

P R A C T I C E ?
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P R A C T I C E !

ABOUT

Practice is a constant cycle of failing and failing and failing and failing. But it's not just the act of failing, it's about;

(?) Questioning the failure.

(.) Understanding the failure.

(,) Exploring the failure.

(!) Testing the failure.

Practice is a never ending process.

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PRACTICE



RESURRECTION MUSEUM	006-019
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(?) Questioning the failure.

This section consists of 6 projects which question the theoretical aspects of what architecture is, could be, and the relationship between space and Restitution, Restoration, Reparations, Representation, Readaptation, and Renovation.

RESURRECTION MUSEUM

Location _____ Washington, D.C.
 Course _____ ADV.VI
 Instructor _____ Emanuel Admassu
 Term _____ Spring '22
 Team _____ Farouk Kwaning

The authorship of collective memories has become systematized and its spatial representations curated via institutions, also programmatically known as museums. Museums maintain their authorship by creating a value system of importance tethered to the growth in its scale of collections and selective curation of what gets remembered and how. Institutions control the narratives of collective memories. One of the most powerful authors is the Smithsonian Institution, the world's largest museum, education, and research complex. They are in charge of this nation's memories/histories which are displayed at its core, the national mall in Washington D.C.

"The Smithsonian will not go through its entire collection—some 155 million objects—to assess every item's provenance. The new ethical returns policy—which is awaiting likely approval by Smithsonian Secretary Lonnie Bunch III—will come into play when an individual or organization makes a request for a return of an object."

The Smithsonian stated in their most recent restitution policy. The NMAFA has been vocal about repatriation of its stolen objects yet operates within the same value system of the Smithsonian Institution. Their programmatic ambitions of eliminating permanence through restitution of 39 benin bronzes of their 410 objects currently on display contradicts their institutional desires to grow and accumulate more onto their current collection of 4,300 objects. They have only made 9.5% of their collection visible, maintaining the status quo of western narratives of history of people of African descent to imitation and external control.

The NMAFA's new radical future starts during the soon to start 5 year construction period of ROHC (Revitalization of the Historic Core) through Resurrection Museum: a hyper temporary and hyper visible museum.

Hyper-temporality occurs when the NMAFA eliminates the concept of a permanent collection both reducing its own physical presence and relinquishing ownership over the stolen objects. They now act as stewards that maintain, protect, and oversee the safe repatriation of stolen objects. Hyper visibility occurs when NMAFA enables visibility of the entire collection translating to transparency between objects and the community both local and international. Here physical confrontations with the NMAFA for claims of repatriation and the process of return begin. Only necessary programmatic spaces are relocated to the expansive satellite location on the west side of the national mall at the Lincoln reflecting pool, a backdrop to many of this country's historical moments especially of ones that confront the image of the white male narrative. From the 1963 march on Washington, 1993 LGBTQ March, 2018 Women's March, 2020 Black Lives Matter, and most spatially inspirational, 1968 Resurrection City. It has been a significant act of defiance for people who have been marginalized to occupy and spatially reshape the Nation's curated image.

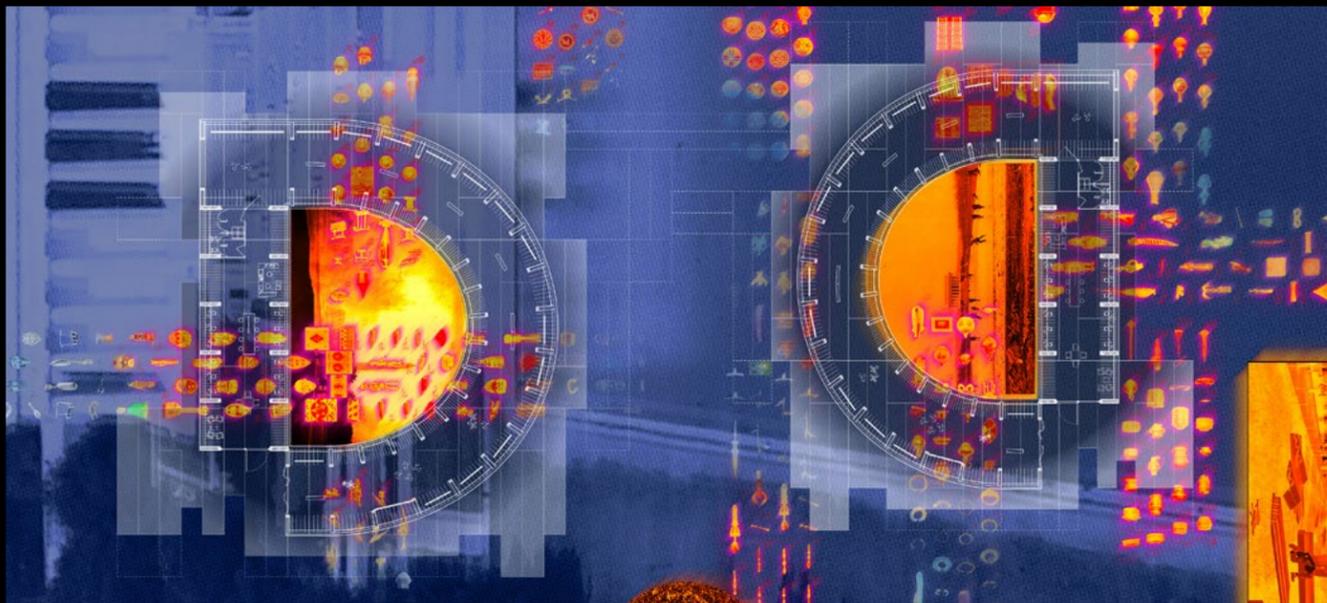
Redistributing the spaces throughout the site establishes a network of pavilions transforming the traditional museum and its galleries into temporal zones of refuge for objects on their journey from the NMAFA to different sites of repatriation. First everything leaves the NMAFA, then moves to the new site where the pavilions are assembled on site. The temporal zones occur both on land and water. The reflecting pool's normally pristine surface is now occupiable. Pavilions are designed to be made from modular prefabricated timber for ease of construction and deconstruction. This allows for these pavilions to be flat packed and transported along with the objects they house to the original provenances to ease transition back to the African continent.

Restitution may appear in many different forms, from Objects returning to Nairobi may become institutionalized and the pavilion becomes a transitional space upon return. Abuja Ceramics returning to Nigeria may reintegrate into a community to be a part of the generational transfer of knowledge such as the glazing techniques of the Abuja pottery workshop created by well known Nigerian ceramicist Ladi Kwale. The pavilion itself may not make the journey at times, but instead the transfer of spatial conditions similarly to the transfer of knowledge. Or this Asante figure // "Female Figure with Child" returning may be celebrated by a family in the home. There's an echo in time between past, present, and now new alternative futures that emerge when collective memory is liberated.

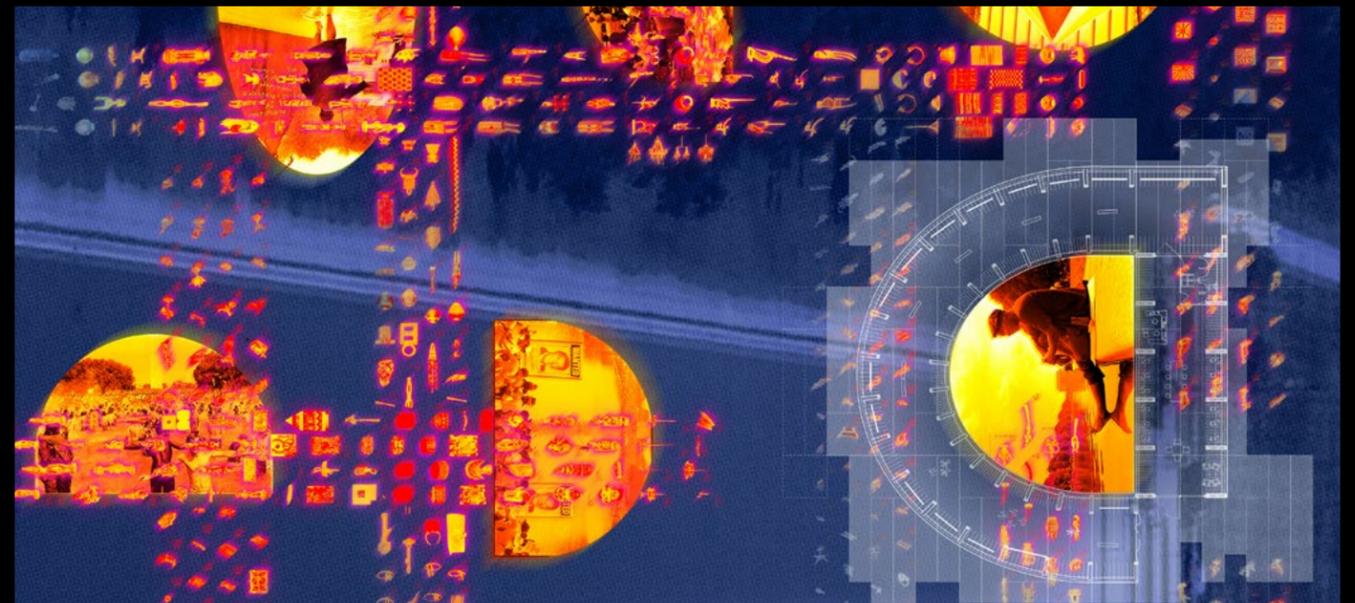




108" X 36" DRAWING



ENLARGED DETAIL 1



ENLARGED DETAIL 2



PHASE 1 / NMAFA



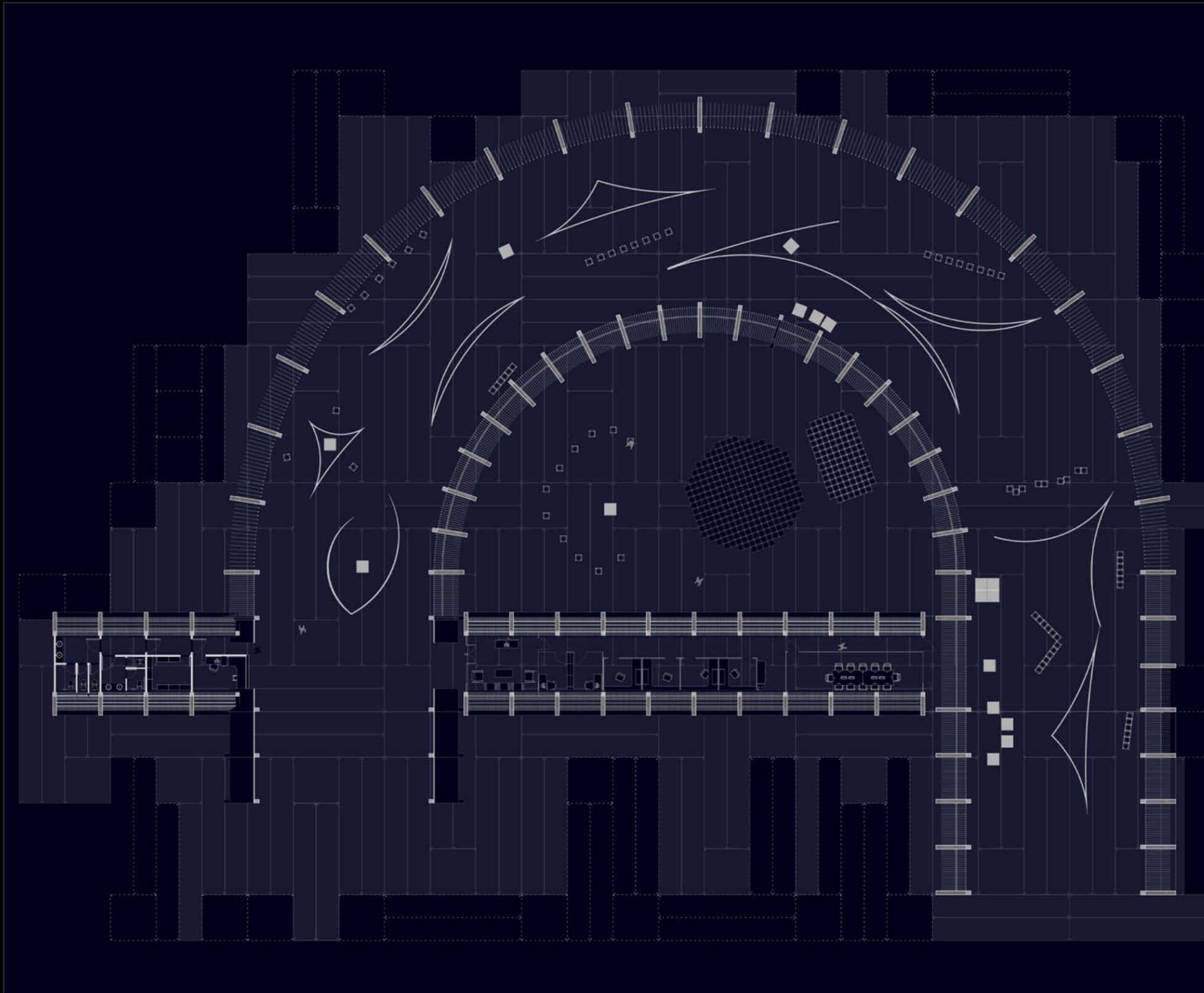
PHASE 3 / INTEGRATING



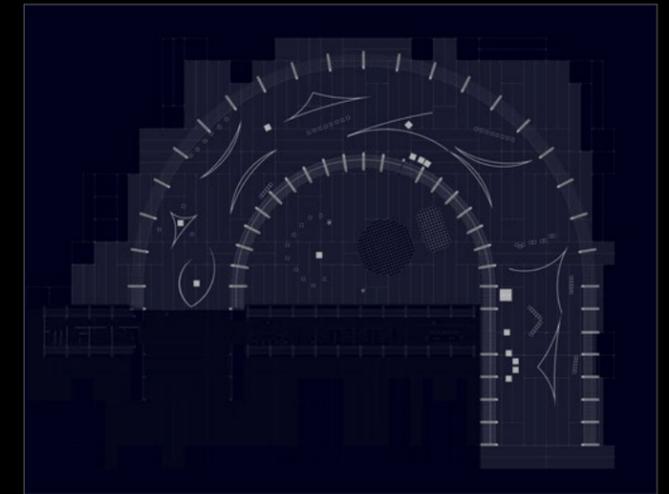
PHASE 2 / RELOCATION



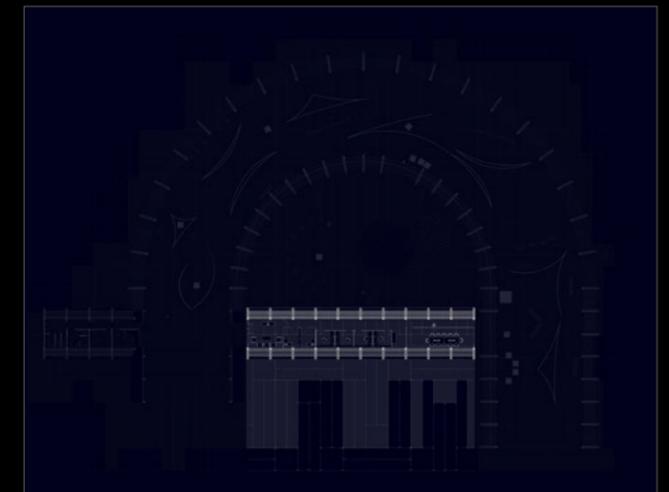
PHASE 4 / BRIDGING



PLAN



ART SPACE



ADMIN SPACE



ANCILLARY SPACE



PHASE 5 / REIMAGING



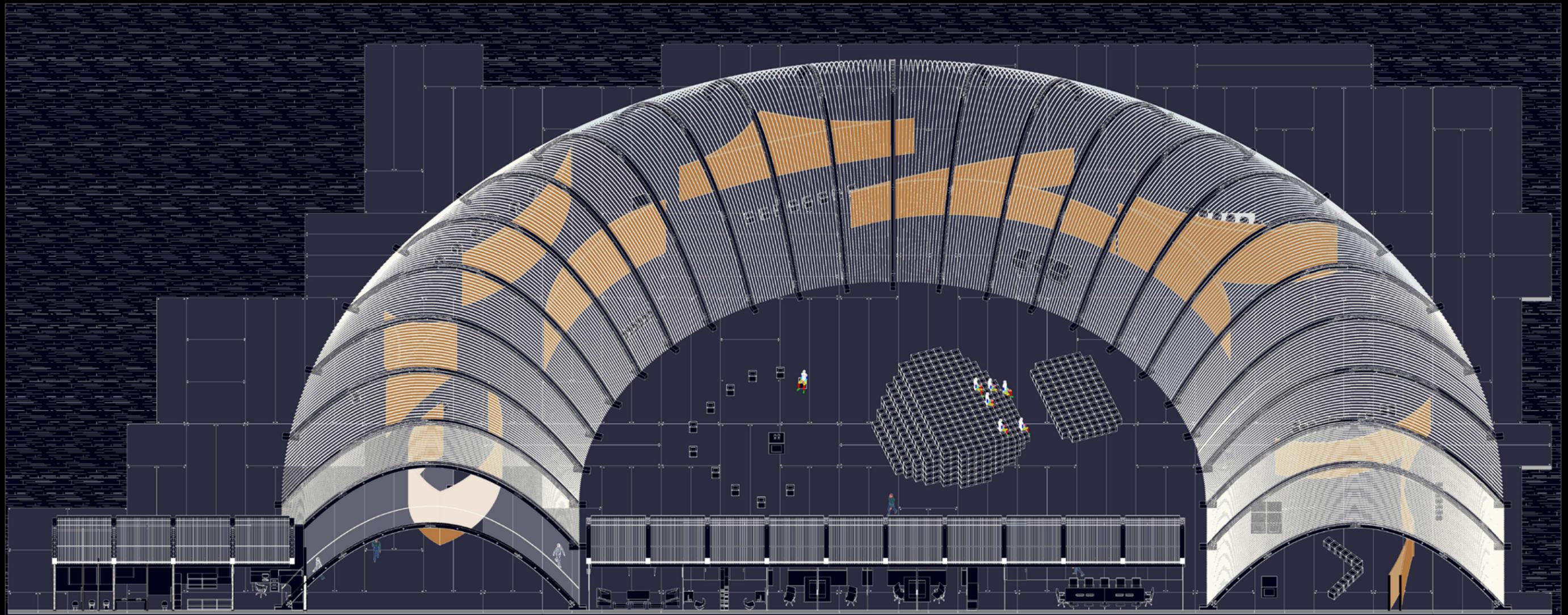
PHASE 6B / NIGERIA



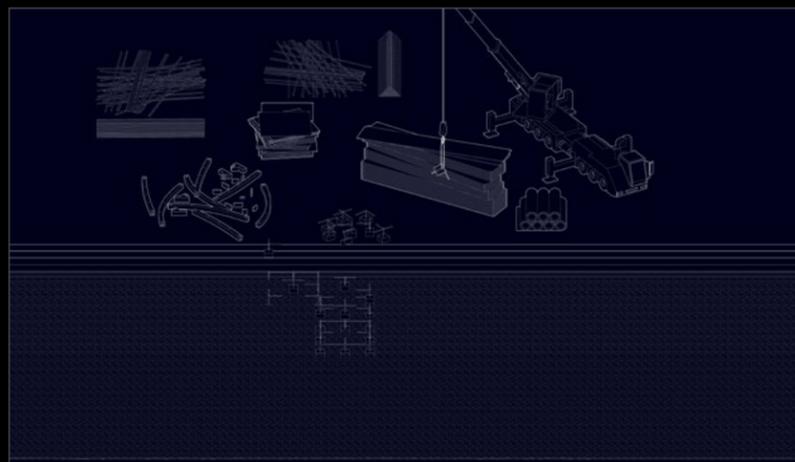
PHASE 6A / KENYA



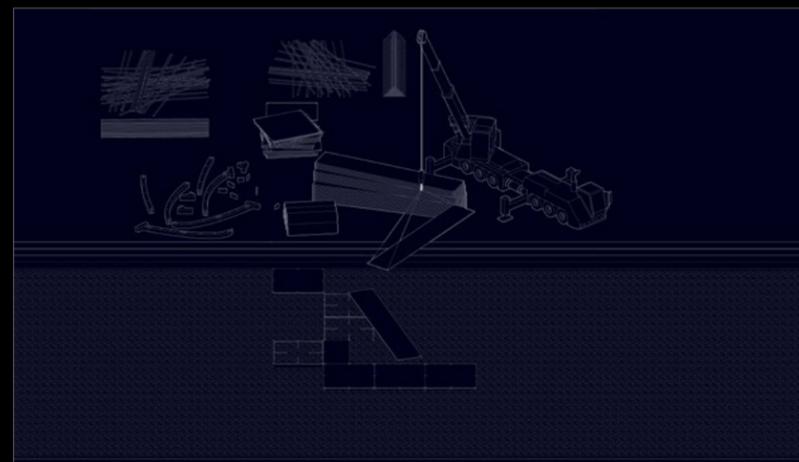
PHASE 6C / GHANA



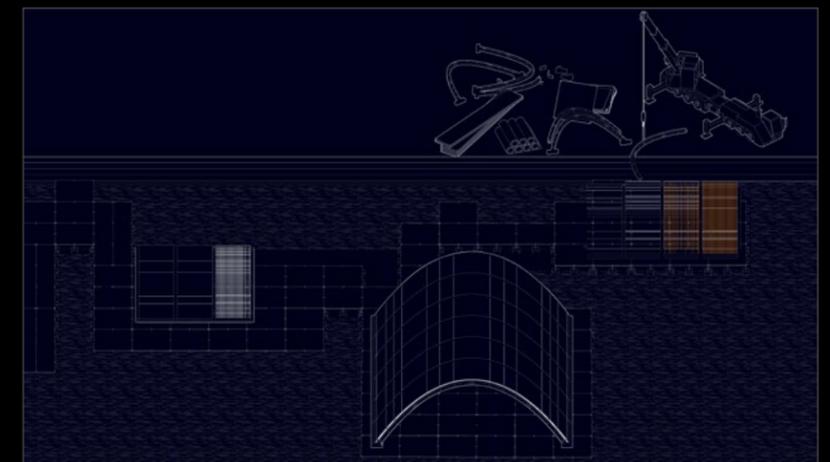
SECTION PERSPECTIVE



CONSTRUCTION STEP 1



CONSTRUCTION STEP 2



CONSTRUCTION STEP 3



FINAL INSTALLATION



STRUCTURAL MODELS



INTERACTIVE COMPONENTS

MIRROR(ED) YARDS

Location _____ Manhattan, NY
 Course _____ ADV.V
 Instructor _____ Mabel O. Wilson
 Term _____ Spring '21
 Team _____ Sonny Han

The elevator replicates the ground on which it sits and positions them high in the air. But when the very ground on which it sits is built through the exclusion and exploitation of the “other,” the elevator replicates these practices of exclusion and exploitation as such. The towers of Hudson Yards are built with such elevators, sitting high atop the accumulated pile of capital extracted from the residents of the city by the partnership of the developers and the government.

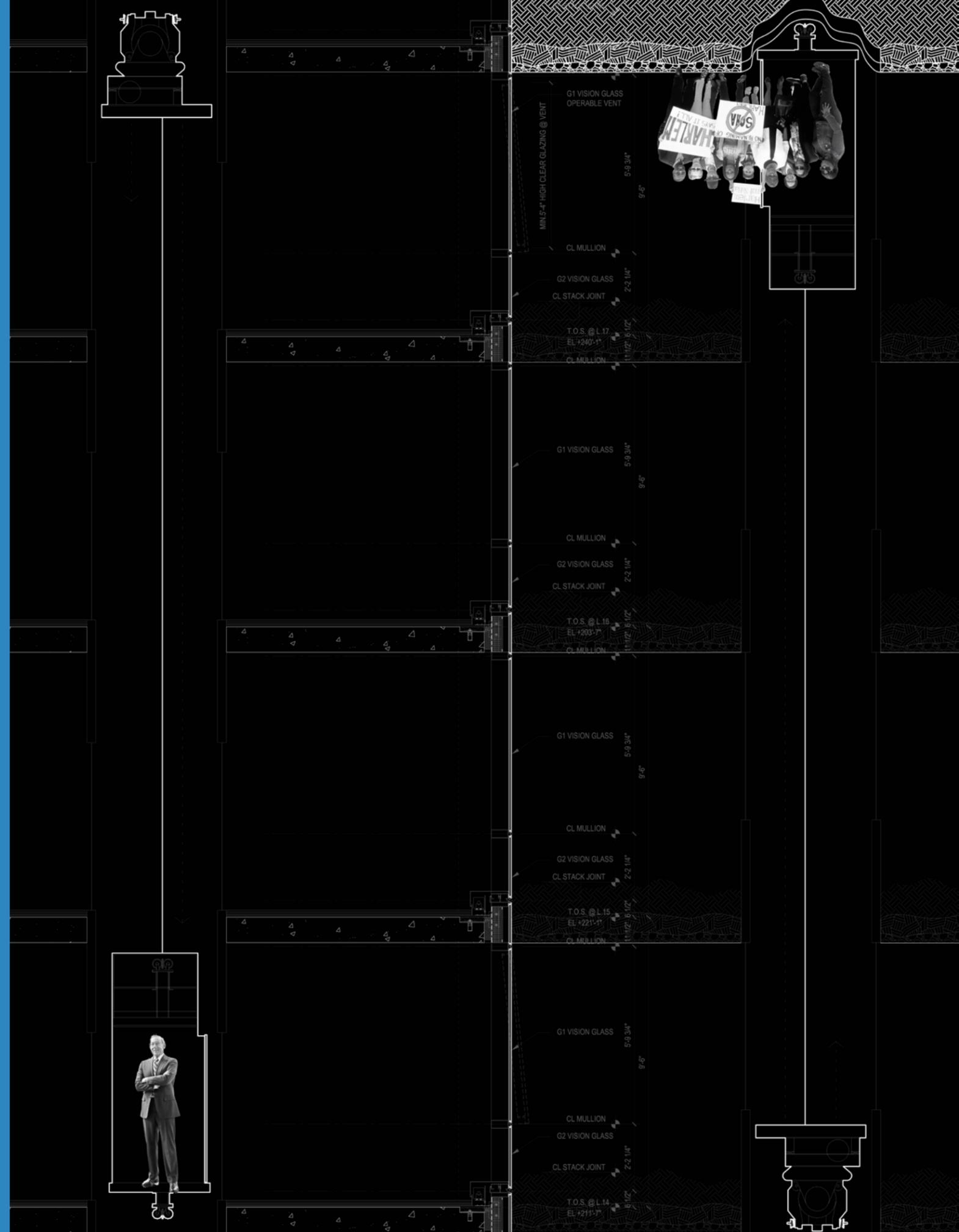
Nearly \$8 Billion of NYC residents' money were extracted in forms of taxes, tax breaks, and opportunity costs to fund the development, including financial gerrymandering, stealing potential funds for Harlem and siphoning them to what is now Hudson Yards. Value is created by literally building on top of the exploited/extracted, (the 107 affordable housing units that were built, which gave Related a large tax break, exist with poor doors in the lower half 15 HY, using them as a stepping stone while hiding their presence and allowing for the luxury penthouses such as the one on the 66th floor have 5000-6000 sf, 4/5 br, and 7/8 bath, which could fit an entire NYCHA floor (3x the bedrooms)).

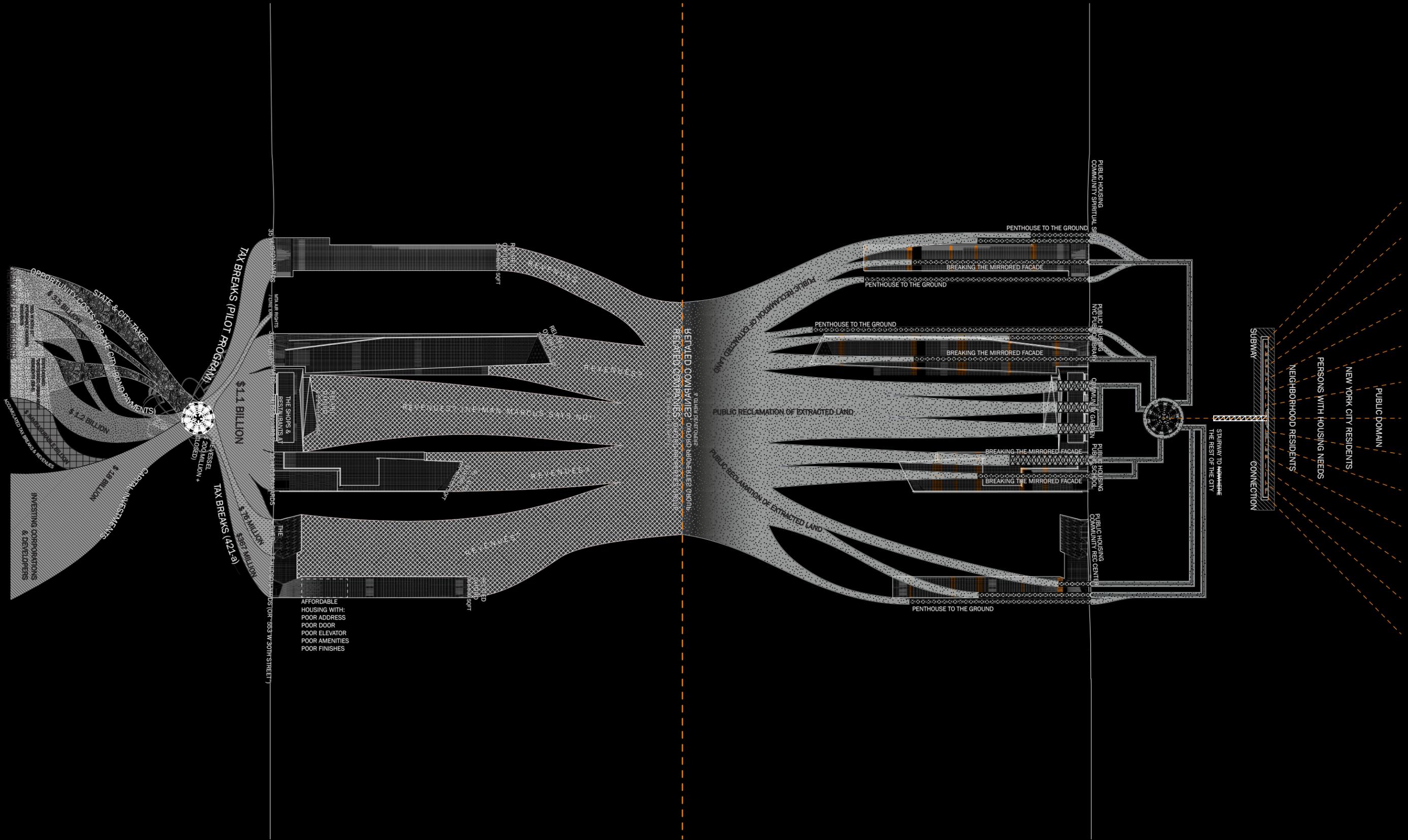
This wrongdoing of the developers and the government to the residents of the city, thus, shall be repatriated through the inverse of this logic—a kind of a de-elevator, which, instead of replicating the ground and elevating them above, condenses the individualized floors and brings them back to the public ground; instead of hiding behind, confronting in front the mirrored enclosure of the

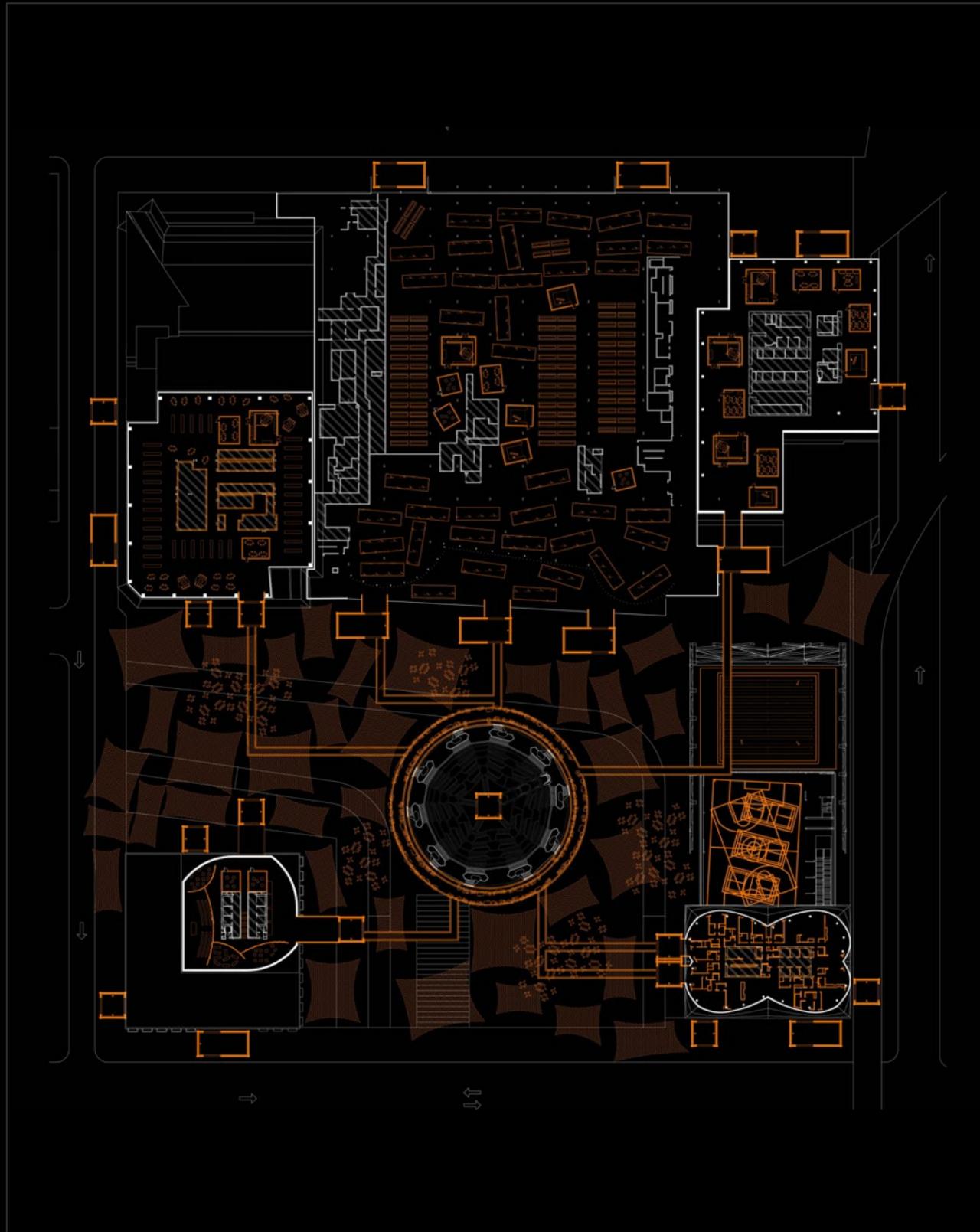
facade. By subverting this mirroring enclosure, the threshold of the vertical enclosure as a line of symmetry is broken and transformed by multiplying and overlaying the public ground plane at different datums. Related is failing on its promise to construct 1000 affordable housing units by coming short of 893 units. We argue that the repatriation for the residents begins at the reclamation of the platform ground on which the development stands alongside the conversion of the empty condominiums in 15 Hudson Yards, various empty floors of 35 Hudson Yards (Equinox Hotel) and 30 Hudson Yards must also be converted and reclaimed for public housing.

With a rapidly growing population of residents comes a greater demand for community amenities. The municipality is therefore at a stronger position to reclaim even more floors from the developers. The fourth floor of the Shed is converted into a recreational center, and brought down to the public pool built on the public land that the Shed claims for itself when extended. Right across, P.S. 573, a public school, is built on the 19th and 20th floor of 10 Hudson Yards. The floors left vacant by Neiman Marcus are converted into a community garden with both indoor and outdoor farming, focusing on community driven sustenance. A floor of 30 Hudson Yards returned to the residents in the form of a public library and extends beyond the upper floors into the de-elevator itself. Perhaps spaces for spirituality like a community prayer or meditation room emerge from the community's needs. The Vessel, once a symbol of absurd wealth, accumulation, failure, and a stairway to nowhere, becomes a piece of infrastructure integrated into the neighborhood via elevated walkways and the rest of the city via the existing railyard below. The ground level is activated by this new transportation hub along with the organically expanding community market.

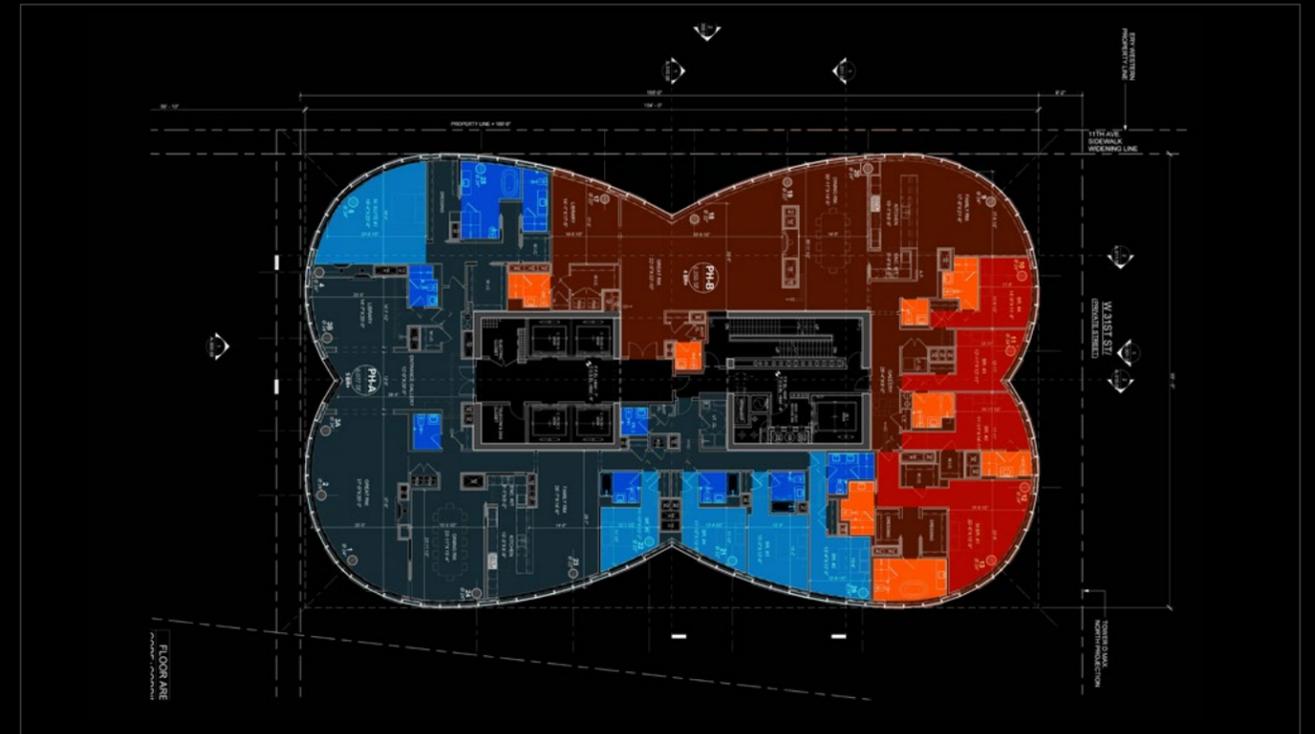
And so the de-elevator returns the extracted ground back to the residents in the form of public housing and public amenities, situating the project in the critical midpoint in time, which the process of exploitation and exclusion in Hudson Yards is inverted with a programmatic and architectural transformation. This is where the Post-Plantation Hudson Yards begins to manifest.



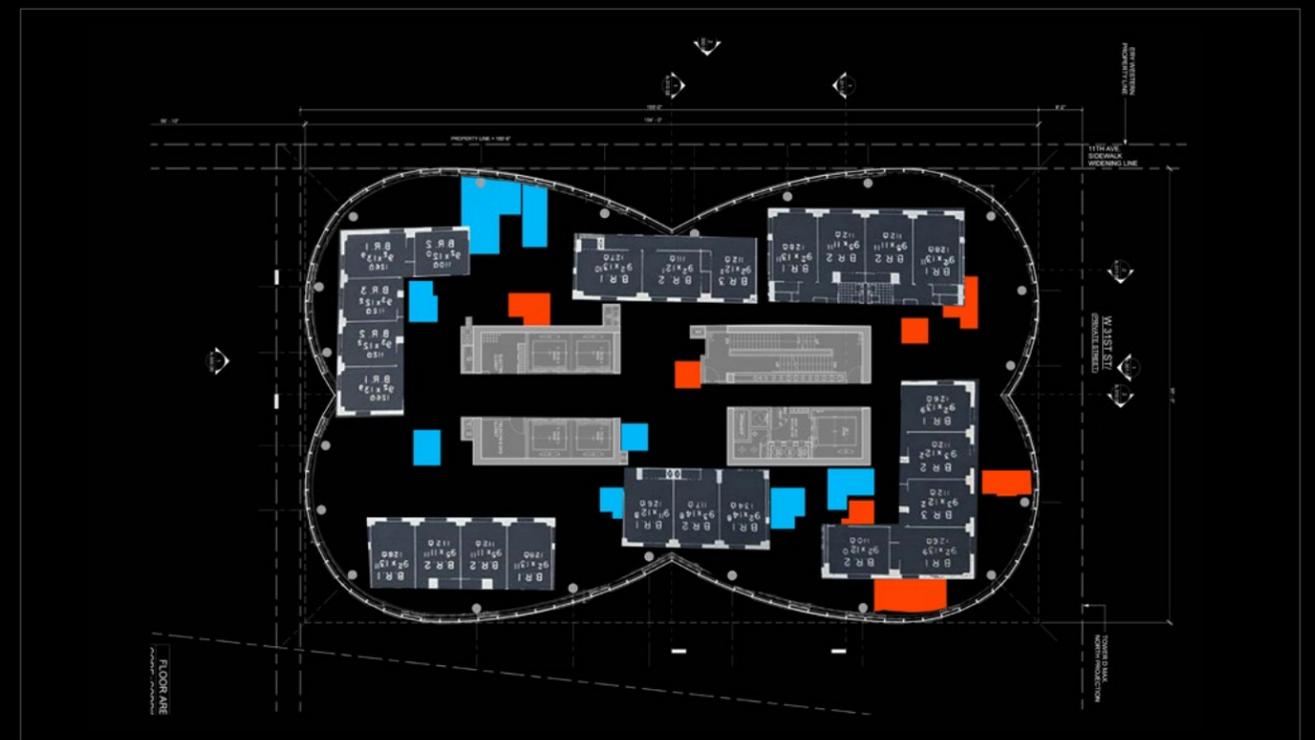




SITE PLAN

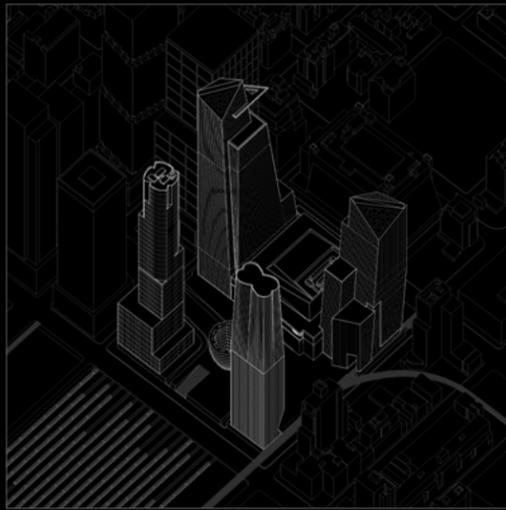


EXISTING FLOOR PLAN

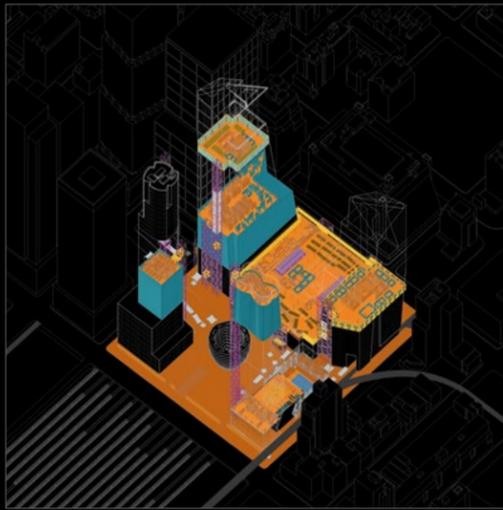


CONVERTED FLOOR PLAN

STAGE 0
YEAR 2022



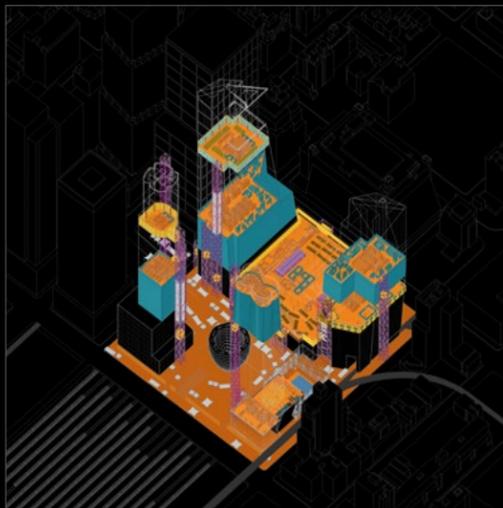
STAGE 3
YEAR 2037



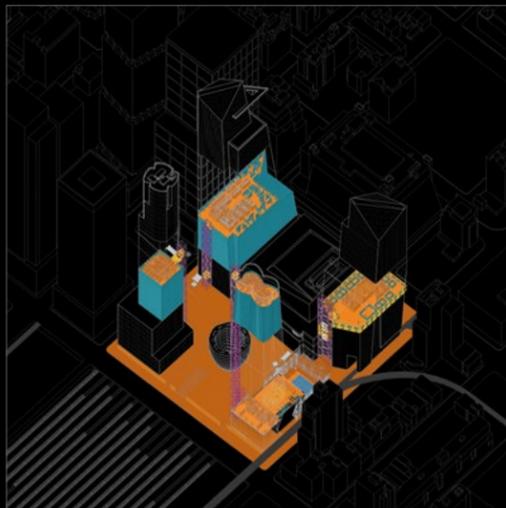
STAGE 1
YEAR 2027



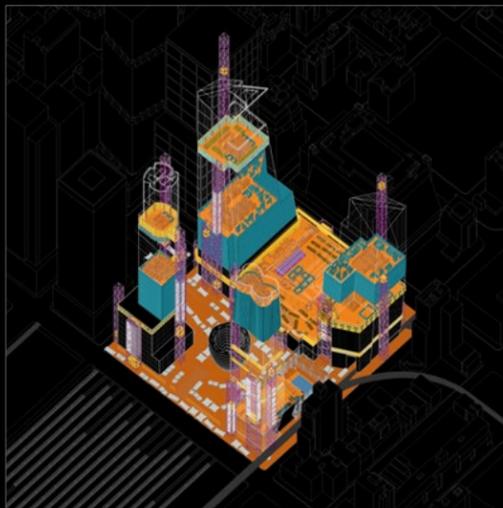
STAGE 4
YEAR 2042



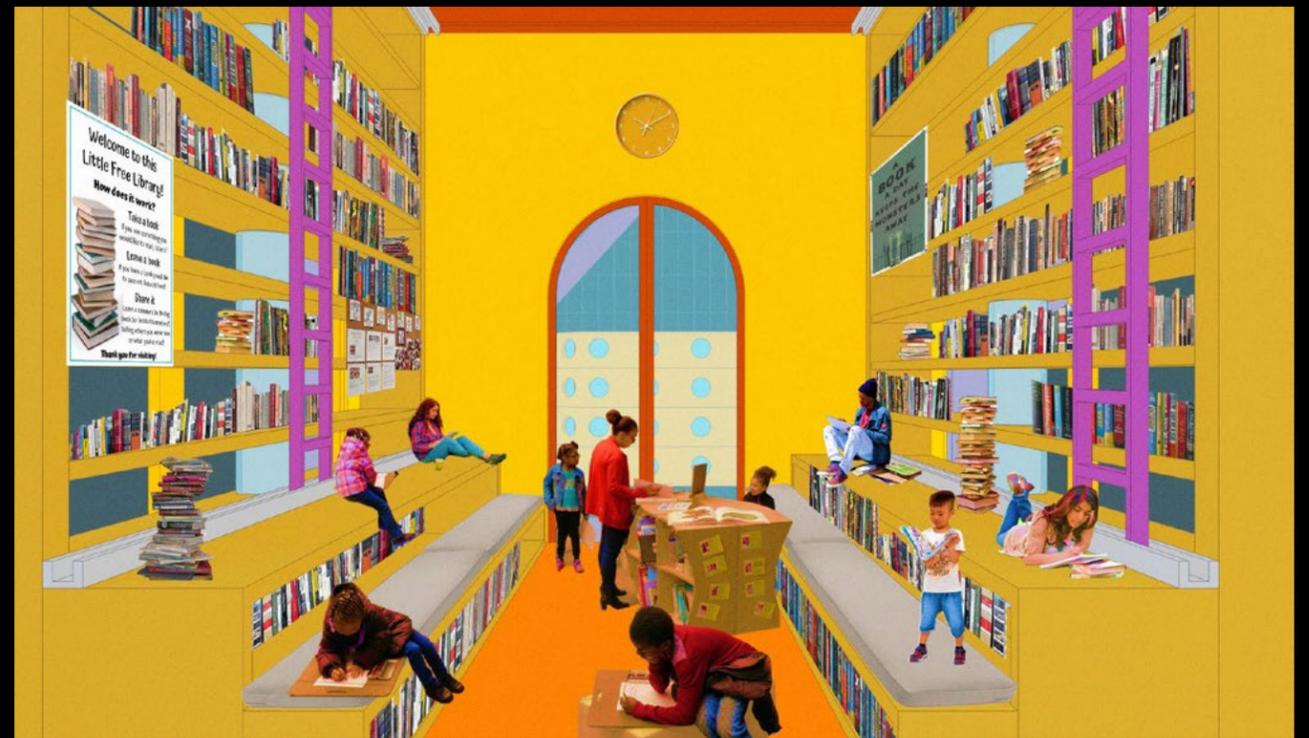
STAGE 2
YEAR 2032



STAGE 5
YEAR 2047



COMMUNITY GARDEN



ELEVATOR LIBRARY

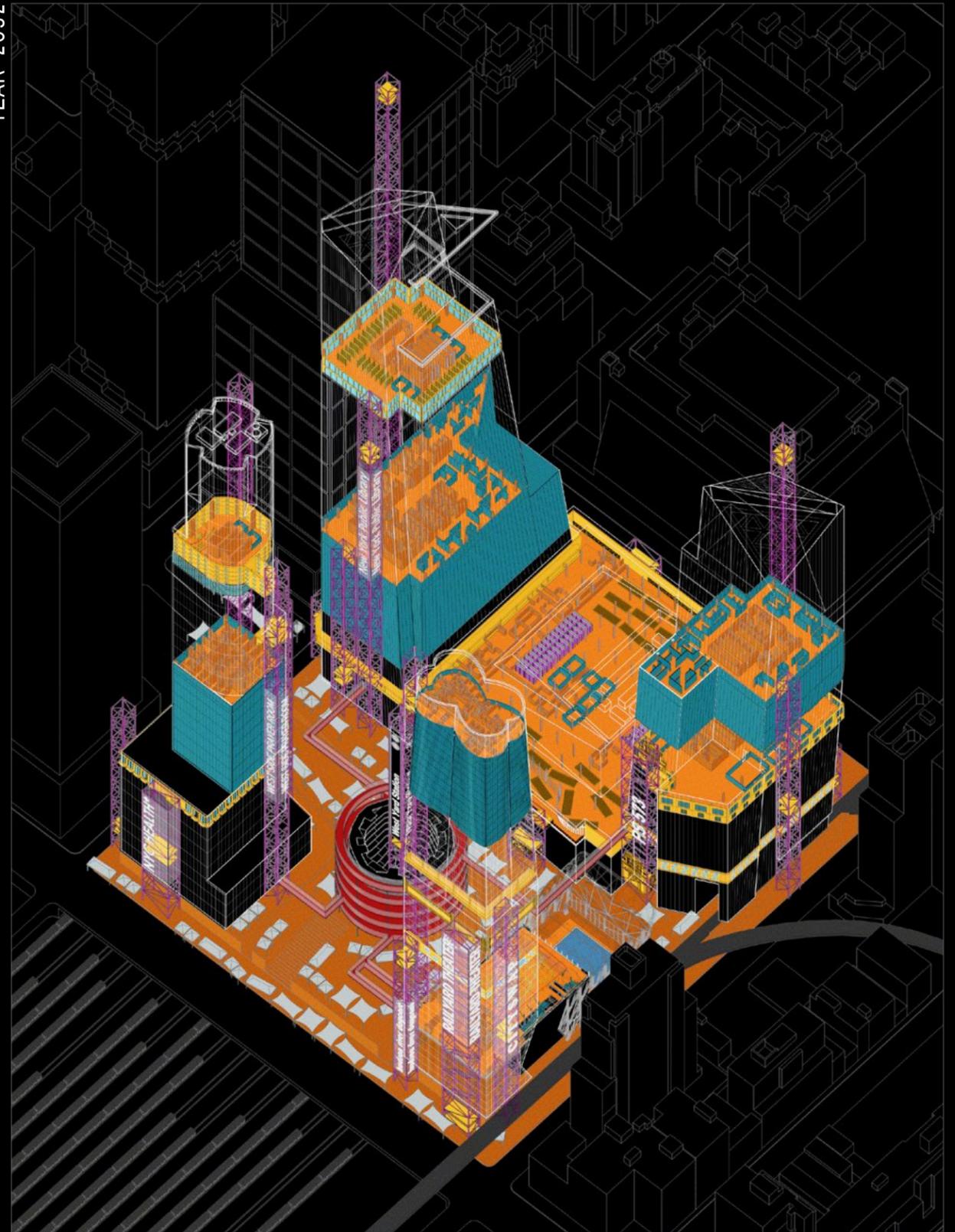


GROUND MARKET



POOL IN SHED

STAGE 6
YEAR 2052



ELEVATOR LIBRARY



YEAR 2052

ReCover, ReLearn, ReTurn

Location _____ Adirondack Mtns, NY
 Course _____ Adv. IV
 Instructor _____ Lindsey Wikstrom
 Term _____ Spring '21
 Team _____ Independent

As described by Mary-Frances Winters, Black Fatigue is repeated variations of stress that result in extreme exhaustion and cause mental, physical, and spiritual maladies that are passed down from generation to generation. **Black fatigue emerges from a vicious cycle of unmitigated systemic racism, to intergenerational stress and trauma, to inherited racist disparities in health and generations of oppressively inequitable life experiences and outcomes.**

Considering this social, societal, financial and material context, **RE-CLT challenges the impact buildings have, expanding them beyond their site, posing that architecture and construction systems be designed to engage directly in the generation of reparations;** from the program inside the tower, to an energy-producing site, to a widespread network of small businesses harnessing the value in design to create generational health and generational wealth in order to cultivate Black Prosperity. A form of reparations.

The tower is not a solution but a new typology looking to alleviate black fatigue and bring healing to BIPOC communities. The tower's program is a vertical series of spaces for individual and collective resting, nourishing, strengthening, and understanding the mind and body. **An attempt to decolonize rest and leisure.**

These spaces of rest and leisure are formed with environmentally conscious materials, Cross Laminated Timber. A 12' x 60' CLT blank is orthographic in nature. Three vertical elevators slant and support each other in a tripod formation establishing an asymmetrical, but collaborative center, generating the possibility for variations in the assembly of Blanks. By following these structural lines, the mass timber is slotted into and around the cores to create

cantilevering shelves that support floor plates and become the dynamic ceilings for spaces while also allowing for natural pockets of ramped circulation.

The tower has 9 different "story's" each its own world but working together they create a emergent effect of healing.

Story 9 (204'-0") focuses on the strengthening of the body with an elevated body of water.

Story 8 (182'-0") is the world where the body is nourished by physically detoxifying and hydrating.

Story 7 (162'-0") allows for the resting of the mind through independent and/or collective meditation.

Story 6 (144'-0") is where understanding of the mind externally beyond the tower or internally within oneself.

Story 5 (102'-0") nourishing the body through communal preparation, making, and eating of meals. Here traditions and recipe secrets can be passed down from different generations in the kitchen and stories at the dining table.

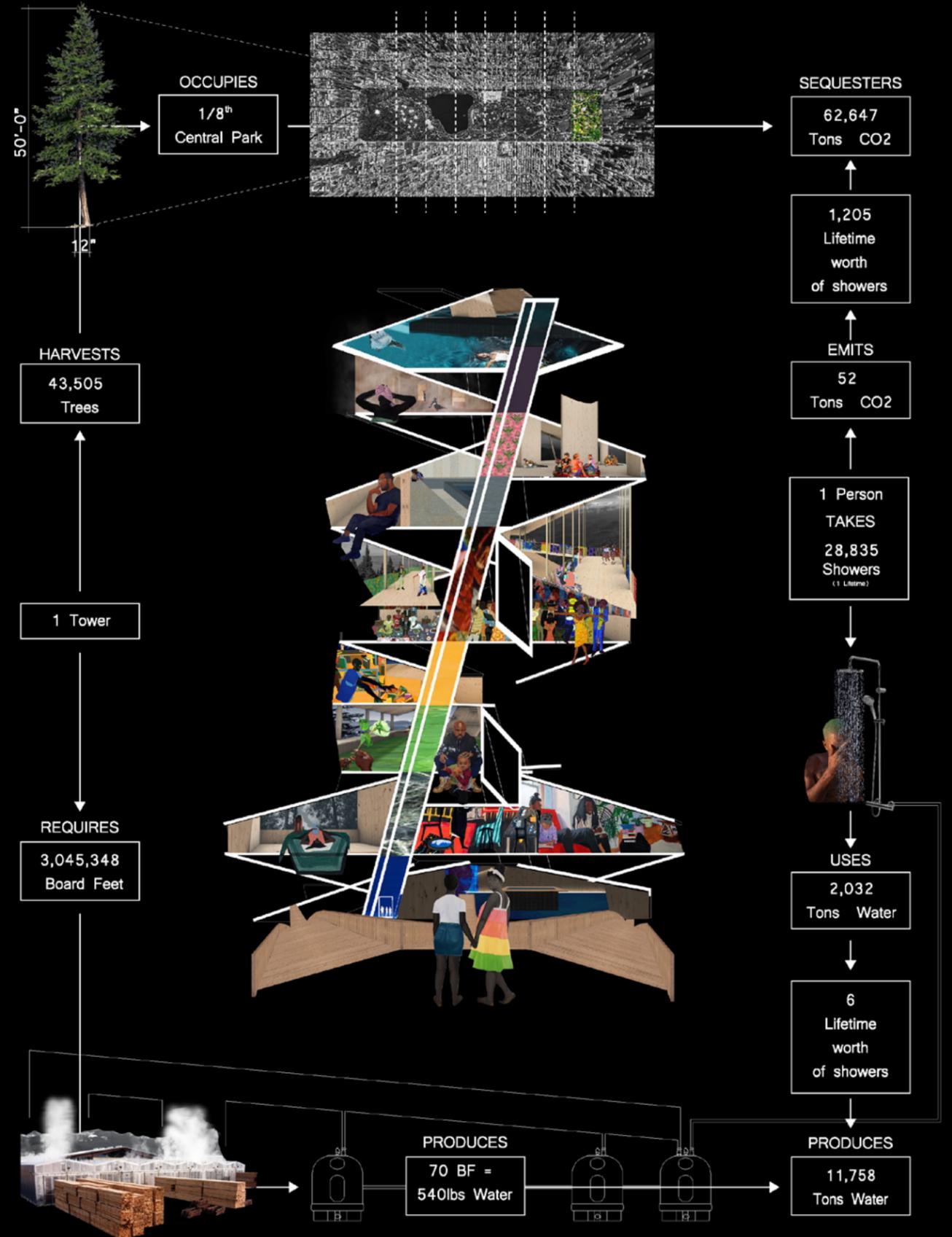
Story 4 (72'-0") the mind is strengthened collectively/individually cultivating knowledge and creativity.

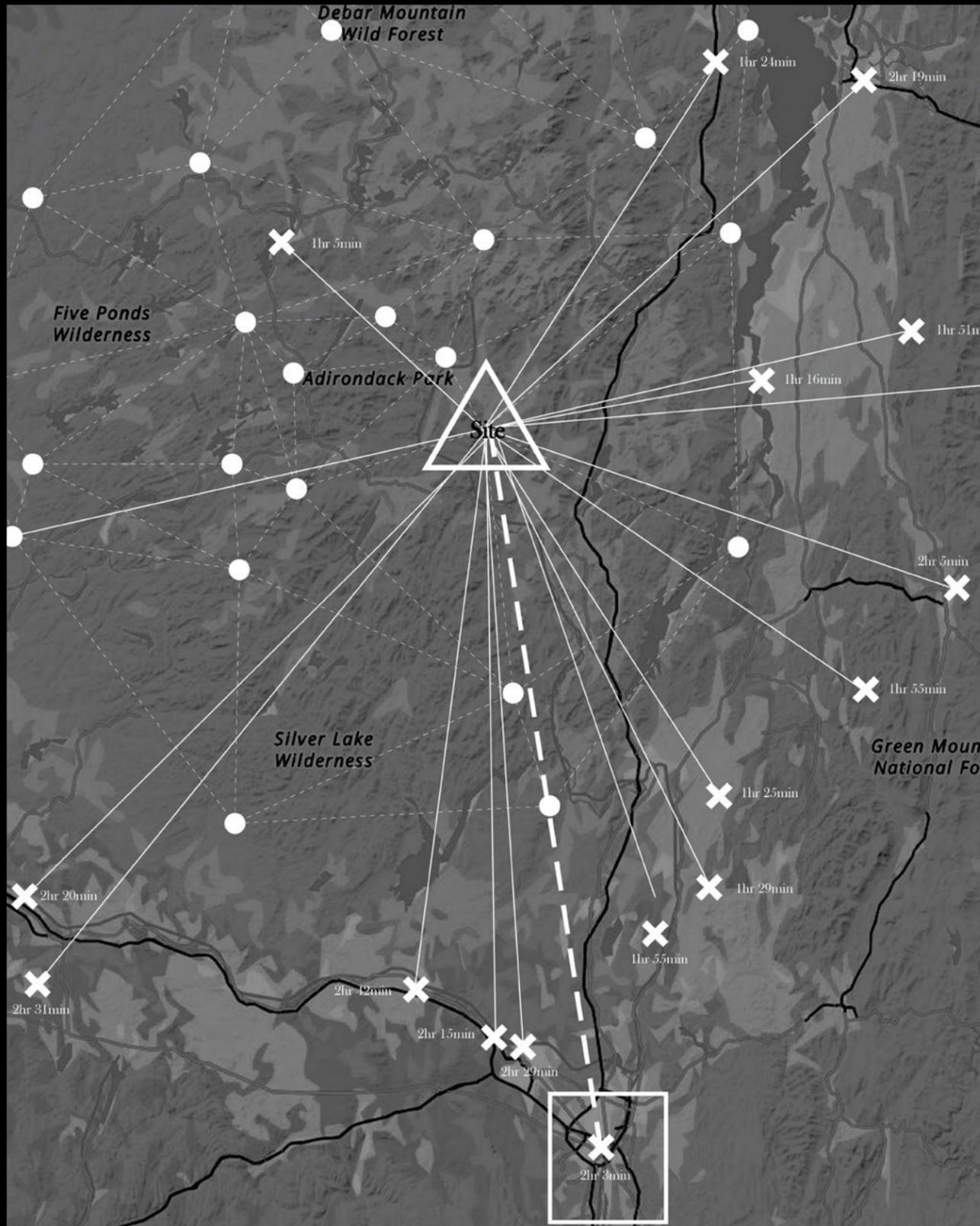
Story 3 (54'-0") a soft space creating a world to nourish the mind.

Story 2 (36'-0") is where resting of the body takes place, oriented outwards allowing it to be unseen.

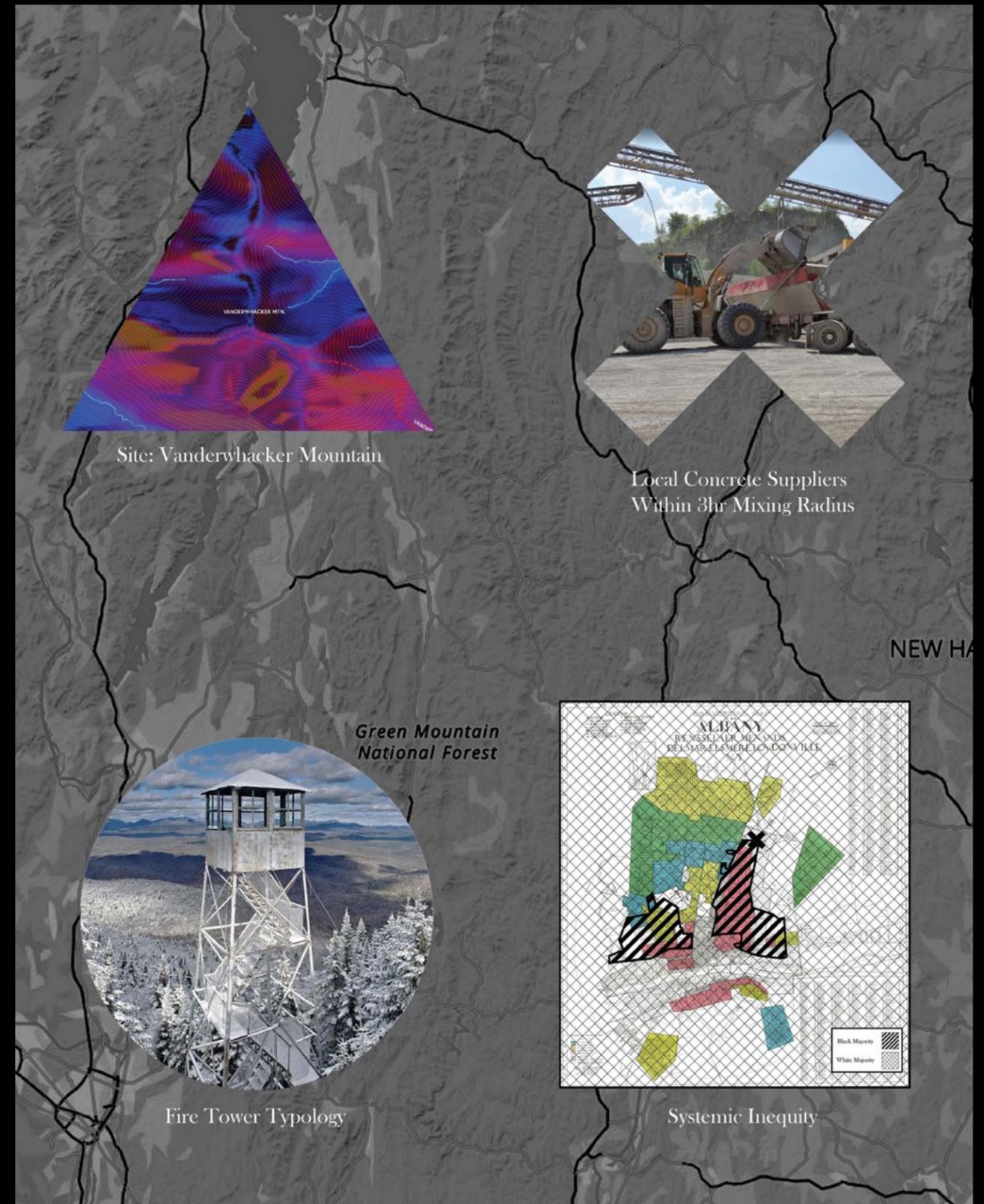
Story 1 (0'-0") the first world that one enters and the last when one departs. Visitors and hikers drink fresh water filtered throughout the tower, collected from the mountain top, the beginning of the river, and prepare to leave the world to enter new worlds anew, on an ongoing journey to heal.

The tower is not the solution to reparations but as designers we can start challenging the impact buildings have, expanding them beyond their site, posing that architecture and construction systems be designed to engage directly in the generation of reparations and focusing the future towards black prosperity with generational health + wealth.

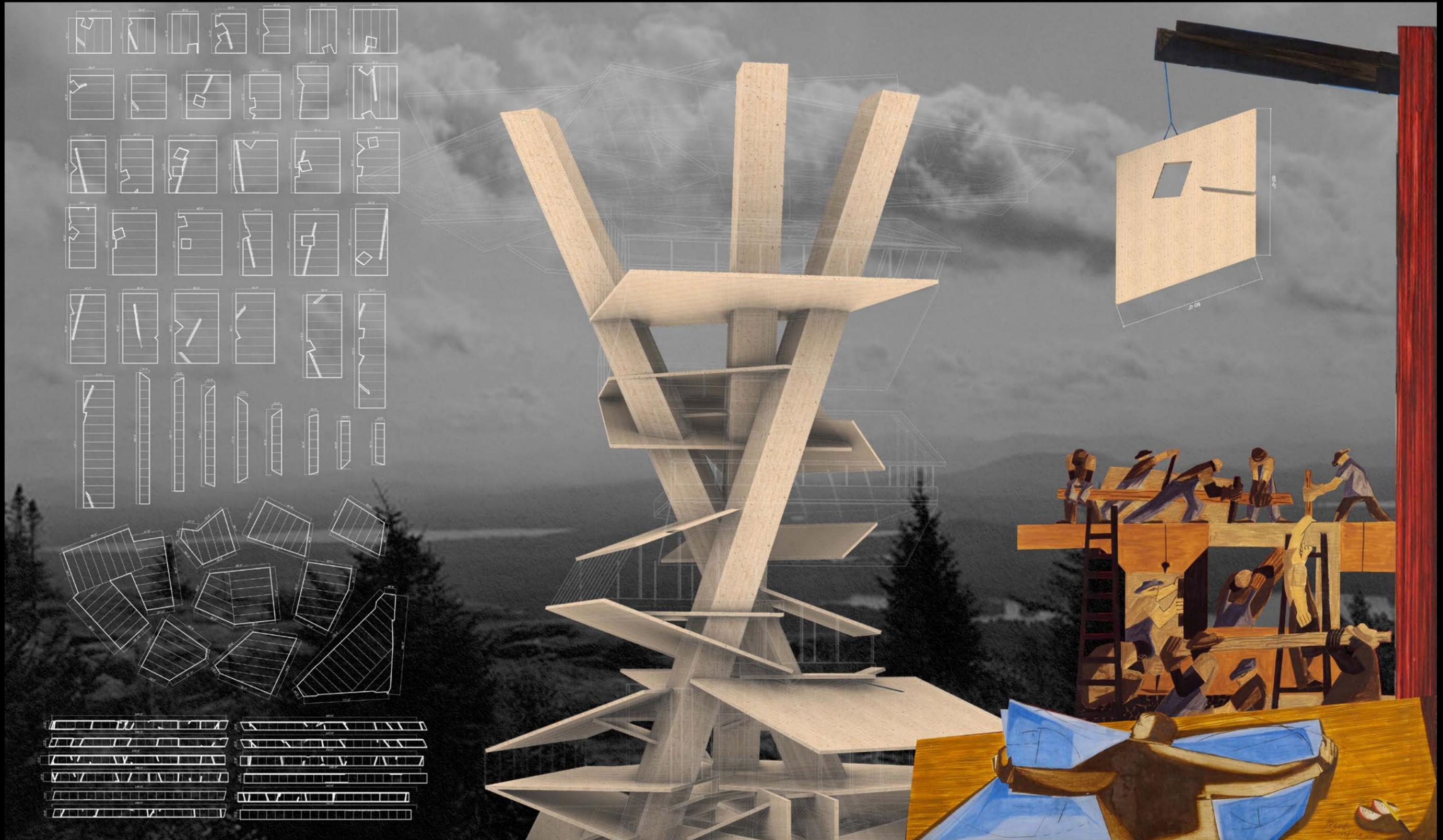




SITE PLAN



SITE KEY



Jacob Lawrence // "The Architect", 1959 "The Builders", 1947

WORK IN PROGRESS



Amy Sherald // "Planes, rockets, and the spaces in between", 2018

THE TRAILS



Lorna Simpson // "Source Notes", 2019

STORY 1 (0'-0") - THE WELL



Tajh Rust // "Dust", 2019
"The Freeman", 2017 "Sleep (Day Dreaming)", 2018

STORY 3 (54'-0") - SOFTSCAPES



Kehinde Wiley // "Portrait of Andries Stille II", 2006
"Jacob de Graeff", 2018

EXTERNAL RAMP



Faith Ringold // "Groovin High", 1986
"Tar Beach #2", 1990 Jazz Stories: Mama Can Sing, Papa Can Blow #1:
Somebody Stole My Broken Heart, 2004 "Chruch Picnic Story Quilt", 1988

STORY 5 (102'-0") - THE HALL



Tajh Rust // "Braeden", 2018
 "perfect day (YellowCornerSun)", 2018

STORY 6 (144'-0") - THE REFLECTION



Deborah Roberts // "When you see me", 2019
 "we are soldiers", 2018 "Either by the hawk or by the dove", 2018

EXTERNAL RAMP



Kehinde Wiley // "Three Girls in a Wood", 2018
 "Christian Martyr Tarcisius", 2008 "Three Boys", 2013

STORY 7 (162'-0") - THE COVETS



Kerry James Marshall // "Untitled (Beach Towel)", 2014
 "Bathers", 2017 "Plunge", 1992

STORY 8 (182'-0") - THE SAUNA



Callida Garcia Rawles // "REJECTING MY GRACE", 2019 "WADE, RIDE THIS WAVE OF MINE", 2020 "A PROMISE", 2020 "THE ASCENT", 2019

STORY 9 (204'-0") - THE WATERS

INHABITING THE GREY

Location _____ Bronx, NY
 Course _____ Core III
 Instructor _____ Mario Gooden
 Term _____ Fall '20
 Team _____ Osvaldo Adrian Delbrey

Inhabiting the Grey imbricates the presence of the unseen/unacknowledged/unrepresented, Modernism's non-ideal subject, in space and time. Modernism's ideal universal subject, the white male, claims the power to see and not be seen, to represent while escaping representation in space and time. The Gaze of "The unmarked positions of Man and White" (The Persistence of Vision, Donna Haraway) frames and marks the body of all non Man and White, creating a sense of hyperawareness/estrangement. The White Man's Gaze frames the daily rituals of work, rest, and leisure into a conventional time frame revolving around their 9-5 work schedule. This datum in time programs spaces to function at specific moments excluding anyone outside of this time frame. There are moments of overlap in space and time between the presence of the marked and unmarked bodies, a gray space, and in between, a buffer. Imbricating the presence of the marked bodies in this gray space recognizes, without displaying, the marginalized, creates a space to practice liberty, a space of liberation.

This space exists in the South Bronx on the corner of E 151st St & Courtlandt Ave, next to the neighborhood staple Bronx Documentary Center, an historically protected building. Buildable land area of 70,000 SF with an FAR of 3.44 allows us to build up 60' of purely residential before setbacks. By introducing commercial programming on the ground level we are able to increase the buildable height. Commercial space faces both out to the public street/sidewalk and into the communal courtyards. Storage space for street vendors to have space for their carts and reduce both time

of commute and renting costs. Communal Kitchen also allows for the preparation and service of vending carts as well as for the residents. With a requirement of housing for up to 200 residents there are a variety of domestic scenarios, from 45 one bedrooms, 25 two bedrooms, and 10 three bedrooms. Every domestic scenario is slightly angled from the cartesian grid to allow for personal balcony and communal outdoor space on every level. Large light wells carve out the levels as well through strategic placement of public program spaces. There are 7 public programs, at least 2 on every floor as they span between two levels.

"The Canteen" - Provides seating areas and possibility of vendors to bring their food carts to upper levels.

"The Baths" - Allows for cleaning and relaxation. It generates a certain degree of intimacy between neighbors.

"The Gardens" - A space for retreat or relaxation that allows for a number of activities to take place.

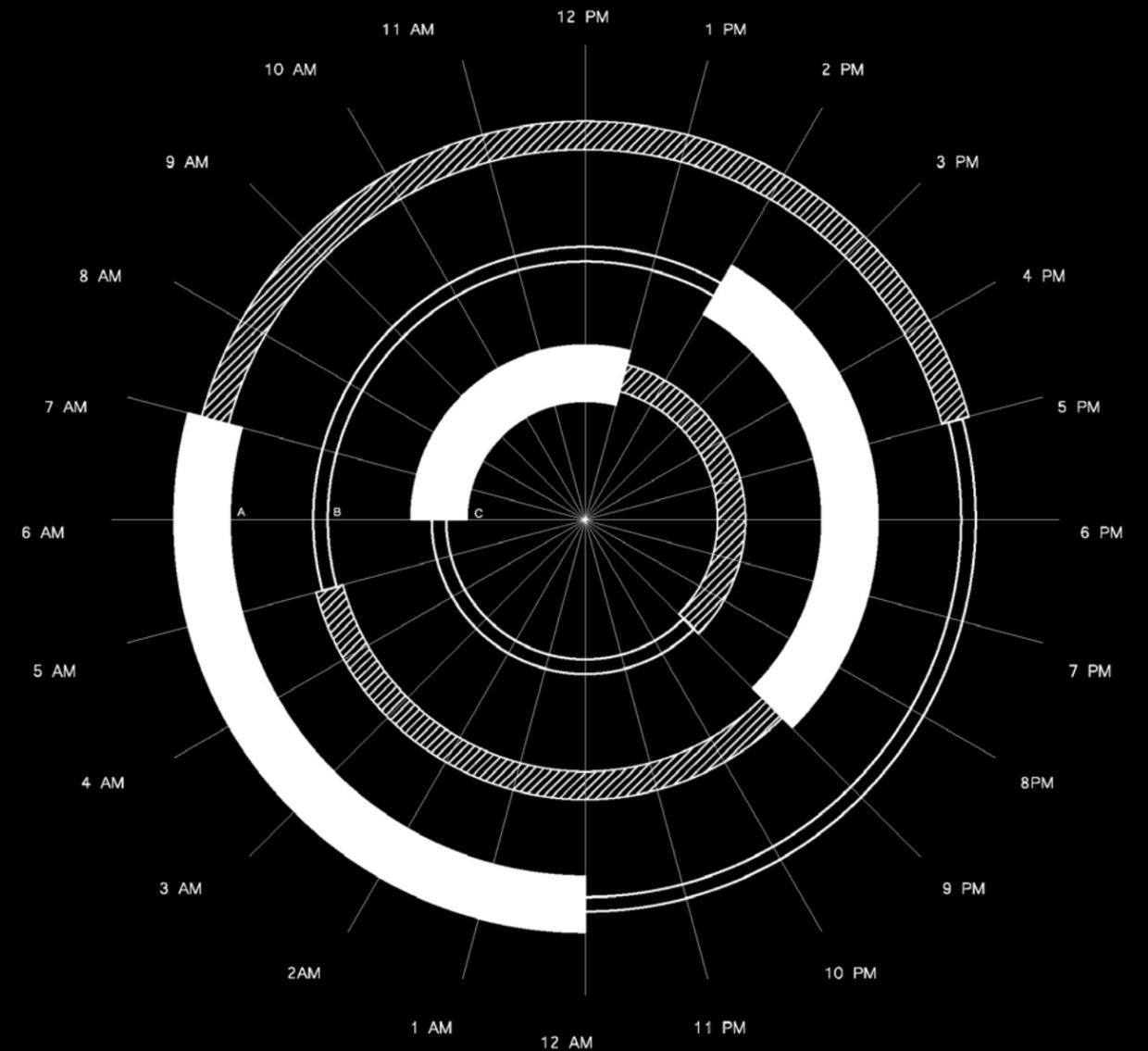
"The Laundromat" - placed in conjunction with the baths as a way to blend the intimacy of the body and the domestic.

"The Charging Parlor" - this space can double as a bike maintenance station and a space for peers who rarely have a place to socialize at work.

"The Arcade" - the space can offer play for all ages, the type of play which can adapt to the time of day.

"The Ball Room" - serves as a dance and studio but also allows for liberation of all bodies in expression.

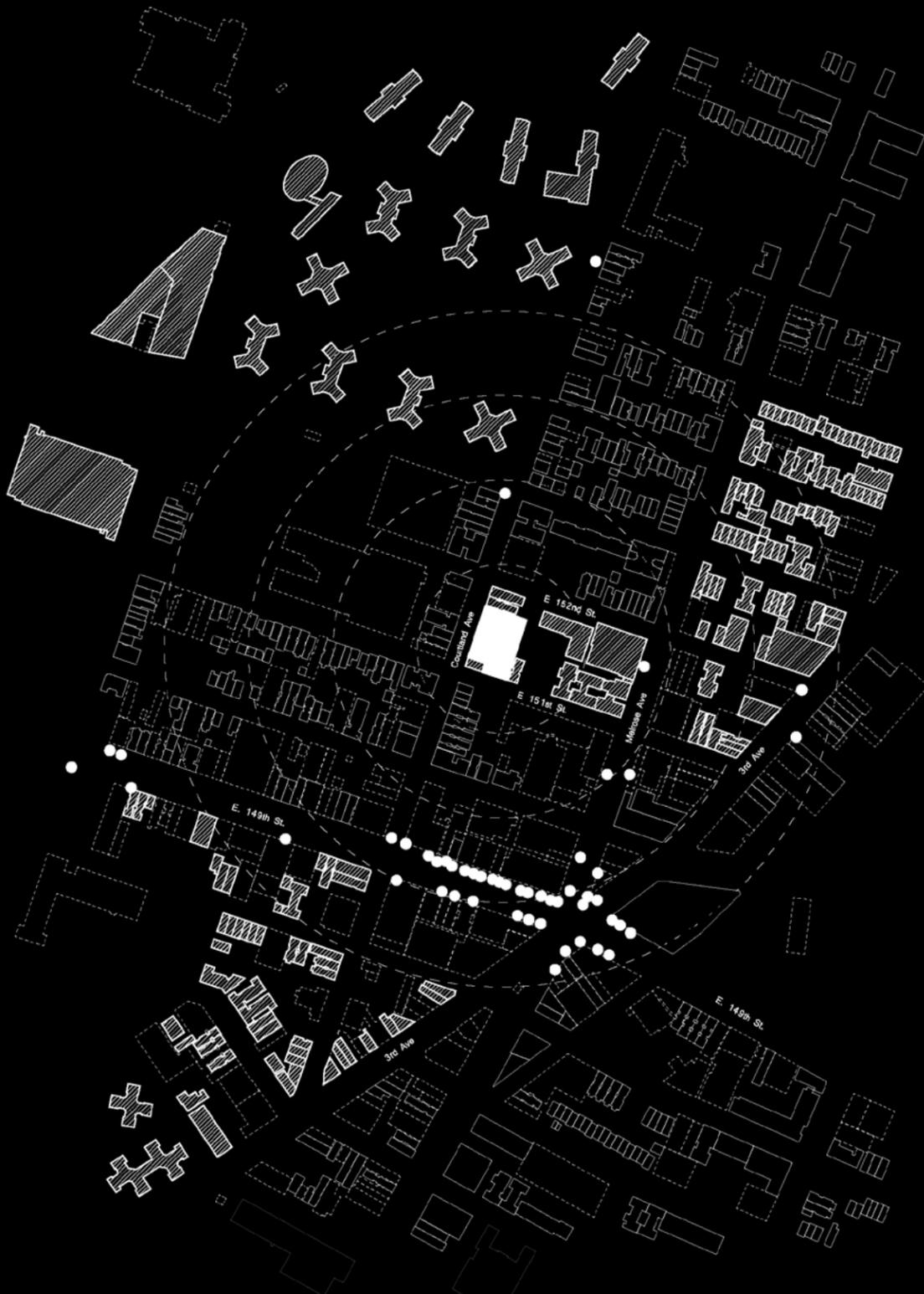
This emphasis on multiplying communal spaces for residents emerges from the disparity of safe public spaces for communities to grow and heal in the South Bronx, in standard affordable housing projects, and especially for marginalized communities.



Rest Work Leisure

A. Modernism's Ideal B/C. Modernism's Disregarded*

*Modernism's Disregarded correlate with predominantly non White Male occupations i.e., Sex Workers, Taxi/Uber Drivers, Store Clerks, Street Vendors, Fast Food Workers, MTA Conductors, MTA Cleaners, Food Deliverers, Security Guards, Customer Service, Municipal Service, Janitors, Bartenders, Bodega Cashiers, First Responders, etc.

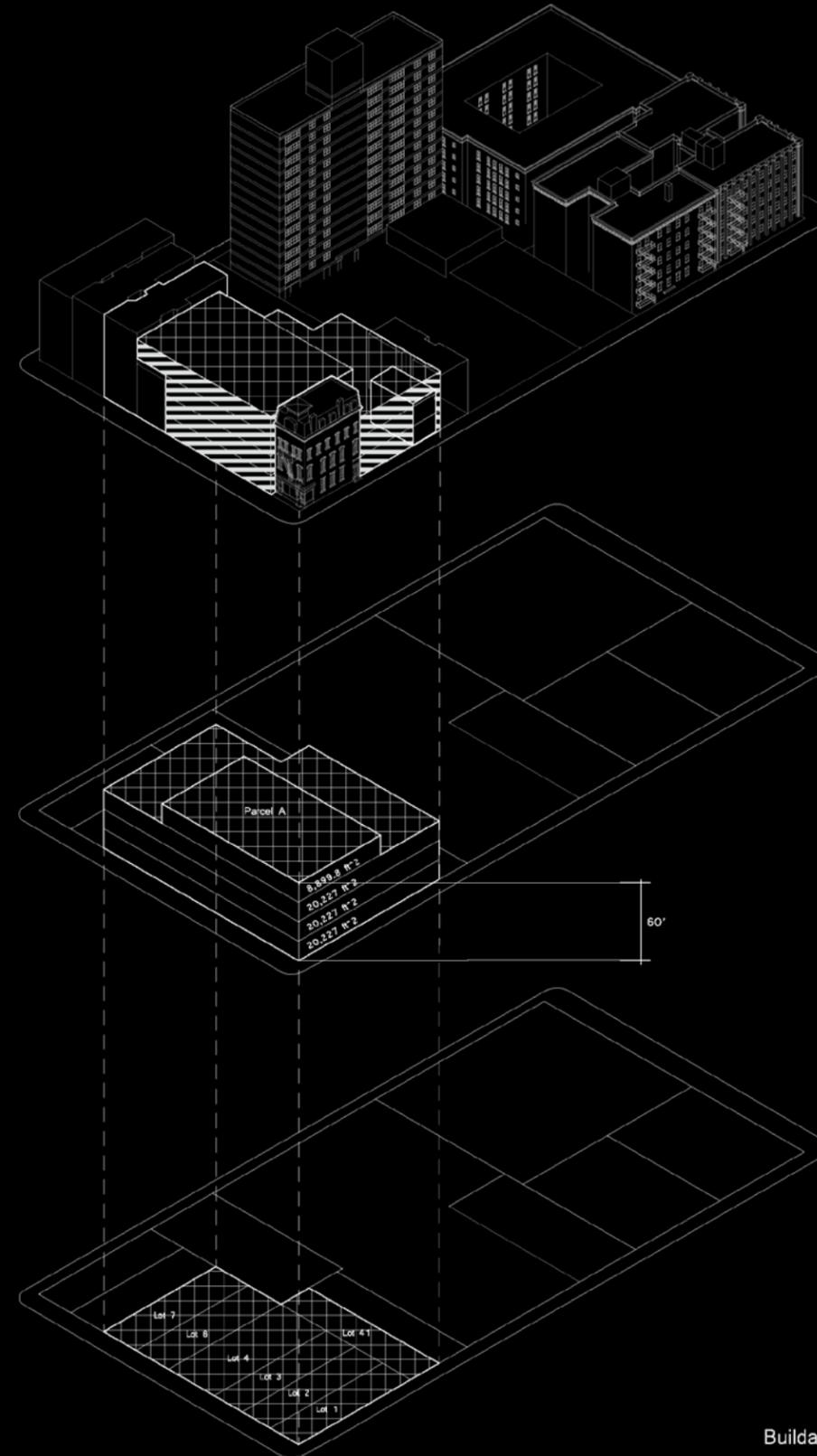


Melrose, Bronx, NY

- Site
- Residential With Vendor Income (< \$15,000)
- Residential
- Non-residential
- Vendor

Zoning Map 6A
 Zoning Classification: R7-1
 Zoning District: C2-2

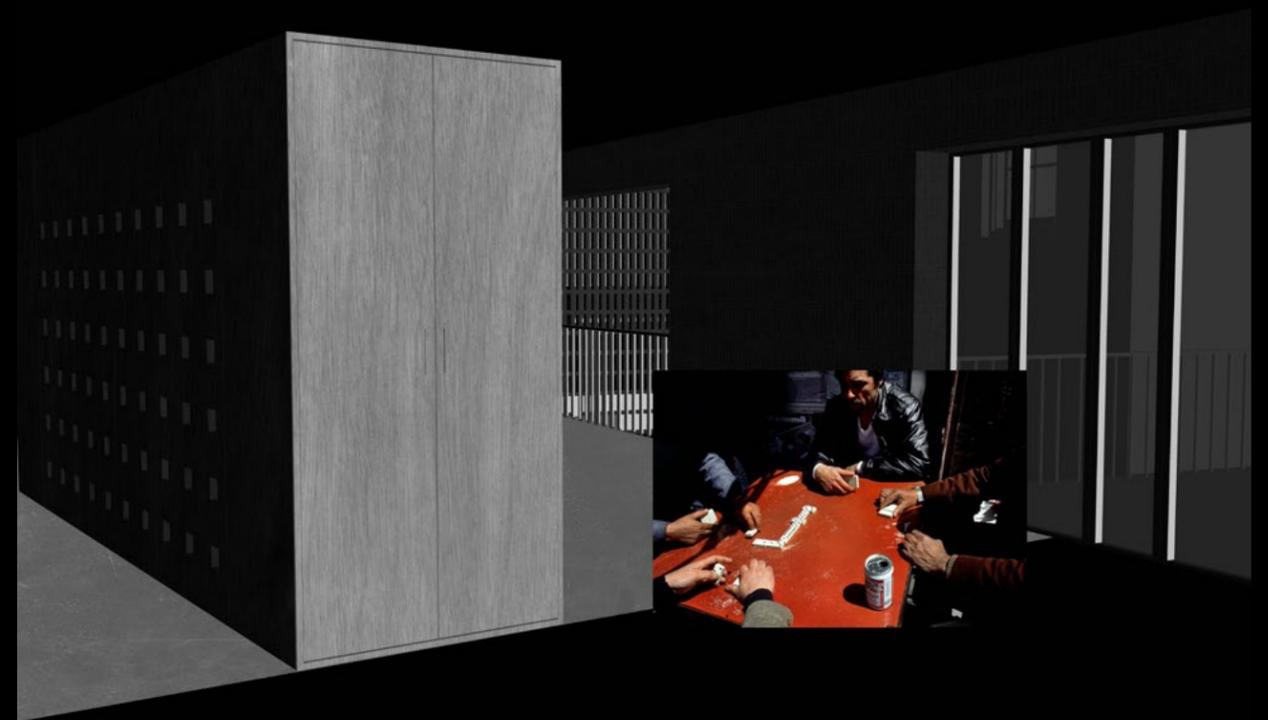
Building Height Within Initial
 Setback Distance:
 60 feet or 4 stories, whichever
 is less.



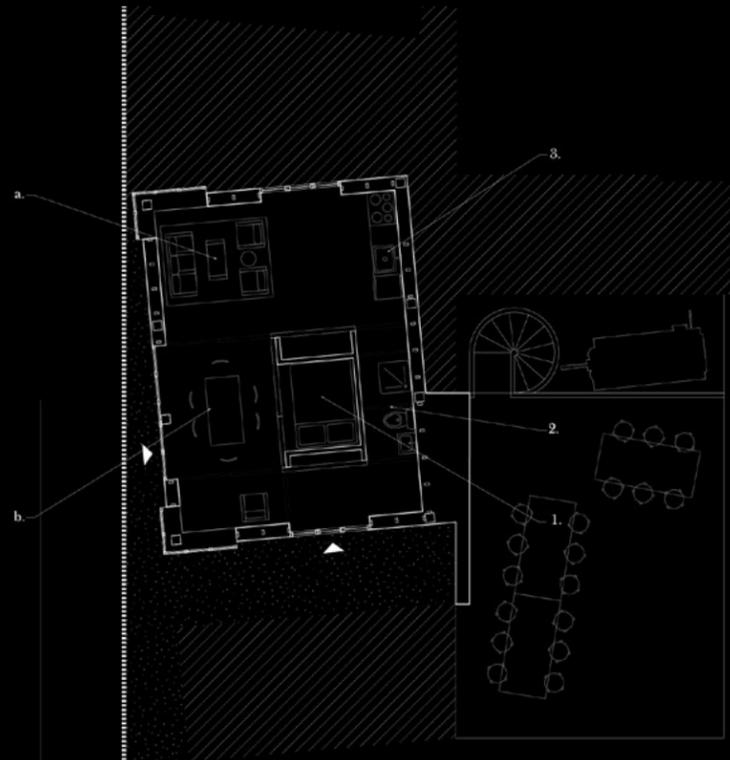
- Lot 1
FAR: 3.44
Buildable Land Area: 8,600 ft²
- Lot 2
FAR: 3.44
Buildable Land Area: 8,600 ft²
- Lot 3
FAR: 3.44
Buildable Land Area: 8,600 ft²
- Lot 4
FAR: 3.44
Buildable Land Area: 13,938.88 ft²
- Lot 6
FAR: 3.44
Buildable Land Area: 9,941.6 ft²
- Lot 7
FAR: 3.44
Buildable Land Area: 9,976 ft²
- Lot 41
FAR: 3.44
Buildable Land Area: 9,924.4 ft²

8,899.8 ft²
 20,227 ft²
 20,227 ft²
 20,227 ft²
 69,580.88 ft²

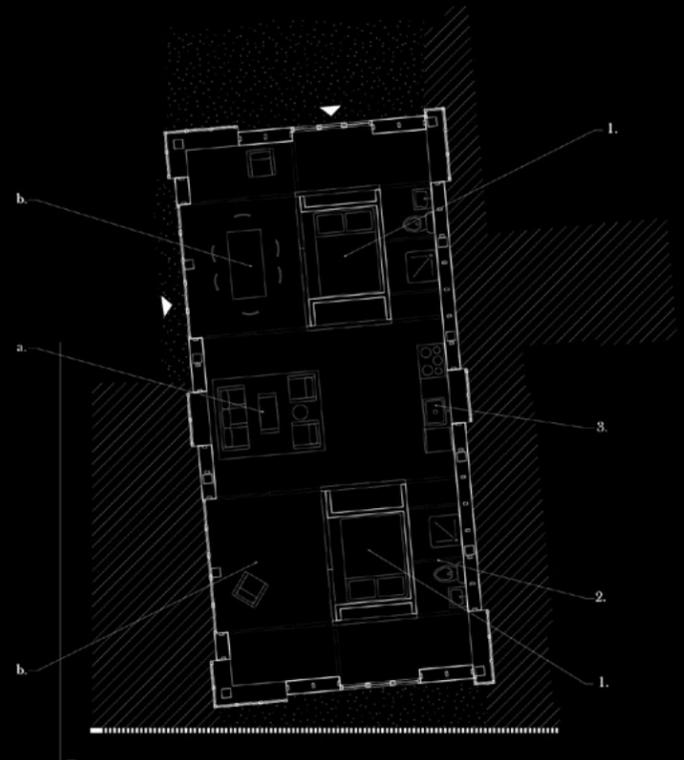
Parcel A: 20,227 ft²
 Buildable Land Area: 69,580.88 ft²



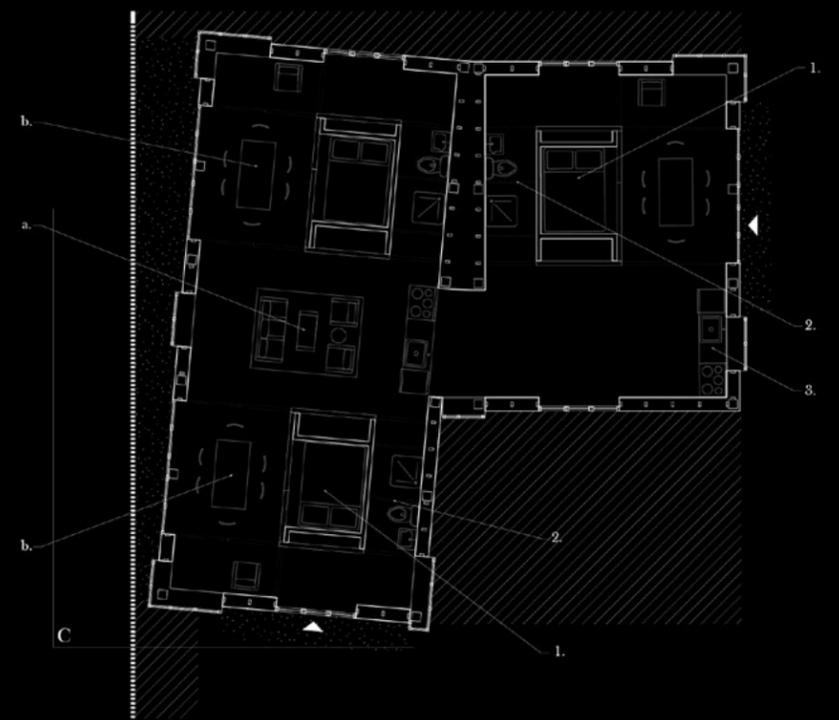




1. SLEEPING CORE 2. RELIEVING CORE 3. COOKING CORE
 A. LIVING SPACE B. ROOM EXTENSION

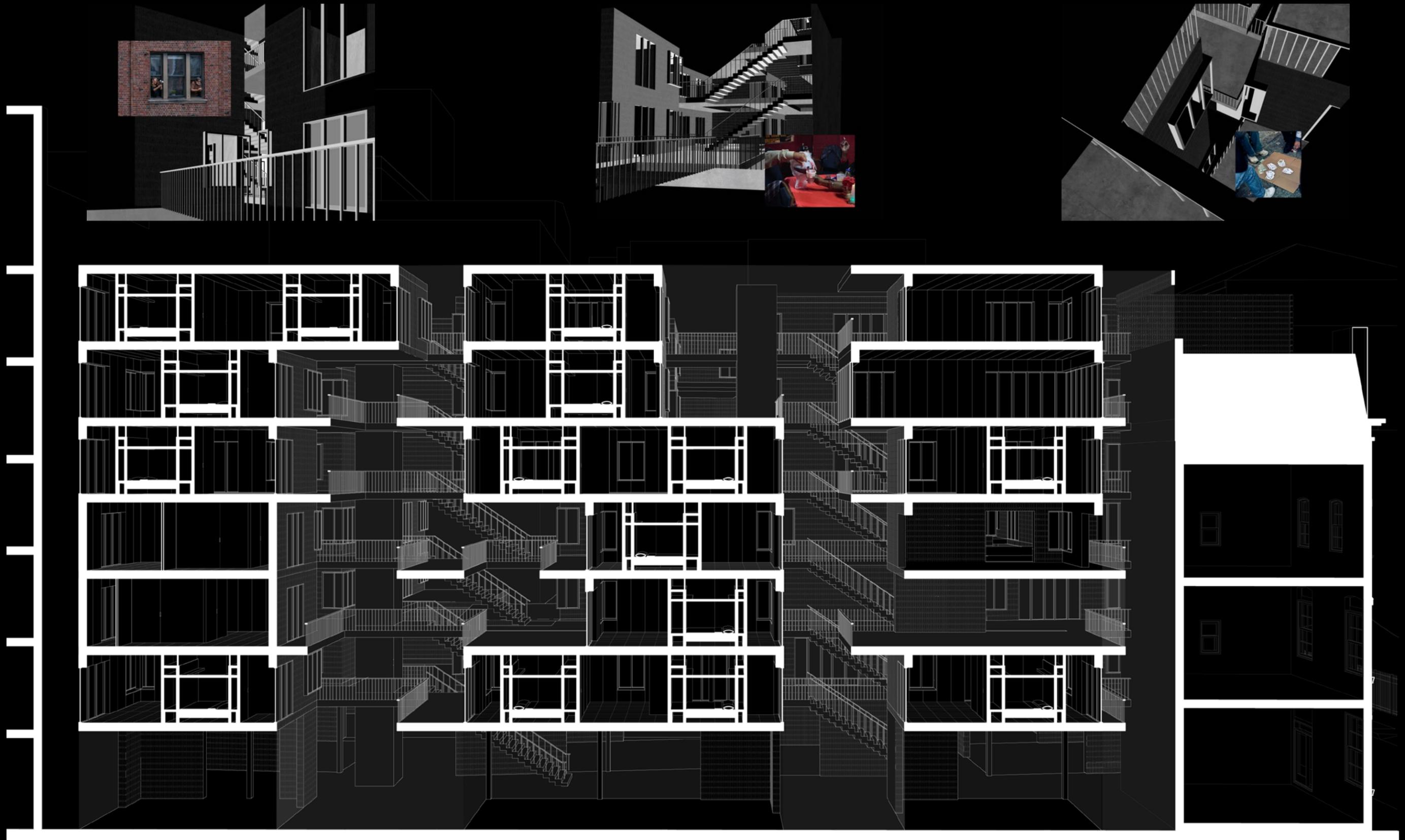


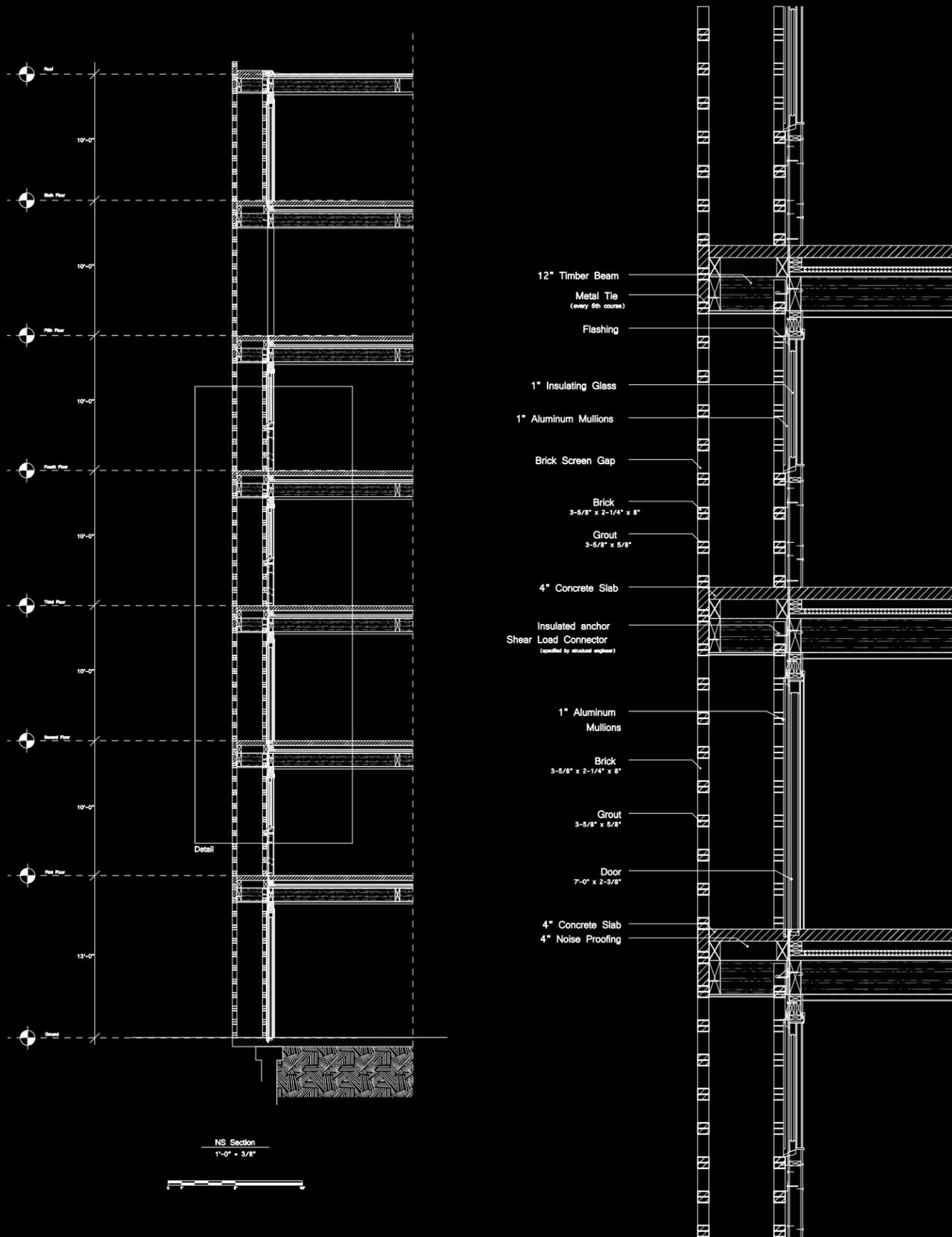
1. SLEEPING CORE 2. RELIEVING CORE 3. COOKING CORE
 A. LIVING SPACE B. ROOM EXTENSION



1. SLEEPING CORE 2. RELIEVING CORE 3. COOKING CORE
 A. LIVING SPACE B. ROOM EXTENSION









SCHOOL OF EQUILIBRIUM

Location _____ East Village, NY
 Course _____ Core II
 Instructor _____ Christoph a. Kumpusch
 Term _____ Spring '20
 Team _____ Independent

“Disability does not reside in or with an individual, but arises from an interaction between a person with an “impairment” and an environment which is not suited to their needs.” Dr. Kate Sang, Heriot-Watt University.

The School of Equilibrium serves children in grades K-8 by recalibrating the existing inaccessible datum of the vacant 1906 CBJ Snyder’s existing P.S. 64 School located on 605 East 9th Street in the East Village, New York. It establishes a neutral environment enabling the mobility impaired students and faculty. The school of equilibrium designs through understanding the marginalized rather than satisfying the designers own desires.

The spatial organization of the program revolves around the circulation which creates a design driven by accessibility rather than accommodating it. **Two ada approved vertical cores, Seven 10’x10’ lifts, and five sky bridges allow for ease of accessibility between wings and levels of the H plan while simultaneously a new datum in the air creating a feeling of floating freely. This flexibility in design is hardly seen especially in classroom fixtures for students. The School of Equilibrium resonates accessibility from a macro scale of an entire school to the micro scale of a desk.**

Reevaluating the ergonomics of conventional architecture throughout history, the mobility impaired are not represented until contemporary practice with the standard of ADA. By designing a student desk and chair set through a lens of true accessibility, a desk with an open side allowing for a free pivot into and out of the desk area emerges. There is unobstructed movement allowing for all different sizes of mobility supporting equipment to fit as well. The desks can also assemble into pairs, groups of three, or four to allow for a range of individual to group study.

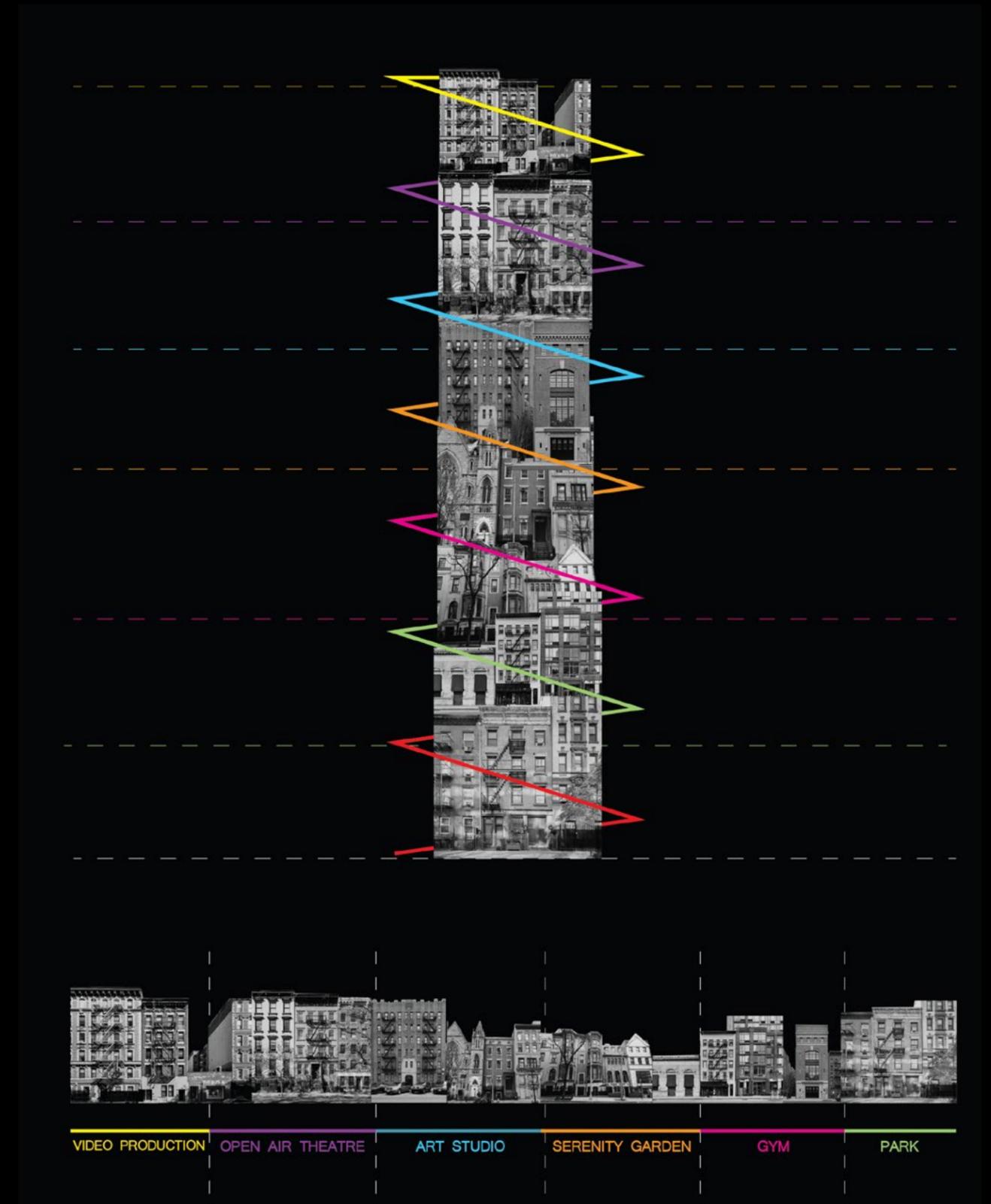
The wooden dowels slot in and lock easily to **a variety of openings promoting custom arrangements of openings and ease of assembly/disassembly** based on the number of students and whether the student requires a chair or not. Designing through true accessibility creates opportunities to unlearn the conventional ways of designing and allows for a more inclusive and flexible environment.

The School of Equilibrium does not assimilate to societal norms, allowing for marginalization of its students, but celebrates the future by rooting its new unique identity into the rich existing built environment, writing its own narrative emphasizing accessibility to the future should not be an afterthought.





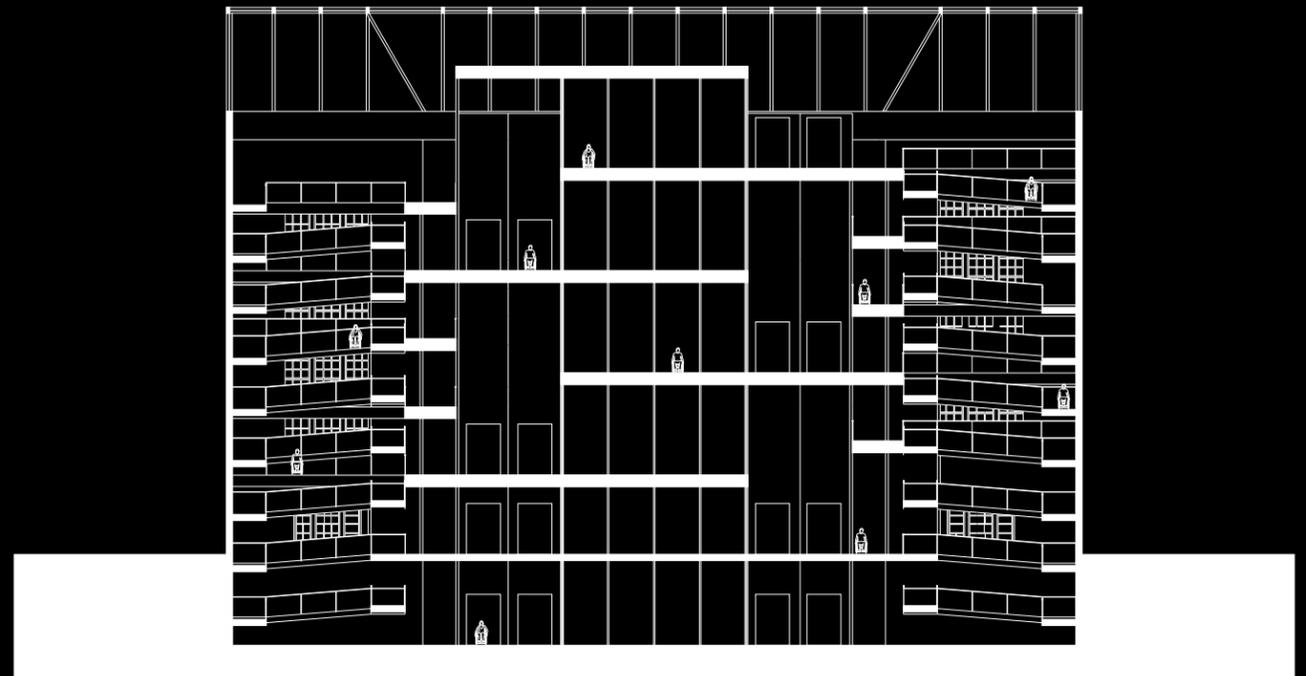
SITE PLAN



PROGRAM STRATEGY



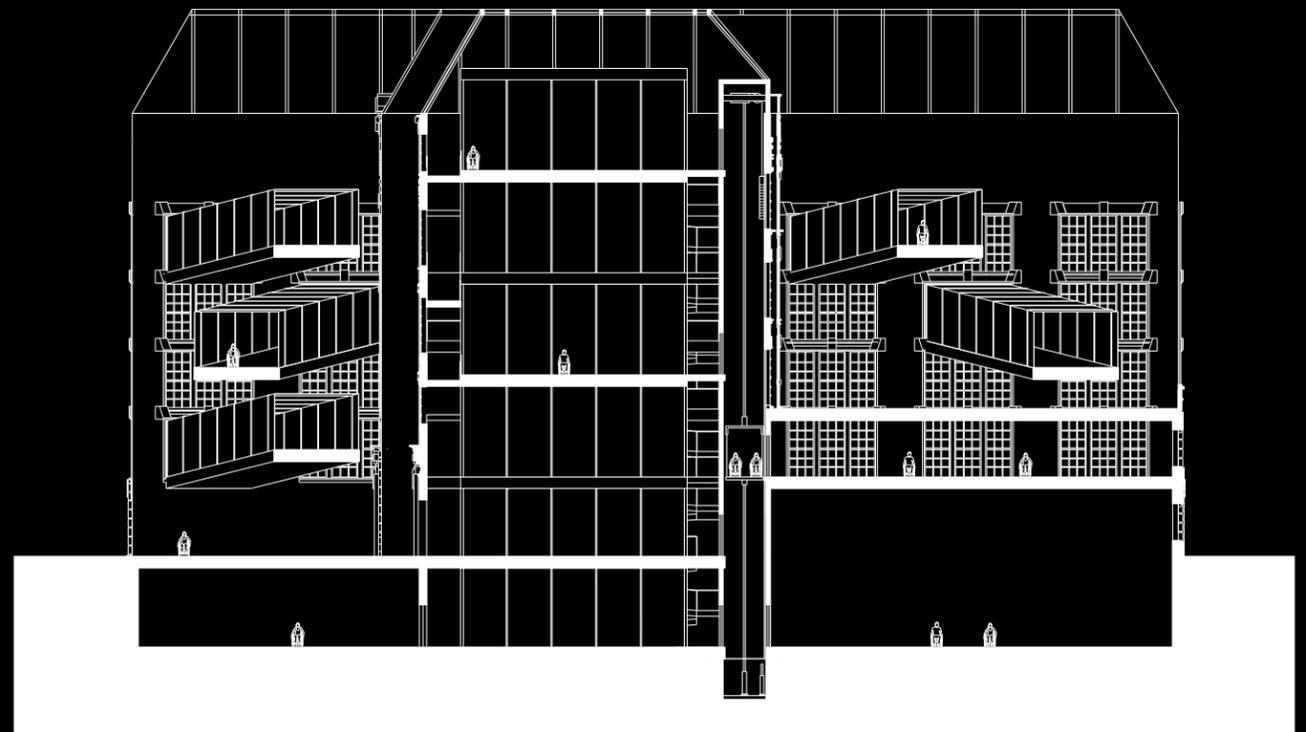
ATRIUM ROOF



TRANSVERSE SECTION

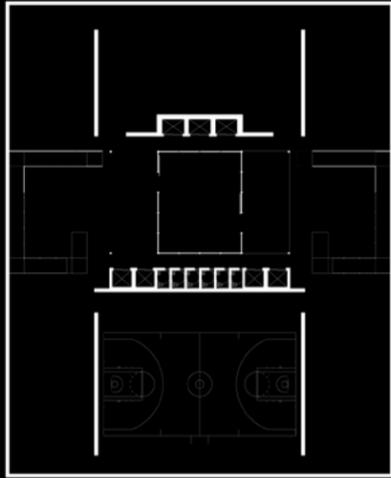


SKY BRIDGE

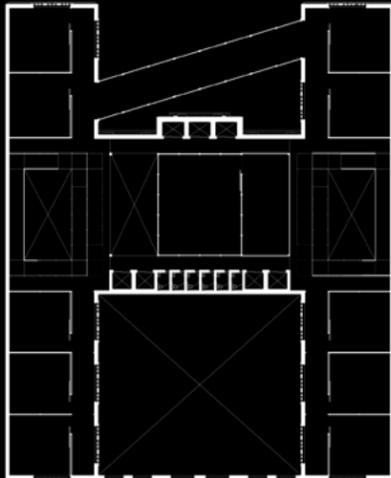


CORE SECTION

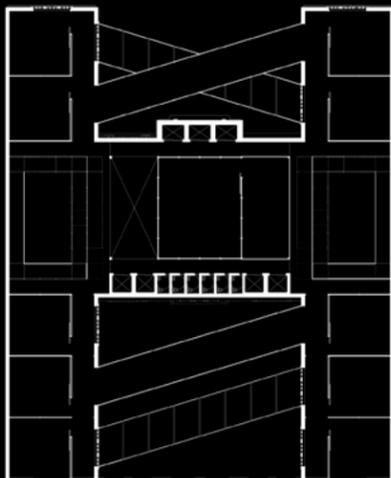
SUBLEVEL PLAN



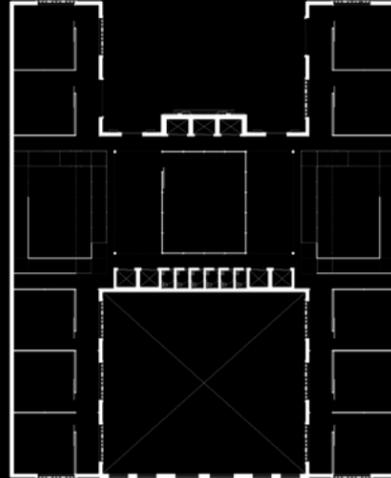
LEVEL 1 PLAN



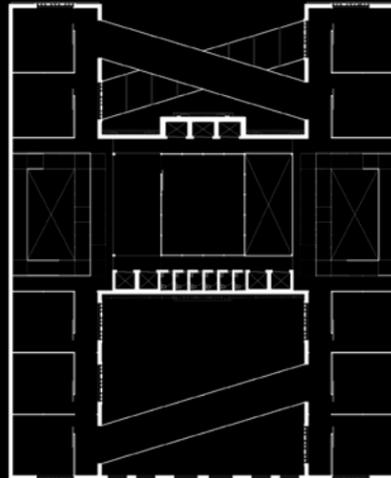
LEVEL 3 PLAN



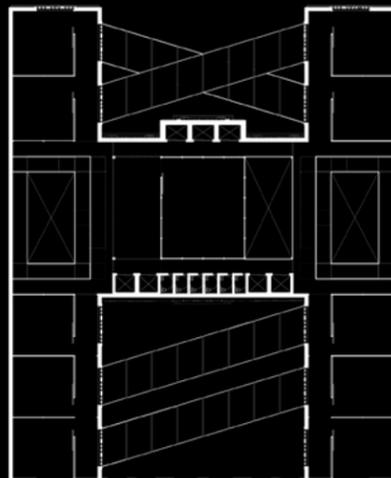
GROUND LEVEL PLAN



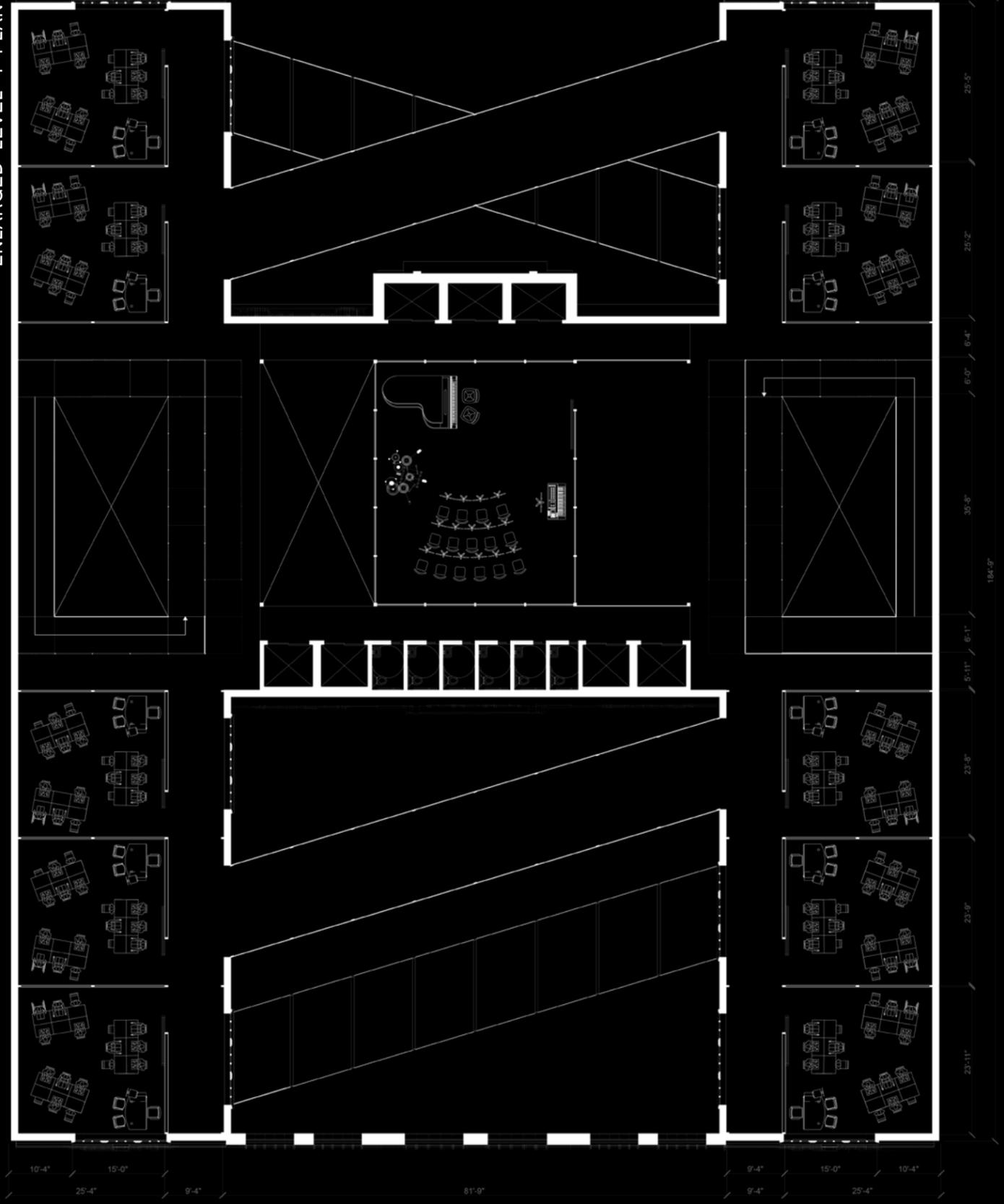
LEVEL 2 PLAN

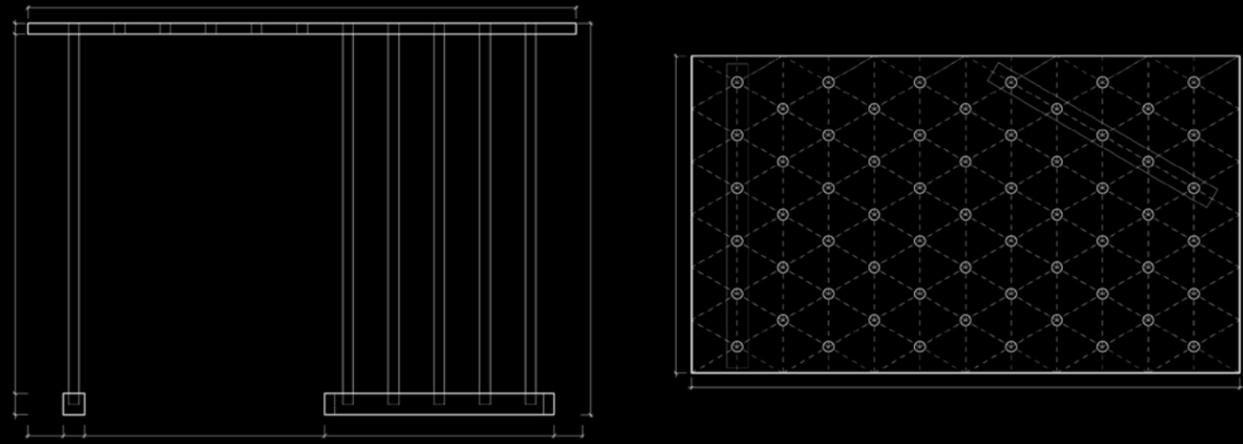


LEVEL 4 PLAN



ENLARGED LEVEL 4 PLAN





DESK SHOP DRAWINGS



1 TO 1 DESK PROTOTYPE



TURN CLEARANCE



DESK STAND DETAIL



VARIOUS ARRANGEMENT DETAIL

BAR NINETY ONE

Location _____ UWS, NY
 Course _____ Core I
 Instructor _____ Lindy Roy
 Term _____ Fall '19
 Team _____ Independent

The **abandoned 91st subway station**, a defunct infrastructural space, **is reincarnated into a new destination with dual realities** of a bar on the downtown platform and a cruising landscape on the uptown platform. The **tunnels are filled with power generating turbines** driven by the air movement from the MTA's 1,2,3 subways **which generate sufficient energy to power the platforms.**

Broadway is filled with worlds within worlds. These moments of dual realities emerge when carefully examining Broadway through reflections, distortions, and transparency. Beneath the pristine surface of the Upper West side of Manhattan New York lies an alternate reality. Between Broadway's tremendously busy 96th and 86th stations for the 1,2, and 3 subway lines exists an abandoned 91st station closed in 1959 due to the expansion of 86th and 96th station. **Currently a narrow, dark, grimey, noisy, graffiti filled pocket containing attributes that cannot be created but only formed naturally with time. The resurgence of the space needed a program that emphasizes these attributes which are the founding principles of underground clubs and dive bars in NYC's 80s-90s.** A space beyond the surface level where one can be who they want to be.

Bar 91 focuses on creating an amplification in sensory stimulation which complements the sensory deprivation cruising lounge on the other platform designed by Ansel Sidiadinoto. **The pair of platforms creates a new underground dual reality** in a larger narrative of Broadway. Bar 91 is entered via street level by reactivating the pre existing infrastructure of a cellar door. Bar 91 is on the downtown platform and the cruising lounge is on the uptown platform. The bar features a 200 foot bar top which creates the safety barrier from the passing trains while allowing for the full stimulating experience of a passing by subway without any visual disruption. The bar top is equipped with a mirror surface facing the cruising platform to

reflect light throughout the subway tunnel. Bar 91 efficiently maximizes the narrow platform by redefining the usual bar program. Elliptical mirrored columns are implemented, some containing automat/vending machine systems and some the bathrooms. The elimination of a conventional bar area frees up floor space for more people on the narrow platform. Additionally the mirror materiality of the columns amplify the graffiti and open floors to make the platforms feel larger than they are while camouflaging the bathrooms. These mirrored columns create an additional visual experience, amplifying the dynamic light movements from the disco wind panels in the middle.

The tunnel is filled with power generating turbines which generate sufficient energy to power both platforms. The panels are driven by the air movement from the MTA's 1,2,3 subways placed between the subway station's column bays. The spinning panels are mainly translucent with a mirrored surface in the middle which form kinetic light walls continually transforming the platforms visual permeability to each other. This frames a dynamic visual and audio experience between not only the two platforms but also with the subway commuters constantly moving through the space.

Each **panel is made up of recycled subway parts, from the aluminum poles to the aluminum sheets of the subway shell. The MTA subways travel at 30 mph on avg with a top speed of 55mph. Each panel only needs about 10mph of wind to produce 13 watts of electricity. An LED spotlight which can light up to four stories of a building only uses 2 watts. The spline s-shape of the panel takes after the form of a savonius turbine which is designed for low wind environments. The 1:1 prototype of the wind panel is lightweight and made of aluminum sheets joined by rivets. This design allows for easy constructability and repair to any panels. The panel has an acrylic casing where cyan, magenta, and yellow filaments can be inserted to create different combinations of kinetic light walls, becoming an animated canvas and platform for all New Yorkers.**

NYC's subways are the lifeline for transporting new yorkers everyday throughout the 5 boroughs. **What if the subways didn't just move people in the city but also powered the city? What if all of the subway tunnels were filled with these cheap, lightweight, durable wind panels that generated electricity for free, reducing carbon emissions and decreasing the city's utility bills all while creating a free form of entertainment during subway rides?**



REFLECTION 01



REFLECTION 02



REFLECTION 03



DISTORTION 01



DISTORTION 02



DISTORTION 03



TRANSPARENCY 01

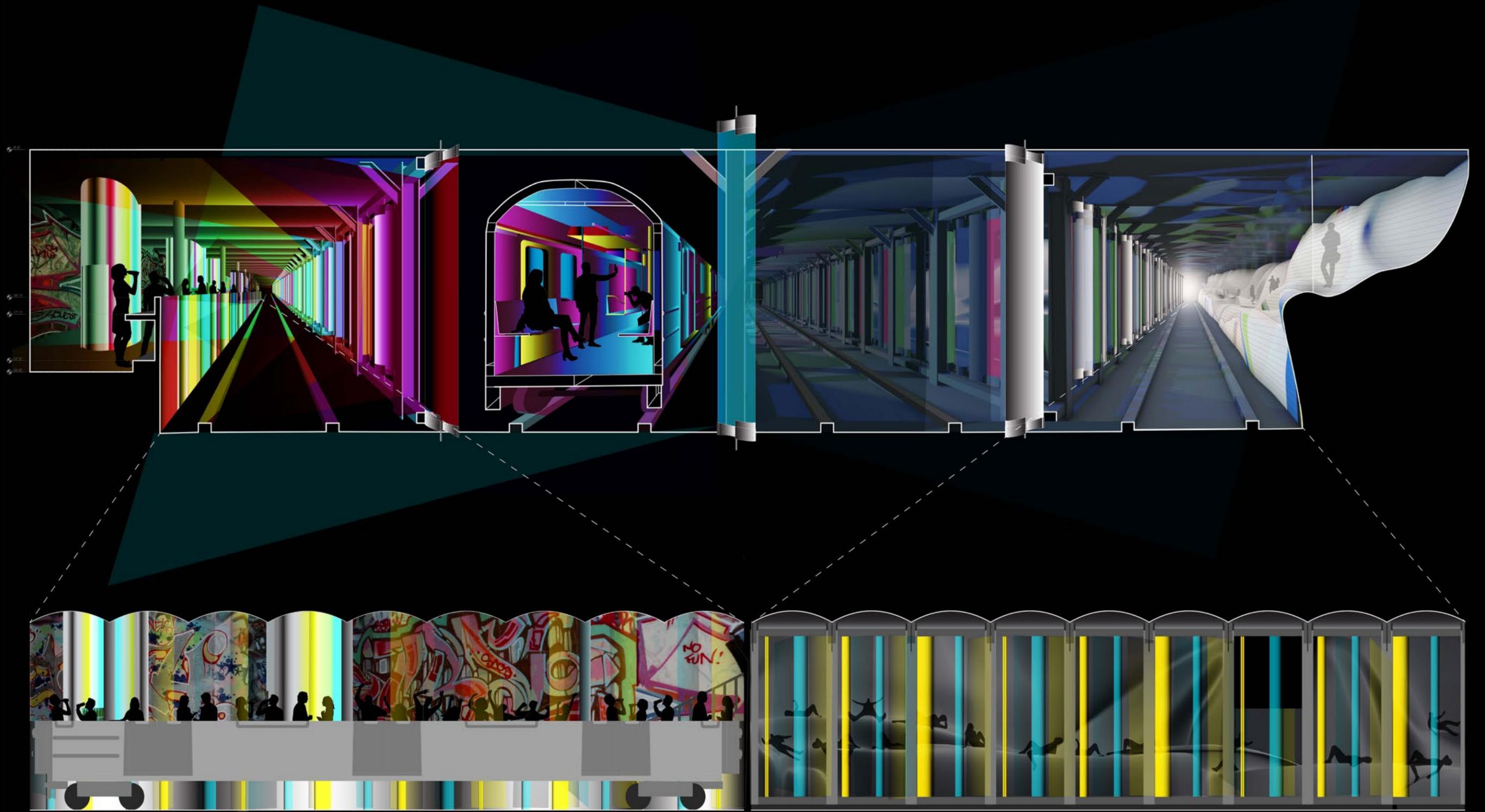


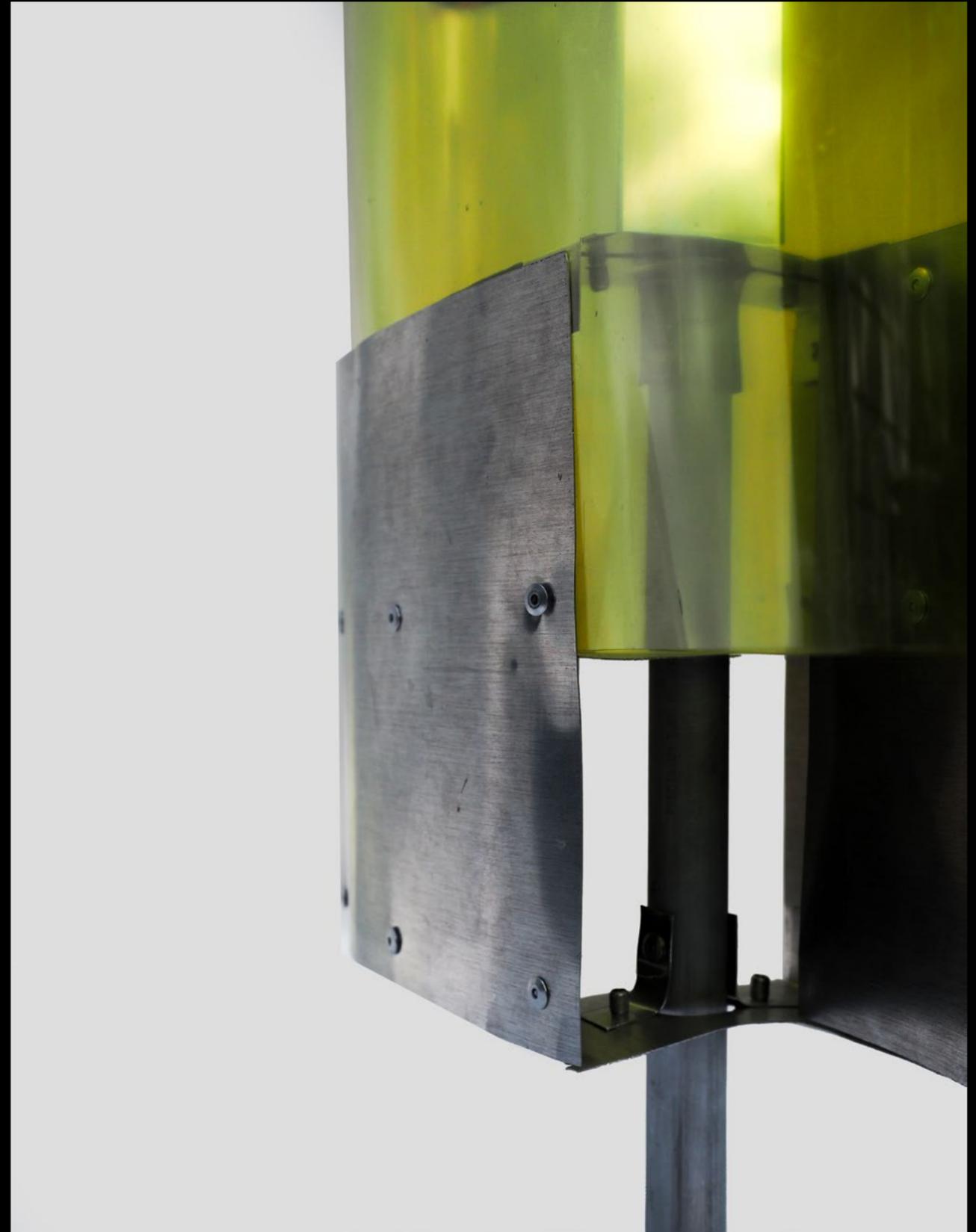
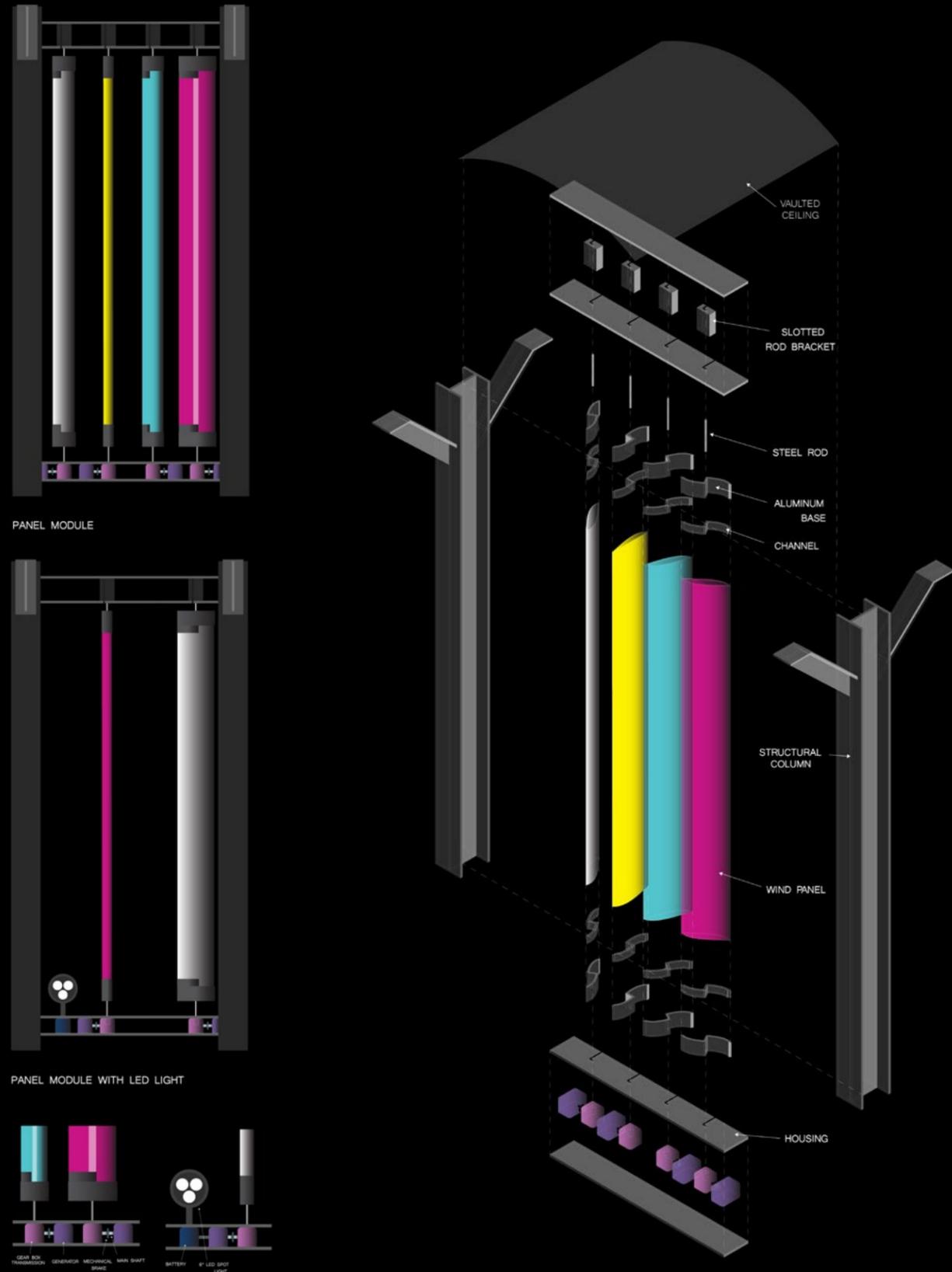
TRANSPARENCY 02



TRANSPARENCY 03







(.) Understanding the failure.

This section consists of 2 projects which thoroughly dissect the assembly of materials to challenge the technical characteristics of spaces.

PRACTICE

SUPER BREATHE	084-091
MELROSE'S CENTER	092-103

SUPER BREATHE

Location ————— Midtown, NYC
 Course ————— Advanced Curtain Walls
 Instructor ————— Daniel Vos
 Term ————— Fall '21
 Team ————— Independent

OUTLINE SPECIFICATION + SYSTEM DESCRIPTION

1. Concept Description

"Breathe" is a 54 level affordable housing tower on 101 W 57th St. adjacent to the supertalls of billionaire's row along central park south. The customized cross tapering mullions allow for a ventilated + breathable façade allowing natural ventilation for affordable homes, inspired from Bridget Riley's Painting title "Breathe" 1968. The design looks to camouflage with one of NYC's most expensive condominium towers, 111 West 57th Street by SHoP Architects.

2. General

- a. The Curtain Wall Sub-Contractor shall design, engineer, test, fabricate, deliver, install, and guarantee all construction necessary to provide for the complete airtight and watertight enclosure of the building.
- b. Design shall conform to all requirements of the Building Code of the State of New York
- c. Sub-contractor's design shall conform to all of the following:
 - i. All applicable Codes and Standards
 - ii. The specified performance requirements
 - iii. The design intent shown on the architect's contract document
 - iv. Approval of the Architect

3. Work Included

Curtain wall consists of customized extruded aluminum frames with Triple Glazed Unit and a milled central mullion with a hydraulic operable mullion and all attached to a Cross Laminated Timber structure.

- a. Extruded space grey 1/8" aluminum mullions with a minimum depth of 7" and minimum width of 4"
- b. Extruded space grey 1/8" aluminum central mullion with Milled center
- c. Triple Glazed Unit - High reflectivity and Low E film (Glass 3/8" outer lite and 1/4" and 1/4")
- d. Hydraulic operable space grey 1/8" aluminum panel
- e. 7-Ply Cross laminated Timber

4. Performance Requirements

- a. Wind load: ± 40 psf at field, ± 74 psf at corners
- b. Inter-story drift due to wind: H/400
- c. Tolerance of Building Structure at perimeter: $\pm 1"$ any direction
- d. Laboratory Mock-up Testing
 - i. Static air and water
 - ii. Dynamic water
 - iii. Structural performance
 - iv. Inter-story racking, in- and normal to plane, then repeat static air and water
- e. Thermal Performance
 - i. Overall Building Envelope (Walls & Skylights: U-value not less than 0.20 Btu/hr sf°F
 - ii. Vision Glass: U-value not less than: 0.20 Btu/hr sf°F
 - iii. Spandrel Glass/Area: not less than: 0.05 Btu / hr sf °F

5. Contractor's Engineer

All shop drawings and structural calculations shall be prepared and stamped by the curtain wall sub-contractor's Professional Engineer registered in the State of New York

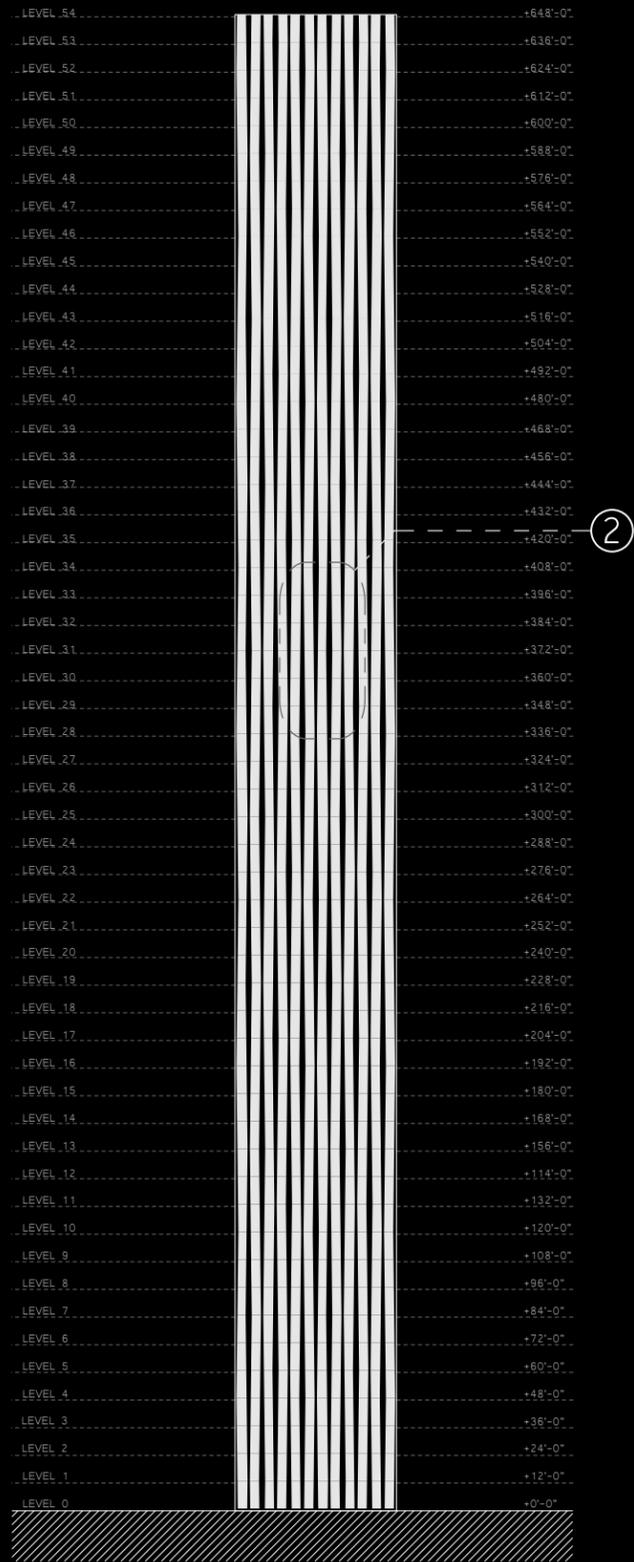
6. Warranty

Sub-contractor shall warrant the work for a period of 5 years against any defects and shall provide pass through warranties for glass, sealants, paints, etc.



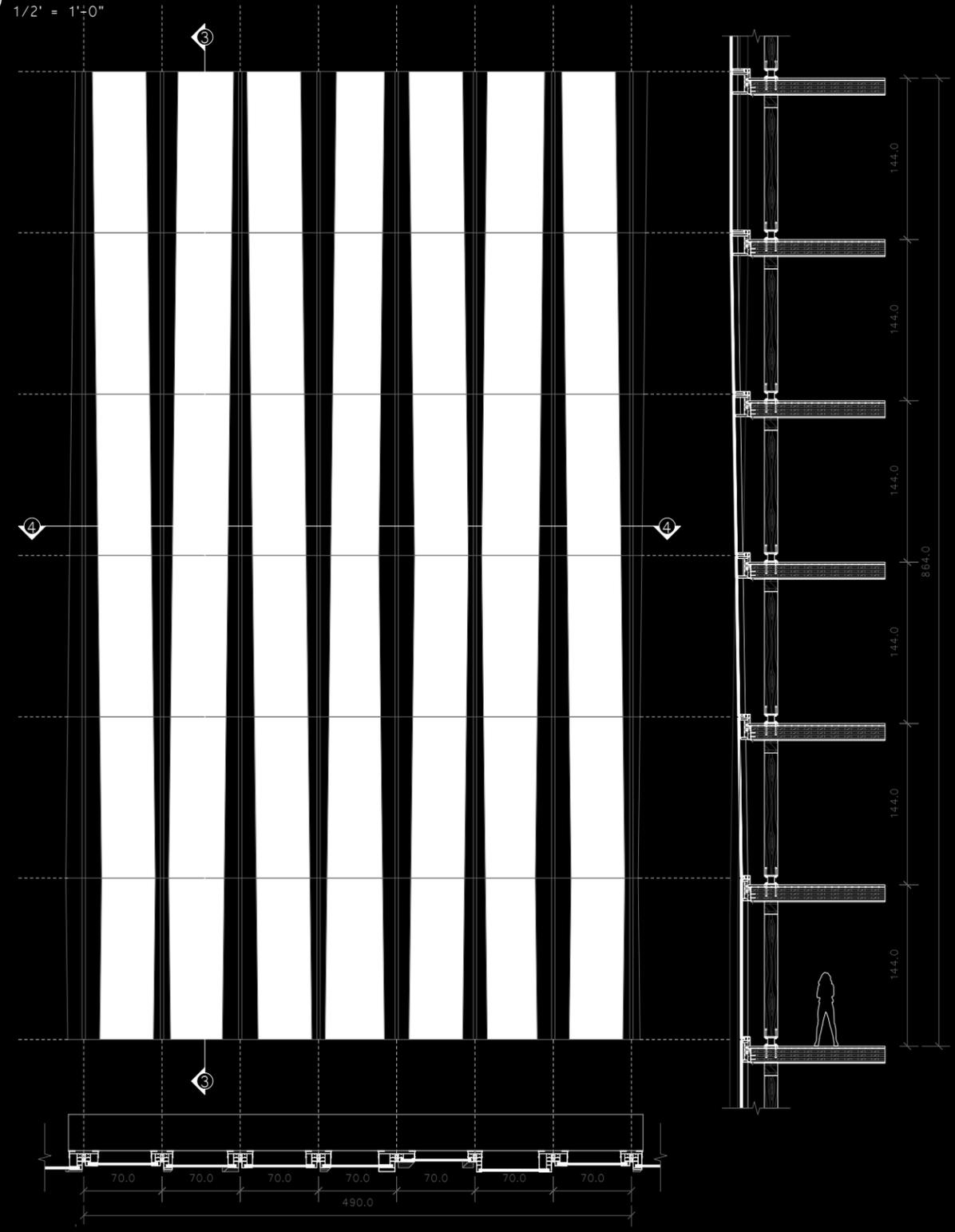


"Breathe"
Bridget Riley 1966



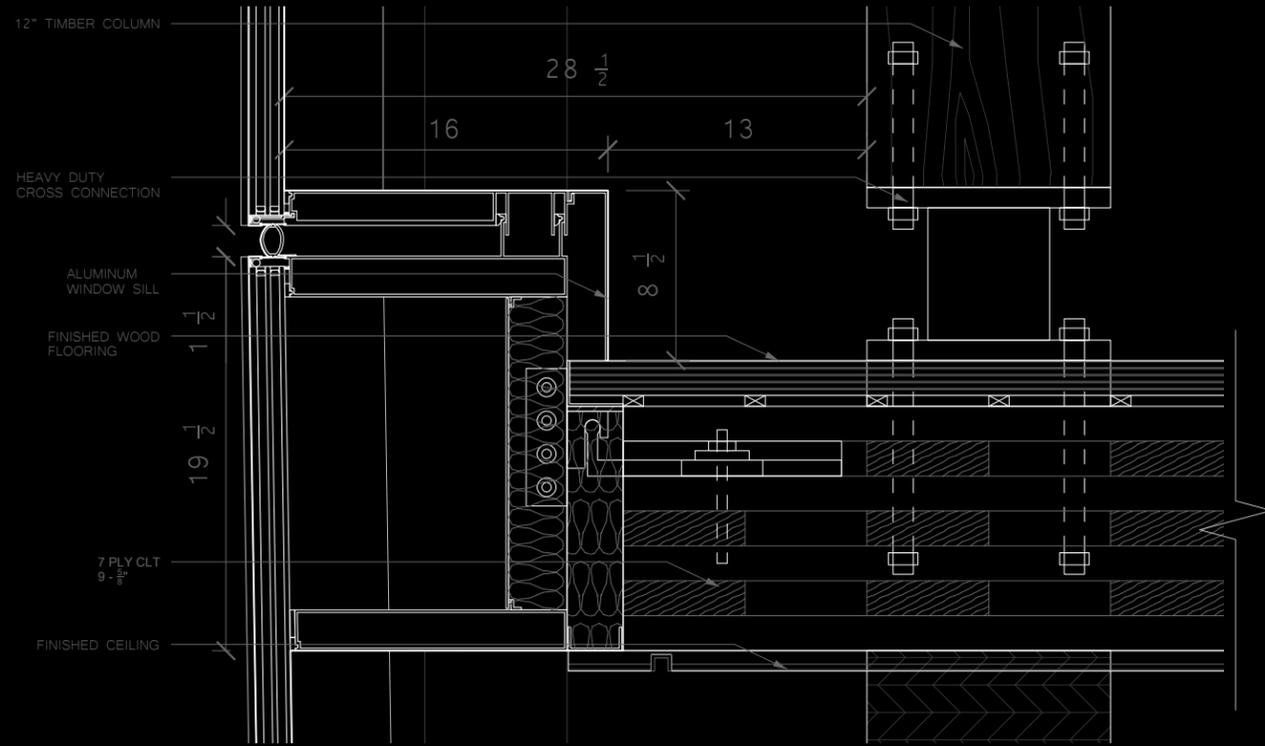
① EAST ELEVATION
1/16" = 1'-0"

② ROAD MAP ELEVATION
1/2" = 1'-0"

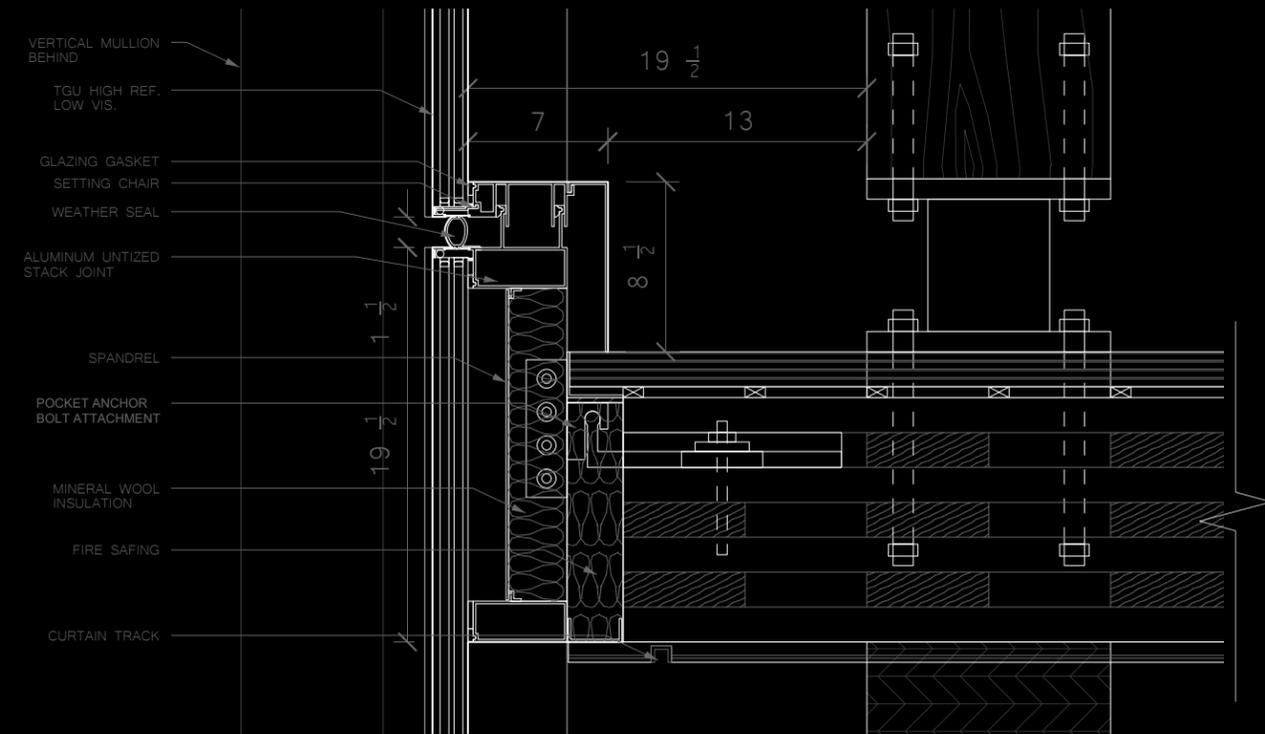


③ ROAD MAP PLAN
1/2" = 1'-0"

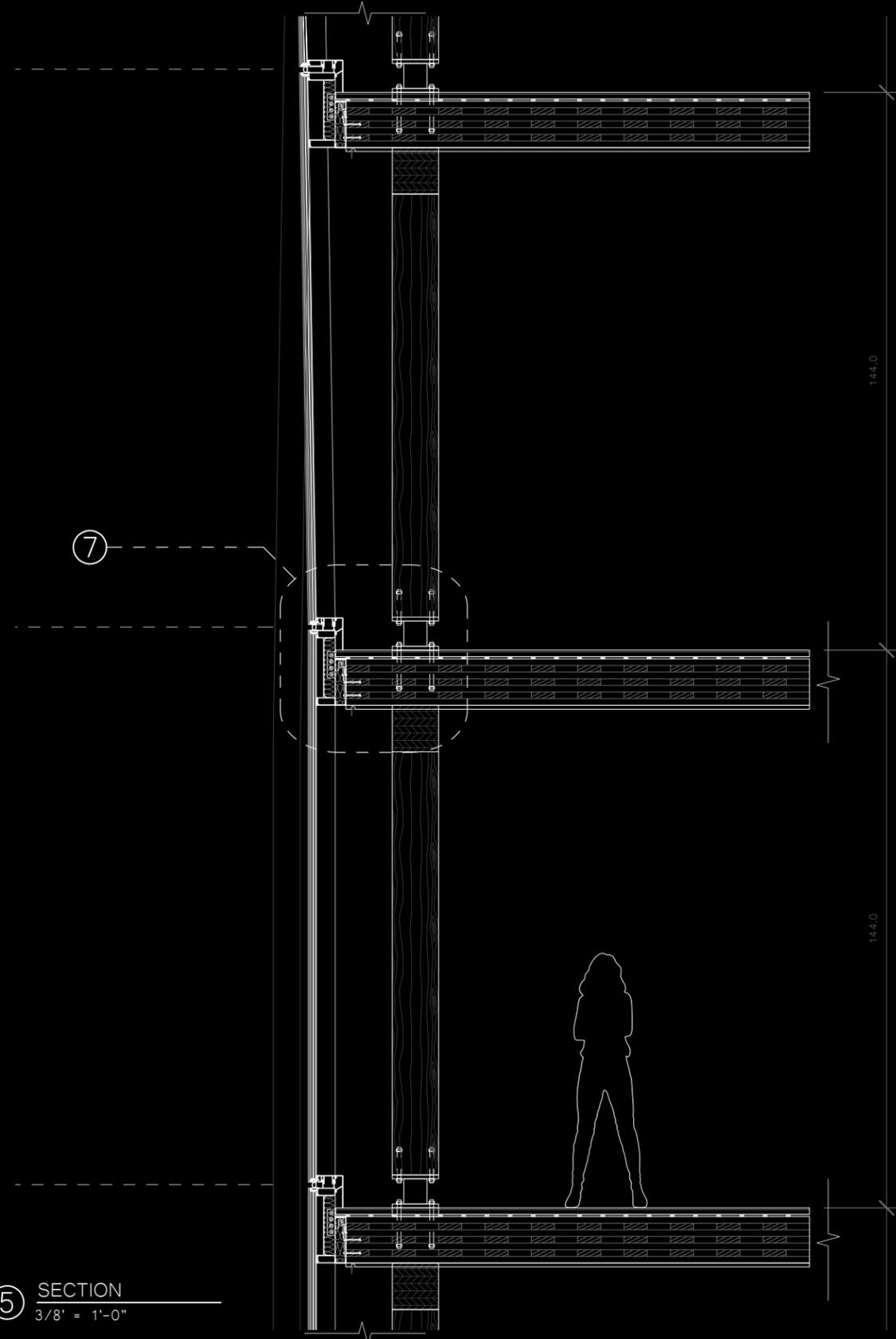
② ROAD MAP SECTION
1/2" = 1'-0"



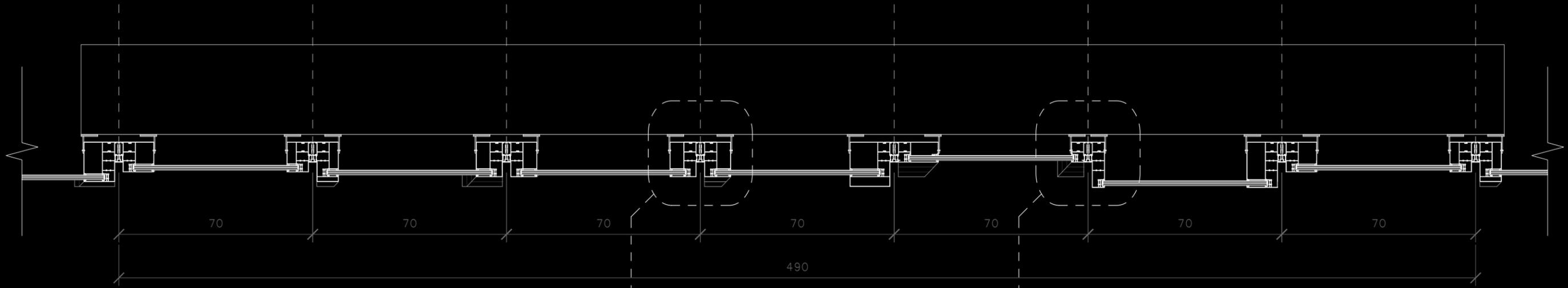
6 SECTION DETAIL 1
6' = 1'-0"



7 SECTION DETAIL 2
6' = 1'-0"



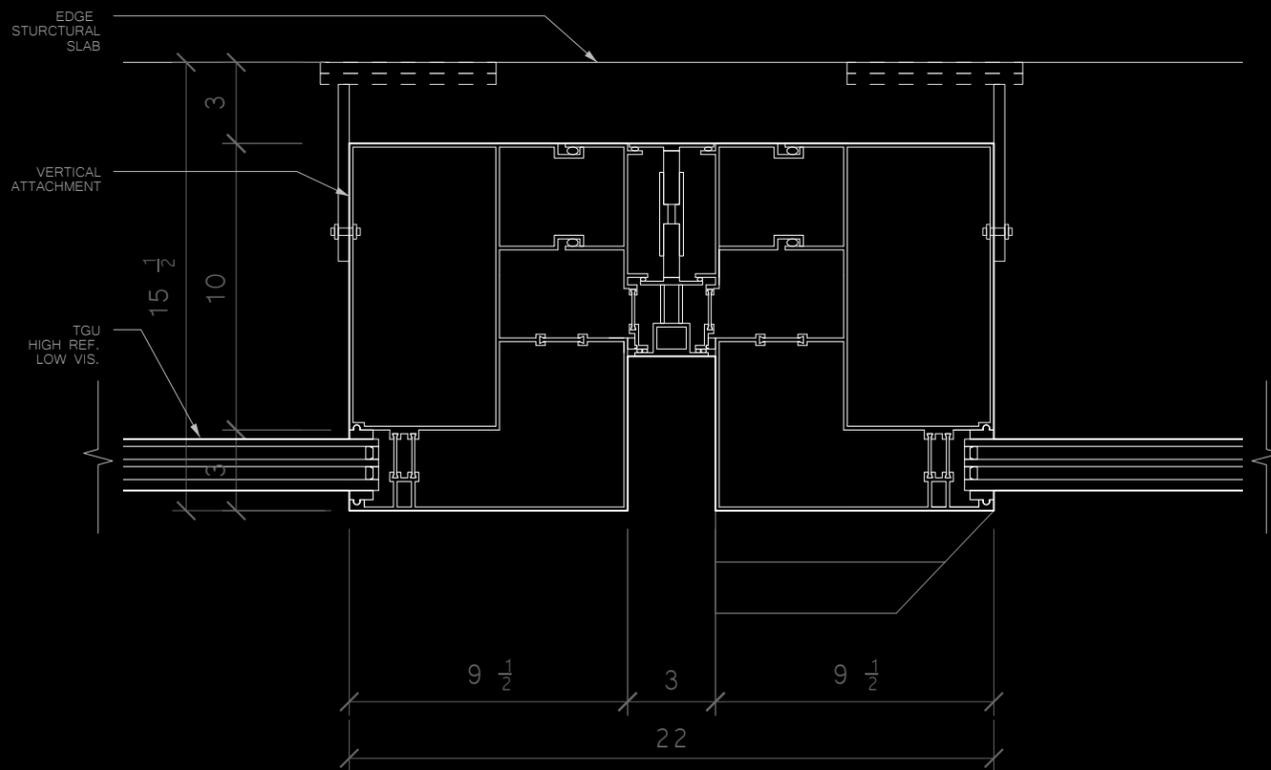
5 SECTION
3/8' = 1'-0"



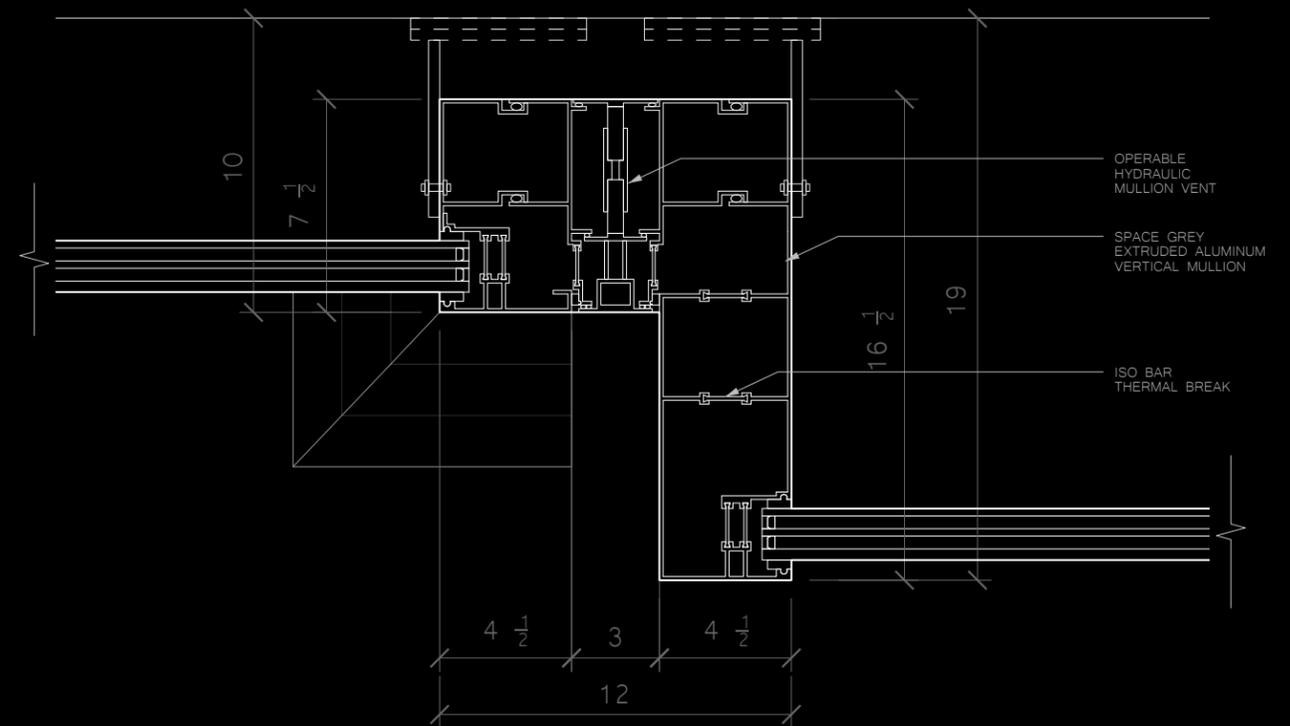
④ PLAN
3/8" = 1'-0"

⑧

⑨



⑧ PLAN DETAIL 1
6" = 1'-0"



⑨ PLAN DETAIL 2
6" = 1'-0"

MELROSE'S CENTER

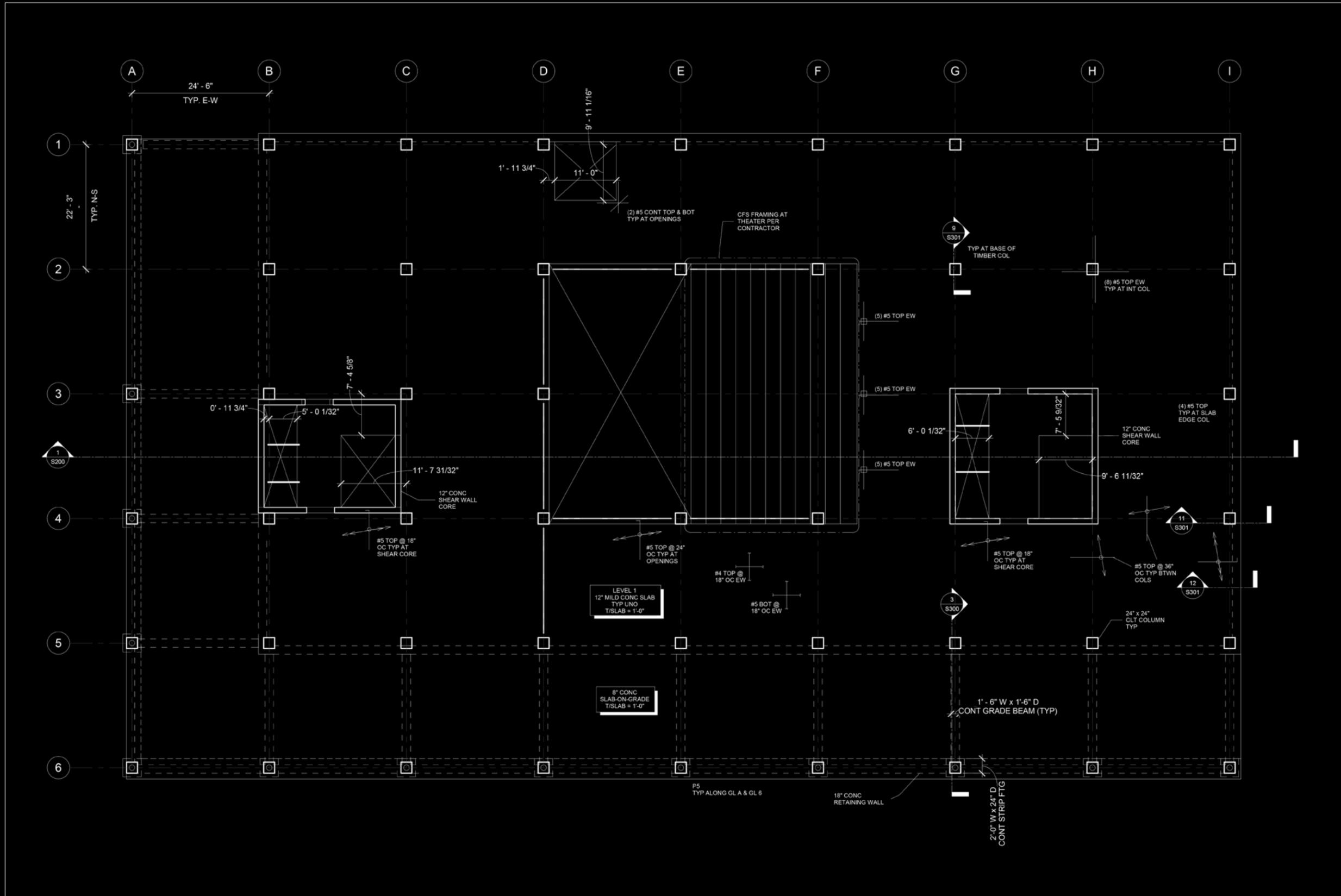
Location ————— Bronx, NYC
Course ————— ATIV Building Systems Integration
Instructor ————— Sarrah Khan
Term ————— Fall '20
Team ————— Gustavo Lopez Mendoza

The **goal of this** project was to develop **architecture** that would work hand in hand with **a 24.5' x 22.25"** mass timber structural **grid frame** while responding to the **existing neighborhood fabric** of the South Bronx. By starting with a fairly standard spatial grid, program arrangements aligned to a bay or a bay and a half became the primary variable in creating a dynamic interior to this community center.

Most important programmatic **space is a** safe enclosed space for the community to **gather and enjoy recreational activities**. In order to make this a special moment in the design, **the basketball courts** were elevated and celebrated **on the third + fourth floors** allowing for **lots of natural daylight** to enter while creating scenic views. Structural design decisions allow for a column free plan for no obstructions on the basketball court.

Within, spaces for a wide-range of activities are supported by a mechanical system that relies on both passive and active energy strategies. Including ground source heating and cooling. The end result is **a highly efficient and resilient building with the aesthetic of a modern factory.**





ARCHITECT
STEPHEN POTTS
STANEV POTTS ARCHITECTS

STRUCTURAL CONSULTANT
AARON CAMPBELL
DATTNER ARCHITECTS

MECHANICAL CONSULTANT
BERARDO MATALUCCI
SHOP ARCHITECTS

ENCLOSURE CONSULTANT
TEEL RIGGS
HEINTGES & ASSOCIATES

DESIGNERS
GENE HAN
GUSTAVO LOPEZ MENDOZA
NOVAK DJOGO
DANIEL VANDERHORST

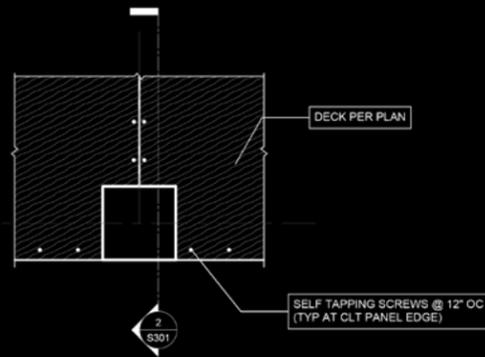
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01	OCT 2020	SD SUBMISSION
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03	NOV 2020	DD SUBMISSION
04	DEC 2020	CD SUBMISSION

MELROSE
COMMUNITY
CENTER

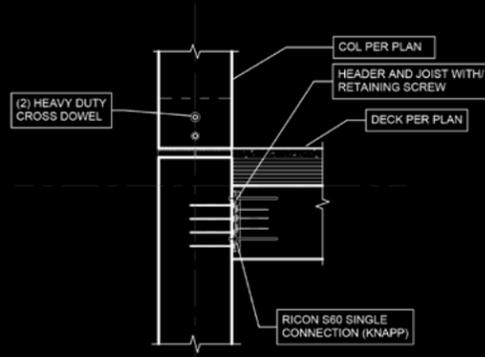
STRUCTURAL
LEVEL 1 PLAN

PROJECT NO. 01
DATE 12/01/20
SCALE 1/8" = 1'-0"

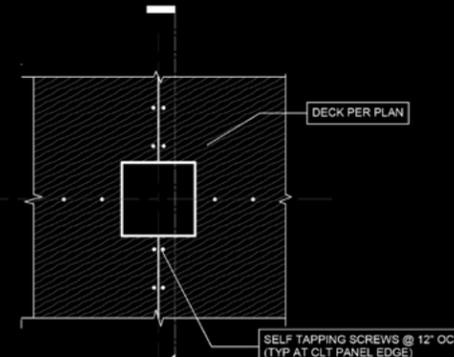
S101



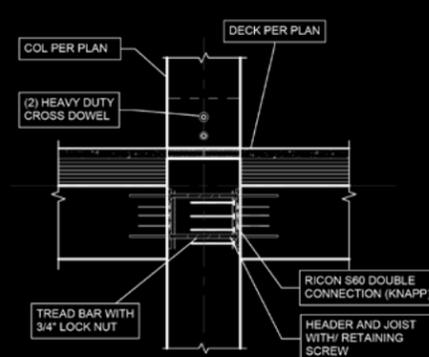
1 Callout - CLT Panel at Edge Condition
1/2" = 1'-0"



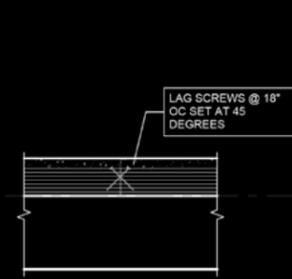
2 Section - CLT Beam to Column (Edge)
1/2" = 1'-0"



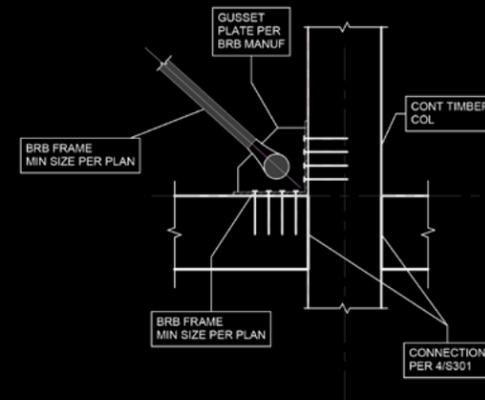
3 Callout - CLT Panel at Interior Condition
1/2" = 1'-0"



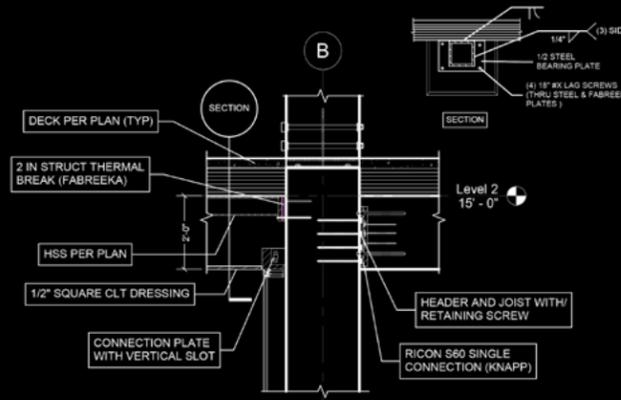
4 Section - CLT Beam to Column (Int)
1/2" = 1'-0"



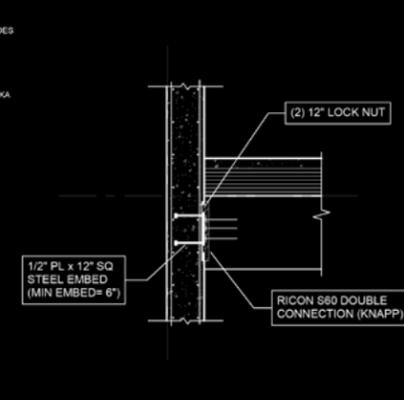
5 Section - CLT Panel Joint
1/2" = 1'-0"



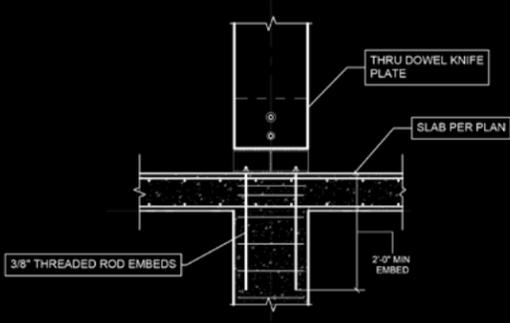
6 Section - CLT to BRB Frame
1/2" = 1'-0"



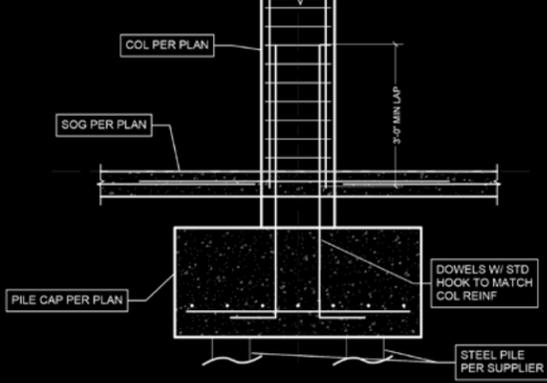
7 Section - Dressed Beam at Exterior Wall Bridge
1/2" = 1'-0"



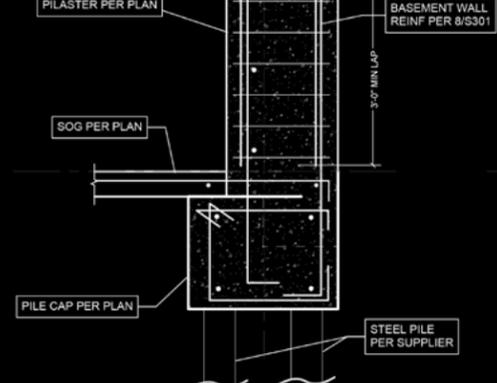
8 Section - CLT Beam to Concrete Wall
1/2" = 1'-0"



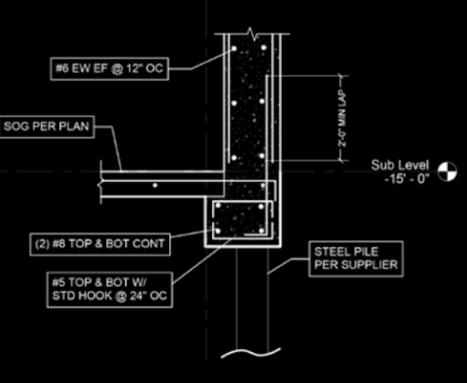
9 Section - Knife Plate at Timber Column Base
1/2" = 1'-0"



10 Section - Pile Cap at Interior Concrete Column
1/2" = 1'-0"



11 Section - Pile Cap at Pilaster
1/2" = 1'-0"



12 Section - FTG at Basement Wall
1/2" = 1'-0"



ARCHITECT
STEPHEN POTTS
STANEV POTTS ARCHITECTS

STRUCTURAL CONSULTANT
AARON CAMPBELL
DATNER ARCHITECTS

MECHANICAL CONSULTANT
BERARDO MATALUCCI
SHOP ARCHITECTS

ENCLOSURE CONSULTANT
TEEL RIGGS
HEINTGES & ASSOCIATES

DESIGNERS
GENE HAN
GUSTAVO LOPEZ MENDOZA
NOVAK DJOGO
DANIEL VANDERHORST

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01	OCT 2020	SD SUBMISSION
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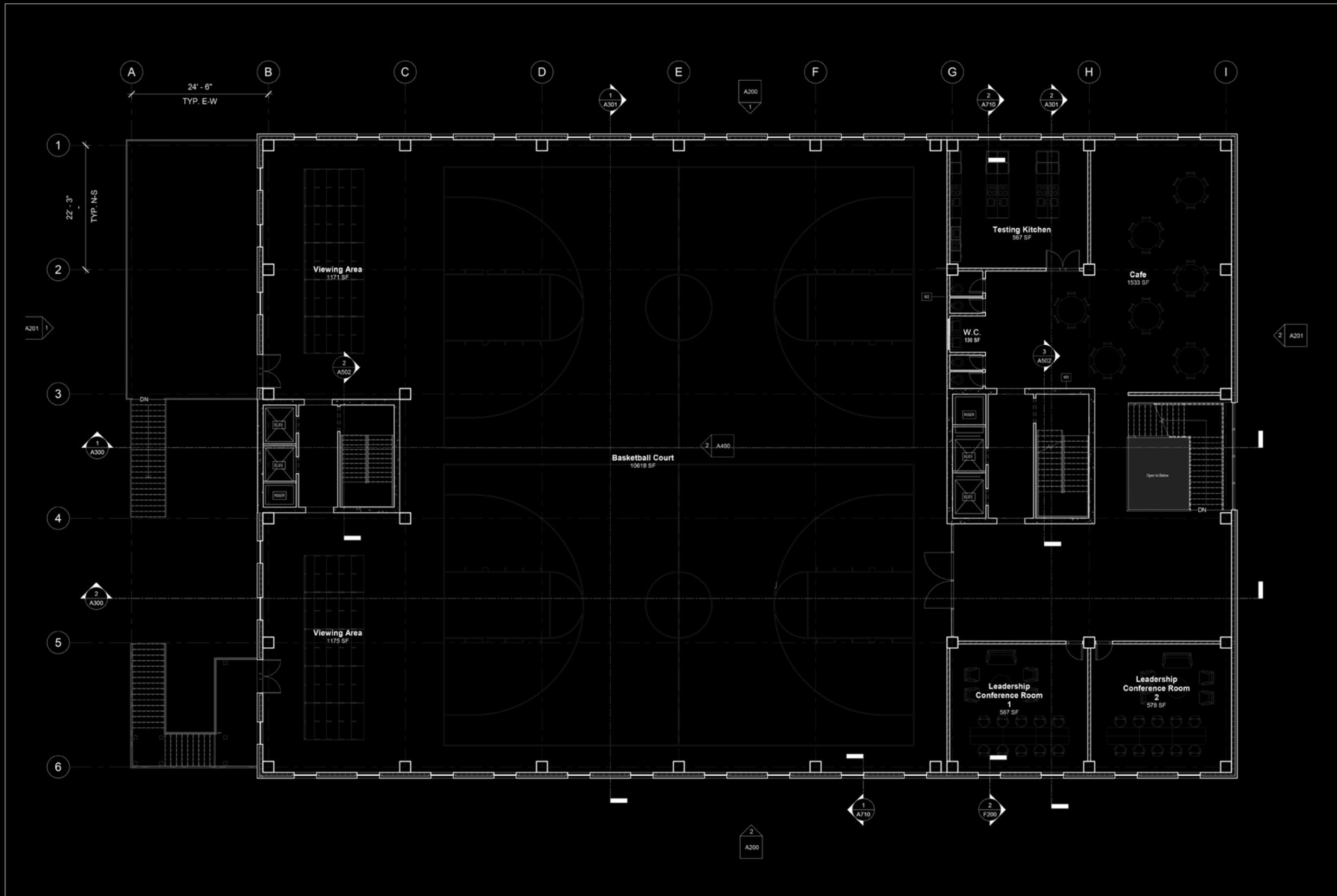
MELROSE
COMMUNITY
CENTER

STRUCTURAL
DETAILS

PROJECT NO. 01
DATE 12/01/20
SCALE 1/2" = 1'-0"

S301





ARCHITECT
STEPHEN POTTS
STANEV POTTS ARCHITECTS

STRUCTURAL CONSULTANT
AARON CAMPBELL
DATTNER ARCHITECTS

MECHANICAL CONSULTANT
BERARDO MATALUCCI
SHOP ARCHITECTS

ENCLOSURE CONSULTANT
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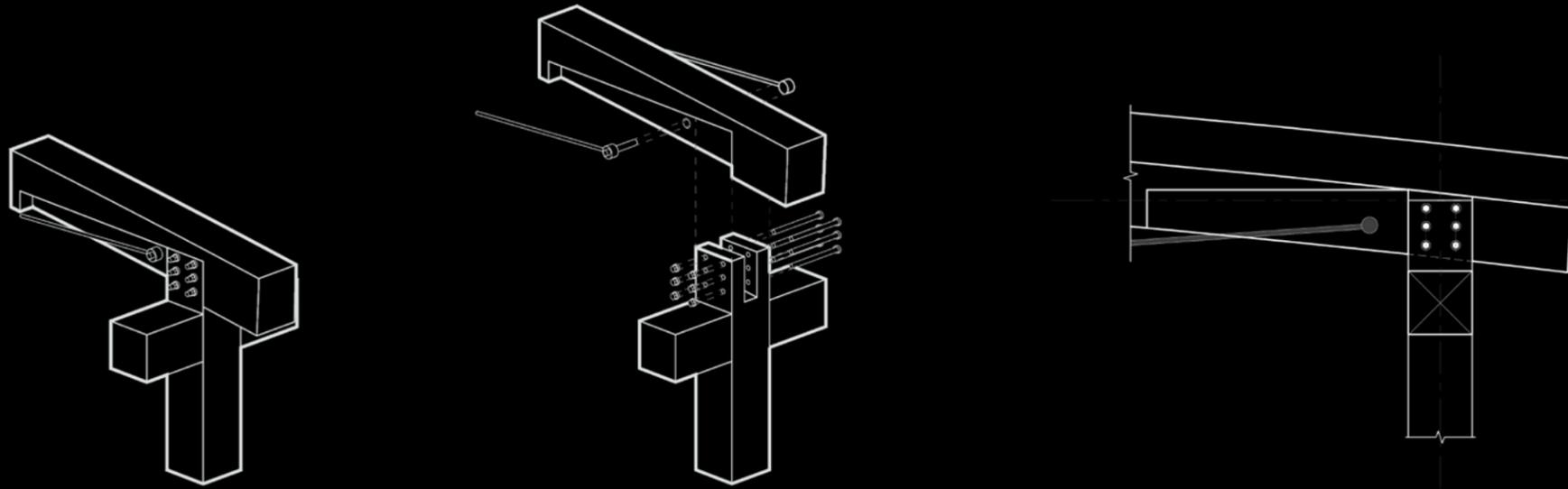
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03	NOV 2020	DD SUBMISSION
04	DEC 2020	CD SUBMISSION

MELROSE
COMMUNITY
CENTER

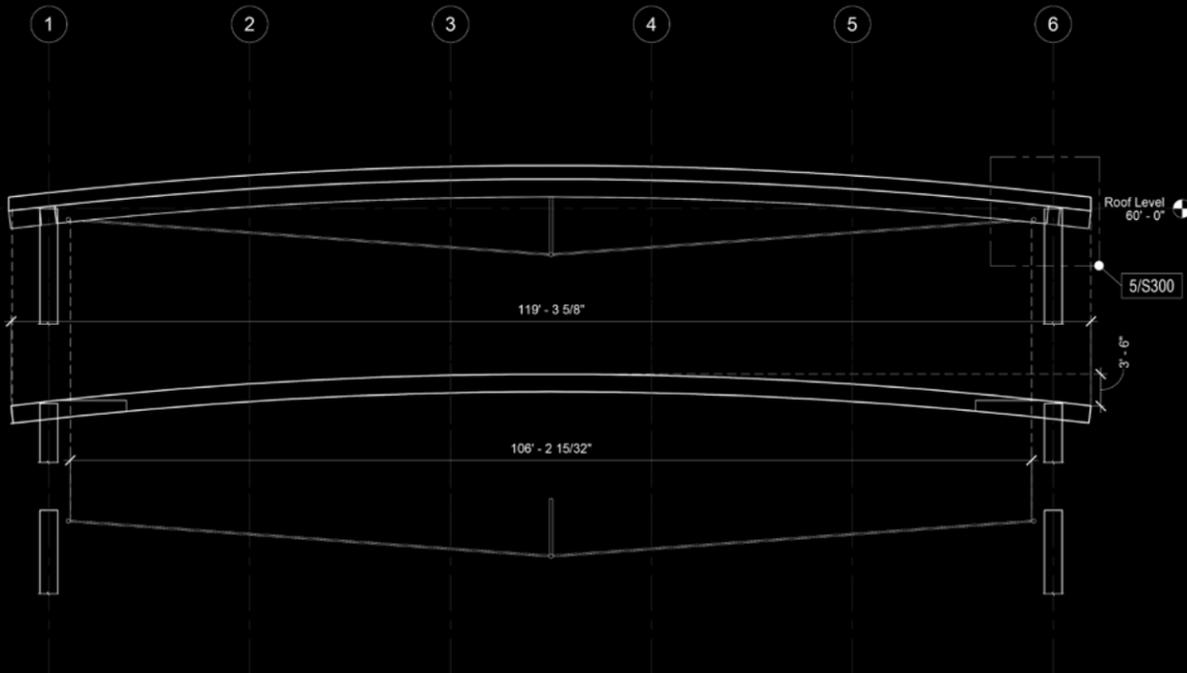
LEVEL 3 PLAN

PROJECT NO. 01
DATE 12/01/20
SCALE 1/8" = 1'-0"

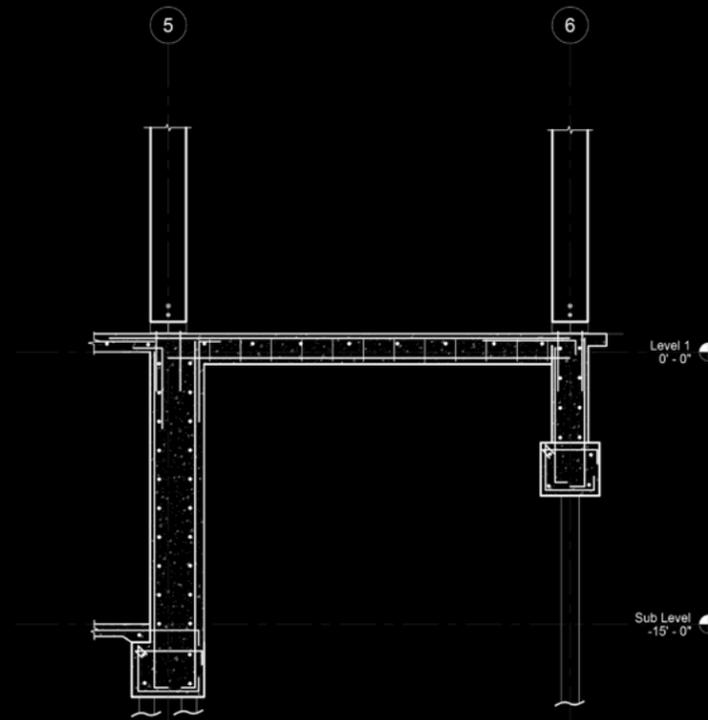
A103



1 Section - Glulam Roof Corner Connection
1/2" = 1'-0"



2 Section - Glulam Roof Truss
1/8" = 1'-0"



3 Section - South Basement Wall to SOG
1/4" = 1'-0"

BIMHAUS
A | C | F | G | O | M | T | W | F | R

ARCHITECT
STEPHEN POTTS
STANEV POTTS ARCHITECTS

STRUCTURAL CONSULTANT
AARON CAMPBELL
DATTNER ARCHITECTS

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MELROSE
COMMUNITY
CENTER

STRUCTURAL
DETAILS

PROJECT NO. 01
DATE 12/01/20
SCALE VARIES

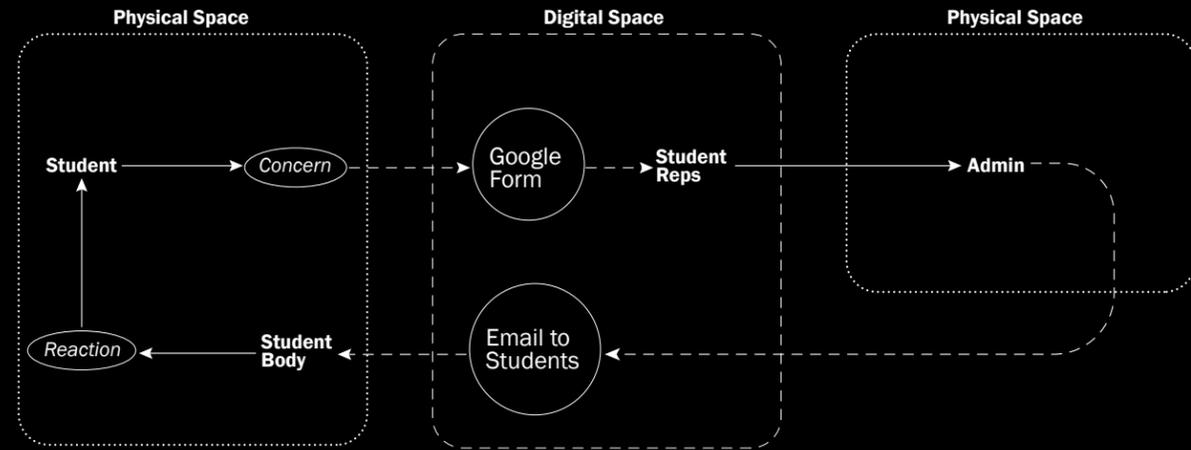
S300

(,) Exploring the failure.

This section consists of 4 projects which explore how space can be represented to allow for spaces to be interpreted through new apertures.

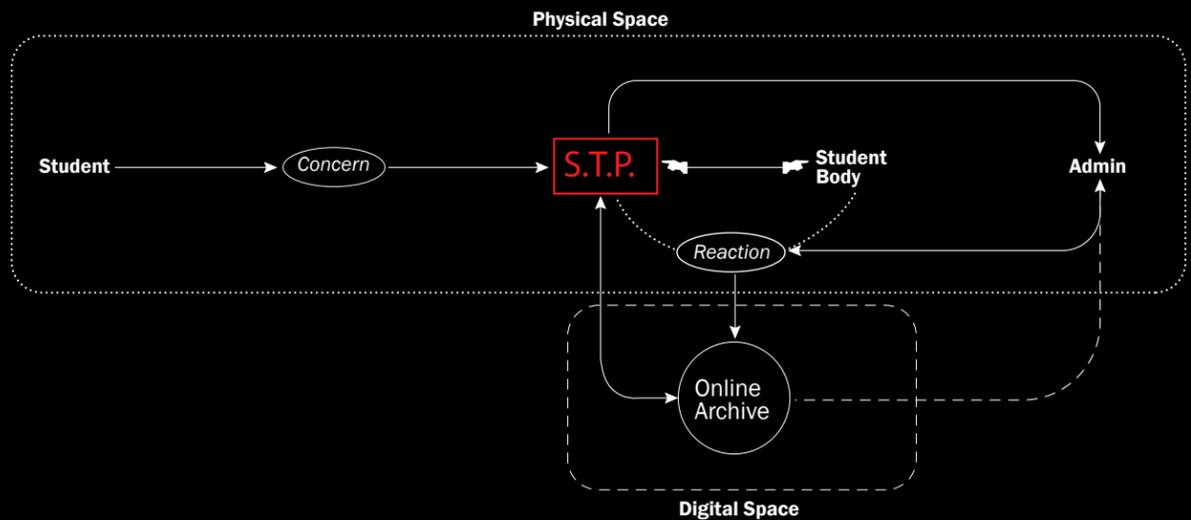
PRACTICE ,

STIR THE POT	106-113
AVERY'S IMPRINT	114-119
GRID + VOID TENSION	120-123
GHOST IN A SHELL	124-129



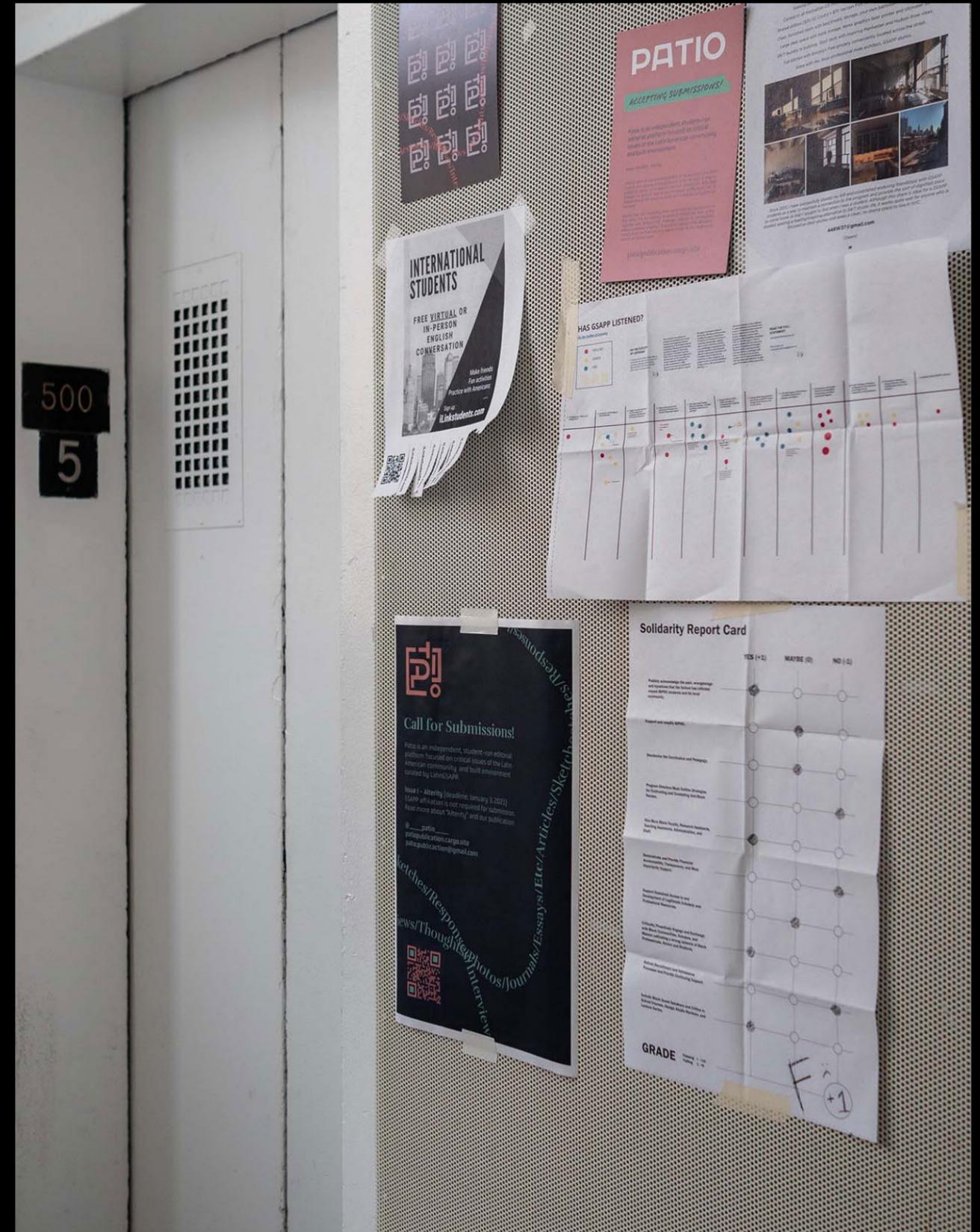
Before STP

After STP



Solidarity Report Card

	YES (+1)	MAYBE (0)	NO (-1)
Publicly acknowledge the pain, wrongdoings and injustices that the School has inflicted onpast BIPOC students and its local community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Support and amplify BIPOC.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Decolonize the Curriculum and Pedagogy.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Program Directors Must Outline Strategies for Confronting and Combating Anti-Black Racism.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hire More Black Faculty, Research Assistants, Teaching Assistants, Administration, and Staff.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Demonstrate and Provide Financial Accountability, Transparency, and Most Importantly Support.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Support Sustained Access to and Development of Legitimate Scholarly and Professional Resources.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Critically/Proactively Engage and Exchange with Black Communities, Scholars, and Makers cultivating a strong network of Black Professionals, Alumni and Students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reform Recruitment and Admissions Processes and Provide Continuing Support.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Include Black Guest Speakers and Critics in School Courses, Design Studio Reviews, and Lecture Series.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
GRADE <small>Passing = +10 Failing ≤ +9</small>	<input type="radio"/>		



AVERY'S IMPRINT

Location _____ Manhattan, NY
 Course _____ ADR II
 Instructor _____ Lexi Tsien
 Term _____ Spring '20
 Team _____ Independent

Is architecture nothing more than an empty vessel, constantly brought back to life only when people activate it? Is it activated differently based on every moment of hesitation, interaction, or decision made in a space?

The first part of this project is a video which documents 144 instances a user moves through and activates the corridor of Avery at Columbia University.

The second part of this project, using grasshopper, reconstructs every one of those instances, into a conceptual map of the user's journey from and to one of four entry points (door, elevator, stairs going up, stairs going down). The shape of the map is altered based on 7 data points: Where are they coming from, which door did they use, was it open or closed, were they by themselves, did they make eye contact with me, a student or professor, and did they use the space before.

The mapping shows that spaces are constantly being used differently by users even if they have the same destination and looks to experiment with how memory in spaces are visually represented.



FRAME 1
00:00:00



FRAME 2
00:04:27



FRAME 3
00:010:05



FRAME 4
00:19:31



FRAME 5
00:31:20



FRAME 6
00:44:11



FRAME 7
00:52:47



FRAME 8
01:01:19



FRAME 9
01:17:02



FRAME 10
01:29:42



FRAME 11
01:41:08



FRAME 12
01:59:23

The image displays a 10x15 grid of 150 small diagrams, each representing a path on a grid. Each diagram includes a caption with an instance number and a description of the path's direction or destination. The paths are drawn with solid lines and circles at the nodes. The captions are as follows:

- INSTANCE 1: UP TO DOOR
- INSTANCE 2: UP TO DOOR
- INSTANCE 3: DOOR TO DOWN
- INSTANCE 4: DOOR TO ELEVATOR
- INSTANCE 5: DOOR TO ELEVATOR
- INSTANCE 6: DOOR TO ELEVATOR
- INSTANCE 7: DOWN TO UP
- INSTANCE 8: DOOR TO ELEVATOR
- INSTANCE 9: DOOR TO ELEVATOR
- INSTANCE 10: DOWN TO UP
- INSTANCE 11: DOOR TO DOWN
- INSTANCE 12: DOOR TO UP
- INSTANCE 13: UP TO DOOR
- INSTANCE 14: DOWN TO UP
- INSTANCE 15: UP TO DOWN
- INSTANCE 16: DOWN TO UP
- INSTANCE 17: DOWN TO UP
- INSTANCE 18: UP TO DOWN
- INSTANCE 19: DOOR TO DOWN
- INSTANCE 20: DOWN TO DOOR
- INSTANCE 21: DOWN TO DOOR
- INSTANCE 22: ELEVATOR TO DOOR
- INSTANCE 23: DOOR TO DOWN
- INSTANCE 24: DOWN TO UP
- INSTANCE 25: UP TO DOWN
- INSTANCE 26: DOOR TO UP
- INSTANCE 27: DOOR TO DOWN
- INSTANCE 28: ELEVATOR TO DOOR
- INSTANCE 29: ELEVATOR TO DOOR
- INSTANCE 30: DOOR TO ELEVATOR
- INSTANCE 31: DOOR TO DOOR
- INSTANCE 32: ELEVATOR TO DOOR
- INSTANCE 33: UP TO DOOR
- INSTANCE 34: DOWN TO UP
- INSTANCE 35: UP TO DOOR
- INSTANCE 36: UP TO DOWN
- INSTANCE 37: DOOR TO DOWN
- INSTANCE 38: ELEVATOR TO DOOR
- INSTANCE 39: DOOR TO DOOR
- INSTANCE 40: ELEVATOR TO DOOR
- INSTANCE 41: ELEVATOR TO DOOR
- INSTANCE 42: DOWN TO UP
- INSTANCE 43: UP TO DOOR
- INSTANCE 44: UP TO DOWN
- INSTANCE 45: UP TO DOWN
- INSTANCE 46: DOOR TO DOWN
- INSTANCE 47: DOWN TO DOOR
- INSTANCE 48: DOOR TO DOWN
- INSTANCE 49: UP TO DOWN
- INSTANCE 50: ELEVATOR TO DOOR
- INSTANCE 51: UP TO DOOR
- INSTANCE 52: DOOR TO DOWN
- INSTANCE 53: DOOR TO DOWN
- INSTANCE 54: UP TO DOWN
- INSTANCE 55: DOWN TO UP
- INSTANCE 56: ELEVATOR TO DOOR
- INSTANCE 57: UP TO DOWN
- INSTANCE 58: UP TO DOWN
- INSTANCE 59: ELEVATOR TO DOOR
- INSTANCE 60: ELEVATOR TO DOOR
- INSTANCE 61: ELEVATOR TO DOOR
- INSTANCE 62: ELEVATOR TO DOOR
- INSTANCE 63: ELEVATOR TO DOOR
- INSTANCE 64: DOOR TO DOOR
- INSTANCE 65: UP TO DOWN
- INSTANCE 66: DOOR TO ELEVATOR
- INSTANCE 67: DOOR TO DOOR
- INSTANCE 68: DOWN TO UP
- INSTANCE 69: ELEVATOR TO DOOR
- INSTANCE 70: DOWN TO DOOR
- INSTANCE 71: UP TO DOWN
- INSTANCE 72: ELEVATOR TO DOOR
- INSTANCE 73: DOWN TO UP
- INSTANCE 74: DOOR TO DOOR
- INSTANCE 75: DOOR TO DOWN
- INSTANCE 76: DOOR TO DOWN
- INSTANCE 77: DOOR TO ELEVATOR
- INSTANCE 78: DOOR TO ELEVATOR
- INSTANCE 79: DOOR TO UP
- INSTANCE 80: DOOR TO ELEVATOR
- INSTANCE 81: DOOR TO UP
- INSTANCE 82: DOOR TO ELEVATOR
- INSTANCE 83: DOOR TO ELEVATOR
- INSTANCE 84: DOOR TO DOWN
- INSTANCE 85: DOOR TO DOOR
- INSTANCE 86: DOWN TO UP
- INSTANCE 87: DOOR TO DOOR
- INSTANCE 88: DOOR TO DOOR
- INSTANCE 89: DOWN TO UP
- INSTANCE 90: ELEVATOR TO DOOR
- INSTANCE 91: ELEVATOR TO DOOR
- INSTANCE 92: DOOR TO ELEVATOR
- INSTANCE 93: DOOR TO DOWN
- INSTANCE 94: DOOR TO DOWN
- INSTANCE 95: DOWN TO UP
- INSTANCE 96: ELEVATOR TO DOOR
- INSTANCE 97: UP TO DOOR
- INSTANCE 98: UP TO DOOR
- INSTANCE 99: ELEVATOR TO DOOR
- INSTANCE 100: ELEVATOR TO DOOR
- INSTANCE 101: DOWN TO UP
- INSTANCE 102: DOOR TO DOWN
- INSTANCE 103: DOWN TO DOOR
- INSTANCE 104: UP TO DOOR
- INSTANCE 105: ELEVATOR TO DOOR
- INSTANCE 106: DOWN TO DOOR
- INSTANCE 107: DOOR TO DOOR
- INSTANCE 108: DOOR TO DOWN
- INSTANCE 109: DOOR TO UP
- INSTANCE 110: UP TO DOWN
- INSTANCE 111: DOOR TO DOWN
- INSTANCE 112: DOOR TO DOWN
- INSTANCE 113: DOOR TO DOWN
- INSTANCE 114: DOOR TO ELEVATOR
- INSTANCE 115: ELEVATOR TO DOOR
- INSTANCE 116: DOOR TO DOWN
- INSTANCE 117: DOOR TO ELEVATOR
- INSTANCE 118: DOWN TO UP
- INSTANCE 119: DOWN TO DOOR
- INSTANCE 120: ELEVATOR TO DOOR
- INSTANCE 121: ELEVATOR TO DOOR
- INSTANCE 122: ELEVATOR TO DOOR
- INSTANCE 123: UP TO DOOR
- INSTANCE 124: DOOR TO DOWN
- INSTANCE 125: DOWN TO DOOR
- INSTANCE 126: DOWN TO DOOR
- INSTANCE 127: ELEVATOR TO DOOR
- INSTANCE 128: ELEVATOR TO UP
- INSTANCE 129: DOOR TO DOWN
- INSTANCE 130: DOOR TO UP
- INSTANCE 131: DOOR TO ELEVATOR
- INSTANCE 132: ELEVATOR TO DOOR
- INSTANCE 133: ELEVATOR TO DOOR
- INSTANCE 134: DOOR TO UP
- INSTANCE 135: UP TO DOWN

GRID + VOID

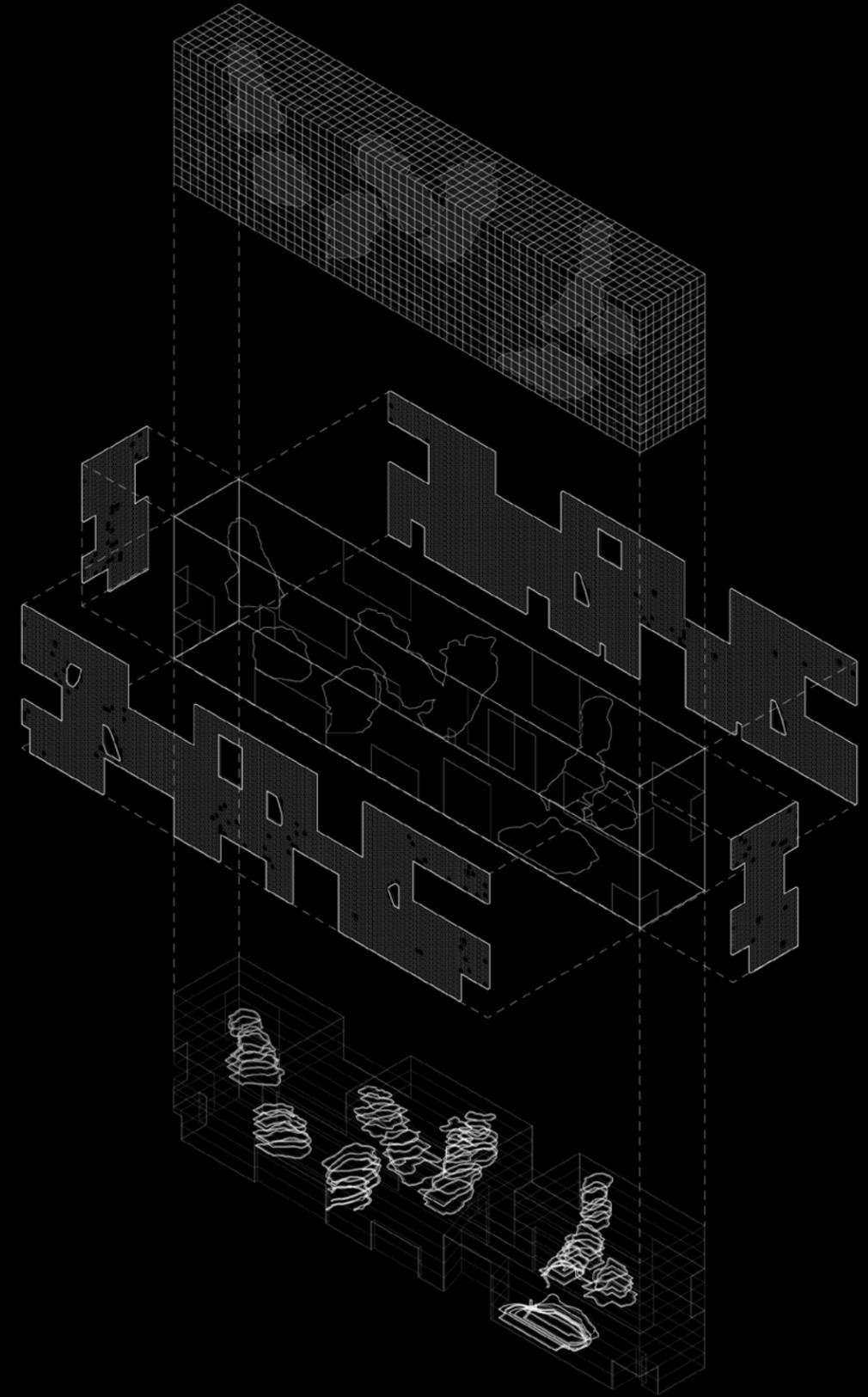
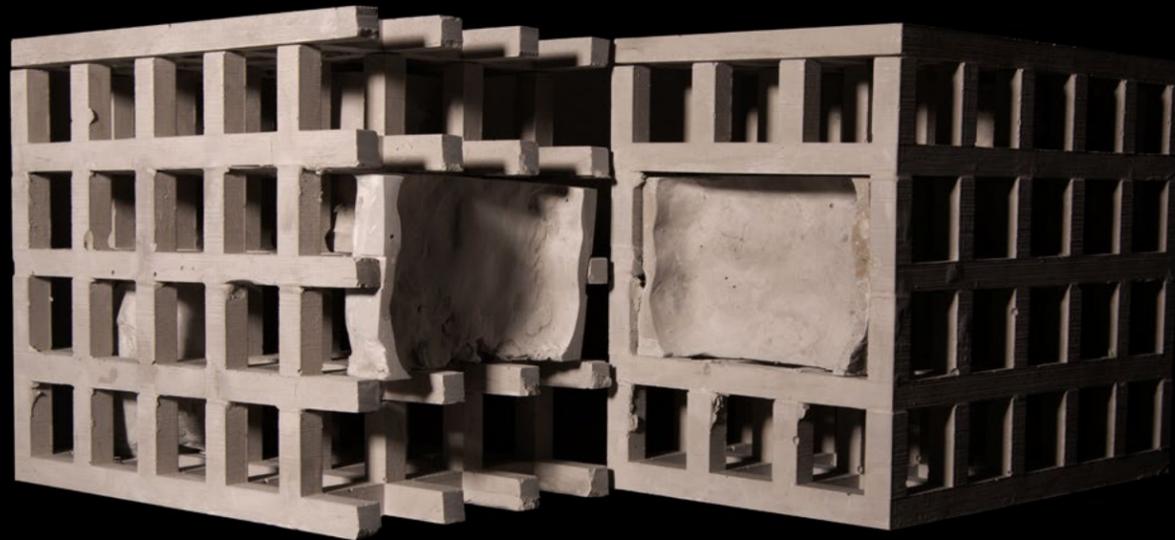
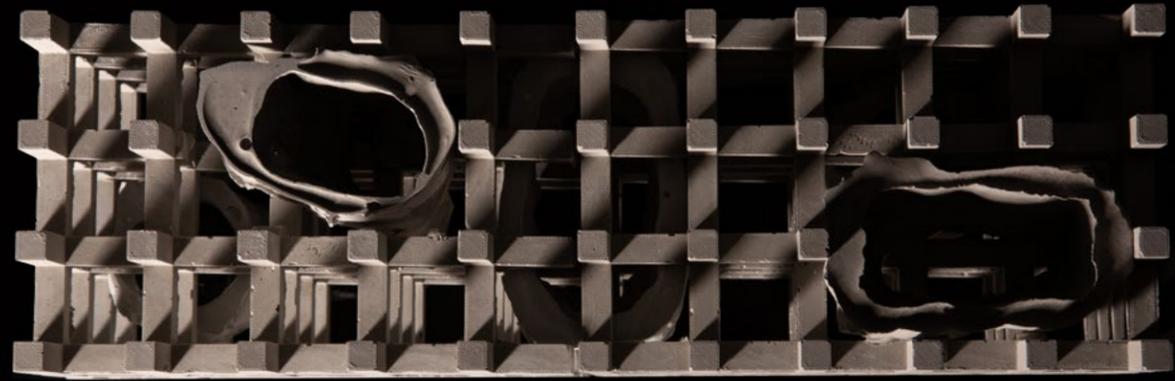
TENSION

Location _____ Manhattan, NY
Course _____ ADR I
Instructor _____ Lexi Tsien
Term _____ Fall '19
Team _____ Independent

The **case study examined** here is **Simmons Hall**, a dorm building for students at MIT in Cambridge, MA, designed by Steven Holl.

This **physical conceptual model** is casted rockite which **focuses on embodying the juxtaposition and tension between the organic voids and rigid grid** in elevation, plan, and section existing in Simmons Hall.





GHOST IN A SHELL

Location ————— Manhattan, NY
 Course ————— Architectural Arguments+
 Architectural Photography
 Instructor ————— Eva Hagberg
 Michael Vahrenwald
 Term ————— Spring '22
 Team ————— Independent

Modern Architecture's identity seems to be entangled and "inseparable from the whiteness of its surfaces" (Wigley). Modern Architects seem to project their "particular fantasy" of a "certain desire", an "unspoken obsession" to maintain the purity and image of the white wall. (Wigley, XIV-XV) This same obsession is seen in a once forgotten architecture which exists on the edge of West Harlem. Built in 1926, at the height of the Bauhaus movement and the emergence of Modern Architecture, the machine for living on 341 St Nicholas Ave, a 6 story elevator apartment building containing 50 units and stores on the ground level (D7 Classification), is arguably one of the most influential spaces in the discourse of Modernism's relationship to photography and the photograph. This paradoxical relationship indicates the contradiction between the desire of conceptual purity via its preservation through the discipline of photography and the immediate deterioration of the architecture's physical reality leading to the death of its image. Barthes puts it best when he speculates, "If photography is to be discussed on a serious level, it must be described in relation to death. It's true that a photograph is a witness, but witness of something that is no more." (Barthes, XI) The photograph thus becomes not only the record of something's absence but that moment's reality in a past state, "a record "of what has been." (Barthes, XVII) Photographing and dissecting the photographs (Fig. 1-9) of 341 St Nicholas Ave's white walls as a surface is not enough. "Details matter. Textures are telling. To tell the story of the white wall here is to dwell on nuances, to dwell on and in the very thinness of the surface." (Wigley,

XV) Only then can we truly see Modernism in a photo, death inside a vessel, a ghost in a shell.

Spaces want to be used, want to mold with us (the inhabitants), want to absorb our memories, want to take the plastic on the furniture at grandma's house off. The slow death and deterioration of architecture is inevitable, a truth we want to deny as designers. The modernists' worst dream of stained white walls is the reality we live in. Photography is used as an "opportunity to freeze time, to preserve the quickly vanishing reality of these places" This sentimentality, longing to preserve, "Nostalgia, at least as we understand it today, could not exist without photography." (Jesús Vassallo, 169) This nostalgia for pristine sterile spaces within the machine for living is a fabricated memory. Maybe the canon of architecture has been designing for an image, an idea, a dream for something unattainable, that defies reality. Maybe when this veil is taken off (or better yet dirtied), its fragility is amplified. Maybe these spaces of banality, usage, aesthetically unpleasing (to what our eyes are trained to) are the most successful spaces of architecture. Maybe the true measure of space is its use value rather than its image value. Maybe spaces are meant for experiencing not to be longed for. Maybe it's not about the shell the ghost is in, but who is the ghost in the shell.

Fig.01 "The modern building is naked and the white wall accentuates that nakedness by highlighting its machine-like smoothness. The white paint is meant to be the skin of the body rather than a dissimulating layer of clothing." (Wigley, XVIII) Its ultra smooth skin, the once white walls, glimmer and glow at a warm temperature by amplifying the space's only source of light. These lights create a vertical line of symmetry in the space and the image by shining onto and reflecting off the ceramic floor as well. The regulating perspectival lines draw your eyes inward and through the narrow corridor which feels to extend for an eternity. Whatever indications of modernity that are left are subverted by the elements in the image, which are still arranged in a methodical linear order. They terminate at a fork in the road, the central point of the one point perspective, the green doors. Everything is dressed now from the ornamental tiling, to the cornices, to the warm lighting, and to the green paint. Only moments of what was left are left behind.



Fig.02 "The photograph is never anything but an antiphon of "Look," "See," "Here it is"; it points a finger at certain vis-a-vis, and cannot escape this pure deictic language." (Barthes, 5) These guiding stars tell you where your eyes should move through the image. First the main light fixture with the cast iron like details show craftsmanship, time, and thought. Second after brightness, scale brings you to the next light behind. The eyes play leap frog jumping from one light to the next. But third, what happens at this third light? The once supporting cast is now the main character. The one that seems to live at a different tempo. The one that is either newer or older. The one that defies the ambiance of the space and finds its own voice, glowing at a cooler temperature than anyone else. Finally, the fourth light and by then memory intervenes and recalls the geometry of the previous image. A new world is unrecognizable and then a familiar one reemerges.



FIG. 02

Fig.03 "We are now much more vigilant when we approach an image, aware that we may be looking at something other than a registration of reality. In severing the umbilical cord between the photograph and its object, the introduction of the digital blurs the division between observation and action, between representing the world and proposing new worlds." (Jesús Vassallo, 171) Carefully following the lights, they will lead you to spaces beyond, spaces that we can't touch but only can see glimpses of, spaces that act as portals into different worlds. We start to see projections of what was onto what is, a collapse in time and reality. We see elements that don't seem to belong in time, scale, and materials. We can see the new world within the aperture shift as we shift, the glimpse always directly reflecting to the world outside the portal, cause and effect. We look through a window, a frame, an aperture, all looking outwards only to project a view further within and beyond.

FIG. 03



Fig.04 "The elements of architecture are light and shade, walls and space. Arrangement is the gradation of aims, the classification of intentions. Man looks at the creation of architecture with his eyes, which are 5 feet 6 inches from the ground. One can only deal with aims which the eye can appreciate..." (Le Corbusier, 5) Our eyes are helping us see and move through space but we are not the only ones with eyes. There are eyes that look back at

us. These eyes have seen many lifetimes, that mileage is visible from the smudges, scratches, and unevenness in its reposition. These eyes don't want to be hidden, they want to be seen. They want you to know that they are looking back at you. These eyes resemble the protrusive shape of your own eye, shining loudly while glowing gold. The surface of the space is looking right back at you and it is not shy about it. But who is looking at us through surface #31. Who is behind the aperture that acts as a one way portal. There's an urge to reach out, push the button, and contact the space beyond. This is the first instance of where our hands, fingers, one of the five senses, want to feel the space. One of the rare moments where humans physically connect to a space, where materials are activated, used, and slowly deteriorate.

Fig.05 "Architecture is the first manifestation of man creating his own universe, creating it in the image of nature, submitting to the laws of nature, the laws which govern our own nature, our universe. The laws of gravity, of statics and of dynamics, impose themselves by a reductio ad absurdum: everything must hold together or it will collapse...A regulating line is an assurance against capriciousness: it is a means of verification which can ratify all work created..Here are regulating lines which have served to make very beautiful things and which are the very reason why things are so beautiful." (Le Corbusier, 75) We orient our spaces to guiding lines and logical grids. We live in organized machines. We compartmentalize ourselves into efficient pods in buildings. We live within the machine's order. We represent ourselves at smaller scales via the compartmentalization of mailboxes. We are reachable from outside the machine through these miniaturized apertures of accessibility. We still protect these apertures with locks and keys. We are sent gifts, information, news, bills, etc. but anything that is imported into the machine reaches us through these small openings. We see the remnants of items that do not conform to the machine via overspill and placement in dead space, the open floor below. We see a break in the regulating lines, a break in the perfect image, a break in beauty of symmetry and order. We see an emphasis in the disorderly, the moments of a lack in maintenance and operation. We start to notice all of the irregularities and the seams of the machine coming undone.



FIG. 04

FIG. 05





FIG. 06

Fig.06 "...modern architecture is not naked. From the beginning, it is painted white...What cannot be seen is the obvious. No matter how thin the coat of paint is, it is still a coat." (Wigley, XVIII)

The machine is used without care. All that is left are marks, traces, moments, memories, on the surfaces of the machine. At first invisible but under the right light these moments, events, and stories are seen. This surface is the last threshold between the inhabitant, the machine, and the world. This epidermis is tough, it can endure internal damage and keeps the external world out. Eyes and hands are no longer the only protagonists. Everything from the torso down; the hips, thighs, knees, feet. This much overlooked datum is forgotten during design. Machines were not accounting for the impact and byproducts of these limbs, the very limbs that allow for movement between spaces and moments of constant physical connection to the space. These scars are ignored for "out of sight, out of mind".

Fig.07 "Although the image is extremely powerful, it is also extremely fragile. It is vulnerable yet is carefully protected and preserved by multiple institutional practices." (Wigley, XV)

Modernism's armor is chipping. Modernism's facade is shattering. Modernism's skin is peeling. Modernism's corners are blindspots. Modernism's designers did not account for human error. Modernism could not withstand the life in the vessel. Modernism's moments of neglect become the moment of unraveling. Modernism did not want the seams from the assembly of materials to be shown and these same seams were the weakest moments. Modernism is a perfectly symmetrical, balanced, abstract geometric image of a corner. Modernism does not want to be a perfectly symmetrical, balanced, abstract geometric image of a corner that is cracking at the seams with crumbs of makeshift patch work from spackle to glue to tape left onsite. Modernism did not expect for the life in the machine to add patterned mosaic tiles with a marble baseboard. Modernism's strong image is oh so very fragile.

Fig.08 "Passion can create drama out of inert stone." (Le Corbusier, 5)

Even the most sturdy of materials can be molded by passion. The ageless marble that looks to last until the end of time is slowly, step by step, softened by every passing person. This perfect order of parallel lines begin to taper and bend towards each other, wanting



FIG. 08

FIG. 09



to meet again. The light doesn't know where to land since it hasn't adjusted to the stairs' new shape. The surface's new shape dances in between where the light and shadow meet for the first time. The imperfections and character of the once stoic material is accented and animated through the light that graces it and the feet that mold it. These surfaces are imprinted with time and history of constant transfer of physical affection.

Fig.09 "The white wall is at once a camera and a monitor, a sensitive surface, a sensor." (Wigley, XVIII)

But even sometimes the surface and its materiality refuse the augmentation of life in the machine. These moments of refusal repel the imprints and land somewhere else. The form maintains, the regulating lines stay crisp, the geometric shapes are legible, but their stubbornness and refusal to transform act as a stencil. Modernity's precious pure white walls act as a permeable canvas absorbing anything and everything. The walls do not survey by observing but report by showing. The records indicate something has occurred and that event will always be embedded into the life of the surface. The vessel can no longer be a by standard for multiple memories without a trace, there will now always be a demarcation of what was. The life inside the vessel may be absent but the ghost continues to remain.

Works Cited

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Vassallo, Jesús. 2016. *Seamless : Digital Collage and Dirty Realism in Contemporary Architecture*. Zurich, Switzerland: Park Books.

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FIG. 07



(!) Testing the failure.

This section consists of 4 projects which test the translation of conceptual spatial ideas at the human scale into physical manifestations and tangibles.

PRACTICE !

CANVAS	132-145
COCKTAIL TABLE	132-135
SQUIGGLE SHELF	136-139
MONDRIHAN	140-141
RUGRATS SHELF	142-145

CANVAS

Location ————— Manhattan, NY
 Course ————— Independent
 Instructor ————— Independent
 Term ————— Summer '21
 Team ————— Gustavo Lopez Mendoza

CANVAS started in 2019 when **Goose** (Gustavo) + **Gene** (myself) began collaborating on side projects during our studies. It all started with a collage. A collage led to design competitions which sparked an idea for furniture making and creative consultation, all building up to the diverse essence that is Canvas today. Since then, **we have focused on building a practice** similar to a collage: pulling from many inspirations and references to create exciting intersections in our work, no matter the scale, function, or process.

The selected projects below showcase some of our fabricated works at the Human Body scale. These projects were designed and fabricated during our time at GSAPP.

01) **"cocktail table"** is the first piece we made only using off cuts that were scrapped in the woodshop.

02) **"squiggle shelf"** is 1 of 3 squiggle shelves all hand cut, sanded, and painted

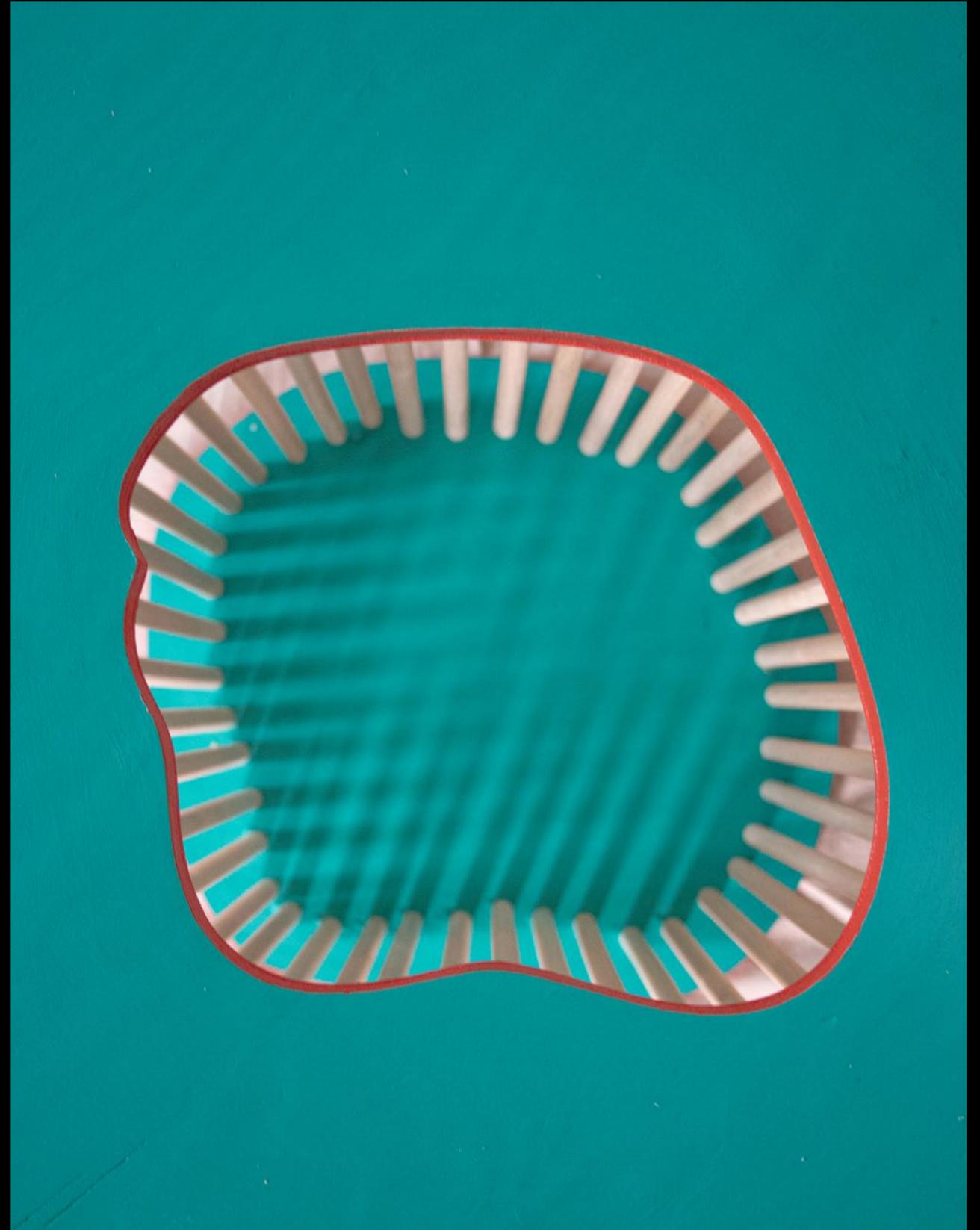
03) **"mondrihan"** is a record player shelf created with 2x4's that were ripped in half. This piece uses no glue or adhesives, it is held together via a dowel pin joint system.

04) **"rugrats shelf"** is the first metal piece with welded 1" steel tubes. This piece was fabricated for GSAPP's metal shop intended for scrap metal storage. This project was a collaboration between CANVAS and Chi Chi Wakabayashi.

More works found on:

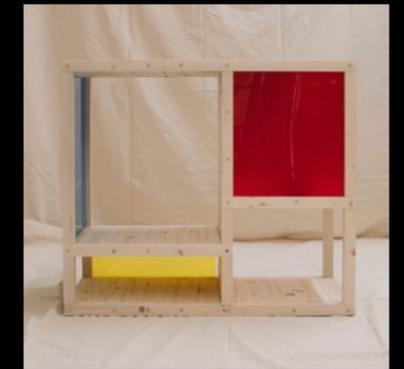
<https://canvasdesign.cargo.site>



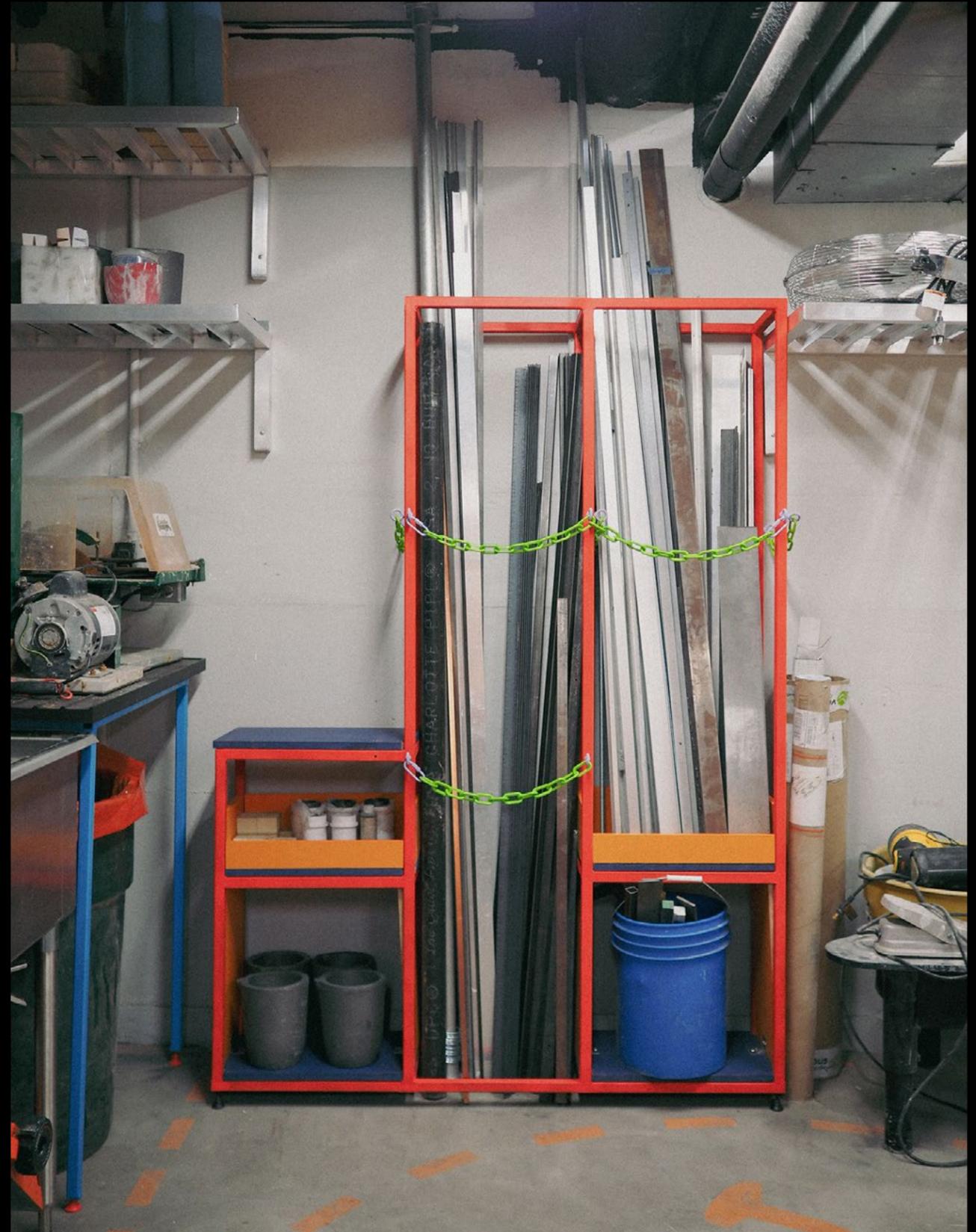














PRACTICE