NOT FOR SALE;
A HOUSING REPOSITORY.

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SELECTED WORKS 2021 - 2022
COLUMBIA GSAPP
lim·i·nal
/ˈlimən/ adjective
TECHNICAL
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.

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"
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.”
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.
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 osuccion originally derived from my dreams.
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.
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.
trans·mu·ta·tion /ˌtranzm(y)oʊˈtʃ(ə)n, tran(t)sˈm(y)oʊˈtʃ(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.

rec·la·ma·tion /ˌrekəˈmeɪʃ(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”
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.”
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.
CARVING SPACE
TRANSMUTATION | Exercise 1, Carving Space: Cooped by Jamar Roberts.

Frames 01 - 05 [01:35 - 01:55]
CARVING SPACE
TRANS MUTATION | Exercise 1, Carving Space: Cooped by Jamar Roberts.
RECLAMATION AT LINCOLN CENTER
TRANSMUTATION | Housing for Artists and Performers.

1. Metropolitan Opera House.
4. New York City Ballet.
5. Fordham University.
6. Lincoln Center Restaurant.
7. Amsterdam Houses.
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[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.
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TRANSMUTATION | Material Transmutations.

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
foot·print
ˈfootˌprint/
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"
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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.
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.
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
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.
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.
**Real**

`/ˈrē(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"

**Journey**

`/ˈjərnē/

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

verb
travel somewhere. "they journeyed south"
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 presentation, 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.
The project will consist of a small scale space device or other architectural object that will be developed and presented through rendering. The focus of the images must be the exploration of this project through three scales. Environment and context will play a supporting/secondary role of this hybrid contraption.
jour·ney /ˈjərnē/ noun
an act of traveling from one place to another.
"she went on a long journey"
verb
tavel somewhere.
"they journeyed south"
A HYBRID JOURNEY
ULTRA REAL | SPACE + BOAD HYBRID MODEL
WITH YUENING JIANG AND SIYU