

LINNEED.

Preface:

Within a short year, my idea of architecture has been challenged, and the transcalar impact of design exceeded my own understandings. Somehow, each lesson, lecture and studio, were linked by cultures, conversations and personal experiences. This year was about questioning, aruging, exploring, and above all, having fun. This collection of work is broken up into 3 parts: Questioning, Testing, and Re-Writing.

Questioning?

Testing, Testing, Testing.
Testing Technology in Society: Beyond the Lab?

So Dirty It's Clean
Visual Studies

A Red Guggenheim
Loudreaders

Testing...

Blurred Lines.
Visual Studies

The Village: An Urban Playground
The Future Public

Re-Writing.

The Wall and the Traveling Scarf
Contextualizing a Concept

Chance Encounters
Shark-life

Food + Fuzz
Mental Health Clinic + Nurses Housing

QUESTIONING?

How can we challenge pre-conceived notions of architecture to be more critical of previous understandings?

TESTING, TESTING, TESTING.

A response to the lecture "Testing Technology in Society: Beyond the Lab?"
by Noortje Marres

The topic of "testing" leads to many ideas relating to unpredictability in architecture. How can we test social interactions and predict how users would inhabit and interact with the built environment... What kind of tests can take place? Is it ok that we can't test for specific things? Unpredictability is ok, because it prevents us from having total control over the built environment and allows us to continue questioning/testing ideas/outcomes. But when does the cycle stop? And when can we be satisfied?

Unpredictability remains a topic continually questioned by society. An actor's role is always shifting, making it difficult to conform to a society, and instead are active participants in the social. The social is defined by the term Actor Network Theory (ANT). Testing within the framework of ANT "enables the performative specification on a new set of connections between technical elements, social actors, objects, interests, and so on." On the contrary, Science and Technology Studies (STS) believes that tests are performed in a laboratory and have the possibility of transforming socio-technical arrangements in society. Noortje Marres and David Stark's *Put to the Test: For a new sociology of testing*, explores this idea of testing beyond a laboratory, emphasizing the importance of testing "in society" rather than performing tests of society. The sociology of testing, explained by Marres and Stark, redefines the linear definition of a test, by stating that a test does not have to be defined by a laboratory or social setting, but is the modification of society to make social life observable. Through this lense, the ultimate goal of testing, is to provoke further testing to continue questioning the shifting social environment. To further explore testing in architecture, the topic of unpredictability still remains. How can social interactions be tested and predict how users would interact and inhabit the built environment? What types of tests could take place to anticipate these relationships? Furthermore, if these tests are not possible, is unpredictability okay? Does unpredictability prevent the architect from having total control over the built environment?

Testing in architecture raises many questions regarding shifting conditions beyond the architect's control. One can begin to ask questions to define who will inhabit the space, how spaces change over time, the impact a space has on the surrounding context, who manages a space, and so on. These questions relating to unpredictability reveal the relationships beyond building and user, and tackle issues regarding sustainability, social impact, politics, and more. The tensions related to the unpredictability of architecture makes designing for a future challenging because of the shifting social environment. Architects take on the responsibility of designing for the future, and are constantly proposing models that reflect historical precedents to predict how new architecture will impact the social. However, this routine approach has neglected to resolve any issues relating to social or political influence within an environment. Since this is the case, why are architects continuously designing for a future that is constantly transforming and difficult to predict? To approach this question in Marres' tone, one solution could be for architects to continue designing in the same way, and modify certain aspects of a design over time to critically analyze the shifts in the social.

Engaging with architecture in a more collective, strategic way to identify where large shifts in design need to occur would change the dynamics of the profession. It could create tensions relating to who determines what elements to modify, the order of modification, the scale of the modification, etc. Another issue that could arise is the role aesthetics in architecture design as a medium to test within the social. What purpose does aesthetics serve in modifying architectural design in the investigation of the social? How can aesthetics in architectural design be tested as a modality that impacts the social, when aesthetics is based on the subjective? These on-going questions are exactly what Marres wants from those who are involved in modifying events in the social. In this sense, the social relies on unpredictability because it is impossible to generalize facts about actors, since their role is always shifting.

The topic of unpredictability allows for endless new revelations to surface. However, the conversation also revealed that the purpose of testing is not necessarily for the collection of objective data, but rather an observation tool to produce different responses to social interactions and the built environment. The ongoing cycle of unpredictability still makes the goal of testing ambiguous. To circle back to the endless loop of questioning, I would like to further explore the effectiveness of testing, due to the fact that there is never a common ground. If unpredictability is embraced, why is it not fully embodied by forgetting testing and truly living in the unpredictable?

Noortje Marres and David Stark, "Put to the test: For a new Sociology of Testing," Wiley (2020)

SO DIRTY IT'S CLEAN?

*How can we start to depict the world around us in different ways?
By utilizing light as a tool to alter perceptions of our reality, the
New York Cityscape, renowned for its trash, can become a beautiful
symbol of the city.*

Architecture Photography
Instructor: Michael Vahrenwald



A GREAT
LOUDREADING
IS IN THE
MAKING.
BUT NO ONE
HAS NOTICED.

**A RED
GUGGENHEIM.**

Post-Colonial imaginaries in the era of the Planetary Wretched



Concept

A RED GUGGENHEIM is a loudreading event that exposes the Guggenheim's exploitation of labor in three different parts:

Guggen-mine,

Guggenheim,

Guggen-crime.

Location: Guggenheim Atrium
Program: Loudreading Event
Time: Now



A **RED** GUGGENHEIM
loudreading against labor at the guggenheim

Part I: Guggen-mine.

Decolonize
This Place



Peabody Labor Pact Upsets Ailing Copper Industry

...the volatile... into bit... So hardly... surprised when 45,000... workers went on strike at their... mines and smelters after contracts expired June 30. A long strike seemed in... store.

The Kennecott Copper Corporation, however, quickly settled the economic issues and avoided a lengthy strike for itself. But the whole procedure has upset other copper producers. Only the Magma Copper Company, a subsidiary of the Newmont Mining Company, has followed the pattern of rubber-stamping the first agreement to be reached. Epithets normally reserved for union bargainers are being hurled at Kennecott by copper executives. Conjecture is rife that the move by the nation's largest copper producer is part of a strategy to protect itself against imminent takeover attempts.

Settlement Is Excessive'

"Based on the economics of the copper business, the Kennecott settlement is excessive," said Roger C. Sonneman, vice president for employee relations at Amax Inc., a major resource-based conglomerate. Mr. Sonneman insisted that Amax's copper subsidiary, the U.S. Metals Refining Company, would resist a settlement like the one reached by Kennecott and Magma.

"Kennecott may have superb reasons for making such a generous settlement, but I'm not aware of them," Mr. Sonneman said. Industry analysts say falling copper prices, caused by overproduction, and slower growth rates for markets that use copper have turned the industry's outlook bleak.

The pact that has so unsettled copper producers gives production workers a 25 percent cash wage increase over the next three years. Members of the United Steelworkers of America and other unions averaged \$7.10 an hour under the old contract. Kennecott would raise the basic hourly wage by 85 cents over three years and a cost-of-living allowance will probably add \$1.15 more.

Local Issues Linger

Despite the agreement on money issues, Kennecott workers are remaining away from their jobs pending the settlement of some local issues, which both sides characterize as minor. Kennecott is understood to be insisting on productivity improvements at the mine and plant sites.

Still, the agreement has removed the major cause of the prolonged strike. Kennecott sold the Peabody \$2 billion in cash by defending itself over attempts, and at a lengthy strike.

...what its strategy may be, but it is widely assumed that the copper producer is ready to fight any takeover by making acquisitions itself with the \$800 million in cash and equivalent it received for Peabody, the nation's largest coal producer.

By trying not to let labor troubles drive down the price of its stock, Kennecott hopes to buy additional time to design an acquisition strategy of its own. On Friday, the company's board heard a representative of Morgan Stanley & Company, the investment banking firm, outline some possibilities, and Kennecott is expected to make known its intentions soon.

"We saw a chance to get a good agreement and we took it," said Her-

man Kremer, president of Kennecott's metal mining division, giving his view of the labor accord.

The settlement his company agreed to was slightly less than what the United Steelworkers of America had won from the steel and aluminum industries earlier this year.

"We couldn't have gotten a better agreement with a month's strike," Mr. Kremer said. He added that there was no reason for discord and guessing at motives.

The guessing whether the group headed...

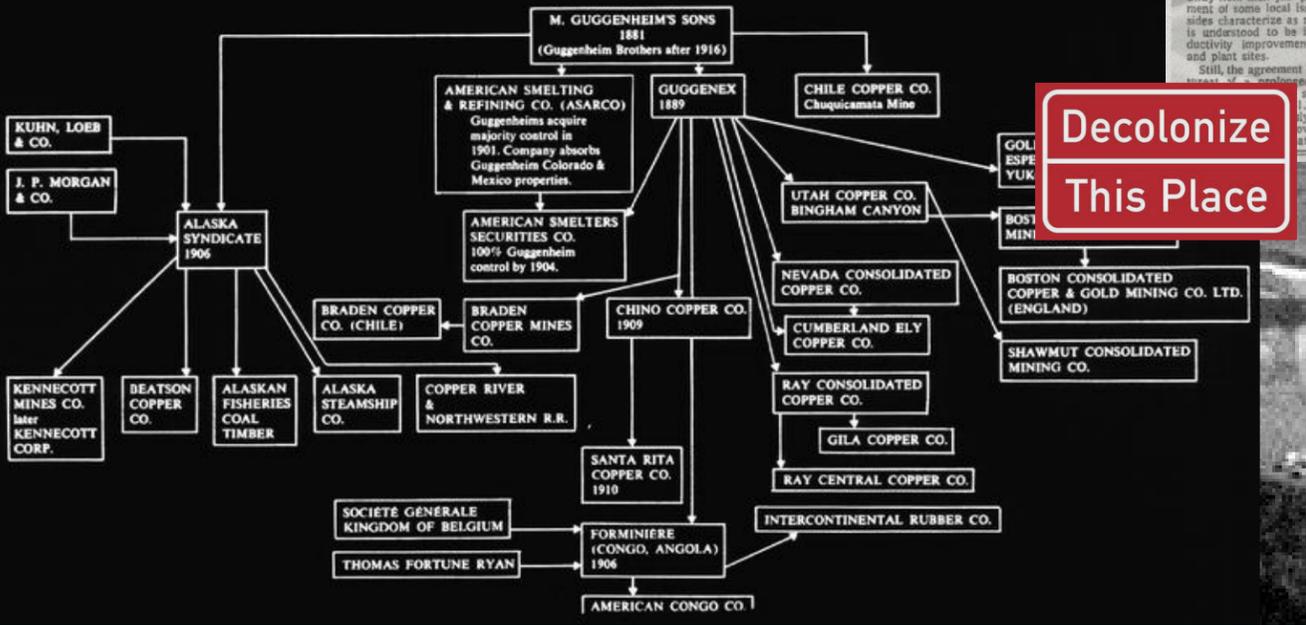
Institutions Woo Savers' Dollars

By MARIO A. MILLETTI

For many savers, a good thing is coming to an end as billions of dollars in high-yielding "wild card" savings certificates begin to mature this month.

The so-called wild cards are savings certificates for four years or more that were issued by commercial banks, savings banks and savings and loan associations between July and October of 1973. Federal interest rate ceilings

Decolonize
This Place



Decolonize
This Place



The source of Guggenheim's wealth was the result of copper extraction around the world. His investments in copper mining later revealed the family's involvement surrounding issues of labor. This led to protests and strikes by miners and resulted in some mines being shut down.

Part II: *Guggenheim.*

“ “I very much fear for the Frank Lloyd Wright Foundation, [REDACTED]

[REDACTED] because [REDACTED] its

[REDACTED] a hollow shell [REDACTED]

[REDACTED] that will be a liability

[REDACTED] in the future.” ”



Frank Lloyd Wright's involvement in the design of the museum adds to the colonial footprint of the Guggenheim because of how poorly he treated his workers. Wright was known for mistreating his workers and extorting them for free labor. This Loudreading event titled, *A Red Guggenheim*, reveals the problematic behavior of the Guggenheim, and the colonial footprint of the institution in regards to labor. The event recognizes Wright's original intent for the facade of the Guggenheim to be red, and re-appropriates this idea by using red as a symbol of revolution, fighting for workers rights.



Part III: Guggen-crime.



Decolonize This Place

Decolonize This Place

'There's a Real Climate of Fear': Students and Former Staff Speak Out About the Frank Lloyd Wright Foundation's CEO

The direction of the iconic architect's foundation is under scrutiny as it severs ties with the School of Architecture at Taliesin.

In the shadow of the complicated, contentious, and painful relationship between the school and the foundation about the future of the partnership, the current class of graduate students, who were told they could finish their degrees at Arizona State University, had started to organize. They posted a petition that gained over 30,000 signatures and started to publicly criticize the foundation.

Meanwhile, behind the scenes, *ArtNet News* has learned that tensions have been fueled by a widespread sense of a deeply divisive culture from the Frank Lloyd Wright Foundation's top management.

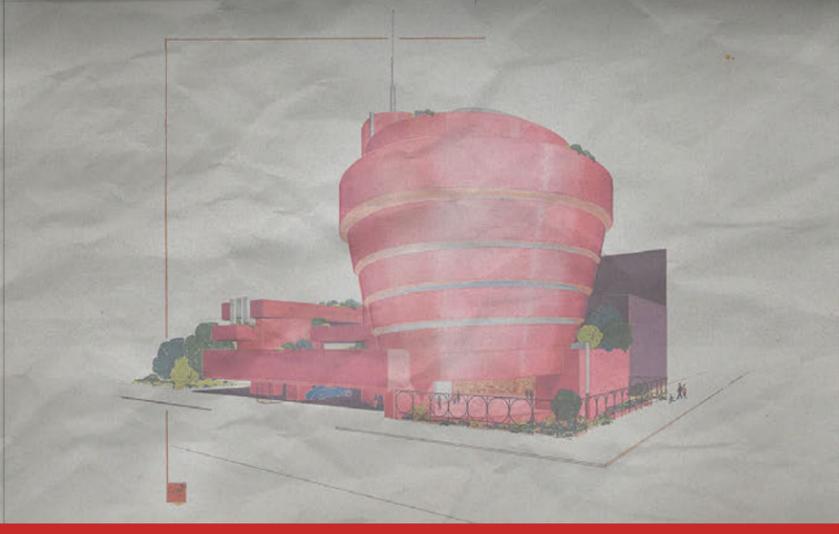
In interviews, two students and five former employees of the foundation have made allegations of intimidation, threatening comments, retaliation, and a hostile work environment against Stuart Graff, the Frank Lloyd Wright Foundation's current CEO and president. Graff's alleged behavior includes screaming, belittling, and intimidating staff, threatening lawsuits against critics, and firing employees or forcing them out for criticizing his leadership.

As one former employee, who wishes to remain anonymous, put it, "There's a real climate of fear at the organization."

Graff did not respond to repeated requests for interviews by *ArtNet News*. All requests were routed to the press representative for the foundation. In response to a series of 45 questions sent by email addressing the specific allegations, Graff issued the following statement via the representative.

The statements sent are a mix of false, inaccurate, and misleading information. We are not commenting on them.

Decolonize This Place

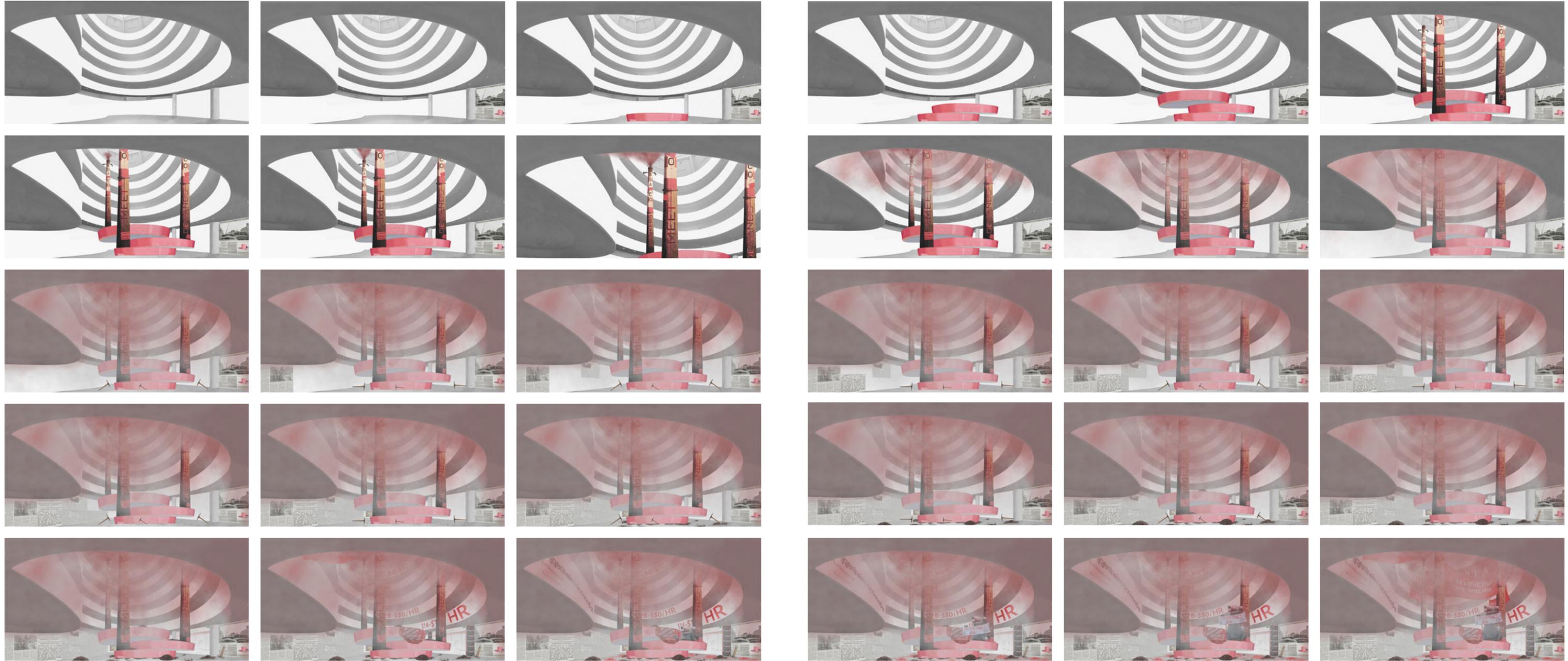


There has been a pattern of racism, discrimination, and unfair demands asked of workers. Their labor has resulted in unfair pay and misrepresentation from the Guggenheim foundation.

Guggenheim Edition
Today, we stand in solidarity with museum workers and fight for a voice, diversity, equity, inclusion, respect, better wages, better working conditions and more.

colonial footprint = land ((copper mines)(FLW buildings)(workers))labor







Guggenheim accuser of
It's a Guggenheim-crime
By Amber Jamieson

STRIKE

I BELIEVE THAT WE WILL WIN

MEET

\$28-\$30/HR

FAIR CONTRACT NOW!

HR

MINE WORKERS DEMANDS NOW!

Decolon This Pla...

Kenecott Labor Pact Upsets Ailing Copper Industry
REPORT ON THE MINERS' STRIKE
CRITICISM OF BOTH SIDES BY THE LEGISLATIVE COMMITTEE.
Complaints from Eastern People About Guggenheims to Shut Mines.
MEXICO CITY, Nov. 6.—Dispatches from Chihuahua say the American Smelting and Refining Company has announced that it will gradually close all its affiliated companies in that State, owing to an amendment to the labor law passed by the local Legislature granting to the workers a certain percentage of the net income and also the right to audit the books of the companies for which they work. Several mines operated by the American company were closed on Monday, rendering 10,000 persons idle.

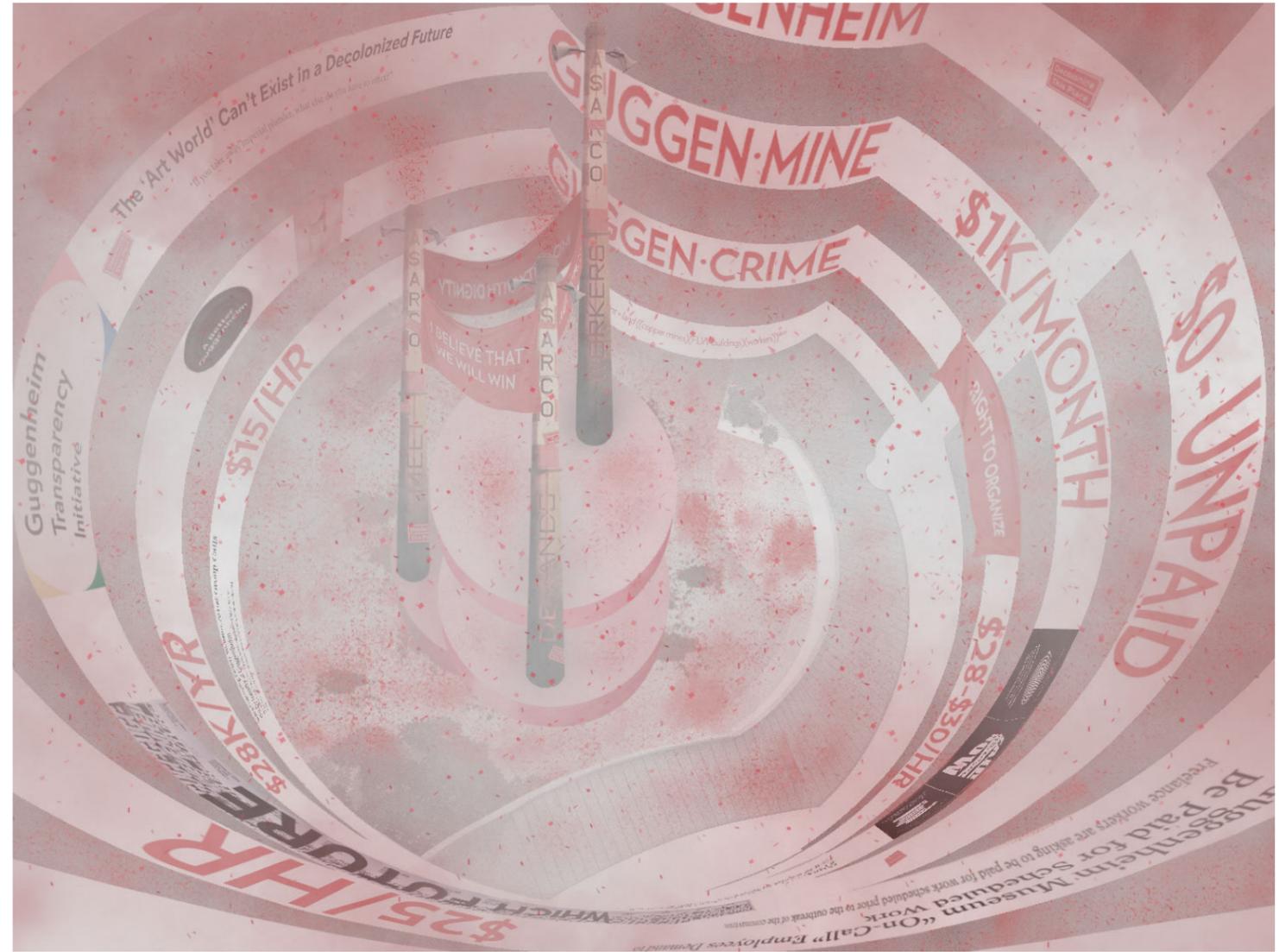
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CHILE SEEKS BREAK IN COPPER STRIKE
COPPER MEN V...

Decolon This Pla...

Decolon This Pla...

What on Earth Is the Guggenheim Up To?
Designing A Profit Environment





BASQUIAT'S DEFEATMENT
THE UNTOLD STORY

WHICH FUR

Guggenheim Museum "On-Call" Employees Demand to Be Paid for Scheduled Work
Freelance workers are asking to be paid for work scheduled prior to the outbreak of the coronavirus.

Guggenheim Furloughs 92 Employees, Announcing \$10M Shortfall
"We're not surprised, but also not giving up," says the Guggenheim claim

\$15/HR

MEEET

TAHT EN...
A LIVING WAGE

ARTIST GROUP CALLS

CURATORS AT GUGGENHEIM MUSEUM URGENT REFORM

Artist Group Calls
Official website to city arguing artists and
demand
al inequities at

Decolonize This Place

Decolonize This Place

TESTING...

How can modes of questioning be applied to different mediums?

BLURRED LINES.

Through various layers, lights, and objects, photographing reflections can obscure a subject matter, blurring different elements within a scene to re-write new narratives.



THE VILLAGE: AN URBAN PLAYGROUND.

The Future Public: Public Housing Possibilities



The Village: An Urban Playground

The Gowanus Houses was developed by the New York City Housing Authority (NYCHA) in 1948 to provide low and moderate income New Yorkers with affordable housing.

The current site of the Gowanus Houses sits as an island within the gridded urban fabric of the surrounding neighborhood, with large amounts of under-utilized green space, monolithic housing blocks, playgrounds and inactive circulation paths.

To improve the site condition of the Gowanus Houses, the emphasis on a non-hierarchical grid, interstitial spaces, and random circulation will create an urban playground named The Village.

The Village is a collection of various organized programs to invite residents and surrounding neighbors to the island, to experience a new sense of community.

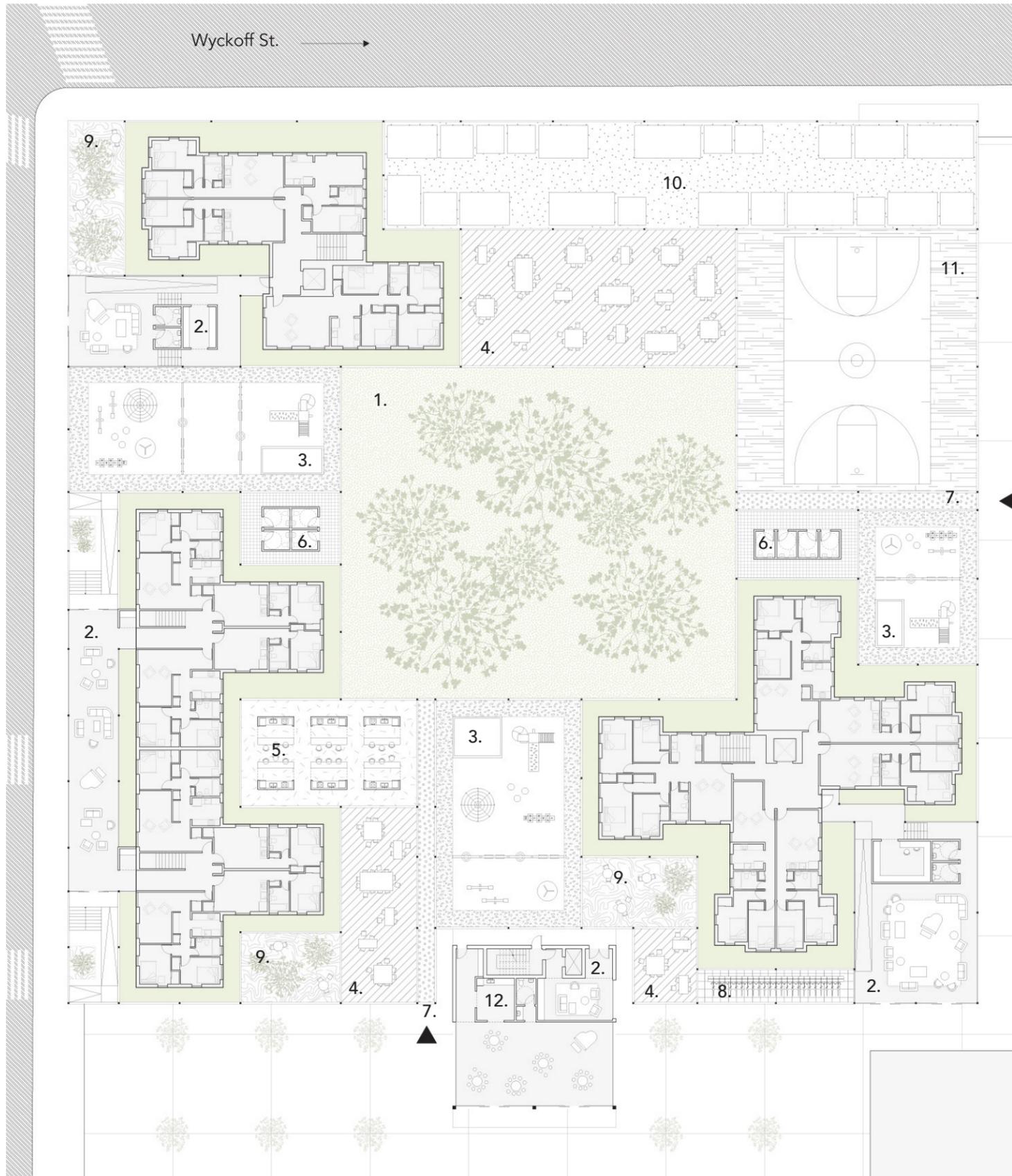
The system that defines the Village is a transitional canopy that provides the framework for the community programs that lie beneath it. In addition to the re-organization and redesign of existing programs, a few additional buildings are added on site to provide more housing, as well as new community programs such as a day care center, community kitchen and greenhouse.

The village acts as an urban playground for the neighborhood of Gowanus to provide different opportunities of engagement and interaction through different community programs for both visitors and residents. The emphasis of the island creates a city within a city to give life to a new community to the existing Gowanus Houses, making it a new exciting destination for surrounding neighbors, and place for people to live.



Concept Image

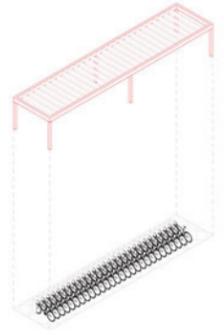




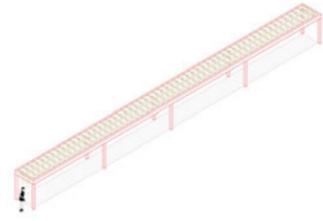
- 1. Great Lawn
- 2. Lobby
- 3. Playground
- 4. Outdoor Seating
- 5. BBQ
- 6. Public Bathrooms

- 7. Direct Entrance Breezeway
- 8. Citibike Station
- 9. Shaded Seating
- 10. Outdoor Market
- 11. Basketball Court
- 12. Daycare

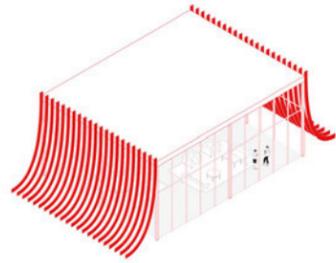
Trellis Catalog



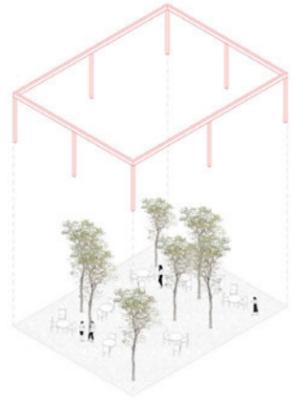
Citibike Station



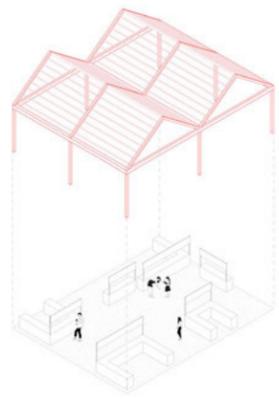
Entry Breezeway



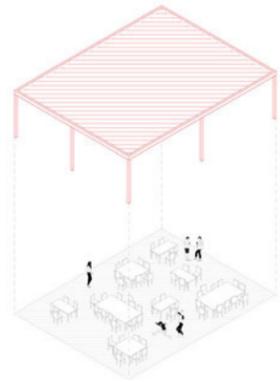
Lobby



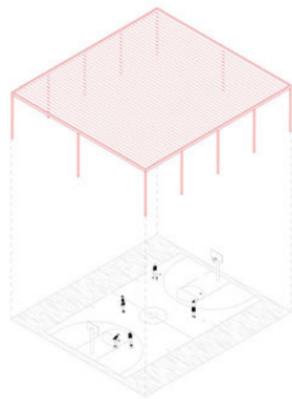
Shaded Seating



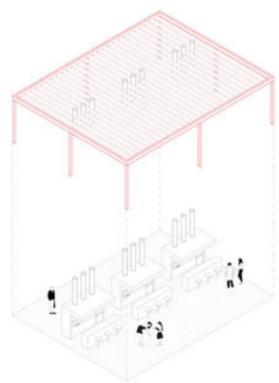
Outdoor Market



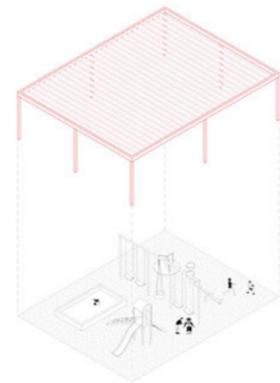
Outdoor Seating



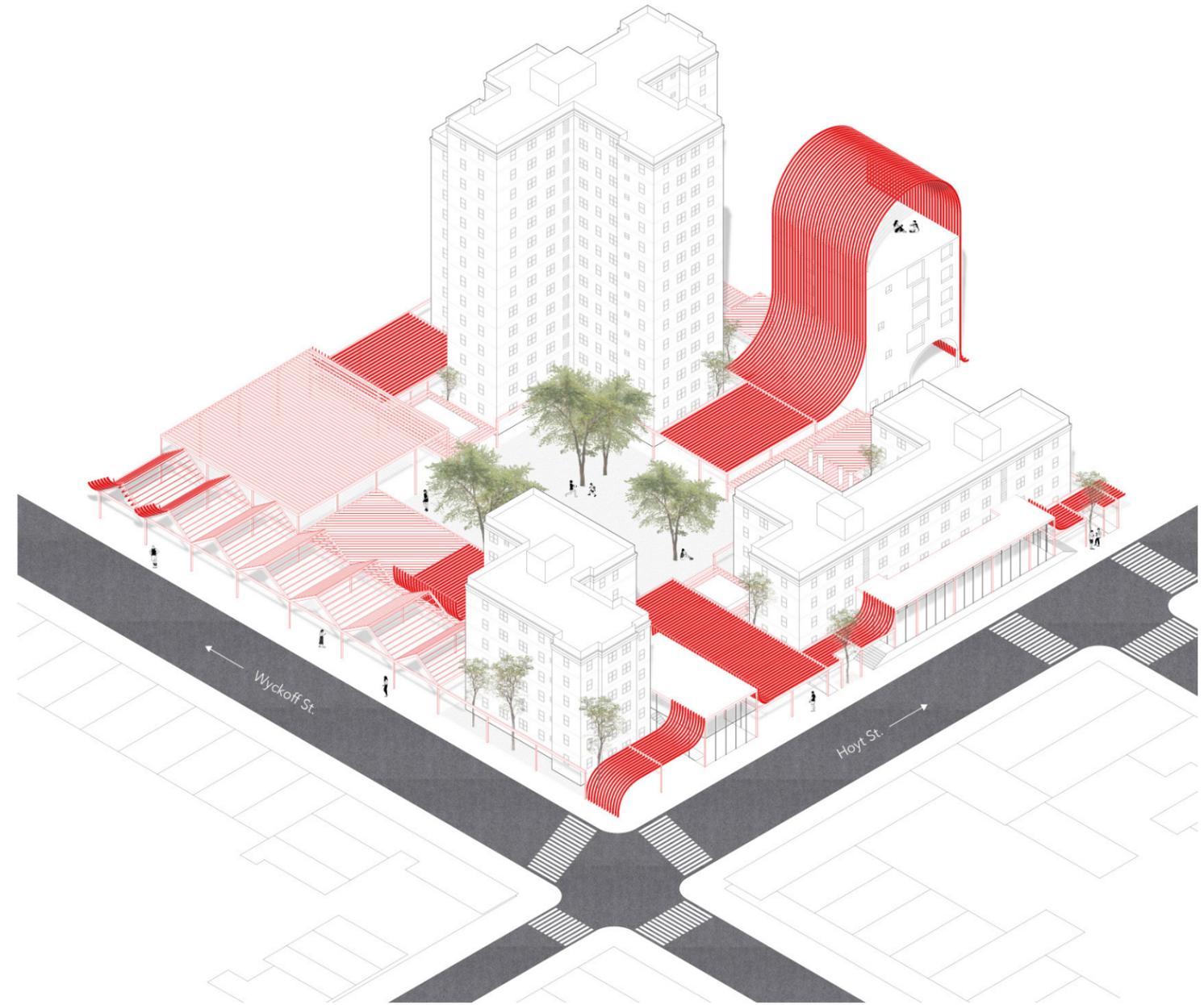
Basketball



BBQ

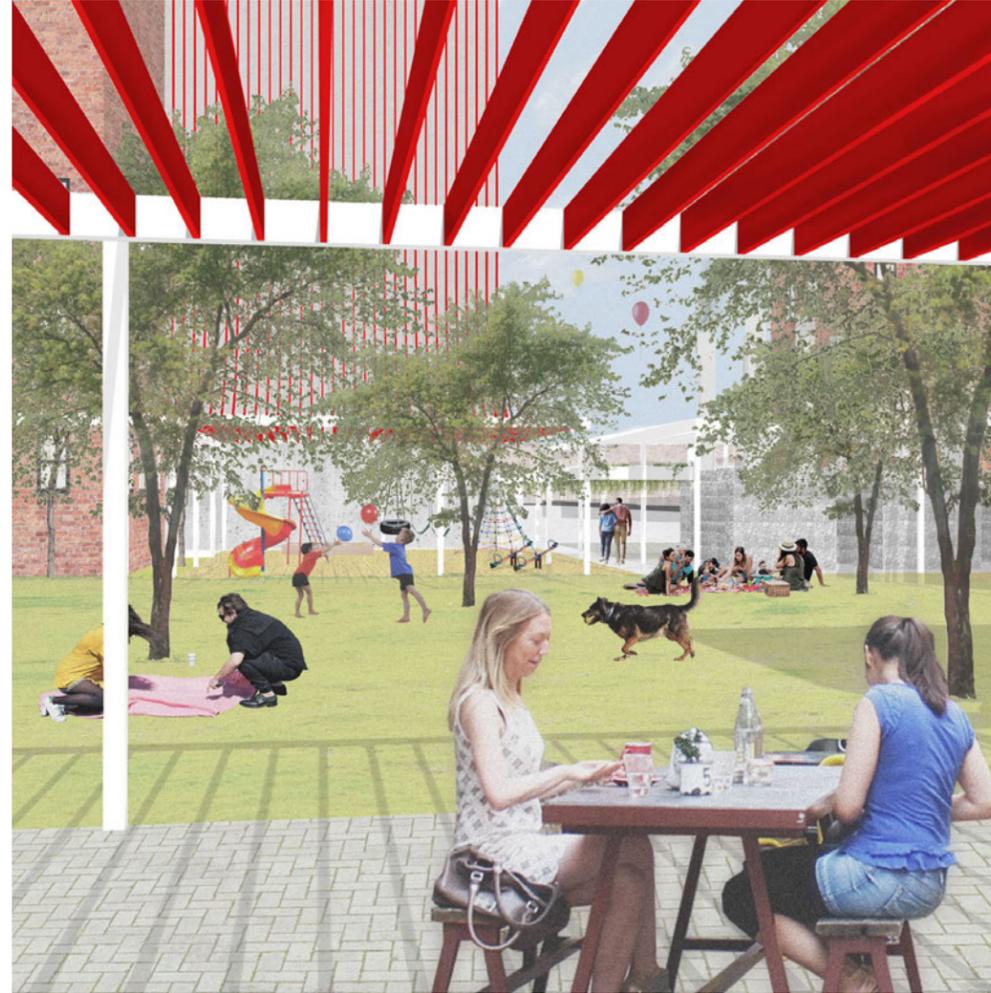


Playground



Hoyt St. Elevation





RE-WRITING.

How can new narratives emerge to link different ideas, questions, lessons and challenges together?

THE WALL AND THE TRAVELING SCARF.

Contextualizing a Concept

Aya Abdallah, Adrianna Franz, Emma Sumrow, Sophia Le

How can a project be re-imaged as a Contextualized Concept, despite it being renowned as a Contextless Concept?



Left to Right: Wall House #3 - Austin, Texas; Wall House #4 - Zermatt, Switzerland; Wall House #5 - Great Barrier Reef, Australia; Wall House #6 - Mars

The Wall House as a Context

The Wall House is one of the most critical projects to arise from the postmodern era, as it is one of the only designs to be constructed almost exactly as it was intended. Historically, this project is heavily understood as a built concept that neglects its context, but we have decided to challenge this statement and reveal the virtues that argue for the Wall House in contextualizing a concept. Hedjuk designed the house in isolation, lacking a specific context, by working on the drawings of this house before having a client.

The Wall House project was a research on the broader scheme of architectural elements - the wall, the stairs, the room, etc. It began as a research on a mode of representation and how one can push the axonometric drawing style. It questions the notion of program by pulling the programs apart and making each room separate with their own configurations. Is the wall a wall? Or is it a corridor?

The original context is architecture in an abstract sense. Hedjuk was interested in narratives and storytelling, more specifically what we can do: Architectural exercise and narrative exercise.

To rewrite the original intentions of the project, we have re-contextualized the Wall House in different locations to confront how that alters the perception of the house, and how we may want to alter the house.

Collage as a storytelling device has allowed us to explore the Wall house in different contexts. By choosing different sites in which to locate the new Wall Houses 3-6, it shows how the contrasts of the variety of habitat types allow the Wall House to become a singular project or object within each space that adapts to various climates, timelines, users, programs, and scales. This oscillation of scales and uses begins to fill the blank surrounding space in each of Hedjuk's drawings that were referenced and produced upon its conception.

CHANCE ENCOUNTERS.

Sharklyfe
Sophia Le, John Trujillo, Joyce Zhou

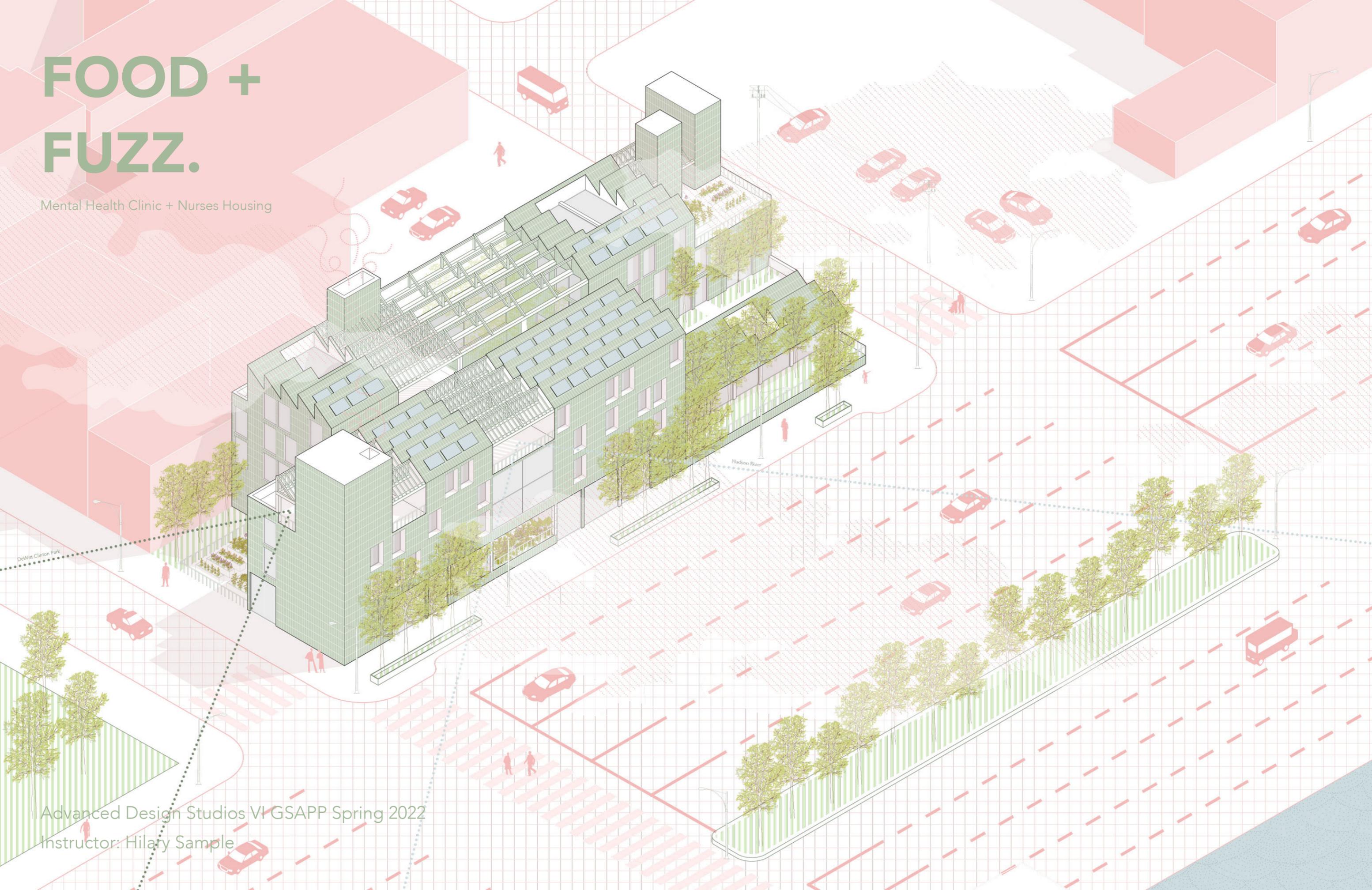
Significant advancements in organ transplantation (and organ engineering), coupled with the accelerating effects of a fragmented gig-economy has resulted in a population of humans that need very little sleep but instead must move constantly, like sharks, to stay fit and alive. They sleep in sub 1-hour bursts wherever they can and move on.

In a world where sleep ceases to exist, two people who are destined to fall in love, never meet...



FOOD + FUZZ.

Mental Health Clinic + Nurses Housing



DeWitt Clinton Park

Mudson River

Advanced Design Studios VI GSAPP Spring 2022
Instructor: Hilary Sample

FOOD + FUZZ!

The topic of mental health has always been a pressing issue, especially within minority groups. Prior to the pandemic, Asian Americans and Pacific Islanders faced nearly 4,000 hate incidents, such as verbal harassment, insults, jokes and violent attacks. The pandemic has exacerbated xenophobia and bigotry toward these communities. Early research has linked the uptick in anti-Asian discrimination to increases in anxiety, depressive symptoms, and sleep problems among those who are targeted. Stop Asian American and Pacific Islander Hate, a non profit organization, recorded nearly 1900 incidents of anti Asian American discrimination between March 19, 2020 and May 13, 2020. Asian Americans are the least likely to seek help when it comes to addressing their mental health due to the cultural bias against it, and lack of culturally relevant approaches to treatment. To further maximize their impact with AAPI communities, psychologists should focus on interventions that carry less stigma than one-on-one therapy.

The program of a mental health clinic is limiting to the needs of the AAPI community. This project utilizes nontraditional methods to destigmatize mental health, through large amounts of Food and Fuzz, allowing the clinic to be redefined as a community center. This clinic will create a safe space for Asian Americans to help destigmatize mental health through a collection of non-hierarchical spaces by utilizing layers of transparency to reveal different relationships within the clinic.

Location: 630 W 52nd St., New York, NY 10036
Program: Mental Health Clinic + Nurses Housing

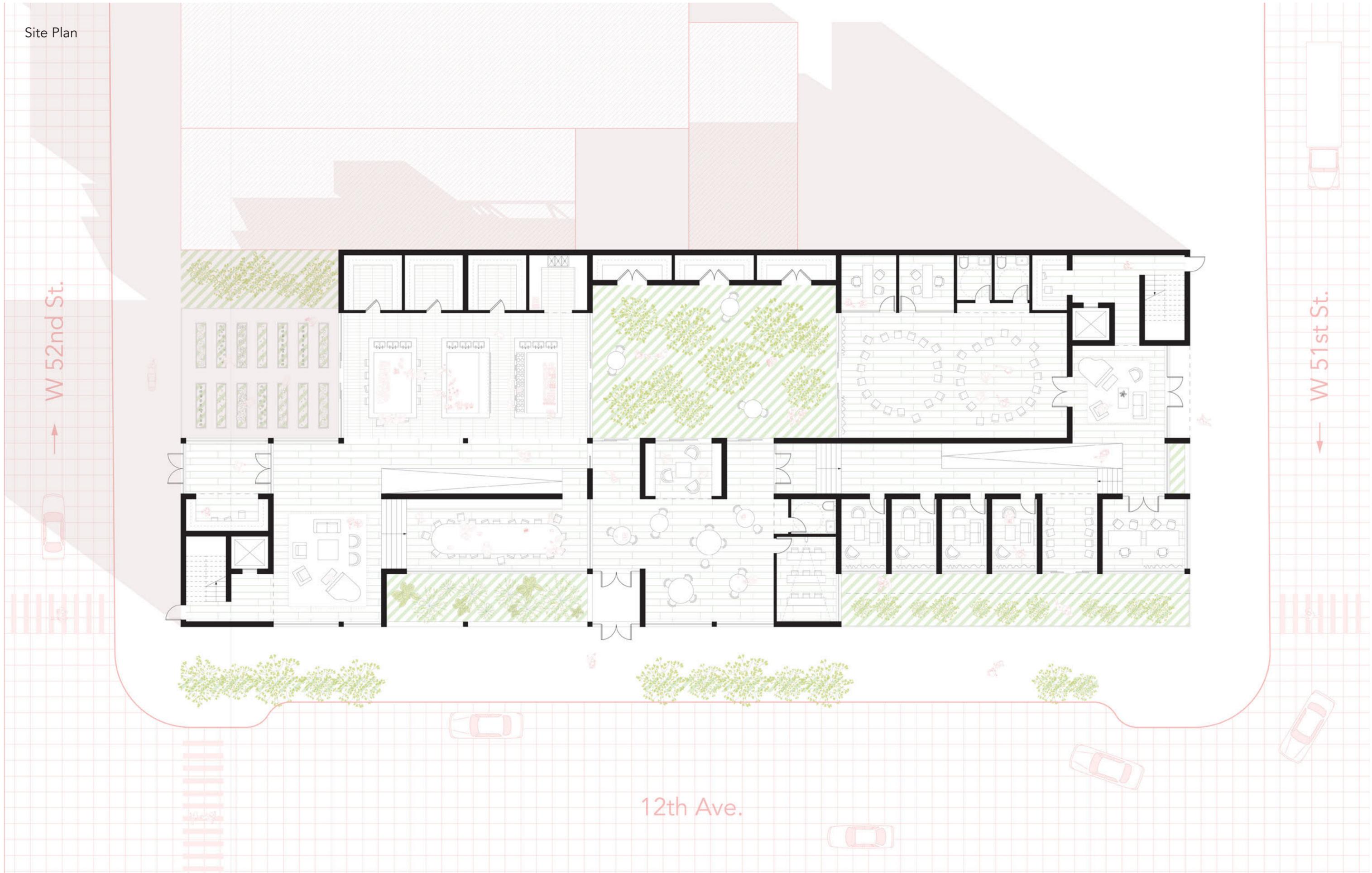


Site Plan

W 52nd St.

W 51st St.

12th Ave.



MEDICINAL GARDEN

1. *St. John's Wort*

Natural remedy for mental health issues like anxiety or depression, also a useful anti-bacterial agent and can be used topically to treat and heal wounds or other skin abrasions.

2. *Lemon balm*

Relax and relieve stomach problems.

3. *Chamomile*

Traditionally used in tea and aromatherapy to induce mental relaxation and as an anti-inflammatory lotion, has calming powers.

4. *American Skullcap (Lateriflora)*

Used to treat anxiety and is a sedative (part of the mint family).

5. *Valeriana Officinalis*

One of the most widely used natural sedative medicines in the world. Valerian has an effect on anxiety.

6. *Lavender*

Helps with anxiety, can impact mood and cognitive performance. Also has sedative properties and carries anti-inflammatory benefits as well. Aromatherapy

7. *Rosemary*

Rosemary oil has useful anti-inflammatory and antibacterial properties when you apply it topically. In tea form, rosemary is hailed as a valuable memory booster.

8. *Aloe Vera*

Slimy-gel of the interior is used to treat a number of conditions from sunburns to stings.

9. *Roseroot*

Has restorative abilities, improves mental functioning. Can treat burns, and relief for indigestion.

10. *Valerian*

Useful sleep aid and relaxant, also helps with indigestion.

11. *Sushni (Marsilea Quadrifolia)*

Sedative properties that are helpful for battling insomnia, also shown to lower cholesterol levels.

12. *Mint (Mentha)*

Smells great and is good for tea. Can help with IBS and allergy sufferers. It also relieves muscle pain, indigestion, and ulcers.

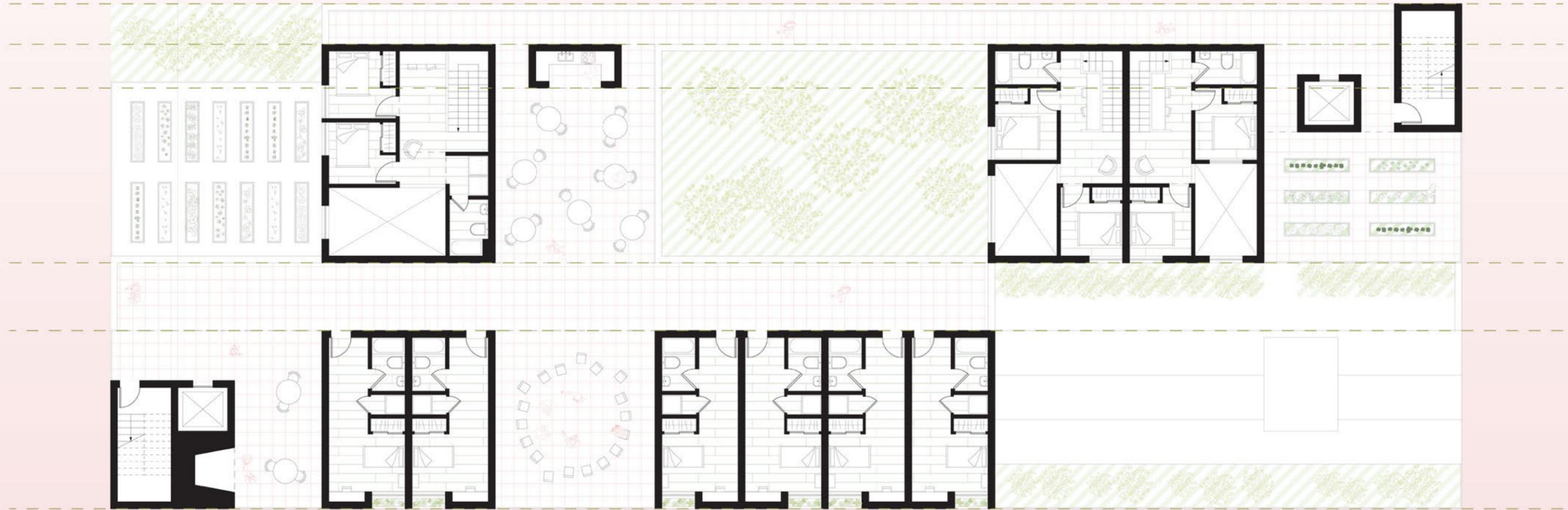




View of Recipe Exchange Zone:

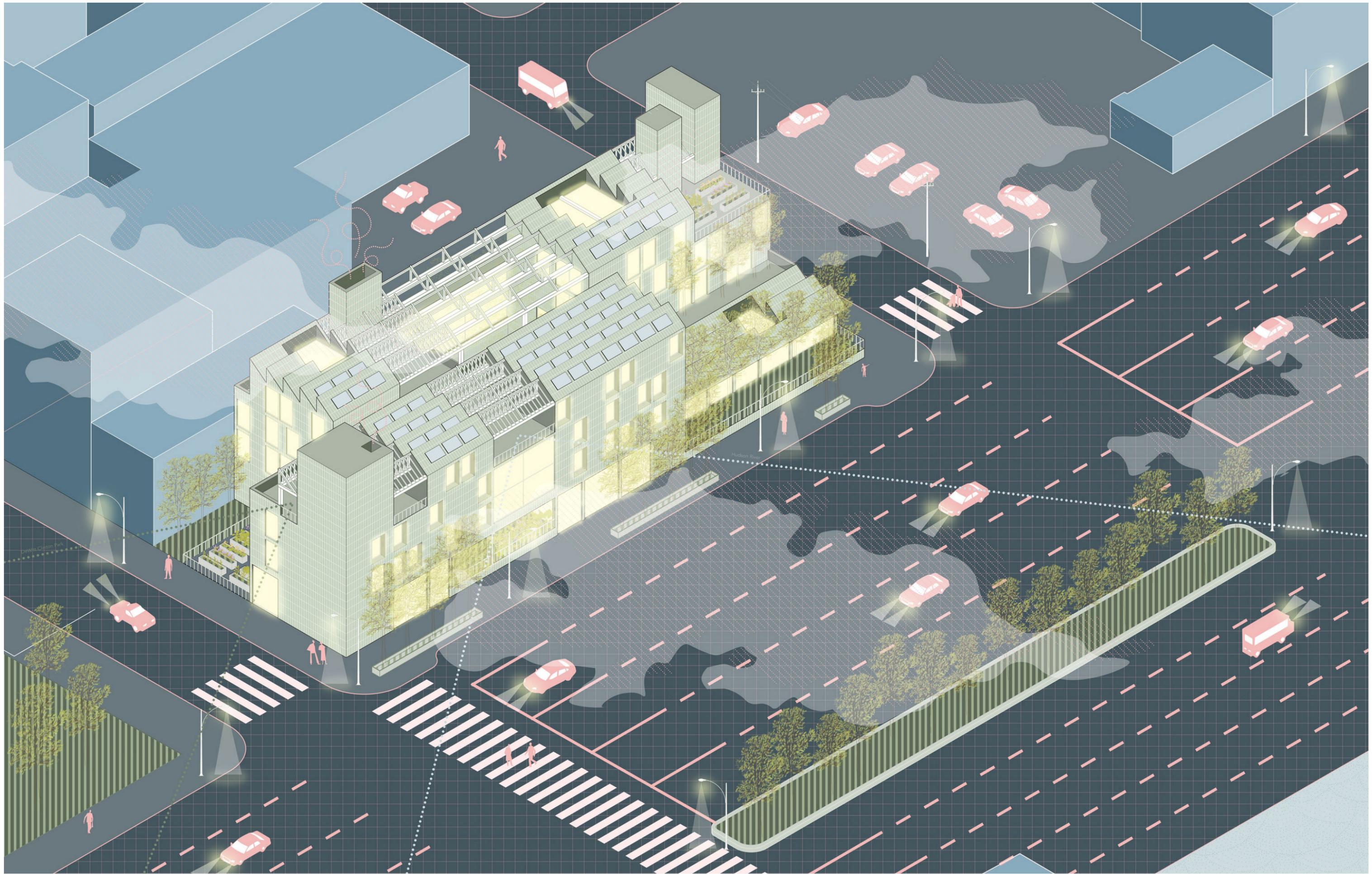
To address the needs for a more unconventional approach to addressing mental health, the clinic I am proposing will utilize **culinary therapy**. Culinary therapy uses arts, cooking, gastronomy, and an individual's personal, cultural, and familial relationships with food to address emotional and psychological problems. This "nontraditional" approach to addressing mental health creates an opportunity for intergenerational support through recipe sharing, a medicinal garden, cooking and eating as the link between different groups and cultures to express AAPI heritage and pride. In addition to the mental health clinic, there will be housing provided for nurses above.



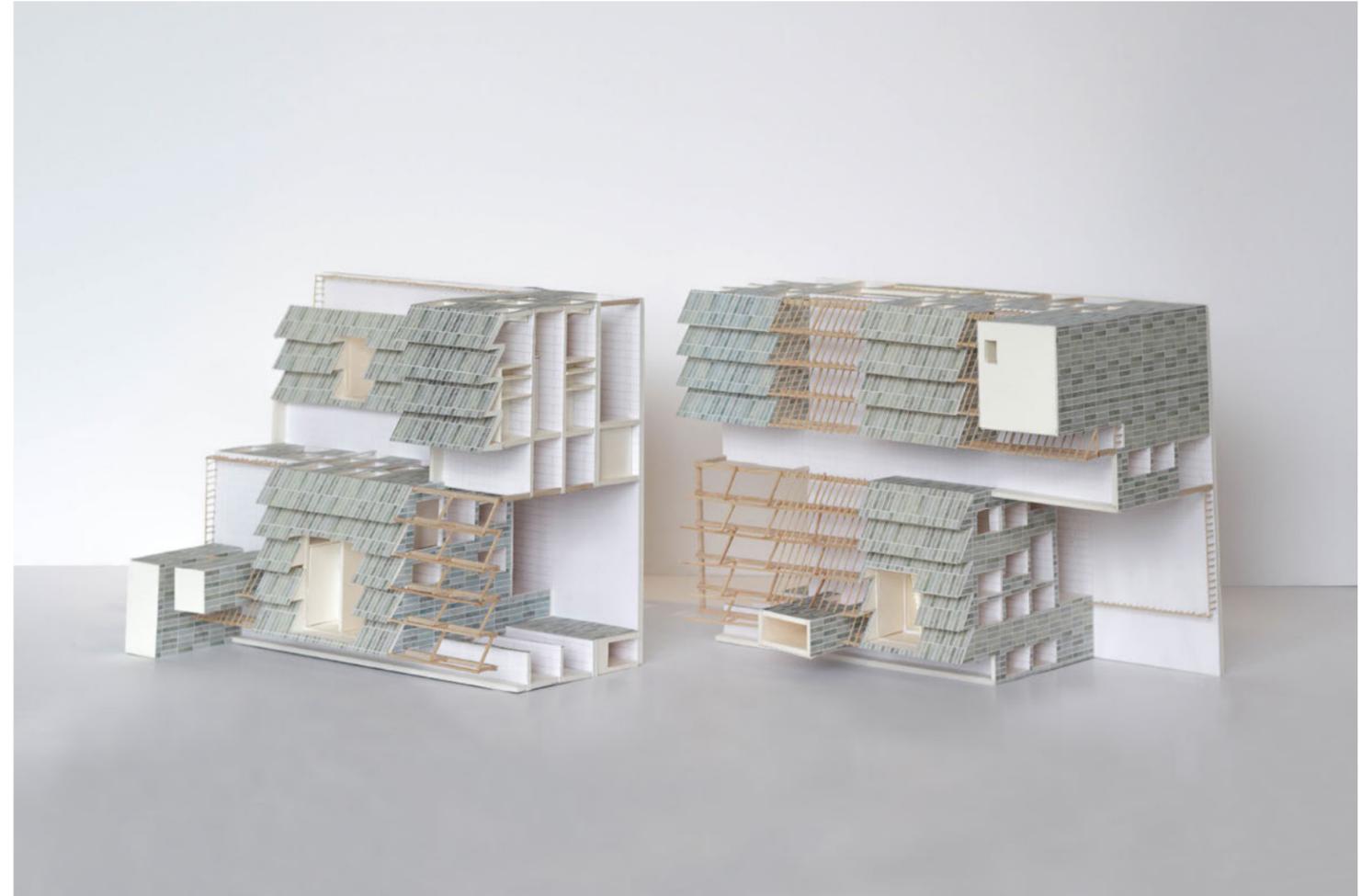
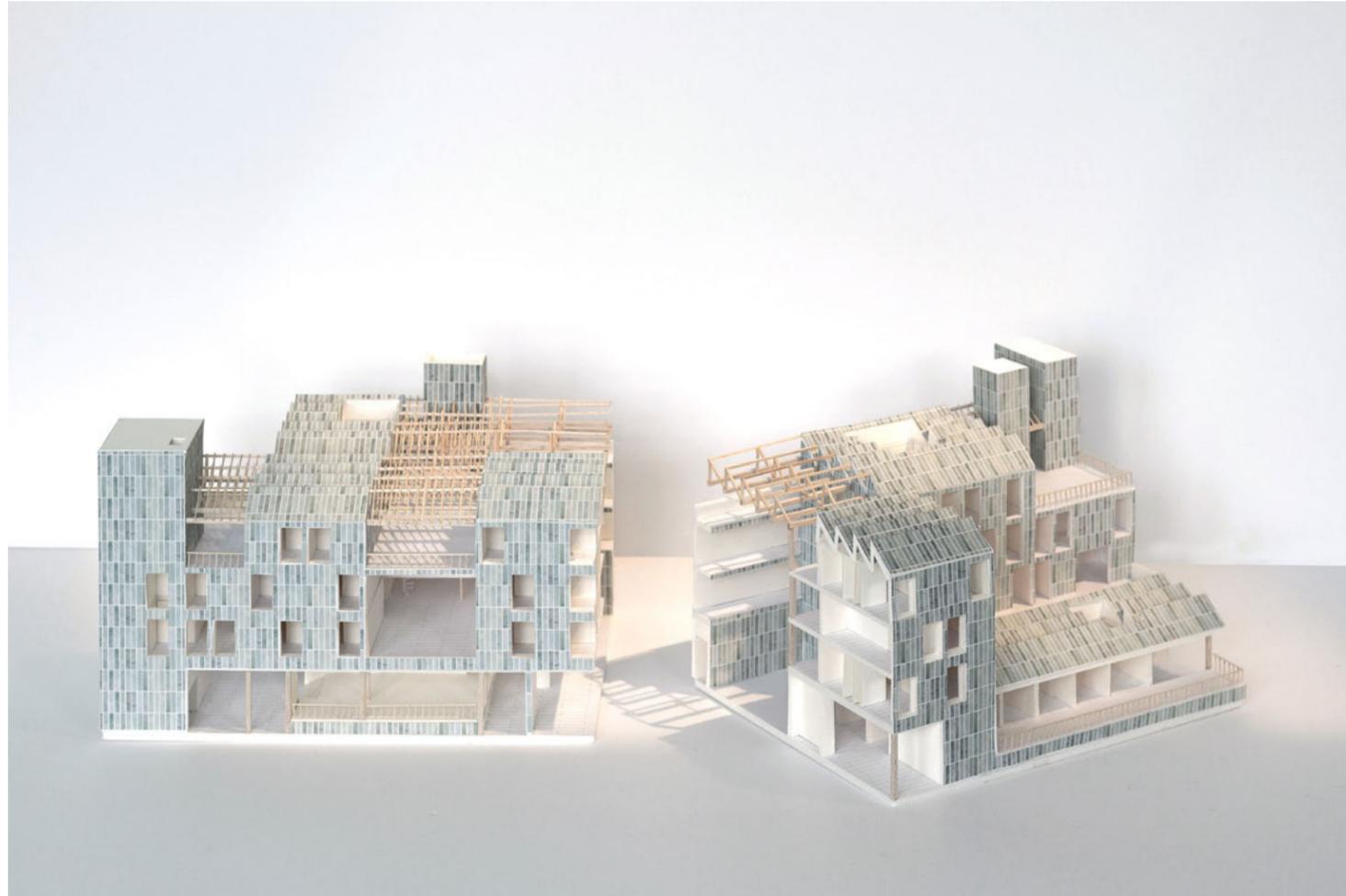


12th Ave. Elevation





Section Model



Model



Professors & Collaborators

Stephen Burks
Valeria Paez Cala
Maur Dessauvage
Nathalie Frankowski
Cruz Garcia
Andres Jacque
Josh Jordan
Ateya Khorakiwala
Ana Puigjaneer
Hilary Sample
Eva Schreiner
Bernard Tschumi
Michael Vahrenwald

Aya Abdallah
Stella Dai
Adrianna Franz
Emma Sumrow
John Trujillo
Joyce Zhou

Closing:

The questioning, testing, challenging, re-writing, and re-learning was crucial in developing this body of work. The various modes of representations, from drawing, writing, collaging and film, reveal how architecture transcends buildings. This portfolio brings all these things together, as the first step in understanding how different ideas can be linked. My work represents my interests, my curiosities and my confusions to achieve my goals as a storyteller, educator, and designer.

