

GOOD AND BAD HUSBAND AND FATHER NEW YORK AND NORTH
RIGHT AND WRONG 30 AND 40 LIFE AND DEATH SCHOOL AND
SCHOOL AND WORK HUSBAND AND FATHER NEW YORK AND NORTH
LIFE AND DEATH BLACK AND WHITE ARCHITECTURE AND REAL
30 AND 40 LIFE AND DEATH SCHOOL AND WORK RIGHT AND
ARCHITECTURE AND REAL ESTATE RICH AND POOR GOOD AND
BLACK AND WHITE HUSBAND AND FATHER NEW YORK AND NORTH
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ARCHITECTURE AND REAL ESTATE RICH AND POOR GOOD AND
BLACK AND WHITE HUSBAND AND FATHER NEW YORK AND NORTH

Recorded by Christopher Armstrong

INVESTMENT

Thank you

To ones that hold my heart

To My Wife for your unconditional Love and Support,
I love you !!

To My Mother for everything you have done for me,
I could never repay you for all your hard work and sacrifice
I love you !!

To My Grandmother for everything you taught me by just being you
I love and will always miss you !!

Special thanks

To following for your inspiration, help, guidance, and support

My Brother Cory
My Best Friends Shadrick, Jeff, & Christina

Anna Puigjaner, Gary Bates, Fatou Dieye, Ruth & Bobby, Ilza Wolf and all my other professors.

Key, Zach, Kayla, Omer, and all the rest of my peers. TOO MANY TO NAME !!!

Josh, Yonah & the Shop Crew (the helpful ones)

John & Tai At Kimoy Studios
My Hommie Anton, Ms Valentine & Reggie
My Hommie Elijah

Micheal Clapp, Lidia Klein, David Thaddus and the many people i met at UNCC

Ed Hickman & Kevin Marlow
Jason Newsome
Craig Duet

My Peeps From BMW Manufacturing (Too Many to Name)
My boys in the KOCC League

My peeps from hampton

AND SO MANY OTHER, THANK YOU !!!

THE BEEHIVE

Part 1: Agency

- 1. FIX YOU A PLATE TO GO
- 2. Did You Get Your Lesson?
- 3. You Created It, We Owned It

Part 2.....Equity

- 4. Who All Over There ?
- 5. Yo Sh*t Dont Stank ?

Part 3.....Estate

- 6. Who Got the Body ?
- 7. Cut Me A Record

Architecture

INTERVIEW

Part 1: Agency

1. FIX YOU A PLATE TO GO
2. Did You Get Your Lesson?
3. You Created It, We Owned It

The Godega is...

is an urban intervention that borders between the world of architecture and supply chain management to respond to socioeconomic issues surrounding food insecurity and food sovereignty. This semi autonomous vehicle creates a link between whole food suppliers and neighborhoods directly cutting out the typical distribution system that can

1. FIX YOU A PLATE TO GO

In other words, this project looks to put healthy meals on people's plates without creating a financial burden or time-consuming trips to find cheaper or quality foods.

INDIVIDUAL PROJECT

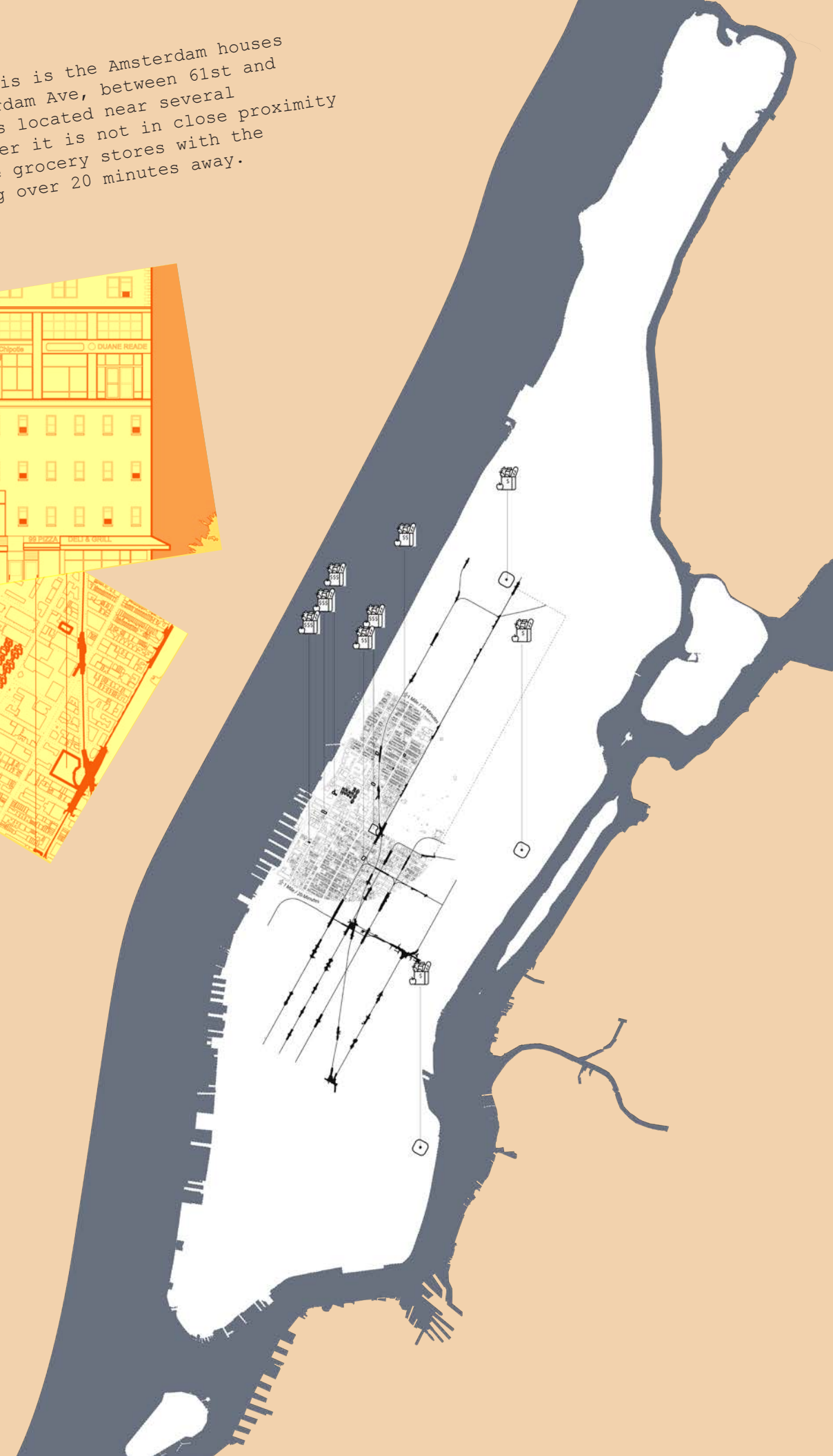
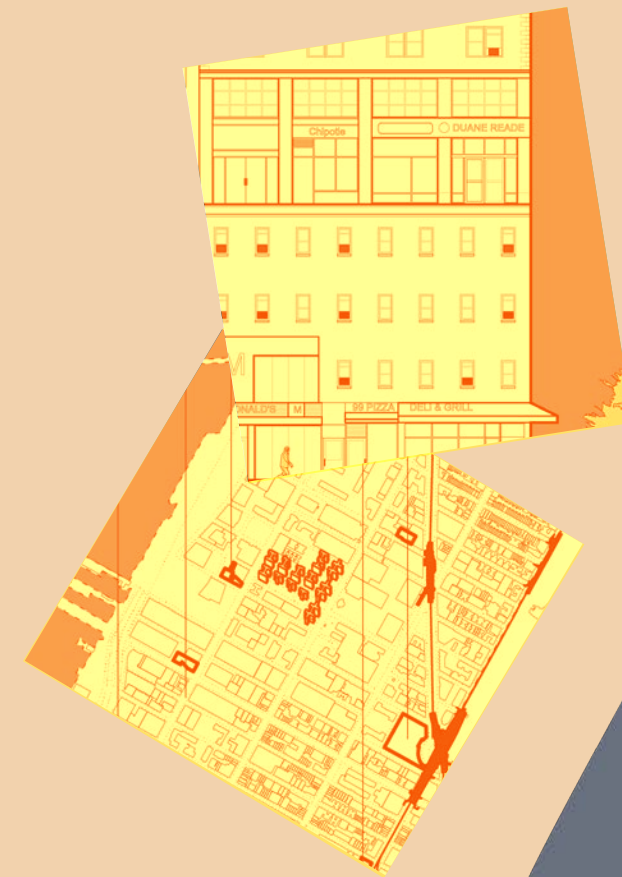
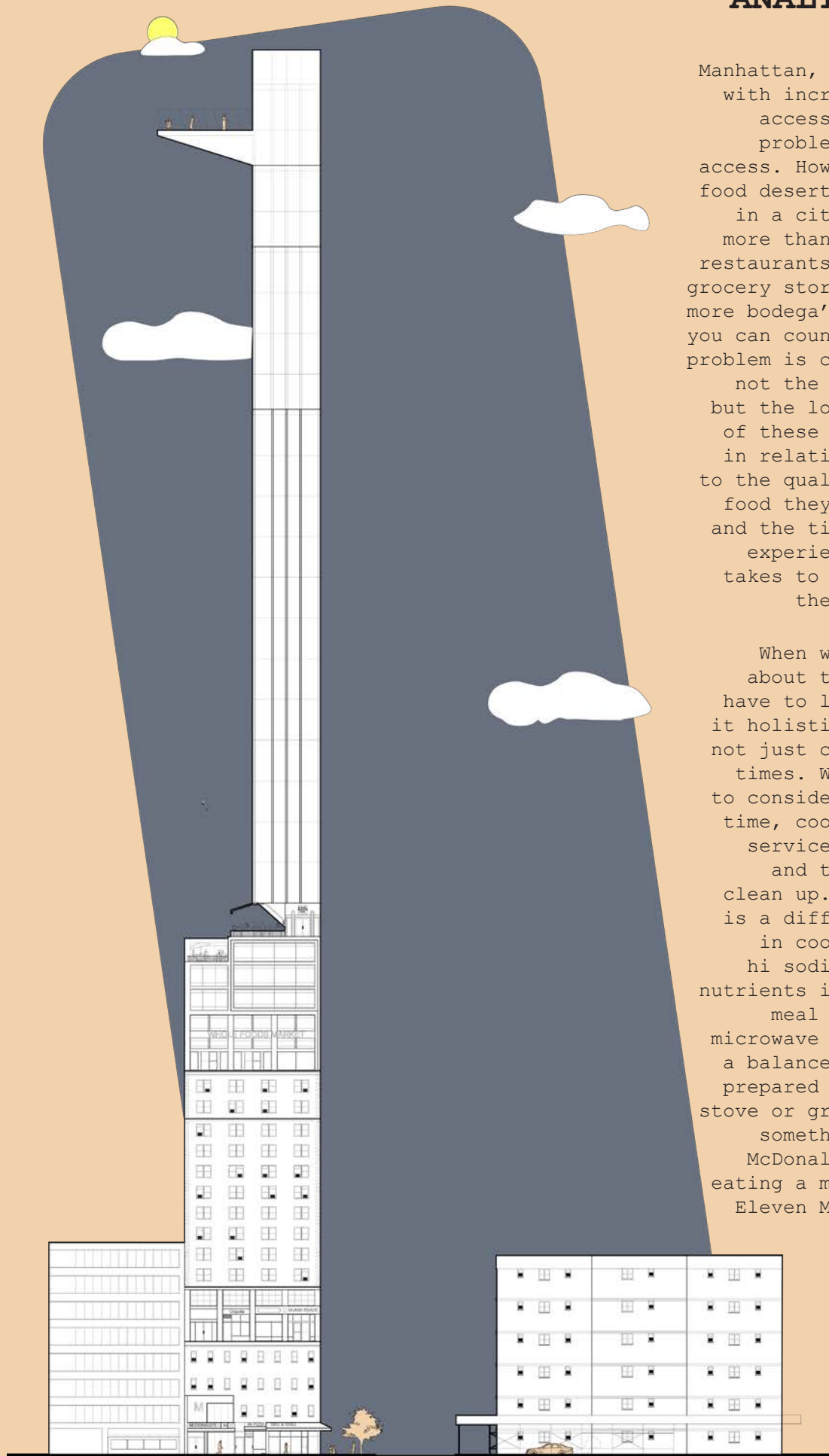
**PROFESSOR - ANNA PUIGJANER
STUDIO - CORE 1
SEMESTER - FALL
YEAR - 2021**

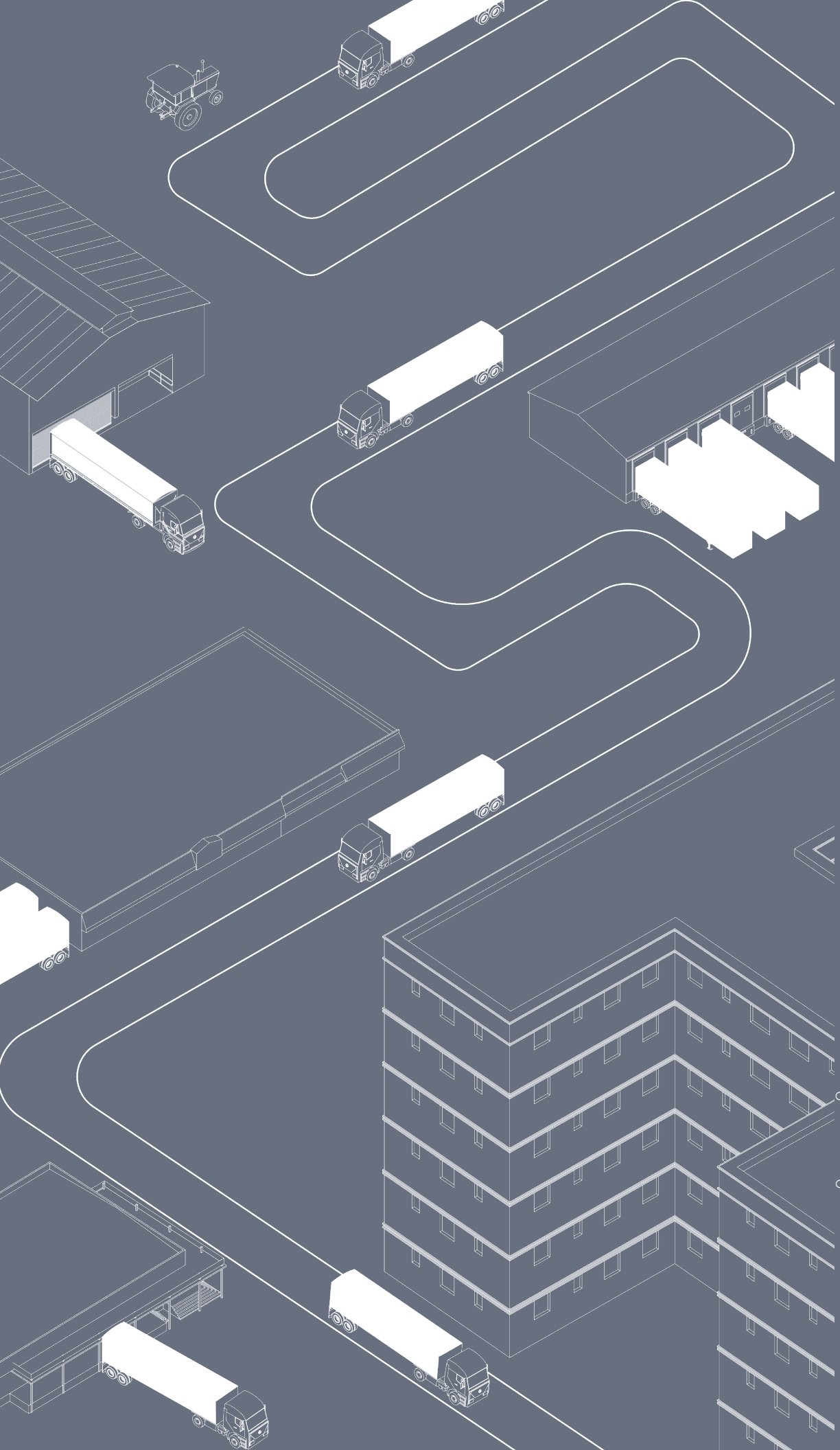
The ANALYSIS

Manhattan, a city with incredible access has a problem with access. How can a food desert exist in a city with more than 23000 restaurants 5,700 grocery stores and more bodega's than you can count? The problem is clearly not the amount but the location of these stores in relationship to the quality of food they offer and the time and experience it takes to access the food.

When we talk about time we have to look at it holistically, not just commute times. We have to consider prep time, cook time service time, and time to clean up. There is a difference in cooking a hi sodium low nutrients instant meal in the microwave versus a balanced meal prepared on the stove or grabbing something at McDonald's vs eating a meal at Eleven Madison Park.

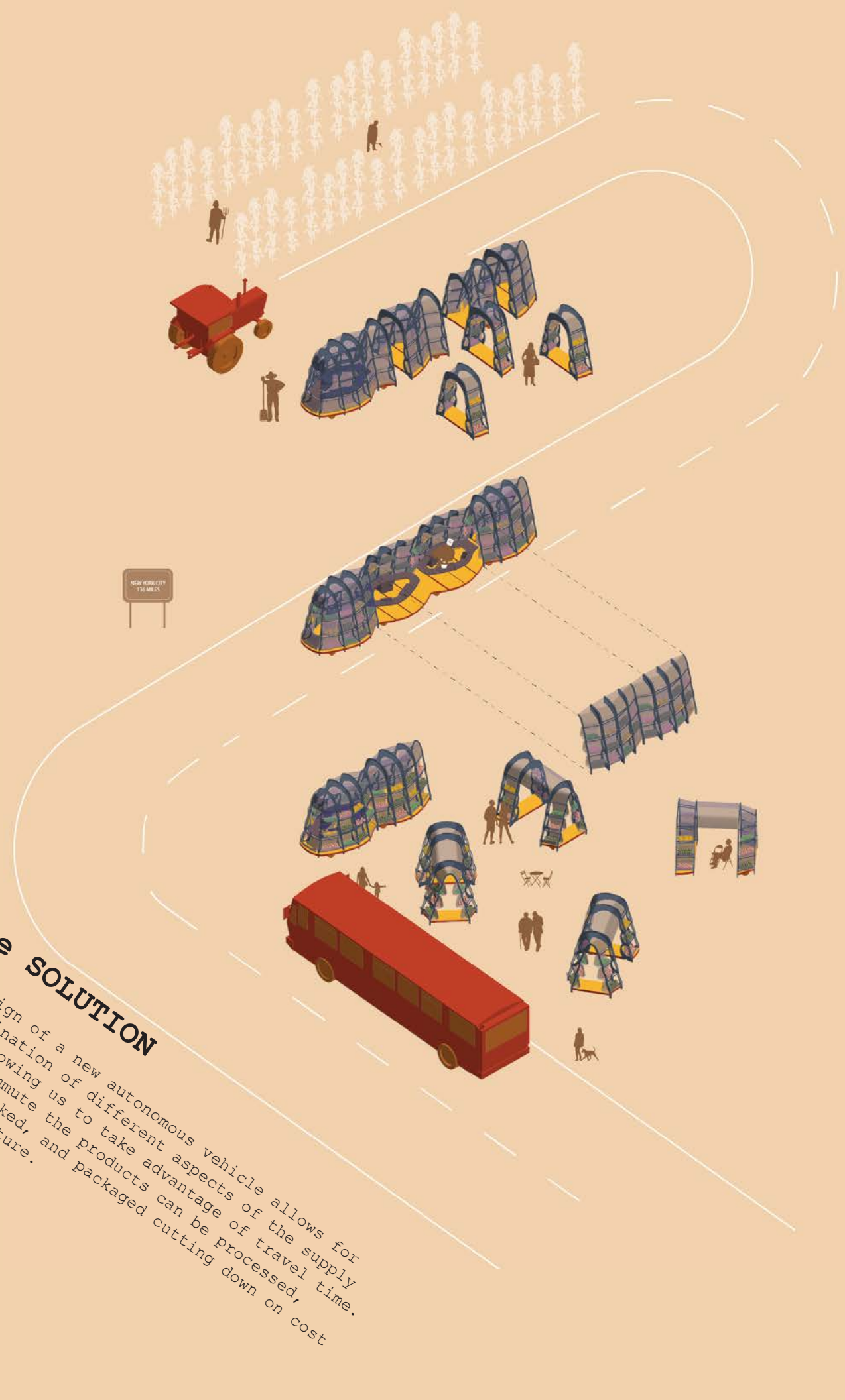
Our site of analysis is the Amsterdam houses located off Amsterdam Ave, between 61st and 64th. This site is located near several restaurants however it is not in close proximity to any affordable grocery stores with the closest one being over 20 minutes away.





The PROBLEM

The supply chain in the grocery store industry is lucrative with several stakeholders involved. Many times different stores use the same distribution centers and receive the same products however they choose to market and price those products differently. These prices are often set by the target audience but most of all are inflated each time a new person handles the product as everyone needs to mark up the price to cover their services.



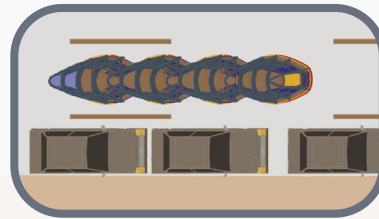
The SOLUTION

The design of a new autonomous vehicle allows for the combination of different aspects of the supply chain allowing us to take advantage of travel time. While in commute the products can be processed, prepared, cooked, and packaged cutting down on cost and infrastructure.

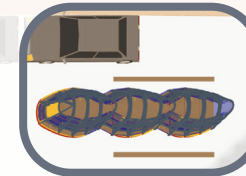


The SITE

The prototype site is situated along the M57 bus route in Manhattan along West End Ave. Coordinating the vehicle with the bus allows riders to grab products as they get on and off the bus making shopping for food a part of their daily commute instead of an extra step that may be out of the way or adding extra time that is not afforded for some.



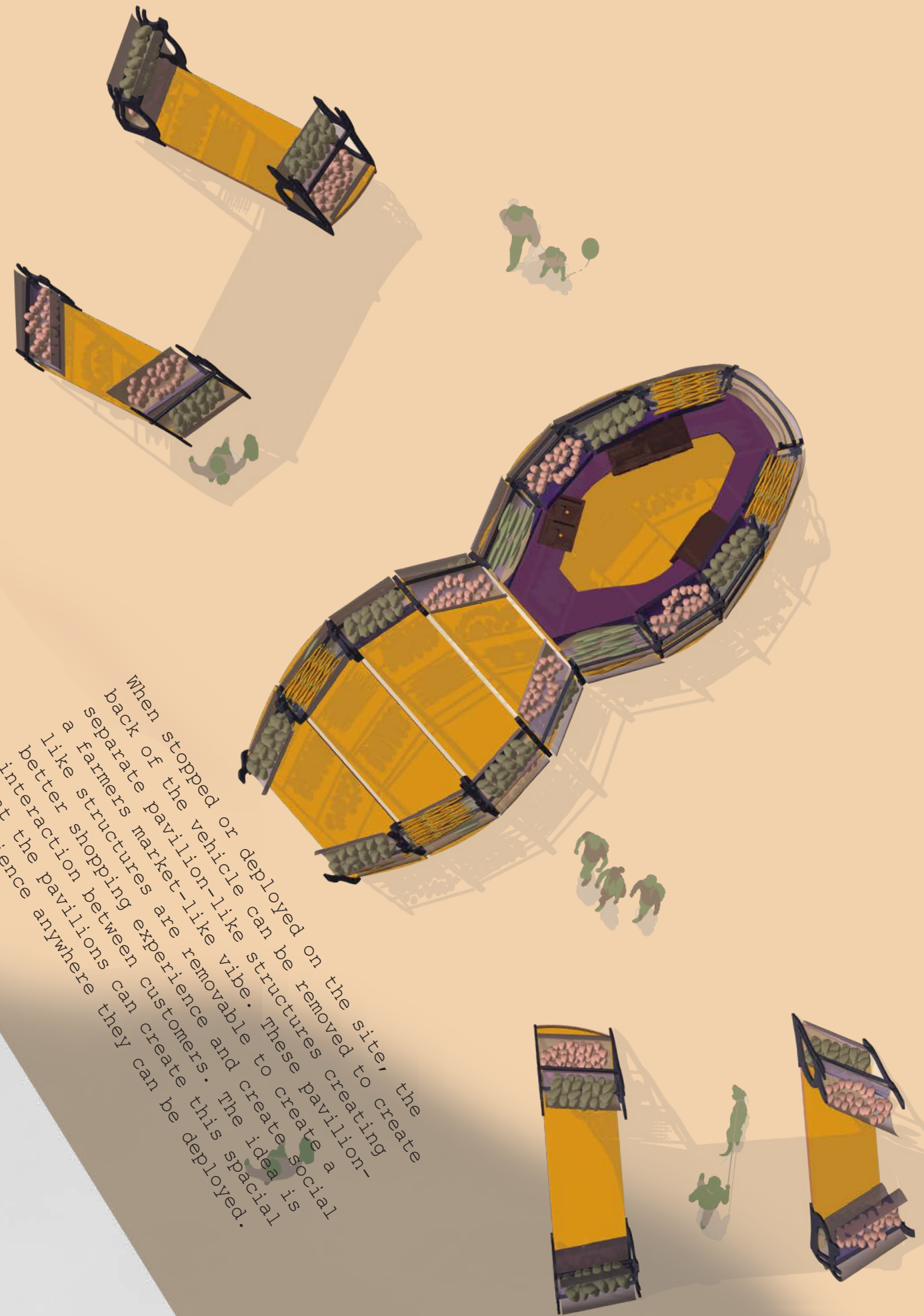
The vehicle is designed to deploy at the site and stay there in coordination with the peak transit time as well as run on its own regulated schedule that can be coordinated with the MTA.

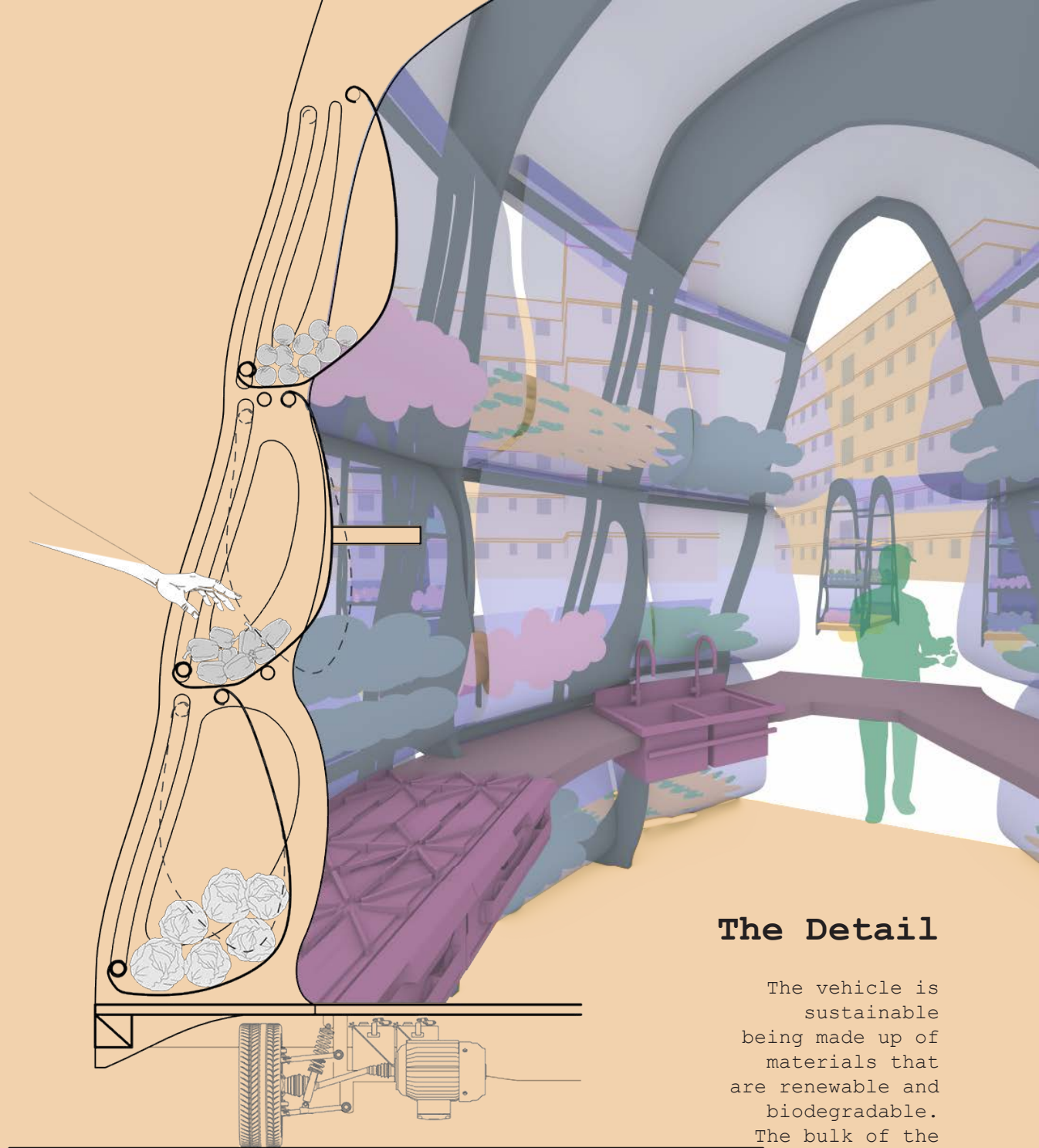


The Vehicle

The vehicle is translucent allowing for someone to easily see what's inside whether it be for inventory purposes or browsing the products before you buy. The bag-like storage is designed to be used for harvesting, storage, and displaying products.

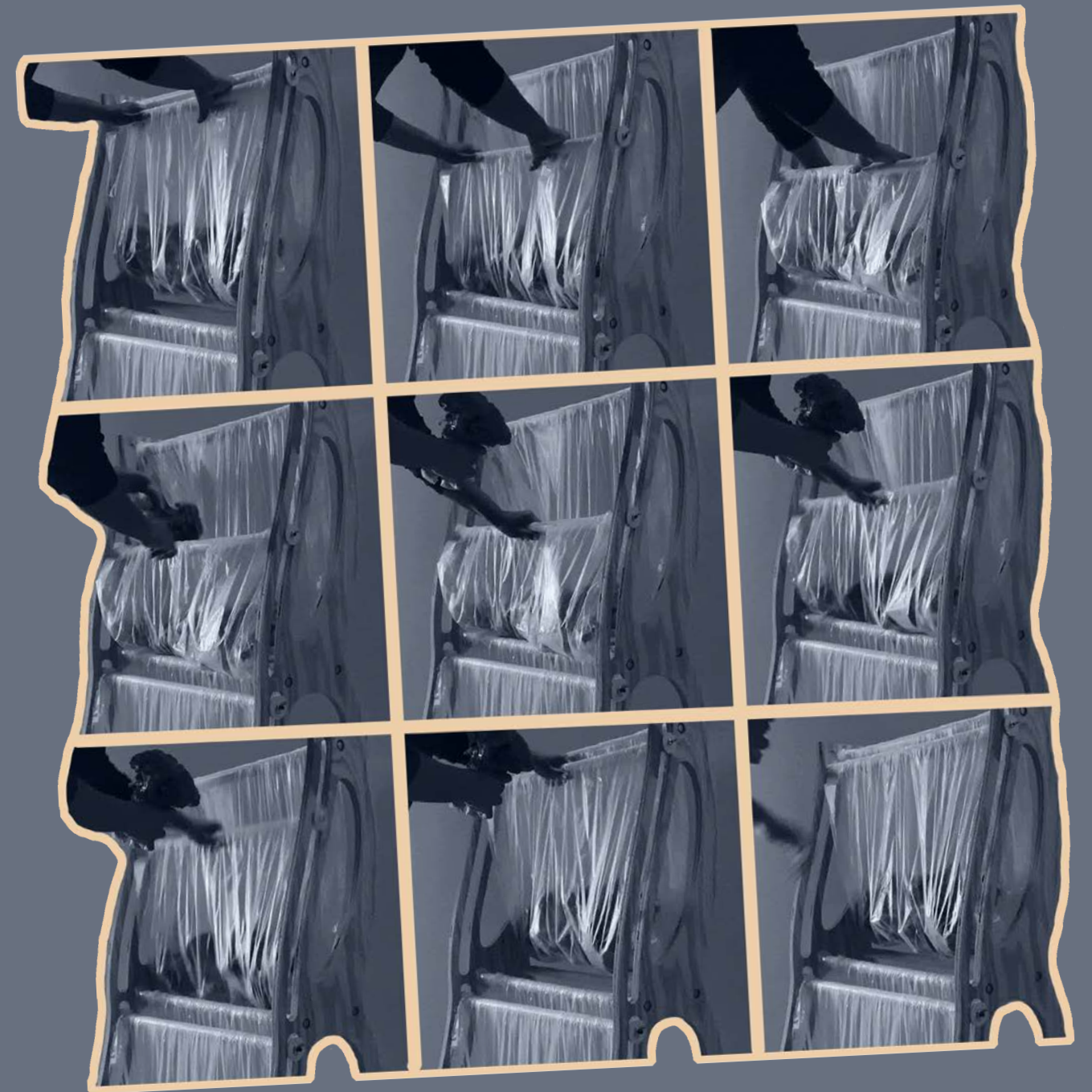
When stopped or deployed on the site, the back of the vehicle can be removed to create separate pavilion-like structures creating a farmers market-like vibe. These pavilion-like structures are removable and create a better shopping experience and social interaction between customers. The idea is that the pavilions can create this special experience anywhere they can be deployed.





The Detail

The vehicle is sustainable being made up of materials that are renewable and biodegradable. The bulk of the vehicle is made up of laminated wood sheets that have been CNC'ed creating an exoskeleton that sits on a timber frame and the products are carried in a biodegradable bag made from a plant-based bio-plastic.



Still images from a 1:1 fragment of the autonomous vehicle in use

The 3rd Space is

...

An investigation into allowing children to create their own learning environment. The project aims to look at what a school can become when children have a say in the way that they learn. Through architectural design, the space creates a building where children can learn not only in the classroom but also from their experience with the building.

2. Did You Get Your Lesson?

INDIVIDUAL PROJECT

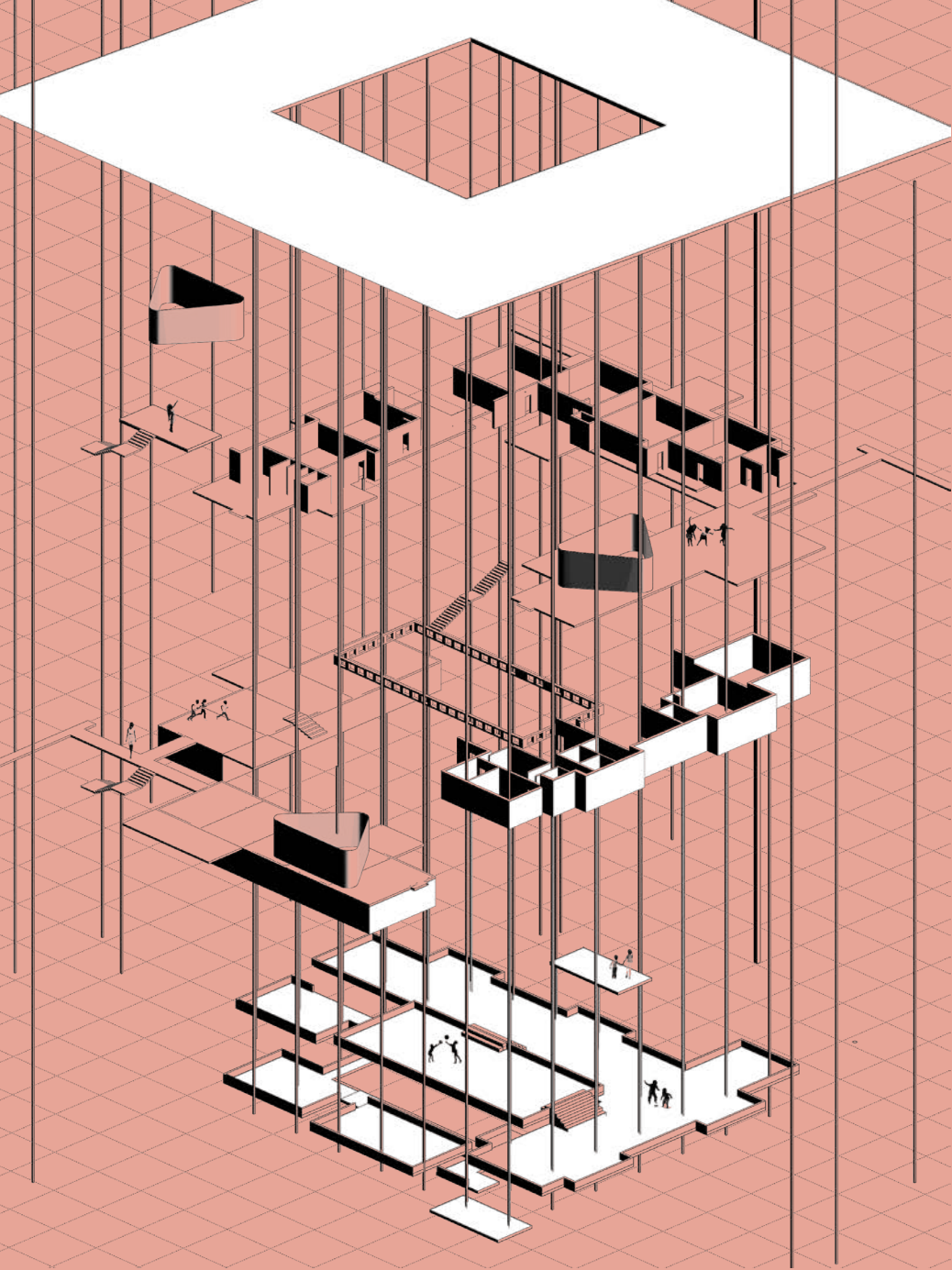
SITE AND PRECEDENT ANALYSIS IN
COLLABORATION WITH SOPHIA STRABO

PROFESSOR - Esteban de Backer

STUDIO - CORE 2

SEMESTER - SPRING

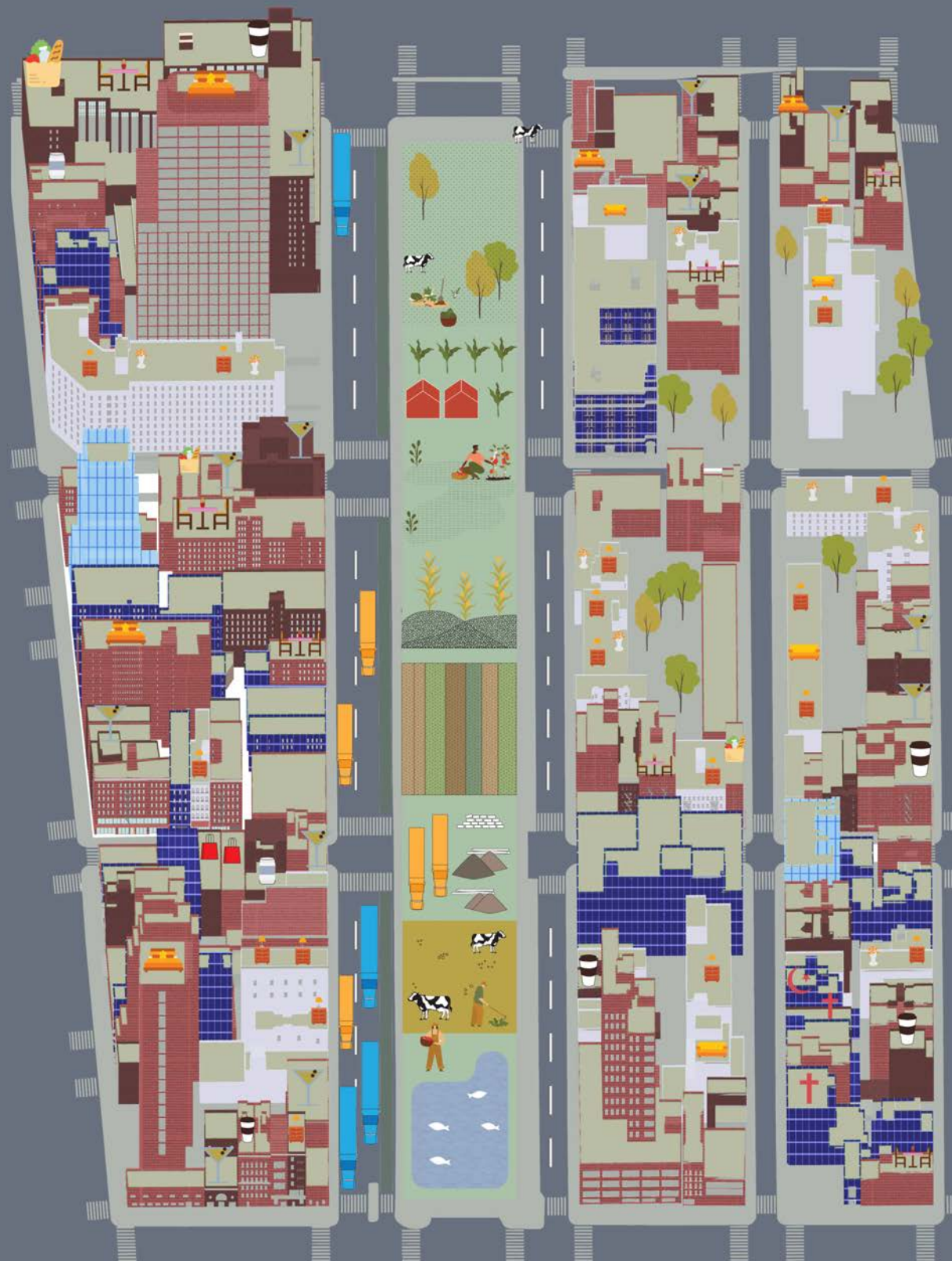
YEAR - 2022



Defining School

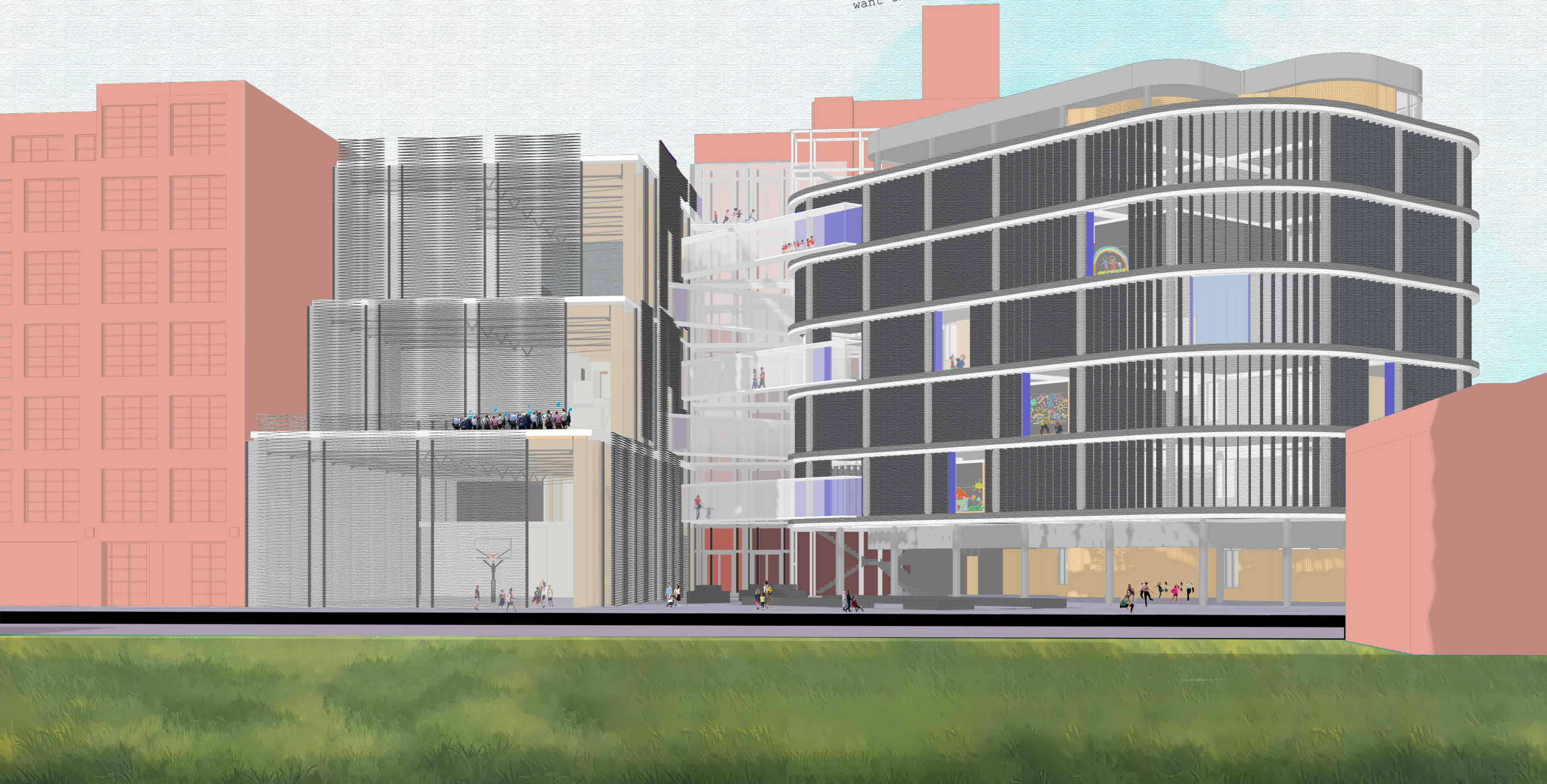
Analyzing nontraditional schools across the globe, we determined that experience is the best teacher in early childhood education. This meant that all parts of the architecture should be experienced to create new learning environments meaning the roof can be a new floor and the floor can be a new roof.

The Neighborhood -
The neighborhood is full of experiences and diversity and so a school serving this area should embody those same experiences, spatially, and socially. Just like a city, the school should have public space, private space and the streets or circulation, which acts as a social space in between

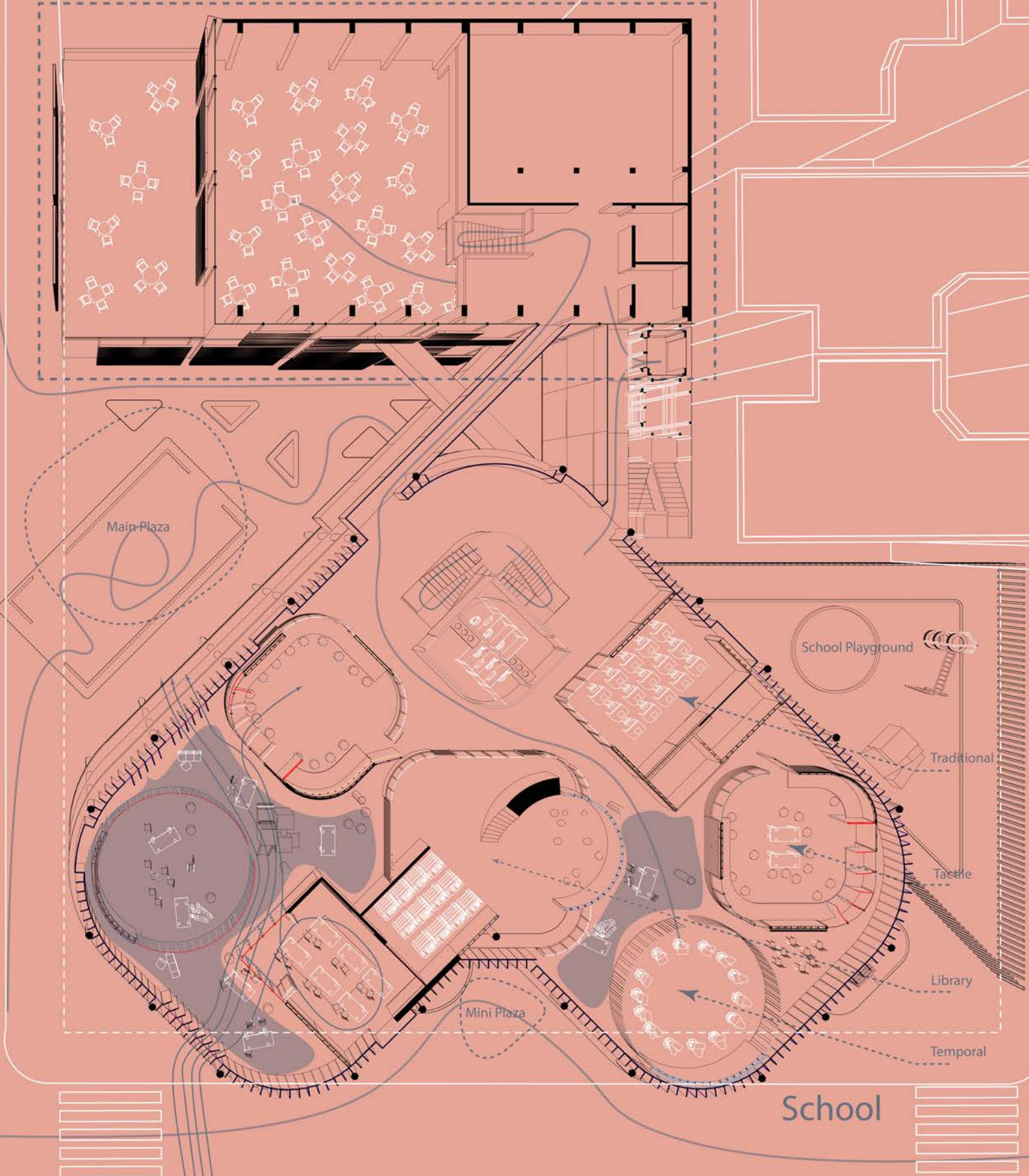


The BUILDING

The project follows a simple organization thought out and it starts with the overall building. The one side of the building is shared programs open to the public with a more transparent facade well the other side is a more private program with a more screened facade however there are clear moments where the facade opens up and the inside activity are visible. This give children agency to express how they want their school to look.



Public Program



The 3RD SPACE -

The 3rd space or the circulation space becomes a class room in itself allowing children to learn in all parts of the building.

The Theory

A question of
proprietorship
pertaining to
architecture
vernacular.

3. You Created It, We Owned It

INDIVIDUAL PROJECT

PROFESSOR - ALEXANDRA QUANTRILL
QUESTIONS IN ARCH HISTORY
SEMESTER - SPRING
YEAR - 2022

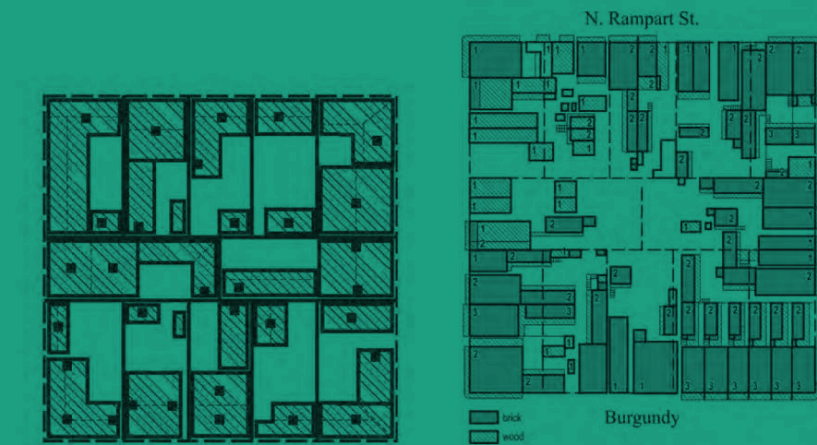


Figure one¹⁴



Figure 2¹⁵

Before my awareness of the idea of architecture vernacular, The Shotgun House was something that I often attributed to African American architecture. With a quick google image search using the keywords “African American architecture,” one would have quickly realized that these houses are simply not considered in that category. Perhaps they are overshadowed by architectural work larger in scale like The Theme Building by Paul Williams or the works of Phil Freelon, two African American architects who seem to single handily populate the search page. The work of both Williams and Freelon in fact are impactful in many ways, which is why their penmanship flood this visual list of African American architecture. However, while missing from the list, I would argue that the “shotgun house” was and still is an important and impactful piece in African American “architecture”, placing quotes on the word Architecture as most would consider this housing type to be an architecture vernacular. But what does it really mean to be an architectural vernacular? Is it as simple as segregating buildings based on the involvement of an architect?

Robert Brown and Daniel Maudlin claim that “Vernacular architecture was characterized as a functional shelter for people, animals and stores, ‘built to meet needs,’ constructed according to the availability and performance of materials and formed in response to environmental and climatic conditions” however doesn’t all architecture fall under these circumstances in some way. This leads me to my argument that categorizing architecture and architecture vernacular is more about proprietorship or responsibility than its physical or other traits. I noticed this specifically when it comes to African American architecture. Building seem to fall into the category of African American architecture if its only ties to the African diaspora are through its chief designer. However this is not the same for vernacular architecture. In my opinion, The shotgun house is quite a contributor to this argument. The origin of its conception seems to be drastically different depending on who and where you are, therefore a few different architectural vernaculars have taken a stake in the ownership of these structures. Some of these ties to vernaculars I speculate come from the history of the homes itself, the occupants who traditionally resided in them, or even its architectural feature, however on the other end of the spectrum, the association become much more politically charged fueled by things such as capitalism and even by racism. I could argue that the idea of architecture vernacular itself is somewhat motivated by both racism and classism as well, but first I must build the foundation on the current argument about ownership. This argument is complex especially when it pertains to the shotgun house and its roots as there background is not straightforward.

The term “Shotgun house” was legitimized when it first appeared in the writing of Fred B. Kniffen. Kniffen was tasked by the Association of American Geographers to document and classify housing types in Louisiana. Kniffen’s classification consisted of analyzing and comparing hundreds of homes and categorizing them based on “elements of the individual house: plan, roof, chimney, porches, appendages, paint, windows, height, etc”. Urban sites were ignored in Kniffen classifications as he states it would “introduce complexities”. And although this information would likely add to the argument that Kniffen was in fact documenting only vernacular architecture, it also provides us an opportunity to understand that his documentation is simply not telling the whole story when it comes to the shotgun house. His lackluster description of the shotgun house also doesn’t particularly lend itself usefully in providing an idea of ownership. When Kniffen began to describe the shotgun house, he fail to mention any architectural elements. He focuses his descriptive efforts on the size and layout of the home rather than the categories of aesthetic features he lays out in his introduction. What is valuable to our argument is his mentioning of the existence of addition “sub-types” of the shotgun house.

Kniffen and the Association seemed to be particularly interested in Louisiana housing with Kniffen’s opening statement in the annal being “nowhere else in the United States does the landscape so clearly reflect the imprint of varied cultural strains as it does in Louisiana”. By this statement, Kniffen seems to understand that the housing typology, including the shotgun house, was not a Louisiana exclusive and had ties to other cultures and areas. However, the title of his document in which he made this very statement suggests otherwise. Kniffen entitled the essay “Louisiana housing types”, which implies the opposite of his statement giving ownership to the state in which they reside and not the cultures they belong to. Why in fact does he do this? I speculate that his use of the word culture is not as holistic as it may be for us now. So where exactly did he believe these “varied cultural strains” came from? He began to answer this question a few sentences after that opening statement saying “The theretofore sparsely populated prairies of southwestern Louisiana received an influx of settlers from northern states during the last quarter of the 19th century; the cultural imprint is highly reminiscent of the Mid-West.”. This statement is true however it is only a partial picture of the landscape in Louisiana in the 19th century. Perhaps if Kniffen would not have neglected the more urban areas he would have had a more concise census of the context in Louisiana during the 19th century. Areas like New Orleans were populated with shotgun homes well before the ones documented in Kniffens exert from the annal.

More in-dept accounts of the shotgun origin existed by other authors such as John Micheal Vlach and Jay Edwards. Vlach an author and professor, spends a large portion of his essay, “The Shotgun House: An African Architectural legacy part 1” disagreeing with Kniffen’s classifications. In this essay, Vlach criticized the writing of not only Kniffen but also William B Knipeyer, a former student of Kniffen’s, who also attempts to provide some clarification on the origins of the shotgun home. Knipeyer adds that he believes the origin of the home stems from “Indian dwelling” and the “bungalow house”. Vlach criticizes both their speculations saying “These studies, when taken together, portray this house form as a regional peculiarity, created solely from the idiosyncratic factors of southern and ecological resources, and commonplace only in the twentieth century.”

For one to truly understand the origin of the original shotgun house in Louisiana we must first look beneath the structure at the plots of land that they occupy and their history. Typically a shotgun house in the urban setting of New Orleans was found on a long narrow lot. These lots came to exist while Louisiana was still owned by France. The divide happened sometime before the Louisiana purchase by the French engineer Adrian de Pauger and started out at 60 French feet wide with a length of 120 which converted to about 63 feet 11 inches by 127 feet 10.7 inches. An inheritance law put in place by the French furthered this division of lots making their widths even



Figure 3¹⁶

If you begin to analyze this information, you might possibly start a claim that the shotgun house in some ways has a bit of French influence in a vernacular sense, as traditionally we typically define vernacular architecture by a regional or a site specific influence. In this case, the lot size in New Orleans, a result of French systems, could be considered a regional trait, but what about the shotgun homes that Kniffen was documenting along the Rivers outside of the urban context. Were these houses bound by the same narrow plots of land? Although Kniffen fails to include further information about the sites these homes occupied or the context around the homes, we can see in the sketch, (figure 2) that the homes were still abiding by a fairly narrow footprint. They appear to be rural homes with no neighboring buildings within their vicinity although this could just be the nature of Kniffen's documentary as it seems he was only interested in the architectural features. It's no doubt that Kniffen was not focused on the site specifics so the question remains if the rural lots were the same as the urban lots. To begin to gain some more clarity on this question, we turn to Vlach once again as he includes several images of these rural homes with a bit more of the context shown. In the image (figure 3) included in Vlach's essay, we see the rural shotgun house sitting in the middle of what looks to be open grasslands. There are no other structures around the house in the image just trees in the distance. So why does the rural shotgun house occupy the same footprint just as the urban shotgun house when land appears to be abundant? According to both Vlach and Edwards, the form of the house was cheap to build because material and lumber were affordability at the time. This hints at its popularity throughout the state not just in the urban areas. However, it still seems as though the homes in the rural areas were just spin offs of the urban ones.

With the urban shotguns being influenced by the lot size plus the cost and the rural shotguns being influenced mainly by the cost it seem that we have a common denominator for the narrow footprint but this is not enough to define the shotgun house as a vernacular, especially an African American vernacular, as site and cost affect most buildings in some way. We must look at other factors to find this connection and identity who the owner of this particularly vernacular. For that we need to look at the architectural element and there potential origins. For this we will look again to the writing of Jay Edwards. Edwards agrees that the lots size is not enough saying that "The "narrow lot theory" of Wilson and those who follow him is insufficient to account for the origins of the shotgun house in New Orleans." Edwards spend a significant amount of time critiquing Sam Wilson Jr the historian he mentioned in the quote from the previous sentence. Understanding the origin of the shotgun house is something we must do holistically according to Edwards with him saying "If we are to provide a satisfactory and balanced account of the rise of the shotgun in New Orleans, we must add other perspectives: social, economic, technological, and architectural".

How do those perspectives that Edwards speaks come into play as we continue to look at the shotgun house beyond just the footprint. The sub-types that Kniffen mentioned could be a good place to start as Edwards also speak about these sub-types more in depth than Kniffen. Edward lays out the different iterations of the camelback subtype (figure 5) which seem to all be different arrangements of additions to the homes. The shotgun house was a idea starting point for owners to customize which also played into its popularity. According to Edwards, the shotgun house was a much more adaptable home than the just as popular as the also affordable creole cottage that coexisting in Louisiana at the time. He states that "because their roofs sloped toward the front and back, it was difficult and expensive to expand Creole houses linearly towards the rear." This somewhat rules out the sub-types as a classifier of this vernacular architecture as it has to do with cost mostly which we already established should not be a classifier. So let's shift our attention to the influence of the Caribbean, Now that we have brought the creole cottage into the conversation. For that will go back to the Vlach writing as he states "Of special interest to my thesis are references to the building practices of Haiti, the previous home of many free Blacks." Vlach compares the shotgun houses to slave cabins during the time saying that "There was no clear connection between these dwelling and the shotguns that may have been in New Orleans at the time." Free African Americans were a large part of the building trade community according to Vlach. This plus the ability to buy cheap small divided plots gave African Americans the opportunity to build their own houses. Vlach writing confirms this with him stating "They controlled enough financial resources and physical skills to develop their own architectural environment." Vlach give us ample evidence that this is true which included names of African Americans that accomplished just that. This information alone is not enough to justify the connection with Haiti but paired with the immigration statistics we could begin to speculate a bit more about this connection. New Orleans population was largely African American with Vlach claiming that "The influx of Haitian immigrants made New Orleans a truly black city." This mean that the shotgun houses are mostly being built by Haitian immigrants even if the owners were from different backgrounds. All this to say, that this may be the most influence factor but it is not the only factor as we have mentioned throughout this essay. We can almost attribute the house solely to the Haitian immigrants but there is still in fact not enough information to do such.

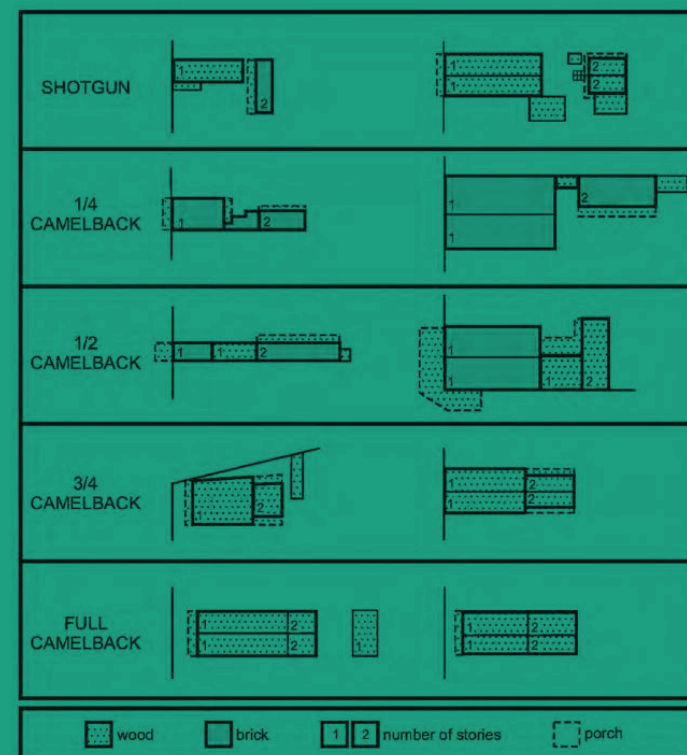


Figure 4¹⁷

The architecture vernacular, the shotgun house is definitely a combination of influencing factors such as cost, location, building material, and tradesman and most building we consider architecture is no different. It appears that the shotgun house and other architecture vernacular's only difference is the lack in a single owner or entity involved in the design process. It seem to me that this is what architecture vernacular should be defined as, architecture practice that does not have or lacks a single owner.

Part 2.... *Equity*

4. Who All Over There ?

5. Yo Sh*t Dont Stank ?

INTERMEDIEN

Architecture

In Collaboration with
Kiaron Aiken

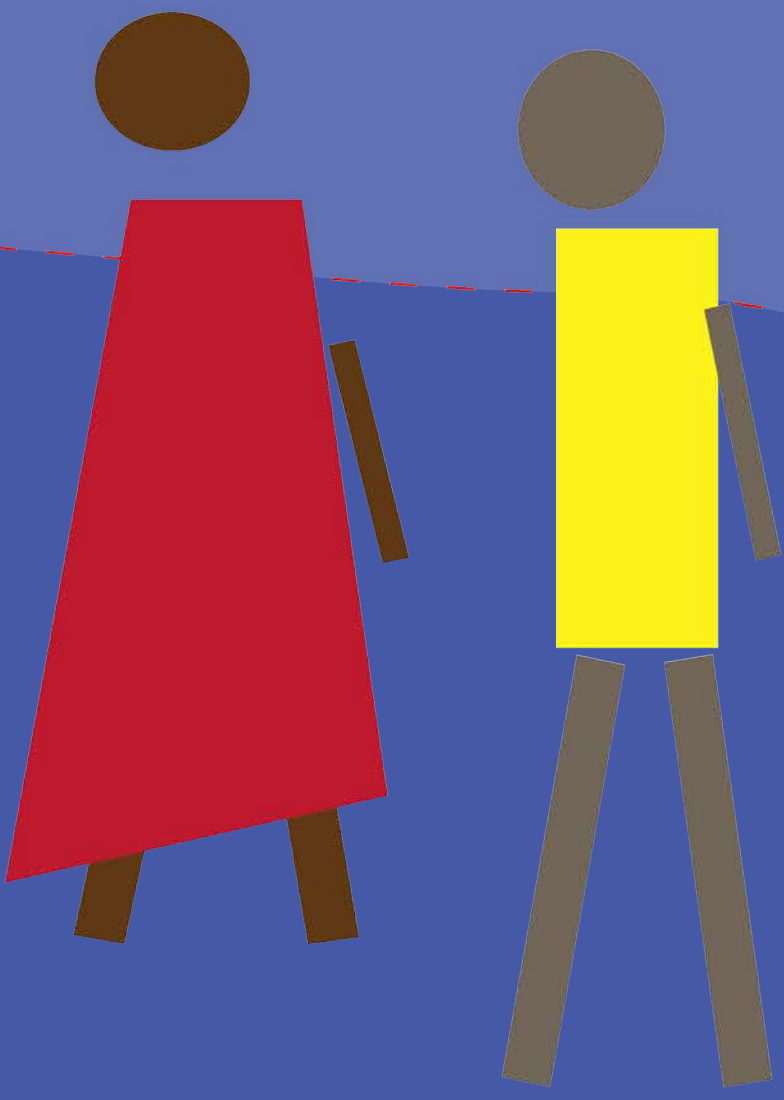
PROFESSOR - GRAY BATES
STUDIO - CORE 3
SEMESTER - FALL
YEAR - 2022

4. Who All Over There ?

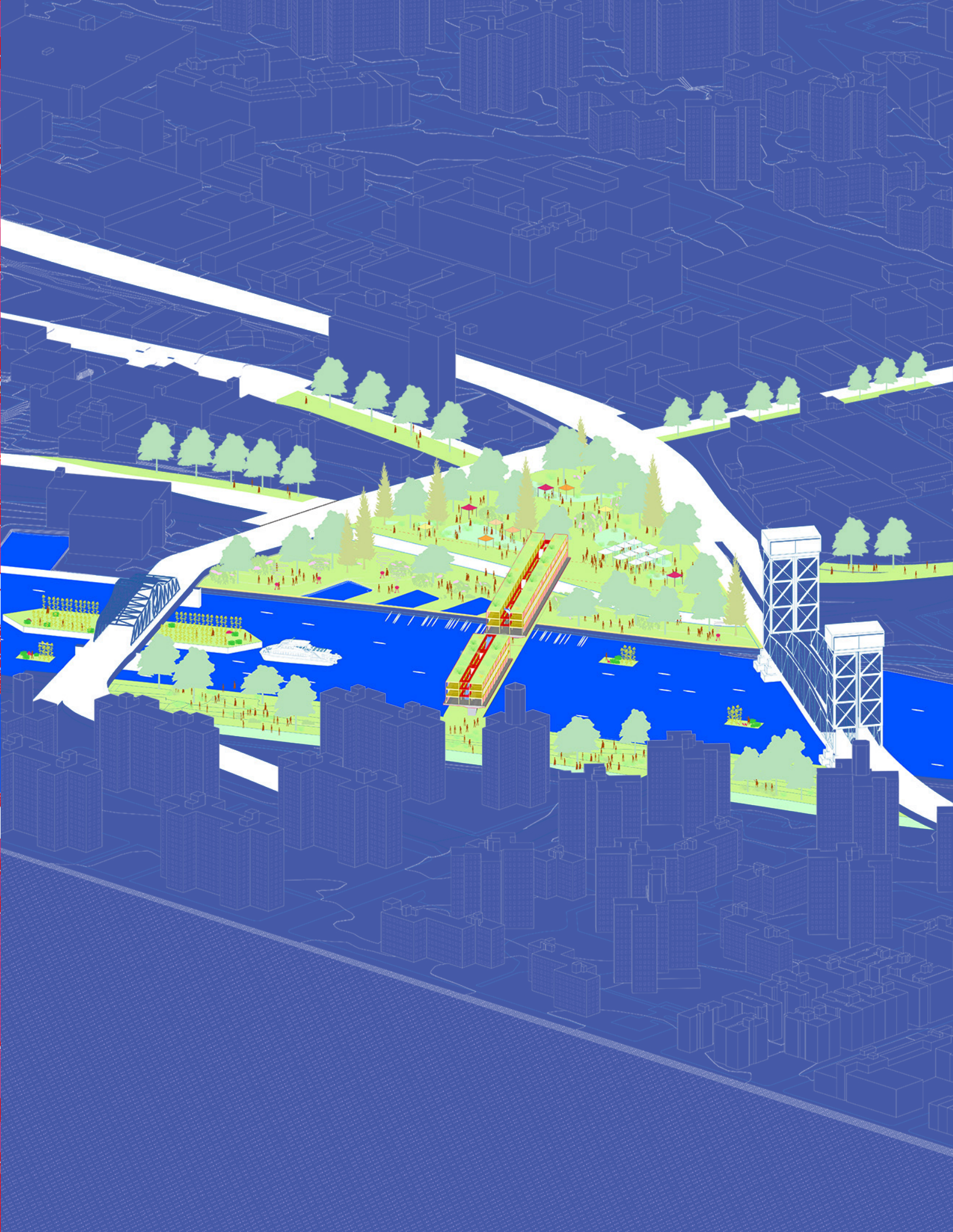
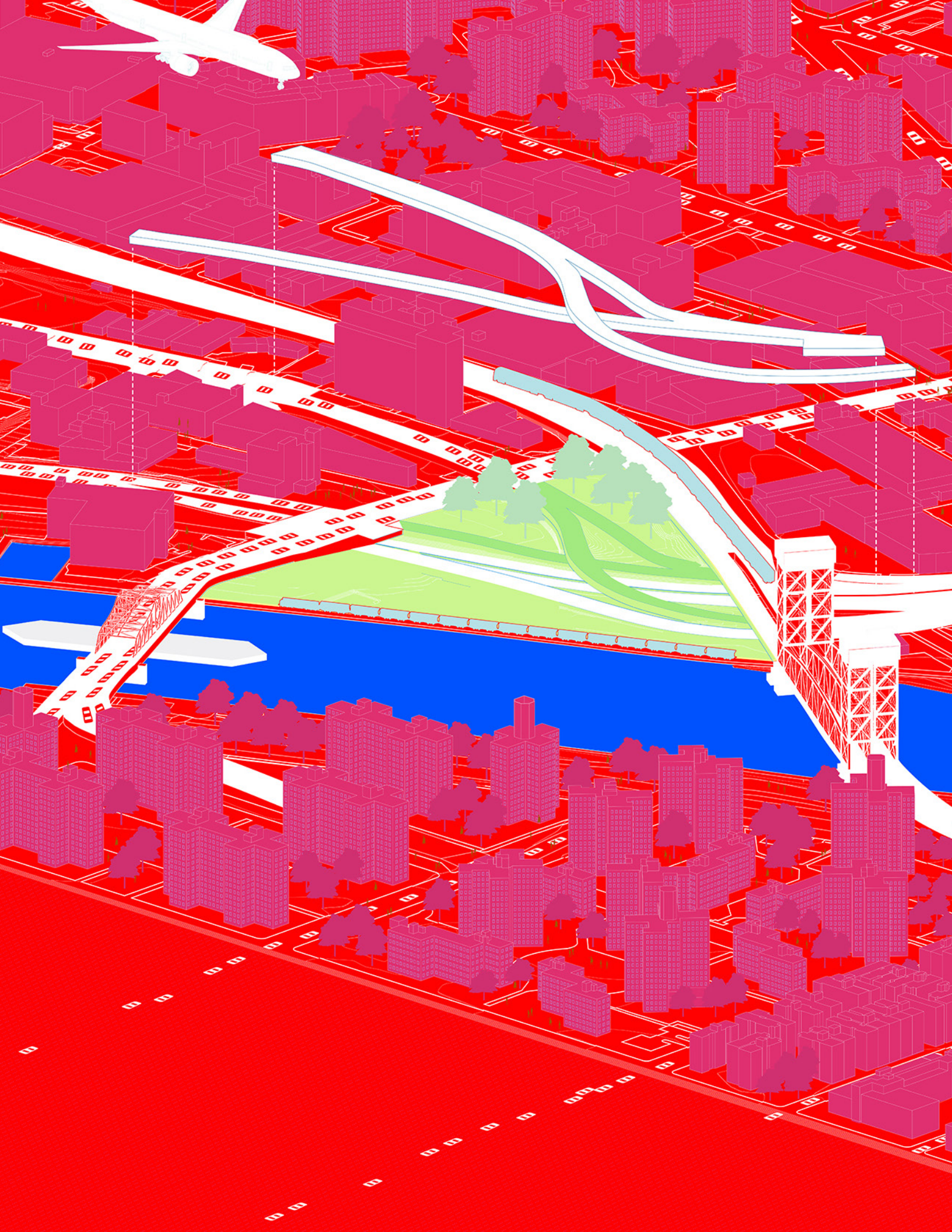
COCOA BUTTER IS

• • •

Existing between principles of living and infrastructure, Cocoa Butter, a name given for more than just cultural homage, looks to provide the same qualities as its namesake. Cocoa Butter aims to heal a community historically plagued with scars left behind by the urban design of Robert Moses, and the overwhelming car culture of the Bronx



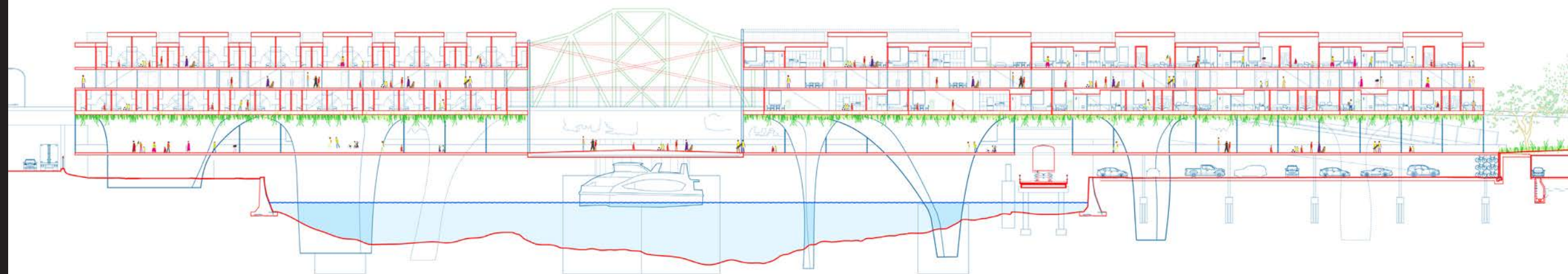
By connecting East Harlem to Mott Haven, this living bridge is not only an urban stitch that empowers pedestrians and NYC bike/ATV culture, but also a destination for the surrounding Black and Hispanic communities. The project provides a pedestrian bridge that links bike and foot traffic across the Harlem river and provides an urban garage space for formal and informal gatherings, markets, and bike repair. Above this bridge is a modest timber construction for housing that responds to the intergenerational aspect of the community the project serves. By providing negotiable space for a community with shifting needs, Cocoa Butter aims to connect, conceal, and heal using agency, transformability, and sharing.

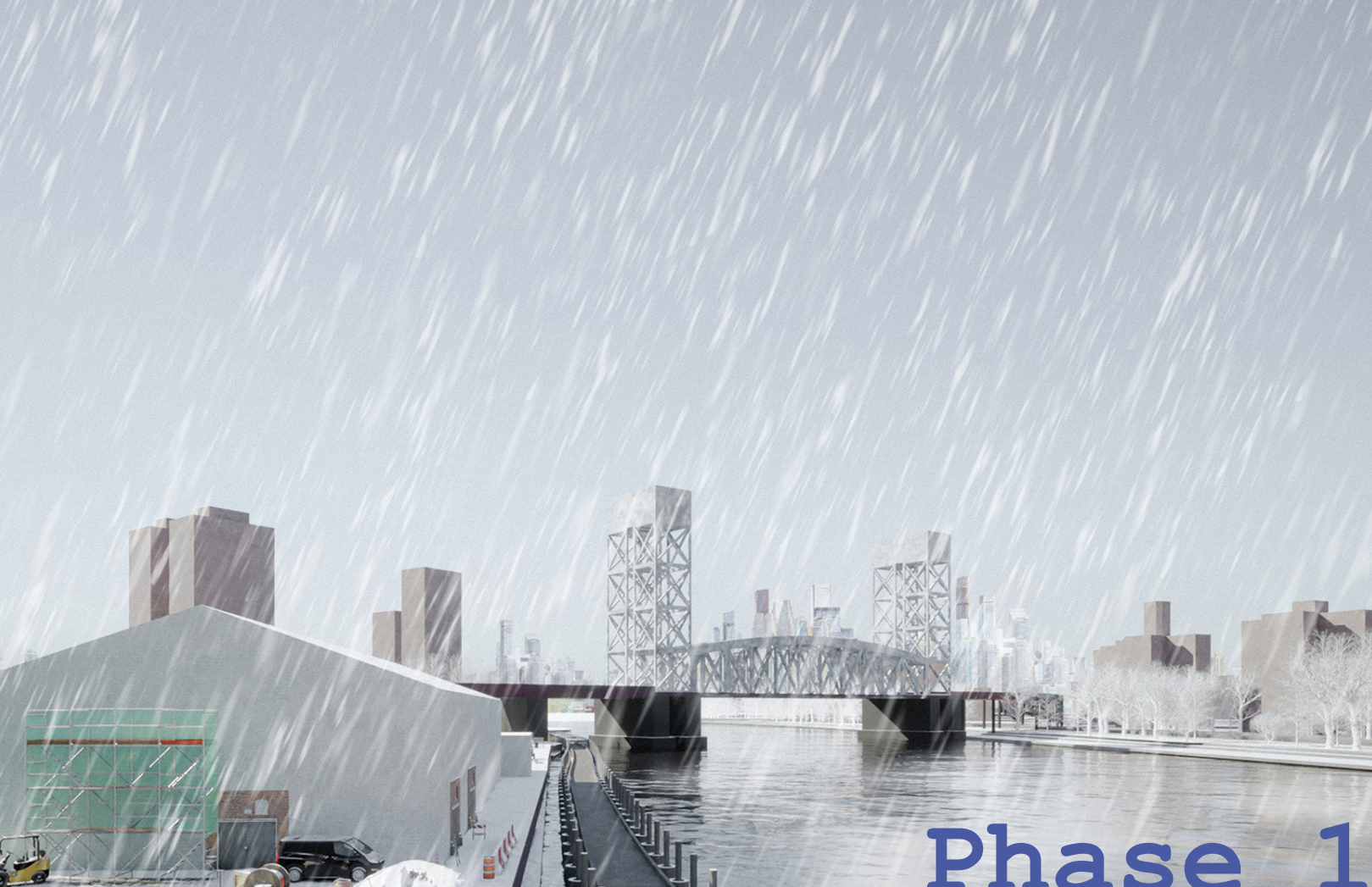












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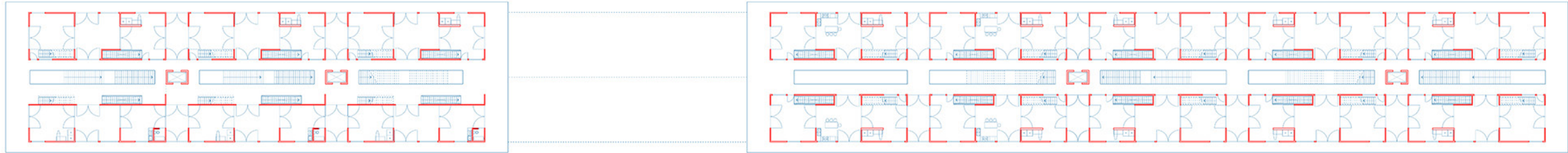




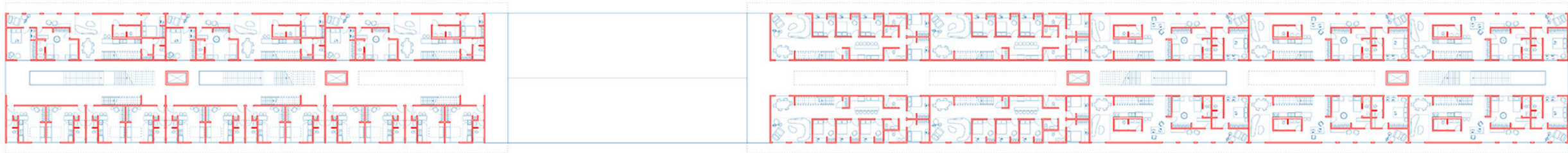




4TH



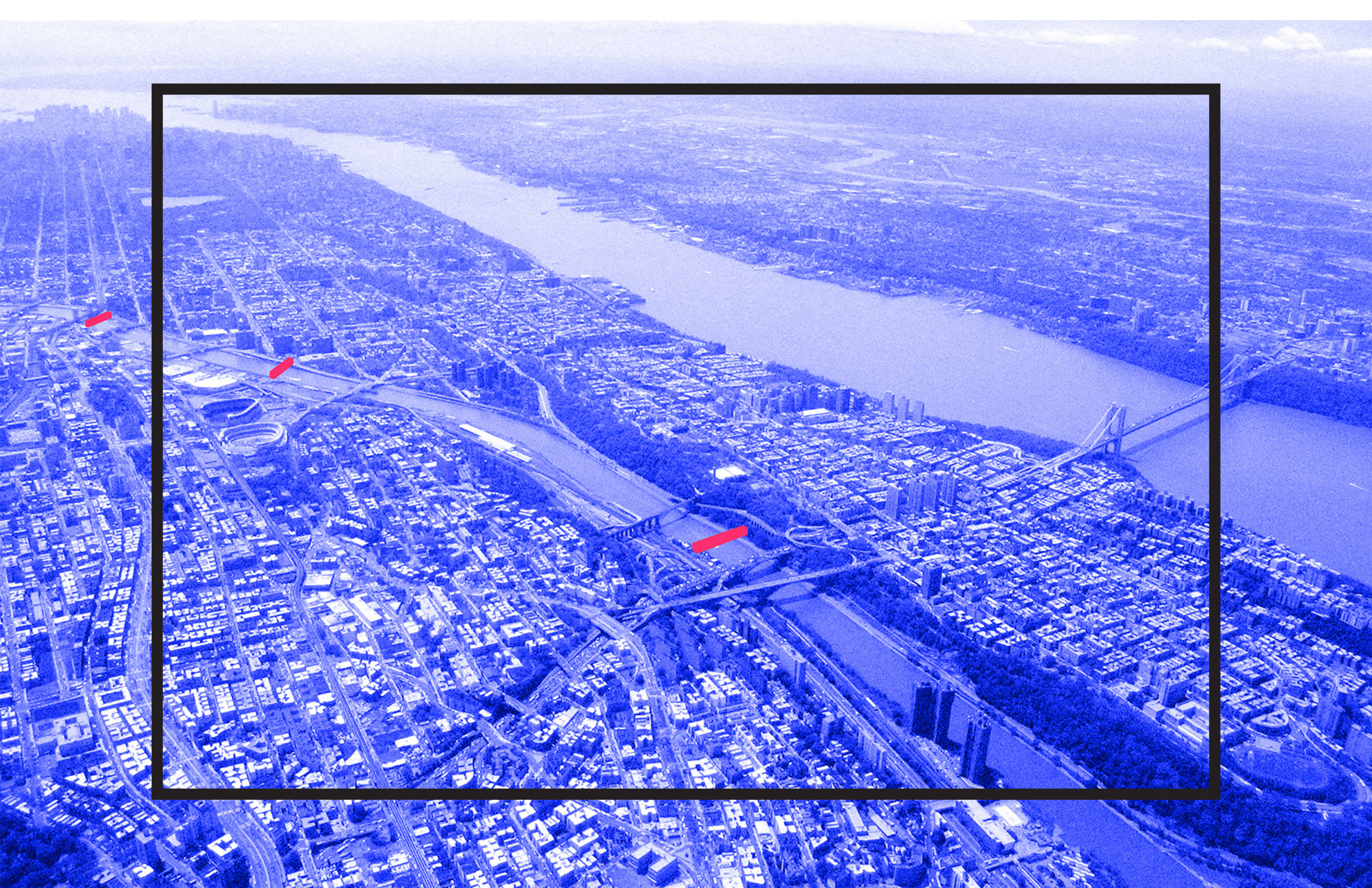
3RD



2ND

FLOOR PLANS





I HOPE YOU HAVE ENJOYED THE BRIEF INTERMISSION



NOW BACK TO THE REGULARLY SCHEDULED ARCHITECTURE

SITE AND PRECEDENT ANALYSIS IN
COLLABORATION WITH CARMEN CHAN

PROFESSOR - FEIFEI ZHOU
STUDIO - ADV 4
SEMESTER - SPRING
YEAR - 2023

5. Yo Sh*t Dont Stank ?

The SITE

The "insert title" sits between architecture and urban infrastructure looking to provide a decentralized solution for wastewater treatment Port Jervis, New York, a city, whose is wastewater treatment plant is currently operated and owned by York city. This project aims to consider non-human stakeholders within an architectural intervention, providing a structure that has beneficial to both humans and beavers.

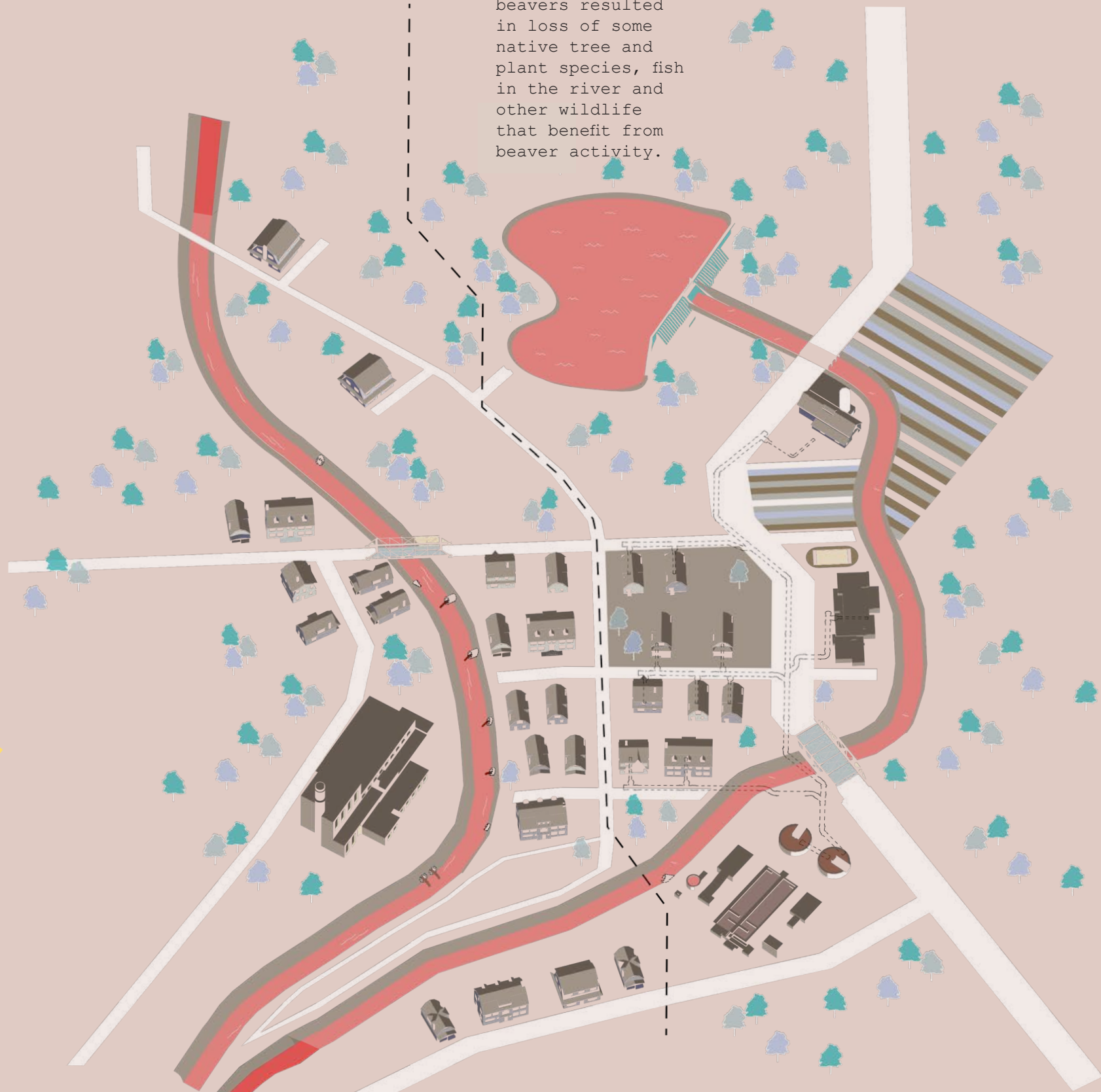
There is a unique history surrounding the treatment of waste water in Port Jarvis. Up until 1956 the city dumped all its waste untreated into the Delaware and never sink River. When New York City begin to build it reservoir to provide assess to

clean drinking water the city, they dammed the never sink river ultimately, reducing its speed, reducing build up in the river. The state of New Jersey then sued New York City because of the contamination in their water resulting

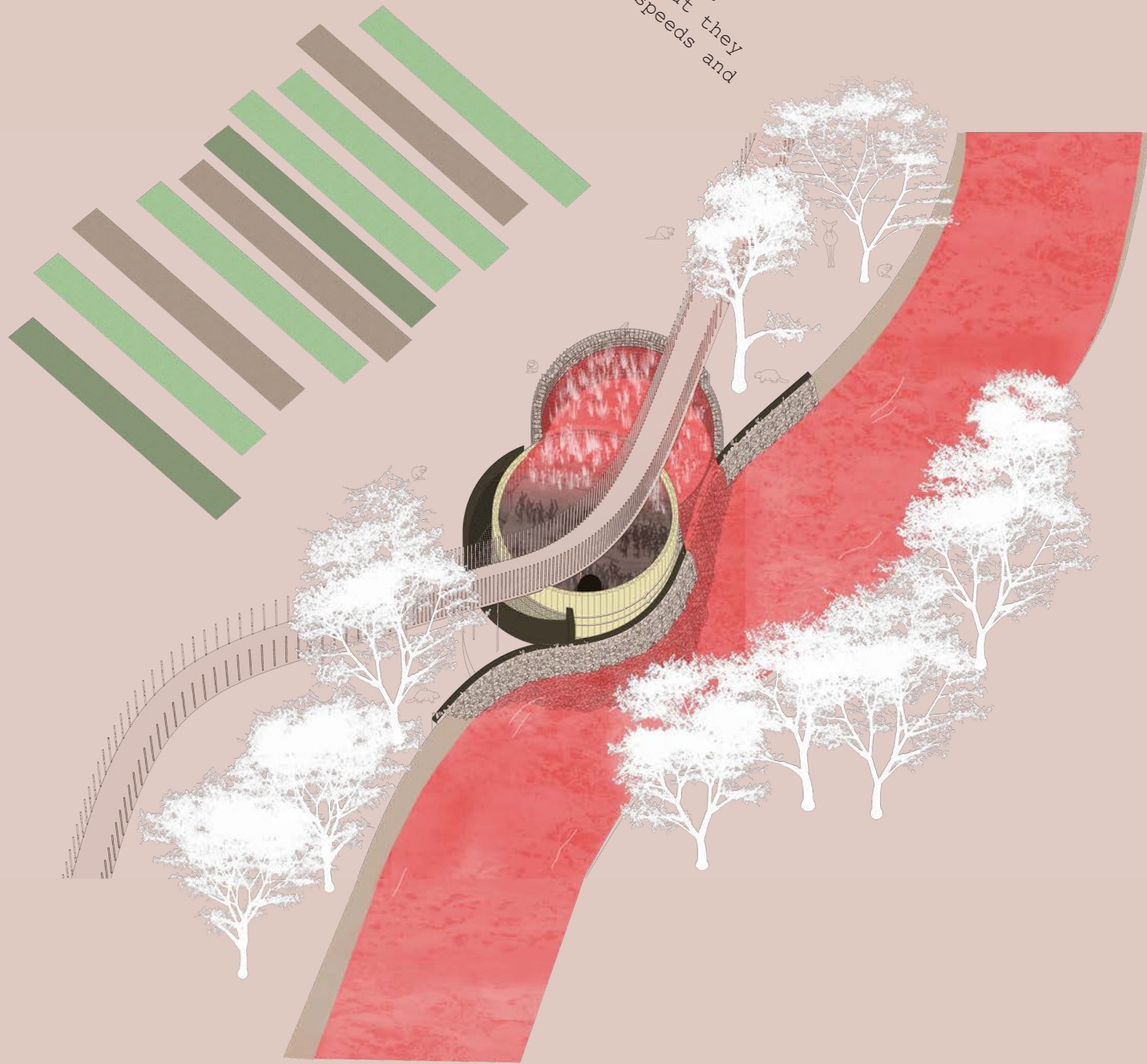
in a settlement that requires New York City to treat the wastewater of Port Jarvis as long as they operate the reservoir on the never sunk river. There is a unique history surrounding the treatment of waste water in Port Jarvis. Up until 1956 the city

dumped all its waste untreated into the Delaware and never sink River. When New York City begin to build it reservoir to provide assess to

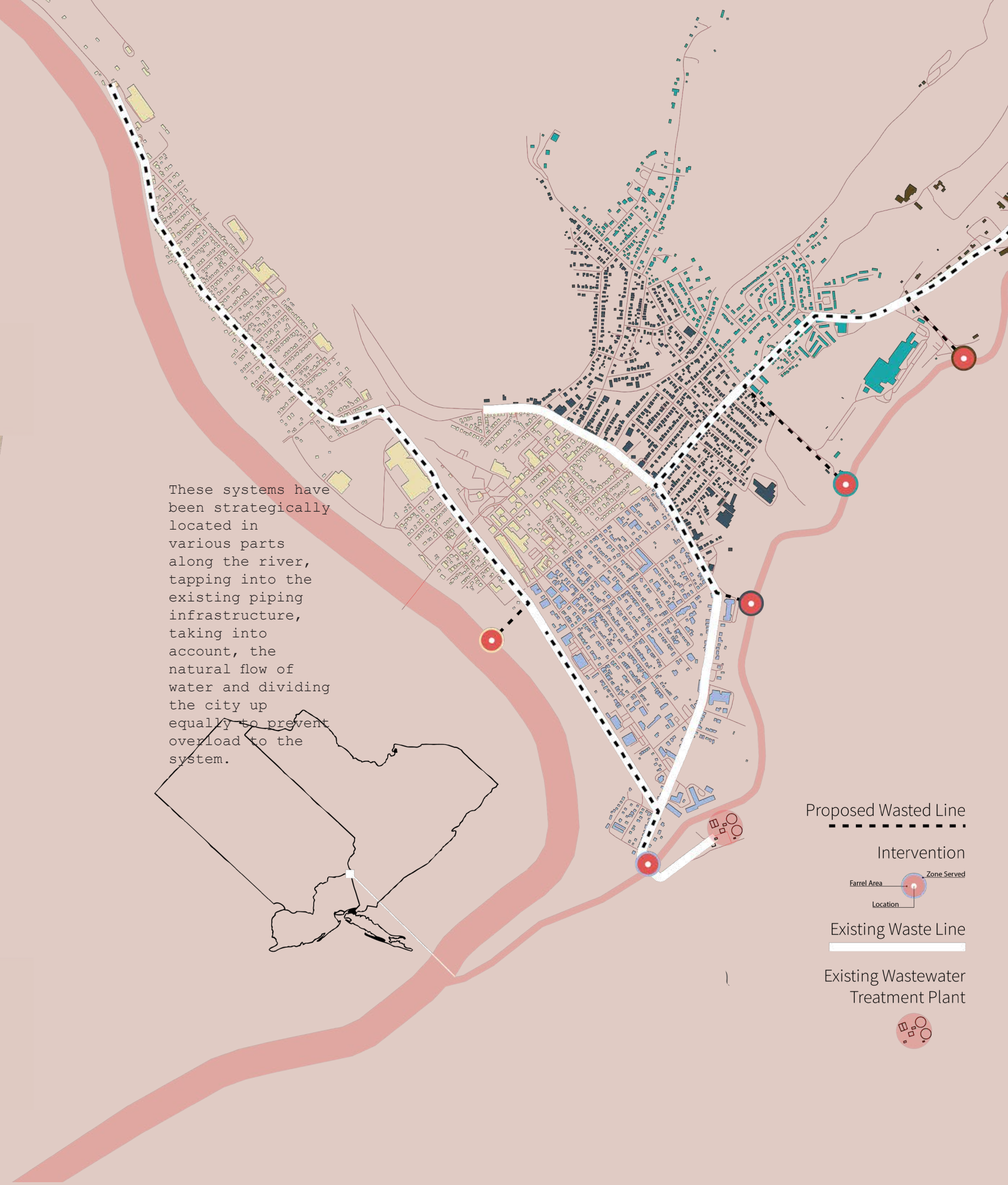
Simultaneously, The slowing of the river resulted in a decline in beaver population, affecting all the surrounding plant and wildlife as beavers are keystone species. The decline of beavers resulted in loss of some native tree and plant species, fish in the river and other wildlife that benefit from beaver activity.



The intervention is situated along the river and treats wastewater naturally. The water collected in the tanks will be a Haven for wildlife accessible for uses like watering for agriculture or sports, which will slow the river. The intervention fields discharge into the river down in spots, which will provide the look for in a river, such as slow speeds and short cross sections.

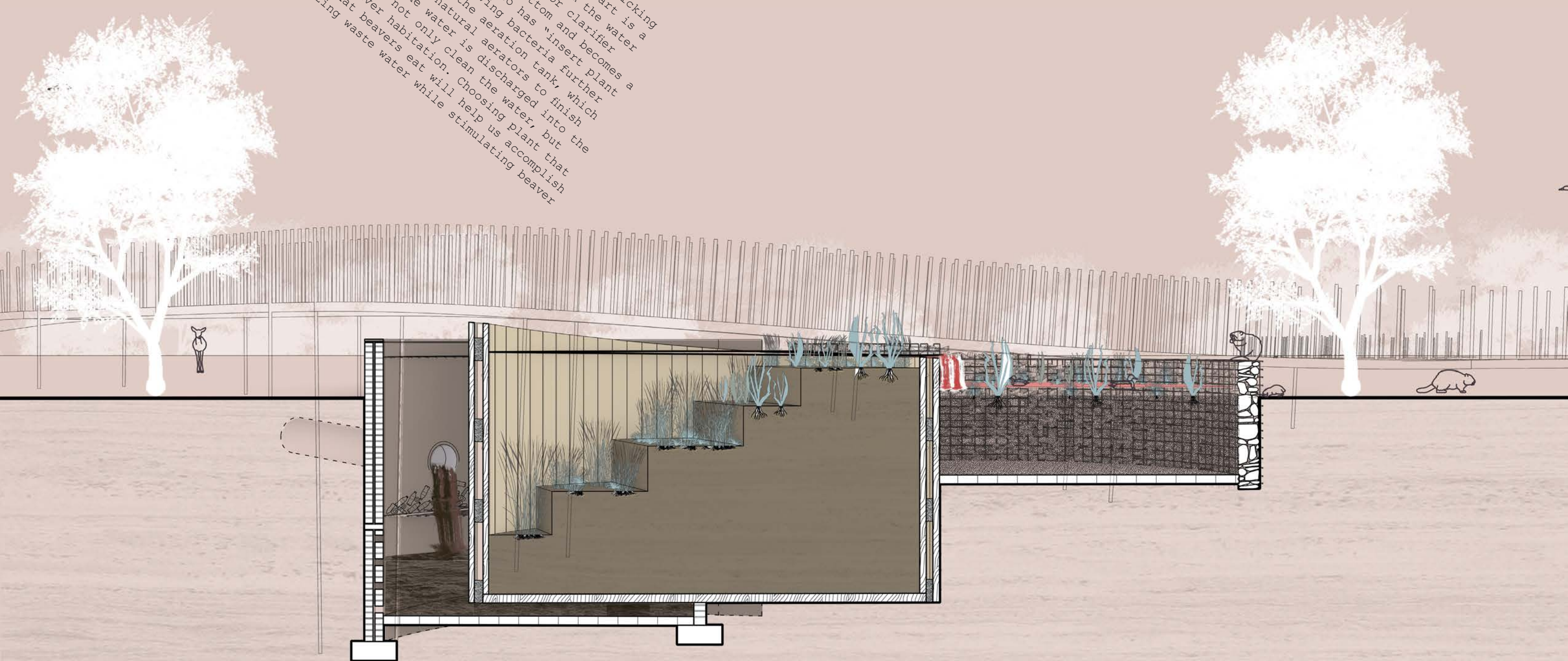


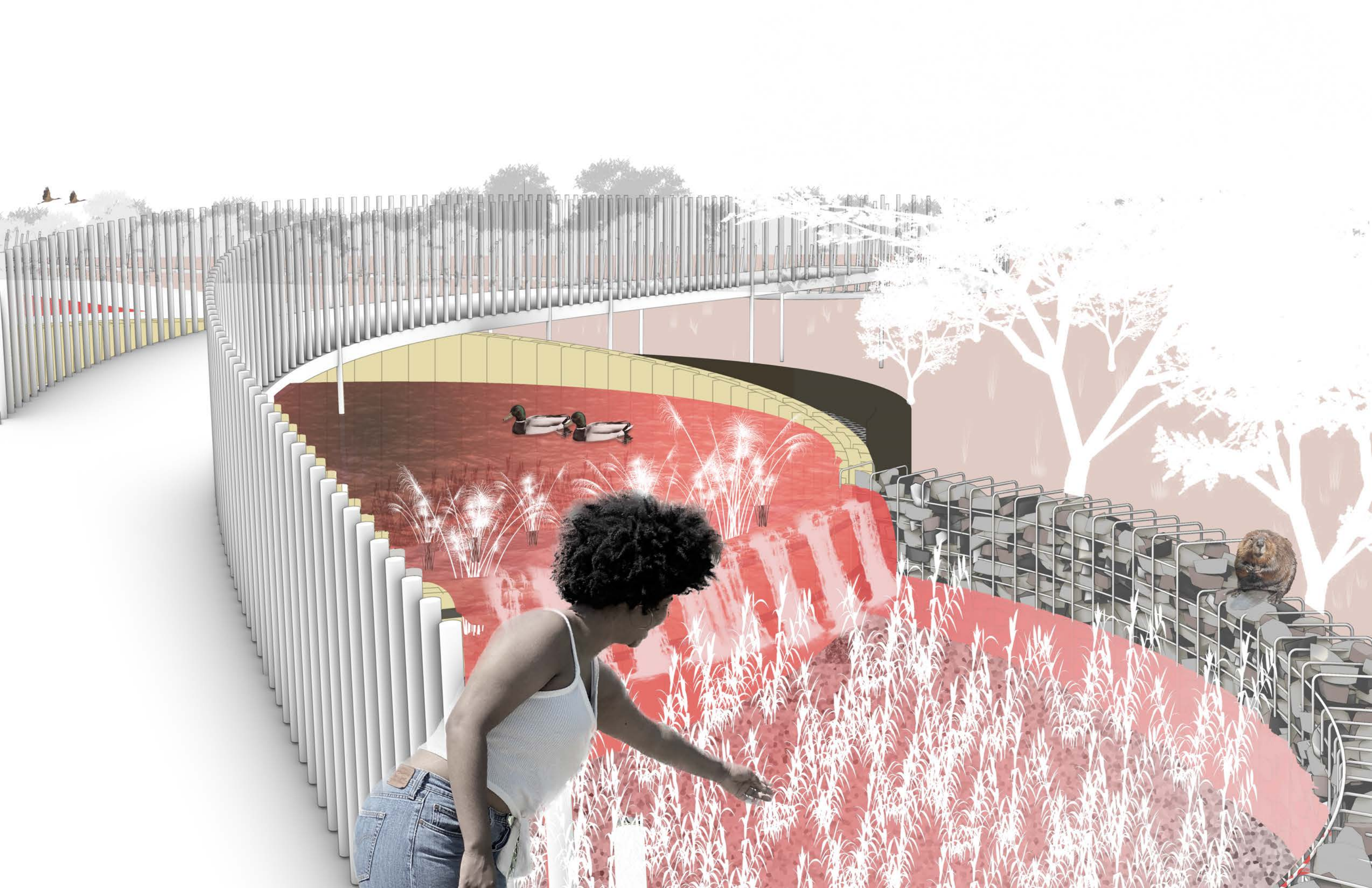
These systems have been strategically located in various parts along the river, tapping into the existing piping infrastructure, taking into account, the natural flow of water and dividing the city up equally to prevent overload to the system.



- Proposed Wasted Line
- Intervention
- Farrel Area
- Zone Served
- Location
- Existing Waste Line
- Existing Wastewater Treatment Plant

The structure is divided into three separate parts mimicking traditional wastewater treatment systems. The first part is a large filter that removes any debris and trash from the water through gravity and a screen. The second tank, or clarifier remove smaller debris as it settled to the bottom and becomes a part of the soil in the tank. This tank also has "insert plant name" that act as natural tank, removing bacteria further cleaning the water. The third tank is the natural aerator tank, which has "insert plant name" that act as the natural aerators to finish off the cleaning process before the water is discharged into the river. The plants in the system not only clean the water, but they promote wildlife and beaver habitation. Choosing plant that both clean the water and that beavers eat will help us accomplish both goals of decentralizing waste water while stimulating beaver population growth





Architecture

INTERVIEW

Part 3..... *Estate*

6. Who Got the Body ?

7. Cut Me A Record

INDIVIDUAL PROJECT

PROFESSOR -
RUTH MANDL
&
BOBBY JOHNSTON

STUDIO - ADV 5
SEMESTER - Fall
YEAR - 2023

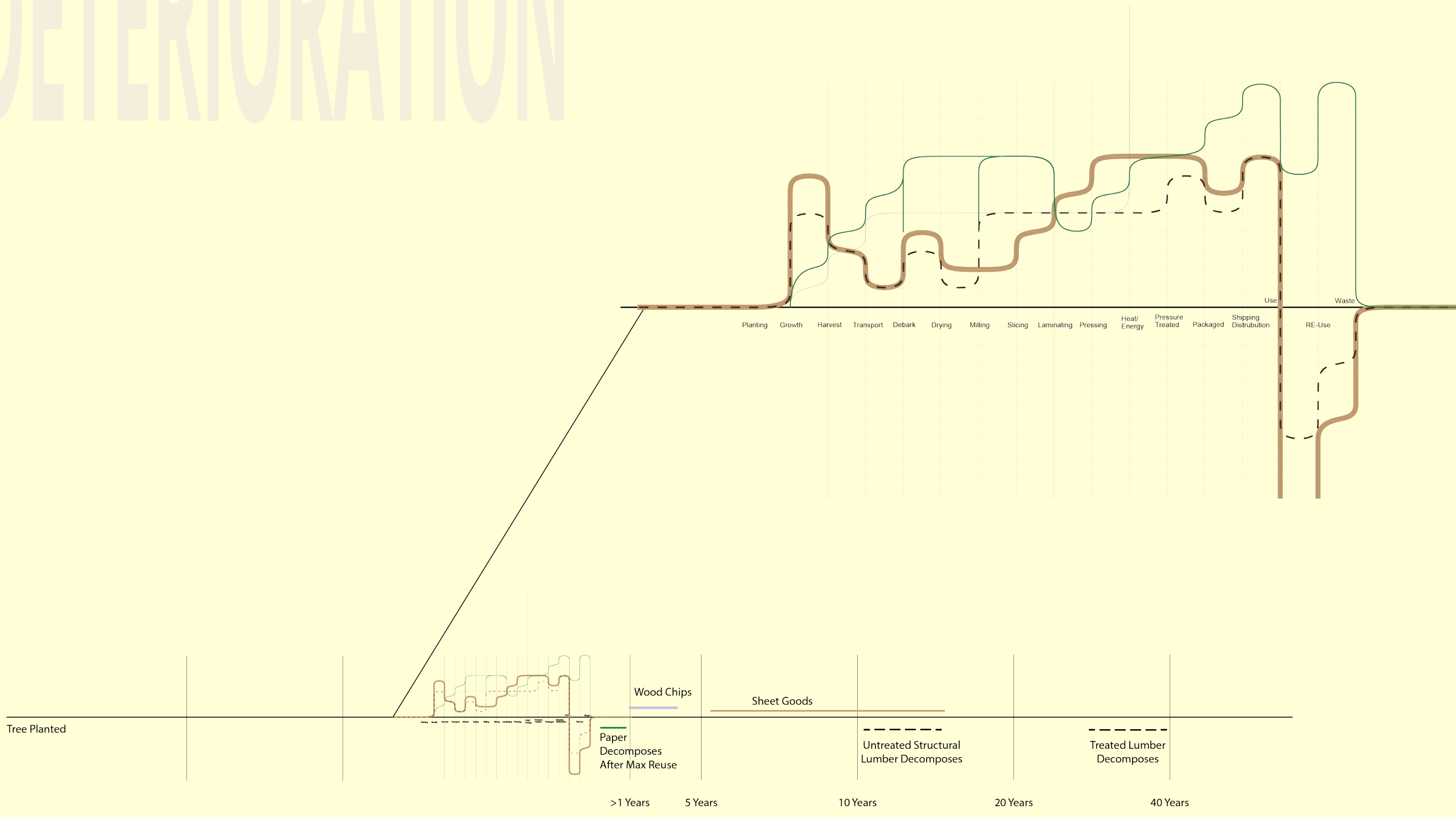
6. Who Got the Body ?

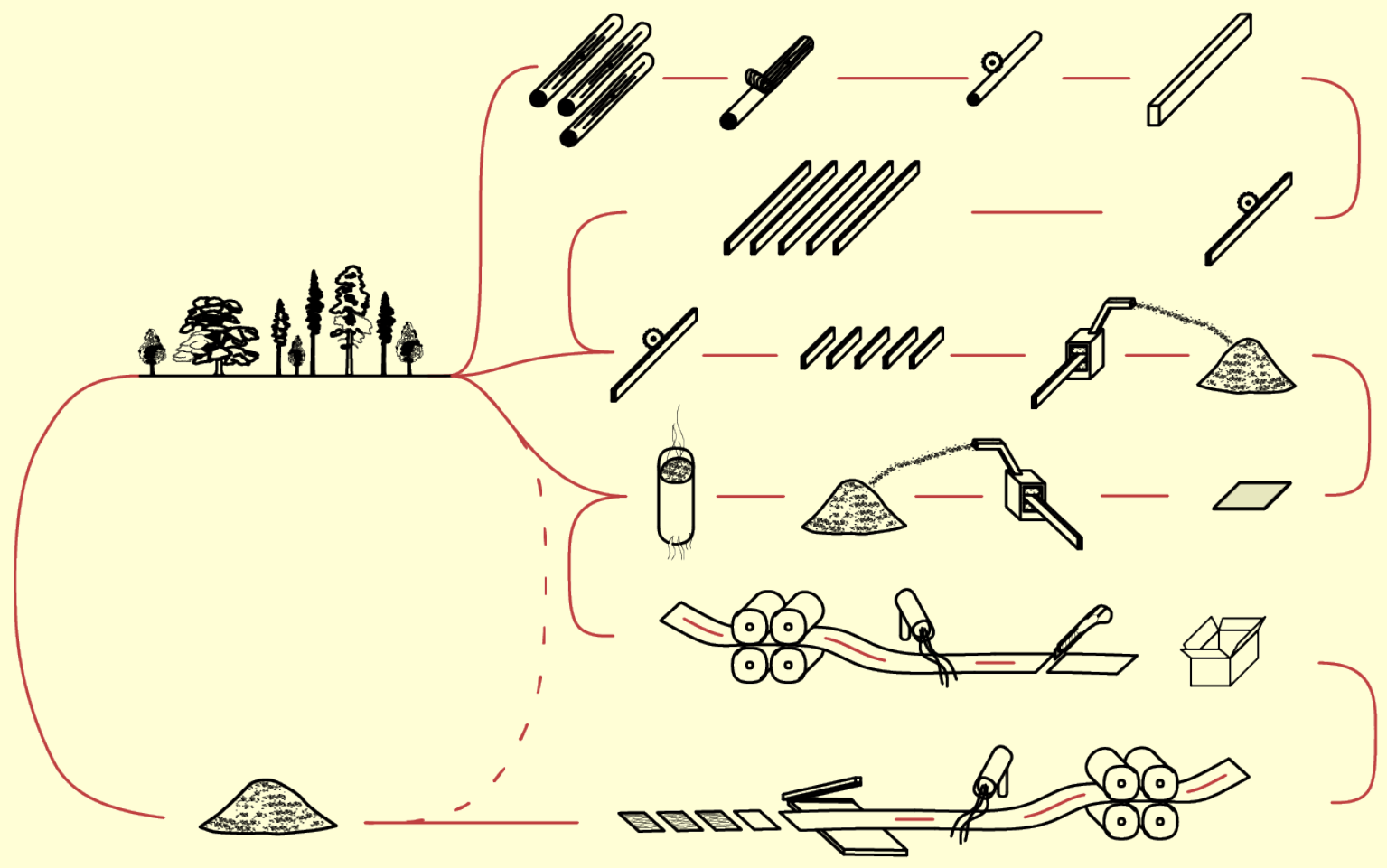
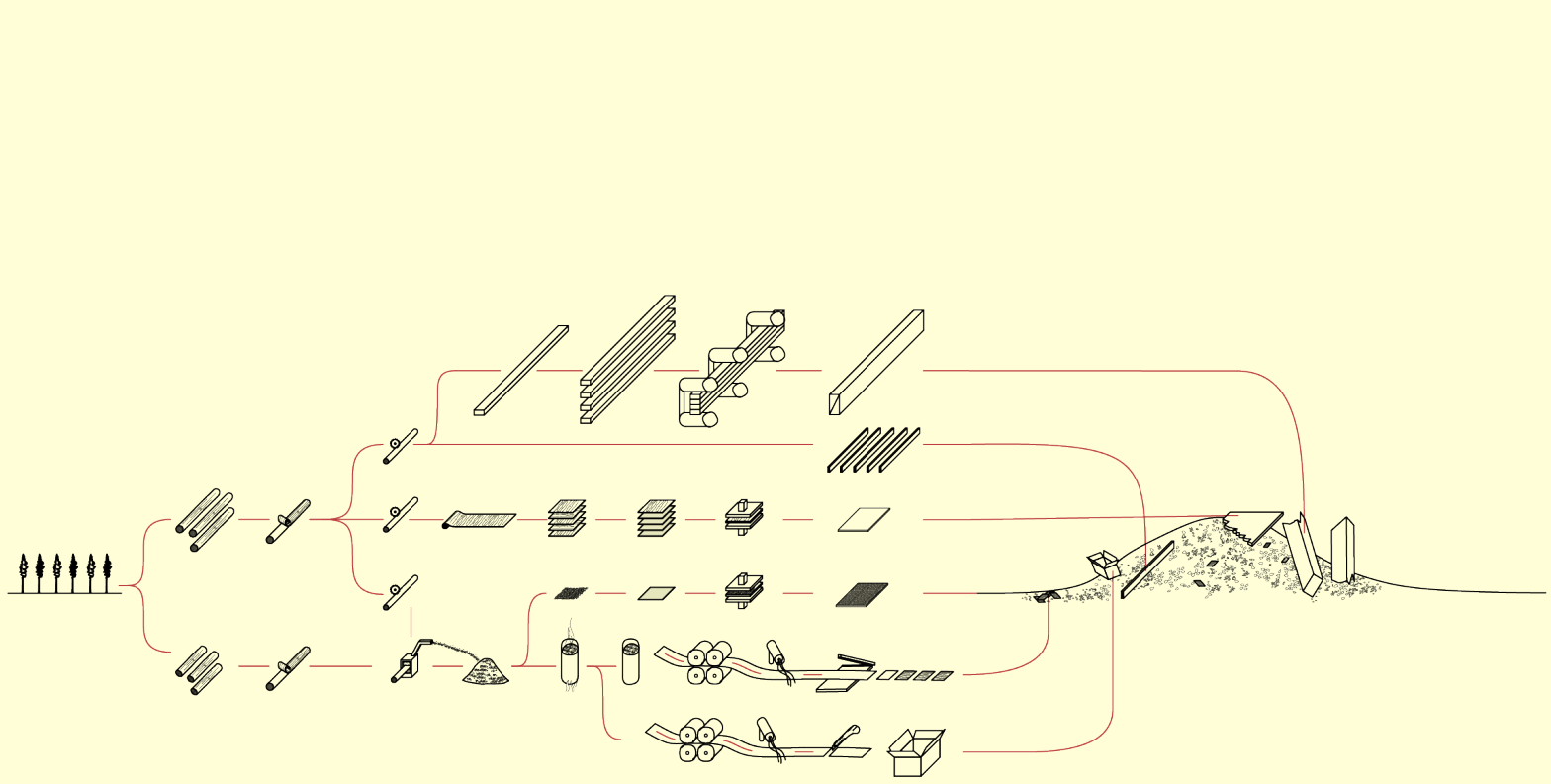


Wood waste often exists longer as waste compared to its product state or even original form. This material, once a vital part of nature, is discarded, deemed unusable, and left in landfills. More Life, More Death looks to re-image the way we harvest and use wood to create a more circular system. By first, utilizing outputs as inputs, the project looks to reuse products by scaling them down after initial use, to gain a greater return on harvested trees. The project then looks to localize extraction by taking advantage of a shift in burial traditions by memorializing the dead with trees. This will create a deeper attachment between us and our trees and forest leading to a better relationship and a new system of value for our wood overall.

The project becomes architecture at the Red Hook Grain Terminal by providing a place for harvested trees and reclaimed lumber to be milled, dried, and stored while providing a public space for commemorating the trees that once stood as memorials in cemeteries. In addition, the structure acts as an elevated public space for a community whose existing park is plagued by toxic waste and is projected to flood by 2063.

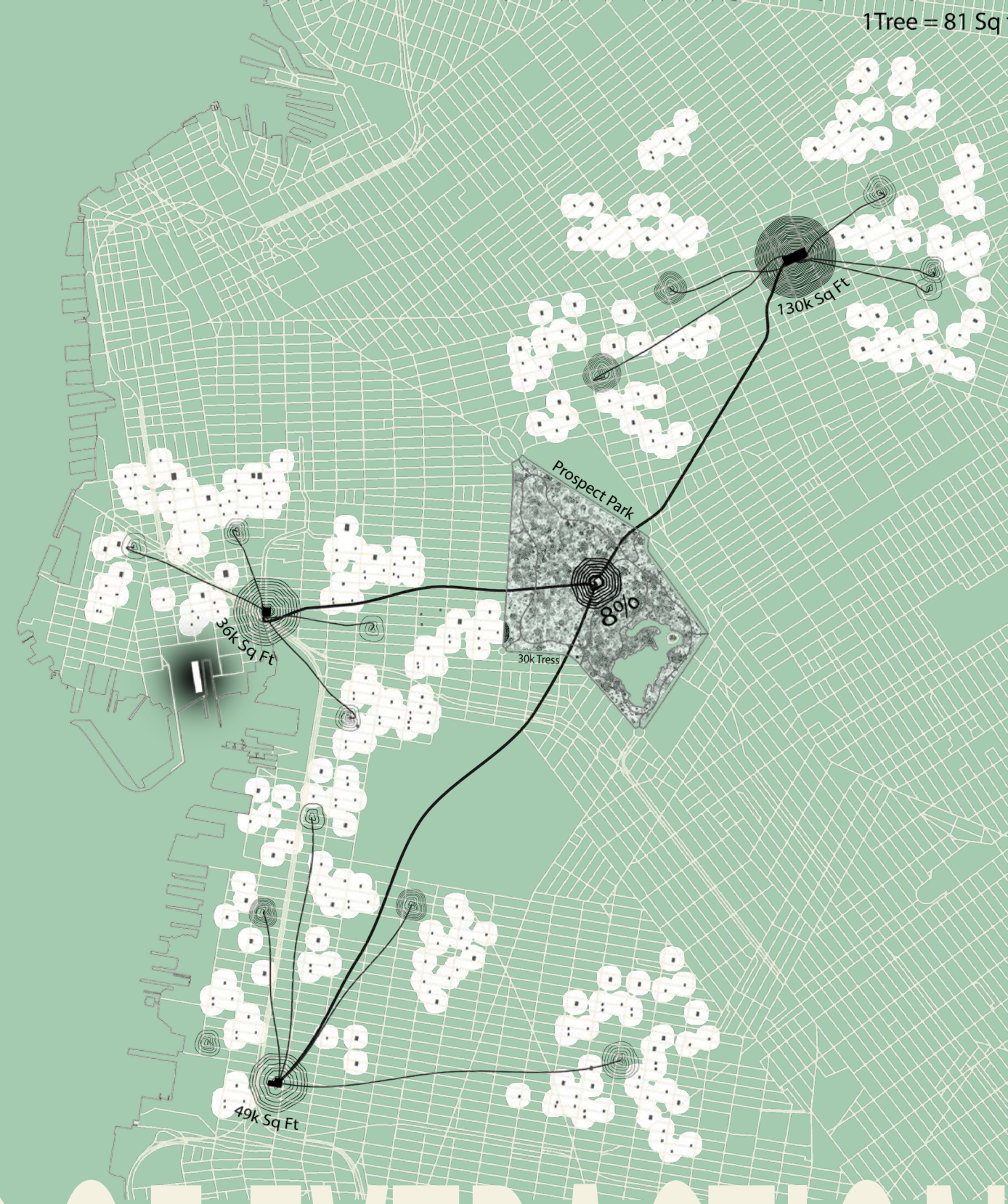
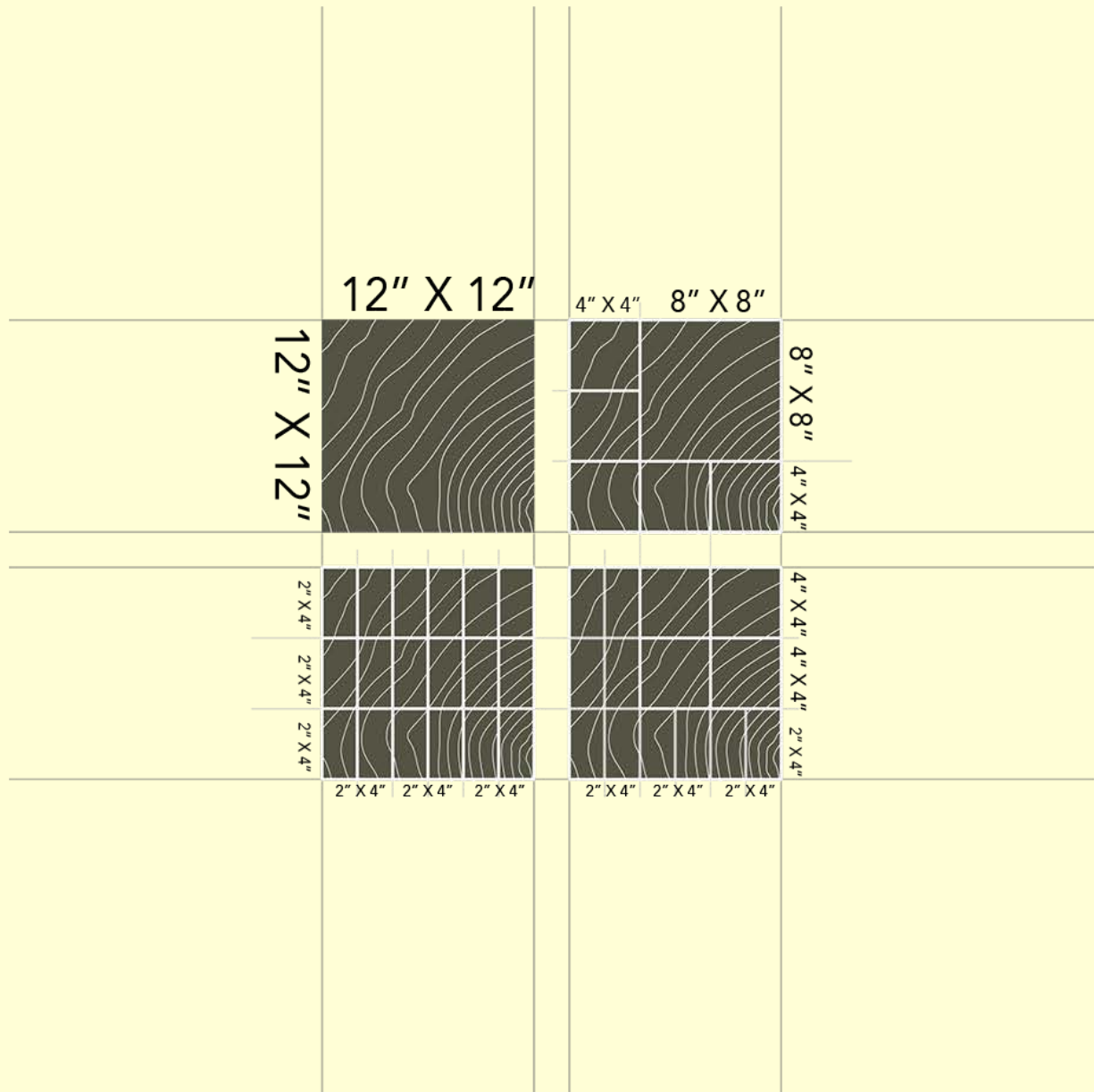
DETERIORATION





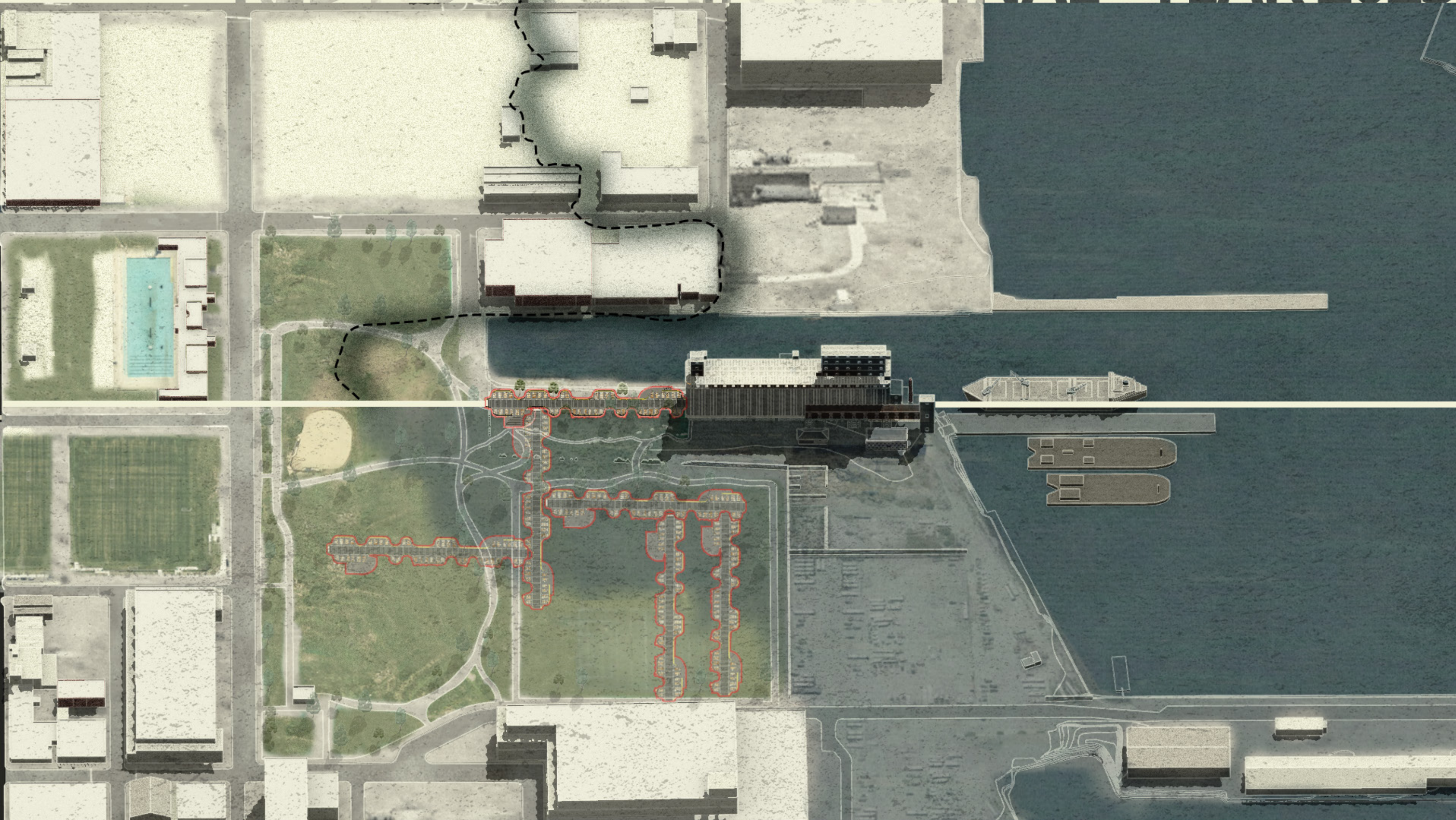
BUSINESS AS USUAL

CIRCULARITY

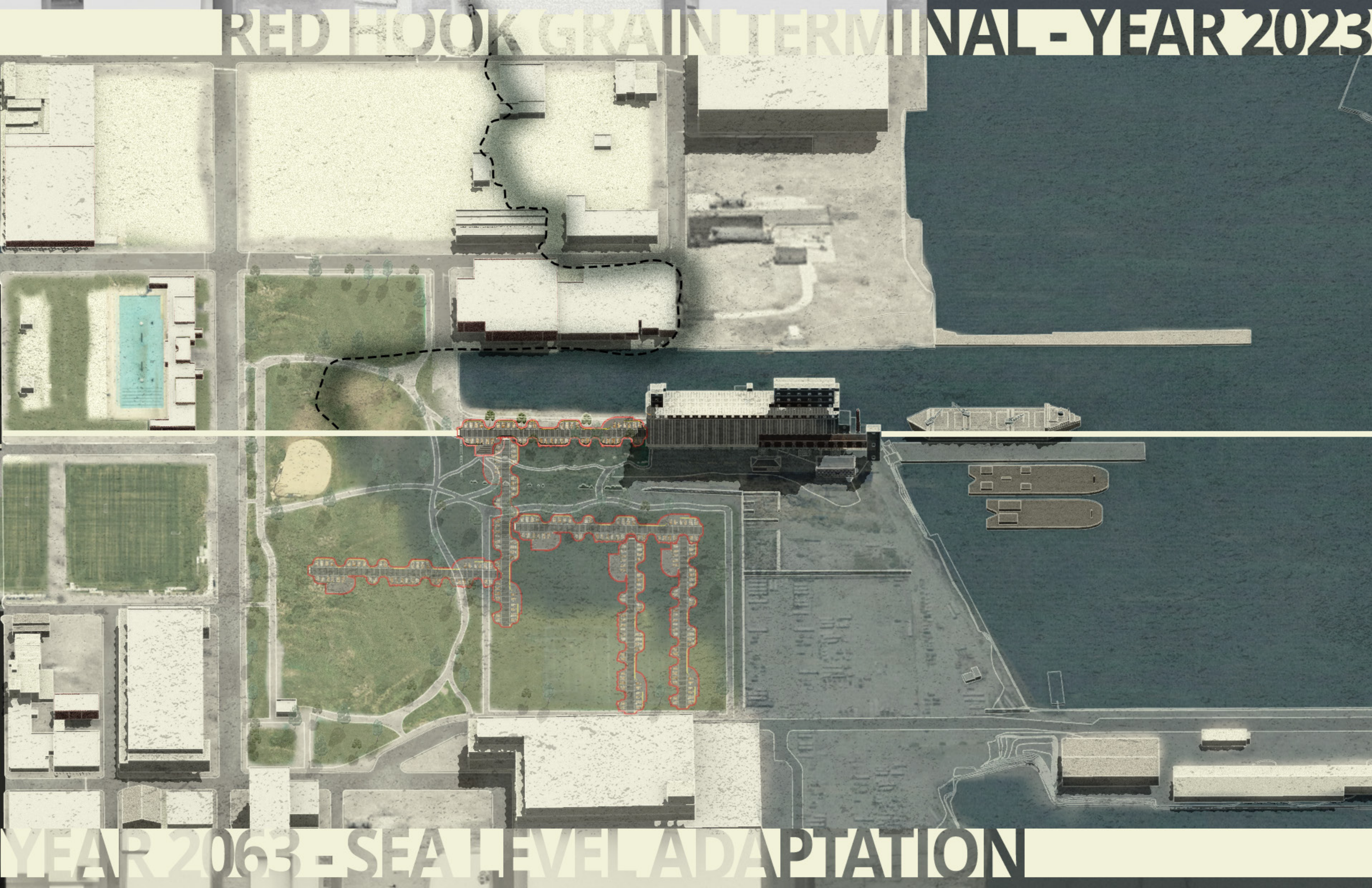


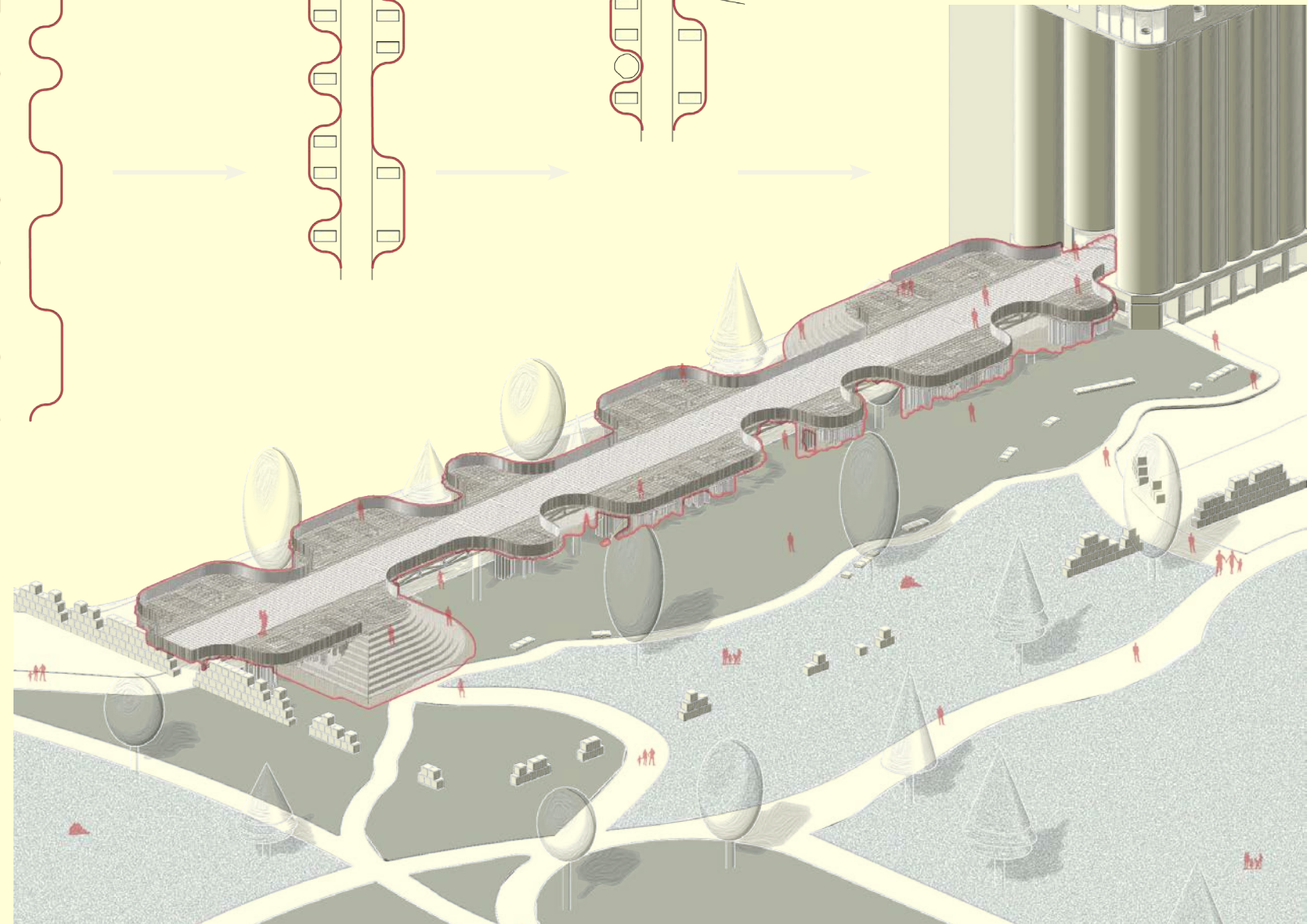
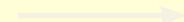
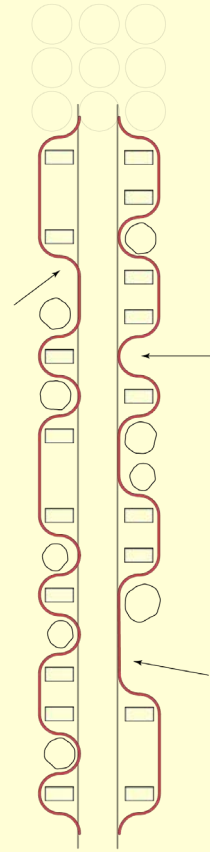
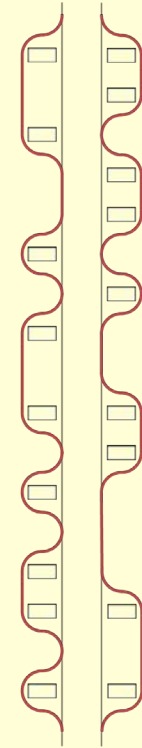
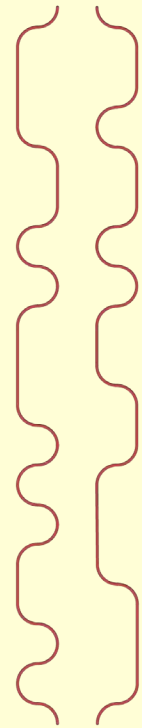
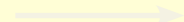
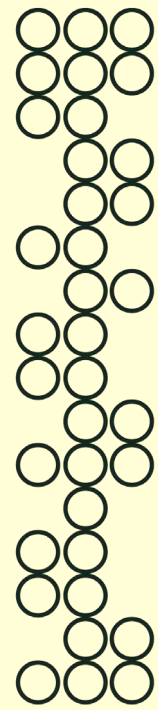
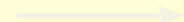
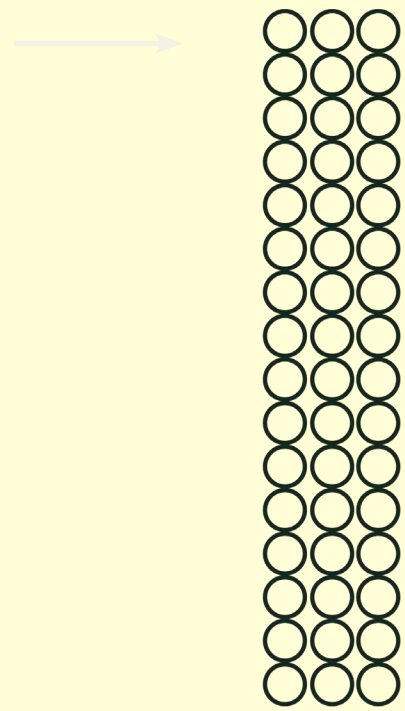
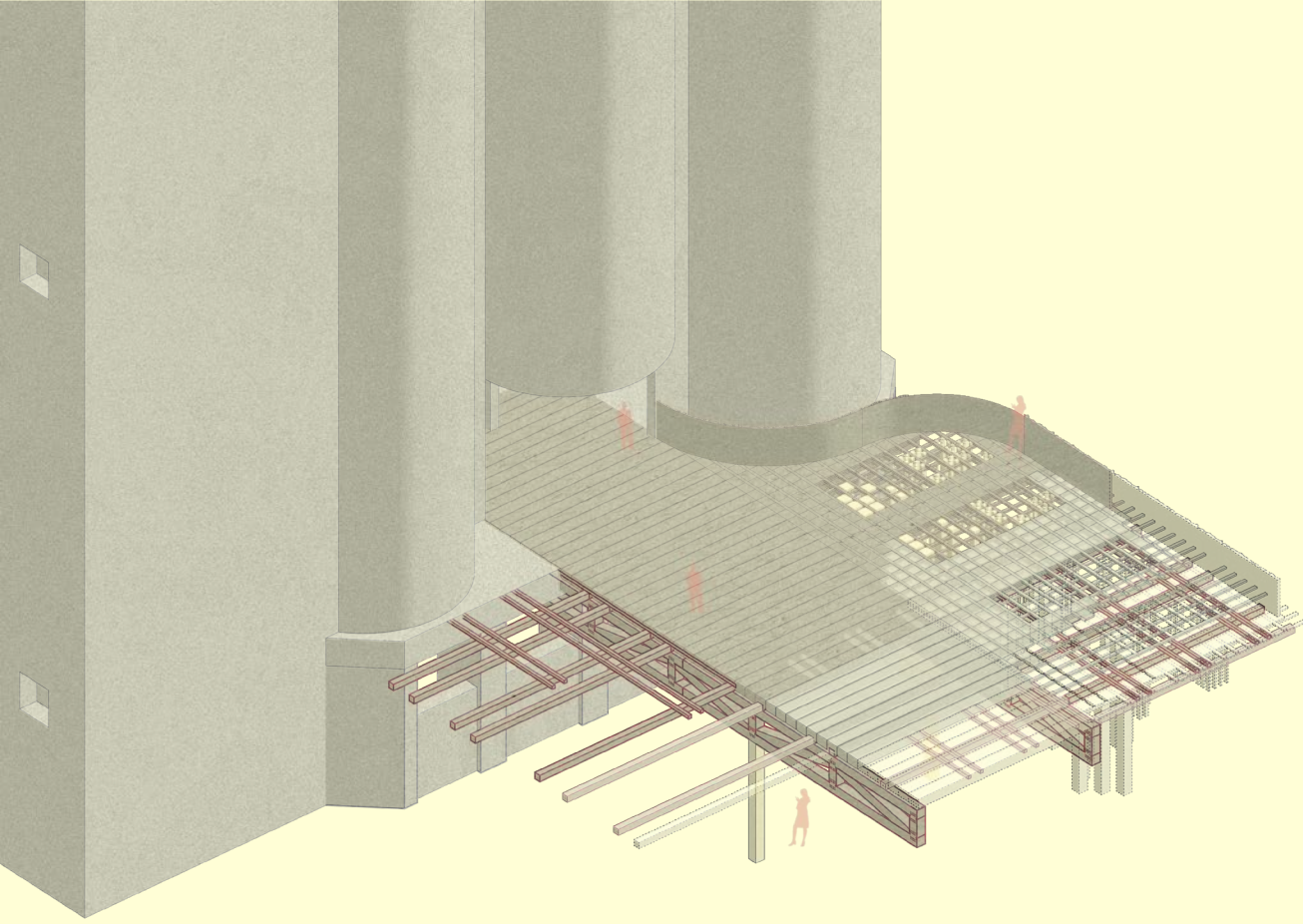
NEW WAYS OF EXTRACTION

RED HOOK GRAIN TERMINAL - YEAR 2023

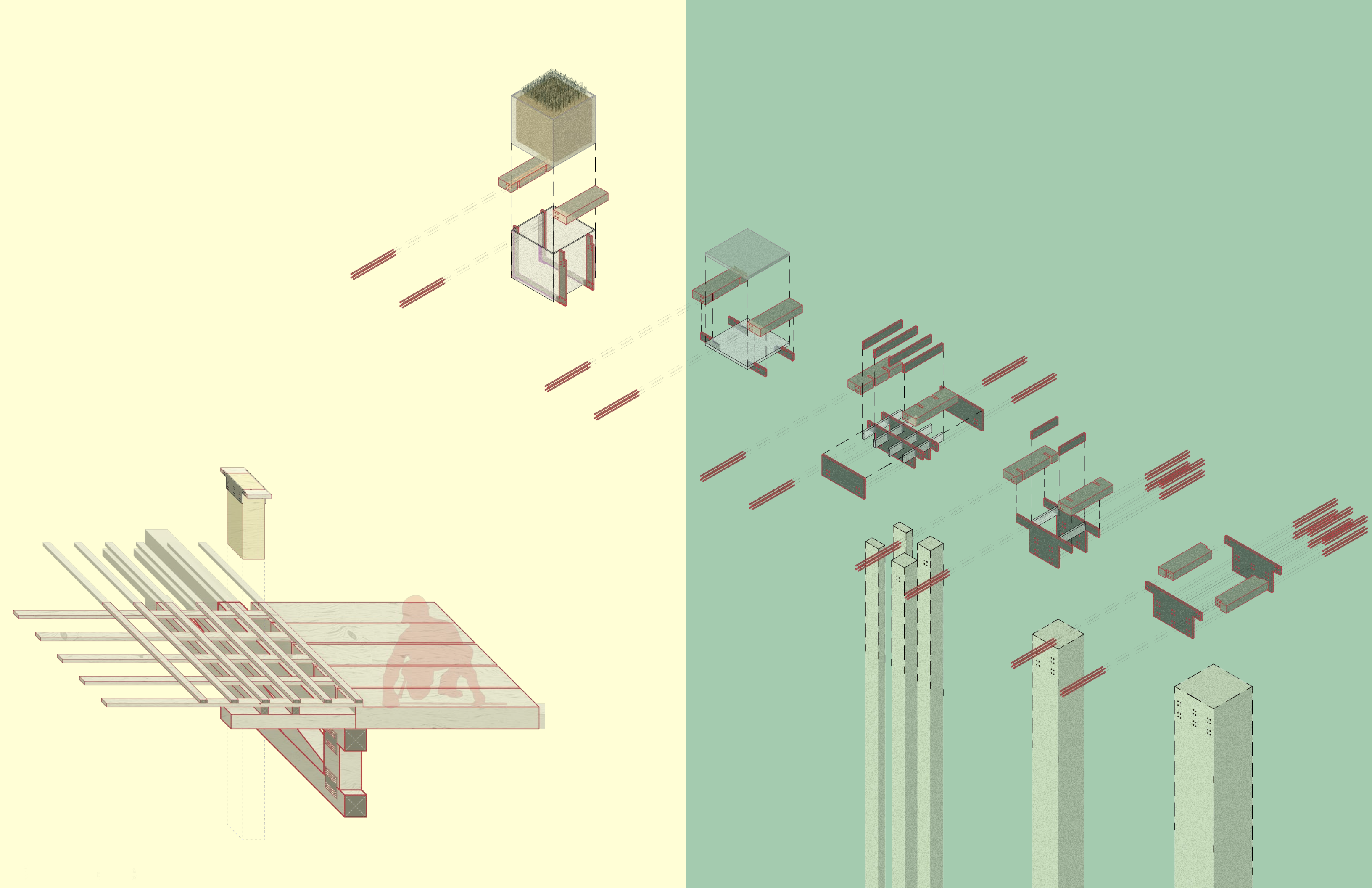


YEAR 2063 - SEA LEVEL ADAPTATION











INDIVIDUAL PROJECT

PROFESSOR -
ILZA WOLF
&
LAFINA EPTAMINITAKI

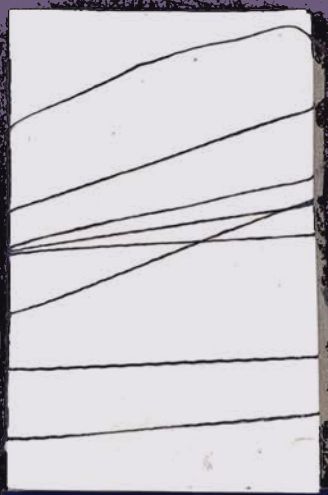
STUDIO - ADV 5
SEMESTER - Fall
YEAR - 2023

7. Cut Me A Record



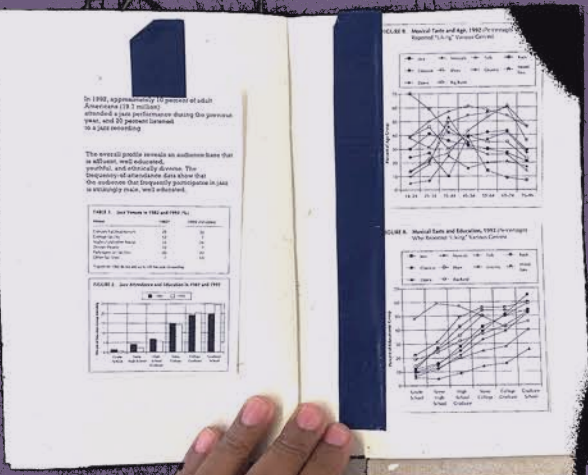
DOLLAR BRAND AFRICAN SPACE PROGRAM CAN NOT BE DESCRIBED WITH WORDS BUT I WILL TRY TO CAPTURE THE the essence of it all in the next few pages. The studio was an exploration of all liberation and spatial practices inspired by the work of Abdullah Ibrahim the legendary South African, jazz musician Ibrahim songs became the soundtrack to anti-apartheid movement and his life has inspired me including myself. Through this studio I gained a new understanding of myself in my relationship to architecture specifically in my own original practice. We all experience space differently, and that is what I've come to find out in the studio liberation looks different to all of us and that is what I've come to find out in the studio.

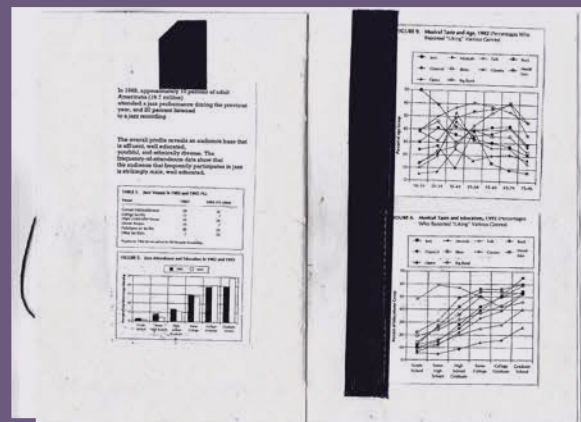
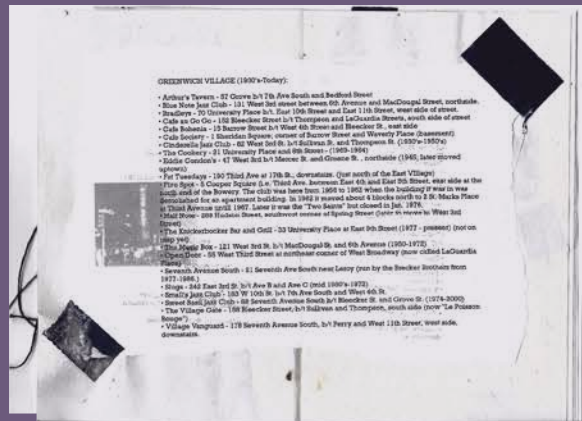
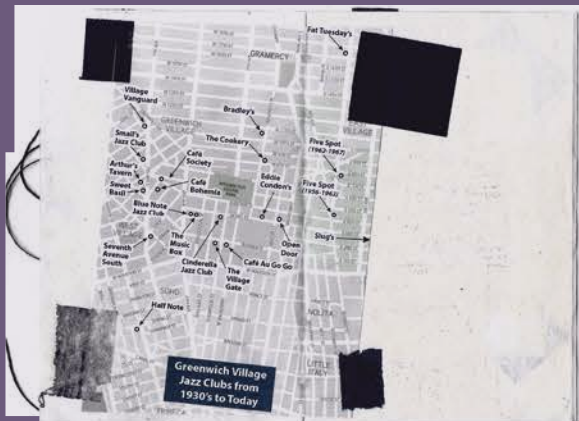
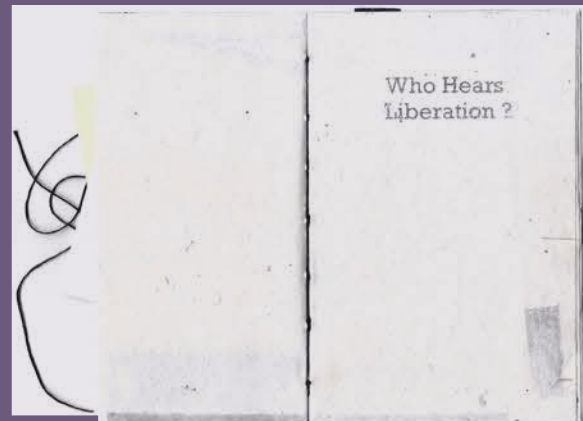
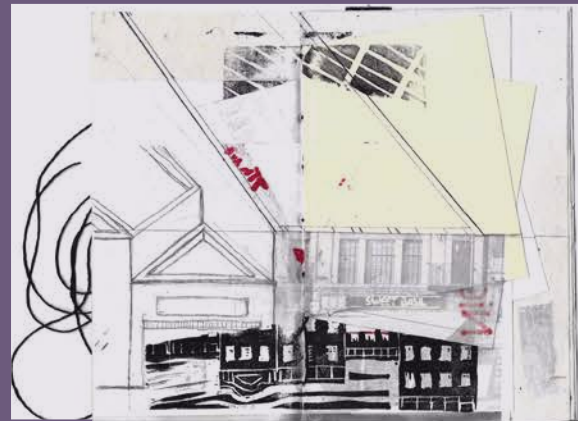
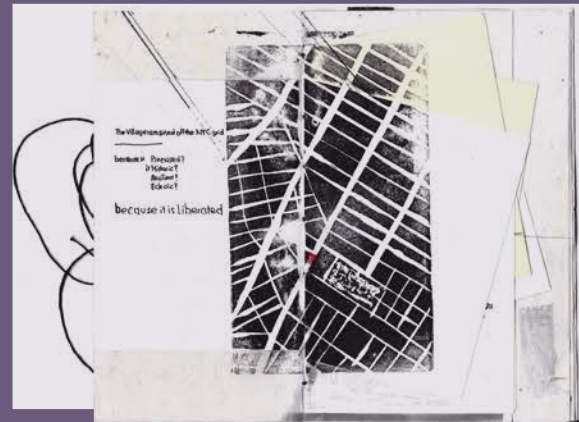
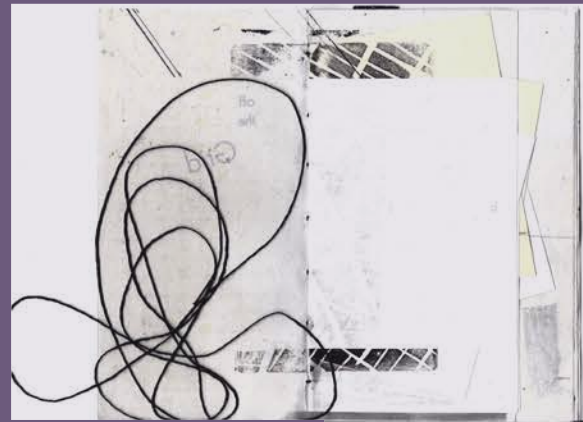
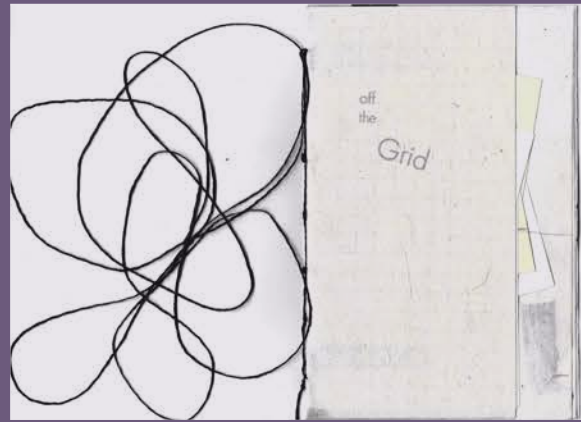
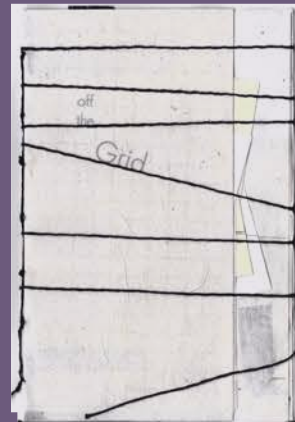
Over the next few pages, you will see publications, spatial interventions, and a mix tape and booklet and images from a performance where I presented music that I created inspired by places of liberation that no longer existence, specifically sweet basil, jazz club and Greenwich Village and district 6 in Cape Town South Africa. The work presented in the section is raw unfiltered and is truly a representation of me



GREENWICH VILLAGE (1930's-Today)

- Arthur's Tavern - 87 Grove St. 7th Ave South and Bedford Street
- Blue Note Jazz Club - 132 West 4th Street between 6th Avenue and MacDougal Street, northside.
- Bradleys - 20 University Place St. East 7th Street and East 11th Street, west side of street
- Cafe au Go-Go - 152 Bleecker Street between Thompson and LaGrange Streets, south side of street
- Cafe Bohemia - 15 Bleecker Street between 6th Avenue and Bleecker St., east side
- Cafe Society - 1 Stanton Square, corner of Bleecker Street and University Place (basement)
- Cypriani Jazz Club - 82 West 3rd St. between 6th and Thompson St. (1927-1950)
- The Cookery - 21 University Place and 6th Street (1928-1988)
- Eddie Condon's - 41 West 3rd St. between 6th and Grove St., northside (1948; later moved uptown)
- Fat Tuesday's - 150 Third Ave at 12th St., downtown (just north of the East Village)
- Five Spot - 5 Cooper Square S.E. Third Ave. between East 4th and East 5th Street, east side of the south end of the square. The club was here from 1953 to 1962 when the building was used for an apartment building. It moved above 4 blocks north to 12th Street Place between 1962 and 1967. Later it was "The Smokey" but closed in Jan. 1978.
- Half Note - 289 Hudson Street, southeast corner of Spring Street (later to move to West 3rd Street)
- The Knickerbocker Bar and Grill - 33 University Place at East 9th Street (1977 - present) (not on map yet)
- The Music Box - 121 West 3rd St. between MacDougal St. and 6th Avenue (1950-1972)
- Open Door - 55 West Third Street at northern corner of West Broadway (now called LaGrange Street)
- Seventh Avenue South - 21 Seventh Ave South near Leary (run by the Becker Brothers from 1971-1983)
- Slugs - 242 East 3rd St. between Ave B and Ave C (mid 1960's-1972)
- Smokey Jazz Club - 103 W. 10th St. between 7th Ave South and West 4th St.
- Sweet Basil Jazz Club - 88 Seventh Street between 6th and Bleecker St. and Grove St. (1974-2000)
- The Village Gate - 158 Bleecker Street, between Sullivan and Thompson, south side (now "Le Poisson Rouge")
- Village Vanguard - 178 Seventh Avenue South, between Perry and West 11th Street, west side, downtown.





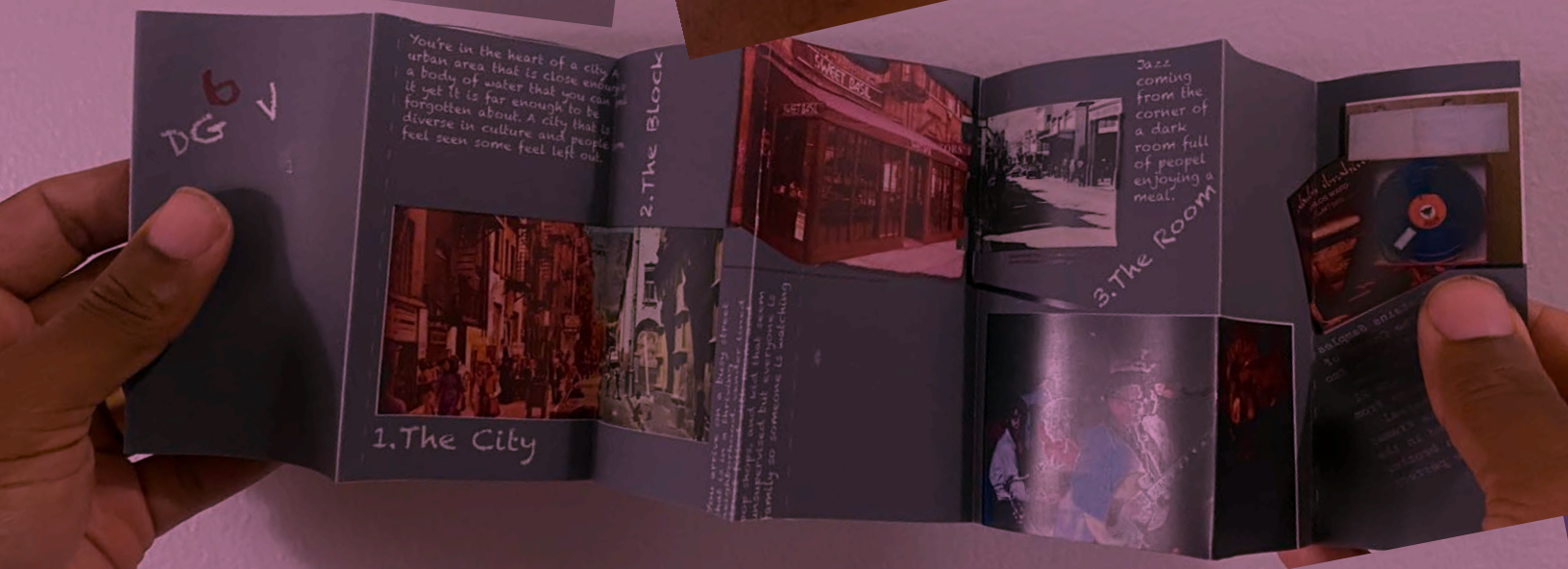


Flipping Fragments argues that Architecture existed as just a vessel and that space is created by the fragments of our memories. By focusing on the documented memories of sounds, the project manifest a new space by sampling fragments of music and sounds to create a piece of architecture that existed outside the constraints of real estate and the built environment.

That sound piece, DG6V mixtape, is collection of tracks made from combining various performances by South African jazz musician Abdullah Ibrahim in the legendary Sweet Basil jazz club, and recordings by Ian Bruce Huntley of various African American soldiers performing in the Zambezi restaurant when visiting Cape Town on deployment.

Unfortunately neither one of these places exist anymore with Sweet Basil falling victim to Manhattan real estate and Zambezi's located in District 6, a vibrant area was violently destroyed by the Group Areas Act during apartheid in Cape Town South Africa.

Flipping Fragments is a tribute to the spaces that have fostered liberation through music that no longer exists. A space that can never be relocated, shut down or destroyed. A space that aims to provoke liberation to all who experience it.



GOOD AND BAD HUSBAND AND FATHER NEW YORK AND NORTH
RICH AND POOR BLACK AND WHITE ARCHITECTURE AND REAL
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