



OLD
is
NEW

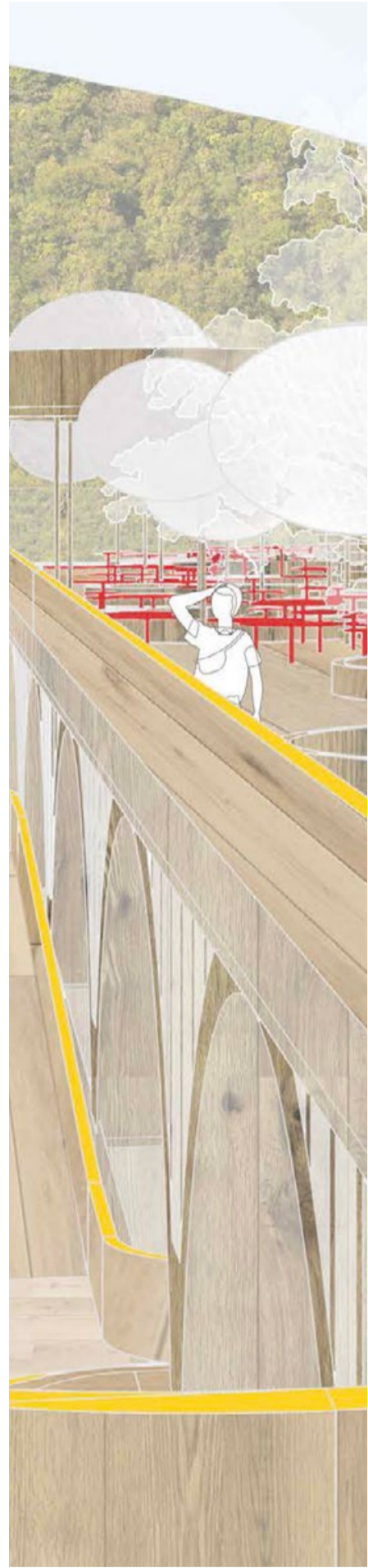
Rebuilding European Habits

Marika Falco

Architecture Portfolio
Columbia University (GSAPP)
2021-2024

ST IMPER
SCRIPTIO

01



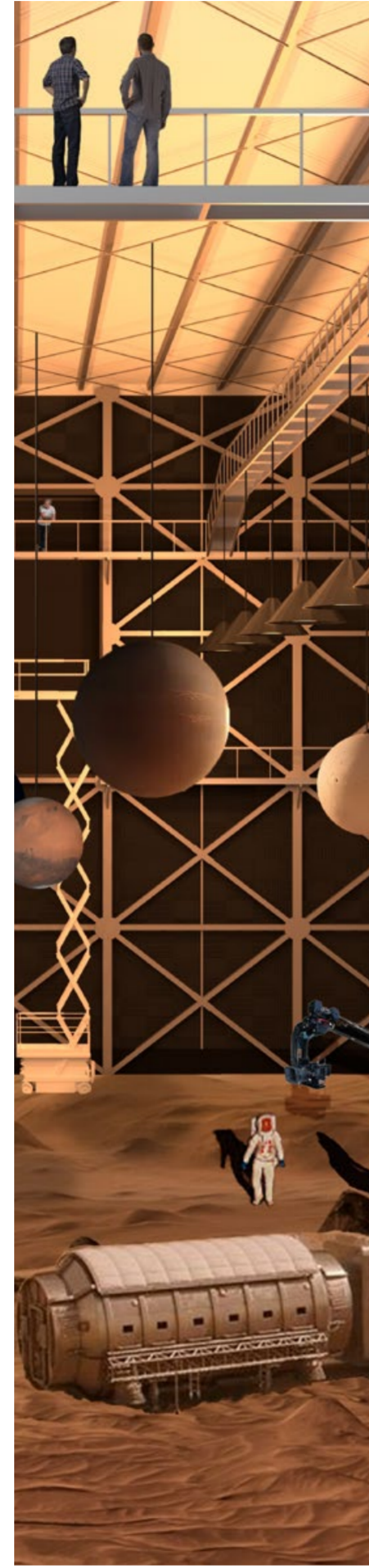
EARTHY & UNEARTHLY

02



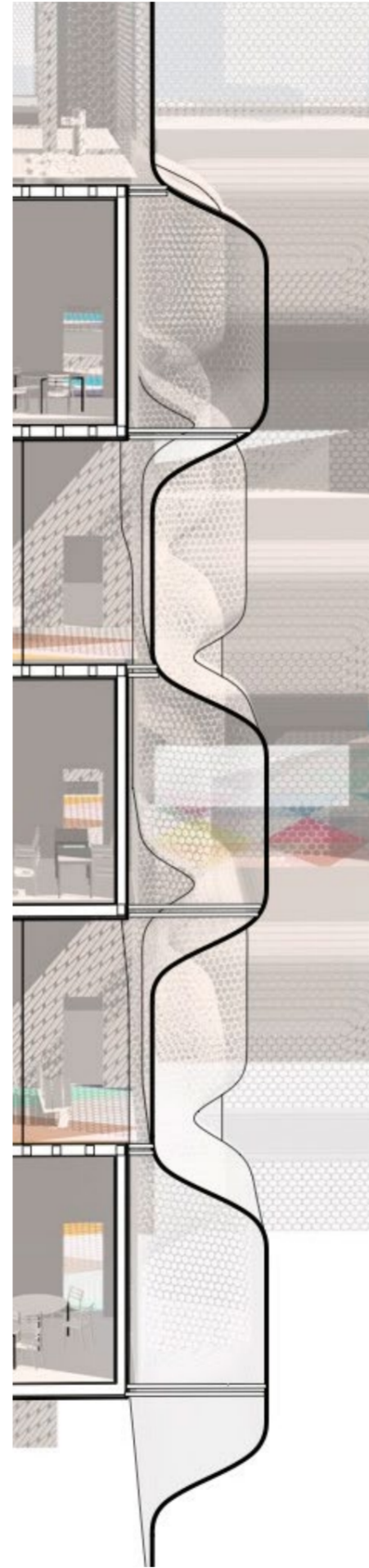
LITTLE MOTT HAVEN

03



KINGSBRIDGE STUDIOS

04



HIDE AND SEEK

05



PARKLIFE

06



FRAGMENTS of HOME

07



TECH SEQUENCE

01

EARTHY & UNEARTHLY

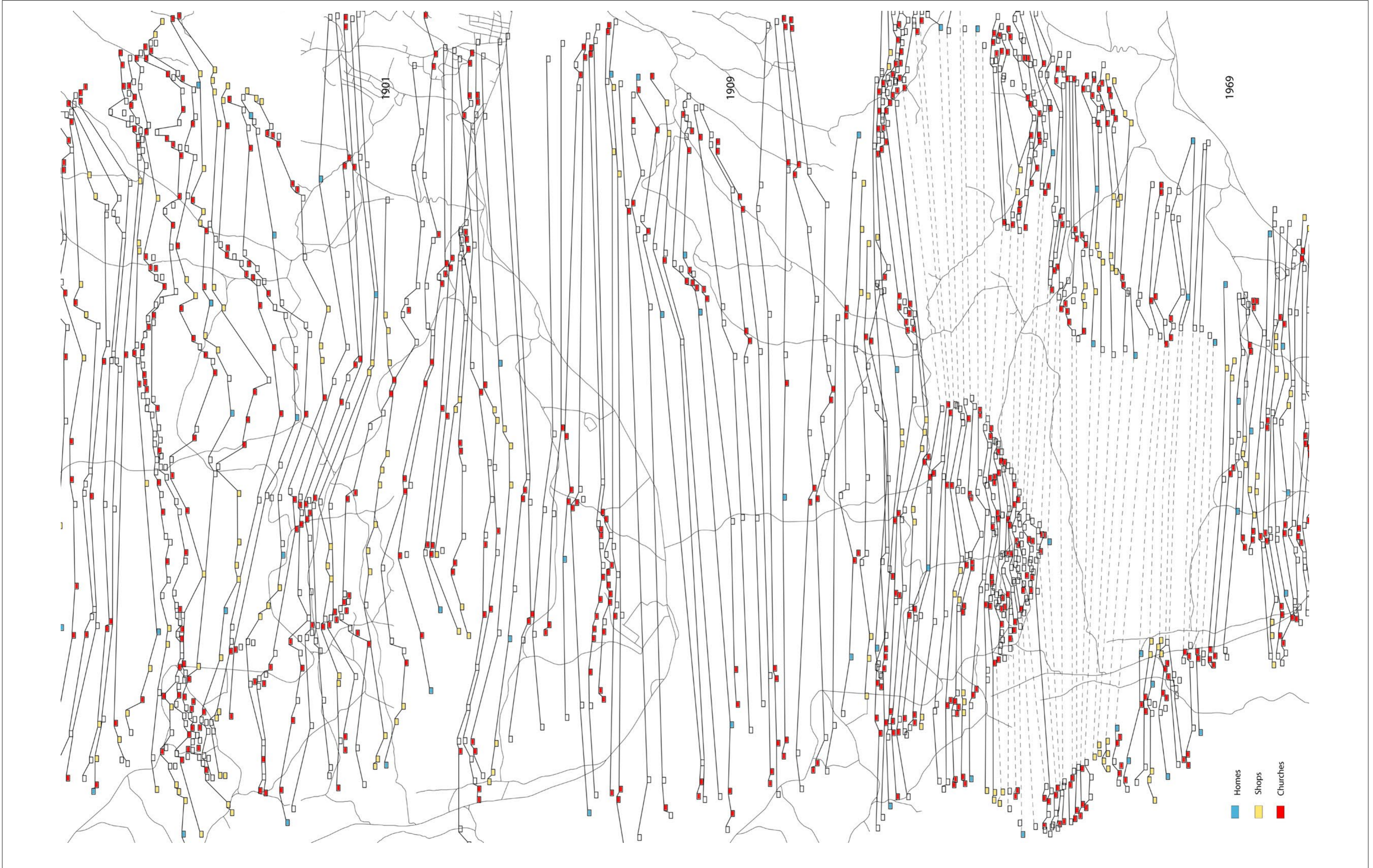
Ashokan Reservoir, NY

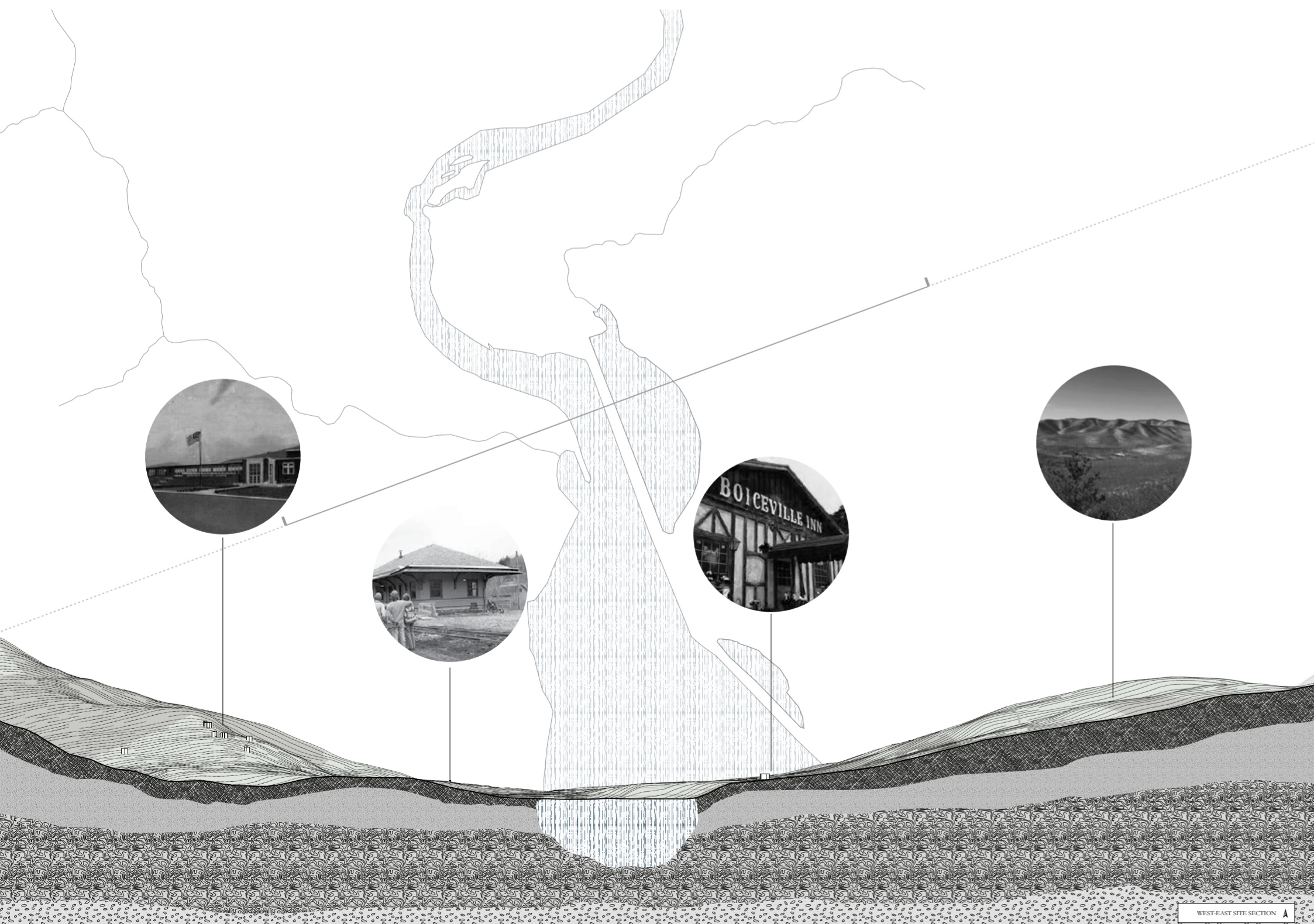
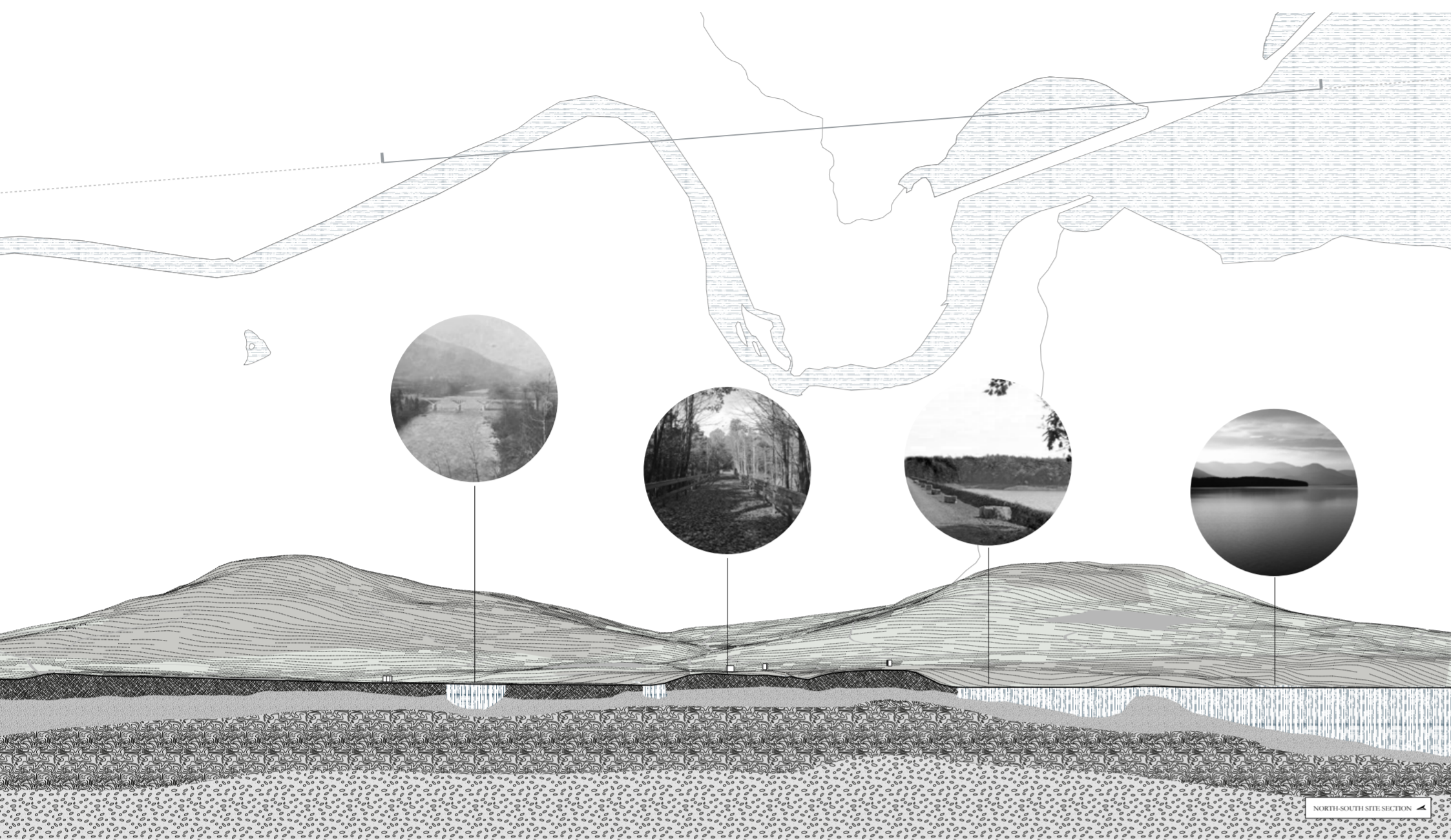


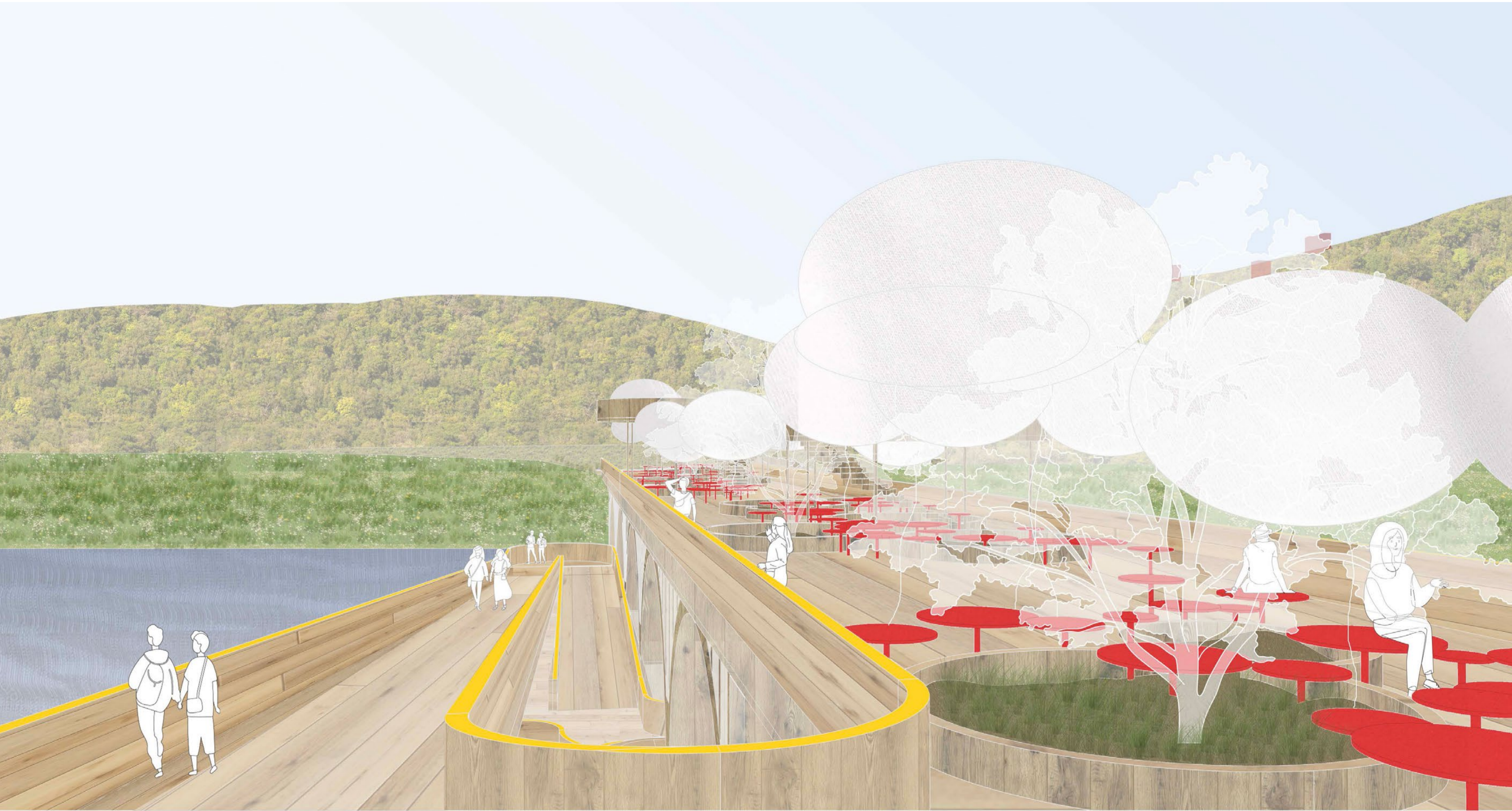
Located in Ulster County (NY), the Ashokan Reservoir was constructed between 1907 and 1915 by the New York City Board of Water Supply. A reservoir that would provide the city of New York and its residents with the “cleanest” and “most pristine” drinking water. On the contrary and in detriment to its local communities, the Ashokan Reservoir led to the flooding of thousands of acres of farmland and erased the homes of two thousand residents. Taken under eminent domain, the commons were silenced by the hand of power of the state of New York.

Reclaiming the Five Arches Bridge for the commons, this thesis envisions the bridge as the main street of the neighborhood. Just like the dichotomy of ‘Earthy and Unearthly’, the bridge embodies a contrast between a freeform floatable spiritual space (like the unearthliness of the church) and a structural geometric bridge (like the body of the church).

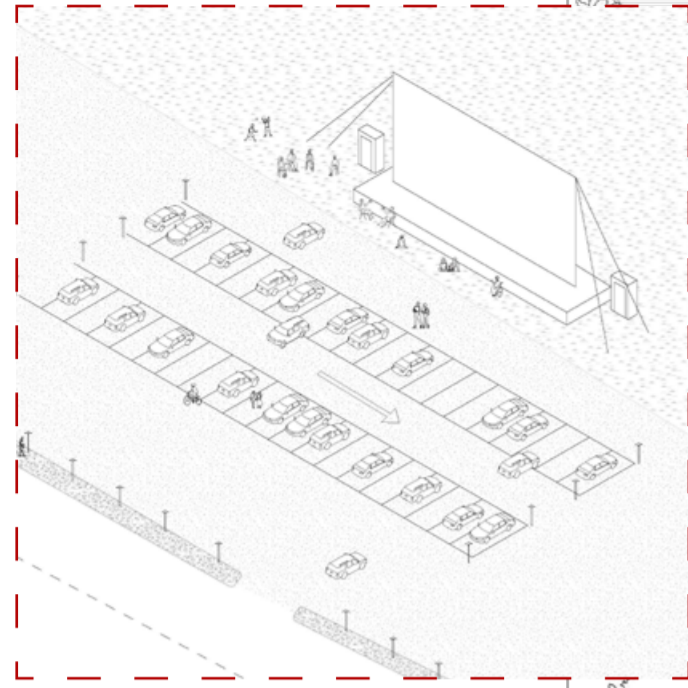
Partially covered with a canopy of balloons, inflatable structures were designed in the first part for protection against the weather but also for adaptable use by the commons- the balloons being draggable by pulling on their strings. Along with the balloons cohabit a series of trees dispersed along the bridge. Partially surrounded by walk-up infrastructures, the community is provided with the agency to climb up the trees and observe the surrounding area from a higher stance of freedom and power.



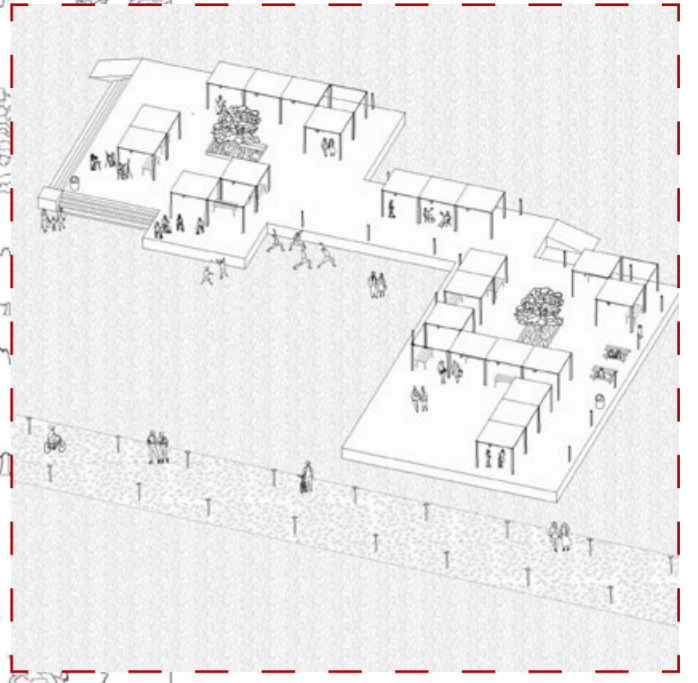




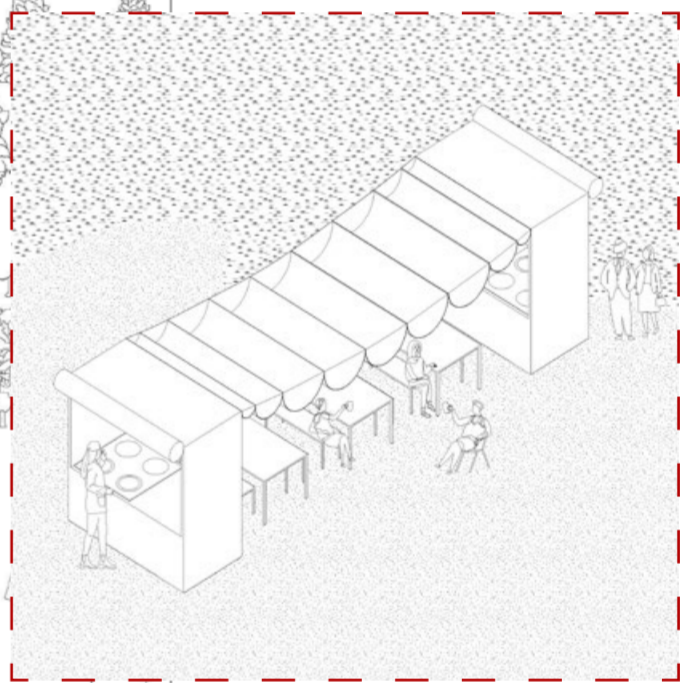
Drive-through cinema



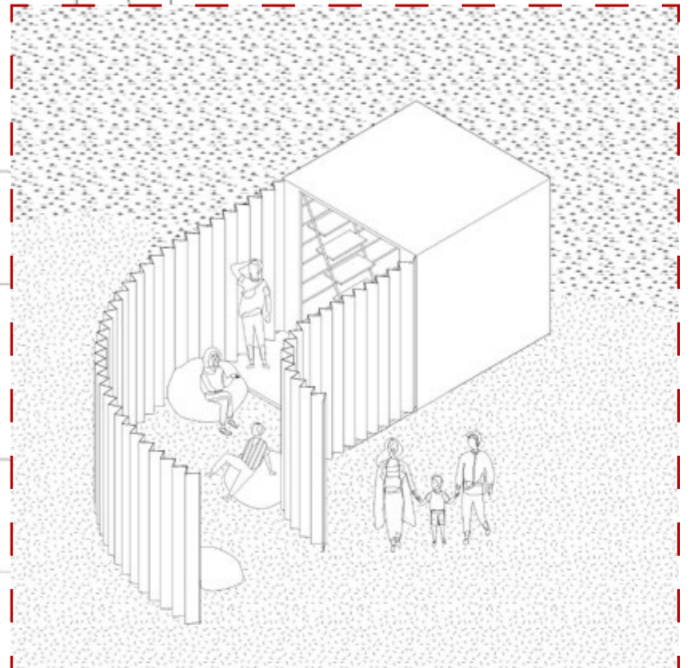
Marketplace



Portable Kitchen

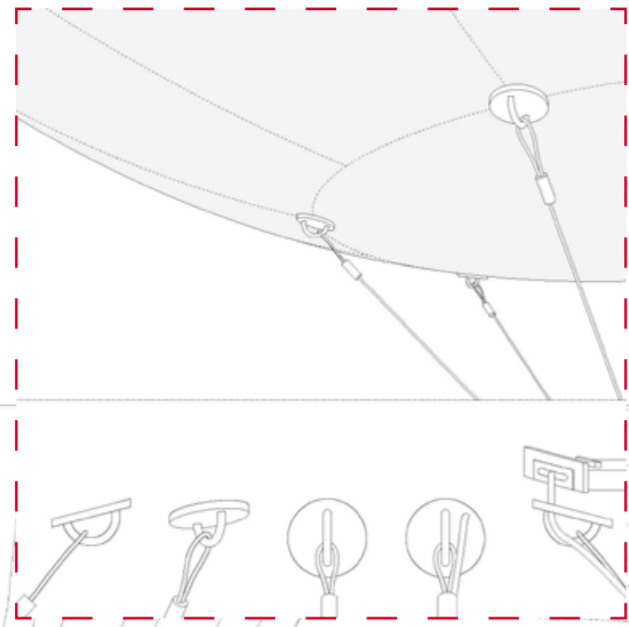


Bookworm

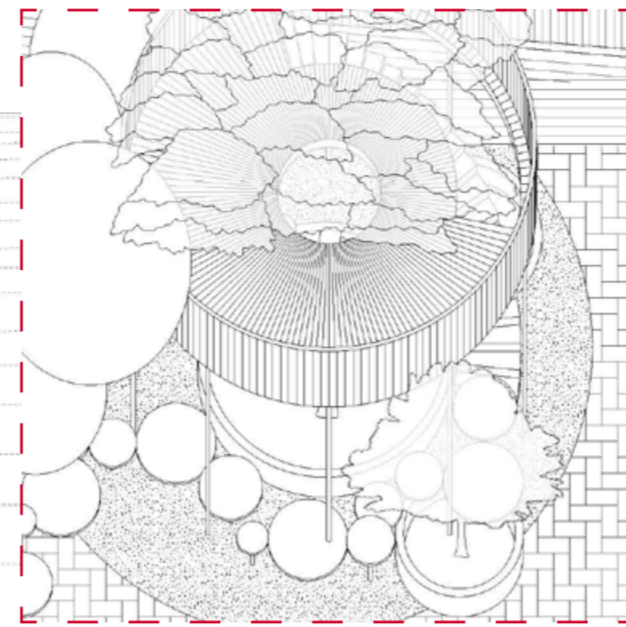




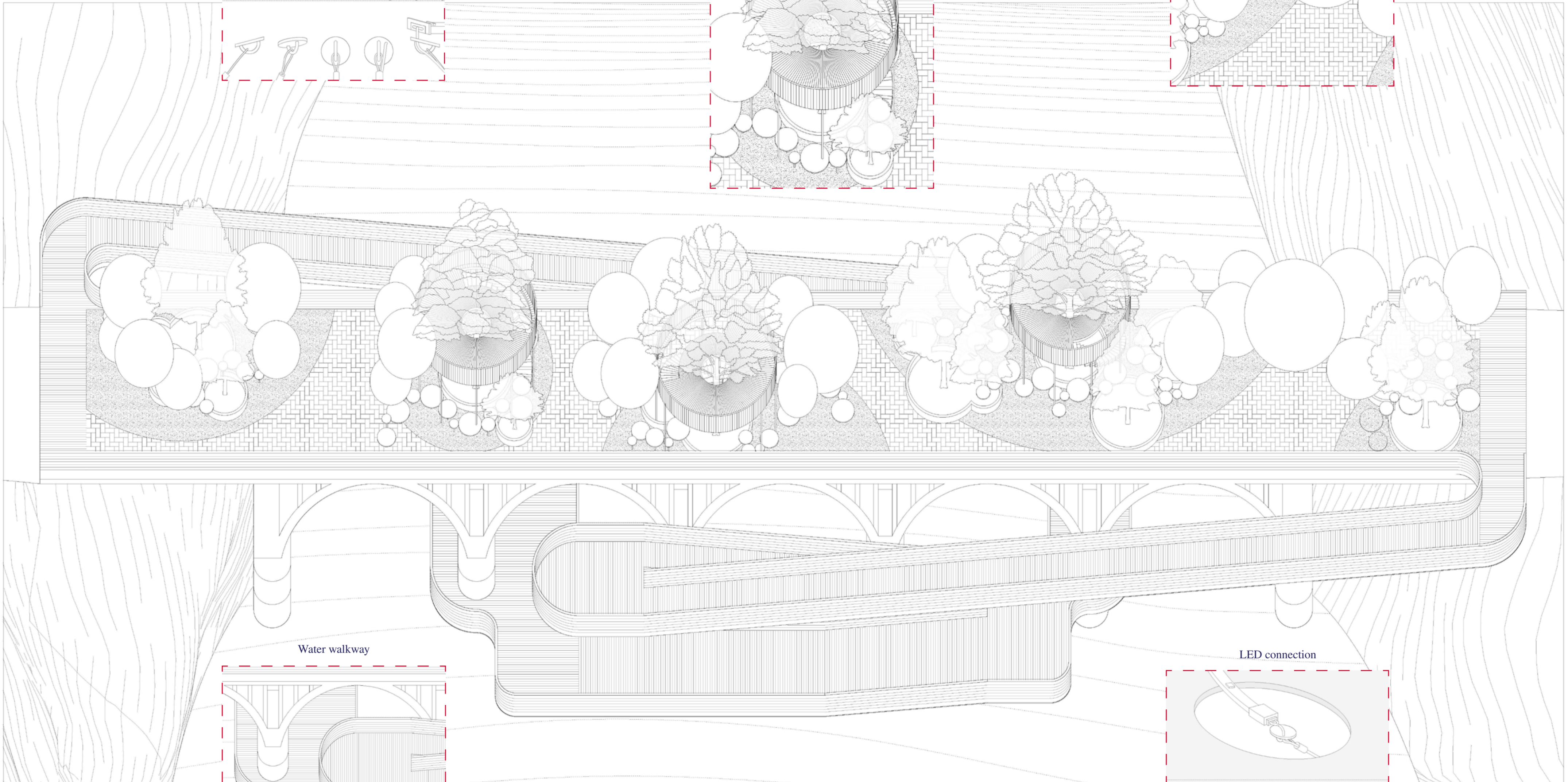
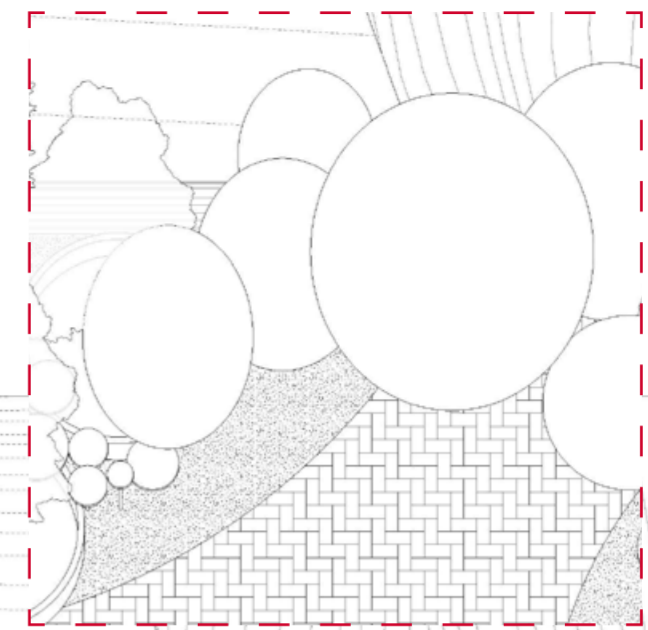
Balloon connection



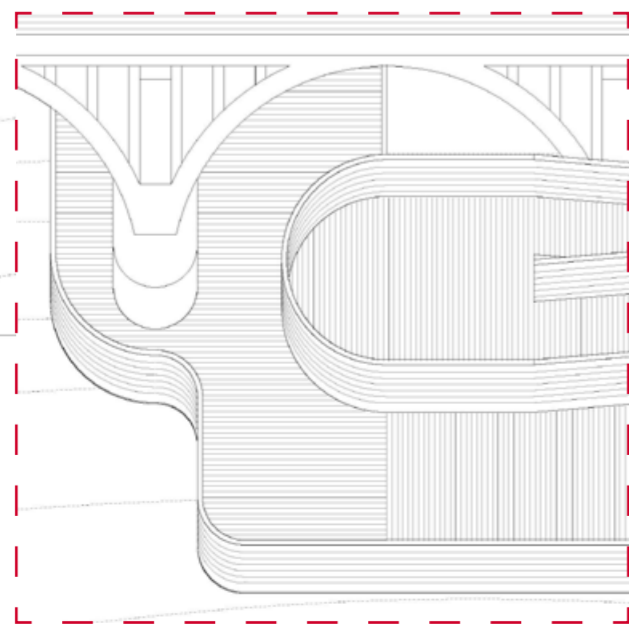
Walk-up and watching spot



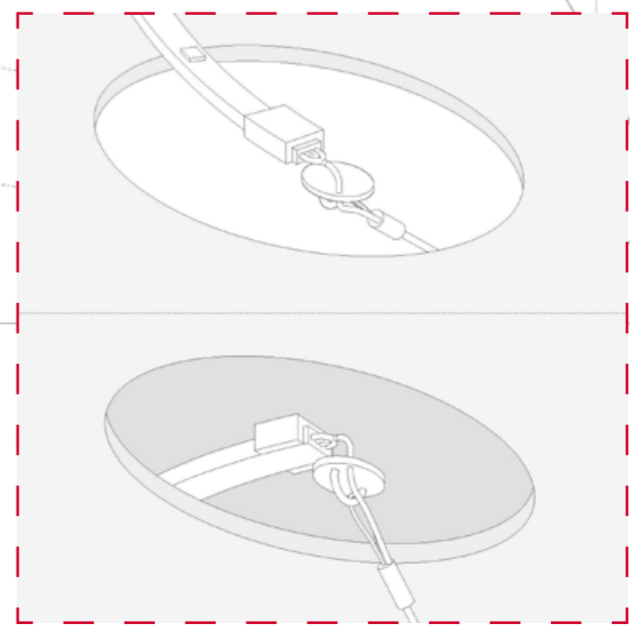
Transportable balloons



Water walkway



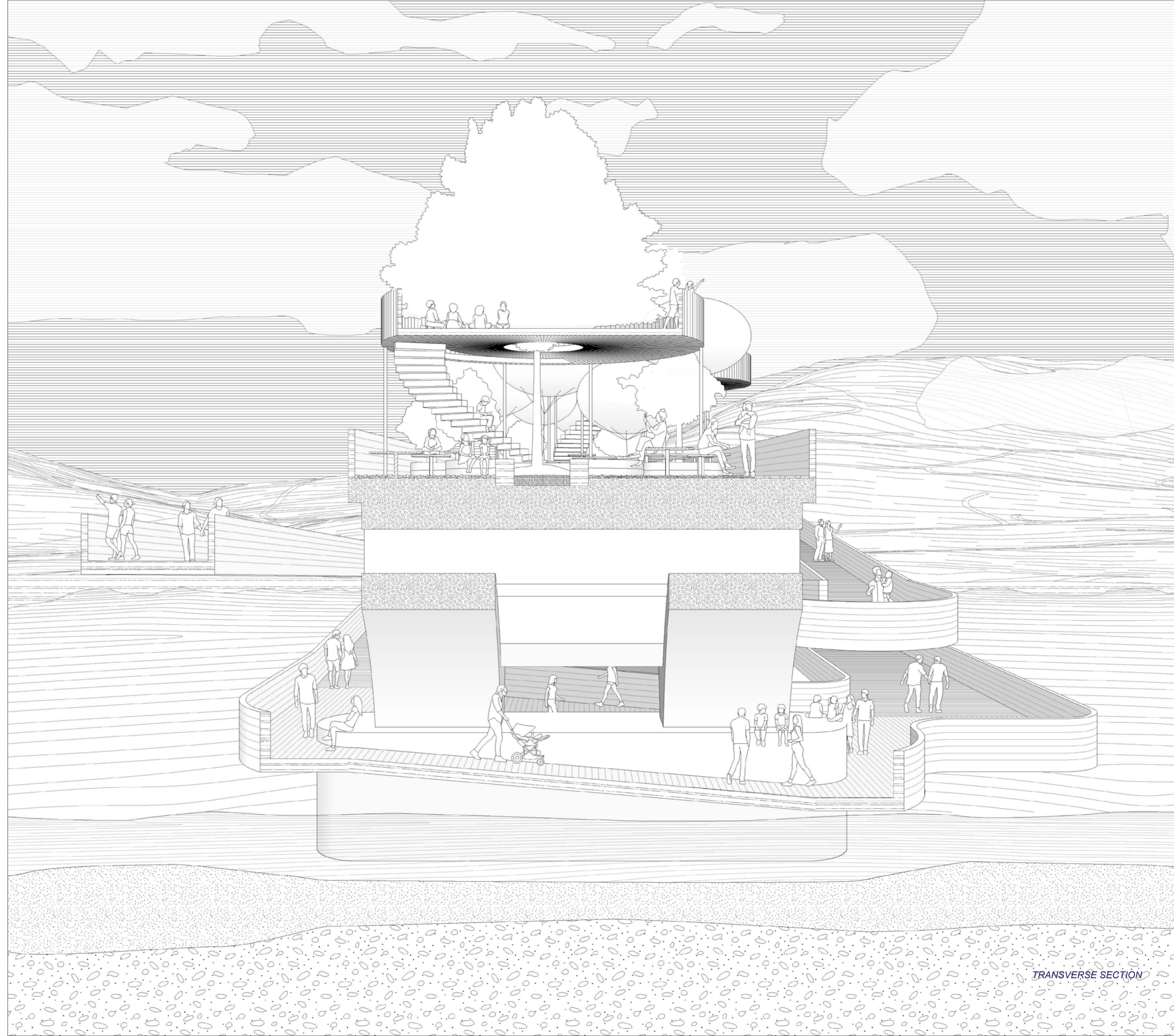
LED connection



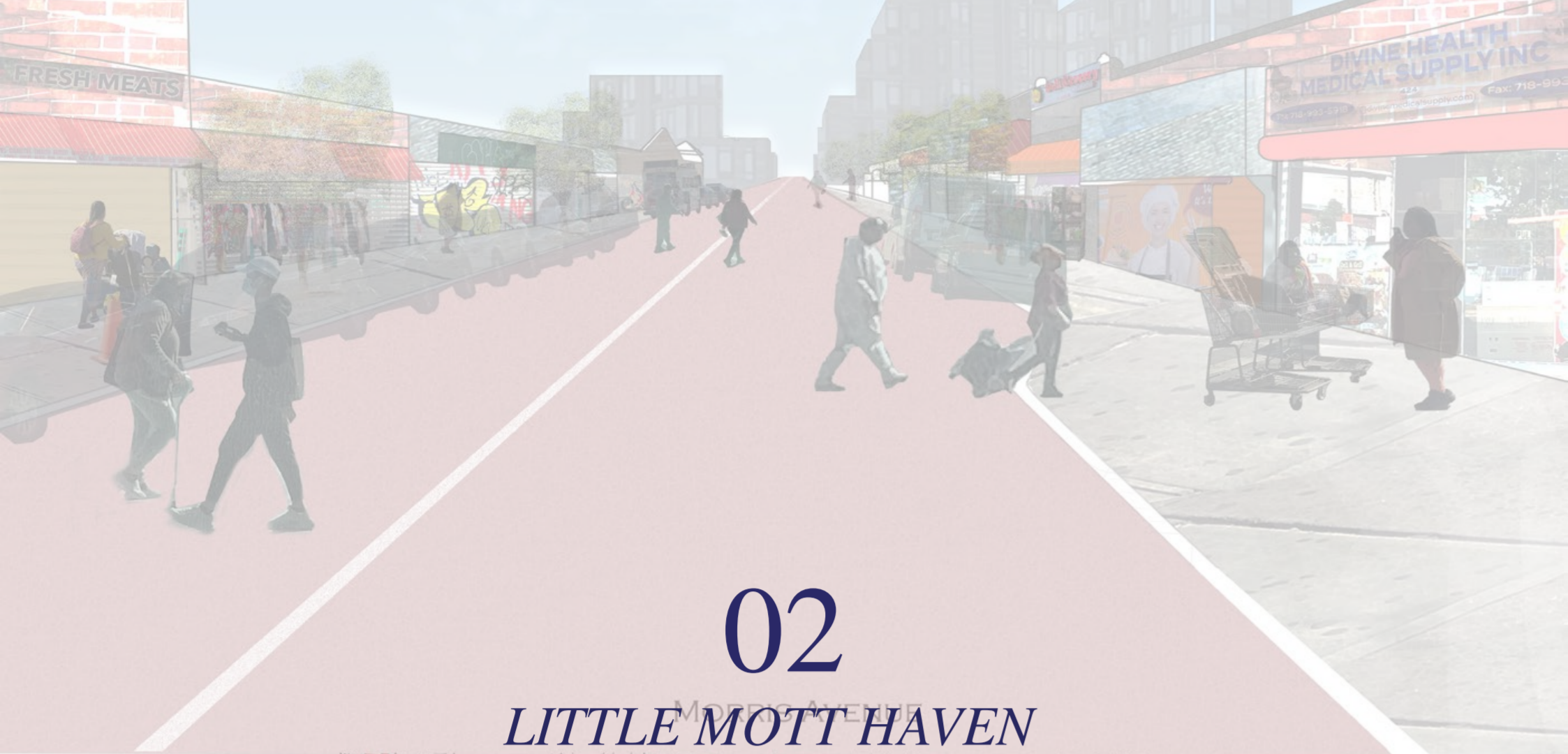
Reclaiming the Five Arches Bridge for the commons, this thesis envisions the bridge as the main street of the neighborhood.

Partially covered with a canopy of balloons, these inflatable structures were designed in the first part for protection against the weather but also for adaptable use by the commons- the balloons being draggable by pulling on their strings.

Along with the balloons cohabit a series of trees dispersed along the bridge. Partially surrounded by walk-up infrastructures, the community is provided with the agency to climb up the trees and observe the surrounding area from a higher stance of freedom and power.



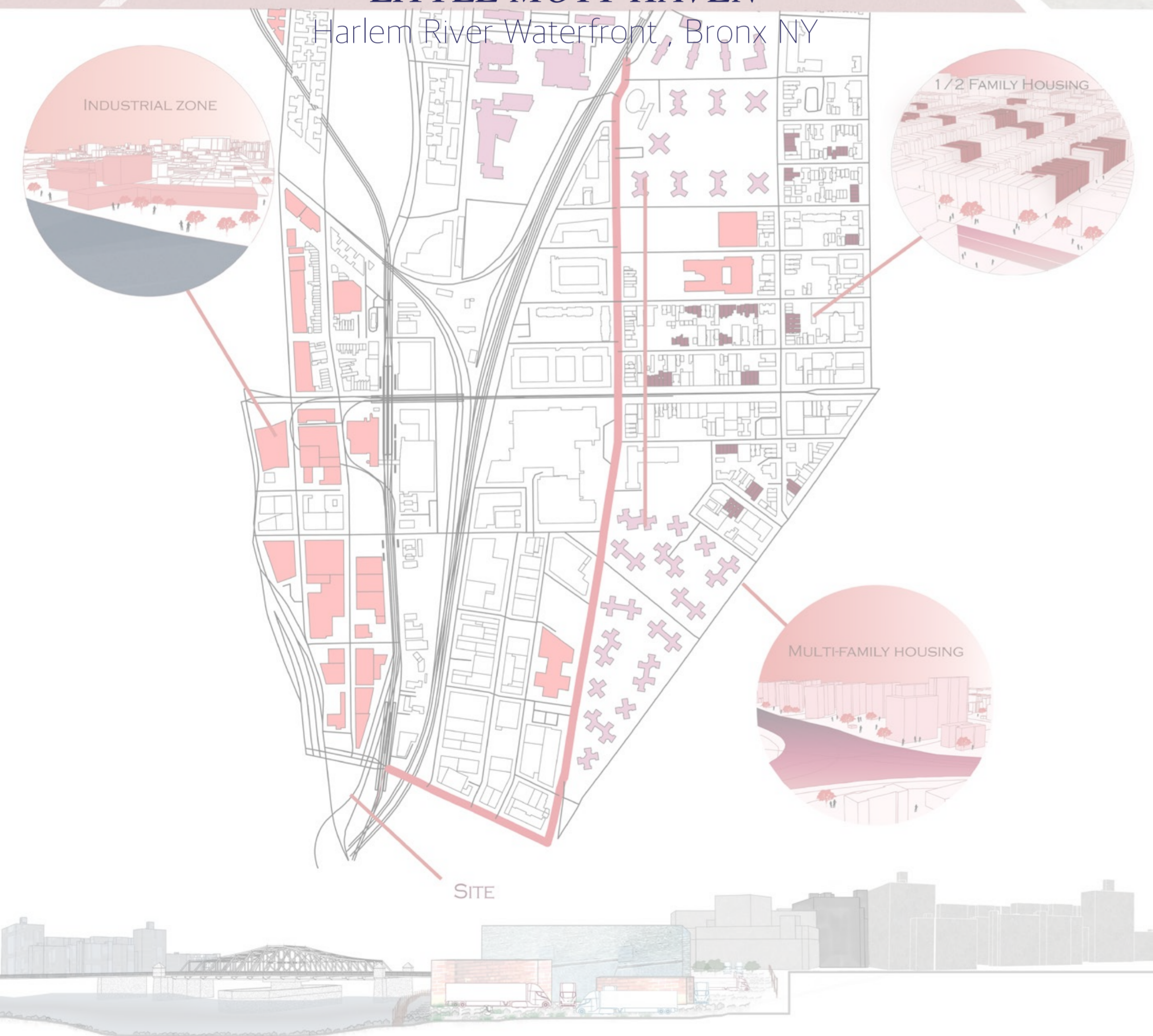




02

LITTLE MOTT HAVEN

Harlem River Waterfront, Bronx NY



Our site sitting by the river, the first vision that came into mind was Venice and its distinct architectural typology: the portego.

In a typical Venetian palace, the portego is the local passage hall that joins the water portal with the land portal. On the ground floor, it serves as an entrance hall for loading goods and parking boats, while on the upper floors the portego is used both as a reception and a passing hall to access other rooms, located on both sides.

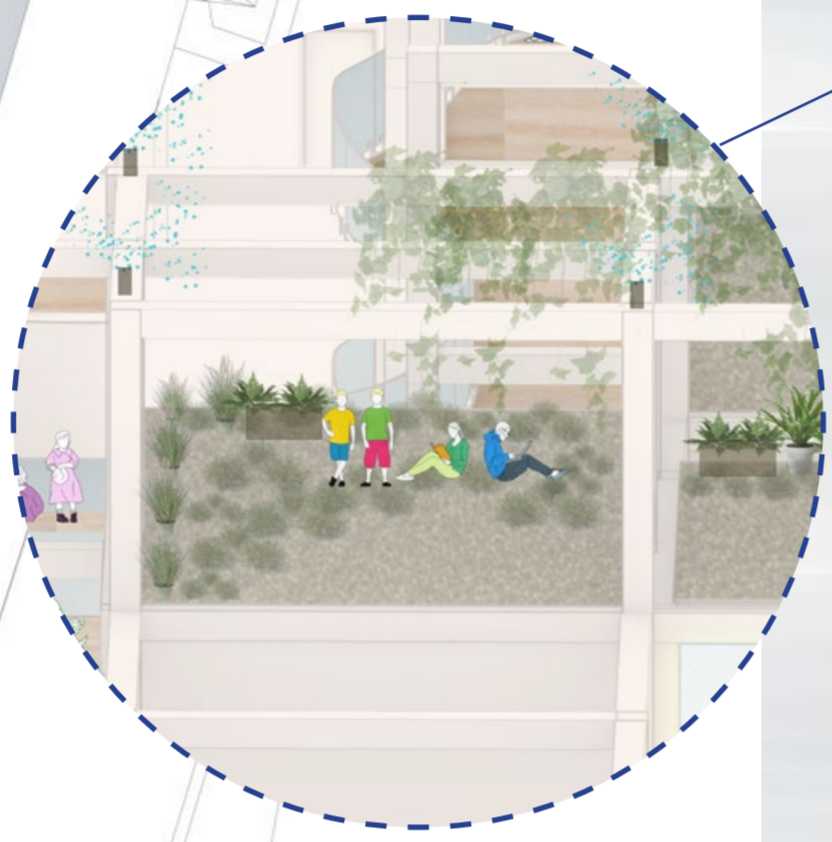
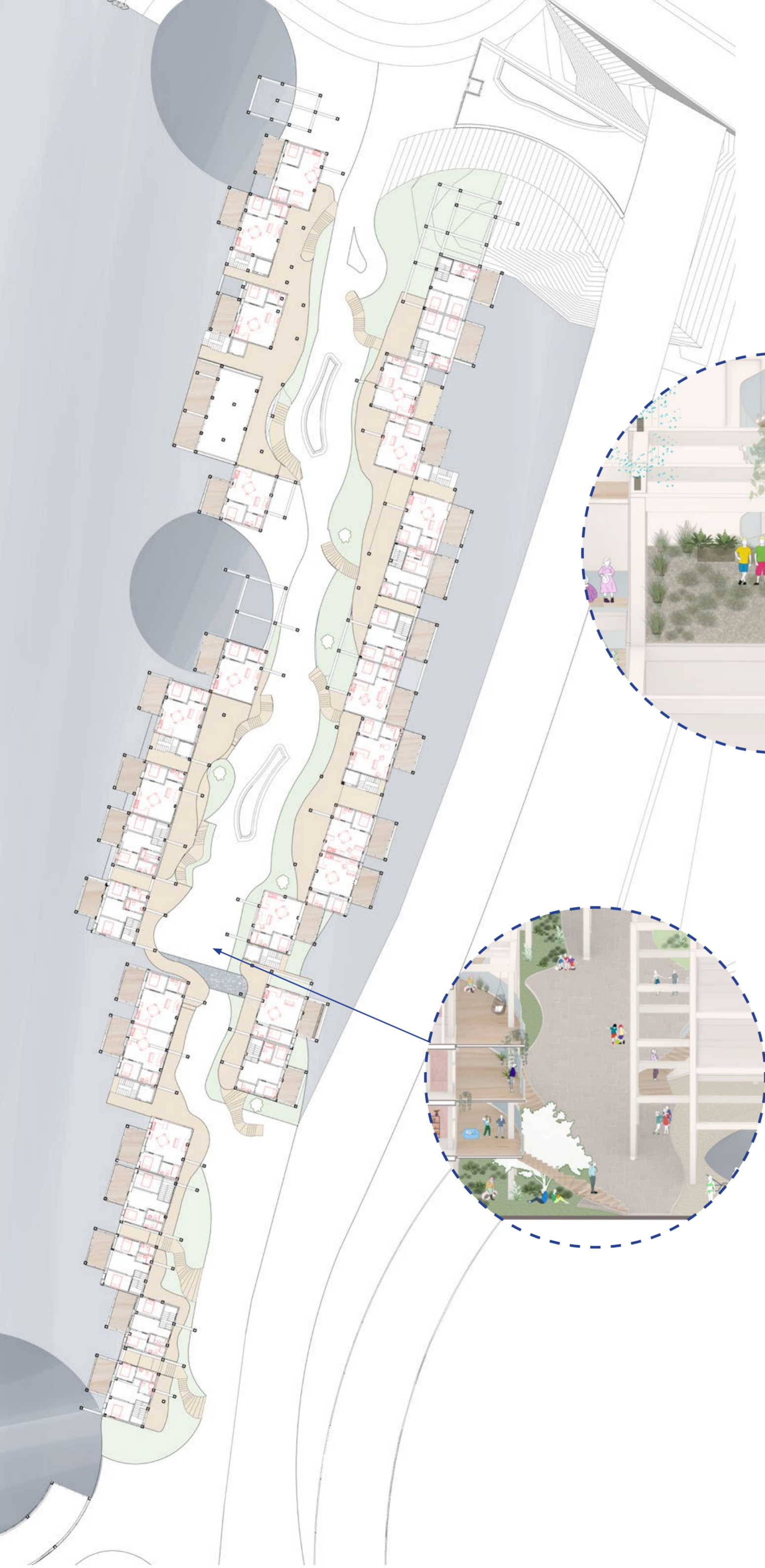
During the summer months, the portego glass walls are left open to allow breezes off the river to enter the apartment. The portego space is shaded from the high summer sun by the overhead greenery on the trellis in bloom through the warm months.

The portego is a buffer space that that allows the inhabitants to feel the natural beauty of the river and experience the great views, but provides the comfort of enclosure and shade when the weather is too harsh.

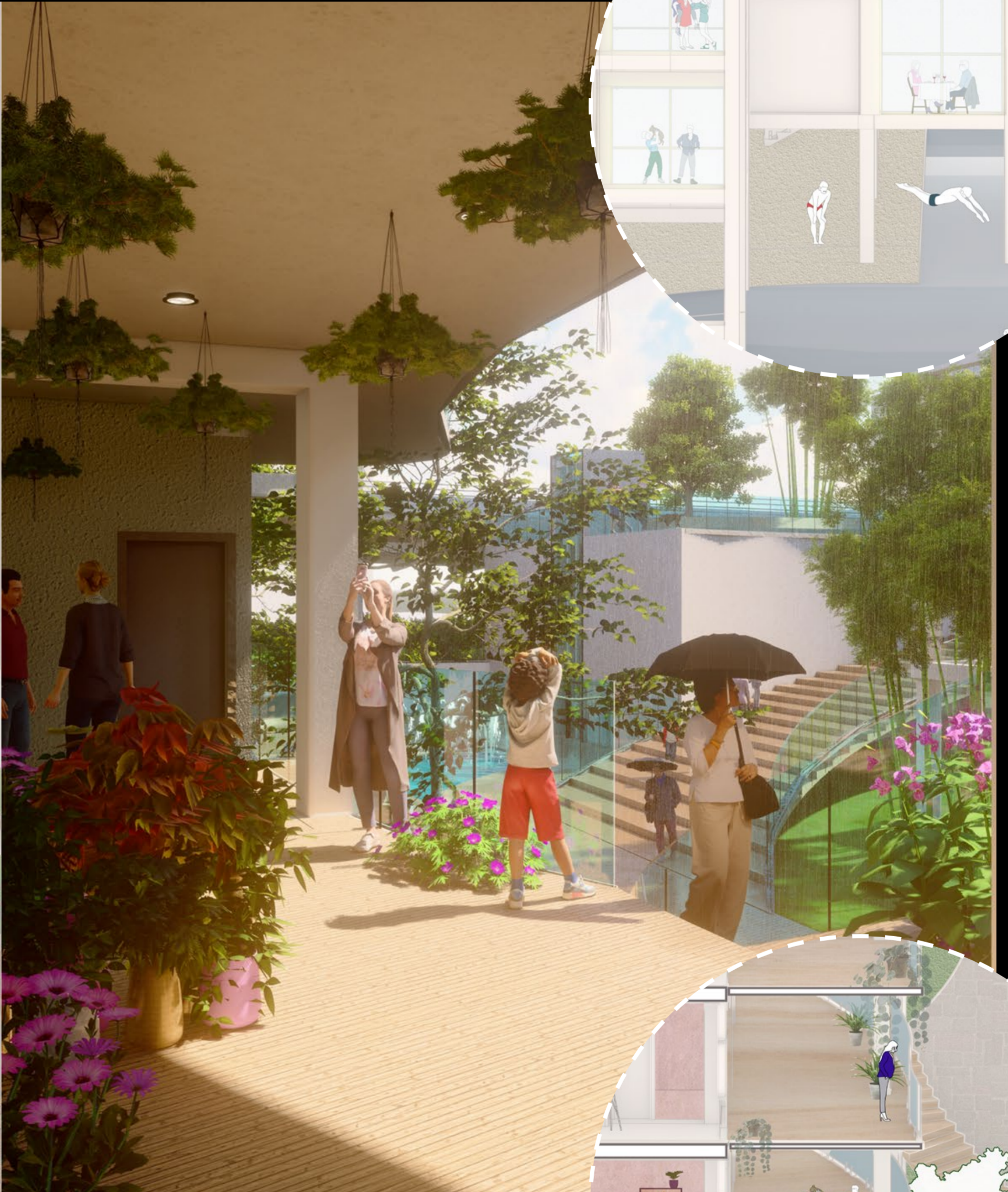


TRANSVERSE SECTION





L2 PLAN, UNIT SECTIONS and SITE SECTION



Columbia University GSAPP
In collaboration with Emilie Kern
Instructor: Wonne Ickx
ADV V (2023)



03

KINGSBRIDGE STUDIOS

Bronx, NY

What if this armory - this sleeping giant of a building - awoke and set the stage for a new future for the Bronx?

What if this armory embraced an industry that utilized the uniqueness of its space? And, what if this industry then embraced the residents of this neighborhood, offering new opportunities, training, and jobs?

We imagine Kingsbridge Studios to do just that. A neighborhood within a neighborhood. A place that embraces the armory's past proclivity for leisure and arts, but leaves behind its exclusionary practices.

It's here that film becomes an accessible industry and a new storyline for the Bronx is born.



1. All programs are pushed north



2. The stepping roofs of the programs provide open spaces for greenery and circulation



3. A loading dock provides direct access to soundstages



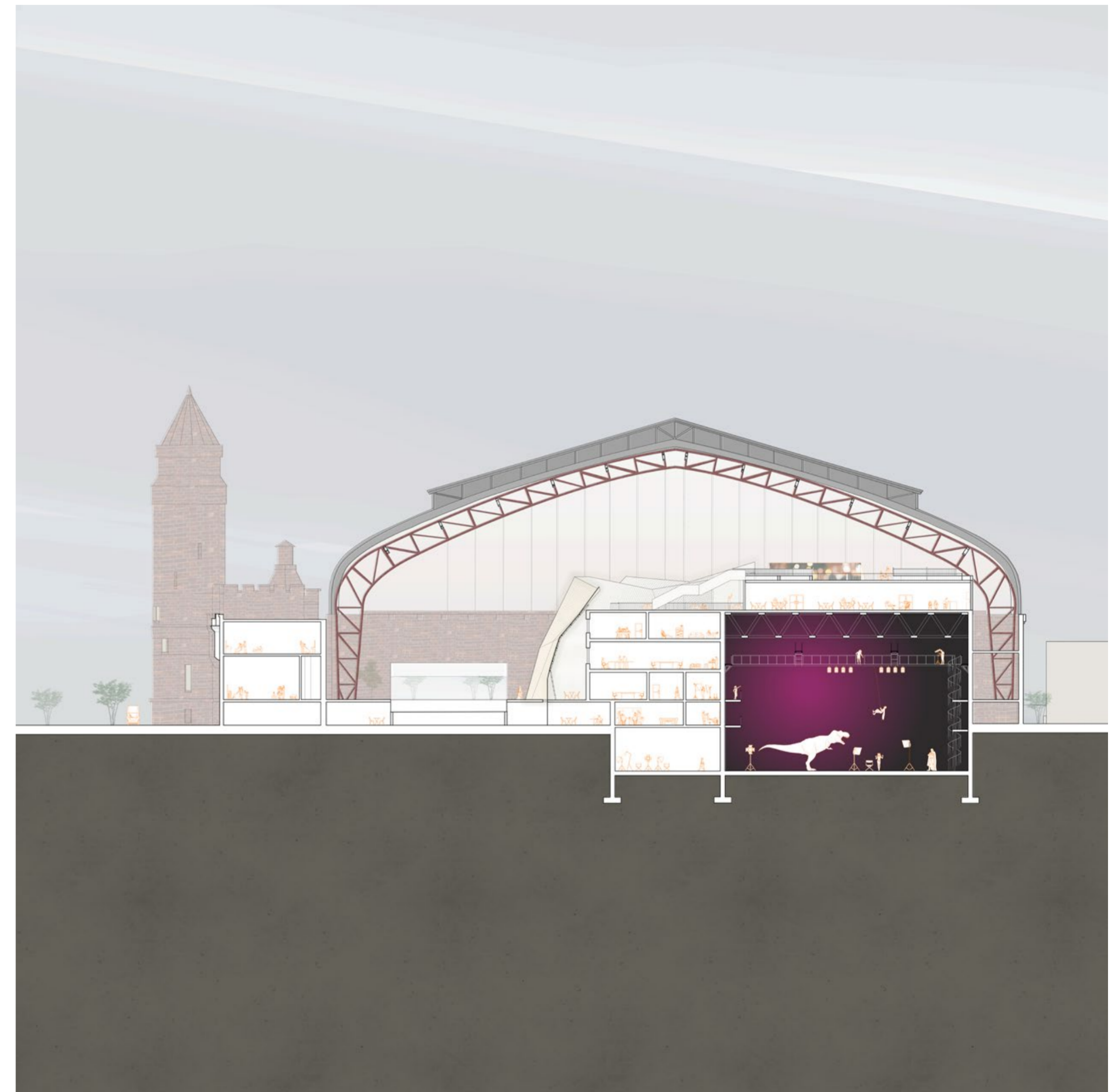
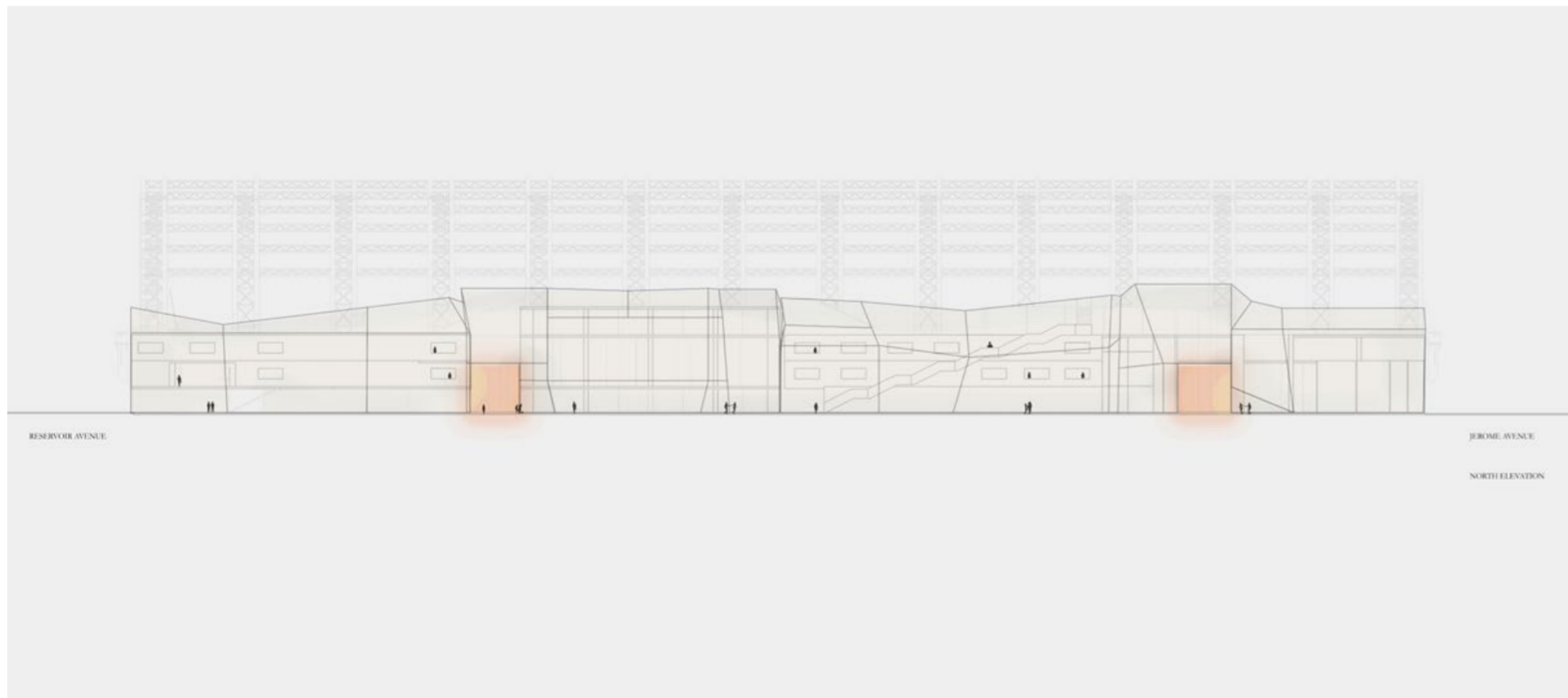
4. This opens up an active and vibrant internal street

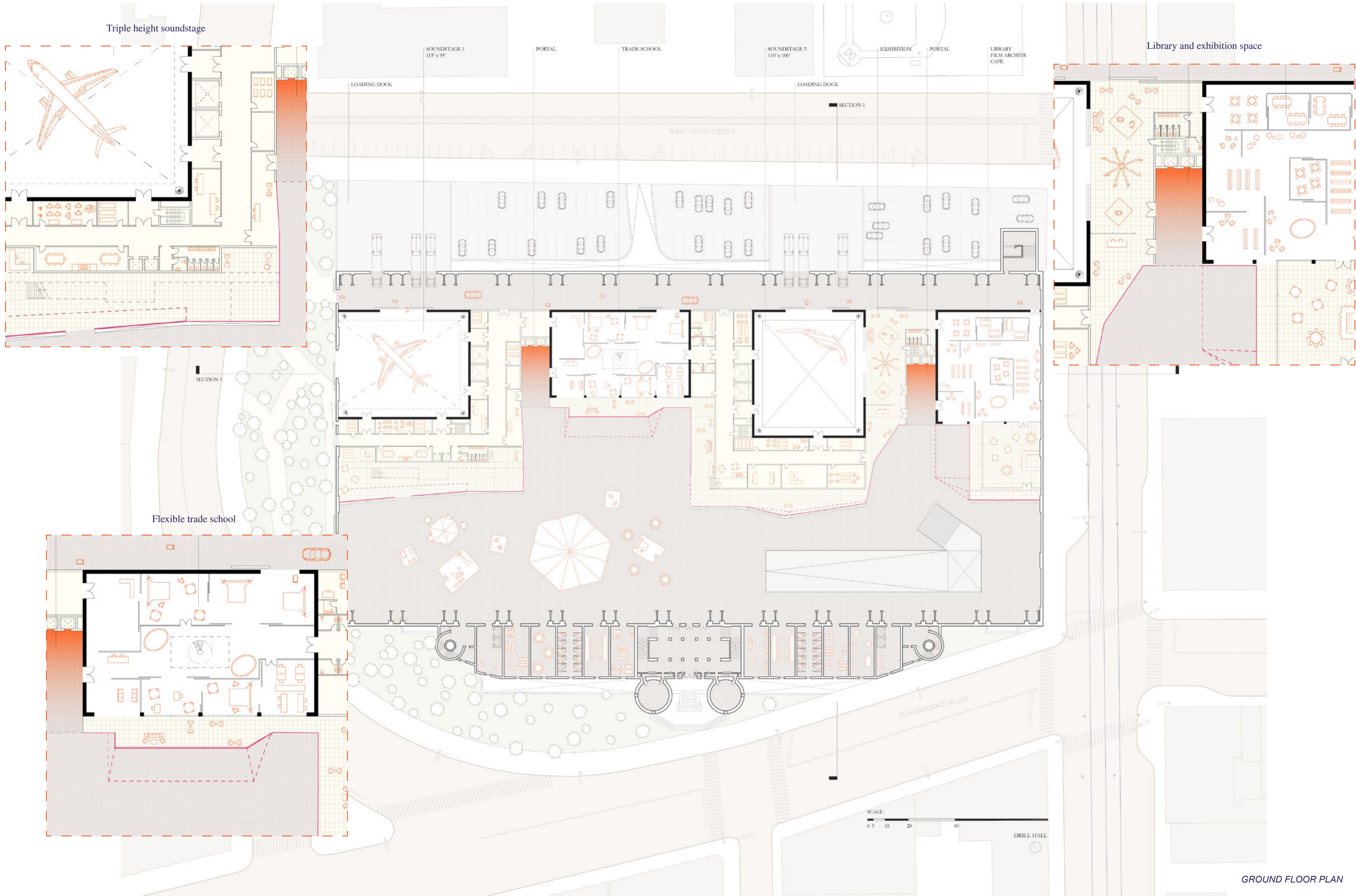


5. A backstage service corridor aligns the programs

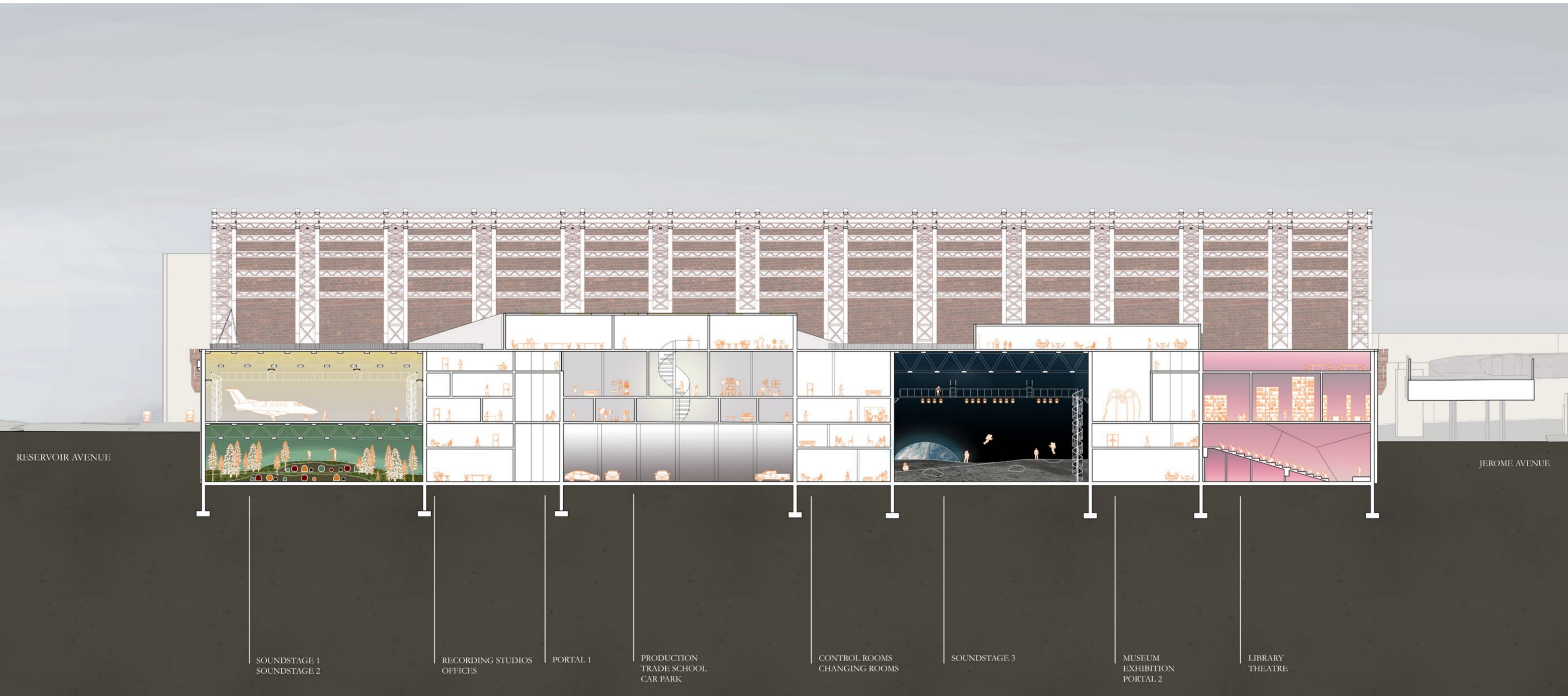


6. A double skin blends the boundary between the public and the private but also serves as occupiable public space





GROUND FLOOR PLAN



SOUNDSTAGE 1
SOUNDSTAGE 2

RECORDING STUDIOS
OFFICES

PORTAL 1

PRODUCTION
TRADE SCHOOL
CAR PARK

CONTROL ROOMS
CHANGING ROOMS

SOUNDSTAGE 3

MUSEUM
EXHIBITION
PORTAL 2

LIBRARY
THEATRE



04

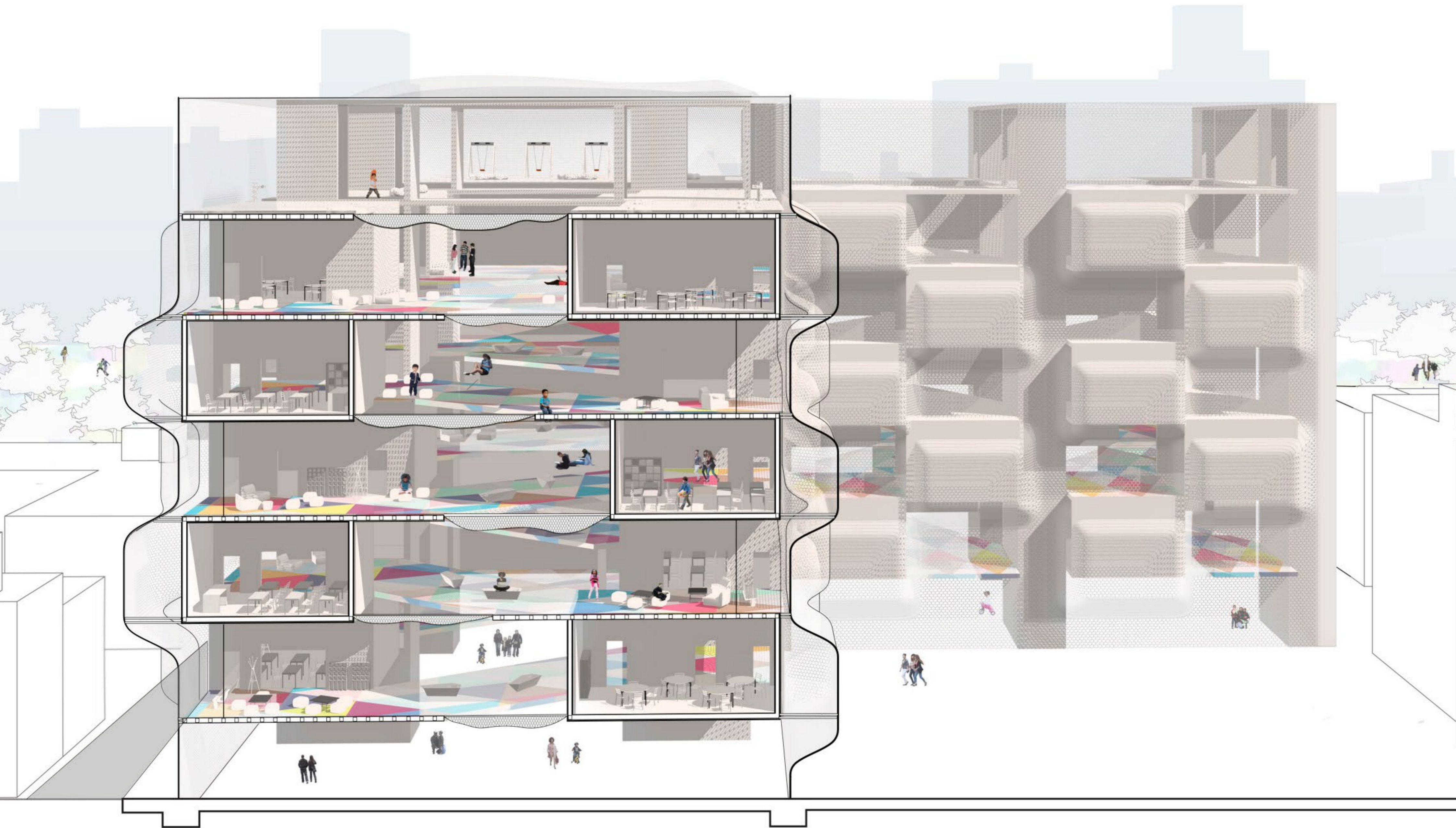
HIDE AND SEEK

Chrystie St & Forsyth St, LES, NY

Like a porous membrane, the school is made up of 6 hollow frames. On one side, the frames provide the structural integrity of the building in between which the classrooms are interlaced. On the other, they provide the school with a series of holes (what I define as hiding spots) which have been extracted in order to host the stairs, the elevator, the bathroom and other smaller extensions. of space for the classrooms.

Like a cocoon, another fundamental element of this project is the tensile mesh which provides the school with a series of zones for play.

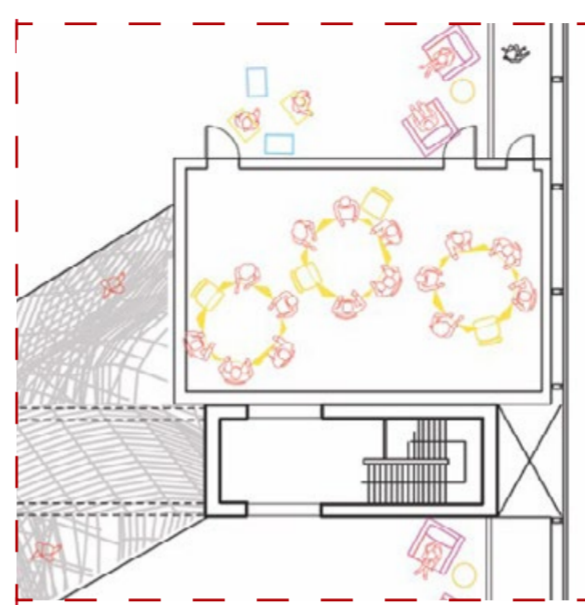
The mesh takes the silhouette of the classrooms located at the two wings of the building. Moreover, the gaps created by the checkered pattern of the layout of the classrooms create a balcony space, thereby providing direct access to the tensile mesh on the outskirts of the building.



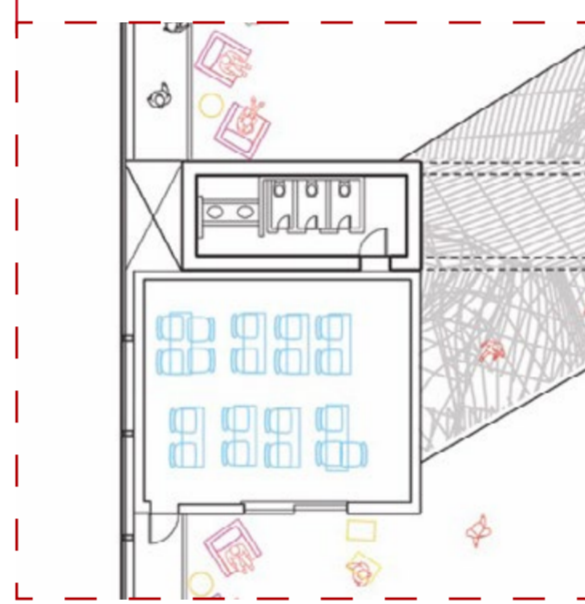
TRANSVERSE SECTION



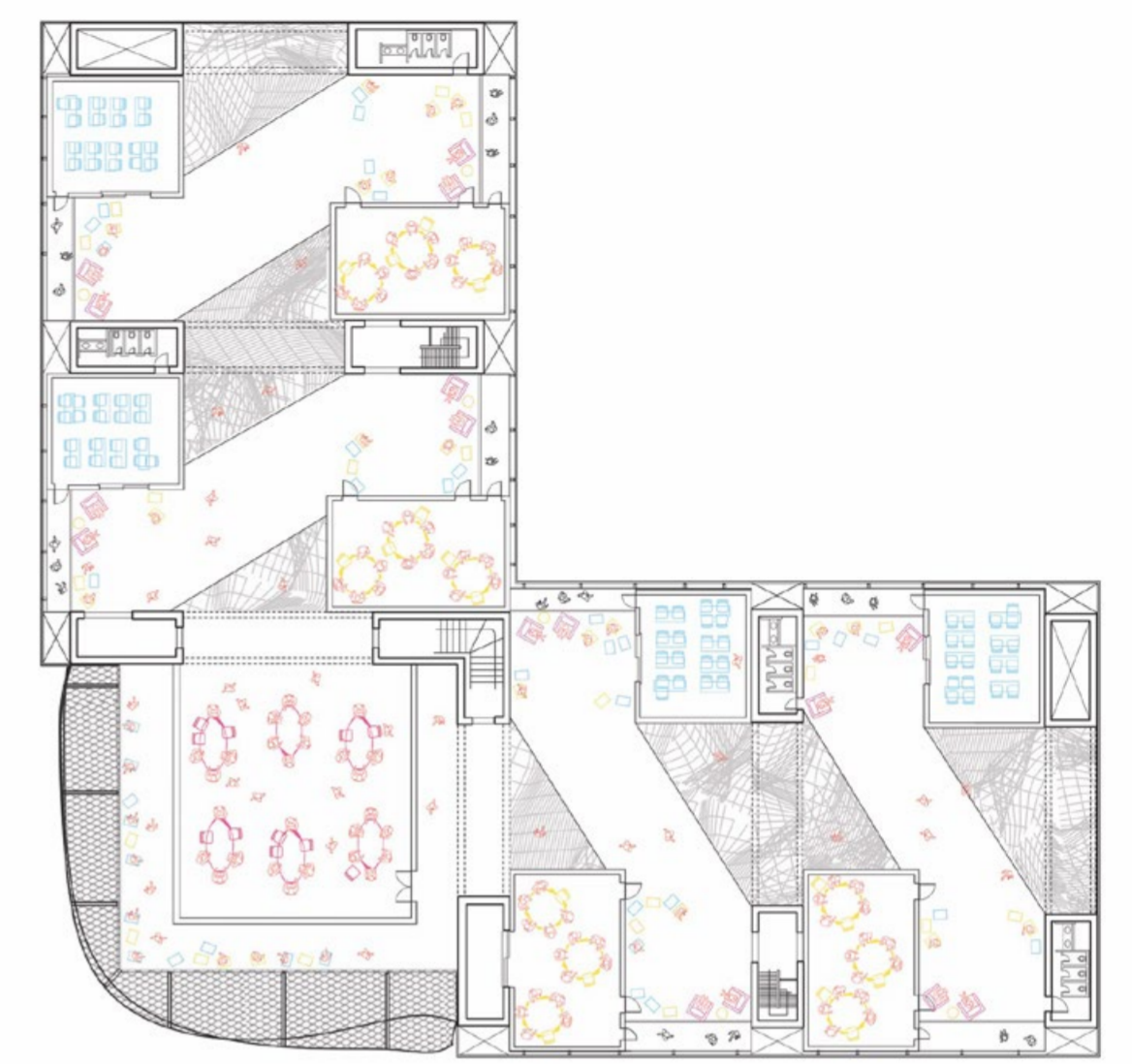
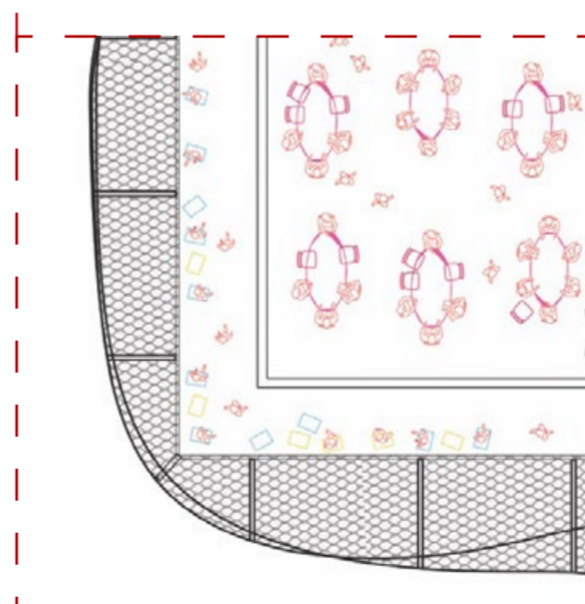
Collective learning



Standard classroom



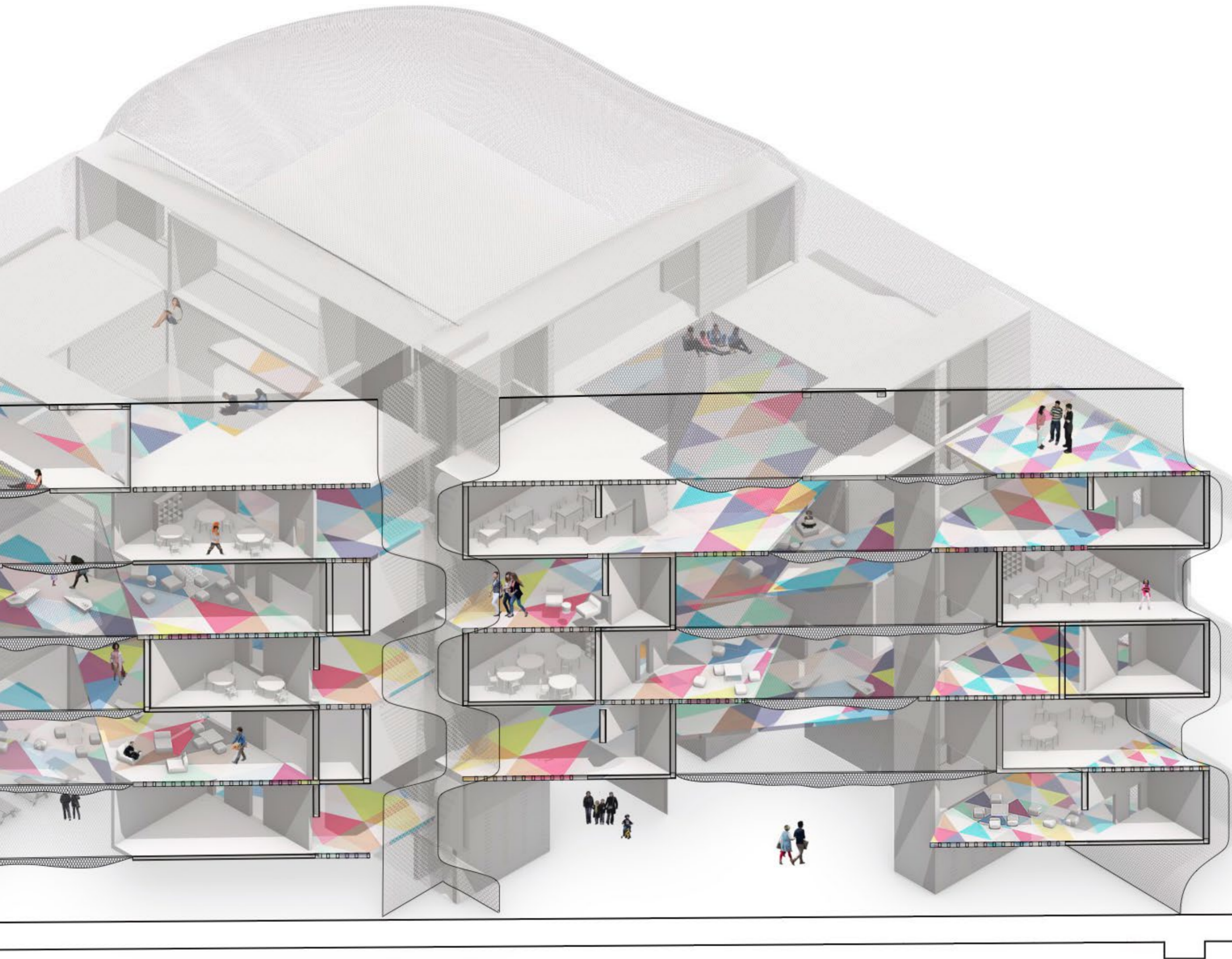
Freeform learning



Floor 1- 1/16"=1'-0"



Floor 2- 1/16"=1'-0"

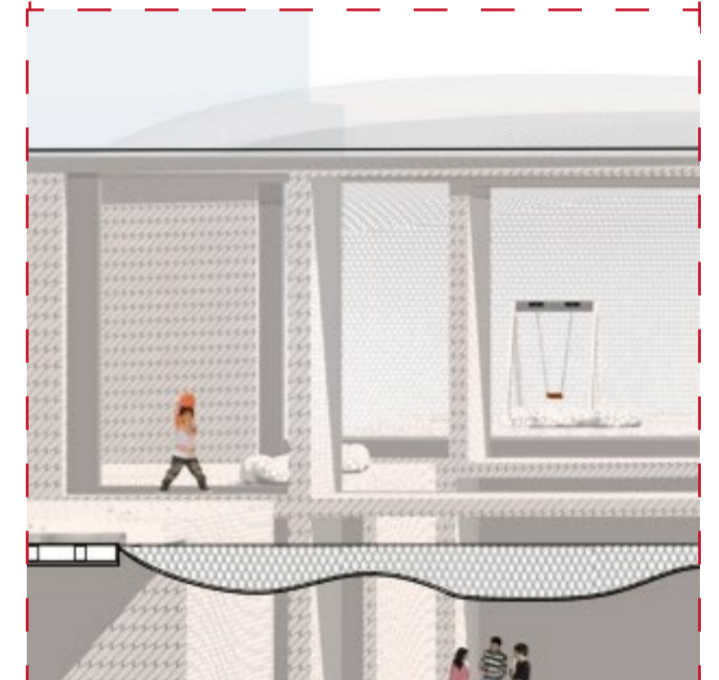


LONGITUDINAL SECTION

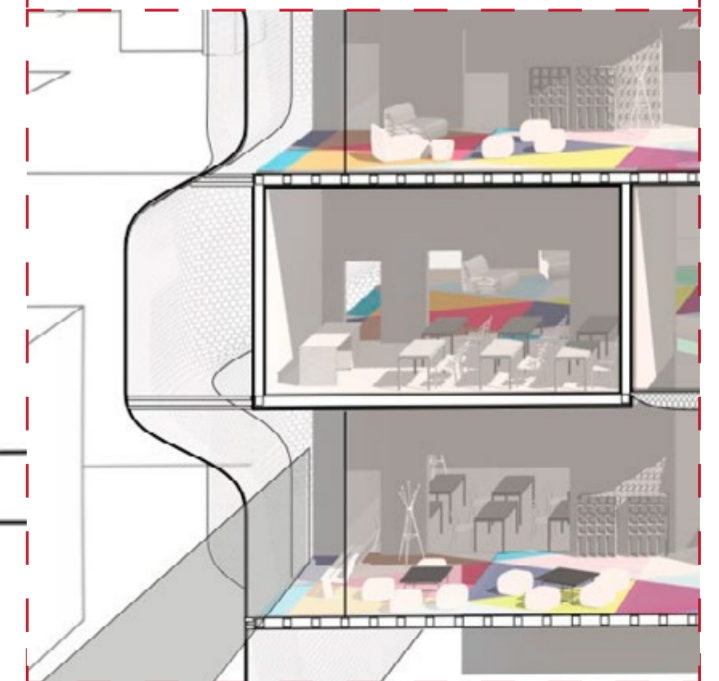
Partial mesh circulation



Freeform mesh roof



Hugging balconies





05

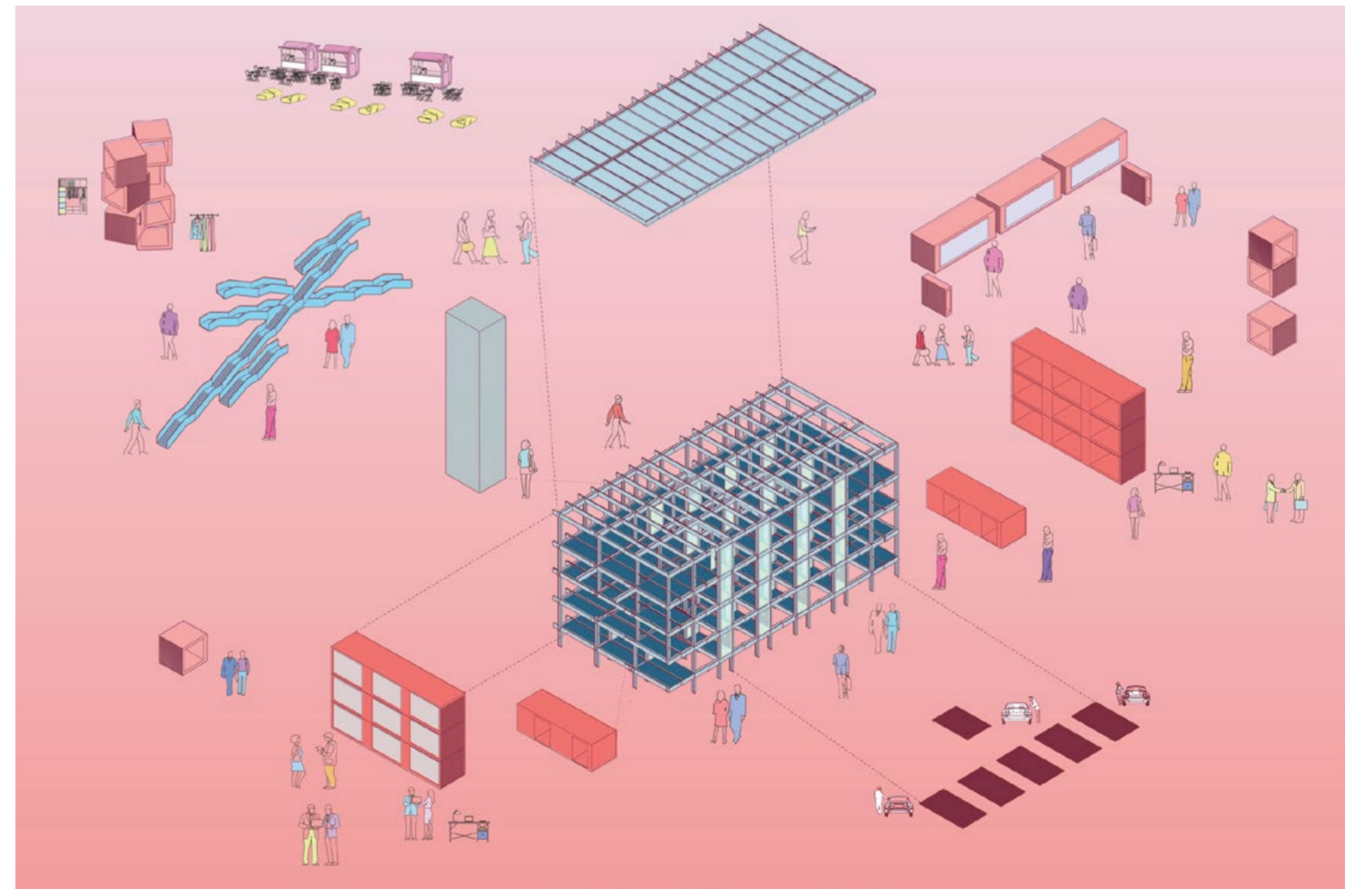
PARKLIFE

Inwood, NY

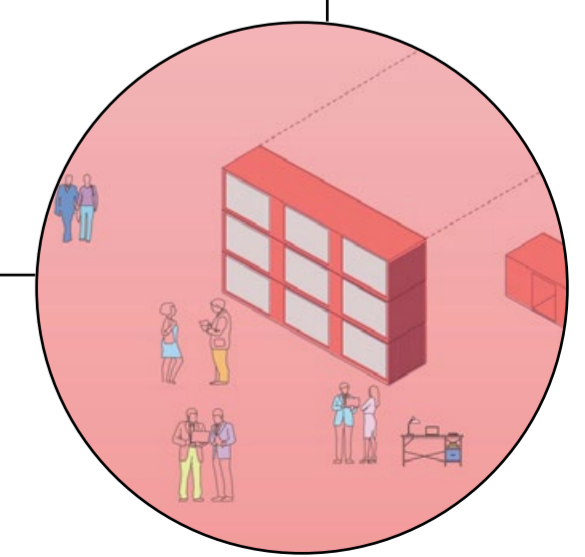
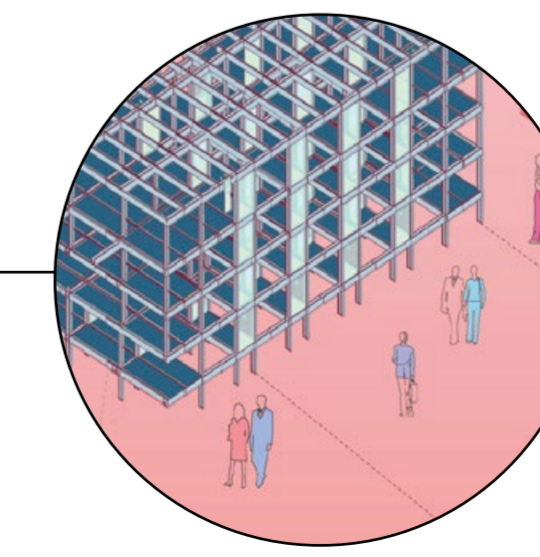
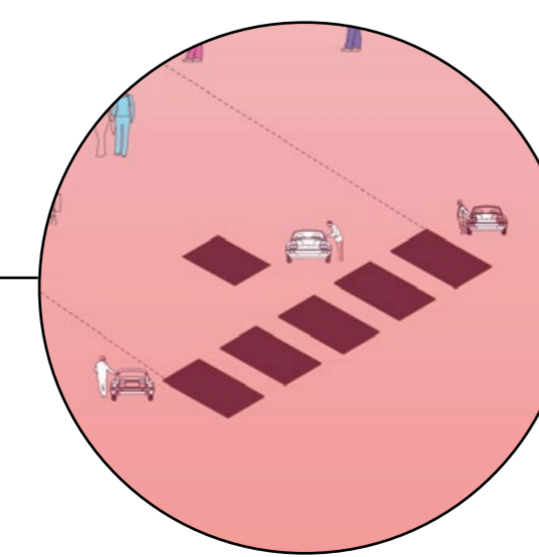
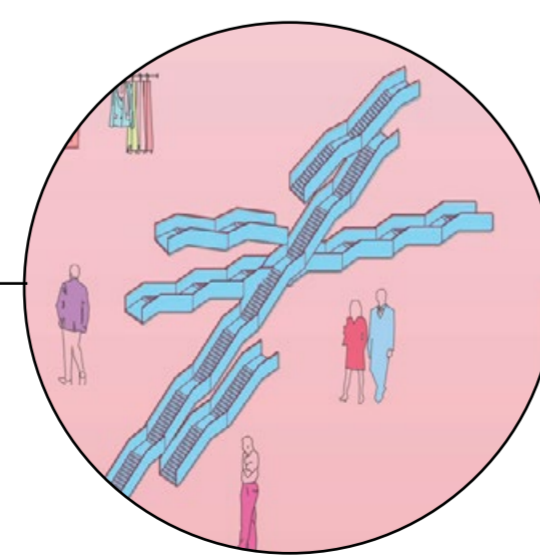
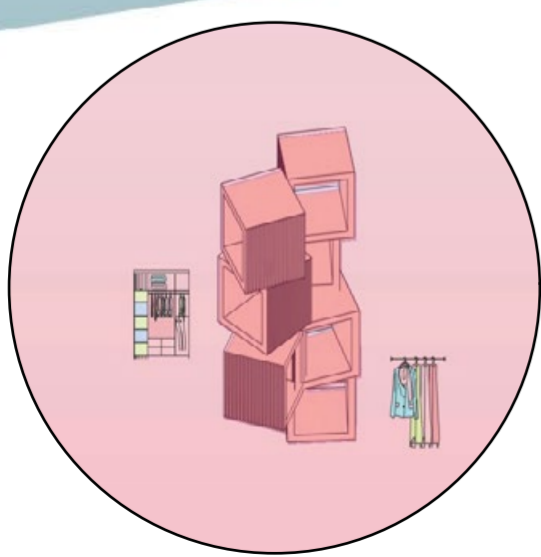
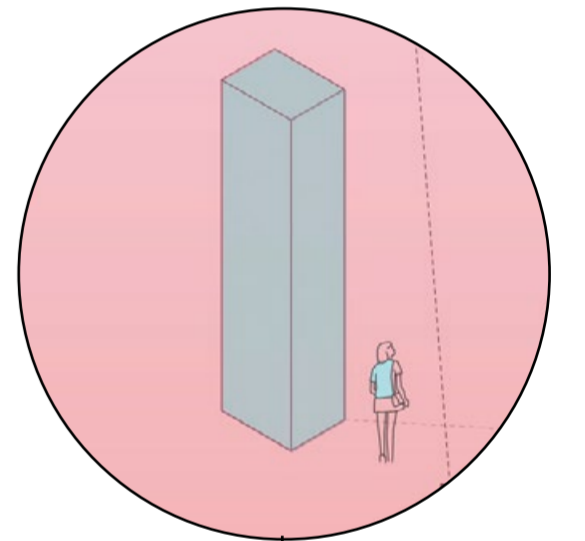
Located at the tip of Manhattan, the roaring of cars has become one of the quintessential trademarks of Inwood. Even though 54.3% of people in NY do not own a car, car culture reigns and dominates the streets of the neighborhood. From the public diaspora of car businesses (such as car parks and garages), to the intimate mannerism of illegal parking or car telegating, the cars of Inwood are owning the streets.

This project embodies a system, a parking facility into the wider system that is the street. Hence, this intervention was first created thinking as a means of facilitating the interconnection between people and cars. Overall, there are 5 lifts at the back of the building to carry the cars up, down and along the structure. For electric cars, the platforms where the cars are sat will be able charge them using the energy of the solar panels on the roof of the building. In addition to the parking structure, cars can also park outside the facility parking on the sidewalk- a common practice for Inwood.

Parklife has been implemented with a series of capsules made out of recycled shipping containers and recycled car parts. When thinking of Inwood as a neighborhood that doesn't have any space dedicated to leisure or the arts, the capsules located at the front of the building are dedicated to small-scale pop-up shops and art galleries. Moreover, the capsules located on the sides of the building are dedicated to office spaces and sleeping pods, providing the locals with extra living spaces that they can rent and utilize as they park and charge their cars.



MODEL PHOTOGRAPH and CONCEPT DIAGRAM



TRANSVERSE SECTION



05

FRAGMENTS of HOME

MAKERGRAPH 24

FRAGMENTS
of
HOME

Columbia University GSAPP
Advanced Studio VI

Volume I
April 2024

MAKERGRAPH 24
Ada Tolla & Giuseppe Lignano

Marika Falco

The protagonists:
Leon Selkhan: 6 juillet 1911, Baghdad (Iraq)
Marika Guardabian: 24 décembre 1912, Izmir (Turkey)
Giovanni Falco: 2 mai 1918, Castignano (Italy)
Marguerite Verze: 6 mai 1923, Pignans (France)
Raymond Weckle: 19 octobre 1911, Lyon (France)
Marie-Jeanne Martin: 18 février 1918, Gap (France)
Martine Sebhan: 16 avril 1942, Marseille (France)
Gilbert Weckle: 29 juin 1945, Gap (France)
Regine Weckle: 19 juin 1946, Marseille (France)

*This book
is about:
my family
our
history
my name
and
surname
finding home
where?
how?
why?
art history
and
archeology
searching
and
unearthing
by
making
and
drawing
with
found
objects*

24 décembre 1912

From the Caucasus Mountains to the Mediterranean, this chapter delves into the past of Lévon Sethian, a metal worker and a jeweler. I carry everyday with me an artifact of his craft, a signet ring that he once gave my great-grandmother, Marika Garabedian.

Designed with a gold lattice and encrusted with a black stone, my research began with the unraveling of the nature of this stone. Is it onyx or obsidian from Mount Ararat? One of the most sacred mountains for the Armenian community.

Just like this stone, my family's history lives on with unanswered questions and artifacts. Stored in plastic bags as well as little white boxes with his written name, each family member is granted with a piece of jewelry or golden object for special occasions like birthdays or Christmas.

My object is a representation of this historical baggage, filled with webs of interconnected found objects. Floating in a void of uncertainty, the artifacts are communicating with one another searching for answers and clarity.

CHAPTER II PREFACE

29 juin 1945

From Armenian rugs, plates and lamps to the love of antiques that I share with my father, artifacts around my home tie me back to my origins as well as the past lives that these objects once belonged to. Artifacts travel — from Izmir, to my great-grandmother's home in Marseille, to then Monaco- history is intertwined in between the strings of a rug or the simple handicraft of a passionate local artist. I imagine my ancestors utilising those objects on a day-to day — taking the very same steps as me, i can feel their touch.

Digging into my architecture archives stored in a very dusty cupboard, a bundle of reed had been left abandoned since the early days of Core I. A material that kept its shape over time tied together as a continuous roll. It's springiness and endlessness are what attracted me to this material. My object embodies the entrelacing of a rug, a web of curiosities and the chaos of my past. Layer by layer and string by string, every notch recreates a home, a hiding spot or a safety space.

CHAPTER IV PREFACE



MAKERGRAPH 24

*IV
WOOD*

CRAFTS and ARTIFACTS

III

PLASTIC

CHURCHES and STAINED GLASS

II

METAL

OBSEDIAN and METALS

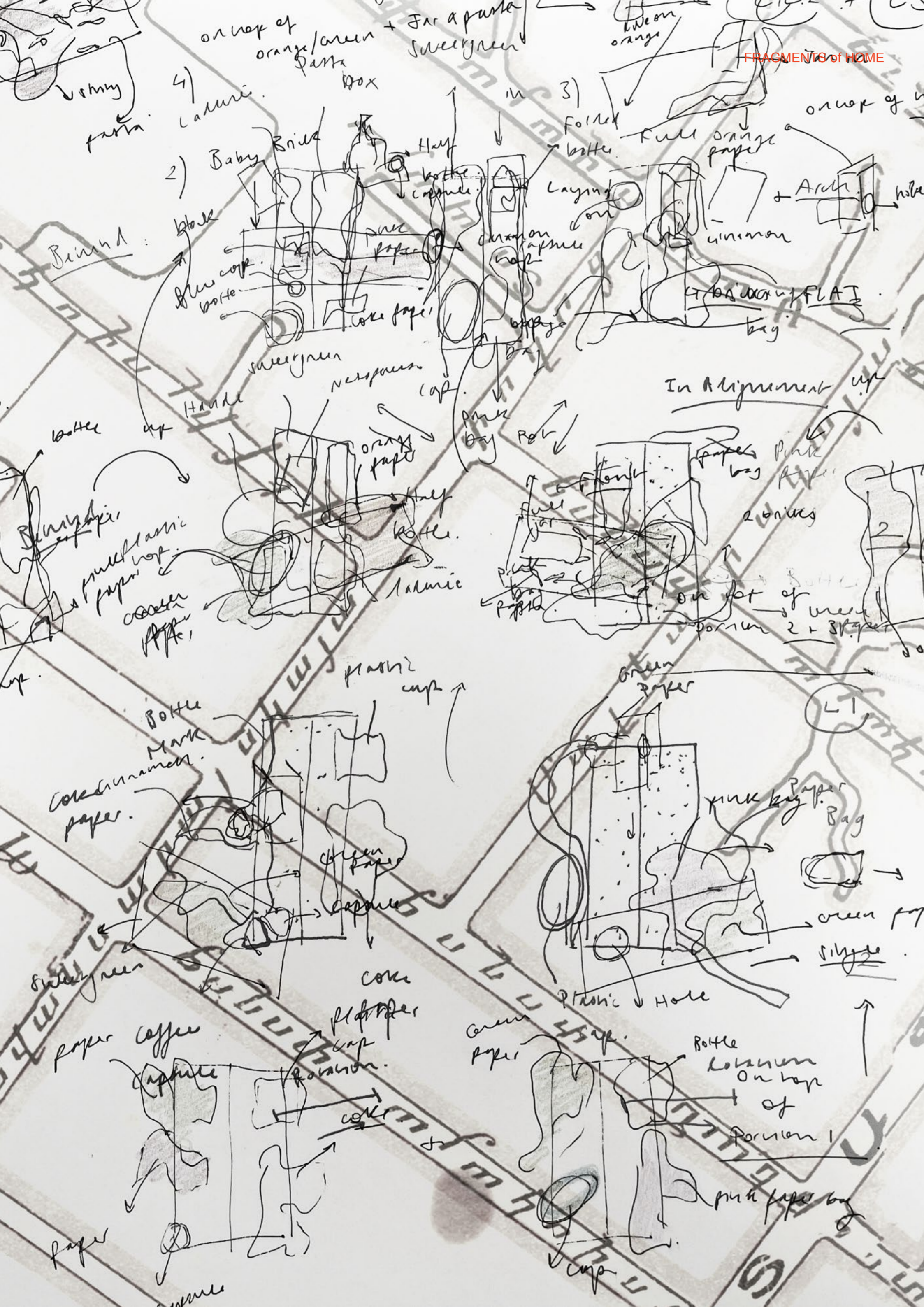
I

CONCRETE

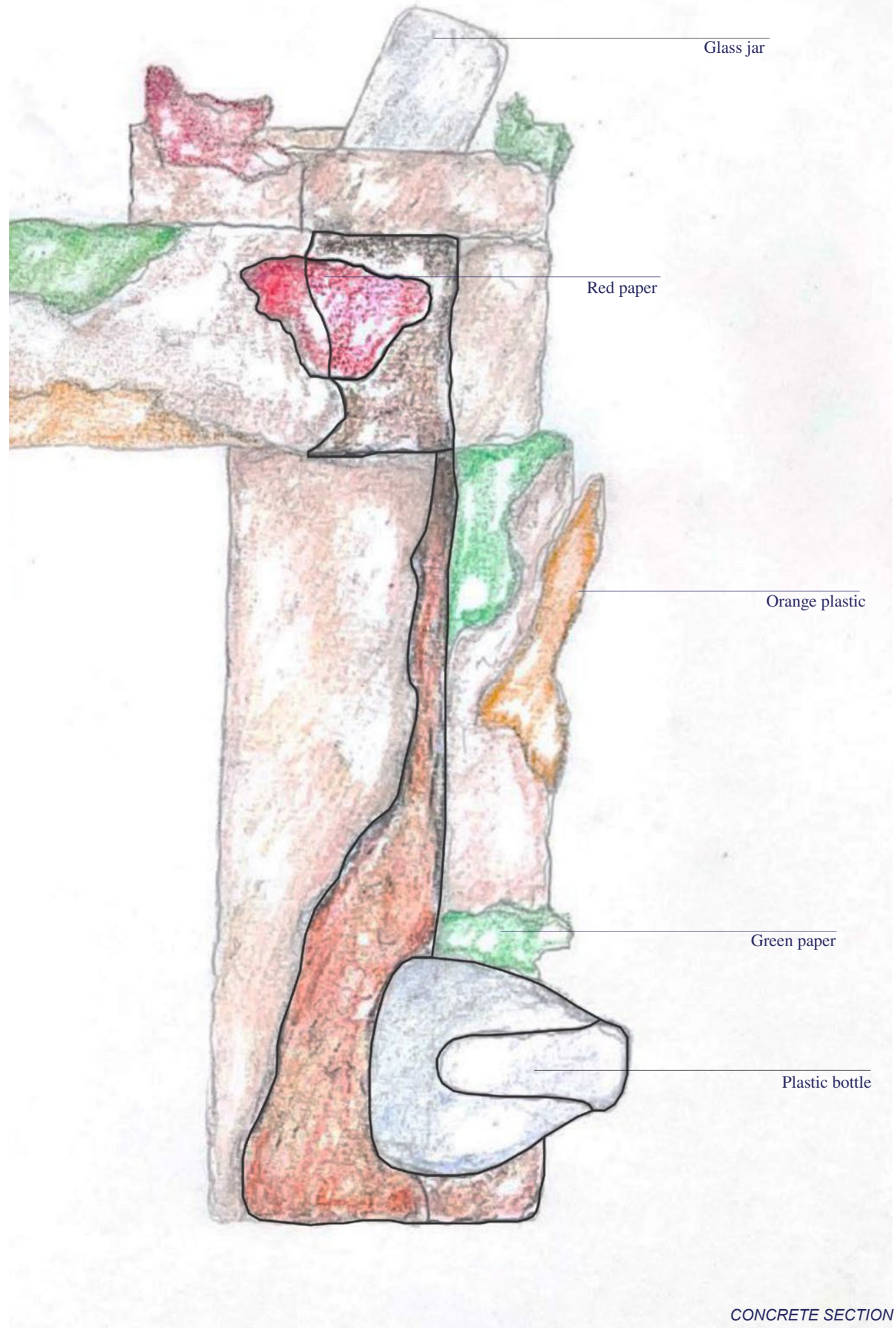
RUINS and FRAGMENTS











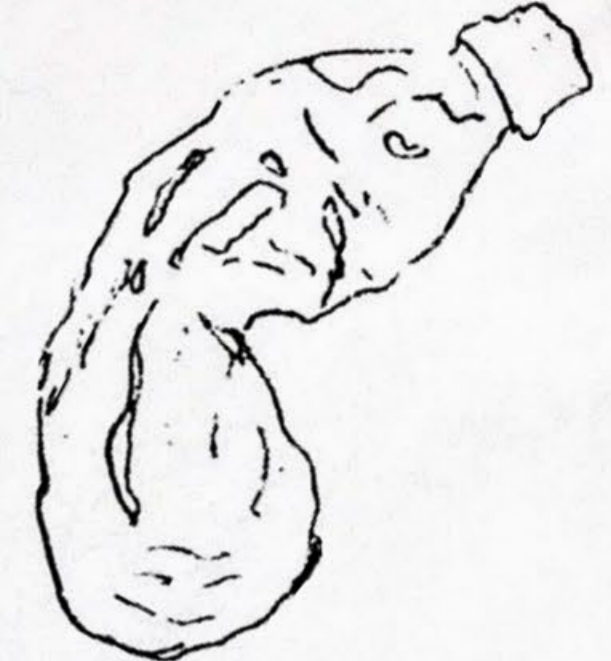
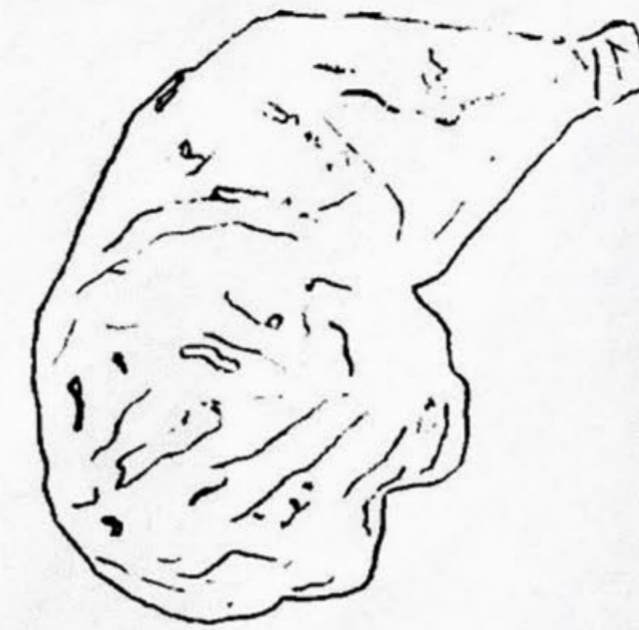
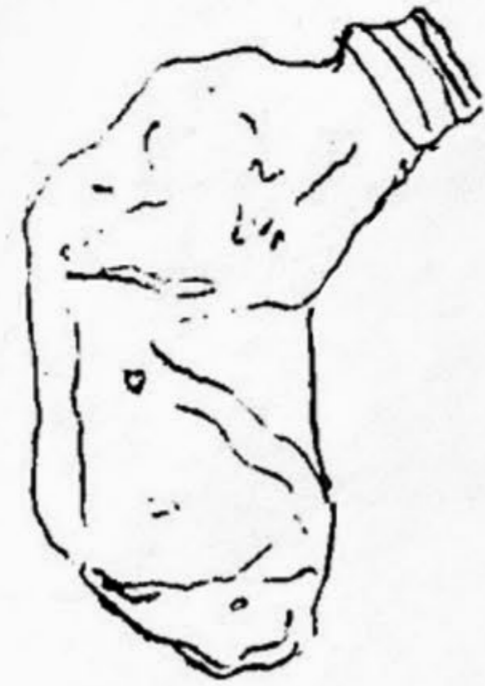
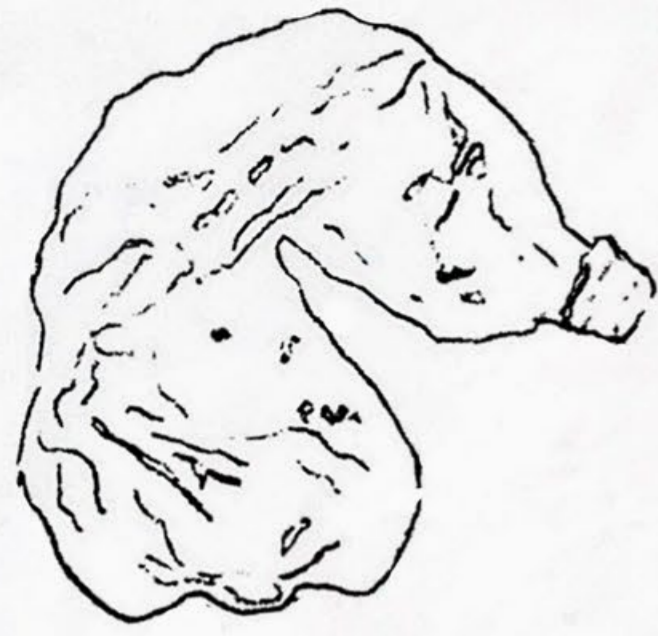




PLASTIC PLAN







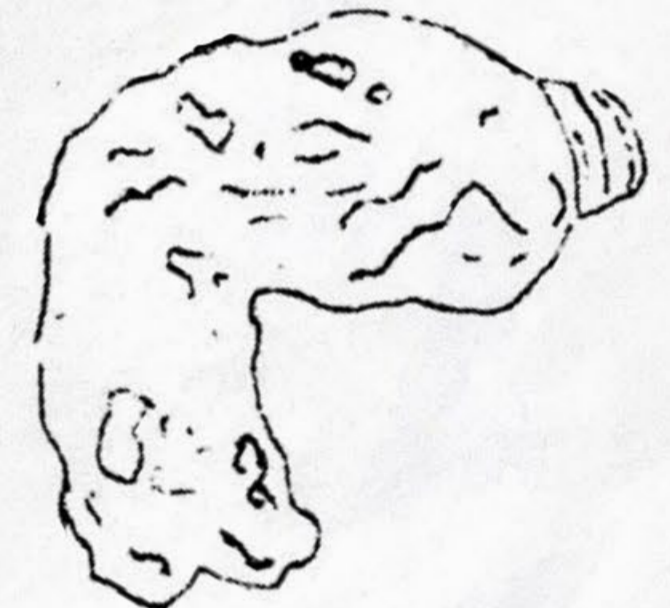
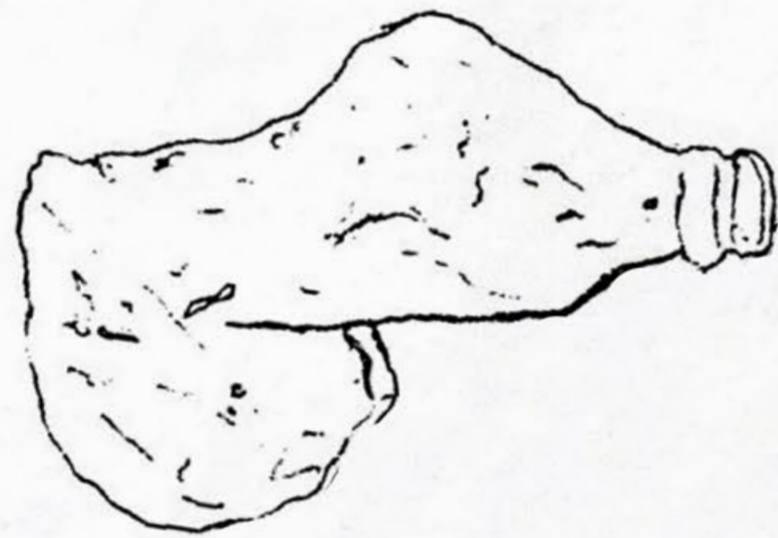
35°

35°

130°

45°

40°



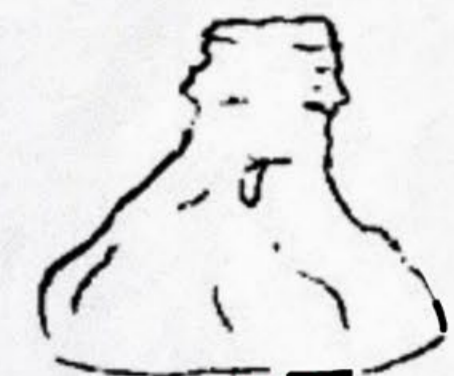
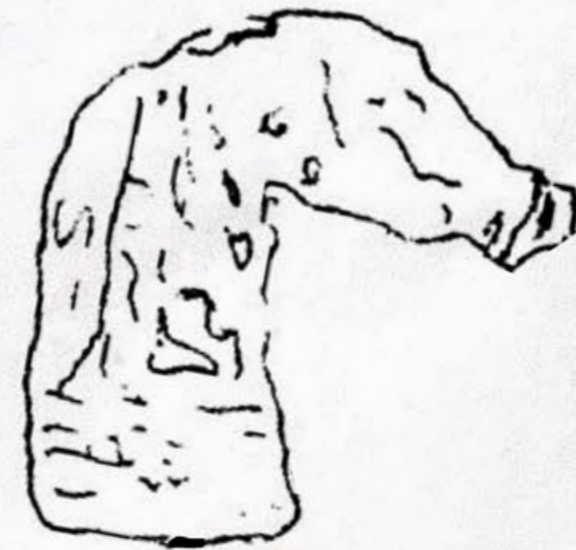
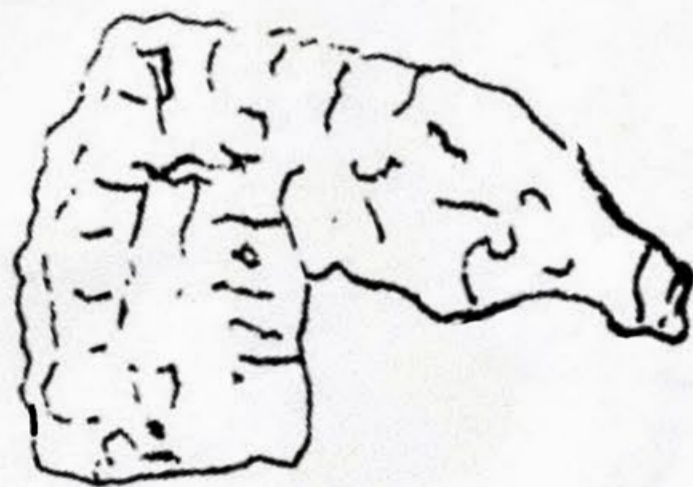
85°

90°

20°

20°

85°



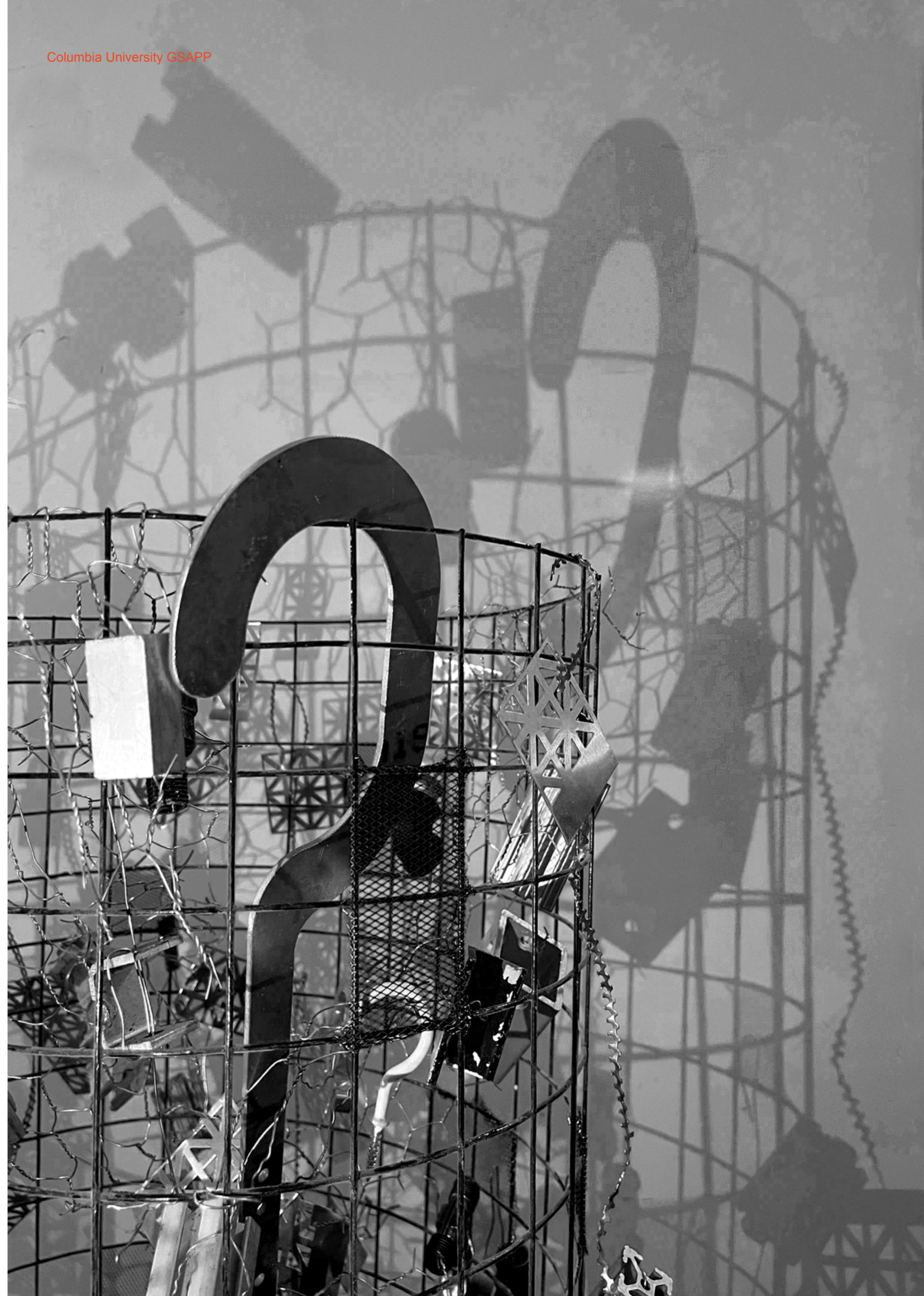
100°

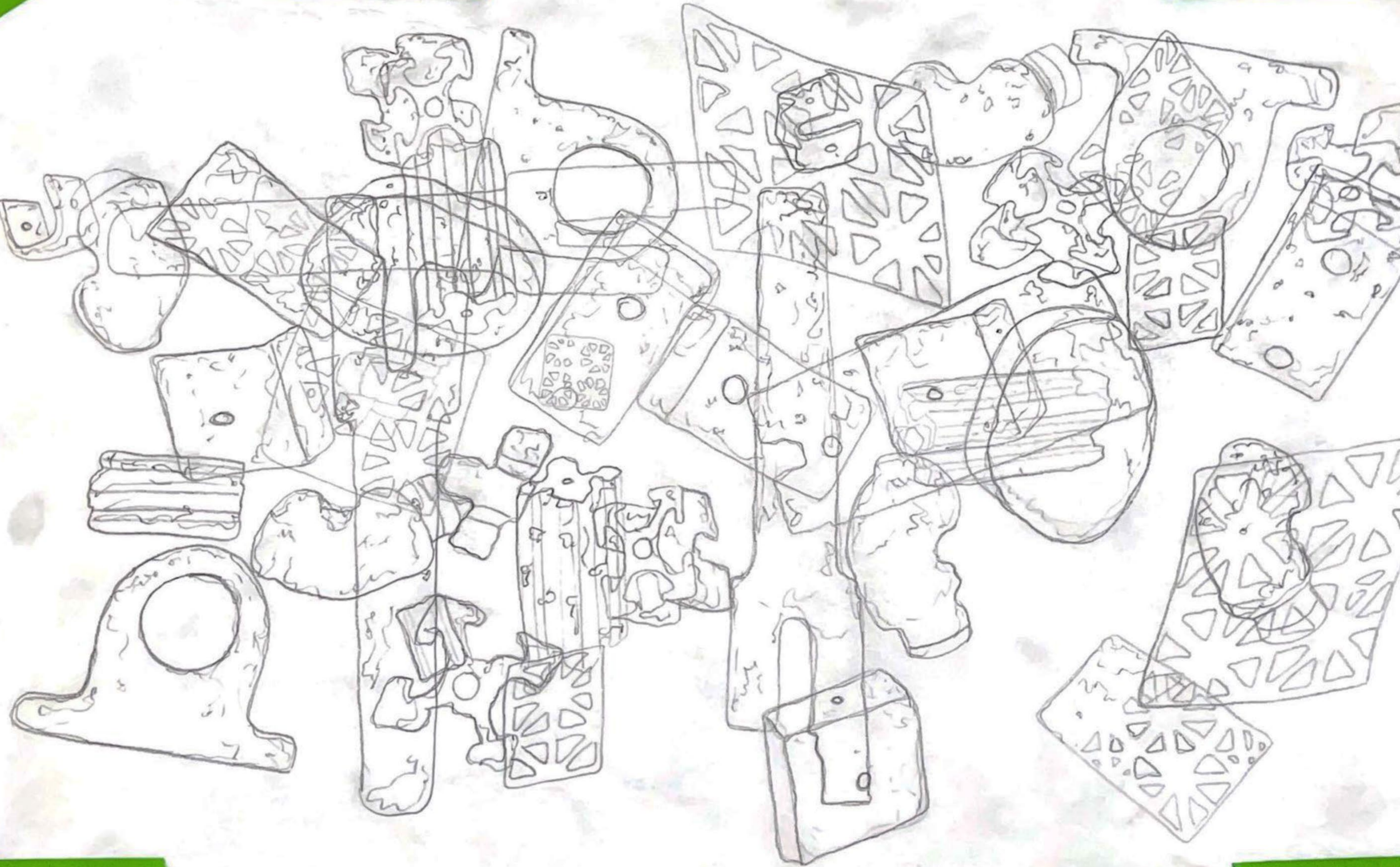
112

90°

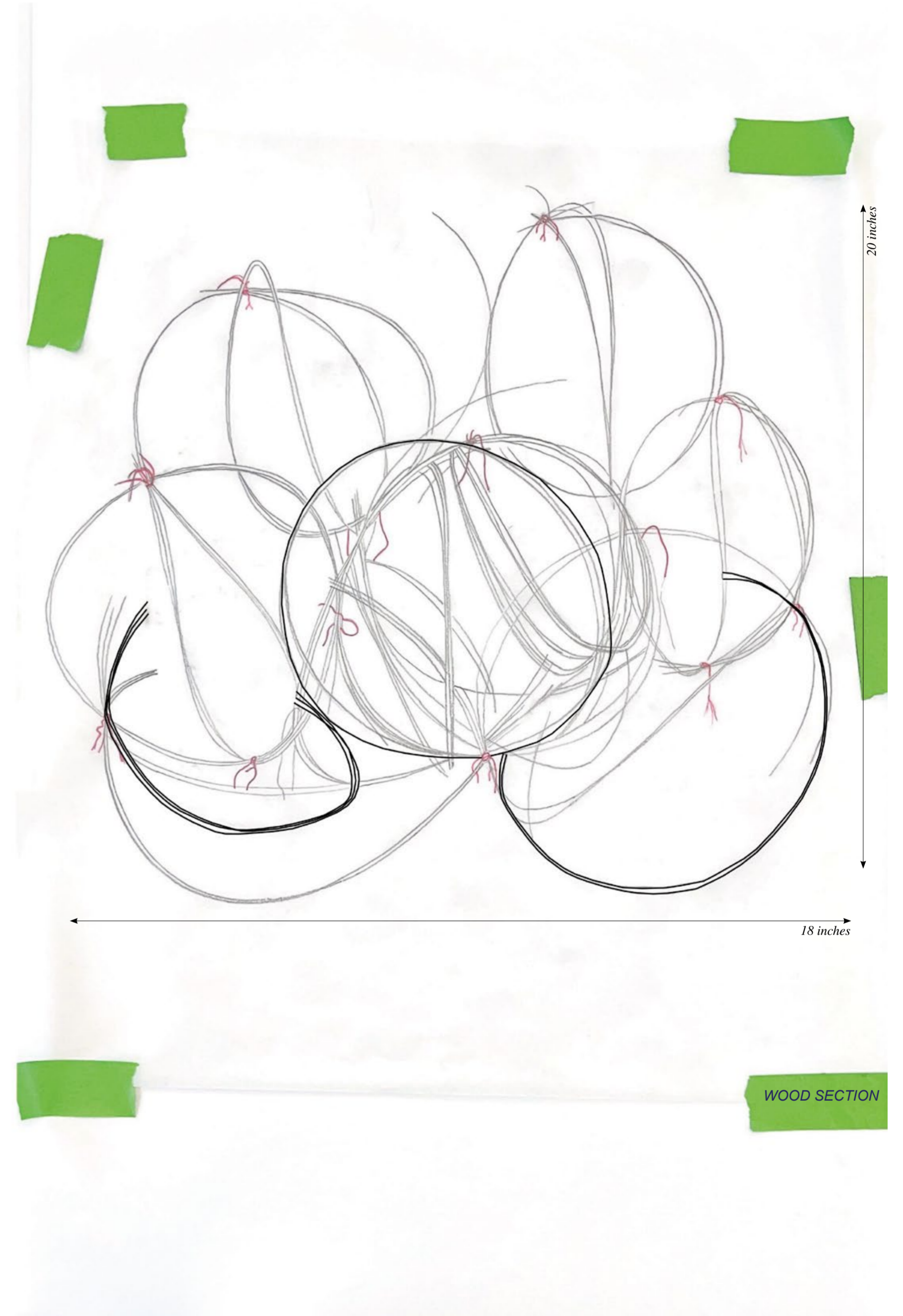
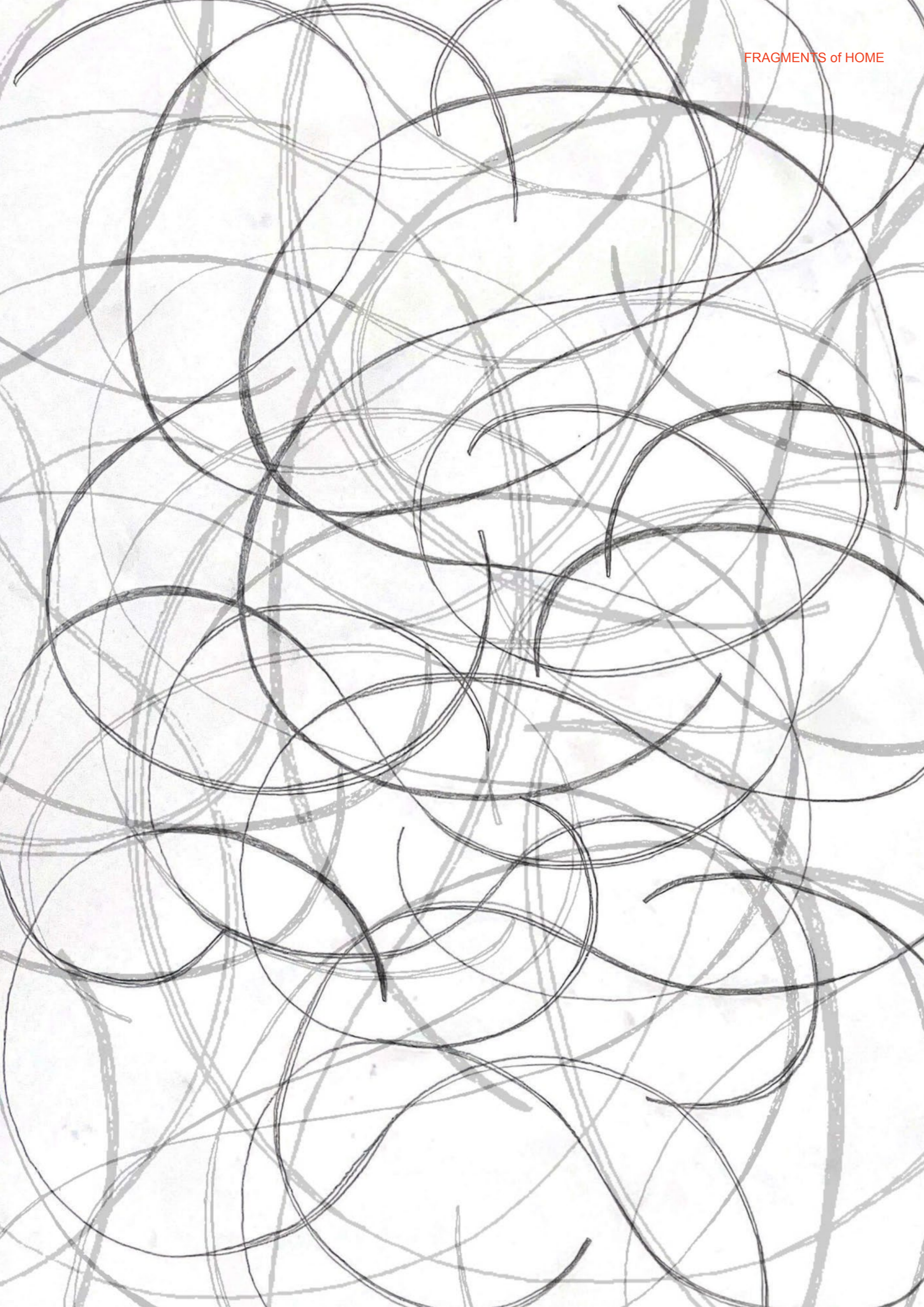
80°

114

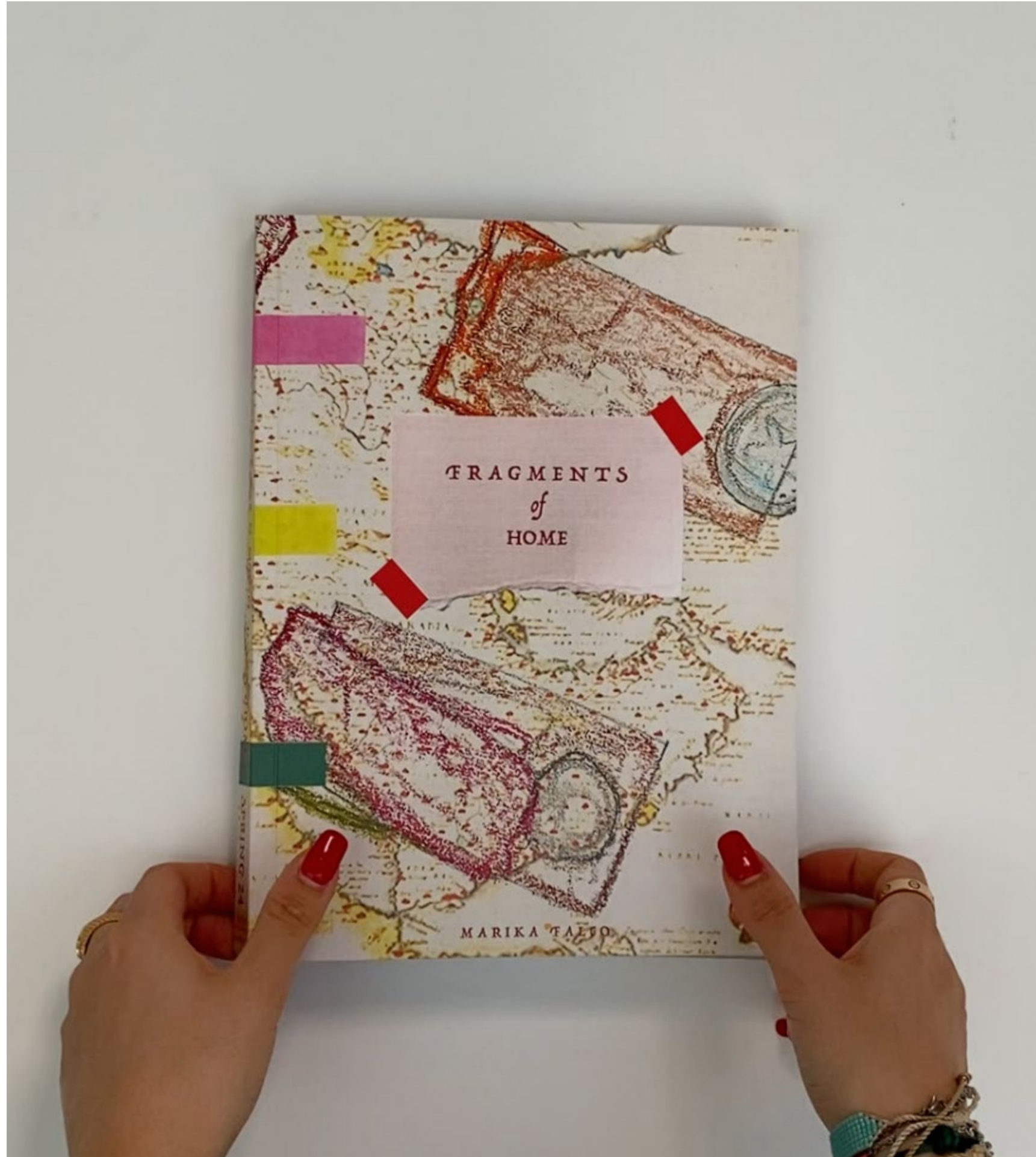












FINAL PUBLICATION



TOTEM SECTION

06

TECH SEQUENCE

“With emerging social, technocratic, bodily, and environmental crises, the Building Tech sequence takes a strong position to forward critical approaches to embrace uncertainties and the unfixed, non-binary nature of materials, tools, buildings, and their resulting construction systems.”



Instructor: Robert Marino
Tensile Compression Surfaces (2023)

