

ALICE LIN

THE DRAMA OF EVERYDAY LIFE

DESIGN PORTFOLIO GSAPP 2021-2025

drama

[ˈdrɑːmə]

an exciting, emotional, or unexpected event or circumstance.

To French philosopher Henri Lefebvre, the 'everyday' is a critical concept that encompasses the ordinary, trivial, banal and repetitive characteristics of life under contemporary capitalism - 'the prose of world' in Hegel's words. It refers also to the material life such as clothes, furnitures, homes, neighbourhoods and environment.

Now, can architects bring some drama to this 'everyday' and rescue us from it? Can architecture be the capsule of events and happenings, that responds to our everyday context but also question, provoke, contextualize, and even counter it? This portfolio is my answer to these queries; I intend to create scenarios that 'dramatize' the everyday in a positive sense.

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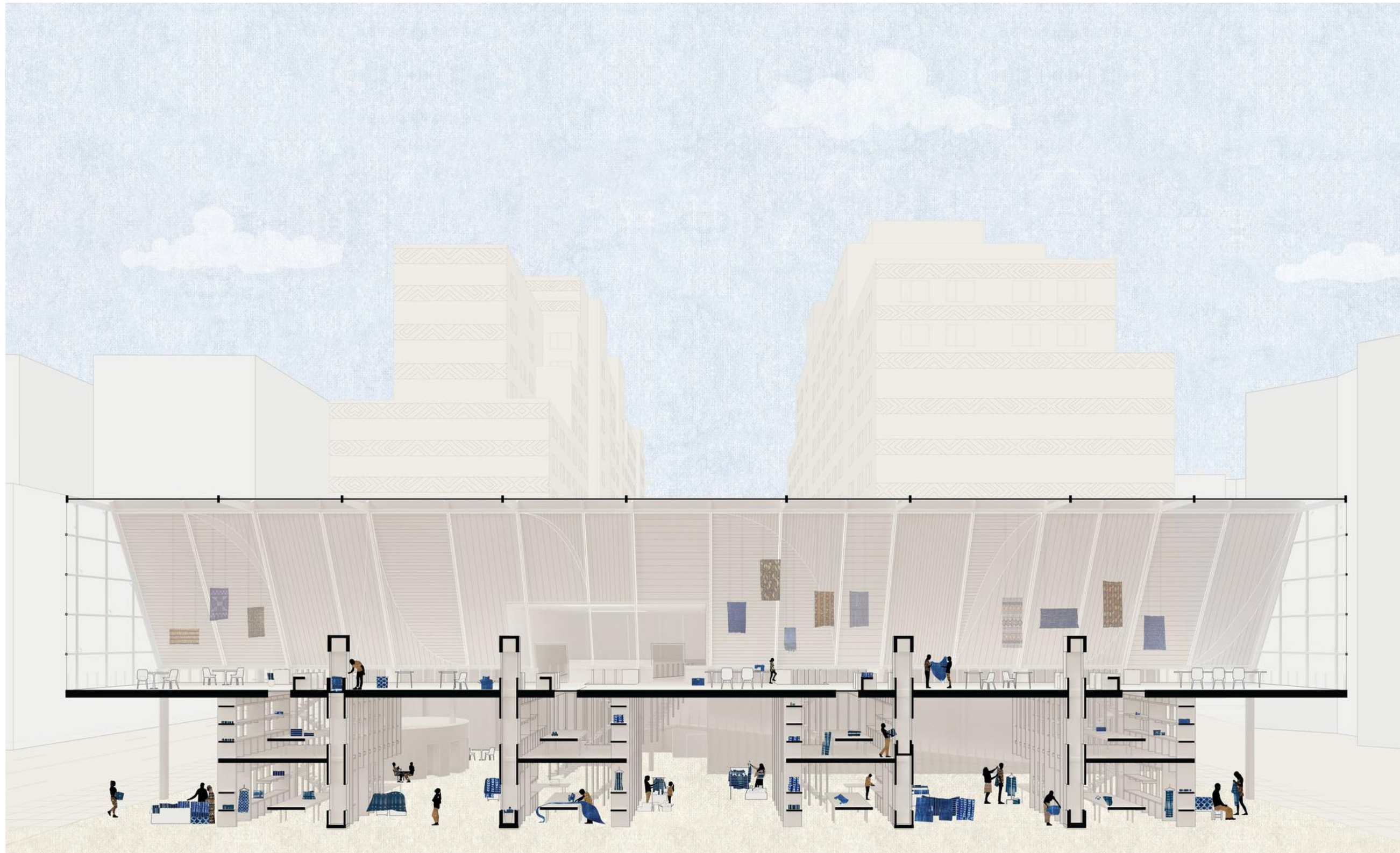
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Text, Textile & Social Texture

Redefining Malcolm Shabazz Harlem Market

Adv V studio
Instructor: Ziad Jamaledine
Collaborator: Marly Mceal
Autumn 2024

This is the reconfiguration of Marlcolm Shabazz Harlem Market located on 116th St close to Malcolm X Blvd. In this project we discussed about the market's initial role as an incubator that absorbed the street vendors and preserved their informal and communally-purposed economy. The new market extend the original single-level establishment to multi-level and try to preserve these characteristics of the original market. The intervention also includes occupying vacant storefronts and lots neaby and adapting them into recreation and innovation areas for the street vendors. Here mainly the proposal of the main market will be shown.



In our proposal, we reconfigured the former market's activities and integrate them into new social and commercial core units to offer collective storage space for textile materials, along with the introduction of infrastructural facilities such as prayer space, kitchen space, and restrooms.

The market extends the original one-floor structure into multi-floor. Each core connects vertically to an intermediate level of storage and private workspace, then up to the second floor which serves as an innovation studio level accessible to all 48 vendors. with classrooms and workshops Its a space for sharing of ideas as well.

About Malcolm Shabazz Harlem Market

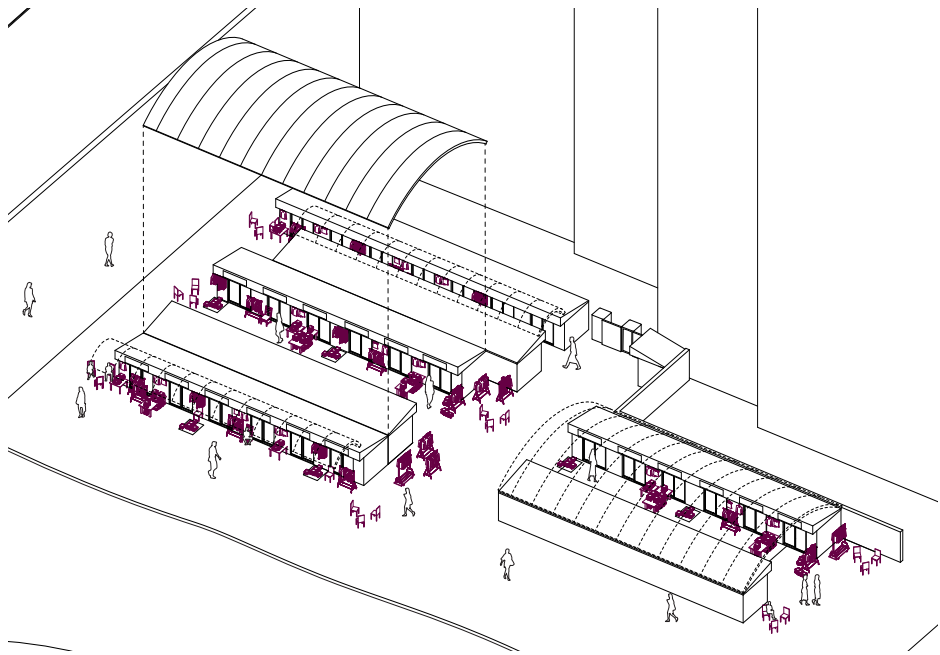
The Malcolm Shabazz market is located on West 116th Street, close to Malcolm X Blvd. The market was initiated in 1994 as a result of Mayor Giuliani’s attempt to get rid of sidewalk vendors on 125th street. Malcolm Shabazz Mosque Development Corporation started a business incubator that helped accomodate the vendors and proliferate African culture business in the area, which later turned into the market.



Little Senegal & brief market history

Little Senegal is the area roughly bounded by 117th, 113th streets, Frederick Douglas Avenue and 5th Avenue. Immigrants from Senegal arrived in New York City as early as the late 1970s and quickly gained a reputation as street vendors. More than 70% of the foreign born come from Wester Africa. After being displaced from 125th Street to 116th in 1994, the city moved the vendors were offering spaces on Lenox Avenue between 116th and 117th Streets. About 120 chose to move there, with each paying \$6 to \$8 a day for a stall. In December, construction Begins on a permanent vendor home at 116th St. between Lenox and Fifth. The permanent market’s location remains today.

Location



Current market's composition and issues

The MSH market is a unique economy with merchandise production in the market. The current market is a single-floor establishment; the **production space (sewing machine)** and **storage** are located **under the roof**, while vending mainly occurs outside in the corridor area. The merchandise overflows over the corridors. It is mainly because **there is not enough room for material storage in the storefronts**, so that vendors have to move clothing racks and table out to make space inside for production. The new market proposal resolves this through reconsider a vertical composition.



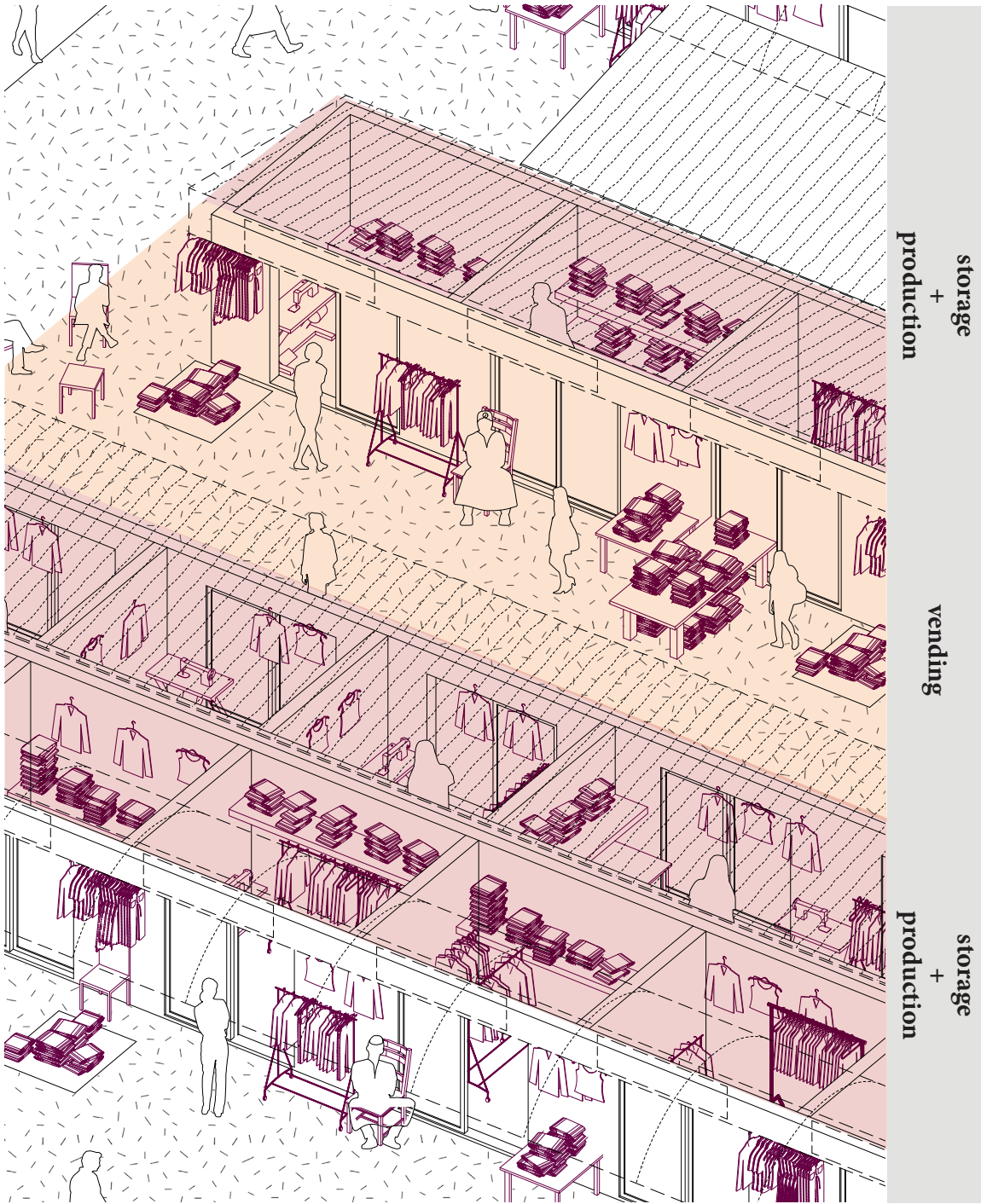
Production lines in the backend



Over flowing of the products & lack of storage space

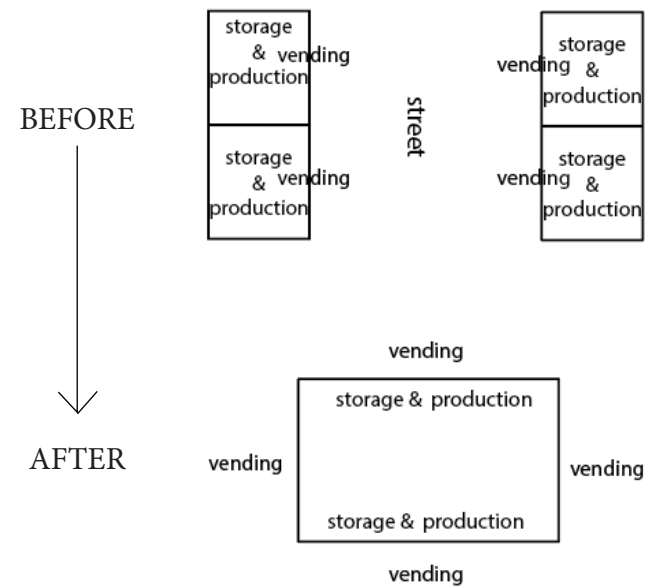
Prayer space issue

In the market, the arrays of small side-by-side establishments distributed in seven lines and two clusters. The majority of the vendors are muslim and use the vacant space in the middle for praying purposes. **The praying angle towards Makka awkwardly orients towards the bathroom facilities.** The new proposal will address this aspect too.

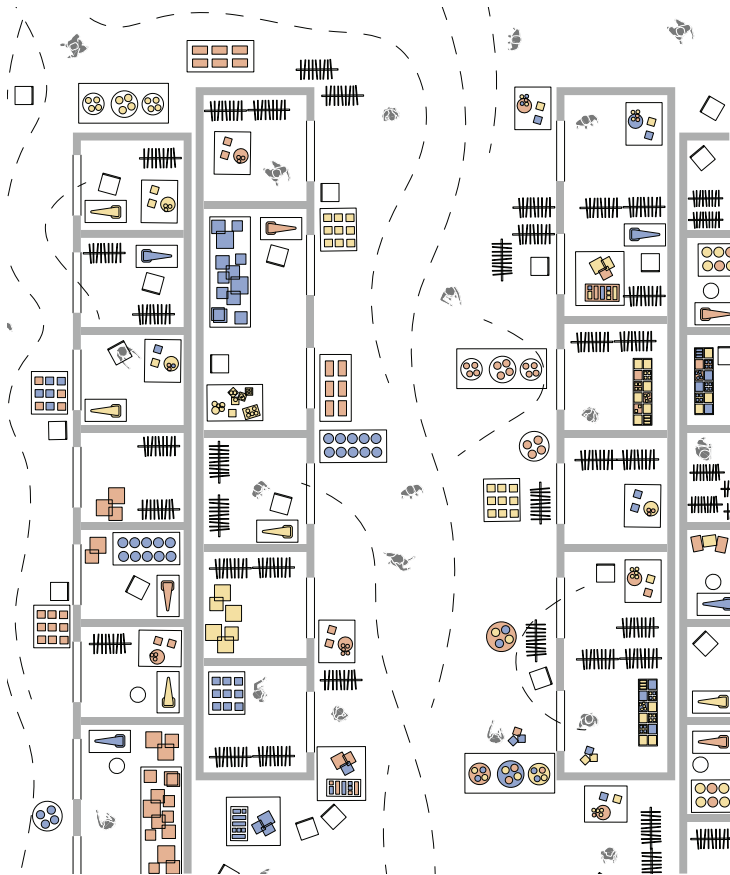


Comparison from plan view

below: Diagrams illustrating design strategy (plan view)



below: Previous market ground floor plan(partial details); arrayed small storefront structures with production (sewing, tailoring) occuding inside and vending activities occuring outside on the corridors.



Ground floor market plan

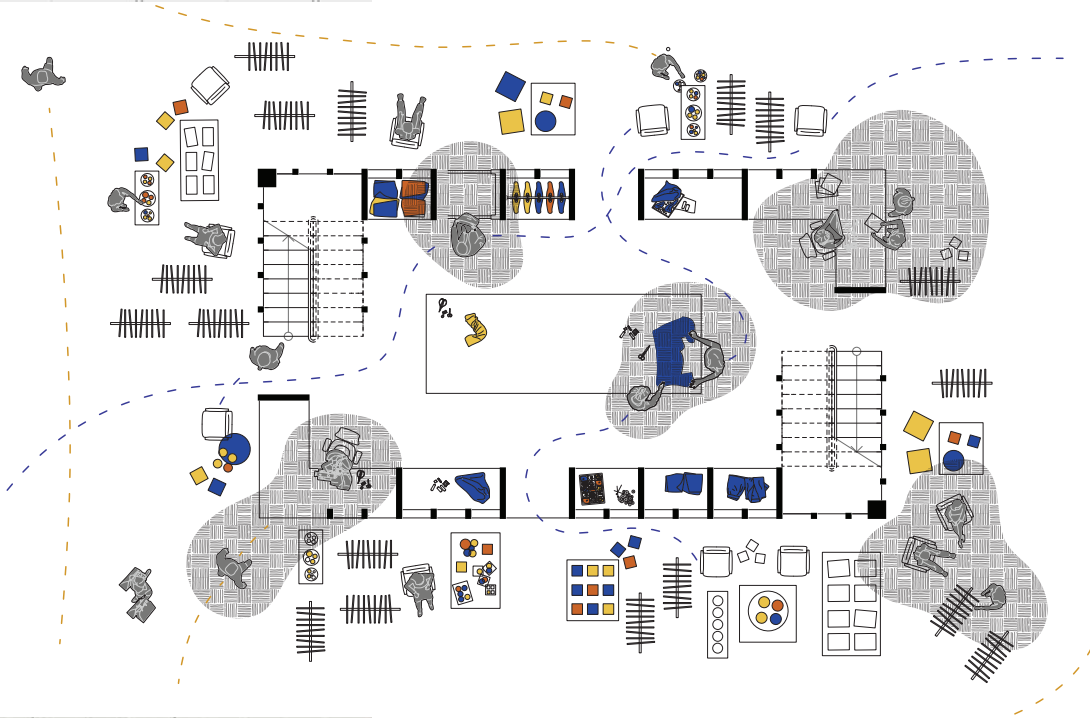


In our proposal, we reconfigured the former market's activities and integrate them into new social and commercial core units to offer collective storage space for textile materials, along with the introduction of infrastructural facilities such as prayer space, kitchen space, and restrooms.

Now the primary reconfiguration for the market stems from the need for storage space, along with an aim to integrate and expand the markets communal nature; it transforms it through new social and commercial core units. Each unit, serving 12 vendors, consists of a shared material storage tower, and tailoring and sewing equipment.

In the market, the communal nature we are supporting extends beyond between the vendors. Structural cores supporting the uppor floor serve as donation pits, moments of exchange within the market and between the market and community.

below: Current market plan zoomed-in details (Social Unit)

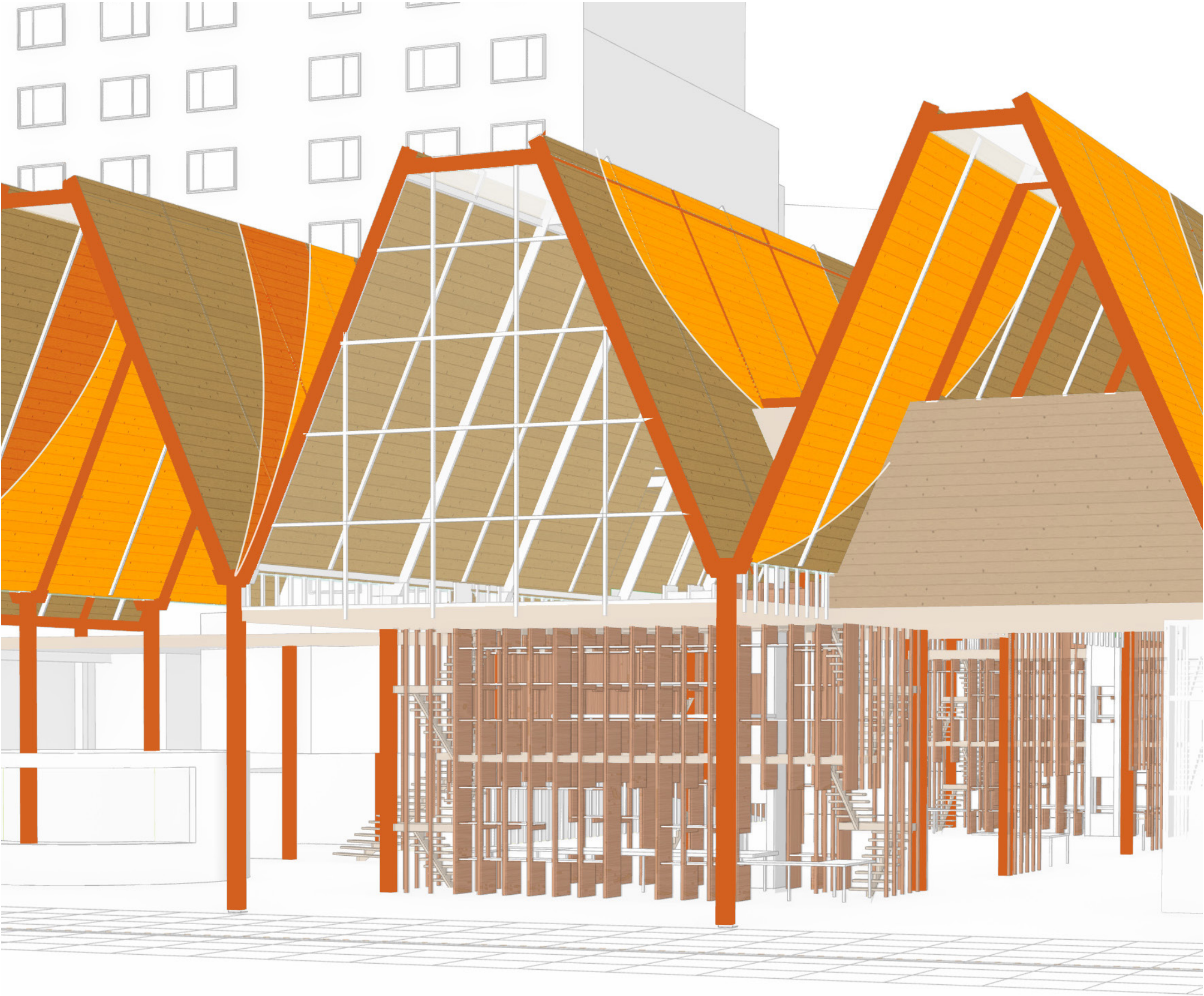
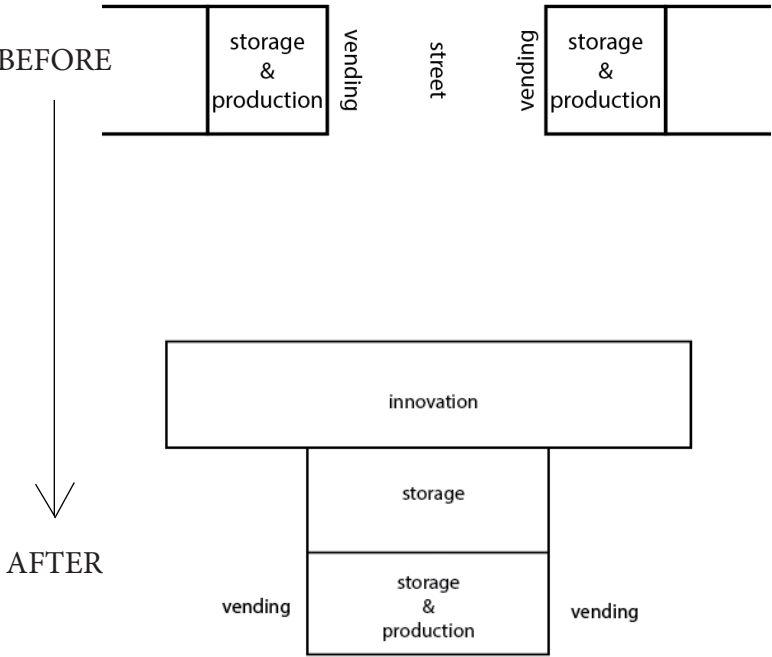


Comparison from sectional view

For the sectional relations, the original single-floored market is expanded into a multi-level configuration to host more storage space. Each core connects vertically to an intermediate level of storage and private workspace, then up to the second floor which serves as an innovation studio level accessible to all 48 vendors. with classrooms and workshops Its a space for sharing of ideas as well.

In the market, the communal nature we are supporting extends beyond between the vendors. Structural cores supporting the upper floor serve as donation pits, moments of exchange within the market and between the market and community.

below: Diagrams illustrating design strategy (sectional view)



Imprinting Tuvalu's future

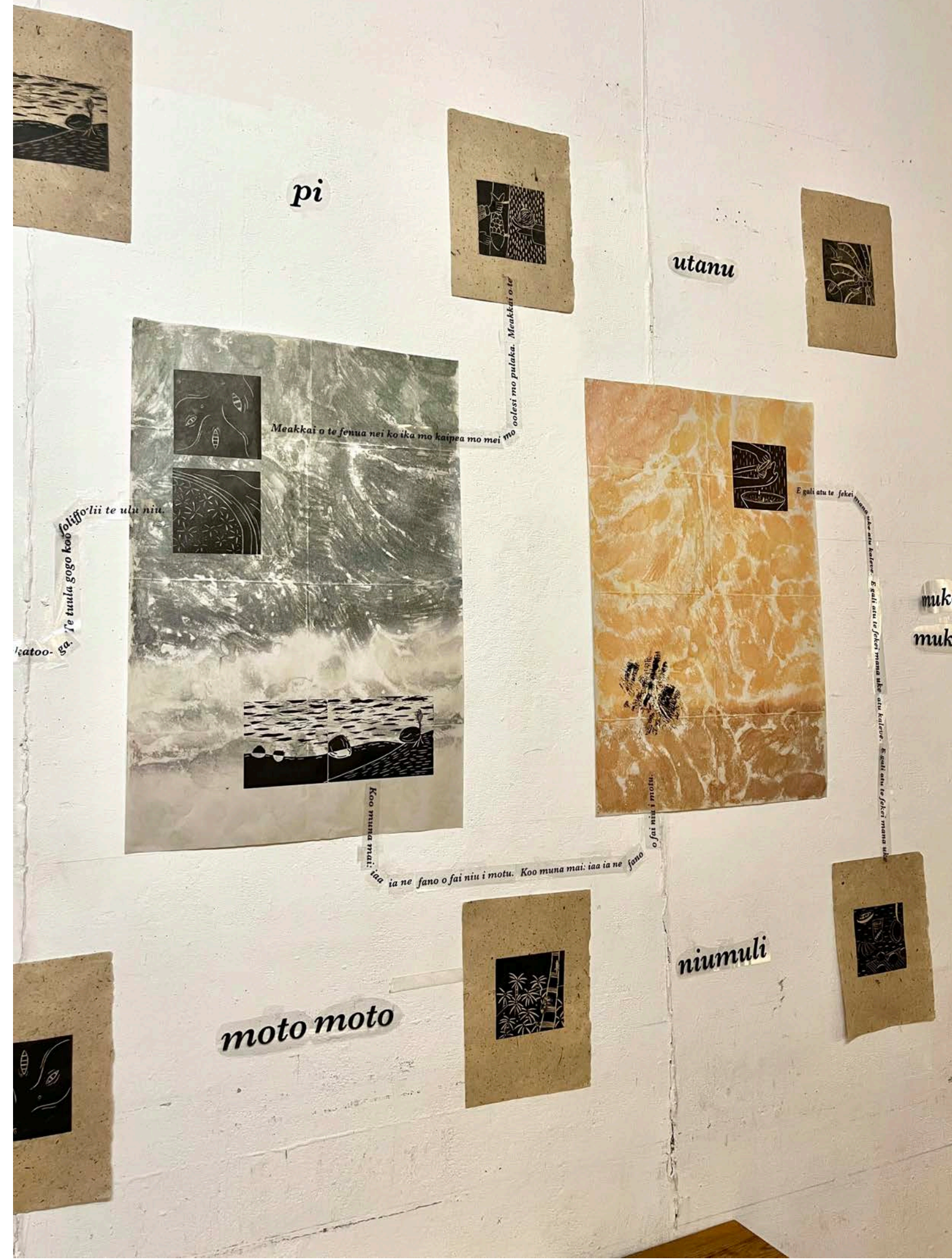
Archiving life, culture and landscape through coconut plant

Individual studio work
Instructor: Marina Otero & Dan Millar
Adv VI Studio
Spring 2025

Coconuts in Tuvalu are proliferating all the time, but they only do so selectively at certain places, near households, on the tree, and on satellite maps, and never in places like supermarkets. Coconut is also preserving- with its presence in aspects of human life and entanglements with natural condition with the island, it's preserving the language, culture, history and what defines Tuvalu as Tuvalu.

Print-making is a method of replication and suggests the many possible futures we can imagine for Tuvalu- futures in which coconut has a prominent role. The prints coming out of the matrix are the blueprints for those relations; with them, we're projecting various possible versions of Tuvalu's future.

Through documenting & telling the stories of the plant, this project aims to archive Tuvalu through coconut, and also challenge traditional archival methods by introducing a contextualized and non-human perspective



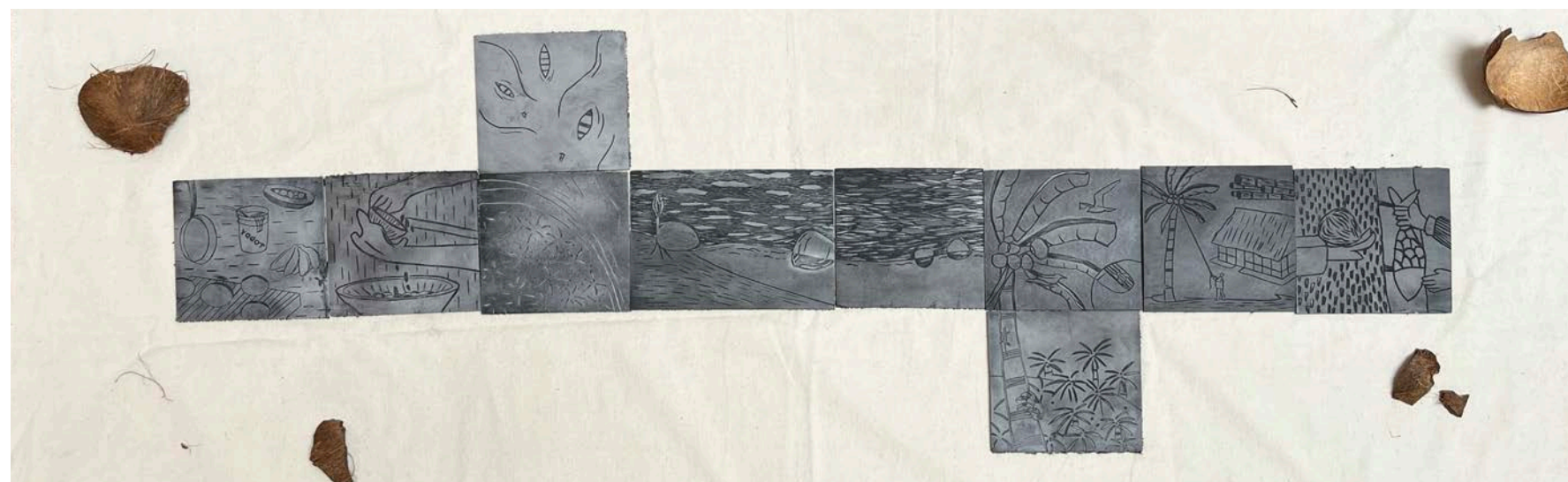
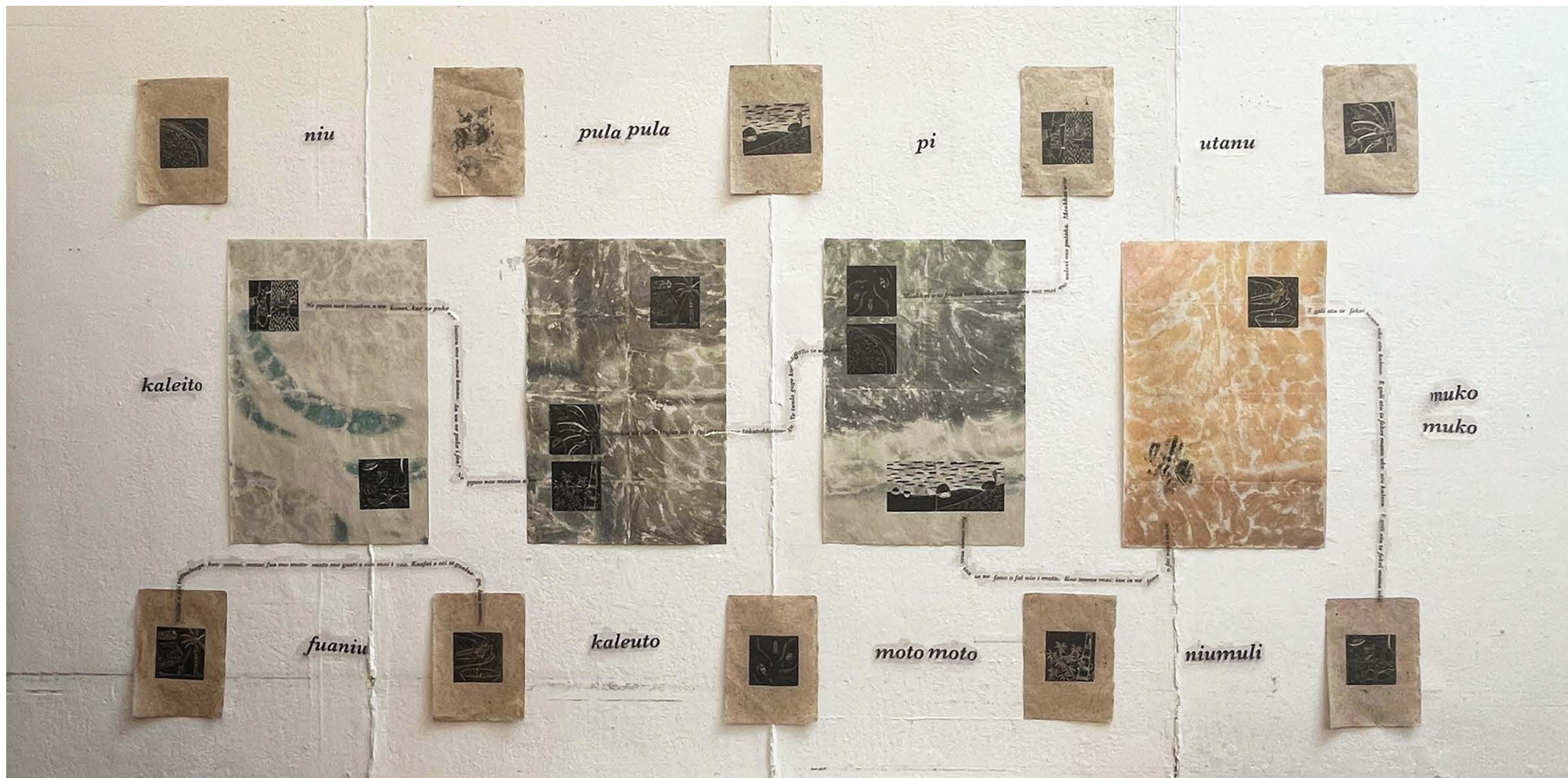
Life with coconuts, archive through coconuts

Tuvaluans’ everyday life is entangled with coconut. Coconut plays an important role that ranges from food, living utility, and construction material. We see people cooking rice and bread with coconut toddy and milk on the island; they weave fans and mats with the tree leaves, and cut down the trees to build new houses.

Beyond this, coconut is the measure of the land. At the Land Survey department, public officials map and monitor the islands’ edges using the coconut palms with their unique star shapes as a reference.

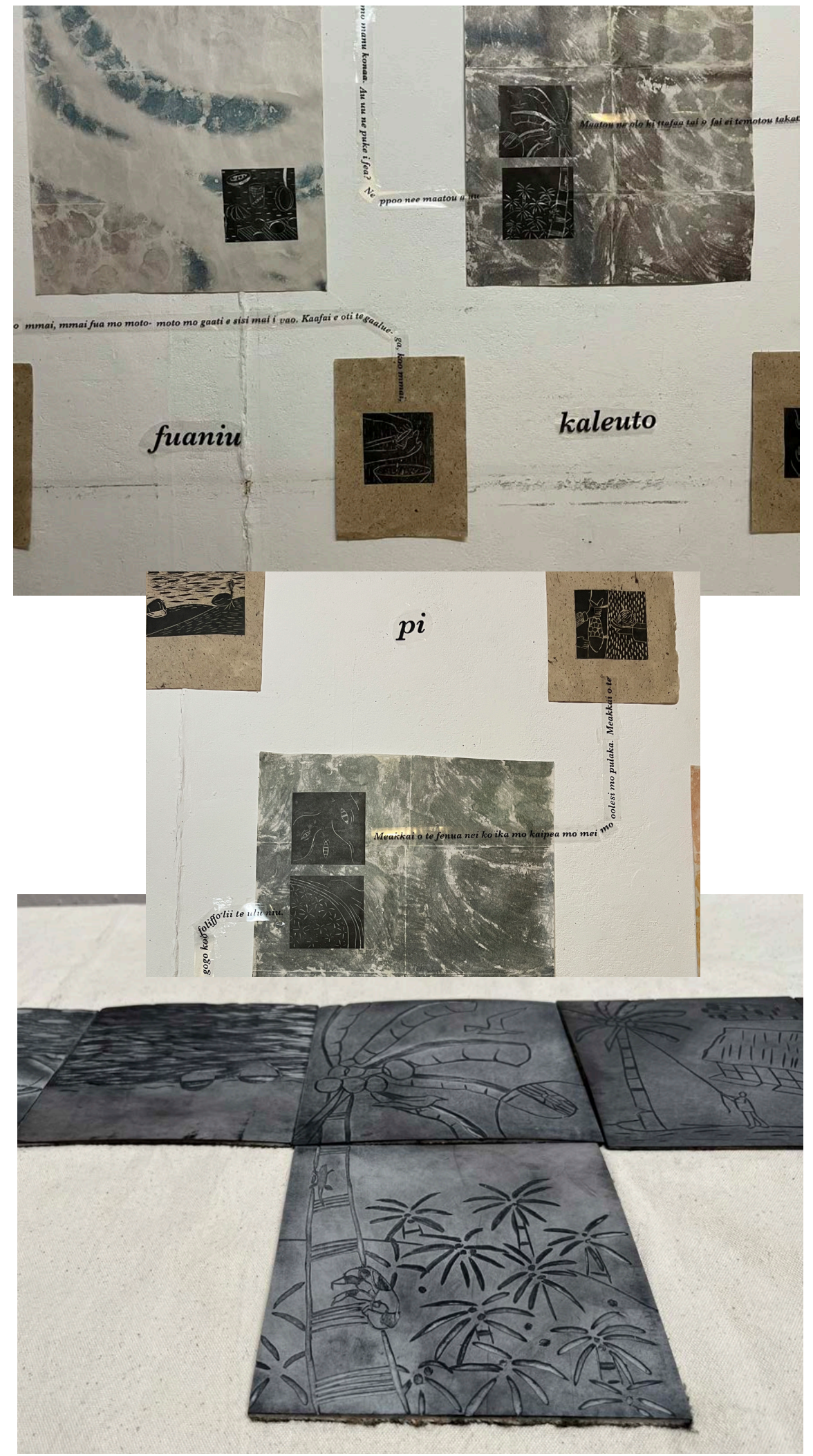
Coconut also provides livelihood for many other animals. Coconut crabs rely heavily on the fruit for food and use coconut shells for shelter when young. Birds like pacific pigeons and white terns nest on the palms and feed on the insects in the trunk. There are bees and beetles feeding on the nectars; geckos and lizards also use the leaves as shelter. As part of the ecosystem, coconut husks were also used as a planting medium that helps plants (like Papaya) retain moisture and resist fungal growth.





For the installation itself, a series of nine lithograph prints construct a diverse narrative or architecture grammar with coconut as its protagonist, reflecting all kinds of relations in Tuvalu - relations that are at the core of what makes Tuvalu Tuvalu. Outside of the wall, the matrix of the prints align together, forming a long scroll of coconut-related living practices in which humans are not always present.

Print-making is a method of replication and suggests the many possible futures we can imagine for Tuvalu - futures in which coconut has a prominent role. The prints coming out of the matrix are the blueprints for those relations; with them, we're projecting various possible versions of Tuvalu's future.



The obscured images in the background are acetone transferred images post-produced from photos taken in Tuvalu, they are the contexts where these relationships and entanglements happen. With sea level rise, we might lose these contexts, but if we preserve these relations at the center of it, probably, they can help evoke them. The abstraction and lack of specificity of those images also gives more space for us to imagine Tuvalu's alternative futures.

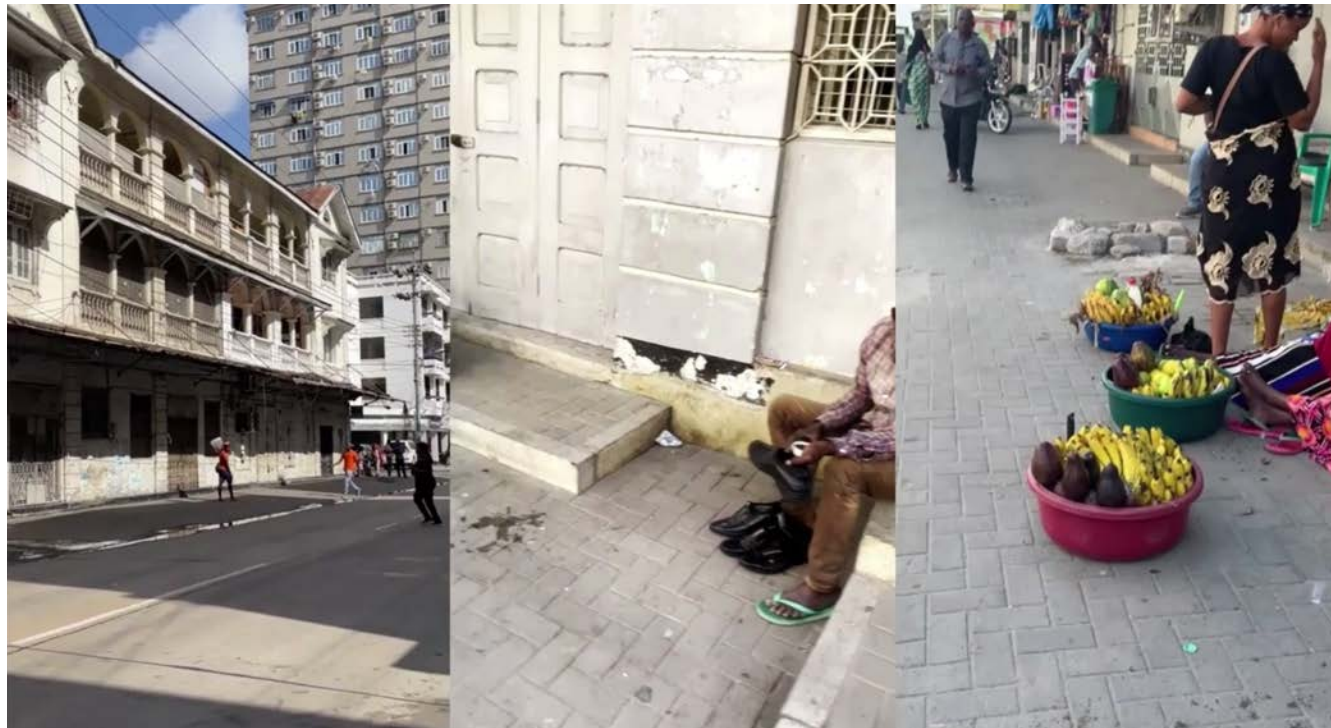
Archive of Synchronicity (film)

Film Stills, film produced at Global Africa Lab Workshop 2023 : where is africa?

Collaboration with Yidan Karel Li, Pitchaya Kointarangkul
Summer 2023

Led by Profs. Mabel O Wilson, Mario Gooden, Emanuel Admassu, the workshop “where is Africa” took us to the capital of Tanzania and seek ways to narrate the city that differ from the dominant discourses. . These discourses were explored by film narrations produced at the end of the workshop.

The film Archive of Synchronicity is an archive and narration of the past, present and future of Dar es Salaam. The film is structurally divided into two parts ; the first part is a tripartite-screen footage with screen divided into three, each part taking on a different shooting angle to portray the same areas/places; it becomes an archives of observations in different scales and by different interlocuters. The second part focus on the descriptions of two key spots of narration: the shoreline of Tanzania and the foreign automobile factory. The shoreline embodies the history of slavery, of the enslaved being crammed into ships and dispatched to other continents; it has now become a landscape of shipping containers. If the shoreline is about the past, the automobile factory is about the future, where the traditional means of production are reorganized to increase the speed and efficiency for the future, while still owned by a foreign economy (toyota). The film is an experiment on how a country's colonial history can be told. It reminds us that we shouldn't look at places in a demacated way, and that sometimes, past, present and future might all intertwine upon one certain crossing point.



The Archaeology Sanctuary

Youth Sanctuary that Connecting Excavation with Healing

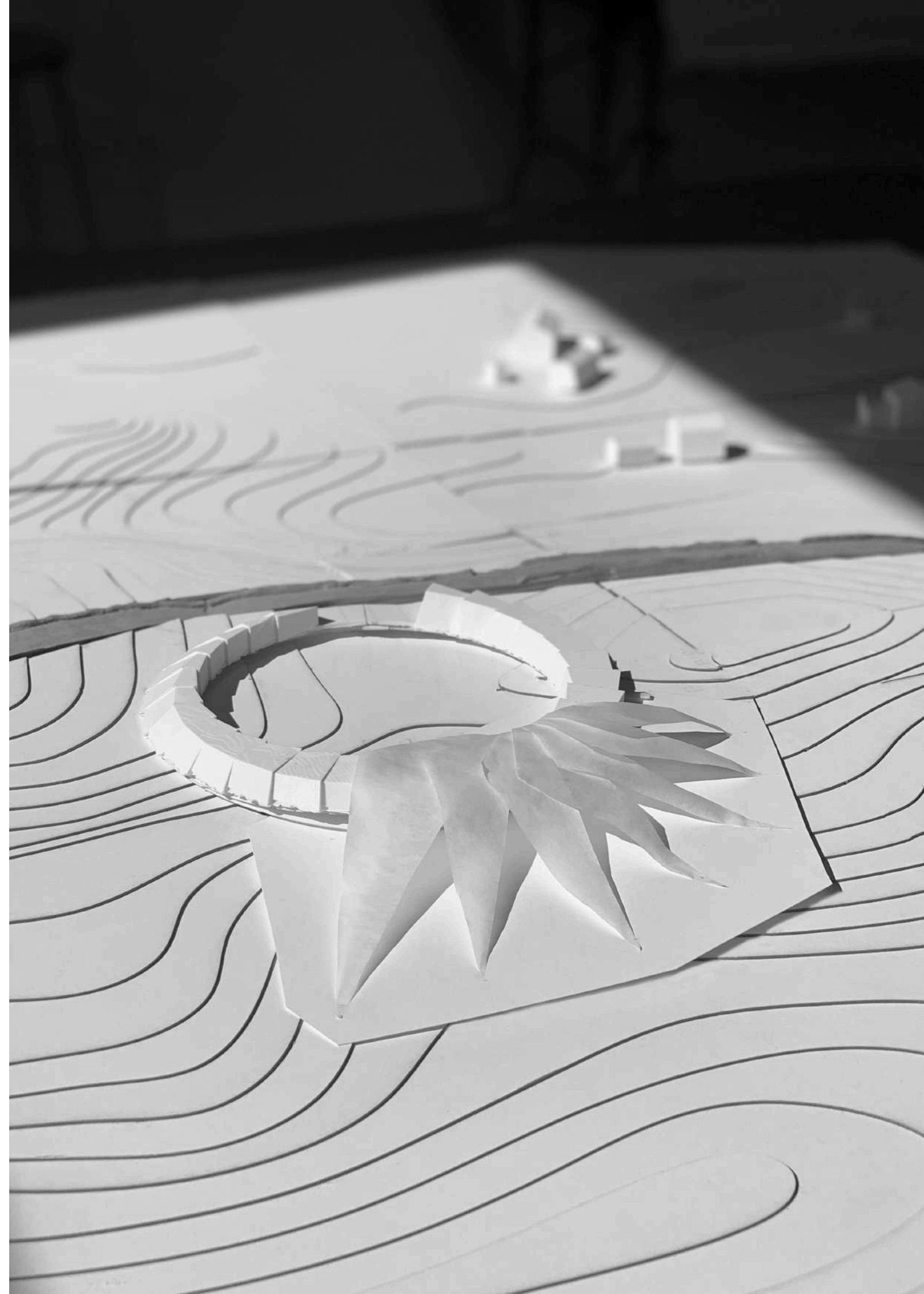
Individual studio work
Instructor: Nina Cooke-John
ADV IV studio
Spring 2023

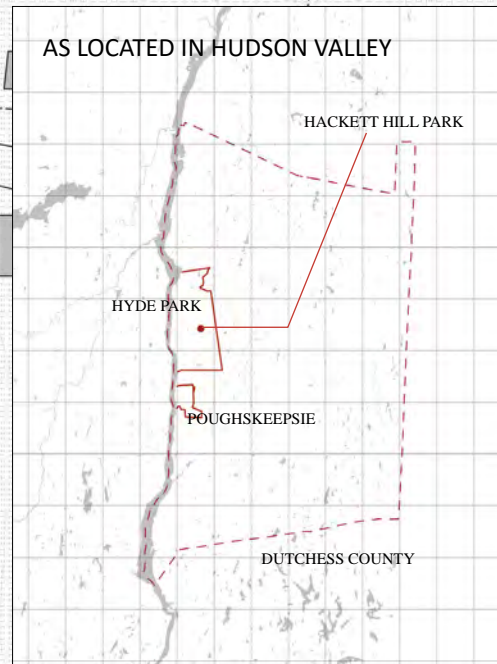
The Archaeological Sancturary is a project that connect the excavation activities on the site of to the process of healing and children's self-discovery.

Our site is located at Hacket Hill Park, NY. The Guinea Community Archaeology Project has been excavating the historical site since 2001, primarily at the Primus Martin site where abundant historical objects such as kitchen wares, smoke pipes, and animal remains, are detected. These objects indicate the activities of first free black people's settlements. The activities at Guinea Field School, a summer camp that brings local students to help with the excavation, indicates the healing power of excavation and conservation activities. College and high school students connect with old objects, get refreshed by doing physical work and discover what they are good at and what they are interested in during the process.

The main architecture is of a ring shape. It contains the excavation site in the middle; youth will enter from the south end and enter the volume above; they will experience a series of programs of archaeology conservation. The other visitors enter from the northern end into the basement level. There they will see a series of exhibitions displaying the found objects and first free black people's history in this area.

The exterior of the main volume is made of copper and red wood for entry and exit finishing. The inserting geometry of the volume is reinforcing the circulatory progression from south to north on the upper level. The wings along the southern side helps connecting the ring to the site. There are campfire places and resting platforms in between them. These spaces can be seen as an extension of the mezzanine level, from where visitors can get through the whole buidling.

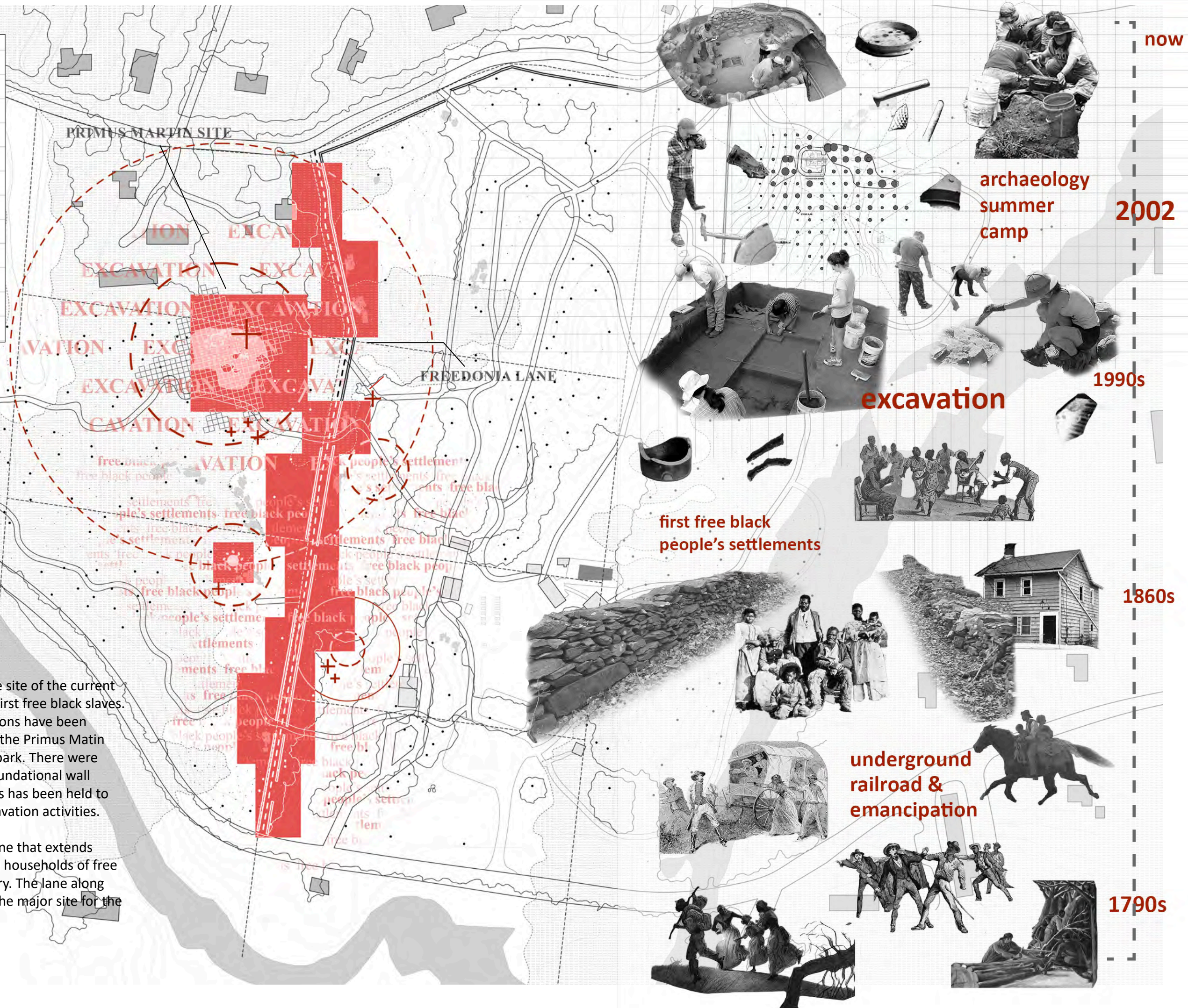




Hackett Hill Park, Hyde Park, NY

From 1790s to mid 19th century, the site of the current park has hosted the settlements of first free black slaves. Since 1990s, archaeological excavations have been carried out on the site, primarily on the Primus Martin settlement at the northwest of the park. There were kitchenwares, smoking pipes and foundational wall discovered. Recently, summer camps has been held to involve young students into the excavation activities.

Along the stonewall of Freedonia Lane that extends north-south across the park, various households of free slaves had been established in history. The lane along with the Primus Martin site will be the major site for the intervention.

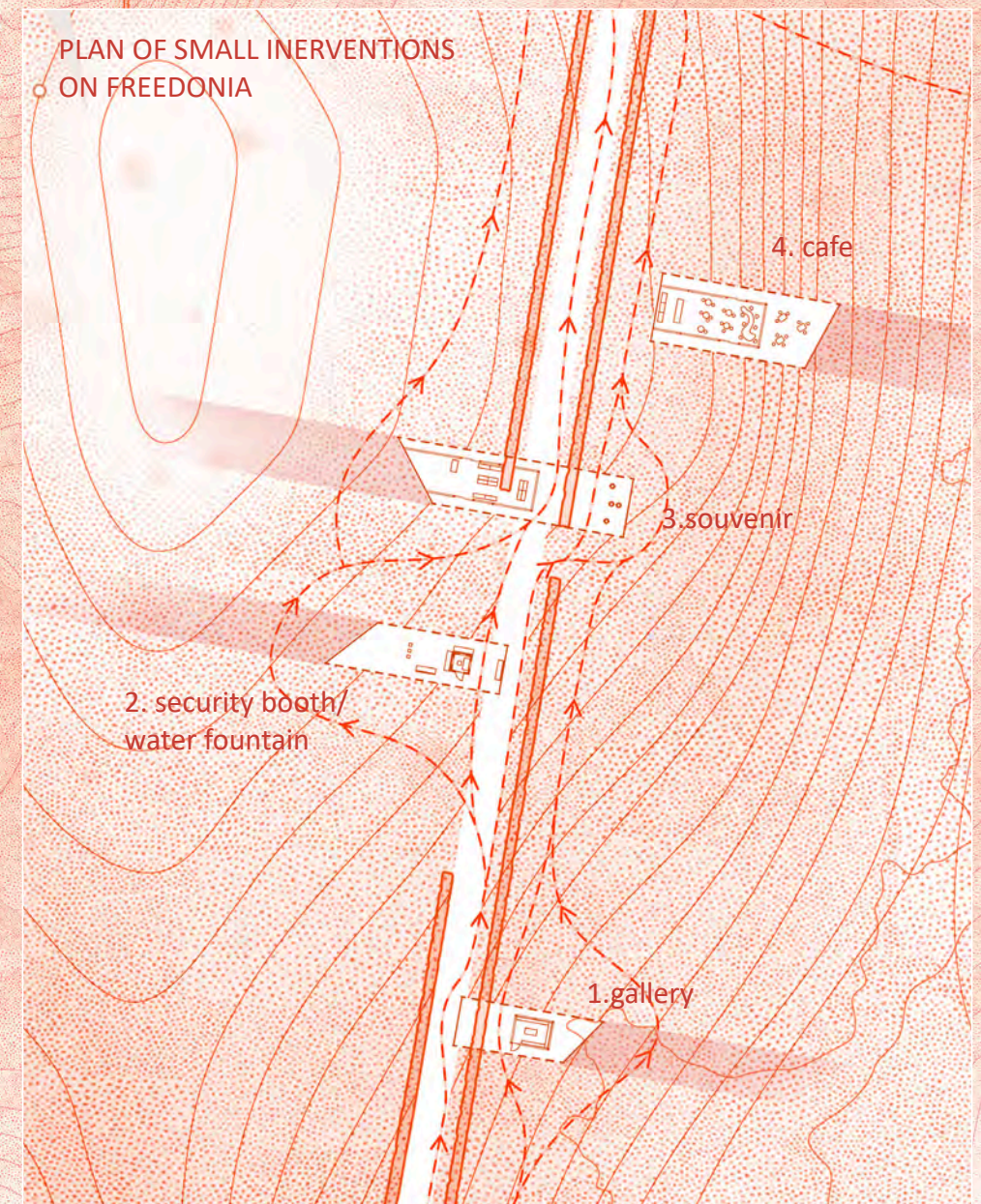


SITE PLAN

The wings of the main architecture are designed to anchor on the grid system of the excavation site. In between the wings are campfire sites and resting platforms for visitors to use. The wings themselves are made of fabrics. The anchor points can also change according to the events' needs.



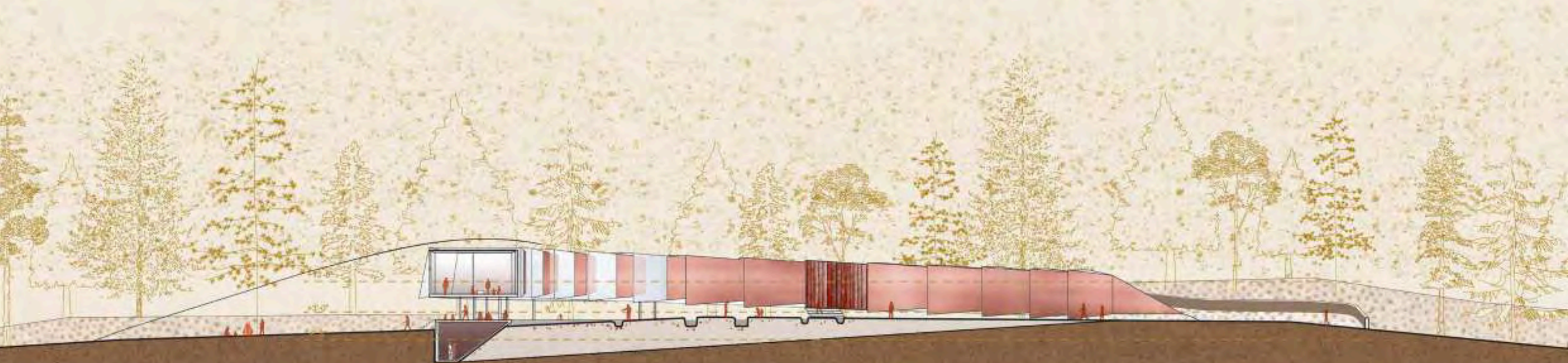
The four small one-storey interventions along Freedomia lane interrupted the stonewalls. They create varieties in the routes getting to the main site, and opportunities to interact with the historical stonewalls in different ways.



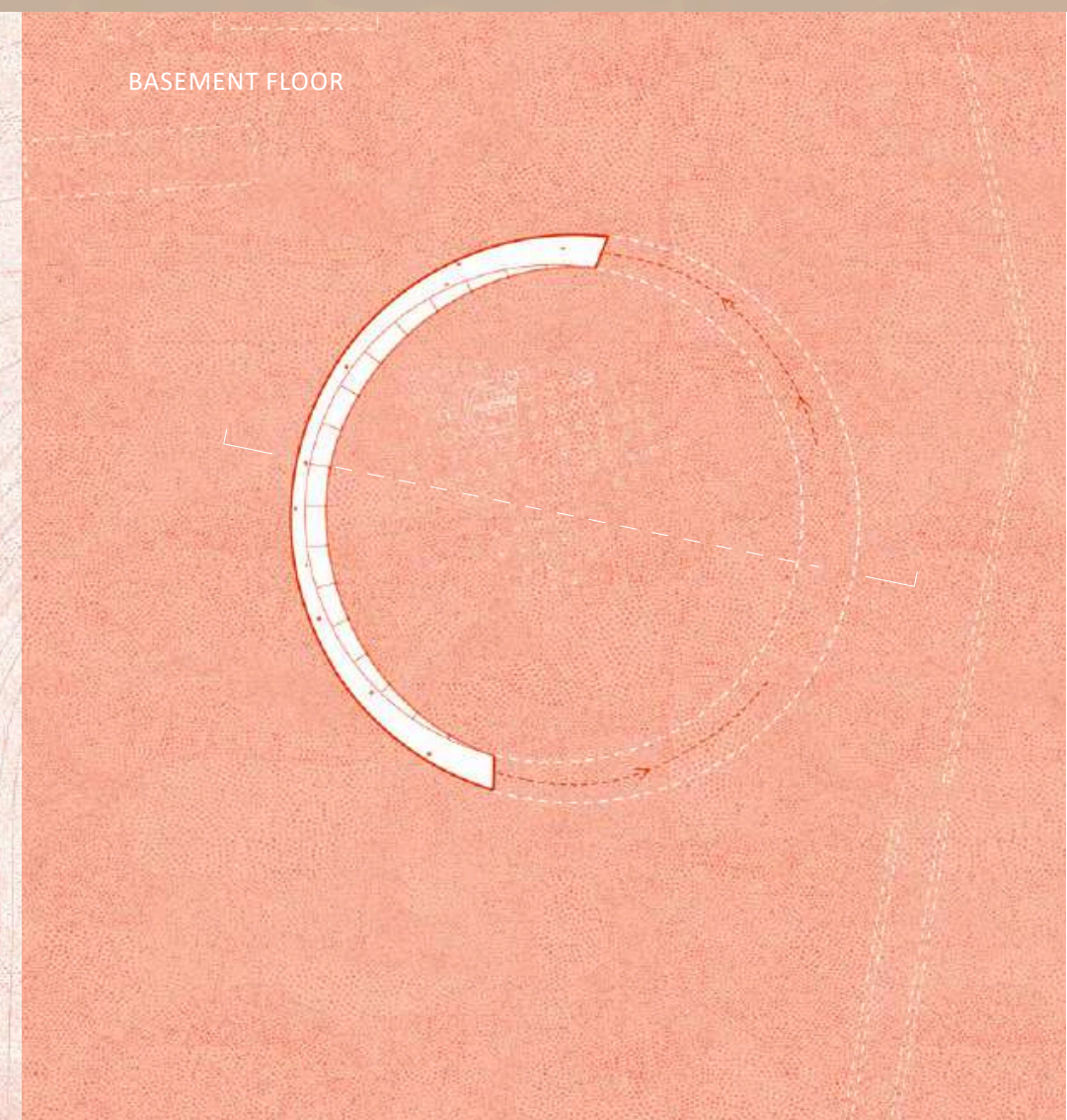
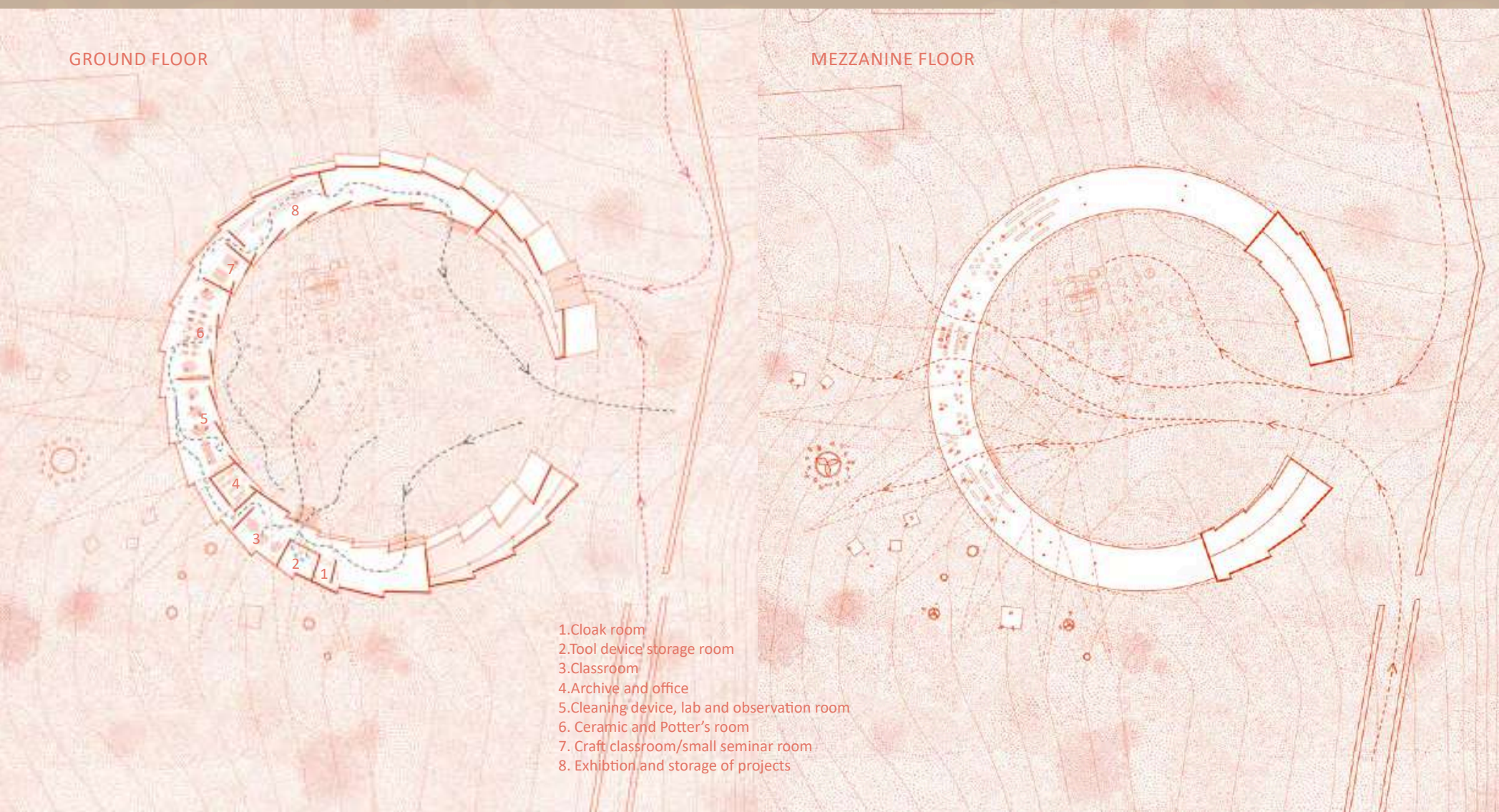
When the majority of visitors enter the park from the southeast side, they would see the interventions from the east. The prolonged stonewall of Freedomia Lane was interrupted by the small interventions with a rhythm, which further strengthens the significance of the historical stonewall.

EAST ELEVATION ALONG FREEDONIA LANE





The three levels of the architecture help both regulate the circulations for different visitors and render different experiences on the site. Upper level is designed for students to explore the process of excavation, conservation and finally making their own art piece out of the found object. Basement level is a walk-through exhibition space where the found objects and first emancipated black people's history in this area are shown. Mezzanine level is what allows the ring to be permeable. People can get through the ring through this level after coming down from freedom lane. They can also sit there and eat, and appreciate the excavation site near them.





On front facade, the inserting geometry of the volume reinforces the progression from south to north side on the upper level; glass panels intersect with copper sheets, creating this intersecting effect on the facade and also creates small observational corners along the facade for kids to play with.



The exterior of the main volume is made of copper and red wood for entry and exit finishing. The wings are made of metallic fabric, the anchors of the wings can change their anchoring location depending on the needs of events.

The Undulating House

Housing Scheme In Response to Riverside Condition

Studio Work
Instructor: Mimi Hoang
Core III Studio
Fall 2022

The Undulating House is a housing project that seek to use landscape and roofscape to intervene with different issues in the area, mainly related to water.

Being called 'undulating house', our main strategy is to create a wavy prototype on the landscape to treat flooding, and a roof type to collect rainwater. Both housing blocks and landscape have a gradient in west-east direction, attenuating the flooding wave from the river.

Our site is situated along the flood zone AE, which has a basic flood elevation of 11 feet. The Bronx area also has a high level of rainfall. From this undulation, we would like to both defend ourselves from hazardous water and collect and embrace other natural water.

In the meantime, our housing bars are surrounded and embraced by soft terrains in between. The space contains bioswales. They are damp softscape which potentially can become habitats of different species. This is a reflection on the historical ecology condition of this area, where different species co-exist in wetlands and marshes. We hope to call back, to an extent, a nostalgia of what was in this area in the past, and invite people to imagine what could be a housing scheme of co-existence.

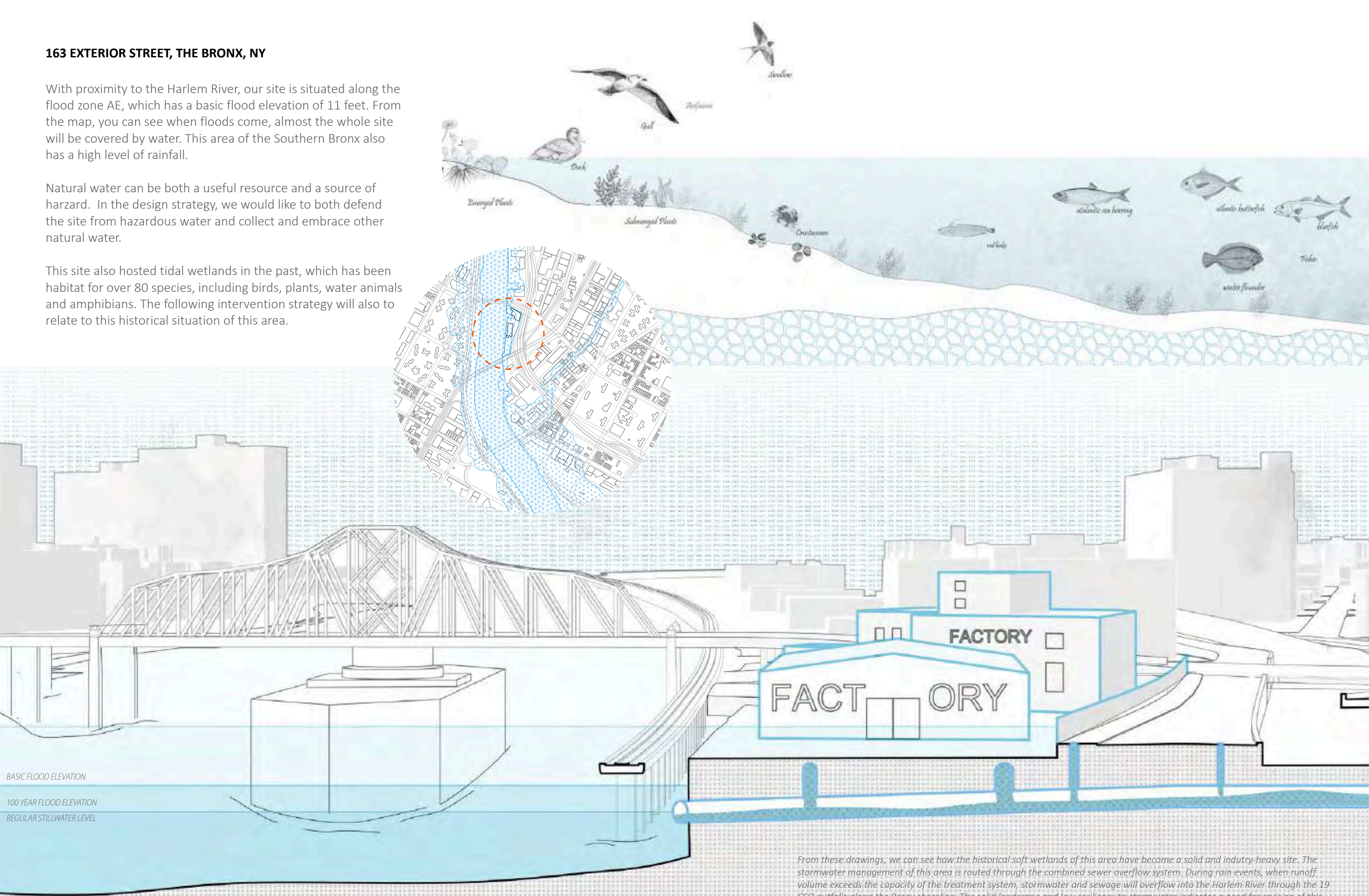


163 EXTERIOR STREET, THE BRONX, NY

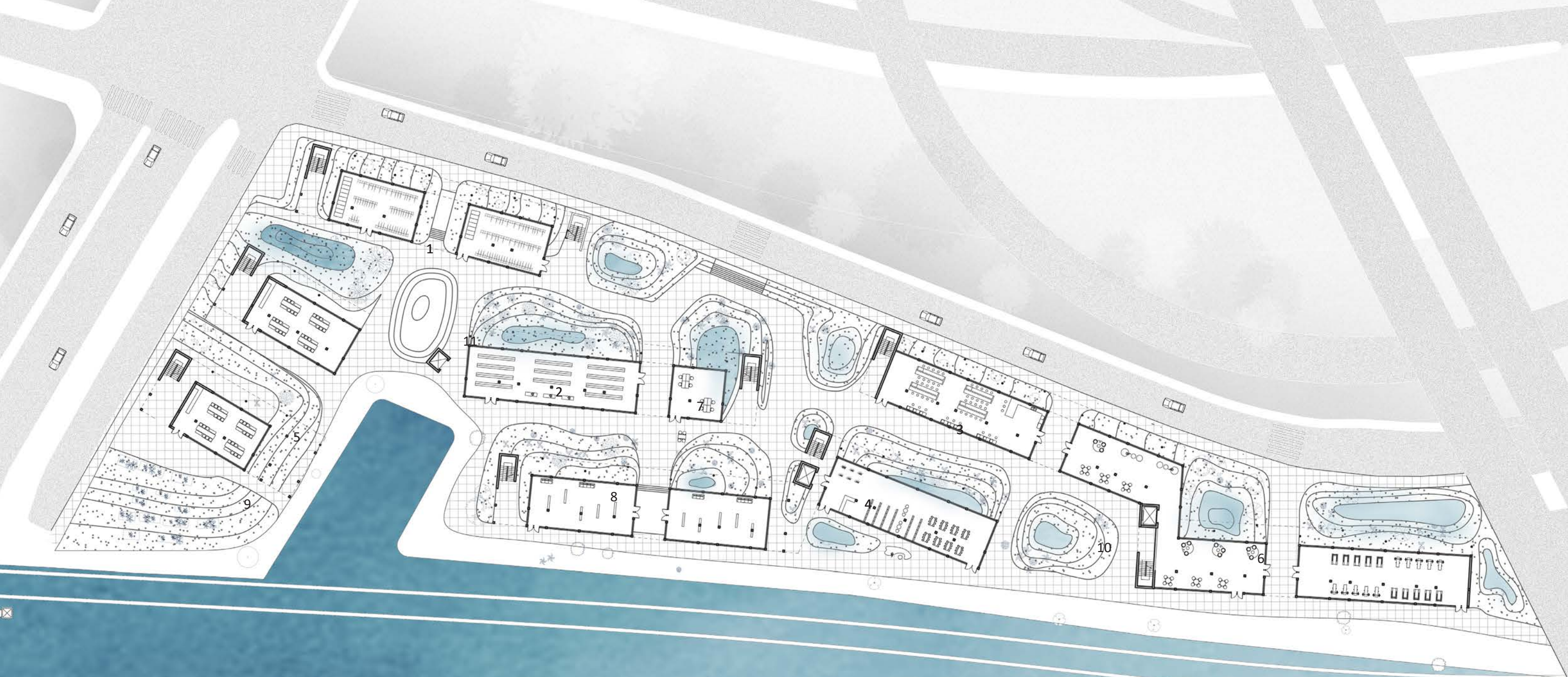
With proximity to the Harlem River, our site is situated along the flood zone AE, which has a basic flood elevation of 11 feet. From the map, you can see when floods come, almost the whole site will be covered by water. This area of the Southern Bronx also has a high level of rainfall.

Natural water can be both a useful resource and a source of harzard. In the design strategy, we would like to both defend the site from hazardous water and collect and embrace other natural water.

This site also hosted tidal wetlands in the past, which has been habitat for over 80 species, including birds, plants, water animals and amphibians. The following intervention strategy will also to relate to this historical situation of this area.



From these drawings, we can see how the historical soft wetlands of this area have become a solid and indutry-heavy site. The stormwater management of this area is routed through the combined sewer overflow system. During rain events, when runoff volume exceeds the capacity of the treatment system, stormwater and sewage will overflow into the Harlem River through the 19 CSO outfalls along the Bronx shoreline. The solid landscape and low resiliency to stormwater indicates a need for revision of this area's approach to water management in general.



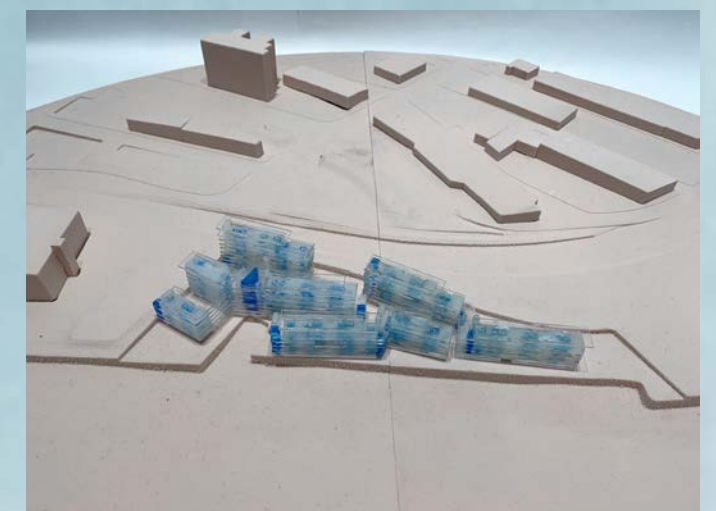
SITE PLAN WITH GROUND FLOOR

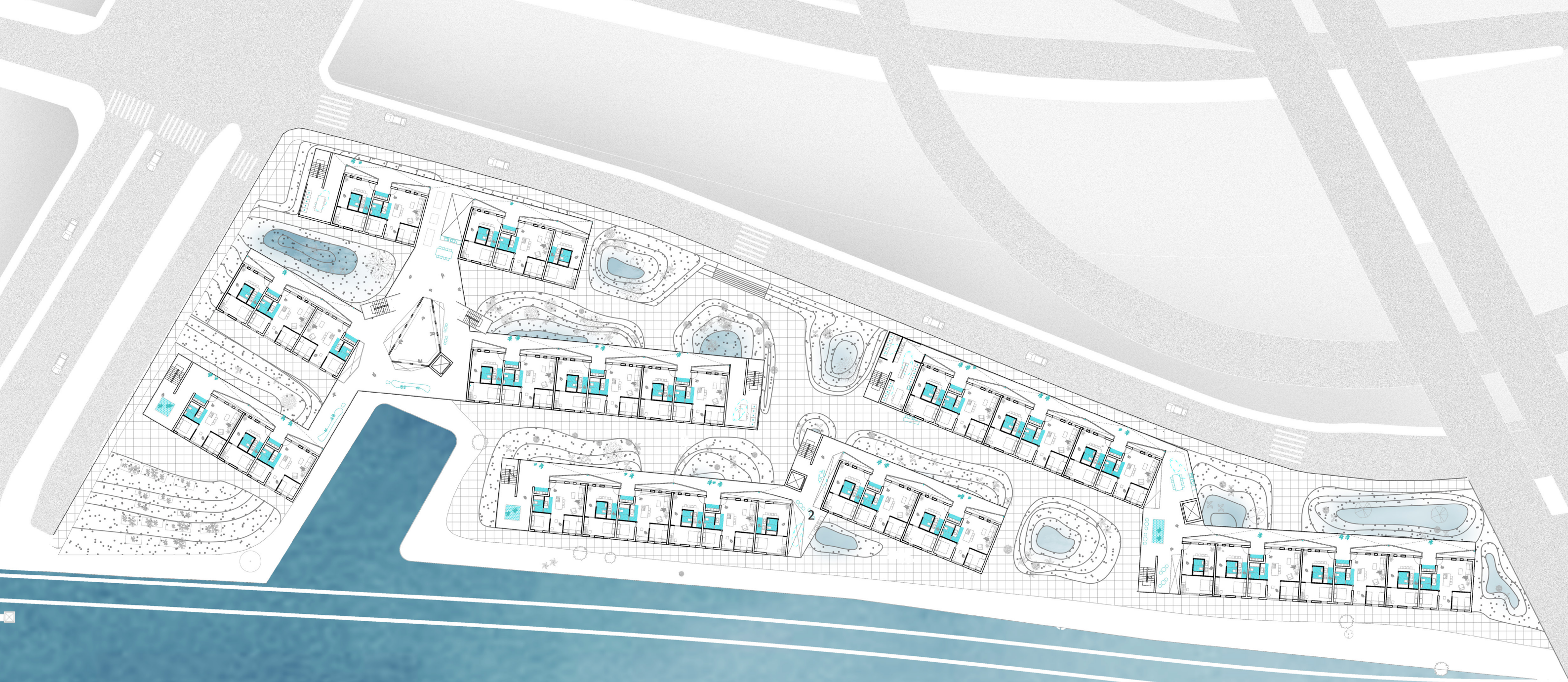


1. bike & motor cycle racks
2. food co-op
3. food pantry
4. learning center
5. restaurants
6. gym
7. office
8. gallery
9. community garden
10. cafe
11. small plaza

In our final design, our main strategy is to create a wavy prototype on the landscape to treat flooding, and a roof type to collect rainwater. Both housing blocks and landscape have a gradient in west-east direction, attenuating the flooding wave from the river.

Our housing bars are surrounded and embraced by soft terrains in between. The space contains bioswales. They are damp softscape which potentially can become habitats of different species. The space contains bioswales. They are damp softscape which potentially can become habitats of different species. This is a reflection on the historical ecology condition of this area, where different species co-exist in wetlands and marshes.





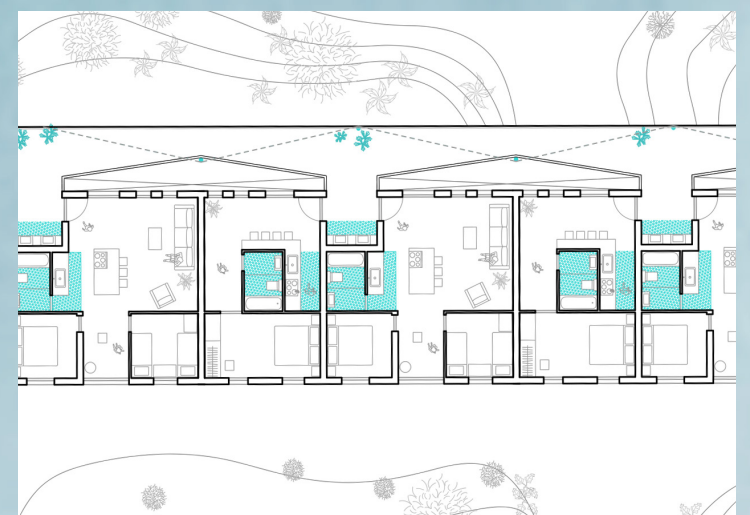
TYPICAL HOUSING FLOOR PLAN



1. sauna
2. communal kitchen
3. laundry
4. farming area

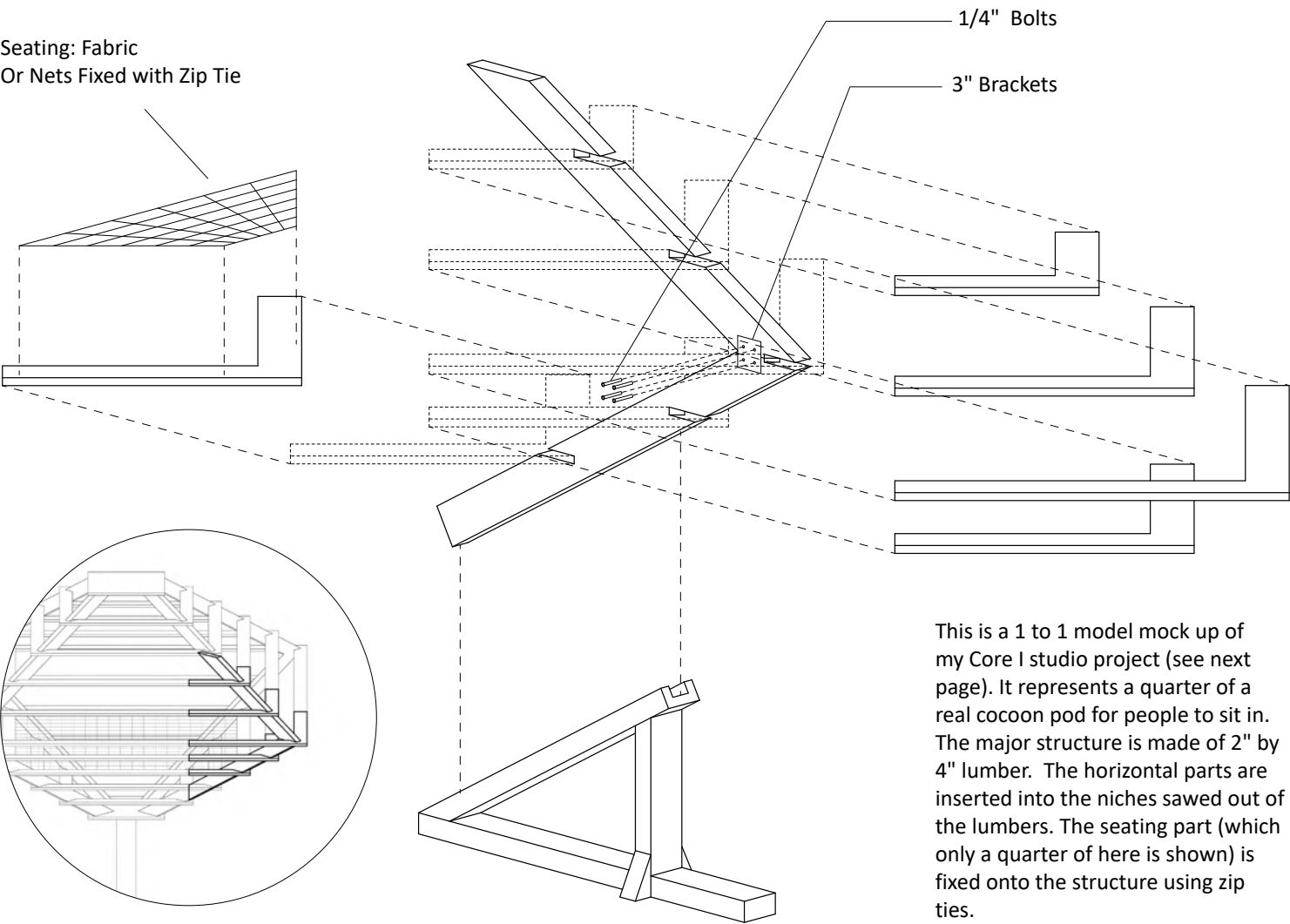
Our housing units aim to celebrate and bring up the attention to water being used in this area. Each unit contains a condensed water core; between units, shared water basin allows residents to use water for communal activities. From our massing model you can observe the shades of blue that run vertical between floors; these are water cores that distribute the water across the whole housing scheme.

Within the housing bars, social core at the end of corridors embraces different programs that potentially channels and distribute water such as sauna, farming area and communal space. On the corridors, double height connections are created in pentagon and diamond shapes; they shift between floors, allowing varied interactions between floors.





1:1 Model Mock Up Exercise of Cocoon Pod Design



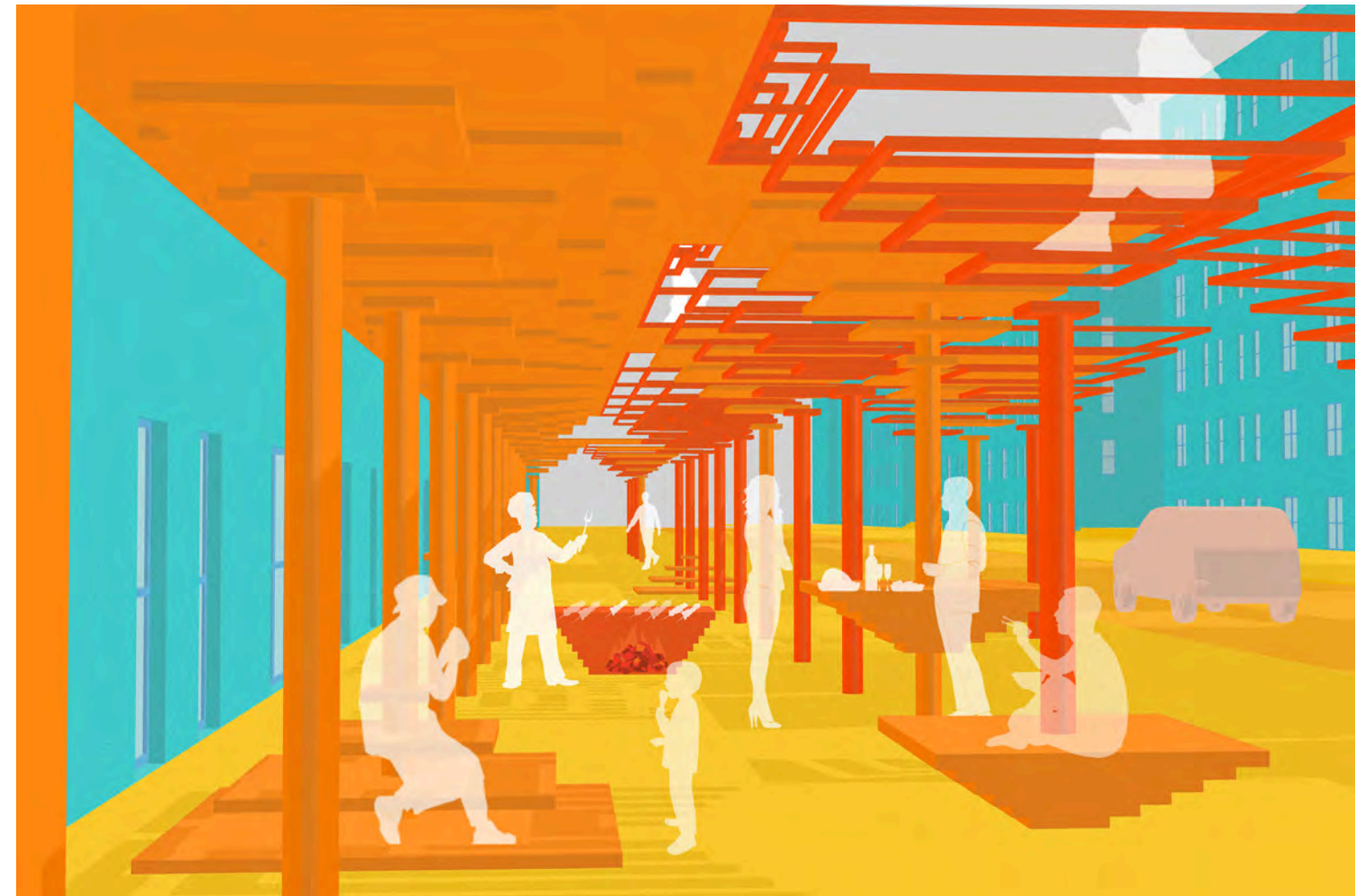
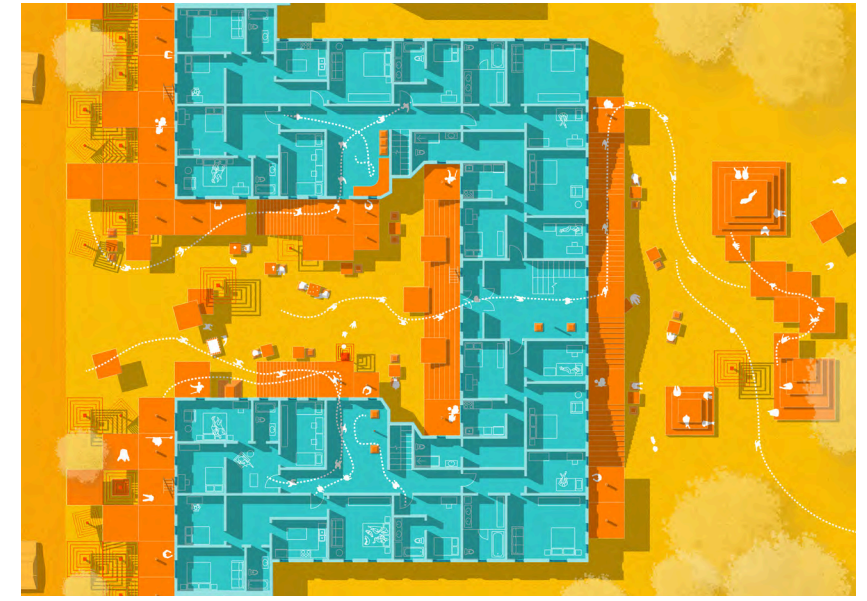
This is a 1 to 1 model mock up of my Core I studio project (see next page). It represents a quarter of a real cocoon pod for people to sit in. The major structure is made of 2" by 4" lumber. The horizontal parts are inserted into the niches sawed out of the lumbers. The seating part (which only a quarter of here is shown) is fixed onto the structure using zip ties.



CORE I STUDIO PROJECT

This project is an attempt to create a new prototype of communal space while solving the issue of sidewalk scaffolding in New York City. These multifunctional molecular structures form a streetscape that responds to the two facets of street life in that area – of residents and of construction workers.

The 1:1 mock up model is modeled after the cocoon shaped pods where people can sit in (see the renderings below).



The Porotic School

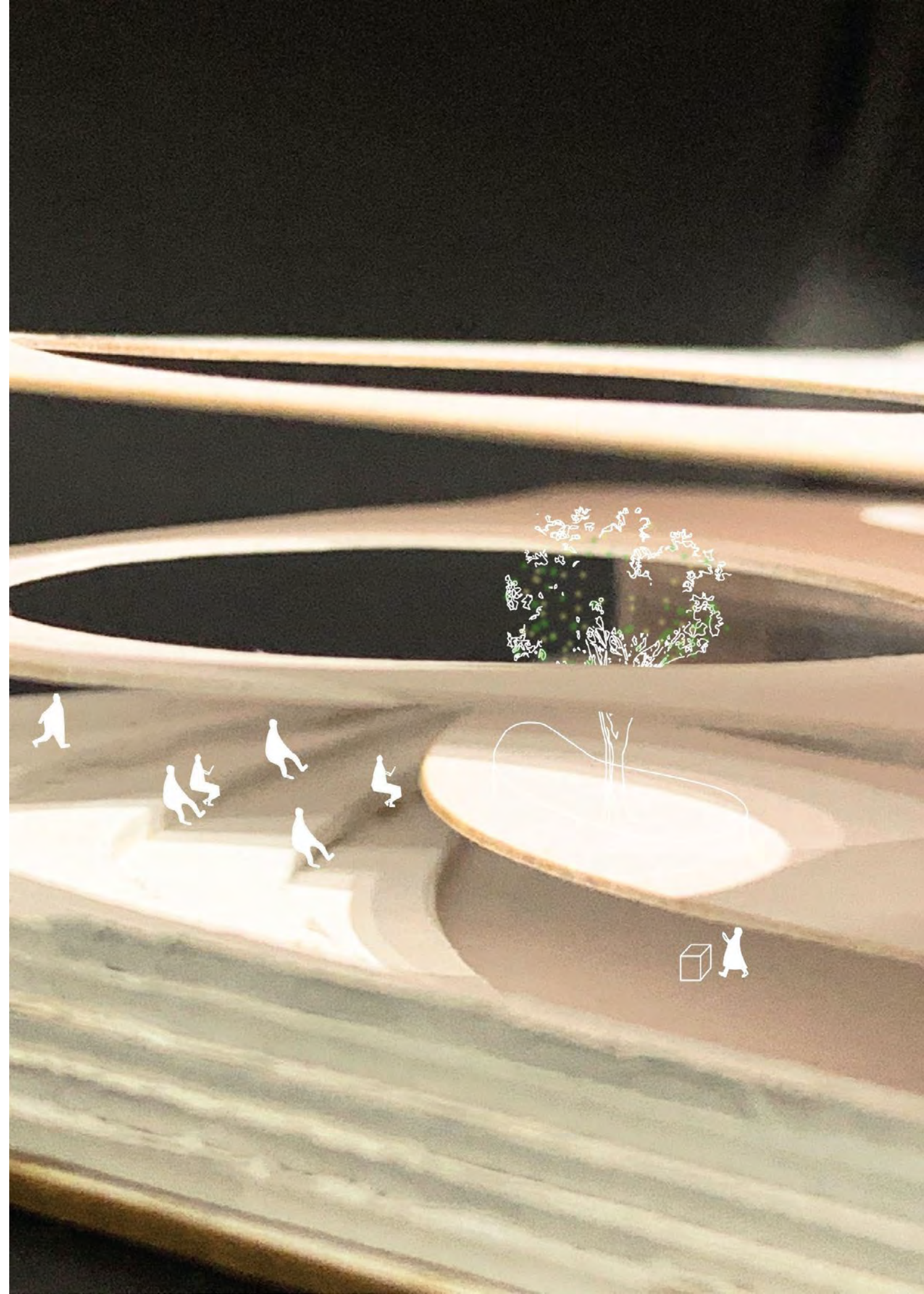
School that Corresponds to a Constructed Natural Environment

Individual studio work
Instructor: Lindy Roy
Core II Studio
Spring 2022

The Porotic School is an extension of Sara Roosevelt Park next to it. Built in 1934, Sara Roosevelt Park is a mix of nature and constructed landscape. Similar conditions can be found in the porotic school. The horizontality of it, the arrangement of the space and spatial quality all correspond to the ecology of the adjacent park.

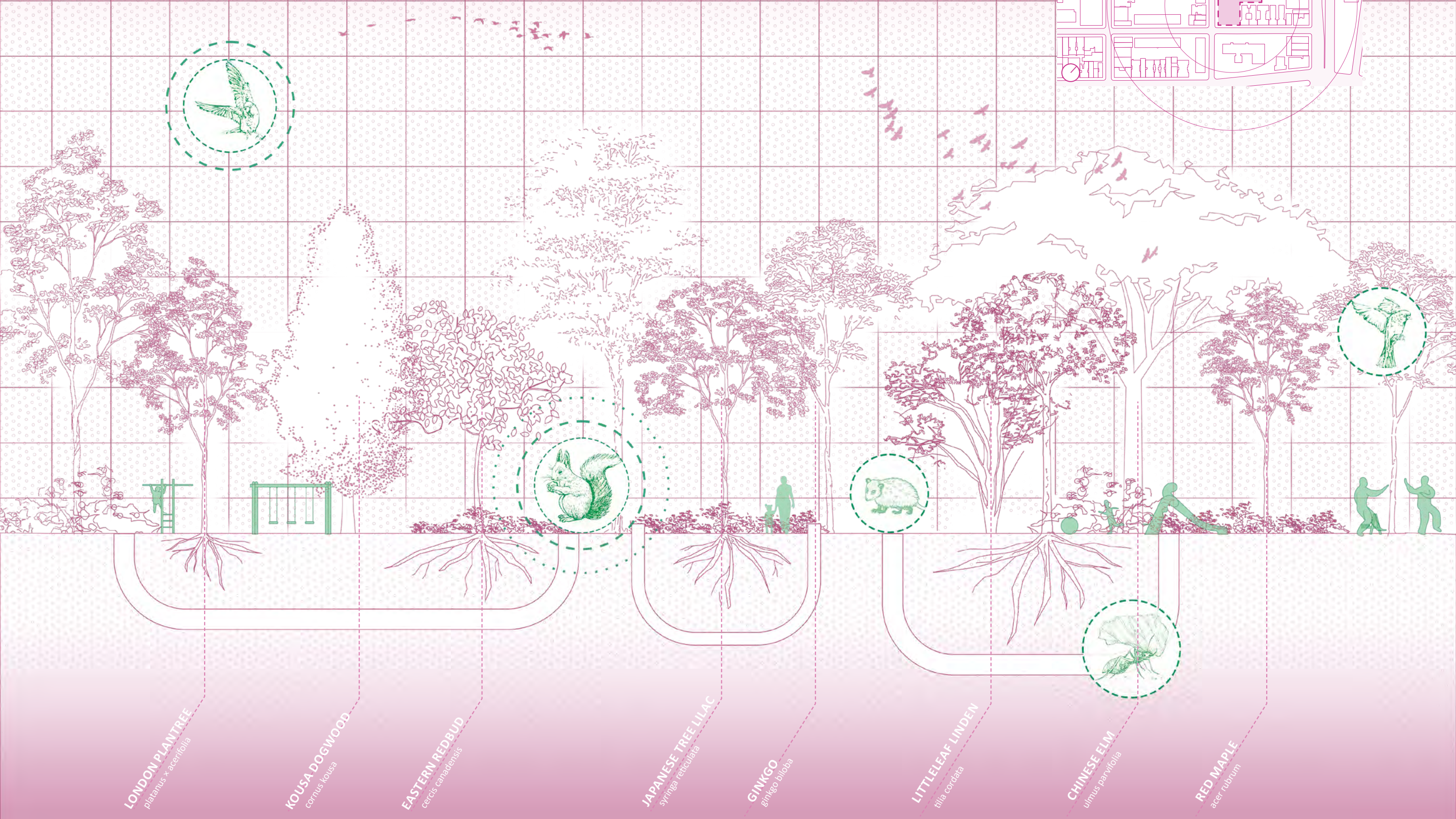
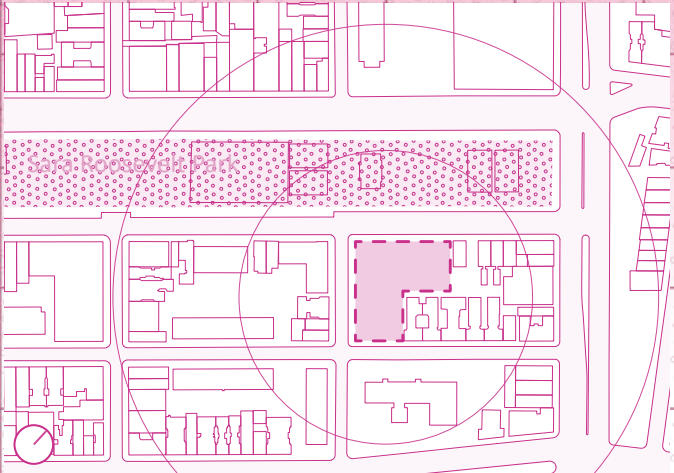
In the design process, the materiality of steel wool directs my attention to the element of light; as a precursor, the thinking of light finally inspired the spatial relationships demonstrated in programming and triggered the relations with nature.

As a container of nature and man-made construction, the porotic school will hopefully inspire students to learn from the nature and better understand the unique urban environment that surrounds them.



Sara D. Roosevelt Park as Constructed Natural Environment

The school is conceived upon an understanding of the environment in the park. As a mixture of nature and urban environments, different animals visit the park in different seasons throughout the year. The squirrel appears in summer and autumn, and the opossums in spring and winter. There are also different bird species inhabiting the park in different seasons of the year. And beside these there are various human activities such children playing, and elderly people doing taichi in the park. This mingling between the natural and the man-made is going to be the key thread I'm carrying over throughout my design.



LONDON PLANTREE
*platanus * acerifolia*

KOUSA DOGWOOD
cornus kousa

EASTERN REDBUD
cercis canadensis

JAPANESE TREE LILAC
syringa reticulata

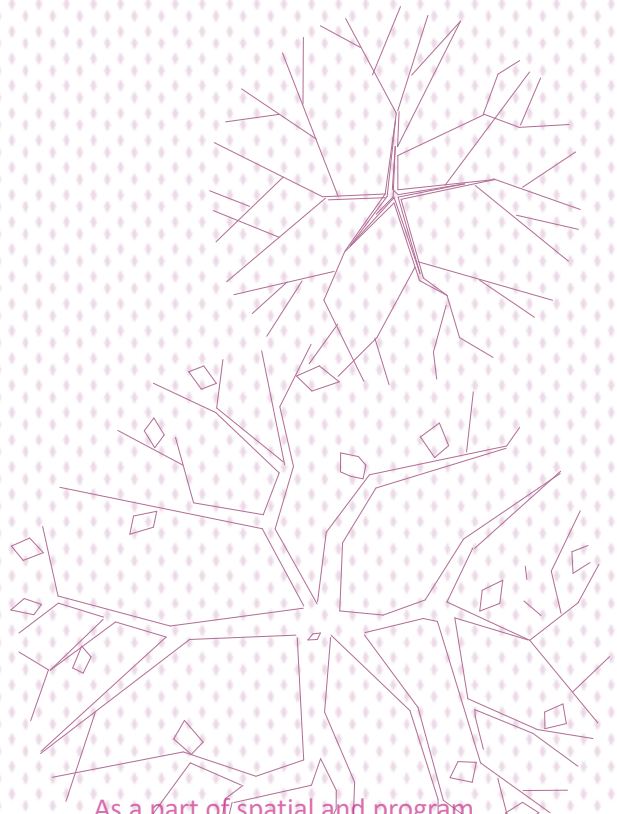
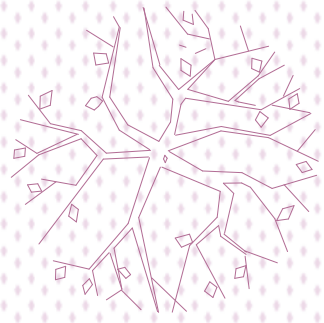
GINKGO
ginkgo biloba

LITTLELEAF LINDEN
tilia cordata

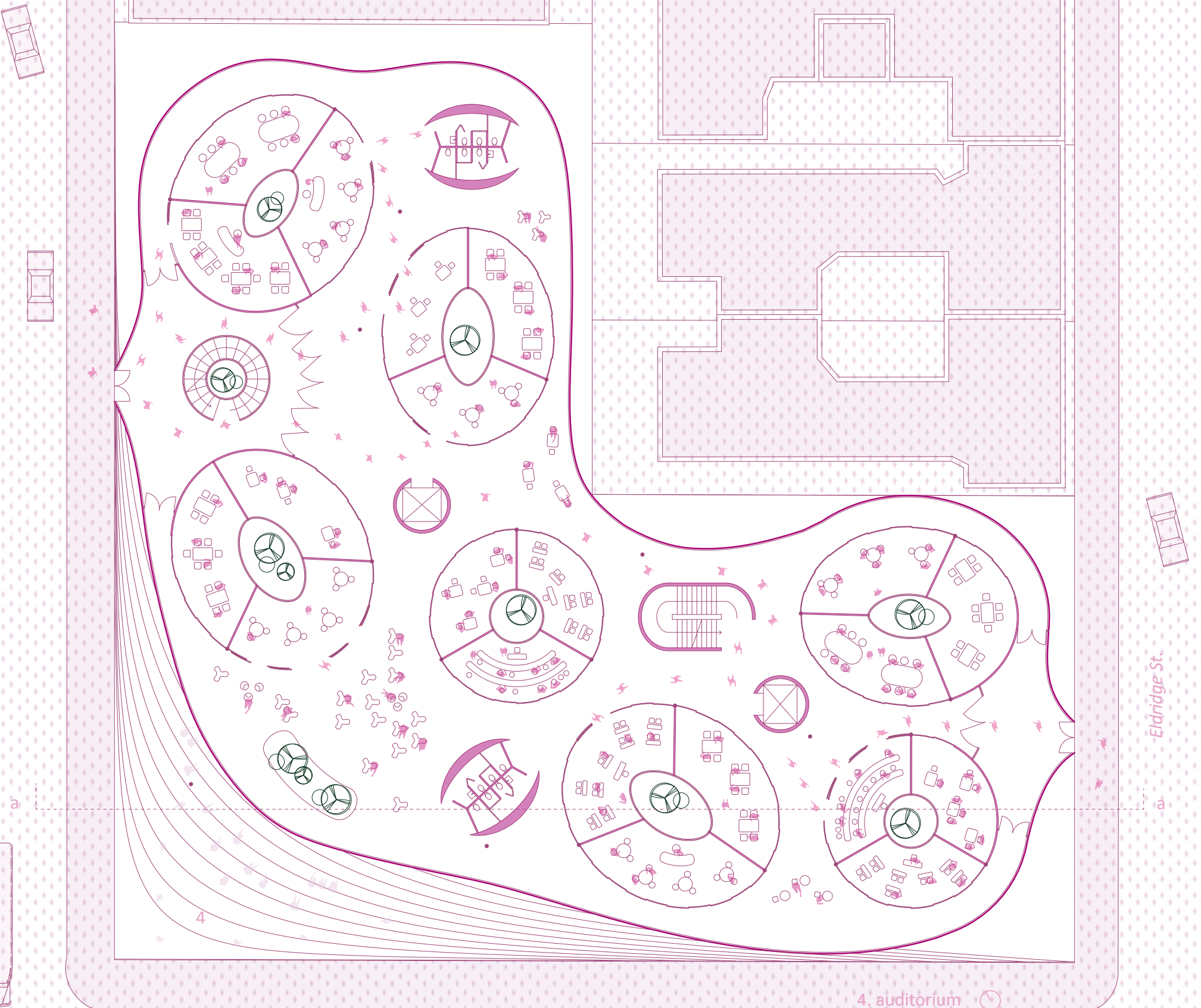
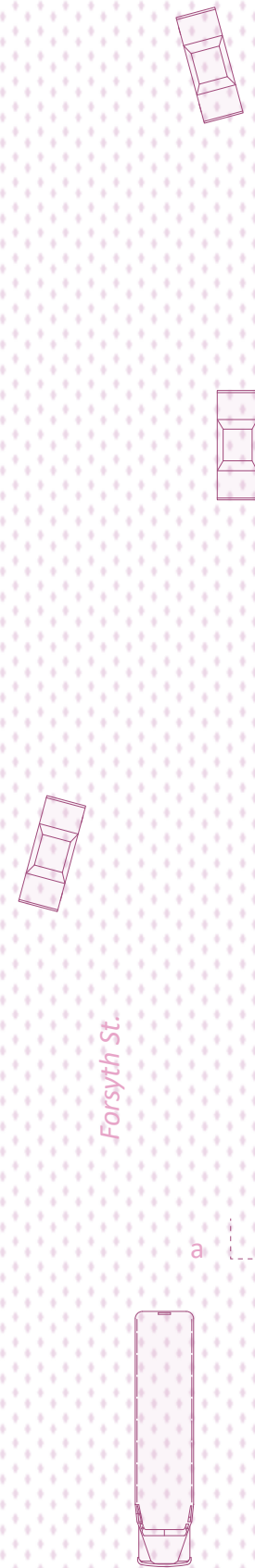
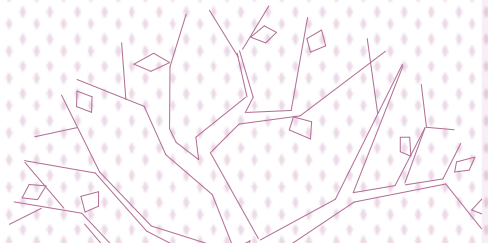
CHINESE ELM
ulmus parvifolia

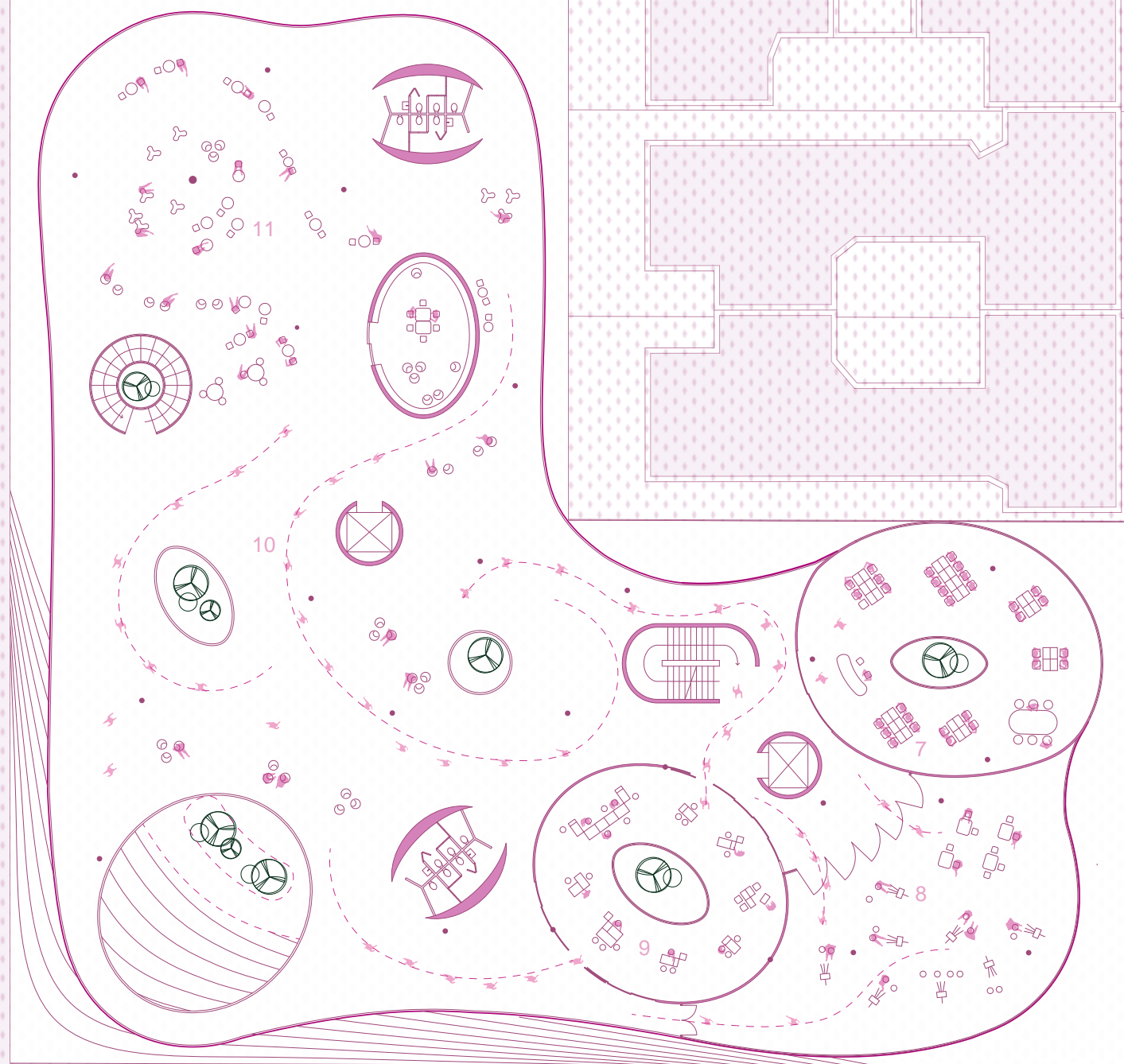
RED MAPLE
acer rubrum

GROUND FLOOR PLAN



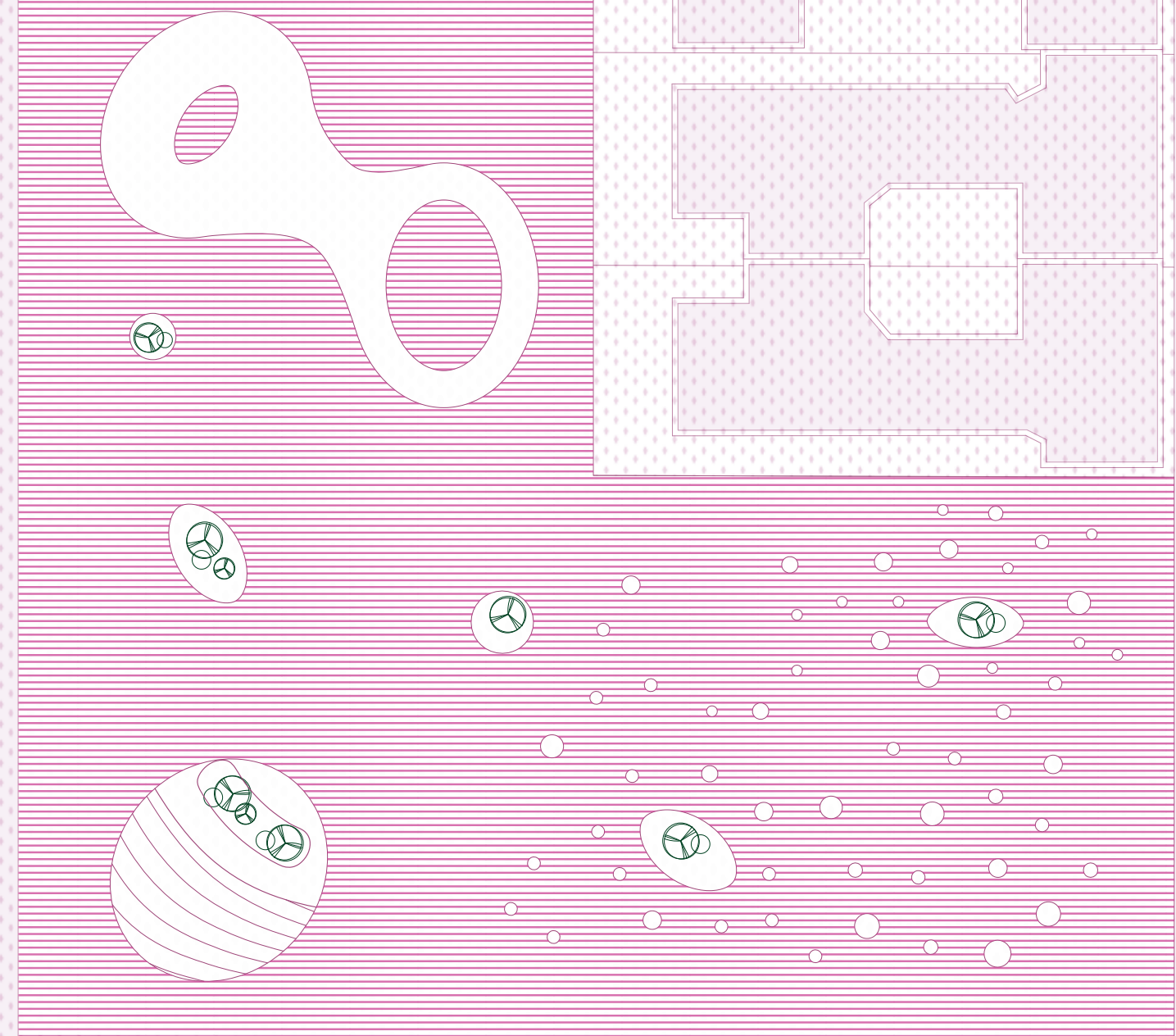
As a part of spatial and program arrangement, the entrances for the students and general public are separated. Students enter through the two entrances on the ground floor while the public go downstairs from the sidewalk to enter from lower ground floor. The stairs going to the lower ground floor serve as the auditorium seating, this is where the activities of students and the public mix. Various open lectures and public activities can therefore get hosted here to benefit both students and the public.





LEFT: SECOND FLOOR PLAN

- 7. office
- 8. art & music studio
- 9. woodshop
- 10. playground
- 11. library & reading area



RIGHT: ROOF PLAN

The variation of openings on the rooftop helps achieve the variation of lighting conditions on the floors beneath it. On the plan, you can see on second floor how students can roam through spaces created by different qualities of light, and the different light qualities also define different spaces, as in the woodshop and offices the small portions of light are positioned equally while the library is surrounded by larger pots of lights, and students can run through sporadic lights of different shapes on the playground.



View from street

Thank you!

