

EMBODIMENT / FLOATING FARMS / WATER INFRASTRUCTURES / THE MAKING OF A MONOLITH / THE CARE COLLECTIVE / WORKERS HOUSING / A RIGHT TO HOUSING / SAFE SPACE PLAYSCAPE / QUEER COMMONS / A HOUSE IS NOT A MACHINE / TRIANGLE FOREST / CURTAIN WALL SYSTEMS / PLAY SCHOOL / NESTED STOOLS / **NARRATIVES** / WATER INFRASTRUCTURES / THE MAKING OF A MONOLITH / FLOATING FARMS / EMBODIMENT / SAFE SPACE PLAYSCAPE / A RIGHT TO HOUSING / WORKERS HOUSING / THE CARE COLLECTIVE / NESTED STOOLS / PLAY SCHOOL / CURTAIN WALL SYSTEMS / TRIANGLE FOREST / A HOUSE IS NOT A MACHINE / **SPECULATIONS** / QUEER COMMONS / PLAY SCHOOL / EMBODIMENT / FLOATING FARMS / THE CARE COLLECTIVE / WORKERS HOUSING / SAFE SPACE PLAYSCAPE / THE MAKING OF A MONOLITH / WATER INFRASTRUCTURES / A RIGHT TO HOUSING / TRIANGLE FOREST / NESTED STOOLS / CURTAIN WALL SYSTEMS / **EXPERIMENTS** / A HOUSE IS NOT A MACHINE / SAFE SPACE PLAYSCAPE / WORKERS HOUSING / QUEER COMMONS / WATER INFRASTRUCTURES / TRIANGLE FOREST / PLAY SCHOOL / FLOATING FARMS / THE CARE COLLECTIVE / NESTED STOOLS / EMBODIMENT / CURTAIN WALL SYSTEMS / THE MAKING OF A MONOLITH / **SAM VELASQUEZ**

Narratives, Speculations, Experiments is a collection of projects that explore what agency means in design through **writing, design work, and visualizations**. The works range in scale and subject matter, but all focus on how our worlds shape what we create.

00. EMBODIMENT	04
01. FLOATING FARMS	06
02. WATER INFRASTRUCTURES	22
“ ” THE MAKING OF A MONOLITH	48
03. THE CARE COLLECTIVE	50
04. WORKERS HOUSING	72
“ ” A RIGHT TO HOUSING	94
05. SAFE SPACE PLAYSCAPE	96
06. QUEER COMMONS	112
“ ” A HOUSE IS NOT A MACHINE	124
E1. TRIANGLE FOREST	126
E2. CURTAIN WALL SYSTEMS	130
E3. PLAY SCHOOLS	134
E4. NESTED STOOLS	142

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EMBODIMENT: A PERSONAL ENDEAVOR

In 2019, as I sat in my apartment in Flushing, my goal for graduate school was clear: to expand my understanding of how design could help give agency to my communities. During my time between my undergraduate and graduate studies, I thought about the systemic, spatial barriers that shaped my experience of the world. In writing this, I chose to look back at my personal essay for GSAPP, where I wrote:

“As an immigrant from Latin America, I have always been attentive to different manifestations of spatial injustice. Having grown up in a low-income neighborhood of color, these manifestations were not just speculation to me, but a lived reality. Growing up near Rikers Island, witnessing the crumbling infrastructure of the subway system, and navigating a lack of public space shaped my childhood.”

It's not that I thought school would give me an answer to the questions that surround social inequity, but I believed that there was more to spatial practices than what I had witnessed in the skyline of New York. Looking back, perhaps my goal was not that school would endow me with a certain knowledge, but that it would reveal the pieces of myself that shaped how I think as a designer. When I wrote that statement, I already understood that my work would always be personal, that it was not compartmentalized into a beyond that existed after my education. However, I did not realize that design would give me agency to tell my own stories.

I recently heard someone say that it's difficult to make work that comes from the self, that it teeters on becoming a narcissistic endeavor. I disagree. How can we design without it coming from within ourselves? Our stories, histories, and worlds shape what we make. Nevertheless, perhaps we can reframe it to think of it as embodying ourselves in our creations. To avoid making generalizations, I will speak to my own projects, but I do believe that we are not removed from our work. Looking back on the spaces I've imagined and visualized these last three years, I can see that my projects are woven with pieces of myself. That these drawings and thoughts are not distanced from what has shaped me, both as a person and as a designer.

I've always been told that I should tell a story when presenting my projects. There is always a narrative to be written, a thread carrying my process and final product. My projects come from what I've witnessed and what I empathize with. However, I will not absolve myself from critique, because if there's anything I've learned these last three years is that self-criticism is what I should hold onto. Questioning myself and my work has always been a fruitful endeavor.

Confronting what I've made these last three years, I realize that I have never separated the personal from the political. Whether because of my own identities in a racialized system or my desires to open conversations about the gaps that exist in what we design for, I stand by this framework. All I can expect from what I am presenting is that it shows my stake in architecture and that it reveals what I believe in fighting for. However, I hesitate to say that my projects are designed for social justice because it carries a weight that I cannot be an authority on. Who am I to say my projects are just? I refuse to make the claim that they are “fixing” a problem, but I do hope that they are clearly placed in the politics I carry with me. And while I put myself in my work, I will not make myself a spokesperson for the communities I come from. Even though my experiences don't exist in a vacuum separate from the social injustices that have shaped my identities, they are also not universal. They're simply mine, made from the worlds I've shared with the people around me.

The following work is a personal and political endeavor, somewhere between a speculation and lived reality. I've organized my studio work in reverse chronological order, so my design identity can be traced back to 2020 when I began to develop a language for what could exist in those gaps. Writing and other visuals that formed my design instincts are included as well. I've found the beauty in seeing where I am now and where I used to be, what I've carried and what I've intentionally let go.

It's not a complete look into how I've been shaped as a designer. After all, there are some secrets I must keep.

01

TEMPORAL FARMS

Exploring the relationship between materials, biodiversity, and people, this proposal asks how building for disassembly can restore agency to communities who are marginalized under “conservation” efforts that restrict access to food, livelihood, and a relationship to nature.

Site:
Galapagos Islands
Ecuador

Critic:
Patti Anahory

TA:
Sonny Han

Studio:
Advanced VI
Oceans + Islands
Spring 2023

Temporal Farms are a response to the weaponization of “conservation” in the Galapagos Islands where conservation foundations have created a binary between nature and the human. The false objectivity of this division between the nonhuman and human has allowed various forces like UNESCO and the state of Ecuador to catalog the Galapagos Islands under a colonial logic that denies the legacies of slavery. The result is an infrastructure that negatively impacts the way Galapagueños live – from a lack of access to fresh food to a reliance on tourism for economic stability. Given that the ocean is not neutral and has been largely used as a regulatory force, this project then asks: how can intimacies between the human, nonhuman, and ocean be created to make life more hospitable?

Calling for a refusal of the infrastructures that separate the three, this proposal seeks to provide more agency to the communities of the Galapagos by creating a floating farm that is built for disassembly. The floating farm allows for the regeneration of the ocean through a passive fishing system. Its construction method allows the farm to move as needed to prevent overfishing, as well as overtourism. After disassembly, pieces of the structure can be used for another cycle of a floating farm or repurposed to support local housing expansion practices. Besides this practical function, this project mediates between the human and nonhuman, by thinking of the sensorial experience of water at different scales.



CONTEXT

The Galapagos Islands have been highly regulated and functioned in three ways: as a laboratory, as a prison/plantation, and as a sanctuary. The last label has allowed the Ecuadorian government to hide its role in marginalizing those who were forcibly moved to the archipelago when it served as penal colonies. Given this, a large part of the violence that continues to play out are claims that those of the island do not have indigenous right to the land. The inhabited islands are rooted in a history of penal colonies that influence the infrastructure of the spaces today.

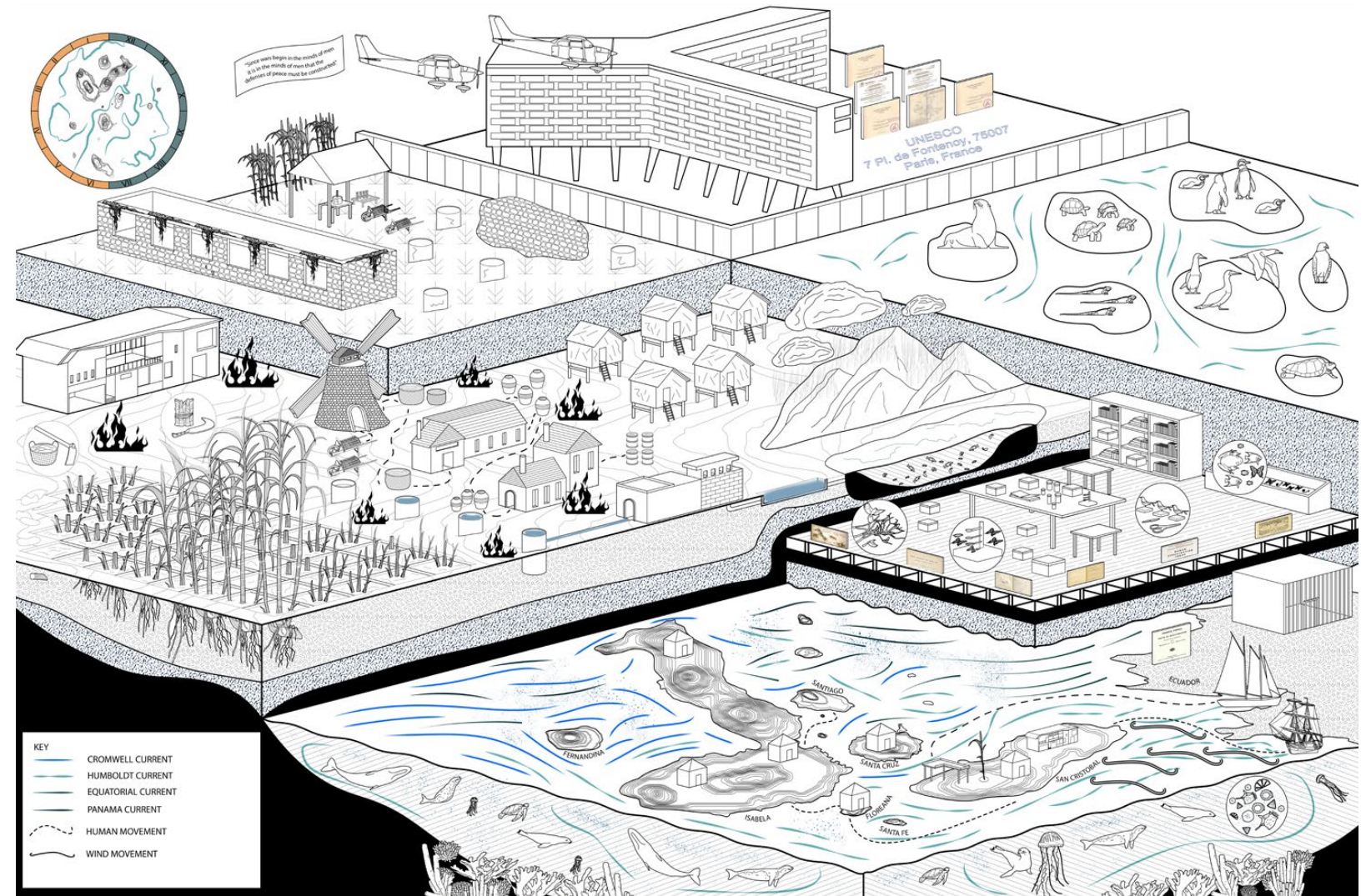
SITE APPROACH

With all this regulation of the land in the Galapagos Islands, the Temporal Farms are a way of turning to the ocean in order to negotiate that which happens on land. Viewing the ocean and islands as extensions of each, this structure can tessellate as much or as little from the shore line of the islands. The construction method allows the farms to expand or contract as needed.





Diagram of Penal Colonies



Historical Layers



Multiscalar Drawing of Assembly

PROGRAMMING

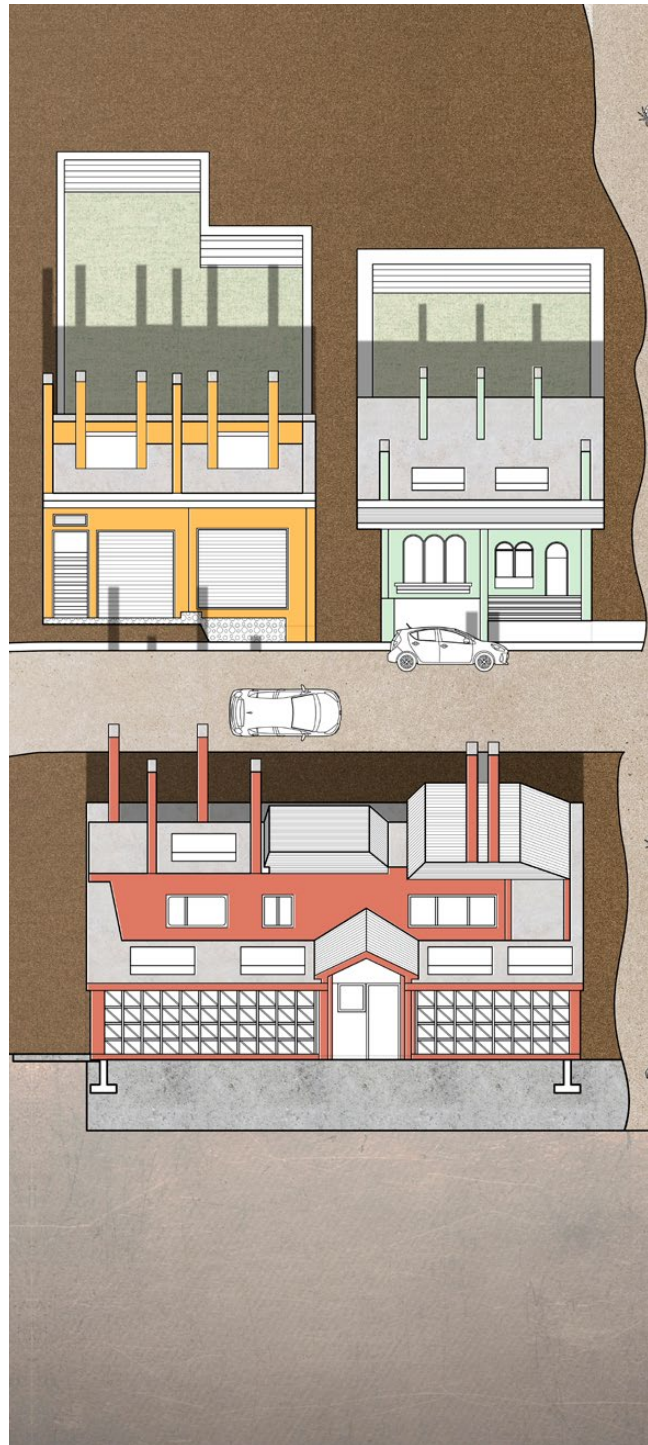
The program of the Temporal Farms is two-fold. The structure is intended to support fishing practices through a passive farming system that is attached to the flotation base. In addition, the structure is designed to re-establish a connection between the human, nonhuman, and water. The floating system supports biodiversity while allowing people to use the ocean to sustain themselves.



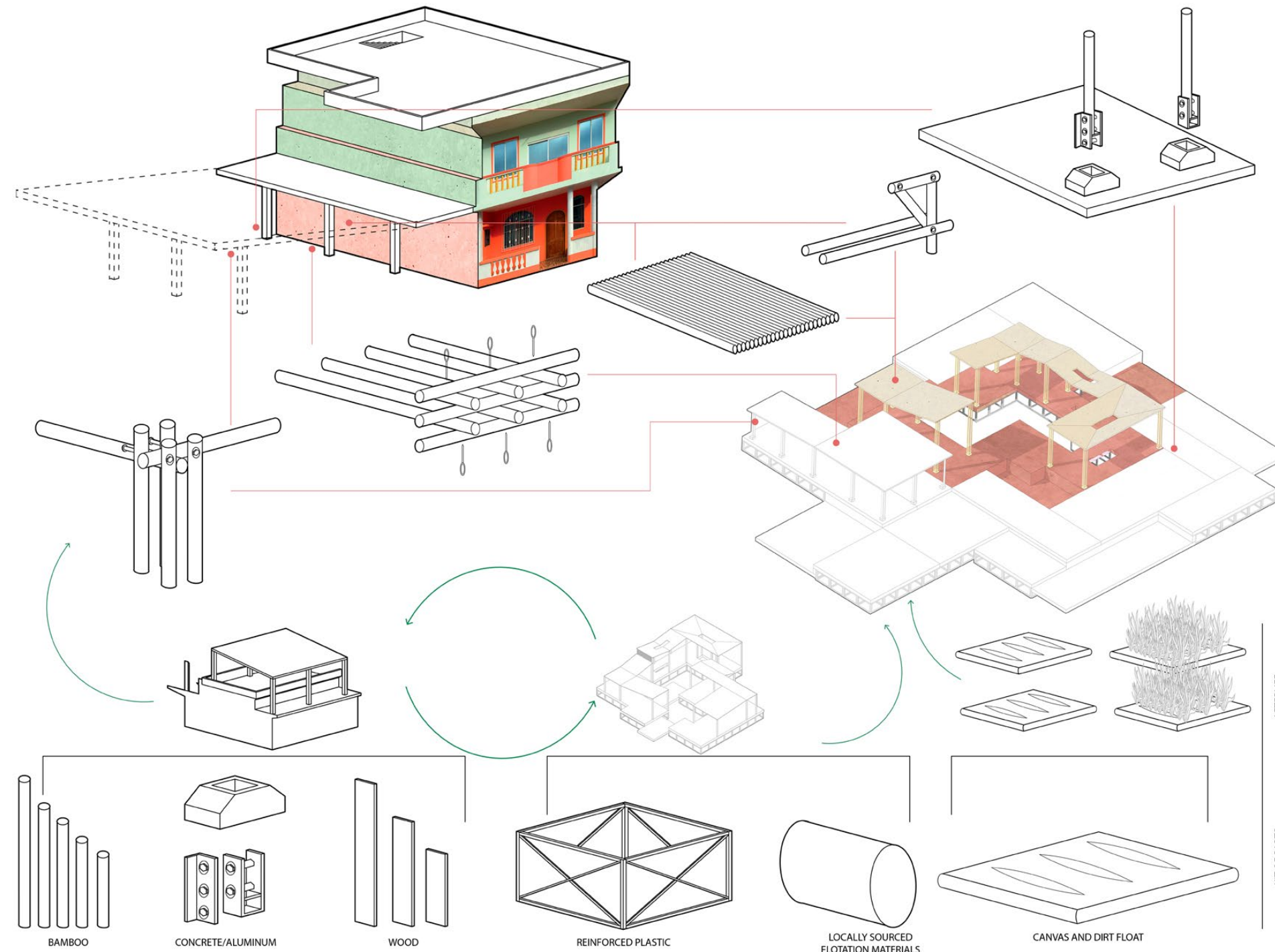
Sensory Diagram



Platform and Farm System



Existing Houses



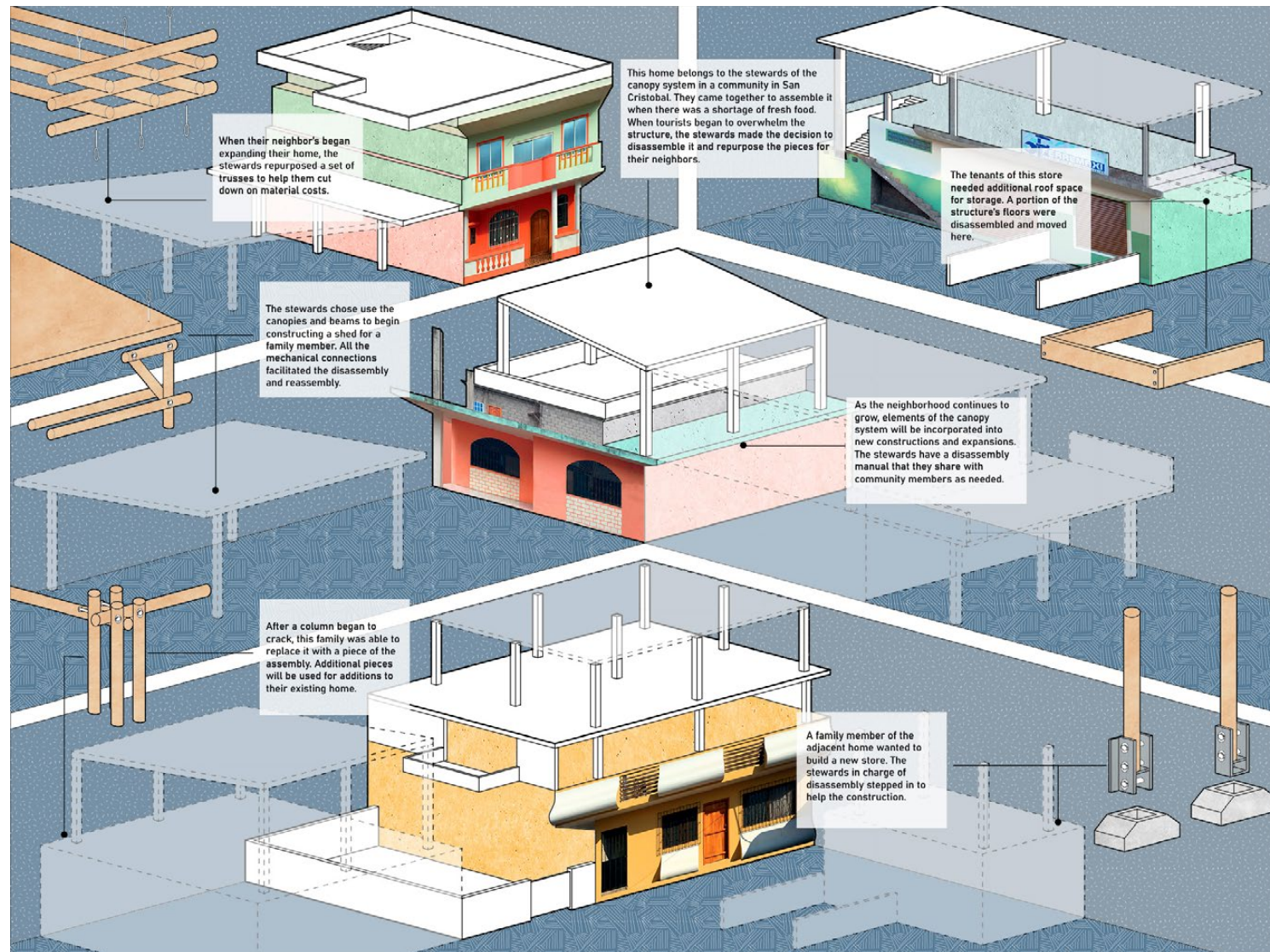
Reuse Diagram

PROGRAMMING

Current building practices around future expansion exist on the islands. The proposed kit of parts works to support this current construction method. The parts include bamboo, footings, and wood that use mechanical connections for an easy disassembly process.

This drawing was created as a supplementary drawing for David Benjamin's Footprint: Carbon and Design course.

AFTERLIFE
KIT OF PARTS



Reuse Diagram



Speculation of Housing Expansion



02

WATER INFRASTRUCTURES

Created in response to the MoMA's lack of public spaces, this project looks at city-scale interventions that provide cultural and utilitarian infrastructures in Midtown. It explores the possibility of a new public in Midtown using water access as a departure point.

Collaborator:
Khadija Ann Tarver

Site:
Midtown, Manhattan

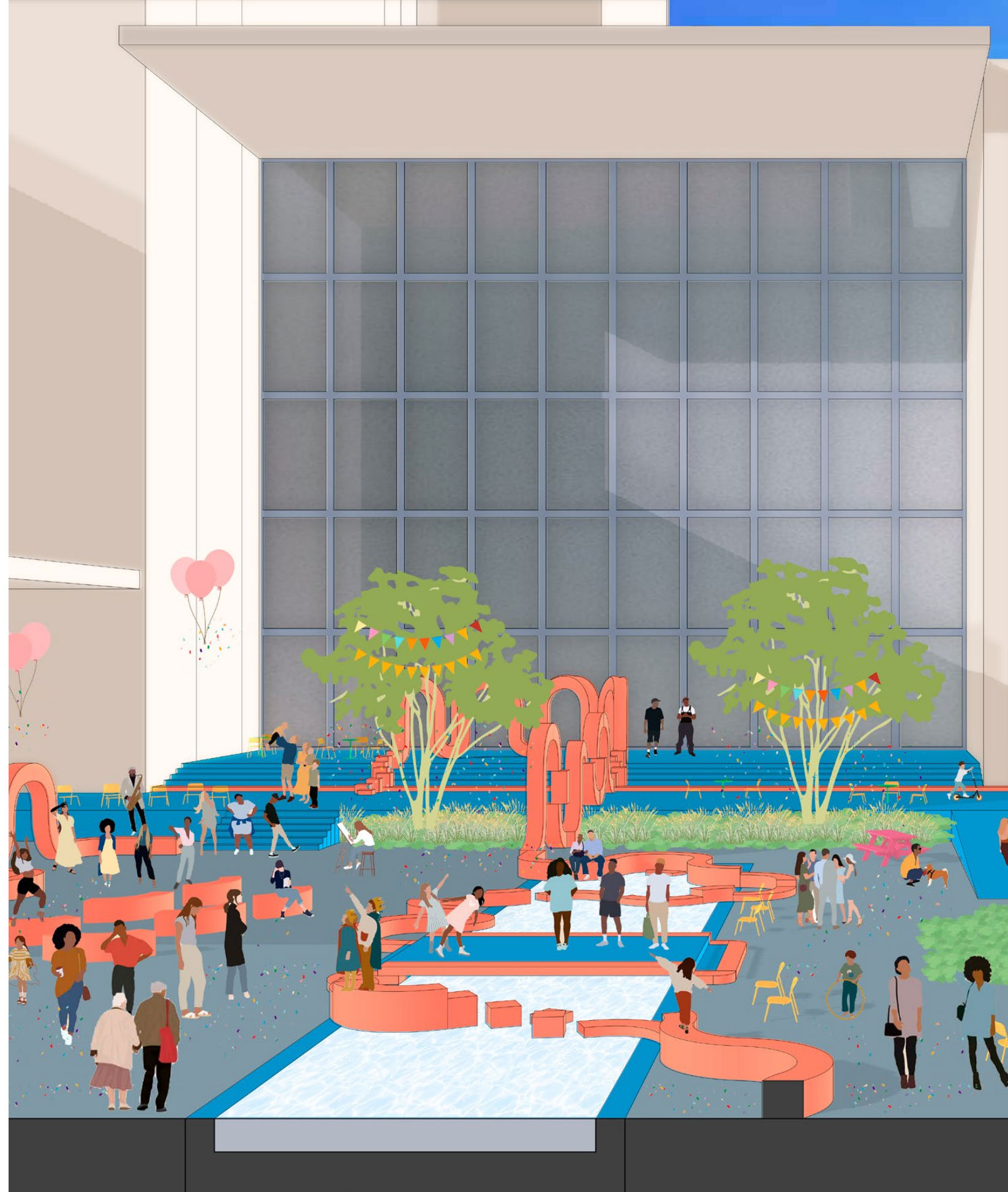
Critics:
Mabel Wilson
Jordan Carver

TA:
Gene Han

Studio:
Advanced V
Post-Plantation
Museum Fall 2022

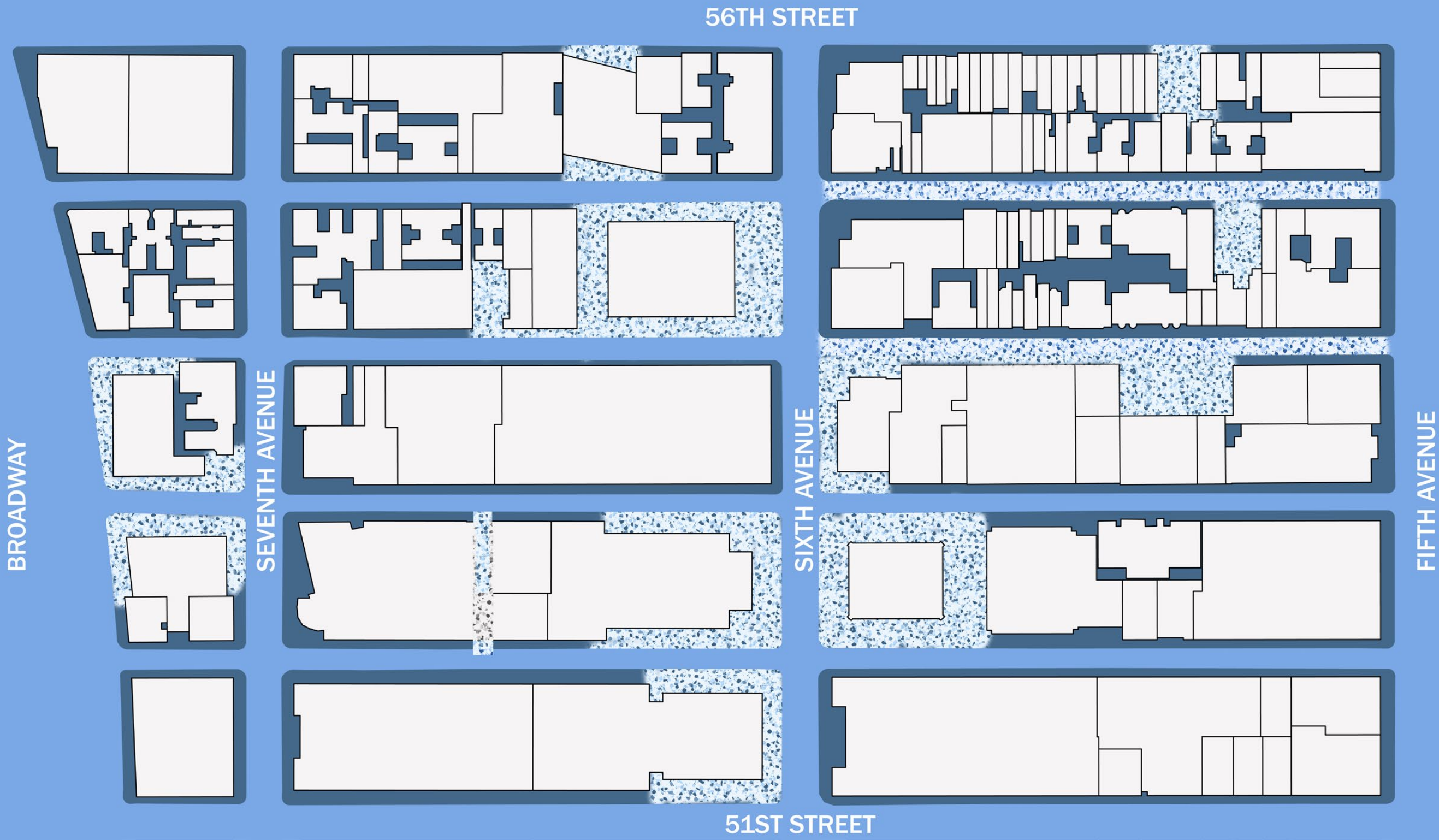
Water Infrastructures is a response to Museum of Modern Art's lack of public-facing spaces. This studio challenged us to examine the plantation logics of the museum and create a post-plantation museum that explores alternative ways of making art public. In our research, we found that MoMA operates under the notion of art as a public good, despite it only being accessible to a select few. This project explores the possibility of a new public after MoMA's continued expansion across its block in Midtown has been blocked by Zoning Resolution Amendments.

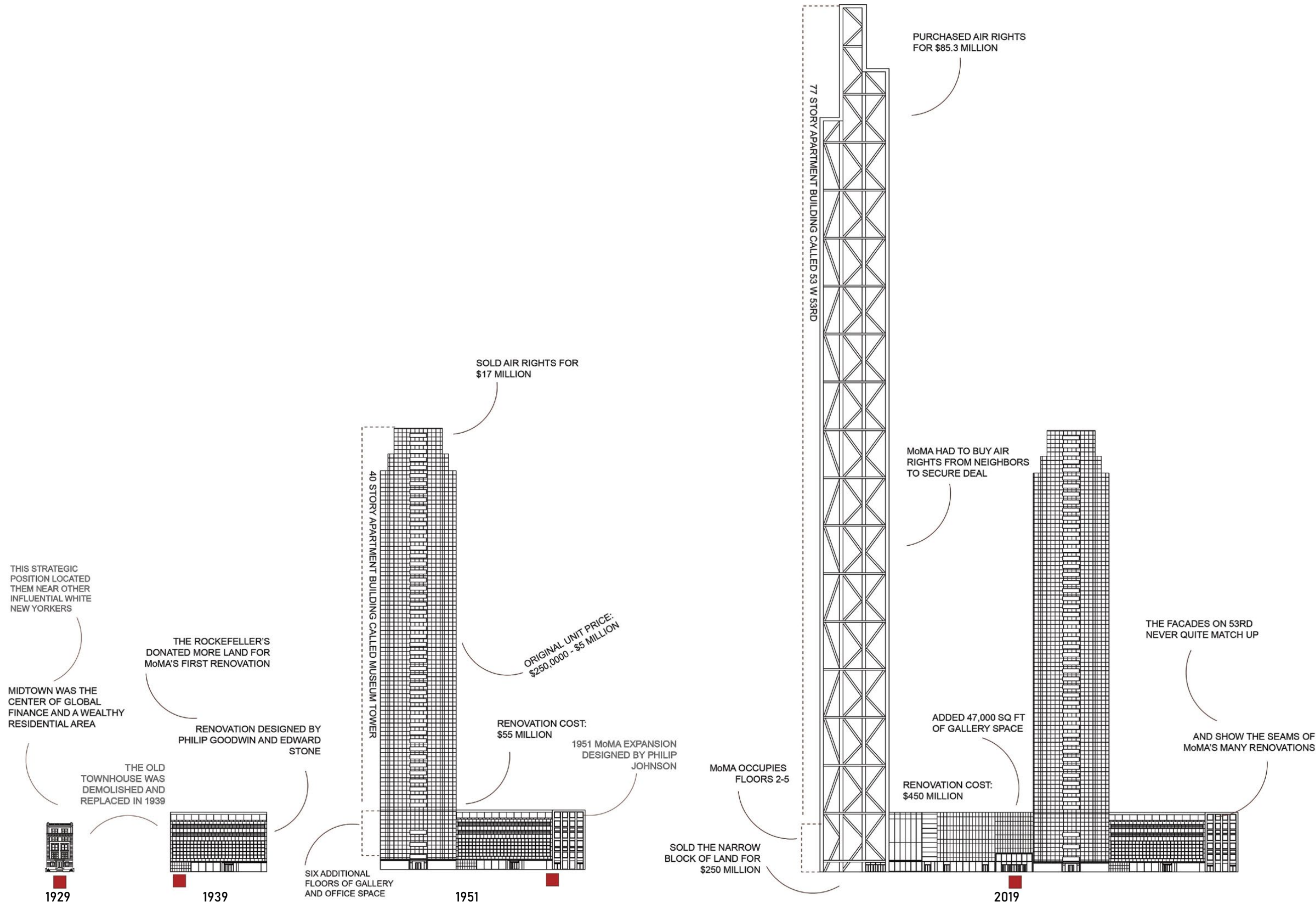
From this point of departure, this project then asks: "how can Midtown be made more hospitable?" Given that water infrastructures are much needed across the area, we identified a few public spaces in Midtown that could be sites for our proposed water systems. The structures are comprised of a shell around a pipe that latches onto current fire hydrants across the city, allowing it to be disseminated beyond the boundaries of midtown as well. Since all the water in New York City is potable, we chose to insert the structure into an already present system. As a secondary function, these structures also serve as stages for performances of reinterpretations of the MoMA's collection.



SITE APPROACH

The starting point for this proposal was identifying existing spaces in Midtown open to the public that could be activated further by introducing water infrastructures. We approached the site from an urban design perspective to start mobilizing a new shift in the area.

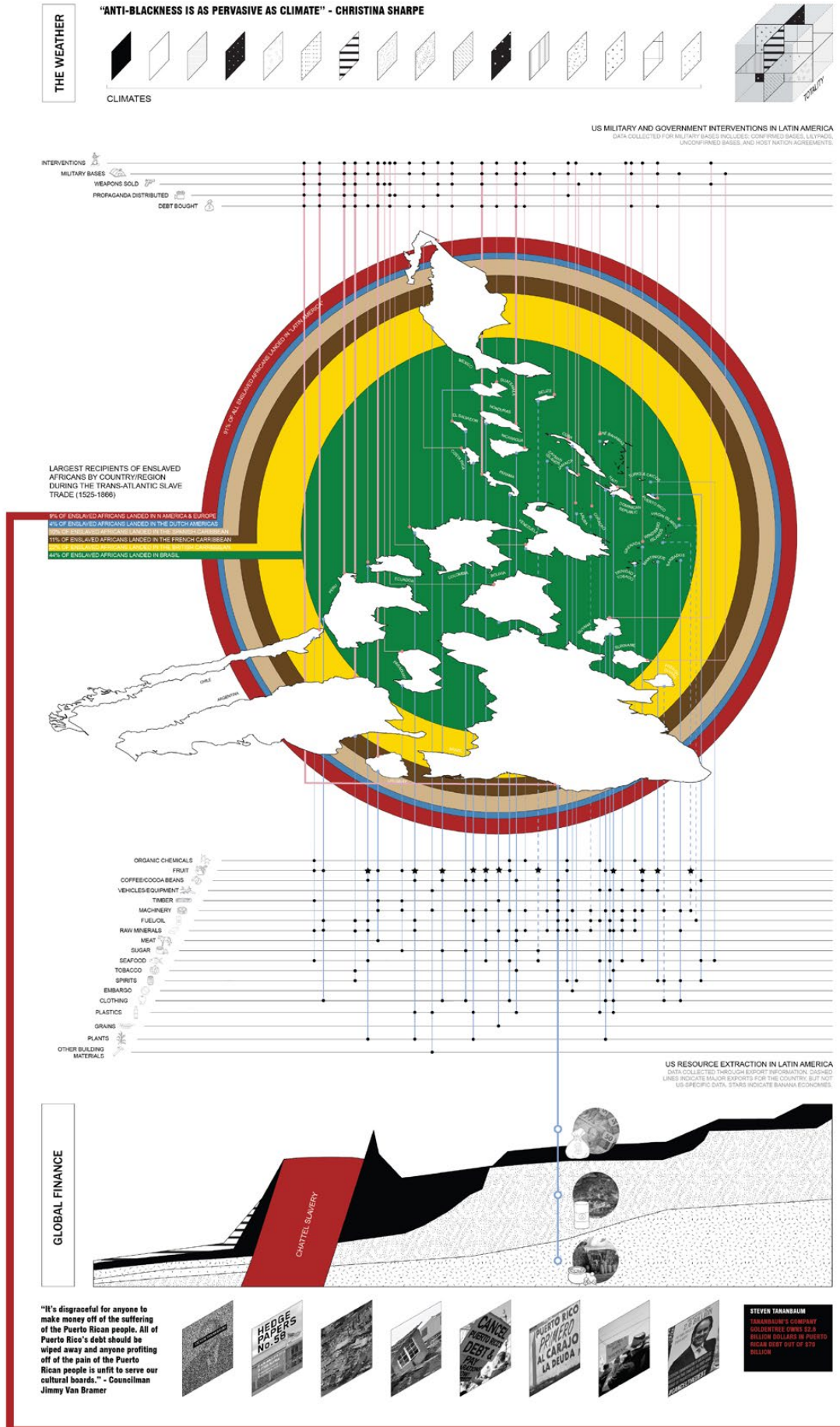




CONTEXT

The research into MoMA's growth was approached from three ways: understanding their real estate expansion, collection growth, and money accumulation. MoMA's logic within midtown has always been oriented toward horizontal and vertical accumulation. Within the 1930s, we see the MoMA building grow from a townhouse into a fortress the size of a city block. The growing midtown infrastructure of skyscrapers and zoning loopholes allowed MoMA to root itself where it still exists today and profit extensively from expansion.

In our research, we came across the history of MoMA's Latin American Art Collection, which was secured through the Inter-American Fund. This was established by Nelson Rockefeller through the United States office of Interamerican Affairs in the 1940s due to rising fears of Nazi ideology spreading in region. Under the guise of carrying out a public good, MoMA was able to continue its accumulation of art, ultimately creating a homogenized view of Latin America.



THE STORY OF THE MoMA'S LATIN AMERICAN ART COLLECTION

PREFACE

"But remember Ludlow! Remember the men and women and children who were sacrificed in order that John D. Rockefeller Jr. might continue his noble career of charity and philanthropy as a supporter of the Christian faith." - Margaret Sanger

CHAPTER 1: THE FOUNDING

"New York alone, among the great capitals of the world, lacks a public gallery where the works of the founders and masters of the modern schools can be seen." - The Founders

CHAPTER 2: THE AGENTS

CHAPTER 3: THE IDEOLOGY

"This museum is a torpedo moving through time, its head the ever-advancing present, its tail the ever-receding past of 50 to 100 years ago." - Alfred Barr

CHAPTER 4: THE COLLECTION

"In encouraging the creation and enjoyment of beautiful things we are furthering democracy itself. That is why [the MoMA] is a citadel of civilization." - FBI

"America is not just a power, it is a promise. It is not enough for our country to be extraordinary in might; it must be exemplary in meaning." - Nelson Rockefeller

CHAPTER 5: THE EXHIBITION

"Most history books on modern architecture in the English language escape a subordinate role to Latin America, and I have believed it might be possible to see whether, in the postwar period, the region had been a full center of transatlantic development along with North America and Europe." - Barry Bergdoll

COUNTRIES: Italy, Germany, Spain, France, The Netherlands, Austria, United Kingdom, Switzerland, Poland, USA, Colombia, Uruguay, Argentina, Mexico, Cuba, Brazil, Peru, Venezuela

1913: LOUISIANA PURCHASE, US WARREN IN MEXICO, US WARREN IN PANAMA, US WARREN IN CUBA, US WARREN IN DOMINICAN REPUBLIC, US OCCUPATION OF HAITI, US WARREN IN GUATEMALA, US WARREN IN COSTA RICA

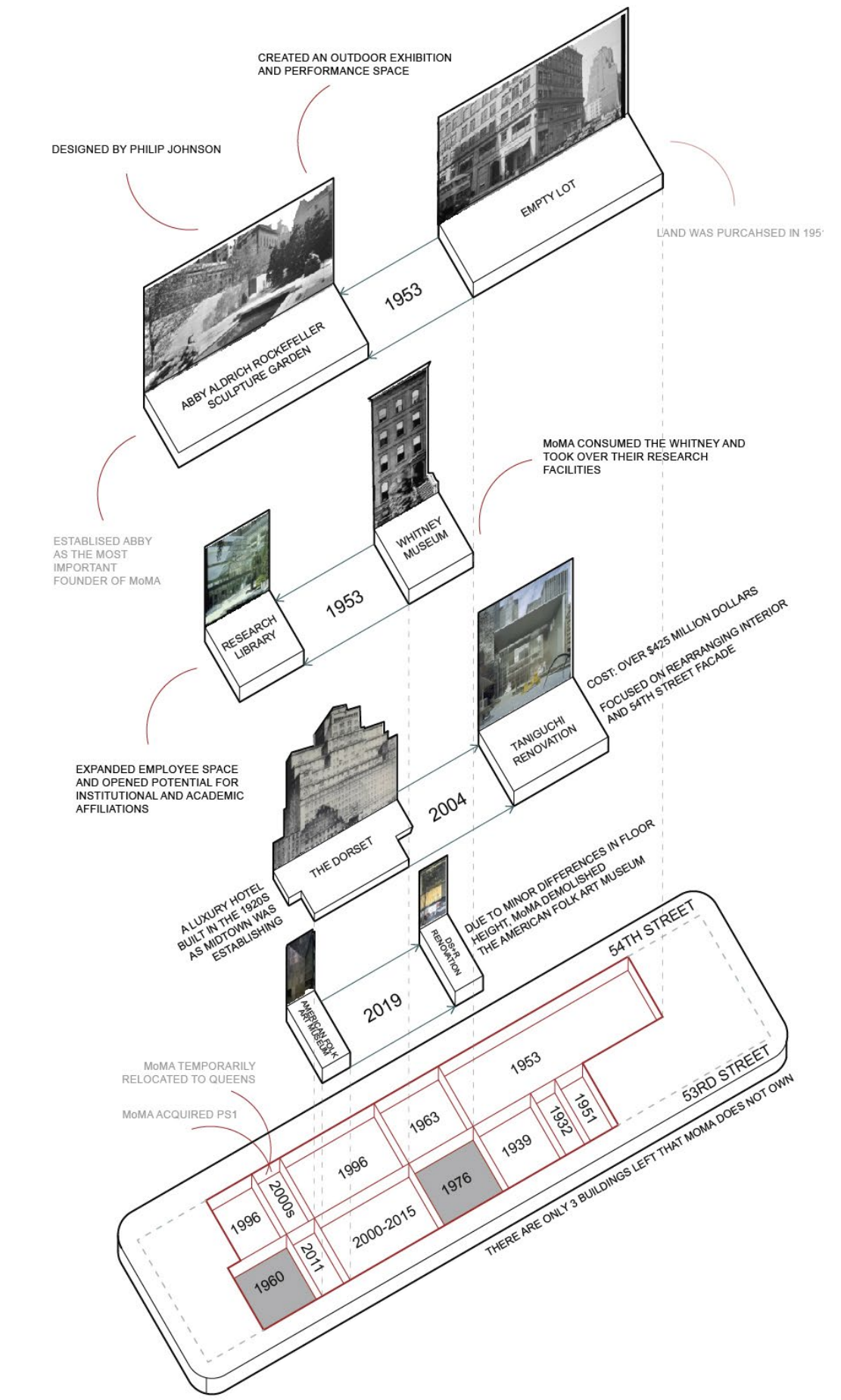
1930: WOMEN FOUNDERS, FIRST SHOW ON 57TH, GREAT DEPRESSION, GOOD NEIGHBORHOOD POLICY, US PROPAGANDA IN EUROPE, CONFORMED NATIONALIST COURTS, BARRY BERGDOLL, MUSEUM TRAVELS, EUROPEAN TRAVEL, LOT 48 COLLECTION, WORLD WAR II, TRADE BARRIERS, LOT 48 SHOWING BARRIERS

1950: CONTINUED IN CUBA, US TRADE NEGOTIATIONS, US ORDERING ASSASSINATIONS, COLD WAR FINANCING, YEAR OF GOOD WILL, HUNGARIAN REVOLUTION, EXPRESSIONIST CONTRAST, MOTION CHANGES, US SPREADS ITS MILITARY BASES, ACTIVISTS FIGHT, CIVIL DISOBEDIENCE, US INVESTMENTS IN LATIN AMERICA OUT OF AN IDEAL, US INVESTMENTS IN CUBA, US INVESTMENTS IN GUATEMALA, US INVESTMENTS IN PANAMA, US INVESTMENTS IN VENEZUELA, US INVESTMENTS IN ARGENTINA, US INVESTMENTS IN BRAZIL, US INVESTMENTS IN PERU, US INVESTMENTS IN CHILE, US INVESTMENTS IN COLOMBIA, US INVESTMENTS IN URUGUAY, US INVESTMENTS IN MEXICO, US INVESTMENTS IN CUBA, US INVESTMENTS IN DOMINICAN REPUBLIC, US INVESTMENTS IN HAITI, US INVESTMENTS IN GUATEMALA, US INVESTMENTS IN COSTA RICA, US INVESTMENTS IN NICARAGUA, US INVESTMENTS IN PANAMA, US INVESTMENTS IN VENEZUELA, US INVESTMENTS IN ARGENTINA, US INVESTMENTS IN BRAZIL, US INVESTMENTS IN PERU, US INVESTMENTS IN CHILE, US INVESTMENTS IN COLOMBIA, US INVESTMENTS IN URUGUAY

1990: LOT 48 SHOW, US TRAVELERS EMPLOYERS, AMERICAN CORPORATIONS USE NEGOTIATED EXPANSION IN MEXICO, MEXICAN SHOWS, MEXICAN SHOWS, MEXICAN SHOWS, NUMBER OF MEXICAN COPIES, CONTEMPORARY ARTISTS SHOW

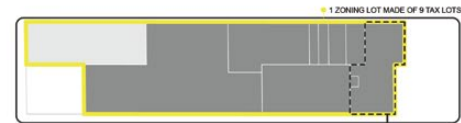
2010: PONSUARDIERS OFFICE, US BANKS PREFER OVER LOCAL, NEW PAINT, FINANCIAL GROWTH, EXTRACTIVE PROCESSES CONTRAST, BOARD REPLICATED, CONTEMPORARY ARTISTS SHOW, CONTEMPORARY ARTISTS SHOW

2022



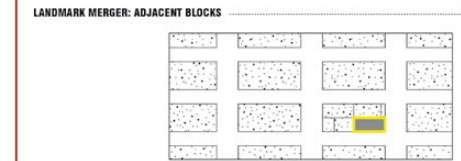
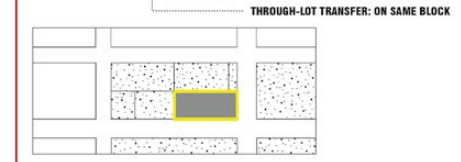
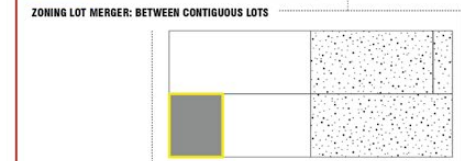
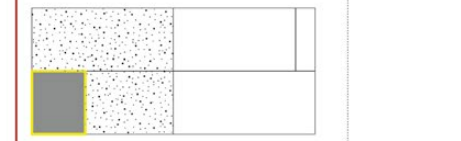
MoMA MAKES MONEY FROM LAND AND AIR

TO CURB THEIR UNYIELDING ACCUMULATION, WE PROPOSE STRATEGIC ZONING CHANGES TO DEVELOPMENT RIGHT TRANSFERS AND PUBLIC PLAZA REQUIREMENTS

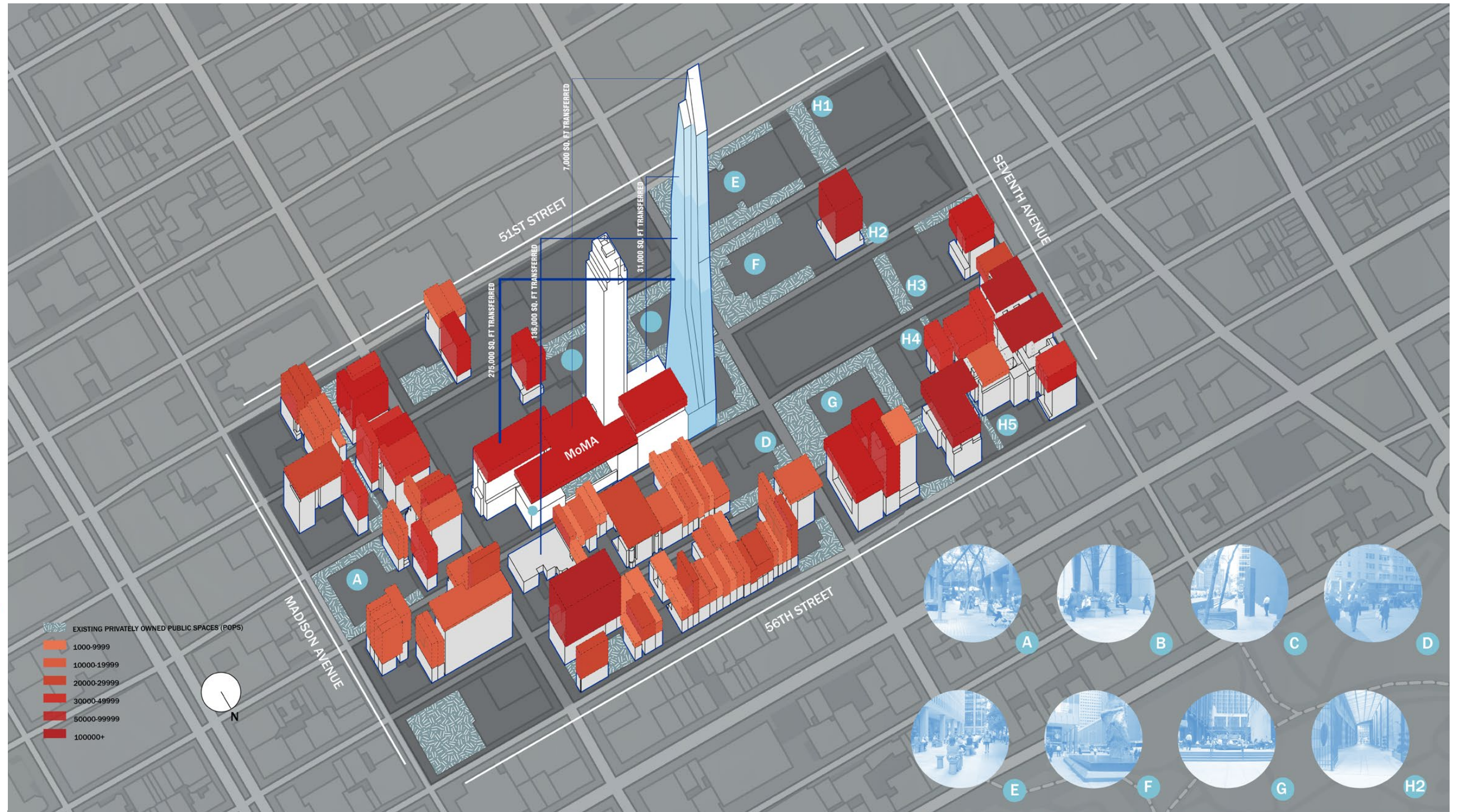
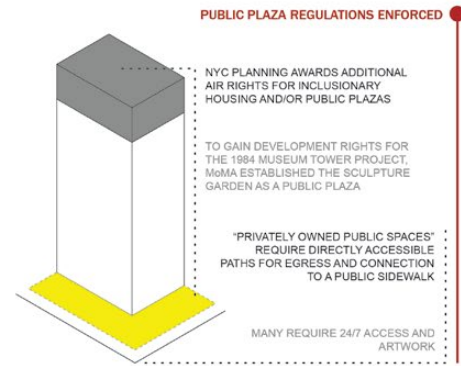


MoMA TOWER ACQUIRED AN ADDITIONAL 449,398 SQ. FT. OF DEVELOPMENT RIGHTS THROUGH TRANSFER

AIR RIGHT TRANSFER TYPES RESTRICTED BY ZONING CHANGES



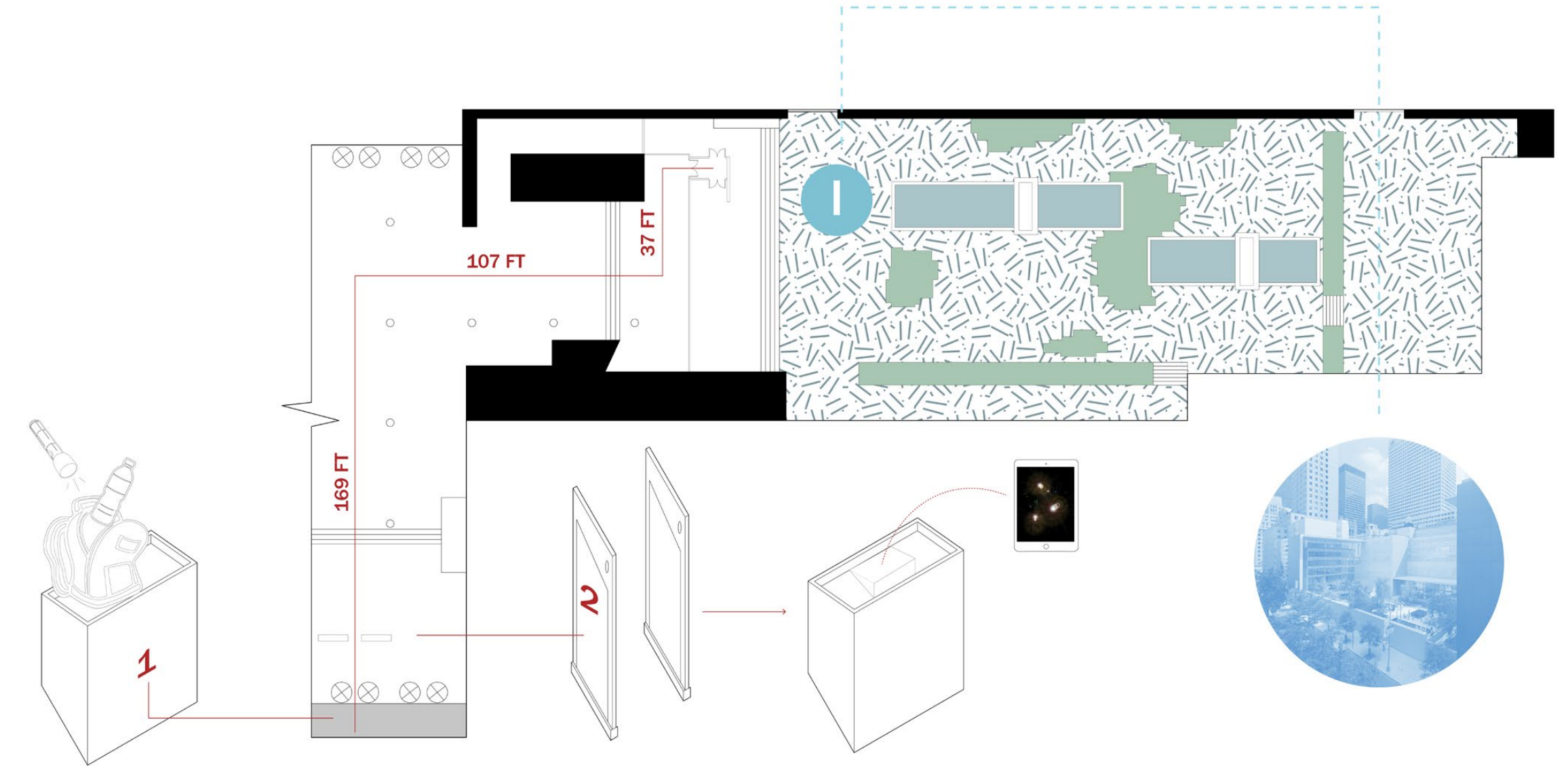
PUBLIC PLAZA REGULATIONS ENFORCED



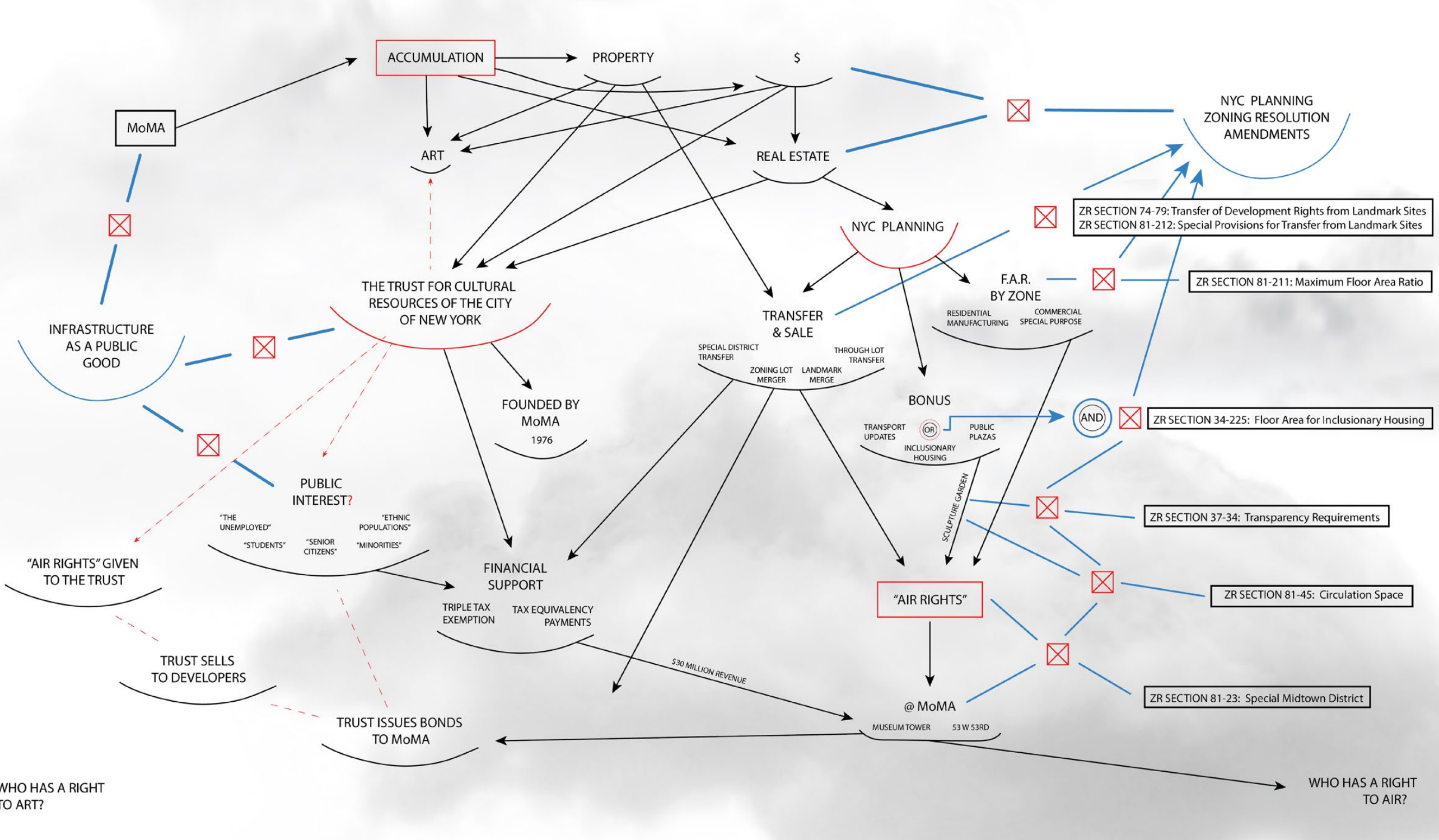
Zoning, Air Rights, and Privately-Owned Public Spaces



Conceptual Model of Entry Way



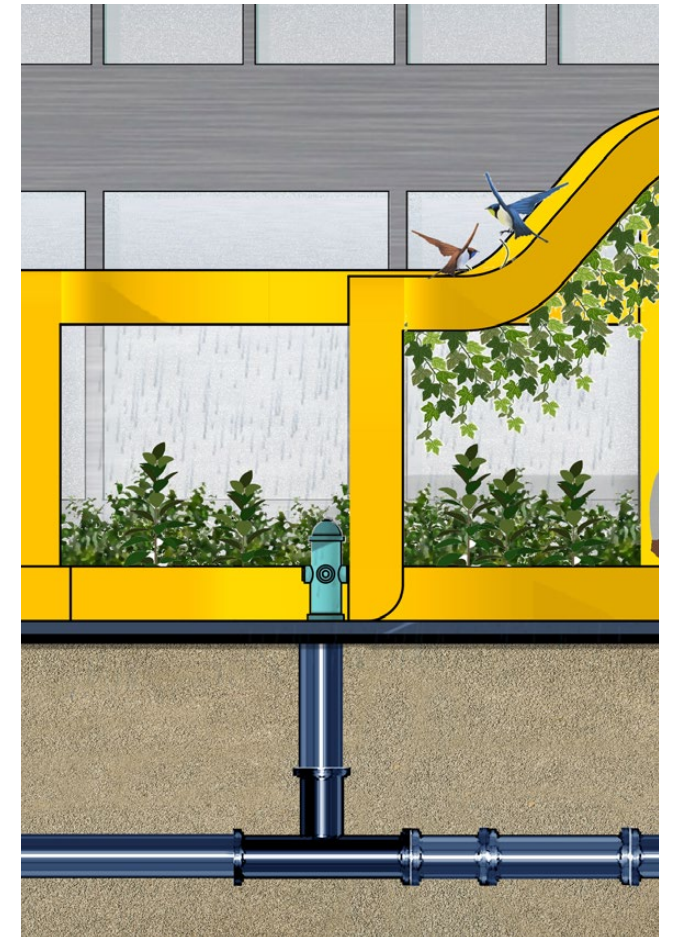
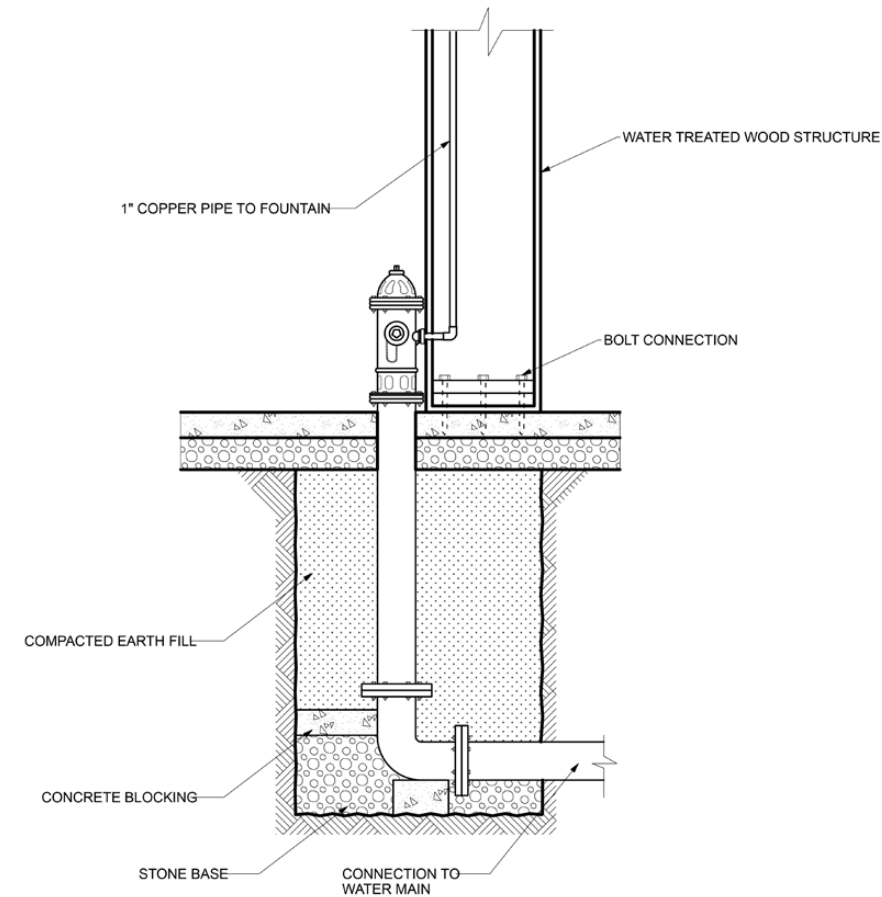
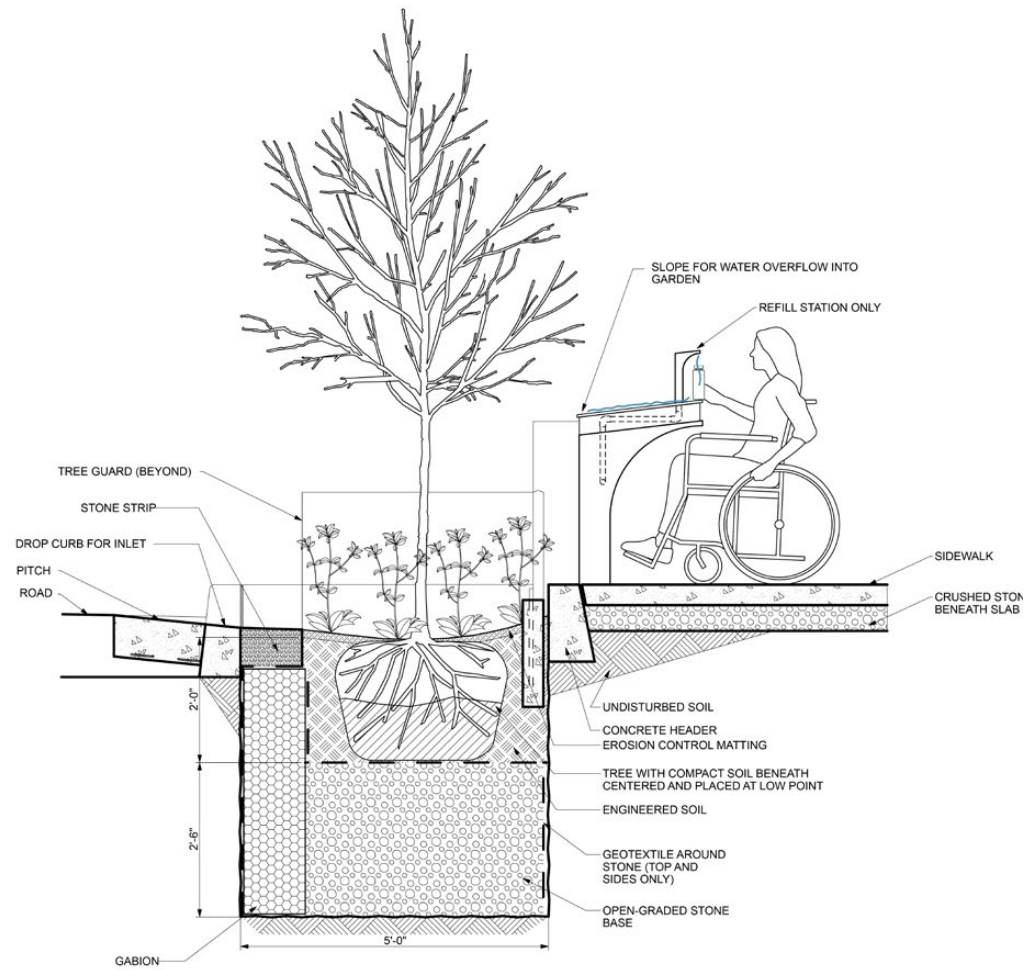
Entry Way Procession to the Privately-Owned Public Garden



Zoning Amendments Diagram

PROGRAMMING

Since the structures are adaptable, they lend themselves to different types of spaces beyond the MoMA's garden. In the assembly, the pipes attach onto fire hydrants in the city, since they are connected to the city's water main the water is potable. The system employs rain gardens to collect any water spillover.



Performance in the Garden



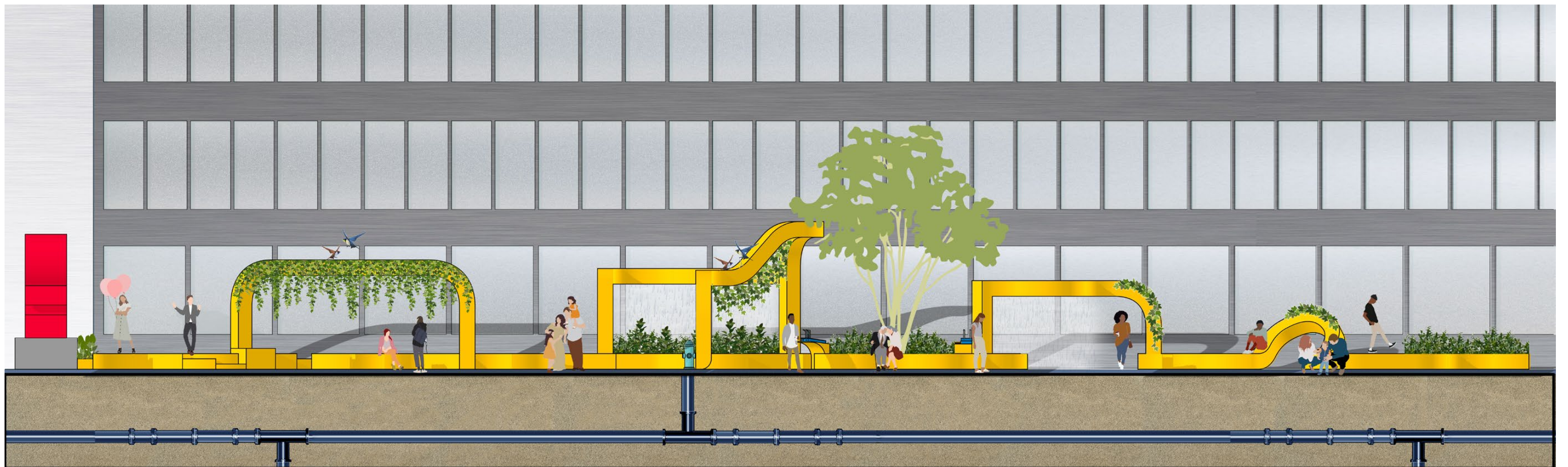
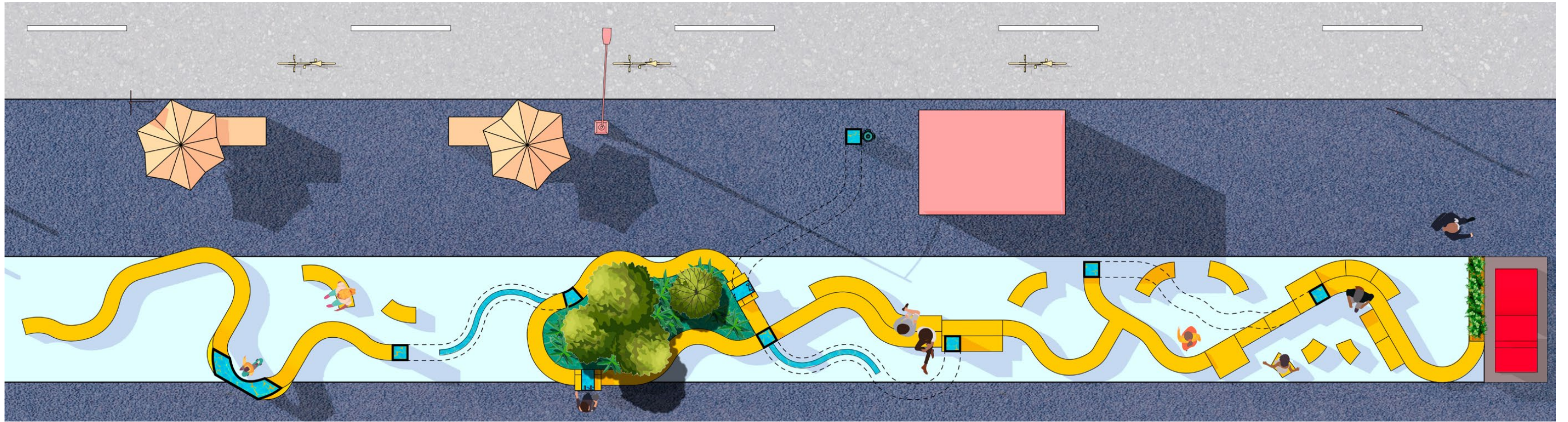
Water Fountains and Restrooms



Plan of MoMA's Garden with Proposed Structures



Structure in the MoMA's Garden



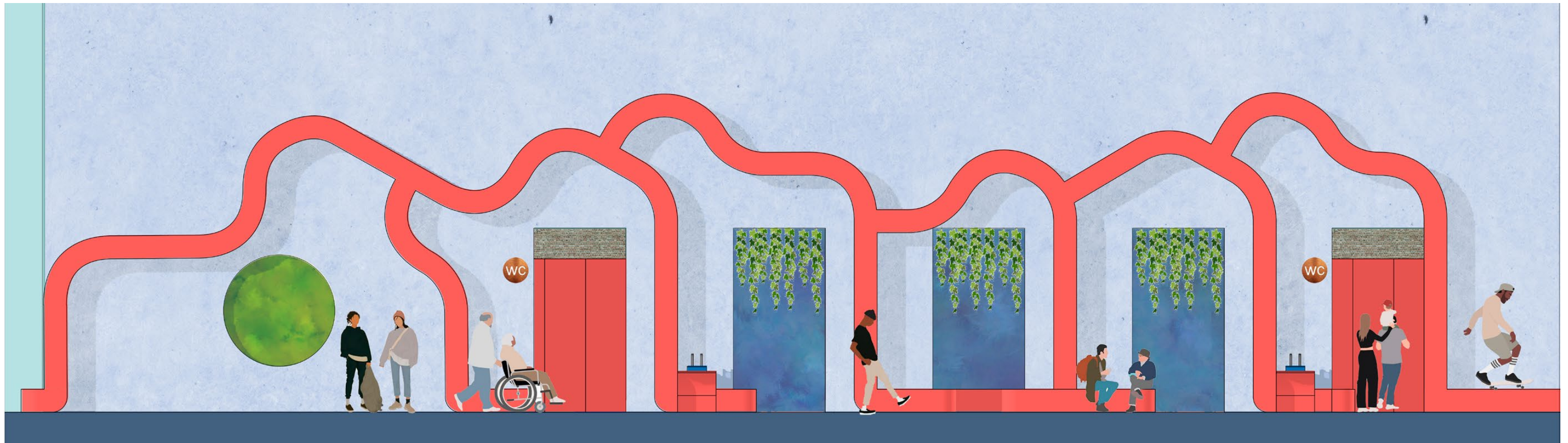
Structure in an Open Plaza



Structure in a Public Alley



Structure in an Open Street



Water Infrastructure and Restrooms



MOTHER AND CHILD:
A DANCE
INTERPRETATION

PRESENTED BY:
INFRASTRUCTURES



THE MAKING OF A MONOLITH

AN EXCERPT

Title:
The Making a Monolith:
The Representation of Latin
America at the MoMA

Professor:
Mary McLeod

Class:
Events in Modernism
Spring 2022

Myth Building in the Post-War Era

In 1955, the MoMA finally opened its first survey on modern Latin American architecture, aptly titled “Latin American Architecture since 1945.” The exhibition—organized by Arthur Drexler and Henry-Russell Hitchcock—was created under the MoMA’s International Program, which was supported by the Rockefeller Brothers Fund, once again linking the ideology of the now-defunct Office of Inter-American Affairs (OIAA) to the museum. The initiative was established with the mission of sending exhibitions to museums across the world.¹ Although the OIAA was dissolved and its responsibilities transferred to the Department of State, the dream of Pan-Americanism was still present and slowly spreading into one of globalization. It is not surprising that “Latin American Architecture since 1945” attempted to emphasize the “modern” in Latin America. Much like “Brazil Builds,” this exhibition was creating a narrative of progression in desire of creating a manufactured unity.

The show took place in the third-floor gallery of the building, which was divided into two rooms, “the corridor,” where one entered the exhibition, and “the cork room,” which was a smaller room adjacent to the entrance. In the corridor, large black-and-white photomurals that were mounted on 8-foot-tall panels were displayed, which is what the visitor first encountered in the exhibition. The corridor was white and luminous, while the cork room was dimly lit and made to look like masonry with cork panels that were glued to the wall. In the cork room, smaller-scale photo-panels were attached to the cork, creating a stark contrast between the two spaces in the gallery.² This staging created a public affair with the large photomurals, drawing visitors into the exhibit, while the smaller panels in the cork room provided a more intimate scale to the show.

In his analysis of “Latin American Architecture since 1945,” scholar Patricio del Real argues that the exhibition succumbed to affirming the construct of Latin America, which in his words is a “cultural category” and not a “political and geographic designation.”³ He acknowledges that the creation of this cultural category was tied to the US’ imperial goals, and that the exhibition supported this by collapsing Latin America into a singular entity. He argues that the

juxtaposition of the work in the exhibition decontextualized it and worked to create a normative Latin American architectural style, one that did not have to be feared by the US. By developing this message, the MoMA also supported and constructed power dynamics, one that asserted Latin America’s inferiority.⁴

Making a Monolith, Building an Empire

By creating the juxtapositions across different countries, each with their own unique history and development, the exhibition made a monolith of Latin America. This decontextualization of the work was evidently supporting a homogeneity that denied the colonial remnants across different countries. Its power lay in its ability to sort and classify Latin America in a way that was digestible to those in the US. Although no longer a result of the Good Neighbor Policy, this exhibition continued building the myth of a singular Latin America and gave way to a rewriting of history that dangerously obfuscated the particular histories and struggles of each country. Here, the cultural category of Latin America—which is tenuous at best and violent at its worst—is affirmed, but also pushed into a sociopolitical singularity. Through this, a new Latin America was painted for the imaginary of the US.

Furthermore, the monolithic narrative justified the way that the US was intervening in Latin America, aiding coups, and backing dictators. By creating an entity of a diverse cultural and political region, the MoMA was supporting and contributing to the notion that the US was once again a saving force and that Latin America was deserving of US intrusions. After all, if all of Latin America was the same, if a single country could be generalized for the whole region, wouldn’t that mean that the US needed to be present across the entire continent? As events such as the invasion of Guatemala were publicized to paint the US as a hero, the case of Guatemala could be extrapolated to fit other states. The US government could unabashedly claim that any anti-US sentiment was rooted in communism and simply carry out the events in Guatemala in any other country. The narrative simply swaps out Guatemala for another Latin American country and always depicts the US as an ally. The exhibition then becomes a stage for political, social, and cultural implications to play out.

1. Patricio del Real, “Building a Continent: MoMA’s Latin American Architecture since 1945 Exhibition,” *Journal of Latin American Cultural Studies* 16:1 (2007), 95-110.

2. Ibid.

3. Ibid.

4. Ibid.

5. Alan McPherson, “A Short History of US Interventions in Latin America and the Caribbean,” (Wiley Blackwell, 2016), 72-91

03

THE CARE COLLECTIVE

This proposal seeks to integrate mental wellness with other elements of care that are necessary for people to thrive. It imagines healing moving beyond typical forms of medical care to a more engaged understanding of how we can achieve equity in mental healthcare.

Collaborator:
Will Rose

Site:
Poughkeepsie, NY

Critic:
Bryony Roberts

Studio:
Advanced IV
Mental Health Care
Spring 2022

The Care Collective was developed under a studio that sought to address the inequity of mental healthcare. Sited in Poughkeepsie, NY, across College Hill Park, the programming of the Care Collective seeks to address barriers that prevent people low-income immigrant communities from receiving care. In our time visiting the site, we found that the tract of land where our site sits, has the highest percentage of families living below the poverty line and the highest percentage of immigrant community members. This inspired us to develop a care model that focused on the intersections of healing, identity, and reducing stigma.

Our proposal developed from the idea that our senses never turn off, and continue to absorb stimuli that can trigger trauma. As a result, the project integrates landscape as much as possible, bringing it into the buildings to imagine new stimuli that support wellness. Our massing is oriented around distributed nodes of care across the landscape to allow for both privacy and community integration. The buildings we designed play with nature and house different programming. The four buildings include: a community center, a medical center, in-patient housing, and a greenhouse. All of these nodes are supported by a healing garden, incorporating a new vision for how mental healthcare can move into a more holistic approach.



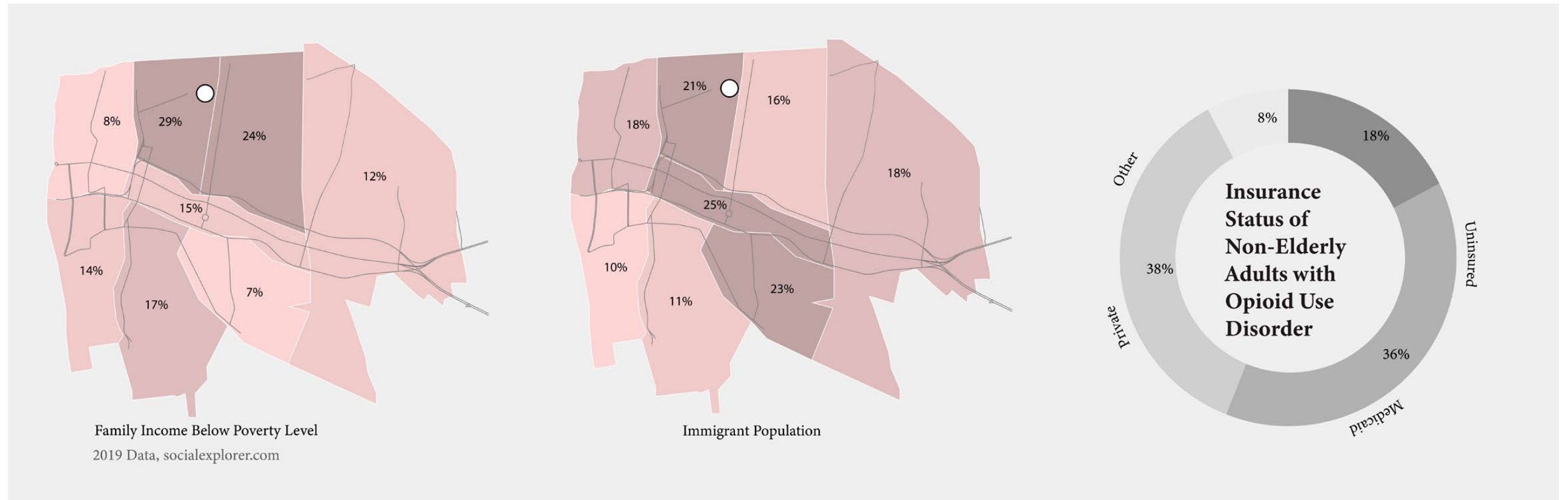


SITE APPROACH

The main goal with our approach to the site was to engage the landscape. Working with the natural slope of the hill, our buildings stretch down the undulating landscape, playing with moments of sinking into the landscape and lifting up to create a variety of conditions for the programming.

CONTEXT

The project was driven by research on the current state of mental healthcare in New York and impacts of COVID-19 on mental illness. The research included looking at statistics, but also at narratives like the one depicted below.



2019
This is Angelica. She was diagnosed with ADHD (Attention Deficit/Hyperactivity Disorder) when she was in 4th grade. Now as a 5th grade student, she works with Alicia — her para — who helps with school work during the day, gives her time to take breaks during a long class, and ensures the school is accommodating her needs.



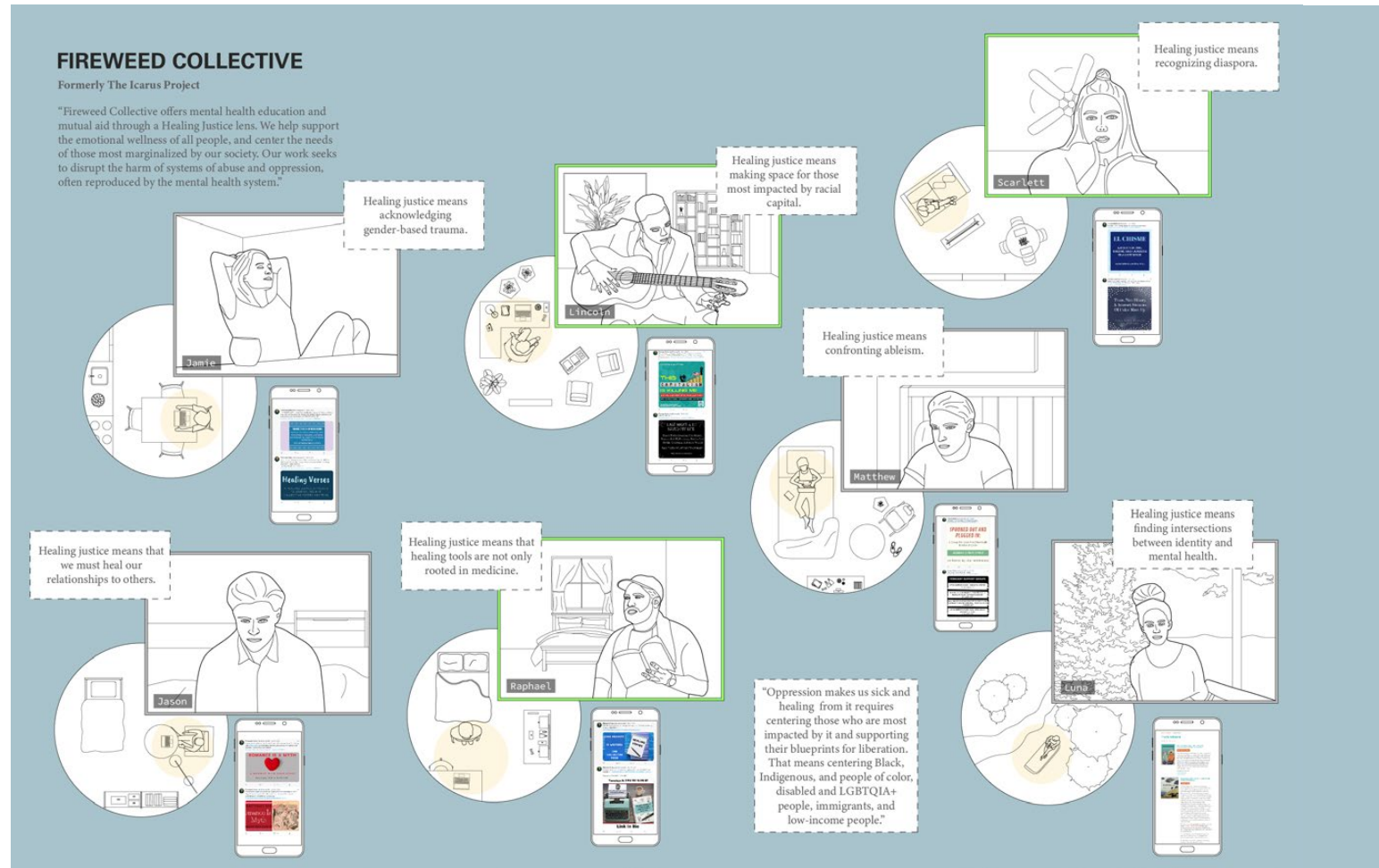
2020-2021
Due to the COVID-19 pandemic, the Poughkeepsie City School District had to eliminate 48 positions, including teachers, administrators, and support staff, including Alicia. Losing Alicia as part of her support network and switching to online schooling has caused Angelica a lot of distress. She is struggling to keep up with 6th grade homework. Her mom contacted the school about needing a para, but the school was unable to provide one.



2021-2022
Angelica is back to school in person. She had to repeat the 6th grade due a low score in a single class. She knows it's not the end of the world and is proud of herself for continuing to work hard, but she is sad that her friends are going to graduate before her. While she has learned to strategize and cope without the additional support of a para, she knows it isn't fair that school funding being cut has cost a lot of neurodiverse kids equitable access to education.

PROGRAMMING

The Care Collective's programming was oriented around providing an integrated center that would address systemic barriers that limit healthcare access. We drew inspiration from grassroots organizations focusing on the intersections of healing, identity, and stigma reduction. The understanding that medical spaces can be hostile and inaccessible for a lot of people drove the desire to create positive sensory stimuli that support healing. The collages on this page and the next focus on the ambience of the spaces we designed, which were bringing the landscape in to allow for intentional engagement with the body and space.



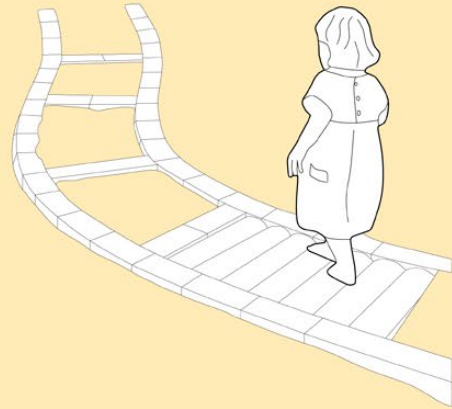
Existing Model of Care



Speculative Landscape



Primary Care Clinic



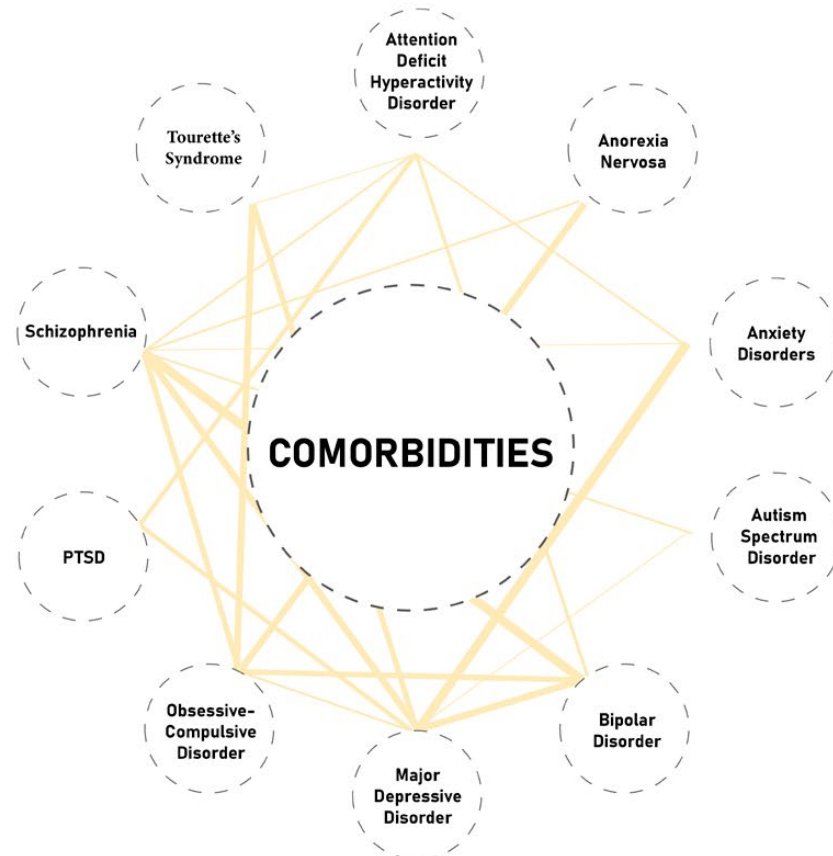
Childcare



Food Access



Youth Programming

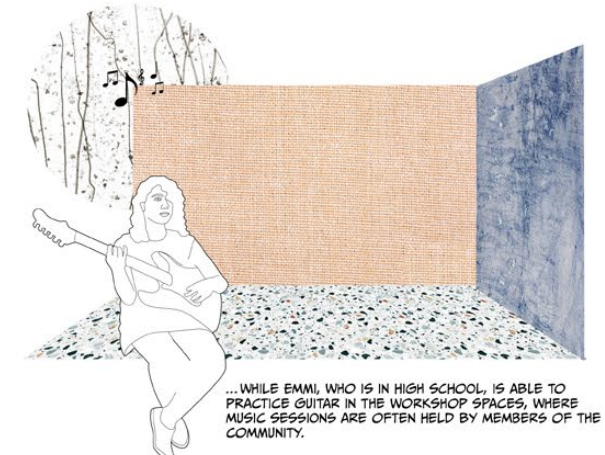


RAFAEL LOVES THAT HE CAN TAKE HIS DAUGHTER VANESSA ALONG TO HIS THERAPY APPOINTMENT. VANESSA LOVES IT TOO!

LUNA RECENTLY IMMIGRATED TO THE US, SETTLING IN FOUGHKEEPSHE TO BE NEAR HER FAMILY. HER TWO DAUGHTERS, LUCIA AND EMMI, HAVE BEEN SETTLLING INTO SCHOOL AND IT HAS BEEN DIFFICULT FOR LUNA TO FIND HELP SECURING HEALTH INSURANCE.



NOW THAT THE CARE COLLECTIVE HAS OPENED, LUNA HAS BEEN ABLE TO WORK WITH LEGAL AID PROVIDERS TO SIGN UP FOR MEDICAID. THE BEST PART? HER DAUGHTERS ARE ABLE TO TAG ALONG! LUCIA GETS TO PLAY WITH HER FRIEND VANESSA IN THE PLAYROOM...



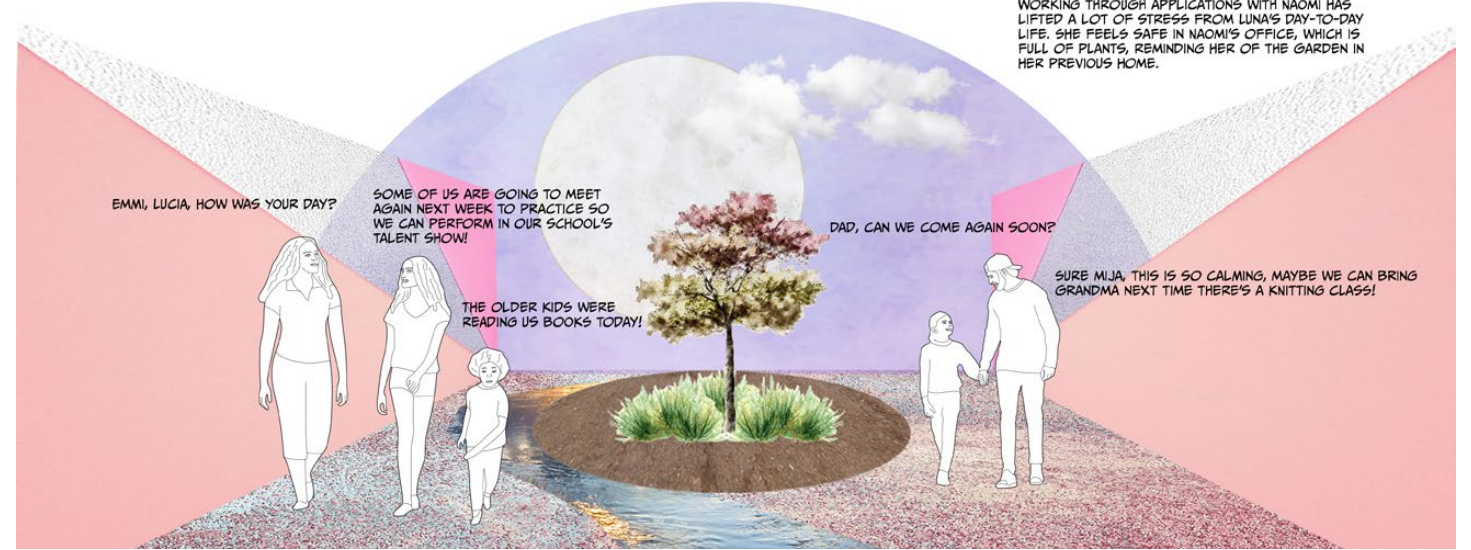
...WHILE EMMI, WHO IS IN HIGH SCHOOL, IS ABLE TO PRACTICE GUITAR IN THE WORKSHOP SPACES, WHERE MUSIC SESSIONS ARE OFTEN HELD BY MEMBERS OF THE COMMUNITY.



KNOWING VANESSA IS HAVING FUN ALLOWS RAFAEL TO RELAX WHILE HE TALKS TO HIS THERAPIST, JACOB. HE WAS NERVOUS ABOUT STARTING THERAPY, BUT HE HAS FOUND IT COMFORTING TO TALK THROUGH HIS ANXIETY.



WORKING THROUGH APPLICATIONS WITH NAOMI HAS LIFTED A LOT OF STRESS FROM LUNA'S DAY-TO-DAY LIFE. SHE FEELS SAFE IN NAOMI'S OFFICE, WHICH IS FULL OF PLANTS, REMINDING HER OF THE GARDEN IN HER PREVIOUS HOME.



EMMI, LUCIA, HOW WAS YOUR DAY?

SOME OF US ARE GOING TO MEET AGAIN NEXT WEEK TO PRACTICE SO WE CAN PERFORM IN OUR SCHOOL'S TALENT SHOW!

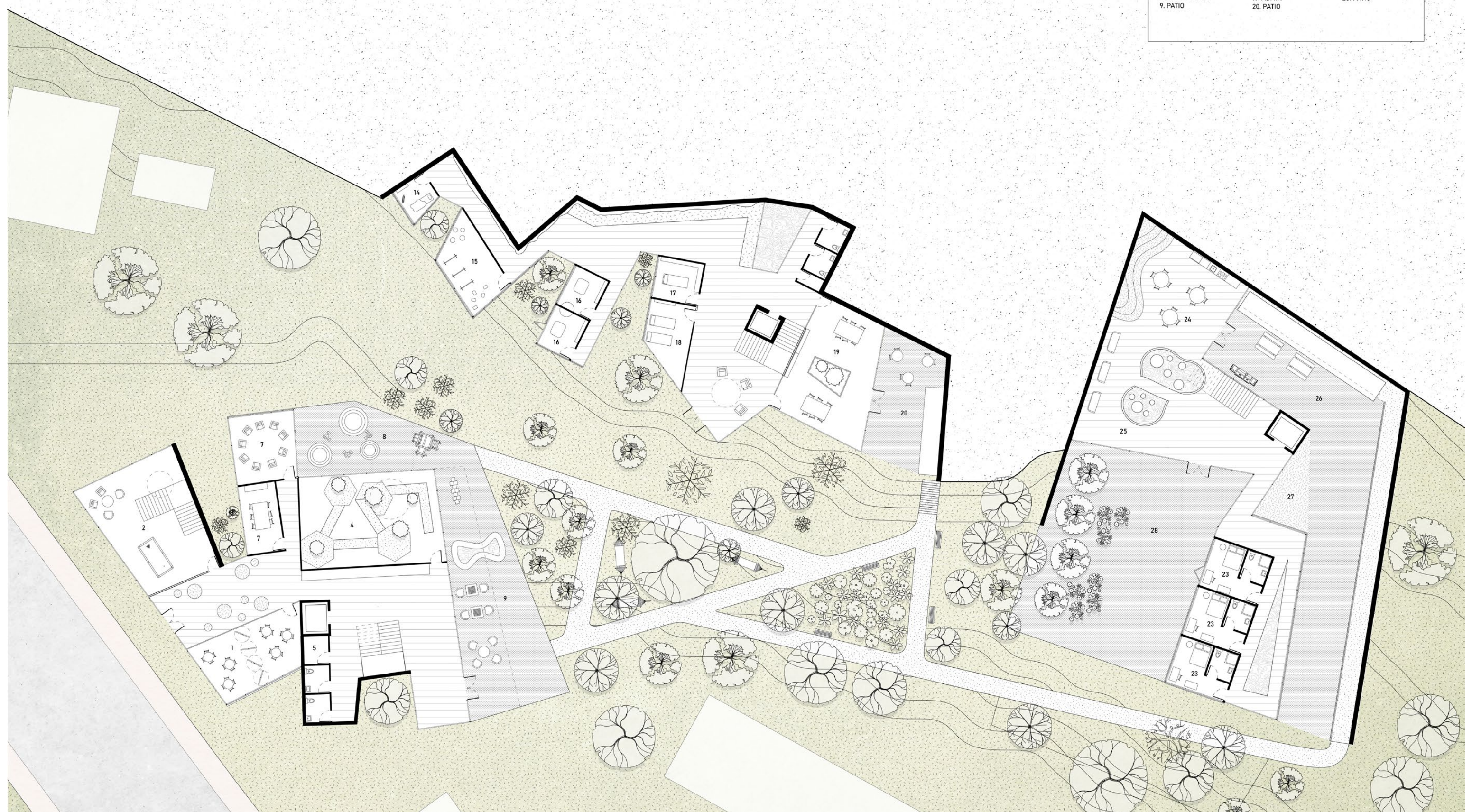
THE OLDER KIDS WERE READING US BOOKS TODAY!

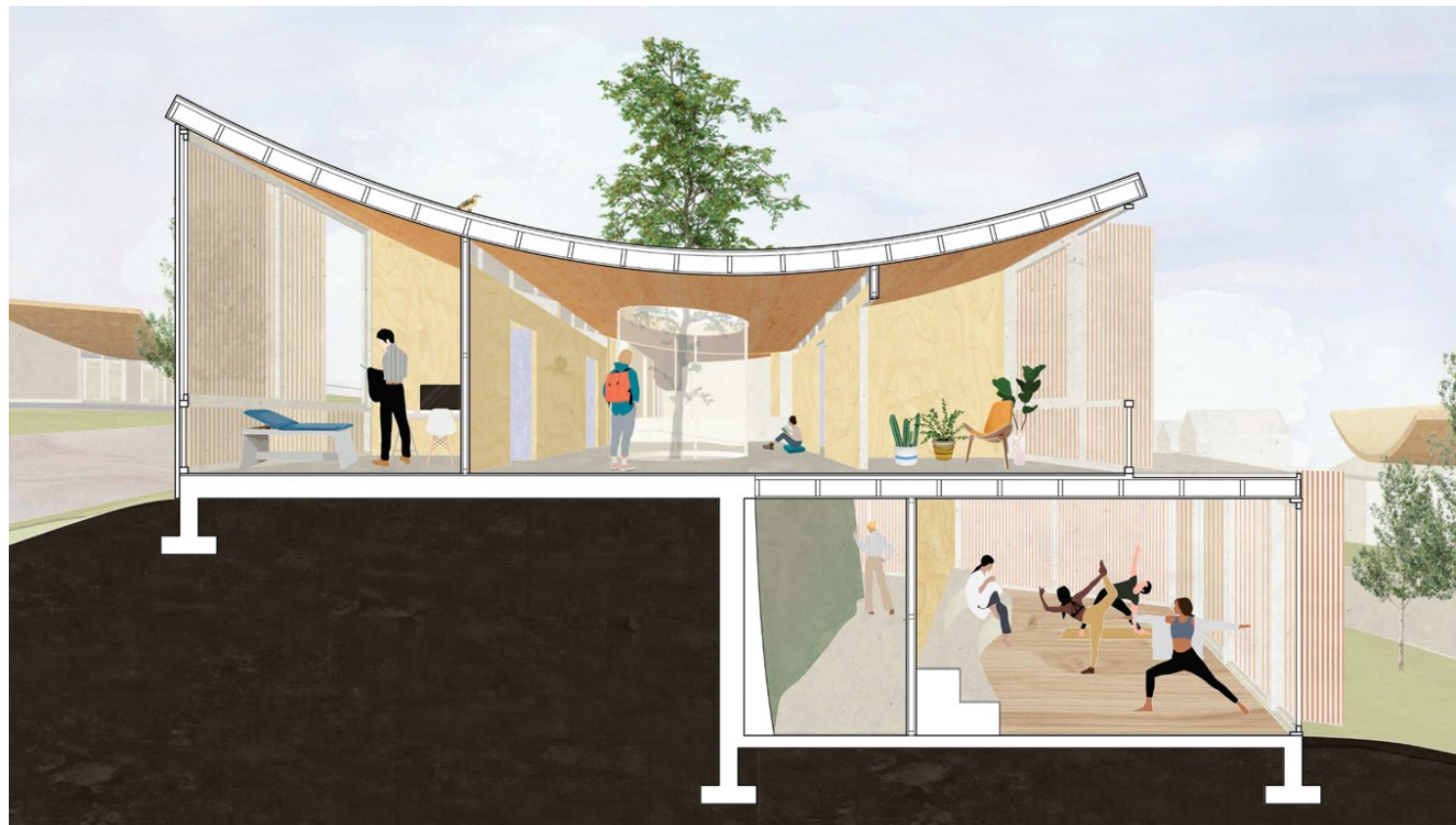
DAD, CAN WE COME AGAIN SOON?

SURE MUA. THIS IS SO CALMING, MAYBE WE CAN BRING GRANDMA NEXT TIME THERE'S A KNITTING CLASS!



KEY		
COMMUNITY CENTER	MEDICAL CENTER	INPATIENT CENTER
1. FLEX ROOM	14. SOUND BATH SPACE	23. INPATIENT ROOMS
2. GAME ROOM	15. MOVEMENT THERAPY	24. KITCHEN/DINING
4. CHILDCARE	16. MEDITATION ROOMS	25. LOUNGE
5. STORAGE	17. LIGHT THERAPY	26. SUNKEN GARDEN
7. WORKSHOP ROOMS	18. ACUPUNCTURE	27. CRYSTAL GARDEN
8. PLAYGROUND	19. ADMIN	28. PATIO
9. PATIO	20. PATIO	





Medical Center



In-patient Housing



Hallway Experience, Medical Center



Childcare Space, Community Center





Garden



Greenhouse/Cafe



04

WORKERS HOUSING

This project uses a stewardship-based model for housing instead of focusing on property ownership. Imagined as a site of communal living, the building prioritizes place-based knowledge and networks of care that already exist on the site.

Collaborator:
Khadija Ann Tarver

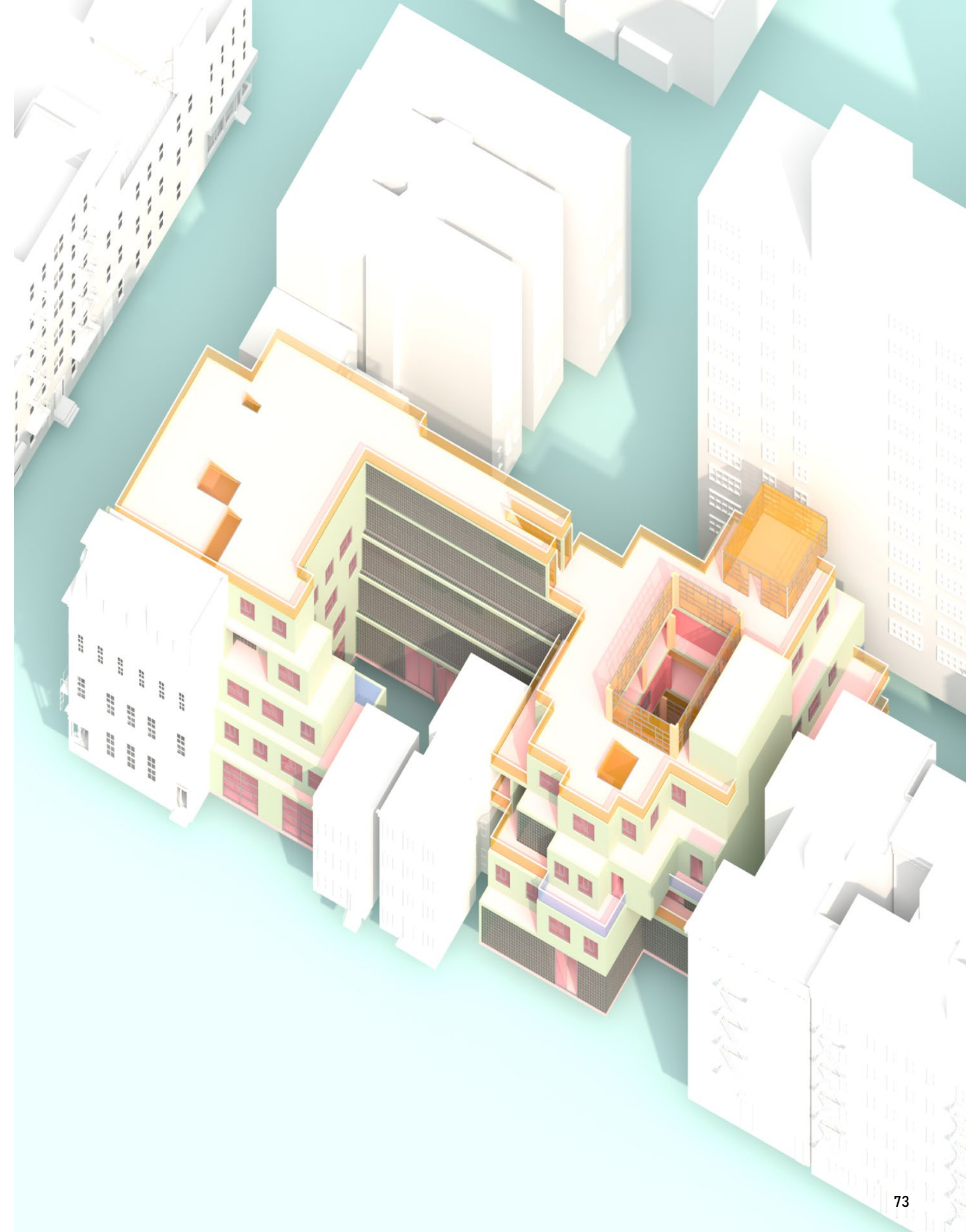
Site:
Melrose, Bronx, NYC

Critic:
Alicia Ajayi

Studio:
Core III
Housing
Fall 2021

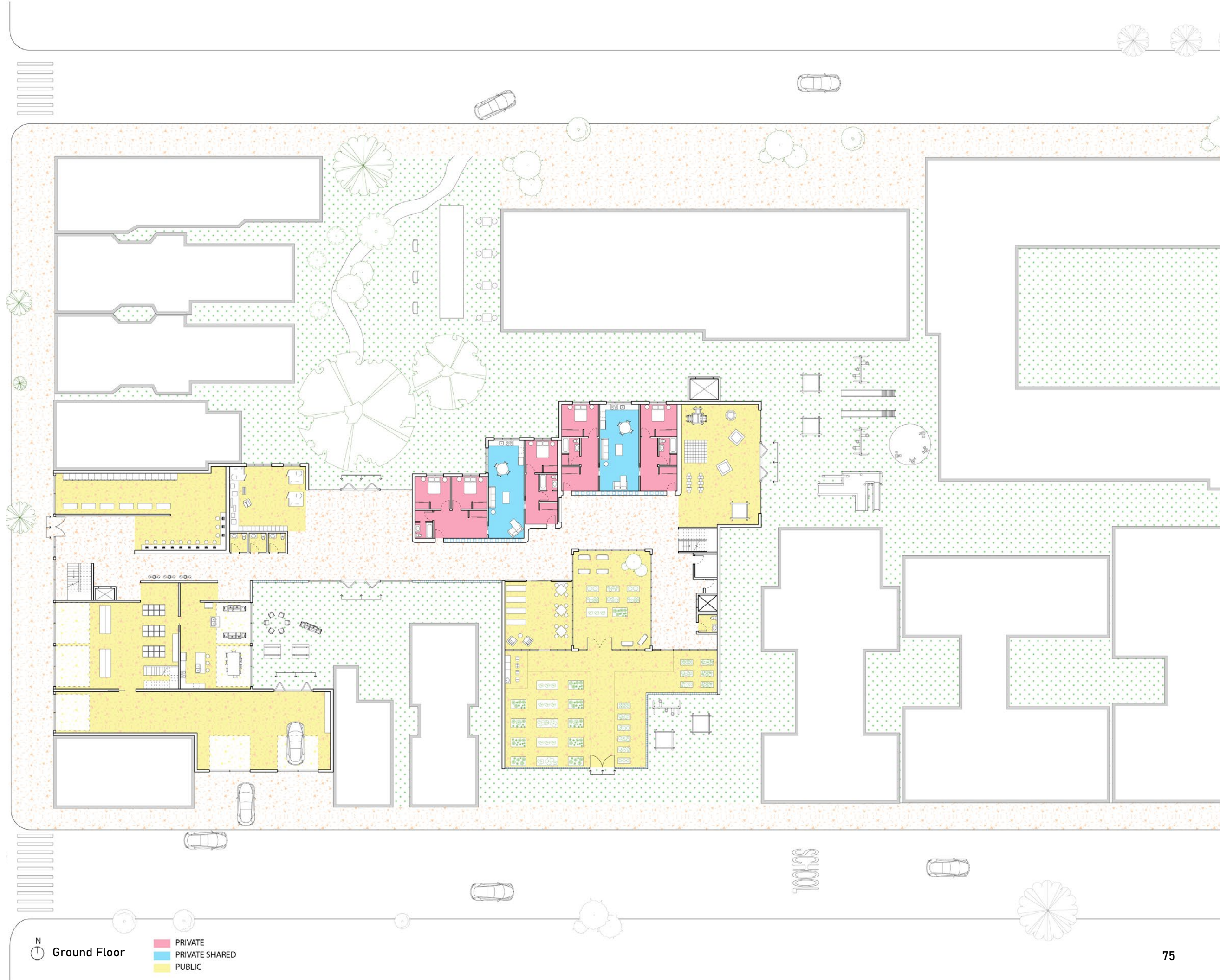
Workers Housing was developed under a studio that sought to challenge property ownership as it pertains to housing. This proposal begins to speculate on what would happen if housing were developed under a stewardship-based model of caring for a space. Our research focused on specialty trade laborers and the discrepancies between where laborers live and work, so the proposal was developed under the premise that this structure would be developed and used by workers with existing construction knowledge, allowing users to develop and expand their spaces as needed. This design imagined that a building could respond to existing adjacencies and spill over into the block around it.

The structure uses existing lots around a NYCHA complex in Melrose for its footprint, rather than demolishing the block. Our design focuses on different scales of relating to neighbors and community by becoming publicly programmed across the entire building. In response to this, our unit typologies think of privacy and sharing, determined to create communality without reducing people's ability to have their own space. This proposal provides a framework for reclaiming agency to housing that can scale up over time.



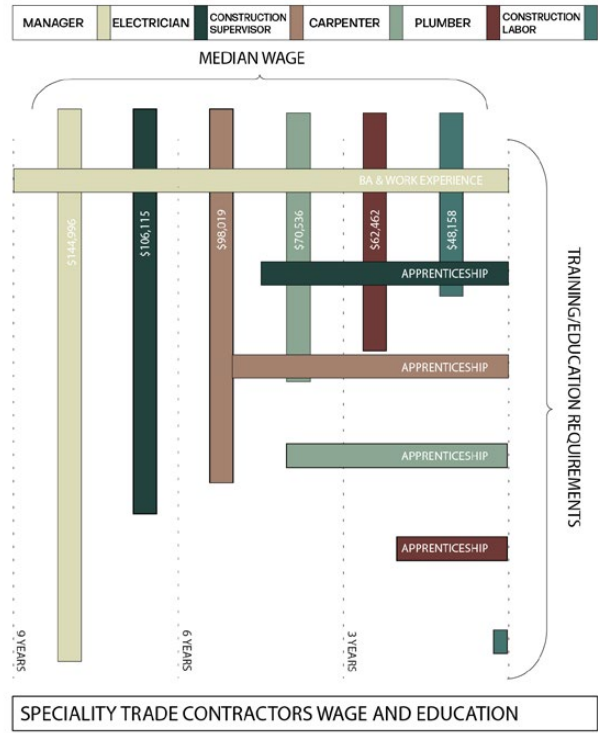
SITE APPROACH

Rather than demolishing existing buildings, this project approached the site by using existing empty lots as the footprint for the new construction. The proposal wraps around its adjacencies when possible. Using available open space was a decision to limit the amount of displacement that would occur as the result of a new construction.



N
Ground Floor

- PRIVATE
- PRIVATE SHARED
- PUBLIC

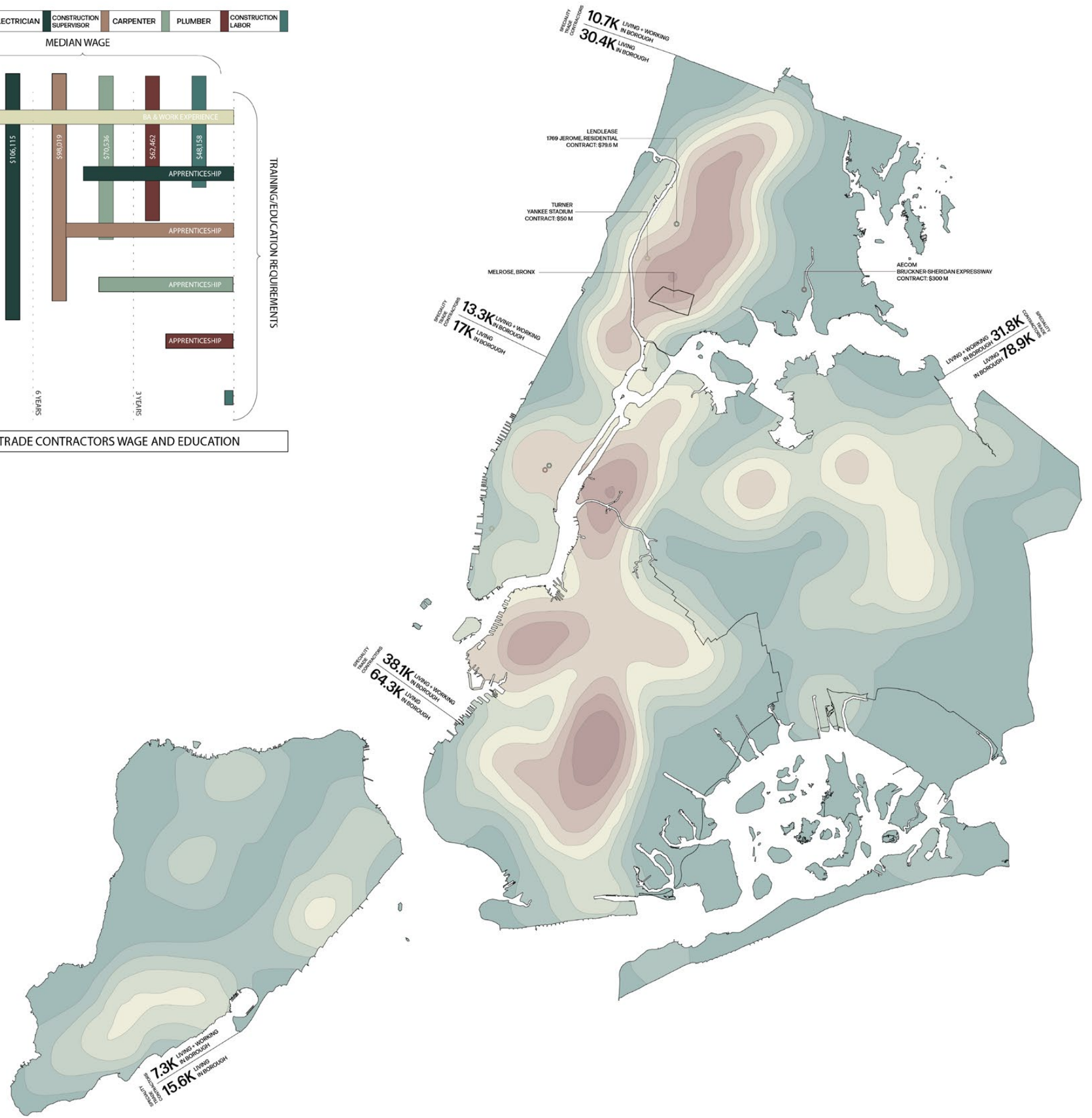


CONTEXT

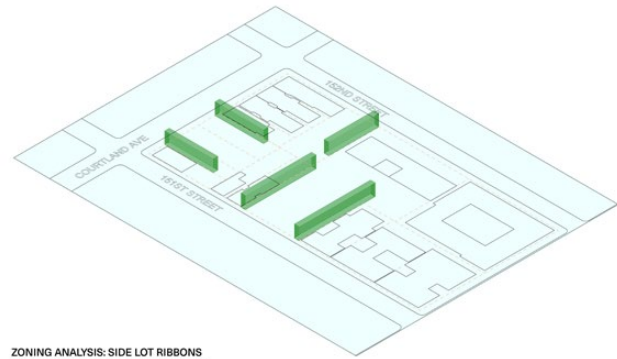
At the city-wide scale, research included understanding and analyzing demolition density in relation to where specialty trade contractors live and work.

At the neighborhood scale, we looked at the same factors of construction and demolition in Melrose and the South Bronx which led us to an exploration of the density of building and population in the area.

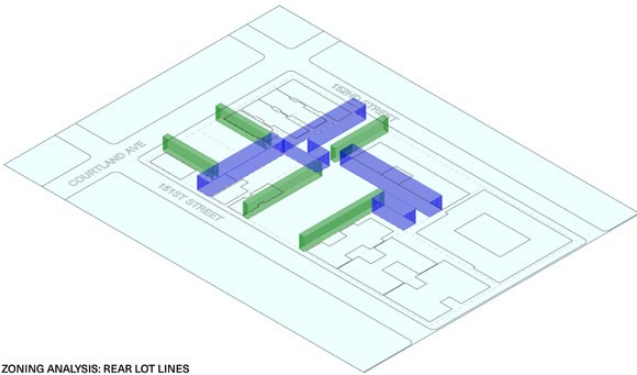
At the scale of the block, our goal was to understand zoning limitations for only building on the empty lots. This helped determine the footprint we could work with and how our massing would be determined.



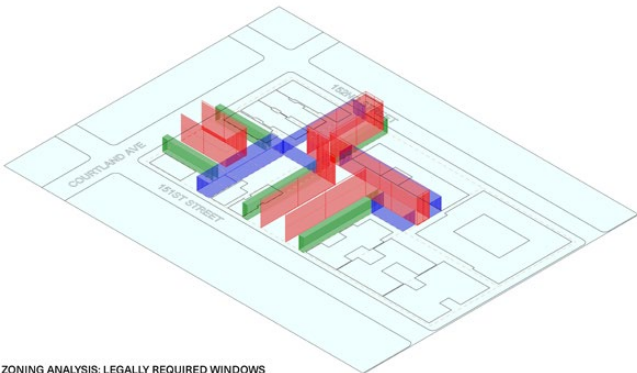
Demolition Density Map



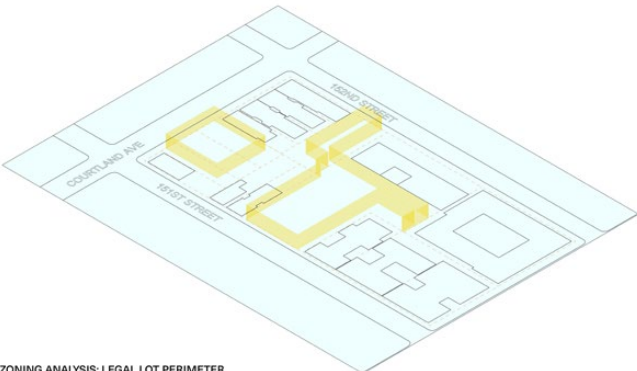
ZONING ANALYSIS: SIDE LOT RIBBONS
8-10 FT FROM HORIZONTAL LOT LINES



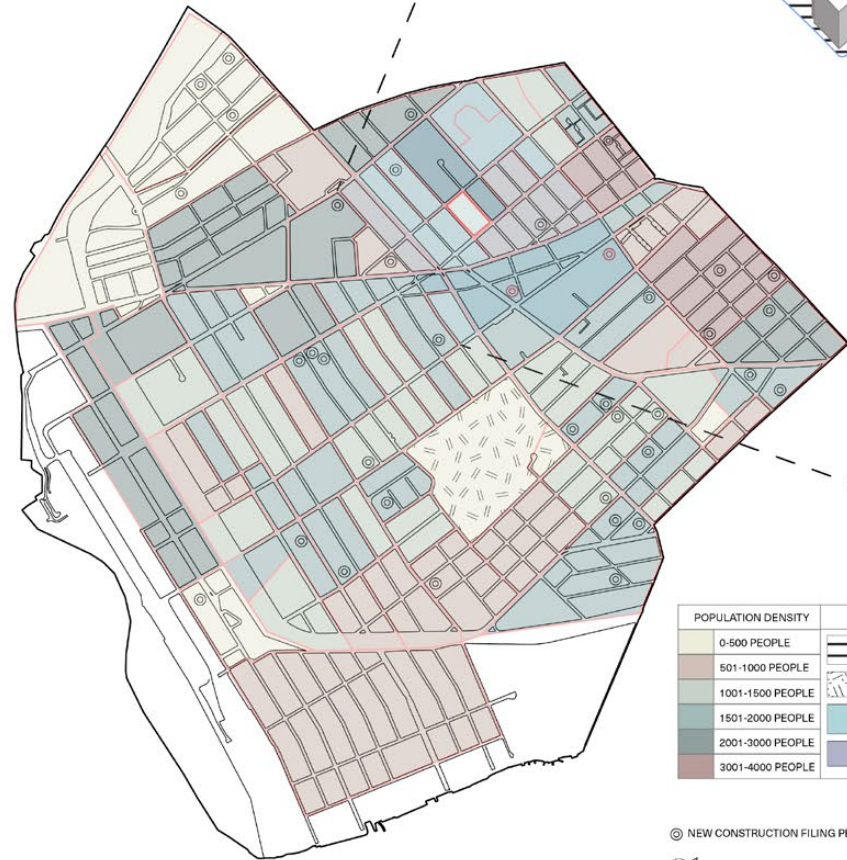
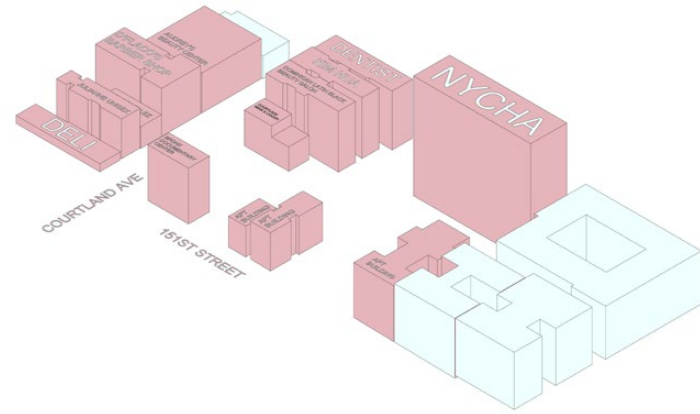
ZONING ANALYSIS: REAR LOT LINES
ZONE R7A - 20 FT REQUIRED DISTANCE



ZONING ANALYSIS: LEGALLY REQUIRED WINDOWS
30 FT REQUIRED DISTANCE

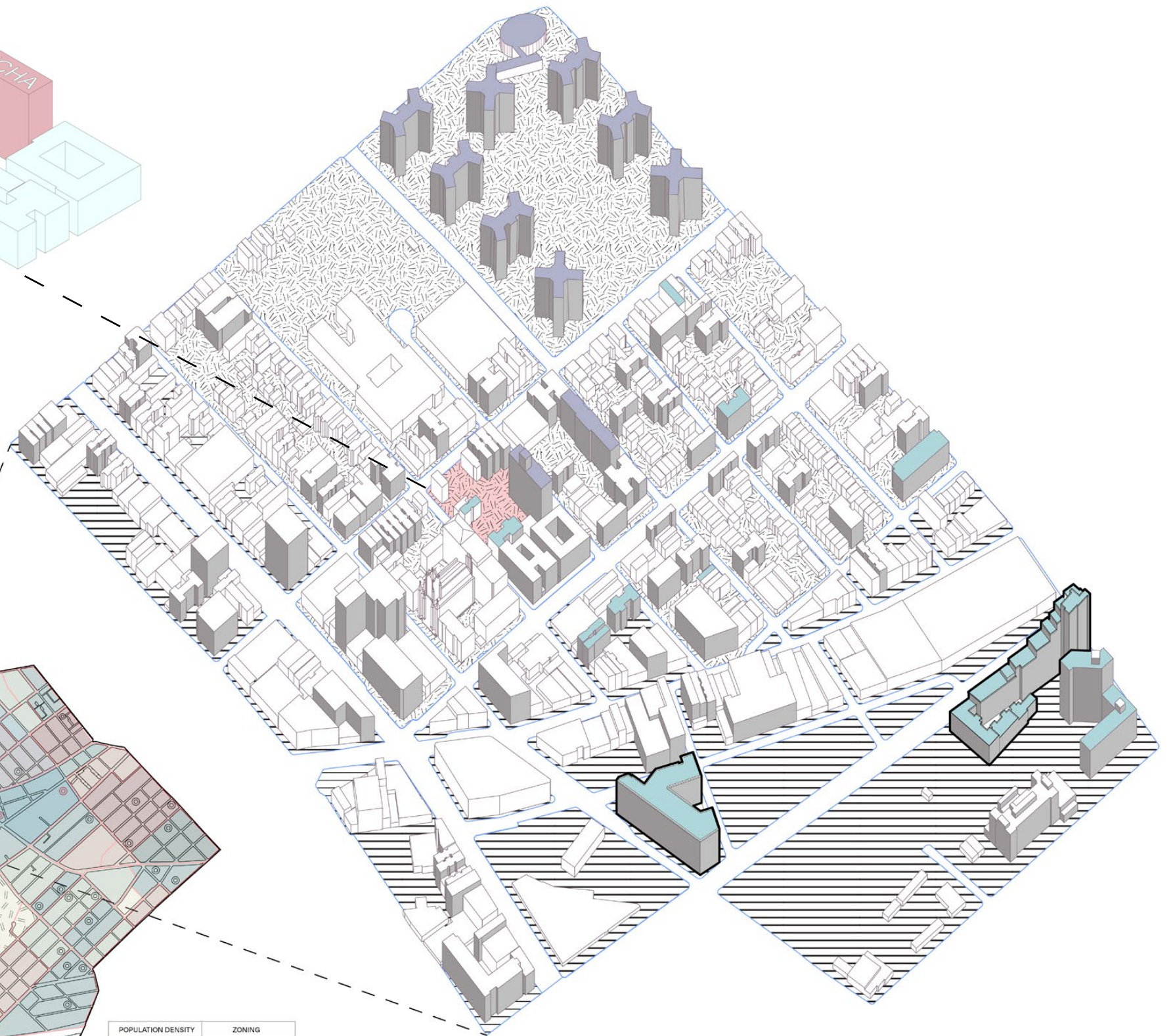
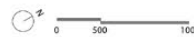


ZONING ANALYSIS: LEGAL LOT PERIMETER
SCENARIO: BUILDING ON NYCHA LOT WITHOUT
LAND SEIZURE



POPULATION DENSITY	ZONING
0-500 PEOPLE	COMMERCIAL
501-1000 PEOPLE	RESIDENTIAL
1001-1500 PEOPLE	AFFORDABLE HOUSING
1501-2000 PEOPLE	NYCHA
2001-3000 PEOPLE	
3001-4000 PEOPLE	

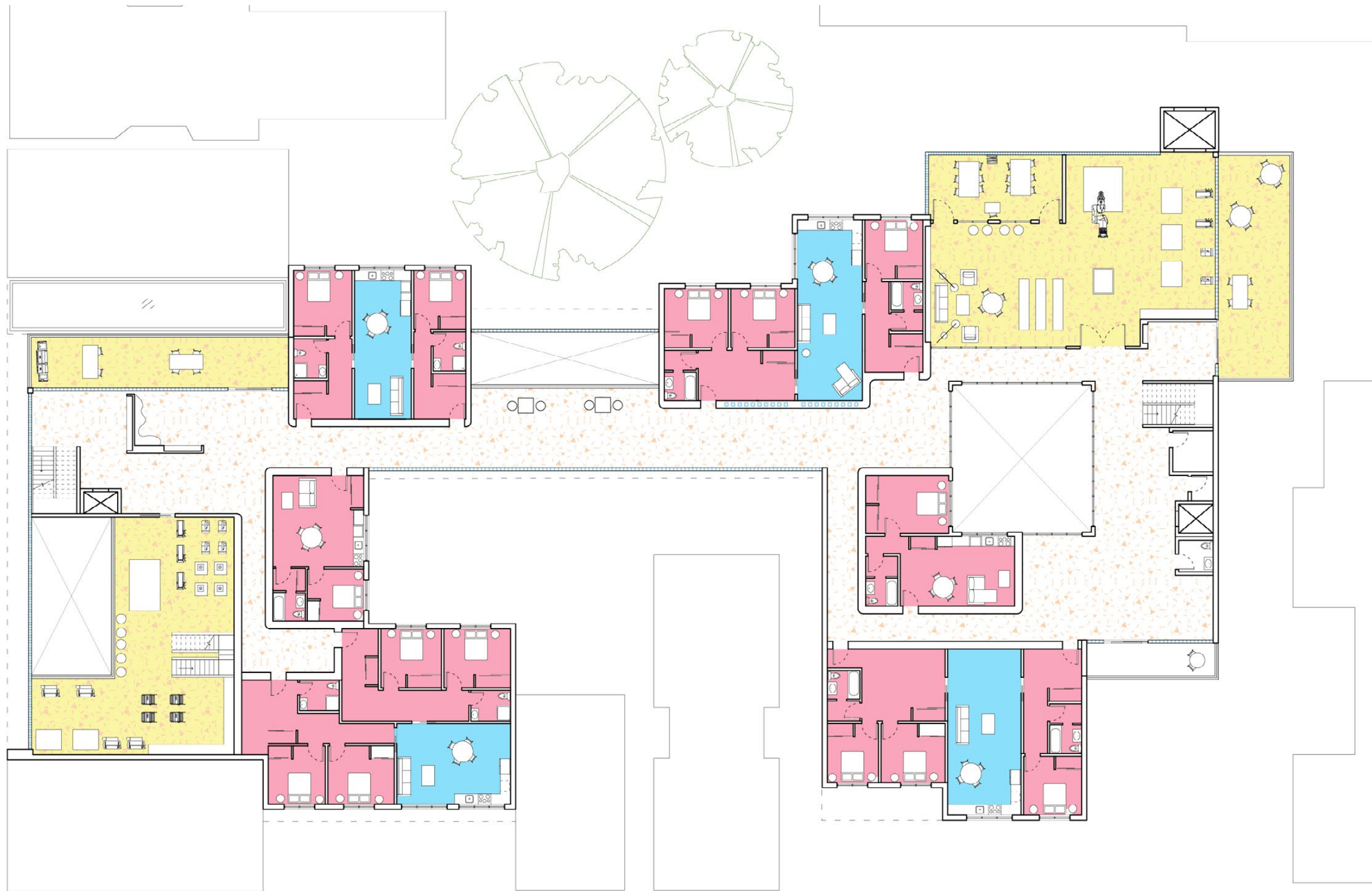
© NEW CONSTRUCTION FILING PERMITS IN LAST 10 YEARS



Neighborhood Population Density Map and Zoning Diagrams



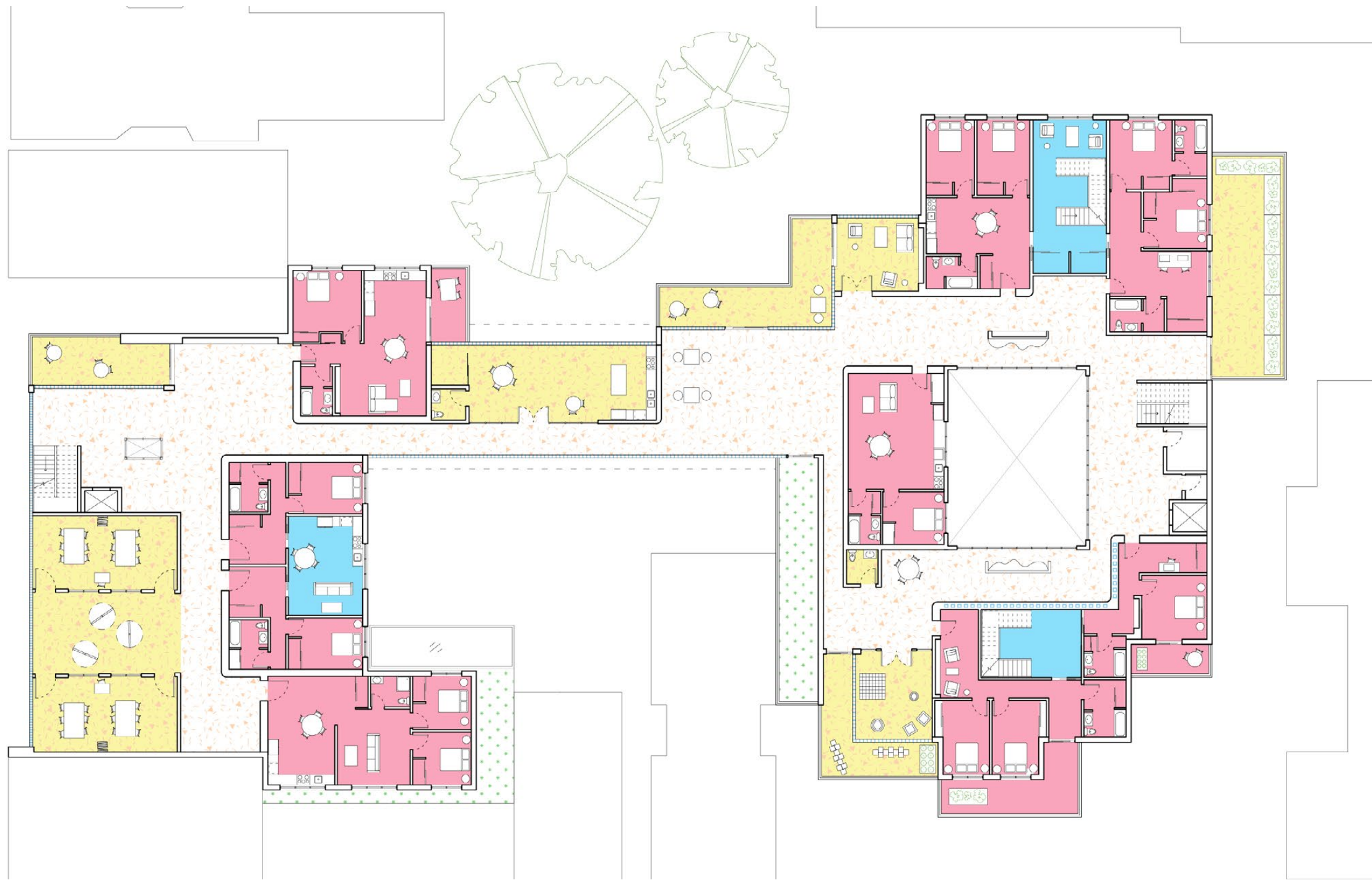
Section Facing North



Second Floor

PROGRAMMING

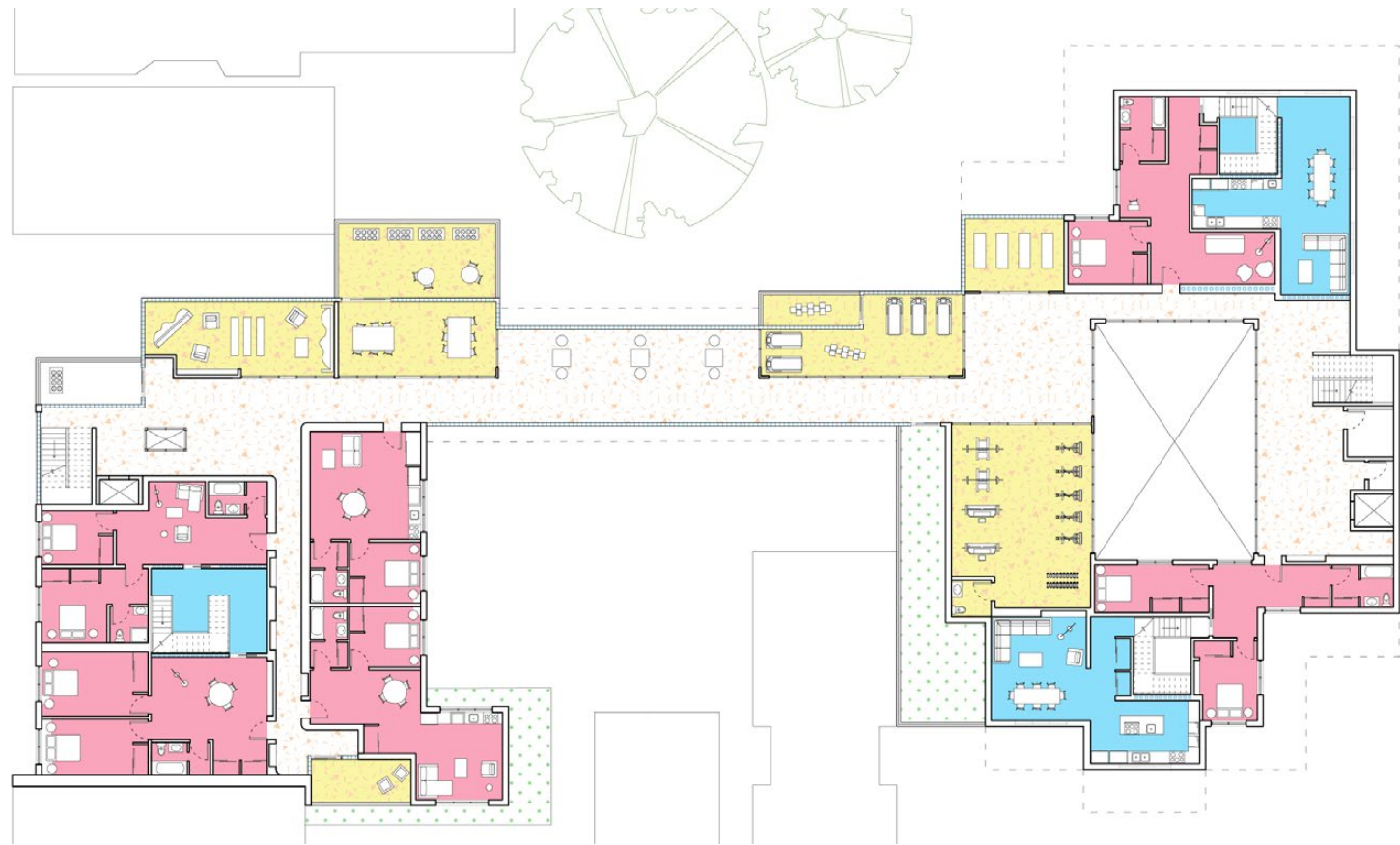
Given that the goal was to support existing networks within Melrose, the public programming of this proposal extends vertically through the building. A big component of the public programming is a fabrication space that allows residents and others from the neighborhood to build and make changes to their spaces. Since the project has a stewardship-based approach, these skills are taught by community members.



Third Floor



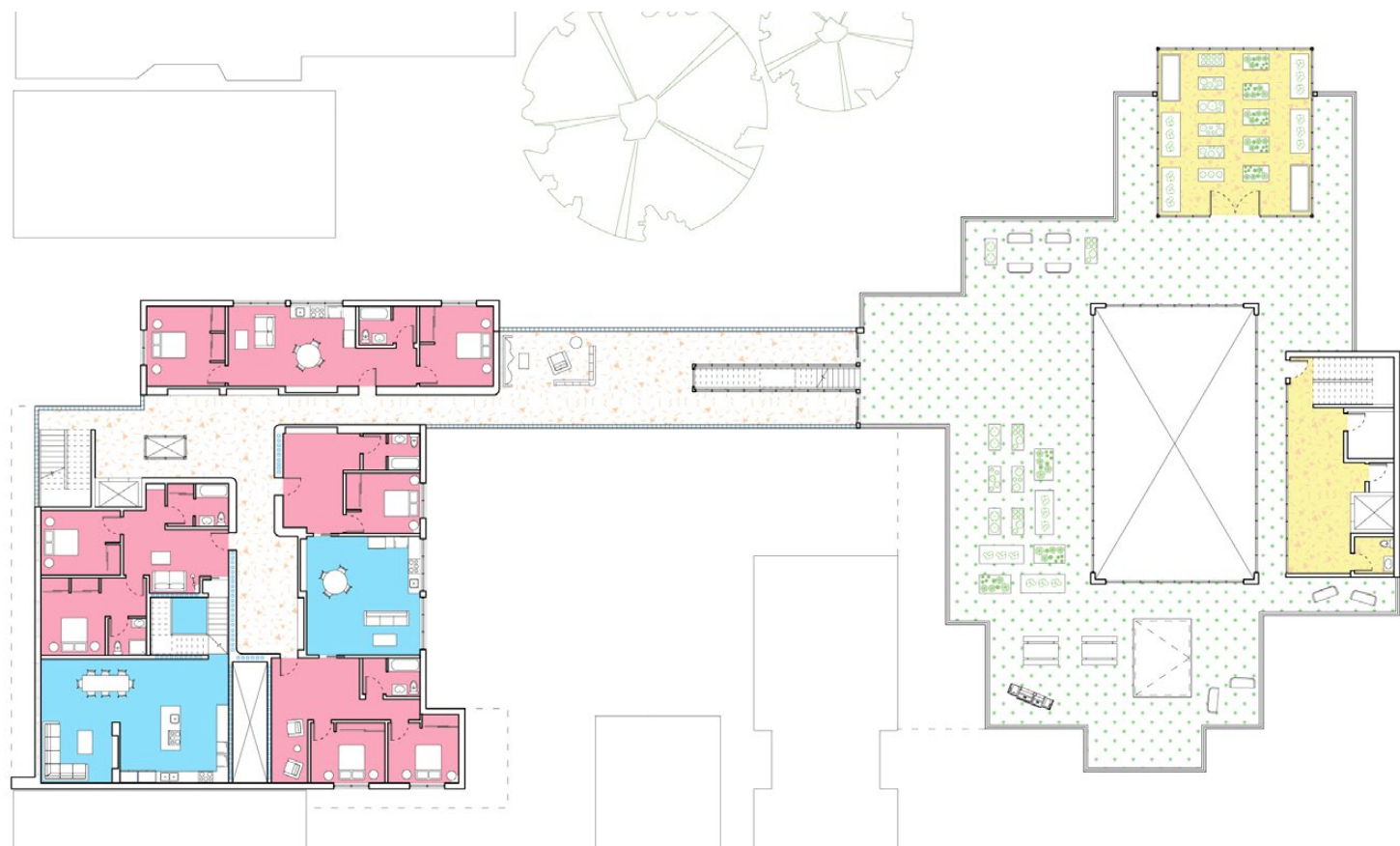
Massing



Fourth Floor



Fabrication Shop



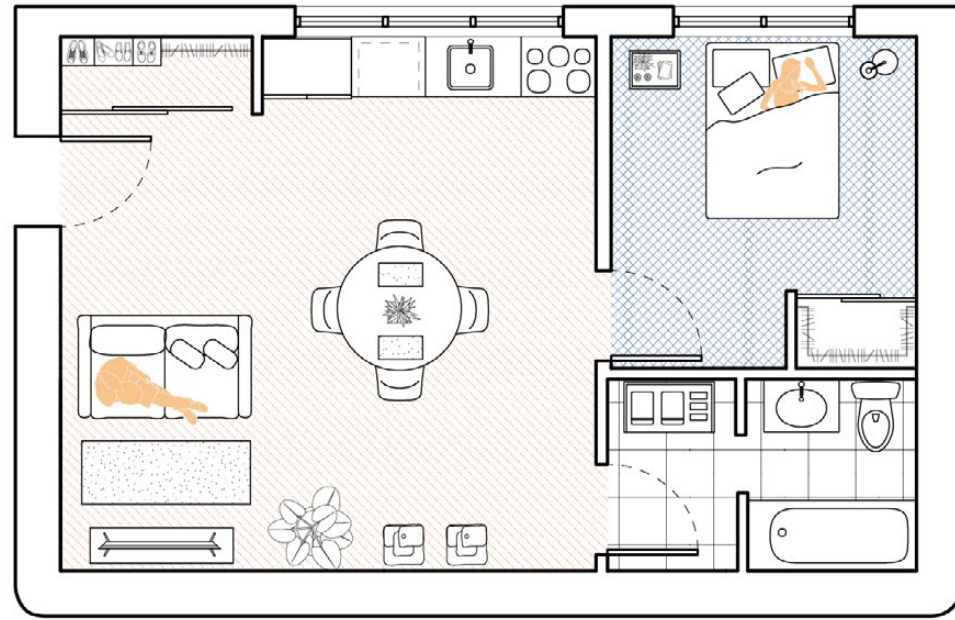
Fifth Floor



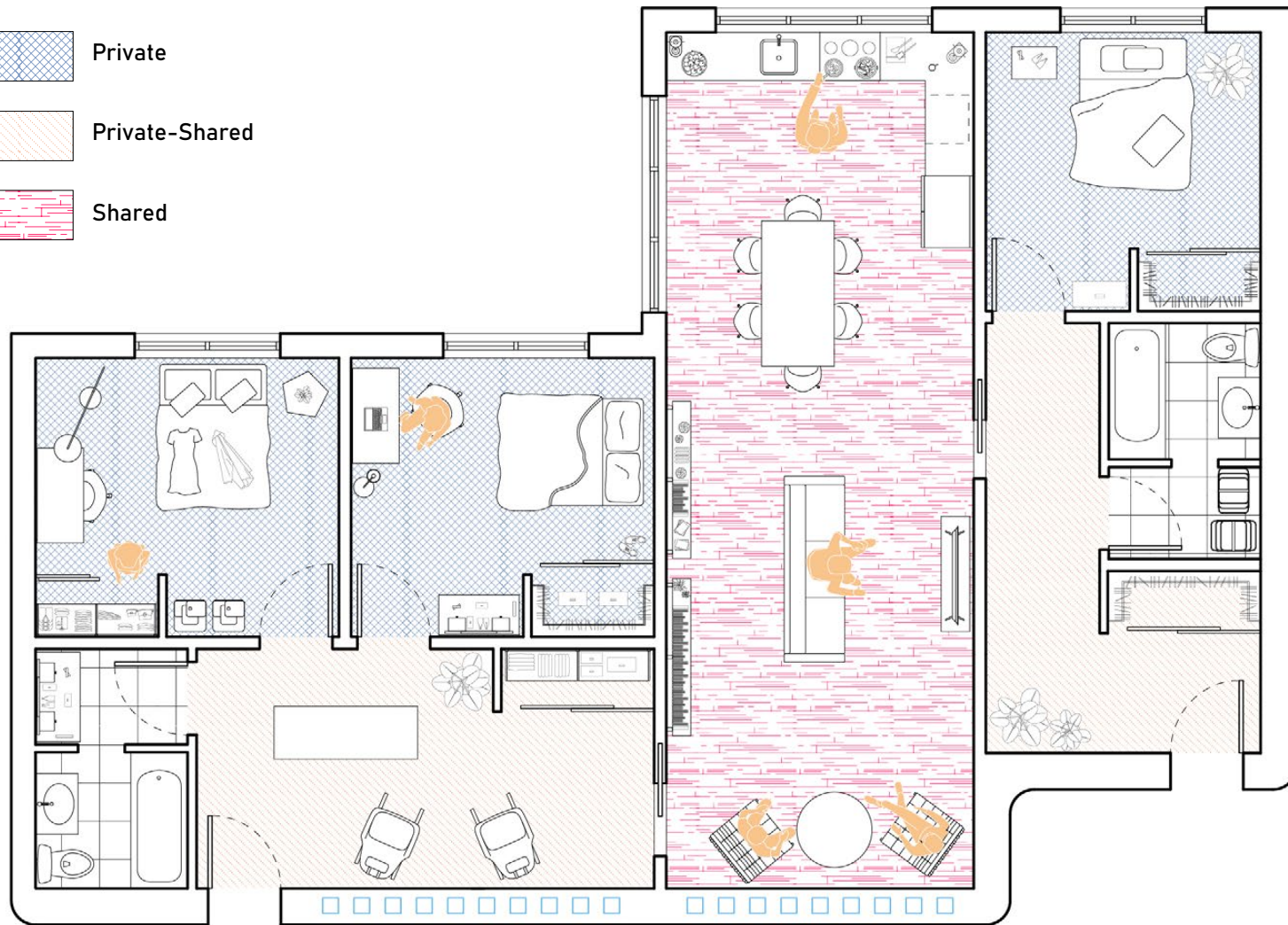
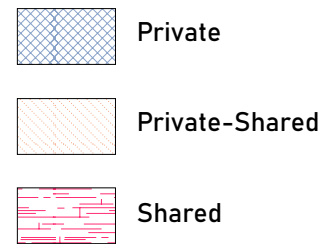
Ground Floor "Hallway"

UNIT TYPOLOGIES

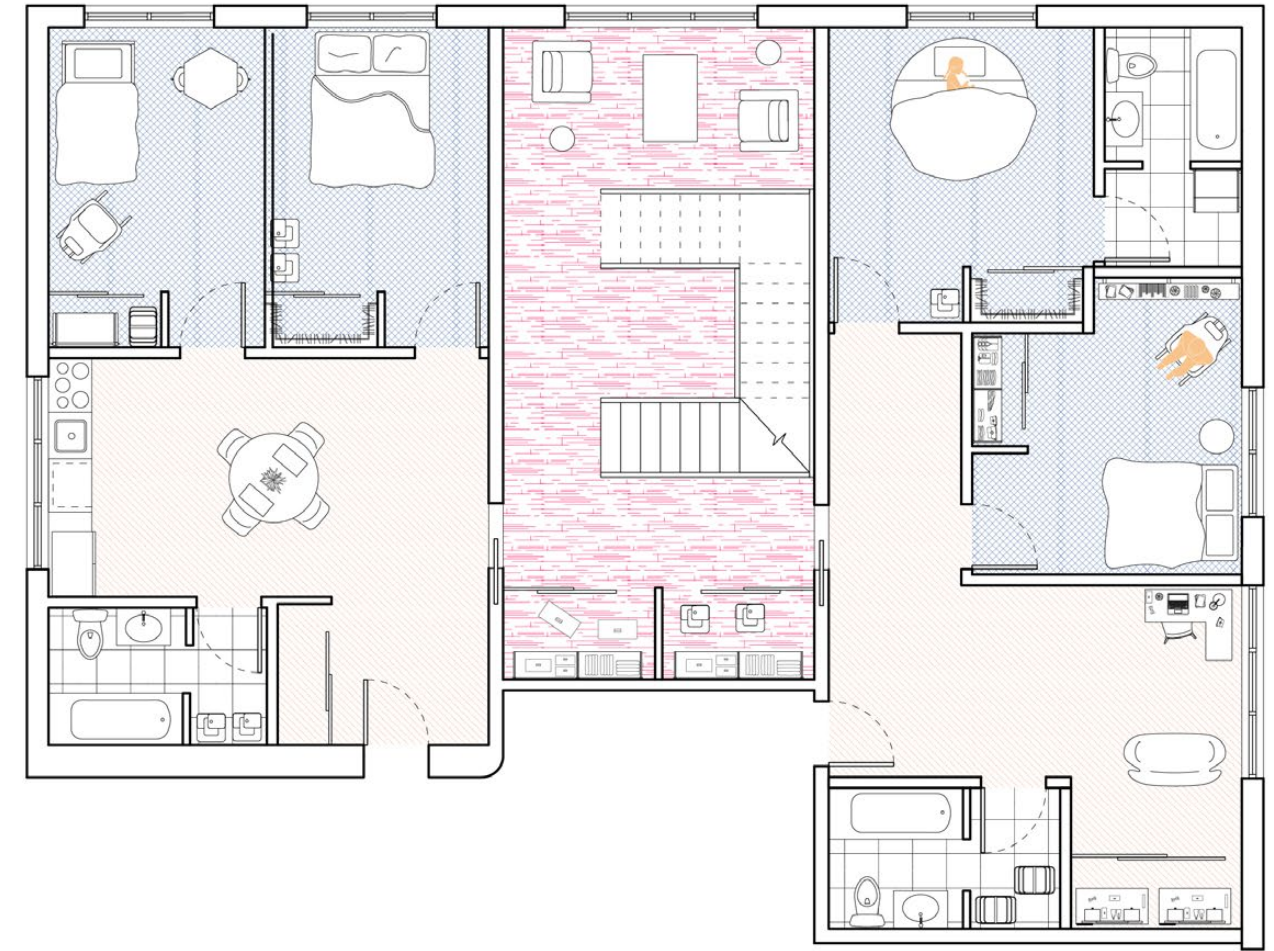
We conceptualized our units by imagining different scales of relating to neighbors and community. Our first unit typology is a single unit that allows for a different type of privacy. The second unit typology focuses on a shared space for two families, taking its point of departure from family structures that prioritize a communal living experience. The third unit typology is a three-family shared unit that stretches out across 2-1/2 floors. This configuration focuses on family living so shared spaces are large to accommodate individual needs. The three typologies move from most private to most communal, but none of them compromise comfort.



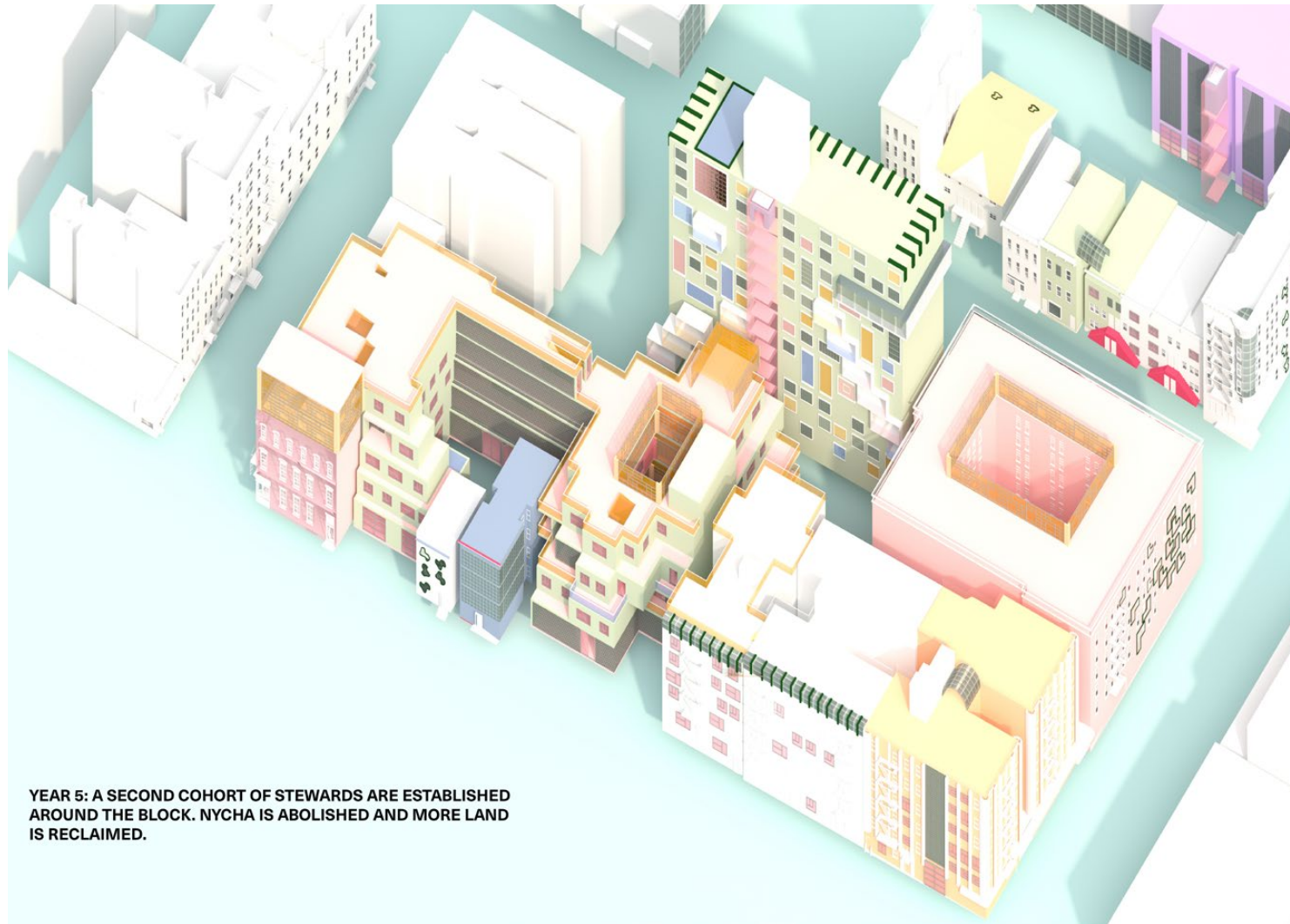
Unit Typology 1: Single Unit



Unit Typology 2: Two-Family Shared Unit

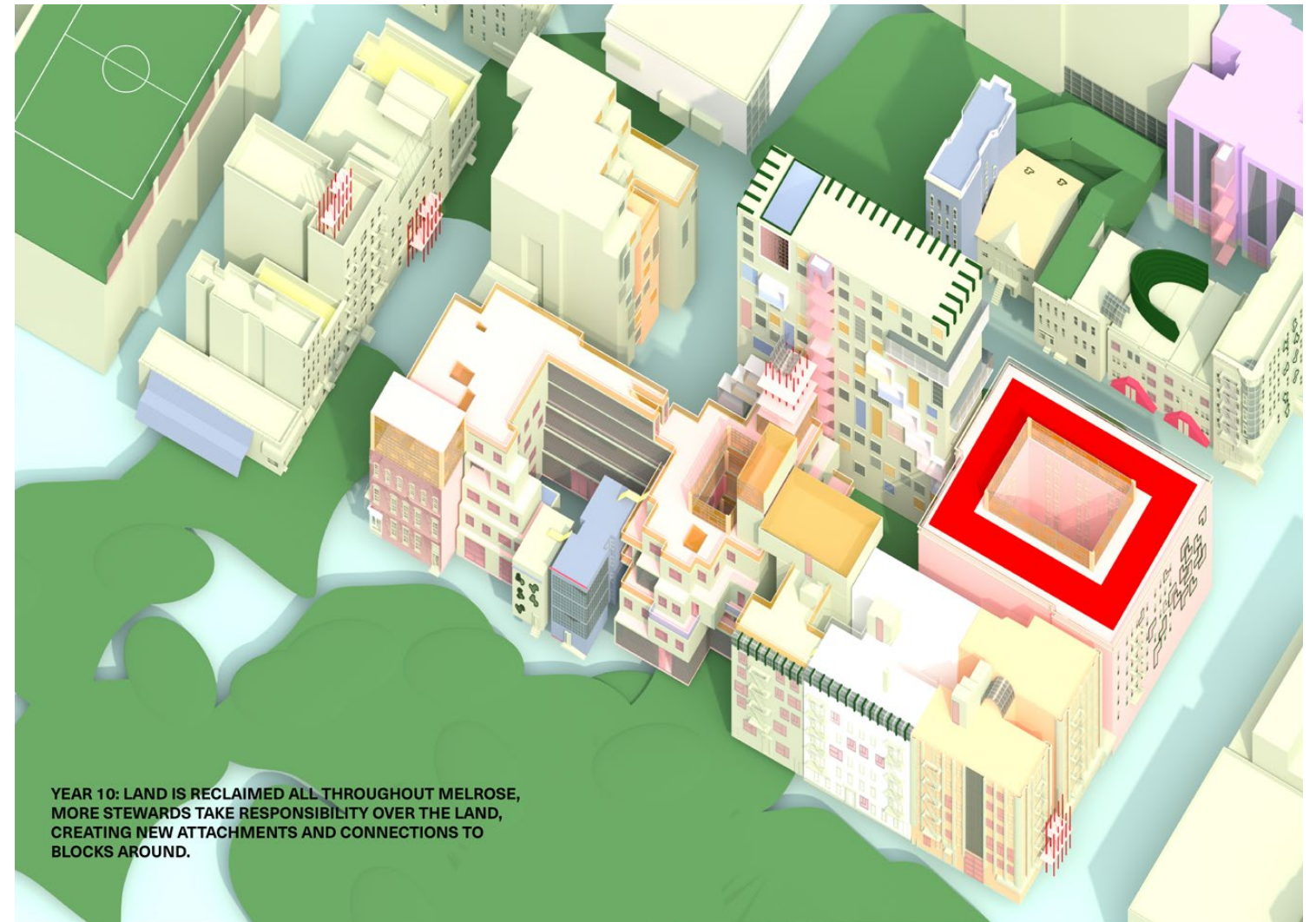


Unit Typology 3: Three-Family Shared Unit



YEAR 5: A SECOND COHORT OF STEWARDS ARE ESTABLISHED AROUND THE BLOCK. NYCHA IS ABOLISHED AND MORE LAND IS RECLAIMED.

Year 5 Speculation



YEAR 10: LAND IS RECLAIMED ALL THROUGHOUT MELROSE, MORE STEWARDS TAKE RESPONSIBILITY OVER THE LAND, CREATING NEW ATTACHMENTS AND CONNECTIONS TO BLOCKS AROUND.

Year 10 Speculation





A RIGHT TO HOUSING AN EXCERPT

Title:
A Right to Housing, A
Right to the City: The
Formalization of Housing
in Rio de Janeiro

Collaborator:
Jacqui Pothier

Professor:
Luis E. Carranza

Class:
(Re)Inventing Living
Fall 2022

Introduction

On a sunny day in 1996, Michael Jackson danced his way around Santa Marta, a favela in the center of Rio de Janeiro, filming his music video for “They Don’t Care About Us.” Jackson brought together people from the favela to participate in the instrumentation and dance of the video as both a celebration of the informal housing communities and a protest of government mismanagement of these predominantly Black spaces. A more politically driven song, “They Don’t Care About Us” highlighted the inequities Black communities faced across the world, particularly resonating with those living in favelas, which were and continue to be sites of heavy violence and police brutality. These settlements were largely ignored by the government until the second half of the twentieth century when politicians began to run on platforms of poverty reduction and housing modernization. By 2008, the municipal government would launch the Unidades de Policia Pacificadora (UPP) — pacification police units — that would be stationed in favelas to reclaim them from gangs that proliferated in these neighborhoods, ironically due to government neglect.¹ Given Santa Marta’s newfound fame after the premiere of Jackson’s music video, the government capitalized on the opportunity to make it a tourist destination by making it the first favela to be pacified. This cycle of neglect to control is indicative of the two types of state violence that have shaped the lives of the roughly 1.5 million residents of favelas.² In their fight to formalize housing, officials have perpetuated an image of favelas as breeding grounds for disease and crime, largely ignoring how informal housing has its own logic and infrastructure that should not be dismissed.

When the Brazilian government launched the Minha Casa, Minha Vida (MCMV) social housing program in 2009, they continued the stereotype of favelas as lands of squalor and violence. To rectify the situation, the program aimed to build 3.4 million houses for low-income communities across Brazil’s major metropolitan centers, with a specific focus on Rio. On the grounds that it would improve the lives of millions of people, the government allocated 34 billion reais to achieve this goal by 2014. However, the main driving force was the two mega-events that Brazil had just won the bid for: the 2014 World Cup and the 2016 Olympics. The municipality of Rio was attempting to rebrand the city as a global destination, catering their urban

planning to international eyes. They enacted transportation changes, created new sports infrastructures, and rezoned various areas to propel a new vision of Rio. However, these changes included major favela clearances that left thousands of Rio residents displaced. The municipality justified the violent removal of favela residents from soon-to-be rezoned areas because the MCMV program was emerging, arguing that the clearances were the first step in raising housing standards.³

While the program did deliver on the quantity of housing created, at its core MCMV reproduced the same patterns that have historically left low income residents at a disadvantage. While affordable, the housing complexes were predominantly placed in the outskirts of the city and poorly equipped with access to transportation, health and education centers, and community resources. This left people with over a four hour commute to the city center, making it more difficult for them to access their places of employment, learning, and care.⁴ Inadequate infrastructure for the MCMV sites was particularly challenging for women because it alienated them from the domestic sphere of the city, where they provided informal care work that made up a large part of their income. No longer having access to their jobs, women turned to creating their homes into a workplace, providing services like cleaning, cooking, childcare, and other typically gendered services.⁵

In this way, MCMV decreased the quality of life of low-income residents in a way that favelas did not. This is not to say that favelas do not have infrastructural issues that must be addressed, but rather that informal housing brings its own form of city planning to the urban sphere, ultimately producing a city logic that fosters community. Beyond that, these informal spaces mobilize forms of labor that, while seemingly minor, are vital to the functioning of the metropolis. Approximately 85 percent of housing across the world is built informally.⁶ Why then, do governments treat these neighborhoods as anomalies that must be demolished rather than invested in? The formalization of housing in Rio through the MCMV program enacted a paternalistic approach to living that hindered the lives of women and children, ignored the multigenerational nature of favela families, and isolated the right to the city to the wealthy elite.

1. Brown University, “Favelas in Rio de Janeiro, Past and Present,” in *Brazil: Five Centuries of Change*, Brown University Library, 2012

2. CatComm, “Rio Favela Facts.”

3. Silvia Stefani, “Building Mistrust: ‘Minha Casa Minha Vida’ and its Political Effects in Rio de Janeiro,” *Bulletin for Latin American Research*, 2021

4. Clarisse Cunha Linke, “Shortcomings of Brazil’s Minha Casa, Minha Vida Programme,” *Urbanet*, September 2018

5. Caroline Criado Perez, *Invisible Women: Data Bias in a World Designed for Men*, (New York: Abrams, 2019).

6. CatComm.

05

SAFE SPACE PLAYSCAPE

In order for education to be equitable, childhood development programs must include play and engage with children's imaginations. This proposal seeks to create a safe space for children and teens of all ages, with a goal of creating a diverse, cross-generational learning experience.

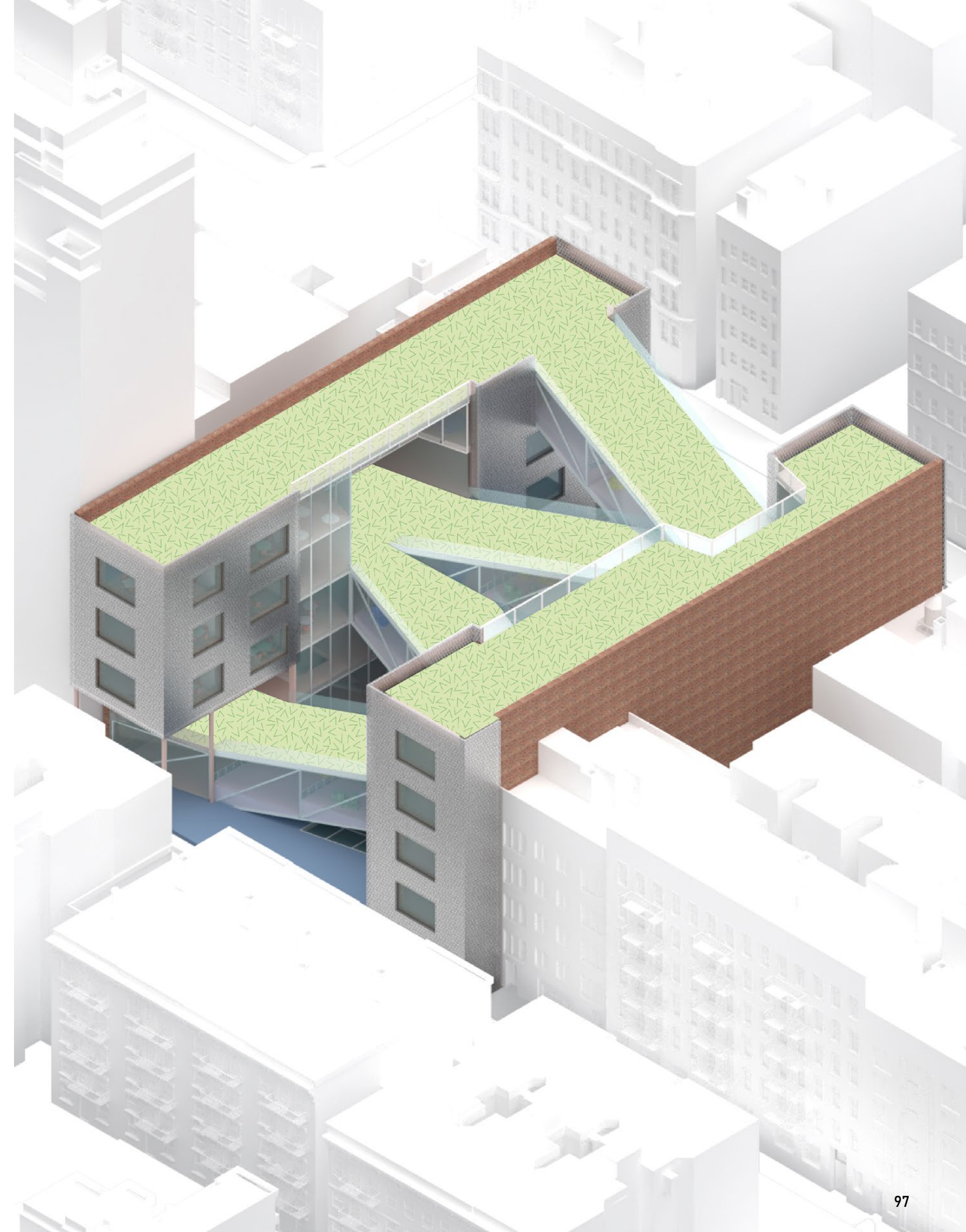
Site:
East Village, NYC

Critic:
Erica Goetz

Studio:
Core II
Grounds for Play
Spring 2021

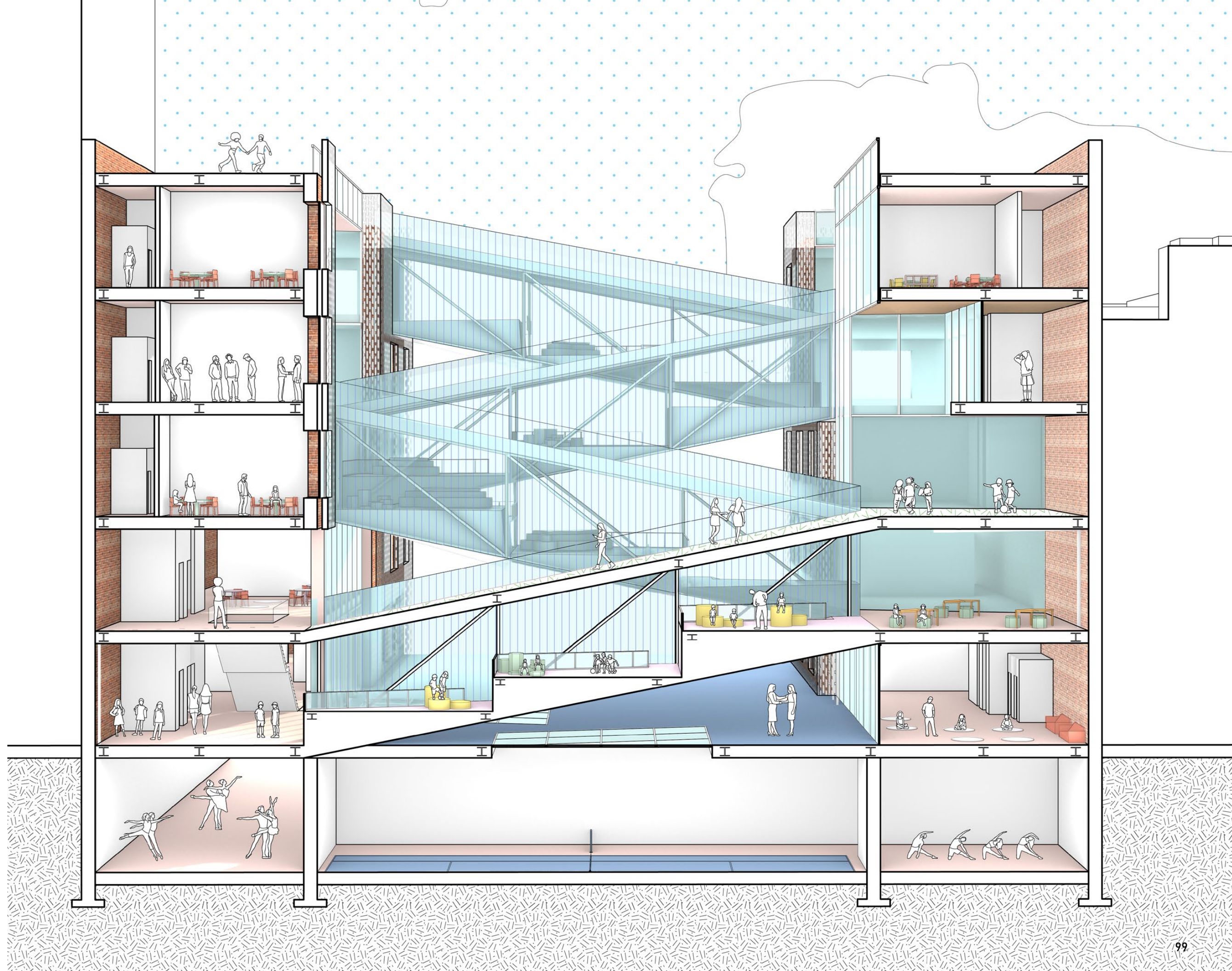
Safe Space Playscape imagines childhood play as a community endeavor. The project was conceived of as a response to surveillance and policing in NYC schools, a practice that is harmful to education. This proposal for a K-8 school seeks to create a safe space for children and teens to engage with each other, through mentorship. At its core, the school values social justice in education. Understanding that education and access to resources is racialized and classed, the programming focuses on bridging gaps in the education system.

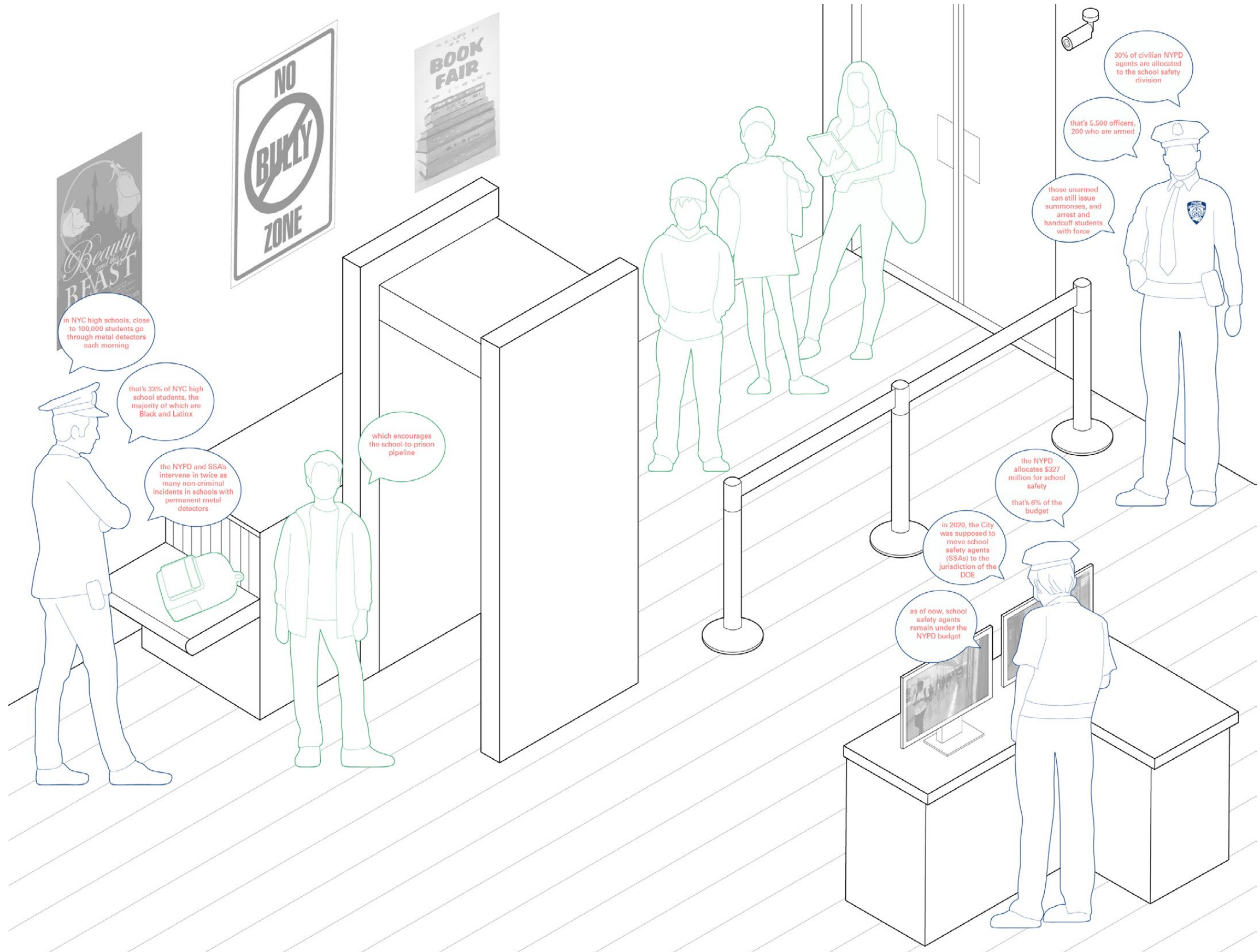
By breaking the H-block of an existing school designed by CBJ Snyder, pedestrian traffic can flow through the space, creating a playscape in the school itself. The existing wings of the original building are kept, and ramps are woven between them, which house playgrounds and a new education space that allows for more individualized learning. The school design reimagines play by allowing people from the community to circulate after hours. Programmatically, the ramps also provide an after-school tutoring place where high school students volunteer. On top, playgrounds are interspersed, with the ramps acting as a giant hill for kids to run up and down, culminating with a rooftop garden.



SITE APPROACH

The existing building had an H-Block configuration and this project explores how breaking the H-Block could create a causeway between East 9th and 10th Streets. The intention of this was to create a playscape in the middle of the block. The wings are the remaining parts of the original building and the ramps weave the two together, allowing for fluid movement

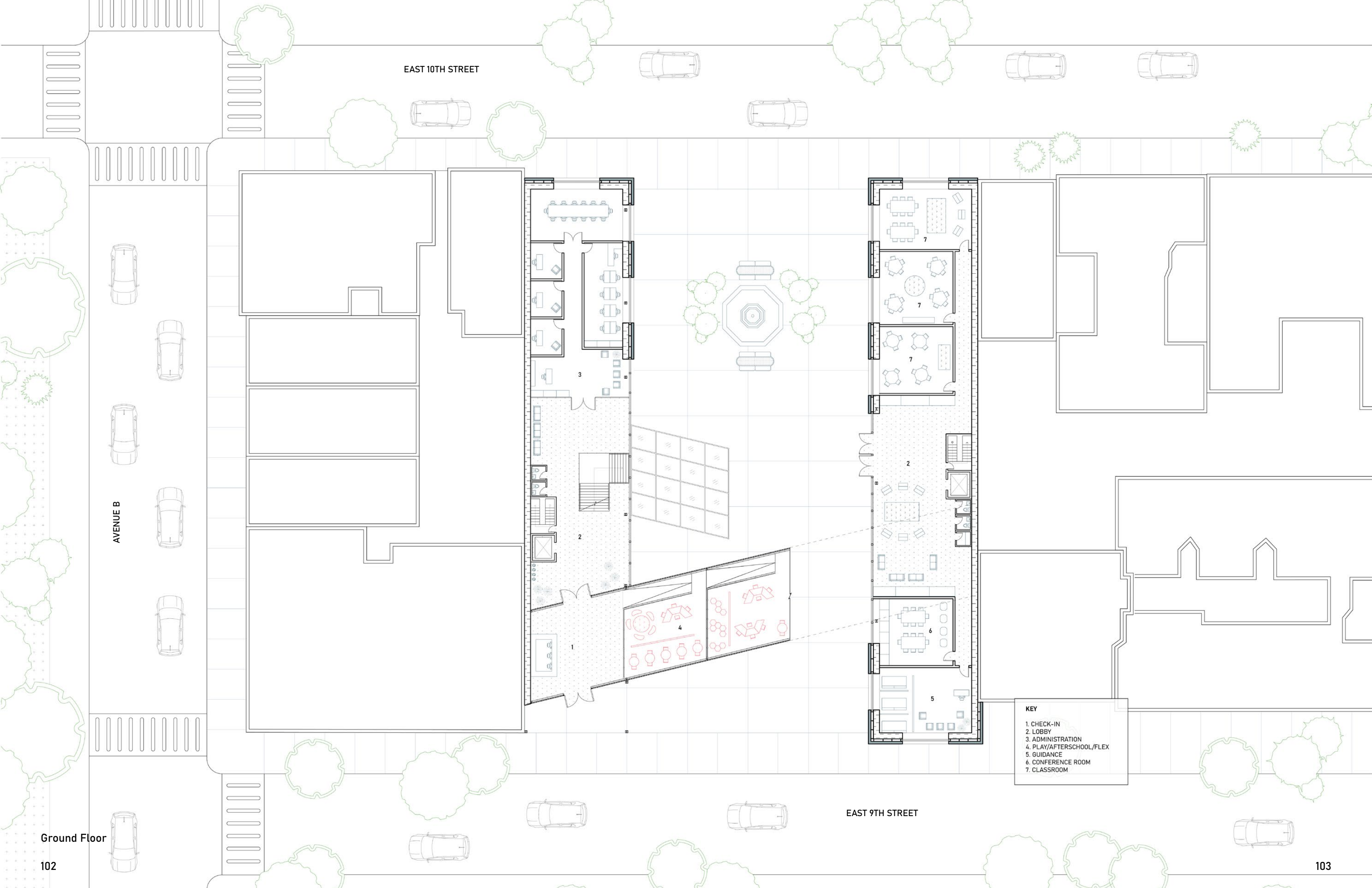




CONTEXT

Policing in New York City schools impacts the safety of students in their places of learning. Policing of these spaces include metal detectors, armed officers, and surveillance cameras. Other forms of policing include locker searches, summons, and arrests all of which hinder a student's learning experience. The existing school in the East Village is in proximity to a police precinct and task force unit.

Infographic on Policing in NYC Schools



EAST 10TH STREET

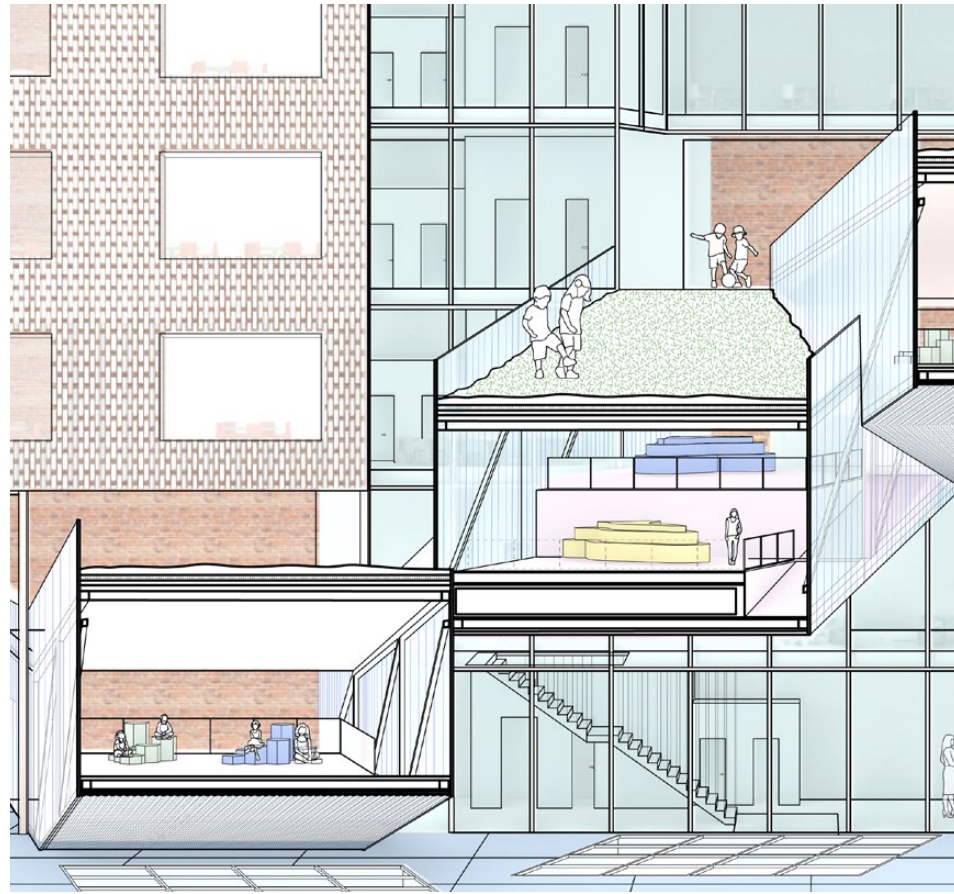
AVENUE B

EAST 9TH STREET

- KEY**
- 1. CHECK-IN
 - 2. LOBBY
 - 3. ADMINISTRATION
 - 4. PLAY/AFTERSCHOOL/FLEX
 - 5. GUIDANCE
 - 6. CONFERENCE ROOM
 - 7. CLASSROOM

PROGRAMMING

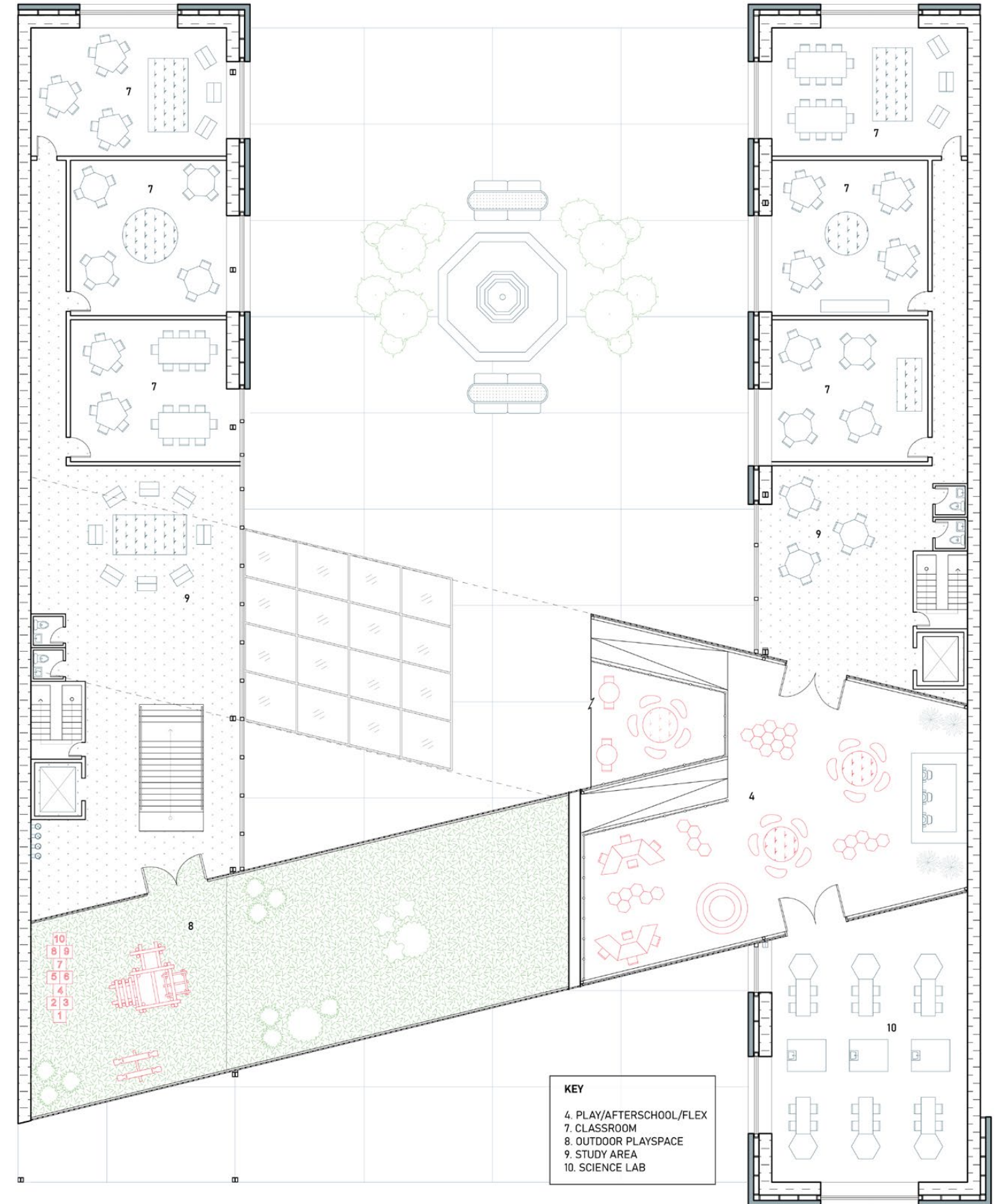
In response to research on policing and surveillance in New York City schools, Safe Space Playscape provides after-school tutoring spaces for children of the school and those in the community. Thinking about access to play across all age ranges inspired this community-led approach to safety and education.



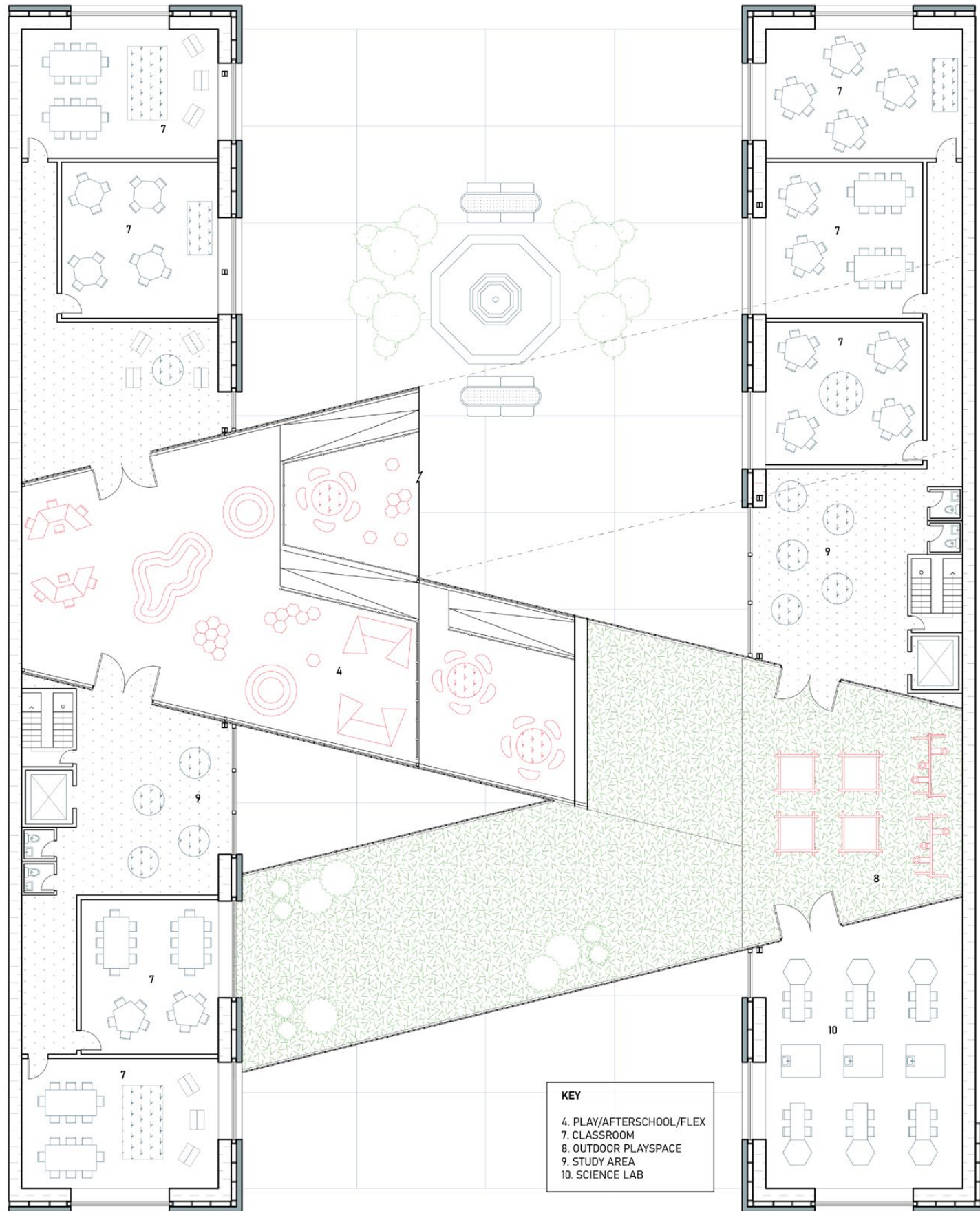
Section of Ramps



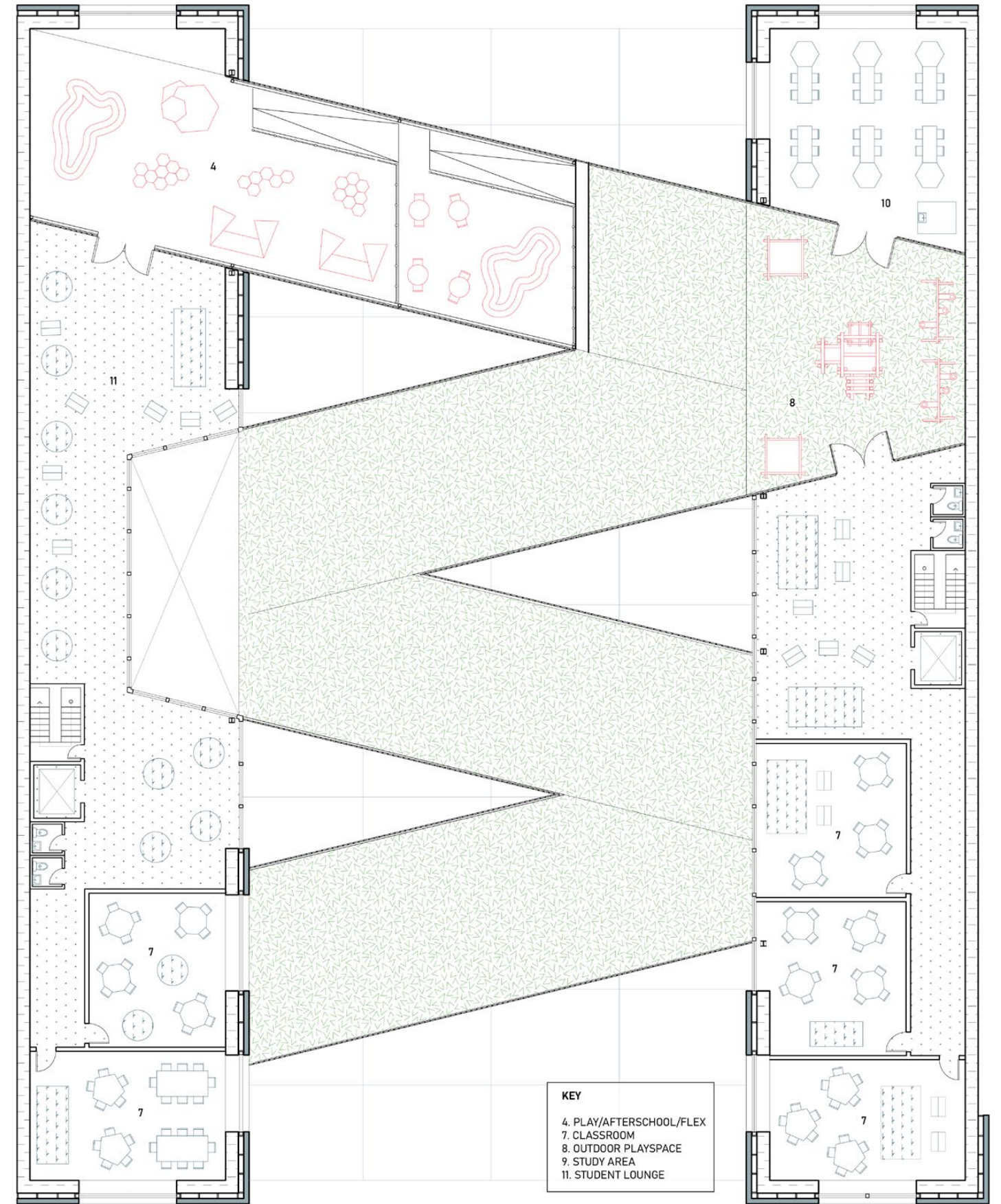
After School Program



Second Floor



Third Floor



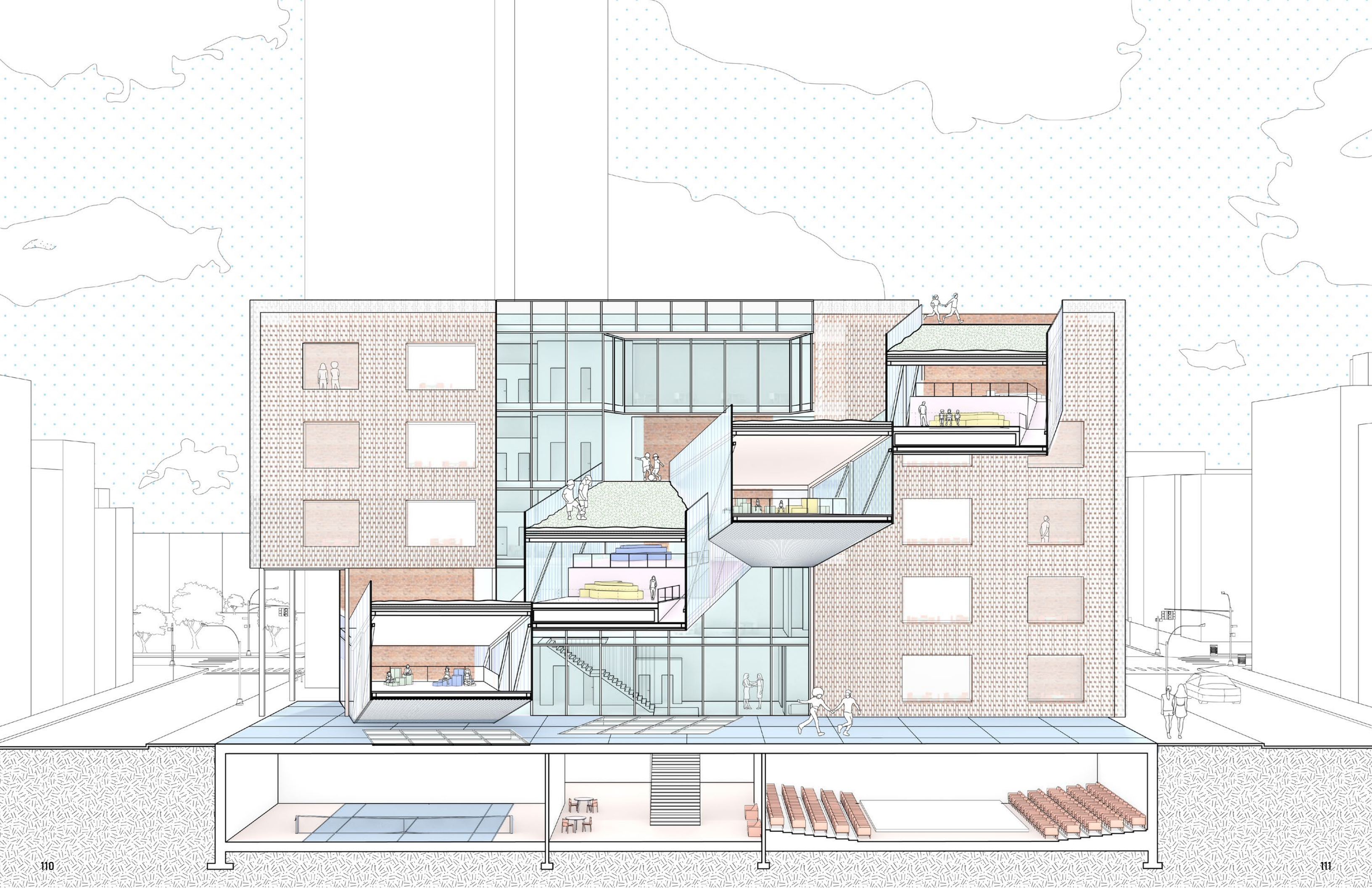
Fifth Floor



Classroom



Ramp Playspace



06

QUEER COMMONS

Through an interactive swapping space that rethinks value systems, this project recognizes that a queer identity is not one dimensional and makes room for the joy and healing that can emerge from community. This project places equity in systems of sharing.

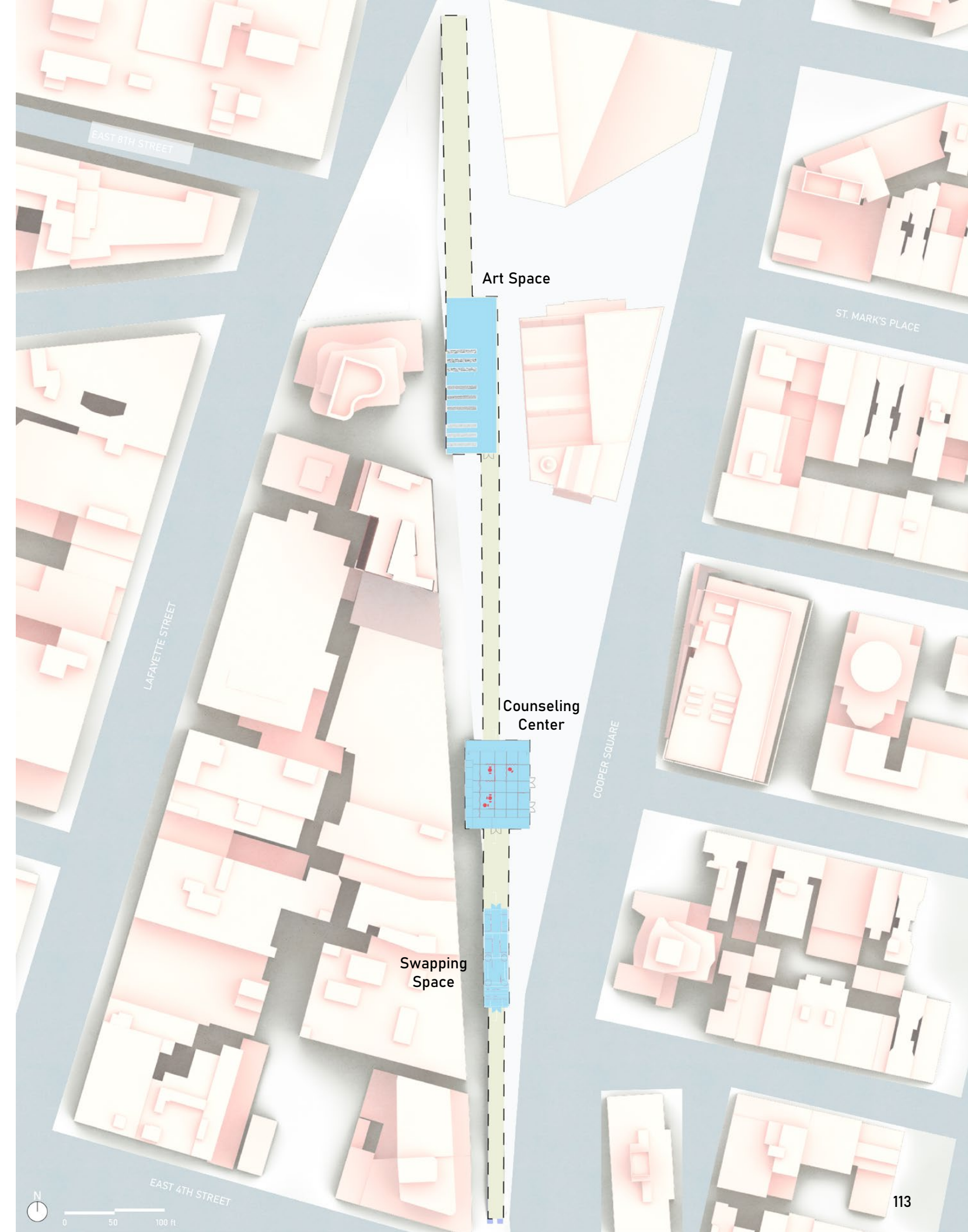
Site:
Cooper Square, NYC

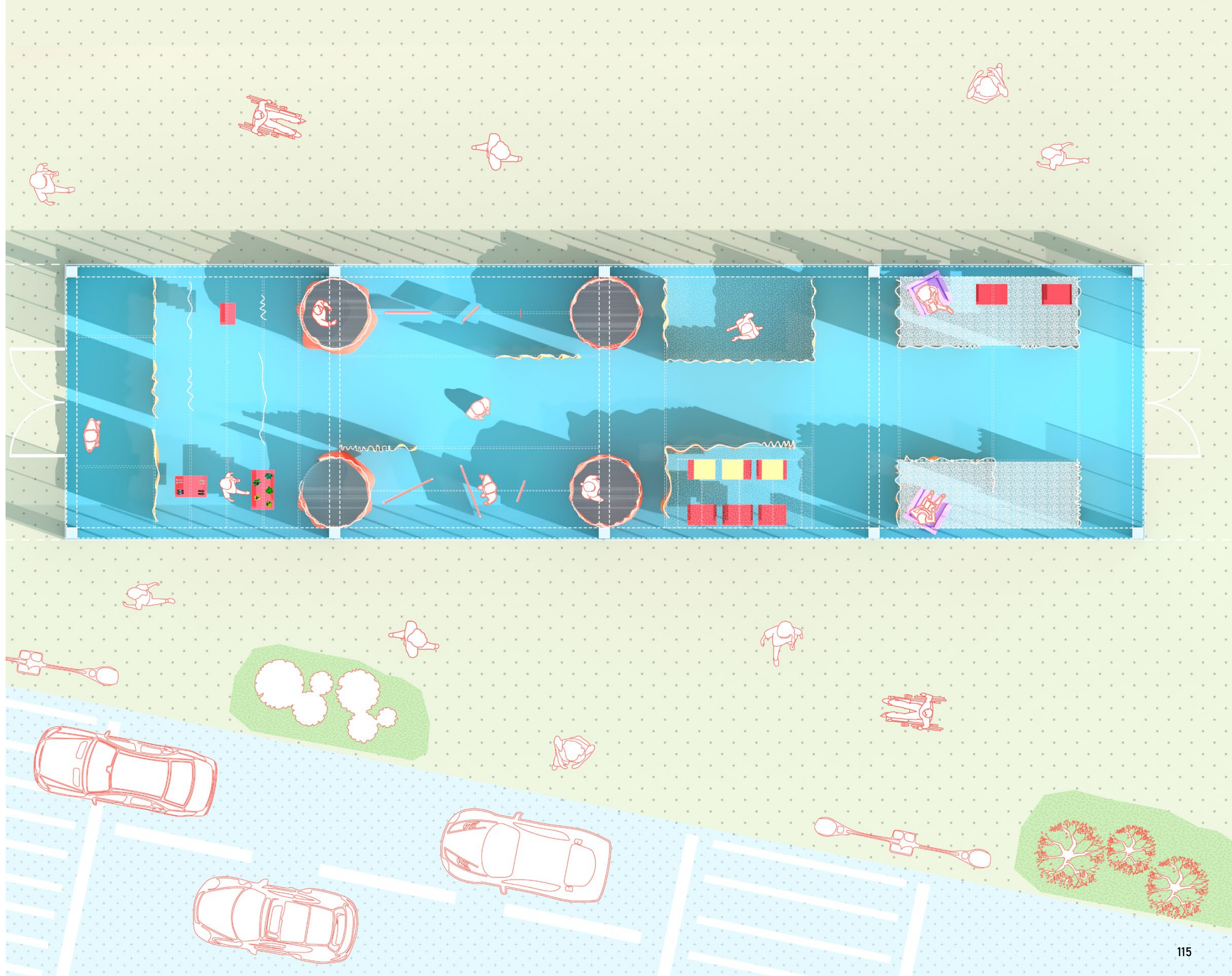
Critic:
Amina Blacksher

Studio:
Core I
Broadway Stories
Fall 2020

Queer Commons envisions a gathering space specifically for queer youth through programming that includes a swapping space along a walkway of helpful resources. Located in Cooper Square, an area with rich queer histories, the project introduces a free store as a site for the exploration of identity. It removes the transactional aspects of a retail space and provides an area for teens to explore the way they present through clothes and objects that aid the development of their identity. Free of charge and run by volunteers, the swapping area allows users to linger and take the time to be in their bodies.

As users cross through, they are met with a curtain system that creates pockets of privacy and allows for interaction when desired. The clothing and curtains in the swapping space are developed around a truss network that accounts for different types of display. Items can be hung on the copper struts, knotted around hooks, links, and hoops, or suspended from clips with v-hangers. The systems is flexible and can be expanded as needed with simple fittings that create the basic structure.





SITE APPROACH

The axis of the walkway extends from East 4th street to East 9th street, crossing Astor Place and Cooper Square. The structure is placed along a public plaza, with entrances on both sides, to encourage a stream-like circulation, that encourages exploration and accessibility to spaces.

PROGRAMMING

The neighborhood of Cooper Square was historically a site with rich queer histories and this project seeks to bring that richness back and make it public again. The programming is focused around teens because of the lack of safe spaces available in New York for the age group.



Walkway, Swapping Space



Walkway Detail

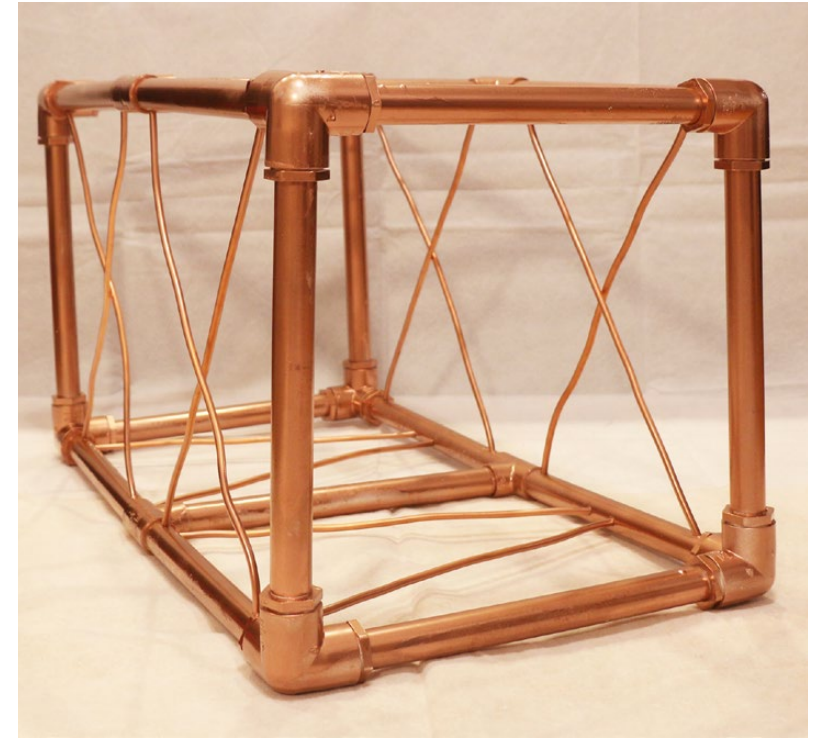
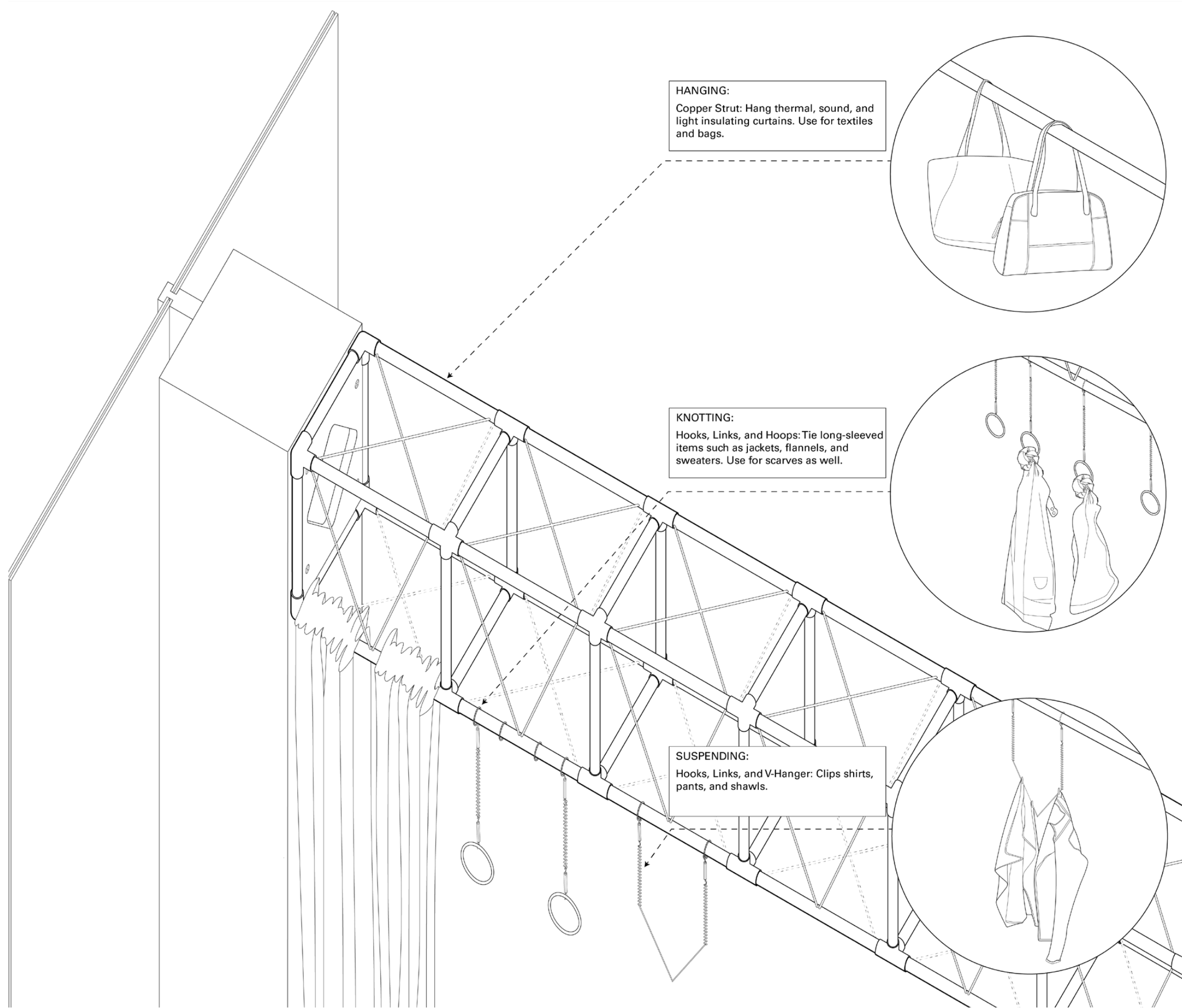


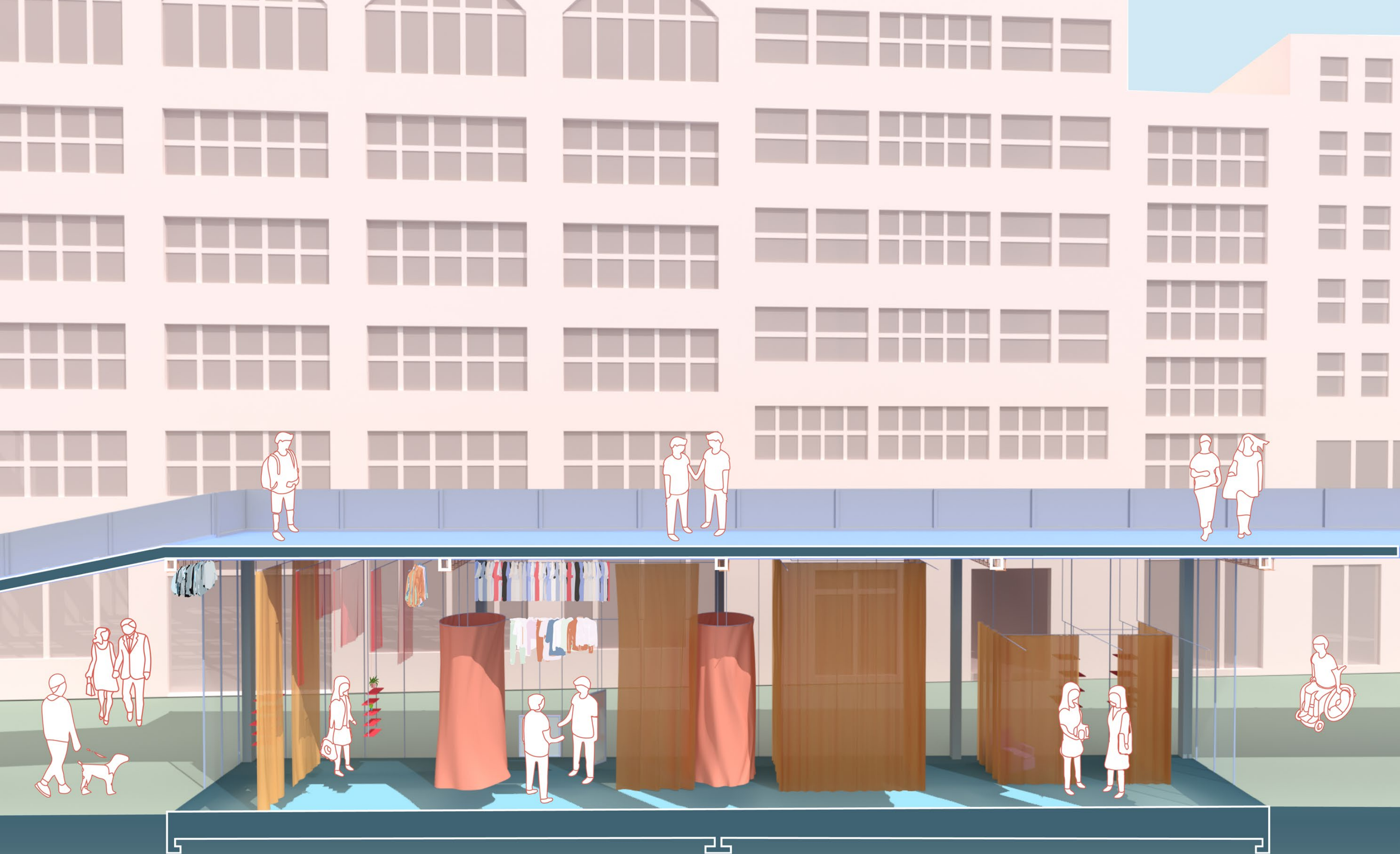
Swapping Space



Changing Area









“A HOUSE IS NOT A MACHINE” AN EXCERPT

Title:
“A House is Not a Machine
to Live In”: Gendered
Spaces, Femininity, and
the Archive in the Work of
Eileen Gray

Professor:
Felicity Scott

TA:
Irina Chernyakova

Class:
QAH II
Spring 2021

An Obsession, An Intrusion, An Effacement

As Corbusier became more infatuated with the villa, increasingly spending time there, his admiration became obsessive, and in 1938 he painted a series of eight murals in E.1027, all without Gray's permission. He referred to the murals in the house with different names, but *Assemblage des trois femmes* is the most telling. In the mural, he depicts three nude women: on the right one who stands for Badovici, on the left one who stands for Gray, and in the middle the outline of a head that represented “the desired child, which was never born.”¹ In the mural, the figures are abstracted into voluptuous forms, intertwined with each other. Corbusier places an emphasis on the figures' hands and breasts by enlarging them and their twisted bodies suggest a sexual act, once again violating an intimate moment. Corbusier's decision to depict Badovici, Gray, and their unborn child while labeling the mural *trois femmes* foregrounds his predatory gaze, and his fetishization of queer women and their relationships. Moreover, his speculation on the “desired child,” violates Gray's privacy and bodily autonomy, reducing her to her sexual orientation and ability to engage in sexual intercourse and reproduce.

Corbusier's fetish for depicting women in sexual acts was incredibly violent, but knowing that Gray was openly bisexual makes that an attack on her autonomy as an architect and queer woman. Corbusier's murals were an intrusion into her personal and professional life, and intended to violate her space. The murals covered walls she intentionally left blank or with a few inscriptions, and for Gray — who thought of everything in her design — this was an act of vandalism. Corbusier — who had said in a letter to Vladimir Nekrassov that the role of murals in architecture were to “violently destroy the wall,” going so far as to say that murals “kill” architecture — intentionally painted the eight murals to fragment Gray's architecture and claim it as his.² In “killing” the formal moves in E.1027, he placed himself at the center of the villa's story.

Corbusier's violation and claiming of the space is inextricably tied to the history and representation of the villa, and subsequently Gray's exclusion from the building's narrative. As he published his murals in journals, her name and the house became a footnote, or she went unmentioned. Some sources even attribute the design to Corbusier,

and list him as a collaborator.³ In reality, Corbusier was destroying her right to sovereignty, an act which Peter Adam calls a form of assault as “a fellow architect, a man she admired, had without her consent defaced her design.”⁴ Expanding on this stance, Beatriz Colomina argues that this was an effacement of Gray's sexuality and her role as an architect, calling Corbusier's intrusion and control of the narrative “an act of colonization.”⁵ By occupying E.1027 with these murals, Corbusier was able to destabilize the history of Gray's work and residence as an archive.

The Politics of Space: Power and Sexuality

In “Occupying E.1027,” researcher Jasmine Rault argues that Le Corbusier's murals in the villa were working “to purge Gray's unaccountable, uncontainable (desire for) femininity, starting with purification.”⁶ Rault argues that *Assemblage des trois femmes* was a refusal of femininity: a cancellation of Gray's desire for the feminine, which was perverted into a “desire to be desired.”⁷ While Corbusier's mural objectified the space and Gray, I would argue that it wasn't a refusal of femininity — it was a perversion of it. Rault takes scholar Melody Ward's argument that Corbusier's obsessive tracing in his drawing development was a process of “eliminating the excess,” and extrapolates this to the murals, looking at them as a cancellation of the feminine.⁸

A cancellation implies a purification, a removal. However, Corbusier's obsession with Gray's sexuality wasn't simply a purification process, it was a mockery. At E.1027, if the mural was to “kill” architecture, it did so in an ostentatious, performative way. Corbusier's murals asserted dominance, and if we read this as a binary, it wasn't between feminine and masculine as much as it was between dominance and subordination. Rault's argument looks at power dynamics as they are tied to gender essentialism, but there was nothing inherently feminine or queer about E.1027. Corbusier was forcing his authority on the villa and was loudly telling Gray that he could claim anything he wanted, in a language that only the two would understand. A letter by Badovici — which Adam thinks may have been dictated by Gray — states: “What a narrow prison you have built for me over a number of years.”⁹ If these are Gray's words, the prison Corbusier built was a personal and professional one.

1. Cited in Colomina, “Battlelines: E.1027,” 13. From a letter by Marie Louise Schelbert to Stanislaus von Moos, February 14, 1969.

2. Le Corbusier quoted in Beatriz Colomina, “Battlelines: E1027,” in *The Architect: Reconstructing Her Practice* (Cambridge: MIT Press, 1996), 16.

3. *Ibid.*, 15.

4. Peter Adam, “Building for Others,” *Eileen Gray: Architect/Designer: A Biography* (London: Thames and Hudson, 1987), 311.

5. Colomina, “Battlelines: E1027,” 22.

6. Jasmine Rault, “Occupying E.1027: Reconsidering Le Corbusier's ‘Gift’ to Eileen Gray,” *Space and Culture* 8, no. 2 (May 2005): 176.

7. *Ibid.*

8. *Ibid.*, 176

9. Eileen Gray, quoted in Colomina, “Battlelines: E.1027,” 15

E1

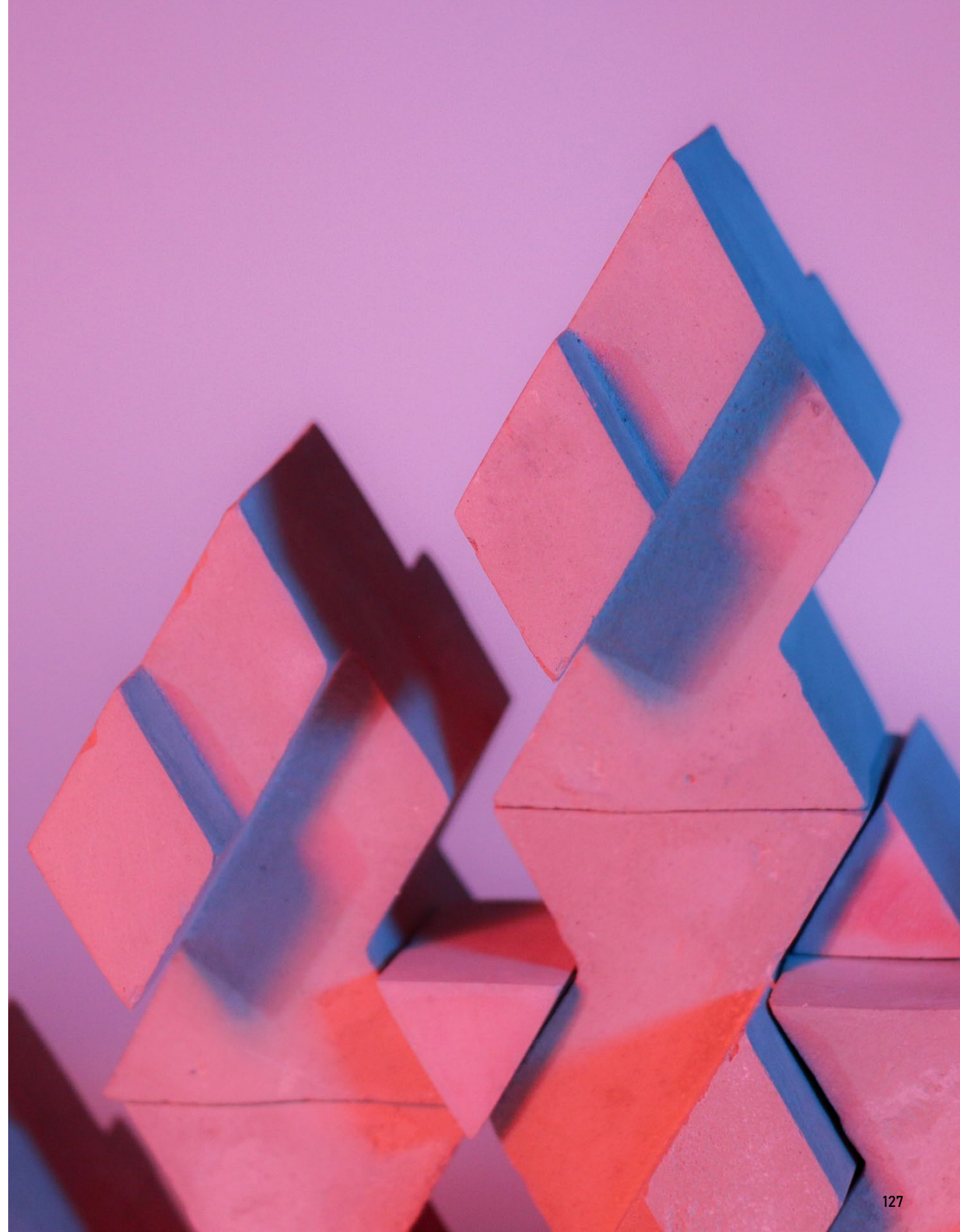
TRIANGLE FOREST

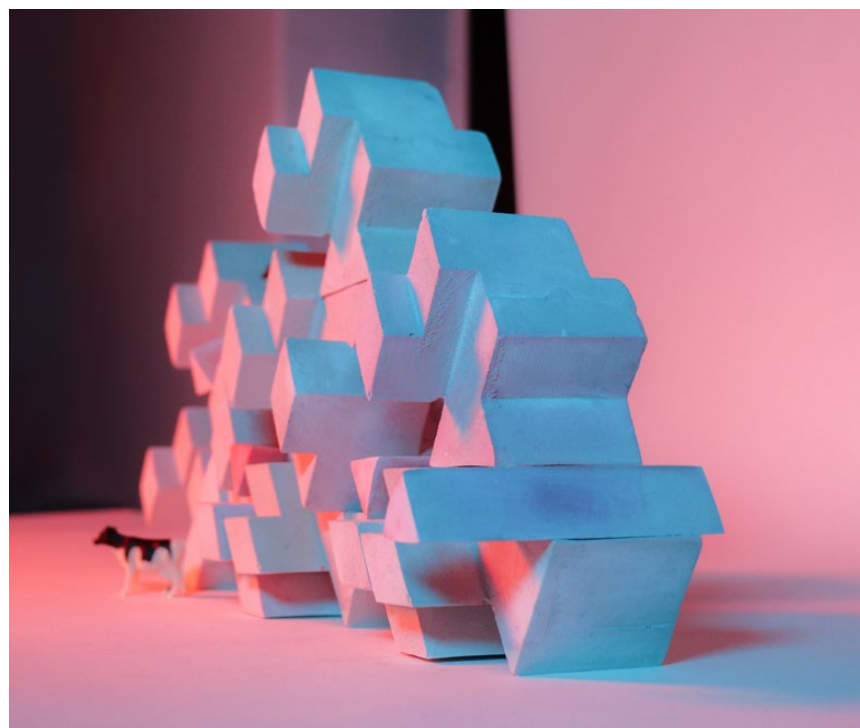
An experiment in creating three-dimensional tessellations, this project focuses on creating a system from a basic triangle. The triangles become the building block for a complex arrangement of tiles that have several ways of stacking and shifting.

Critic:
Josh Jordan

Course:
Transitional Geometries
Fall 2022

Triangle Forest is composed of a series of tiles that stem from the basic shape of a triangle. The system contains two pieces: a simple extruded triangle and a composite tile that stems from 10 triangles. The larger tiles function as a base for the stacking mechanism, while the triangular extrusions are used to fill gaps. These pieces can be moved, shifted, and rearranged easily, allowing someone to create multiple configurations. All the pieces are cast in rockite, but the triangles are dyed with food coloring to add a dimension of play.





E²

CURTAIN WALL SYSTEMS

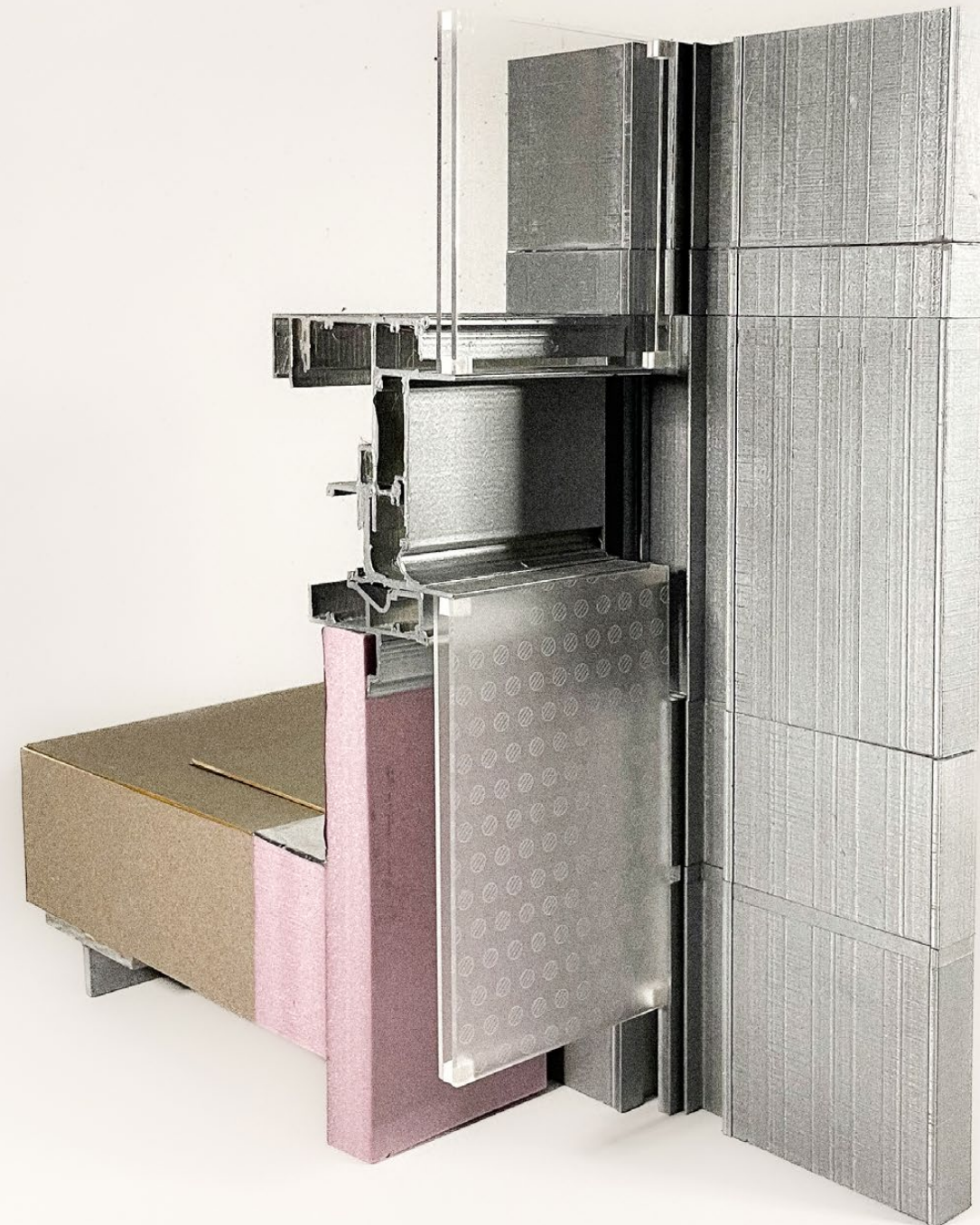
This project explored different ways of making and rendering a commercial curtain wall system from existing construction drawings. In translating the drawings to the model, this became a playful endeavor in representation and fabrication.

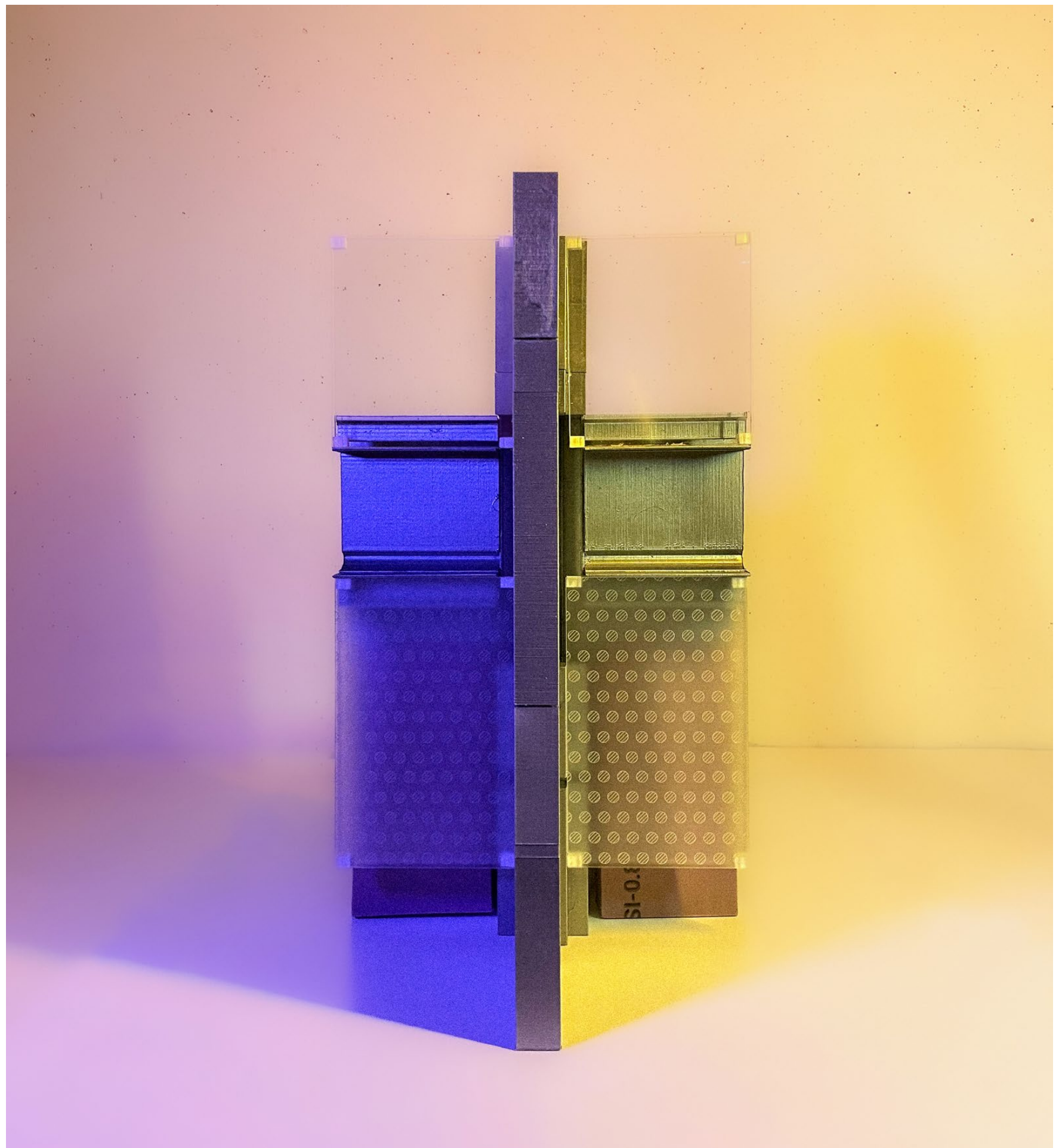
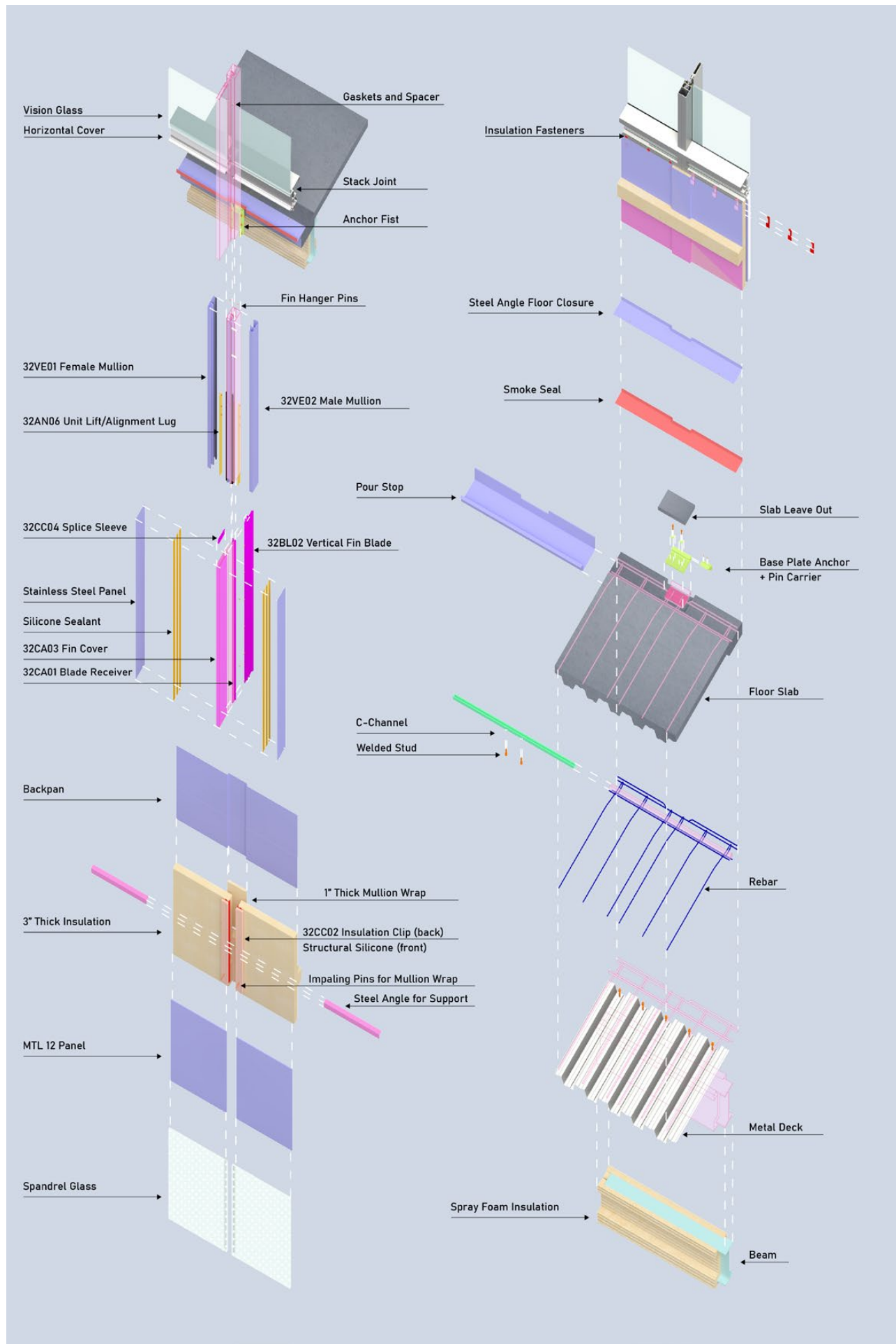
Collaborators:
Zona Aamir
Carley Pasqualotto

Critic:
Nicole Dosso

Course:
Tech V
Construction Systems
Spring 2022

The goal of **Curtain Wall Systems** was to dissect a commercial curtain wall into a drawing and a model that highlighted the significant aspects of the construction assembly. The fabrication process focused on identifying materials that would allow us to unpack the way that pieces come together to form the four-way intersection of a curtain wall. In the drawing, we chose to explode the assembly to reveal all the small details of the fasteners and connections. Objects are represented in color to establish a link between materials and the relationship between the objects. Some are called out as well to emphasize how they fit into the large scheme. By drawing the curtain wall in this way, we were able to understand how the pieces stack.





E3

PLAY SCHOOL

Our team was tasked with taking a previous project and creating a DD set that would speak to various aspect of the building including facade assemblies, HVAC, structural systems, and sustainability.

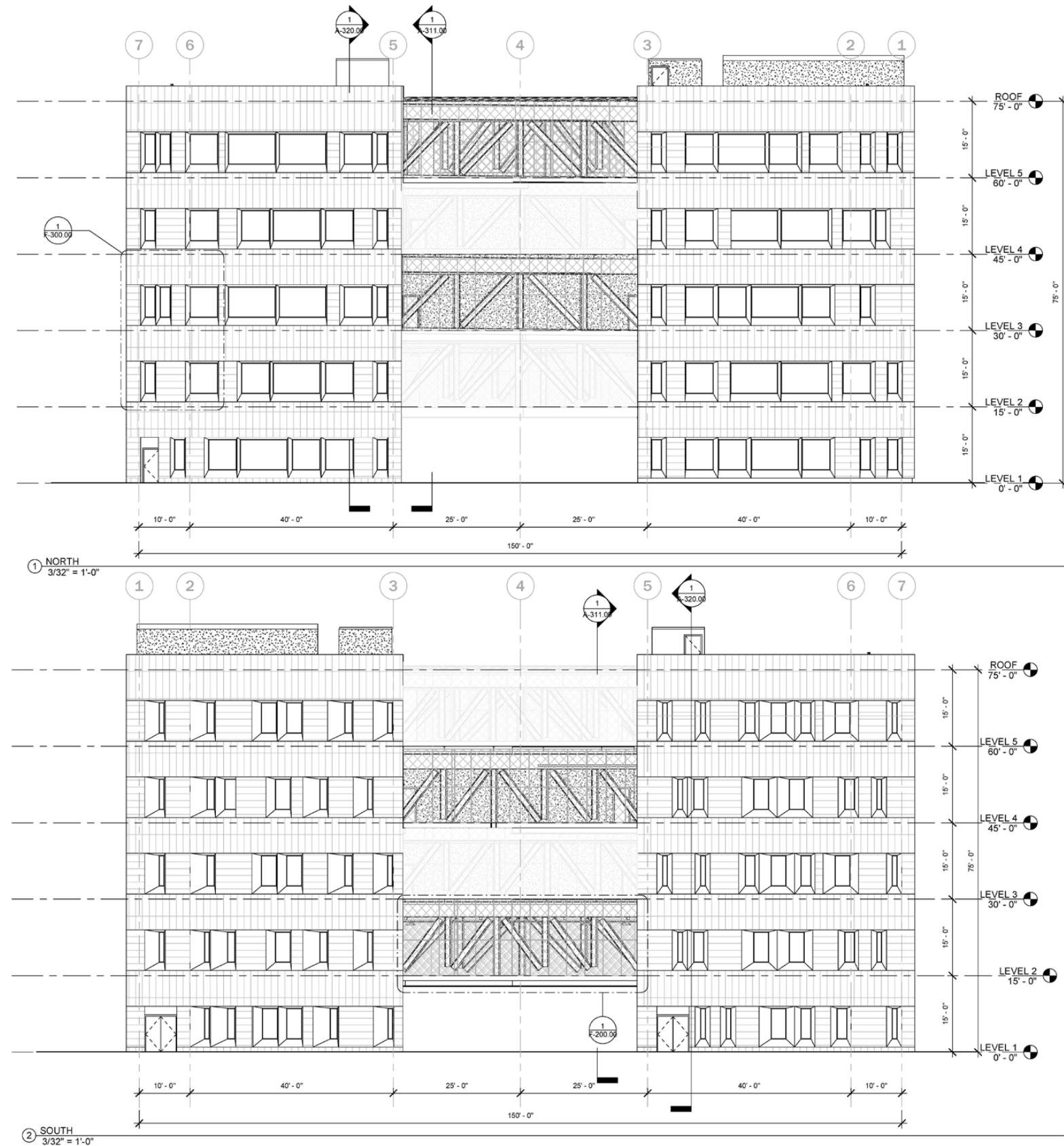
Collaborators:
Eleanor Birle
Megan Dang
Anya Ray
Phoenix Yang

Site:
East Village, NYC

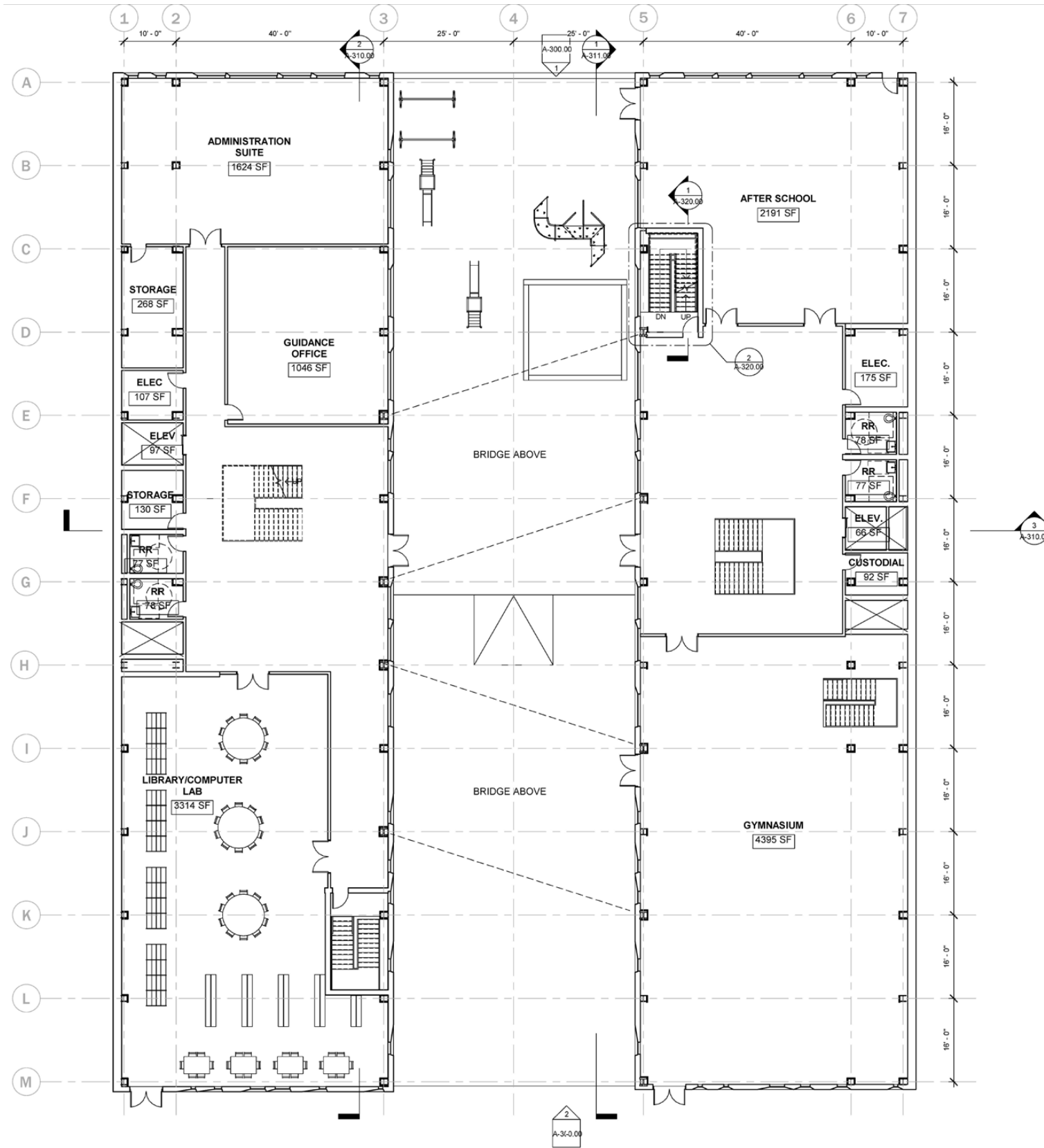
Critic:
Gabrielle Brainard
Berardo Matalucci
Tom Reiner

Course:
Tech III + IV
Assemblies + Systems
Fall 2021

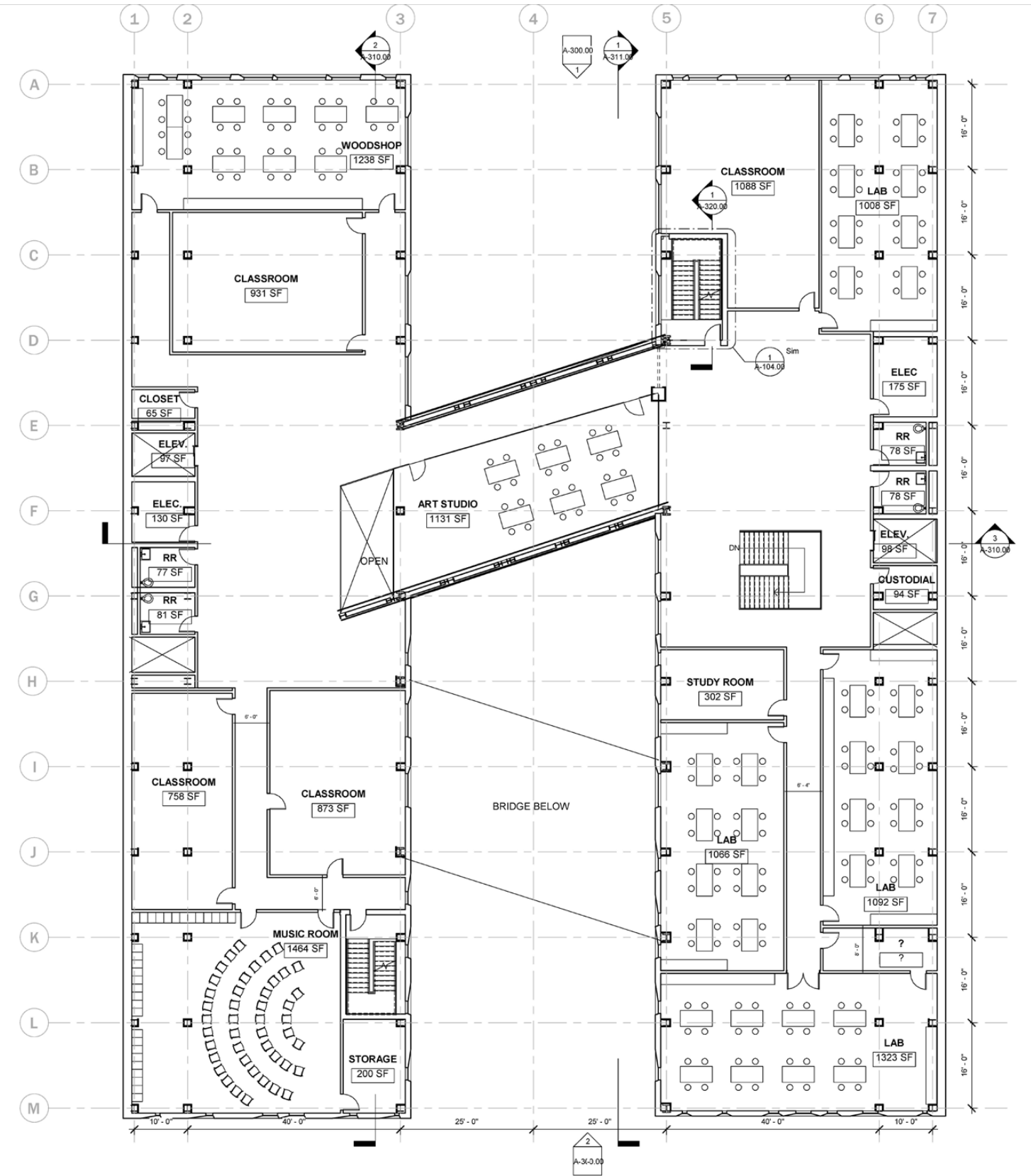
Play School was created under a course that focuses on integrating building systems with a goal of establishing a comprehensive understanding of the technical aspects of design and construction. Taking a project designed in a previous studio, we met with engineering consultants weekly to develop a technical proposal for a K-8 school. The design utilizes the wings of an existing school and weaves them together with bridges that house creative spaces as well as social programming. This design concept influenced the material selection and construction for the facade systems. In response to sun studies, we chose to create a stone veneer megapanel system with angled windows that differ in size as well. The megapanel system is paired with a glazing system on the bridges that cater to their more social programming.



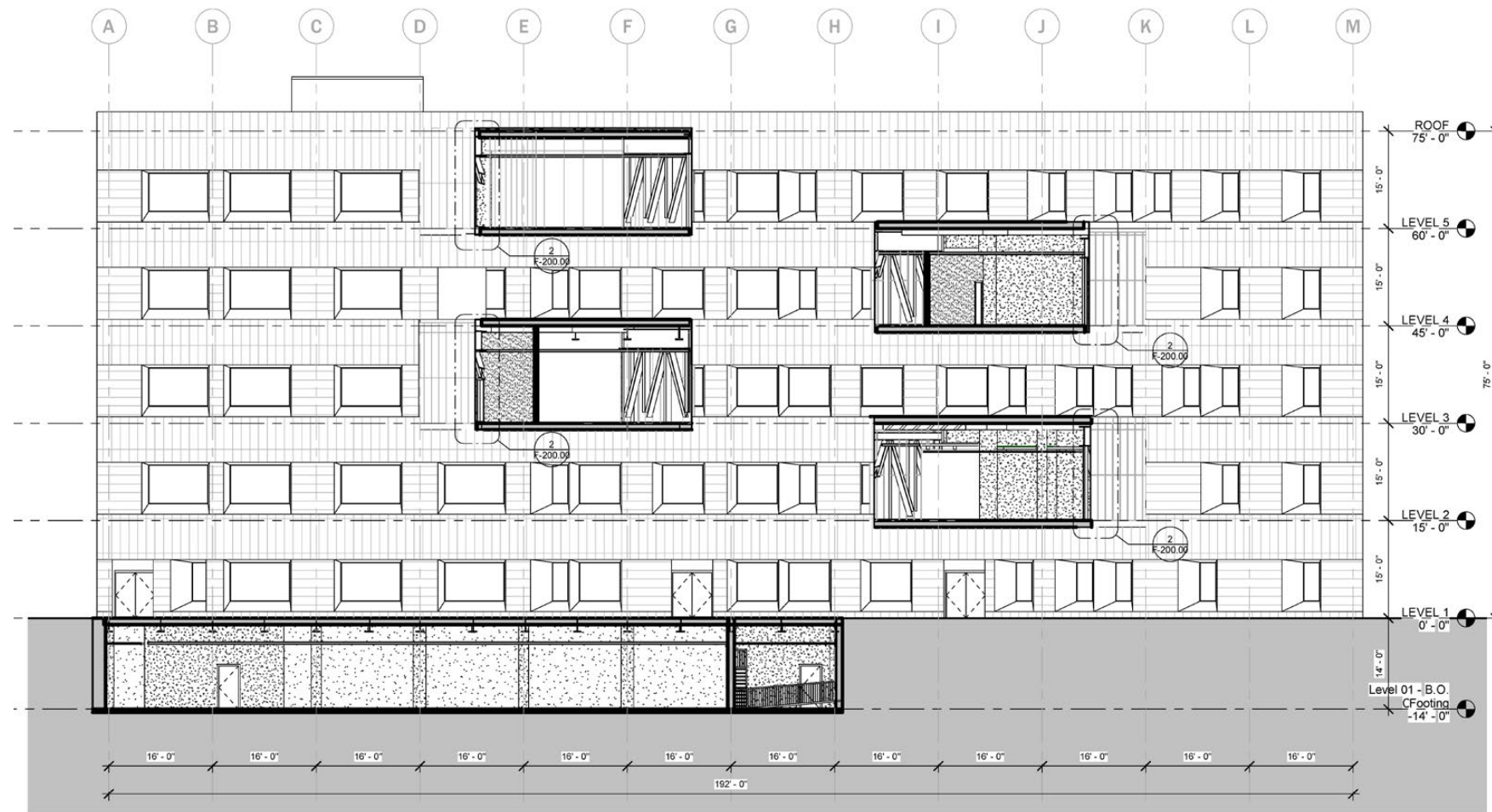
North and South Elevations



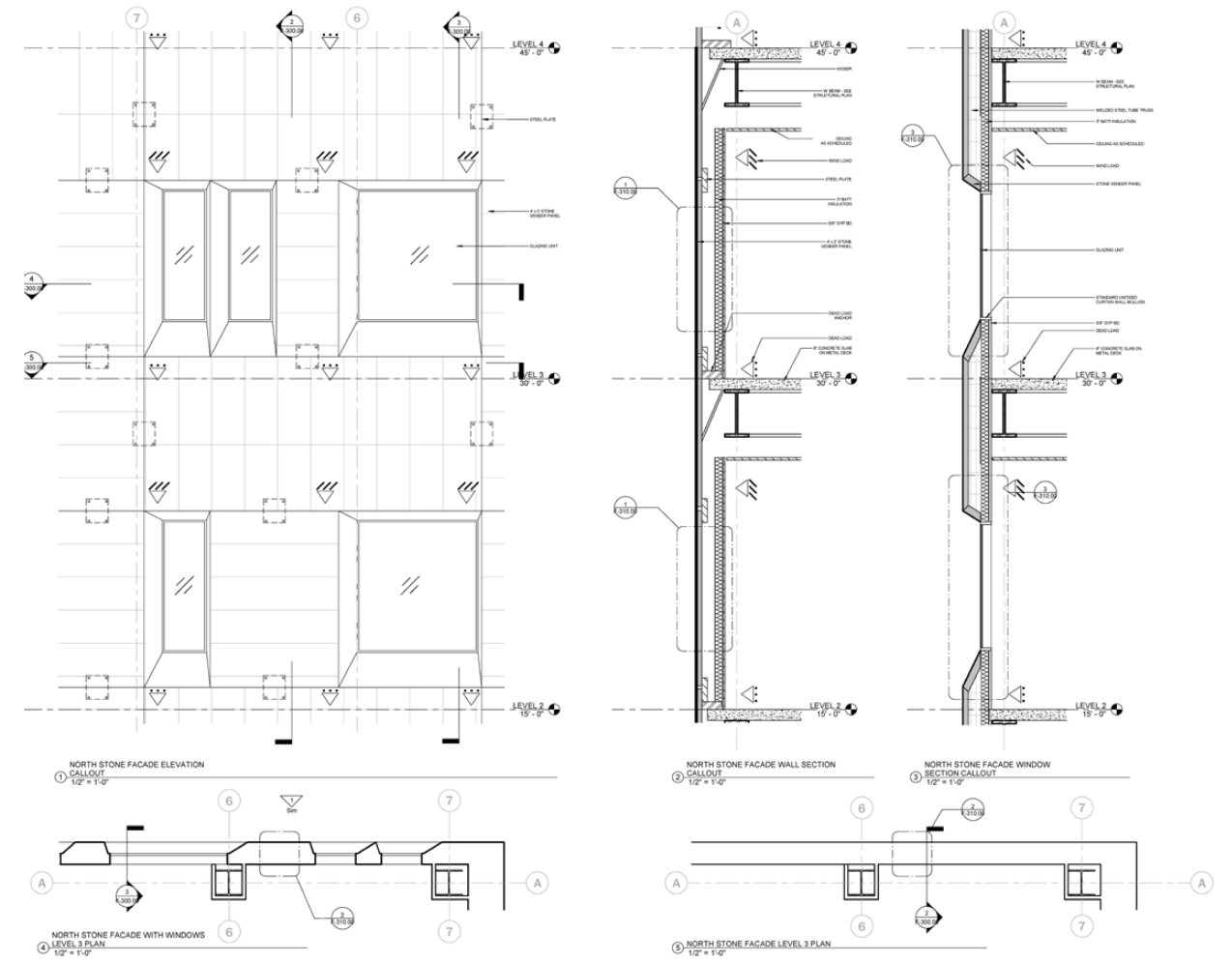
Ground Level



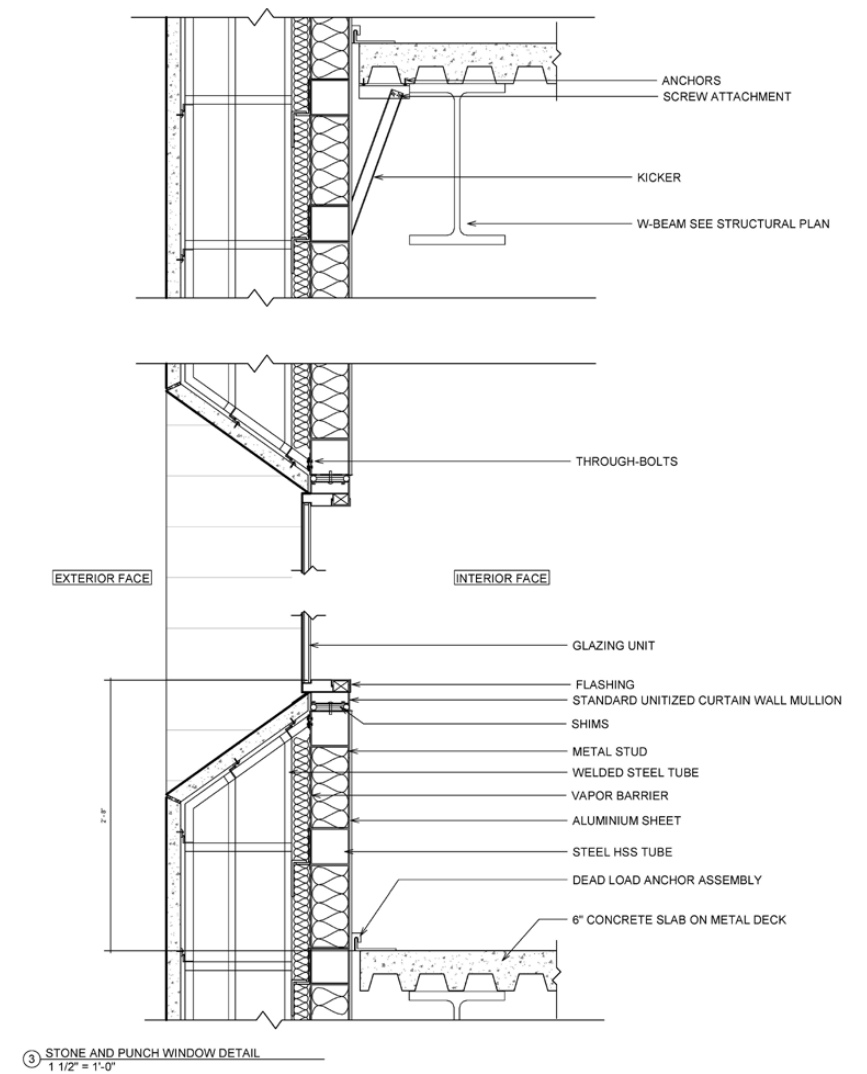
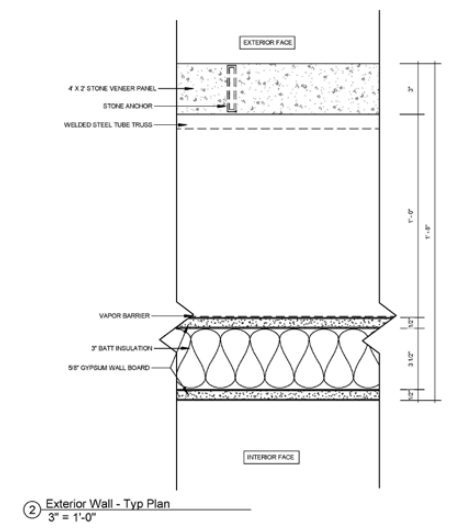
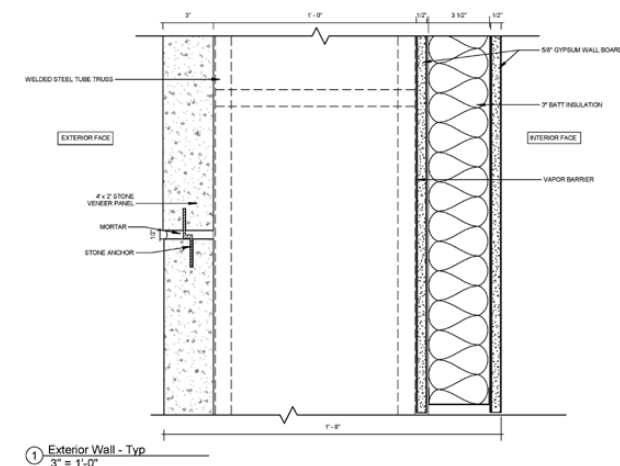
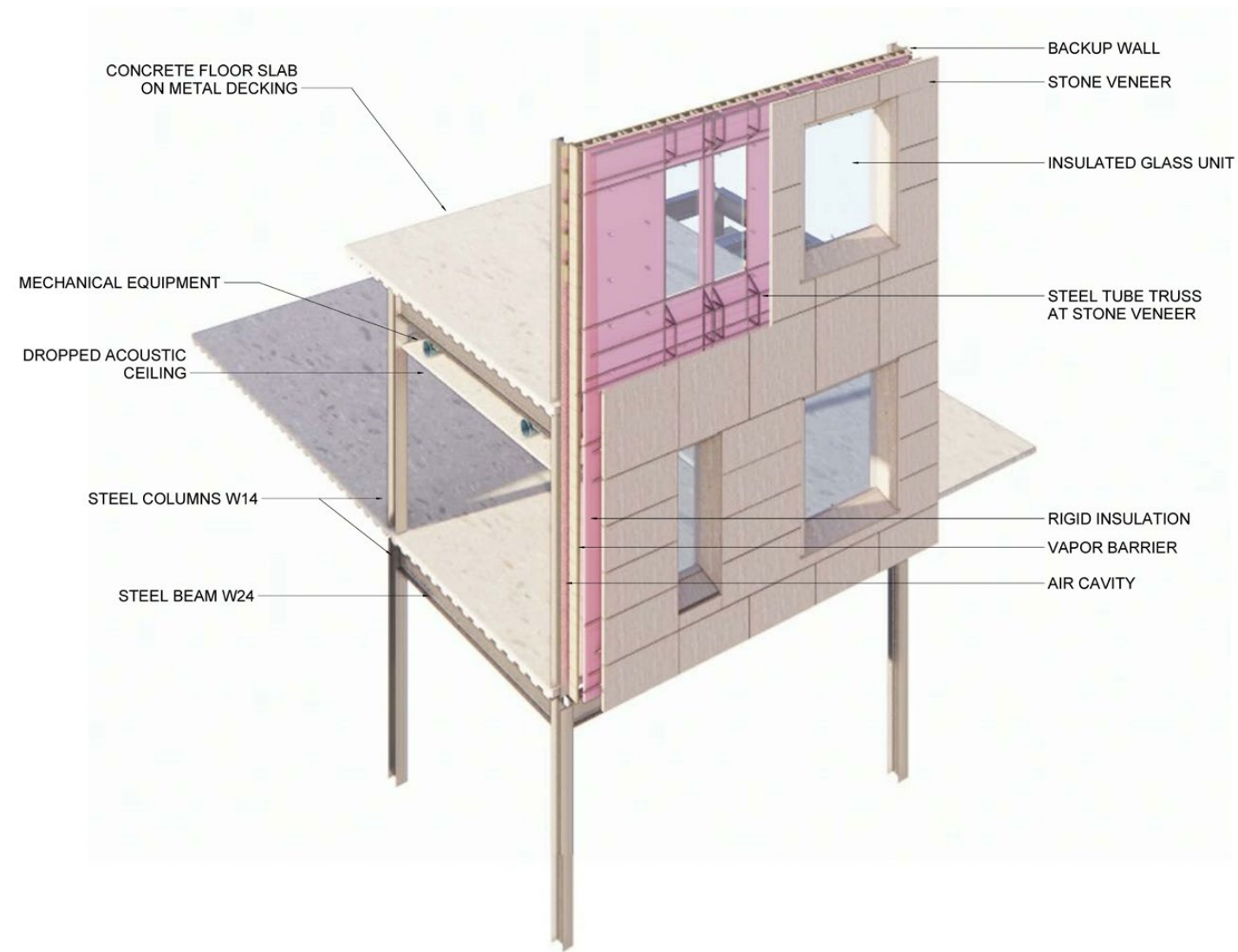
Fifth Level



Section Looking East



Stone Facade System



Stone Facade System Details

E⁴

NESTED STOOLS

Using traditional box joints as a unifying element, this set is comprised of three distinct stools that nest into each other. The design was driven by a desire to interlock and stack elements, and was developed through digital and physical modeling.

Collaborators:
Will Rose
Sky Zhang

Critic:
Zach Mulitauaopele

Course:
1:1 Fabrication
Spring 2023

Nested Stools is a fabrication experiment that focuses on joinery. We developed the design knowing that the focus would be on the detailing, so the forms are very simple, with only one of the stools carrying a curved geometry. The box joints are shared across the pieces to provide visual continuity and make the set feel cohesive, even as the forms start to shift.





EMBODIMENT / FLOATING FARMS / WATER INFRASTRUCTURES / THE MAKING OF A MONOLITH / THE CARE COLLECTIVE / WORKERS HOUSING / A RIGHT TO HOUSING / SAFE SPACE PLAYSCAPE / QUEER COMMONS / A HOUSE IS NOT A MACHINE / TRIANGLE FOREST / CURTAIN WALL SYSTEMS / PLAY SCHOOL / NESTED STOOLS / **NARRATIVES** / WATER INFRASTRUCTURES / THE MAKING OF A MONOLITH / FLOATING FARMS / EMBODIMENT / SAFE SPACE PLAYSCAPE / A RIGHT TO HOUSING / WORKERS HOUSING / THE CARE COLLECTIVE / NESTED STOOLS / PLAY SCHOOL / CURTAIN WALL SYSTEMS / TRIANGLE FOREST / A HOUSE IS NOT A MACHINE / **SPECULATIONS** / QUEER COMMONS / PLAY SCHOOL / EMBODIMENT / FLOATING FARMS / THE CARE COLLECTIVE / WORKERS HOUSING / SAFE SPACE PLAYSCAPE / THE MAKING OF A MONOLITH / WATER INFRASTRUCTURES / A RIGHT TO HOUSING / TRIANGLE FOREST / NESTED STOOLS / CURTAIN WALL SYSTEMS / **EXPERIMENTS** / A HOUSE IS NOT A MACHINE / SAFE SPACE PLAYSCAPE / WORKERS HOUSING / QUEER COMMONS / WATER INFRASTRUCTURES / TRIANGLE FOREST / PLAY SCHOOL / FLOATING FARMS / THE CARE COLLECTIVE / NESTED STOOLS / EMBODIMENT / CURTAIN WALL SYSTEMS / THE MAKING OF A MONOLITH / WORKERS HOUSING