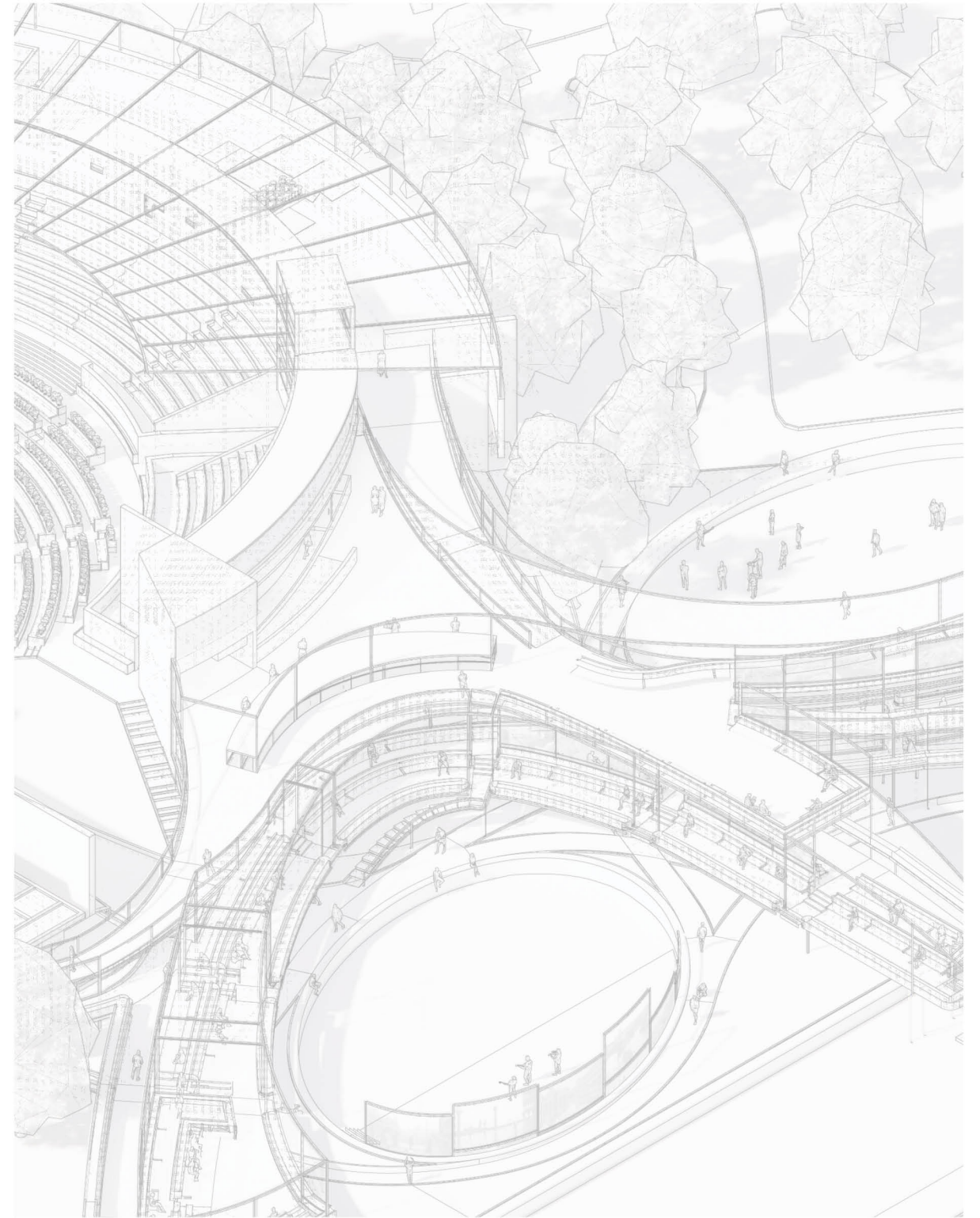


**selected work**  
aiden (hyung chul) ko



01

**Parasite** | Reconstruction of the Vessel  
*Queens, Flushing Community Civic Center*

02

**EUR 22** | Renovation of Teatro Verde  
*Venice, San Giorgio Maggiore Amphitheater Renovation*

03

**Curatorial Narrative** | Revitalization of Market  
*Buenos Aires, Mercado del Plata Adaptive Reuse*

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**ELECTIVE WORK**

01

**Transscalarities**  
*Andres Jaque | Summer 22*

02

**Argument**  
*Benedict Clouette | Summer 22*

03

**Architecture Concepts**  
*Bernard Tshumi | Spring 23*



ACADEMIC | COLUMBIA GSAPP | AAD STUDIO | SUMMER 2022 | 10 WEEK PROJECT  
PROF. DAVID MOON | 210,000 SQ.FT | COMMUNITY CENTER | W/ WONJIN KIM

**01 PARASITE** | RECONSTRUCTION OF THE VESSEL  
QUEENS, FLUSHING COMMUNITY CIVIC CENTER

The project seeks the possibility of an architecture that actively **challenges the construct of pure utility, through a thorough morphological and programmatic investigation of the existing and transformed conditions**, engaging the 7 subway line and its surroundings in New York as a testing ground and a site of projection. The first subway line in Queens and once called the "Corona" line, the 7 Line is in some ways what made Queens possible - as a flourishing and diverse extension of Manhattan. Its controversial recent extension that completed the hyper-speculative real estate development of Hudson Yards **highlights the storied history and the social-political power that infrastructure exerts upon the city.**

The hardbound island of Manhattan, where the western end of the 7 lies, has been the most potent paradigmatic site for

architectural and urban explorations for the past centuries. **The city of the consummate grid and the muse to the Manhattan Transcripts, the City of the Captive Globe is where infinite environments are constructed, and their ideals are maintained.**

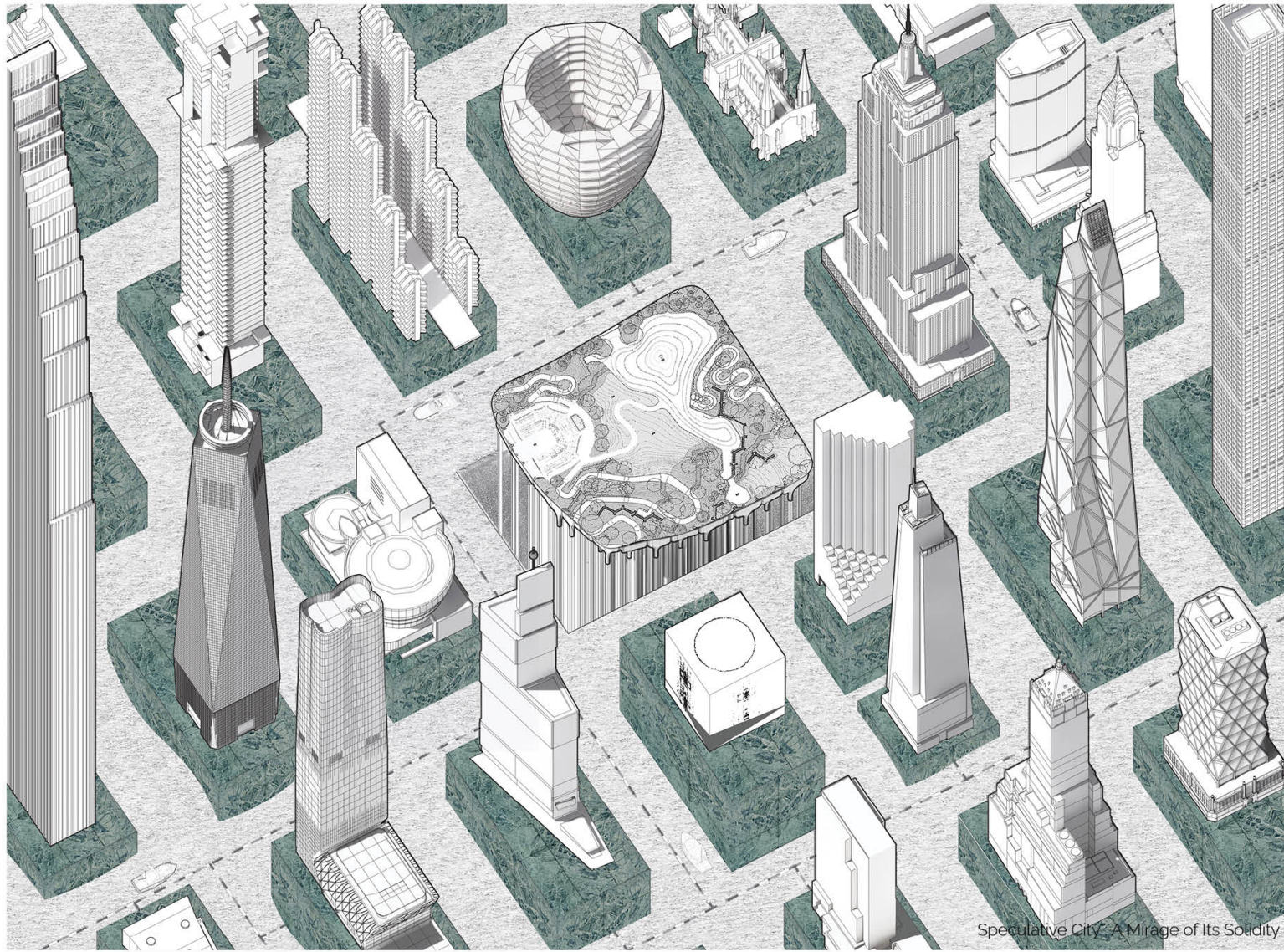
Through allegorical urban blocks of the Gotham City, the metaphors and metamorphosis of the city are conceptualized. Manhattan obsessively **"more interested in becoming than being"** is also full of "unforeseen potential for conceiving a quite different notion of city."

However in Queens, the expansive and varied terrain contrasts with the tightly gridded island of Manhattan - **freed from the logics of maximum efficiency and density, seeming to embrace all dreams and visions in a loose yet interconnected assemblage.**

**UTILIZING THE 7 LINE, CONNECTING TWO DRASTICALLY DIFFERENT CITY FROM EAST TO WEST, AS A TRANSECT AND A TOOL THAT CUTS THROUGH NEW YORK'S MOST ROOTED MECHANISMS AND FAMILIAR MANIFESTATIONS AS WELL AS ITS HIDDEN AND CONNECTED GEOGRAPHIES, TIME FRAMES, AND POTENTIAL TRANSFORMATIONS.**

**Corna Line** | Line 7 is a physical and metaphorical device connecting two drastically different areas, Manhattan, and Queens.

**PROJECT AIMS TO EXPLORE DIVERSE NOTIONS OF THE COMMON AND THE COLLECTIVE AND THEIR CRITICAL IMPLICATIONS IN THE CONTEMPORARY CITY IN THE CONTEXT OF SOCIAL, ECONOMIC, AND POLITICAL INEQUITY. THE GOAL OF THE PROJECT IS TO SUGGEST THE POSSIBILITY OF BRINGING FORWARD AN ALTERNATIVE ARCHITECTURE, AND THUS, BEHAVIOR OF THE CITY.**



Speculative City: A Mirage of Its Solidity

### MANHATTAN

As Rem Koolhaas mentioned in his book *Delirious New York*,

MANHATTAN IS A SYMBOL OF URBANIZATION CONSTRUCTED IN THE GRID OF GREAT DESIRE OF SPECULATION.

By introducing the speculatively symbolic building, whether it is built or not, as well as the ambitious building plans along with the expansion of the grid system,

PROJECT INTEND TO MAKE AWARE OF OUR DULLED PERCEPTION BY ENUMERATING THE DISGUISED SIDE OF EACH BUILDING.

Two buildings from a recent massive development plan at Hudson Yard, the Vessel and the Shed, represent the speculative city's most significant symbol.

In addition to this, a building in which desire is restrained by public program, New York Library, doing the least efficient economic activity on the most expensive land, St. Patrick Church, buildings that express the speculative desires of the art industry, Guggenheim Museum, and out of all this, there is little island, expanding the grid even further down to the ocean when there isn't much left on the land.

ALL THESE SPECULATIVE DESIRED BUILDINGS DISGUISED AS PUBLIC

BUILDINGS AND SITUATED IN VARIOUS WAYS WITHIN THE GRID SYSTEM OF DESIRE.

Although it wasn't built, Lomex is also an important development project representing the speculation aspect of the city.

HOWEVER, THE PEDESTAL AND GRID OF HUMANS' SPECULATIVE DESIRES, WHICH HAVE NEVER BEEN DOUBTED FOR THEIR SOLIDITY, IS JUST A MIRAGE THAT WILL BE HINDERED, SHATTERED, AND COLLAPSED.

### QUEENS

Queens was urbanized with a very different character of urban setting opposite to that of Manhattan. Ironically, in Queens, the grid of Manhattan's orthogonal grids and other irregular grids collide and entangle in a complex way.

Unlike Manhattan's, these fragmented spaces caused by the collision of grids at Queens are mostly abandoned. The project pays closer attention to this abandoned space, whether caused by the grid system or by people. It will paradoxically reveal the meaning that

THE ABANDONED AND FRAGMENTED PIECES CAN, WHEN COMBINED, ENABLE A MORE ROBUST CONNECTION/

COMMUNICATION THAN A CITY CONNECTED BY RIGID GRID LINES.

This project defines Vessel as a pinnacle object for a 'city of speculation' and redistributing its cumulated social energy to the marginalized place in Queens, where architectural agendas we might have neglected.

Through this architectural performance of dissembling and reassembling the Vessel,

THE PROJECT INTENDS TO RAISE THE SPECULATIVE DESIRES OF OUR SOCIETY TO THE SURFACE OF AWARENESS. IT IS PART OF AN EFFORT TO

PROPERLY DISTRIBUTE THE ENERGY OF OUR FOCUSED ATTENTION TO THE THINGS WE NEGLECTED, AND TO SEEK OUT UNSEEN VALUES.

The unseen values are not just limited to a speculative desires but also the political, social, environmental, racial and many more.

The project will illustrate that 'the sum of the parts is greater than the whole,' thus intend to proceed with the work of

REDRAWING THE WHOLE FROM A SINGLE FRAGMENT GRID, WHICH IS OPPOSITE TO THE HOLISTIC FLOW OF THE MANHATTAN GRID.



Fragmented City: The Leftovers of Grid



**PLACENESS THROUGH DECENTRALIZED VESSEL**

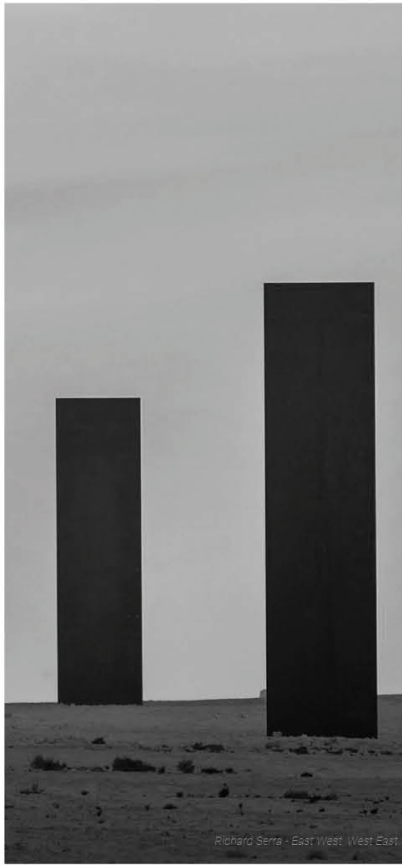
**THE PROJECT INTENDED NOT TO BE DEFINED AS AN ARCHITECTURALLY ENCLOSED SPACE, BUT RATHER AS A MEANS TO PROVIDE AN ARENA (PLACENESS) WHERE THE VALUES OF THIS ERA CAN BE REESTABLISHED.**

Line 7 is a physical and metaphorical device connecting two drastically different areas, Manhattan, and Queens. It contains an extreme contradiction created by the speculative aspect of the city. Therefore, this thesis project started by juxtaposing these two bipolar situations up closely. Through this process, projects tried to understand Manhattan, a speculative city, Queens, fragmented city, from a different perspective.

The project use Vessel not because it's in the center of social attention; instead, it uses this condensed energy to disperse. Project hold back from easily judging social phenomena associated with Vessel by fragmentary perception. The only reason Vessel is chosen is to use it as a tool. It's about harnessing the condensed energy of society to move people's attention to where they should be focused.

It is a work to reproduce social issues and to reroute the energy to areas that public have neglected. It will become a basis for rethinking the meaning of abandoned lands, incorporating various perspectives of our society, and discussing and debating the values of the times for diversity. Project seek to design an architecture that can be dismantled and reassembled rather than a fixed structure.

Architecture is powerless. The architecture itself does not have the same social position and power, unlike film, the preferred medium of this era. Also, in the era of postmodernism, it is paradoxically difficult to focus social attention on one due to its diversity. Therefore, project's significant architectural strategy is to manipulate the symbolic architecture and place the energy onto the abandoned, fragmented spaces in which starts to give a subjectivity of an area.



**WHY VESSEL**



cumulated social attentions that was collected towards Vessel will rerouted to the abandoned areas where modern society neglected its existence.

**IT IS A WORK TO REPRODUCE SOCIAL ISSUES AND TO REROUTE THE ENERGY TO AREAS THAT PUBLIC HAVE NEGLECTED.**

Rather creating a building, the project seeks to create an arena/ space that are being created by the dissembled vessel. These pieces will create a meaning and give placeness to the site it sits.

with the underutilized Vessel that collects all the cumulated social energy, newly proposed project focused on creating a place, or to give placeness.

## VESSEL IDEATION

### HUDSON YARD VESSEL

What would be the reaction of the public if hearing the news that Vessel will be disassembled? Certain questions like where all the pieces are going and how will existing site will transform can be asked.

THIS SIMPLE QUESTION POTENTIALLY GIVES NUMEROUS POSSIBILITIES THAT VESSEL CAN MOVE ITS CUMULATED SOCIAL ENERGY TOWARDS OTHER SITES.

Therefore, the project propose an architectural strategy that shifts this accumulated energy towards socially underprivileged people and their abandoned spaces.

The project propose architectural interventions in fragmented spaces in a variety of ways. Specifically,

IT CHALLENGES SOCIAL MYTHS AND BOUNDARIES IN A VARIETY OF WAYS ON POLITICAL / SOCIAL / ENVIRONMENT TOPICS.

## VESSEL INTERVENTION

### VESSEL ITERATION

The recombined Vessel installed on the wall of the UN tries to reveal the hidden organizational structure. Its public program, protest arena, penetrate the secured privatized UN territory.

The Vessel installed under the subway rail bridge is to create meaning for a space that is being neglected. It will generate a placeness that contains a community characteristic for New Yorkers.

Lastly, Flushing Creek has long been abandoned for various reasons. A community gathering space is proposed, connecting abandoned spaces with multiple routes from West to East.

### VESSEL MODULE

The strong symbolism of the Vessel will serve as a new milestone in abandoned and underdeveloped areas such as Flushing Creek. The Vessel has eight different curvature modules, which can be divided into a total of 40 modules. We, therefore, imagined the Vessel as kit-of-part

architecture and reconstructed its module in a new combination.

GOAL IS TO PROPOSE A FLEXIBLE ARCHITECTURAL STRUCTURE THAT CONTAINS DIVERSITY USING THE SAME VESSEL MODULE, JUST LIKE KIT-OF-PARTS.

### POSSIBLE CONFIGURATION

Creating a geometry is rather simple. The project start placing first floor first module then second floor first module and so on up to eight floor and comes back down to the first-floor module and repeats the process till it uses all 40 modules.

This simple logic of placing modules in certain order allowed project to create multiple versions of the Vessel reconstruction. Some iteration will have more arena(program) then others as it's configuration of creating space is differ from others. From complex to simple shape it shows the possibility of the adaptability of the project. Original Vessel carries a massive potential for new civic center.

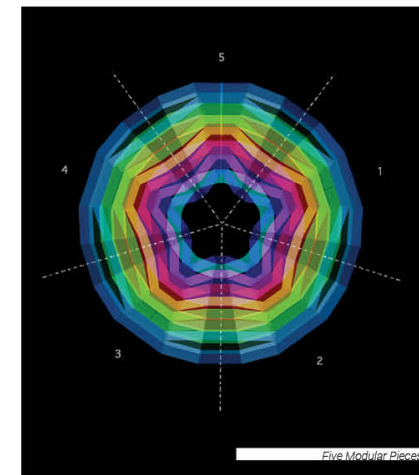
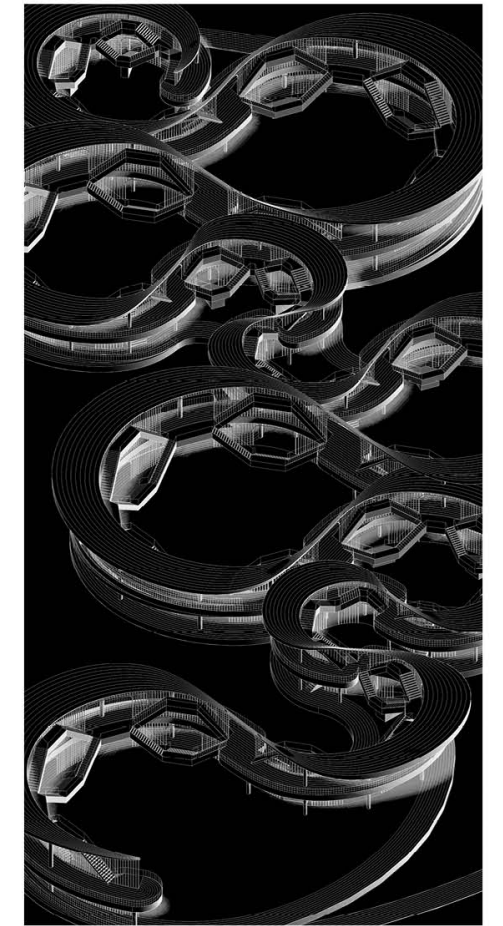
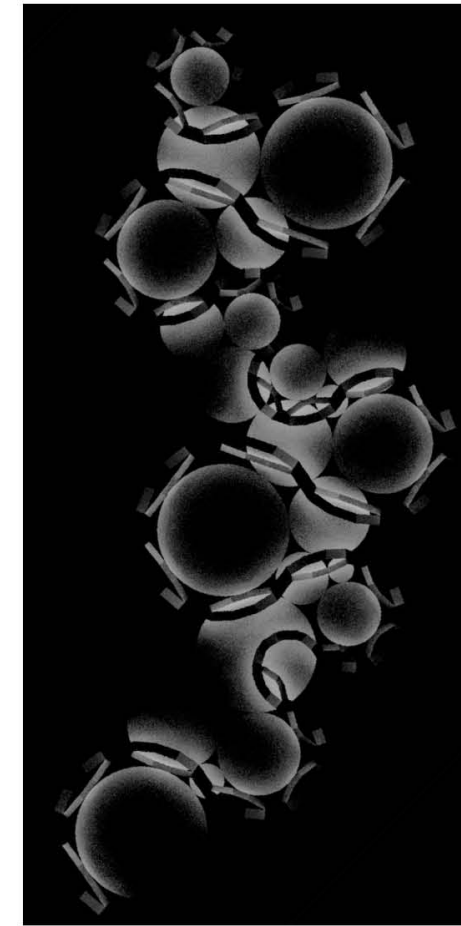
## DECENTRALIZATION OF THE EXISTING VESSEL

If the existing Vessel had a singular center, this project has multiple. The proposed Vessel aims to have a flexible structure that accommodates various programs. Due to

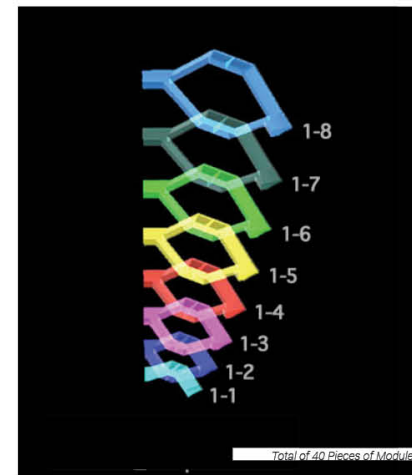
ITS DECENTRALIZATION OF THE ORIGINAL VERSION, ONE CENTER IS NOW TRANSFORMED INTO ELEVEN ARENAS/PODS THAT CAN ACTIVELY CONTAIN A COLLECTIVE ACTIVITY.

This concept of decentralization of a new vessel combination derived through the recombination of existing vessels carries a significant meaning.

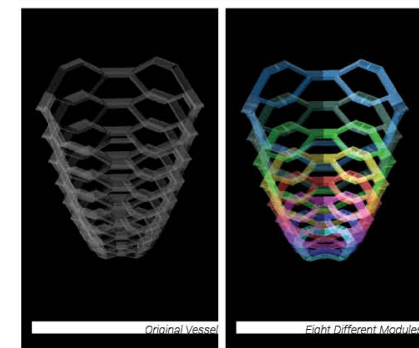
PROPOSING A SPACE WHERE NEW YORKERS OF DIFFERENT RACES AND LANGUAGES CAN MINGLE WHILE MAINTAINING THEIR OWN IDENTITY IS THIS PROJECT'S ARCHITECTURAL RESPONSE TO THE DEMANDS OF THE TIMES FOR DIVERSITY.



Five Modular Pieces

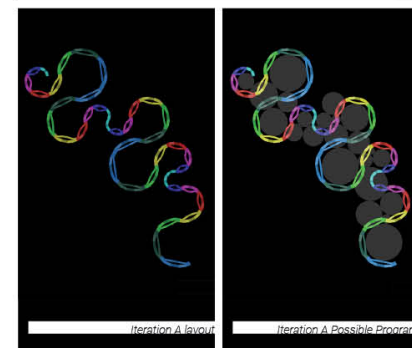


Total of 40 Pieces of Modules



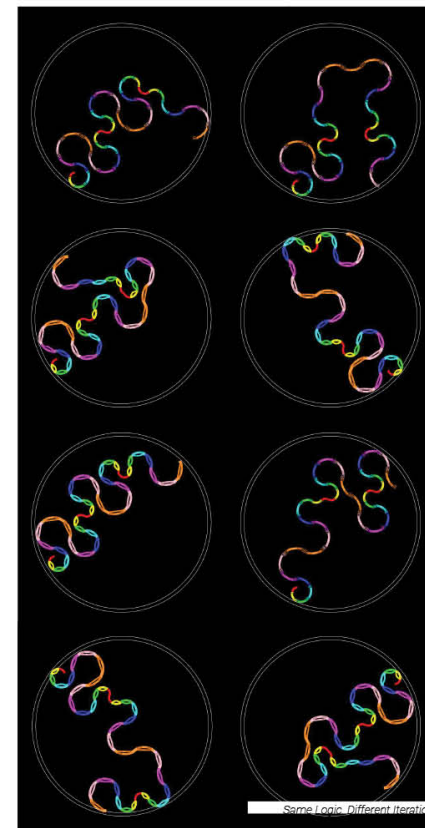
Original Vessel

Eight Different Modules



Iteration A Involvement

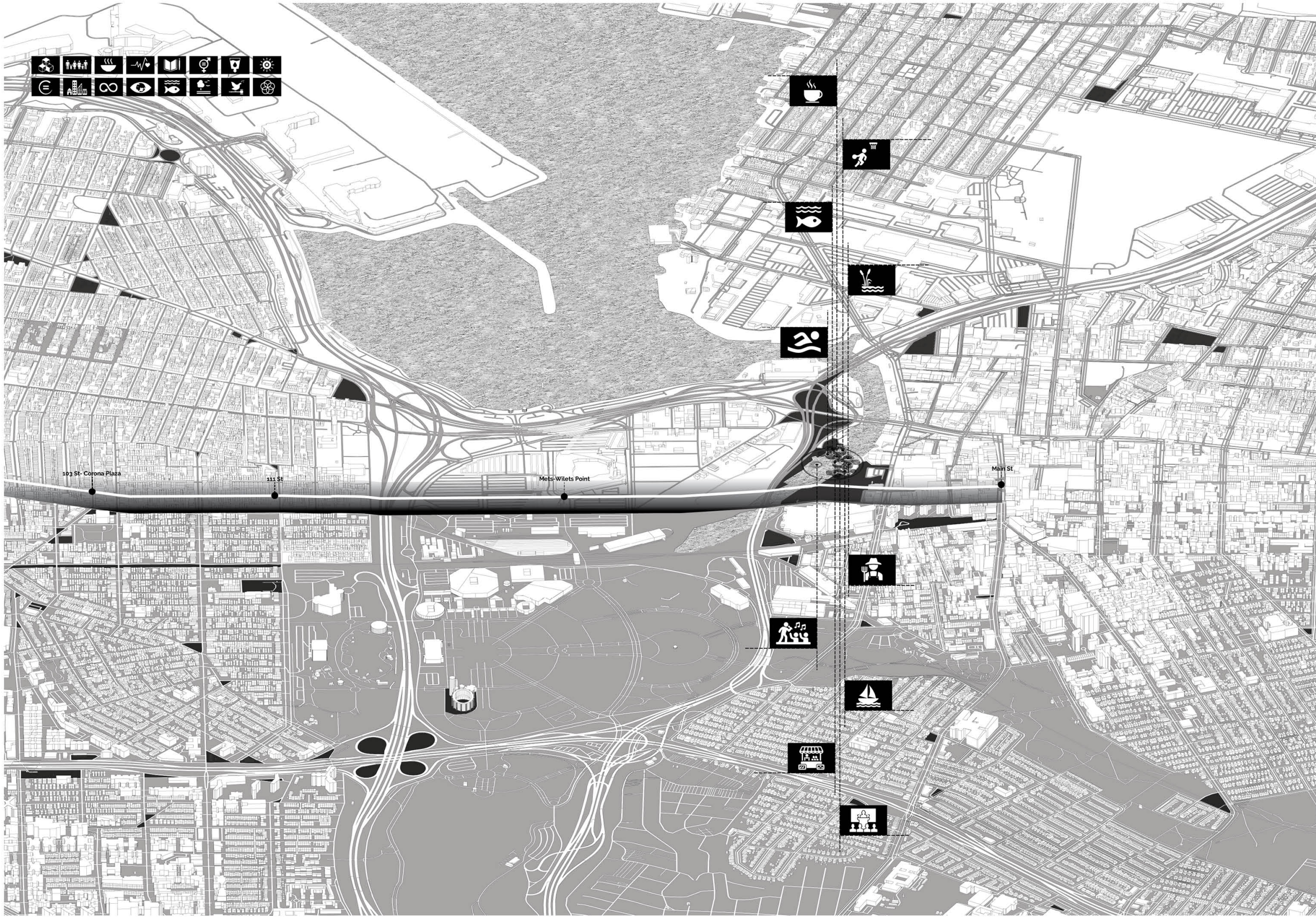
Iteration A Possible Program



Same Logic, Different Iteration



Parasite | Reconstruction of The Vessel



### SITE

Queens, New York, is renowned for its rich and diverse architectural history, boasting an impressive range of typologies for living. From the first low-income public co-op in Forest Hills to the Garden City in Rego Park, Queens is a veritable catalogue of unique residential designs. The borough has played host to numerous significant events, such as the presentation of the utopian proposal for Democracy at the World's Fair and serving as the temporary headquarters for the United Nations at the Queens Museum. As a result, Queens occupies a pivotal position at the intersection of local and global history. Perhaps most strikingly, the borough is home to an incredible 800 languages, representing a vibrant tapestry of cultures and a testament to the borough's remarkable diversity.

### FLUSHING CREEK

The proposed Vessel is situated at the Flushing Creek, seamlessly connecting the abandoned regions of the East and the Willet Point of the West. This newly envisioned architectural masterpiece comprises a rich tapestry of diverse programs, including an aquarium, basketball court, swimming pool, café, wetland garden, oyster farm, auditorium, and concert hall. The intricately designed interior and exterior spaces intersect and integrate seamlessly, facilitating the effective and efficient opening and closing of each program within.

### CIRCULATION

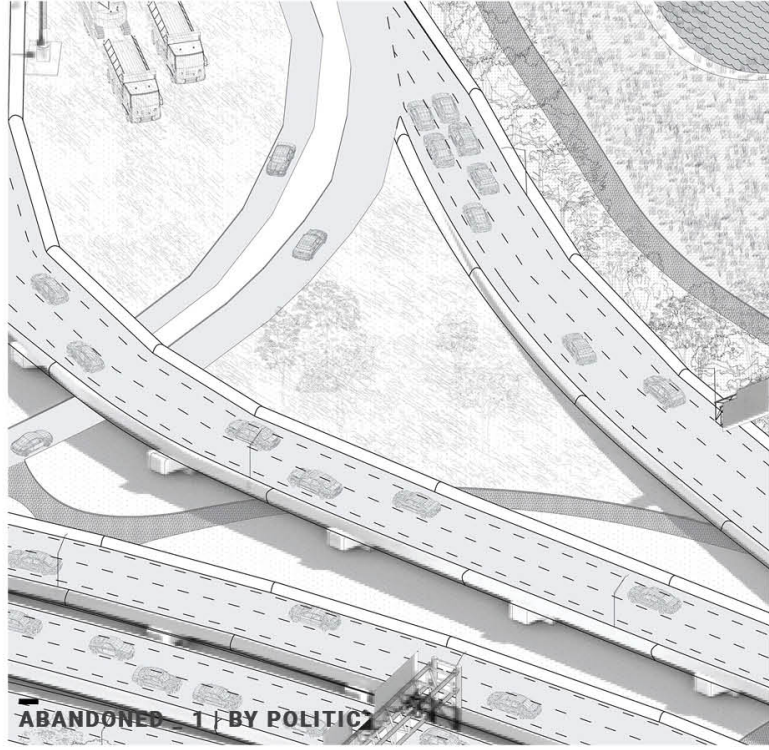
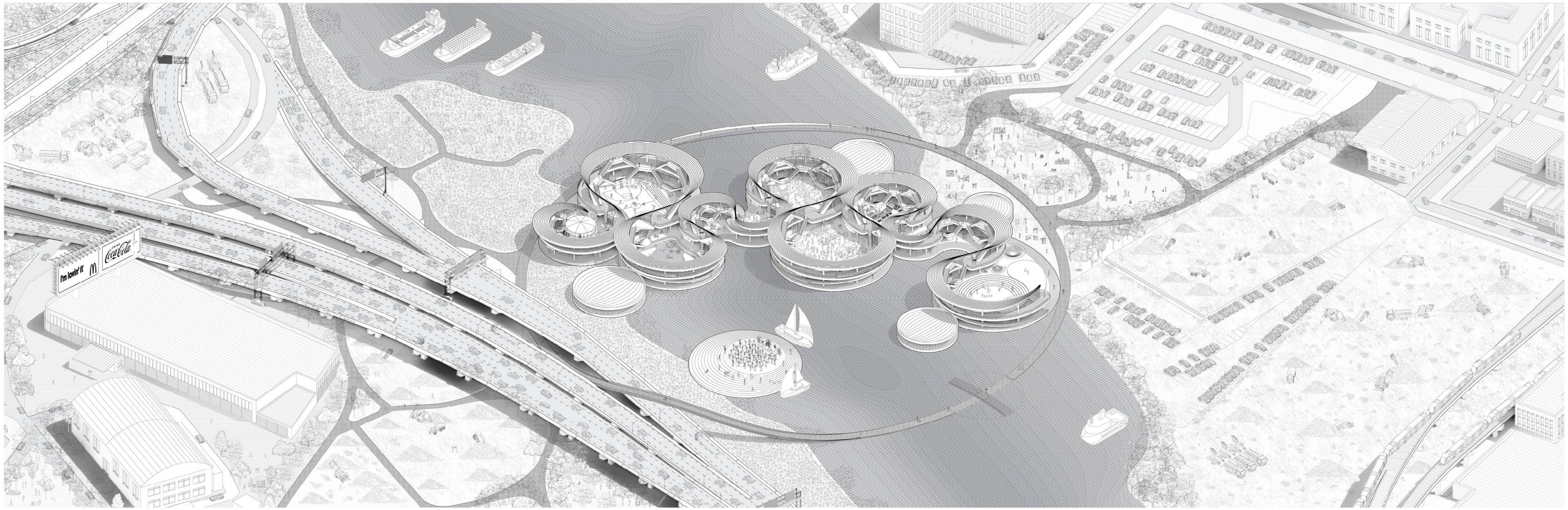
The proposed Vessel boasts a complex configuration, which ensures structural stability without compromising its form or function. An integral feature of the design is the inclusion of 40 vessel modules, which are interlocked at the second level. In order to support these modules and connect them to the first level, a system of 35 steps has been meticulously devised.

Moreover, to enable visitors to fully experience the Vessel and its surroundings, a trail stretching a total of 12,235 feet has been proposed. This trail, along with five ramps, offers visitors the option to either traverse the creek via a larger outer circle or explore the eleven centers via a more streamlined route. This carefully considered layout ensures both accessibility and flexibility for all visitors.

### RECONSTRUCTION OF VESSEL

IN ORDER TO SHOW MAXIMUM POSSIBILITY, THE ITERATION THAT HAS THE MOST CAPACITY TO HOLD VARIOUS PROGRAMS WAS CHOSEN AND DEMONSTRATED.

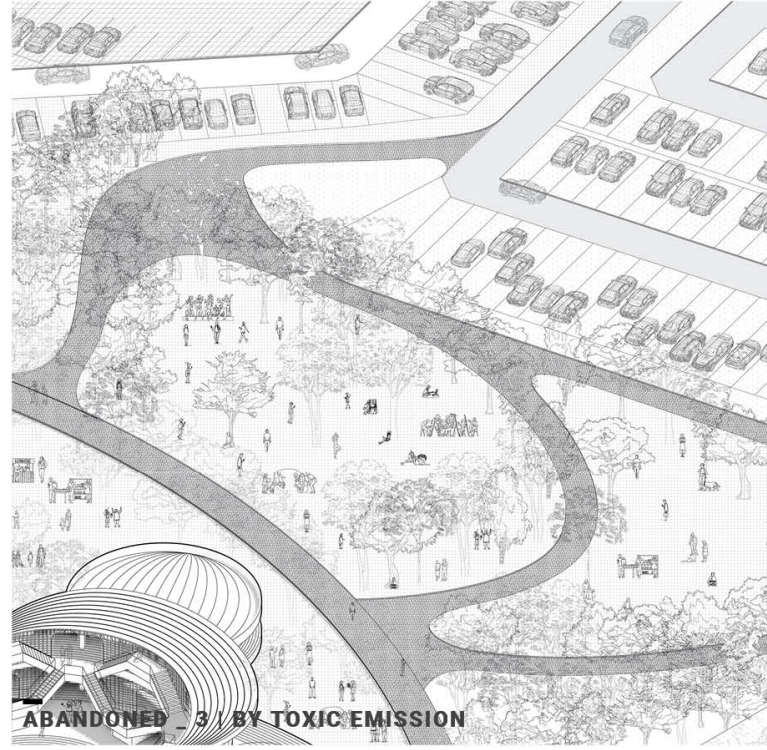




ABANDONED \_ 1 | BY POLITICS



ABANDONED \_ 2 | BY INFRASTRUCTURE



ABANDONED \_ 3 | BY TOXIC EMISSION



ABANDONED \_ 4 | BY DEVELOPER

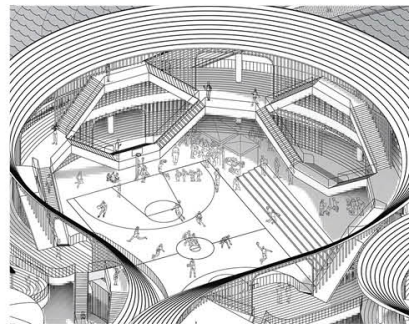
## NINE DECENTRALIZED CIVIL COMMUNITY CENTERS

Currently, the Flushing Creek area lacks a pedestrian bridge to connect the East and West sides, resulting in a lack of public interest. Compounded by numerous factors, the area has experienced significant decay over time. To remedy this situation, there has been a growing call from the Flushing community for a bridging architectural gesture and the creation of public spaces.

In today's diverse world, there is a pressing need for spaces that can facilitate open discussion and debate on controversial topics. Unfortunately, such spaces are currently few and far between, making it challenging for these discussions to take place.

The Original Vessel was constructed based on a foundational concept that centers around a robust central core. Each circle radius revolves around a single axis, creating a cohesive and integrated structure. Building upon this fundamental principle, it is now possible to shift the focus and create multiple arenas of circles. Such a design would foster collective idea exchange and facilitate the sharing of knowledge and perspectives among individuals.

The proposed project holds tremendous potential to address the long-standing issue of neglected public topics in the Queens area. Through careful consideration and analysis, the most promising iteration has been selected, with a focus on maximizing its capacity to host a diverse range of programs. By implementing a decentralized design with nine distinct arenas, this space can serve as a secure and welcoming gathering place for the community.



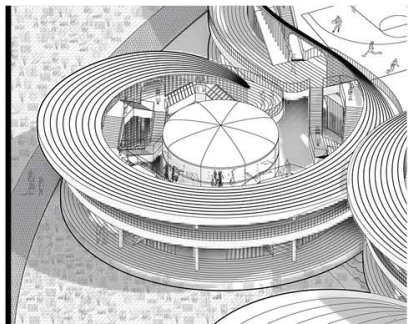
FIRST CIRCLE | GYM

Despite its diverse population, Flushing currently lacks sufficient public community space or parks. In response to this need, public facilities have been incorporated into several of the proposed circles to better serve the desires and requirements of the community.

When members of the public come together to socialize and converse, meaningful and constructive debate often ensues. One effective way for architects to enhance such social environments is

**BY DESIGNING PUBLIC GATHERING SPACES THAT FACILITATE THE CREATION OF SHARED MEMORIES AND EXPERIENCES AMONG PEOPLE.**

This gymnasium, for example, not only serves as an exercise facility but also functions as a catalyst for community engagement and conversation. By drawing individuals to the site, it creates a space for dialogue and debate about the surrounding area. Irrespective of scale, Korean architecture should strive to incorporate this overlap of internal and external spaces in its designs.



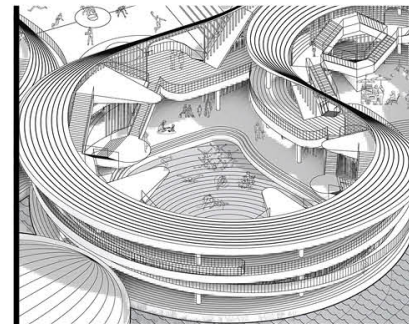
SECOND CIRCLE | FISH TANK

The impact of human activity on the natural ecosystem is a well-documented and pressing issue. The main concept behind this circle is to provide a visual representation of the current state of the environment by creating a surrounding ecosystem on the water tank. As the health of the creek continues to deteriorate due to unchecked developer greed, the condition of the water tank will likewise worsen, effectively reflecting the current state of the ecosystem.

Environmental crises have long been a topic of conversation, but the lack of direct visibility often impedes concrete action.

**BY CLOSELY MIRRORING THE CURRENT STATE OF THE ECOSYSTEM, THIS PROJECT AIMS TO RAISE AWARENESS AND PROMPT A PROACTIVE RESPONSE TO THE ISSUE AT HAND.**

Through increased awareness, individuals can become more actively engaged in addressing the environmental crisis.



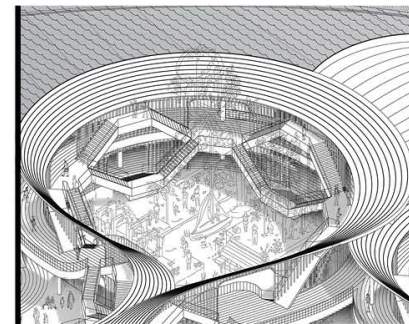
THIRD CIRCLE | POOL

The project also includes a public swimming pool that utilizes filtered water from Flushing Creek. A key aspect of this endeavor is the

**BUILDING'S CLOSE CORRELATION WITH THE SURROUNDING ENVIRONMENT,**

which serves to reinforce the project's underlying themes and concepts. This ongoing relationship between the building and its natural setting will continually prompt public awareness and introspection, individuals to consider the environmental context in which they are spending their leisure time.

To keep the building engaging and appealing to the public, it is crucial to continually enhance and refine its design. By creating an entertaining and dynamic space, the building can attract a steady flow of visitors, fostering a sense of community and social engagement. In doing so, the project can serve as a beacon of hope and inspiration for the local population, inspiring a greater appreciation and stewardship of the surrounding environment.



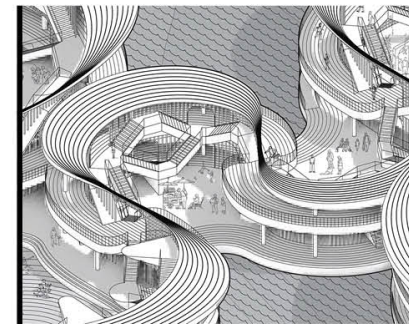
FOURTH CIRCLE | WET LAND PARK

The western side of Flushing Creek has been abandoned for various reasons, with one of the major factors being its designation as a wetland, rendering it an unoccupiable land. In addition, the situation has been exacerbated by corporate firms in the vicinity who have been dumping their wastewater into the area, which went unnoticed until an activist took action and reported. The lack of acknowledgment of such problems often leads to neglect, making it crucial to bring these issues to the forefront of public awareness.

To this end, a wetland park has been proposed as part of the solution, which emulates the current state of the site.

**THIS SMALL YET SIGNIFICANT ARCHITECTURAL INTERVENTION IS AIMED AT GENERATING CONVERSATION BY INVITING THE PUBLIC TO OBSERVE AND ENGAGE WITH THE WETLAND.**

This approach is expected to foster greater awareness, leading to more significant steps towards resolving environmental crises.



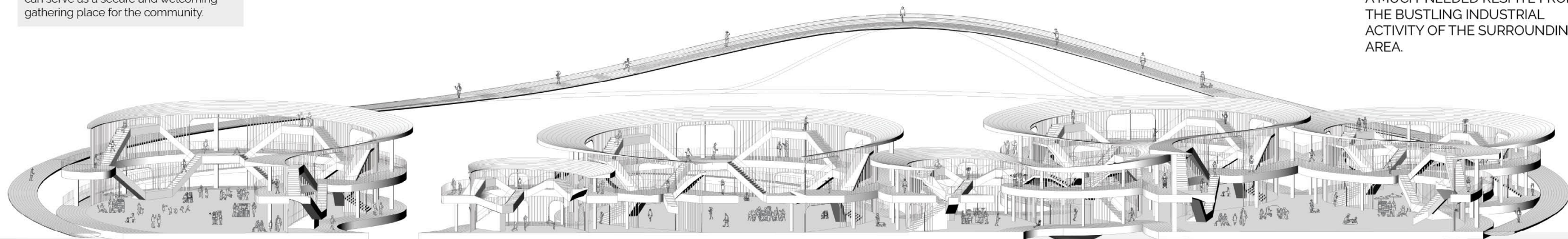
FIFTH CIRCLE | BOAT LOADING DOCK

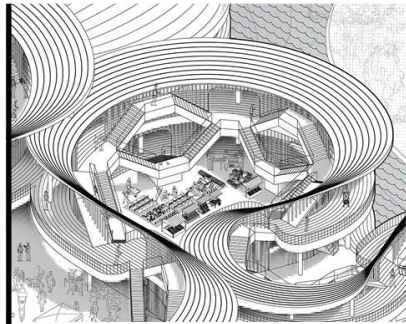
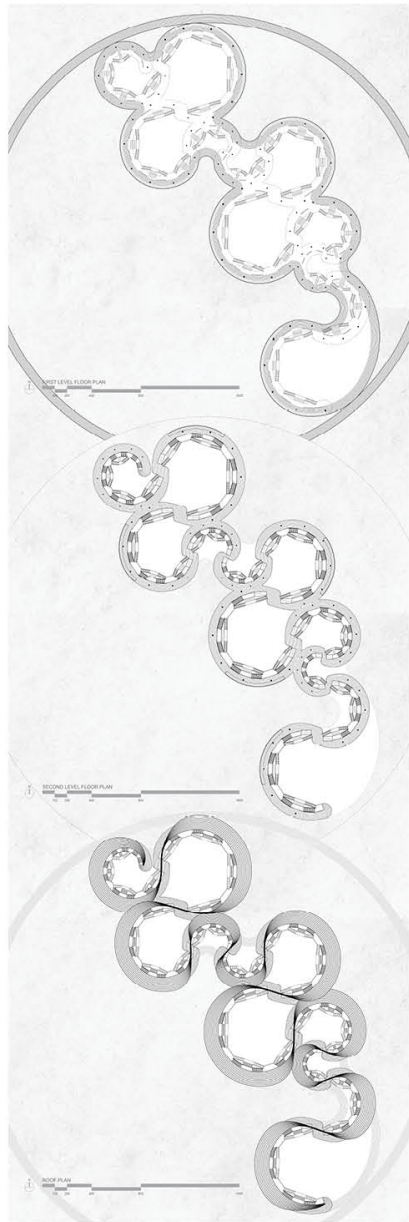
The northern shore of Flushing Creek is currently occupied by industrial factories, resulting in an abundance of cargo ships and heavy commercial activity in the surrounding area. To address this challenge, the project aims to divide the creek into two distinct zones: an industrial upper segment and a leisure-oriented lower segment that culminates in Flushing Meadows Corona Park.

Despite being of a similar size to Central Park, Flushing Meadows Corona Park has been largely abandoned by the government due to its perceived lack of profitability. However, public demand for access to the park is high, with approximately twice as many residents living in its vicinity compared to Central Park.

This circle, designed as a gateway to connect visitors with the park's storied past and help revive its former glory, serves as a critical piece of infrastructure for the surrounding community. By creating a seamless transition from the industrial upper segment of the creek to the park's more tranquil, recreational atmosphere,

**THE PROJECT SEEKS TO PROVIDE A MUCH-NEEDED RESPITE FROM THE BUSTLING INDUSTRIAL ACTIVITY OF THE SURROUNDING AREA.**





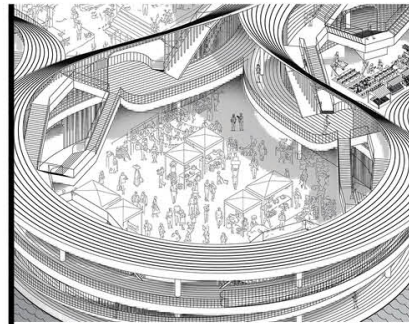
**SIXTH CIRCLE | URBAN COMMUNITY GARDEN/FARM**

Food insecurity is a pressing concern, particularly in densely populated urban areas such as Queens. Given that many individuals within the borough struggle to obtain adequate sustenance, it is essential that efforts are made to address this issue. While the proposed project does not aim to solve this problem entirely,

**ITS OBJECTIVE IS TO PROVIDE EDUCATION TO THE PUBLIC ABOUT THE SYSTEMS THAT ARE IMPLEMENTED WITHIN THE BUILDING.**

Through public participation or volunteer efforts, the produce cultivated in this circle will serve the community in need.

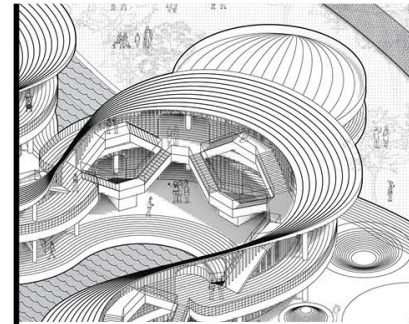
Rather than simply informing the public, this circle serves as an exemplar of a functional system that can assist and educate individuals. Within this space, all aspects of food production from seeding to packaging can occur, and any leftover produce can be transported to the adjacent farmer's market circle.



**SEVENTH CIRCLE | MARKET**

The circle adjacent to the Farmer's Market is designed to be a versatile event space that can accommodate various programs and gatherings for the local community. It was discovered through research that there is a significant lack of open public spaces in Flushing that can cater to large events. This circle has been repurposed to meet this need and is made available to the public as an empty space that can be transformed into various programs. It has the ability to provide a perfect outdoor picnic space for visitors when events are not taking place. Its open design encourages constant engagement and fosters relationships between people.

**THIS TRANSFORMATIVE SPACE IS NOT JUST A VACANT AREA, BUT A POTENTIAL HUB FOR VARIOUS PROGRAMS THAT PROMOTE COMMUNITY ENGAGEMENT. ITS VERSATILITY AND ADAPTABILITY MAKE IT A VALUABLE ASSET TO THE LOCAL COMMUNITY, ALLOWING IT TO FUNCTION AS A SPACE THAT MEETS THE NEEDS OF THE PEOPLE.**



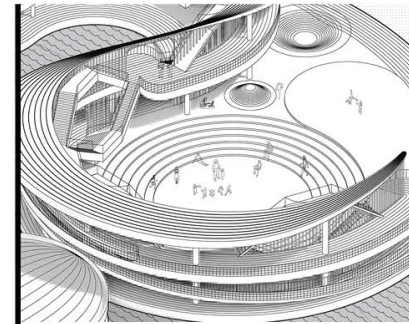
**EIGHTH CIRCLE | AMENITIES**

The importance of amenities spaces cannot be overstated, particularly as public buildings must adhere to strict codes mandating the inclusion of amenities. To address this need, locally-owned café shop is proposed, providing visitors with a welcoming and convenient space to relax and enjoy refreshments.

Another key program directly situated on the land is the entrance to the entire building. This area has been thoughtfully designed to ensure that amenities spaces are always within reach, no matter which path a visitor chooses to take.

**THIS STRATEGIC PLACEMENT HELPS TO OPTIMIZE VISITOR FLOW AND ENSURE A SEAMLESS AND ENJOYABLE EXPERIENCE FOR ALL.**

While the reconstruction of the Vessel pieces has inevitably resulted in some unoccupiable and abandoned areas, every effort has been made to ensure that no space goes to waste. Program like café area transforming it into a lively and bustling hub of activity. This demonstrates a commitment to maximizing the use of all available space, while also creating an inviting atmosphere for visitors to gather, relax, and socialize.



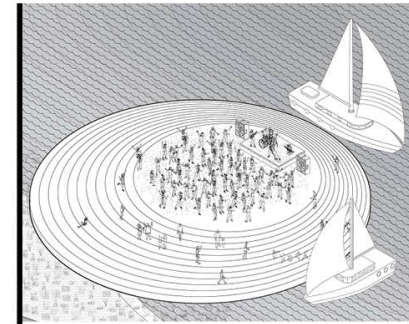
**NINETH CIRCLE | THEATER**

The core of the design philosophy lies in the notion of fostering an arena that facilitates the proliferation of collective ideas in a contemporary, multifaceted society. The amphitheater, in particular, serves as a focal point where individuals are afforded the liberty to express their interests and concerns to a broader audience, all while ensuring their safety and security.

The overarching concept of the project aims to introduce an architectural strategy that channels pent-up energy towards socially marginalized communities and the neglected spaces they inhabit. In this vein,

**THE AMPHITHEATER SERVES AS A PRIME EXAMPLE OF THE PROJECT'S PERFORMATIVE NATURE, ALLOWING UNDERPRIVILEGED GROUPS TO RAISE THEIR VOICES AND ASSERT THEIR DEMANDS IN A PUBLIC SETTING.**

By empowering these individuals to take the stage and share their experiences, the amphitheater fosters an environment of inclusivity and community engagement. This platform, therefore, represents a vital step towards bridging the gap between underprivileged communities and the rest of society, helping to establish a more equitable and just built environment for all.



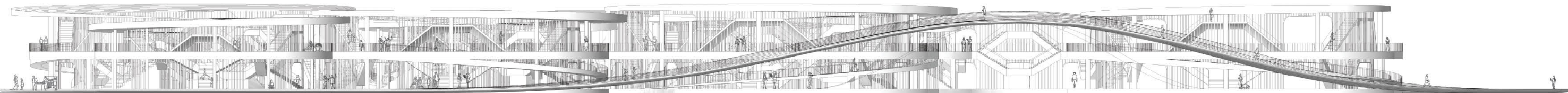
**TENTH CIRCLE | STAGE**

The purpose of this project is to promote community engagement through active civic events that bring people together. The stage is strategically designed to gather the public as a whole and create an outdoor concert hall for locals, providing an opportunity for local artists to showcase their talent and promote cultural diversity.

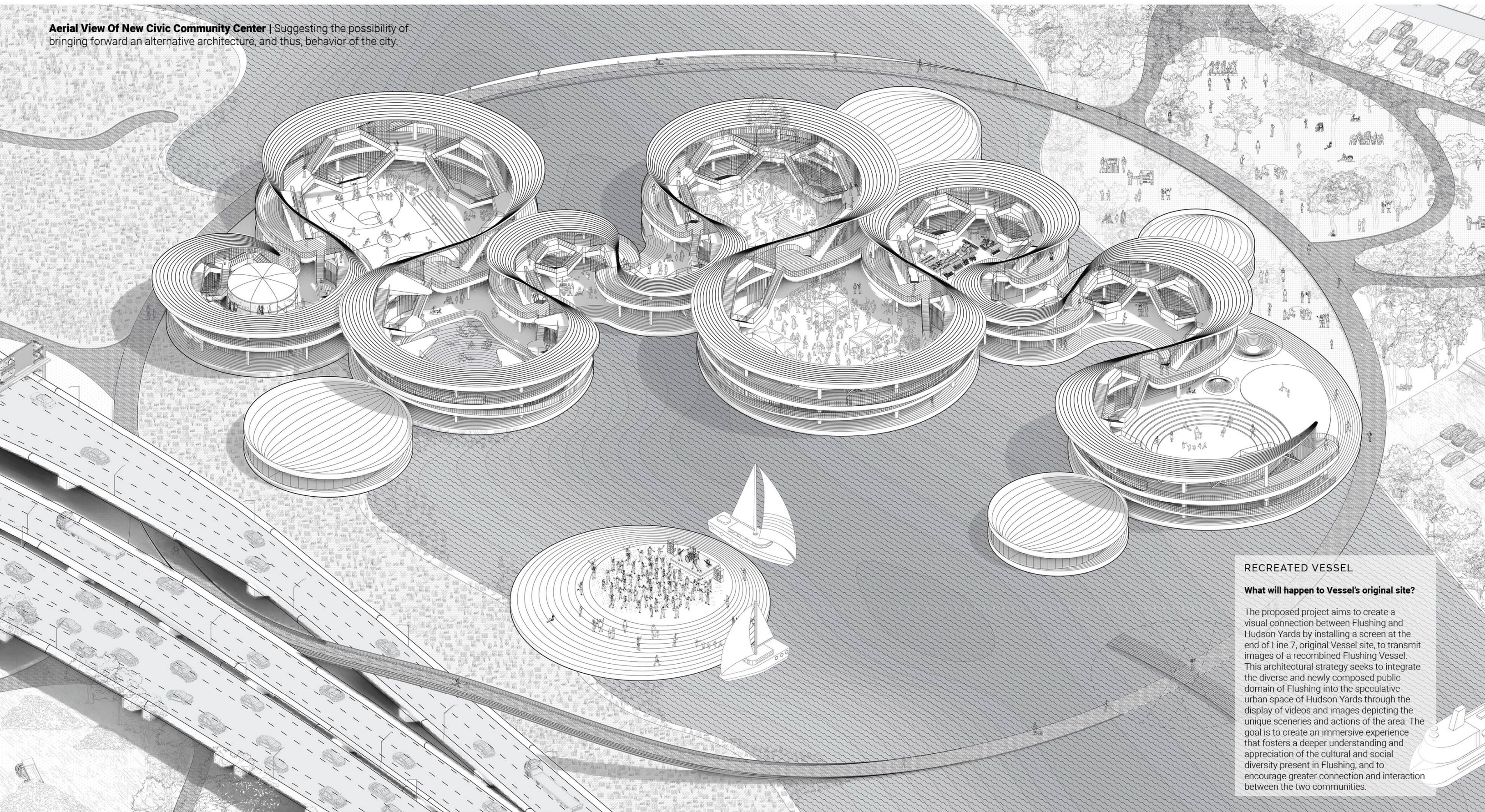
By creating a space that caters to local artists, this project seeks to bridge the gap between the community and the art scene. The stage serves as a platform for upcoming artists to showcase their talents and gain exposure, and for established artists to engage with their fans and promote their work.

This project's significance lies in its ability to create an environment that fosters creativity, social interaction, and community participation. Through the staging of concerts and festivals, the project hopes to cultivate a sense of togetherness among locals and promote cultural understanding and appreciation.

The stage serves as a gateway for young artists to connect with their fans and showcase their work. By promoting local talent, this project provides an avenue for young artists to express themselves and build a following, ultimately fostering the growth of the local art scene and creating a sustainable platform for cultural expression.



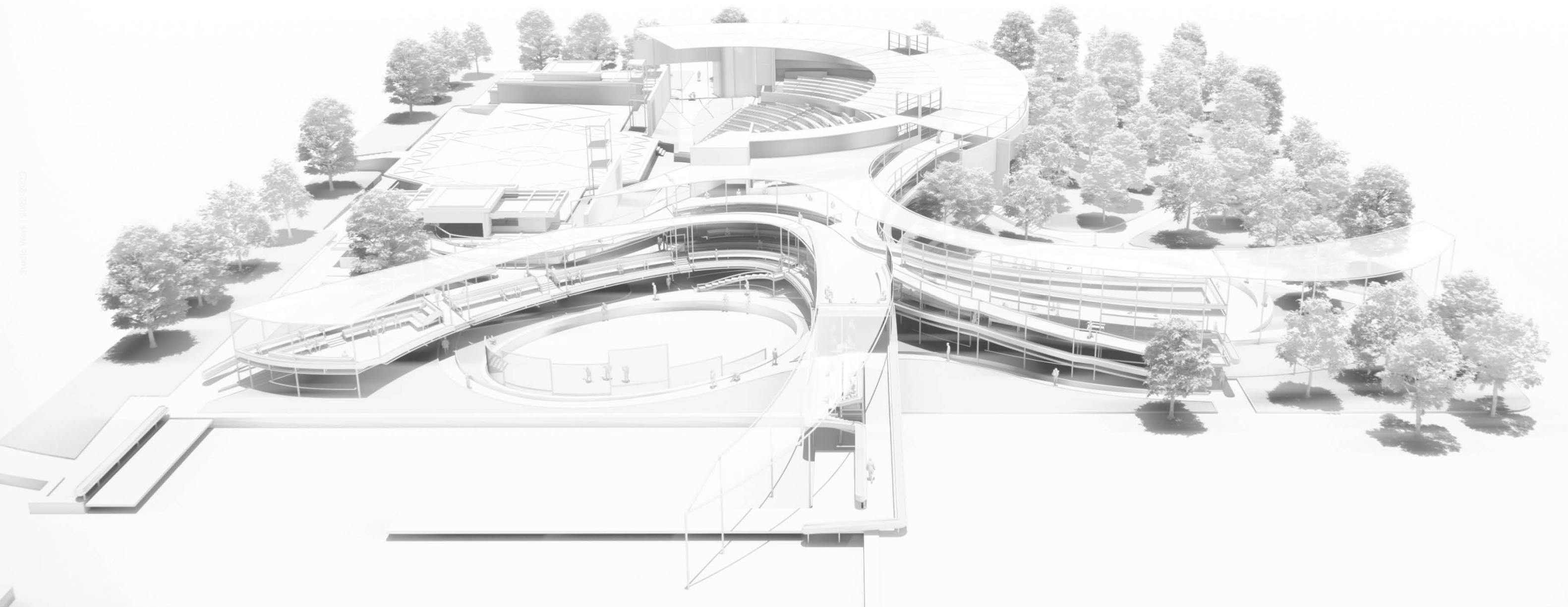
**Aerial View Of New Civic Community Center** | Suggesting the possibility of bringing forward an alternative architecture, and thus, behavior of the city



#### RECREATED VESSEL

##### What will happen to Vessel's original site?

The proposed project aims to create a visual connection between Flushing and Hudson Yards by installing a screen at the end of Line 7, original Vessel site, to transmit images of a recombined Flushing Vessel. This architectural strategy seeks to integrate the diverse and newly composed public domain of Flushing into the speculative urban space of Hudson Yards through the display of videos and images depicting the unique sceneries and actions of the area. The goal is to create an immersive experience that fosters a deeper understanding and appreciation of the cultural and social diversity present in Flushing, and to encourage greater connection and interaction between the two communities.



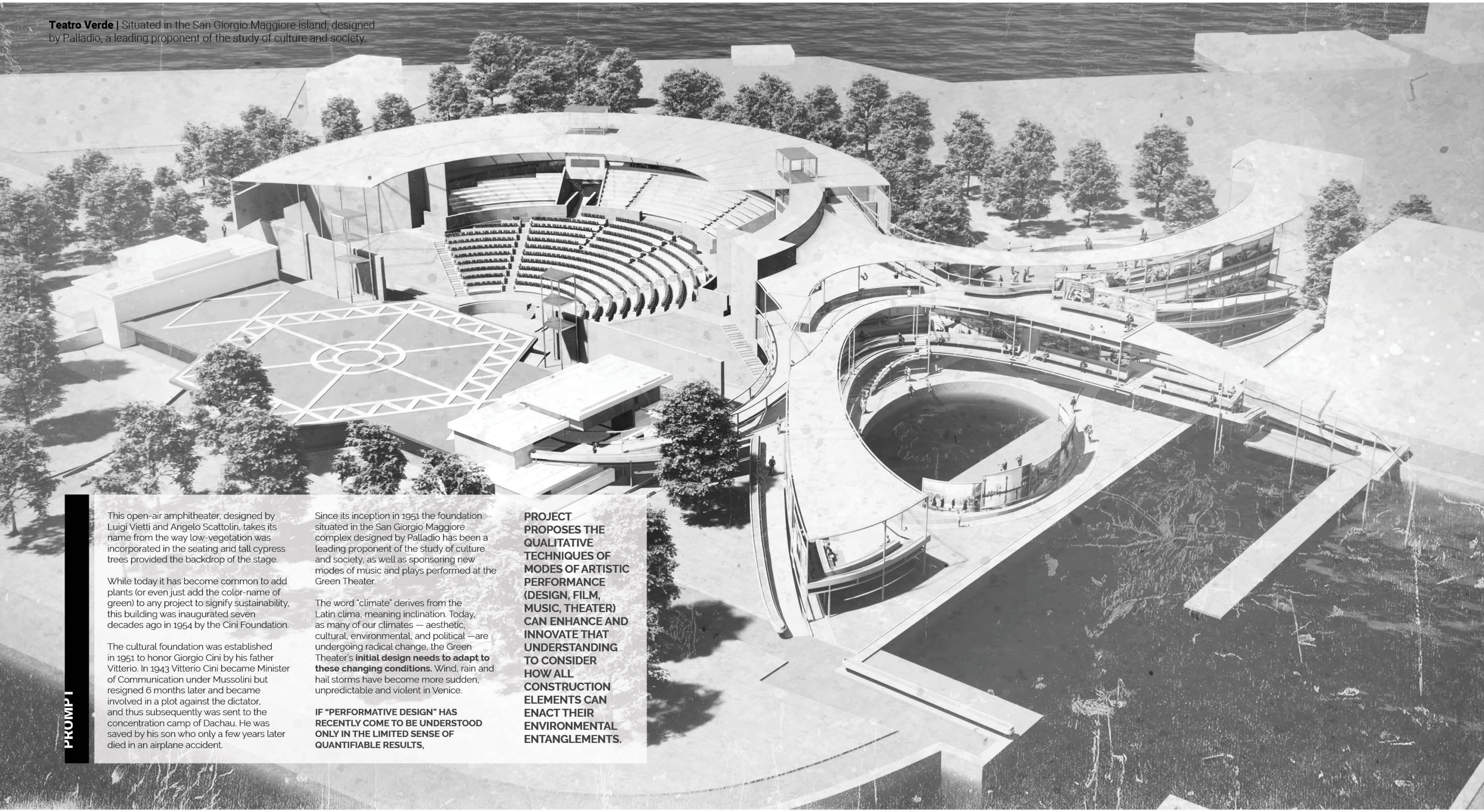
Studio: NYU | Fall 22 - 2023

Parti: J. & M. R.

ACADEMIC | COLUMBIA GSAPP | ARCHITECTURE & HISTORY PRESERVATION JOINT STUDIO | Fall 2022  
15 WEEK PROJECT | PROF. JORGE OTERO & MARK RAKATANSKY | 46,000 SQ.FT | AMPHITHEATER ADDITION

**02 EUR 22** | RENOVATION OF TEATRO VERDE  
VENICE, SAN GIORGIO MAGGIORE AMPHITHEATER RENOVATION

**Teatro Verde** | Situated in the San Giorgio Maggiore island, designed by Palladio, a leading proponent of the study of culture and society.



This open-air amphitheater, designed by Luigi Vietti and Angelo Scattolin, takes its name from the way low-vegetation was incorporated in the seating and tall cypress trees provided the backdrop of the stage.

While today it has become common to add plants (or even just add the color-name of green) to any project to signify sustainability, this building was inaugurated seven decades ago in 1954 by the Cini Foundation.

The cultural foundation was established in 1951 to honor Giorgio Cini by his father Vitterio. In 1943 Vitterio Cini became Minister of Communication under Mussolini but resigned 6 months later and became involved in a plot against the dictator, and thus subsequently was sent to the concentration camp of Dachau. He was saved by his son who only a few years later died in an airplane accident.

Since its inception in 1951 the foundation situated in the San Giorgio Maggiore complex designed by Palladio has been a leading proponent of the study of culture and society, as well as sponsoring new modes of music and plays performed at the Green Theater.

The word "climate" derives from the Latin clima, meaning inclination. Today, as many of our climates — aesthetic, cultural, environmental, and political — are undergoing radical change, the Green Theater's **initial design needs to adapt to these changing conditions.** Wind, rain and hail storms have become more sudden, unpredictable and violent in Venice.

**IF "PERFORMATIVE DESIGN" HAS RECENTLY COME TO BE UNDERSTOOD ONLY IN THE LIMITED SENSE OF QUANTIFIABLE RESULTS,**

**PROJECT PROPOSES THE QUALITATIVE TECHNIQUES OF MODES OF ARTISTIC PERFORMANCE (DESIGN, FILM, MUSIC, THEATER) CAN ENHANCE AND INNOVATE THAT UNDERSTANDING TO CONSIDER HOW ALL CONSTRUCTION ELEMENTS CAN ENACT THEIR ENVIRONMENTAL ENTANGLEMENTS.**

PROMPT

DECONSTRUCTING A CENTRALIZED PROPAGANDA

PROPOSAL TRIES TO COMPOSE A NEW PUBLIC DOMAIN WHERE MODERN-DAY DIVERSITY CAN BE FREELY EXPRESSED, DISCUSSED, AND HARMONIZED.

Fascism can be characterized by a dictatorial leader, centralized autocracy, forcible suppression of opposition, belief in a natural social hierarchy and subordination of individual interests, as such total opposite of that modern society's ideology.

Greek and Roman amphitheater historically played a crucial role as a political arena to spread their ideology towards public. Teatro Verde were no exception. Thus, this one-sided centralized singular concept when building an amphitheater was inevitable, and as technology developed, various elements were added to numerous ways of amplifying such performance. Lighting and the acoustic booth exemplify how modern technology amplified such events.

Starting from an existing Teatro Verde booth, the project tries to decentralize the theater by segmenting the elements and

tries to create multiple arenas for multiple uses. A singular center can now transform into multiple pods that can actively contain a collective activity. Rather than functioning only as a theater; the proposal tries to compose a new public domain where modern-day diversity can be freely expressed, discussed, and harmonized.

The proposal challenges the new modern form that reveals the fascist architecture limited to creating vertical, strong central axis, and durable spaces.

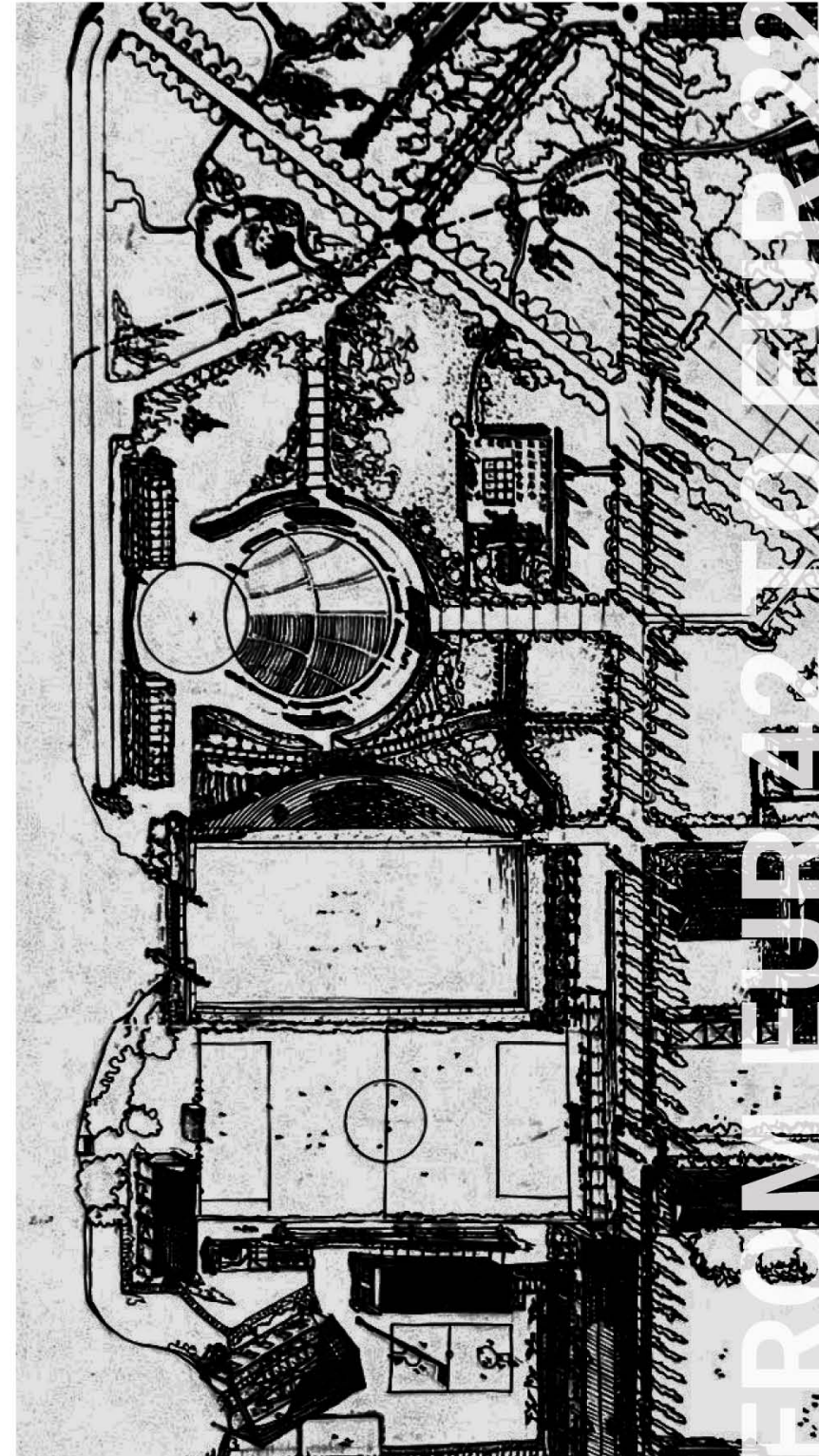
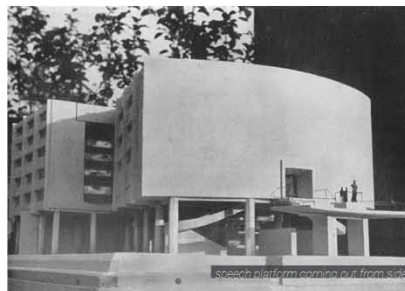
Their faulty propaganda is now questioned and reconstructed with a newly modified architectural design. From EUR 42, an exhibition to claim Italy's Fascist existence, to EUR 22, a newly proposed project that gathers modern society's needs, this modification will enrich the existence of architecture.



STRONG CENTRAL AXIS IN THE HEART OF CITY OF ROME

Central grand avenue was built under the fascist regime and inaugurated by the Duce in 1932. The construction of this wide avenue has received an immense scholarly attention for three reasons: a whole neighborhood was rigorously and unforgivingly demolished to make space; its construction had many archaeological implications as it went along with the excavations of the imperial fora and their exposition to the public; lastly it had a great symbolical value to the regime as a parade ground in the very heart of Rome.

physical model of the area of the Universal Exposition Rome 1942 (EUR42). Made for promotional purposes commissioned by Fascist regime's Benito Mussolini, 1940

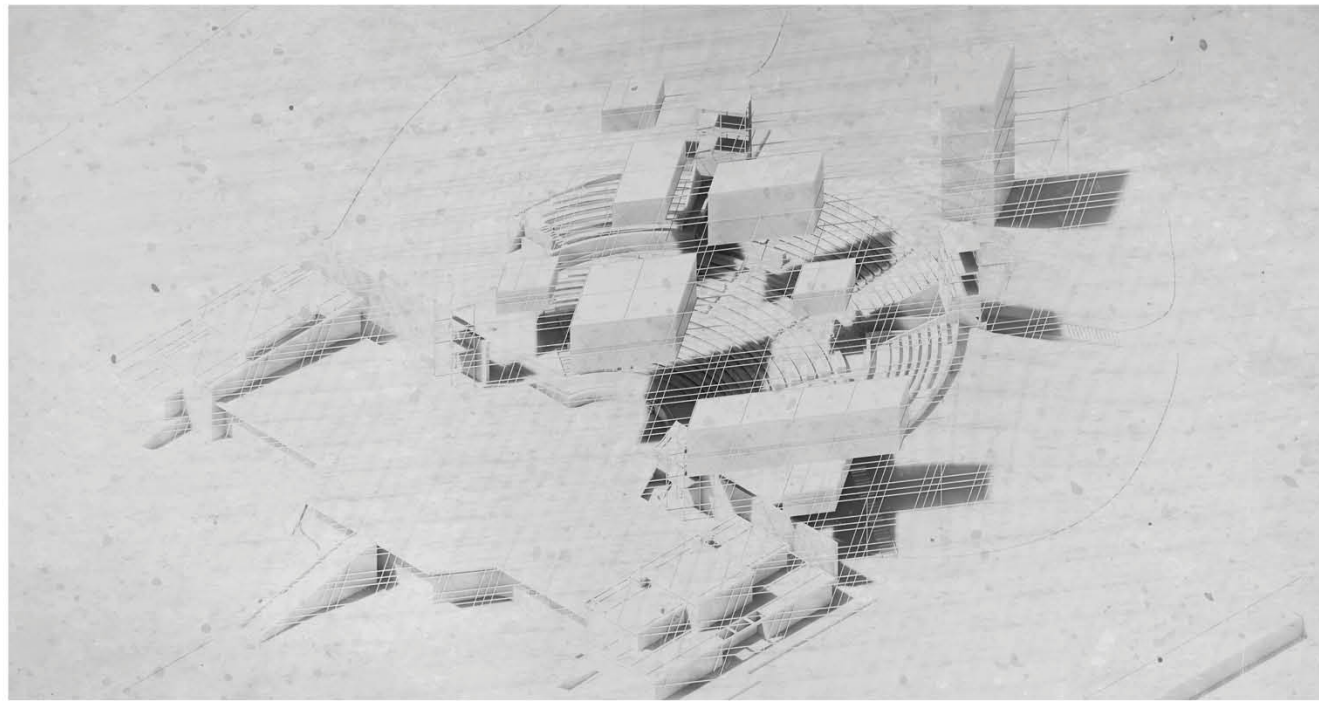


designer of Teatro Verde and one of crucial architects of EUR 42, Luigi Vietti, envisioned San Giorgio Maggiore functioning as an education facility

DURING FASCIST REGIME DIFFERENT STYLES WERE EMPLOYED FOR DIFFERENT PURPOSES, OR EVEN FOR THE SAME PURPOSE.

Many of the young rationalist architects were active, often even ardent, supporters of fascism, and that they regarded their revolutionary modernist work as truly consistent with revolutionary fascist ideology, although they generally concealed and even denied that in the post-fascist period. It is clear that Mussolini's regime employed every architectural style it wanted, as long as it would fit its propagandistic goals. Different styles were employed for different purposes, or even for the same purpose.

Luigi Vietti master plan of San Giorgio Maggiore placed secondary amphitheater next to Teatro Verde overlooking outdoor education facilities



**SERIES OF HISTORICAL MORPHOLOGICAL ITERATIONS**

**IN A HUMAN INSTANT, IT'S NATURAL TO TRY TO ADAPT TO WHAT IS BEING PROPOSED. IN ARCHITECTURE, THE WHOLE IDEA SHOULD BE TO FIND WAYS TO ADAPT TO REALITY.**

Based on Spatial City by Yona Friedman, the proposal provides a structure that connects the past and the present with a flexible architecture that can be continuously transformed by human will. Rather than a fixed architecture, the building is alive and active as a species between nature, humans, and historical monuments and continuously correlates with the surroundings.

Our habits, tradition, and past are fragile as the world nonstop changes; thus, the project seeks to create a new autonomy, the autonomy that comes with improvisation. In a human instant, it's natural to try to adapt to what is being proposed. In architecture, the whole idea should be to find ways to adapt to reality. The proposal has minimal impact on the ground(tradition) yet will constantly be impacted by the people who occupy this historic theater on the above levels. Programs can be inserted anywhere on the existing proposed grid structure. Yona Friedman once said, "an architect does not create a city, only an

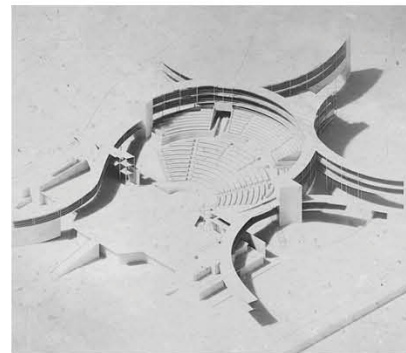
**Iteration 01 \_ Improvisation** seeks to create a new autonomy, the autonomy that comes with improvisation for a flexibility architecture that forms by user

accumulation of objects. It is the inhabitant who 'invents' the city; an uninhabited city, even if new, is only a 'ruin.' No city is ever frozen. It is constant transformation all around us — the transformation of one equilibrium into another.

By suggesting the mobile form of architecture, the transformation can happen within and between people.

The transformation of architecture is not solely dependent on designer, rather its framework gives an opportunity to users to consistently evolve architecture and actively engage with. This active engagement by public ultimately benefits Teatro Verde to be a new modern form of amphitheater that diversity is respected.

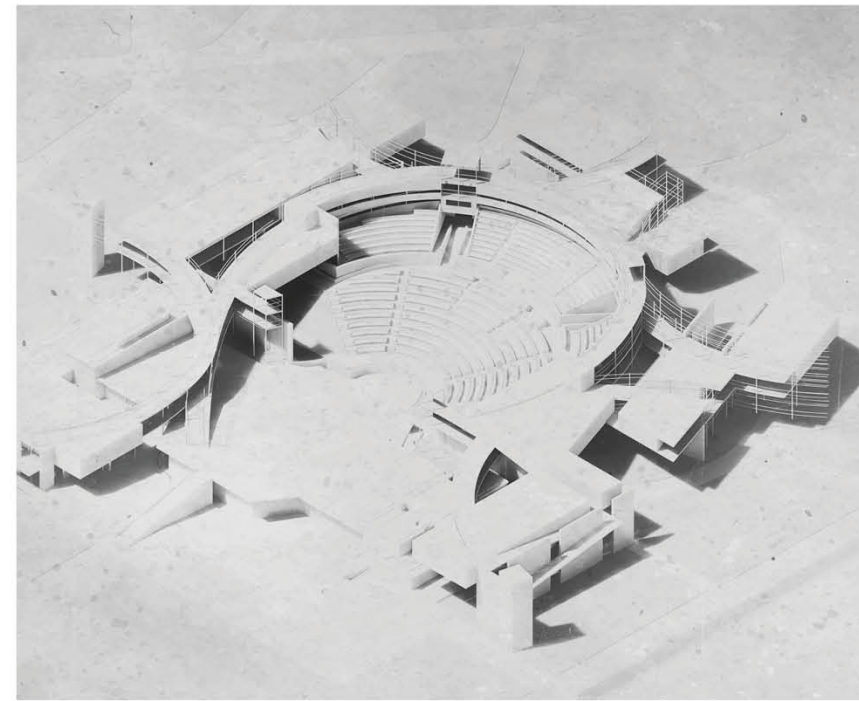
This Iteration of Teatro Verde suggests an alternative for building adapt to the reality. Its new form will not only enrich its own history but also will enact and historical environmental entanglement with contemporary society.



**THIS CIRCLE IS A GATEWAY TO CONNECT WITH THE PAST GLORY AND TO GAIN ITS TRIUMPH ONCE AGAIN.**

Surrounding curves drives from an existing curvature of Teatro Verde. However, it also inevitably bent along the original central form, implying the inability to complete independency. Yet these curves compose a new public domain where modern-day diversity can be freely expressed, discussed, and harmonized.

**Iteration 02 \_ Decentralization** formally surrounding curvature represents a state in which human longing and willingness for freedom emanate from a strong central form of political oppression



In order to keep the critical concept of previous iteration while also designing a feasible form, various alternative iterations was suggested. The concept of proposing the structural framework for flexibility were kept same. Programs was inserted in the given framework that meets a various need.

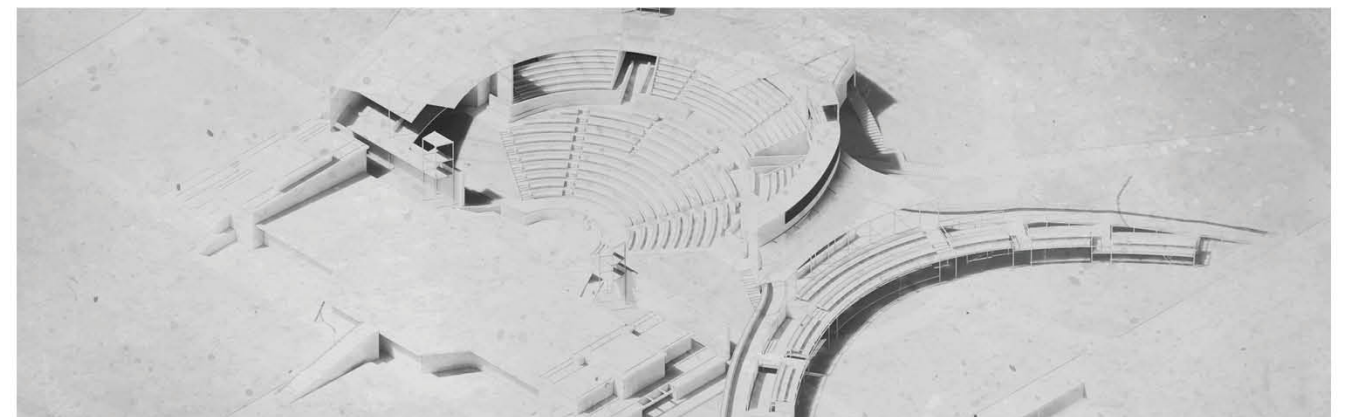
One of the core characteristics of fascist architecture is designing building with a durable material which was mainly marble and limestone. This durable look metaphorically portraited a desire of unbreakable Fascism regime. It's fundamental ideology was built upon on faulty pedestal which needed to be demonstrated on new design.

Overall design tries to expose a structure/ beam to oppose the existing simplified fascist look and yet complementing this historical monument. This frames, however,

are holding up stone vinyl which is total opposite construction process of the original. Its look might be the same, but the construction method is fundamentally different.

There are also different height changes between programs that are connected by the exhibition ramps. Roman architecture historically used elevation changes to emphasize the importance of certain rooms. To incorporate this idea, multiple different heights of floors are placed within the same level to resemble the cumulated layers of history that the site in collected and that we are stepping today.

Various different possible interventions were proposed throughout the whole design process not only to complement the existing but also to acknowledge certain period of the time.



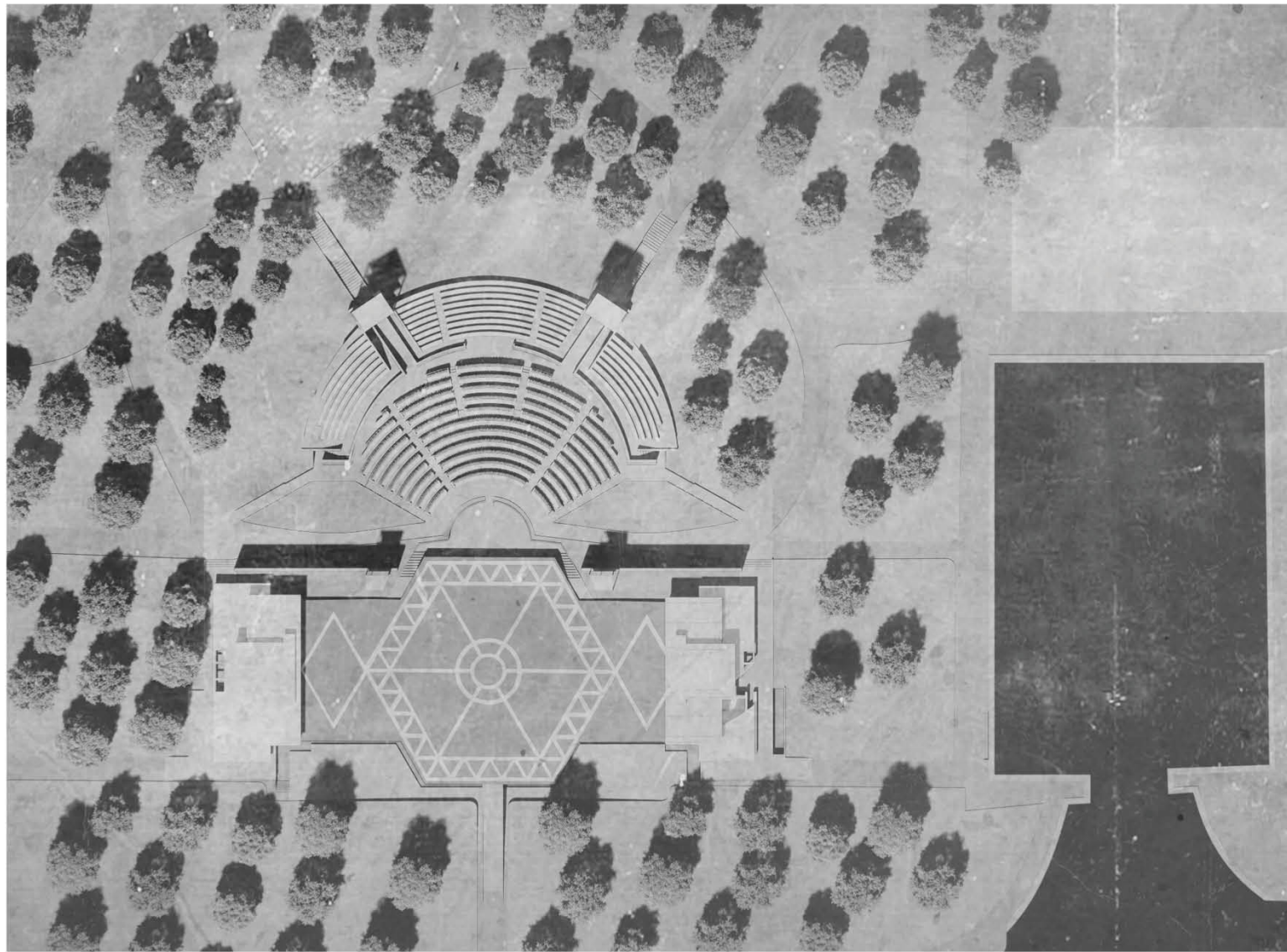
**Iteration 03 \_ Decentralized Improvisation** combining the flexibility of previous iteration with the possible intervention of decentralized form

*THE LINE BETWEEN PUBLIC AND PRIVATE NO LONGER COINCIDES WITH THE OUTER LIMIT OF A BUILDING. WE MIGHT EVEN ARGUE THAT THE ENVELOPE IS NO LONGER TO BE FOUND ON THE OUTSIDE. IT HAS COILED ITSELF UP WITHIN AN IMAGINARY BODY*

*-BEARTIZ COLOMINA-*

**Iteration 04 \_ Socialization** project seeks to create a new autonomy, the autonomy that comes with improvisation





**LUIGI VIETTI'S ORIGINAL**

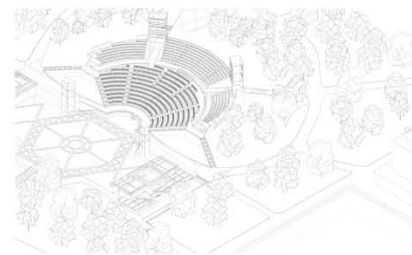
The original Luigi Vietti's Teatro Verde has numerous aspects to praise, but a key element is that, just like its title, it is

**DESIGNED WITH THE FUNDAMENTAL IDEA OF CREATING A NATURALLY HARMONIZED THEATER.**

From its cypress trees around the theater to incorporating green vegetation on the seating, the theater is the living library of Roman green theater. Its concept and design mythology are not quite aligned, but his own intervention in green theater is well represented and demonstrated on Teatro Verde. Centralized within the theater and yet tries to incorporate the overall landscape

of the site is thoroughly designed. Whether it is literally or metaphorically, Teatro Verde is an historic monument that hidden under numerous layers. Theater is hidden behind Palladio's cathedral in small island of Venice and within the island, it is layered up under tall cypress tree. Passing the entrance under the mechanical booth that suppress and releases the tension, the overall stage is now visible. Two tall elegant stone walls are standing in between stage and seating for both privacy and immersive experience to the performance. Then again, stage itself creates another layer between seating and lagoon. Continuous revelation of different layers are designed throughout.

Revealing this environmental, political and social entanglements one by one profoundly enacts the theater not only as a performance arena but also a living organ.



from its masterplan era to contemporary period, cumulated historical layers are embedded in the theater that embarks the social political entanglement

**DESIGN INTERVENTION**

In order to enhance the beauty of existing curvature line,

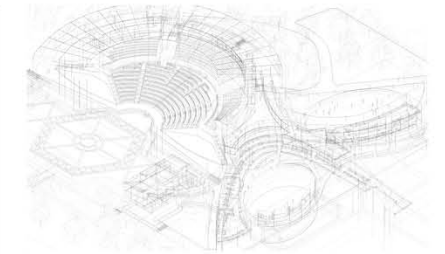
**THE NEW PROPOSAL FOLLOWS AND EXTENDS OUT THE CURVE. IT NOT ONLY TRIES TO COMPLEMENT THE EXISTING BUILDING BUT ALSO TRIES TO DIFFERENTIATE WITH EXISTING.**

Opposite to Teatro Verde's sitting which is centered around and has symmetrical orientation, proposal tries to skew the perfect circle and orient sitting in different way for social engagement within guests. The seating not only orients and creates small pods for various discussions to flourish but also overall seating orients

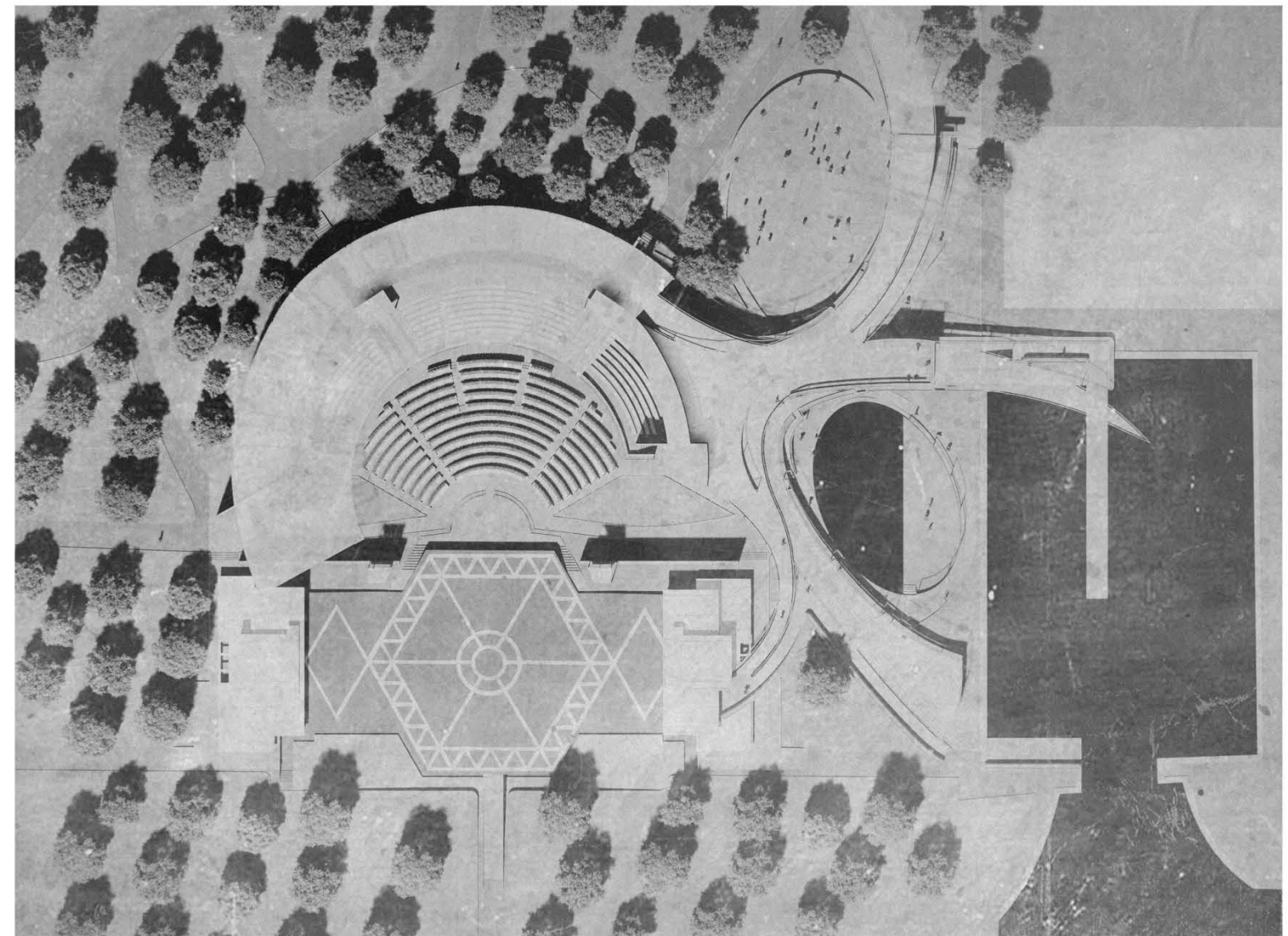
towards newly proposed stage where praises the modern diversity through performative action. This newly added, proposed design intervention started with

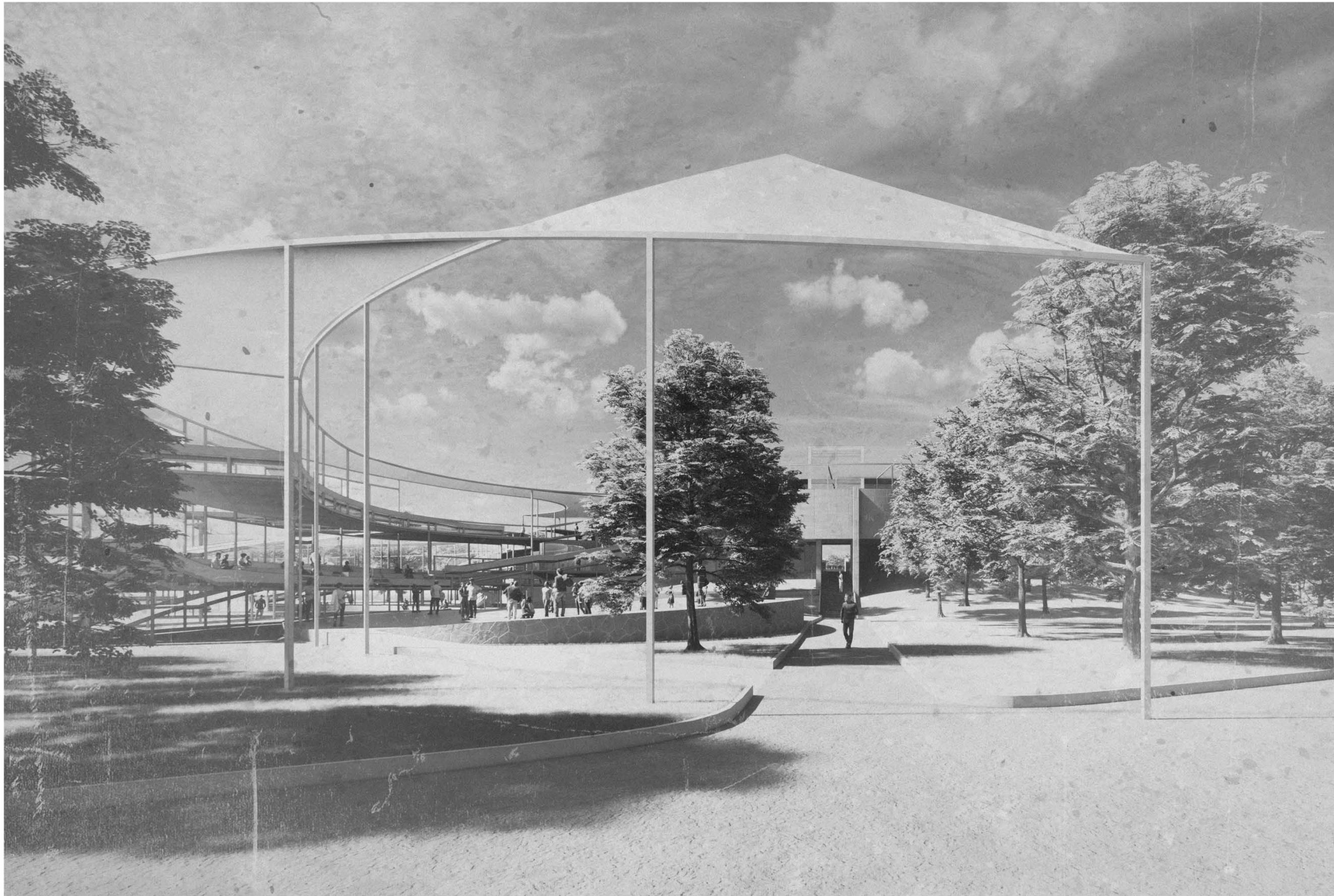
**FUNDAMENTAL IDEA OF ENACTING THE SOCIAL, POLITICAL AND ENVIRONMENTAL ENTANGLEMENT THROUGH DECENTRALIZED DEMOCRATIC ARENAS.**

Formally two stages are added but within two stages numerous small pods exists. Simply creating a space might not be enough to flourish modern values but cumulated small steps could ultimately lead to a bigger changes.



rather than (original) theater being enclosed, engulfing the stage, a proposal both formally and theoretically opens up towards the community for an active engagement



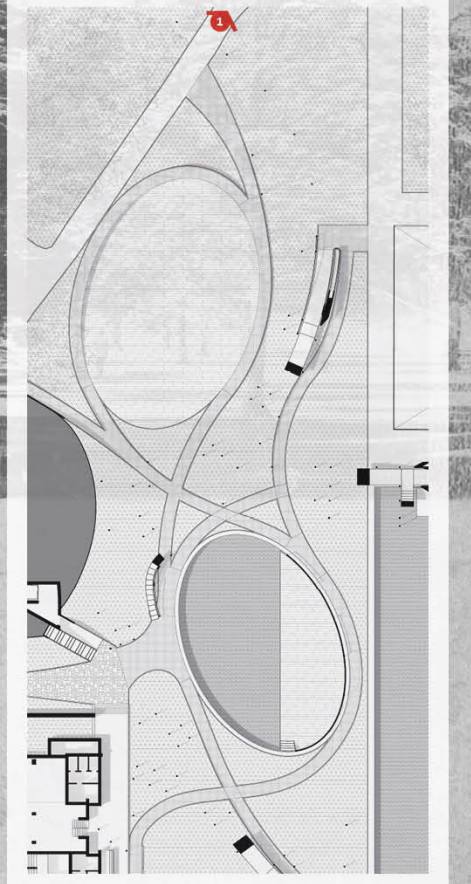


**FIRST SEQUENCE |  
DECENTRALIZED ENTRANCE**

The path/sequence plays an important part in overall scheme of creating a democratic decentralized theater, in which starts from the main entryway. By placing the stage in front, where performance is happening, guests are naturally pulled to the new addition before entering into the Teatro Verde.

Original Teatro Verde has no clear indication nor grand gestural of the entranceway that pulls guest towards the theater. As much as the tether itself wants to be harmonized with the nature which lead to blending in, it could also be an interesting opportunity to form a gestural move that differentiate a theater a bit from the nature.

When two combines entirely and distinction disappears, its easier to lose the sense/ importance of the singular subject. A bit of distinction sometime can benefit both even further with a profound understanding of individual. This grand gestural move that not only differentiate the original Teatro Verder with nature but also with new addition can ultimately lead to a confrontational understanding of all aspects.



TEN DECENTRALIZED  
DEMOCRATIZED SEQUENCES

ARCHITECTURE  
NEVER DERIVED  
ITS FORCE FROM  
STABILITY OF  
CULTURE, BUT  
RATHER FROM THE  
EXPRESSION OF  
THOSE MOMENTS  
WHEN THAT SENSE  
OF STABILITY  
SLIPPED

-MARK WIGLEY-



SECOND SEQUENCE | REMAP  
EXISTING LANDSCAPE

Luigi Vietti's original idea of Teatro Verde when constructing one of a kind of green theater was to create a naturally balanced building that harmonized and be a part of the overall landscape. It not only incorporated vegetation into seating but also landscaped the whole area accordingly to the building. From the exterior, the building is hidden under the cypress tree, and landscape forms around the theater. This inevitably creates a centralized idea of the building standing in the middle of nature which is an anthropocentric view of architecture. However, this perspective has changed as post-modernism applauds diversity, which leads to a desire to decentralize the existing conditions.

Addition portion of the site's landscape was reworked, thus overall Teatro Verde site is no longer centered around the existing theater, rather it created another layers of pathway that gives flexibility to the guests. It's proposed landscape allows guest to freely roam around the site and yet path still connects to the existing buildings in much decentralized way.



THIRD SEQUENCE |  
ADDITIONAL STAGE

As soon as entering the site, this newly added stage, the first area guest encounters, becomes a pod that provides performance to attract people. It not only functions as a stage but a barrier for the guest to enter straight towards an original theater. This stage should be used as a flexible arena where meets the local people's needs. It can function as a new public domain where young local artist can come and perform their talent and for local guest to enjoy their island.



FOURTH SEQUENCE | WALKING  
INTO THE THEATER HISTORY

Teatro Verde's construction images are placed in between structures. For its fascist durability look, Teatro Verde was mainly constructed out of stones and marble. In order to complement and contrast the existing, new addition uses exposed structure. Paradoxically, this durable look archive photos are being held up by light weighted exposed structure.

Overall design tries to expose a structure/beam to oppose the simplified fascist look and yet complementing historical monument. The frames, however, are holding up stone vinyl which is total opposite construction process of the original. Its look might be the same, but the construction method is different.



FIFTH SEQUENCE | VARIOUS  
FIXED SITTING POSITION

Not all seating is centered around the stage, some seating face back and other even extend out, making guest not able to see the performance. This different viewing angle, however, creates a new form of conversation that can question the functionality of roman and Greek theater.

Some seating face each other, some back-to-back and in some cases, they form a circular form. This variation exists for a different purposes but mainly its formation differs to create a decentralized genuine democratic arena for diverse discussions to flourish freely in a safe pods. Continuous relationship with each other creates an endless debate and the seating formation can enrich the conversation.



SIXTH SEQUENCE | OVERLOOK  
DECENTRALIZED CENTERS

The renovation proposal adds two additional stages that curves around the original amphitheater. Including existing and two newly added curvatures, three stages form its own identity that enacts different social, political, and environmental entanglements. This restaurant is placed in between three curves that connects and disconnect each other.

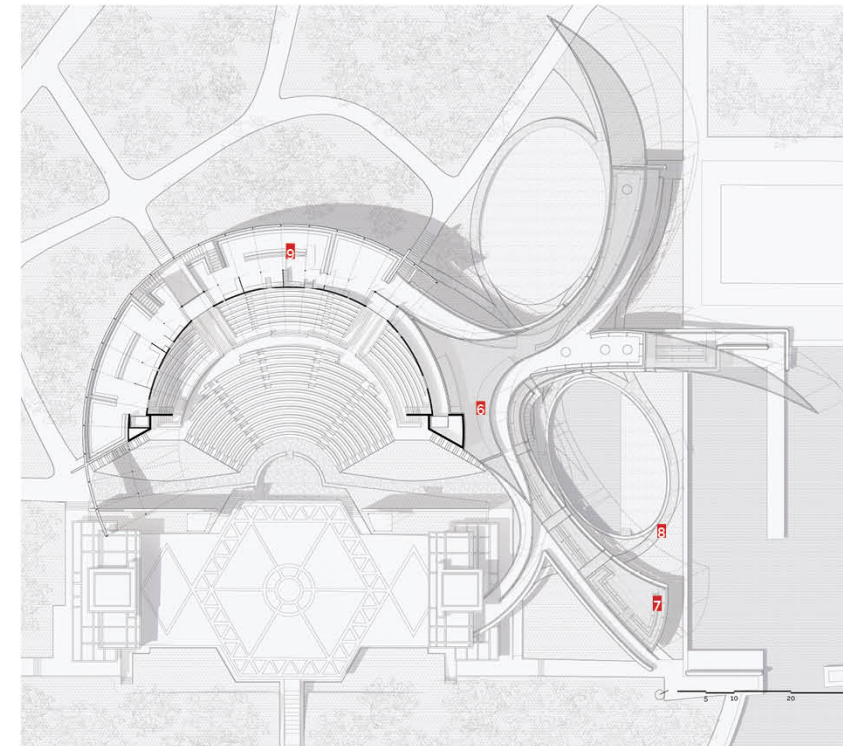
By overlooking a glimpse of all three stages, the area not only function as a restaurant but also a place for true decentralized democratic space. Without a judgmental perspective towards a Fascist architecture, the place allows guest to perceive a genuine look towards a true essence of the historic piece.

Most suitable programs in between different centralized stage was a gathering realm.



SEVENTH SEQUENCE |  
DEMOCRATIC SOCIALIZATION

The whole proposal tries to create a democratic socialization within the path that sometimes get wider and other narrower.



This pod is being overlooked by Benito Mussolini and Cini when they were having a conversation about E42. The render tries to showcase how their concept of public gathering space is differ from that of modern society.

Series of pods that are placed along the skew stage consists of various archive images for various discussion.



EIGHT SEQUENCE | VENICE  
WATER LEVEL CHANGE

Another environmental entanglement that the projects enact is the Venice water level rise. One of the newly added stage floats on top of water in which is connected with lagoon underneath. As water level changes, the stage elevation changes accordingly. Achieved images on the back is vertically placed as relevant to the history of flooded sea level. This historically valuable images bring acknowledgment to the viewers that evokes a serious awareness about the current Venice crisis.

Sea level change happens every minute, yet it is hard to acknowledge that it threatens humankind. The magnitude of

this natural phenomenon is hard to perceive and sometimes overlooked. Thus, this newly composed stage actively engages with sea level rises every minute to bring awareness upfront.

At stake, its not only sea level rise that Venice faced but this could potentially be a start of other environmental entanglements.

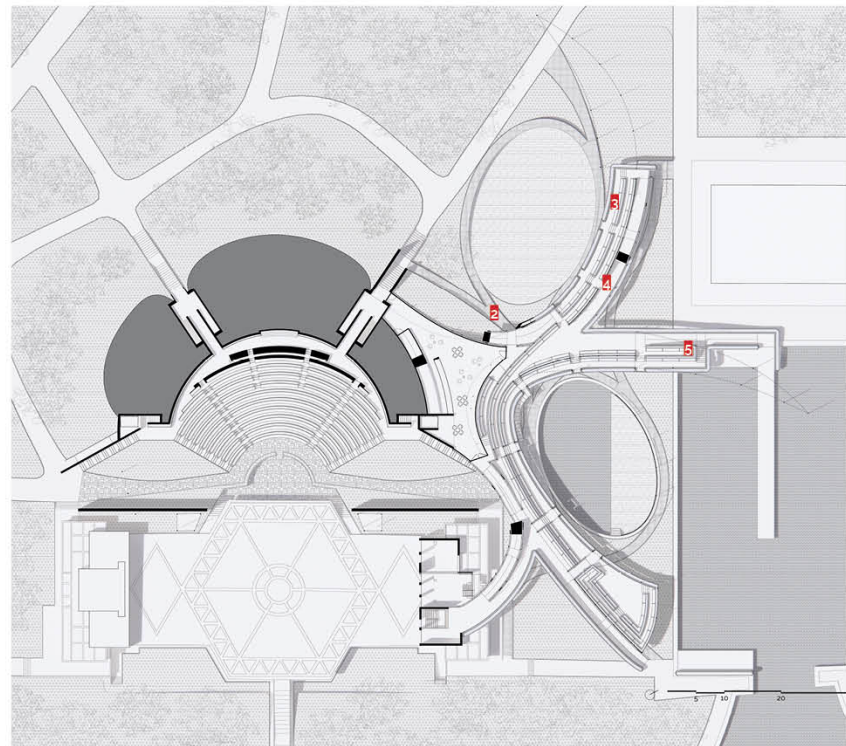


NINTH SEQUENCE | STITCHING  
VIEWS WITH ARCHIVE PHOTO

The exhibition area has limited viewpoints that doesn't show the whole scenery of the amphitheater. The view is always restricted and needed to be stitched with the archived photo to see the whole scenery. The full view is only visible at the booth.

To understand existing singular centralized concept, the proposal punches a narrow slit that shows a series of segmented views in which come in as a whole at the booth, dramatizing the centralized concept.

New intervention design will not only appreciate the existing building but will also tries to create a confrontational understanding of a certain era.



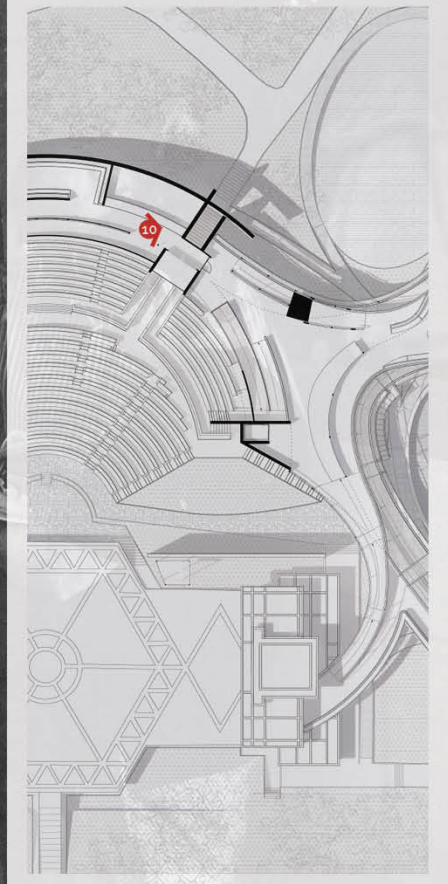


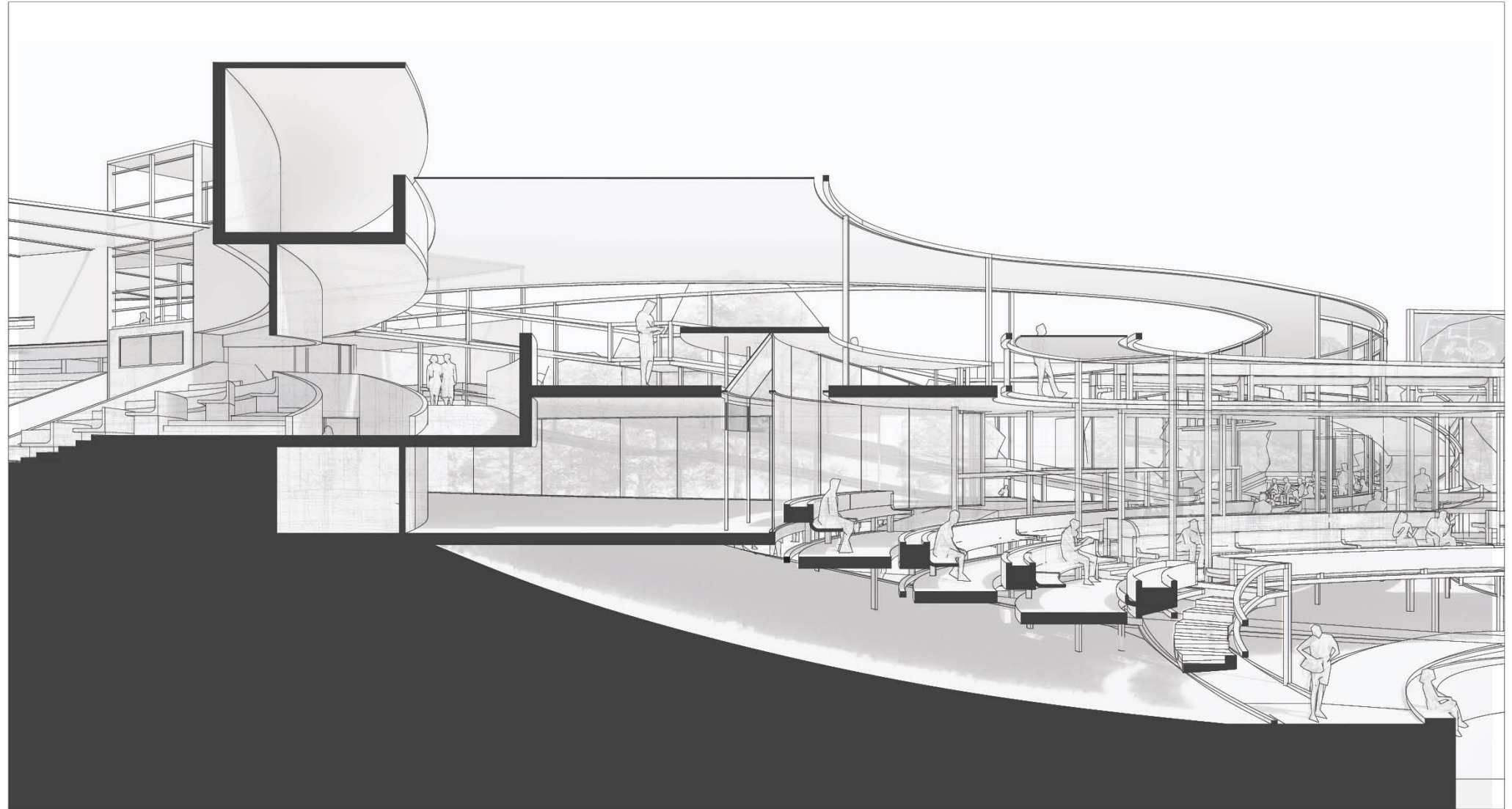
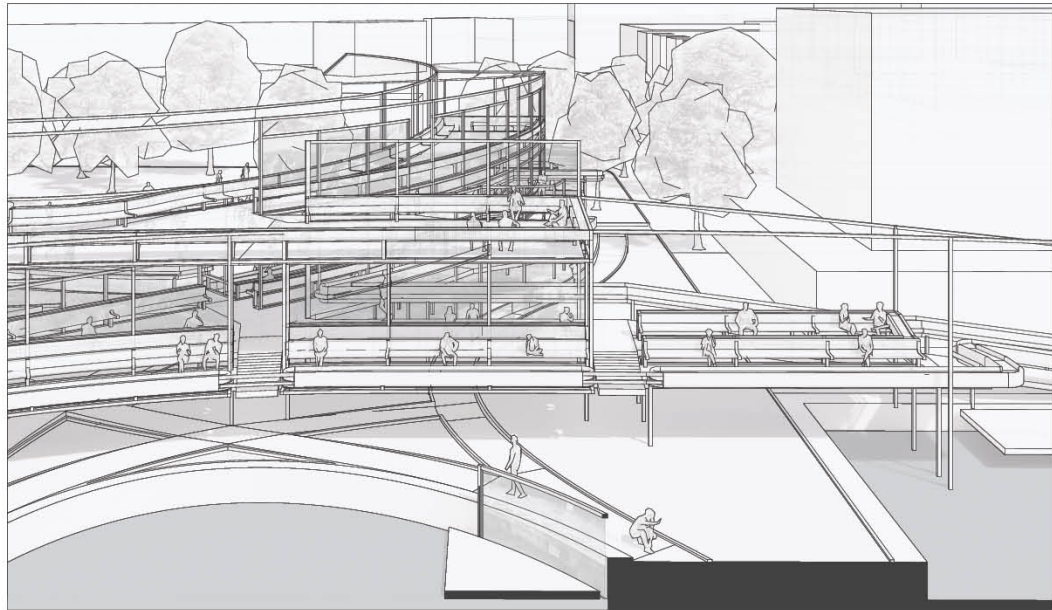
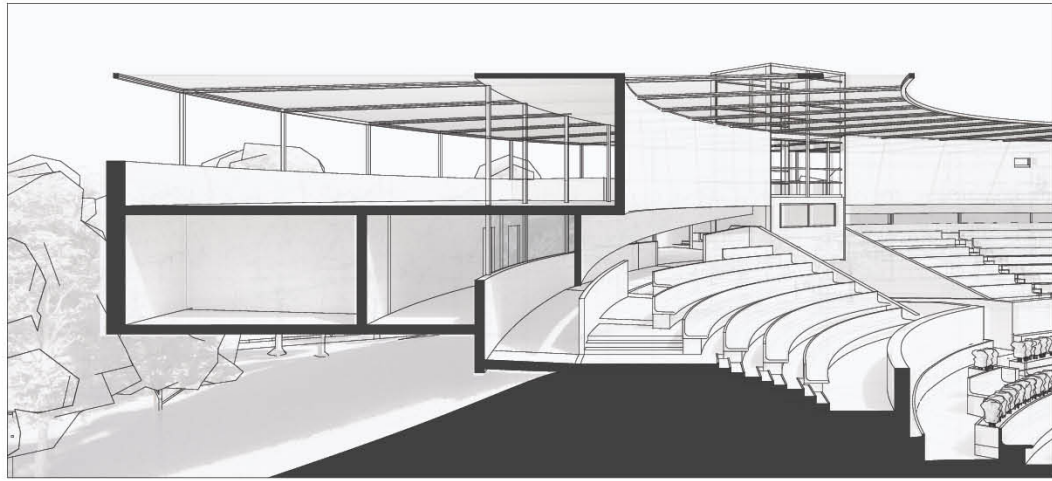
**TENTH SEQUENCE | THE FINAL OVERALL VIEW OF EXISTING**

The last sequence of the pathway is full view of Teatro Verde looking from behind. This centralized dramatized view is finally exposed and has the total opposite characteristic of what guest have been seeing throughout the journey.

From very first sequence to the last, full view of Teatro Verde was never exposed, it always was a glimpse of view which was looking towards a stage or the sitting area. This glimpse of views is finally gathered and came together as one, stitching all tenth sequence into one whole experiential journey. This dramatized experience evokes a profound understanding of historical theater, Teatro Verde.

After observing how new proposed stages are hosted, an original stage will also be repurposed to meet a desire for modern-day diversity. Similar but different characterized three stages will write their own history with their own identity. Whether its centralized or skewed from the center, each has its own agendas to aid guest to understand and acknowledge the historic importance of the site.

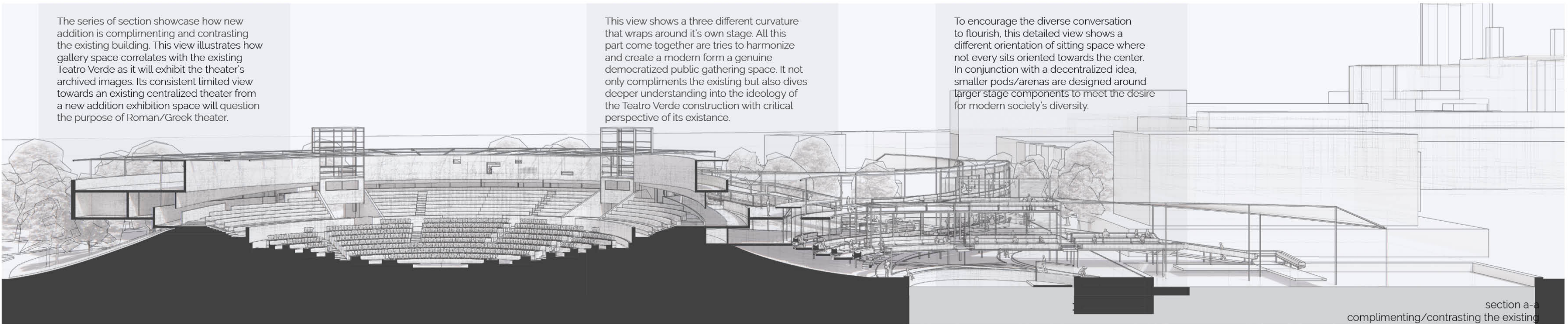




The series of section showcase how new addition is complimenting and contrasting the existing building. This view illustrates how gallery space correlates with the existing Teatro Verde as it will exhibit the theater's archived images. Its consistent limited view towards an existing centralized theater from a new addition exhibition space will question the purpose of Roman/Greek theater.

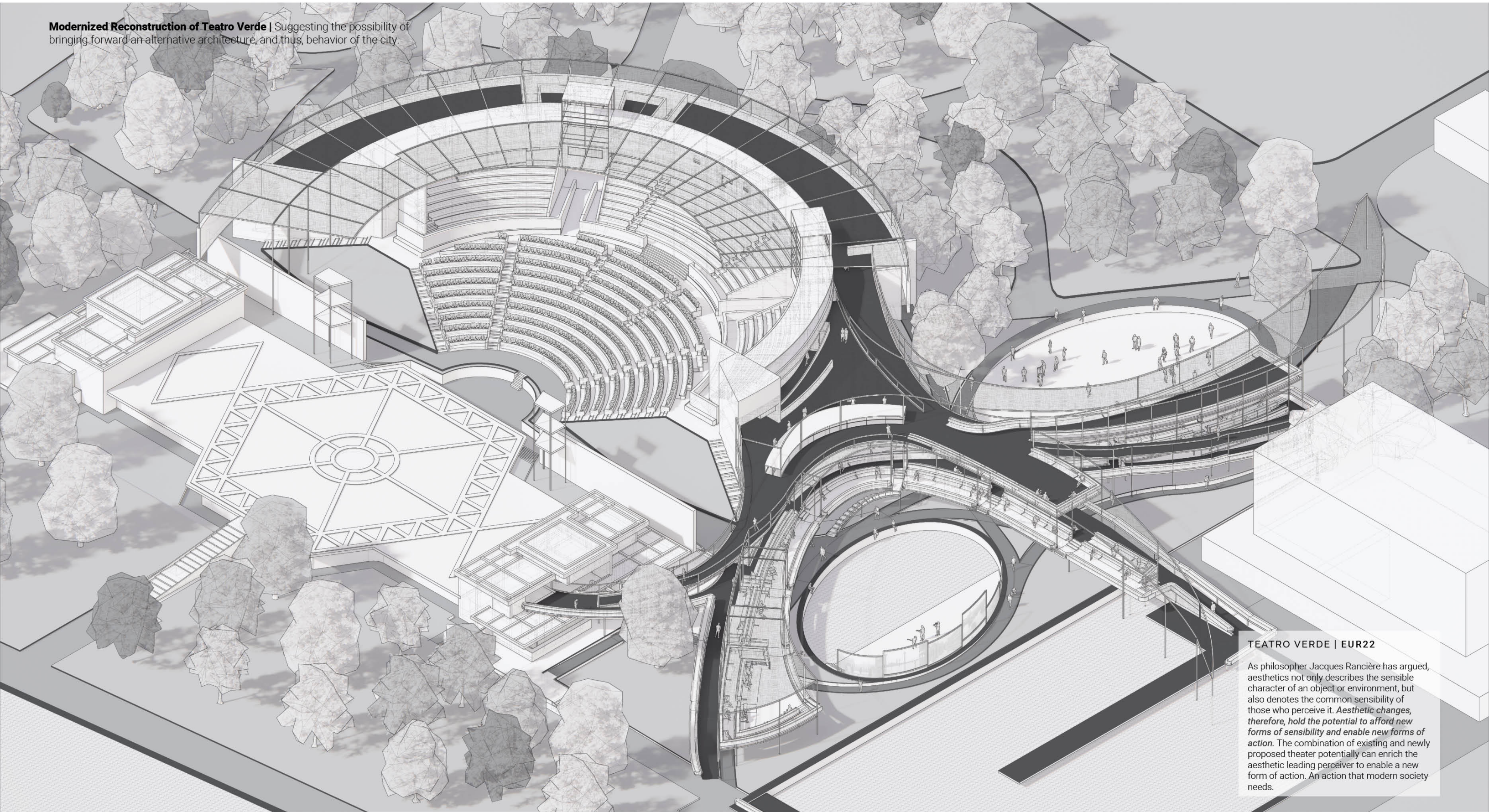
This view shows a three different curvature that wraps around it's own stage. All this part come together are tries to harmonize and create a modern form a genuine democratized public gathering space. It not only compliments the existing but also dives deeper understanding into the ideology of the Teatro Verde construction with critical perspective of its existence.

To encourage the diverse conversation to flourish, this detailed view shows a different orientation of sitting space where not every sits oriented towards the center. In conjunction with a decentralized idea, smaller pods/arenas are designed around larger stage components to meet the desire for modern society's diversity.



section a-a  
complimenting/contrasting the existing

**Modernized Reconstruction of Teatro Verde** | Suggesting the possibility of bringing forward an alternative architecture, and thus, behavior of the city.



**TEATRO VERDE | EUR22**

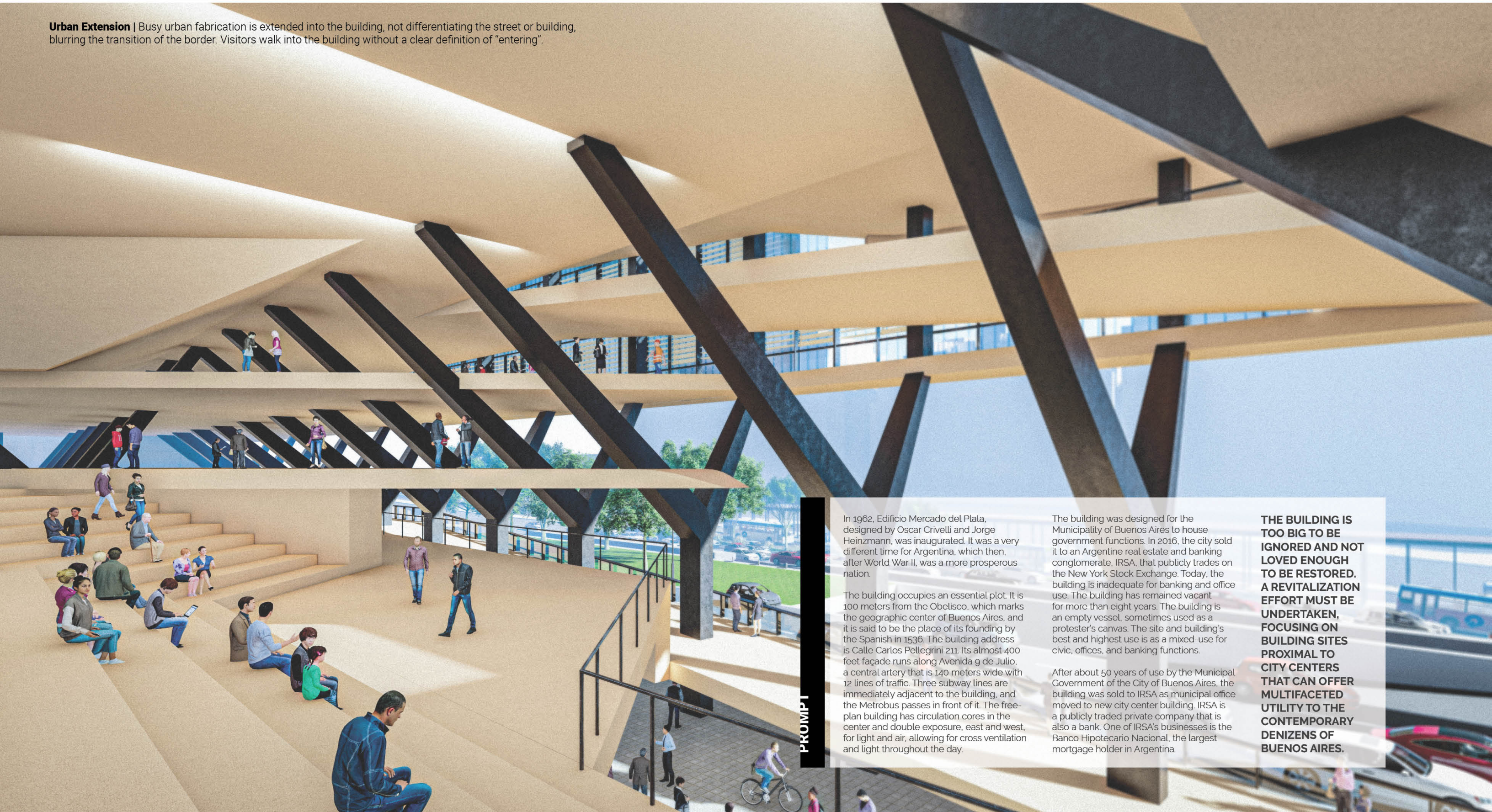
As philosopher Jacques Rancière has argued, aesthetics not only describes the sensible character of an object or environment, but also denotes the common sensibility of those who perceive it. *Aesthetic changes, therefore, hold the potential to afford new forms of sensibility and enable new forms of action.* The combination of existing and newly proposed theater potentially can enrich the aesthetic leading perceiver to enable a new form of action. An action that modern society needs.



ACADEMIC | COLUMBIA GSAPP | ARCHITECTURE ADVANCED STUDIO | Spring 2023 | 15 WEEK PROJECT  
PROF. GALIA SOLOMONOFF | 500,000 SQ.FT | ADAPTIVE REUSE | W/ JULIA MAEVSKI & ANNIE ZHOU

**03 CURATORIAL NARRATIVE** | REVITALIZATION OF MARKET  
ARGENTINA, BUENOS AIRES MERCADO DEL PLATA ADAPTIVE REUSE

**Urban Extension** | Busy urban fabrication is extended into the building, not differentiating the street or building, blurring the transition of the border. Visitors walk into the building without a clear definition of "entering".



PROMPT

In 1962, Edificio Mercado del Plata, designed by Oscar Crivelli and Jorge Heinzmann, was inaugurated. It was a very different time for Argentina, which then, after World War II, was a more prosperous nation.

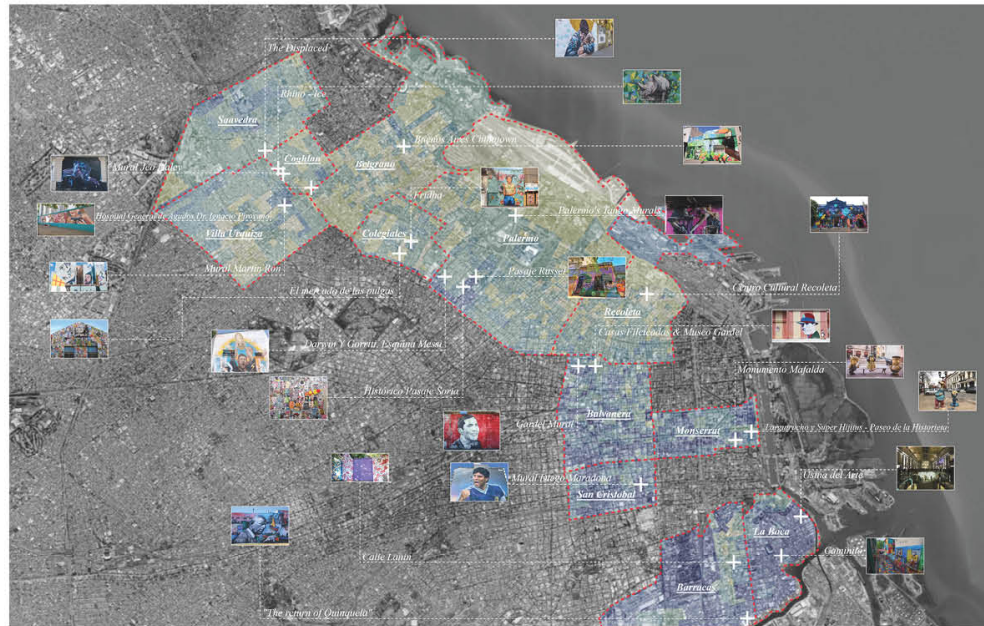
The building occupies an essential plot. It is 100 meters from the Obelisco, which marks the geographic center of Buenos Aires, and it is said to be the place of its founding by the Spanish in 1536. The building address is Calle Carlos Pellegrini 211. Its almost 400 feet façade runs along Avenida 9 de Julio, a central artery that is 140 meters wide with 12 lines of traffic. Three subway lines are immediately adjacent to the building, and the Metrobus passes in front of it. The free-plan building has circulation cores in the center and double exposure, east and west, for light and air, allowing for cross ventilation and light throughout the day.

The building was designed for the Municipality of Buenos Aires to house government functions. In 2016, the city sold it to an Argentine real estate and banking conglomerate, IRSA, that publicly trades on the New York Stock Exchange. Today, the building is inadequate for banking and office use. The building has remained vacant for more than eight years. The building is an empty vessel, sometimes used as a protester's canvas. The site and building's best and highest use is as a mixed-use for civic, offices, and banking functions.

After about 50 years of use by the Municipal Government of the City of Buenos Aires, the building was sold to IRSA as municipal office moved to new city center building. IRSA is a publicly traded private company that is also a bank. One of IRSA's businesses is the Banco Hipotecario Nacional, the largest mortgage holder in Argentina.

**THE BUILDING IS TOO BIG TO BE IGNORED AND NOT LOVED ENOUGH TO BE RESTORED. A REVITALIZATION EFFORT MUST BE UNDERTAKEN, FOCUSING ON BUILDING SITES PROXIMAL TO CITY CENTERS THAT CAN OFFER MULTIFACETED UTILITY TO THE CONTEMPORARY DENIZENS OF BUENOS AIRES.**





### SITE SITUATING IN THE CENTER OF CITY OF BUENOS AIRES

Although the city of Buenos Aires boasts a plethora of artistic expressions, our site, formerly known as Mercado del Plata, stands out as one of the most conspicuous edifices located in the city center. However, it is lamentable that the building fails to capture a distinct social and cultural identity. Despite being situated directly beneath a row of theaters that run parallel to the Obelisk, the building's opacity precludes it from being integrated into the theater culture. Furthermore, although the edifice is surrounded by verdant spaces, it is worth noting that all of the main parks are set back from the building.

the depiction of urban murals throughout the city, representative of each unique neighborhood, serves as a testament to the desires of contemporary Buenos Aires.

### CURATING THE CITY THROUGH COLLECTION OF URBAN MURAL

**CURATORIAL NARRATIVE IS AN INCUBATOR THAT CURATES ARTS AND CIVILIZATION OF CONTEMPORARY BUENOS AIRES THROUGH ACTIVE CIVIC ENGAGEMENT BOTH MORPHOLOGICALLY AND PROGRAMMATICALLY, ENACTING THE BUILDING AS A LIVING SPECIES.**

Buenos Aires is renowned for its vibrant street art culture, with both Fodor's and the Huffington Post listing it as one of the top cities in the world to see urban art. Street art is highly valued and more socially acceptable than in many other cities, and laws are relatively relaxed, with artists usually only needing the permission of the property owner or residents' association to create their work. This has attracted big name street artists from far and wide, as well as helping local artists make a name for themselves. The Buenos Aires city government has even commissioned several large-scale pieces itself.

The city uses its street art culture as a tool for both celebration and expression of social and political issues. The Art Basel Cities program hosted in Buenos Aires in 2018 occupies the neighborhoods of La Boca, Puerto Madero, and Palermo to showcase

these topics. Following the prompt derived from the novel 'Hopscotch' by Julio Cortázar where the 18 participating artists create a multilayered experience that connects visual arts, urban spaces and the city's histories in unexpected ways.

Much like the Art Basel, the robust street art pieces spread throughout the city are both specific to its respective sites and the current political and social issues in the community. Looking at the organization of street art in congruent to the analysis of housing and economic vulnerability in the city, where the darker shades of blue signifies high vulnerability in the area. The density of occupied walls with street art is parallel with the neighborhood's vulnerability levels.

Here, we seek the opportunity for our building to curate the city.



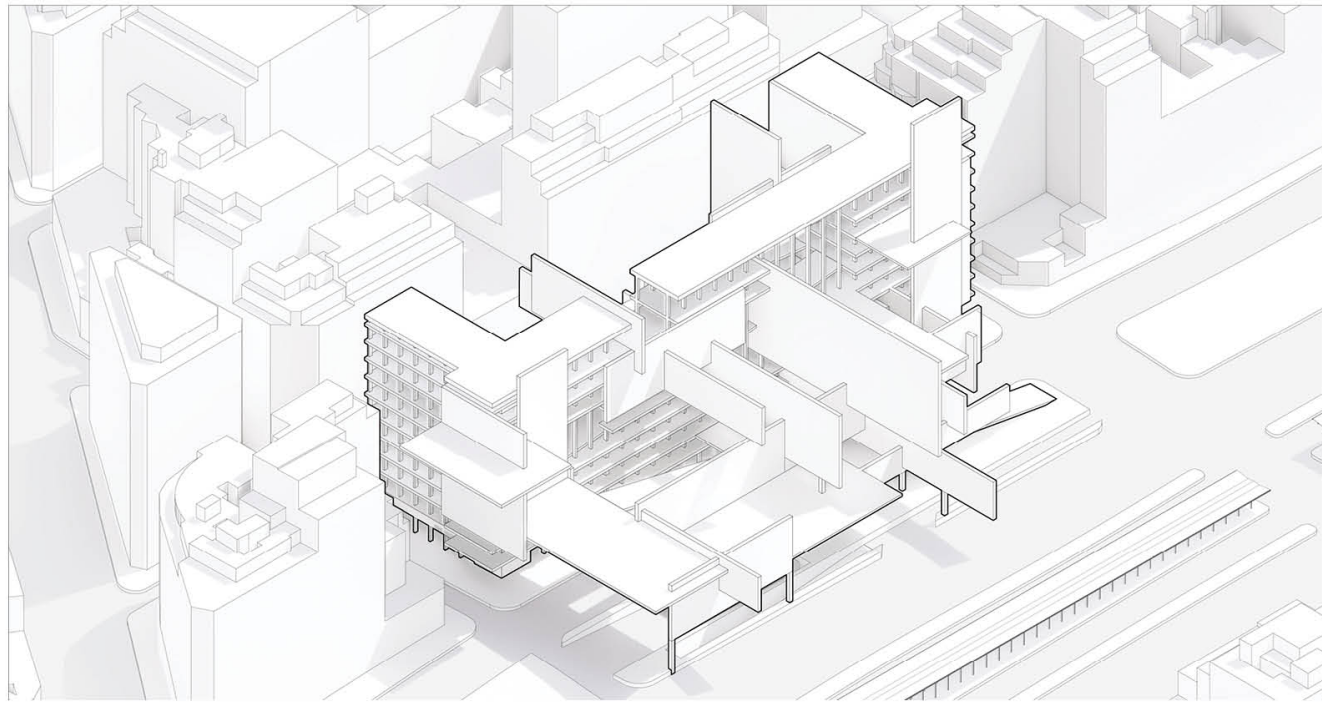
Most festivals in Buenos Aires take place around the Obelisk and Plaza de Mayo, encompassing Avenida 9 de Julio. Our site is located along the pathway of these large-scale gatherings, providing an ideal space to facilitate such events, which play a critical role in advancing democracy.

San Nicolás is a notable Buenos Aires neighborhood that shares most of the city and national government Neighborhood with Montserrat. It is home to a significant

portion of the financial sector and many prominent businesses. The district also includes Luna Park Arena, the Corrientes Avenue cinema and theater district, and a section of the retail district. However, the busy downtown of San Nicolás lacks representation of local communities and urban areas featuring the striking work of artists that reflect the city's current and historical events, which is a notable omission in a city known for its vibrant arts and civic culture.

### CIVIC ACTIVITY MOVEMENT IN THE HEART OF THE CITY

civic activities are taking place in the vicinity of the governmental offices, intentionally passing to voice their opinions and participate in the democratic process.



**SERIES OF URBAN MURAL MORPHOLOGICAL ITERATIONS**

**Iteration 01 \_ Improvisation** seeks to create a new autonomy, the autonomy that comes with improvisation for a flexibility architecture that forms by user

**GROUNDING IN THE BELIEF THAT THE BUILDING SHOULD OPERATE WITHIN THE COMMUNITY AND REFLECT THE CONTEMPORARY NEEDS.**

All the iterations of our proposal, aims to use art as a tool for creating outdoor spaces that are welcoming and engaging for the local community. The vision is to define each enclosed program by showcasing a particular theme of hanging art pieces that will periodically change, so that the building itself is a dynamic canvas that breathes with the community and curates the city. This concept of community-curated art serves as a reflection of the diversity and vibrancy of modern society.

The multiple elevated platforms in iteration 1 included in design not only provide additional functional spaces for social gathering and activities, but also promote a stronger singular voice within the community.

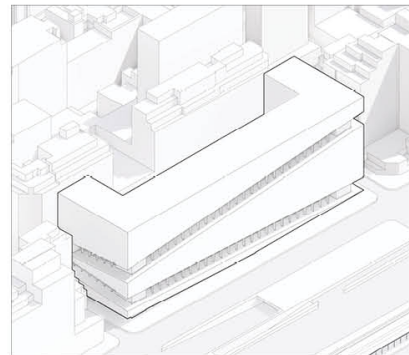
By lifting these platforms above the street level, the project aims to create a sense of verticality that enhances the visibility and impact of the artwork, and creates a sense of intimacy and interconnectedness among those experiencing the space.

The proposal is grounded in the belief that the building should operate within the community and reflect the contemporary needs of Buenos Aires citizens.

By providing a canvas for community-curated art and offering functional spaces for social and cultural activities, we aim to create a space that is both functional and meaningful, a space that supports the needs and desires of the local community while showcasing the beauty and creativity of Buenos Aires.

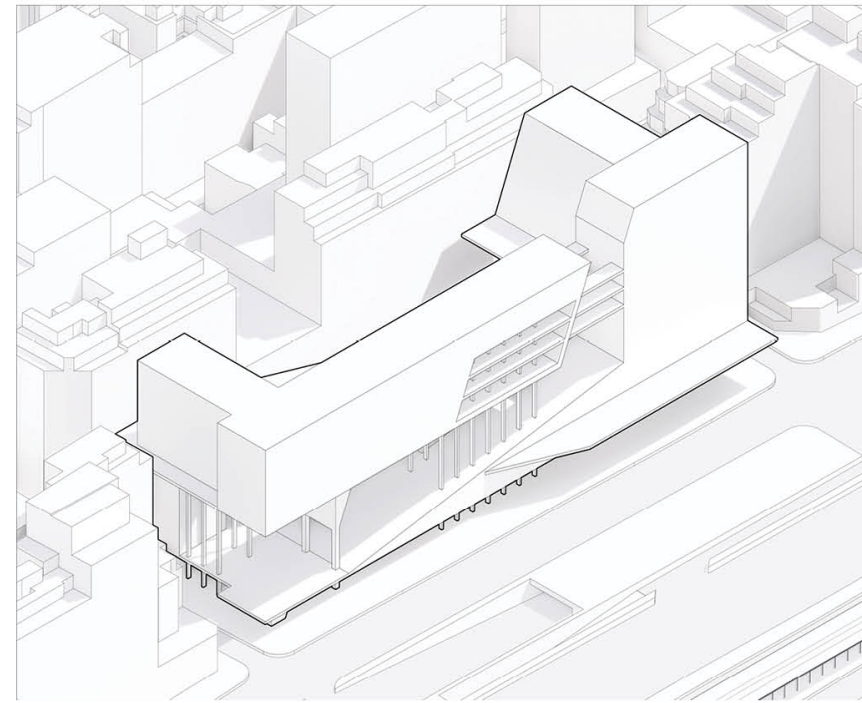
The urban mural displayed around the building is meticulously curated by representatives from diverse segments of the public to ensure inclusivity. Through this process, the artwork serves to further enhance and justify the use of the space.

Ultimately, proposal aims to activate the building and surrounding urban space in a way that is responsive to the changing needs and desires of the community, while providing a meaningful experience.



Building upon the concept of civic engagement, Iteration 2 proposes a design that encourages public interaction before, during, and after large gatherings in the city. The building's unique circulation path, which cuts through and around the structure, offers an opportunity for the public to engage with the building, creating transparency between the building and the public and a fresh perspective of the surrounding area. With the ability to reach greater heights, civilians can now be seen and heard during significant events, creating a platform for dialogue with the Obelisk and promoting greater community involvement.

**Iteration 02 \_ Verticality** providing a vertical platforms, challenging the norms of horizontal activities around the city.



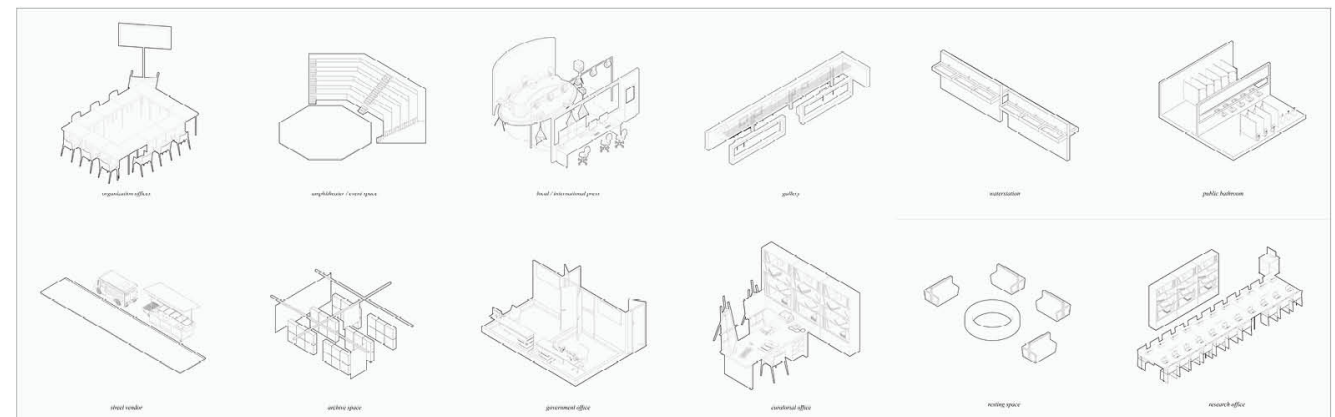
Iteration 3 is centered on the concept of openness and dialogue with the iconic Obelisk and the wide streets of the avenue. The existing building's façade is reimaged by reducing its opaqueness through the strategic demolition. This approach not only opens up the space to pedestrians, but also creates a visual connection with the Obelisk.

The circulation is carefully planned to guide visitors through the building while maintaining a strong visual connection with the Obelisk. Allowing the building to engage with the site both physically, formally, and visually, creating a dialogue that is inclusive of the building's surroundings.

By opening up the space to the public, we aim to create a more inviting and welcoming environment that encourages social interaction and community engagement.

By promoting openness and connectivity, Iteration 3 aims to create a space that is not only functional but also inviting and engaging for the community.

Our proposal includes a range of programs that aim to invigorate the existing building and align with the findings of our research. These primary programs consist of office spaces for non-profit organizations, an amphitheater/event space, a local/international press office, and a gallery. Additionally, secondary programs will incorporate street vendors, arts archival space, government offices, and a curatorial office for interactive displays, while complementary features such as water stations, public bathrooms, resting areas, and a research office activate both street-level and elevated spaces through spatial operations.

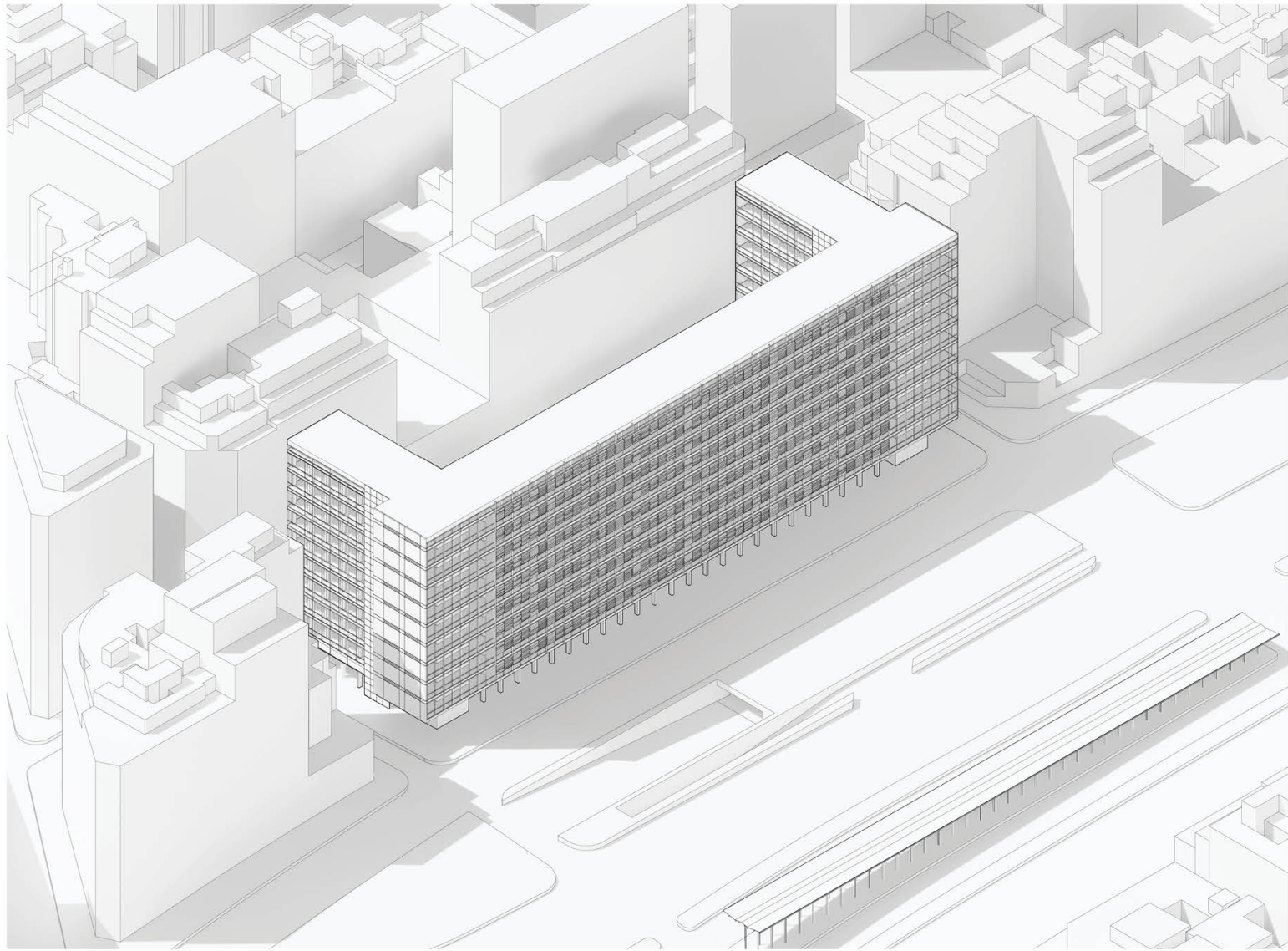


**Iteration 03 \_ Opacity** creating a dialogue between site with direct visual relationship with surroundings through open platforms.

*FOR A COMMUNITY IS NOT A CONSTRUCTION, A BOLD UTOPIAN MODEL; ITS CHIEF PART IS ALWAYS PEOPLE, BUSY OR IDLE, EN MASSE OR A FEW AT A TIME. AND THE PROBLEM OF COMMUNITY PLANNING IS NOT LIKE ARRANGING PEOPLE FOR A PLAY OR A BALLET, FOR THERE ARE NO OUTSIDE SPECTATORS, THERE ARE ONLY ACTORS*

*-PERCIVAL GOODMAN-*

**Catalogue \_ Programs** seeks to meet a demand for citizens that can be expressed through curating the contemporary Buenos Aires.



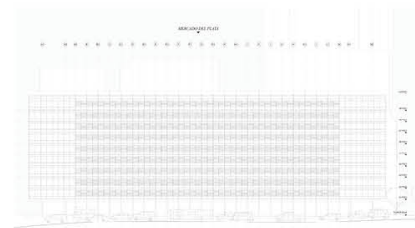
### MERCADO DEL PLATA

Original building holds a special place in the history of the city, as it was the first building dedicated exclusively to supply and wholesale tasks, which was completely covered. The Mercado del Plata was a groundbreaking development in the city's infrastructure and commerce as it was entirely covered and designed specifically for supply and wholesale.

As the population of the city grew, the urban sprawl began to spread and the ban on building markets on public squares was implemented. This led to a decline in the number of carts and merchants attending the Mercado del Plata, as they were forced to move to other locations in the city. The lack of attention towards the market's modernization and the delay in the construction of a new building led to the abandonment.

Despite this decline, the Mercado del Plata still remains an important part of the city's cultural heritage. Its role in the early development of the city's commerce and infrastructure is not to be overlooked, and its architectural significance has been recognized as well.

Today, the building serves as a reminder of the city's rich history and the importance of urban development in shaping the character of the city. It stands as a testament to the pioneering spirit of those who built it and the resilience of the city in the face of changing times. While it may no longer be the bustling center of commerce it once was, the Mercado del Plata continues to hold a significance in the hearts of the city's inhabitants and serves as an important cultural landmark to both local residence and vis.



building still remains an important cultural landmark of the city's rich history and early development of commerce and infrastructure.

### DESIGN INTERVENTION

The elevation of the building is thoughtfully designed to create a welcoming and engaging experience for visitors.

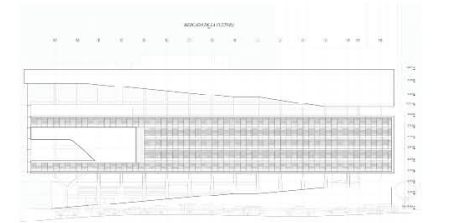
As one approaches the building, the ramp at the street level acts as an invitation, drawing people inside. At the top floor, the journey concludes with a stunning view of the Obelisk, a hallmark of Buenos Aires.

The strategic placement of the ramps also creates two openings, allowing for outdoor terrace conditions that seamlessly blend with the interior spaces. This careful attention to the interplay between indoor and outdoor spaces creates a sense of airiness and openness, a striking departure from the heavy block that previously sat on the site. The elevation reflects a deliberate approach to designing a building that is both functional and aesthetically pleasing.

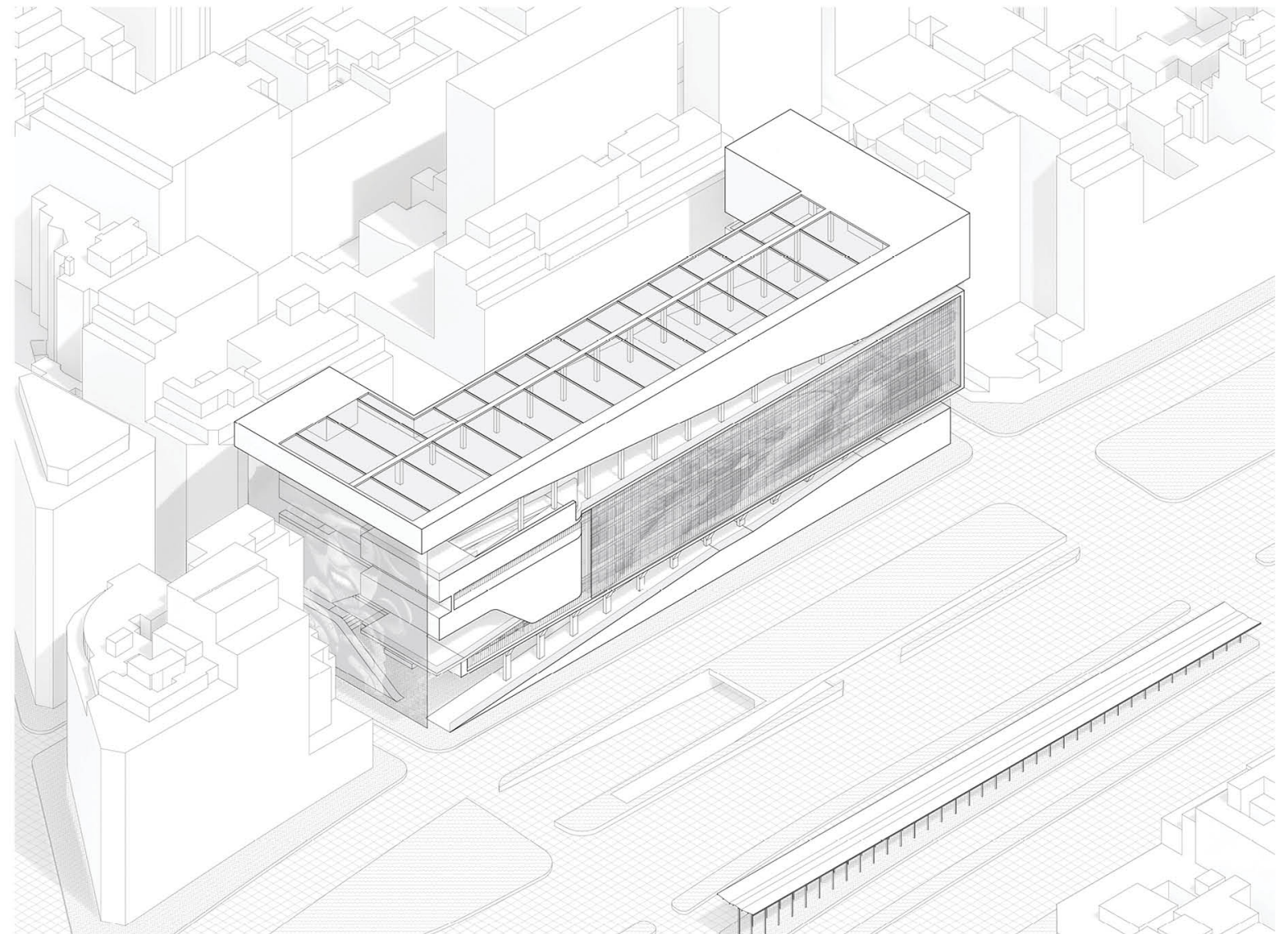
By situating the building in the midst of activities routes and using ramps to provide a new platform for horizontal resistance, the hierarchy between the public and government has been physically and conceptually intermingled.

This concept is not only significant in its symbolic representation of political power dynamics but also in its physical manifestation.

By providing a new and accessible platform for the public, the project has created a space that encourages civic engagement and dialogue. This platform is facilitated by the ramps that allow visitors to move through the building in a continuous and uninterrupted manner, promoting a sense of fluidity and interconnectedness between the different spaces.



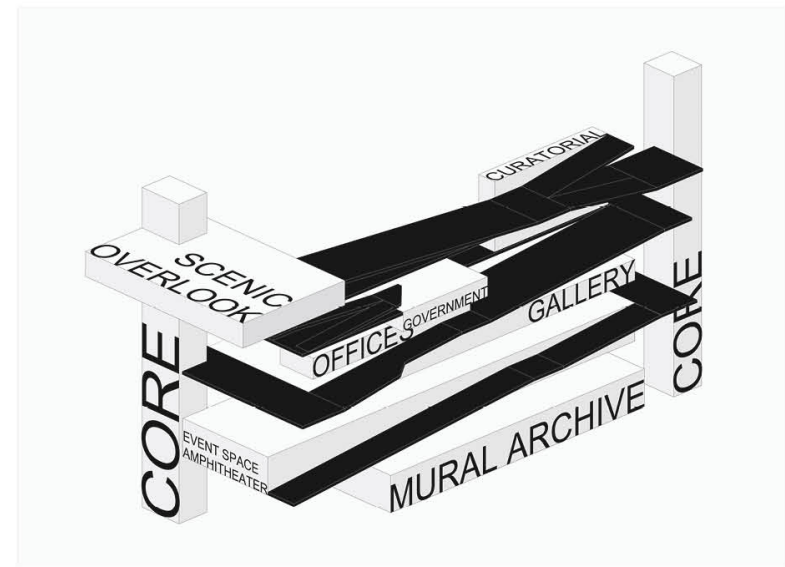
project represents a significant departure from traditional power dynamics and promotes a more inclusive and democratic approach towards civic engagement.





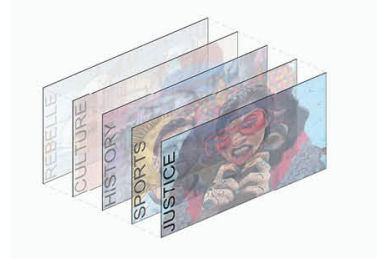
### LAYERED URBAN MURAL

The visual engagement of the proposed building with its surrounding environment is exemplified in its street view, which offers a dynamic showcase of the diverse art pieces on display on its exterior. Beyond the striking main facade mural, project harnessed the opportunities presented by both vertical and horizontal planes to create a truly immersive street art experience that captivates the attention of not only those passing by, but also those occupying the building. By drawing inspiration from the energetic murals that are emblematic of Buenos Aires, the building's exterior serves as an extension of the city's artistic spirit, and a celebration of its cultural identity. Curatorial Narrative is now acting as an living species to curate the contemporary city of Buenos Aires through murals.

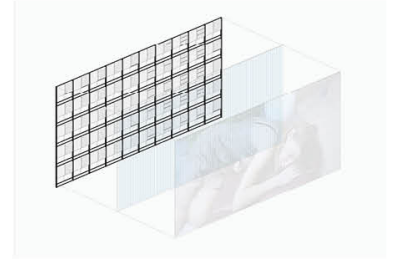


**Layered Programmed**  
ramp interconnecting different public and private programs

**Layered Urban Mural**  
displayed art work will be archived and displayed at the gallery



**Layered Facade**  
modifying/reconfiguring existing facade system to incorporate the canvas



### LAYERED URBANISM

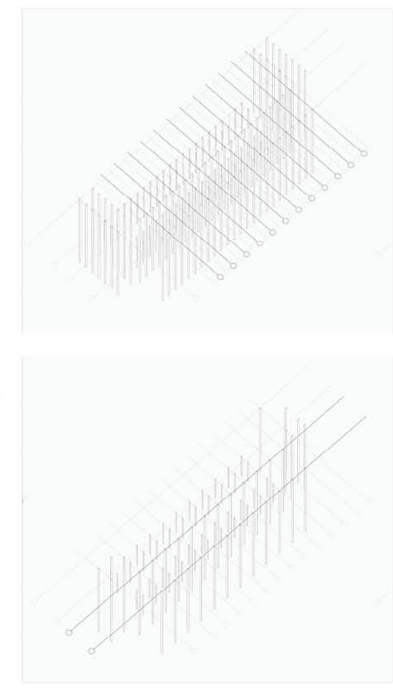
The current conditions of the building do not allow for the proposed program to be implemented. The regularities of the existing structural elements lack the spatial flexibility to support programs of different scales, resulting in a disjointed and inefficient use of space. As such, a redesign is necessary to achieve the desired outcome of a functional and adaptable building.

To address this, our design introduces a new column typology that opens up the interior spaces and enhances the pedestrian sidewalk. The proposed Y-shaped columns promote urban spatial typologies and a flow of verticality within the building. These columns not only support the weight of the structure but also provide visual interest and serve as a design feature.

With this new column system, we are able to create spaces that can be easily configured to accommodate different programs of varying scales. It provides the additional flexibility to the proposal. The Y-shaped columns allow for the integration of larger spaces with more intricate programs, such as performance venues or exhibition spaces, while also providing the flexibility to adapt to smaller, more intimate programs.

Furthermore, the introduction of these columns promotes a sense of continuity throughout the building, tying together different levels and programs in a cohesive and harmonious manner. The result is a building that is not only visually striking but also functional, adaptable, and responsive to the needs of its users.

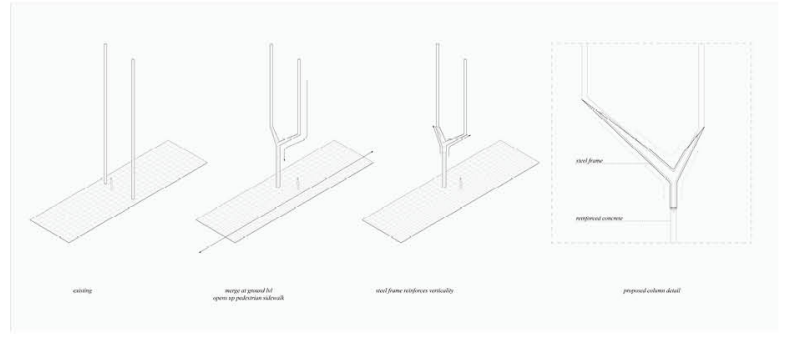
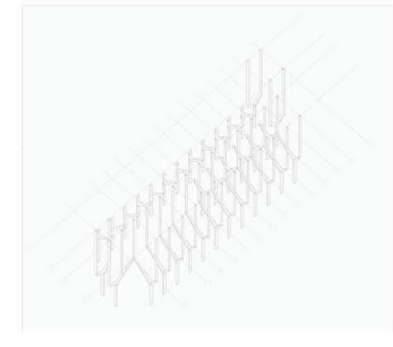
### LAYERED STRUCTURE



Overall, the redesign of the building's structural elements is essential to achieving the desired outcome of a functional and adaptable building. The introduction of a new column typology serves as the backbone of the building, allowing for spatial flexibility and enhancing the overall user experience.

To create a harmonious relationship between the old and new elements, a layering approach was adopted not only in the building's structural design, but also in the program layout, facade system, and urban mural canvas. This approach was intended to pay tribute to the original building, the Mercado del Plata, while also bringing a contemporary touch to the design.

The program layout was layered through the seamless integration of the ramp with the existing slabs, creating a circular movement that interconnects various public and private programs. This layering effect is not only functional but also visually connecting, offering a dynamic spatial experience for visitors.



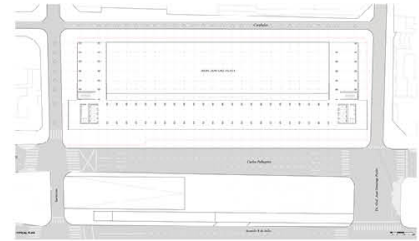
### LAYERED FAÇADE

The proposed facade for the cultural center encompasses a tripartite design consisting of original louvers, C-channel glass additions, and a mesh canvas area for commissioned artworks. The multi-layered design prioritizes shading, natural light, and urban mural exhibition, allowing for reflection on the current social issues of the city. Artworks reflected through the canvas via sunlight add another layer of complexity to the interior spaces, offering visitors a unique and dynamic experience.

The street view of the building offers a multifaceted experience, showcasing a variety of art works displayed on its exterior. The design maximizes the use of both vertical and horizontal planes to create a dynamic, street-art-inspired visual landscape that can be appreciated by both pedestrians and building occupants alike. This approach is a nod to the vibrant murals that are a hallmark of Buenos Aires, and is aimed at creating a connection between the building and the city's rich cultural heritage.

**NON-HIERARCHICAL PUBLIC AND PRIVATE PROGRAM PLACEMENTS**

The current building design features two cores situated at the front of the building, creating a long and cumbersome journey for occupants. Furthermore, the underutilization of the back of the building renders the structure unsustainable in its current state. Reinforcing existing structure while modifying them was essential.

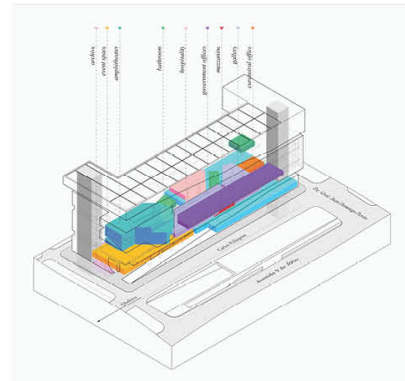


**THE DESIGN OF PROGRAMS PRIORITIZES PUBLIC ENGAGEMENT WITH THE BUILDING AND THE CITY CENTER.**

Public programs are placed adjacent towards street levels. For instance, the amphitheater and event space situated at the northwest corner of the building face the Obelisk, attracting and welcoming crowds from this iconic landmark. Throughout the building, galleries showcase the rich art and culture of Buenos Aires, incentivizing visitors to explore all its resources. Additionally, our hospitality

programs, including restaurants and bars, are strategically located on multiple floors to accommodate leisure for visitors and local residences.

One of the essential program, press space, which provides a platform for local and international press to broadcast their messages. At the top of the building, nonprofit organizations that organize protests in the city are given prominence. Although most events occur in the city center, the majority of organizational



offices are located further away, creating accessibility challenges for the community. Thus, project provide adequate location for the public nonprofit organization offices, which hover over the government offices. Adjacent to the organization offices on the top floor, makerspace offers an in-house facility for organizations to produce necessary materials for protests and events, as well as supporting artists during off-times

when there are no events scheduled. With events hosted at street level, ramps guide visitors through the building, telling a story that ends with the core organizations behind these festivities and activities.

The ground floor of the new building features a range of functional spaces, designed to serve both public and private events. An outdoor event space on the north side and a vendor area on the south side, along with outdoor seating facing the back street, provide ample room for visitors to relax and engage with the building. Access to the venue space during closed events is through entrances located on the south side of the building, offering direct entry from Avenida 9 de Julio and Carabelas.

In the center of the ground floor, public restrooms, changing rooms, and family rooms are available for use by all visitors. These spaces are open during political events and gatherings, as well as on normal operating days. The venue space is versatile, serving as a host for various events, which can be closed off during private events and used as a resting area during protests and gatherings.

The vendor space provides an excellent opportunity for local businesses in Buenos Aires to expand their market, while allowing city center visitors to sample their products. The building's ramp entrance connects the ground floor with the sidewalk, leading visitors to the first floor.

The placement of each programs are carefully placed for better engagement.

**DRAMATIZING THE VIEW THROUGH CIRCULAR RAMP**

The design of the building is characterized by the seamless intersection of interior and exterior spaces, facilitated by the wrapping ramp system. This system promotes public accessibility by creating a relationship between the ramp and program that promotes transparency. The government offices, located on lower levels of the building, are readily visible to visitors as they circulate around them.

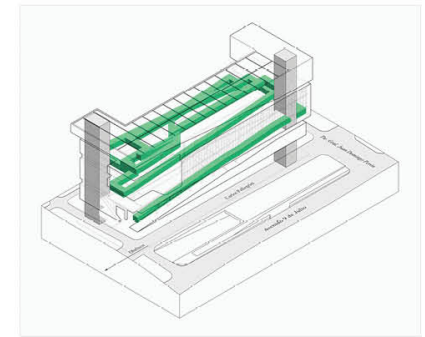
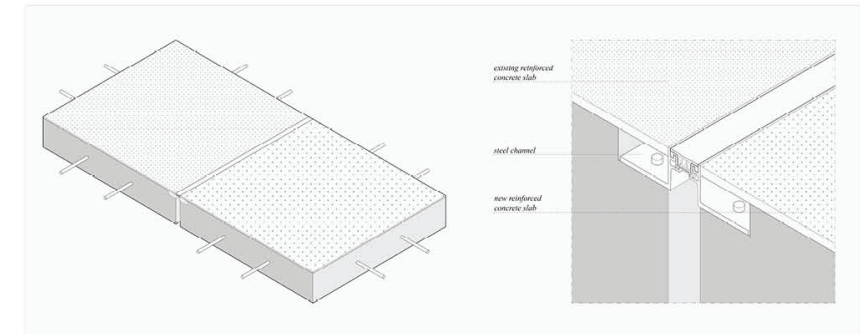
In addition to the ground floor and upper levels, the design includes library and archive spaces for artwork collections, situated below ground level. The parking area remains unchanged from the existing building.

**THE BUILDING SECTION REVEALS A DYNAMIC SPATIAL EXPERIENCE THAT COMPRESSES AND EXPANDS, GUIDING VISITORS TOWARDS THE EDGES OF THE BUILDING FOR STUNNING VIEWS OF THE OBELISK AND THE CITY BEYOND.**

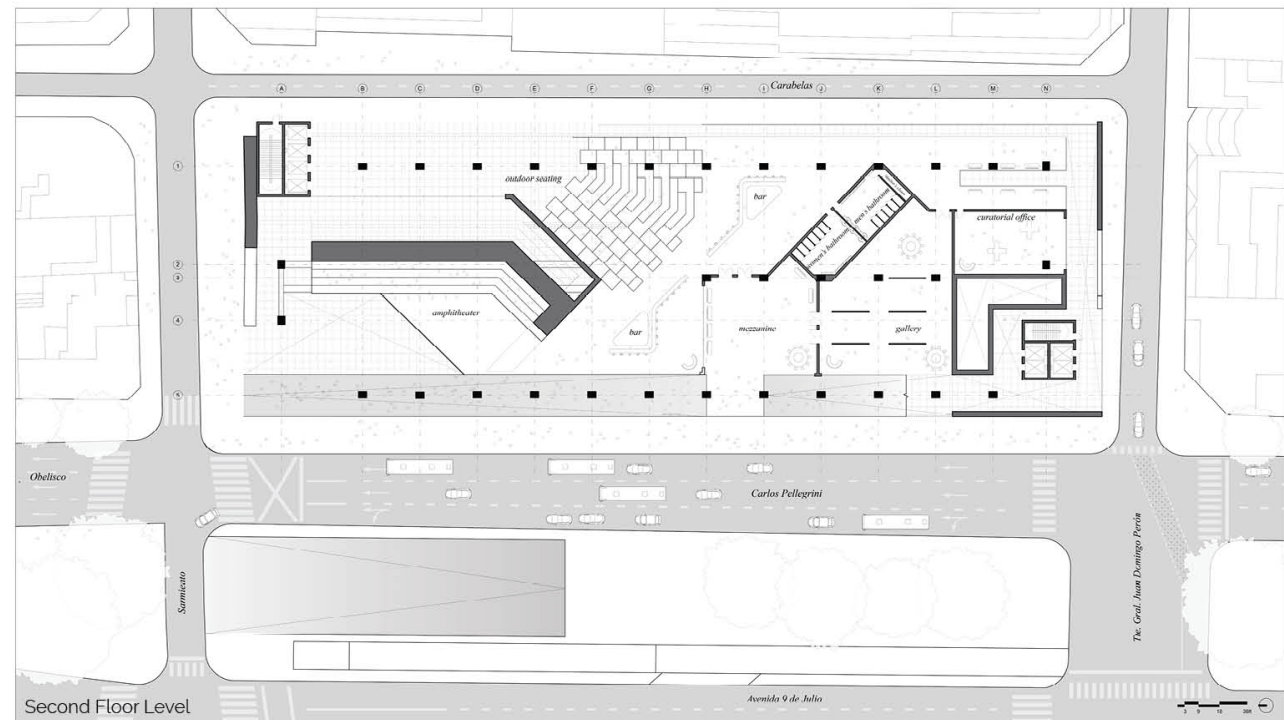
The spatial dynamic organizations were amplified through materiality as well. The proposal emphasizes the importance of connectivity and continuity between the old and new structures. A key aspect of achieving this seamless integration is through the use of carefully chosen

materials that bridge the gap between the existing and new elements. To express the connection between the old and new, the design incorporates steel channels that provide a subtle transition between the existing concrete floor slabs and the new ones. These channels serve as a visual and tactile cue that highlights the interplay between the two parts of the building, reinforcing the sense of continuity and cohesiveness. By using this design strategy, the building maintains its historical character and identity while accommodating contemporary needs and functions.

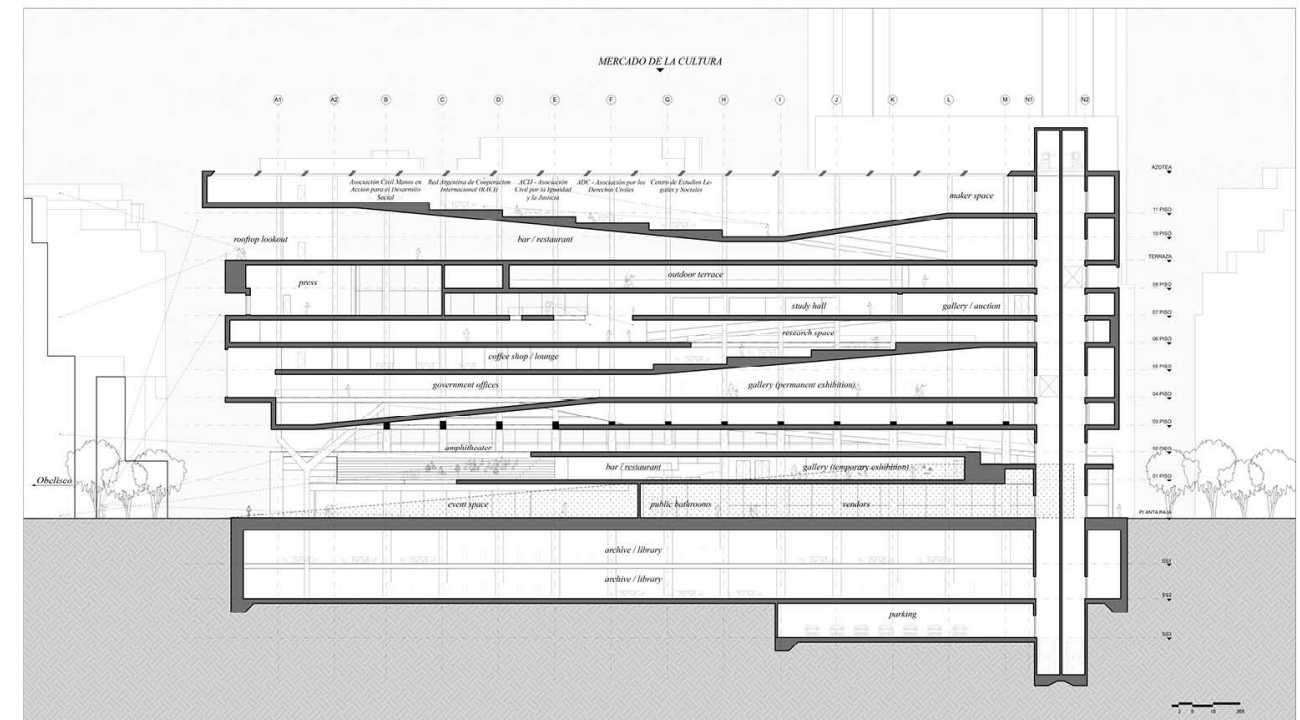
The design of the building's circulation system features a series of ramps that not only serve the practical purpose of accessibility, but also offer a unique and engaging experience for visitors. By embracing the building's structure and programs, these ramps create an interplay between the horizontal and vertical elements, emphasizing the importance of circulation and movement within the space.



Furthermore, the sculptural cuts that are created by the ramps running along the facade create a striking visual effect, inviting the surrounding urban context into the building and providing wider views of the obelisk. This approach not only enhances the building's functionality but also elevates it to a work of art in its own right. Ramp functions as a connecting device physically and conceptually between public and the building itself.



Second Floor Level



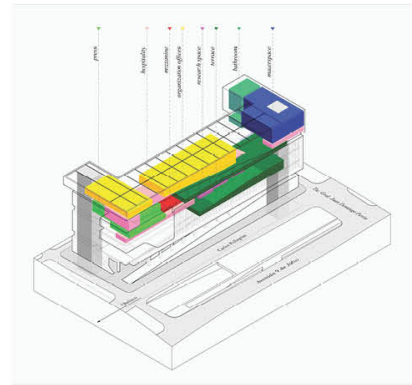
**NON-HIERARCHICAL PUBLIC AND PRIVATE PROGRAM PLACEMENTS**

*COMMUNITAS IS THE TOTAL SOCIAL PHENOMENON, THAT WHICH IS ACHIEVED WHEN ALL MEMBERS OF A SOCIETY FEEL THEMSELVES UNITED IN A SINGLE SOCIAL BODY WITHOUT THE NORMAL CONSTRAINTS OF CLASS, STATUS, OR PERSONAL INTEREST.*

*-PERCIVAL GOODMAN-*

Through an elegant integration of the building's curving ramp, visitors ascend to the fifth floor, where the research center, coffee shop, and lounge area are situated. The ramp serves as an integral part of the program, offering an institutional function. Ramp starts to merge into the program in which plays a critical role as it starts to serve not only for circulation but also for a public engagement.

**THE BUILDING BECOMES HUB OF ACTIVITY, WHERE NUMEROUS**



**INDIVIDUALS COME TOGETHER IMPROMPTU TO EXCHANGE IDEAS AND BUILD RELATIONSHIPS, A SHARABLE MEMORY.**

As a cultural incubator, the building requires a continual pursuit of research to engage students, artists, and government staff with the ongoing events of Argentina. The

space fosters a collaborative environment, providing a unique and valuable opportunity for individuals of all backgrounds to work together in the pursuit of knowledge and creativity. Fifth floor plays a critical role in shaping such elements.

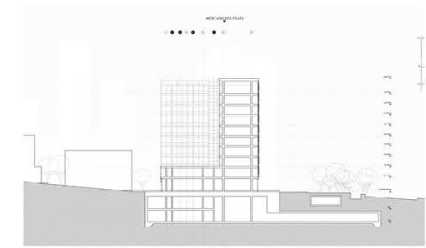
As the ramp winds its way up the building's interior/exterior, visitors eventually reach the seventh floor, which plays a crucial role in bridging the gap between private and public engagement. The ramp gracefully leads into the mezzanine area, which is home to both a press on the north side that broadcasts local events of Buenos Aires to a global audience, and a study hall and galleries on the south side. The galleries include a viewing gallery and an auction gallery, which provide an opportunity for guests to purchase artwork from local artists in Argentina.

Moving on to the ninth floor, visitors are greeted with a breathtaking rooftop lookout that offers a stunning view of the Obelisk, affording guests the chance to reflect on the view they encountered during their ascent. This floor serves as a celebration of the journey, offering a lounge space and an outdoor terrace where visitors can relax and savor their time at the site.

To further elaborate, the building's design and layout effectively interweave public and private spaces, making use of curated art works to create a seamless blend between the two. From the moment visitors embark on their journey up the ramp, they are exposed to a diverse range of programs that cater to both the public and private sectors.

**SECTIONAL SPATIAL REORGANIZATION**

The original cross section of the building highlights the challenge of accommodating diverse programs within a dense column grid that was not designed with spatial relationships between levels. The stacked floor slabs of the existing building result in a compartmentalized and disjointed interior that impedes circulation and interaction among different programs. The lack of interconnectivity between the floors hinders the building's ability to support diverse functions and adapt to changing needs.



To address these shortcomings, the design of the new building prioritizes a more

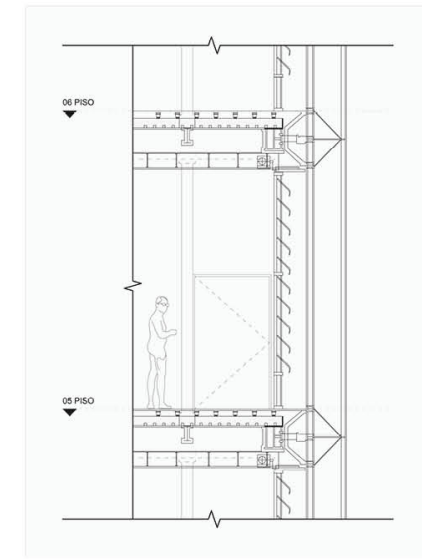
**OPEN AND FLEXIBLE SPATIAL LAYOUT THAT FACILITATES FLUID MOVEMENT AND COLLABORATION ACROSS DIFFERENT LEVELS AND PROGRAMS.**

By rethinking the column grid and reconfiguring the floor slabs, the new

design creates a more seamless and dynamic space that allows for a holistic experience and fosters greater engagement with the building's function and surrounding.

The proposed cross section of the building shows the change in dimension and facade expansion from the original facade placement. The previous column grid lines were simplified from nine to five giving flexibility to the interior space. Additionally, the structure folds into functional fixtures that can be used by visitors.

The strategic placement of government offices on multiple different levels throughout the building allows for a greater

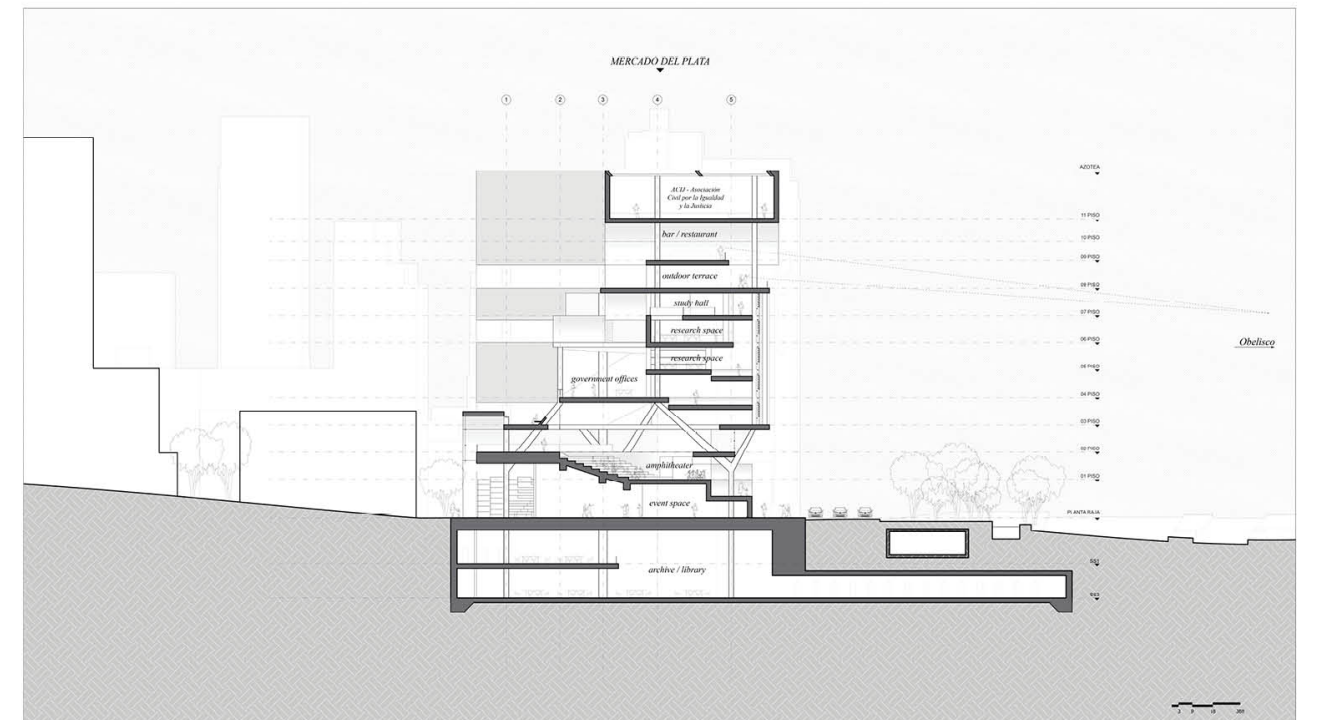
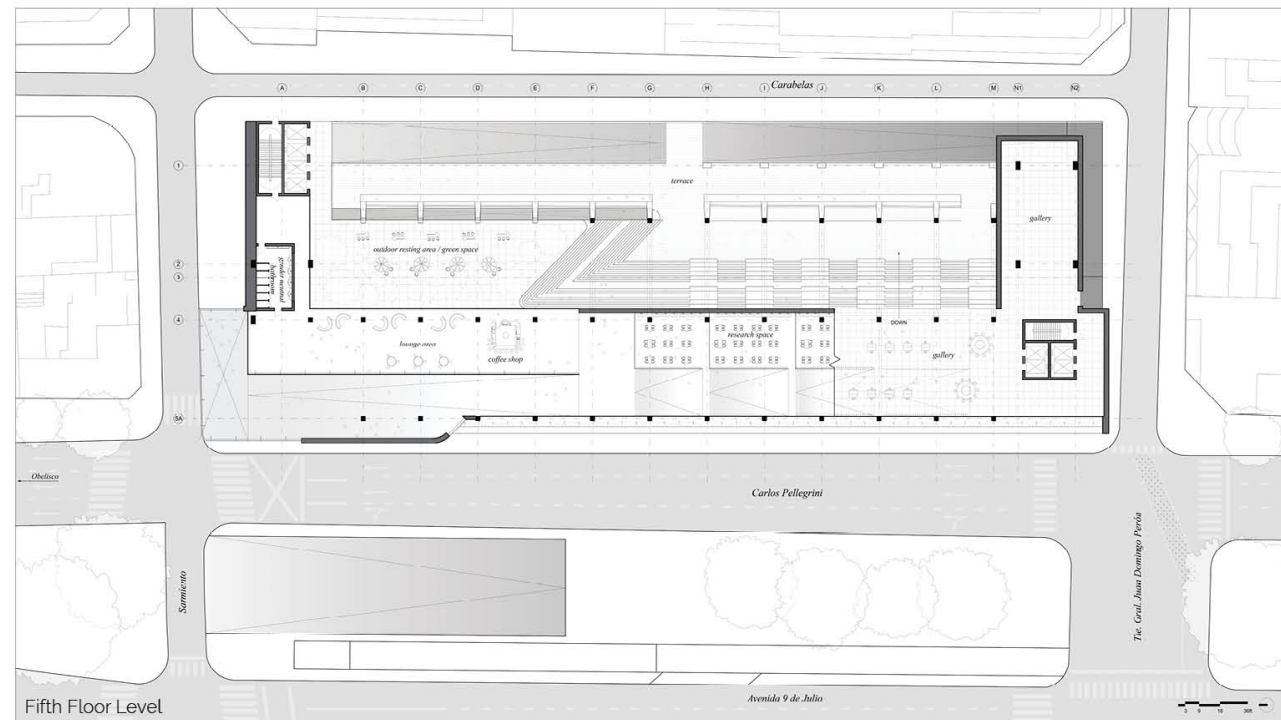


level of transparency, as visitors are able to circulate around them and observe their functions from a closer perspective. This sense of transparency is also reflected in the building's underground level, where library and archive spaces for artwork collections have been placed, enhancing visitors' appreciation of the building's cultural significance.

In an ingenious fashion, the ramps that wrap around the building not only engage the interior and exterior spaces, but also allow for the intersection and bleeding of spaces into one another, creating a unique visual and functional experience. This symbiotic relationship between the ramp and program is further enhanced by its correlation to public accessibility, where the placement of government offices on lower floors offers a level of transparency that is readily accessible to the public.

The seamless integration of the ramp into the building's overall program underscores its significance in facilitating public accessibility to the building's various amenities.

In addition, the underground level of the building has been allocated for library and archive spaces to house artwork collections, while the parking space remains the same as the original structure. As visitors navigate the building's sections, the spaces compress and expand, guiding them towards the edges of the building, where stunning lookouts towards the obelisk and the city await them. This strategic sectioning and guiding of visitors creates a cohesive and harmonious space.



**Urban Canvas** | Dynamic and flexible space that can evolve with the community through the use of temporary artworks and responsive programs, fostering a democratic arena where citizens can shape their community's identity.

The Edificio Mercado del Plata has stood vacant for more than eight years, rendering it unsuitable for contemporary banking and office use. As a result, the building remains an empty vessel, serving as a canvas for commercial uses and public art projects. Its location in the heart of the city makes it a prime target for overnight protests, often resulting in banners and other displays that adorn its exterior. While the authorities quickly remove these displays, the building's central location and large façade make it an ideal site for the display of art projects.

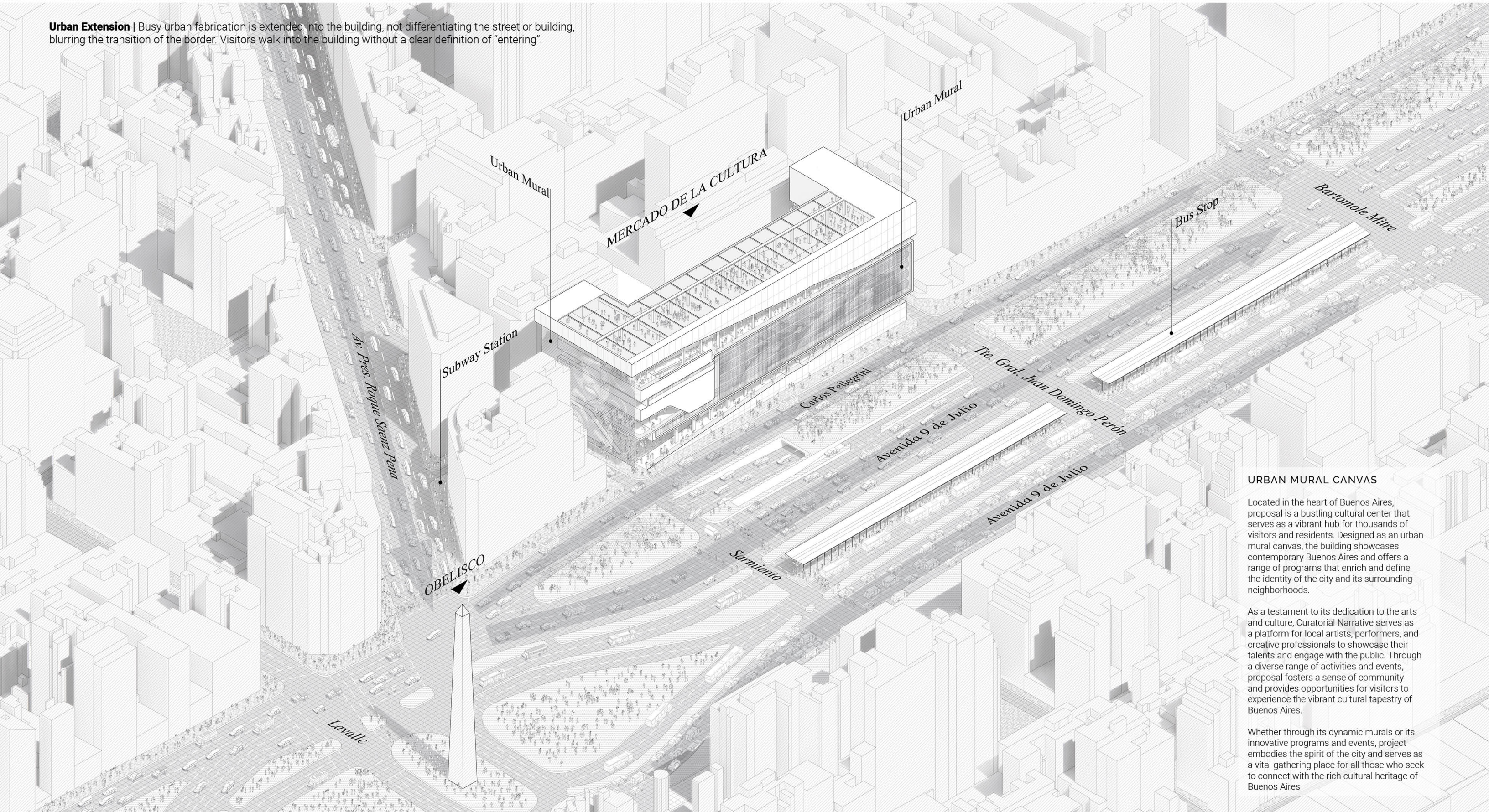
However, the true potential of the Edificio Mercado del Plata lies in its capacity to serve as a balanced mixed-use facility for civic, public, and private sectors. With the right blend of sectors, this building can become a democratic arena where contemporary citizens can realize their aspirations for a better and more inclusive society. By creating a harmonious mix of uses, the building can become a hub for cultural and economic activity, a place where people can come together to exchange ideas and engage with their community. Such a transformation can help to revitalize the building and bring it back to its former glory, while at the same time providing a valuable resource for the people of Buenos Aires.

The proposed design seeks to depart from the conventional approach of creating a static and rigid architecture for civic use, and instead, aims to create a dynamic and evolving space that can grow and evolve with the community it serves. The spaces within the building are defined not only by their functional purpose but also by the artworks that adorn its exterior, selected based on the input and desires of the local public. This approach allows for a fluid and flexible program that can adapt to the changing needs and interests of the community.

Unlike traditional buildings, the artwork displayed on the building's canvas is not intended to be permanent. Rather, it is meant to be a temporary and constantly evolving reflection of the community's cultural and social landscape. As such, the programs and uses within the building are not fixed, but rather, are designed to be responsive to the changing artwork and the evolving needs of the community.

This creates an opportunity to develop a truly democratic arena where citizens can engage with contemporary cultural and social issues, and shape the identity of their community. By fostering a space that reflects the changing desires and needs of the community, the building can become a vibrant and dynamic hub of activity that serves as a powerful symbol of the community's identity and aspirations.

**Urban Extension** | Busy urban fabrication is extended into the building, not differentiating the street or building, blurring the transition of the border. Visitors walk into the building without a clear definition of "entering".



#### URBAN MURAL CANVAS

Located in the heart of Buenos Aires, proposal is a bustling cultural center that serves as a vibrant hub for thousands of visitors and residents. Designed as an urban mural canvas, the building showcases contemporary Buenos Aires and offers a range of programs that enrich and define the identity of the city and its surrounding neighborhoods.

As a testament to its dedication to the arts and culture, Curatorial Narrative serves as a platform for local artists, performers, and creative professionals to showcase their talents and engage with the public. Through a diverse range of activities and events, proposal fosters a sense of community and provides opportunities for visitors to experience the vibrant cultural tapestry of Buenos Aires.

Whether through its dynamic murals or its innovative programs and events, project embodies the spirit of the city and serves as a vital gathering place for all those who seek to connect with the rich cultural heritage of Buenos Aires



## Non-Anthropocentric Gardening Architectural Prototype

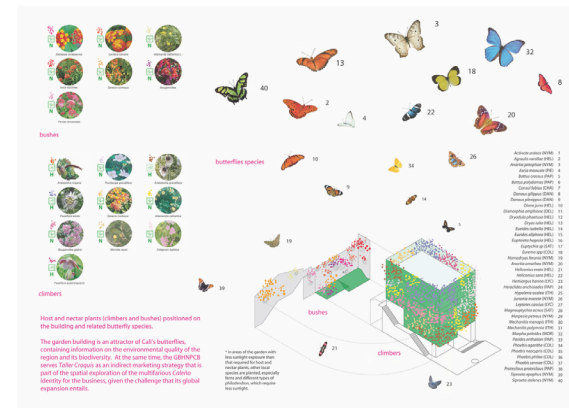
A bioclimatic prototype of a host and nectar garden building design by Husos architects shows an example of how an architect can actively engage in the environment both as an actor and actant and raises great awareness of sustainability and environmental education. The building promotes and possesses the fundamental idea of being a non-anthropocentric gardening concept by inaugurating entanglements of ecological elements such as a green façade and a series of small built-in pockets of local ecosystems' plantations mainly for nectar and butterflies' host plants. The building functions as a live-work residential space that educates people and as a biological common ground that attracts the local ecosystem inside the building. Especially when it comes to the butterflies, Husos architects mentioned that the building uses the presence of butterflies as a biometer to gauge the quality of the environment and lend visibility to the unique value of the biodiverse ecosystem where it is built. It being one of the most effective indicators of an ecosystem's quality and biodiversity especially in Cali where has the greatest diversity of butterfly species in the world.

Bruno Latour argues in his essay, *Technology is Society Made Durable*, "Refusing to explain the closure of a controversy by its consequences does not mean that we are indifferent to the possibility of judgment, but only that refuse to accept judgments that transcend the situation. For network analysis does not prevent judgment any more than it prevents differentiation."

His idea of a dichotomous relationship between actor and actant and his position on needing a networking between the two is illustrated in the text. Without a clear distinction between the two, the actor observes a more thorough understanding of such a subject if networking occurs. The perception of trying to understand with networking between two actors and actant prevents making a certain one-sided judgment. Instead, it creates a profound understanding of both matters. To this extent, architects should function both as actors and actants to create confrontational networking, as Latour mentioned.

The building designed by Husos, an actor, is mainly occupied or built around for several different species such as butterflies, an actant. This role continuously shifts as humans use butterflies to gauge the ecosystem. This endless loop of agency between actor and actant creates an intimate relationship that ultimately brings awareness of the climate crisis and educates people. As Latour mentioned, the action caused by an actant introduces another action that may lead to a better foreseeable situation. The green façade is interwoven to building design, not only trying to attract butterflies but also other local actants. It provides a comfortable microclimate within the building benefiting different actors. Reducing energy consumption for people and functioning as a prototype for creating a domestic garden for all the insects and birds in the area to gather. It becomes a biological corridor where local insects come and network with the building. Endless networking between manufactured object, building, and nature nurtures the essence of an architecture agenda. The initial scale of the project is only a singular building, but the impact of its existence is tremendously massive on the territorial scale as it visually shows the consequences of the ecosystem around the whole Cali area in real-time. This simple yet complicated small ecological systemed non-anthropocentric garden building typology rethinks the entire concept of the garden. A primitive garden, forest, originally existed for every species to flourish there being. It was never designed by or for people to spend their leisure time. The building brings back the concept of a primitive garden to educate actants, humans, and also makes them aware of how anthropocentric perspective dominates when designing spaces.

The Garden Building with Host and Nectar Plants for Cali Butterflies by HUSOS Architects



# 01 ELECTIVE WORK

## transscalarities short essay

Ani Liu's Toy Project  
Its Faulty Foundation

The primary differentiation between modernism and postmodernism lies in their respective literary styles. Modernism is characterized by a radical departure from traditional prose and verse forms, whereas postmodernism is identified by the self-conscious utilization of earlier styles and conventions. Postmodernism espouses a vastly divergent ideology from modernism, which initially arose from the shattering of conventional boundaries between binary oppositions such as male and female, country to country, and you and I. For instance, the emergence of feminism did not occur suddenly with the rise of a female figure with a public voice. Instead, feminist thought evolved as female perspectives shifted during the onset of postmodernism in the 19th century, from simply undertaking certain actions to questioning why women engage in actions that men do not.

According to Astrida Neimanis's work, "Embodying Water: Feminist Phenomenology for Posthuman Worlds," an adequate comprehension of embodiment is not shaped solely by asking what a body is, but rather by inquiring more curiously about one's politics of location. The text cites Rich's work to demonstrate that an understanding of one's body, even a rigorously situated one, is multi-scalar and multi-generational, porous and palimpsestic. Rather than merely raising agendas that people may already be aware of, the text argues for the need to establish a well-considered stance, an individual's myth position, to guide the comprehension of specific eras.

In the context of feminism, Ani Liu's project raises pertinent questions regarding gender equality. It can be argued that gender equality is one among many social issues that have emerged as a result of changing perceptions and ideologies. While her project highlights the importance of gender equality, it can also be seen as a reflection of modern society's phenomenology. However, the value of her project on a broader social scale remains a topic of debate. During a presentation to her, Andres Jaque and Kabage Karanja posed a question that sought to understand the meaning that her project sought to convey. However, her response was evasive and did not provide a clear explanation. This raises concerns about the quality of American architectural pedagogy and whether it blinds students to essential aspects of societal discourse. Given her reputation as an accomplished individual from a highly prestigious educational institution, it is reasonable to expect that her project generates extensive dialogue that reflects the nuances of modern society. It is possible that Liu may have unwittingly fallen into a pattern of mannerism or may be under the impression that merely raising awareness is sufficient.

Following her response to Jaque and Karanja, it became evident that Ani Liu's project aimed to simply raise awareness and start a conversation rather than proposing or embodying new perceptions or ideas of postmodernism. However, her project 'A.I. Toys: Design, Toys, Gender' had some flaws, as even raising questions was not done properly. The research raises an opportunity to critically examine gendered societal values placed on children through toys, but the use of databased algorithms, which were initially collected from an individual's choice or tendency to see certain things, can create a false dichotomy problem. It is unclear whether these algorithms are responsible for determining female preferences for pink or impacting early

## 02 ELECTIVE WORK

### argument short essay

gender choices. Rather than revealing the relationship between toys and gender, which was her intended argument, her work showcased how the algorithm narrows our choices. Therefore, it is conceivable that toys may not be the primary source of gendered social values endowed on children, and her artificial concept manufactured a glaring-looking project that confused the audience and lost track of its true essence.

In contemporary society, with its focus on gender identity rights and diversity, binary expressions are no longer adequate. In her project description, Ani Liu stated that "toys are providers of gendered social values we place on children through objects of play." However, if her algorithm-generated toys are indeed reflective of modern society, why did it only consider two binary genders, male and female? If the project aimed to reflect the current society, it should have included diverse gender identities in the algorithm to show more inclusive representation. Such limitations and shortcomings fundamentally undermine the project. While the project succeeded in raising awareness about these issues, it could have been grounded on a more robust foundation.

In his work "Technology is Society Made Durable," Bruno Latour discusses the impact of actors and points of view on the stability and definition of society. According to Latour, when actors and points of view align, a stable definition of society is formed, which can lead to domination. On the other hand, when actors are unstable and the observer's point of view is constantly shifting, the situation becomes highly unstable and negotiated, with no clear exertion of domination. Ani Liu's project attempted to align the social issues raised by postmodernism and her toy project with the topic of feminism on a broader social territorial scale. While her ambitious project visually captivated people, it failed to align public issues with the public and lacked a clear essence or answer that a postmodernism project should impose.

A.I. Toys by Ani Liu



## Critical Regionalism

*Create a building design in New York via Peter Zumthor's philosophy that embodies critical regionalist approach by reflecting context while also seeking to transcend it, providing a rare experiential effect that fosters social connections among communities.*

Kenneth Frampton's "critical regionalism" criticizes the post-modernist-built environment and suggests a developed theory based on Phenology effects. He states that "Critical Regionalism seeks to complement our normative visual experience by readdressing the tactile range of human perceptions. In so doing, it endeavors to balance the priority according to the image and to counter the Western tendency to interpret the environment in exclusively perspectival terms." The building should enact particular subjectivity in reflection of its context such as culture, social, and environmental conditions. Peter Zumthor's Therme Vals is an example of such an approach, as it is deeply informed by its context yet simultaneously seeks to transcend it.

Zumthor's approach to context and his architectural expression can be understood as "Conceptualized Context". Therme Vals is not only thought of as reactions to exact field conditions, but also include classical theories and universal concepts. He noted the importance of a building's relationship to its context, stating "inventing a building that could somehow always have been there, a building that relates to the topography and geology of the location, that responds to the stone masses of Vals Valley...". His direct quotes align with Kenneth Frampton's perspective towards regionalism. But at the same time, Therme Vals is also designed intentionally independent from its surroundings for its phenomenological experience. The atmospheric approach that gives a timelessness in such a specific context creates a sensory experience that layers additional immersive and holistic universal experience to visitors. Also, with the usage of Vals Quarzite, locally quarried stones and the combination of controlled lights and shades, the buildings brings an atmosphere of peace and tranquility that is rare to experience in a fast-paced and highly disconnected modern society.

Not only providing a rare experiential effect, philosophy embedded in Therme Vals has influenced modern perceptions of communal spaces. While the need for public bathhouses has decreased with the advent of private bathrooms and modern plumbing, the pandemic has further diminished the appeal of shared public spaces. Despite these changes, public baths continue to hold cultural significance in many worlds and are still valued and used. Therme Vals works to respect and elevate this unique cultural heritage in a rapidly changing and homogenized society while simultaneously reinterpreting the concept of communal spaces in a modern context. The idea of communal bathing may be less common today, but it remains valuable for fostering social connections among communities. With its large pools and shared spaces, the building offers visitors an opportunity to connect in an increasingly rare way in our individualistic society.

Thus, Therme Vals can be seen as an example of "conceptualized context," where the building is conceived as a response to the specific conditions of its location but also embodies a timeless and universal concept. The building's use of natural materials, integration into the surrounding landscape, and emphasis on creating a sensory experience reflect a critical regionalist approach to architecture while also transcending its specific context.

Set of ai-generated images with 25 word statement

Just like Therme Vals, create a building design replacing Grace Farm via Peter Zumthor's philosophy that embodies critical regionalist approach by reflecting context while also seeking to transcend it, providing a rare experiential effect that fosters social connections among communities.



## 03 ELECTIVE WORK

concepts  
short essay

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