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“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 “lanes” on 12th Street & 6th 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.
Merging of Physical and Digital Models helping to explore the meaning and spatial quality of the interstitial space between the church facade and the NYU Dorm.
The main idea of this public space was to occupy the interstitial space between the church facade and NRD 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 1-8 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. Three specially designed cubes move within the spatial cubes to deliver visitors to students vertically and horizontally. The perspective above shows a view from a corridor in the NTU Founders Hall dorm where the corridor becomes the platforms/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, mediation and contemplative spaces as well as gardens.
2. The cubes housing spaces in closed rallies per configuration to create public rooms
3. Stripped cubes creating larger communal + performance spaces
“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!
Parti

The way the site is a step to the project, as the western wing of the school is designed as a single story, and the eastern wing of the school is designed as a multi-story. The structuring of the site and the way the program is organized is based on the idea of a certain structure. The design is proposed in the right side of the site.

Program

The school is proposed to have the following program:
1. Classrooms and offices
2. Learning pavilions
3. Central play area
4. Flexible western wing.

Structure

The western wing of the school which would have spaces with structural reinforcement to allow for further spaces and a structural core. The eastern wing is proposed to have a larger space and a structural core.

Circulation

The circulation is as follows:
1. Primary vertical circulation which is made up of the stairs and connects all 3 levels.
2. Secondary circulation happens within the floor levels and over-arching.
Ground Floor Plan
The ground floor is conceptualized to allow for a free-flowing play ground for the school which is again a level with the upper floors for play areas.

Typical Floor Plan
Eastern wing is organized with heightened partitions while the learning spaces are organized around project-specific needs, furniture, and acoustic barriers.
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 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.
Site

Clean Air Index - Map of South Bronx

Parti

WIND

Prevailing Wind Pattern
Prevailing winds from the North-West. Eastern areas are warmed through the North-East and Southern zones of the site using negative and positive pressure strategies.

FOREST

Forest Insertion
An insertion of a forest within a greenbelt in the heavily populated area to reduce urban emissions as well as to introduce Flora which would bring back the desired function of the environment.

HABITAT

Human Habitat
Architecture must be seen as a reflection of nature. Nature is often seen as an urban space. The inverse is true here where the habitat is an urban/ natural environment and the ecosystem is in harmony with the built environment.
Forest Layer Plan: Understory Level 44'

Forest Layer Plan: Canopy Level 80'

“Air Unit Typology”
The gridded Blue Laminated structure enables the Cross-Laminated Timber modules to be placed and arranged by the inhabitants, management or building council. In this view, the checkerboard 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.
“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 underdeveloping 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 environment - 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 meditative nested above it.
As a way to improve the ecological health of the area, attract financial support for the acquisition of more ecological communities and the promotion of CLT/SLULAM 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.
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 US FORESTS IN 1 YEAR.
"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 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-lists. 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 sill, 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 the ebb and flow not only in a linear progression. Could a 3rd or 6th dimension be applied? Holding Space analyzed at interval minutes 1, 18, 128, 138, 148 display the myriad of dynamic patterns, a vector through dance, choreography & light sculpted in spatial confinement.

Generation of Annotation for Human Bodies in Space using Jamar Roberts' performance - Holding Space
1899

The map shows the development of the area in 1899, highlighting key historical events and changes.

1969

The map illustrates the changes in the area from 1969, focusing on urban development and infrastructure.

CHELSEA HOUSING STUDY

Residential Commission & New High-Rise Construction 1969

Site History
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 DSR have been commissioned to design projects in this new “Address” to capitalize of the West Chelsea Resizing and crass 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 23rd 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 Resizing

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 6 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 nested in a canyon of tall, luxury condo-minium buildings that have sprouted along its sides.

A 2016 study by the real estate website StreetEasy 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 20th St., where an 11-room penthouse is listed at $50.5 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 Magamma (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.
19. The conditions described in the December 2nd, 1969 report indicate that the social and physical conditions of many of the buildings in the neighborhood are such that they seriously jeopardize the health and safety of persons who reside in the area.

20. The Housing Authority of the City of New York has taken steps to improve the conditions in the area. However, more action is needed to address the urgent need for improvement in the area.

21. The report calls for the establishment of a task force to investigate the conditions in the area and to develop a comprehensive plan for their improvement.

22. The task force should include representatives from the Housing Authority, the Department of Housing and Urban Development, and community organizations.

23. The task force should be charged with developing a comprehensive plan for the improvement of the neighborhood, including the rehabilitation of existing buildings and the construction of new buildings.

24. The plan should be implemented through a combination of public and private funding.

25. The report recommends that the city government take immediate action to address the urgent need for improvement in the area.

26. The report also recommends that the city government provide additional funding for the Housing Authority to carry out its responsibilities.

27. The task force should be monitored and reported on regularly to ensure that progress is being made.

28. The report concludes with a call to action for all stakeholders to work together to improve the conditions in the area.

29. The task force should be established without delay, and its recommendations should be implemented as soon as possible.
Serving an Erased Community

Historically, the LGBTQ+ community has always found respite in the West Chelsea district with its booming gay club nightlife. After the MGB 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.

Excerpts from the Christopher Pier Kids Documentary
Q-air-sis

The columns rotate on plates to allow for various orientations. The ground floor is open to the public with art installations, air amplification and gathering spaces under the canopy of repairation cabins.

Section

As an attempt to "mend" the frightful and the fertile of globalization, the temporary homes and public spaces of this intervention viewed adjacent the frightful block can direct views to and from the site.
Street View

The social intervention takes up the rainbow colors during pride month and other public engagements.
“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, NMAA-P-Washington (4300+ African Objects)

The proposed a radical art space on the National Mall’s Reflecting Pool that removed all the 4,300 objects stowed away in the current Museum’s Archive. In this radical intervention we redact all the permanent existing storage in the NMAA 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 1989 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.
Synopsis

Analyzing the works and techniques of artists in practices in
Do Ho Suh and Roman Mivekanin

Do Ho Suh's
348 W 22nd Street Sculpture

Roman Mivekanin's
Las Meninas painting
The Smithsonian’s new Restitution Policy:

“The Smithsonian will not go through its entire collection — some 25 million objects — to assess every item’s provenance. The new ethical returns policy — which is "inherently limited" by Smithsonian Secretary Lonnie Bunch III — will come into play when an individual or organization requests a review for a return of an object. Officials will make a determination on the remaining artifacts since they have verified if they were stolen. Then the institution’s board of regents will have to "discuss the accessions" of the items."
Site: Reflecting Pool on the National Mall
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 timbers tents for 42 days until their eviction on June 26, a day after their permit expired. The Poor People’s Campaign demanded “federal funding for full employment, a guaranteed annual income, anti-poverty 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 = 43,662 SF (67%), Ancillary = 9,446 SF (14%), and Admin = 16,541 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

Building of the Modular Pavilions on the Reflecting Pool

Resurrection Museum

Construction + Phasing
Resurrection Museum

ANCILLARY SPACES
Resurrection Musuem

ART SPACES
Resurrection Museum
NAIROBI, KENYA

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

In Abuja Ceramics returning to Nigeria may re-integrate 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 Kwle. The pavilion itself may not make the journey at times, but instead the transfer of spatial conditions similarly to the transfer of knowledge.
Resurrection Museum
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.