This collection of projects from my time as a graduate student imagine new publics for the built environment. Not all projects manifest as a building, but they aim to spatialize different architectural conditions that construct the "public". In redefining this understanding, I hope to engage new modes of interaction between people, spaces, and communities, and reveal entanglements that construct our physical world as we know it.

Enjoy!
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The projects in this section aim to formally stitch different programs and spaces through proposed infrastructure. In connecting fragmented pieces of the urban fabric, site specific conditions are heightened, uncovered, and revealed.

1. Bronx Borough Hall
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Bronx Borough Hall is the only borough without its own building; it is a tenant within the Bronx County Court Building. The current building sits on a monumental plinth, and it is situated between Joyce Kilmer Park to the north, and Franz Sigel Park to the south. Its stately building form imposes its domineering civic presence and influences how the public co-opts and interacts with the space.

With Bronx County Court being reallocated to a neighboring system, park begins to intersect the building, stitching the networks of park and Borough Hall. The new building is imagined to be an extension of the park in its program and governance within the community.

The project explored the notions of park through courtyards, achieved by the removal of floor plates. The column grid of the structure remains on floors programmed for municipal functions. In floors designed for leisure, the column grid reduces to make room for more recreational activities. Redesigned cores allow for circulation through the building. In addition to the elevators and bathrooms, a glass volume holds additional programs. The recreational floors are open to the elements, while a new barrier is established on the governmental floors. In the pursuit of bridging borough hall with park, the new building adapts with its surroundings.

**Bronx Borough Hall**

**Studio:** Advanced VI, Spring 2023  
**Critic:** Eric Bunge  
**Site:** Grand Concourse, Bronx, New York  

In collaboration w/ Kim Langat
Process:

a. historic uses of park - topography, vantage points
b. exploration of courtyard typologies
c. axonometric
Programming Borough Hall

a. passive v. active recreation
b. cutaway drawing illustrating program
3/16" chunk model of cores
site oblique-
stitching together park through borough hall
perspective -
building adapts to the seasons
Northern Manhattan has historically functioned at the city's fringe. Visible power stations, surface parking, elevated subways, original homesteads and natural landscapes all characterize the neighborhood. From the city's inception, the resources of northern Manhattan have largely been dedicated to the function and supremacy of lower Manhattan. Northern Manhattan's subordinate role to its prodigal southern neighbor isn't something that evolved by chance; it was designed and has been reinforced through zoning and public policy for centuries. Despite this structural inequity, the neighborhoods of Inwood and Washington Heights coalesced and thrived within the informality and resource scarcity.

215 Station aims to redefine the existing transit system and its institutional image to be appropriated for the collective benefit. By pairing the MTA Arts and Design program with the existing arts program in Inwood, the proposal links people to places, with art that echoes the cultural history and community context of the stations.

By annual passenger ridership, the 215 station is the least used station in all of Manhattan. As the existing rail disrupts the grid of the city, the project aims to stitch the context by creating a new ground plane above the tracks. The different levels appear to float, and they amplify the existing elevated views. By reshaping the visual landscape, the artists' voices within the community become amplified, and through the combination of the two programs, train ridership becomes subsidized.

215 Station

**Studio:** Core I, Fall 2020  
**Critic:** Josh Uhl  
**Site:** Inwood, New York
Process:

a. mapping - available housing v. average cost of living
b. elevation - built environment as the grid shifts
c. oblique - grid as a disrupter
worm's eye-
stitching over above ground rail

perspective-
platform level, train as an urban intensifier
oblique-utilization of 9-square grid
Avery Spot is a design-build art installation and pavilion at Columbia University’s Morningside campus. The seminar began with research of precedents for temporary pavilions, and progressed into the design, feasibility studies, structural and mechanical consulting and review, project management, budget management, and final construction of the pavilion. The pavilion celebrates the reunion of students and faculty on campus in the spring of 2021.

The 600-pound inflatable canopy above Avery Plaza is anchored by four steel beams in Avery and Fayerweather Halls and four anchor points. During construction, LED lights were installed within the inflatable to establish an omnipresent glow below the canopy at night. LEDs are powered via solar panels located at the base of the pavilion. The canopy uses a rain chain to divert water from the platform and prevent water buildup and additional weight. The platform program features social distancing circles organized in three colored arrangements to accommodate casual meetings, outdoor seminars, and formal lectures. A projector-stand and large screens are built into the platform to accommodate hybrid events. To create a stark contrast with the artificial materiality of the inflatable, the ground component celebrates natural textures including four live-edge cedar benches.
night view
illuminated LED lights
These projects analyze the rules and regulations that dictate the construction of the built environment. In understanding the guidelines, a new architectural standard can be developed—one that “abides” by the rules.

1. New Grounds for Leisure
2. Pocket Park
3. Walls as Rooms
New Grounds for leisure centers leisure as an activity that can be more accessible to housing and proposes a public programming that intersects more directly with residential life in the city. Our housing proposal takes cue from existing urban forms and devices on the site that facilitate group gatherings and leisure activities that aren't afforded in a formal way by current city planning in the Melrose Bronx. The Bronx community has reappropriated urban forms for leisurely gatherings and activities that bring a sense of togetherness on the street and public spaces that are typically or not intentionally designed to be occupied for leisure.

The project proposal is a direct reaction to these conditions and proposes an extended site of leisure that bleeds into the city block with public programming that is accessible to the immediate context and residents of the housing above. The current rigid structure of work and school force time for leisure in a prescribed way. Time for leisure is often allocated after work or school. The proposal aims to weave leisure in to the quotidian parts of the day. We propose multigenerational housing with an emphasis on leisurely spaces that allow for acts of rest for populations in affordable housing development including seniors, families, and kids for rest outside of the home, work or school. This scheme allows for a break in the typical routine activities in residents zoned in mostly residential areas.
Process:

a. zoning in melrose
b. leisure spatialized on site
Form Finding Strategies:
a. designing for leisure
unit plans
studio
circulation diagram of different users
A prominent red light district existed in Hudson for nearly a century from the city’s formation until the 1950s in various stages of legality, concealment, and protection. Though the red light district was well known among this population and the city’s own residents, and often protected as an economic resource for the municipality, the image of the city was carefully concealed to hide the industry and preserve the curated vision of Hudson.

Drawing on themes of concealment, exploitation, and selective reinvestments, Pocket Park explores labor in relation to the commons in the modern economic paradigm of Hudson. Warren Street spatializes this phenomenon with its high-end boutiques, art galleries, and cafes. The Columbia County Sanctuary Movement is the only non-profit organization that aims to provide aid to undocumented workers in Hudson, but it has yet to be spatialized.

Our project aims to spatialize the existing sanctuary movement and propose an alternative framework of services that breaks the curated path along Warren Street. The path connects Warren Street to the existing Columbia County Human Services building and sites of the red light district. The points of the grid created by the path. Each turn of the path creates a new grid, and multiple grids overlap. The points of the grid function as the organizing principle and a framework that allow different infrastructure to be plugged in. The grid changes in scale to allow for a range in programs, and the four nodes subdivide the site. The nodes include programs for community building, legal and financial services, and a space for the provision of goods.

**Pocket Park**

**Studio:** ADV IV, Spring 2022  
**Critic:** Alessandro Orsini  
**Site:** Hudson, New York  

In collaboration w/ Maclane Regan
Research:

a. elevation study of architectural guidelines in Hudson
Research:

a. exploded axonometric - behind the facade
Process:

a. bucolic landscape v. migrant workers
b. montages
Process:

a. toolkit of elements placed on site
perspective from reuse building to park
Walls as Rooms uses ready-made objects as a tool to design a public school serving children in grades K-8. The program, which includes classrooms, laboratories, play spaces, assembly spaces, and student services, reflects that of a current New York City K-8 school. Built in 1906, the existing P.S. 64 building is a classic Snyder H-block plan, adorned with French Renaissance Revival ornamentation.

In using the ready-made plans, I was interested in blurring wall and room, and solid and void. The H plan began to take on the physical form of the castle. The school becomes more public facing with an open floor ground plan. The placement of the new volumes create a quasi-corridor condition while still remaining open. Upper level floors have less volumes for larger programs.

In redefining the poache of the thick-walled castle plans, the new intervention is a double skin project where the poache becomes an indoor/outdoor space open to the public.
Case Study | Fuji Kindergarten
a. kindergarten program reimagined through hwatu cards
Process:

a. Inverted plan & section studies
a. material assembly cutaway

b. perspective- brick screen
Now Trending... questions styles and aesthetics. Architectural motifs in the urban landscape are entangled with place identity and place attachments by the communities they occupy. In closely examining these built choices, architecture can be a tool in reconstructing (or deconstructing) images that better reflect its users.

1. Koreatown: Redefining the Public & Private
2. Koreatown: Place Identity & Cultural Image
Introduction

In attempts to spatially understand the persistence of gender stratification, the physical separation that restricts women’s access to certain spaces perpetuates a husband's status advantage over his wife's. While women's status is a result of a variety of racial, cultural, and socioeconomic factors, the spatial segregation and the physical arrangements only cater to the imaginary affluent white woman that society has constructed. This results in a spatial distinction between the domestic interior and the public exterior. “In being exclusively identified with the home, women are associated with traits of nurturance, cooperation, subjectivity, emotionalism, and fantasy. While ‘man’s world’- the public world of events and ‘meaningful’ work- is associated with objectivity, impersonalization, competition, and rationality”. However, this infantilized construction of domesticity and the rigid delineation between the public and the private is challenged by the racialized labor of Asian women following the Immigration and Nationality Act of 1965. This is made visible through a comparative look at New York City and Los Angeles Koreatown, showing how the enclaves’ built environments and labor practices have shaped the visibility and status of the immigrant workers. The paper challenges the existing notions of the domestic interior and the public exterior to call for a more fluid definition of the public and private spheres in relation to labor.

History and Theory of the Public & Private Realm & its Relation to Whiteness

Historically the construction of whiteness has permeated both the public and private spheres. The Agora in Ancient Greek city-states only allowed for the gathering of free-born male citizens. Jim Crow laws and Jim Crow state constitutional provisions mandated the segregation of public schools, public spaces, and public transportation. Through the distinction between public and private spaces, it has been made clear who is given access to inhabit and participate in these different realms.

In the example of colonial Calcutta where the overlapping geographies and conceptions of space and territory between Black and white towns were constantly negotiated, “...the line of demarcation between the white and Black towns shifted depending on the context and the perception of the observer. In the absence of clearly defined separation, the colonizers created discrete containments for both public and private sociability. The spatial choices oscillated between a theatrical display of open plans and a proliferation of confining elements- elaborate compound walls and railings that spoke a calculated language of exclusion. The desire for strict boundaries was rooted in an eighteenth-century British obsession with classification, division, and separation, exaggerated in the colonial context by the need to distinguish between Black and white.”

In relationship to the public, the private operates within the same exclusionary language, adopting the same values of whiteness. Property “... has functioned as a key resource for the production and reproduction of white domination and non-white subordination”, and”... rights in property are contingent on, intertwined with, and conflated with race.” Blight, in the context of race, has been substantial in the formation of a “foreclosure-free zone” in which “Black homes matter”, as it has been a construct that emerged to know and manage the modern American city. Through this “...the concept of blight has scientized, spatialized, and monetized white supremacy and racism; the same people of color whose presence depreciated property values became agents of blight.” And while these “...definitions of blight have consistently applied to property owned or occupied by people of color, while, on the other hand, the remediation of blight has consistently served to transfer property from people of color, through the state, to predominantly white investors, developers, or owners. Property has thereby served as both an instrument and reward of racism.”
construction of domesticity and traditional family values have surfaced, yet these constructs apply exclusively to wealthy white women. As the Industrial Revolution "radically altered the class structure and its inscription in the urban fabric", working-class women of different ethnic subgroups left their homes to become factory workers. The slogan 'women's place is in the home' took on a certain aggressiveness and shrillness precisely at this time when "only affluent white housewives could afford to lead shuttered lives secluded in suburbia." Leslie Kanes Weisman offers the perspective of spatial segregation in the home, where the homemaker has no spaces of authority of her own. "She is attached to spaces of service. She is in the living room, a cook in the kitchen, a mother in the children's room, a lover in the bedroom, a chauffeur in the garage." While this analysis is sound, it once again only considers the affluent white woman as its protagonist. Patricia Hill Collins problematizes this traditional family ideal in relation to the Black woman in the context of labor. "First, the assumed split between the 'public' sphere of paid employment and the 'private' sphere of unpaid family responsibilities has never worked for U.S. Black women. Under slavery, U.S. Black women worked without pay in the traditionally public sphere of Southern agriculture or householdly private work and real women take care of their children." In this structure of the traditional family, the work of women of color is regarded as "feminine," because they work outside the home, work for pay and thus compete with "men, and their work takes them away from their families." While there were formal plans to create Koreatown in Manhattan, the low rents and high tourist traffic from its proximity to Midtown Manhattan landmarks like the Empire State Building, Macy's Herald Square, Penn Station, and Madison Square Garden, made it an ideal location for Koreatown entrepreneurs. Korean business owners started the redevelopment of West 32nd Street, and Koreatown formed on 32nd Street between Madison Avenue and the intersection with Sixth Avenue and Broadway. As tight-knit immigrant groups stayed within their communities and networks, similar skills and businesses were shared and inherited. Self-employed in the grocery business, dry cleaning, and wholesale and retail sales of Korean-imported merchandise, the enclave was "functioned as a production space for mostly Korean immigrant wholesales and their staff, together with garment factories, as in a traditional ethnic enclave." But due to economic restructuring in the late 1980s, the growth of the economy pushed many wholesalers to seek alternative living spaces due to rent increases. Koreatown in Manhattan quickly moved from a traditional ethnic enclave to a commercialized district for consumption. This Seoul style consumption, framed by zoning regulations and the nature of the businesses, began to facilitate the exploitation of labor practices. A new generation of Korean immigrants opened more businesses at all hours. These businesses physically aligned with the vertical landscape of Manhattan by occupying not only the first floor of the buildings, but also on the second, third, and fourth floors. Programmatically the businesses began to occupy the quasi-public and the quasi-private; laundromats, massage parlors, and all-night spas became an extension of the domestic tasks performed in the traditional construct of the home. The Seoul style consumption enabled Koreatown to be open for businesses at all hours. These businesses physically aligned with the vertical landscape of Manhattan by occupying not only the first floor of the buildings, but also on the second, third, and fourth floors. Programmatically the businesses began to occupy the quasi-public and the quasi-private; laundromats, massage parlors, and all-night spas became an extension of the domestic tasks performed in the traditional construct of the home.

The Fluidity between the public and the private that challenged the existing constructs of the realms were largely due to the racialized labor practices of the immigrant women. Through the commercialization of the communities and of Korean culture, the women became a spectacle for the white consumer."

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**History of New York City Koreatown**

Prior to 1965, immigration from Asia to the US was largely banned or discouraged. Asian immigrant women immigrated primarily as servants of white men or to join their immigrant husbands. Following the 1965 Amendments of the Immigration and Nationality Act, the discriminatory system was overturned, and equal quotas were given regardless of national origin. During this time, second and third generation Jewish Americans moved out of the inner cities to pursue white collar jobs leaving a large demand from prior consumers of the Jewish businesses. While there were formal plans to create Koreatown in Manhattan, the low rents and high tourist traffic from its proximity to Midtown Manhattan landmarks like the Empire State Building, Macy's Herald Square, Penn Station, and Madison Square Garden, made it an ideal location for Koreatown entrepreneurs. Korean business owners started the redevelopment of West 32nd Street, and Koreatown formed on 32nd Street between Madison Avenue and the intersection with Sixth Avenue and Broadway.

As tight-knit immigrant groups stayed within their communities and networks, similar skills and businesses were shared and inherited. Self-employed in the grocery business, dry cleaning, and wholesale and retail sales of Korean-imported merchandise, the enclave was "functioned as a production space for mostly Korean immigrant wholesales and their staff, together with garment factories, as in a traditional ethnic enclave." But due to economic restructuring in the late 1980s, the growth of the economy pushed many wholesalers to seek alternative living spaces due to rent increases. Koreatown in Manhattan quickly moved from a traditional ethnic enclave to a commercialized district for consumption. This Seoul style consumption, framed by zoning regulations and the nature of the businesses, began to facilitate the exploitation of labor practices. And today there are "no organizations or leadership in Manhattan that actively represent the voices of Korean and Latino workers in the garment industry." Koreatown in Manhattan was given regardless of national origin. As the formation of Koreatown in New York City followed the Immigration and Nationality Act of 1965, the emergence of a Koreatown in Los Angeles was happening at the same time. As the Black population increased in southern Los Angeles at the time, affluent white Americans moved out of the mid-Wilshire district. The area north of Olympic Boulevard transitioned from a predominantly white suburb to a place of residence for Korean immigrants. The enclave here encompassed a much larger area; it was comprised mostly of multigenerational residential units and densely packed Korean commercial enterprises concentrated along its main corridors. While the Korean immigrants in Manhattan were given regardless of national origin, the Korean immigrants in Los Angeles were given regardless of national origin.

**History of Los Angeles Koreatown**

As the formation of Koreatown in New York City followed the Immigration and Nationality Act of 1965, the emergence of a Koreatown in Los Angeles was happening at the same time. As the Black population increased in southern Los Angeles at the time, affluent white Americans moved out of the mid-Wilshire district. The area north of Olympic Boulevard transitioned from a predominantly white suburb to a place of residence for Korean immigrants. The enclave here encompassed a much larger area; it was comprised mostly of multigenerational residential units and densely packed Korean commercial enterprises concentrated along its main corridors. While the Korean immigrants in Manhattan were given regardless of national origin, the Korean immigrants in Los Angeles were given regardless of national origin. As the formation of Koreatown in New York City followed the Immigration and Nationality Act of 1965, the emergence of a Koreatown in Los Angeles was happening at the same time. As the Black population increased in southern Los Angeles at the time, affluent white Americans moved out of the mid-Wilshire district. The area north of Olympic Boulevard transitioned from a predominantly white suburb to a place of residence for Korean immigrants. The enclave here encompassed a much larger area; it was comprised mostly of multigenerational residential units and densely packed Korean commercial enterprises concentrated along its main corridors. While the Korean immigrants in Manhattan were given regardless of national origin, the Korean immigrants in Los Angeles were given regardless of national origin.
and the traditions and customs have almost directly transferred over from the motherland. In this way, the Koreatown in Los Angeles functioned as a traditional ethnic enclave that the residents lived and work, and the networks within the enclave provided knowledge and interpersonal relationships within the community. To complicate this interpretation, it is important to acknowledge that the neighborhood had one of the lowest median household incomes, and it housed a large Latinx immigrant population, “many of whom are undocumented and whose labor provided the backbone for Korean businesses.” This is physically manifested in the VIP Palace, one of the first Korean businesses which was later converted to the Oaxacan restaurant, La Guelaguetza. Outside the architectural choices are Korean, but the interior, adorned in bright colors, reflects the Oaxacan culture.

The fluidity between the public and the private that challenged the existing conceptions of the realities only have rooted due to the racialized labor practices of the immigrant women. Through the commercialization of the communities and of Korean culture, the Koreatown became a spectacle for the white consumer. In extending Adrienne Brown’s argument in Erecting the Skyscraper, she articulates the role of the construction worker as their labor becomes a performance and a spectacle for the viewer. The spectators are the laborers of the skyscraper construction worker’s labor, the job’s inherent danger, and the incredulity, expressed by members of the public that men alone could be responsible for these seemingly extra-human structures. In this figure taking on an ambivalent identity, references William A. Starrett in his 1928 monograph Skyscrapers and the Men Who Build Them; he characterizes the “enthusiastic spectator who gazes with admiration at some feat of skill and daring performed by for his very eyes.” Through the materiality of this labor, the construction site becomes a drama choreographed by the builders. Yet unsurprisingly, the acknowledgement of the invisible laborers, and ethnic workers who joined in the construction of the tower are erased from the narrative. In Starrett’s casual use of the word chief, he “invokes the figure of the Indian while vanishing the place of his actual body-active in the construction longer than Starrett’s family-from the scene of building entirely.”

Similarly in the way the Labor of the construction worker functioned as a spectacle for the observer, the hiring practices of the Koreatown culture in Koreatown also operated as a performance for the audience. The visibility of the workers is paradoxical in this way; the assumed authenticity in the identity of the East Asian worker in the enclave is appropriated by the white audience, and this further encourages the commodification of the community. But in the obsession to consume only certain parts, there is a lack of appreciation and visibility to the rich identities, histories, activism and representations underlying Koreatown and Korean culture.” While local media gurus in Los Angeles like LA Times have rebranded Los Angeles Koreatown as one of America’s hippest ethnic neighborhoods, as stated before, the neighborhood has one of the lowest median household incomes, and with this comes a variety of related issues. The selected visibility of the neighborhood and its residents perpetrate the erasure of the people, degrading the culture to only the favorable aspects by the white audience. Additionally, the immigrant women’s “enthusiastic spectator who gazes with admiration at some feat of skill and daring performed by for his very eyes.” through the materiality of this labor, the construction site becomes a drama choreographed by the builders. Yet unsurprisingly, the acknowledgement of the invisible laborers, and ethnic workers who joined in the construction of the tower are erased from the narrative. In Starrett’s casual use of the word chief, he “invokes the figure of the Indian while vanishing the place of his actual body-active in the construction longer than Starrett’s family-from the scene of building entirely.”

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As stated previously, the businesses in Los Angeles Koreatown functioned as a traditional ethnic enclave with a live, work, and residential immigrant population, and in comparison, the immigrants in New York Koreatown lived outside of the commercial district due to high property values and zoning regulations. However, regardless of the communities in the area, both Koreatowns functioned as a place for white consumption. As the amenities and ornamentation reflected a very curated place identity, the Korean characteristics within the enclaves became more of a global brand less defined by geographic identity and political ideology and more aligned with the commercial interests. The way the “series of decorative elements installed in Chicago’s Chinatown in the past two decades exemplify such efforts to repackage ‘Chineseness’ for global consumption.” This can be extended to illustrate how the US conflated East Asian cultures.

The lack of visibility of the workers and the community become further exacerbated...
by the architectural choices in the enclaves. In Los Angeles Koreatown the use of the tiled roof becomes immediately recognizable and associated with traditional Korean architecture. This similar architectural feature can be encountered “…in San Francisco’s Little Tokyo, but in that space, the curvilinear tiled roofs are distinctively Japanese.” Again, this is seen in the Koreatown in Oakland, California. In the tiled roof’s application throughout multiple East Asian enclaves in the United States, “the architecture becomes semiotized as belonging to the architectural conventions of a particular national imaginary (in this case, Korea) in accordance with what the typical viewer expects them to be. The architectural design, in the context of the United States, is obviously not U.S.-American and is understood to be Korean, but only insofar as it occurs within a space in which the objective is the production of Koreanness.” In addition to the tiled roof in Los Angeles, the production of ‘Koreaness’ is further memorialized in the built environment in the forms of ornamental lamposts and other public signs.

Like the function of the ornamentation found in Los Angeles, the street sign’s demarcation signals to the culture of the enclave. However, the Koreatown in Manhattan is not bound to the officially designated area, given that it illustrates the disconnect between official designation and how the individual communities make sense of the corresponding space. The architectural choices and the official designations of the spaces worked to produce a very commercialized image of the culture, and through the occupation of the laborers and the consumption by the audience, the constructs of the public and private begin to coalesce.

In the white male consumer’s obsession to buy and consume the more materialistic and superficial aspects of Korean culture, the constructed definition of the public becomes private. In the idealization of the traditional family as a private haven from a public world, lies the assumption of a fixed sexual division by the architectural design. As the paper made clear, the disconnect between official definitions and the practices allowed for a more fluid definition between the two realms. As the paper made clear, the visibility through the Koreatowns in New York City and Los Angeles, it is important to note the work and practice of other ethnic enclaves and immigrant laborers in shaping this process. As the architectural conventions and spaces in the built environment of the enclaves, paired with the fetishization and obsession to consume Asian culture shaped the visibility of Asian immigrant workers, it is important to critically examine those practices in acknowledging the Asian and Asian-American experience today.

In producing an imagery of Koreatown for the white gaze, the community becomes reduced to a caricature. In New York, the approach is more subtle, but the carefully produced image of Koreatown for the white user still exists. “The Korean district is designated through signs that mark the area as ‘Korea Way.’” The sign closely resembles an ordinary street sign, and it is officially authorized and placed.

In the white male consumer’s obsession to consume and the fetishization of Asian culture shaped the visibility of Asian immigrant workers.

Conclusion

While the construction of domesticity is formed by a strict demarcation between the public and the private, the theatrical display of racialized labor of Asian women following the Immigration and Nationality Act of 1965 subverted the current definitions and the practices allowed for a more fluid definition between the two realms. As the paper made clear, the visibility through the Koreatowns in New York City and Los Angeles, it is important to note the work and practice of other ethnic enclaves and immigrant laborers in shaping this process. As the architectural conventions and spaces in the built environment of the enclaves, paired with the fetishization and obsession to consume Asian culture shaped the visibility of Asian immigrant workers, it is important to critically examine those practices in acknowledging the Asian and Asian-American experience today.

Bibliography


Choi, Carolyn. “Moonlighting in the Nightlife: From Indentured to Precarious Labor in Los Angeles Koreatown’s Hostess Industry.”


The assigned identity of Koreatown, often viewed as an extension of Seoul, is reduced to a caricature that signals a place and cultural image. The construction of this image conflates time, place, and moment at multiple scales—city, school, body. Site spatially adds to this phenomenon through the landscape by constructing forced perspectives to the RFK memorial and the school which emphasize the grandness, from the ground looking up. There are only two paths to enter the school, forcing the students and the public to adhere to these ways of moving through the site.

The current curriculum offers courses geared to self-expression—music performance, theater, art (which could allow students to construct and express their own self of self), but the current academy perpetuates a specific point of view.

The proposal introduces shifting planes and berming of a new landscape that follows the current logic of the forced perspectives. Paths from the RFK park intersect the school to create new modes of entry to spaces of knowledge transmission (classroom). Changing levels and reflective planes that sometimes look solid or planar, redefine the image of the school. Through the use of reflective imagery, the school is in constant remediation of itself.
Research:

a. ornamental objects spatially mapped
b. appropriated elements in coconut grove
Research:

a. analysis of Moses Marz “Decolonial Reading Notes” (Internal)
b. analysis of Moses Marz “Decolonial Reading Notes” (External)

collaboration w/ Daniel Chang
existing site conditions
proposed landscape
mediating between self

mediating between building and city