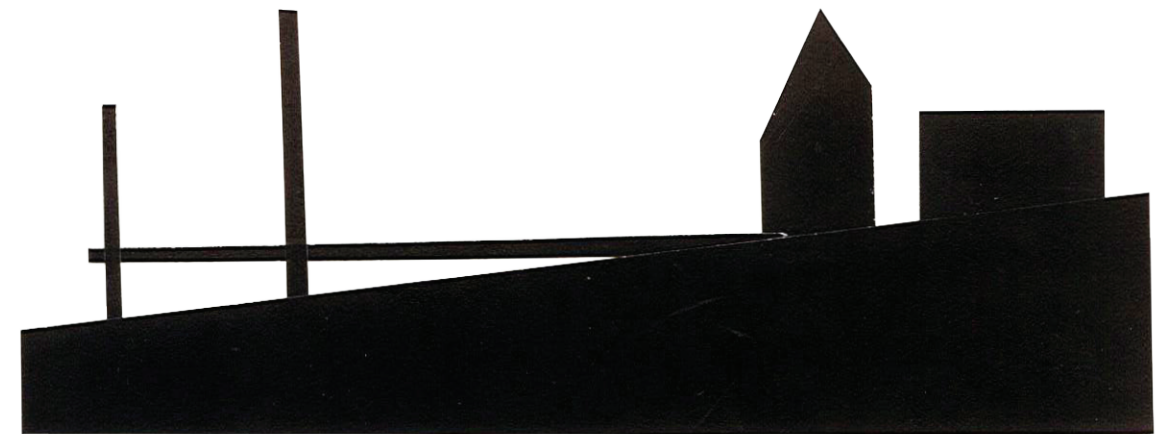
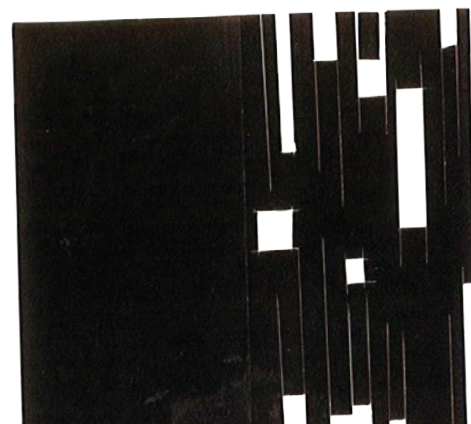
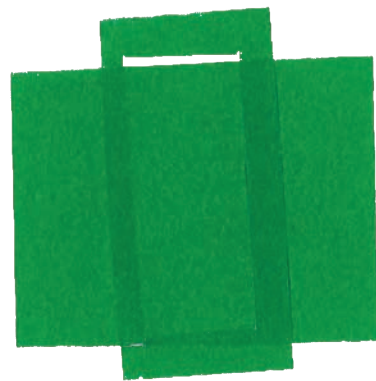
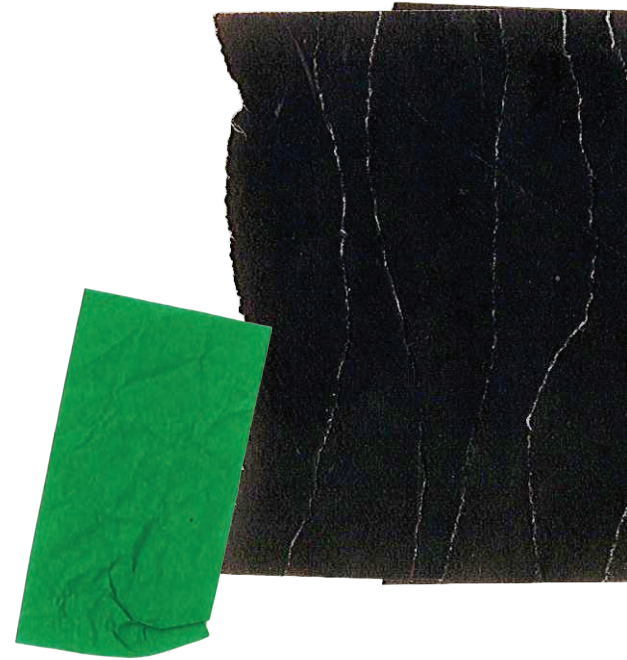
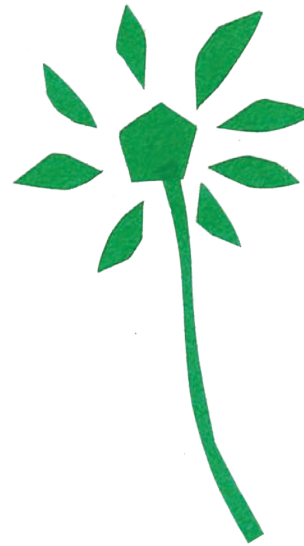
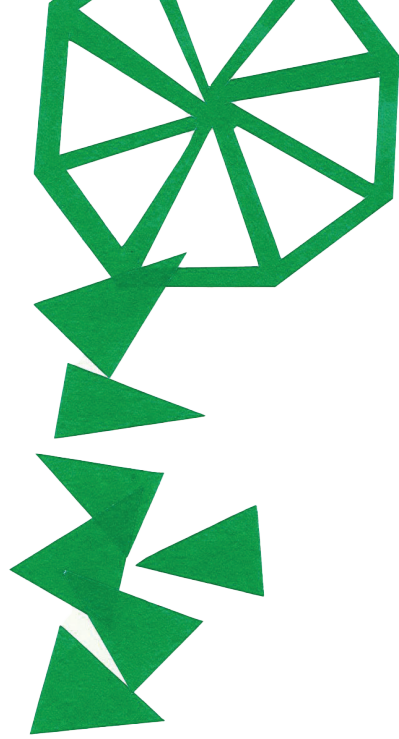
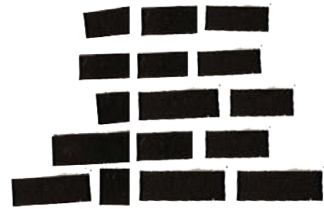
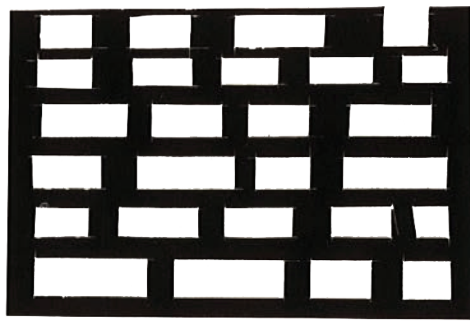


Sophia Elizabeth Strabo
Variations on a Theme

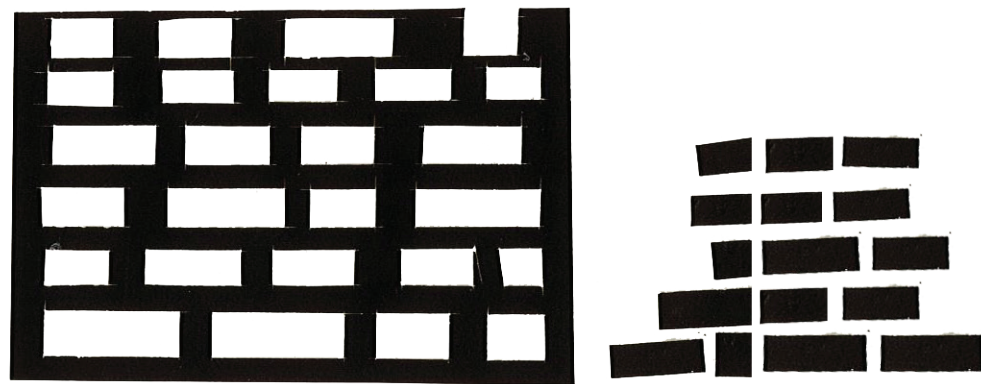




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2024 Masters of Architecture
Columbia Graduate School of
Architecture, Planning, & Preservation

1	Sink Rikers: Urban Plan	6	4	Waste Connections: School	62
	Glass!: Essay	18		Joints: Fabrication	76
2	Resitution-Reparation: Abstraction	26	5	Expanding Inward: Assisted Living	80
	Vasconcelos: Video	40		Margins: Notes	96
3	Two Towers: Housing	46	6	Collective Plinth: Intervention	100



Sink Rikers

As an alternative proposal to the projected plans of Riker's Island post-decommission, this project guides the degradation of the landscape and select buildings, as well as reassemble infrastructure to expand its historic practices of composting and tree nurseries.

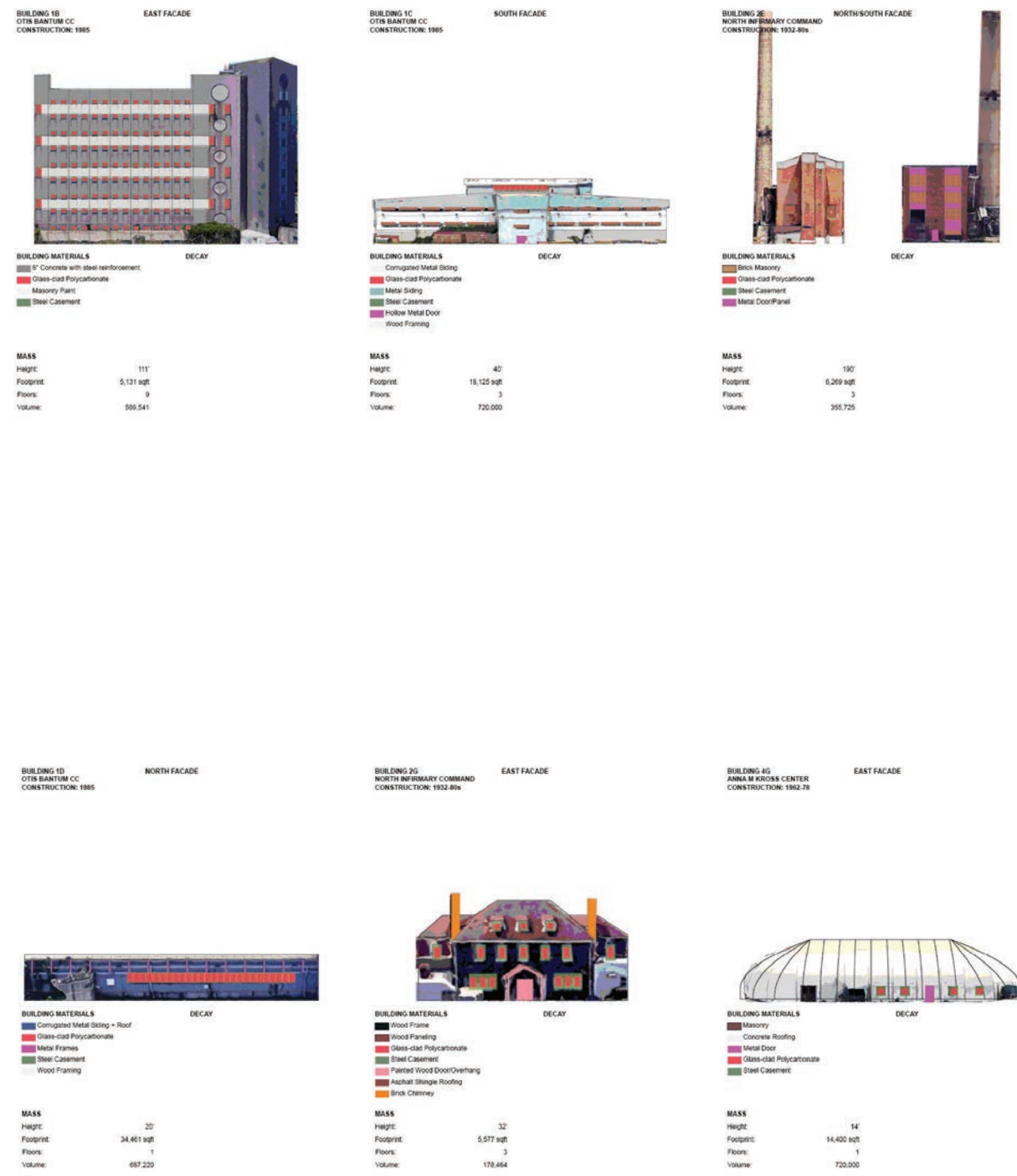
Adv Studio V: Constructive Entropy

Critic: Mark Tsurimaki

Partner: Dongxiao Yang



Changing mass and use of the island since 1874



Catalogue of degrading buildings on the site



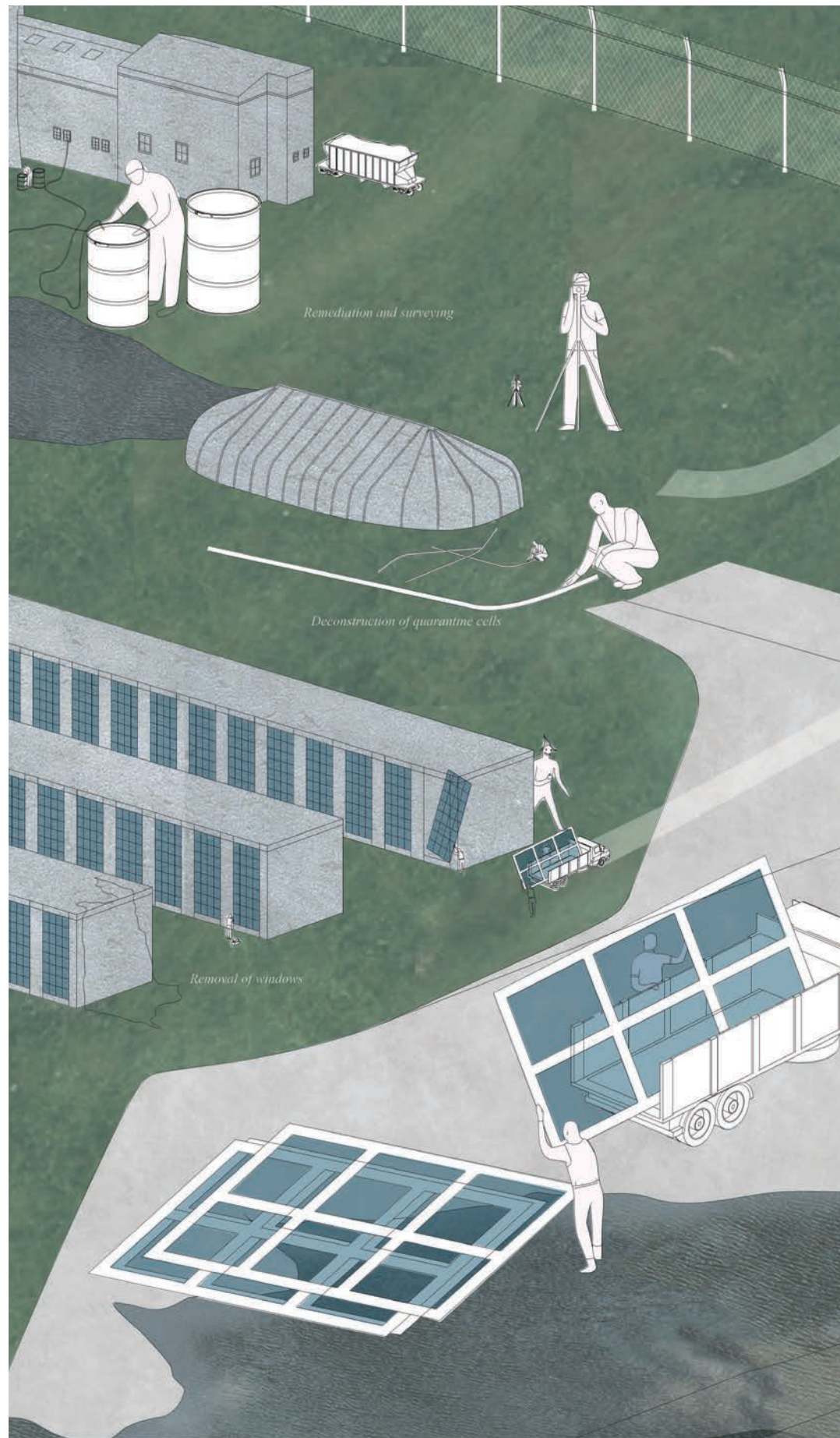
Strategic degradation of the island guides Riker’s towards its original footprint, as well as creates an expanded salt marsh habitat. Slow destruction of buildings within the projected flood-plane prevents contamination of the East River.

The composting system is expanded to the bays of of prison cells, as they provide the right dimension and conditions for an aerated static pile system. This expansion accomodates the processing of the expanded municipal compost system in the Bronx, and provides earth for the nursery, island plantings, and city-wide tree plantings.

In the alteration and destruction of the prison bays, salvageable materials, such as windows, fences, and metal hoops, are collected and repurposed for the construction of a greenhouse (windows), quonset transplant center (metal hoops), and vertical vegetation propogation and growth (fences).

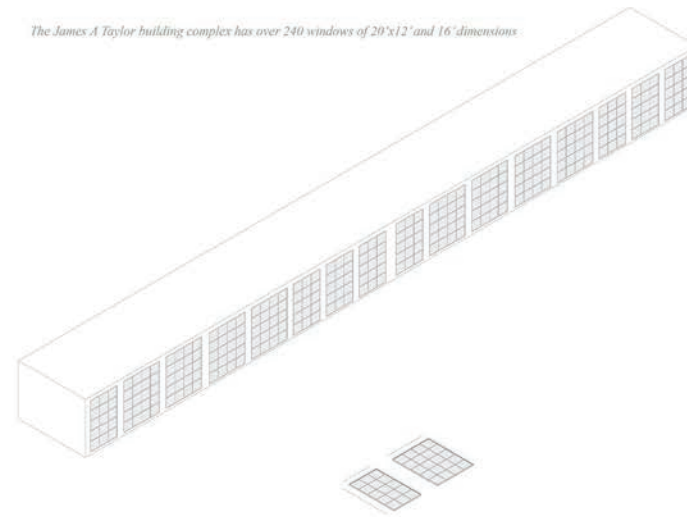
The built proposal includes a nursery center, repurposed from the central structure of Rose Singer Center, a waste reception and processing center, repurposed from the central structure of George Motchen detention center, and a barge/reception port supported through stabilization through the planting of trees and erection of fences/walls.

The plan looks forwards and backwards, as the regeneration of composting and nursery production and the removal of buildings and easing of land mass reflects the past of the island.

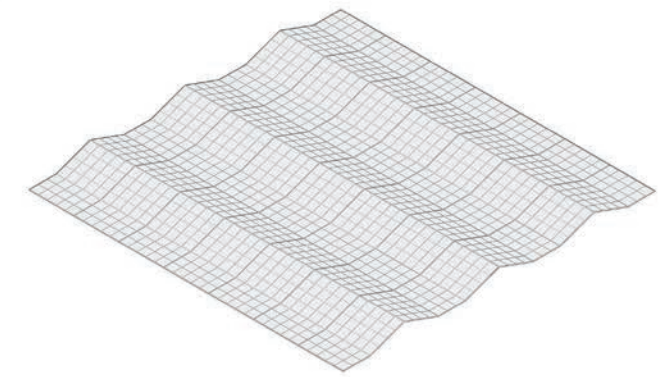




Transformed prison courtyard using salvaged windows



The James A Taylor building complex has over 240 windows of 20'x12' and 16' dimensions

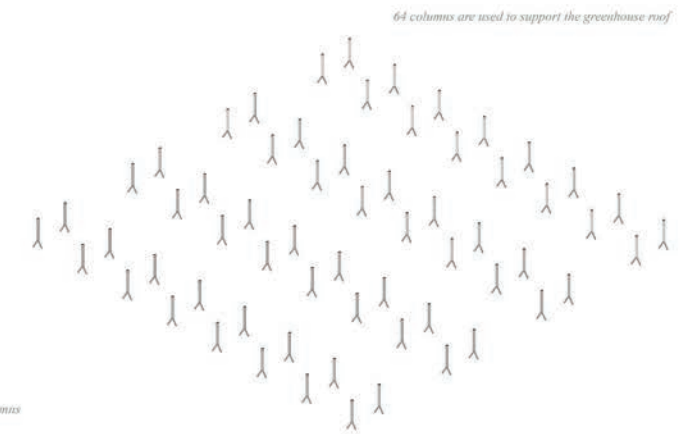


A greenhouse roof is composed of 70 windows from the James A Taylor building



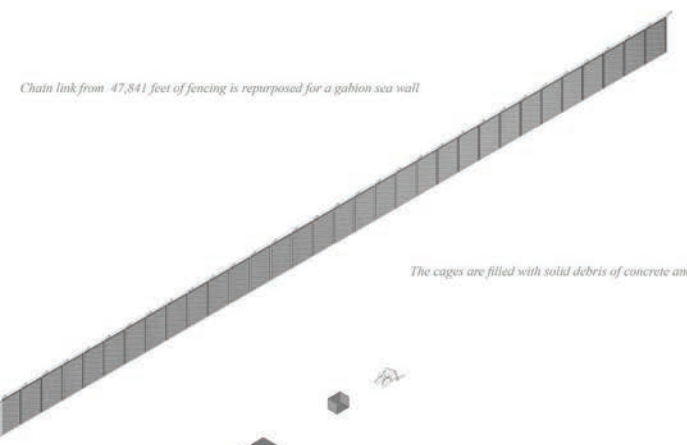
16' poles from 47,841 feet of fencing are used to create columns for the greenhouse

There are approximately 6,834 poles



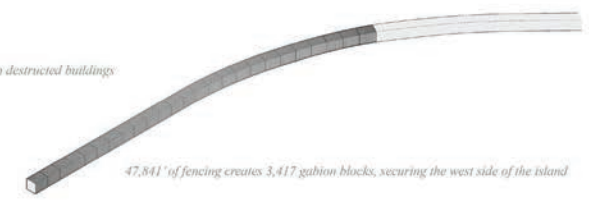
64 columns are used to support the greenhouse roof

Which could create 2,278 columns



Chain link from 47,841 feet of fencing is repurposed for a gabion sea wall

The cages are filled with solid debris of concrete and metal from destroyed buildings

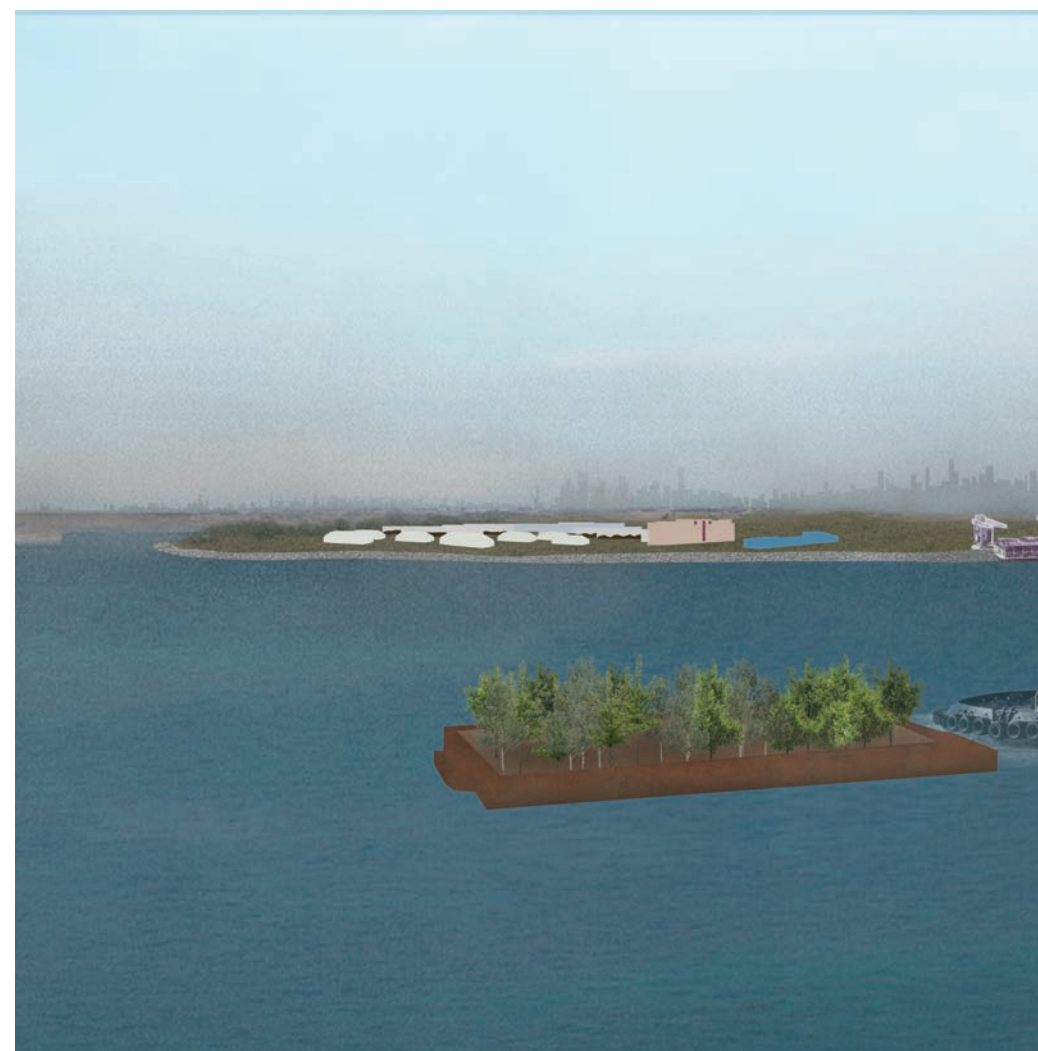


47,841' of fencing creates 3,417 gabion blocks, securing the west side of the island

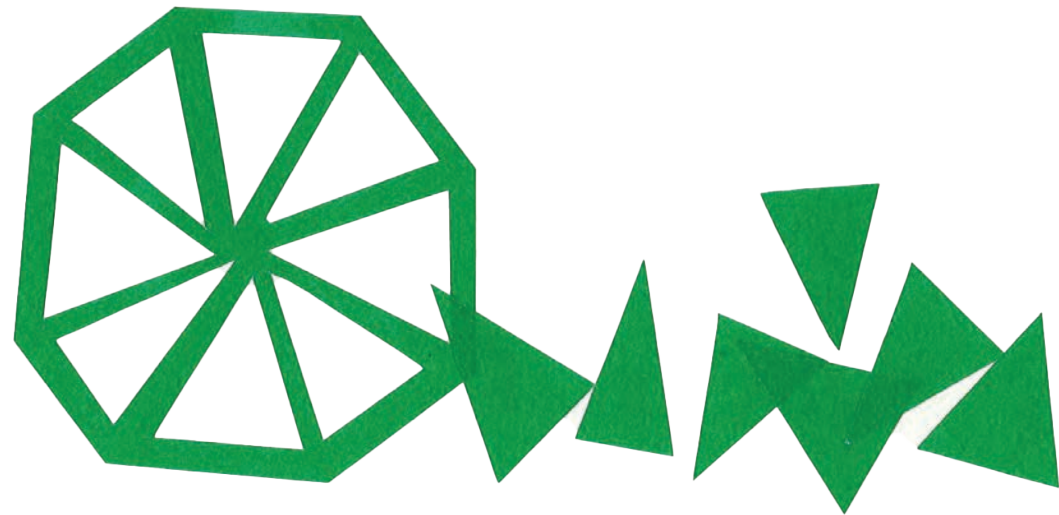
Two sheets of 10'x7' mesh is formed into a 5'x7'x5' cage



Transition from building to nursery



View of Riker's from Hunt's Point, Bronx



Glass!

An essay about the excitement, promise, and failure of glass in the beginning of the 20th century.

Questions in Architecture History II
Professor: Nader Vossoughian

Aspirations Above Technological Despair: The Glass Entrapment of the German Avant-Garde

The possibilities of glass captured the fascination and hopes of several modernist groups in the beginning of the 20th century. Glass, in its newly accessible and productable form, represented both a phenomenological and functional departure from the building of the past, allowing for it to become the material emblem of the modern era. Yet, with excitement comes caution. This paper seeks to investigate the aspirations and the failures of the modernist movements infatuated with the utopian promises of glass, seen through the critique offered by Walter Benjamin's Arcades Project and essay, "Experience and Poverty".

Benjamin's Project and its Relationship to Modern Building

Walter Benjamin's Arcades Project (1927-40) provides testimony, reflection, and projection on the transitory conditions of early 20th century architecture and art. Benjamin combines a practice of collecting artifacts (of literature, architecture, history, etc.), with critique and philosophizing, in an effort to make sense of the current condition. Benjamin's observations on the turning of modern architecture can be read historically (as his writings are contemporaneous with the early 20th century) as well as contemporarily, in that his arguments are theoretical and his questions still relevant. To read the early modernist movements, and their impacts on the meaning of architecture, through the lens of Benjamin, allows the reader to examine the movements in their aspirations as well as their residues. Rather than tracing the demise or success of modernist movements, a reading with Benjamin allows us to observe the philosophical and socio-cultural impulses which inspired these movements, illuminating the connection between architecture and its ideals.

The Arcades Project and the Transformation of Architecture

Benjamin focuses his attention on the architectural typology of the Parisian Arcades for a number of reasons. The Parisian arcade typifies the use of engineering materials, glass and iron, in new architectures. The Parisian arcade, as a precursor to the shopping mall, also introduces the phenomenon of late-capitalist architecture. It is a structure which embodies the material and socio-cultural turning of the era. As Detlef Mertins observes, these subjects (both the arcade and the bourgeois interior) "become a focus of his [Benjamin's] study, for in them he thought it was possible to glimpse the true face of prehistory." The proliferation of the arcades, beside the comfortable bourgeois interior, illustrates the aporia within bourgeois society. This internal conflict, along with steady innovation in building technologies, served as a premonition to the radical differences of the modern era (that had yet to be realized).

Material technologies, and their appropriation into works of architecture as distinct from engineering, points to a cultural shift within the reception of technologies. Benjamin reads this shift as a slow, but necessary, acceptance of the modern condition. In his section on "Iron Construction", Benjamin writes "The first structures made of iron served transitory purposes: covered markets, railroad stations, exhibitions. Iron thus immediately allied with functional moments in the life of the economy. What was once functional and transitory, however, begins today, at an altered tempo, to seem formal and stable." Iron and glass are initially accepted into the architectural lexicon as moments of necessity or practicality. Benjamin notes that there is a shift, either in the perception of iron and glass' aesthetic value, or in the purposes of architecture itself. For iron and glass to be accepted, the once "transitory" tool, it is either fetishized as a medium, or the understanding of architecture is mixed with engineering. Or as Kenneth Frampton reads, "As Walter Benjamin has pointed out, architecture becomes engineering through the agency of iron in the service of commodity consumption" The functionalism that engineering

takes on through iron is subverted by architecture as engineering in service of consumption. The gradual introduction of these materials into more "formal and stable" building signify a shift, and for Benjamin, a clue towards the spirit of the modern era.

The Importance of Glass in the Context of Benjamin's Critique

Glass has an exceptional role in the transformation of modern architecture and the culture of the arcades. One obvious aspect of this is glass' transparency. Glass is modern, not just by the fact that it comes from the realm of engineering, used for structures such as greenhouses, but also for its formal quality. The glass porticos of the arcades highlight engineering (making the iron construction visible) as well as bring in light. The light and transparency allowed by glass integrates the vision of the outside to the inside. Glass in the arcades serve to meld the "comfortable" and intimate bourgeois interior with the new industrialized city. In the opening of Benjamin's section on "Arcades, Magasins de Nouveautés, Sales Clerks" he writes "Lining both sides of these corridors, which get their light from above, are the most elegant shops, so that the arcade is a city a world in miniature". This "world in miniature" is composed of shops and their goods which represent industry and production from across the world. The arcades "are temples consecrated to this intoxication [of great cities].", they are the commodified mediation of the bourgeois interior and the burgeoning industrial world. The glass canopy of the arcade allows for the replication of street life - a curated and comfortable representation of the exterior.

The glass of the arcades is not yet the glass of modernist architecture. To Benjamin, the glass of the arcades is a sort of building strategy which is still attached to its past - attached to the bourgeoisie. This overgrown attachment is the impetus for the movements of modernity which seek to reconcile the issue of living within the industrialized world. Glass, as a material of the modern, has a different and more bold role in the

constructions of modernism. It's task, to Benjamin, is to develop an architecture which goes beyond the attachments of the past (the mediation of the arcade) or the poetic detachment of the flâneur, and instead a new and active force.

This paper will trace the attempts and the problematics of two modernist glass movements which seek to answer this issue of modern architecture; that of the Expressionists and the Gestaltung movement.

Expressionism: Bruno Taut and Paul Scheerbart

The literary and architectural work of German expressionists Bruno Taut and Paul Scheerbart revolved around the seemingly unbounded possibilities of glass. In response to the question of modernist architecture, both Scheerbart and Taut would point to glass as the savior of humanity's way forward. The form and use of glass which the expressionists (referring now to Taut, Scheerbart, and the crystal chain) is quite different from the use in the arcades or Crystal Palace. The expressionists proposed a much more formal use of glass, one that celebrated color, pattern, and ornament. Bruno Taut's Glashauss pavilion in Cologne encapsulates the formal aspirations of the expressionist movement through its overwhelming use of colored glass, mosaic, and experimental form.

The perception of a lack of a modern spirit fueled the formal and theoretical values of expressionist architecture (actualized rarely in actual buildings, but rather drawings or literature). This attitude can be seen in the writings of Paul Scheerbart's 1914 "Glass Architecture" in which he writes, "If we want our culture to rise to a higher level...[we must] change our architecture...this only becomes possible if we take away the closed character from the rooms in which we live. We can only do that by introducing glass architecture, which lets in the light of the sun, the moon, and the stars, not merely through a few windows, but through every possible wall, which will be made entirely of glass. The new environment, which we thus create, must bring us a

new culture". Responding to the closed nature of modern living, Scheerbart proposes that transparency will reveal a new culture. In a manner of exposing the behavior of the individual through the lack of partitions and thus privacy, Scheerbart's glass acts as a moralizing material. Glass will reveal the true modern individual.

This moralizing aspect of Scheerbart's argument on glass points to the utopian nature of the expressionist glass project. Mertins describes Scheerbart's glass fantasy to be "the rationality of technology and the enchantment of art coincide in a new paradigm of technological organicity...that would...extend the psychological effects of Gothic stained glass... to all realms of life". Here Mertins points to an internal conflict present within the expressionist movement, that being the role of technology and its synthesis with art. The "technological organicity" of the expressionist project claims synthesis as the solution to the modernist condition. Where the arcade's glass is the glass of industry, the expressionist glass is the synthesis of art and engineering.

Although Scheerbart and Taut shared a holistic view of the future of architecture and glass, there are important departures. One of the most notable is Taut's dedication to subjectivity and the rejection of utilitarianism, especially that of technology. These thoughts can be seen in Taut's literary works, *The City Crown* and *Alpine Architecture*. Taut's writing delves into the mystical, ecstatic, and artistic, envisioning an architecture of pure subjectivity. Taut's subjective utopia is an project "creating a magnificent new unity of architecture, painting and sculpture whose construction of glass, iron and concrete would help revitalize and renew modern art through a new artistic expression free from utilitarian aims". This spirit of utopia can be seen in the fantastical drawings and passages of glass cathedrals in Taut's *Alpine Architecture*. Taut proposes a secular type of cathedral, a structure which mediates the loss of religion with the need for spirit.

Inscription fragment: "Yet no- / thing [corresponding] / to our church services / is / to be found here - / They / take effect / solely / through / their / sublime / architecture / and through / the great silence"



The painting for "Inside the Crystal Building" depicts a structure meant for the contemplation of beauty and appreciation of architecture. The glass from which it is built serves no other purpose than to achieve "sublimity". Other than emphasizing a synthesis of the high arts into a glass architecture, Taut's reasoning of design remains arbitrary. Schirren raises an instance in which this issue came to bear, as "Taut, in a memorable session of the Deutscher Werkbund in 1914, declared that stylistic arbitrariness could be overcome by the installation of an artistic dictatorship to which all artists should submit themselves for a time..". The crystal utopia of Taut is a sort of glass dictatorship. Perhaps the issue of order and execution is more important to Taut's vision than the issue of arbitrariness.

While there are some distinctions between the approaches of Scheerbart and Taut, their overall aims and dreams of glass seem to unite in a celebration of utopia. The impact of the glass constructions of the future seem to bleed into every part of life. As Scheerbart writes to Taut, "Happiness without glass / How crass! / Bricks may crumble / Coloured glass endures / Coloured glass / Destroys hatred". Glass represents all that will be resolved in spite of a godless and industrialized world. Functionalism: Mies van der Rohe and Gestal-

tung

While perhaps no other avant garde movement of the early twentieth century could rival in its exuberance for glass! as the Expressionists did, the Gestaltung movement and its later iterations placed an equally high hope on the achievements of glass. In this paper, the Gestaltung movement will refer to the avant garde movement attached to G magazine and the architects associated, with a focus on Mies van der Rohe's designs and writing.

The Gestaltung movement appeared out of the ending of several avant garde movements (including that of the Expressionists), and started around 1923 when the first issue of G was published. Gestaltung, having the broad translation into design or form giving, is better described by Mertins, "it implies that traces of the vital, creative forces and energies of becoming, which are not known or predetermined at the outset of the process are retained in the concreteness of the resultant form". This method describes a form which is not designed but created out of a necessity. It is a form which results from the needs of the object. In terms of building, this means that the form is not a consideration in itself, but rather it appears in the execution of functionality. Glass plays an important role in revealing this functionality, as its transparency reveals structure and lets in light.

The beginnings of this methodology can be seen in Mies van der Rohe's writing and proposal for *Hochhausprojekt für Bahnhof Friedrichstraße*. Rohe's presentation of the project was published in Bruno Taut's *Frühlicht* "Early Light" magazine in the summer of 1922.

Rohe writes:

Das neuartige, konstruktive Prinzip dieser Bauten tritt klar hervor, wenn man für die nun nicht mehr tragenden Außenwände Glas verwendet. Die Verwendung von Glas zwingt allerdings zu neuen Wegen.

The fundamental principle of this new structure emerges when glass is used for the outer walls instead. The usage of glass leads to new approaches / methods / avenues.

The glass facade of the skyscraper allows the structure, which is usually covered with bricks, to be visible. Allowing the "fundamental structure" to become transparent is the reasoning for the facade and reflects the Gestaltung principles to come.

Although, Rohe's description of the glass is not without aesthetic appreciation,



und ich erkannte bald, daß es bei der Verwendung von Glas nicht auf eine Wirkung von Licht und Schatten, sondern auf ein reiches Spiel von Lichtreflexen ankam

and I soon realized that when using glass, what was important was not an effect of light and shadow, but a rich play of light reflections

This aspect of Rohe's interest in glass is more like that of the expressionists and subjective avant garde groups. Perhaps, the fact that the effect of "light reflections" comes after the functionality of glass is emblematic of the Gestaltung process. In this project, glass does the work of revealing functionality and industrialism's primacy. The aesthetic experience from the use of glass is appreciated, but comes after the fact.

The primacy of functionality as method of the Gestaltung movement develops its own kind of utopian fantasy, not too dissimilar from the Expressionists. Mertins sees the work of Rohe and the Gestaltung movement as a "call for a more effective embrace of industrialization for building through the invention of improved synthetic materials and the reorganization of the trades to combine factory production of parts and on-site assembly that would realize the potential of rational 'montage' fabrication". The work of the Gestaltung movement seeks a total union with

the industrial world, creating an engineering of design. The materials of engineering promise an improvement and heightened efficiency of living, in some ways offering the opposite of the expressionists. It is the complete union with industrialism, through the use of materials such as glass, which will liberate the modern man from the turmoil of hanging onto the past. In this sense, the Gestaltung movement saw a utopia in this union as the answer to the question of style.

Experience and Poverty and the Condition of Modernity

Detlef Mertins notes the surprising connection Walter Benjamin makes between the work of the Expressionists and the Gestaltung/ Mies van der Rohe in his essay "The Enticing and Threatening Face of Prehistory". Mertins writes "Benjamin considered not Taut, but Le Corbusier, Oud, Adolf Loos, and the architects of the Bauhaus as those who were 'realizing' Scheerbart's ideas in what he took to be the most extreme rationalist and antiorganic architecture: an architecture without 'art,' governed by the spirit of pure engineering". While an architecture without "art" doesn't seem like the architectural utopia of the Scheerbart who closely associated and theorized with Taut, there is an important connection between the ecstatic acceptance of new material and glass as the bold way forward.

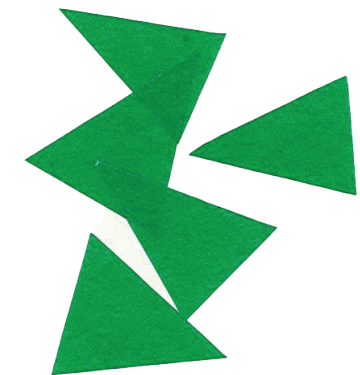
It is this bold refutation of the past and embrace of the new in the face of a dark turn which Benjamin sees as the way forward in modernist movements. In Benjamin's essay, "Experience and Poverty", he explains the turning point of modernity and the impossibility of return. Benjamin writes "experience has fallen in value, amid a generation which from 1914 to 1918 had to experience some of the most monstrous events in the history of the world". Experience is that which is passed down from generation to generation, the thing from which tradition, belief and continuity find its root. Benjamin believes that World War 1 and the industrial revolution have eradicated human experience completely,

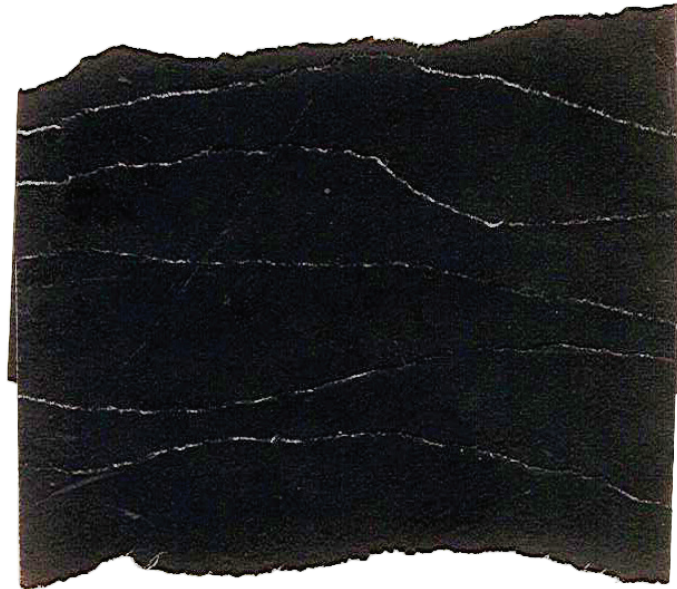
and that any attachment backwards is out of a fetishized grasping for what is no longer. The "tremendous development of technology" has created a poverty of experience, and out of that lack an "oppressive wealth of ideas ...has been spread among people, or rather has swamped them entirely...the revival of astrology and the wisdom of yoga...scholasticism and spiritualism. For this is not a genuine revival...". Instead of false revival, the answer to moving forward from the "barbarism" of the lack of experience, is to accept "the naked man of the contemporary world who lies screaming like a newborn babe in the dirty diapers of the present. No one has greeted this present with greater joy than Paul Scheerbart". Here is where Benjamin speaks to the way in which glass epitomizes the condition of experiencelessness. "It is no coincidence that glass is such a hard, smooth material to which nothing can be fixed...Objects made of glass have no 'aura.'...the enemy of possession"; it is the material of the post-war world.

As Mertins has noted, Scheerbart doesn't seem like the obvious candidate of the one who "has greeted the present with greater joy", for his contribution to glass expressionism is extensive. Perhaps reading Scheerbart's ecstatic enthusiasm of colored glass as purely subjective does not grasp at the radical nature of Scheerbart's dream. In the opening of Bruno Taut's *The City Crown*, Scheerbart contributes an allegory-like story titled "THE NEW LIFE: An Architectonic Apocalypse". In what initially reads as a typically expressionist dream-like vision of angels and glass cathedrals, is actually a depiction of an eradication of life, and the strange, unfamiliar, and ultimately failing ways of bringing it back. Scheerbart describes a globe which has lost its sun and is entrenched in ice and snow and no sky. 12 angels descend and lace the globe with colorful "sparkling palaces", the light of which causes all the dead to come back to life. A new beginning and joy radiates around until "everything is resurrected", which is the old way of life. The people refuse to let go of their old ways and "evil" once again enters the world. This allegory

reflects the dangers of bringing back the things of the past after they are lost. It reflects, in a way, the condition which Benjamin describes in "Experience and Poverty".

The resolution to build without "aura" to the fullest extent in "Experience and Poverty" gives an answer to the questions posed in the Arcades Project on the synthesis of art and engineering. As Manfredo Tafuri notes, we passed the condition of the shock of the metropolis, as portrayed by Munch's *Scream*, into the absorption of the condition, as represented in Kirchner's paintings, or as Adorno theorizes it "Valid art today is polarized into, on the one hand, an unassuaged and inconsolable expressibility that rejects every last trace of conciliation...; and on the other, the expressionlessness of construction that expresses the dawning powerlessness of expression". The artist or the architect, even the individual, must decide to live outside of the condition in insolation, or to fervently accept its barbarism and move forward.





Restitution - Repatriation - Reparations

The seizure, appropriation, and destruction of objects by the British Museum cannot be resolved purely via the restitution of objects. How can the fabric of the city itself be inverted to tell a story of colonialism's afterimages and open a door for new representation?

Adv Studio VI: Afterimages Vol. 3

Critic: Emanuel Admassu

Partner: Teonna Cooksey



Watercolor, interpreting Chris O'fili

This project develops the aftermath of the restitution of objects within the British Museum, and begins with the question: How does the act of restitution carry into the future of a city like London?

In the space of multi-layered histories and diasporic struggles, physical representation becomes mediation between mourning and rebirth. Centering around the precarious, invisible, yet abundant population of immigrant workers in Croydon, London, the project transforms and reappropriates derelict edifices of two former department stores.

Standing now, as perfect narration of the former abundance of the British Empire, they are simultaneously maintained and transformed to reveal both its dark history and developing future



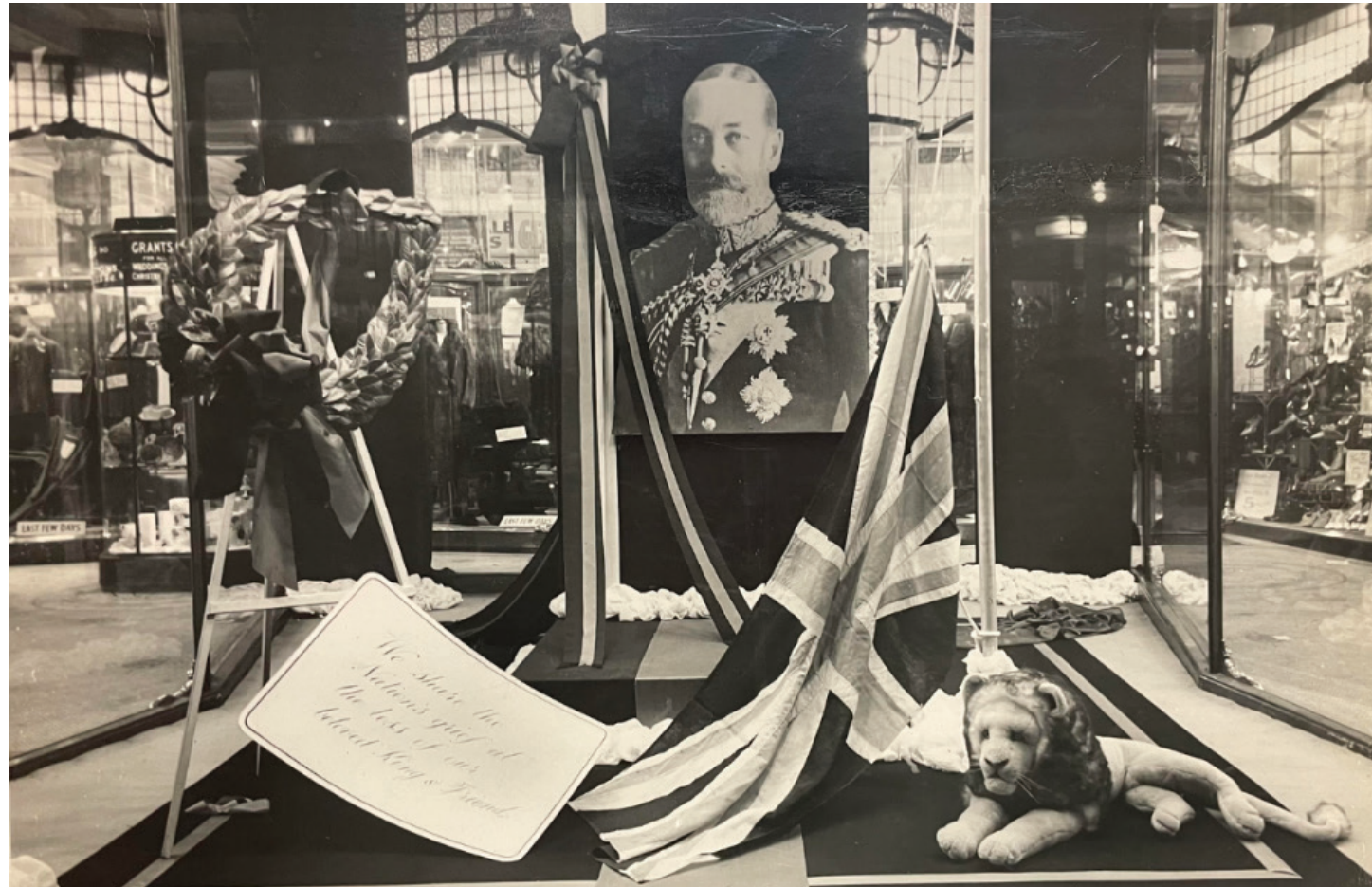
Imagined interior of British Museum Archives

Even in the uncommon absence of material presence,
A hegemony of knowledge, image, and perception persists.



Seizure of objects by the Home Office

The Home Office, responsible for immigration and visas, is
located in Croydon, making it a site of transition, displacement,
and contestation.



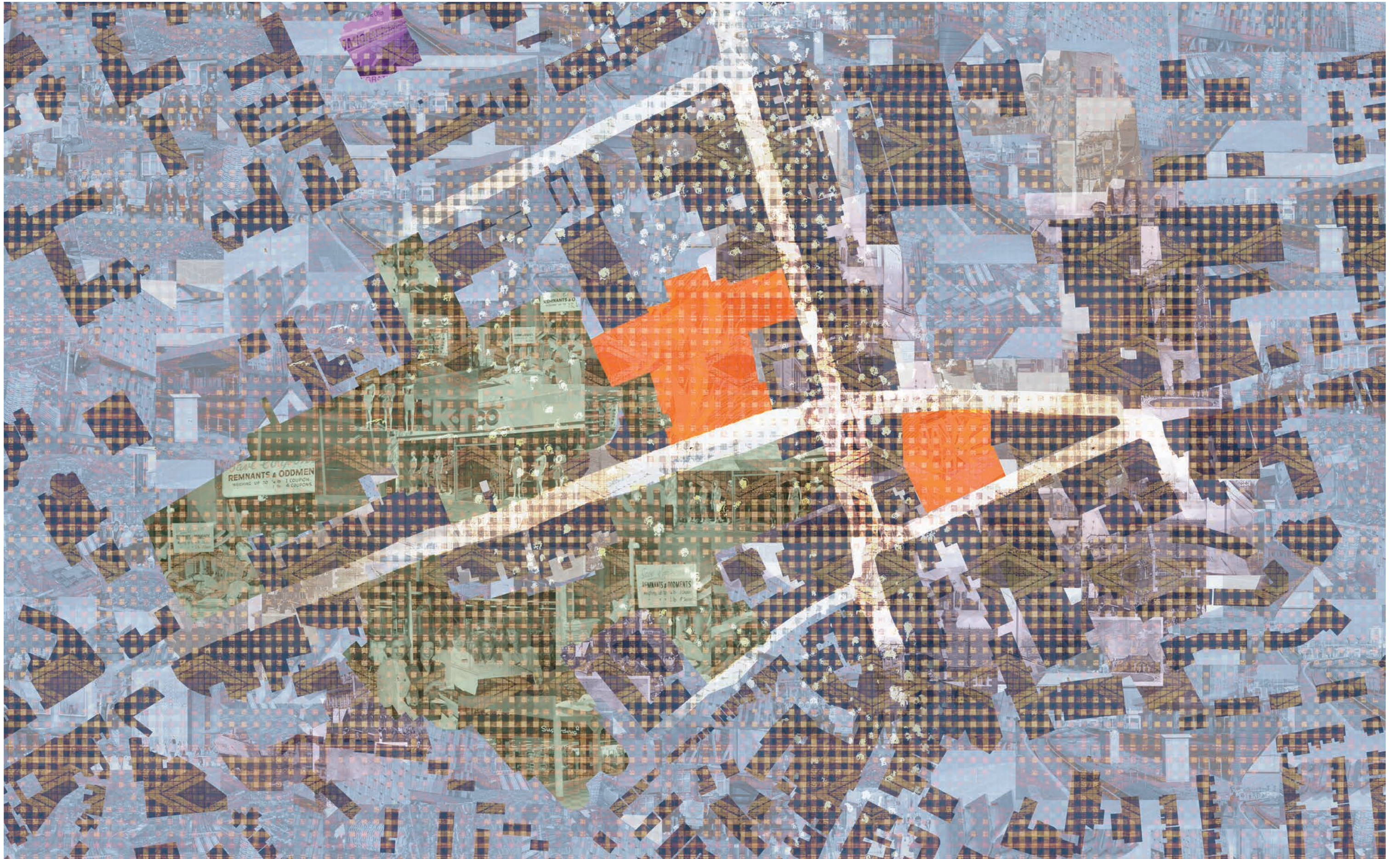
Grant's of Croydon window display

Displays reflect more than the obvious; fashion and loyalties hold hands within an arcade of commerce



Memorial in the now abandoned storefront

What might it look like under other hands?



Croydon, highlighting abandoned shopping malls in the historic district

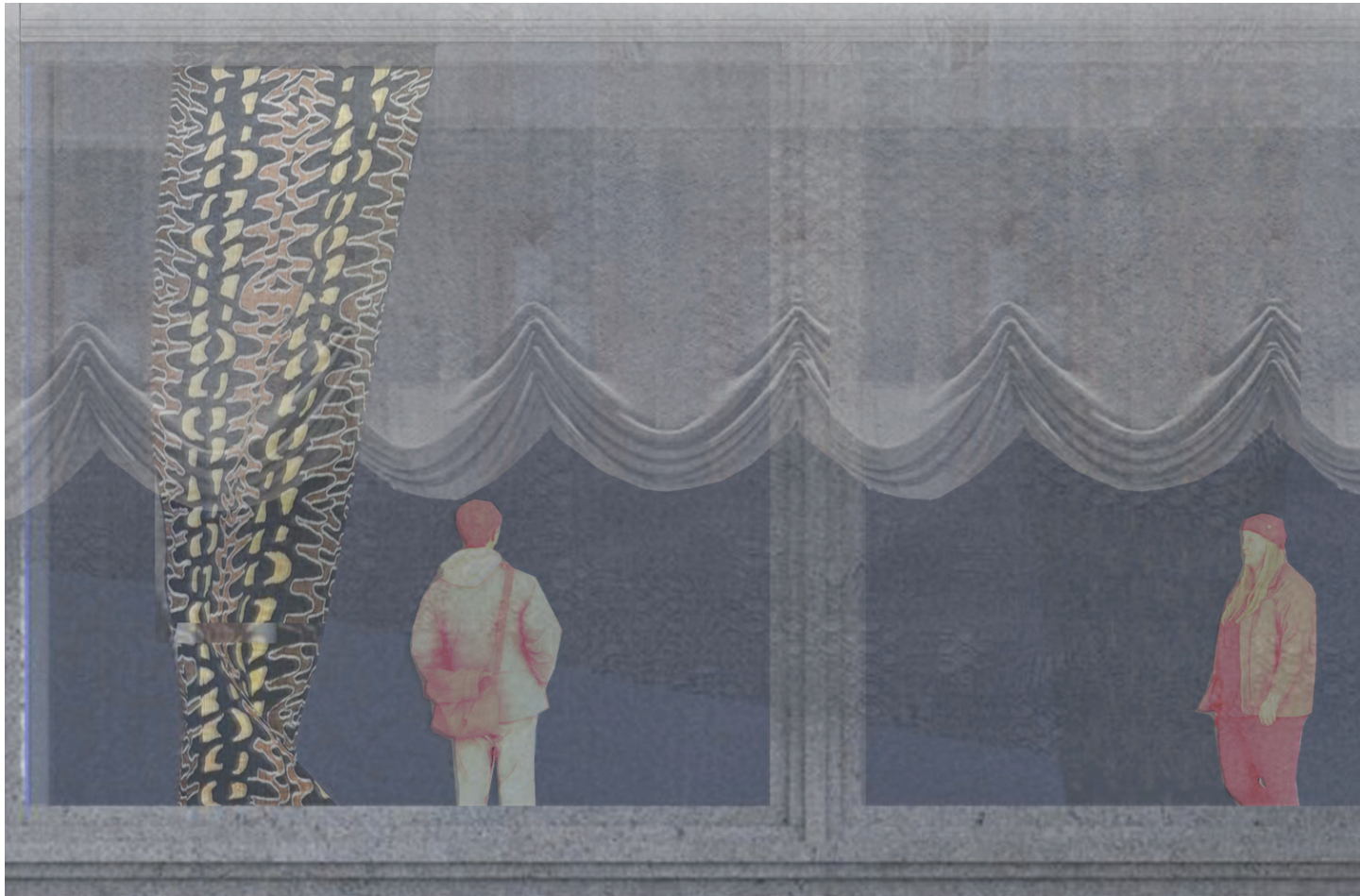
Textile Center + Restoration Workshop

Data Trust + Immigrant Organizing Offices

Re-worked facade and interior

Shopping arcades filled with fabric and objects created in workshops

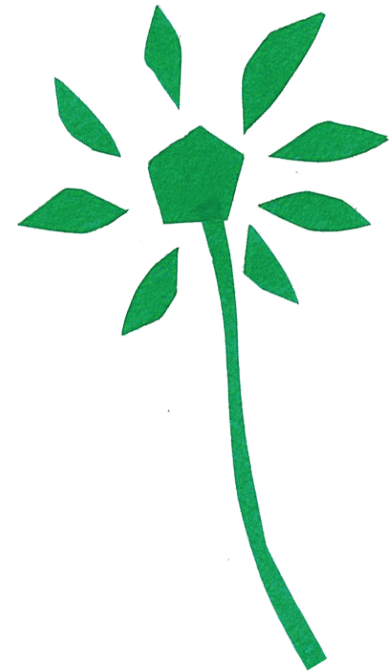




Display



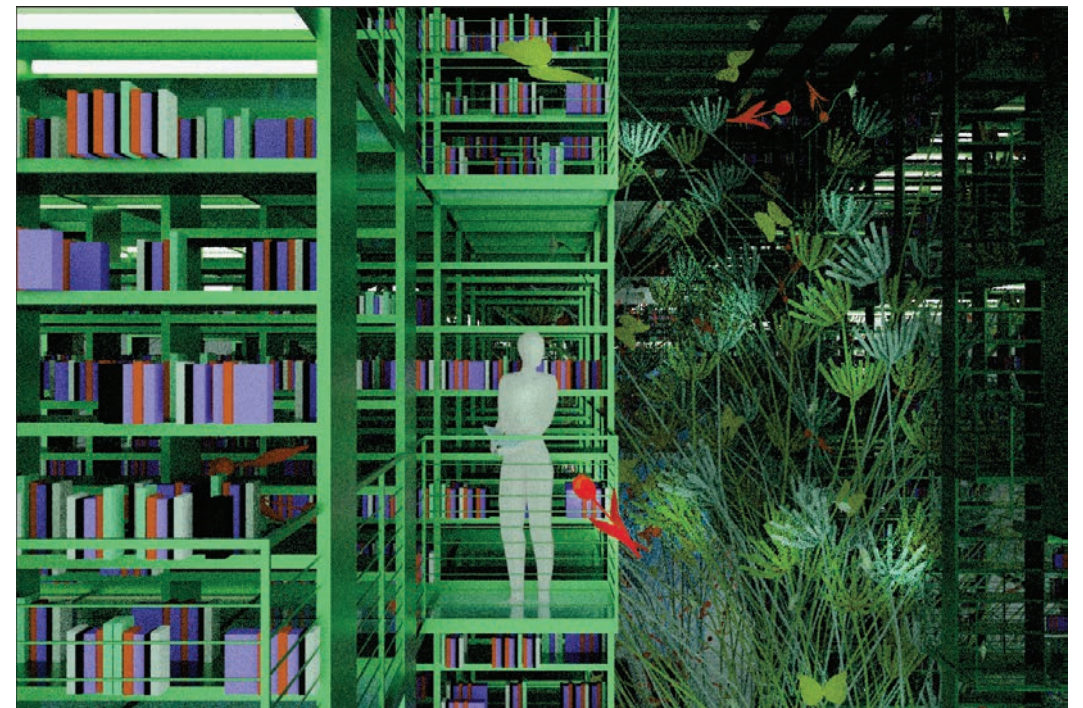
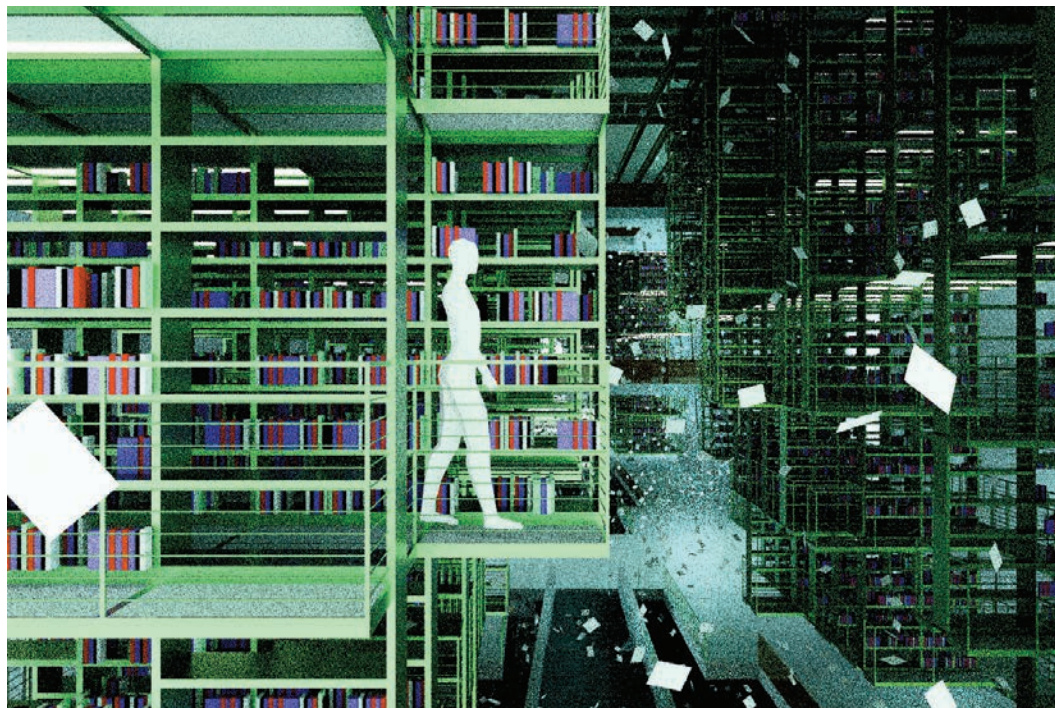
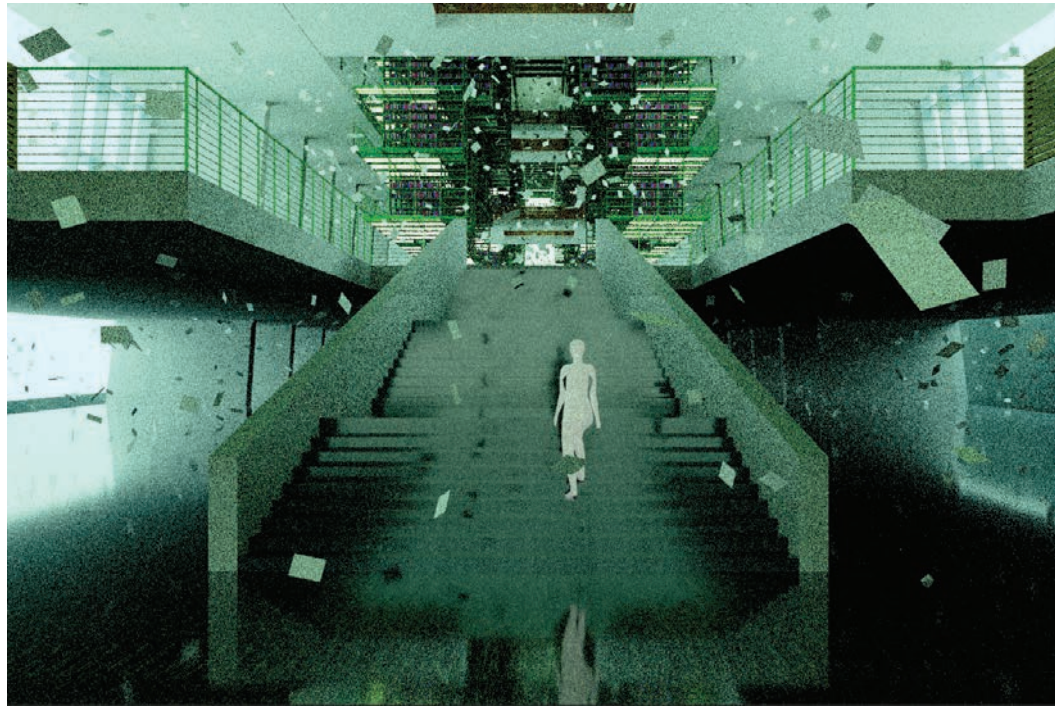
Reappropriation



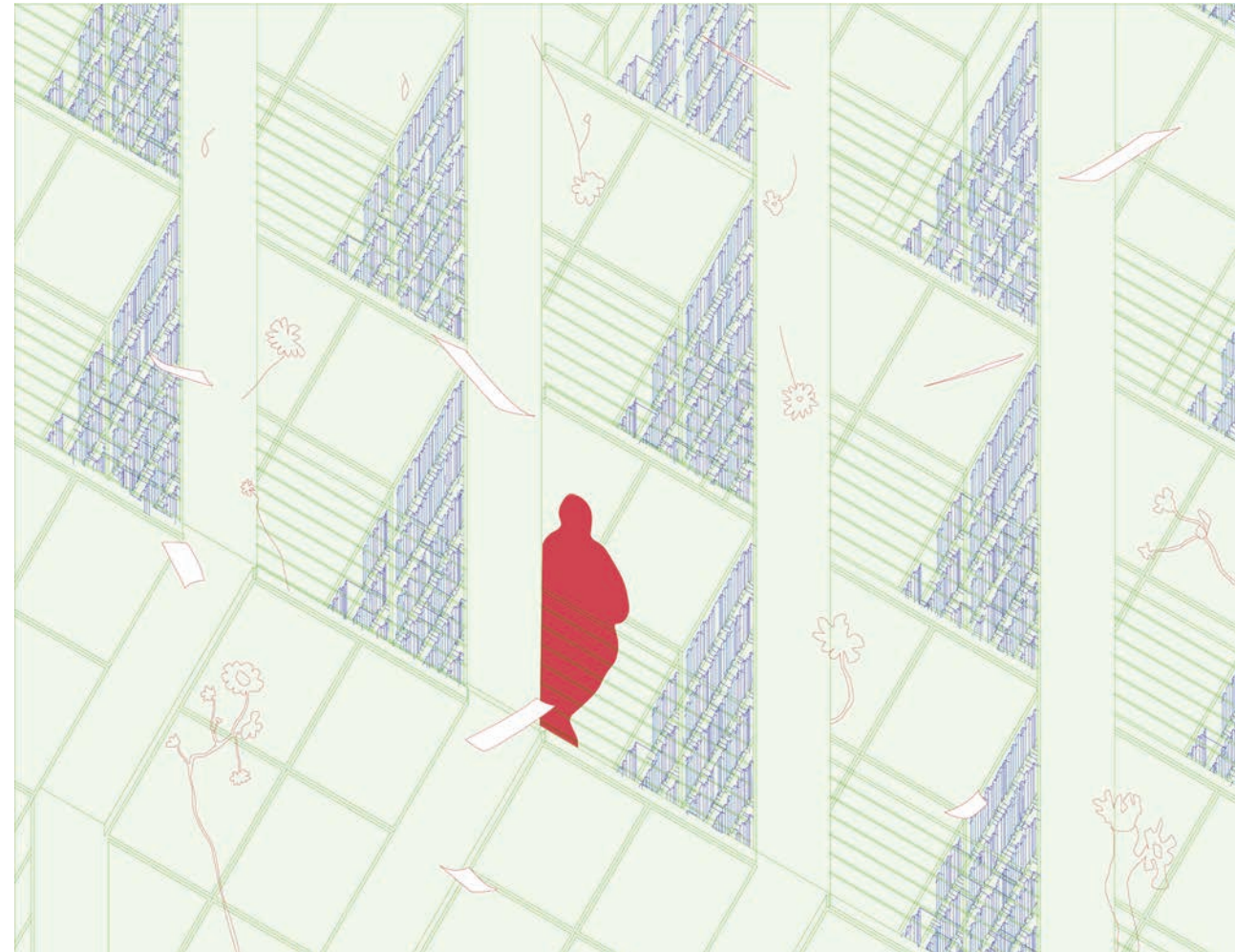
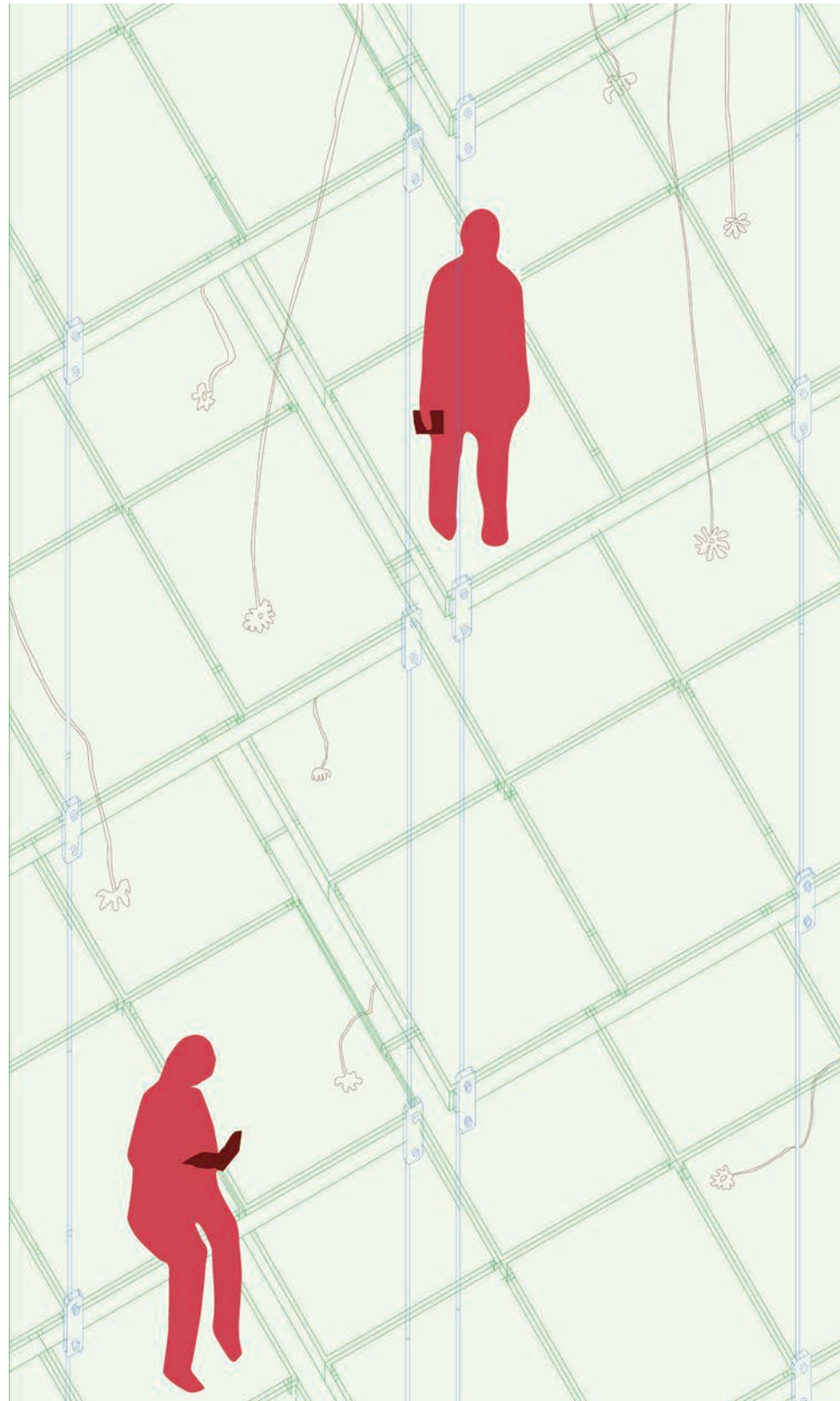
Vasconcelos Library

A short film and drawings interpreting the imaginative atmosphere of the Vasconcelos Library by Alberto Kalach

Architectural Drawing & Representation
Critic: Jelisa Blumberg



Film stills
Length 0:55
<https://vimeo.com/658456468>





Two Towers

Utilizing literary methods of non-fiction and fiction, how can architects turn to the fantastical? Creating fiction in a similar tone to JG Ballard's *High Rise*, the project questions how housing can avoid the trap of over deterministic program or the developer's mall—"multi-use" ground floors—but imagines a programmatic dialectic.

Core 3: Housing
Critic: Chris Leong
Partner: Adam L. Fried



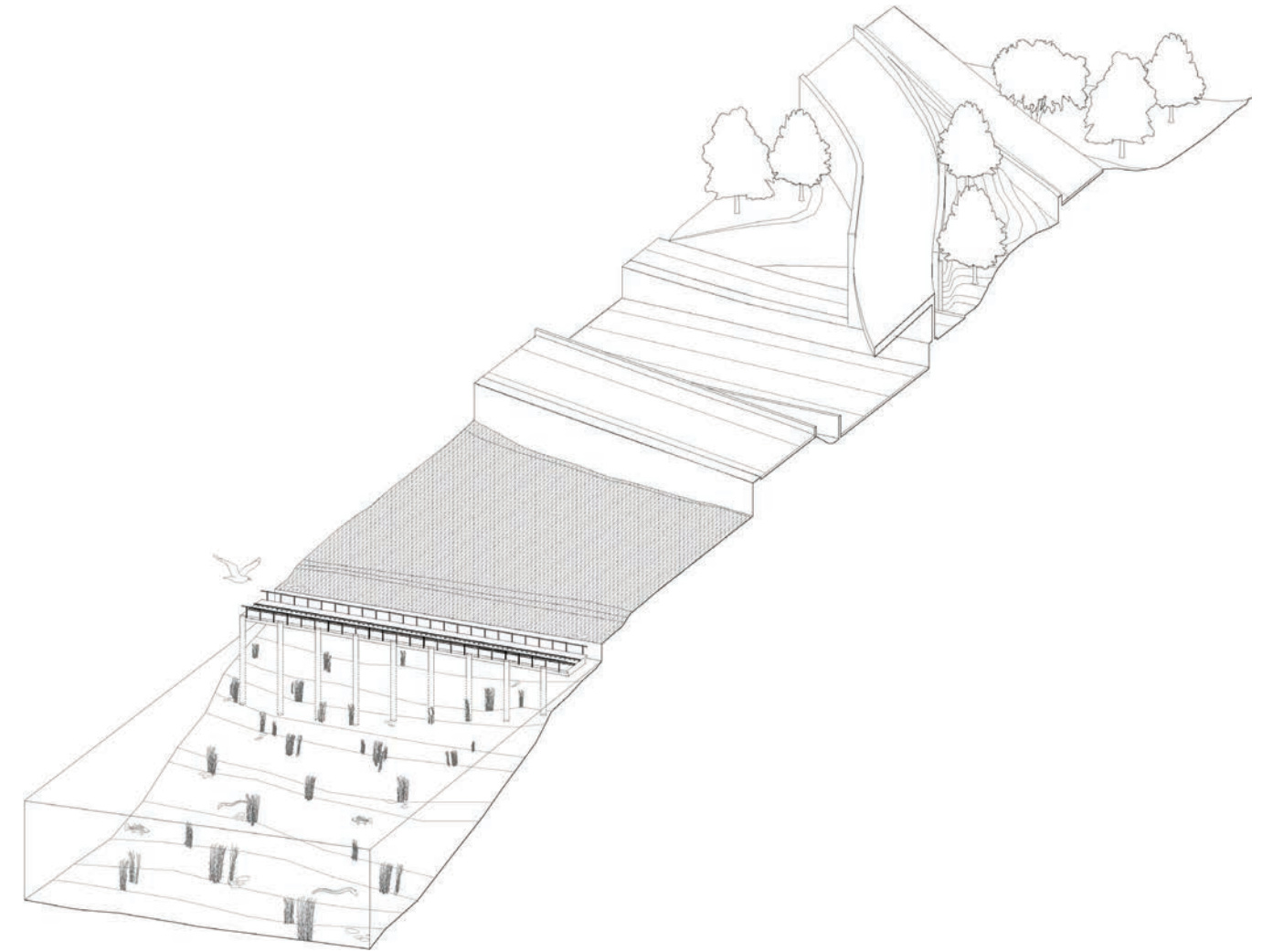
In the ruins of old factories and industry, last mile fulfillment centers move in



The site is foreground to new high-rise development, poised and zoned for waterfront development

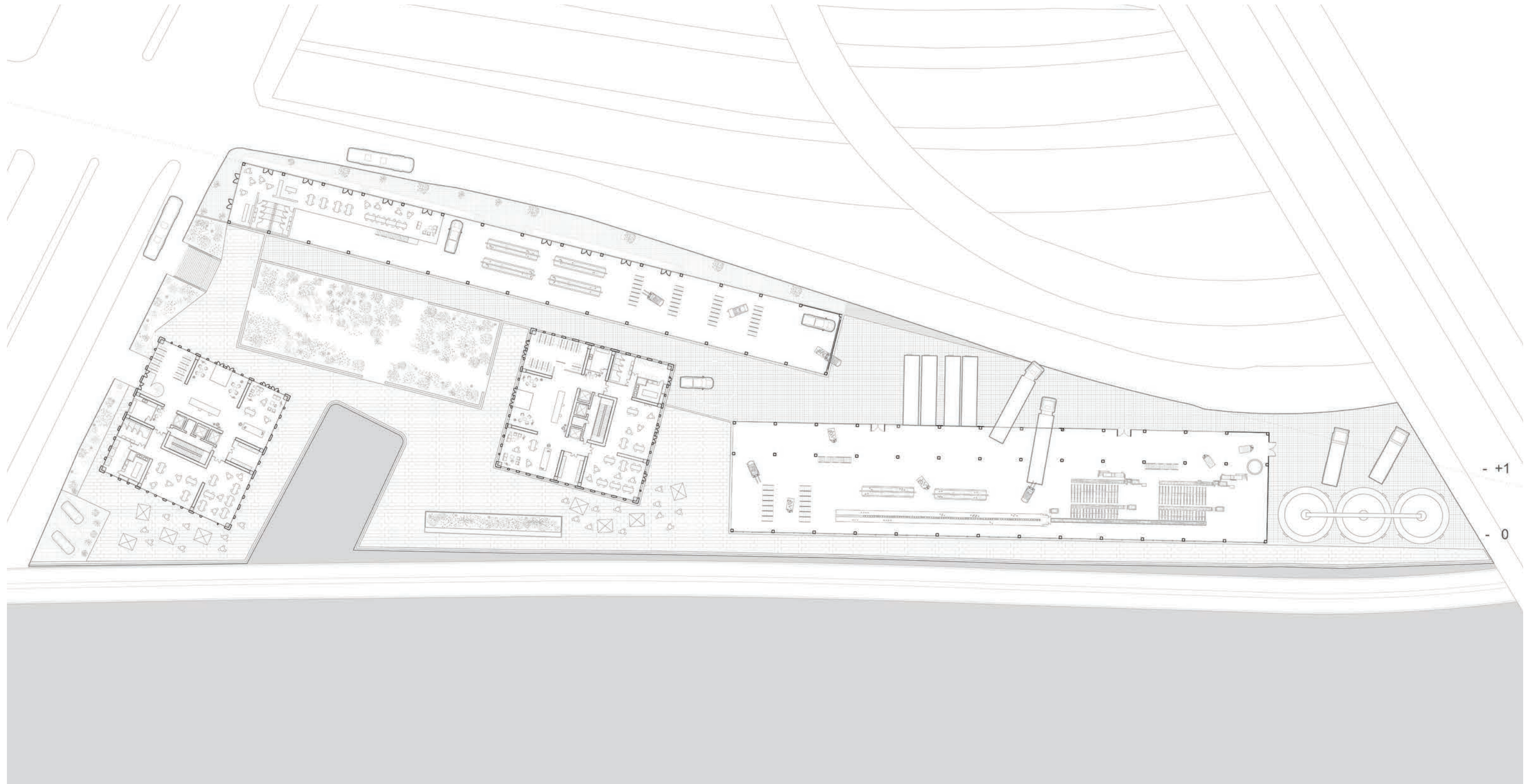


The waterfront and disrupted ecology emerge through abandonment



A section through the site: layers of heavy infrastructure slope towards a man-made waterfront.

Taking queues from the industrial past of the site, our site situates two identical towers on the grounds of a factory.



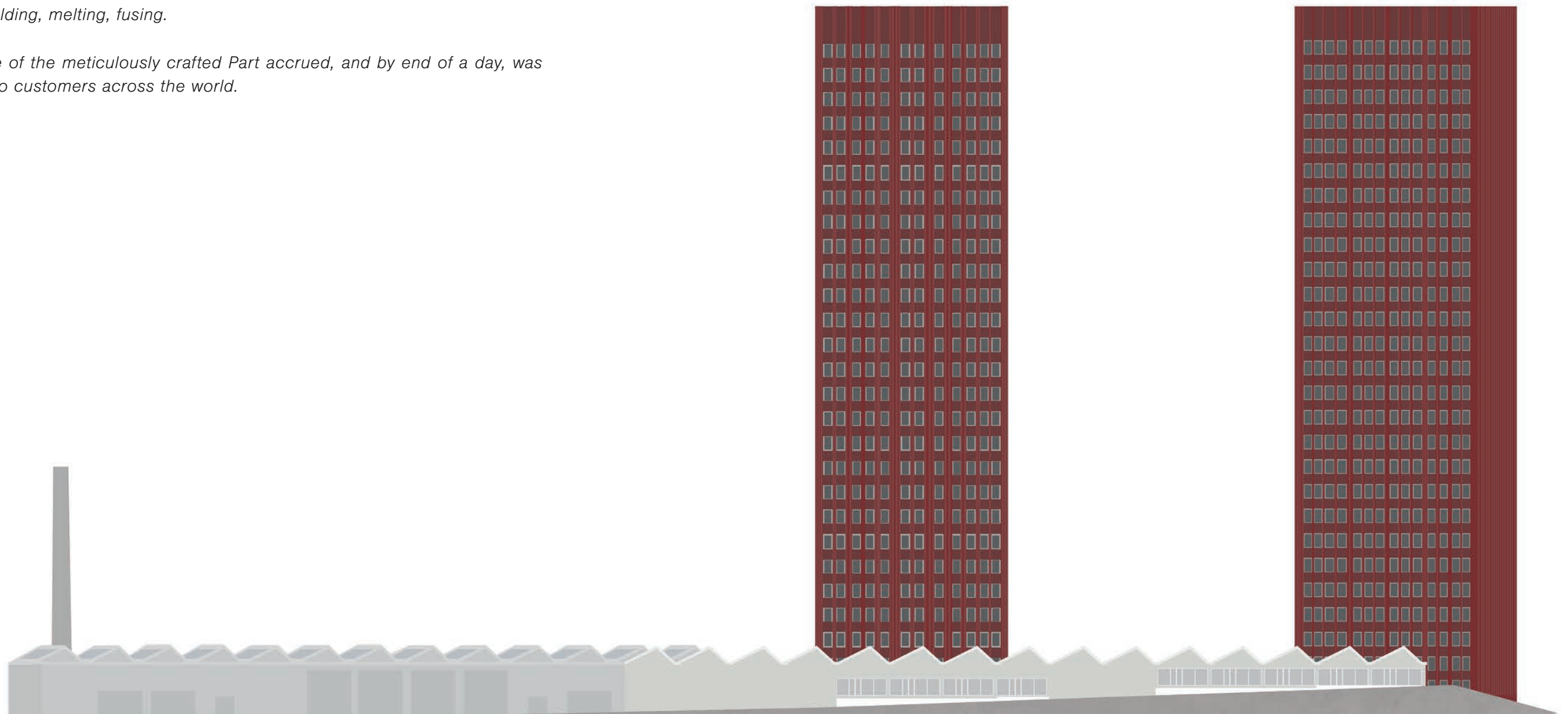
How do the conditions of living change in such close proximity to production? How are the issues of tower living, discussed and highlighted by figures such as Jane Jacobs and Jan Gehl, amplified in the grounds of production?

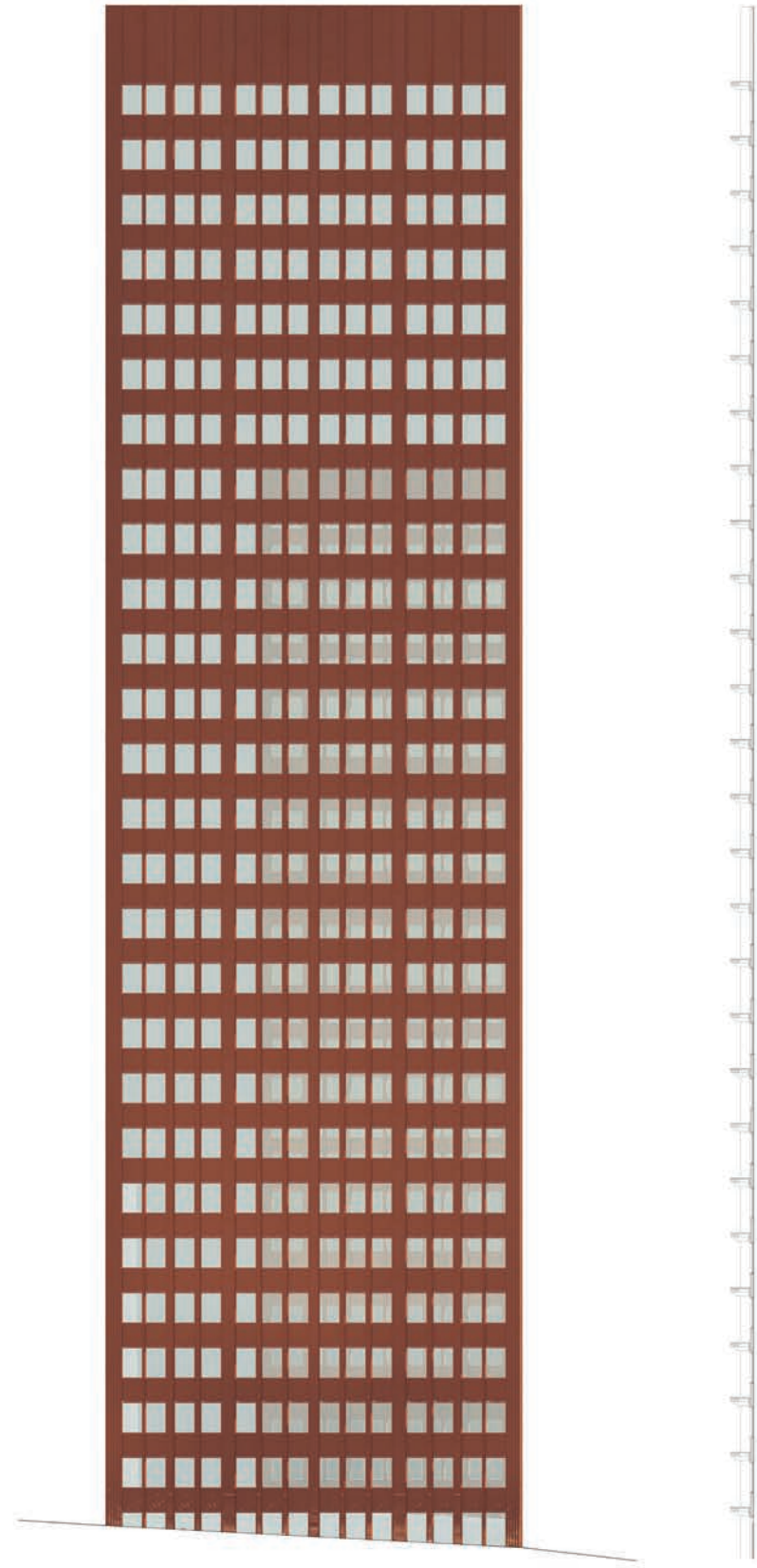
What would it mean to exaggerate our relationship to sameness?

Placing the two housing towers adjacent to a factory, a story of both fiction and non-fiction emerges:

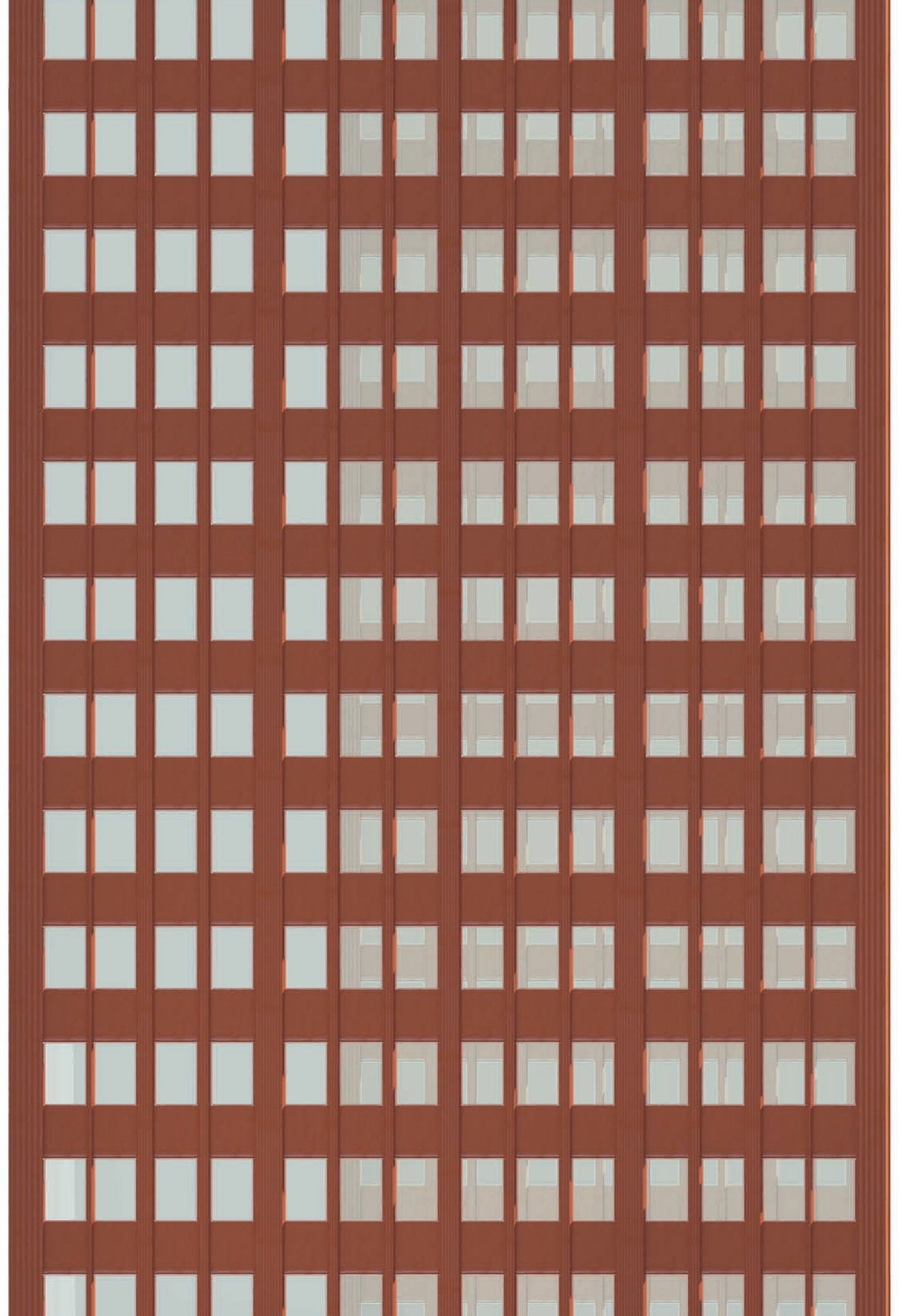
While facing reproductions at an industrial scale, residents not only confront reproducibility within a stack of identical units, but the tower itself as a duplicate, turned towards its neighbor, creating a reflection of a similar lived experience. Confronted with the proliferation of The Part, the residents at the Towers quickly became entranced by the successful rhythms of production. Life exists beside the factory. From a unit, one could watch the workers, rushing around with ecstatic urgency, as if production was becoming a race. The speed of trucks, cars, trains, and engines added to the clamour. The production of the Part required a sequence of intricate machinery; folding, melting, fusing.

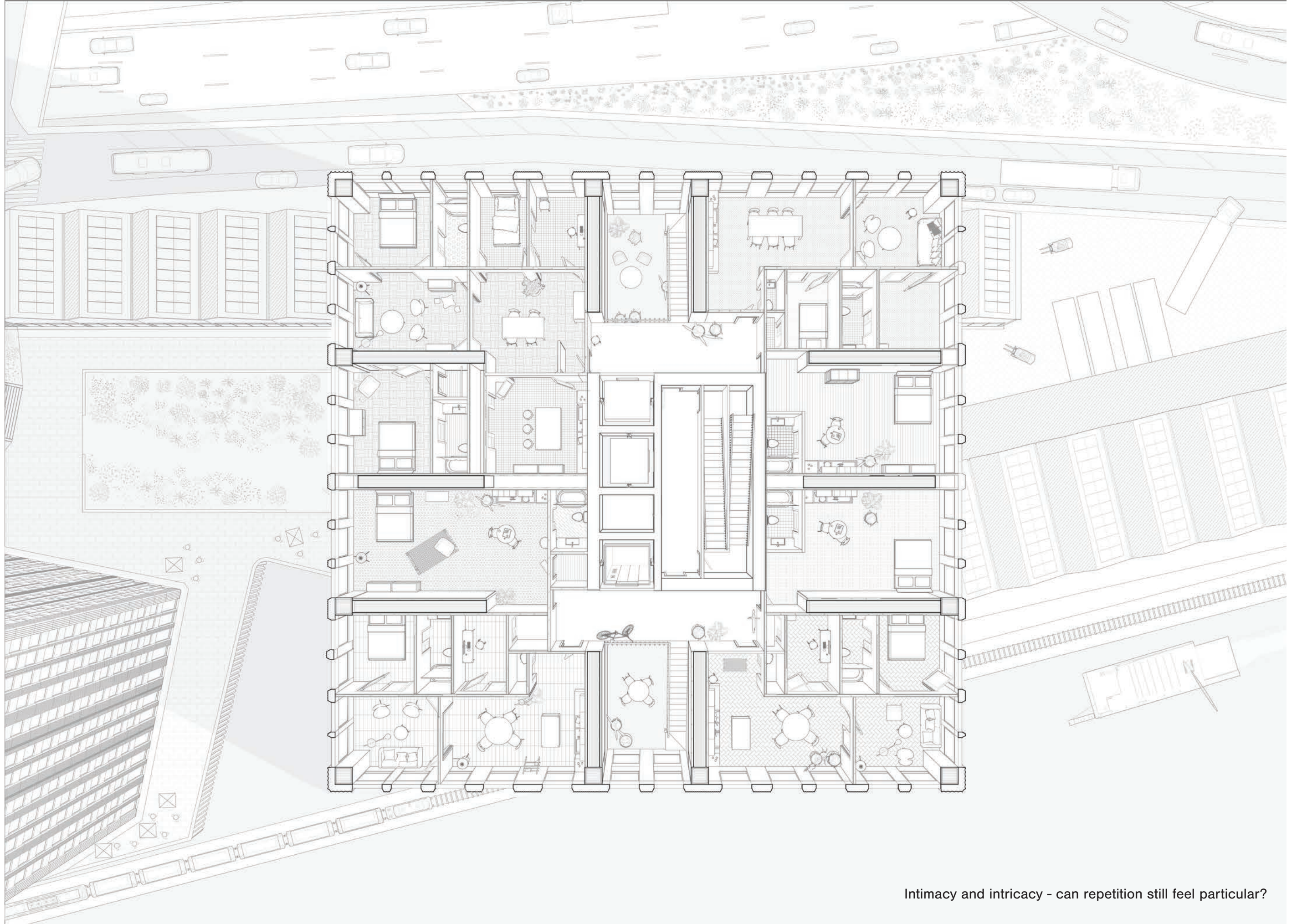
Pile upon pile of the meticulously crafted Part accrued, and by end of a day, was shipped out to customers across the world.





The timber structure determines the rhythm of the facade.





Intimacy and intricacy - can repetition still feel particular?

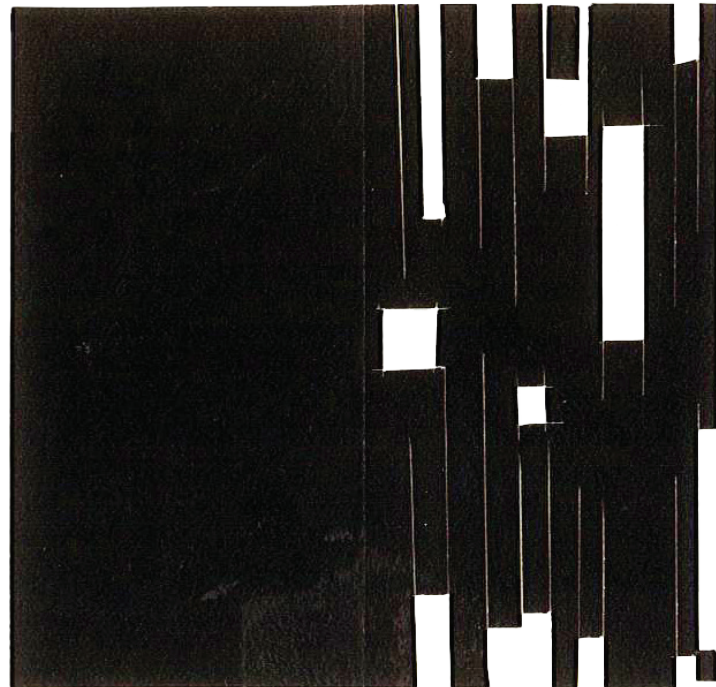




In the shell of the repetitive, dwellers construct intimate and intricate interiors - seeking a way of expression neighbor to neighbor



Does the life of the factory seep in? Housing as an experiment sometimes comically, sometimes radically, calls into question the way we live - is it so absurd to propose a reflection of the same?

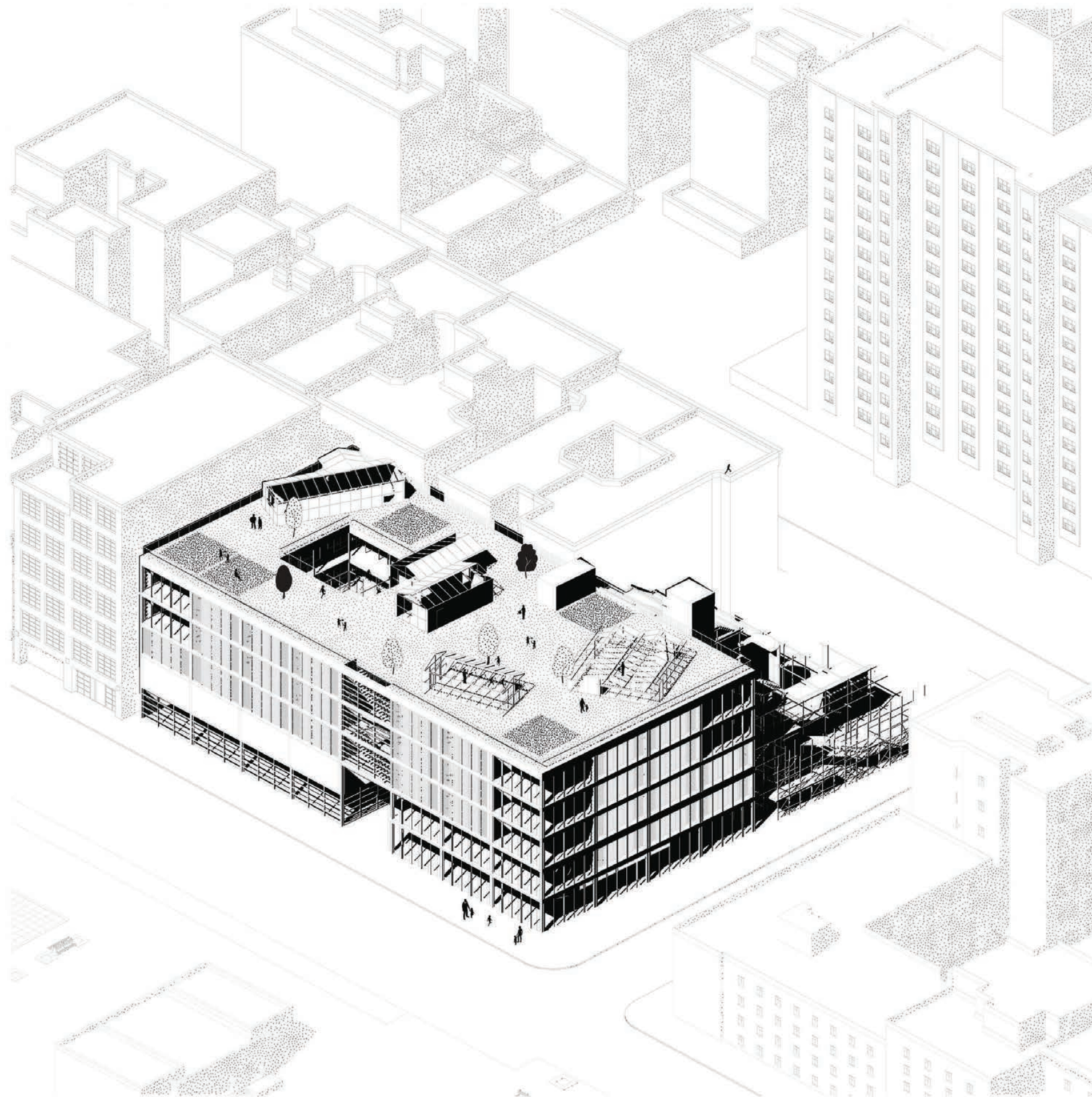


Waste Connections

While the school cannot address all of the pressures on a given community, it should exhaust its potential. Stemming from site research on food systems and waste processes in the neighborhood, the school harnesses the food waste in the area by localizing waste treatment and food influx.

Core 2: School
Critic: Esteban deBacker





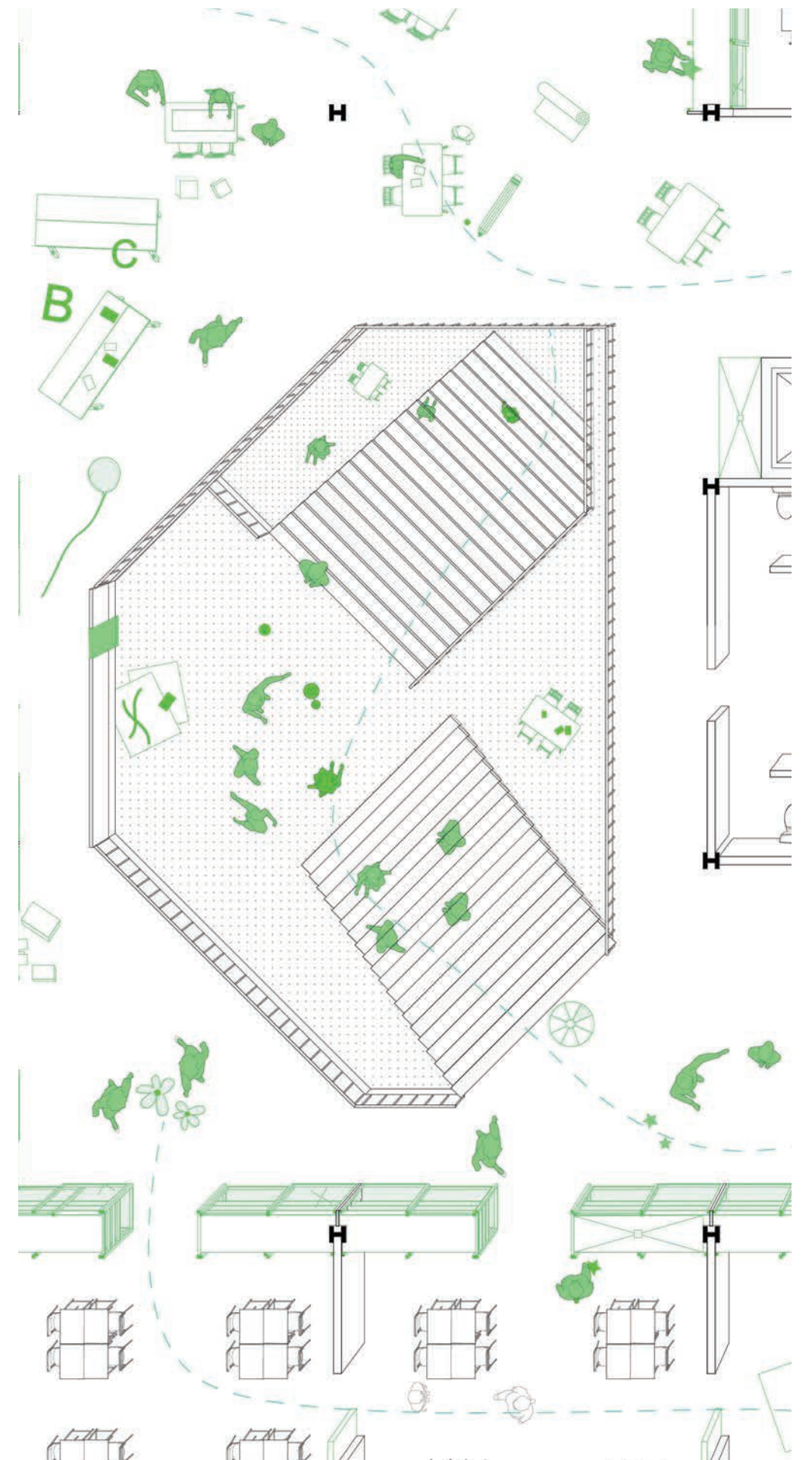
The school, especially situated within the city, has the responsibility to serve more than an educational program. Taking direction from Cedric Price and an ethos of “open ended and flexible” programming, this studio encourages a critical approach to the functions of a K-8 school.

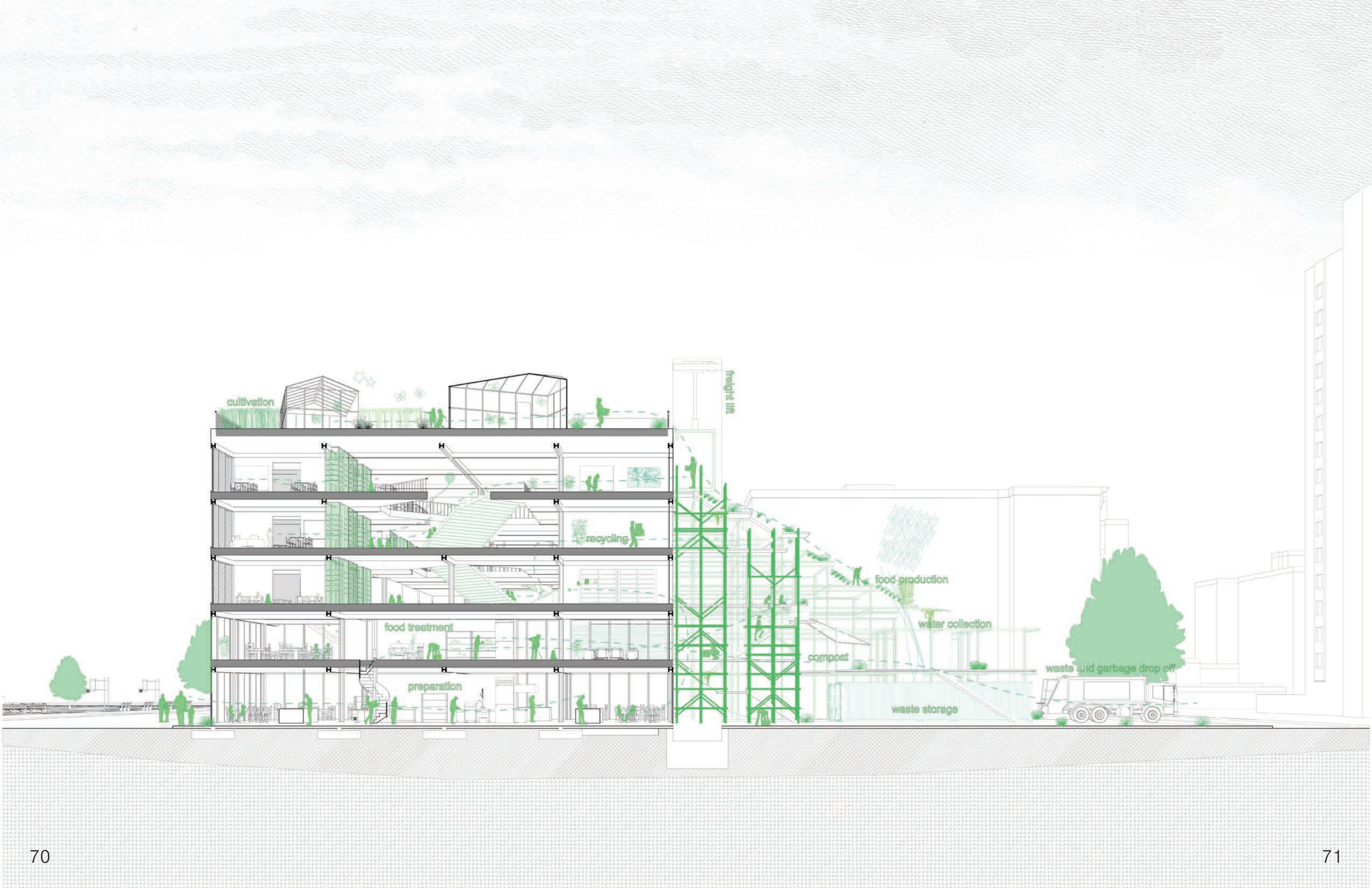
The site, situated within the Lower East Side of New York City, is a complex and densely populated area undergoing rapid gentrification. An influx of high-end restaurants and shopping centers starkly contrasts its inhabitants’ reality - a shocking 47% of public school students face homelessness.

While the school cannot address all of the pressures on a given community, it should exhaust its potential. Stemming from site research on food systems and waste processes in the neighborhood, the school harnesses the food waste in the area by localizing waste treatment and food influx. Serving the struggling and historic restaurants, as well as the homeless and food insecure populations, the school transforms into an educational as well as collective resource.

Concerning the massive import, consumption, and waste of food, the school must become part of a more productive and intentional infrastructure.

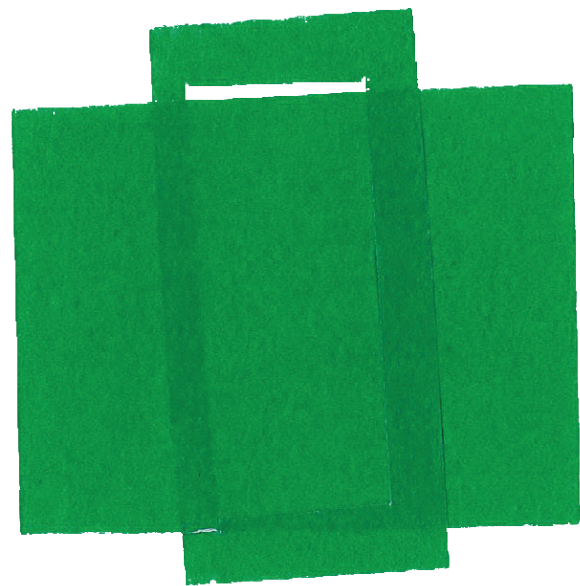
Taking cues from precedent studies and Cedric Price, the project took a form which encourages street porosity, facilitates production, and optimizes sun exposure. The context as a rapidly and ever changing system demands the school to be flexible and adaptive. Therefore, the project provides an initial configuration which responds to current pressures, but invites reconfiguration and reuse as the building ages.











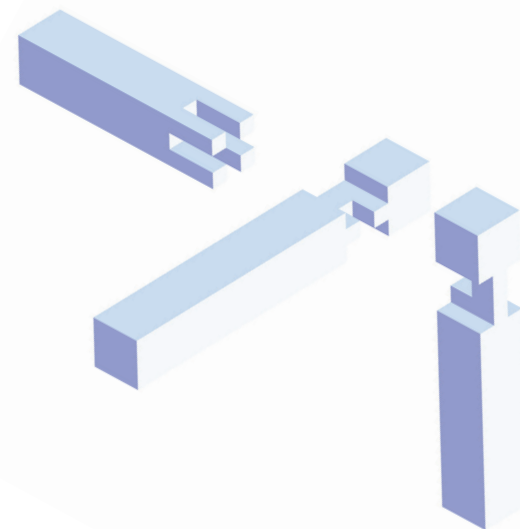
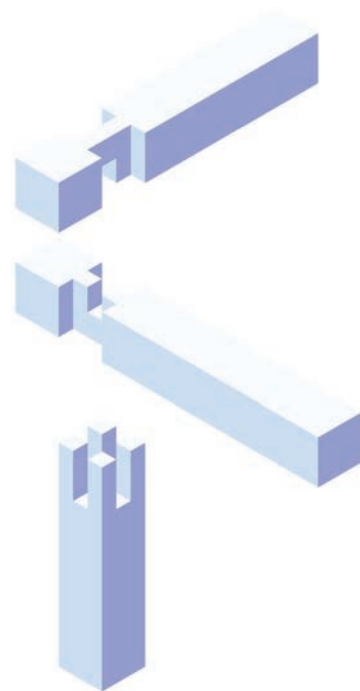
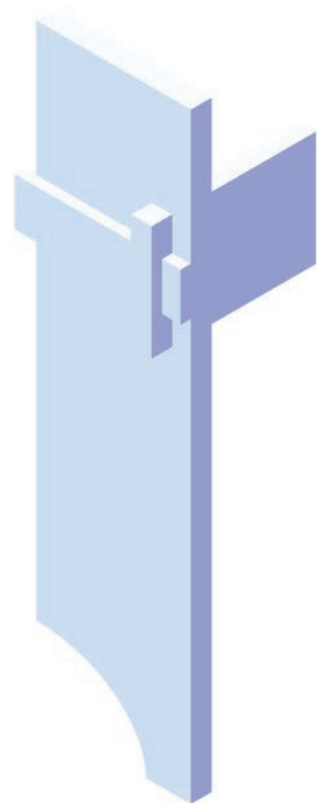
Joinery

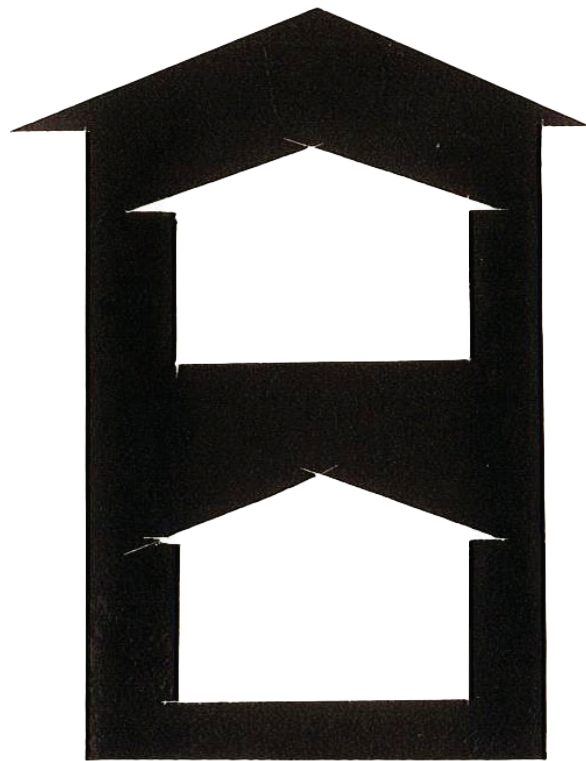
Joinery techniques explored through a piano bench, frame, and shelf.

1:1 Fabrication

Critic: Zachary Mulitauaopele

Partner: Erisa Nakamura





Expanding Inward

Drawing from the successes of an already growing muslim community in Staten Island, NY, this project seeks a partnership between two unlikely institutions.

Adv Studio IV: In the Name of GOD
Critic: Ziad Jamaledine

In the name of God, the Compassionate, the Merciful.

Praise be to God alone

To perform an act of goodness, for and under the presumption of God, this Waqf endows the property of Carmel Apartments to Muslim American Society, Staten Island Chapter. It is through this endowment, that Carmel Apartments will be maintained - in perpetuity - for the charity of giving dignity to the elderly, and the charity of providing transitional homes for immigrants.

Placing this property in the hands of MAS does not permit demolition or replacement of Carmel Apartments, unless for extraordinary reasons or ruin. The property and its tenants should be maintained unless there appears to be conflict, if so, an unanimous vote of the conglomerate will determine best measures.

[1] The current community center and mosque for MAS on Burgher Ave. will be moved to the third section of the Carmel Apartments development. Integration of the building will require a re-treatment of the ground, replacing the road which largely navigates the complex. It will be replaced by grass, gardens, and pavers, maintained by residents and MAS community members. The MAS building will be placed facing Mecca and intersect with the existing community center.

[2] In response to the new location of MAS, the community will develop a system of ramps and balconies along the existing Carmel Apartments. This is to provide access for the elderly to their units, as well as encourage new circulation and neighborly patterns.

[3] Growing out of the wooden balcony and ramp infrastructure, a communal kitchen, library, prayer room, and living room, will appear. From these nodes, family homes will grow. The entire complex will support 7 new larger families, and 3 smaller single/couple units. The endowment bestows these units to immigrant families who have recently moved to Staten Island, many from abroad, who seek housing and a supportive community. These families are initially connected via MAS, and enjoy a type of family-living which corresponds to their prior experience; meaning there are shared amenities, such as the kitchen, which encourage larger meals and cross-family integration. In correspondence with their free rent, they are encouraged to cook for and engage with the elderly residents they live with. Each family is initially paired with elderly residents to ensure inclusion, but organization may be neglected if the organic care of the community is sufficient.

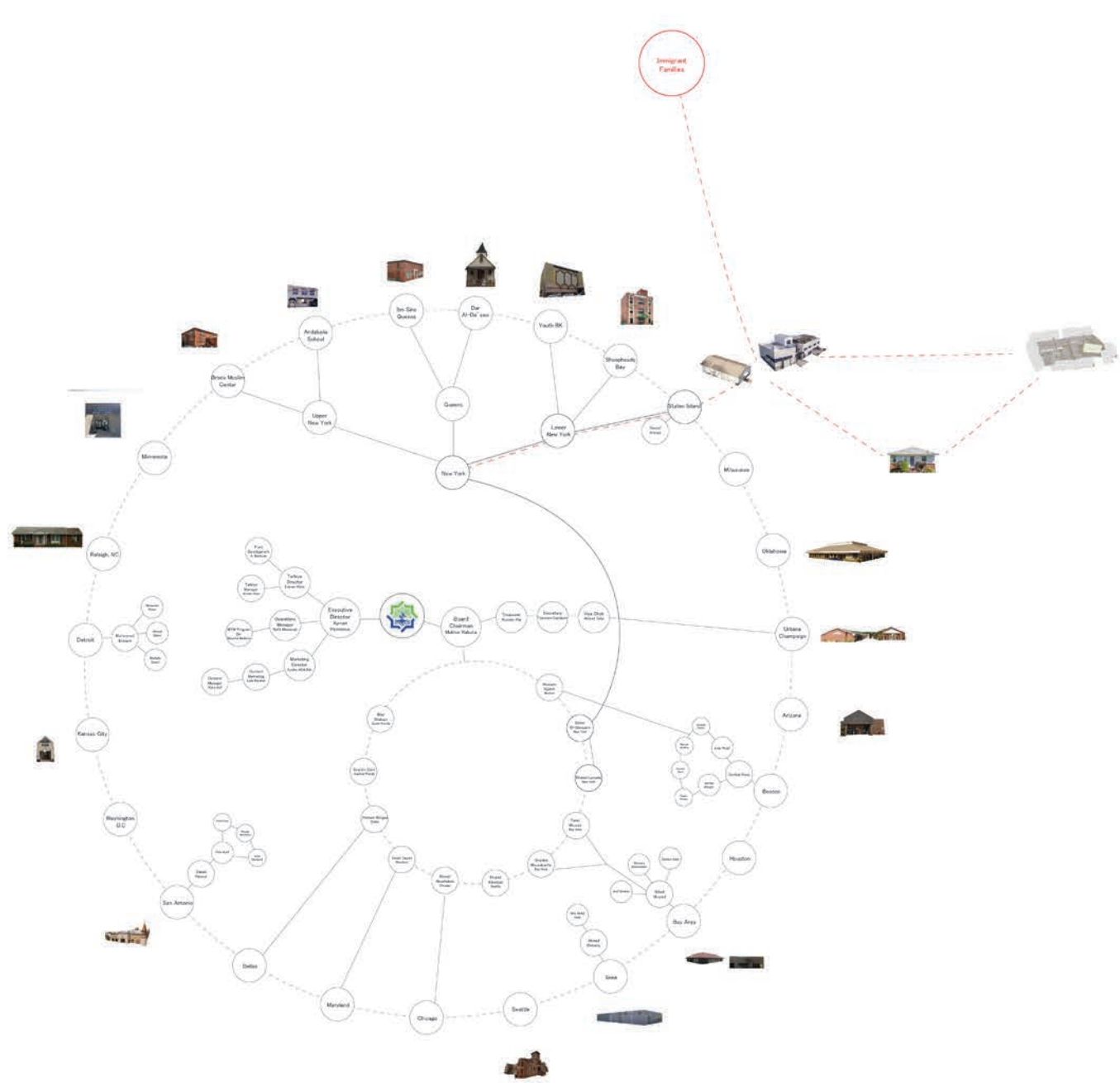
[4] This endowment, and intention of the endowment, is not to be sold or rewritten. It is now property of God.



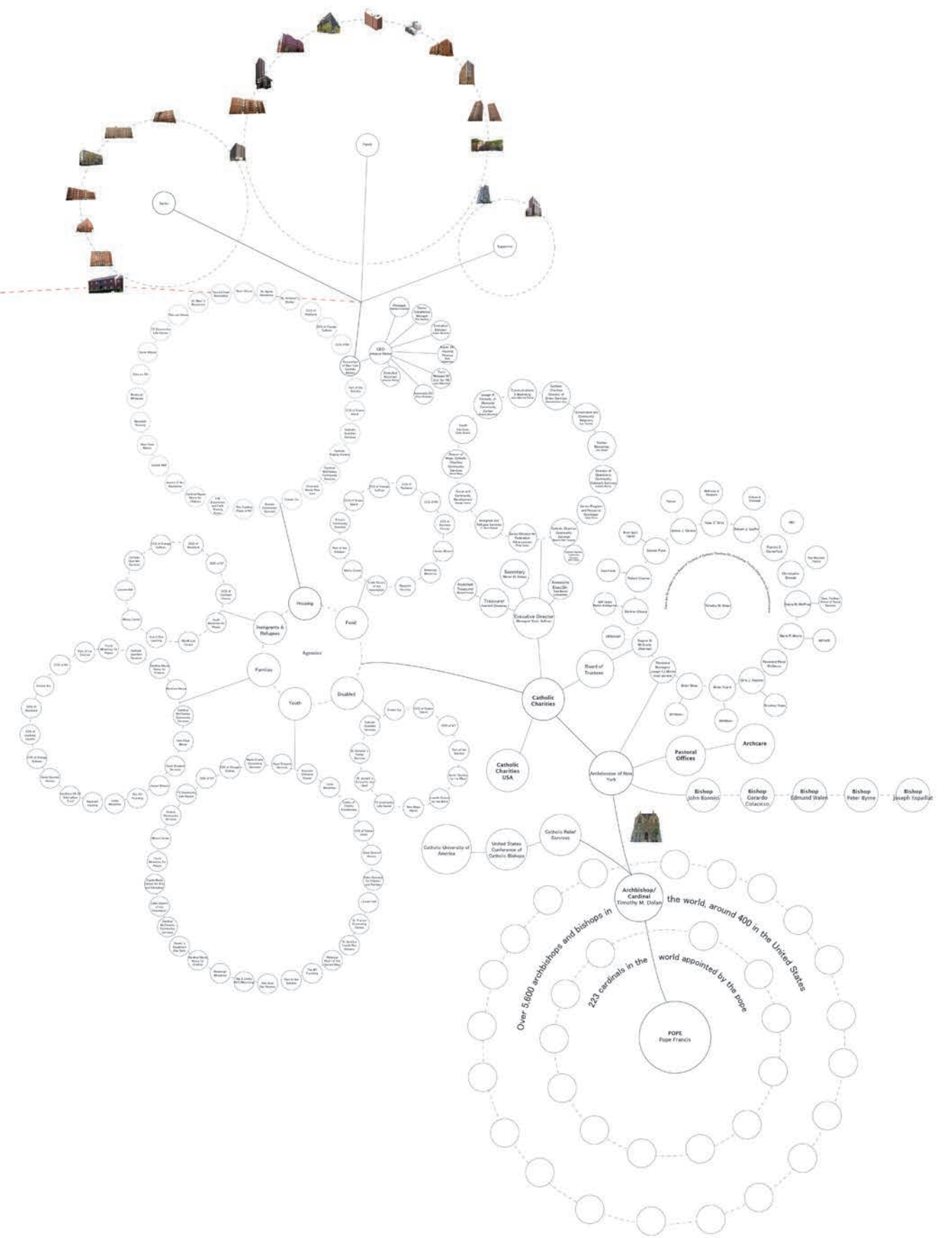
Muslim American Society, Staten Island Chapter, performs an incredible breadth of programs and functions out of a small, suburban scale house.

Could an asset of the archdiocese, Carmel Apartments retirement center, expand beyond its failures of isolation and become a place of multi-generational living?





Partnership diagram: Institutional property assets between NY Catholic Church and Muslim American Society

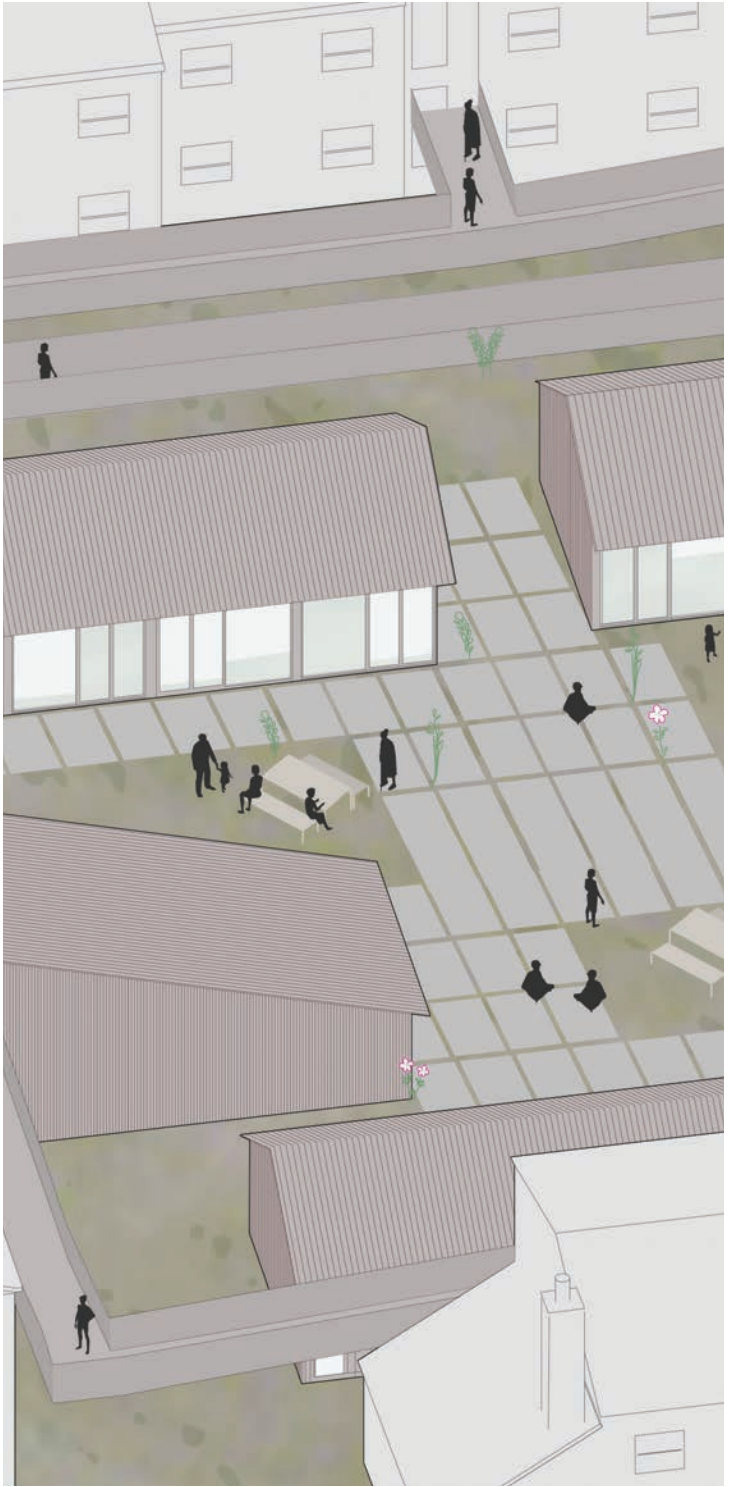










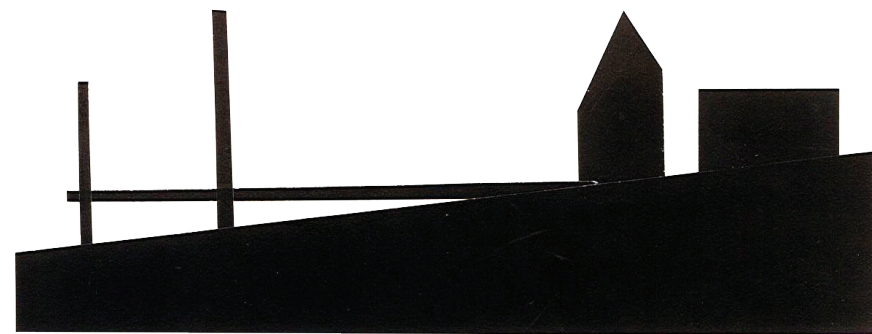




Margins: Notes

Peripheral output in the process of architecture school





Collective Plinth

A stark and isolated wall inharmoniously divides the coexisting institutions; a dominican baptist church, medical clinic, elementary school, and meat market. This project seeks to preserve and strengthen these cultural and collective institutions, belonging to a primarily Dominican and Mexican population, against the imminent forces of gentrification.

Core 1: Broadway Stories

Critic: Alessandro Orsini



Composting and garden beds



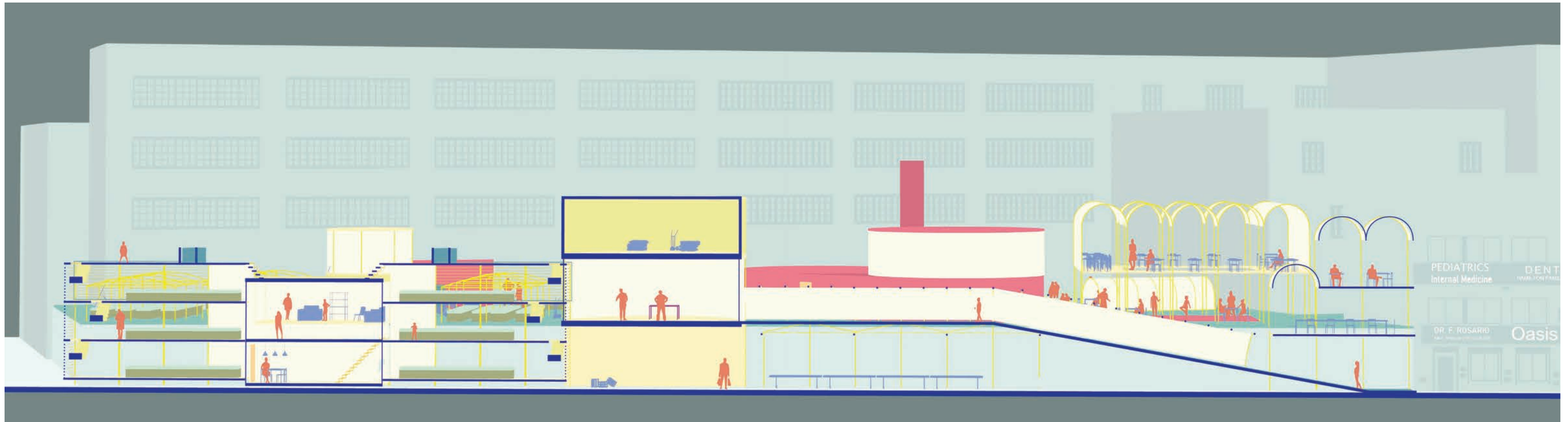
Collective kitchen



Pantry and service centers



Market and dining area





Communal kitchen



Dining



Gardening and relaxation



Compost

