



D / SOBED / ENCE

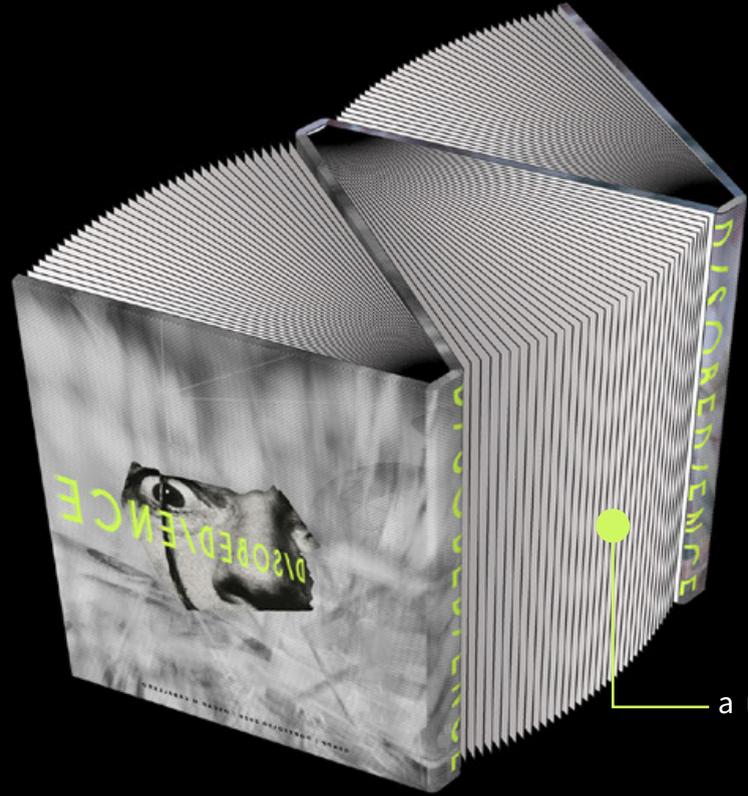


scan the
QR codes
in the book
to watch live
imagery

D/SOBED/ENCE

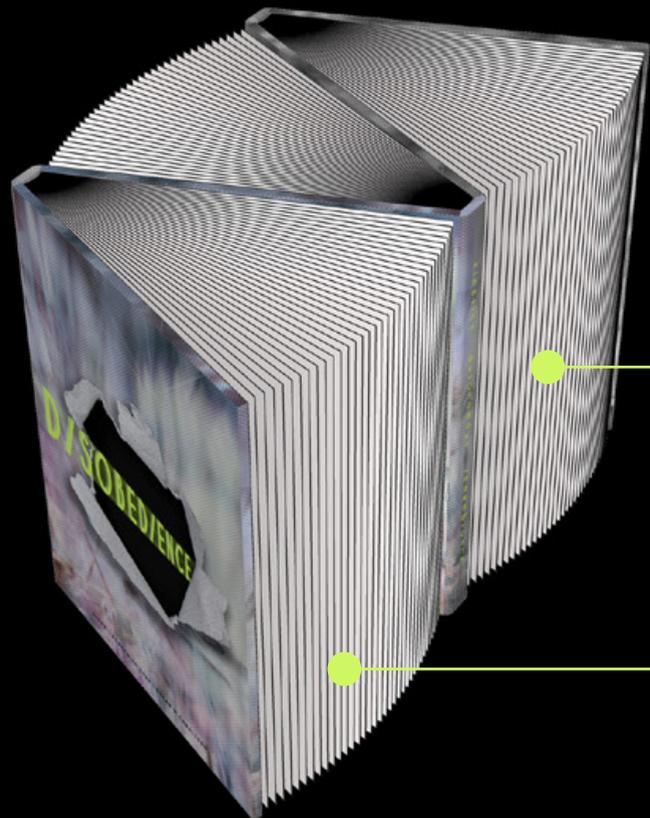
portfolio 2020

Disobedience is to defy
Disobedience is to defy
Disobedience is to question
Disobedience is to disobey
Disobedience is to proof a point
Disobedience is not to settle
Disobedience is not to give up
Disobedience is not to behave as told
Disobedience is not to conform
Disobedience is about following your
Disobedience is about finding meaning
Disobedience is about going further
Disobedience is about getting better



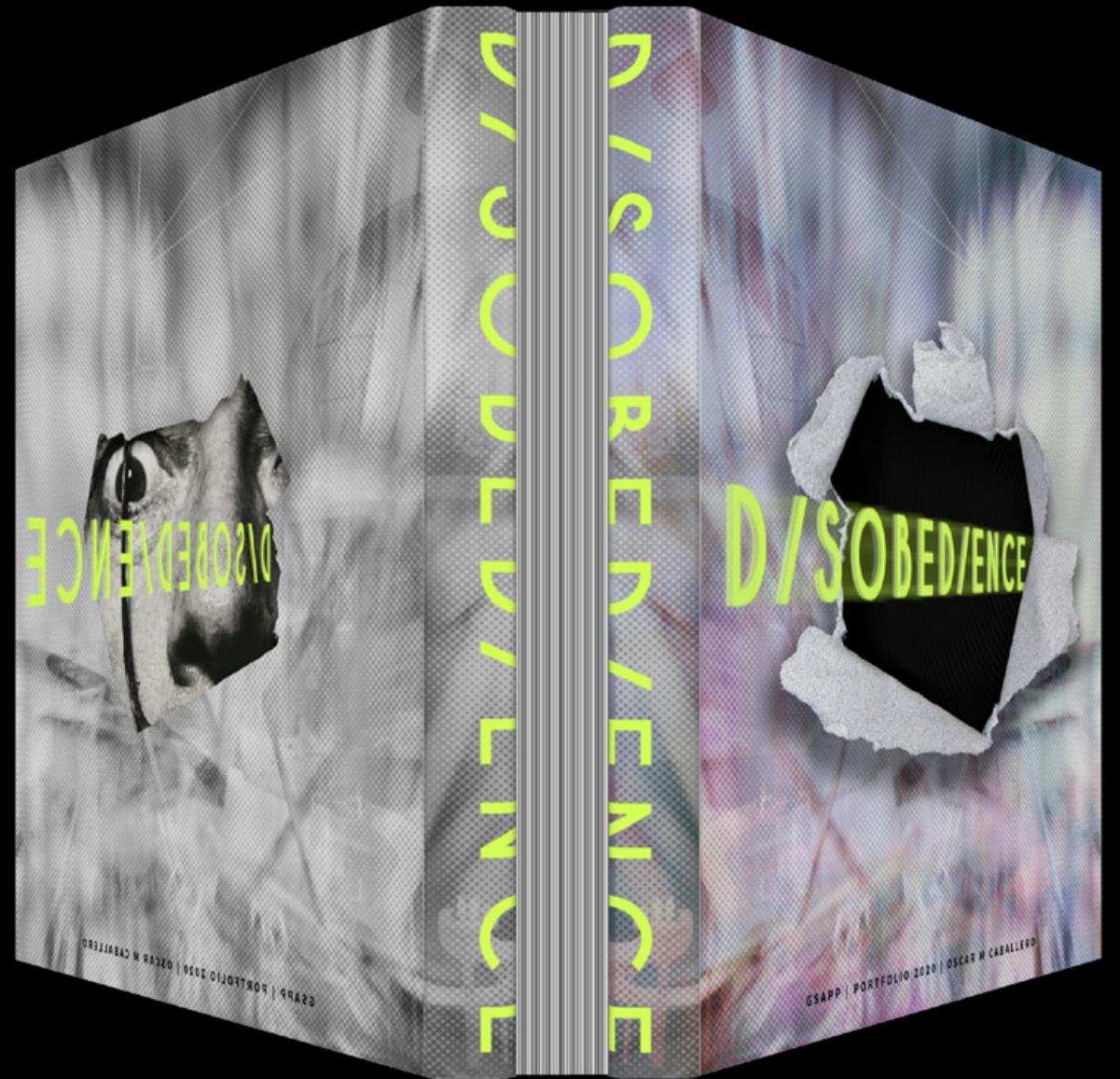
autonomous

TRIPLE BINDING BOOK



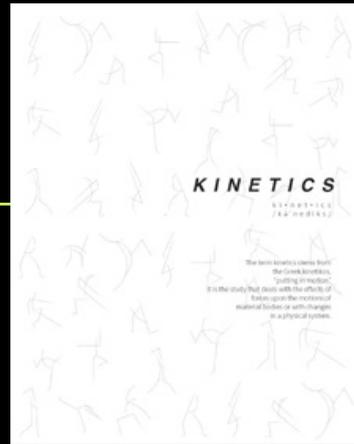
remembrance

kinetics



kinetics · autonomous · remembrance

C O N T E N T



08-53



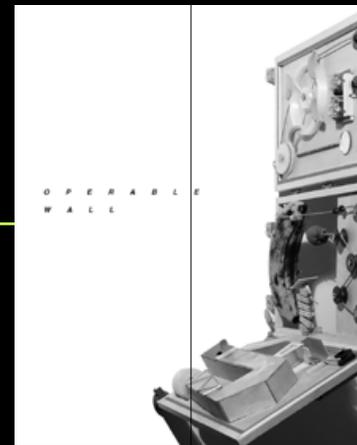
12-41



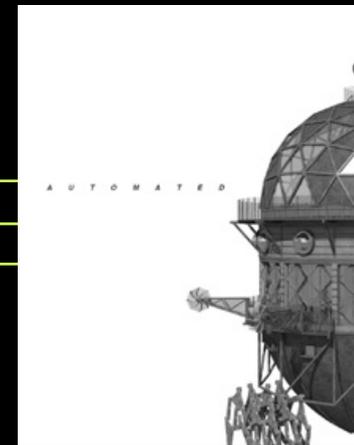
44-53



54-97



58-65



66-97

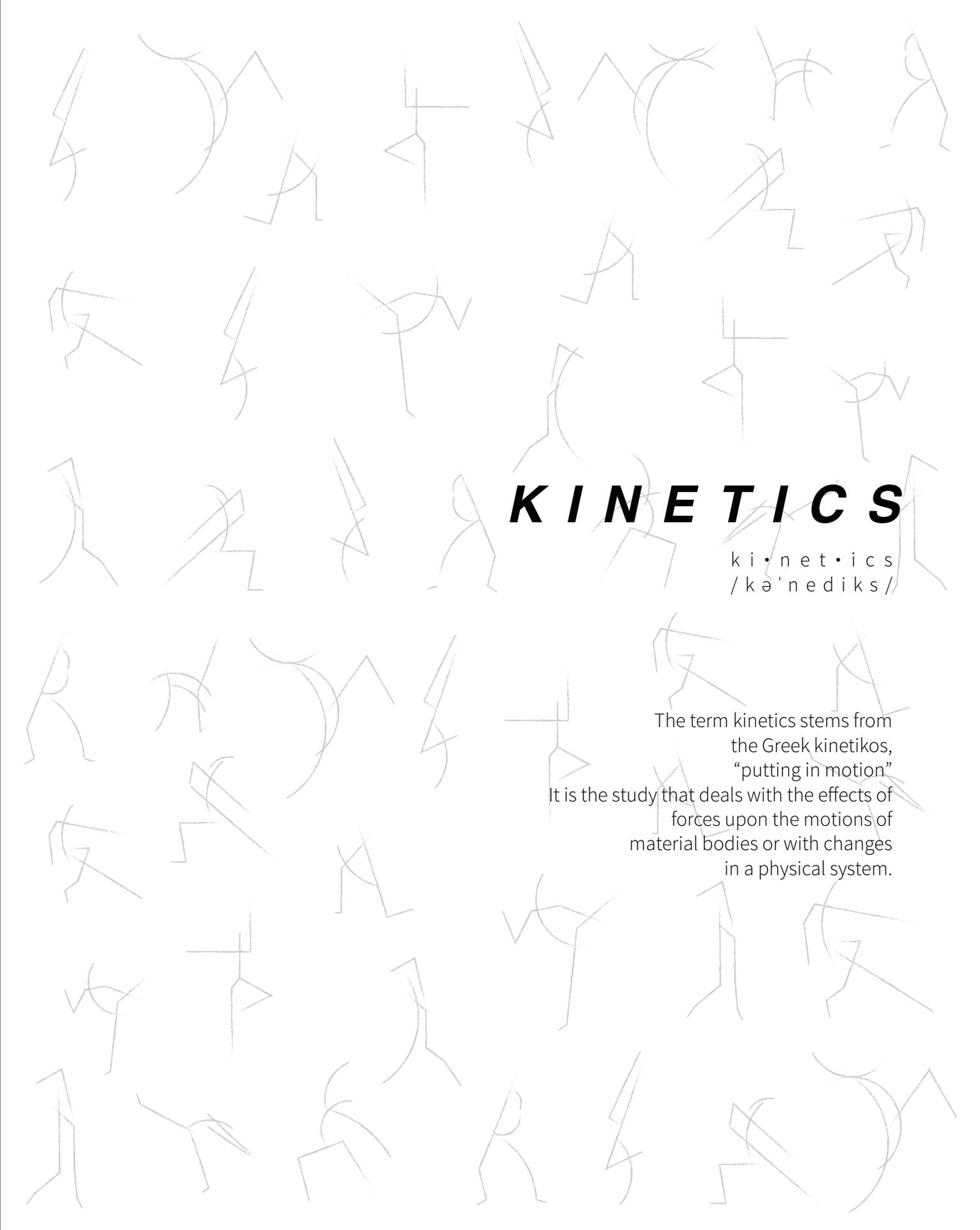


98-141



102-141





KINETICS

ki·net·ics
/kə'nediks/

The term kinetics stems from the Greek kinetikos, “putting in motion” It is the study that deals with the effects of forces upon the motions of material bodies or with changes in a physical system.

FOR YOUR ENTERTAINMENT

The Night Sky as a Communicational Spectacle

Advanced Design Studio IV

New York, New York

Summer 2019

Graduate School of Architecture Planning and Preservation

Columbia University

Critic: Pedro & Juana (Ana Paula Ruiz Galindo & Mecky Reuss)

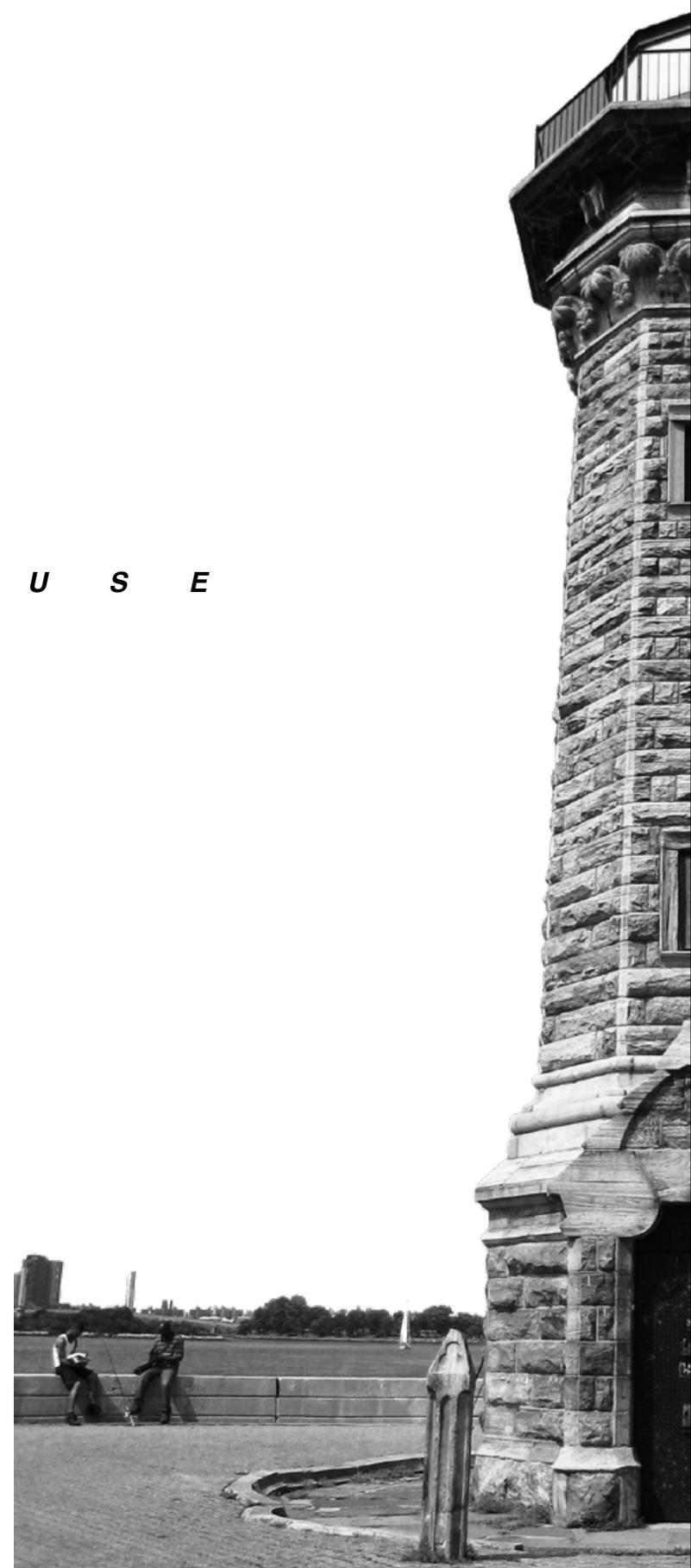
TA: Peter Maxwell

Partner: Rafaela Olivares

Architecture has been witness to many types of entertainment and it has functioned as the frame for entertainment itself. From gladiators fighting in Roman arenas over amphitheaters and operas, through world expos to pavilions of museums or festivals of the likes of PS1 and Coachella, we will use entertainment as the driver of this studio. This studio will look into and at architecture that was created as a first glimpse for an activity of leisure. We will question the ways that architecture expresses itself beyond the everyday functional building.

*T H E
L I G H T H O U S E*

P R O J E C T

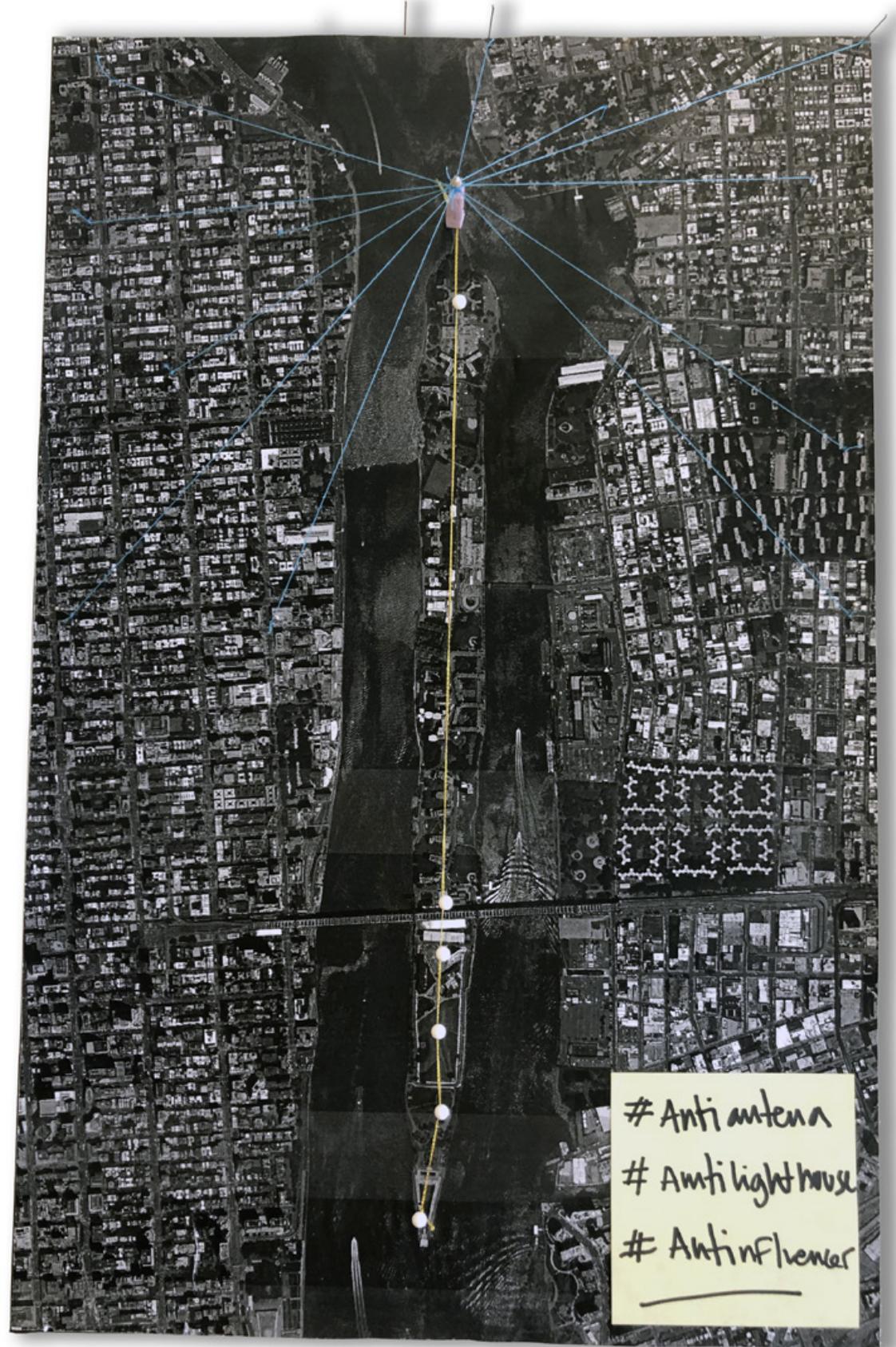


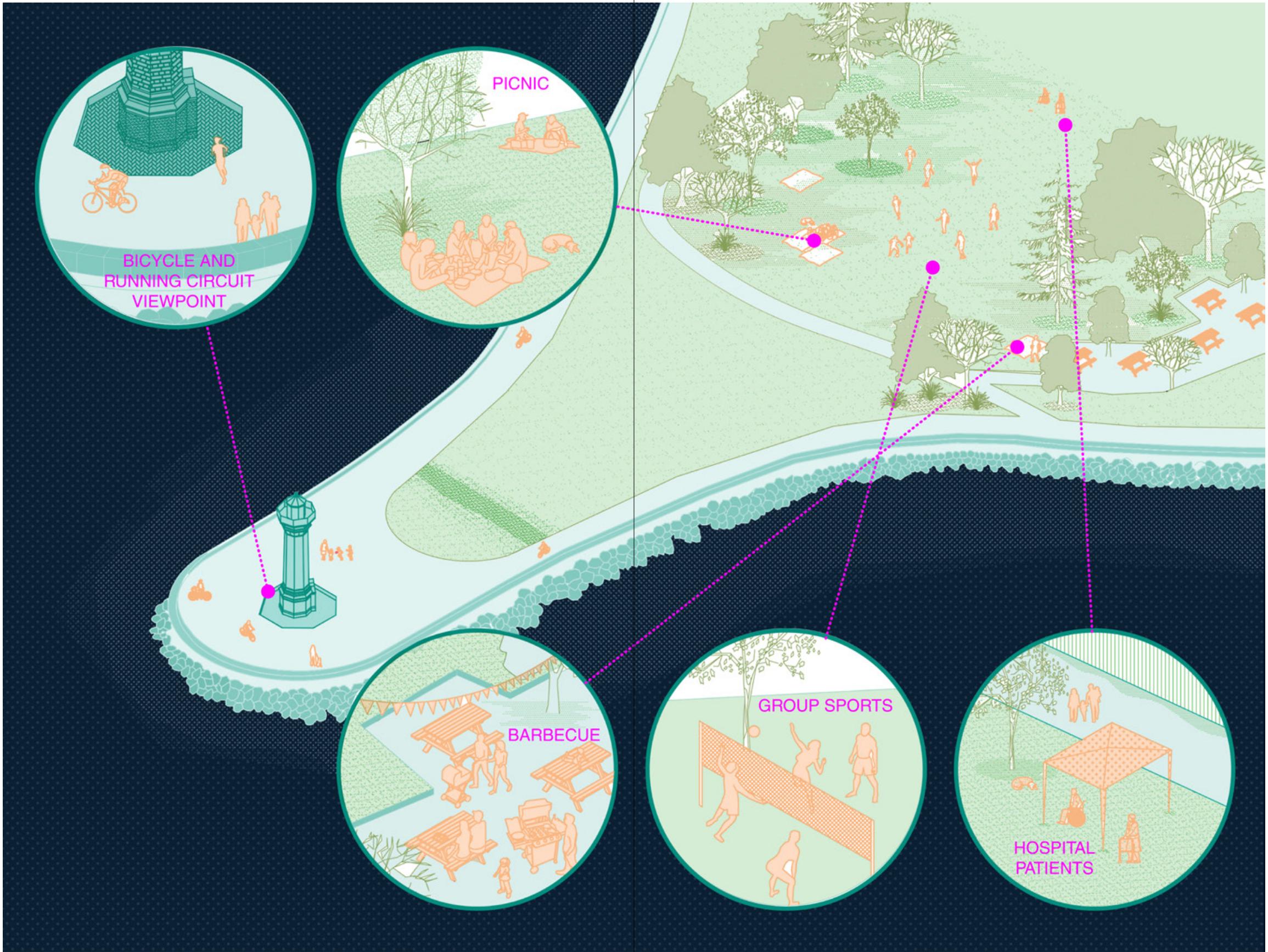
D/SOBEDE/ENCE

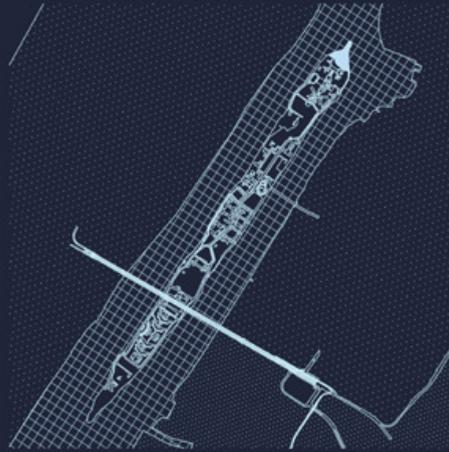
This is not an apple...



It's an entertainment device







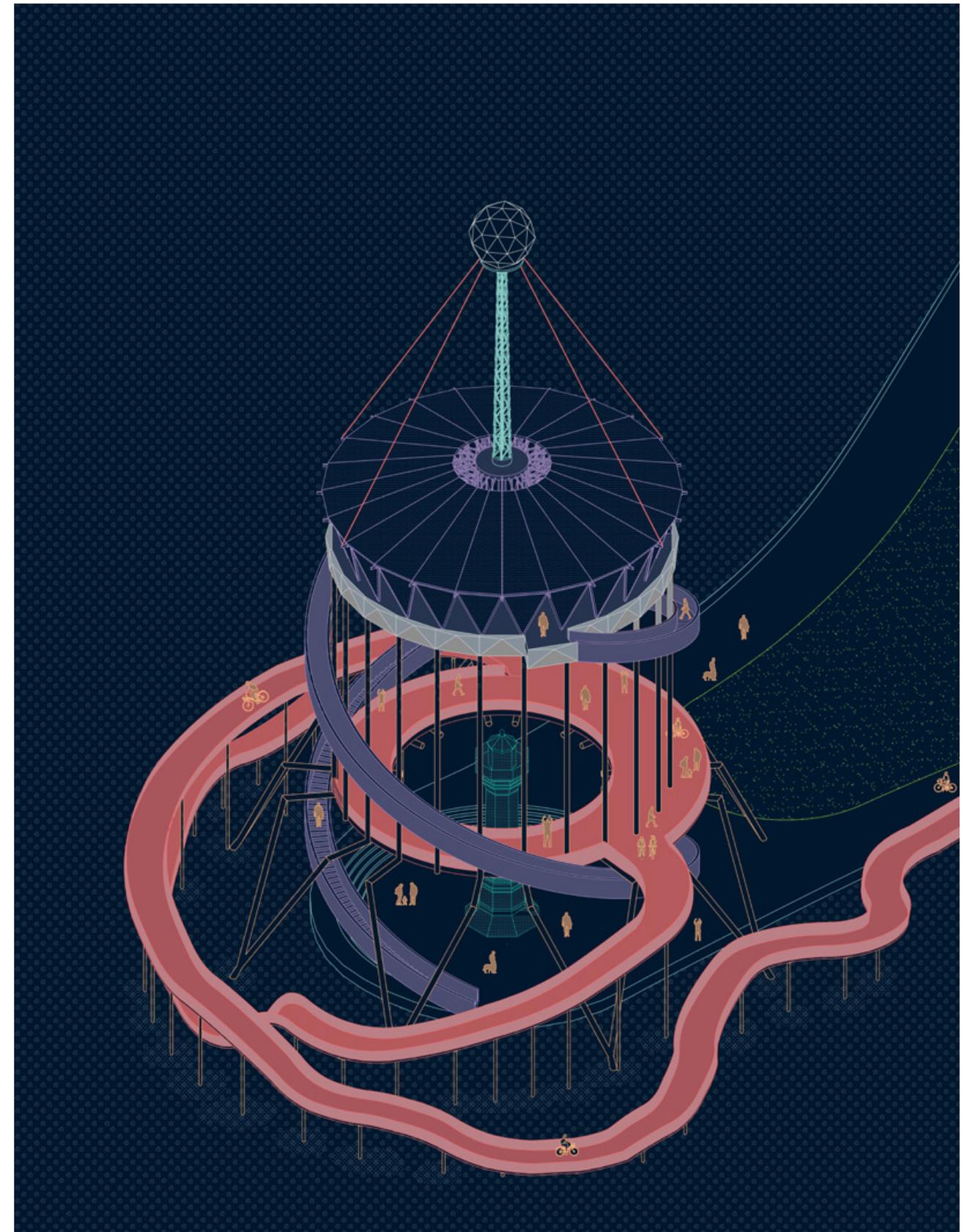
Roosevelt Island

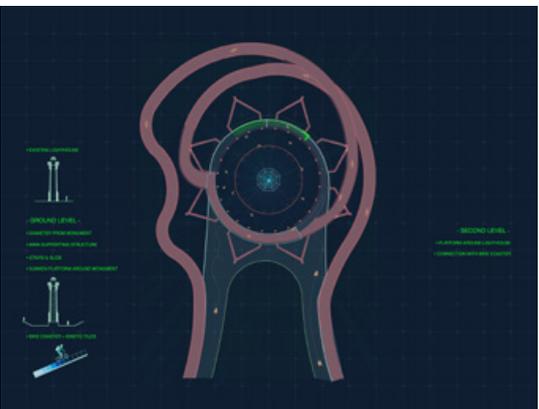
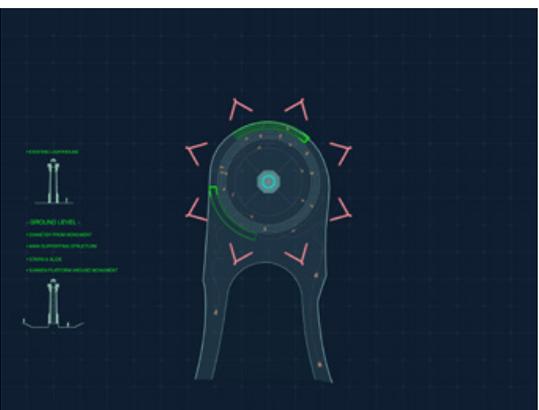
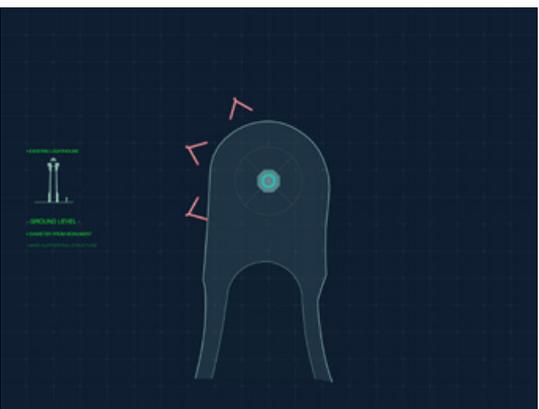
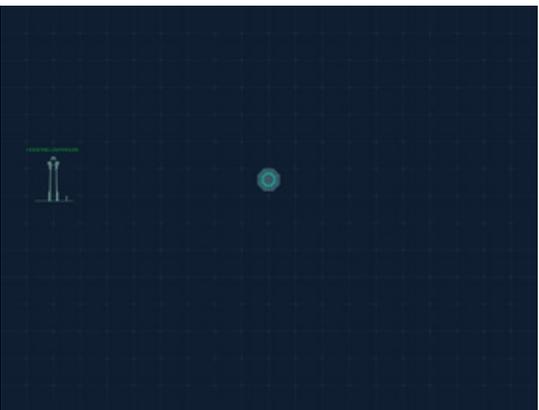
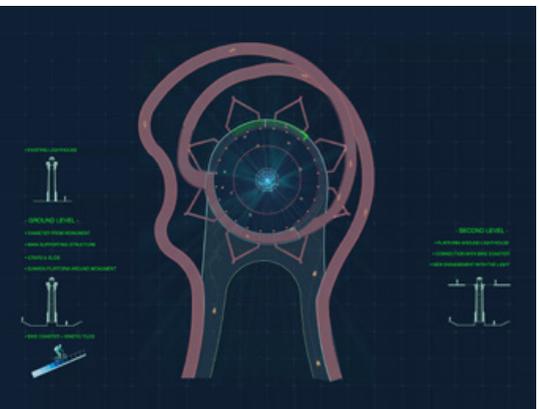
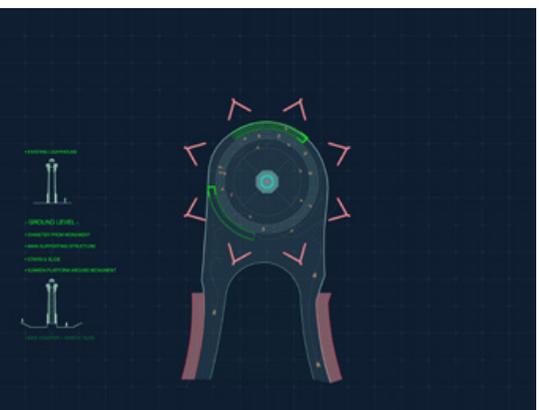
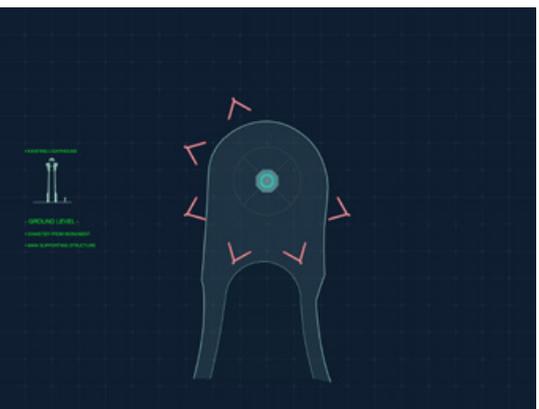
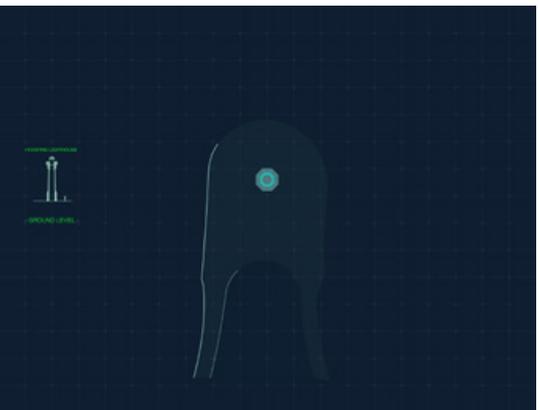
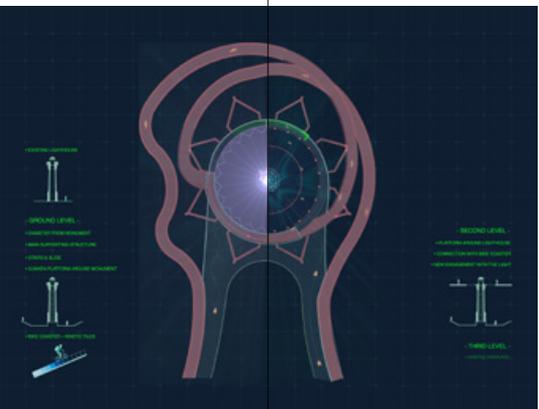
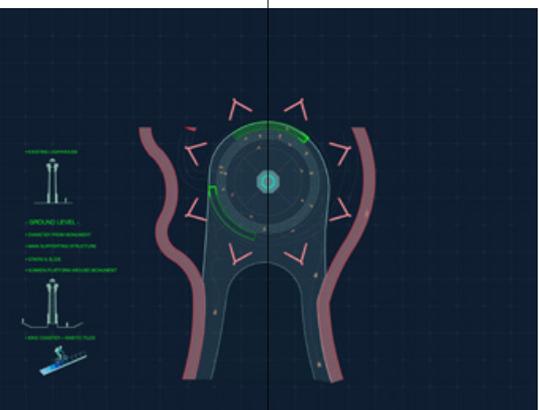
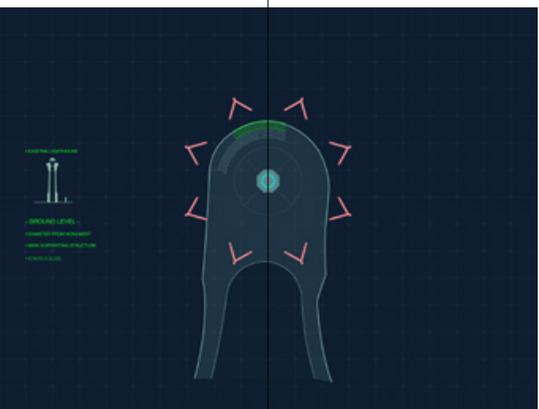
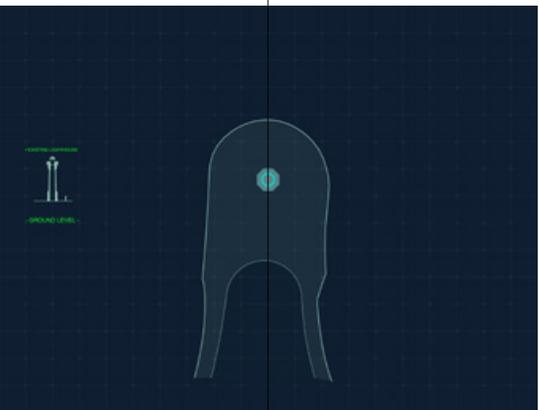
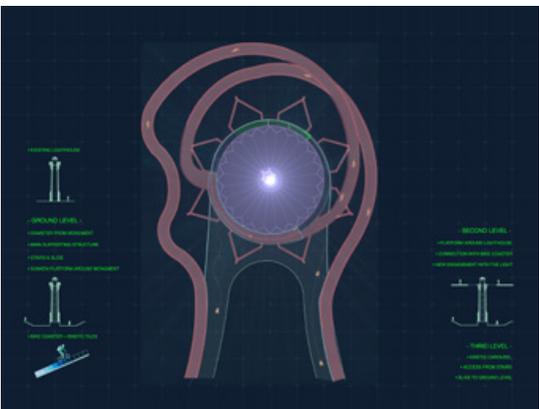
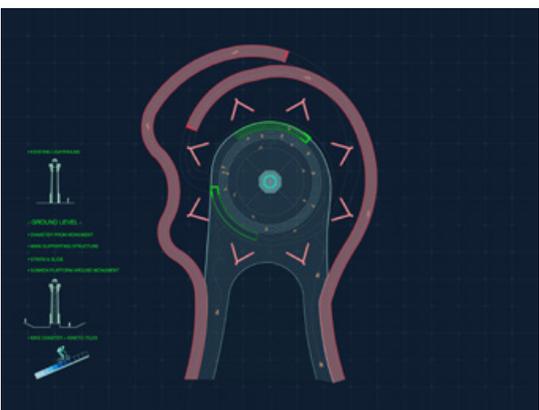
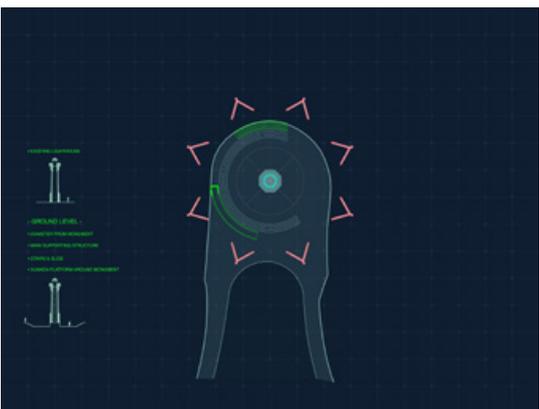
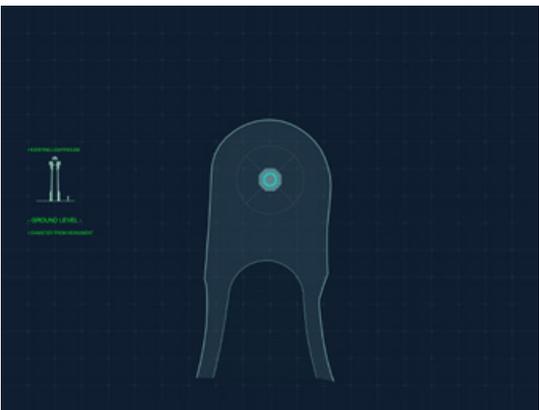
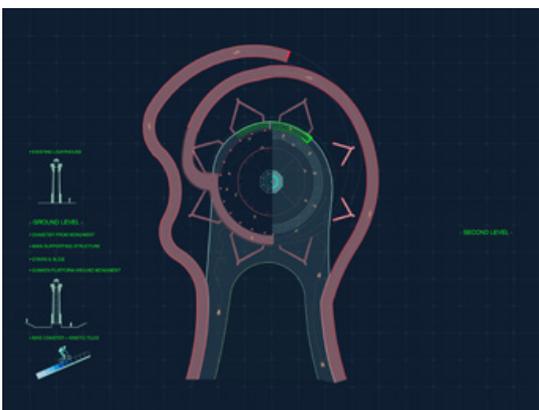
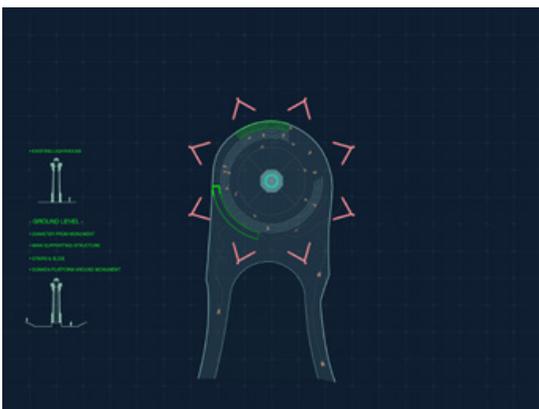
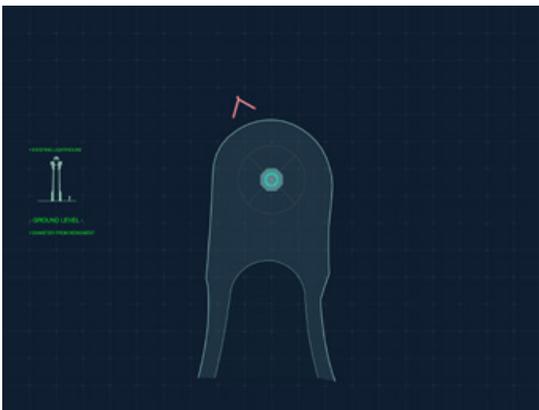


Location on Island



Site Plan



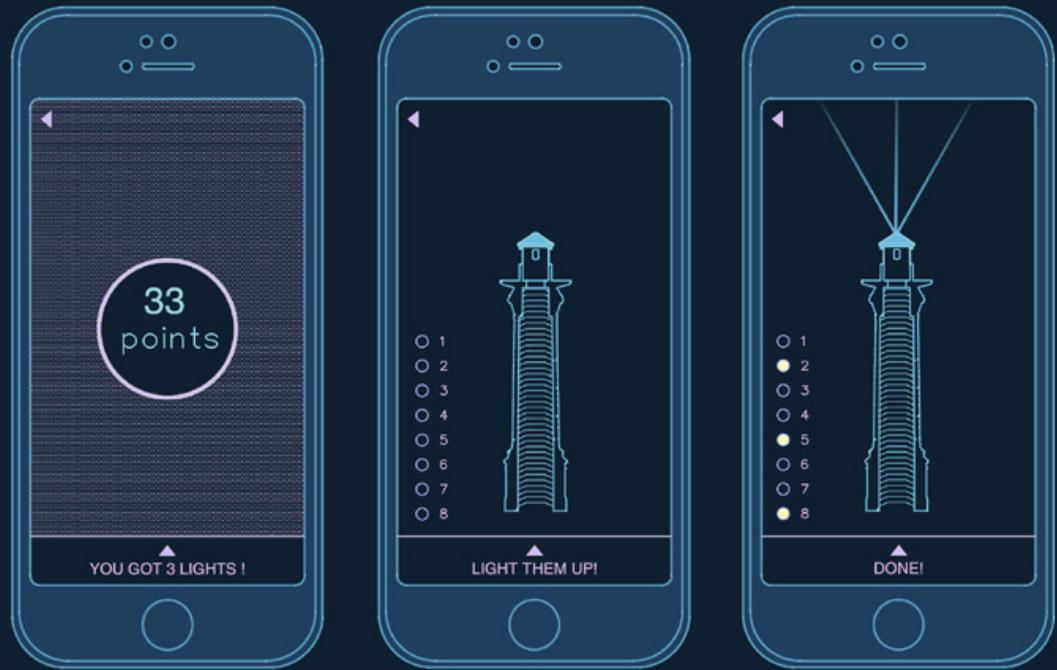
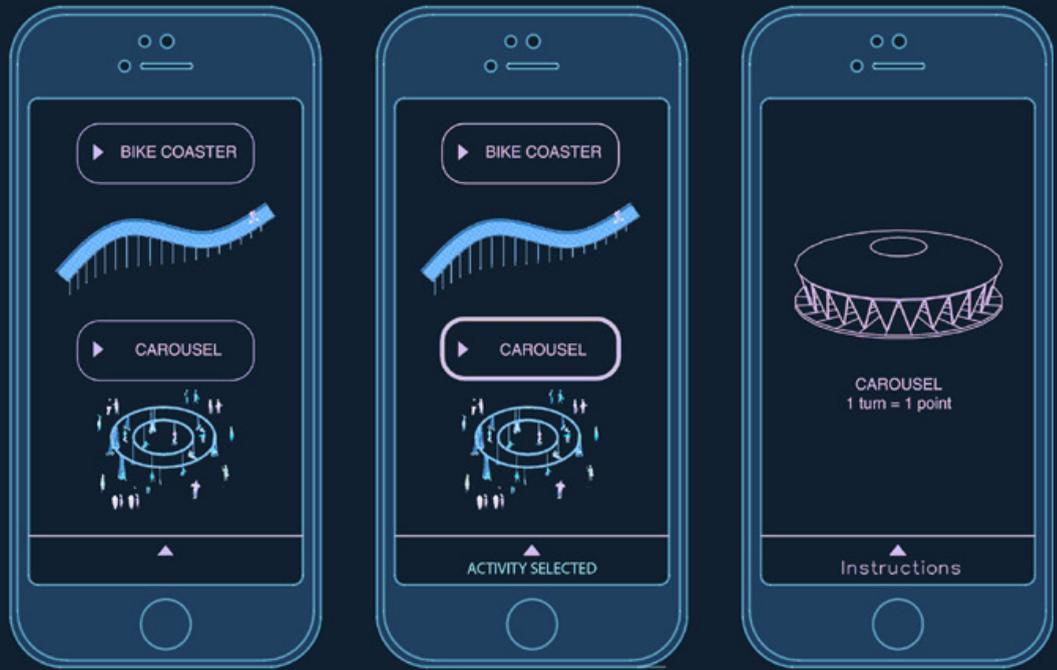
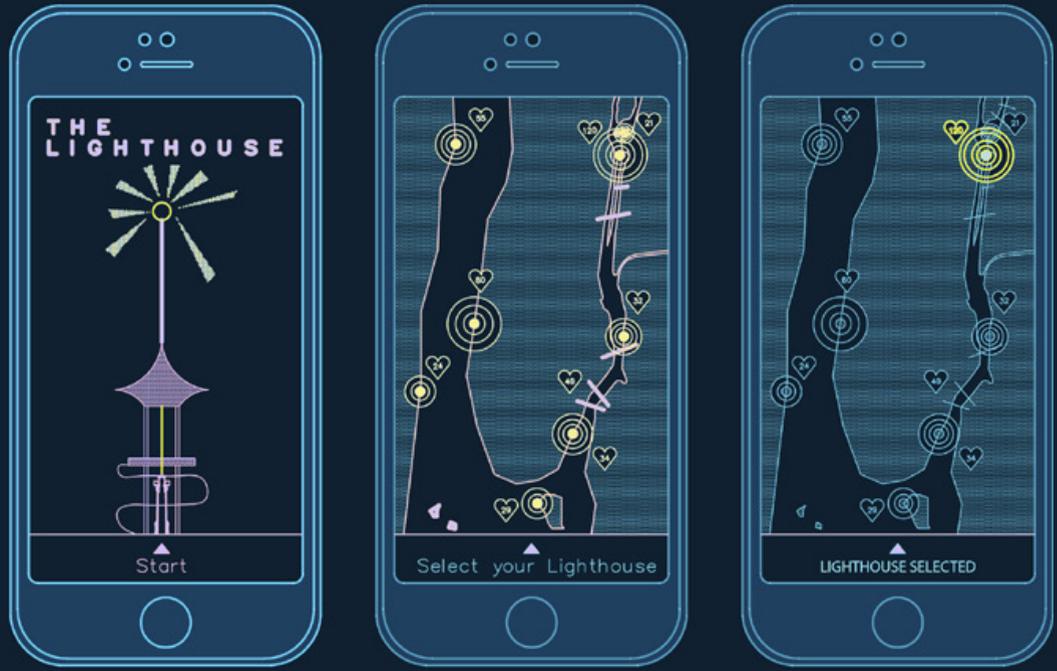


D/SOBE/D/ENCE

D/SOBE/D/ENCE

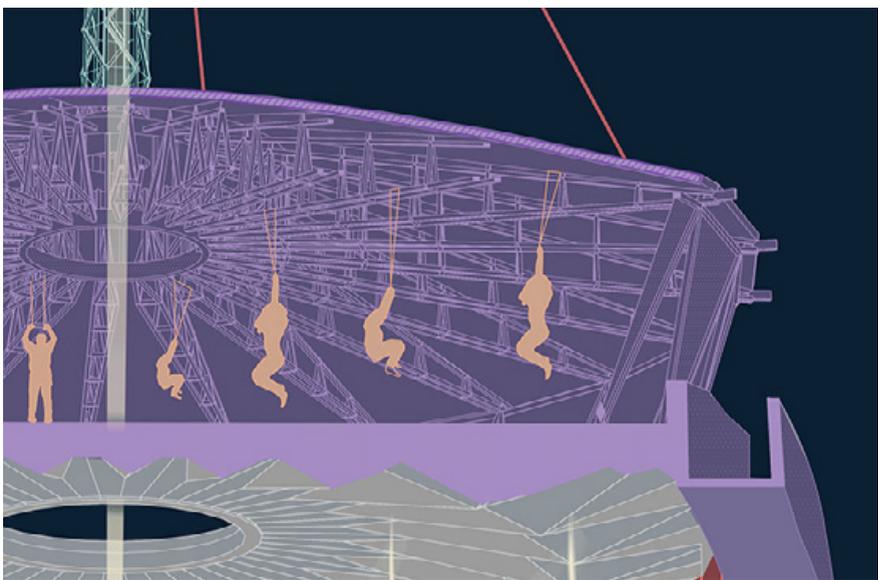
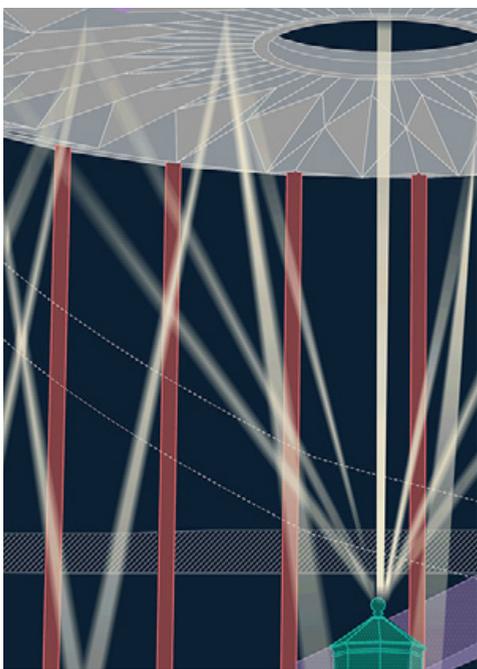
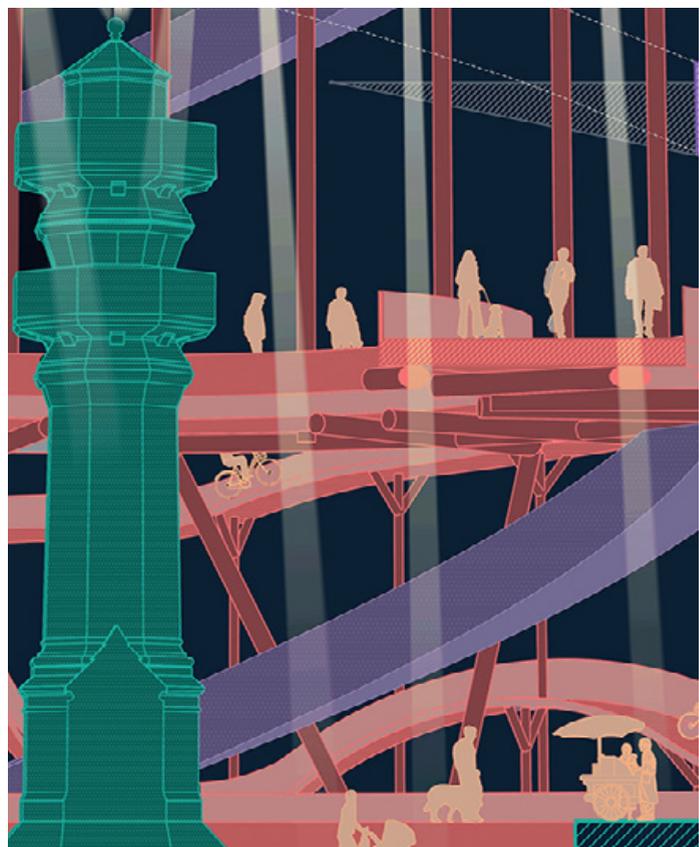
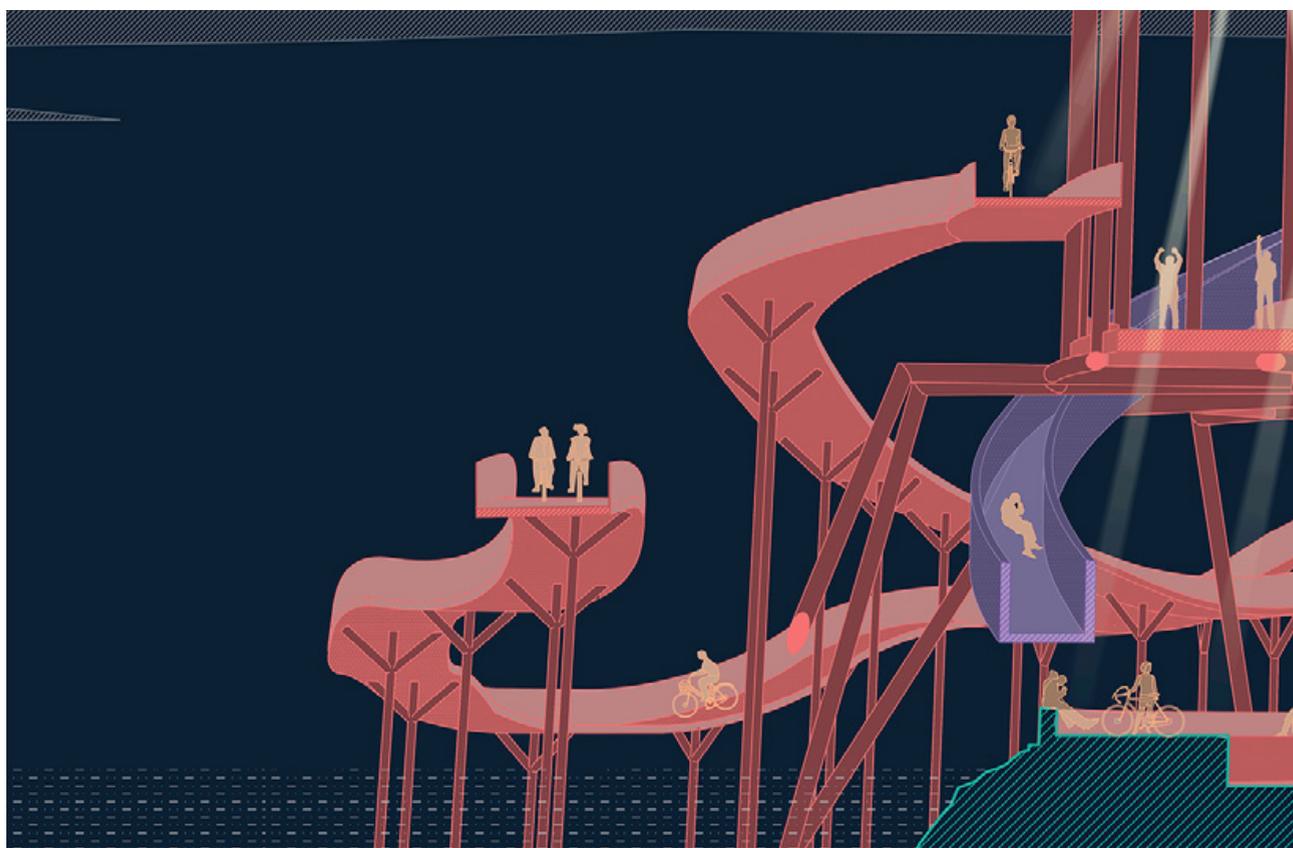
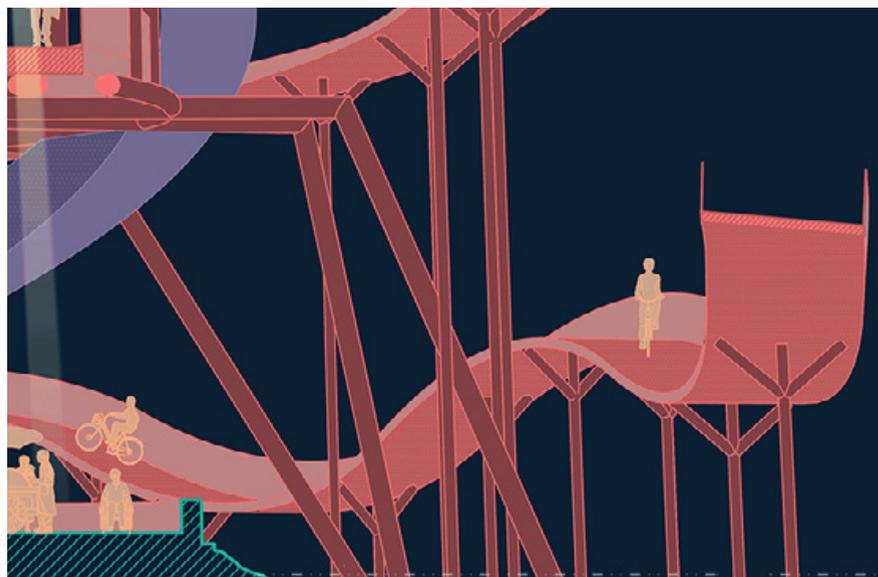


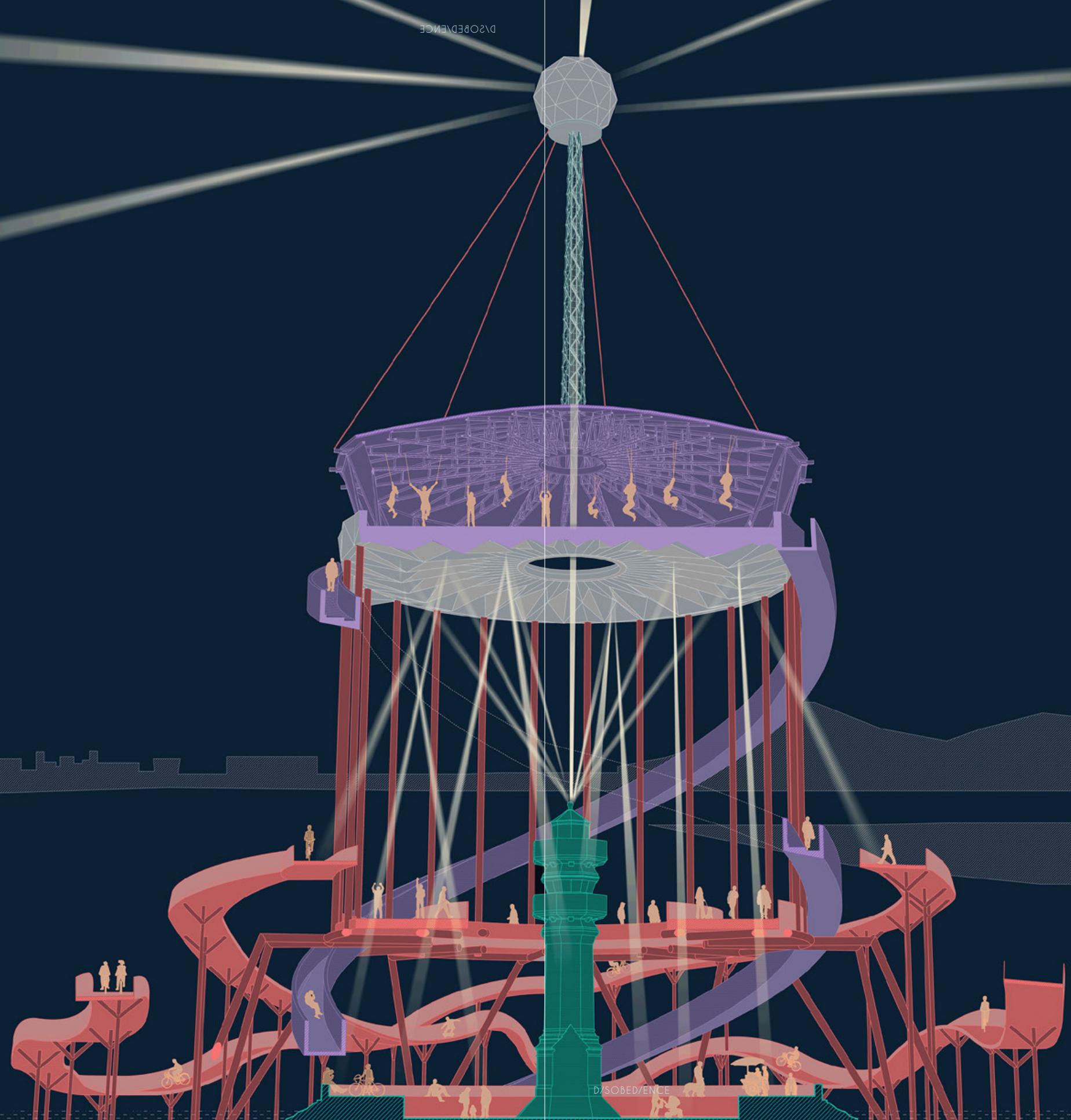
T H E L I G H T H O U S E A P P





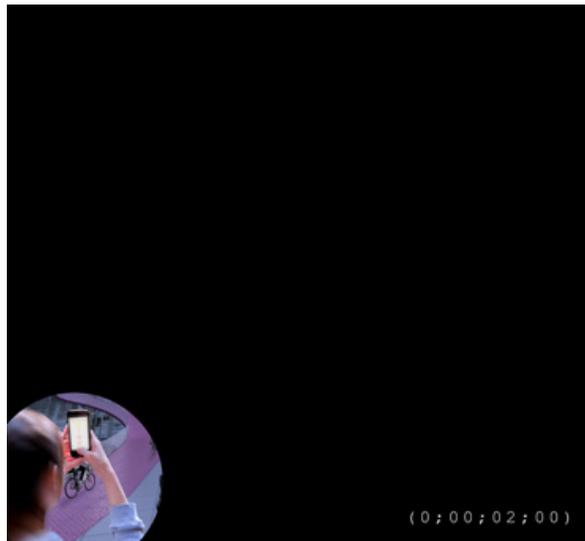






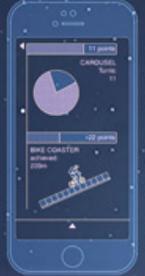
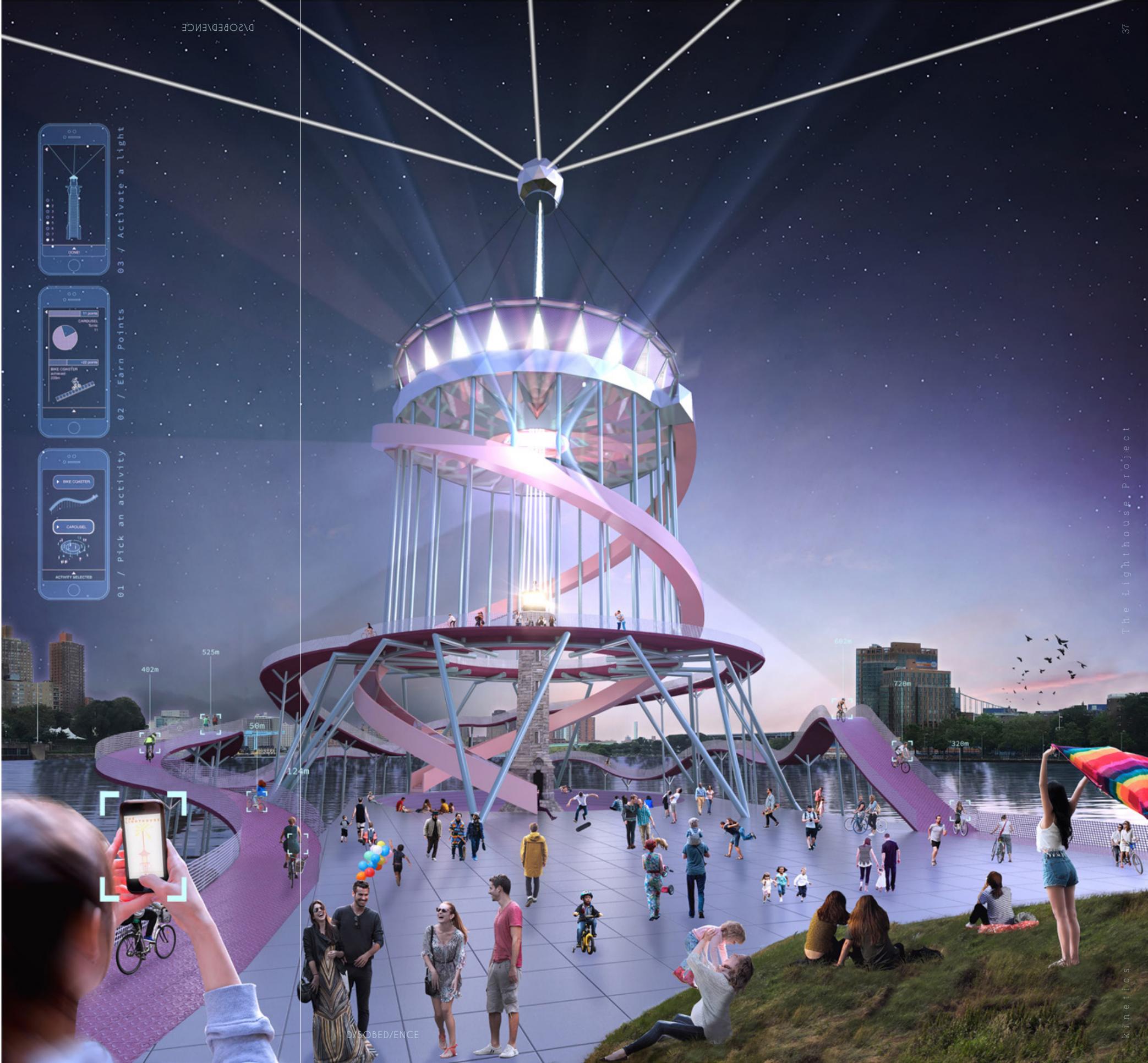
D/SOBE/D/ENCE

D/SOBE/D/ENCE





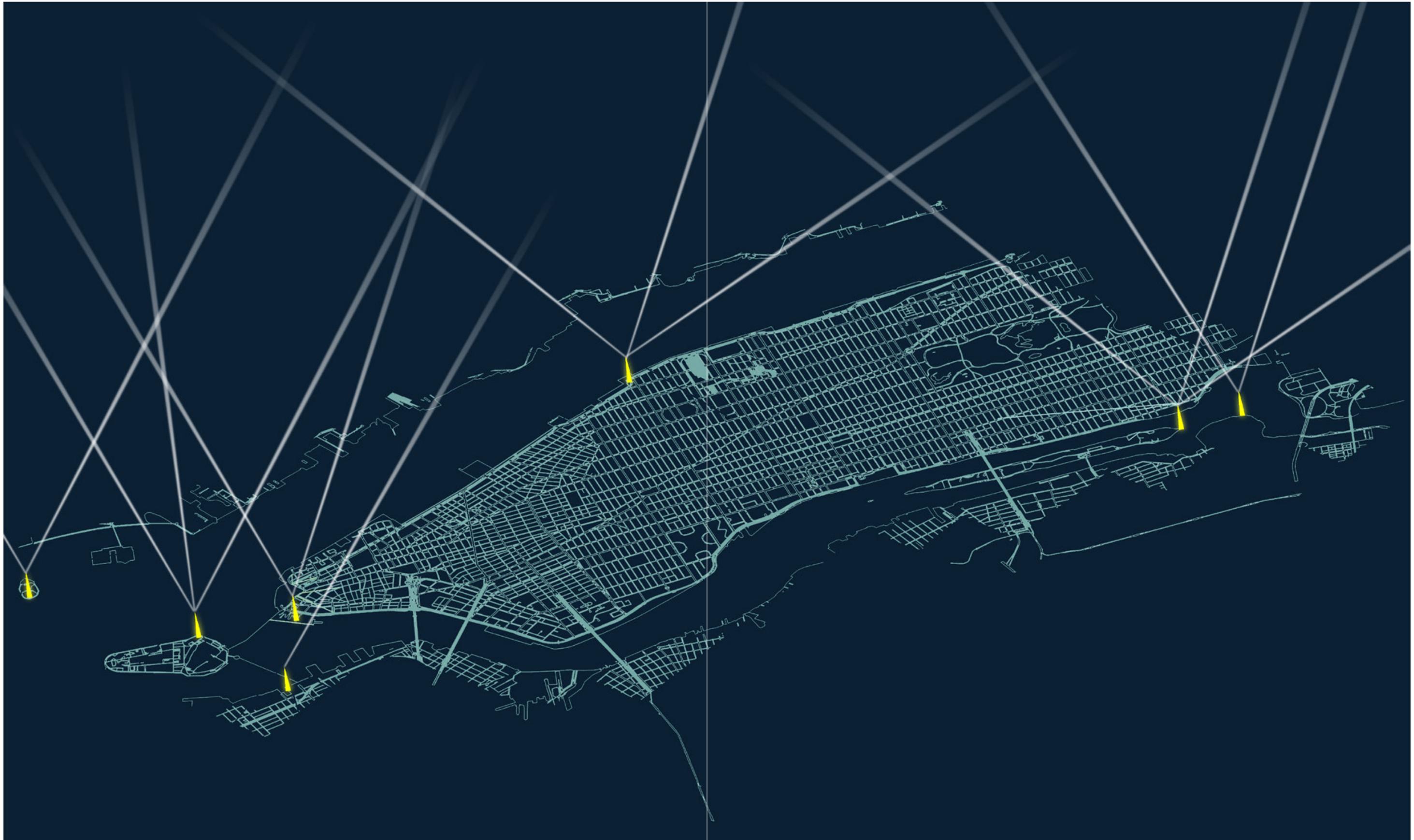
“The user becomes the influencer by using the architectural device as a medium to reach the sky”

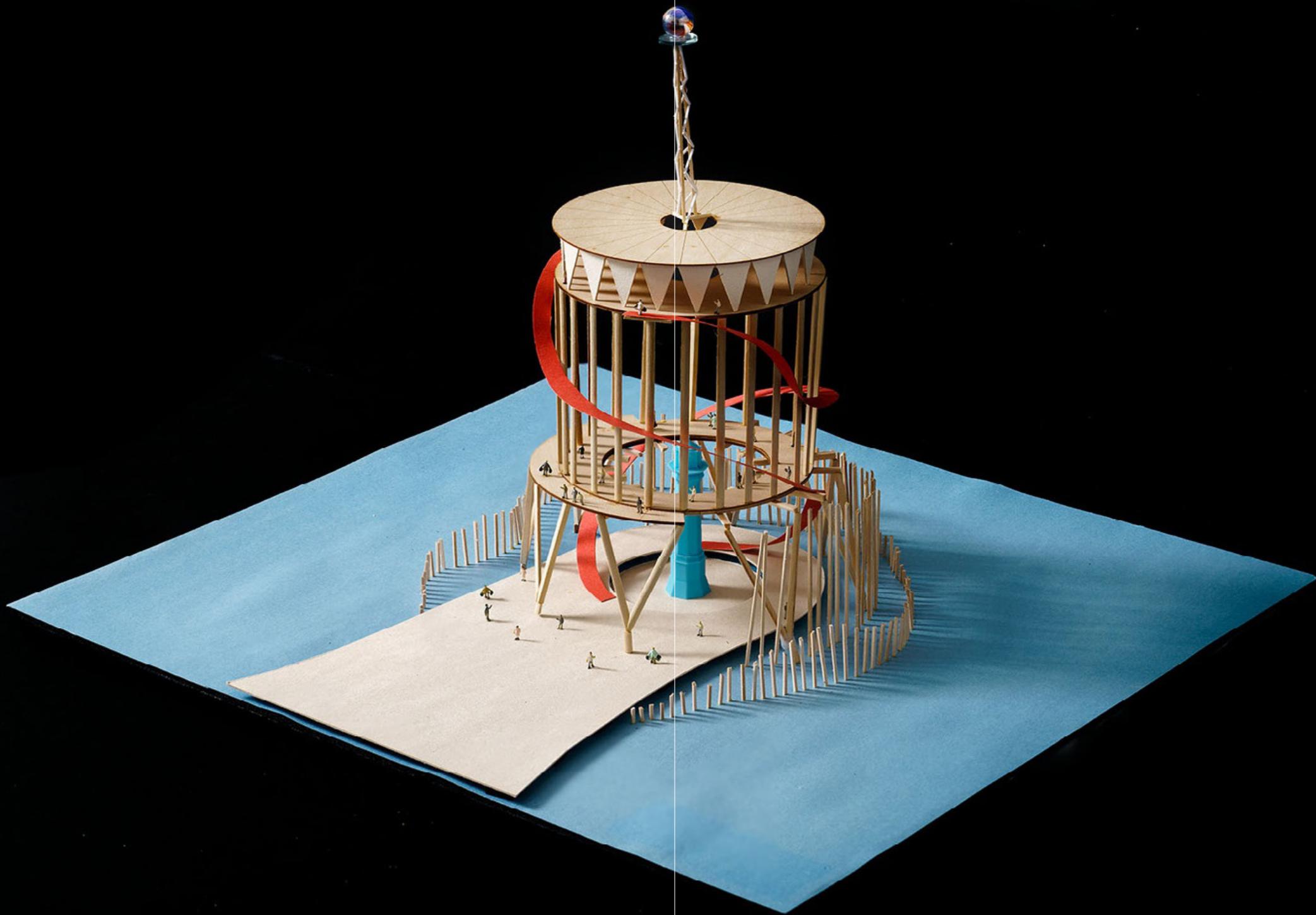


01 / Pick an activity 02 / Earn Points 03 / Activate a light

DYSOBED/ENCE

DYSOBED/ENCE





D/SOBEDEVENCE

D/SOBEDEVENCE

TRANSFORMABLE DESIGN METHODS

Exploration of an Expandable Prosthetic Device

Technology Course - A 4824

New York, New York

Fall 2019

Graduate School of Architecture Planning and Preservation

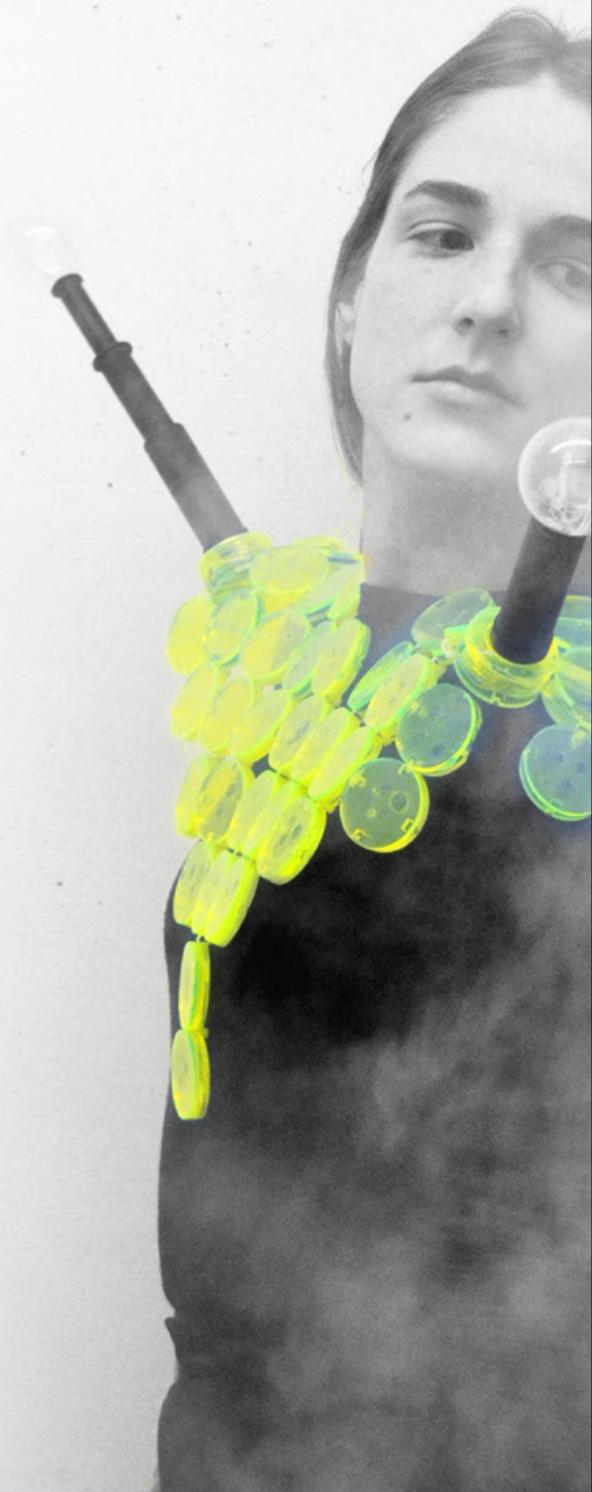
Columbia University

Critic: Matthew Davis

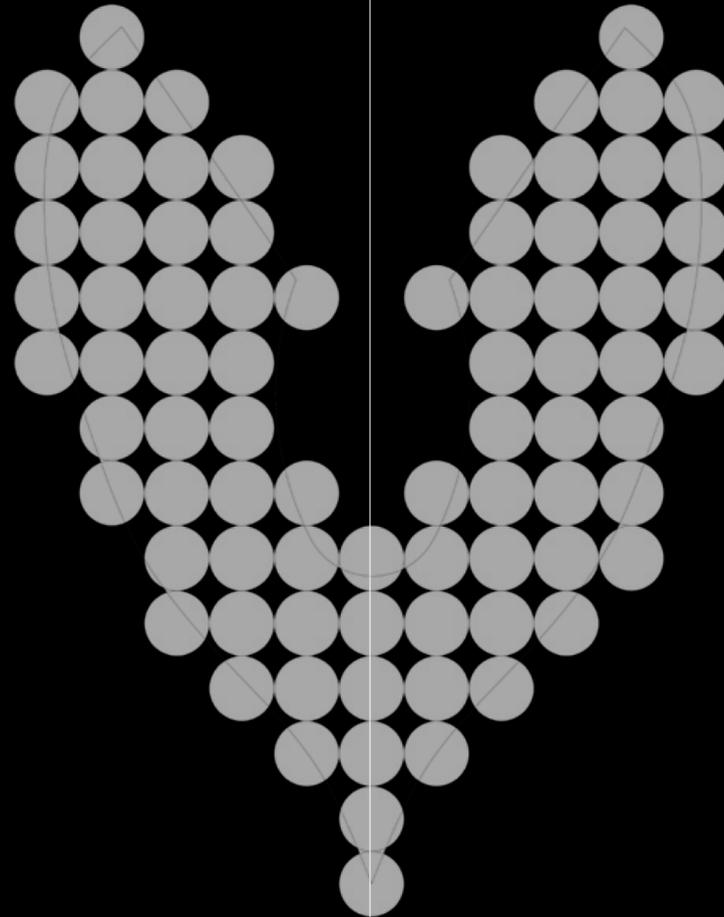
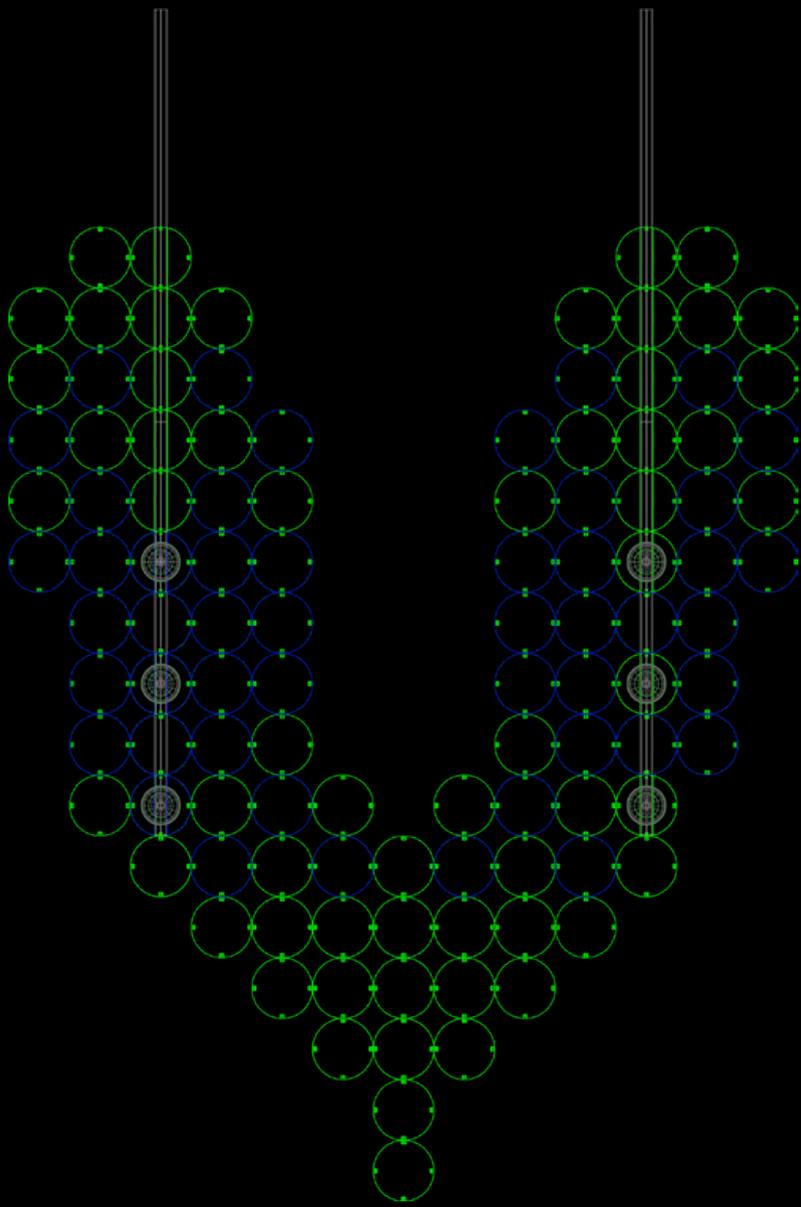
Partner: Christopher Spyrakos

This course will provide a theoretical overview and practical methods for designing objects that can change their size, shape, and surface. Our goal is to introduce new ways of thinking about design by developing structures that demonstrate real-time changes of morphology. Within the class, we will build up a systematic methodology for the creation and development of transformable mechanisms. Our starting point will draw on purely geometric tools, then move to the basics of kinematic analysis & synthesis, ultimately leading towards a parametric approach that joins form and movement through an integrated design process.

T H E E U P N E A



P R O J E C T



Our capacity to connect with architecture and media has created an incrementing global notion of political, social and territorial issues. Understanding the human body as a mechanism with the ability to extend its capacity through other devices is only possible with networks and the use of prosthetics that have been present since primitive times in several scales, from simple inventions such as the wheel, lever, pulley, etc. —that have given the human-self a way to achieve physical, survival and shelter challenges— To other devices such as lighthouses, carrier pigeons and telegraph as territorial extensions to transmit a message. Apparatus project is a conceptual exploration of a transformable device that activates when the user faces an environment with poor air quality. Each antenna is deployed with mist that covers the micro-atmosphere of the user to enhance the air quality around.

THE MAKING PROCESS

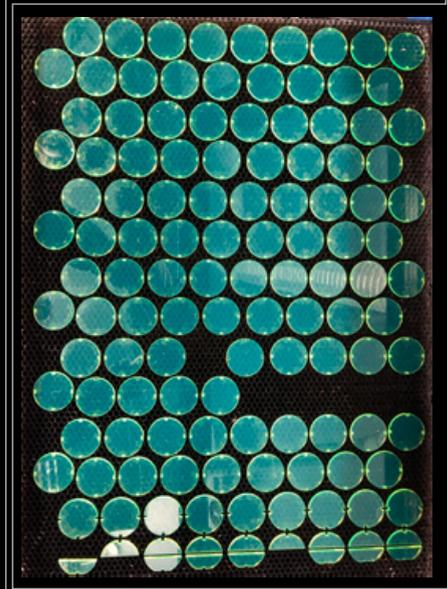
Molding



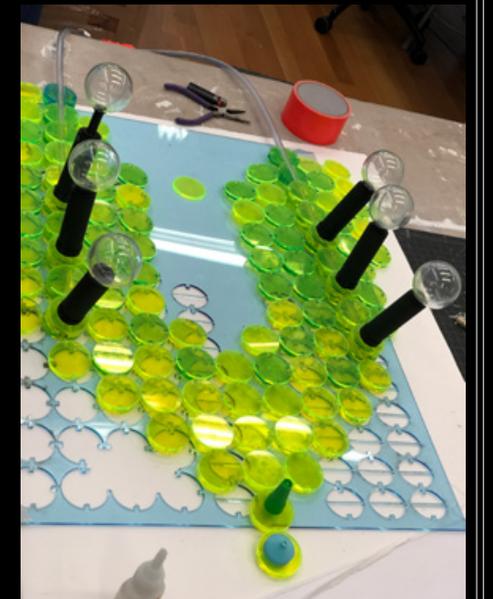
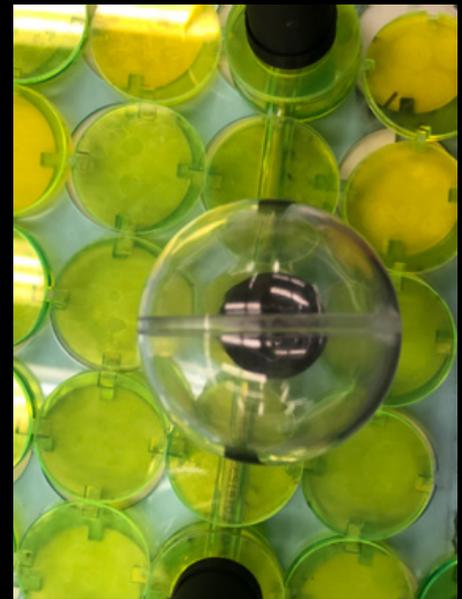
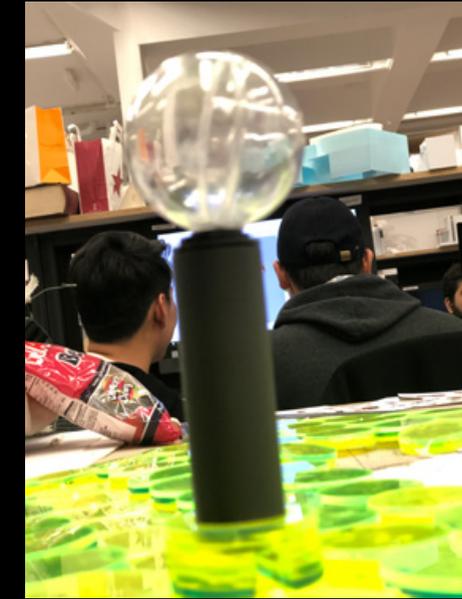
Mist expansible system



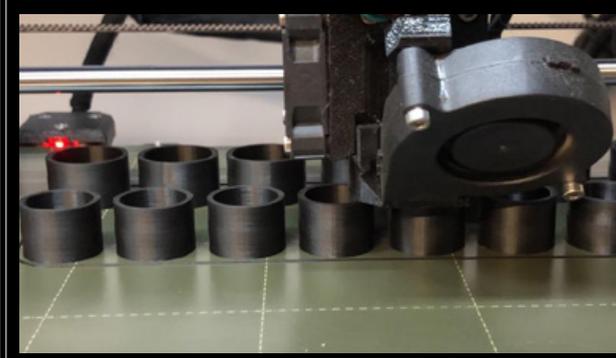
Ergonomy Test



Assemblage

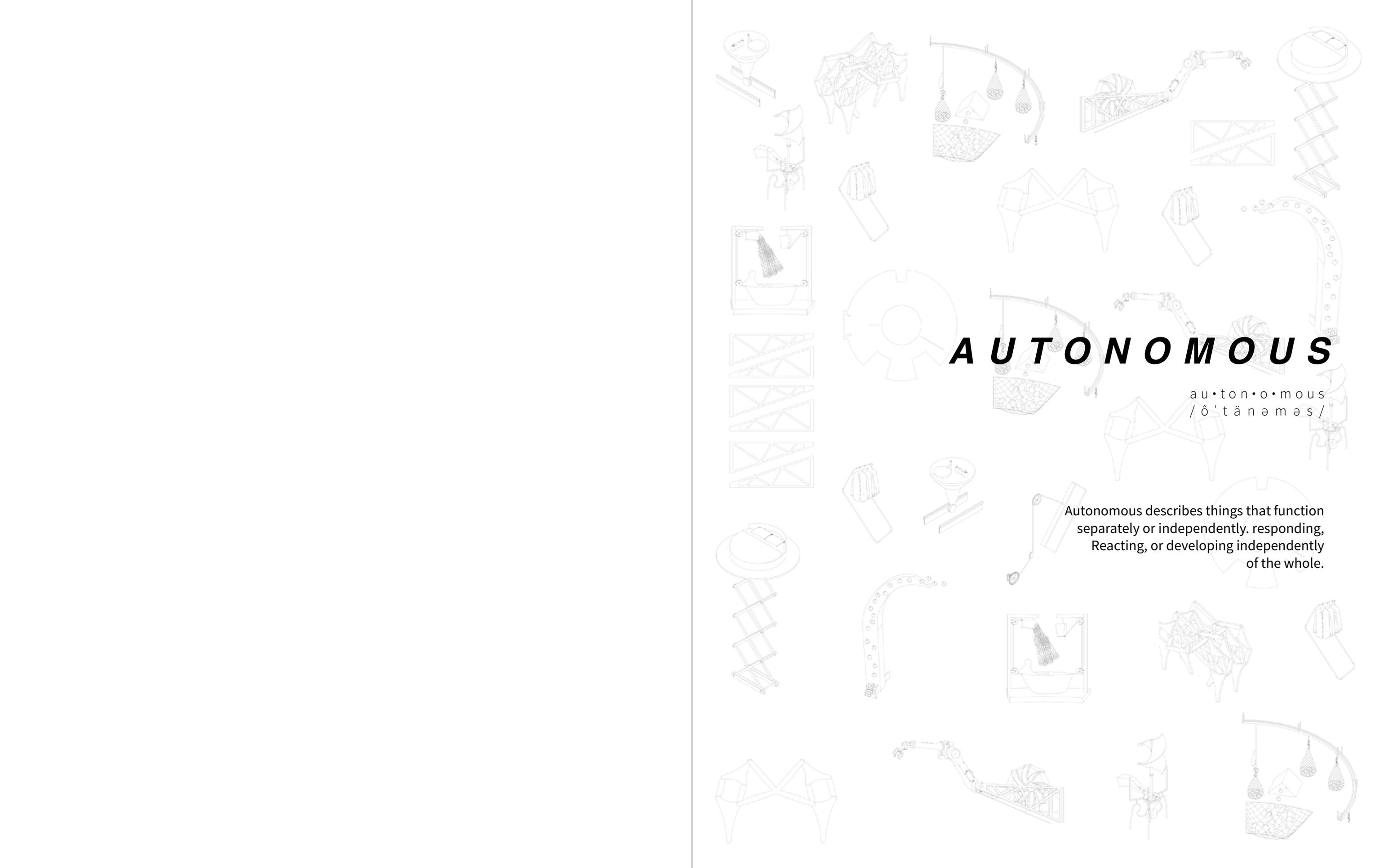


Fabrication









AUTONOMOUS

au•ton•o•mous
/ô'tänəməs/

Autonomous describes things that function separately or independently, responding, Reacting, or developing independently of the whole.

ART HOUSE STUDIO

Fruit collection / Art making / Automated Leisure

Advanced Design Studio V

Coxsackie, New York

Fall 2019

Graduate School of Architecture Planning and Preservation

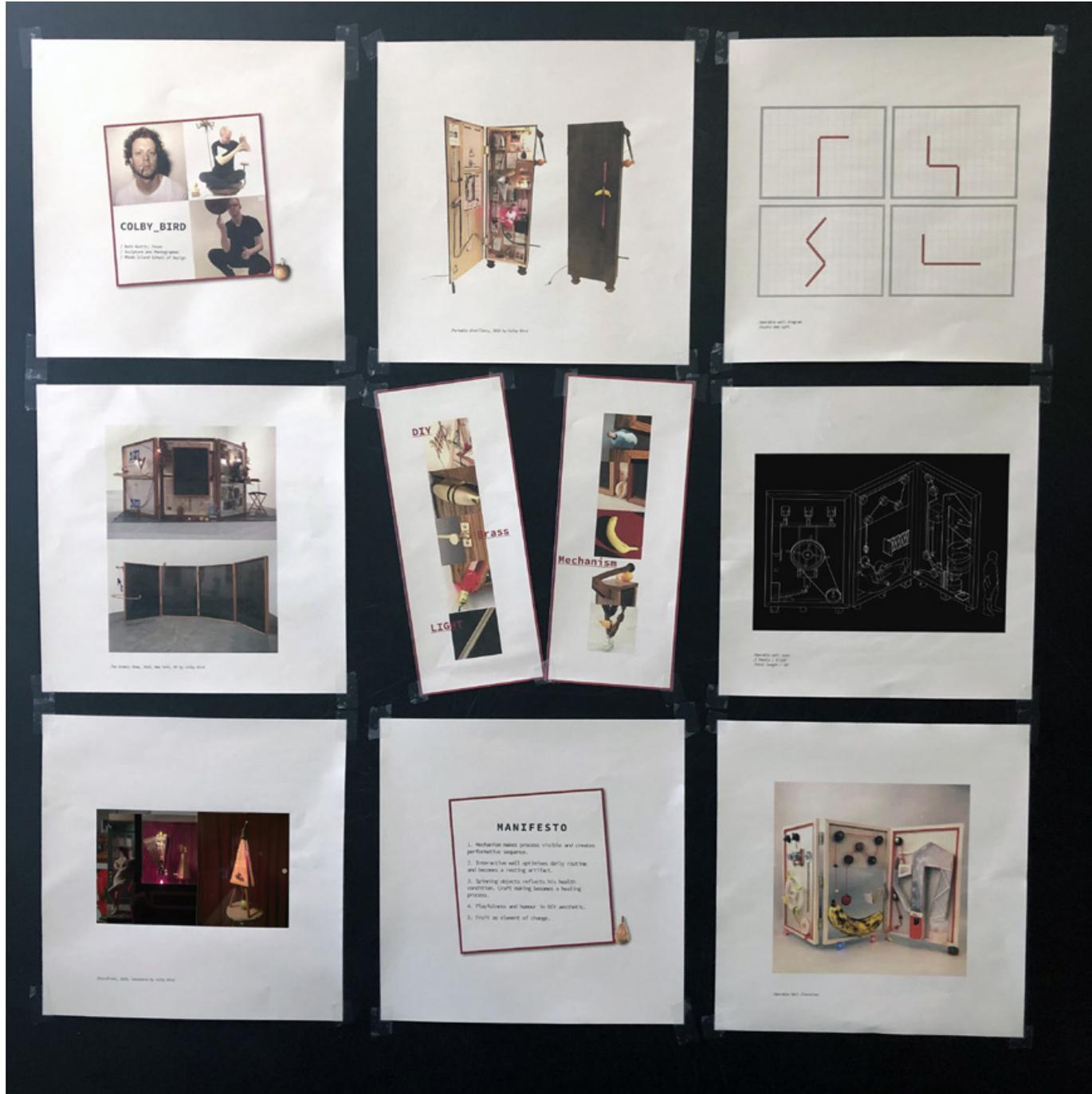
Columbia University

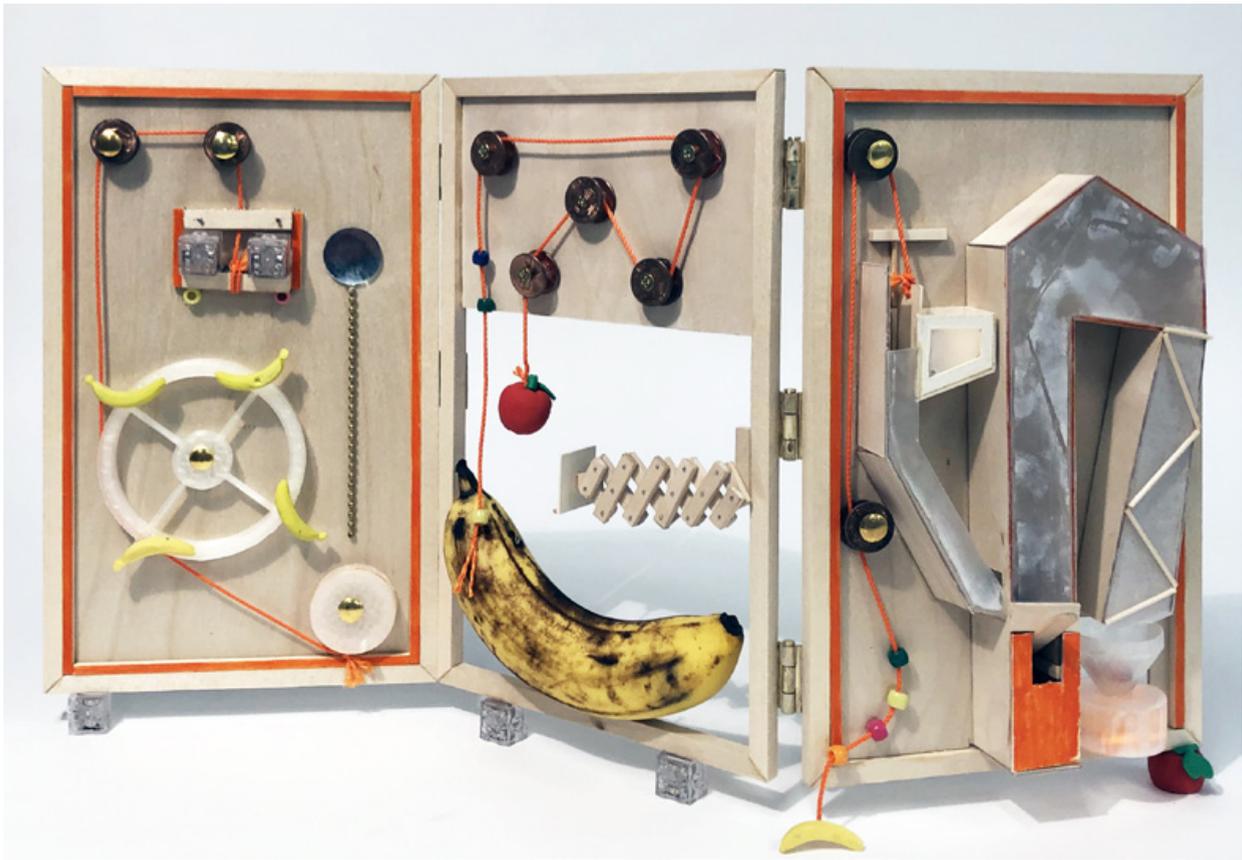
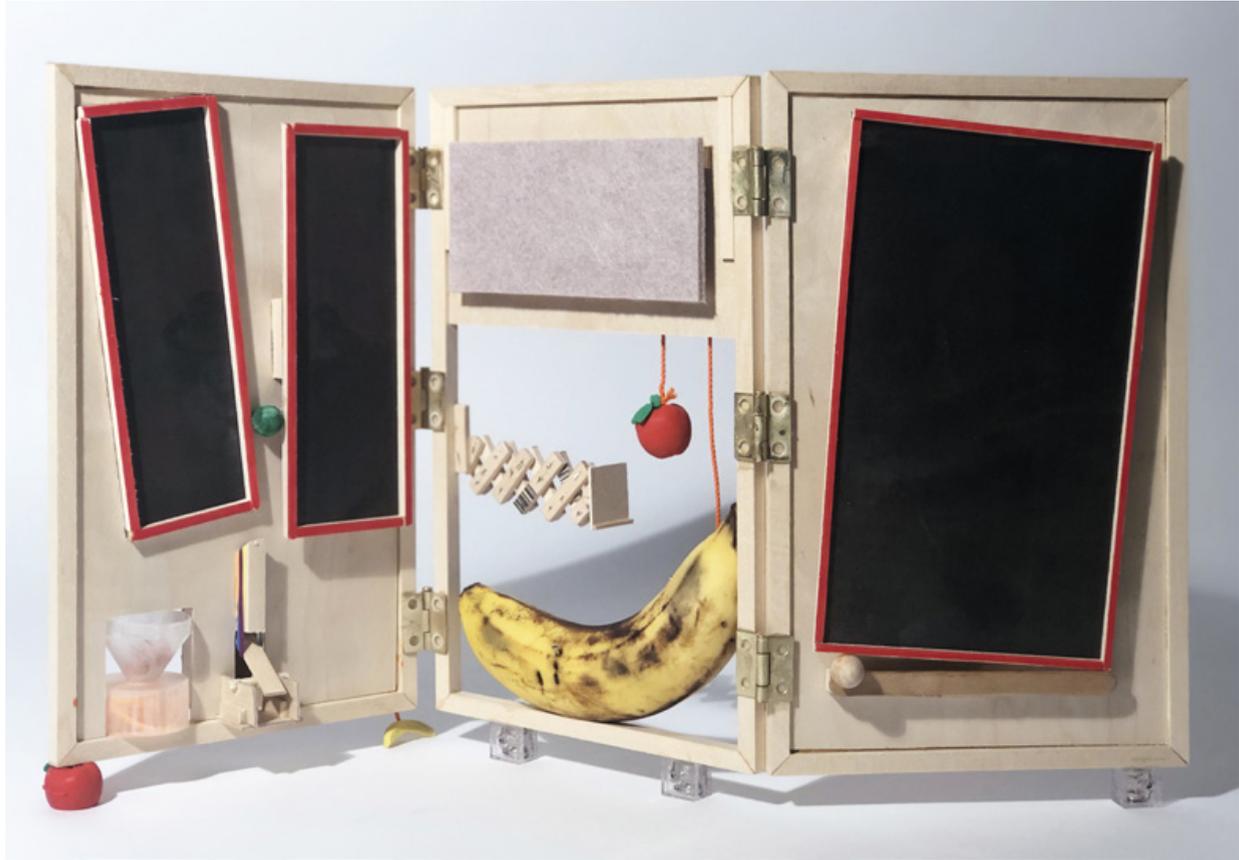
Critics: VPPR Architects (Tatiana von Preussen, Catherine Pease, Jessica Reynolds)

Artists are known as one of the driving forces behind New York City's success as a global cultural capital. Their presence has brought the city a special allure and edginess that most places can only dream of. We will create an artistic ecosystem combining spaces for art production and display, affordable housing for artists and shared community spaces. We will use the interface of art as an experimental tool to test out the myriad of dichotomies between program and form, culture and commerce, ethics and aesthetics, art and architecture, life and art, interior and exterior, privacy and publicity, real and unreal. In doing so we will propose new types of living, new types of creating, new types of sharing and perhaps new types of art.

Brief #1 OPERABLE WALL

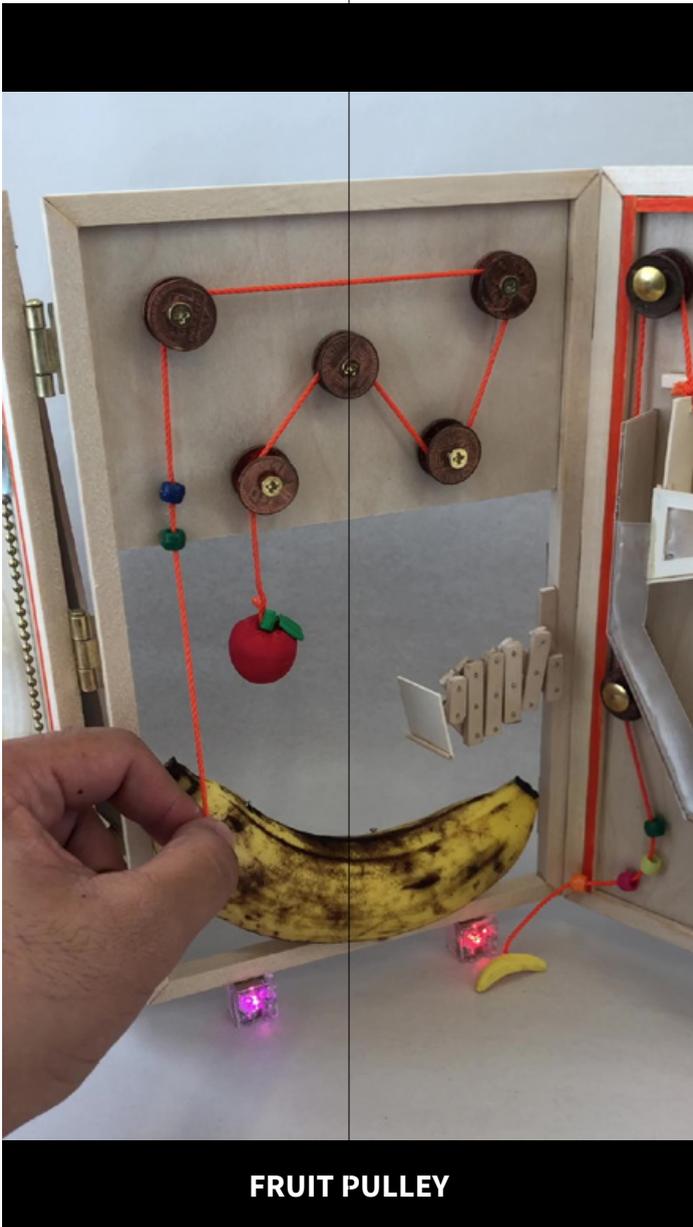
How can a wall playfully negotiate two sides of a shared boundary? In the first brief, students are invited to design an 'operable wall' that both separates and connects a private residential space and a more public studio space for a specific artist to live and work in. The design of this interface should be generated out of research into the artist's work, both their biography and their art practice, inventing a new formal and material architectural language.



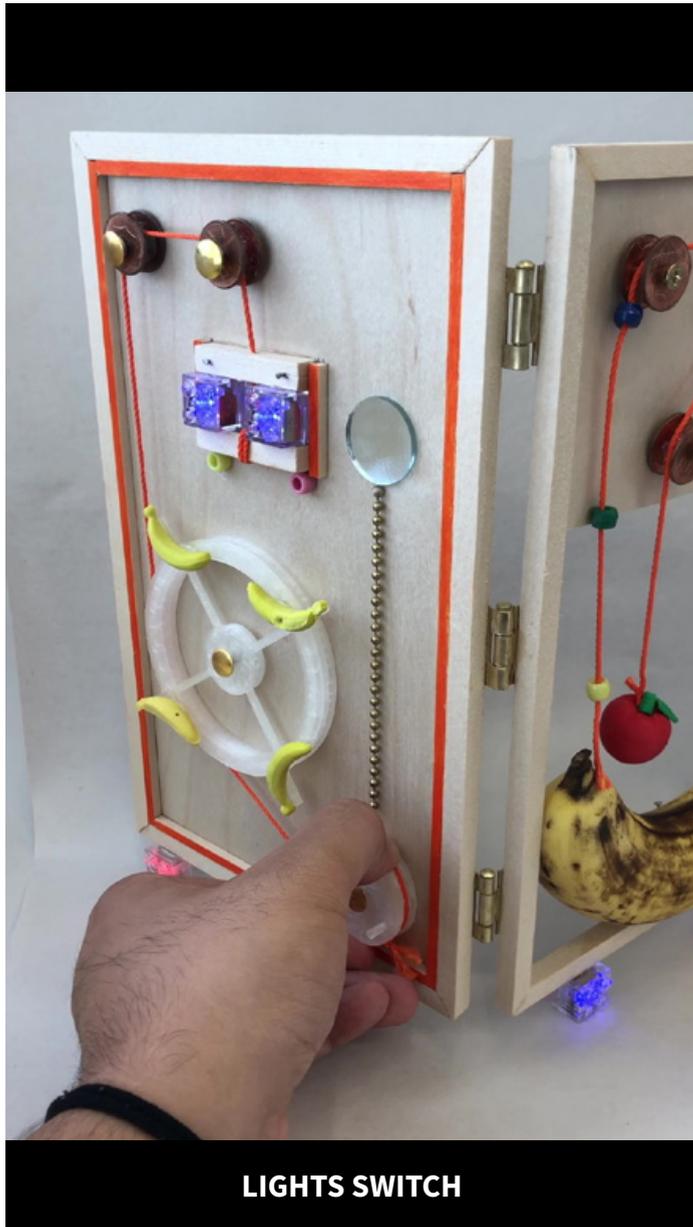




FRUIT GUMBALL



FRUIT PULLEY



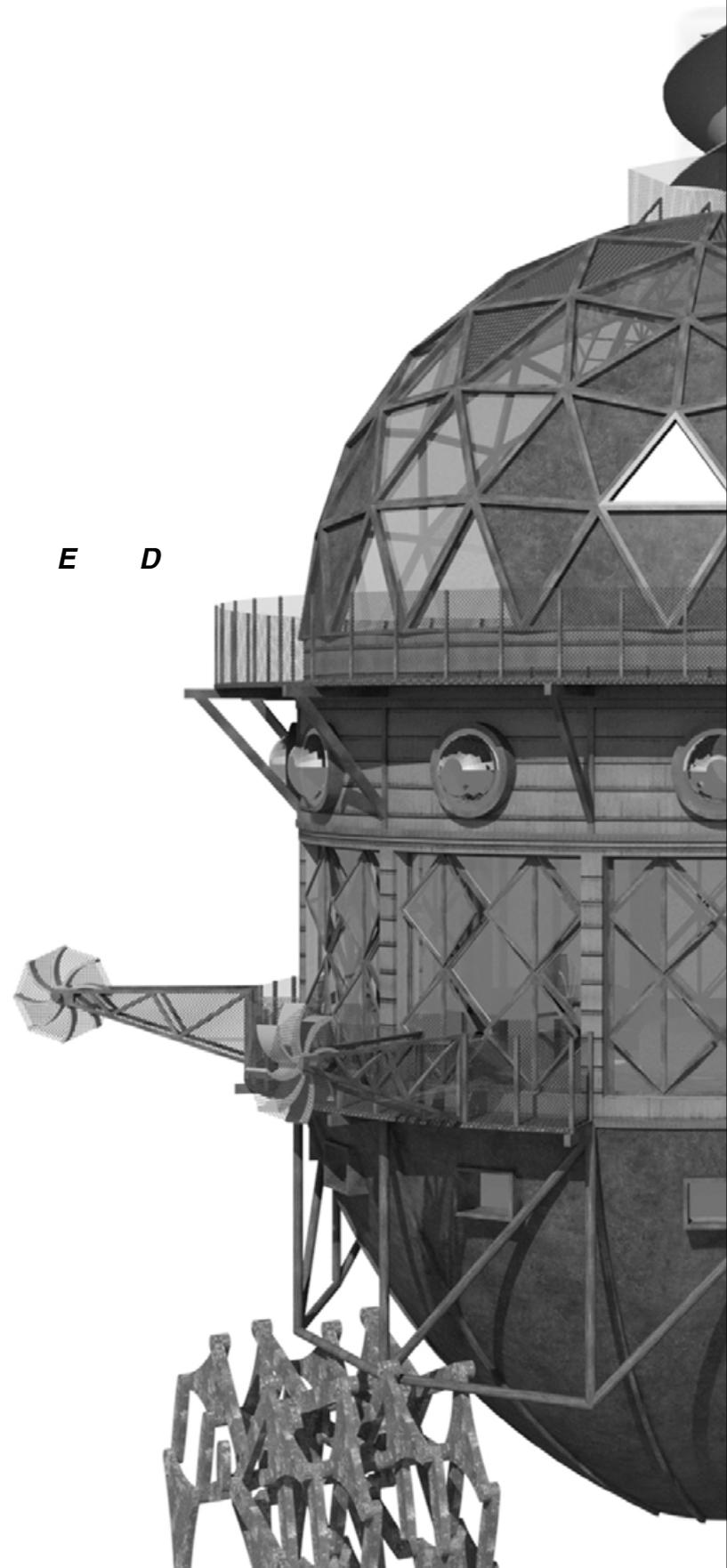
LIGHTS SWITCH

Brief #2
PRECEDENT STUDY

This precedent served as a case study to learn from the architecture can help to the construction of a community. This exercise intended to analyze the spaces and create punctual interventions in order to establish a critical conversation between spaces and users.

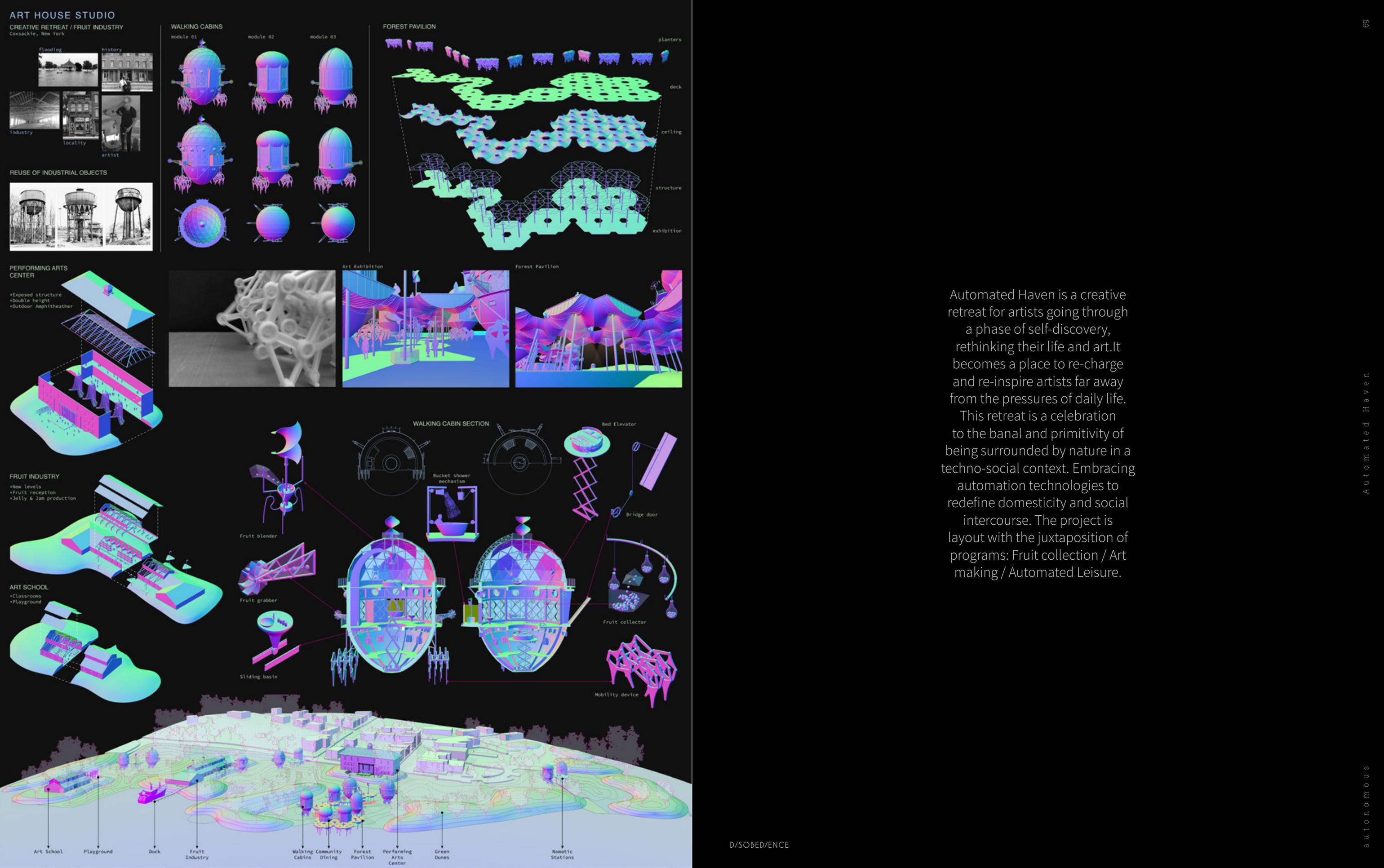


A U T O M A T E D

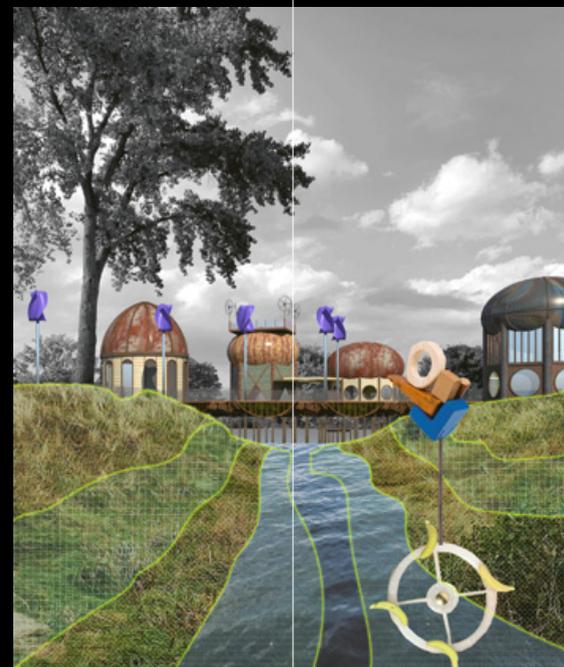
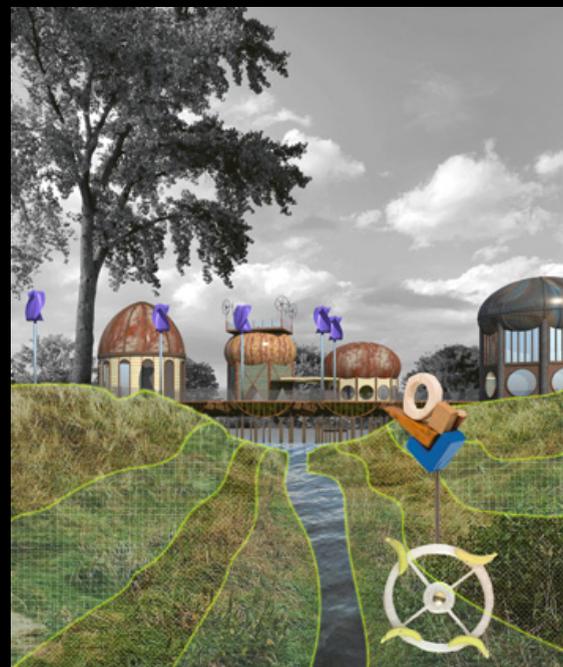


H A V E N





Automated Haven is a creative retreat for artists going through a phase of self-discovery, rethinking their life and art. It becomes a place to re-charge and re-inspire artists far away from the pressures of daily life. This retreat is a celebration to the banal and primitivity of being surrounded by nature in a techno-social context. Embracing automation technologies to redefine domesticity and social intercourse. The project is layout with the juxtaposition of programs: Fruit collection / Art making / Automated Leisure.



SITE PLAN

Legend

- 01 - Found Objects Drop off
- 02 - Robotic Fruit Picking
- 03 - Cabins Clusters
- 04 - Community Dining

Automated Haven is a creative retreat for artists going through a phase of self-discovery, rethinking their life and art. It becomes a place to re-charge and re-inspire artists far away from the pressures of daily life.

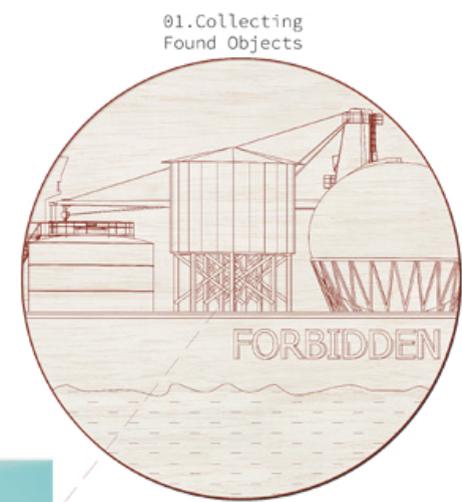
This retreat is a celebration to the banal and primitivity of being surrounded by nature in a techno-social context. The project is layout with the juxtaposition of programs:

- Fruit collection
- Art making
- Automated Leisure





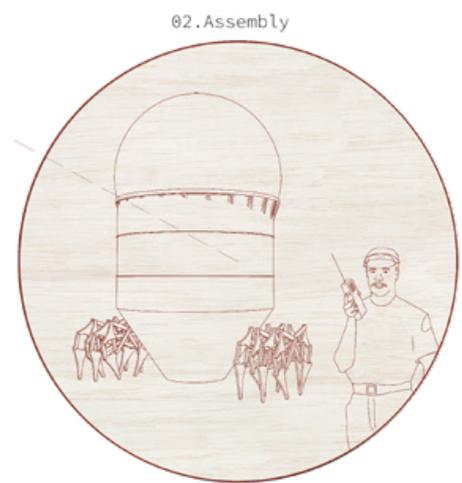
FOUND OBJECTS



01. Collecting Found Objects



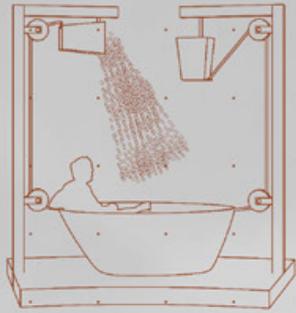
02. Refurbishment



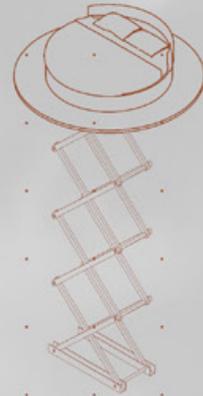
02. Assembly

AUTOMATED LIVING DEVICES

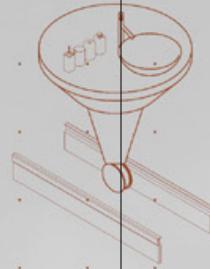
01. Bucket Shower



02. Elevator Bed



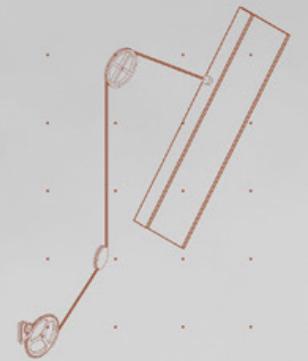
03. Sliding Basin



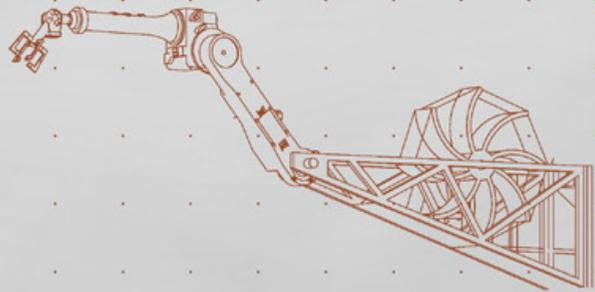
04. Mobile Closet



05. Bridge Door



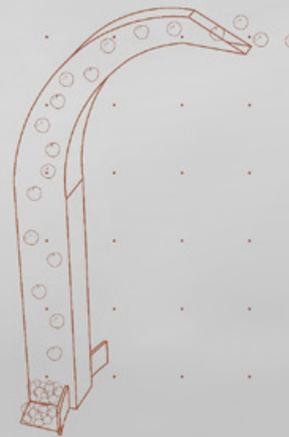
06. Fruit Picker



07. Apple Collector



08. Fruit Gumball



09. Fruit Blender

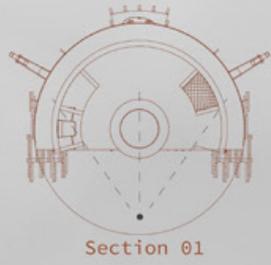


10. Mobility Device



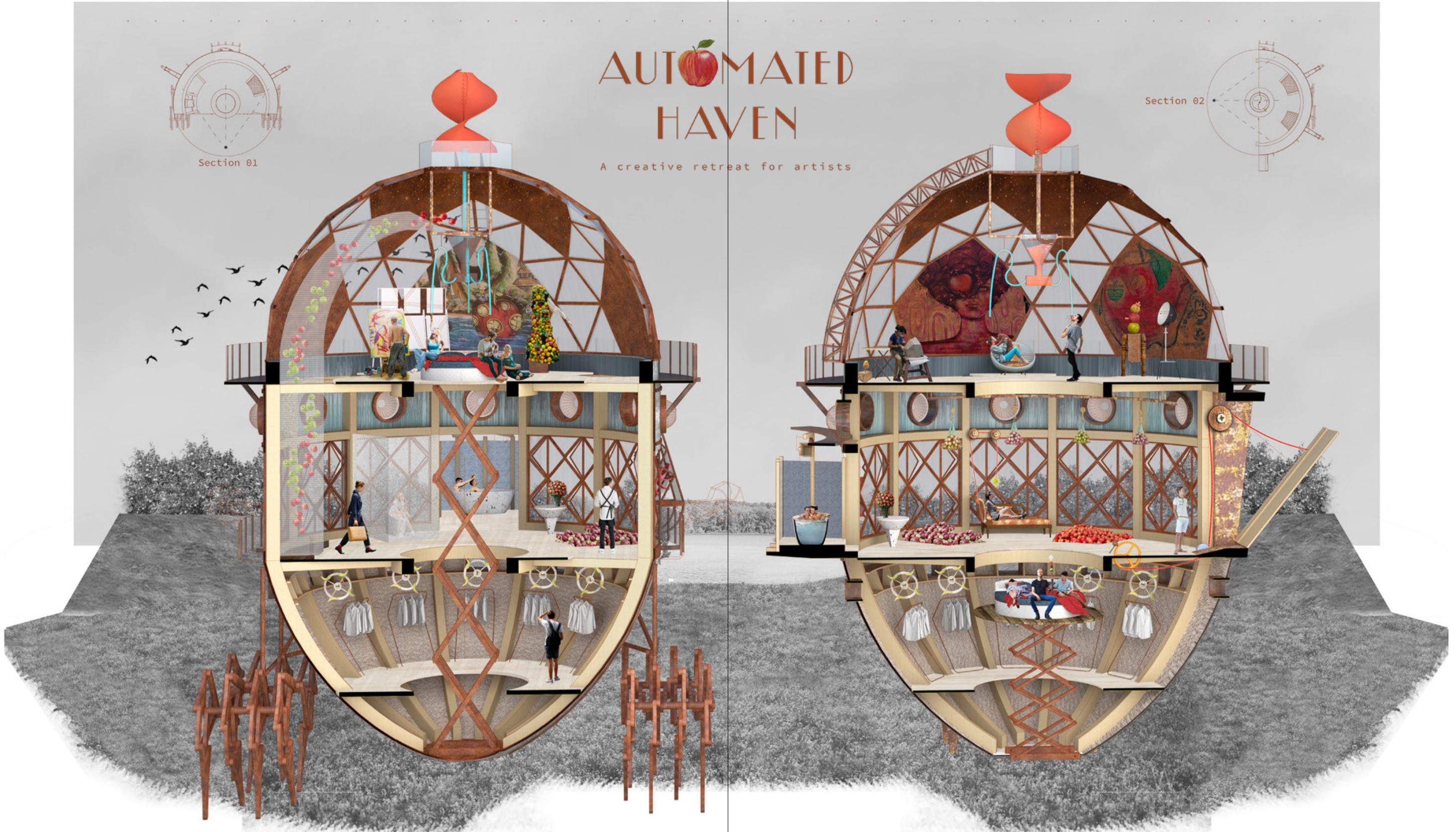
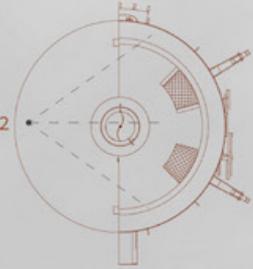
AUTOMATED HAVEN

A creative retreat for artists



Section 01

Section 02



WALKING CABINS SECTION

Gala Model

Description:
 Bright, visually appealing
 yellow-red color
 Crisp, creamy
 Yellow flesh

Taste:
 Mild and sweet in flavor.
 Juicy. Crisp texture.

Best Uses:
 Great on their own or in
 salads. The perfect snack.

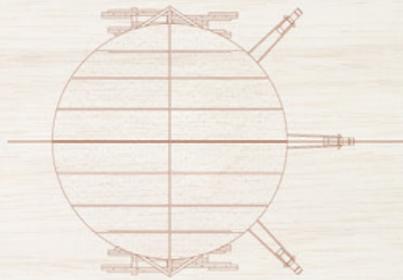


Mcintosh Model

Description:
 Vivid red brushed with
 bright green.
 Early season apples will
 have more green in them.

Taste:
 Sweet & tart with a tang.
 Very Juicy. Tender, White
 flesh.

Best Uses:
 Excellent for eating and
 sauces. Good for salads
 and pies.

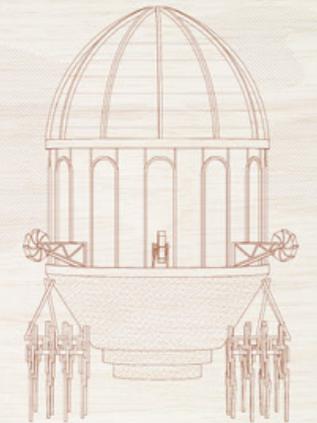
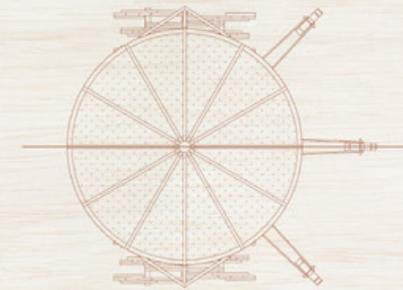
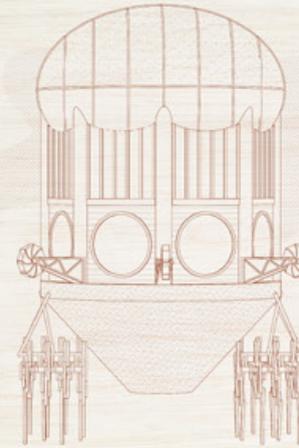
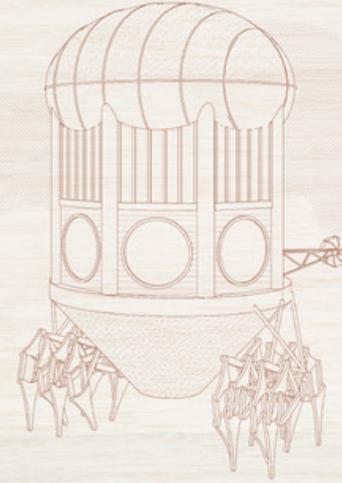
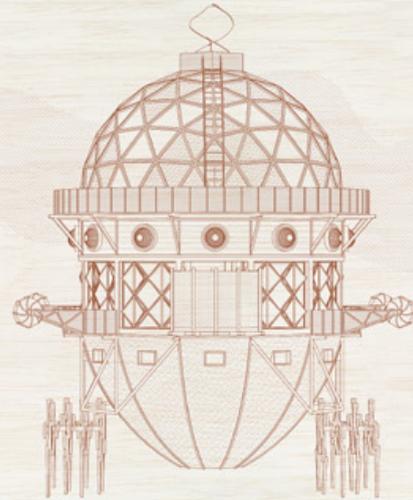


Zestar Model

Description:
 Deep red hue with areas of
 yellow & green. Light and
 crisp texture.

Taste:
 Crisp and juicy. Zesty,
 sweet/tart taste. Hint of
 brown sugar.

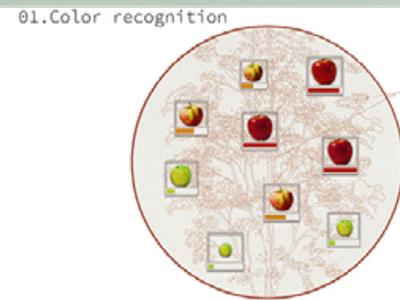
Best Uses:
 A must-try on its own!
 Good for baked goods,
 sauces and salads.





ROBOTIC FRUIT PICKING

D/SOBEDE/ENCE



Flooding level Projection

Ground layer

Rubble from demolishing buildings

D/SOBEDE/ENCE

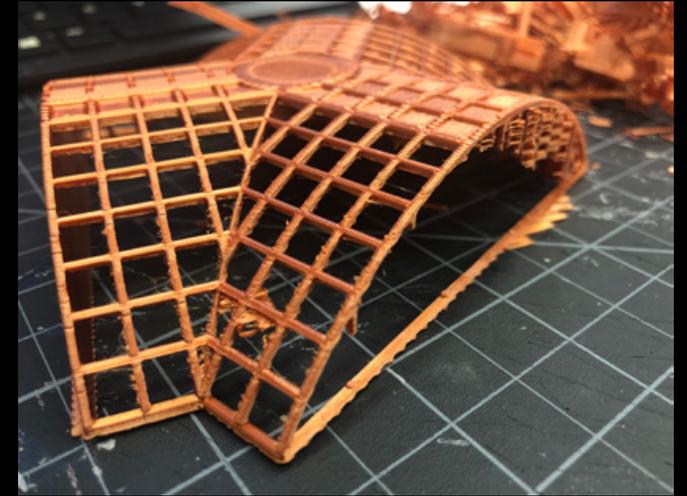
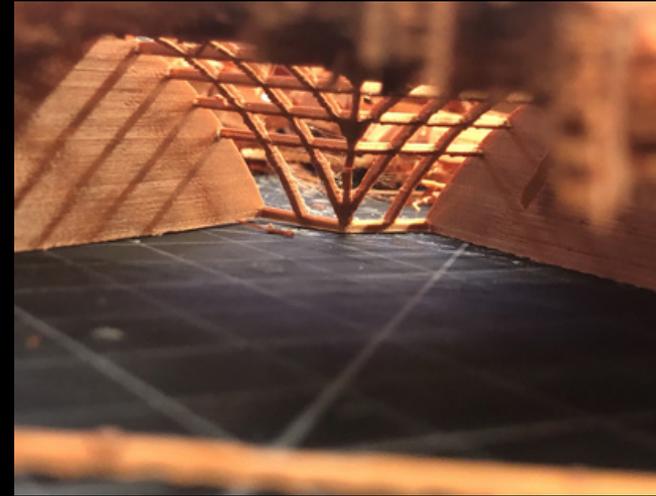
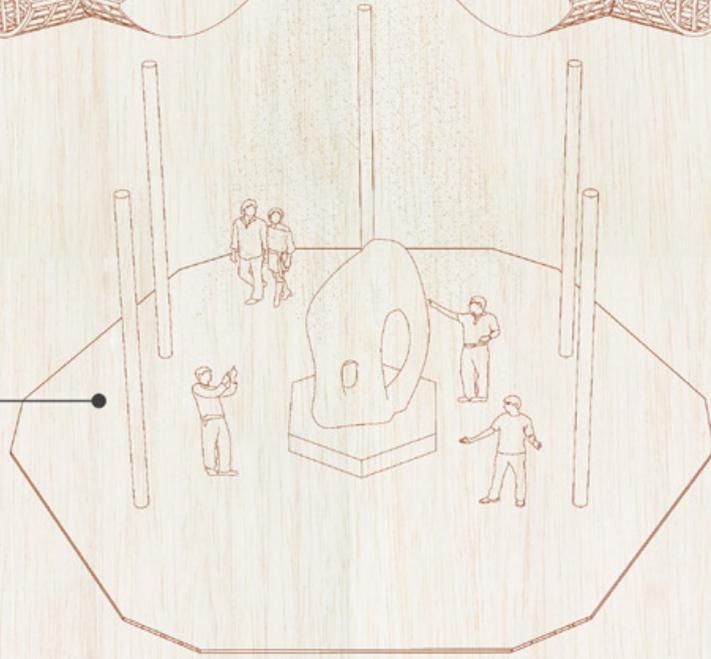
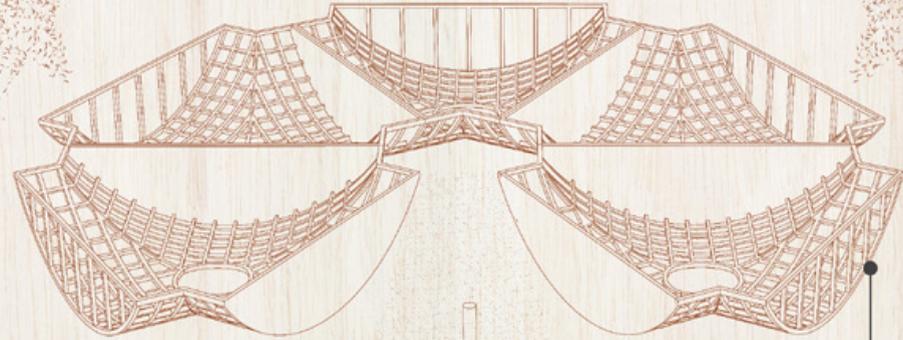
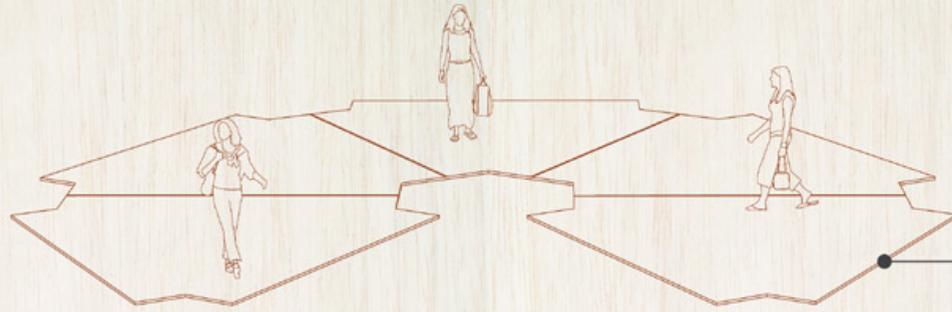
PAVILION

Hanging Planters

Exhibition Deck

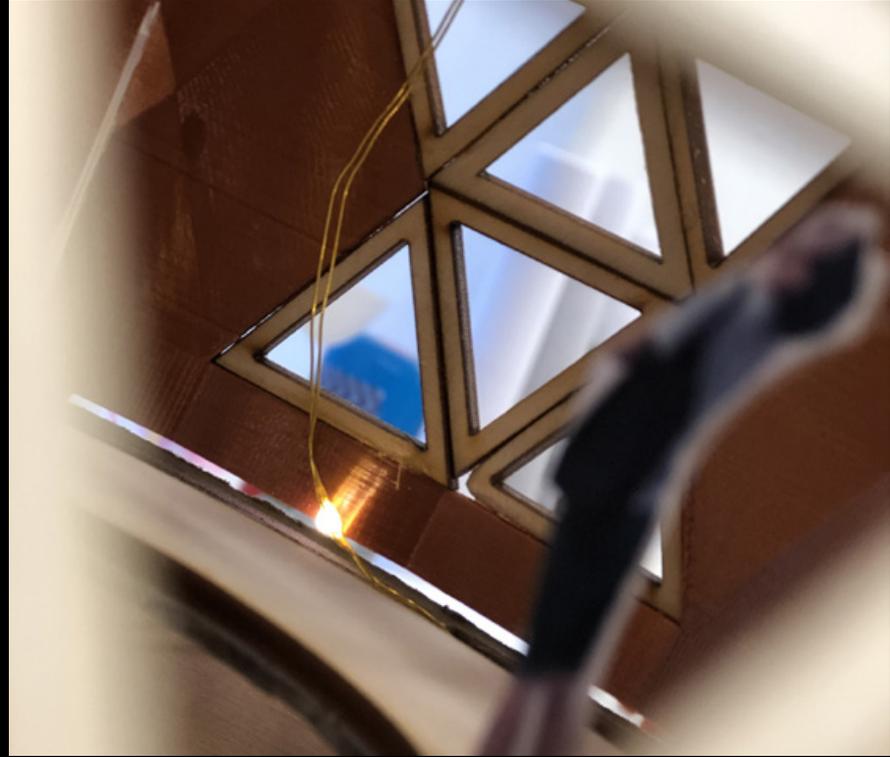
Refurbished Silo Structure

Elevated Deck



CABINS CLUSTERS



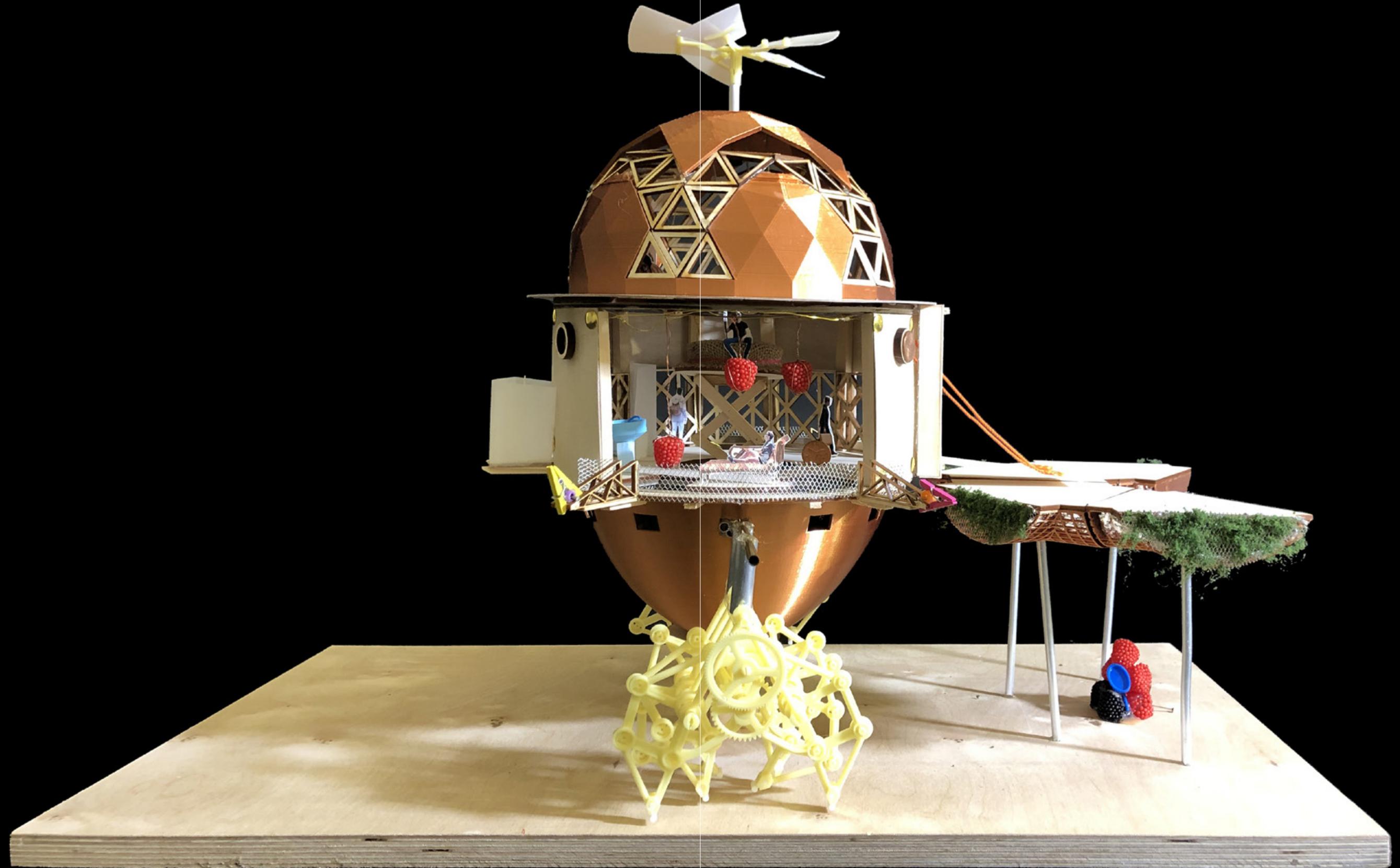


MERGING COMMUNITIES



D/SOBE/D/ENCE

D/SOBE/D/ENCE





REMEMBRANCE

re·mem·brance
/rə'membərəns/

The capacity for or the act of remembering, or the thing remembered. The enablement of memory for a past event that needs to be remembered.

S O M E T H I N G O F V A L U E

Arguments for Architecture as a Value Proposition

Advanced Design Studio VI

London, UK

Spring 2020

Graduate School of Architecture Planning and Preservation

Columbia University

Critic: Galia Solomonoff

TA: Udit Goel

The “X” company owns millions of square feet of real estate around the world, the majority of which is commercial office space. With commercial office space currently shifting towards sharing types, the client wishes to experiment with new hybrids that combine work, art, commerce and education, but not residential use. The exact program is to be defined by each student or student-team. The studio mission is to design something of value. What does something of value mean? Value to whom?

M E M O R I A L
P A R K &
M U S E U M

Hoa Hakananai'a
It is one of 85
Rapa Nui
sculptures
recorded to
date carved.
When the
English dug it
up 150 years
ago, the basalt
moai was in a
ceremonial
dwelling, where
he turned his
back on the sea
and looked at
the crater of
the Rano Kau
volcano, where
in ancient
times the
island's
inhabitants
swam to an
islet close in
search of eggs
of the manuara
bird. Whoever
succeeded
first, would be
erected as a
sacred person
of the tribe
for a year.

BRAZILIAN GOLD
In war and
peace alike
Brazilian gold
went to England
on board Royal
Navy vessels
and by the
weekly
Falmouth-Lisbon
packet boat
service. Both
warships and
packet boats
were immune
from search
by the
Portuguese
customs and all
other
officials.
Naturally, the
merchants at
Lisbon, both
British and
foreign,
preferred to
remit their
gold to England
by this means,
since the
export of
specie and
bullion from
Portugal had
been strictly
forbidden since
the Middle
Ages.

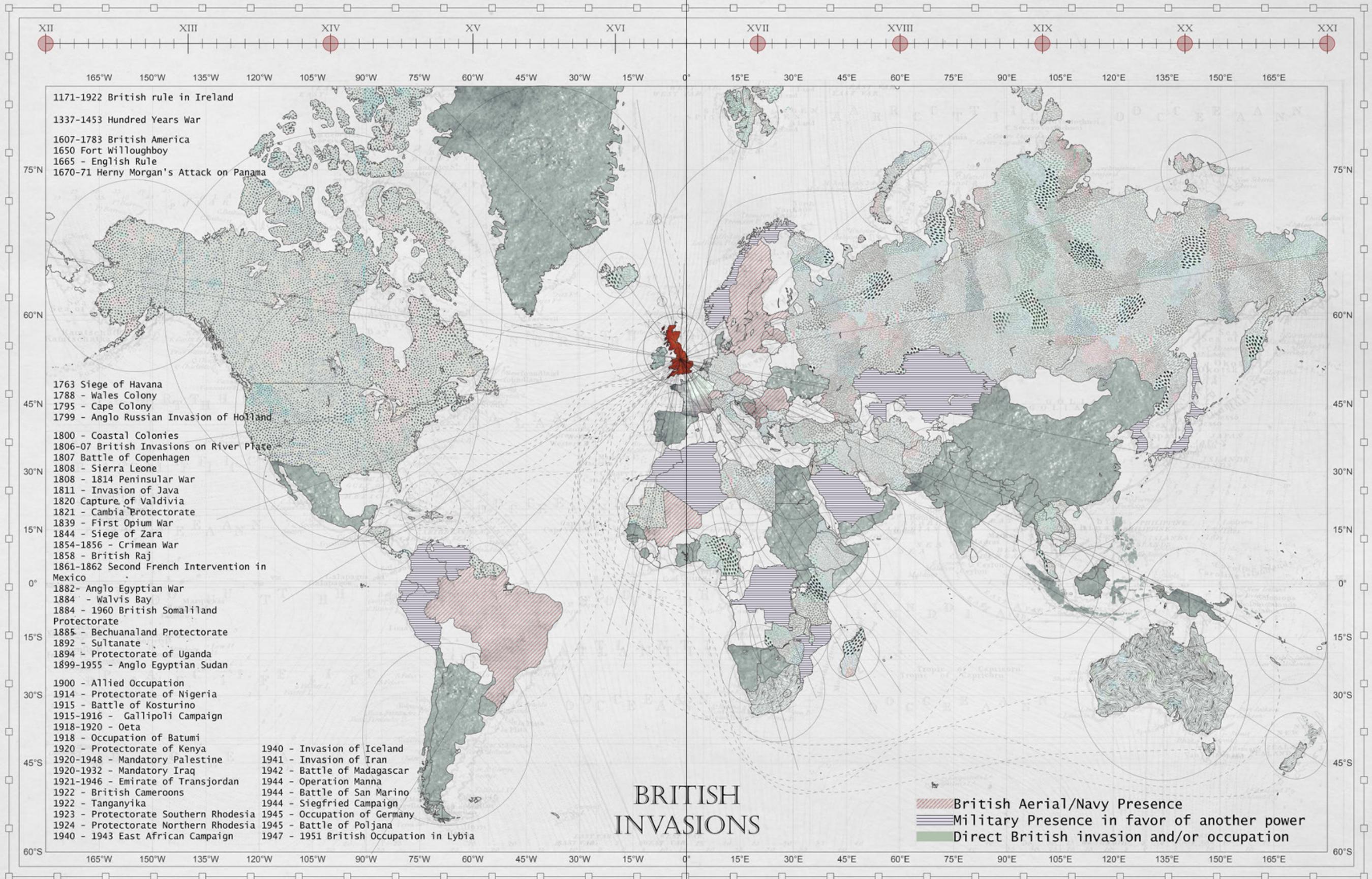
BRAZILIAN GOLD
In war and
peace alike
Brazilian gold
went to England
on board Royal
Navy vessels
and by the
weekly
Falmouth-Lisbon
packet boat
service. Both
warships and
packet boats
were immune
from search
by the
Portuguese
customs and all
other
officials.
Naturally, the
merchants at
Lisbon, both
British and
foreign,
preferred to
remit their
gold to England
by this means,
since the
export of
specie and
bullion from
Portugal had
been strictly
forbidden since
the Middle
Ages.

**China
Imperial
Treasures**
Britain was
part of the
Eight-Nation
Alliance that
put down the
Boxer Rebellion
in the late
19th century,
ransacked the
Forbidden City,
and destroyed
the Old Summer
Palace in
Beijing in
1860. Between
1840 and 1949,
China was
dominated by
Western
imperialism, a
period that has
been nicknamed
the Century of
Humiliation.
1850

Rosetta Stone
Taken from
Rosetta, Egypt
by a French
officer in
1799, the
2,000-year-old
black basalt
stone is a
famous artifact
inscribed with
hieroglyphs,
demotic
Greek and
Hebrew. It
helped scholars
decipher
hieroglyphs
and Egyptian
writing of the
past. The stone
was acquired
by the British
when they
defeated the
French in
Egypt and
transferred
it to the
British Museum
in London in
1802.

You can wipe out an entire generation, you can burn their homes
to the ground and somehow they'll still find their way back. But
if you destroy their history, you destroy their achievements and
it's as if they never existed.

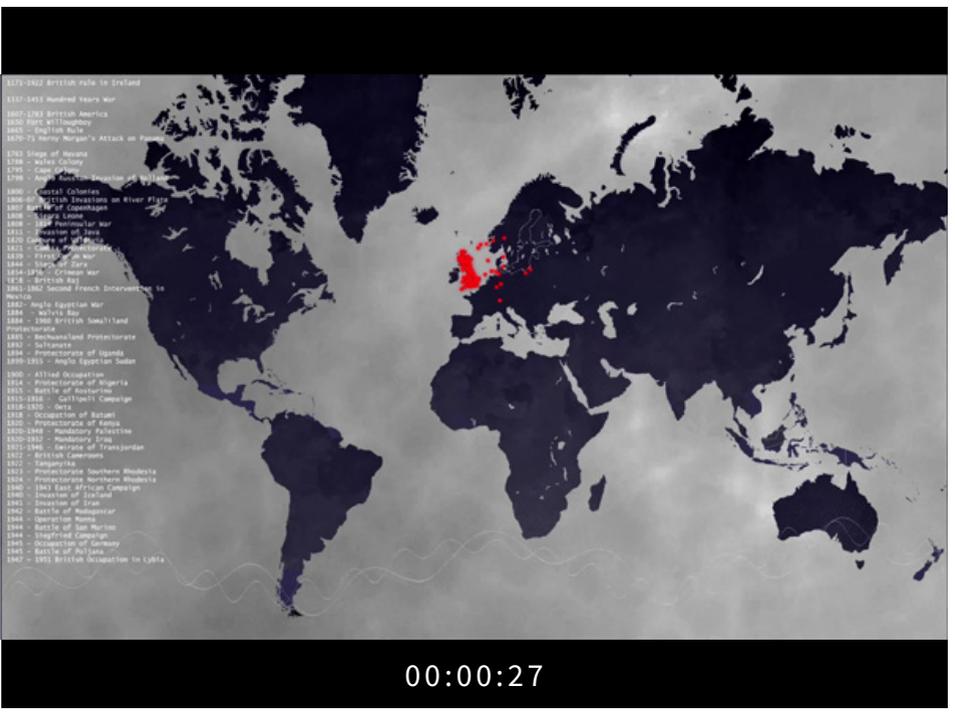
The Monuments Men



The British invaded 90% of the world, in different moments of history and in different scales of intervention. During the British invasions there was an infinite transport of valuable items. This is how today the UK possesses so many treasures that are not from British land nor respond to British culture of the time.

As you migrate from your origin country, you don't lose your genetic or cultural roots. As you move you gather parts of every place where you've been and no

L I Q U I D T R A C E S O F B R I T I S H C O L O N I A L I S M



onger hold the story of one place, but all those places that you went through.

What is interesting is that the movement of these objects happened through water. Great Britain managed to master navigation techniques to reach all these places. By following the liquid traces of these parallel histories, this project aims to navigate through the memory of water in order to tell the stories of these objects from their origin, extraction, exile and re contextualization.



HERITAGE OBJECTS INVENTORY

[ROSETTA STONE]

Material: Gneiss
Size: 45.7 x 24.3 x 11.2 cm
Weight: 86 kg
Created: 196 BC
Origin Location: Egypt
Extraction year: 1799
Present Location: British Museum

About: The Rosetta Stone, found in 1799, was a fragment of an ancient Egyptian stone tablet that was inscribed in three scripts: hieroglyphs, Demotic, and Greek. It was discovered in the town of Rosetta in Egypt. The stone was used to decipher the hieroglyphs and is now housed in the British Museum in London.




[NICARAGUA CARIBBEAN]

Exploitation Type: Natural Resource
Material: Tobacco, Coffee, Sugar Cane
Occupation Year: 1492
Trading Location: St. Domingo and St. Leger

About: The first English settlers of the Americas, the Jamestown colony, were established in 1607. The colony's early years were marked by hardship and conflict with the local Native American population. The colony's survival was ultimately secured through trade with the Spanish, who provided the colony with food and supplies. The colony's success was largely due to the tobacco trade, which became a major export.




[HOA HAKANANAPA]

Height: 4.2 m
Weight: 7.8 m
Created: 1600-1650
Origin Location: Pascua Island, Chile
Extraction year: 1680
Present Location: British Museum

About: The Hoa Hakananapa is a large, dark, carved stone figure of a man with a prominent mustache. It was discovered on the island of Pascua in Chile in 1888. The figure is believed to be a representation of a local deity or a person of high status. It is now housed in the British Museum in London.




[BENIN BRONZES]

Material: Bronze
Created: 1000-1600
Origin Location: Kingdom of Benin
Extraction year: 1891-1892
Present Location: British Museum

About: Thousands of African bronzes were taken during the colonial era from the Kingdom of Benin. The bronzes are a group of more than 1,000 cast-bronze objects, including plaques, reliefs, and other items. They are now housed in the British Museum in London.




[ELGIN MARBLES]

Artist: Myron
Size: 1.9 m
Material: Marble
Created: 460 BC
Origin Location: Temple of Athena Parthenon, Greece
Extraction year: 1816-1817
Present Location: British Museum

About: This collection of ancient Greek marble sculptures, known as the Elgin Marbles, were taken from the Parthenon in Athens, Greece, by Lord Elgin in the early 19th century. The marbles are now housed in the British Museum in London.




[KOH-I-NOOR DIAMOND]

Weight: 105.602 carats (21.204 g)
Size: 1.4 in x 1.3 in x 0.5 in
Price: \$10 - \$12.5 Billion
Found: 3200 B.C.
Mine of origin: Kollur Mine, India
Country: India
Extraction year: 1739
Present Location: Tower of London
Illegitimate Owner: Queen Elizabeth II

About: Meaning "mountain of light" in Urdu, the Koh-i-Noor diamond was seized by the British Empire's East India Company as one of the spoils of war in the colonial era. Britain's colonial governor-general of India arranged for the diamond to be presented to Queen Victoria in 1850. One of the largest diamonds in the world, the 105-carat diamond has been set in the crown of the current Queen Elizabeth's late mother and is on display in the Tower of London.




[BRAZILIAN GOLD]

Material: Gold
Origin Location: Minas Gerais, Brazil
Extraction year: 1500-1800
Present Location: United Kingdom Territory

About: In war and peace, the gold of Brazil has been a major source of wealth for the United Kingdom. The gold was discovered in the 16th century and was a major export. The gold was used to fund the British Empire and was a major source of wealth for the United Kingdom.




[IMPERIAL TREASURES]

Place: Longmen Grottoes
Size: 10.5 m x 1.5 m
Material: Longmen Grottoes
Created: 4th century
Origin Location: Longmen Grottoes, China
Extraction year: 1906
Present Location: British Museum

About: Britain was part of the Longmen Grottoes, a series of Buddhist caves in Henan, China. The grottoes were discovered in 1906 and were a major source of wealth for the United Kingdom. The grottoes were used to house the remains of the Buddha and were a major source of wealth for the United Kingdom.




[NATIVE AMERICAN ART]

Place: Northwest Coast Carving
Size: 45 cm
Material: Wood
Created: 1800-1900
Origin Location: Northwest Coast, North America
Extraction year: 1800
Present Location: British Museum

About: The long, carved line of the Northwest Coast Carving is a masterpiece of Native American art. The carving is a representation of a person and is a major source of wealth for the United Kingdom. The carving is used to house the remains of the Buddha and is a major source of wealth for the United Kingdom.




[KOH-I-NOOR DIAMOND]

Weight: 105.602 carats (21.204 g)
Size: 1.4 in x 1.3 in x 0.5 in
Price: \$10 - \$12.5 Billion
Found: 3200 B.C.
Mine of origin: Kollur Mine, India
Country: India
Extraction year: 1739
Present location: Tower of London
Illegitimate Owner: Queen Elizabeth II

About: Meaning "mountain of light" in Urdu, the Koh-i-Noor diamond was seized by the British Empire's East India Company as one of the spoils of war in the colonial era. Britain's colonial governor-general of India arranged for the diamond to be presented to Queen Victoria in 1850. One of the largest diamonds in the world, the 105-carat diamond has been set in the crown of the current Queen Elizabeth's late mother and is on display in the Tower of London.




An inventory of some of the most controversial pieces taken during British Colonialism led to understand the traces of the migration of these objects.

~~Museum FOR British Colonialism~~

~~Museum OF British Colonialism~~

MEMORIAL PARK & MUSEUM

STOLEN HERITAGE | BRITISH COLONIALISM

This project is a Memorial Park & Museum that presents the stolen heritage objects taken during British Colonialism. It aims to relocate the pieces from other museums in London and open the possibility of a rightful place for resemblance and celebration of history and culture.

The abandoned building will be the bones for the new proposal. Maintaining much of the existing architecture and calibrating an urban envelope to merge the building and the city.

This proposals holds an appreciation for these ruins and its semi demolished walls, as a symbol of resilience, endurance and the value that could bring the reuse of this architectural device. An architectural expression of the past and the present to step into the now, future.

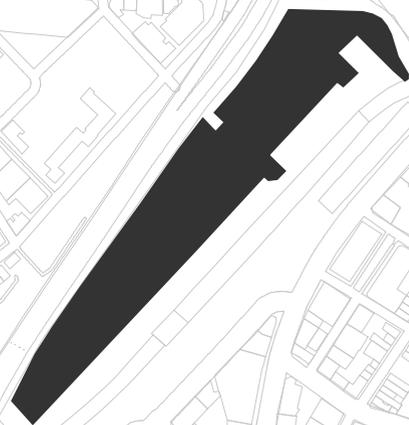
The journey through the building becomes explorative and as the user walks through the spaces the use of light and of real and abstract water evokes the sense of the sublime and visceral of the stories being told.

SHOREDITCH, LONDON

The place for the project is located in an abandoned train station. Damaged by humans and time, it's an architectural hidden jewel that lost its value, but could still be reclaimed for the city.

Its main structure has been semi-demolished and nature has populated its ruins. What it might seem like a park from above, it's actually an inaccessible space.

A space that has been inaccessible for decades now becomes a green buffer that mitigates the rapid development of skyscrapers. Especially in Shoreditch where the signs of gentrification accelerate. The need for green spaces is no longer optional, but vital.



D/SOBE/ENCE



D/SOBE/ENCE

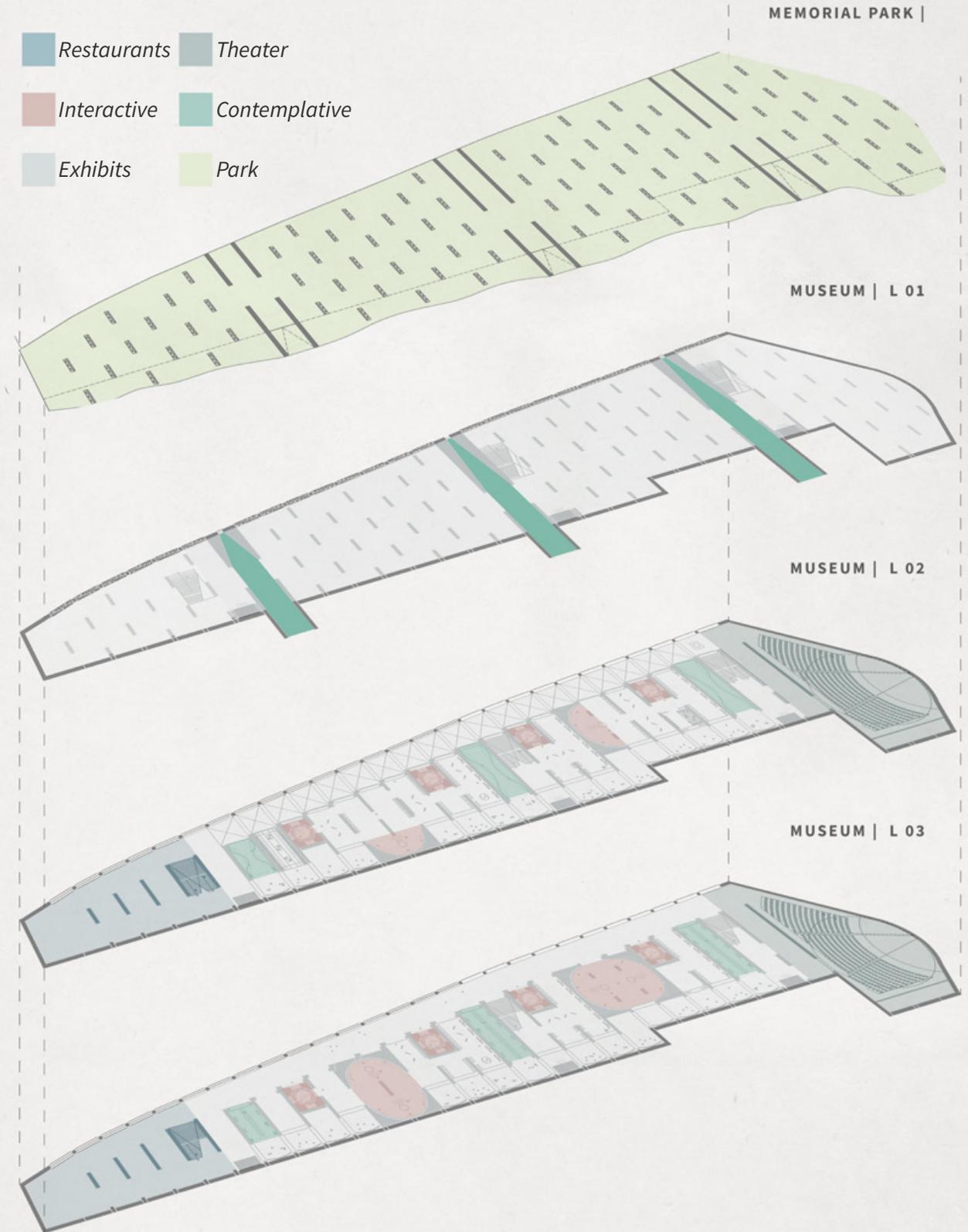
RUI NS TAXONOMY



Due to the lack of information of the existing building. A taxonomy analysis through photograph was made in order to reconstruct through drawings, most of the existing structure.

MEMORIAL PARK & MUSEUM

- Restaurants
- Theater
- Interactive
- Contemplative
- Exhibits
- Park



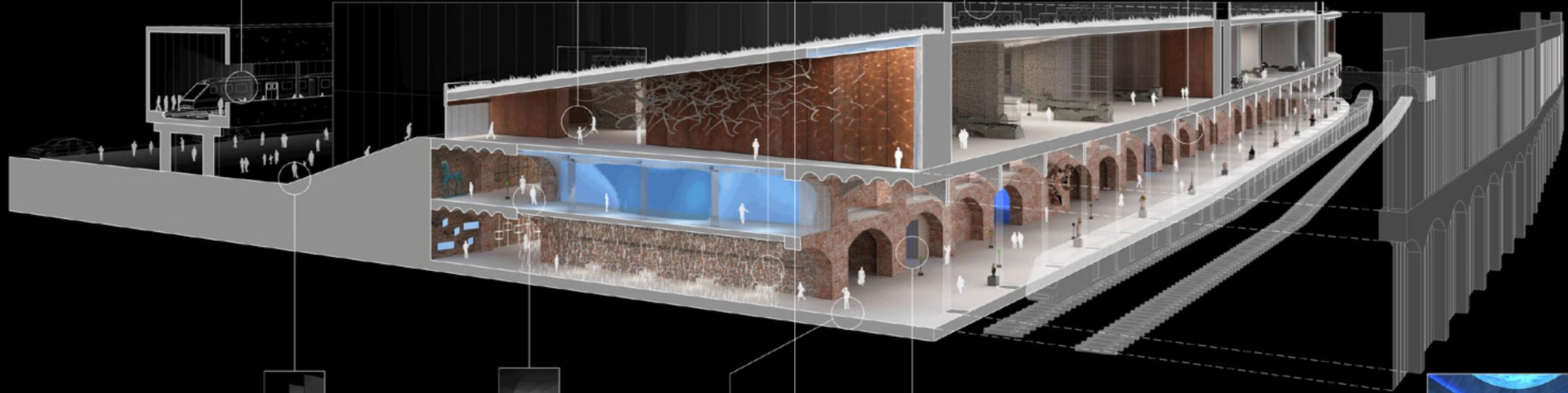
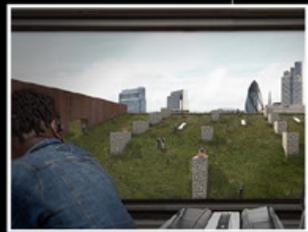
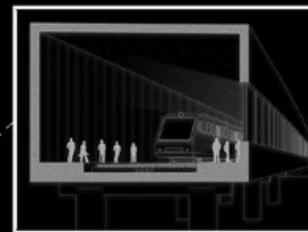
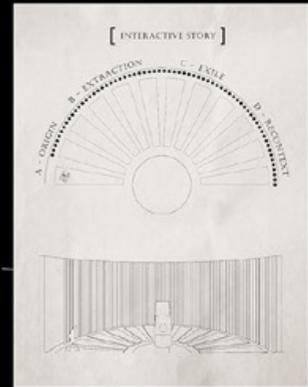
MEMORIAL PARK |

MUSEUM | L 01

MUSEUM | L 02

MUSEUM | L 03

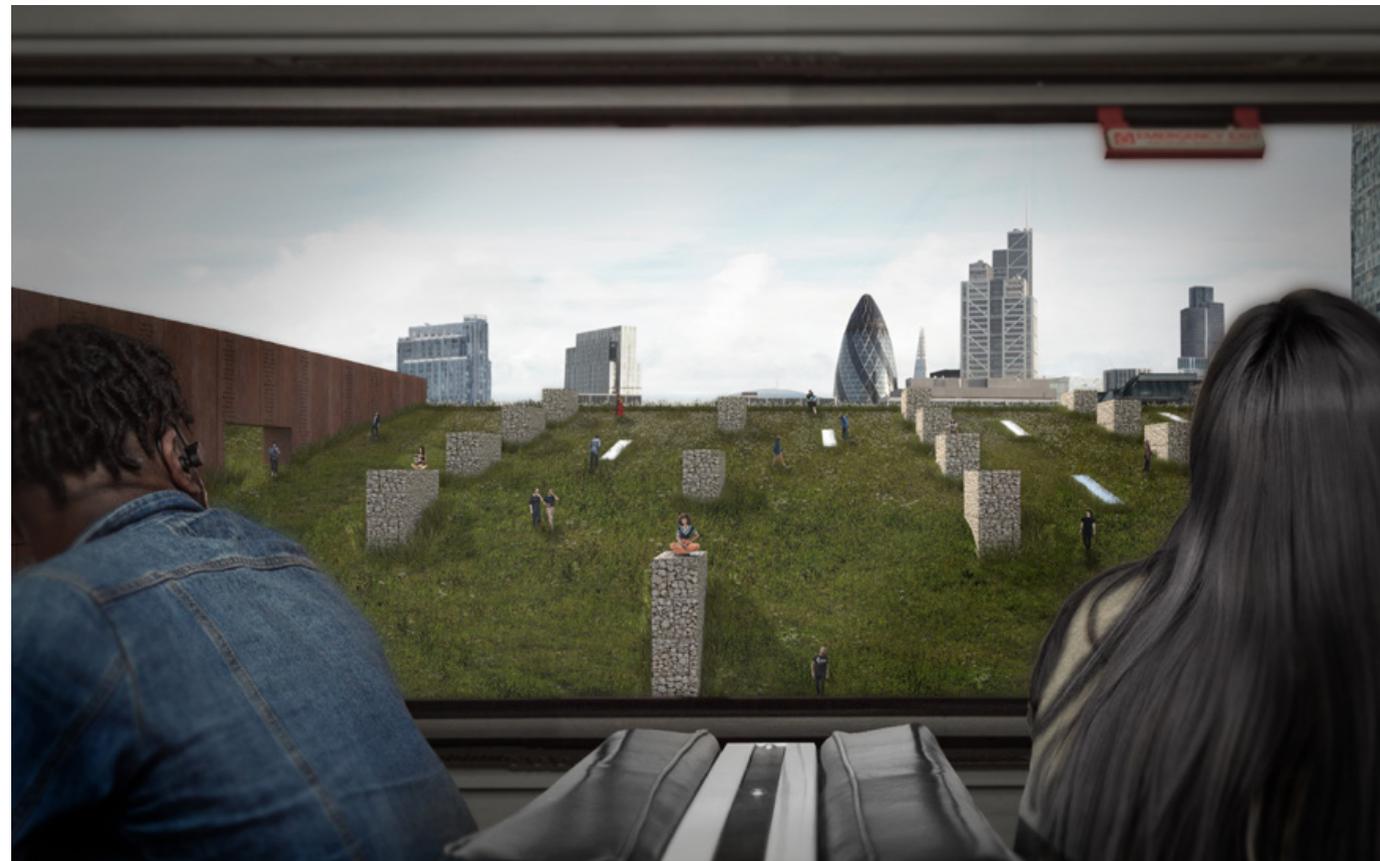
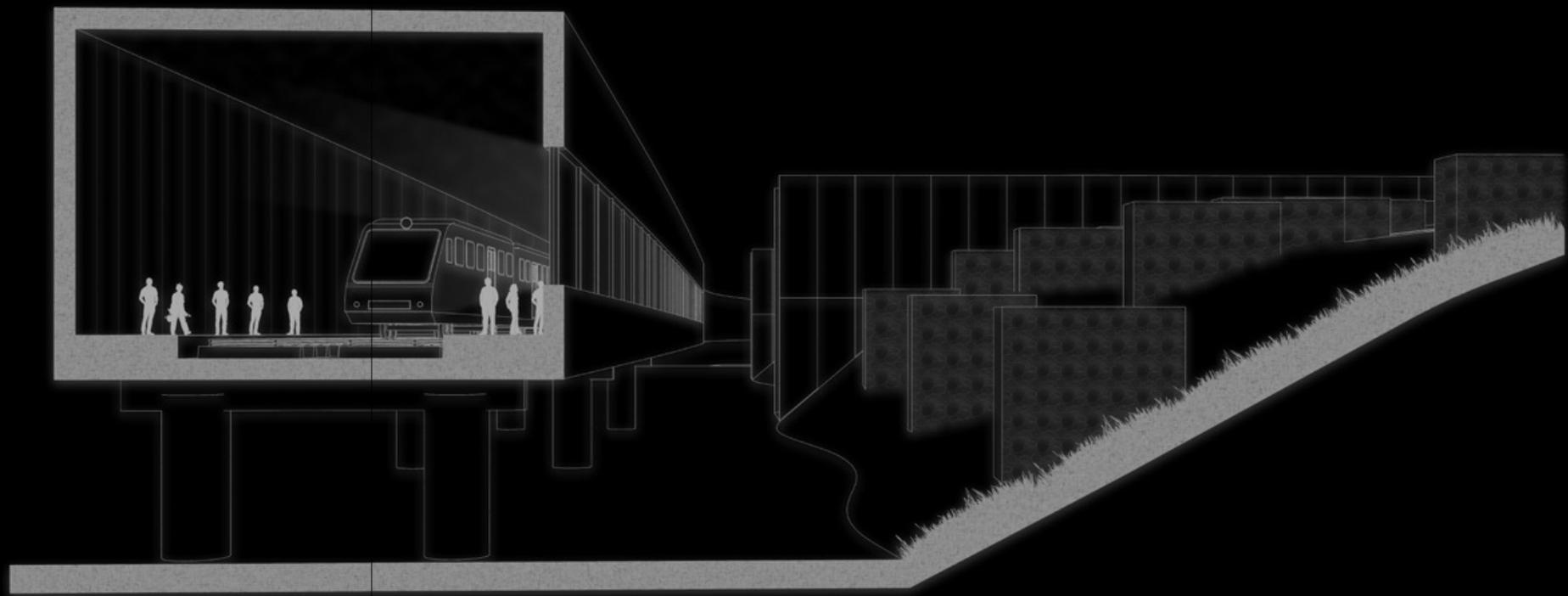
Journey through THE MEMORY OF WATER





UPPER LEVEL RAILWAY TRAIN

Whether you take the upper level railway, drive through the street or walk on the plaza. The gradients of urban views shift to a landscape that invites to move through its parallel semi buried walls, framing the view of the city of London in the background.



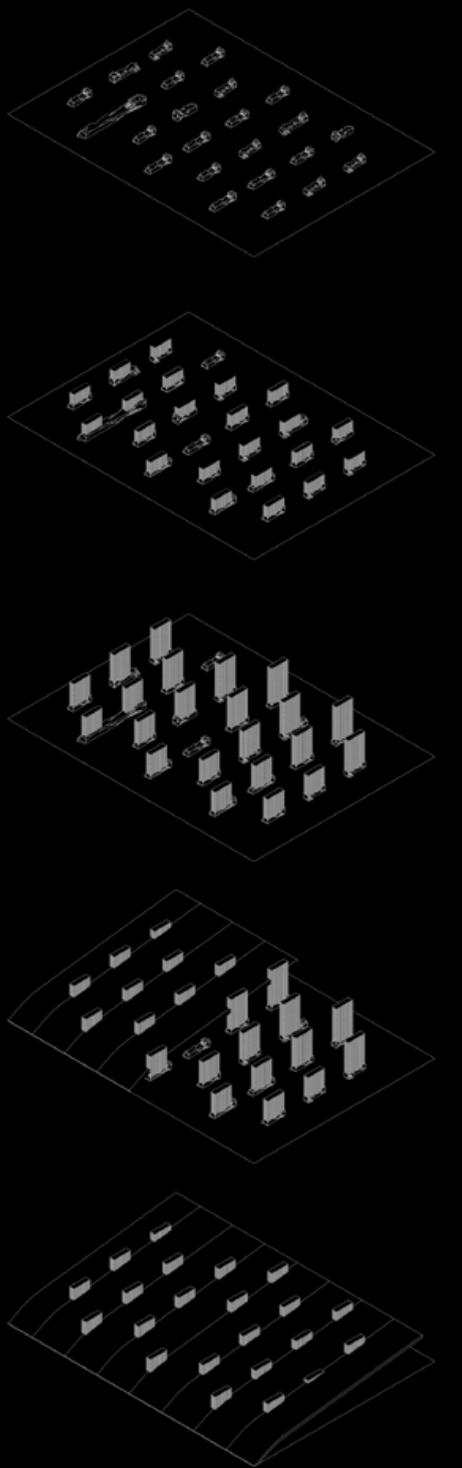


Once you arrive to the plaza that buffers the upper level railway and the memorial park. The three Museum entries will attract you to explore further. Gabion and Corten walls inserted in the wilderness as a symbol itself of elements of nature resilient to time and history.

The memorial park is composed as segments of walls, parallel histories happening all at once.



Reclaiming a space dedicated to nature for humans and non-humans that can inhabit the park.

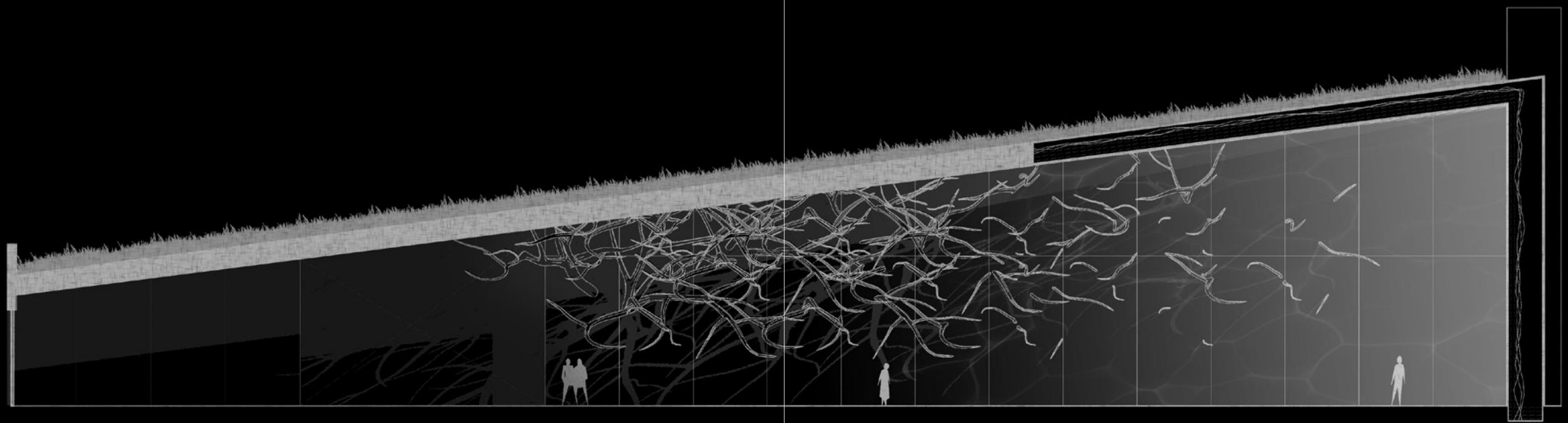
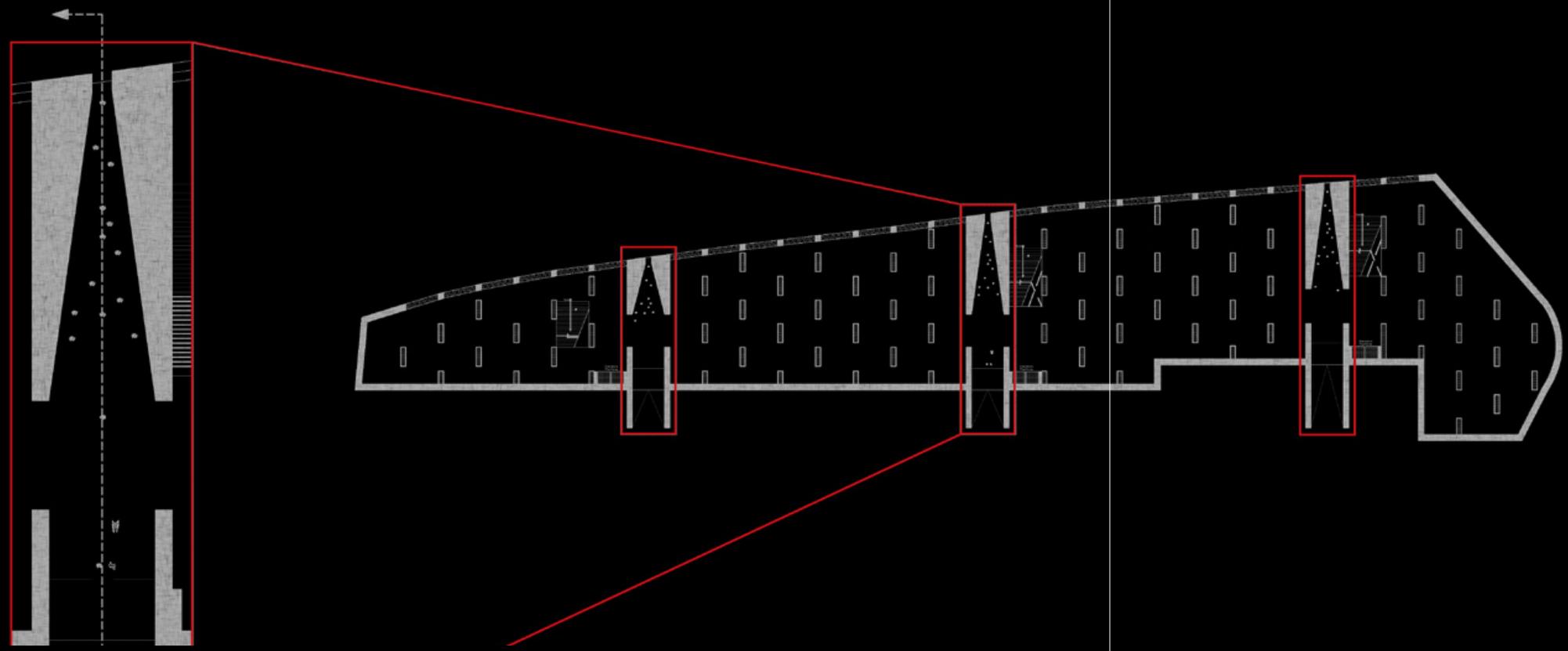


MUSEUM LOBBY | ROOTS HALL



Once the journey inside starts, contemplative spaces and interactive rooms will take you through the journey of the memory of water. The first space at entering into the building greets you with dashing natural light that comes from a waterfall skylight impacting on natural elements that have been extracted out of their original context. The roots of culture extracted from their land. Blocking the light as you are further and dimishing the shadows as you walk through the space.

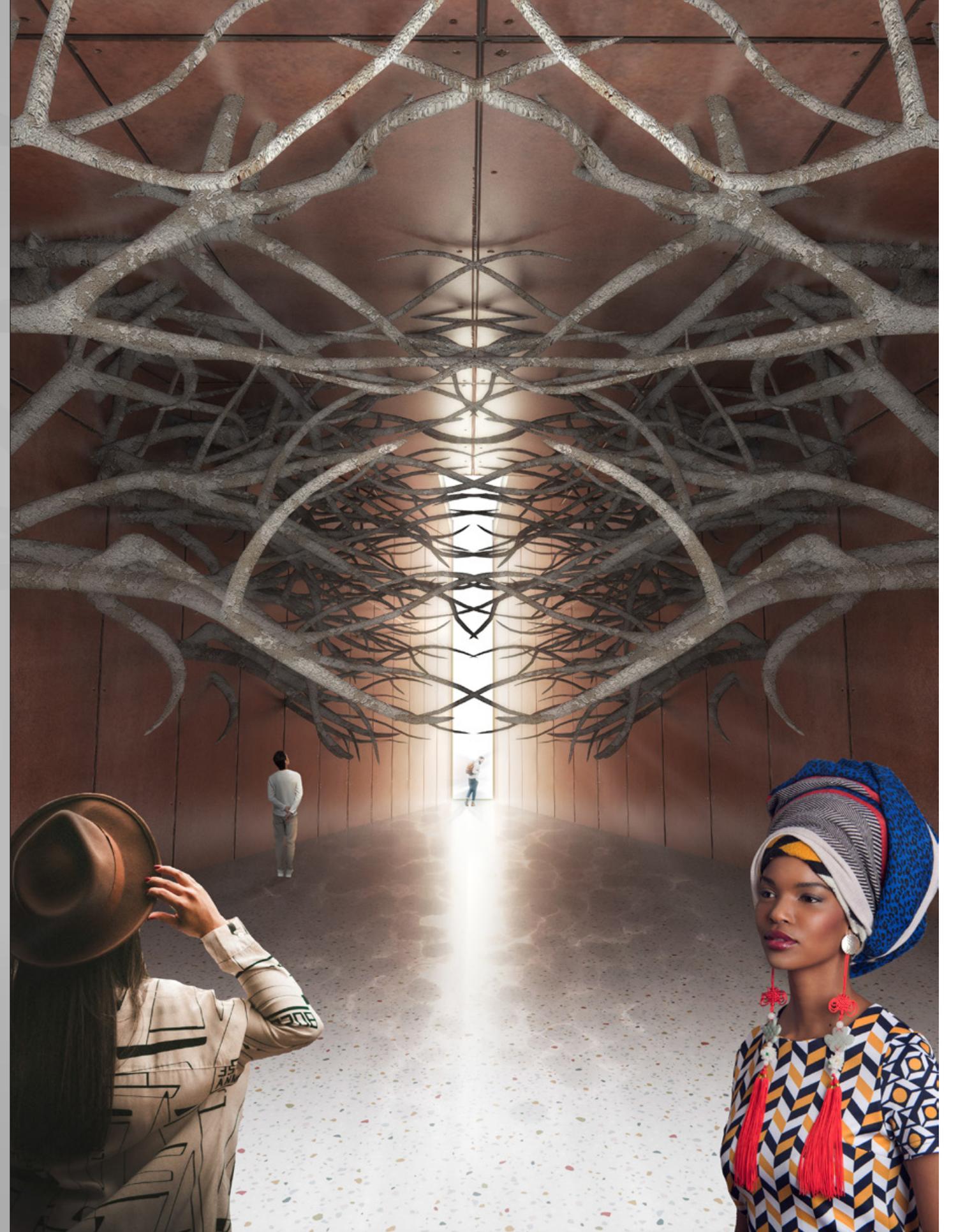
D/SOBE/D/ENCE



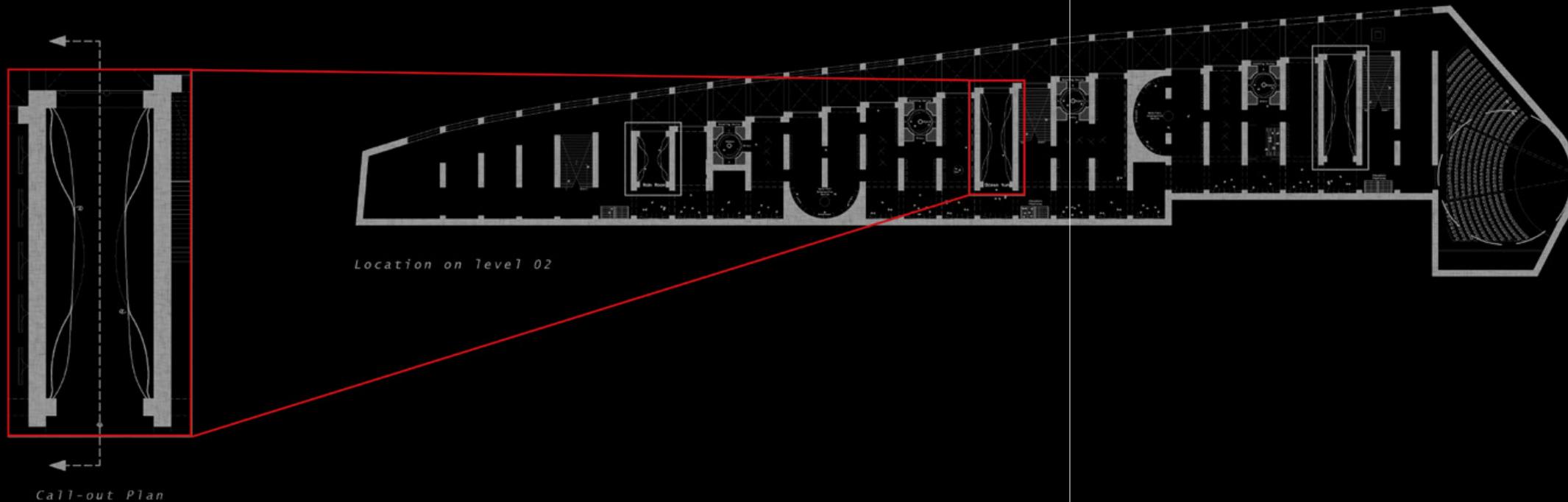
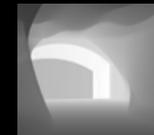
D/SOBE/D/ENCE

*“A PEOPLE
WITHOUT THE KNOWLEDGE
OF THEIR PAST, ORIGIN AND
CULTURE IS LIKE A TREE
WITHOUT ROOTS”*

Marcus Garvey



CONTEMPLATIVE SPACES OCEAN TUNNEL



Many of the human and non-human elements were lost in the ocean in the attempt of taking them to Great Britain. Becoming underwater secrets of history.



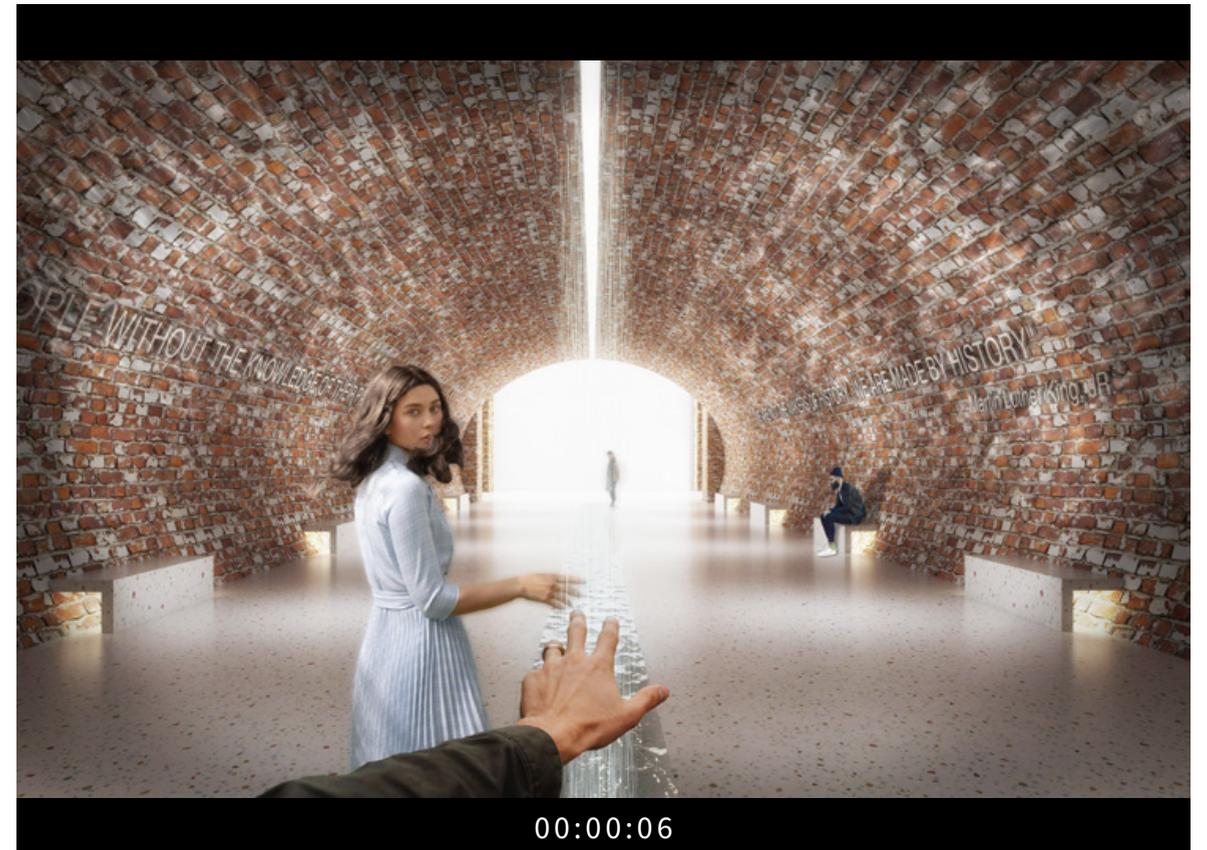
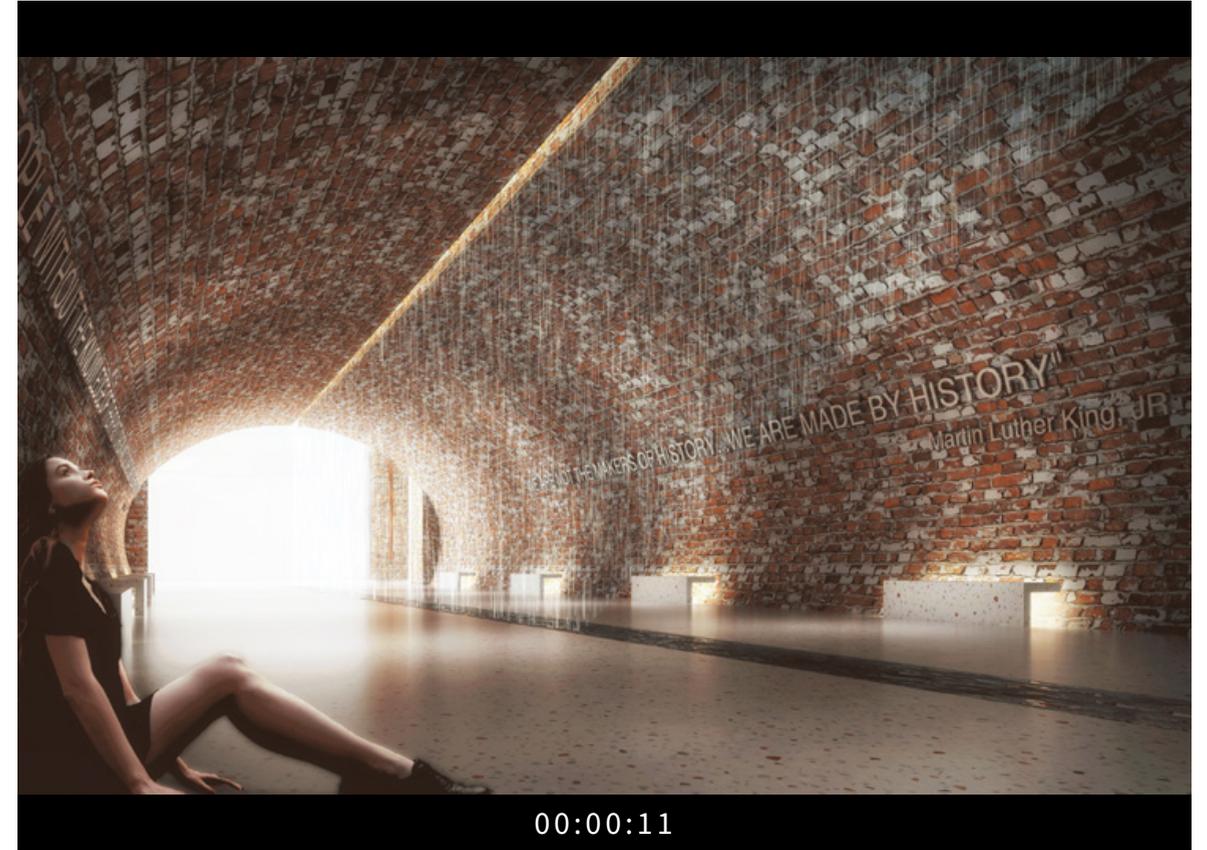
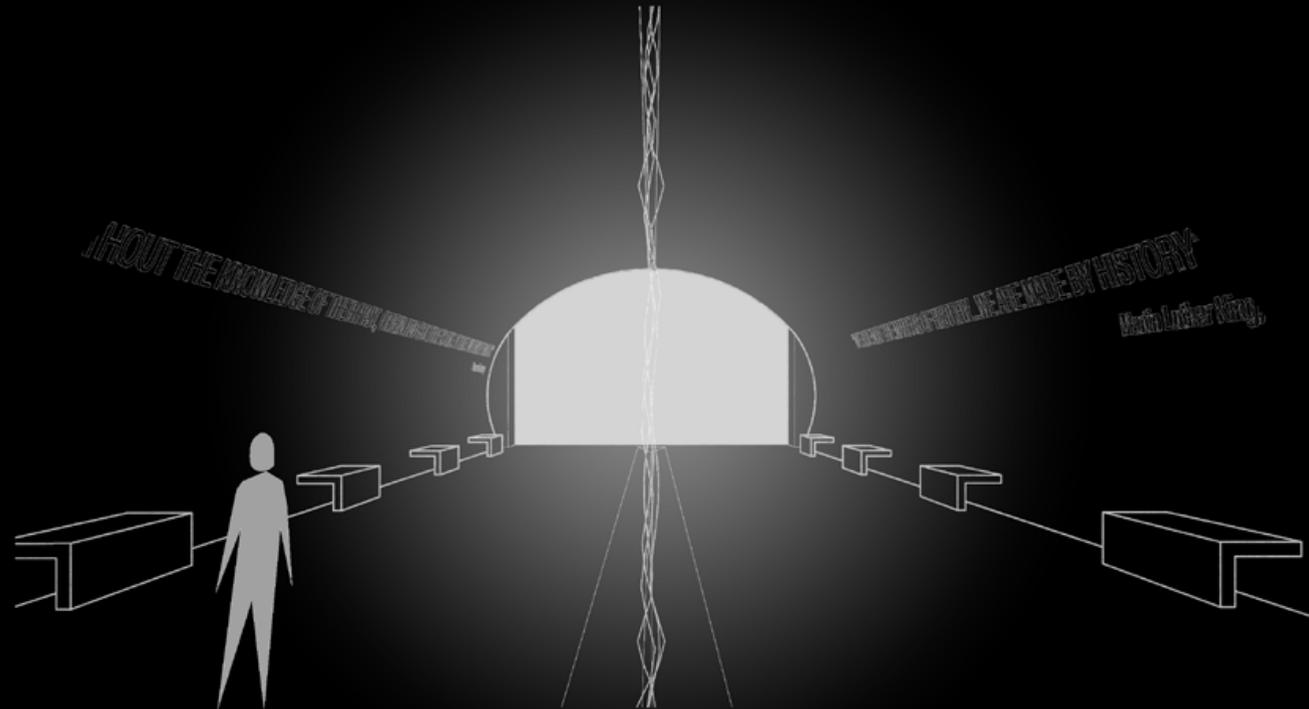
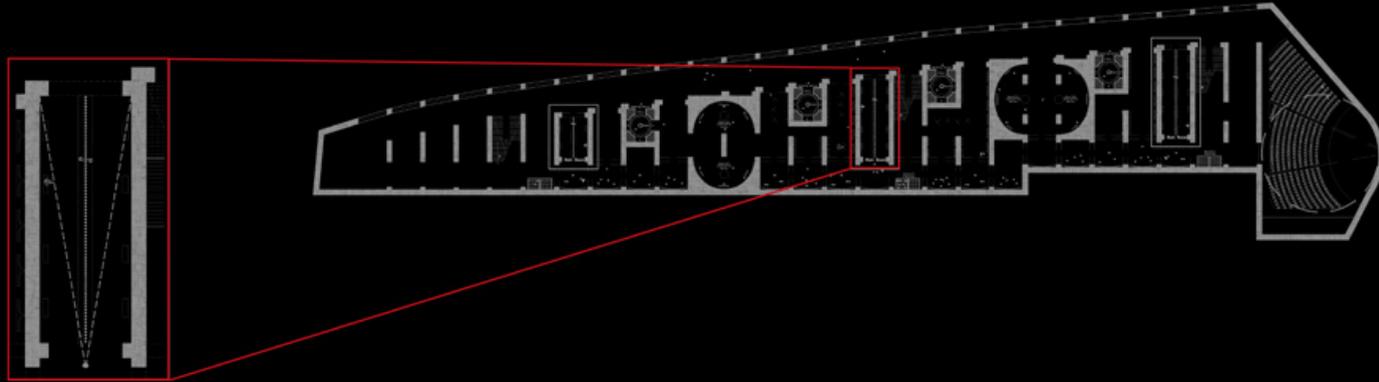




CONTEMPLATIVE SPACES RAIN VAULT

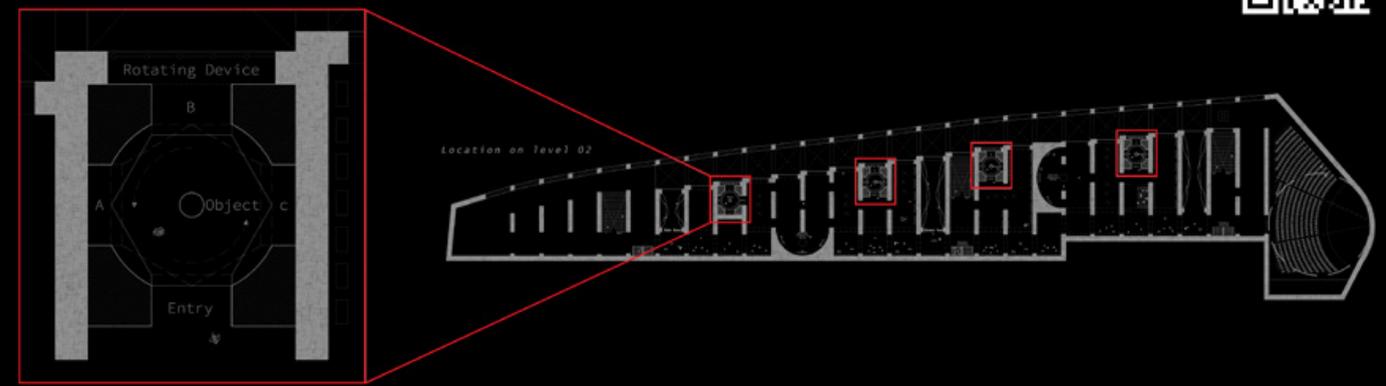


*A space for meditation.
Where the use of light and water creates an
effect of endless continuity.*

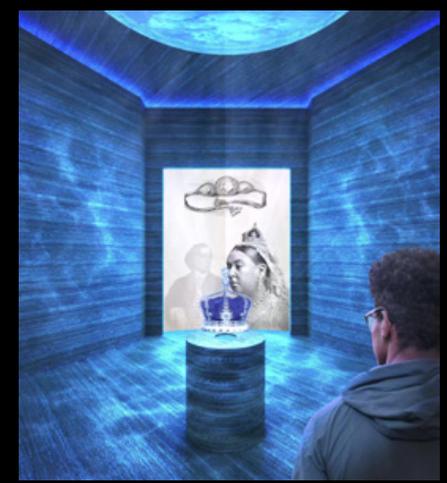
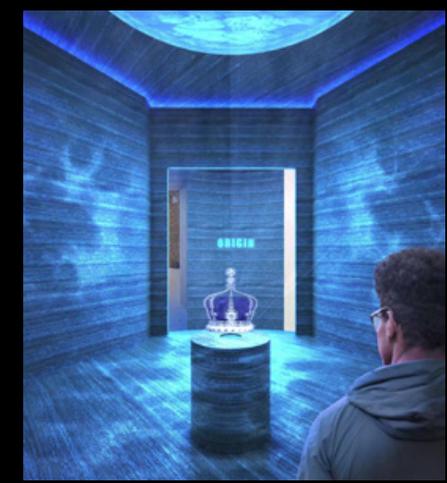
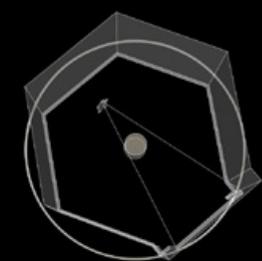
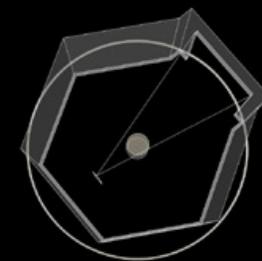
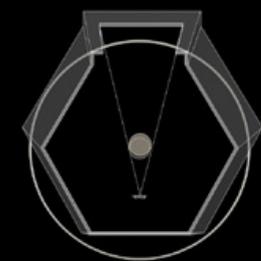




INTERACTIVE ROOMS | ROTATING CHAMBERS



Conformed as chambers that rotate as you go in. Showing the multiplicity of stories of a single object.





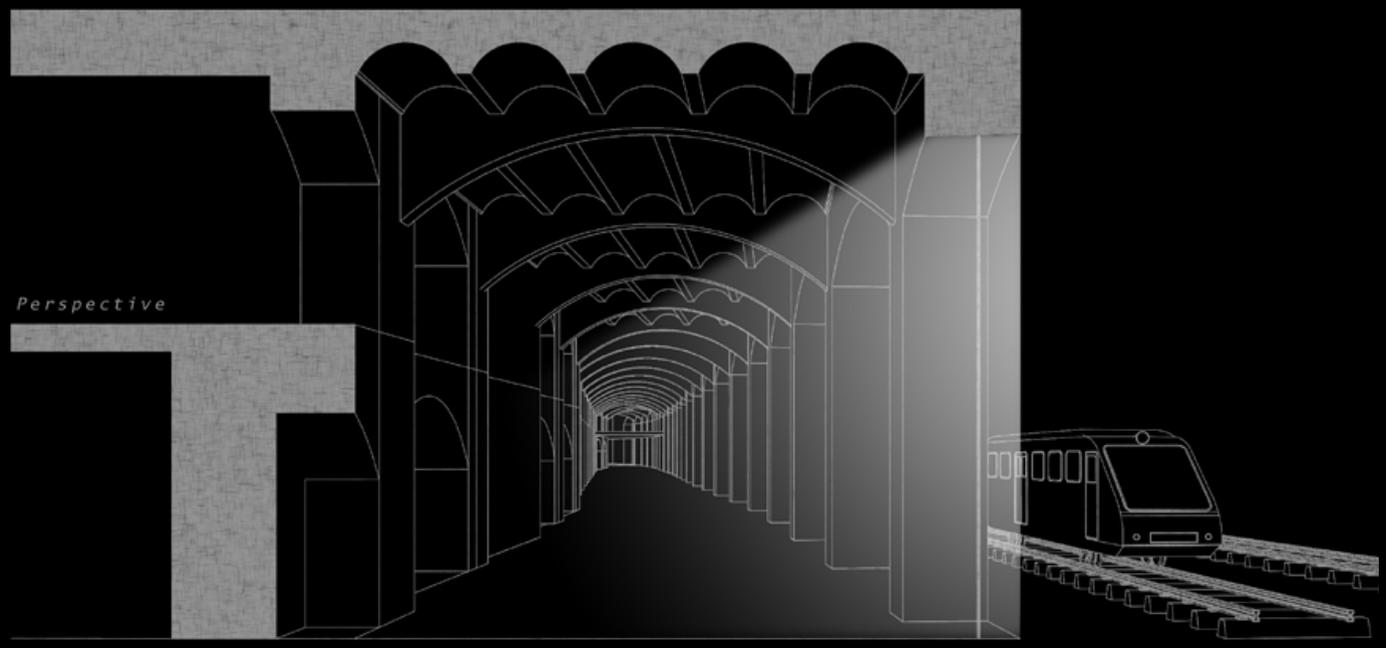
EXHIBITS TRAIN GALLERY



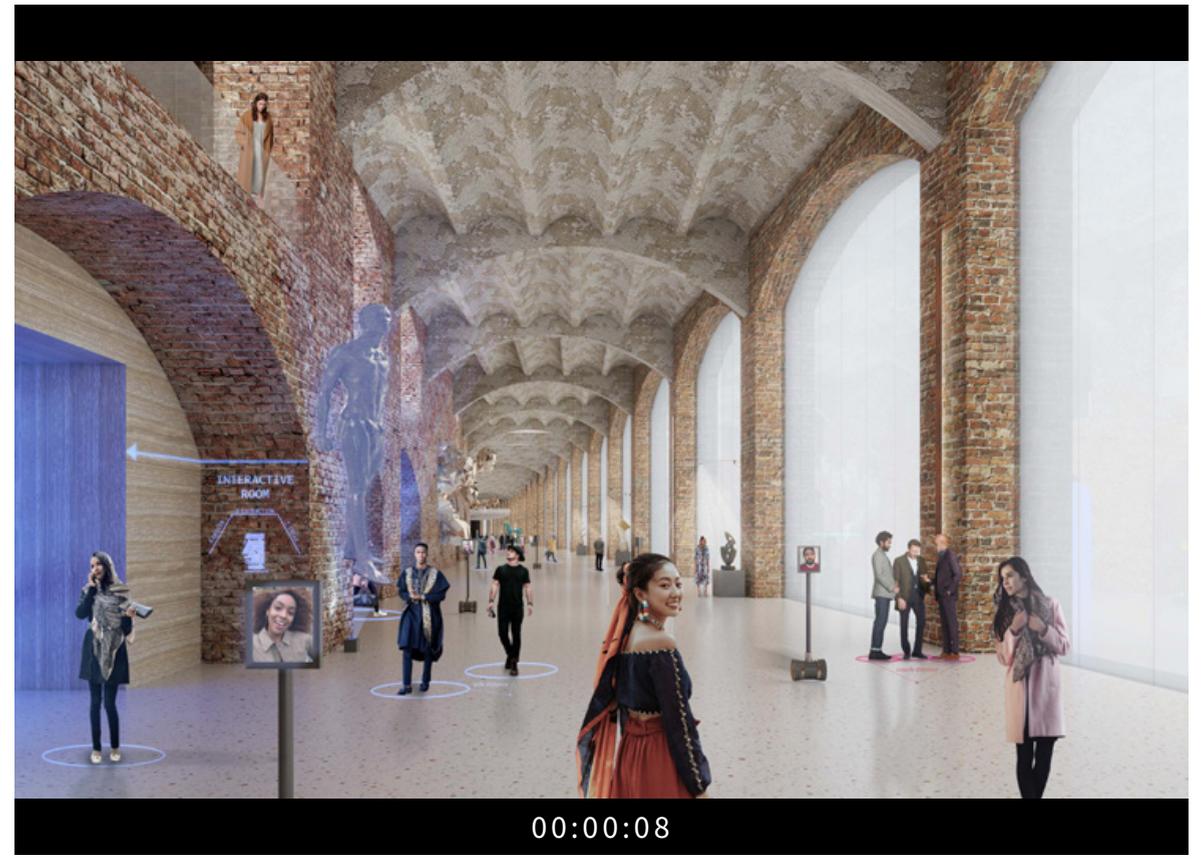
The project integrates ephemeral elements of its surrounding. This gallery intersects the entire building and faces the lower train level on the outside and as the train moves through the façade it changes the perception of the gallery through shadows and sound.



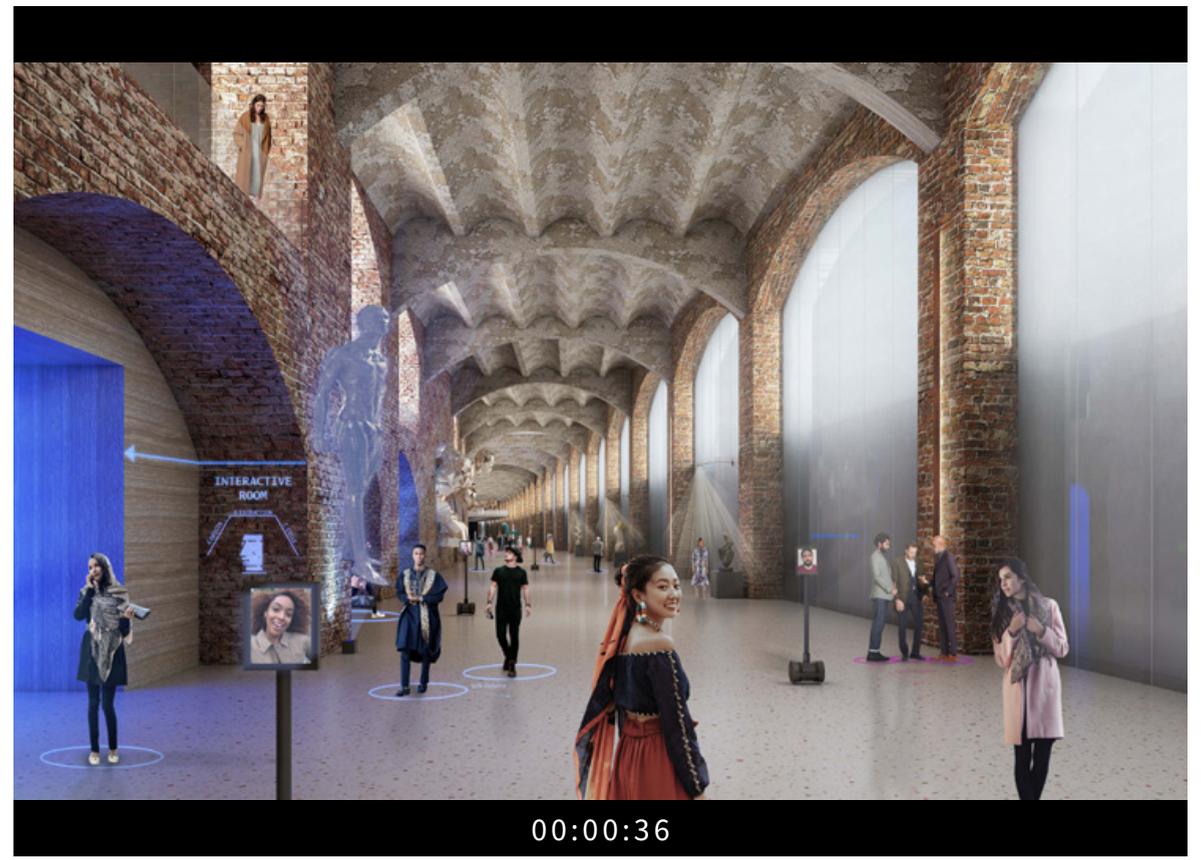
Location on level 03



Perspective



00:00:08



00:00:36

“This project demonstrates that the ultimate value is history, and this narrative is embedded into the architecture”

Galia Solomonoff

Memorial Park & Museum

Memorial Park & Museum



remembrance

remembrance

DISOBEYED VENCE