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What Remains Visible: Hart Island Bronx New York Photography: Louis Vuttion Soho New York City

Trompe O'oeil: Louis Vuttion Soho New York City Structural Analysis: Leutschenbach School Christian Kerez

Time Passages a Story About Time: 454 West 128th Street Manhattan

When Sand Piles: Ocean Surf Resort: 84 S Emerson Ave Montauk New York Rubbish Without a Story: Manhattan 1:1 Construction Mockup: Manhattan

Tale of a Confused Town: Stuyvesant Town Manhattan You Must Have Fun: Druzhba Holiday Center Yalta Ukraine

Harlem After Property (Werts: Rergroge): Lenox Lounge Harlem Aminist Materialism: plastic from home, fabric from installation, metal from car









## WHAT REMAINS VISIBLE

Collaboration with Khloe Swanson





















































# PHOTOGRAPHY

GUJARAT INDIA: Near the Rann of Kutch





DELI GROCERY: Amsterdam Ave between 101st and 100 st

LENNOX HEALTH: 7th avenue between 12st and 13st

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## TROMPE L'OEIL: RESEARCH



















## TROMPE L'OEIL







NAOMI CRAWFORD JERRY LUNDEGAARD MICKEY SUGAR CUP 221 MICHAEL SCOTT THE VIEWER

VINSO AmAult Lav

























































Section of steel trusses

### Stiffness

The building form can be divided into smaller finite elements - steel, concrete and glass. Each has its own definition of stiffness and all function together as a global stiffness that determines how the building will behavior under load. The main-load-bearing element is the steel trusses. The stiffness of the steel trusses is decided by the cross section, stiffness of the steel and the geometry. The cross section and the triangular truss ensure high element of stiffness for steel trusses that support the building to stand up. Both concrete and glass also provide high element of stiffness that are not able to deform. In this case, the whole structure is designed to be rigid which minimizes the deformation.



### **Cross section**

The main constraint in the project is to prevent buckling. The cross section is designed to function as a hollow square. In this case, the HSS (Hollow Structural Sections) and the I-beam are both reinvented and combined to create a compound cross section.

### Cross section of steel trusses







Load Tension Compression





## Internal forces

The triangulated system passes forces from a center load point to the end points allowing the truss to span great distances. It distributes this force by alternating diagonal members in tension and compression. This puts the bottom flange in tension, offsetting the load to the end points of the truss. Warren trusses pass this load most efficiently with the least amount of material, but are unsuited for spans over a certain length, requiring a different configuration of diagonal members or vertical reinforcement elements.

# LIFE AT LA BORDA: COOP HOUSING Collaboration with Brandon Gill, Jordan Howard and Jackson Key













when one inhabits life, change becomes the most extraordinary part. The building was thought about with this in mind.





















Home life is ultimately a form of self expression. As time progresses the needs of a family change, as children are born raised and grow up, these **expansions and compressions** are part of a natural life cycle.

> The home should be able to accept for these eventual dynamic shifts. Intergenerational living allows for a continuous **recalibration of living**.









While the exterior of the building is **rediscovering the ordinary** through the vernacular, the interior of the building is **rediscovering itself through the inhabitants**.

## WHEN SAND PILES - RESEARCH

The module is a 2"x4" 1" thick Form that is then chopped up with different regulating line, those lines are then drilled out and concrete is filled in. In an attempt to use the form in tandem with the formwork.

















The next series experiments with one of the modules. The negative space of the mold is filled with concrete and acts as a linkage device to connect the nodes. The nodes and links create a structure that can be reconfigured. The structure is a combination of when the process meets the product of the process, subverting the way we think about formwork.









The earliest prototype of the module cast the foundation system with the formwork, then the formwork sat in the cast as such the formwork becomes a structure.





This geometry takes the idea of form and formwork from the cardboard model but thinks about tapering the 2D triangle into a pyramidal form creating a simpler way to release the form within.







This module explores a mound of sand as a foundation, and a skirt sitting on top of the mound, creating an all-terrain foundation.

















## **RUBBISH WITHOUT A STORY**



The door has been on a multiscaler journey:

**Global**: Purchased at the Home Depot in the Bronx

**Local**: Used as a bathroom door at a bar

Personal: Tagged by artists

This is a research project that goes beyond the internet, in the efforts to learn everything about this door.

Using various research methods (reverse image search and classmates) I was able to find information on 17 artists.

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Montreal (went to McGill) BOROUGH: Downtown Manhattan LES / East village STYLE: compelling words NUMBER OF ENTRY'S: 1 MEDIUM: bump marker FACTS: Duchamp is his idol The hole gallery Showed his work in 2014

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💿 Message

A Tag: A'IDZ Artist: ? Number of entry's: 1 Medium: bump marker



FEBO g: REBOE LEAVING AMES EVERWHERE tist: Leaving Names Everywhere Number of entry's: 2 Medium: sticker



ARTIST: JIMBO ORIGIN New England BOROUGH: Manhattan NUMBER OF ENTRY'S: 1 MEDIUM: sticker STARTED: 1999, 2002= serious DOWN WITH THE CREWS: YouLose CPS, PFP CREW: YL CPS and PFP



MTAG: DONUT. ARTIST: DONUT X-Files AGE: 28 or whatever BOROUGH: BROOKLYN 6 years GRAF TYPE: straight edge (no drugs or drinking while grafs) NUMBER OF ENTRY'S: 1 MEDIUM: bump marker FACTS: Doesn't eat meat MUSIC: hardcore, metal core, Paint where I chill



Citante and 205 CF of Blace is Download \$2 Cip To Same

> ARTIST: DALE187 ORIGIN: Mexico BOROUGH: Manhattan, EU GRAF TYPE: Abstracted figure 16 -

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Tag: REBOE LEAVING NAMES EVERWHERE Artist: Leaving Names Everywhere Number of entry's: 2 Medium: sticker Group of artists tagging nyc

TAG: K.E.N.O.I ARTIST: KENO LOCATION: Paris wont travel to tag but will bring marker to tag STYLE: old school GRAF TYPE: tagging NUMBER OF ENTRY'S: 1 MEDIUM: bump



WRITERS 2 BANLIEUE

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TAG: ARTIST: SABE KST AGE: Began painting in 1992 ORIGIN: Manhattan BOROUGH: The Bronx STYLE: face graf NUMBER OF ENTRY'S: 1 MEDIUM: paint marker NOTES FROM INTERVIEW: New type of graf using facing Got shot with an assult rifle





ag: artseverwhere tist: www.artseverywhere.ca 高速 lumber of entry's: 2 Medium: sticker upc ArtsEverywhere is a platform for artistic experimentation and exploration of the fault lines of modern society.

> g: WILLOW mber of entry's: edium: paint



Tag: RaNcH Artist: ? Number of entry's: 3 Medium: bump marker Photo: Brookyln NY



rag: F.U.B.A.R tist: fubargraff@gmail. Number of entry's: 1 Medium: sticker with permanent marker

Tag: ZIG Artist: ZIGZAG Number of entry's

TIRIE



TAG: MARC U CANCER CARL 1 ARTIST: CANCER CARL BOROUGH: BROOKLYN OTHER TAGGED LOCATIONS: Oakland CA / EastBay CA, San Francisco, CA STYLE: ghetto/anti style NUMBER OF ENTRY'S: 1 MEDIUM: paint marker QUOTE: anti style is or the lazy: "trust fund hipsters with no talent"-Reddit user: Bignewport100





ag: artseverwhere

umber of entry's: 2

tist: www.artsevervwhere.ca



Artist: ? Number of entry's: 1 Medium: Paint marker

ARTIST: AIDZ LOCATION: Philadelphia (maybe Berlin) GRAF TYPE: tagging NUMBER OF ENTRY'S: 2 MEDIUM: bump marker FACTS:spotted burning man portapotties also coast to coast East bay, CA / Oakland, CA Part of the RED EYE MOB? Photo: Of Randall's















# 1:1 CONSTRUCTION MOCK-UP Collaboration with Brandon Gill, Jordan Howard, and Jackosn Key
































### TALE OF A CONFUSED TOWN



A series of bike paths carve into Stuyvesent Town creating nodes.



Two **bike stands** create a place for venders to set up a pop up store.











The intervention **mediates** Stuy Town and the rest of New York City.



The gateway acts as a **rest area** and a place to store bikes overnight.





The Café provides a place to sit down to enjoy eating food deliveries while increasing **social engagement**.









The intervention mediates StuyTown and the rest of New York City.

#### YOU MUST HAVE FUN

The re-represention of Igor Vasilievsky's Druzahba Sanatorium is a model of Soviet vacation "fun". The workers are mandated to take a 2-week vacation so as to return to work **recharged**.













#### HARLEM AFTER PROPERTY: AN UNGENERALIZED SPACE PART 2



We find ourselves re-imagining the intersection of the **bank** and **lounge**. Therefore we reject the normal typologies and look for something that is transformative / hybrid.

#### HARLEM AFTER PROPERTY: WENLIG XFAGGOGE PART 1

Working in close collaboration with Conrad Hiller



This is Lenox Lounge. People come here to **connect** with friends and talk to people they see **regularly**. These seemingly normal spaces are Harlem's cultural identity.











Today, the building represents corporate **homogenization**: an unimaginative **basic** structure with **bright** floodlights, and cheap cladding.







HARLEM AFTER PROPERTY: (Weerbox Florginge) AN UNGENERALIZED SPACE PART 3

The "**regulars**" embody this context — an ordinary person appointed to perform extraordinary tasks. They act as intermediaries, bridging the **qualitative** and **quantitative** realms of the archive. Through their stewardship, the space becomes a living amalgamation of data and human experience.











Every action that sustains the community is facilitated through the architectural device of the **booths**. As you move through the space, its elements shift from fixed and open to opaque and modifiable, creating layers of privacy constructing intimacy.















The record is the amalgamation of the **quantitative** inputs that corporations might label as "Harlem" with the lived, qualitative experiences of its people. By integrating financial data with the community's cultural and personal narratives, the record ensures that the economic and cultural aspects support one another.



## AMINIST MATERIALSIM - UNEXPLORED PROUN

26" x 39" plastic liner of the refrigerator door, heat



# AMINIST MATERIALSIM - REALITY FALLS APART AS IT IS DEMATERIALIZED

fabric, ice



## MINIST MATERIALSIM - A BEAUTIFUL 2003 FORD EXPEDITION PASSENGER FENDER

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2003 ford expedition pass

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