



GROUNDED IMAGINARIES

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*Cities are not defined by their
skylines, but rather by their ground.*

This conviction served as a guiding principle throughout my three years at GSAPP. The most exciting and critical potential of architecture lies in tangible moments of material and immaterial exchange. Rather than a view from the skyline, it's along the street where you knock on my door and I let you in.

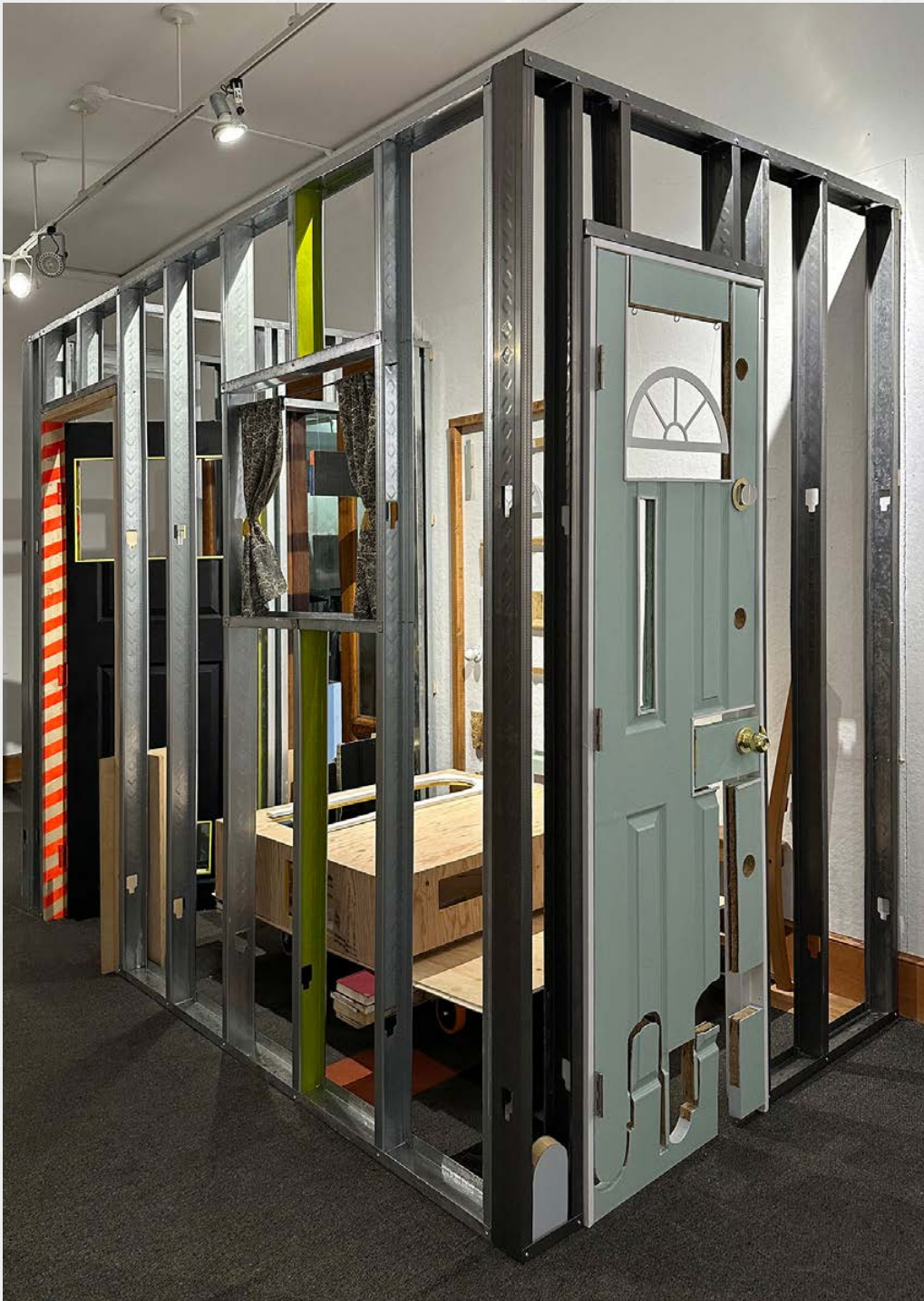
But the act of looking down from above is not always about height. It is more so about perception. This body of work navigates ways that spatial design can unearth, embody, critique, resist, respond, and give voice to different perspectives. Sometimes that's grounded in the earth - the soil or sand. Other times it follows the flow of water. Its terrain can also be shaped by systemic constructs, and more often than not, it is an entanglement of all these and more.

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This portfolio begins where the body meets the city; it works along its edges, doorways, and sidewalks. It explores perception, access, and the subtle ways spaces signal who they are meant for. The projects that follow expand this investigation, moving across scales and shifting between analysis and intervention. They trace how architecture can reveal, question, and reshape the systems that structure the built and unbuilt environments around us.

Welcome (?)



Core I Studio, Fall 2022, Professor Christoph a. Kumpusch

We live in a city that belongs to the past, present, and future.

In a city where a blank slate is impossible. Yet it still writes new stories.

When you walk along the street, you can witness these stories and become a part of them.



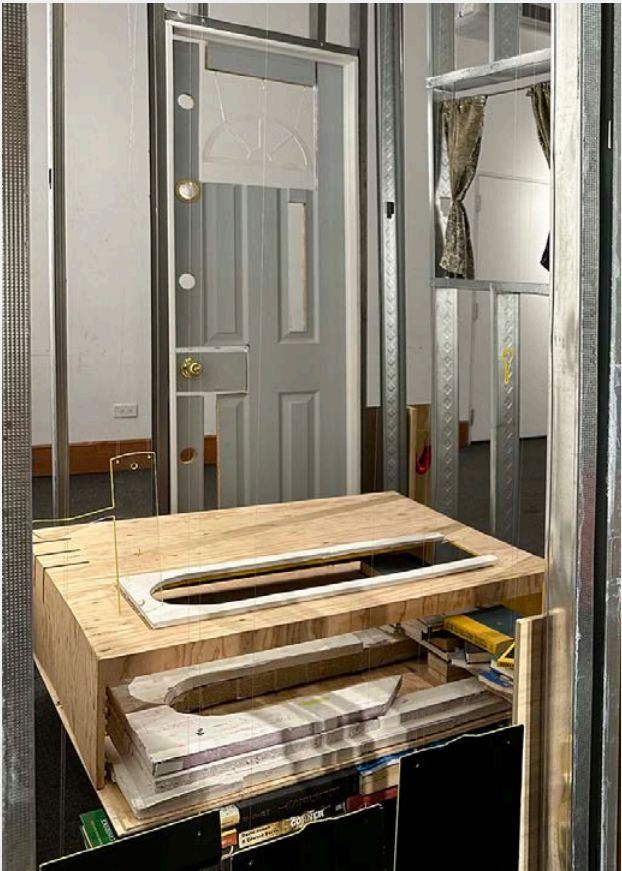
Conversations, memories, events, exchanges, and more are condensed into a moment of time and space.

You impact me, he influenced them, and it will transform her.

What is "it"?

I first caught a glimpse of it out of the corner of my eye, so I turned to take a look. I leaned forward on the tip of my toes and squinted to peek, but then it reached out and it pulled me in.

It moves and changes, because a carefully curated urban fabric is less carefully shaped by the imperfections we consciously and unconsciously leave behind.



It represents infinite memories while still moving forward.

It moves and changes, because a carefully curated urban fabric is less carefully shaped by the imperfections we consciously and unconsciously leave behind.

It's inviting, but not too quick to reveal its secrets.



It might reveal more to some and less to others because spaces work hard to draw some in and keep others out.

In theory, you can walk into almost any ground-floor space along Broadway- restaurants, shops, theaters. But you don't.

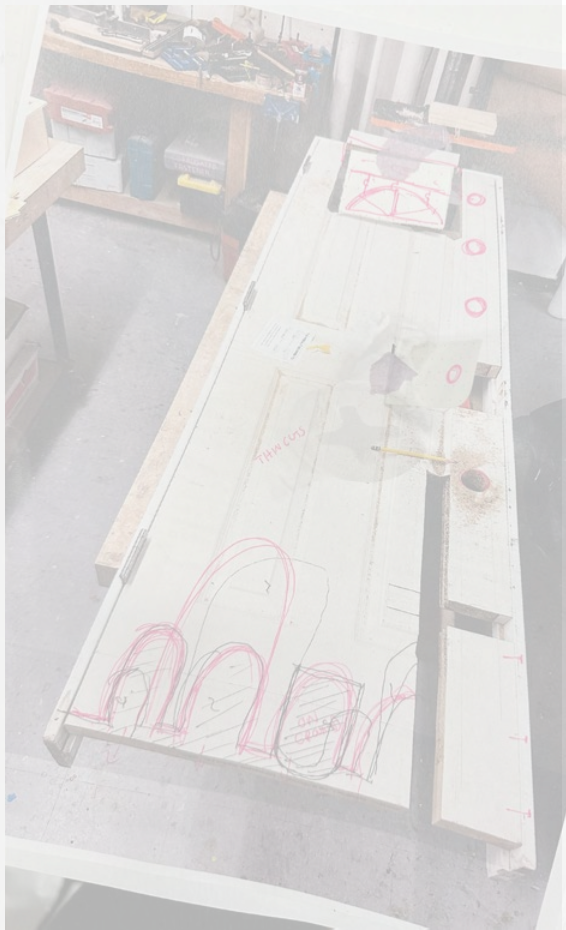
You're left to interpret these spaces at just a glance.



*An open door to her might be a window
for you or a wall for me.*

Think of the apartment buildings you
pass along the street.

You of course cannot enter, but can
begin to imagine whether that version
of domesticity could fit within your
reality.



Sometimes more bold statements guide
this decision, like the presence of
a grand gate or vaulted entry. But
other times it's more subtle.

A peek up into a window might reveal
a familiar scene; you recognize a
piece of furniture, or the curtains
are just like those you had in your
own home growing up.







Moving Through the Installation



Come In (We're Open)





Streetscape Memories



Red Rope





There might be familiarity, or a lack there-of.

With each space you see, you pick up on details that shape your own speculations, imaginations, and conclusions.

Here, there are some spaces made just for you.

Maybe it's for just a few minutes or a couple hours.

Sometimes it's open to all (*Terms and Conditions May Apply*).

Sometimes it's just a glimpse.

Sometimes it's so close you can taste it.

But just look, don't touch.

Sometimes you'll be on the outside looking in, and other times on the inside looking out.

The way you read this container for context will be different from me, but that's the point.

While the city's memories are a constant, the way we feel and shape them moving forward is far from stagnant.

It relies as much on who is looking as what is there to be seen.



Embodiment



Adv. VI Studio, Spring 2025, Professor Mario Gooden

While the last project navigated our varied perceptions of the built environment around us, this one focuses inward.

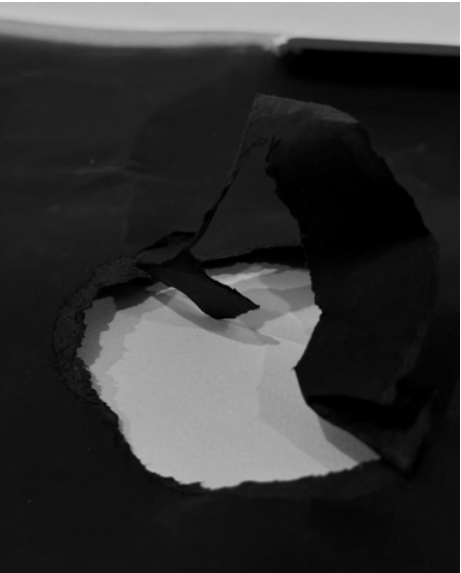
These selections from the Alien School of Drawing Epistemology and Liberation Workshop are a series of experimental drawings that explore my own bodily relationships with earth, water, air, plantae, insecta, and animalia.

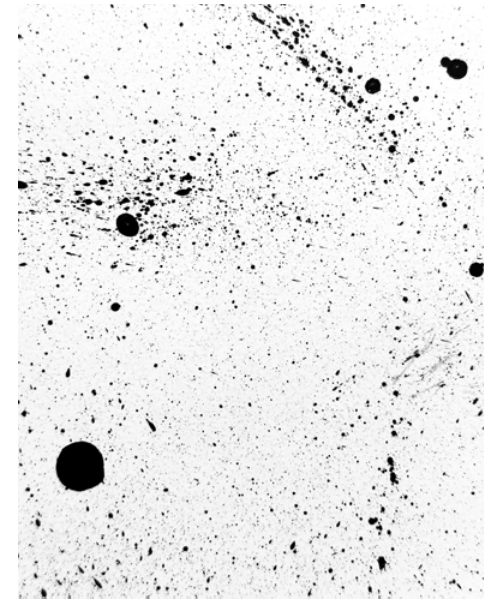
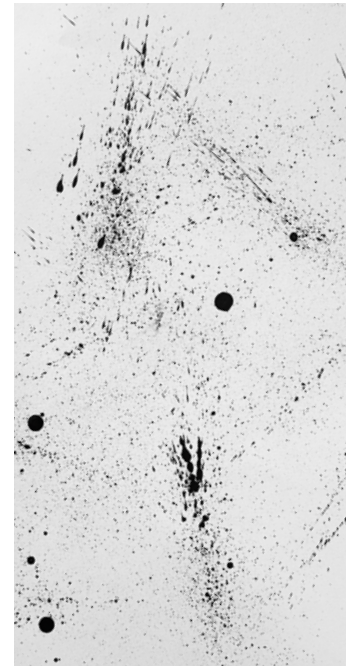
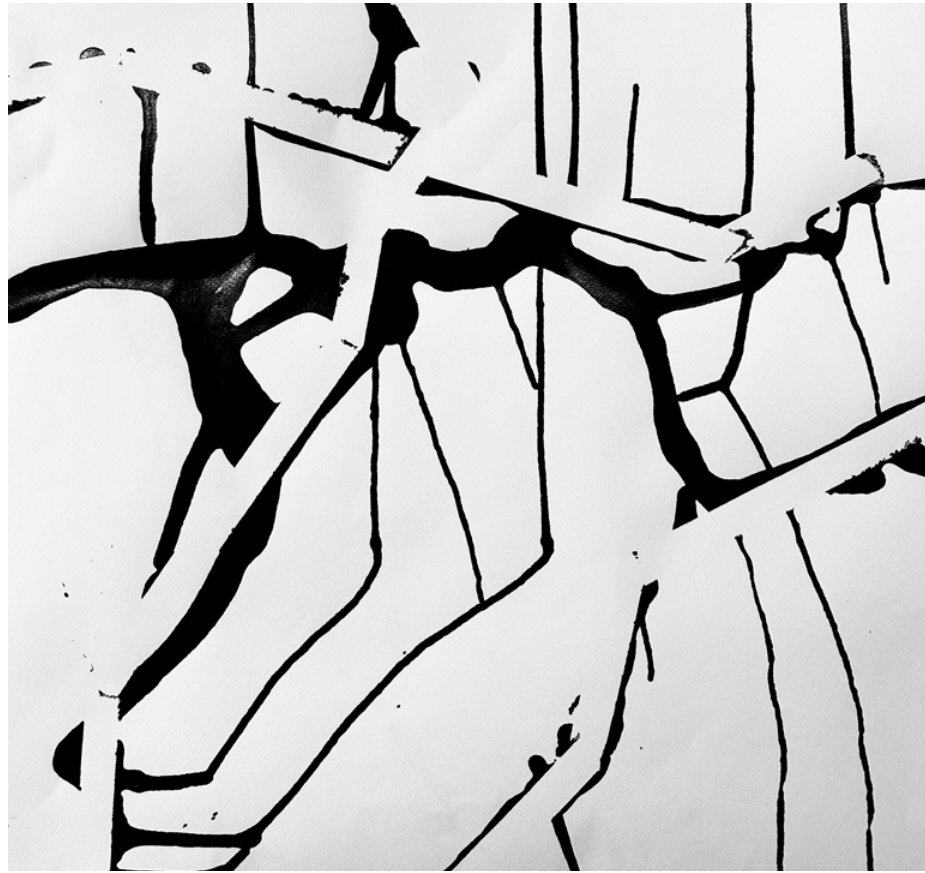
Alongside the creation of short three-minute films for each of the elements, they uncover personal and spiritual relationships of understanding and practice.

The drawings don't always fit flat on the page. They sometimes fall off or bleed through, or instead materialize as texture or atmosphere.

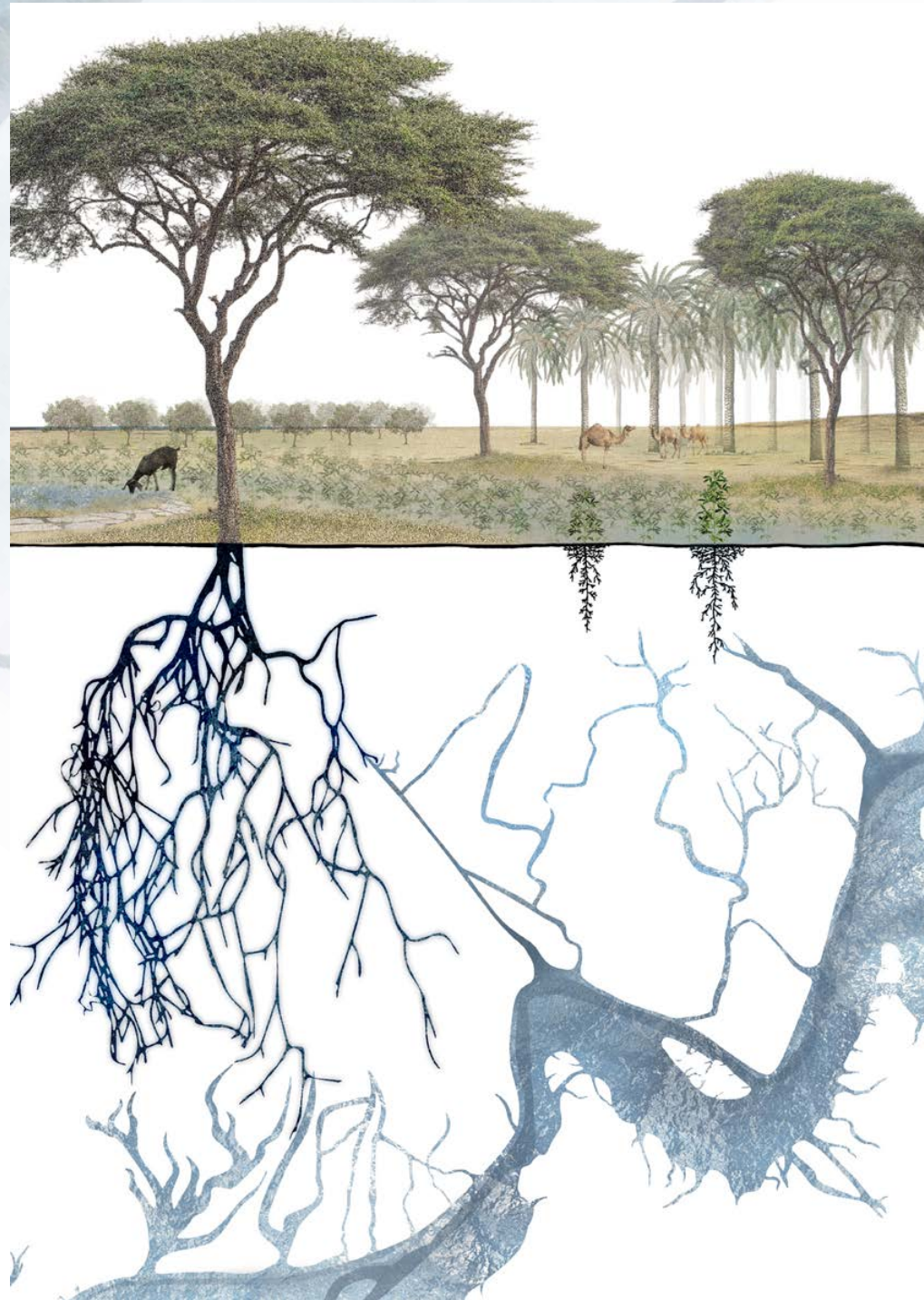
In the process, the visualization seems to reveal a more “true” representation of the subject than a photo of the subject itself.

These served as not only a point of departure for the studio project that followed, but a constant reference and reminder of how to visually convey sentiment, space, relationships, and embodiment in ways that paragraphs of text or a make-2d drawing never could.





ReGrounding the Line



Adv. VI Studio, Spring 2025, Professor Mario Gooden

Moving from the personal interpretations of earth's elements, these investigations shift to a context where the earth's ground is being excavated and destroyed at an unprecedented scale. It offers a contract that reclaims access to the land.

Proposed in 2021 by Saudi Crown Prince Mohammed bin Salman, The Line is a focal part of Saudi Arabia's Neom. Situated in the Tabuk Province beside the Gulf of Aqaba, it is a proposed linear smart city that spans an entire 105 miles in length, is 656 ft wide, and nearly 3,000 ft tall. It is advertised as "the heart of the Arab and Islamic Worlds, the investment powerhouse" that works to create a healthy and 100% sustainable new way of urban living. While it is presented as the ideal future, the reality is far from the case.

The Line is a line of entanglement. It's not straight, and its ground is not neutral.

The line is a site of catastrophe.

It is a site of financial and political entanglement.

It is a site of extractive labor and extractive resources.

And it is a site of displacement. With construction underway, piles are already in the ground and foundations are being poured. Migrant workers face unsafe and even lethal working conditions with minimal pay, despite the project's estimated budget of up to 1.5 trillion dollars. Funded by the country's Public Investment Fund, examining the finances lends itself to uncovering the underlying political entanglement. It raises concerns about influences on our own country's policy and on the politics of global surveillance via AI integration.

Over 100 miles of fertile land have already been destroyed through excavation, impacting more than just vegetation and animals.

A Neom advertisement stated that "In 10 years from now we will be looking back and we will say we were the first ones to come here." What they aren't advertising is that Saudi authorities permitted - and utilized - lethal force to clear the land.

The al-Huwaitat tribe is particularly impacted, with around 20,000 members facing eviction. The tribe faced forced displacement starting in 2020, with members subjected to threats, kidnappings, and home demolitions. That April, activist Abdul Rahim al-Hwaiti was killed by Saudi forces after posting videos denouncing the project.





Al-Kraybah, the city where Abdul Rahim lived, is one of several areas destroyed by the Line. Satellite imagery from 2014 compared to 2024 reveals how all forms of its original life have been erased. In addition to the disappearance of their buildings, vegetation is being stripped away.

The Wadi Aynuna highlights a primary example. Orchards of date palms, which are important and symbolic to the region, have been eradicated.

Date palms are especially significant to the Huwaitat. They were used in

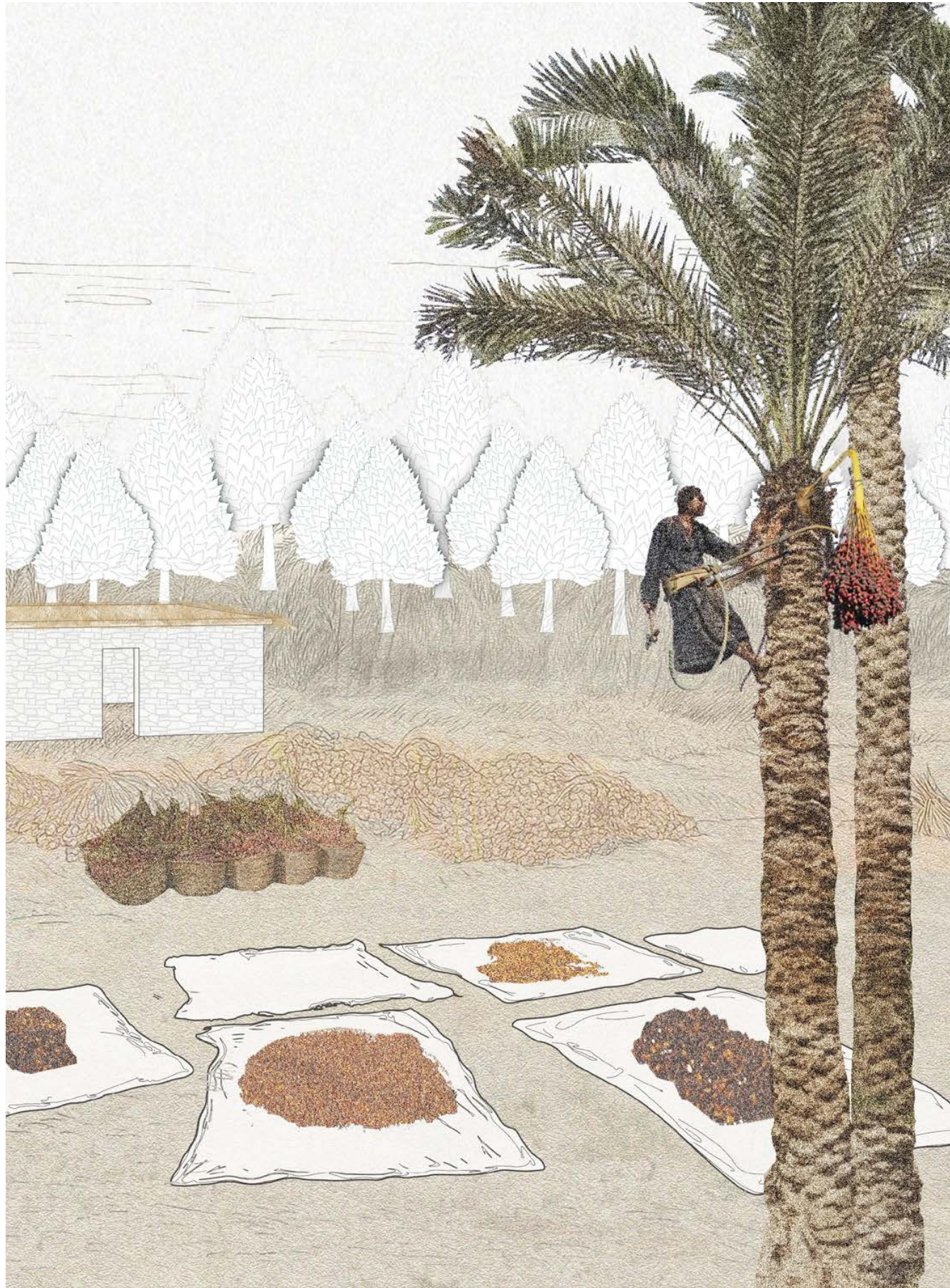
their entirety by the semi-nomadic people; the fruits offered nutrition, woven palm branches created shelters, and their fallen trunks were used for fuel.

My point of entry into the project arrives through the date palm. The Huwaitat, as a Bedouin tribe, have established in Bedouin Law that each date palm tree belongs to its planter and their descendants. No matter who later owns the property, the original Bedouin planter can perpetually collect the fruit produced each season. *This makes way for a contract to be established, reclaiming Bedouin*

access to the land. Though the line frames its site as “virgin land,” we’ve seen that it is not a blank slate. In contrast to the Line’s performative futurities are enduring realities: excavation is eradicating life and violence is displacing thousands of the Huwaitat.

Still, their right to continued inhabitation of the land has not been erased.

Their belonging endures as the ground itself makes way for a return – one that resists the destruction of extraction while offering the Bedouin



a site for both passage and respite. The date palm becomes the basis of the contract.

In the Wadi Aynuna, 1,200 date palms shall be (re)planted within the bounds of this agreement. No fewer than 150 families will be allocated an average of 8 date palms for planting, dependent on family size. This allots enough to supply 15 dates per person each day, with this being recognized as the number of dates sufficient enough in nutrients and calories to sustain an individual for one day,

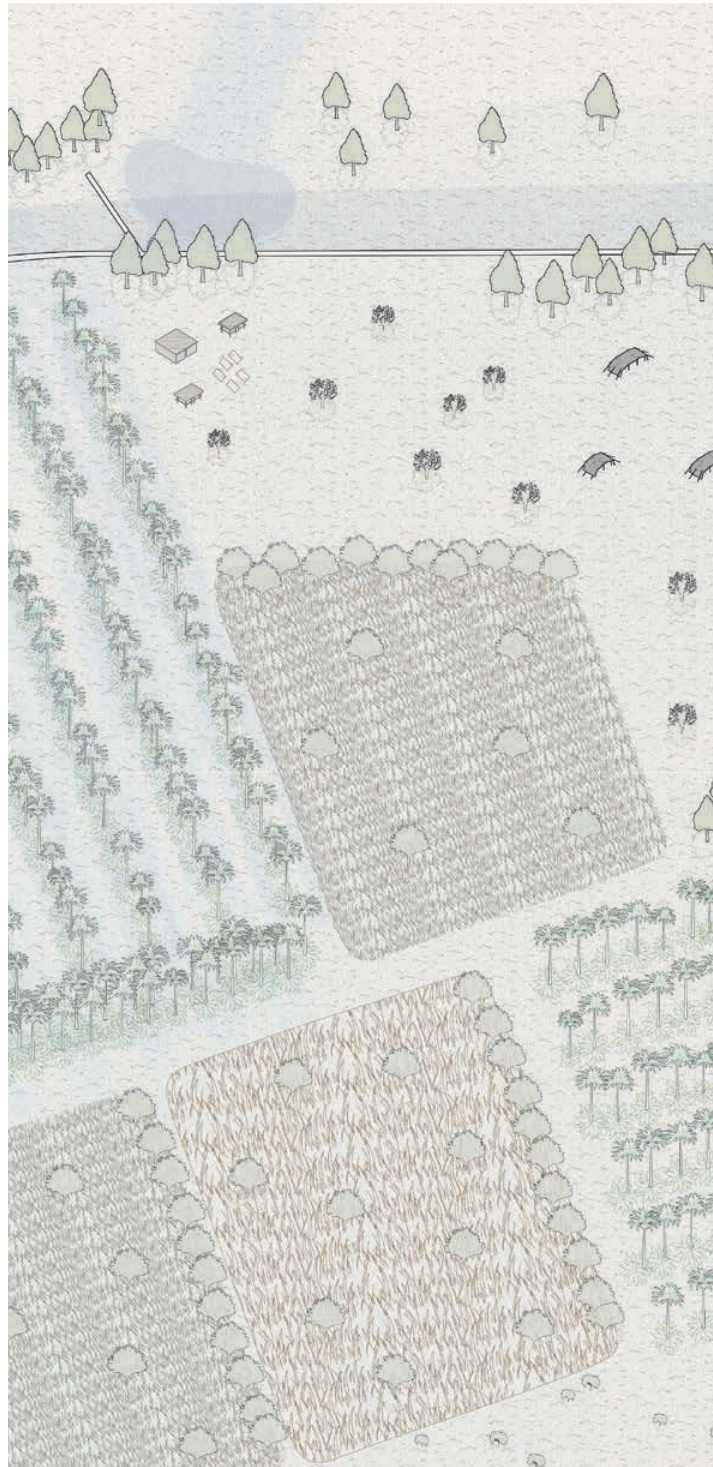
These families shall have perpetual access to the land for harvest and collective care. The landscape will accommodate this, housing flexible infrastructure including seasonal tent camps for nomadic families and permanent stone shelters for those staying longer. Shared storage and workshop spaces are integrated for dates storage and palm weaving.

In addition to date palms, the orchards will include: Acacia trees for soil retention and shade, alfalfa and seasonal crops for sustenance and grazing, olives, citrus, and guava for soil and food diversity. Grazing zones for goats, sheep, and camels will be integrated throughout.

Terraces, basins, and falaj-based irrigation channels will adapt to seasonal flow. Plantings will respond to soil conditions along different parts of the wadi, allowing for resilient growth.

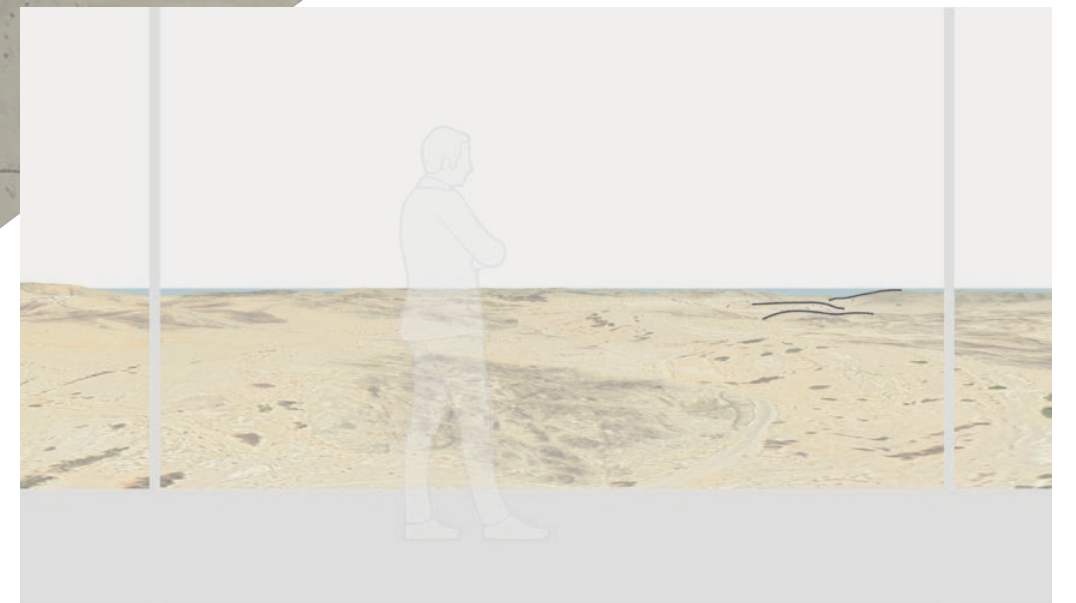
This contract upholds the right to harvest the dates from the trees that belong to the land, reclaiming and reintegrating spaces for Bedouin passage and life into the wadi's landscape.

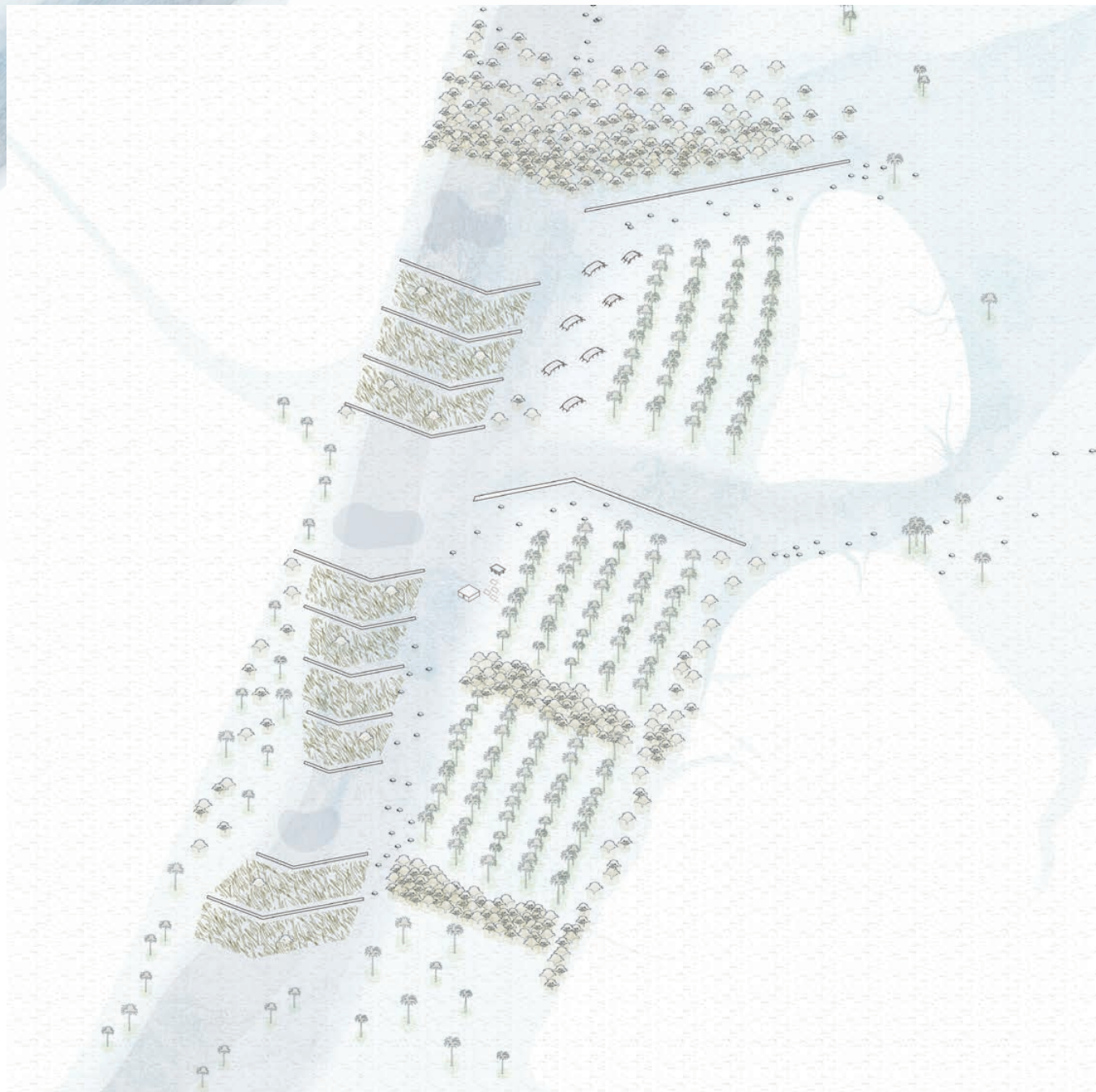




With the (re)planting of over a thousand palms, the agreement becomes a reclamation of the wadi as spaces for the Bedouin's passage and refuge are integrated into the landscape. The Wadi Aynuna was historically a key stop along ancient trade routes because of its freshwater and natural resources, and with its restoration, it can once again serve as a shared ground for the semi-nomadic Bedouins who were forced to clear the land.

Responding to the Wadi's destruction, I began with three sites along the wadi. The flow of water through a wadi changes with its progression, so consequently, so does the fertility of the soil and the opportunities for use of the land. Each selected site responds to a unique set of conditions.





The first northernmost site is situated in the narrowest area of the wadi, meaning it experiences the fastest flow of water and most extreme conditions during periods of rainfall, from winter through spring. With the obstructive construction of the Line blocking many streams of water, and Neom master plans indicating that water streams will be directed to the nearest major wadi, water flow can be expected to increase.

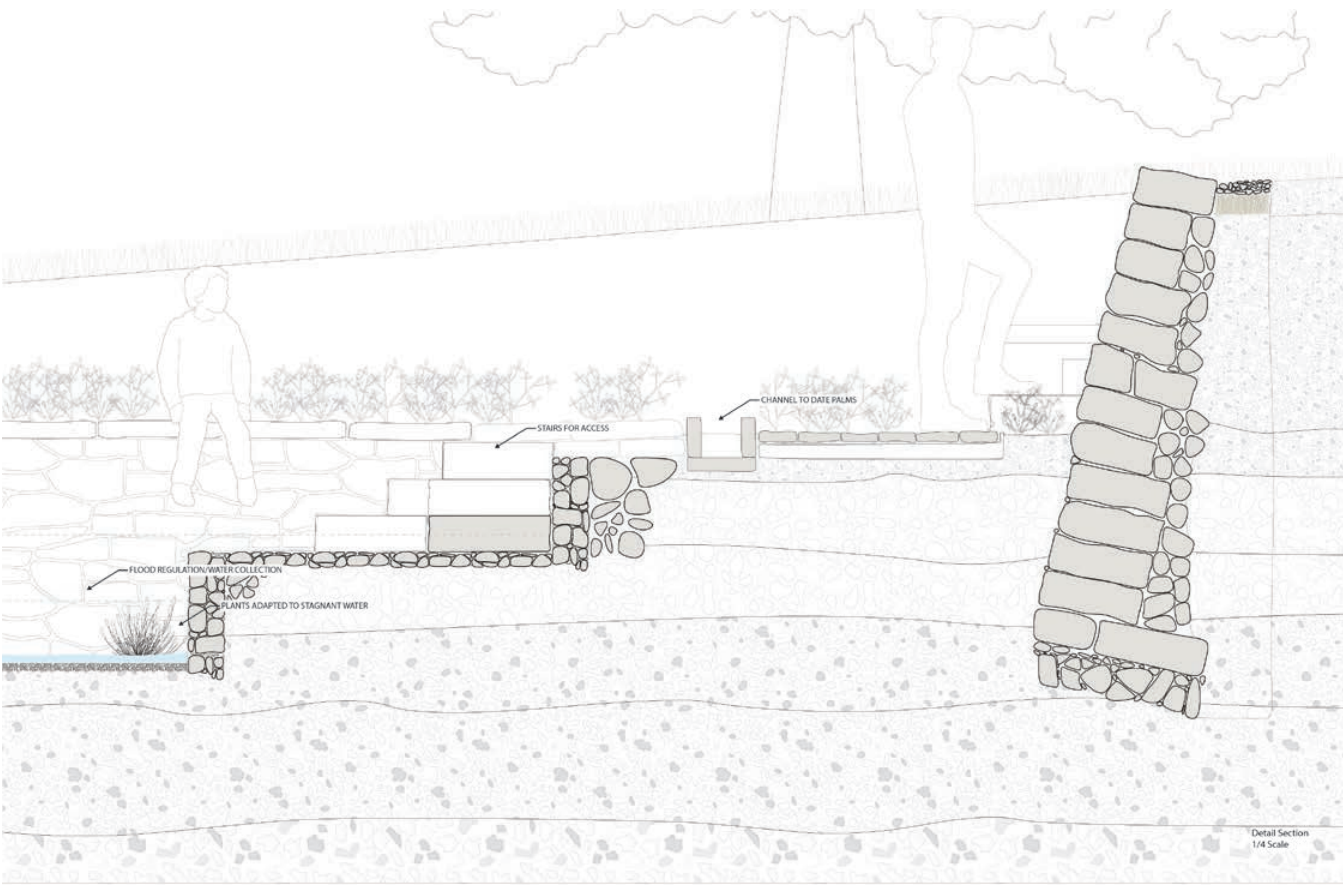
Since harnessing the wadi's water is critical in restoring the land, that becomes a primary focus of this first orchard.

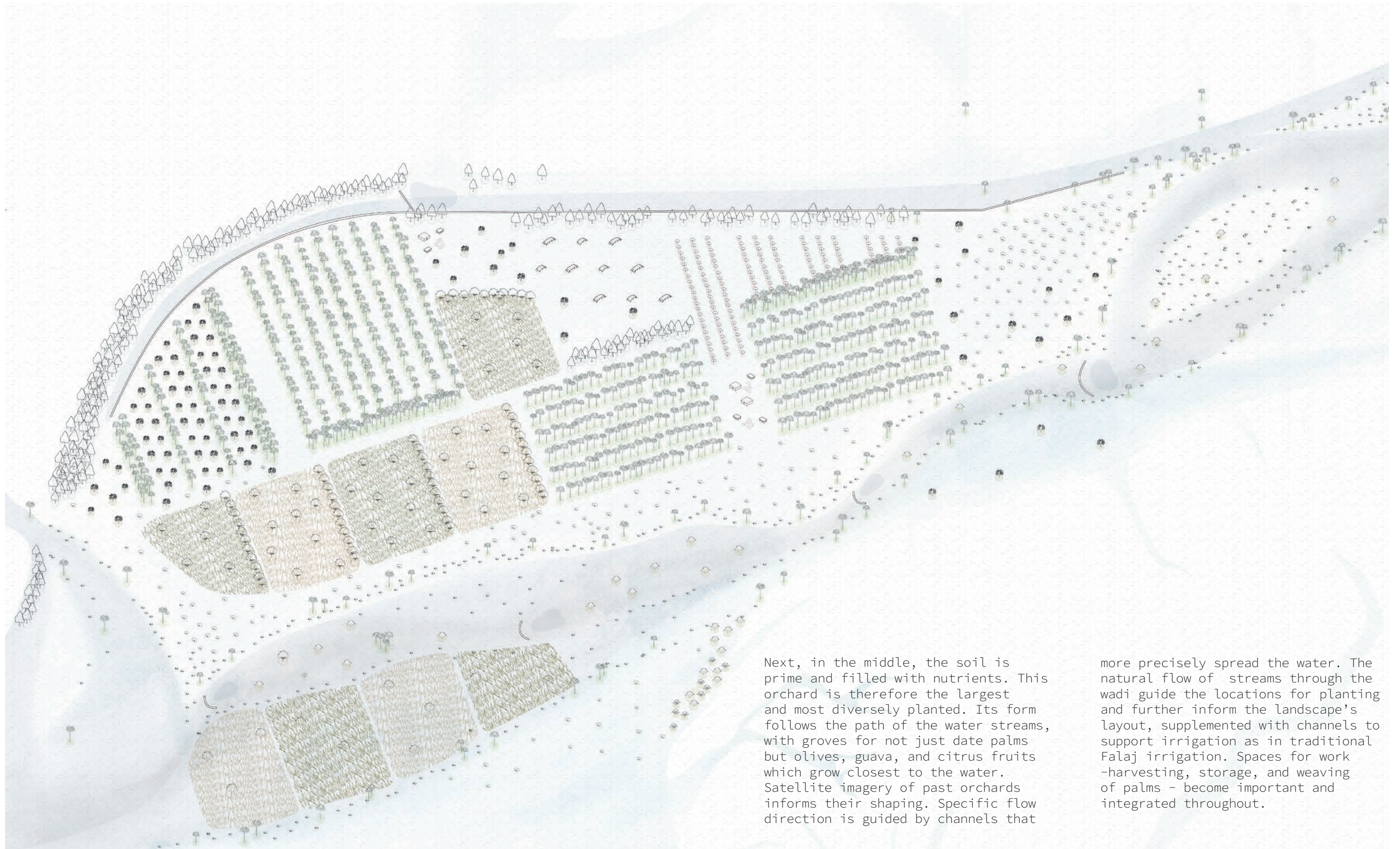
Terraces slow the flow of water in the fastest parts, with basins situated along the way to capture and store water for drier months. Acacia trees, with extensive root systems that withstand fast moving rainfall

and contribute to soil retention, are planted in these areas. They simultaneously serve as a space for rest and leisure.

Alfalfa is planted as a cover crop for the same water-retention reasoning. It also serves as feed for the Bedouin's goats and sheep to graze, who in turn will produce manure to fertilize the ground.

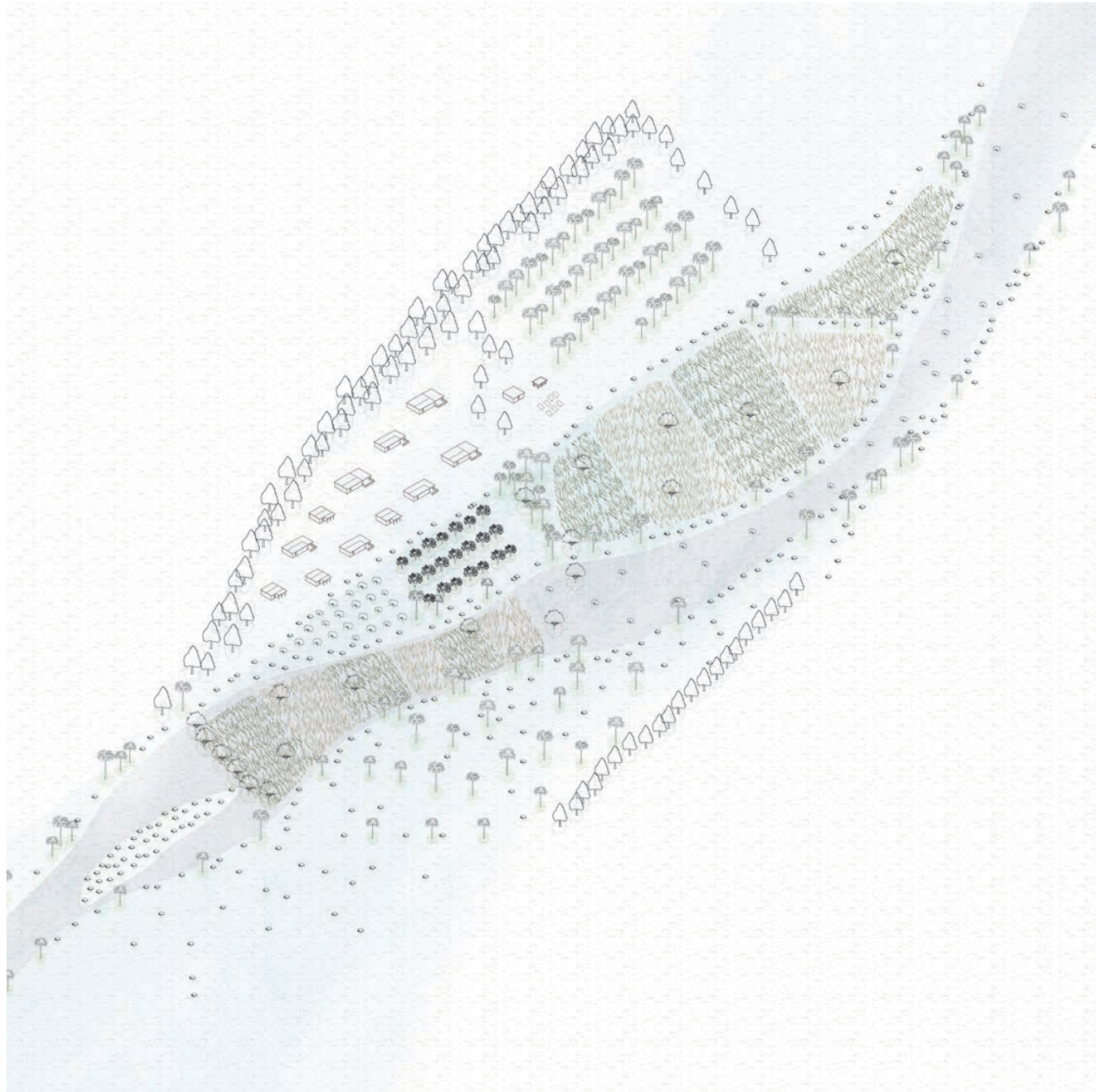
As the northernmost orchard, it is also the wadi's first point of passage for the nomadic Bedouin traveling through. Space is set for traveling Bedouin families to rest and to stay, seen here with their traditional tents.





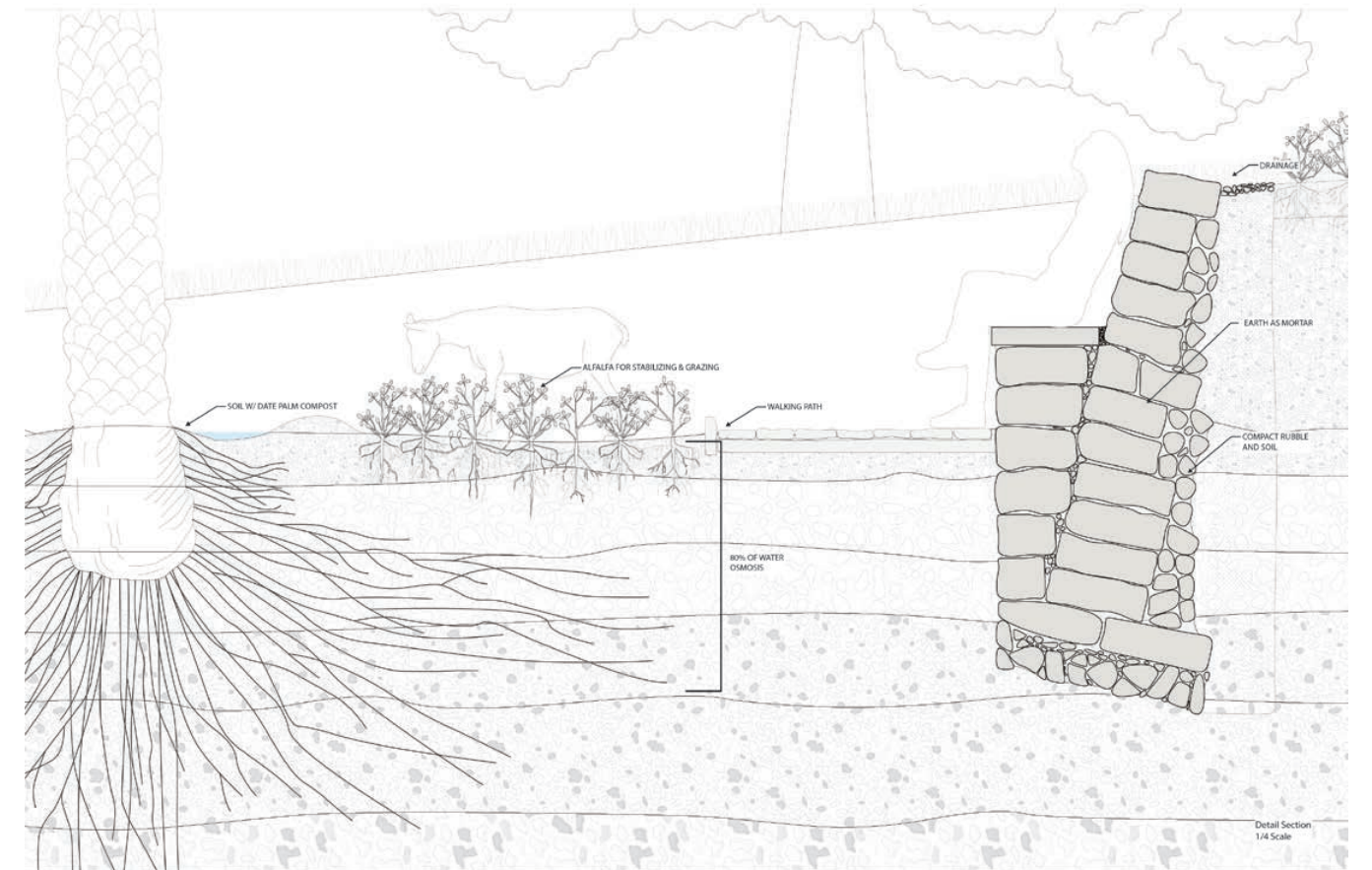
Next, in the middle, the soil is prime and filled with nutrients. This orchard is therefore the largest and most diversely planted. Its form follows the path of the water streams, with groves for not just date palms but olives, guava, and citrus fruits which grow closest to the water. Satellite imagery of past orchards informs their shaping. Specific flow direction is guided by channels that

more precisely spread the water. The natural flow of streams through the wadi guide the locations for planting and further inform the landscape's layout, supplemented with channels to support irrigation as in traditional Falaj irrigation. Spaces for work -harvesting, storage, and weaving of palms - become important and integrated throughout.

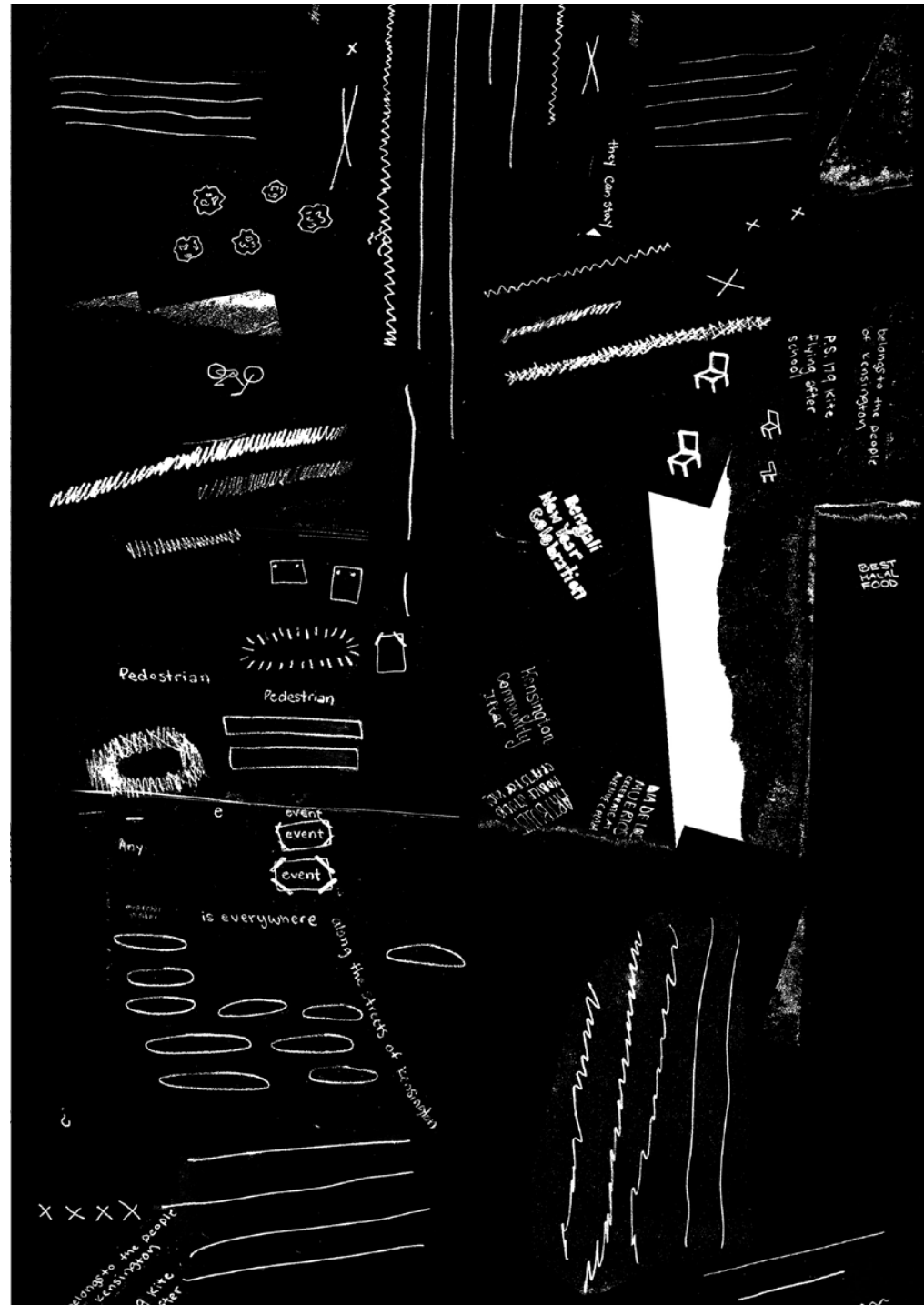


At the lowest site, close to the shore, there is space for the more semi nomadic Bedouin who may choose to stay longer. These house permanent shelters - built with stone as their traditional homes. Water is the slowest and seasonal crops become a focus with areas for goats and camels to graze. Beefwood trees shield the homes and orchards from prevailing winds.

The contractual framework ultimately gives those forcibly removed a space for return, reconnection, and respite against the Line.



(Con)Textual



Adv. V Studio, Fall 2024, Professor Ziad Jamaledine

While *The Line* is an extreme example of forced displacement from shared ground, quieter forms of spatial exclusion exist all around us.

A short study of a site close to home, Avenue C Plaza in Kensington, Brooklyn, reveals how public space can be framed as inclusive while subtly reinforcing boundaries of access, surveillance, and control.

The intention behind the transformation of this former vacant lot had been described as an inclusive public space for the community to gather. With the diverse Kensington community and its large Bangladeshi population, and with the plaza situated in proximity to several mosques, it was originally envisioned by city councilmember Shahana Hanif as a new kind of crossroads: “a space where surveilled Muslim immigrant working families can gather openly.”

Since its opening in 2016, which was facilitated by the city council and made official through a partnership with the Department of Transportation and the community organization Kensington Stewards, Avenue C Plaza has been used for many activities including interfaith and cross-cultural events.

While there are benefits from the plaza, the word “community” is not quite so inclusive. Unhoused individuals who rest at the benches are forced to move. Even on a flier for a community iftar at Avenue C Plaza was sponsored by the NYPD.

The drawing on the following page starts by mapping the duality of the two languages of the site: The everyday vernacular of the people and the legal text of the city.

It experiments with a textual coding language that maps these languages, the informal and formal, and begins to note their intersections.

The pages of legal text for plaza rules and regulations line the streets of the map.

“No person shall occupy more than one seat with oneself or one’s belongings. No person shall operate an aircraft, kite or other aerial device above the surface of any pedestrian plaza for any purpose whatsoever.”

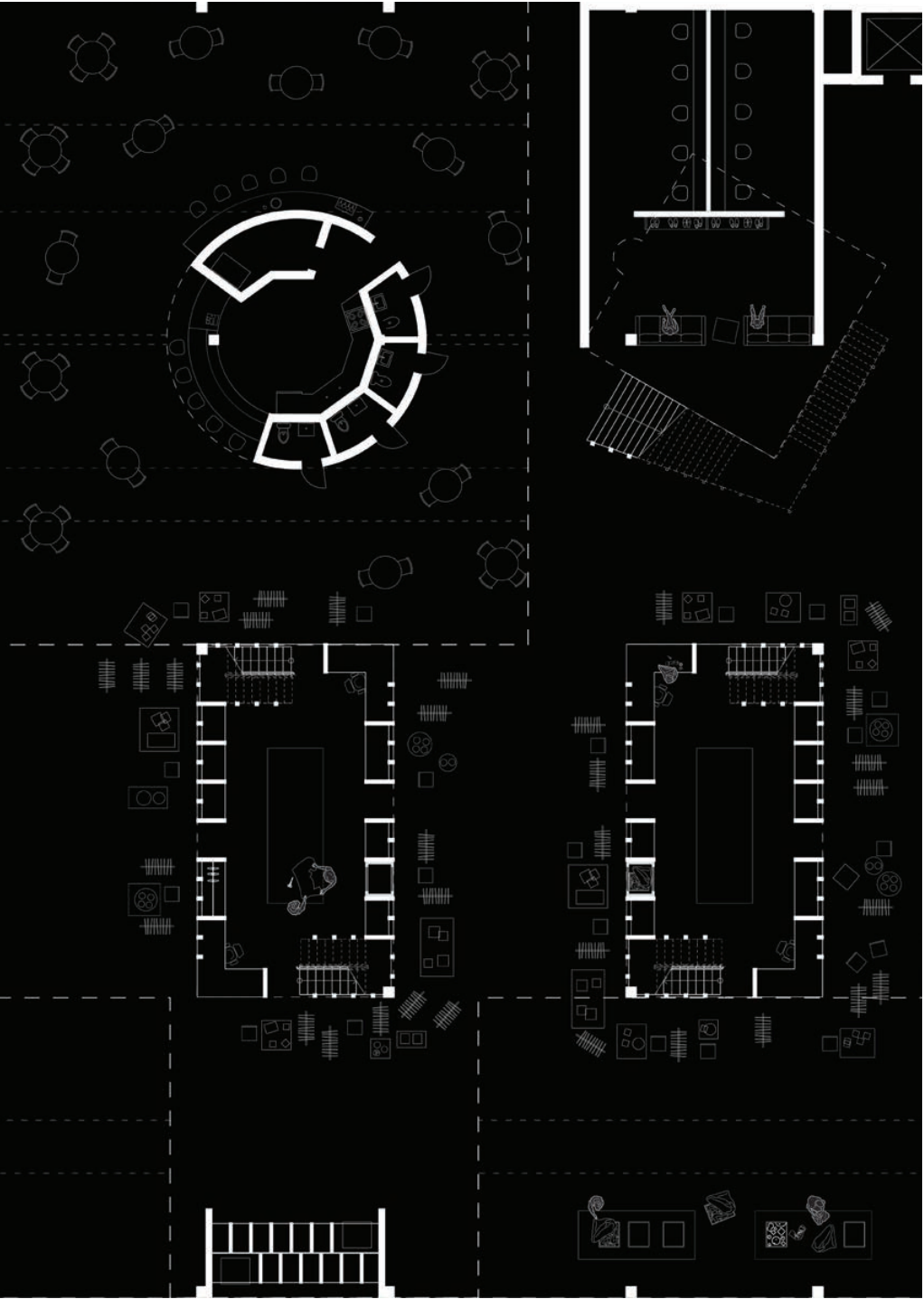
Paragraphs of text on the regulations for posting of notices and signs. But those facing homelessness still try to rest on the hostilely designed benches, children have flown kites in the open space, and signs line the plaza and streets of Kensington.

It instigates the question of whether there is anything sacred left after all.





Text & Textile



Adv. V Studio, Fall 2024, Professor Ziad Jamaledine
In collaboration with Alice Lin

Building on the themes of spatial access and self-organized space, this project centers on the Malcolm Shabazz Harlem Market to explore how informal economies sustain community and cultural resilience.

It proposes a waqf-based model -a charitable endowment- as a legal and spatial contract for protecting the market and surrounding vendor networks from displacement. Like the Bedouin contract grounded in the date palm, the waqf is continuous, site-responsive, and perpetual. It offers the opportunity to preserve belonging on the site while redistributing access and resources across Harlem's street vendor community.

The market was first established by a nearby mosque to support West African street vendors following a major vendor clearance in 1993. It has since become a landmark, even having to cater to tourists rather than genuinely provide for its community.

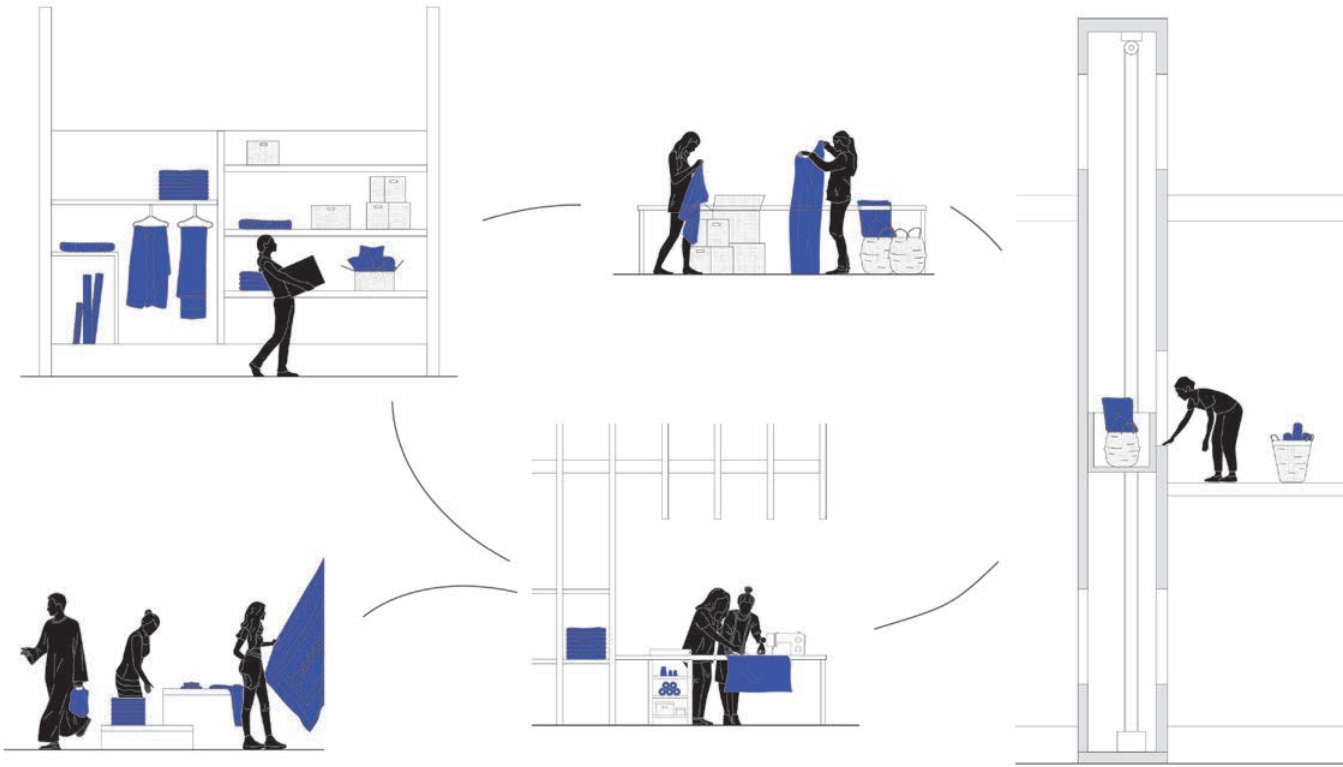
Vendors largely sell textiles but also sew, alter clothing, and collaborate

across stalls. There is a noticeable exchange of materials and resources built around familiarity, trust, and sustained presence.

In addition to the vendors inside the Malcolm Shabazz Market, there is also a large network of street vendors throughout that area of Central Harlem. This proposal considers the market not as a single site, but as part of a wider, informal network of urban exchange.

By including the larger vendor community, we also return to the market's original purpose of supporting those who work in these informal systems, particularly those excluded from formalized systems of commerce, real estate, and capital.

Beneficiaries of the waqf include the 46 vendors within the market and the street vendors operating within a one-kilometer radius. Vacant lots and storefronts within this radius are transformed into spaces for community care, material storage, production, and gathering.



The waqf becomes both a legal structure and a design strategy, helping to reorganize the market in a way that reflects its communal logic and sustains its culture.

The reconfiguration begins with the market itself. A new set of social and commercial core units, each shared by twelve vendors, house vertical storage towers for textiles, tailoring equipment,

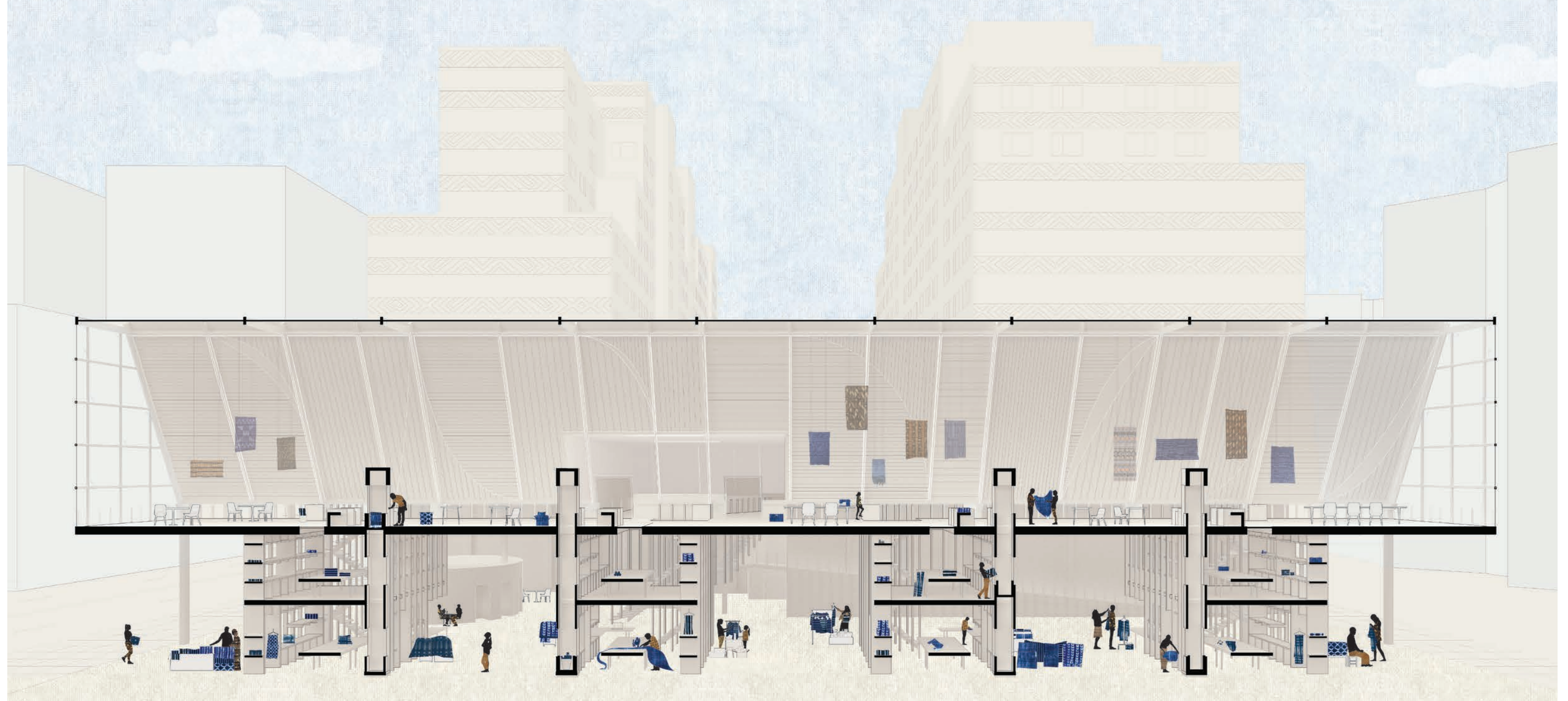
and spaces to work. These cores are embedded with infrastructural elements often missing from informal markets: restrooms, kitchen space, and a dignified prayer space that sits between the first and second floors, accessible to both vendors and shoppers. The kitchen supports both food-based vendors and community gathering. It becomes a central site in the otherwise linear market plan. Each vendor core connects vertically

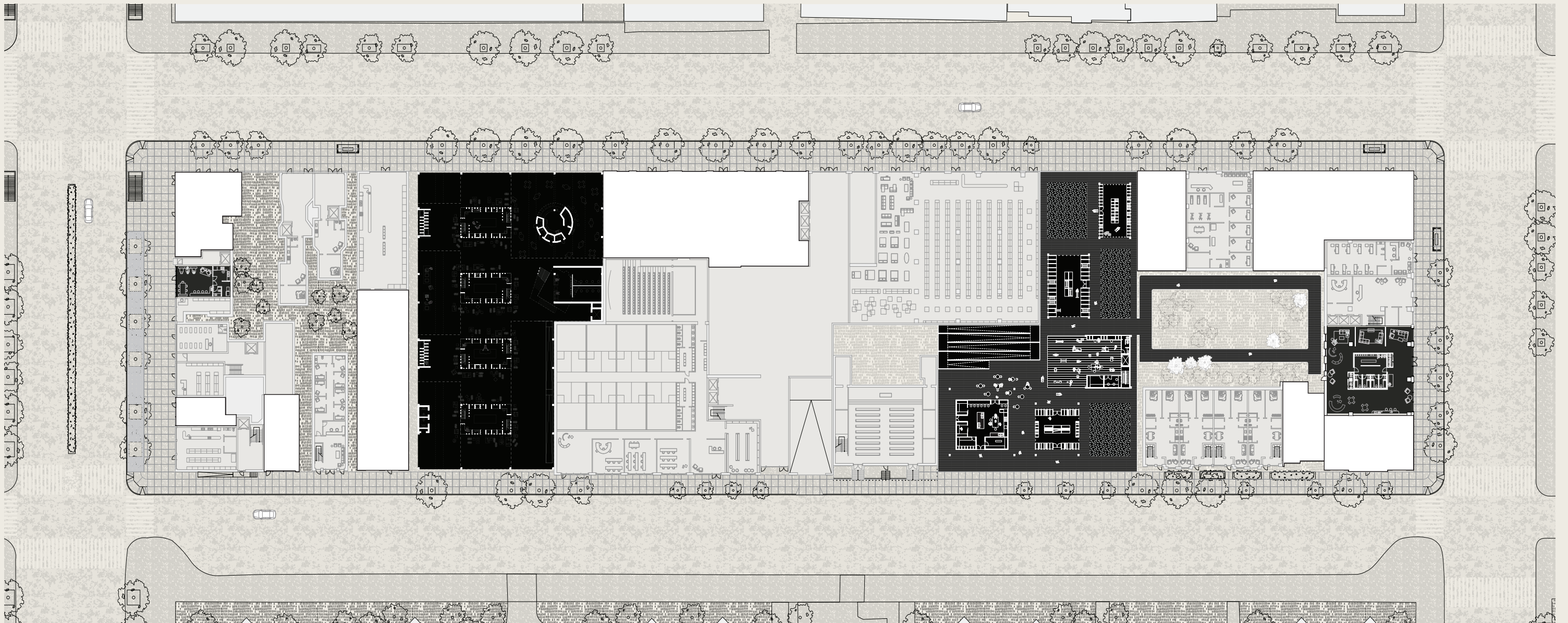
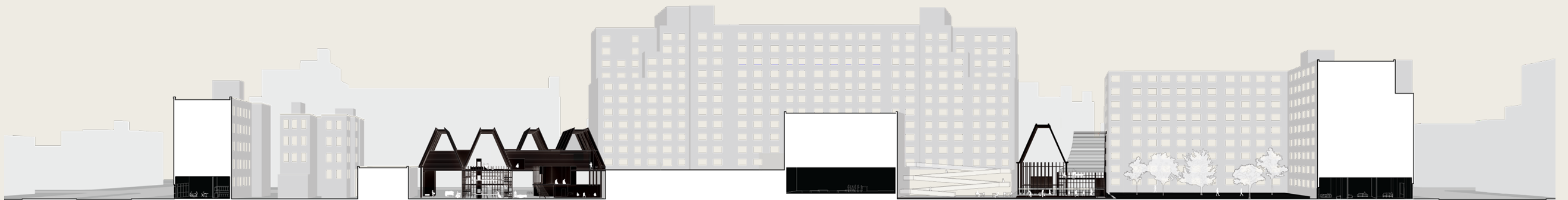
to an intermediate level of private storage and workspace. These spaces allow vendors to step away from the flow of customers, access tools, and prepare materials.

Above, the second floor becomes a shared innovation studio. This collective space is accessible to all of the 48 vendors. It houses classrooms, workshops, and open work areas for experimentation, technical

skill-building, and peer-to-peer learning. Rather than a traditional office mezzanine or back-of-house zone, this second level becomes a platform for new ideas to circulate and take root.

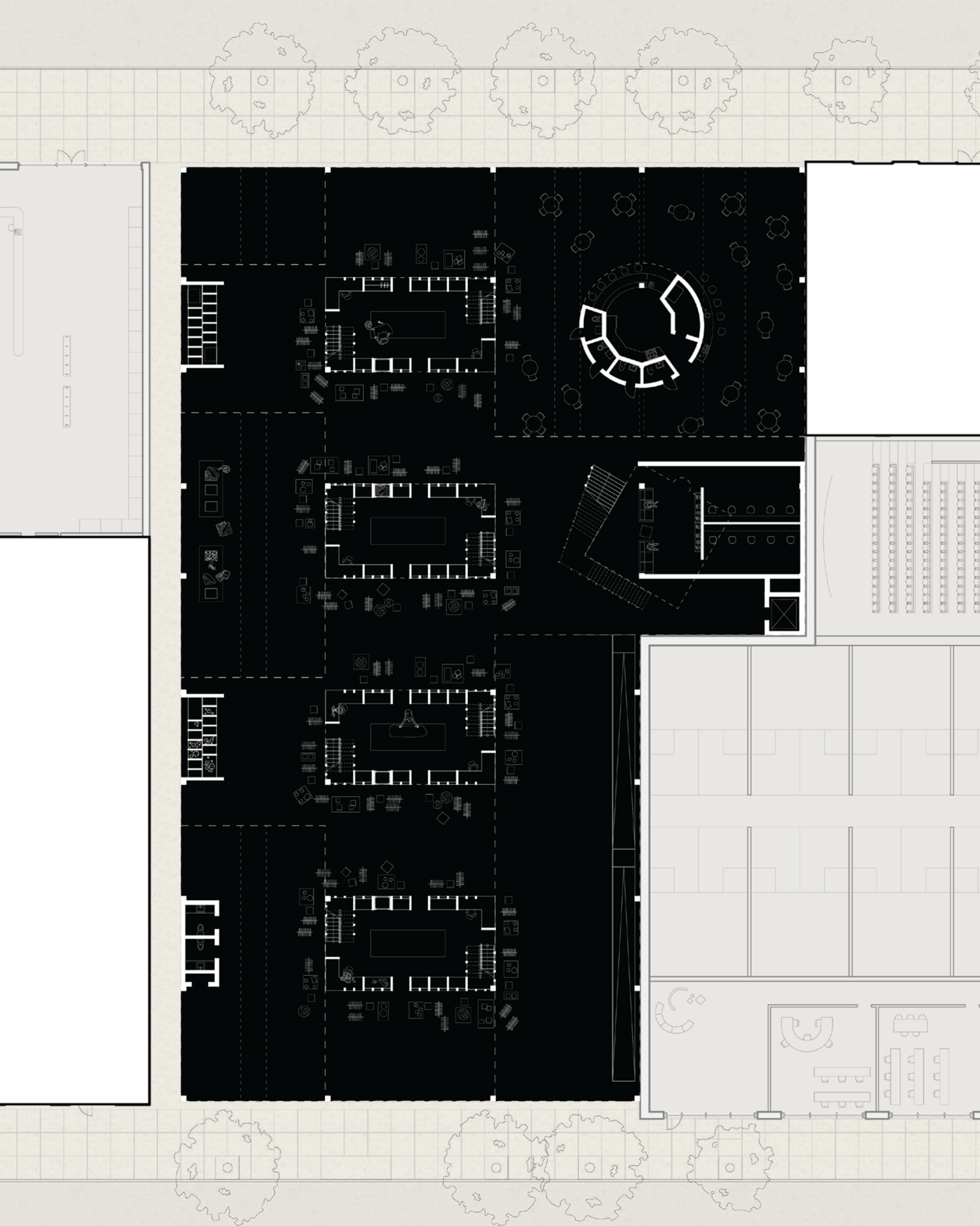
Structural cores supporting the upper floor also serve as donation pits; they become moments of exchange within the market itself and between the market and the community.



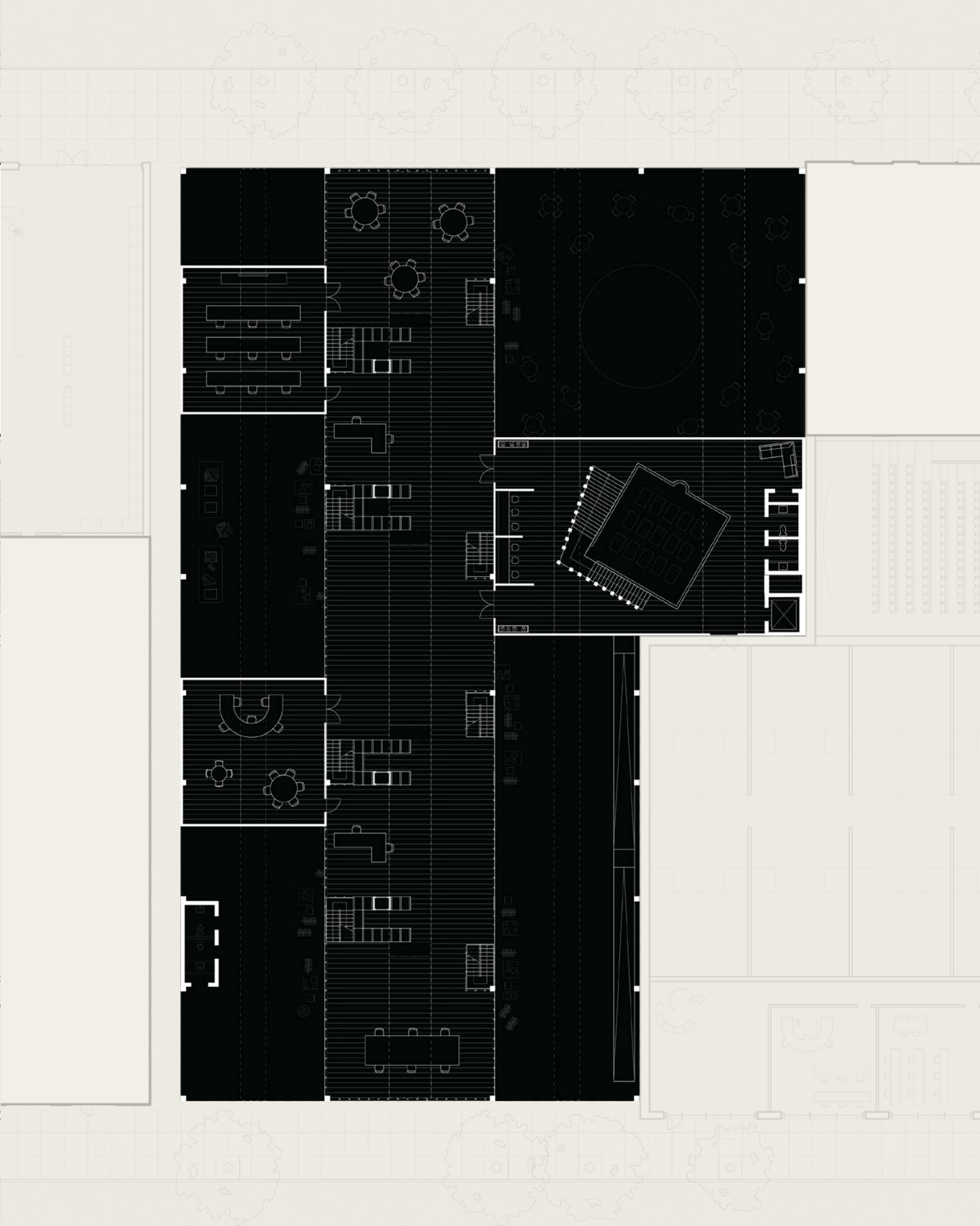


Block Section Above

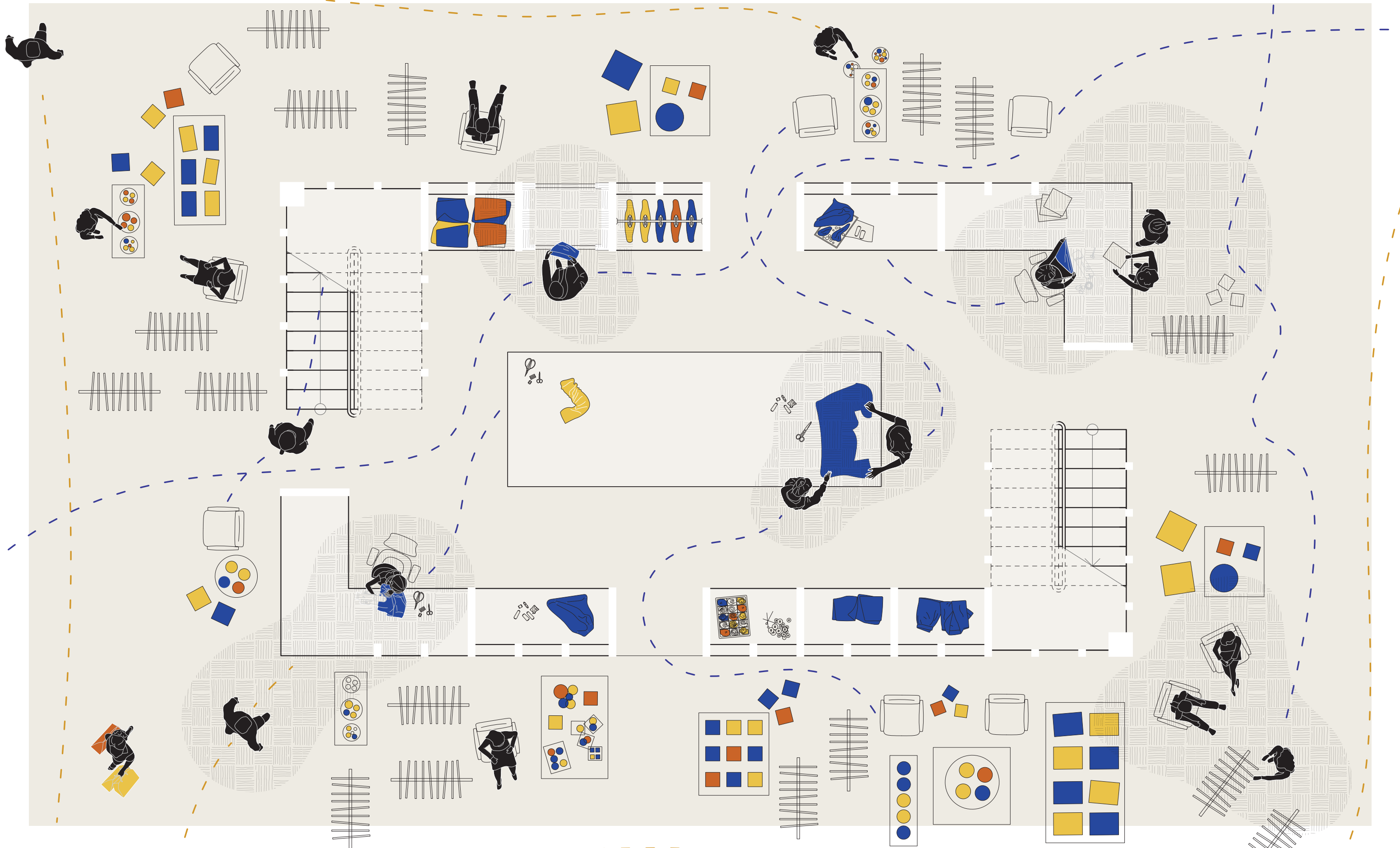
Block Plan Below

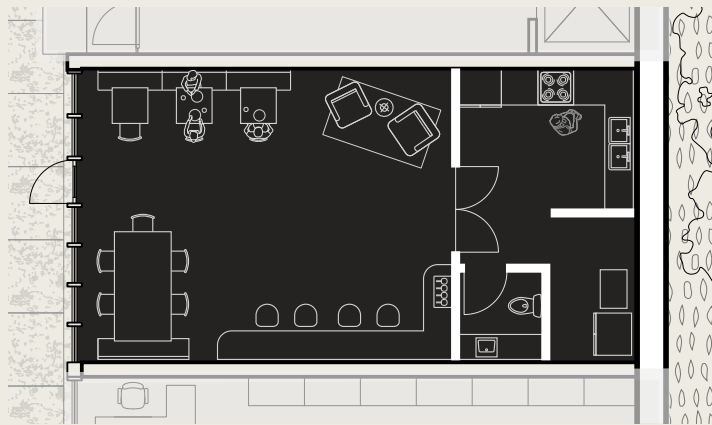
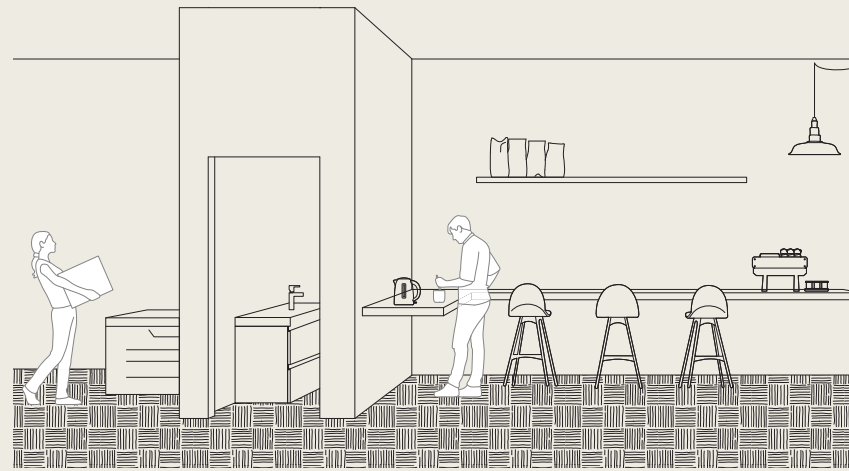


Market Plan Ground Floor



Market Plan 2nd Floor



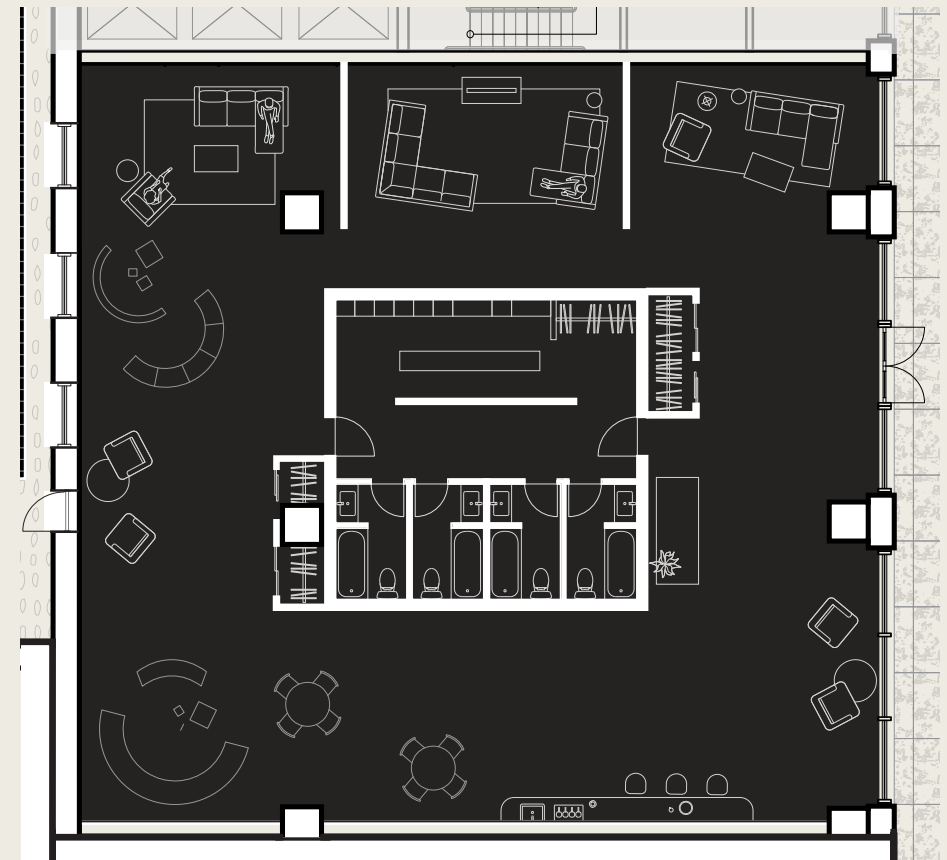


Beyond the market, the waqf claims two vacant storefronts and a vacant parking lot on the block.

The storefronts are transformed into street vendor care spaces. One is a former restaurant turned into a space for vendors to rest, drink, and eat. The other offers a lounge and quiet areas, ultimately becoming a private space for vendors to relax and gather with one another.

The market becomes a site of material and immaterial exchange. The vacant lot then serves both market and street vendors as a central site for street furniture storage, donations and exchanges, a fix & repair shop, and a large communal kitchen.

The waqf ensures that this network can incrementally expand in the future, perpetually facilitating the market's continued communal reorganization.



Waqf

The purpose of this waqf is to reorganize the Malcolm Shabazz Harlem Market and the block it is located in, protecting the local economy of textile and garment while strengthening the communal environment and providing spaces for vendor care. It claims two unused vacant ground-floor storefronts (1402, 5th Ave. & 106 Malcolm X Blvd.) and two vacant open lots along Malcolm X Blvd to the West, 5th Avenue to the East, 116th Street to the North, and 115th Street to the South.

Donors are the major multi-national commercial fashion brands on 125th Street, such as H&M, Banana Republic, Marshalls, Old Navy, and Burlington.

Administrators are the following:
Imam of Malcolm Shabazz Mosque - *Imam Izak-EL M. Pasha Jumuah*
Malcolm Shabazz Development Corporation - *Manager Lafayette Moore*
New York City Urban Planning Department - *Chair Dan Garodnick*

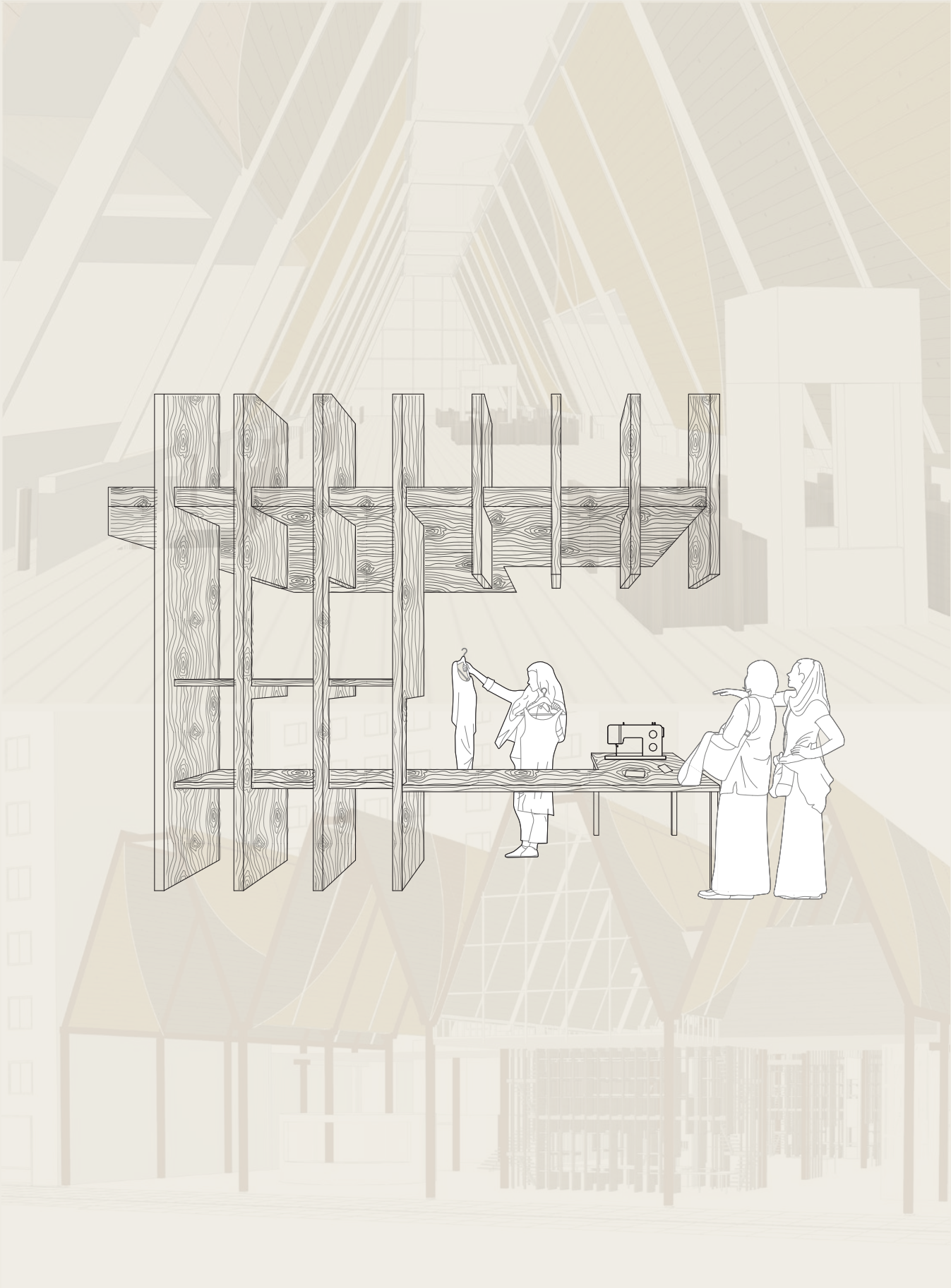
Beneficiaries of this waqf consist of the 46 market-space vendors and the network of street vendors within a 1km (approx. 0.6 miles) radius around the market. The material donations and community workshop spaces also support residents around this area who visit the market.

Benefits include collective storage space for textile materials and infrastructural facilities (prayer/kitchen/bathroom). The waqf reconfigures the former market's activities and integrates them into new social and commercial core units. Each unit, serving 12 vendors, comprises a shared material storage tower, and tailoring and sewing equipment on the ground floor. Each core connects vertically to an innovation fashion studio level accessible to all 48 vendors with classrooms, workshops, and a praying area. The benefits also include a material exchange through donations and collection pits. The prayer space of the existing market will expand from 53 sq ft to 400 sq ft.

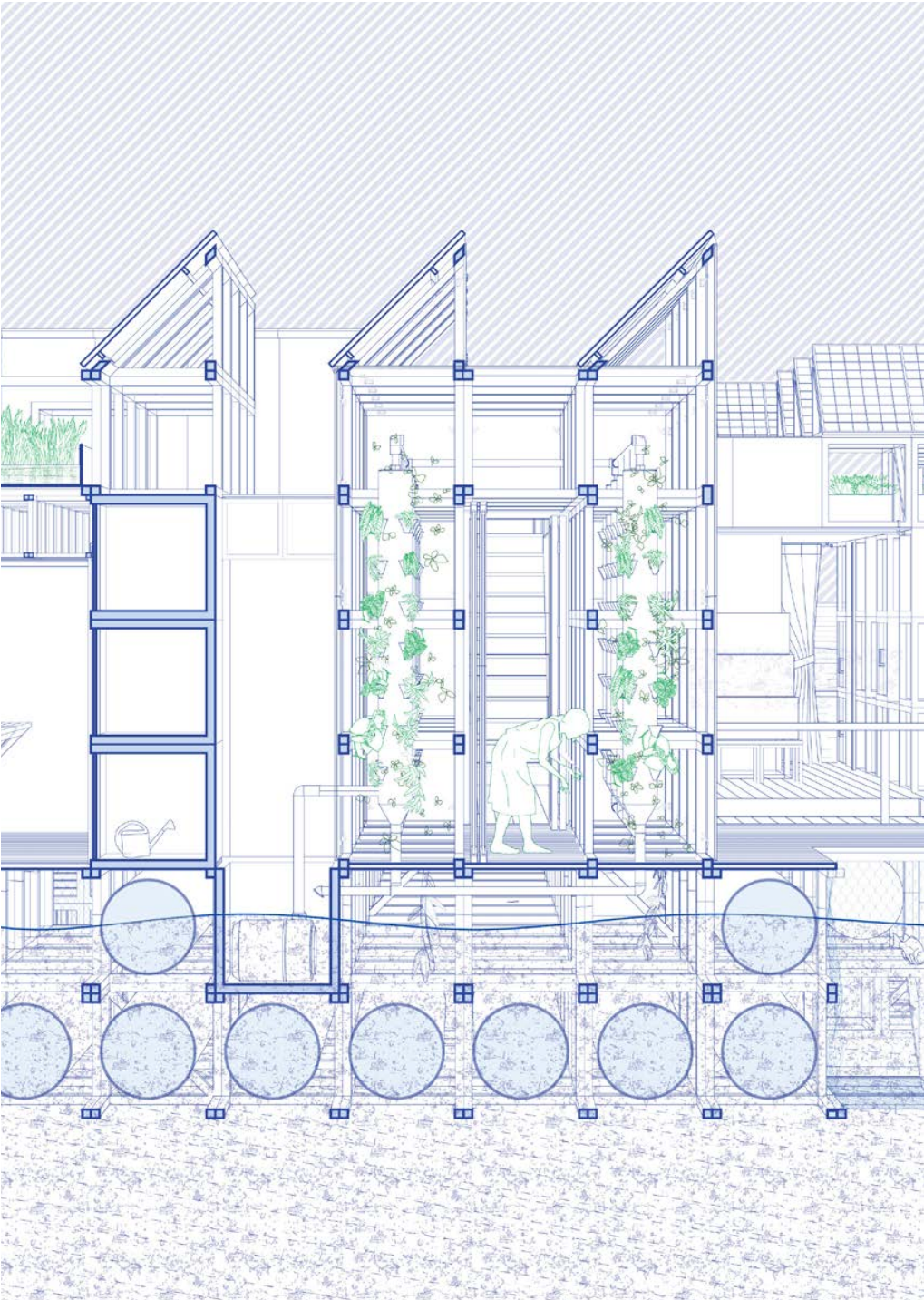
The vacant lot of 18-20 W 116th St and the adjacent car park will be reconfigured into facilities for street vendors to temporarily store their street furniture and devices. These include grocery baskets, clothing racks, tables, and chairs. The benefits also include a woodshop for fixing and repairing furniture. Vendors can also donate their furniture here; these will later be used as scrap material at the fix & repair woodshops. The new communal kitchen on this site responds to the needs of cooking and gathering of the mentioned street vendor community.

The two vacant storefronts in the same block are reconfigured into street vendor care spaces for cooking, dining, and lounging. This model of turning vacant storefronts into vendor care spaces can be applied to other neighborhoods around the city.

This waqf hereby endows unused storefronts and lots surrounding the Malcolm Shabazz Harlem Market to its vendors and the larger street vendor community. It facilitates the Market's communal reorganization. The Market's urban network will incrementally increase in the future, absorbing any additional foreclosed retail spaces and unused lots before they are purchased by private developers.



Bridging Bridgeport



Adv. IV Studio, Spring 2024, Professor Rachelly Rotem

Where land is inaccessible, new forms of ground can also be imagined.

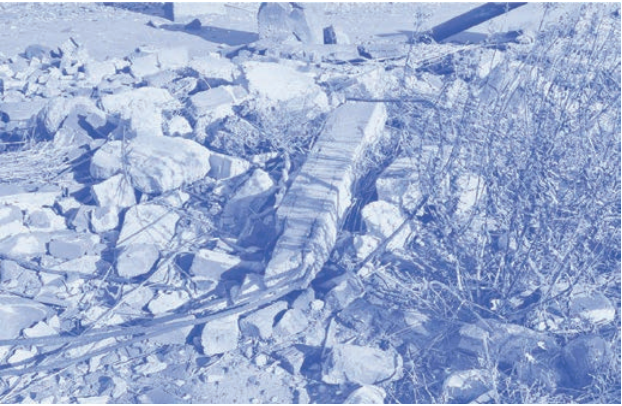
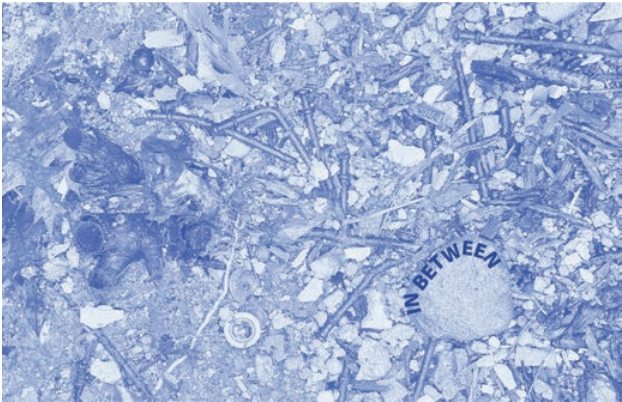
Bridgeport is defined by what’s on and below its surface – it tells a story of place, program, and people. It reveals what and who is valued. In this project, the water itself becomes a new type of ground.

Initial investigations sparked these studies. An experiment involving found objects from various local neighborhoods allowed me to explore different ways of assigning and uncovering value. It also revealed ambiguities of understanding ground through a natural vs man-made lens.



In Bridgeport, Connecticut, these questions of ground and nature continued.

The peninsula of Pleasure Beach, now considered a natural habitat for wildlife, is in itself an aggregate of dredged material from not just earth but also city.



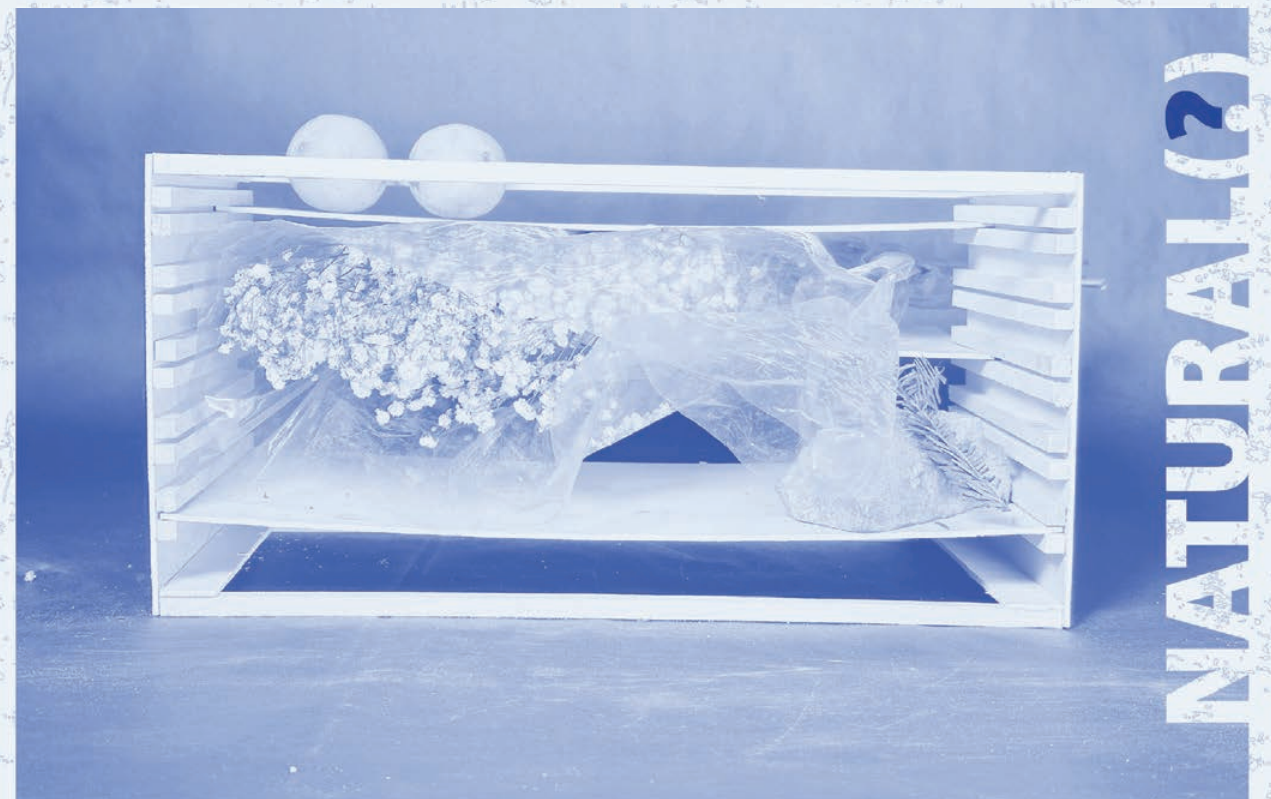
Bridgeport alone is home to over 300 brownfield sites, infiltrating the ground where communities live, grow, and play.

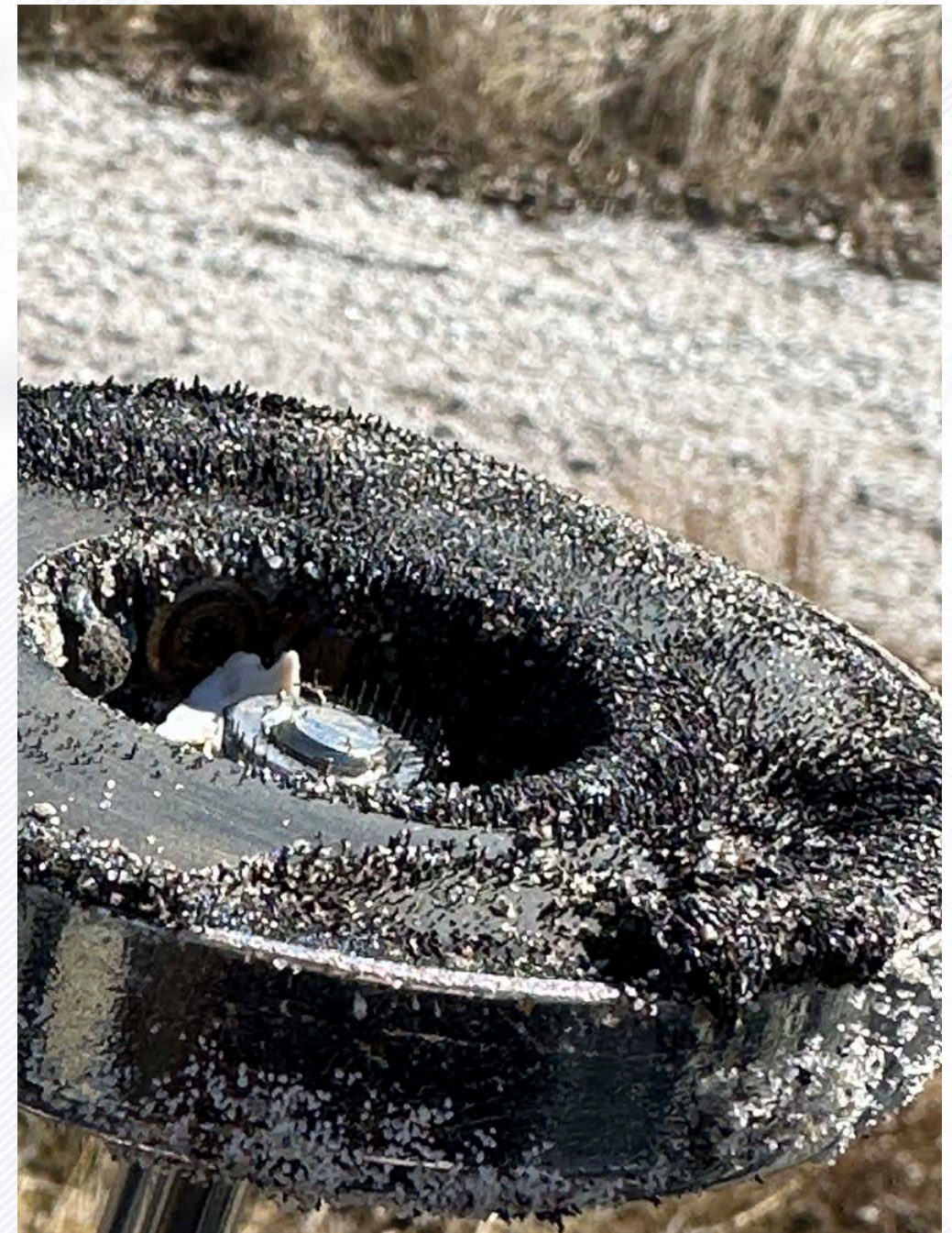
The city is an industrial landscape in its most literal sense.

With an emphasis placed on the “industrial” more than the “landscape,” the lack of value assigned to the health and wellbeing of its community becomes clear.

In response to the lack of support given to Bridgeport, residents have taken it upon themselves to work together in fostering community support. Clusters of spaces throughout the city aggregate and adapt to serve collective functions. They take on forms such as park+school, and community garden+library+community center. These clusters served as my point of departure moving forward, but with a focus on building on the different type of ground: the water.

While efforts should –and are– being made to rehabilitate that land of Bridgeport, there is much opportunity in increasing access to Bridgeport Harbor. Unlike land, water isn’t defined by its municipality or zipcode, but instead designated especially for the use and benefit of the public. It can be utilized as a means of expansive connection, expanding beyond Bridgeport to the larger Connecticut area.





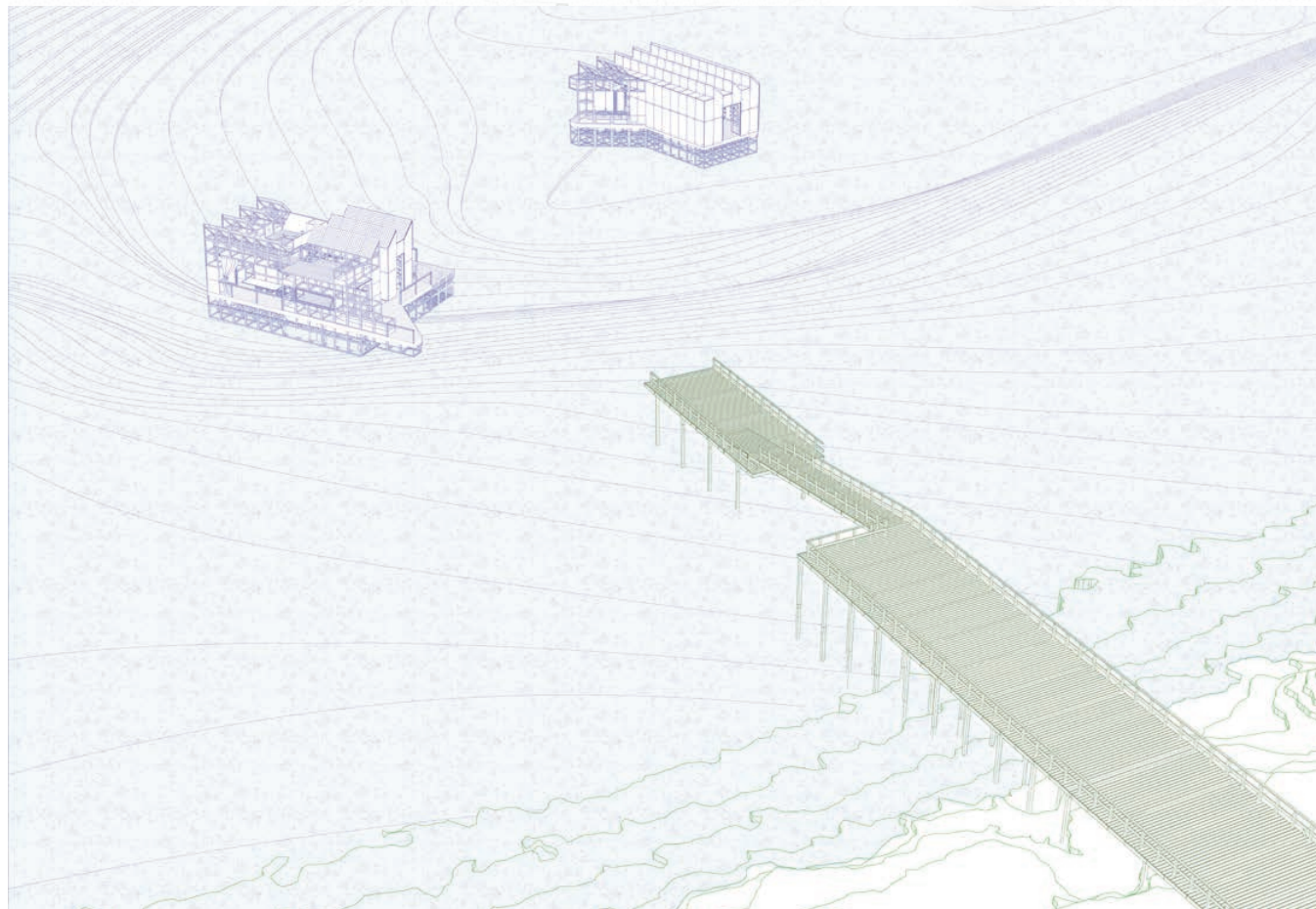
To accomplish this, referencing barges and pontoon boats, a series of modular structures are placed within Bridgeport Harbor. They connect resources, knowledge, and leisure across Bridgeport and surrounding communities while surviving coastal threats of flooding and rising waters. In heights of economic and environmental uncertainty, this flexible system allows for adaptive aggregation or segregation depending on community needs.

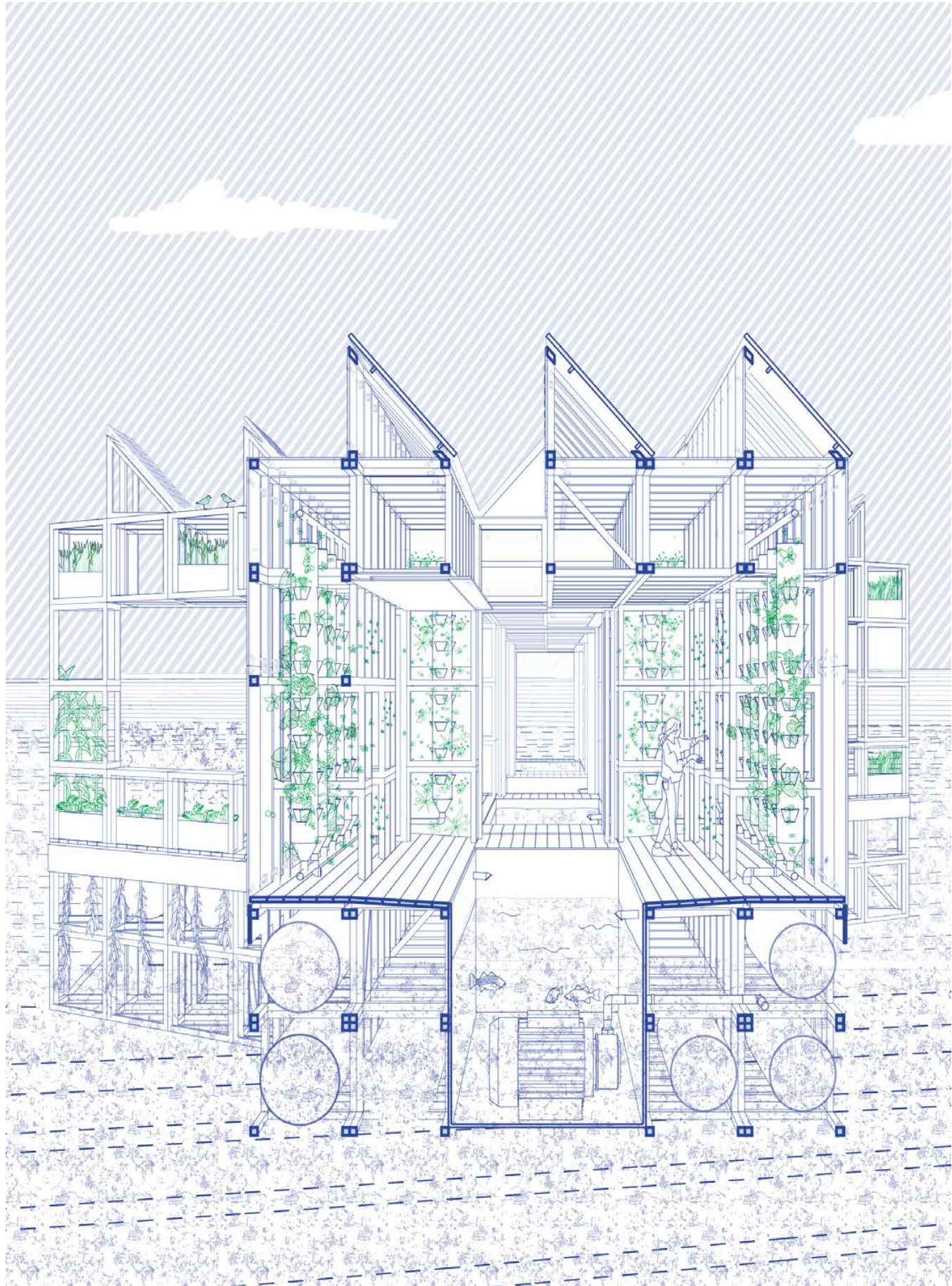
Some modules are occupied by nonhuman users, largely self-sustaining through a circular system of solar panels, hydroponics, and fish farming. They ultimately provide healthier food for the area's residents. Other modules operate at human scale, such as offering classrooms for learning and spaces for recreation. They foster a new appreciation and connectivity to

the surrounding water. The remaining modules serve as links, connecting the prior and serving as spaces such as learning labs where humans and nonhumans coexist. They connect humans to these new environments and to each other across neighborhoods.

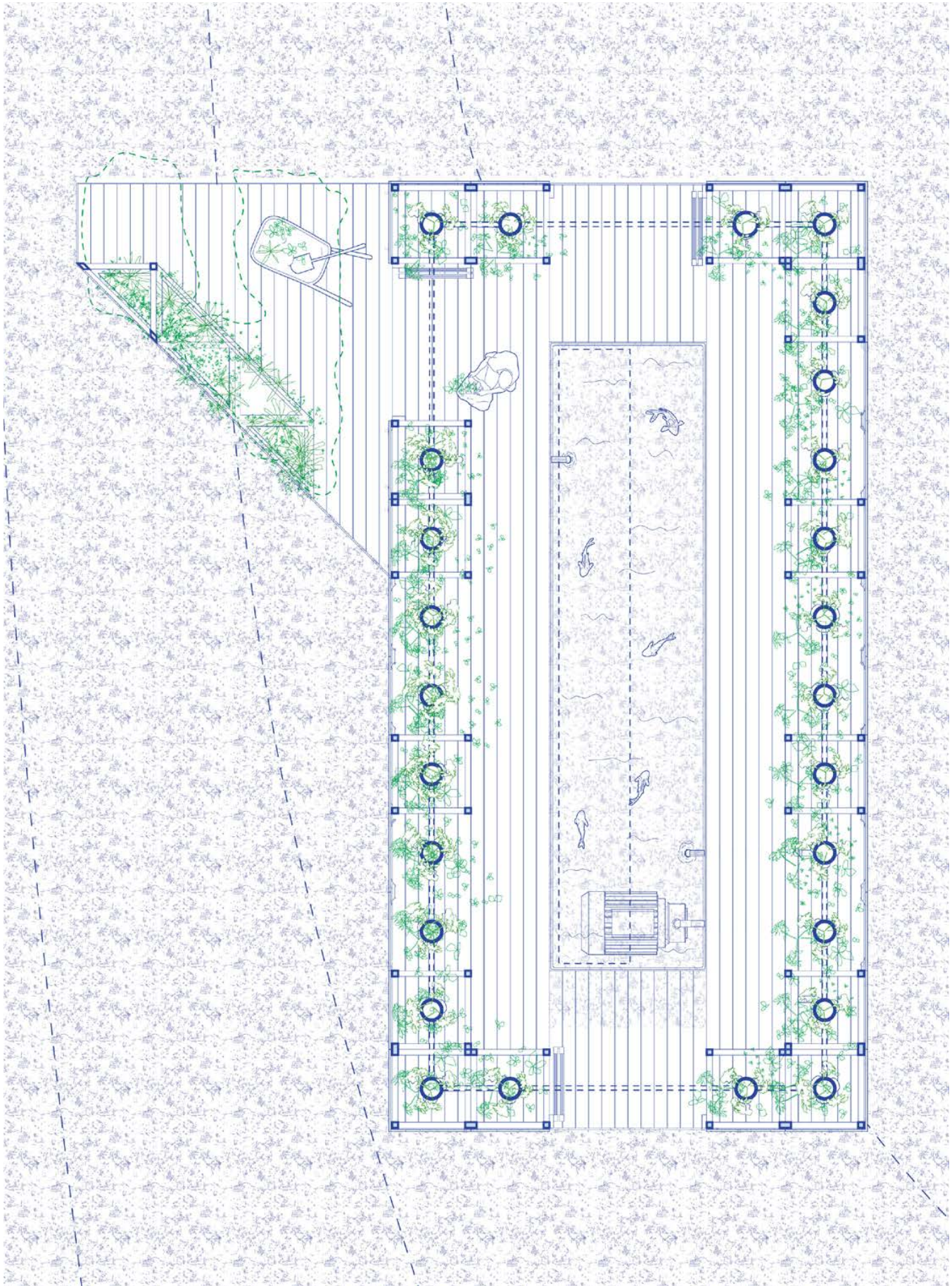
On their own, the modules may seem incomplete or uneven, just balanced enough to stay afloat. Together, they link to join and create new functions, gaining new use and purpose as they balance and aggregate together.

Simultaneously reviving and reimagining the Bridgeport area, together these connectors create a sustainable landscape of their own that withstands climate uncertainty. They work on bridging Bridgeport, facilitating a new system of clusters that foster health, leisure, learning, engagement, and community.

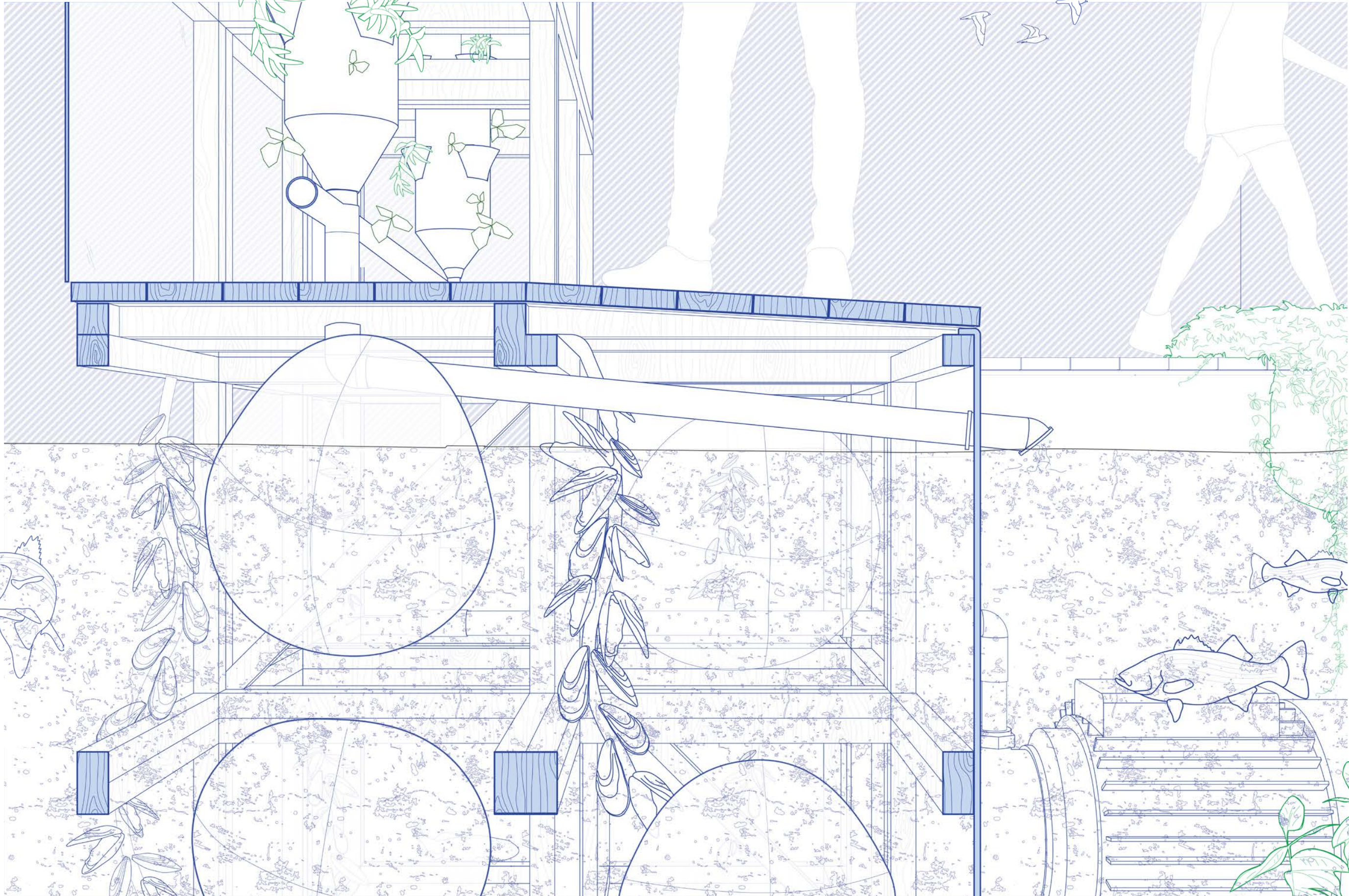


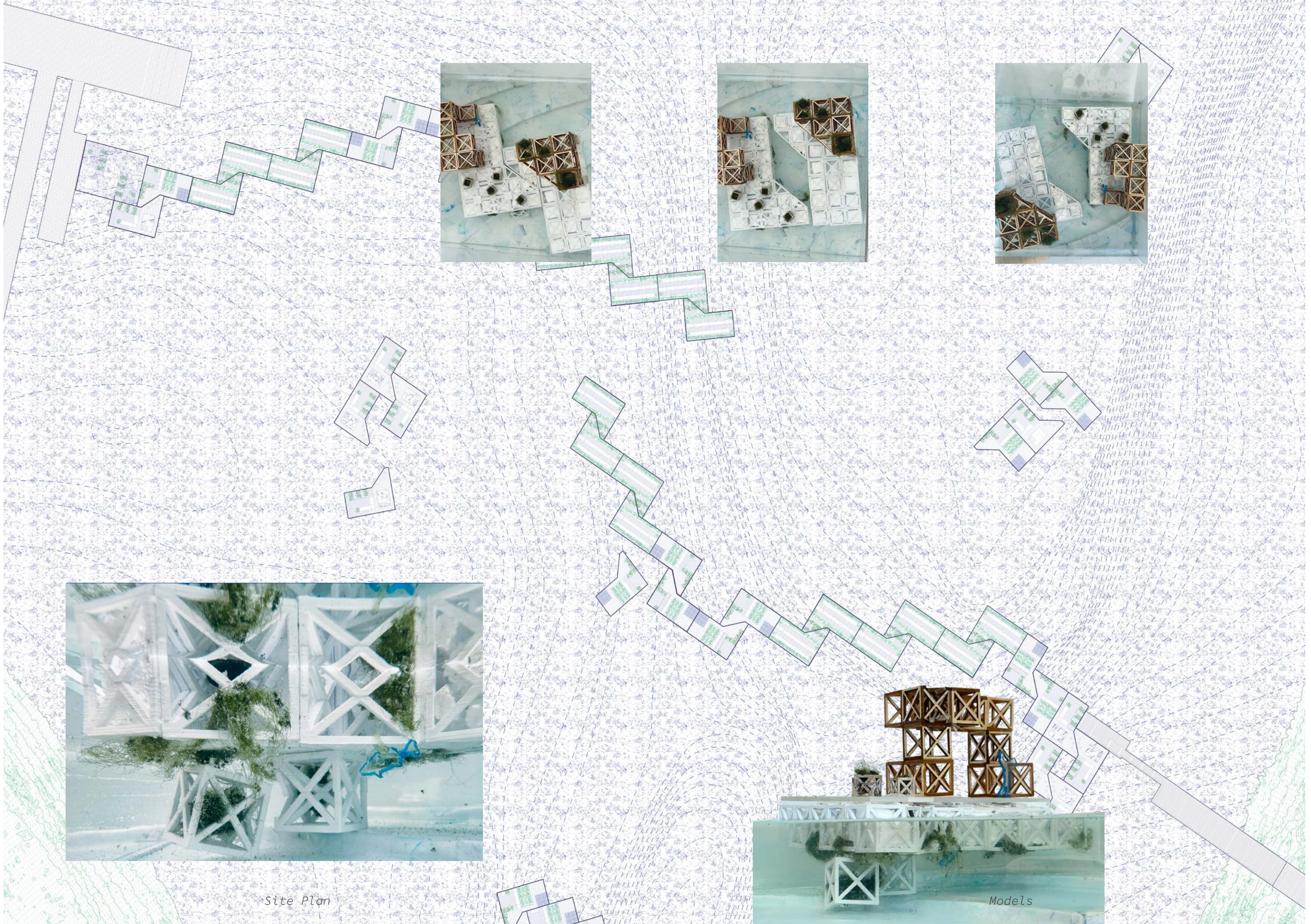


Garden Module Section



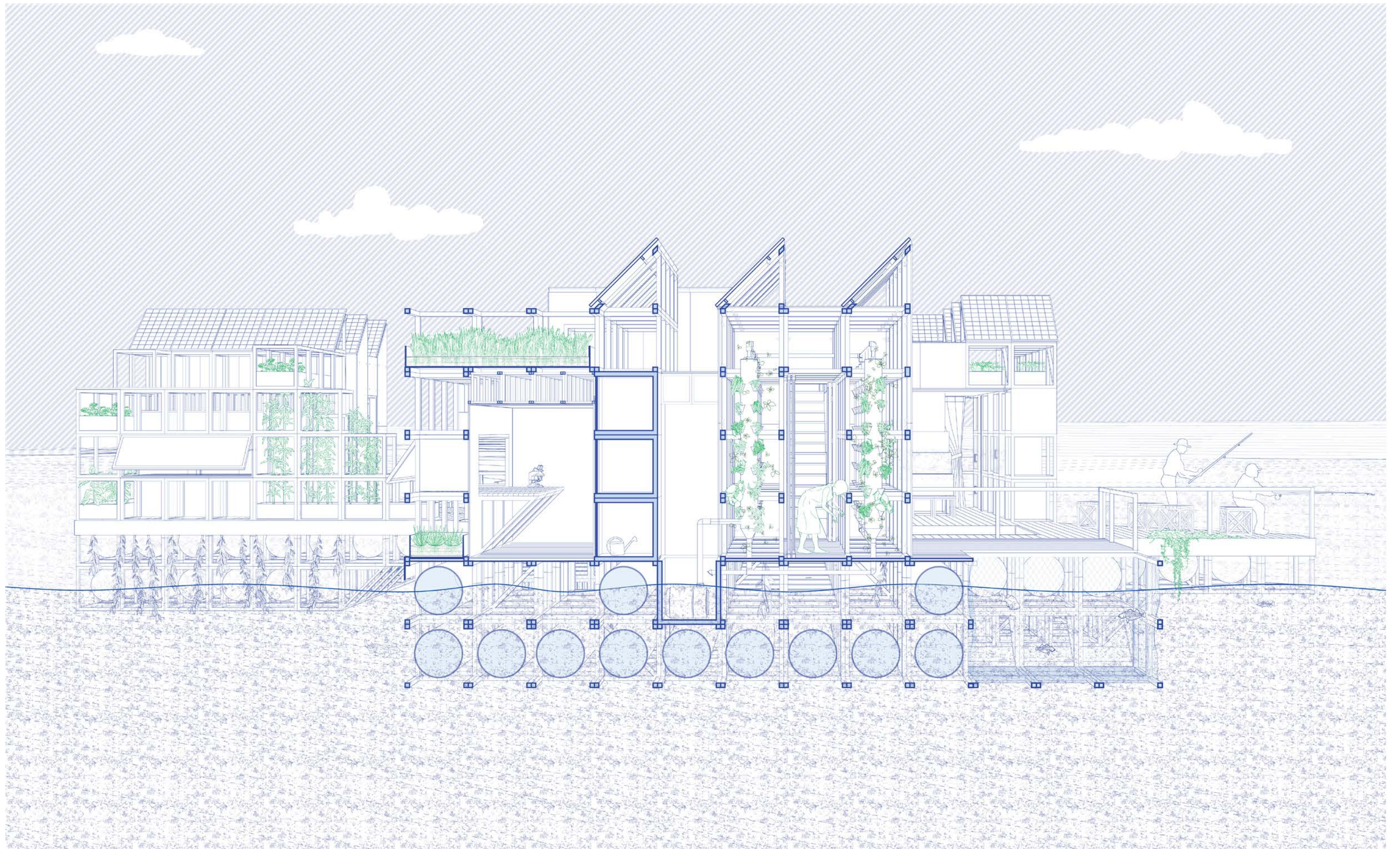
Garden Model Plan





Site Plan

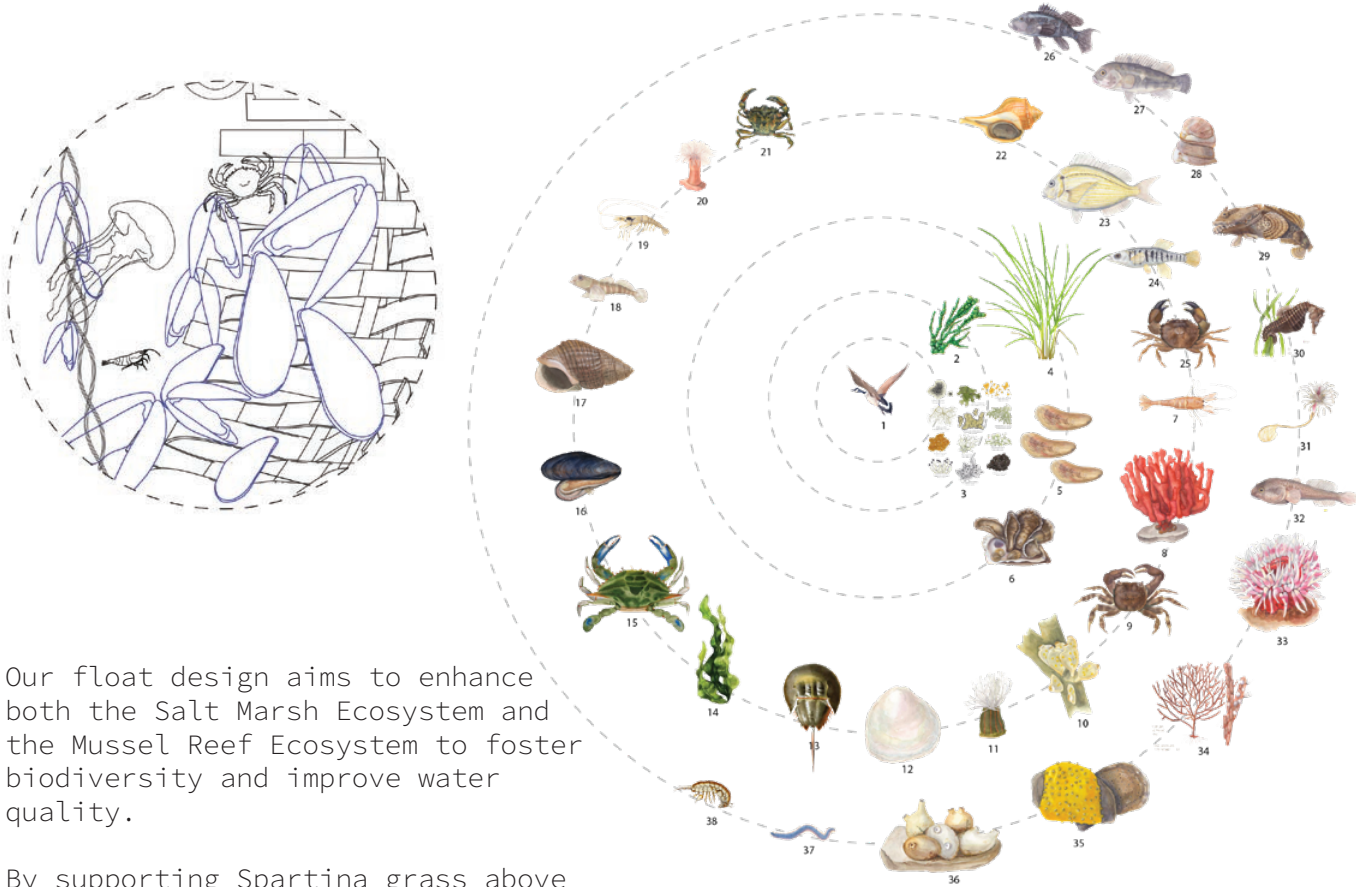
Models



Spartina Scaffolding



Seed Bombs, Fall 2024, Professor Emily Bauer
In Collaboration with Luyan Li

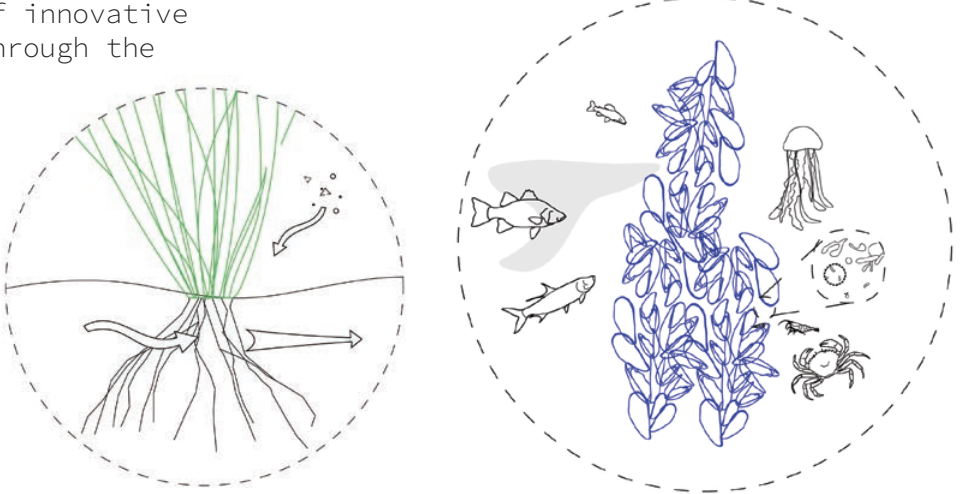
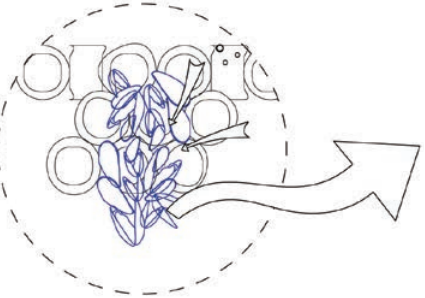


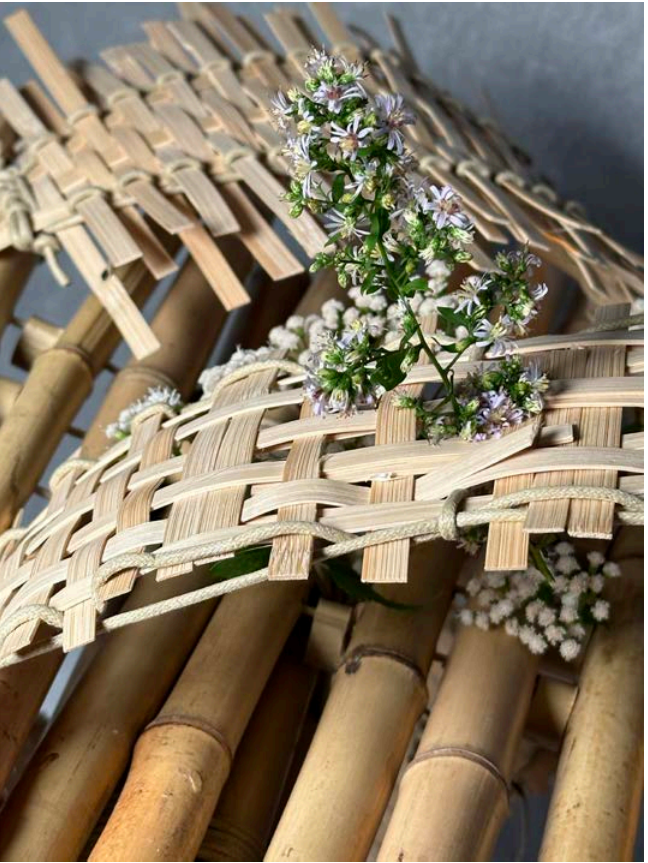
Our float design aims to enhance both the Salt Marsh Ecosystem and the Mussel Reef Ecosystem to foster biodiversity and improve water quality.

By supporting Spartina grass above water and mussels below, we provide food and habitat for a variety of species while filtering pollutants like heavy metals.

The materials – bamboo and waxed eco-ropes – are sustainable and durable, forming a platform that offers diverse habitats for marine life.

This design not only supports marine ecosystems but also helps mitigate storm surges, contributing to the RETI Center’s mission of innovative waterfront resilience through the Blue City Project.





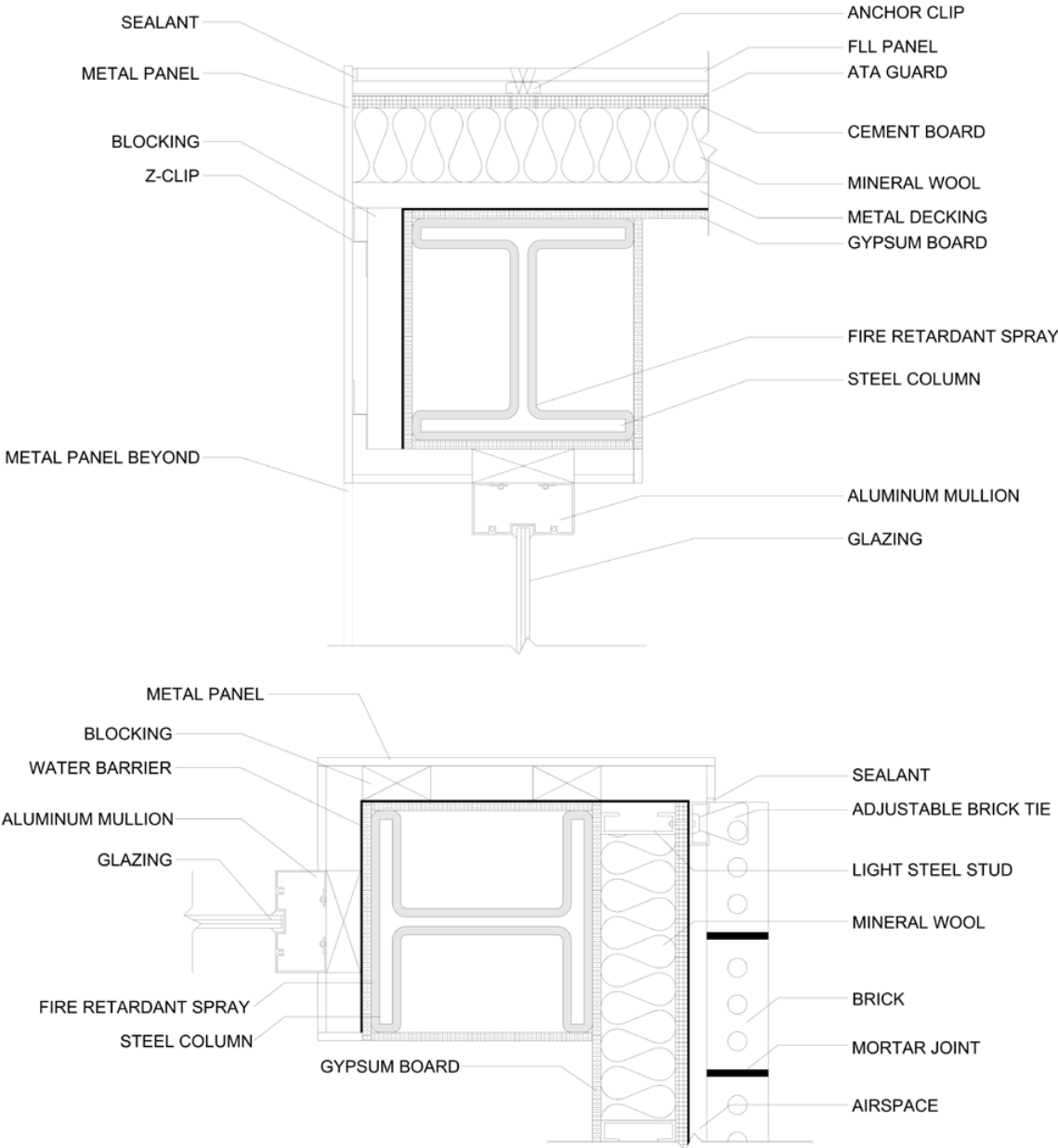


Bathhouse



Construction & Lifecycle Systems, Fall 2024, Professors Lola Ben-Alon + Thomas Schaperkotter
In collaboration with Kate Perez, Gabriela Ramos, Claire Navin, Mauro Rodriguez

Continuing at the 1:1 scale and building on the importance of healthy building materials, this detail construction zooms in as it plays careful attention to material selection and connections. Revamping the traditional bathhouse, it challenges New York’s work-driven attitude with a relaxed atmosphere characterized by vaulted structures and natural light. The detail moment is explored in terms of materiality and sustainability.



Floored Connections

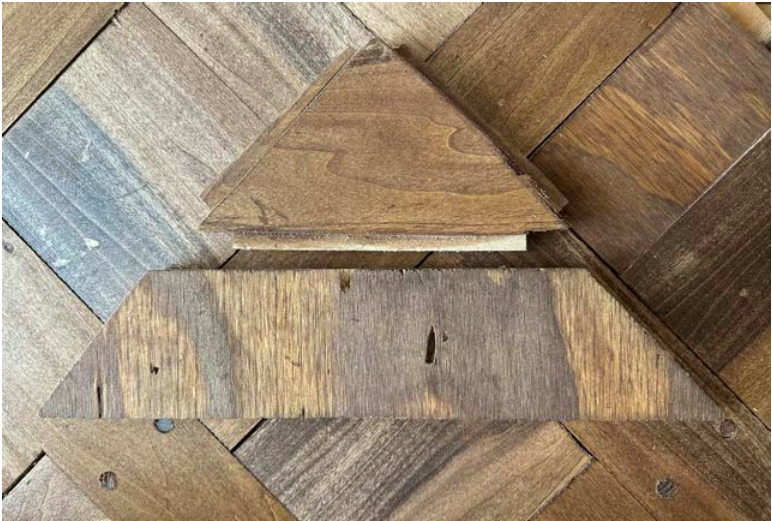


Waste Works, Spring 2025, Professor Amelyn Ng

Floored Connections is another material study, but rather than a proposal, it acts as a timeline of parquet that examines how materials, construction methods, adhesives, and aesthetic patterns have changed over time.

It reflects the inverse relationship between factors such as speed vs convenience and craft vs material consciousness.

Starting with Versailles patterned parquet – constructed as close to historically accurate as possible – and ending with vinyl, it reflects trends toward efficiency and ease at a material and life-span sacrifice.



Co-Creation Corridor



Core II Studio, Spring 2023, Professor Mustafa Faruki

This work marks a shifts from a focus on materiality to an interrogation of the constructs and systemic forces at play in shaping our built environment.

I never really got in trouble growing up. I was never sent in the hall for a time out, or scolded there for my behavior. But I was always aware of the hallway's disciplinary connotation. I stayed conscious of this and during my time working as an elementary school teacher, I tried to reframe it as a quiet, private space for comfortable one-on-one chats with students.

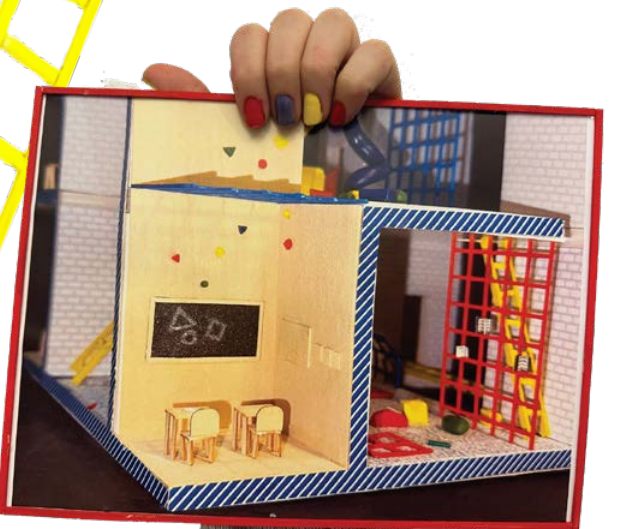
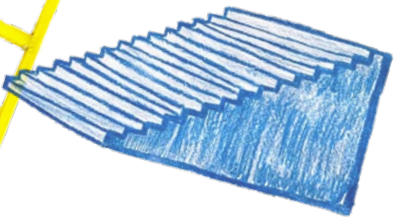
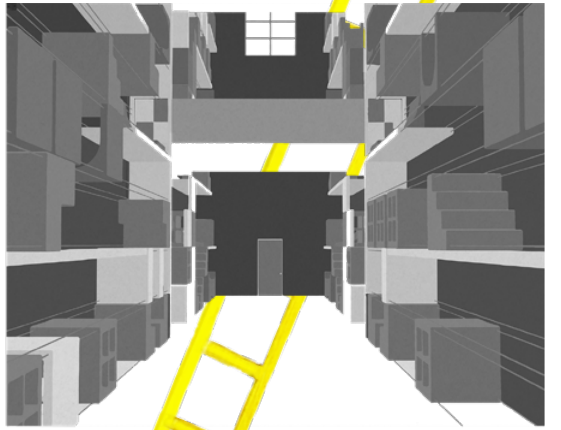


Every time I asked a student to talk in the hallway, I assured them that they weren't in trouble. But I think we both knew that wasn't exactly the case.

There is an intimidating nature when privacy becomes too isolating in a silent, empty corridor.

Yet there is still an intimidating nature when the privacy isn't private enough.

When the door is cracked open so the teacher can keep an eye and ear on the kids, or a class walks through the hall watching your conversation as a spectacle.



PROJECT: WELCOME



"Green Light" - they sprint quickly to reach the finish line.
 "Red light" - she makes it, but he doesn't breach the line.

Instead he trips and falls when he needed to freeze.
 He scrapes his knee but laughs, retreating to the start line.

The boy plays for a while, trying to make it across.
 Until recess is over- I call them back in line.

To fall and get up is a skill that he'll need.
 Playground losses are fine, but he has more on the line.

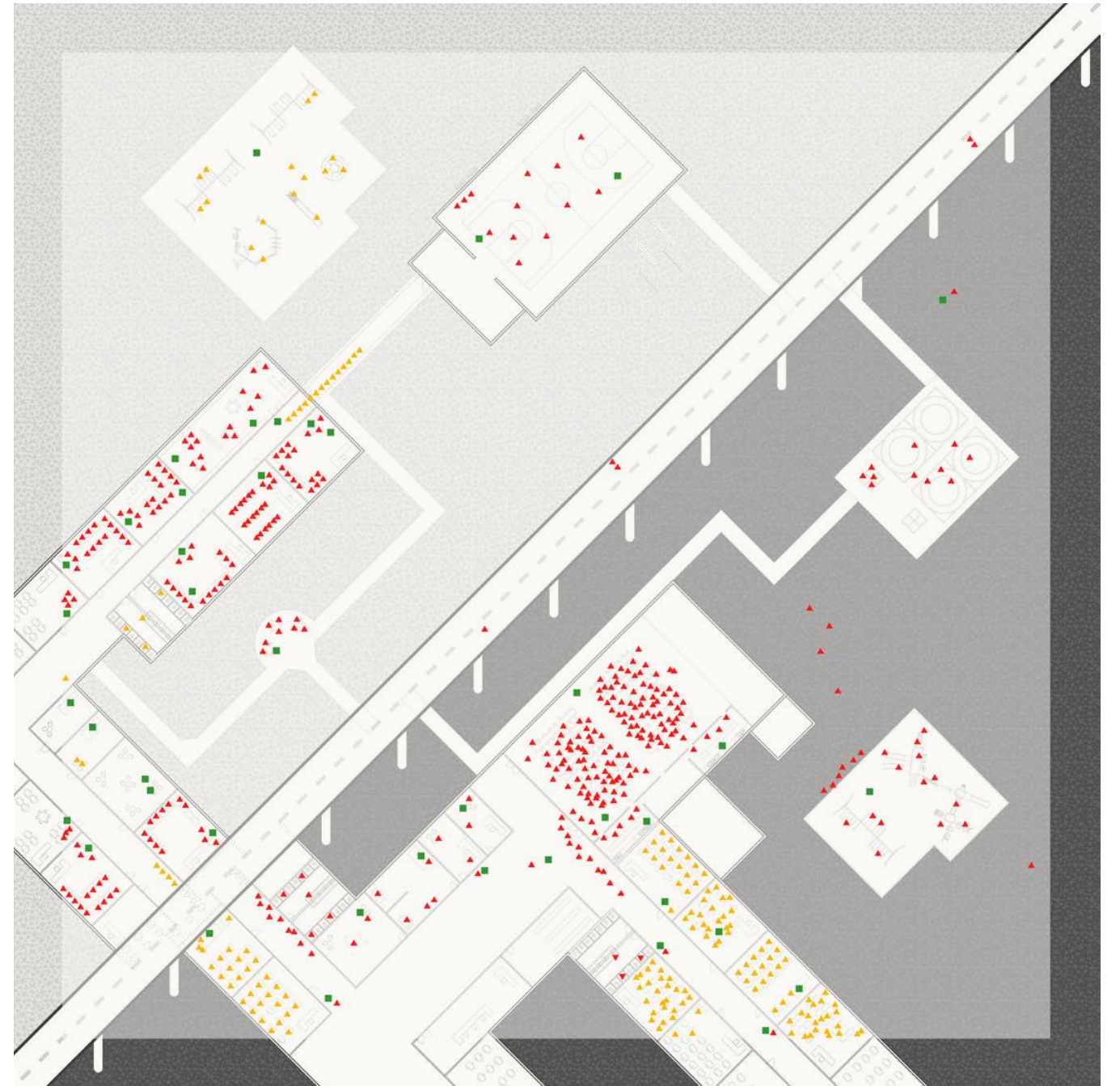
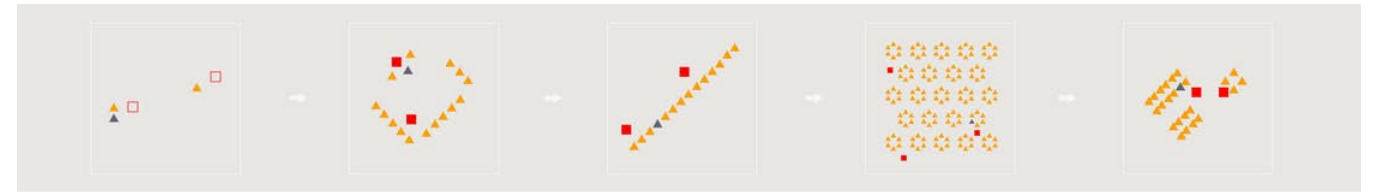
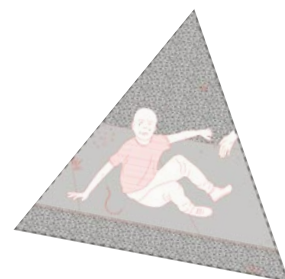
Playing catch-up in life is far from a game;
 Systems work against him- that's the bottom line.

His circumstances are far worse than you see.
 They say life's not fair, but don't feed me that line.

The boy's not alone; many are behind at the start.
 Facing more troubles to come, more problems down the line.

We have enough band-aids to cover scrapes on their knees,
 But those on the outside must extend a lifeline.

Big changes are needed, not a temporary fix.
 More band-aids won't hurt, but where do we draw the line?



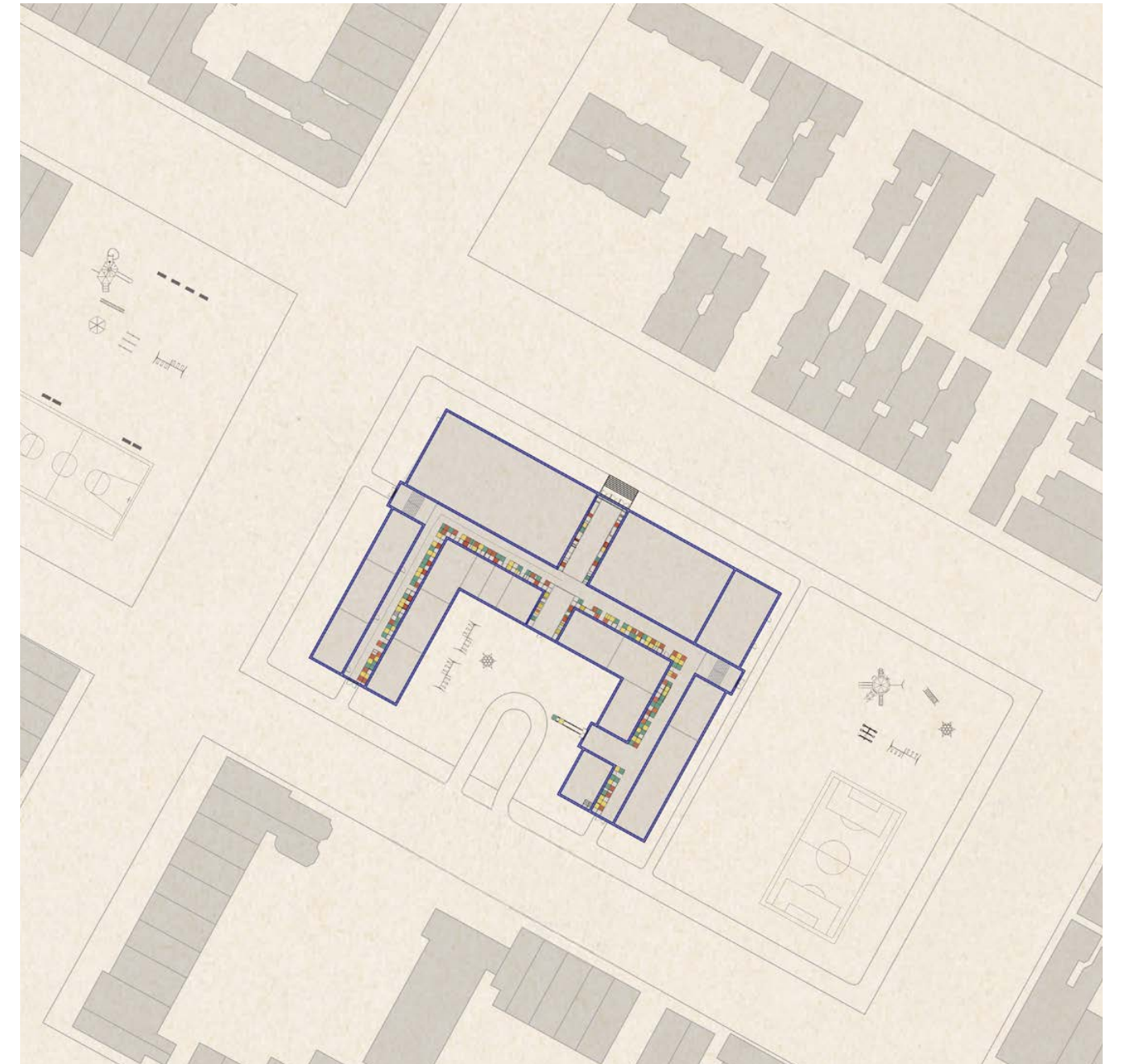
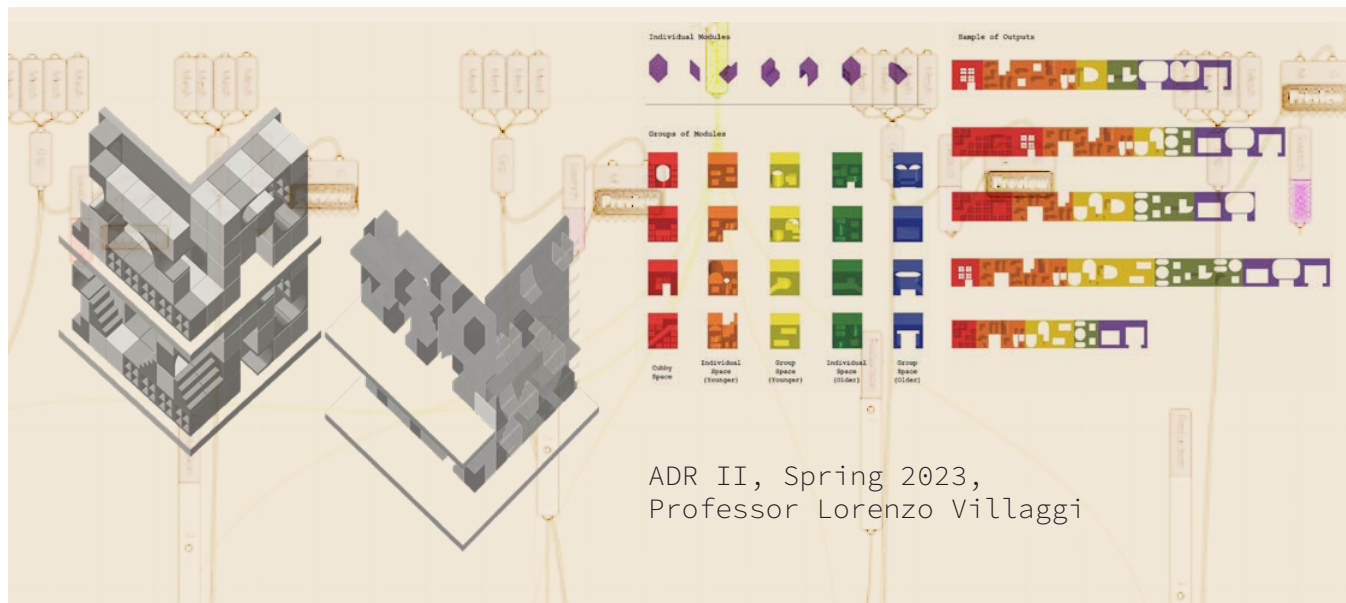
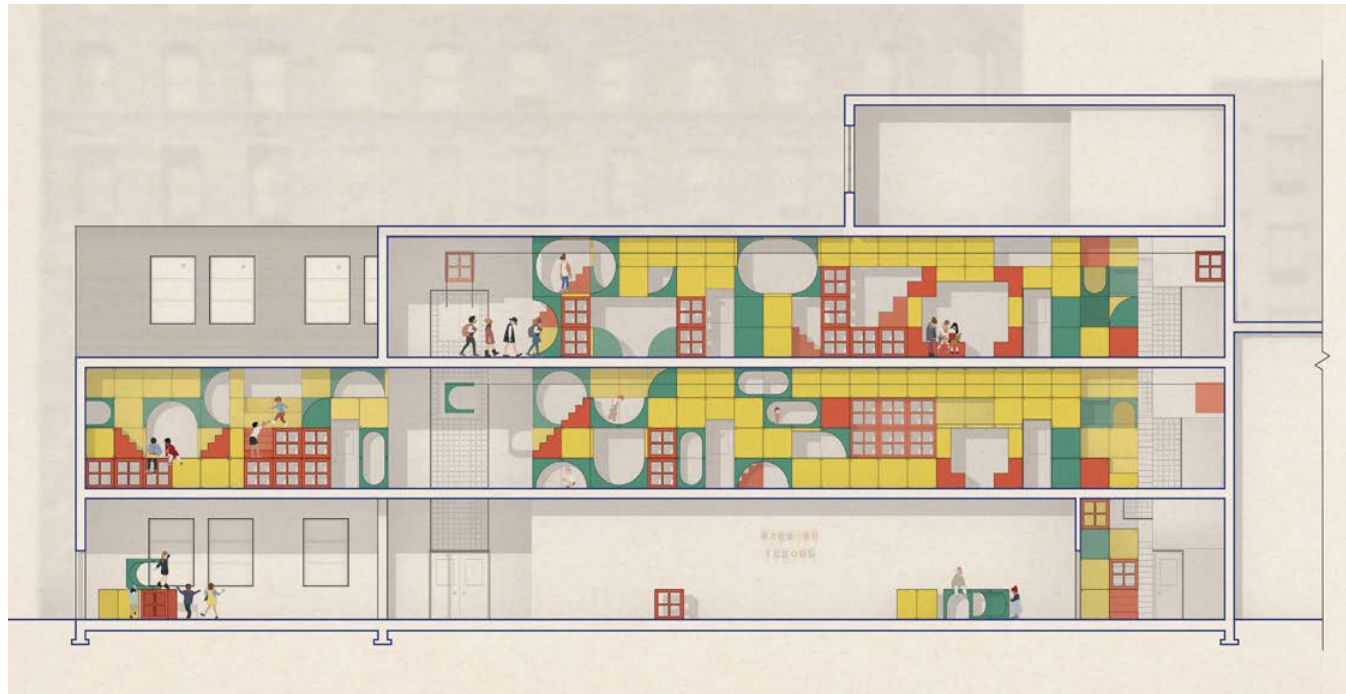


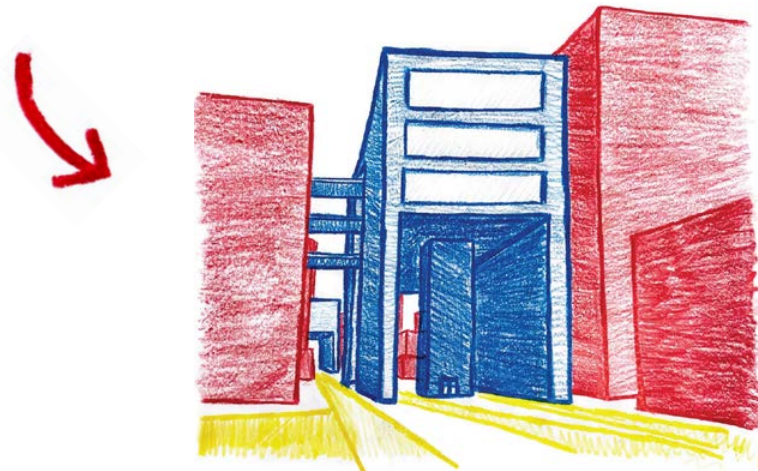
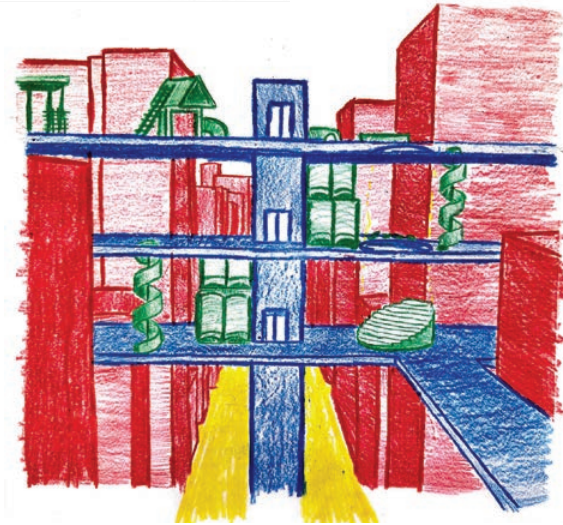
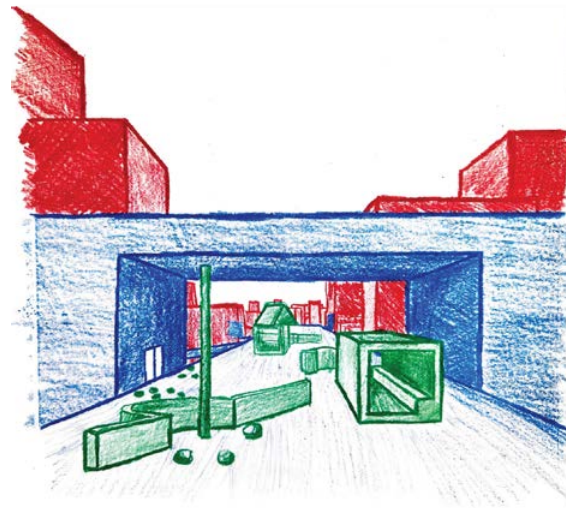
Schools work to give students the skills they need to succeed and thrive. But when schools treat all children equally, without accounting for diverse circumstances, the students who start behind have no way to get ahead in educational outcomes or social-emotional development.

Co-create Corridor looks at an existing school and caters to students' needs by responding to teacher interviews and site research. It starts by reimagining the

hallway. School halls have negative disciplinary connotations. At best, they are underutilized transitional spaces. In this proposal, either the walls or the center of the hallway become occupiable. It creates flexible spaces for movement and play, but also more structured quiet spaces to be alone or work quietly in groups.

The spaces are made from a series of modules that can be rearranged in different configurations, determined by teachers and students.





ESSAY EXCERPTS, INSTITUTIONALIZED EDUCATIONAL INEQUALITY

“I love to stand before the school, and look up at the Tower, and count the floors from one to eight that represent our power.”

These words marked the opening stanza of Woodson High School’s alma mater. The school highlighted its authority and fortitude. Like many other urban schools built in the 1960s and 1970s, Woodson was designed largely in response to socio-political conditions and used to reinforce belief systems. Schools constructed during this time reflected changes in school philosophy and design that resulted from the racial protests of the civil rights movement. Analyzing these schools can help navigate both the beneficial and damaging changes in school design that tread a thin line between flexibility and control. In a society where the school-to-prison pipeline is increasingly analyzed and worked to eliminate, the role of school architecture as a disciplinary tool must be understood. As exemplified through two case studies of mid-century public high schools in Washington, D.C., Woodson High School and Dunbar High School, urban school design responded to the protests and activism that occurred in the 1960s. While some of these architectures benefited black youth, many functioned as a subset of disciplinary architecture through control and surveillance of students, even when presented as an open and flexible design.

It was not until the Brown v. Board of Education case in 1954 that racially segregated public schools were ruled unconstitutional. The Supreme Court ruling resulted from years of preparation by lawyers from the National Association for the Advancement of Colored People (NAACP). They brought to the court a collection of many local lawsuits that exemplified why separate was not actually equal for all students. Making change did not come easily for students, teachers, advocates, or parents.

Black children often took on the challenge themselves. At North Carolina’s segregated

QAH II, Spring 2023, Professor Felicity Scott

Adkin High School in 1951, students organized a protest against the extreme funding disparities between their school and the local white school. The entirely student-led protest consisted of all 720 students, who marched in protest and confronted the school board about the extreme inequality of local schools. Though they eventually received funding in response to their efforts, Adkin High School remained segregated until 1970. Despite the 1954 ruling, it took several more years for the majority of schools to integrate.

The Adkin student protest was one of many examples of black students taking action and challenging institutional injustices, but not all efforts were met with success. Surveillance became a key tactic in the suppression and disruption of black activism. Government surveillance programs became notorious for targeting and spying on black activists. Student activist groups, such as the college student-led Student Nonviolent Coordinating Committee (SNCC), were under COINTELPRO’s watch. Though government operations officially ended in the 1970s after their actions were publicly exposed, surveillance of black people certainly did not come to an end. It took many new forms, one of which can be seen through changes in school pedagogy and design that responded to the repercussions of racial riots and unrest.

American school architecture at the time highlighted a shift from traditional, hierarchical school models to decentralized, flexible school spaces. This led to a wave of open-plan schools and community schools. With the construction of these modern schools came a transition in focus toward emotional development, collaboration, and flexibility. Buildings typically featured light-filled courtyards or atriums, along with decentralized floor plans. In urban areas, especially locations where civil rights protests were at their peak, open-plan schools were less aesthetically and programmatically appealing when implemented in the tower-like Brutalist

schools that grew popular in cities. 10 They were sometimes critiqued through a Foucauldian approach to understanding school design; these schools were criticized for their architecture of discipline and surveillance. Through the panoptic lens, urban schools built after the civil rights movement were often compared to prison architecture. Heavy exterior monumentality read as insular and inward-looking, keeping students captive rather than opening up to the community.

Case studies of schools built in Washington D.C., a heart of the civil rights movement, exemplify attempts at a better school for black students. They also highlight the unfortunate systems of control that were incorporated through design.

First is H.D. Woodson High School. The school was named after Howard Dilworth Woodson, a local civic leader and one of the nation’s first black engineers and supervising architects. The eight-floor building was considered the country’s first high-rise high school. Its size first raised concerns with the local planning boards, but Howard’s own son was the current chief of the D.C. Public School Building Department; he convincingly argued that making the school’s size and shape look as significant as possible would help situate Woodson High School as the focus of the community.

Shortly after the racial riots and protests in the late 1960s, the school was designed as an exposed concrete tower to symbolize the students’ individual and collective power. Woodson’s first principal, Napoleon Lewis, coined the school’s long-lasting moniker: the “Tower of Power.” Many identified with the phase, as it was often viewed as an allusion to Black power. The school colors – red, black, and green – adopted the scheme of the Black Liberation Movement. Woodson was the first D.C. school to do so. Former Woodson student and current public high school teacher, Donna Lewis Johnson,

recently reflected on the sentiment felt during her time at the school in the 1970s. “For Black people, education has meant freedom in the face of America’s long history of anti-literacy and school-segregation laws intended to oppress the entire race,” Johnson shared. “So for a public school to stand as a clear symbol of Black hope and pride was nothing short of revolutionary.”

The school functioned in two distinct parts. The first consisted of a two-story base platform that housed public and recreational facilities such as the cafeteria, library, and gymnasium. Above this platform was the second part, an eight-story tower used primarily for academic activities. There, rooms were divided based on function. This distinction of function was an attempt to create a decentralized school. Woodson was built with movable interior partitions. The classrooms could change and adapt to different class sizes. It was meant to encourage variations in teaching styles and increased collaboration, meeting the varied needs of students as unique individuals.

While incorporating flexibility and instilling pride were some of the primary intentions behind the building design, these ambitions were not met for very long. In fact, the Brutalist reinforced concrete tower became criticized as a product of “an architecture of fear.” That is because the architecture reflected an air of anxiousness toward recent protests. Windows were very limited, and the concrete walls were exposed and bare. Woodson’s plan was designed without any large floor spaces so that students would not have the opportunity to gather in one space together and protest or riot. Because of the several compact floors without long hallways to keep watch, surveillance was a challenge met with a potentially worse alternative: spaces other than classrooms were kept locked so that students did not wander or go places where they shouldn’t be. Eventually, even student bathrooms in the core were locked.

Students could only enter with a pass from the teacher, followed by asking an administrator or security guard to unlock the door. 22 Overarching systems of power and control grew harder to deny, and with upkeep of the initially state-of-the-art building quickly declining, Woodson struggled to maintain its notion of pride.

Dunbar High School in Washington, D.C. was another prime example of how school design at the time could function as a type of disciplinary architecture. But just like Woodson High School, which served as a recent precedent that was highly examined by those involved in Dunbar’s construction, this negative outcome was not necessarily the intention. Founded in 1870, it stood out as an elite all-black public high school. The school was consequently expected to serve as an exemplar throughout Washington D.C.’s process of school integration. In reality, though, Dunbar faced its own unique troubles associated with the process. When the city rebuilt neighborhoods damaged by the 1968 civil rights riots, highlighted below, Dunbar was a part of the reconstruction.

Because corresponding changes made by the Washington D.C. Board of Education required students to live within residential boundaries, many white families moved away from schools that were outwardly making intentional efforts to integrate. The logistics behind the implementation of alleged integration caused the new Dunbar to lose many of its strongest “magnet” students; the school struggled to maintain its celebrated academic success, yet its racial demographics were left hardly unchanged. The high school’s new design did nothing to help these circumstances.²⁴

Rebuilt by the firm Bryant & Bryant, Dunbar High School’s construction was completed in 1977. It was the most expensive public school in the area, and it was commended for its creative design by a black-owned firm. The brutalist building was very large and spacious, featuring a large center skylit atrium. The school was built with an open plan design in order to promote freedom and flexibility while removing

barriers between teachers, students, and administrators. Dunbar kept up with innovative architectural trends, and it once again set out to be an exemplar for such schools.

A newspaper article, published in The Washington Post the day after the 1977 building opened, highlighted reactions to the new school. Some teachers appreciated how the open space eliminated the need for hallways. They hoped that it would reduce some of the discipline problems that often occurred in school corridors. Other teachers were excited by the opportunity to focus on new forms of individualized instruction, as was encouraged by the school’s flexible layout.

The new Dunbar High School was first met with optimism by many students and staff, but it soon came under critique. Its brutalist exterior and lack of windows led to parallels drawn between school and prison architecture. Like Woodson High School and many other urban schools built after the civil rights movement, Dunbar’s fortified and closed-off exterior was a response to post-riot anxiety. One of the architects who worked on the school, Robert C. deJongh, recently reflected back on the decisions that were made. He said in a recent interview that he remembers having to fight for the windows in the design, and the ones that made it to the final design ended up covered in a heavy wire mesh. deJongh said, “the rebuilding was filled with fear and the threats that [the riots] could happen again.” Even though this was not told explicitly to the community, such sentiment did not go unnoticed by students and teachers.

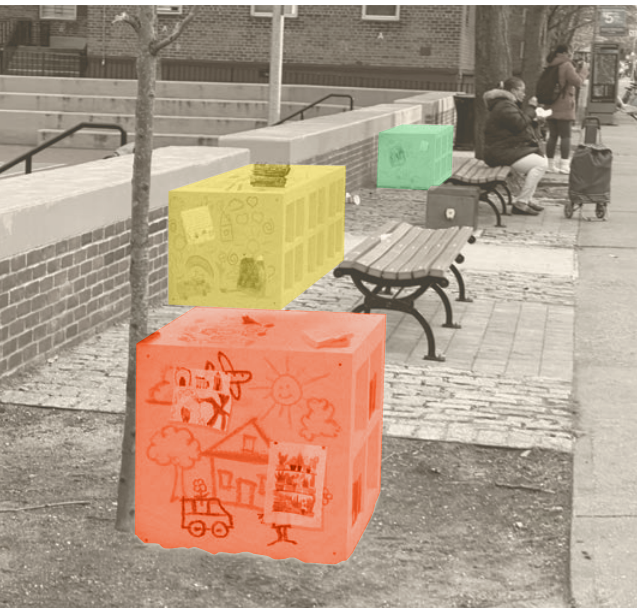
Perhaps even more significant in highlighting the school’s prison-like atmosphere was how the open plan functioned as a form of surveillance. Principal Beckwith, who spent time patrolling the hallways in the old building, supported the open plan “because of the wide open sight lines” that allowed her to “stand on one floor and observe students on both the half-level above and the half-level below.”

Moreover, not all school staff shared the same opinion as the principal. Some teachers in the school even independently re-arranged bookcases and movable furniture to create barriers between classrooms and different spaces. They were striving to create their own more traditional classrooms, in response to the loosely organized spaces. It did not take long for this to happen; by the end of the first day of school, teachers were already adding partitions and moving file cabinets to create more private spaces. Such measures grew common in open-plan schools across the country. By the 1980s, they were already losing their popularity. Teachers sought more privacy and struggled to teach in a loud and distracting environment.

Woodson High School and Dunbar High School were two schools that worked to navigate the fine line between freedom and control in a time following social unrest. The societal, pedagogical, and design implications of school design decisions were grappled with both back then and now. Schools’ disciplinary nature is being analyzed more now than ever before. This is key because the impact of school design must become a part of the current conversations when understanding the school-to-prison pipeline. John W. Whitehead, founder of the civil liberties organization The Rutherford Institute in Virginia, expanded upon this by remarking how

“Schools, aiming for greater security, transformed themselves into quasi-prisons, complete with surveillance cameras, metal detectors, police patrols, zero-tolerance policies, lockdowns, drug-sniffing dogs, and strip searches.”

Although such measures may be taken with seemingly good intention, just like the designs of Woodson and Dunbar, it has become clear that such decisions reflect underlying racism. Architects must be conscious of this, and as said critically by 1977’s Dunbar architect deJongh, architects should approach school design as a way to “reflect the place we want the project to take us to, not just where we want to avoid.”



Erzulie Plaza



MSRED Capstone, Spring 2025, Professors Adam Lubinsky & Cecily King
In collaboration with Anika Tsapatsaris, Hudson Matz, Iris Simone Haastrup-Sanders, and CJ Anania

In order to make a more immediate impact, socio-political constraints must be worked into and around. This involves a thorough understanding of these systems, their rules, and their regulations.

As a dual-degree candidate with the Master of Science in Real Estate Development, my courses over the past three years have included some from the real estate program. I’ve leveraged them to apply speculative spatial and social concepts in a practical way.

Erzulie Plaza is a mixed-use development in East Flatbush, Brooklyn, designed to integrate affordable housing, community-oriented retail, childcare, and improved transit access.

Named after the Haitian spirit symbolizing womanhood, this project embraces the neighborhood’s rich Caribbean heritage while fostering economic growth, sustainability, and inclusivity.

The development serves as a catalyst for economic and social mobility by addressing key community needs. The ground floors allow for local business support and job creation through construction and small business tenancy, with retail tenants sourced by Brooklyn Level Up and a focus on M/WBE involvement. With the incorporation of healthcare and childcare facilities, partnering with local organizations expands access to care and early education.

In the floors above, there is 100% affordable housing across AMI levels, supporting housing stability and reducing rent burdens. It is designed with sustainability and accessibility at the forefront, integrating accessible and climate-responsive outdoors spaces to promote long-term environmental resilience for all.

Erzulie Plaza is strategically located adjacent to the future IBX light rail station, enhancing mobility and reducing car dependence in East Flatbush. The development includes pedestrian-friendly infrastructure, bike lanes, and connections to Dollar Vans, supporting last-mile transit solutions. By activating the streetscape with retail and public spaces, the project also stimulates local businesses.

The project, with total uses at \$176,514,982, is financed through a diverse capital stack including: Senior Construction Loan (49.26%, \$86,956,669), New Market Tax Credits (14.68%, \$25,915,719), Low-Income Housing Tax Credits (20.94%, \$36,960,008), Subordinated Loans & Federal IRA Tax Credits (11.64%, \$20,554,171.92)

The project will be held permanently to ensure long-term involvement in the community, and BKLVLUP will receive 5% of commercial income. Erzulie Plaza will ultimately yield a 6.71% Yield on Cost.

150 Total Units
Studio, 1BR, 2BR, 3BR

100% Affordability
Across 40%, 60%, & 80% AMI

\$6,873,312
Stabilized NOI

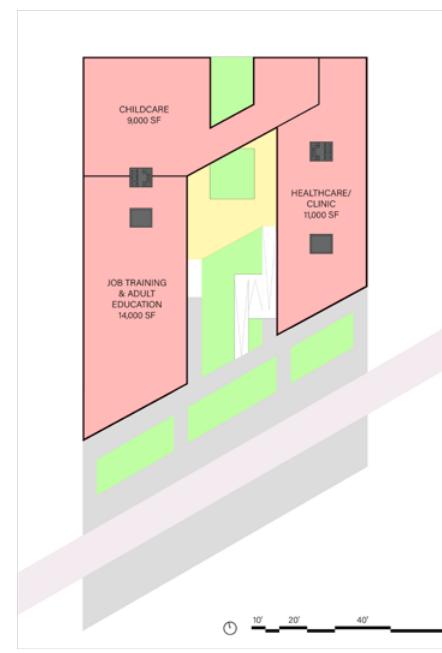
6.71%
Yield on Cost



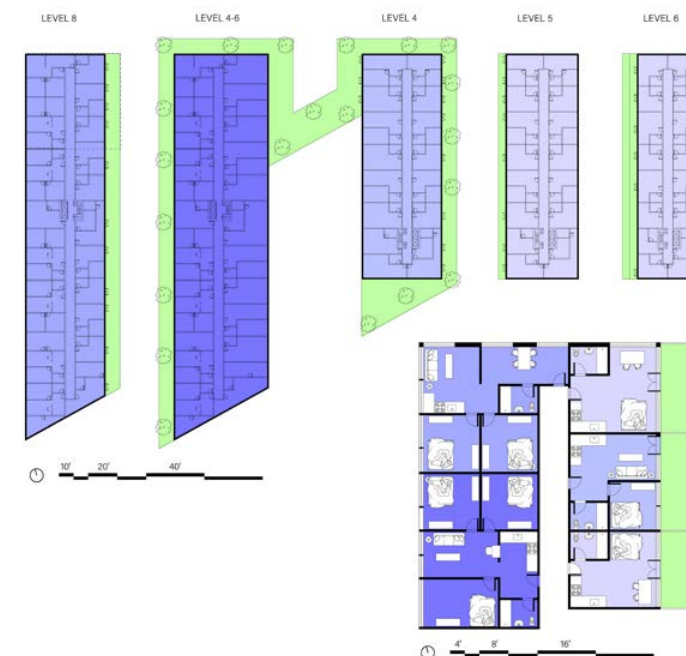
Floor 1 (commercial)



Floor 2 (commercial)



Floor 3 (community)



Floors 4-8 (residential)

With the proposed light rail station located in an primarily industrial and residential neighborhood, the ground begins to both unlock the potential economic activity on the site and serve as an anchor for future development in the area. The ground level is primarily commercial grocery and retail, with an emphasis on local businesses. Under the IBX platform, it also provides vehicle parking, bicycle storage, and EV Charging stations to reach a greater geographic area.

On the second level, economic activation is also created by positioning local business space around the platform and plaza. Similar to the ground level layout, it uses a comfortable and green pedestrian-scale plaza. It creates a desirable place for IBX commuters to want to both wait at and come to.

The entire site is designed with universal accessibility in mind: mothers with strollers, seniors, and individuals with disabilities can move easily throughout the plaza, retail corridor, and transit platform without barriers.

The third level serves as entirely community facility space, acting as the bridge between the public and private elements of the project. The square footage is divided for three different areas: adult education, job training, clinic space, and childcare. The childcare center has direct access to a private outdoor space. By providing these spaces, Erzulie Plaza not only provides a use that is unique to the neighborhood's needs, but also helps build community.

Levels 4-8 are residential. Because affordable housing was a community need, we were committed to providing housing that is both high quality and 100% affordable. With double loaded corridor floor plates with significant terrace space, units have significant natural light and green space.

Key Stakeholders

Earning local support for Ezrulie Plaza is key, and doing so involves several stakeholders. This includes Council Member Farah N. Louis (District 45), who represents East Flatbush, Flatbush, Midwood, Flatlands, and Marine Park. She is a strong advocate for affordable housing and community development. Council Member Rita Joseph (District 40) is also key. She serves parts of East Flatbush, Flatbush, and Prospect Lefferts Gardens. Her focus is on education and community engagement.

It is also important to note that East Flatbush falls under Brooklyn Community District 17, which includes the neighborhoods of East Flatbush, Remsen Village, and Rugby. The board addresses local issues, including land use, zoning, and community development.

East Flatbush Residents & Local Partners

Earning the trust of East Flatbush Residents & Local Partners is essential in igniting economic benefit, easing transportation woes, and delivering affordable living options the best suit the needs of the neighborhood. One key organization is the East Flatbush Community Partnership, an organization established in support of child safety, permanency, and well-being that focuses on the complex challenges of entire family units. The partnership provides a platform for East Flatbush residents to be seen, heard, and served. The Flatbush Tenant Coalition is also important in working to build tenant power, advocate for improved living conditions, and ensure safe, decent, and affordable housing.

Partnering for Healthcare Accessibility

The Caribbean Women’s Health Association (CWAHA) provides services to at-risk pregnant, postpartum, and interconceptional women/birthing

people (as well as their infants, families, and other young adults involved) through outreach, care coordination and support, community events, workshops, and training. The organization aims to provide high-quality, comprehensive, and culturally-appropriate health, immigration, and social support services to its diverse constituency; collaboration would be key in Ezrulie Plaza’s healthcare facilities.

Transit Coordination

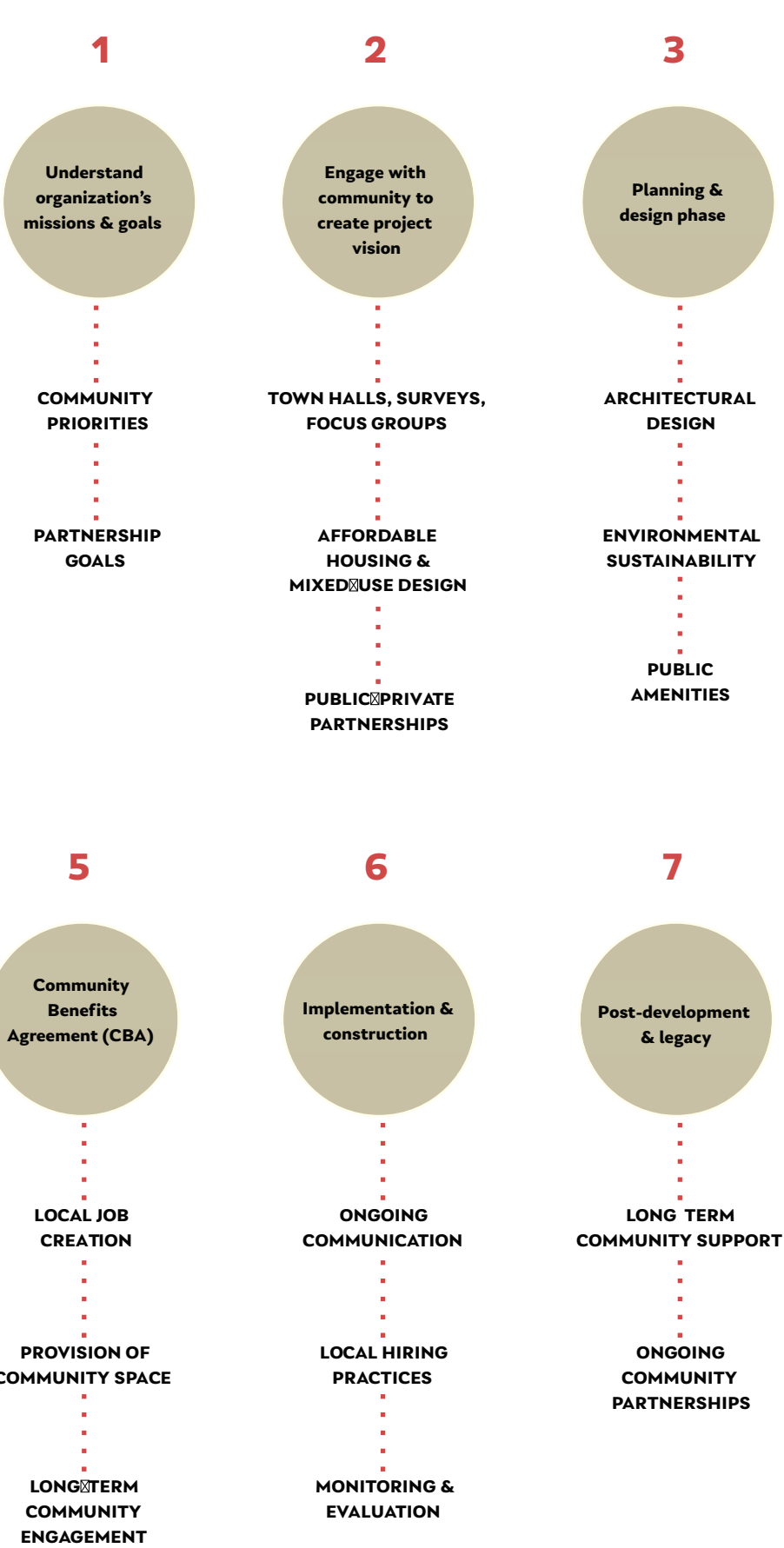
Lastly, coordination with the Metropolitan Transit Authority will be essential in aligning the development with the timeline and specifications of the IBX. By proactively engaging MTA decision-makers in the planning and execution of the development, it can better align with their transit goals, leverage political and community support, and present a win-win vision that streamlines approvals, unlocks funding opportunities, and ensures seamless integration of our project with East Flatbush’s transit infrastructure.

Environmental Justice

To combat the urban heat islands that generate extreme heat conditions within East Flatbush, the project design provides natural cooling and shade through the implementation of natural green space. In collaboration with New York City’s Urban Forestry Workforce Training, the development will both provide a beneficial tree canopy and generate green job creation. The proposal also involves a partnership with NYC CoolRoofs, an initiative which offers New Yorkers paid training and work experience installing energy-saving reflective rooftops. Given the history of childhood asthma and other developmental health threats in East Flatbush, understanding and incorporating environmentally-sensitive solutions remains a critical element of the development proposal.

In concert with community development corporation and land trust Brooklyn Level Up (“BKLVUP”), this development will strengthen the relationship between spaces for living, business, and transportation/ community space to offer the residents of East Flatbush and beyond a well-connected and diverse hub.

BKLVUP plays a vital role in identifying and recruiting local small businesses for the project’s commercial spaces and advising the development team on neighborhood needs, from childcare to job training.

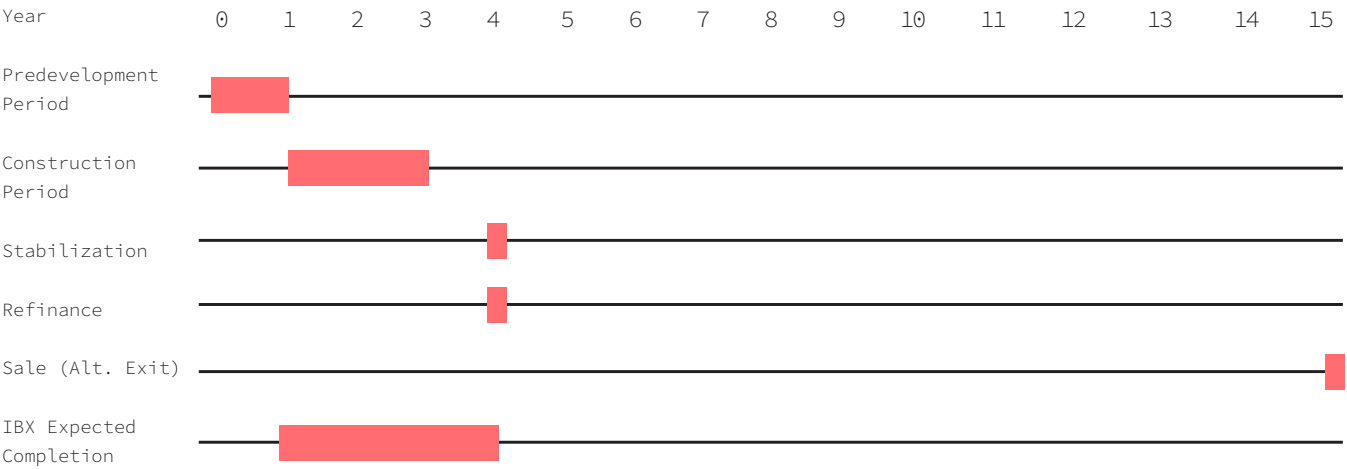


Residential income is generated through three AMI tiers for rent: 40% AMI, 60% AMI, and 80% AMI. Across 150 total units (rents outlined in the table to the right) and looking and the year after stabilization, this yields \$4,745,710 in potential gross income for Year 5. \$787,315 is earned from laundry and parking, and \$5,585,195 from commercial income. Accounting for vacancy and credit loss, the effective gross income reaches \$8,357,923. Factoring in vacancy and operating expenses, and \$265,297 for Brooklyn Level Up’s commercial share, the Net Operating Income at Year 5 and after stabilization is \$6,873,312.

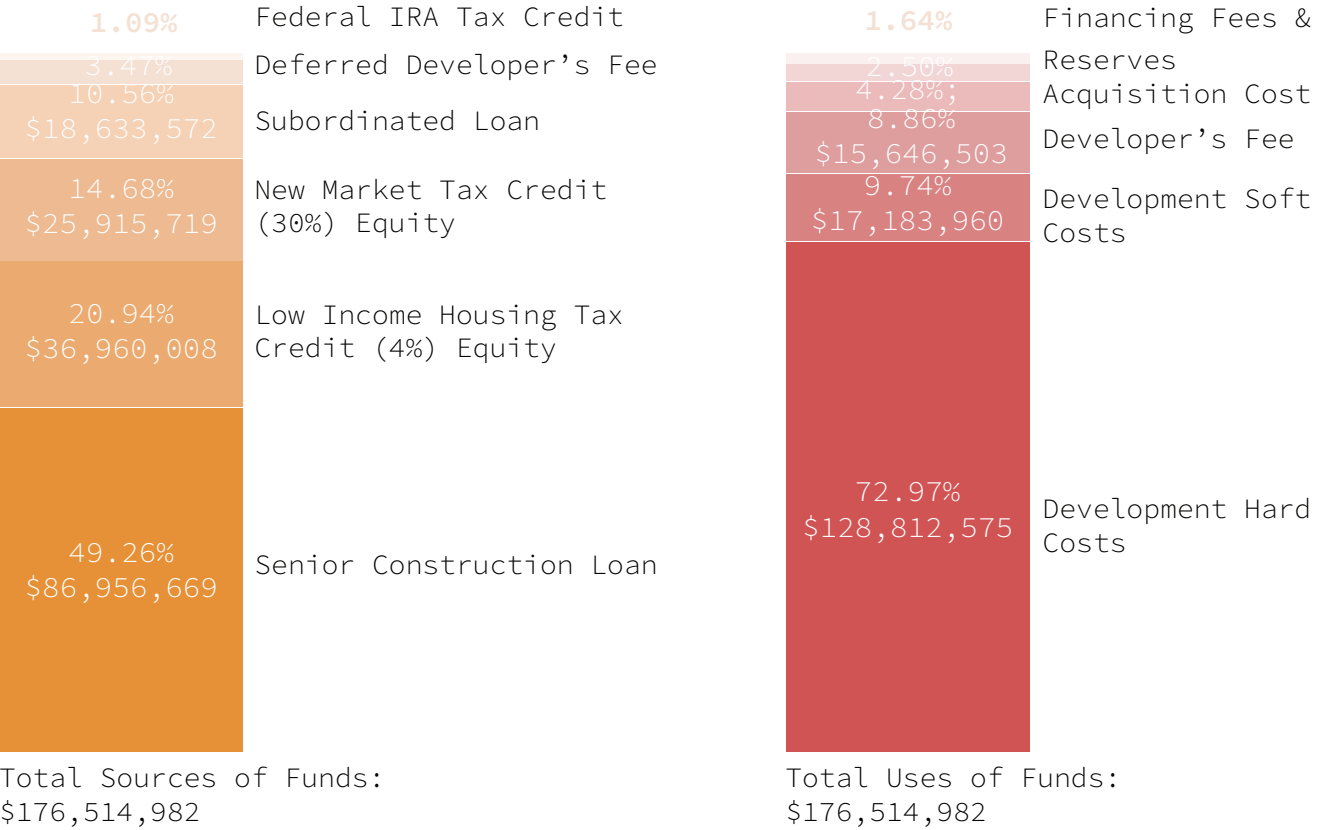
This development is a long-term investment in housing, community wellbeing, and opportunity. It delivers high-quality affordable housing while fostering commercial and cultural activation on the East Flatbush site, all while situating it as a center along the upcoming IBX. Through a permanent-hold strategy, the project ensures long-term affordability and community benefit. The result is a project that aligns returns with sustained neighborhood value.

UNIT RENT		
Unit Type	Unit Count	Rent/Unit
Studio Unit (40% AMI)	5	\$815.00
1 Bedroom (40% AMI)	7	\$1,165.00
2 Bedroom (40% AMI)	10	\$1,398.00
3 Bedroom (40% AMI)	9	\$1,615.00
Studio Unit (60% AMI)	5	\$1,630.00
1 Bedroom (60% AMI)	7	\$1,747.00
2 Bedroom (60% AMI)	10	\$2,097.00
3 Bedroom (60% AMI)	9	\$2,422.00
Studio Unit (80% AMI)	19	\$2,174.00
1 Bedroom (80% AMI)	19	\$2,330.00
2 Bedroom (80% AMI)	29	\$2,986.00

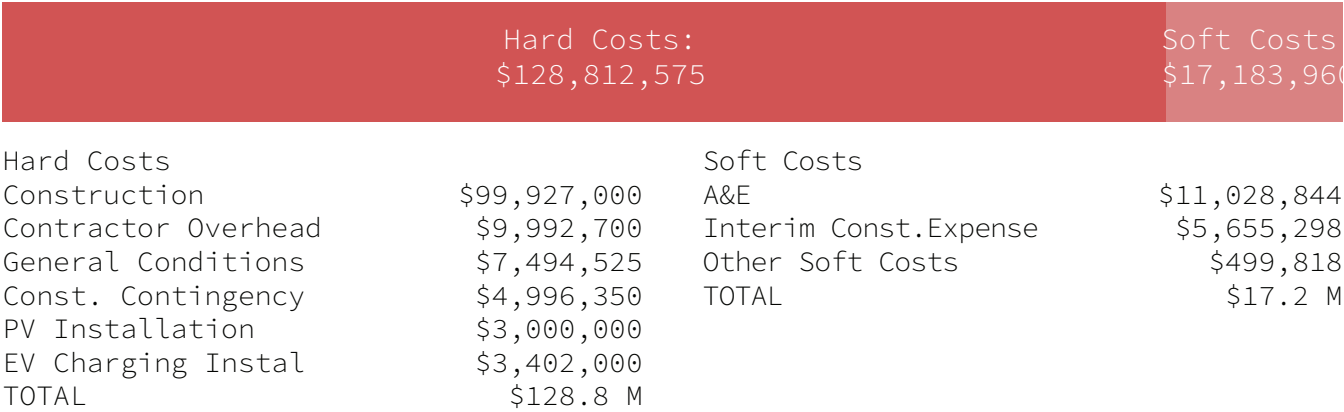
Timeline



Capital Stack



Hard & Soft Costs Breakdown



Erzulie Plaza is grounded in a commitment to resilience and accessibility.

It leverages public transit investment to create a transit-oriented, walkable, and accessible hub at the edge of East Flatbush.

Rezoning from M1-1 to M1-1/R7D allows the project to achieve a higher FAR while maintaining a mix of uses. The IBX timeline directly shapes our phasing: environmental remediation, design development, and city approvals will proceed in tandem with MTA coordination, ensuring the project complements and supports the proposed station infrastructure.

Anticipating a realistic IBX completion timeline of 2030, Erzulie Plaza finishes construction in 2029 and reaches stabilization shortly after. A diverse array of transit

strategies activate ground-floor commercial space, draw new foot traffic, and increase connection between the development and surrounding blocks.

We are seeking \$176.5 million in total development funding, consisting of \$105.6 million in debt, \$62.9 million in tax credit equity from Low Income Housing Tax Credits and New Market Tax Credits, and \$7.2 million from other sources including a deferred developer fee and monetized IRA tax credits.

Anchored by a permanent-hold strategy with an alternate exit at year 15, Erzulie Plaza represents a long-view investment in place; it is one that protects affordability, builds neighborhood wealth, and shapes infrastructure for generations to come.

Local Business Support & Job Creation

Healthcare & Childcare Facilities

Affordable Housing

Accessible & Sustainable Public Space

\$176,513,982
Total Development Budget

PERMANENT HOLD
Supporting Long-Term Investment

5% Commercial Income
To BKLVLUP

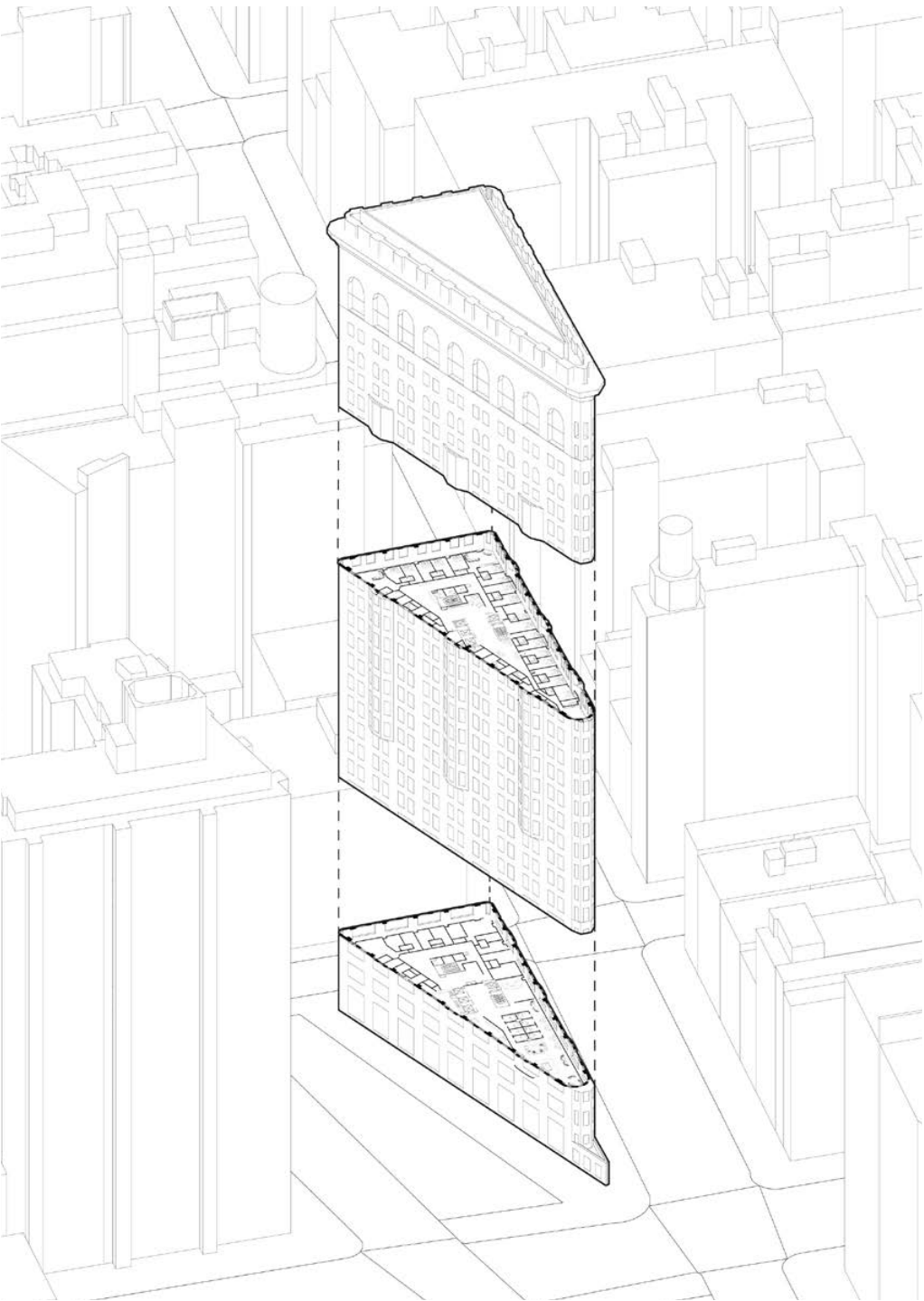


Connective Plaza



Connection to Neighborhood

Flatiron Co-Living

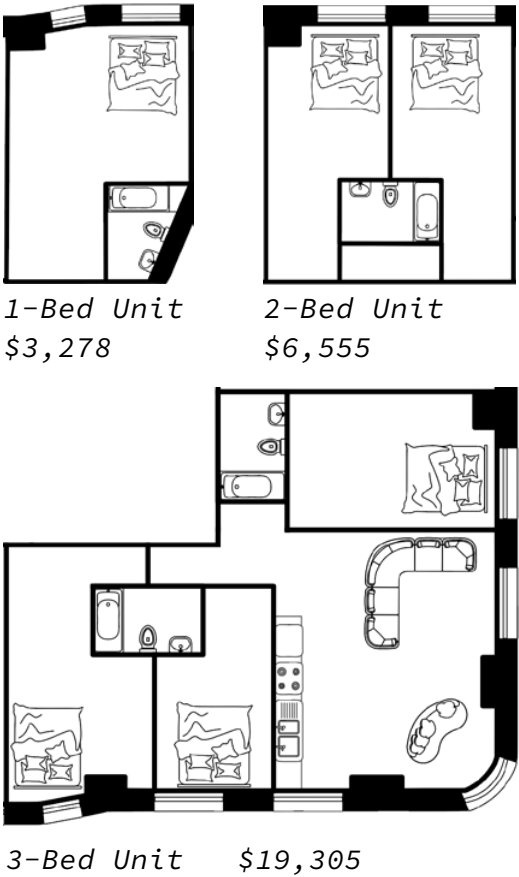


Worldings & Development, Spring 2023, Professor Patrice Derrington

Flatiron Co-living offers investors the opportunity to leave an impact on the historic legacy of New York’s iconic Flatiron building while shaping the future of city living.

This redevelopment proposal, an office-to-residential conversion, creates over 178,000 SF of apartment space. The 317 co-living units provide housing for over 600 residents. All 1-bed and 2-bed units have rent prices below 30% of median household income while still yielding an LP IRR of 26%.

Catering to the site’s young professional population, *Flatiron Co-living uses a model of living to meet the unmet demand for low-cost rooms with shared amenities and a communal environment. It expands access to one of the city’s most desirable neighborhoods and renowned buildings.*



223,294
GSF

317
Co-living Units

\$129.85 M
Equity Ask

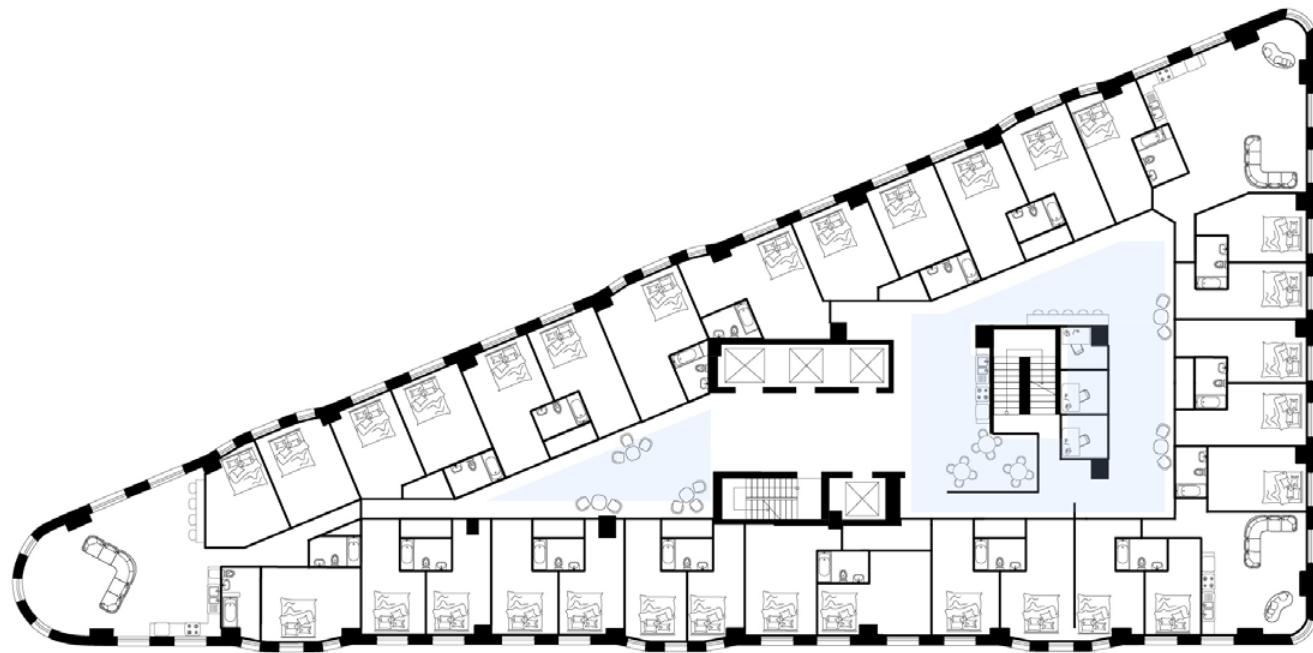
\$284.62 M
Total Development Cost

8.96%
Return on Cost of Development

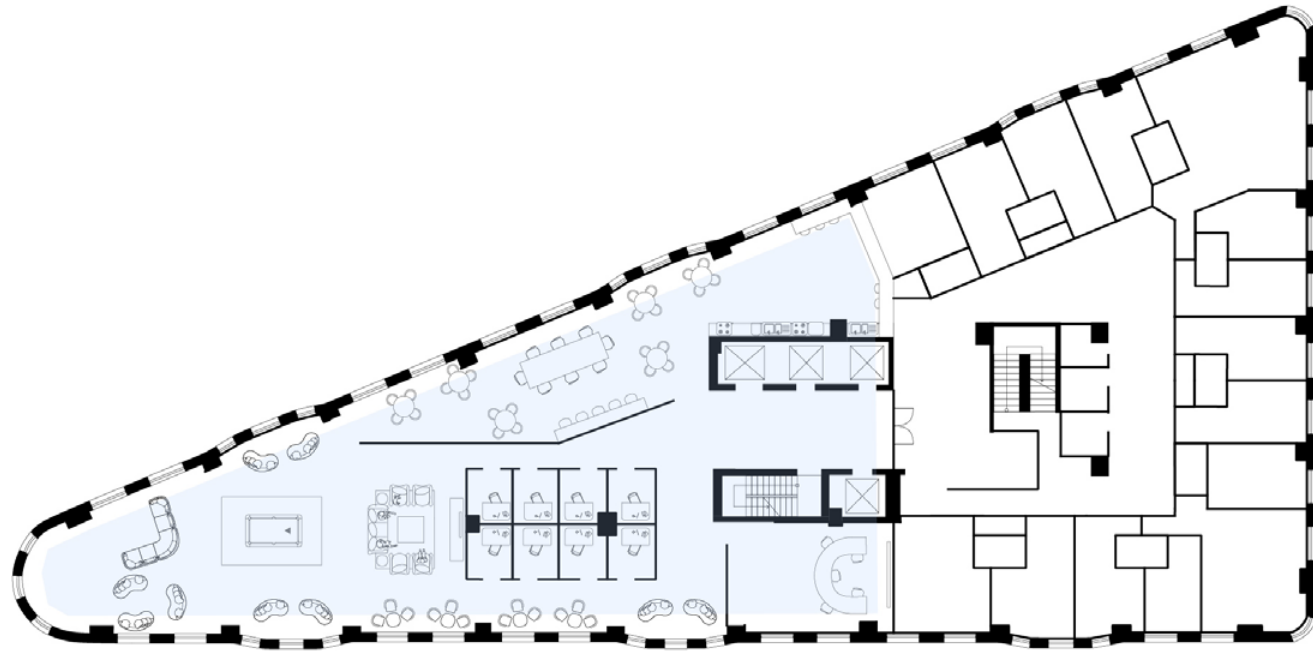
3.69x
LP Equity Multiple

25.52%
LP IRR

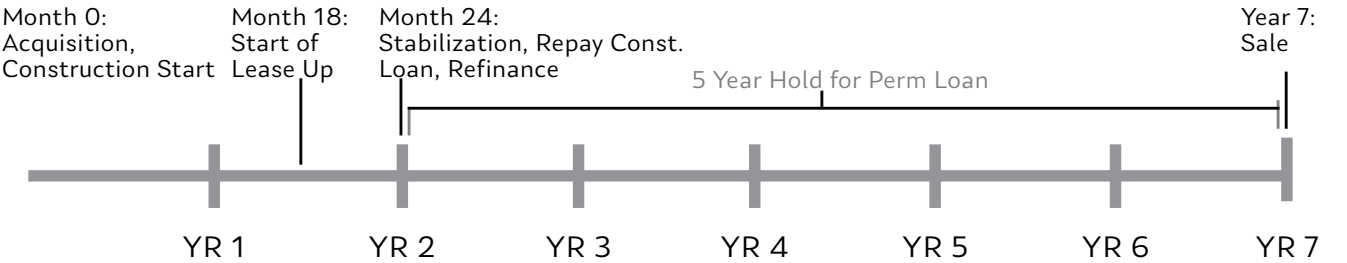
\$225.19 M
Total Development Profit



Typical Plan



Amenity Plan

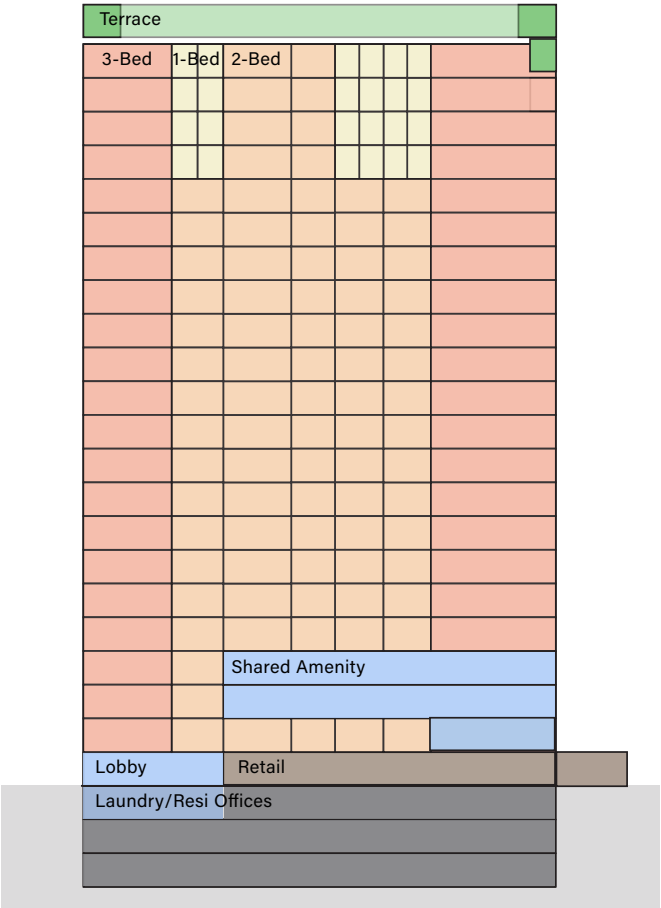
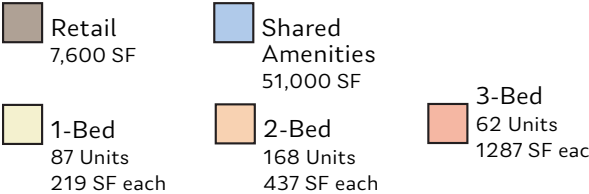
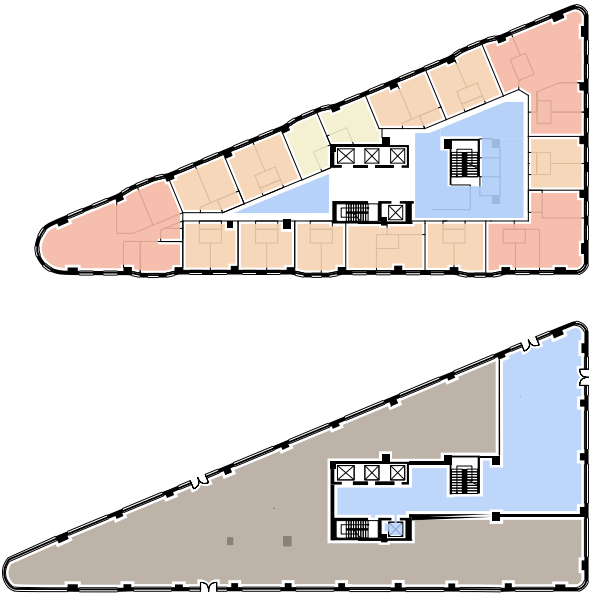


Timeline Overview & Funding

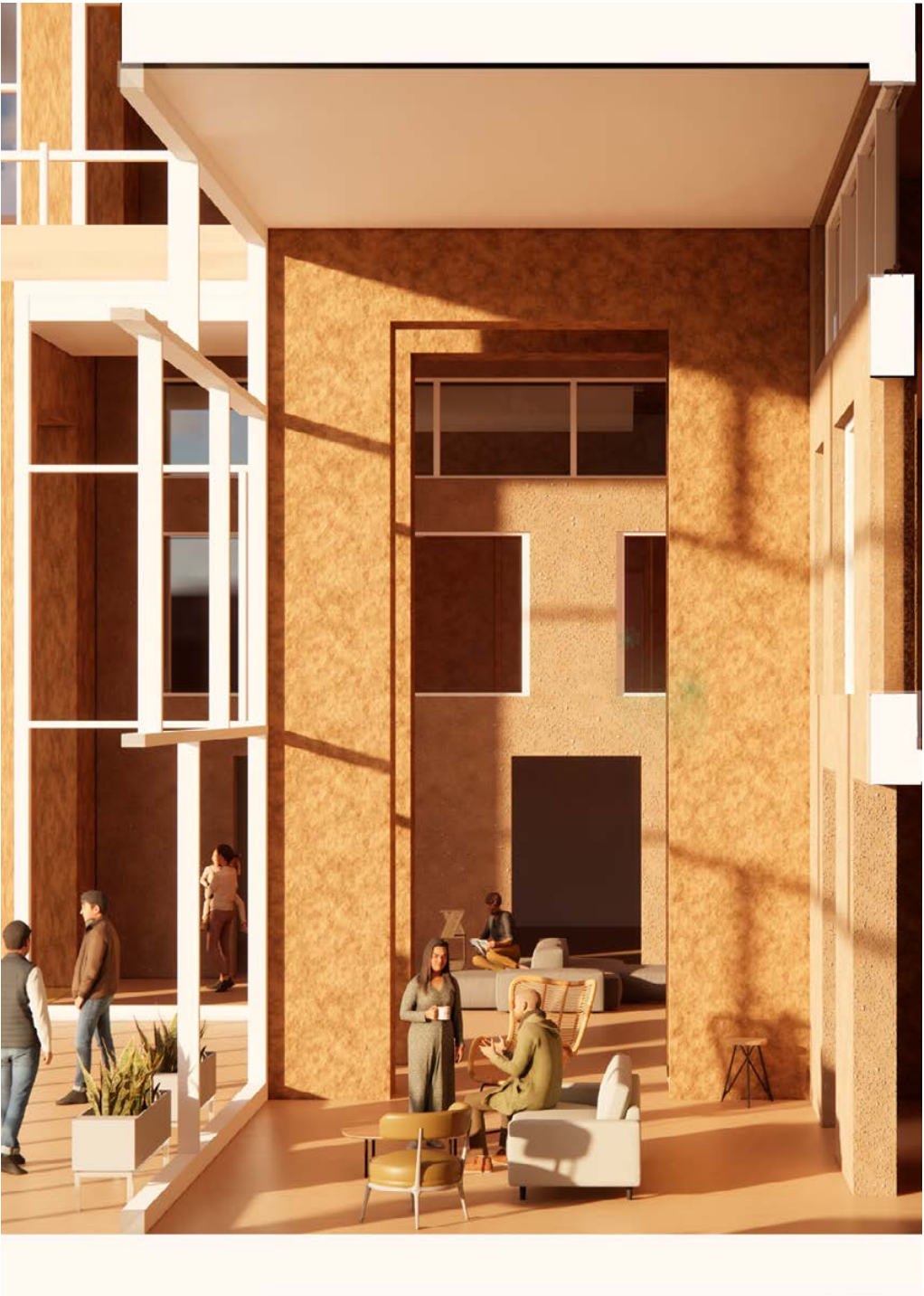
The total development cost, with construction expected for two years, is \$284,620,800. Flatiron Co-living plans to fund these costs with a construction loan of \$199,272,480, based on a 60% LTC at a 7.82% rate with interest and closing costs. To support the development, the project is seeking \$129,848,320 in equity. The construction loan will later be refinanced at stabilization with a \$264,358,841 permanent loan.

Flatiron Co-living creates its own unique lifestyle experience. Formerly an office building but currently vacant and open-floor, it is ideal for a conversion to a new model of residential development: co-living.

It offers a high-end amenities at an affordable price point, leveraging a balance between privacy and community that aligns with the lifestyle of young professionals.



R. House



Core III Studio, Fall 2023, Professor Erica Goetz
In Collaboration with Kate Perez

Building on explorations of communal living, this project facilitates economical and ecological solutions for affordable housing in Harlem. The apartment complex utilizes applications of earth construction through a design that defines a new form of collective living.

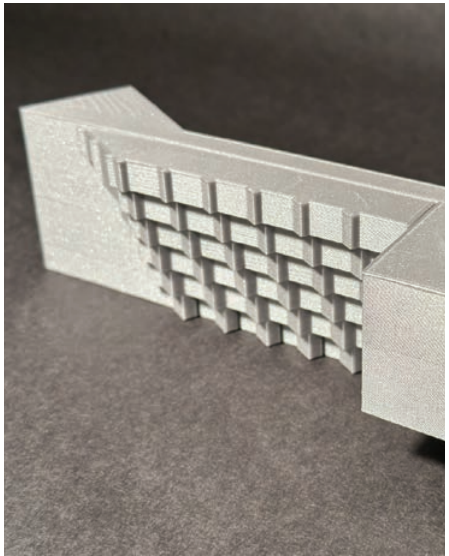
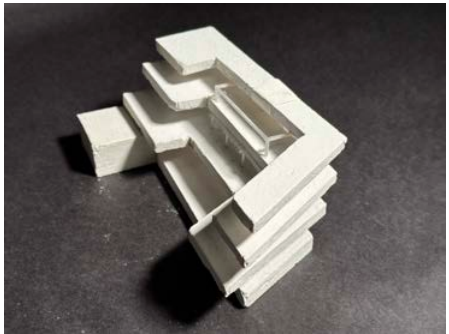
The development reimagines the structure of apartment duplexes, offering smaller space-saving private bedrooms and bathrooms to financially allow for amenity-filled shared living, dining, and green spaces below.

Situated at the end of the road on 128th, it opens up a new mode of intersection in the neighborhood. It is in conversation with the driven and creative spirit of its surrounding community, and simultaneously creates a neighborhood within itself to cultivate a more collective coexistence. Also implementing a co-op model, it pushes to rethink affordable housing in Harlem.

Passive thermal comfort strategies are used in shaping unconditioned, semi-conditioned, and conditioned spaces. These varying levels of outdoor access and connectivity push opportunities for porosity between gardens, users, and the community.

The building responds to the elements and emphasizes earth-based shading, utilizing wind and sun throughout the seasons. They test interconnections that lead to internal community interaction while maximizing passive thermal comfort strategies.

The use of light straw clay construction in larger terracing elements takes advantage of winter sun while providing summer shading. The exterior materiality reflects the surrounding site's existing character, but the building does so in a way that creates healthier spaces for residents and for the planet.



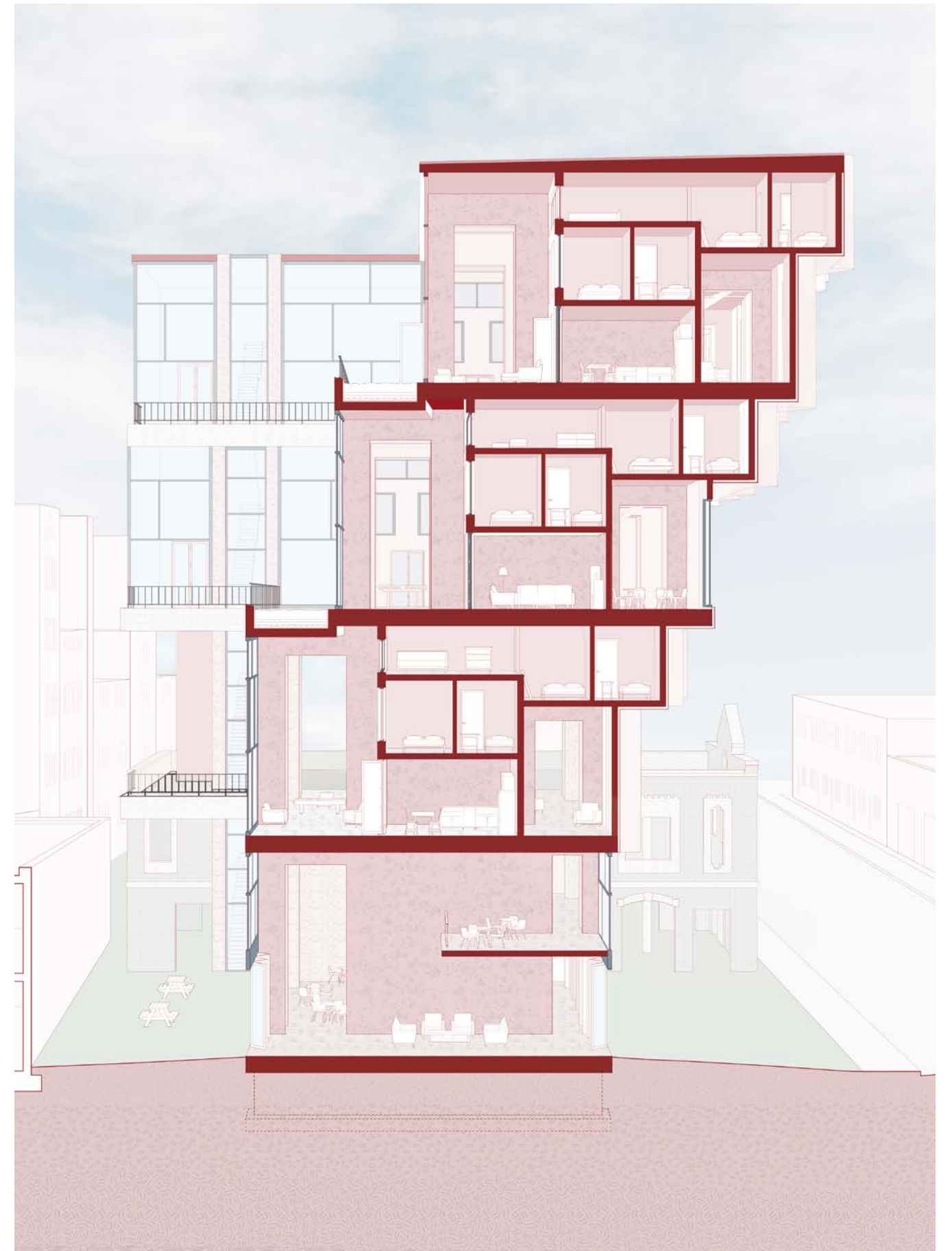
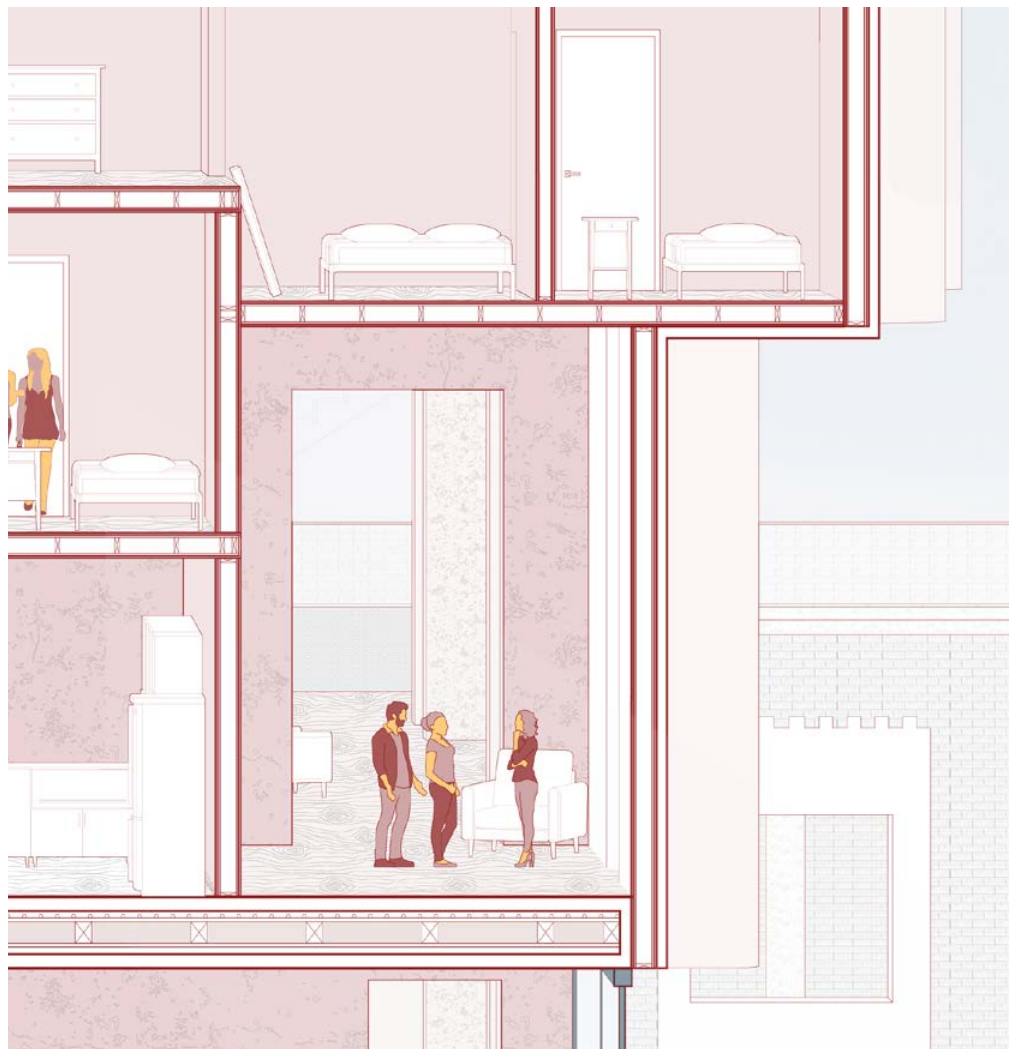


The duplexes themselves serve primarily young families and single residents. They are situated along shared garden spaces that foster a sense of unity while varying in levels of privacy.



These spaces, connected through terraces and existing on a navigation ramp system that flows throughout the complex, work to create a healthy space for new forms of collective living.





Thank you.

Thank you to my brilliant professors
and peers who I have had the privilege
of learning from. Infinite gratitude.

