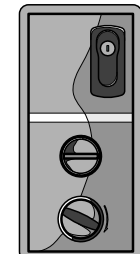
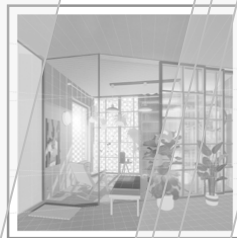
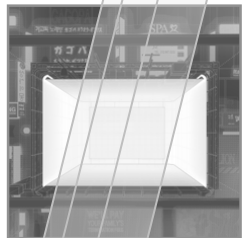
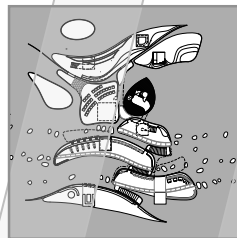
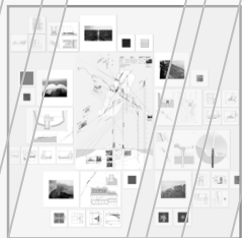
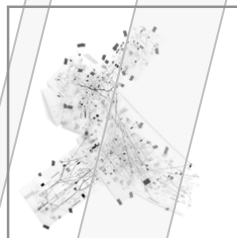
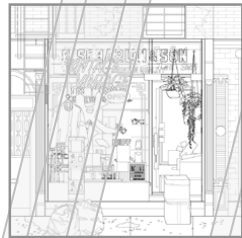


*O.U.D*

*Interior Contents 2020-23*



*O.U.D*

ARCHIVE ARCHITECTURE

DANIEL CHANG

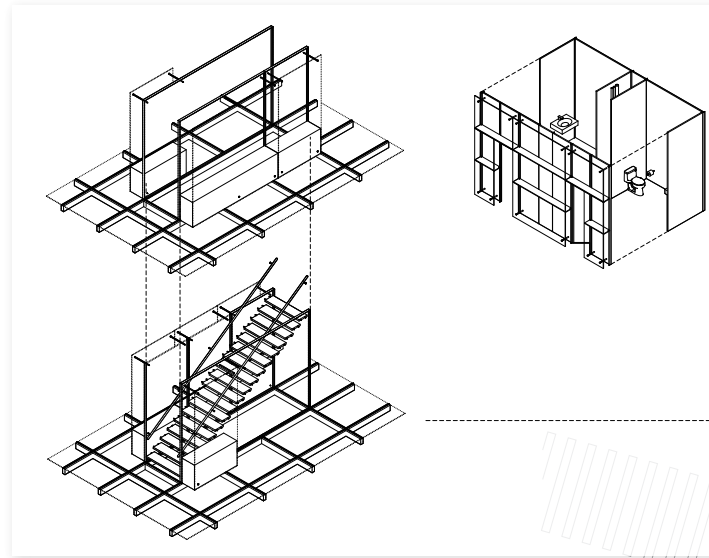




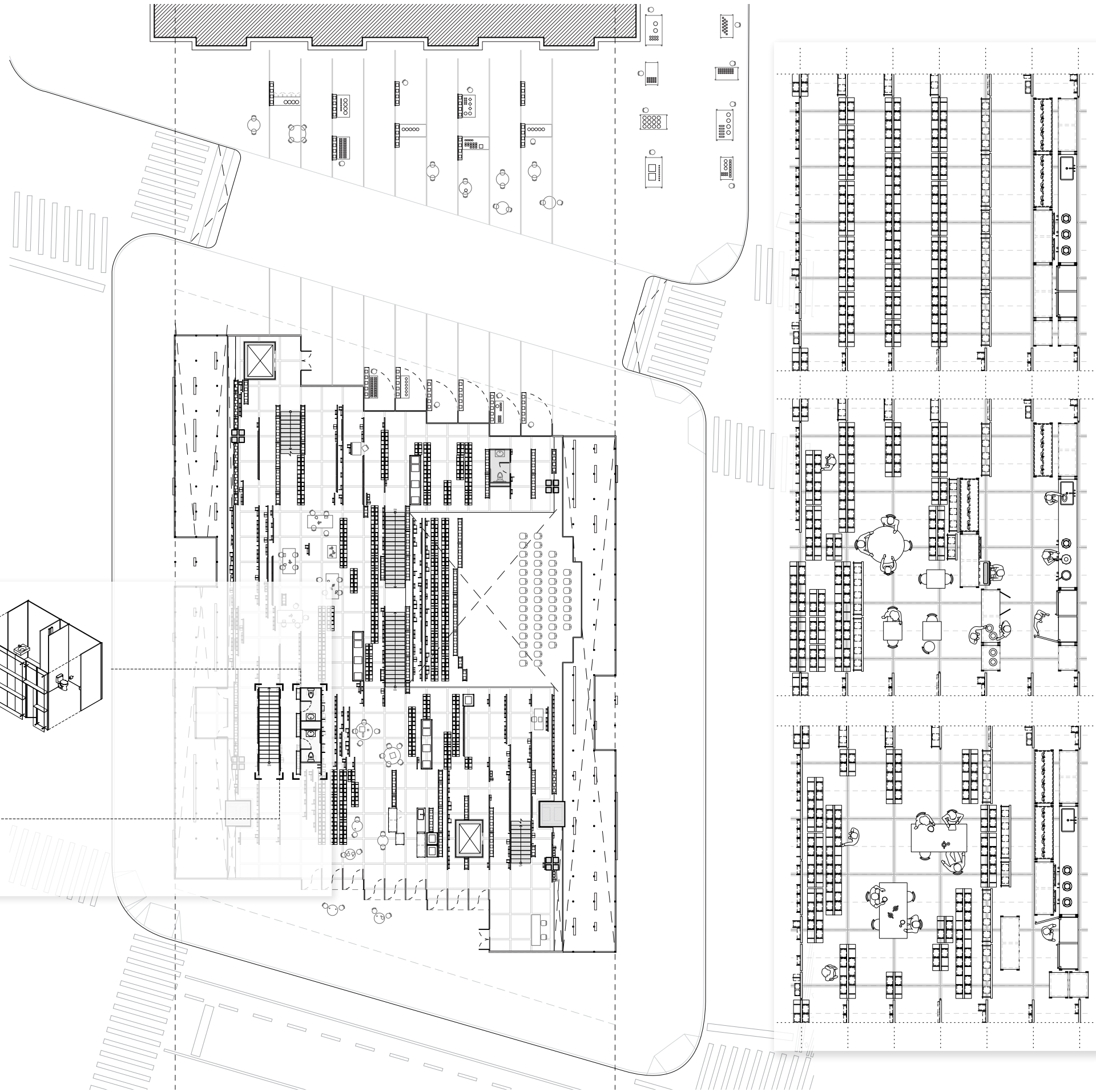








Stairs, bathrooms, elevators form “permanent” cores. Permanent archive zones are centered around these cores.



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.



Permanent Gallery

Different kinds of storage panels are arranged in zones and display objects at different time-scales: permanent, rotating, and temporary storage

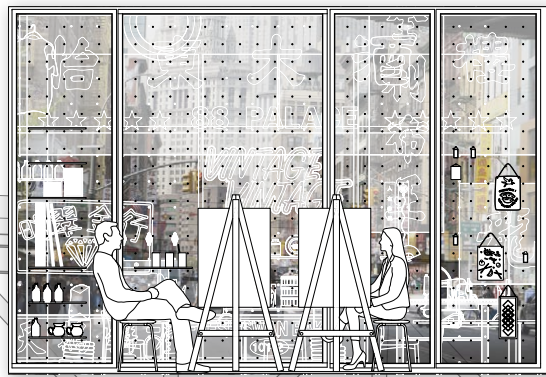


Rotating Gallery



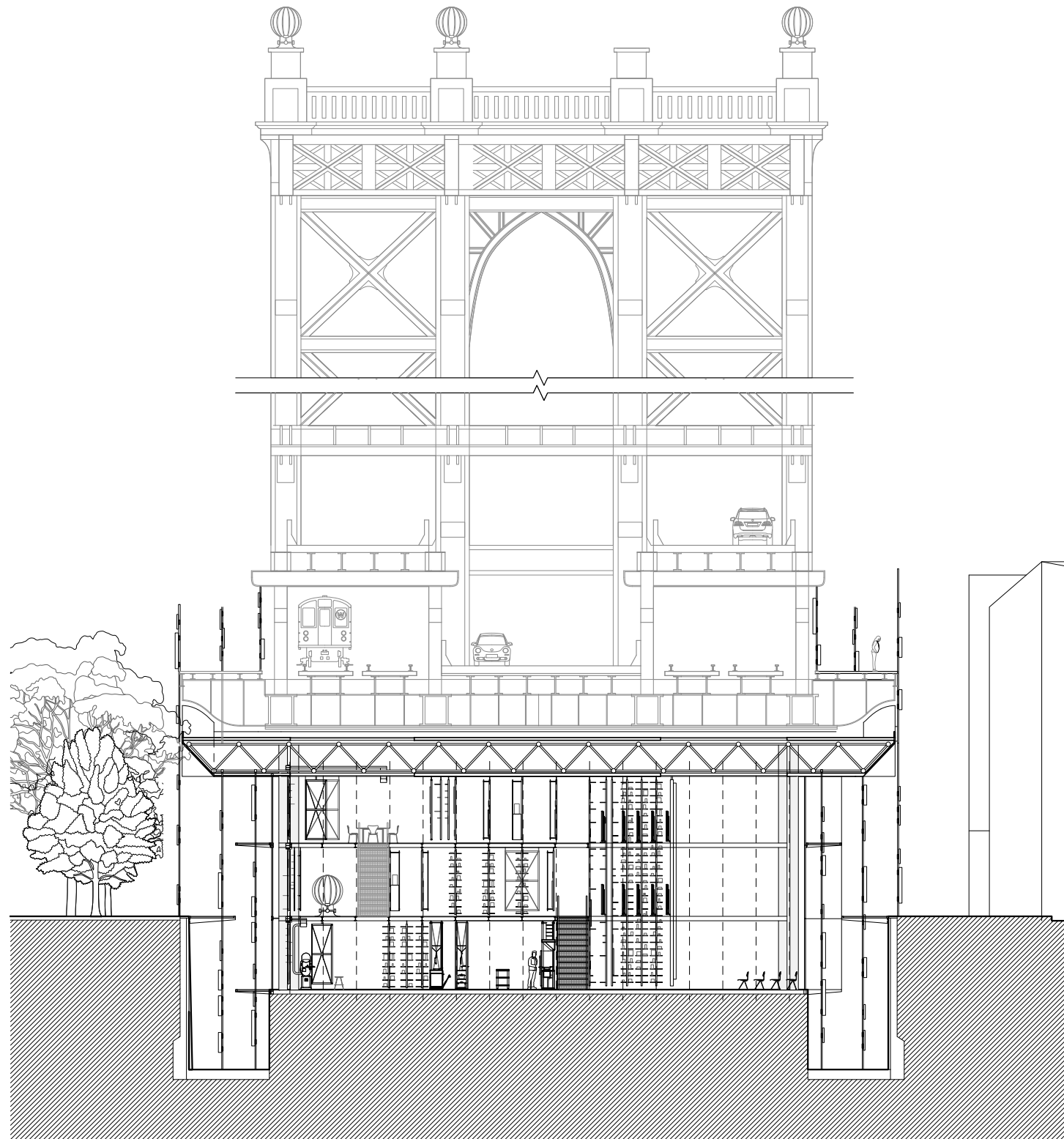
Temporary Storage

Outward facing condition

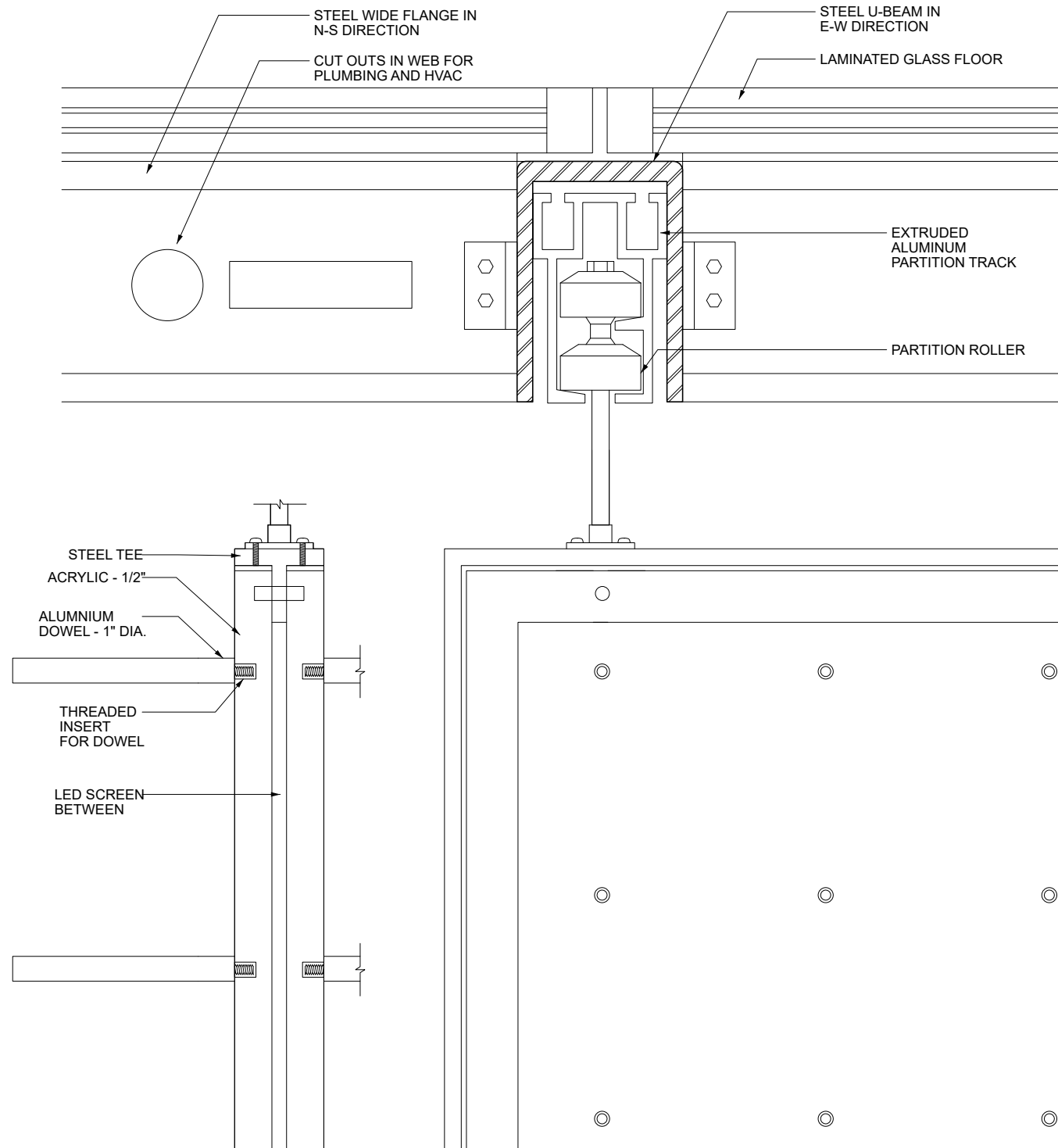


Inward Facing Condition



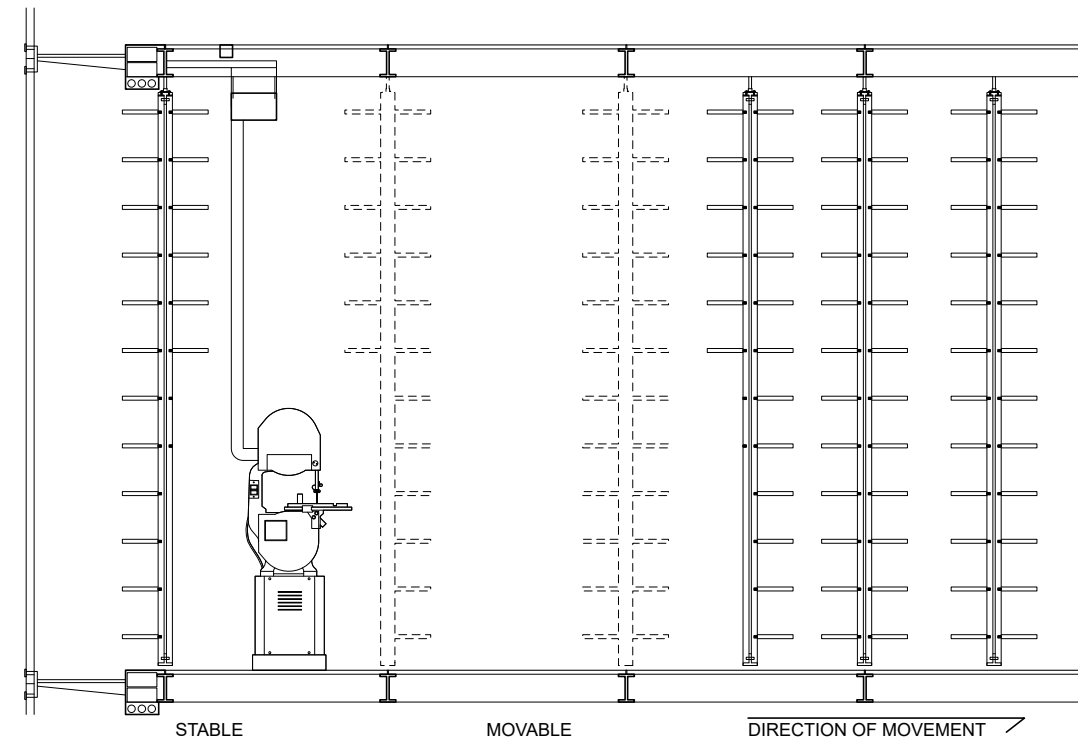


**RAIL SYSTEM DETAILS**

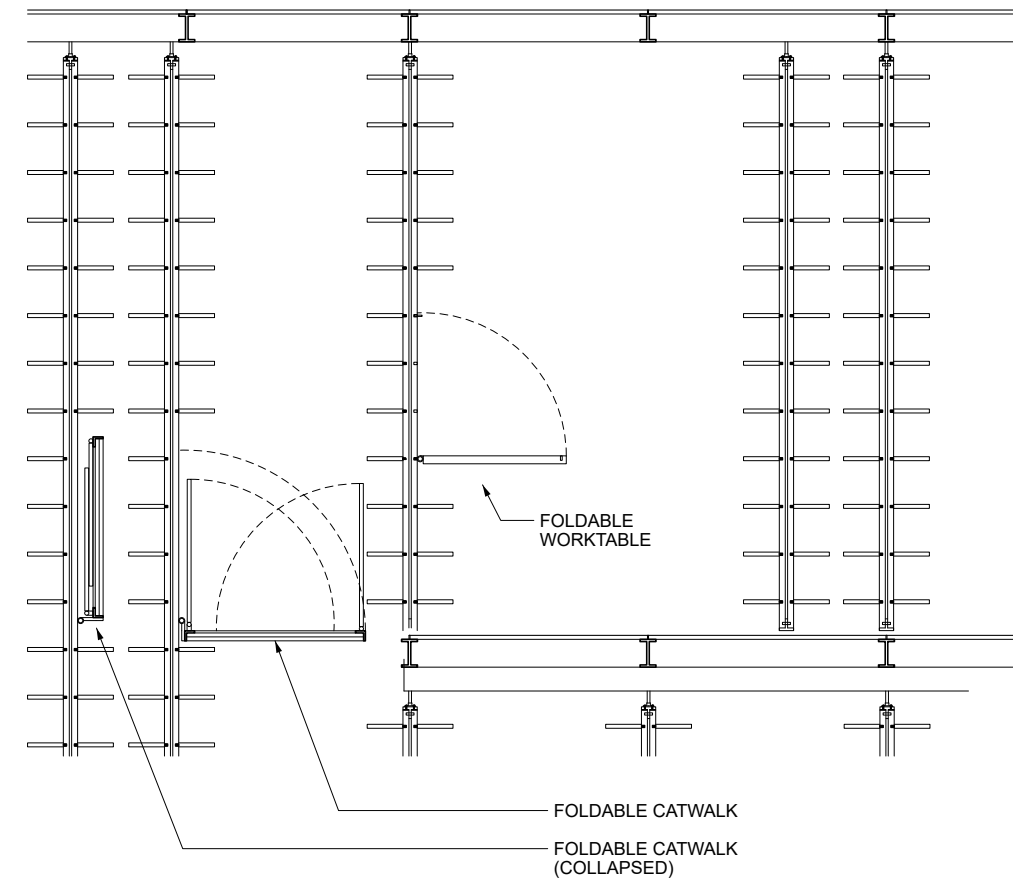


ARCHIVE COLLECTIVE - RAIL AND PANEL DETAILS

**HVAC AND PANEL OPERABILITY**

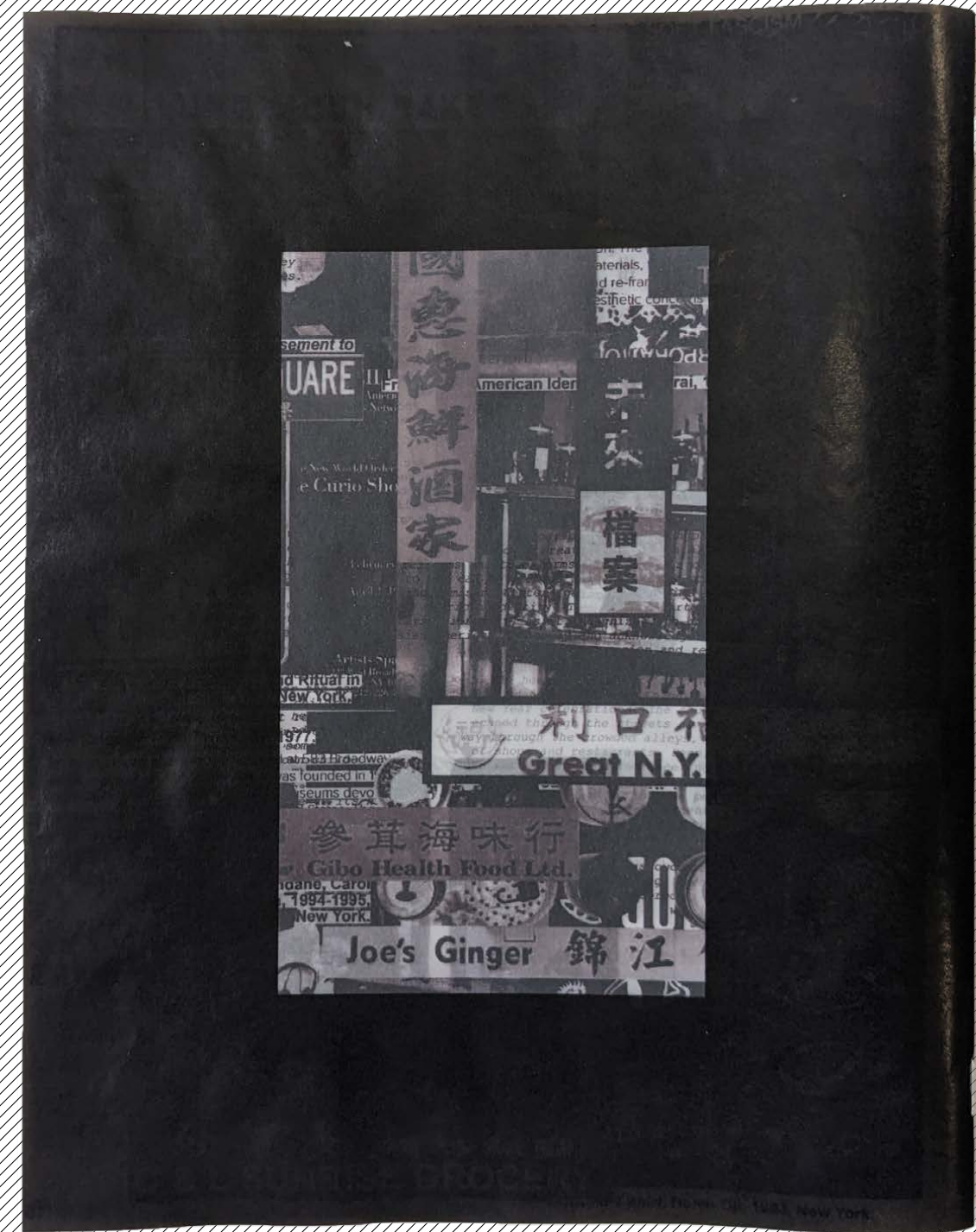
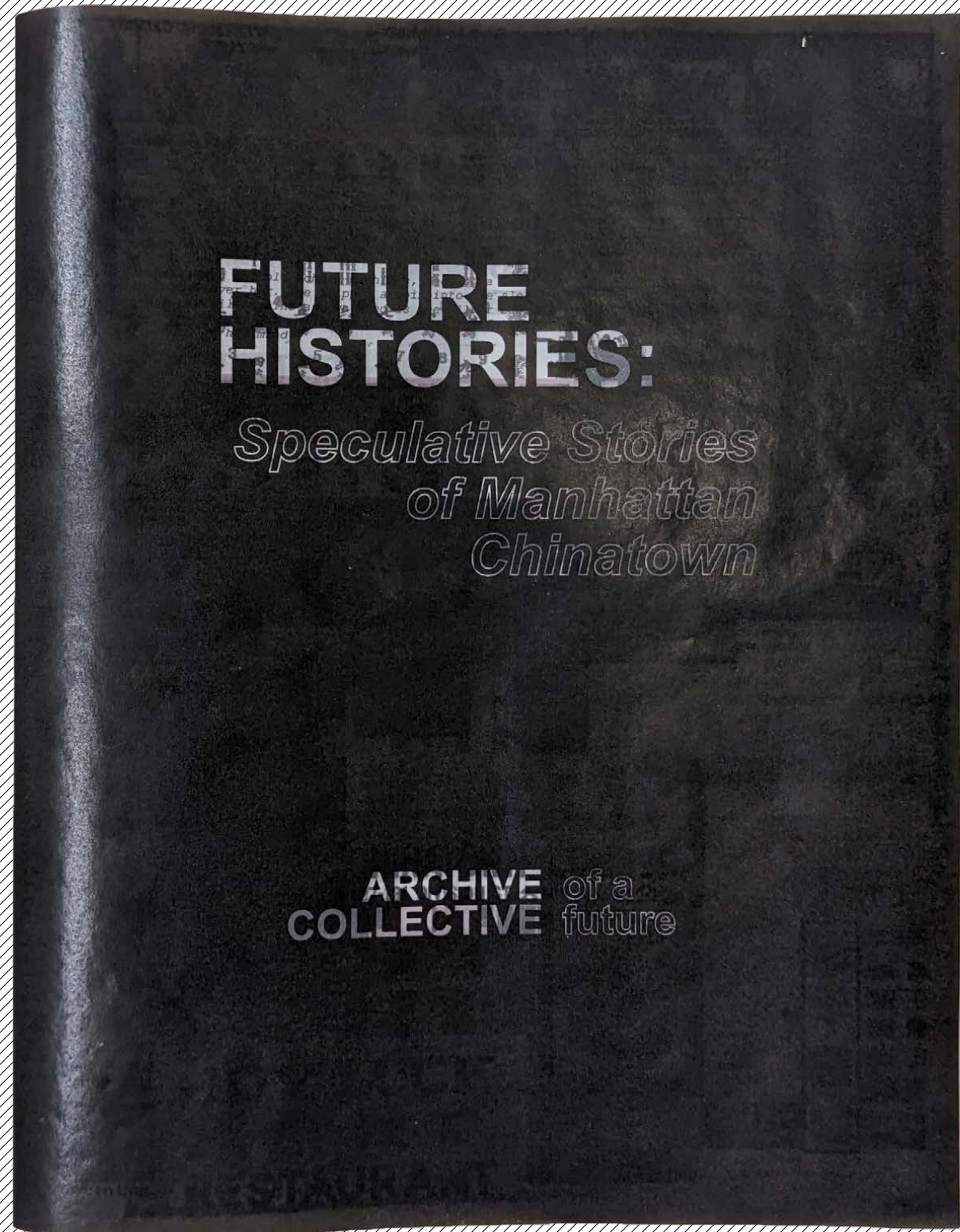


**FOLDABLE SURFACES**



ARCHIVE COLLECTIVE - OPERABILITY DIAGRAMS





Graphic Architecture Project I, Professor Yoonjai Choi, Spring 2023.

*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.



**CHINATOWN FAIR**  
**VIdeo**  
**GAMEs**  
**CHINATOWN Fair, New York**  
**Speculative**  
**CHINATOWN LUMBER**  
**JOY LUCK RESTAURANT**  
**Golden Unicorn**

**LUng MOON BAKERY, New York**  
**CHATHAM SQUARE**  
**利口福 粥麵燒臘專家**  
**Great N.Y. Noodletown**  
**Joe's Ginger 錦江飯店**  
**好市多 C & L SUNRISE GROCERY**

**These frogs are Lesbian, Catalina**  
**Cheng, Atlanta 2021**  
**These frogs are Lesbian, Catalina**  
**Cheng, Atlanta 2021**

**On the young couple**  
 stumbled upon the bakery while exploring the neighborhood. They were immediately drawn to the warmth and coziness of the small shop. The elderly couple welcomed them with open arms and recommended some of their favorite pastries.

**As the young couple bit**  
 into the soft, buttery cinnamon buns, they felt a sense of nostalgia wash over them, despite never having tasted them before. They realized that the bakery was not just a place to get delicious pastries, but a living history of Chinatown's past.

**The bakery was small and cramped,** but it was always filled with the warm aroma of freshly baked goods. The shelves were lined with trays of steaming hot buns, fluffy sponge cakes, and delicate pastries. In one corner, there was a display of ornate mooncakes, filled with sweet red bean paste or savory lotus seed paste.

**The bakery was a place of nostalgia** for many of the Chinatown residents. They would come in and order the same pastries they had eaten as children, savoring the flavors that reminded them of home. The elderly couple would greet them warmly, sometimes sharing stories of their own childhood in China.

**From that day on,** the young couple became regulars at the bakery, stopping by to chat with the elderly couple and try new pastries. The bakery became a place of connection between generations, a place where the past and present intertwined. And as the years passed, the young couple grew old, but the bakery remained a constant, a reminder of the cherished memories of their youth.

**利口福 粥麵燒臘專家**  
**Great N.Y. Noodletown**  
**Joe's Ginger 錦江飯店**  
**好市多 C & L SUNRISE GROCERY**



**Essential Ingredients: A Recipe for Rediscovery, Nancy Pappas, 2022, New York.**

Food does much more than keep us alive. It evokes memories, emotions, and meaning. It's about how we grew up or didn't grow up. How we choose to be. It's about the places we've been or wish we were. It's about togetherness and apartness. The past and the future.

For artist Nancy Pappas, food represents rediscovery. As an artist and traveler from Westchester, New York, and a first-generation Korean American, it's about getting back to her roots — those last simple ingredients that come together to make a complex whole.

Lina loved experimenting with Chinese cooking ingredients to create unique dishes. She often combined traditional ingredients with futuristic flavors, like pairing black sesame with matcha powder. One day, Lina came across a new ingredient at the local Asian market: purple sweet potato. She was excited to try it out and decided to use it to make dumplings. Lina experimented with different cooking techniques, eventually settling on boiling the dumplings and serving them with a soy-vinegar dipping sauce. The result was a delicious blend of sweet and savory flavors, with a slightly nutty taste from the purple sweet potato. The dish was a hit with Lina's friends, and she felt inspired to continue exploring new ingredients and cooking techniques to create unique and delicious dishes that brought together the future and the past.

Chill Peppers

Persimmons

Napa Cabbage

Edwards Gashapon, New York

As a child, Sarah was always fascinated by the gashapon machines in Chinatown. She would save up her pocket money, insert coins, hoping to get her prize. One day, after weeks of saving, she finally got a prize. The ball fell from the machine. It was a small, round, silver gashapon. Sarah indicated designs etched into the ball. She was amazed at the level of detail. The gashapon machine had stayed with her for years. It was a moment of joy and wonder that she never forgot.

**A Chinatown Odyssey, Jerry Ma, 2020, New York.**

The longevity of the journey is the main theme. Jerry Ma's modern retelling of a Chinese classic. The longevity of the journey is the main theme. Jerry Ma's modern retelling of a Chinese classic.

Heng Heng Malay Restaurant

Restaurant Inc.

Sarah was pleasantly surprised to see that the menu had also been updated with new dishes that incorporated traditional Chinese ingredients in innovative ways. After wandering around Chinatown for hours, Sarah and her companions had found every thing from exotic street foods to unique cuisines. They stopped by a small teahouse, and as they sipped their tea, they noticed a commotion outside and ran out to see a dance performance. They were amazed by the acrobatics of the performers as they danced through the streets. The companions couldn't believe how lively and different Chinatown was compared to the China they knew from their time. It was a wonderful experience that they would never forget.

Fish Market

Starbuck Chinese Restaurant

East Corner Wonton

Golden Unicorn

Red Envelope

Malaya Restaurant



Doyer Street



Bo Ky Restaurant



While still paying homage to its history and cultural heritage, the restaurant had adapted to the changing times.



SILVA NORBERTI/REYNOLDS & REYNOLDS

CONTEMPORARY EMPLOYMENT IN CHINA AND THE ART





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

**Urban Encounters**

The exhibition will feature installations by five contemporary New York City artists' collectives. Each installation will aim to reveal and reinterpret aspects of the little known genealogy of activist art from the mid 60s to mid 80s. Each group invited for the exhibition will be asked to select a former artists' co collective as a specific site of investigation. The participants will then proceed to use archival materials, texts, photography and other media to unearth and re-frame 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 *Godzilla* Asian American Network's exhibition at the New Museum is a significant event for several reasons. It highlights the important role that Asian American artists have played in shaping contemporary art and culture by showcasing works that explore issues of identity, belonging, and representation. The exhibition challenges stereotypes and expands the definition of what it means to be Asian American.



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

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 1000 BROADWAY  
 10018  
 TEL: 212 512 2400  
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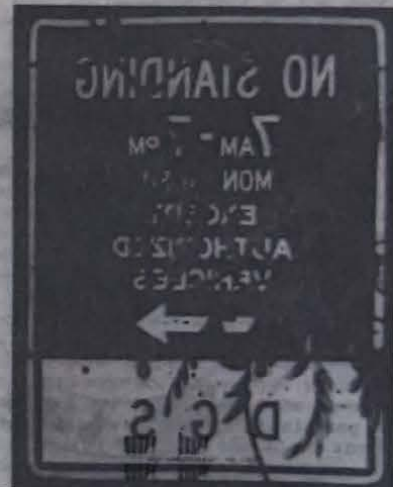
Installation View from *From Basement to Godzilla*, New Museum 1998, New York.

**New Museum - 583 Broadway, 1977.**

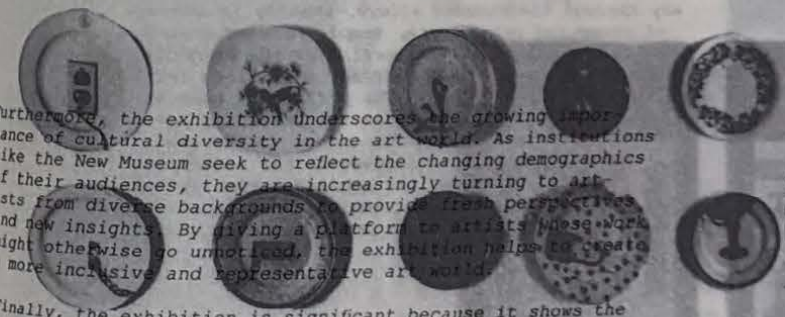
The original New Museum was located at 583 Broadway in the SoHo neighborhood of Manhattan. It was founded in 1977 by Marcia Tucker and was one of the first museums devoted exclusively to contemporary art in the United States. The building had seven floors and over 30,000 square feet of exhibition space. It was home to numerous exhibitions and programs that contributed significantly to the development of contemporary art in New York City.



The exhibition also highlights the importance of diversity and complexity within the intersection of different resistances.



the Mundsane, Carol Sun, 1993, New York.



Furthermore, the exhibition underscores the growing importance of cultural 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 fresh perspectives and new insights. By giving a platform to artists whose work might otherwise go unnoticed, the exhibition helps to create a more inclusive and representative art world.

Finally, the exhibition is significant because it shows the ongoing relevance of *Godzilla* as a symbol of Asian American identity and empowerment. *Godzilla* has long been associated with the Japanese American experience, and the exhibition highlights how this iconic figure has been reinterpreted and repurposed by generations of Asian American artists to explore themes of resistance, resilience, and cultural pride. In doing so, the exhibition not only celebrates the contributions of Asian American artists, but also honors the complex and evolving nature of Asian American identity.



New Museum - 235 Bowery, 2007.

the Mundsane, Carol Sun, 1993, New York.

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Vertical text on the left edge of the page, likely a page number or title.

Herb Jars  
Mrs. Li's eyes lit up as she continued to arrange her list. For years, she had been a regular at the local market, but she had grown tired of the dingy atmosphere and the same old faces. This new market promised to be different, with sleek decor and the latest technology to help keep track of the game.



Plate with Floral Design

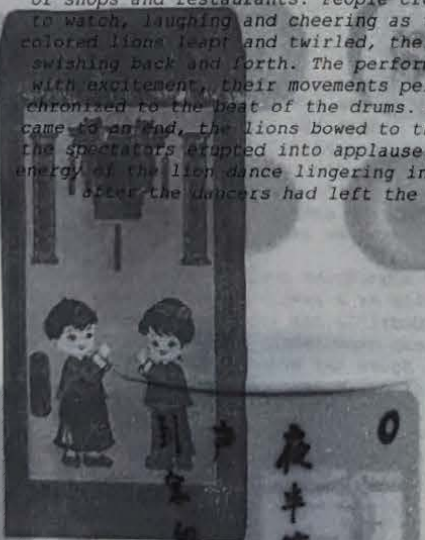


Plate with Design



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. People crowded around to watch, and cheering as the brightly colored lions danced and twirled, their long tails whipping back and forth. The performers grinned with excitement, their movements perfectly synchronized to the beat of the drums. As the dance came to an end, the lions bowed to the crowd, and the spectators erupted into applause, the joy and energy of the lion dance lingering in the air long after the dancers had left the street.



Red Envelopes

Teacup with Lettering

Caption for the plate with design: In the Mundane, Carol Sun, 1993, New York.



Caption for the collage: T-shirt, Helen Oji, 1993, New York.



## 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.”<sup>1</sup> 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.<sup>2</sup>

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 desig-

<sup>1</sup> George H.W. Bush, “STATE OF THE UNION; Transcript of President’s State of the Union Message to Nation,” *New York Times*, January 30, 1991.

<sup>2</sup> Howie Chen, *Godzilla: Asian American Arts Network 1990-2001* (Brooklyn, NY: Primary Information, 2021).

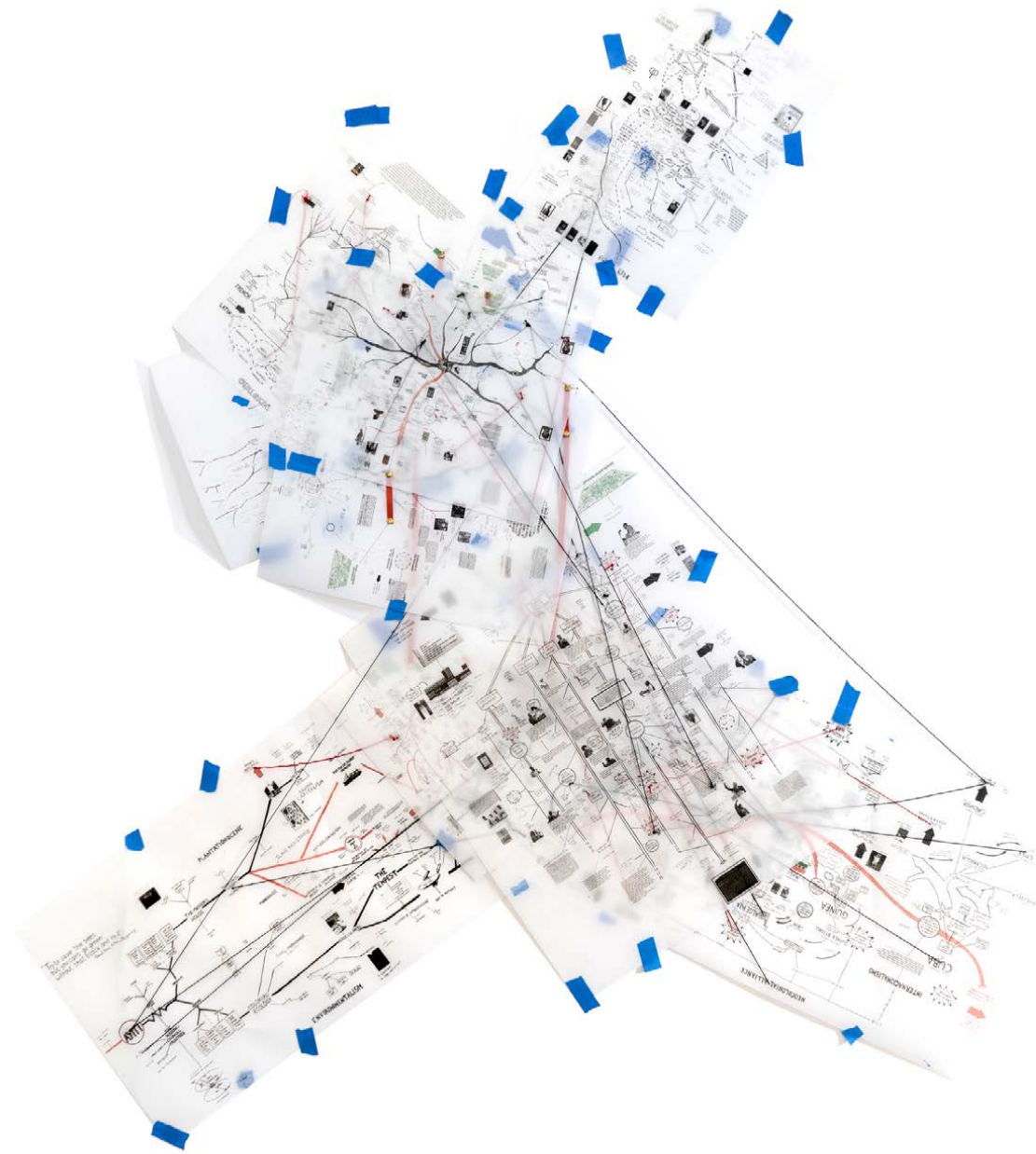
nation of “Asian-American” had proven problematic. While beginning as a way of unifying Asian activists in strikes throughout the San Francisco Bay Area in 1968, by the 1990s and the time frame of *Godzilla*, the term Asian-American had grown to embody a far more complex and diverse group.<sup>3</sup> 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.<sup>4</sup> 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.<sup>5</sup> 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 became 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*

<sup>3</sup> Howie Chen, *Godzilla: Asian American Arts Network 1990-2001* (Brooklyn, NY: Primary Information, 2021).

<sup>4</sup> Karin Higa, *Hidden in Plain Sight: Selected Writings of Karin Higa* (Brooklyn, NY: Dancing Foxes Press: in association with the Magnum Foundation Counter Histories Initiative, 2022).

<sup>5</sup> Alice Yang, *Why Asia?* (New York, NY: New York University Press, 1998).

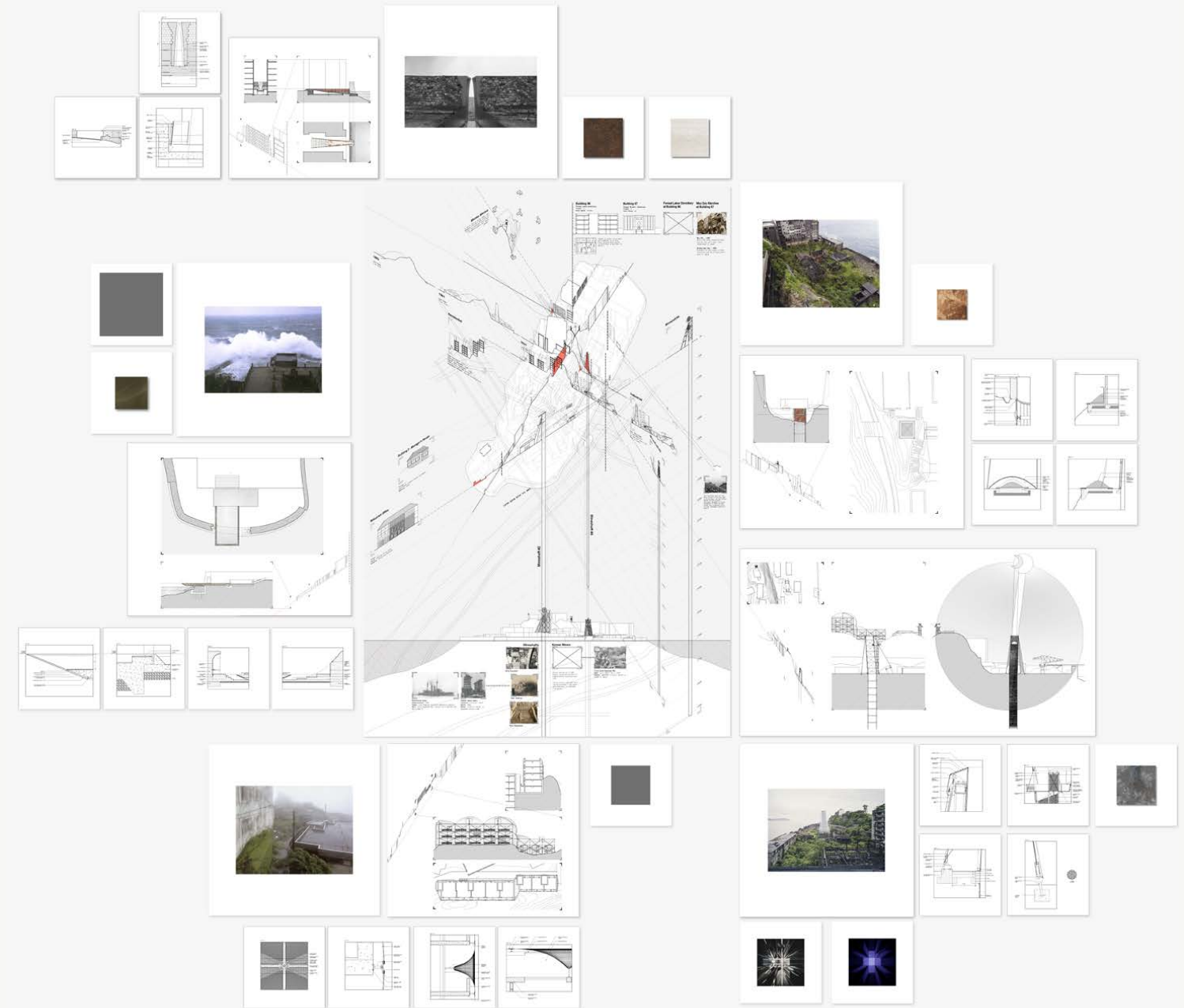
**SETTING THE TONE:  
DECOLONIAL READING NOTES**



**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”*

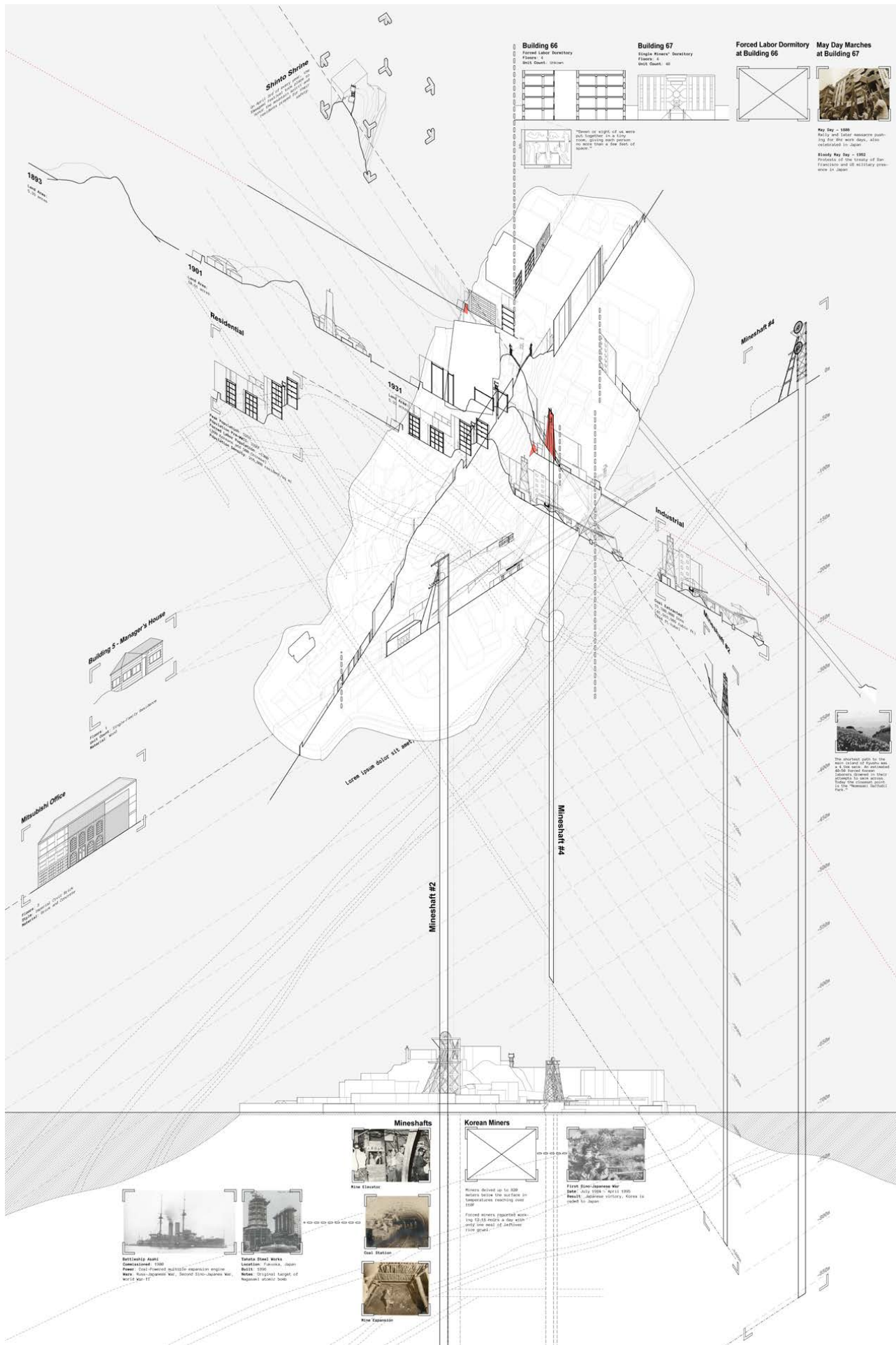
**2 | ARCHIVE THROUGH DETAIL:  
RELATIONAL ARCHIVE**



**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.





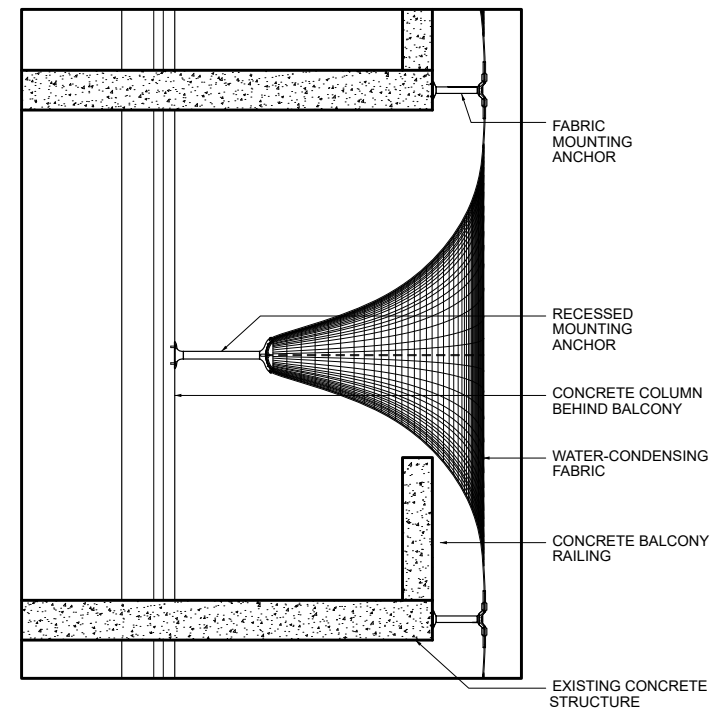
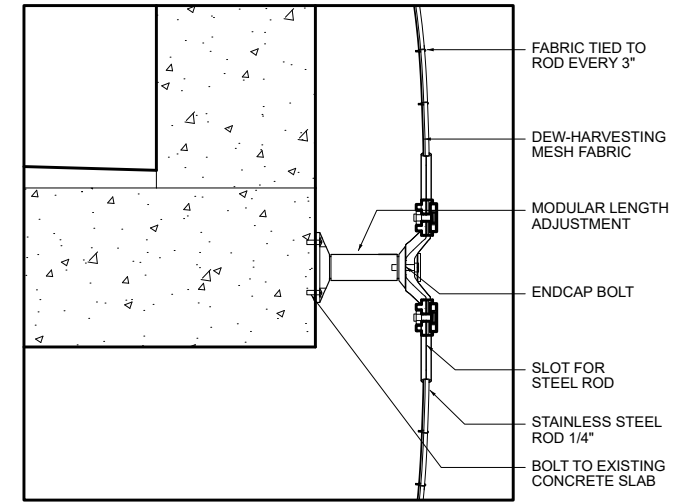
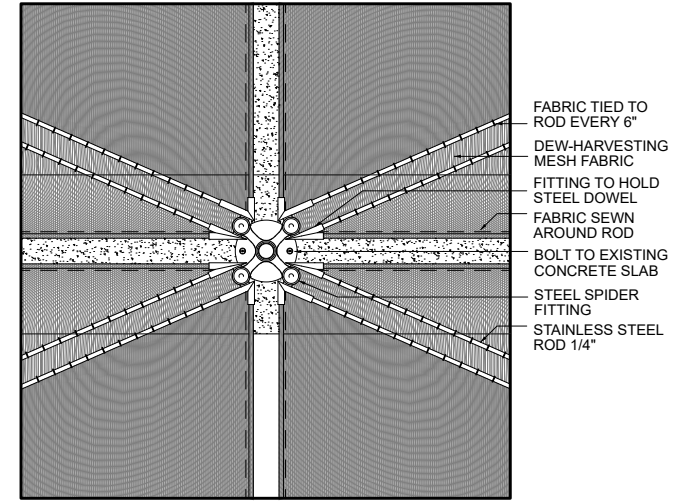
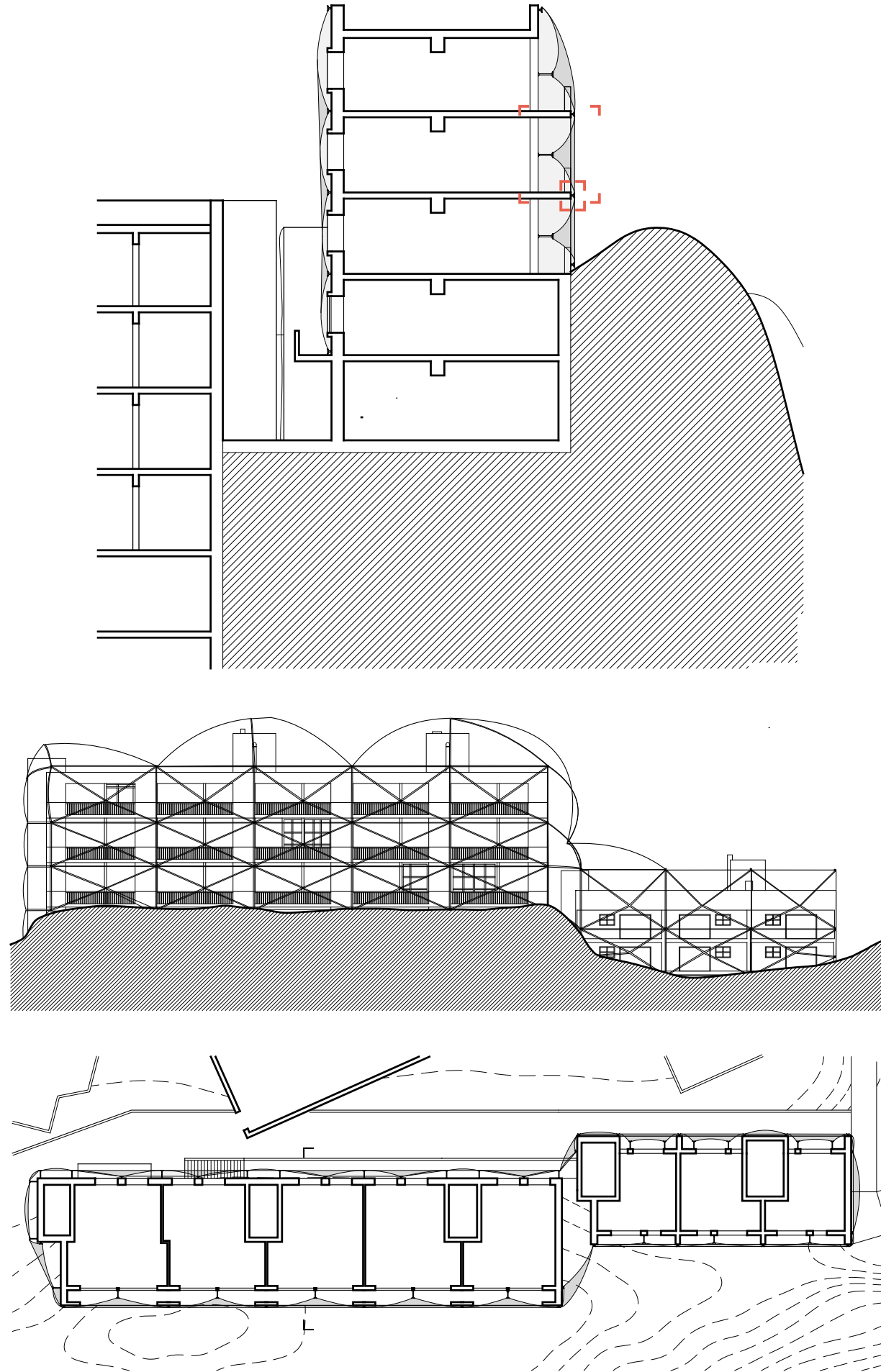
Steel, Fabric, Salt Water



**MANAGER'S APARTMENT SCRIM // TRACES OF HIERARCHY**

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.









*ADV V | Relational Drawing - Air, Moisture, Particulates*



*ADV V | Relational Drawing - Water, Flow, Boundary*





**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.*

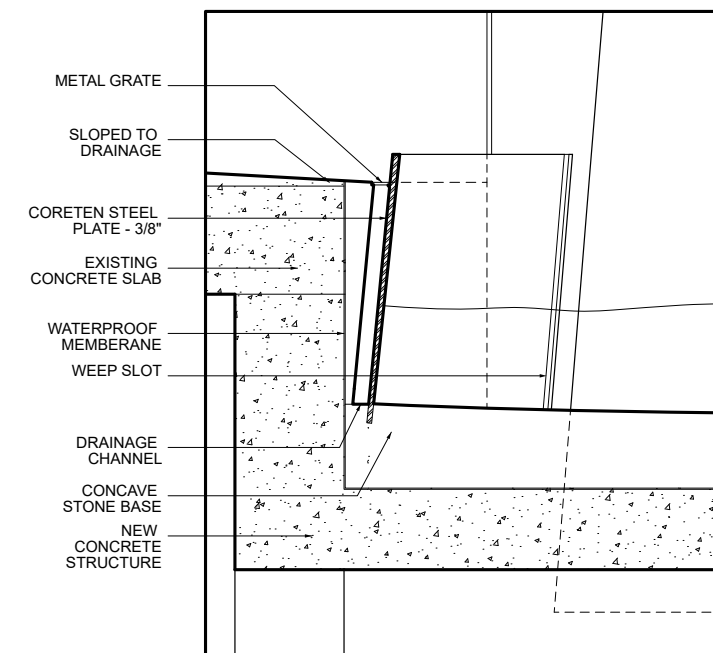
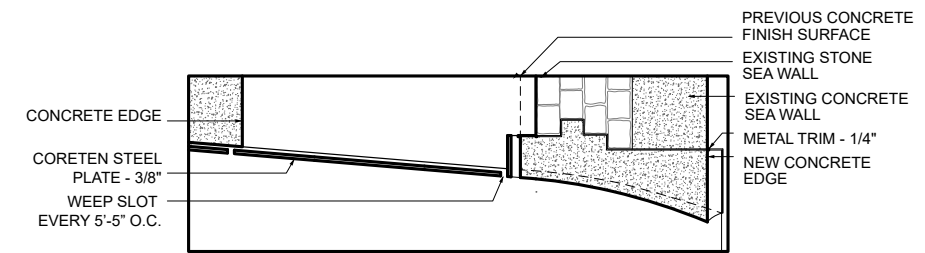
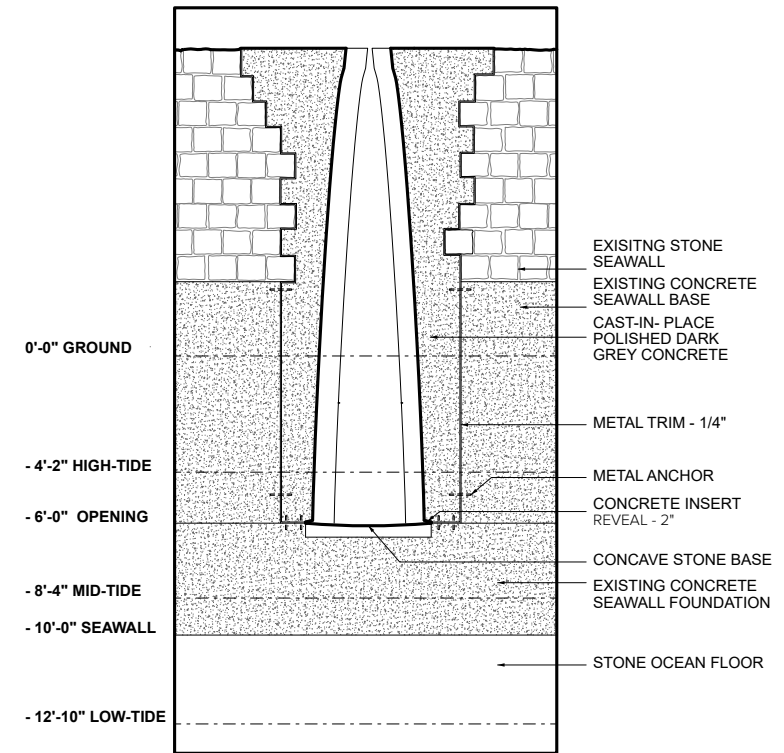
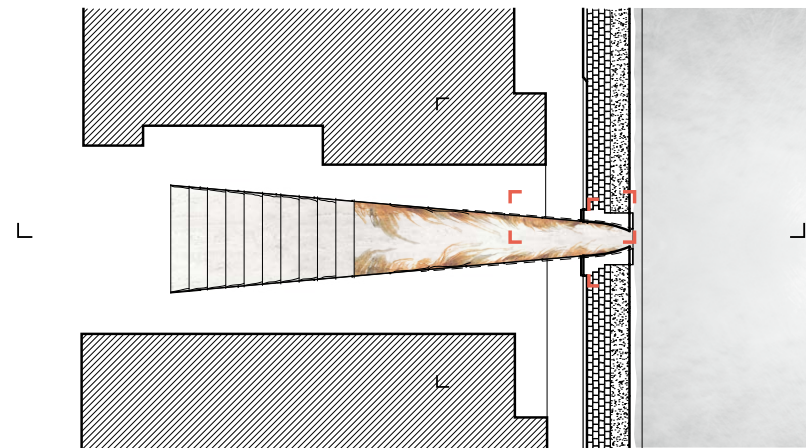
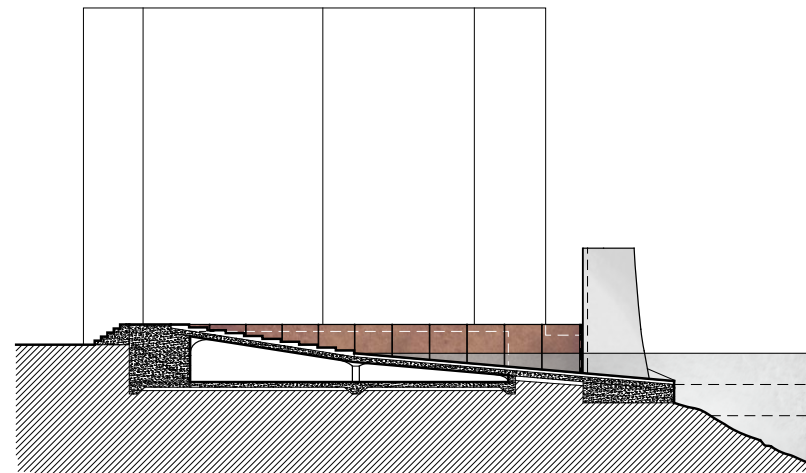
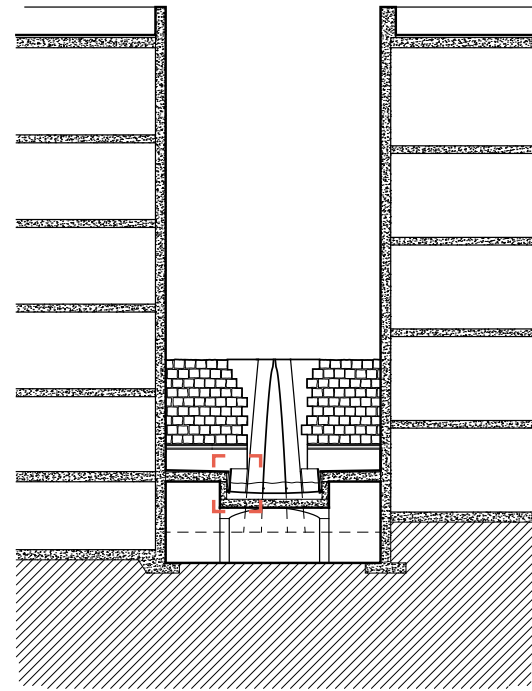
*The cut in the seawall makes the horizon, the expanse of the ocean, the occasional boat sailing by, and the rising sun visible yet again.*

*The cut in the seawall reminds us that 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*



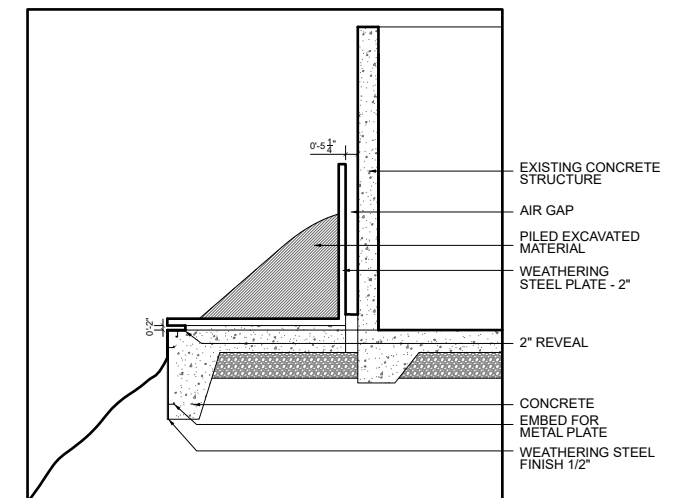
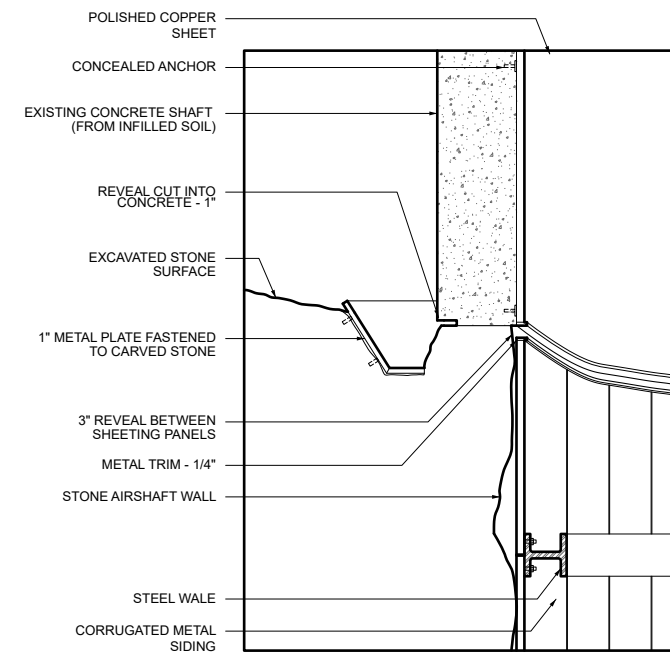
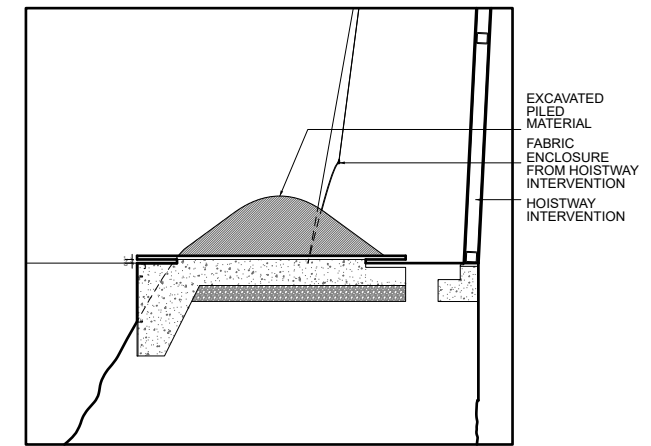
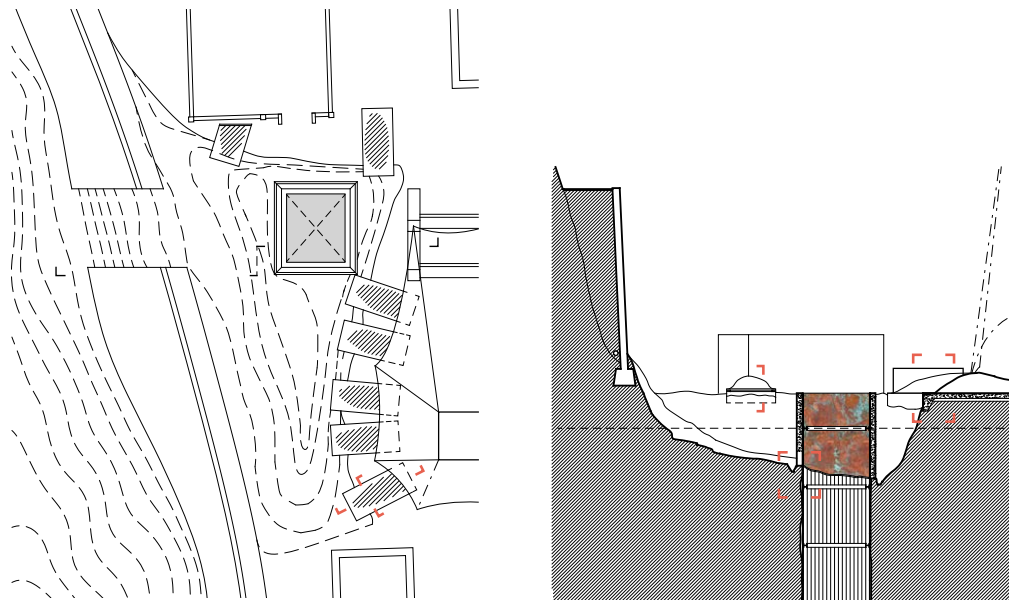


**MOUNTAIN EDGE // ALIENATION AND ISOLATION**

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

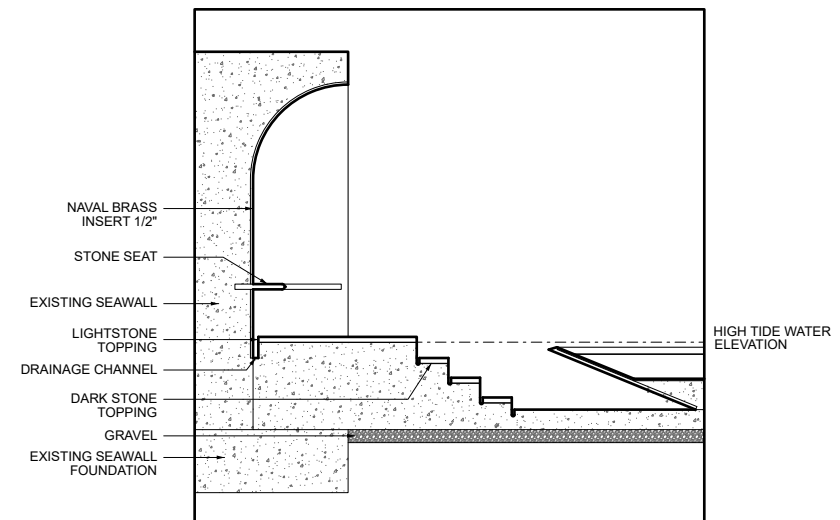
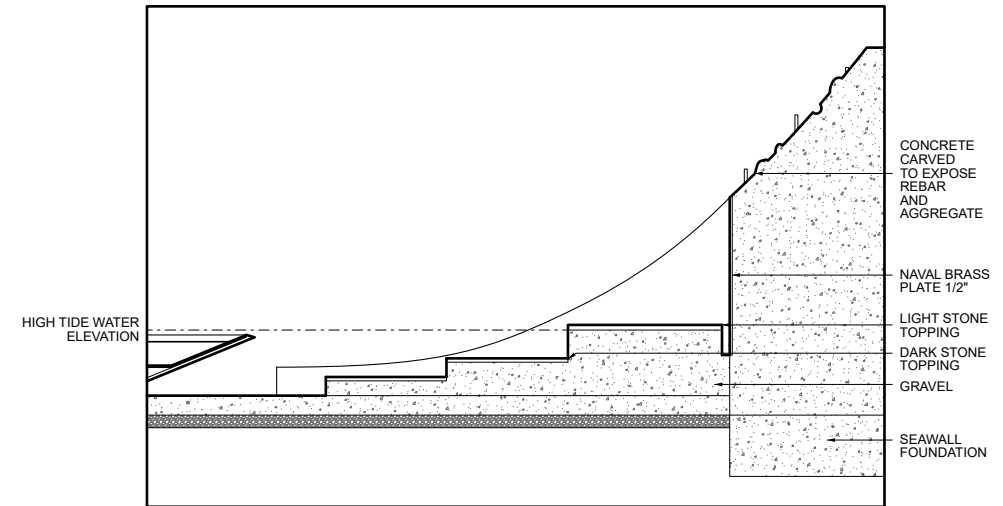
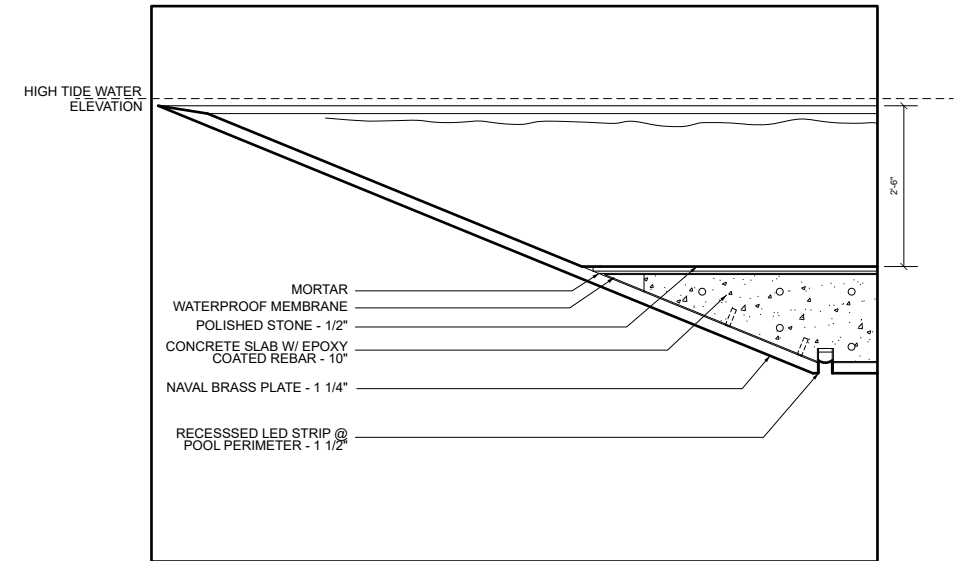
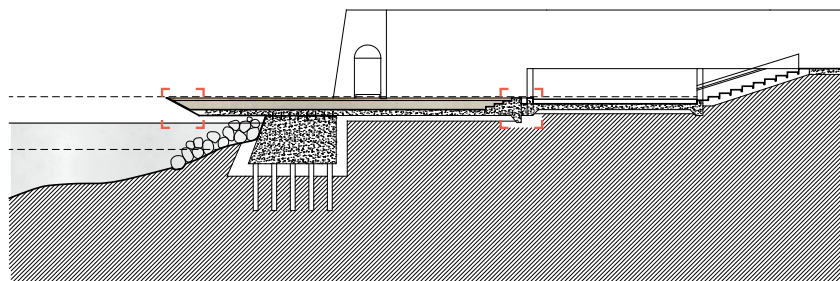
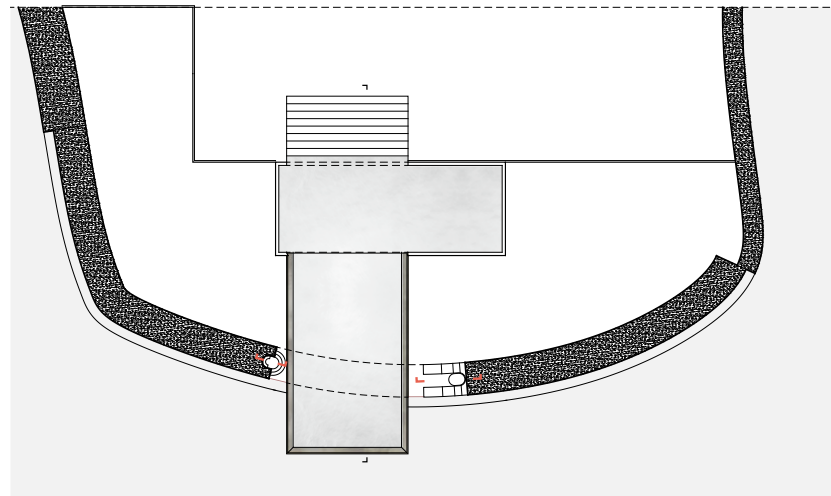




**REFLECTION POOL // ALIENATION AND ISOLATION**

The brass edge of the new reflection pool captures the glint of the sunset, doubling the horizon's glow within the island.

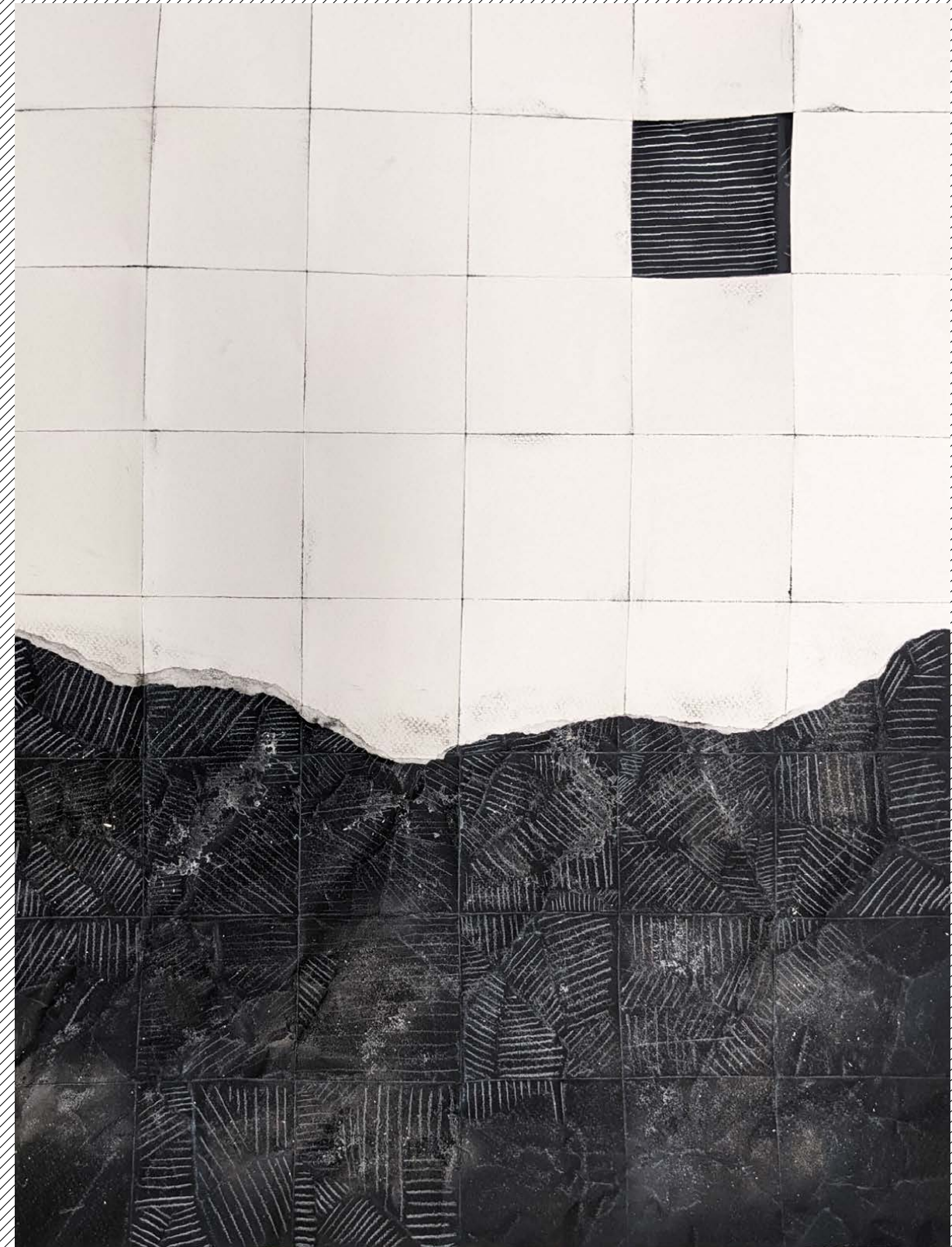
The reflection pool bridges the gap between the ocean and the swimming pool, cantilevering over the ocean to create a condition of overlapping bodies of water: the hostility of the ocean and the "tamed" version of the swimming pool. As tides rise, the pool is submerged creating a 12 hour cycle of unified and separate.







*ADV V | Relational Drawing - Water, Reflection, Disruption*



*ADV V | Relational Drawing - Earth, Plantation, Extraction*





**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*

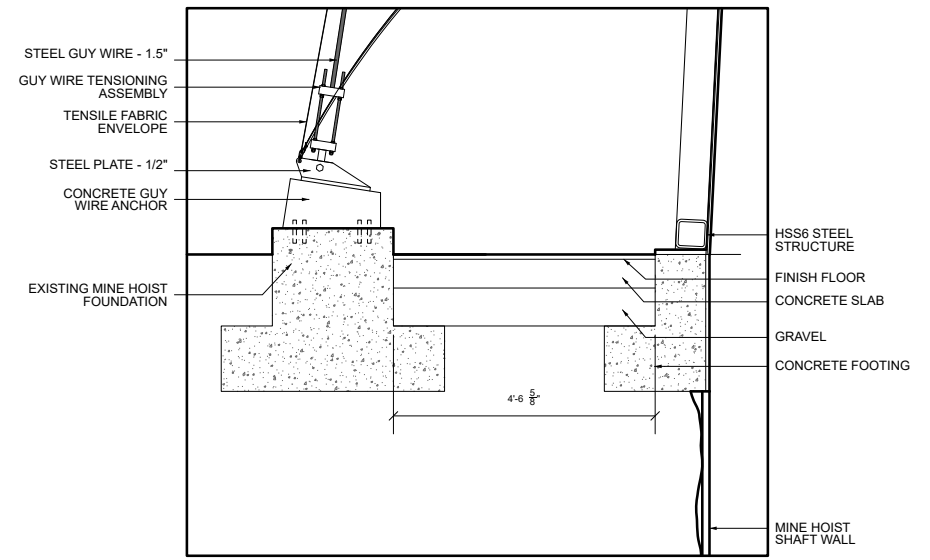
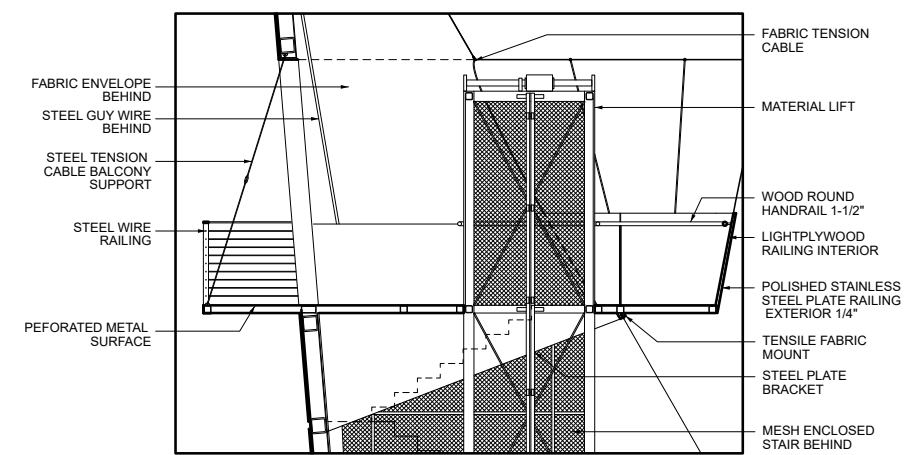
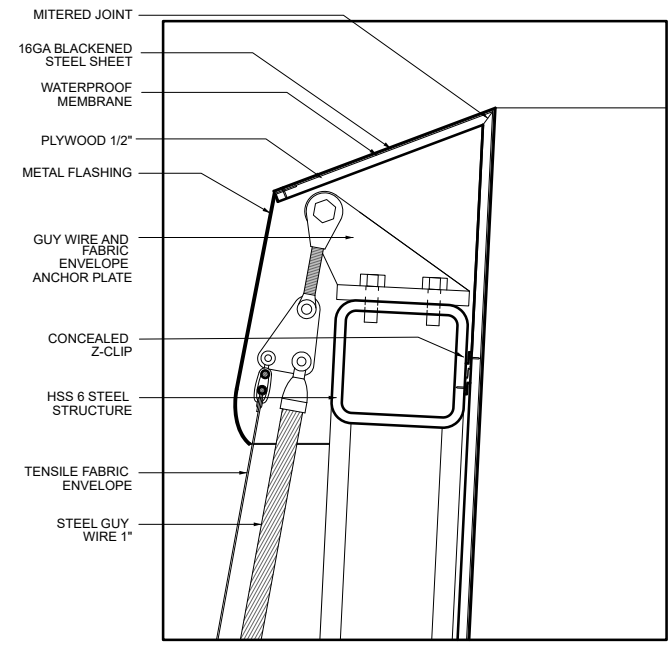
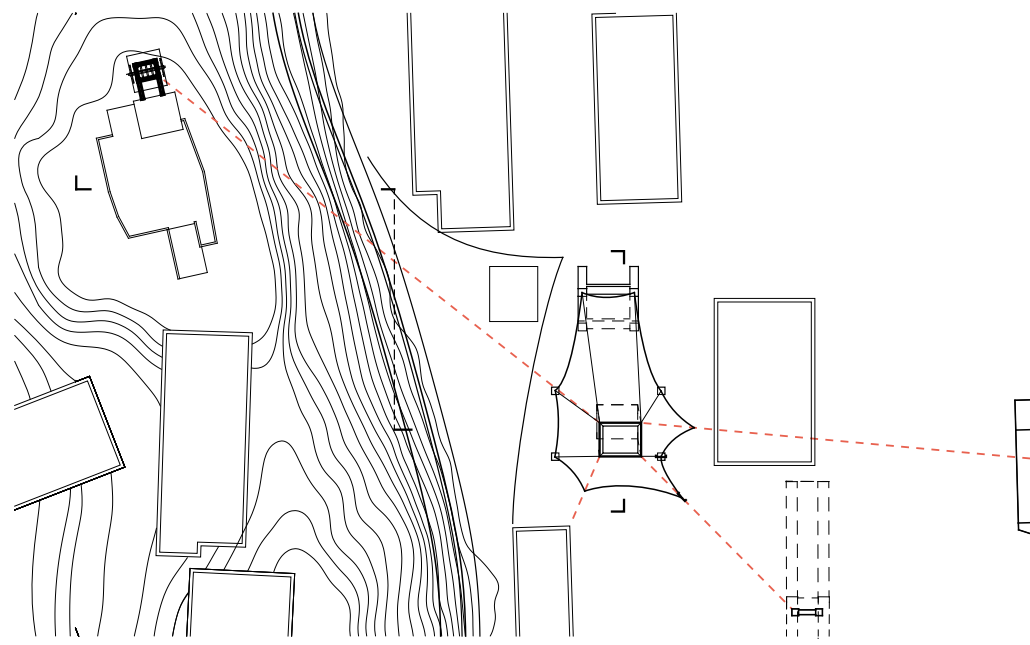
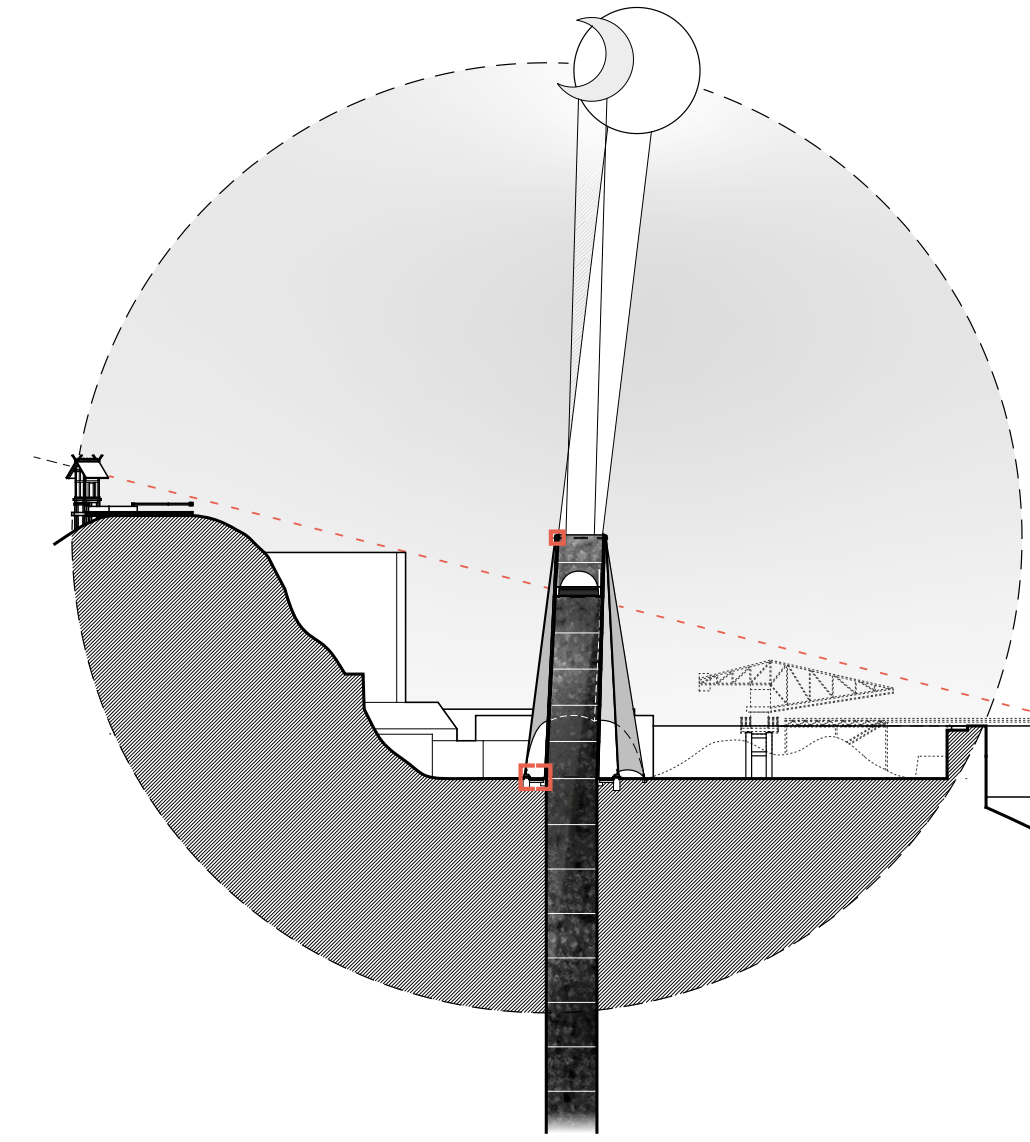
*The guy wires which support the tower are located at sites of former industrial production and shape the tensile fabric envelope on the outside.*

*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.<sup>1</sup> Promoted by the Japanese government, Taiwanese food was established and exhibited in Japanese expositions

<sup>1</sup> Hsin-Huang Michael Hsiao and Khay-Thiong Lim, "History and Politics of National Cuisine," n.d., 25. 40.

like the Taiwanese cuisine shop of the 1903 Osaka Expo.<sup>2</sup> 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.<sup>3</sup> 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.<sup>4</sup> 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."<sup>5</sup>

<sup>2</sup> Hsin-Huang Michael Hsiao and Khay-Thiong Lim, "History and Politics of National Cuisine," n.d., 25. 42.

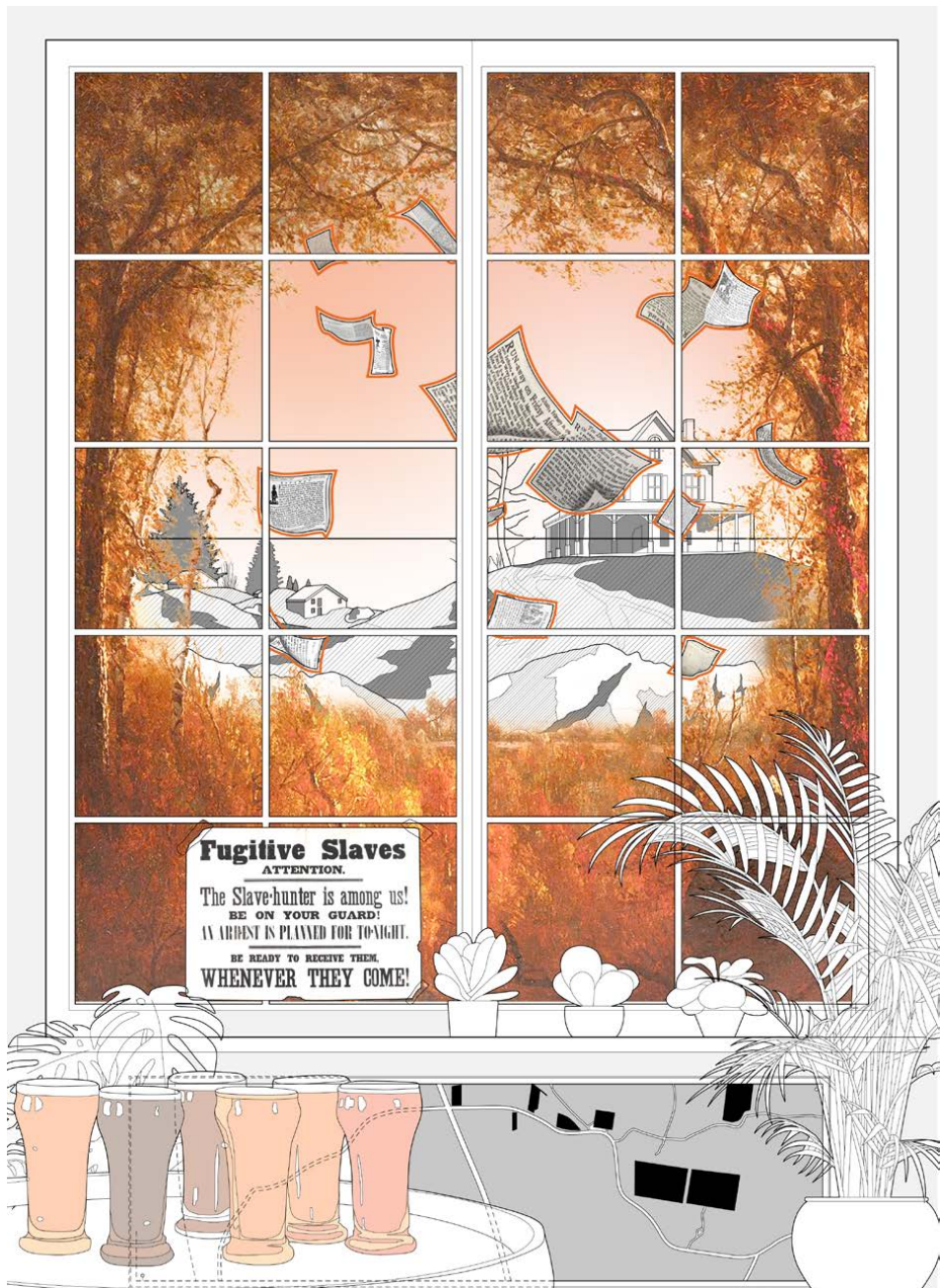
<sup>3</sup> Chen, "Embodying Nation in Food Consumption: Changing Boundaries of 'Taiwanese Cuisine' (1895-2008)." 31.

<sup>4</sup> Lin-Yi Tseng, "An Accidental Journey: Sha-Cha Sauce and Beef Consumption in Tainan since 1949," *Social Transformations in Chinese Societies* 14, no. 2 (September 3, 2018): 107-16, <https://doi.org/10.1108/STICS-04-2018-0008>. 108.

<sup>5</sup> Ruo-wen, "The Symbolic World of Cattle." 166.



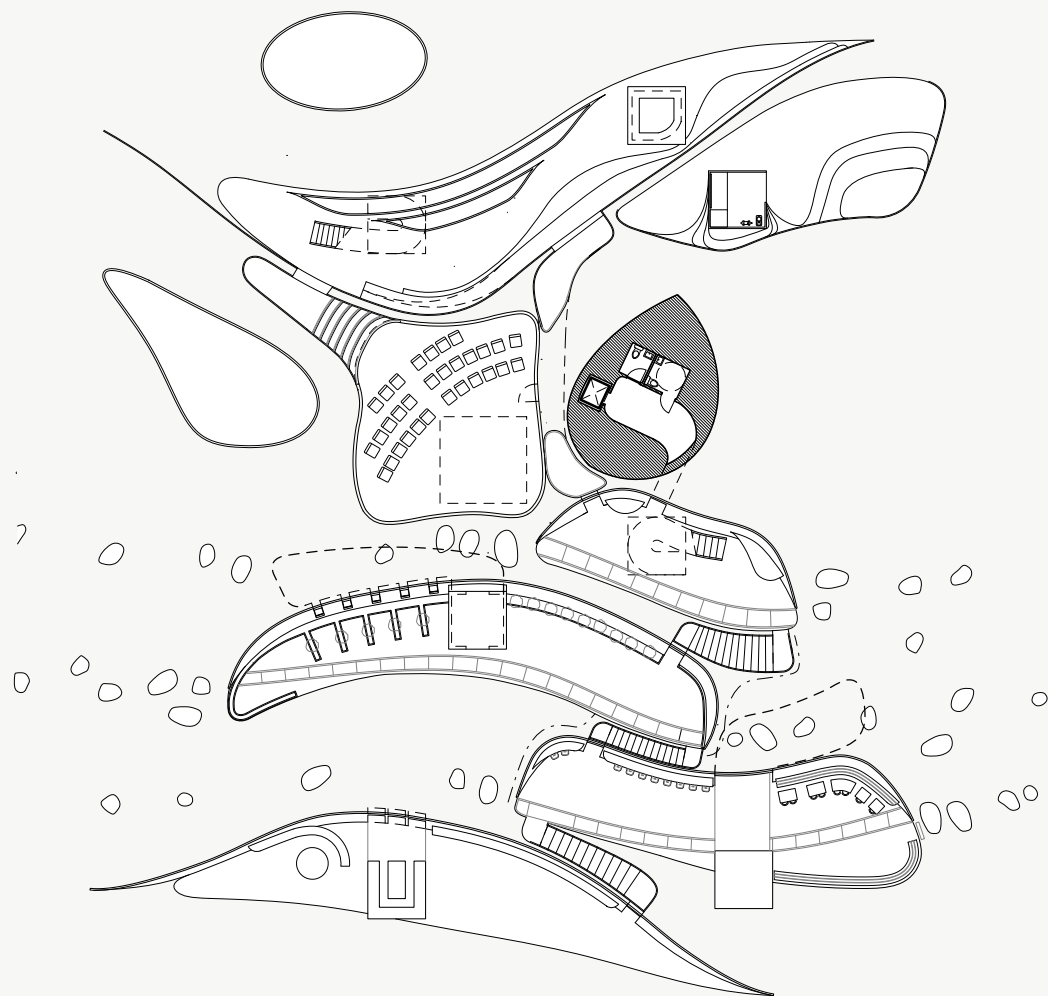
**SETTING THE TONE:  
FADED HISTORIES**



**Fredonia Lane, 2022, Guineatown, New York.**

*This collage frames Guineatown, a former free black settlement, and its subtexts of slavery through generically pleasant decor of Hudson River School scenery and contemporary tourism - a pleasantness that erodes the histories of the site. 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.*

**3 | MEMORY OF LANDSCAPE:  
IDYLIC ERASURE**



**Advanced Studio, Critic: Nina Cooke-John, Spring 2022.**

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.



**Richard and Henry Jenkins**  
Richard was sextant of the Hyde Park church and was popular among town residents. Unlike other free black settlements, Hyde Park did not witness the rise of separate black churches.

His son, Henry Jenkins became a highly important barber in Hyde Park, located at the western end of Mill Road toward the center of the town.

**RUN-away; from the Care of**  
the Confable in East-Chester, a Negro Man named Robin, belonging to Doctor Thomas Wright, of the same Place. He is of a middling Size, somewhat thin visaged, square shouldered, and seems to stoop a little; he has a tear on his Left Arm, by inoculation, and has several Corns on his Toes; he is about 25 Years of Age, was born in West-Chester, understands all Sorts of Country Business extremely well, and pretends to be a good Brewer, and somewhat of a Shoemaker. He had on when he went away, an old close bodied grey Rattens Coat, with White-Metal figured Buttons, with Cat-gut Eyes; a Check Shirt, with a black Velvet Stock, a Pair of Leather Breeches, two new Pair of coarse Tow Trowsers, with Horn Buttons, and an old Felt Hat. He also took with him, an old white Cloth Coat, lined with brown Holland, with Silver Twist Buttons, a blue Cloth Jacket without Sleeves, with Gold Vellum Button Holes, two white Shirts, one of which is ruffled, and also an old long Pistol, with a Sight on the Barrel, like a Gun. It is with the greatest probability imagined that he has obtained a Pass from some ill disposed Person, and will try to get to the Northern Parts of this Province, and amongst the Five Nations of Indians, or at or near them in Bolton Government, or else to the Northern Parts of Maryland or Virginia, all which Places he is well acquainted with by his elopement heretofore. If any Person will apprehend the said Negro, and safely return him in any of his Majesty's Colonies, and will give Intelligence, or return him to his said Master, shall be rewarded for the same as follows, viz. If taken in West-Chester County, Twenty Shillings; if out of the County, and in any other Part of the Province, Three Pounds; and if among the Five Nations of Indians, or in any other Province, the Sum of Five Pounds, and all reasonable Charges, to be paid by the Subscriber.

T H O M A S W R I G H T  
N. B. Whoever takes him are cautioned to secure him well, for he is an artful Fellow.

**TEN DOLLARS REWARD.**  
AN AWAY from the Subscriber on Tuesday evening the 19th ult. a Negro-man named Caesar, about twenty-two years of age, rather of a brown complexion, has both his upper fore-teeth, near five feet nine inches high, a tolerable trim make fellow, his hands are remarkably small; plays on the violin, and took one with him; had with him a grey homespun greatcoat, a blue cloth frock coat, double-breasted, a velvet waistcoat, green cassimere breeches, a pair of nankeen overalls and a new castor hat.

It is known that he was perfused away, and went off with one ROBERT CUDNEY, a white man, about the same age and height, has short hair and light eyes, had on a blue short cloth coat and tuffian overalls; he was bred and had lived in West Chester county.

Whoever will take up and secure the Negro in any jail in this State, or any other in the United States, and give notice to the subscriber that he has so done, shall be entitled to the above reward and reasonable charges.

NATHAN KER.  
Goffen, Orange-County,  
State of New-York, July 26, 1796. R tf

**MarieClark Taylor**  
Marie Clark Taylor was the first African-American woman to gain a PhD in botany, and the first woman of any race to gain a Ph.D. in science from Fordham University. She later became Head of the Botany Department at Howard University, where an auditorium is named in her honor.

**Primus Martin**  
A leader of the New Guinea community. New Guinea was a key point of the underground railroad and a settlement largely originating from freed slaves from wealthy families nearby.

Archaeological records show frequent gatherings at the Primus Martin household, indicating that his residence was the social center of the New Guinea Community.

**Peter Hemings**  
In 1813, Peter Hemings learned brewing and took charge of the brewing and malting operations at Monticello. According to Jefferson, Hemings learned brewing "with entire success" and possessed "great intelligence and diligence both of which are necessary." Confident of Hemings's skill as a brewer, Jefferson suggested to James Madison that he send a pupil to Monticello to learn brewing, writing that "our malter and brewer is uncommonly intelligent and capable of giving instruction."

**Seventy Dollars Reward.**  
RAN away from the subscribers, one living in the town of New-Winditor, and county of Ulster, and the other in the town of New-Cornwall, and county of Orange. Two Slaves, one by the name of Jo Wagon, and the other by the name of Sam. Solivan. John is a white mulatto, 25 years old, considerably pitted with the small pox, short straight hair, dark colored grey eyes, about 5 feet 7 or 8 inches high, stout built, with square shoulders, a very good blacksmith, has been used to work at the tye making business; had on when he went away a new camblet great coat, lined with green baize, a drab colored coat, a cassimere vest, and deep blue overalls; the fellow is so remarkably white, that he might possibly pass for a white man. Sam is a yellow mulatto, 23 years old, short negro hair, dark eyes, a small round made man, about 5 feet 3 or 4 inches high, plays on the fiddle tolerably well; took with him when he went away, a grey homespun great coat, a mixed colored new short coat, blue vest, a pair of blue cotton trousers, and a pair of figured elastic overalls; a check woollen and a white linen shirt, worn away boots, and a white hat. It is probable these fellows will change their name and cloath. Whoever will take up and deliver them to their masters, shall have the above reward, or Fifty-Five Dollars for JOE the blacksmith, & Twenty-Five Dollars for SAM, and reasonable charges; paid by COLVIL SEWARD, JONATHAN BROOKS.  
Jan. 15. A39:1w-R1m

**John A. Bolding.**  
An escaped slave from South Carolina, Bolding sought refuge in Poughkeepsie and established a tailor shop with Susan Moore. He was arrested and returned to South Carolina under the Fugitive Slave Law in 1851, but the citizens of Poughkeepsie raised enough money to reclaim him and return him to the city.

**Jack Doe (name unknown)**  
In the years just prior to the American Revolution, an unnamed enslaved man, "owned" by Joseph Harris, became a highly skilled blacksmith and scythe maker. When Joseph Harris stepped back to allow his nephew, John Harris, to run the business, it was the enslaved man who taught and trained the nephew in the trade.

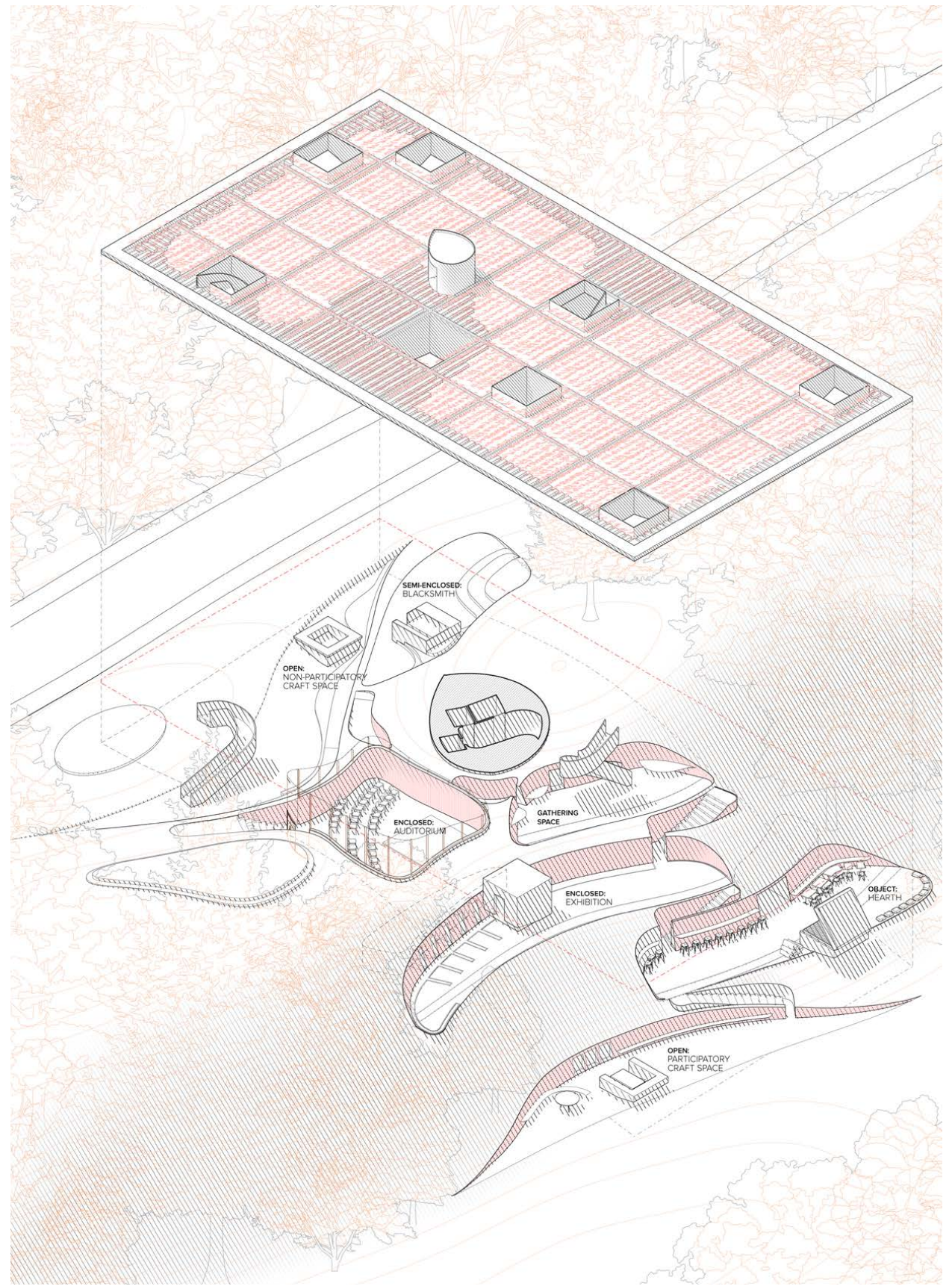
**Thirty Dollars Reward.**  
RAN away from the subscriber, on the 16th of December 18th, a Negro Man named GEASAR, 20 years old, by occupation a Chimney Sweep and Blacksmith, had on when he went away, a blanket and ruff shirt and trousers. Whoever will apprehend the said Negro and return him to his master or secure him in any goal & give information where he may be had, shall receive the above reward, and all reasonable charges, paid by DAVIS HUNT.  
N. B. All persons are forbid harboring or concealing said Negro at their peril.  
Colonie, north part of the city of Albany, January 18, 1796. 55m50

**RAN AWAY,**  
FROM the subscriber about the first of June, 1796, a NEGRO MAN, named JOE, about 5 feet, 7 or 8 inches high, 36 years old, of a mulatto colour, had pretty long hair, which inclined to curl; has a spot on one cheek occasioned by a bite, and another on his forehead; has had one leg broken, which is something crooked. He is a shoemaker by trade, and understands something of the tanning business.

Also, ran away from the subscriber, on Saturday the 2d of September inst. a NEGRO MAN, 5 feet, 7 or 8 inches high; about 32 years old; speaks Low Dutch, and understands something of the English language. He wore away a tow shirt and trousers; a mixed grey sailor's jacket with sleeves; a black wool hat; and shoes with strings, one of which was patched.

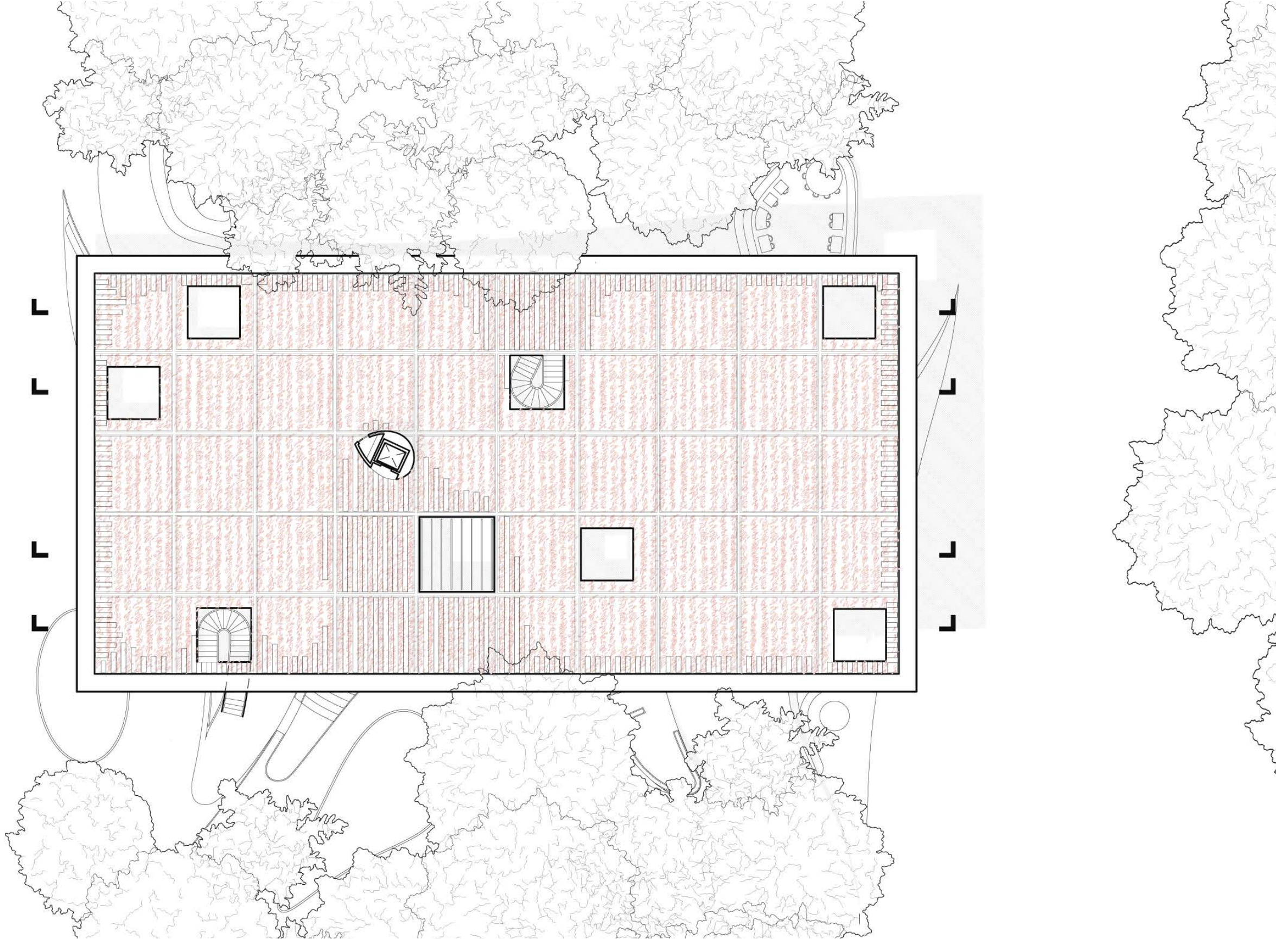
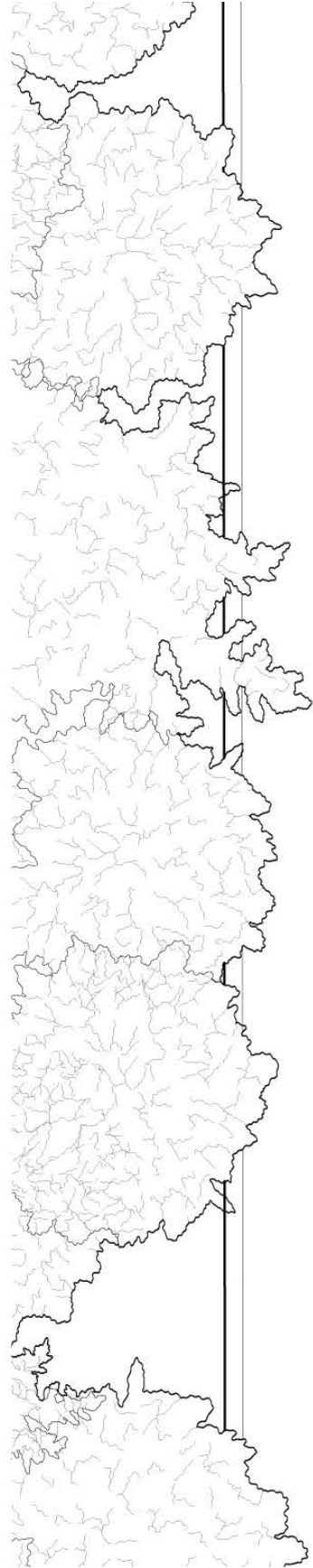
A reward of SIXTY DOLLARS will be paid for securing said run aways, so that the owner can have them, and all necessary charges, or THIRTY DOLLARS for either.

DANIEL SCHERMERHORN,  
Schodack, county of Rensselaer,  
September 5th, 1797. 55m

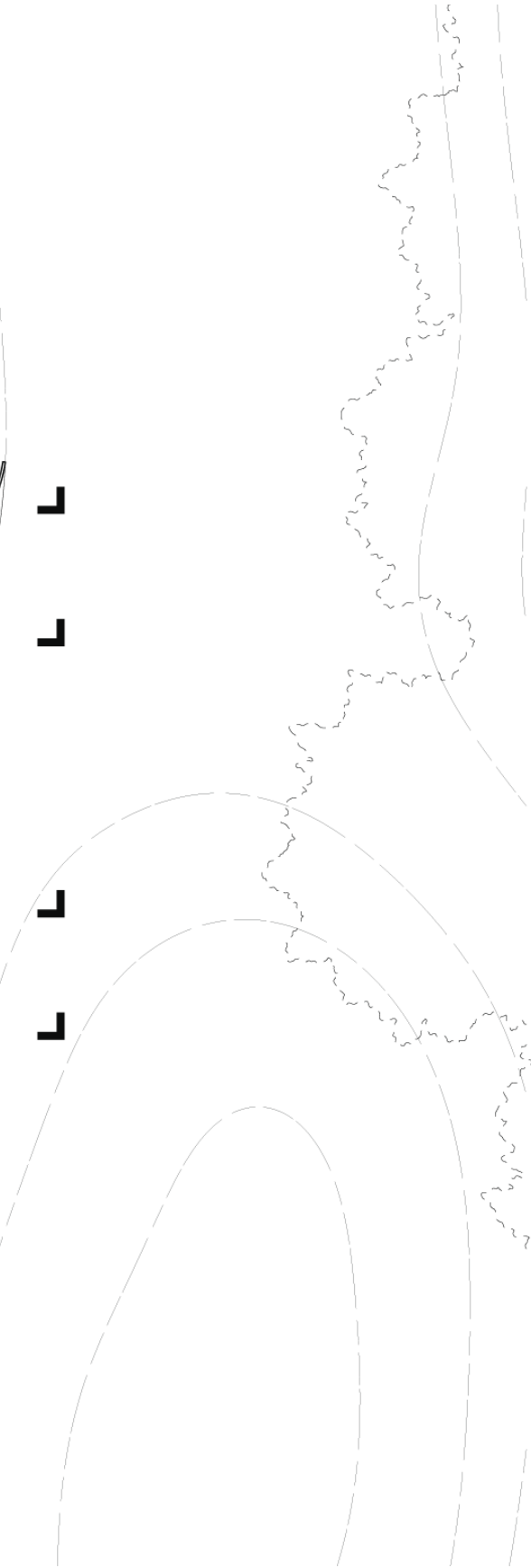
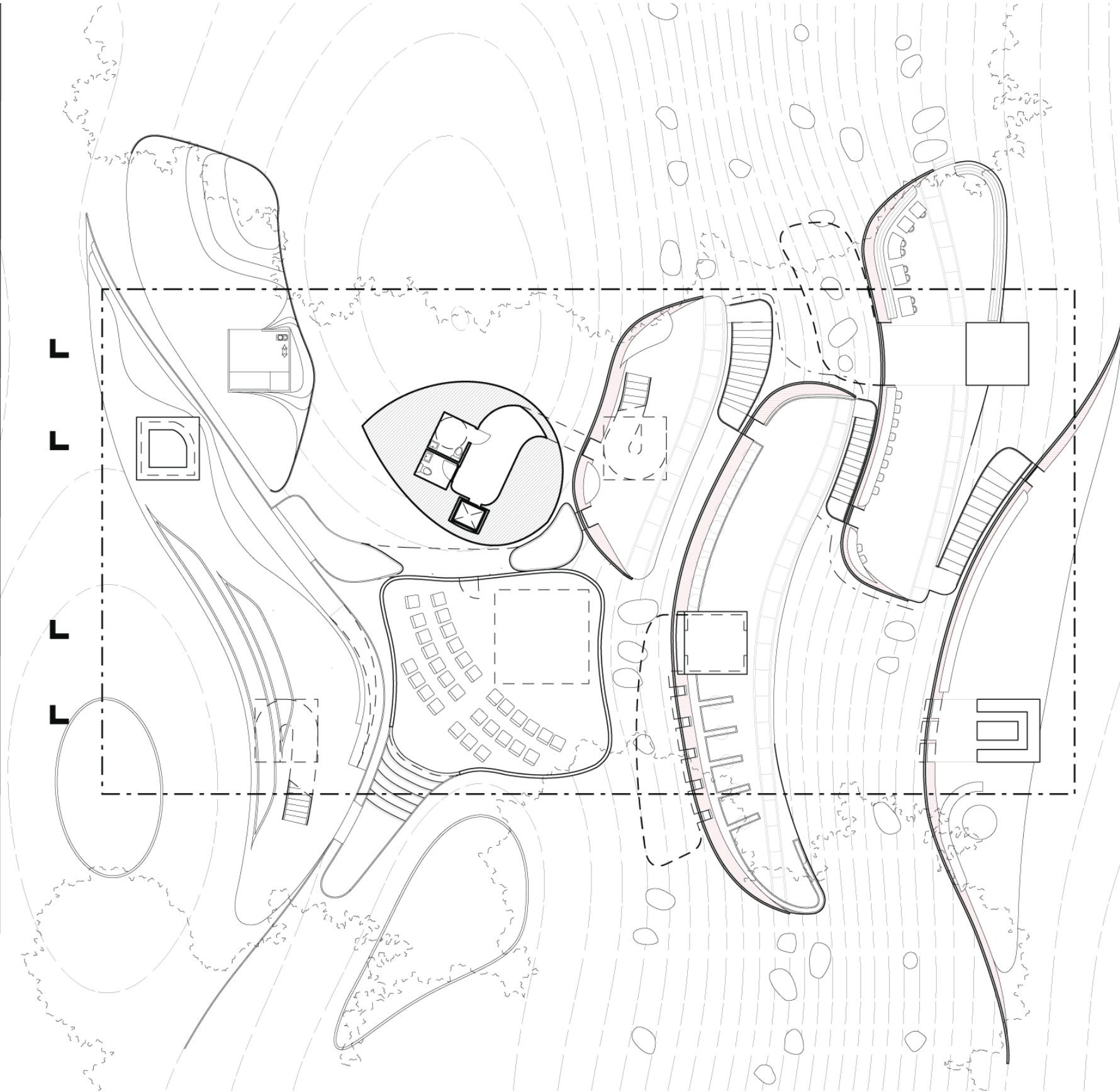


Programmatic anchors are "cut from" and "drop down" from the perforations above and activate the terraces they sit on. Runaway slave notices, as taken from the book In Defiance, were often the only records of many of these runaway and enslaved peoples and act as a programmatic archive to define the terraces' 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.

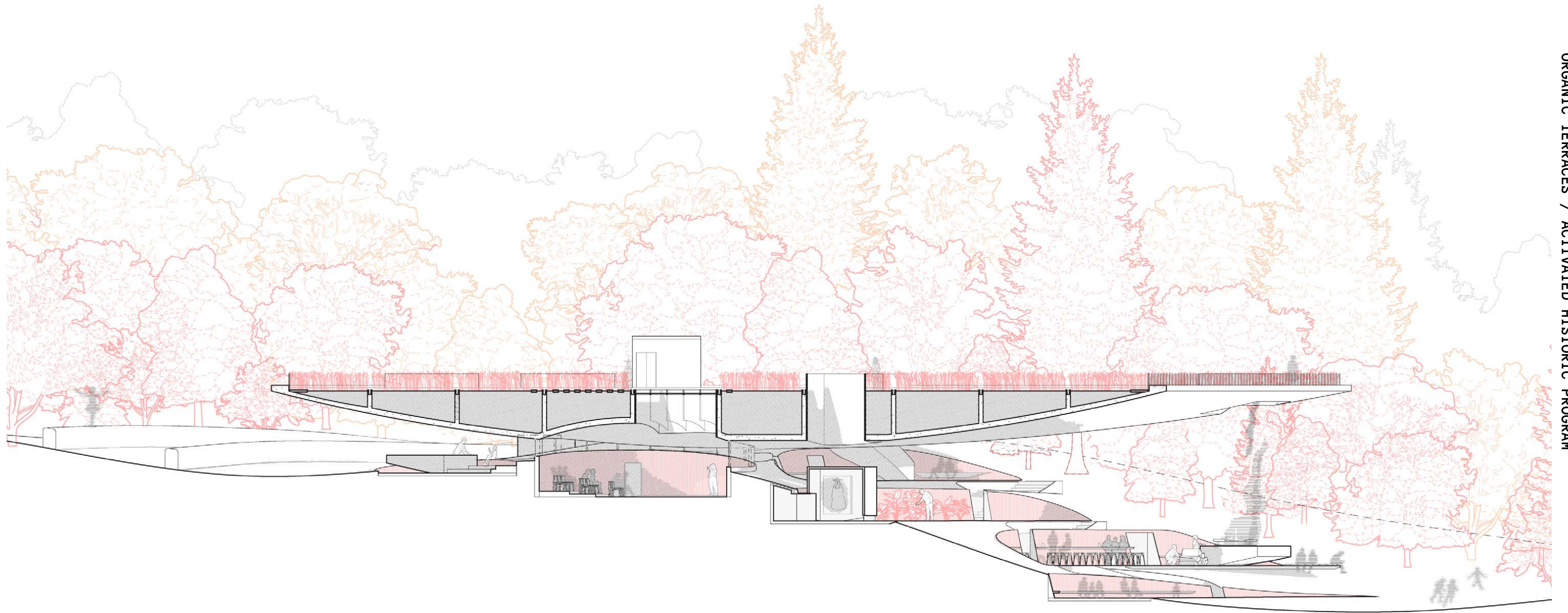




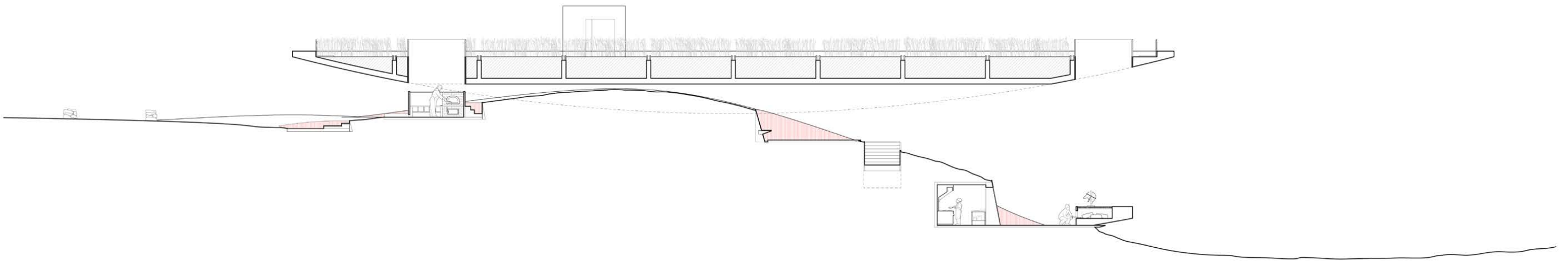
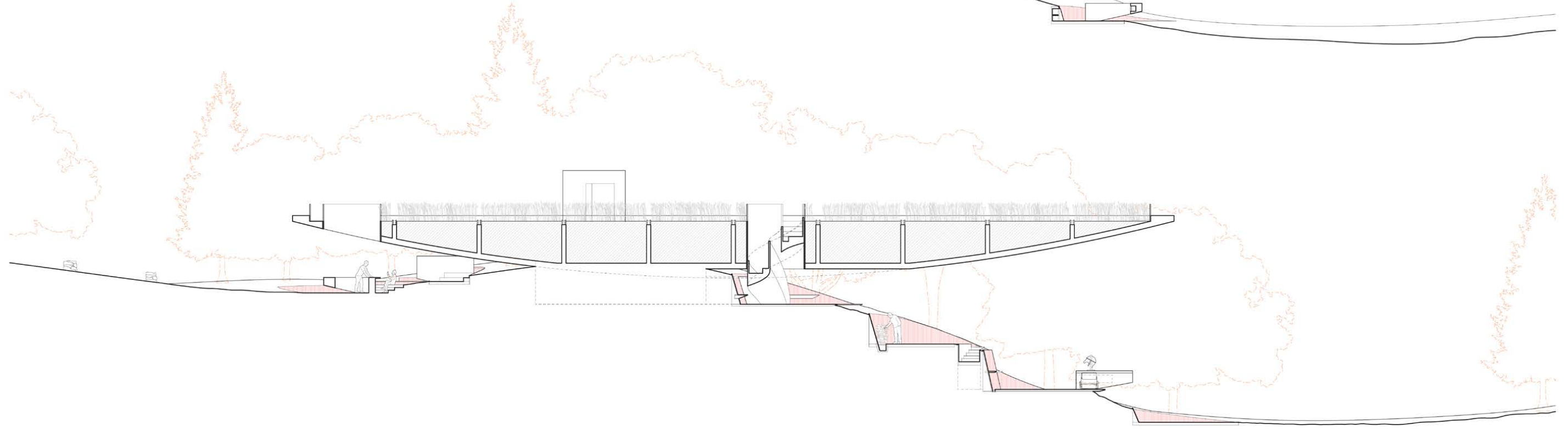
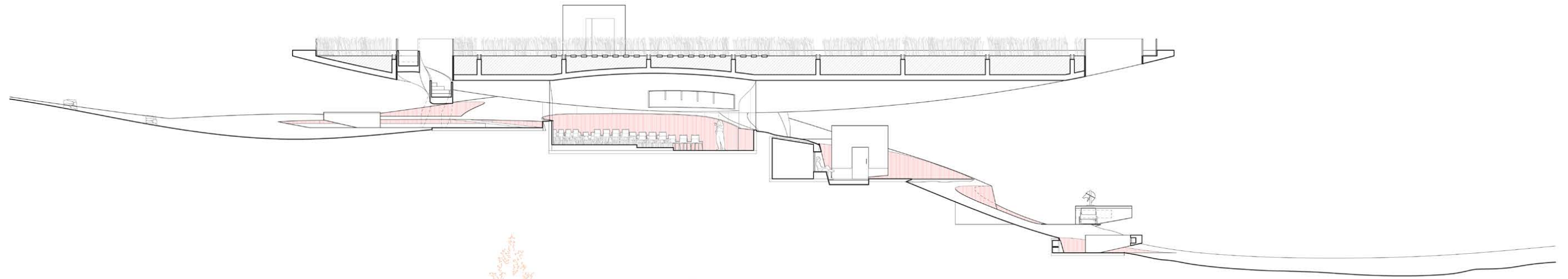








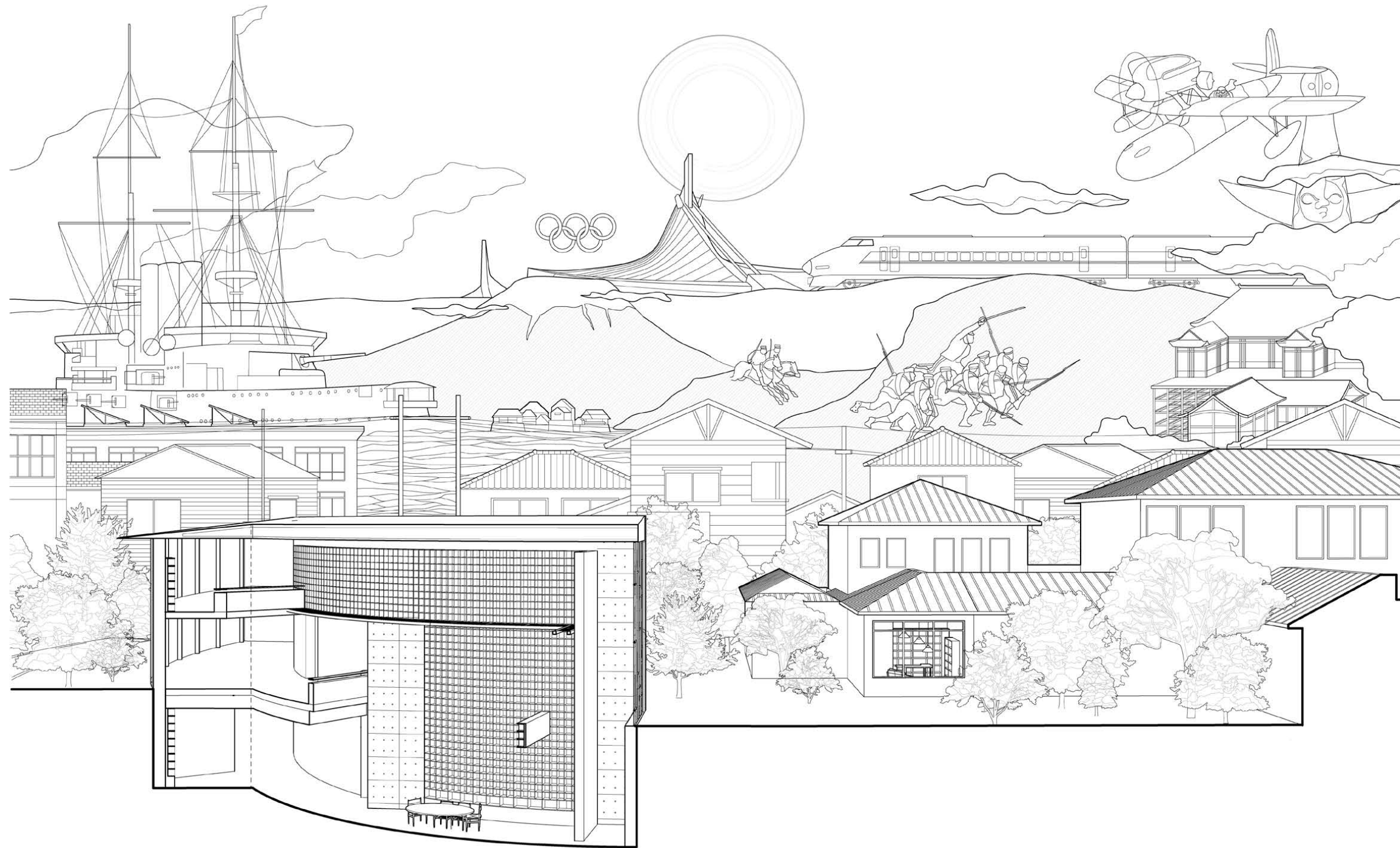






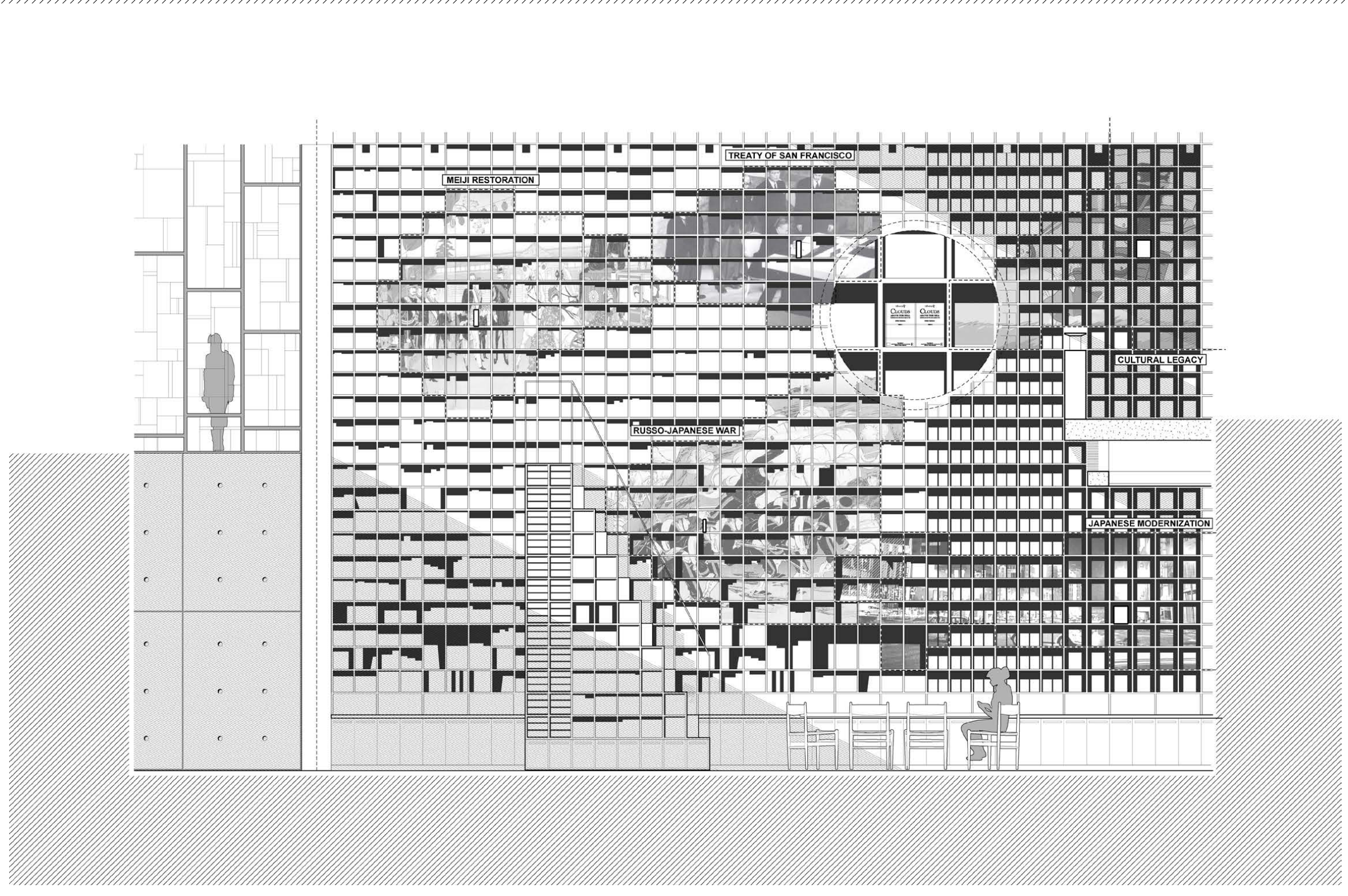






ADV IV | Study on Shiba Ryotaro Memorial Museum - Cultural Landscape

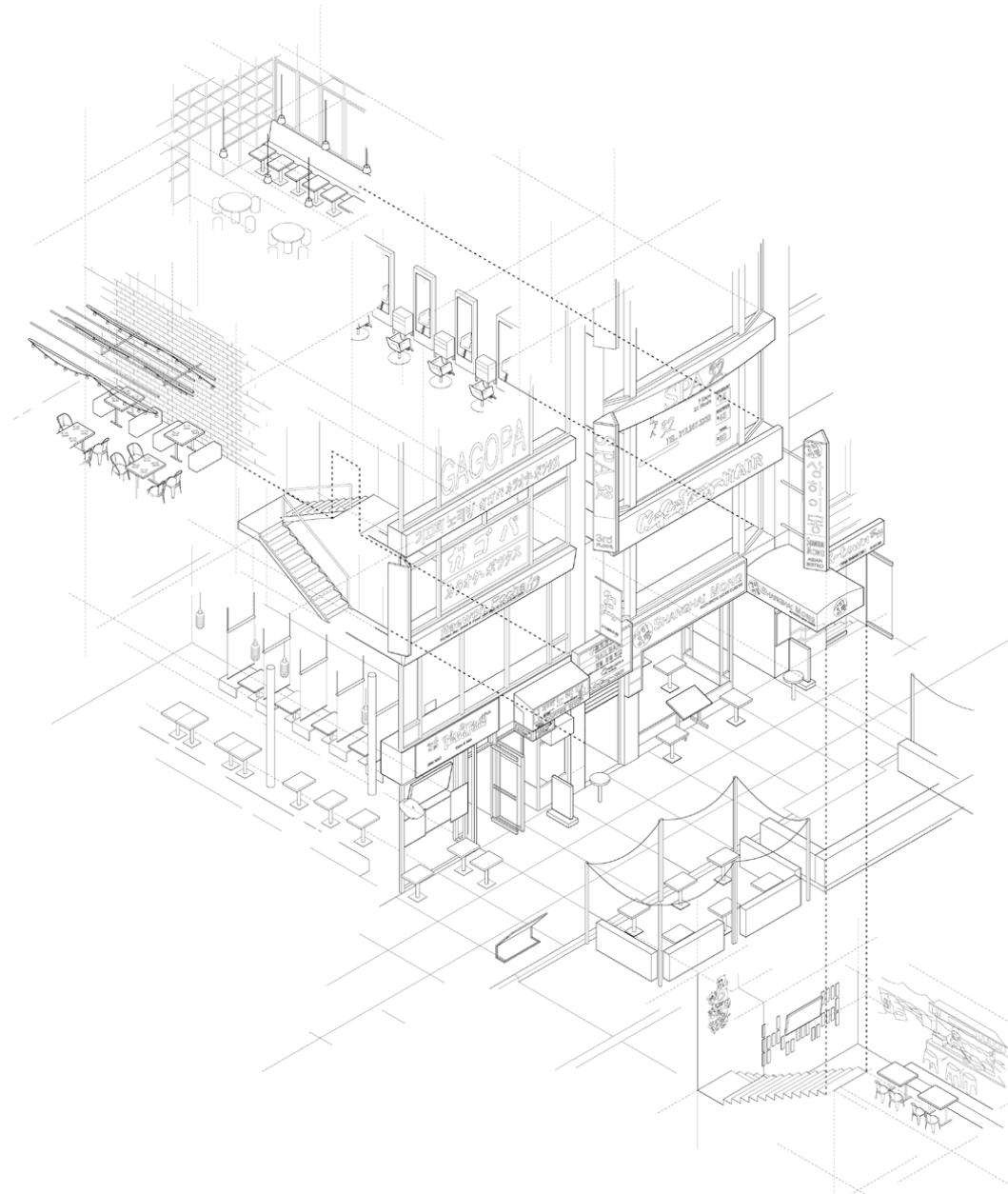




ADV IV | Study on Shiba Ryotaro Memorial Museum - Memory through Books



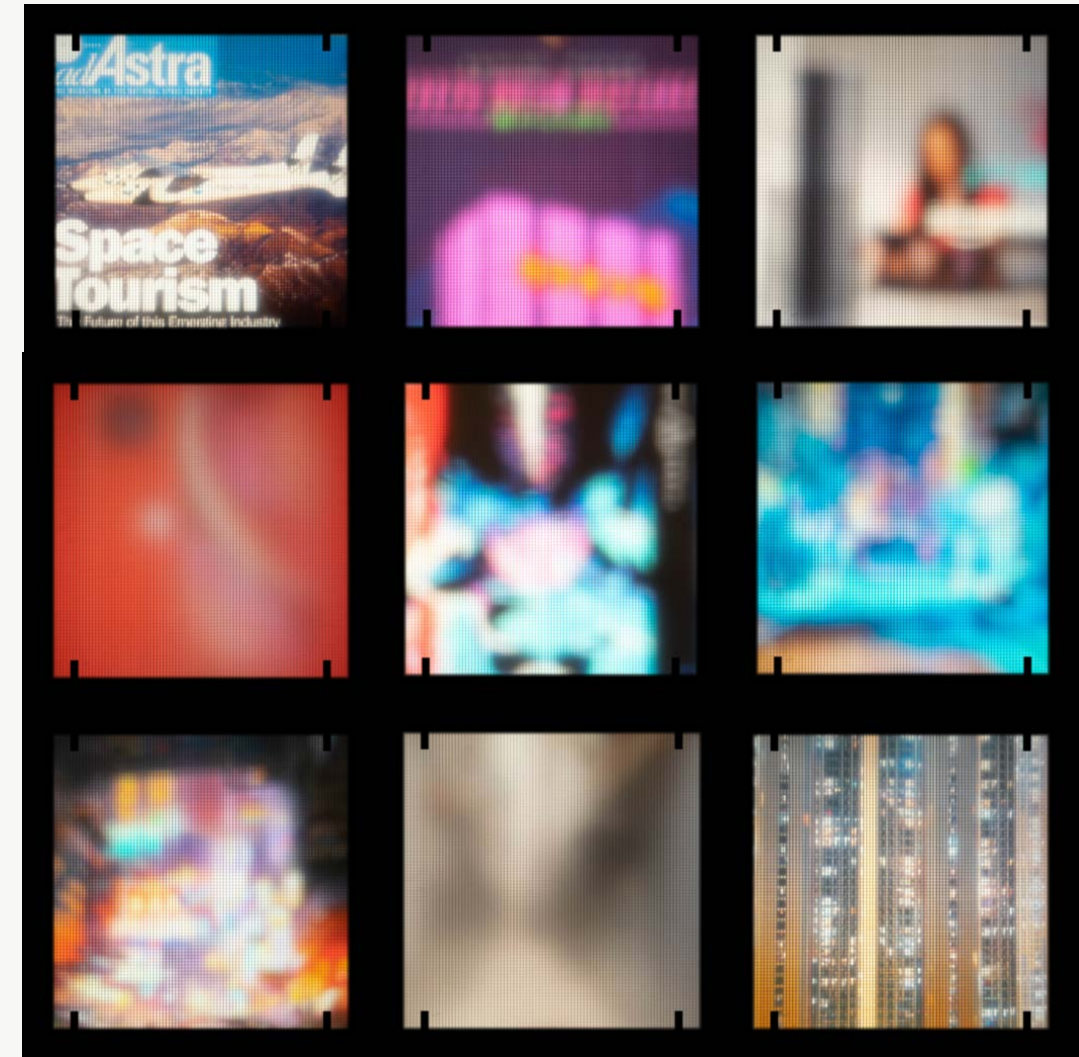
## SETTING THE TONE: HIDDEN SPACES OF K-TOWN



Manhattan Koreatown, 2020, New York, New York.

*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.*

## 4 | NOSTALGIA FROM PHYSICAL CUES: ANALOG DIGITAL REFUGE

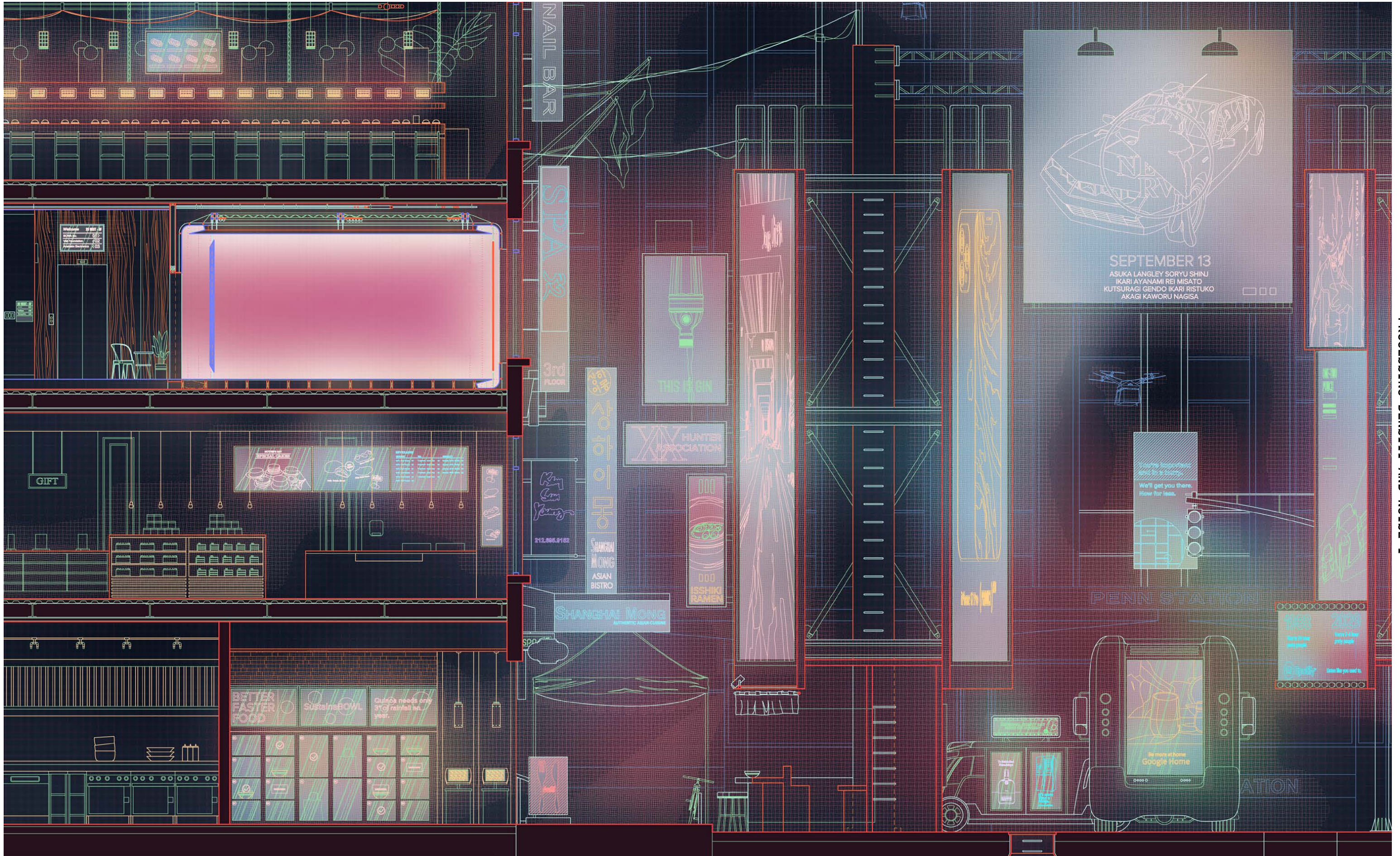


Columbia University, Critic Emmett Zeifman, Fall 2020.

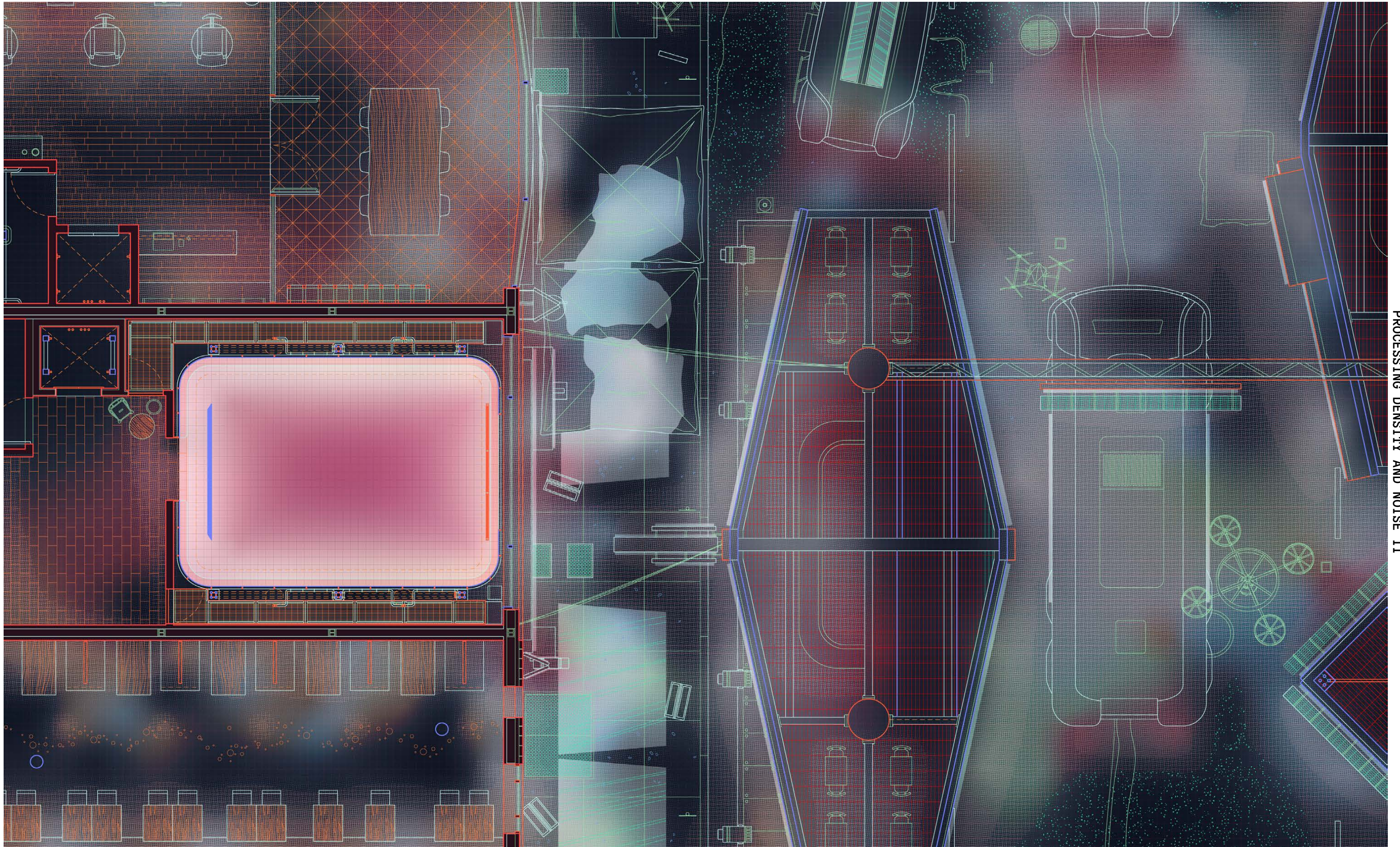
Analog Digital Refuge envisions the near future of Manhattan Koreatown as an exaggerated current day saturated with media and signs. While the vision of Koreatown is inherently imbued with critique, the installation itself is passive, absorbing and reinterpreting the noise of the exterior; it is a way 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.

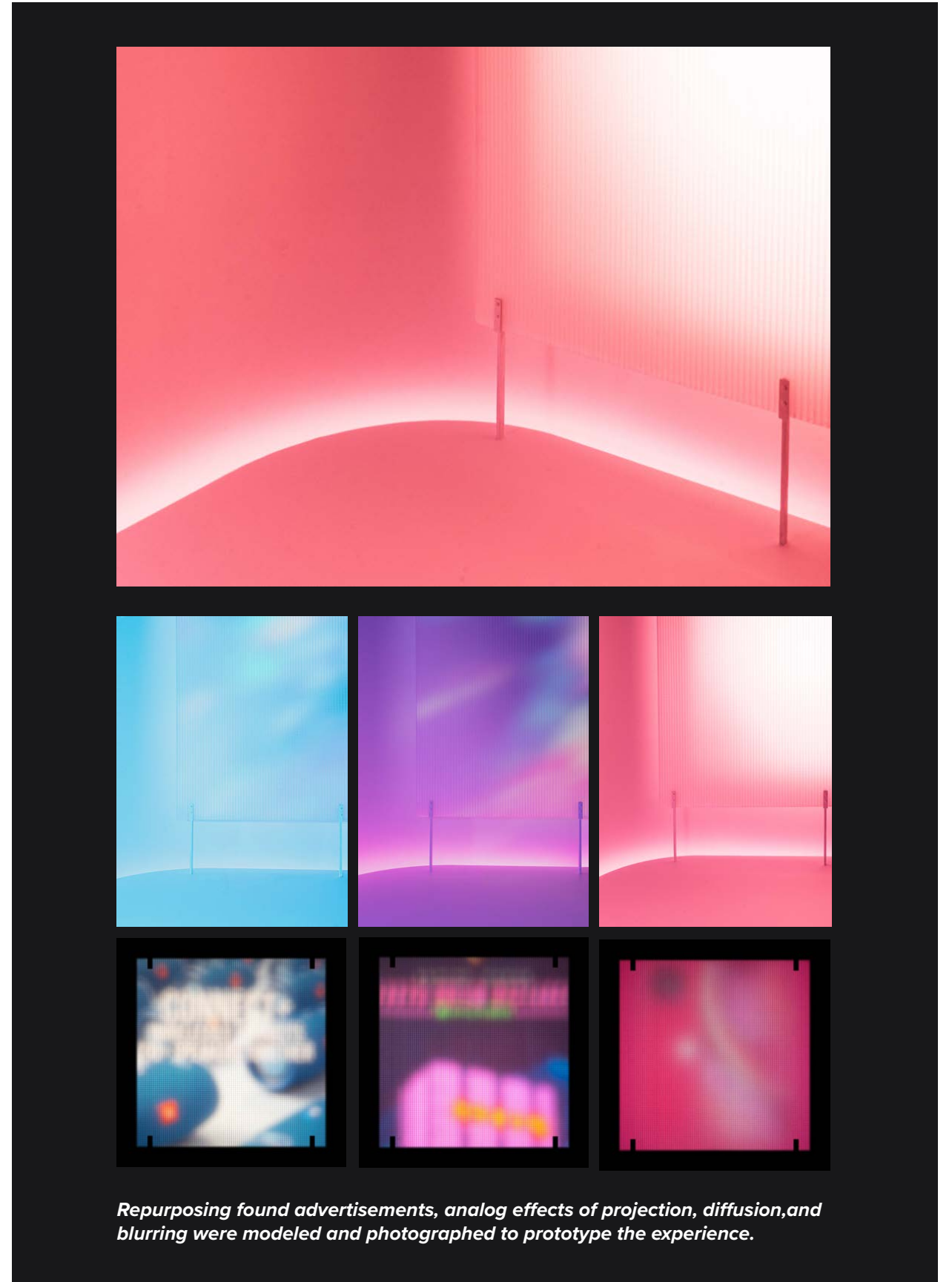
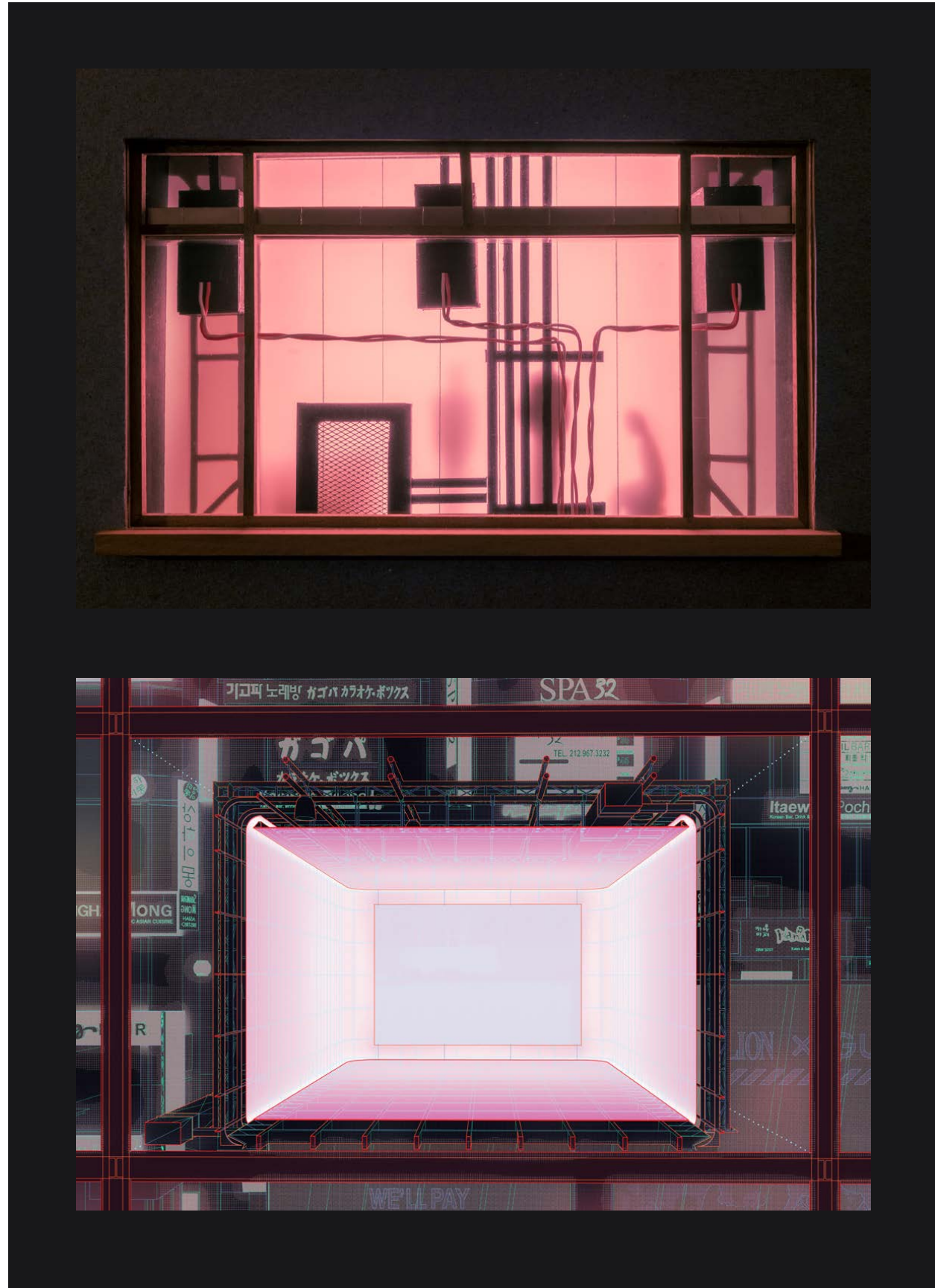




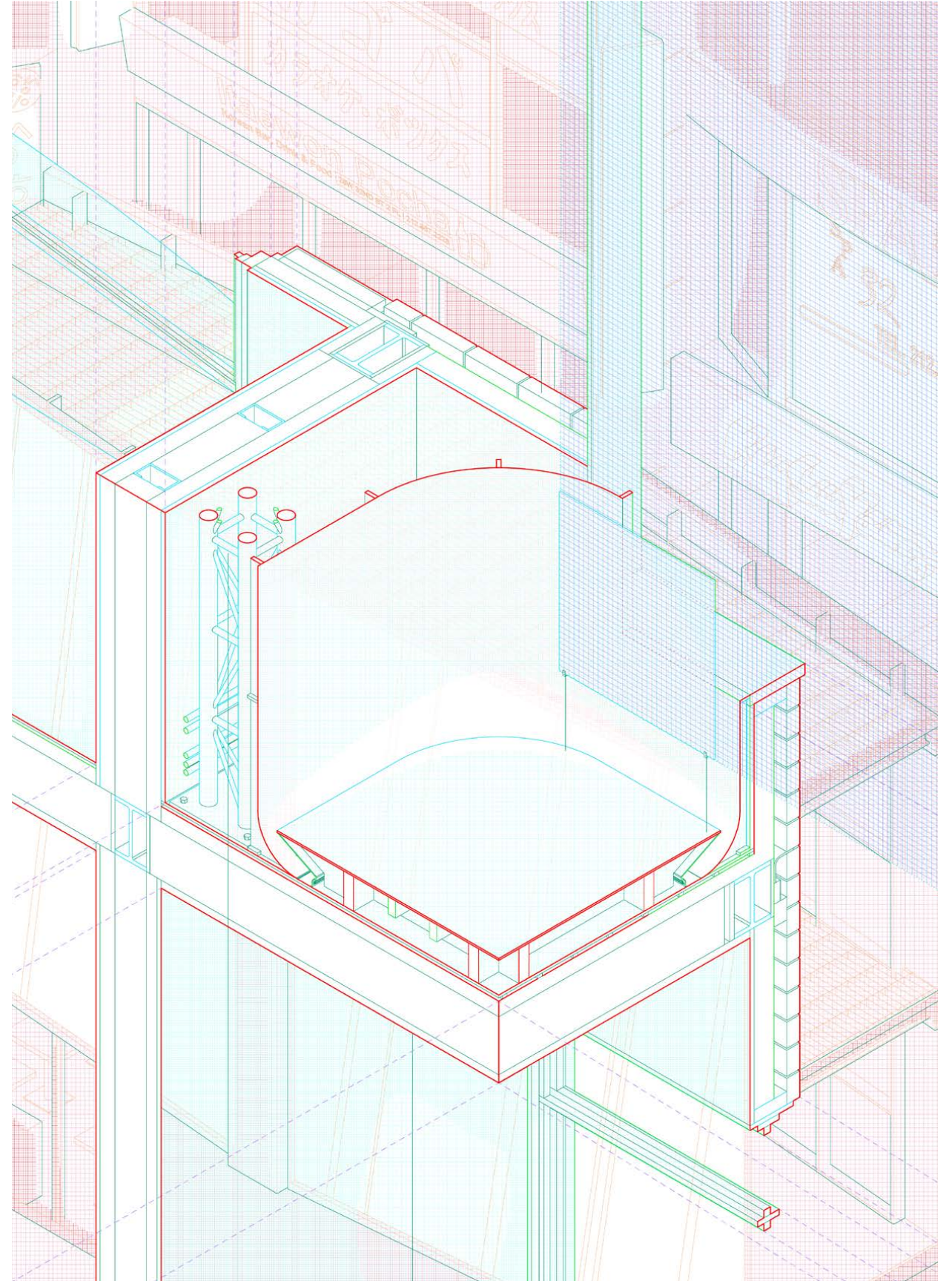














## Humans in Techno-Rational Space

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,’” presented a vision of a future utopian technopolis.<sup>1</sup> 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.”<sup>2</sup> 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

<sup>1</sup> Marcus Shaffer, “Incongruity, Bizarreness, and Transcendence: The Cultural/Ritual Machine v. Technocratic Rationalism at Expo ‘70” (*Globalizing Architecture: Flows and Disruptions*, Miami, Florida, USA, 2014).

<sup>2</sup> William O. Gardner, *The Metabolist Imagination: Visions of the City in Postwar Japanese Architecture and Science Fiction*, Minneapolis (University of Minnesota Press, 2020). 160.

<sup>5</sup> William O. Gardner.

between the West and the modern and the East and the premodern.”<sup>3</sup> 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.”<sup>4</sup>

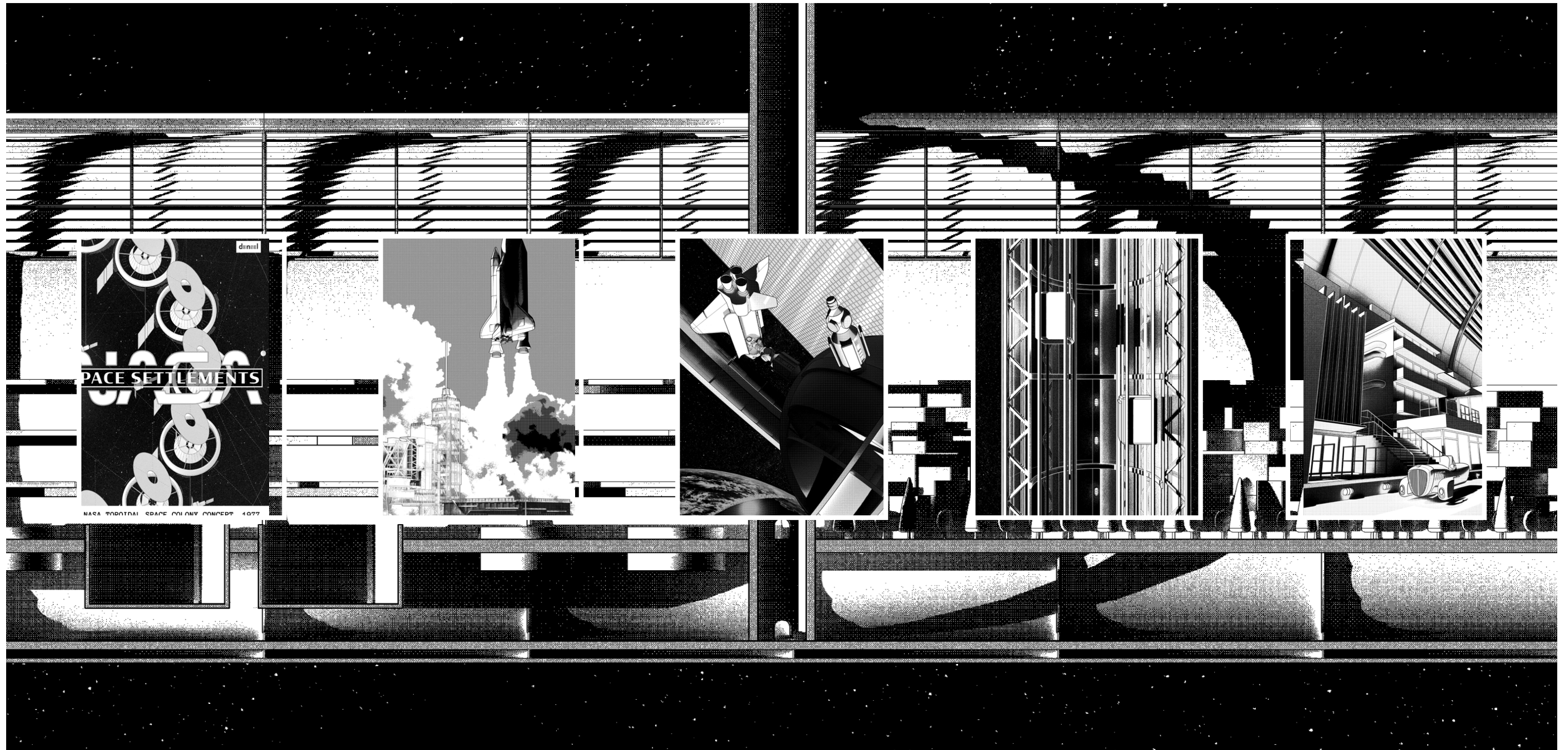
Itō’s and Igarashi’s citations of *Blade Runner* as a futuristic precursor to the contemporary experience of Tokyo point to the degree to which, from the 1980s onward, the Japanese cityscape has been viewed through an international lens of anxiety and desire associating Japan and its technology with 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.<sup>5</sup>

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 counterpoints challengers 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.

<sup>4</sup> William O. Gardner, *The Metabolist Imagination: Visions of the City in Postwar Japanese Architecture and Science Fiction*, Minneapolis (University of Minnesota Press, 2020). 134.

<sup>5</sup> William O. Gardner.



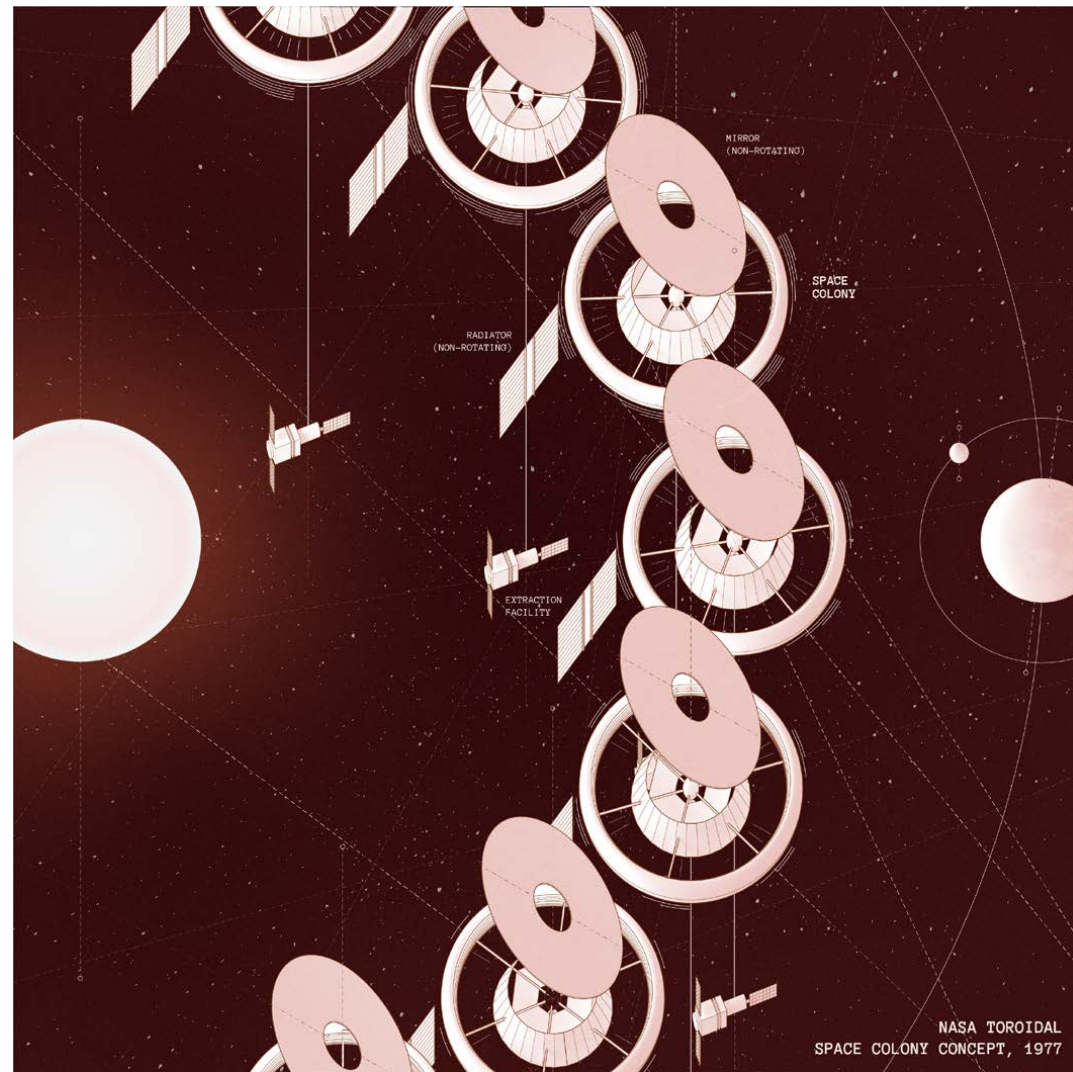


*The Exceptional and the Mundane of Life in Space*

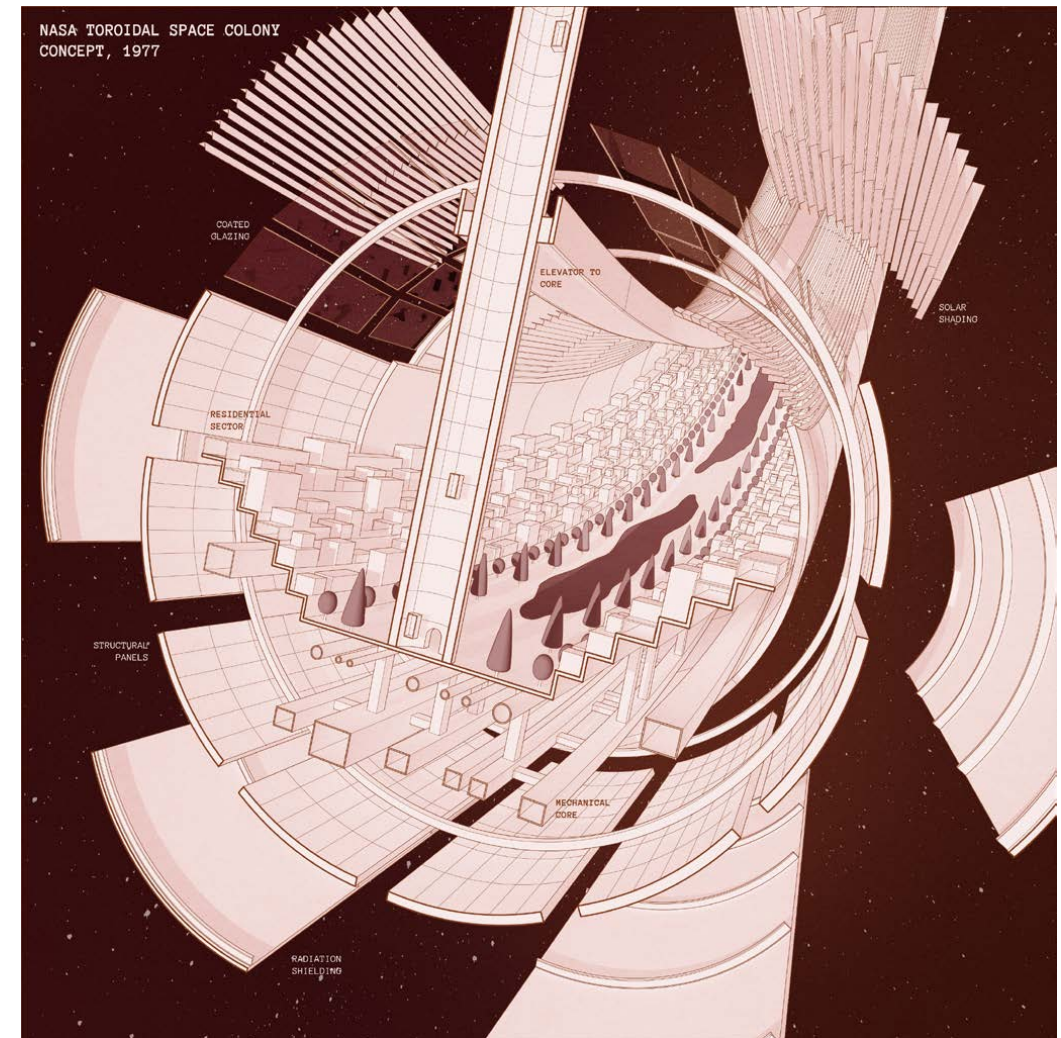
**ADR1, Professors Joshua Uhl, Lexi Tsien, Fall 2020.**

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.





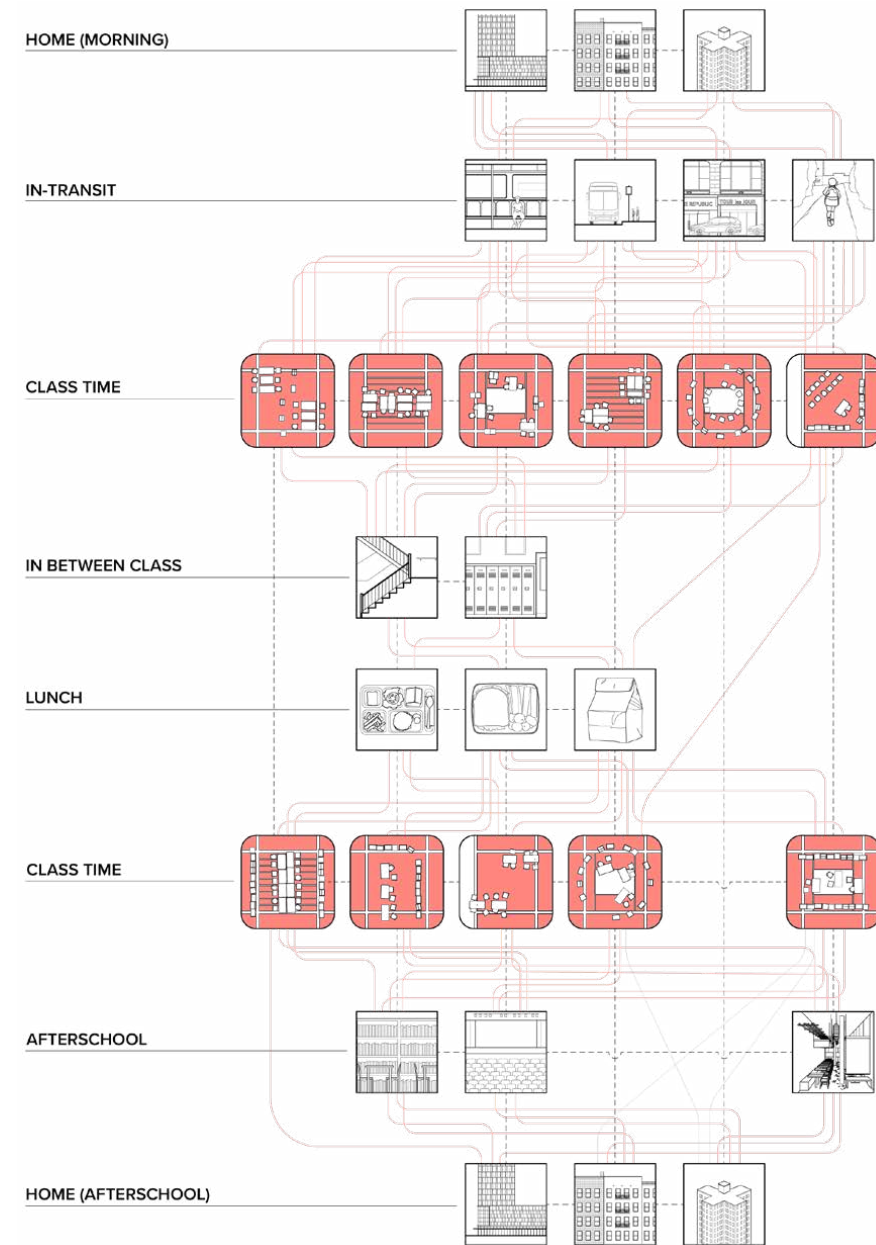
*Axonometric - What is site?*



*Exploded Section - What is ground?*



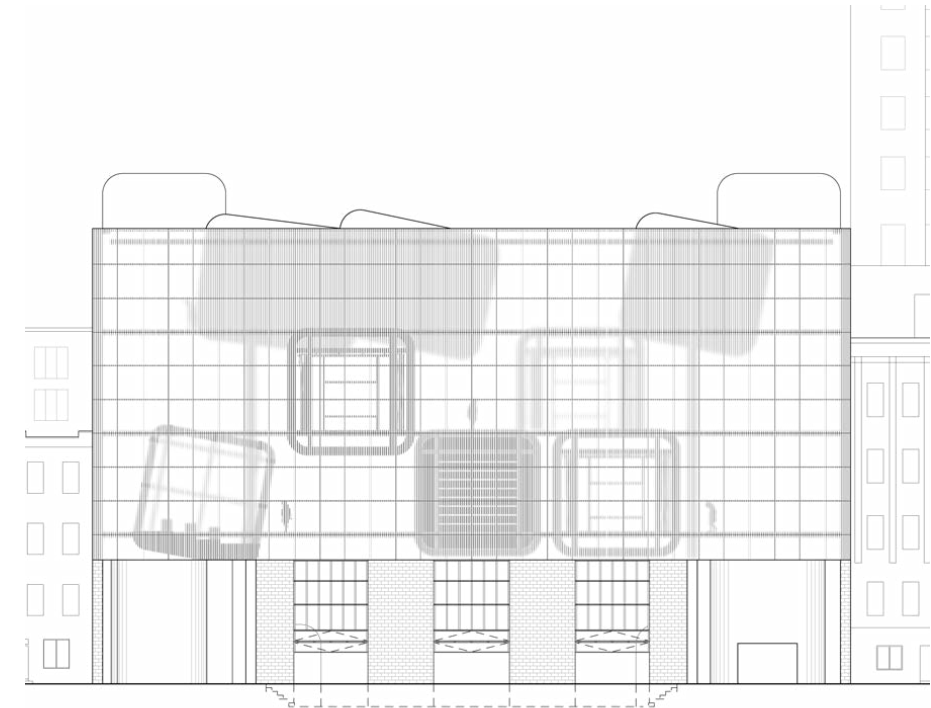
## SETTING THE TONE: ICONS AND OBJECT MEMORIES



### **School Day, 2020, New York, New York.**

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.

## 5 | MEMORY-ORIENTED ARCHITECTURE: ICONOGRAPHIC SCHOOL DAYS



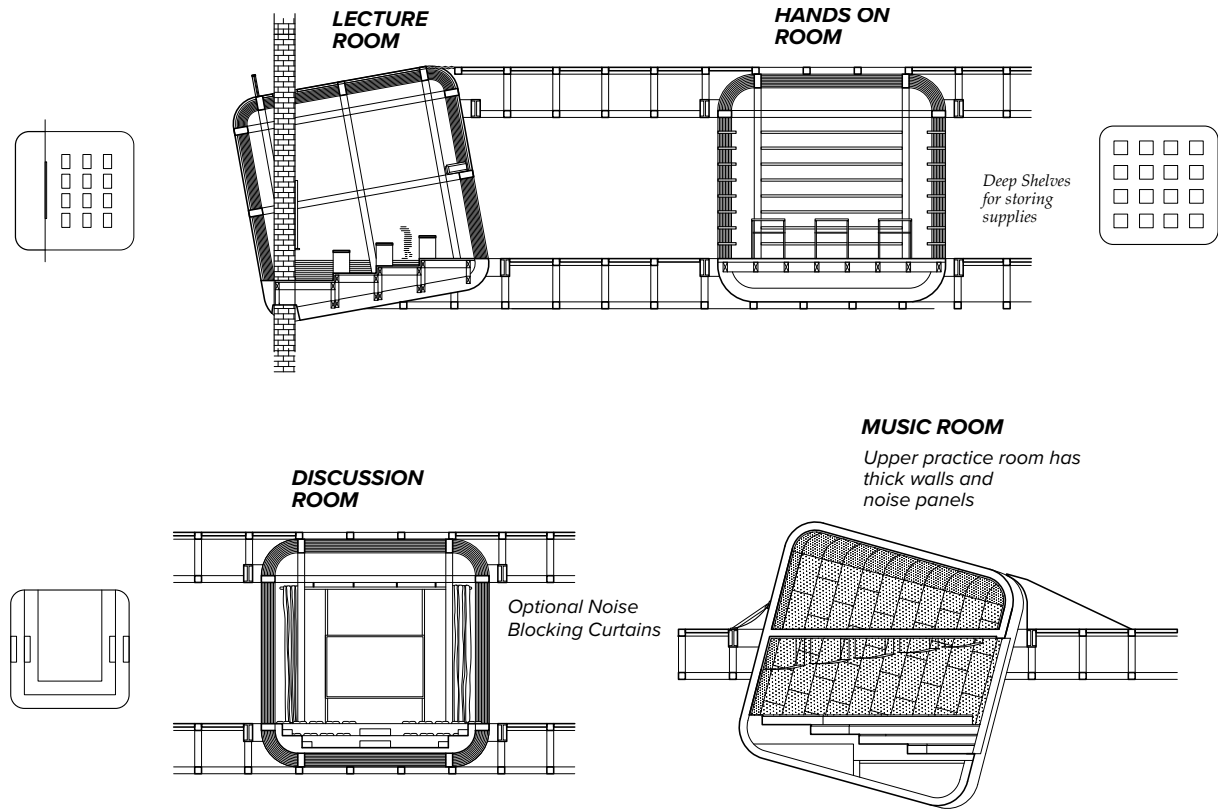
### **Core Studio, Critic: Amina Blacksher, Spring 2021.**

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.

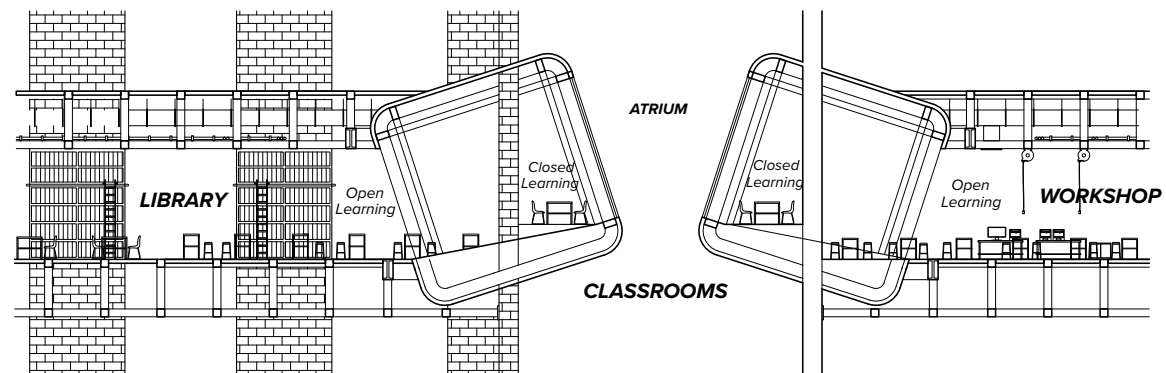


1ST TO 6TH GRADE CLASSROOMS

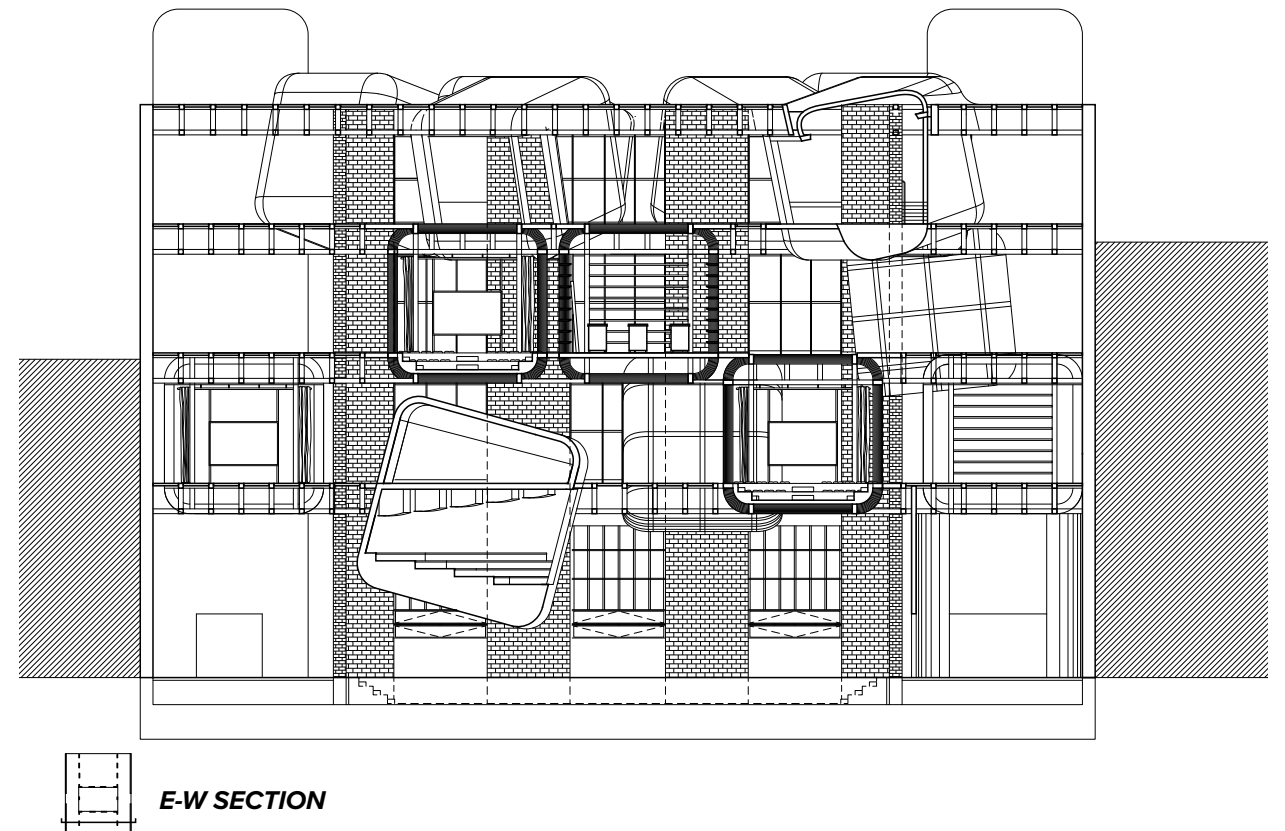
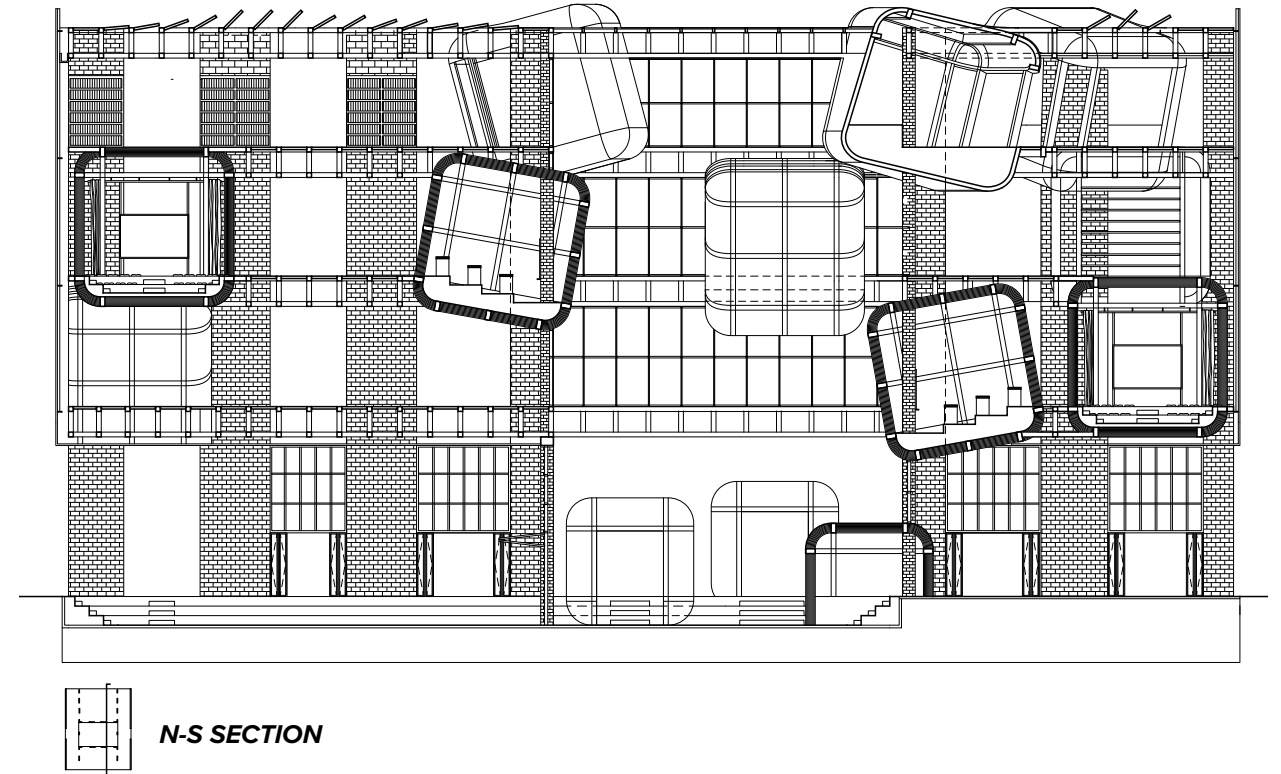


Students in grade 1-6 experience a more typical curriculum of classes with set topics to create a foundation of knowledge. However typical does not mean mundane - each class takes place in optimized room experiences that become emblematic and iconic of the diversity of the students' learning experiences.

7TH AND 8TH GRADE CLASSROOMS

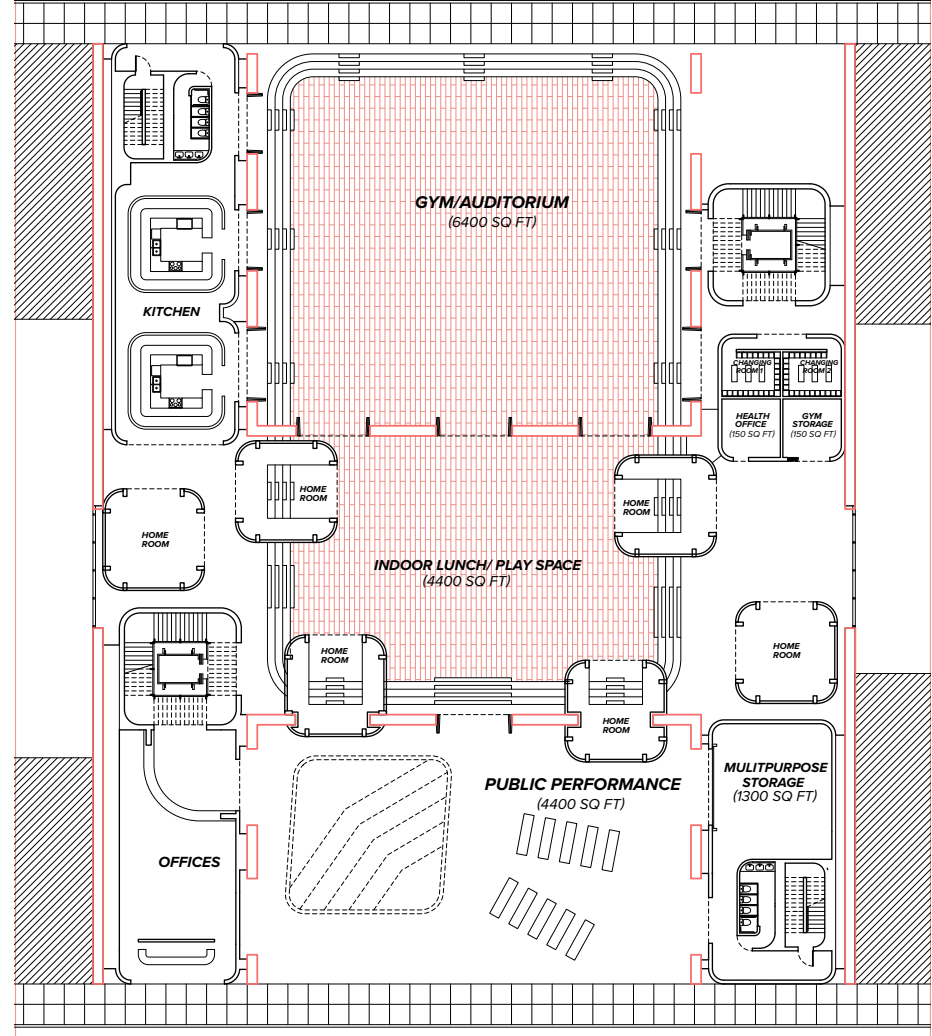


Classes in these grades are not confined to their rooms. Their classes "spill" into supplementary adjacent programs like workshops and the library that assist the more exploratory curriculum these students undergo.

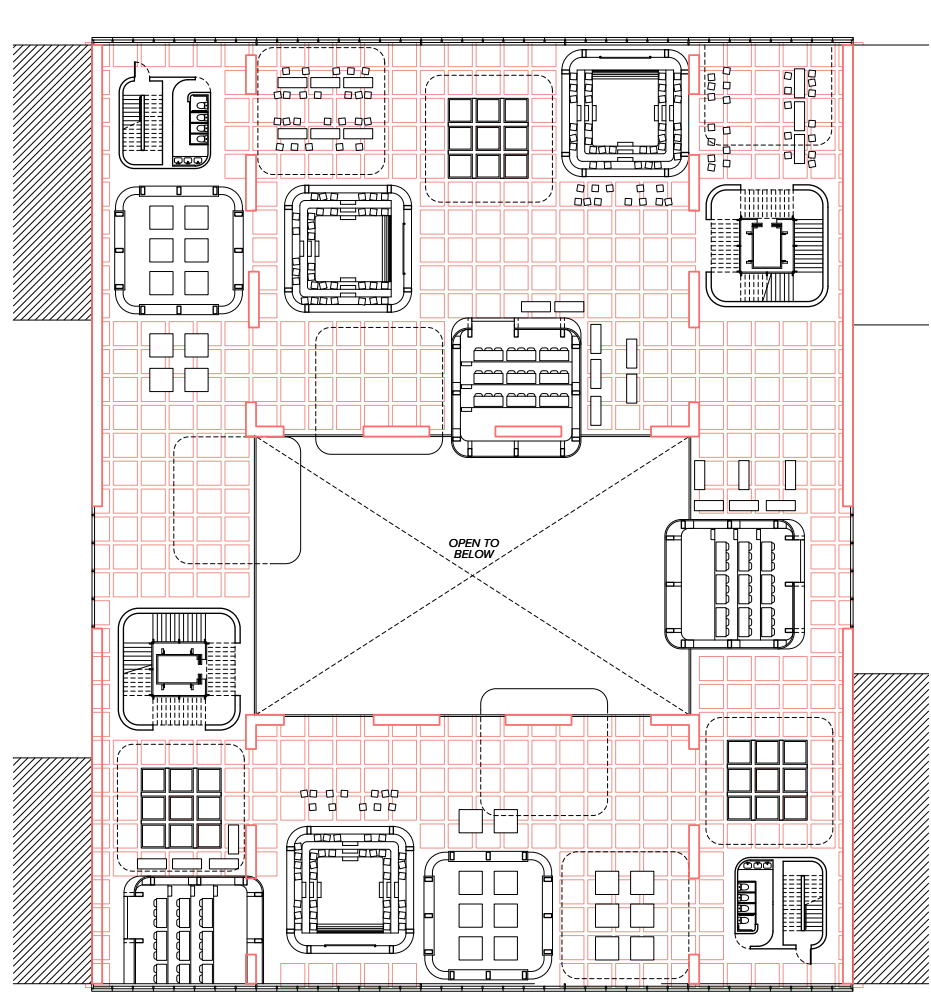




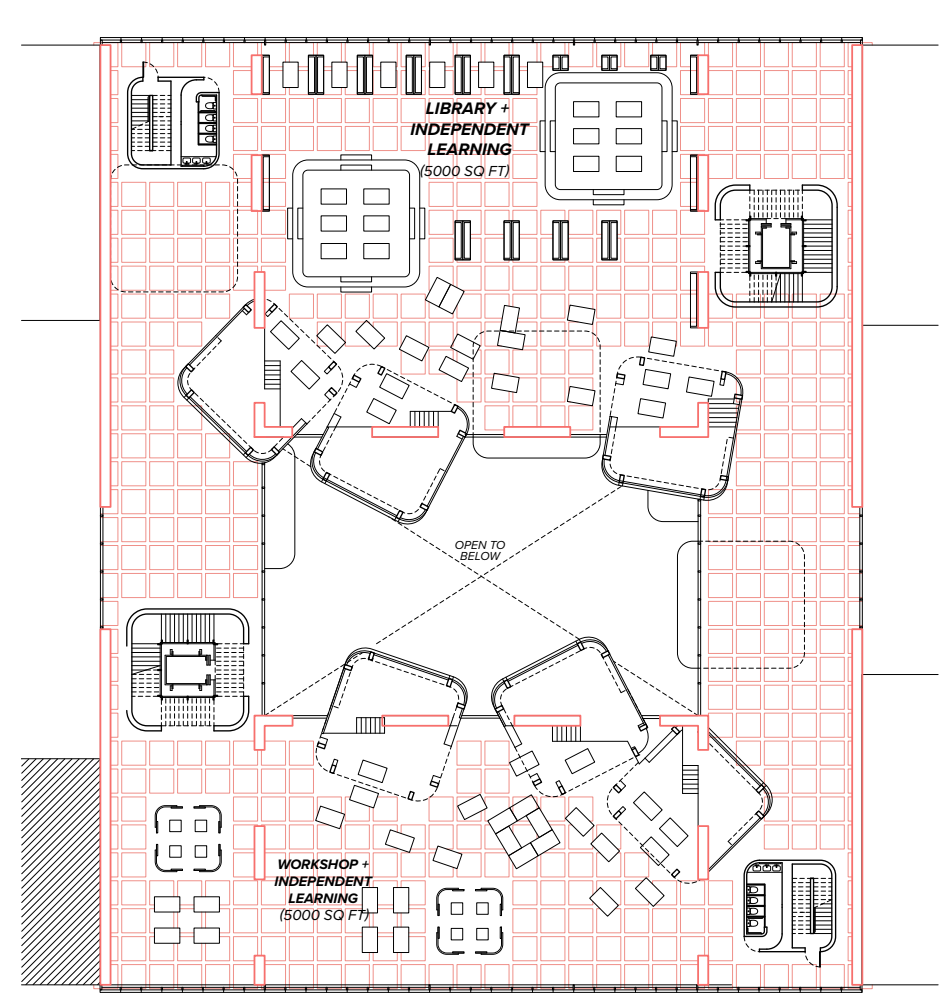
**GROUND FLOOR - MULTIPURPOSE GYM, HOMEROOMS**



**2ND/3RD FLOORS - 1ST-5TH GRADE CLASSROOMS**



**FOURTH FLOOR - 7TH/8TH GRADE CLASSROOMS**

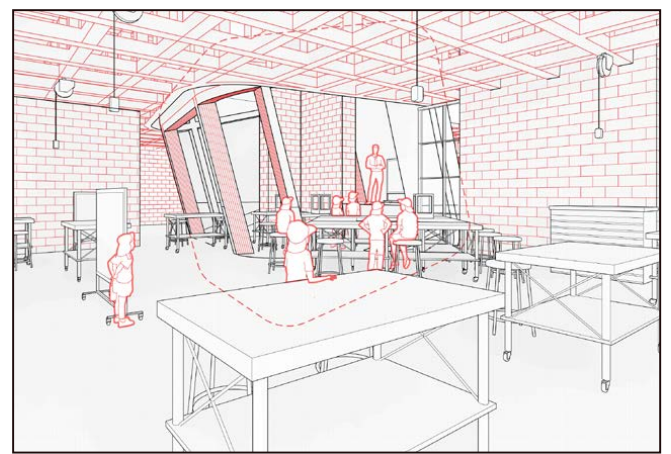
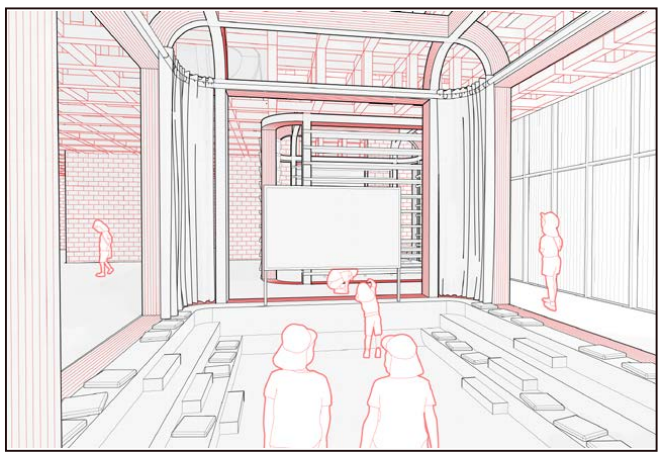
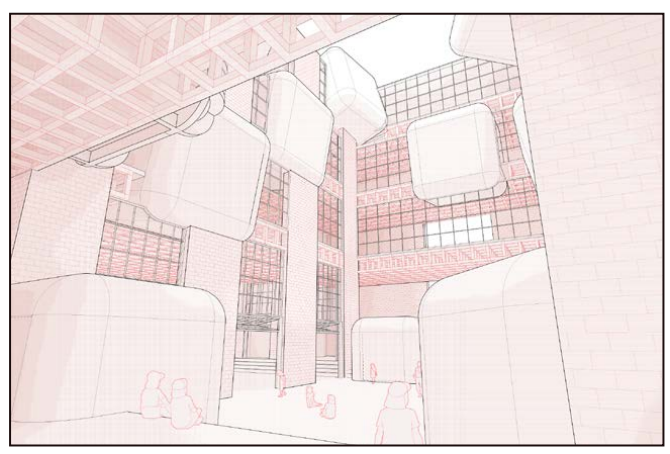


**CLASS SCHEDULE** 09/05/2021 - 09/10/2021

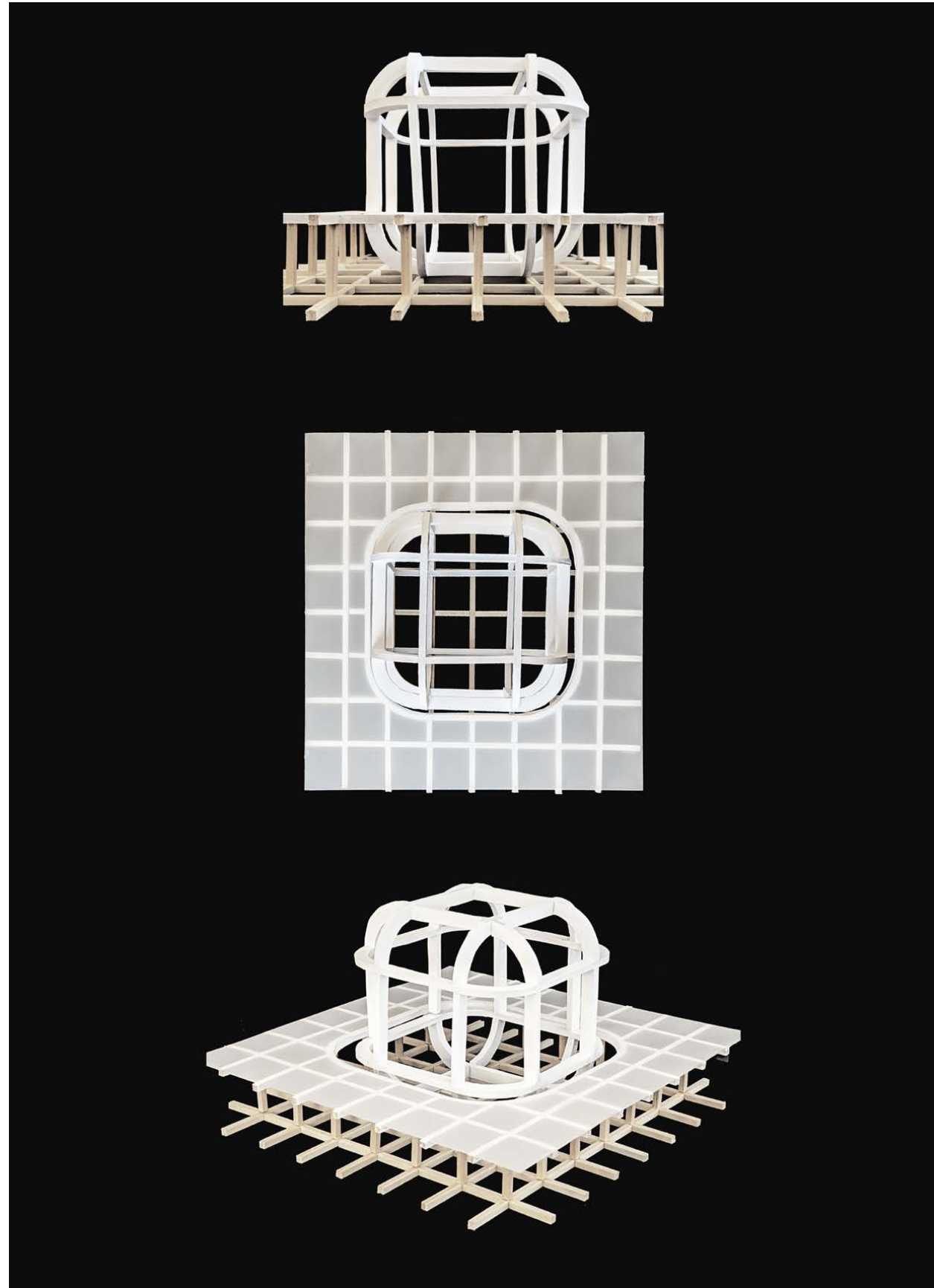
Monday / Wednesday / Friday					
1	8:30 - 9:30	Biology	2	9:30 - 10:30	U.S. History
3	10:30 - 11:30	English	LUNCH		11:30 - 12:30
4	12:30 - 1:30	Algebra I	5	1:30 - 2:30	Homeroom/Free Work

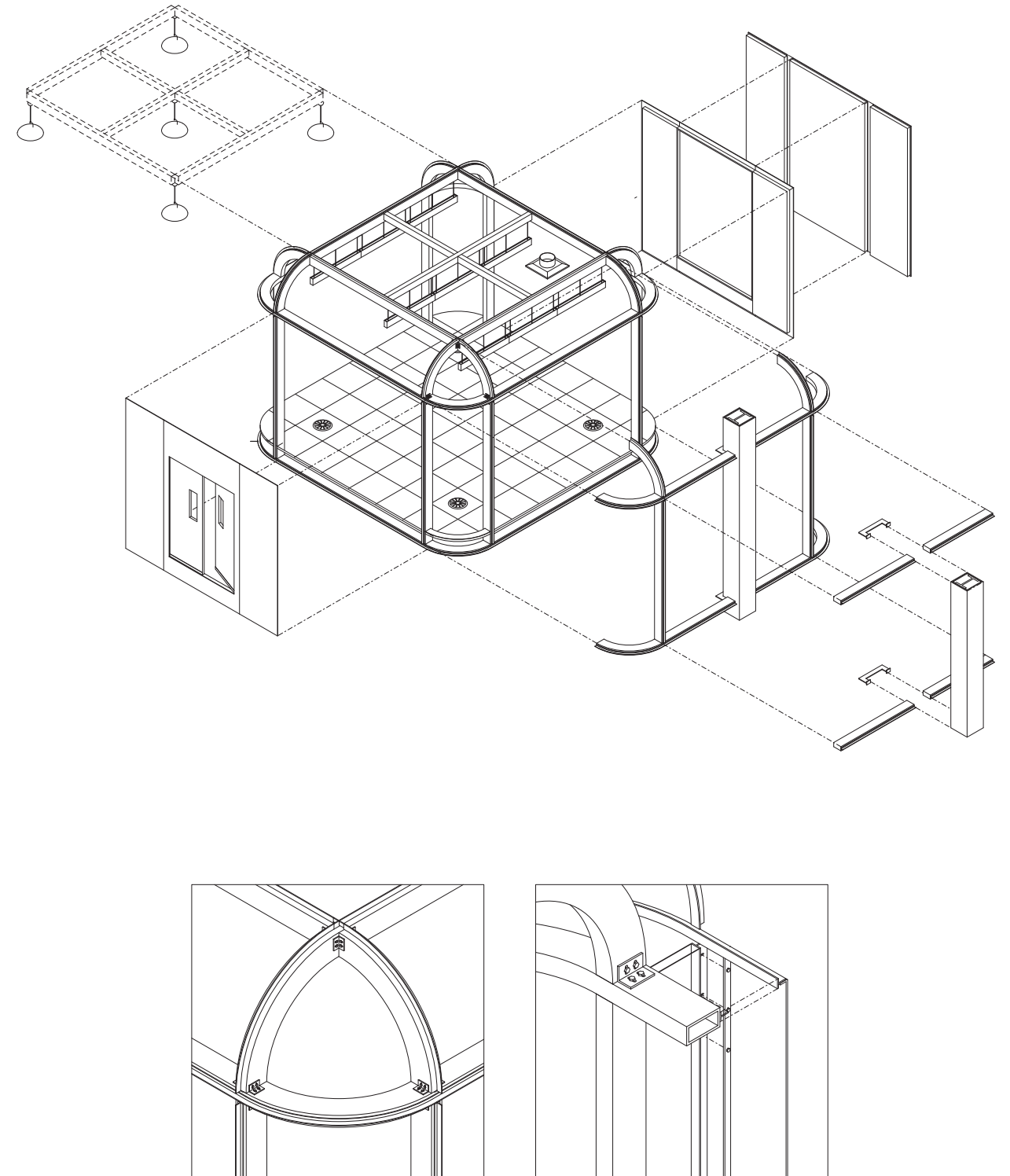
Tues / Thurs					
1	8:30 - 9:30	Homeroom/Free Work	2	9:30 - 10:30	English
3	10:30 - 11:30	Biology	LUNCH		11:30 - 12:30
4	12:30 - 1:30	U.S. History	5	1:30 - 2:30	Algebra I



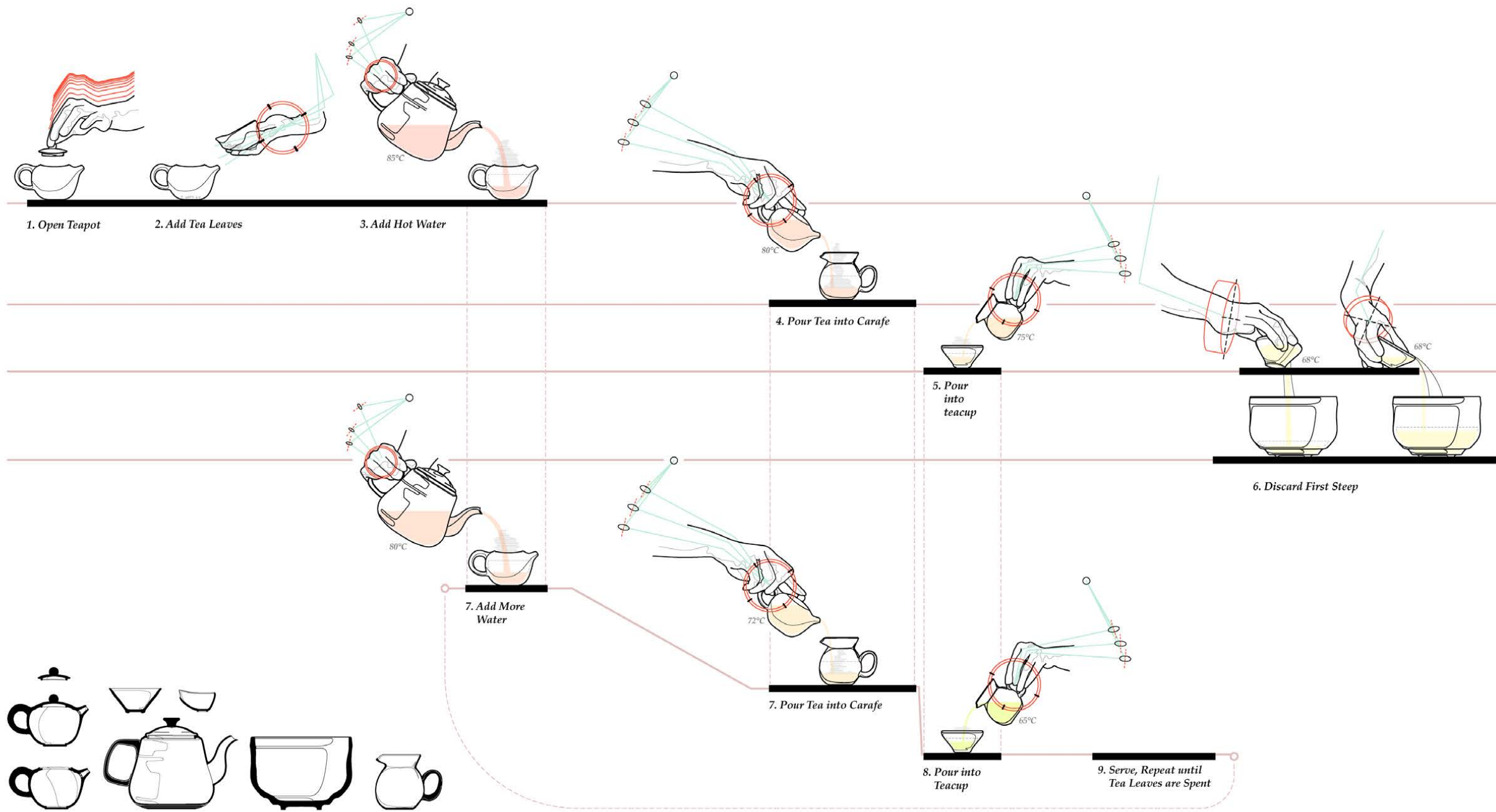




### ROOM ASSEMBLY STUDY

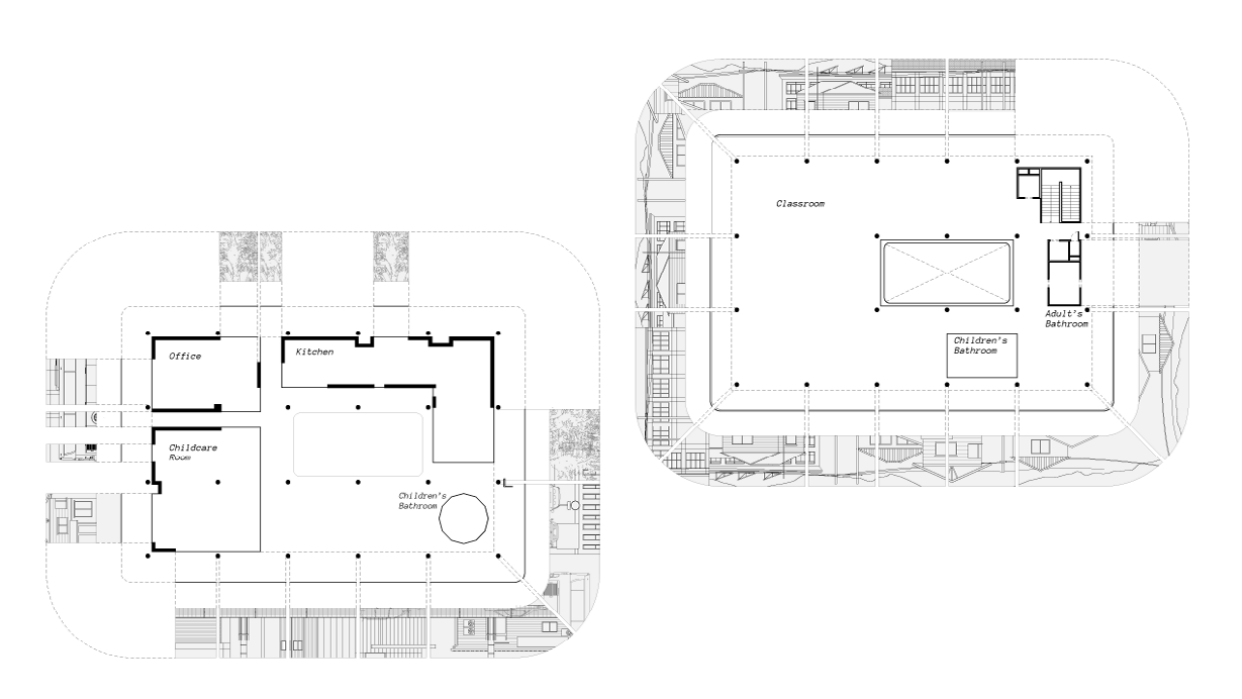
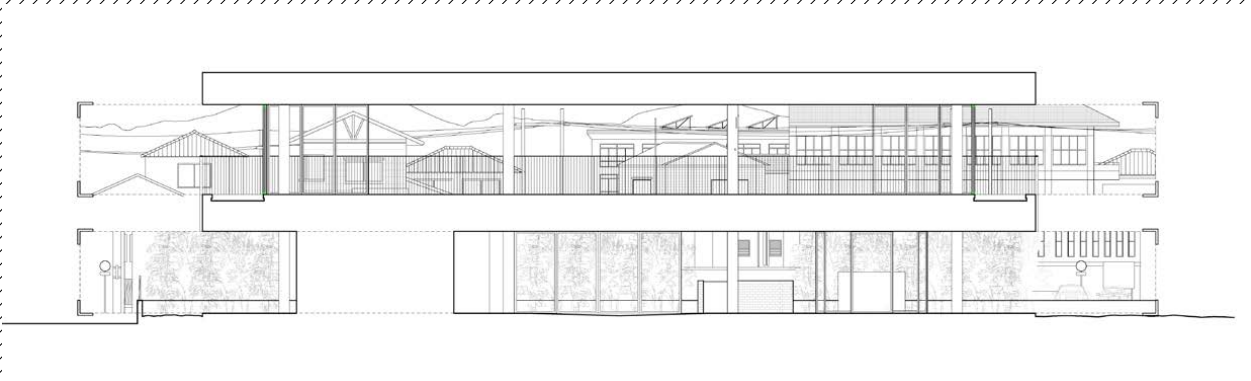
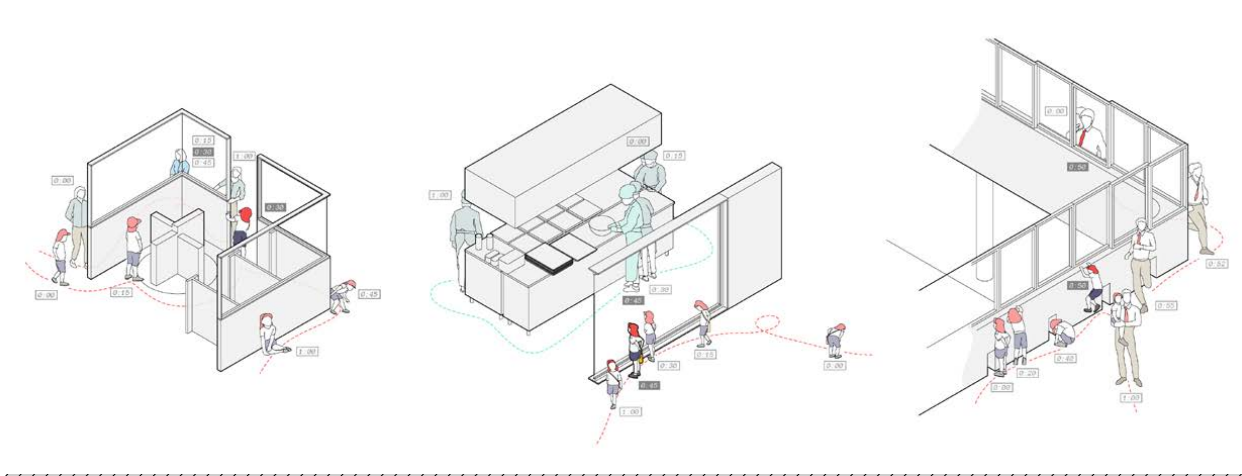
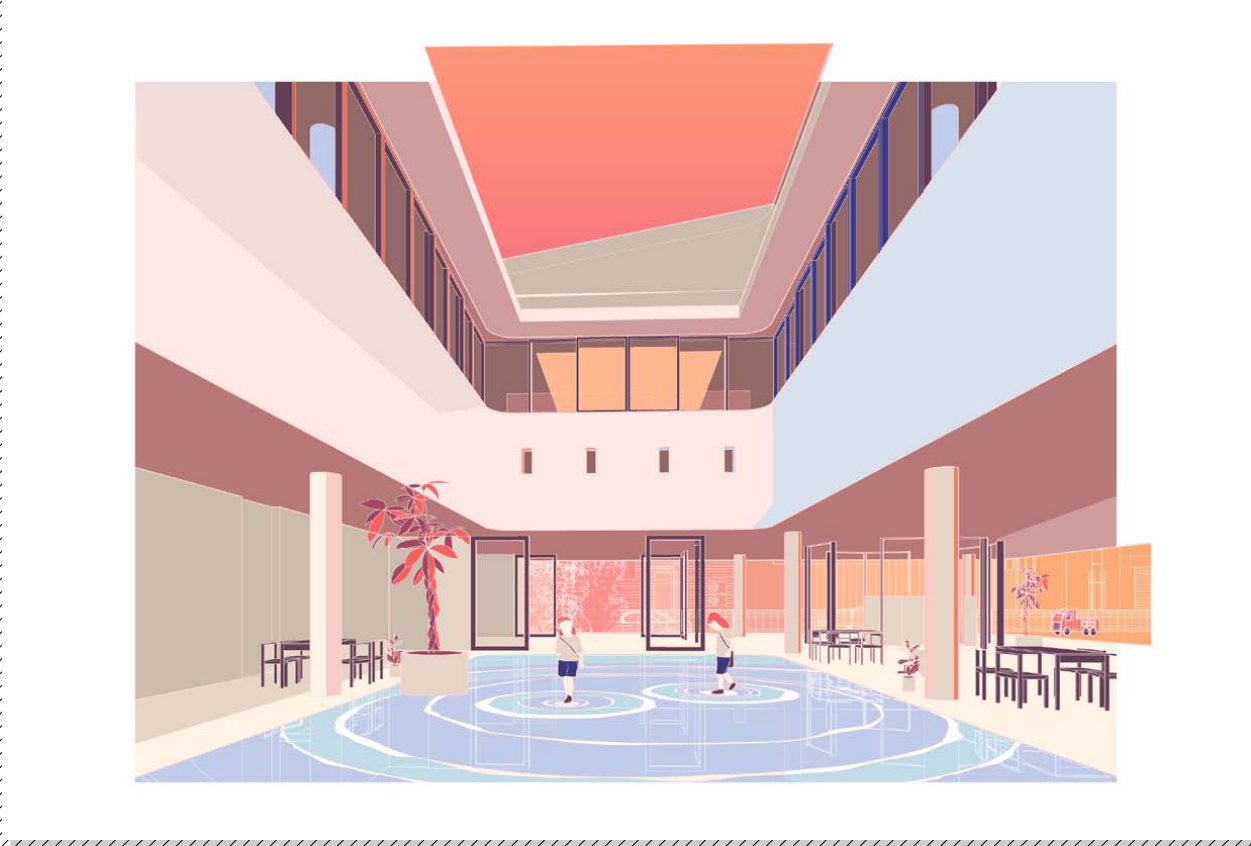






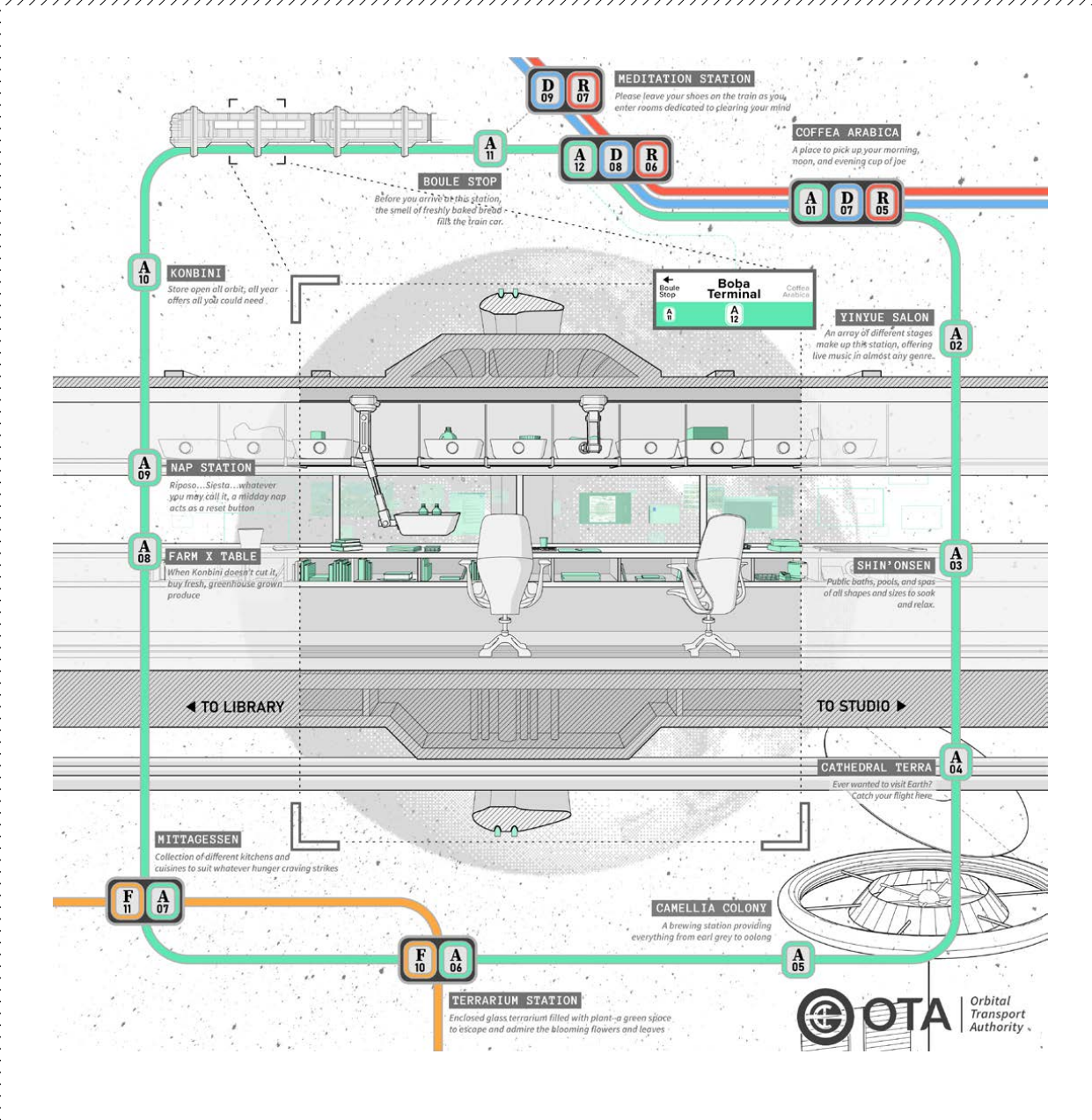
Core II | Procession and Tools of Tea Ceremony



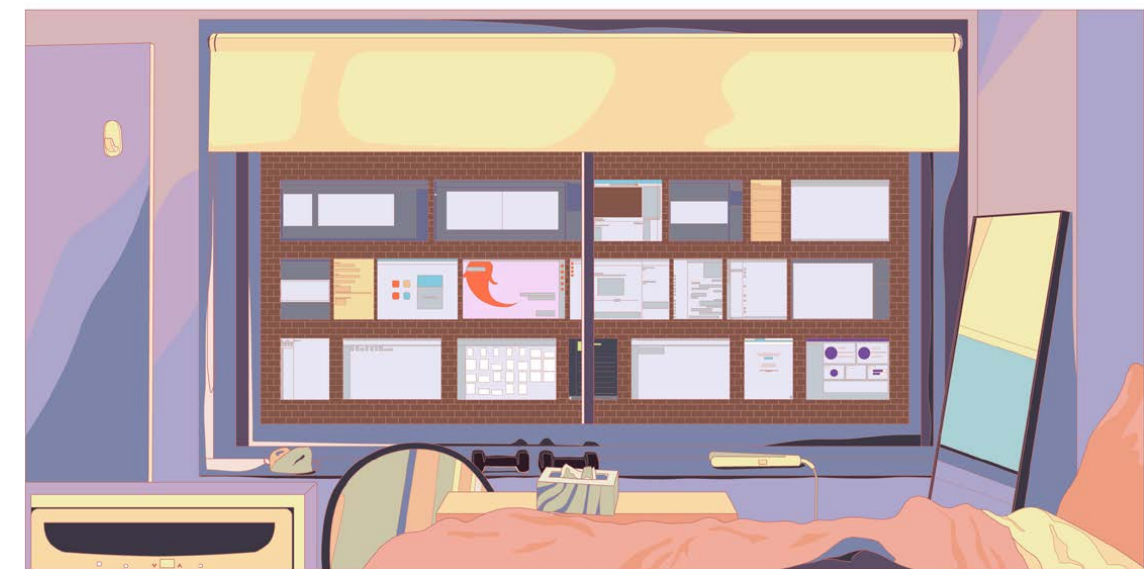
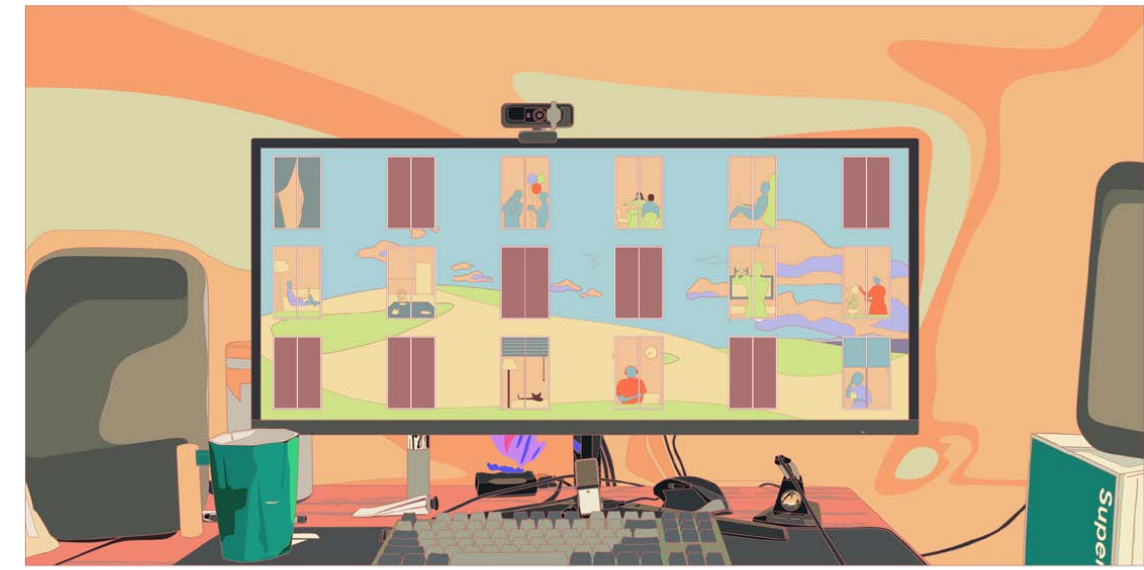


Core II | Study of D1 Kindergarten & Nursery by HIBINOSEKKI + Youji no Shiro





**ADR2, Professors Dan Taeyoung, Violet Whitney, Partner: Kristen Fitzpatrick, Spring 2021.**  
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.



**ADR2, Professors Dan Taeyoung, Violet Whitney, Partner: Kristen Fitzpatrick, Spring 2021.**  
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.

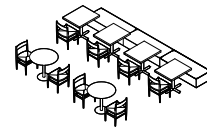
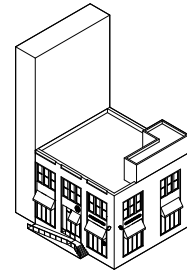


## SETTING THE TONE: FLEXIBILITY AND NECESSITY

### WORK/LEISURE: STARBUCKS CAFE



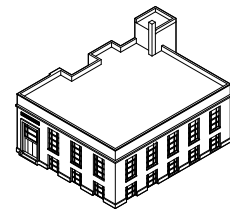
12 BLOCKS AWAY  
260 E 161 ST  
BRONX, NY 10451



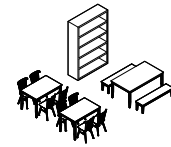
### WORK: MELROSE LIBRARY



13 BLOCKS AWAY  
910 MORRIS AVE,  
BRONX, NY 10451



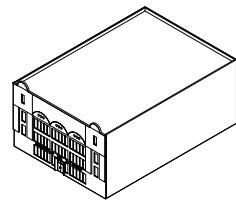
CLOSED MAR 20, 2020 - AUG 6, 2021  
DUE TO COVID: 1 YEAR, 5 MONTHS



### STORAGE: U-HAUL STORAGE



10 BLOCKS AWAY  
383 GRAND  
CONCOURSE,  
BRONX, NY 10451



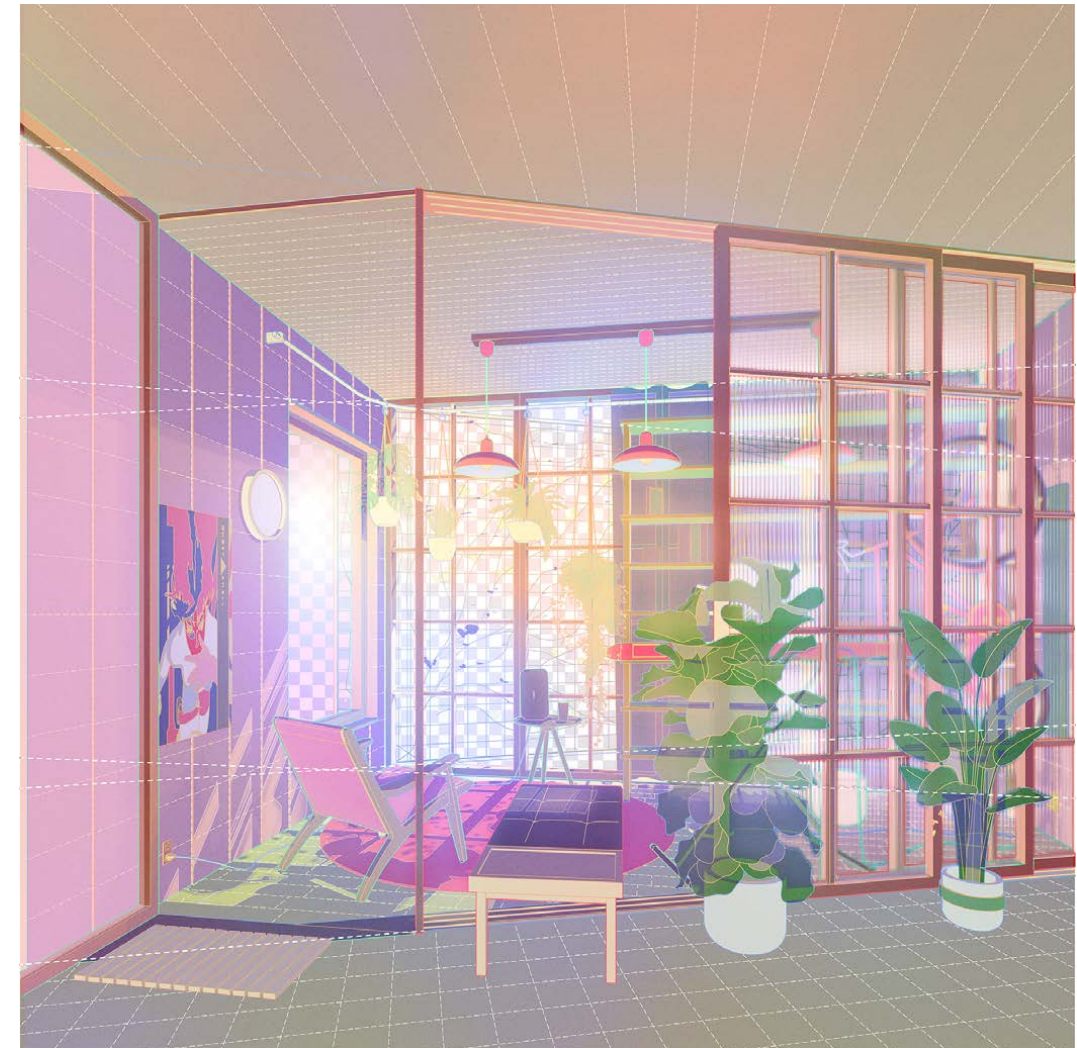
COST OF USE



### Melrose Site Deficiencies, 2021, The Bronx, New York.

*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.*

## 6 | RETHINKING EFFICIENCY: HOUSING, HOME, OWNERSHIP



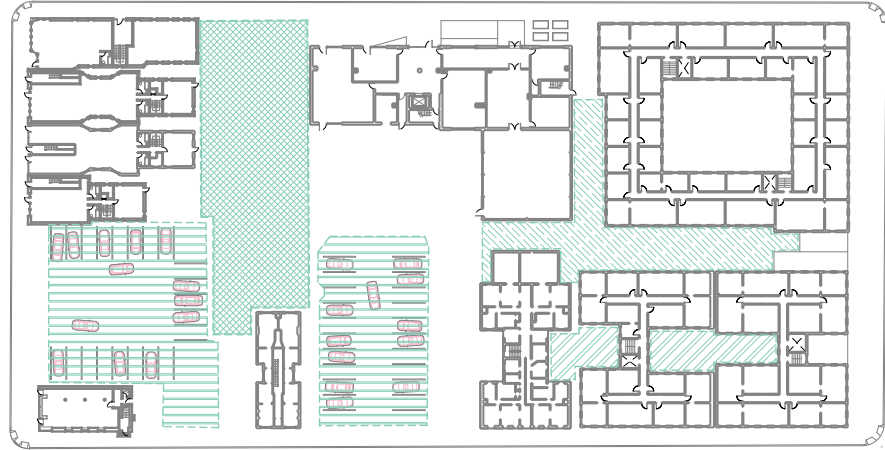
Core III, Critic: Galia Solomonoff, Partner: Jonghoon Park, Fall 2021.

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.

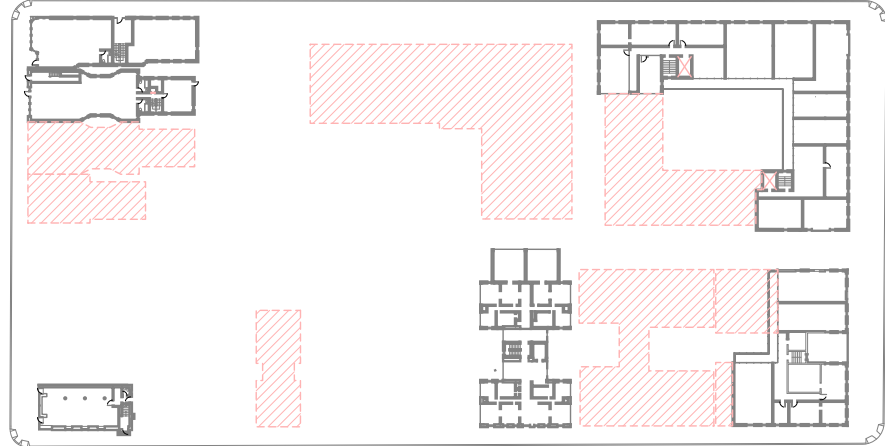
Addressing this issue, we paired each traditional, "efficient" unit with a flexible, "inefficient" multipurpose space in a single-loaded organization. These spaces provide an unmeasured benefit in economic and personal productivity of the home. Units are arranged in a fashion where such "auxiliary" rooms face interior community pathways further permitting a sense of self expression and ownership in the community.



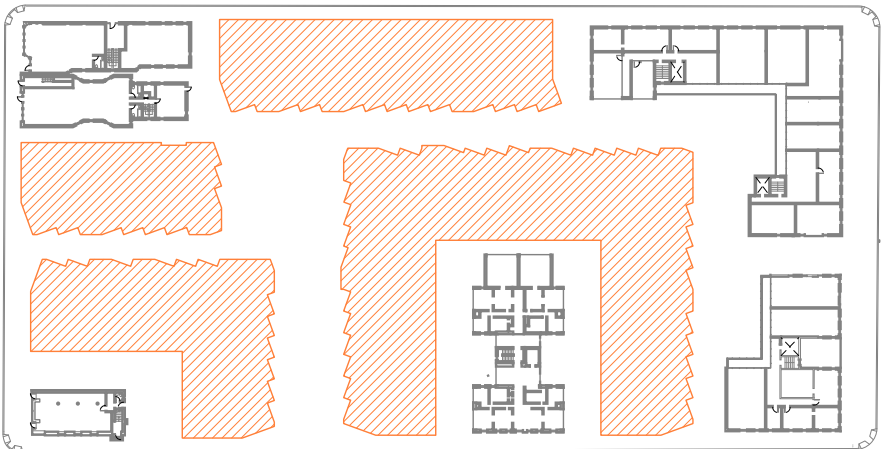
EXISTING CONDITION



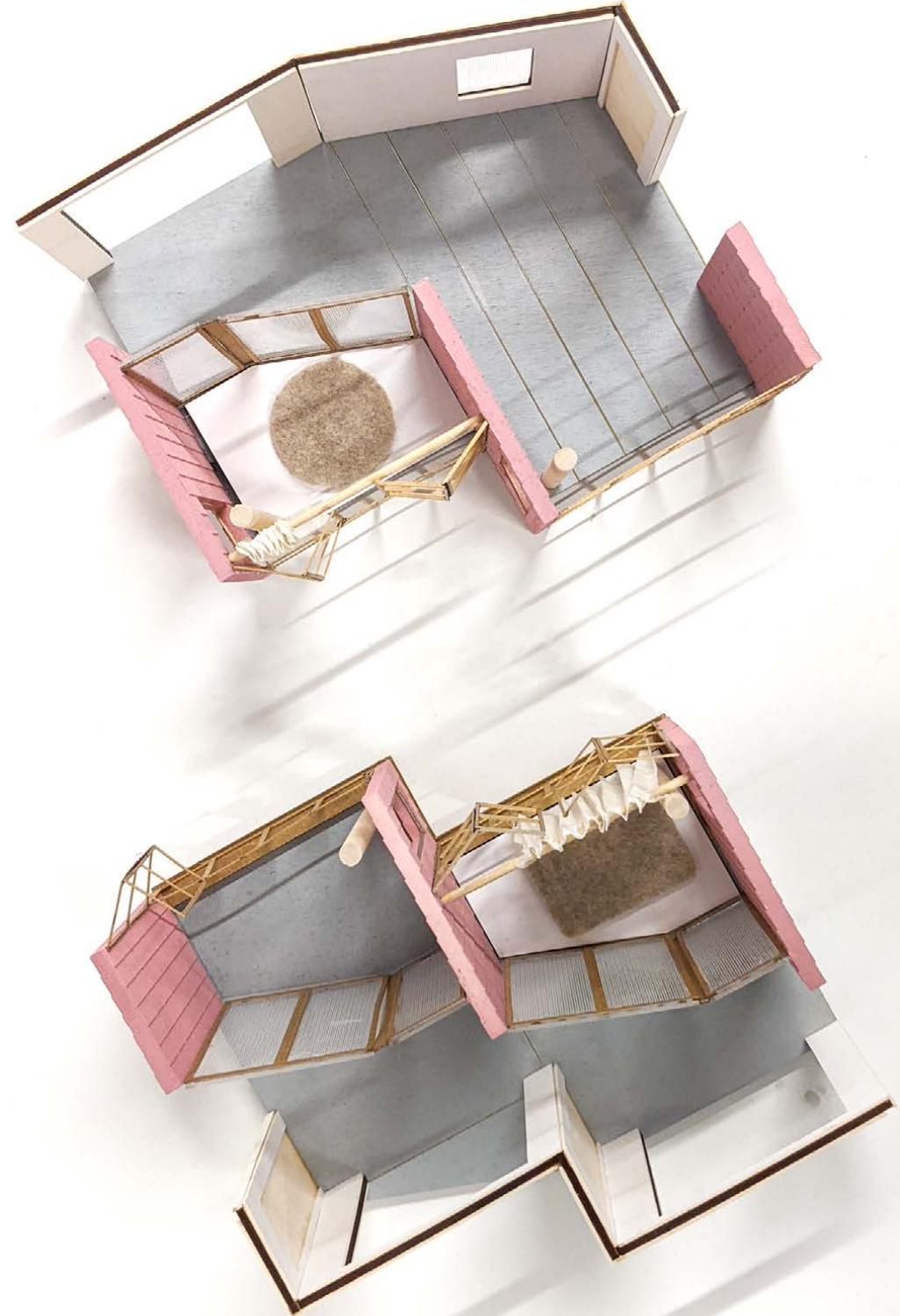
SITE DEMOLITION



NEW MASSING APPROACH



*The site strategy maintains many existing buildings on the site and introduces new buildings to activate the block's interior. Auxiliary rooms line the passageways within the block and provide a rich inhabited facade that expresses the character of the residents without compromising privacy.*



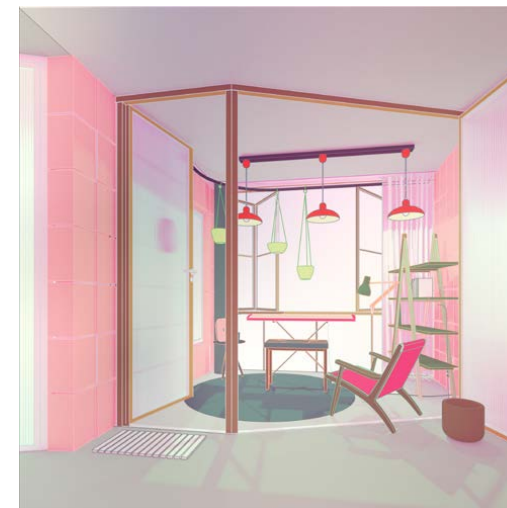




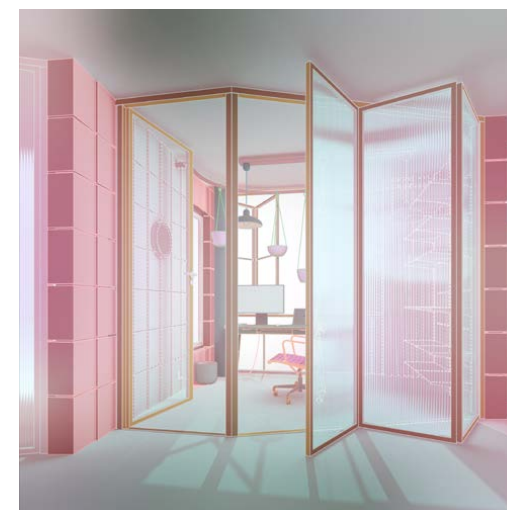








CONFIGURATION: LEISURE



CONFIGURATION: WORK



CONFIGURATION: STORAGE



**1:1 Detailing**  
**Professor Zach**  
**Mulitauaopele**  
**Group: Julie Kim,**  
**Cecile Kim**  
**Fall 2022.**





