Setting the Tone: Everyday Spaces in Chinatown


Manhattan Chinatown’s everyday spaces - bakeries, curio stores, laundromats, etc. - have a history as places of interaction, for residents “to converge and talk about their lives, family, work, and politics.” These everyday spaces gave rise to activist collectives in the 70s and 80s and witness richly layered stories of Chinatown’s residents. Against threats of gentrification and generational death, how are such spaces protected and their stories preserved?

Collecting the Everyday: Archive of a Collective Future


The Archive of a Collective Future resists the erosion of collective cultural memory and practices in Manhattan’s Chinatown caused by the threats of generational death and internal and external gentrification. A self-reinforcing archive and workshop provide spaces that draw from Chinatown’s unique cultural identity to think about the future by continuously evaluating the neighborhood’s relationships to the rest of NYC and Chinese culture.
By examining existing networks of artists, nonprofits, and significant community organizations in Chinatown, we mapped a series of positive influences as well as negative erosion (in the form of luxury development, galleries, and global chains). This allows for the mapping of languages of distortion and resistance onto Chinatown.

The material analysis diagrams shrinkage of mylar and the resulting distortion and deformation in the collective network with respect to fixed “anchors” points. The highly regular grid distorts along axes of deformation between anchors to reveal a series of new voids. The give and resistance to deformation form a productive interplay that gives rise to new spatial opportunity.
ACCELERATING EROSION OF CHINATOWN

GENTRIFICATION

GENERATIONAL DEATH

LOSS OF COLLECTIVE MEMORY AND TRADITION

"INTERNAL" PRESSURES

"EXTERNAL" PRESSURES

Lack of desire to continue family businesses

Residents moving out of Chinatown

Design to increase agency/resiliency of businesses

Clarifying the "Asian-American" owned businesses

Recording Chinese American legacy

Display/creation relationship

Experiment on reinforcing/reinterpreting cultural identity

Closures due to 9/11, SARS, COVID

Galleries

High Income Surrounding Neighborhoods

Heterogenous nature of Asian-American population

Wealthy Asian-American Immigrants/Global Asian Chains

LOSS OF COLLECTIVE MEMORY AND TRADITION

"EXTERNAL" PRESSURES

Change in LA LCCS Code

High prices for housing

Rent control

"INTERNAL" PRESSURES

"Internal" pressures (eg. retirement, illness)

"External" pressures (eg. market forces, gentrification)

Wealthy Asian-American Immigrants/Global Asian Chains

Heterogenous nature of Asian-American population

Wealthy Asian-American Immigrants/Global Asian Chains

Heterogenous nature of Asian-American population

ARCHIVE COLLECTIVE - ARCHIVE LOGISTICS DIAGRAM

ARCHIVE COLLECTIVE - RESISTANCE MINDMAP

ARCHIVE COLLECTIVE - OBJECTS

ARCHIVE COLLECTIVE - WORKSHOP

ARCHIVE COLLECTIVE - WORKSHOP

Donated Items

Permanent Archive

Temporary Storage

Rotating Gallery

Created Items

Distributed

Created in Workshop

Salvaged Items

Artist

Crafter

Collaborator

Participator

Volunteer

Visitor

Ceramic Shop

Print Shop

Digital Lab

Art/Painting Studio

Classroom Space

Performance Space

Distributed

Created Items to Community

Some items return to workshop and undergo curation process
The interior space is filled with rows of sliding acrylic shelving panels which shift and collapse to create space. Workspaces formed by pushing and collapsing the panels create moments of serendipitous archival exploration as the overlapping of panels create unexpected, productive adjacencies and intersections.

Stairs, bathrooms, elevators form “permanent” cores. Permanent archive zones are centered around these cores.
Different kinds of storage panels are arranged in zones and display objects at different time-scales: permanent, rotating, and temporary storage.
Future Histories: Speculative Stories of Manhattan Chinatown is the Archive of a Collective Future’s inaugural catalog. Printed on vellum, the book addresses the questions: what content is held in the archive? What is the experience of layering and overlapping. Discomfort, misalignment, and simultaneity are central themes. Objects and images are consistently misaligned and overlapping, implying that they don’t necessarily have a set place. They are uncomfortably close to or directly mask each other, text descriptions, or page subtitles. While they are positioned in their current places based on their relationship to page themes and contents, they are also constantly shifting.

Food does much more than keep us alive. It evokes memories, emotions, and meanings. It's about how we grew up or didn't grow up. This is the story of how I learned to love Chinese food.

Chili Peppers

and experimenting with Chinese cooking ingredients to create unique dishes. I often use traditional ingredients like oyster sauce, black bean paste, and sesame oil to add depth and richness to the cuisine. One day, I was invited to a cooking class at a local Asian market. I learned how to make a delicious dish featuring chili peppers,which were a staple in Chinese cooking.

Persimmons

Napa Cabbage

A Chinatown Odyssey, Jerry MEYER, 2009

New York.

The aroma of freshly fried dumplings filled the air as we walked through Chinatown. I felt a sense of nostalgia, knowing that this was the place where I spent much of my childhood.

Fish Market

In accordance with Chinese traditions, I made sure to visit the fish market and purchase fresh seafood for my dinner. The market was lively with vendors selling their catch. I purchased a fresh fish and asked the vendors to clean it and prepare it for me.

Golden Unicorn

Red Envelope

Each year, I look forward to the New Year celebrations in Chinatown. The streets are decorated with red lanterns, and the air is filled with the scent of delicious food. It's a time to reflect on the past year and look forward to the new one.
Urban Encounters

The exhibition will feature installations by five contemporary New York City artists' collectives. Each installation will be set to reveal and interpret various facets of the history of public art from the mid-60s to mid-80s. Each group invited for the exhibition will be asked to select a theme or topic for collective as a specific site of investigation. The participants will then proceed to use archival materials, texts, photography and other media to rework and reframe this history in light of political realities and aesthetic concerns of today.

Installation View from From Basement to Godzilla, New Museum 1998, New York.


The original New Museum was located at 583 Broadway in the Soho neighborhood of Lower Manhattan. It was founded in 1977 by Marcia Tucker and was one of the first museums devoted exclusively to contemporary art in the United States. The building is 42,000 square feet, and it has over 35,000 square feet of exhibition space. It was home to numerous exhibitions and programs that contributed significantly to the development of contemporary art in New York City.

Installation View from From Basement to Godzilla, New Museum 1998, New York.

The Godzilla Asian American Network's exhibition at the New Museum is significant to the general research purposes of the organization. The exhibition aims to provide an alternative perspective on representations of Asian Americans, and to examine the ways in which the community has been perceived and portrayed.

Installation View from From Basement to Godzilla, New Museum 1998, New York.

Additionally, the exhibition addresses the ongoing theme of diversity in the art world. As institutions like the New Museum seek to reflect the changing demographics of their audiences, they are increasingly turning to artists from diverse backgrounds to provide new insights into the creative process. The exhibition highlights how this iconic figure has been reinterpreted and reappropriated by contemporary artists and how it reflects the changing nature of Asian American identity and narrative.
Lion Dance Costume

In the heart of New York's Chinatown, a group of lion dancers gathered to perform for the Lunar New Year celebrations. The sound of firecrackers echoed through the streets as they danced their way through the crowded alleys, weaving in and out of shops and restaurants. Brightly colored streamers wound through the crowds, adding a festive touch to the scene. The performers, donned in traditional costumes, moved in perfect unison, their movements perfectly synchronized with the beat of the drum. As the dance wound its way through the streets, lions seemed to be征求, and the energy of the crowd was infectious. The joy and excitement spread through the air, leaving the audience awestruck by the spectacle.
New World Order III: Curio Shop

On January 30, 1991, George H.W. Bush in the 1991 State of the Union address proclaimed the role of Americans as a part of a greater order beyond America: “a new world order where diverse nations are drawn together in common cause to achieve the universal aspirations of mankind: peace and security, freedom and the rule of law.” Referencing the weakening Soviet Union as well Iraq’s overwhelming defeat by the international U.S. led coalition in the Gulf War. Bush anticipated a new U.S. led world order that embodied such ideal aspirations that ironically continued to fall on prevailing trends of post-colonial developmental universalism imposed by the developed world. This landmark moment announced by Bush set up the groundwork for Godzilla Asian American Art Network’s Exhibition New World Order III: Curio Shop at Artists Space in New York City. While the exhibition would not open until February 18, 1993, the series of New World Order exhibitions appropriated Bush’s declaration of the “new world order” to demarcate and address emerging new “worlds” of pressing social change and transition through art. Following this notion of watershed moments, Howie Chen, editor for Godzilla: Asian American Arts Network 1990-2001, writes that:

Godzilla formed during a watershed moment for collective Asian American identity that had been shaped by major demographic shifts in the United States. By the 1990s, Asian immigrants from various diasporas outnumbered US-born generations, creating new plural encounters and positionings in the population. The 1990s was indeed a beginning of a new world order for Asian Americans, and how this rapidly growing populace sought to identify themselves. Even the designation of “Asian-American” had proven problematic. While beginning as a way of unifying Asian activists in strikes throughout the San Francisco Bay Area in 1968, by the 1990s and the time frame of Godzilla, the term Asian-American had grown to embody a far more complex and diverse group. Karin Higa, in Some Notes on Asian American Art History, writes that prior to the Immigration and Naturalization Act of 1965, Asian-Americans primarily consisted of Japanese and Chinese immigrants and their descendants. As immigration from Asia reopened, however, immigrants came from Thailand, India, Vietnam, Indonesia, the Philippines, and Korea among many other countries; many of these countries, aside from different cultural and racial backgrounds, further had contentious colonial histories with either the U.S. or Japan. In defining artwork with the unclear term Asian-American, critic and art curator Alice Yang notes the risk of reinforcing the “mainstream” and “margin” relationship. Because “Asian-American” is a descriptor largely constructed based on orientalism, artwork defined as Asian-American tends to reaffirm the centrality of such stereotypes despite negating them. This tension between the continuing desire to use the term “Asian-American” as term of solidarity against the dominance of Euro-American art despite the inaccuracy and self-orientalizing tendencies of the term become a consistent conflict in art and exhibitions throughout Godzilla’s evolution from 1990-2001 and a framework that we will use to analyze New World Order III: Curio Shop

Analysis on Decolonial Reading Notes, 2022, New York, New York. Decolonial Reading Notes inspired the foundational idea of "relational knowledge." The analysis aligns critical connections in the artist Moses Marz's mindmaps spatially, and in doing so highlights the clusters and entanglements as well as varying densities of these pieces of knowledge and the complexities embodied by the singular term of "decolonization."

Advanced Studio V, Critic: Mario Gooden, Fall 2022. Relational-Archive is a series of five architectural interventions investigating how spatial relationships can record knowledge as a new form of archive to decolonize history, specifically that of the abandoned coal-mining island Hashima. The ruinous, contemporary portrayal of Hashima Island masks its histories of colonial coerced labor, reinforcing the need to archive traces missing from the curated narrative of modern industrial prosperity.
Responding to the hierarchical placement of the managers’ housing at the island’s crest, a scrim around structure gradually absorbs salt spray, transforming the scrim from a translucent fabric to rigid opaque salt layer and obscuring the manager’s apartment view at the crest of the island. Water that condenses on the fabric is funneled towards the building, promoting spalling and erosion.
FITTING TO HOLD STEEL DOWEL

STEEL SPIDER FITTING

FABRIC SEWN AROUND ROD

STAINLESS STEEL ROD 1/4"

FITTING TO EXISTING CONCRETE SLAB

DEW-HARVESTING MESH FABRIC

BOLT TO EXISTING CONCRETE SLAB

FABRIC TIED TO ROD EVERY 6"

MODULAR LENGTH ADJUSTMENT

ENDCAP BOLT

SLOT FOR STEEL ROD

STAINLESS STEEL ROD 1/4"

FITTING TO EXISTING CONCRETE SLAB

DEW-HARVESTING MESH FABRIC

BOLT TO EXISTING CONCRETE SLAB

FABRIC MOUNTING ANCHOR

DECODED MOUNTING ANCHOR

CONCRETE COLUMN BEHIND BALCONY

WATER-CONDENSING FABRIC

CONCRETE BALCONY RAILING

EXISTING CONCRETE STRUCTURE
SEAWALL CUT // ALIENATION AND ISOLATION

The cut in the seawall slopes towards the ocean. From daily life, the seawall is 8 feet above ground level. Measured from high tide, 12 feet and measured from low tide, 20 feet. The cut in the seawall de-isolates and restores the island spatial relationship to its surroundings through the ocean level and tides as well as locational adjacency.

The cut in the seawall makes the horizon, the expanse of the ocean, the occasional boat sailing by, and the rising sun visible yet again.

The cut in the seawall reminds us that Hashima is not a battleship but an island.

Thick corten plates line the slope’s edges and corrode, leaving rust traces, recording the constant movement of the tides and the gradual erosion of steel

Concrete, Polished Stone, Corten Steel
MOUNTAIN EDGE // ALIENATION AND ISOLATION

The boundary between the natural island and reclaimed island area is excavated revealing the mine’s air shaft.

The excavation reveals the natural-artificial divide and the airshaft. Excavated material is organized and arranged around the boundary of the excavation. Highlighting the artificiality of the ground, plant matter, soil, sand, and concrete is set against the solid natural island stone.

The now-exposed existing air shaft siding is replaced with a copper plate that oxidizes and marks the movement of air mirroring, the blackened steel plate of the mine hoist intervention next to it.
REFLECTION POOL // ALIENATION AND ISOLATION

The brass edge of the new reflection pool captures the glint of the sunset, doubling the horizon's glow within the island. The reflection pool bridges the gap between the ocean and the swimming pool, cantilevering over the ocean to create a condition of overlapping bodies of water: the hostility of the ocean and the "tamed" version of the swimming pool. As tides rise, the pool is submerging, creating a 12 hour cycle of unified and separate.
MINE HOIST TOWER // SITES OF EXTRACTION
At 11:41AM on June 21st, the sun reaches its highest angle and illuminates deep into the hoistway creating a kaleidoscopic effect as light reflects off the reflective blackened steel surfaces.

Directly acting on the coal mines, blackened steel plate lines the existing hoistway as well as the wire stabilized tower above which draws its form from the angle of the sun.

The guy wires which support the tower are located at sites of former industrial production and shape the tensile fabric envelope on the outside.

The viewing platform bring simultaneous visual connection of the shrine, hoistway, and former coal export dock. Reframing, the former center of extraction, the hoistway becomes a place to understand the island with respect to the relationships between the moments and passage of time rather than infrastructural value.

Steel Tube, Plywood, Blackened Steel
Beef Noodle Soup - A Bowl of Colonialism in Taiwan

Beef noodle soup is perhaps the most well-known Taiwanese dish. The dish consists of braised beef shank simmered for hours until tender in a soy sauce based soup, often incorporating ingredients like tomatoes or doubanjiang, a spicy fermented bean paste. These delicate pieces of beef shank are then placed over thin noodles and the braising liquid ladled over and diluted with a bit of hot water. Fittingly for what can be called a national dish of Taiwan, beef noodle soup is also steeped in Taiwan’s history of colonizers and cultural influences. This paper will address the conception of beef noodle soup following the Kuomintang’s move to Taiwan and how the origin of its key ingredients are inextricably tied to Imperial Japan and the Kuomintang party. Despite the Kuomintang’s authoritarian and nationalist policy, beef noodle soup emerged as a hybrid, drawing from both the KMT’s mainland Chinese influences as well as the agricultural advancements and lingering ideas of modernity left by the prior Japanese colonization of Taiwan.

While the dish was non-existent during the Japanese colonial period, soy sauce, sugar, and beef were prominent ingredients grown or produced in Taiwan with Japanese oversight. There are two particularly important trends to discuss from the Japanese colonial occupation: the emergence of “Taiwanese cuisine” and the “modernization” of food consumption and agricultural techniques. As discussed in History and Politics of National Cuisine, the notion of a Taiwanese cuisine first emerged in response to Japanese colonialism.1 Promoted by the Japanese government, Taiwanese food was established and exhibited in Japanese expositions like the Taiwanese cuisine shop of the 1903 Osaka Expo.2 However, unlike beef noodle soup which is considered a kind of fast food in many places, the Taiwanese cuisine of these expositions were typically “higher cuisine” suited for banquets. Furthermore, these dishes were often not representative of typical Taiwanese fare as dishes were specially selected and sometimes modified to fit Japanese tastes.3 Despite this potential misrepresentation, under Japanese colonization, the first concrete definitions of Taiwanese cuisines appeared, though primarily in order to differentiate and position Taiwan in relation to Japan.

Over the course of the Japanese colonial occupation, various food materials were produced primarily for the Japanese mainland and the Japanese residents in Taiwan, but of course, also improved local living standards in order to justify colonization. Beef farming and consumption, unlike the sugar and soy sauce, was more culturally dissonant due to the pre-existing Taiwanese views on cattle. Prior to the Japanese colonization, under the Manchus and Ming dynasty, cows were largely used as working animals and thus not meant for consumption; the rare cases beef was eaten was only with elderly or diseased cows.4 This new prominence of beef eating in Taiwan reflects its highly symbolic role to the Japanese identity as “one [became] a true Japanese by eating beef sukiyaki.”

SETTING THE TONE: FADED HISTORIES

Amongst rocky land, disease, and fear of slave hunters, life was likely far from idyllic. Yet, the properties demarcated by stone fences and shards of china left by past gatherings commemorate the life and resistance that had once flourished here.

Fredonia Lane, 2022, Guineatown, New York.

3

IDYLLIC ERASURE

Memory of Landscape:


While Hudson Valley today is predominantly seen as an idyllic tourist destination, notions of pleasantness and leisure are never neutral. Modern day tourism and totalizing narratives of agricultural slavery mask the dynamic livelihoods hidden in historic Guineatown.

Following this, the project imposes a plane of wheat, both a bucolic symbol and a common product of slavery in Hudson Valley, on the landscape of New Guinea a free black settlement. This overbearing plane, is perforated revealing glimpses of the more organic series of terraces and workshops below. These terraces are based on the landscape and host workshops oriented around skills and crafts drawn from runaway slave notices and stories of Guineatown descendants.
Programmatic anchors are “cut from” and “drop down” from the perforations above and activate the terraces they sit on. Runaway slave notices, as taken from the book In Defiance, were often the only records of many of these runaway and enslaved peoples and act as a programmatic archive to define the terraces’ activities. These notices reveal a glimpse of diverse skills and livelihoods: cooks, brewers/distillers, blacksmiths, shoemakers, and even violin players are listed. These anchors take the forms of various enclosed, semi-enclosed, open spaces or as objects like a hearth with the flexibility to account for these varying crafts and their needs.
ADV IV | Study on Shiba Ryotaro Memorial Museum - Memory through Books
Koreatown is unique for its vertical stratification - a multitude of hidden stores are flattened into the sign display. Series of physical signs and their digital counterparts through websites or services like Yelp become the experiential reality for any passerby regardless of spatial quality. This digital-analog identity, while common throughout Manhattan, is especially salient with Koreatown.

Analog Digital Refuge envisions the near future of Manhattan Koreatown as an exaggerated current day saturated with media and signs. While the vision of Koreatown is inherently imbued with critique, the installation itself is passive, absorbing and reinterpreting the noise of the exterior; it is a way of experiencing the typically non-architectural: consumer technologies, graphic ads, and lingering techno-orientalist nostalgia.

Envisioned more as art installation than architectural proposal, the project is more reactionary than assertive. It questions whether architectural concepts need to be polemical, showcasing the experiential significance of a fictional mundane and its exaggerated cultural contexts.
Repurposing found advertisements, analog effects of projection, diffusion, and blurring were modeled and photographed to prototype the experience.
Humans in Techno-Rational Space

Against the orange glow of an apocalyptic sky, a masked traveler dons a yellow “atom suit.” Behind him looms a mysterious four-faced statue of a metaphorical sun entity overlooking the remnants of the once grand technopolis (Fig. 01). Among the ruins, the Expo Tower dominates the skyline, having far outlived its creators. The 1970 Osaka World Expo, often referred to as “the grand swansong of Metabolism [and] the final phase of the modern movement in Japan,”1 presented a vision of a future utopian technopolis. Yet, Yanobe Kenji, who literally grew up in the ruins of the expo, through his artwork The Atom Suit Project: Osaka Expo (1998), depicts the defunct 1970 Osaka World Expo through the perspective of a time traveler from an alternate utopian Metabolist future “visiting the ruins of a lost “bright future”—a world, in the expo slogan, of “Progress and Harmony for Mankind” that was never fully realized, or was perhaps a false promise or premise to begin with.”2 Kenji’s narrative of these “ruins of the future” sets the theme of the paper: despite its promises of “Progress and Harmony for Mankind,” for Kenji, other authors, filmmakers, and critics - the legacy of the information society and “techno-utopia” the Metabolists championed in the Osaka Expo, would be firmly rooted in the realm of dystopian imagery. 

As much as the 1970 Osaka World Expo became a source of pride for Japanese citizens, coupled with Japan’s growing international economic presence, the expo had a similarly significant impact on the global community, “[destabilizing] the correlation between the West and the modern and the East and the premodern.”3 These views of the Japanese futurity was not solely an “exotic” Western conception but in fact a way the “Japanese had come to perceive or misperceive themselves.”4

Ito’s5 and Igarashi’s citations of Blade Runner as a futuristic precursor to the contemporary experience of Tokyo point to the degree to which, from the 1980s onward, the Japanese cityscape has been viewed through an international lens of anxiety and desire associating Japan and its technology with global futurity—a structure of viewing that indelibly links together Japan and its cityscape with science fiction, particularly the postmodern, information technology–inflected form of SF known as cyberpunk.5 The names Neo-Tokyo, San Fransokyo, Tokyo-3 or the other dozens of iterations and hybrids found throughout science fictional worlds, originating in 1959 from the Council for Industrial Planning, continue to appear today. Even while the utopia of the 1970 World Expo and Metabolist buildings had long since been written off, creators operating in wake of the expo in the ‘80s and ‘90s, even if not directly referencing Metabolism and the Osaka Expo, continued to negotiate the frameworks Metabolists had established and counterculture challenges like Isozaki posed. These works were not purely derivative; though we may find the origin of many themes in the Osaka Expo, the way Ito and Igarashi cite Blade Runner indicates a more cyclical relationship where certain realities of the Osaka Expo continue to shape current day Japan and the perception of Japanese futurity, in turn pushing further iterations of techno-orientalist fiction and even newer “Tokyos.” Akin to how Yanobe explored the Osaka Expo as “ruins of the future,” for viewers today, iconic science fiction like Blade Runner, set in 2019, become a kind of futuristic artifact of the past, shaping new visions of futurity and asking questions, traceable to the Osaka Expo, that today become ever more critical.

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3 William O. Gardner.
5 William O. Gardner.
The Exceptional and the Mundane of Life in Space

ADR1, Professors Joshua Uhl, Lexi Tslie, Fall 2020.

In the 1970 NASA Space Colony concept, ideas of site and ground become very different. This set of drawings explores the representation of moving sites and artificial ground yet acknowledges the mundanity of earthly life the colony attempts to recreate.
No matter how many times a student goes through a routine school day, each cycle is slightly different. Using these logics, I analyzed the school day as a series of "nodes" that could be considered fixed or stable parts of a student’s school day, but highlight the degree of variability with which these different nodes are connected, reflecting the unprogrammed or uncontrolled activities that happen each day. These moments of instability and creates a constantly refreshing learning experience.

SETTING THE TONE: 
ICONS AND OBJECT MEMORIES

ICONS AND OBJECT MEMORIES

MEMORY-ORIENTED ARCHITECTURE:
ICONOGRAPHIC SCHOOL DAYS

Core Studio, Critic: Amina Blacksher, Spring 2021.

Each school day is unique. Despite certain fixed points in students’ schedules, no two days are the same. The changing activities, friends, conversations aid in the creation of memorable experiences. This project envisions a K-8 school where iconic classrooms and weekly reorganized class schedules reinforce the productive nature of irregularity.

The notion of fixed and irregular extend to both classroom and curricular design. K-6 students follow specified core classes while 7th and 8th grade students follow more individualized instruction. The classroom and curriculum are participants in the students’ unique school days rather than a generic backdrop.
Students in grade 1-6 experience a more typical curriculum of classes with set topics to create a foundation of knowledge. However, typical does not mean mundane - each class takes place in optimized room experiences that become emblematic and iconic of the diversity of the students’ learning experiences.

Classes in these grades are not confined to their rooms. Their classes “spill” into supplementary adjacent programs like workshops and the library that assist the more exploratory curriculum these students undergo.
ROOM ASSEMBLY STUDY
Core II | Procession and Tools of Tea Ceremony

1. Open Teapot
2. Add Tea Leaves
3. Add Hot Water
4. Pour Tea into Cup
5. Pour into teacup
6. Discard First Steep
7. Add More Water
8. Pour Tea into Cup
9. Pour into teacup
10. Disc, Repeat until Tea Leaves are Spent
Responding to the conditions of remote learning and work, the drawing envisions a workspace in a metaphorical train moving through a series of stations representing a potential day. From the rider’s perspective, the day moves around them while their own position is limited, isolated in space.

Exploring ideas of the window as connection to the exterior physically and metaphorically, this drawing explores how the metaphorical computer window extends the boundaries of our confined workspaces.
SETTING THE TONE: FLEXIBILITY AND NECESSITY

Smells of food, toys, warm rays of sun playing, working hard at a desk for school are just some of the highly visceral childhood memories of the environment that stand out regardless of architectural quality. Flexibility and informality create diverse, memorable housing experiences. The Melrose site in the Bronx is characterized by a lack of nearby flexible spaces. Obstacles like distance, cost, and closure due to pandemic reveal the opportunity and need to offer housing that directly integrates adaptable spaces into housing units.

MELROSE LIBRARY
12 BLOCKS AWAY
260 E 161 ST
BRONX, NY 10451

WORK/LEISURE:
STARBUCKS CAFE

WORK:
MELROSE LIBRARY

STORAGE:
U-HAUL STORAGE


A primary characteristic of home we focused on throughout our conception was the ability of a home to meet its residents’ needs. Housing in New York often stresses efficiency - efficient room plans, corridor layouts, etc. that create a level of rigidity and inadaptability.

Addressing this issue, we paired each traditional, “efficient” unit with a flexible, “inefficient” multipurpose space in a single-loaded organization. These spaces provide an unmeasured benefit in economic and personal productivity of the home. Units are arranged in a fashion where such “auxiliary” rooms face interior community pathways further permitting a sense of self expression and ownership in the community.
The site strategy maintains many existing buildings on the site and introduces new buildings to activate the block’s interior. Auxiliary rooms line the passages within the block and provide a rich inhabited facade that expresses the character of the residents without compromising privacy.
1:1 Detailing
Professor Zach Muliauopele
Group: Julie Kim, Cecile Kim
Fall 2022.