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ENVIRONMENTAL & SOCIAL SUSTAINABILITY  
NETWORKS OF ASSISTANCE ARCHITECTURAL  
WORKSHOPS FOR YOUTH COLLABORATION  
SPACES OF COMMONING BEYOND PROPERT  
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HIGHWAY DEGRADATION JUSTICE NETWORK  
TRANSNATIONAL STEWARDSHIP OF LAND AF

**ADVOCATE ARCHITECT | ABRIANNAH AIKEN**

*THIS YEAR, I GREW AS A DESIGNER, THINKER, AND ORGANIZER. I DESIGNED MEANINGFUL SPACES THAT POSITIVELY IMPACTED COMMUNITIES. I THOUGHT CRITICALLY ABOUT SPATIAL JUSTICE AND HOW TO EMBODY EQUITY THROUGH COMMUNITY PARTICIPATION.*

*I ORGANIZED CHANGE WITHIN THE SCHOOL AND PROFESSION.*

*THIS YEAR I BECAME AN ADVOCATE ARCHITECT | ABRIANNAH AIKEN*

MASTER OF SCIENCE, ADVANCED ARCHITECTURAL DESIGN, CLASS OF 2022  
COLUMBIA UNIVERSITY, GRADUATE SCHOOL OF ARCHITECTURE, PLANNING AND PRESERVATION

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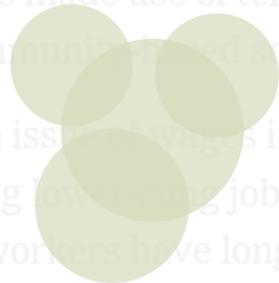
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**NETWORKS OF ASSISTANCE | SUMMER 2021**





# NETWORKS OF ASSISTANCE: RETHINKING CARE IN EAST HARLEM

Through upending hierarchical healthcare structures, the expansion of spaces of commoning, and the mobilization of care, we visualize a future with equitable access to networks of normalized assistance for all people. We are challenging binaries between ability/disability, those assisted and those that assist and instead highlight networks of interdependencies, as well as provide spatial resources that promote racial justice.

**Course:** GSAPP Adv IV Studio, Summer 2021, Professor Ignacio Galan

**Collaborators:** Ruben Dario Gomez Ganan, Shikang Ding

**Programs:** Rhino, Illustrator, Photoshop

**Contribution:** Focus on Center for Food Access, Perspectives, 3D Modeling



PERSPECTIVE OF FOOD ACCESS CENTER EXTERIOR

## Last Harlem Celebrates Center for Food Access Opening

ELISABETTA POVOLEDO  
and LAURIE GOODSTEIN

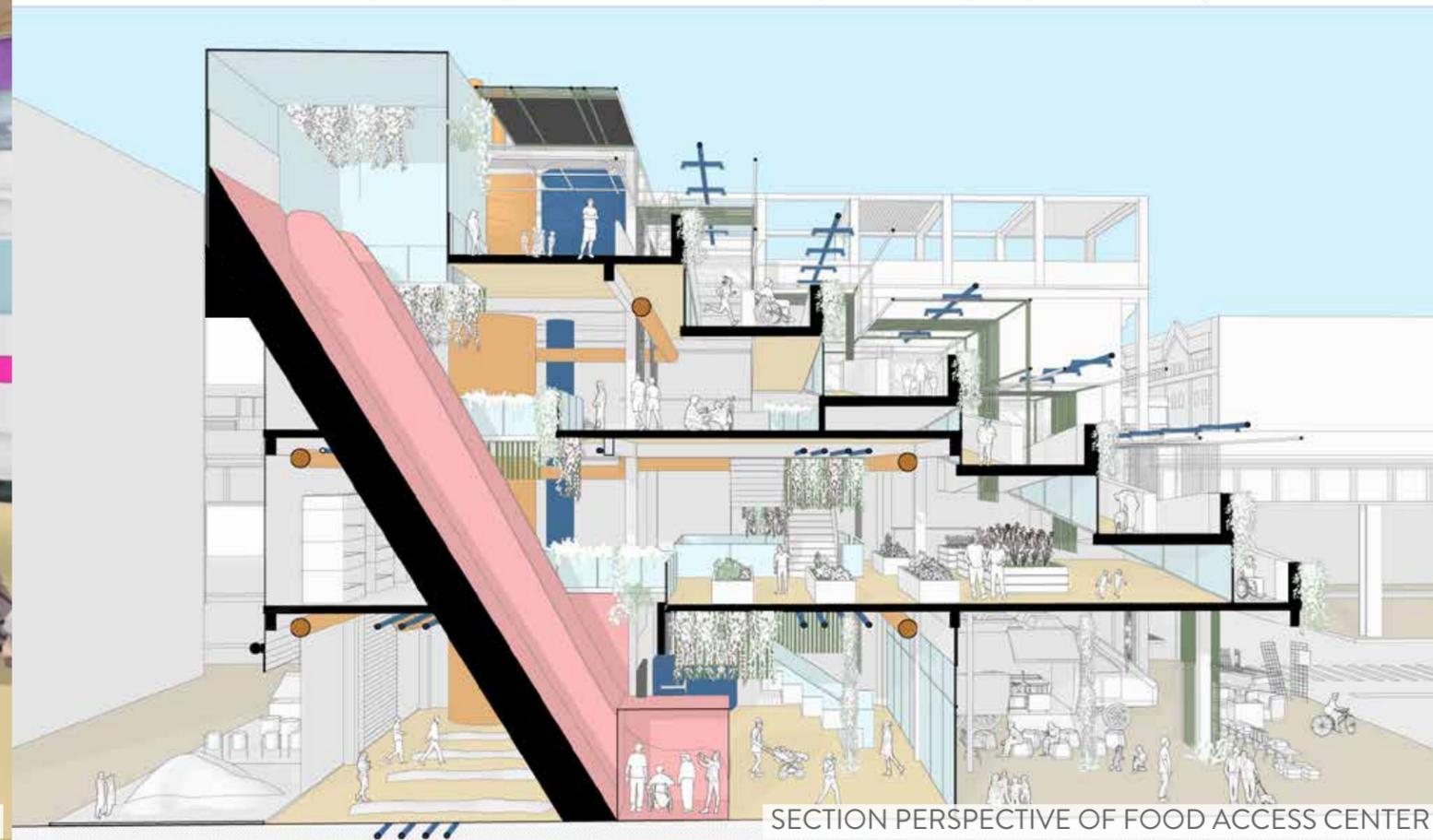
Innovative food  
access center finished  
construction within East  
Harlem next month. The  
center formalizes the  
networks of food  
access, creation and  
distribution that currently  
exist within the  
neighborhood, but now will  
be formalized into a  
new building. The  
center highlights include  
a garden, a garden  
kitchen, Fresh Food Box  
program and distribution,  
as well as community  
meeting spaces  
within the building.



PROSPECTIVE NEWSPAPER CLIPPING OF FOOD CENTER OPENING

## Mobile Care Units Mental Health Response Effective, Survey Says

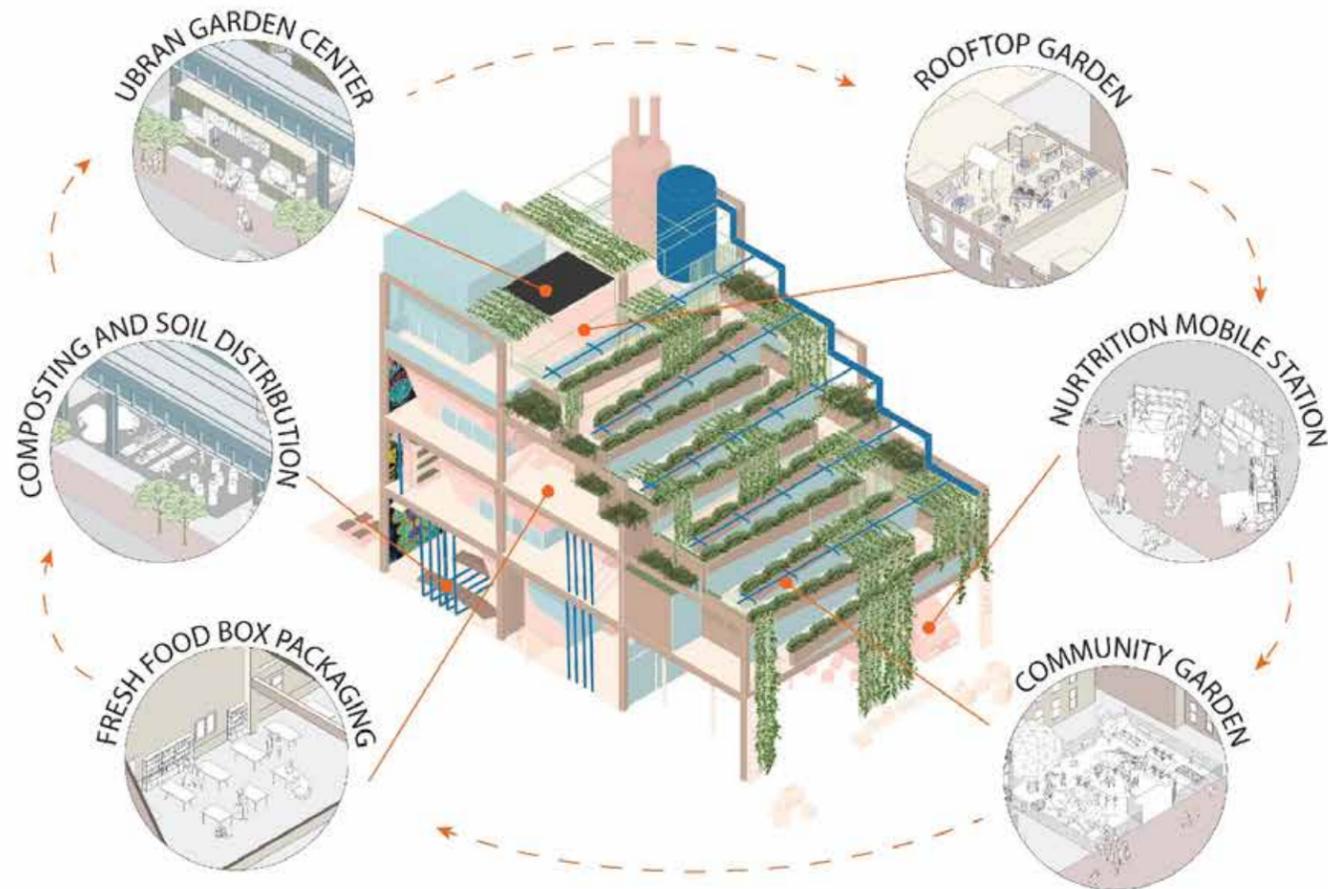
A survey conducted by  
the City of New York to track  
the impact of mobile  
health units responding to  
health emergencies showed  
successful and effective  
response rates. In  
comparison to police  
welfare checks, which  
tended to lack effectiveness  
and many times ended in  
violent and sometimes  
deadly situations, the mobile  
units are making their  
mark. The City is taking  
a vote next week on the  
defunding of the welfare  
check subsection of the  
NYPD budget, as called  
for by the state of New York.



SECTION PERSPECTIVE OF FOOD ACCESS CENTER

# City Announces Center For Food Access to be Built in East Harlem

The GrowNYC Center will move the food production and consumption culture in East Harlem to be more focused on sustainability and healthy nutritional standards.



SAR Architects Diagram Condensing De-Centralized Food Programming into Singular Building

 By Keith Bradsher

July 24, 2021, 11:25 a.m. ET



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**AN TRANSCALARITIES | SUMMER 2021 JUST**





Granby celebrates its past of welcoming immigrants post WWII. By refusing the demolition of architectures of the past, the CLT is making a correlation between architectural heritage and acknowledging it's diversity. The re-generation of the area through the adaptive reuse of the buildings - maintaining the structure, but updating for changing community needs - is the CLT's way of celebrating it's past, while designing an inclusive future.



Founded in protest against institutions impacting the built environment, the Granby Four Streets CLT has the opportunity to positively impact the power of autonomy of CLTs through the further spatialization of inclusivity.



Protesting racial injustice through agency of the built form is the future of architecture and CLT's like Granby Four Streets can be at the forefront of community regeneration and housing affordability if engaged correctly.

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## Embracing Incomplete Architecture: An Analysis of Quinta Monroy and the Incremental Housing Typology

Abriannah Aiken // Transscalarities // Summer 2021

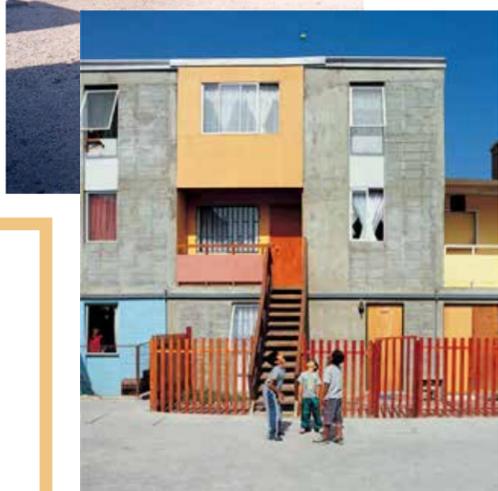


Fig 1. Evolution of Quinta Monroy, Photos from Cortese, Jalocha, and Palma

Architecture critic Gretchen Wilkins asserts that “completion is ... antithetical to innovation (Final Draft).” Quinta Monroy exemplifies the benefits and possible pitfalls to ‘incomplete’ / incremental design - a project continuously updated and customized, in this case by the community. In order to innovatively move the field towards social progress, architecture must embrace incrementality and community autonomy. But, this partiality must have boundaries in it’s scale. Incompletion may be theoretically ideal, but architects must be cautious, based on Quinta Monroy, to ensure that architecture expands, rather than limits, sociality.

Before Quinta Monroy existed in Iquique, Chile, the land was occupied by an informal settlement (Groundwater). It transformed into a formalized complex for residents, and then was incrementally customized by the community per the half-house typology. This typology acknowledges and accepts the temporal and flexible nature of architectural design based on the social: architecture that considers communities and gives them autonomy over the built environment.

Quinta Monroy was designed with the intention of half the house being constructed by the homeowners. The community used this agency to design the void per their families needs. This expansion, unfortunately, has now led to territorialism: community spaces in front and behind the buildings have now been filled through home additions: the community, through little intervention, decided to fill more voids than what the architect intended, leading to less social interaction, community engagement, and ‘unsanitary living conditions’ (Zarzycki). Here, we see unbounded incrementality - contrary to the architect’s original designs - that puts the health/sociality of the community at stake.



Fig 2. Community Additions, Diagram by O’Brien



Fig 3. Evolution of Incremental Designs, Photos from Groundwater, “Tila Loft Housing,” and “About ADUs”

The scale of autonomous incrementality can have a direct impact on the living conditions and sociality of the community. Tila Apartments in Helsinki embraces limited incrementality (Tila Loft Housing). The apartments were designed with an ‘open floor plan’ to be customized through partitions. The incrementality allowed for community agency, but the expansion was limited to the interior. Accessory Dwelling Units also are gaining popularity in the West Coast as backyard expansions (“About ADUs”). Oppositionally, Quinta Monroy additions were not standardized by the government or architects in any way, and ADUs are being strictly bounded through legal spatial standards. Although agency through customization may be key to social architecture, governmental and spatial limitations should be adopted to promote positive outcomes, as seen in above examples.

Rather than limiting community intervention and resisting the social impact of design, architects must embrace incompleteness. But, caution must be used with community autonomy to ensure positive results. Similar to ADU's strict guidelines, institutional policies should ensure that community agency promotes positive customization, such as safe and healthy living standards.



Fig 4. Protest Signage, Photo from BFC

## At the end of the day, these incremental projects are promoting housing in a time of crisis.

Their existence identifies architecture impacting humanity positively, to the extent of producing housing and giving the community autonomy. Architecture should be seen as a threshold that architects moderate and these collaborations give the community autonomy; the notion of incompleteness allows interpretation, flexibility, and customization. Architects must accept that spaces will evolve over time, but they must also hold responsibility for defining the choices the community can make and the extent of customization.



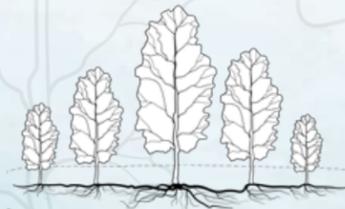
Fig 5. Elevation from Aranya Social Housing and Quote From B.V. Doshi

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**RE-REVERBERATION OF CBE | FALL 2021 H**





# RE-REVERBERATION: TRANSFORMING THE CROSS BRONX EXPRESSWAY

Re-Reverberations is a set of spatial interventions along the Cross-Bronx Expressway that speculates on moving toward a future beyond property. Because the construction of the expressway reverberated the plantation logics of enclosure and dispossession throughout the Bronx, our project introduces a re-reverberation of land autonomy, caretaking, food sovereignty, and community re-connection.

**Course:** GSAPP Advanced V Studio, Fall 2021, Professor Mabel Wilson

**Collaborator:** Lucia Song

**Programs:** Rhino, Illustrator, Photoshop

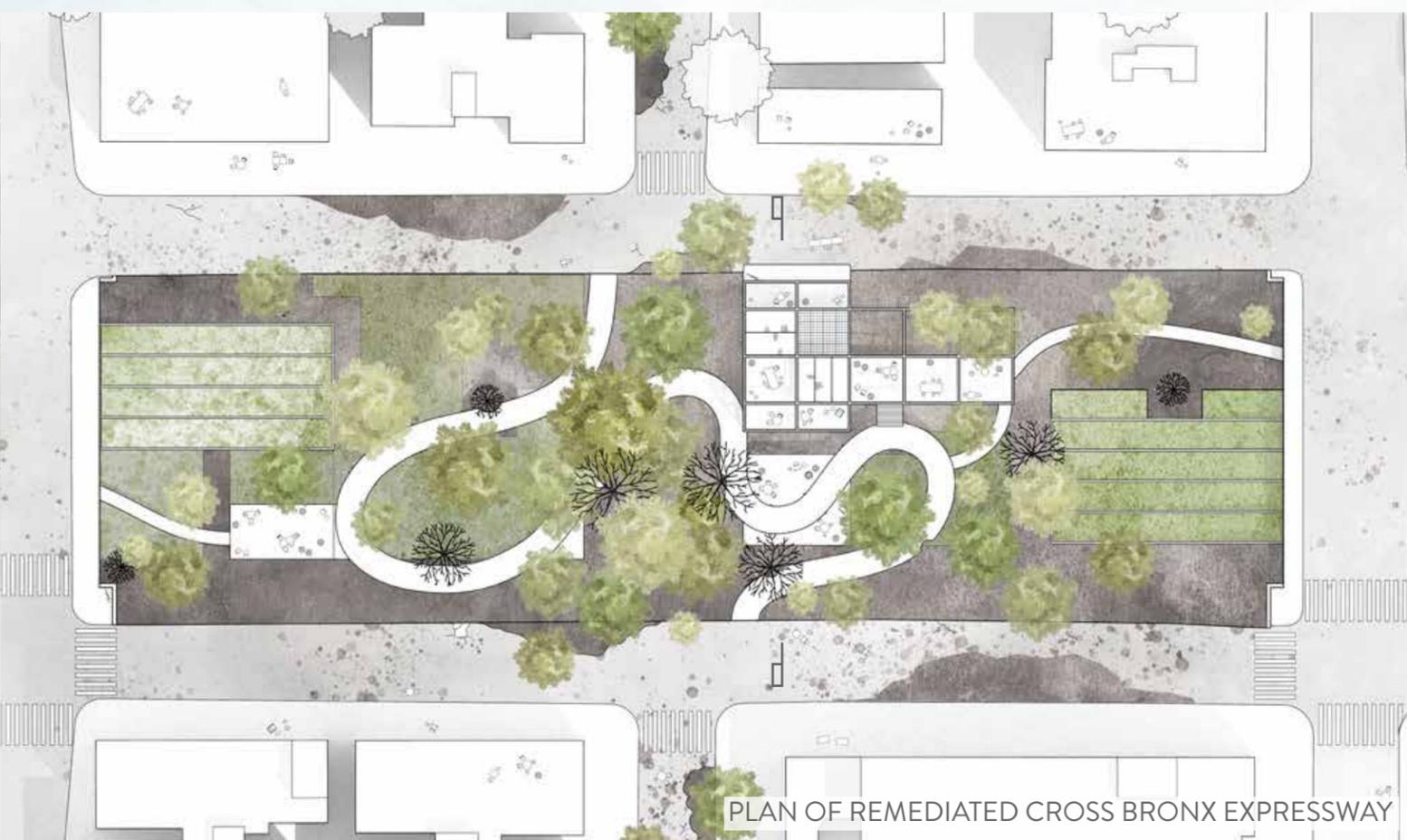
**Contribution:** 3D Modeling, Futuristic Visualization



SECTION CUT OF REMEDIATED CROSS BRONX EXPRESSWAY



PERSPECTIVE FACING COMMUNITY WELLNESS CENTER



PLAN OF REMEDIATED CROSS BRONX EXPRESSWAY

“and if you are told from your earliest days that nothing good is going to come from your community, that it’s bad and ugly, how could it not reflect on you?”  
—Majora Carter

Increased Calls for Policing

Increased Police Violence

Results of Disinvestment

Disinvestment: Decreasing City Services

High-Poverty Zones in the Bronx, 90 Years After Redlining

1520 SEDGWICK AVE.

“South Bronx had become the ‘most extensively abandoned piece of urban geography in the United States’ by the late 1970s.”  
—Peter L’Oncle, *Urban Legends: The South Bronx in Representation and Ruin*

“The already poor and working-class neighborhoods were at another disadvantage: the decreased property value brought on by their proximity to the Cross Bronx Expressway.”  
—Bronx Community College CUNY

“...For twenty years it was considered an ‘open sewer’ in Bronx District Council that would have been built in 1935 Avenue Transit. And, what if that Avenue Transit was the Avenue Transit got.”  
—Robert Carter, *The Power Broker*

ETNA Alternative Route:  
“It was only 1-2 blocks to the south of Moses’ route for a mile and it was deemed both feasible and adhering to design standards. When we presented the idea of an alternate route, Moses’ engineers denied its validity within just a few minutes, despite the extensive sketches and studies done by Bronx County Chapter of the New York State Society of Professional Engineers.”  
—Lillian Edelstein, *East Tremont Neighborhood Association*

“Untold numbers of Bronx property owners bought policies that made their buildings worth more dead than alive.”  
—Evelyn Gonzalez, *The Bronx*

“There were 2,622 accidents—5 of them fatal—on the Cross Bronx in 2000. In the same year, there were 1,827 accidents on the Major Deegan Expressway and 858 on the Bruckner Expressway, the two other major highways in the Bronx.”  
—The New York Times

Approximately 200,000 people are currently living in approximately 100,000 units in the Bronx.

URGENTLY NEEDED

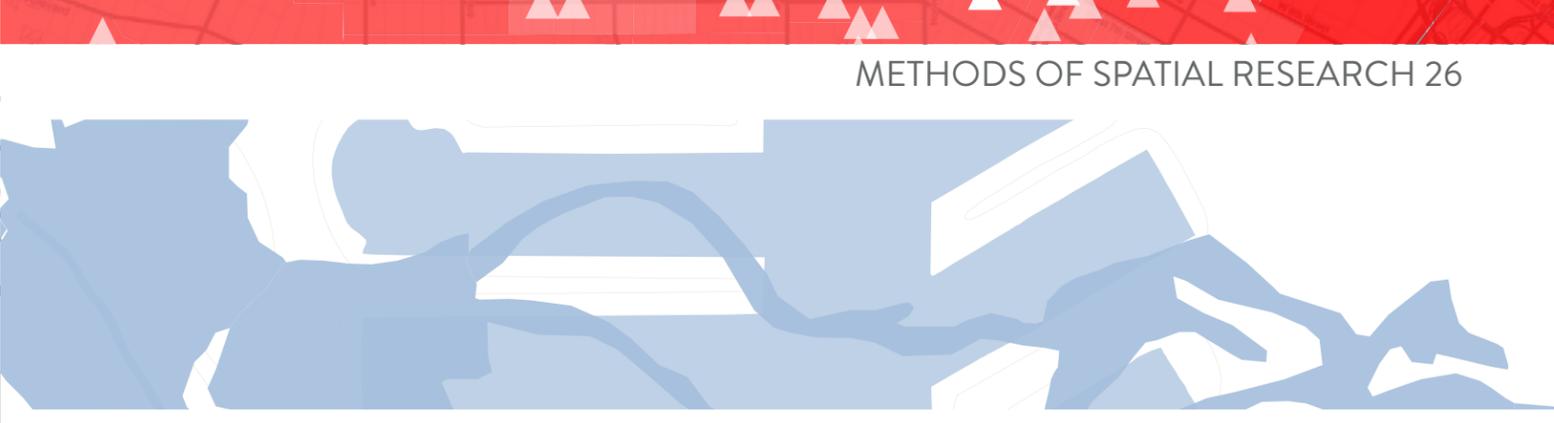
HISTORICAL ANALYSIS OF THE SOUTH BRONX AND THE CROSS BRONX EXPRESSWAY



PERSPECTIVE OF REMEDIATED CROSS-BRONX EXPRESSWAY WITH BLOCK PARTY

EQUITY DIVERSITY INCLUSION **SPATIAL JUSTICE**

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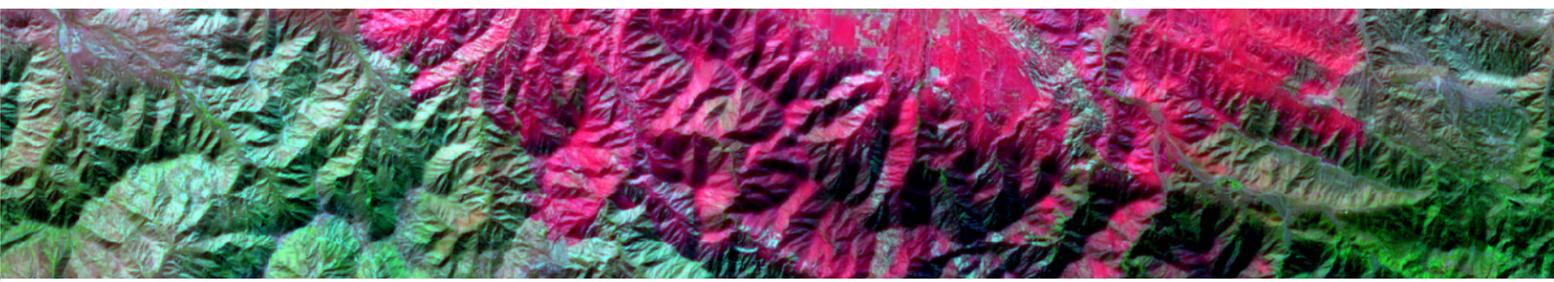
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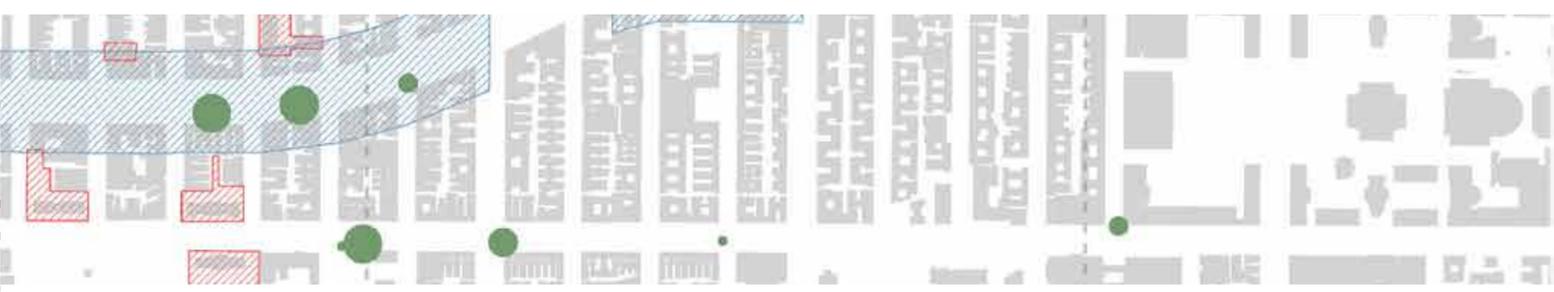
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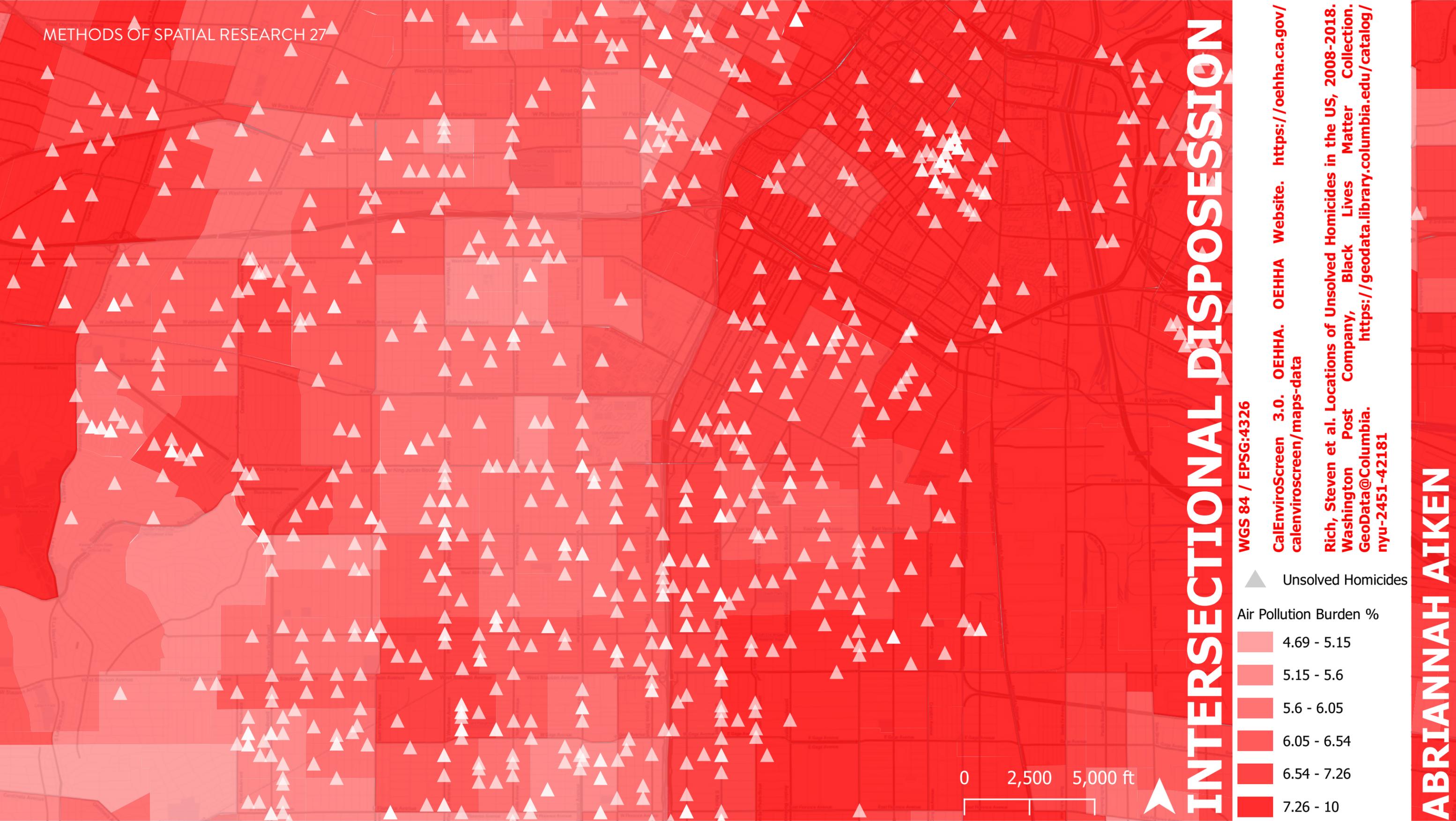


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**METHODS IN SPATIAL RESEARCH | FALL 2021**





Marginalized Communities face dispossession in a plethora of ways, from increased (unsolved) crime rates, to high accessibility to air pollution burden (an accumulation of ozone, PM2.5, lead, pesticides, toxic chemical releases, etc). This map begins to narrate the spatial areas within Los Angeles that are impacted by both of these instances of dispossession; closer inspection will prove that the areas of high accumulation are largely spaces inhabited by people of color.

# 2020 FIRE SEASON

## SANTA CLARITA, CALIFORNIA

ABRIANNAH AIKEN

Projection: EPSG W84

"GIS Imagery." EarthExplorer, USGS,

<https://earthexplorer.usgs.gov/>



The threat of fire is a continuous and cyclical pattern for the California landscape every year, perpetuated by poor land management. In the map, pink shows the devastation from local fires over the span of a single year during the fire season, with the last frame starting the following year when the cycle will begin again. Although fires bring devastation, there is always the hope for renewal within the built environment.

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**KS PRAXIS OF SPATIAL JUSTICE | FALL 2021 JU**



# Bedford-Stuyvesant Manifesto

Abriannah Aiken | Sydnee Sampson |  
Jesse Kling

Designers must pledge to be first and foremost advocates for the communities they are serving. They must respect, understand, and design with and for these communities in order to help create a future that is welcoming, inclusive, and just.

## 01 EDUCATE AND AMPLIFY VISIONS OF JUSTICE

Equity must be at the forefront of all design decisions and conversations of justice must be integral to the visioning of future spaces and neighborhood interventions.

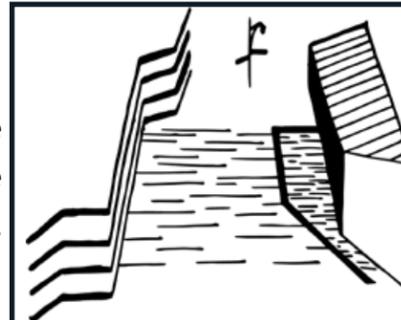


## 02 CENTER AND SUPPORT COMMUNITY VOICES

Community voices are crucial for all design choices. Community leadership and mutual aid groups must be advocated for and amplified in design processes, political conversations, and urban planning.

## 03 PROTECT AND PRESERVE CULTURAL SPACES

The current and historical spaces of a neighborhood are important to the culture of the community and must be maintained or memorialized through the assistance of design.



## 04 CULTIVATE AND NURTURE COMMUNITY ACTIVATION

Developing a connection between community and place is essential in maintaining culture and future growth of the neighborhood. Engaging with youth and creating activated spaces will help nurture these attachments.



## 05 CREATE AND RECLAIM PUBLICSPACE

Public, open space for a community to utilize and make their own is crucial in developing neighborhood culture and joy. These spaces must be reclaimed from the private realm and designed to benefit the communities wants and needs.



## 06 CONNECT AND STORYTELL THROUGH DESIGN

The Design of a neighborhood must reflect the culture of the area, tell the stories of the past, present, and future, and positively work to connect the community.

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DISABILITY JUSTICE PALIMPSEST UPENDING HISTORY  
**ACKNOWLEDGING HISTORIES OF INJUSTICE** PART  
COUNTER COLLAPSE OF WELFARE STATE **HISTORICAL REMEMBRANCE**  
VISIBILITY RESISTANCE SPATIAL RESISTANCE COMMON **RACIAL JUSTICE**  
HIGHWAY DEGRADATION JUSTICE NETWORKS TRANSNATIONAL  
STEWARDSHIP OF LAND AND **JUSTICE DIFFERENCE & DESIGN | FALL 2021** ARCHITECTURE



THE SAVOY BALLROOM WAS AN IMPORTANT PART OF THE HARLEM RENAISSANCE FOR AFRICAN AMERICANS AS WELL AS QUEER CULTURE. IT WAS A LOCUS OF CELEBRATION OF JAZZ AND BALLROOM DANCE. IT HOSTED DRAG BALLS AND WAS A QUEER SPACE. IT'S EXISTENCE FROM THE 1920S TO THE 1950S. THE SITE WAS EVENTUALLY DEMOLISHED TO MAKE WAY FOR HOUSING, AND THE LAND IS CURRENTLY HOSTING A NYCHA HOUSING COMPLEX.



INTRODUCTION

As noted in my Counter Story, there are a plethora of queer spaces from the Harlem Renaissance that have recently been demolished, with their memories slowly disappearing from common knowledge. The following research and project is a way of maintaining this common memory through the use of digital mechanisms and physical space creation.

In order to remember these spaces, there must be a system in place of collecting stories and then sharing them with the larger community in a public manner. The following proposal begins with a digital archive of information that can be shared with the community. There will be opportunities for interaction and submission of stories by the viewer. This will eventually make its way into the physical project: a renovation of a demolished queer space with a site of remembrance.

QUEER HARLEM RENAISSANCE

The Harlem Renaissance was an important moment for the Harlem community within the 1920s and 1930s. Within this community of artists, writers, and performers, there was a large queer community who found inclusion and acceptance.

Unfortunately, these stories are being lost to time and the spaces that this community found acceptance within are also being forgotten and demolished. For this reason, there is an urgency to archive, distribute, and distribute knowledge about this history and these spaces.

For example, Drag Balls were an integral part of queer culture during the Harlem Renaissance. The theatres and palaces that these took place in, as well as the Drag Balls existence, are being forgotten and lost to time with an urgency to remember them.

DIGITAL ARCHIVE

In order to remember these disappearing queer spaces, it is important to create an easily accessible archive. A digital website seems to be the best way of accomplishing this feat. ARCGIS Story Maps allows the history of these spaces to be digitally mapped, as well as archived through various story telling methods.

The most important interface of the website is shown below. On the top left, there is a map that identifies all of the various spaces. The map can be zoomed in and out and you can move from point to point, as well as seen a walking trail path that connects all of these spaces (more on that later). Below that is a small explanation of what the space is. And, below that is a button that will link to a google form. If an individual reads about this space and remembers their experiences within it, they can click the "Add your story" button to be brought to a google form to

fill out to let the administrators know more information. On the right side it is a document with images, as well as facts about the space. As individuals share more stories about the spaces, this portion will continue to be updated over time.

Shown below is #2. If the user scrolls upwards or downwards on their screen or device, the map will change to the correct building, the story google form will change to the corresponding project submission form, and the information on the left side will also change.

In this way, the stories, histories and memories of these disappearing queer spaces can be remembered and distributed through a digital archive. A website is the most easily accessible and distributable mode of archival research and this interactivity gives the project further depth.



## WEBSITE INTERACTIVITY

The ARCGIS Story Map Website makes user interactivity very easily accessible and creates an engaging learning environment for all individuals. The most important aspect of the digital archival website is the mapping (as seen on the left). All queer spaces (of the past and present) can be mapped in the same space. The map becomes interactive as users can zoom in and out, as well as click on the various icons to learn more about the spaces.

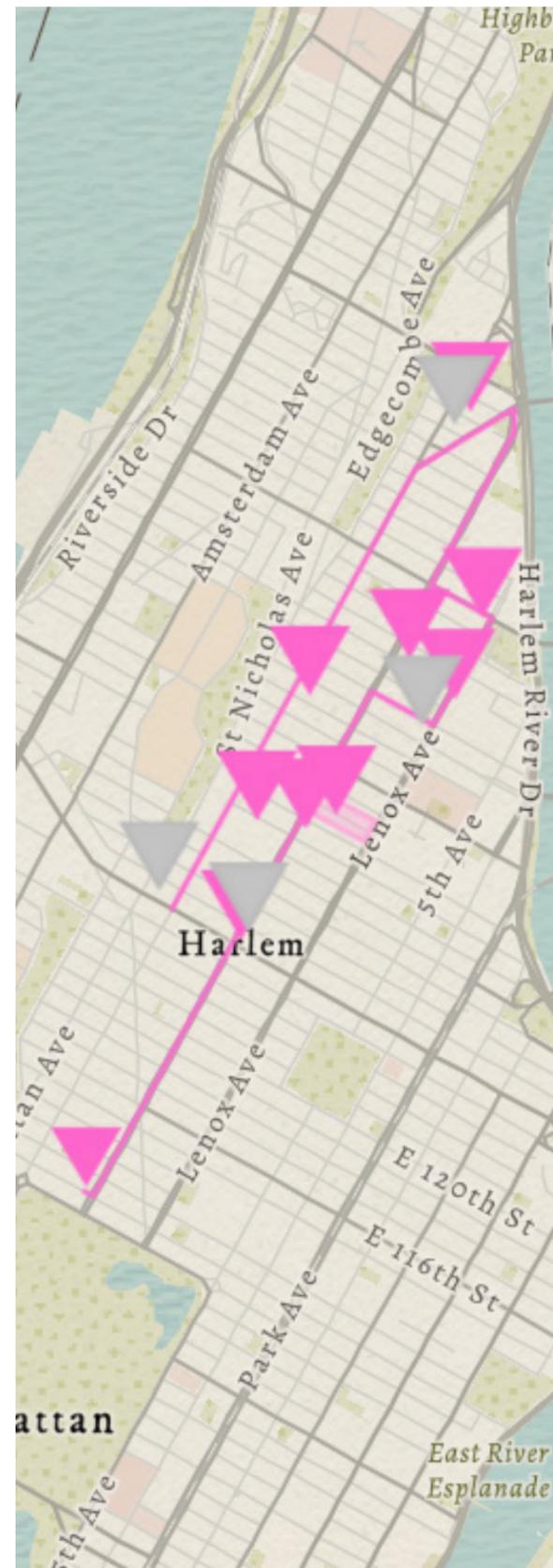
Another interactive feature is the slider. The sliding elements (as seen on the right), help us to understand the changing of urban landscape over time and how this has specifically impacted disappearing queer spaces. The first slider allows individuals to see how the urban fabric has changed over 100 years. The largest changes can be the introduction of NYCHA and other larger housing projects. This is important as many of the demolished queer spaces were replaced with housing. The second slider looks specifically at Savoy Ballroom. The slider helps you to understand how the same space can look completely different and hold different functions over time. The sliding function allows you to illuminate and erase the future or past in a metaphorically revelatory action.

Overall, the website's interactivity helps to understand and engage with the history of these disappearing queer spaces.

## QUEER HARLEM WALKING TRAIL

The website digital archive can be used on a desktop, but it can also be used on other devices like phones and tablets. One additional goal of the digital archive is to create an experience of the history of these queer spaces. Within the map (to the left), the pink line can serve as a walking trail for users to take. The goal would be for users to walk along the pink line trail, clicking on the various spaces when they encounter them. They can see historical photos and read about the buildings history and, in this way, they can see with their own eyes how the buildings have been lost to time through demolition.

The walking trail will be engaging, as well, with the grey triangles. These will be queer spaces that have emerged or still exist within Harlem. So, not only will the walking trail engage with history, but also the present and future of queer Harlem culture.



ARCGIS Story Map Walking Trail Map: The Pink Line is the Walking Trail one could walk along, while the Pink Triangles are demolished queer spaces. The Grey Triangles are current queer spaces.



ARCGIS Story Map Slider between Aerial 1920 and Aerial 2021: The slider helps the user see how the urban landscape has changed over time, especially in terms of blocks that have been converted into public housing / NYCHA.



ARCGIS Story Map Slider between Savoy Ballroom circa 1920 and NYCHA circa 2021: The slider helps the user understand how the same space has transformed over the course of 100 years. Savoy Ballroom specifically was a true central hub for jazz and ballroom dance culture, as well as a space that hosted Drag Balls. The slider helps one understand the erasure of this history, culture, and communal space.



An example of the Walking Trail. An individual can use their phone to walk along the path and encounter these spaces in their current forms while reading about their rich, queer histories. This individual is standing in front of where Hotel Olga used to stand.

### SHARING YOUR STORY

Within the interactive website, there is the ability to submit your interactions with the space under the button: "Add your story." In this way, the website becomes a space to collect and share new archival information regarding these spaces. If someone knows or has encountered these spaces, they can click the button and be redirected to a google form for them to share this information.

The questions are open ended and welcome individuals to provide as much information as they can remember or would like to share. Not only does it ask about the architectural space itself, but also how it was used, what happened inside, and who was there. Lastly, it asks "what does the space mean to you." This information may be subjective, but really helps future readers piece together and understand these spaces in a new way. And, the last question acknowledges the importance of remembering these spaces for their importance of queer Harlem culture.

The information collected will be used to update the digital archive website, as well as for future installations and permanent projects. Through this addition of story collection, this project and archive becomes living and breathing: forever able to be updated and forever changing as new memories, stories, and histories are accumulated.

New proposal for the Museum of Civil Rights and adjacent Space of Queer Remembrance.

### HOTEL OLGA VERSUS MUSEUM OF CIVIL RIGHTS PROJECT

In 2019, SHOP Architects announced the design for a Museum of Civil Rights that will be built in Central Harlem (<https://civilrightsfoundationnyc.org/>). The actual museum will be accompanied by a plethora of housing in two skyscrapers on either side of the corner of Malcolm X Blvd and 145th. The area where the larger of the two housing skyscrapers will be placed is where Hotel Olga used to be (and is currently an empty lot).

Seeing as the Museum of Civil Rights places "The Campaign for LGBTQIA" as one of their main goals, I believe there is an opportunity for the space of that skyscraper to be utilized more respectfully in remembrance of the queer history that existed on that land before.

The site plan to the right is a proposal for a more activated use of the land for a Space of Queer Remembrance. It will host three triangulated abstractions of the past historical spaces for individuals to interact with and within. There will also be seating and shading to create a safe and comfortable space of learning, sharing, and remembering.

The project will be in direct conversation with the Museum of Civil Rights. The glass facade facing 145th will turn the corner and also become an entrance through the Space of Queer Remembrance. In this way, the museums' goals of sharing and advocating for LGBTQIA+ rights will be spatialized.



New axonometric for the Museum of Civil Rights and adjacent Space of Queer Remembrance.

## DESIGNING THE SPACE OF QUEER REMEMBRANCE

The site will be made up of three triangulated abstractions of disappearing queer spaces: Savoy Ballroom, Hotel Olga Lobby, and N-word-atti Apartment. The spaces will be sized to the approximation of what they truly were for later projections. And, they are triangulated as to not mimic/recreate the past, but understand the history in the context of the present.

The spaces will have openings into their interior. Based on the stories, histories, and memories submitted on the Story Collection Form, these architectures will be living and constantly updated alongside the Digital Archive. As new memories emerge, new information will be etched into the objects interiors and exteriors.

And, the Ballroom structure can be utilized both on the interior and rooftop for future Drag Balls to fully commemorate the past of the Queer Harlem Renaissance. The landscaping will follow the triangulation of the new infrastructure with new moments of greenery introduced within those triangulations. And, as mentioned before, the Museum of Civil Rights will be in direct conversation with the Space of Queer Remembrance.

EQUITY DIVERSITY INCLUSION SPATIAL JUSTICE  
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DISAPPEARING QUEER SPACES COMMUNITY  
**HUMAN CENTERED DESIGN** YOUTH EMPOW  
MUTUAL AID COMMONS AND CARE ETHICAL  
**ANIMISM EMPOWERING ART PRODUCTION**  
ENVIRONMENTAL & SOCIAL SUSTAINABILITY  
NETWORKS OF ASSISTANCE ARCHITECTURAL  
WORKSHOPS FOR YOUTH COLLABORATION  
SPACES OF COMMONING BEYOND PROPERTY  
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CE **PALIMPSESTIC ANIMISM | SPRING 2022 JU**



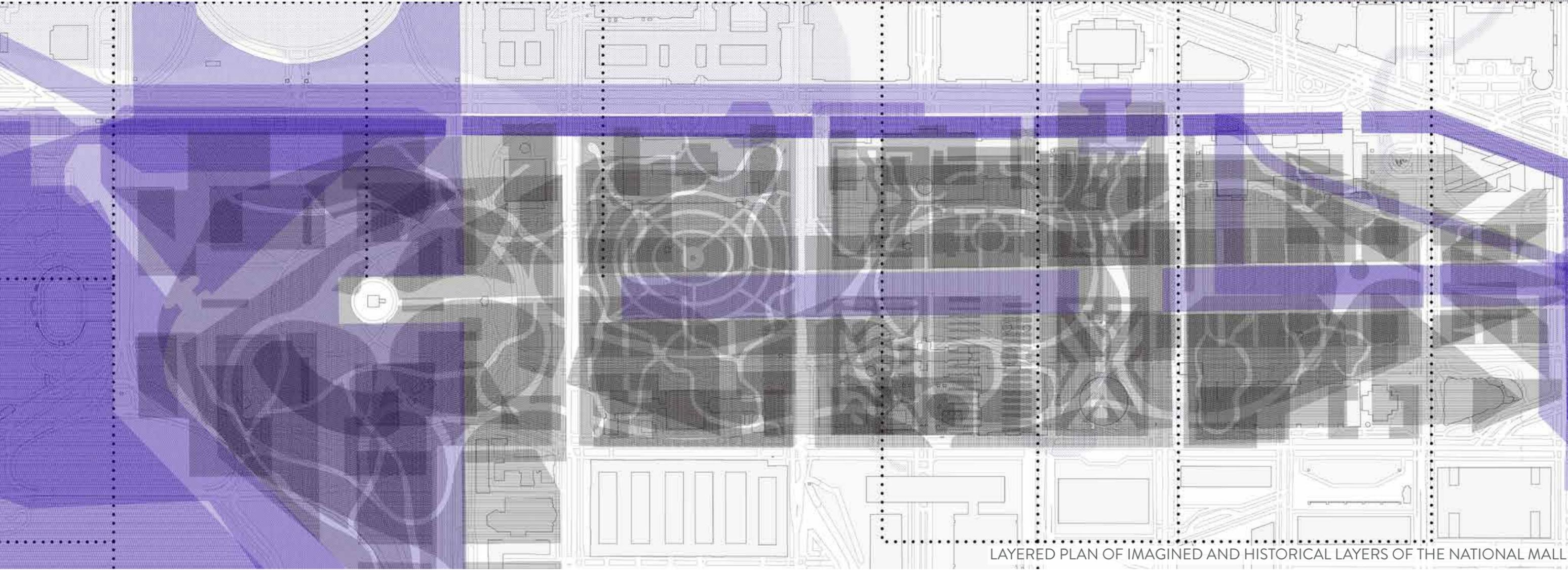
# PALIMPSESTIC ANIMISM: AFTERIMAGE OF NATIONAL MUSEUM OF AFRICAN ART

Palimpsestic Animism focuses on a transnational approach to cultural and artifact stewardship. The western museums of today, especially those within the Smithsonian umbrella, are entrenched in colonialistic values and a commitment to nationalism and this causes them to sanitize and deactivate artifacts. This proposal emphasizes community connection and stewardship of artifacts, as well as re-activation of animism within art spaces, the landscape and the artifacts themselves. The palimpsest of past and future imaginations on the site are utilized to create a landscape for stewardship and future art creation to exist in a non-hierarchical way.

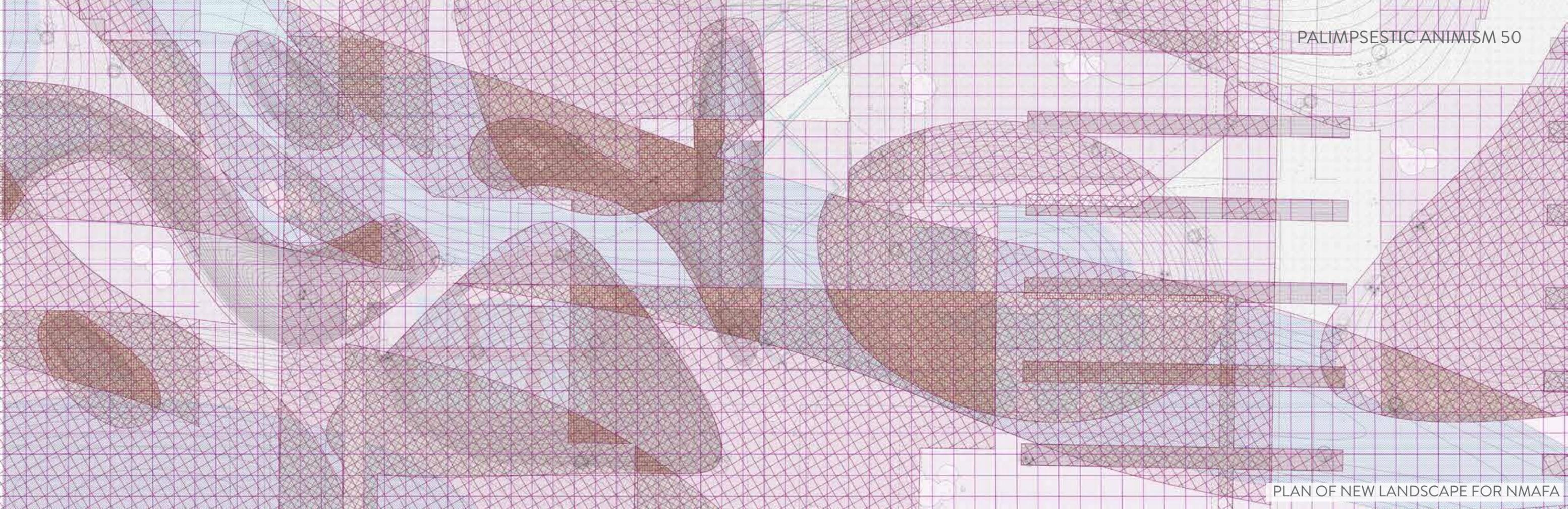
**Course:** GSAPP Advanced VI Studio, Spring 2022, Professor Emanuel Admassu  
**Programs:** Rhino, Illustrator, Photoshop



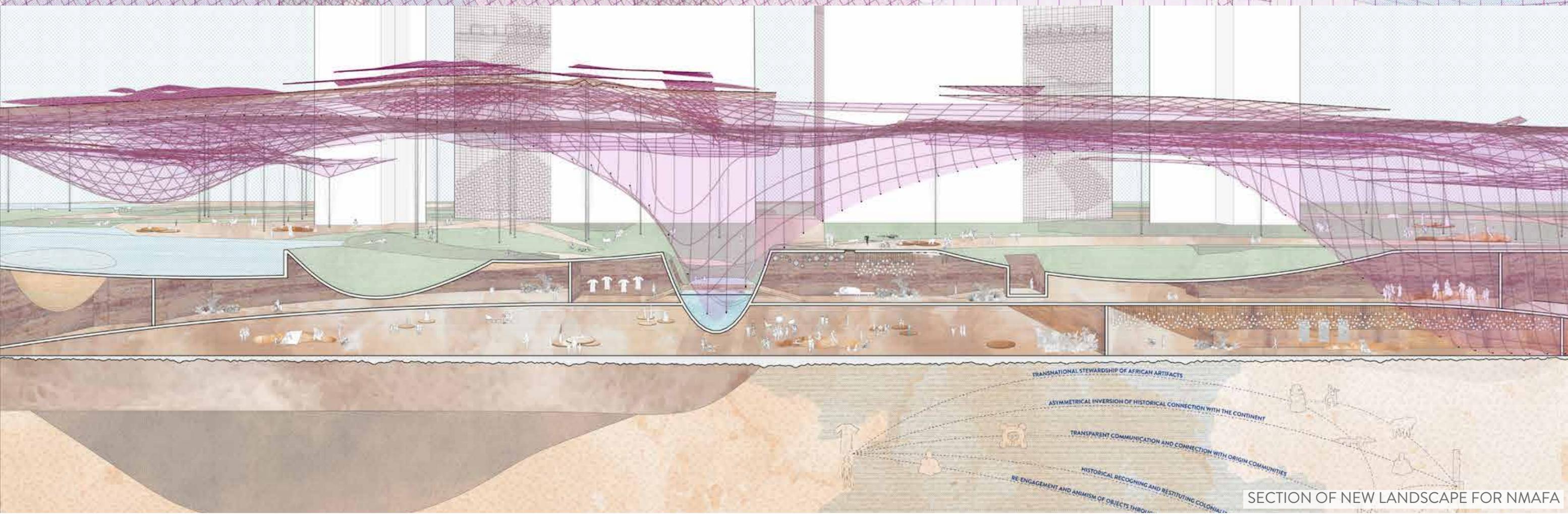
BRADFORD-ESQUE LANDSCAPE EXCAVATION STUDY MODEL



LAYERED PLAN OF IMAGINED AND HISTORICAL LAYERS OF THE NATIONAL MALL



PLAN OF NEW LANDSCAPE FOR NMAFA



SECTION OF NEW LANDSCAPE FOR NMAFA

TRANSNATIONAL STEWARDSHIP OF AFRICAN ARTIFACTS  
ASYMMETRICAL INVERSION OF HISTORICAL CONNECTION WITH THE CONTINENT  
TRANSPARENT COMMUNICATION AND CONNECTION WITH ORIGIN COMMUNITIES  
HISTORICAL RECOGNING AND RESTITUTING COLONIALITY  
RE-ENGAGEMENT AND ANIMISM OF OBJECTS THROUGH



PERSPECTIVE SECTION OF ART CREATION AND ARTIFACT STEWARDSHIP SPACES



PERSPECTIVE SECTION OF ART CREATION AND ARTIFACT STEWARDSHIP SPACES



EQUITY DIVERSITY INCLUSION SPATIAL JUSTICE  
POST PLANTATION FUTURES RESTITUTION CO  
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DISAPPEARING QUEER SPACES COMMUNITY  
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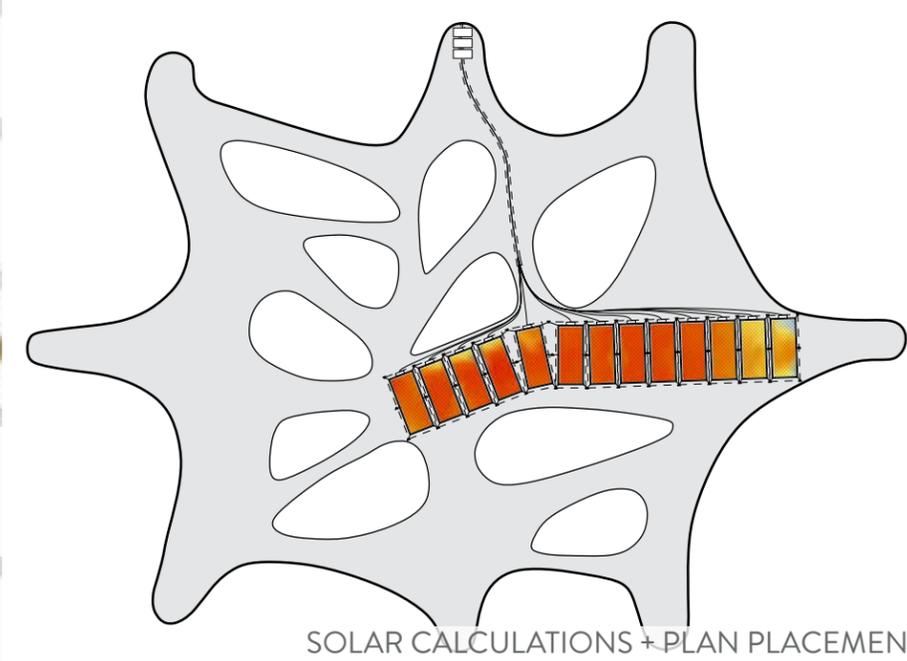
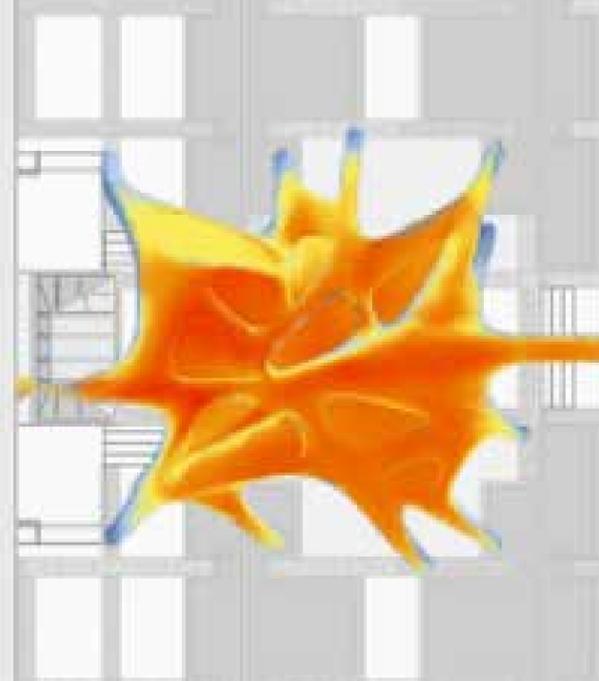




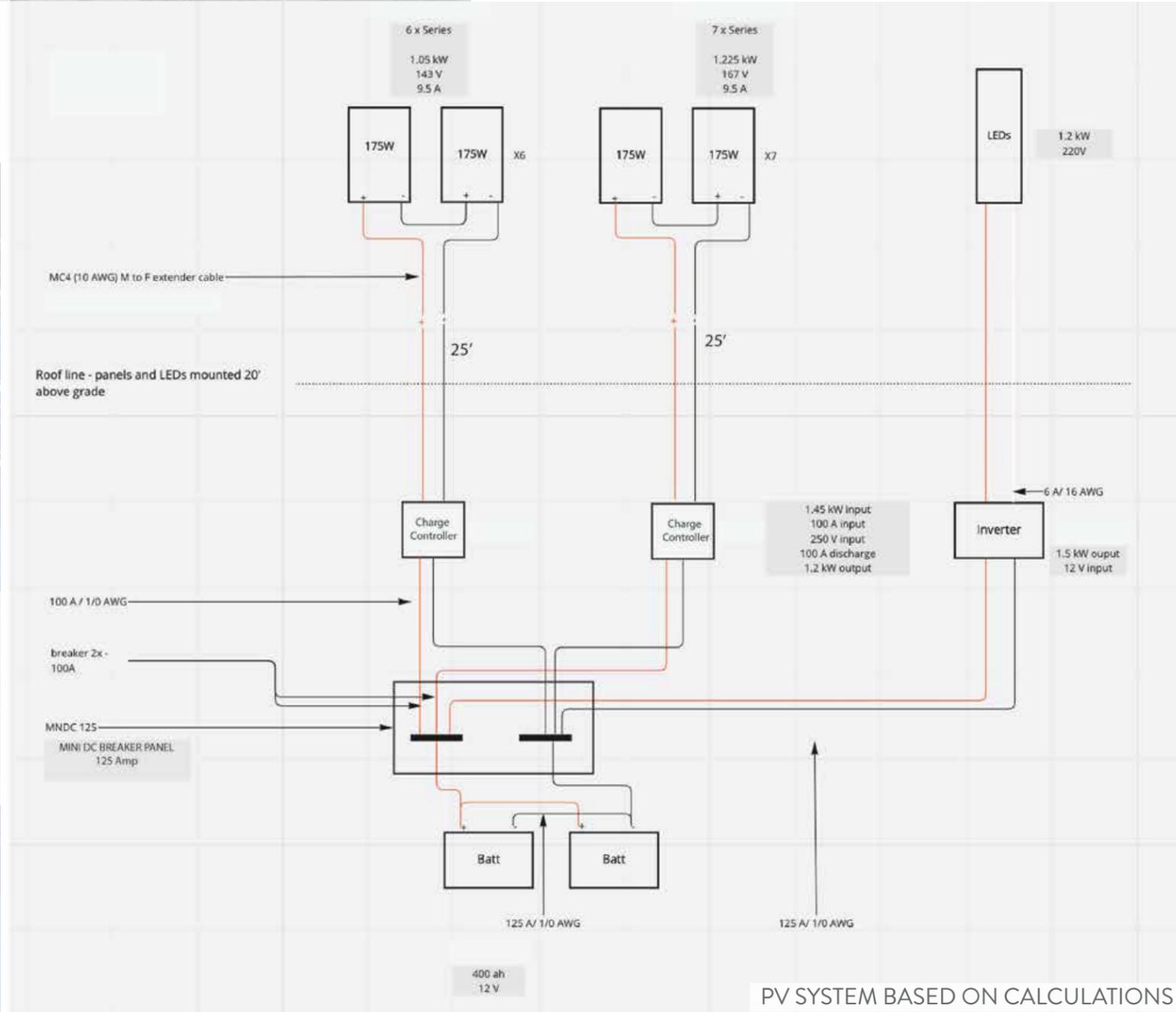
# WEB PAVILION: GSAPP OUTSIDE IN PAVILION DESIGN BUILD INSTALLATION

The GSAPP Web Pavilion was conceived as a design build through the Outside In Course. This inflatable installation is meant to be a welcoming gathering space for the GSAPP and surrounding community: a stark contrast to daily life. It is a space of contemplation, experimentation, and resiliency. I facilitated the PV System creation and calculations, although the system was not actualized. Through the actual build, I contributed on the LED and Anchor Installation Portions.

**Course:** Outside In, Spring 2022, Professors Galia Solomonoff + Laurie Hawkinson  
**Collaborators:** Outside In Coursemates  
**Programs:** Rhino, Illustrator  
**Contribution:** PV System and Calculations, LED Installation, Anchor Installation



INTERIOR OF INFLATABLE + ANCHOR ATTACHMENT



PV SYSTEM BASED ON CALCULATIONS

EQUITY DIVERSITY INCLUSION SPATIAL JUSTICE  
POST PLANTATION FUTURES RESTITUTION COLLECTIVITY  
FOOD JUSTICE AND ACCESSIBLE  
**DISAPPEARING QUEER SPACES** COMMUNITY  
HUMAN CENTERED DESIGN YOUTH EMPOWERMENT  
MUTUAL AID COMMONS AND CARE ETHICAL  
ANIMISM EMPOWERING ART PRODUCTION  
ENVIRONMENTAL & SOCIAL SUSTAINABILITY  
NETWORKS OF ASSISTANCE ARCHITECTURAL  
WORKSHOPS FOR YOUTH COLLABORATION  
**SPACES OF COMMONING** BEYOND PROPERTY  
RE-REVERBERATION VERNACULAR ARCHITECTURE  
INDIGENOUS COSMOLOGIES LAND RECOGNITION  
ABOLITIONIST REPAIR A COMMUNITY PARTICIPATORY  
DISABILITY JUSTICE PALIMPSEST UPENDING HISTORY  
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ART COUNTER COLLAPSE OF WELFARE STATE  
**HISTORICAL REMEMBRANCE VISIBILITY** RESISTANCE  
SPATIAL RESISTANCE COMMON RACIAL JUSTICE  
HIGHWAY DEGRADATION **JUSTICE NETWORKS**  
TRANSNATIONAL STEWARDSHIP OF LAND AND PLACE  
**QSAPP PUBLICATION | SPRING 2022**

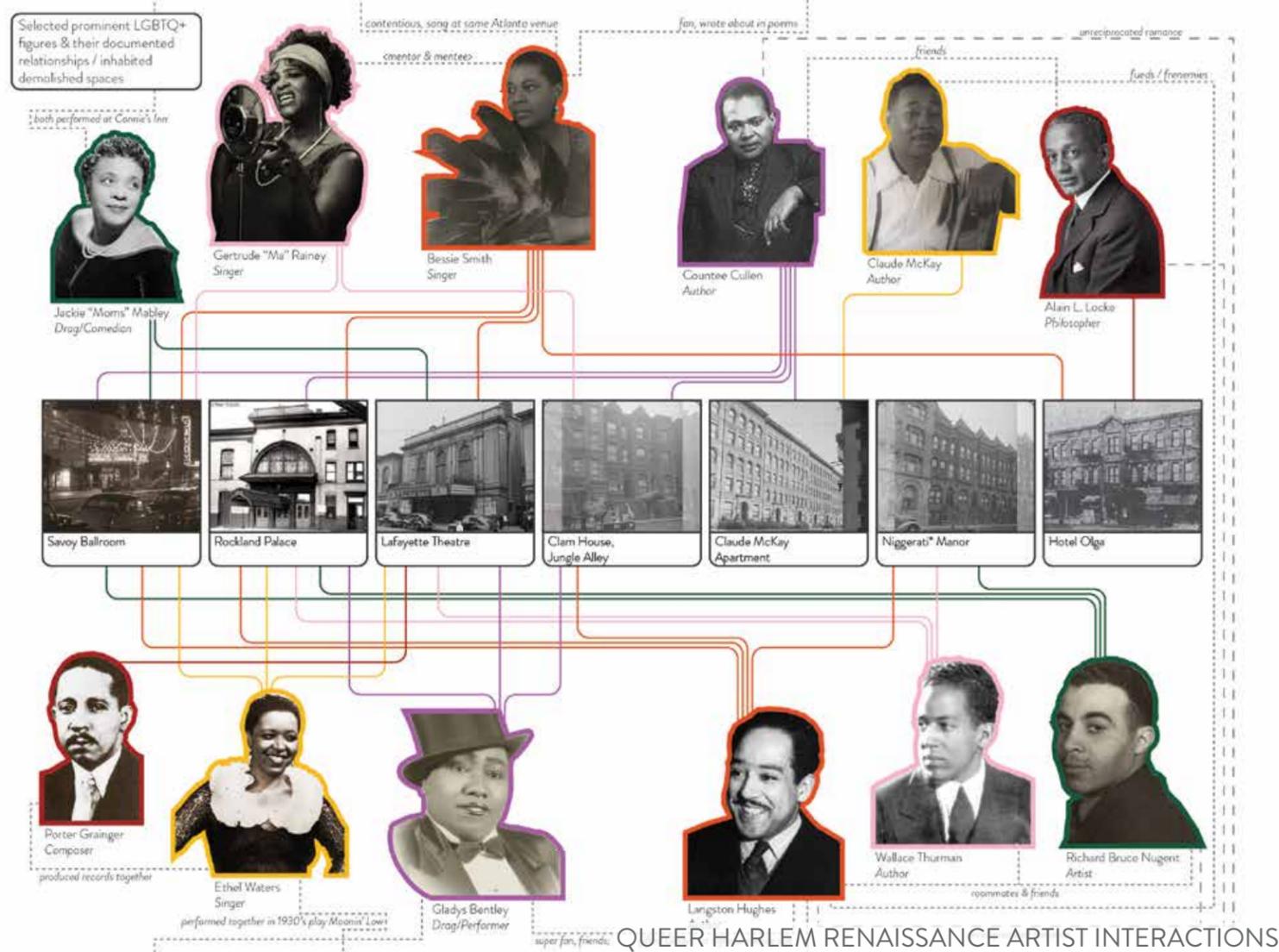




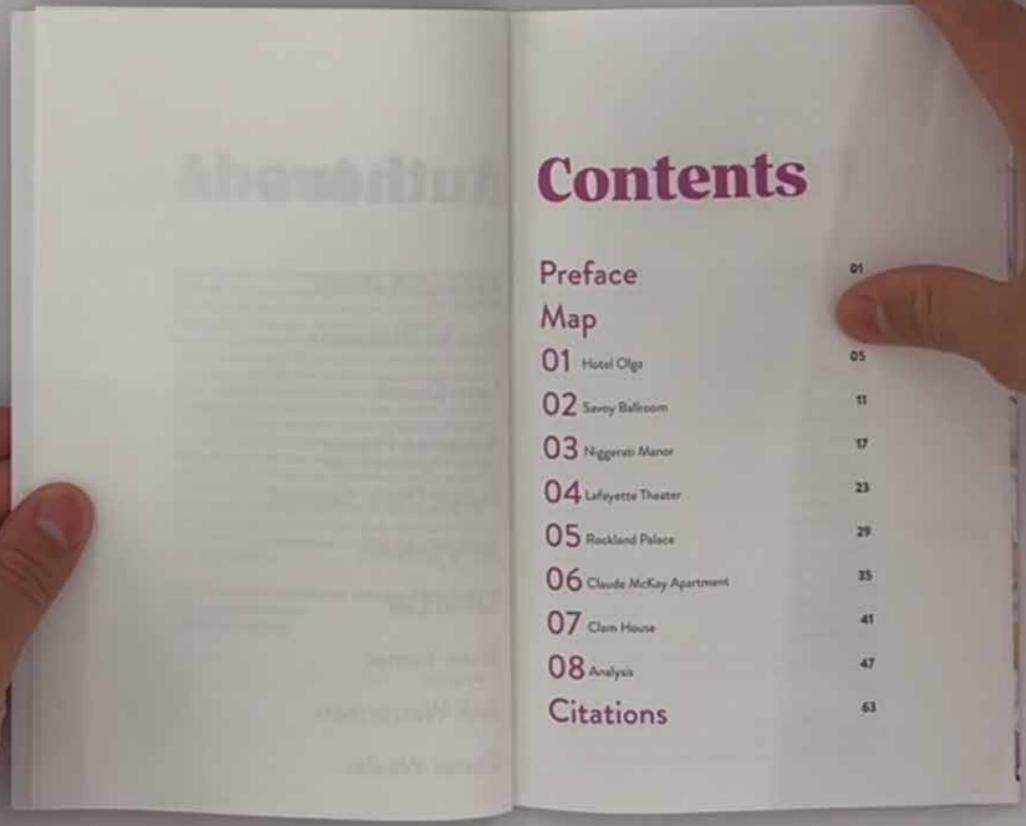
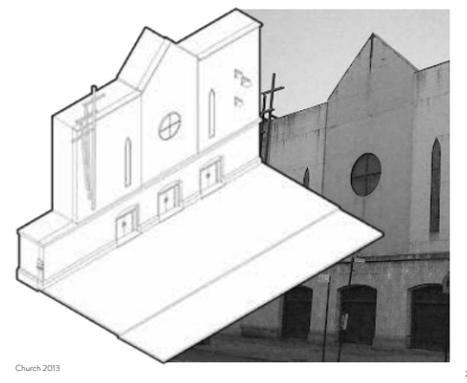
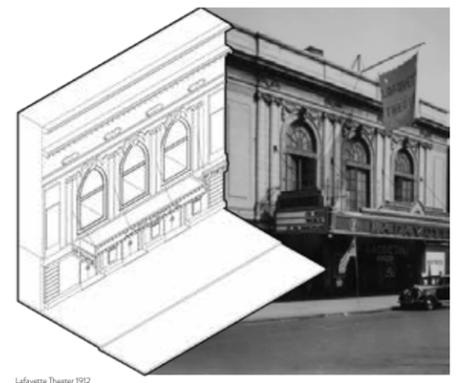
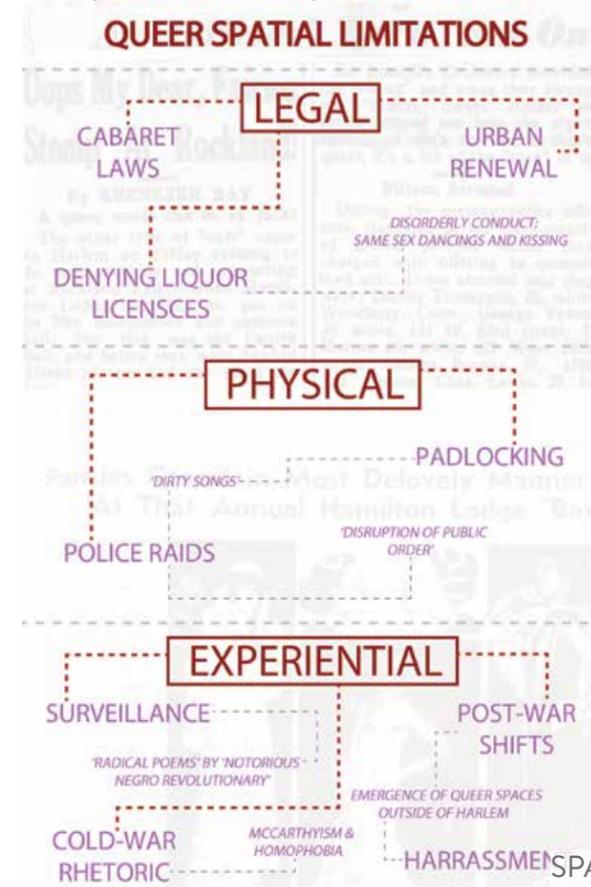
# DISAPPEARING QUEER SPACES: QSAPP PUBLICATION

The book illustrates a queer history from the Harlem Renaissance; the architectures and memories within the book identify an entangled history of queer people of color; a group that has seen marginalization throughout their history and deserve to have their stories told and spaces memorialized. Acknowledging this reality, this research documents seven key queer spaces from the peak of the Harlem Renaissance in New York City. These spaces have disappeared over time due to processes of urban renewal, ownership changes, and gentrification, but will serve as case-studies for our analysis.

**Collaborators:** Queer Students of Architecture, Planning and Preservation  
**Programs:** Rhino, Illustrator, Photoshop  
**Contribution:** Editor, Researcher, Writer, 3D Modeler, Illustrator

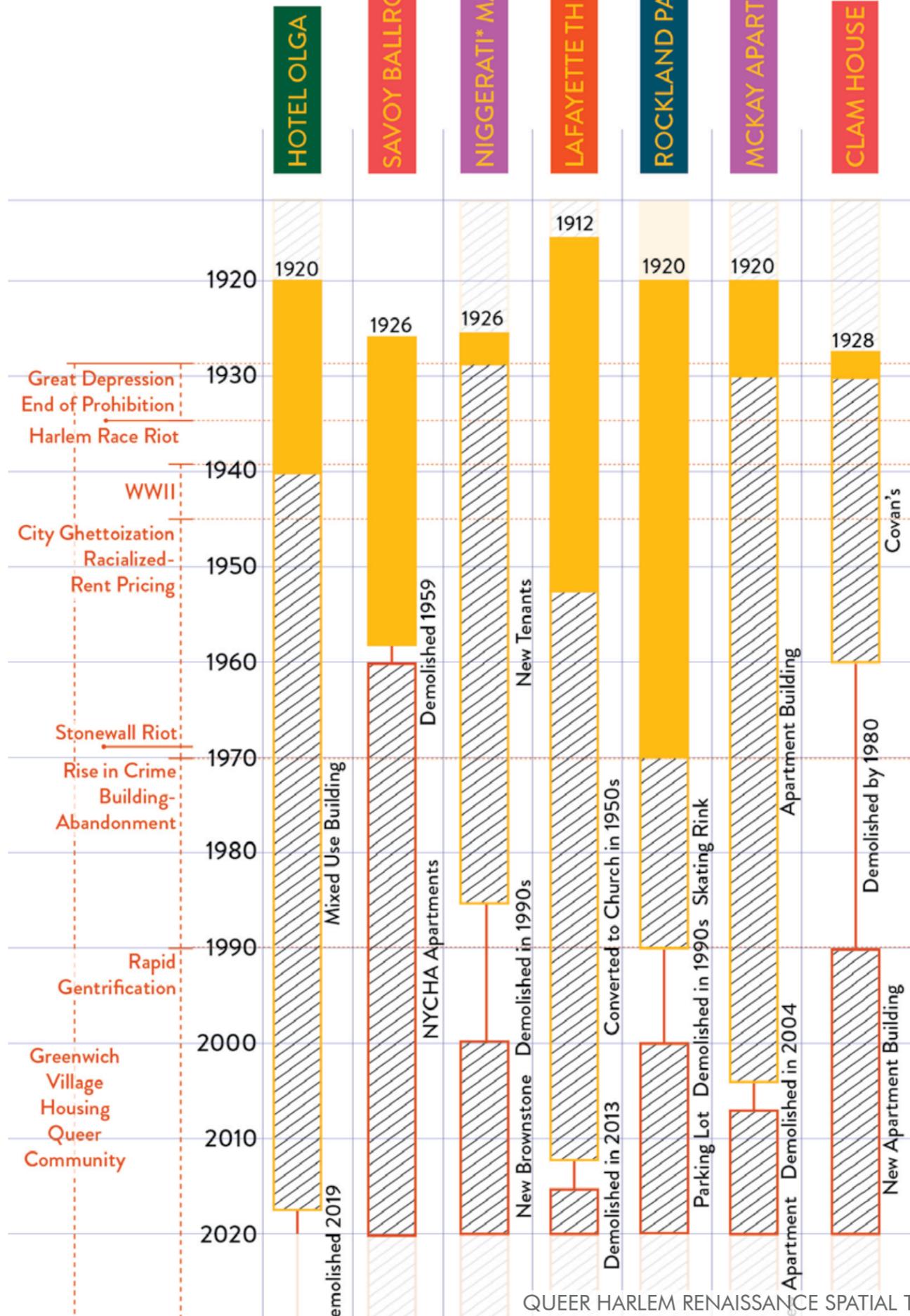


QUEER HARLEM RENAISSANCE ARTIST INTERACTIONS



DISAPPEARING QUEER SPACES PUBLICATION PRINT

SPATIAL LIMITATIONS DIAGRAM + TIMELINE AXONOMETRICS



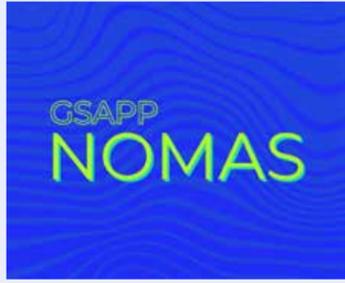
QUEER HARLEM RENAISSANCE SPATIAL TIMELINE



SAVOY BALLROOM QUEER HARLEM RENAISSANCE COLLAGE

EQUITY DIVERSITY INCLUSION SPATIAL JUSTICE  
POST PLANTATION FUTURES RESTITUTION COLLECTIVITY  
FOOD JUSTICE AND ACCESSIBILITY DISAPPEARING QUEER SPACES COMMUNITY  
**HUMAN CENTERED DESIGN** YOUTH EMPOWERMENT MUTUAL AID COMMONS AND CARE ETHICAL  
ANIMISM EMPOWERING ART PRODUCTION ENVIRONMENTAL & SOCIAL SUSTAINABILITY  
NETWORKS OF ASSISTANCE ARCHITECTURAL **WORKSHOPS FOR YOUTH** COLLABORATION  
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TRANSNATIONAL STEWARDSHIP OF LAND AFFINITY **NOMAS YOUTH WORKSHOPS | 2022** JUSTICE





# FUTURE CONNECT YOUTH WORKSHOPS: GSAPP NOMAS ADVOCACY

GSAPP-NOMAS has completed it's first year with both social and professional programming. Accomplishments include the Youth Workshops in collaboration with local community organization, Future Connect at two local Middle Schools. The Architecture Workshops introduced youth to architecture in an engaging way that will hopefully fuel their passion further. In a time where diverse voices in the field are marginalized, we are engaging with youth in a way that encourages them to become architects, designers, and advocates for themselves and their communities.

**Collaborators:** GSAPP-NOMAS Students

**Contribution:** Founder, Community Organization Liason, Workshop Coordinator



HAMILTON GRANGE MIDDLE SCHOOL WORKSHOP PHOTOS



MOTT MIDDLE SCHOOL WORKSHOP PHOTOS



MOTT MIDDLE SCHOOL WORKSHOP PHOTOS



I DECIDED TO CONTINUE MY  
EDUCATION BECAUSE I YEARNED TO  
KNOW MORE...

TO THINK MORE CRITICALLY...

TO ENGAGE WITH OTHERS ON  
DIVERSIFYING THE FIELD...

TO LEARN HOW TO PROMOTE  
SPATIAL JUSTICE...

TO USE MY VOICE AND  
DESIGN SKILLS TO MAKE  
THE WORLD A BETTER PLACE  
FOR ALL PEOPLE...

TO LEARN HOW TO TEACH  
OTHERS ABOUT THEIR OWN

THIS YEAR, I FOUND A COMMUNITY  
OF THINKERS, DREAMERS, AND  
DESIGNERS.

WE REFLECTED ON THE  
PROFESSION AND OPPORTUNITIES  
FOR IMPROVEMENT

WE DREAMED OF A PLACE FOR  
EVERYONE, **BY** EVERYONE

**TOGETHER**, WE IDEATED AND  
DESIGNED A MORE  
EQUITABLE WORLD

**TOGETHER**, WE MEMORIALIZED  
DISAPPEARING HISTORIES

**TOGETHER**, WE TAUGHT  
FUTURE GENERATIONS TO USE  
THEIR VOICE AS POWER

*THIS YEAR WE BECAME*  
**ADVOCATE ARCHITECTS**

EQUITY DIVERSITY INCLUSION SPATIAL JUSTICE  
POST PLANTATION FUTURES RESTITUTION COLLECTIVITY  
FOOD JUSTICE AND ACCESSIBILITY DISAPPEARING QUEER SPACES  
COMMUNITY HUMAN CENTERED DESIGN YOUTH EMPOWERMENT  
MUTUAL AID COMMONS AND CARE ETHICAL ANIMISM  
EMPOWERING ART PRODUCTION ENVIRONMENTAL & SOCIAL SUSTAINABILITY  
NETWORKS OF ASSISTANCE ARCHITECTURAL WORKSHOPS FOR YOUTH  
COLLABORATION SPACES OF COMMONING BEYOND PROPERTY  
RE-REVERBERATION VERNACULAR ARCHITECTURE INDIGENOUS  
COSMOLOGIES LAND RECOGNITION ABOLITIONIST REPAIR  
COMMUNITY PARTICIPATION DISABILITY JUSTICE PALIMPSEST  
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PART COUNTER COLLAPSE OF WELFARE STATE HISTORICAL  
REMEMBRANCE VISIBILITY RESISTANCE COMMON RACIAL JUSTICE  
HIGHWAY DEGRADATION JUSTICE NETWORKS TRANSNATIONAL  
STEWARDSHIP OF LAND AND ADVOCATE ARCHITECT | ABRIANNAH AIKEN