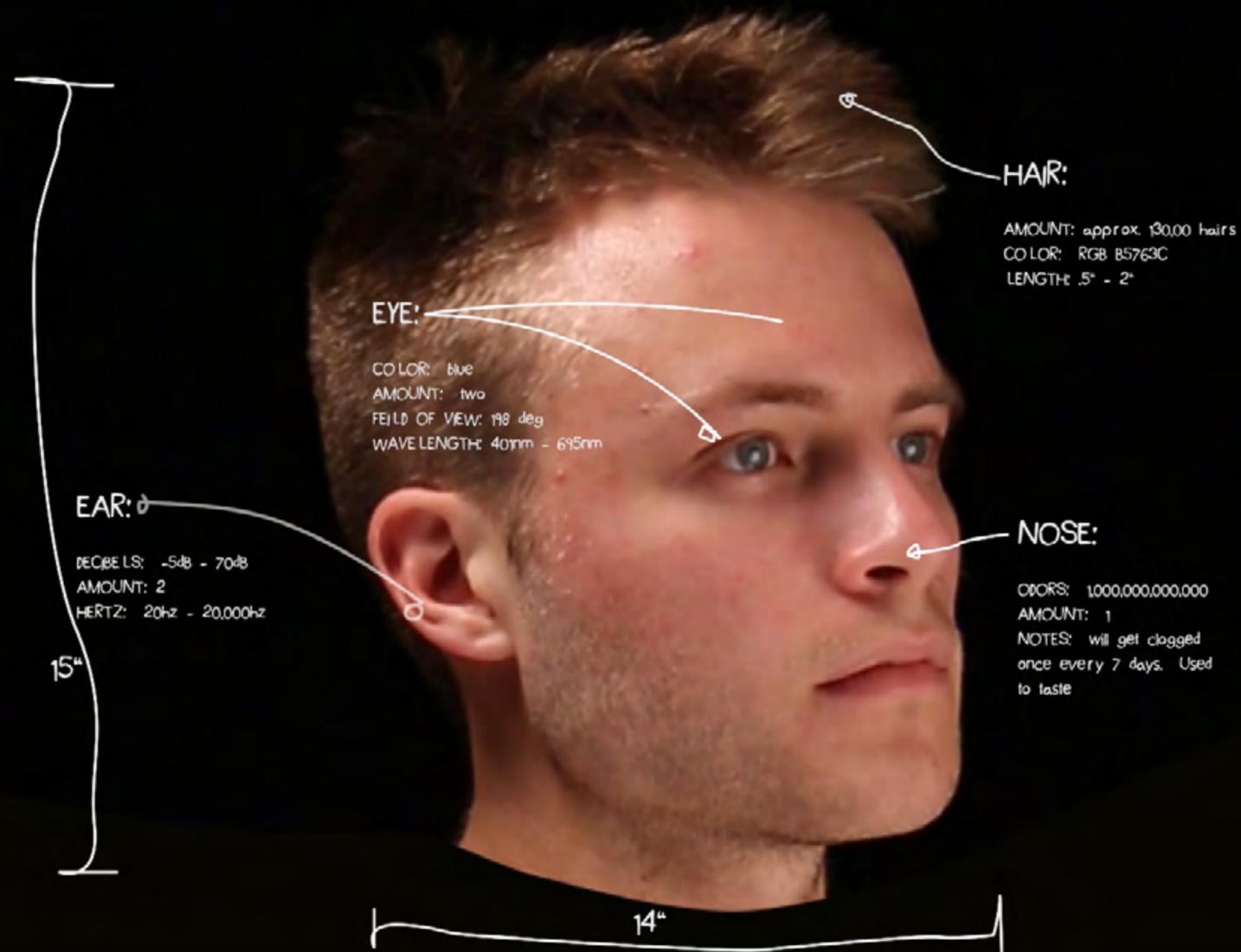


Nikolas Bentel Portfolio



www.nikolasbentelstudio.com
info@nikolasbentelstudio.com
[@nikbentel](https://twitter.com/nikbentel)

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THE TRADING POST

STUDIO PROJECT, MAKERGRAPH
ADVANCE 6 - SPRING 2022
TAUGHT BY ADA TOLLA AND GIUSEPE LIGNANO

Created for the Makergraph Studio, The Trading Post is a column designed for passerbys to reconsider the value of objects. Feel free to take an object from the column but be sure to put something back of equal value. It is up to you to interperet what the object's worth might be. Its sentimental value, its material value and its functional value.

TRADE



**PACKING LIST
ENCLOSED**



THE TRADING POST
TRADE ANY OBJECT THAT YOU ARE CURRENTLY CARRYING
FOR AN OBJECT ON THE POST.



TRADE TRADE TRADE
TRADE ANY OBJECT THAT
YOU ARE CURRENTLY CARRYING
FOR AN OBJECT ON THE POST.



**TRADING
TRADING
TRADING
TRADING**



7 2527 73070 6

TRADE!

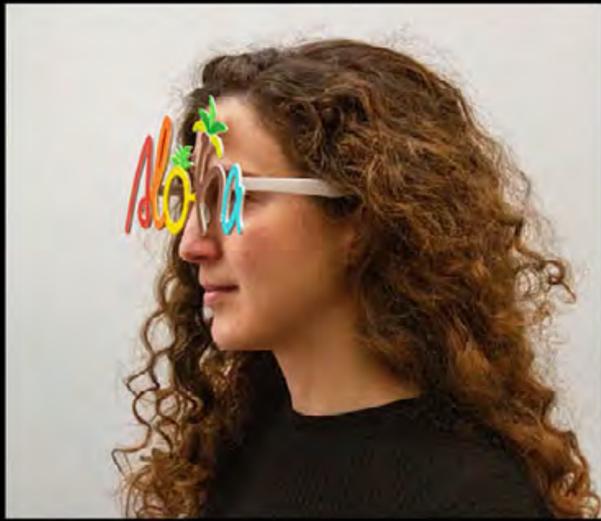
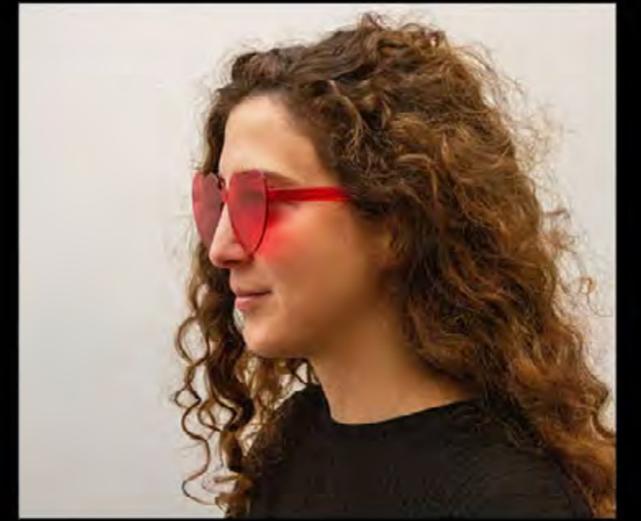


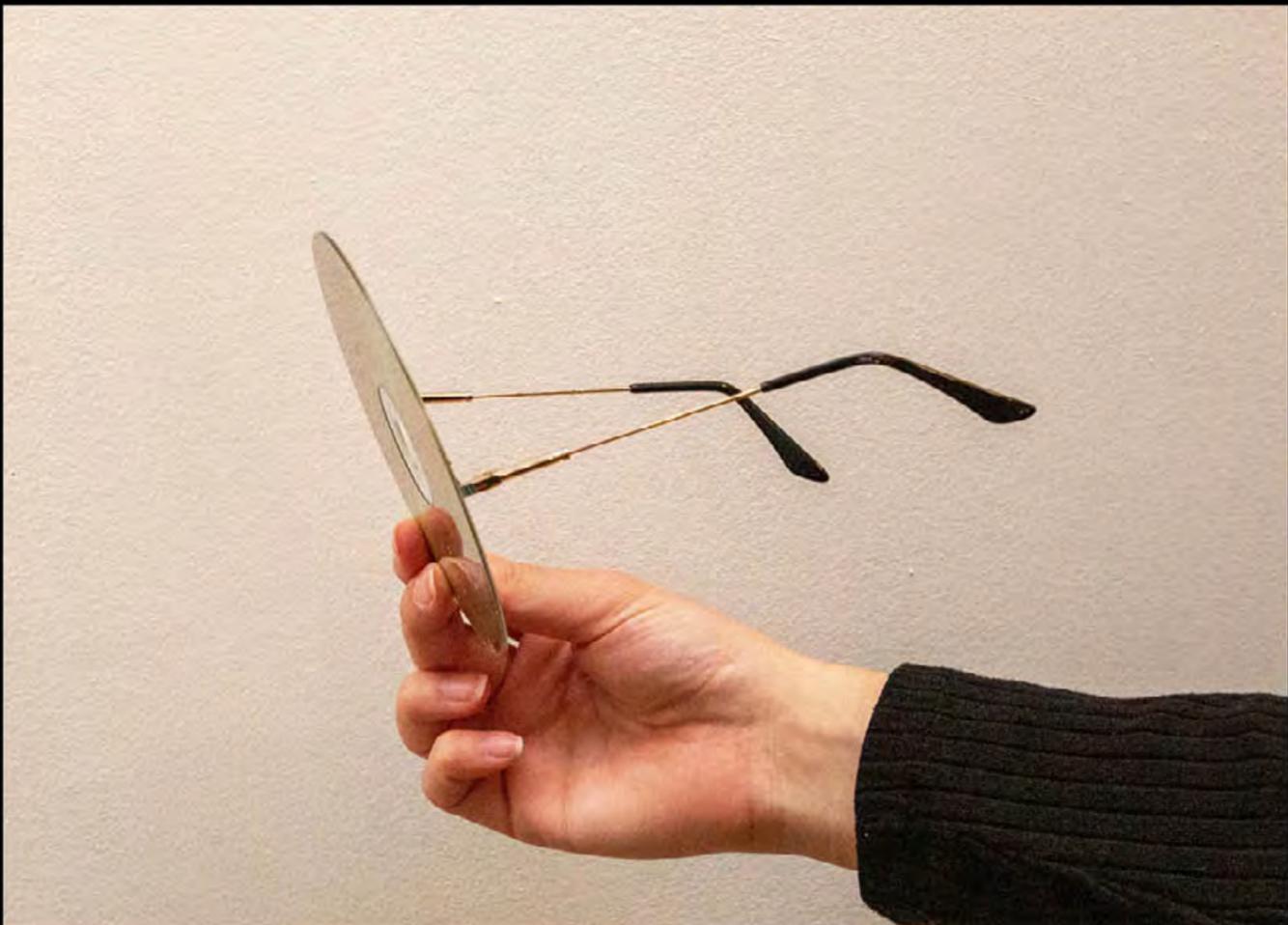


TRADED OBJECT

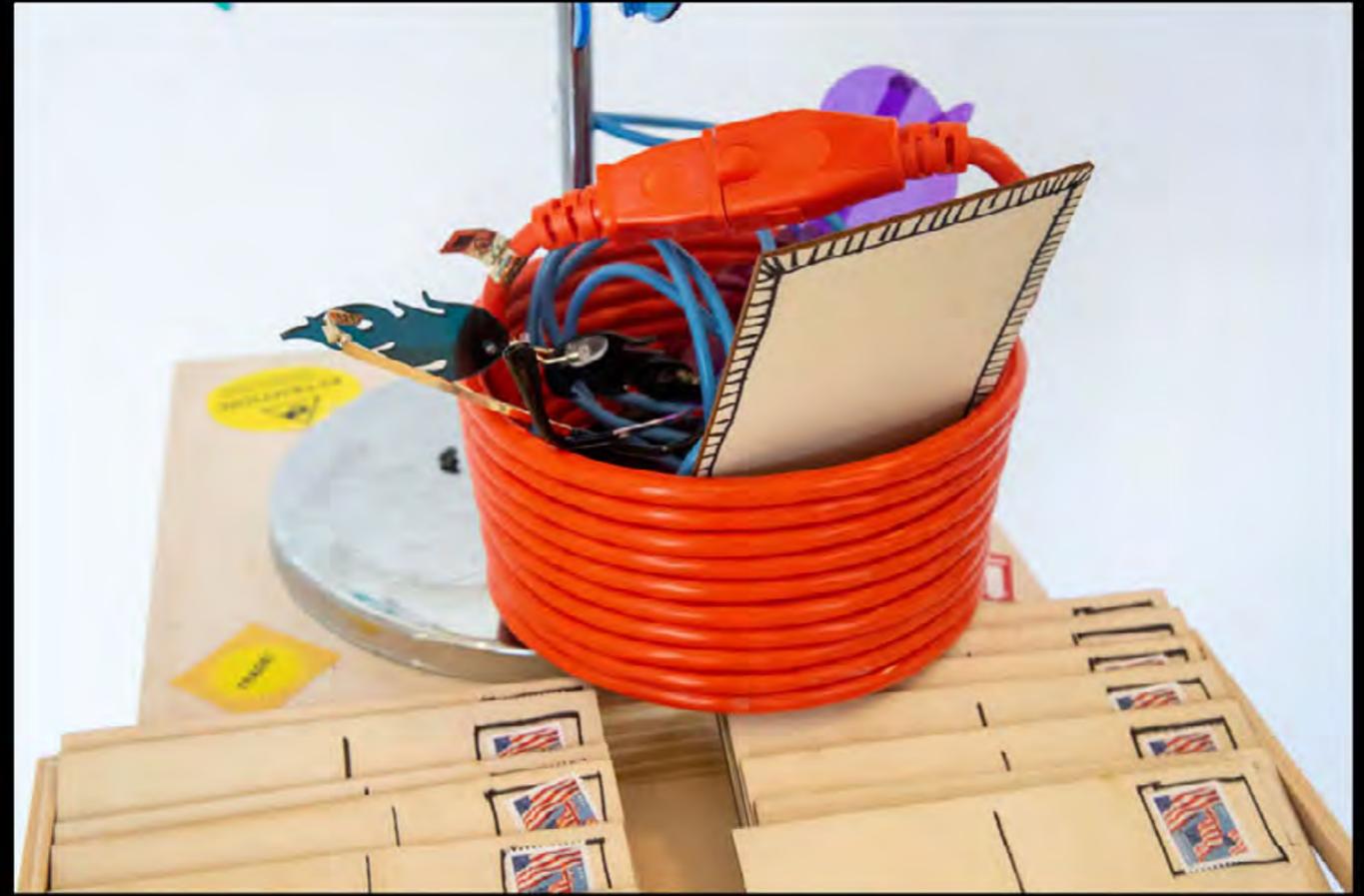


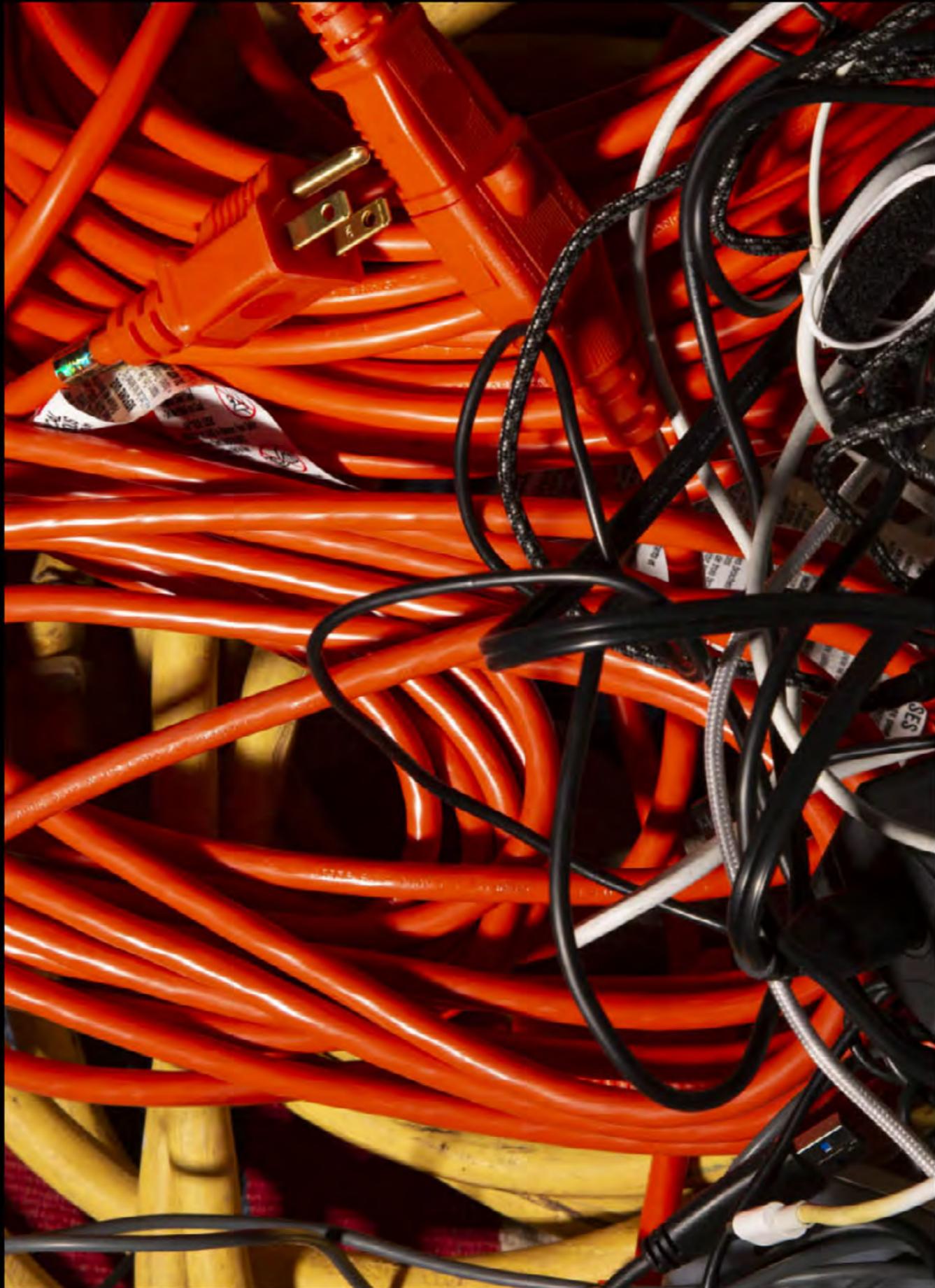
OBJECT LEFT





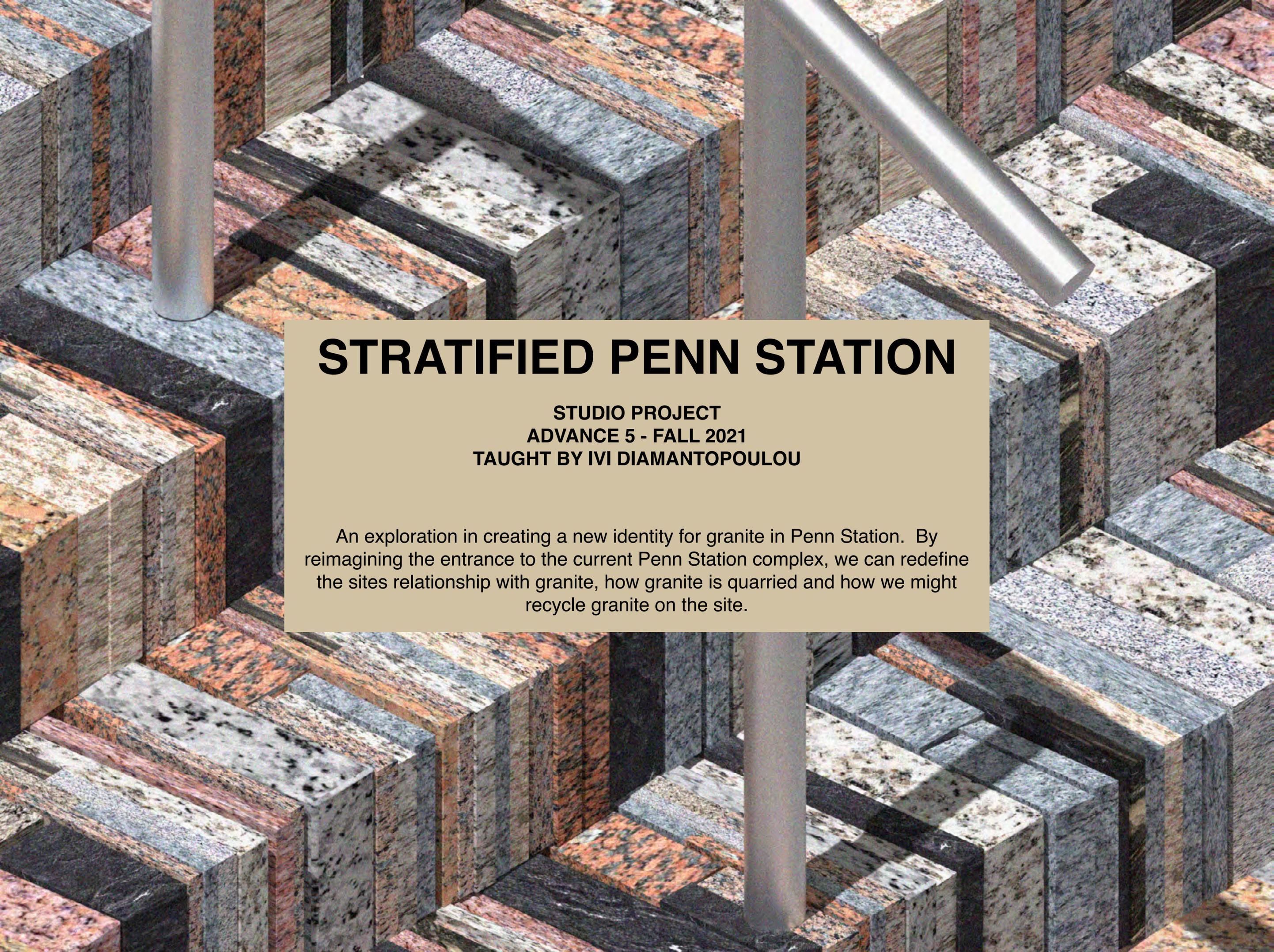










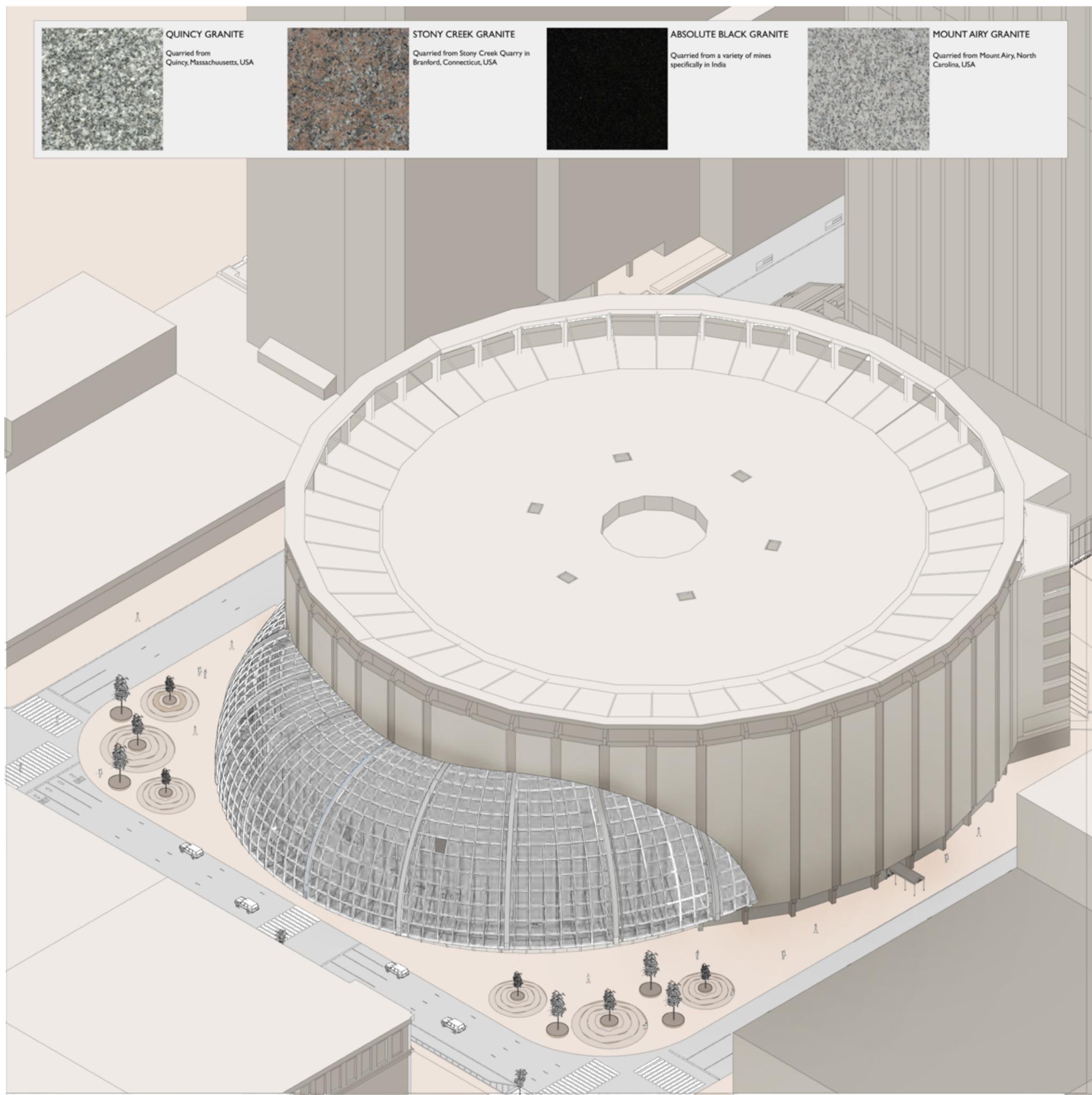


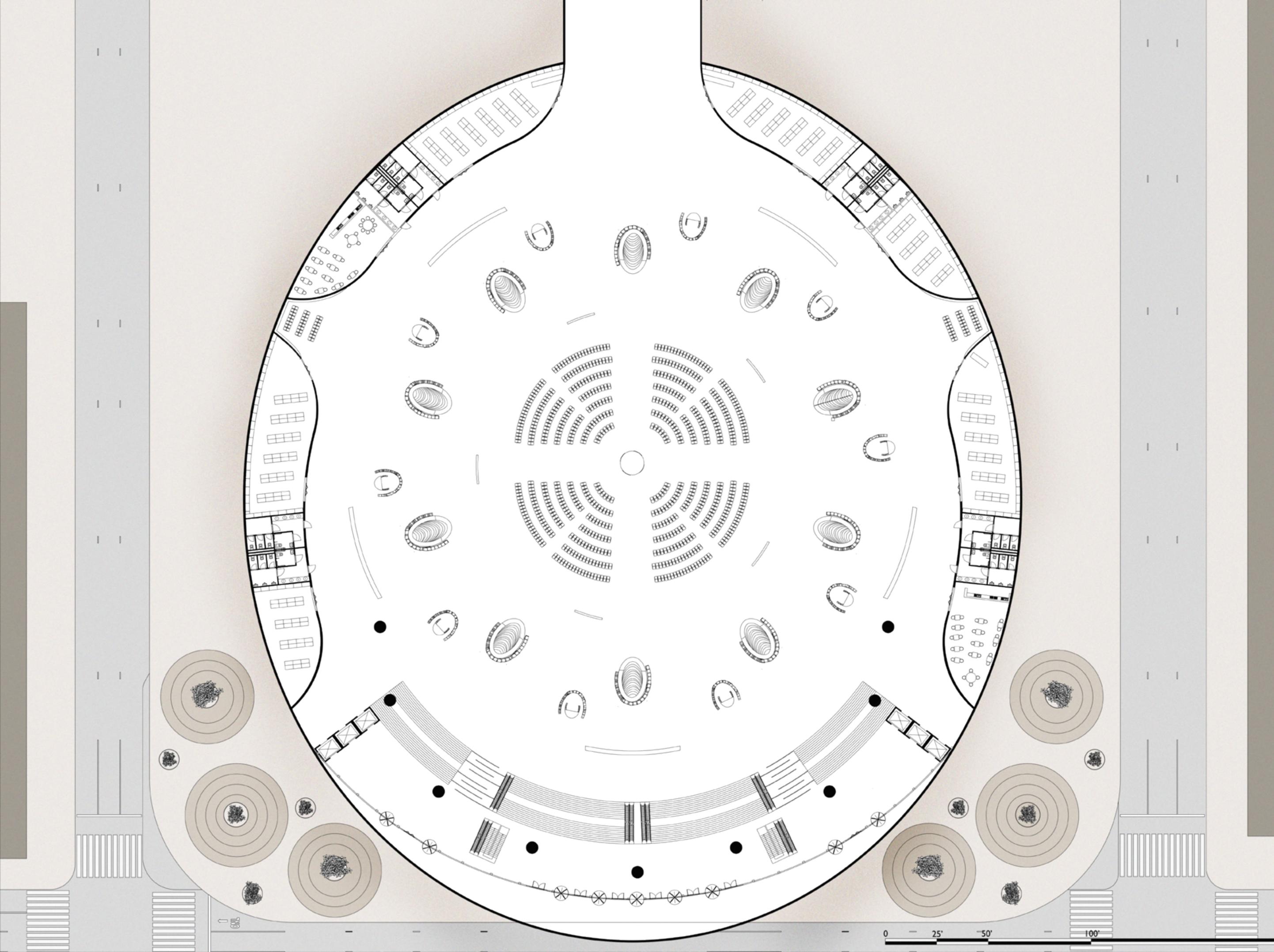
STRATIFIED PENN STATION

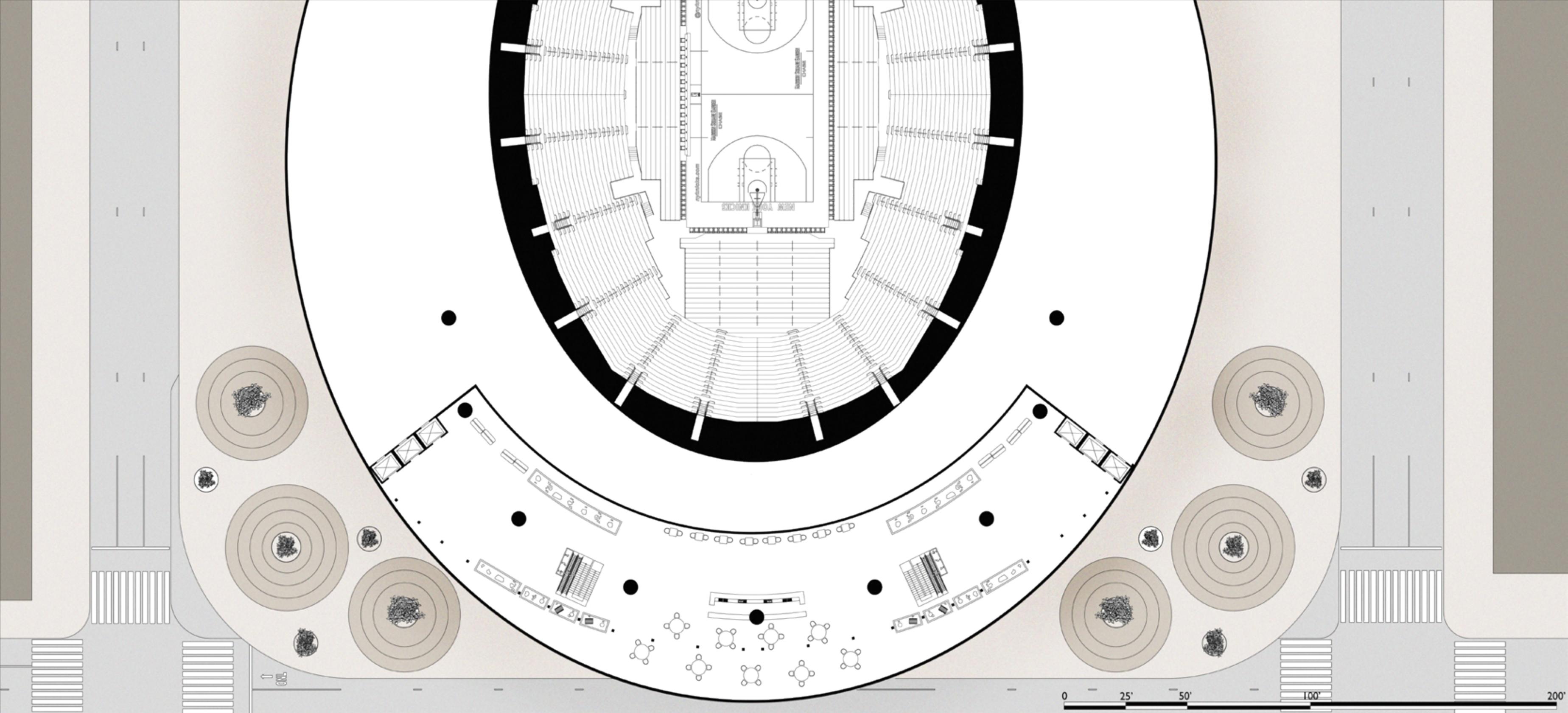
STUDIO PROJECT
ADVANCE 5 - FALL 2021
TAUGHT BY IVI DIAMANTOPOULOU

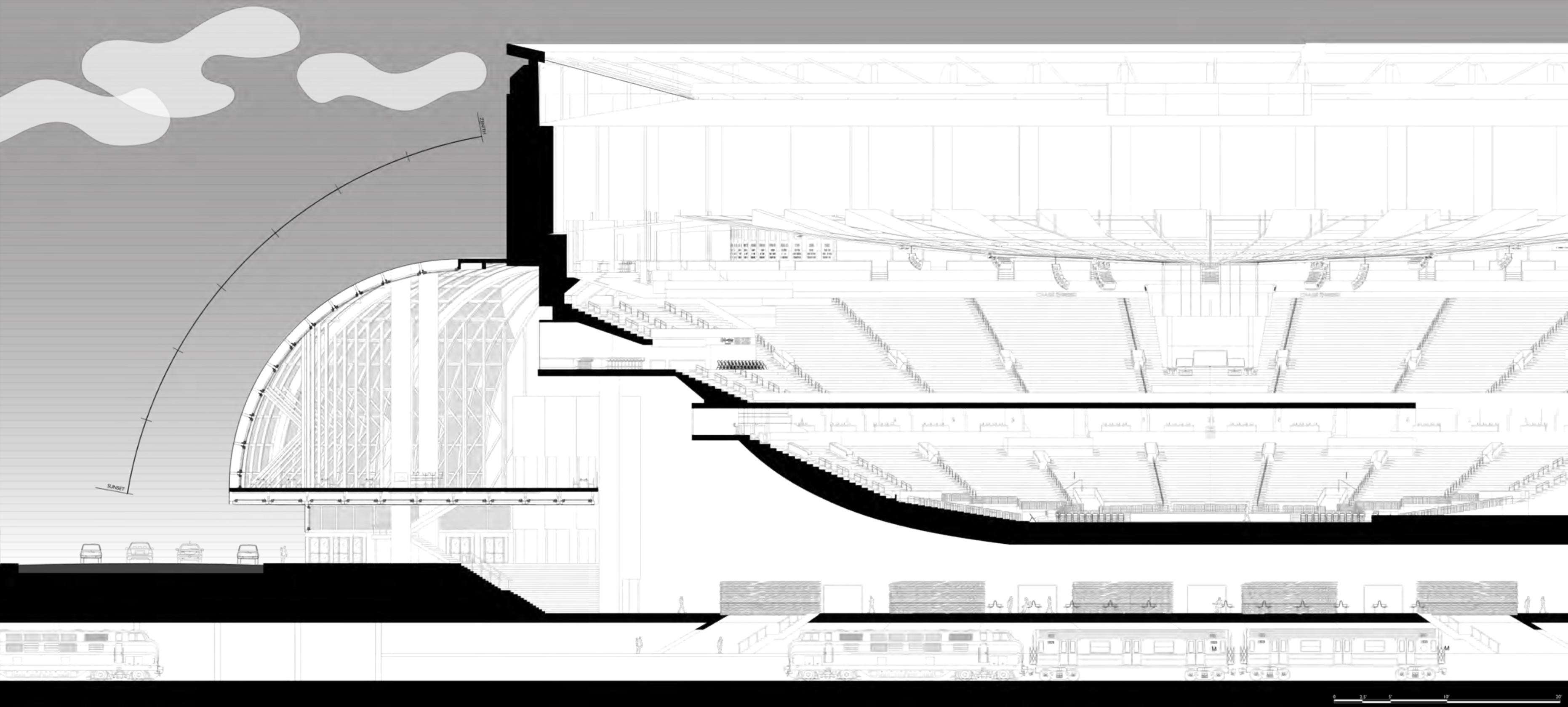
An exploration in creating a new identity for granite in Penn Station. By reimagining the entrance to the current Penn Station complex, we can redefine the site's relationship with granite, how granite is quarried and how we might recycle granite on the site.

Axonometric of the new entrance for Penn Station.







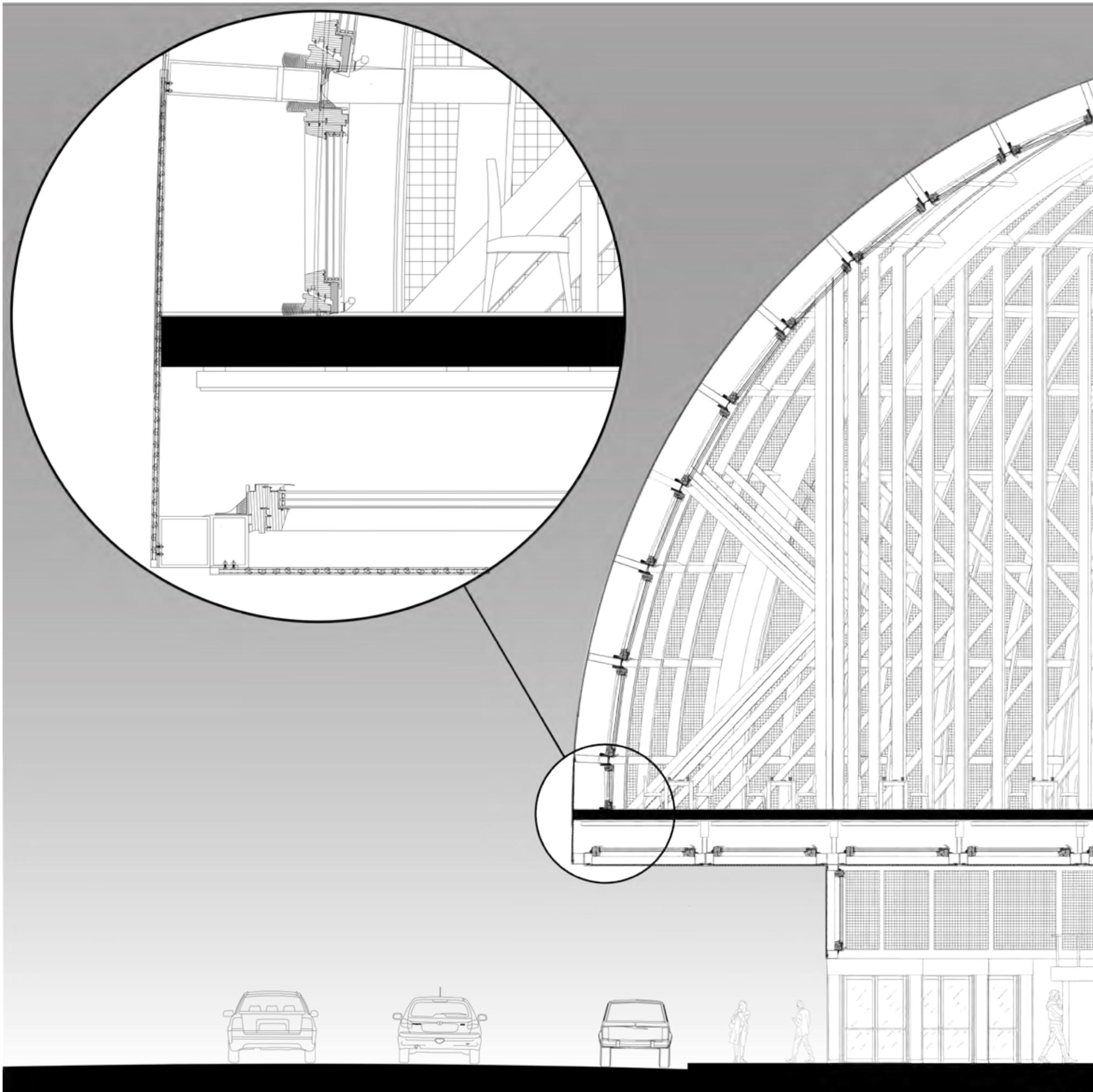


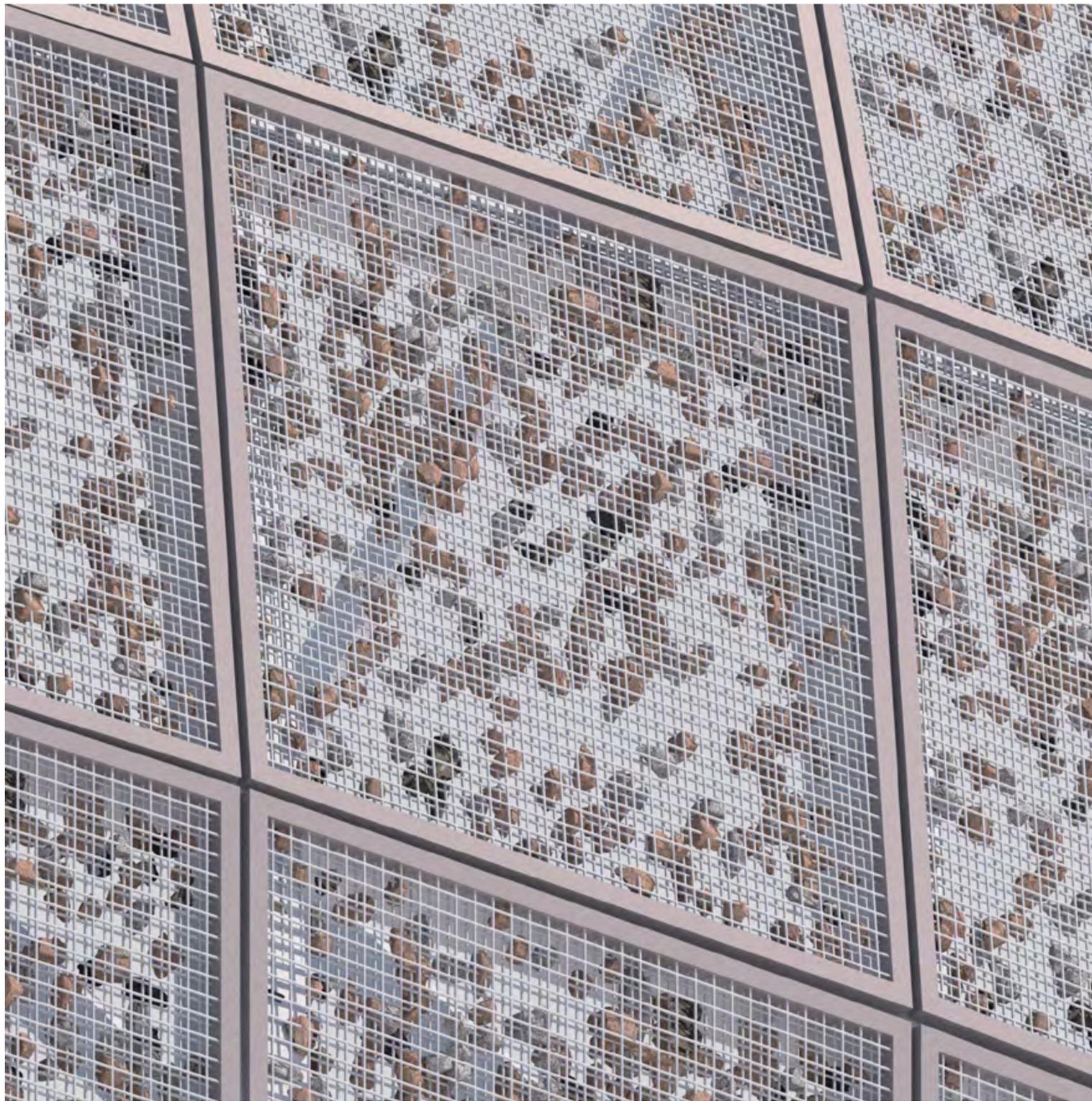
SUNSET

0 5 10 20

Window Detail

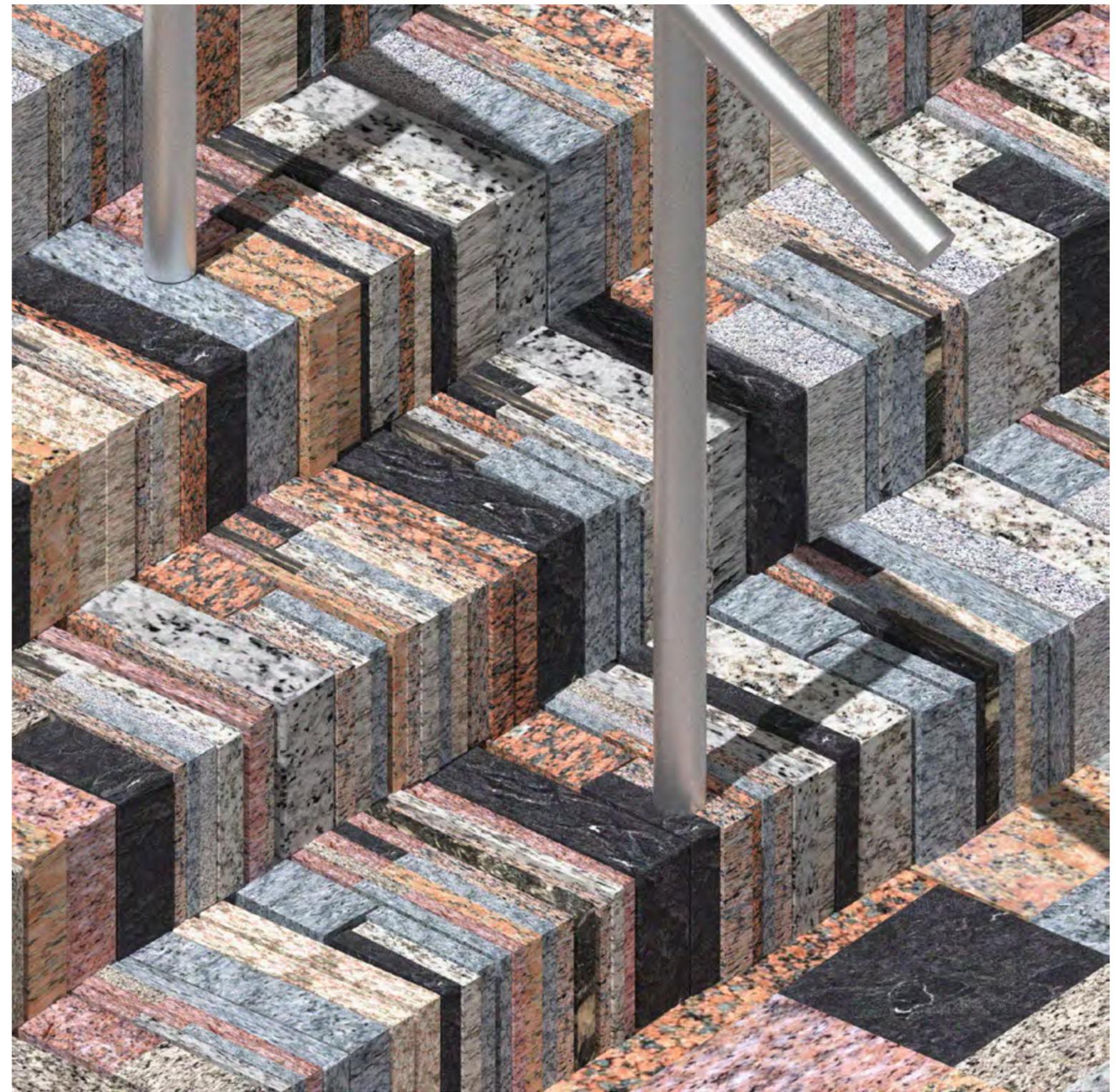
Operable windows with a metal mesh which contains the granite detritus from the old Penn Station.





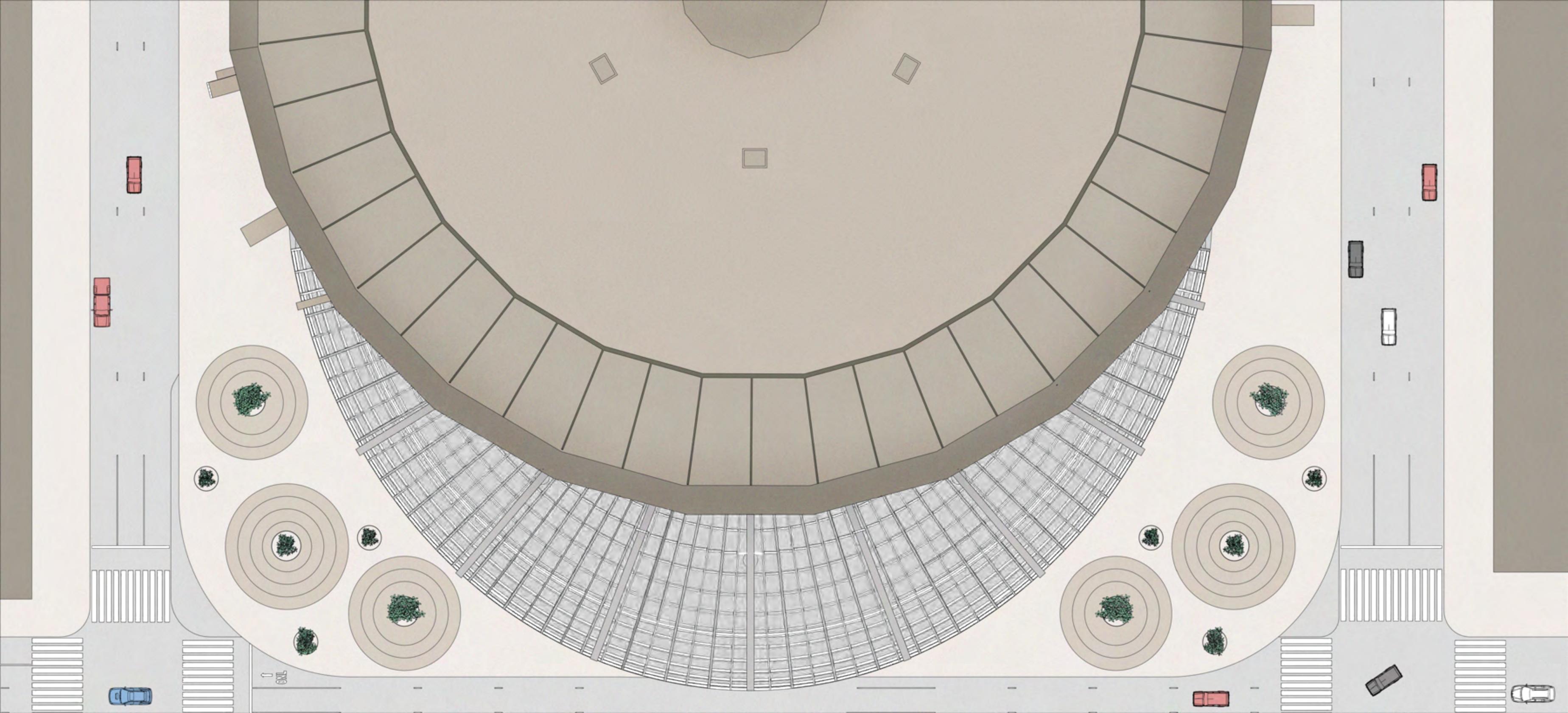
Window Detail

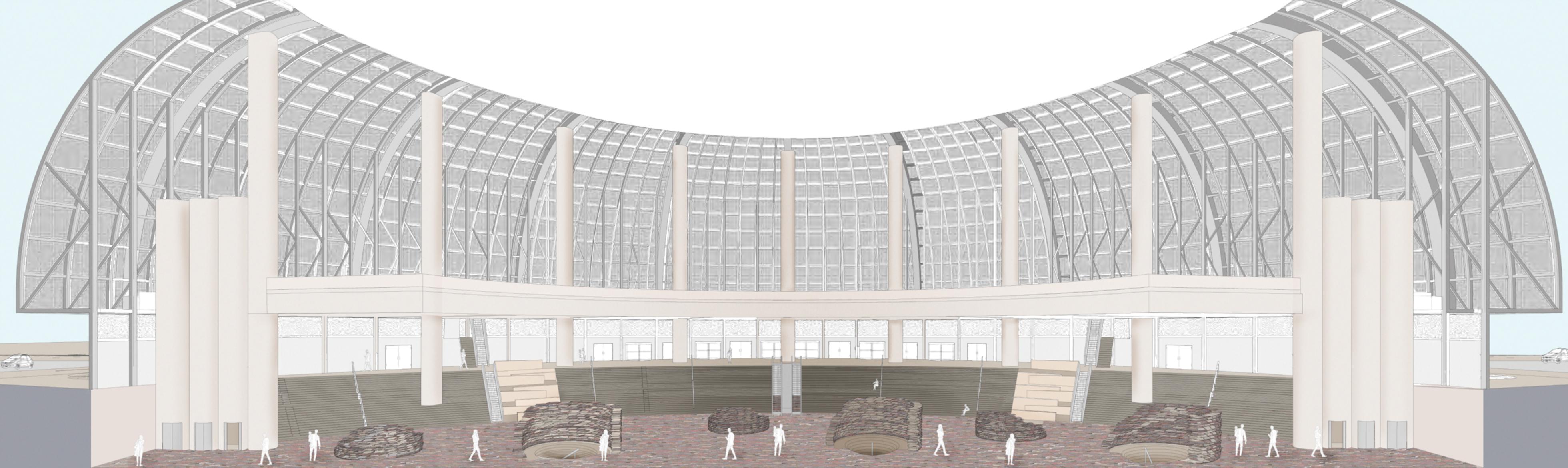
Granite rocks broken off from the detritus of Penn Station.



The Steps of the new Penn station entrance.

Granite cladding repurposed as blocks for the stairs.



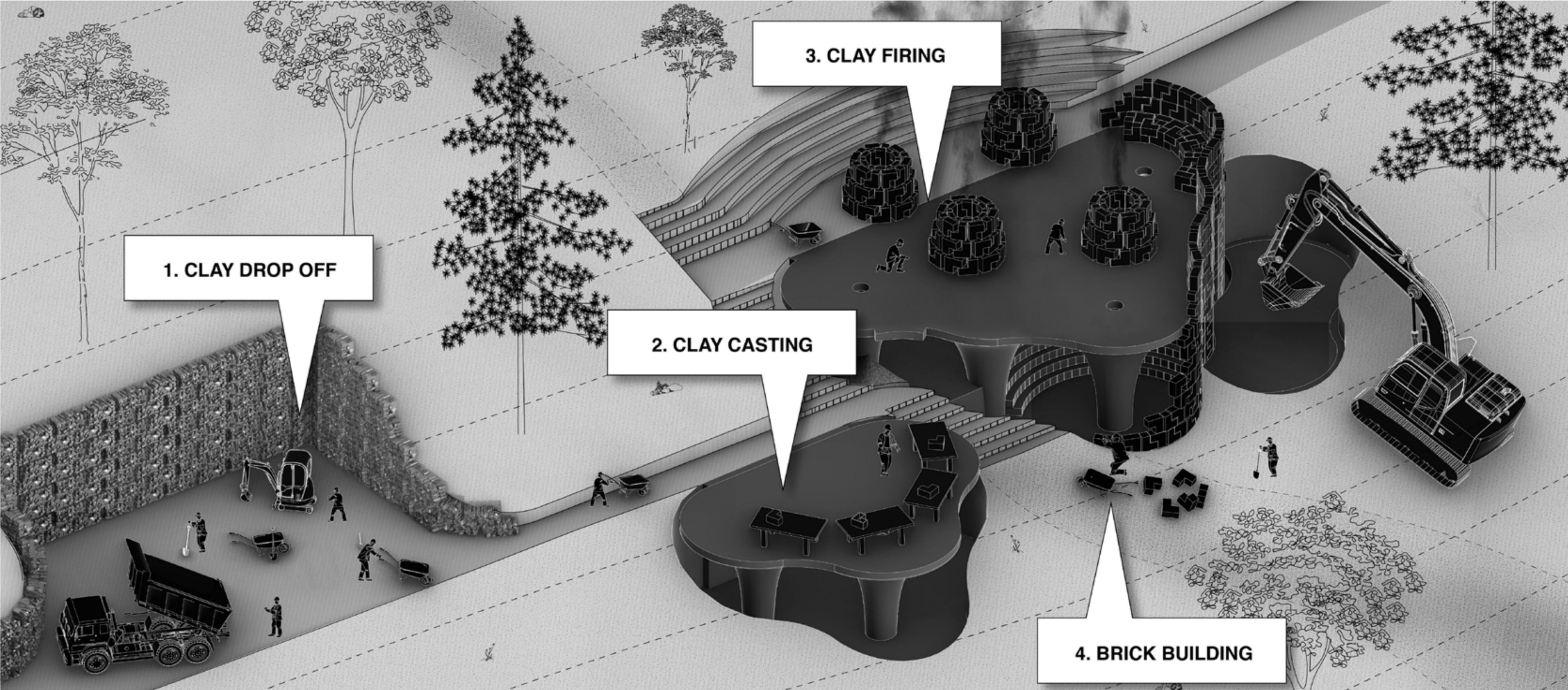


GRANITE, BRICK, CONCRETE

STUDIO PROJECT
ADVANCE 4 - SPRING 2021
TAUGHT BY ROBERT MARINO

A space created for the Native American community in upstate New York.
Using materials found locally at the site, the building can be constructed using
inexpensive building techniques with resources found on the property.



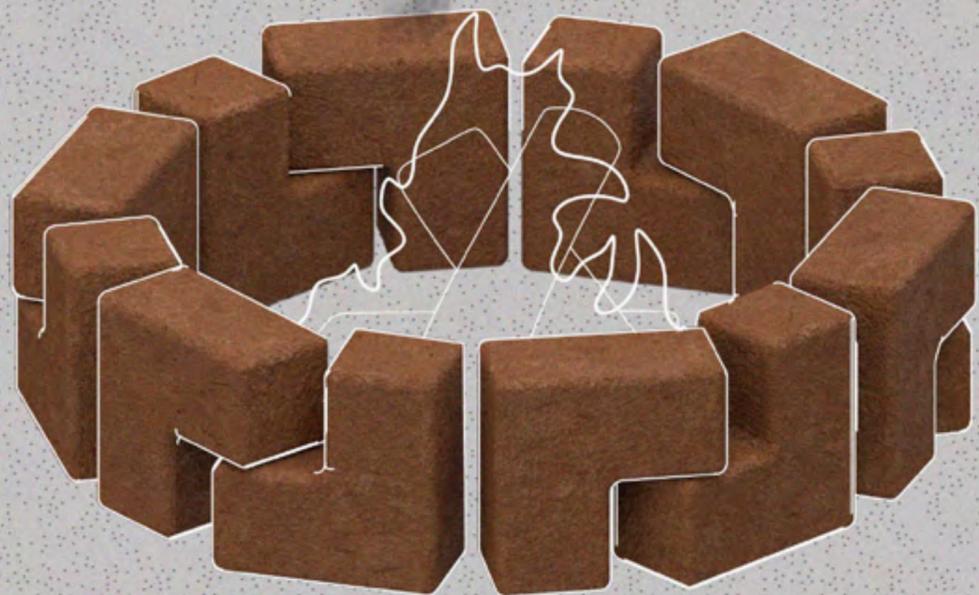
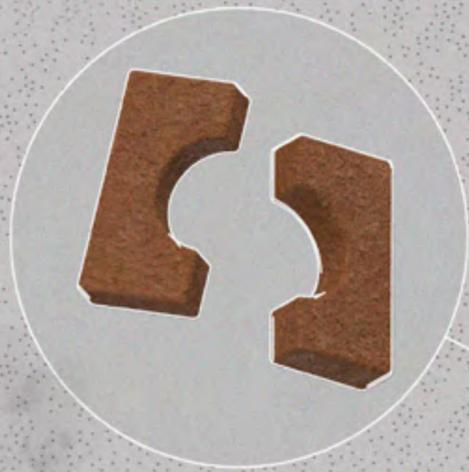


1. CLAY DROP OFF

3. CLAY FIRING

2. CLAY CASTING

4. BRICK BUILDING







SAND



CLAY



RIVER ROCKS



GRANITE



GNEISS



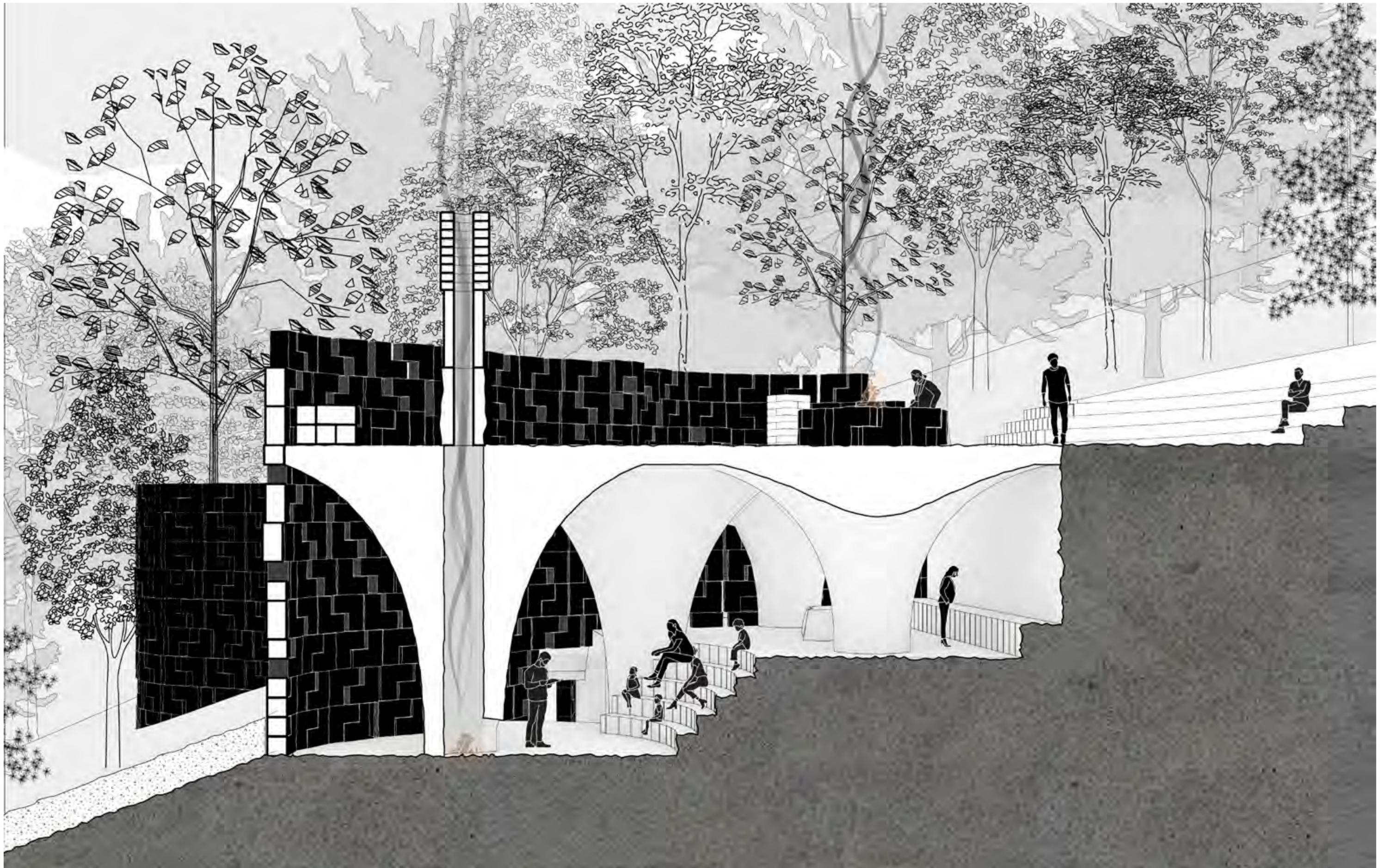
RED OAK

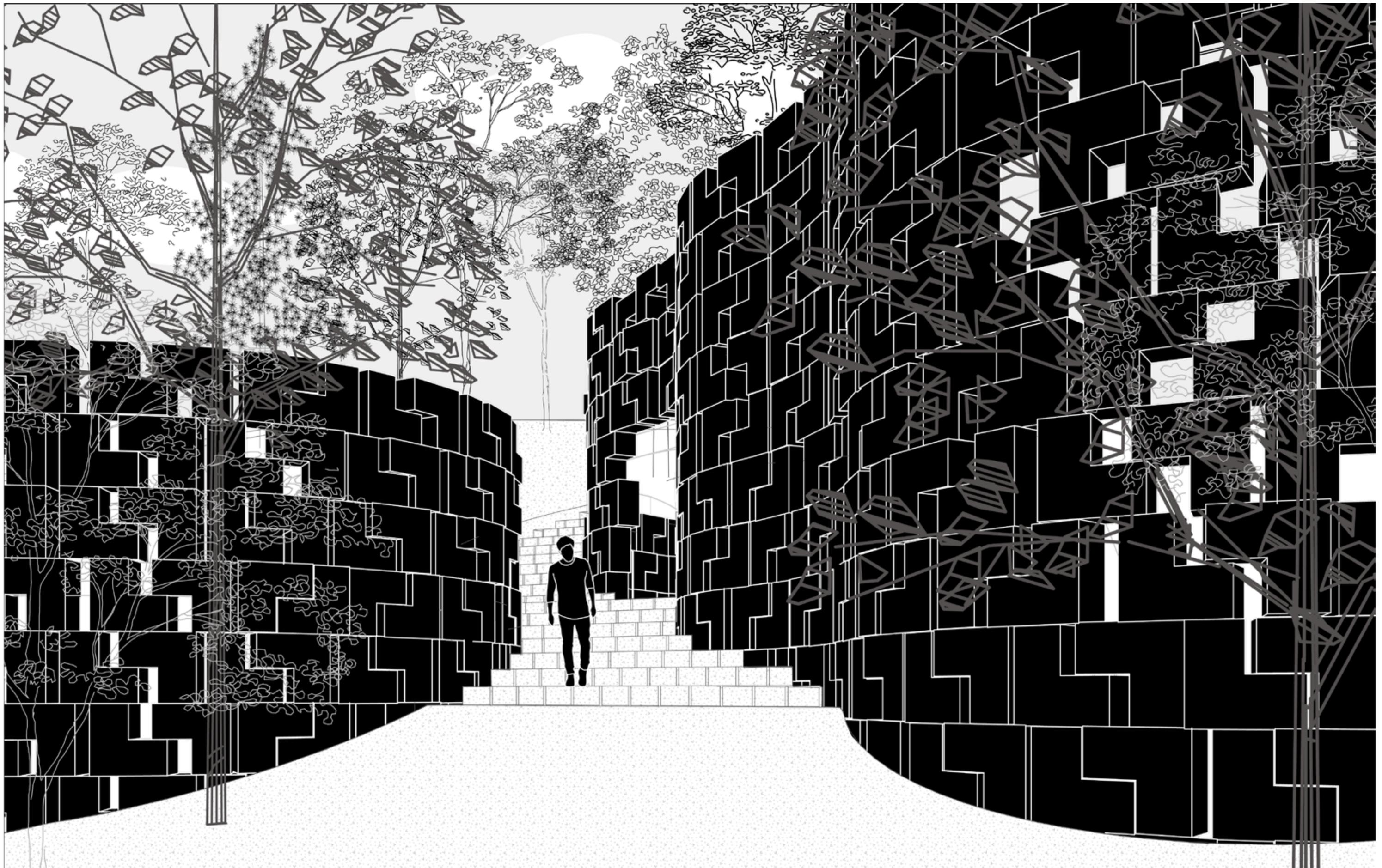


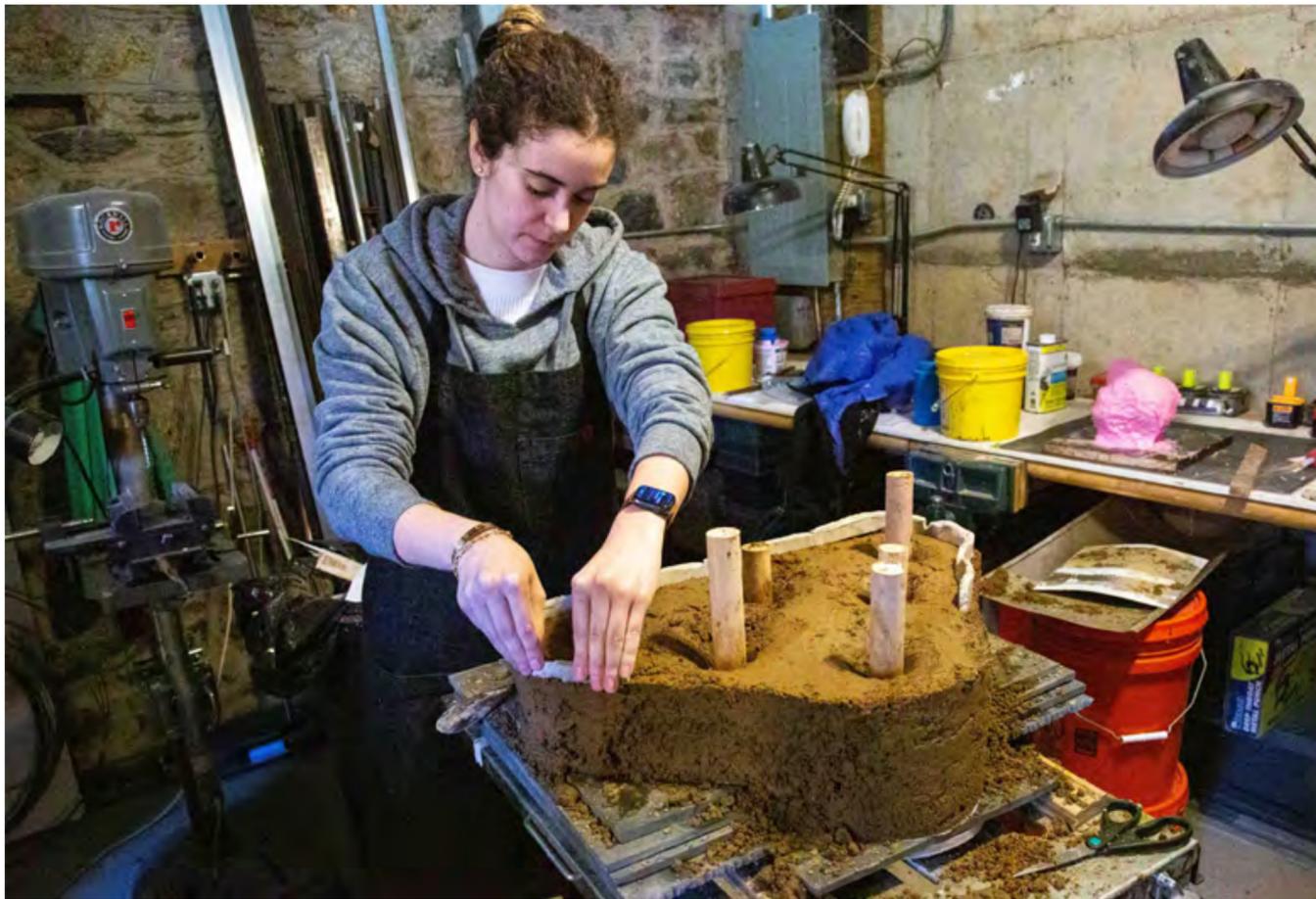


N

0 5 10 15 20









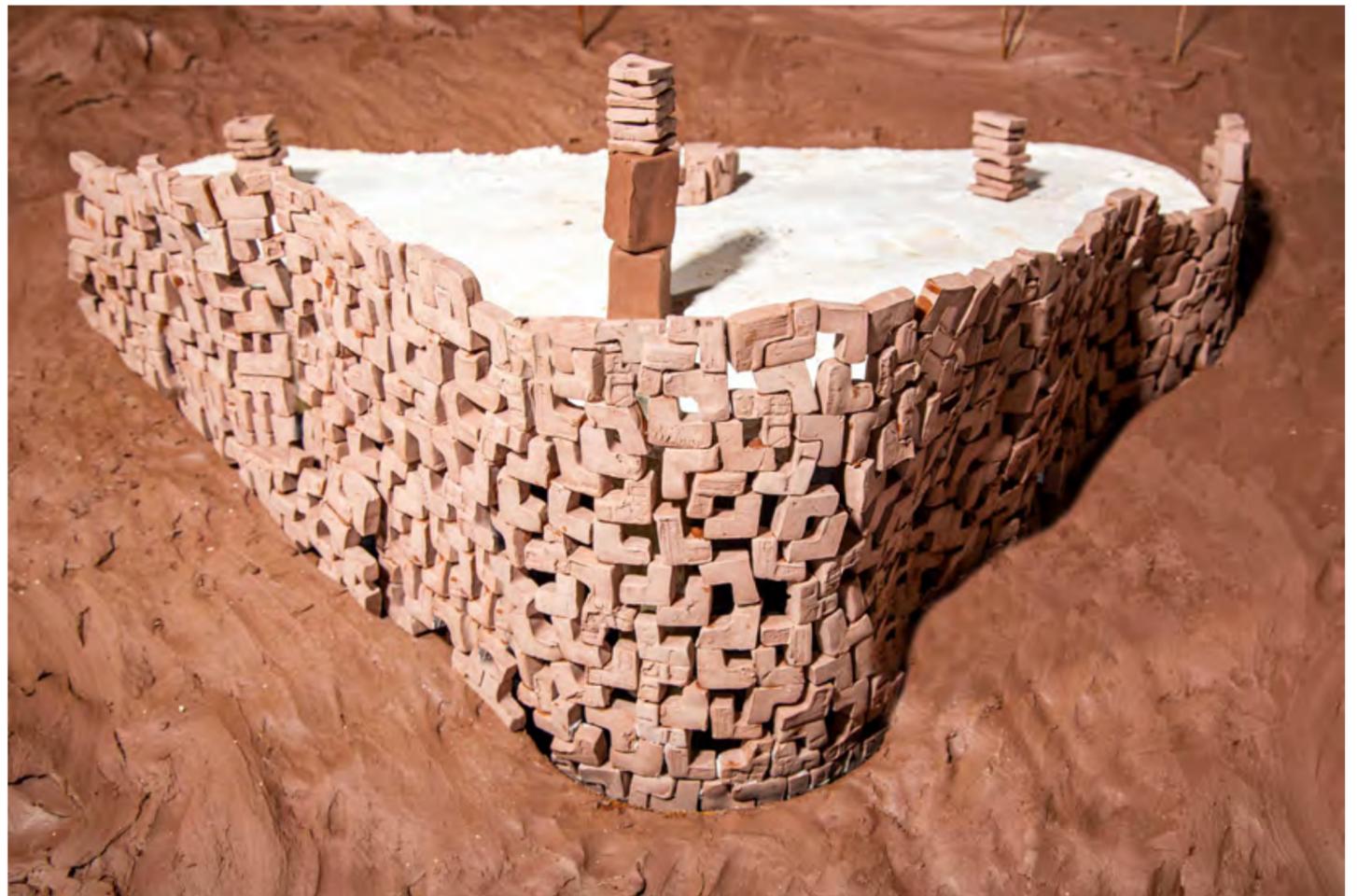
Model Cut away

Model reveal showing
interior view of project

Full Model

The model is built using the building techniques designed for the full scale project.





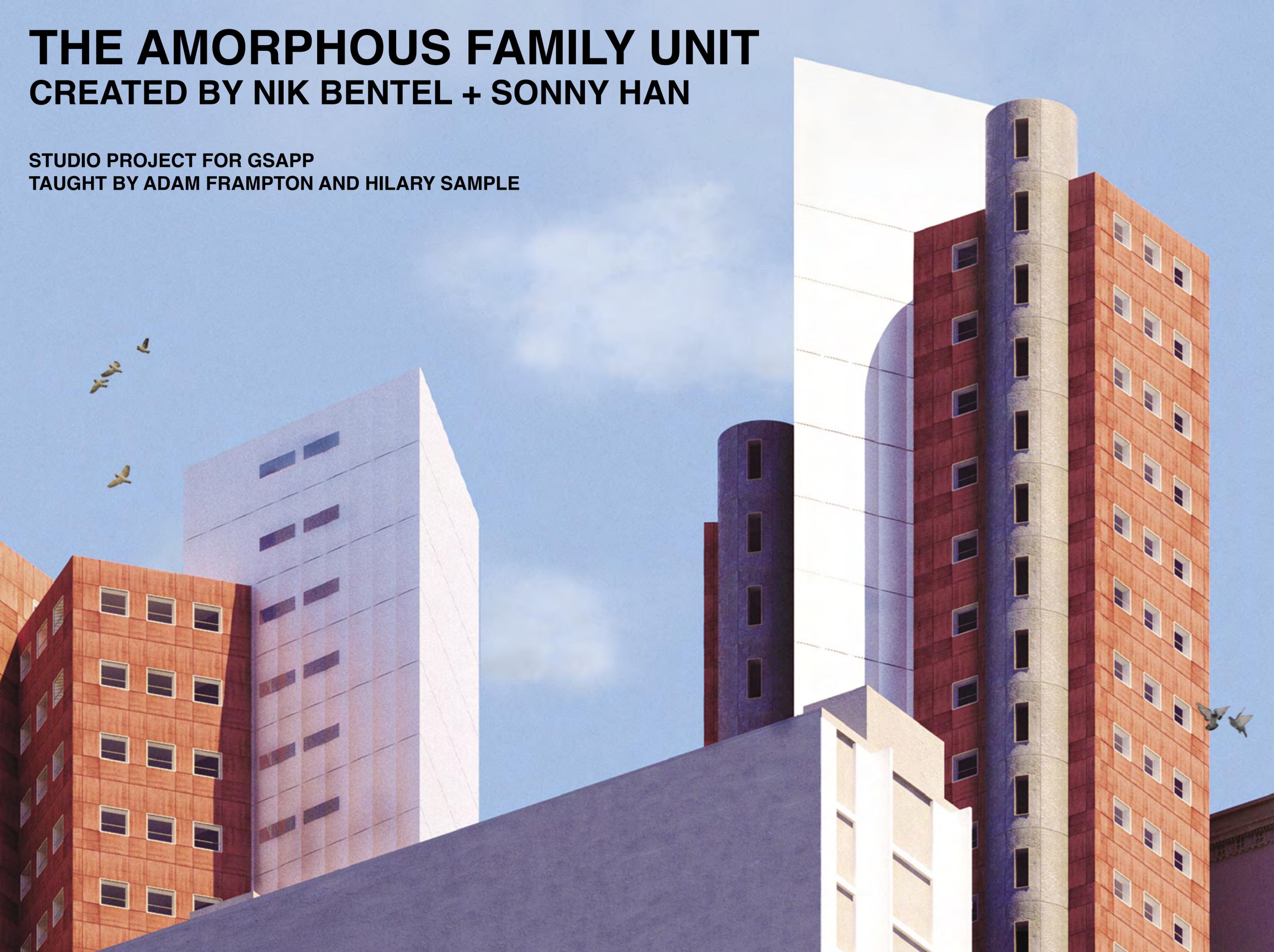




THE AMORPHOUS FAMILY UNIT

CREATED BY NIK BENTEL + SONNY HAN

STUDIO PROJECT FOR GSAPP
TAUGHT BY ADAM FRAMPTON AND HILARY SAMPLE



THE AMORPHOUS FAMILY UNIT

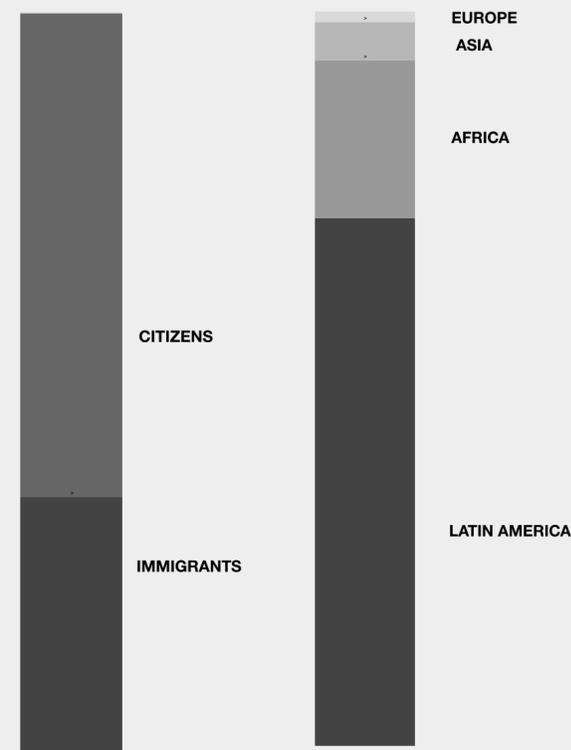
Through countless historical examples, the Bronx and its inhabitants have constantly changed and adapted. The community's makeup, size and values are in constant flux. Concrete data of the exact demographics, statistics and cultural values in the Bronx will simply not be accurate and always a step behind. However the one fact we can rely upon is that this data will always change.

Currently, public housing standards force the western nuclear family structure onto the communities in Melrose. However the Bronx has always had a high immigrant population, with over 34% of the inhabitants being foreign born. Why are we building public housing that forces incoming families into an arbitrarily set family structure?

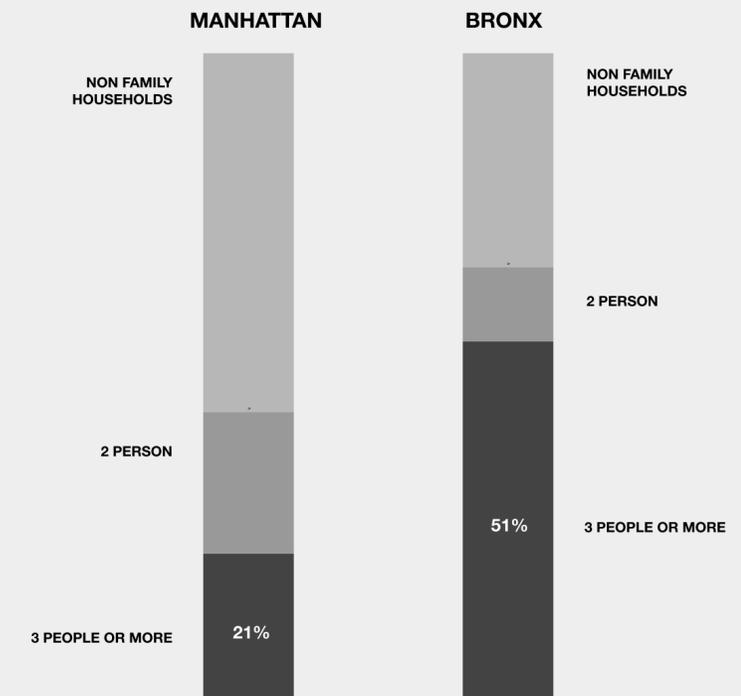
The project aims to work with and embrace the "amorphous" and "incomplete" of our site and inhabitants. The incomplete census data, the amorphous communities, and variety of family structures that live in the Melrose neighborhood are not only to be measured and appraised but also to be understood in their entirety as the basis for the spatial organization. The looseness of the floorplan composed of simplistic functional geometries accommodate for countless different family arrangements, sizes and styles.

We can agree that there should be no standard method of family structure that should dictate how to live in the United States. The idea is to not design housing around "the classical American nuclear family ideal" but to acknowledge and accommodate for the ever changing family and household arrangements in the Bronx.

POPULATION DEMOGRAPHICS



HOUSEHOLD SIZE



1945

1960

1975

2020

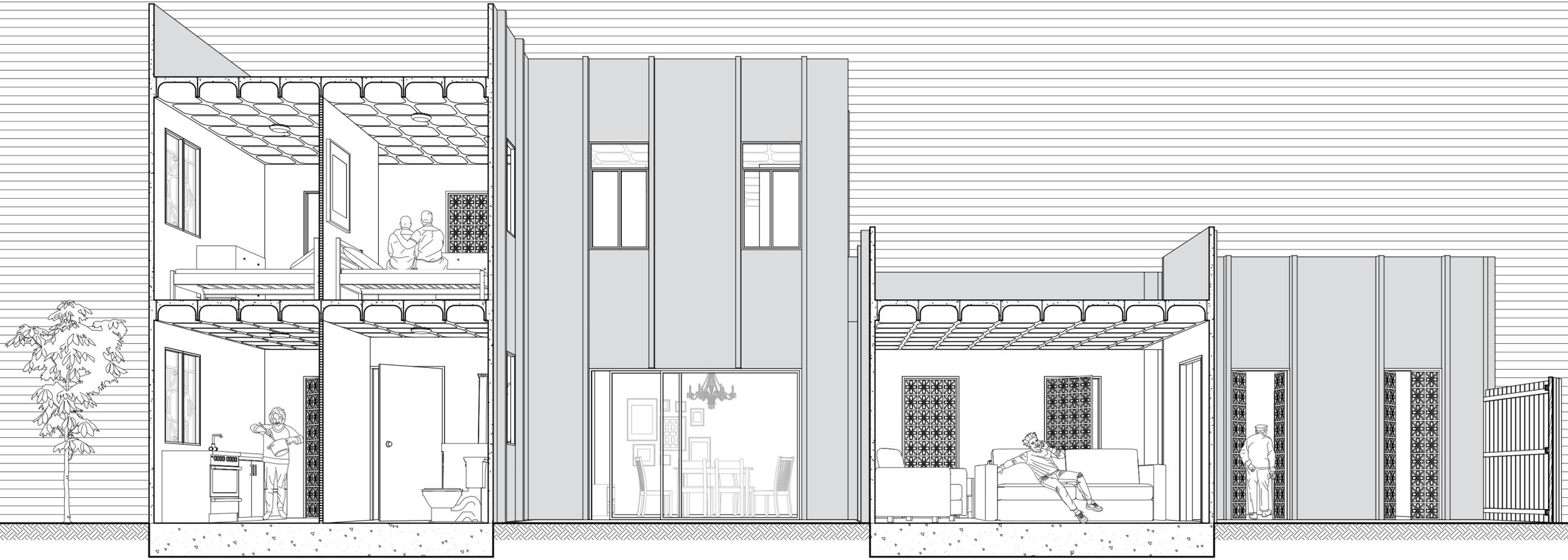
GERMAN

IRISH/ITALIAN

AFRICAN
AMERICAN

LATIN
AMERICAN

UNKNOWN



Precedent analysis of a housing situation at PREVI
Precedent Analysis

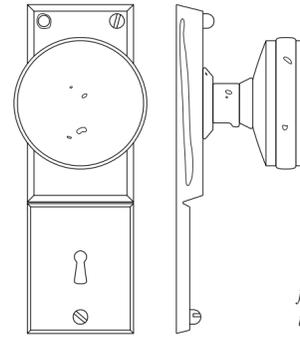
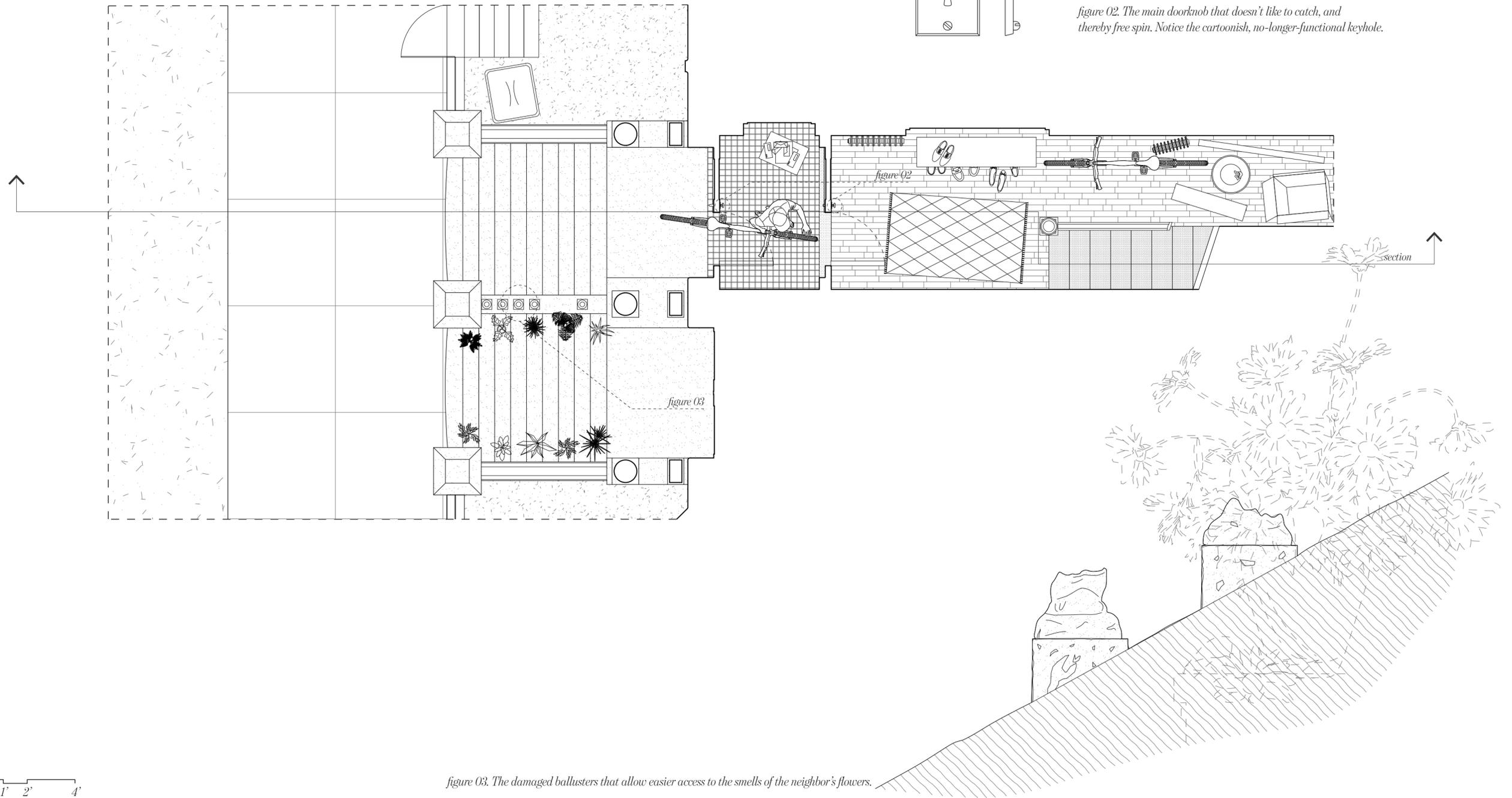


figure 02. The main doorknob that doesn't like to catch, and thereby free spin. Notice the cartoonish, no-longer-functional keyhole.



0' 1' 2' 4'

figure 03. The damaged ballusters that allow easier access to the smells of the neighbor's flowers.

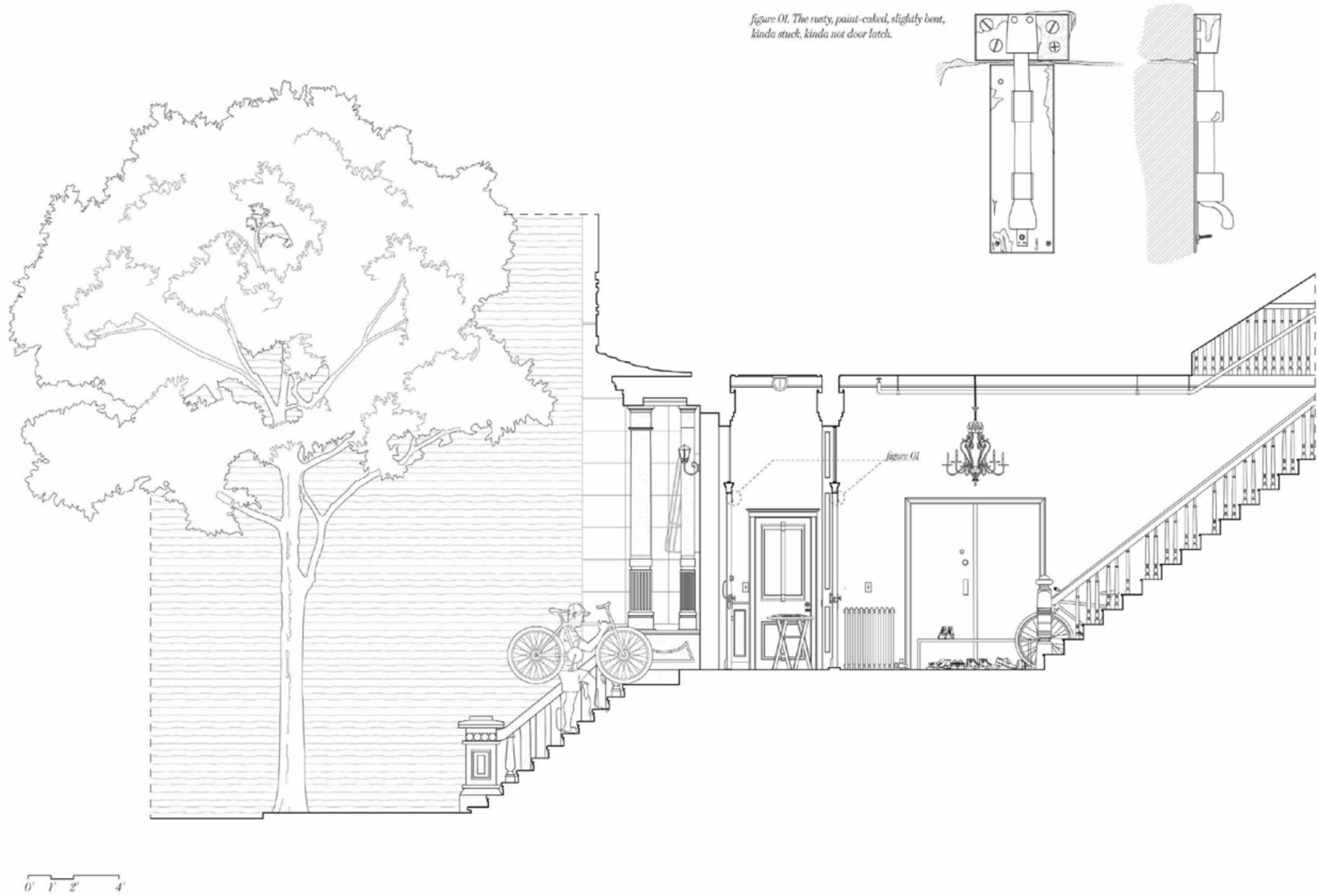
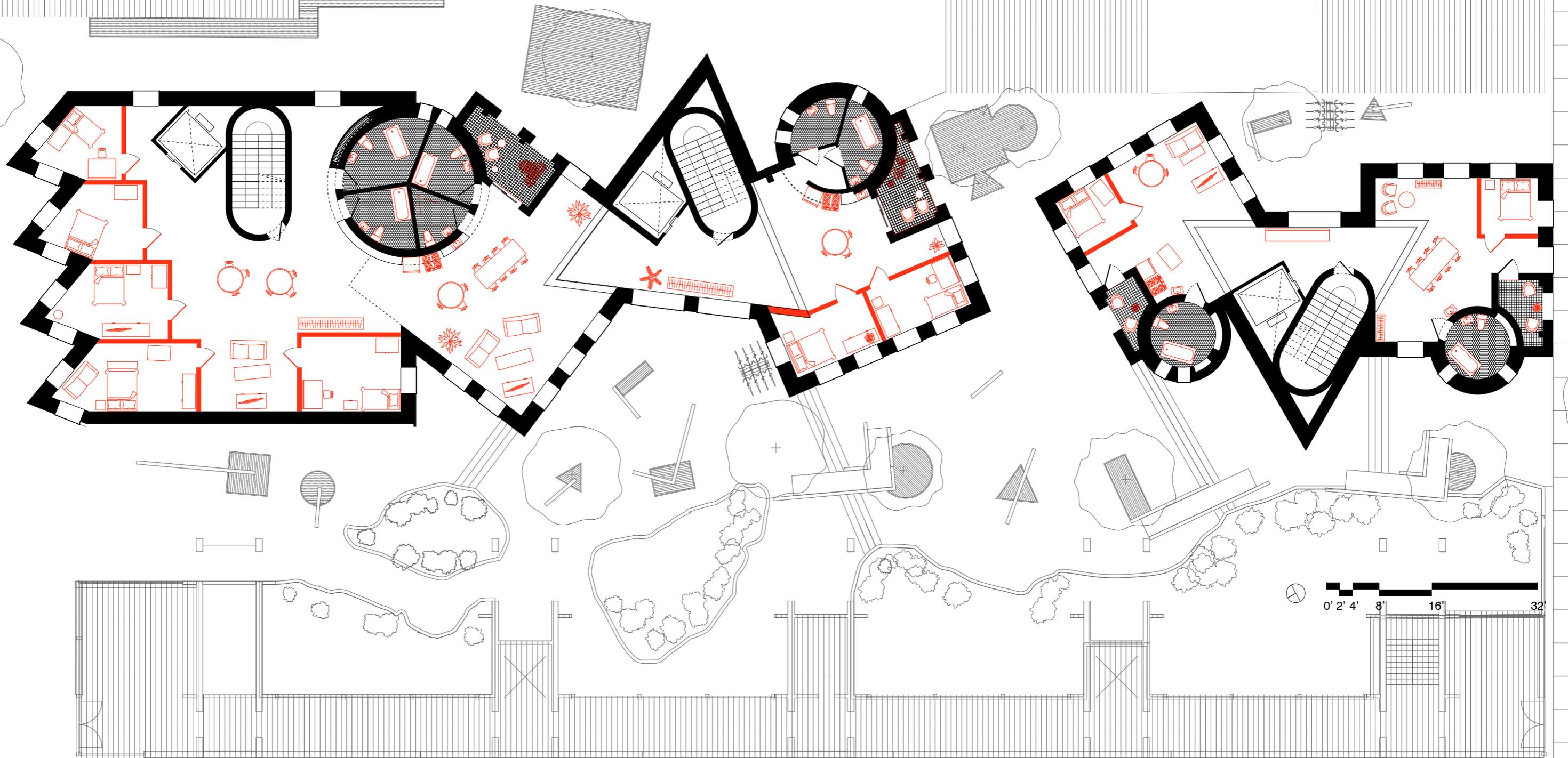
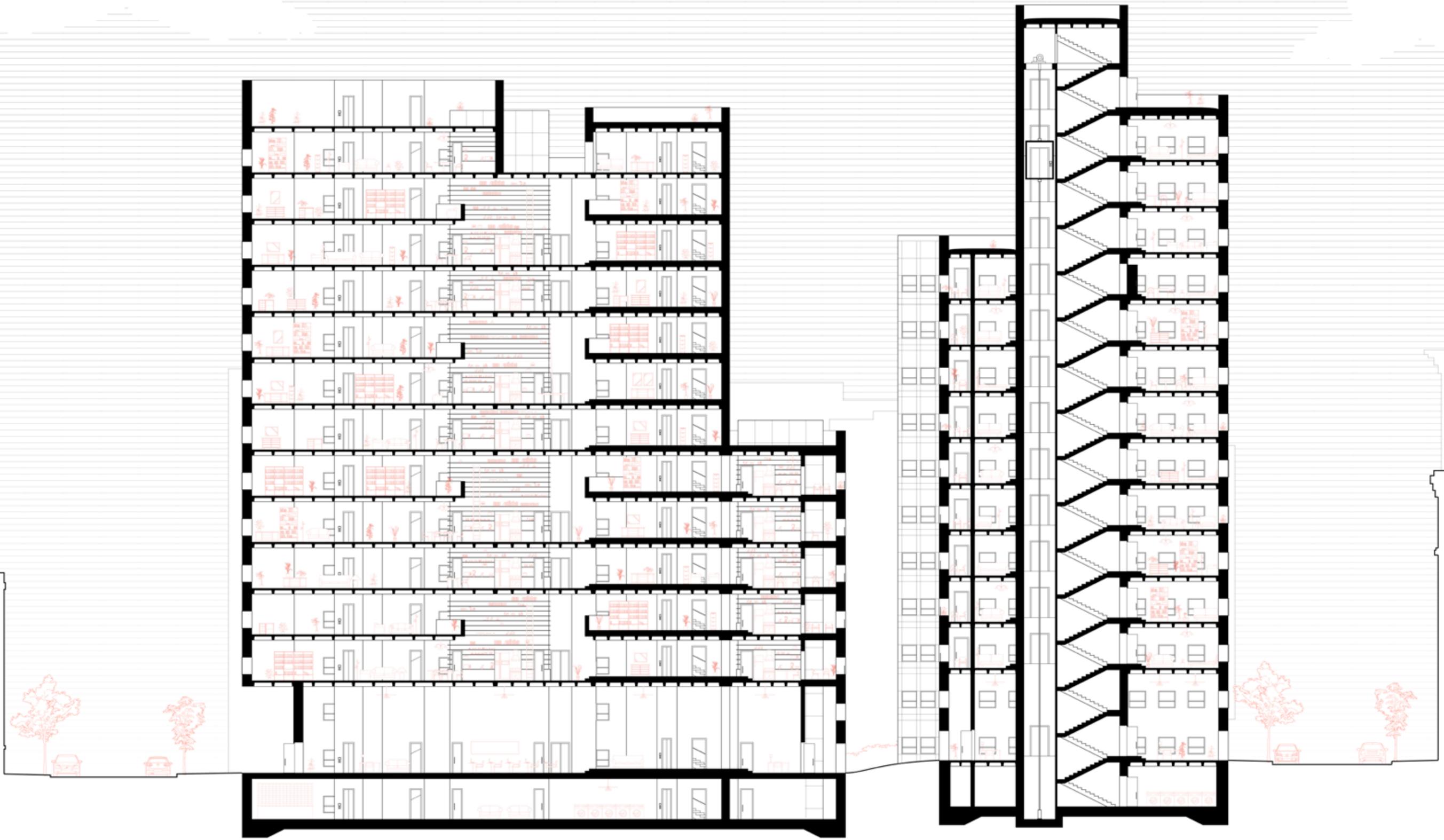
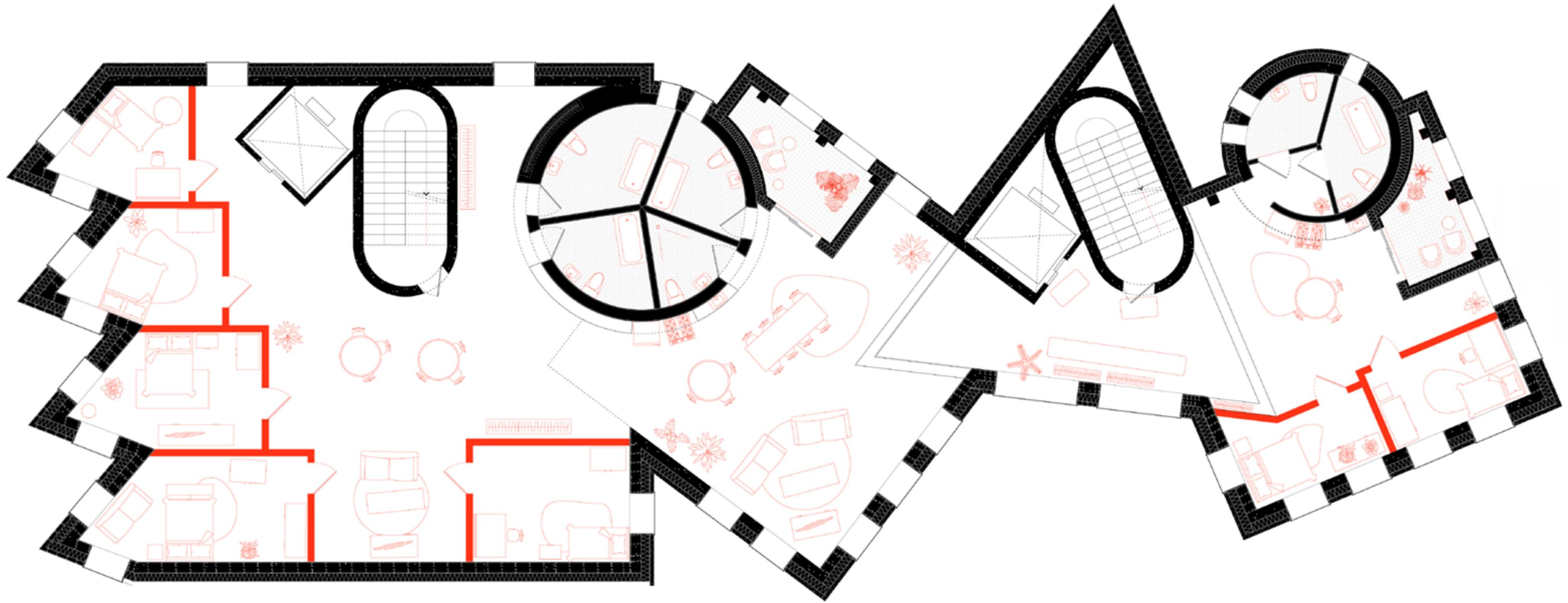


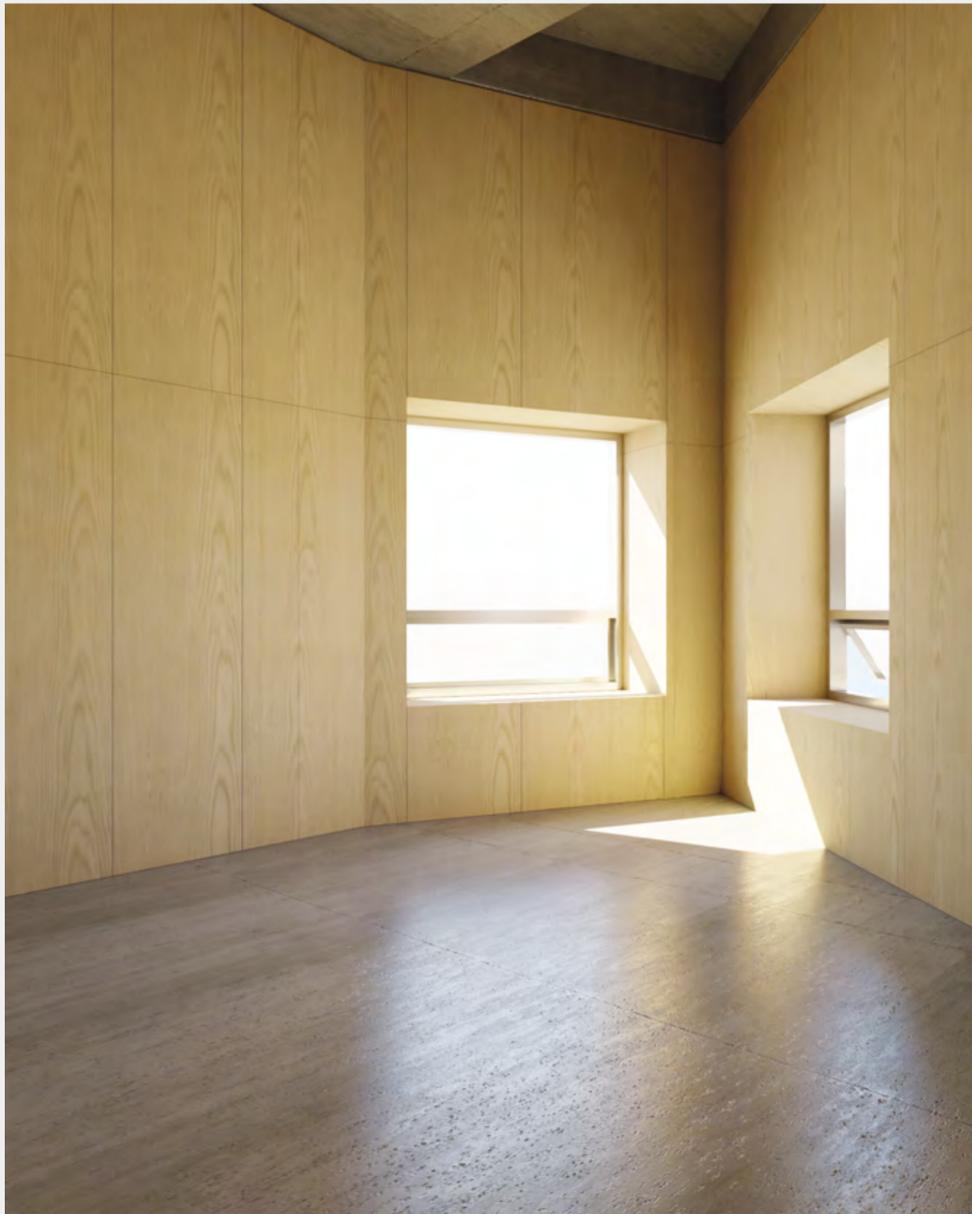
figure 01. The rusty, paint-caked, slightly bent, kinda stuck, kinda not door latch.







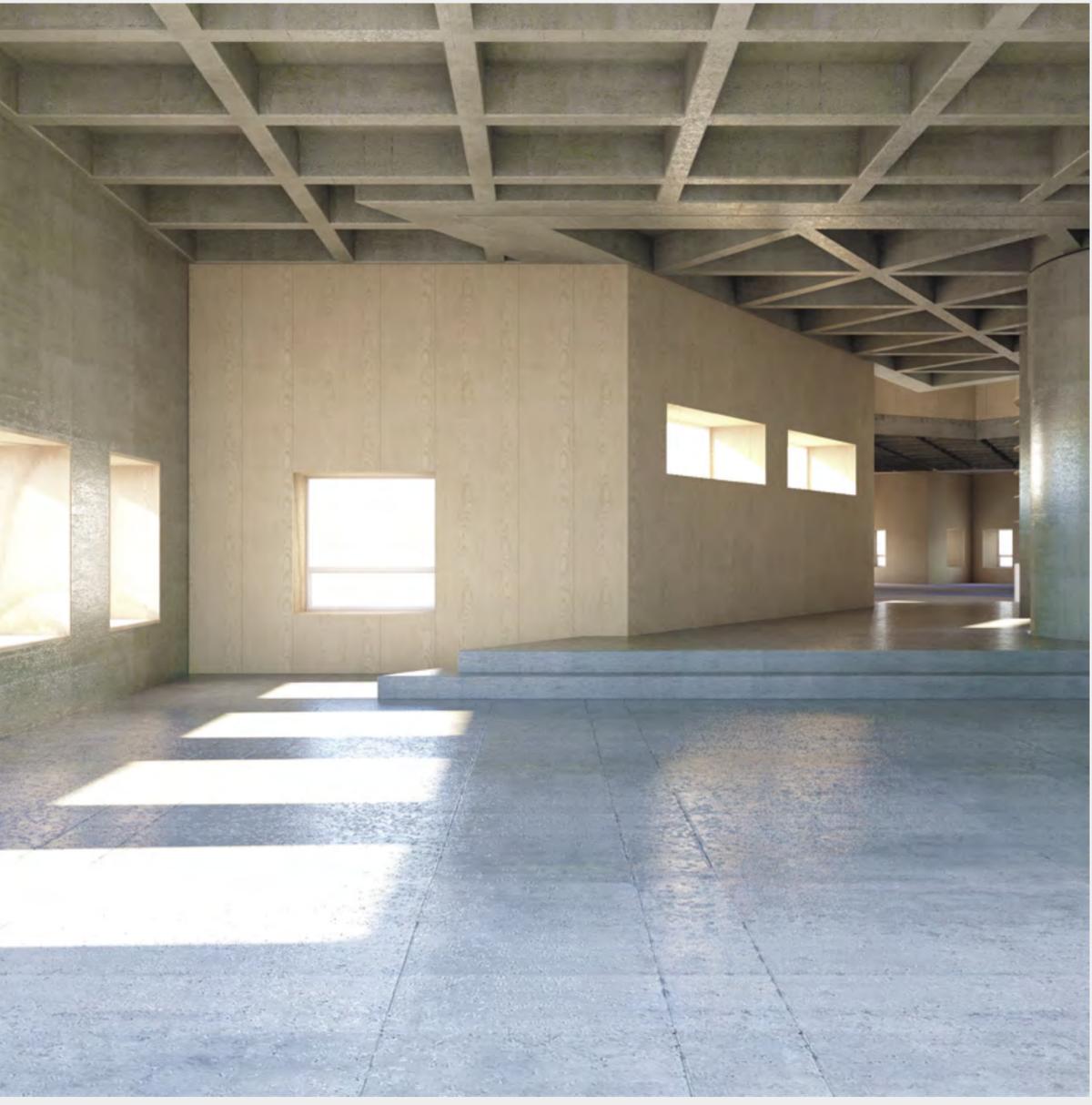




Interior of an apartment



Main communal space



Family Communal space



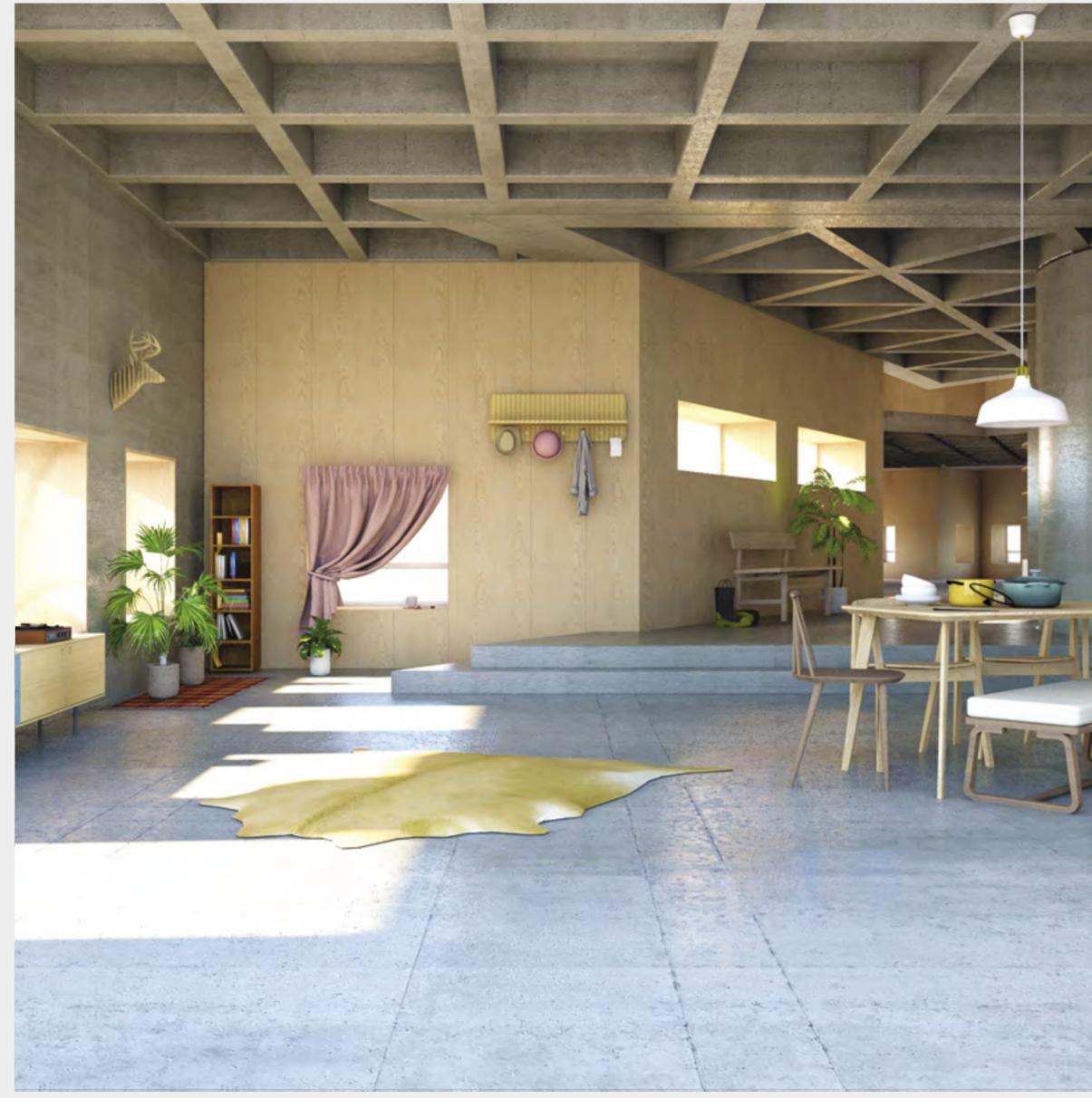
The entrance during the summer



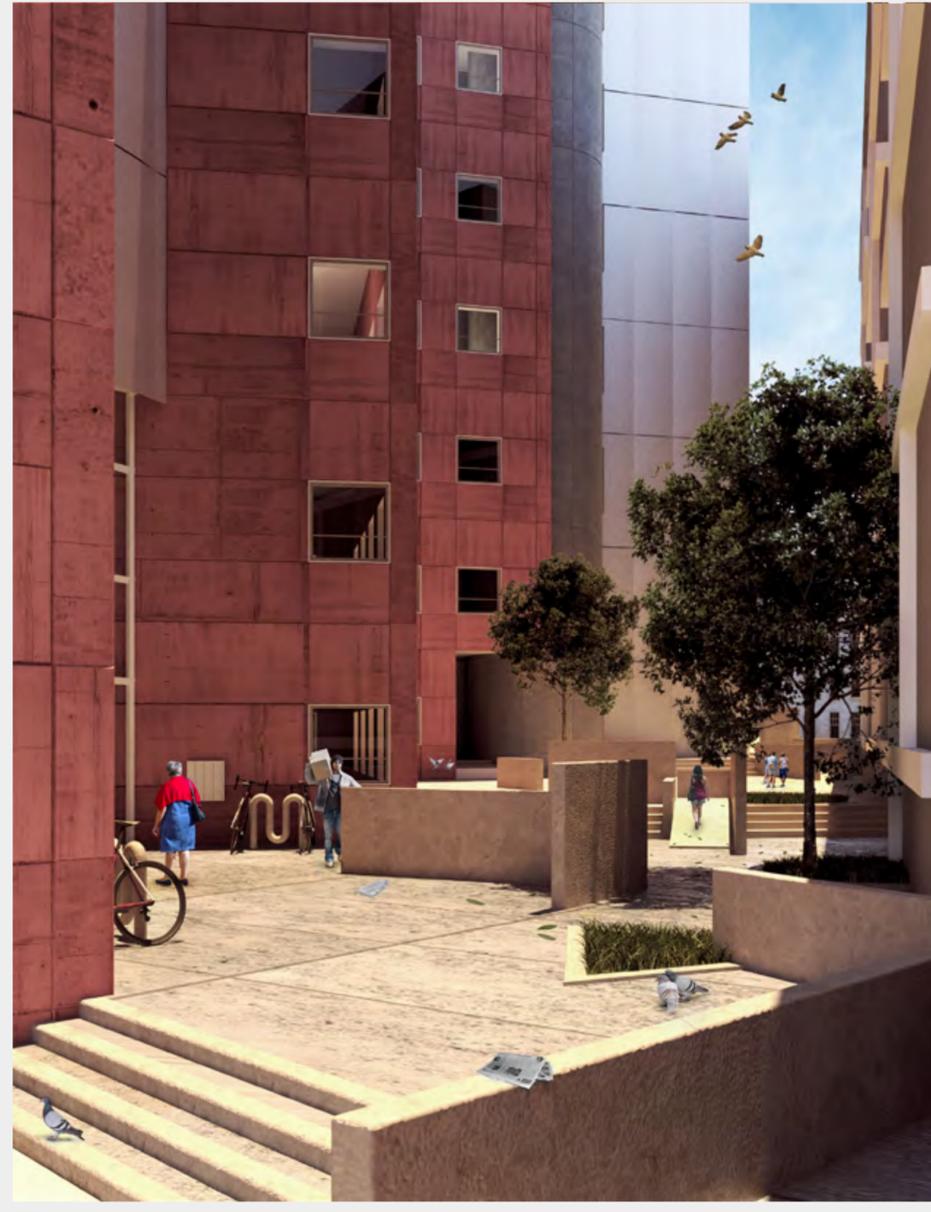
Interior of an apartment



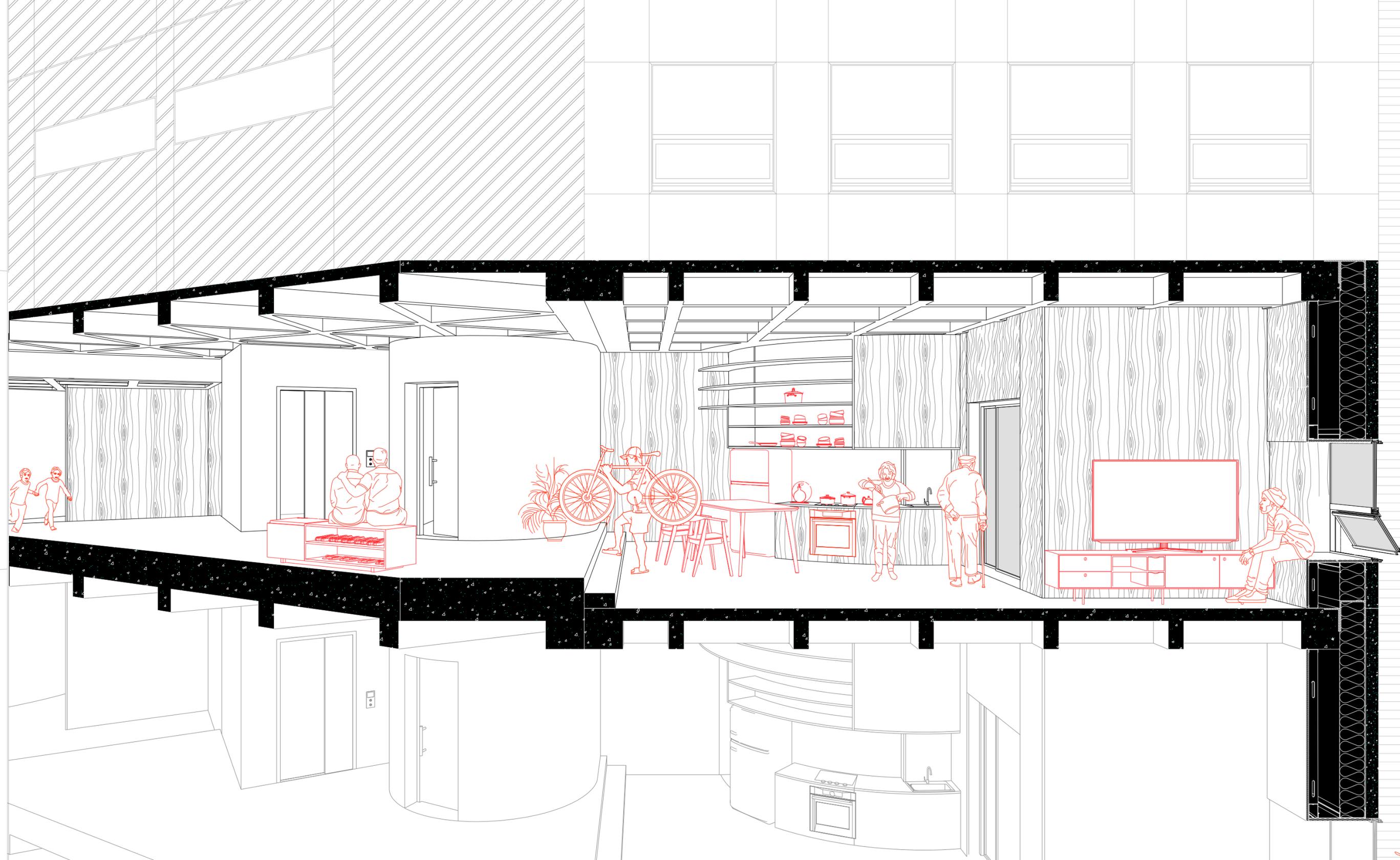
Main communal space



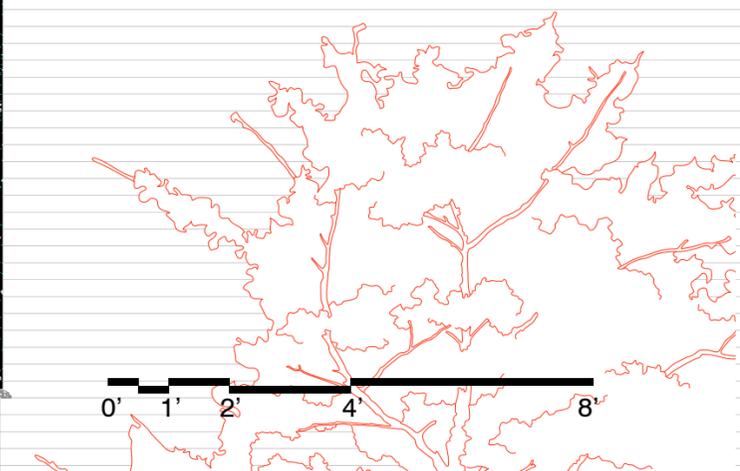
Family Communal space



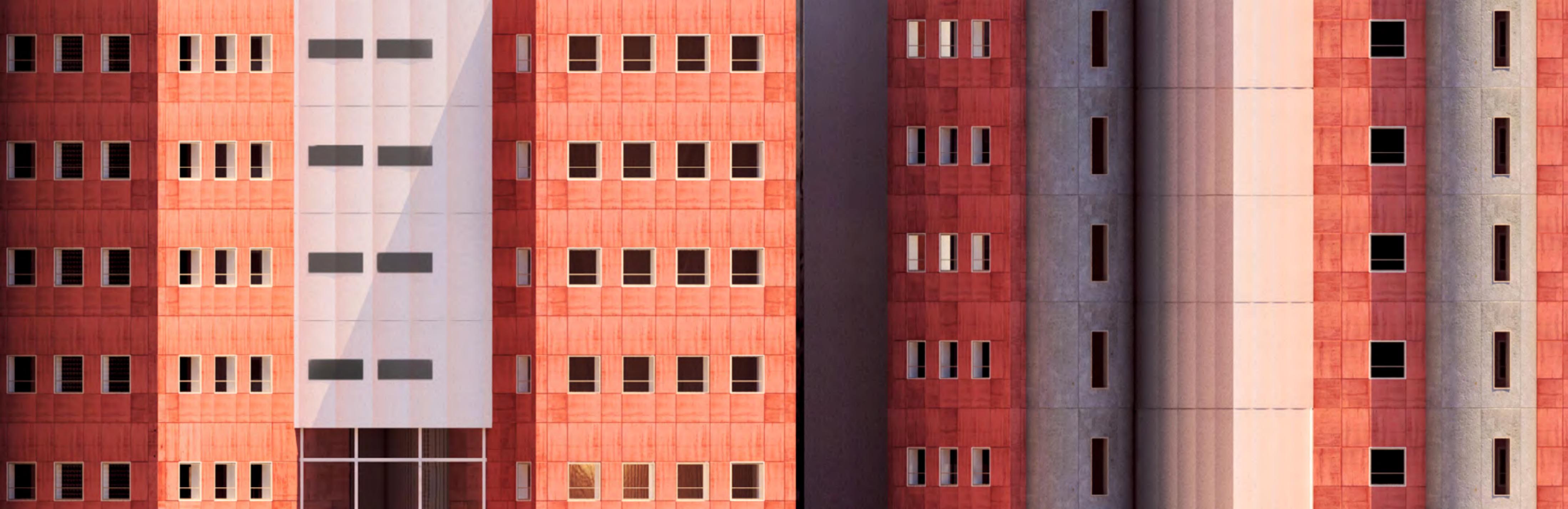
The entrance during the summer



0' 1' 2' 4' 8'

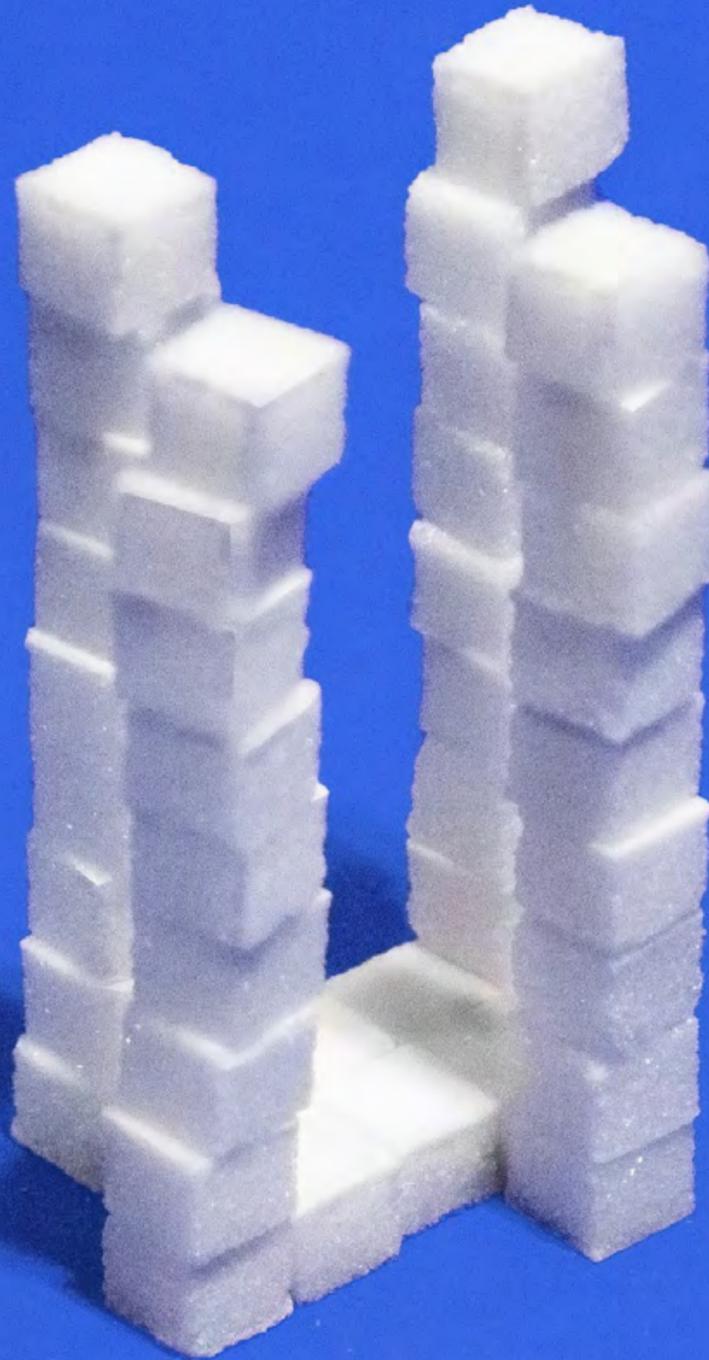






NIKOLAS BENTEL CHUTES AND LADDERS

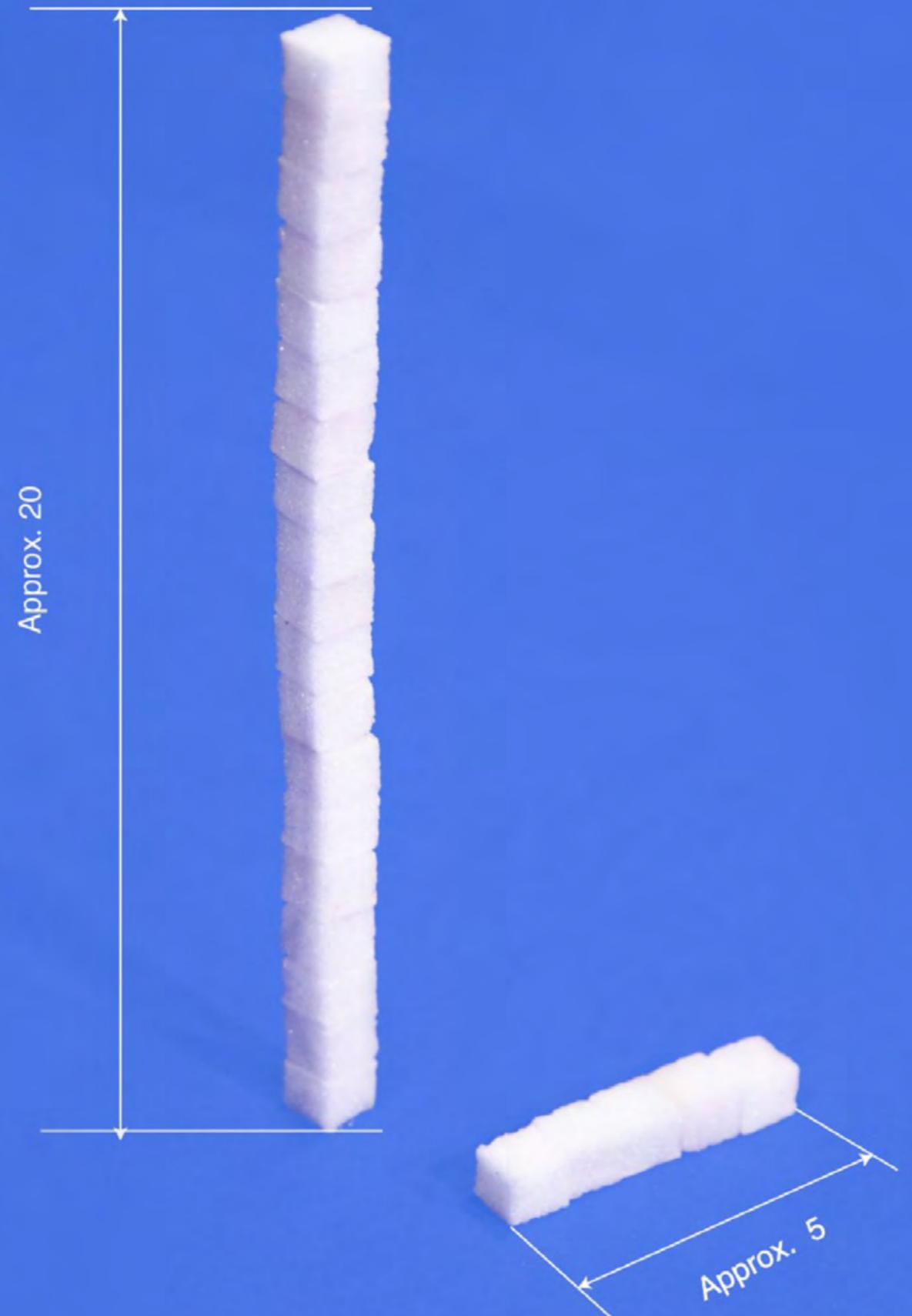
CORE II STUDIO PROJECT AT GSAPP
TAUGHT BY BENJAMIN CADENA + ERICA GOETZ



A revitalization of the old PS 64 building by reimagining access throughout the building's structure. The goal of which is to create a new classroom organization to facilitate novel instruction methodologies.

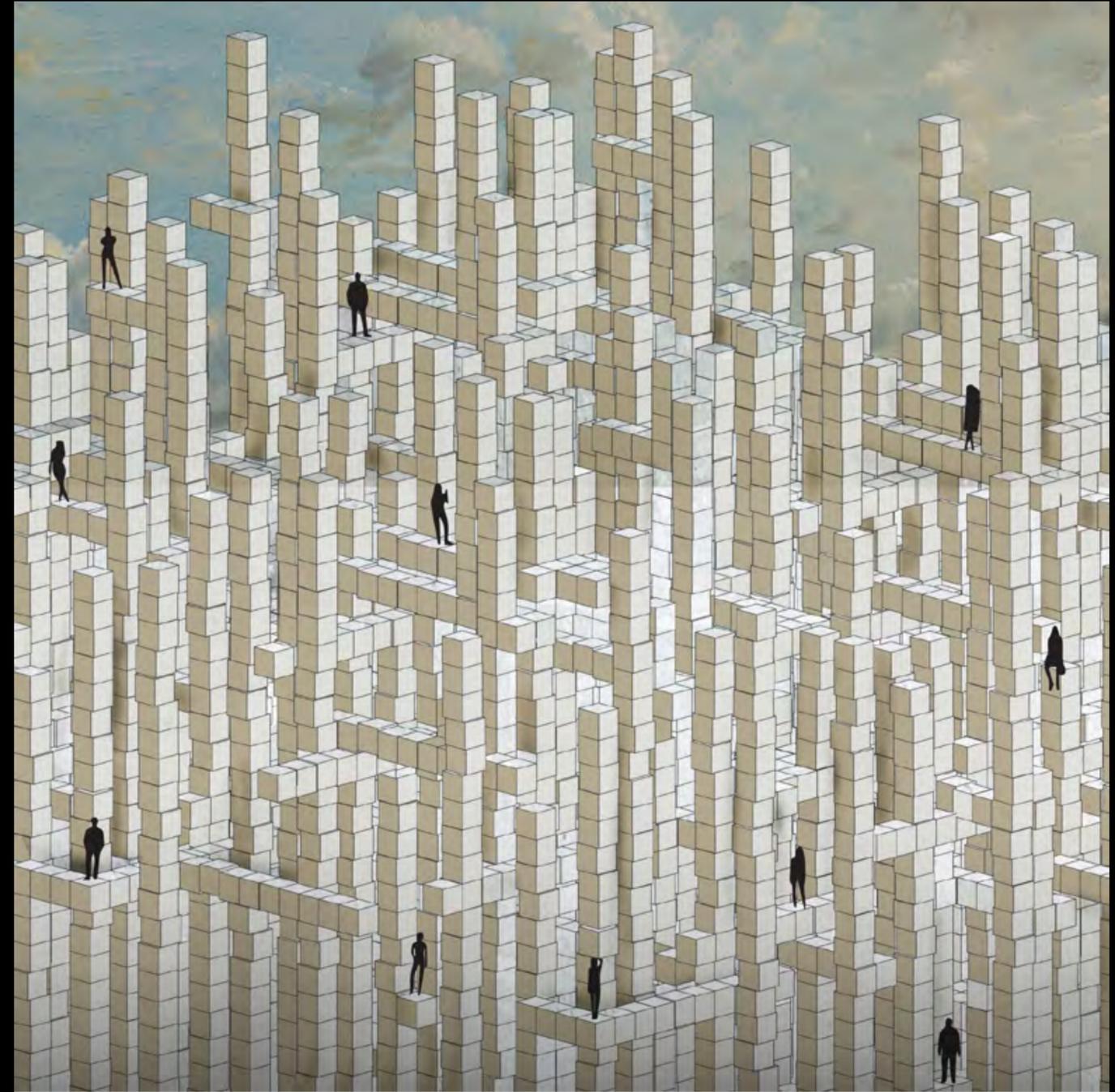
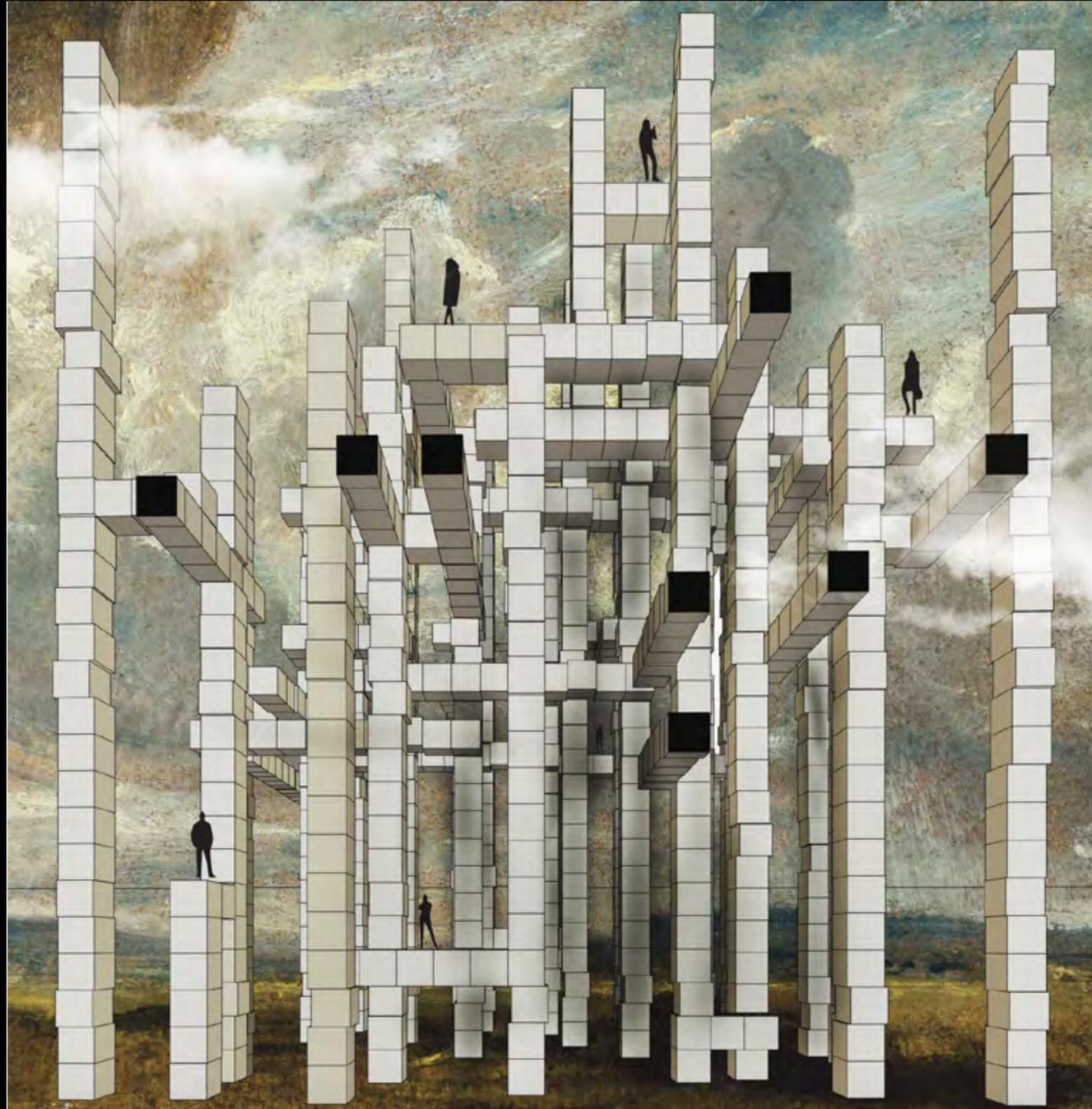


By reimagining structure and access as a combined system, we are able to do more with less. Access throughout the new building is placed on the facade and weaved through the structural system. This change not only opens up classroom spaces from standard central access columns but it also allows for a taller building, thereby opening up the ground floor for larger programming. By building vertically, we can split up the students in 4 separate towers. Each age group will now have their own space to work. This will stop unnecessary overlapping of students in different age groups as they go from class to class.





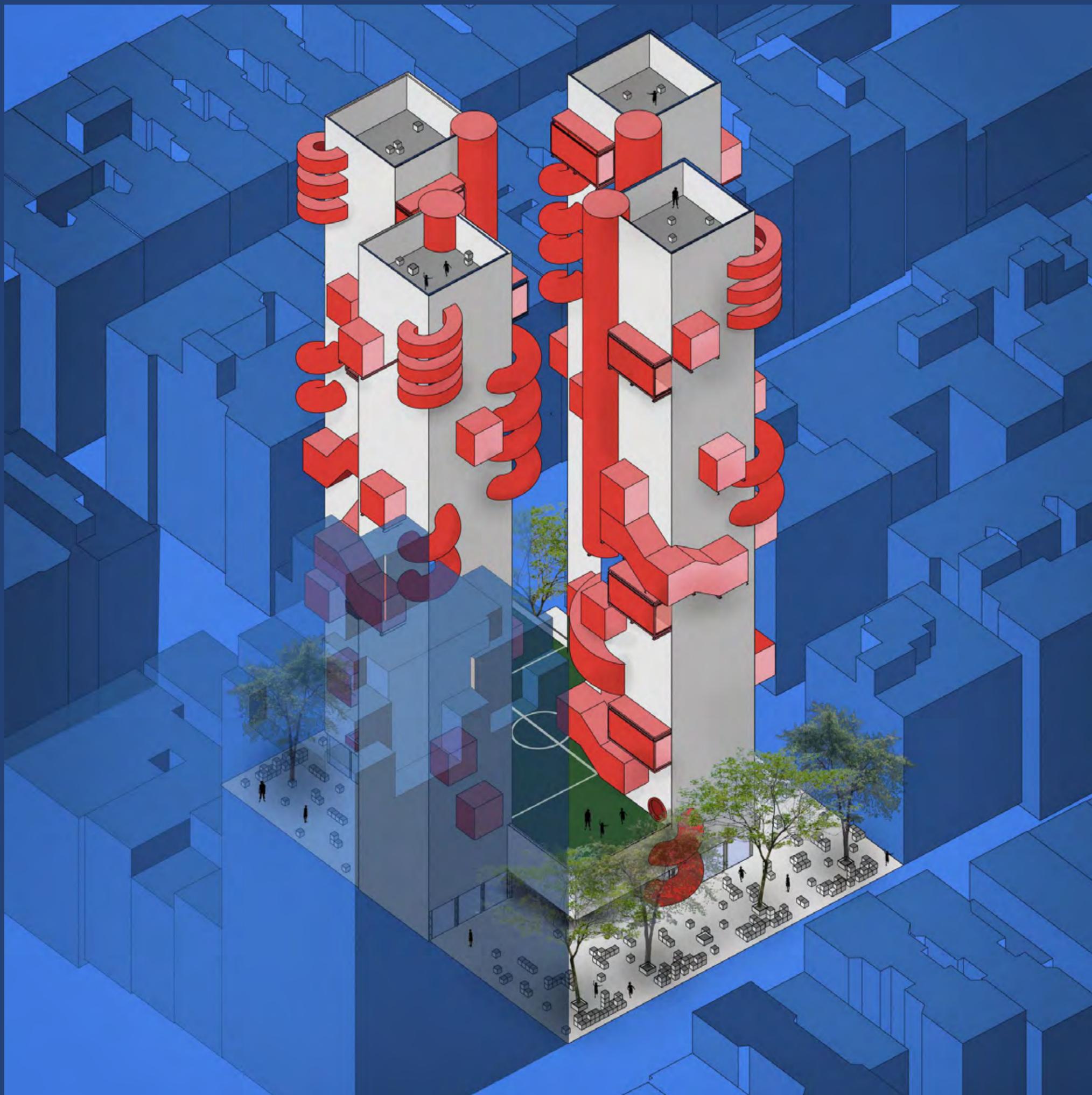
Reimagining *The School of Athens* in Sugar Cubes



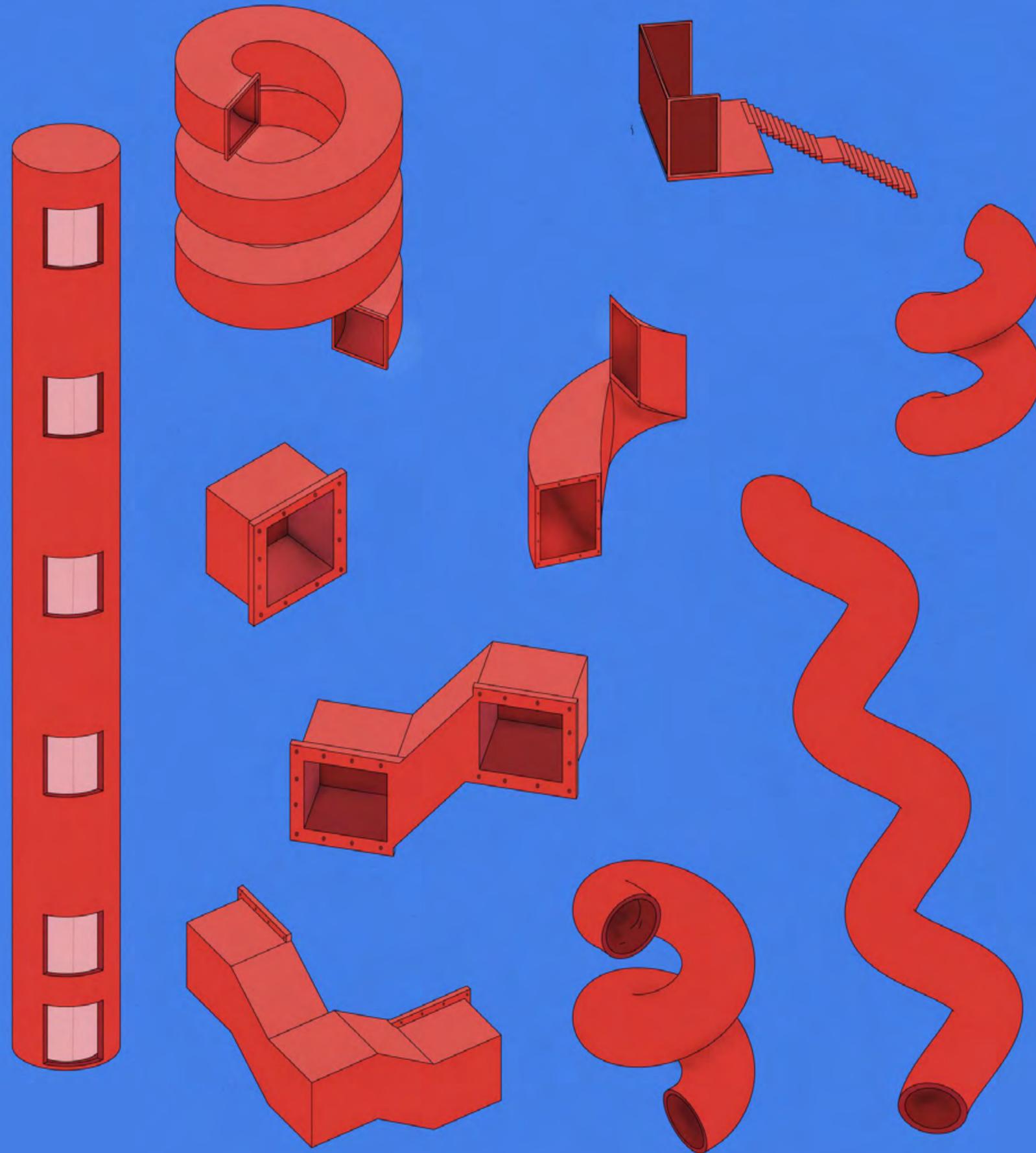
Reimagining *The School of Athens* in Sugar Cubes



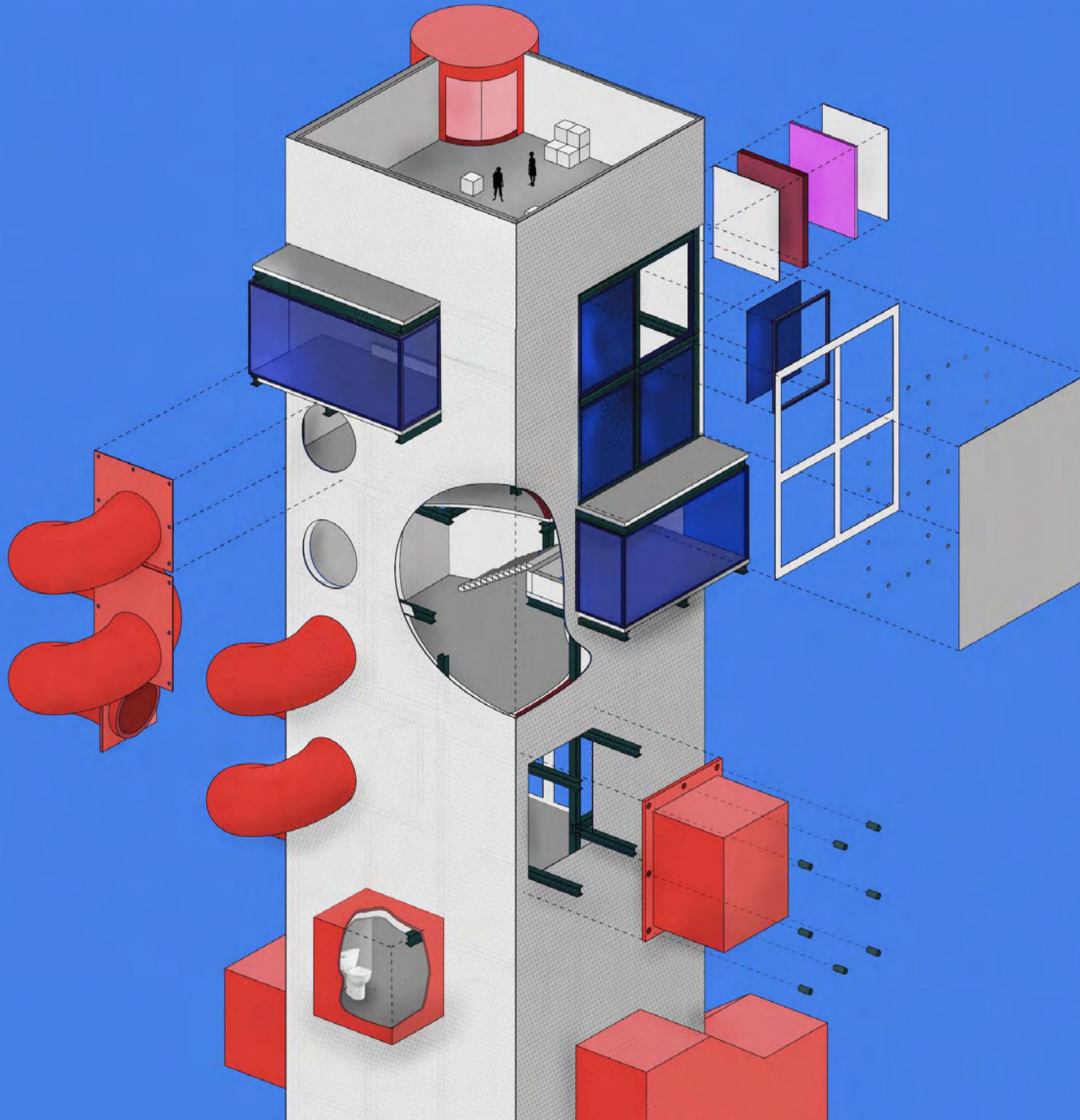
The Chutes And
Ladders School

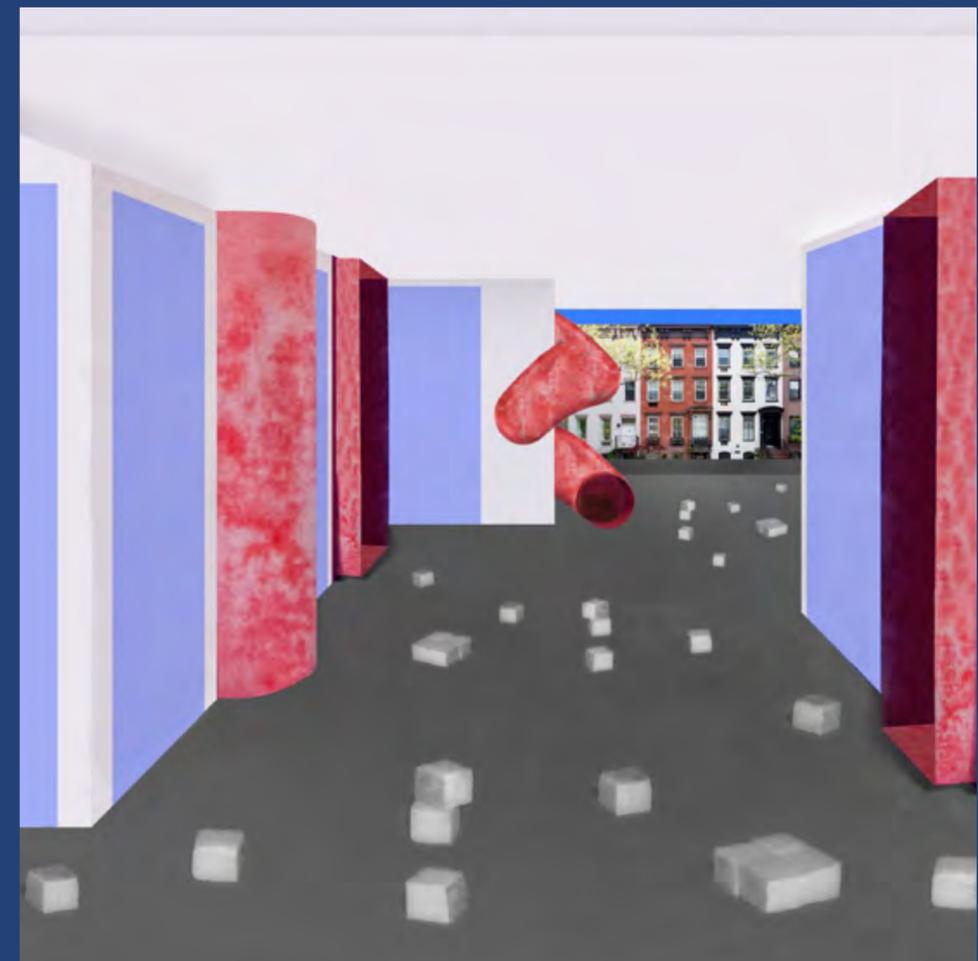
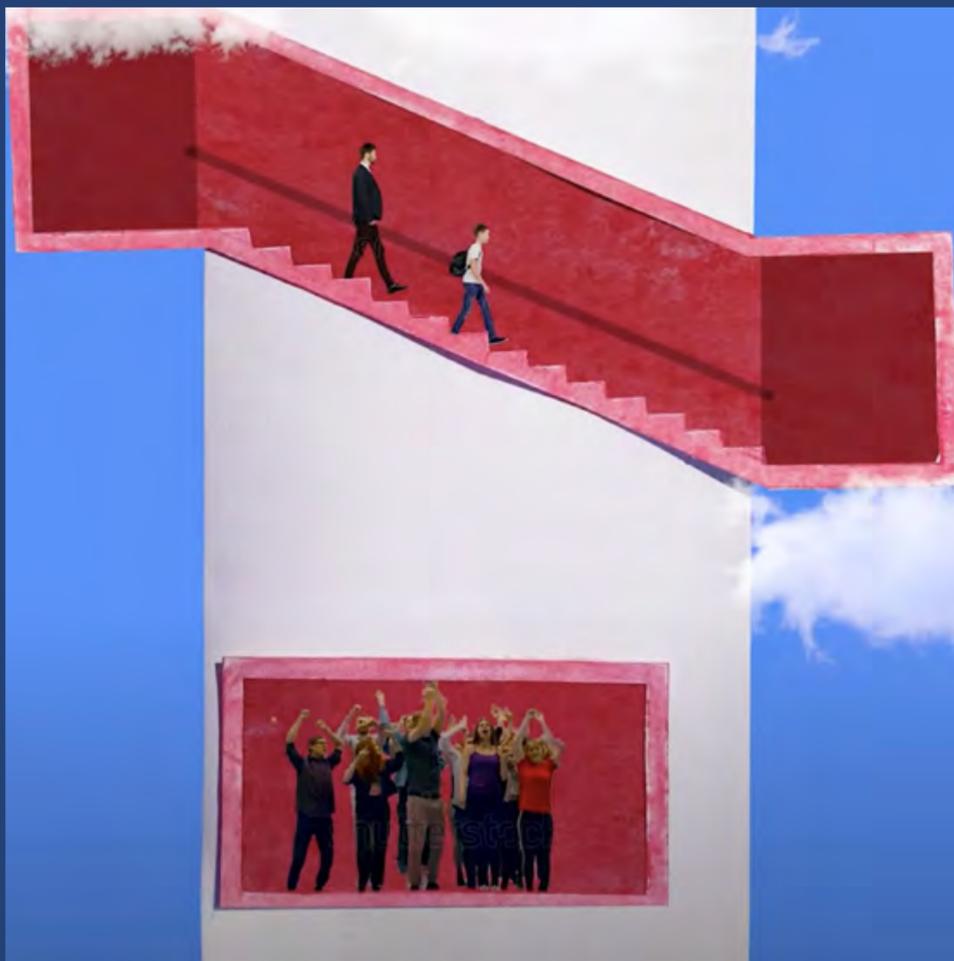


Access units which can be plugged into the tower on any side.



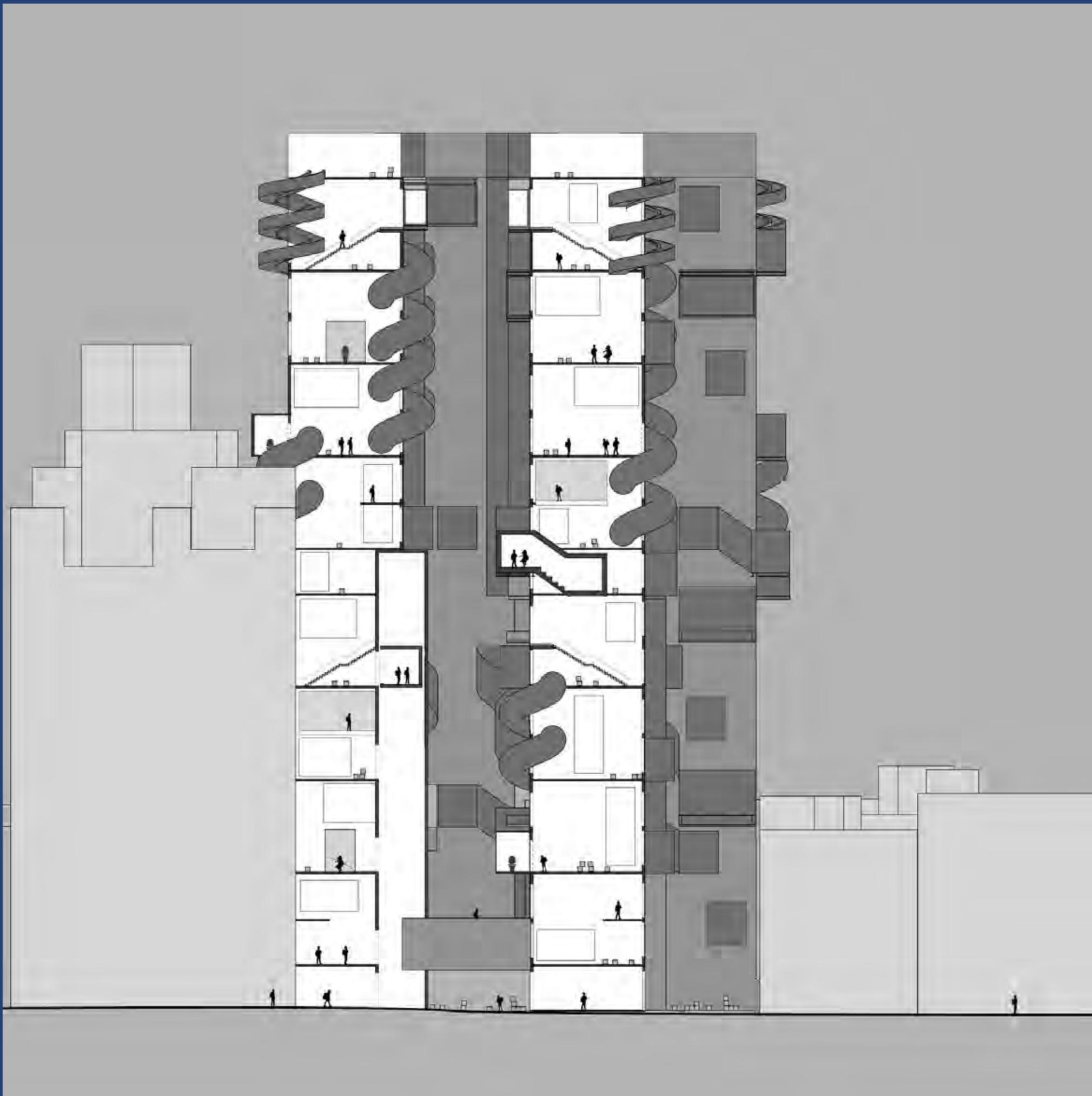
Construction System for the towers.



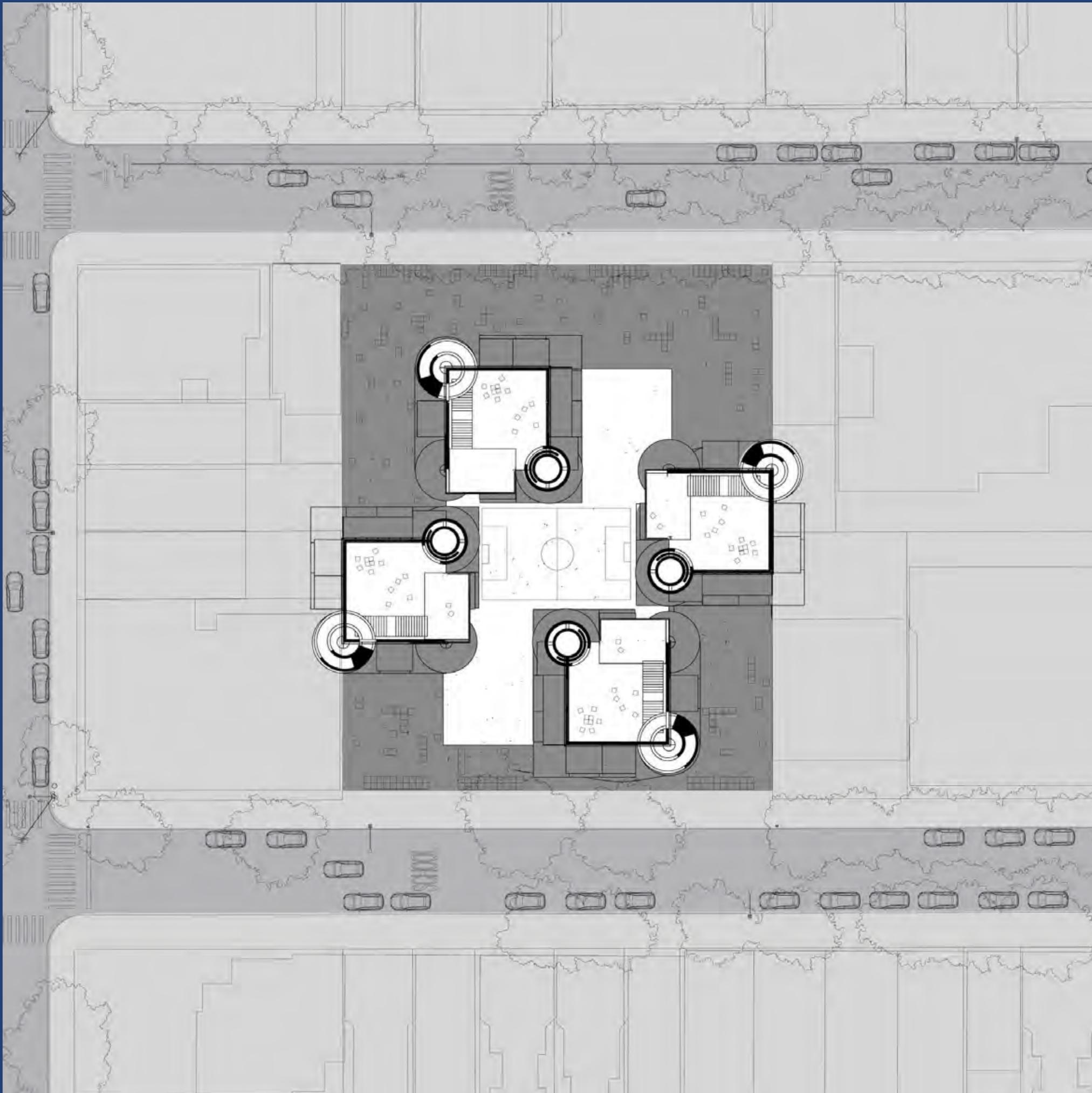


Animated Drawings. Please click on an image to view on Youtube.

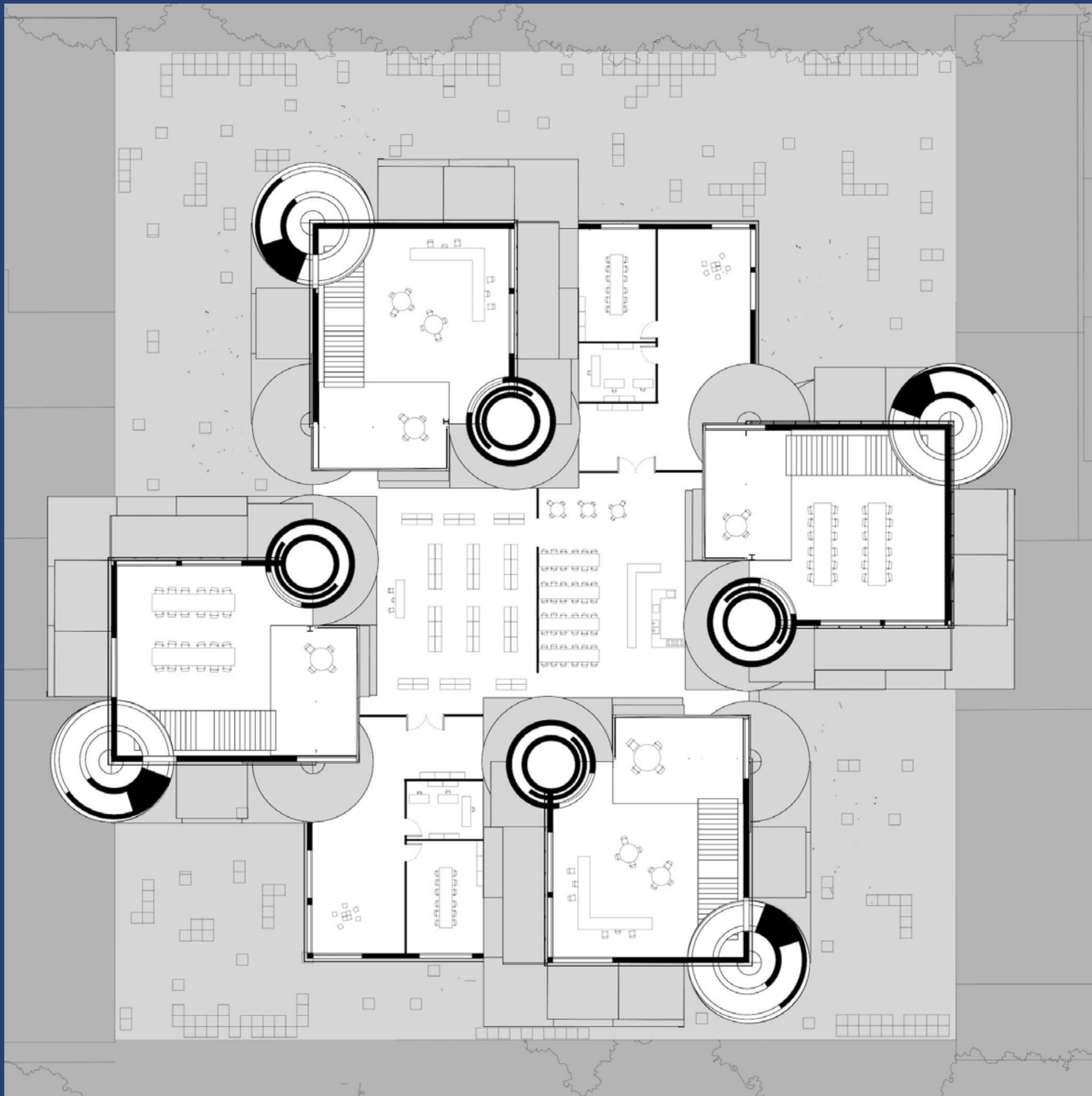
Section of School

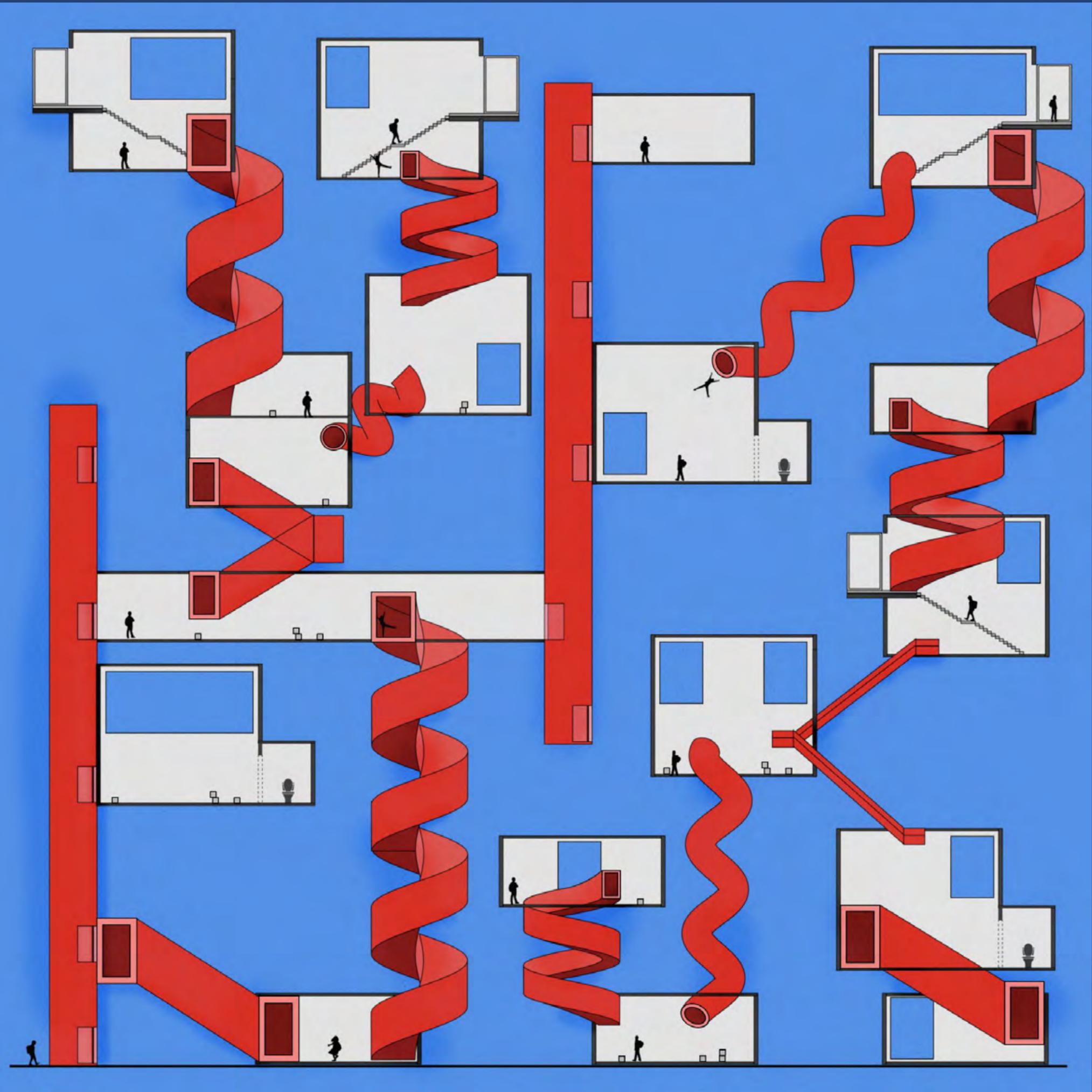


Overall Plan of The Sugar Cube School



Plan of The Sugar Cube School

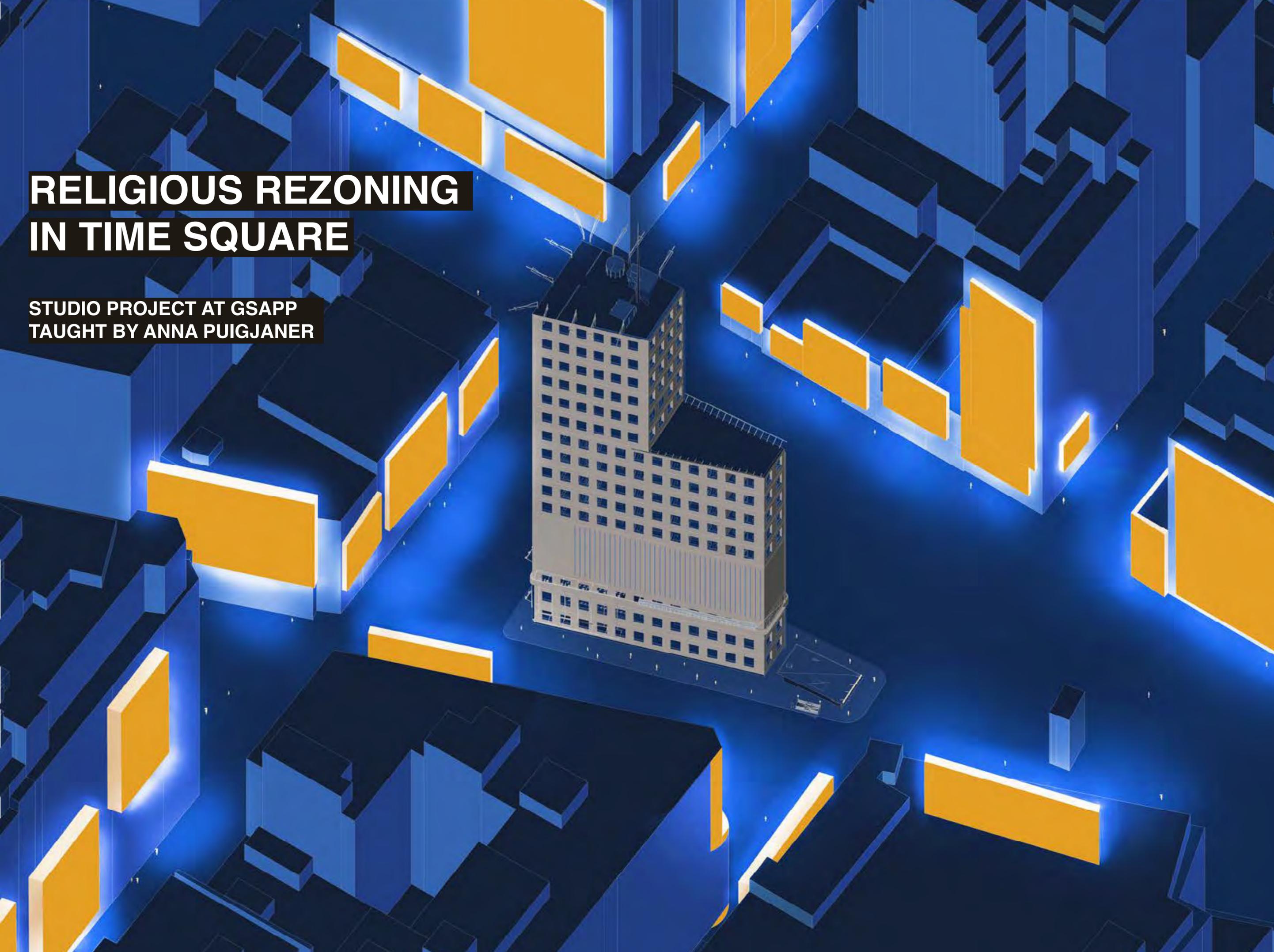


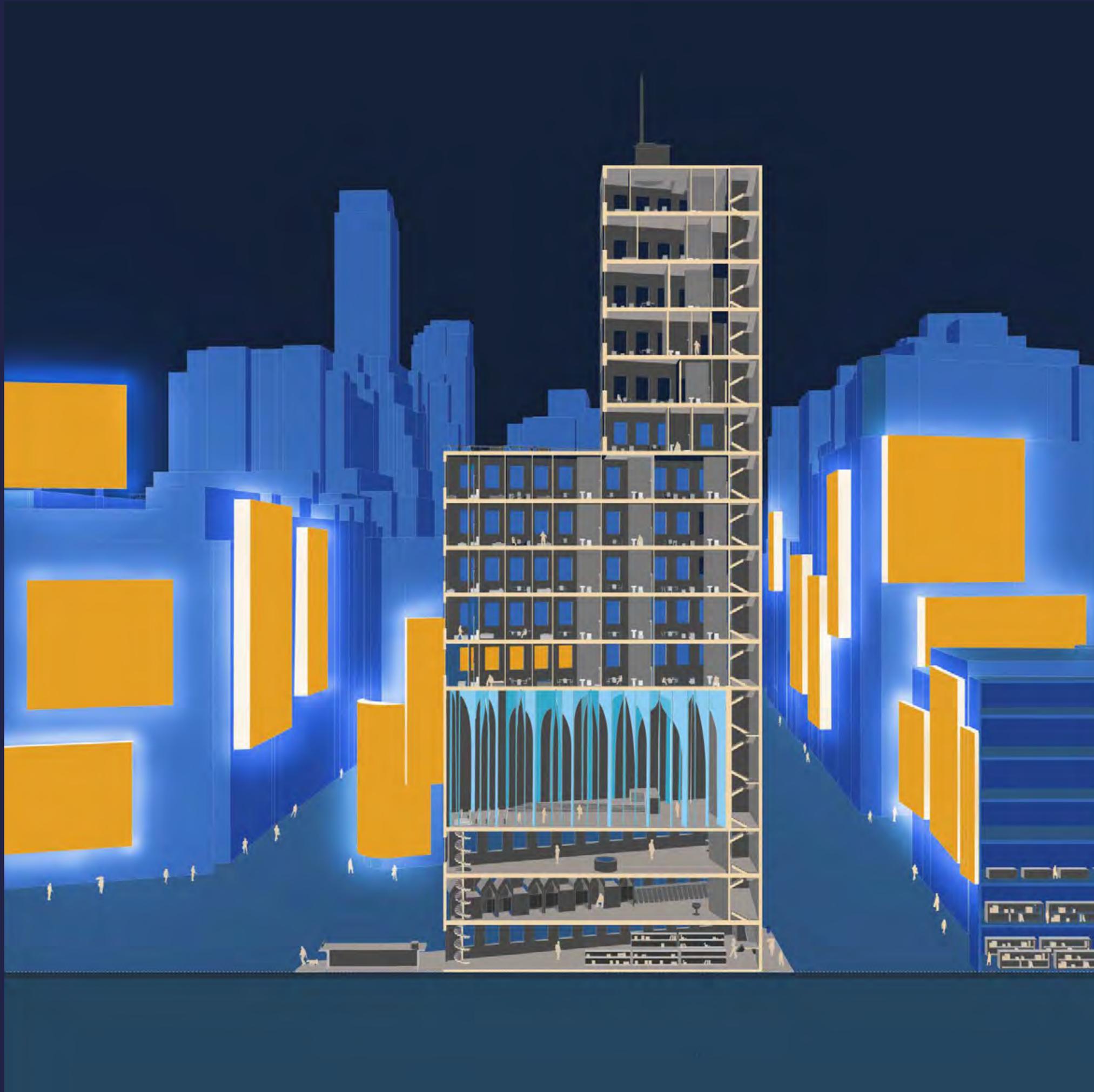


Unrolled section drawing describing how to get to each classroom.

RELIGIOUS REZONING IN TIME SQUARE

STUDIO PROJECT AT GSAPP
TAUGHT BY ANNA PUIGJANER





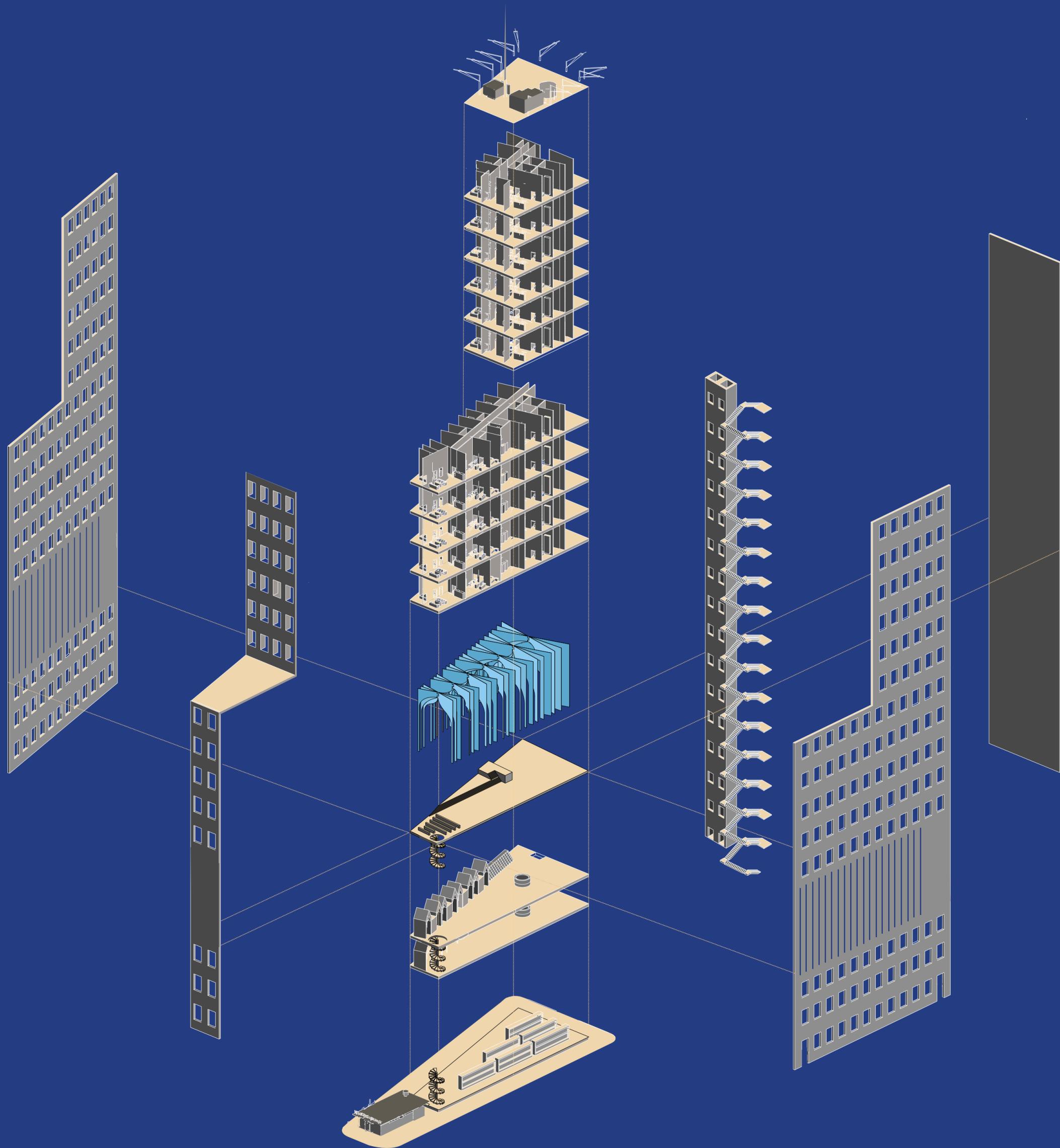
Time Square is certainly a unique area of New York City. However, let's say you wanted to truly stand out in the colorful corporate orgy of Times Square. Could you choose an understated, unadorned façade?

The answer is no. The city, it turns out, has a law against tasteful restraint in Times Square.

The area is part of the "Special Midtown District" that has its own distinct zoning code. Part of the mission of these regulations is to preserve and protect the "unique combination of building scale, large illuminated signs and entertainment and entertainment-related uses" that are central to Times Square's history.

Because of this zoning law, less and less of The Time Square area is actually livable. No one wants to live in a building that has advertizements covering the windows.

However there is a loophole to this zoning law. By converting approximately 1/3 of a building into a 501C3, one could remove the advertisements and signs on the facade of the building and turn it back into livable space.



Potential 501C3s that could also be used to convert the building back into livable space.



Examples of New York 501 C3



Roman Catholic Church



Homeless Shelter



Hotel Association of NYC



Central Park Zoo



Salvation Army



The YMCA



The Metropolitan Opera



Goodwill NYC



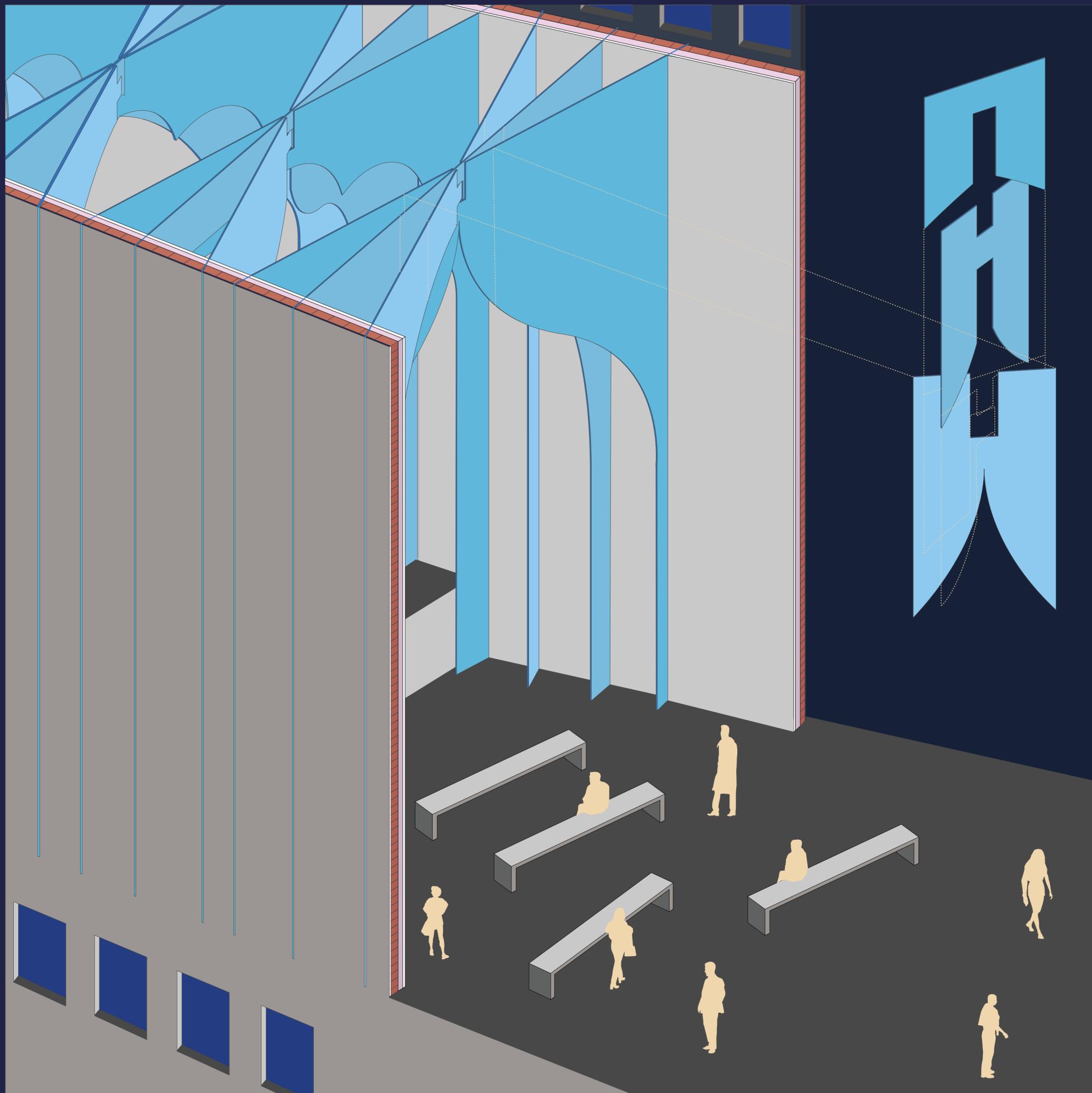
Nazareth Housing NYC



Olympic Committee

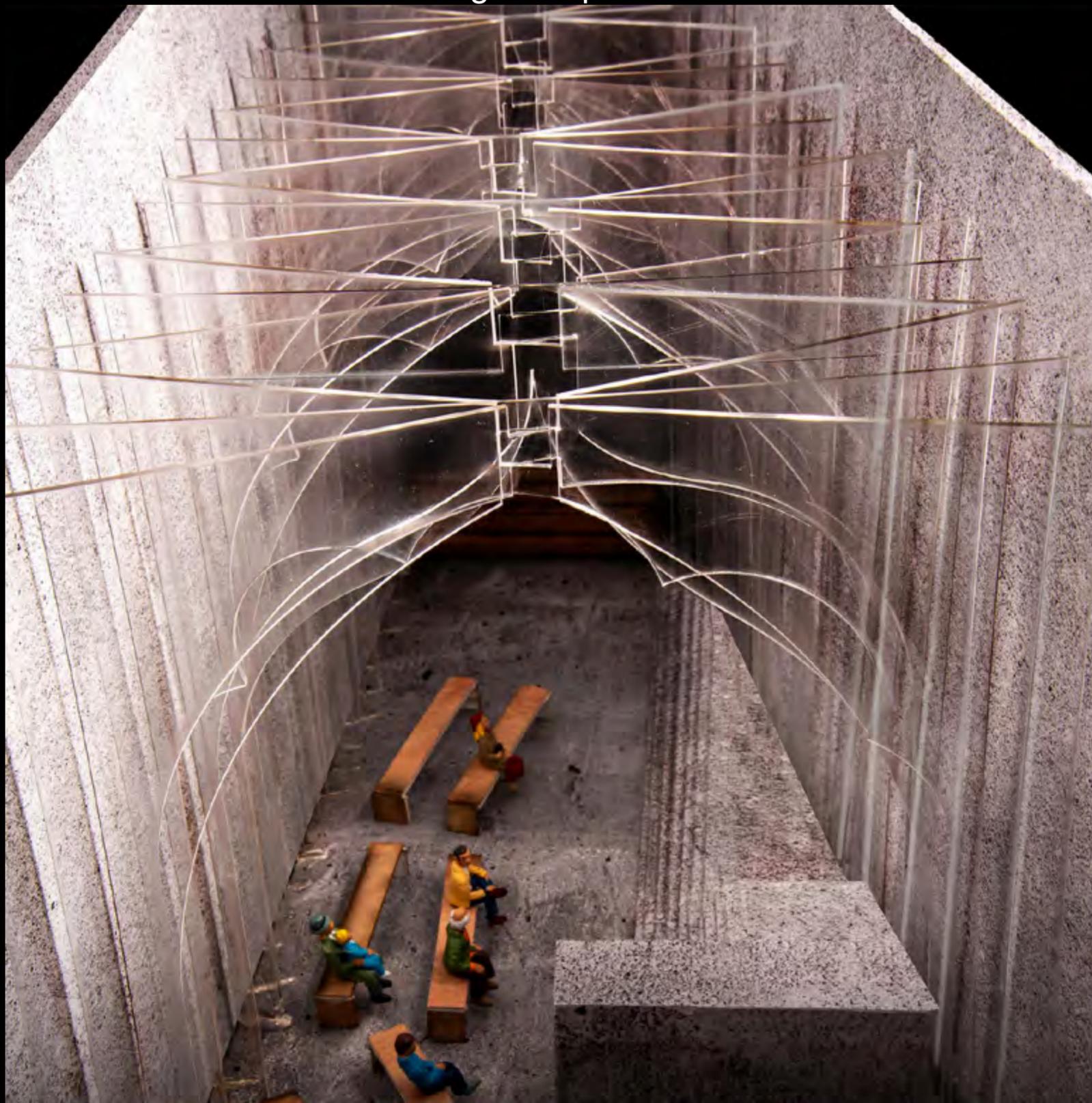


MOMA

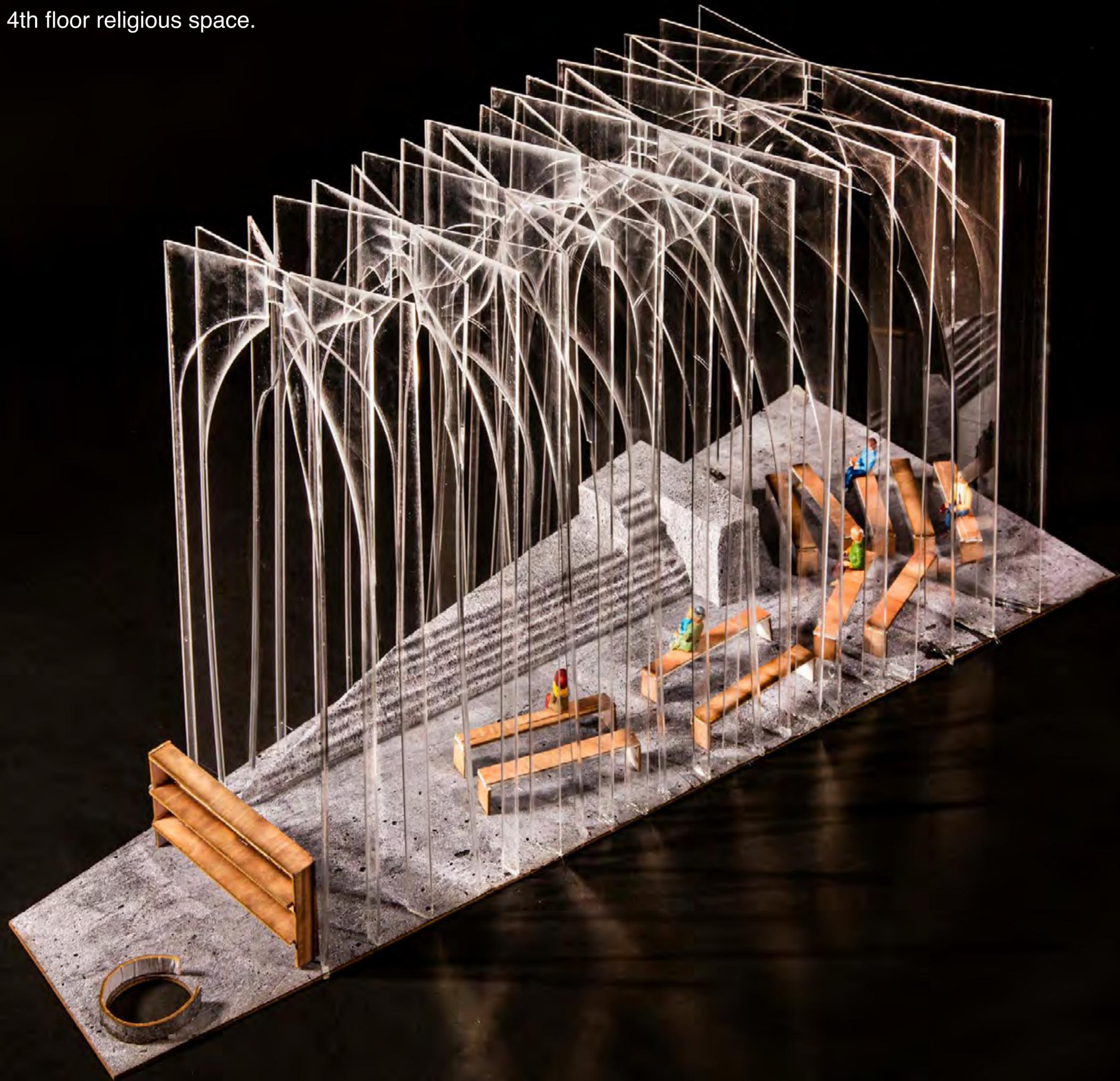


The design of the glass arches, which consist of three panes of interlocking glass panels. Each pane represents one of the world's dominant religions: Judaism, Christianity, and Islam.

1/8" Model of the 4th floor religious space.



1/8" Model of the 4th floor religious space.





1:1 Scale Fragment Model
Glass vaults

