

For



Laurin Moseley

Columbia University | Graduate School of Architecture, Planning and Preservation

Master of Architecture Portfolio | 2021 - 2024



For _____

My three years at GSAPP have allowed me to discover how architecture brings people together and creates environments that celebrate their unique stories and needs. At the start of each project, I've tried to listen to the voices of the community and create spaces or a representation that reflect their culture and honor their way of life.

For _____ is a compilation of projects that explore how architecture can serve as a bridge between who we are, where we've been, and where we're going. These projects are incomplete and may never be "complete." They are the start of a conversation about putting who we design for first, and I hope to continue this dialogue in my professional career.

Composed and Curated by Laurin Allison Moseley
New York, New York, 2024

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Spring 2023

More Than My Skin: Retreat + Memorial

For: *The Black Youth and Young Adults in New York*

Year: Spring 2023

Studio: Advance IV: Sites of Memory, Sites of Sanctuary

Professor: Nina Cooke-John

Location: Hackett Hill Park, Poughkeepsie, NY

Time Frame: 14 weeks

Description: "More Than My Skin" is a retreat and memorial that acts as a sanctuary for the black youth and young adults of NY. Throughout the year the retreat is open to young adults in both Poughkeepsie and NYC to allow for a place for them to retreat for a few days to reset. During summer and winter, the retreat is open to the youth of Poughkeepsie to find a sanctuary for those who can't find it at home.

This sanctuary allows black youth and young adults to leave with a toolkit to be mentally and emotionally safe in the world and feel empowered. It is a place where they can continue or start to love the skin they are in and understand that they are more than

just their color.

Media: Rhino, AutoCAD, Lumion, Photoshop, Illustrator



Phase I: Research + Conceptualization

When we are taught black history, we are mainly taught about slavery and the oppression of African Americans. But what about those stories that empower African Americans and set a precedent for youth today to learn from? Yes history is predominantly told by the oppressors, and the stories carried by the oppressed are lost to history. But with studies conducted in the collective memory, new empowered stories and recollections of the past have been and are still being brought to light. I believe that these stories can start to help how black youth in particular start to see their ancestry in a new light and learn from them.

During our visit to Poughkeepsie youth representatives in the community, Taylor, a student at Marist College, revealed that it is hard to find a safe space where black youth like her can show up and be themselves. Even though some find safe spaces at school, institutions like Marist College lack the resources to help black students to cope with the traumatic events happening in the world around them and to take care of their mental health.



Community Round-table at MASS Design Group, NY

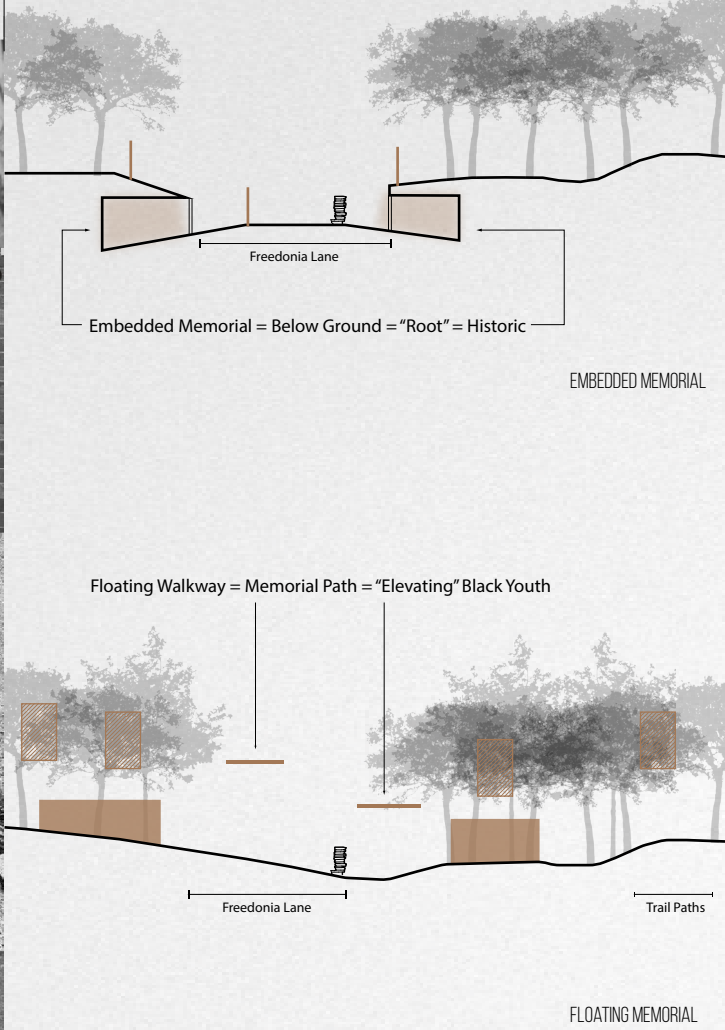


AI-Generated Art Re-imagining "Blackness"

FREEDOM MURALS



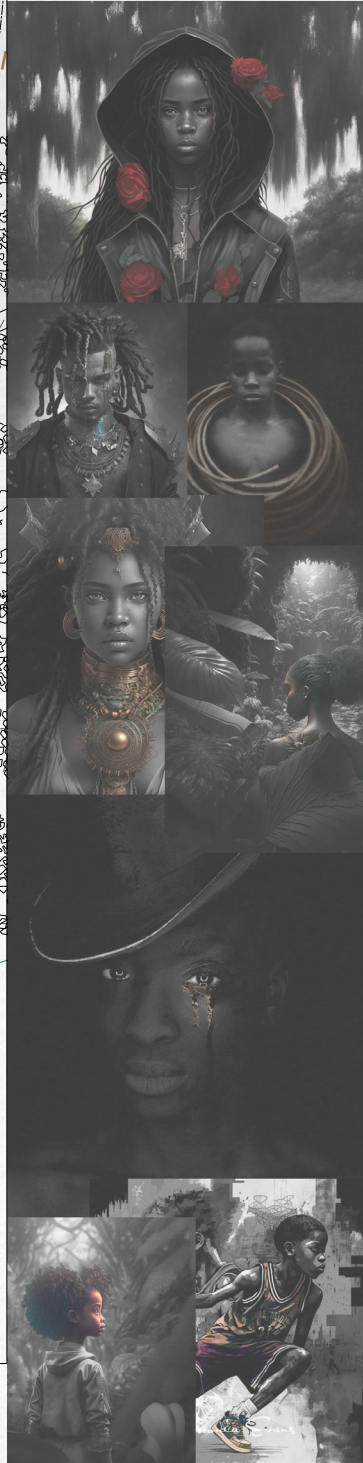
MEMORIAL TYPOLOGIES



FREEDONIA LANE



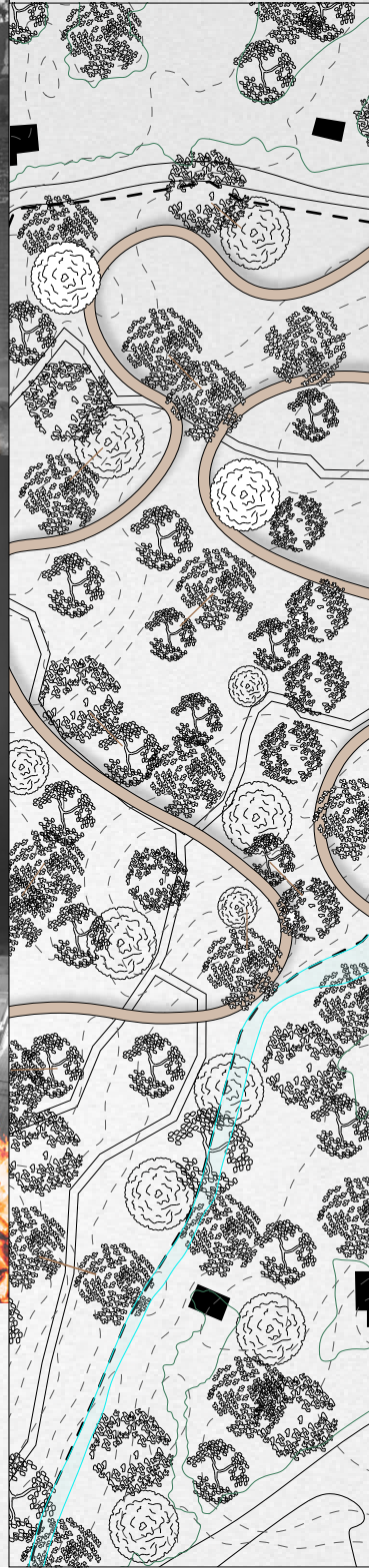
EMPOWERMENT MURALS



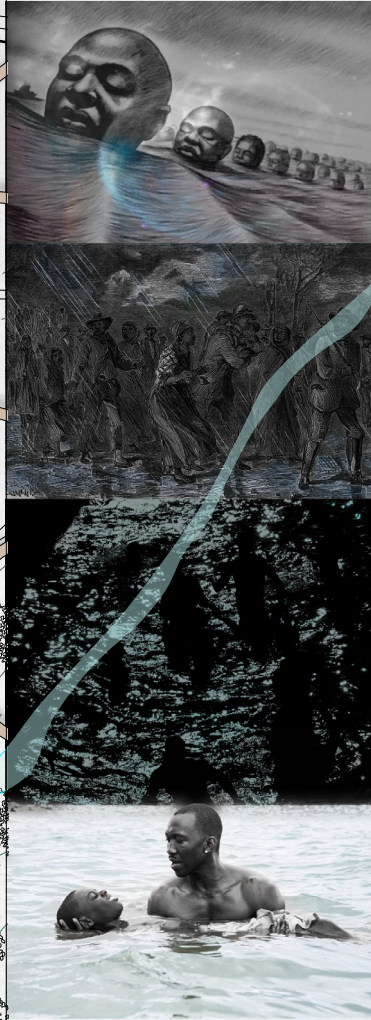
HEALING THROUGH FIRE



TREESCAPE WALKWAY



HEALING THROUGH WATER



HEALING THROUGH EARTH

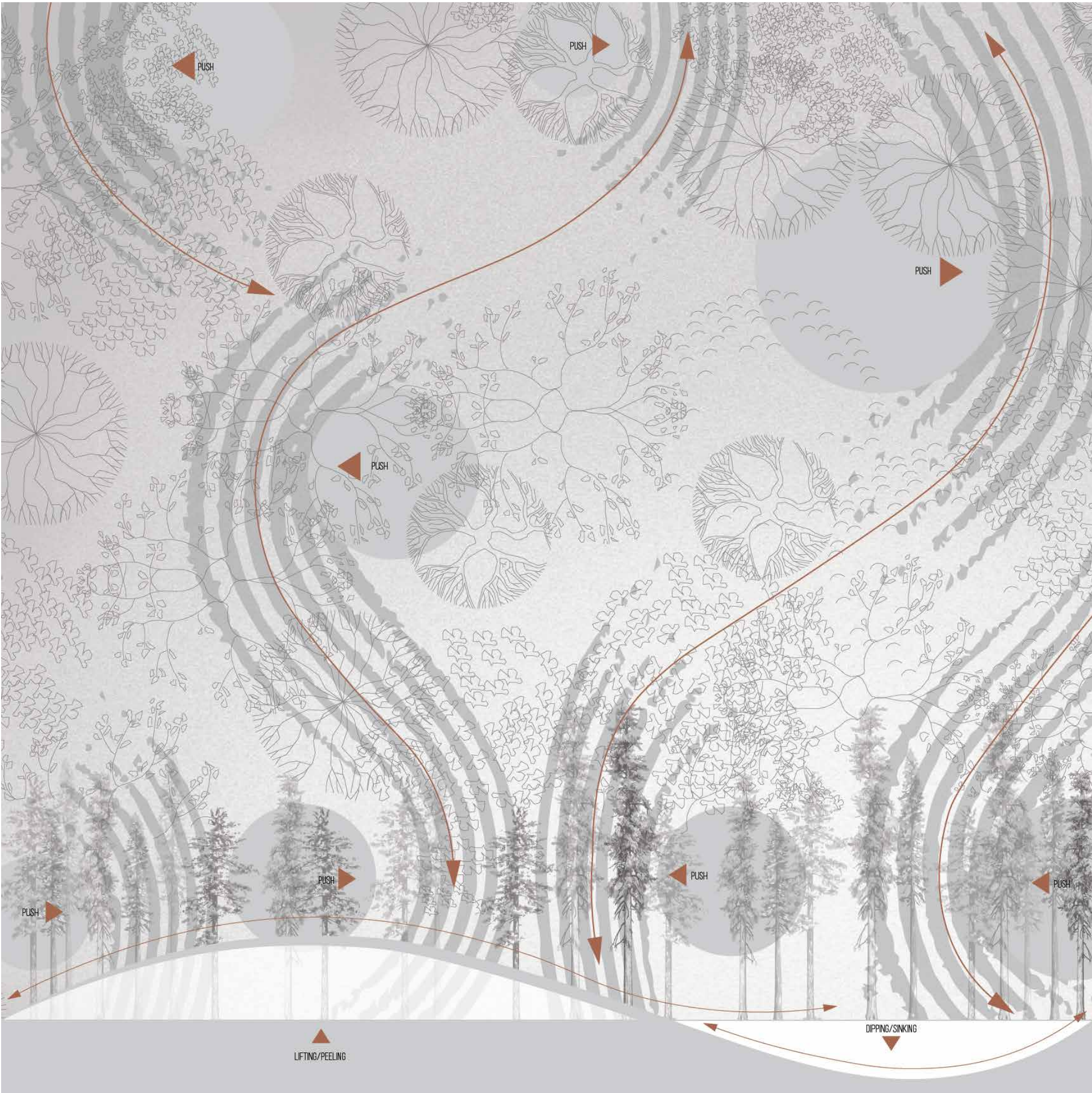


Phase II: Project Visioning

My project is focused on how self-hate and representation affect the development of black youth and cause trauma in young adults. Through art and historic imagery, this project will help black youth and young adults to re-evaluate their own self-identity. Freedomia lane, where part of the last historical remains of the site, acts as a processional spine to the project. As you walk along Freedomia lane, you discover these pockets of spaces either emerging from or sinking into the sloped landscape on either side. Inspired by the organic and dynamic language of a Japanese Zen Garden, the form embodies the idea of pushing and peeling the existing landscape around a static form (or in my case program), both in plan and section, creating spaces for retreat and reflection. The linear consecutive paths created by the raking of the landscape is reflected in the movement of bodies within the landscape. This formal language starts to reveal the empowering past of this historical site while starting to make a mark in the landscape for the black youth of today to make their history worth telling.



Japanese Zen Garden Motif

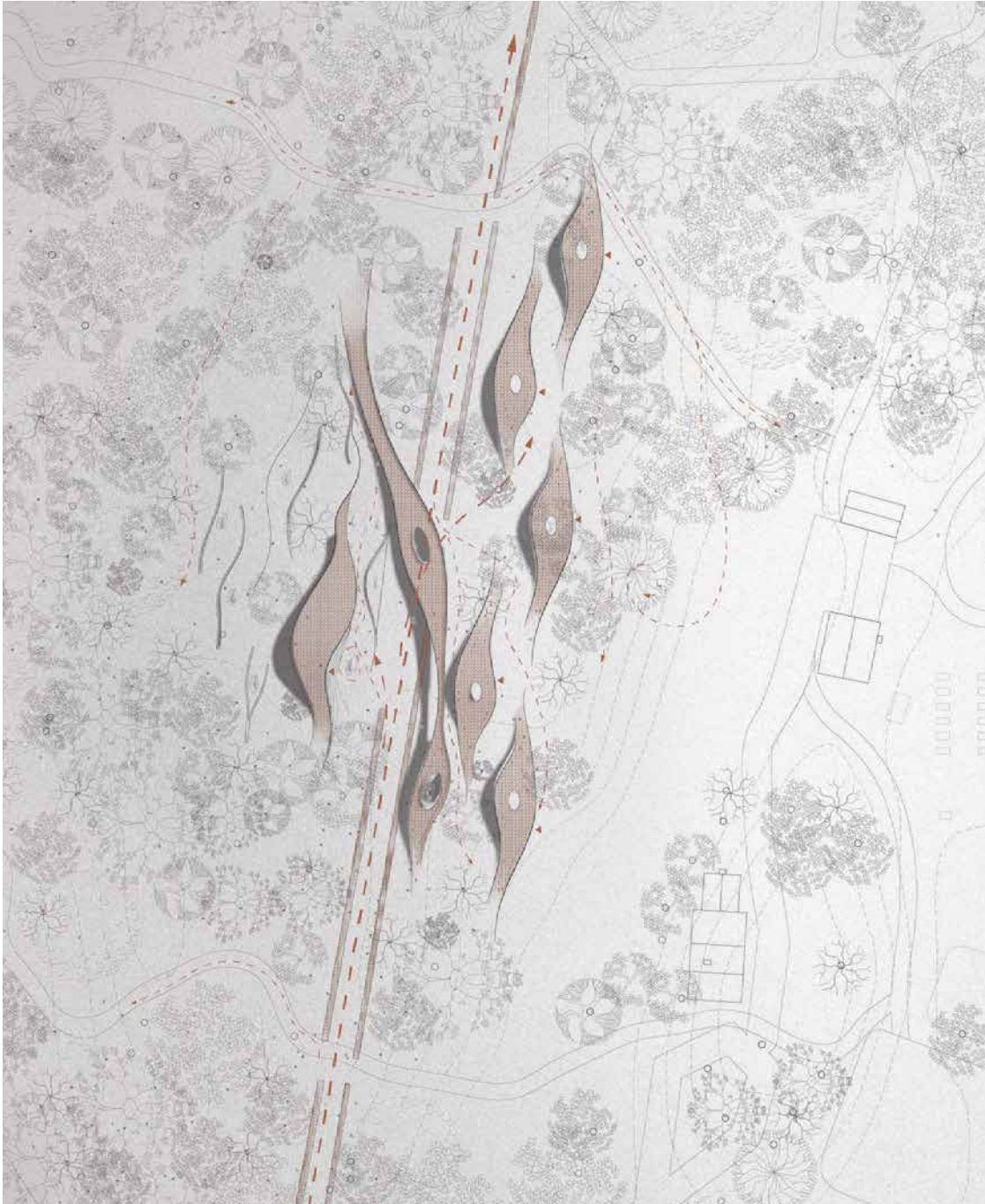


Conceptual Drawing

Phase III: Formal Massing

To the west, pockets of spaces are sunken into the landscape that allow the visitors to explore, learn and reflect on the lives of black people through the lens of freedom and empowerment. Art is central to the memorial as it allows for visitors to see the historic lives of black people beyond slavery. Sunken into the landscape, a sculpture garden encourages visitors to wander through the site and discover art that empowers the historic and celebrates the everyday lives of black people. Central to most of these pockets are pebble shaped sculptures that are either engraved with known names of community or figurative engraving depicting the life of the free black communities that came before.

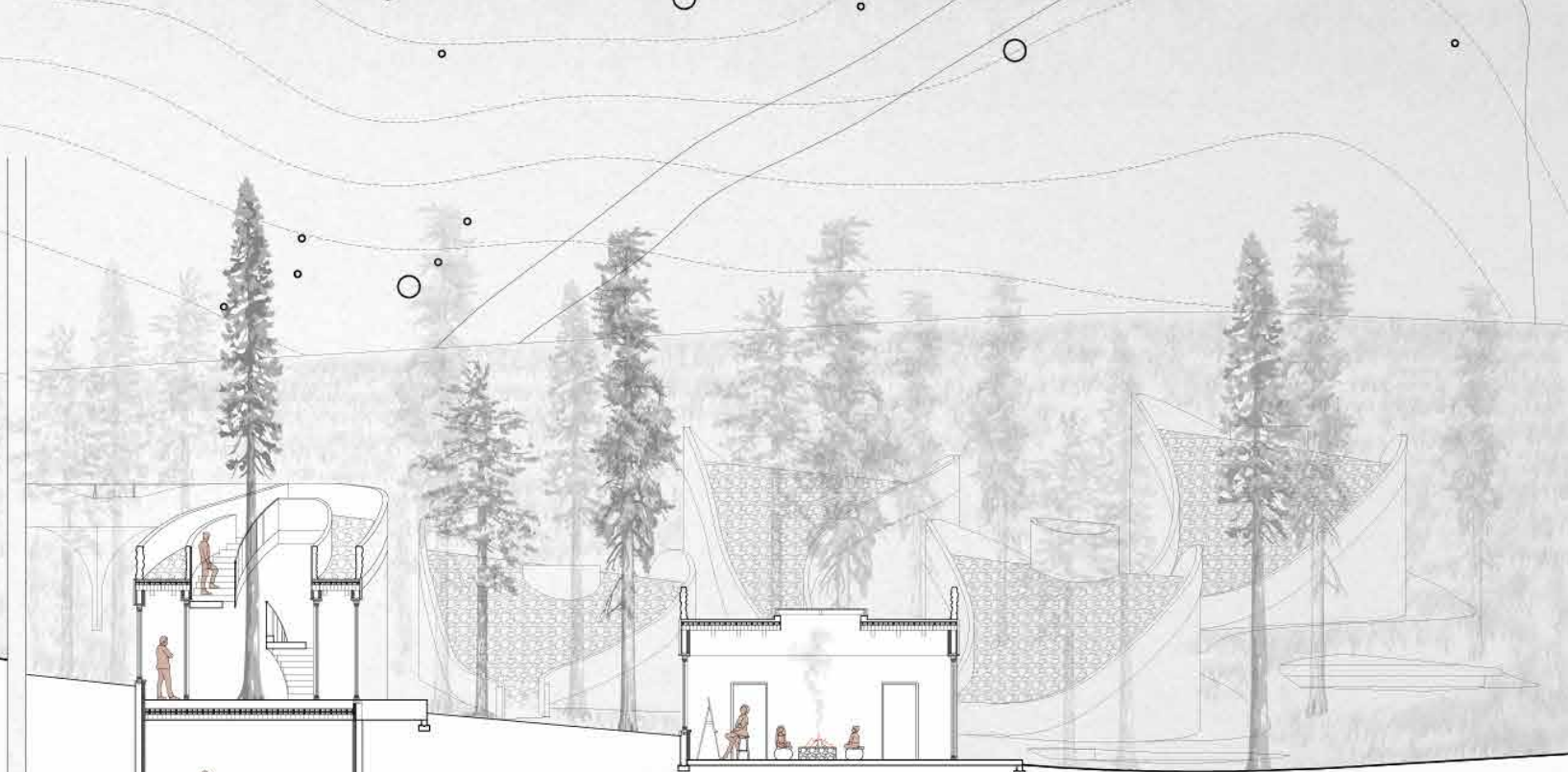
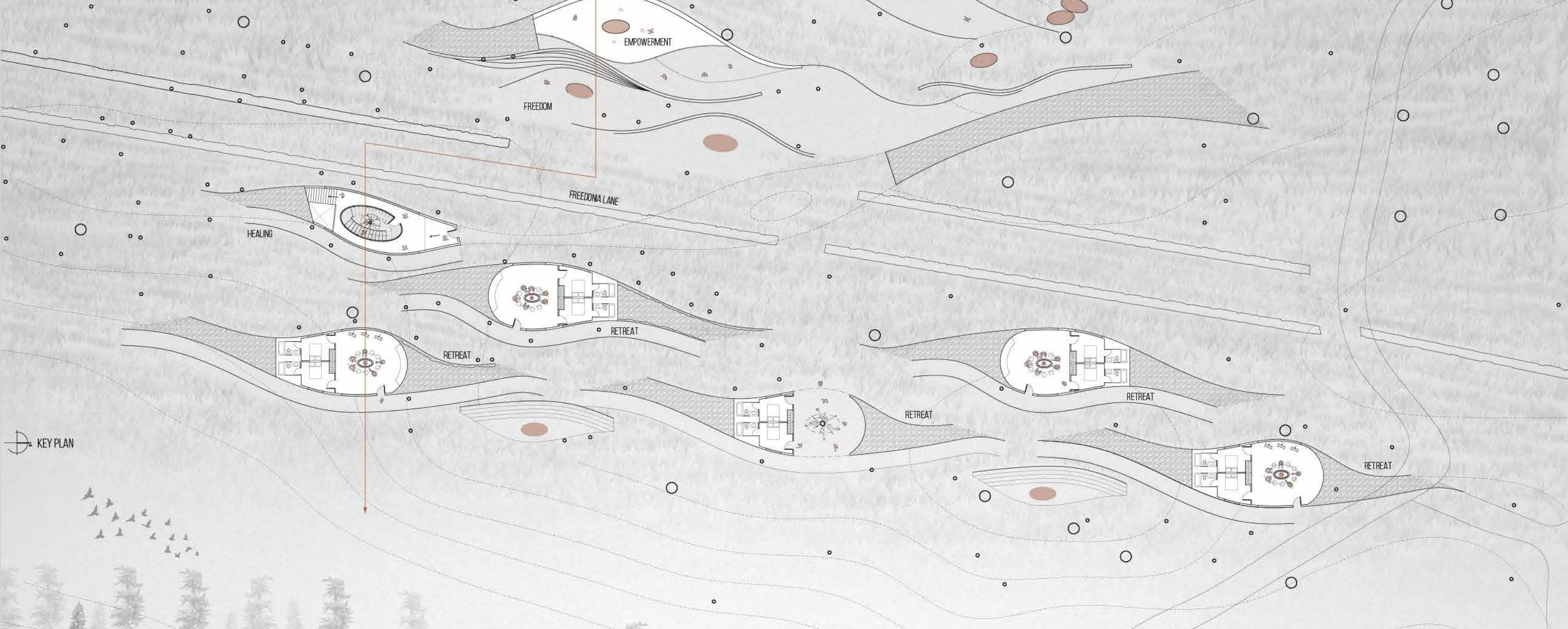
To the east of Freedom Lane where the landscape peels up, revealing interior spaces for accommodations and relaxation for those who plan to stay at the retreat will be tucked into the steep landscape of the site.

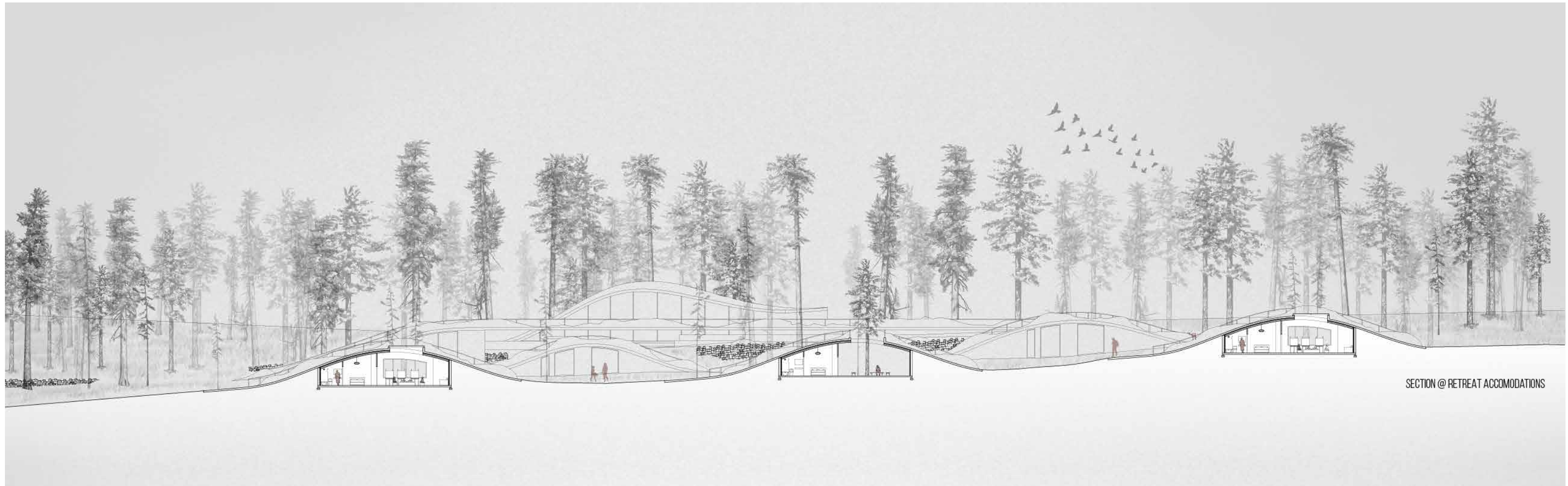


Site Plan



Site Axon





1/32" Site Model



1/8" Accommodation Model



Along Freedom Lane



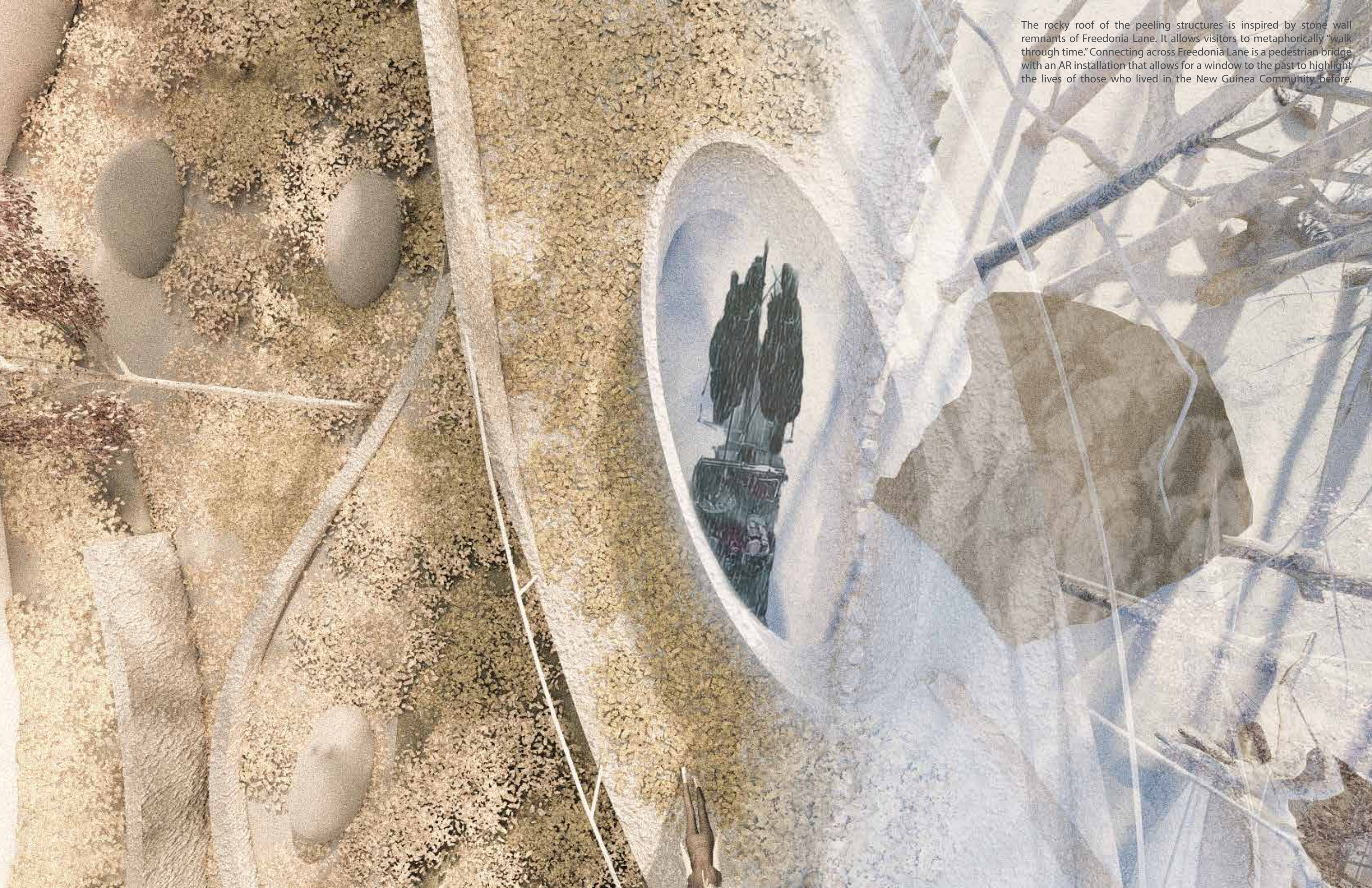
Empowerment Gallery



Renewal Bonfire + Gallery



SECTION @ MEMORIAL & SCULPTURE GARDEN



The rocky roof of the peeling structures is inspired by stone wall remnants of Freedonia Lane. It allows visitors to metaphorically "walk through time." Connecting across Freedonia Lane is a pedestrian bridge with an AR installation that allows for a window to the past to highlight the lives of those who lived in the New Guinea Community before.

Navajo Nation's Cultural Conservation Pavilion

For: *Round Rock Community + Navajo Nation*

Year: Spring 2024

Studio: Advance VI: Design is Ceremony

Professor: Chris Cornelius

Location: Navajo Nation, AZ

Time Frame: 14 weeks

Description: The Cultural Conservation Pavilion is an architectural initiative that celebrates and preserves Dine Art and its four foundational elements: Identity, Environment, Storytelling, and Community. This project features a series of mobile, prefabricated pavilions that honor the art of oral storytelling within the Navajo culture. Traveling across the Chinle, Western, and Shiprock Agencies during the autumn and winter months - when storytelling is traditionally practiced - these pavilions serve as dynamic community hubs. Here, individuals can unite to share stories, exchange knowledge, and commemorate the rich cultural legacy of the Navajo people. Ideally, the project's traveling component will be led by the community's youth and young adults. Emphasizing openness and connection, the pavilions welcome visitors to engage with the spaces and one another. The design accommodates a range of storytelling formats, from small, intimate gatherings to more expansive performances. The translucency of the polycarbonate panels allows visibility to the surrounding landscape and constellations prominent in many of the Dine stories and emphasizes their connection to nature and the land the surrounds them.

Media: Rhino, Grasshopper, AutoCAD, Lumion, Photoshop, Illustrator, After Effects



Scan/Click for Project Video





To'hoosoo'

The Bear Spring

Utah
Colorado

Tooh

Dil'aka' Bit'oh

Sinsajira

Tee'cidid'isini

Gowman

Arizona

Tooh Bihai'

Tooh Bihai' agil'

Treedid'

Colorado
New Mexico

Tooh Bihai'

Tsoodzil

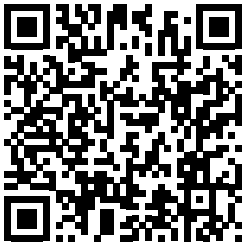
Dil'ich'oooh

Dako'oo'sid'

Arizona
New Mexico

Phase I: A Distant Research

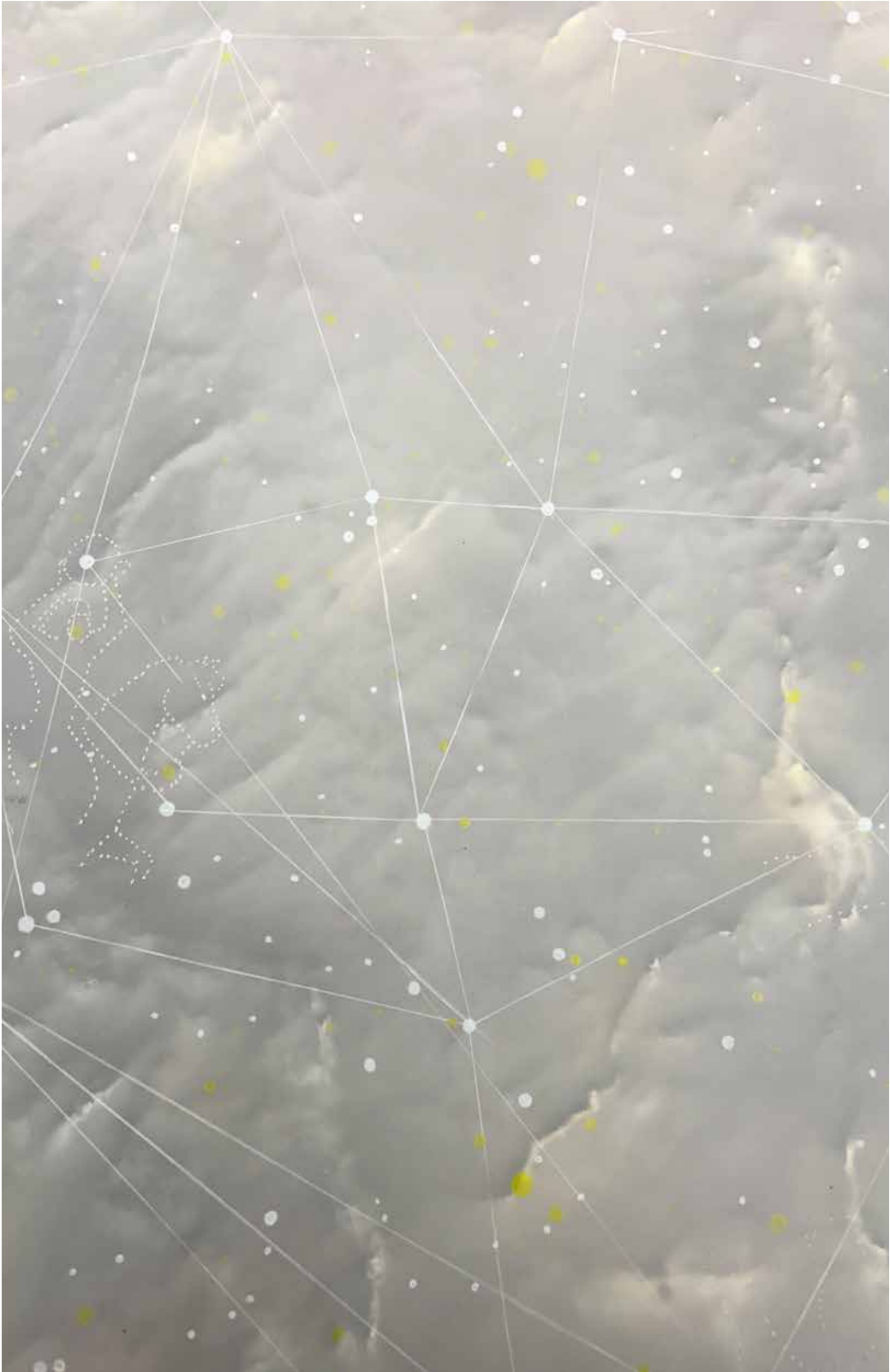
My initial research focuses on the intersection between the landscape and spirituality in relation to the Navajo Nation/Dine people. The Navajo believe that the landscape is a living, sacred entity, and they have a responsibility to care for it and maintain its balance. They see the land as a source of strength and inspiration, and many of their rituals and ceremonies are centered around the natural world. A secondary layer to this research was understanding what stories and traditions were passed down orally through generations to allow for the preservation of the Navajo culture so strong. Overall this drawing celebrates the Navajo people's deep and spiritual connection to the landscape and constellations, and how they see themselves as part of a larger, interconnected universe.



Scan/Click for Map Layering



3D Topography Layer



Constellation Layer

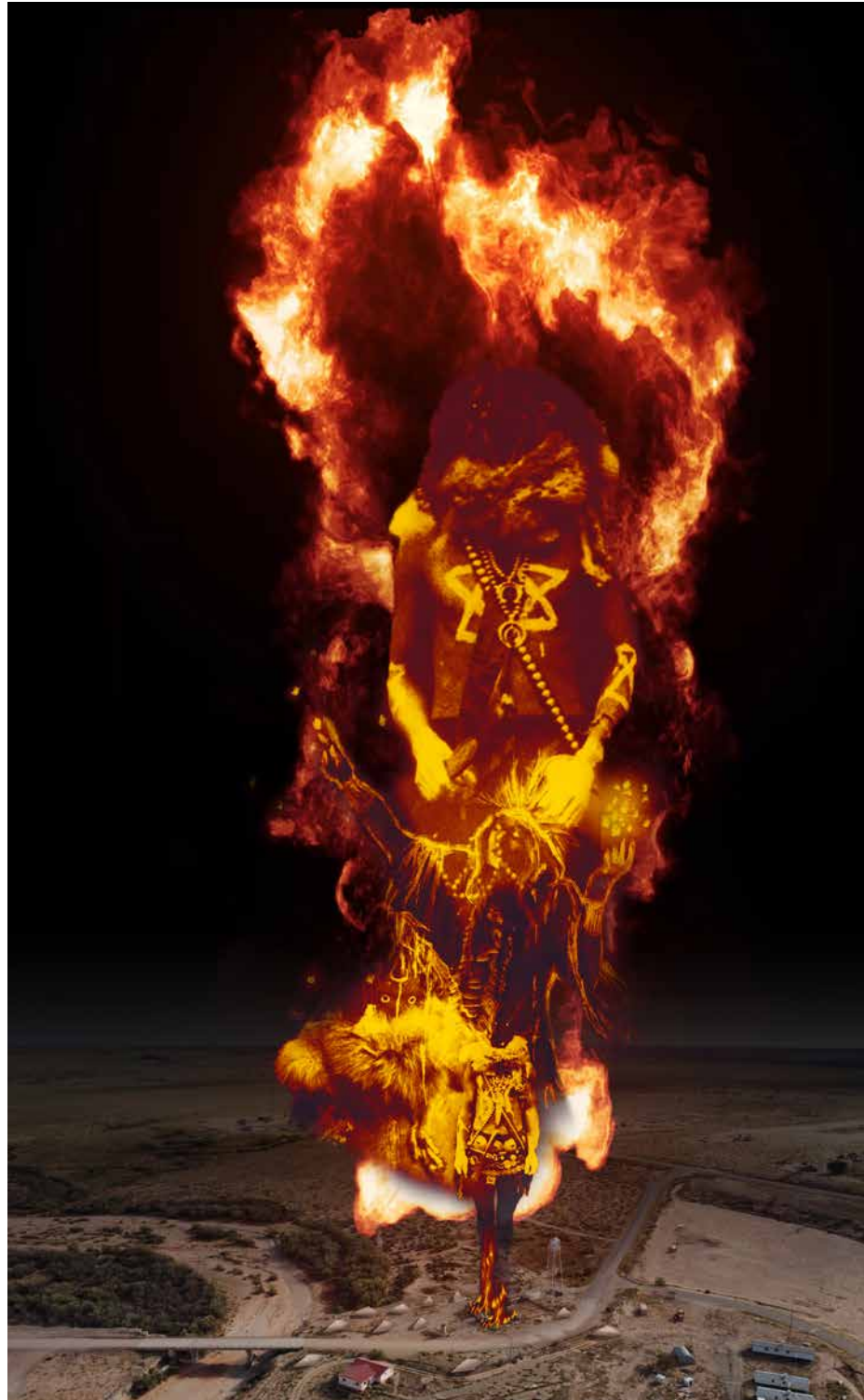


The Land and Nature Layer

Phase II: Preserving a Culture

As I began sharing my initial ideas for the project with the community, I quickly learned about the profound significance of oral storytelling in their culture and its role in preserving their traditions. I discovered that, out of respect for their animal kin who hibernate during the autumn and winter months, storytelling among the Navajo Nation is a seasonal practice that takes place only during this time of the year.

During the autumn and winter months, parts of the pavilion will journey through the Chinle Agency Area, and potentially extend to the Western and Shiprock Agencies. These seasonal travels will coincide with the Navajo people's tradition of sharing stories orally. The aim to engage young people by encouraging them to take the lead in managing the traveling pavilion. This will help preserve Navajo stories and traditions, passing them down through generations.



End of Summer: Burning Ceremony at Round Rock



Fall/Winter Pavilion Network



Assembling Pavilion at Chinle Chapter

Celebrating Uniqueness

During my visits to the Navajo Nation, I had the privilege of listening to the unique stories that form the backbone of their rich culture. It became clear that, while these tales often share similar roots, each storyteller imparted their own nuances and perspectives. Inspired by this, I chose to introduce subtle variations in each pavilion's design, reflecting the distinctive qualities of the stories to be shared within them. This approach not only celebrates the individual narratives but also mirrors the diverse voices that bring these tales to life. Drawing from the celestial landscapes that often feature in Navajo storytelling, the structure will utilize a node and rod system reminiscent of stars and constellations. While the material choice is open to community feedback, two options have been proposed: prefabricated metal components or handcrafted wooden elements. This allows the community to select the materiality that best resonates with their cultural identity and values



Round Rock Summer Pavilion Entrance



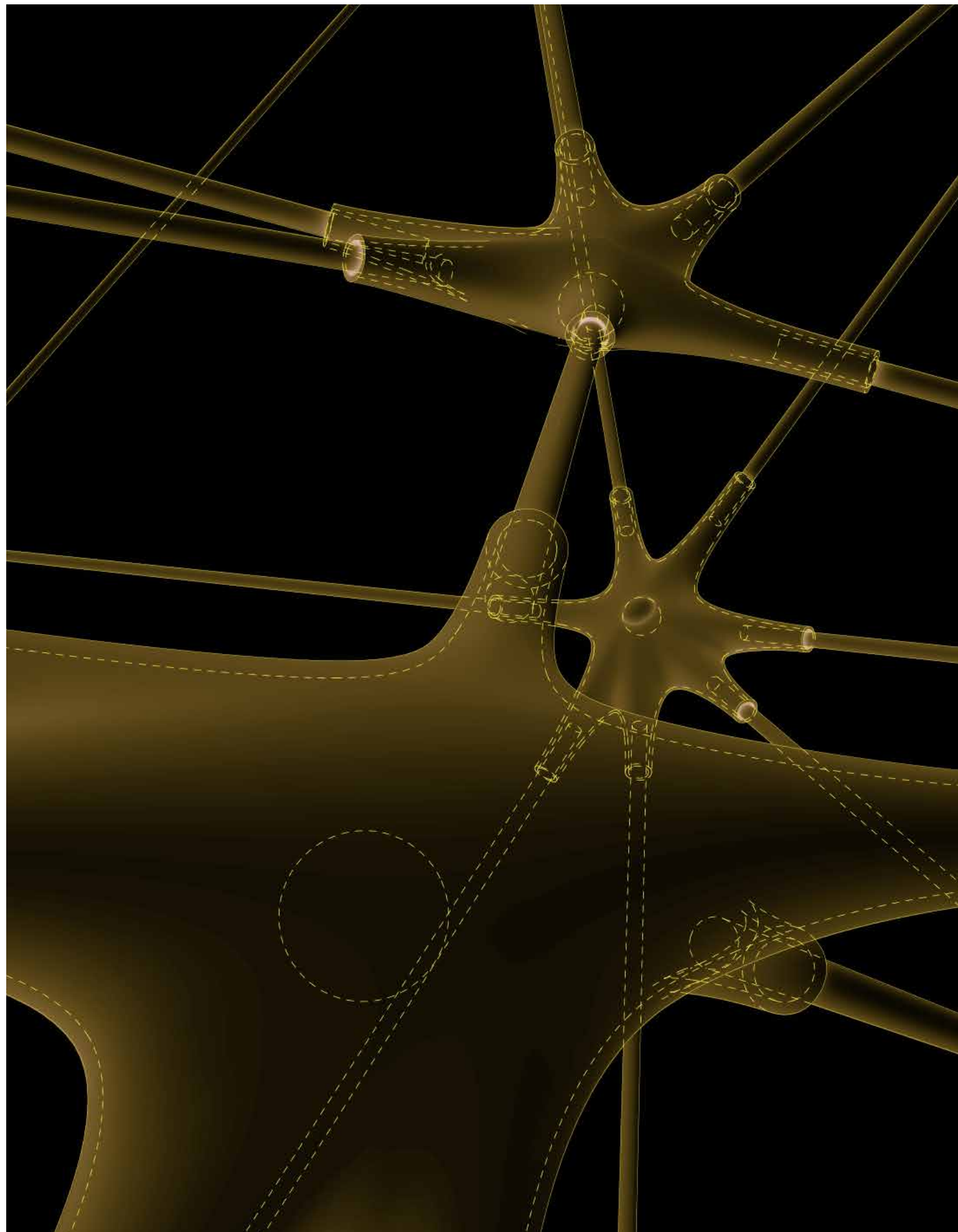
Central Summer Courtyard



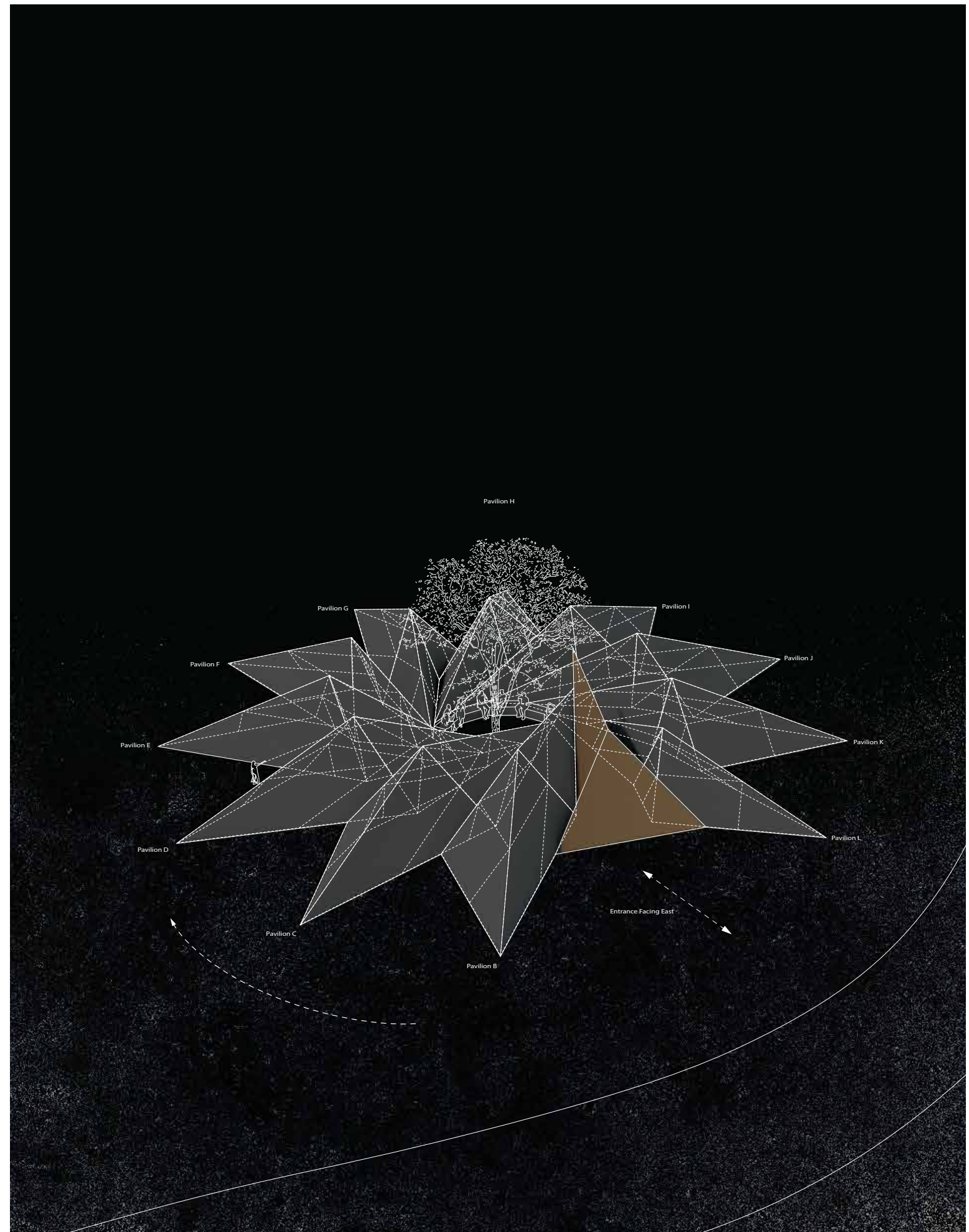
Pavilion A Interior



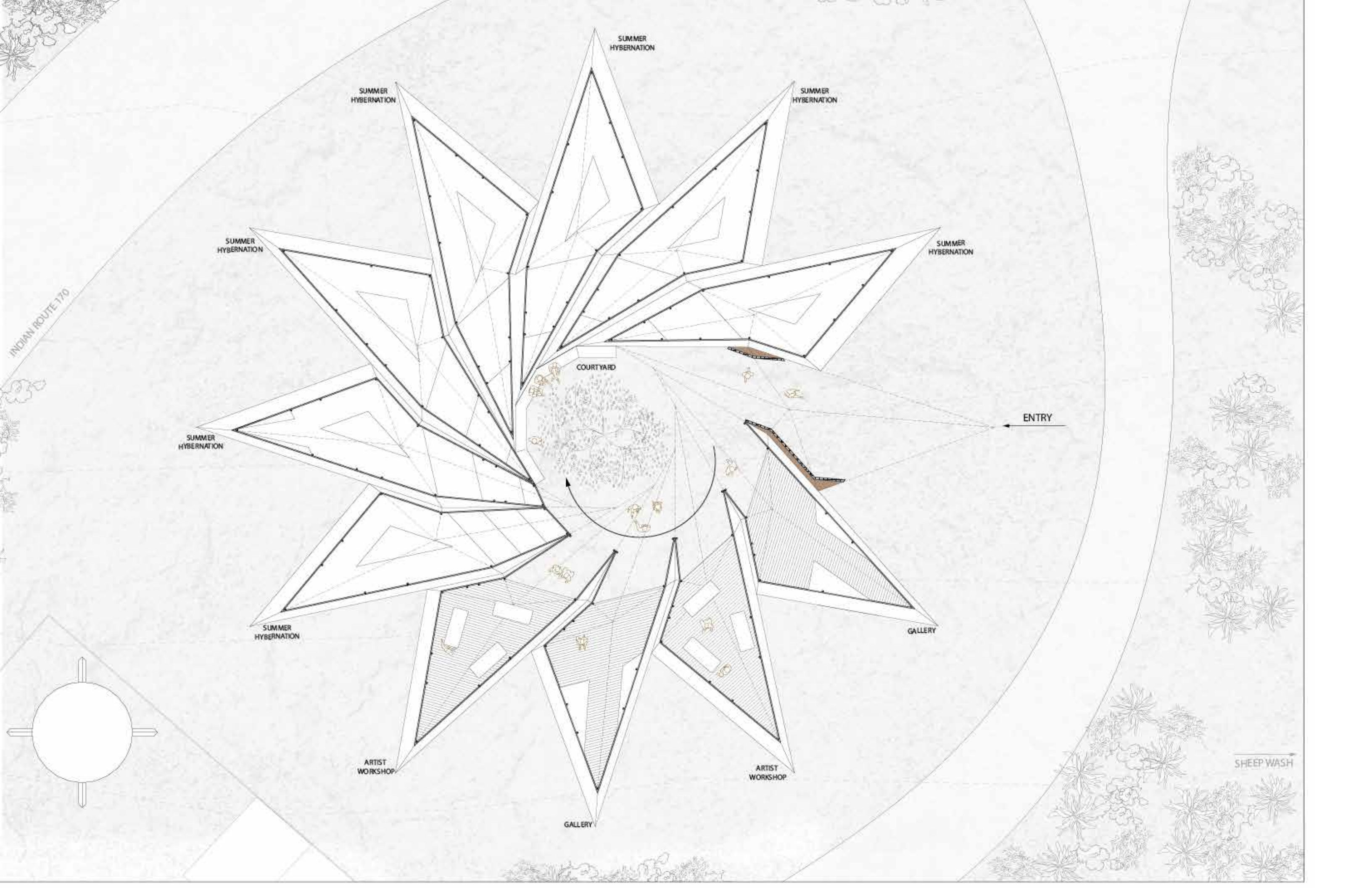
Pavilion B Interior



Pavilion Nodal Connection Network



Pavilion Return to Round Rock for "Hybernation"





Museo de Acqua Alta

For: *The Cini Foundation*

Year: Fall 2023

Studio: Advanced Studio V: Enacting our Environmental Entanglements

Professors: Mark Rakatansky & Jorge Otero-Pailos

Location: Isola San Giorgio Maggiore, Venice, Italy

Time Frame: 14 weeks

Description: Museo de Acqua Alta, celebrates water's central role in Venice's culture and urban environment, emphasizing the symbiosis between the city and the lagoon by restoring the inlet on the southeastern side of Isla di San Giorgio Maggiore to a historic marshland.

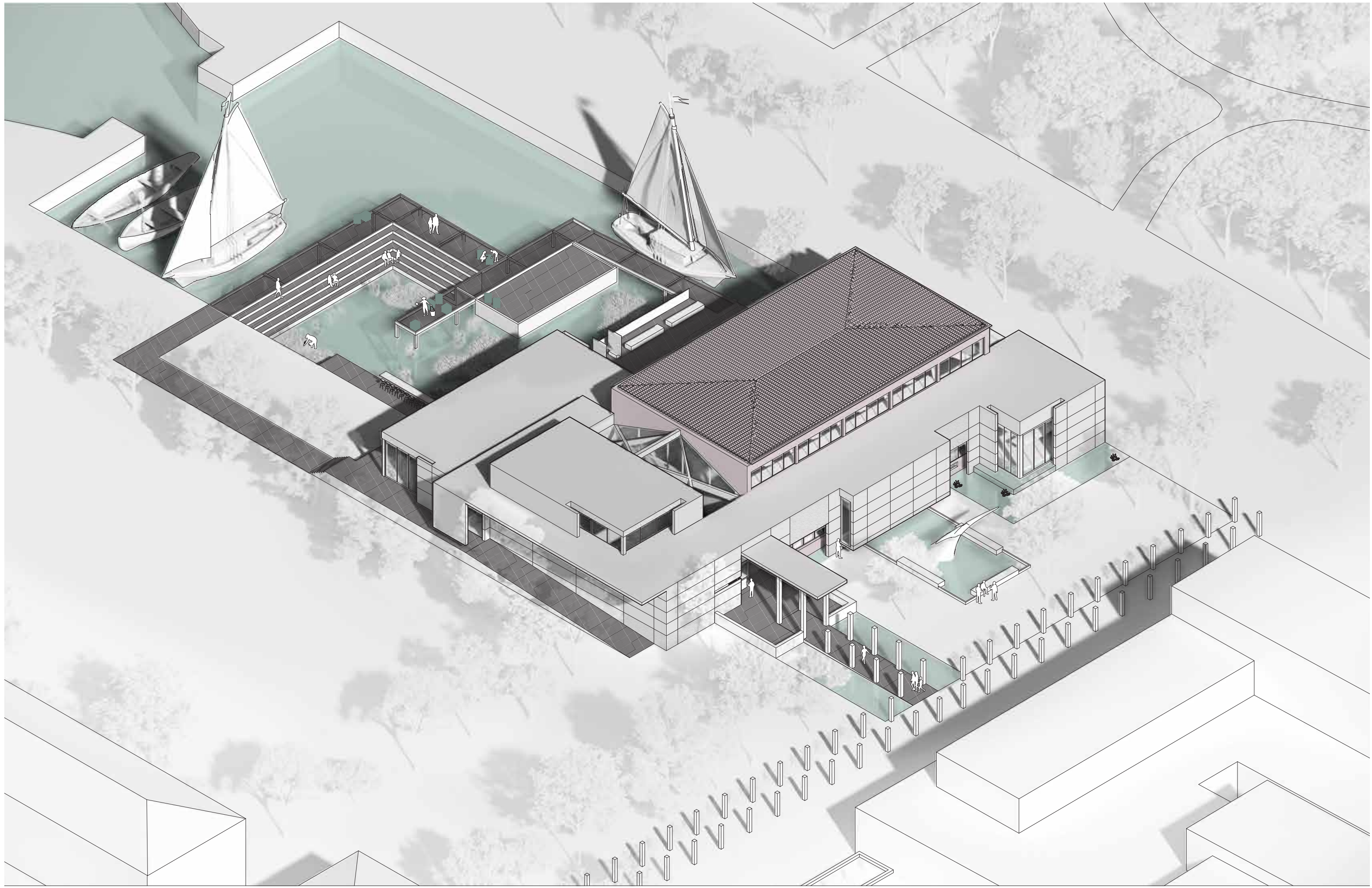
Museo de Acqua Alta envelops an existing, unused pool building on Isla di San Giorgio Maggiore. This project addresses the facade's current deterioration from water with new extensions made from local limestone to wrap around the building.

The museum's exhibitions trace the history of the Venetian lagoon, addressing the impact of human settlements and transportation, acknowledging the return of aquatic life in 2020, and culminating in an understanding of how acqua alta affects the built environment. Water fissures connect the lagoon to the interior, acting as an organizational feature of the museum exhibitions.

The museum educates visitors on the importance of the lagoon's natural ecosystem, culminating in a multi-sensory culinary experience by creating a connection between the restored marshland and kitchen, where locally sourced algae and oysters are displayed and prepared for visitors, educating them on the lagoon's usage as a food source pre-settlement to now.

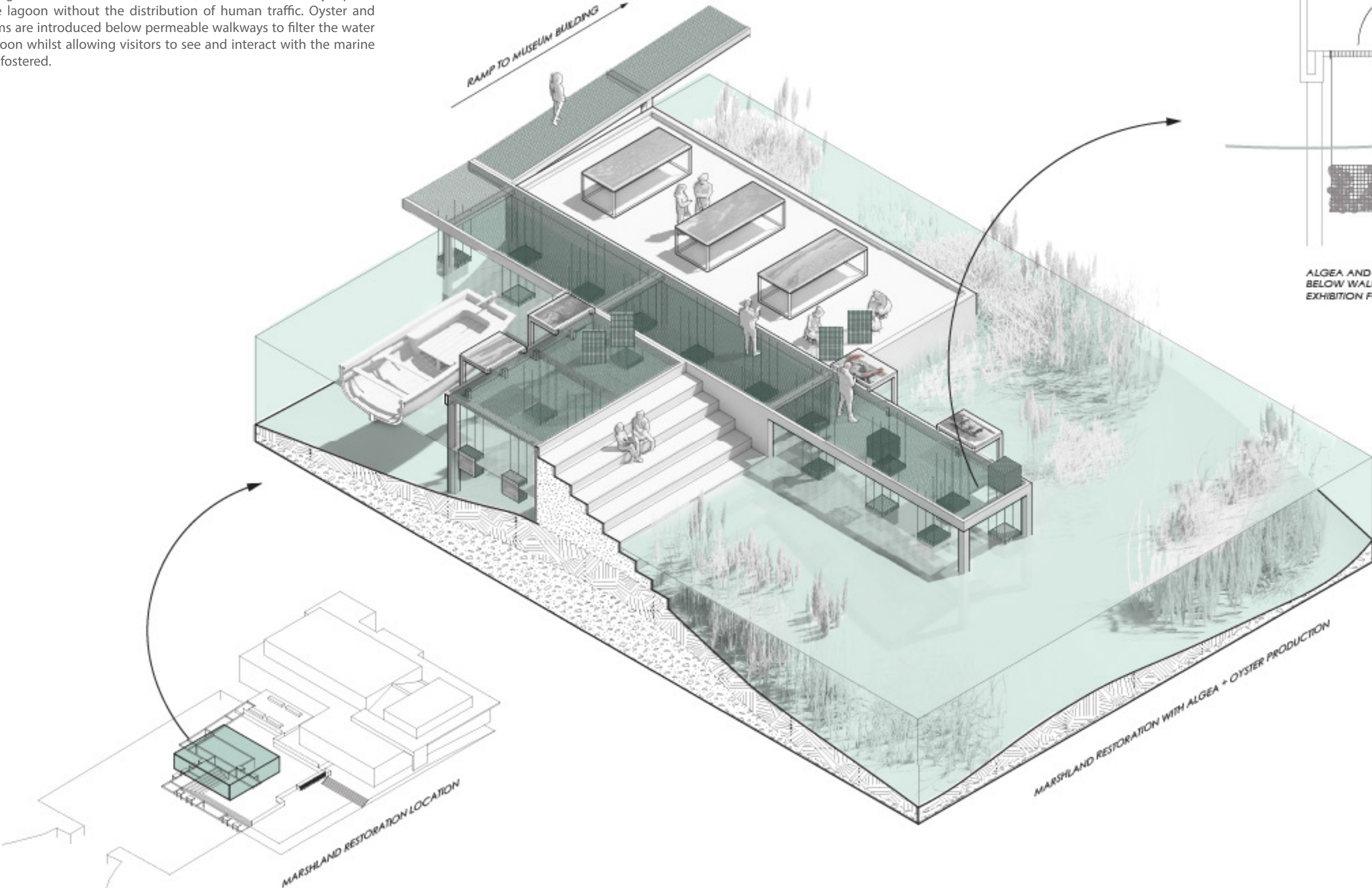
Media: Rhino, AutoCAD, Lumion, Enscape, Photoshop, Illustrator





Phase I: Marshland Restoration

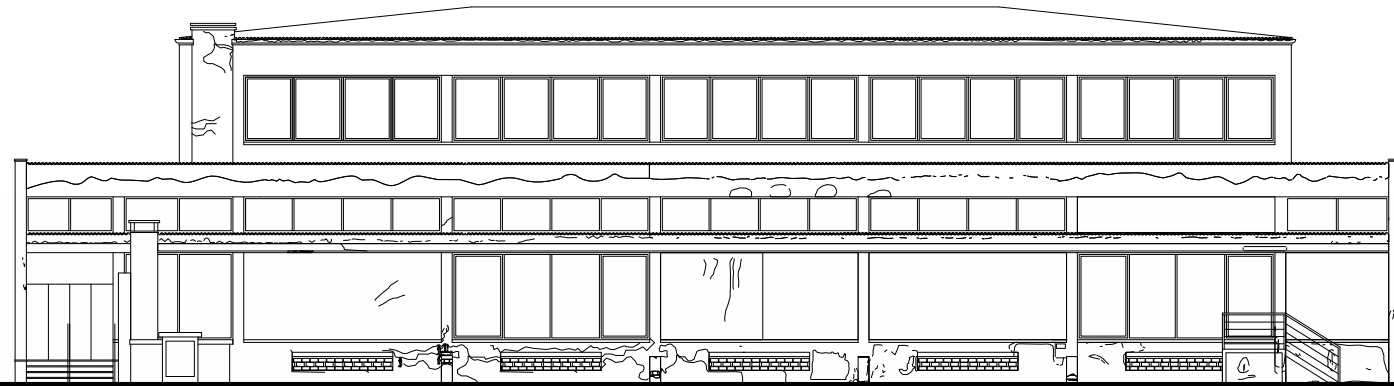
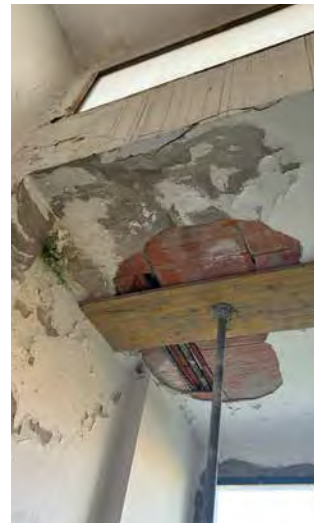
There is a secondary access via the inlet adjacent to the museum that is accessed by shallower boats due to its lower water depths. I plan to have this access point returned to the original marshland of the island and allow for access to supplies from the surrounding wetlands to the museum. By restoring the inlet to historic marshland, it will foster a healthy aquatic life in the lagoon without the distribution of human traffic. Oyster and algae farms are introduced below permeable walkways to filter the water in the lagoon whilst allowing visitors to see and interact with the marine life being fostered.



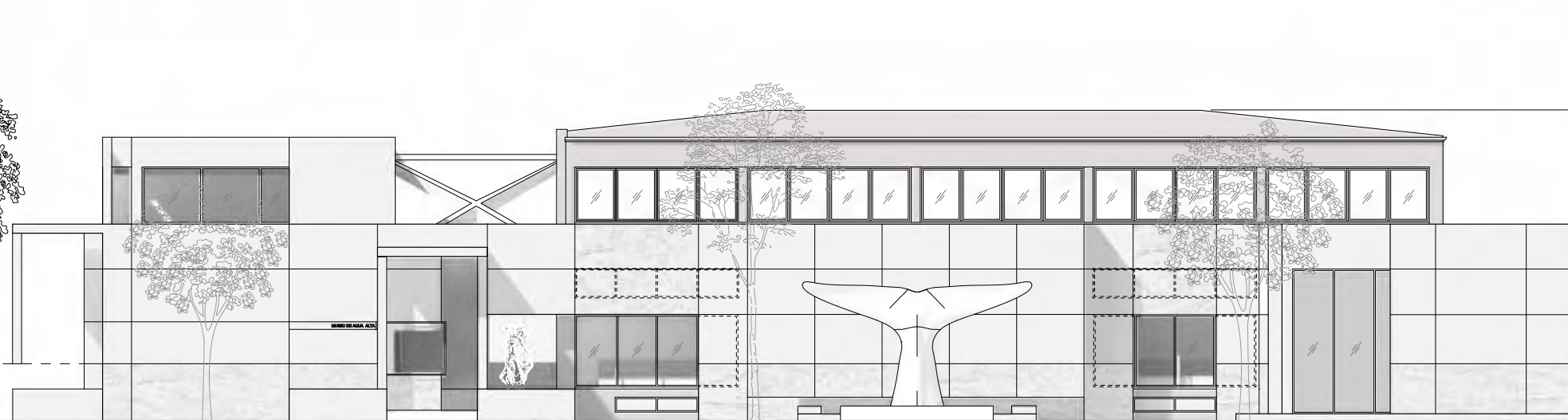
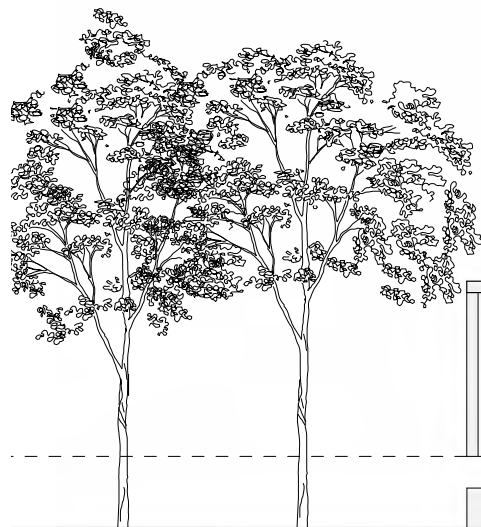
Phase II: Old Meets New

On our visit to the site, we observed and surveyed the state of the building and the effect water has had on the facade throughout time. The western facade where my entrance is located, has much deterioration and temporary structures over the windows.

My design intervenes heavily on the western and northern facades by strategically hides and reveals the existing building to create a new welcoming entrance to visitors. The new extensions will be made from local limestone, which will not soak up water in the event of major flooding and creates a datum line on the elevations that reveals the 1966 record acqua alta levels



WEST ELEVATION: EXISTING



194cm: Acqua Alta Nov. 4, 1966



WEST ELEVATION: PROPOSED

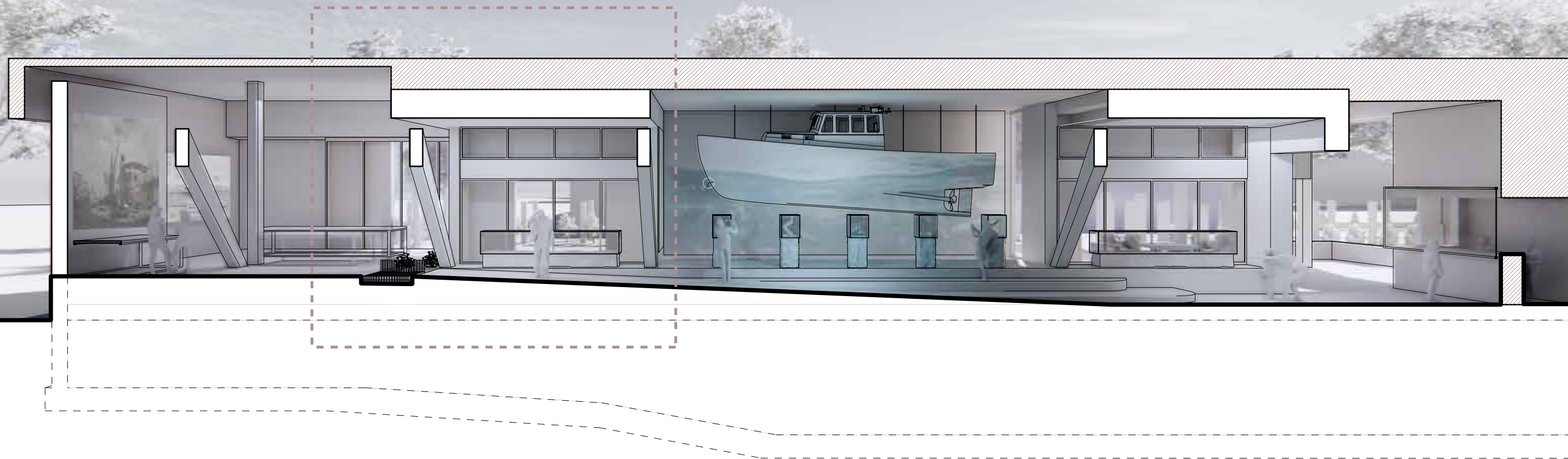
Protection Projects for the Lagoon

Ecological Return 2020

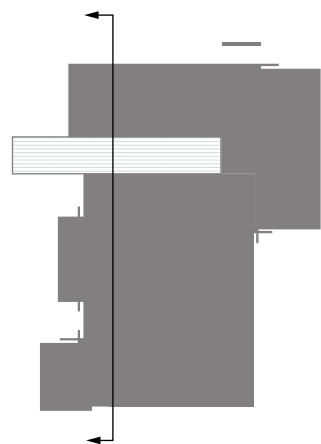
Transportation of the Venice Lagoon

History of the Venice Lagoon

Entrance



Existing
Building Addition



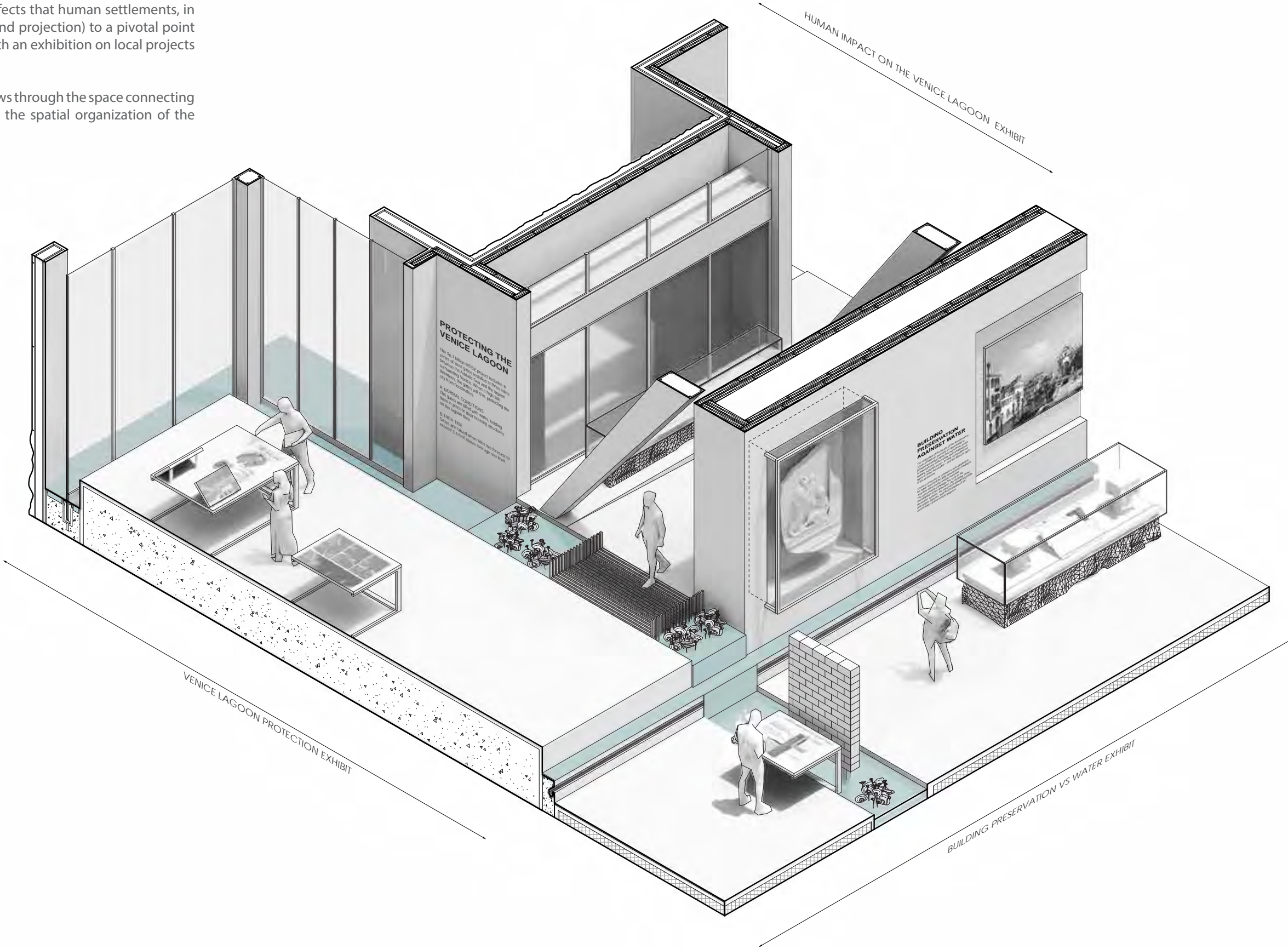
Section Through Historical Gallery

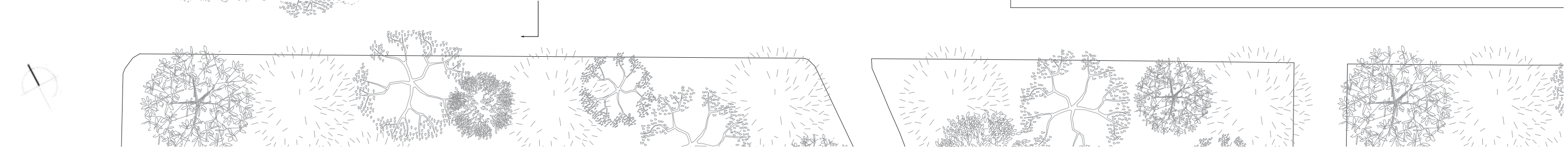
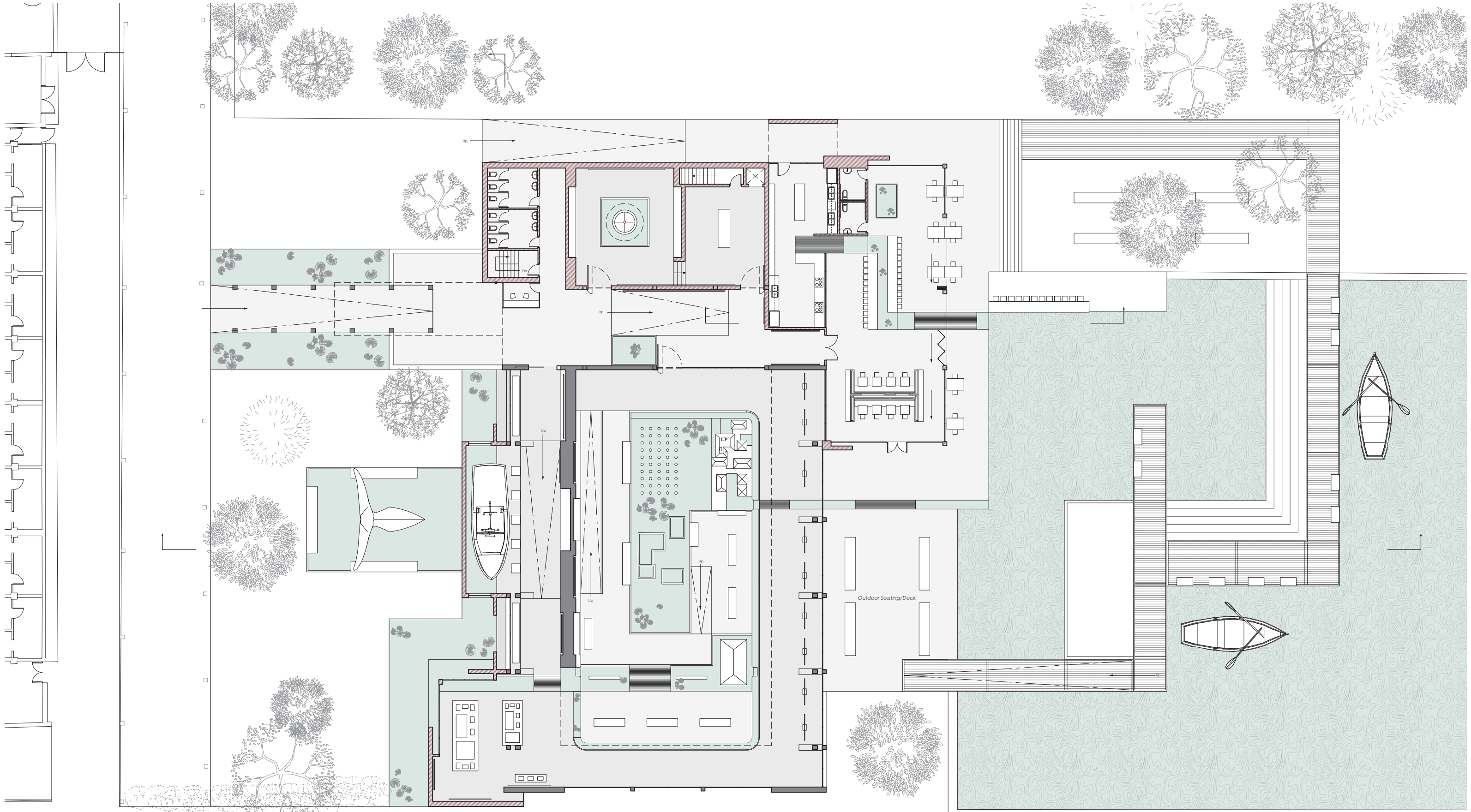
Phase II: Museum Curation

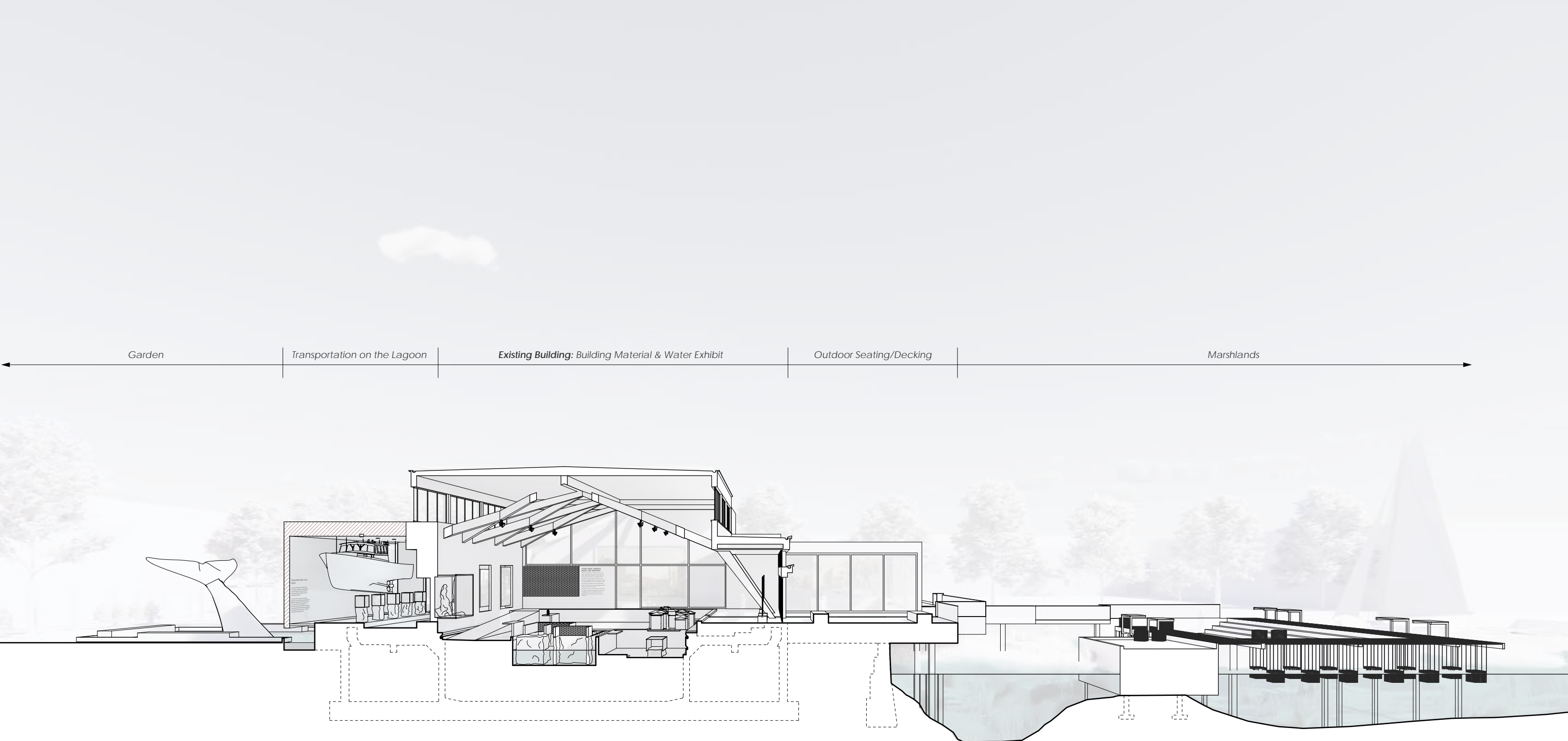
As we turn our attention towards the museum building, pockets and fissures of water to subtly connect the lagoon into the space and have it work as an organizational feature of the museum exhibitions and extending to the entrance.

The first exhibition sequence as you enter the pool building creates a timeline of water in Venice starting with the history of the venetian lagoon, transitioning the effects that human settlements, in particular transportation, has had on the lagoon (through lighting and projection) to a pivotal point where the aquatic life returned to the canals in 2020 and finishing with an exhibition on local projects that focus on the protection of the lagoon.

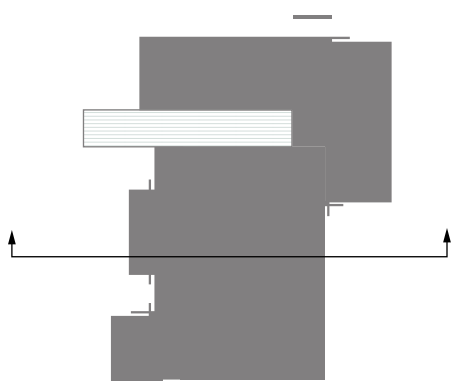
Along this sequence, visitors will encounter moments where water flows through the space connecting the pool level to the exterior of the building. These fissures divide the spatial organization of the museum and create both wet and dry exhibition pockets.







Existing
Building Addition



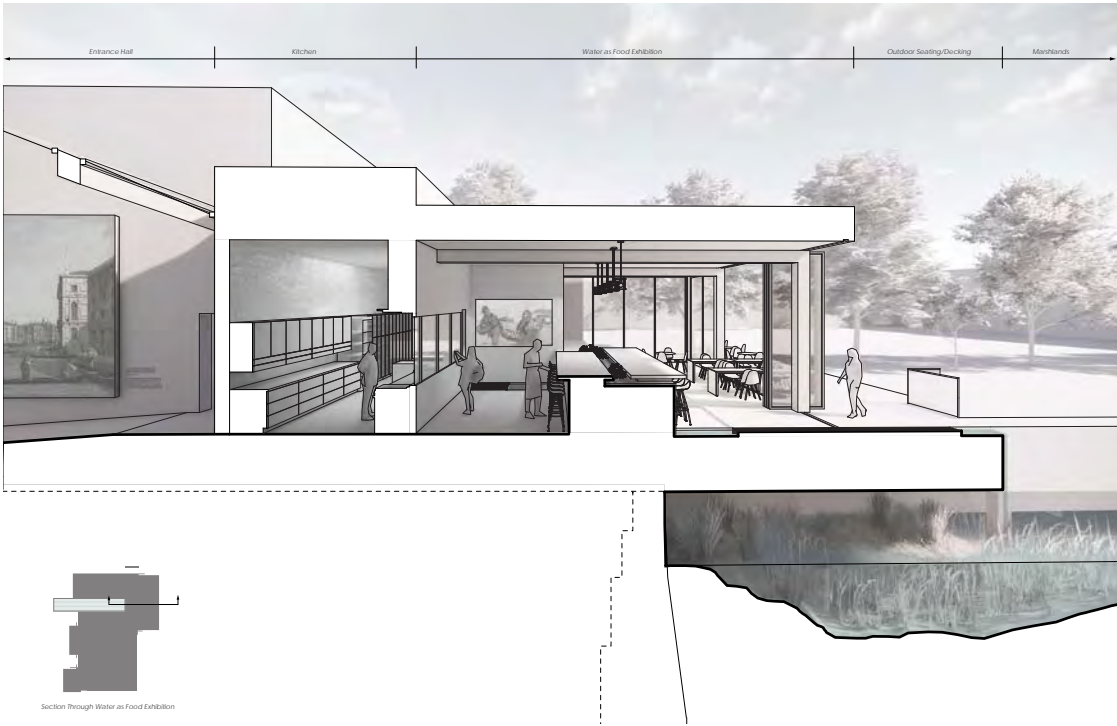
Site Section Through Building & Wetlands

Phase III: Food as Water

After experiencing the museum with all its exhibits and artifacts, visitors are able to experience the "Water as Food" exhibition. The restaurant creates a connection between the lagoon and the kitchen where locally sourced food will be prepared and the preparation will be on display for the visitors, educating them on how the lagoon has been used as a food source pre-settlement to now.

During our time in Venice, myself and a few colleagues were able to participate in a lagoon walking tour organized by Oceanspace where we learnt of the importance to algae and the aquatic ecosystem in the lagoon. At the end, we were able to taste curated desserts made from algae grown in the lagoons. I wanted this experience to be reciprocated with the museum so visitors can have a multi sensory experience they will remember.

An operable facade allows for the potential of expanding the restaurant programming, and stepping back down onto the ground level and blurring the boundaries between the lagoon and the museum.





T ON MARSHLANDS

Star Apartments

For: *The "Houseless" on Skid Row*

Year: Fall 2022

Studio: Core III: Intergenerational Living | Precedent

Professor: Gary Bates

Location: Los Angeles, California

Architect: Michael Maltzan

Time Frame: 2 weeks

Description: Caught in the turmoil of LA's rapid expansion and resource scarcity, Skid Rows boundary became the 'negative space' left out in the intersection of surrounding development zones, a place where waste, mega-ugly parking structures, cheap facilities and services, and the most vulnerable people pushed out of gentrification zones congregated. Skid Row became notoriously synonymous with 'houselessness', one of the largest densities of the country.

Star Apartments is a mixed use complex with 102 apartments for formerly homeless individuals of Skid Row. This precedent analyses the project through the lens of the transitional experience from 'houselessness' to a permanent structure..

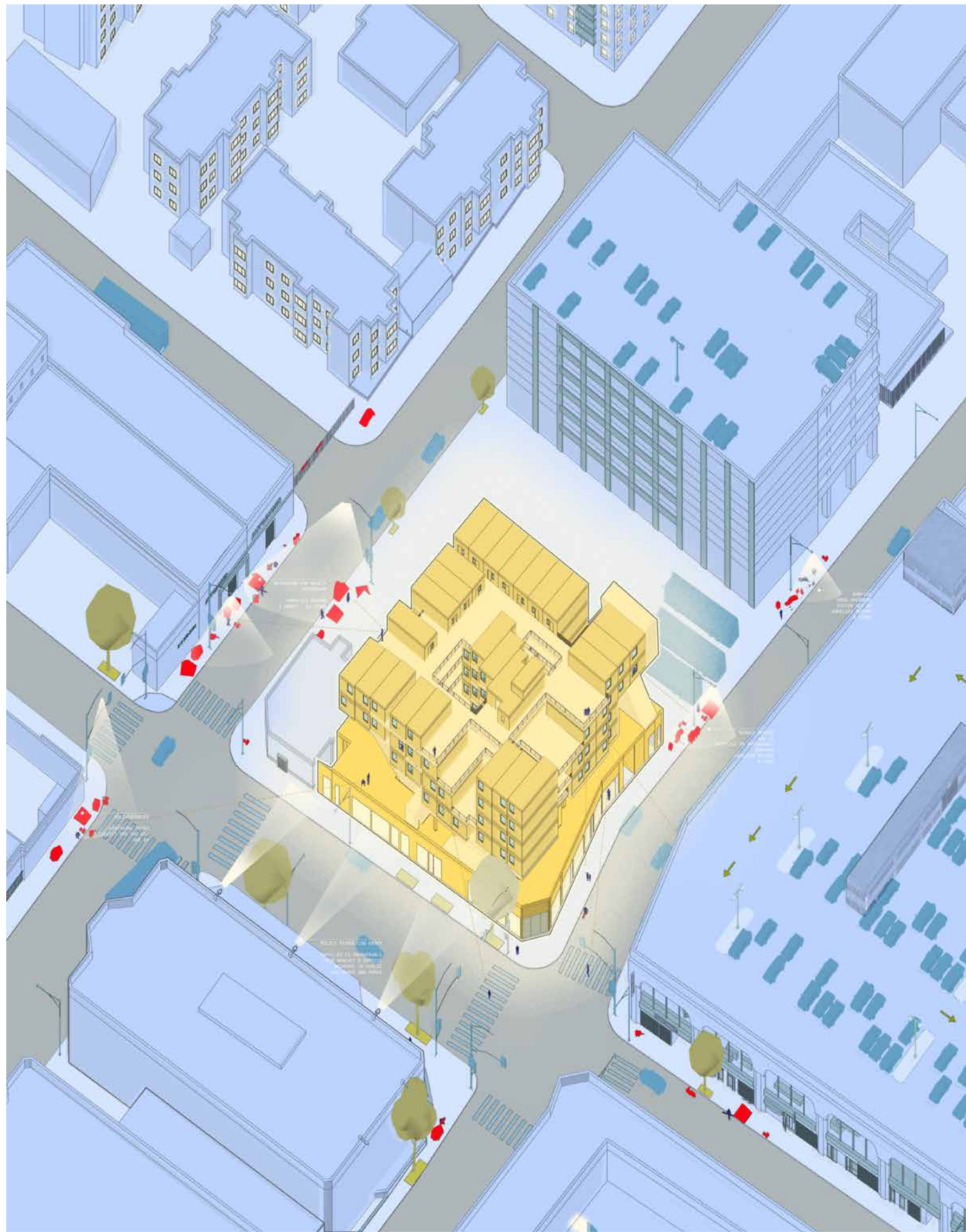
Media: Rhino, AutoCAD, Lumion, Photoshop, Illustrator

Collaboration: Kelly He, Mariam Jacobs, Isaiah Graham

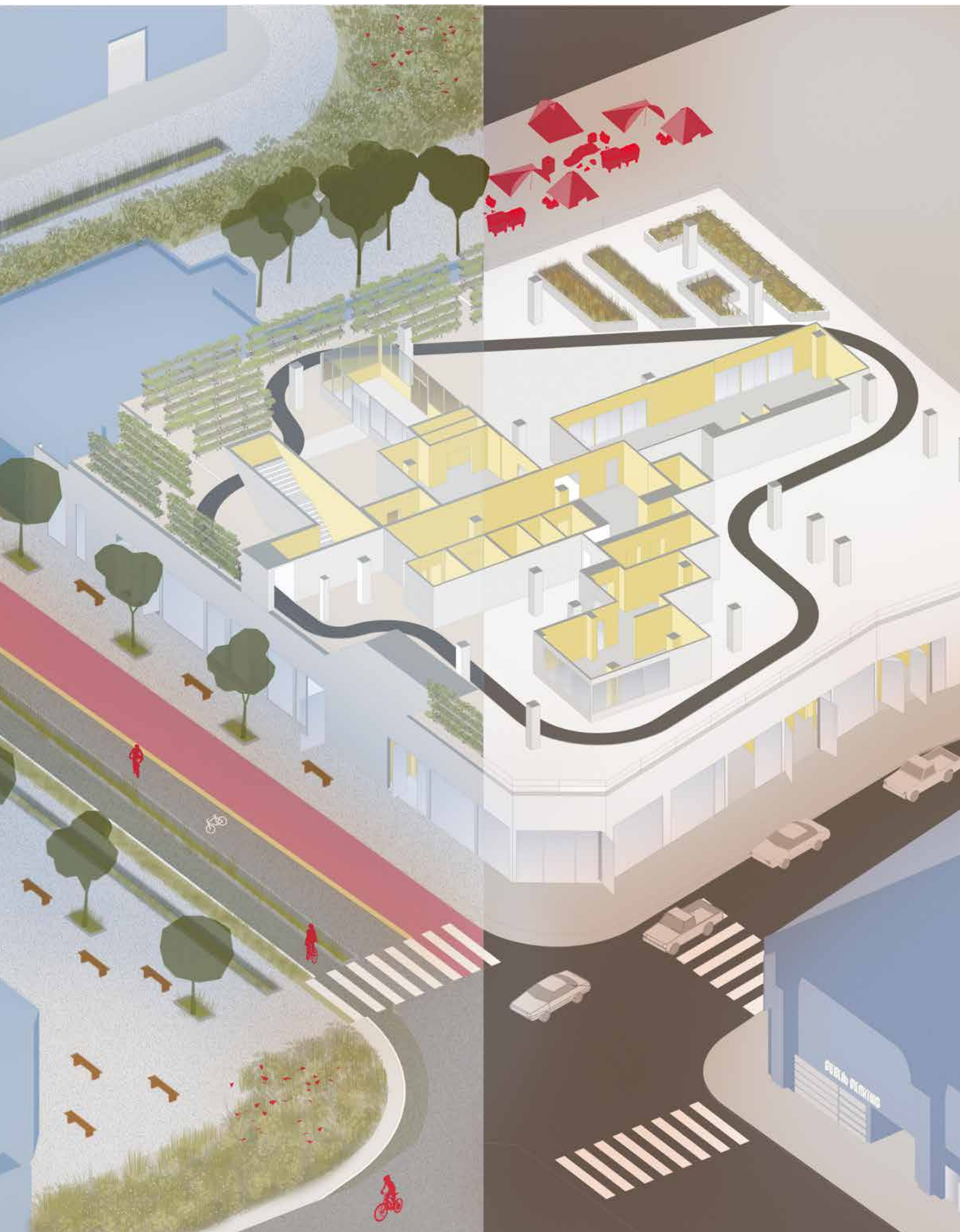


Scan/Click for Project Video

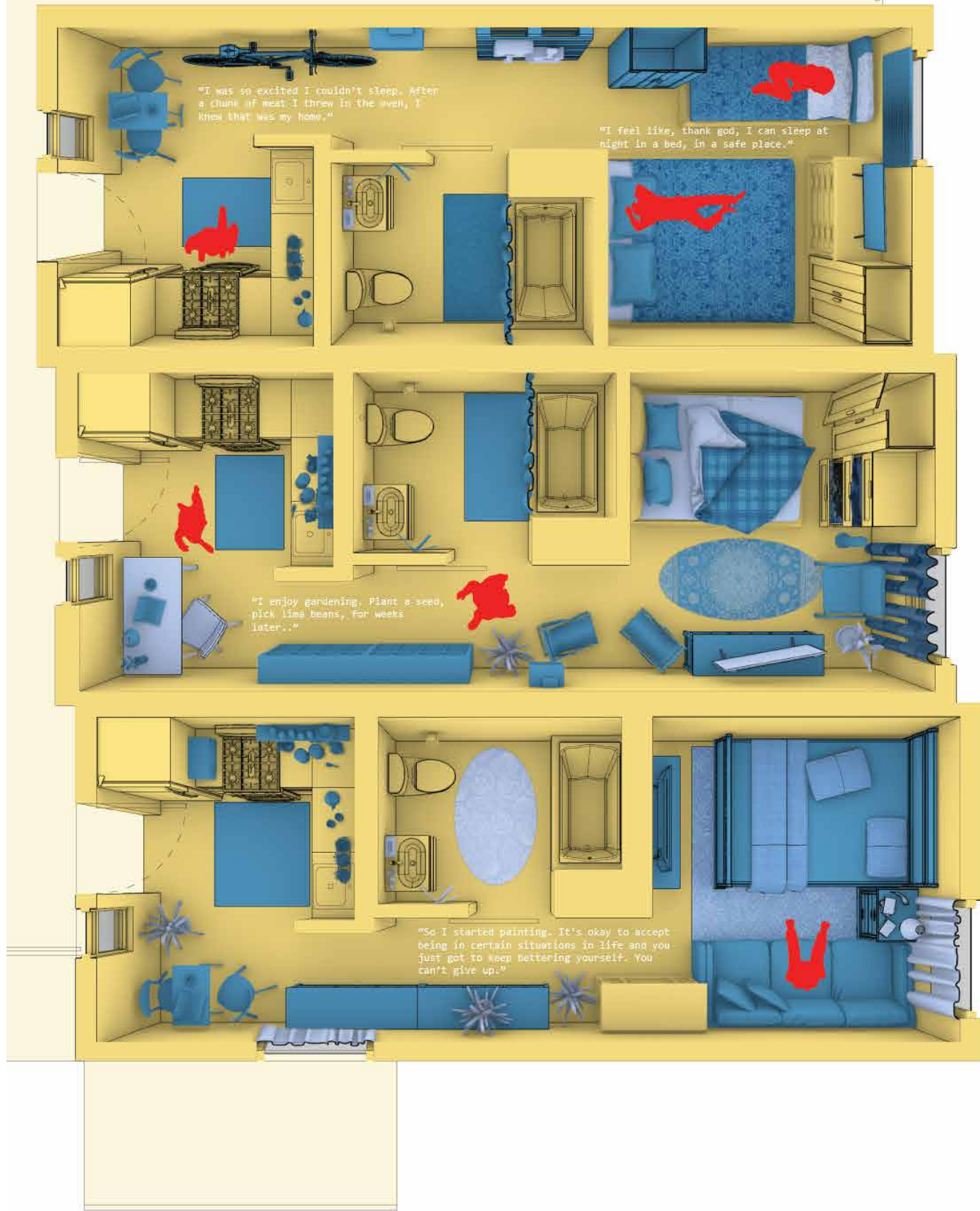




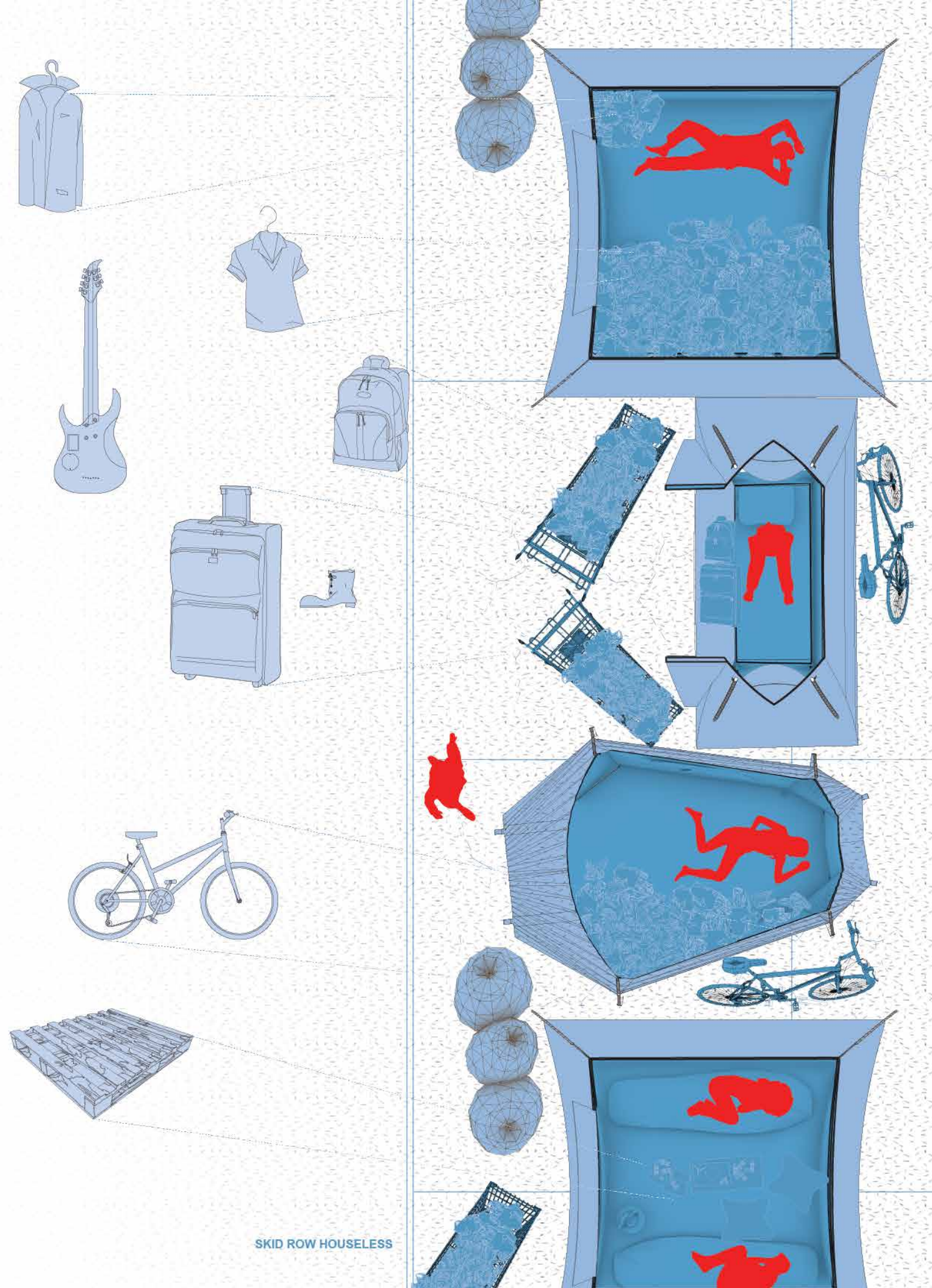
Site Context



Speculative Drawing



STAR APARTMENTS



SKID ROW HOUSELESS



"The oatmeal
shouldn't be on
the toilet!"

"This is bigger
than my bathroom
at home."

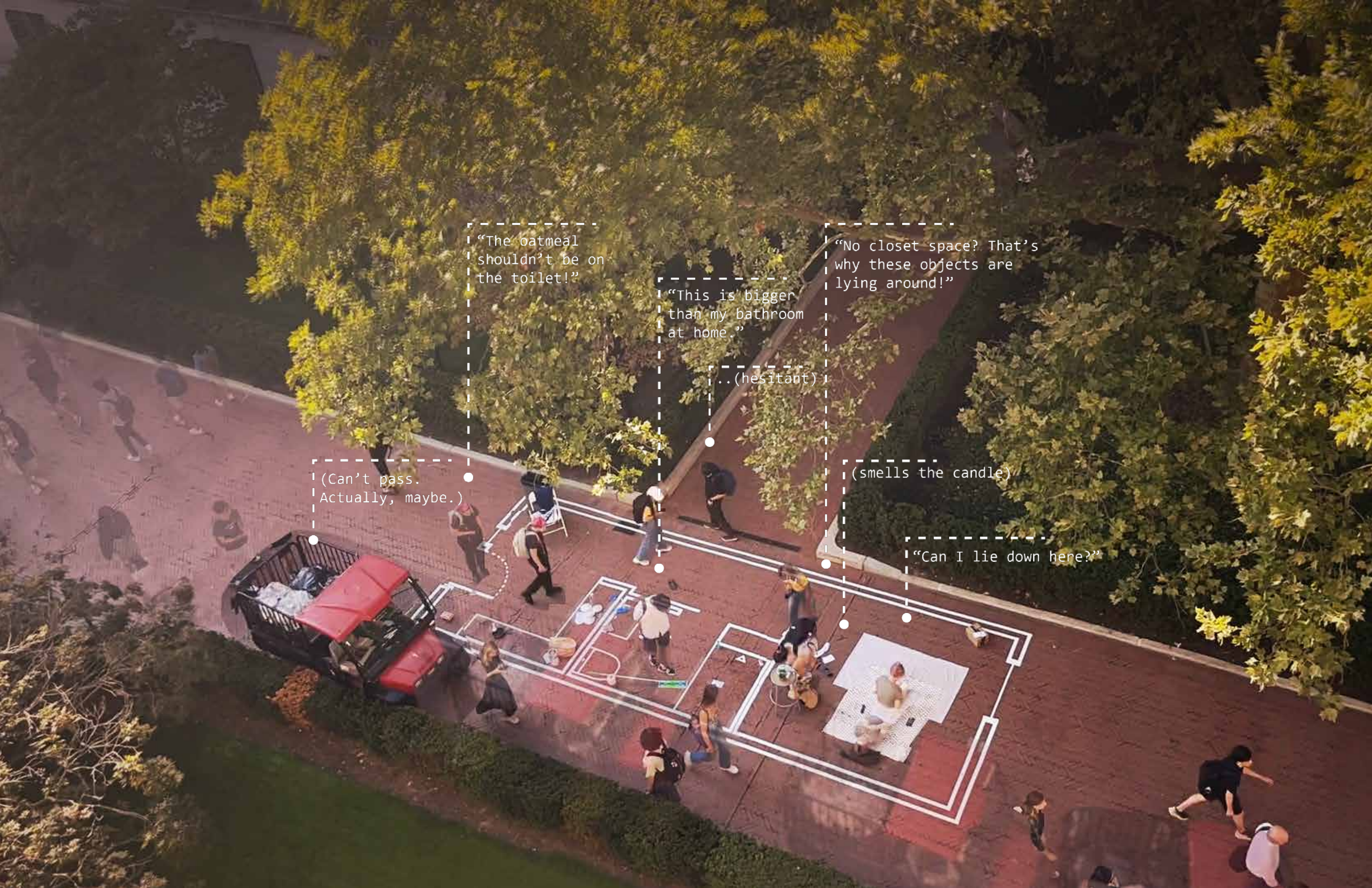
"No closet space? That's
why these objects are
lying around!"

..(hesitant)

(Can't pass.
Actually, maybe.)

(smells the candle)

"Can I lie down here?"



In | On | In

For: *The Mott Haven Community*

Year: Fall 2022

Studio: Core III: Intergenerational Living

Professor: Gary Bates

Location: Mott Haven, Bronx, NY, 10451

Time Frame: 12 weeks

Description: What if we rethought the power of housing design beyond the provision of living units on an architectural scale? In | On | In is a proposal at the urban scale for a sustainable intergenerational living community that metabolizes over time. An urban community network is designed as the foundation of housing, through the reclamation of vacant lots and adaptive reuse of storage units transforming derelict and inaccessible waterfront land into a new public destination. The design prioritizes connectivities and accessibility from the rest of the Bronx to the new waterfront through a hierarchy of negatively carved spaces, extending Grand Concourse as a primary public pedestrian 'artery' disintegrating into semi-public secondary porous 'veins' and semi-private 'capillaries' within each interior floor. Co-living housing builds upon the cohesion of communities established through the connective urban realm.

Media: Rhino, AutoCAD, Lumion, Photoshop, Illustrator

Collaboration: Kelly He



Scan/Click for Project Animation



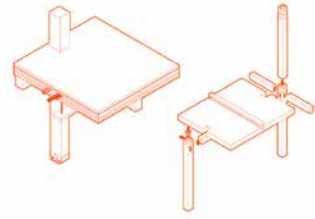
Phase I: Infill

Phase I adaptively reuses storage facilities reclaiming waterfront land to give back to programs that support community commerce and income generation such as startups, local markets, and self-sustaining community farms and aquaponics. The adaptive reuse utilizes a modular and low-cost toolkit to transform and open up the existing storage cubes that are rentable for small businesses and support existing community events that are lacking a hosting place. This creates a porous waterfront public experience at the ground plane, where the reactivation of pedestrian traffic brings safety, acquaintance, and liveliness.

Adaptive Reuse Toolkit



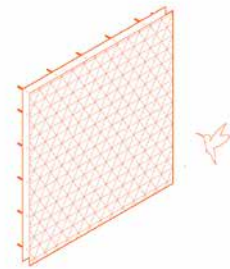
Reclaimed Steel



Glulam



Reclaimed Scaffolding Boards



Felt layer Facade Panel



Roll-Up Storefronts



Porous Paving

Cube Smart - Fitness Space



Cube Smart - Market



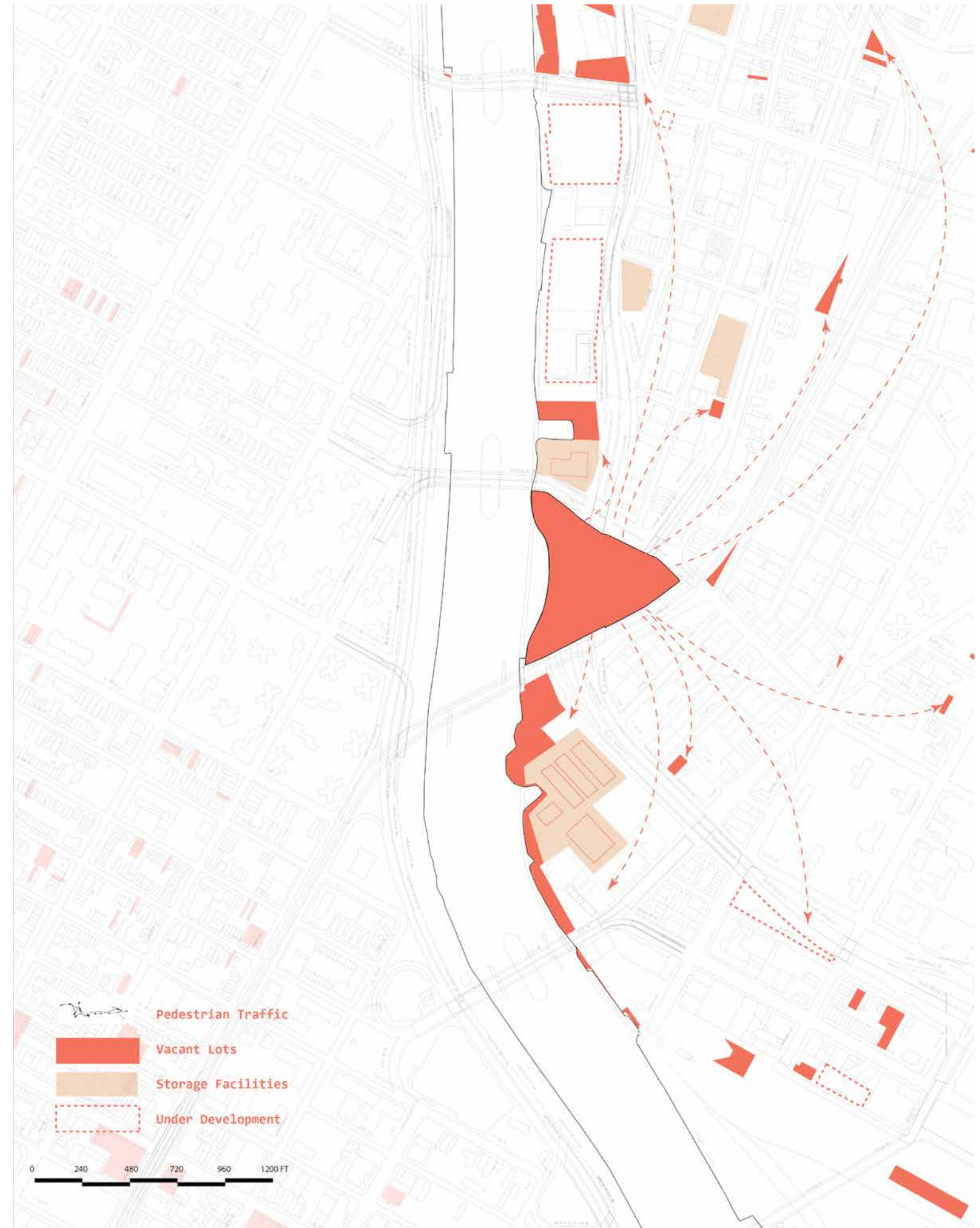
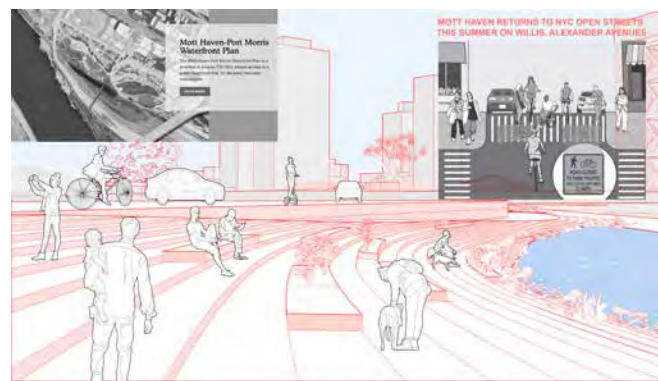
Cube Smart - Aquaponics



Cube Smart - Cowork



Waterfront Park



The Survey

Before starting the design process for this project, we decided it was important to hear from the community that are living around the site to hear what they would what values they treasure in the community and what amenities they would benefit from with the development of a new housing project. Below are the key responses to three significant questions that we asked, which helped us shape a project that would not only enhance the neighborhood but also celebrate its unique cultural fabric. By incorporating the voices of the community, we sought to create a space that genuinely reflects their aspirations and fosters a stronger sense of connection among its residents.



Scan for Full Survey



What is your favorite place in your neighborhood?

The Shopping Boulevard
My home
Botanical Garden and Bronx Zoo.
The Diversity and the Quick Access into the City
Yankee Stadium & Parks
The Gym
The Bronx River that flows nearby, River Park and The Bronx Zoo
Jerome Park Reservoir
Family own food truck
McDonald's
Bars Down 138th Street
The Community Center
Bronx Terminal Market
La Jefa Restaurant
Randall's Island
The East River
Bar
The Entire Neighborhood, but 787 Coffee is different when it comes to the vibes!
787 Coffee
Bodega
NYPL library
Pizza Shop
Cross County Mall
The 1 train

If you could build an extra room in your house, what is it for?

Making a larger family room
Library/ yoga/ office
Room for my kids
Work and relax
Office Space.
So that we could all have our own room
Office space and nursery or a room for myself
Living room, two more bedrooms and extra bathroom
Storage room
To sleep
A photography studio and a music studio
An extra bedroom
Myself
Living room
For myself. Privacy
Yes I would make more rooms for my family and a bigger kitchen Gym
A study, a quiet place.
Prayer room
My niece
Peace. Kind of like a zen space.
Maybe a separate room dedicated to relaxation.
Gaming room
Art studio
Bathroom
My games or my dog

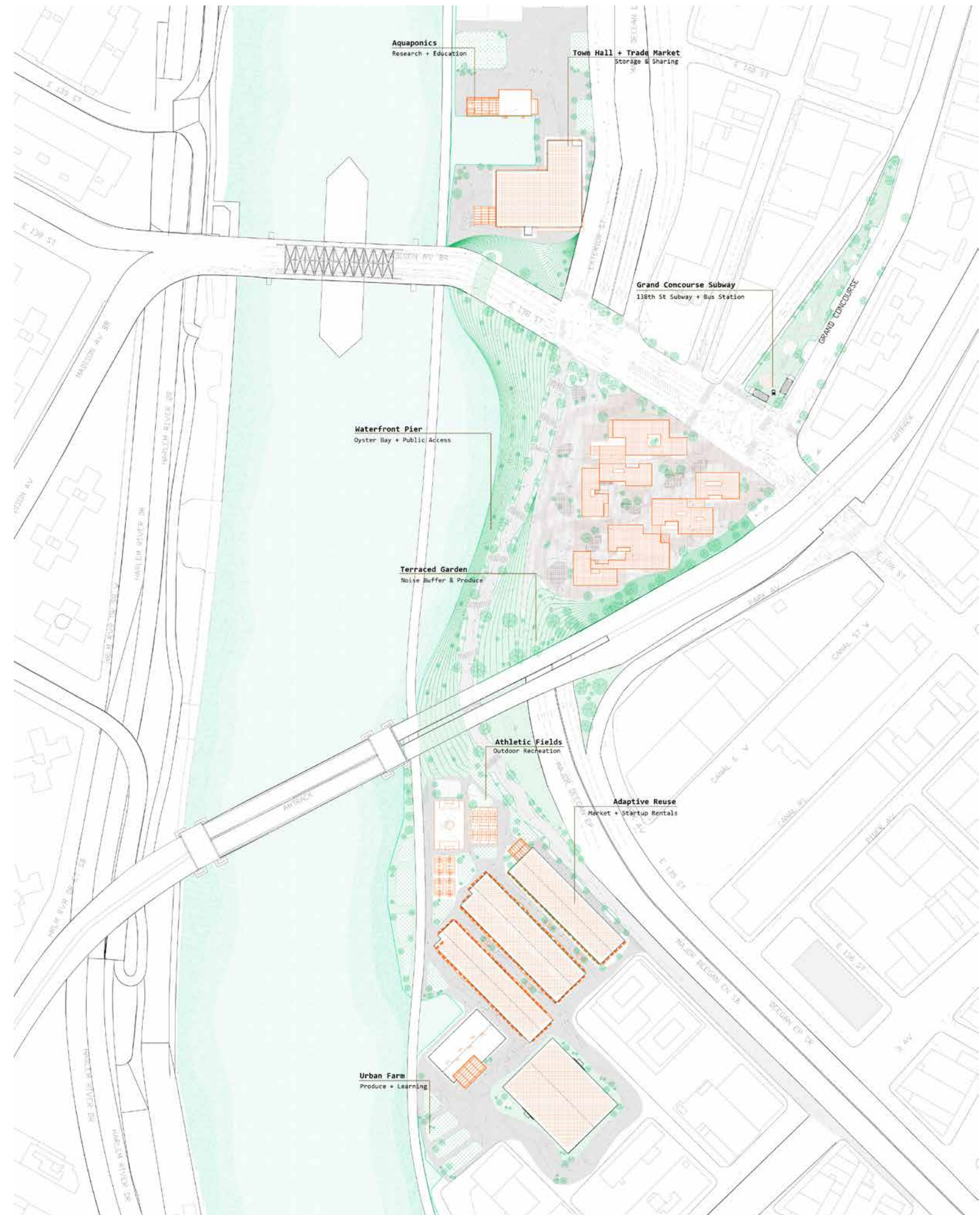
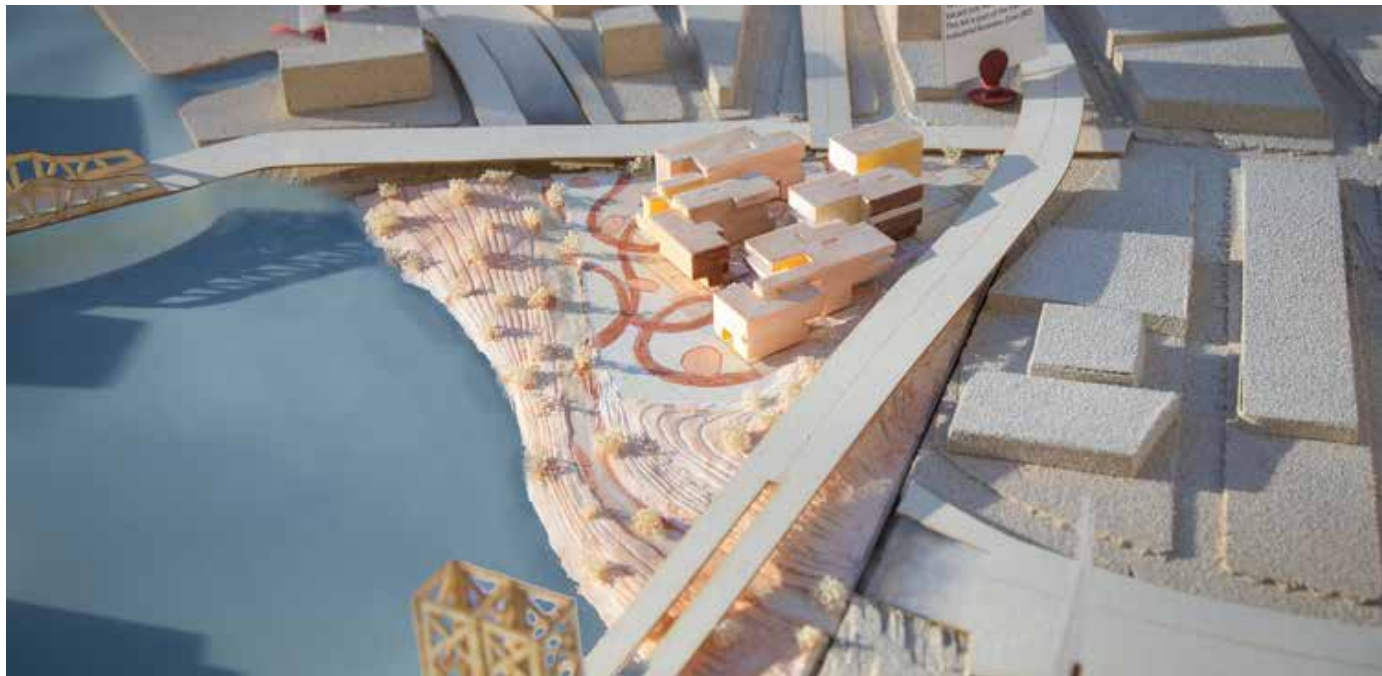
What service do you feel is missing in your neighborhood?

Health services
A library!!!! The closes one is like 2 train stops plus 10 min walk
Clothing stores
Restaurants
Entertainment for kids
Closer Amenities
Closer Delis
Fitness Locations
Community Space
Some Better Restaurants
Therapy Places
Safety
Family Restaurants
More EBT Food Stamps for Big Family's
Sports programs for kids
A Gym, Theater.
Community center
Pet Hospital
A Community Center for Kids
Safe Active Spaces. There's a lot of green space that is blocked off by fences and I think without the fences a lot of these spaces can be turned into more playground, physical activities, social spaces.
Cheaper Rent; GROCERY STORES; More Affordable Eateries; More Cultural Activities
Healthy Food Options
Cleaning services. The streets are terribly dirty with trash.
There need to be more outreach so that residents are aware of what help are being offered in the community.
Dispensary

Phase II: Onfill

Phase II - The construction of co-living housing units follows the completion of the new urban community. The massing of the housing project is carved by invisible forces of its context: noise, orientation and views, sunlight and most importantly, connectivity to enhance pedestrian accessibility and linking the waterfront established in phase I. The access routes negatively carves the architecture from the outside in, with primary open street (artery) and secondary (veins).

The housing massing consists of seven interconnected buildings with a porous ground floor open to the public. The paving patterns and materiality wraps from the horizontal planes to vertical surfaces in varying colored zones as one walks through the plaza.





Section at Social "Artery"



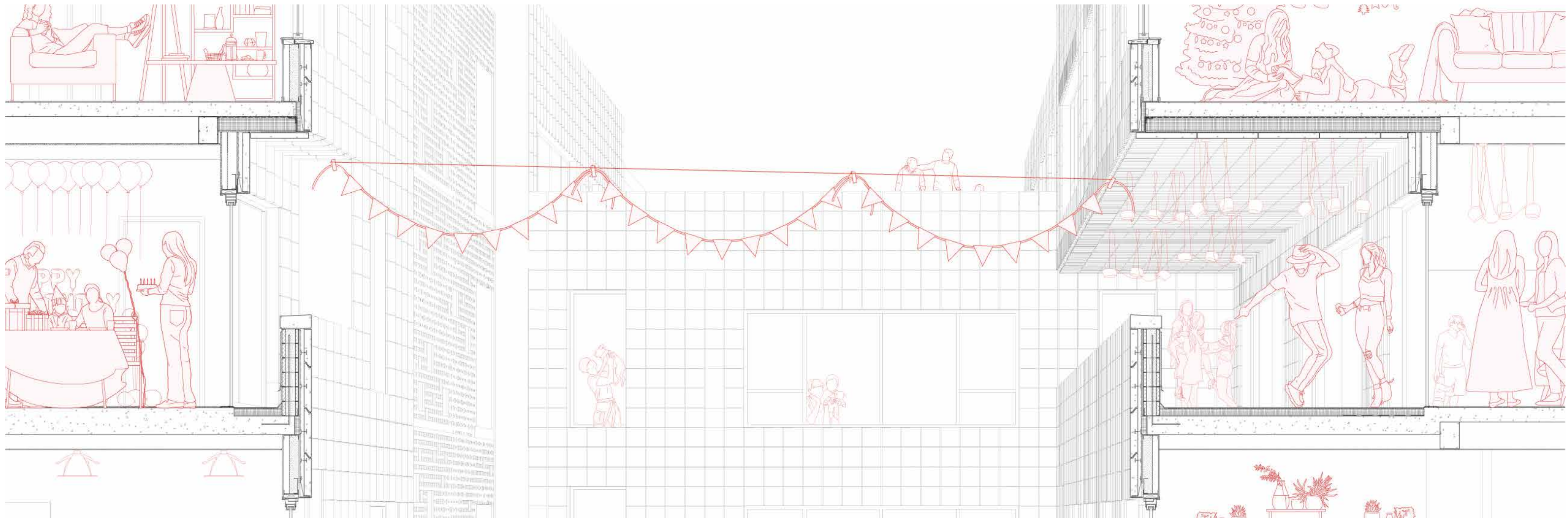
Section at Social "Vein"



Plaza Level Rendering



Birdseye Rendering at "Vein"

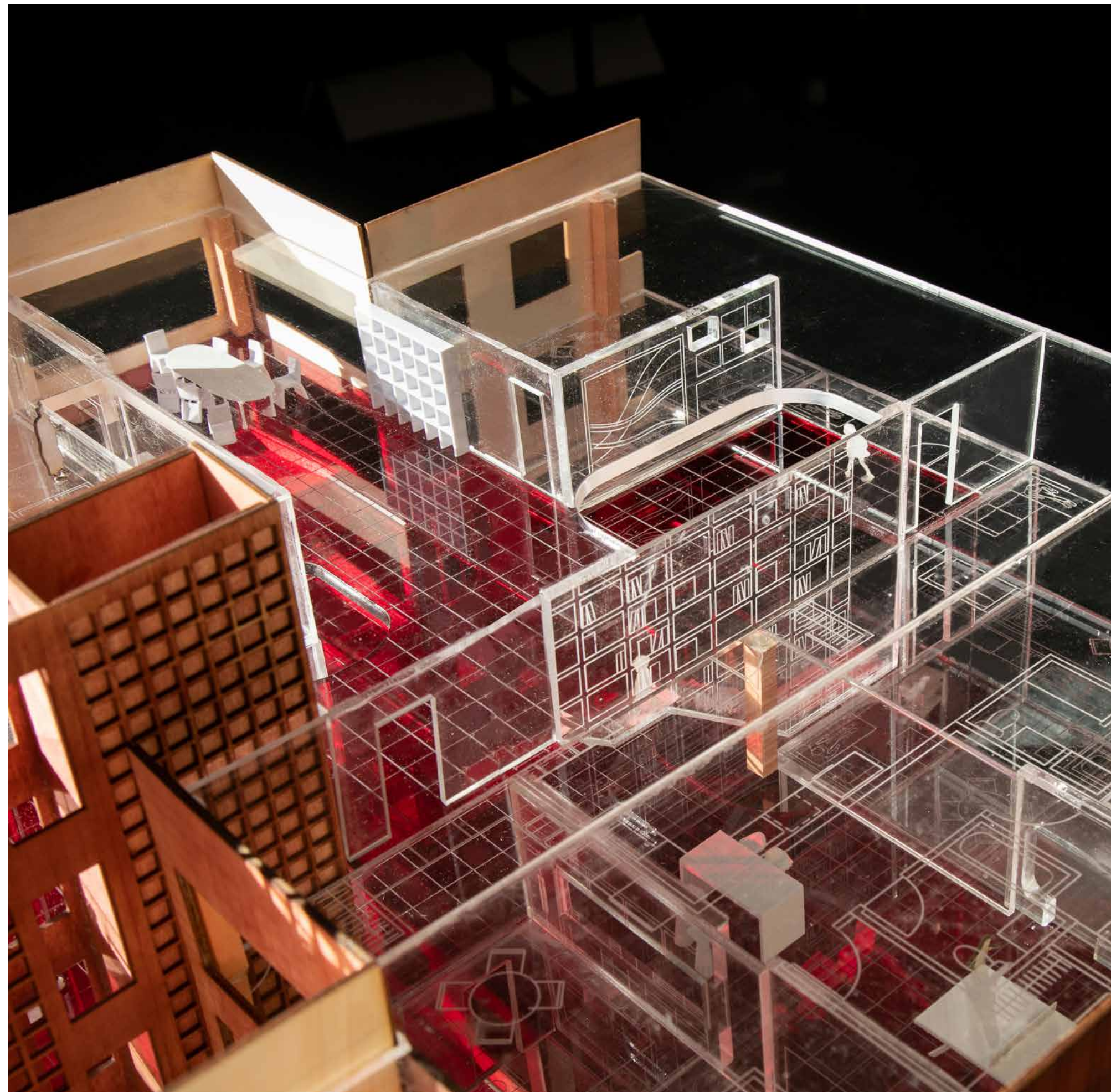


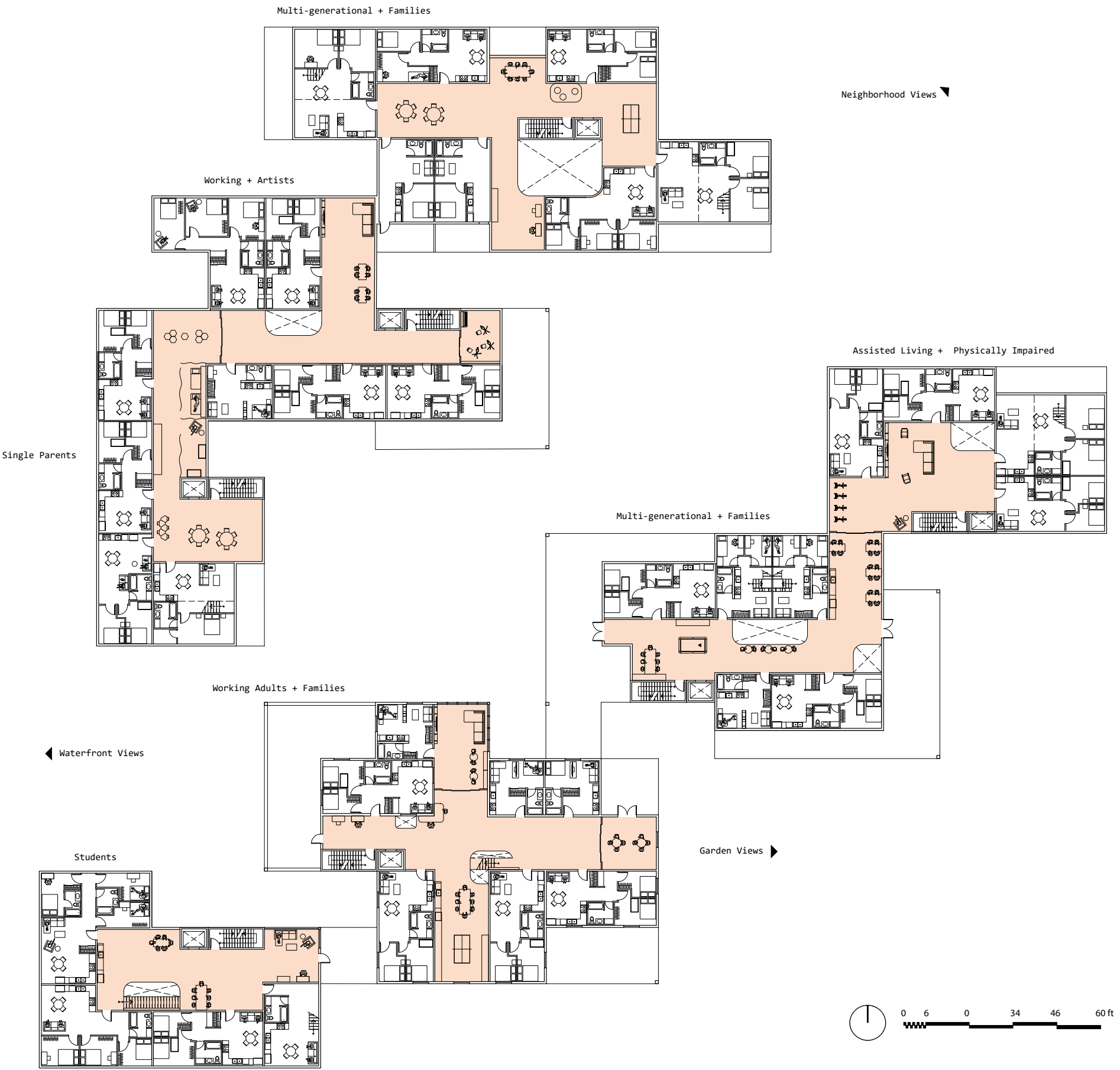
Detailed Facade Section

Phase III: Within

At the heart of each building, skylight punctures through the darkest cores where semi-private social/work spines serve as flexible living rooms expanding the confines of fully private units. These shared living and outdoor spaces enhances interactions and mutual support between similar social groups, and defy the traditional dark corridor.

The housing units are based on a 18-ft grid that allows for a variety of living typologies, where personal customization are rendered affordable. These typologies range from a cozy studio apartment to larger and more communal duplexes. They typology types were derived from a primary survey we conducted asking the resident of the Mott Haven community what they would want in a housing project and the living situations that they experience currently. From this survey we learned the intergenerational is no limited to blood relations but can expand the social norms and these unit help to foster that environment.





Communal Building Cores



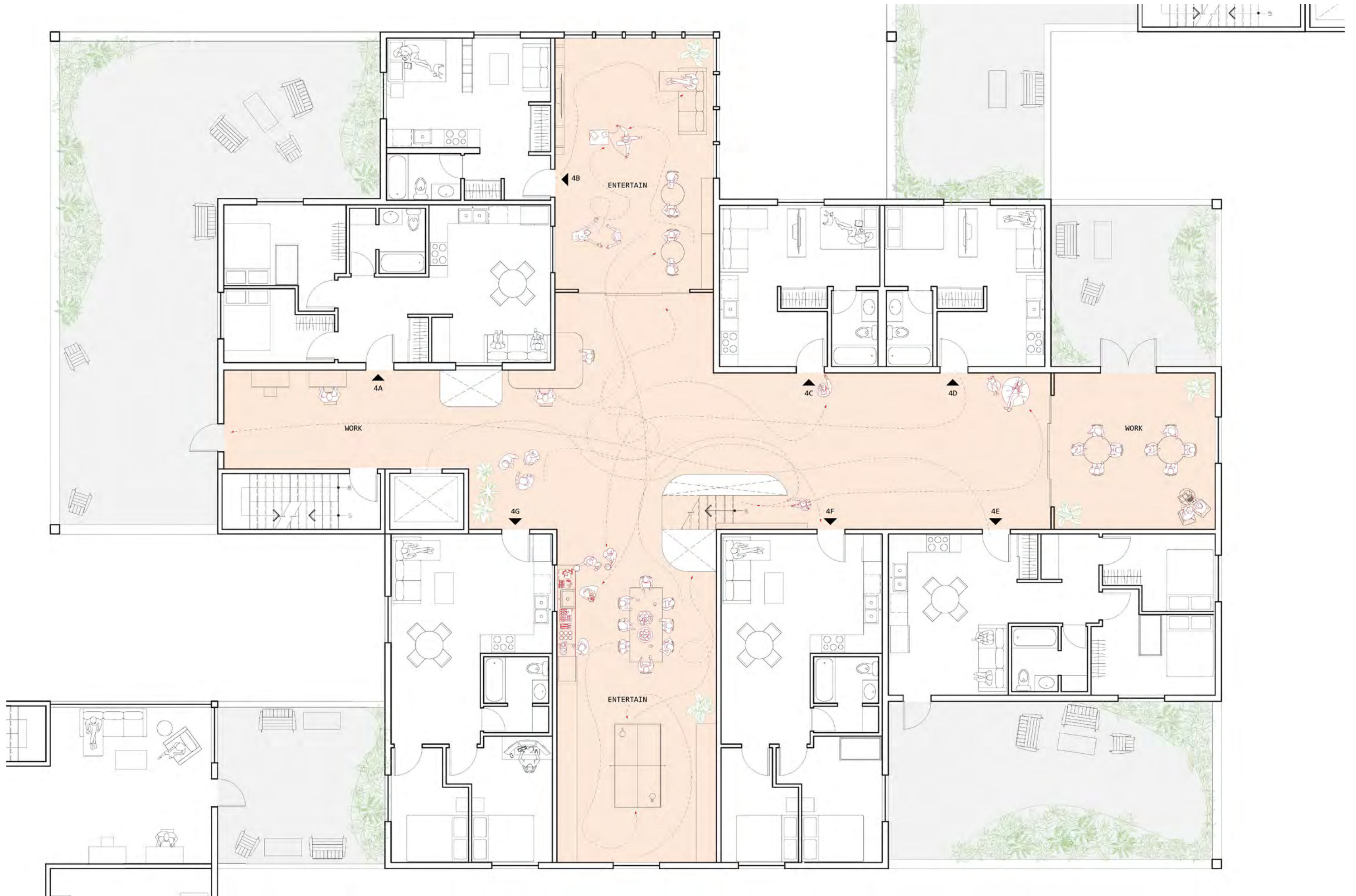
Single Parents Core



Working Adults + Families Core

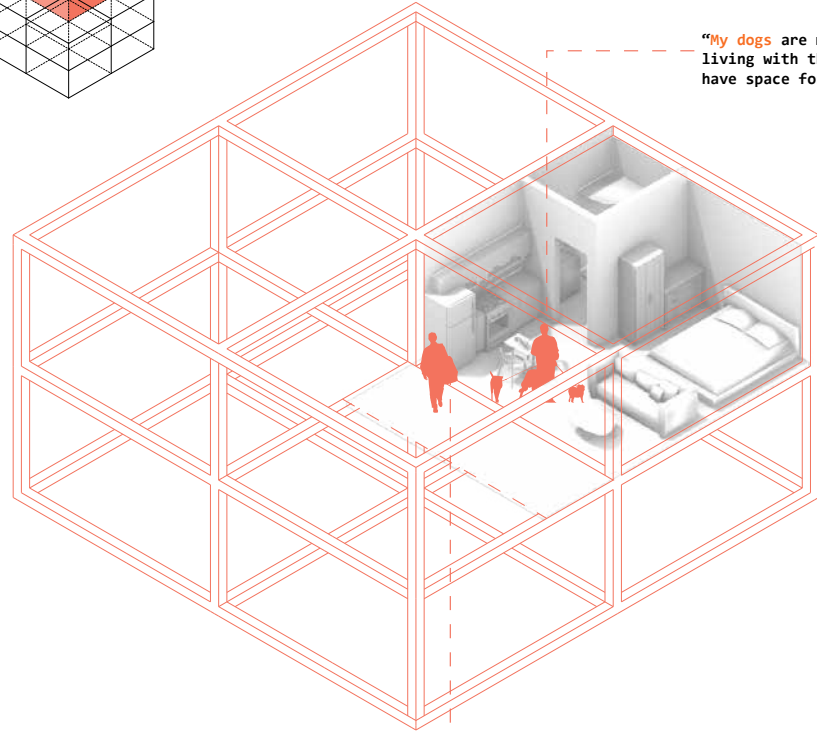
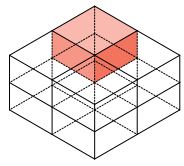


Co-Working Core



Working Adults + Families Building 4th Floorplan

"Cozy Life"



"My dogs are my family - I love living with them. As long as I have space for them I am okay"

"I am antisocial and I love having my own space my I want to be alone"

"My privacy is my haven and that's why I live alone."

"I came to NY for independence but now my siblings keep coming to visit and have to share my couch"

"We just got married and love our cozy studio"

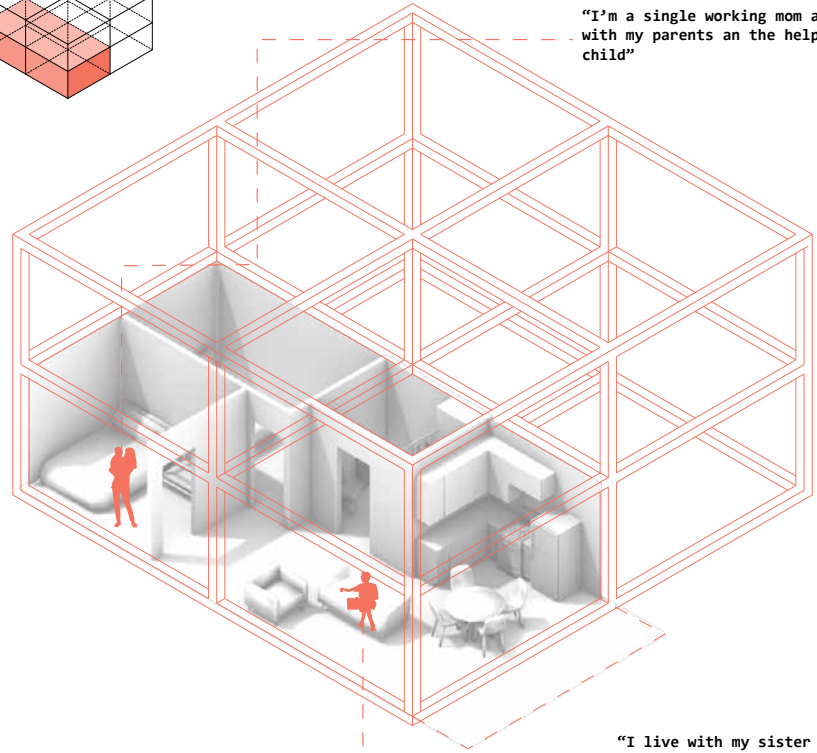
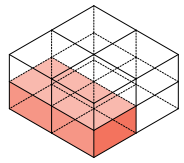
"I'm an artist who uses my studio for both work and sleep"

"I'm a student on student loan and spend my time with my aunt who travels often"

"I'm in New York for the semester but couldn't find a dorm in time. My friend offered to have me stay on the couch until I find an apartment."

"I'm a student on student loan and spend my time with my aunt who travels often"

"Dual Life"



"I'm a single working mom and lives with my parents an the help with my child"

"I'm living with my son in law's parents after my partner passed away. We make great companionship and support each other's disabilities."

"My boomer parents live in the adjacent room so I can help with their needs and enjoy our time together"

"We are 3 college students sharing the apartment together, and we really enjoy the community kitchen in the common space."

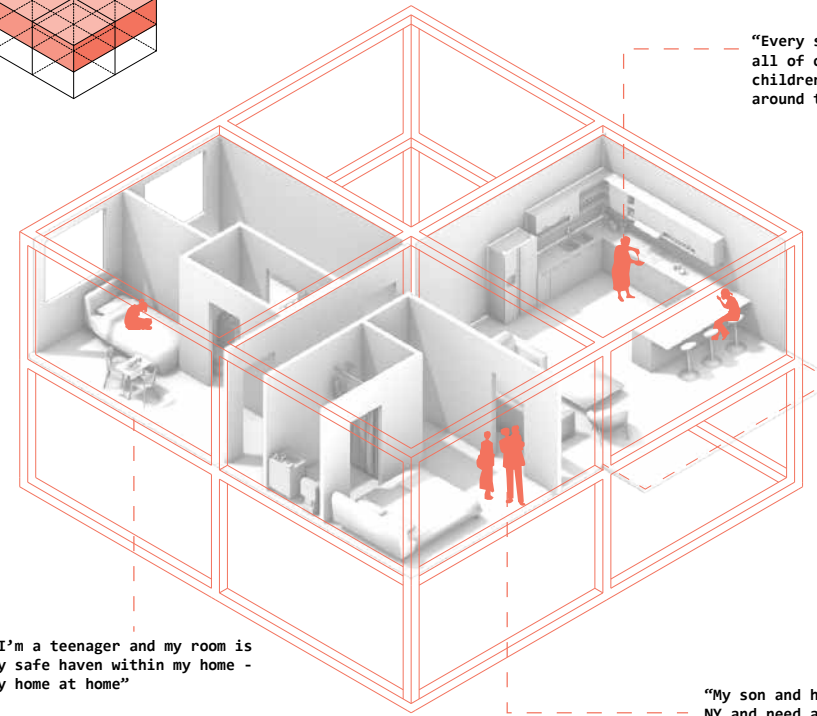
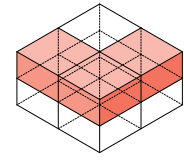
"I'm a single working mom and lives with my grandparents an the help with my child."

"I use my extra room for peace. Kind of like a zen space."

"I'm growing old so my children are taking care of me."

"I live with my sister and her baby and help them out"

"Host Life"



"My older sister is at college, I get to use her room as a game room now."

"We have a lot of kids and we host them until they are old enough to leave"

"Every summer/winter we host all of our children and grandchildren in our house from around the country/world."

"My boomer parents live my family and I so we can help with their needs and enjoy our time together."

"I always want to have a bigger kitchen. A place to entertain my guests"

"We are empty nesters that now rent spare rooms to travelers or students studying abroad"

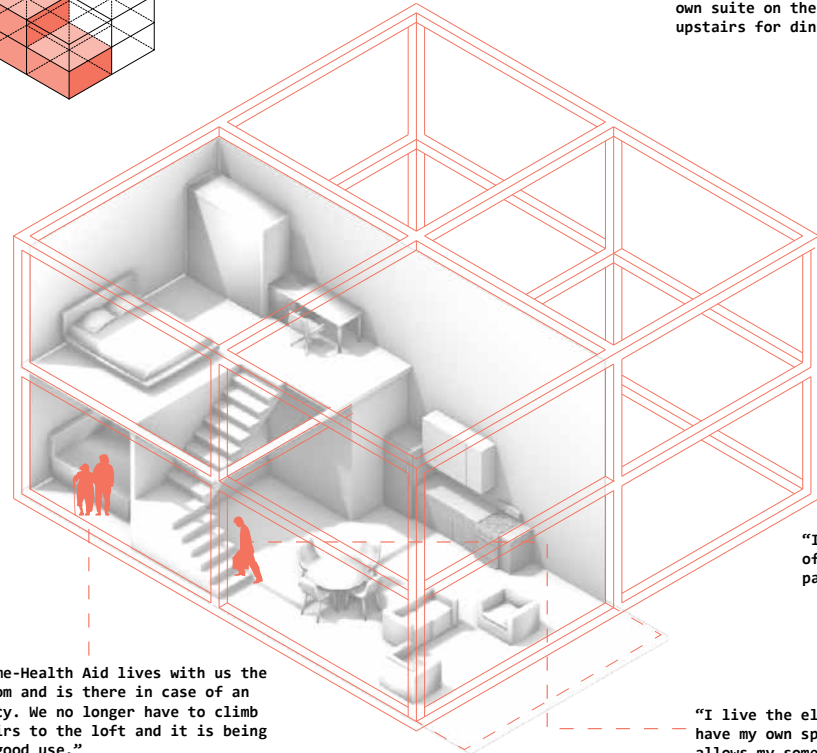
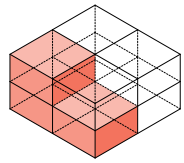
"I'm moving the NY for school but couldn't get housing - a family friend is willing to host me"

"I'm a teenager and my room is my safe haven within my home - my home at home"

"My son and his family are migrating to NY and need a place to stay while they get settled and find a space"

"My kids moved out, so I transformed their room into my own at-home gym."

"Loft Life"



"My young adult child needs their own space to feel more independent so they get their own suite on the ground level but can walk upstairs for dinner."

"I use my lofted space for peace. Kind of like a zen space."

"My partner and I live in the loft but we rent our room on the ground level for additional income"

"I'm moving the NY for school but couldn't get housing - a family friend is willing to let me stay in their loft."

"I love having my parents live with me and letting them have their own space."

"I'm moving the NY for school but couldn't get housing - a family friend is willing to let me stay in their loft."

"I'm a new born into this multi-generational family of 4, I sleep with my parents at night and my grandparents take care of me in the day."

"I get to sleep in my peaceful lofted space and in the daytime I got downstairs to my own office area."

"Our Home-Health Aid lives with us the loft room and is there in case of an emergency. We no longer have to climb the stairs to the loft and it is being put to good use."

"I live the elderly couple I work for and have my own space to work/study and it allows my some privacy and makes me feel at home."

"I use my lofted space and balcony are dedicated to relaxation."

What do you value within your community?

"The concrete park, also people around me always look out for me"

"Safe active spaces. There's a lot of green space that is blocked off by fences and I think without the fences a lot of these spaces can be turned into more playground, physical activities, social spaces."

WATERFRONT/CITY VIEWS

CUBE SMART

FOOD TRUCK/ NIGHT MARKET FROM LOCAL VENDORS

What is your favorite place in your neighborhood?

"Family own food truck"

"Some of the parks and areas to walk around"

"The Park"

TERRACED ACCESS FROM HOUSING PLAZA TO WATERFRONT



Forsyth School of Arts

For: *The Artists of the Lower East Side*

Year: Spring 2022

Studio: Core II: The Environment as a Third Teacher

Professor: Erica Goetz

Location: 198 Forsyth Street, New York, NY, 10002

Time Frame: 14 weeks

Description: Forsyth Art School integrates art-making in the curriculum not only at the classroom level but at the community level. Allowing the opportunity for both the students and community to have agency in how their physical environment looks is a critical component of the school. Forsyth Art School is a safe haven where a community of creative thinkers and dreamers can express their emotions, thoughts, and dreams to the world.

Media: Rhino, AutoCAD, Lumion, Photoshop, Illustrator

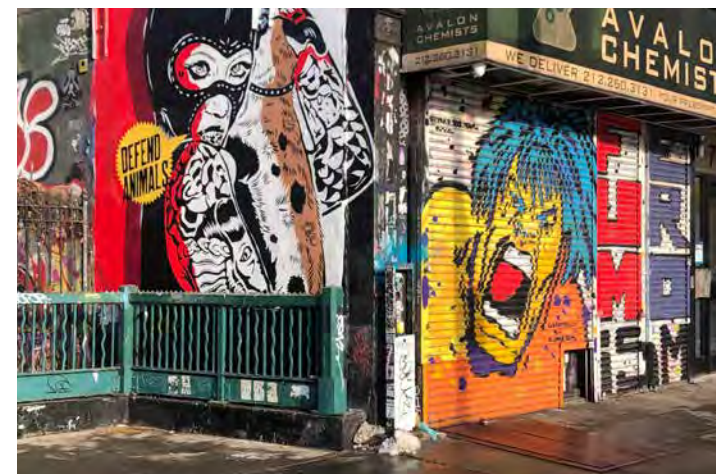


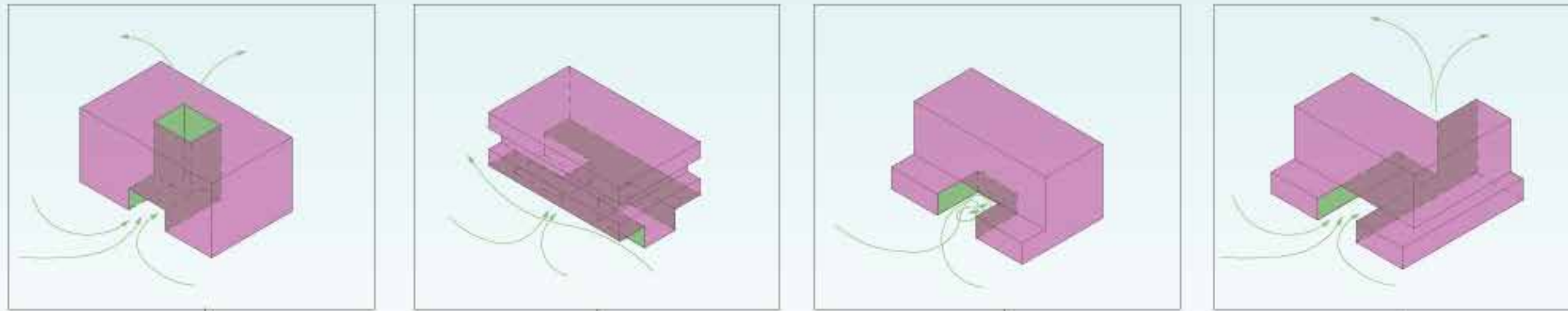
Site Level

The Lower East Side, where our site is located, has become one of New York's most important art districts in recent years. From "hole in the wall" galleries and street murals, the community has taken agency in how their built environment looks through the expression of art.

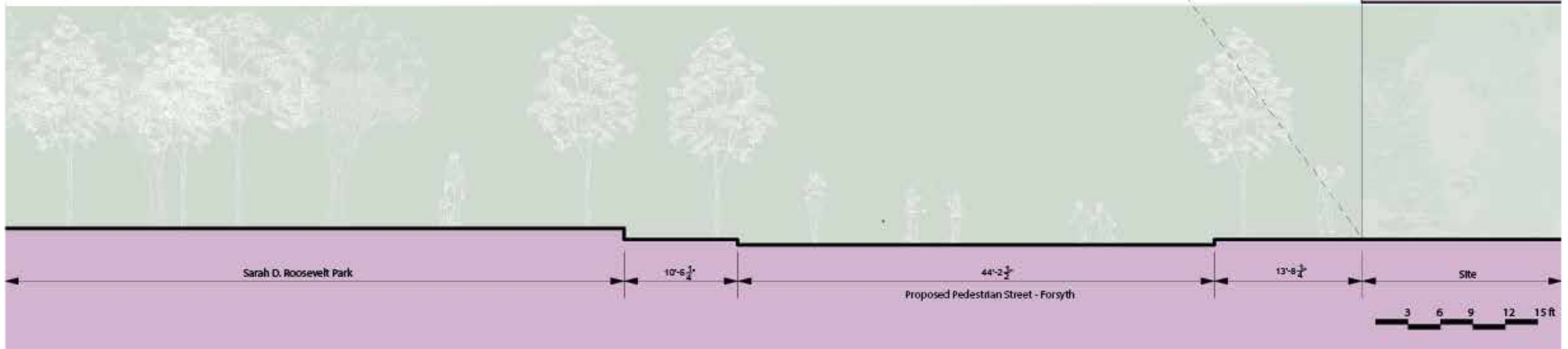
When I first visited the site location, I was struck by the array of art murals populating the site and how the community comes together to create art.

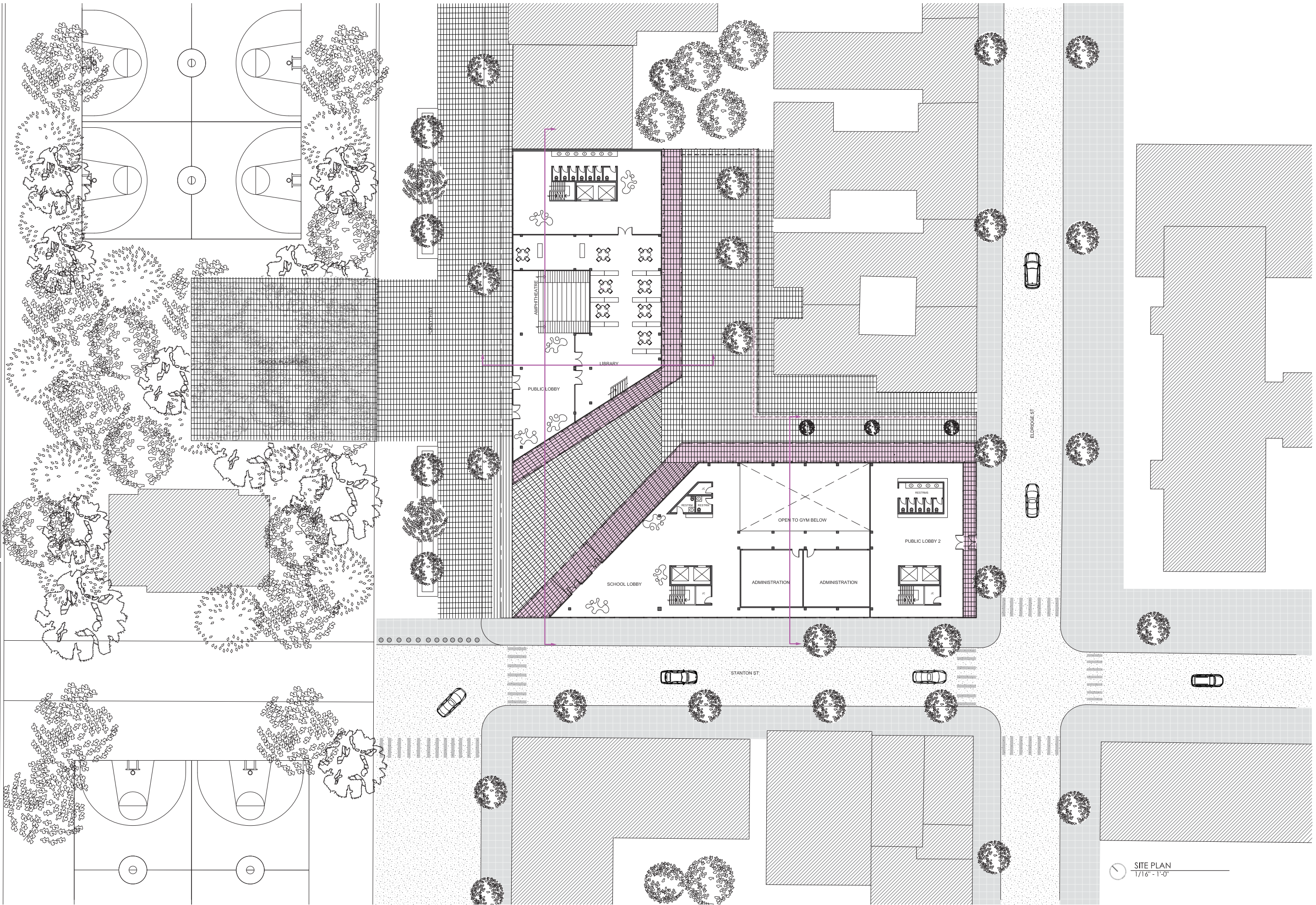
The new Forsyth School of Arts will integrate the school community and the neighborhood together, encouraging a transparent pedagogy where the students will learn from their community, and vice versa, through art.



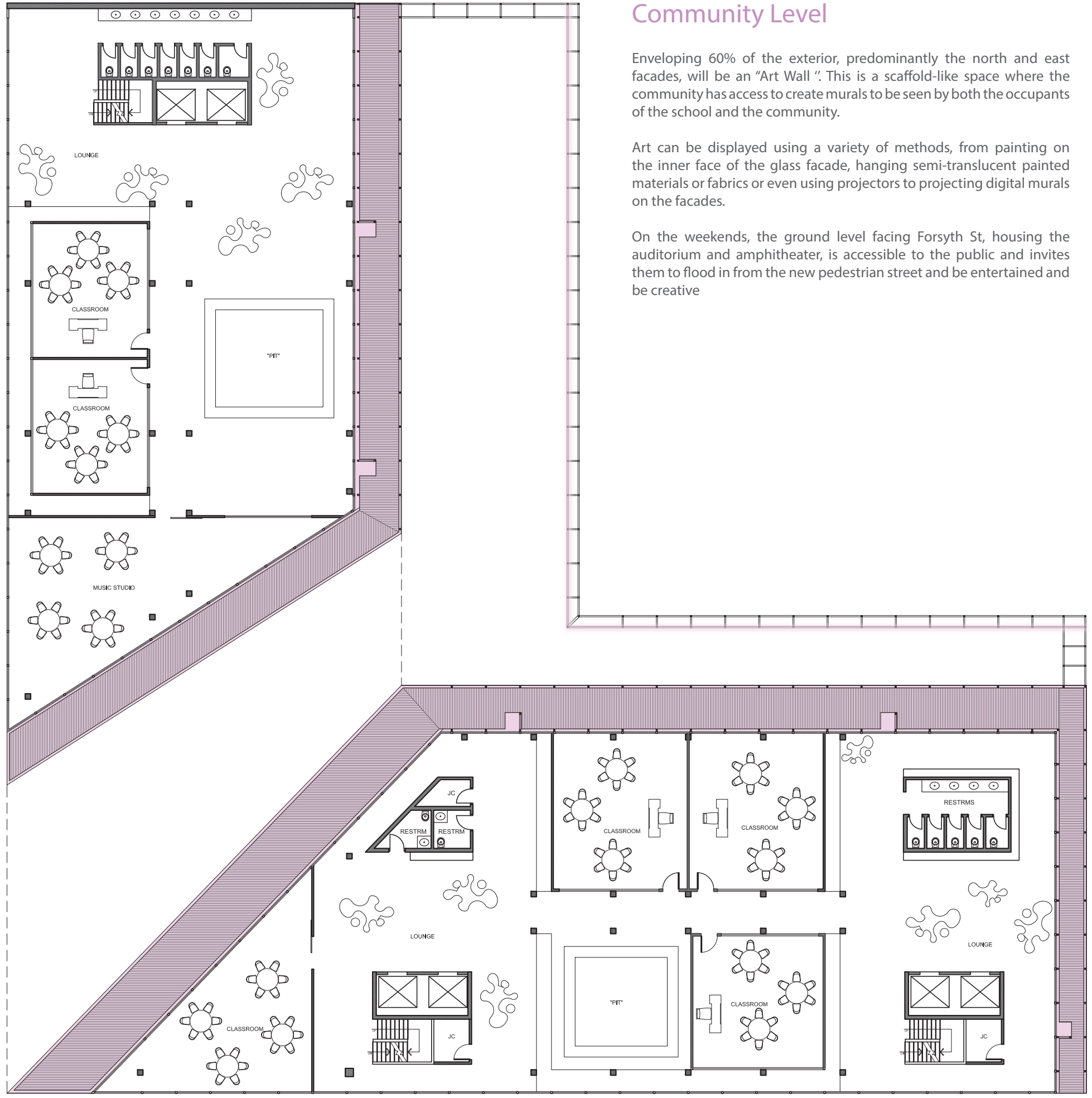


With a new Forsyth pedestrian street adjacent to the site, I want to open up the massing to create an inviting entry that leads to the rear of the site, where visitors can experience art created by the community.






SITE PLAN
 1/16" = 1'-0"



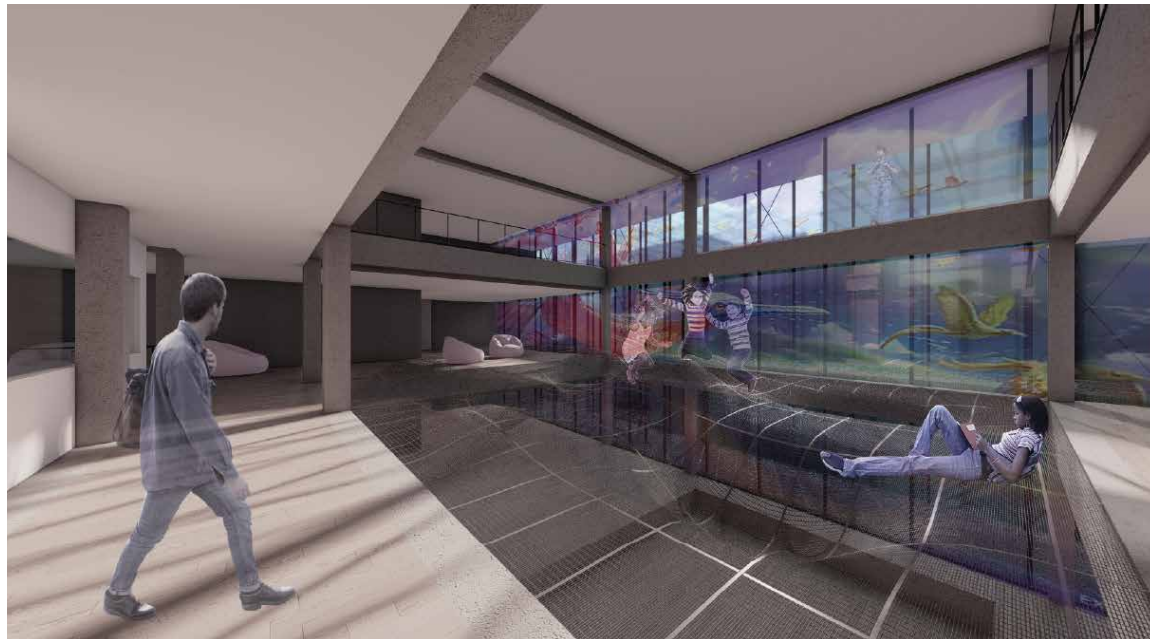
Community Level

Enveloping 60% of the exterior, predominantly the north and east facades, will be an "Art Wall ". This is a scaffold-like space where the community has access to create murals to be seen by both the occupants of the school and the community.

Art can be displayed using a variety of methods, from painting on the inner face of the glass facade, hanging semi-translucent painted materials or fabrics or even using projectors to projecting digital murals on the facades.

On the weekends, the ground level facing Forsyth St, housing the auditorium and amphitheater, is accessible to the public and invites them to flood in from the new pedestrian street and be entertained and be creative

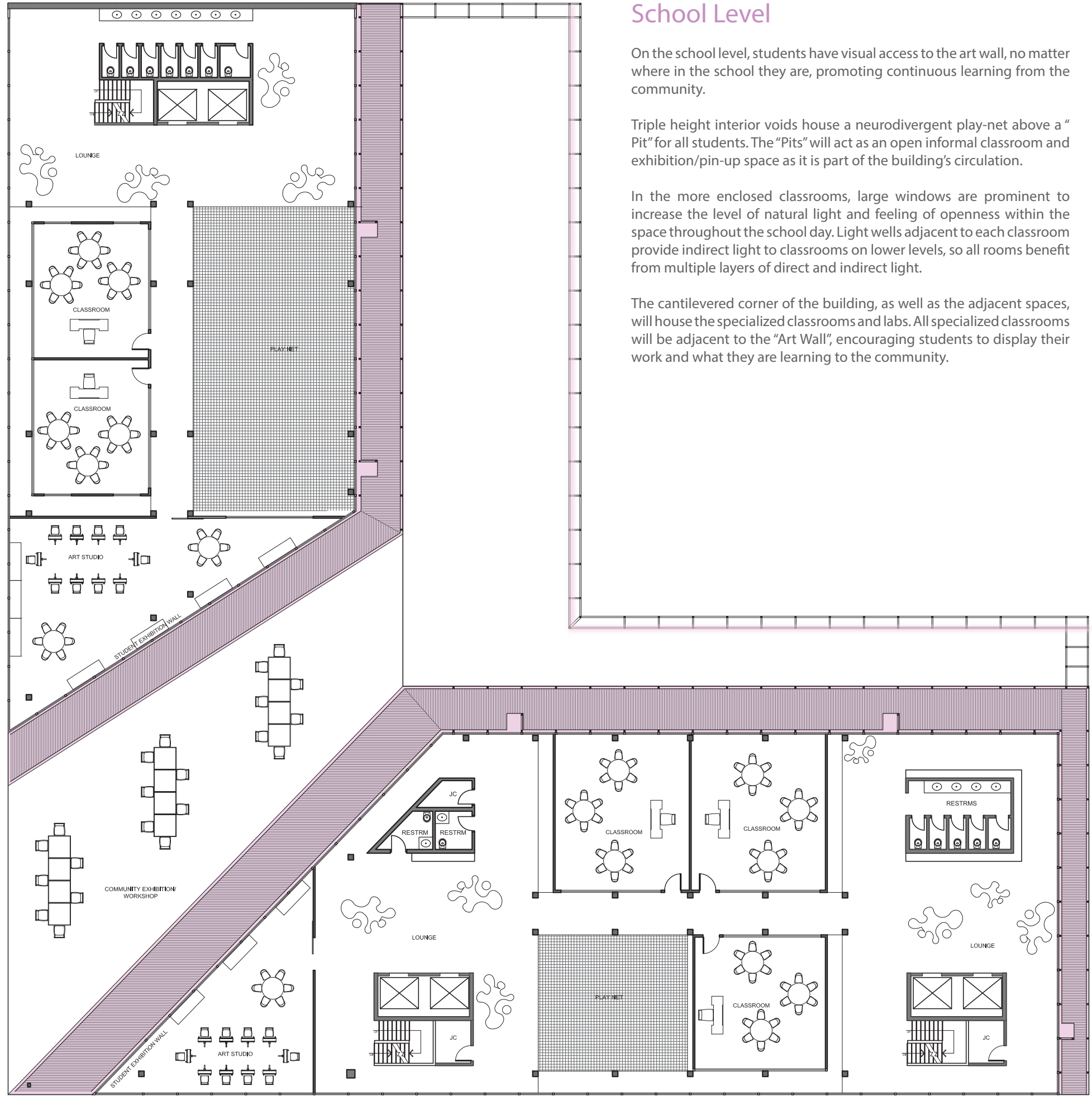
Neurodivergent Play-net



Typical Classroom



Light well Classroom/Lounge



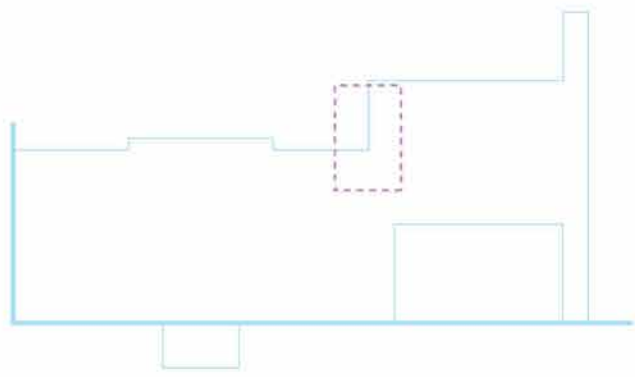
School Level

On the school level, students have visual access to the art wall, no matter where in the school they are, promoting continuous learning from the community.

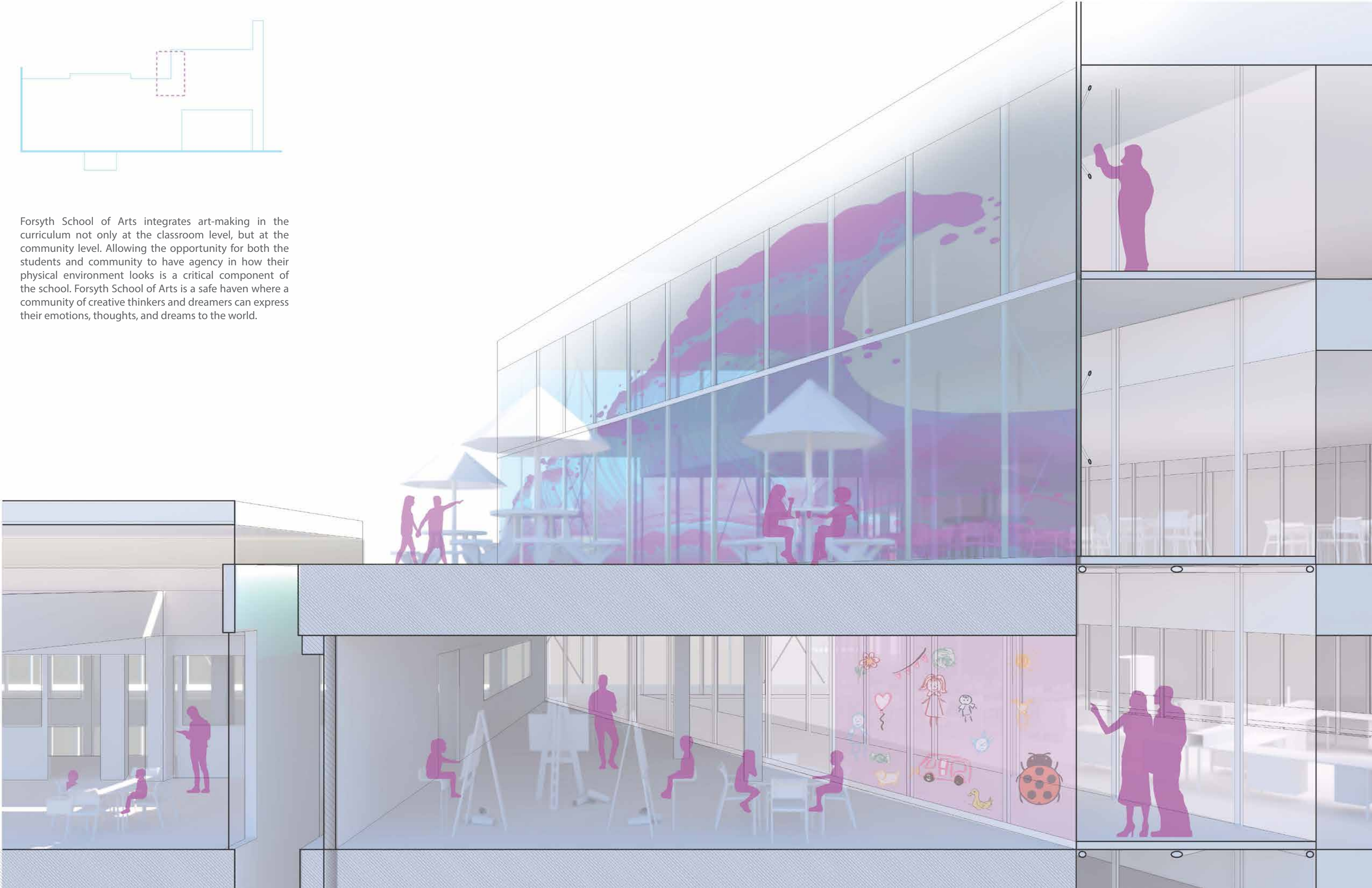
Triple height interior voids house a neurodivergent play-net above a "Pit" for all students. The "Pits" will act as an open informal classroom and exhibition/pin-up space as it is part of the building's circulation.

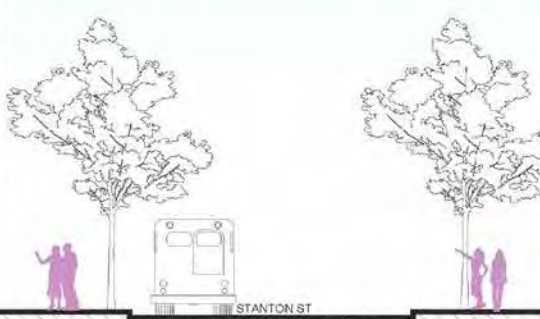
In the more enclosed classrooms, large windows are prominent to increase the level of natural light and feeling of openness within the space throughout the school day. Light wells adjacent to each classroom provide indirect light to classrooms on lower levels, so all rooms benefit from multiple layers of direct and indirect light.

The cantilevered corner of the building, as well as the adjacent spaces, will house the specialized classrooms and labs. All specialized classrooms will be adjacent to the "Art Wall", encouraging students to display their work and what they are learning to the community.



Forsyth School of Arts integrates art-making in the curriculum not only at the classroom level, but at the community level. Allowing the opportunity for both the students and community to have agency in how their physical environment looks is a critical component of the school. Forsyth School of Arts is a safe haven where a community of creative thinkers and dreamers can express their emotions, thoughts, and dreams to the world.





STANTON ST



Site Model at 1/16" = 1'-0"



Dyckman Urbanisms

For: *The Inwood Community*

Year: Fall 2021

Studio: Core I: Broadway Stories

Professor: Josh Uhl

Location: Dyckman Park, Inwood, NYC

Time Frame: 11 weeks

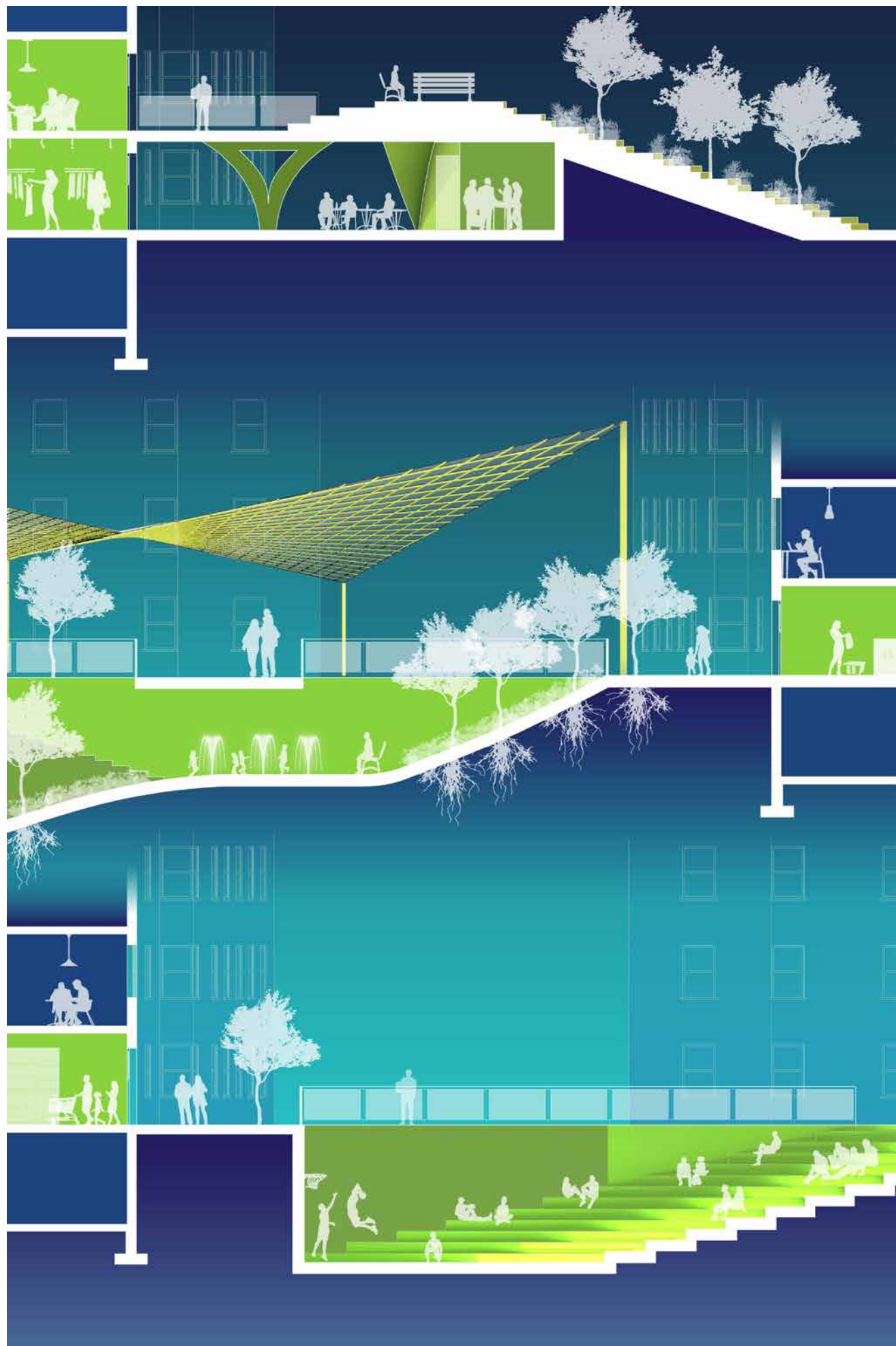
Description: New York City: the city where dreams are made. But until most get to their dreams they can only afford to live in low-income housing communities that are isolated from the rest of the neighborhood. To make matters worse, those housing communities are located in undesirable areas that are prone to violence, industrial toxicity, and flooding. The Dyckman Houses are located in a low-lying area of Inwood NY, adjacent to the East River. The existing ground plane consists of a flat terrain that would allow water to flood the housing complex, displacing many residents. And the “tower in the park” concept that it adapts, isolates the community from the larger Inwood neighborhood. How can we help them? This new Dyckman Urbanism creates new topographical typologies that act as a hybrid between storm water mitigation, shoreline remediation, and urban revitalization. It is a space for the community to come together and be connected while being resilient for future generations to come.

Media: Rhino, Photoshop, Illustrator, Lumion, Canary

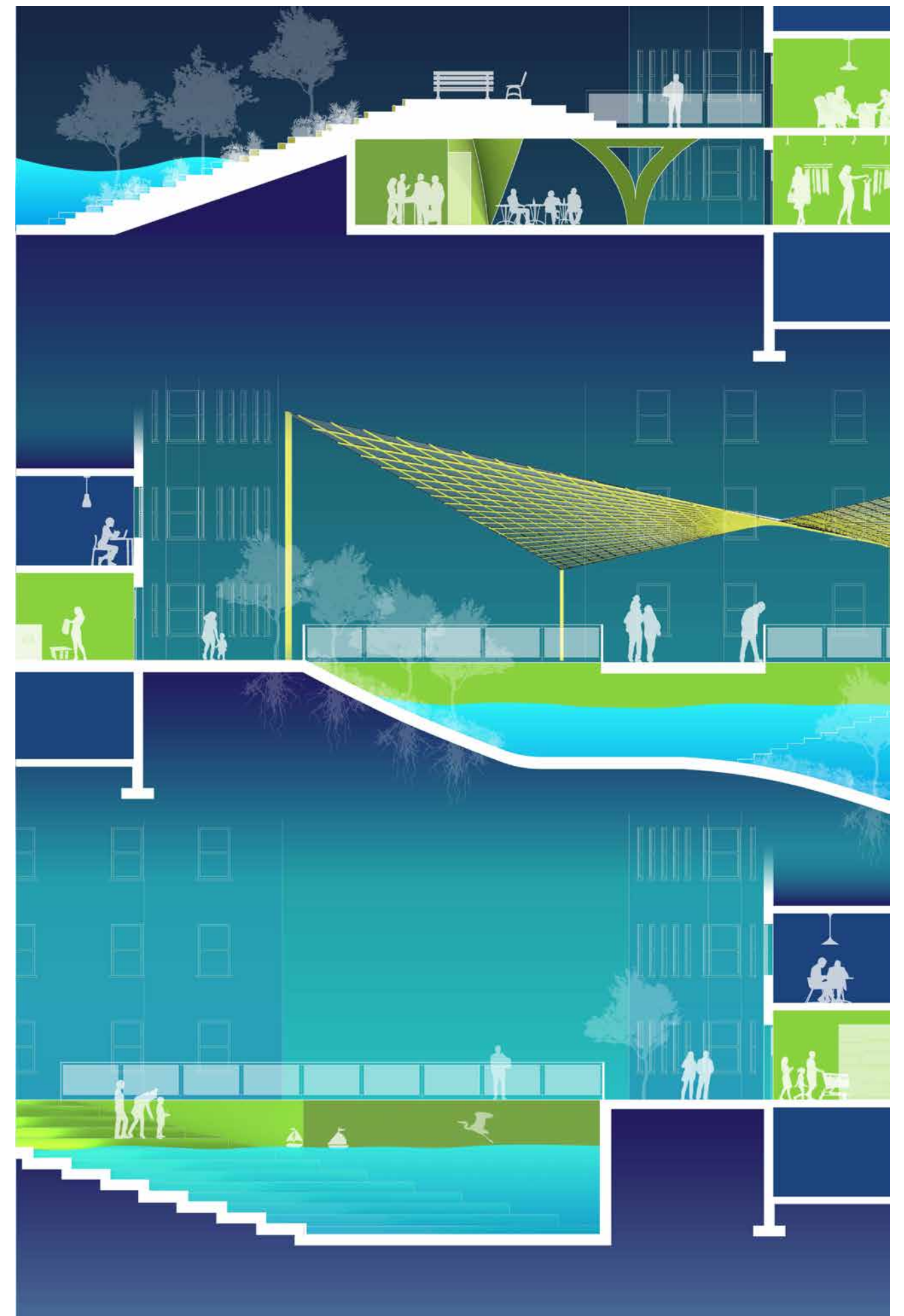


Scan for Project AR Model





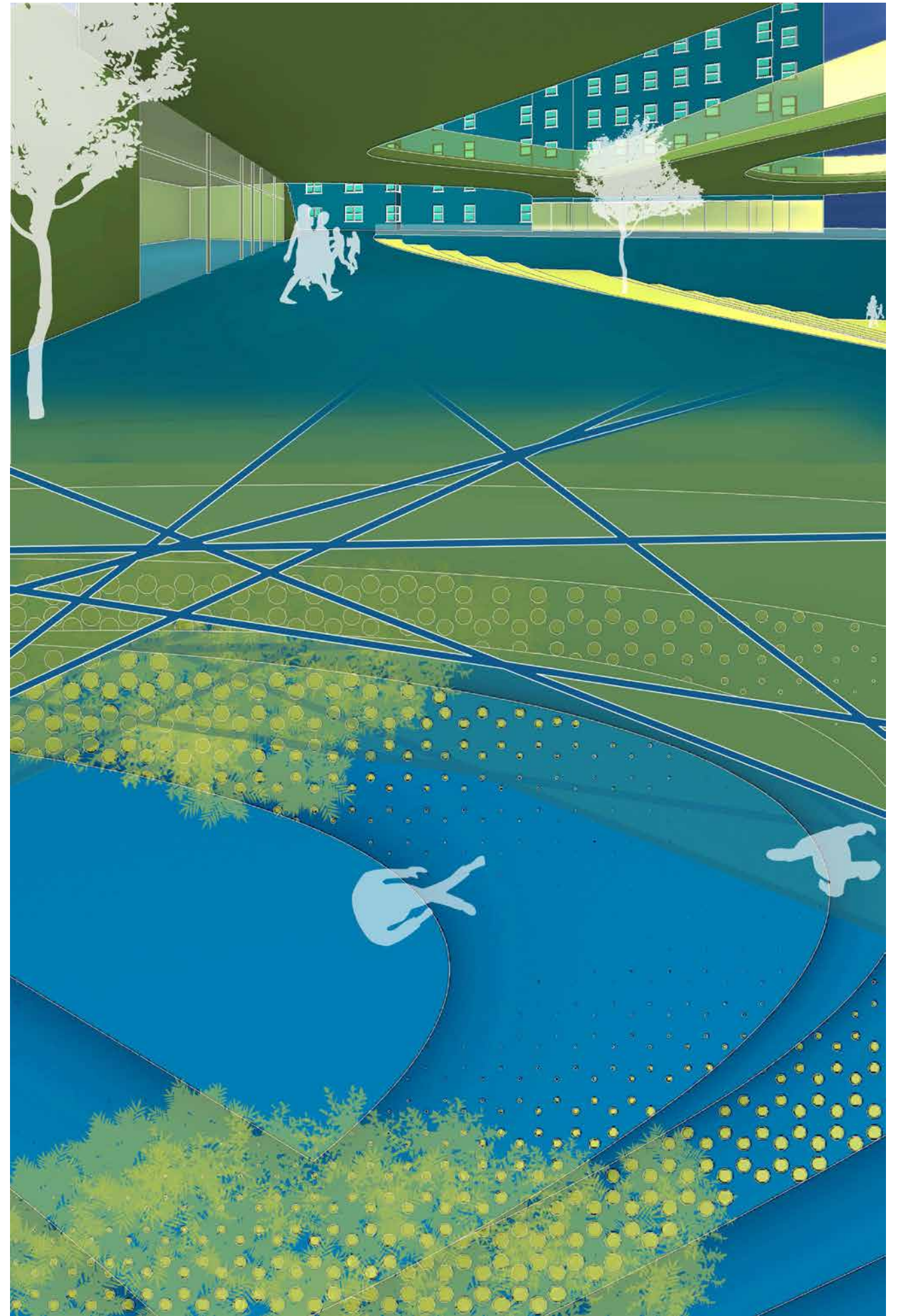
Urban Typologies Dry: Berm, Soft Park, Amphitheater Court



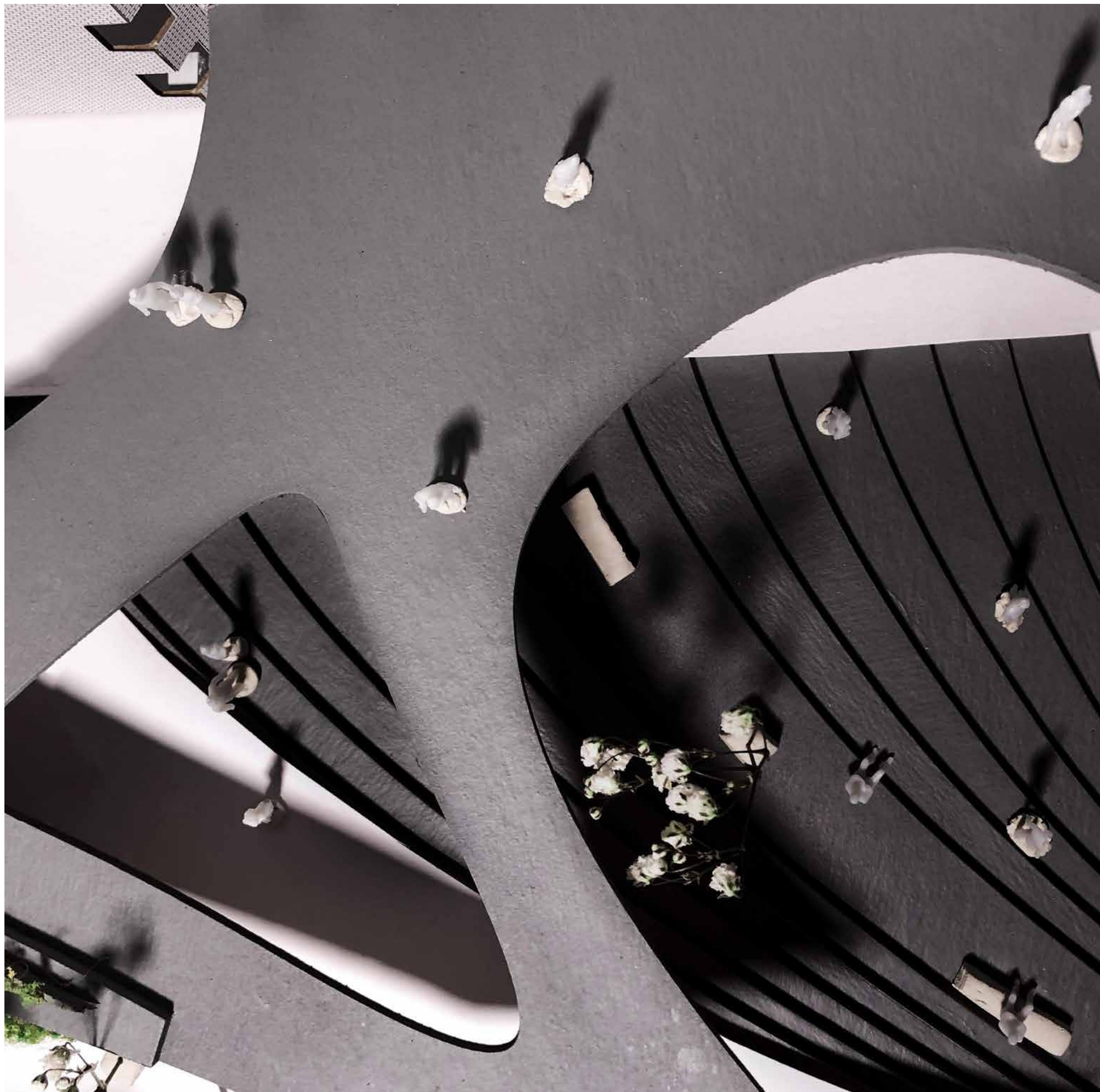
Urban Typologies Flooded: Berm, Soft Park, Amphitheater Court



Plaza Level at Berm and Amphitheater Court



Plaza Level Under Bridges and Above Berms



Experiential Massing Photography



1:1 Scale Detail Model of Step Planters

New York City in Black + White

For: *Seeing More to NYC*

Years: Fall 2021 + Spring 2024

Studios: Core I: Broadway Stories & Architectural Photography

Professors: Josh Uhl + Michael Vahrenwald

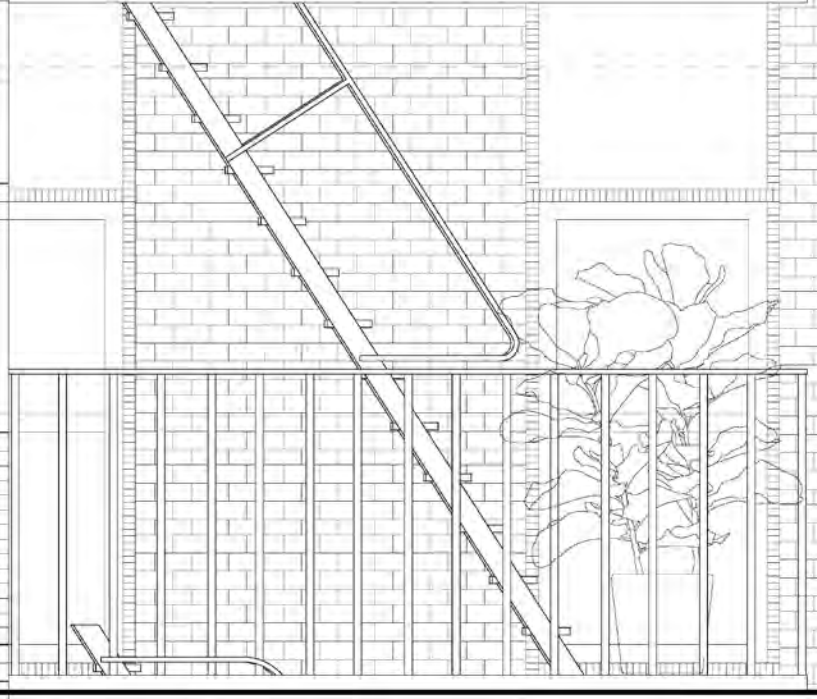
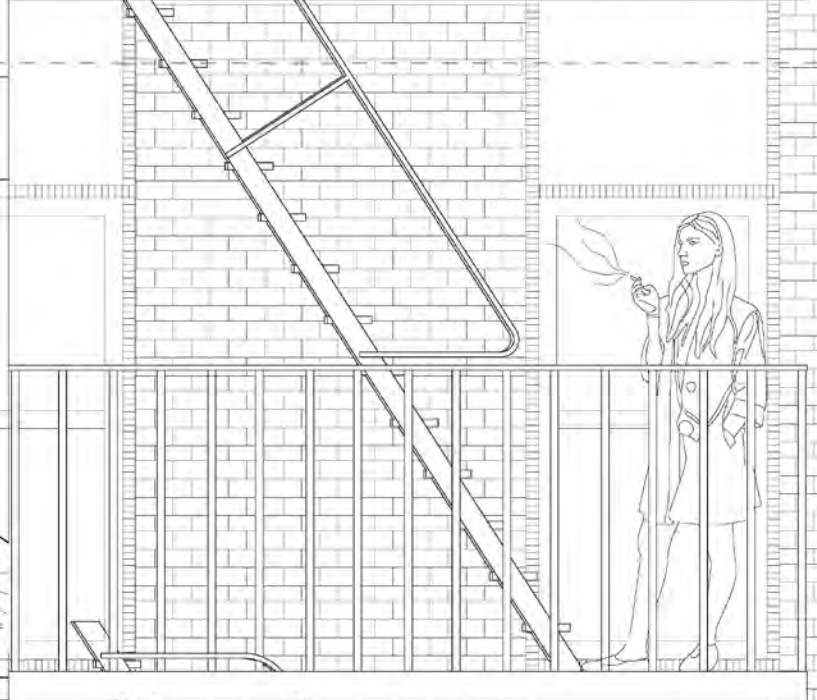
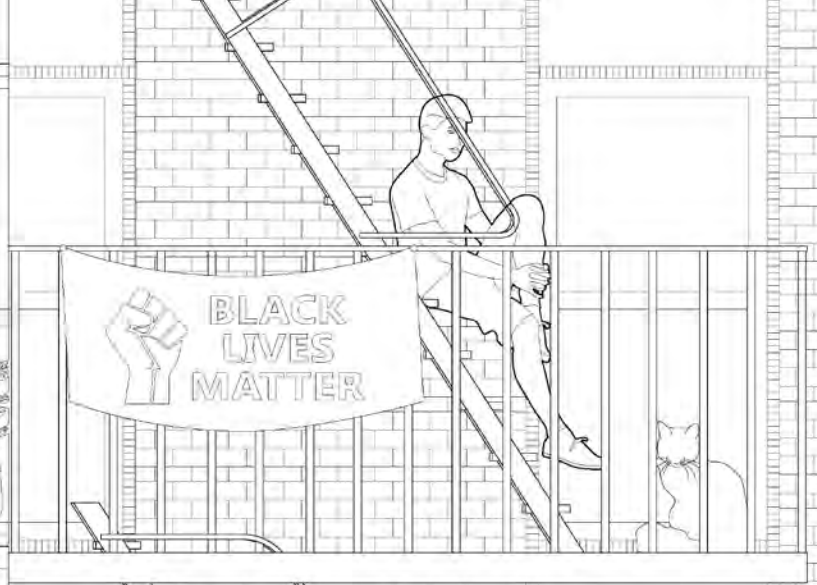
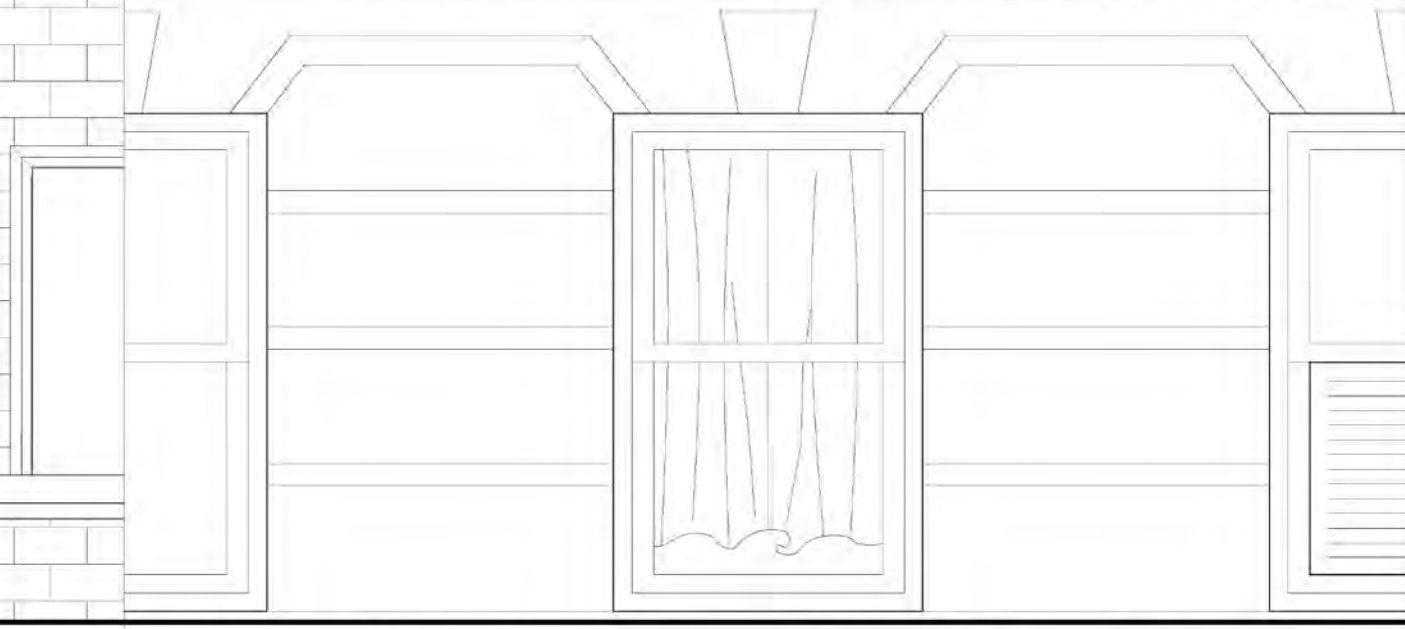
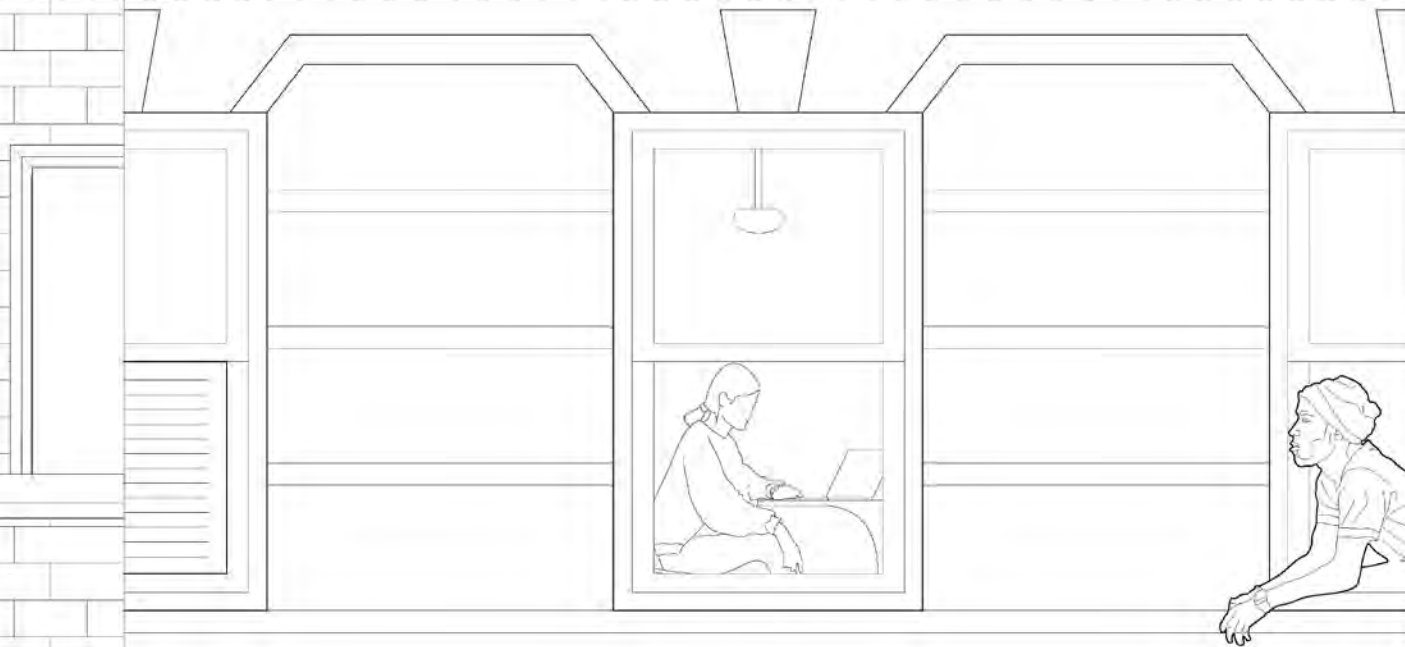
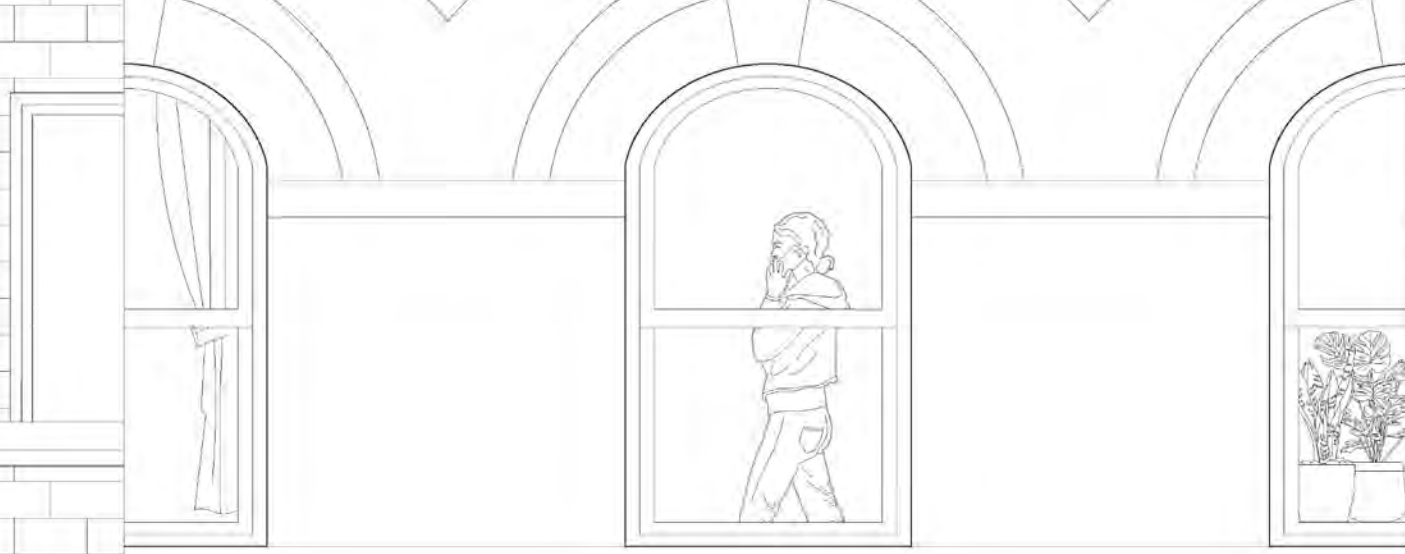
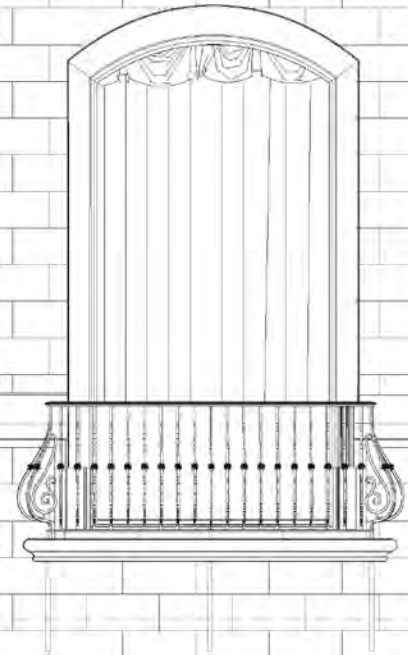
Location: New York City

Description: This series of drawings and photography analyzes neighborhoods in New York City through four different scales: the urban, block, neighbor, and the body. They portray some of the unique qualities that make New York City a diverse neighborhood to be part of. This series of drawings and photography has given me a greater understanding of the urban fabric of New York and what it means to design and create space in such a diverse urban landscape.

Media: Rhino, AutoCAD, Illustrator, Lightroom

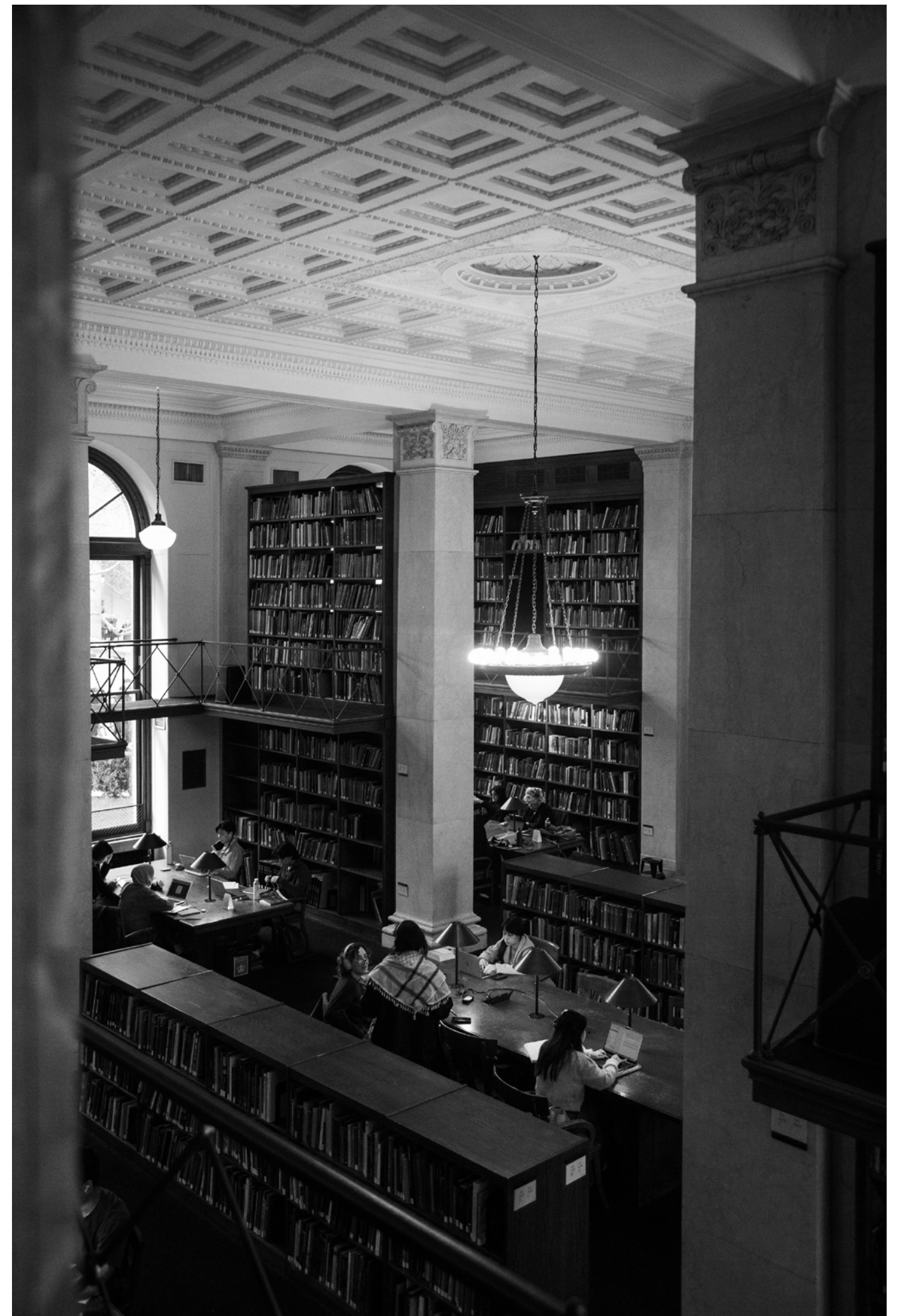








Occupying Entryways



Occupying Avery Library



Occupying Harsh Surroundings



Invisibly Occupying Rush Hour



The final three images in this collection recognizes the occupation of space by those who are "houseless" in New York City. They aim to recognized that as designers working with the built environment we have a duty to everyone, even those whose voices are rarely heard.

A Global Understanding

For: *Communities I Have Yet to Meet*

Year: 2021 - 2023

Description: The following projects are a selection of work from Visual Studies and Building Technology electives, highlighting unique approaches to representing and designing for communities worldwide. The analysis and representations of Gheskio Cholera Treatment and Treehouse Co-Living precedents looks at different international communities through a unique lens that are not traditionally been done. In the case of Building the Engine: Industry + The African Urban Agenda, research and conversations with local representatives shaped the focus of the project and typology that has emerged.

Emphasizing the importance of collaboration and cultural sensitivity, each of these minor representational and research driven project serves as an example of how engaging with local communities and conducting in depth research can result in design interventions that truly resonate with the people they are intended to serve.



Build-A-Block

For: *Growing African Cities*

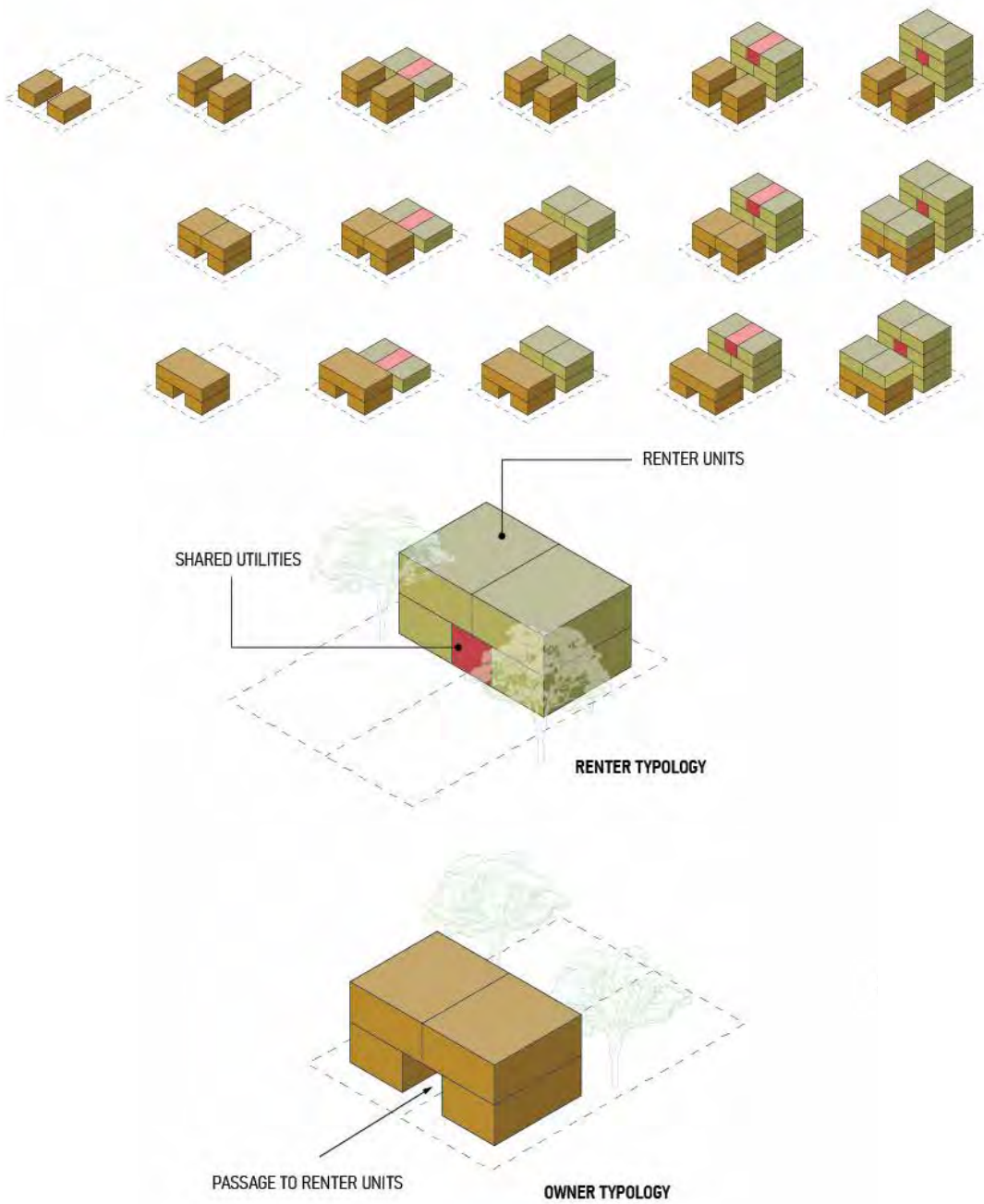
Elective: Building the Engine: Industry + The African Urban Agenda

Professor: Fatou Dieye

Location: Kigali, Rwanda

Collaboration: Kelly He, Rachel Chen

By 2050, it is estimated that nearly 65% of Africa's population will be urban, living and working in cities big and small. This rural to urban shift is taking place at an unprecedented rate, transforming landscapes and economies across the continent. This project creates a typology to transform informal settlements created by the "backyard landlord" submarket that makes up 72% of the urban households in Rwanda into housing typology that is adjustable to future urban growth.



Gheskio Cholera Treatment Center

For: *A Communities' Right to Clean Water*

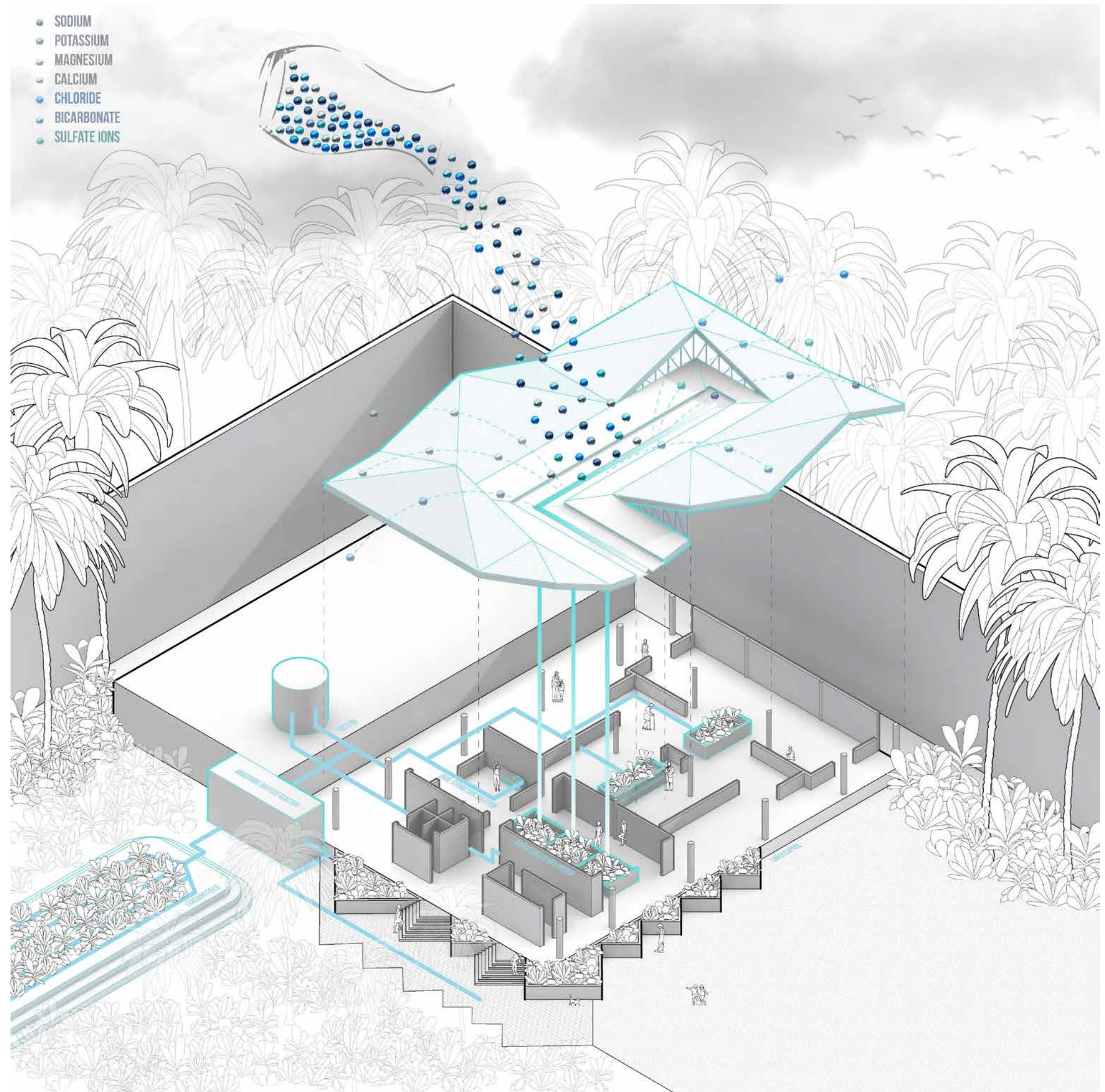
Elective: Architectural Drawing and Representation I

Professor: Andrea Chiney

Location: Port-au-Prince, Haiti

The Gheskio Cholera Treatment Center designed by MASS Design Group, located in Port Au Prince, Haiti. In 2010, there was a cholera outbreak in Haiti and the only water filtration plant in the area remained closed following an earthquake, so clean water and water treatment was limited. To reduce the risk of improper waste management, the Cholera Treatment Center was designed to treat waste on-site.

My model is created to highlight the first stage of the water cycle at the treatment center. The dynamic roof collects rainwater and drains it into a tank built into a planter. It is then pumped to a rooftop cistern which stores, filters and distributes the water for reusing in the treatment center. While my drawing reflect the full water cycle that occurs throughout the building.



Treehouse Co-Living

For: *Being Unique in Co-Living*

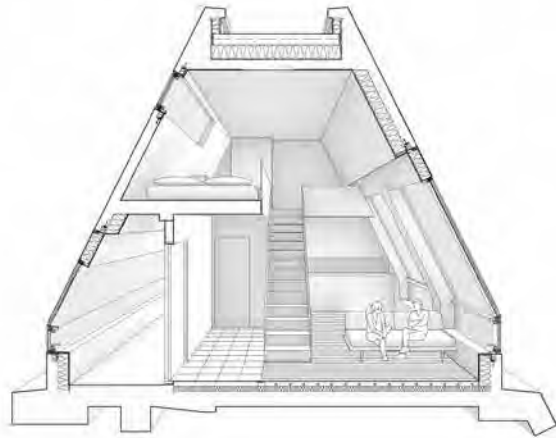
Elective: Seminar of Section

Professor: Marc Tsurumaki

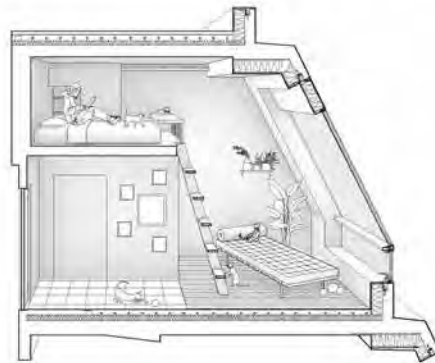
Location: Seoul, South Korea

Bo-Daa's Treehouse is a co-living complex that is stacked of micro-apartments surrounding a planted atrium in a triangular concrete block. Treehouse includes 76 small studios and lofts, which all have access to the shared common areas and internal garden they face on to. Each floor has a differently styled unit, such as units catering to cat lovers, minimalists or female residents.

In this seminar, I studied Treehouse through section, representing the life of the communal co-living spaces in contrast to the different unique private units available. The details of how the building was constructed can also be seen through the section, creating an additional level of private/unseen to the drawing.



D-유형
D-Type (Peak Life)

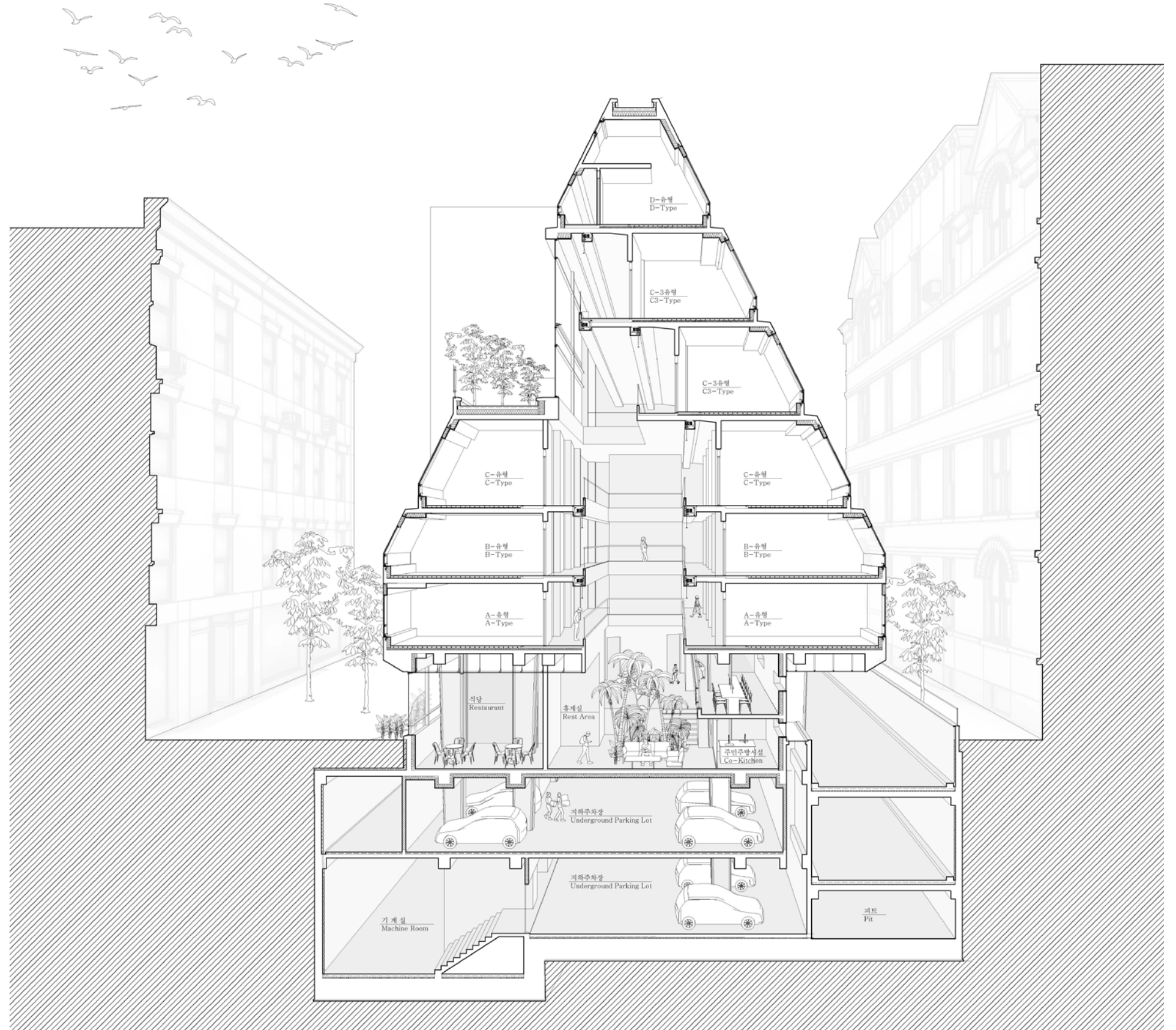


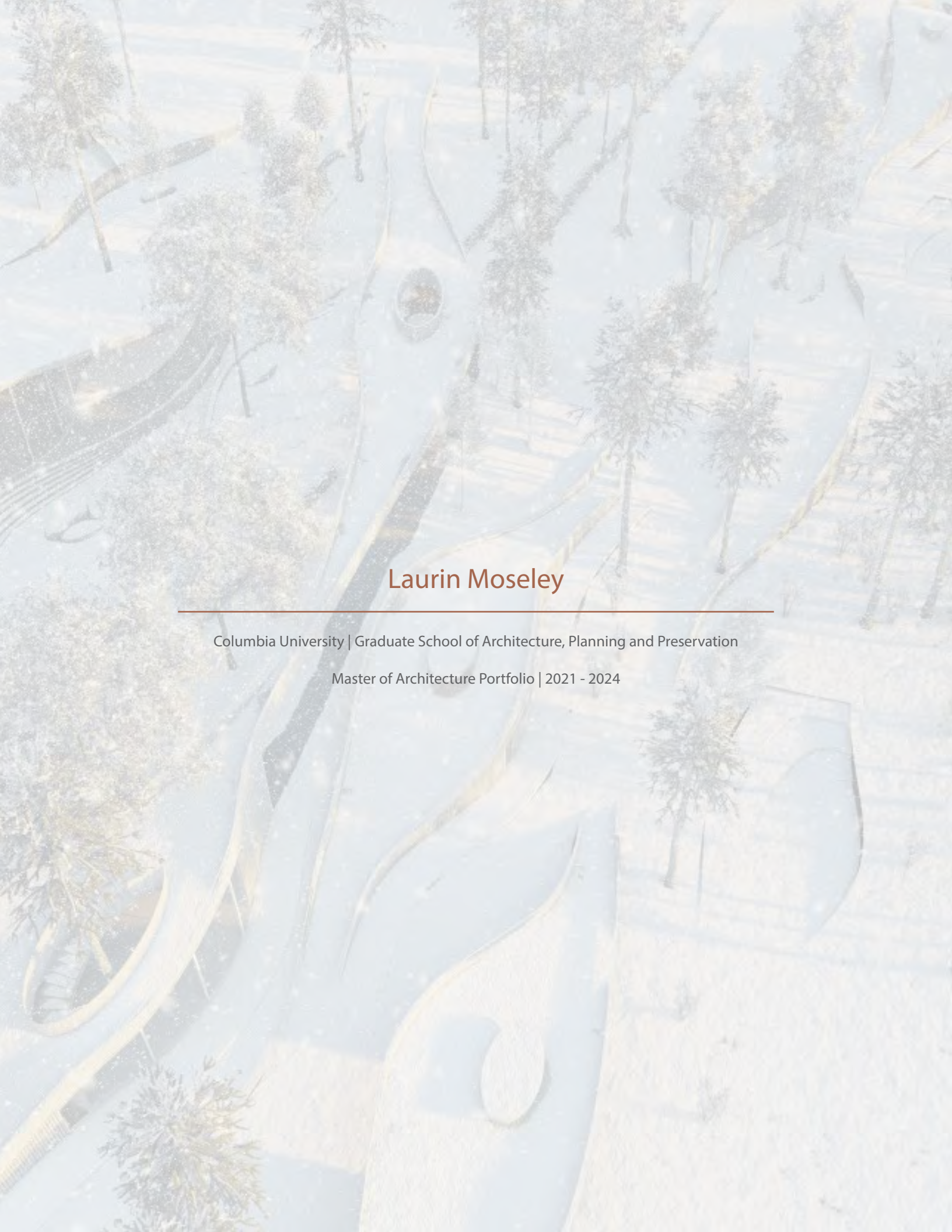
C-유형
C-Type (Cat Life)



B-유형
B-Type (Nomadic Life)

역삼동 공동주택(도시형 생활주택) Treehouse Co-Living





Laurin Moseley

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