PRACTICE?
PRACTICE.
PRACTICE,
PRACTICE!
PRACTICE?
PRACTICE.
PRACTICE,
PRACTICE!

GENE LEE HAN
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.
(?) 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.

<table>
<thead>
<tr>
<th>PRACTICE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>RESURRECTION MUSEUM</td>
<td>006-019</td>
</tr>
<tr>
<td>MIRROR(ED) YARDS</td>
<td>020-033</td>
</tr>
<tr>
<td>RECOVER RELEARN RETURN</td>
<td>034-047</td>
</tr>
<tr>
<td>INHABITING THE GREY</td>
<td>048-063</td>
</tr>
<tr>
<td>SCHOOL OF EQUILIBRIUM</td>
<td>064-073</td>
</tr>
<tr>
<td>BAR 91</td>
<td>074-081</td>
</tr>
</tbody>
</table>
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 towards maintaining, protecting, and overseeing 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 begins. Only necessary programmatic spaces are relocated to the expansive satellite location on the west side of the national mall at the Lincoln reflecting pool as a backdrop to many of this country’s historical moments especially of ones that challenge 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, 1988 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 arise in many different forms, from Objects returning to Nigeria may become institutionalized and the pavilion becomes a transitional space upon return. Abuja Ceramics returning to Nigeria may reintegrate into a community as 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 Kwali. 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.

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 in 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—one 135 million objects—to assess every item’s provenance. The new ethics 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 wall boxes 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. 

**RESURRECTION MUSEUM**

**Location**: Washington, D.C.

**Course**: ADV VI

**Instructor**: Emanuel Admassu

**Term**: Spring '22

**Team**: Farouk Kwangiing

"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 in 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."
INTERACTIVE COMPONENTS

STRUCTURAL MODELS

FINAL INSTALLATION

PRACTICE
confronting in front the mirrored enclosure of the
to the public ground; instead of hiding behind,
the individualized floors and brings them back
to the ground and elevating them above, condenses
be repatriated through the inverse of this logic—a
This wrongdoing of the developers and the
the bedrooms).

bath, which could fit an entire NYCHA floor (3x
floor have 5000-6000 sf, 4/5 br, and 7/8
luxury penthouses such as the one on the 66th
while hiding their presence and allowing for the
lower half 15 HY, using them as a stepping stone
a large tax break, exist with poor doors in the

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 6th
floor have 5000-6000 sq, 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

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.
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 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 seeking 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 (CLT) is orthographic in nature. Three vertical elevators slant and support each other in a tripod formation establishing an asymmetrical, but collaborative center, generating an emergent effect of healing.

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

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 prepared to leave the world to enter new worlds anew, on an ongoing journey to heal.

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

Story 4 (72'-0”) the mind is strengthened through independent and/or collective meditation.

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

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

Story 7 (162'-0”) allows for 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 9 (204'-0”) focuses on the strengthening of the body with an elevated body of water.

The tower is not a solution but a new typology seeking 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 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 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 prepared to leave the world to enter new worlds anew, on an ongoing journey to heal.

The tower is not a solution but a new typology seeking 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.

The tower has 9 different “story’s” each its own world but working together they create a emergent effect of healing.
Amy Sherald // “Planes, rockets, and the spaces in between”, 2018
Faith Ringgold // "Groovin High", 1986
"Tar Beach #2", 1990 Jazz Stories: Mama Can Sing, Papa Can Blow #1: Somebody Stole My Broken Heart, 2004 "Church Picnic Story Quilt", 1988

Tajh Rust // "Dust", 2019
"The Freemen", 2017 "Sheep (Day Dreaming)", 2018

Lorna Simpson // "Source Notes", 2019

Kehinde Wiley // "Portrait of Andries Stilte II", 2006
"Jacob de Graeff", 2018
Calida Garcia Rawles // "REJECTING MY GRACE", 2019
"WAVE, RIDE THIS WAVE OF MINE", 2020
"A PROMISE", 2020
"THE ASCENT", 2019
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, marginalized, 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 3.64 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 and 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 walls 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” - in the space you can offer play for all ages, the type of play which can adapt to the time of day.

“The Bath 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.

048 / INHABITING THE GREY
Core III / F'20 / 053

Inhabiting the Grey

Practice
1. SLEEPING CORE
A. LIVING SPACE
B. ROOM EXTENSION

2. RELIEVING CORE
B. ROOM EXTENSION

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.

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.

Accessibility creates opportunities to unlearn the conventional ways of designing and allows for a more inclusive and flexible environment.
without any visual disruption. The bar top is equipped with power generating turbines driven by 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 constitutes what remains of the station but transformed 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 create a new underground 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 air movement from the MTA’s 1, 2, 3 subways which generate sufficient energy to power both platforms.

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 base. The spinning panels are mainly translucent with a mirrored surface in the middle which form kinetic light walls continually transforming the platforms into permeability to each other. The 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?
(.) Understanding the failure.
This section consists of 2 projects which thoroughly dissect the assembly of materials to challenge the technical characteristics of spaces.
1. Concept Description

"Breathe" is a 54 level affordable housing tower on 101 W 57th St. adjacent to the superblocks of billionaire’s row along central park south. The Customized press taping 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 air tight 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: ± 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 ft²°F)
      ii. Vision Glass: U-value not less than 0.20 Btu/hr ft²°F
      iii. Spandrel Glass/Area: not less than 0.05 Btu / hr ft² °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.
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
MELROSE COMMUNITY CENTER

01 / 12/01/20
1/2" = 1'-0"

MELROSE'S CENTER

096

ATIV BUILDING SYSTEMS INTEGRATION / P'20 / 097
(. .) 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.
S.T.P. aka Stir The Pot ! aka Stamp Tape
Poster is here to empower the voice of GSAPP Students.

Currently at GSAPP the system for students and the student body to voice their concerns exist through a google form that sends a survey to Program Council who then relays any agendas to Admin. This system funnels all comments and concerns into a digital void where they may never be addressed or seen.

This lack of transparency accentuates the power struggle between students and administration in the current academic setting.

By Stirring The Pot with Stamp Tape Poster, students can establish an anonymous physical open forum with full unfiltered transparency that hacks and lives on the walls of Avery.

Here both the student body, administration, and instructors can see comments and concerns of the #GSAPPFamily.
This statement bears witness to a profound and inescapable lack of vision, awareness and imagination from the administration of the Graduate School of Architecture, Planning, and Preservation, including its program in Real Estate Development at Columbia University. While the school has been under scrutiny, black members of this community have already recognized a deliberate and persistent commitment to racial inequity as the USGPP administration has historically and continues to operate.

Physical Space

Concern

Student

Google Form

Student Reps

Email to Students

Physical Space

Digital Space

Concern

Before STP

After STP

Digital Space

Concern

Online Archive

After STP

S.T.P.

Student

Body

Admin

Digital Space

PRACTICE
Solidarity Report Card

<table>
<thead>
<tr>
<th>Publicly acknowledge the role womxn play in the work of the school and acknowledge the contributions of Black, Brown, and Indigeneous students and faculty.</th>
<th>YES (+1)</th>
<th>MAYBE (0)</th>
<th>NO (-1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support and amplify BPOC.</td>
<td>YES (+1)</td>
<td>MAYBE (0)</td>
<td>NO (-1)</td>
</tr>
<tr>
<td>Diversify the curriculum and pedagogy.</td>
<td>YES (+1)</td>
<td>MAYBE (0)</td>
<td>NO (-1)</td>
</tr>
<tr>
<td>Program director and faculty prioritize strategies for protecting and centering Antiracist pedagogy.</td>
<td>YES (+1)</td>
<td>MAYBE (0)</td>
<td>NO (-1)</td>
</tr>
<tr>
<td>Hire more Black faculty, Research Assistants, Teaching Assistants, Administration, and Staff.</td>
<td>YES (+1)</td>
<td>MAYBE (0)</td>
<td>NO (-1)</td>
</tr>
<tr>
<td>Demarcate and provide finance for accountability, transparency, and most importantly Support.</td>
<td>YES (+1)</td>
<td>MAYBE (0)</td>
<td>NO (-1)</td>
</tr>
<tr>
<td>Support expanded access and representation of Black students, staff, and faculty.</td>
<td>YES (+1)</td>
<td>MAYBE (0)</td>
<td>NO (-1)</td>
</tr>
<tr>
<td>Critically engage, engage, and exchange with Black Communities, Scholars, and Researchers. Facilitate ongoing Community of Black Professionals, Activists, and Students.</td>
<td>YES (+1)</td>
<td>MAYBE (0)</td>
<td>NO (-1)</td>
</tr>
<tr>
<td>Support representation and inclusion of Black Professionals and Faculty.</td>
<td>YES (+1)</td>
<td>MAYBE (0)</td>
<td>NO (-1)</td>
</tr>
<tr>
<td>Include Black Speaker, Speakers and Panels in School Courses, Design Grad School, and Lecture Series.</td>
<td>YES (+1)</td>
<td>MAYBE (0)</td>
<td>NO (-1)</td>
</tr>
</tbody>
</table>

GRADE

Passing: +10
Failing: -5
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.
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.
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 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.

"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 designed for an image, an idea, a dream for something unattainable, that defies reality. Maybe when this veil is taken off (or better yet dirted), 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.

"Only than 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 designed for an image, an idea, a dream for something unattainable, that defies reality. Maybe when this veil is taken off (or better yet dirted), 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, XV) 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.
ones with eyes. There are eyes that look back at
and move through space but we are not the only
(Le Corbusier, 5) Our eyes are helping us see
only deal with ams which the eye can appreciate…"
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
also feel it differently from the ground. One can
only deal with and with which the eye can appreciate
(Le Corbusier, 5) Our eyes are helping us see
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
unlevelness in its disposition. 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 provocative 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 all you are catching 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, conforming to the laws of
nature, the laws which govern our own nature,
or 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 rally all work created, these are regulating lines
which have served to make very beautiful things
and which are the very reason why things are
so beautiful.” (Le Corbusier, 29) 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
so beautiful.” (Le Corbusier, 29) 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 disorder, the
momentum. A lapse in maintenance and operation.
We start to notice all of the irregularities and the
seams of the machine coming undone.

Fig.03 “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
guide comic language.” (Barthes, 8) 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.01 “We are more 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 the space, the introduction of the digital blurs
and the division between observation and action, between
representing the world and proposing new worlds.”
(Jesús Vassallo, 171) Carefully following the
targets, 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.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
also feel it differently from the ground. One can
only deal with and with which the eye can appreciate
(Le Corbusier, 5) Our eyes are helping us see
move through space but we are not the only
ones with eyes. There are eyes that look back at
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 keep 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 space 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 blisters. 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 massshift patch work from specacle 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, S) Even the most sturdy of materials can be molded by passion. The inanimate marble that looks to last until the end of time is slowly, step by step, softened by every passing parson. This perfect order of parallel lines begins to taper and bend towards each other, wanting 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 refuses 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


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

More works found on: https://canvasdesign.cargo.site