

COLUMBIA UNIVERSITY GRADUATE SCHOOL OF ARCHITECTURE, PLANNING AND PRESERVATION

UNFETTERED

KYLIE R. WALKER

2022

FROM THE BEGINNING

WHAT'S THE STORY AND WHO'S TELLING IT?

A COLLECTION OF CREATIVE EXPLORATIONS
AROUND THE NARRATIVE ROLE IN
ARCHITECTURAL DESIGN.

UNCONDITIONED ART SPACE

MoPA

ANOTHER AMERICANA

RECENTERING THE KITCHEN

SCHOOL FOR OUTSIDERS

RETAIL | REGROWTH

CASTLE ON A CLIFF

SPARE RIB

UNCONDITIONED ART SPACE

The National Museum of African Art [NMAfA]

+ the National Mall, Washington DC

Adv. VI Studio: After Images
Spring 2022 | Partner: Sonny Han
Critic: Emanuel Admassu

Sites of Unconditioning: the land, the object, the people.

The Unconditioned Art Space challenges the hierarchy of power and control expressed physically on the National Mall as well as the institutional practice of preservation for their deep implications with colonialism specifically when looking at the relationship of the Western world and the African continent.

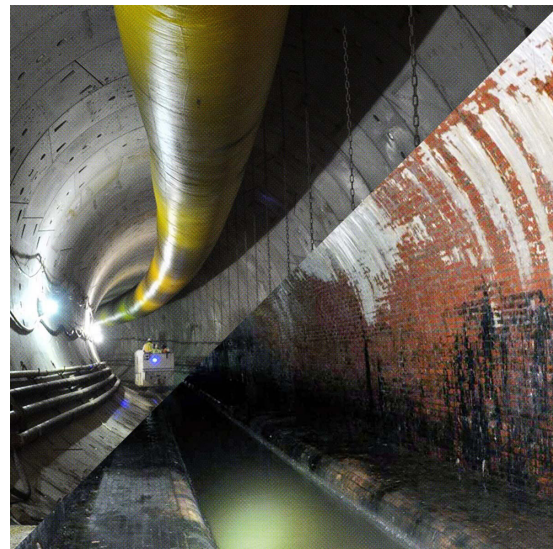
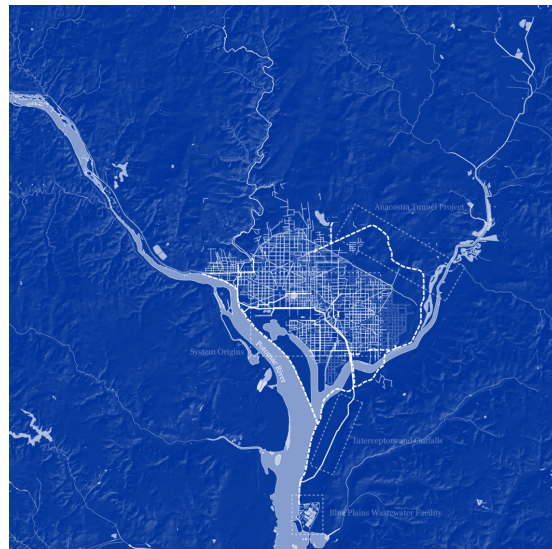
In doing so, it proposes a space of refuge where the issue of restitution is engaged with a variety of collective authorships within the African diasporic communities of DC through "restitutive making"—in which artifact and art making, rituals, and performances can take place in collaboration as a way to reconnect and re-imagine the cultural identities and heritages of the diasporic communities in the future. In this space there will be a relinquishing of control to the people, the objects themselves, and the environment.

In order to disrupt the manicured and tightly conditioned site of the national mall, the project proposes to restore the previous wetland environment that once harbored—as it would in the future—a wide range of biodiversity that begins to bring in a greater multiplicity of authorship for the flora and fauna in shaping the spatial narrative. The wetland stretches across the manicured lawns, meandering through the existing east wing of the Smithsonian Castle to encompass the previous entrance pavilion of the NMAfA. To that end, the underground, tightly conditioned interior of the NMAfA as it currently stands will be exposed to the elements—if not completely overcome by it—through the removal of some of its domes and windows.

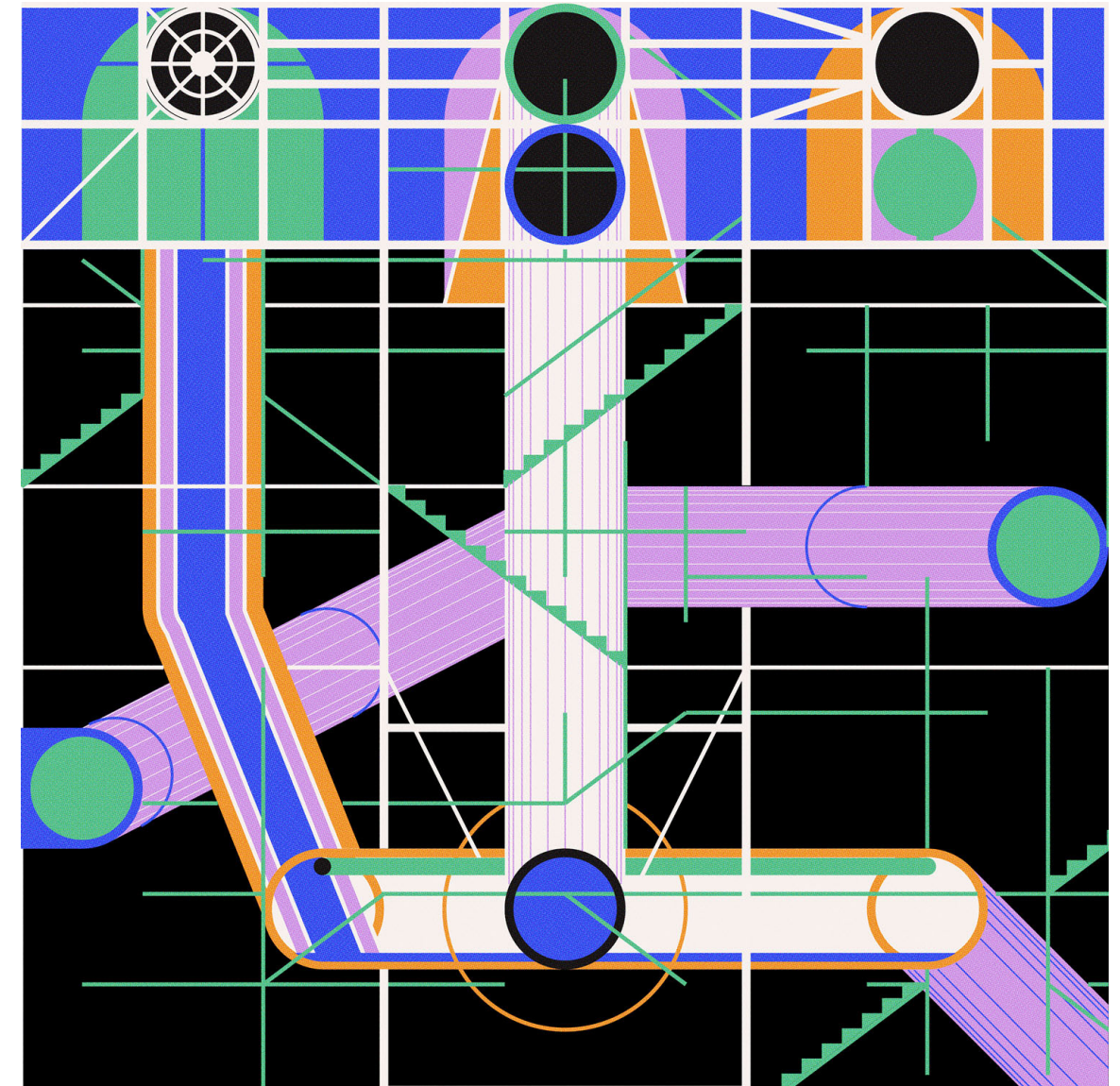
The Unconditioned Art Space is configured into clusters of forty small pavilions, which are intertwined with the flora, fauna, the water, and all else in the wetland environment. Directly against architecture of the Western Museum, the pavilions are constructed as a basic 18' by 18' wooden frame that are open to the elements. The architecture, the objects, the people, and the environment are allowed to let be. They will be existing on their own autonomy, in their own life, their own timeline, their own being. Therefore, some pavilions may have walls, some may not, some have copper panels, some have wood, some may have roofs, some may not, some may have floors, some may not.



ORNAMENT V. INFRASTRUCTURE

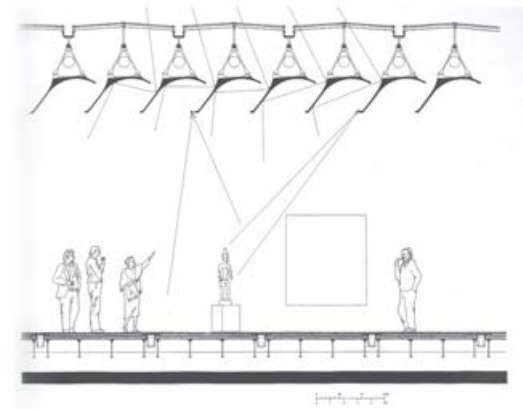
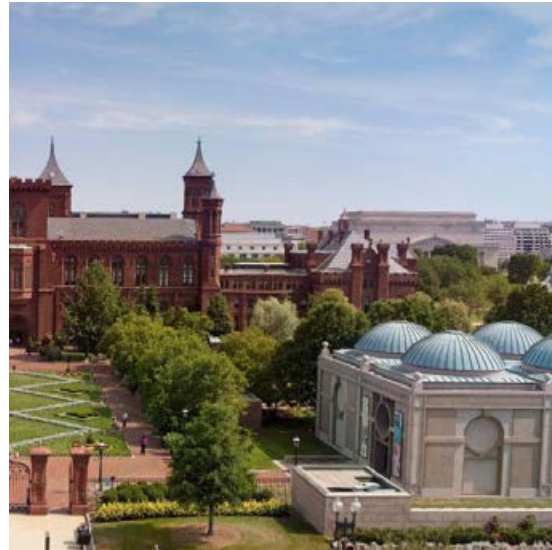


The area now known as Washington DC and the National Mall was largely composed of creeks and wetlands before its designation as the capital of the United States. Following this designation, however, much of the waterways were dredged and filled in order to construct the monolithic, neoclassical image of the nation's new capital. In doing so, miles and miles of pipe and tunnel infrastructure were laid underground, while above, the design of the streets and avenues were composed to control and contain the urban context.



In this process, there is a hierarchical dichotomy between the ornamental face or the image of the National Mall and DC, and the infrastructure that necessarily remains hidden in order to contain, condition, and preserve that very image.

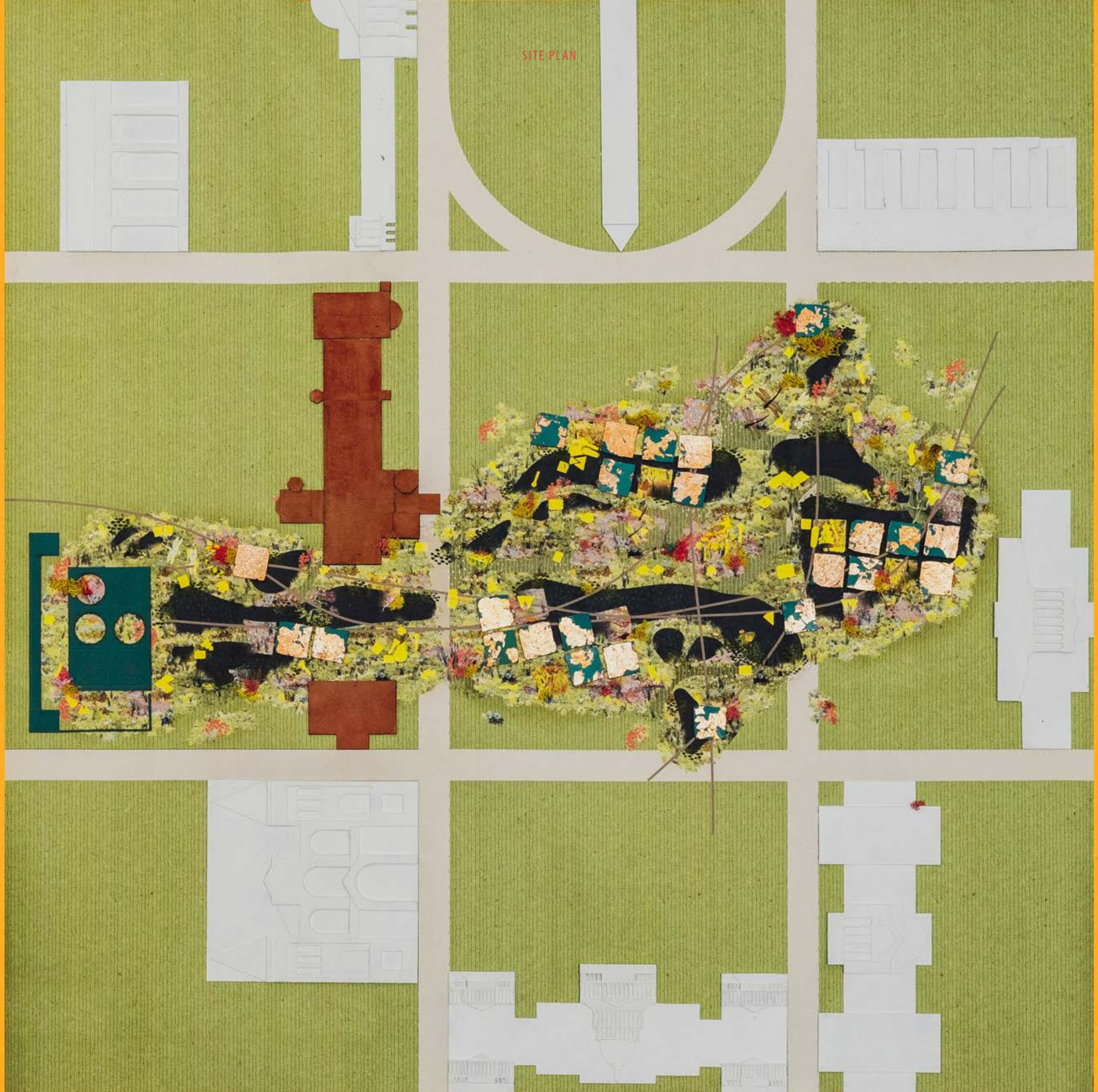
CONDITIONED ART SPACES



THE UNCONDITIONED ART SPACE



SITE PLAN









MoPA

Midtown Manhattan, New York, NY

Adv. V Studio: Post-Plantation Futures
Fall 2021 | Partner: Max Goldner
Critic: Mabel O. Wilson

MoPA is located in midtown Manhattan spanning 3/4 of the blocks between 53rd and 554th st and 5th and 6th Avenue. MoPA, the Museum of Public Art, is located on the ground floor of MoMA, the Museum of Modern Art.

*The MoMA complex has undergone substantial expansions in the 90+ years since its inception with the museum currently claiming about 4/5ths of the block. Throughout every step in the institution's transformation, **MoMA has always been first and foremost a site of capital wealth and value** as it expands and accumulates both within the block and beyond it.*

The real MoMA is one of scaffolding, road closures, and demolition. MoMA has always put the block under construction to accumulate more.

MoPA reclaims the ground floor of MoMA for the public, and for public art. *Anticipating MoMA's next move to expand and accumulate more of their block, MoPA is born out of protest and stagnation, whereby the very construction scaffolding and equipment MoMA uses to grow and rearrange its insides becomes the gallery walls, furniture, and public plaza of MoPA.*



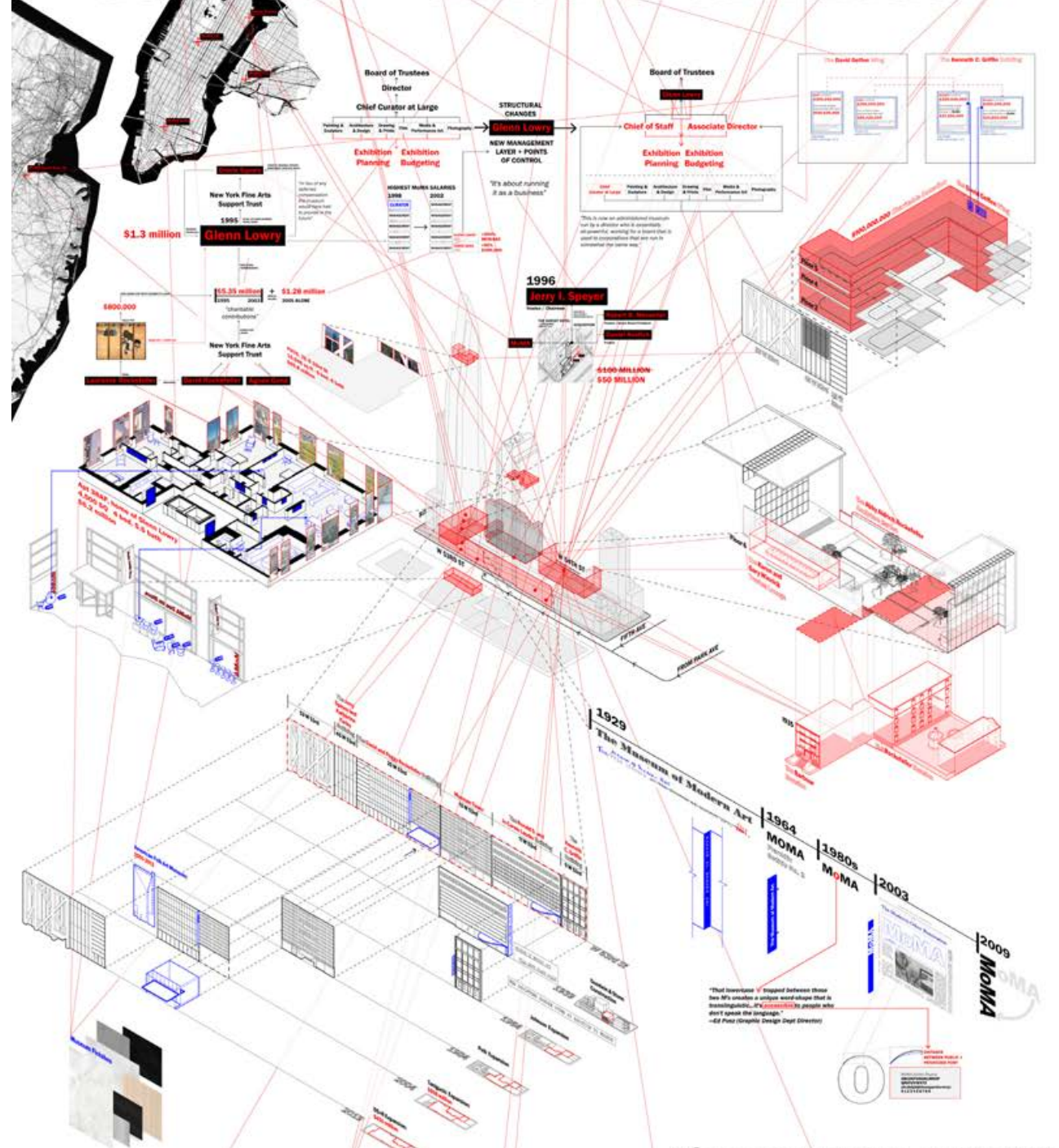
MoPA

CEO

Now On View: Donors

Glen Lowry \$2.3 million salary	David Geffen \$10.1 billion	Larry Fink \$1.1 billion	David Rockefeller \$3.3 billion	Leon Black \$10.2 billion	The Kravis' \$8.6 billion	Jerry Speyer \$3.6 billion	Robert B Menschel \$1.1 billion
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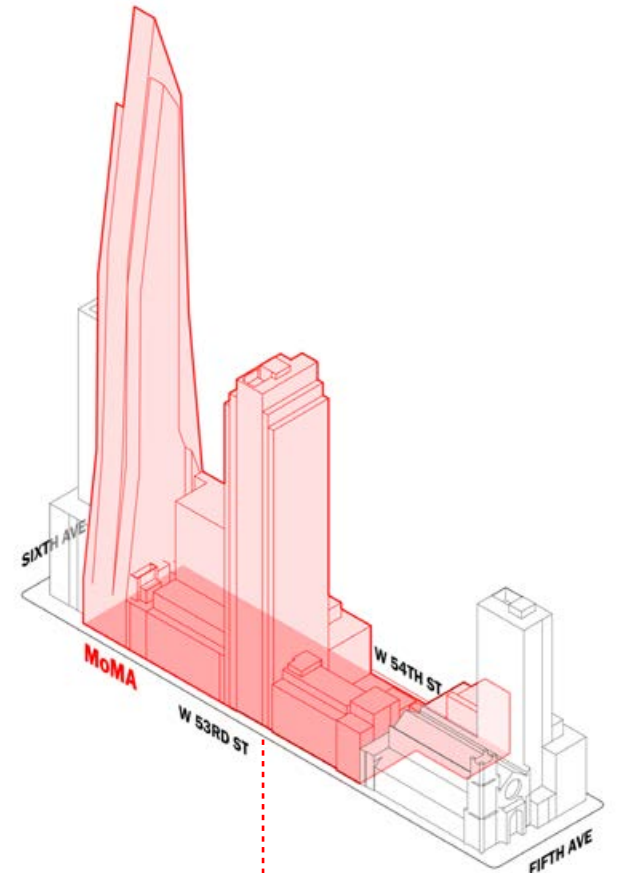
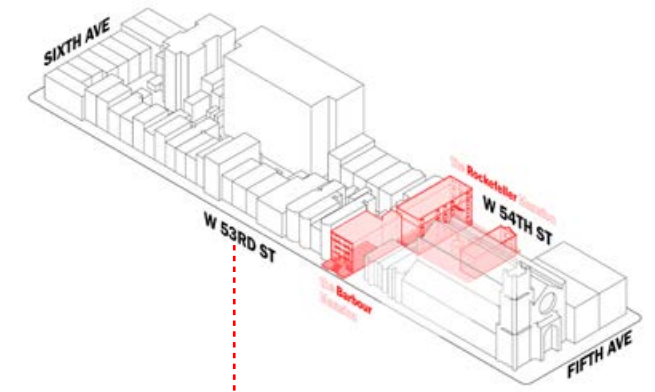
Machine of Masked Accumulation*



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What is MoMA without its art? Does art matter to MoMA? Using the operative methods of distancing, unveiling, and untangling, it becomes clear that MoMA is a tool for accumulation: a site of unwavering enclosures that have been from its founding a locus of hypervalue, where notions of modernity are perpetually rebranded to allow for an unending amplification of space, wealth, and dominance.



Who benefits from growth...

MOMA

1935

1964

1976

1984

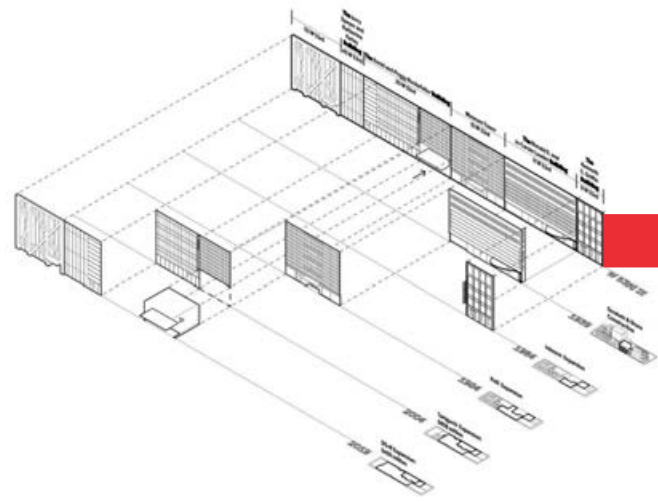
2014

MoMA's ANNUAL INCOME

MoMA Staff Cuts 2020

Who Doesn't

MoPA



METHOD OF ACCUMULATION

SITE OF ACCUMULATION

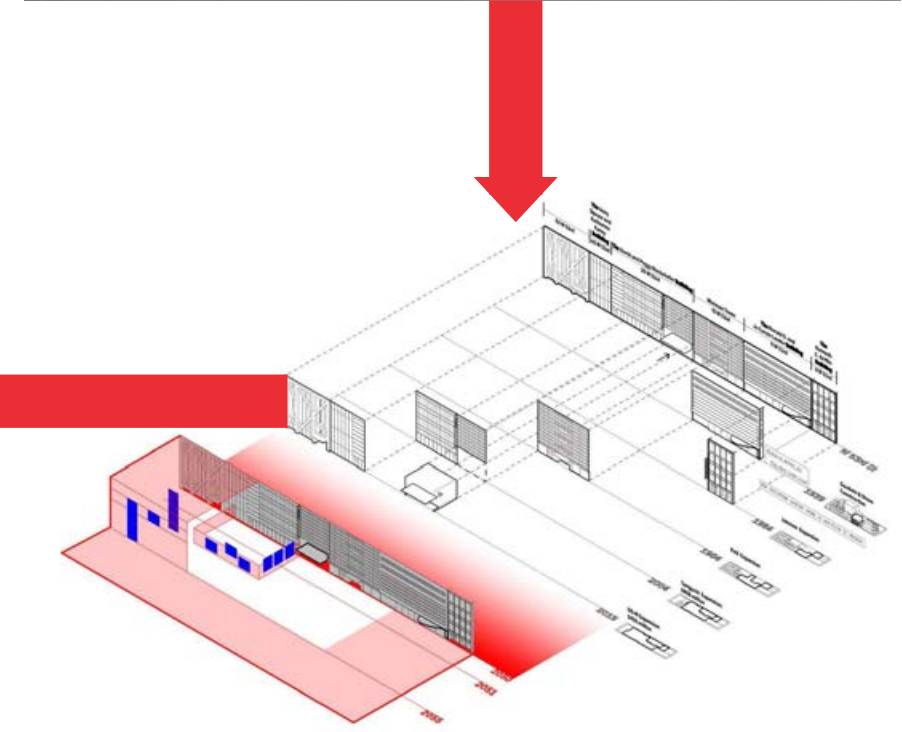
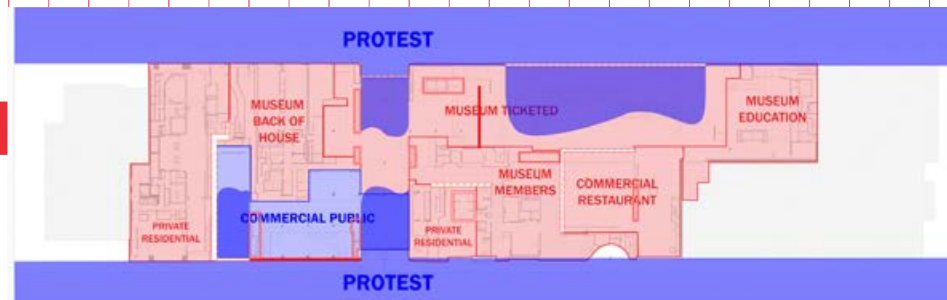


2050: MoMA IN CONSTRUCTION



2051: OCCUPATION OF THE LOBBY

2051: OCCUPATION MOVES INWARD

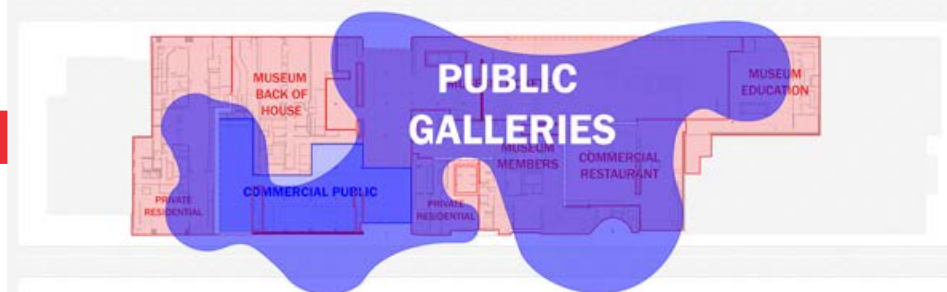


2051: OCCUPATION OF THE STREET

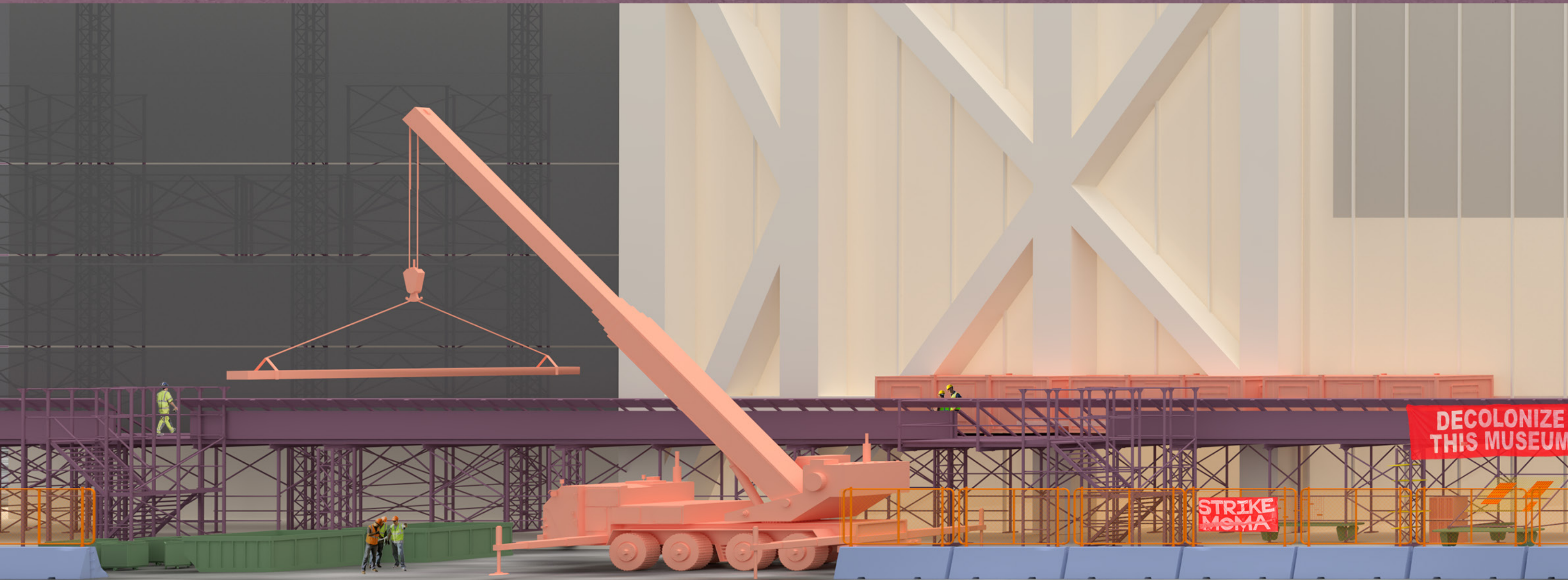


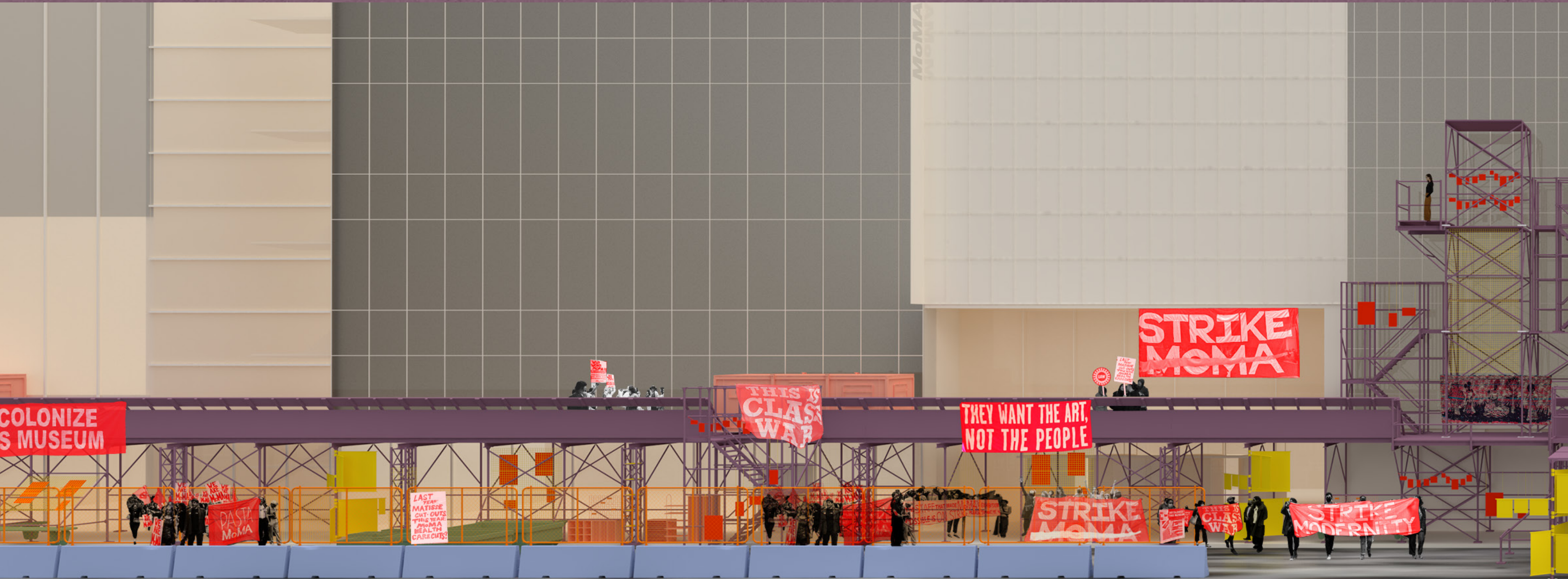
2055: GARDEN PUBLIC PLAZA

2055: PUBLIC GALLERIES



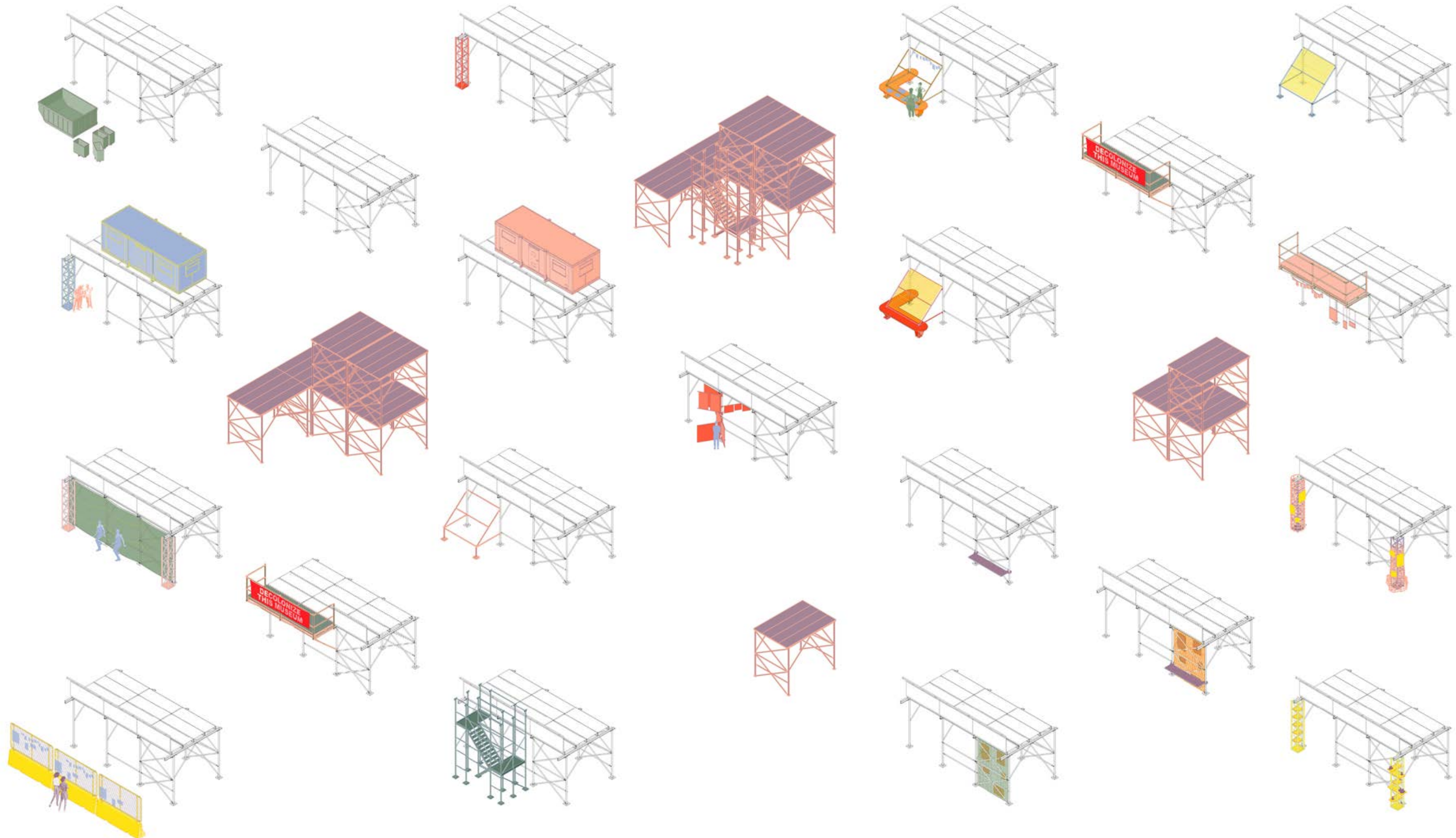
2055: MoPA





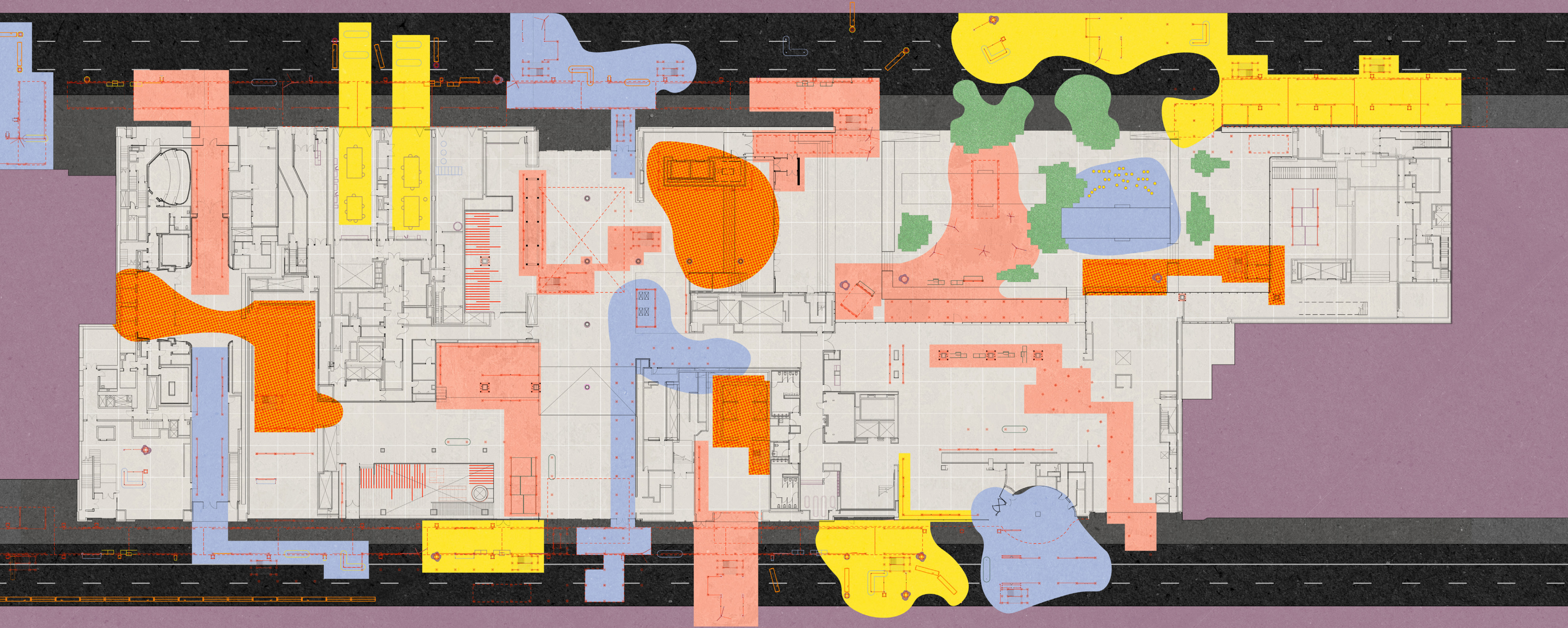


SCAFFOLDING TYPOLOGY



Scaffolding is MoMA's most universal, timeless piece of architecture.

The scaffolding typology takes cues from the functionality of studio spaces as a place for creation, storage and display from the construction components to expand and thicken the facade of the existing building and blur the threshold of private and public use. The modules in the typology can be used to create and display more space for original art, counterfeit art, curated art, while allowing itself to be dismantled and reconfigured to best serve art and the artist.



ANOTHER AMERICANA

Pleasant Valley, Hudson Valley, NY

Adv. IV Studio: Dark Rurality
Spring 2021 | Partner: Stephanie McMorran
Critic: Jerome Haferd

*The project, **Another Americana**, centers around three core considerations as we approach a new imaginary through the lens of black rurality: **Black movement, re-association with the land, and the sacredness of black joy.***

The project acknowledges the cultural wealth of African American culture that has grown over the last 400 years and explores African American recreation. Despite ancestral trauma, Black Americans have found many ways to resist dehumanization. The project looks at recreational and cultural activities, such as music, crafts, dancing, and food to draw on for inspiration for a new imaginary of black rural life in the Hudson Valley.

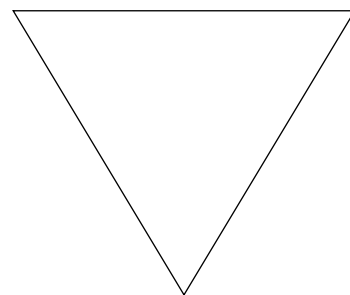
*The project hones in a very specific mode of recreation for its significance in black culture and expression in America: **roller skating**. The inclusiveness of the activity has continued throughout the decades making the roller rink a point of refuge and a cultural incubator for black culture in the US.*

*Working with the existing structures on the site, the program starts with the entrance to the complex, a main plaza with a pavilion, an indoor rink, outdoor roller rink paths, a greenhouse, and on-site residences. The **scheme of the roller rinks areas takes advantage of the site's rural location and moves away from the typical hyperinteriority of a skating rink to allow the participant to be fully immersed in the refuge of the landscape.***



BLACK
MOVEMENT

RE-ASSOCIATION
WITH THE LAND



BLACK JOY
IS SACRED



EXISTING SITE CONDITIONS



MOVEMENT

Accessibility
Activities
Location



RE-ASSOCIATION

Mutual Healing Practices
Land Health Assessment
Selection of Crops
Agroforestry



RECREATION

Black Joy is Sacred
Roller Rink
Agricultural/Outdoor Activities
Crafts/Arts



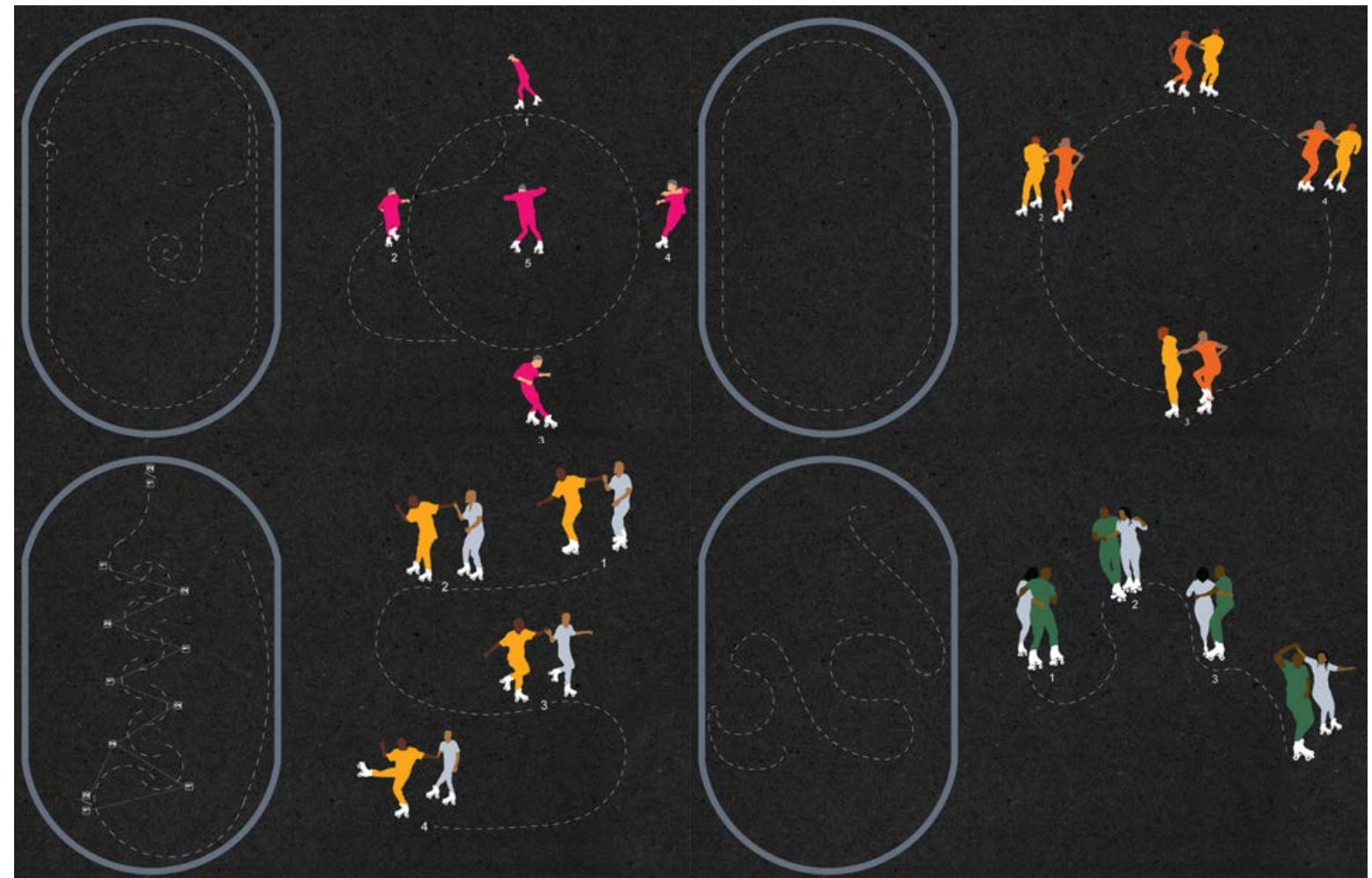
ANCESTRAL PRACTICE: RE-ROOTING

Initial aesthetic practice in which we were challenged to look inward to gain a deeper understanding of our own ancestry.

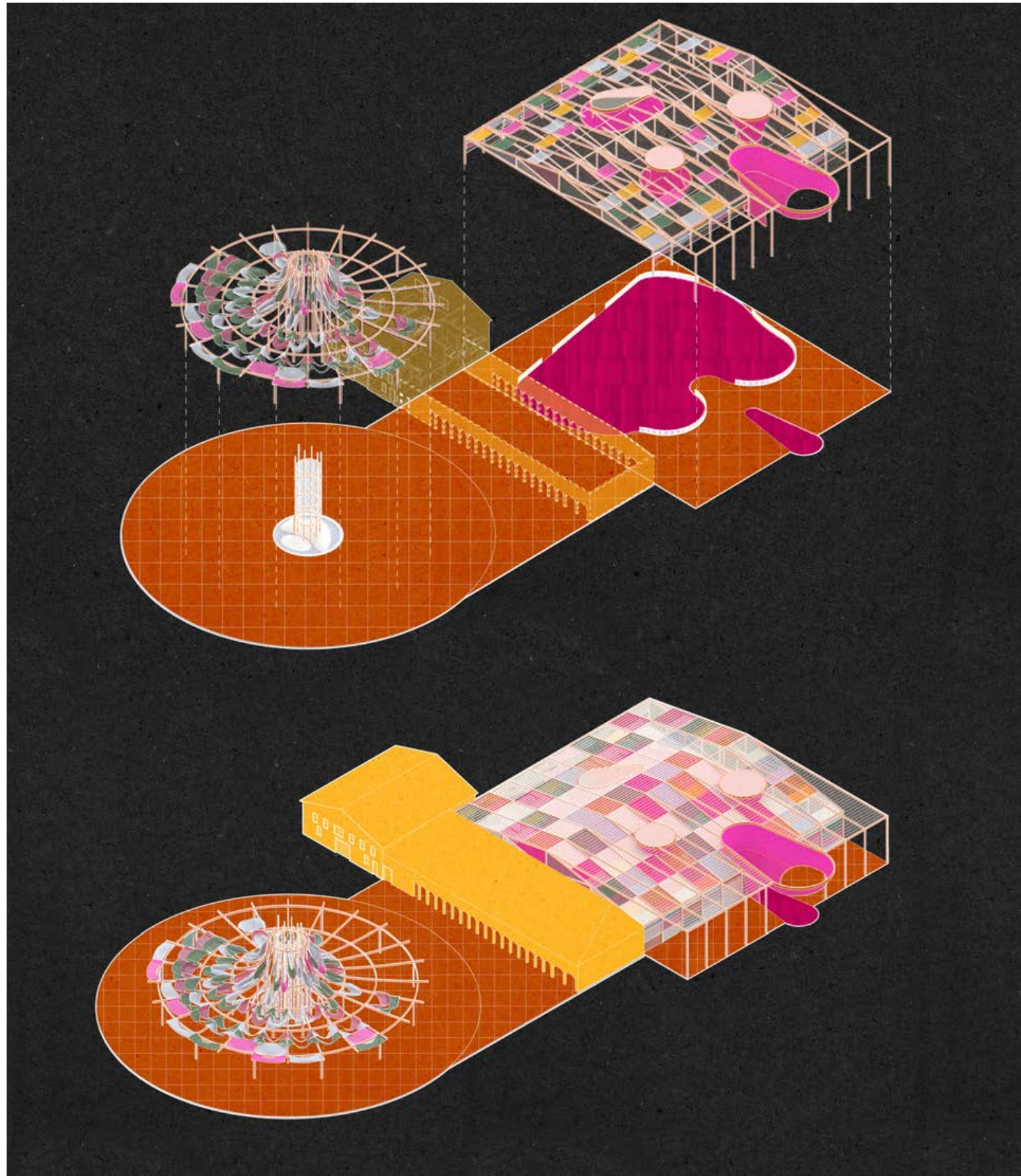
The video collage delves into my own practices of re-rooting—with landscapes that feel accepting, people who feel anchoring, practices I sought out to learn.



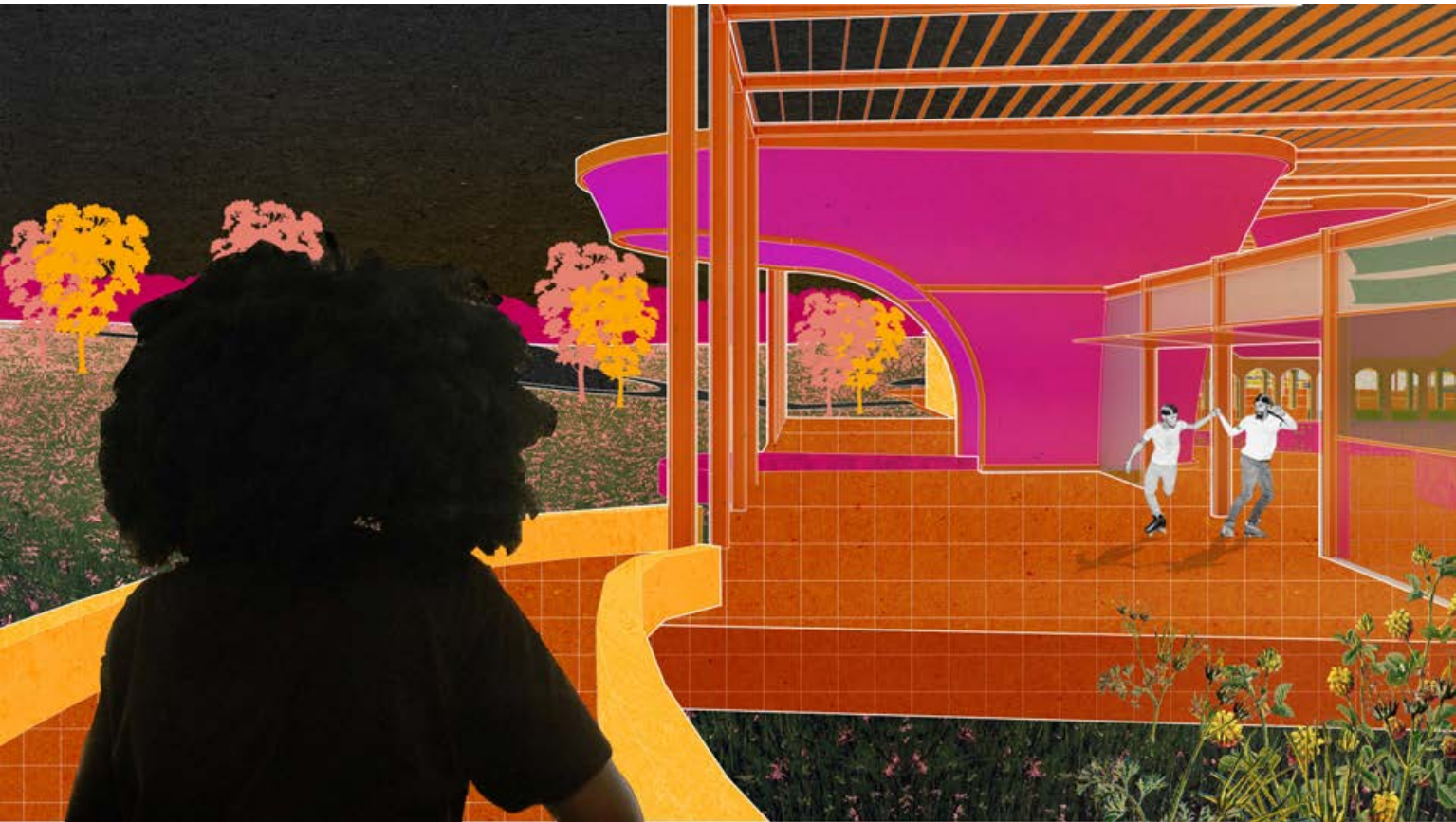
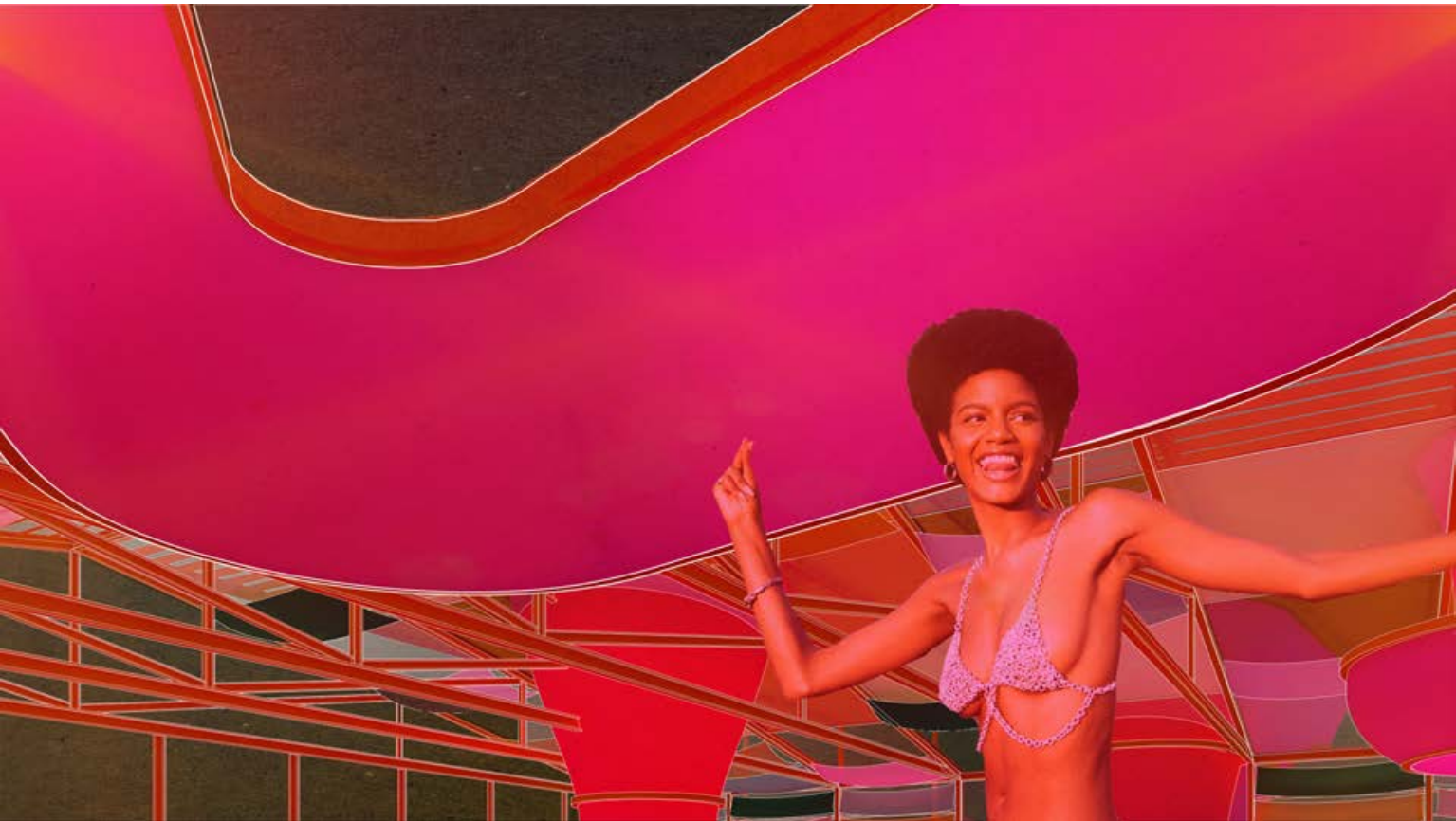
ROLLER PATH + LAND STUDIES



An **analysis of the distinct techniques of regional dance skate styles** from around the country is shown above. Looking at how different skaters move throughout the rink influences the shape for the paths and how the users navigate the space of the entire site.



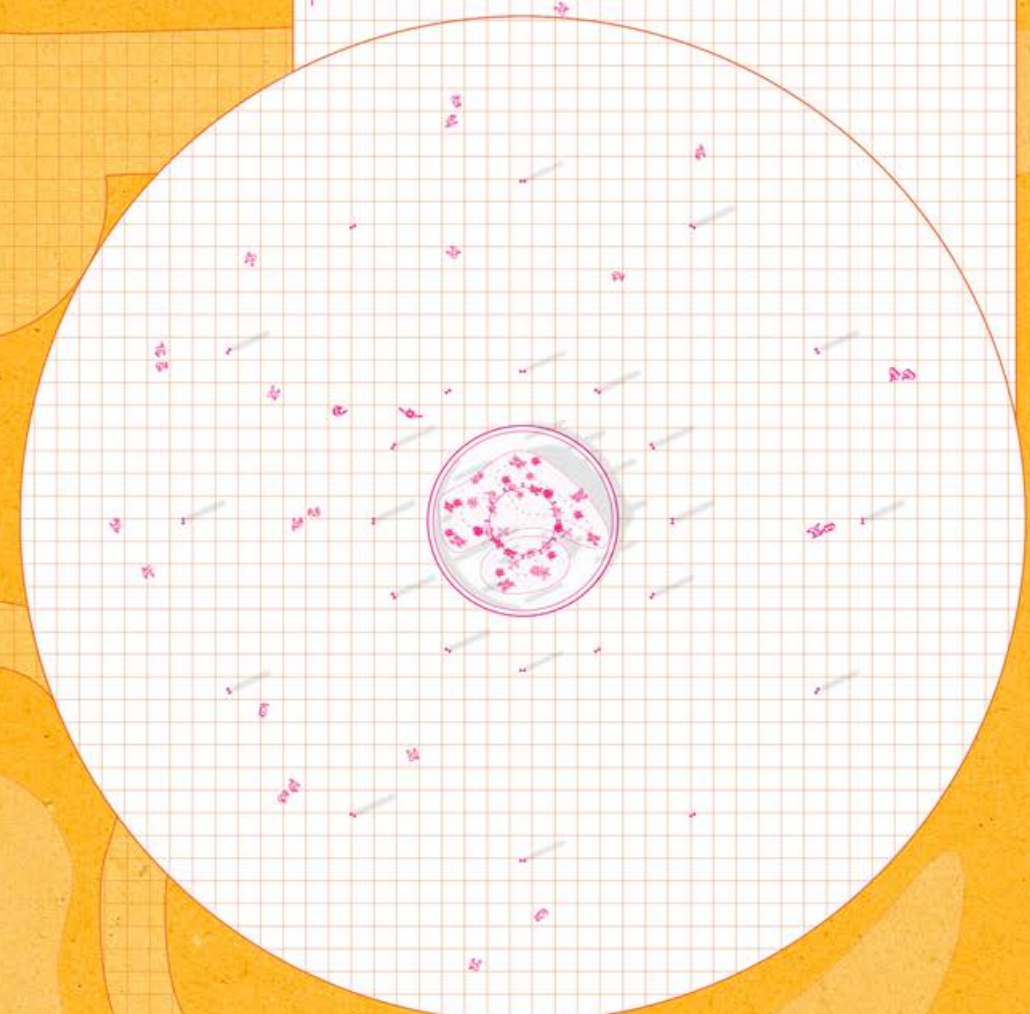
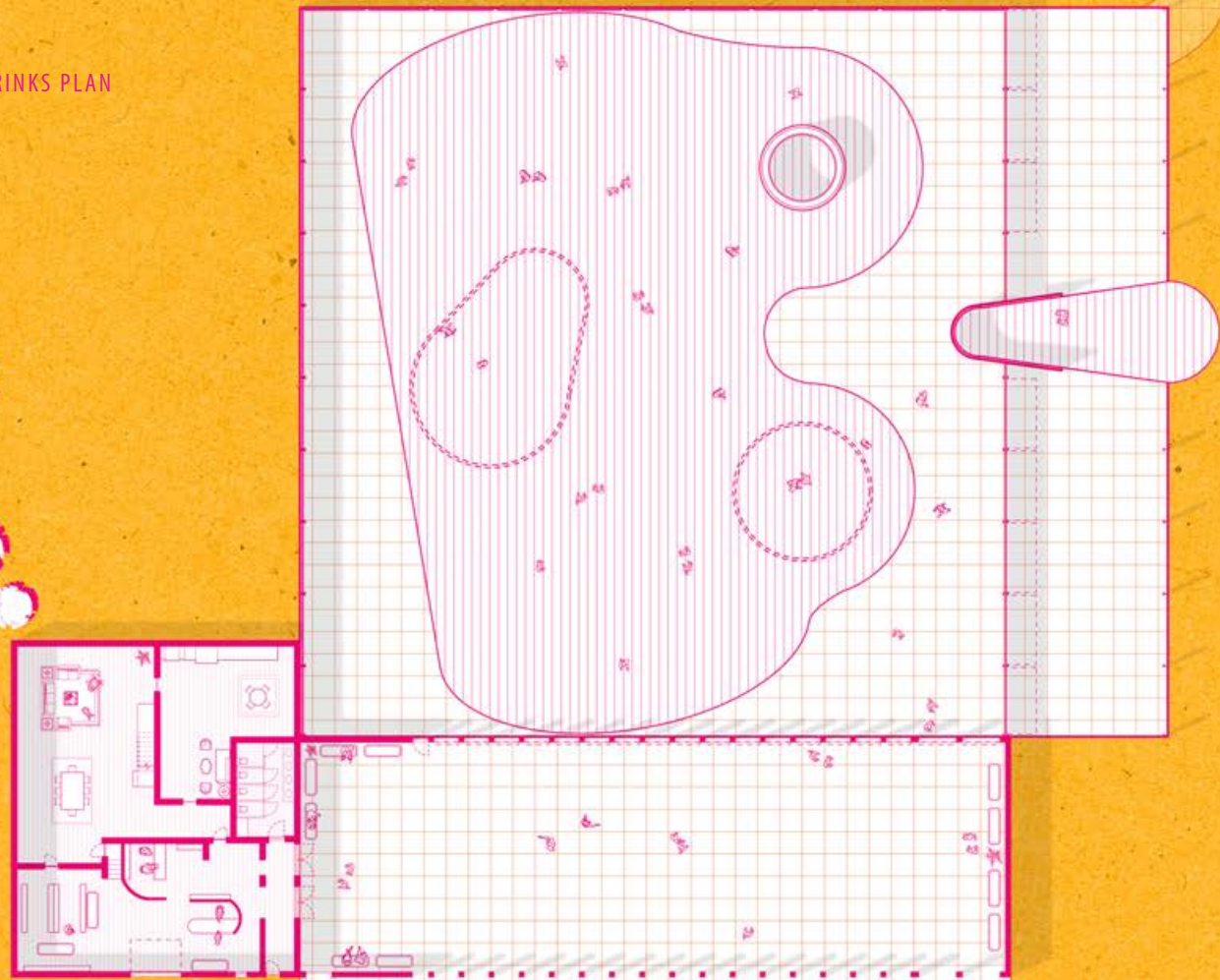
MAIN SKATING RINKS + LONG HOUSE



IN THE RINK

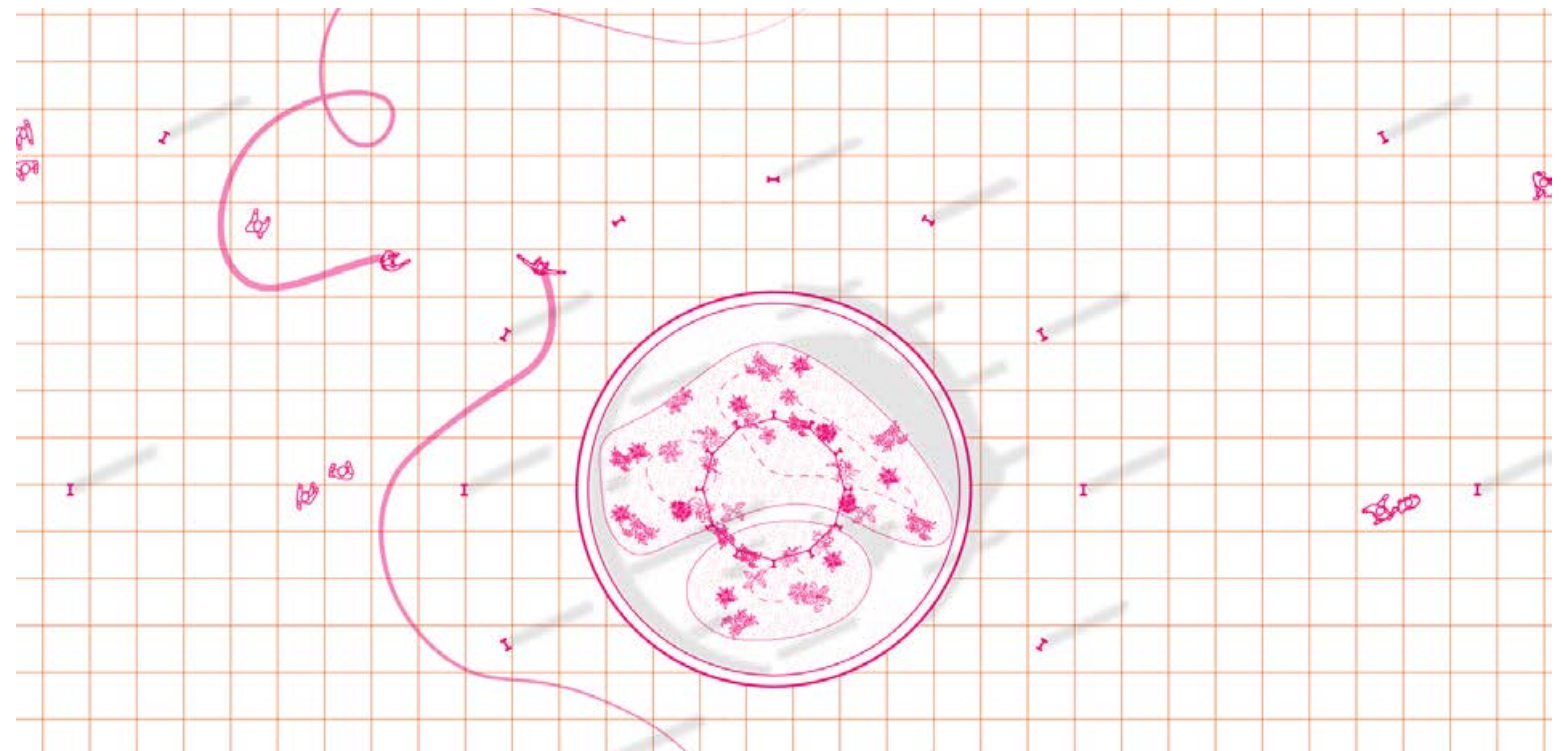


MAIN SKATING RINKS PLAN



Scale 1" = 1/16"

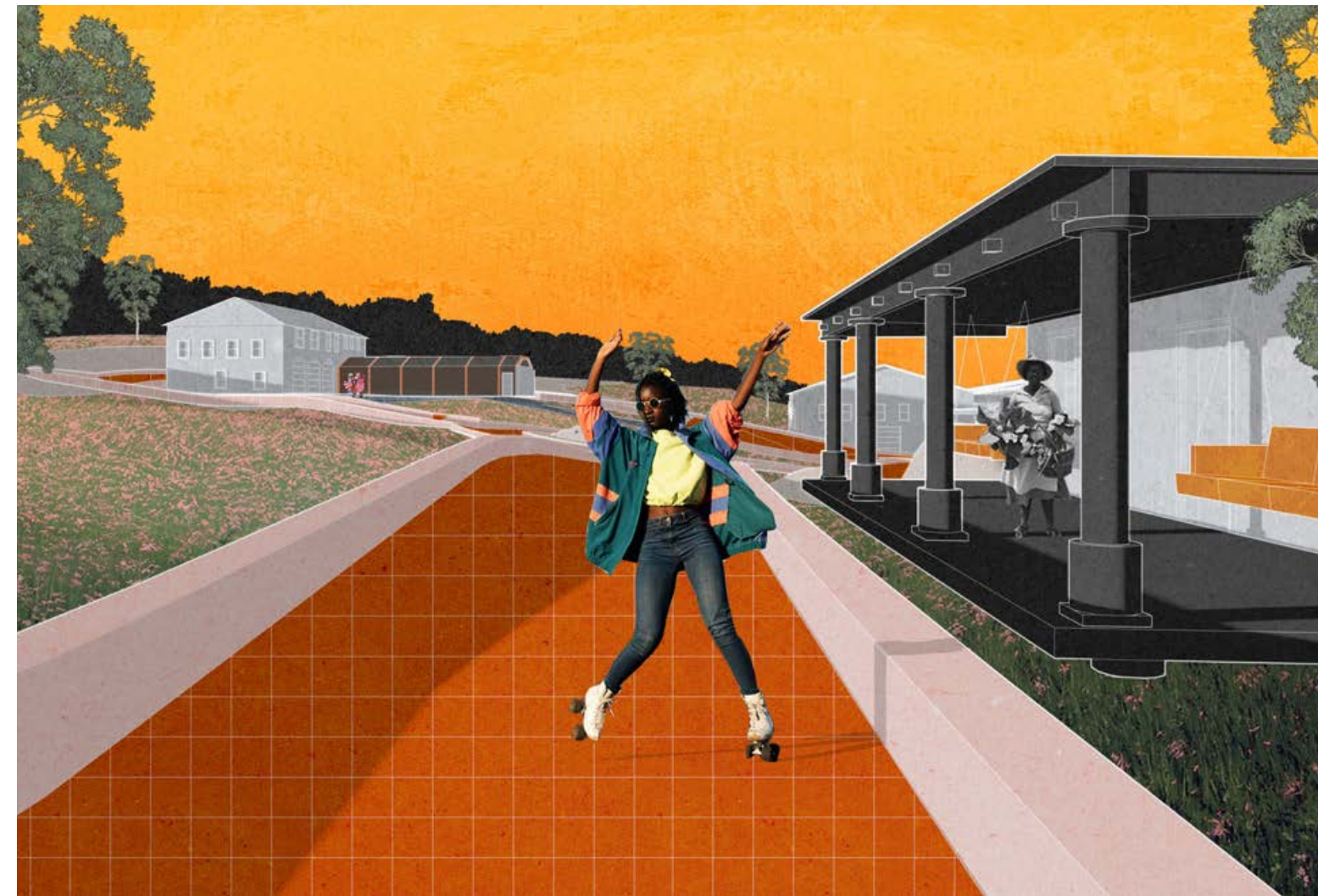
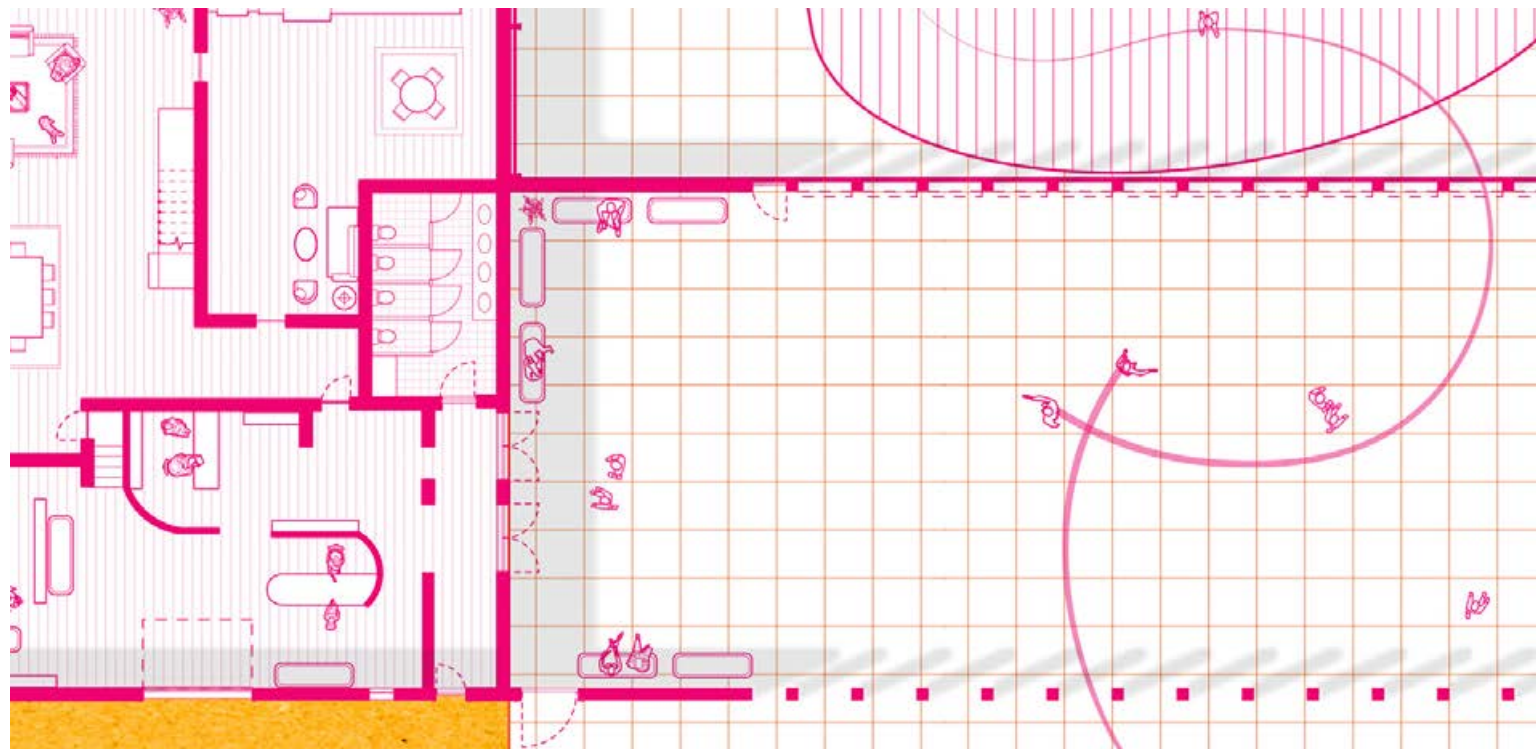
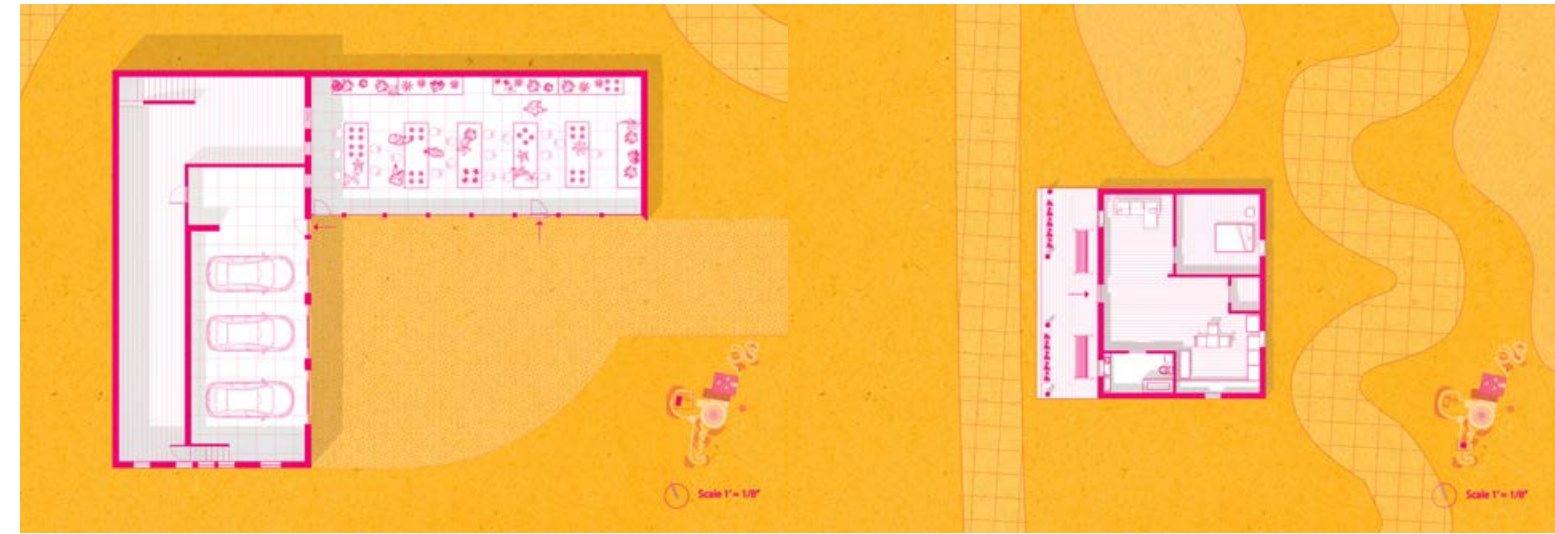
UNDER THE PAVILION



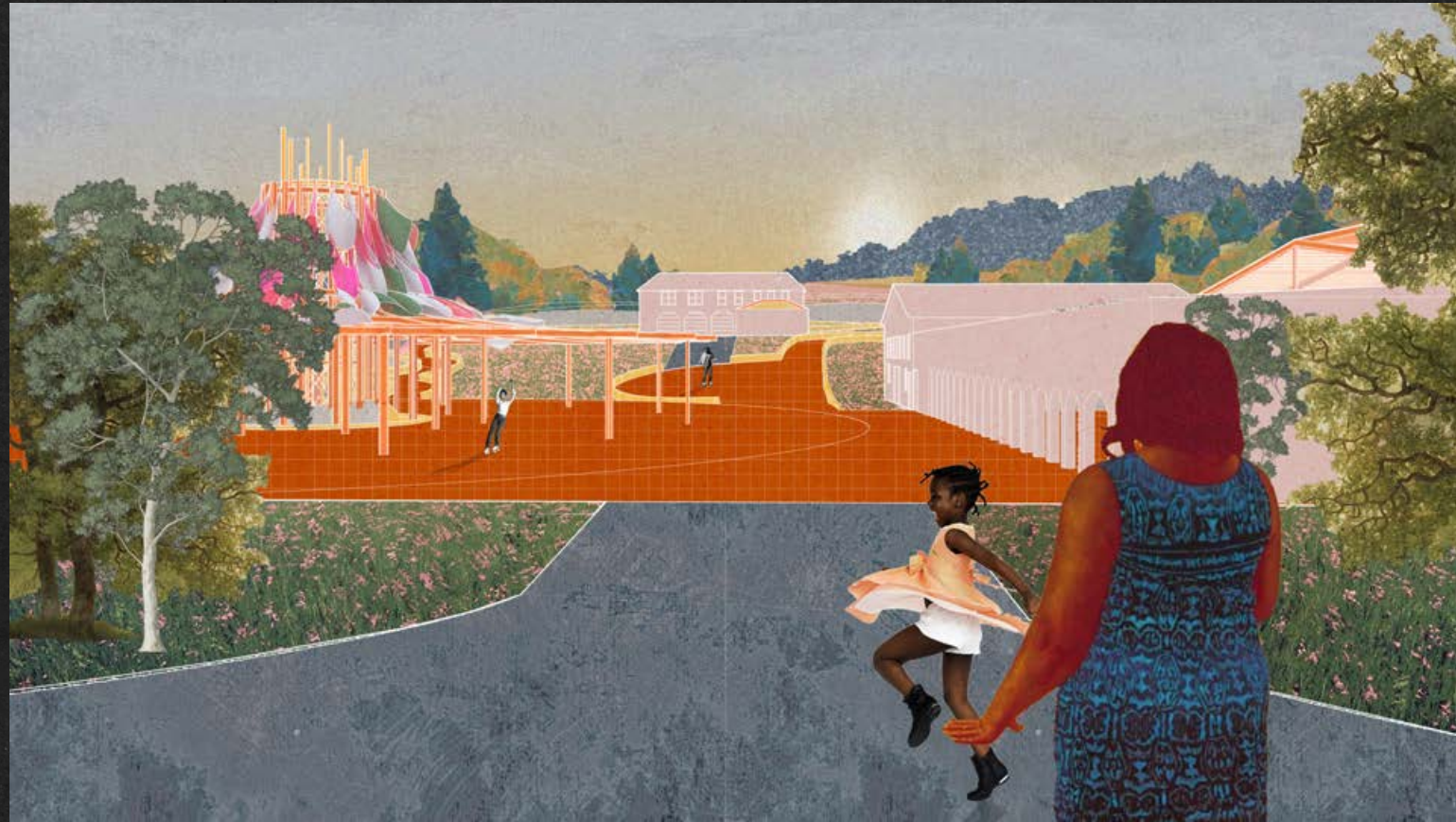
THROUGH THE THRESHOLD



IN THE LAND



APPROACH



FINAL LAP



RECENTERING THE KITCHEN

Melrose, Bronx, New York, NY

Core III: White Walls, White Forms, Forms of Whiteness
Fall 2020 | Partner: Jordan Readyhough
Critic: Mario Gooden

*The housing project is a **reevaluation of domestic labor** through the **recentering of the kitchen**. The scheme challenges previous ideas that instances of domestic labor should be concealed behind white walls, which have allowed it to become isolating and burdensome by instead creating opportunities for domestic labor to become both **visible and communal**.*

*To ensure **visibility and the incorporation of the kitchen** into all areas of the domestic scenario, two core configurations are implemented with the kitchen at the center of the design. The material selection and spatial arrangement contribute to varying levels of opacity to achieve a spectrum of privacy.*

The spatial relationships between the domestic scenarios and the emphasis on food as a means of cultural and community production lead to opportunities for interactions and collaboration at multiple scales within the project. On each floor the units are configured in a cul-de-sac configuration with shared extended domestic labor spaces in the center.

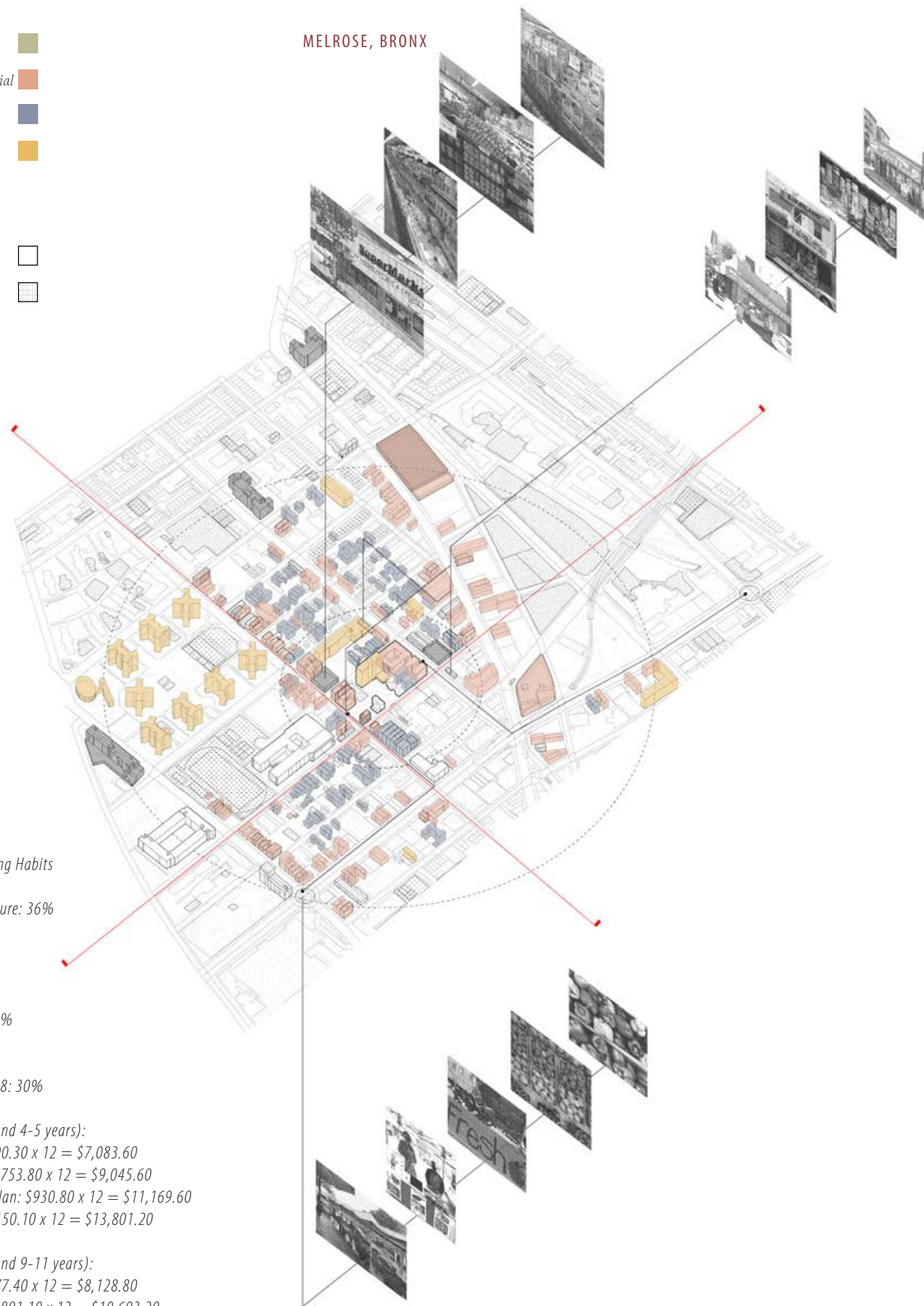
The project emphasizes the role of human labor through the production of food on-site and the material selection. The ground floor spatially connects to established community centers of production such as the Bronx Documentary Center community garden and provides facilities for local food vendors. Additionally, the facade utilizes more natural and handmade materials as opposed to industrial or machine fabricated materials to emphasize the focus on the human labor that goes into creating a domestic environment.



- One + Two Family Homes
- Mixed Residential + Commercial
- Multifamily Walk-up
- Multifamily with Elevators

- Grocery Stores
- Bodegas/Delis/Corner Stores

MELROSE, BRONX



Health Conditions from Eating Habits
 Diabetes : 20%
 High Blood Pressure: 36%

More than 1 in 3 consume
 1+ sugary drinks per day

Receiving SNAP Benefits: 56%

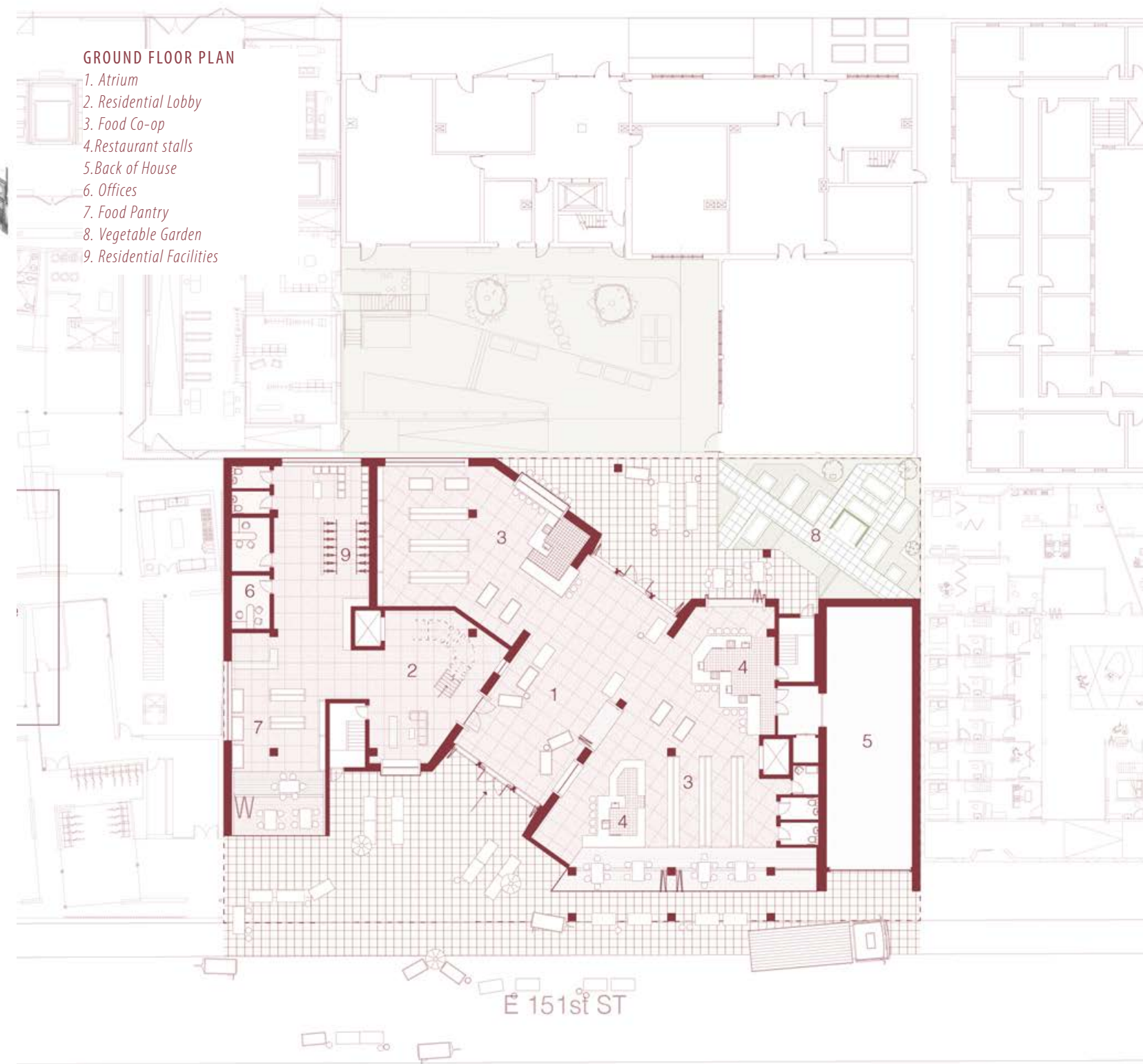
Food Insecurity: 23%
 Children Under 18: 30%

Yearly (family of four; 2-3 and 4-5 years):
 Thrifty Plan: \$590.30 x 12 = \$7,083.60
 Low-cost Plan: \$753.80 x 12 = \$9,045.60
 Moderate-cost Plan: \$930.80 x 12 = \$11,169.60
 Liberal Plan: \$1150.10 x 12 = \$13,801.20

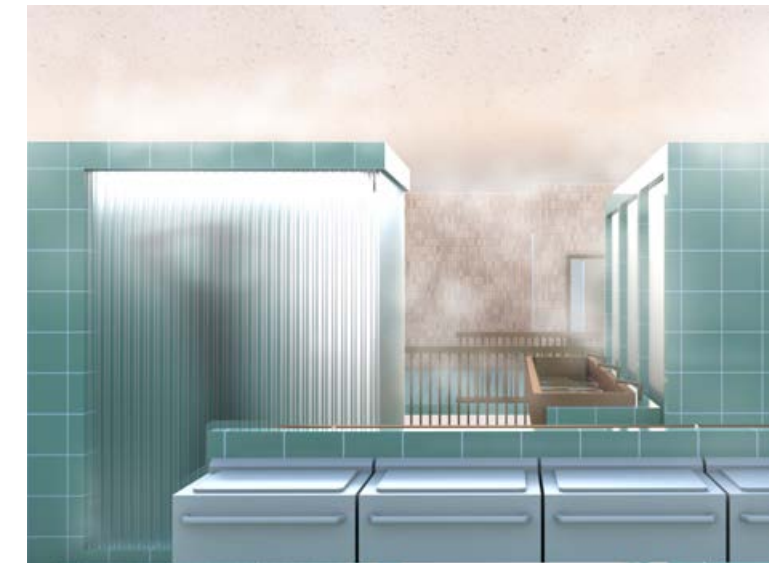
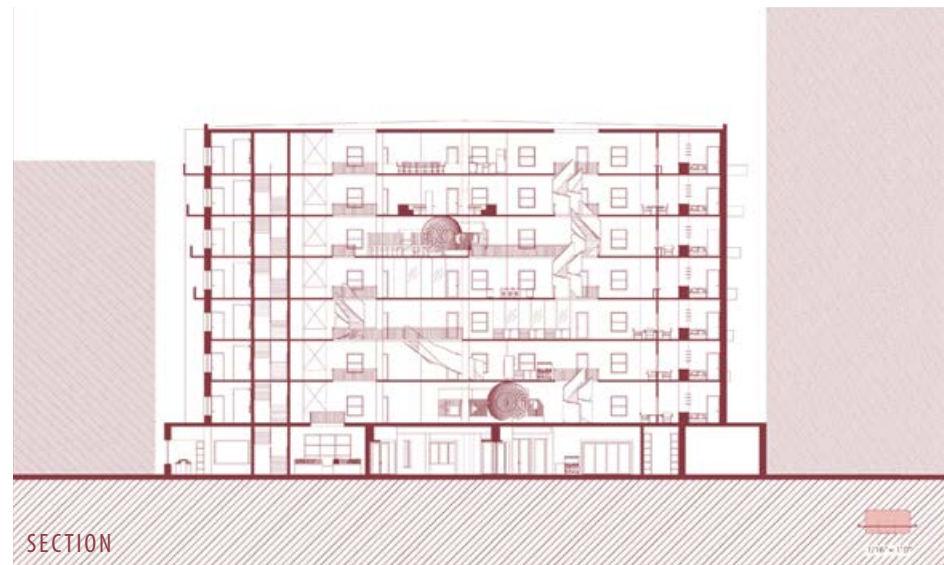
Yearly (family of four; 6-8 and 9-11 years):
 Thrifty Plan: \$677.40 x 12 = \$8,128.80
 Low-cost Plan: \$891.10 x 12 = \$10,693.20
 Moderate-cost Plan: \$1111.50 x 12 = \$13,338
 Liberal Plan: \$1346.10 x 12 = \$16,153.20

GROUND FLOOR PLAN

1. Atrium
2. Residential Lobby
3. Food Co-op
4. Restaurant stalls
5. Back of House
6. Offices
7. Food Pantry
8. Vegetable Garden
9. Residential Facilities



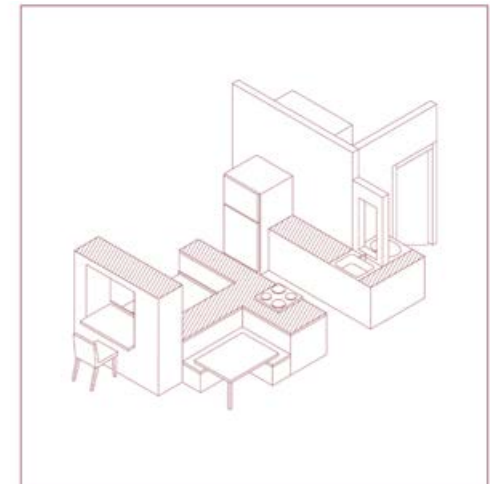
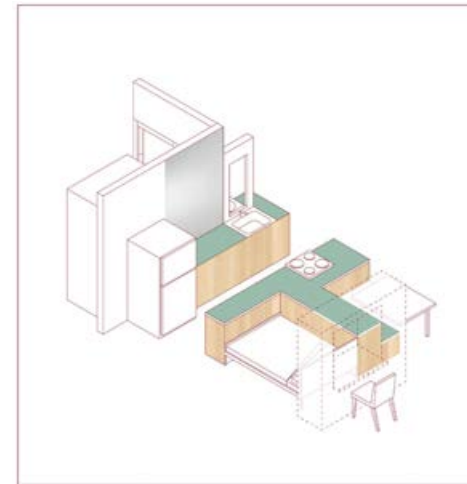
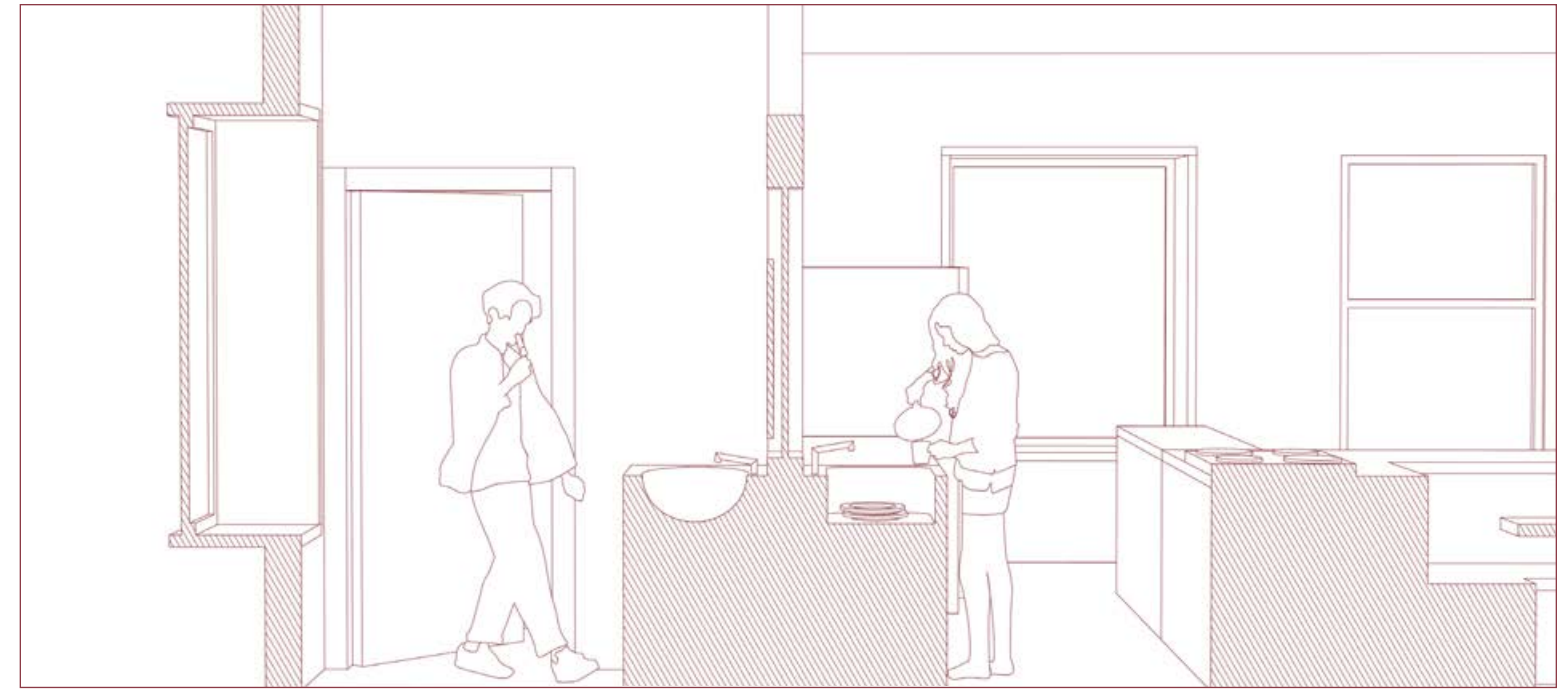
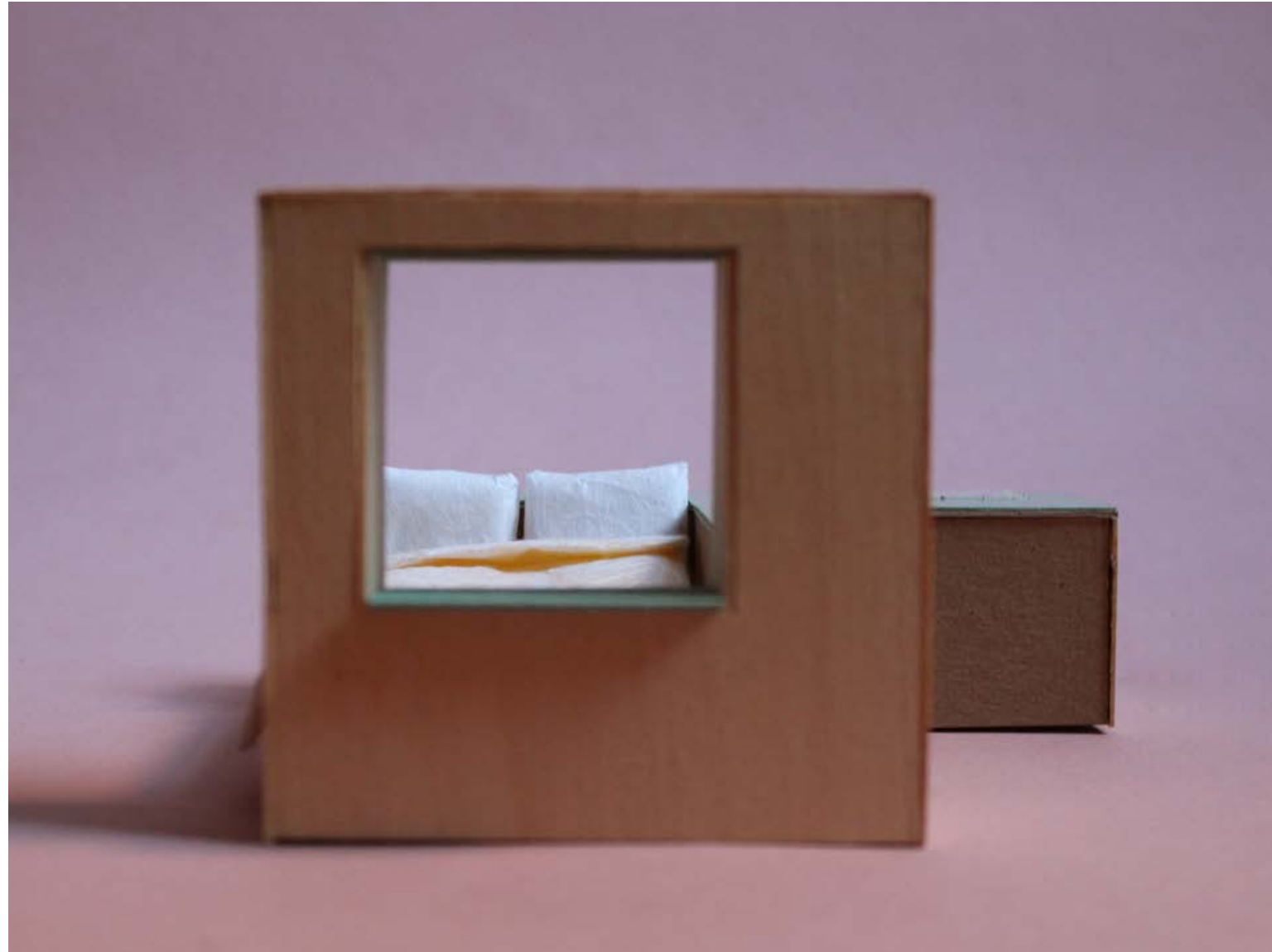
EXTENDED DOMESTIC SCENARIOS



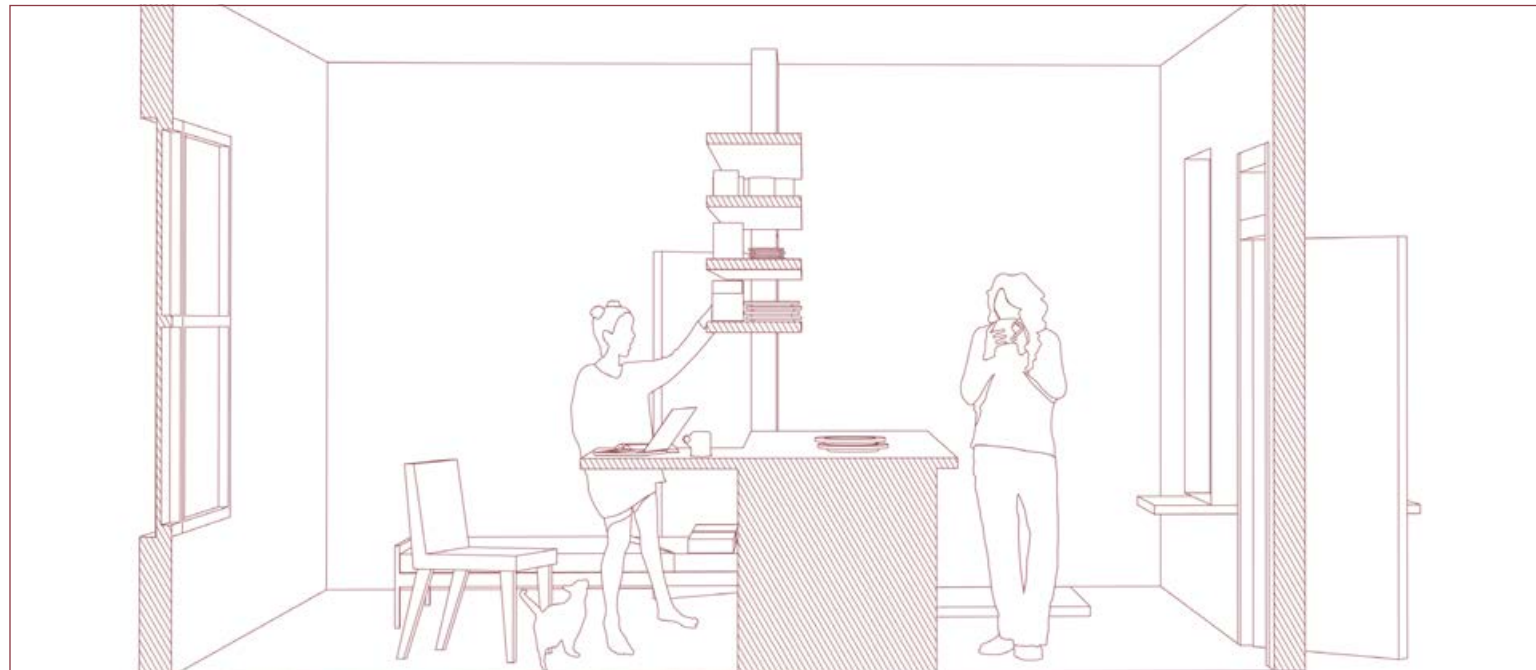
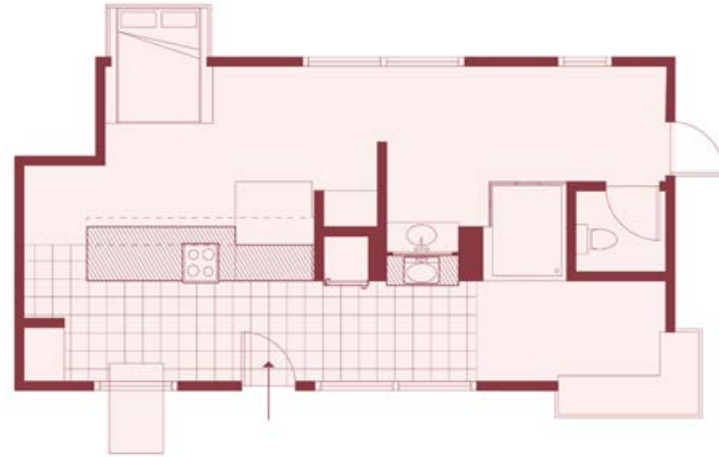
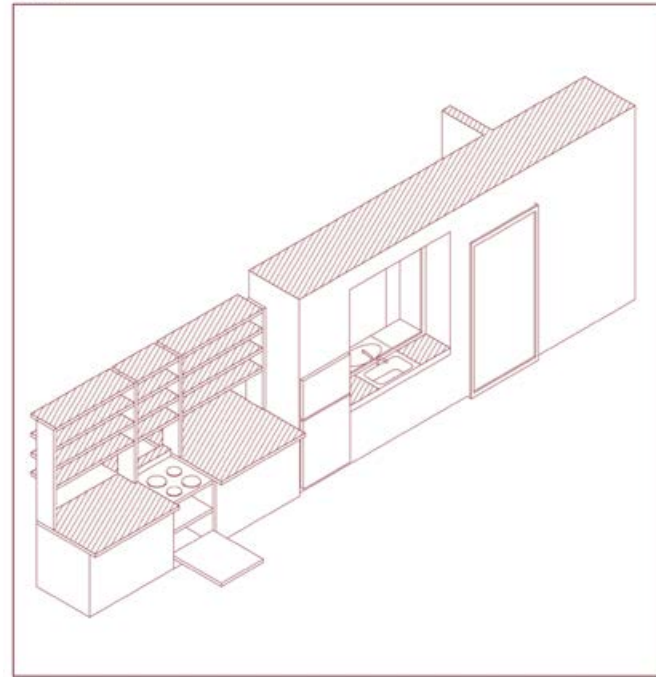
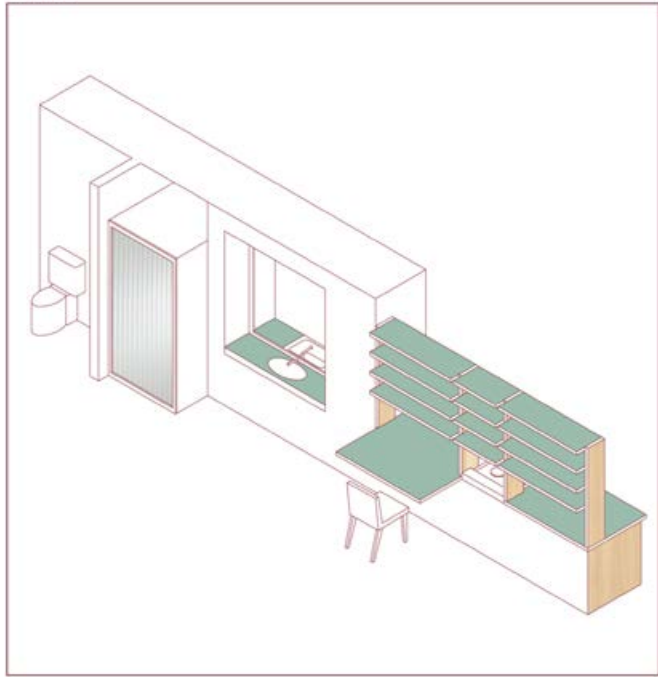
LEVEL 5: PLAY + PAID LABOR



DOMESTIC SCENARIO: CONFIGURATION 1



DOMESTIC SCENARIO: CONFIGURATION 2



SHARED OUTDOOR AREA



SCHOOL FOR OUTSIDERS

Alphabet City, Manhattan, New York, NY

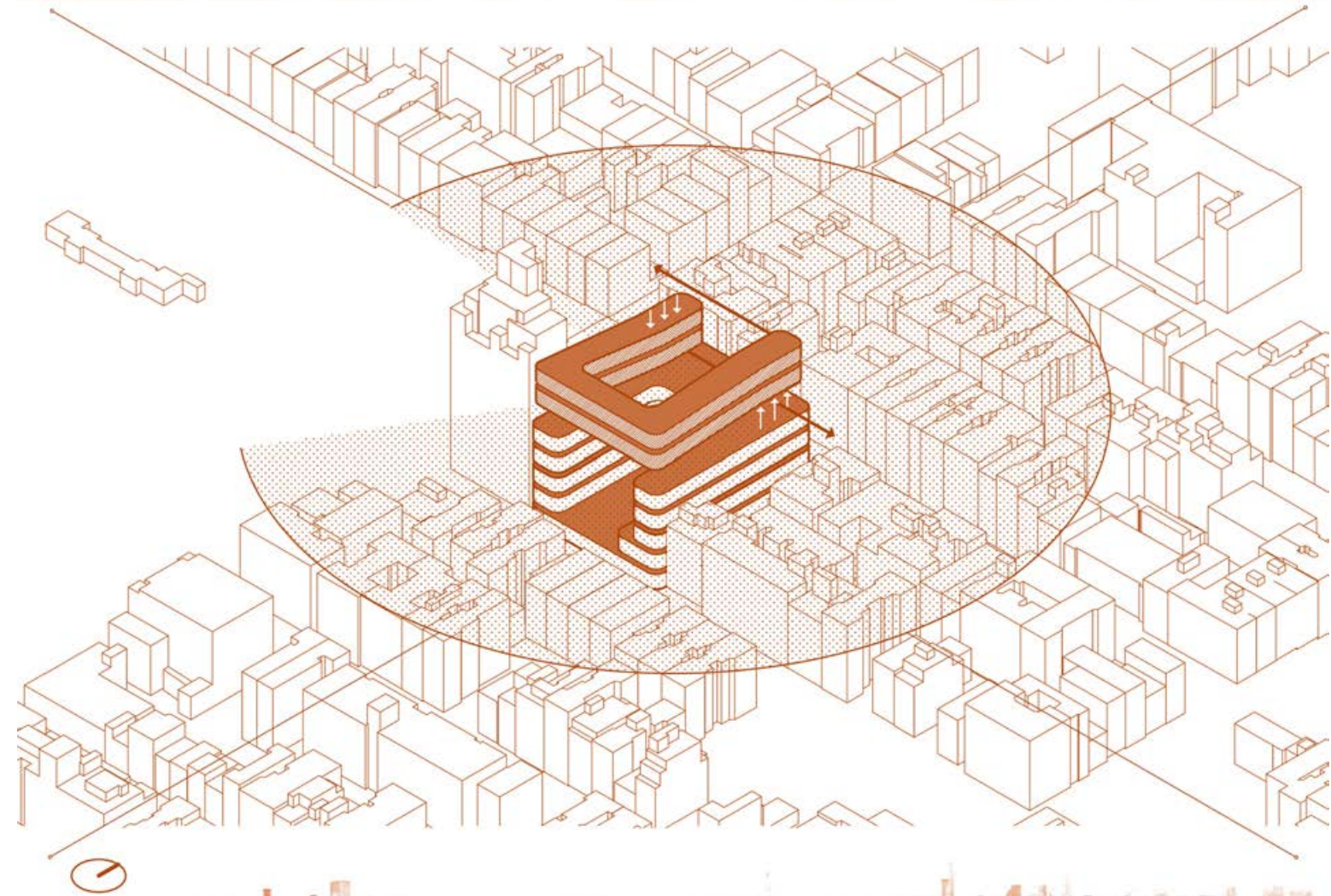
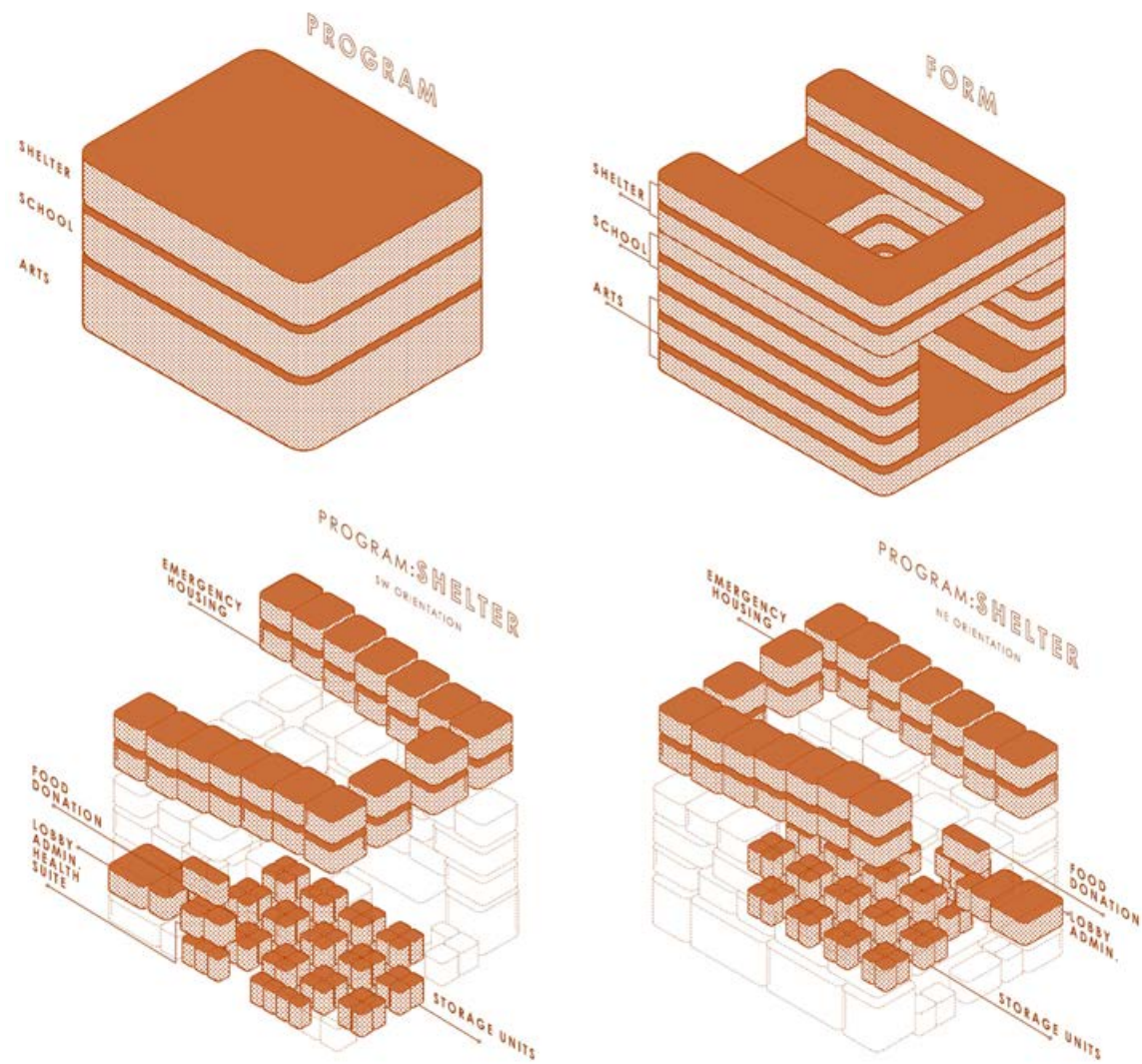
Core II: School for Outsiders
Spring 2020
Critic: Christoph Kumpusch

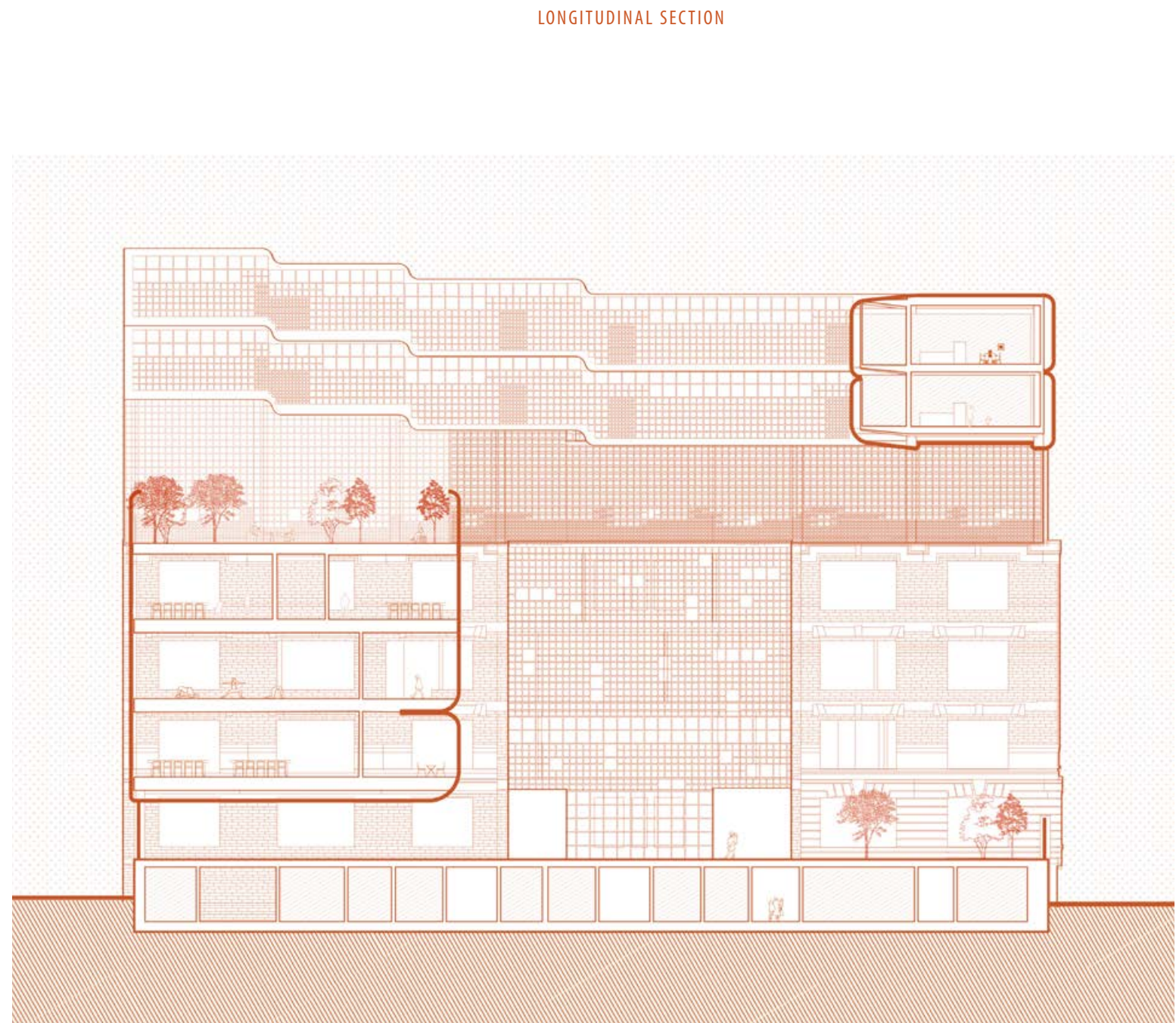
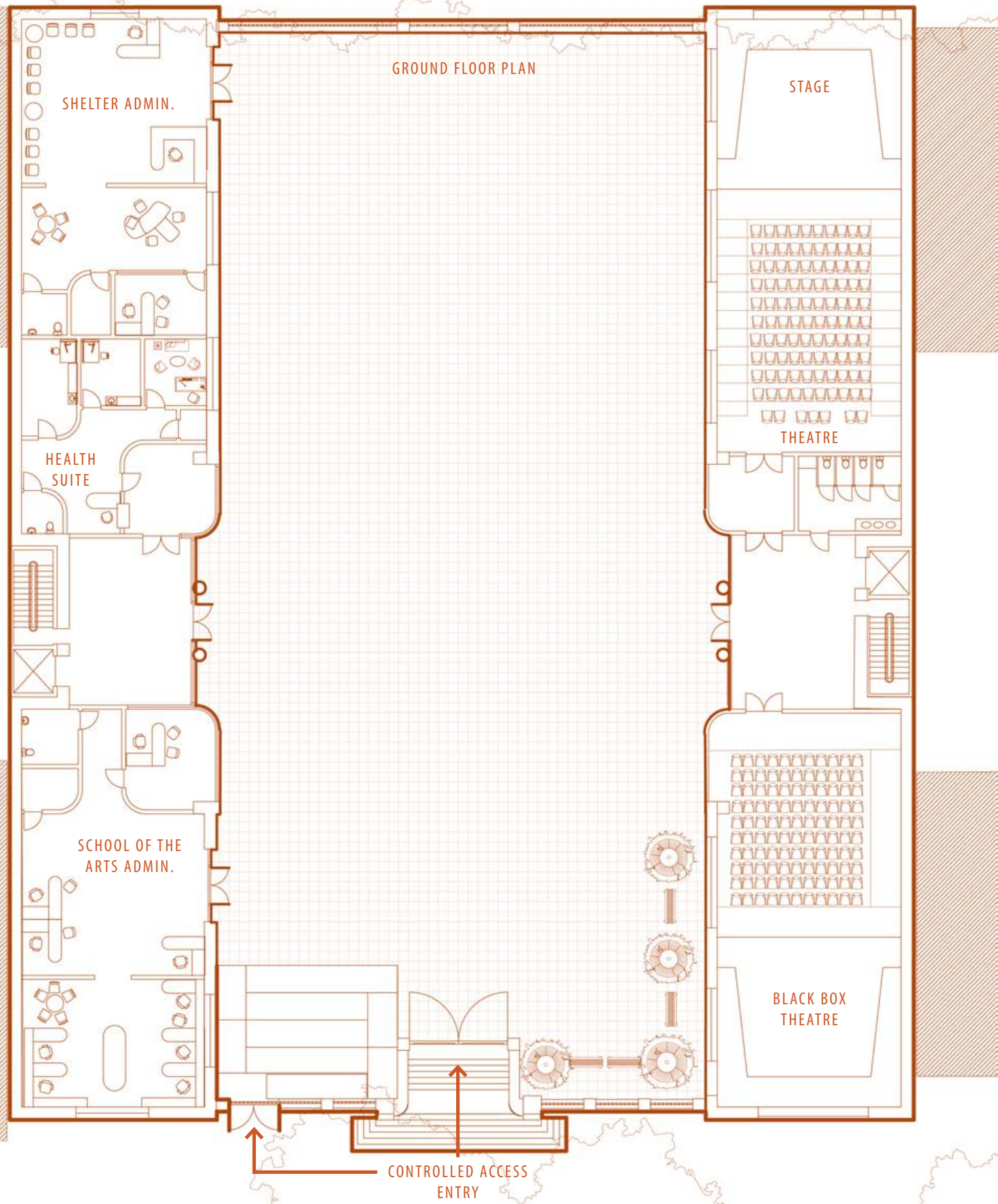
The School for the Arts + Domestic Abuse Center is a space that allows individuals agency and support at every stage of their recovery through integration into a dynamic community. This approach to a school for outsiders is two pronged. The school of the arts features programs in fine arts, music, and performance while having an on-campus initiative serving survivors of domestic abuse. Both a school and a shelter have the capability to act as a supporting base for the user. The urgency of the experience of seeking shelter in contrast to the routine and structure that a school offers led to the incorporation of the arts programming. By doing so, the community is able to share a specific passion, skill, or interest that acts as a beacon that further coalesces the two programs. This allows any user--whether it be a student, survivor, artist, or patron--to be welcomed into a safe, dynamic space.

The project retains the strength and intimacy of the existing structure by keeping the bookends of the original C.B.J. Snyder H-block plan and respecting the allotment courtyard spaces. The project includes an embracing u-shape to the upper levels which is reserved for the users who occupy campus the most--the shelter residents. The form is lifted up and pulled vertically in opposite directions to optimize the views of the living spaces while creating a new public area below with the enclosed open air park.

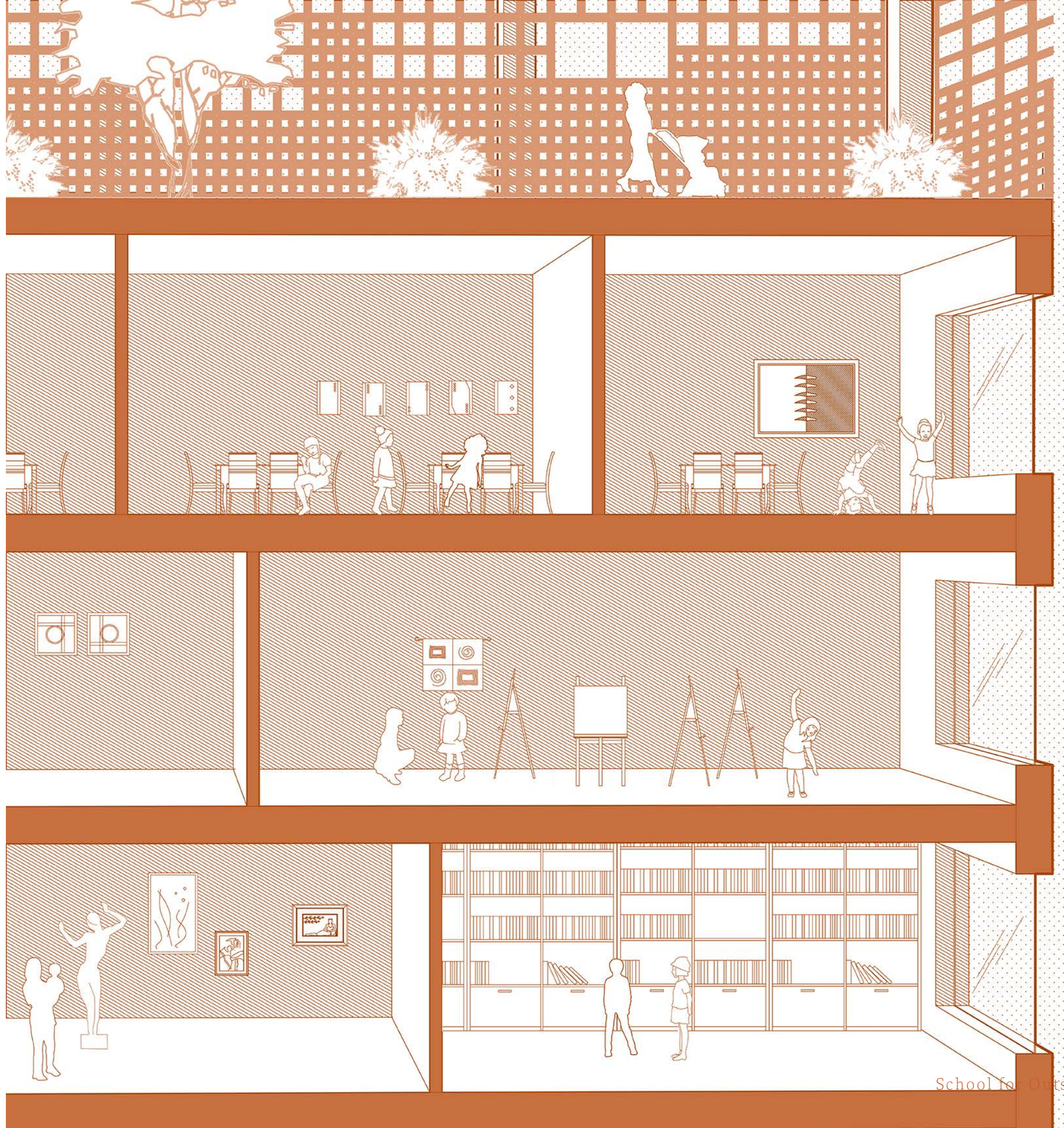


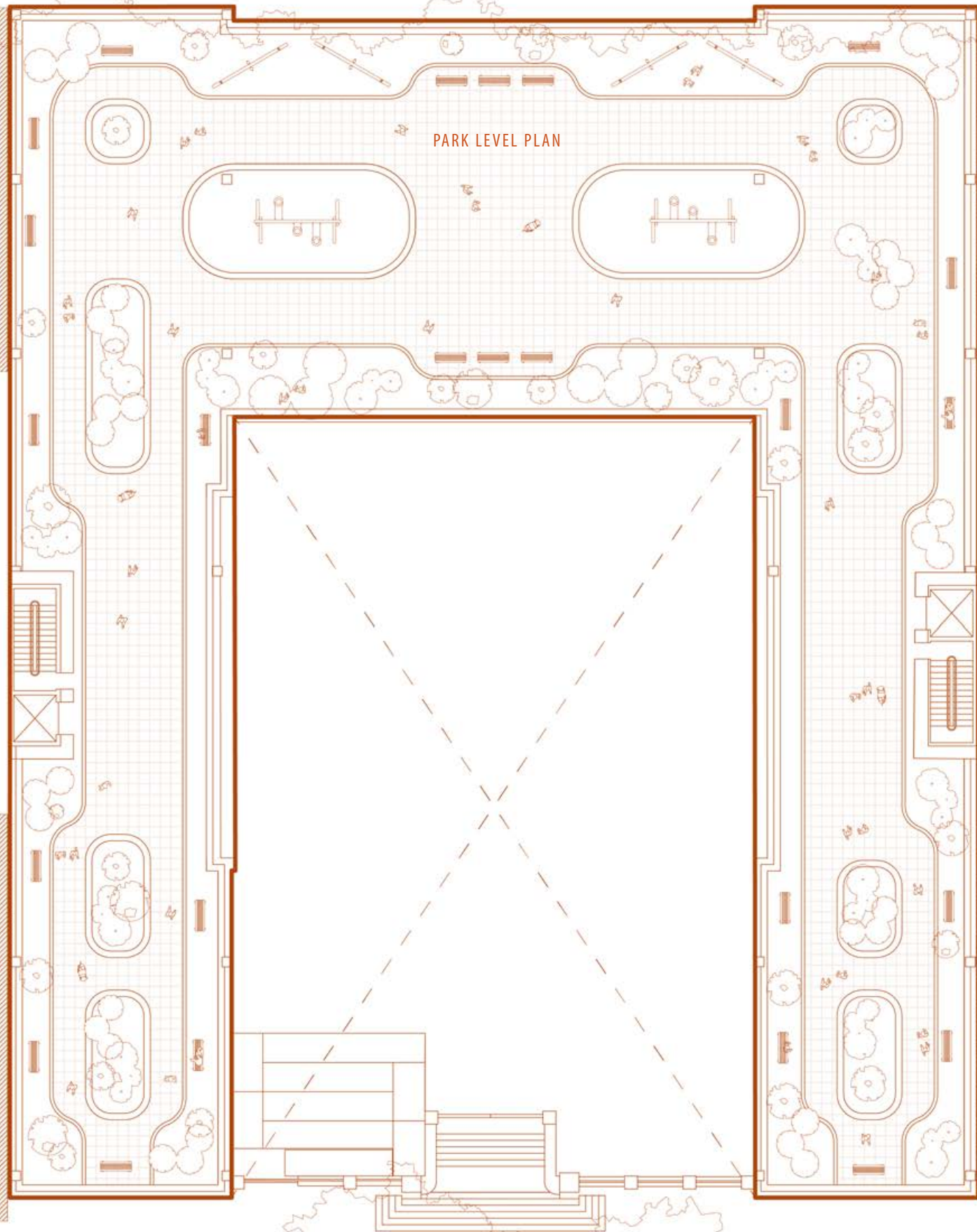
MASSING

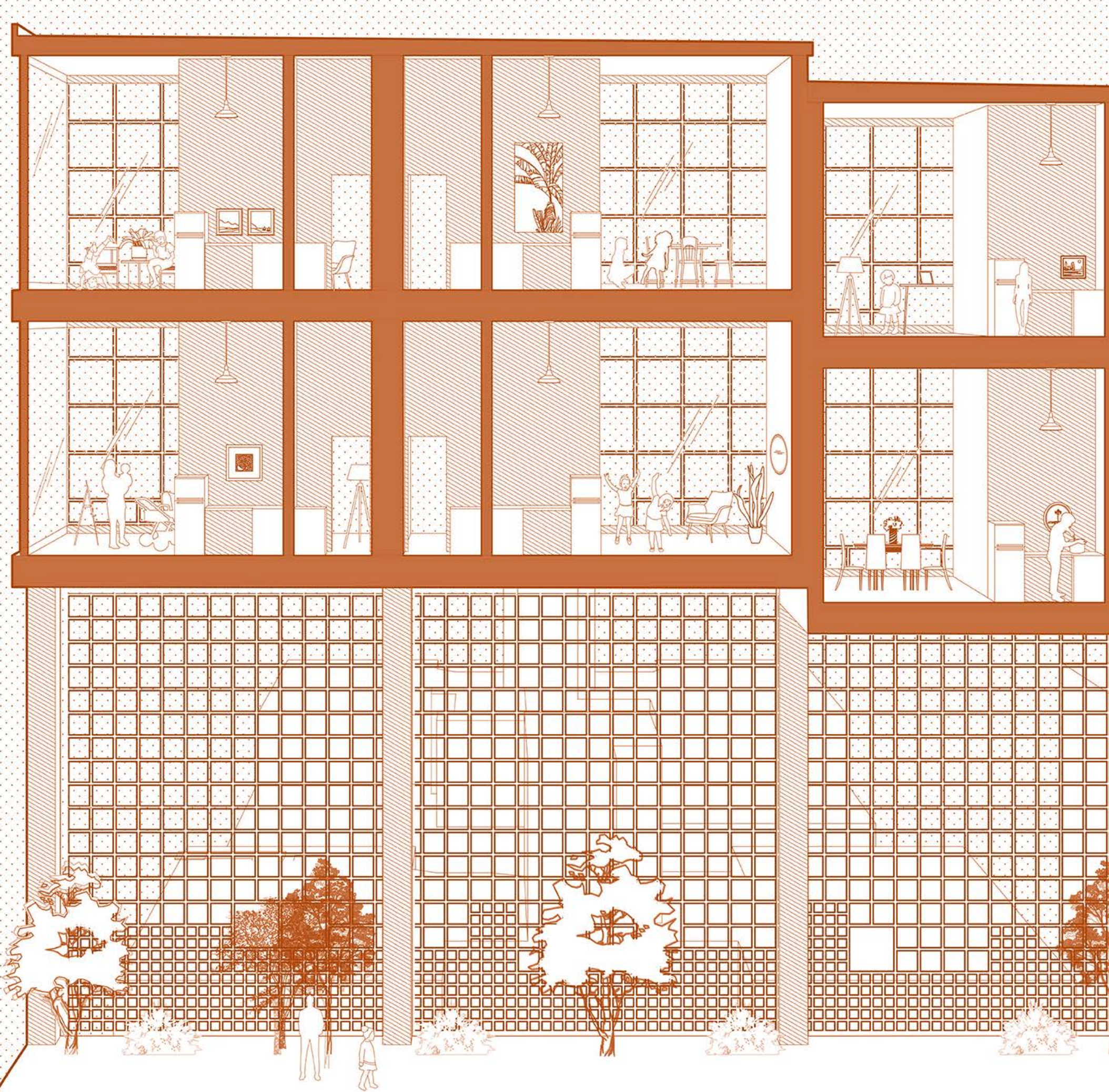




NORTH EAST SECTION ZOOM



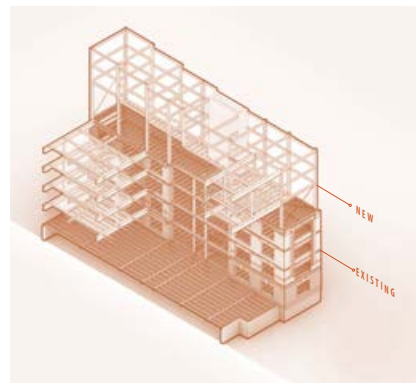
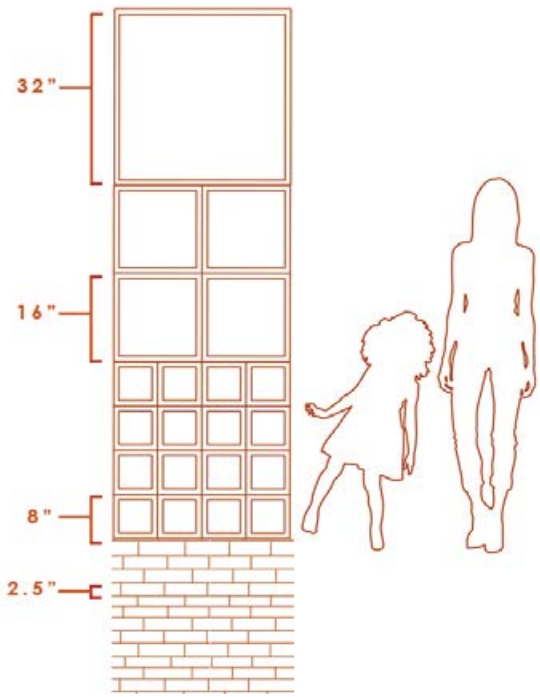
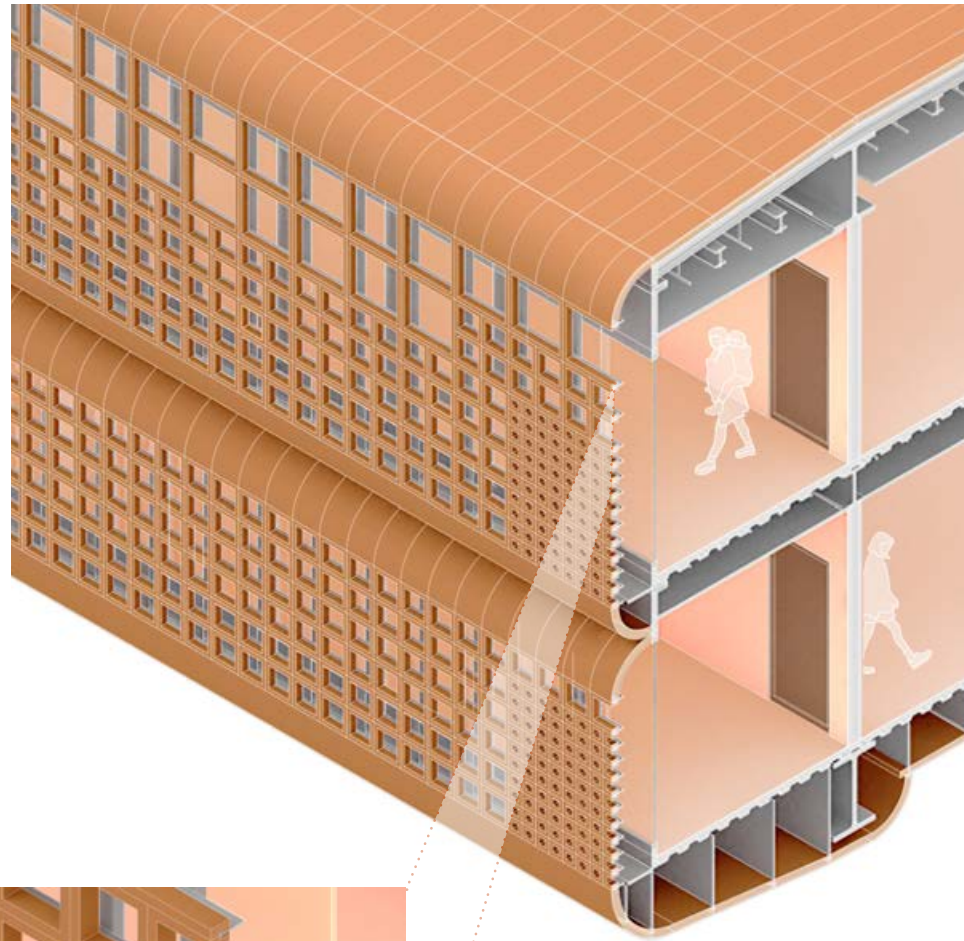




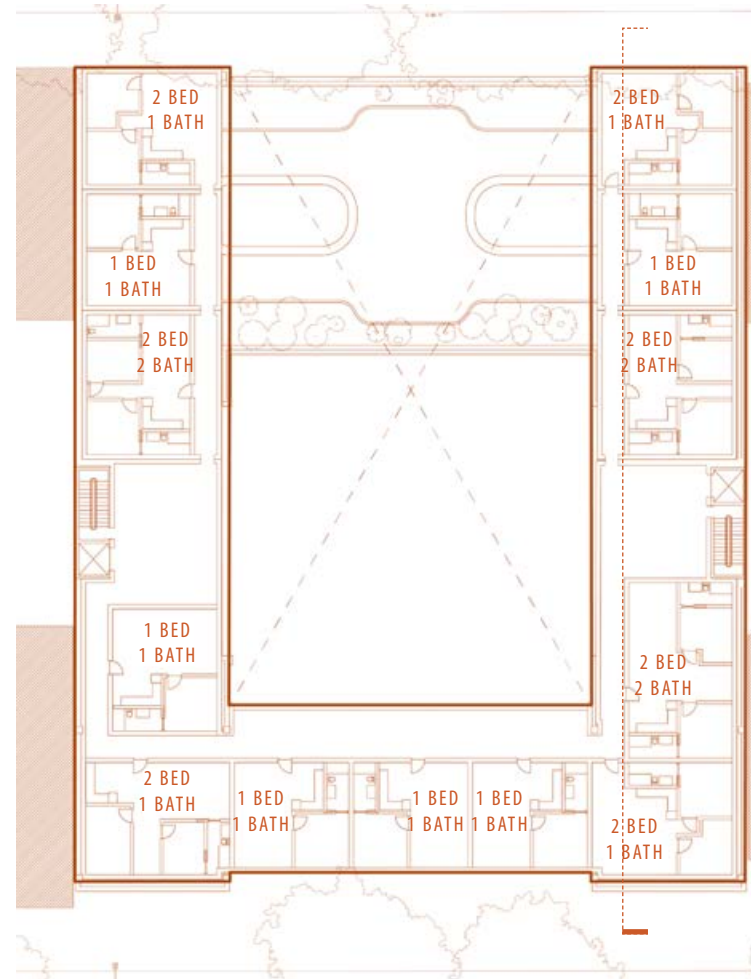
SOUTH EAST SECTION ZOOM



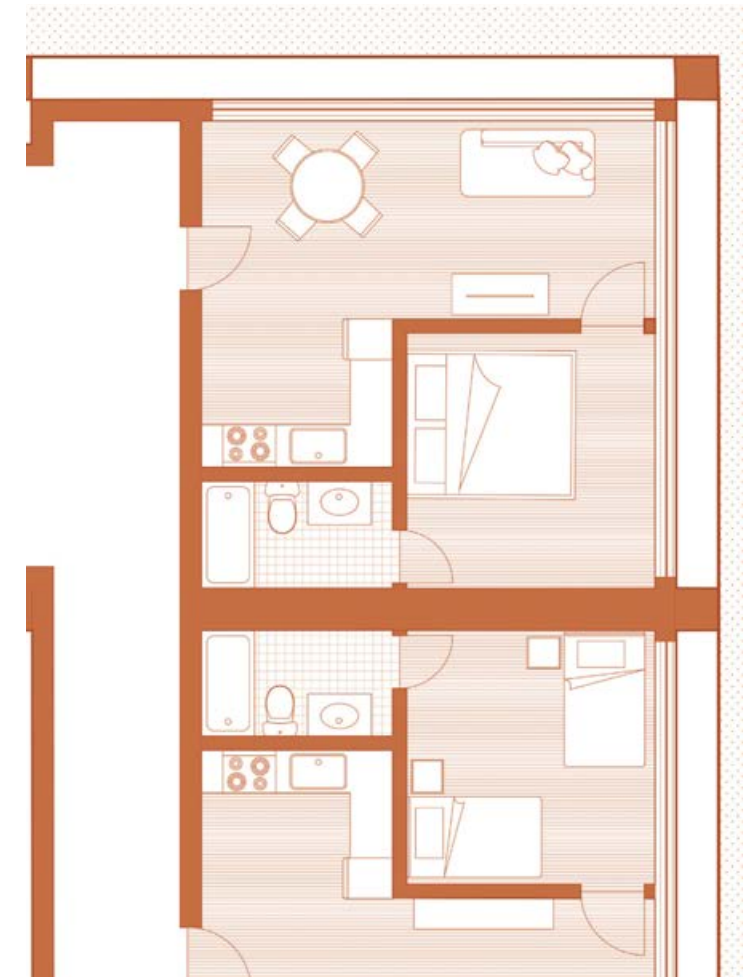
FACADE VEIL DESIGN



The Veil design of the facade contributes to the sense of **security and privacy** that many survivors desire in their recovery. The varying size openings allow for daylighting and framing of certain views, especially at the residential levels.

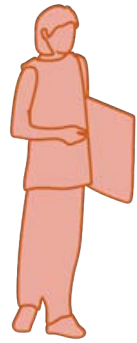


RESIDENCE LEVEL



APARTMENT PLAN





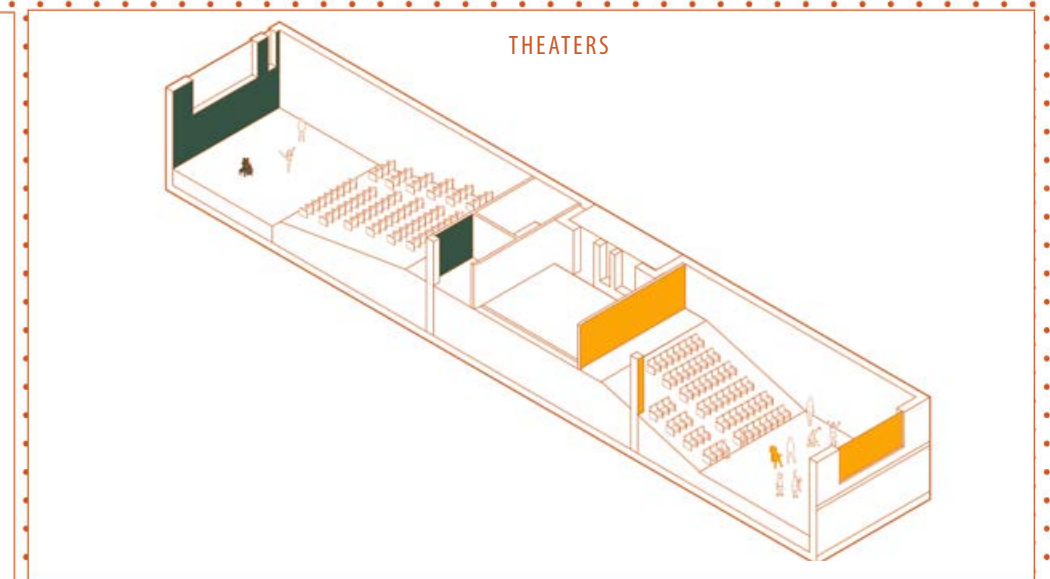
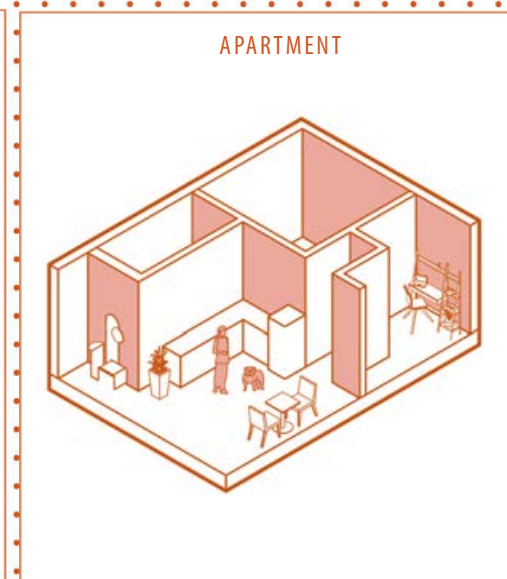
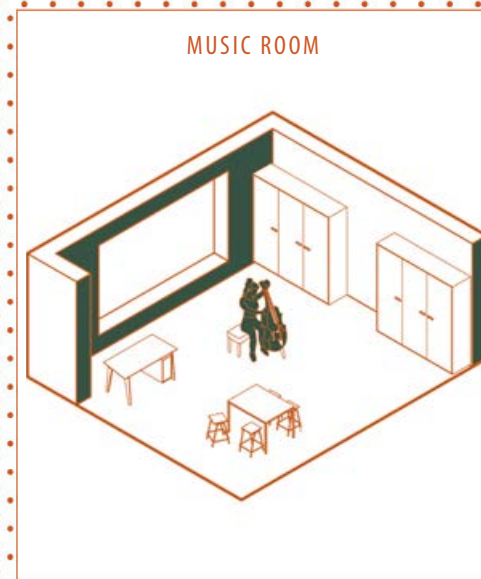
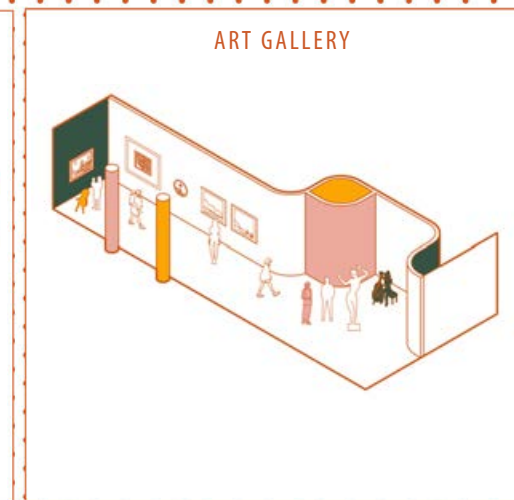
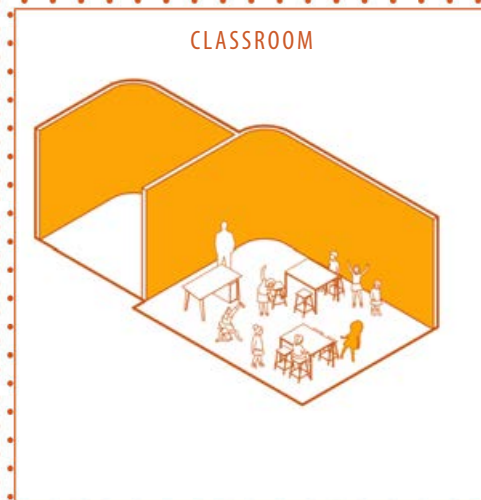
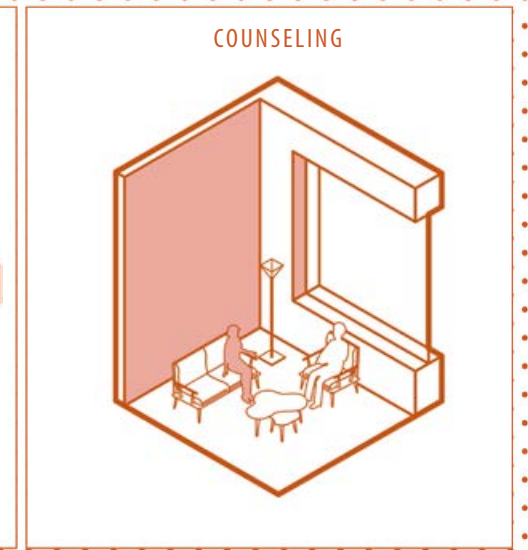
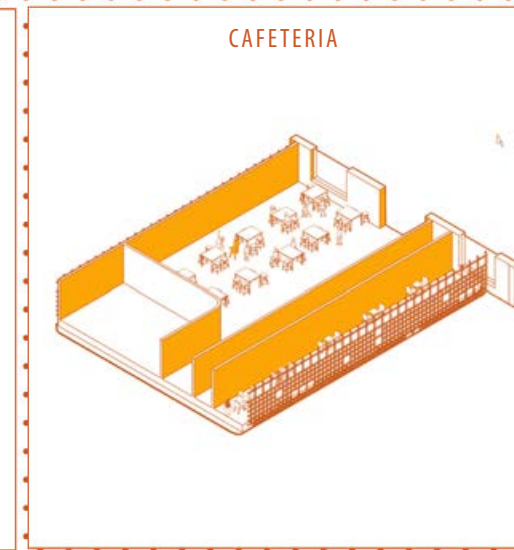
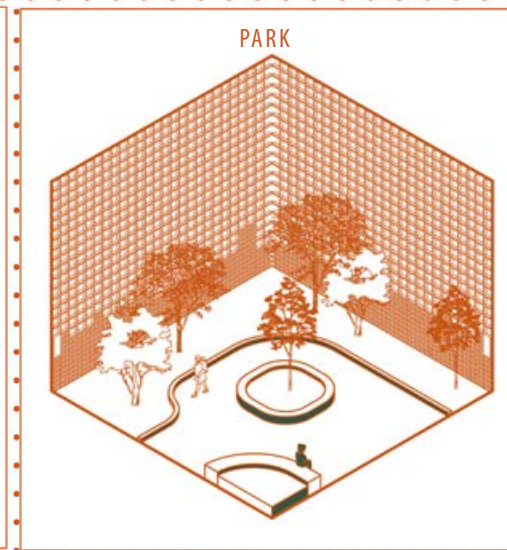
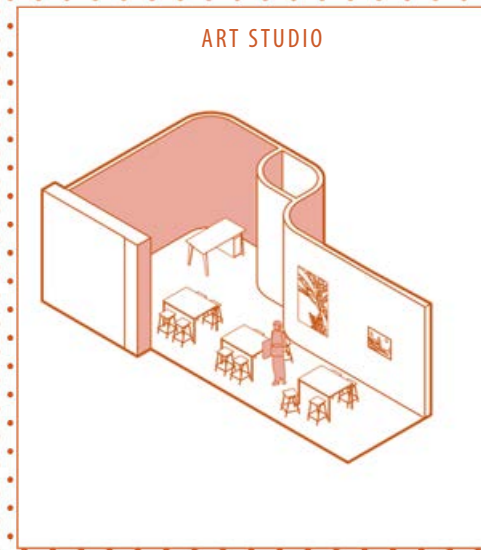
SURVIVOR:
RESIDENT FOR 5 MONTHS



STUDENT:
3RD GRADER,
PERFORMANCE
CONCENTRATION



MUSICIAN:
VIOLINIST



A Day in the Life of three examples of core users: a resident of the transitional housing, a student, and a local musician. The vignettes follow the individuals as they use the wide array of programmed spaces throughout the complex.

RETAIL / REGROWTH

Broadway, Manhattan, New York, NY

Core I
Fall 2019

Retail Regrowth addresses the growing issue of retail vacancies by proposing a program shift away from traditional brick and mortar retail to urban agriculture.

*As of 2018, 12% of storefronts in the Upper West Side were vacant. There are many reasons cited for this effect from the growth of ecommerce, rising rents in Manhattan, and the competition that stems from big box stores. The growing rate of retail vacancies generates other issues beyond the storefront such as the loss of neighborhood identity and community investment. The accumulation of these trends and more led to an exploration of a program shift away from retail focusing on solutions that **reactivate the streetscape**.*

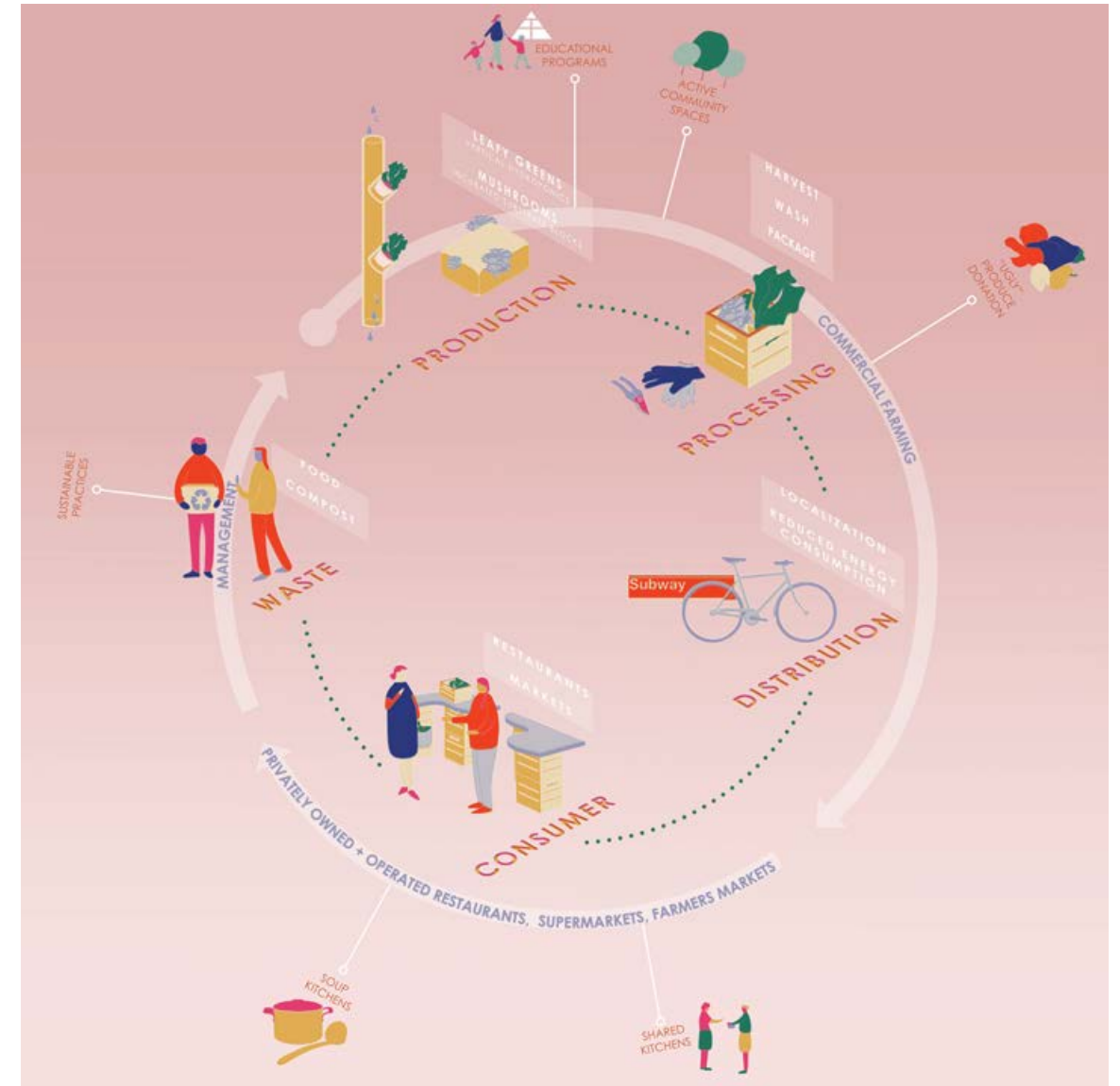
*Urban or Controlled Environment Agriculture (CEA) addresses the criteria as well as growing issues of sustainability in large scale farming, food deserts and swamps with the ability of providing a range of programming that revitalizes the streetscape. This project promotes a **closed loop life cycle** of produce through a case study in which a city block is reprogrammed. The main programs are **Production, Processing + Distribution, Consumer, Education, and Waste**. Further design exploration is centered on the Production centers, re-imagining how consumers can interact with the systems both inside and outside the facility.*

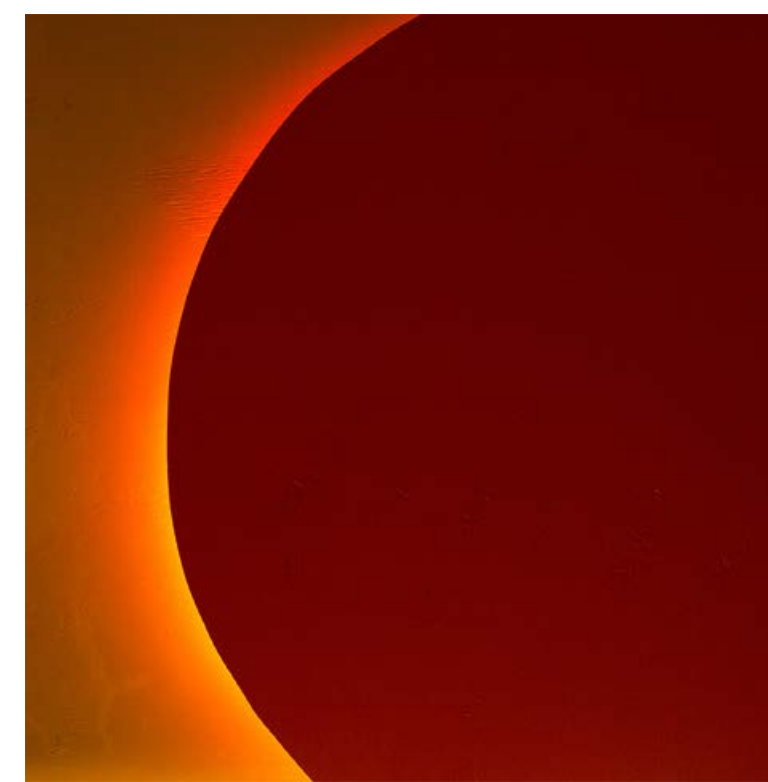
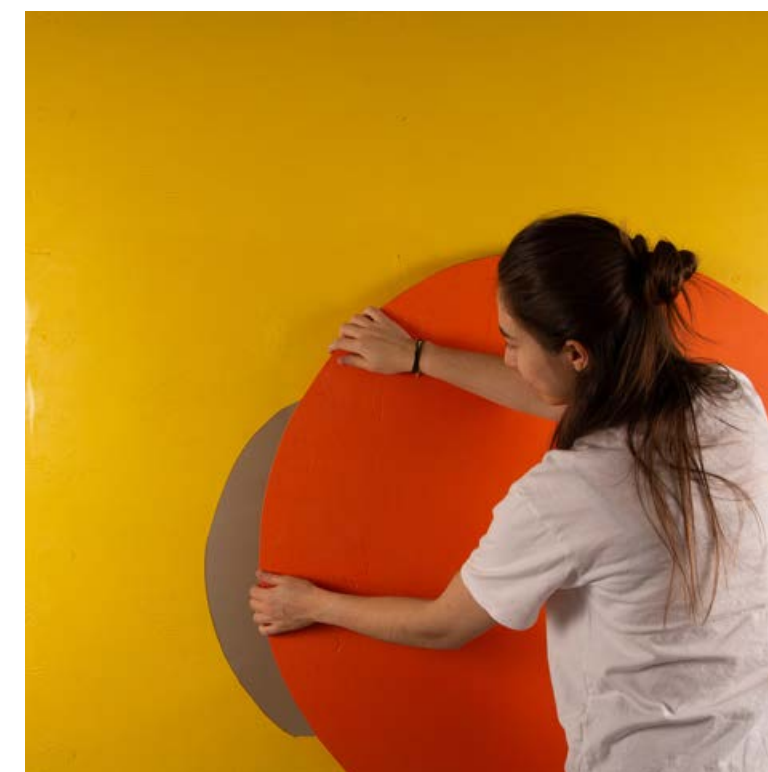
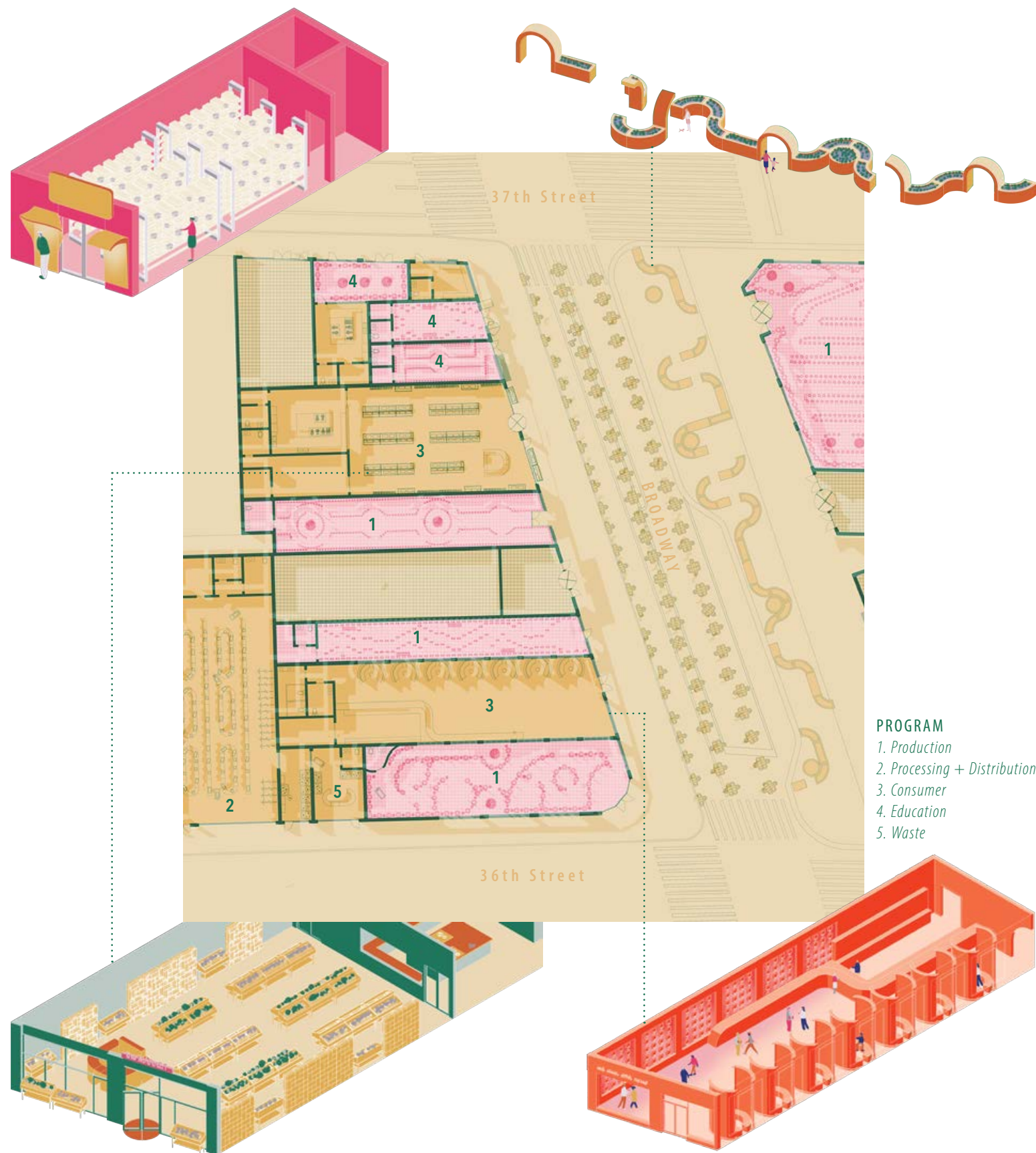


RETAIL VACANCY → URBAN AGRICULTURE

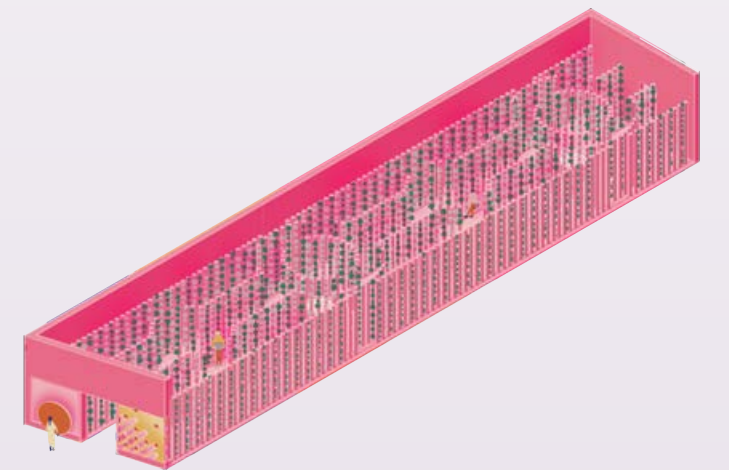
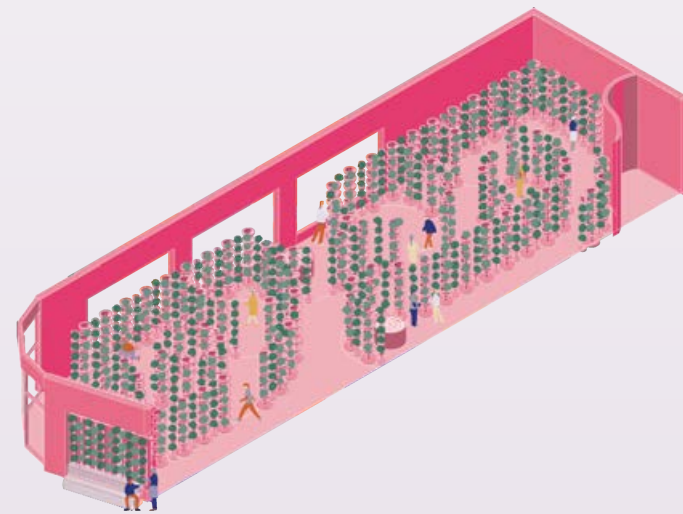
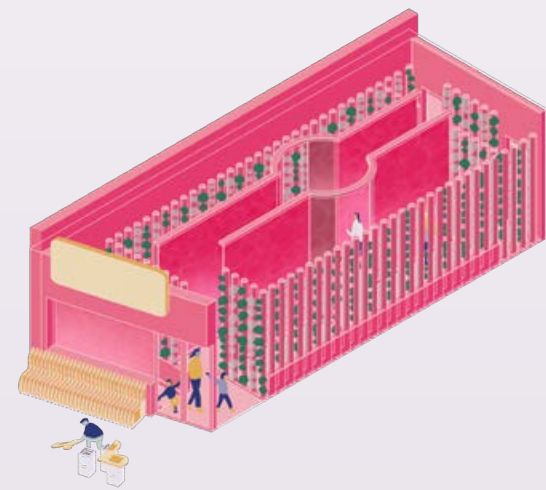
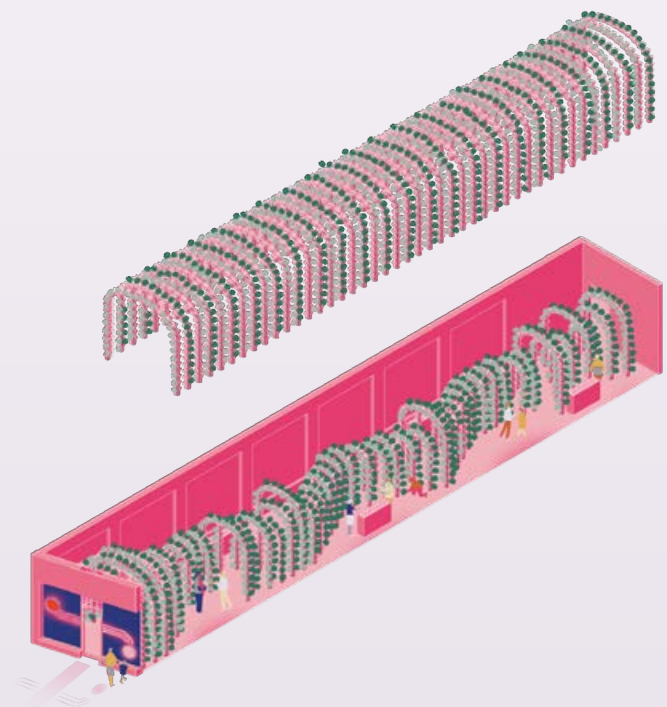
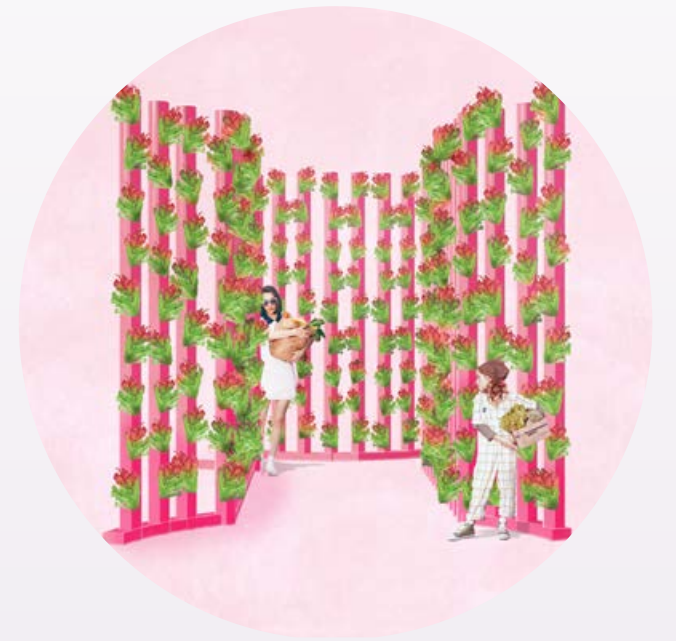
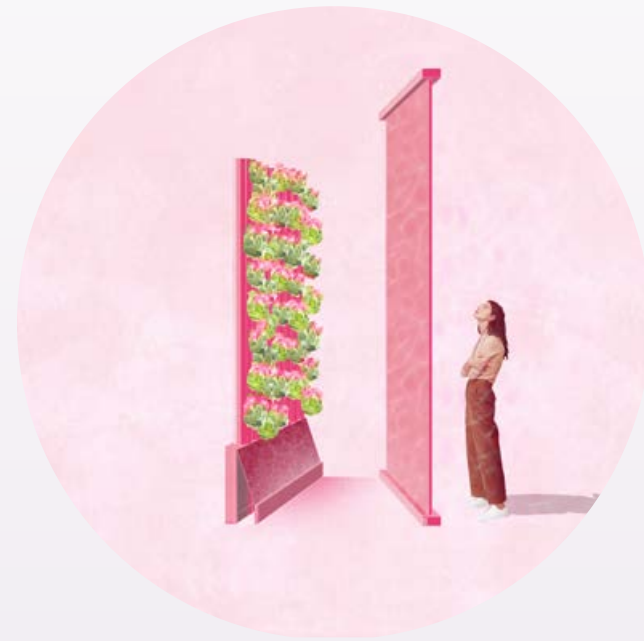


PROGRAM DIAGRAM





1 to 1 scale model depicting an interactive light aperture installation on storefronts. Interventions of this scale are placed in the windows of the production and education storefronts to utilize the constant glow of CEA facilities to add a playful glow to the streetscape.



The Production Facility designs further explore various ambiances that can be achieved through the adaptation of the shape of the planters, light, and water.

CASTLE ON A CLIFF

Techniques of the Ultrareal

Spring 2021 | Teammates: Alyna Karachiwala, Meissane Kouassi, Estefenia Serrano

A Castle on a Cliff is a bubbly imaginary brought to fruition by four designers. The team collaborated often and rigorously utilizing their image making skillset to design through rendering and perspectives to bring the dreamscape to life.



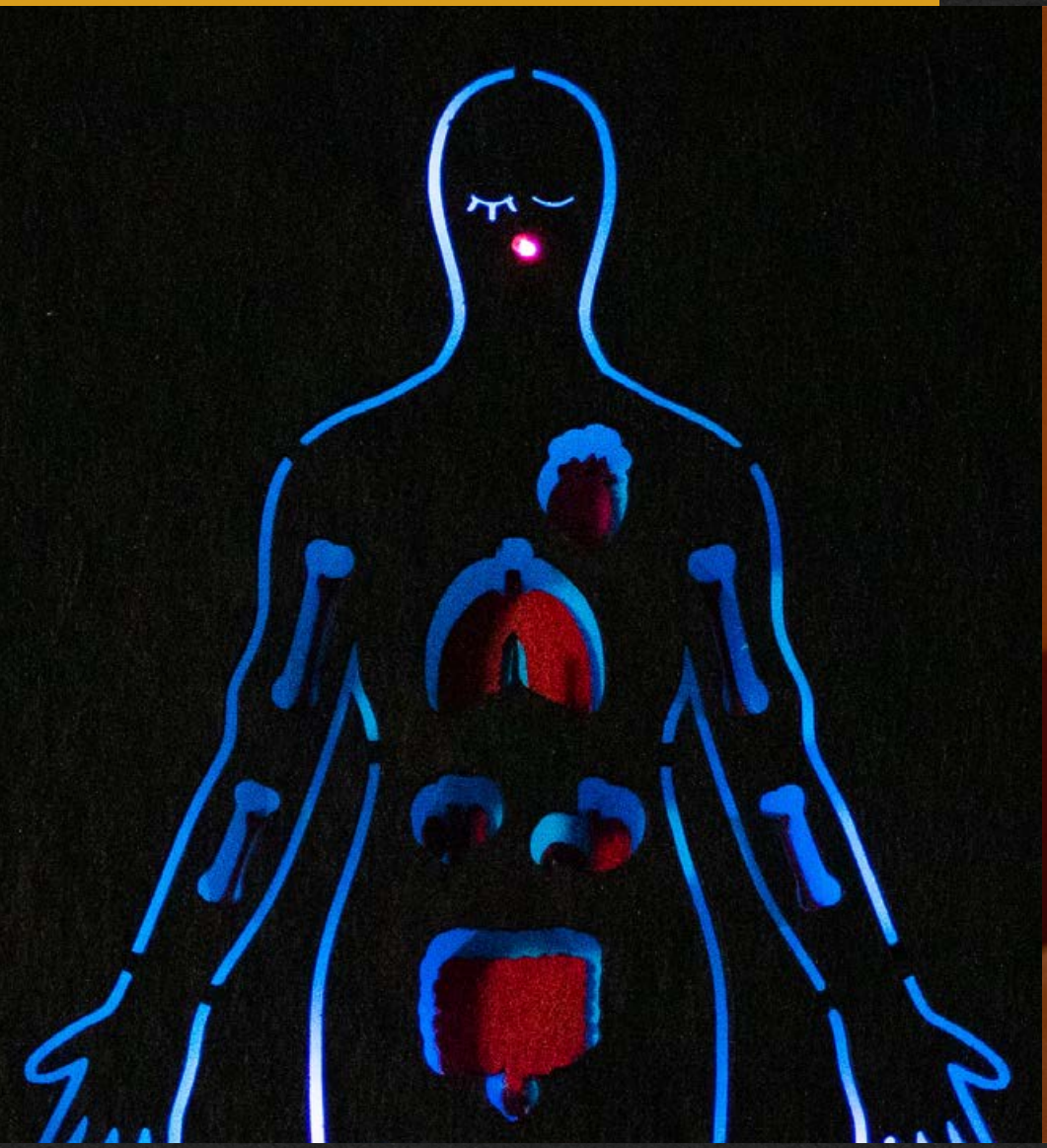


SPARE RIB

Model Fictions
Spring 2022 | Teammates: Jordan Readyhough + Jules Kleitman
Critic: Joshua Jordan

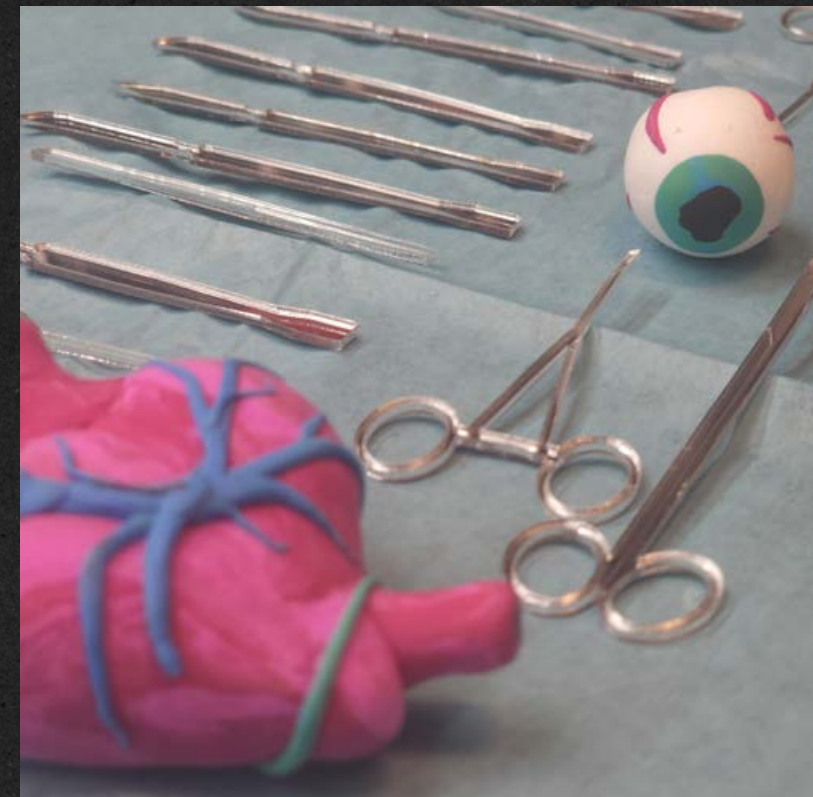
Spare Rib takes place in a gritty, dystopian world where you have to keep moving to stay alive. Cycling between 1-hour bursts of sleep and working their bodies to the max, the inhabitants' nomadic lives end up being a never ending loop between running, sleeping in pods, and routine organ transplants. But what happens when you stop to smell the roses?

This course challenged students to apply their spatial design skills to take on the task of production designer by creating short films featuring a wide array of scale models.



		Thank You!	
DATE	APR 27	DATE	MAY 9
PRICE	\$1.55/g	TOTAL PRICE	\$15.94





TO THE END