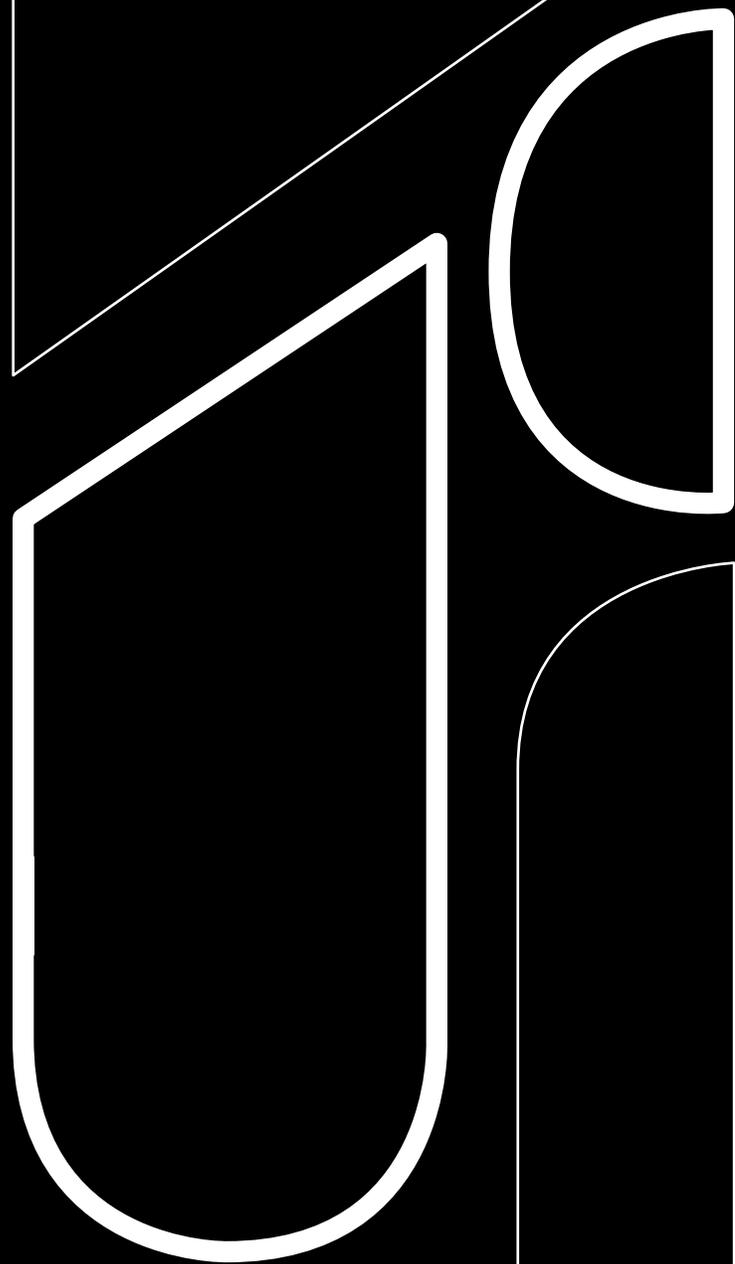


**NOT FOR SALE;**  
A HOUSING REPOSITORY.

**SANTIAGO ALVAREZ**  
*SELECTED WORKS 2021 - 2022*  
*COLUMBIA GSAPP*





Thouseil

**Fail**  
/fāl/  
verb  
1.  
be unsuccessful in achieving one's goal.  
"he failed in his attempt to secure election"  
2.  
neglect to do something.  
"the firm failed to give adequate risk warnings"

Liminalspace

**lim-i-nal**  
/limən/  
adjective  
1.  
relating to a transitional or initial stage of a process.  
2.  
occupying a position at, or on both sides of, a boundary or threshold.

## ADVANCED STUDIO IV

INSTRUCTORS: DAN WOOD & NUAR ALSADIR

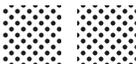
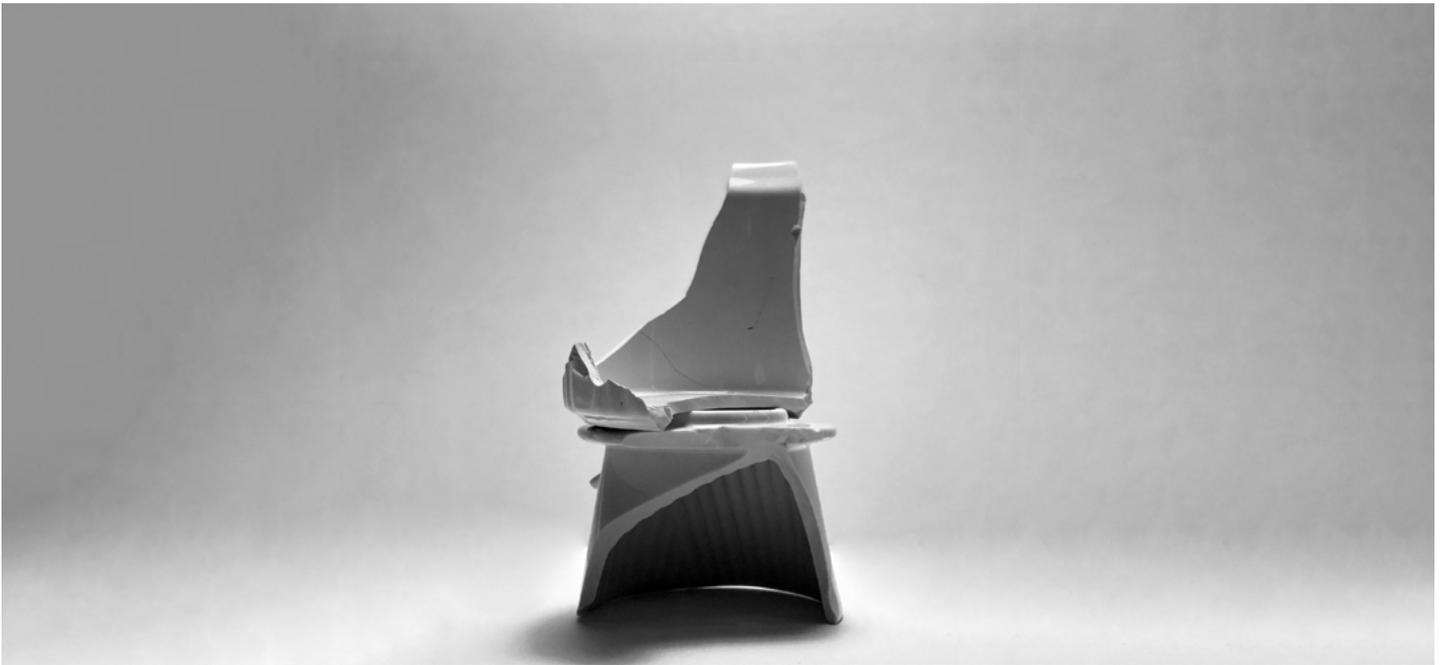
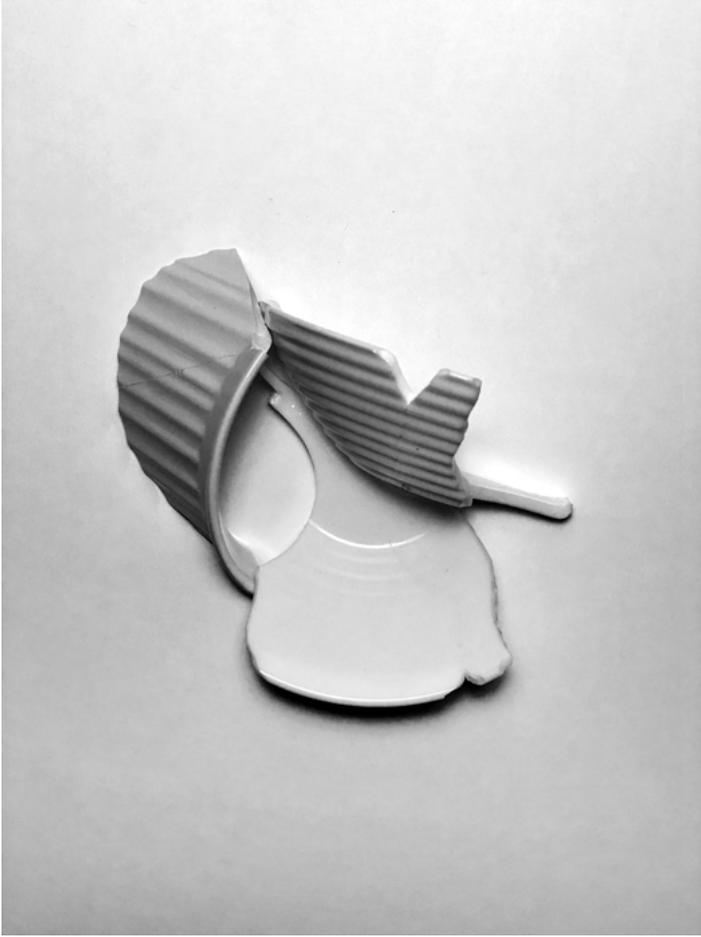
This studio, taught together with poet and psychoanalyst Nuar AlsaDir, utilizes techniques of looking inward to unlock creative potential in the design of a private house. It will be an experimental house, on a site of your dreams, that will attempt to move beyond the “dream house” to one that embodies a

broader range of subconscious actions, desires, emotions, gestures, elements... Students should be prepared to embark on a journey that may fail. Indeed, we will be embracing failure as a distinct possibility. We will be exploring the essence of the creative act, with its origins in the often hidden “inner child” who is not afraid to

do or say things that might be considered ugly or unconventional or even foolish. As Chekhov wrote, “Don’t be afraid to show yourself foolish; we must have freedom of thinking, and only he is an emancipated thinker who is not afraid to write [design] foolish things.”

# LIMINAL HOUSE

HOUSE FAIL | Exercise 1, Domestic Arrangements.



SU 21

Domestic objects, like ceramic kitchenware to begin to explore potential assemblies that would channel feelings of the unconscious. Different plates and ramekins were broken into pieces as a warm up exercise to release inhibitions, and don't overthink in terms of formal arrangement. Through the manipulation of the pieces, uncomfortable feelings were revealed. Broken corners and jagged edges challenged my natural instinct of trying to make a perfect fit. I took the images in black and white to create a stronger contrast between the elements, at this stage monochromatic photos felt adequate considering my feelings.



# LIMINAL HOUSE

HOUSE FAIL | Exercise 1, Domestic Arrangements.



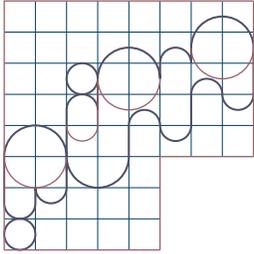
SU 21

In the next iteration, I introduced another color source. A blue light from the top and a white light from the side. This produced a gradient with a wide range of blue-ish hues, altering the character of the image. The goal was to generate intense emotions through the use of theatrical lighting. Similar to the previous set, the arrangements were photographed from above. The top angle displayed strong figural shadows as important elements in the composition. Afterwards, I made an assembly of assemblies by combining a single image from each set trying to match certain edges to create an illusion of continuity. In some cases, the collaged image includes pictures taken in different views, representing sentiments of confusion and of succation originally derived from my dreams.

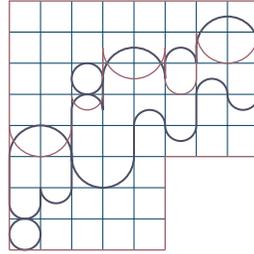


# LIMINAL HOUSE

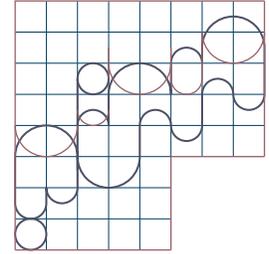
HOUSE FAIL | Junction diagrams + Floorplan.



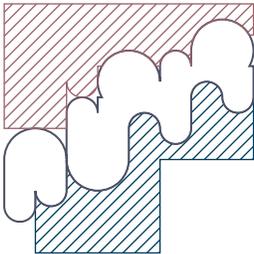
A01



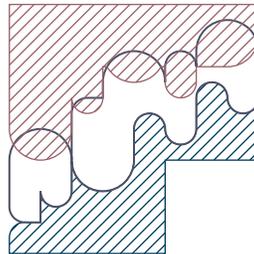
A02



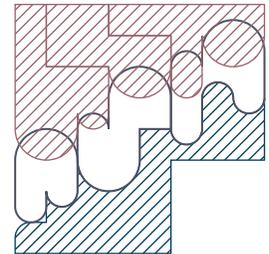
A03



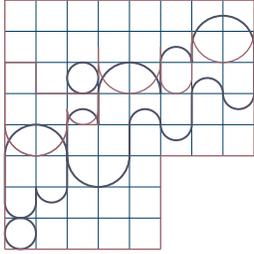
B01



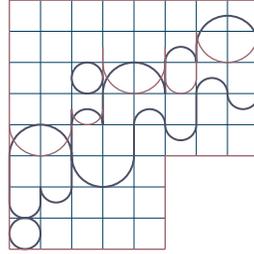
B02



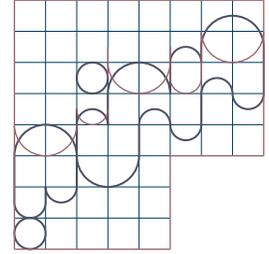
B03



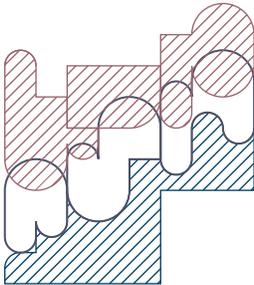
C01



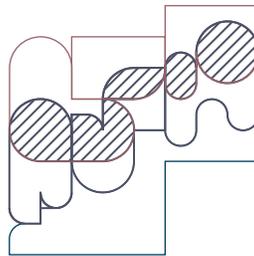
C02



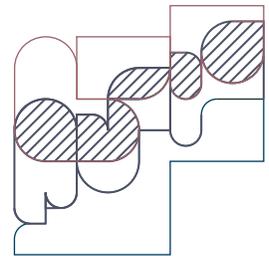
C03



D01



D02

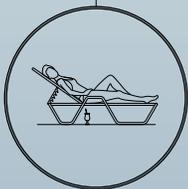
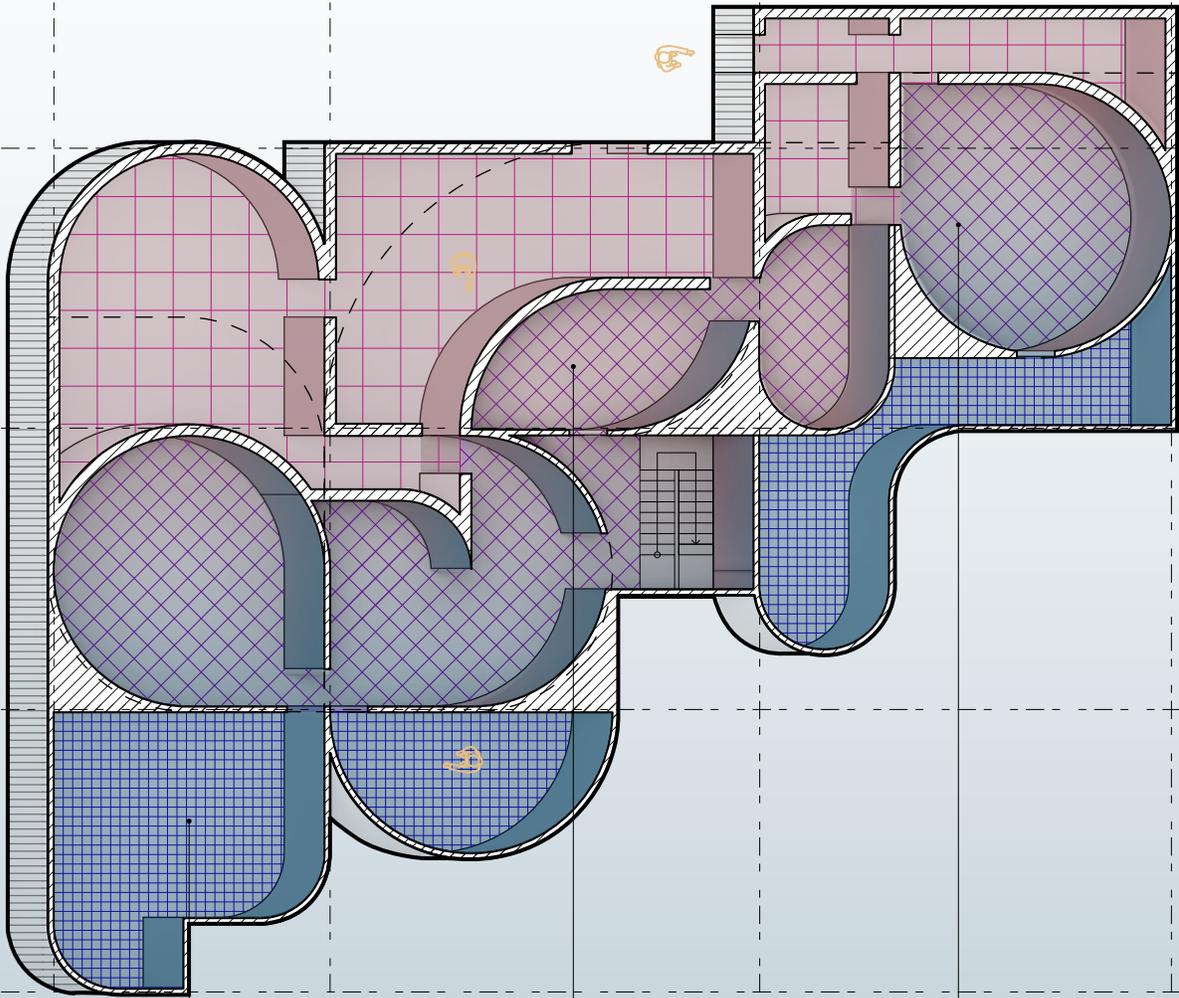


D03



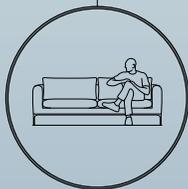
For the program, the emotions that I want to evoke are mostly related to those exposed from the unconscious. Eerie, unease, unsettling, strangeness, confusion with a sense of wonder. The activities and spaces must also reflect those intentions. I see parallels between liminal spaces and unsettling feelings. In my view, liminal spaces appear

to be abandoned, as if they were not meant to be inhabited. Yet in most cases, it contains enough architectural elements to appear as normal. These transition spaces stand in the middle zone between familiar and unfamiliar, in a similar way in which the uncanny valley operates.



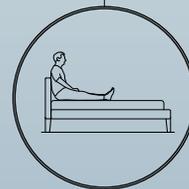
OUTDOOR SPACES

A series of rooms oriented for views towards the outside, with floor to ceiling windows that access large terraces.



TRANSITION SPACES

An in-between threshold at the intersection of the outdoor wing and the private program.

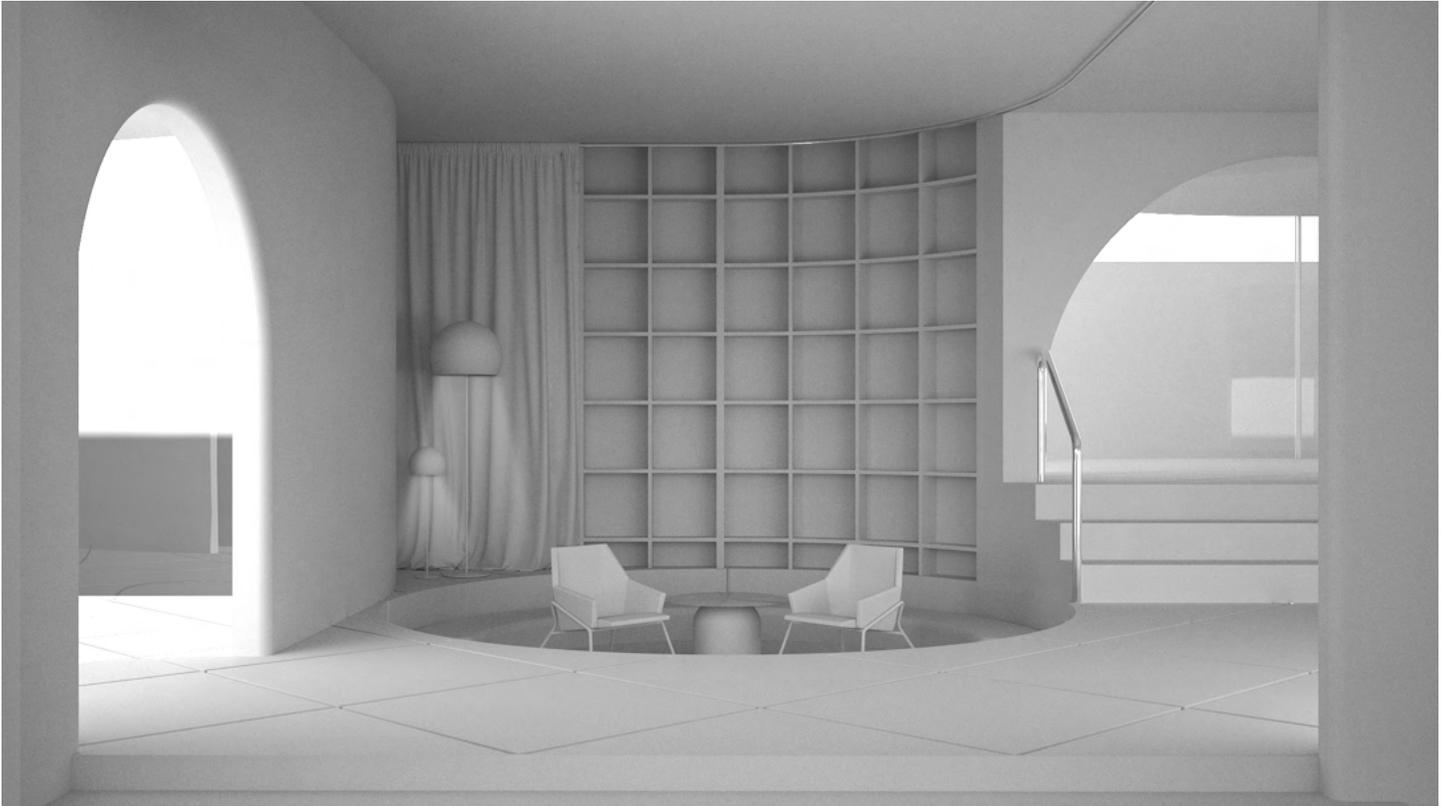


PRIVATE SPACES

Oriented towards the back, these spaces are secluded and provide privacy and acoustic barriers from the streets.

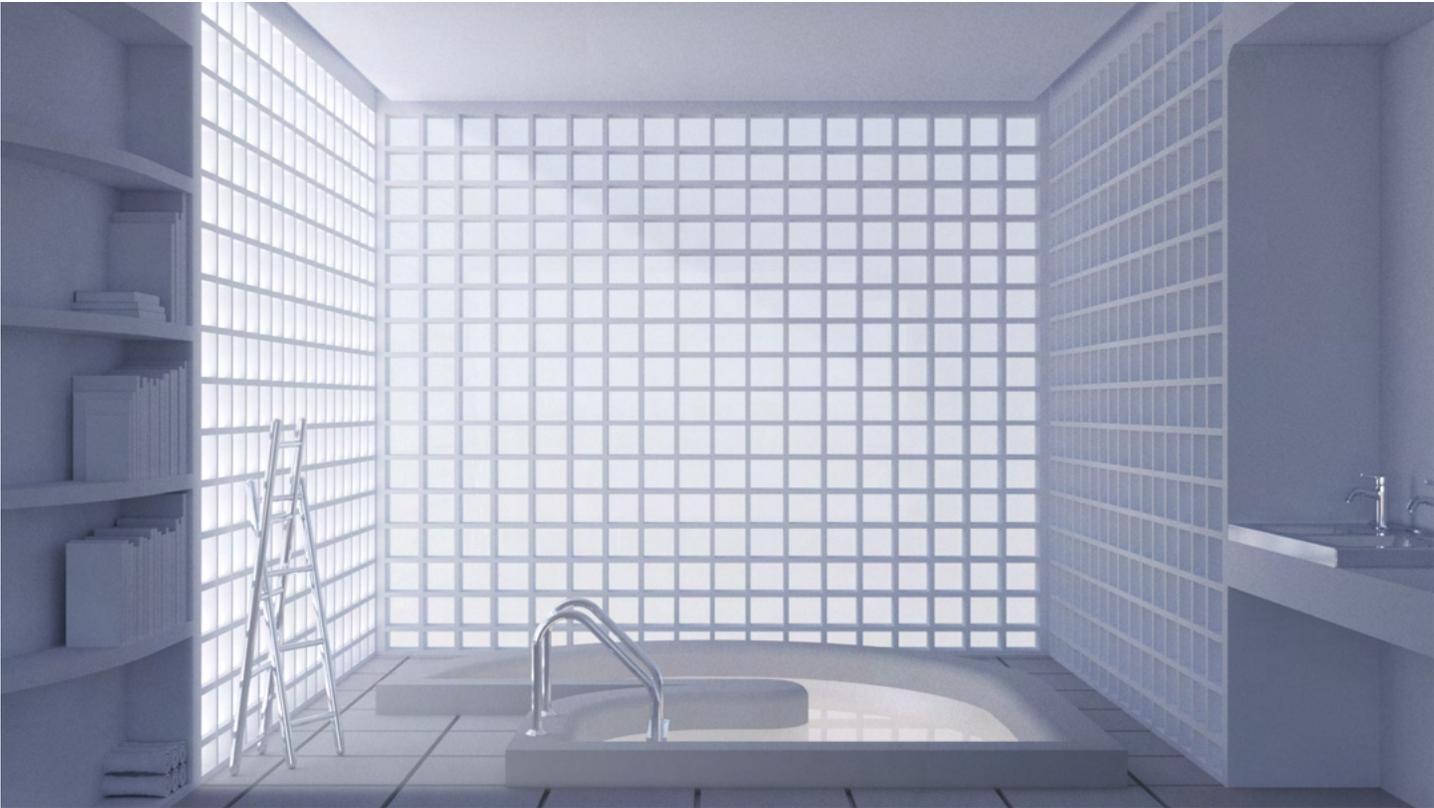
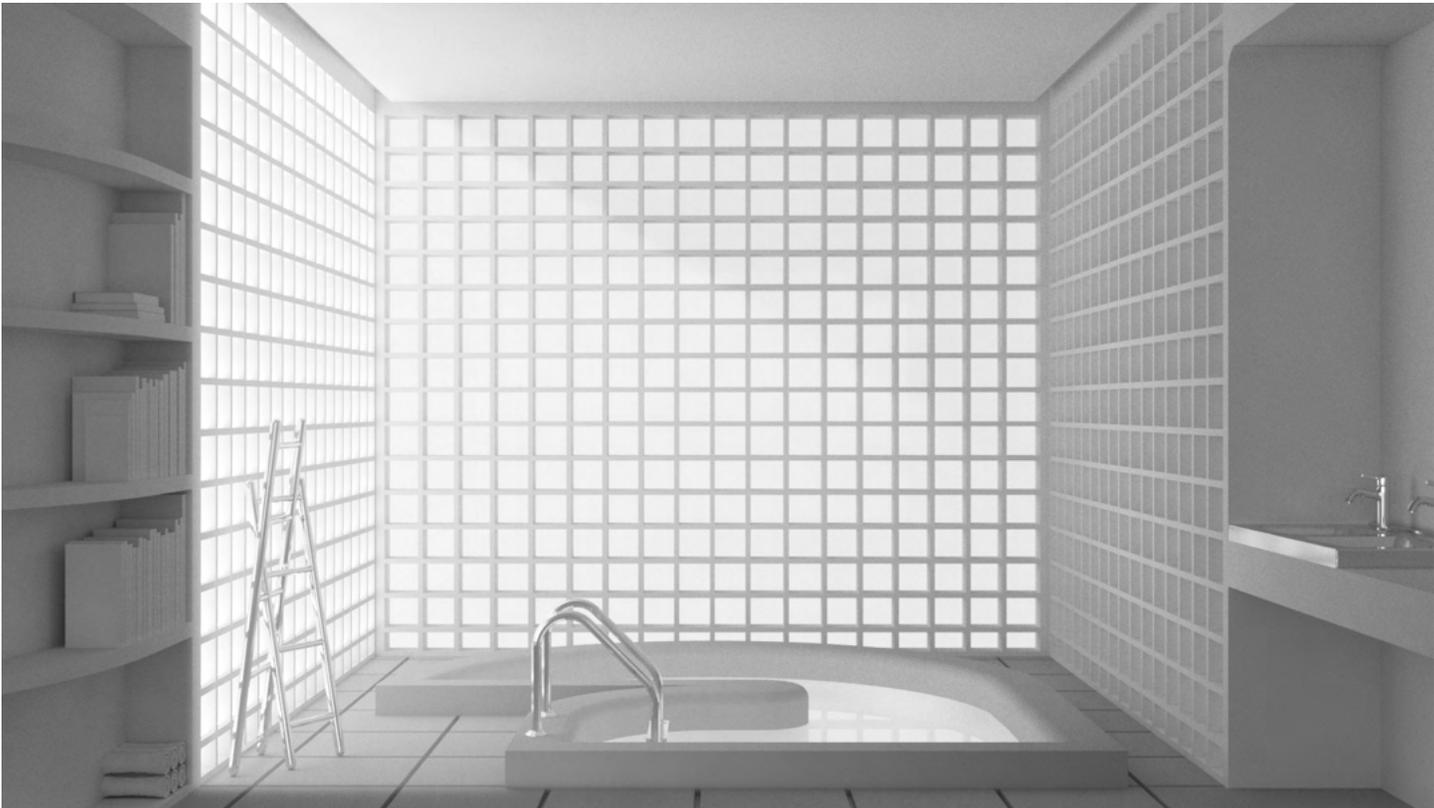
# LIMINAL HOUSE

HOUSE FAIL | Transition space + Jacuzzi room.



SU 21

These spaces should strive to produce a notion of strangeness, through the use of familiar objects arranged in unfamiliar ways. For the program, the emotions that I want to evoke are mostly related to those exposed from the unconscious. Eerie, unease, unsettling, strangeness, confusion with a sense of wonder. The activities and spaces must also reflect those intentions. I see parallels between liminal spaces and unsettling feelings. In my view, liminal spaces appear to be abandoned, as if they were not meant to be inhabited.



FALL 2021

# Trans— Mutation

**trans·mu·tion**

/tranzmyoo'täSH(ə)n, tran(t)smyo'o'täSH(ə)n/  
noun

the action of changing or the state of being changed into another form.  
"the transmutation of the political economy of the postwar years was complete"

**PHYSICS**

the changing of one element into another by radioactive decay, nuclear bombardment, or similar processes.

**HISTORICAL-BIOLOGY**

the conversion or transformation of one species into another.

# Recia— Matiation

**rec·la·ma·tion**

/rekle'mäSH(ə)n/  
noun

the process of claiming something back or of reasserting a right.  
"the reclamation of our shared history"  
the cultivation of waste land or land formerly under water.  
"the aggressive reclamation of woodlands for agricultural production"

## ADVANCED STUDIO V

INSTRUCTOR: MARIO GOODEN

This studio, taught together with poet and psychoanalyst Nuar Alsaïdir, utilizes techniques of looking inward to unlock creative potential in the design of a private house. It will be an experimental house, on a site of your dreams, that will attempt to move beyond the “dream house” to one that embodies a

broader range of subconscious actions, desires, emotions, gestures, elements... Students should be prepared to embark on a journey that may fail. Indeed, we will be embracing failure as a distinct possibility. We will be exploring the essence of the creative act, with its origins in the often hidden “inner child” who is not afraid to

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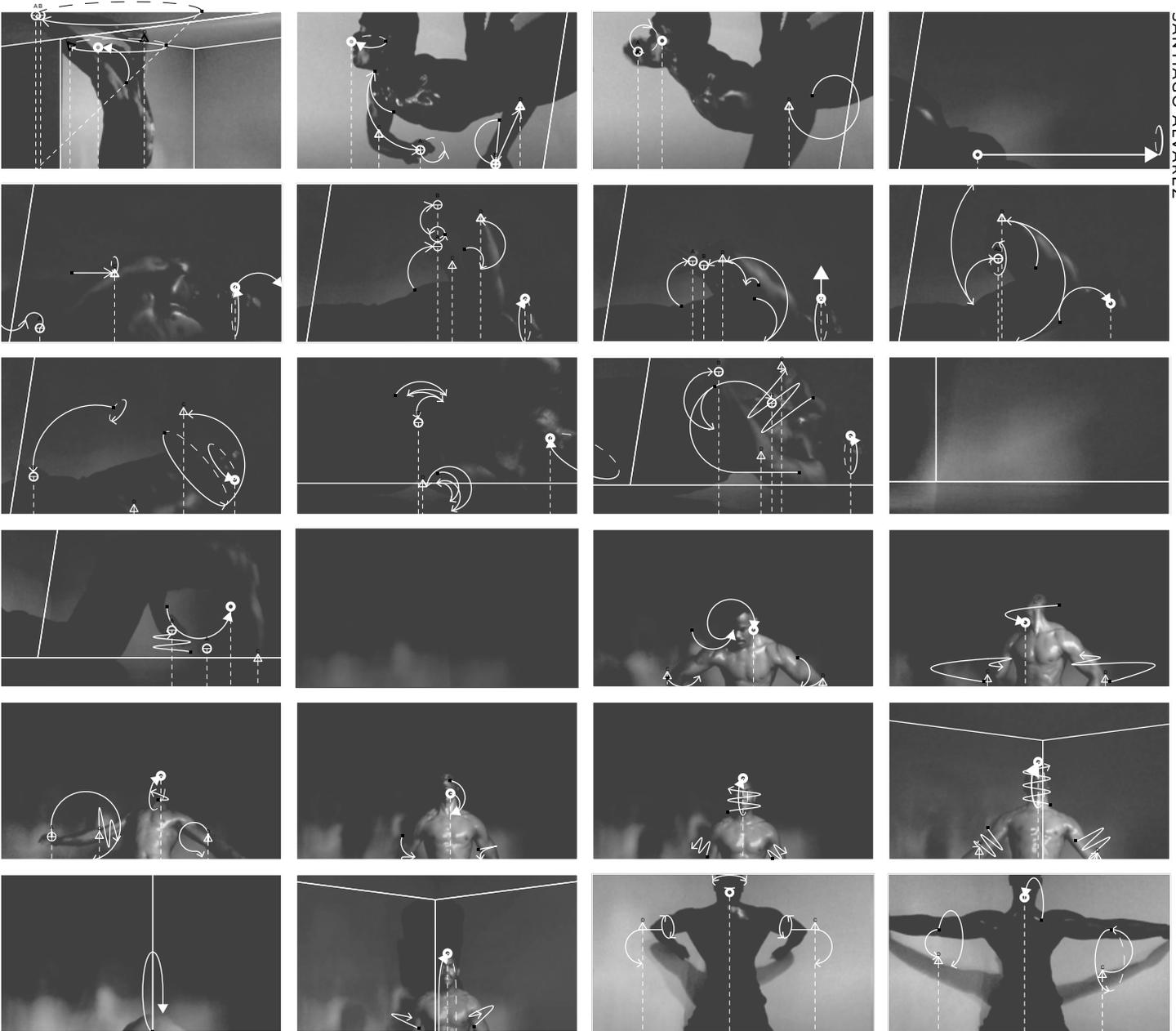
# CARVING SPACE

TRANSMUTATION | Exercise 1, Carving Space: Cooped by Jamar Roberts.



FA 21

In the piece "Cooped", Jamar Roberts expresses the complexities of navigating quarantine from the intimacy of our own spaces, from feelings of increased frustration to the joyous moments of peace and liberation. The nonlinear trajectory of the choreography emphasizes a confrontation between a collective decay in mental health with a confident optimism in a better future rooted in individual emancipation. The piece does not neglect trauma, in fact it engages it in various moments, yet the masterful pairing of the contemporary dance moves and the musical score remind the audience of the radical potential in beauty and aesthetics to lift the human spirit. [From left to Right] Video frames taken every 5 seconds, starting at 1:30 ending at 3:25.



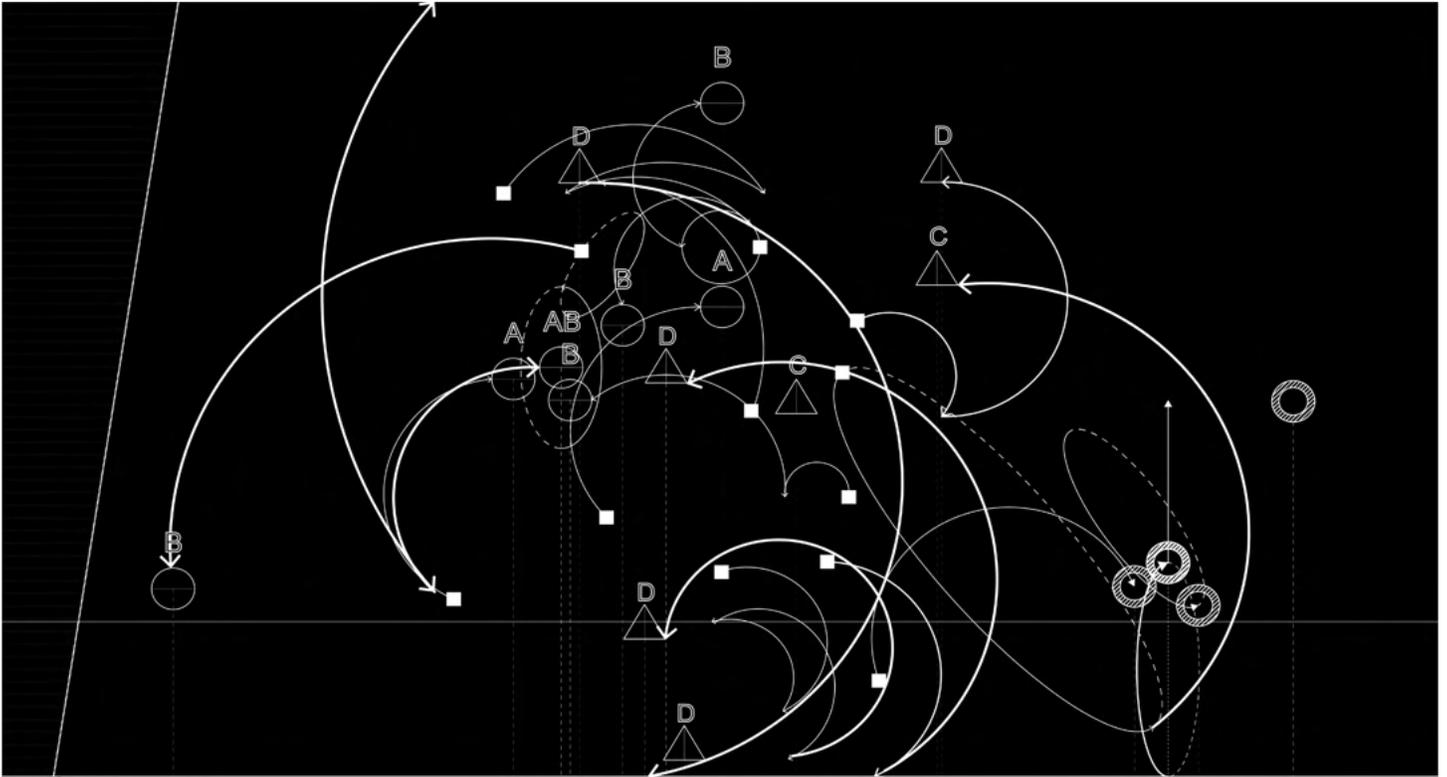
⊙	Right hand position	■	Vector origin
⊙	Left hand position	↑	Movement vector
⊙	Right elbow position		Corners + walls
⊙	Left elbow position	⊙	Head position



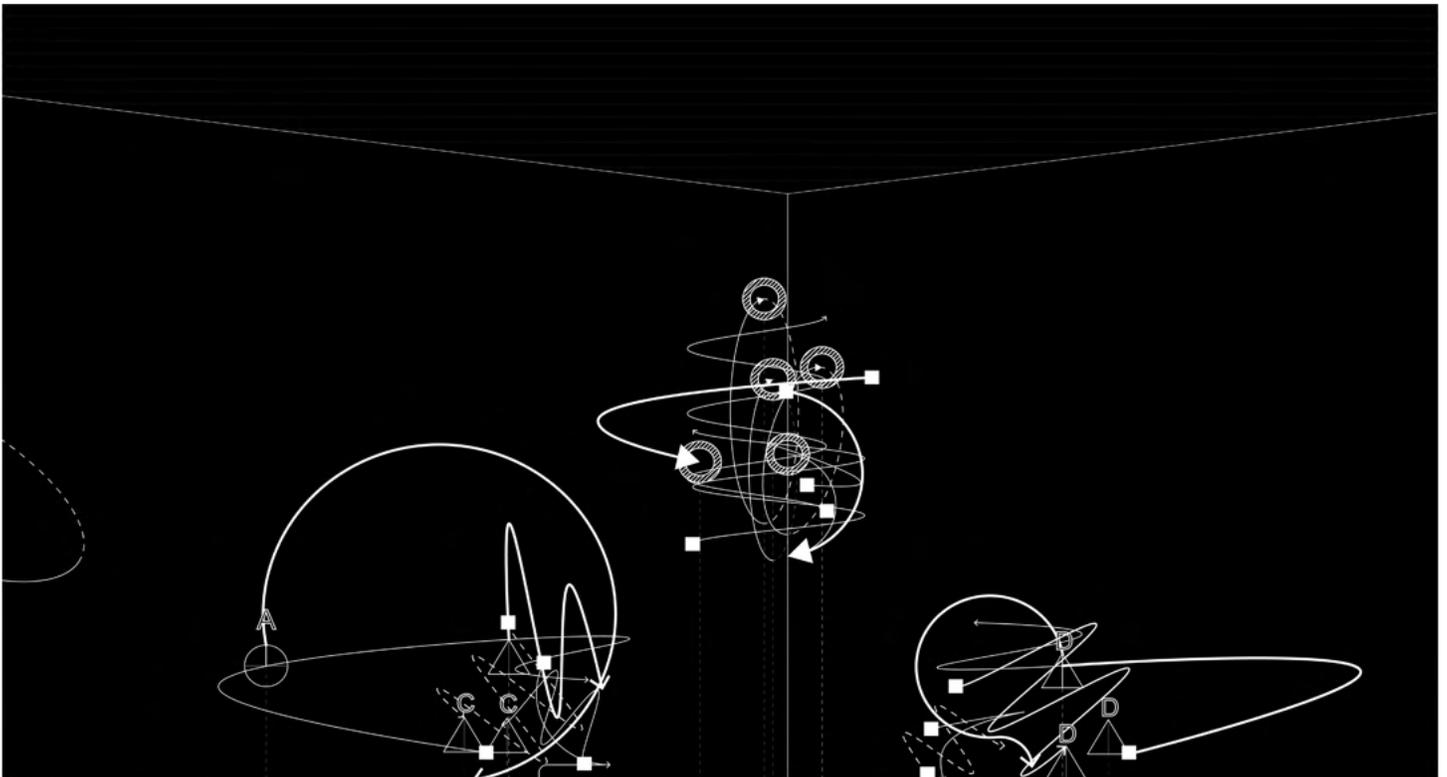


# CARVING SPACE

TRANSMUTATION | Exercise 1, Carving Space: Cooped by Jamar Roberts.

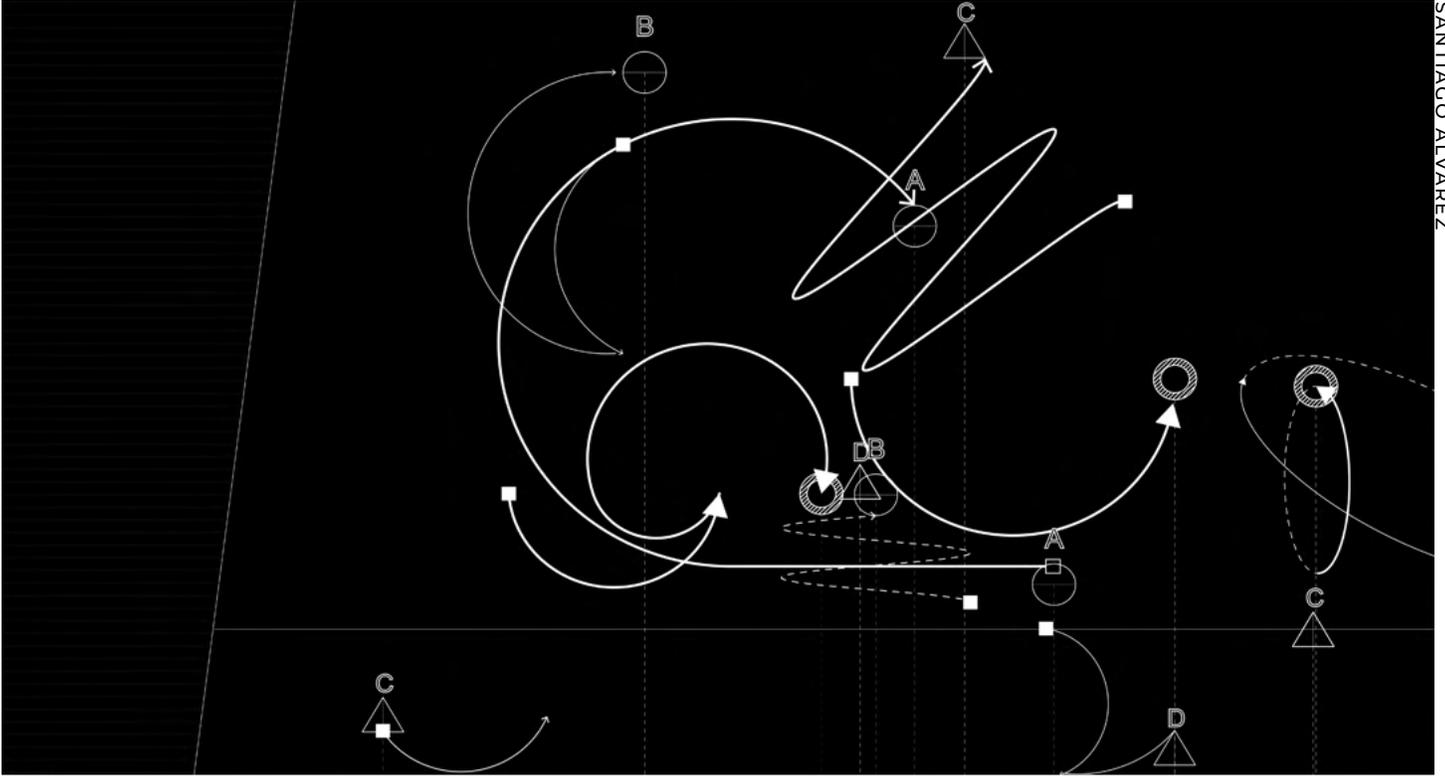


Frames 06 - 10 [2:00 - 2:20]

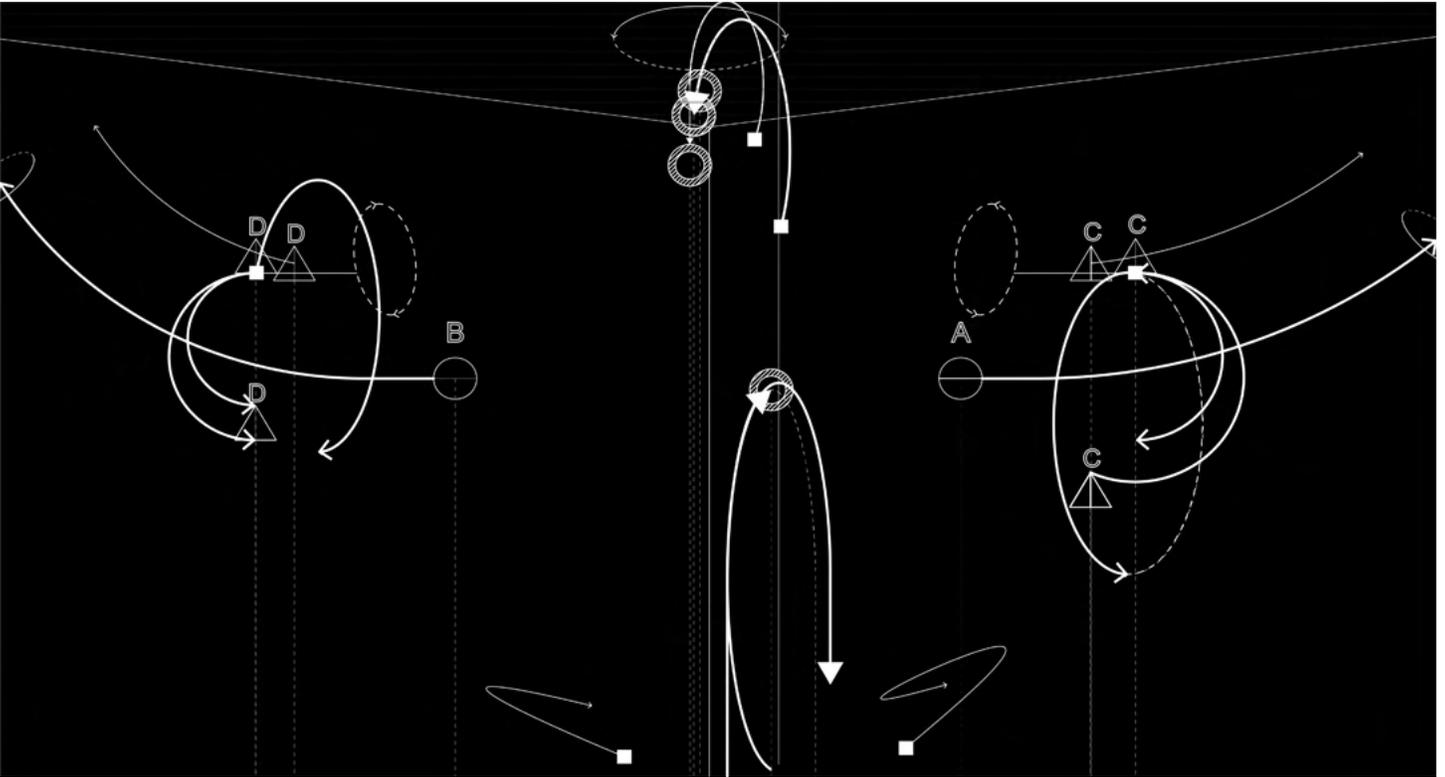


Frames 16 - 20 [02:50 - 03:10]





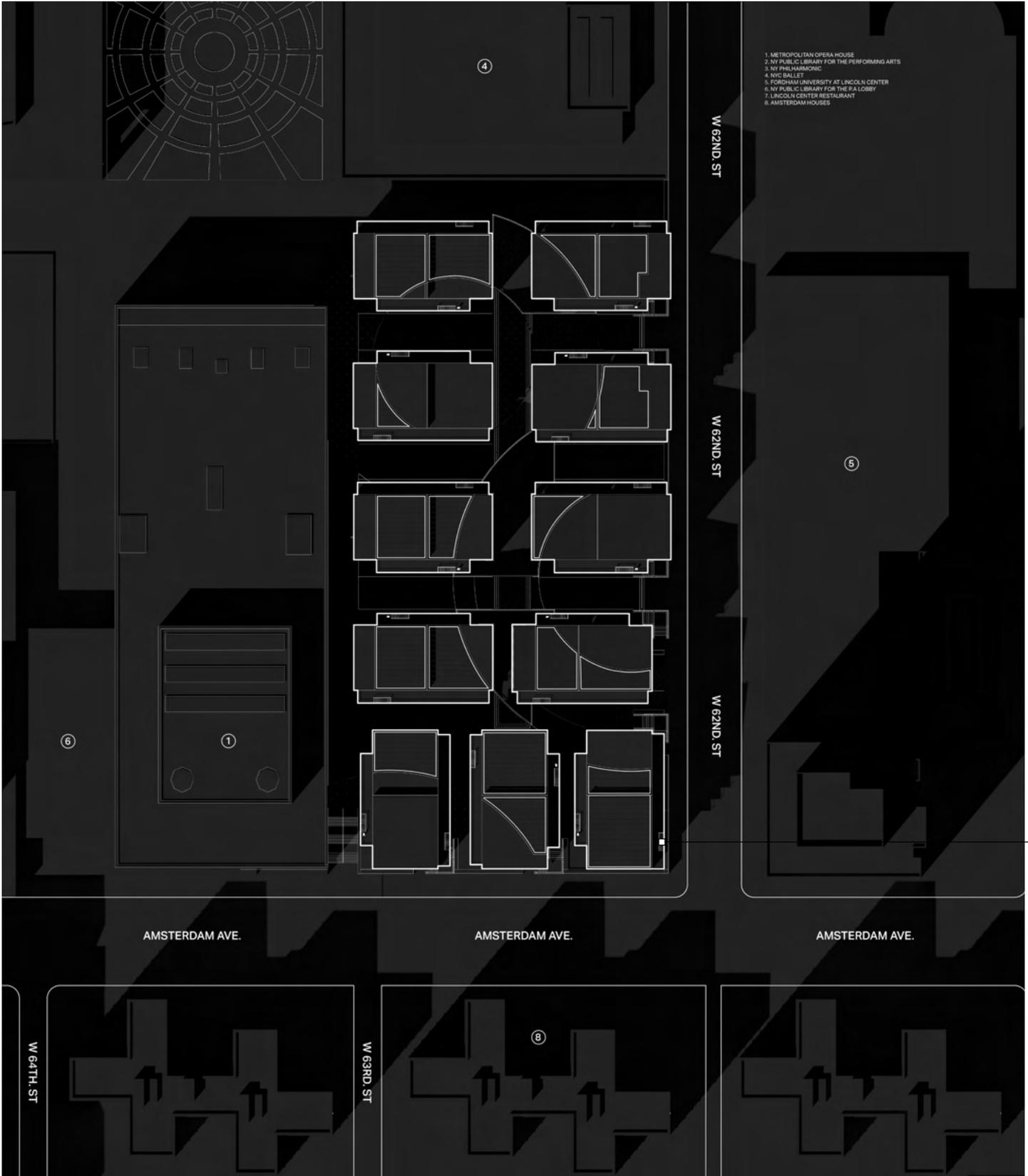
Frames 11 - 15 [2:25 - 2:45]



Frames 21 - 25 [03:15 - 03:35]

# RECLAMATION AT LINCOLN CENTER

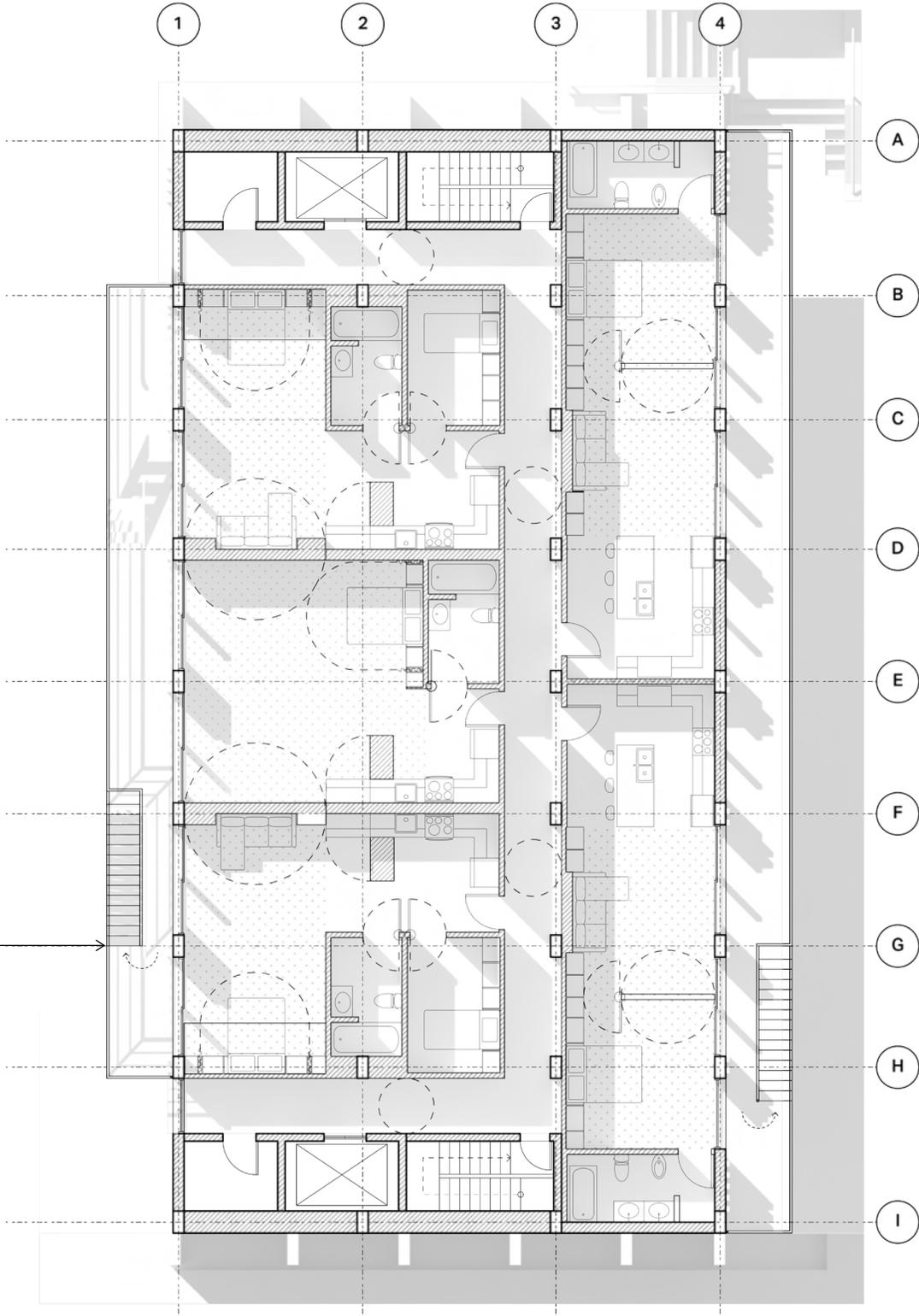
TRANSMUTATION | Housing for Artists and Performers.



- 1. METROPOLITAN OPERA HOUSE
- 2. NY PUBLIC LIBRARY FOR THE PERFORMING ARTS
- 3. NY PHILHARMONIC
- 4. NYC BALLET
- 5. FORDHAM UNIVERSITY AT LINCOLN CENTER
- 6. NY PUBLIC LIBRARY FOR THE P.A. LOBBY
- 7. LINCOLN CENTER RESTAURANT
- 8. AMSTERDAM HOUSES

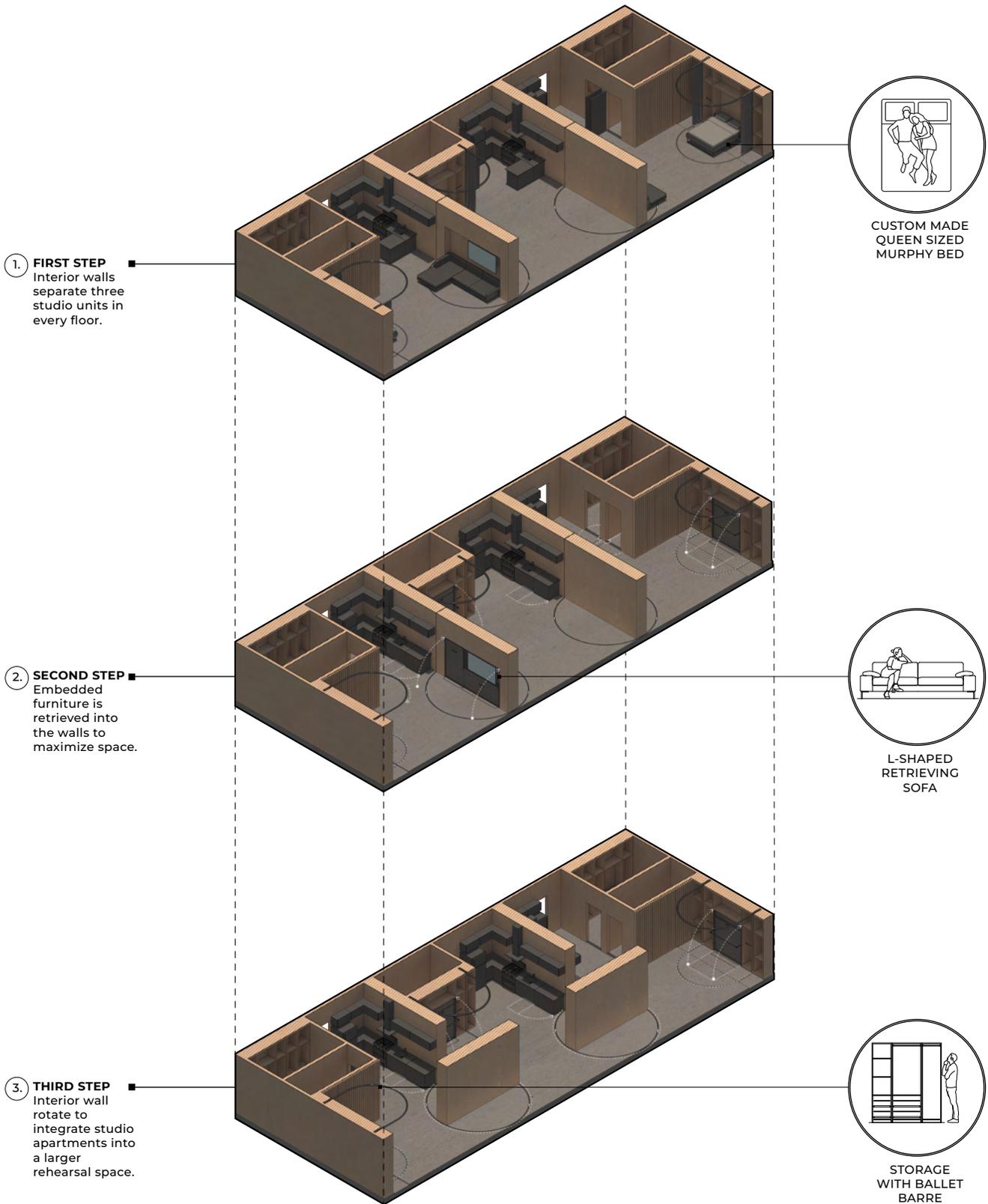


- 1. Metropolitan Opera House.
- 2. New York Public Library for the Performing Arts.
- 3. New York Philharmonic.
- 4. New York City Ballet.
- 5. Fordham University.
- 6. Lincoln Center Restaurant.
- 7. Amsterdam Houses.



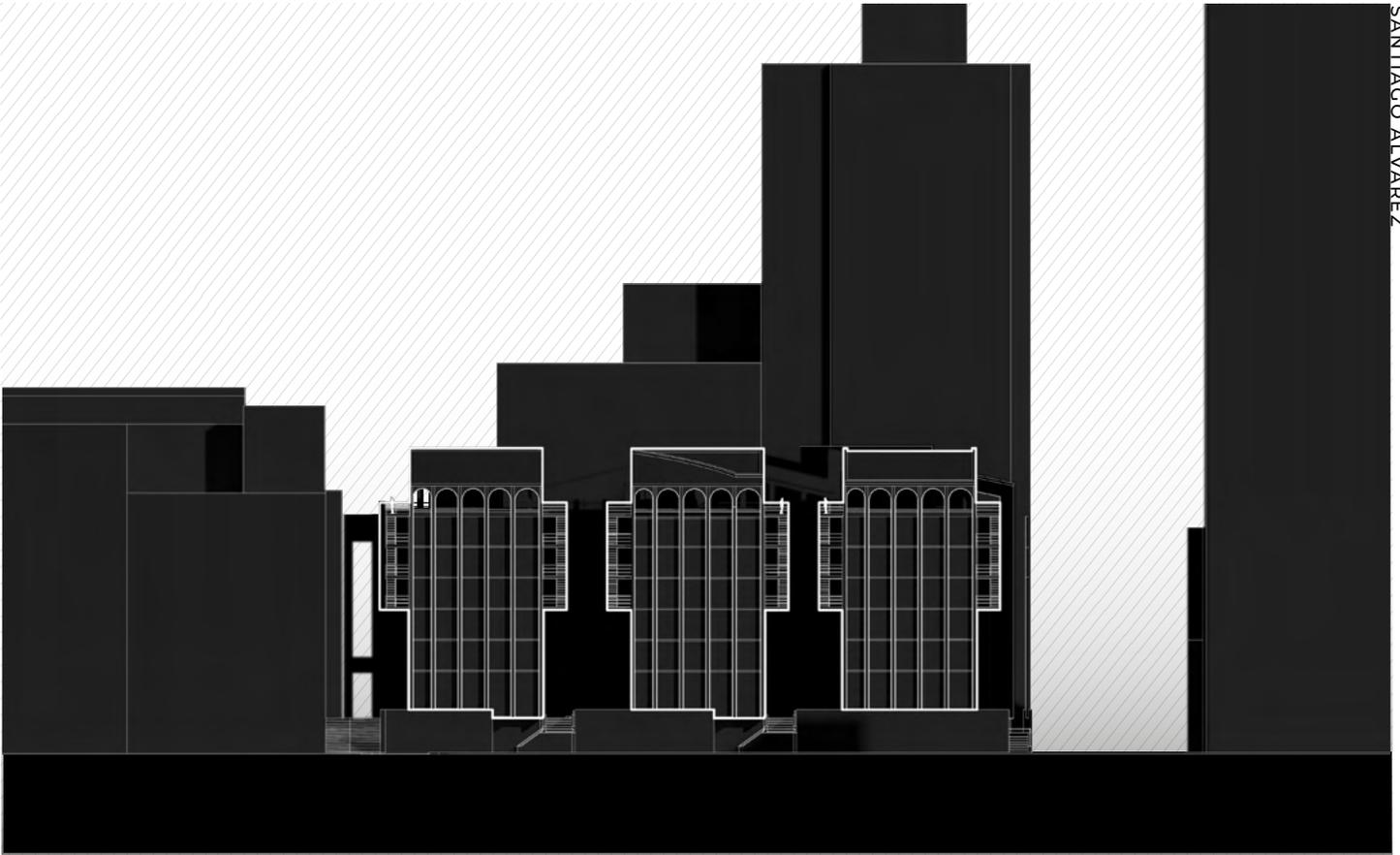
# RECLAMATION AT LINCOLN CENTER

TRANSMUTATION | Housing for Artists and Performers.

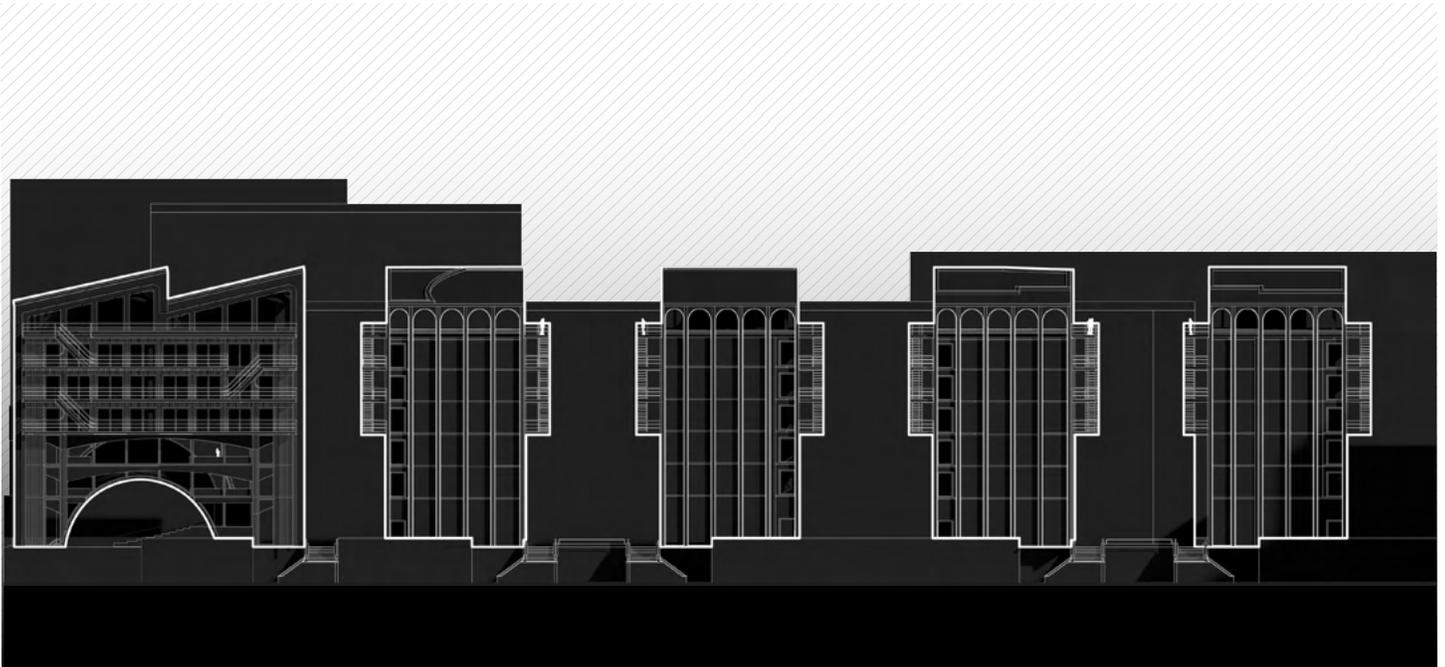


In the piece "Cooped", Jamar Roberts expresses the complexities of navigating quarantine from the intimacy of our own spaces, from feelings of increased frustration to the joyous moments of peace and liberation. The nonlinear trajectory of the choreography emphasizes a confrontation between a collective decay in mental health with a confident optimism in a better future rooted in individual emancipation. The piece does not neglect trauma, in fact it engages it in various moments, yet the masterful pairing of the contemporary dance moves and the musical score remind the audience of the radical potential in beauty and aesthetics to lift the human spirit.

[From left to Right] Video frames taken every 5 seconds, starting at 1:30 ending at 3:25.



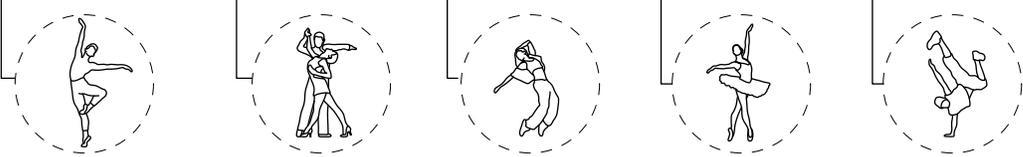
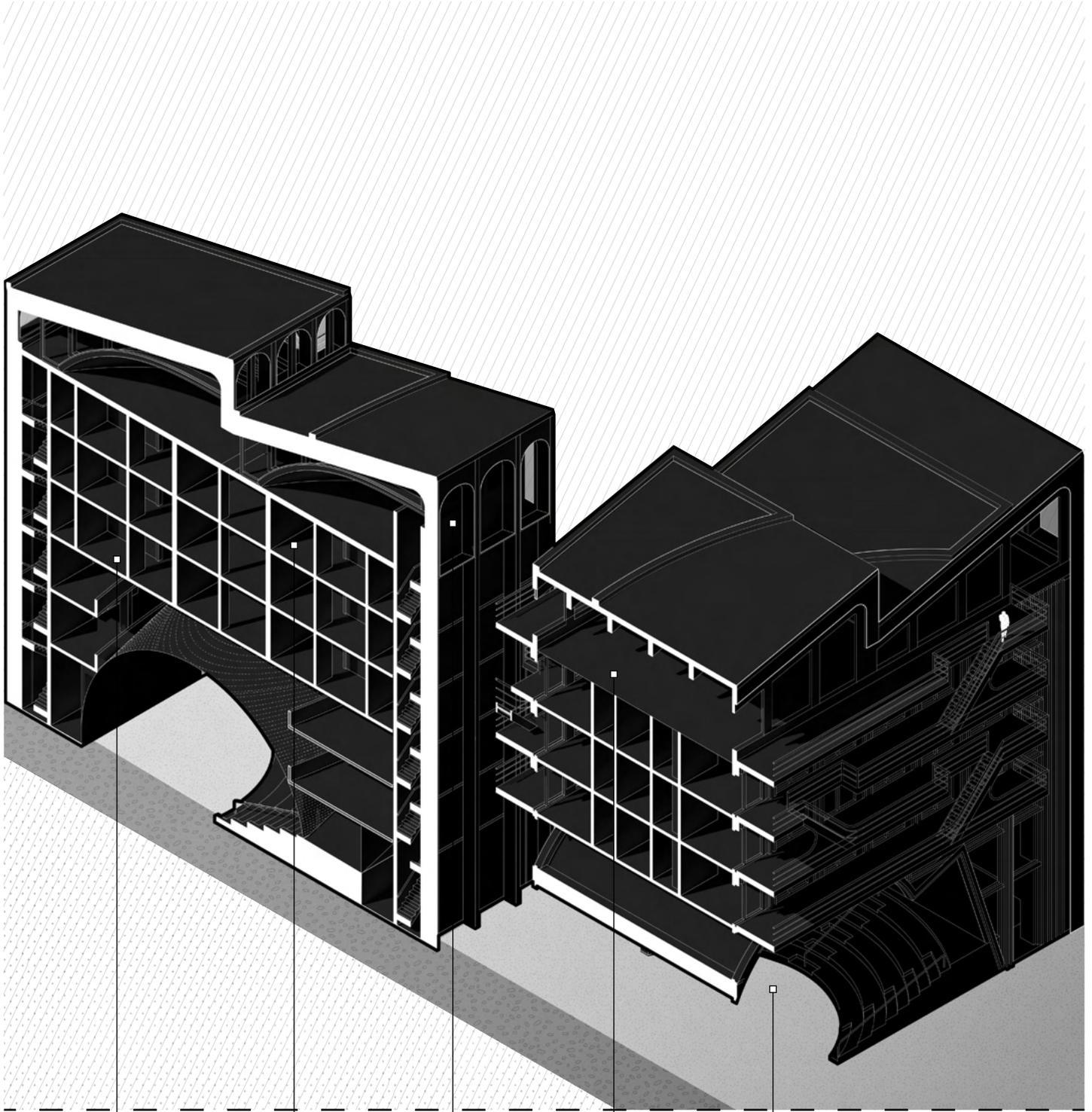
Front Elevation, Amsterdam Ave.



West Elevation, W 62nd St.

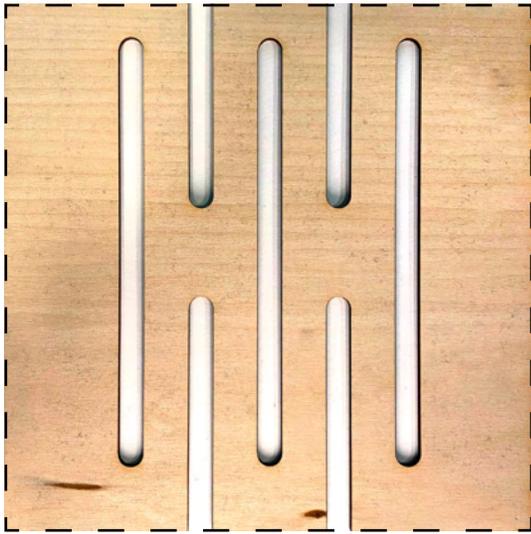
# RECLAMATION AT LINCOLN CENTER

TRANSMUTATION | Housing for Artists and Performers.

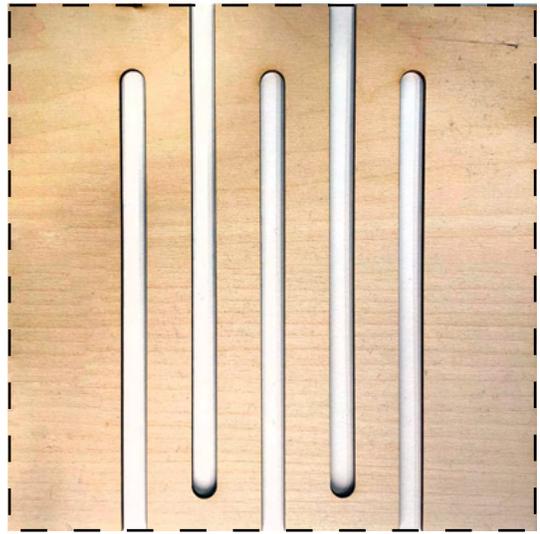


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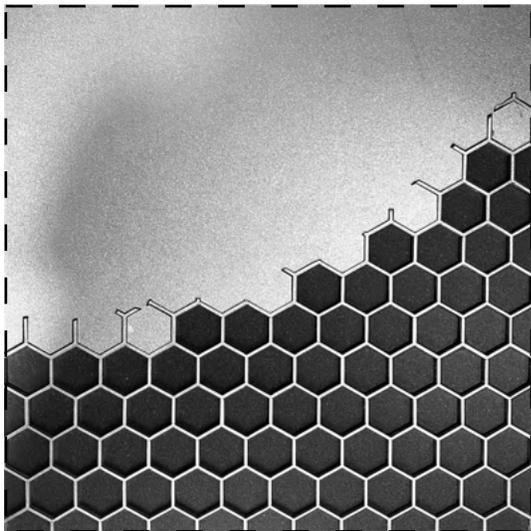
[From left to Right] Video frames taken every 5 seconds, starting at 1:30 ending at 3:25.



MATERIAL 01  
PLYWOOD  
PLIABILITY CUT PATTERN 01



MATERIAL 02  
PLYWOOD  
PLIABILITY CUT PATTERN 02



MATERIAL 03  
ACRYLIC + SPRAY PAINT  
REVEALING MESH CUTOUTS



MATERIAL 04  
ACRYLIC + SPRAY PAINT  
REVEALING RUPTURE

# Small Footprint

**foot-print**  
/foot,print/

noun

1. the impression left by a foot or shoe on the ground or a surface.

2.

the area occupied or affected by something.  
"building contractors ensured that the footprint of the former military base was reused"

# Nurses Patients

**nurse**  
/nɜrs/

a person trained to care for the sick or infirm, especially in a hospital.

verb

3rd person present: nurses

1.  
give medical and other attention to (a sick person).  
"she nursed the girl through a dangerous illness"

## ADVANCED STUDIO VI

INSTRUCTOR: HILARY SAMPLE

This studio, taught together with poet and psychoanalyst Nuar Alsaadir, utilizes techniques of looking inward to unlock creative potential in the design of a private house. It will be an experimental house, on a site of your dreams, that will attempt to move beyond the “dream house” to one that embodies a

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do or say things that might be considered ugly or unconventional or even foolish. As Chekhov wrote, “Don’t be afraid to show yourself foolish; we must have freedom of thinking, and only he is an emancipated thinker who is not afraid to write [design] foolish things.”

# HENRY ST. SETTLEMENT

SMALL FOOTPRINTS | Exercise 1, Housing for nurses investigation.

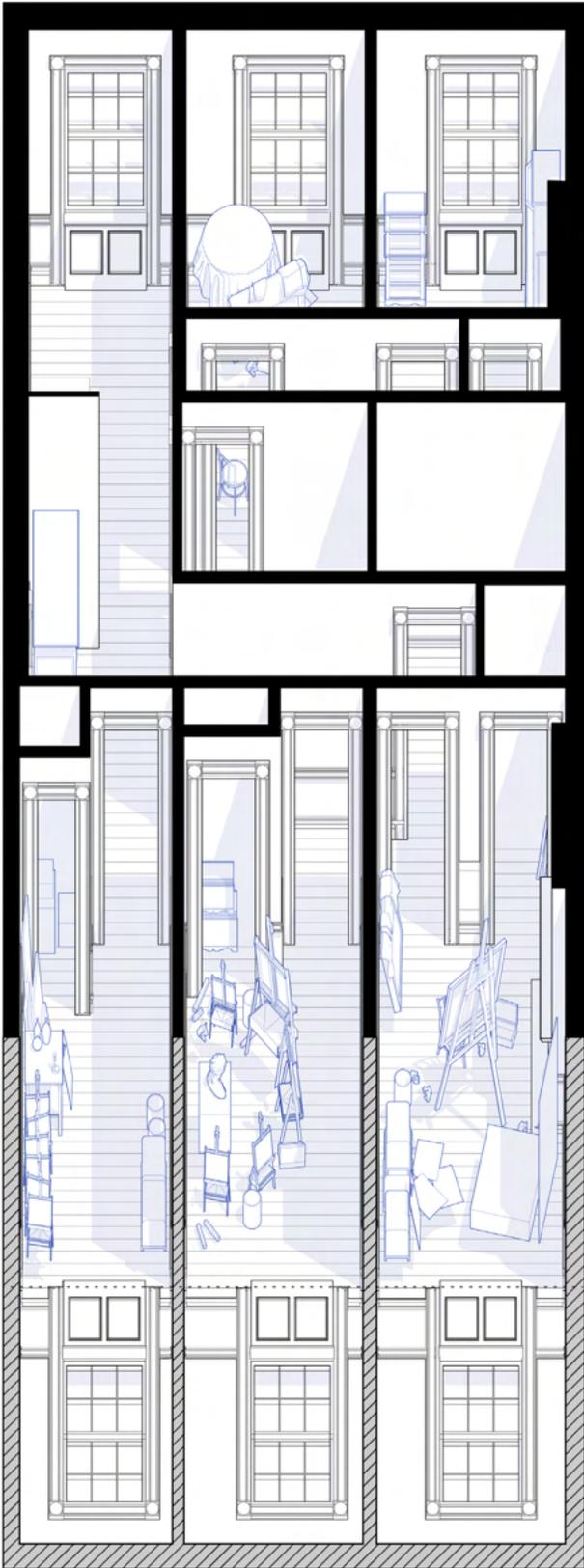
IN COLLABORATION WITH: Daniela Beraun, Helen Winter & Yumeng Liu



ORIGINAL FRONT FACADE OF HENRY ST.SETTLEMENT



The settlement movement was a reformist social movement that began in the 1880s and peaked around the 1920s in England and the United States. The settlement houses provided services such as daycare, English classes, and healthcare to improve the lives of the poor in the areas. Also, an organization emerged to better coordinate the efforts of settlement houses and ensure their advocacy into the future. United Neighborhood Houses was the city's first umbrella organization for settlement homes with the goal to fight for equality and social change. Today the organization exists as one of the largest human service systems in New York City, holding up the city's still-robust collection of settlement houses.



OBLIQUE PLAN FOR ARTIST STUDIOS AS THE SPACE TRANSFORMED OVER TIME.



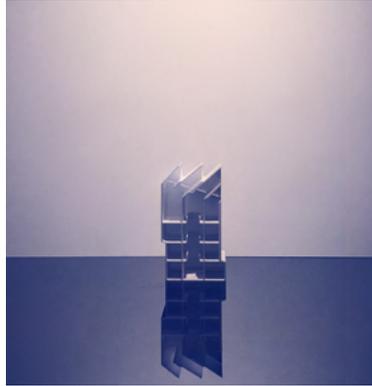
OBLIQUE PLAN FOR A TYPICAL TOWNHOUSE WITHOUT TRANSFORMATIONS.

# WHEN NURSES BECOME PATIENTS

SMALL FOOTPRINTS | Sunpath studies.



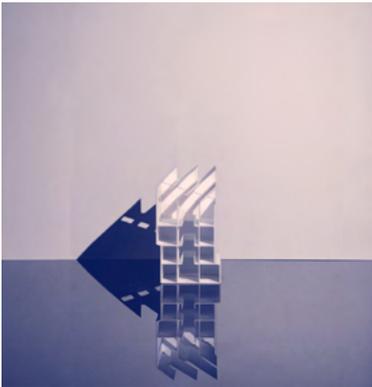
A01  
SUNPATH



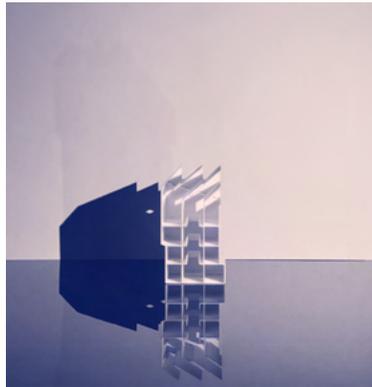
A02  
SUN PATH



A03  
SUN PATH



A04  
SUN PATH



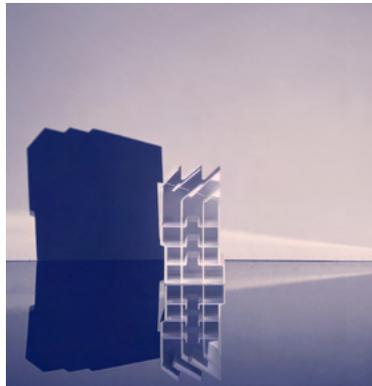
A05  
SUN PATH



A06  
SUN PATH



A07  
SUN PATH



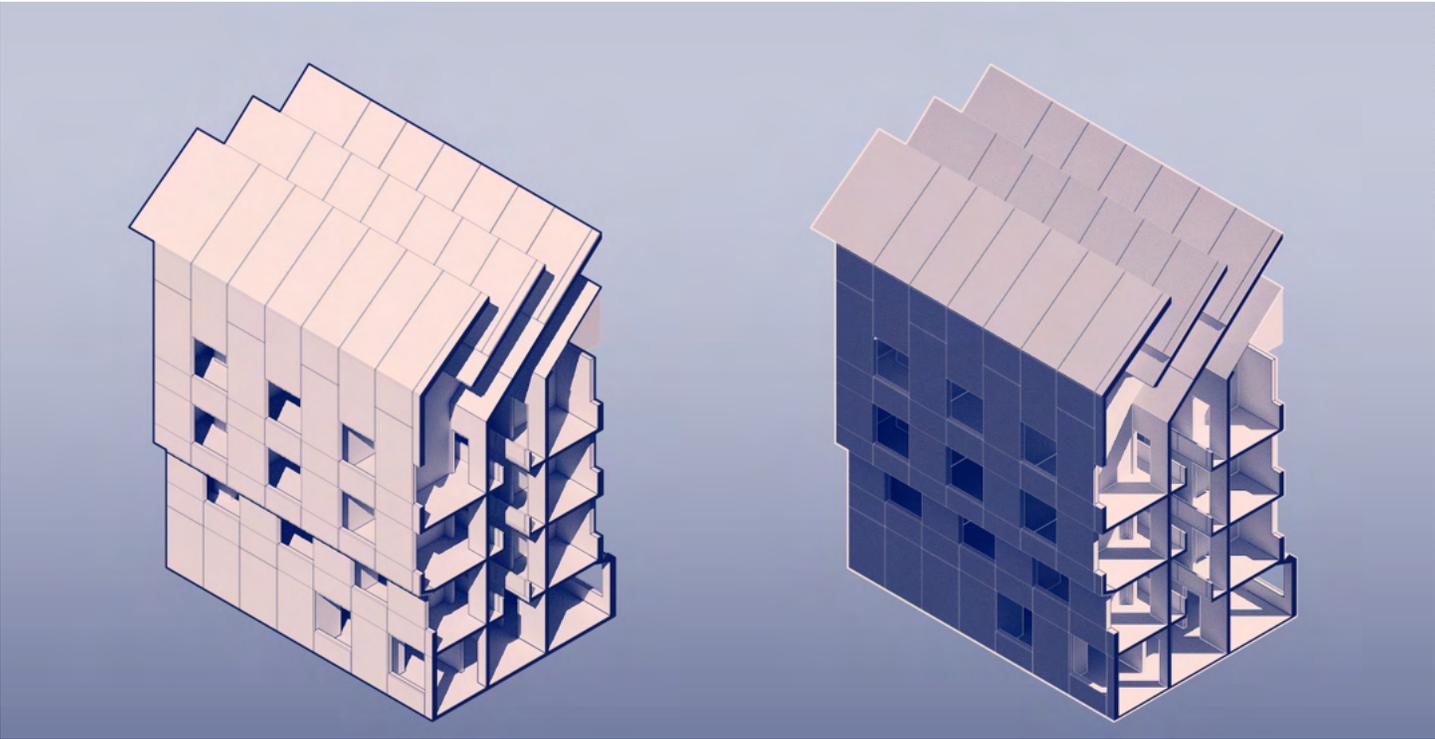
A08  
SUN PATH



A09  
SUN PATH

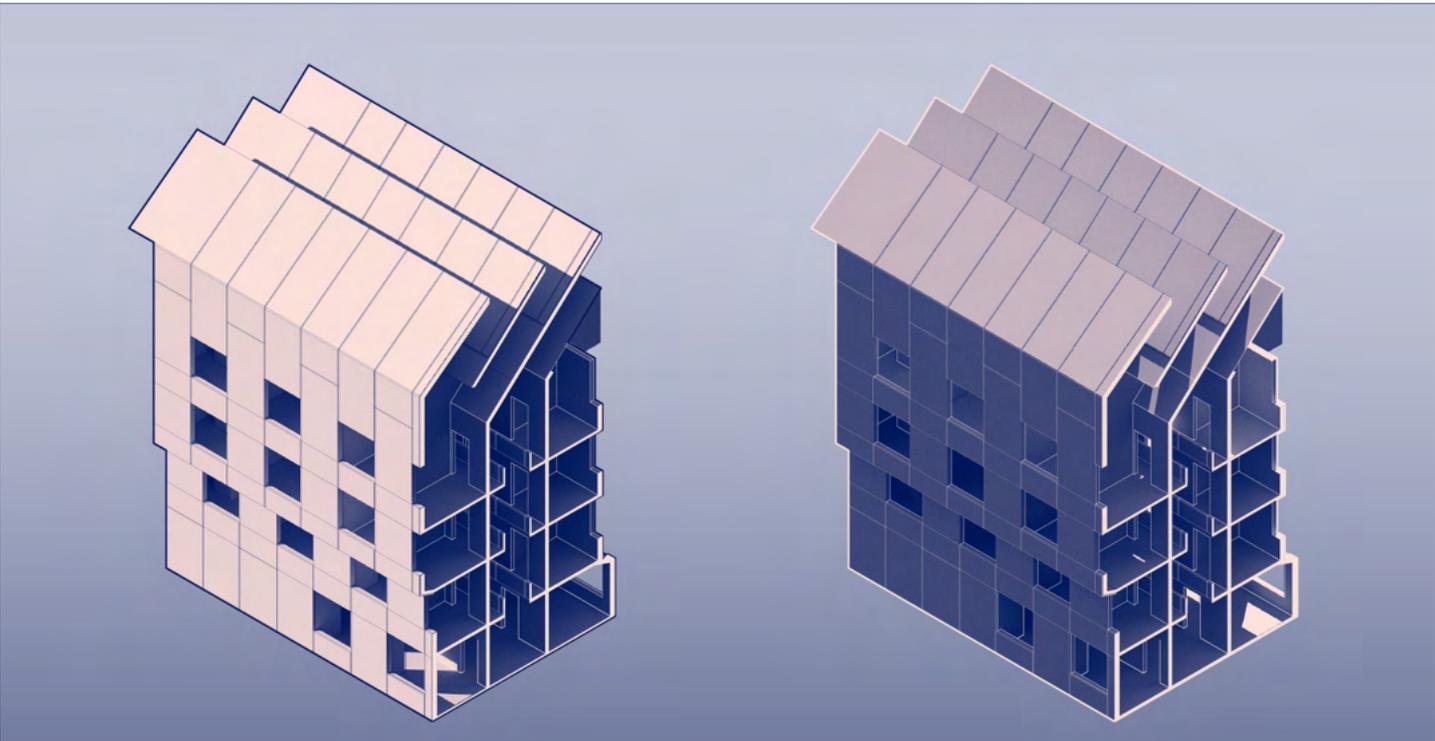


NYC notoriously has drastically different lighting year-round, so these drawings represent studies on different sunpaths throughout the year. On the left, is the Summer solstice when the sun rises in the NE and sets in the NW. Following with the winter solstice, in which the sun rises in the SE and sets in the SW. This is a gif, using pictures of a study model mimicking with a flashlight the path from NE to NW.



SUMMER SOLSTICE  
NORTH EAST

SUMMER SOLSTICE  
NORTH WEST

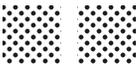


WINTER SOLSTICE  
SOUTH EAST

WINTER SOLSTICE  
SOUTH WEST

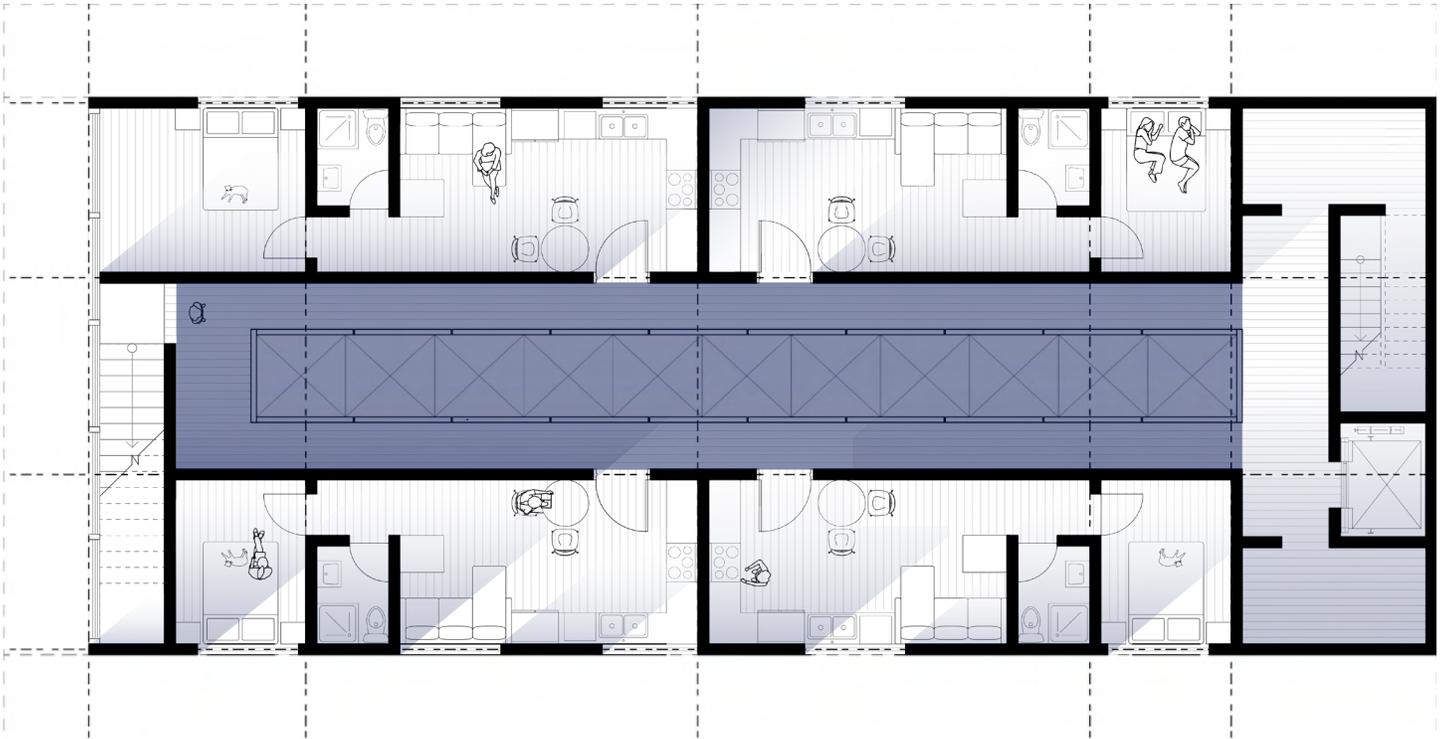
# WHEN NURSES BECOME PATIENTS

SMALL FOOTPRINTS | Clinics & Housing for nurses.

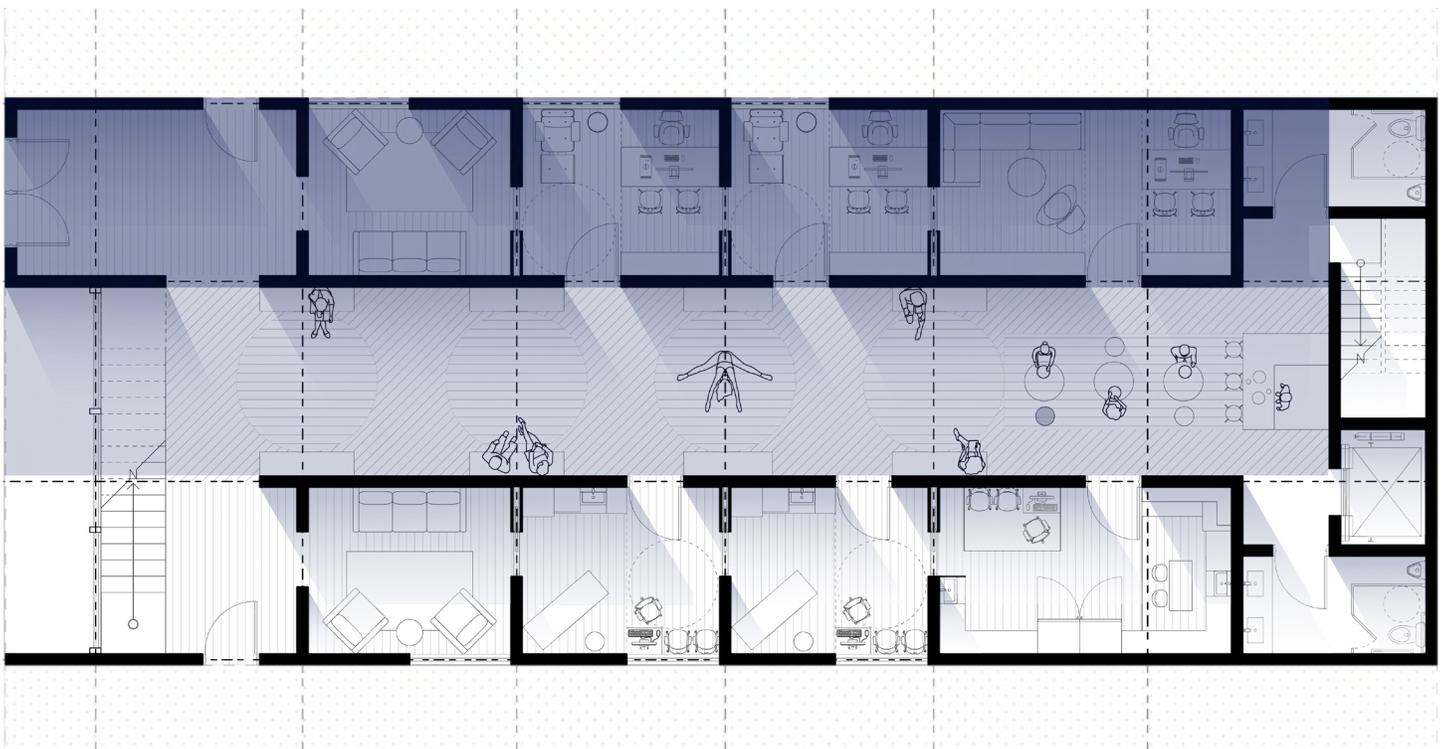


SP 22

The program is conceptualized through Maslow's hierarchy of needs, which points to physiological, psychological, and self-realization. A comprehensive program to address various types of hardships that nurses currently face. The spaces are arranged in a linear manner, first, mental health at the top, clinical care at the bottom, and a buffer in-between space for community engagement, gathering, and leisure. The program is arranged so that spaces with groups of people are situated at the back, and individualized care clinics are more towards the front. Group clinics include psychological group therapy, on the mental health wing and lab testing biology on the physiological wing.



UPPER LEVEL FLOOR PLAN  
4 STUDIO UNITS AROUND ATRIUM.



GROUND FLOOR PLAN

PSYCHOLOGY / MENTAL HEALTH

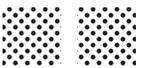
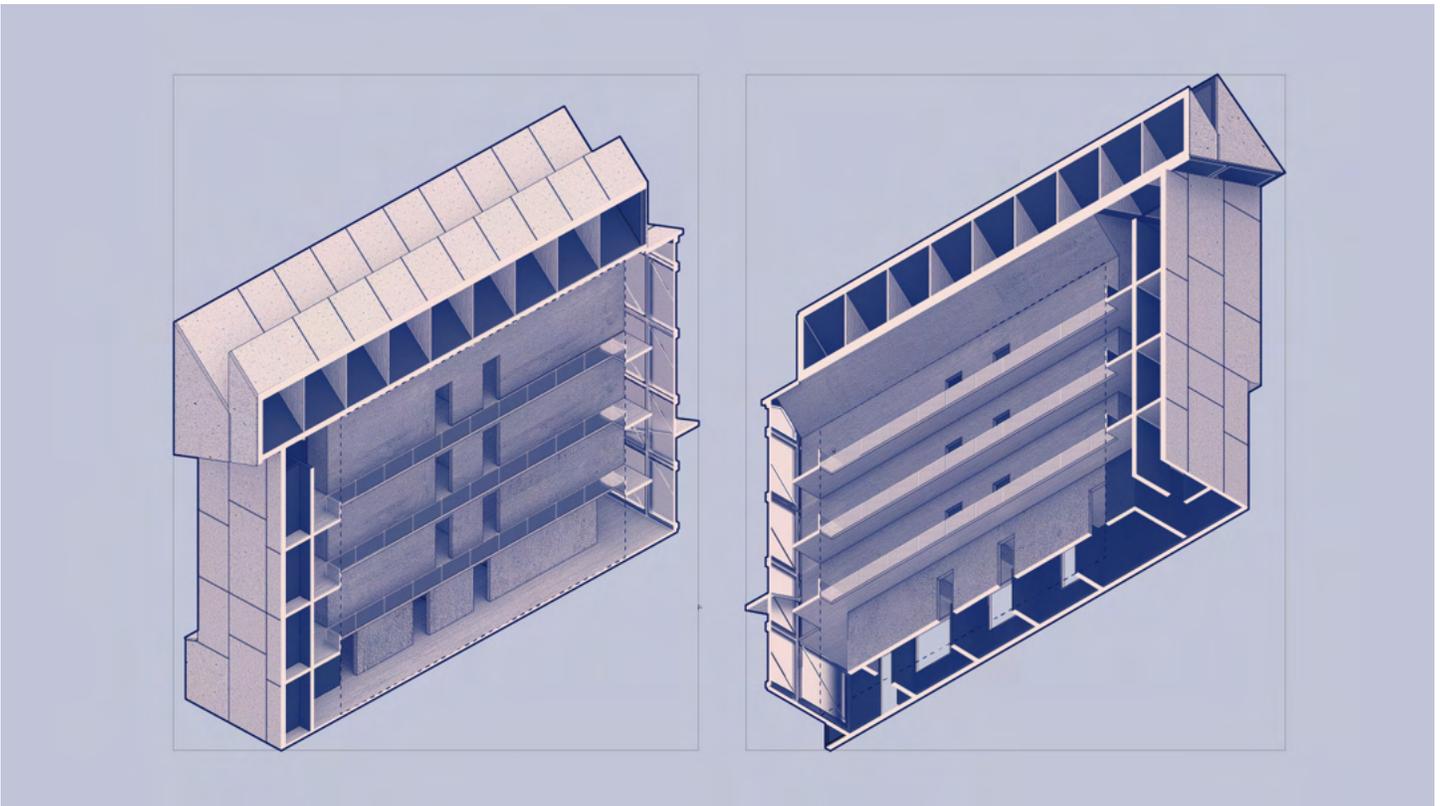
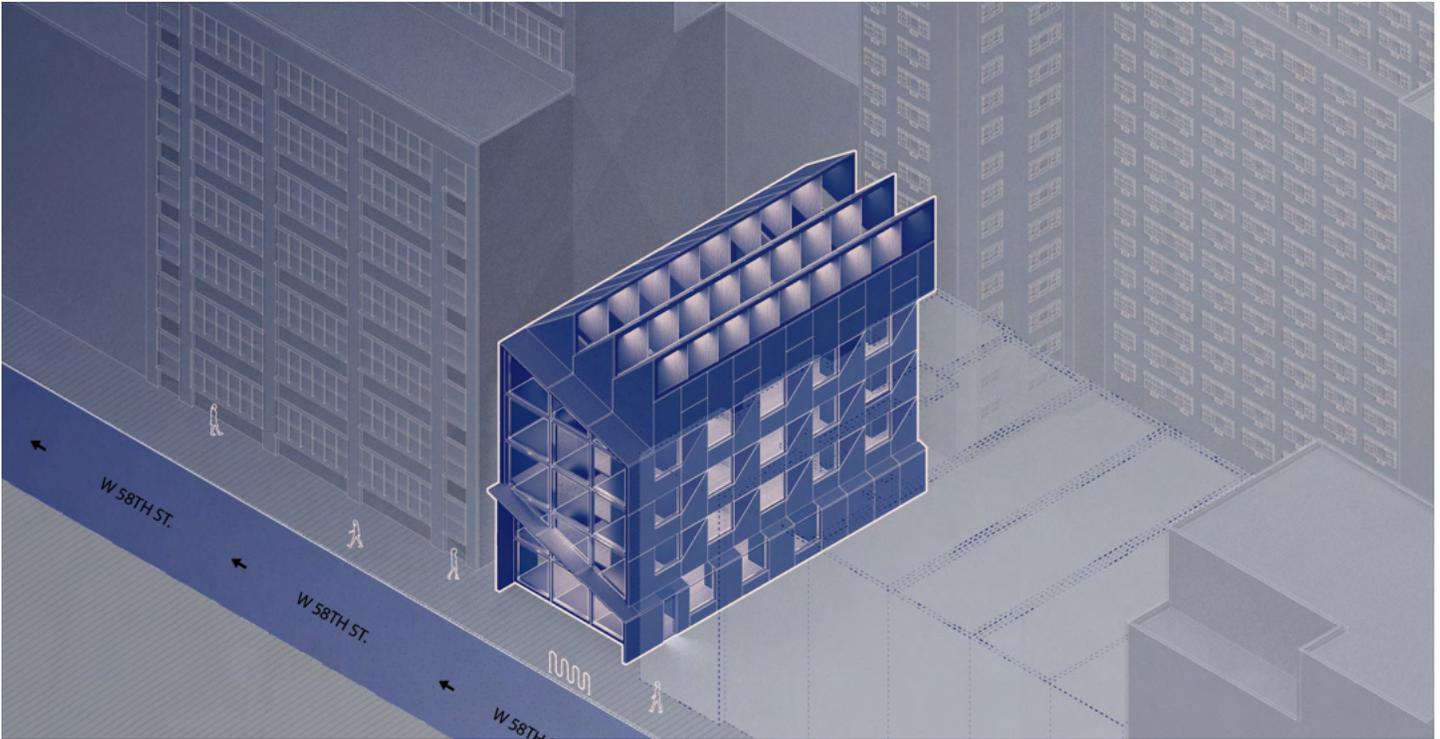
COMMON LEISURE AREA

PHYSIOLOGICAL CLINICS



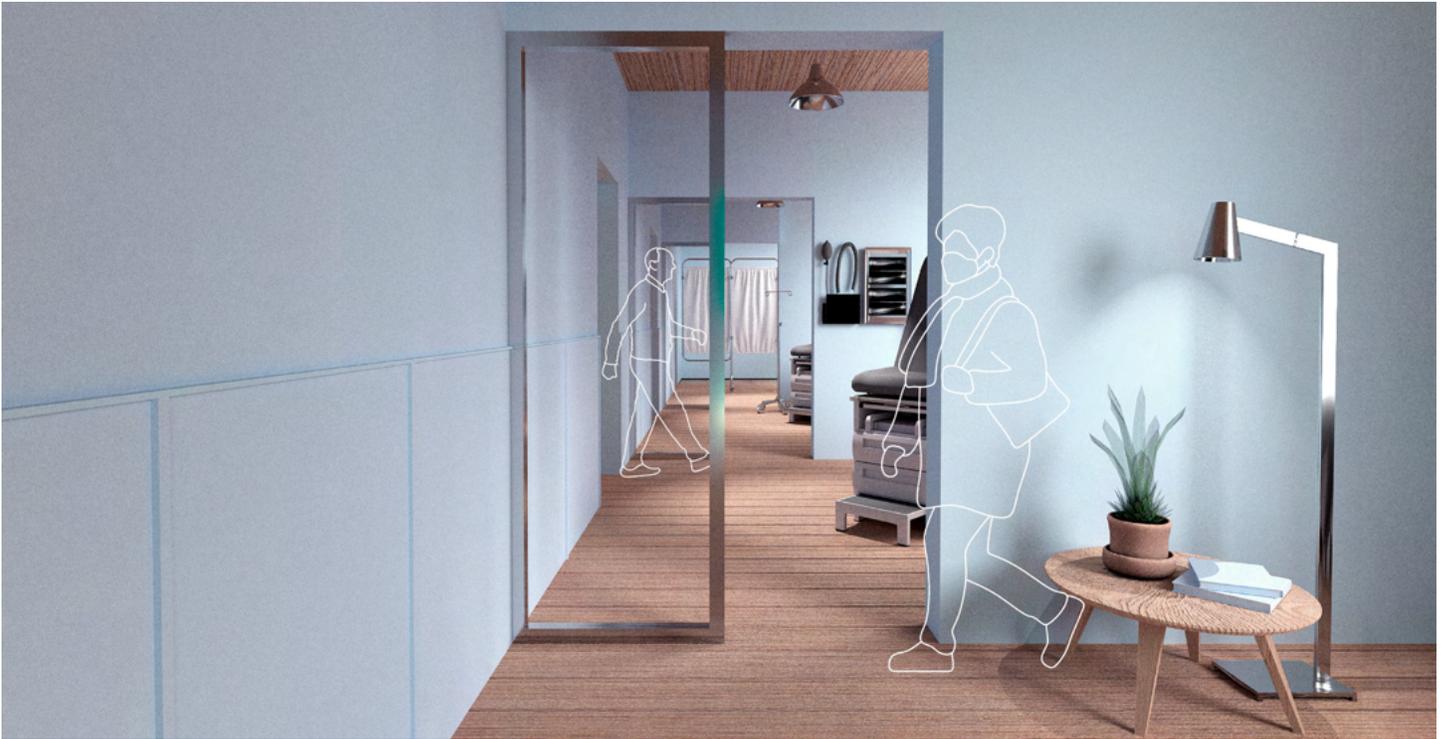
# WHEN NURSES BECOME PATIENTS

SMALL FOOTPRINTS | Clinics & Housing for nurses.

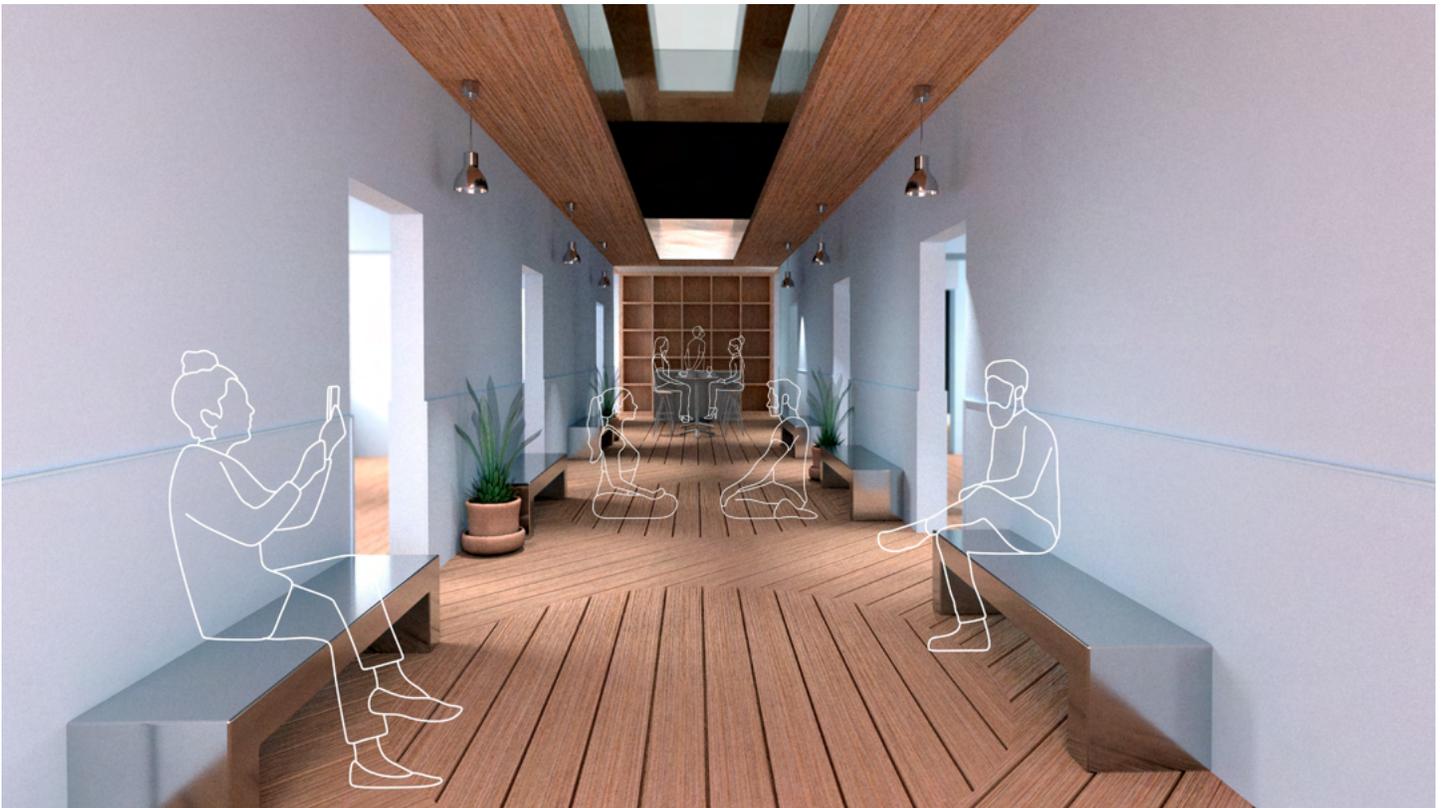


SP 22

Then, the in-between gathering space allows for flexibility of uses, including individual leisure, as well as group classes and a coffee bar towards the end. This space is also intended to be activated during the weekend when the nurses living upstairs want to share some time with each other. Lastly, the clinics with standard medical equipment to deal with illness or injury. These spaces are also illuminated with their own skylights to enable a more holistic approach to healing, one that includes sunlight and ventilation. In addition, this drawing simultaneously shows a birds-eye and worm's eye view of the central atrium.



MEDICAL CLINICS FOR NURSES  
SPACES WITH SKYLIGHTS.



FLEXIBLE COMMUNAL SPACE  
INDIVIDUAL AND GROUP ACTIVITIES.

## WHEN NURSES BECOME PATIENTS

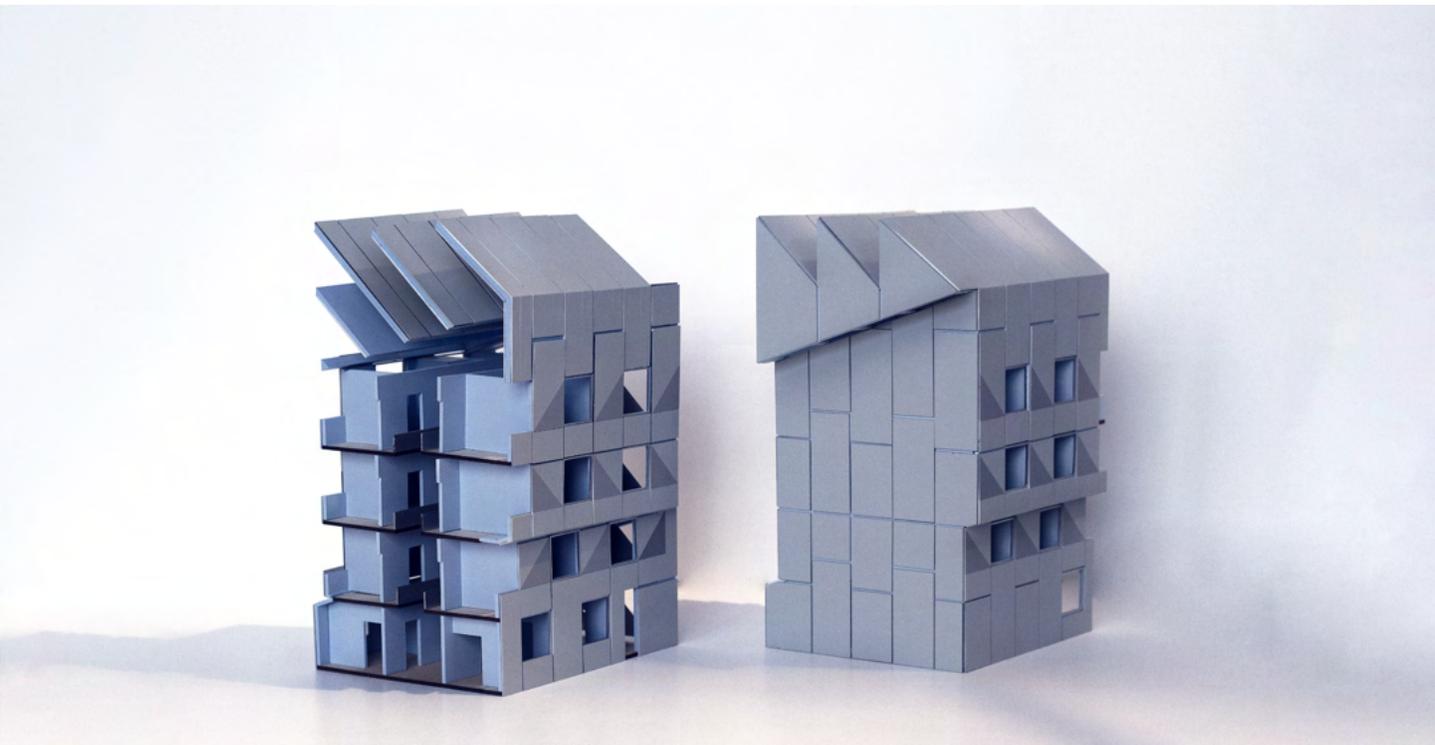
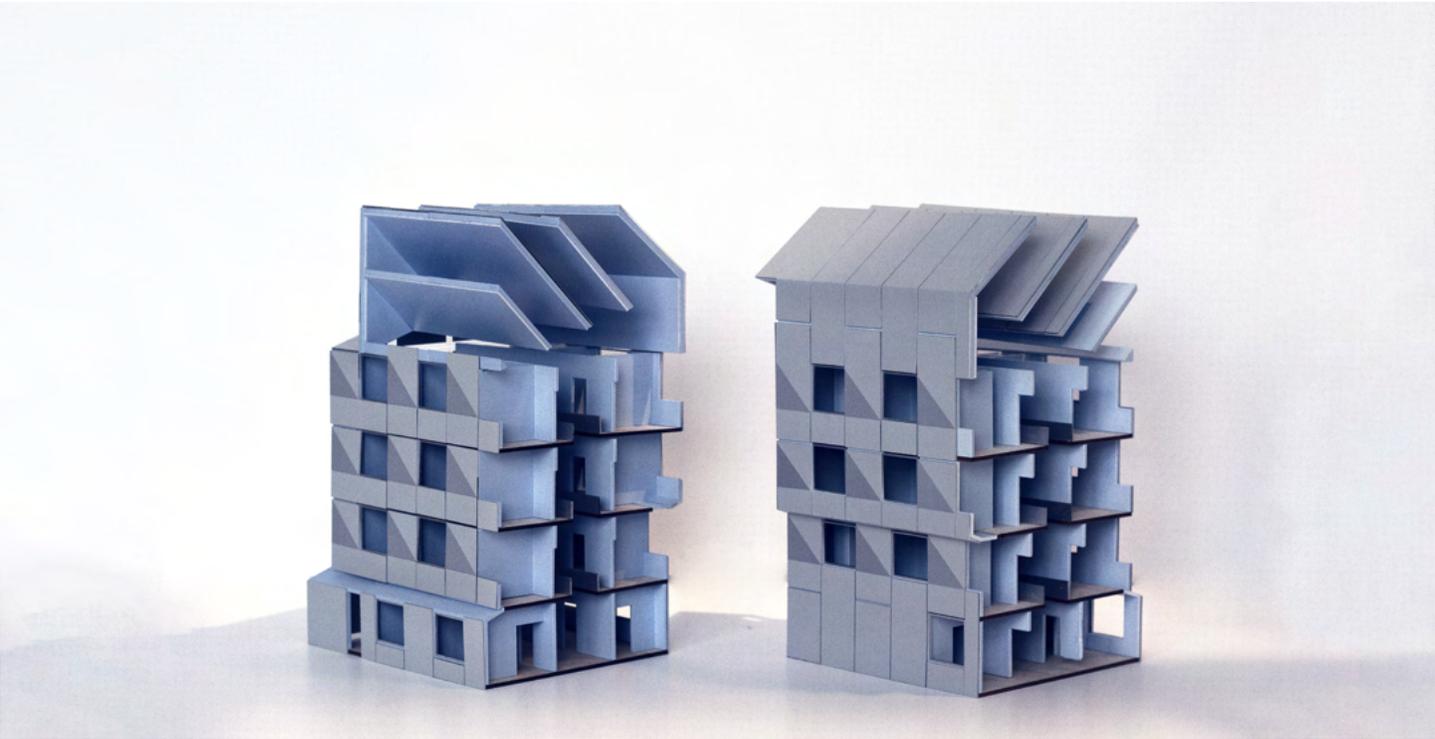
SMALL FOOTPRINTS | Section Pull-apart model.



SP

22

The massing began as a rectangular extrusion with a similar height as its neighbors to the left. A series of diagonal cuts separate the volume into three components, in order to differentiate the interior program from the outside. The space at the bottom becomes clinics for nurses, the larger mid-portion is allocated for housing, and the top volume is articulated into a roof. In addition, the larger mid-volume shifts upward to allow skylights, for the clinics on the ground floor. And the roof turns into larger skylights to maximize natural light intake for the interior space.



Ultra  
Real

re·al1  
/ rē(ə)l/

1.  
actually existing as a thing or  
occurring in fact; not imagined  
or supposed.  
"Julius Caesar was a real  
person"

2.  
(of a substance or thing) not  
imitation or artificial; genuine.  
"the earring was presumably  
real gold"

Hybrid  
Journey

jour·ney  
/jərnē/

noun  
an act of traveling from one  
place to another.  
"she went on a long journey"

verb  
travel somewhere.  
"they journeyed south"

# TECHNIQUES OF THE ULTRA REAL

INSTRUCTORS: PHILLIP CRUPI &  
JOSEPH BRENNAN

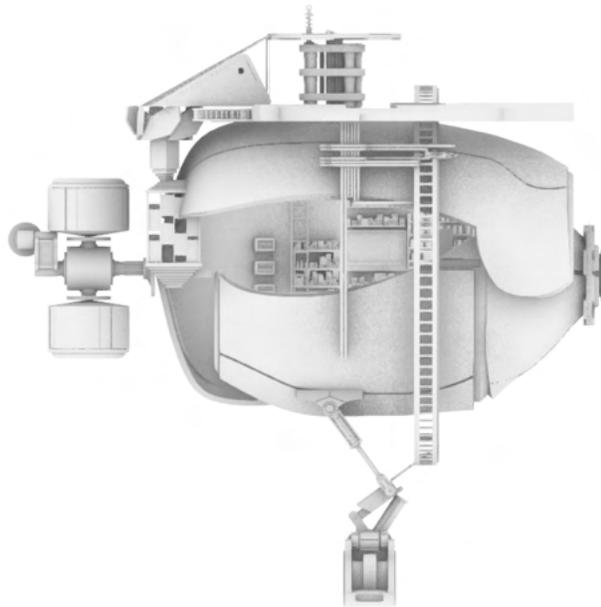
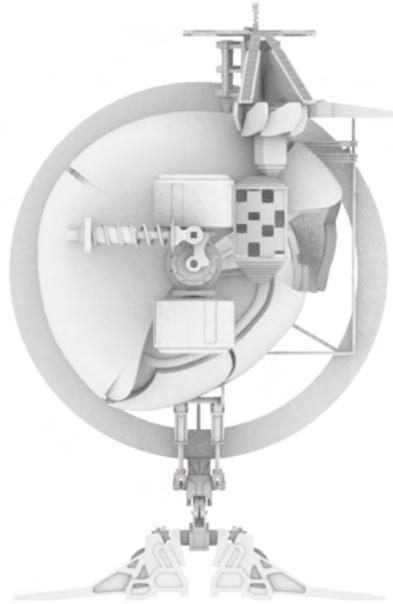
The use of perspective and rendering is often an afterthought. With the abundance of 3D modeling software and the ability to see every angle of a project instantaneously, renderings are often thought of as a last minute tool for representation. This class challenges the participants to not only think of rendering as a method of presen-

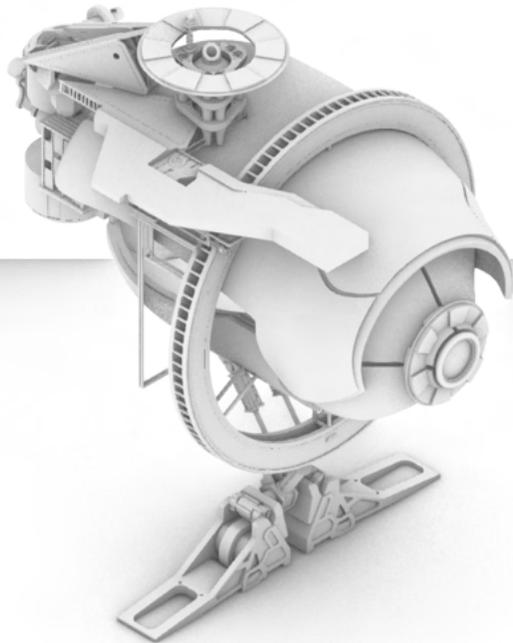
tation, but also a tool for design. We encourage the use of perspective and rendering early and often in the design process. In addition to learning techniques for creating ultra realistic images, we will teach a workflow that encourages early exploration. We will focus on color, light, material, context, reflection, and opacity throughout the

course of the entire design project. Will will look for inspiration in many places, including art, photography and cinematography.

# A HYBRID JOURNEY

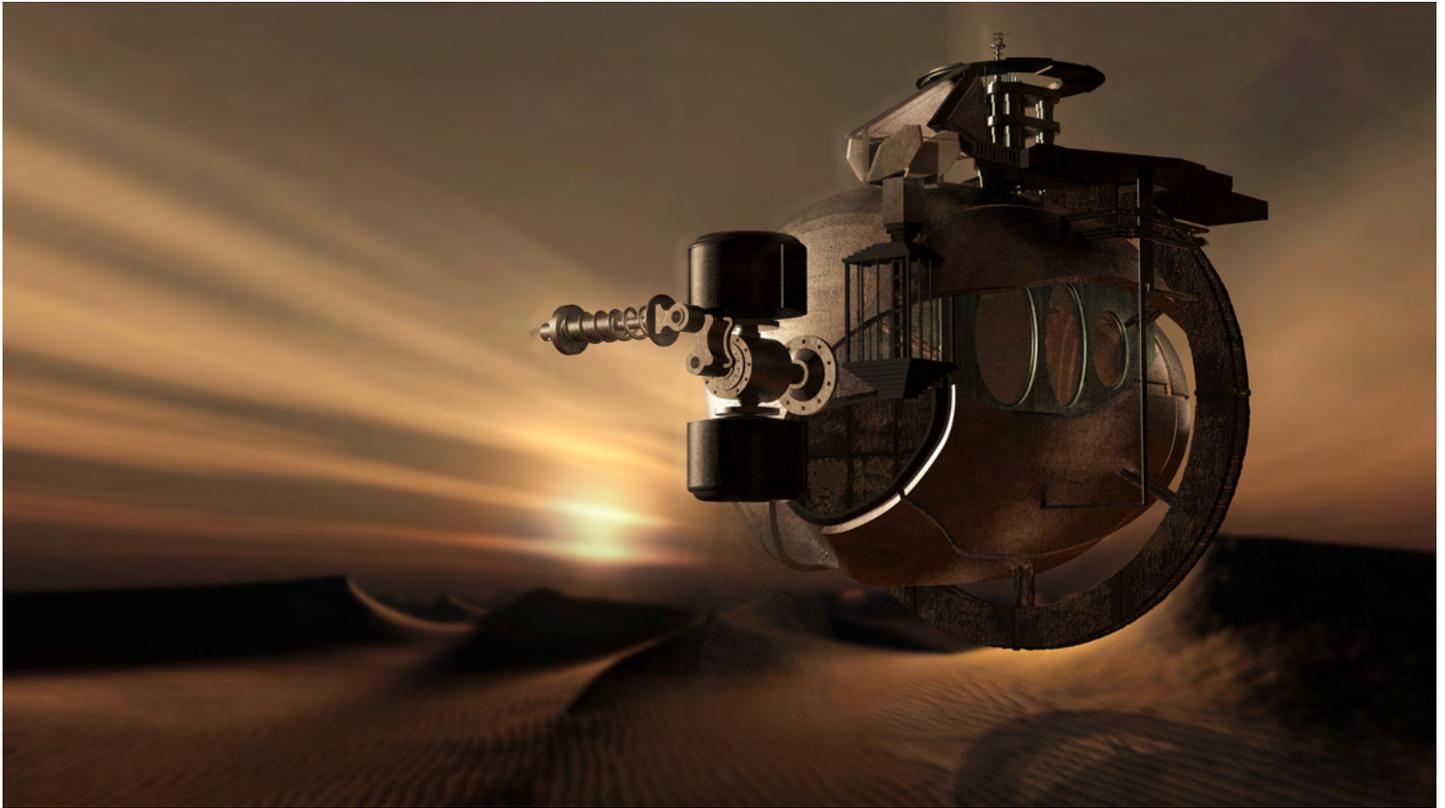
ULTRA REAL | SPACE + BOAT HYBRID MODEL  
WITH YUENING JIANG AND SIYU





# A HYBRID JOURNEY

ULTRA REAL | SPACE + BOAT HYBRID MODEL  
WITH YUENING JIANG AND SIYU







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