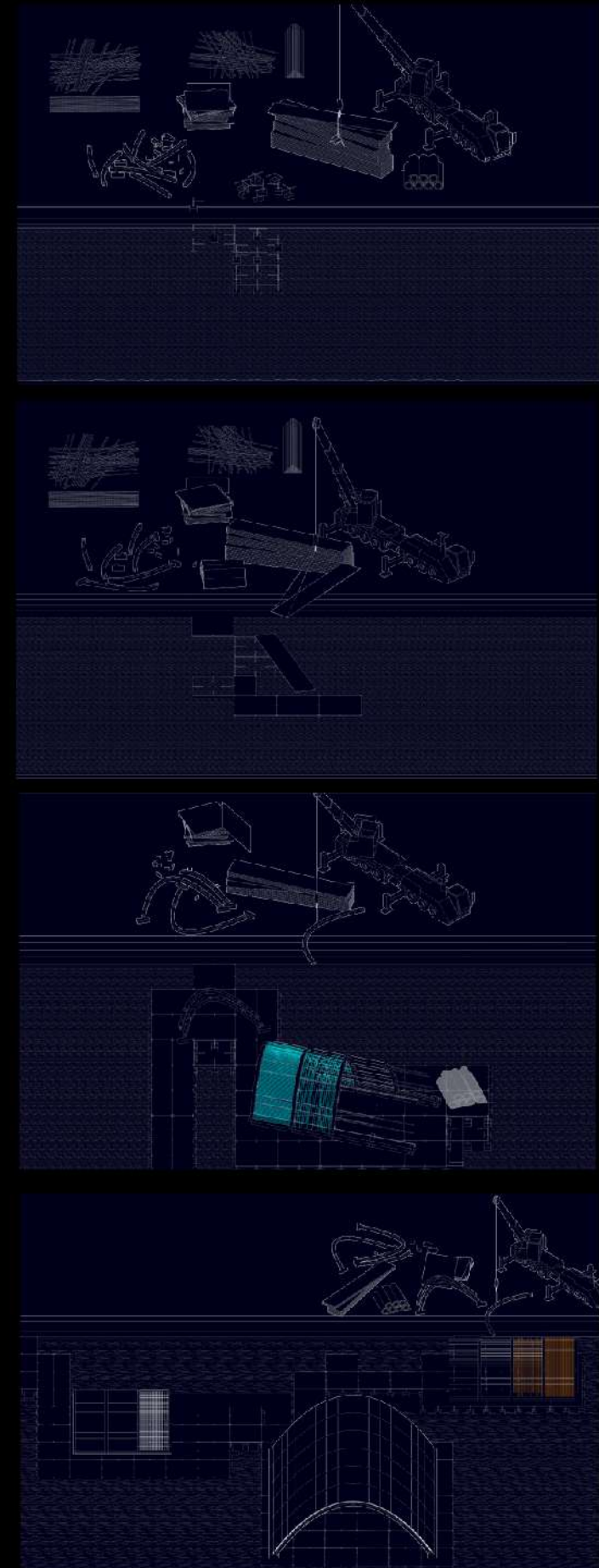
Redistributing the spaces throughout the site establishes a network of pavilions. Both the quantity and amount of enclosure fluctuate based on programmatic requirements.

This network transforms the traditional museum and its galleries into temporal zones of refuge for objects on their journey from the NMAFA to different sites of repatriation.

Artifacts leave the NMAFA's permanent collection in storage carts



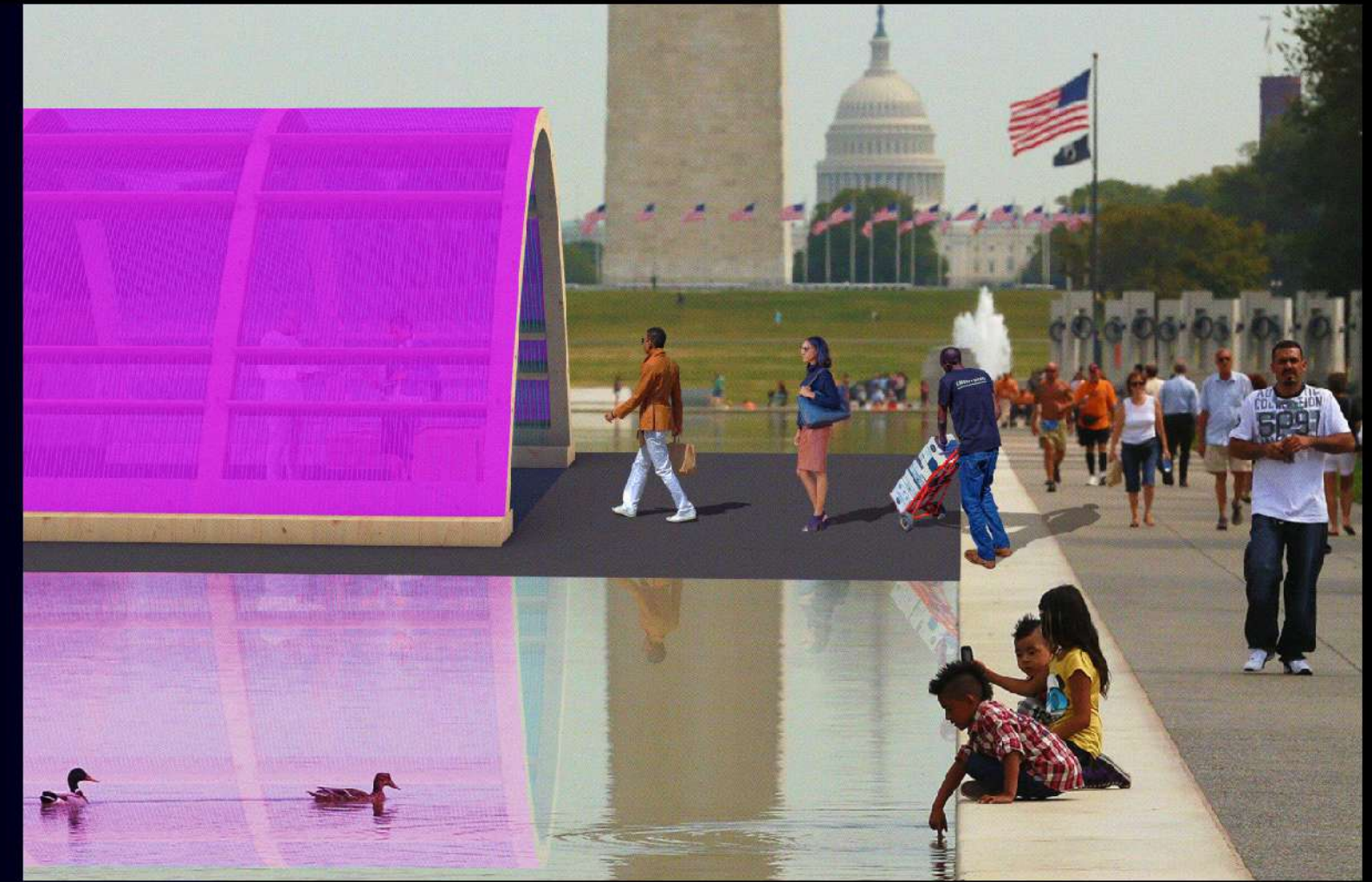
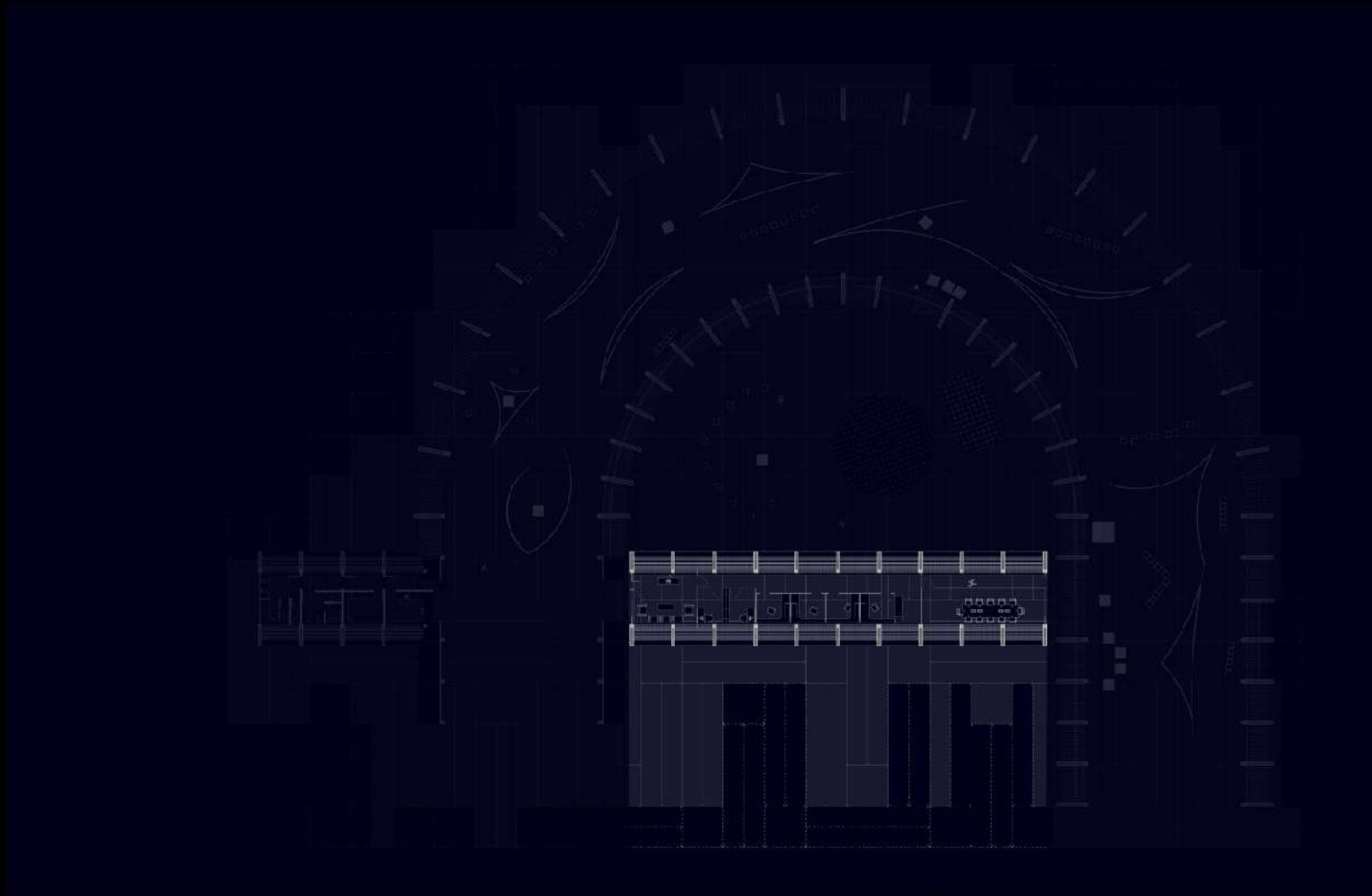
Resurrection Musuem



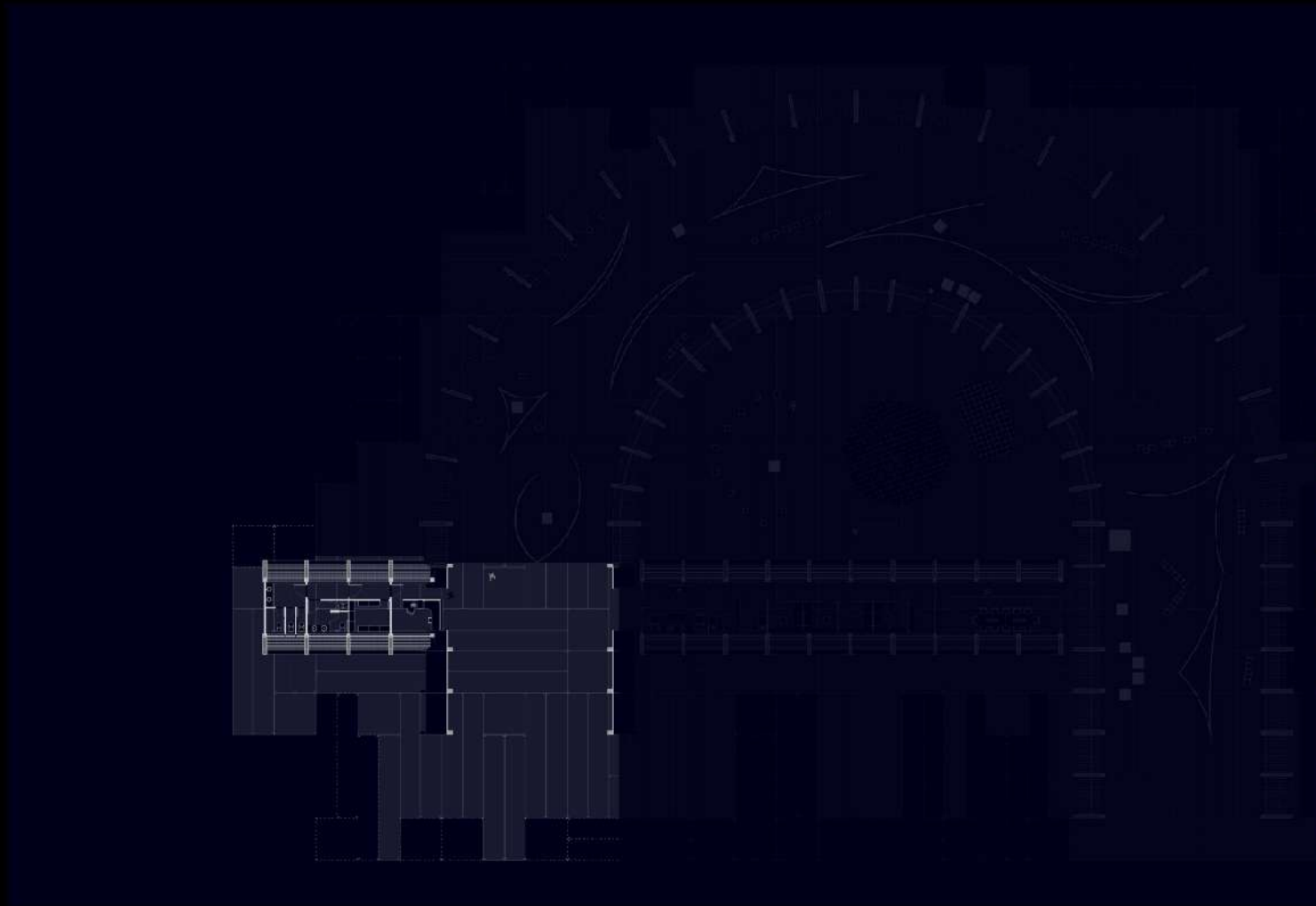
Building of the Modular Pavilions on the Reflecting Pool

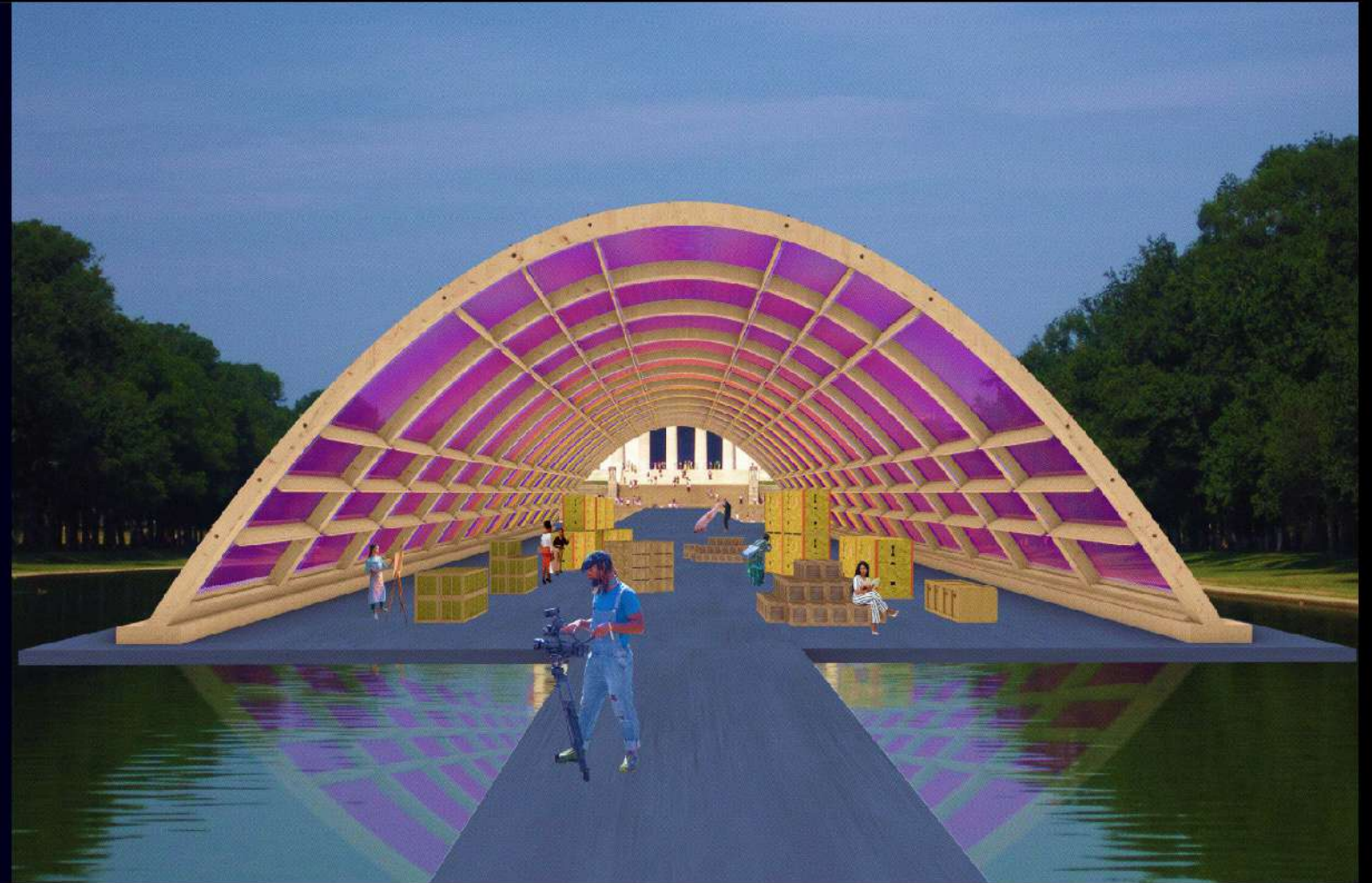
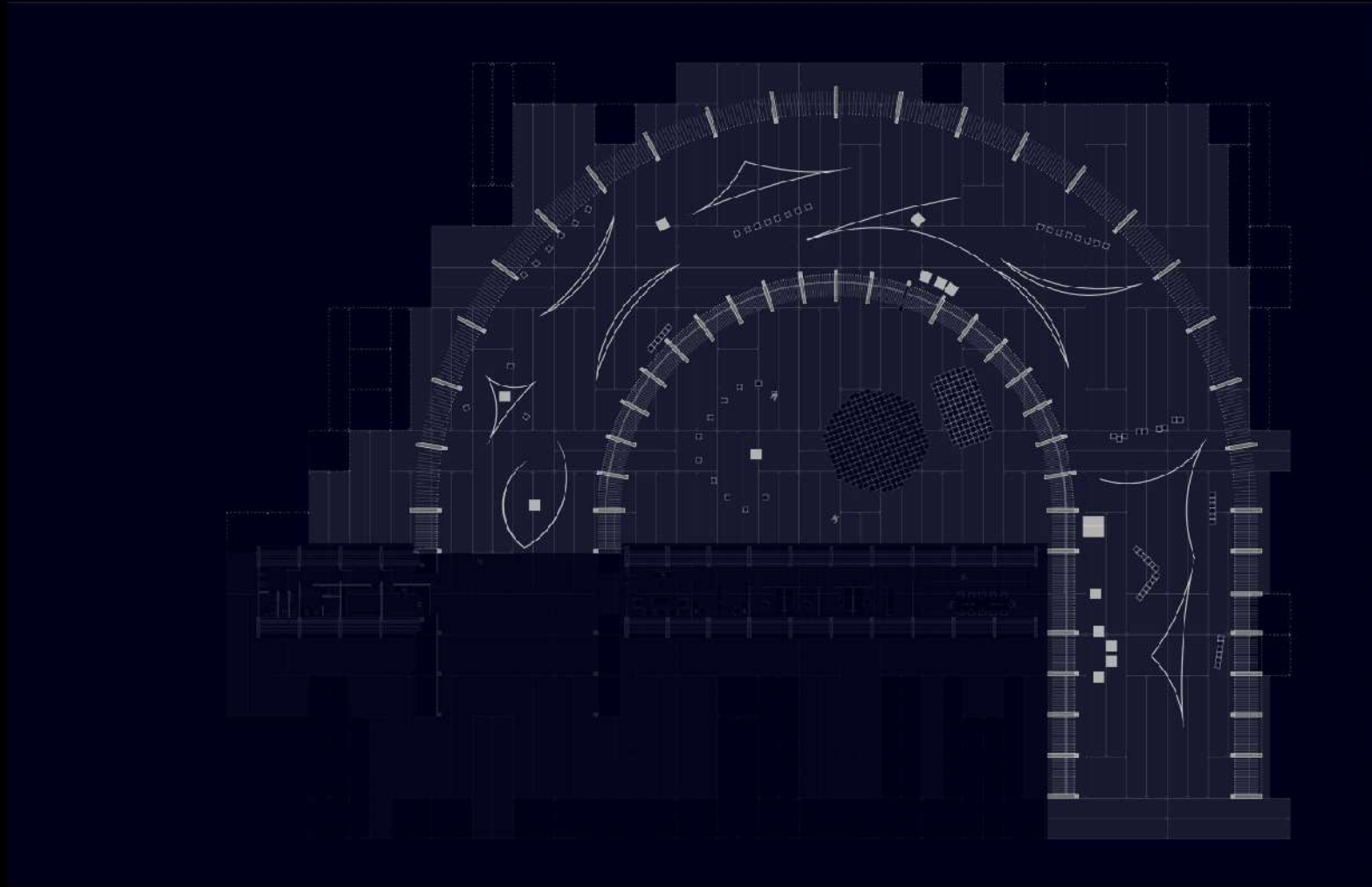
Construction + Phasing

ADMINISTRATIVE SPACES



ANCILLARY SPACES





Objects returning to Nairobi, Kenya
may become institutionalized
and the pavilion becomes a
transitional space upon return .



Resurrection Musuem

ABUJA, NIGERIA

In Abuja Ceramics returning to Nigeria may reintegrate into a community to be a part of the generational transfer of knowledge such as the glazing techniques of the Abuja pottery workshop created by well known Nigerian ceramicist Ladi Kwale. The pavilion itself may not make the journey at times, but instead the transfer of spatial conditions similarly to the transfer of knowledge.



Resurrection Musuem

KUMASI, GHANA

This Asante figure // "Female Figure with Child" returning may be celebrated by a family in the home. There's an echo in time between past, present, and now new alternative futures that emerge when collective memory is liberated. These objects could be memories of the present and future, showing memory isn't as distant as it is portrayed, and sometimes we will never know the value of a moment until it becomes a memory.



