

WAYS OF

being

Being

being

BEING

being

being

BEING

Kelvin Cho-Wen Lee

“There are many ways to be in the world”

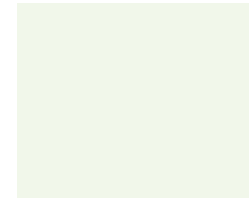
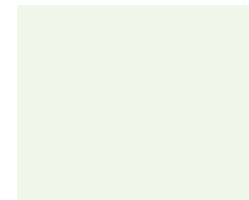
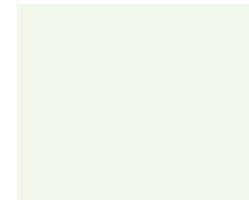
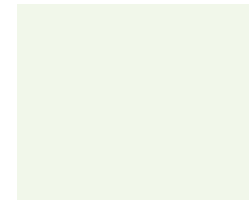
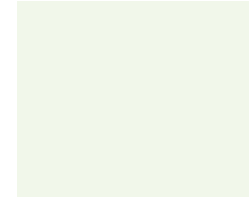
— Liz Crow, *Lying Down Anyhow*

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WAYS TO BE

accepted, adapted, affirmed, beautiful, bold, caring, comfortable, communal, confident, cooperative, daring, different, expressive, fast, flexible, free, happy, healthy, helped, home, loud, loved, me, occluded, playful, proud, queer, quiet, remembered, represented, rested, reused, sad, safe, slow, supported, tired, together, us, you

WAYS OF BEING



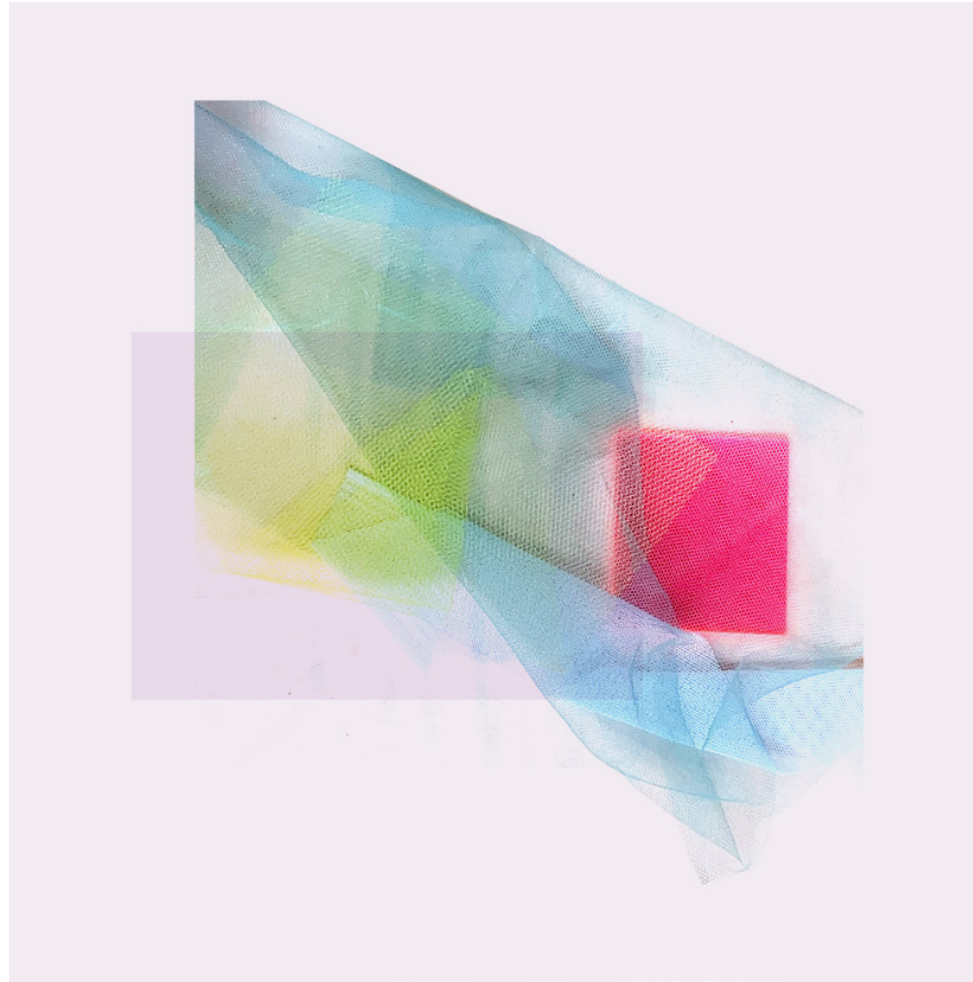
Artist Residency Copenhagen, Denmark Spring 2024, Advanced VI

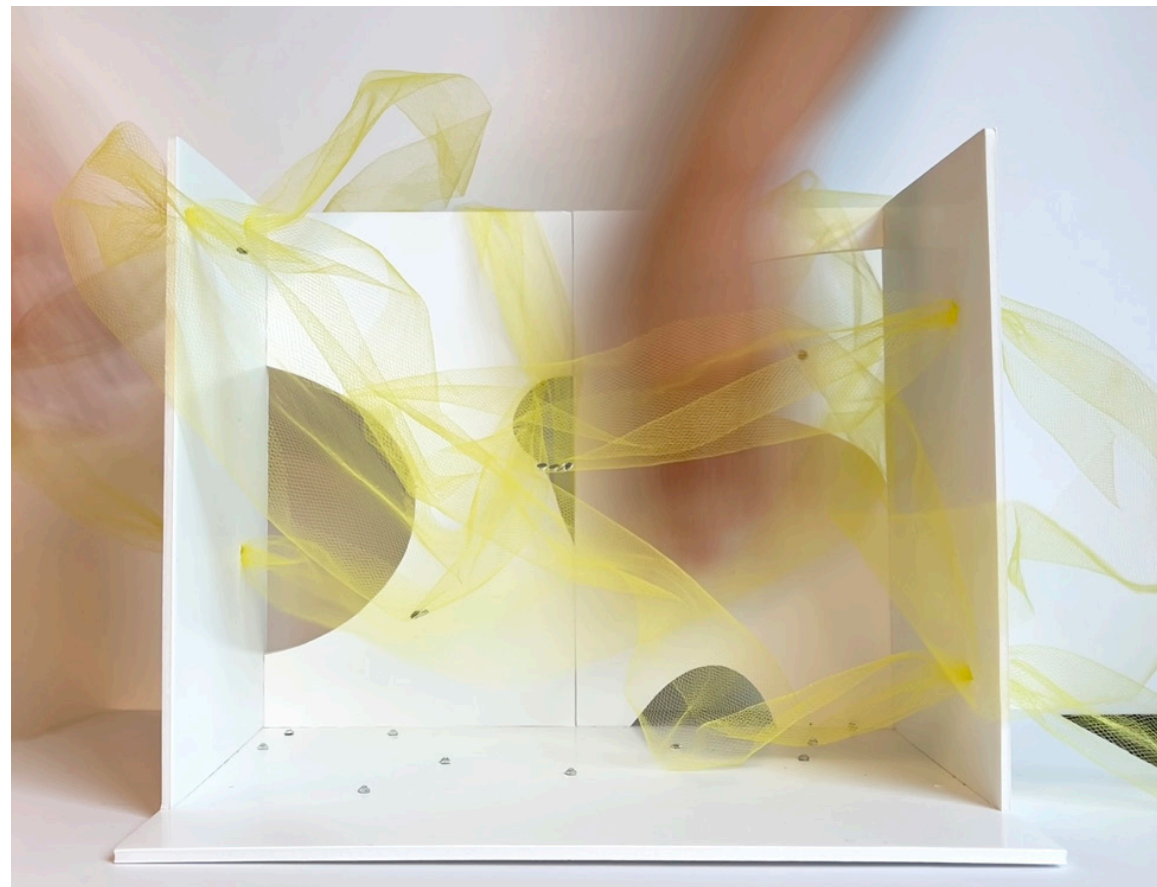
Irina Verona, Jennifer Carpenter
(Verona Carpenter), Jerron Herman

Disabled space is a layered but non-hierarchical network of mutual support for expression and adornment of identity. It is an abundance of comfort that empowers the bodies and minds of the counter-normative individual and collective.

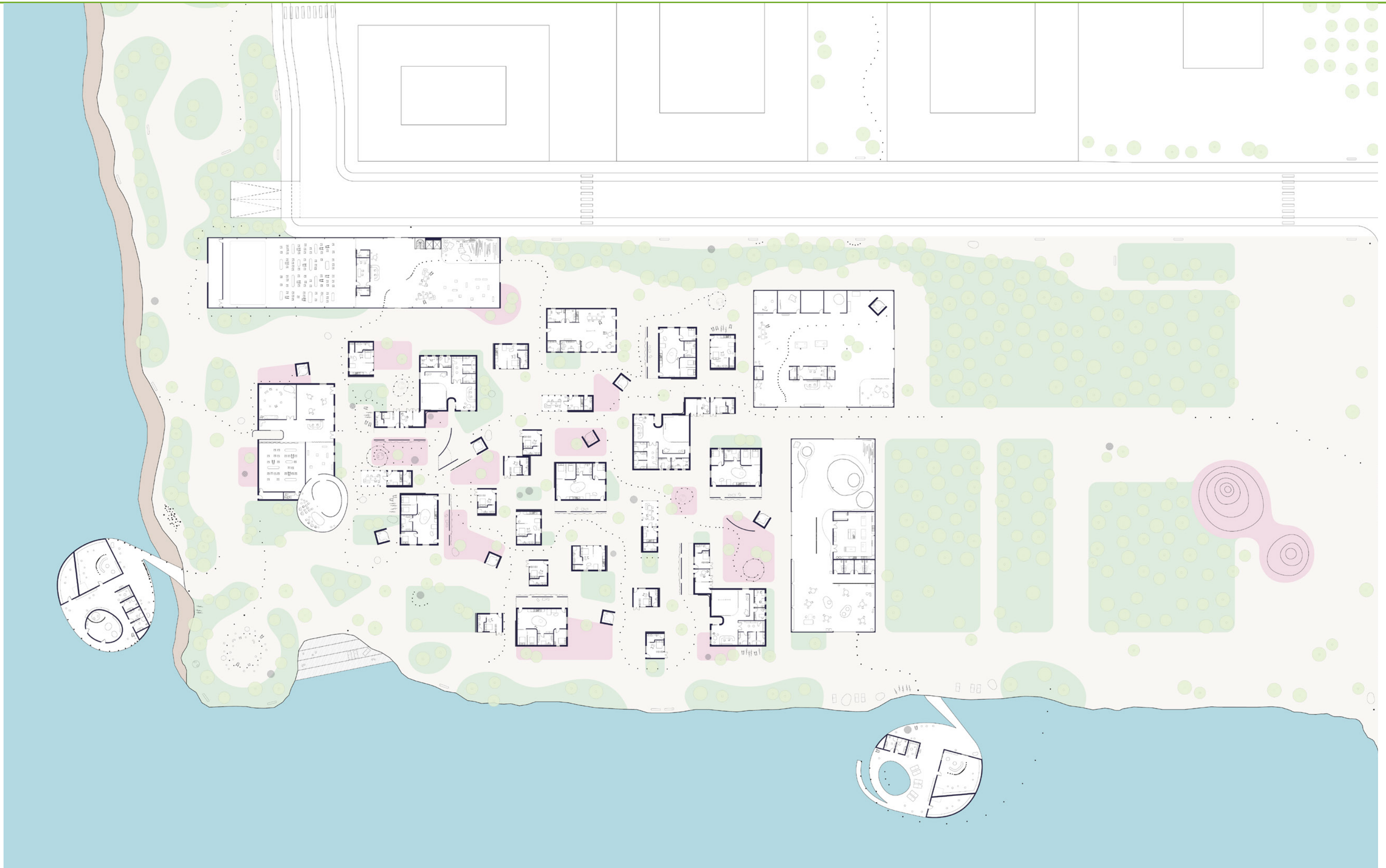
Disabled space re-thinks the positive potentials of a fragmented environment in which soft forms of occlusion allow for individual needs to be met. Simultaneously, the creation of scales of interdependence produces a network of resources that spans the broader community.

Over time, the community adorns itself through vestiges from artists who pass through the residency, cultivating a counter-normative archive through shared culture making. "Healing" is not the objective. As the space transmutes, the accumulation of opacities will eventually deteriorate and evolve. New forms of representation and experience are a priority in this project.

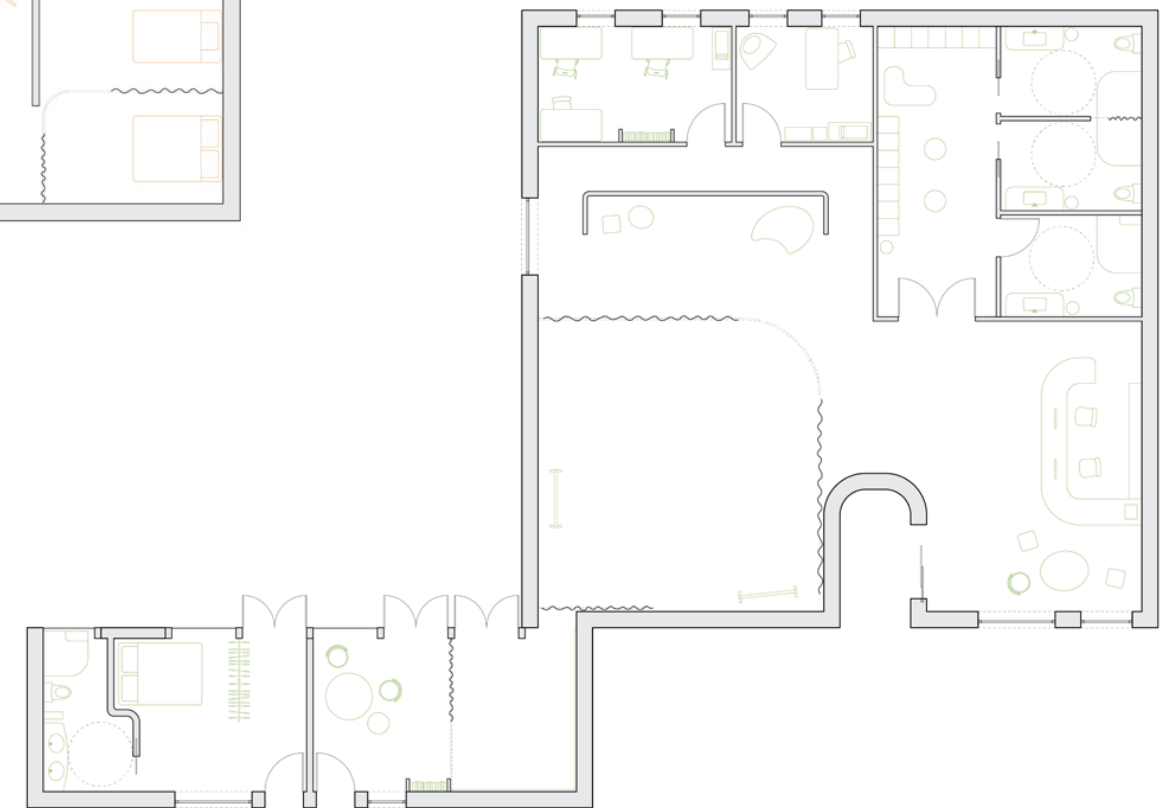
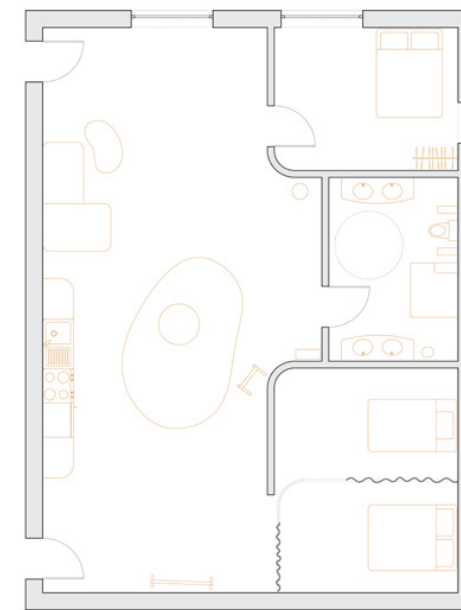
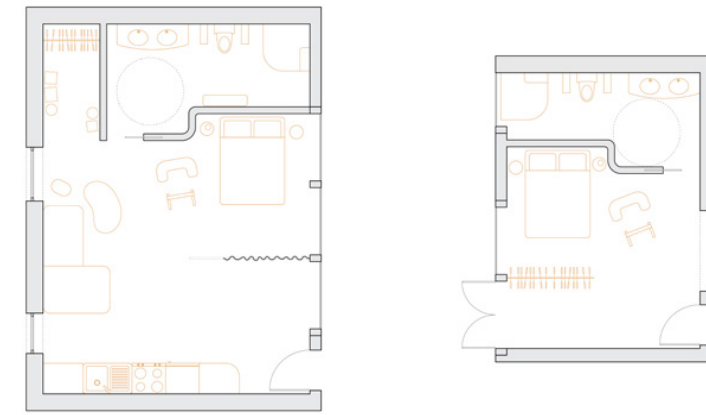


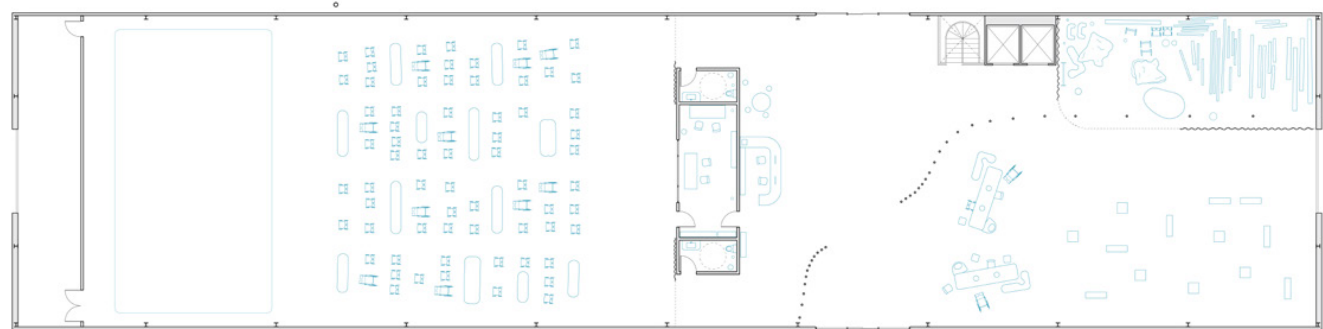
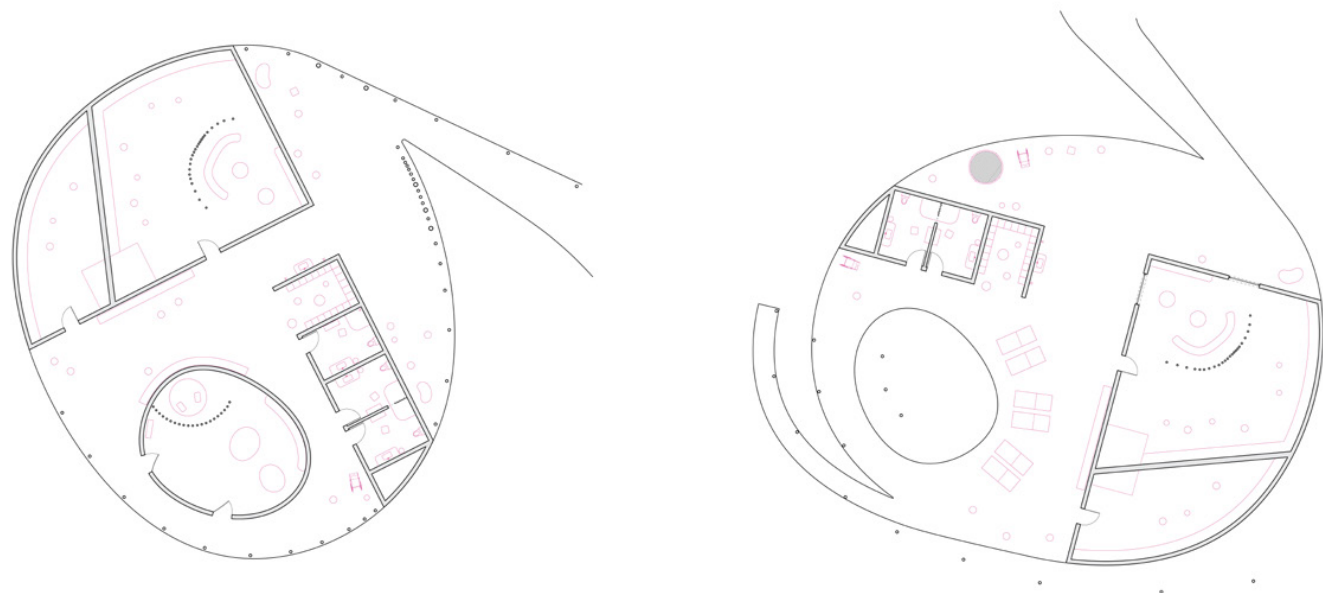






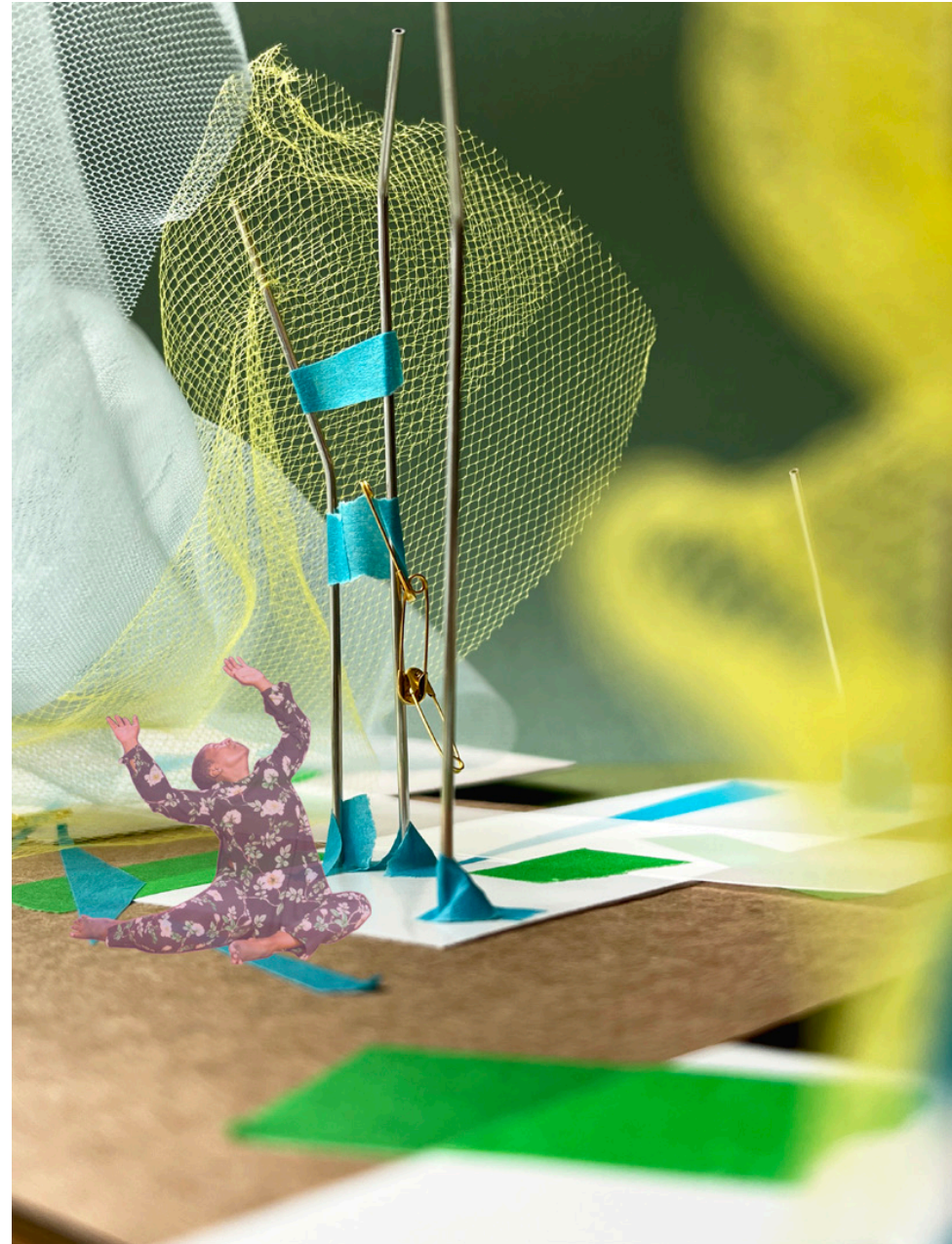


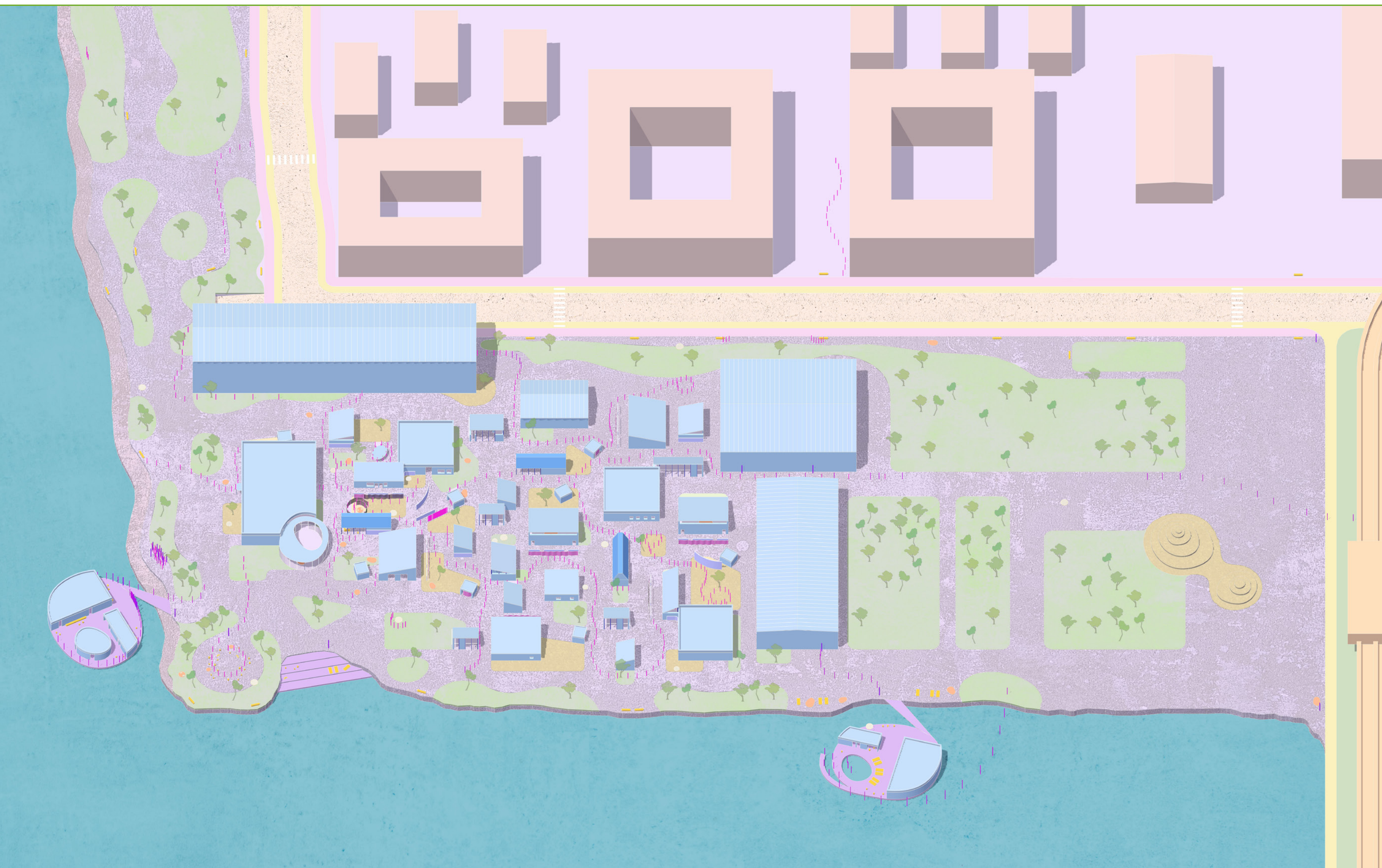




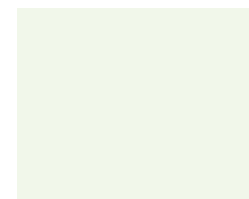
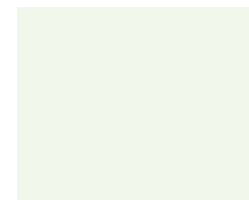
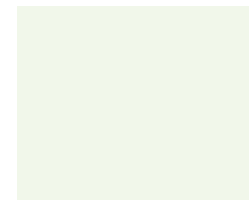
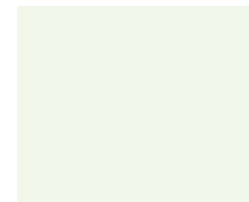
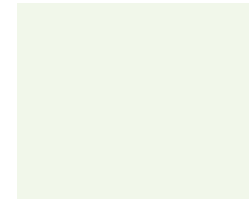








CORKTOPIA

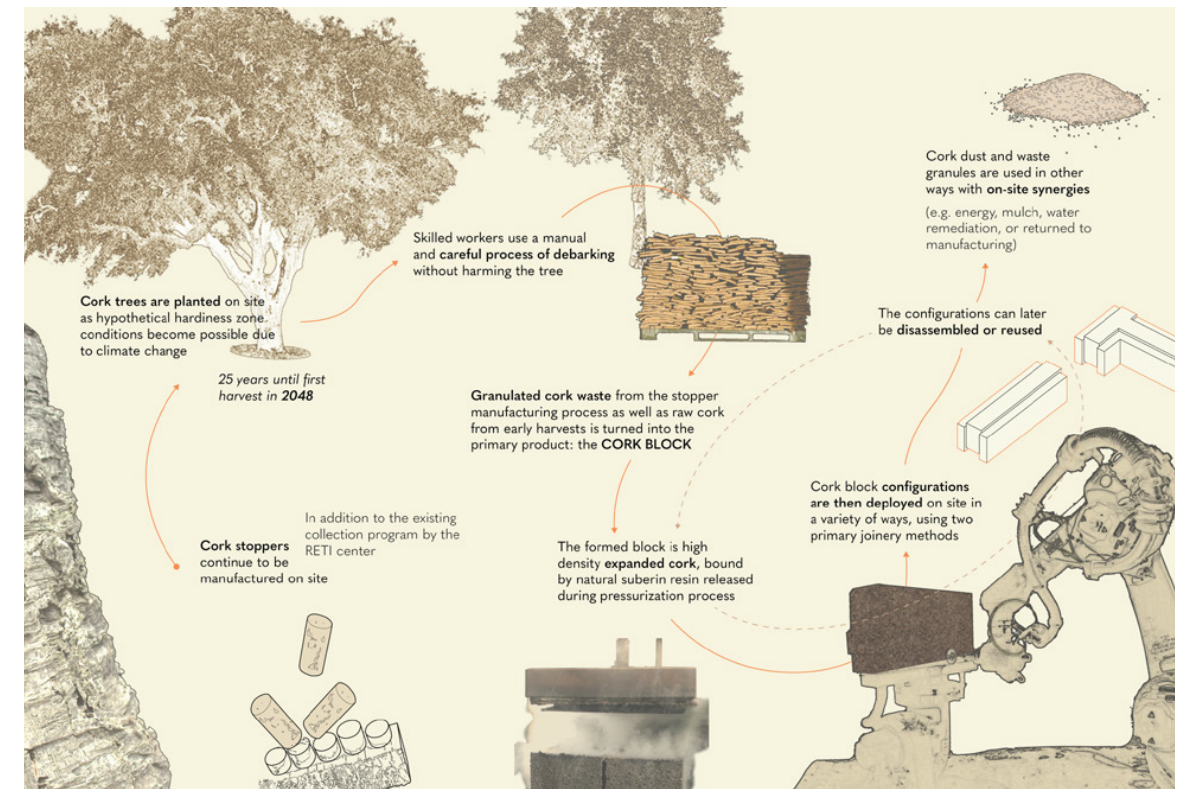
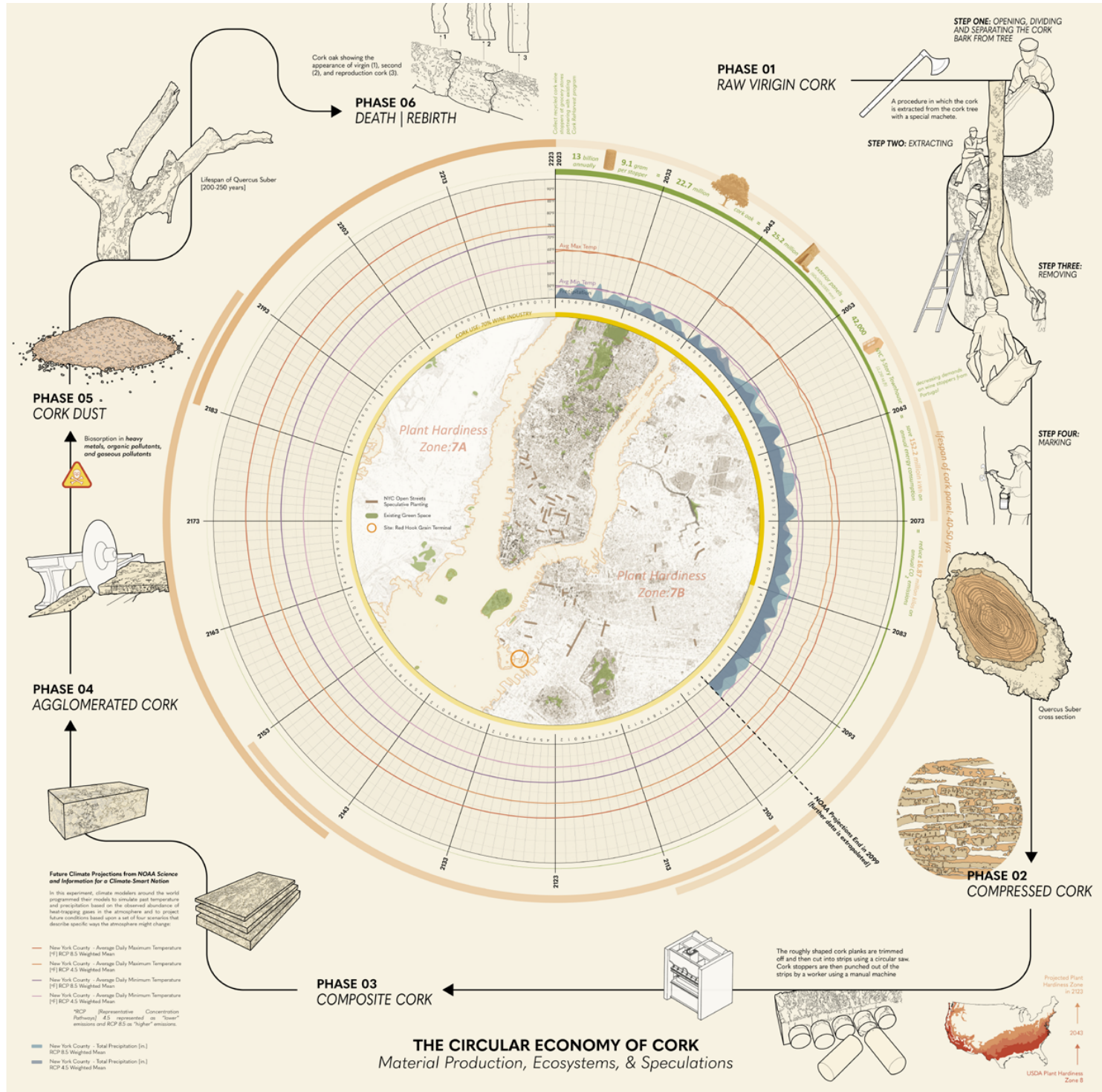


Industrial, Recreation
Red Hook, Brooklyn, NY
Fall 2023, Advanced V
Ruth Mandl, Bobby Johnston (CO Adaptive)

Corktopia harnesses an intersection of production and play to create a new form of societal condition through an interwoven ecosystem of material circularity and community resources.

Cork serves as the material focus for this circular system. Its range of environmental benefits as well as underexplored adaptations produces an opportunity for experimentation in the adaptive reuse of the Red Hook Grain Terminal, primarily on the ground floor as its first point of access.

The project reimagines the manufacturing of cork products, enables reuse of its byproducts and waste, and deploys a system of cork groundscapes, partitions, and objects as the framework for building a layered community infrastructure that can coexist with manufacturing in NYC.







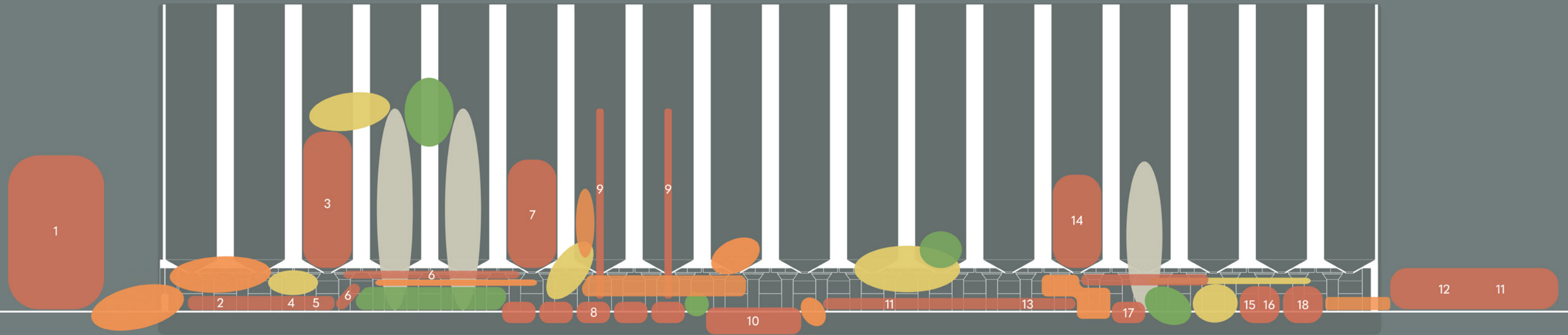
PRODUCTION

PLAY

EDUCATION

COMMUNITY

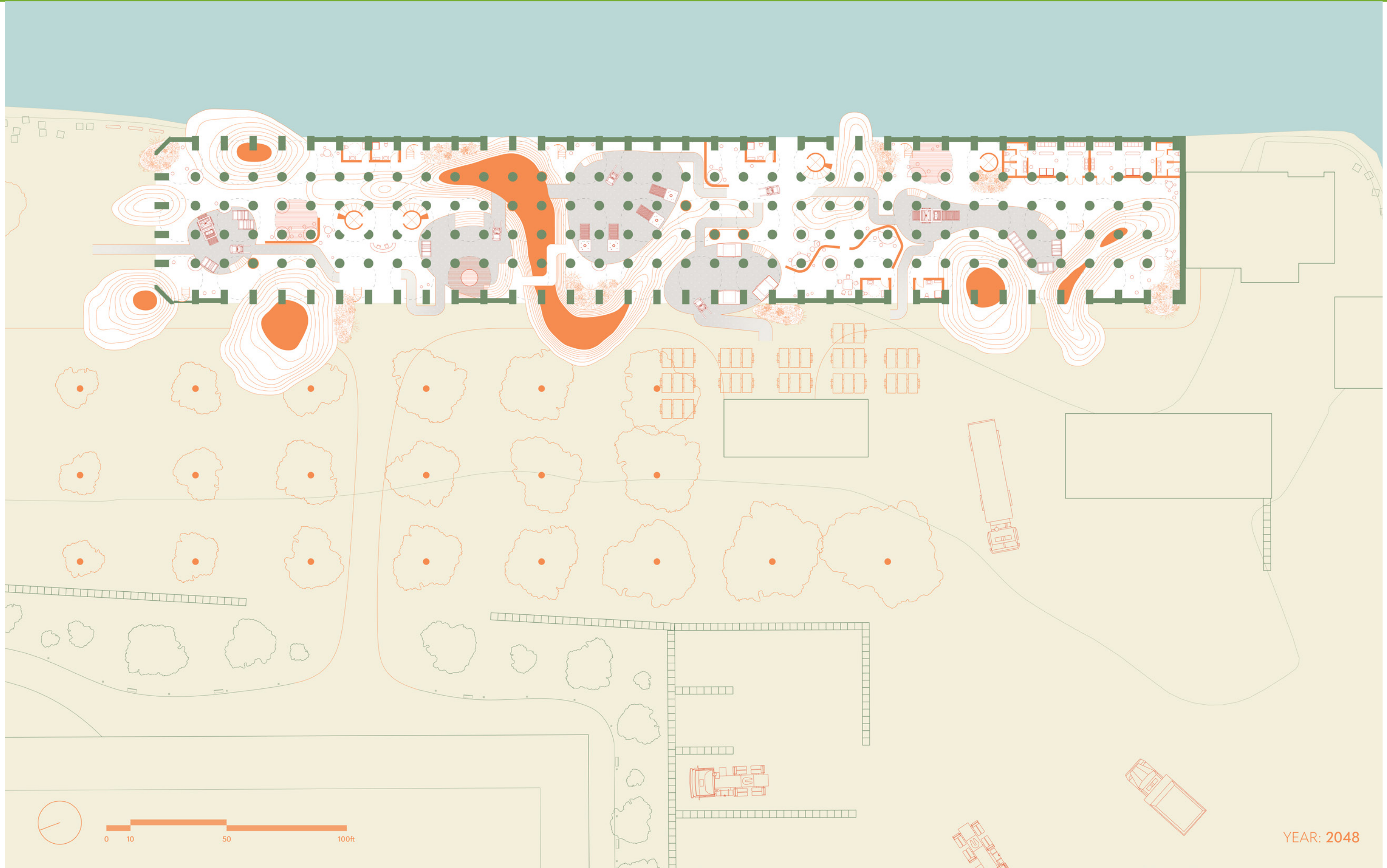
CIRCULATION

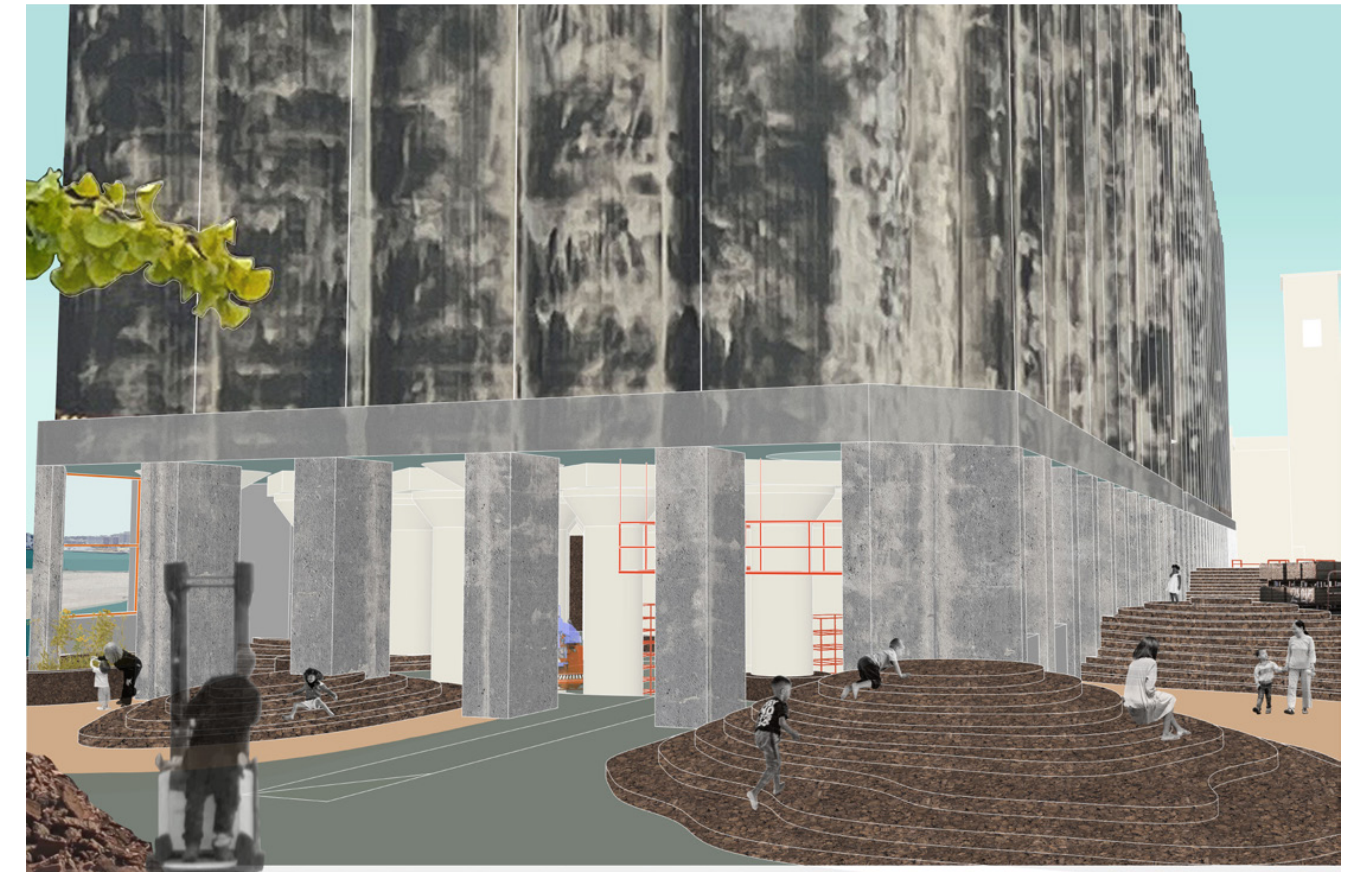
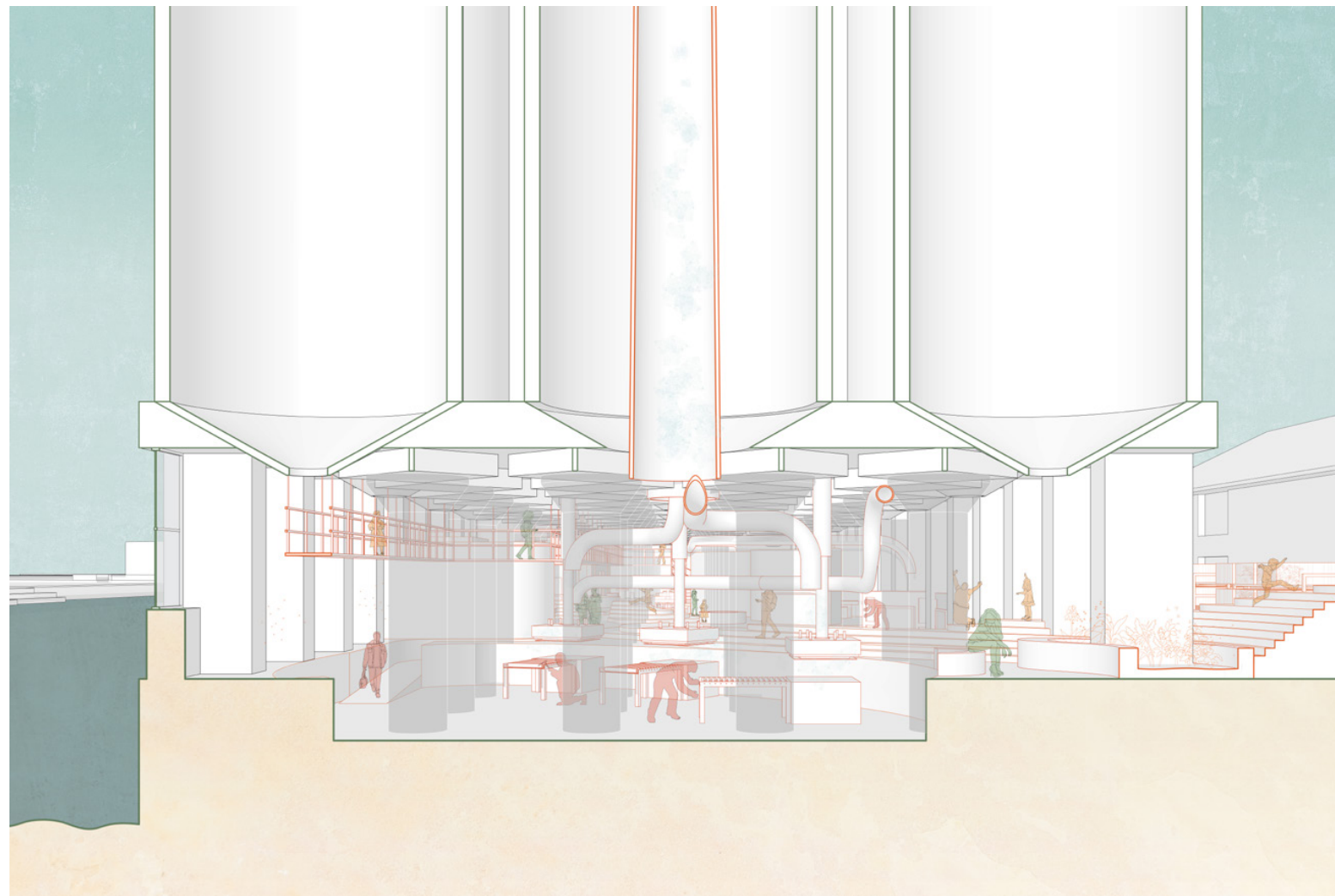


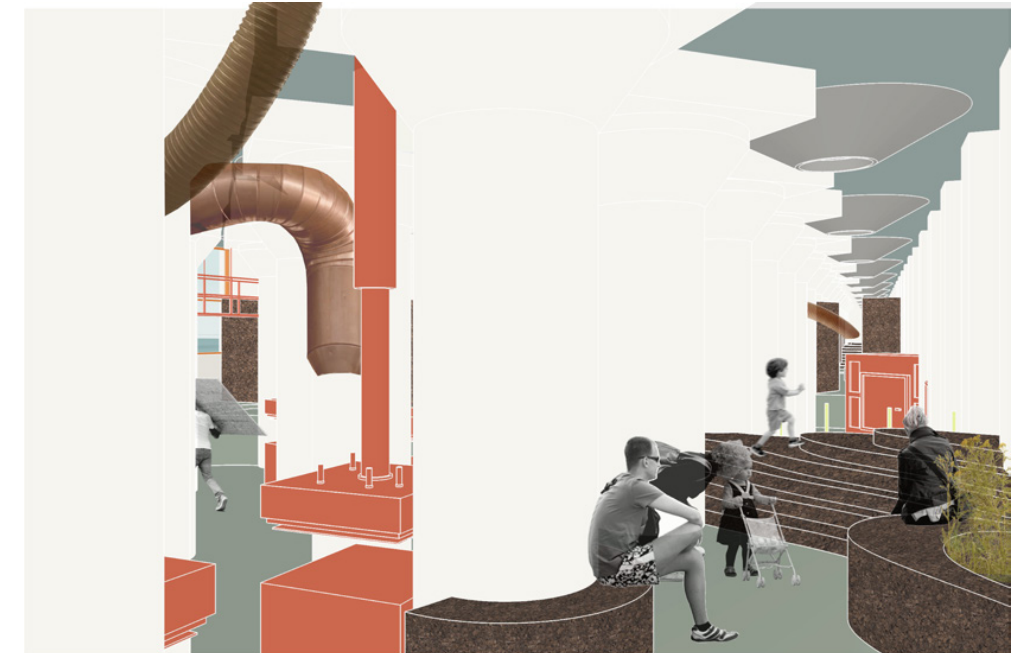
1. CORK HARVESTING
2. TRANSPORT FROM STOCKPILES
3. DEPOSIT RAW CORK IN SILO
4. GRINDING
5. VIBRATING CHANNEL
6. PNEUMATIC TRANSPORT

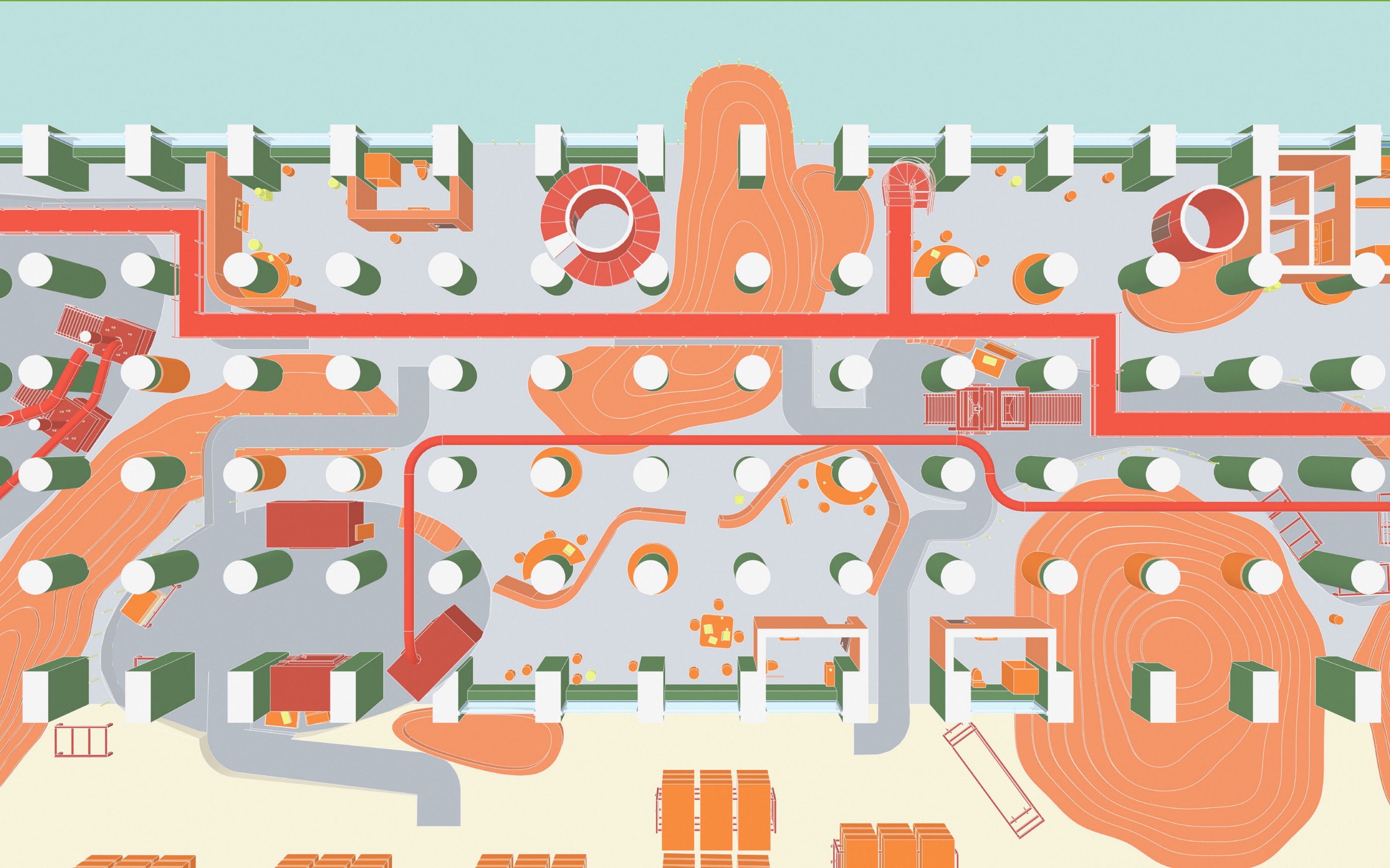
7. DEPOSIT GROUND CORK IN SILO
8. AUTOCLAVE STEAM PRESSING
9. STEAM EXTRACTION
10. WATER STABILIZATION COOLING
11. OUTDOOR DRYING (10 DAYS)
12. MEASUREMENT PREPARATION

13. CUTTING, MILLING, TRIMMING
14. DUST, POWDER IN SILO
15. PALLETIZING, PACKAGING
16. VISUAL QUALITY CONTROL
17. QUALITY LAB TESTS
18. STORAGE, PICKUP

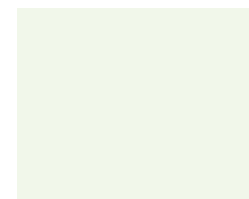
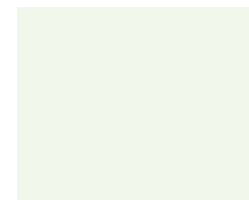
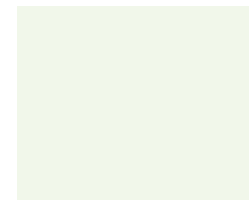
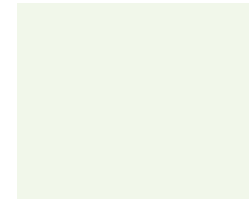








INVISIBLE NETWORKS



Memorial, Housing

Hyde Park, NY

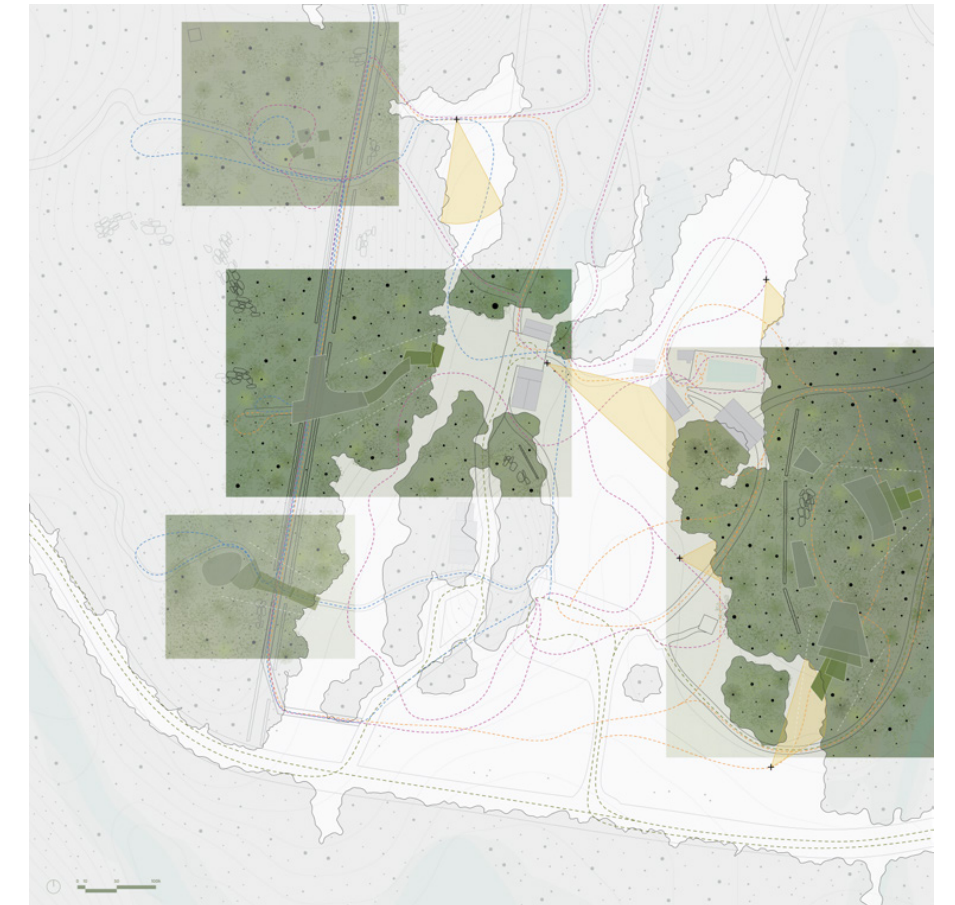
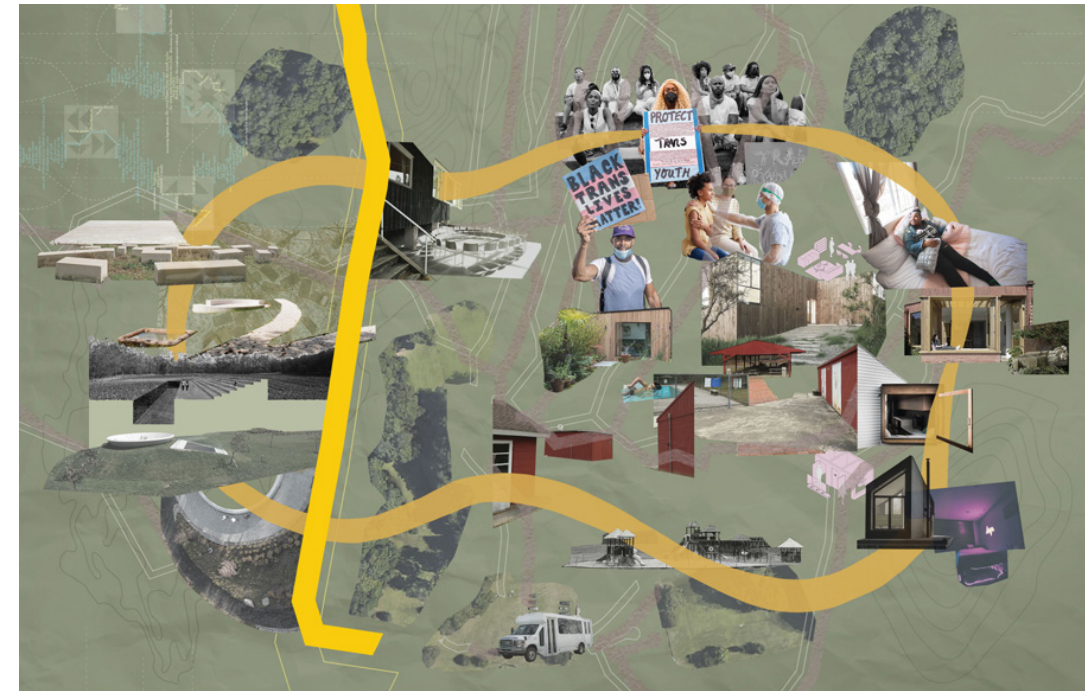
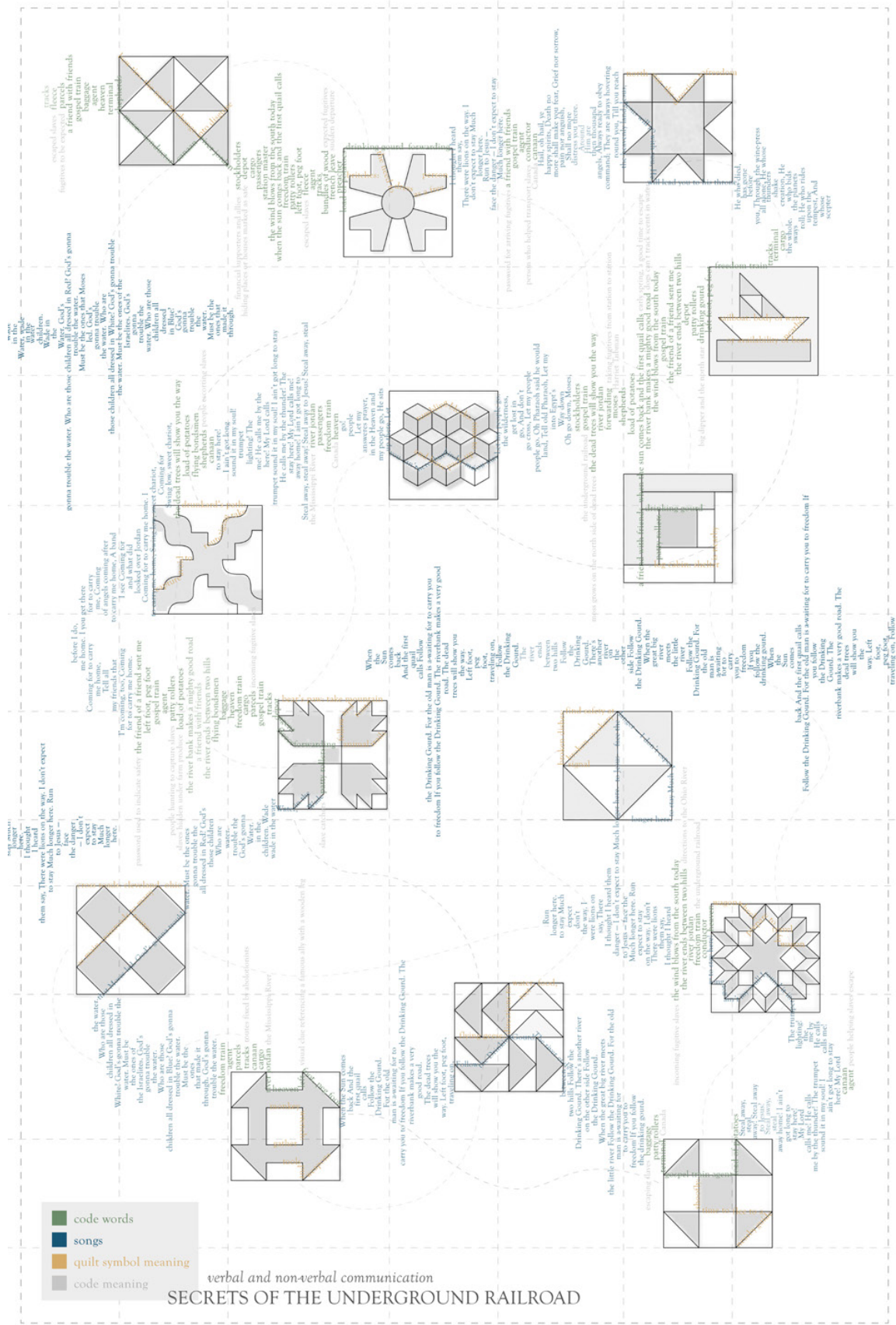
Spring 2023, Advanced IV

Nina Cooke John (Studio Cooke John)

This project honors invisible networks of support, past and present. The New Guinea free Black community that existed on this site just north of Poughkeepsie, NY is memorialized through a transitional housing community and health center for queer, homeless youth of color that serves as an extension of the River Haven Youth Shelter.

Formally, the project explores varying forms of vision through a language of the canopy as transition and roofing. The canopies shift and extend to create moments of outdoor use.

The duality of the housing and memorial function to honor the former, current, and future networks of support for marginalized communities. The relationship between the two components acts as a form of visibility for youth, while fostering trust and giving them the privacy, care, and sanctuary that they deserve. The balance between vision and safety are key components of this memorial and sanctuary.





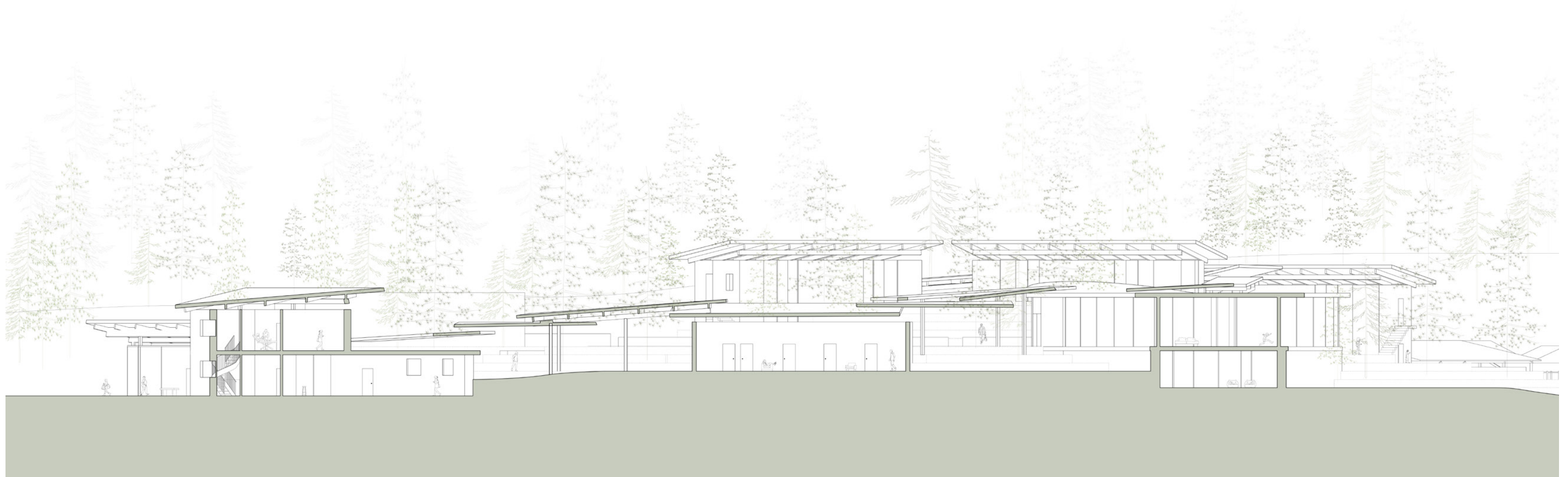


memorialized, gathered, performance



cared for, safe, transitional, home









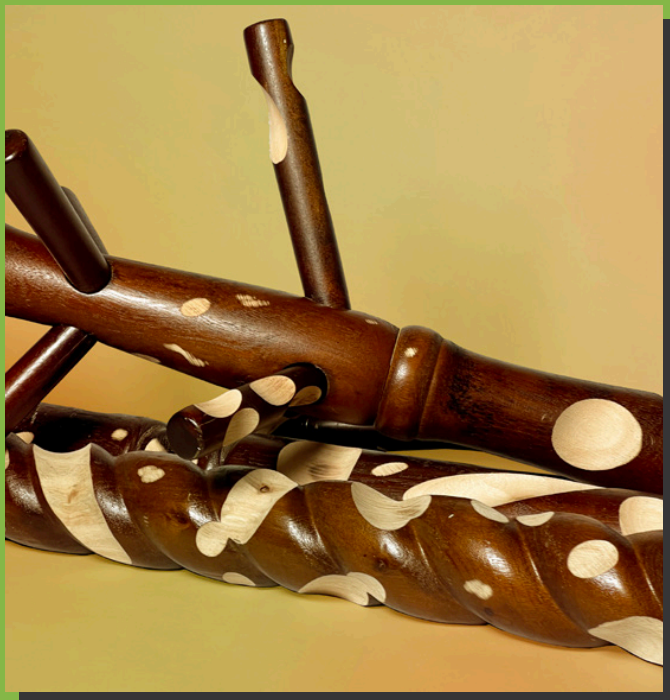
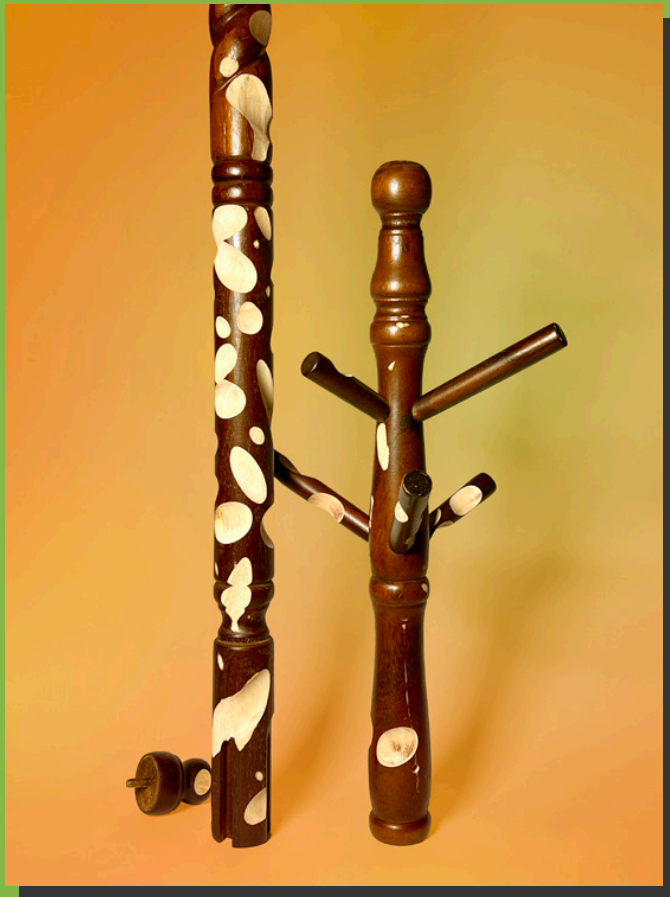
FROM THINGS I FOUND

Objects, Experiments

Fall 2023, MAKE

Ada Tolla, Giuseppe Lignano (LOT-EK)

Experiments with found materials. Each week we created investigative and personal objects from leftover materials, owned or found. I began to focus on operations of twisting, removing, carving, fastening, bending, and entangling. The acts of transforming became exercises of repetition and patience, revealing my tendencies and new methods of making.





ENTANGLED INTUITIONS

Performance

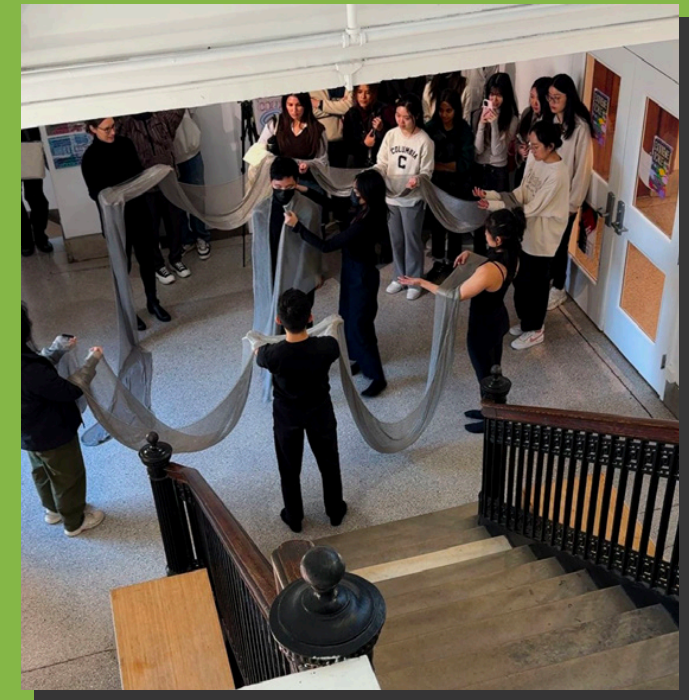
Fall 2023, Bodies and Public Space

Bryony Roberts (Bryony Roberts Studio)

With Rilka Li, Erisa Nakamura, Vincent Yang

When bodies interact, they become entangled with each other, with space—with a range of orientations. Where does the body begin and where does it end? Through a four-pronged performance sequence on a stairway in Avery Hall, we sought to explore the possibilities of the body as a representation of physical and relational augmentation, transience, and collectivity.

“Entangled Intuitions, Collective Reciprocity” engaged both its participants and viewers, primarily grounded in concepts and influences from Phenomenal Bodies and Queering Bodies theory. The performance was ultimately an experiment in demonstrating and investigating the relationships between a network of intuitions with material and spatial amplification.





COMING AND GOING

Explorations, Workshop
Spring 2024, Immeasurable Sites
Emanuel Admassu (AD-WO)
Workshop with Yueyang Luo

Coming and Going exists in two parts. The first is a collection of images created in response to readings by practices of measurement that have been central to the discipline of architecture and practices of traveling, extra-disciplinary concepts of immeasurability. The focus was on tactics of opacity, occlusion, abstraction, and origin, translated through the context of my lived experiences, investigations, and questions.

The second is an open-ended participatory workshop that explored ideas of power and intangible boundaries. We questioned how our bodies can act as measuring tools amidst forms of sound, memory, and uncertainty.

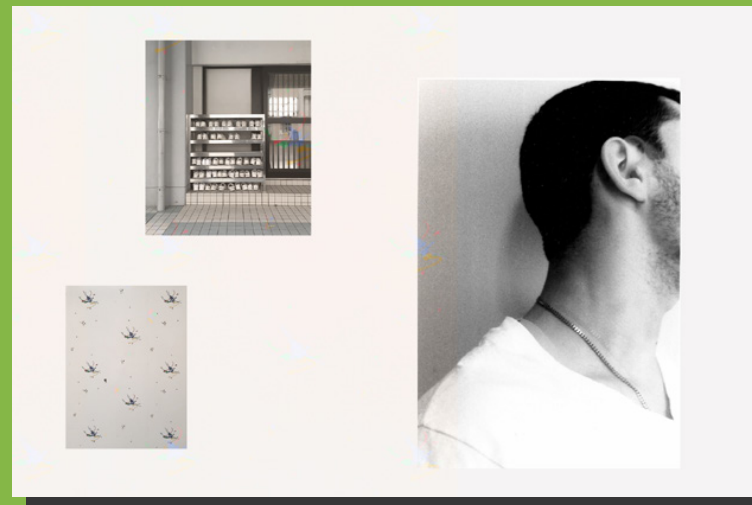


"To be at home is the absence of desire, and the absence of an engagement with others through which desire engenders movement across boundaries." — Sara Ahmed

[EXCERPT] The intertwined ideals of identity, home, and belonging are stretched further in the context of migration and desire. If 'homes' involve "encounters between those who stay, those who arrive, and those who leave," what happens to those who are simultaneously maneuvering between one or more of these actions? How does a potentially transient body navigate itself and its identity?

The discussion of the home as skin sheds some light on this uncertainty. If the "boundary between self and home is permeable" then perhaps a body can exist in multiple versions of belonging. If the home requires the absence of desire as proposed by Ahmed, however, then the body itself may emerge as the actual home for a person with or in a situation necessitating multiple identities...

...People who have left home or who have been forced to migrate ultimately tap into shared experiences, able to ideally form community and perhaps overcome desire, even momentarily, through the creation or inhabitation of supportive spaces. These moments might serve as respite for transient bodies undulating between staying, arriving, and leaving.





[EXCERPTS FROM PARTICIPATORY WORKSHOP]

Intro

"We are about to begin an exercise of imposition, movement, imagination, and believing. Please relocate yourself according to the signs."

Using Megaphone

1. "Follow the instructions on the signs."
2. "Keep your voice down."
3. "Everyone should keep 0.5 meter social distance between you and your surroundings (humans and objects included)."
4. "There is no second floor in this space, so food and exchanging food is allowed."
5. "Whoever is holding a beverage in their hands should put it outside the classroom."
6. "Do not cross the border. I repeat, do not cross the border."

Whispers (Gossip)

- Don't whistle! It lures the snakes at night!
- You have to toss your wisdom teeth up to the sky! If you haven't, the tooth fairy will come and get you!
- Do not pass food using your own utensils, it causes getting pregnant by accident.
- A white lie is not a lie. You should lie in red.
- Do not cut your nails at night; demons will find you.
- If you smoke, you better stand with non-smoking people; it's better for your health.
- Don't share your food with others!
- Don't walk with bare feet unless you want to get sick!

STILL QUEER

Essay

Fall 2023, Bodies and Public Space

Bryony Roberts (Bryony Roberts Studio)

This essay acts as a response to Jaffer Kolb's "Working Queer." An alternative perspective is proposed: what is queerness in terms of stillness?

[still queer]

stillness, n.

1. the absence of movement or sound
2. as in restfulness: a state of freedom from storm or disturbance
3. to have stillness is to have a calm, quiet, motionless state

The term “working” presents connotations of action and function, or perhaps even success. If Jaffer Kolb’s framing and statements are “working queer” in the sense of movement and evolution, what is being queer in terms of stillness? Kolb describes a need for a shift in the “application of queerness in architecture away from a drive to make queer things and instead to making things queerly.”¹ While it is productive to lean into the definition of queerness in architecture as a methodological process of “making things queerly” (the “how”) vs. “making queer things” (the “what”),² the lack of a balance between the two may prove to overlook the queer people these systems are meant to uplift. By taking an approach of stillness over a more active counterpart of methodological opposition, a people or body-centric approach can emerge.

Without implying a sense of stagnancy, a lens of queer stillness might be useful in addressing the aspects of queer architecture and building that revolve around mental health, love, freedom, affirmation, and safety. Early in the piece, Kolb writes, “...queerness must keep moving; we must identify and respond to new structures that attempt to encode and enforce evolving forms of cultural normativity.”³ Movement and evolution are inherently active terms. Stillness could create respite from desire, an ever-cyclical component of normative social, capitalist, and digital culture.

Desire is something that is chased; there is present in Kolb’s piece the suggestion or understanding that queerness is always running, escaping, desiring, becoming, transgressing, transversing. Kolb outlines the relationship between queerness and desire, particularly as constructed by traditional, normative culture. “In some ways, queerness’s target is desire itself...”⁴ There is certainly a truth to the idea that queerness constantly adapts and reacts in a relational sense, particularly to (hetero)normative culture, desire, and structure. But what about fulfilling needs while undermining what desire is attempting to construct? What about queer subgroups and invisible networks of kinship that strive to be grounded—to be still? Perhaps with a focus on “working” as creating, making, or furthering, the experiences of the marginalized queer are not present in the general framework.

This is not to say that we should wholeheartedly return to what Kolb recalls as the way “queerness in architecture was tested in the 1990s...through space, program, parti, adjacency, and visibility.”⁵ There is merit and strength in thinking instead through weaving queerness specifically through the process of designing and experiencing; but what happens to making things queerly when the things in question are not already defined or do not have agency? This is particularly difficult when thinking about the multiplicity of queer bodies: as trans bodies, bodies in drag, neurodivergent queer, disabled queer, covering queer, code-switching queer. When discussing queerness’s action of breaking down a “culture constructed largely through Judeo-Christian ideology...by caricaturing its components, erasing them, and introducing new ways of living and being,”⁶ those without agency are potentially left out of the equation. There is once again power in the relational reactions to normative contexts, but what is more crucial are the ways in which queerness both creates and alleviates attempts at restricting the queer body.

When and how does queerness rest? Perhaps there is solace in queer stillness. This is not to be confused with a lack of progression or evolution—of fighting for queer liberation—but rest as in healing, recovery, and resetting for success. In the spirit of the queering of writing that Kolb discusses,⁷ my response aims to avoid making “declarative statements” but instead poses questions through uncertainties that stretch the breadth of what is being addressed in “Working Queer.”⁸ The piece ends with a note that “queerness may feel different here (slow, quiet, diffuse)”⁹ suggesting that perhaps some of the writing within the pages to come would contain stiller takes on the methodologies and aims of queerness. It is possible that the premise of queering architecture may be too removed from a people-centric approach to freedom, safety, and belonging; of making sure that queer people themselves are not being left behind or used as transitory ammo for combating normativity. The key, most likely, is to move at a balance of speeds.

Endnotes

¹ Kolb, “Working Queer,” 65.

² Kolb, “Working Queer,” 65.

³ Kolb, “Working Queer,” 63.

⁴ Kolb, “Working Queer,” 63.

⁵ Kolb, “Working Queer,” 65.

⁶ Kolb, “Working Queer,” 64.

⁷ Kolb, “Working Queer,” 66.

⁸ There is also the understanding that the piece serves as an introductory framing for an edited section of other writings and investigations of new forms of queer ideological applications not included in the scope of this response.

⁹ Kolb, “Working Queer,” 66.

Source

Kolb, Jaffer. “Working Queer.” Log, no. 41 (Fall 2017): 63-66.

DISAPPEARING QUEER SPACES

Publication

Spring 2022, QSAPP

With Queer Students of Architecture,
Planning, and Preservation

This publication serves as a catalog of research, analysis, documentation, and investigations of queer spaces from the Harlem Renaissance that no longer exist. Places that identify an entangled history of queer people of color; a group that has been marginalized throughout time, and deserves to have their stories told and spaces memorialized. The full publication was printed with 200 copies and can be accessed for free online.

[PREFACE] Historically, queer identity has been one of discrimination and limitation throughout history; yet, certain spaces throughout time allowed for self-expression. The Harlem Renaissance was one such place; it was “surely as gay as it was Black,” notes prominent historian Henry Louis Gates. Widely acknowledged for liberating opportunities to express identity in the Black community, the Harlem Renaissance was unequivocally important for the queer community, as well. The movement included racial acceptance but also extended further to encapsulate a welcoming exploration of gender and sexuality.

Within the Harlem Renaissance, theatres, hotels, lodgings, and bars comprised the physical context: places where individuals could “be free, not merely to express anything they feel, but to feel the pulsations and rhythms of their own life.” These buildings gave space to the queer community and welcomed populations that found solace amongst individuals of shared marginalized identities. Despite their importance throughout history, however, these spaces are invisibilized and have since been forgotten, destroyed, and disappeared. The loss of these places is not just a spatial transformation of the predominantly marginalized African American community, but a disappearance of historic safe spaces and queer memory within Harlem and the rest of New York City as a whole.

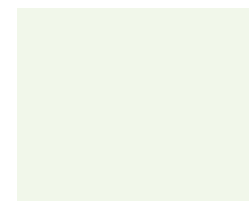
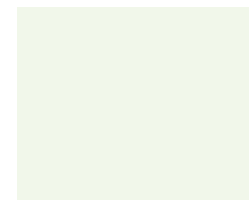
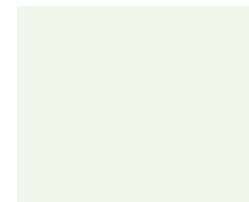
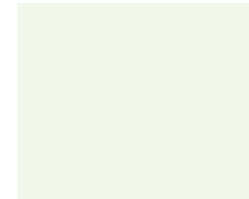


[PREFACE cont.] We, the authors, have chosen the disappearing queer spaces within Harlem as our topic of discussion. Places that identify an entangled history of queer people of color; a group that has been marginalized throughout time, and deserves to have their stories told and spaces memorialized. Acknowledging this reality, our research documents seven key queer spaces from the peak of the Harlem Renaissance in New York City. Spaces that disappeared over time due to processes of urban renewal, ownership changes, and gentrification. The seven sites will serve as case studies for our analysis. Each place will be cataloged individually in order to recreate a panorama of demolished and dilapidated buildings, which once activated and housed queer life in Harlem. The analytical focus will be on (1) the contextual situation of the place, (2) each space's significant characteristics and function during the era, and (3) their discontinuation and decay. At the very core of this study, we hope to identify the reasons behind the demolition of these queer spaces and understand how queer erasure, gentrification, and marginalization played a role in the transformation of these sites.

Our analysis and findings will hopefully help prevent the future destruction of historic queer and cultural sites. Through this particular effort, we aim to begin a conversation about queer spaces that have disappeared and invoke an urgency to take action, think, remember, memorialize, and preserve future queer spaces at risk of similar fates.



MENDING FRACTURES



Affordable Housing

South Bronx, NYC

Fall 2022, Core III

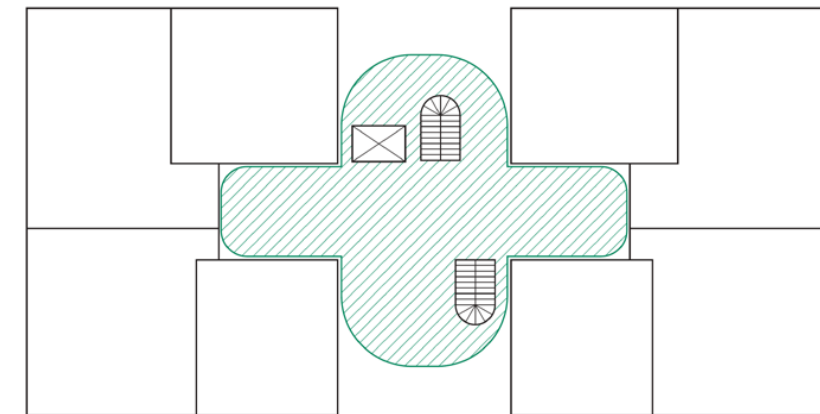
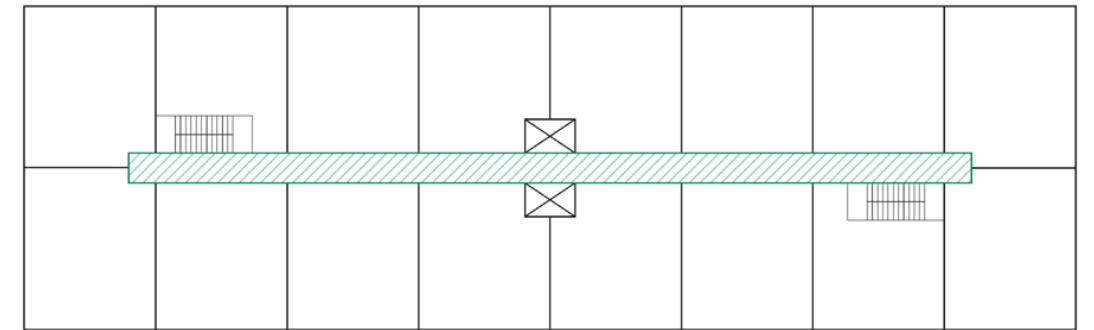
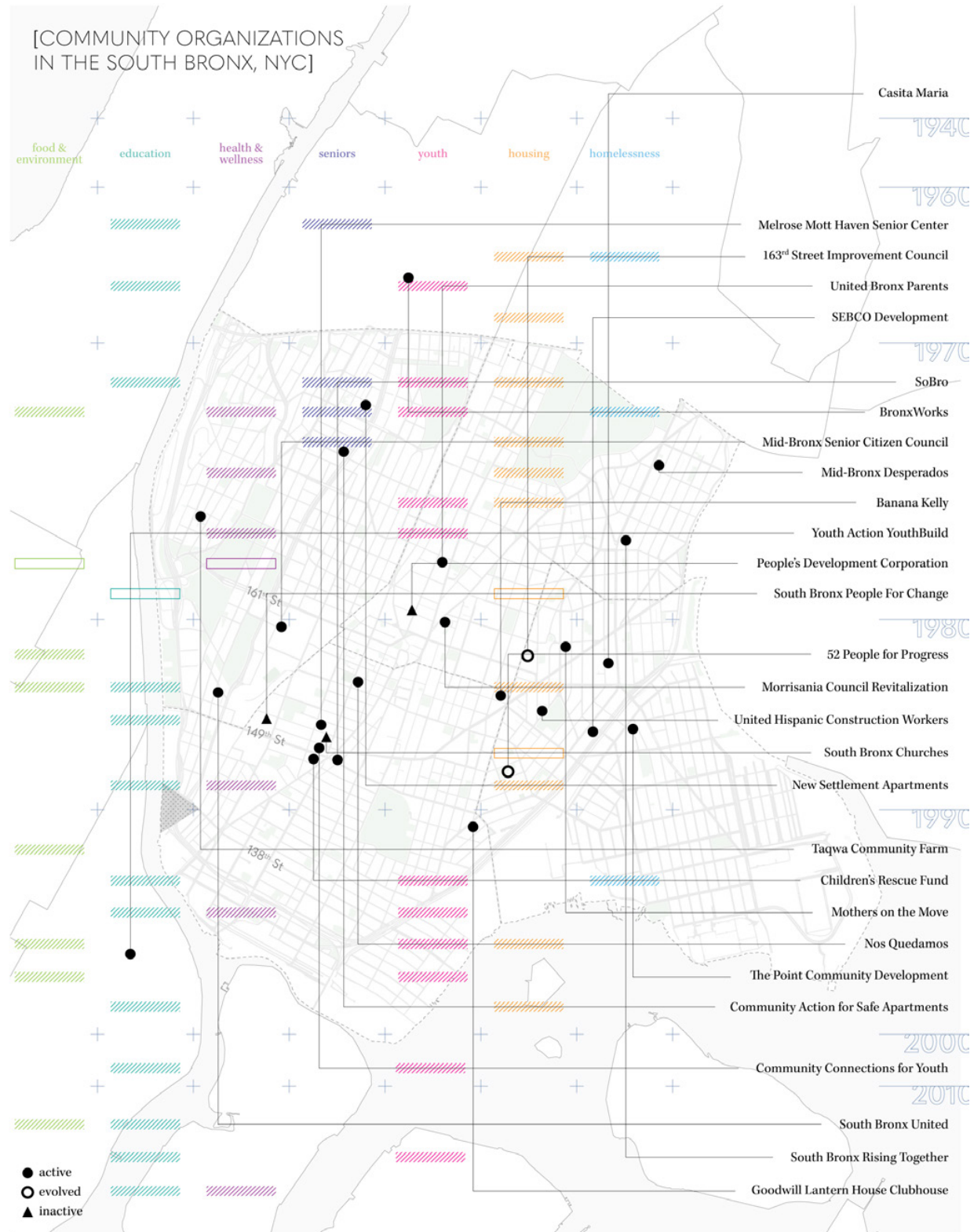
Christopher Leong (Leong Leong)

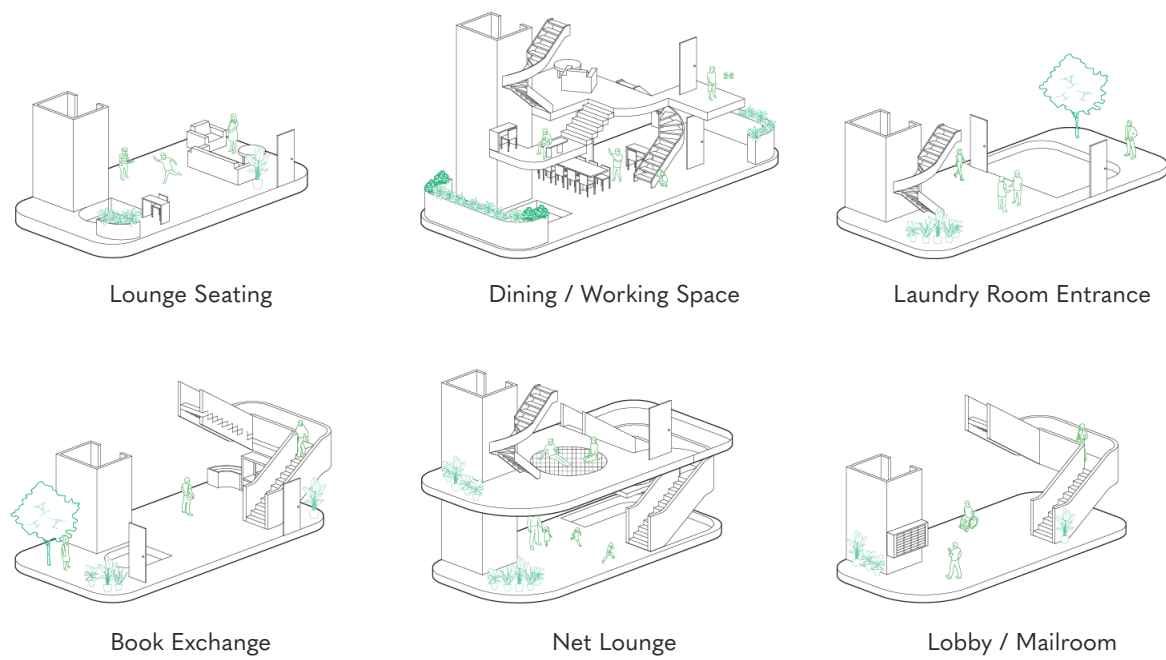
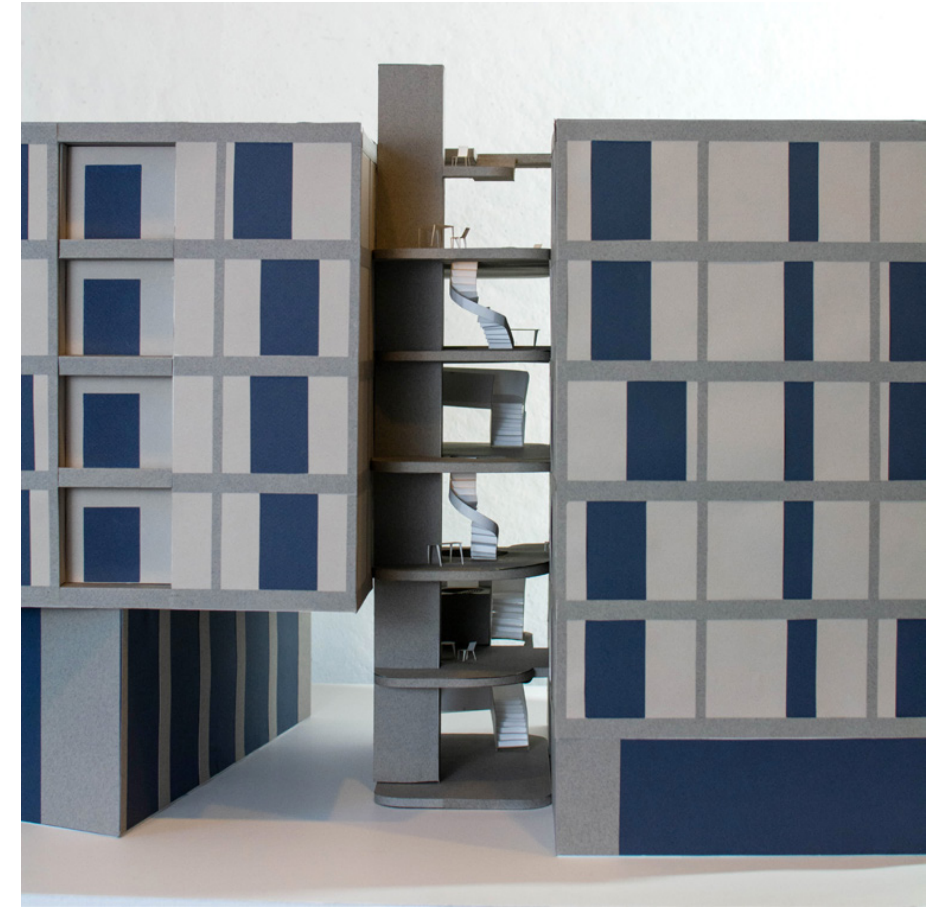
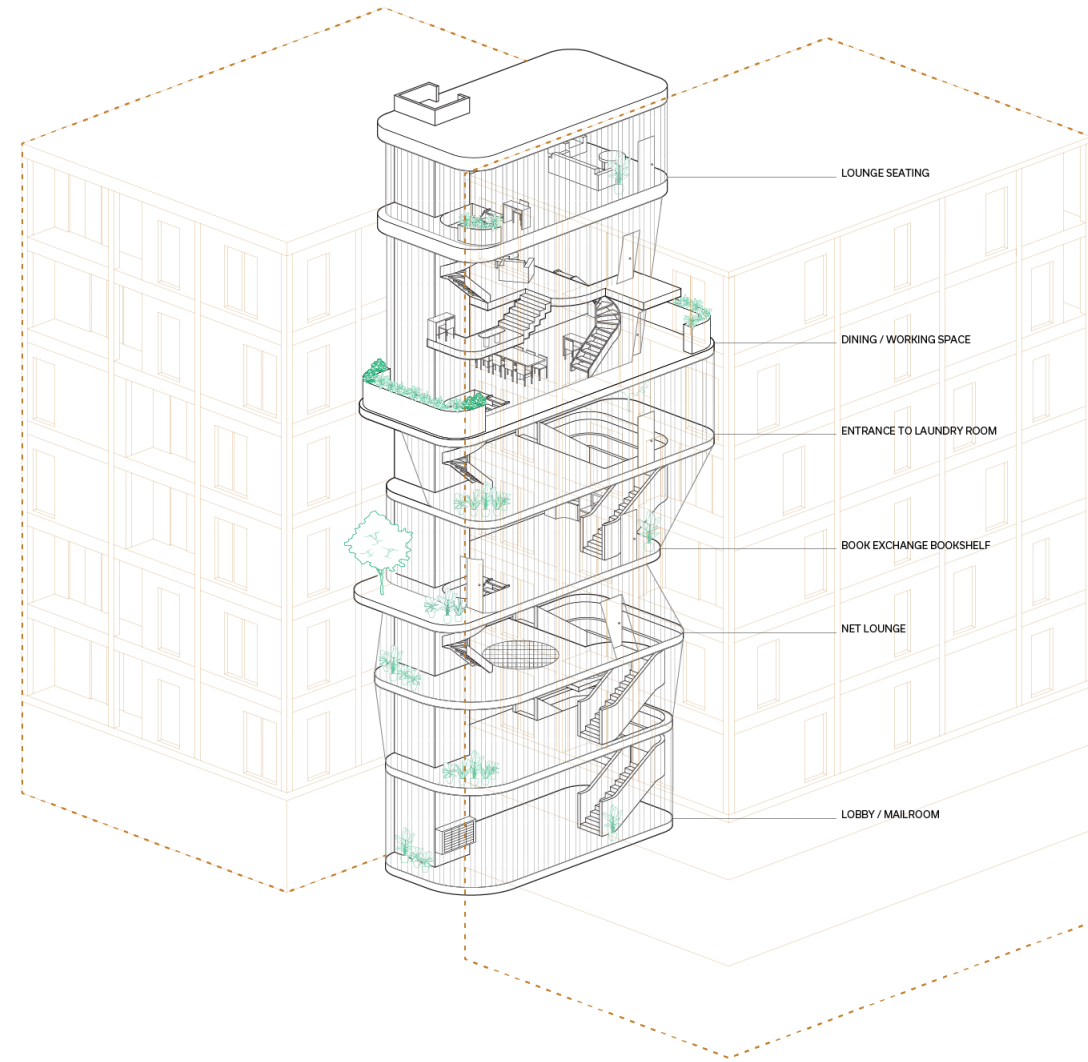
With Erisa Nakamura

This South Bronx site has a history of fractures. In 1956, the Major Deegan Expressway was extended through green space and pedestrian walkways, creating a precarious infrastructural network that remains today. The surrounding Latinx and Black communities in particular have had a difficult relationship to ownership of land and housing.

The project creates connections at multiple scales through affordable and collective housing. At an urban scale, the project connects to the La Finca Del Sur community garden to expand their programming, and outreach as well as reconnect pedestrian access across the Major Deegan.

At the unit scale, the project eliminates traditional corridors by introducing the “joint”: a central form of vertical programming and circulation that encourages overlaps of intimate interactions while serving as residential egress.

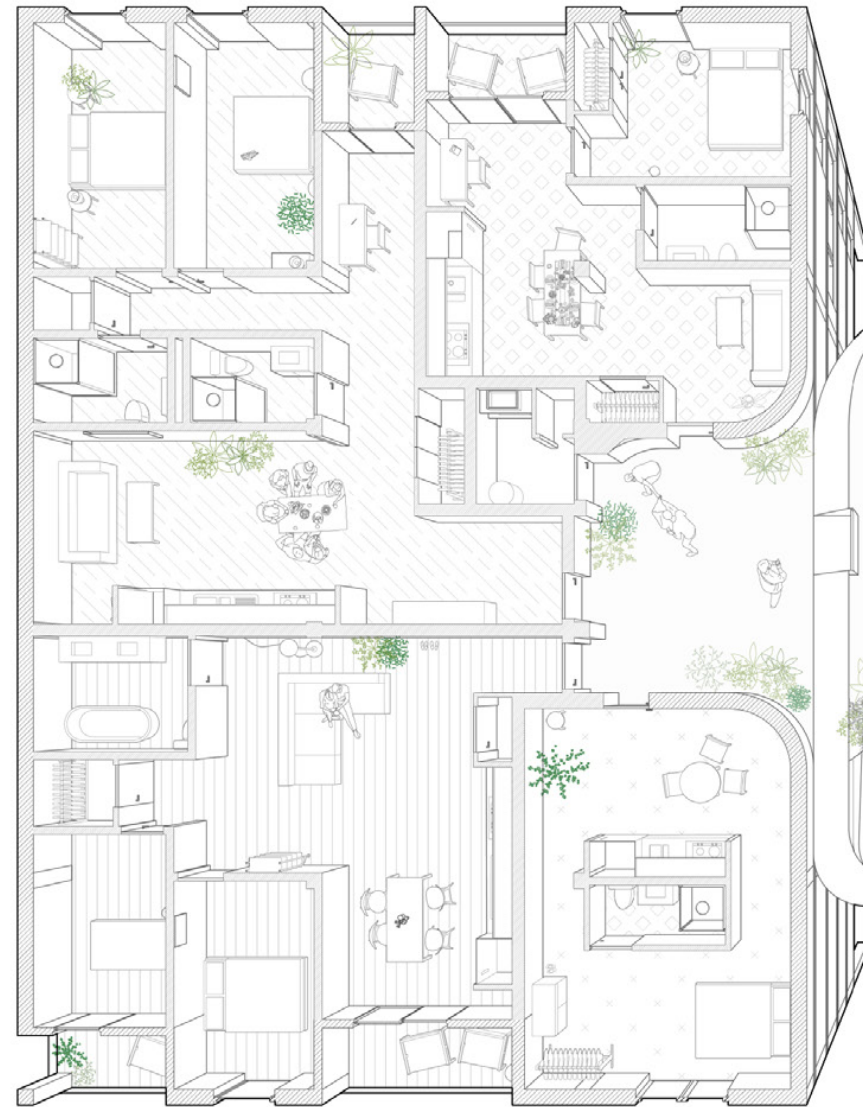
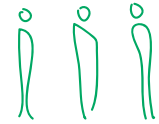




POLYAMOROUS GROUP

Simone, 33 | Matty, 27 | Lola, 36

The group enjoys having an open, flexible layout with multiple bathrooms accessible from the common space and not en-suite. They are very close with their neighbors one floor down and enjoy being able to easily and quickly gather.



YOUNG COUPLE EXPECTING FIRST CHILD

Laura, 30 | Abe, 30

The couple's priority is getting the apartment baby-ready for when their son is born in a few months. They are very happy that there is a day-care center on site and are hoping to socialize with other young parents and neighbors as well. Abe works from home and enjoys being able to have the option of either stepping out onto the joint for a call or remaining on their private terraces.



CO-PARENTING SEPARATED EX-COUPLE

Devon, 42 | Mia, 9

Devon co-parents his child Mia with his former partner who lives upstairs with their new spouse. They are all on good terms and are very happy that they are all able to support Mia together while having their own, separate units. Mia especially loves being able to go up and down the spiral staircase to see all of her parents and read while laying on the net.



SINGLE WOMAN

Prescila, 53

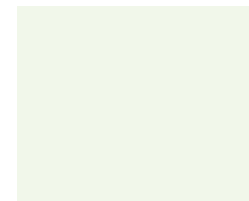
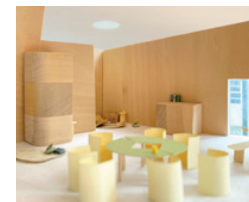
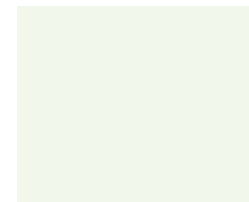
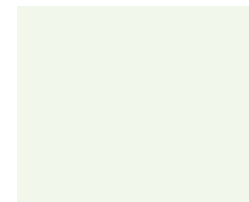
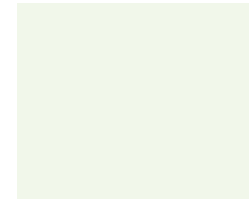
Prescila grew up in East Bronx but wanted to move to be closer to her daughter who also lives in Mott Haven. She is very happy to have her own terrace and programmed waterfront, somewhere she loves taking her granddaughter to when she visits.







LEFTOVERS

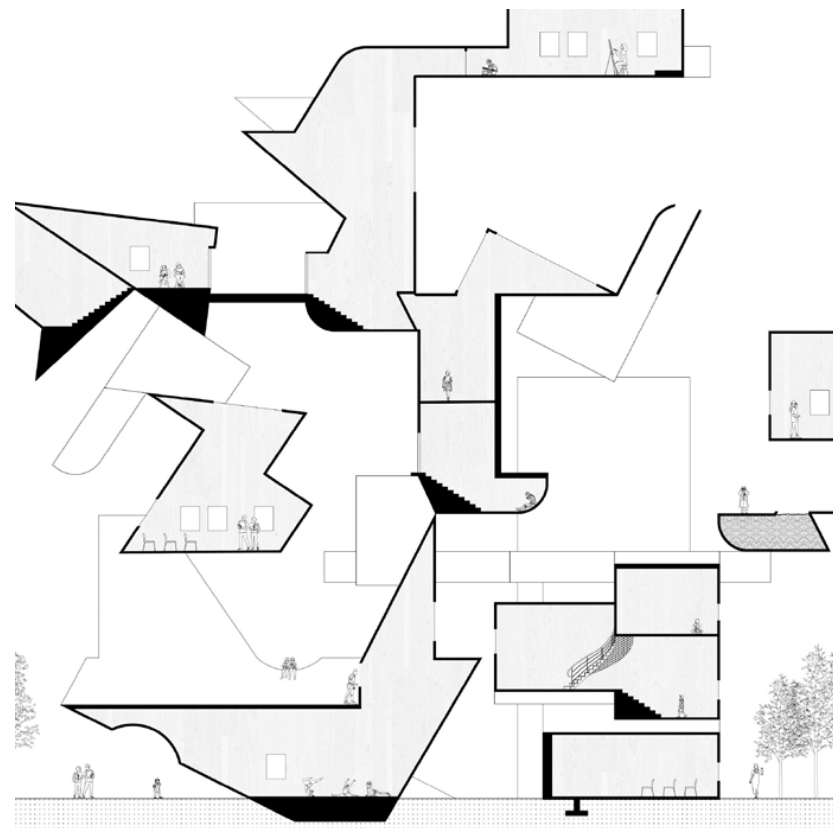


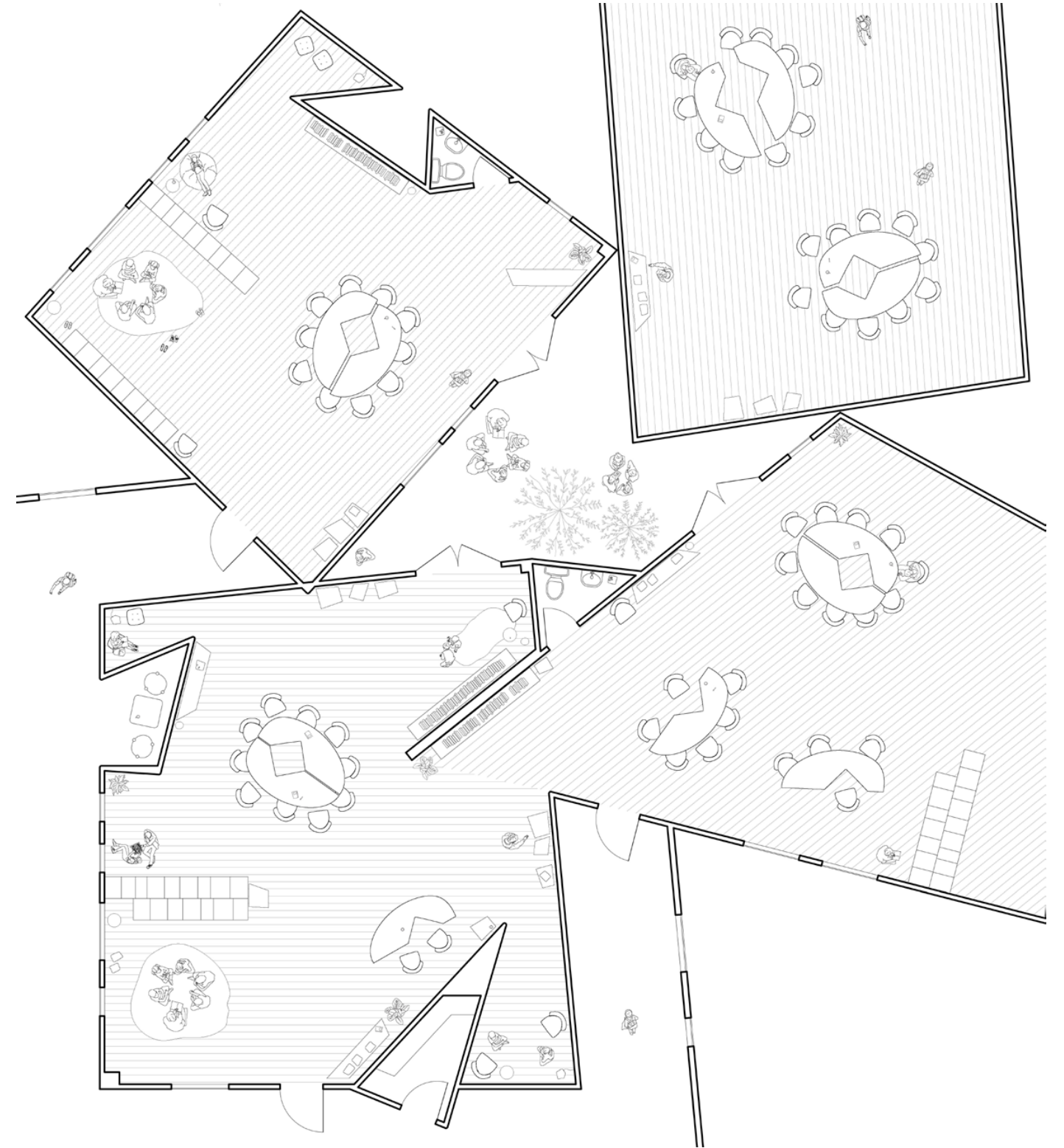
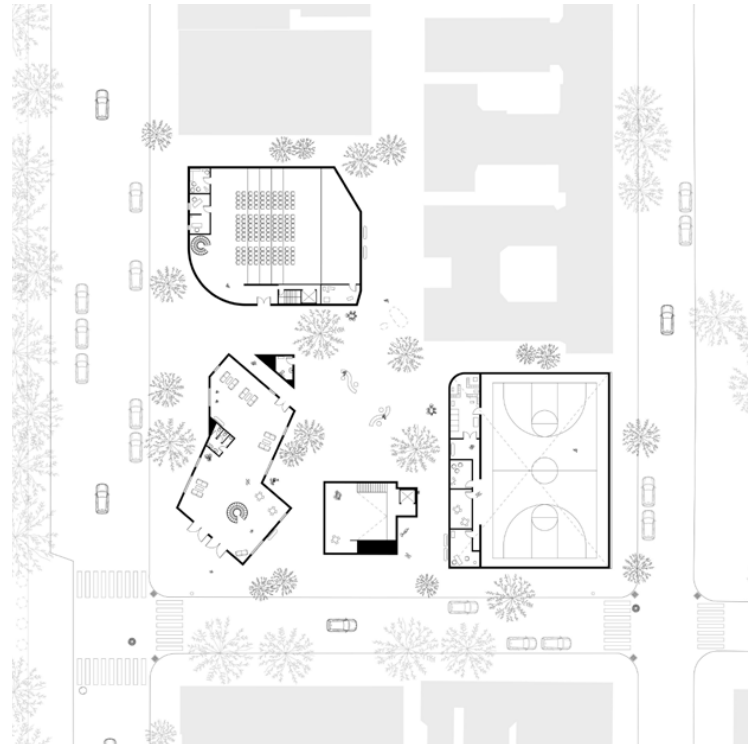
K-8 School
Lower East Side, NYC
Spring 2022, Core II
Benjamin Cadena (Studio Cadena)

Don't kids just want to belong? Or feel like they can do or be whatever they want? Unlike the typically homogenous and herding NYC public school, everyone can find a place for themselves here. This school empowers the spaces and children that are typically neglected by creating intentional moments for respite and pause.

Through leftover spaces occurring at the building and classroom scales, the school creates opportunities for privacy while maintaining communal transitions and larger spaces for multipurpose use with flexible furniture.

Classrooms are organized into groupings by year that surround inner courtyards or auxiliary nooks and terraces. The broader community is able to access external moments of respite on the ground level.



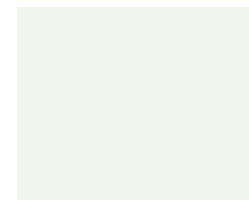
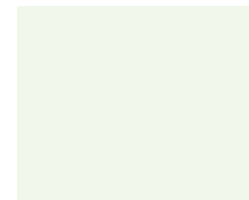
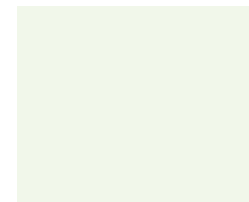
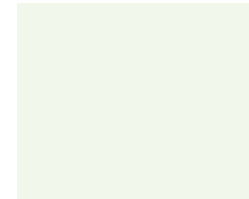
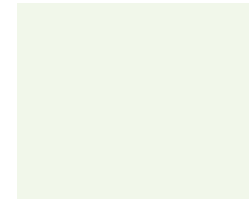




flexible, together but separate, comfortable



QUEER CARE AND THE KIKI

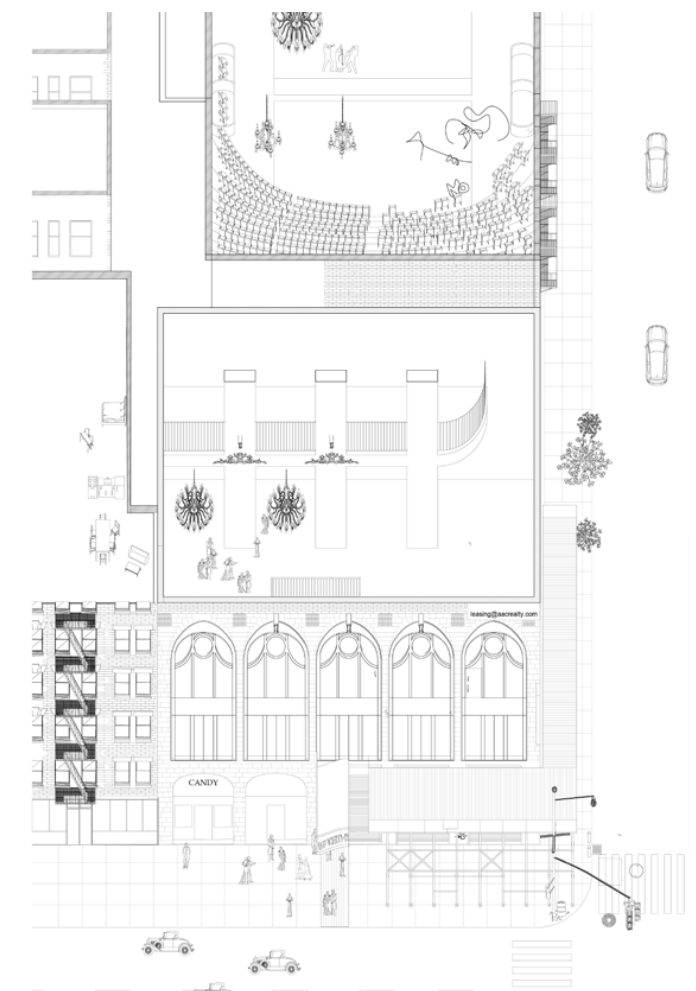
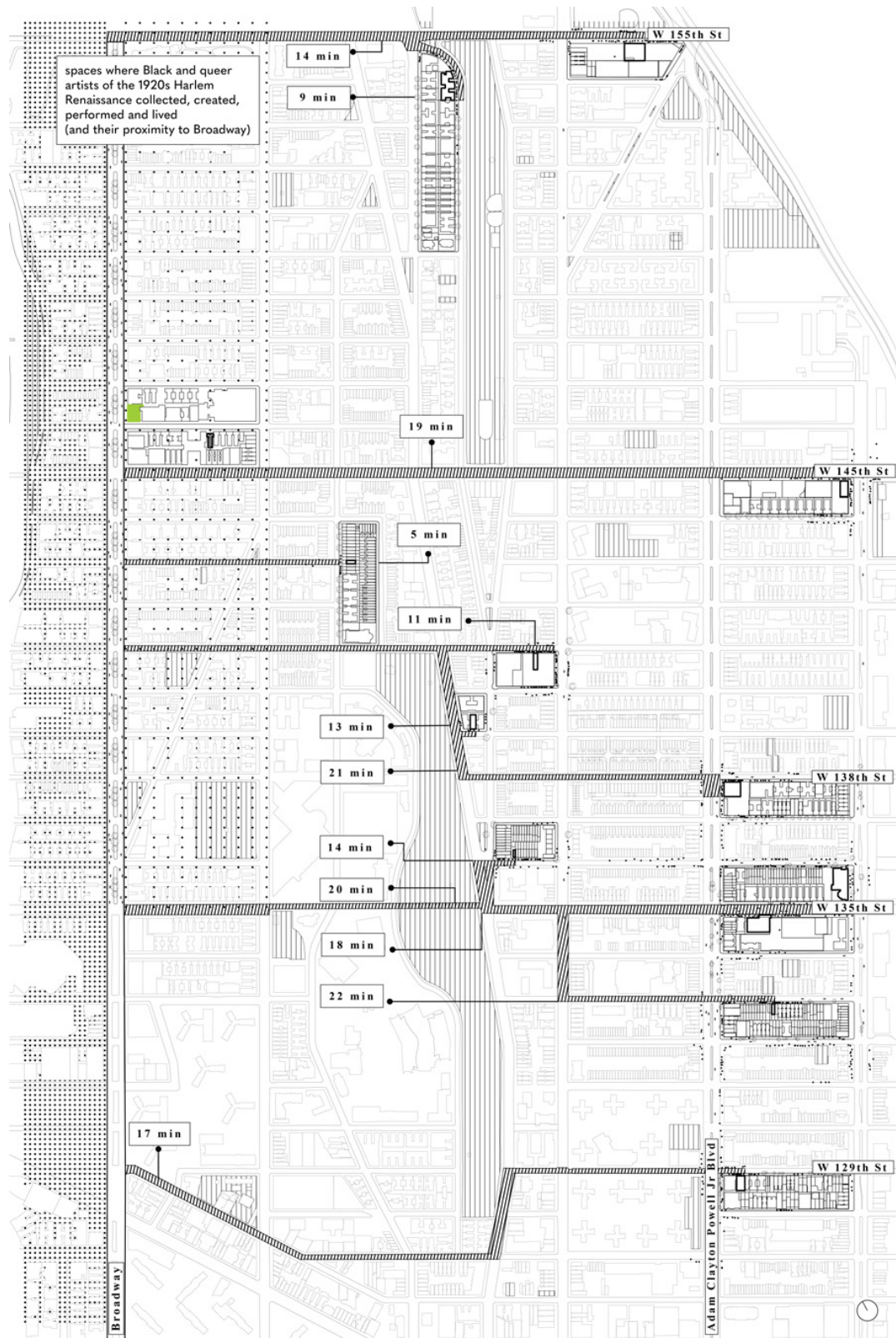


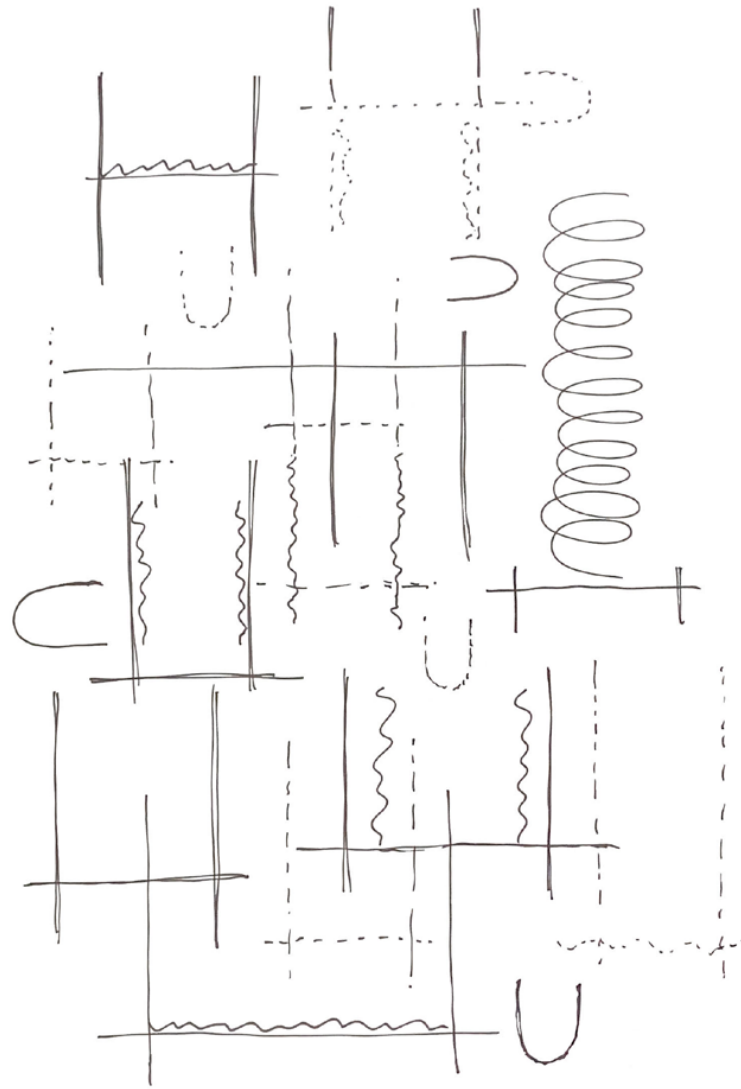
Community Center
Hamilton Heights, NYC
Fall 2021, Core I
Alessandro Orsini (Architensions)

This project reimagines freedom of expression, belonging and support for Black and Latinx queer people through the lens of ball and kiki culture. This intervention inhabits an existing former theater in West Harlem to create a new, dynamic typology of queer care that does not currently coexist in an individual, permanent space.

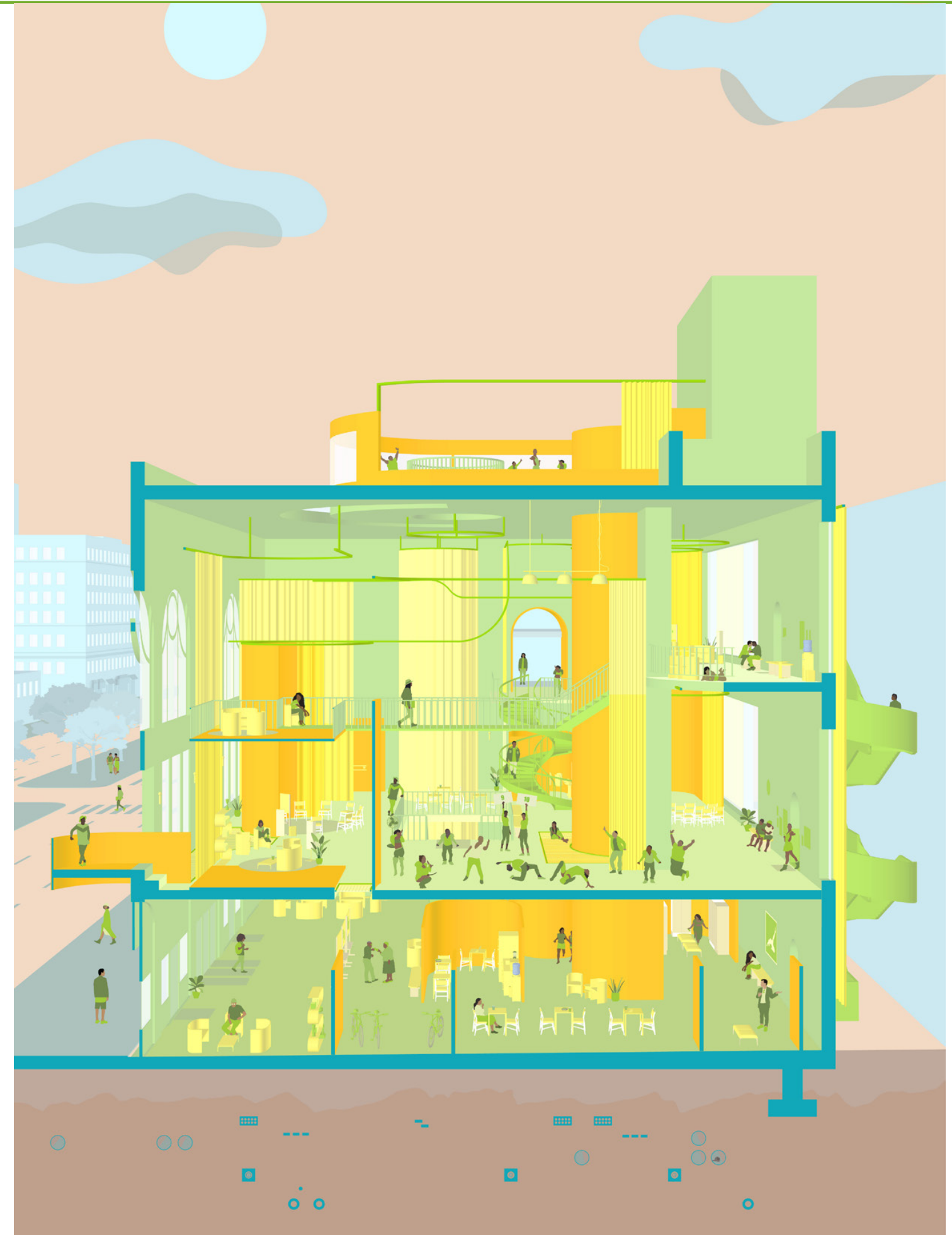
Curtains operate as the main device for program enclosure. When pulled closed, programs revolving around queer care consist of voguing dance studios, sex education, healthcare services, mentorship/counseling, and quiet, personal spaces. When opened, the interior transforms into a broader gathering space for kikis and balls.

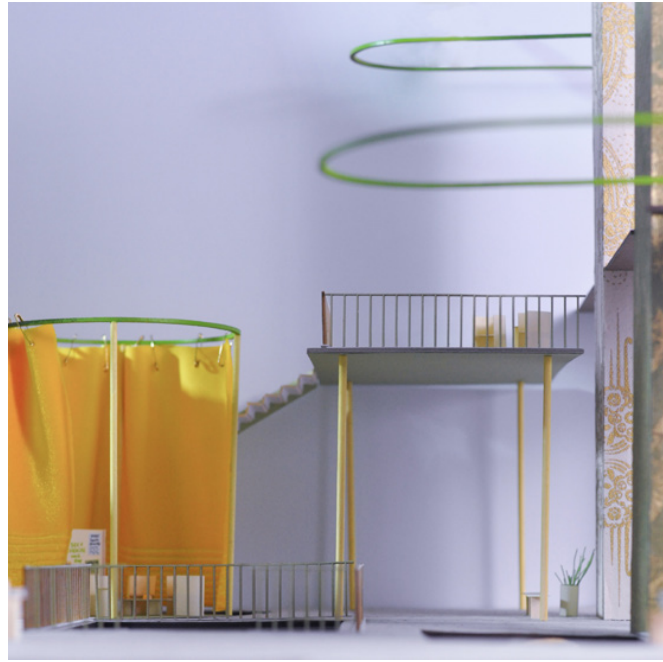
A careful balance between visibility and safety is crucial in designing this space when considering the historical and current social contexts of these particular networks of kinship.

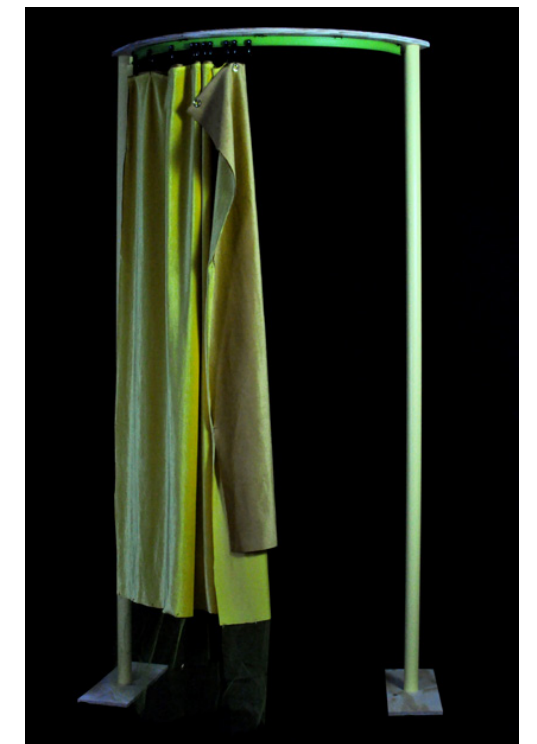
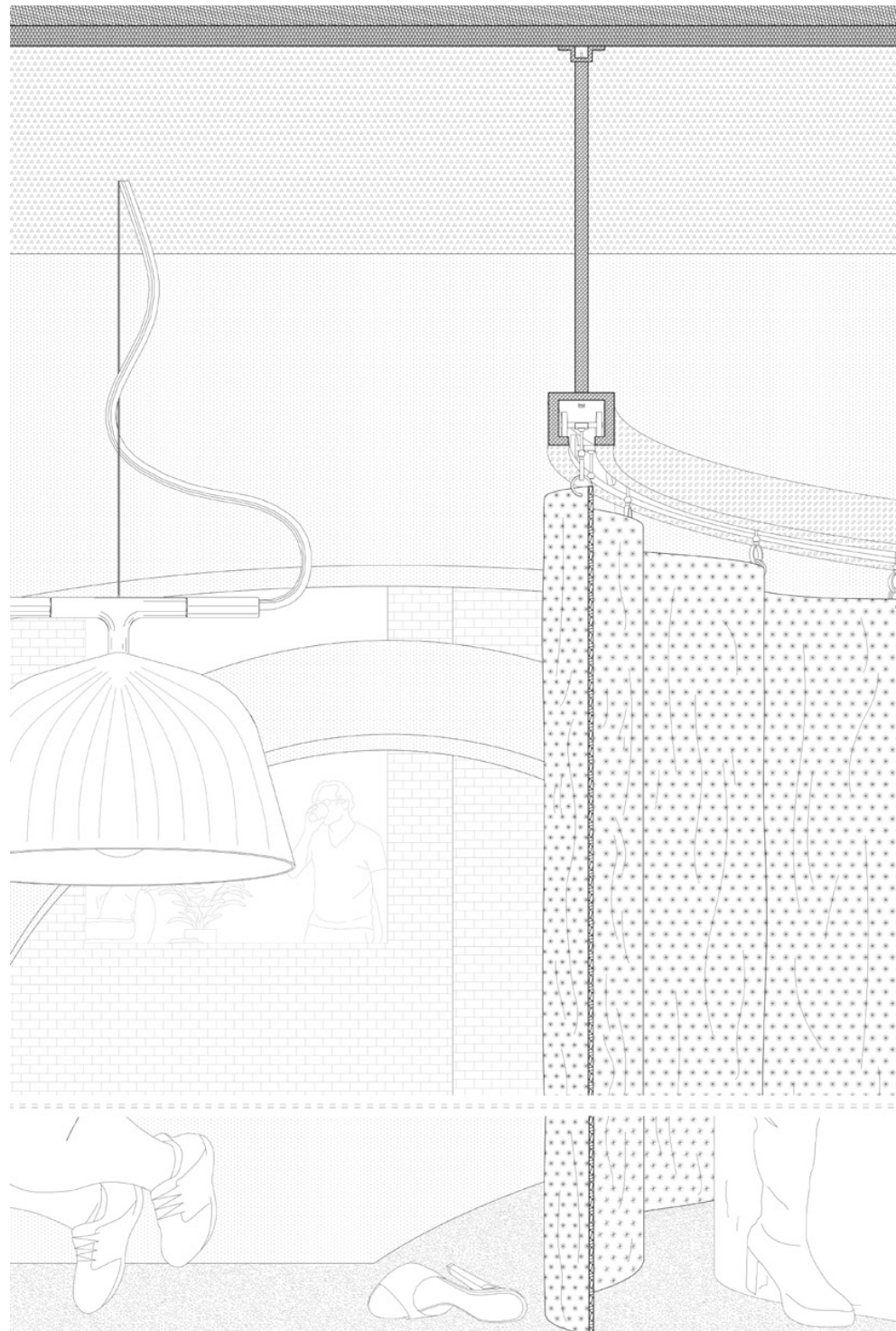


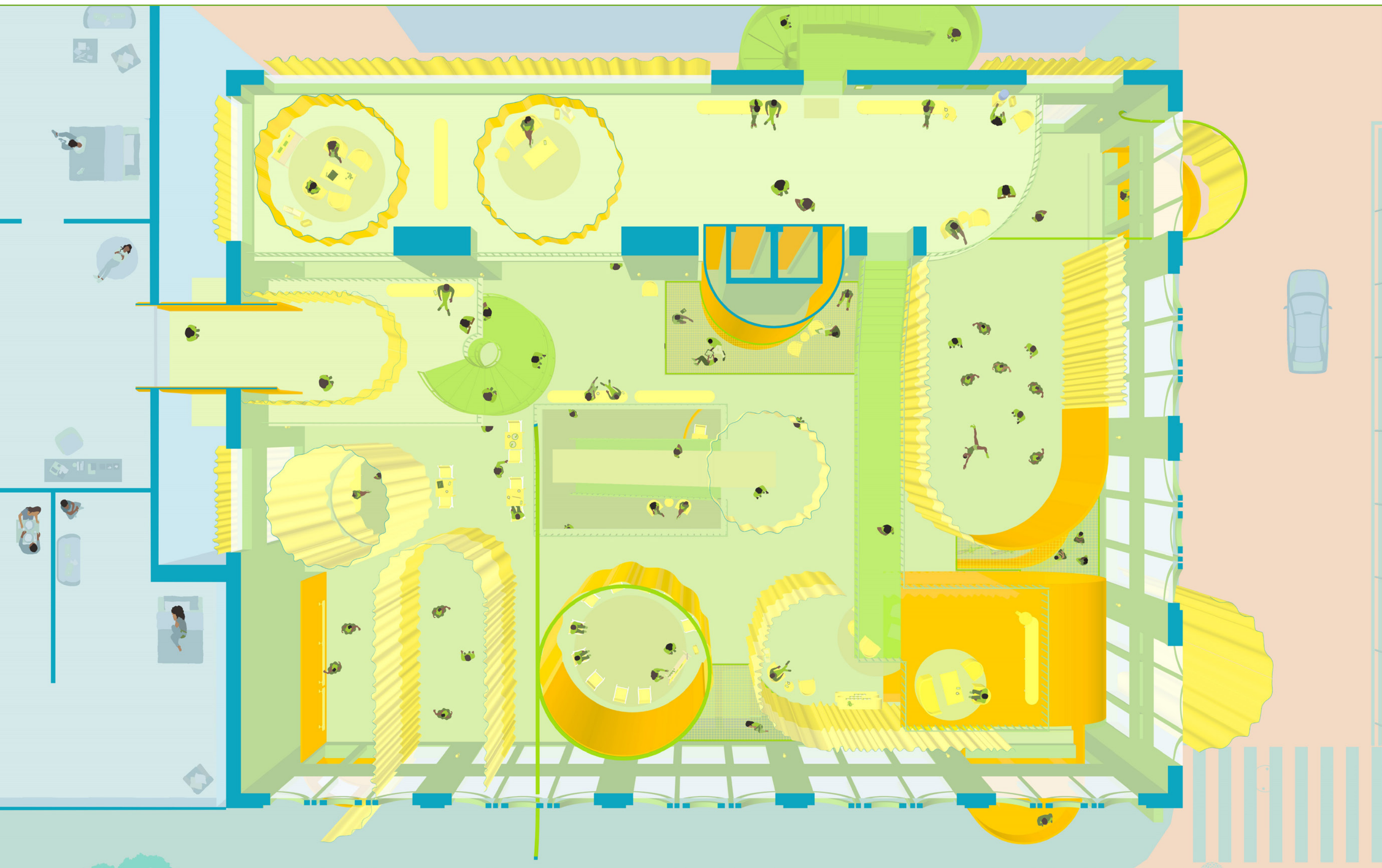


Isometric	Plan	Elevation









thank you

to Dan

friends and family

professors and mentors

