

**discord**



# forward

My expedition trajectory at Graduate School of Architecture, Planning, and Preservation, Columbia University has been filled with plethora of knowledge, experiments, arguments, speculations and challenging the realm of architecture- built, proposed and everything in between. Through this year's trajectory and carefully curated coursework, I've come to realize that every theory and construct has two (or sometimes more) sides to it. That's where the contention lies, that's what distinguishes architecture as a thrilling and critical practice. The courses that I dedicated myself to in this degree helped me explore the *discord\** between two narratives of the same story every semester and contest the arguments that both drove.

This book is a compilation of those narratives. Each course has been driven with the intension of analyzing, contesting and sometimes, creating a harmony between the two arguments. In realizing the necessity to critical diagnose, dissect and treat these narratives is where a third hidden narratives rises. The book is divided in experiments done in this discord through design, writing and visuals.

*discord(n). contention in disagreement*

## design

#1/ **alley** // **building** / lines X cities / summer

#2/ **inmates** // **public** / comity / fall

#3/ **city** // **city** / copula hall / spring

## writings

#4/ **closed world** // **open world** / paper / summer

#5/ **learning from las vegas** // **made in tokyo** / program-theories / fall

## visuals

#6/ **architecture** // **policies** / contentious newyork / summer

#7/ **digital** // **print** / graphic architecture project / fall

#8/ **supertalls** // **affordable housing** / contentious supertalls / spring

#discordnumber / mono // mono / project topic / semester

**design**

**alley / / building**

**discord #1**

# **Park Avenue Plugins**

## **Lines X Cities**

Instructor- Nahyun Hwang & David Eugin Moon, NHDM Architects  
Summer 2019, with Wei Wang

This studio investigates the seemingly benign but potent architecture of and around urban arterial roads. The studio seeks the possibility of architecture that actively challenges the construct of pure utility, through a thorough morphological and programmatic investigation of the existing and transformed conditions, engaging Fourth Avenue in Manhattan (a.k.a. Park Avenue) as a testing ground and a site of projection. Taking advantage of the infinite programmatic and demographic complexity and the spatial politics of Park Avenue, the studio utilizes the thoroughfare and its extended territories as a subject of investigation and a testing ground.

In Manhattan, where every square foot area is of high value, why are alleys of Manhattan not appre-

ciated and utilized enough? The alleys of Lenox Hill at Park Avenue are one such example of residual under-utilized spaces between elite buildings of Upper East Side. This design investigates into these alleys and provides for different functional spaces that are given back to the community, making use of them to their full potential. The goal of the project was to suggest the possibility of bringing forward the alternative spatial structure, and thus, the behaviour of the city, through the redefinition of the Architecture of the Thoroughfare.

the design rethinks the peculiar sleek and repetitive alleys of lenox hill, park avenue into interventions that invite users and commuters to pause, interact and activate spaces that were once neglected.



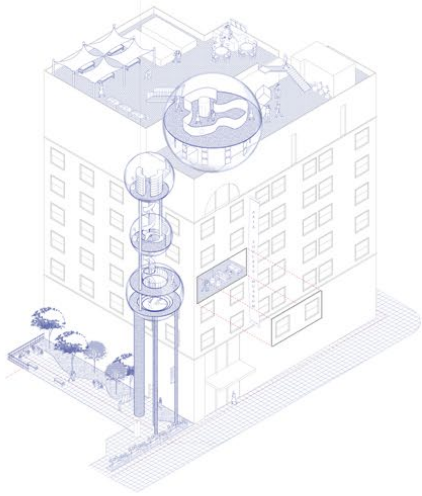
71.5 ST, PARK AVE  
CO-WORKING SPACE

70.5ST, PARK AVE  
ARTISTS' UTOPIA

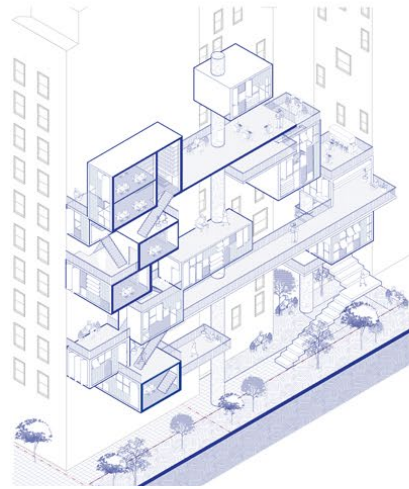
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RECYCLING GYM

82.5 ST, PARK AVE  
GARDEN SCHOOL

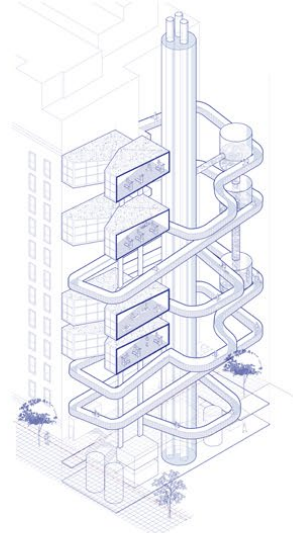




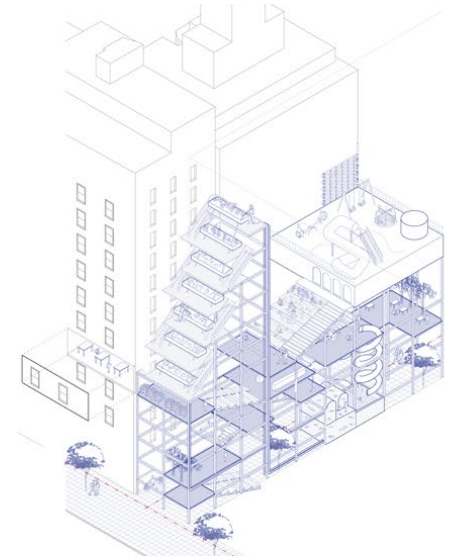
Artists' Retreat



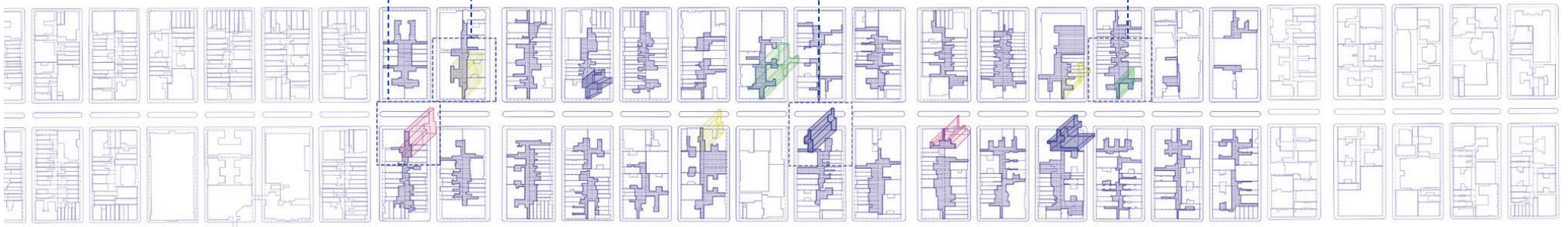
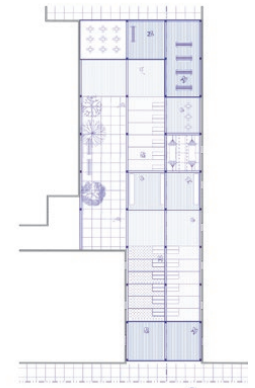
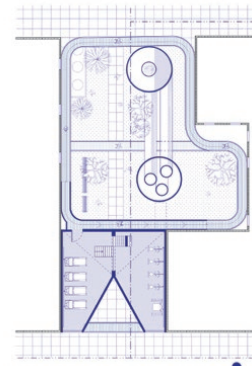
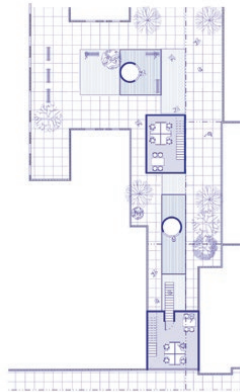
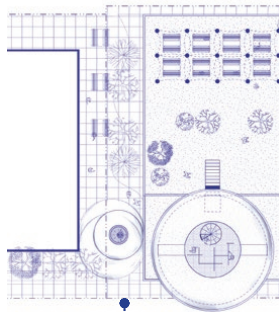
Co-working spaces



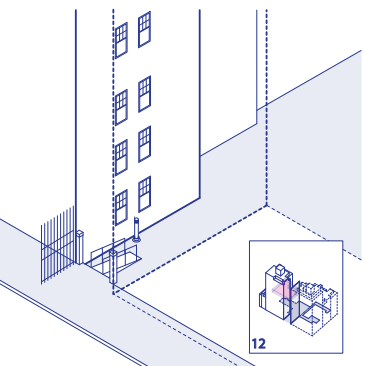
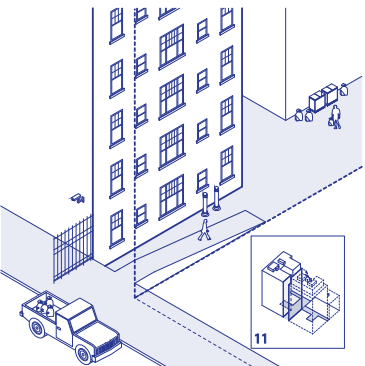
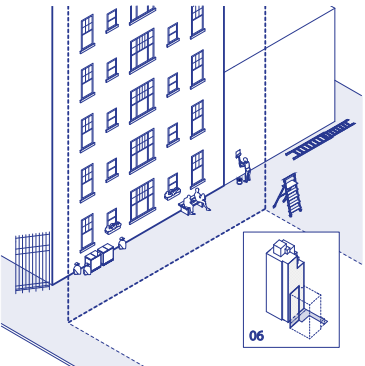
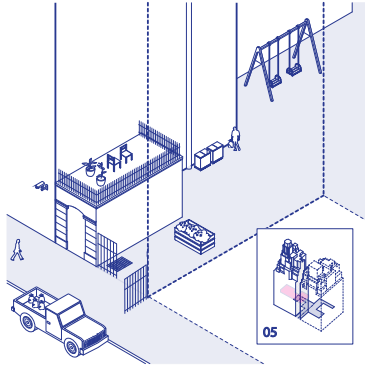
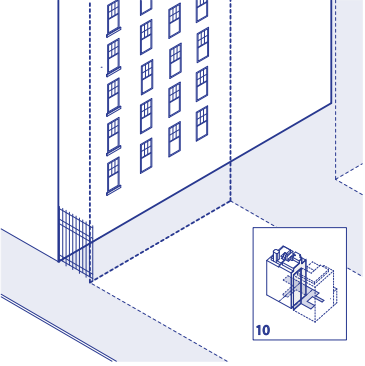
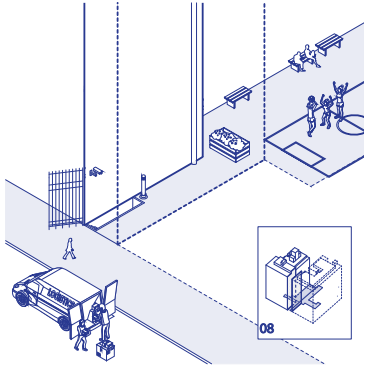
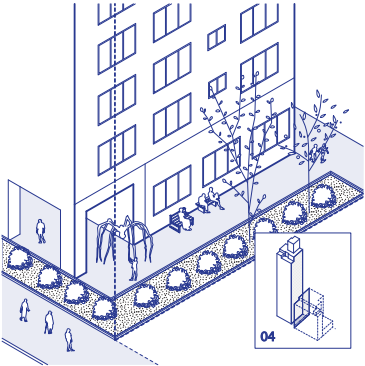
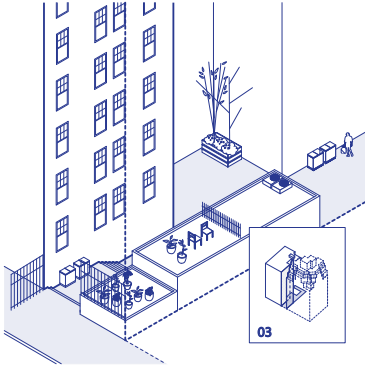
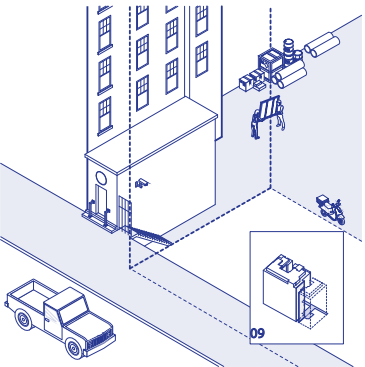
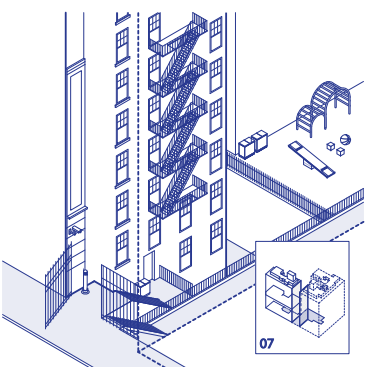
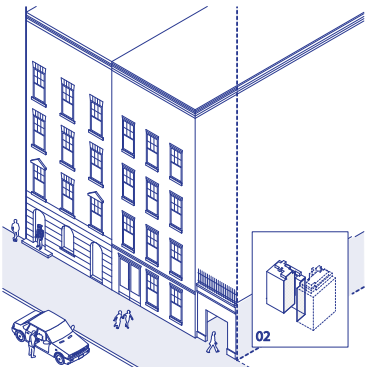
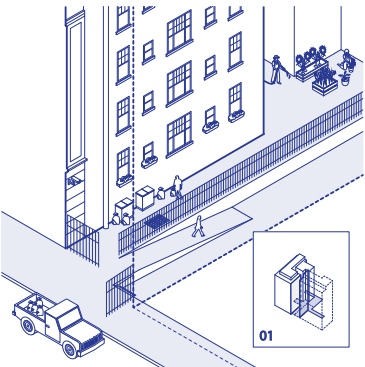
Waste Recycling Gym

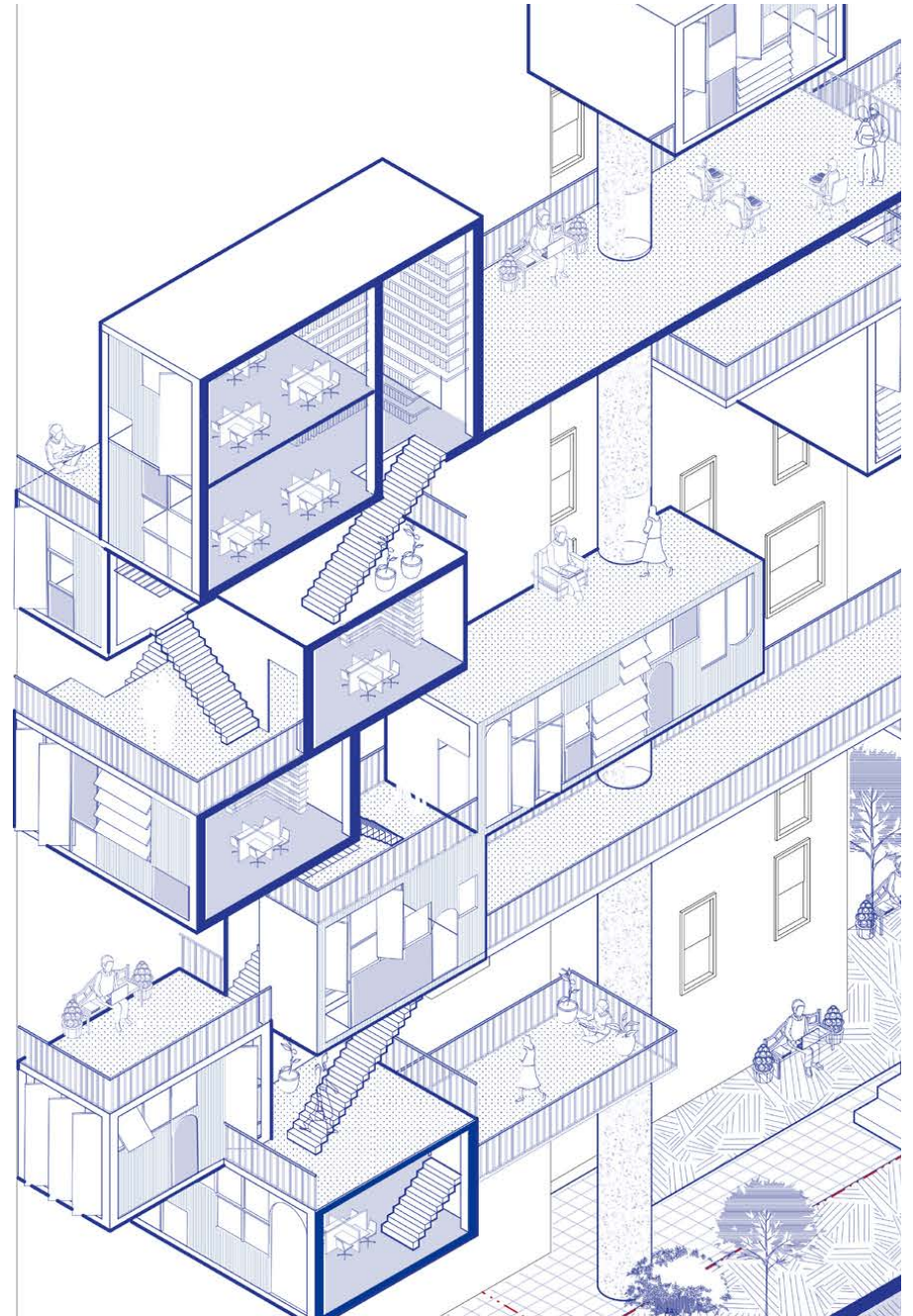
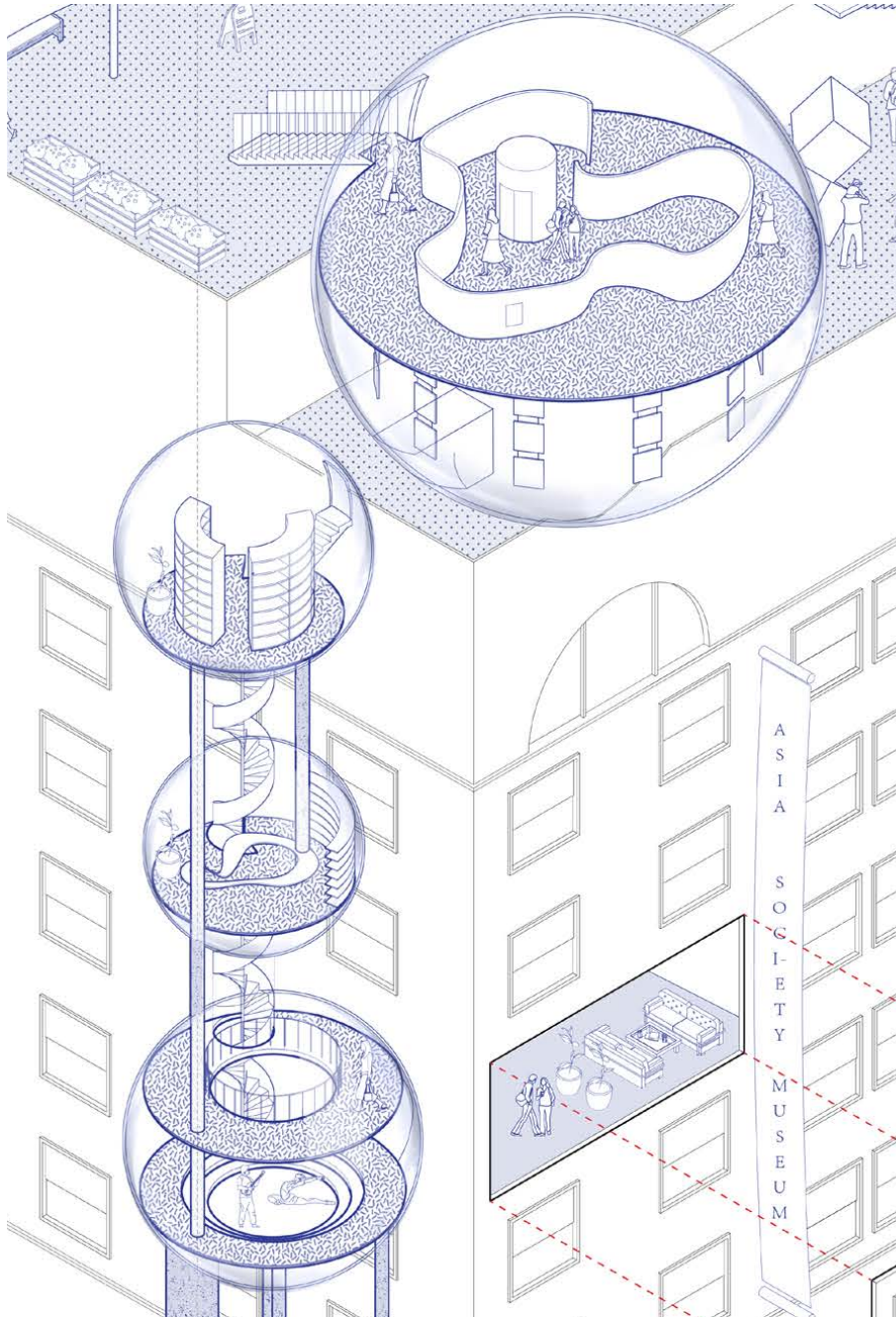


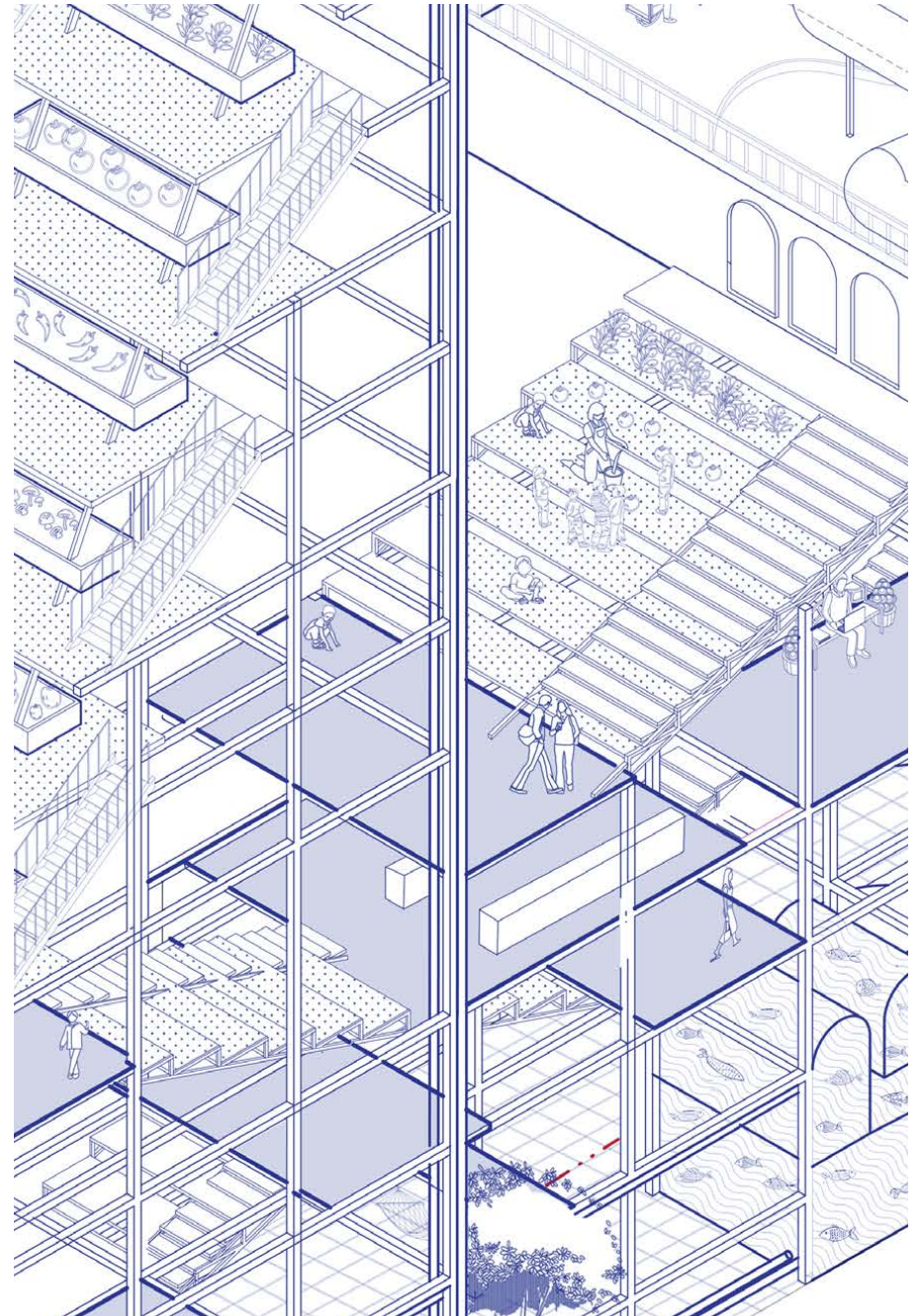
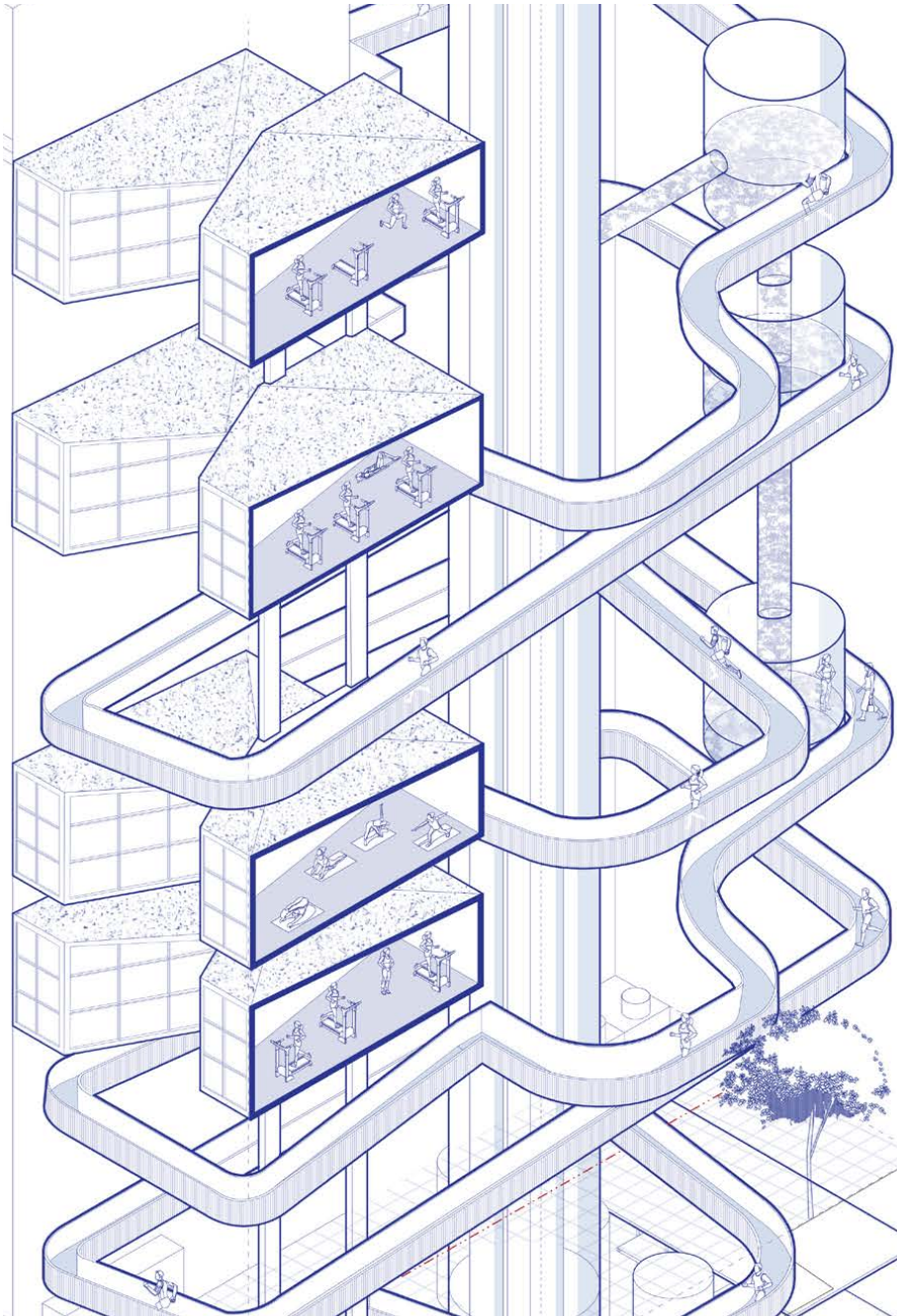
Vertical Farm & School



# Alley Conditions



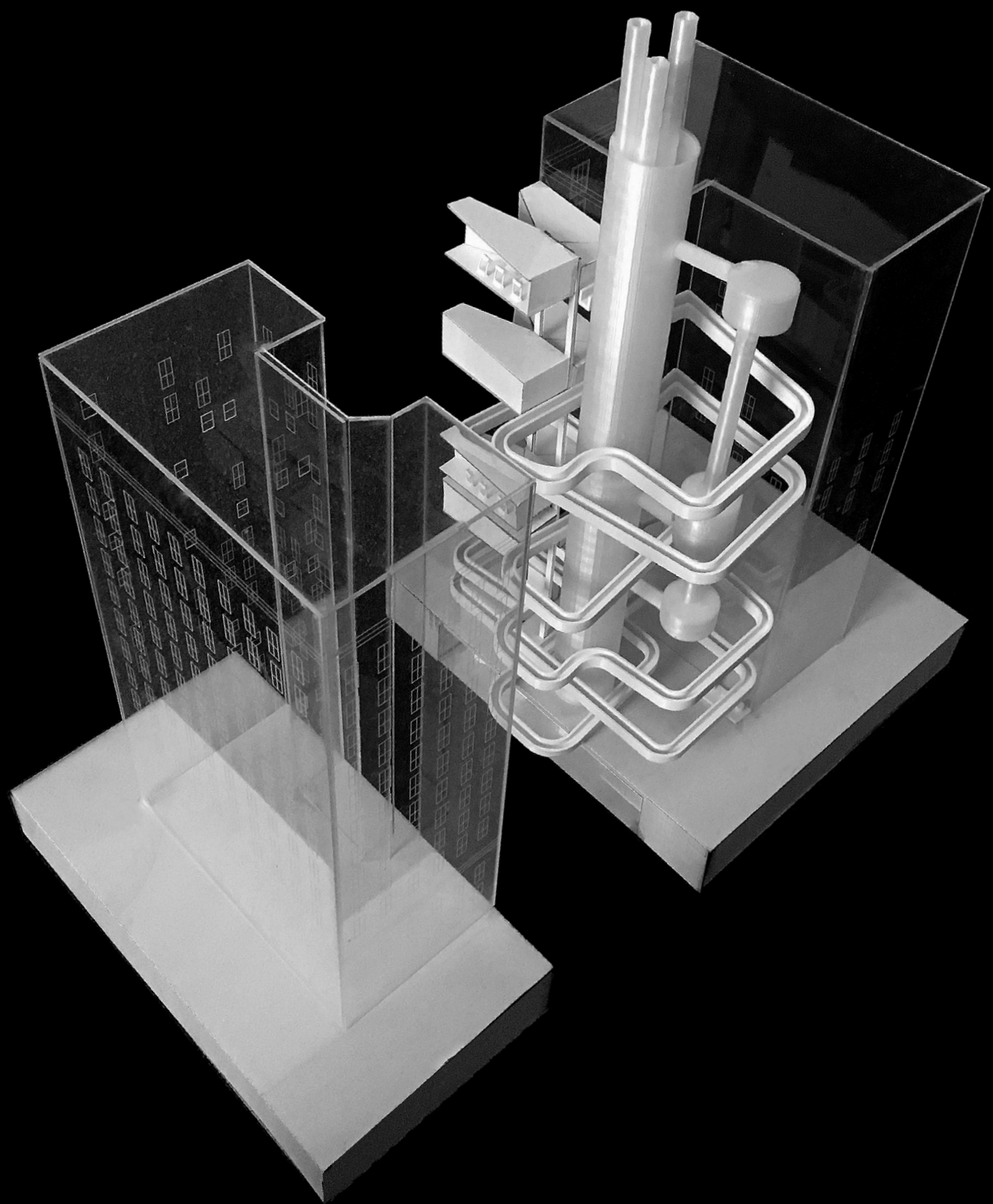








**this prototypical design  
re-imagines typical alleys  
that are used for garbage col-  
lection and disposals as a new  
type incorporating an inter-  
active function of gym which  
uses the human locomotive  
energy generated to recycle  
waste disposed in this alley to  
churn out processed bio-in-  
gredients for the sister verti-  
cal farm alley intervention.**



**public**

**/ /**

**inmates**

**discord #2**



## **Comity**

### **Program and the new type of 'Political'**

Instructor- Bernard Tschumi

Fall 2019, with Ghaidaa Gutub

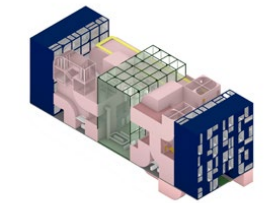
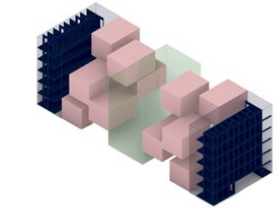
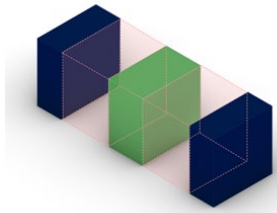
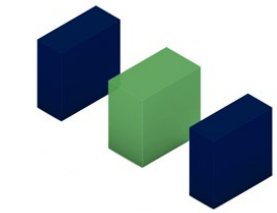
This project embraces the incessant mutability of the city, focusing on its impending needs and asking: what happenings can establish new links, connections to public use, social relations and so on, that can re-frame architecture and its cultural relevance? The project explores how a program can regulate architecture's relationship with society and how space can not only contribute to it but also how it can challenge it. It thinks about what architecture does, and about the effect.

With 6 programs occupying adjacent sites in one Manhattan block, this project embraces the theoretical framework of the 'political', based on the contemporary challenges that this backgrounds rise, the project tries to rethink the program and the new type of architecture it can respond to.

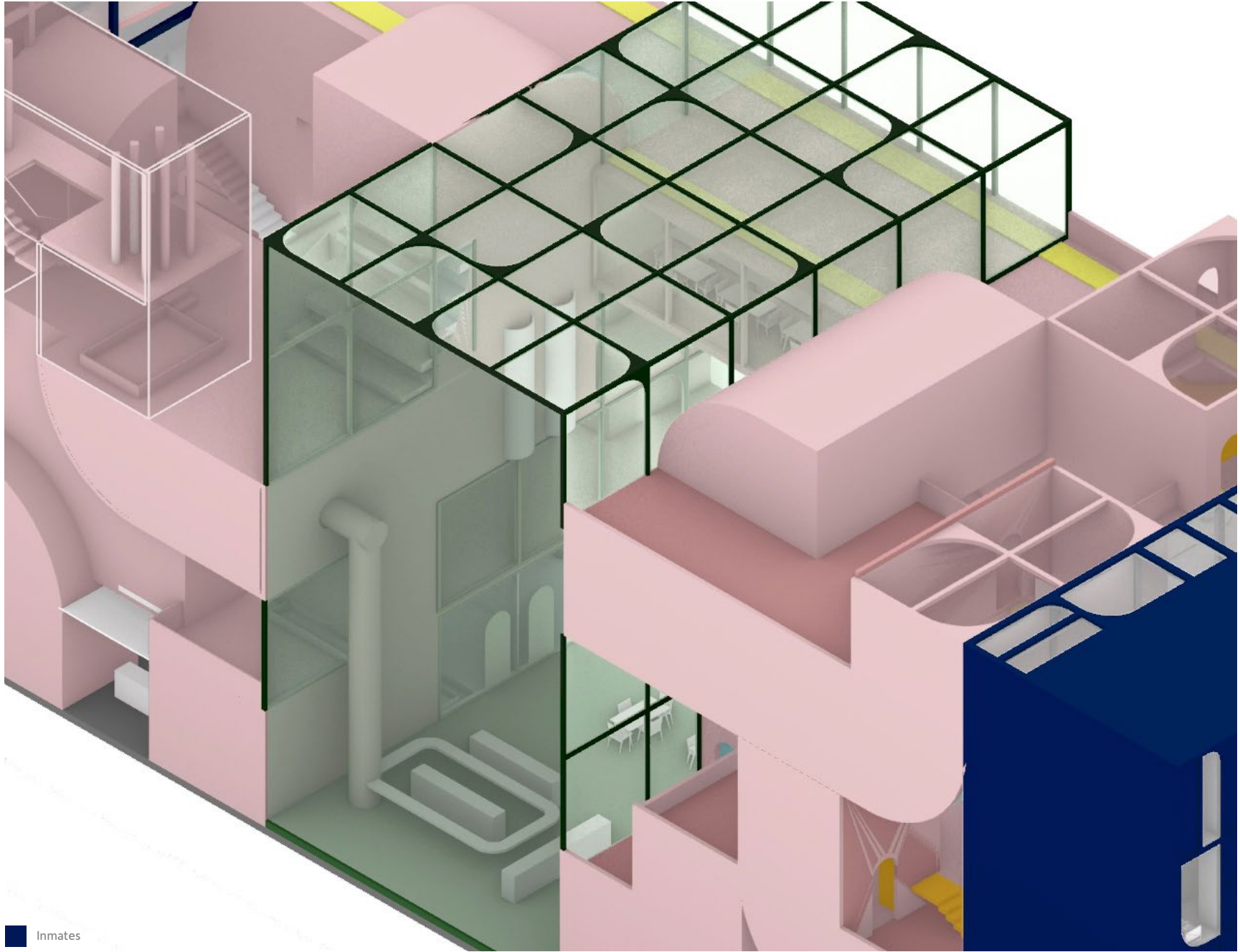
Political represents a cooperative relationship between the government and the public. The vision resembles to create a symbiotic system that helps the society be an active part of the political body, aiding it to implement alterations and modifications for better coexistence and development. This design rethinks the mundane tectonics of isolated and exclusive reincarnation centers, through to a solution of inclusive synchronization of two opposite communities of a mutual society and their dynamics in encountering common spaces, with the larger intent of minimizing social stubborn norms and pushing excellence of social respect, recognition, and ethics.

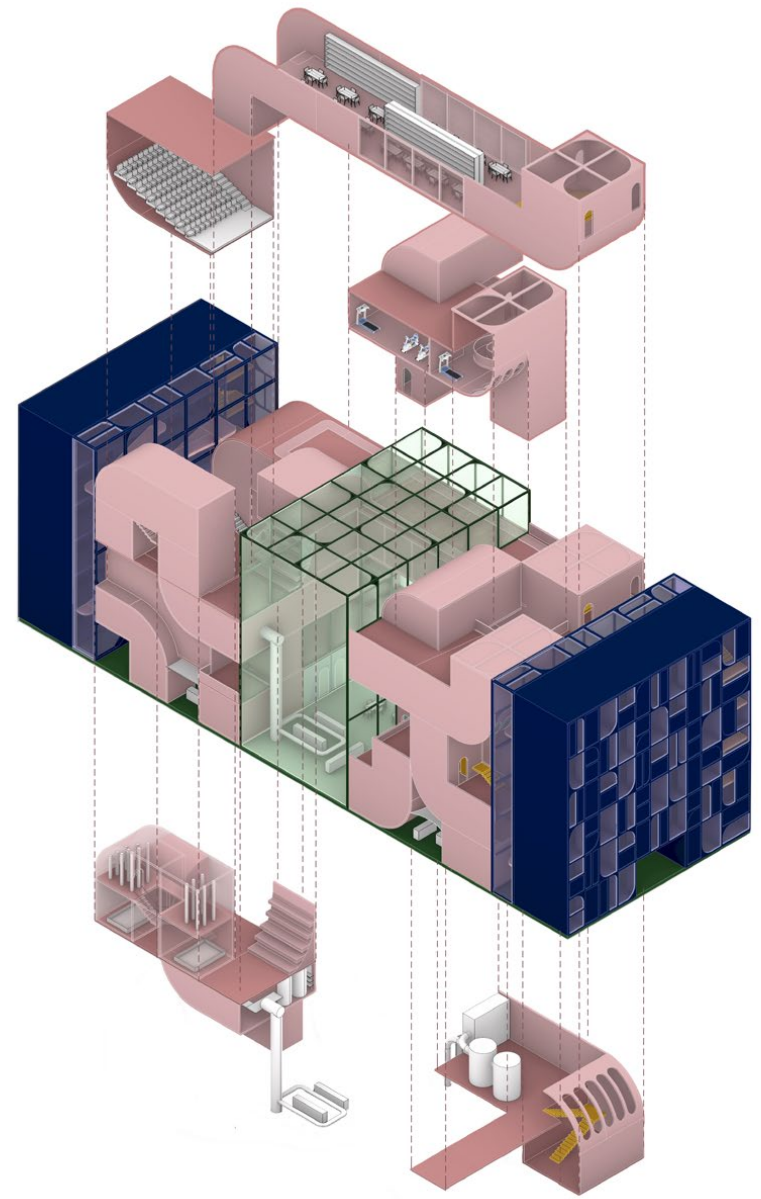
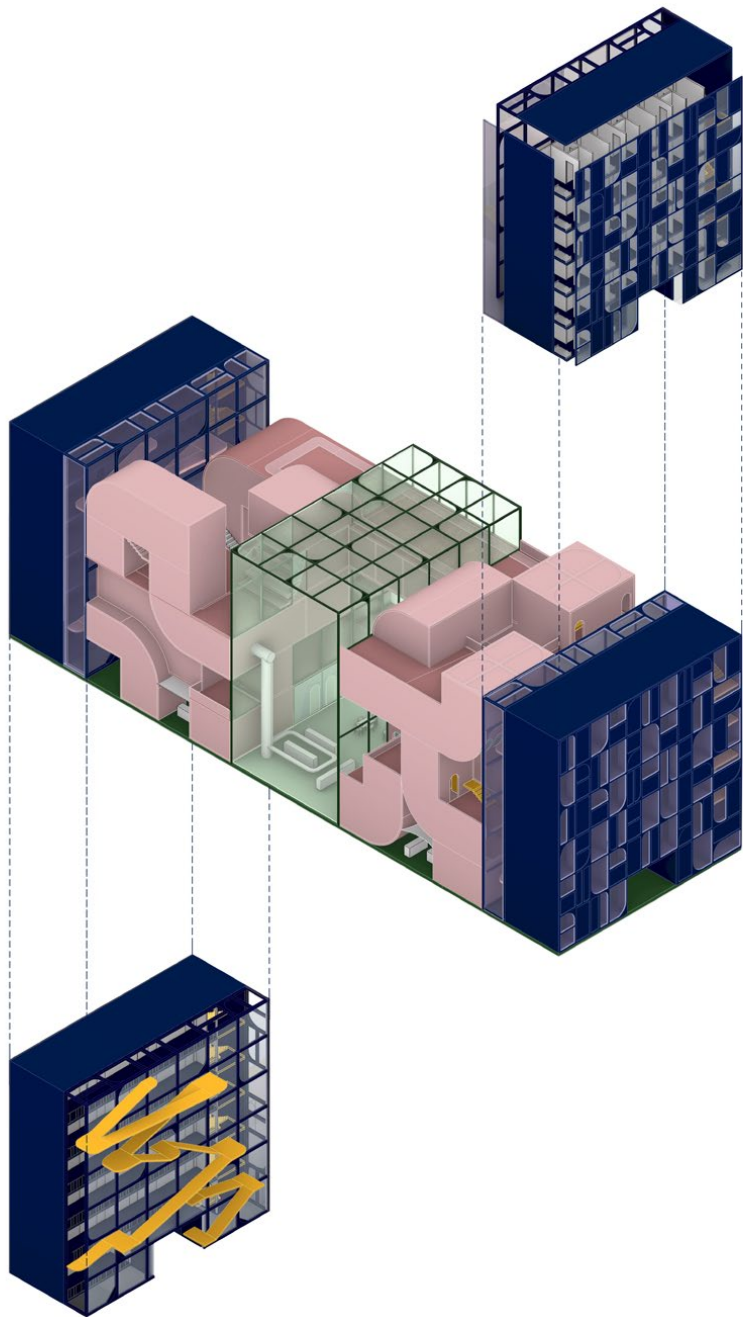
as a part of a 'Handshake exercise' as termed by Tschumi, this project tended re-imagine program for Buell Hall to stitch 6 programs together as a warm up to the political project.

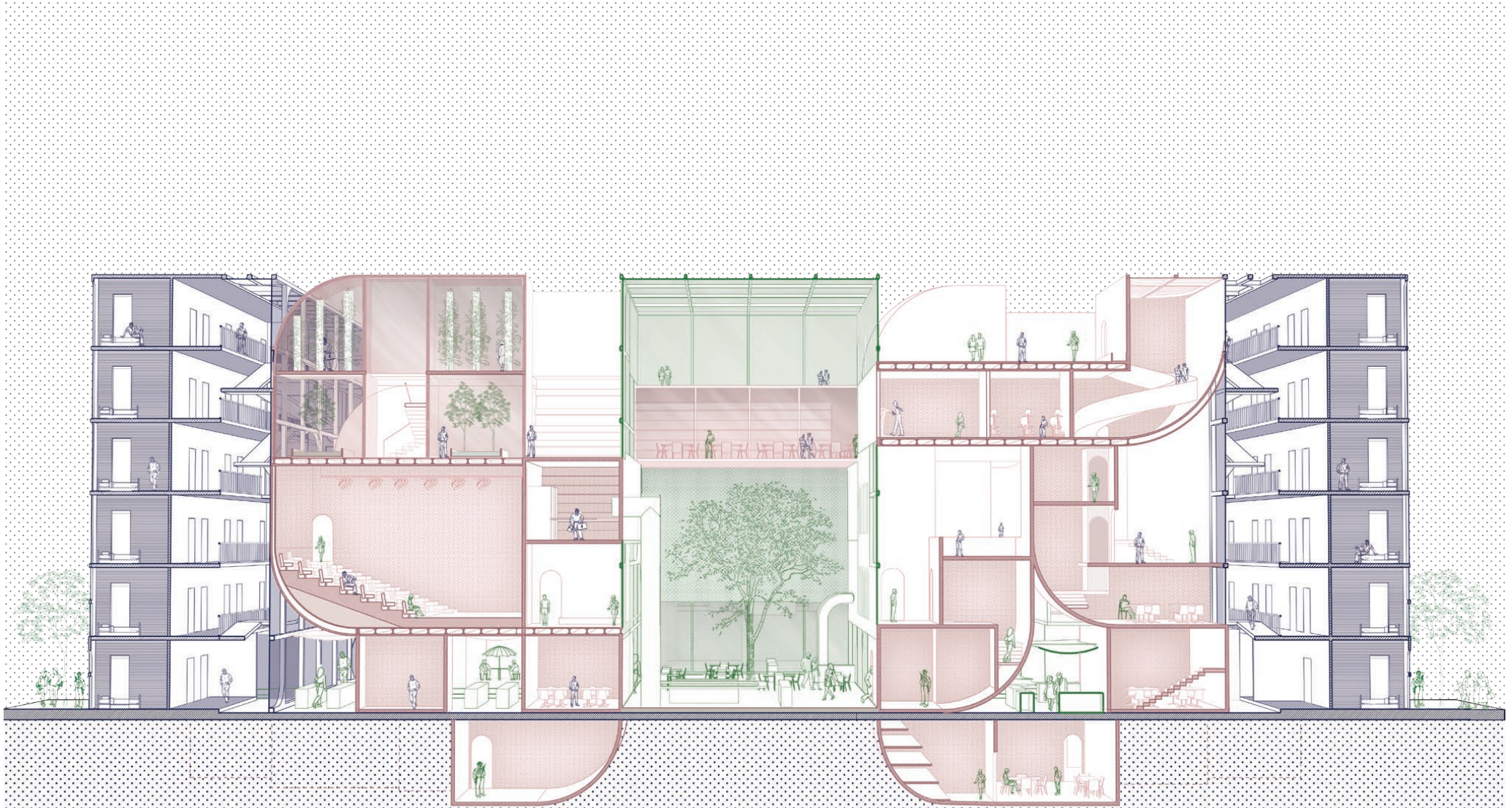




Public Space Binder Inmates







Section

**Comity**

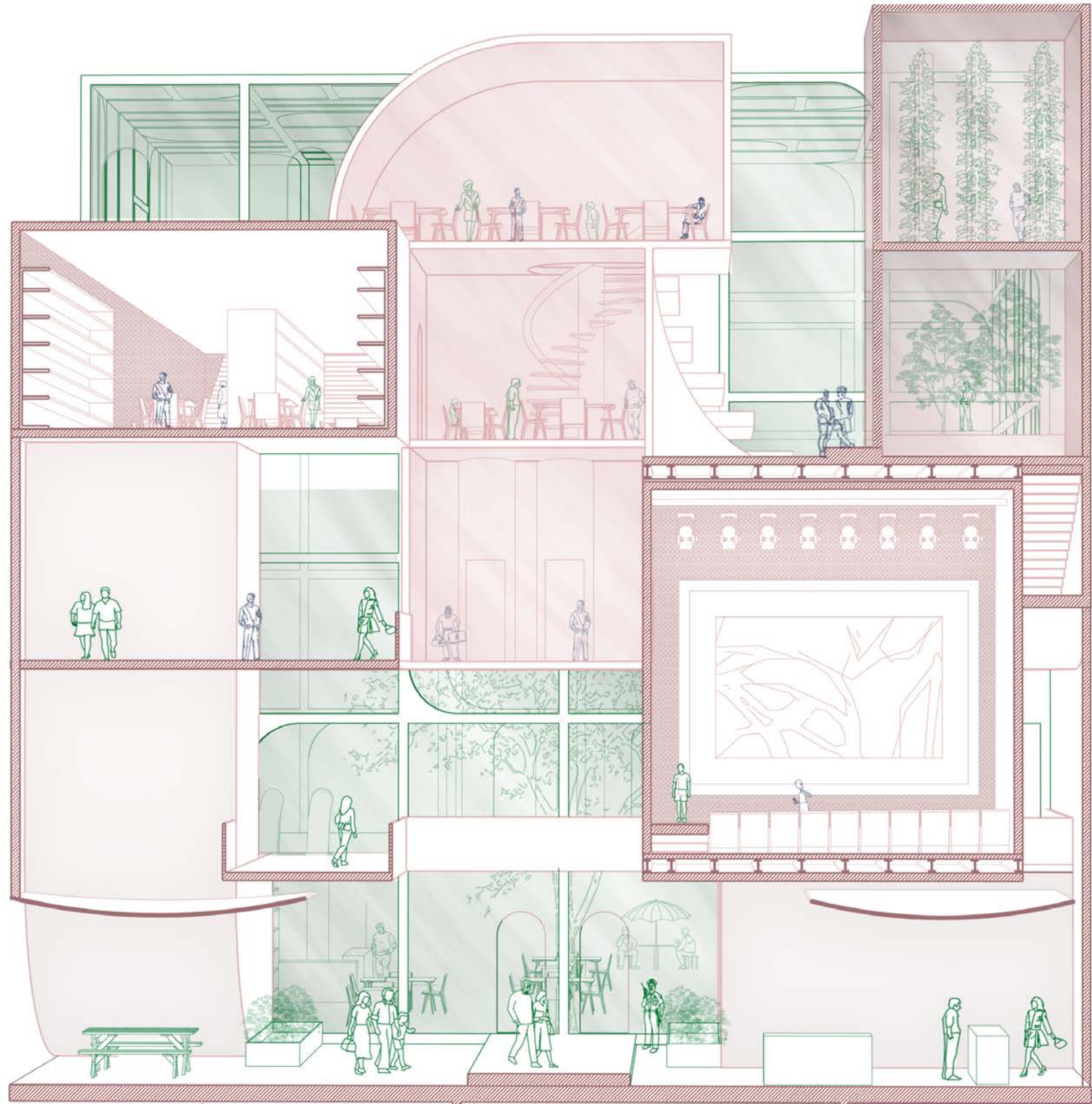
The Political

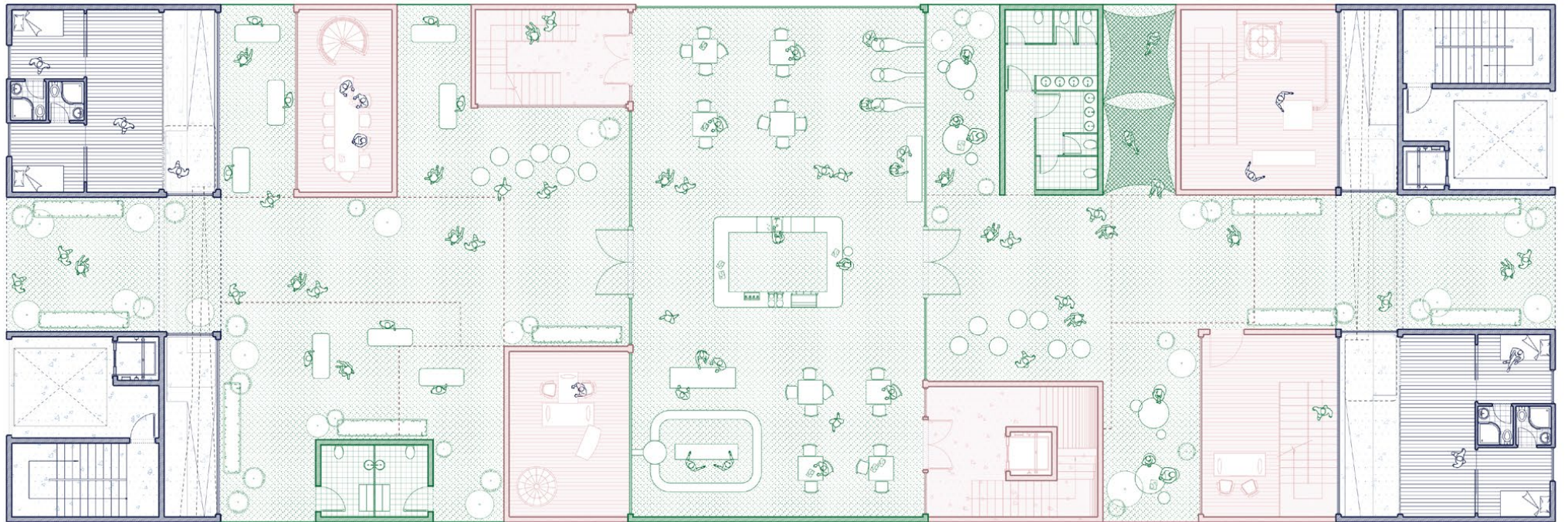
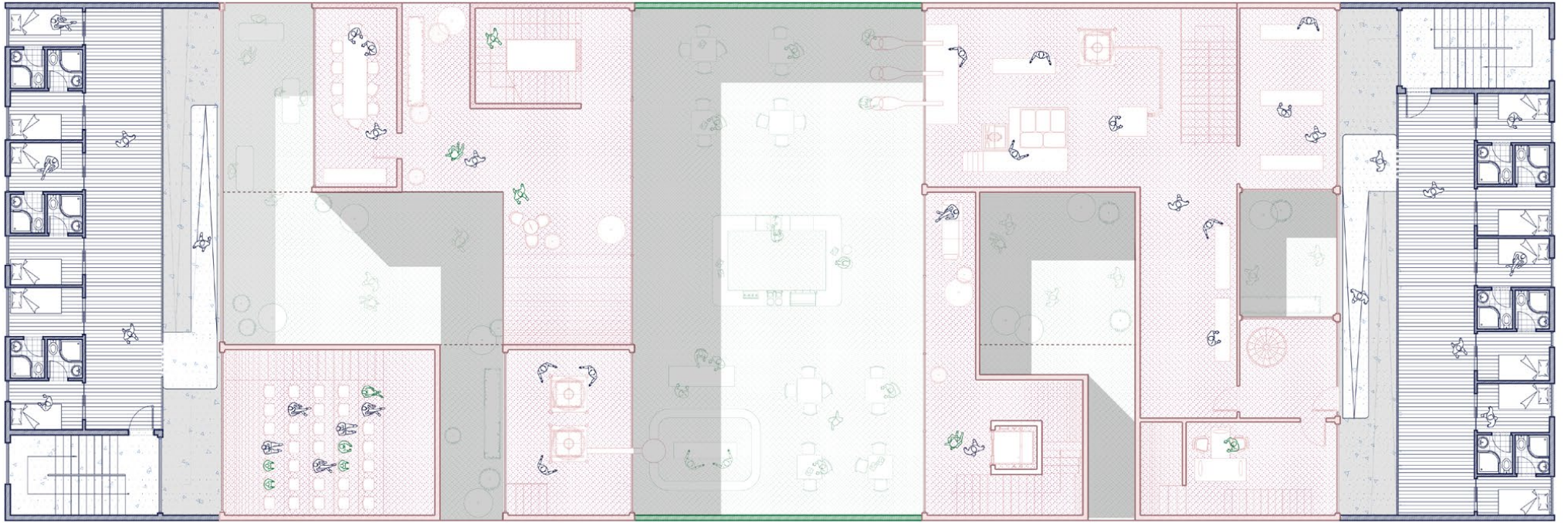
 Inmates

 Binder

 Public Space

**This type aspires to create a new typology of an incarceration center normalizing both lives of the inmates and their families- socially and psychologically, and perhaps understand how such a type might architecturally supplement the political capital and social forces. The type envisions to blend in two communities of one society by staging platforms of various intimacy levels of interaction keeping in mind the safety and security of this sensitive structure only to break the notion of discordance.**

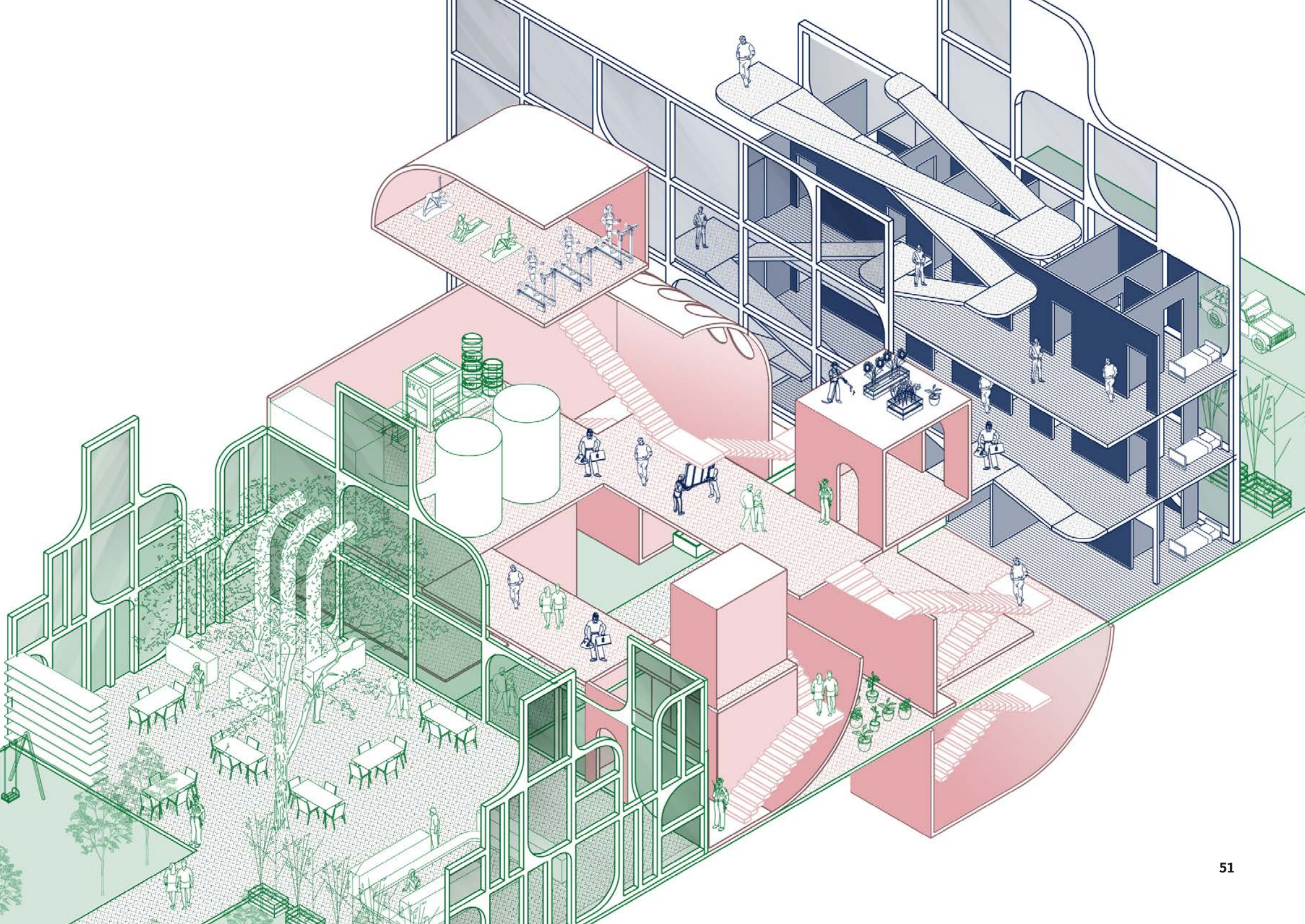


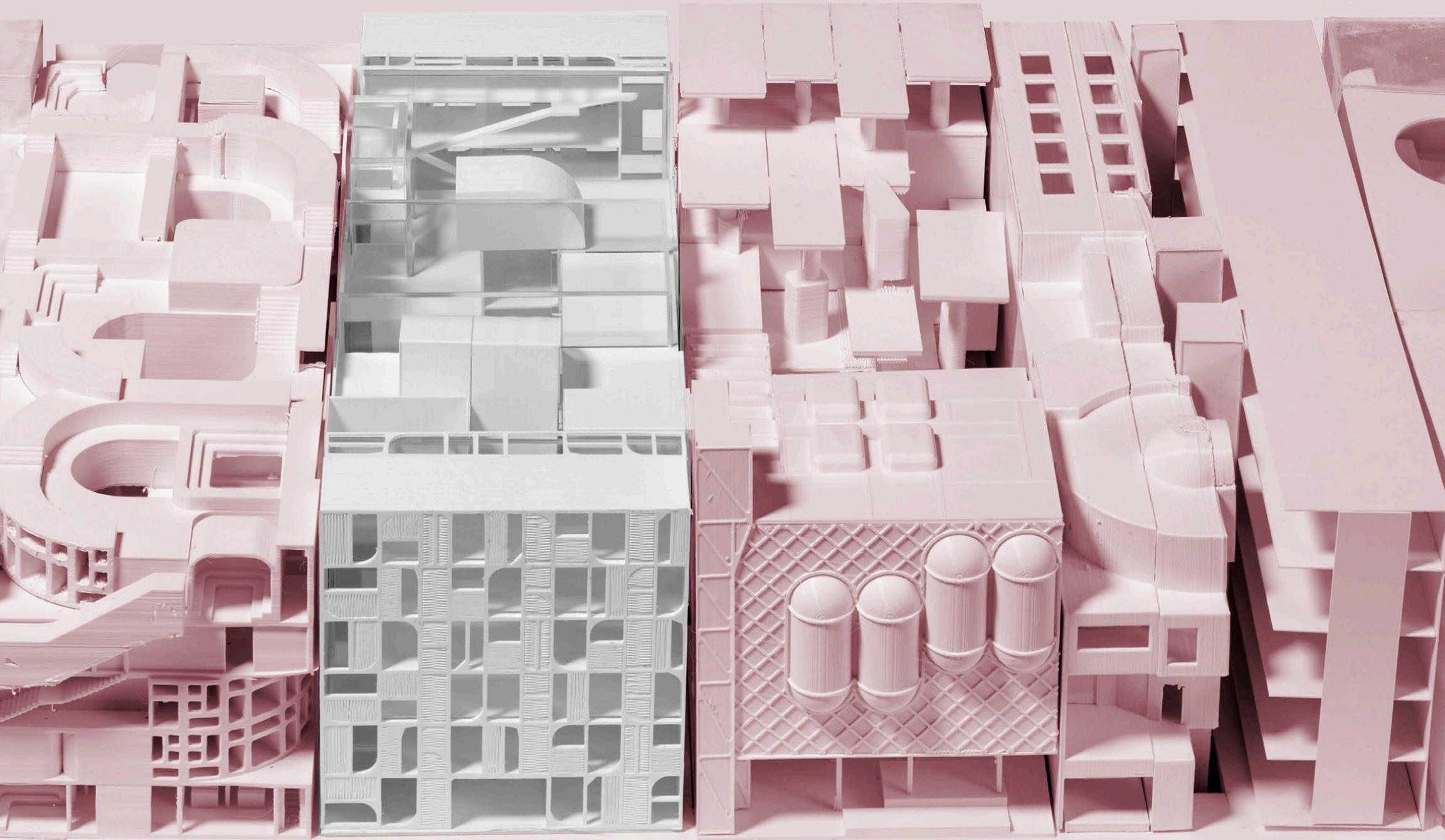












**the city**  
Beszel



**the city**  
Ul Qoma

**discord #3**

## **Copula Hall**

### **based on China Meville's book City and the City**

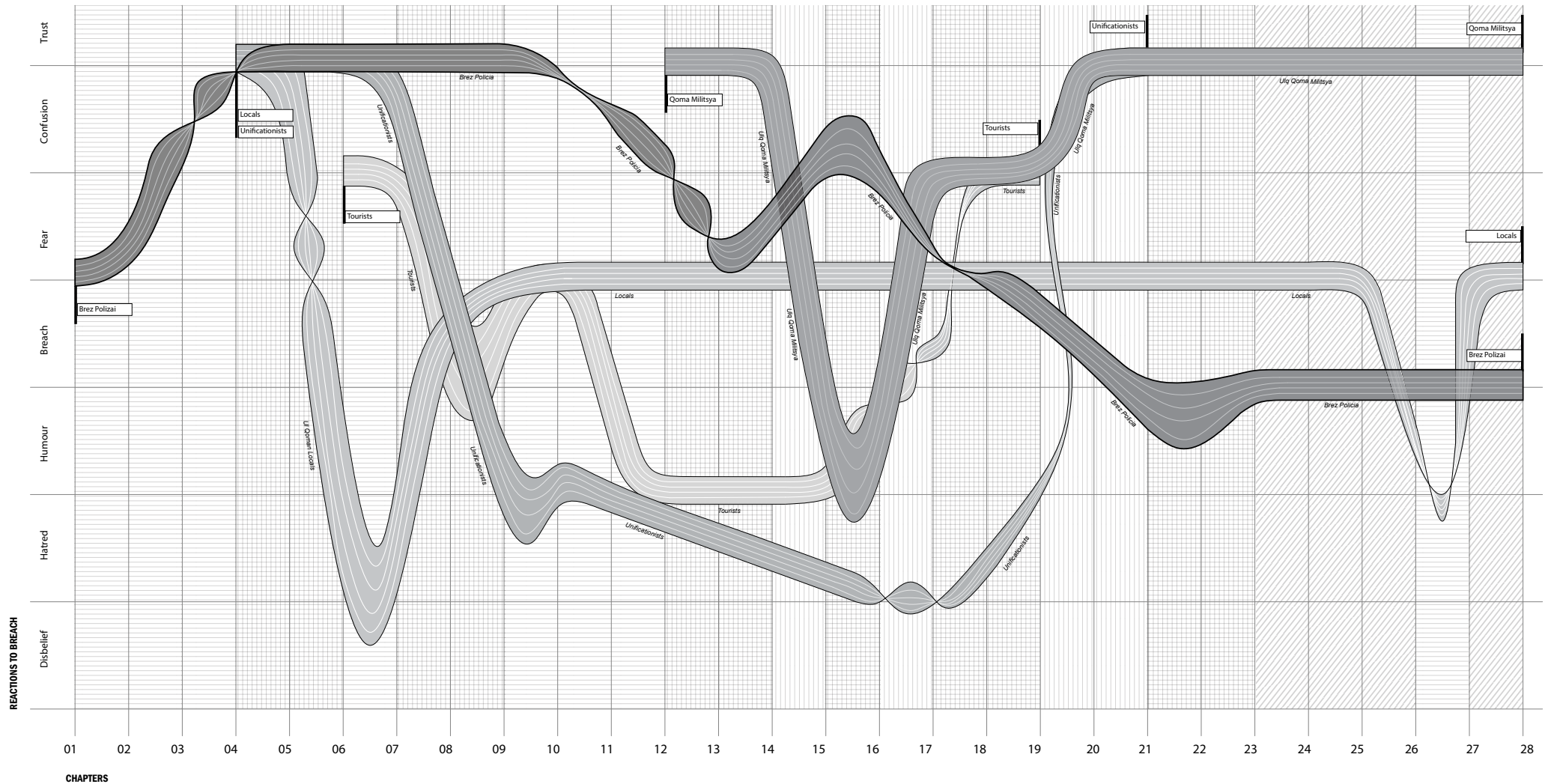
Instructor- Stephen Cassell & Annie Barrett

Spring 2020

Two oppositional city states partially occupy the same geographic territory. Citizens of both nations coexist side by side in an interwoven crosshatch of overlapping borders, yet are forbidden to acknowledge one another's existence due to deep cultural strife. These irreconcilable conditions yield an encrypted urban fabric, a conflicted, yet coincident overlay of opposing architectural languages ancient and modernist, east and west that conveys the rigid set of behavioral codes and protocols required to maintain the tenuous political conditions of the city/cities. These impossible architectural, cultural, and geographic circumstances are the setting for China Mieville's noir police procedural novel *The City and The City*, which will serve as the site, program, and universe of the studio. Intensely detailed within the action of the novel, the

carefully constructed fictional world is also a provocation.

The project looks at designing the building 'copula hall' which becomes a premise interpreted as a singular organism that is cleaved into two; as two individual but interlaced systems; or as an amalgamation of two that holds the administrative overlooking body for the two cities. This project design considers the delicate relationship between the two cities and is built to relieve the stress of the citizens to breach into the other city by carefully designing the building that intertwines the two cities but in all awareness maintains a clear segregation via circulation.



this projective cartograph is an analysis, deconstruction, and recomposition of the text to reconstruct the implied geographies, styles, culture, social code and site conditions. It maps the story based on the characters, events, places and their response to 'breach' through the book.

CHAPTERS



PLACE

58



PEOPLE

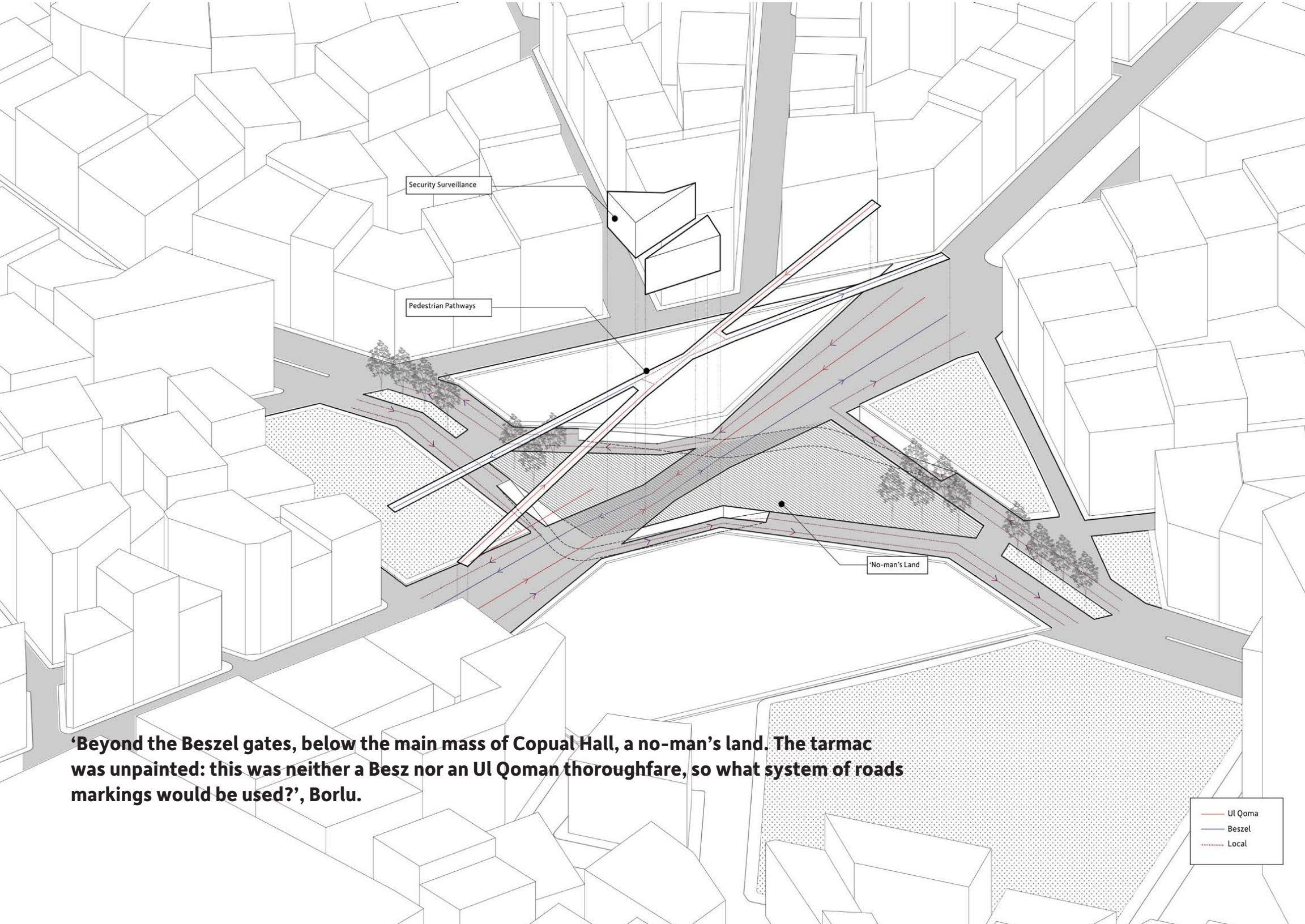


AFFECTORS

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The design was approached with the initial resolution of the gateway to become the prime anchor of the project direction. Through study models, the experiment was focused on creating a gateway in this unique site which passed through the building of copula hall, enabling pedestrians and vehicles to cross the city boundaries to enter the other city. These set of experiments tries to create a traffic solution of connecting the peripheral streets to each other without having to cross the boundaries and creating a main central gateway which funnels in the centre to resemble the tension of the two cities as one checks in to the other. The design tried to replicate the 'no-man's land' as mentioned in the book that becomes the key location for some major events of the book.





Security Surveillance

Pedestrian Pathways

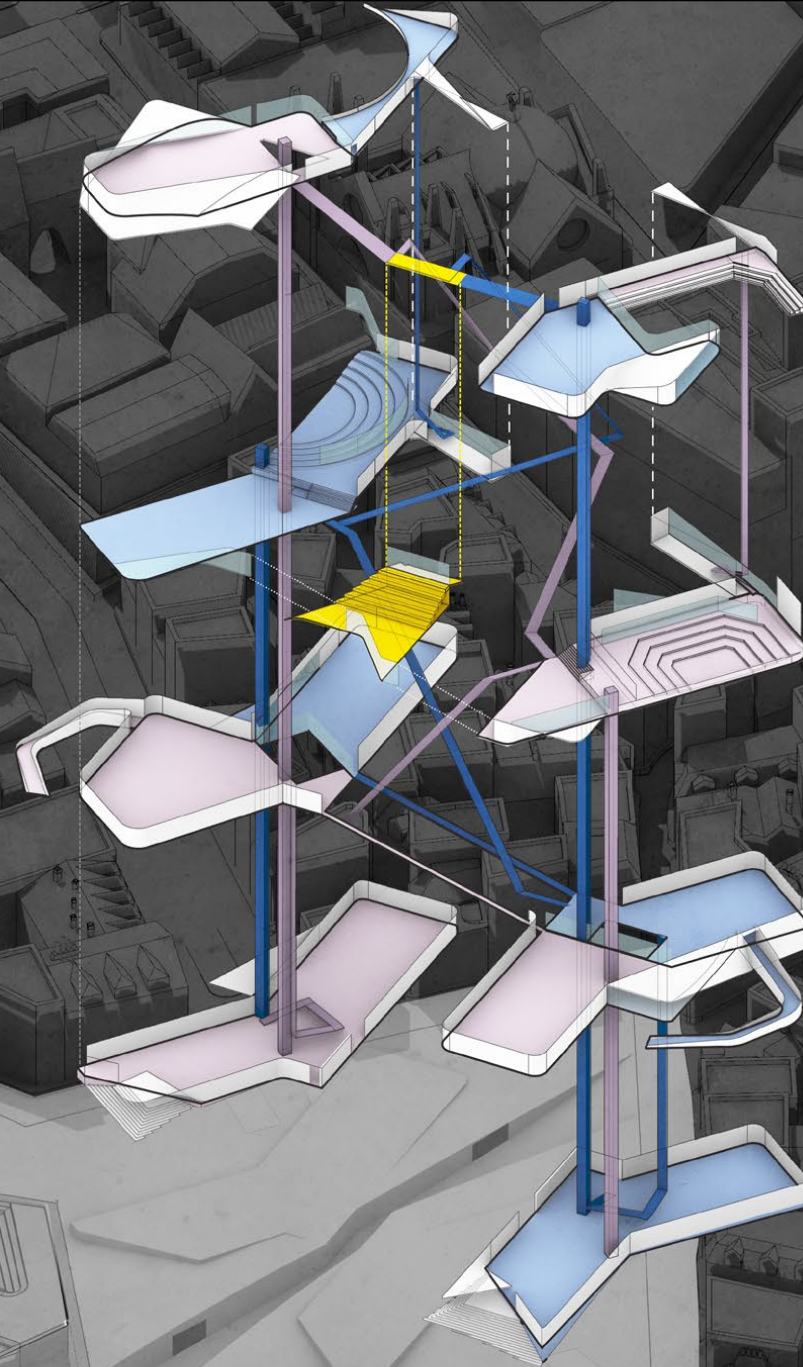
No-man's Land

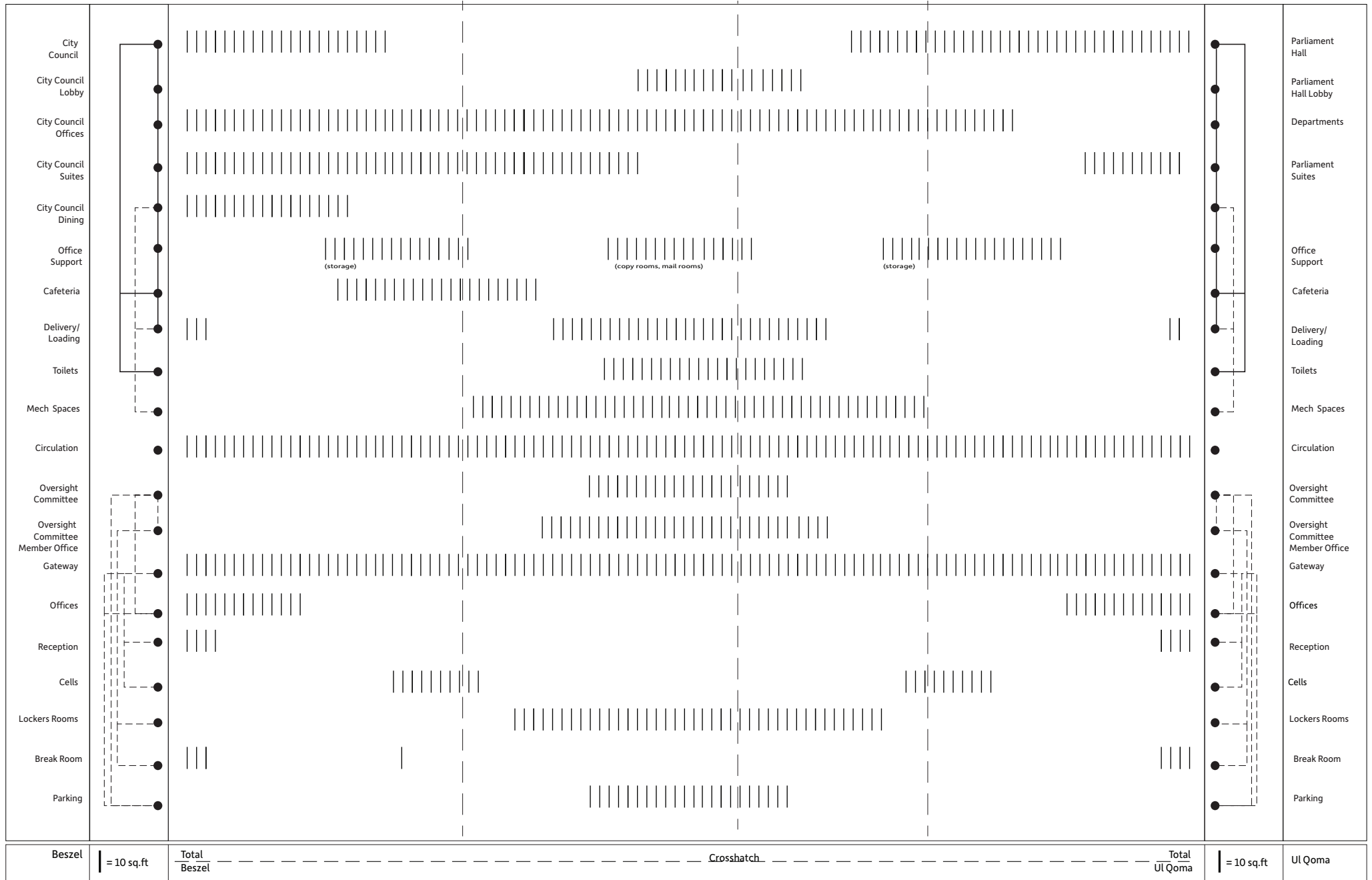
**‘Beyond the Beszel gates, below the main mass of Copual Hall, a no-man’s land. The tarmac was unpainted: this was neither a Besz nor an Ul Qoman thoroughfare, so what system of roads markings would be used?’, Borlu.**

— Ul Qoma  
— Beszel  
..... Local



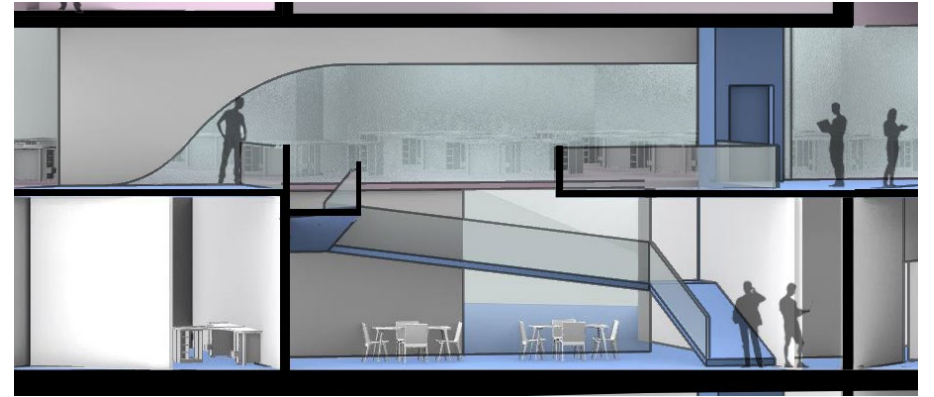
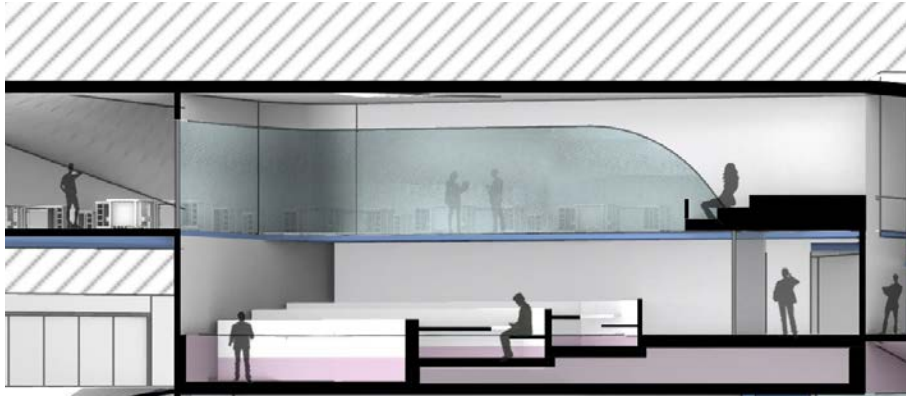
the design transitions from public to private programs vertically upwards as well as 'total' to 'crosshatch' in the same way, while the cities intertwine with changing floor-plates on either side but having total circulation.

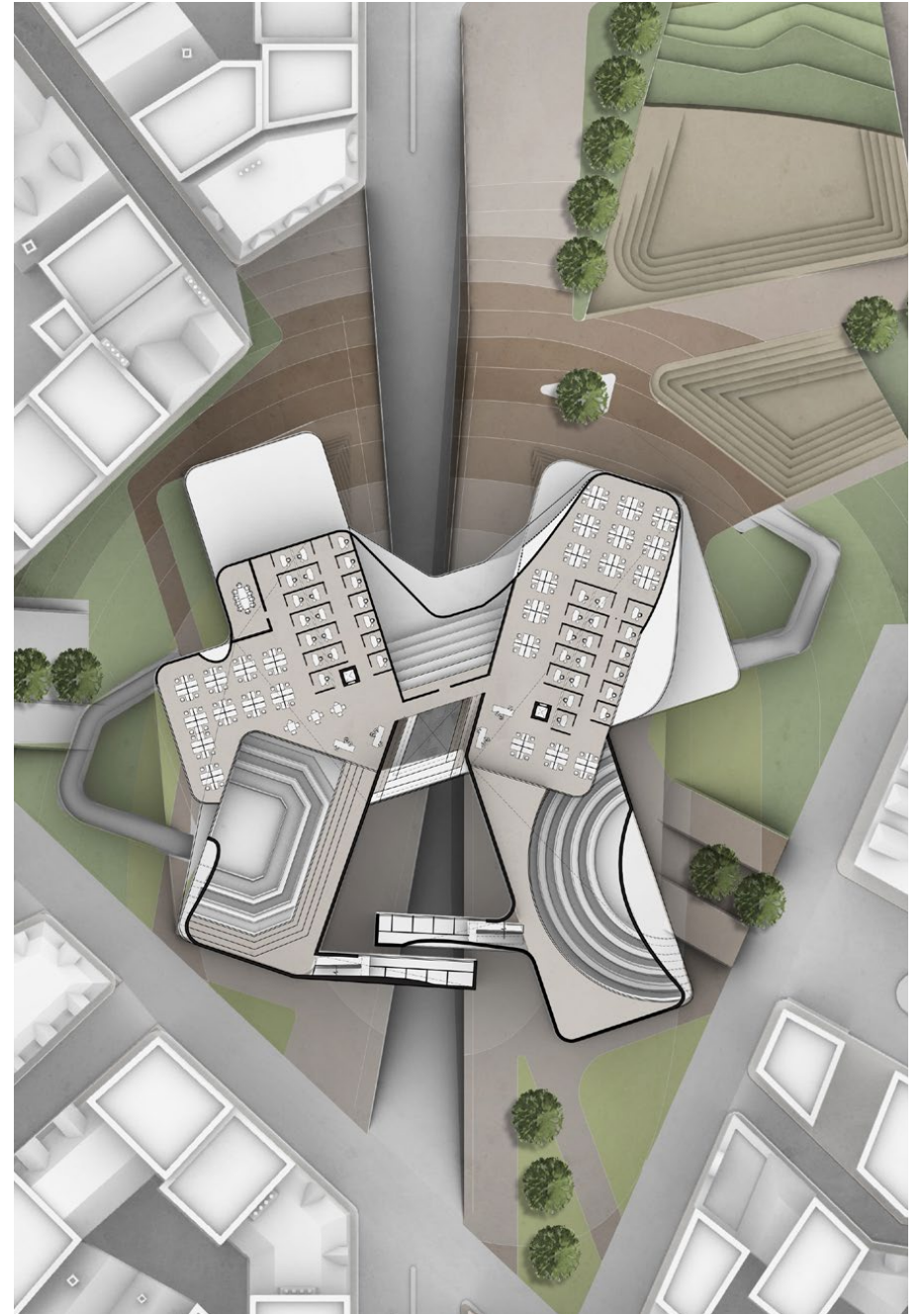


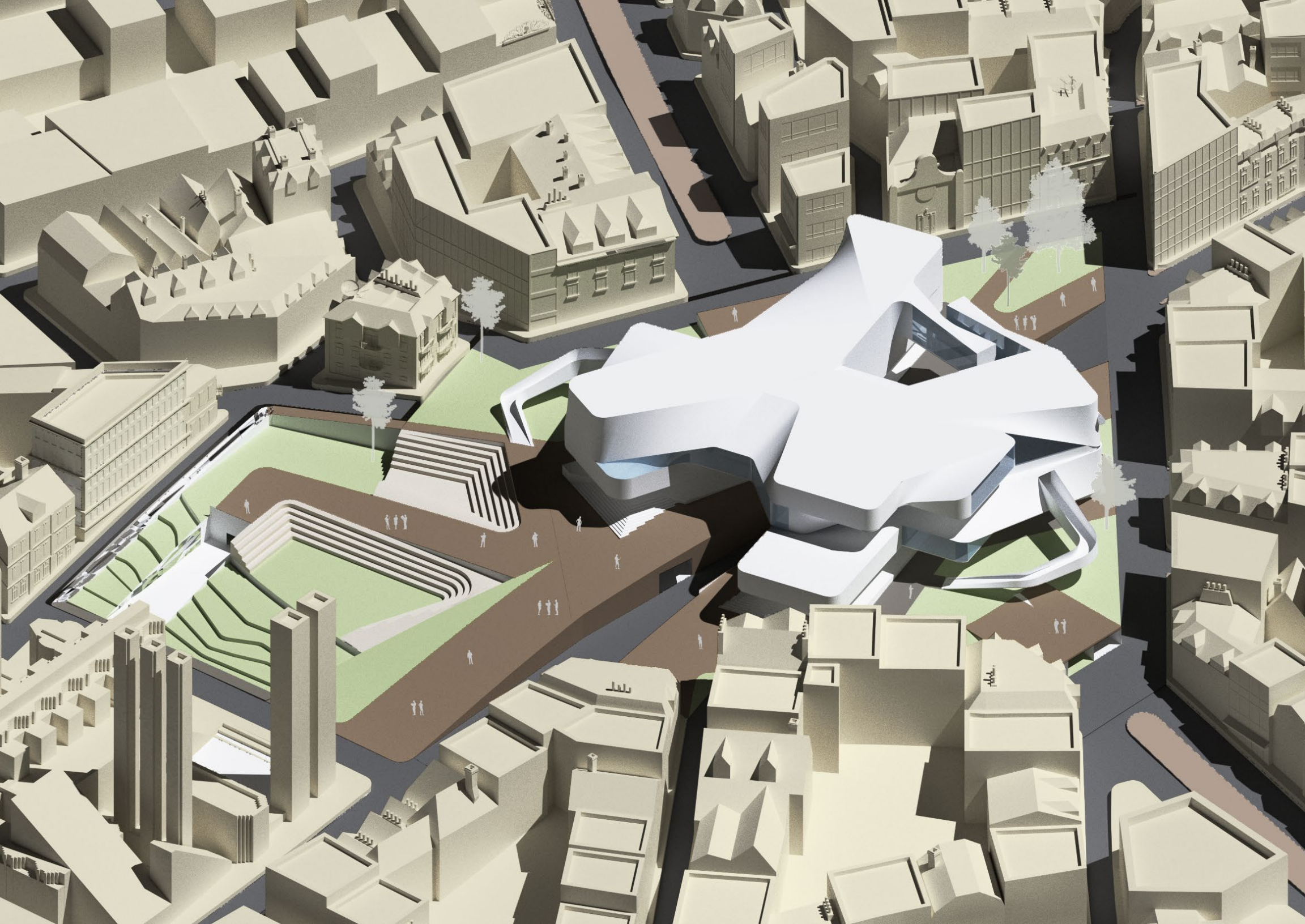


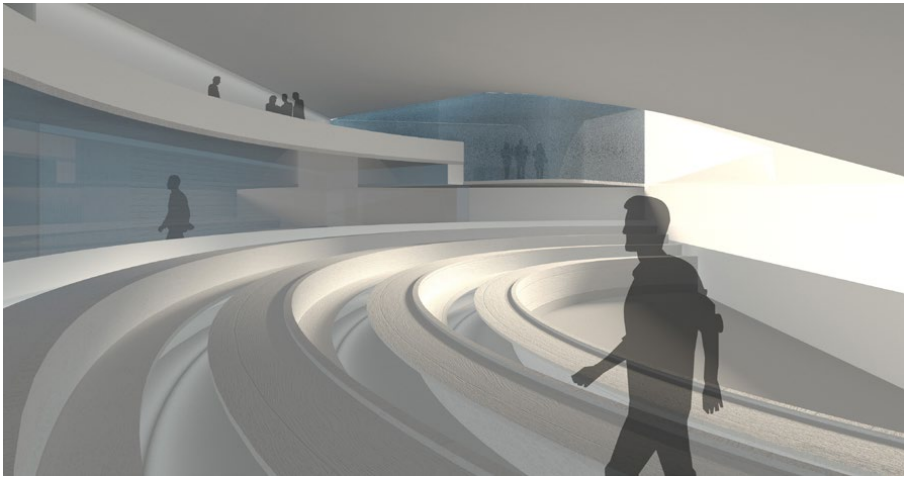
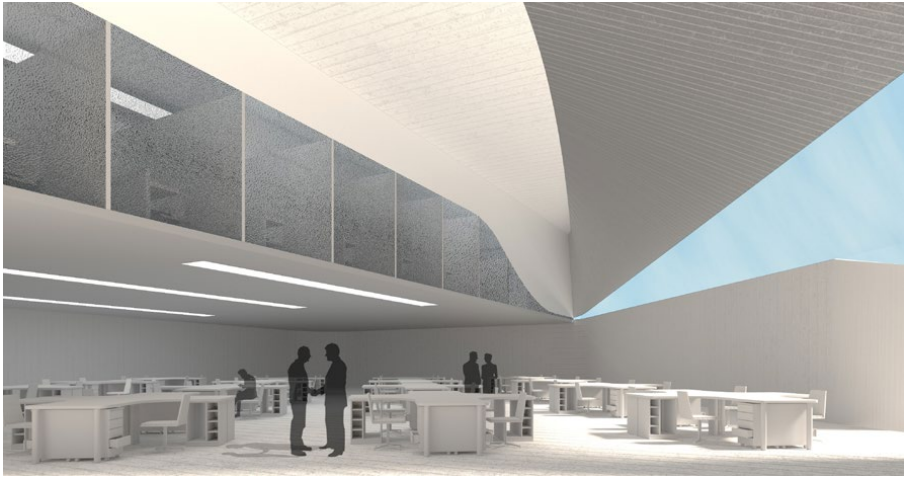
*“Copula Hall, like the waist of an hourglass, the point of ingress and egress, the navel between the cities, the whole edifice a funnel, letting visitors from one city into the other, and the other into the one.”*

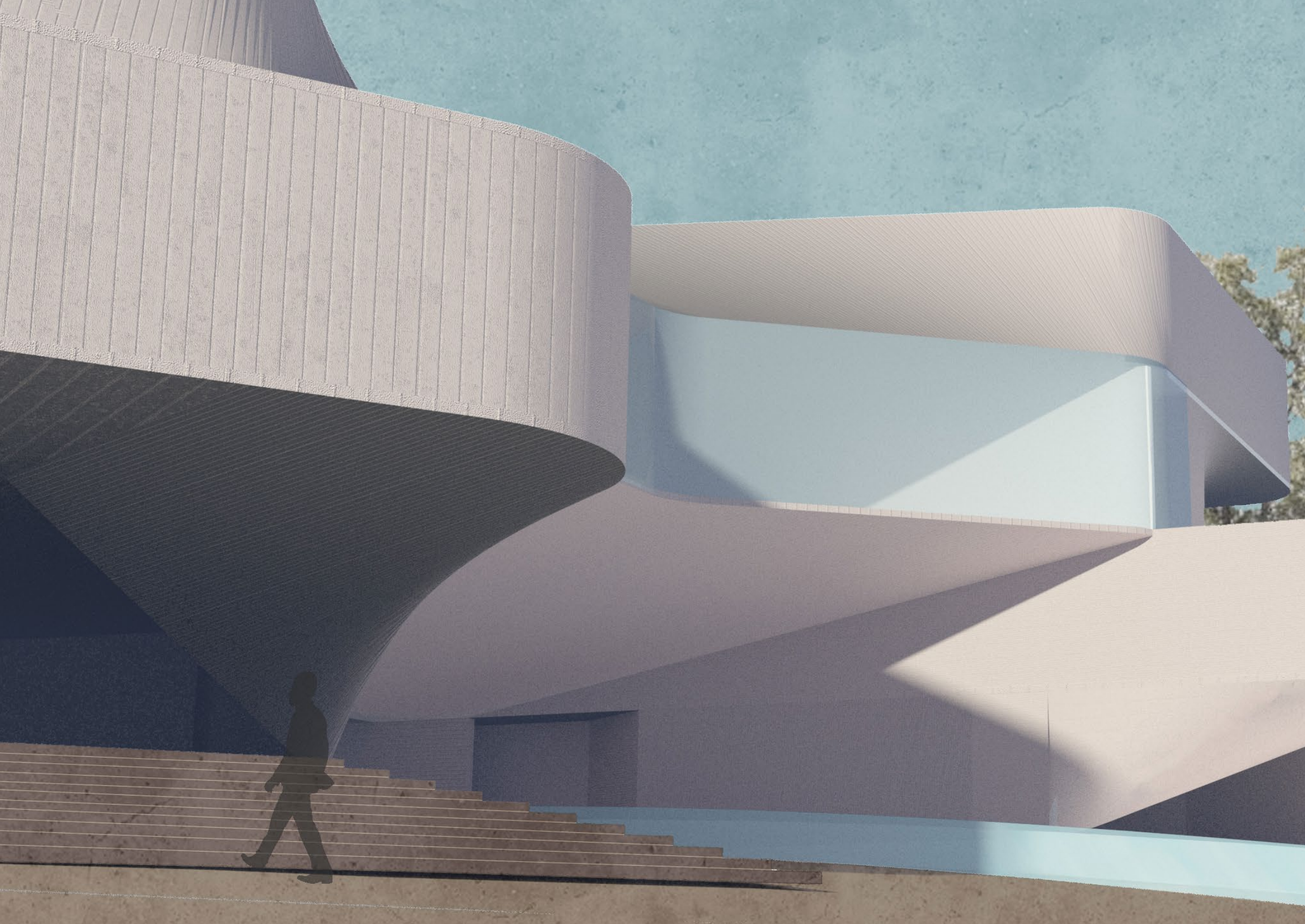




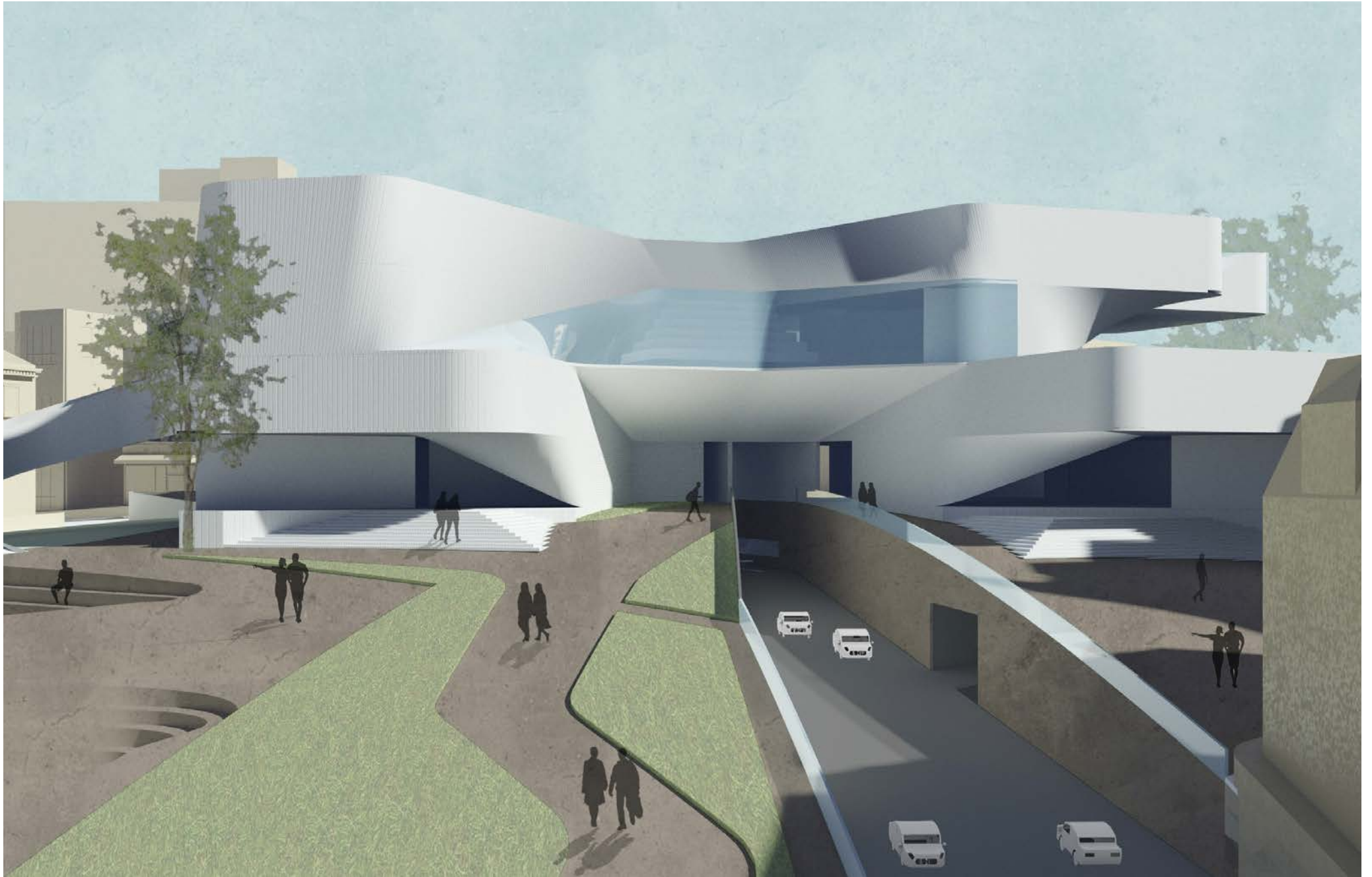


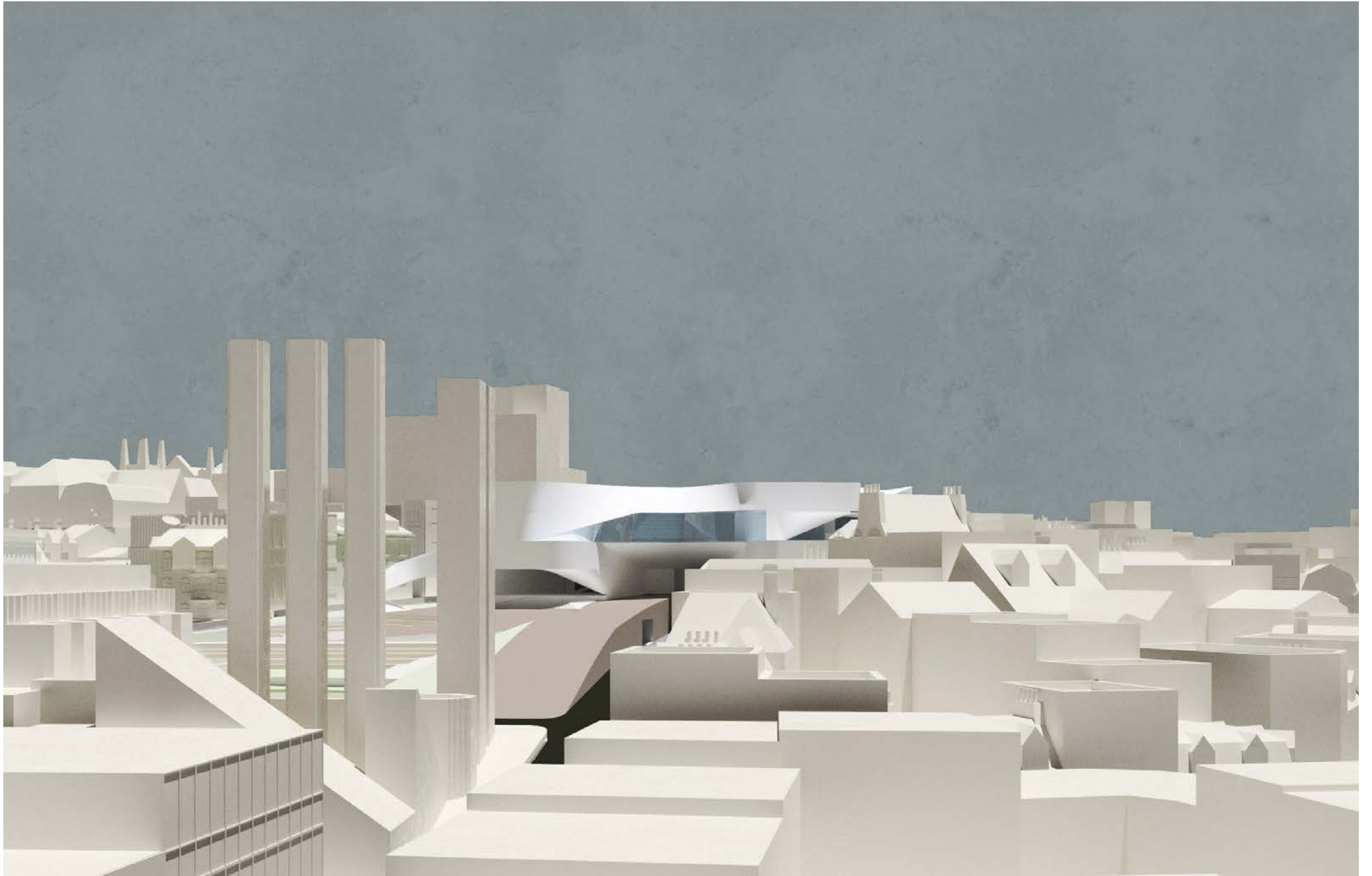












**writings**

**closed**  
world



**open**  
world

**discord #4**

# The Architecture of Closed Worlds

## Arguments

Instructor- Andres Jaque

Summer 2019 with Rohan Parekh

The history of twentieth century architecture, engineering and design has been strongly linked to the conceptualization and production of closed worlds. (Kallipoliti, 2018, p. 15). There lies a significant shift in the adaptation of the ideology in establishing a system that is self contained and detached from the external world- 'the desire to shrink the world, to populate it (Barthes, 1957, p.66) in a way that all the bodies can be monitored in this very ecosystem, without its reliance on the world outside. Design and technology, post world war, became more self-centric, trying to retain its self-dependency and power to regenerate, manipulate and control its own environment, without interference. Planning for this utopia wasn't as far-fetched as one would have thought. Two of these strong examples lie in the planning of EPCOT, Florida and the Biosphere 2, Arizona. EPCOT was planned to be a living prototypical blueprint of the future developing solutions to city problems. Inhabitants would live in a 50-acre climate

controlled snow globe where they'd be protected from rain, heat, cold and humidity. The sphere shaped community acted as a wheel with the hub of transportation located in the center and routes branching out from here to all sectors of the city. While this planning was chalked out, it did not materialise the way it was envisioned. The next example- the Biosphere 2 was originally meant to demonstrate the viability of closed ecological systems to support and maintain human life in outer space. The underlying philosophy was that biological systems are self-organizing and self-regulating on a global scale, a notion that met with considerable skepticism in the scientific community. (Dan, 1996).

**These real-life architecture manifestos portray the attempts to implement the vision of closed systems into reality but the contention emerges of the feasibility of these very implementation in the practical realm. Is it prudent to the development of civilization as a whole?**

Investigating into details of the functioning and the careful planning of these two closed systems, there have been stages on which the two architectural visions haven't been congregated as one would imagine. Walt Disney's idea of covering the EPCOT city with a spectacular clear shield dome, as one similar to the Buckminster Fuller's Manhattan dome was ridiculed as impractical and over-ambitious. The project has now been built as entertainment center, rather than a prototypical futuristic city module for several sites in America. Similarly, Biosphere 2, after being unmanageably maintained by the founding researchers, was transferred to Columbia University. Columbia University changed

the virtually airtight, materially closed structure designed for closed system research, to a flow-through system, and halted closed system research. They manipulated carbon dioxide levels for global warming research, and injected desired amounts of carbon dioxide, venting as needed. (Crook, 2018). The Biosphere 2 demonstrated depletion of oxygen levels, biographic imbalance and constant dependence on external sources to maintain the once envisioned closed system.

Closed worlds might be reflecting political proposition. It has become profitable real. Closed worlds might be reflection a commitment to a deeply rooted fantasy of architecture producing nature, yet they are fully integrated within the very fabric of reality. In a way, all buildings and large chunks of cities are closed worlds-atmospheric enclosures that define collectives (Kim & Carver, 2015, p.11).

## But does the choice of being shut out from the external surrounding make it 'efficient'?

When we consider the sick building syndrome, the ventilation restriction was increased from 5 cfm/person to 40 cfm/person on the accounts of generative air pollution by the HVAC systems. This dominantly defines the reliance of a fully integrated office building's reliance with its surroundings even after being in complete control of its environment. So do these facts imply that open systems are better direction to head towards for a sustainable future. Open system, being unlatched, enable the interaction between buildings and their surroundings much more convenient and dependence free. Would it be convenient to stimulate this as an ecosystem to make reliance much more coherent and beneficial.

In an Open system there is room for the 'unexpected' since it is connected to its surroundings and is directly or indirectly affected by them, however in a closed system there is no interaction with the outside world or any exterior factor that could have an impact on the system. If there is any loss of species or an adverse effect to a variable in an open system, there could be several factors that are involved in it's regeneration and it may not even return in the exact same manner. In a closed system the regeneration of new systems occurs from the available sources from within, affecting the structures of the system itself and re-adjusting the organization of the finite resources available. The system does

do an efficient job regardless of the finite amount, since it is emulating the functions of the real world and trying to improve efficiency. Genetic drift is an example that can explain this phenomena; in the case of an unplanned or unforeseeable natural disaster which wipes out certain species, there is a long period of regeneration which takes place that stabilizes the ecosystem to maintain a certain balance. When there is a similar unplanned scenario occurring within a closed world, it will manage to recreate a similar state of balance by inventing means of homeostasis within the system with the raw materials it has ie it will work on the principles of self sufficiency and self reliance to create balance and order once again. In an open system we create measures for future accountability and regeneration by institutions and structures such as the Svalbard Global Seed Vault which hosts hundreds of thousands of species of seeds and vegetation to preserve the agriculture umbrella and everything under it to recreate crop growth incase of a natural or manmade disaster.

In a closed world however there is a 100% reuse of all resources and components, even the waste which makes it seem like a renewable ecosystem with individual systems feeding off of the resources and using the energy from it and provide an output to maintain the closed world structure. Since every factor of this equation is calculated, ideally there should be a desired

output for the input that is provided, however in this ecosystem there are units that digest the resources that they receive from the feeder and some units vomit creating undesired or unplanned outcomes which make them variables. Those who expel/vomit create room for error even in a closed system and increase the load on other units or individual structures of a closed world to increase efficiency to maintain balance. If Autodigestion is the goal within a 'sustainable' closed world then that would mean every unit in the ecosystem would have to allow for almost no disobedience and create zero waste; using every scrap of compost/output/unwanted resource there is; which even in an ideal case sounds impossible. To bring this example in tangible terms, if our closed world was the subway system, it is available to use for one and all with two rules, buy your correct ticket and maintain the upkeep of the system. Now there are individuals who will follow these rules and allow for smooth operation of the institutions in place and then there are individuals who will look to find loopholes within these rules or break them to create disturbances. The latter causes undesired outcomes in what was conceived to be a smooth system creating a planned output but now will have to have adjusted outputs for everyone. Here comes the need for external aid or help to maintain a smooth system or circular regeneration of the system as was desired early on ie penalties or MTA/NYPD officials to provide correctional aid. This is only referring to one example but what it high-

lights is the need for some coexistence or interaction between closed worlds and ecosystems to maintain a certain balance.

## Our constant existence of being connected yet detached allows us to affirm ourselves by augmenting our containment as something simultaneously interiorizing and exteriorizing.

Yet, our new communal existence with public space cannot exclusively be based on mediation of data and comfort of plants. (Kallipoliti, 2018) We are in constant hunt to the question of closed and open worlds while the scale of these very eco-systems are contextual to one another. This interdependency itself exemplifies the deep rooted absoluteness of closed worlds. While being in an ecosystem (closed world) that self-sustains, leaves a minimum impact on the environment and doesn't disturb its neighbours is a delightful ambition. However, the ambition of closed world as a euphoria provides resistance to the development of architecture, design and engineering. Hence, curbing the interdependence, and creating the bubble without 'opening your eyes' will find us in the voluntarily contained decision of interiorisation and resistant relationship with the bubble.

However if we are to benefit the most out of closed world's original intent and

such planned efficiency structures, it is almost impossible to not involve multiple smaller / same sized neighboring systems to aid and assist the bigger ecosystem to achieve its goal, while doing so it fails the concept of closeness in its first sense. Medium design is a means of designing for variable rather than the stable ie accounting for the ever changing and this operative manner of thinking during the design process allows for increasing accountancy for the entire system and every interconnected system since there is no right answer but a definite desired goal. Medium design combined with the idea of closed worlds can allow for multiple such closed ecosystems to flourish and converse with each other, sharing information and adjusting, fine-tuning and ultimately working to be better with every iteration that gets generated. To recall our previous example of the Subway system, one city/nation can learn from the successes and failures of the other and improve upon its own and this idea of a feedback loop between organizations or individuals are countless if applied. Medium design allows for the design of the delta in an equation, which a single closed world cannot afford to account for, since there can be no 'planned' variable (unplanned outcomes is still a possibility), but with the addition of a delta there is a possibility for aid and assist to the closed world with whatever resources it might need.

**program**  
via made in tokyo



**program**  
via learning from  
las vegas

**discord #5**



# Program Theories

Instructor- Enrique Walker

Fall 2019 with Rohan Parekh and Rafaela Olivares

Program as a tool went from simply being the plan for/of action in a building, to replacing function as a term. This move was initiated to put an emphasis on the interdependence of two dictating components being- form and a function. In this vein, recalling Adrian Forty's definition of function: as a central ideology of the modern movement, yet it seemingly was never properly formulated as an idea, until it was critiqued into the 1960s. Program and the architectural language of a building allowed for discussion of actions within buildings disjoining their interdependence on each other. i.e.

**Program doesn't imply a form, materiality or function but simply the actions of events that will occur inside a building, upon which a project may be designed.**

These paradigms of program and its stemming rise of re-thinking its relation to the events it holds, could be analysed through two distinctly different yet closely associated books that have a unique takes on program and it's contextual relevance.

In 1972, Robert Venturi and Denise Scott-Brown, together with a group of students from a research studio at Yale University, published *Learning from Las Vegas*. Venturi and Scott-Brown were interested in evolving the traditional architectural studio into a new tool for teaching architecture, understanding the architectural and urban phenomena directly from the site. The studio was distributed in ten days of field research, analyzing Las Vegas from Las Vegas and the other ten months were dedicated to studio work at Yale University. This investigation was originated as a critic to the Modern Movement, but not directly to the ideals of the movement. At the beginning of the book they express their admiration for the founders of

Modernism, but at the same time they criticized the long and unjustified prolongation of the idea of the movement. The architecture of Las Vegas is contrary to the philosophy of modern architecture that seeks to be disconnected from past architectural experiences (in response to the neoclassical style). The vernacular architecture of Las Vegas is an opposite idea to the well known "modern building" that needed to maintain a particular program, hence, the form should follow what is happening inside of the building: function. The type of architecture and urbanism that *Learning from Las Vegas* discovered was a city that completely challenges the typical or desired modern idea of "form follows function". They went to Las Vegas to learn from a city that at that moment was developing a new language of architecture typologies. The ordinary architecture, the one treated as 'ugly', was the type of architecture that Venturi and Scott-Brown were looking for in Las Vegas, that architecture that was

authentic from there.

Differently from the modern movement in the case of Las Vegas, form was not necessarily following function or at least the idea of the preconceived program that historically was associated with a specific typology of buildings. One principal idea of *Learning from Las Vegas* was that the architecture of the city was 'symbol in space' rather than 'form in space'. Las Vegas tended to be anti-spatial, the architecture of Las Vegas was a communication system, where buildings through their signs (and not through their form) expressed if they were casinos, hotels, commercial buildings or restaurants. Within the studio, the students created a new way of showing and expressing the urban and architectural phenomena of the city. They created a new way of representation since the typical architectonic drawings were thought for representing space and Las Vegas was not talking about the idea of space, was talking about symbolism and communication.

The idea of the methodology of the studio was not designing the city again, but learning from the original and vernacular architecture of Las Vegas: the commercial strip, the decorated shed, the building as a sign and the idea of symbolism. The idea of the Decorated Shed as a box that doesn't change its form with the program, the only thing that changes was the facade, the billboard or the sign that was decorating the shed, and all of that for being seen from the street form inside of the car. In this case the program is not directly related with the typology of the building. The notion of the piazzas, water channels and other elements symbolises very specific functions in very specific styles of Europe, but when those types of architecture are applied to programs in Las Vegas's Hotels or Casinos, the type is re-defined: an Italian Palazzo can be a Casino and a Piazza can be a Shopping Mall. This type of architecture, that in Italy or in general Europe is associated with a specific kind of program, in the United States or specially in Las Vegas is immediately associated with Casinos.

**Thus, not only the type is re-defined, the program is also re-defined and this new typology of building became part of the collective memory and part of the "original" architecture of Las Vegas.**

In this case, the type and consequently the program changes depending on the physical, social and political context.

In contrary to Learning from Las Vegas, a book that highlighted the disjunction of the type to its program, Made in Tokyo, a book published by Momoyo Kaijima, Junzo Kuroda and Yoshiharu Tsukamoto while adapting a very different path of methodology, highlighted the fundamental strategies of architecture development in the city of Tokyo. The format of the book, differing to the research studio compilation approach of Learning from Las Vegas, is intended to form a guidebook. The idea of the format stemmed from the fact that Tokyo, being a maze-like city without physical navigational aids such as axes or urban boundary lacked a navigation guide without the burden of having an order to the book, that more or less suited the character of the city. The book is a catalogue of buildings that have small descriptions about them and a picture, resembling a tourist guidebook.

Made in Tokyo picks up tools to see architecture, with a sense of 'flatness', that is, thinking of architecture without any preconceptions and having an open eye. The writers of the book were interested in the buildings that gave priority to the stubborn honesty in response to their surroundings and programmatic requirements without insisting on architectural aesthetics and form. These buildings were mostly anonymous, unnatural to architectural

cultural acceptance and probably built by the users themselves and not designed by famous architects. They are not perfect examples of architectural planning. They are not A-grade cultural building types. These buildings are B-grade and as they don't have only one component of the program is always not a recognizable program since is a mix of more than one and also because they are all different so it is kind of impossible to put each building in a recognizable category. This is termed as Da-me Architecture.

The architecture exposes several programs that emerge to the surfacial platform that are not only interesting, but unique to the city. The book explores various kinds of programs that have emerged into becoming the character of the city. Solely by looking at architecture through its structural, category and the use, a matrix of new types of buildings emerge that hold activities and programs, unique to its kind. Buildings in Tokyo constitute programs of extremely contradictory nature, in one structure that gives the hybrid building a new type. For example a karaoke building, a supermarket with a rooftop football stadium and housing complex that holds a cliff in its position. The book also highlights the emergence of new types of programs by the occurring conflicts between architecture and civil engineering, like a shopping mall right under an expressway bridge. While buildings situated next to each other, the tightly packed city leaves very little scope of architecture be-

tween these spaces. The locals, aware of the city's cringing space demand utilize these spaces that could possibly be occupied only by a pet, (hence named pet architecture) to constitute signages, shops, cycle parking, etc. Pet Architecture is hence another kind of programmatic development, unique to Tokyo, that has emerged by the constraints of space.

**The two books have projects which can be discussed, compared and contrasted with the notions of type that they represent.**

Venturi and Scott Brown in Learning from Las Vegas claimed that, "learning from an existing landscape is a way of being revolutionary for an architect" They were attracted to Vegas architecture and what was considered 'ugly' as an aesthetic and reconditioned it to be studied, understood and examined. To study the city they needed measures as unusual as the city itself. Denise Scott Brown mentions that in her Form Forces And Function Studio they proposed that long before architects arrived there were social, natural and technological conditions which established city patterns and these forces exist upto this day, affecting the way we design buildings. They critically analyzed the physics of crowds and herein established their notion of movement while reading Las Vegas architecture. How the exterior of the buildings,

the bright ornamental signage and imagery created for mental and seductive routes for the visitors, while the insides of these decorated sheds didn't mimic the intention of the exterior. For them the urban design strategy and making has become more about the use of the insides but the dependance of this use and the ability to access this, is from the outside relationship is the front door and signage; not the innate knowledge of the site itself. Their claim of the architecture moving to a more commercial vernacular where buildings are being designed for man and not people is in support of their attitude towards the modern movement's rejection of ornamental and historical symbolism, they prefer to study the shocking and complex while establishing strong reasons for their existence.

This experience of an individual in the space is important to Atelier Bow Wow as they mention, from Pet Architecture they learned how 'interesting' spaces were created by occupancy. This gave way for two separate distinctions with which the space can be read, representation of space is the architects vision of the space and space of representation is how the resident uses the space. These two manners of interpretation allows for another notion which they are advocates for which is the redundancy in space. They define this redundancy architecturally as the ability of a designed space to serve as an open program or for a purpose different from its initial purpose so as to serve the environment better in case of 'accidents'. This theoretical understanding can be applied prac-

of urban production as a whole.

Both the books bring the public into the picture while talking about the vernacular nature of the buildings and how vernacular architecture has an expression of its form and program. However, it is important and plenty ways interesting, to notice that even though the territory of conversation has been opened up to discuss vernacular architecture in these two books it is in two different contexts and mannerisms. In their own way the architects are supporters of circumstances leading to different forms of architecture while allowing for movement and events of occupancy to bring narrative into architecture.

### **This notion of movement defined by the aesthetic value of signage and how public spaces are mapped through it, is where a parallel can be drawn in the philosophy of Atelier Bow Wow and what they imagine the quality of a public space is.**

They base the quality of it on people's participation and relate an individual to a customer in a designed marketplace. In their work on Micro Public Spaces they attempt to turn on the program so as to have the individuals participate in the space and hence create movement through it; for example, moving the furniture or having mobile structure allowing the individual to have a curated experience in that amount of space.

tically by noticing the questionable spatial adjacencies in the buildings of Made in Tokyo, as they don't respond to cultural context or history but they are in 'affordance' to the urban environment. The emergence of expressway-department stores, billboard apartment housing and other such cross category programmatic type buildings which abandon the norm of strict architecture, civil engineering and urban planning but are resultants

**visuals**

**architecture / / policies**

**discord #6**

# **Contentious New York Transscalarities**

Instructor- Andres Jaque

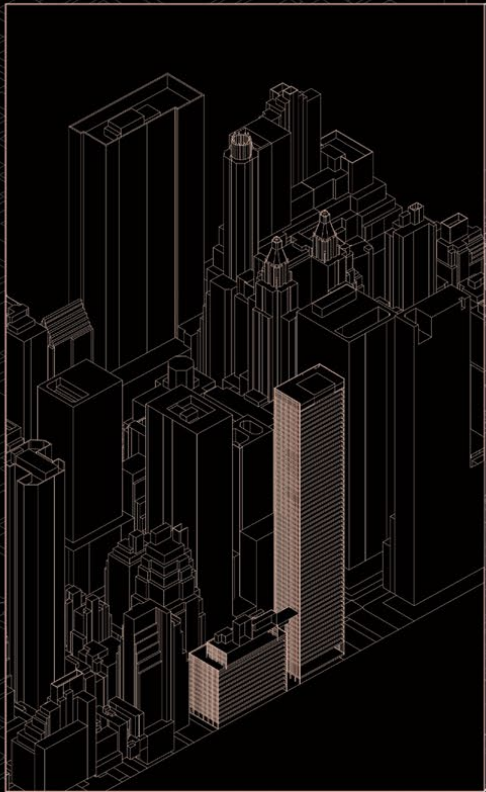
Summer 2019 with Randall Scovill, Zihan Yu, Anam Ahmed

Zoning laws and the relationship of architecture, engineering and design in New York City, specifically Manhattan have a long history. From the meticulously ornamented transit hub like Grand Central Terminal to the Modernist glass-cladded corporate complex like 270 Park Ave, have been directed and governed by the prevailing zoning laws of those periods. The 270 Park Ave lot, comprised of a 52 story building tower (also called as the Union Carbide Building) along with an auxiliary 6 story building, was designed by Natalie de Blois and Gordon Bunshaft (Plitt, 2019) of Skidmore Owings Merrill and was built in 1961. Situated in Midtown East, this district has experienced three major rezoning enactment- 1916, 1961 and the current dated laws as of 2020. Each series of rezoning laws directly impacted 270 Park Ave to the point that today, The Union Carbide

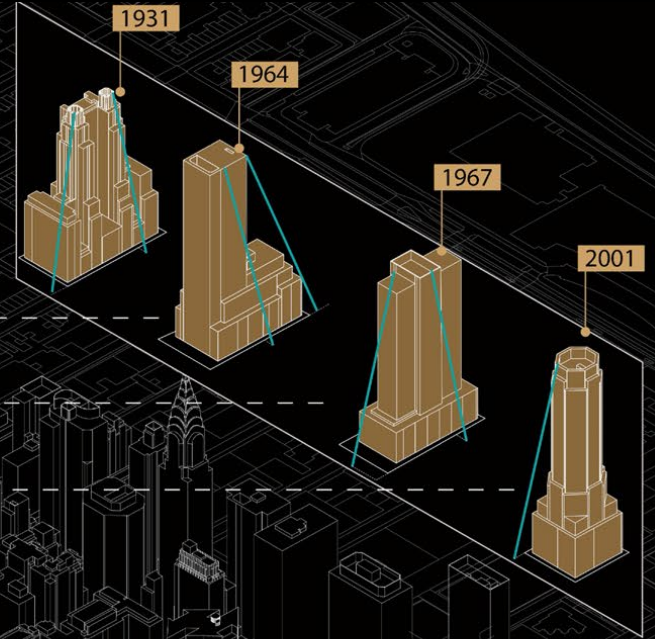
Building is set to be the world's tallest voluntarily demolished building. (Plitt, 2019) The history of 270 Park Avenue provides evidence for the complex relationship between different temporalities of design and construction being that legal codes and zoning regulations drive the limitations of any given project.



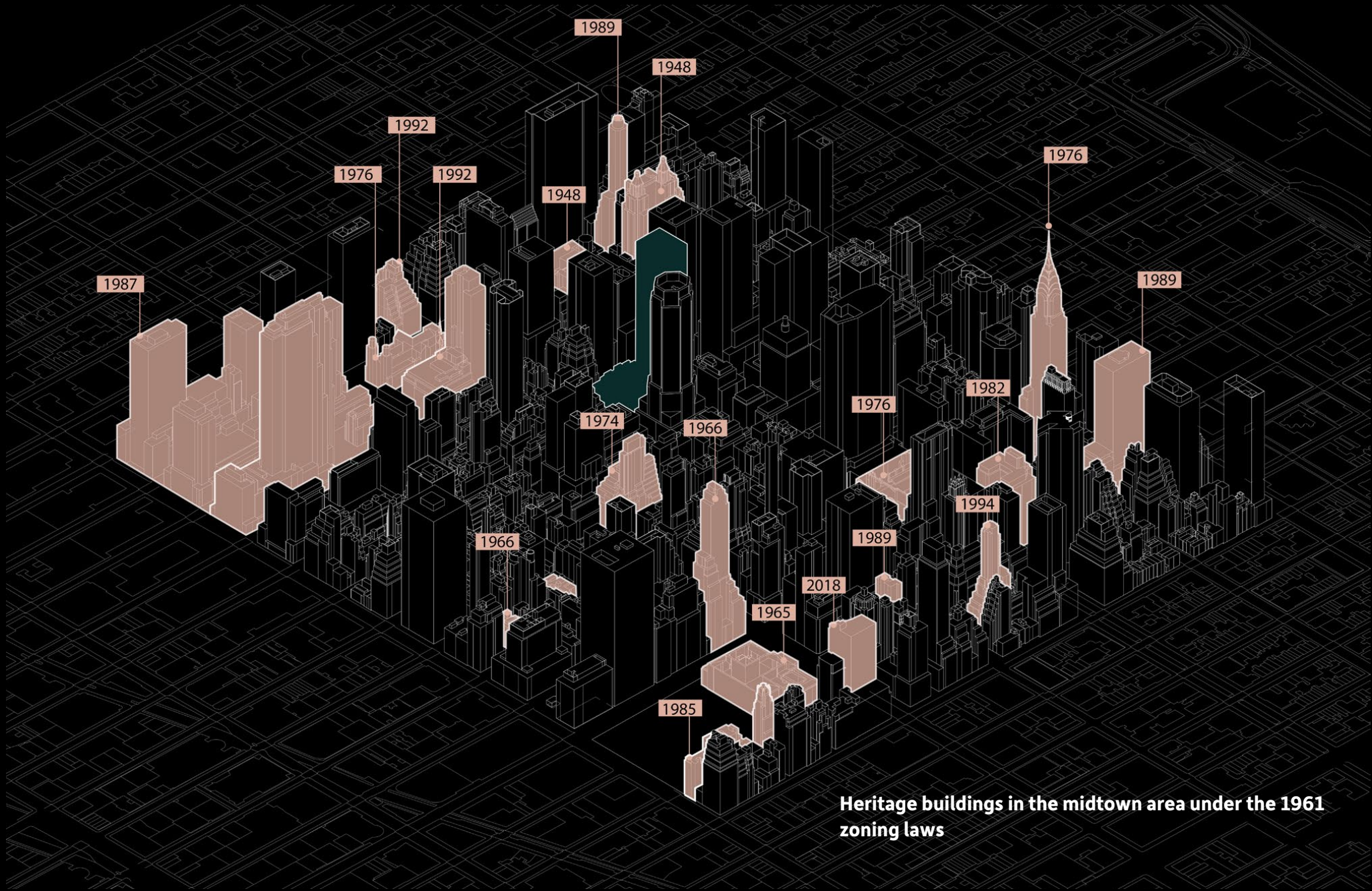
Manhattan  
Key Plan



**Union Carbide Building**

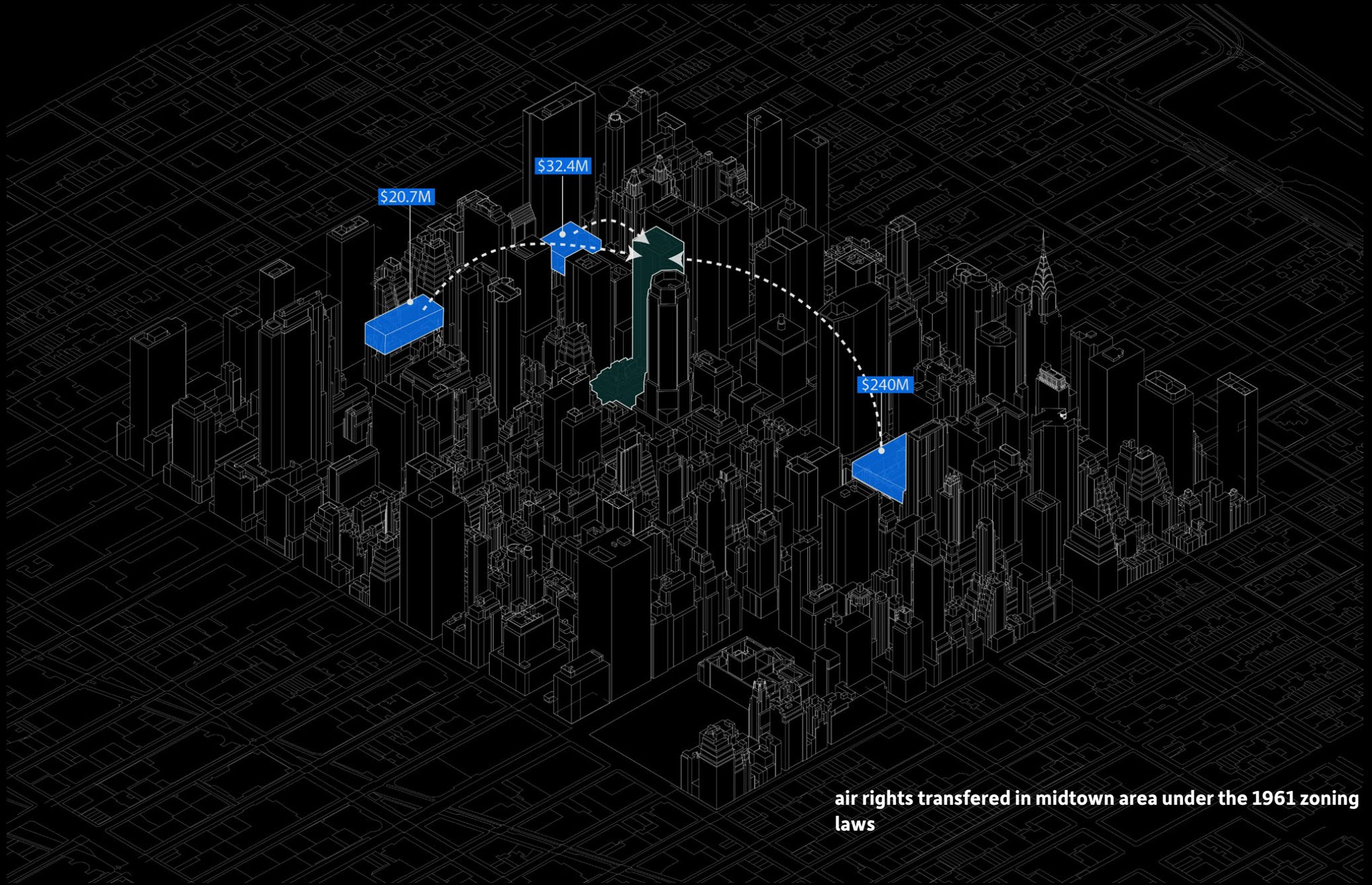


**the drawing depicts 1961 Zoning Law implementing the  
'wedding cake' architecture**



**Heritage buildings in the midtown area under the 1961 zoning laws**





**air rights transfered in midtown area under the 1961 zoning laws**

Prior to the construction of the Union Carbide Building, 270 Park Ave was occupied by Hotel Marguery, which was bought and demolished by the company. (Pollak, 2007). In 1978 the building was purchased by Hanover Trust Company which is now known as JP Morgan Chase. Currently, JP Morgan Chase occupies the building and recently received the LEED Platinum status “following the largest such renovation in history.” (Wire, 2012)

The 1916 zoning laws was of the first modulated document published to channelize and supervise the development of buildings in Manhattan. One of the key guidelines of this law docket demanded new buildings to lean inwards by introducing the sky exposure plane. (Planning N. Y., n.d.). The premise behind this zoning change was to allow light and air flow through the boulevards.

### **The 1916 zoning laws is the pivotal moment ‘wedding cake’ buildings emerge throughout Manhattan.**

This zoning law can be seen across Manhattan making the buildings built under this period very prominently distinguishable. Special withdrawal from this law was practiced by the Union Carbide building. Being built on the entire lot, with a 120ft high (SOM, 1956) auxiliary building attached to the tower, the tower was allowed to

be a straightforward extrusion without setbacks, since the smaller building compensated for the necessary axial vista.

### **The 1961 Zoning Resolution reflected significant changes in the urban fabric of New York City.** (NYAPP, n.d.)

The resolution was the first major revision to New York’s zoning laws since 1916. The law had three major amendments.

First, The Bard Act, allowed for the title of historical designation and preservation to buildings. This designation cements itself within the existing site and denying the building to any kind of modifications, defacing or demolition.

Second was an increased floor space area incentive via public spaces and second, and the possibility of transferring air rights from one site to another. The new laws gave an incentive of bonus floor space by encouraging developers of office buildings and apartment towers to incorporate public plazas into their projects. In the city’s business districts, it accommodated a new style of high-rise buildings with large, open floors of consistent size. Labelled as the ‘New York City Privately Owned Public Spaces’ program, many of the buildings started planning their new construction with the provisions of

public plaza or accesses. Making use of up to 20% allowable increase in floor area. (Plitt, New York Curbed, 2018). POPS influenced a new style of office buildings and apartment towers which for the first time included the public within the projects. Public plazas were now being incorporated in designs which would forever change the ground plane cityscape of Manhattan building districts.

The third, was another form of incentive of bonus floor area was the concept of transfer of Air Rights.

### **Air rights transference enables neighboring buildings to sell its allowable buildable square footage to other properties within the district. Dollars generated from air rights transference would allow the city to collect tax and improve the city’s infrastructure.**

The 2017 rezoning laws of Midtown East enabled existing buildings within this district to sell its air rights to neighboring properties. As of today, JP Morgan Chase is trying to take advantage of both of these incentives. Recently, in February 2018, just 6 short years later after it received its LEED Platinum status, plans were announced to demolish the current building in 2020, making it the tallest building in the world to be voluntarily demolished. (Plitt, 2019). To take advantage of the revised zoning laws in Midtown East, JPMorgan Chase is proposing a 70-story

skyscraper which will occupy the entire lot of 270 Park Ave from property line to property line. This means it will occupy a collective footprint of the 52-story Union Carbide Building as well as the auxiliary building in totality. The replacement headquarters will house 15,000 employees, whereas the current building houses 6,000 employees. (Bagli, 2018)

In the wake of the announcement of the demolition of the Union Carbide building in 2020, preservationists already agitated with the missing official recognition of the building as

a Historic Landmark (in spite of the building’s similar styled neighbors being awarded so), woke the sentiments and ambitions of enthusiasts concerned to save the original structure.

The transference of air rights has been the driving factor behind JP Morgan Chase’s decision to demolish the Union Carbide building. JP Morgan Chase has purchased more than 800,000 square feet of rights from Grand Central Station and another 50,000 St. Bartholomew Cathedral, and St. Bart Cathedral. (Gannon, 2019) as they

are now labelled as historic buildings under The Bard Act of 1961. The acquisition of air rights has allowed JP Morgan Chase's current proposal for 270 Park Avenue to exceed the existing building by nearly 500 feet in height towering over 1,500 tall.

As part of the new building plan, Chase has filed for a zoning variance to change the size of their publicly owned private space 'POPS' that will be located within the new building. The proposed size of 7,000 square feet is 3,000 square feet less than what is mandated under the terms of the Midtown East rezoning. (Gannon, 2019) The Manhattan community board and President are displeased with JP Morgan Chase's actions. The new building, estimated to begin its construction in 2020, will occupy the entire lot area.

270 Park Avenue has experienced changes under the influence of zoning laws as physical manifestations via existing and proposed buildings within the district. Midtown East exemplifies how local jurisdictions can impact the past, present, and future of communities. Rezoning, POPS, air rights transference, historical designation, and money can, and will, drive the future cityscape of Midtown East. Buildings will go higher, some get lowered, and corporate pockets get deeper.

**digital**

**/ /**

**print**

**discord #7**

# **graphic architecture project**

## **GAP III**

Instructor- Michael Rock & Whitney Dow

Fall 2019

This course focused on learning the skills and abilities of revealing essential aspects of narrative, the way parts can stand for wholes, the distinction between mood and plot, the difference between things that happen in sequence and things that happen simultaneously, and the way details reveal truths. The class demonstrated several layers and dimensions of narratives through books, media, drawings and visuals. some of them are included in this portfolio as follows.

1. New York Times front page from 27th September 2019, re-organised as a handy magazine format, without altering the content.

2. Translation of the studio project (Comity, Fall 2019, pg 28) as a visual 5-minute video, narrating

the key aspects of the story through mediums of sound, transitions and montages.

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# The New York Times

VOL. CLXIX ... No. 58,463

NEW YORK, FRIDAY, SEPTEMBER 27, 2019  
NEW YORK

**Late Edition**

Today, sunshine and patchy clouds, not as warm, high 75. **Tonight**, partly cloudy, low 62. **Tomorrow**, partly sunny, warmer, more humid, high 82. Weather map is on Page A28.

EDITORIAL, OP-ED A30-31

**David Brooks** PAGE A31

NEW YORK A26, 29

**Yankees Tickets in Play**  
Harvey Weinstein's legal team says a lawyer for one of his accusers gave a police sergeant the \$2,000 gift. PAGE A29

BUSINESS B1-8

**Cockpit Chaos Underestimated**  
A federal review said Boeing had failed to account for how a misfire of an automated system could lead to other problems for pilots of the 737 Max. PAGE B1

**SoftBank's Losing Bets**  
The conglomerate's disappointing investments in young companies raise questions about its choices. PAGE B1

NATIONAL A14-25

**Refugee Cap Cut by Nearly Half**  
The president approved a limit of 18,000 people who can be admitted in the next 12 months, down from 30,000. The cap was 110,000 in 2016. PAGE A16

**'Show Us You Are Not Racist'**  
The University of Alabama is facing a reckoning after a black dean resigned when his old tweets surfaced. PAGE A14

SPORTSFRIDAY B9-12

**No More N.B.A. Tall Tales**  
Teams must now verify a player's height and age, ending a tradition in which size is a matter of opinion. PAGE B9

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**17 Days of Movies**  
The New York Film Festival includes the latest from Martin Scorsese, Pedro Almodóvar and others. PAGE C1

**A Ravishing Retrospective**  
Roberta Smith reviews a Met Breuer show that features Vija Celmins's paintings, drawings and sculptures. PAGE C15

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**5 Years of Searching in Mexico**  
The case of the disappearance of 43 students has become a symbol of the nation's broken rule of law. PAGE A8

**Name of Suspect Eludes Berlin**  
The German authorities are holding a man in the killing of a former Chechen separatist, but he's not talking. PAGE A4

OBITUARIES B13-16

**Former President of France**  
Jacques Chirac, a dominant leader across three decades and an advocate of European unity, was 86. PAGE B14

**Washington 'Super Lawyer'**  
Plato Cacheris took on high-profile clients like Monica Lewinsky and Edward J. Snowden. He was 90. PAGE B13



## *Describing Effort Call Records*

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By MICHAEL D. SHEAR



WASHINGTON — Senior White House officials tried to “lock down” a record of President Trump’s call with the leader of Ukraine in an attempted cover-up of Mr. Trump’s efforts to compel an investigation of a Democratic rival, a whistle-blower alleged in an explosive complaint released Thursday.

The whistle-blower — a C.I.A. officer who once worked at the White House — said in the complaint that White House officials moved a transcript of the July 25 call with the Ukrainian leader, Volodymyr Zelensky, onto a secure, classified system in order to conceal actions by Mr. Trump that officials in his administration found “deeply disturbing.”

In the complaint, the officer

added details to what a reconstructed transcript of the call revealed about the interaction between the two leaders, asserting that government officials, including some at the White House, believed Mr. Trump had abused his power for personal political gain by pressuring Mr. Zelensky to investigate former Vice President Joseph R. Biden Jr. and his son Hunter Biden.

The whistle-blower said diplomats were outraged by the activities of the president’s personal lawyer, Rudolph W. Giuliani, in trying to persuade Ukrainian offi-

*Continued on Page A17*

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# FROM THE INSPECTOR GENERAL'S LETTER

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## **Despite a suggestion of bias, the complaint was found credible.**

'Further, although the ICIG's preliminary review identified some indicia of an arguable political bias on the part of the Complainant in favor of a rival political candidate, such evidence did not change my determination that the complaint relating to the urgent concern "appears credible," particularly given the other information the ICIG obtained during its preliminary review.'

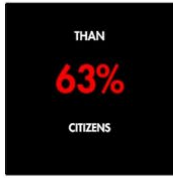


# storyboard

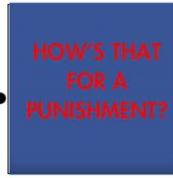
## start



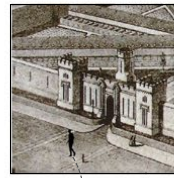
Opening with blank screen with the music playing behind in the background for a 34 seconds



Projection of series of black frames with statistic text and numbers blinking synchronized with the guitar string thumping for exciting effect



Change in colour to highlight a change in sequence and shift in focus to project the main idea proposal.



Change in colour to highlight a change in sequence and shift in focus to project the main idea proposal.

Audio Playing : Catchy Cowboy music that has guitar stringing



Screen rolling from left to right with the skyline of Manhattan. The inmates movement pauses when the screen stops moving.



30 seconds

Interview Clips Series (Interview clips of students and people in and around the campus to understand their answers )

- What do you do?  
- Do you like our political government?  
- What does an ideal political system mean to you?



30 seconds

- What do you think about inmates?  
- do you think they are a part of our society?



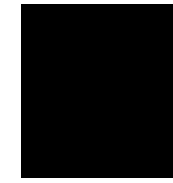
30 seconds

- Would you been okay with sharing the same room as them if they are non-violent prisoners.  
- What do you think would be a better way to include their involving them ?

Audio Playing : Catchy Cowboy music that has guitar stringing Audio transitioning Audio (questions asked by the interviewer and answers by the interviewee)



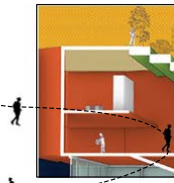
30 seconds



Voiceover blank screen



The idea narrative begins where an inmate starts its journey through various spaces



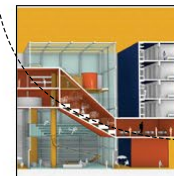
zoomed into a space that shows the the space where they work in the coffee factory

Voiceover of the explaining

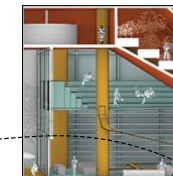
Audio (questions asked by the interviewer and answers by the interviewee)

Audio voiceover- analysis and conclusion from what we get from the interviews.

Audio Playing : Catchy Cowboy music that has guitar stringing



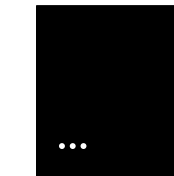
the inmates moves into a public space where they share the same space as the public



Screen rolling from left to right with the skyline of Manhattan. The inmates movement pauses when the screen stops moving.



conclusion typography like the beginning of the film to make the entire move sum up.



three dots that flash one after the other indicating a thought or a mystery to conclude with an idea to think over.

Voiceover of the explaining

Audio Playing : Catchy Cowboy music that has guitar stringing

## end



scan for the video project

**SuperTalls**  
Housing

/ /

**Affordable**  
Housing

**discord #8**

# **Contentious SuperTalls**

## **Points Unknown: Projective Cartography**

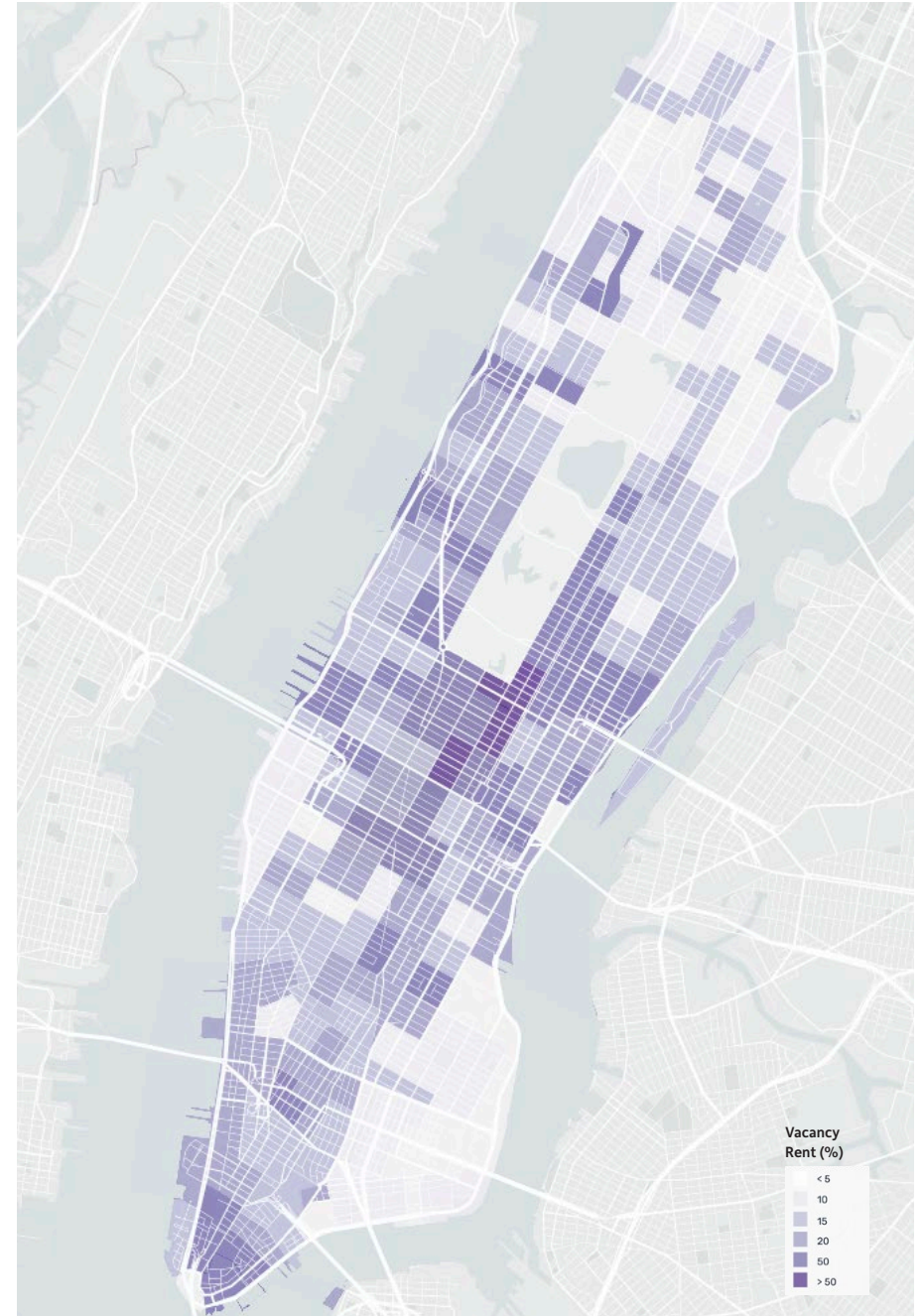
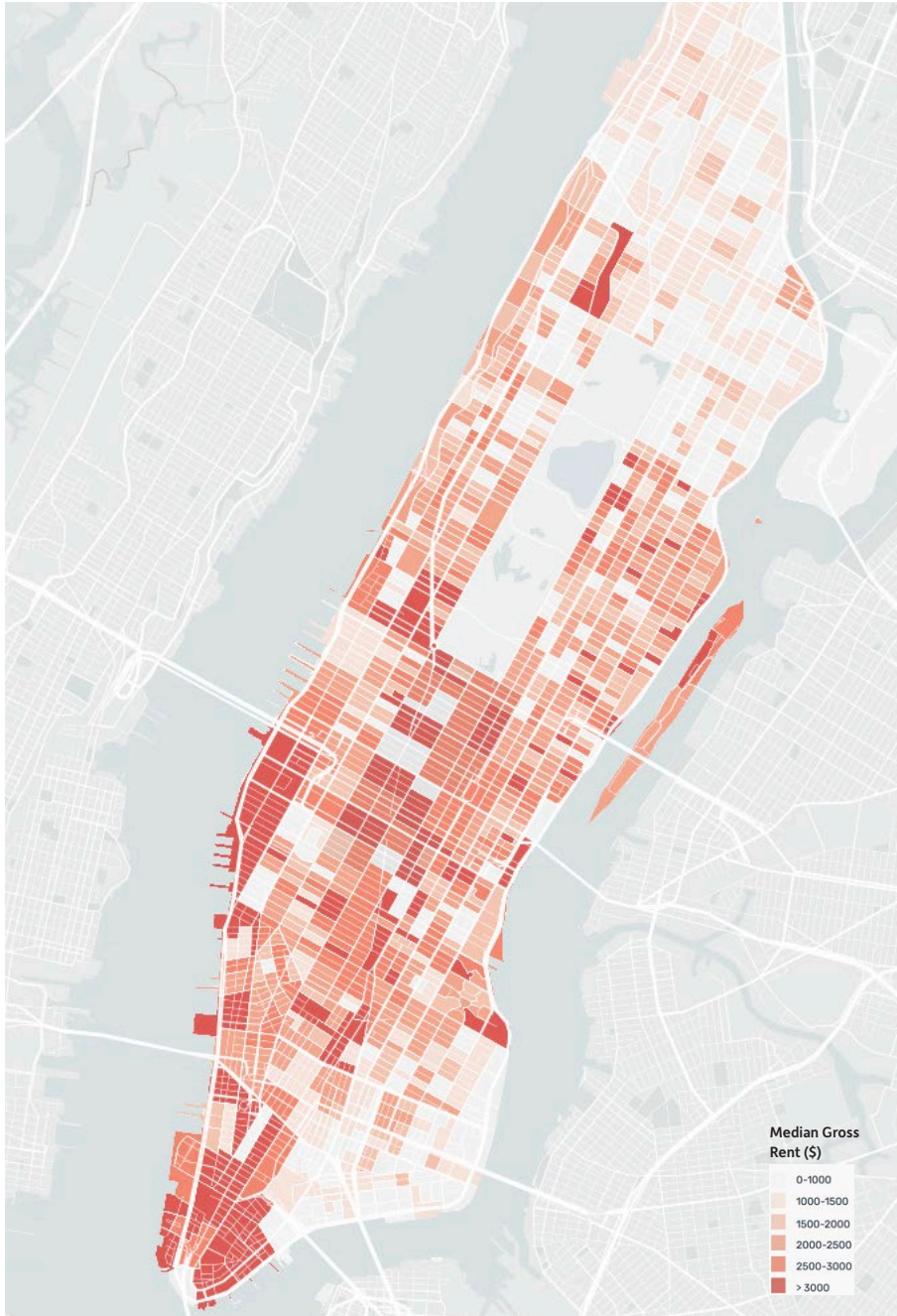
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Spring 2020, with Ashley Esparza, Gustava Gruentuch

In New York City the lack of affordable housing has long been a contentious issue undermining residential diversity. As planning policy has shifted steadily towards urban liberalism, the city relies on relaxed zoning regulations and tax incentives to provide housing and public amenities. These very upzoning policies intended to bolster vital aspects of the city have inflated real estate values and created a sweet spot for developers with little in it for most New Yorkers.

In spite of the city's density, many luxury apartments are unoccupied. Midtown, as an anchoring commercial hub of Manhattan and beyond, and through its history of incentivized zoning policy since 2002, has become the nexus for the rise of the Supertall. These ultra slim luxury apartment

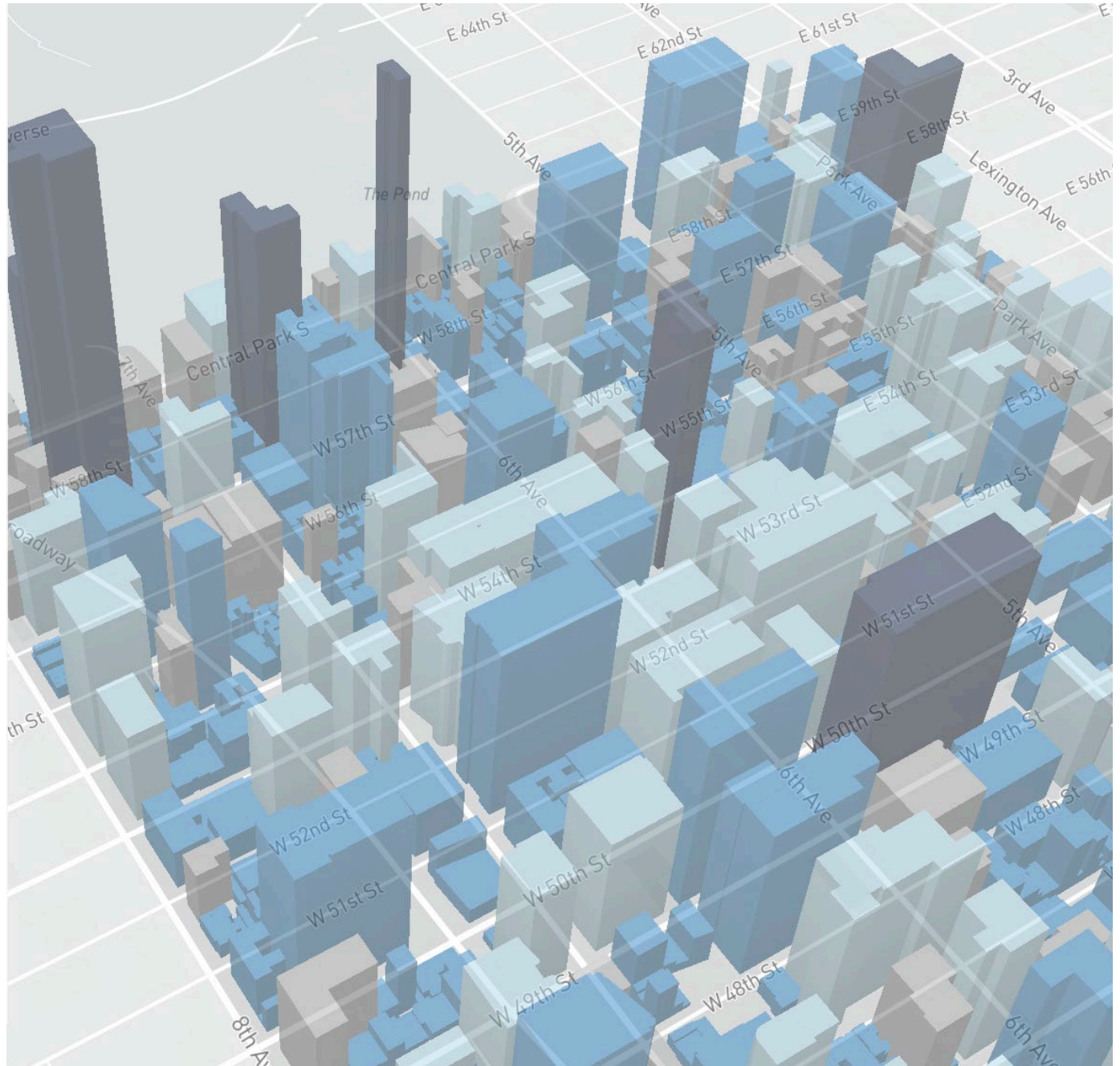
buildings have vacancy rates ranging from 40-50%. Supertalls use combinations of zoning loopholes that taken together have sidestepped traditional planning review processes and created an excess of the most exclusive housing supply



The high vacancy rates highlight the idea that the city is not truly supply constrained. With more than 40% of these luxury buildings unoccupied they certainly don't cater to the urgency of housing demand, nor were they intended to. Rather, the environment in which they evolved raises the bigger question of the affordability curve that has risen steeply in Manhattan. Majority owned by foreign investors, apartments are mere savings accounts serving no specific target residents, further chipping away at vital aspects that make the city diverse. With mixed use development the goal is oriented around bringing dwelling and working closer together for more vibrant street life and life more broadly. Rezoning policies targeting the untapped business potential of NYC as the prime beneficiaries has a very real impact on the housing scenario of Manhattan.



*scan for complete project*



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