

—*belonging*

mis—

—*belonging*

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Master of Architecture, 2025

Columbia University, GSAPP

Mis-belonging is a state of uncertainty. In this state of uncertainty, I've found an opportunity to liberate myself from preconceptions and assumptions of place, home, and identity. My time at GSAPP has been a gradual and continuous questioning, revisiting, and redefining of what home and belonging entails. Although I never quite found my answer, GSAPP taught me to embrace this unresolved state - to embrace mis-belonging.



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LIQUID DOMESTICITIES

spring 2025: ADV VI: Coding The Storm

type: Studio, Individual

location: Puerto Rico, Rio Mameyes

critic: Mireia Luzarraga



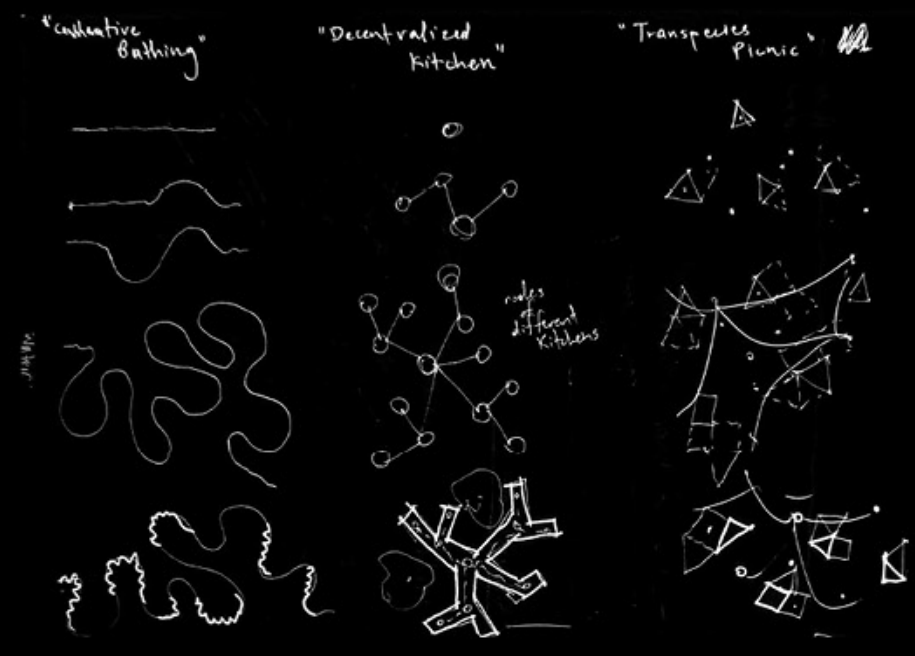
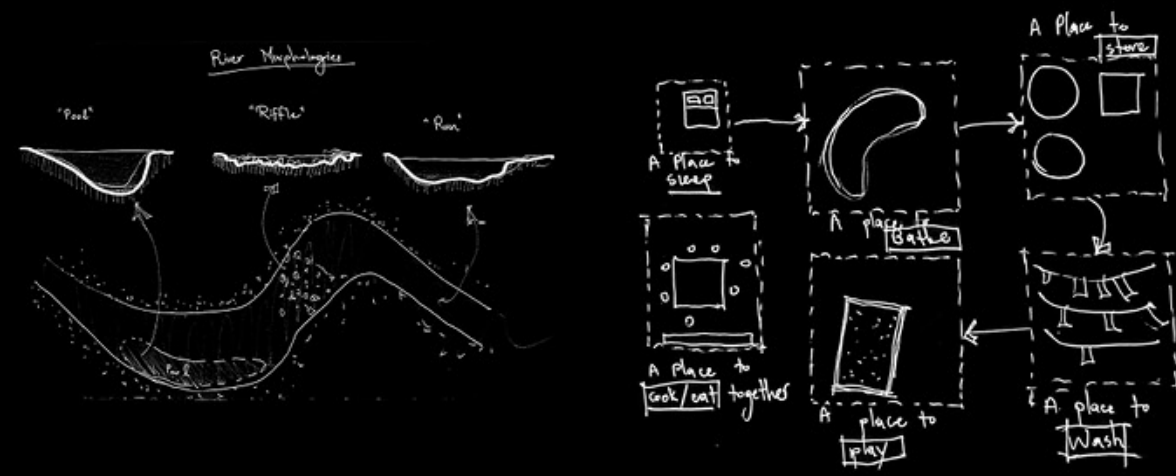
Puerto Rico's waterscape is the product of a long colonial entanglement with extractive infrastructure. Under U.S. rule, the island was more forcefully folded into a capitalist economy that demanded the transformation of its rivers into tools of production and control. Dams, irrigation systems, and river channelization reconfigured hydrological space into a network of centralized, technocratic systems that mirrored the logics of capital. These interventions not only altered the physical landscape, but also reshaped relationships to water for humans and non-humans.

"Liquid Domesticities" reclaims the river as a site of domestic ritual, ecological stewardship, and decolonial resistance. The project proposes a series of soft, lightweight infrastructures sited along the rivers of Puerto Rico that entangle domestic rituals like bathing, washing, and gathering, alongside the migratory cycles of shrimp, nesting practices of local birds, and the flood cycles of the river. In response to the fragility of colonial water systems increasingly disrupted by storms and hurricanes, the project embraces the river as a site of water sovereignty, multispecies coexistence, and everyday resilience. Drawing inspiration from the amphidromous cycle of freshwater shrimp whose movements clean and sustain river ecosystems, the interventions negotiate human and non-human needs through non-definitive architectural interventions that dwell with, rather than control, the flow of water. This is a vision for living with the river, toward a decolonial and water-autonomous Puerto Rico.

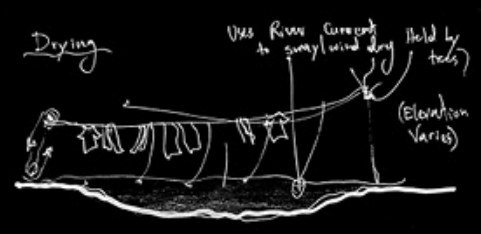
Rather than reassert control over the river, this work asks how we might dwell with it through practices of care, reciprocity, and resistance. These soft infrastructures reclaim water as a shared and lived resource, challenging the colonial legacy of hydro-management through slow, situated forms of inhabitation.



El Río que Camina
 & The River is the great snake that cannot
 be seen as a fixed path; it is constantly
 changing & exchanging w the forest

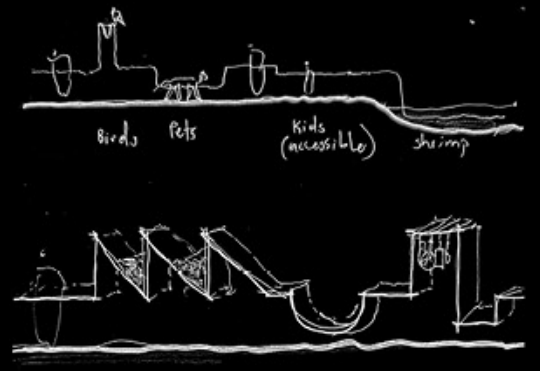


Use the current

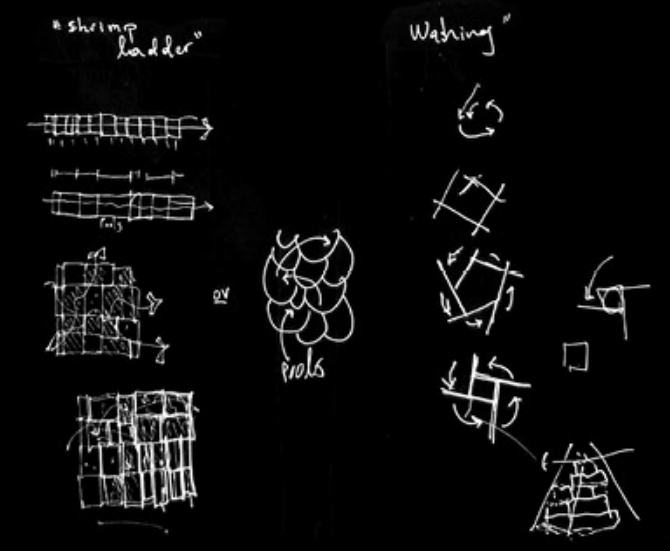


"El camino del Agua"

"Hilo de Agua" vs
 "Brazo de Mar" (storm)



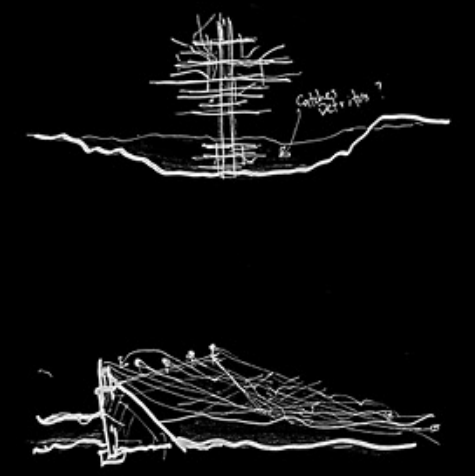
How it establishes relationship w shrimp?
 New Rituals?



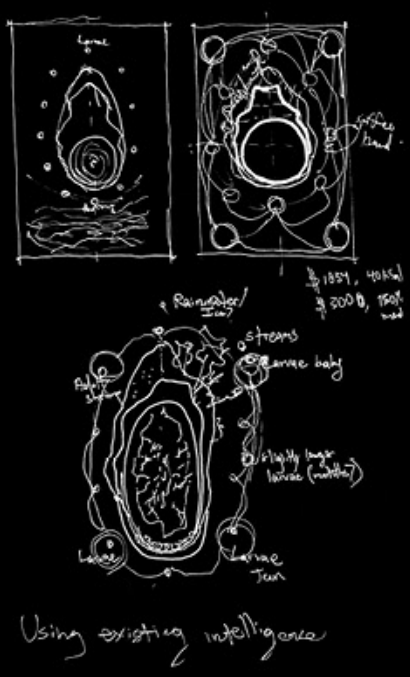
The River as an entity



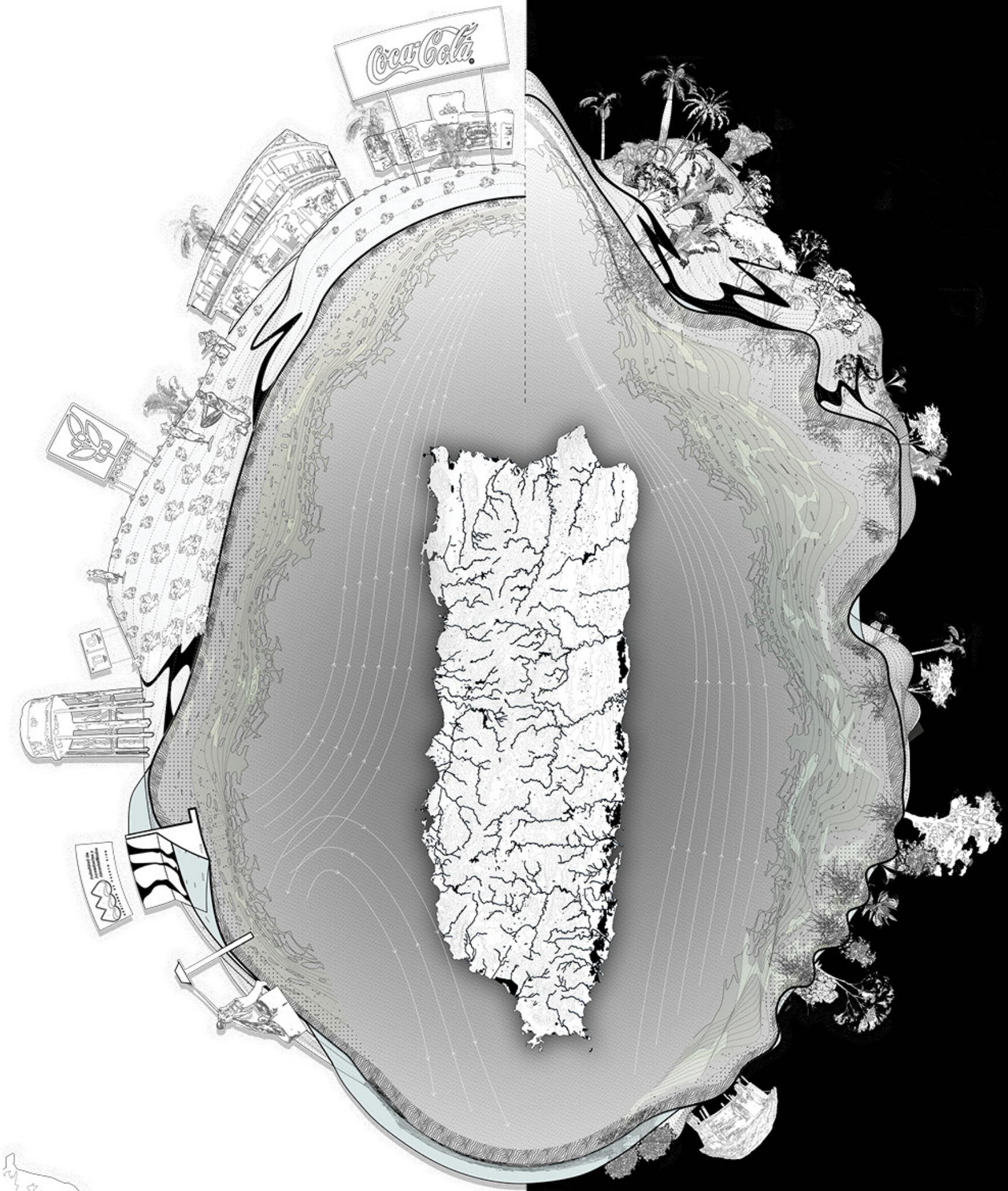
Domestic Rituals of Care Along the
 River between Humans + Non-Humans



*Is nature politically neutral?

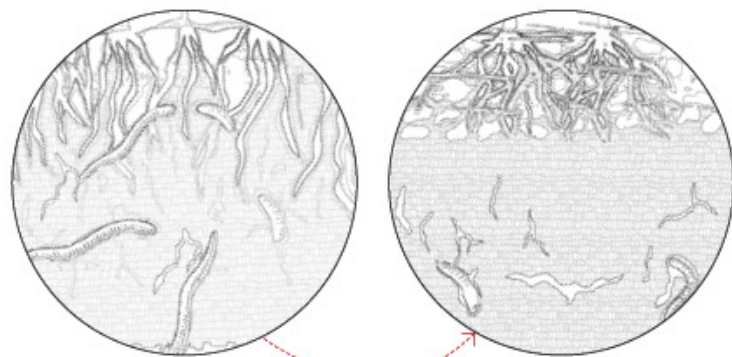
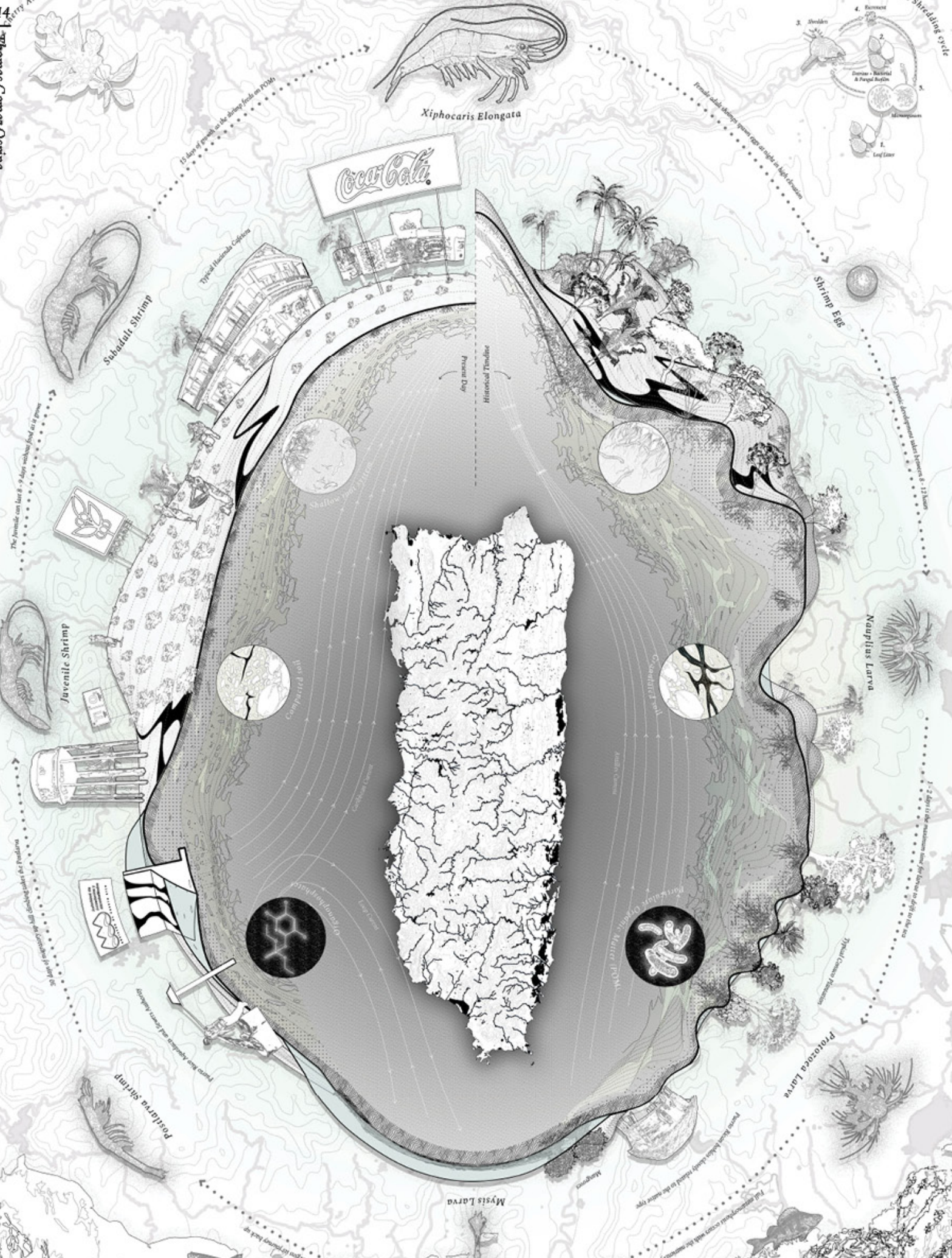


Once, the river flowed freely from the heights of El Yunque, weaving through the land and nourishing all forms of life in its path, sustaining a delicate balance long before it was diverted and dammed.

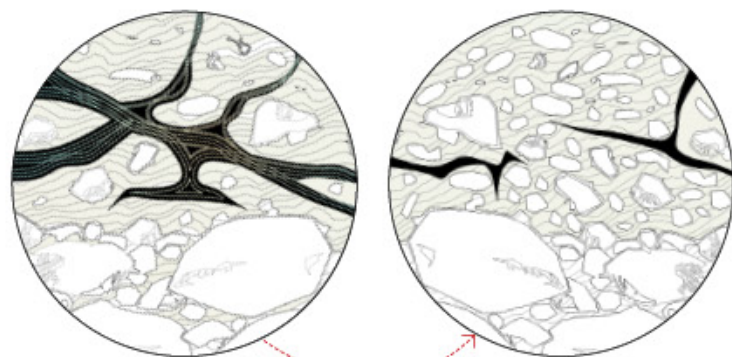


Puerto Rico's waterscapes were radically transformed under U.S. colonial rule, when the island was more forcefully integrated into a capitalist economy that demanded large-scale infrastructural development.

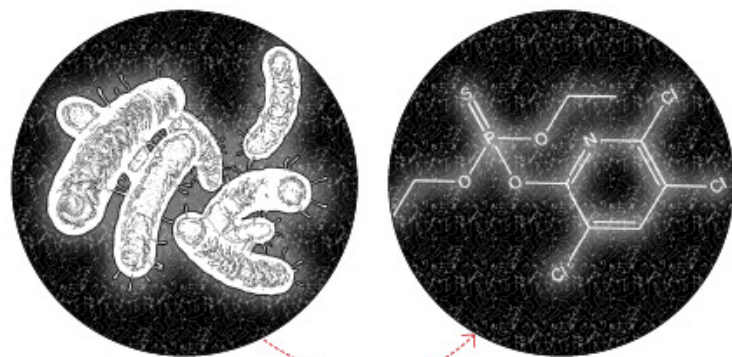




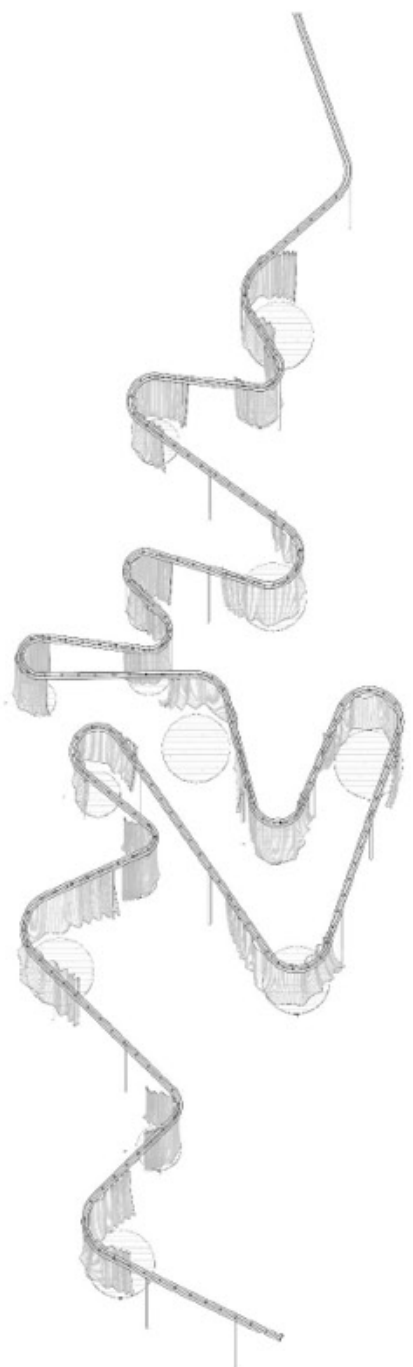
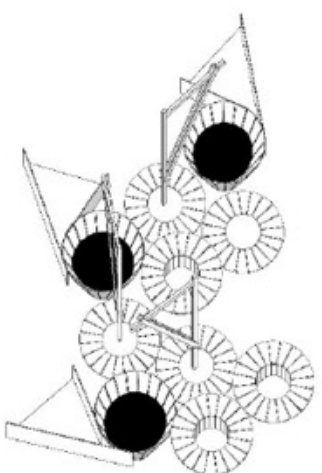
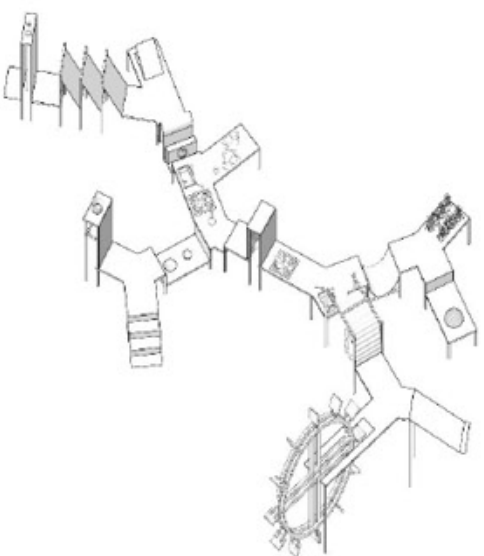
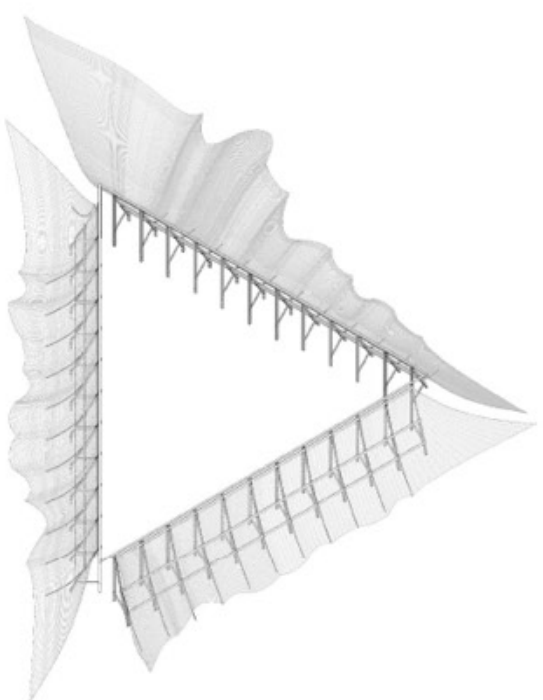
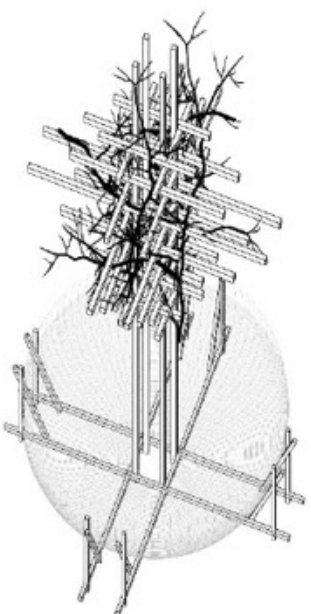
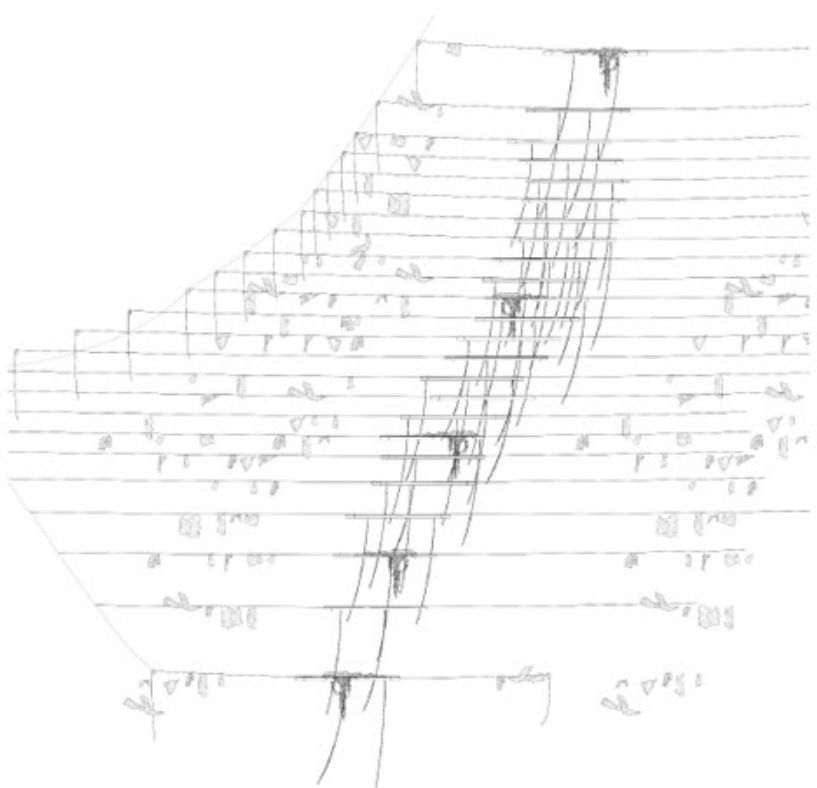
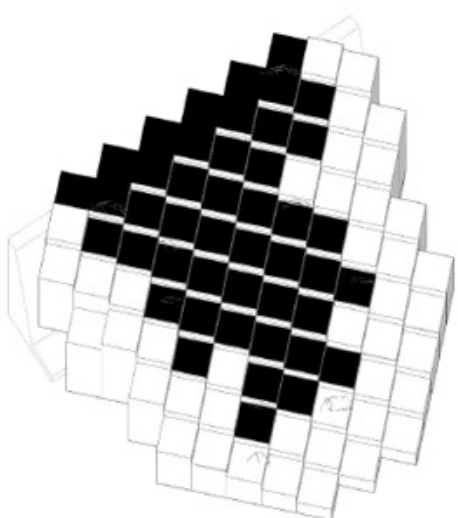
Root depth distinguished between a typical indigenous "conuco" (left) and a monoculture species (right). Natural soil structure develops over agronomic timescales, showcasing the disruption of soil biota and ecological food webs.

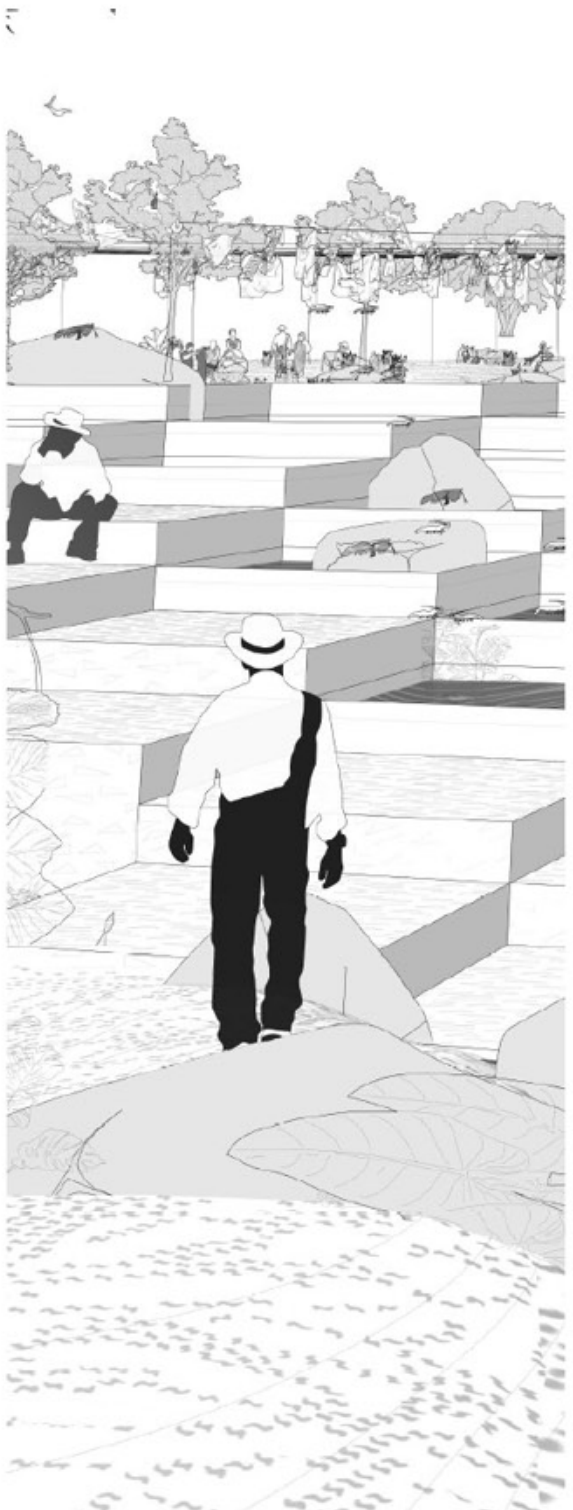
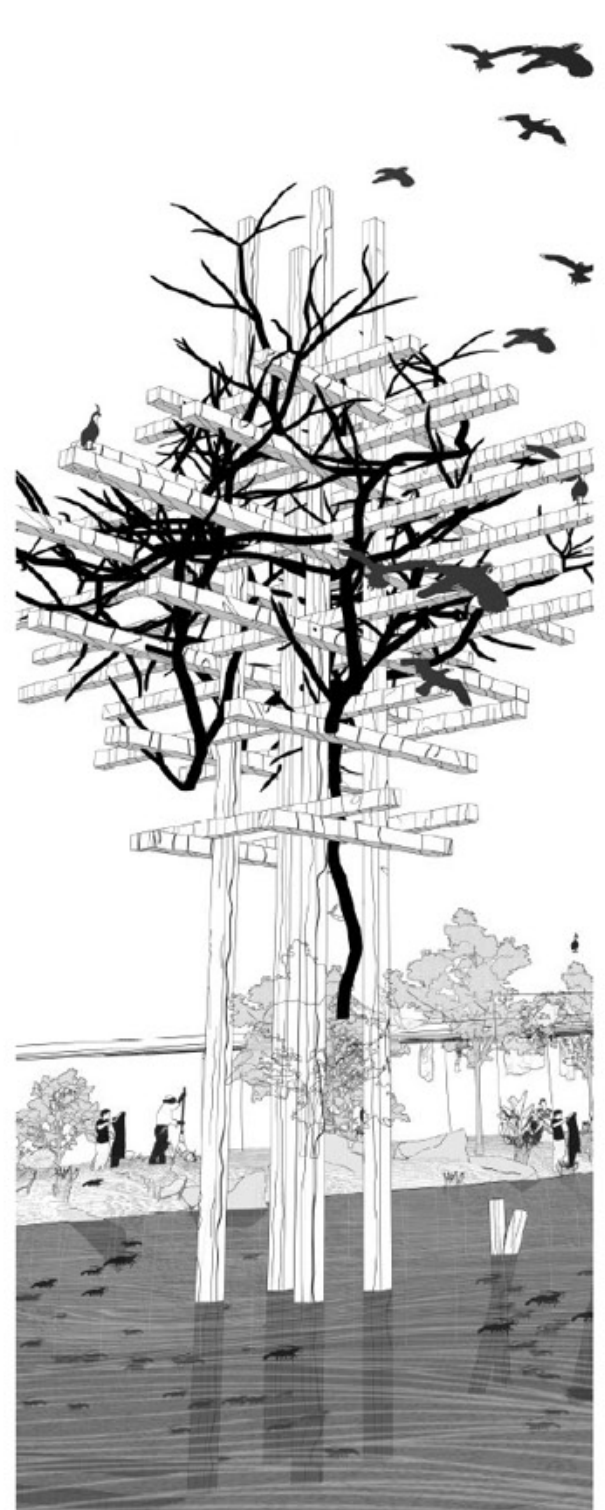


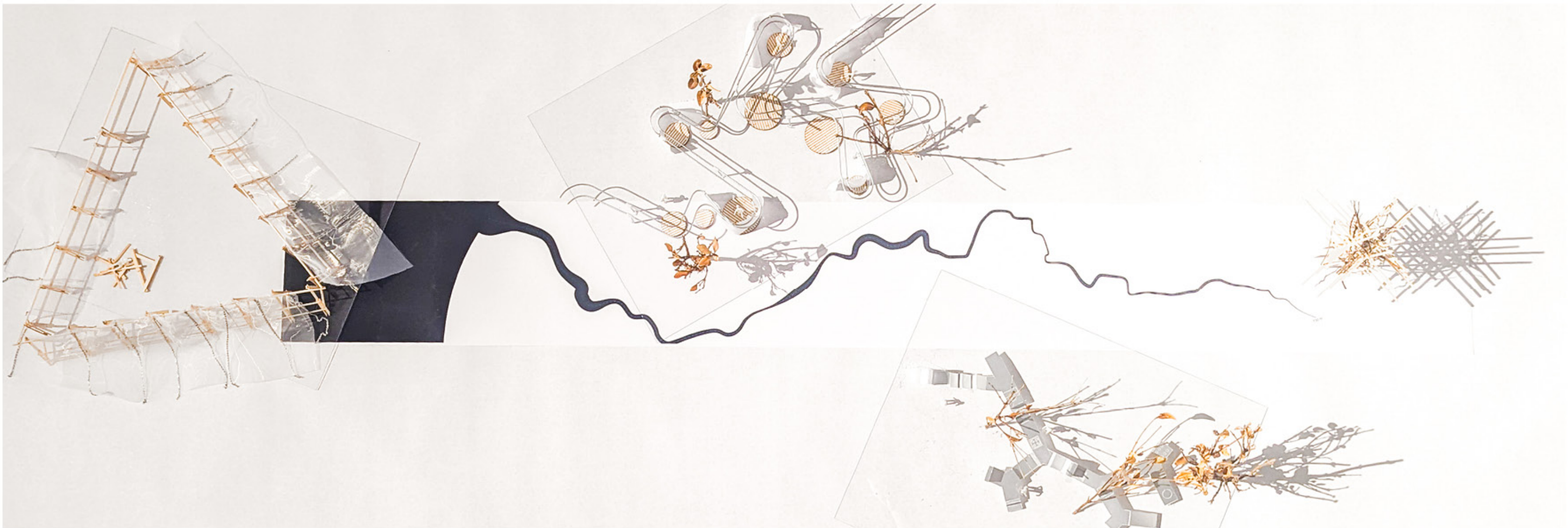
Groundwater infiltration over hydrological timescales is depleted as wells extract water for urban and agricultural use, and the formation of biopores that facilitate water infiltration decreases, creating a more compact and impermeable subsurface.



The particulate organic matter found in the freshwater rivers as food for the microbiome is replaced by organophosphate compounds left behind by pesticides and other chemicals used in agricultural production.







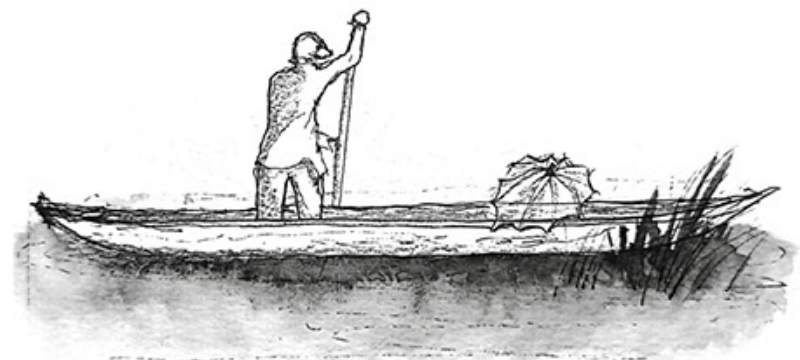






WATER AS REFUGE

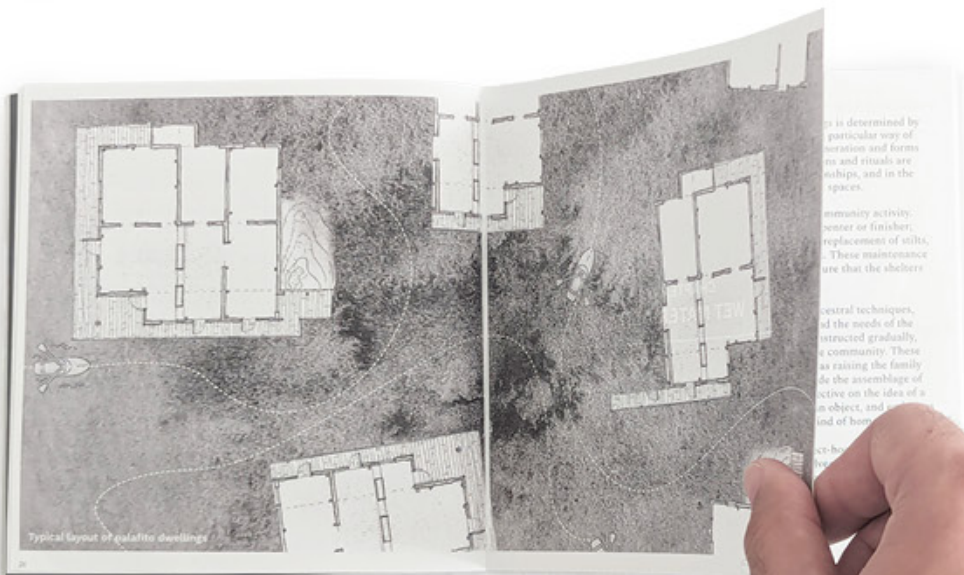
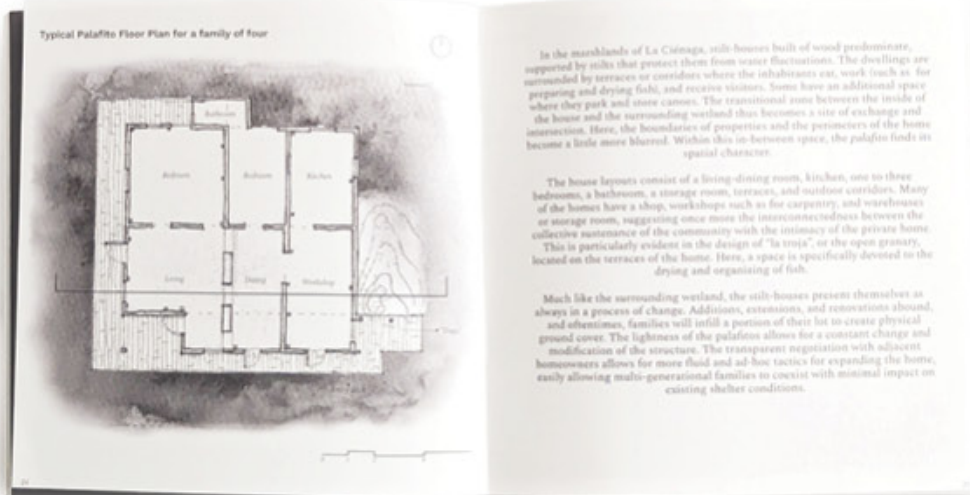
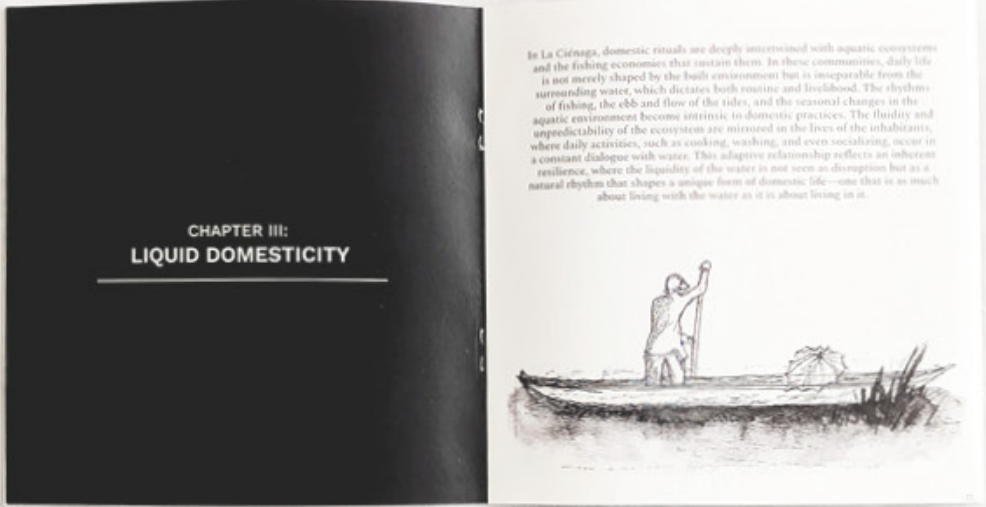
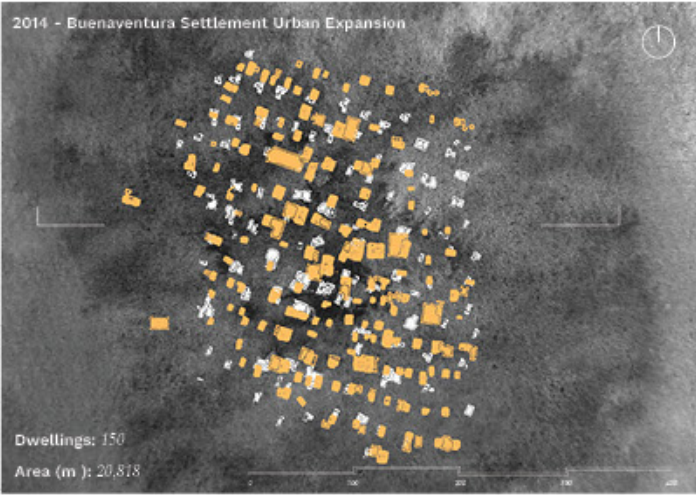
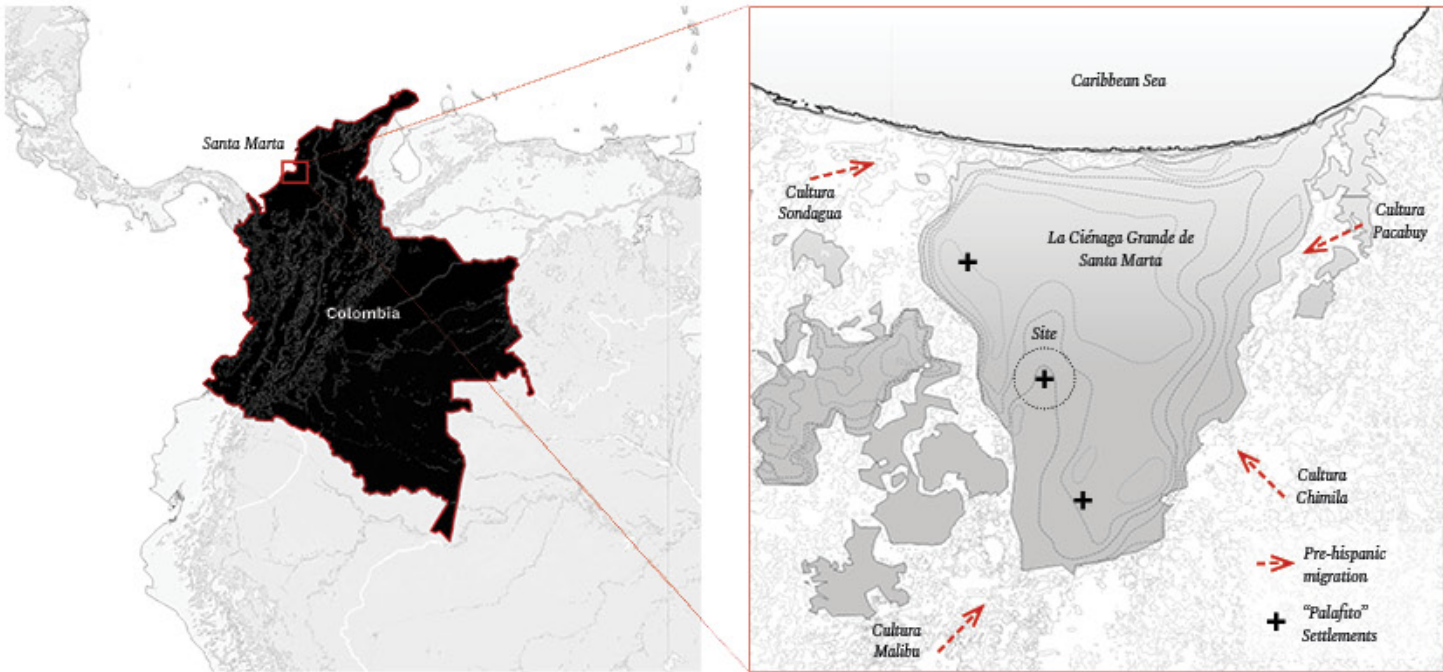
fall 2024: Latin American Housing: Reinventing Living
type: History/Theory Elective, Individual
instructor: Luis E. Carranza



The architecture of the Ciénaga Grande de Santa Marta is mirrored in its brackish waters. Half of the world (everything that happens below the horizon line) changes with the gusts of wind, the river currents, the incoming tides, or the wake of a passing canoe. Meanwhile, in the upper half, the inhabitants live their lives in an eternal and delicate relationship with the marsh. The communities of this region - including the neighborhood of Buenavista which will be examined in more depth - reflect many indigenous populations of Colombia and the world.

Indigenous communities living on marshlands have always operated with a sustainable logic, taking only what is necessary from the environment and producing just enough to thrive. They create a harmonious vernacular habitat that suggests a sustainable alternative to territorial occupation. These communities have lived on and alongside water for centuries, using wood and reeds to construct platforms and adapting boats as residences. The risk of climate change means that coastal areas are increasingly under threat and must adapt to a new climatic reality. In other words, coastal and “amphibious” communities must learn to live with and adapt to the water, not defend themselves against it.

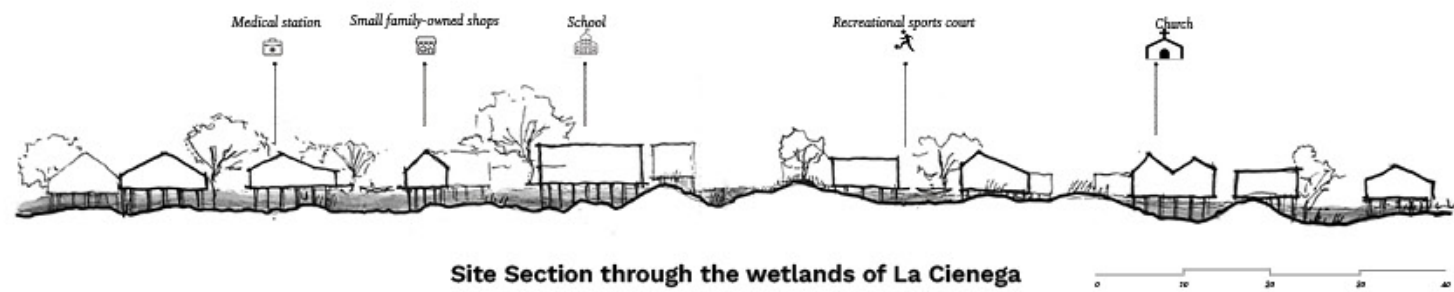
In La Ciénaga, domestic rituals are deeply intertwined with aquatic ecosystems and the fishing economies that sustain them. In these communities, daily life is not merely shaped by the built environment but is inseparable from the surrounding water, which dictates both routine and livelihood. The rhythms of fishing, the swelling of the tides, and the seasonal changes in the aquatic environment become intrinsic to domestic practices. The fluidity and unpredictability of the ecosystem are mirrored in the lives of the inhabitants, where daily activities, such as cooking, washing, and even socializing, occur in a constant dialogue with water. This adaptive relationship reflects an inherent resilience, where the liquidity of the water is not seen as disruption but as a natural rhythm that shapes a unique form of domestic life. Here, “home” is as much about living with the water as it is about living in it.



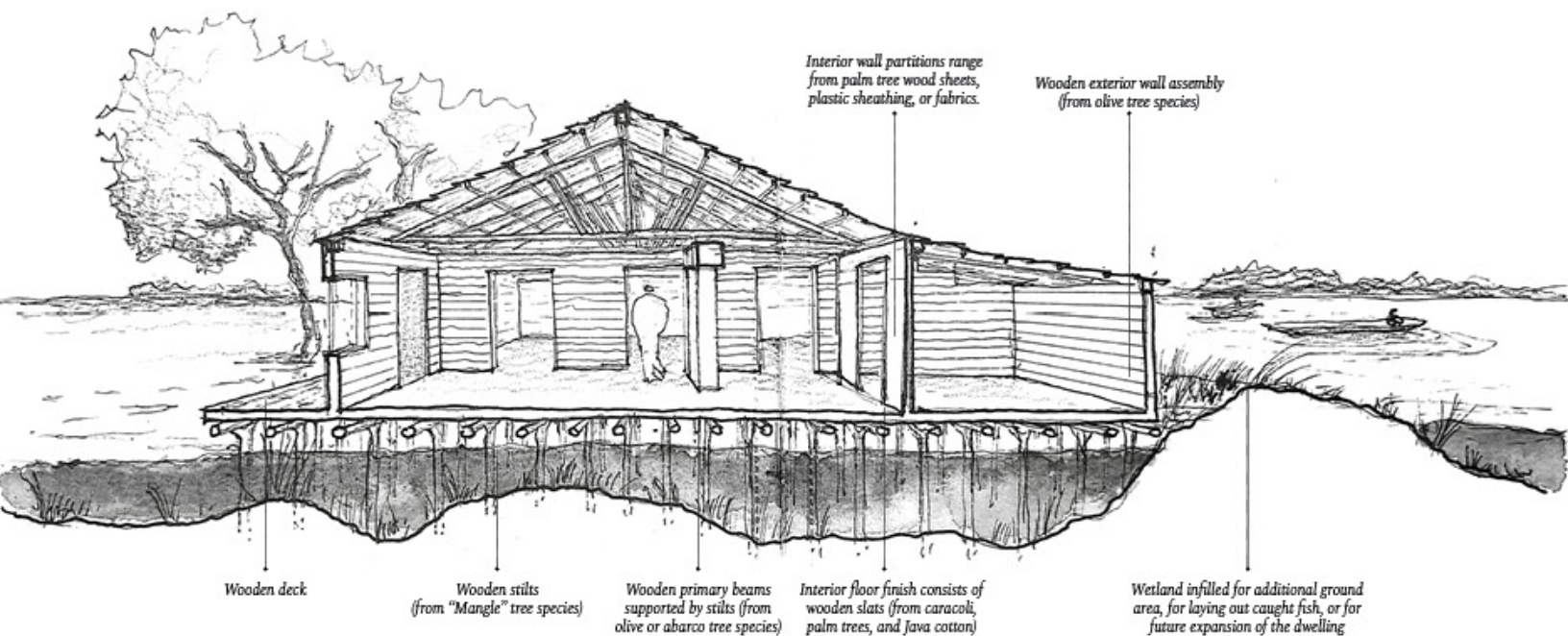
Excerpts from Booklet



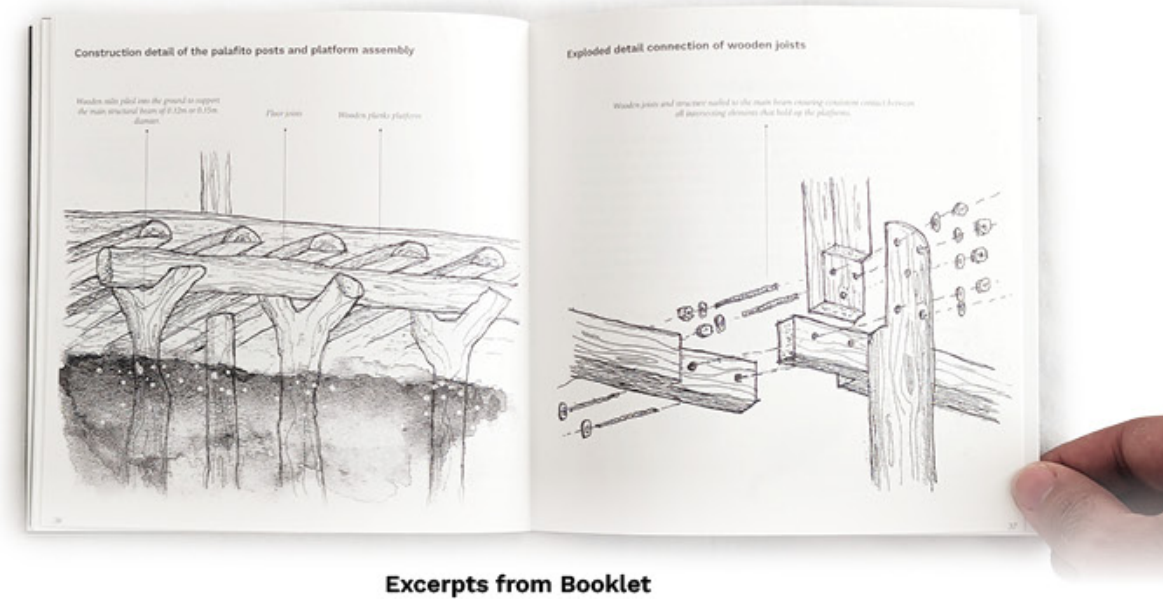
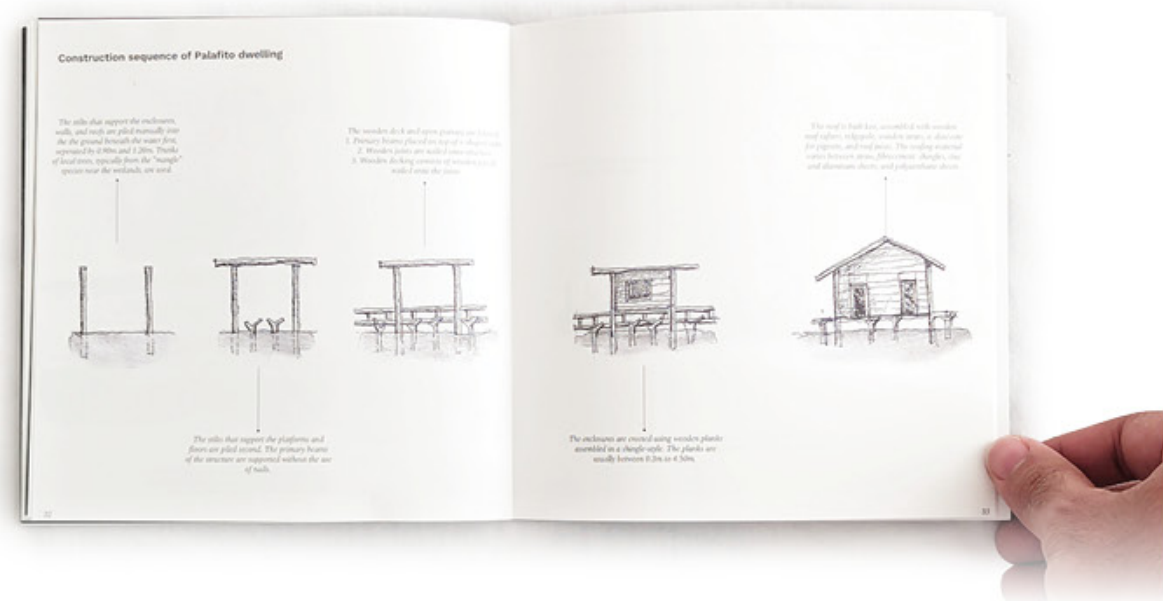
Morphology of “palafito” (stilt-housing) typology in the Colombian coast



Site Section through the wetlands of La Cienega



Section Perspective through typical “palafito” dwelling



Excerpts from Booklet



ADV V

MATTER & MEMORY

fall 2024: ADV V: Harlem After Property
type: Studio, Collaborative (André Santos)
location: East Harlem, New York
critic: Emanuel Admassu



In 2016, archaeological excavations at the 126th Street MTA Bus Depot uncovered over 100 fragmented human remains, confirming the existence of a 17th-century African Burial Ground. Once a thriving marshland, today the ground registers accumulated layers of violence and erasure imposed by colonial regimes of property.

Current plans for the site adopt a western institutional memorial typology that will legitimize more of the same speculative development that has displaced Black Harlem. Instead, this project evokes alternative ways of relating to matter and memory, reframing the buried wetlands as a living assemblage of memory that, despite neglect and contamination, still holds the potential to nurture life.

Drawing from the historical significance of the wetlands as spaces of Black fugitivity and resistance, it imagines spaces of refuge for the descendants of those buried here, as well as those continuously excluded from Harlem—spaces where they can craft, tell, and retell their own narratives grounded in the land.

Instead of erasing the bus depot, the project acknowledges the scars and imagines collective rituals of healing with the soil, welcoming the rising waters of the Harlem River and allowing the cycles of decay and regeneration to slowly dissolve the architecture back into the earth, where new life can flourish.

The proposal then, is not to demolish, develop, and build monuments of stone, but to acknowledge and heal with the existing scars and ruins of the bus depot, offering spaces of refuge for the descendants of those buried here, as well as those continuously excluded from Harlem.

Mapping the "interstices"



★ We treat the soil, materials, + Site History as animate agents.



→ Decay As exchange

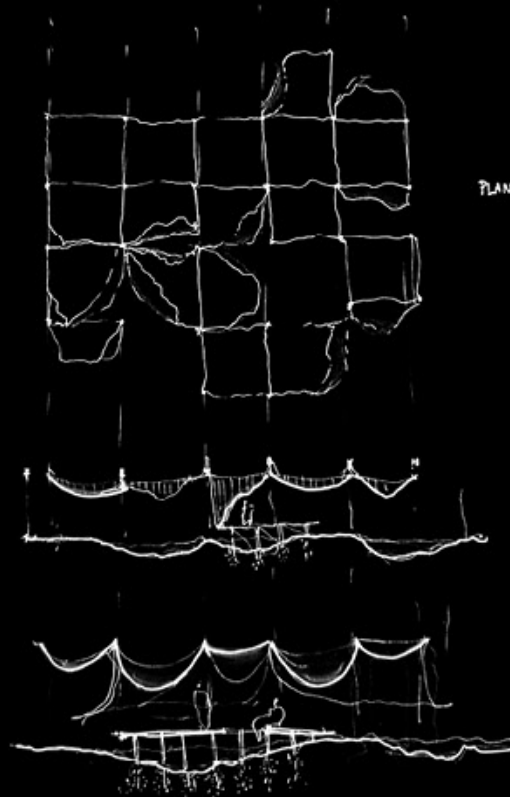


Memory After Property

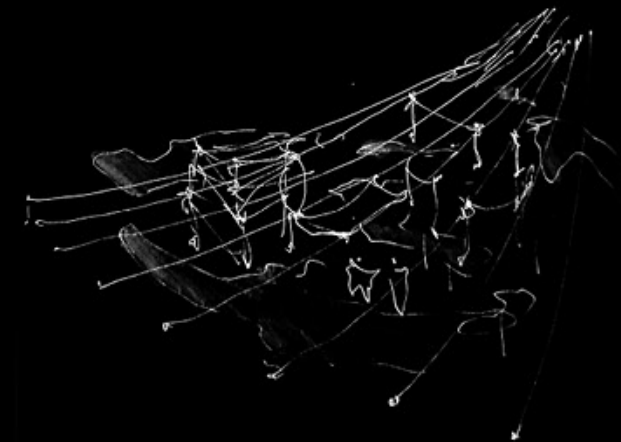
① Material Memory

② Embedded Memory

③ Digital Memory



- who owns property of memory ★

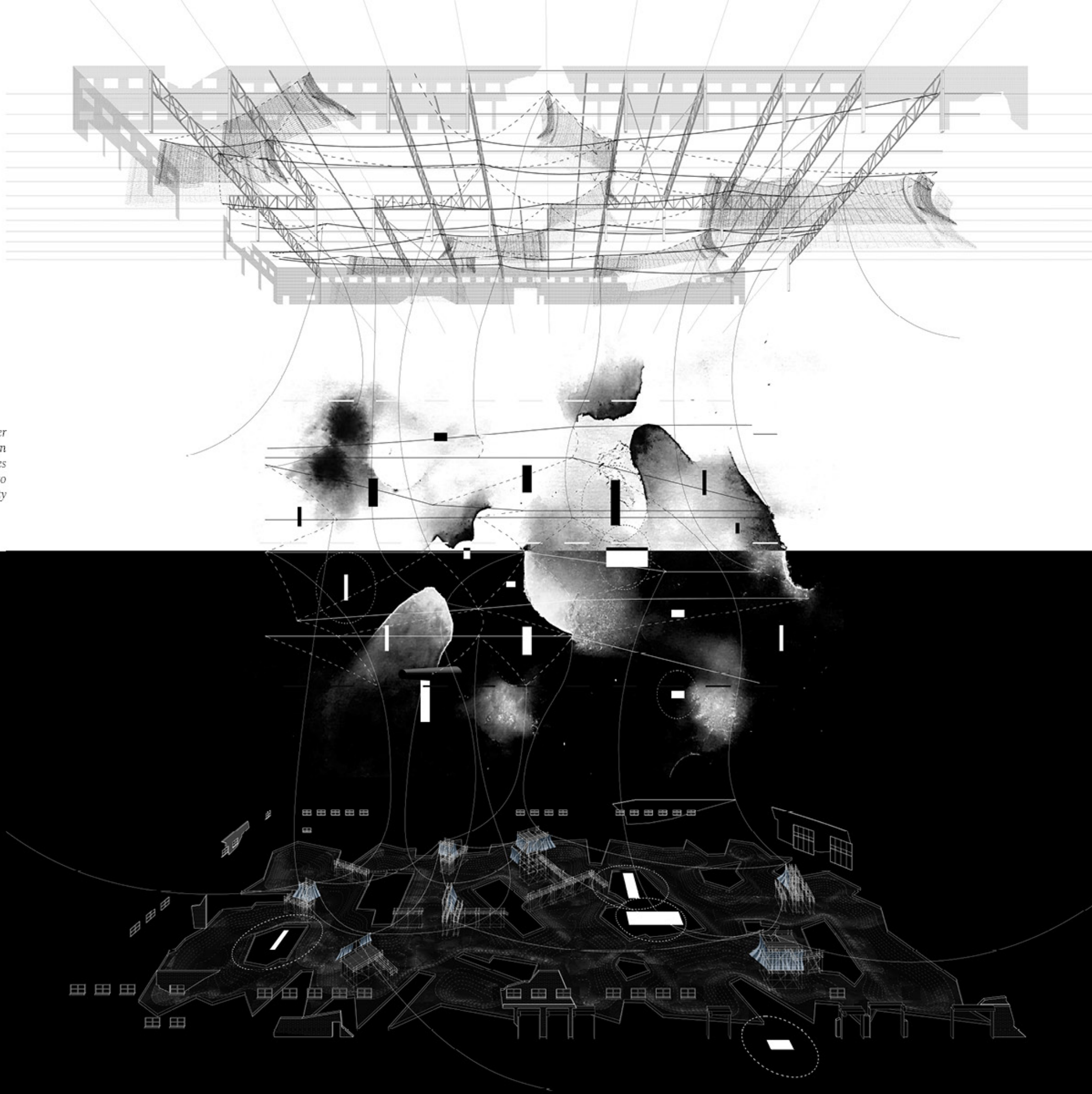


- what is "Living Memory"



Final Crit ADV V

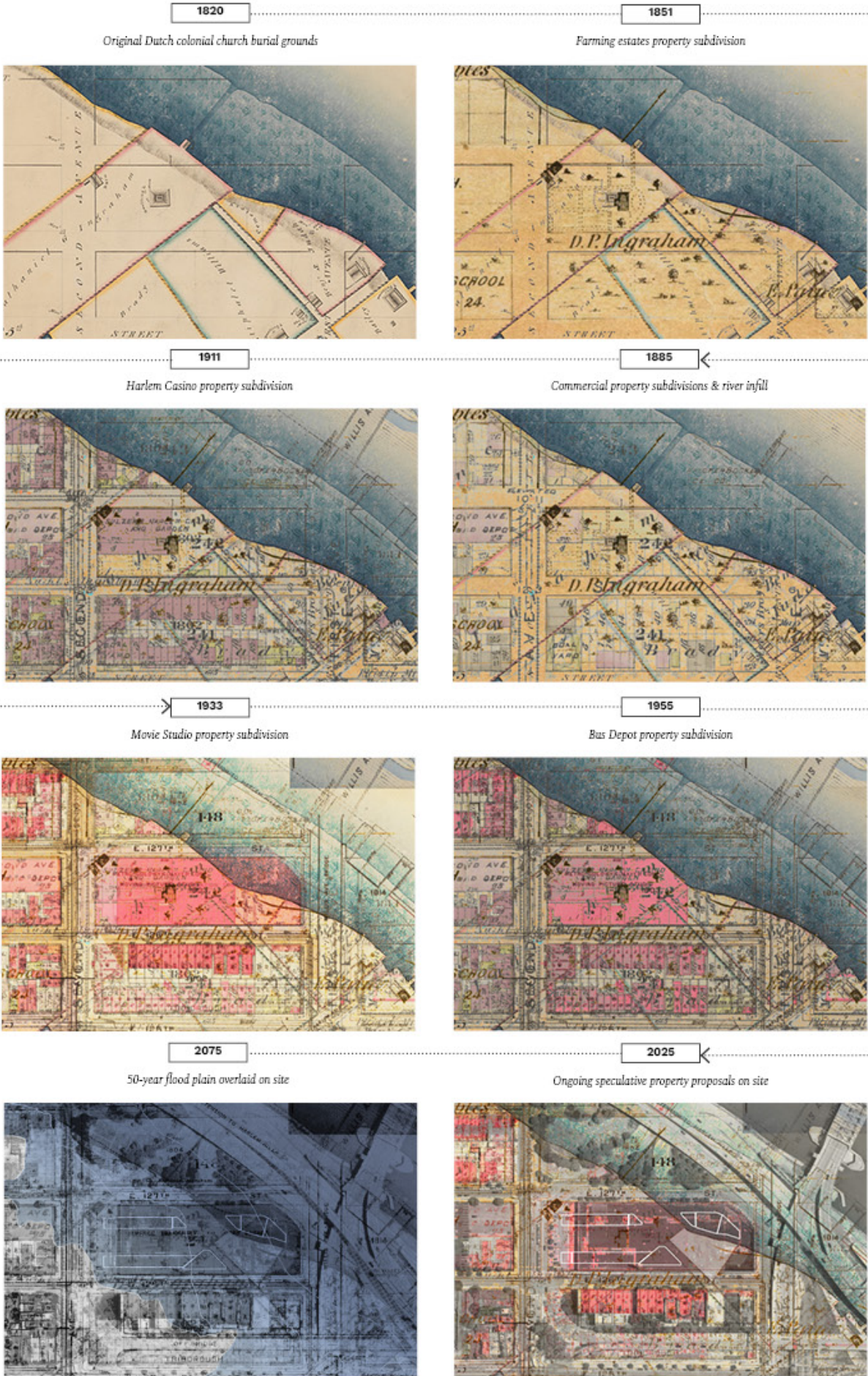
• Be intuitive... Not overthink, some may be unexplained ... it's ok



Eventually the roof would be further disassembled to let more light in and introduce native plant species like cattails, sedges, and grasses, to enhance the hydrology and biodiversity in the soil...

Instead of fighting the water, we welcome it through a long, cross-generational process of preparing the land, allowing decay to dissolve the architecture back into the soil, and new life to flourish from the transforming ecology of the Depot...

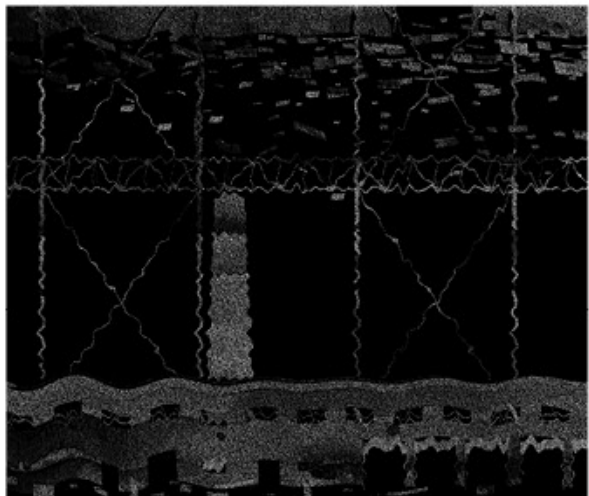
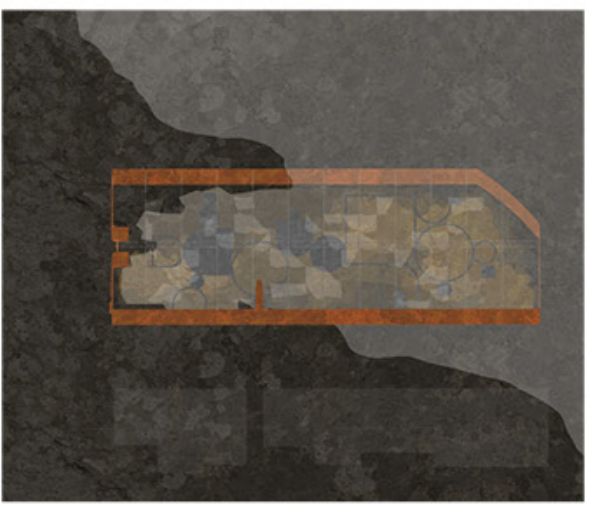
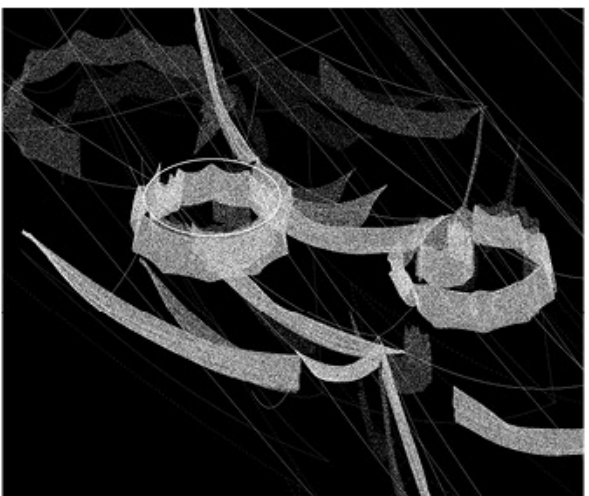
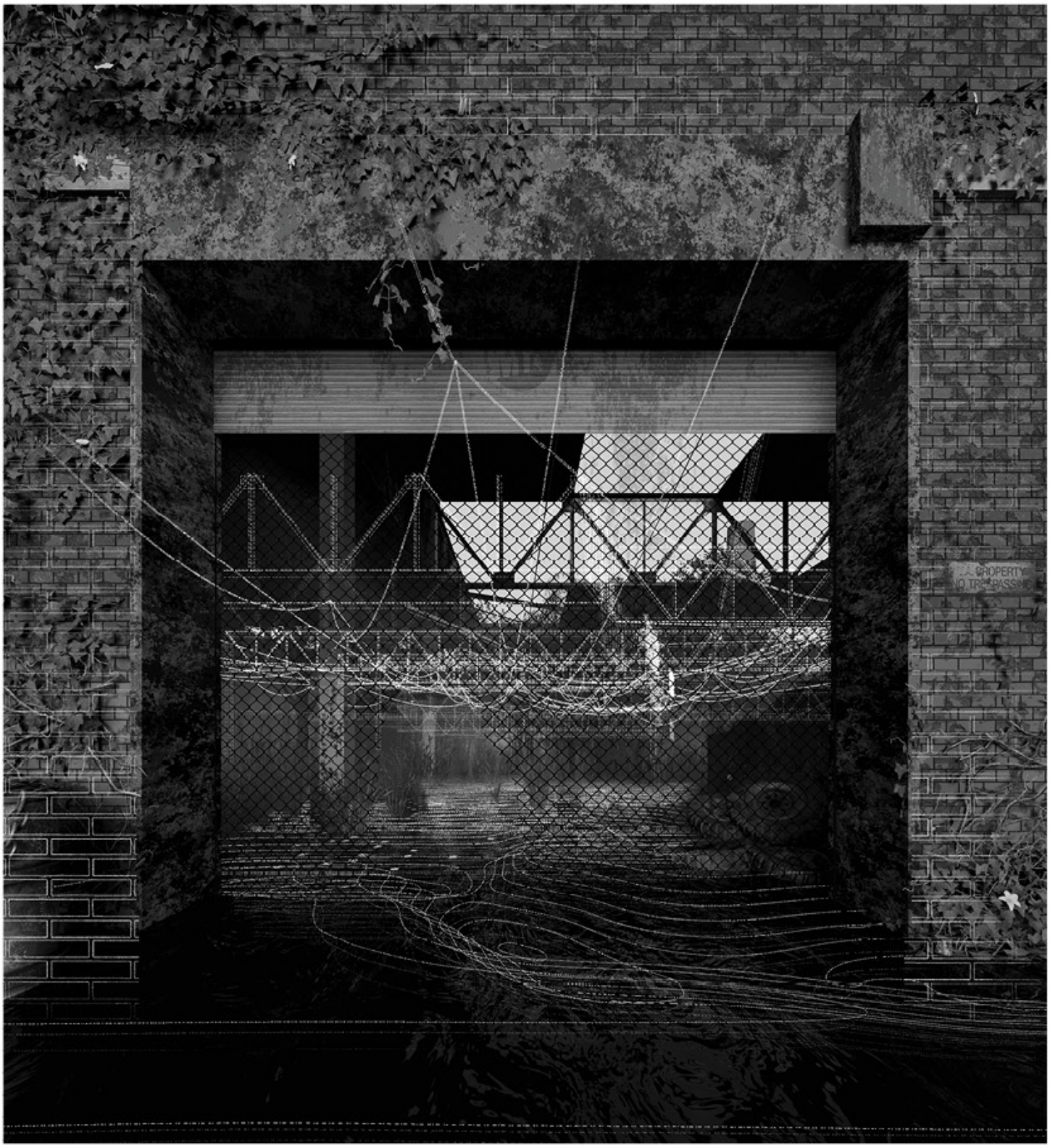
Overlay of property transactions, city gridlines, and river infill on top of the African burial grounds, showing over 200 years of oppressive property regimes in East Harlem

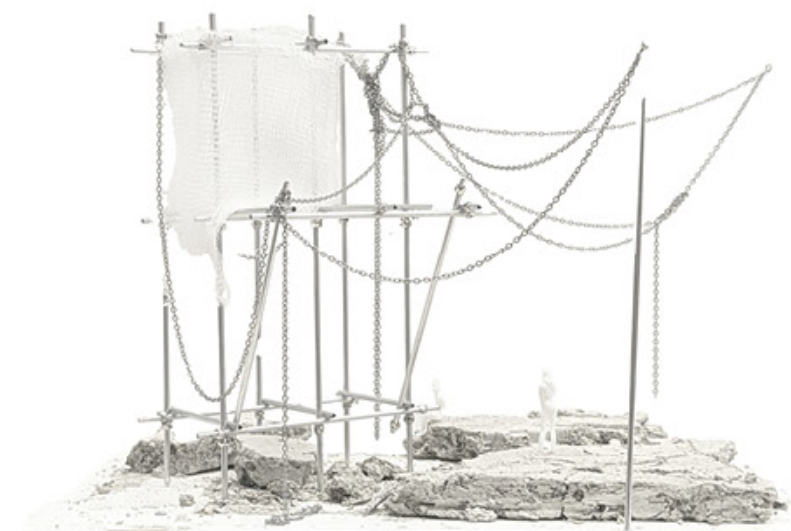


Photograph of on-site property

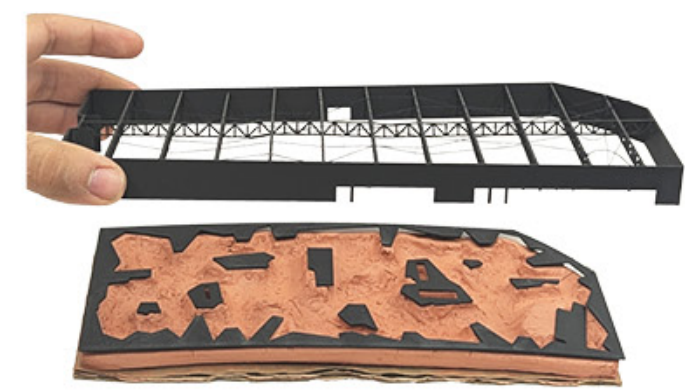
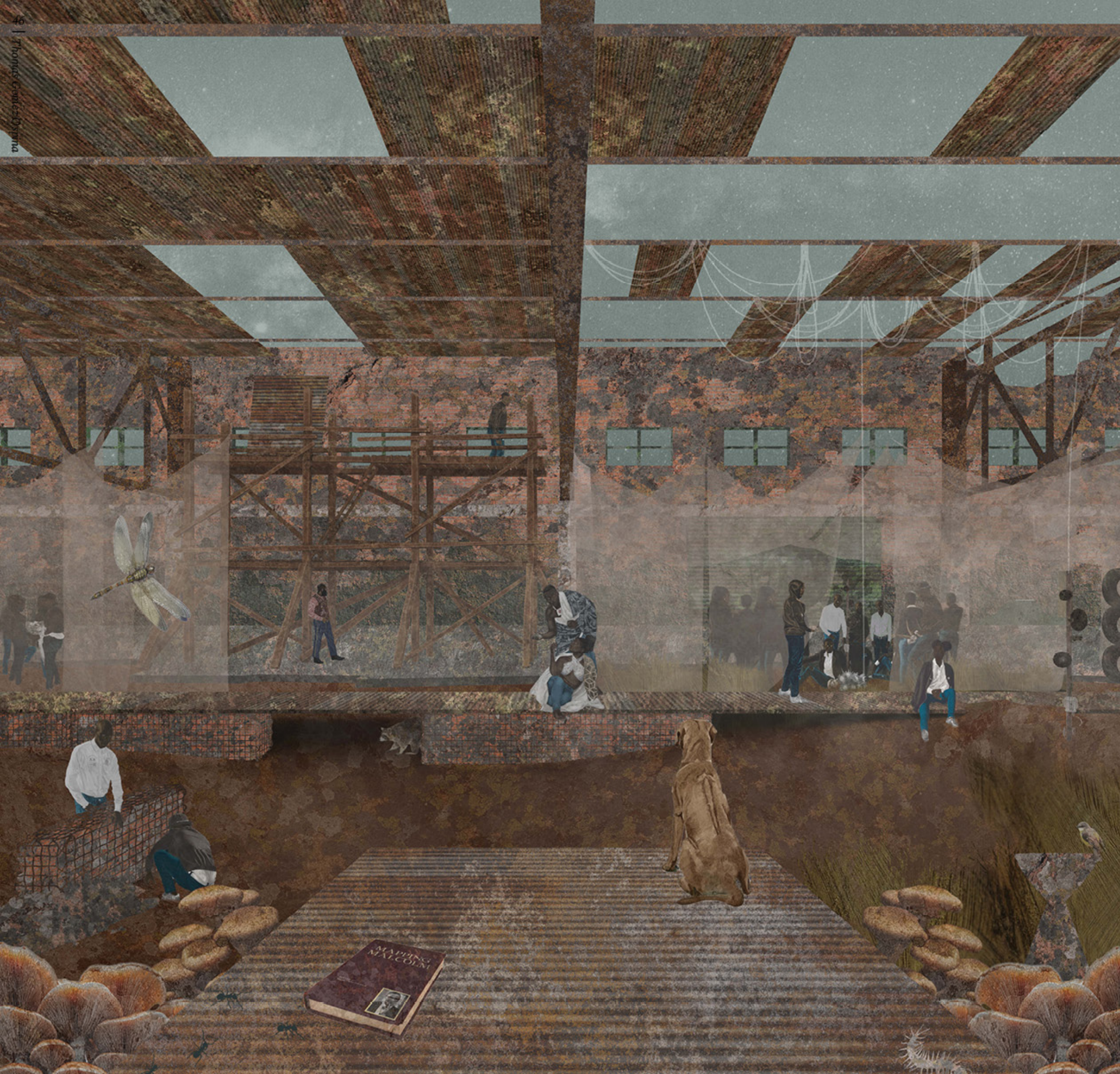


Photograph of on-site excavation





The healing begins with reconnection with the soil, not by “fixing it” or recovering an imagined purity, but by engaging in rituals that recognize its agency and sanctity. Rather than a fixed plan, we would work with the contamination probability, letting the soil guide the healing process through its material and biological processes.



Eventually the roof would be further disassembled to let more light in and enhance the hydrology and biodiversity in the soil. As more concrete is perforated and more soil is revealed, the roof is progressively reassembled into a system of platforms for gathering where Harlemites can craft, tell and retell their own narratives grounded in the land.



As the river rises, the sediments and rust return as nutrients to the soil, the building is further decomposed to enable evolving spaces and rituals, as the land and river are again reconnected, spreading the wetlands beyond the old limits of the bus depot to the rest of the Harlem River shorelines.



AFTERBRICK

spring 2025: Metabolic Materials
type: Tech Elective, Individual
instructor: Michael Wang



This project reimagines New York's historic brick through the lens of material animism, centering on bricks extracted from the Hudson River and destined to return to it once rising waters reclaim the city. Titled "Afterbrick", the work challenges the assumed neutrality of brick, which is ubiquitous in New York's fabric, by exposing its entanglement with land, labor, and ecological harm. As the bricks undergo metabolic exchanges with mixed materials, they bear the scars of extraction, contamination, and bodily neglect, yet remain agents of transformation. Once consumed by the river, they animate a new cycle: disintegrating, merging, and metabolizing into wetland matter. This project speculates on the vitality of these seemingly inert objects, revealing their capacity to remember, decay, and regenerate. Amid the ruins, the riverbed becomes fertile again, and the bricks participate in an ecological rhythm that both mourns and reimagines New York's material and environmental futures.

As a continuation of the studio project sited on East Harlem, this study considers the brick as a witness to ecological and bodily violence. The material has been witness to the transformations of the use of the site, from its original grounds as a marshland, to a burial ground for the 17th century Dutch church, to the expansion of the block following the river's infill, transforming it further into an amusement park and casino, and later into a movie studio. The reformations culminated with the construction of the brick Bus Depot in 1947.

These material experiments draw from the concept of decay as material exchange. Using reclaimed New York brick from 1940s from a local supplier, as well as scrap material and items representative of the anthropogenic reality of the site, the project speculates on the formation of a new "Afterbrick".



this page: Excerpts from exhibition installation
above: Digital 3D scans of brick experiments
right page: Detail of material exchange from brick experiments



CORE II

UN-EARTHED

spring 2023: Core II: Damage Control
type: Studio, individual
location: Greenpoint, Brooklyn
critic: Benjamin Cadena

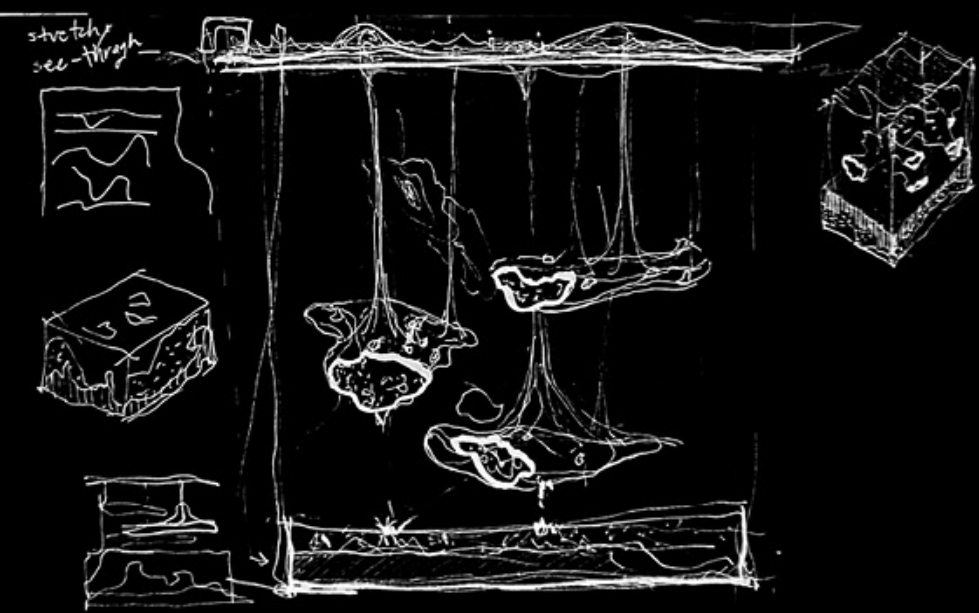


Drawing from the extractive processes of petroleum excavation and soil remediation, "UN-EARTHED" is a project that derives its form, intention, and rationale from natural and unnatural forces that exist outside of its control. The project is a transformation of an industrial site in Greenpoint, Brooklyn, where several layers of oil-contaminated soil are actively being removed due to decades of massive oil spills. By taking the ongoing process of soil extraction and remediation as a design opportunity, "UN-EARTHED" proposes alternative strategies for the remediation of this site.

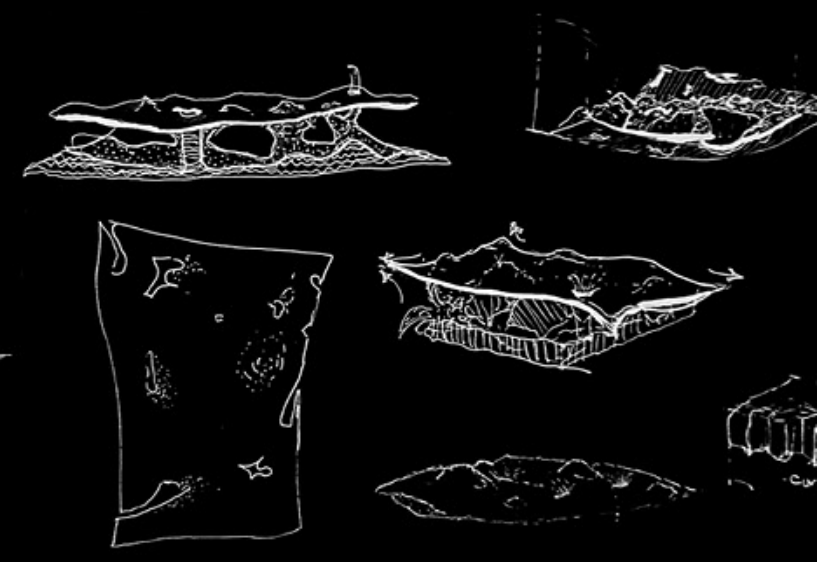
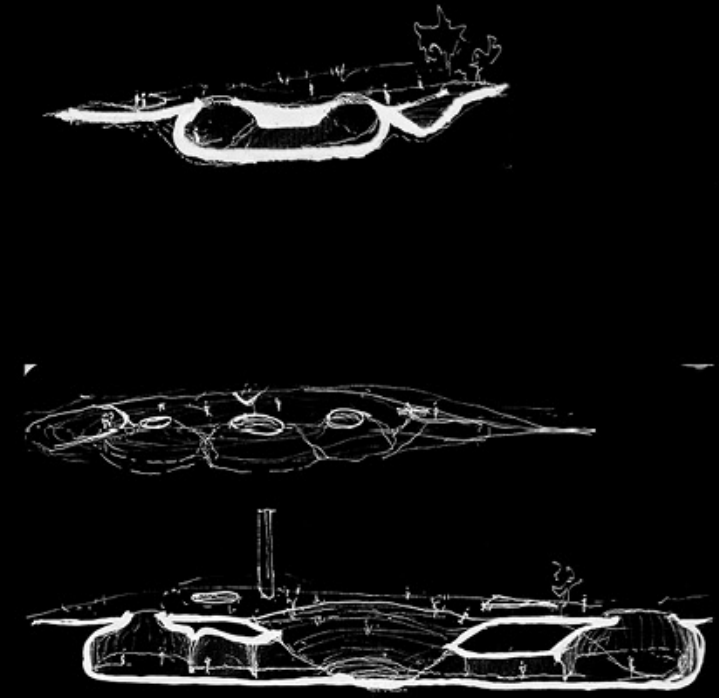
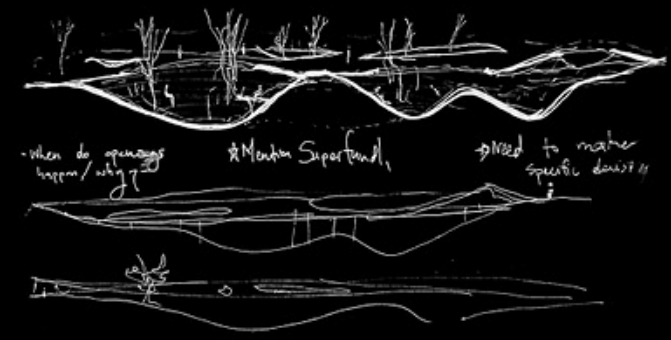
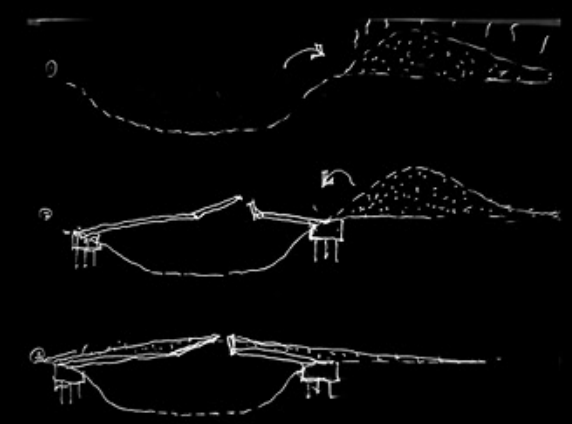
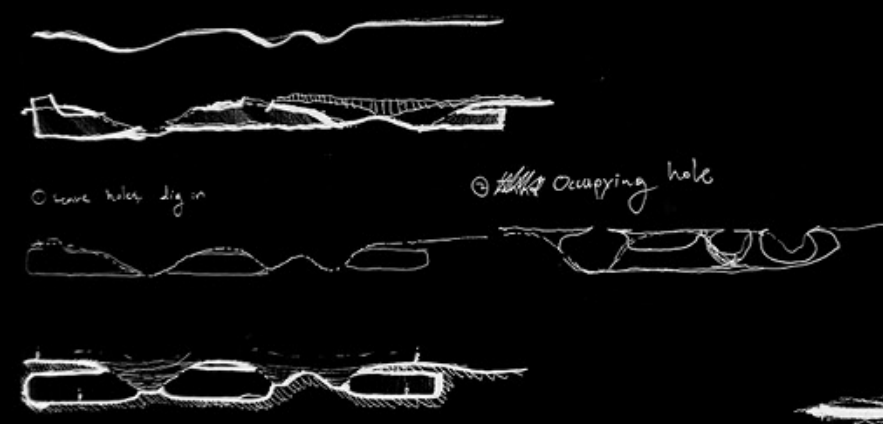
The excavated areas where the contaminated soil is removed are left as earthen excavations, unearthing the toxic legacy of this site through the visual cue of its excavated scars. In their place, new contemplative spaces for performance and the arts are programmed to offer the growing local arts community a place for gathering. Rather than transporting the contaminated soil to a landfill, new strategies of on-site soil remediation are proposed that implement biological allies such as mycelium for the breakdown of VOC's and petrochemical components.

The newly regenerated soil is then redistributed across the site, providing a new public park for the convergence of the local community and the flora and fauna of this site. This projected traces the movement soil across various scales and dimensions, including geographic scales and historical timelines, to unearth all the political and environmental actors that generate the complexity of this site in Greenpoint, Brooklyn today.

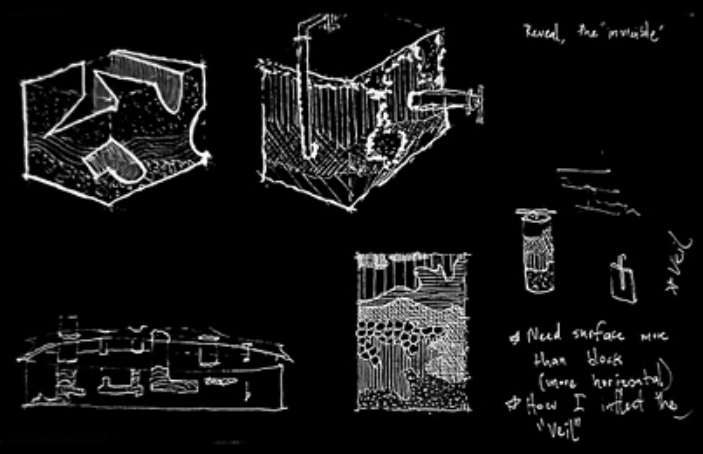
stretch
see-through



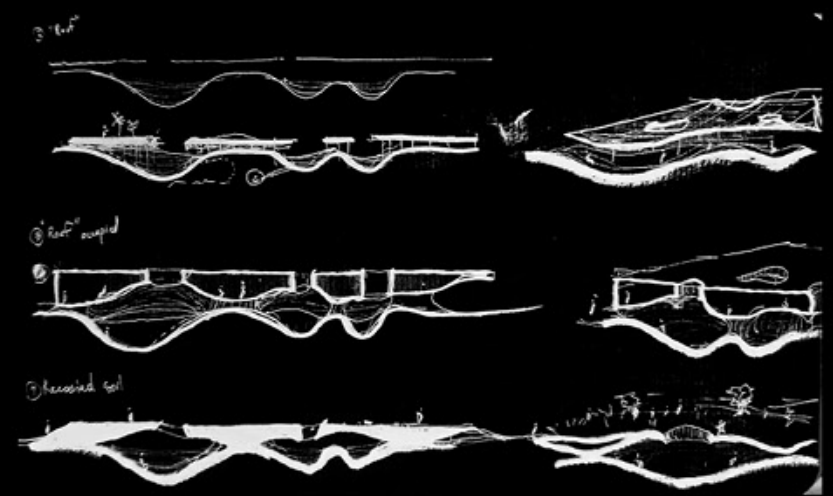
* where does the bldg start / where it ends?
 ↳ Architecture w/out border (borderless plan)
 ↳ Architecture as landscape



- Make the invisible visible



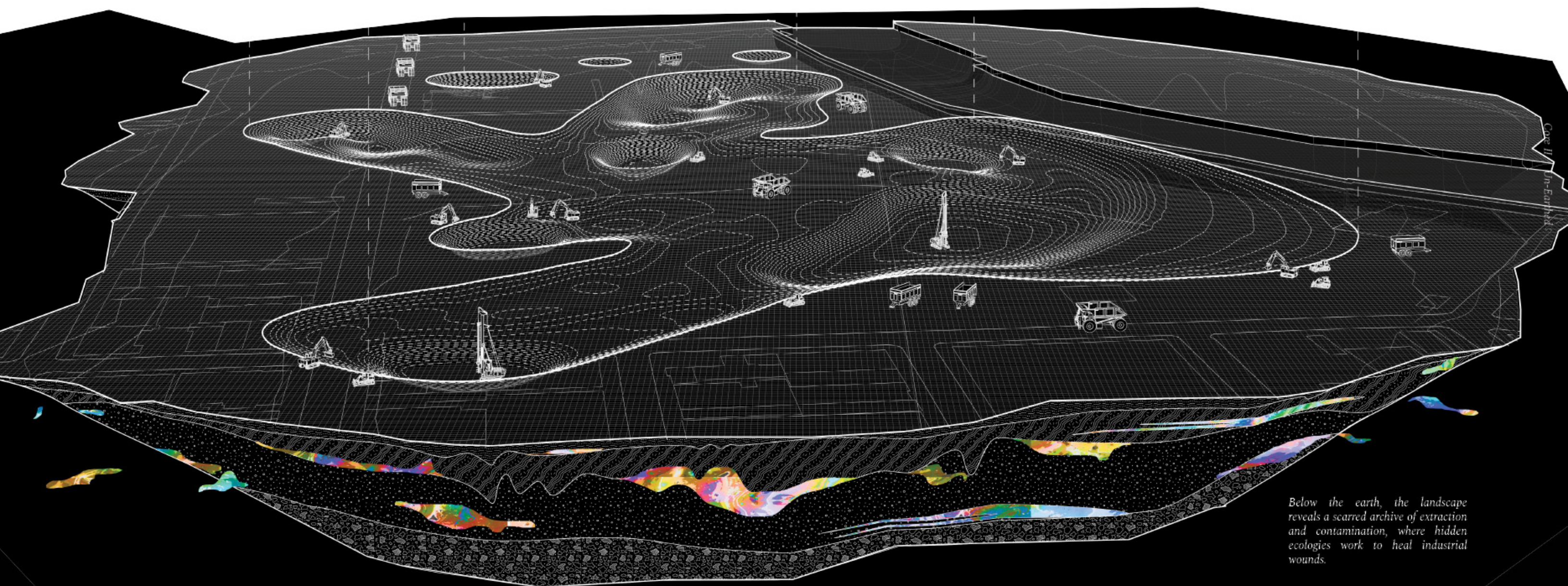
- Explore what the commons ~~could~~ could be, but what they also conceal



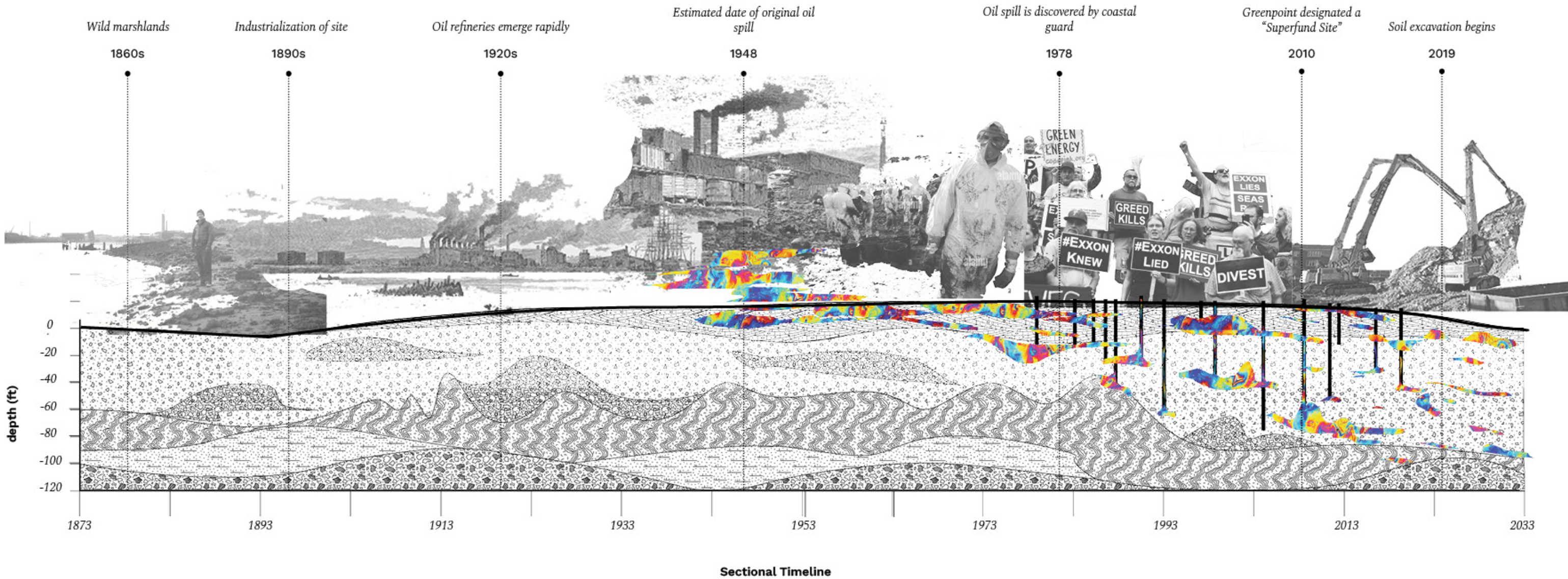
② Concept of conceal / reveal
 damage under Earth,
 seek to reveal

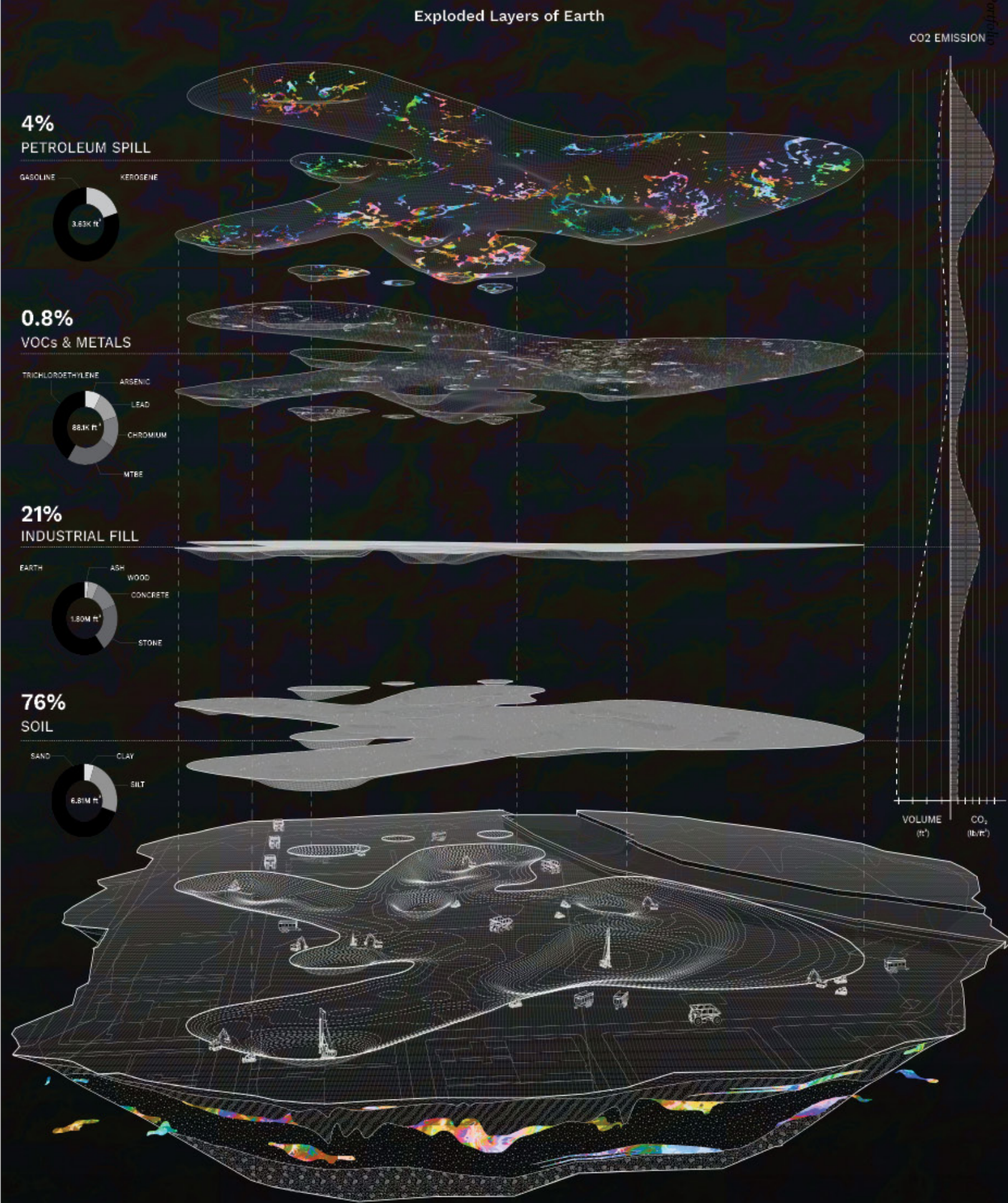
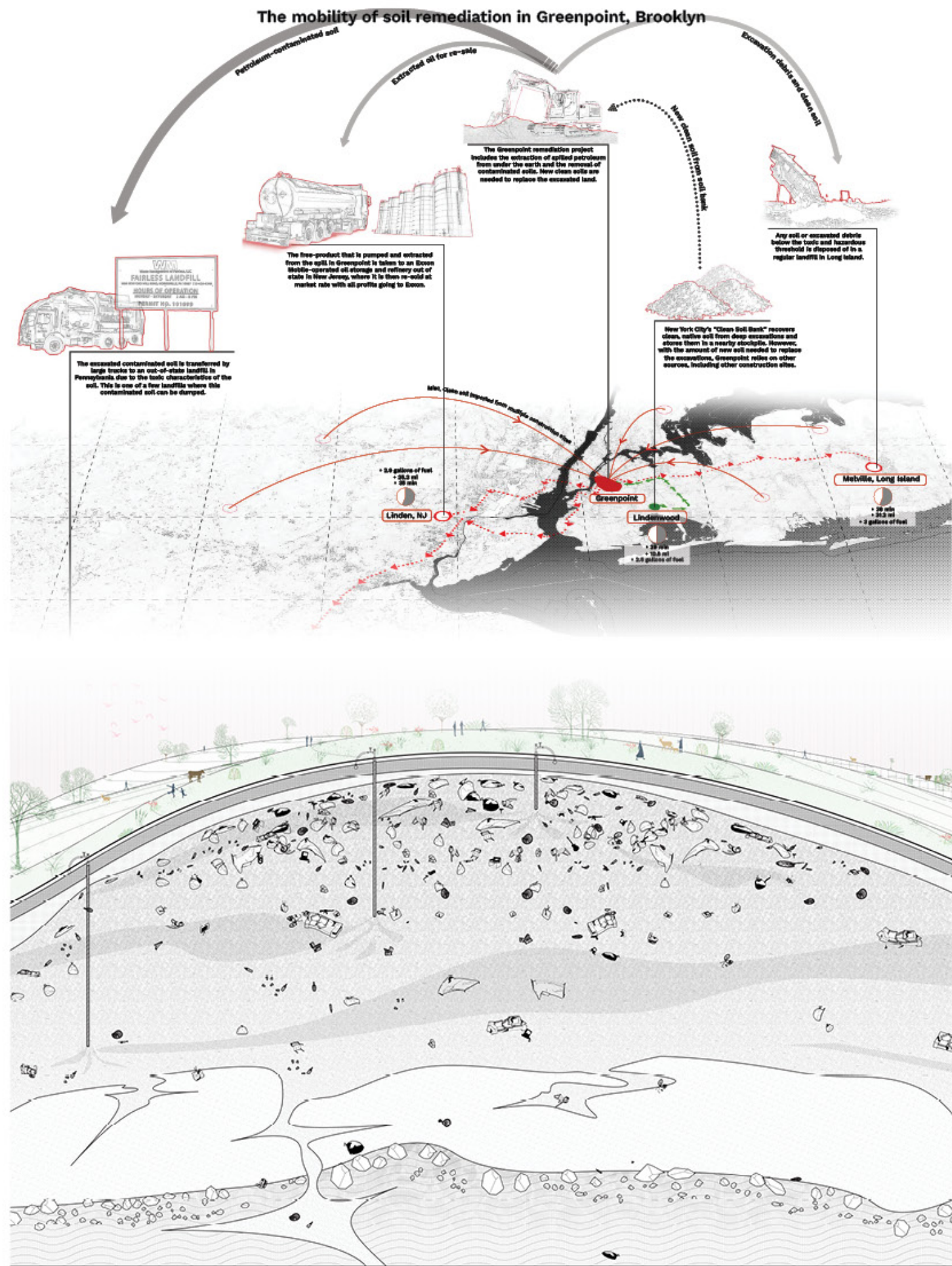


Above the earth, the landscape becomes a communal stage for reflection and regeneration through art and ecology.



Below the earth, the landscape reveals a scarred archive of extraction and contamination, where hidden ecologies work to heal industrial wounds.

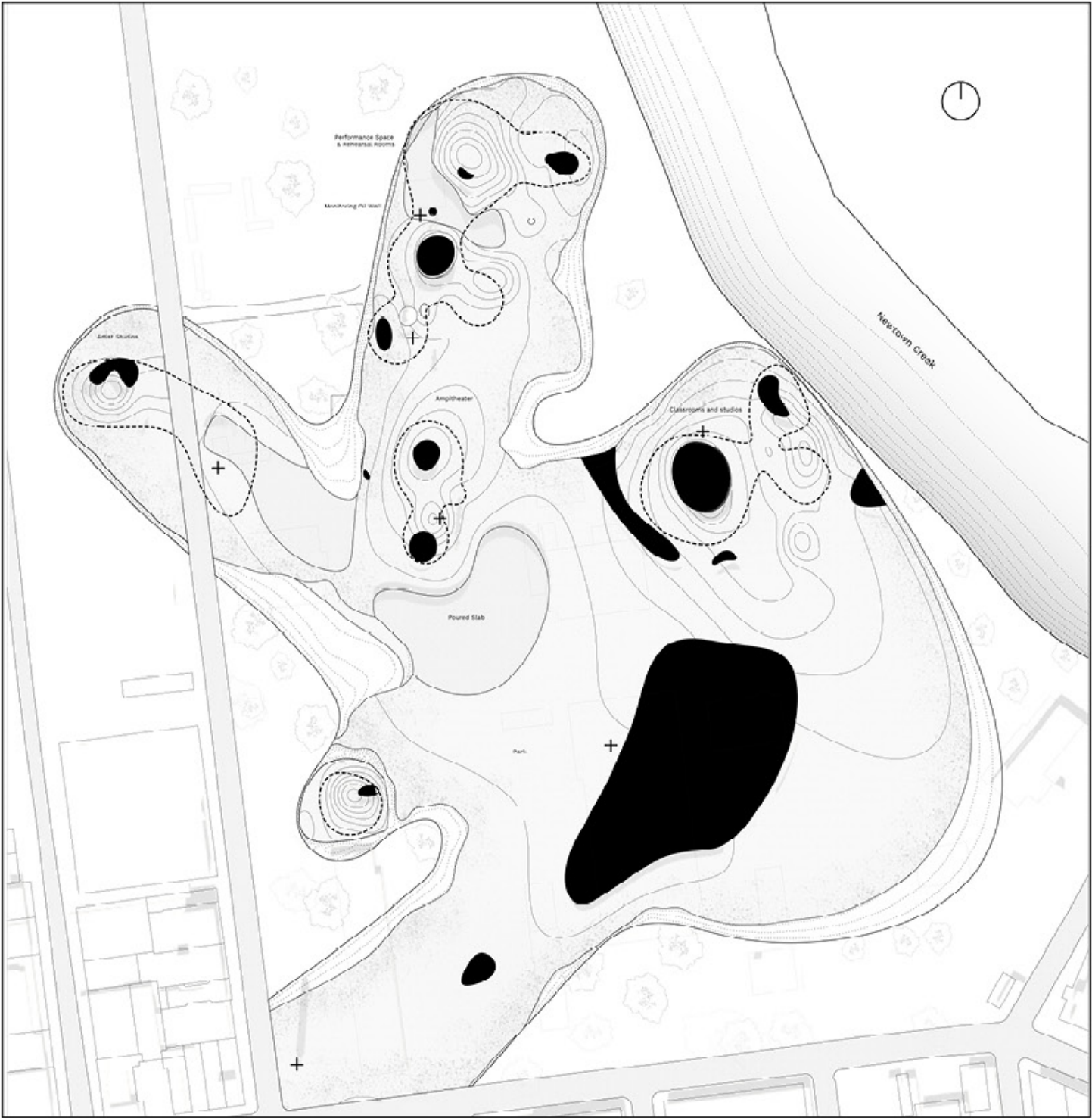






Site Plan & Oil Spill Extents

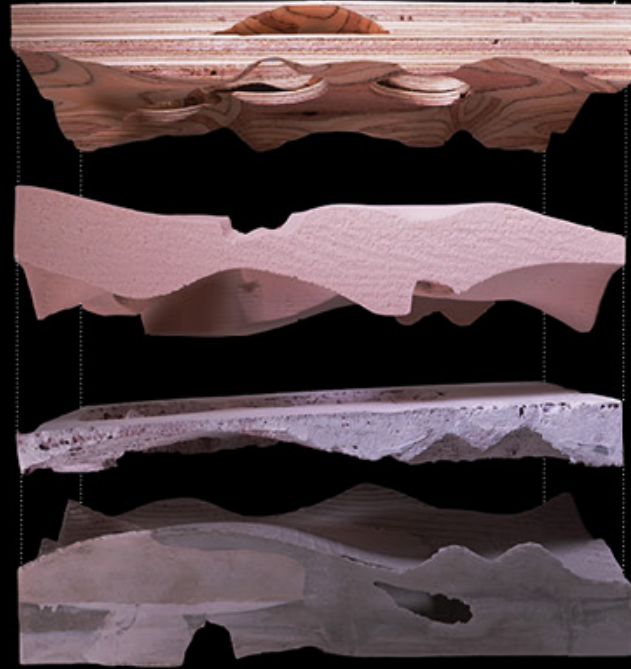
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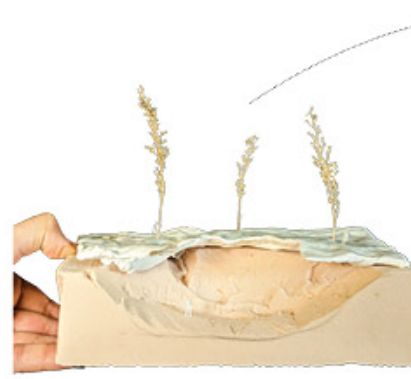
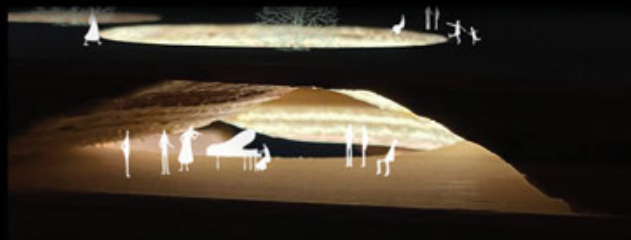
Site Plan Post-Soil Remediation

0 50 100 200

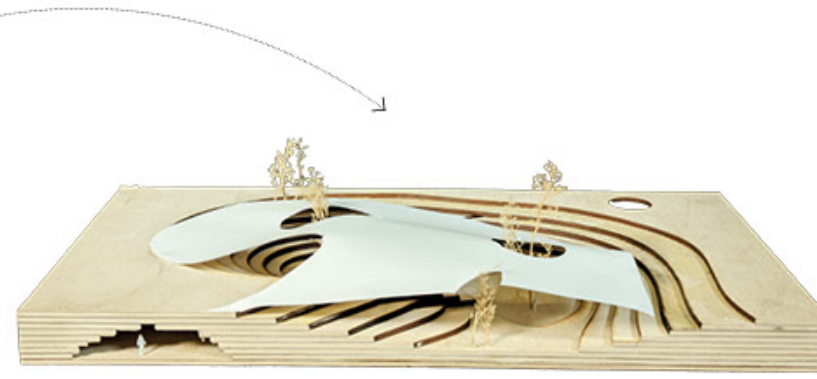
Conceptual model studies



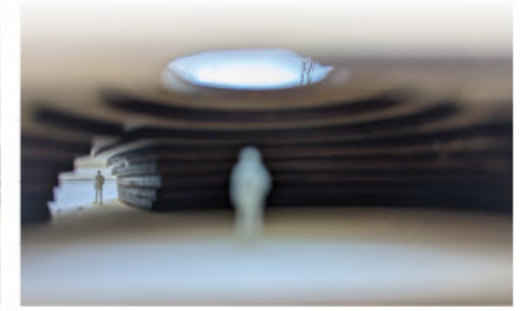
This conceptual model study uses the technique of "reveal" and "subtract" to explore the relationship between hidden layers of earth matter below ground and the spatial quality



Simple foam model exploring the act of excavating below grade

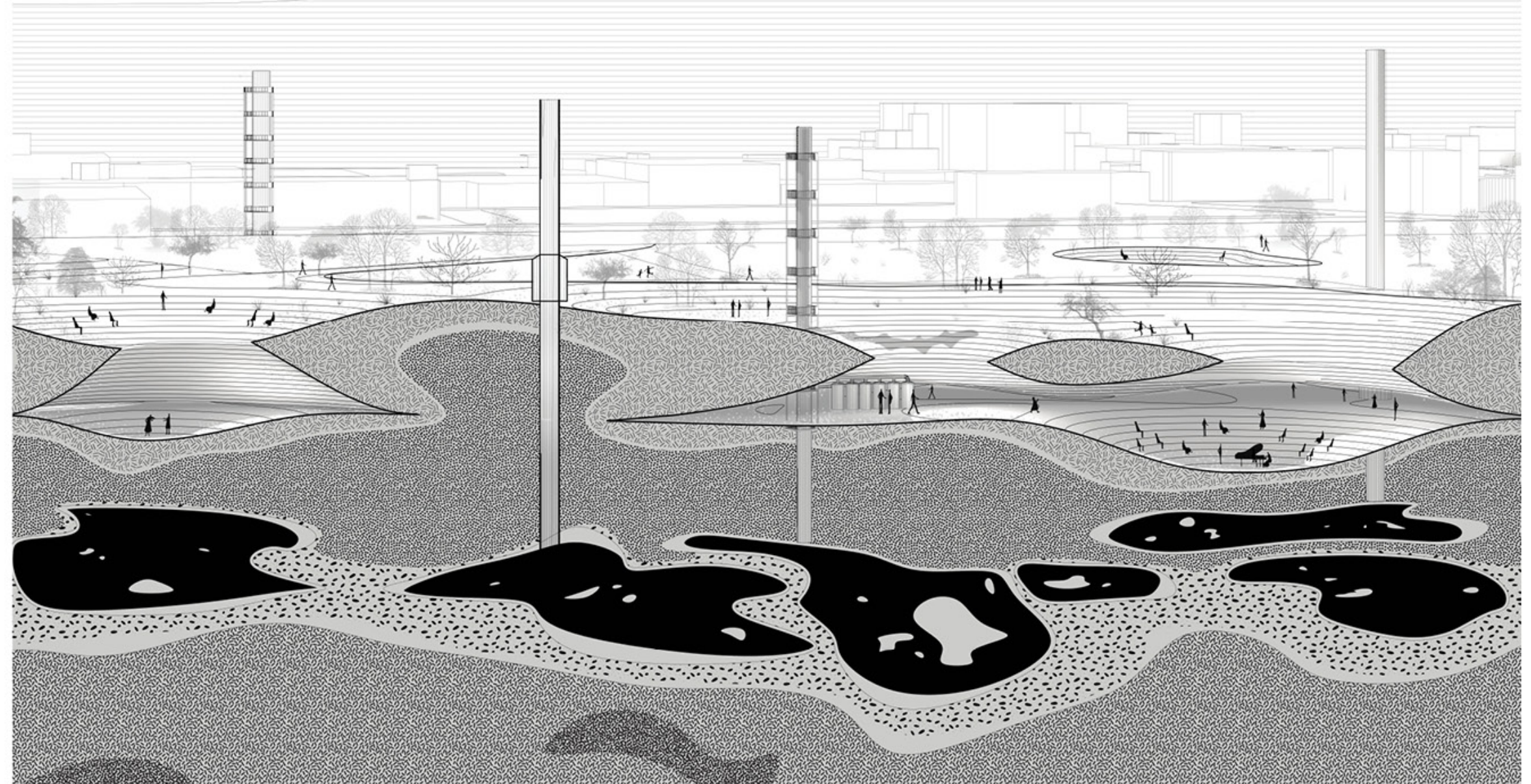


Study model exploring alternative modes of inhabiting excavated space using thin canopies

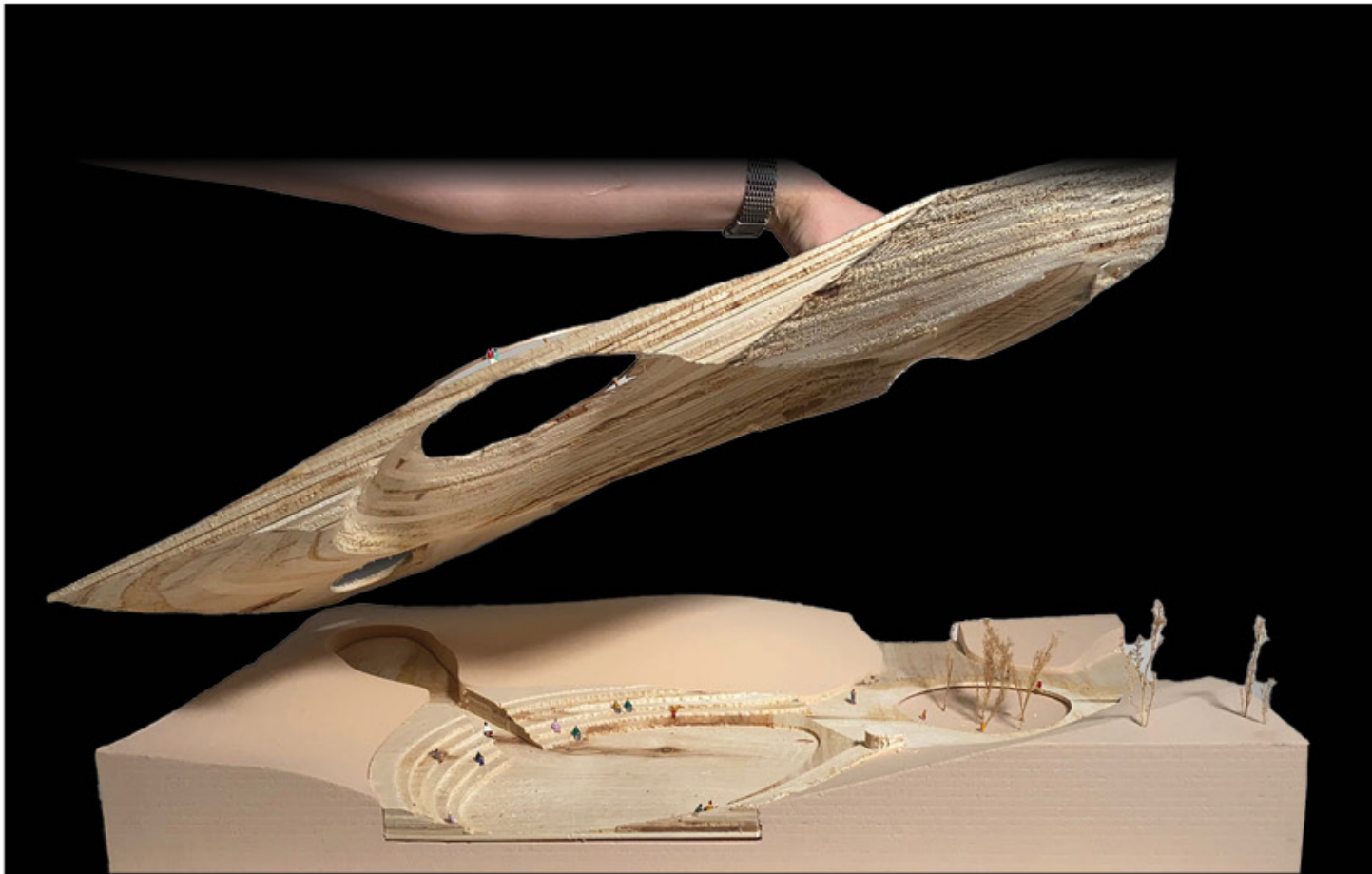


perspective section (speculative)

Perspective section explores the spatial opportunities emerging from the soil excavation as it relates to the infrastructure of soil remediation, oil extraction, and the public domain







Final Physical Model

The physical model demonstrates the relationship between the park above grade and the programmed space below grade. The layers of the model depict the treated contaminated soil that gives form to the park above, with the voids left by the excavation remaining below.



view from public park above into excavated areas below



view within excavated area into contemplative space



FELT BIOCOMPOSITES

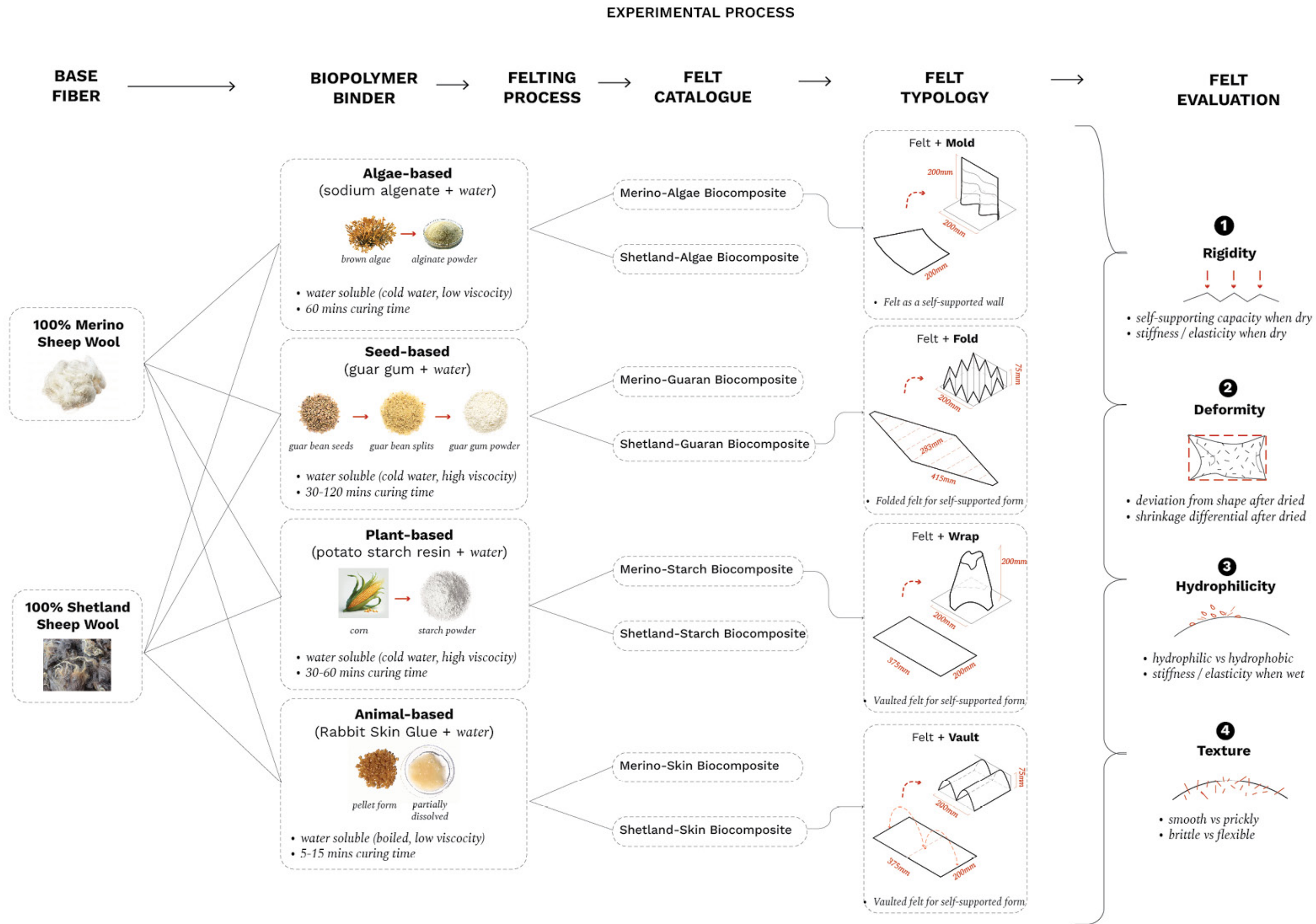
spring 2024: Material Kitchens
type: Tech Elective, Individual
instructor: Lola Ben-Alon



Sheep wool felt demonstrates a profound set of attributes that make it a viable alternative for many architectural applications. As one of the most ancient materials to exist, this non-woven fabric shows incredible insight into the ingenuity of ancient Mongolian nomadic communities and their culture. Although it is now commercially used in a variety of applications, the architectural legacy left by ancient Mongolian nomads with regard to felt remains largely unexplored. As a material capable of thermal resistivity, structural resilience, adaptability, is naturally occurring, widely available, and biodegradable, felt has incredible potential for use in architecture and construction.

It is impossible to ignore the merits of the Mongolian yurt as a built case study when considering the architectural possibilities for felt. Drawing its vernacular roots from the cold and unforgiving steppes of Central Asia, felt is arguably in its most sophisticated form when adapted to the traditional yurt and other similar ancient tent structures. Here, the ancient Mongols devised an ingenious wall assembly: within this felt composite, the finest wool fibers are layered on the outside to construct a more impermeable layer of wool, effectively creating a natural air barrier. As with most felt applications, however, the need for structural framing adds stability to the felt through an organization of wooden ribbed frames in a domed shape. The ephemerality of this construction is as impressive as its resilience; for nomads, the ability to disassemble, relocate, and adapt is paramount. Devoid of any cementitious adhesives, permanent footings, or heavy materiality, felt's adaptability is taken to its extreme advantage in the traditional Mongolian yurt.

The microstructure of felt fibers allow a degree of light permeability that gives the felt a translucent appearance. Textured by the follicles of the wool, the felt biocomposite changes in color and texture as light passes through it, creating a varied perception of lightness and opacity. Combined with the rigidity acquired from the biopolymer binders, these felt biocomposites are self-supporting, requiring minimal structural framework and allowing for applications both at the architectural scale and the object scale.



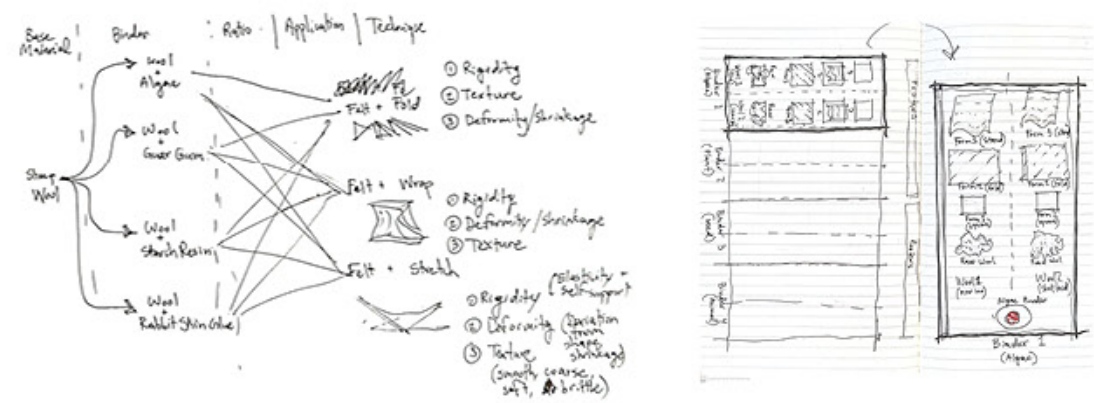
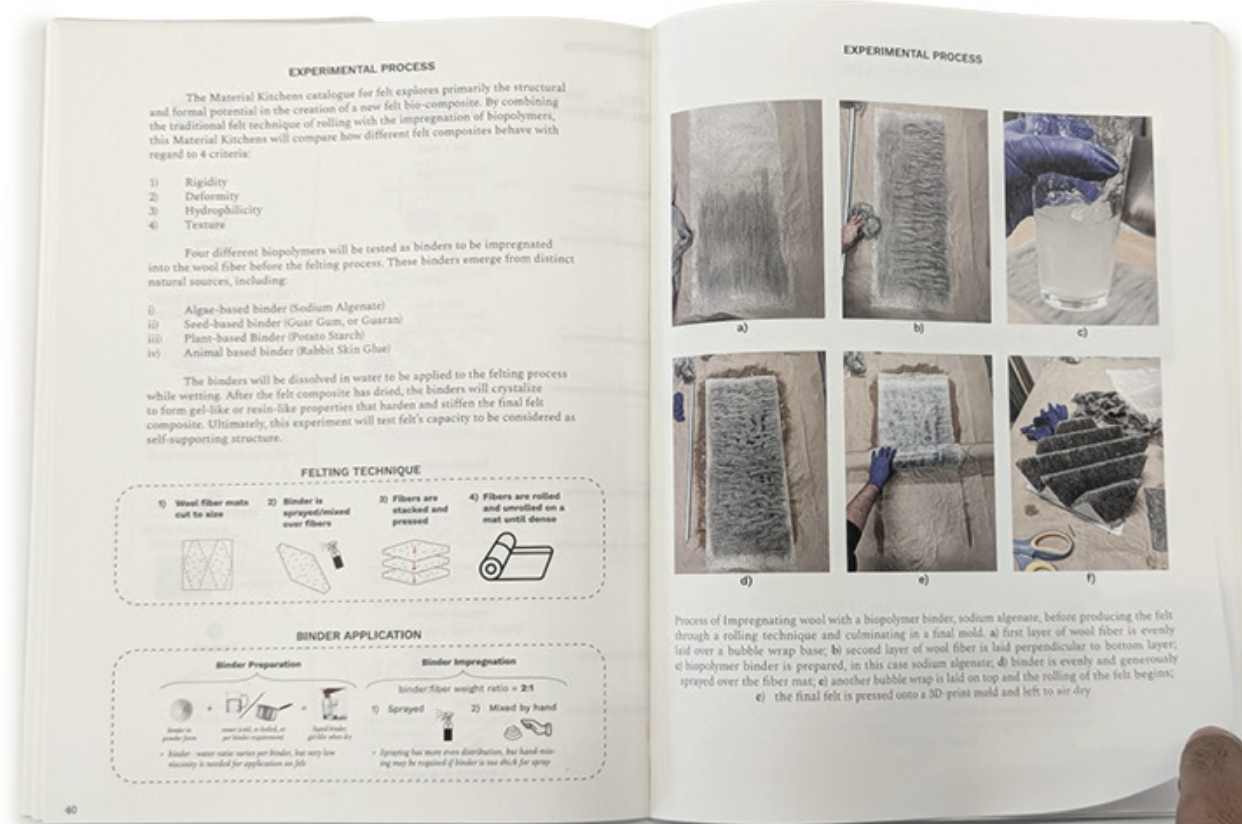
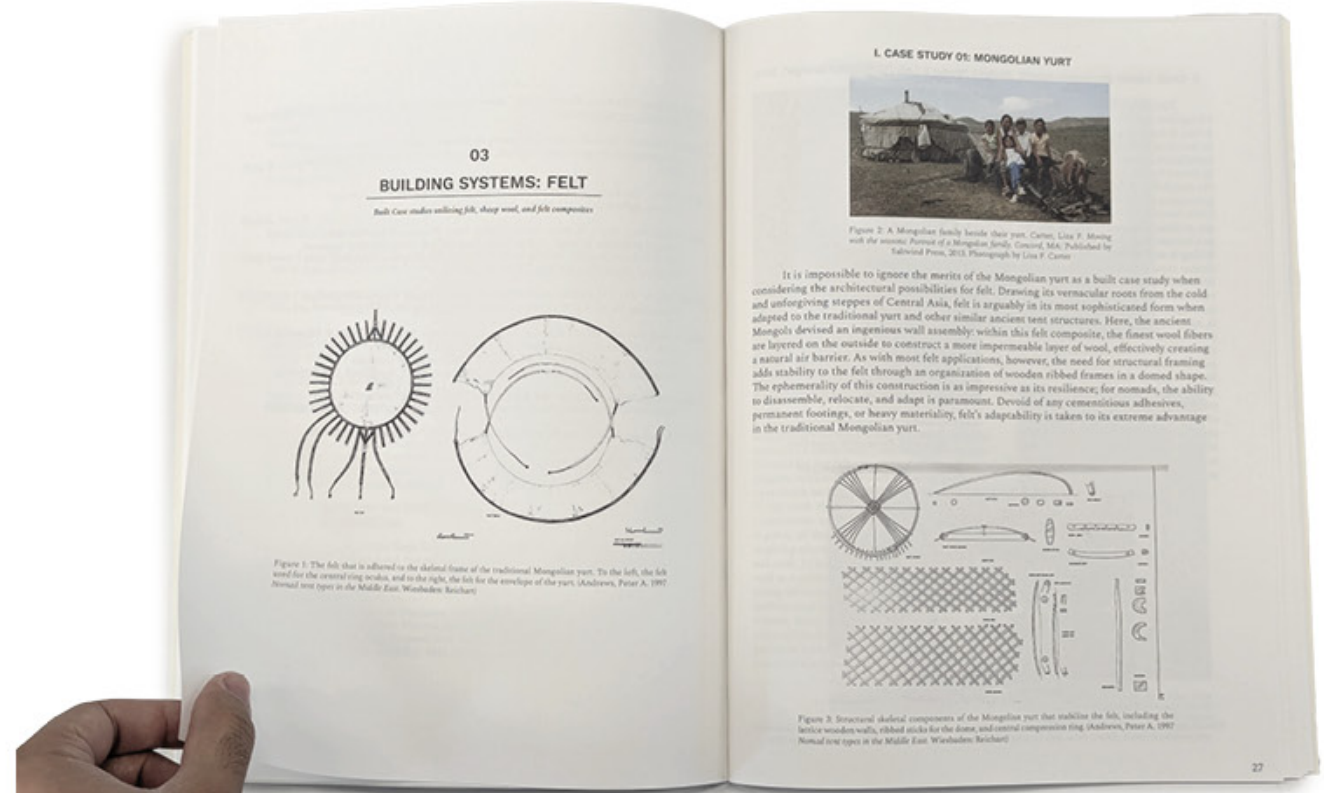
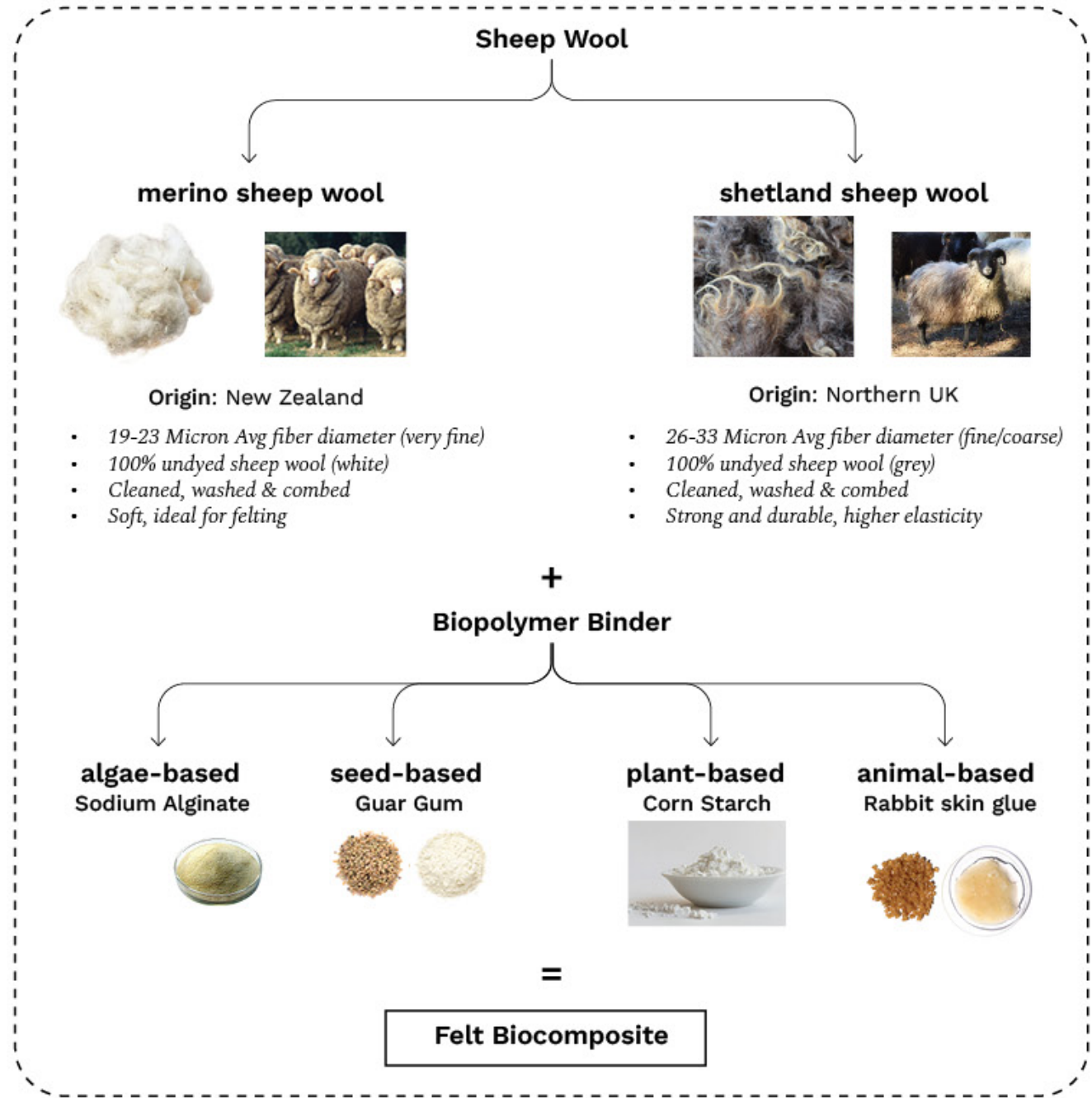
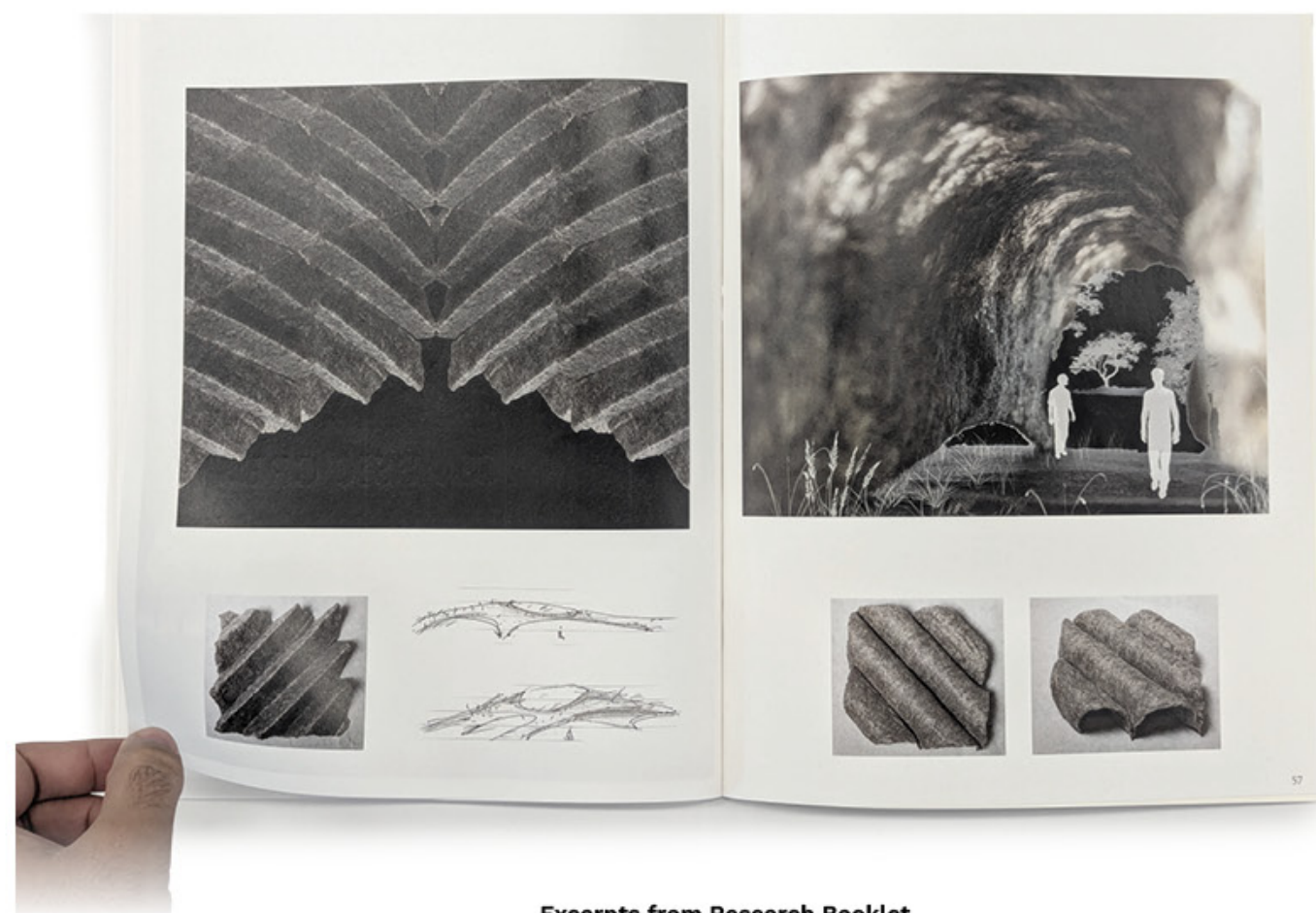
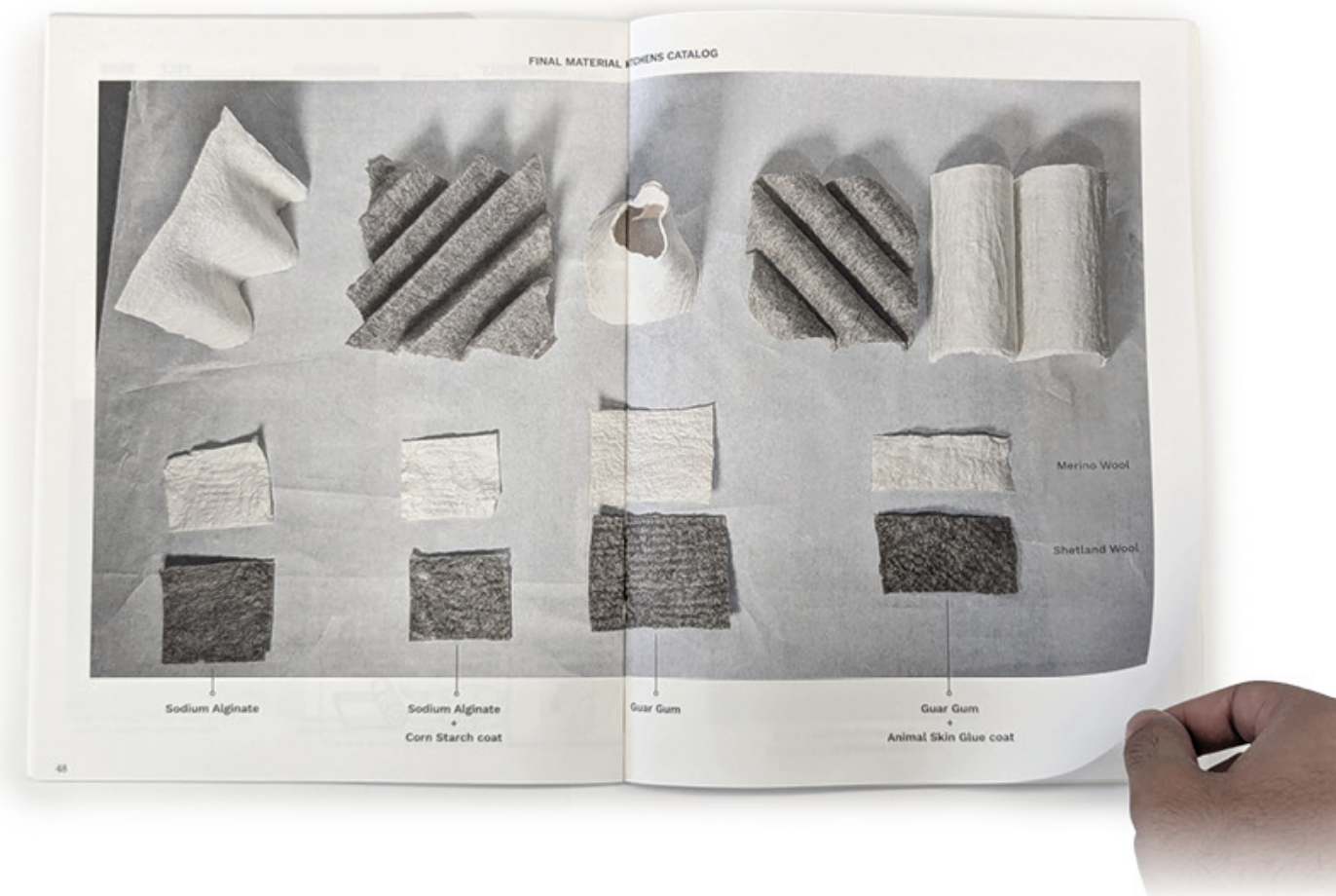


Figure 1: Initial sketch diagrams studying possible material kitchens

MATERIAL HARVEST



Excerpts from Research Booklet



Excerpts from Research Booklet

ARTIFICIAL FOREST

spring 2024: ADV IV: Wild/Willed
type: Studio, Collaborative (Jaeyu Kim)
location: Liberty Park, New Jersey
critic: Mimi Hoang

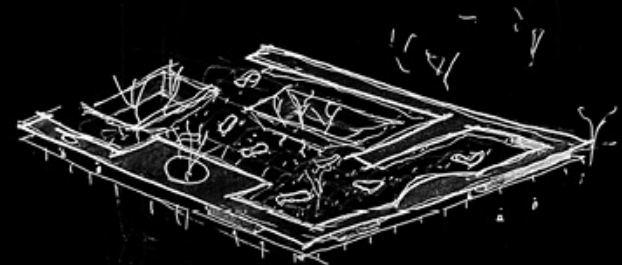
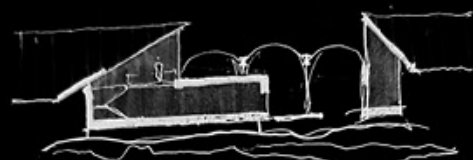


The “Artificial Forest” embraces the ambiguity between the artificially “willed” constructs of architecture and the “wild” aspects of nature by proposing an infrastructure for forestry and education within an existing abandoned train shed on Liberty State Park. This concept emerges from understanding The Liberty State Park train shed as neither artificially willed nor naturally wild, but somewhere in-between.

The “Artificial Forest” consists of two different systems of forestry: a permanent “wild” forest that integrates the ‘Miyawaki Method’ for site regeneration, and an impermanent “willed” sapling forest for tree farming that addresses the heat island effect by supplying a resilient and diverse stock of urban trees to underserved neighborhoods.

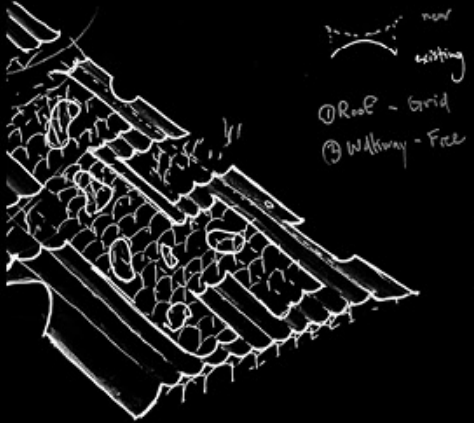
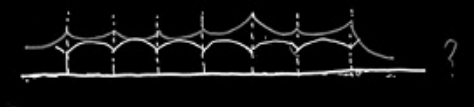
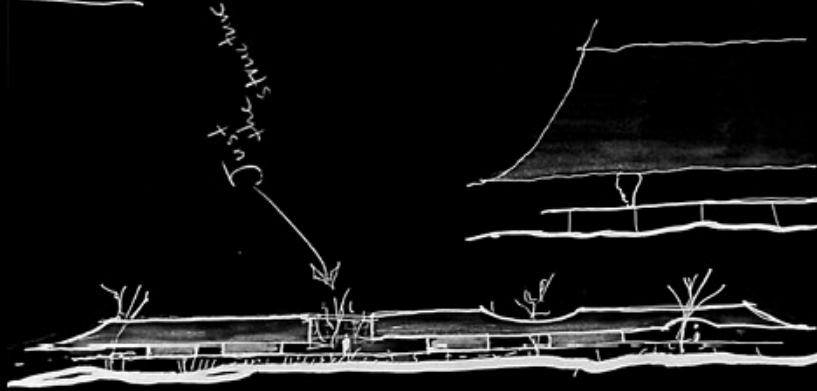
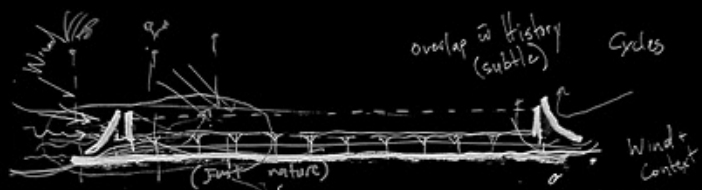
Extending above the existing shed structure, a new continuous terracotta canopy unfolds around the sapling farms for rainwater harvesting and heat retention. Underneath this new canopy, classrooms for the Forest School intertwine with the artificial forest, whilst public spaces for exhibitions and gatherings are organized on the perimeter of the existing shed. Decks and suspended walkways connect these spaces throughout the forest, dissolving the boundary between human and non-human activity. The project establishes a collaborative partnership between the Sierra Club for conservation expertise, the Tree Farm for managing forest health and cultivation, and the Forest School to establish a novel educational model based on principles of ecological care.

Historically a transitory site for migrants, now Liberty State park becomes a transitory site for tree species emigrating to neighborhoods in need.



re-wild \rightarrow self-willed
 An action unfolding over time,
 agency is passed from human to non-human

The trees create the architecture



new
existing
 ① Roof - Grid
 ② Walking - Free



The human is not on top of our outside nature, but within it.

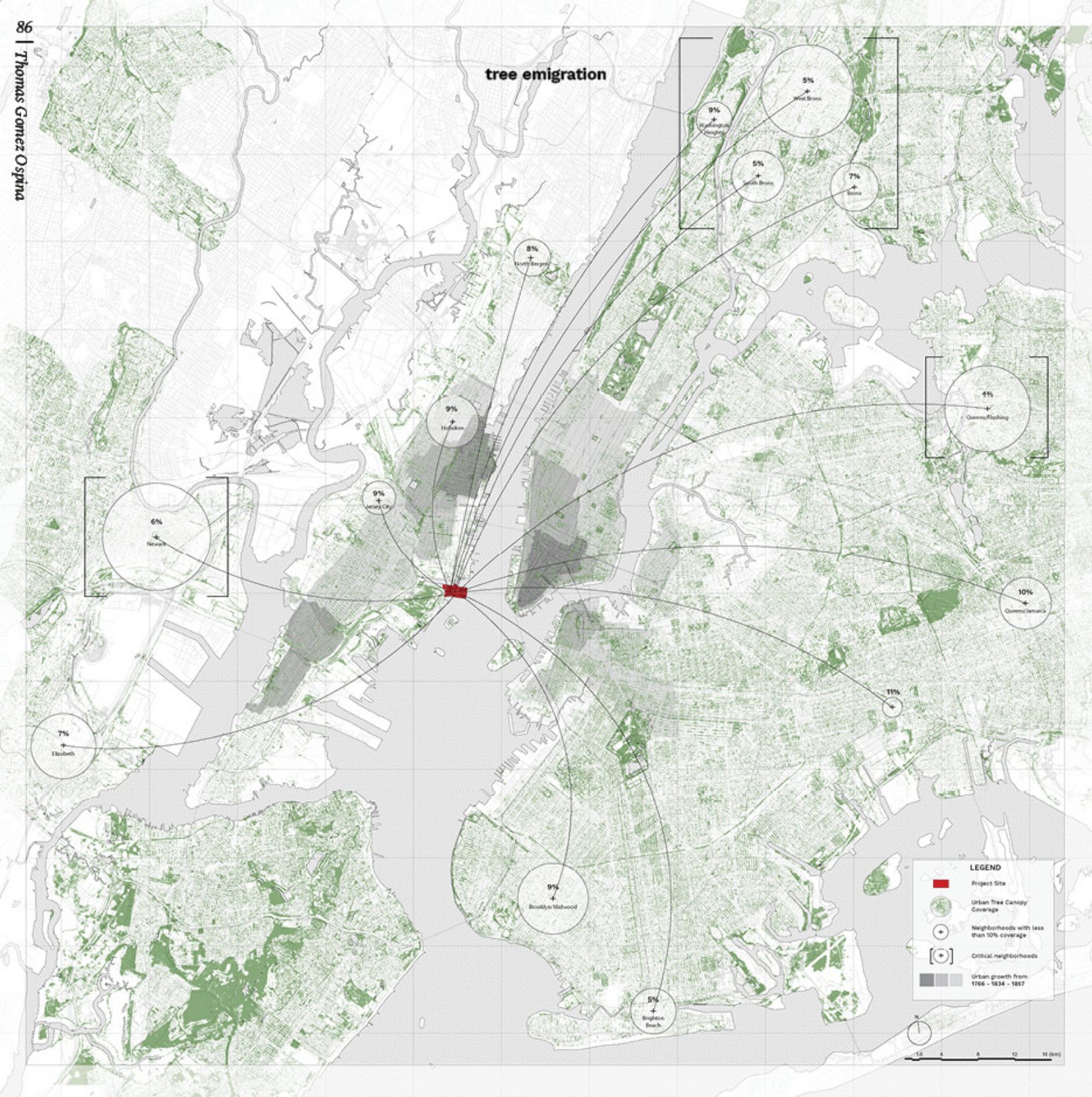
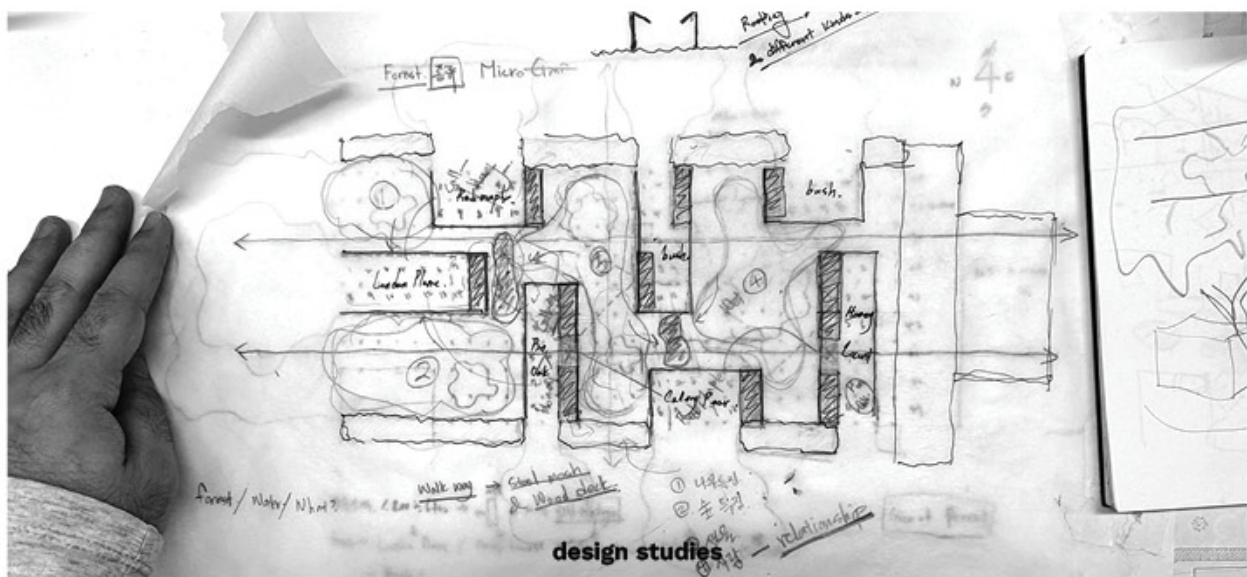
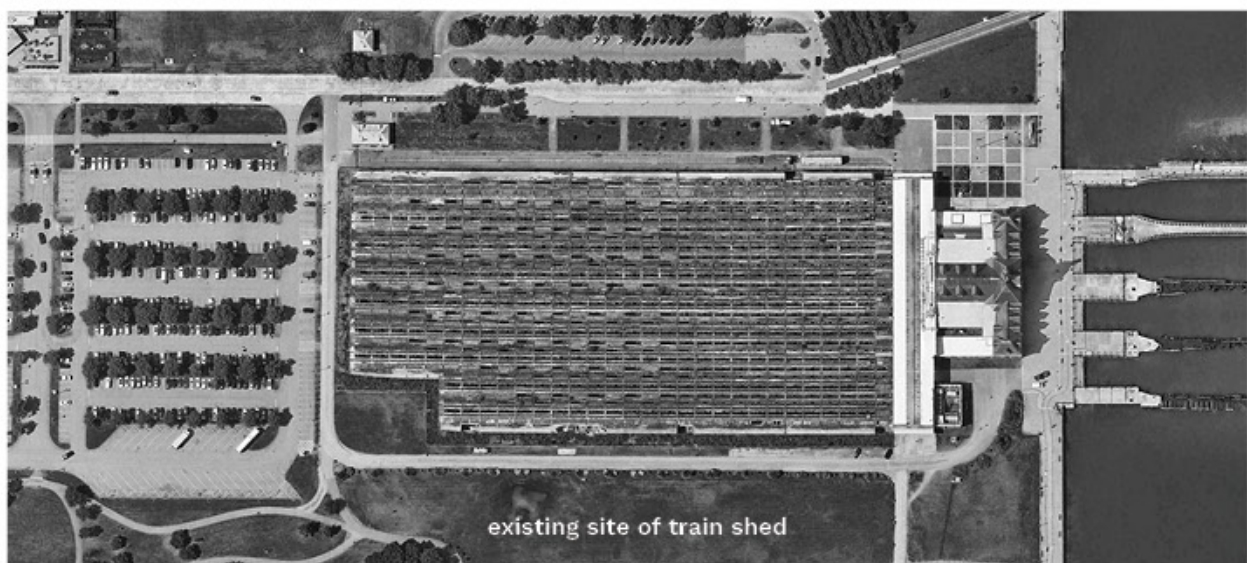
Artificial Forest



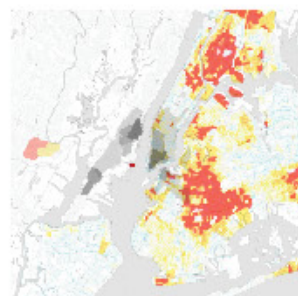
Perimeter can adapt/change/

Above the shed, architecture becomes a scaffold for learning and regeneration, where human intention curates the rhythms of forest growth.

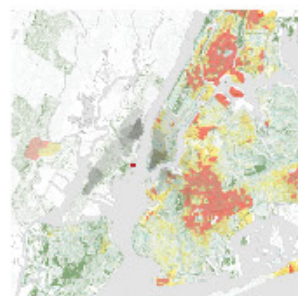
Below the shed, tree roots quietly rupture the artificial ground, reclaiming the buried history with the continuous growth of the flora and fauna of the site.



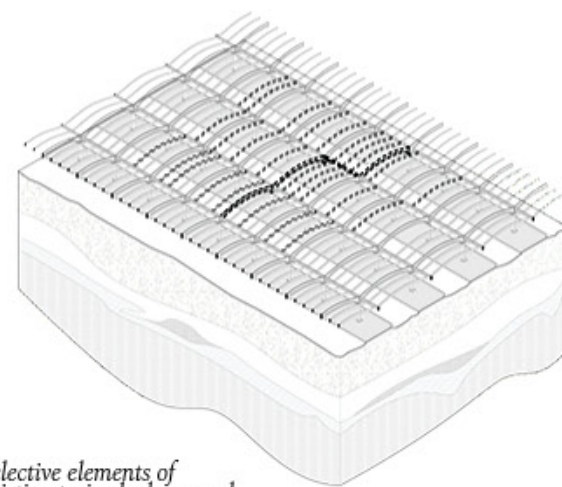
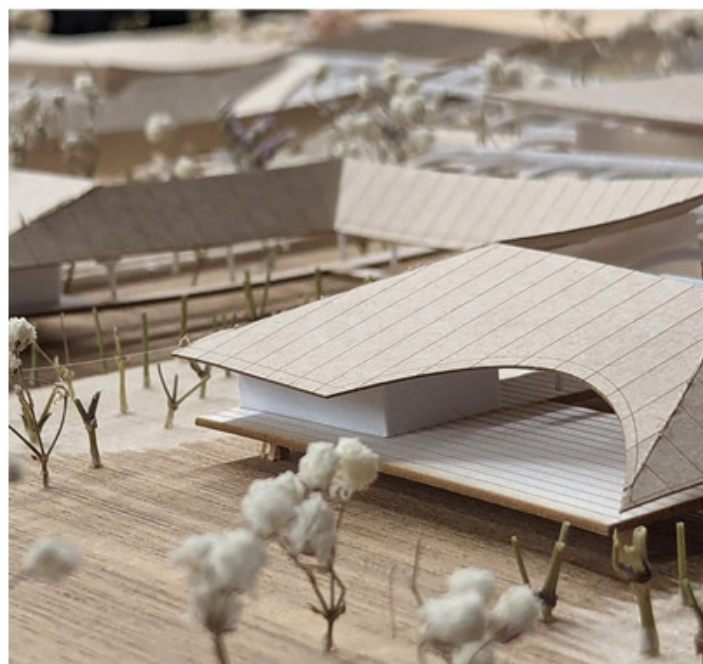
Major historic urban development
1766 - 1834 - 1957



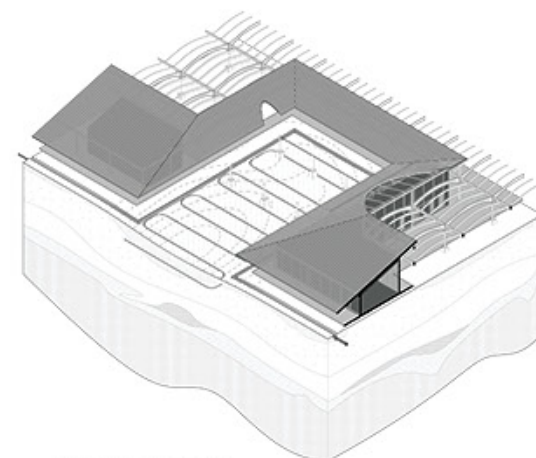
Current heat island risk



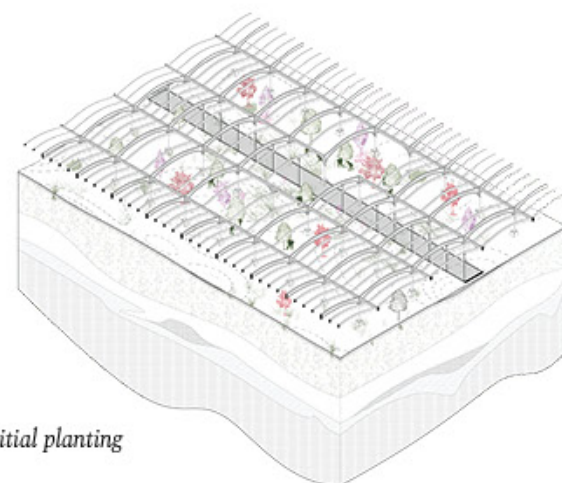
Existing tree canopy coverage overlaid with heat island data



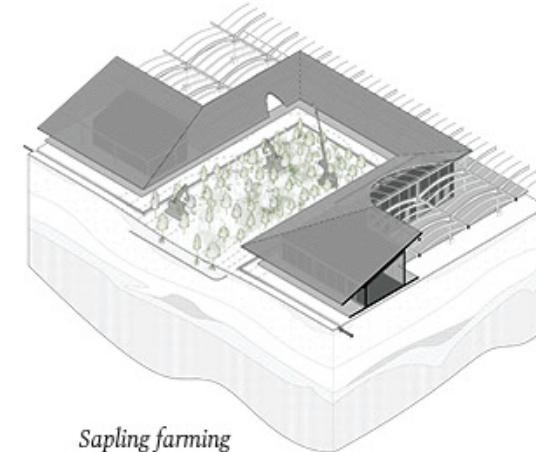
*Selective elements of
existing train shed removal
for trees*



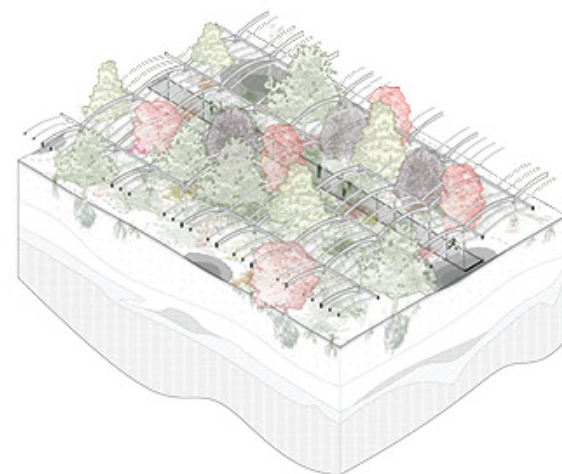
*Water collection &
irrigation*



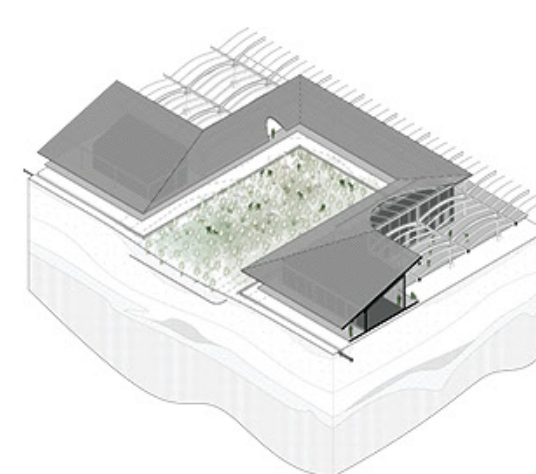
Initial planting



Sapling farming

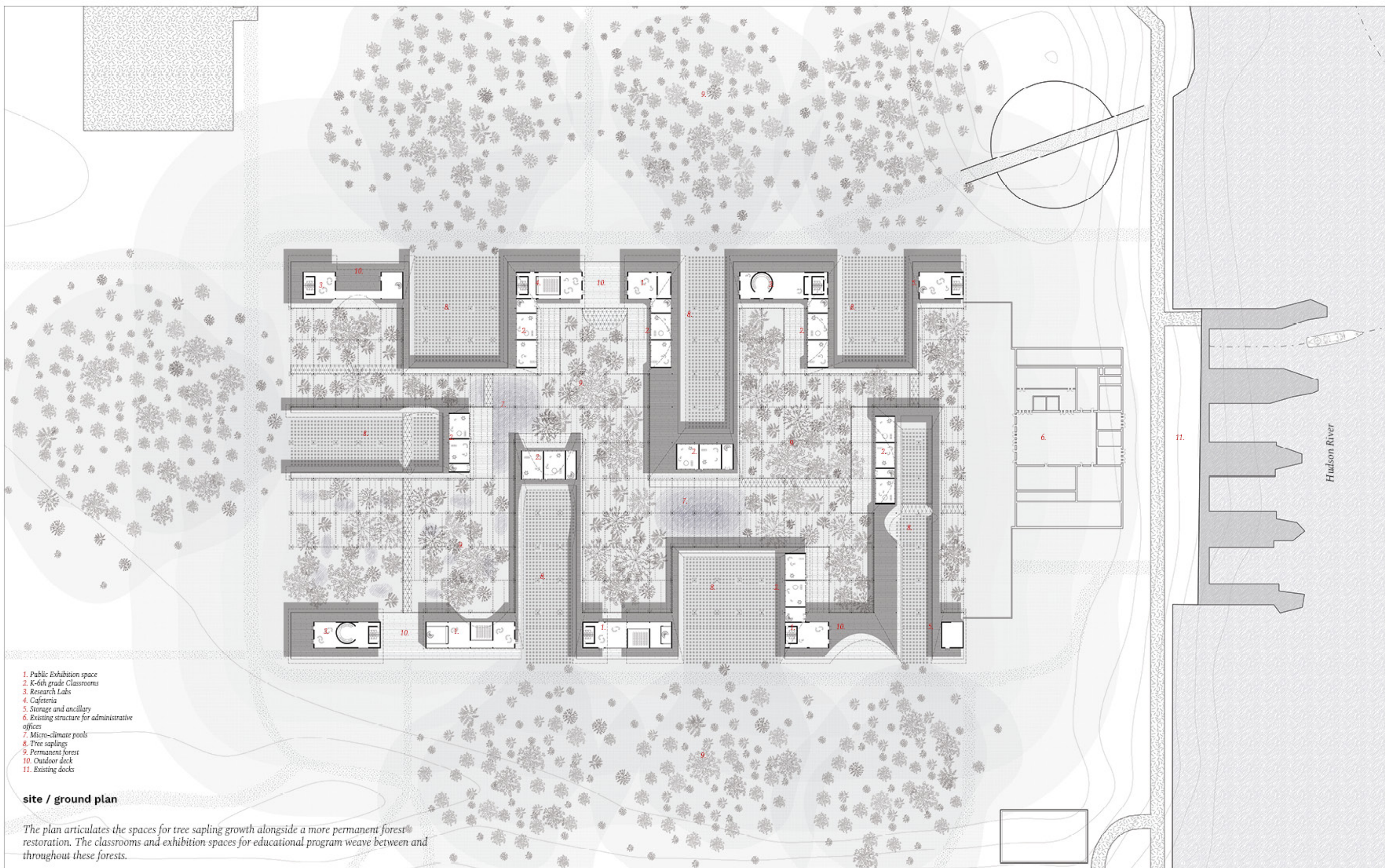


*50 years of diverse forest
growth*



*Sapling harvest for
export*

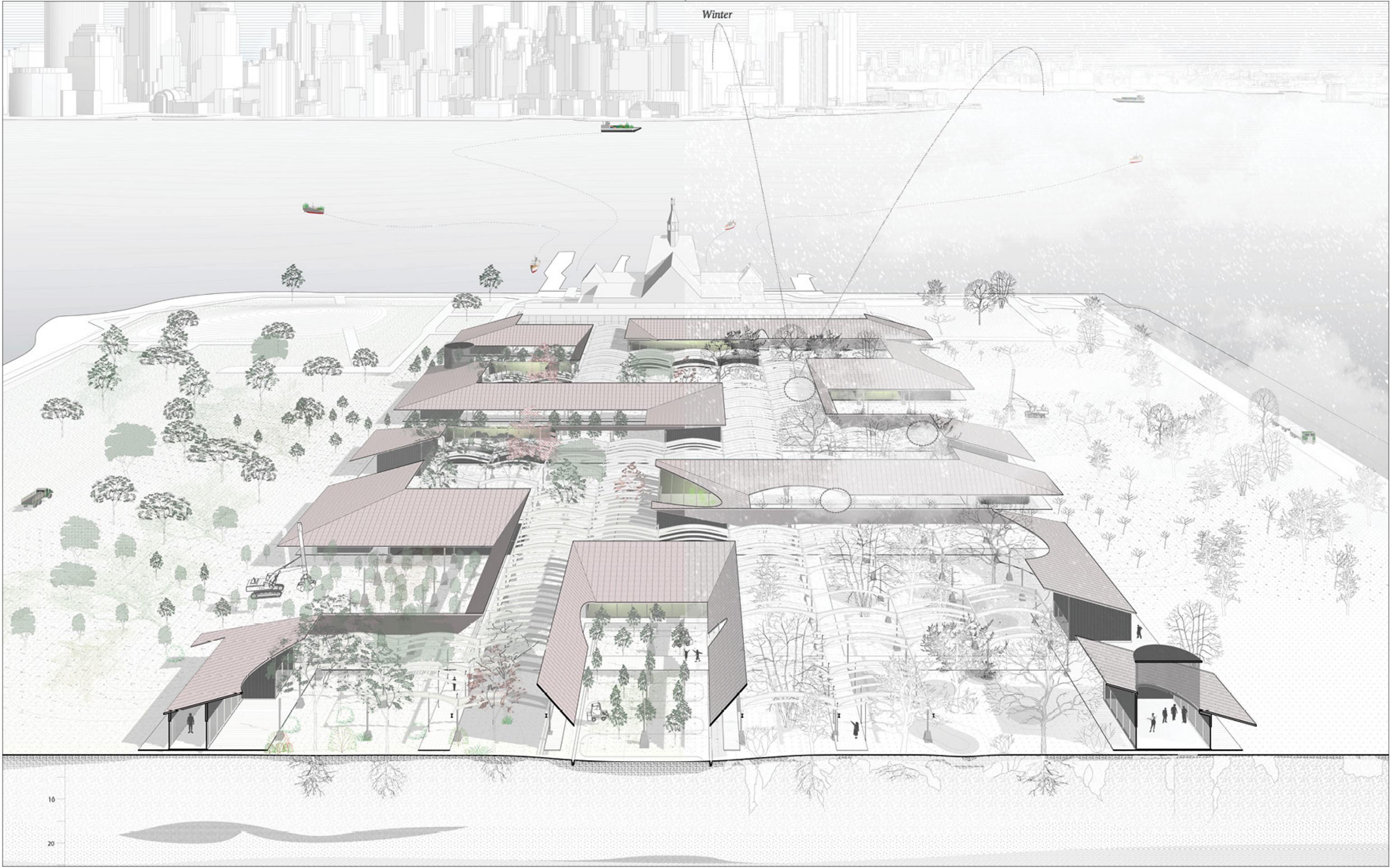
Hudson River

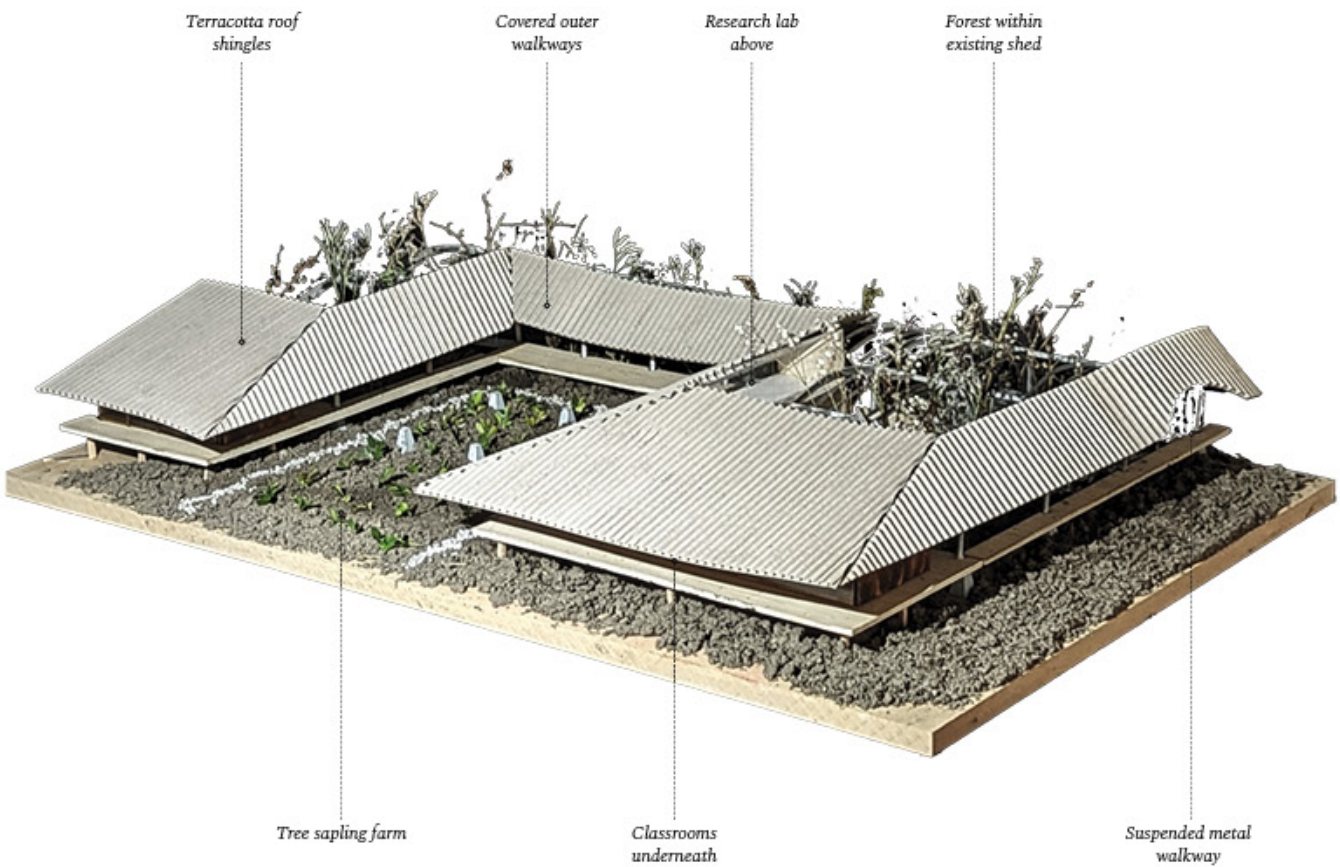


- 1. Public Exhibition space
- 2. K-6th grade Classrooms
- 3. Research Labs
- 4. Cafeteria
- 5. Storage and ancillary
- 6. Existing structure for administrative offices
- 7. Micro-climate pools
- 8. Tree saplings
- 9. Permanent forest
- 10. Outdoor deck
- 11. Existing docks

site / ground plan

The plan articulates the spaces for tree sapling growth alongside a more permanent forest restoration. The classrooms and exhibition spaces for educational program weave between and throughout these forests.





1:100 physical model

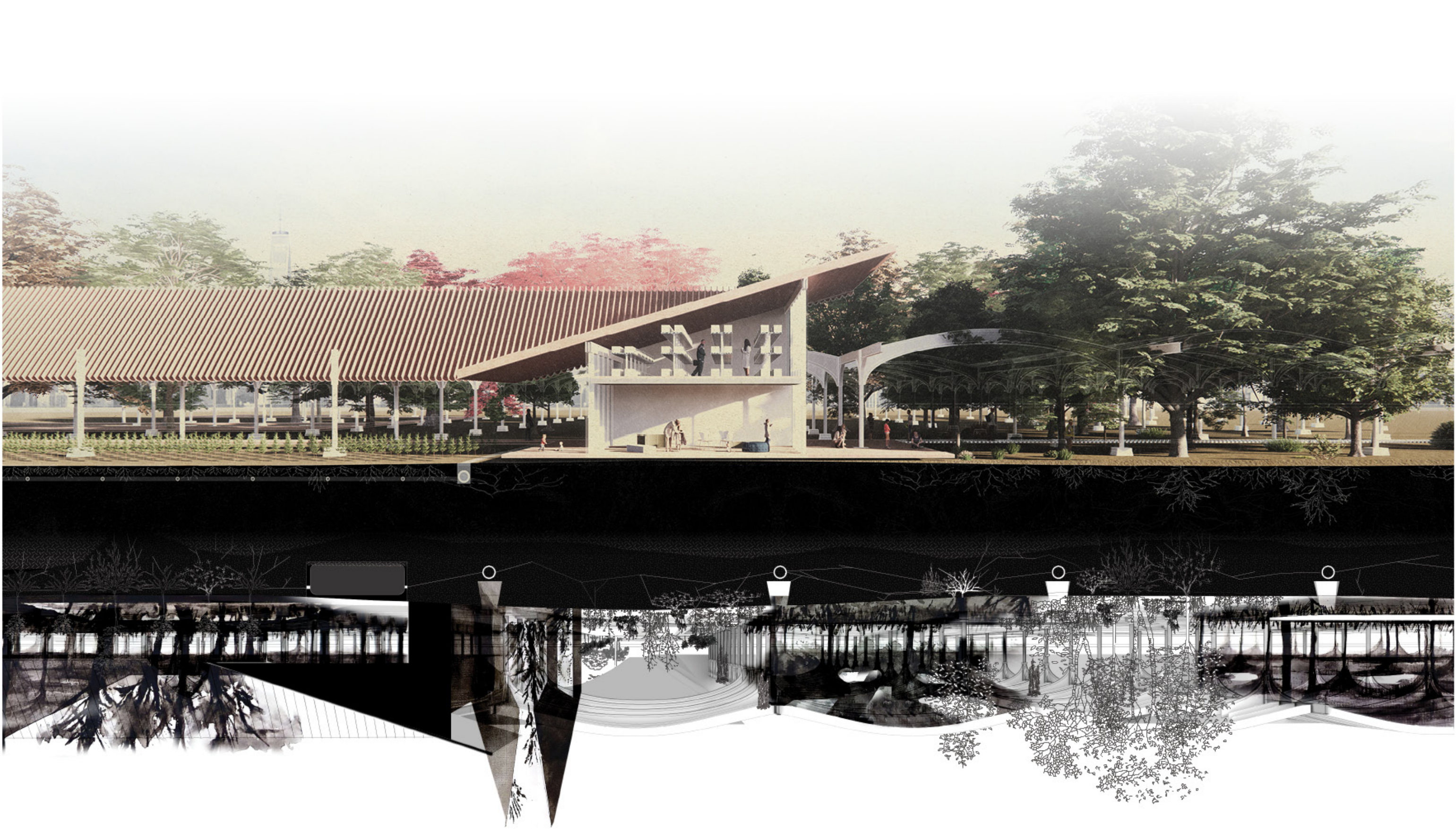
This sectional model chunk highlights the reuse of the existing shed structure to support a new canopy structure that houses classrooms and collects rainwater for tree growth



forest school

The forest schools mediates the experience between the forest, the farm, and the existing shed using light, foliage, structure, and apertures, creating an explorative environment

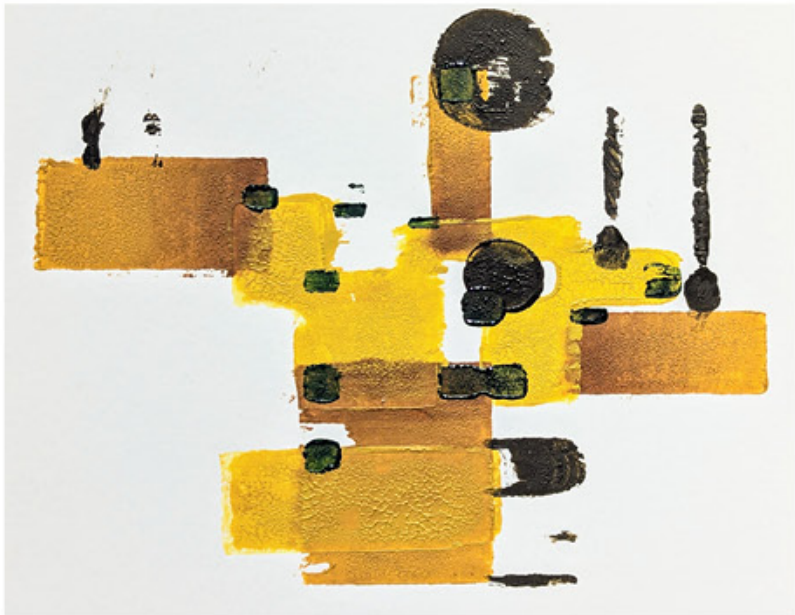




Temporal Sectional Perspective

NATURE, GEOMETRY, & UKIYO-E

spring 2025: Architecture Apropos Art
type: Design Seminar, Individual
instructors: Steven Holl & Dimitra Tsachrelia



Inspired by how Japanese woodblock prints distilled natural forms into abstract geometry, this project investigates the visual and philosophical lineage between ukiyo-e - the Japanese art of woodblock printing - and the development of Frank Lloyd Wright's Organic Architecture. This inquiry focuses especially on the ethos of *Yūgen* - a profound, veiled beauty that lies just beyond articulation - and how it is manifested through compositional clarity, geometric abstraction, and the elimination of the superfluous, particularly through Hokusai and Hiroshige.

The research uncovers how Hiroshige's and Hokusai's geometric reduction of natural forms precedes the geometrical abstraction of cubism and eludes the dominance of the perspectival composition in Western society. In this sense, ukiyo-e reveals a proto-cubist artform that suggests an alternative way of observing nature - one that reveals a profound, cosmic divinity found in geometry. The prints don't merely depict landscapes or cityscapes, but distill them to their essential forms, emphasizing a non-Western approach to geometrical analysis. This visual philosophy is successfully captured by Frank Lloyd Wright both in his own writings on Japanese woodblock printing, as well as in the evolution of his Organic Architecture.

Frank Lloyd Wright often wrote about his pursuit of the "natural structure" or the "inner essence" of form. For him, structure was the organization of parts or elements as they fit into a larger unity - a "vital whole". Similarly, the technique of ukiyo-e itself is contingent on the organization of parts: each carving of the wood block on its own may appear meaningless, but the "vital whole" is revealed in the final composition of multiple prints.



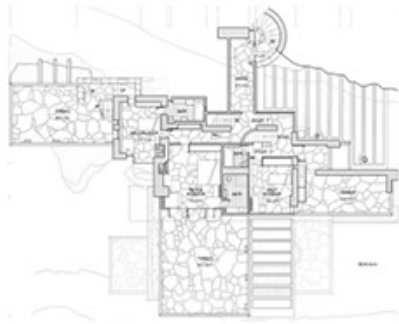
Hiroshige Ukiyo-e (Woodblock Prints)

In my investigation, specific floor plans from Frank Lloyd Wright's architecture were selected after visiting the Avery Archives. These selections were paired up with selected pages from Hokusai's Manga, where Hokusai deeply studied the reduction of natural forms into basic geometries.

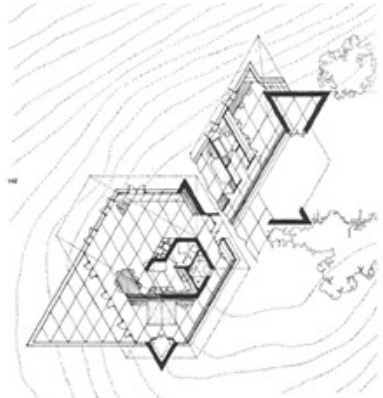
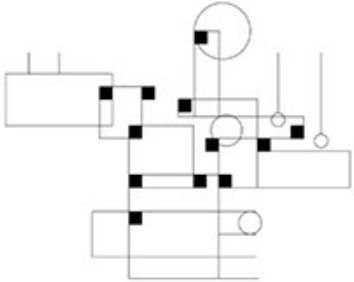


Excerpts from Hokusai Manga: Ryakuga haya-oshie 略画早指南, Vol. 1 - How complex forms are reduced to simple geometry, 1812

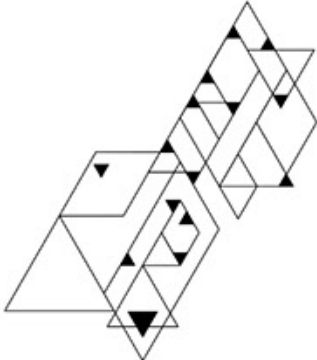
Following Hokusai's technique as a guide, the floor plans were further abstracted geometrically by shape, scale, and repetition. Each of these elements were diagrammed and carved into wood using CNC fabrication. Learning from the ukiyo-e process itself, these carved woodblocks were painted with oils of a natural palette that referenced Frank Lloyd Wright's materiality and the color palette of Hokusai and Hiroshige's prints. Finally, a new composition was created through the stamping of the prints, revealing a new formal and geometric interpretation of the selected architecture - one that eliminates the clutter of the insignificant to reveal the essential idea.



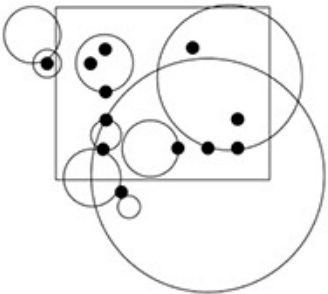
Fallingwater, 1935



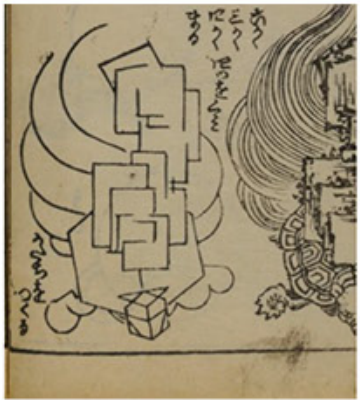
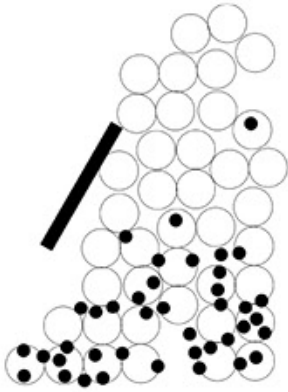
Boomer House, Phoenix, AZ, 1953



Jester House, Phoenix, AZ, 1938



Galesbury Country Homes 1947



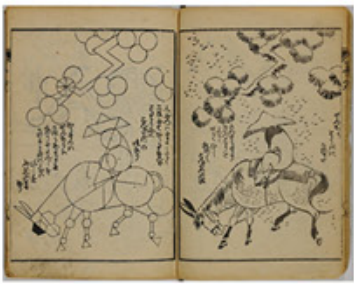
From Hokusai's Ryakuga haya-oshie Vol. 1



Costumed Performed, 1812
From Hokusai's Ryakuga haya-oshie Vol. 1



From Hokusai's Ryakuga haya-oshie Vol. 1



Man riding a donkey, 1812
From Hokusai's Ryakuga haya-oshie Vol. 1

Boomer House, Phoenix, AZ, 1953



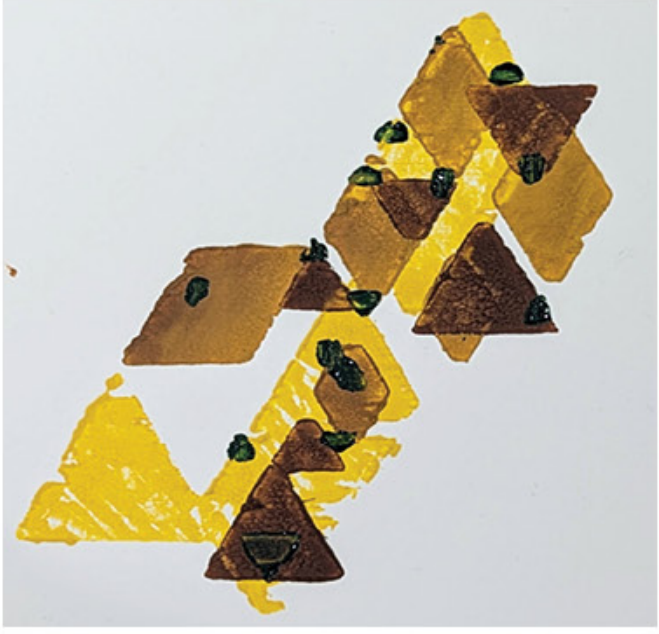
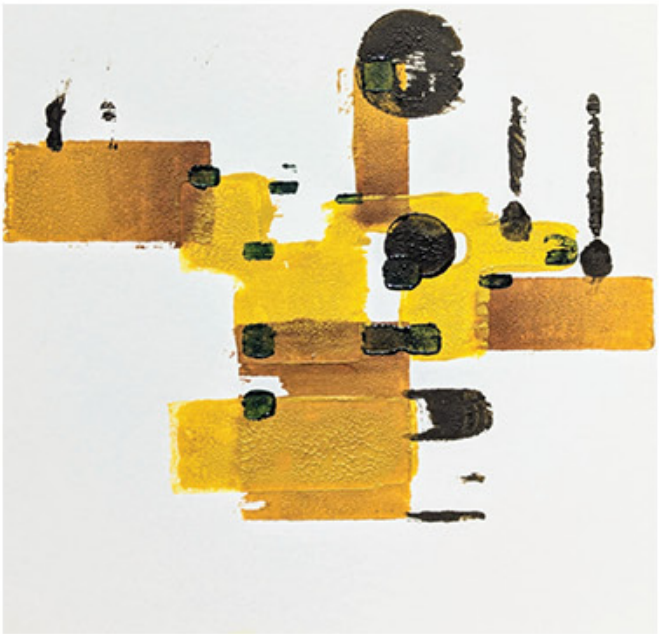
Jester House, Phoenix, AZ, 1938



Fallingwater, 1935



left page (top):
Geometric reduction by
scale, shape, and repetition
left page (bottom):
CNC'd woodblock panels
this page:
Final woodblock prints

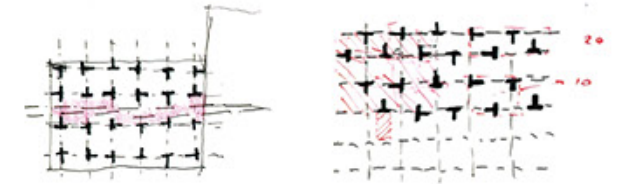




CORE III

UNFINISHED HOUSING

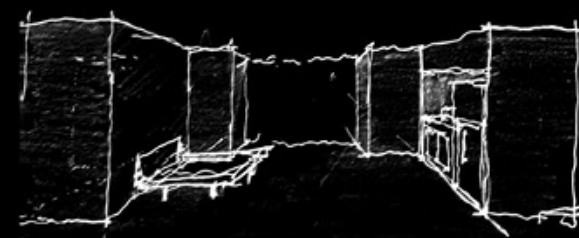
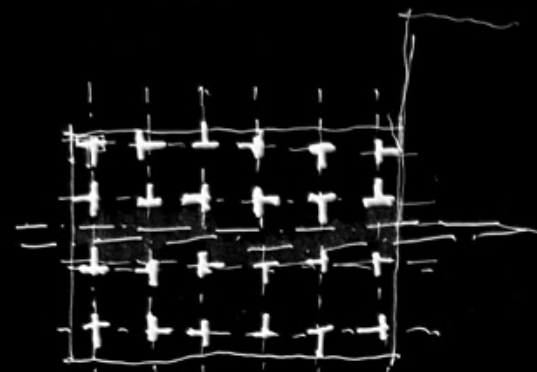
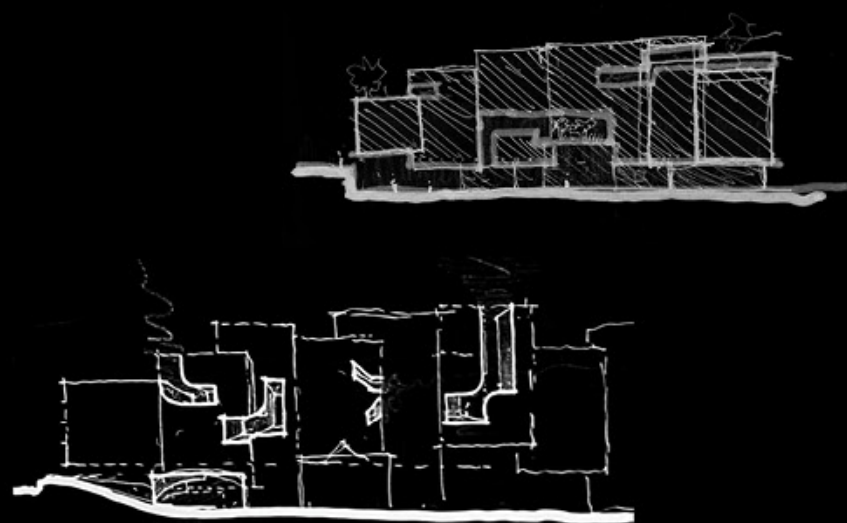
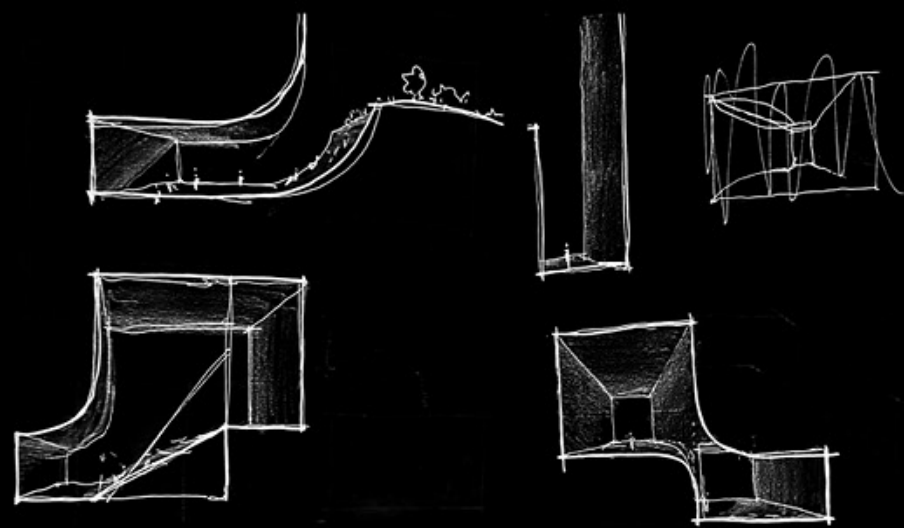
fall 2023: Core III: Housing Studio
type: Studio, Collaborative (María Jesús Amo Soria)
location: West Harlem, New York
critic: Gary Bates



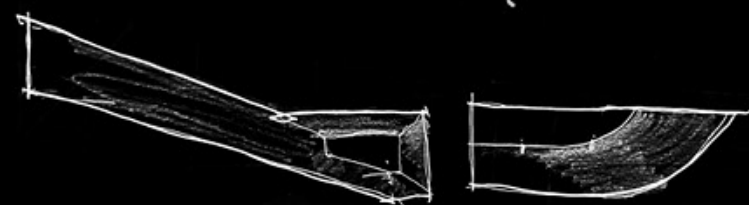
This Housing project explores the infinite possibilities of the “free plan” for a housing scheme that is conceptually “unfinished”. Rather than dictating a unit type, a family type, or a room type, this project proposes a housing scheme that is constantly evolving, adapting, and growing with its inhabitants. This is achieved by efficiently organizing the services and structural load of the building into individual T-Shaped mass timber cores which are scattered across in plan. The dwelling thus occurs in the spaces in-between these service cores, where walls can come up just as easily as they come down.

This proposal challenges the conventional static housing model. The plan can be easily rearranged for multi-family affordable housing, student housing, transitional housing, market-rate housing, and more models. The prefabricated assembly allows for further vertical expansion in the future if needed, with pockets of shared amenity space arranged throughout the building’s massing.

The building’s massing gradually lifts to introduce a public promenade at street level. Here, the existing bus depot garage is partially repurposed for local market and local commerce, whilst new recreational and community spaces are designed on the ground floor to embrace the vibrant life of the neighborhood.



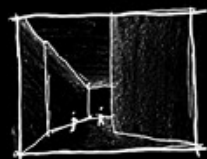
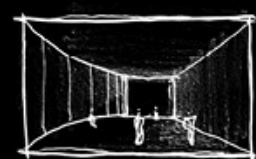
★ Dissociate space from function
vs. Efficiency of function?



↳ Owning vs not owning
↳ What is the financial system
for growing family?

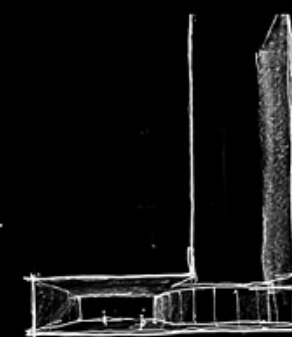
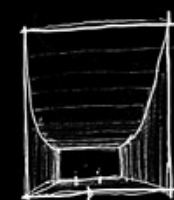
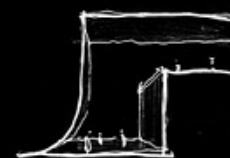
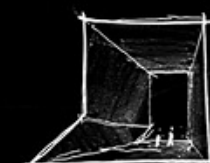
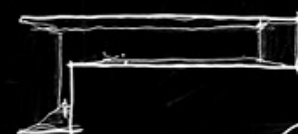
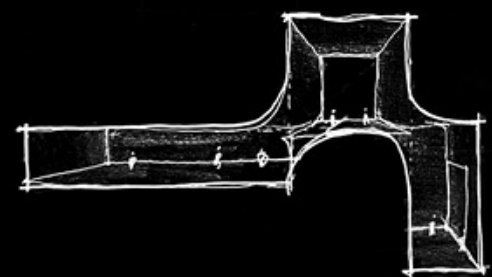
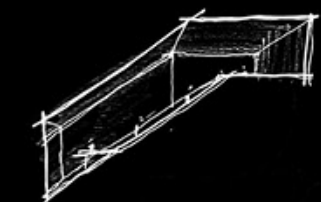
Housing as unfinished project

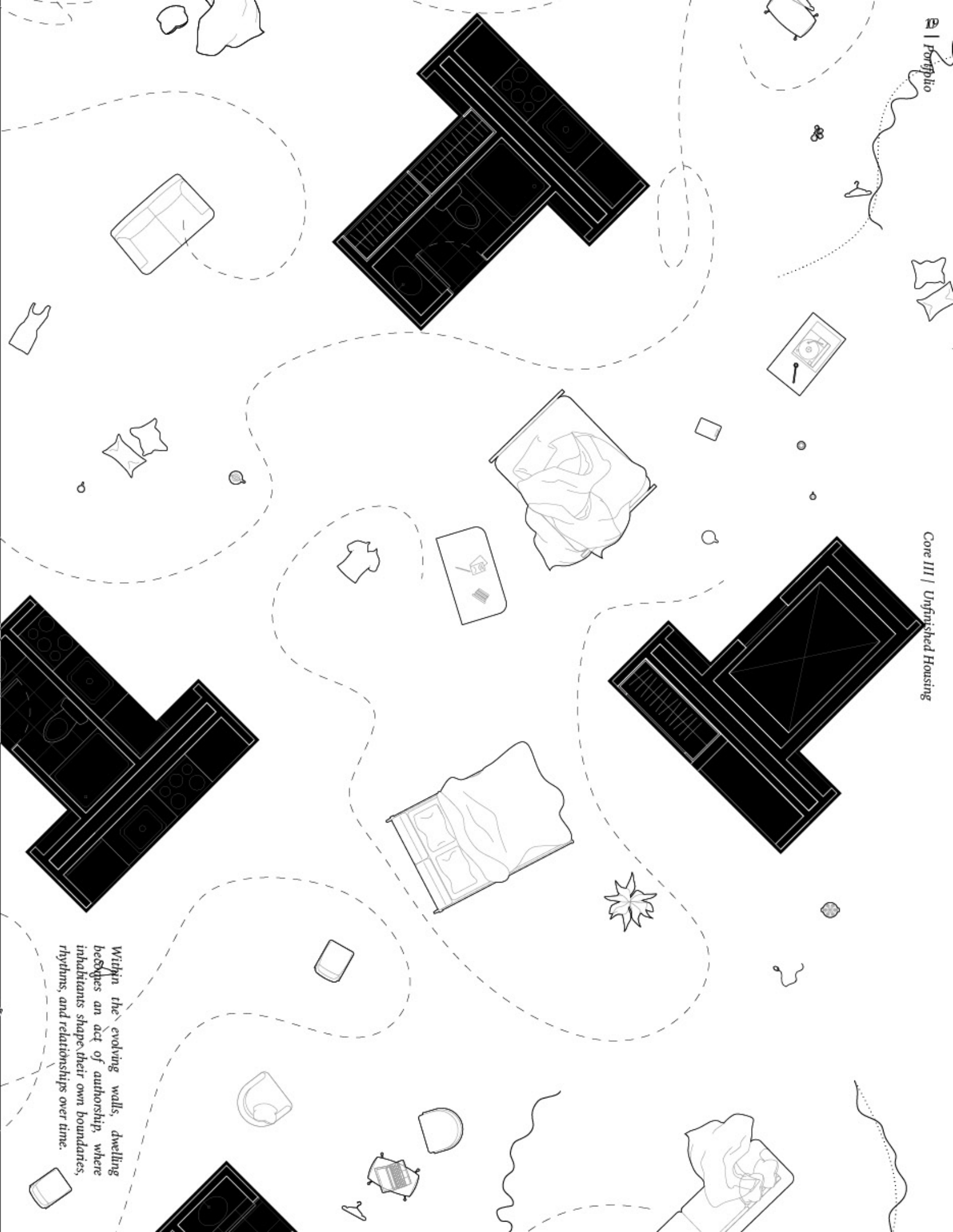
- Operable Window!
↳ Proper glass (50mm, hinged window)



- Rich Guy buys a floor

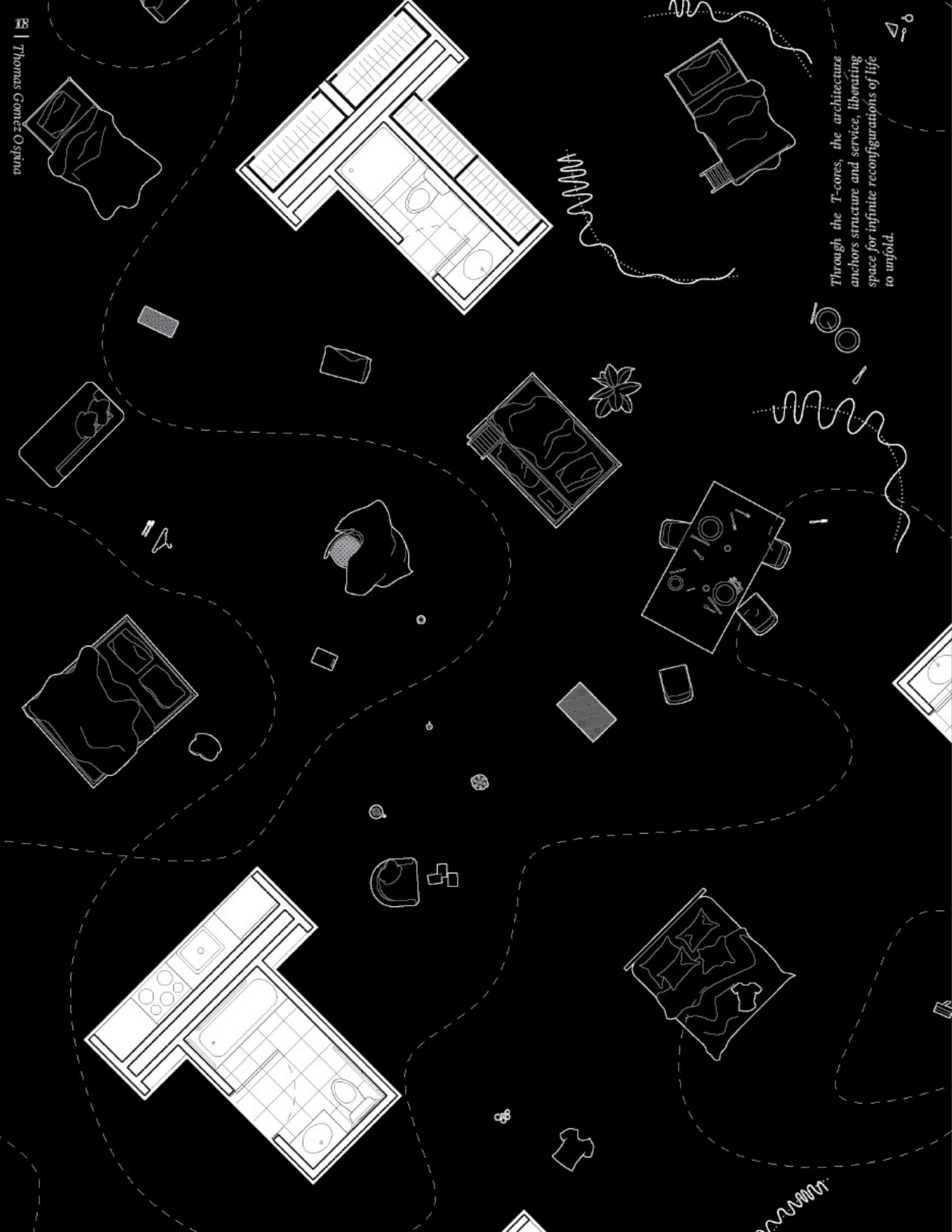
- careful with Tyranny of walls





Within the evolving walls, dwelling becomes an act of authorship, where inhabitants shape their own boundaries, rhythms, and relationships over time.

Through the T-cores, the architecture anchors structure and service, liberating space for infinite reconfigurations of life to unfold.



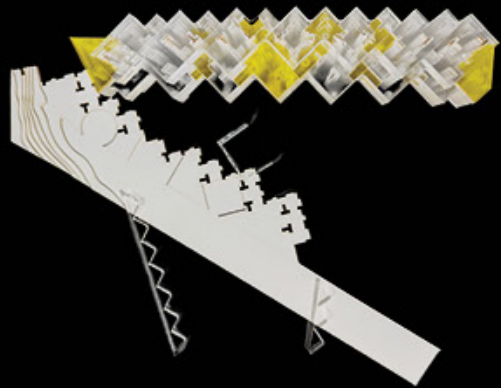
study models



Early massing model of communal spaces vs private spaces



Communal spaces linked across building section



Final massing model with 45-degree rotated grid and communal programs (yellow) dis-

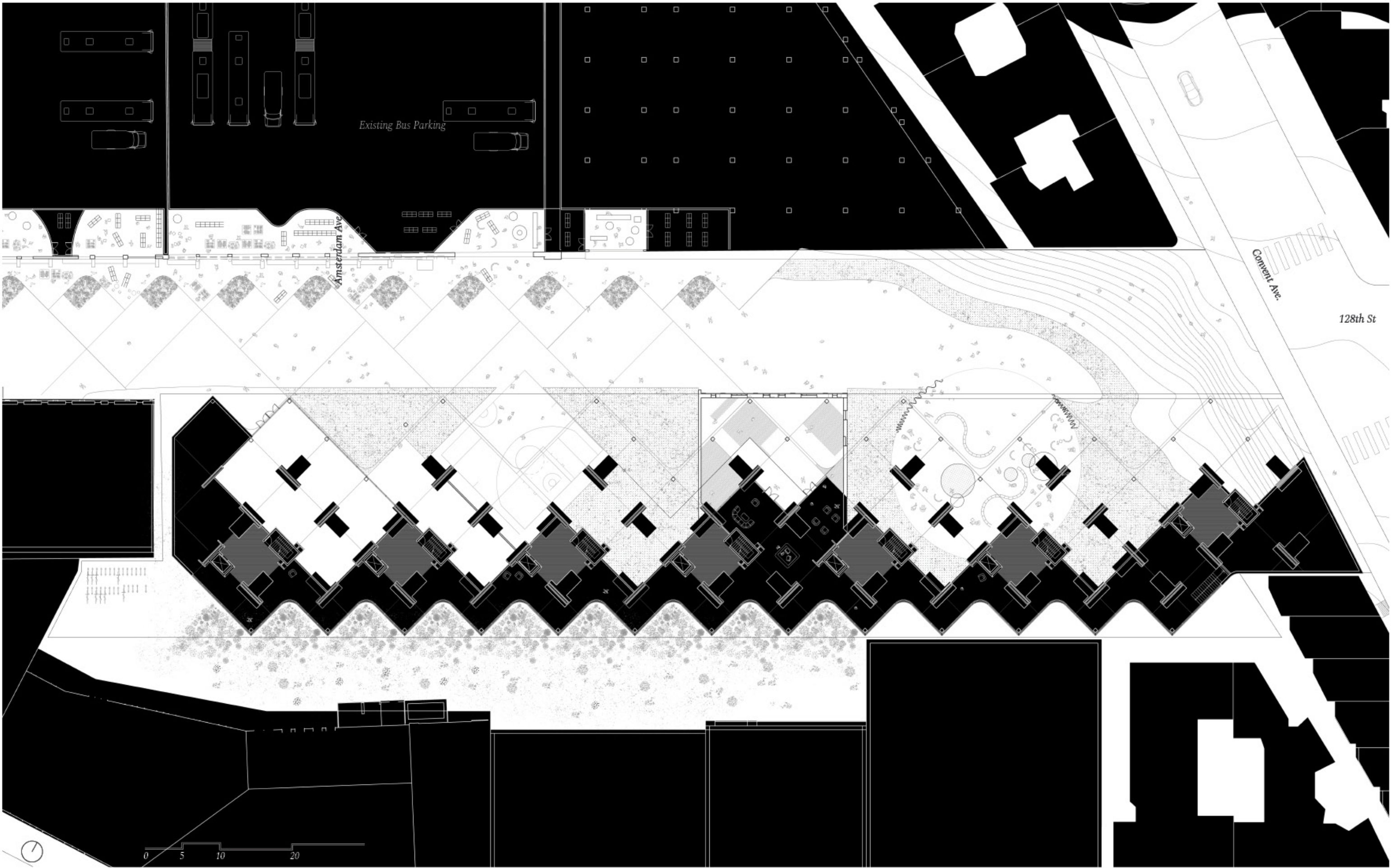


Existing brick building as a forecourt

Athletic court

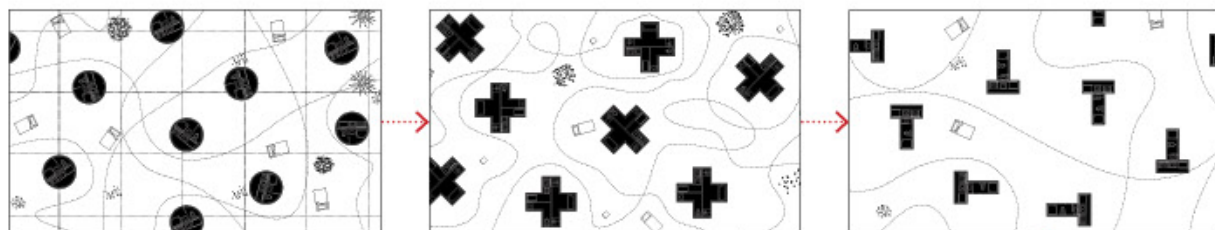
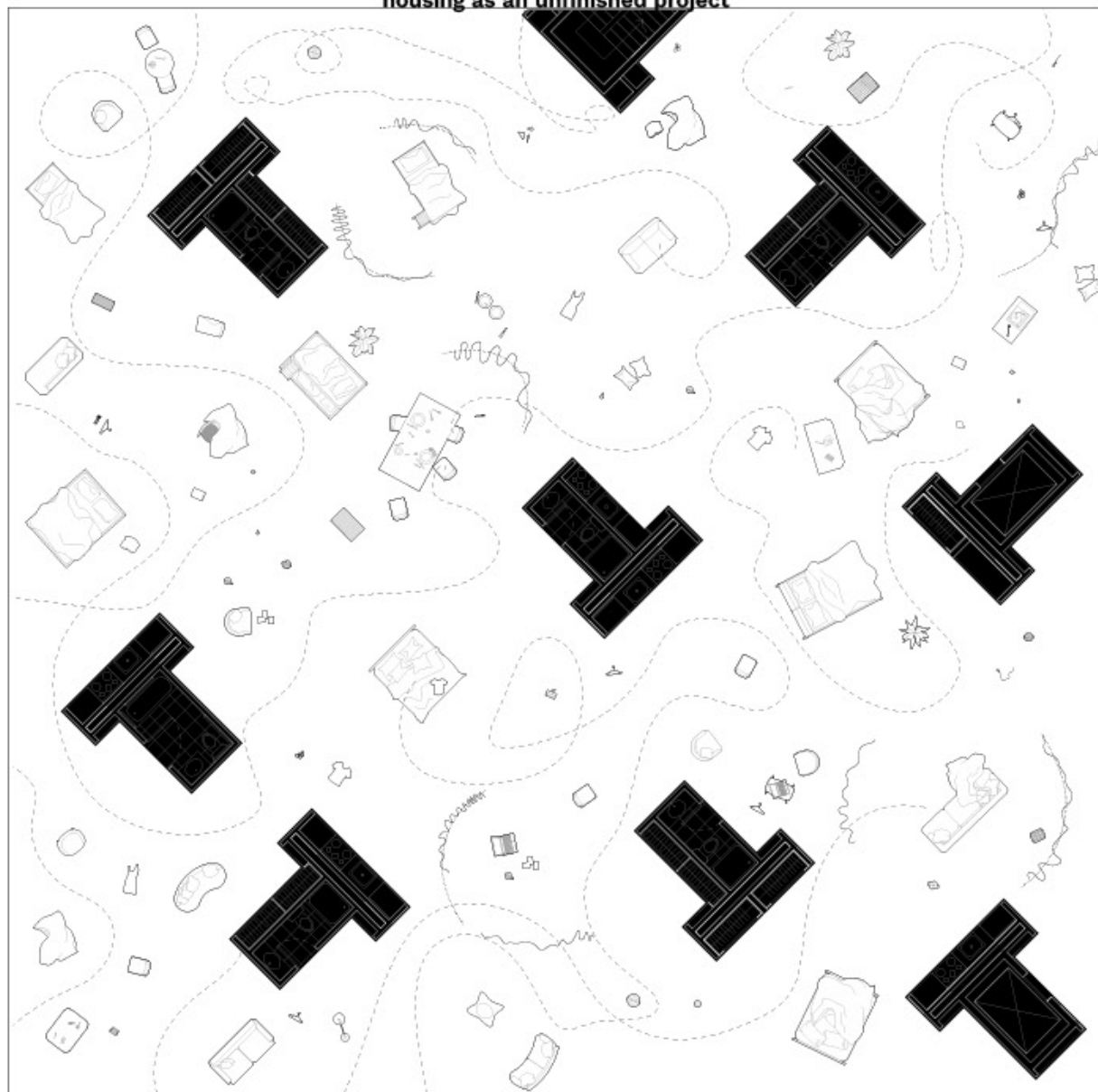
Cafe and retail

Existing commercial office spaces

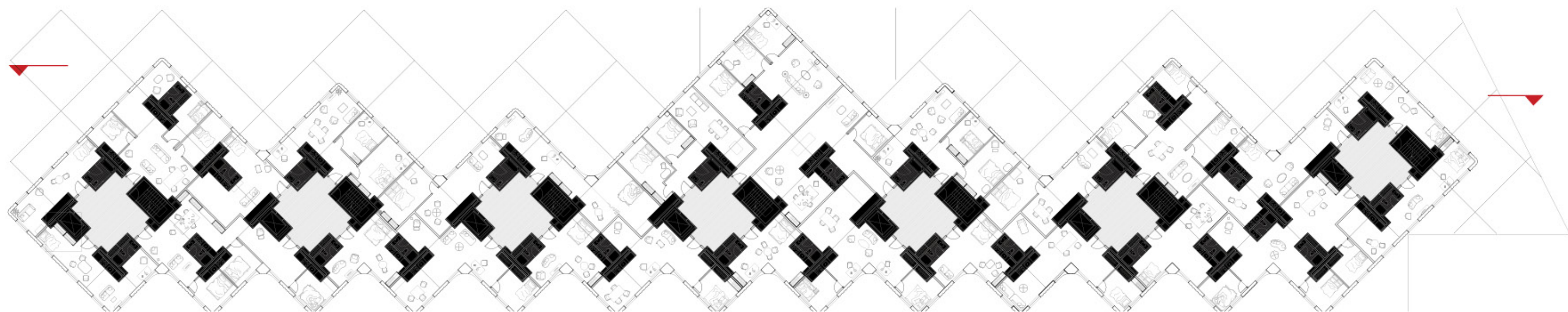




housing as an unfinished project



This project strives to create a housing scheme that is constantly evolving, adapting, and growing with its inhabitants. This is achieved by efficiently organizing the services and structural load of the building into individual T-Shaped cores which are scattered across in plan. The dwelling thus occurs in the spaces in-between these services core, where walls can come up just as easily as they come down.



above: Typical floor plan, level 7

below: Render showing 128th street activation along the north elevation

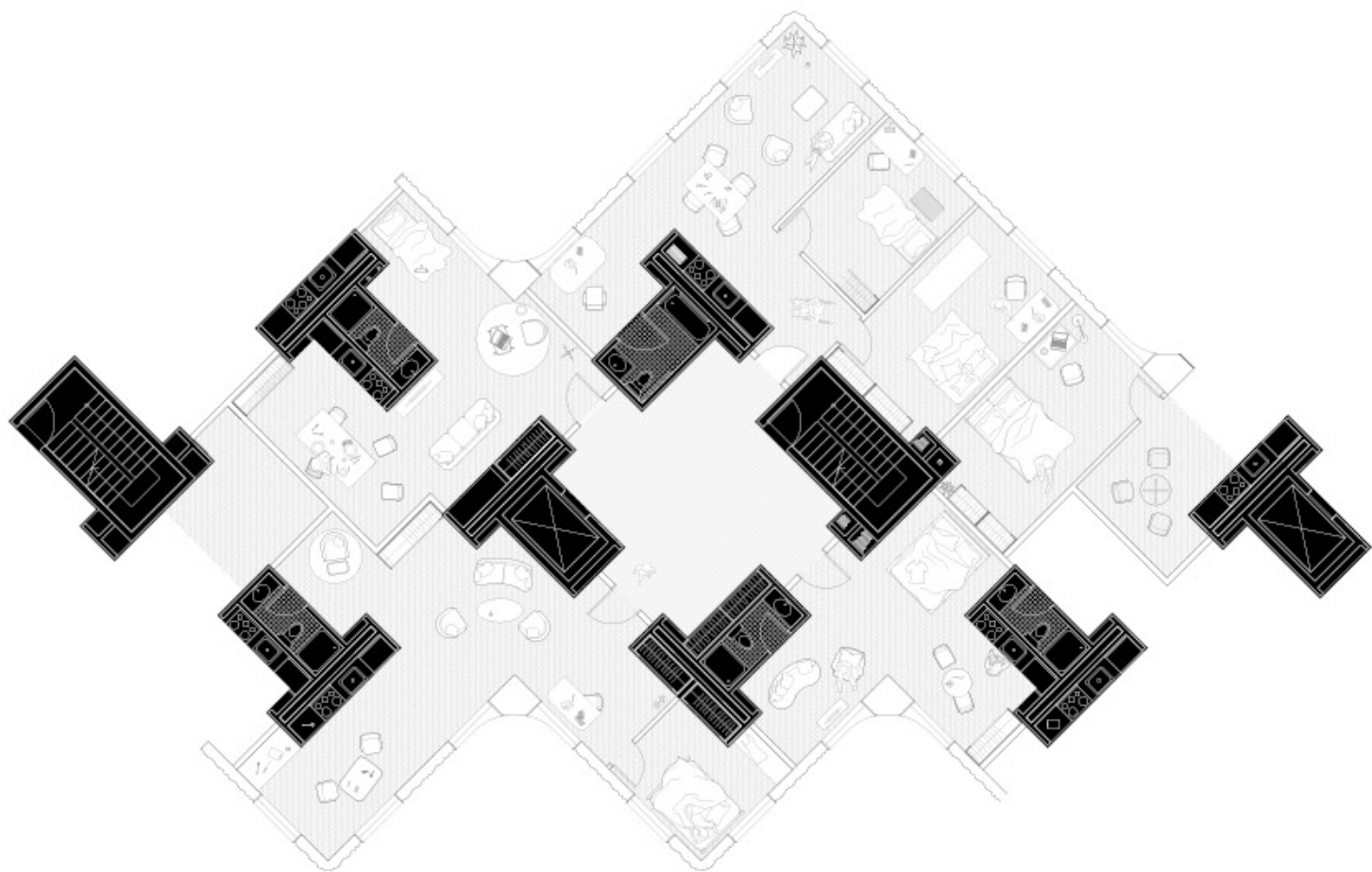
Existing bus garage doors repurposed as market stands for local vendors

128th street is pedestrianized with gardens managed by the community

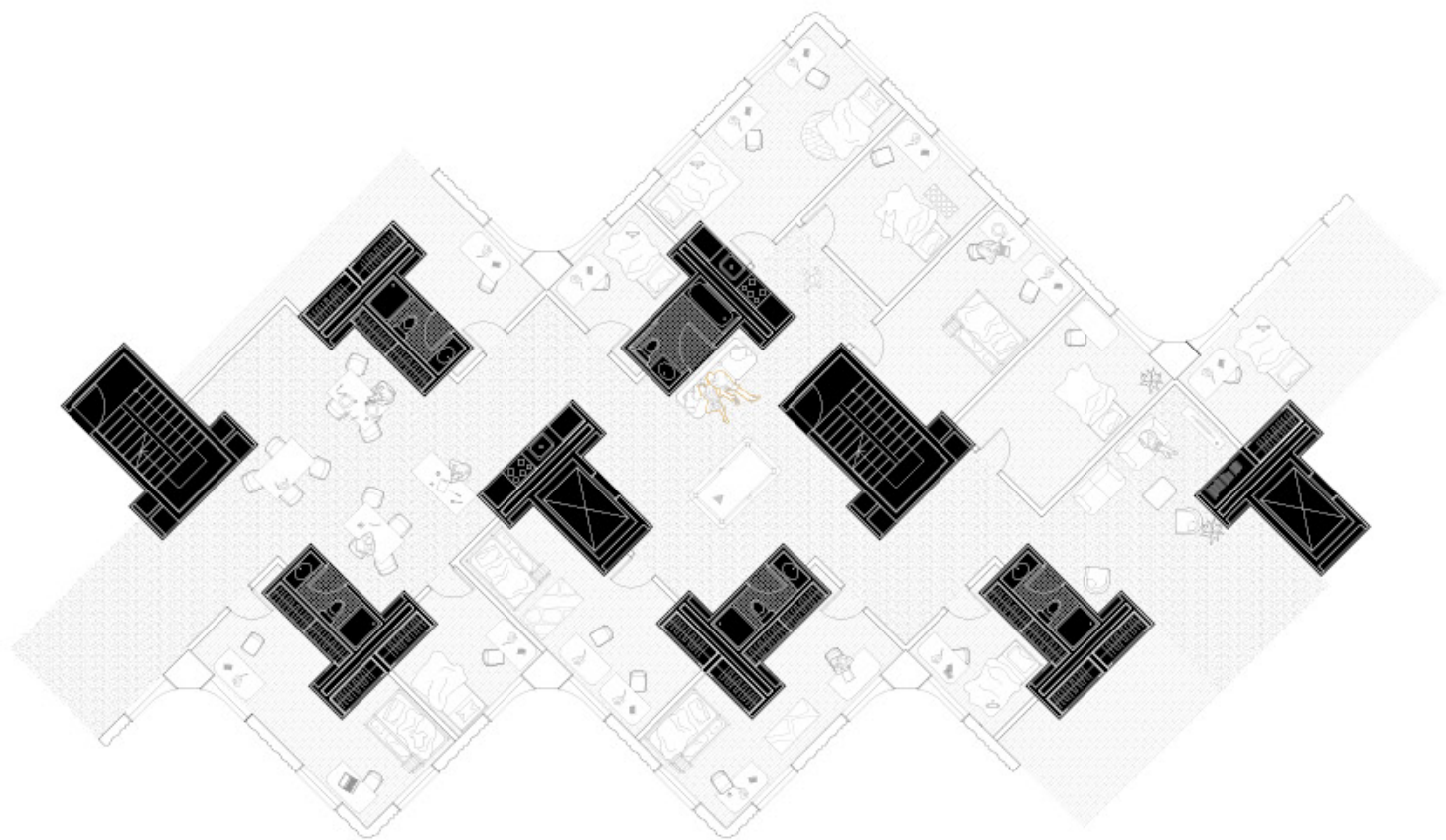
The building's massing is lifted to allow a continuous public arena for sports, culture, and other activities

The housing's communal programs, such as daycare, provide visual connection to the street

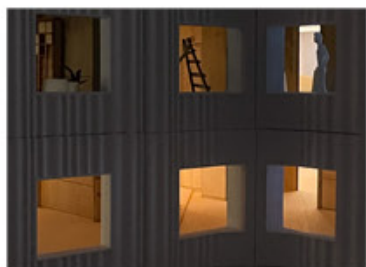


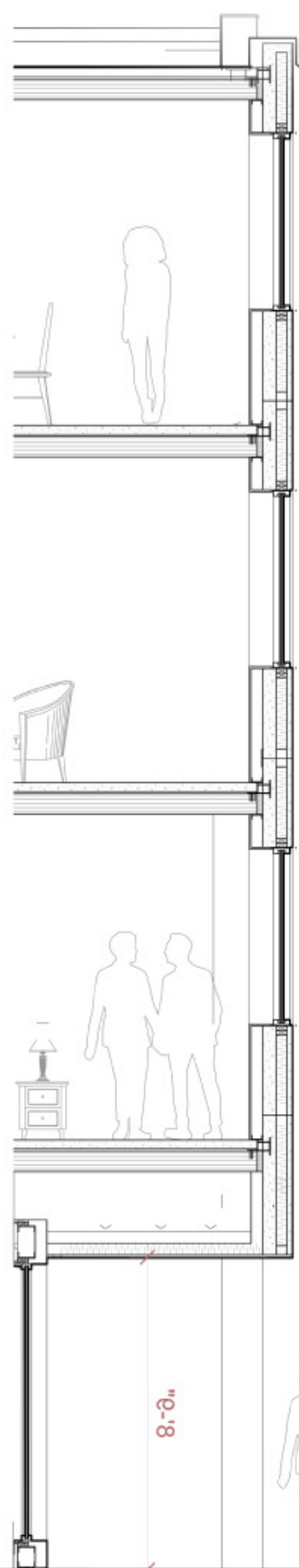


Plan arranged for an affordable housing scheme



Plan arranged for a student housing dwelling



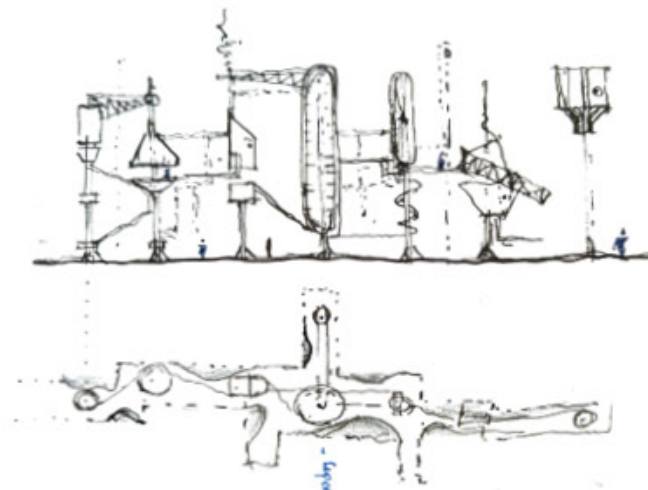


left: Wall section cutting through the precast concrete sandwich panel facade and mass-timber structure of the building
below: Longitudinal section
right (1): 1/8" scale physical model
right (2): Render of south elevation
right (3): Render showing



DIGESTIVE GAP

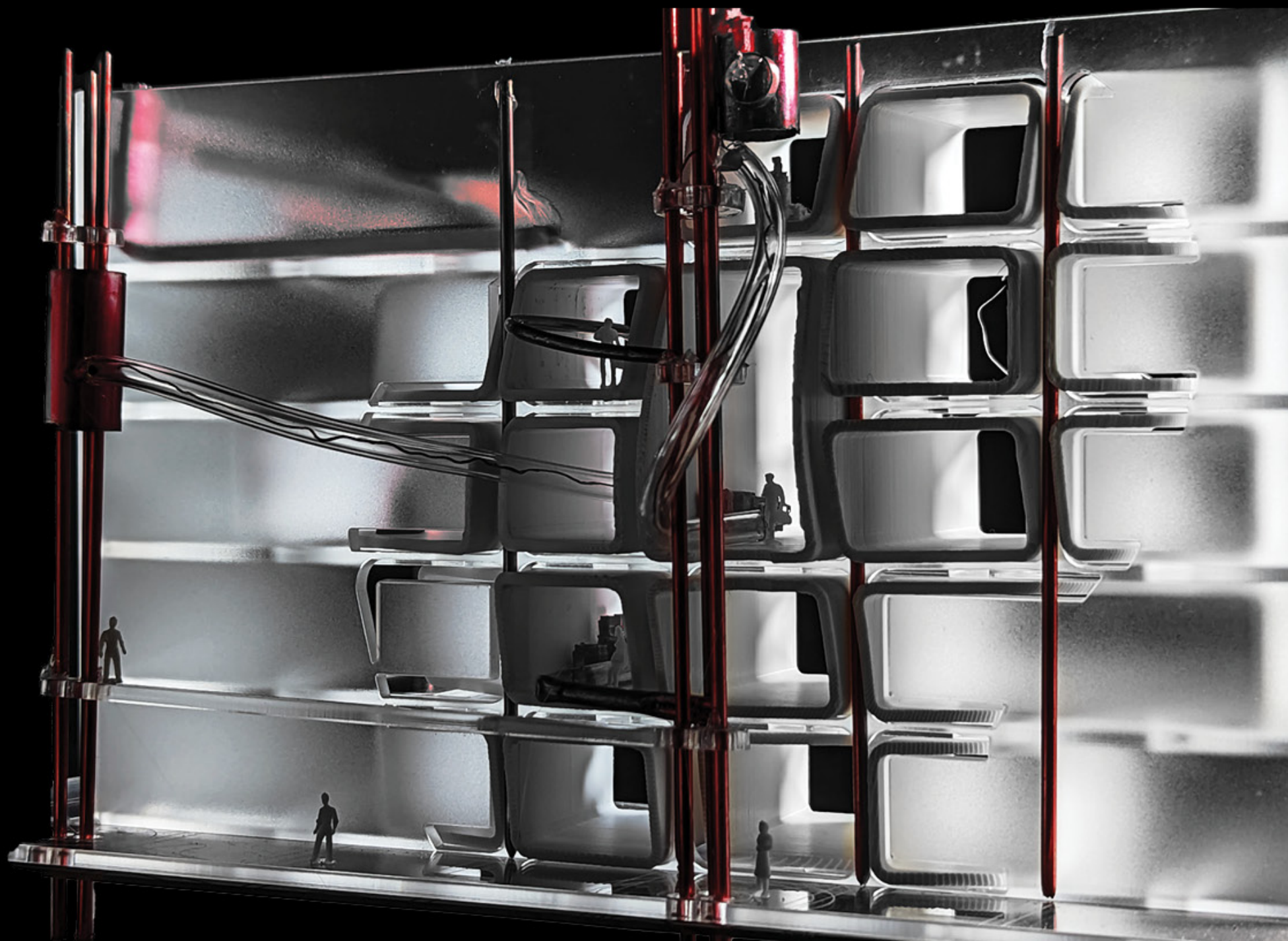
fall 2022: Core I: Broadway Stories
type: Studio, Individual
location: Midtown, Manhattan
critic: Carlyle Fraser

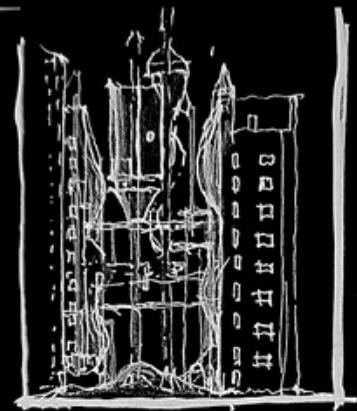


Throughout Midtown Manhattan, the rigid city grid is often interrupted by inconspicuous paths that intersect the blocks which form the grid. Once publicly accessible, these paths now exist merely as liminal spaces between commercial buildings: inaccessible, neglected, and filled with mechanical junk and material waste derived from years of unsustainable building operations. Using these neglected gaps as a host site, this intervention seeks to blur the division between territories of infrastructure and territories for the public. A new system is proposed to reclaim the "gap" in three ways: 1) Revitalizing the gaps as pathways for pedestrian access, 2) Inserting a new infrastructure for localized material recycling of paper, glass, and plastics derived from the buildings, 3) Expressing this infrastructure as a performative experience that invites the public to participate. Visitors can obtain recycled material derived from the buildings on the block, or meander throughout the intervention and gain insight into the various processes and machinery required for material sorting and repurposing. As a proposed network of revitalized gaps throughout the city, the intervention reconsiders the relationship between public life and the infrastructure that sustains the life of New York City.

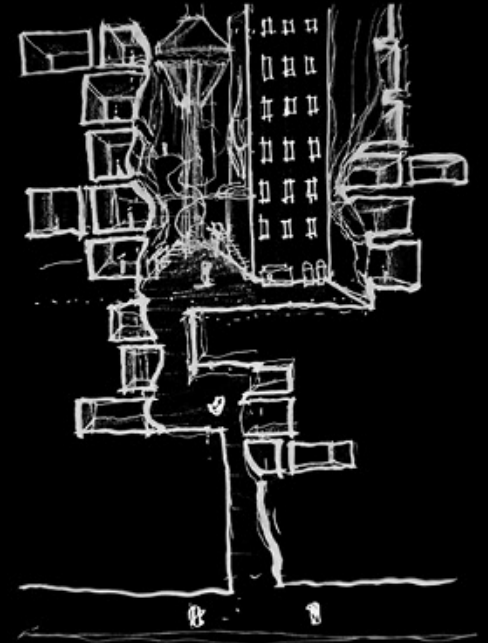
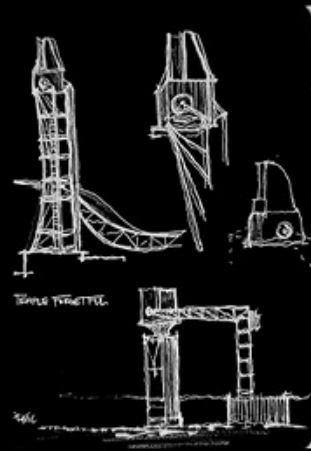
In a city where density leaves little room for public reprieve, these overlooked interstitial spaces offer a rare opportunity for reclaiming agency. By transforming infrastructural voids into accessible, programmable zones, this project challenges the privatization of urban ground and invites a re-imagining of public space. These gaps, once residual and restricted, become stages for collective presence and participation through spaces where residents can reclaim agency through informal gatherings, impromptu performances, neighborhood exchanges, or moments of pause. In doing so, the project proposes a subtle but powerful return of urban rituals to the people, carved not from grand civic gestures, but from the very cracks of the city itself.

CORE I

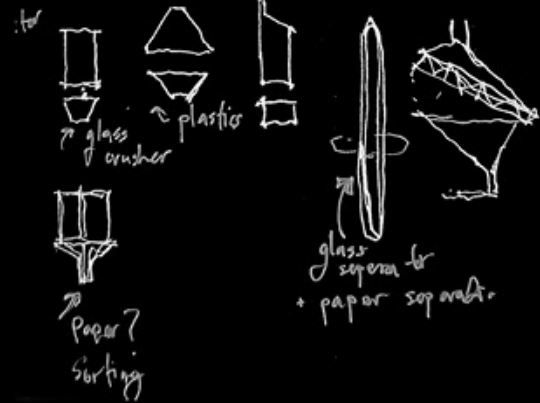




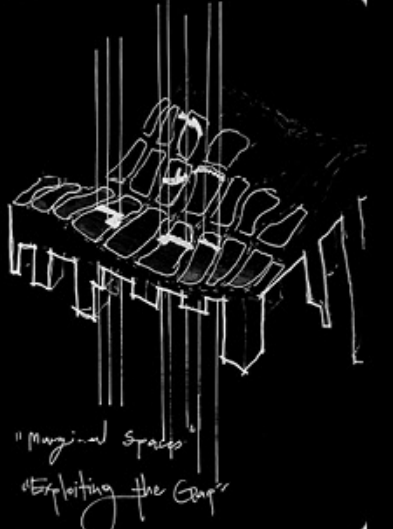
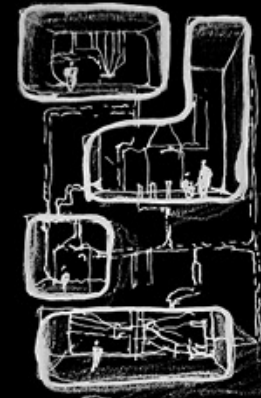
- plastic
- glass
- metal
- textile
- paper
- food/organic



Expose/Demystify the process



(Parasite) extracts resources and re-distributes



Text | Argument |

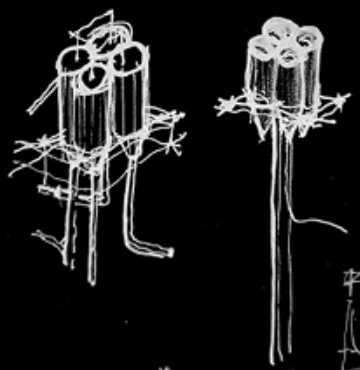
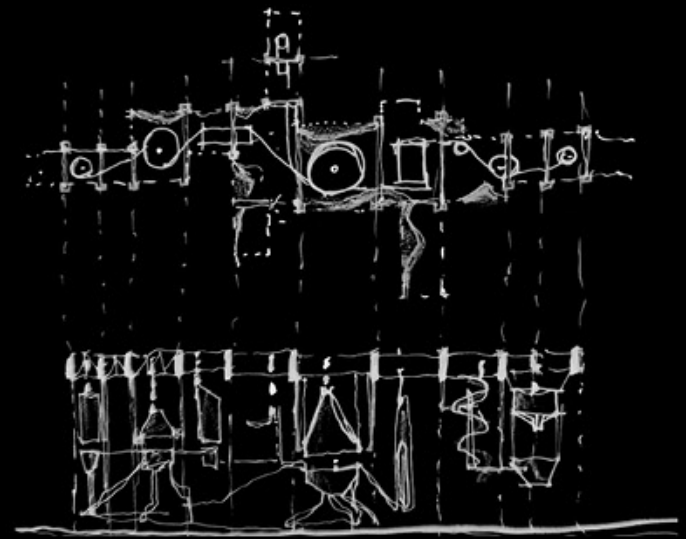
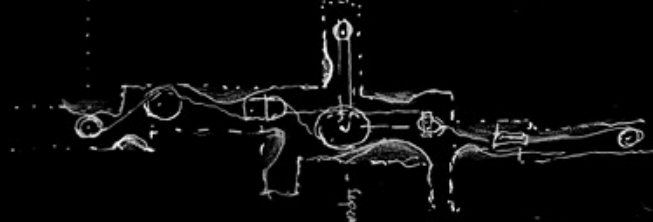
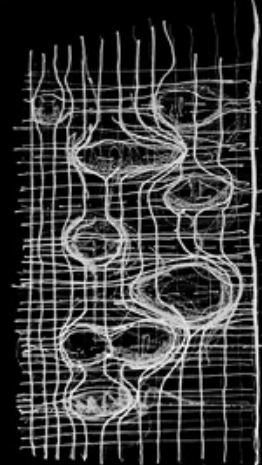
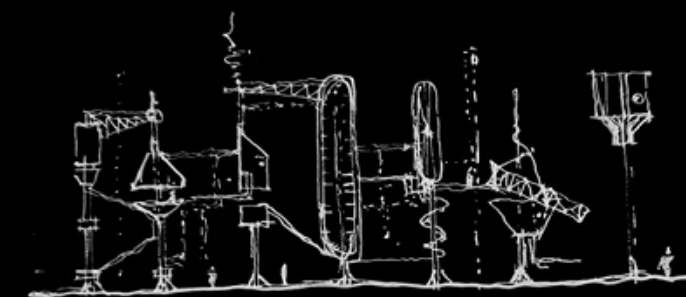
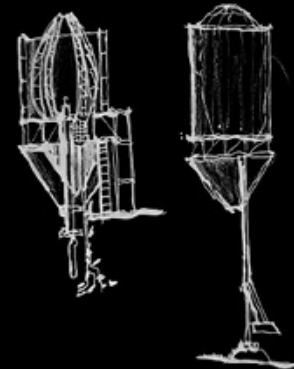


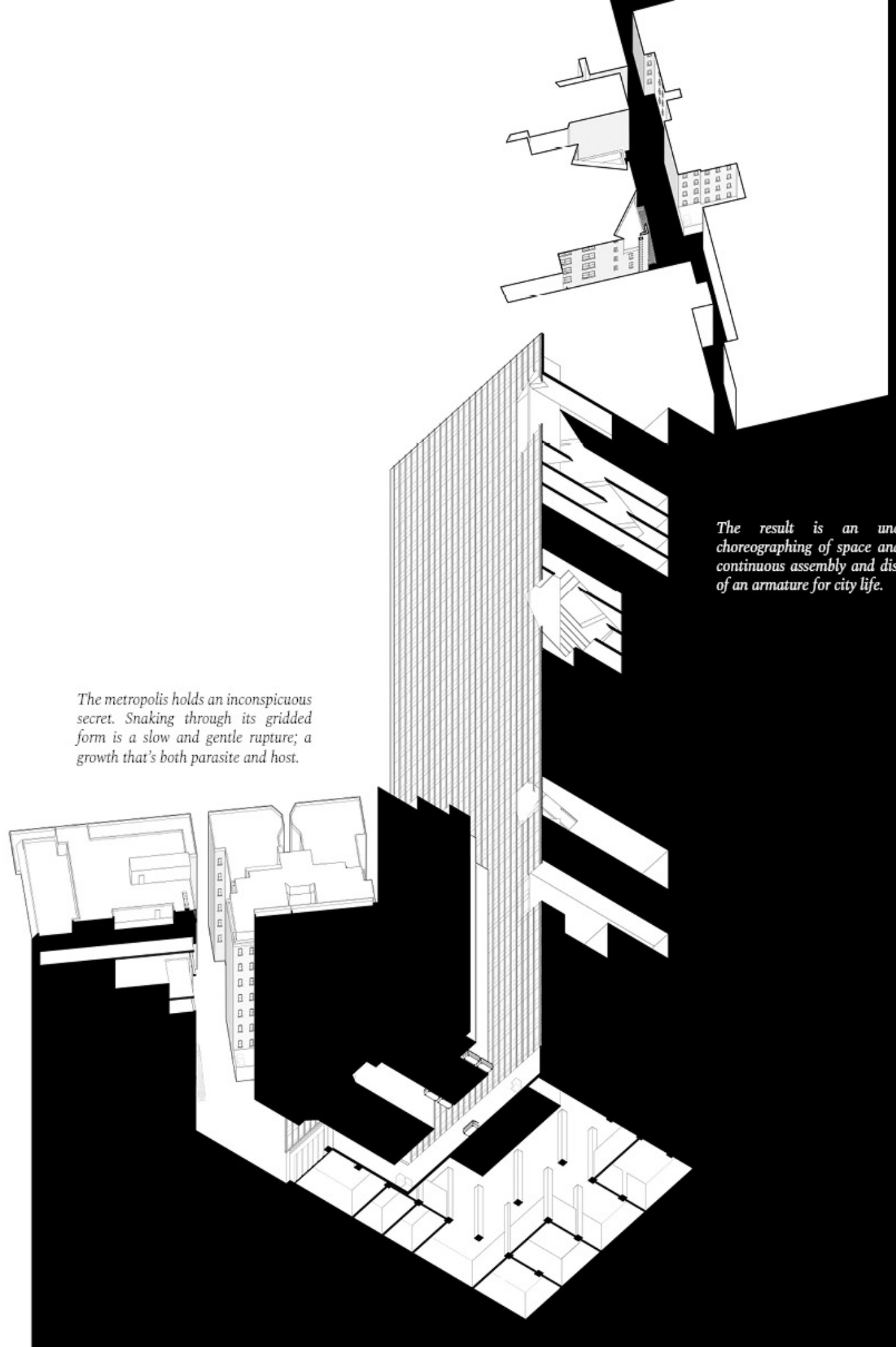
Neglected Gap?

★ Midtown has the most Privately-Owned-Public Spaces in the City

"Marginal Spaces"
"Exploiting the Gap"

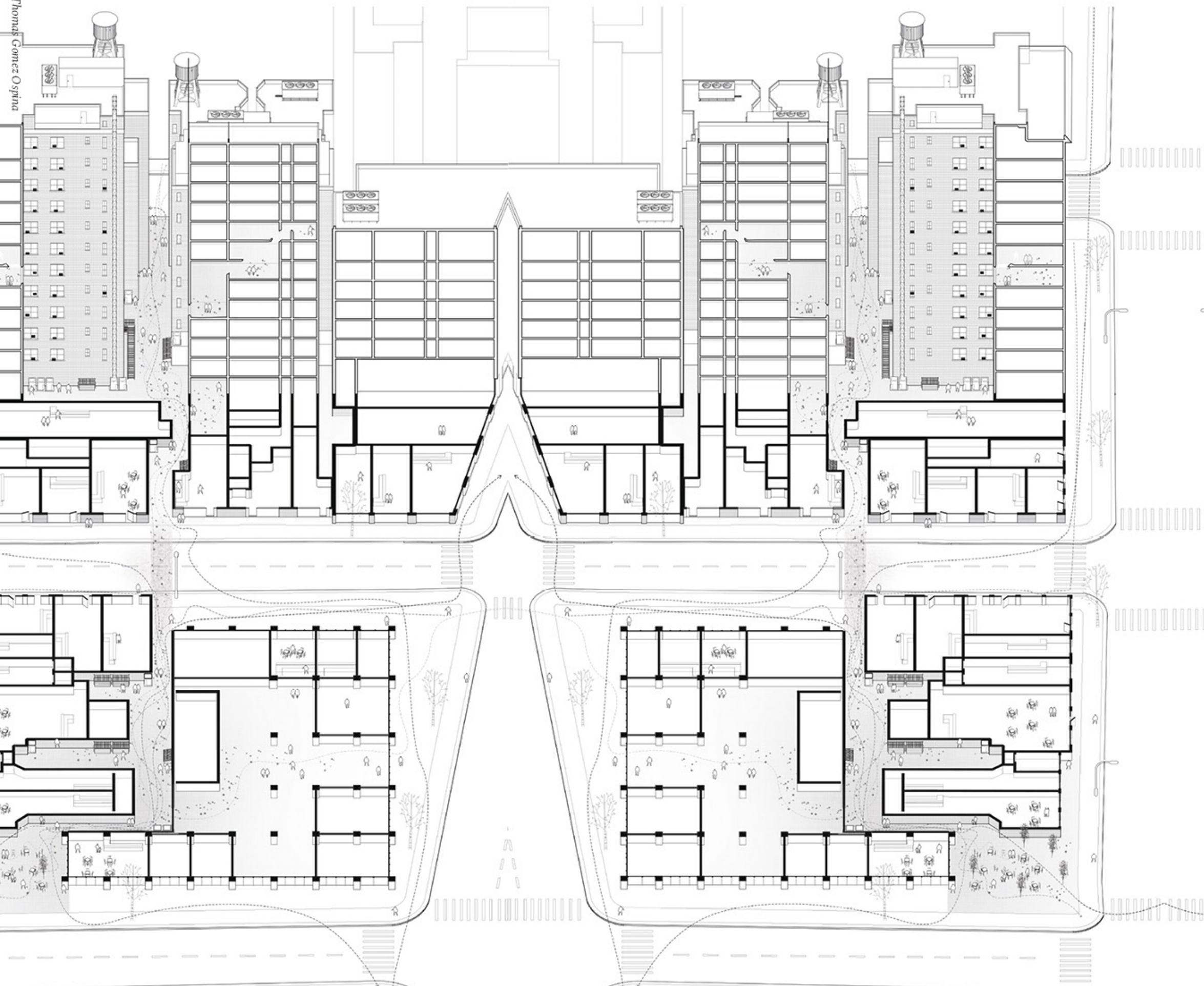
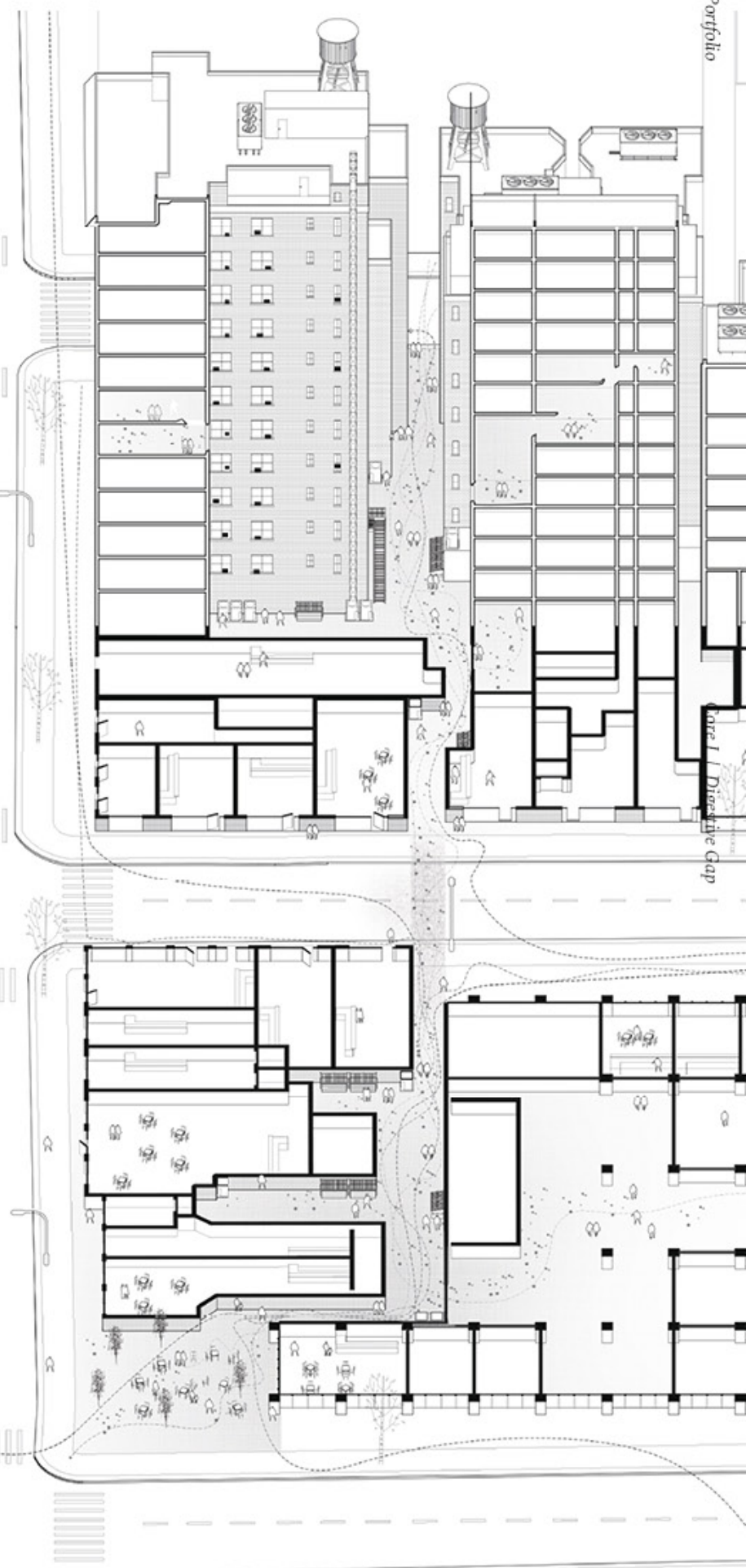
- Re-evaluating the traditional relationships between public + industrial territories

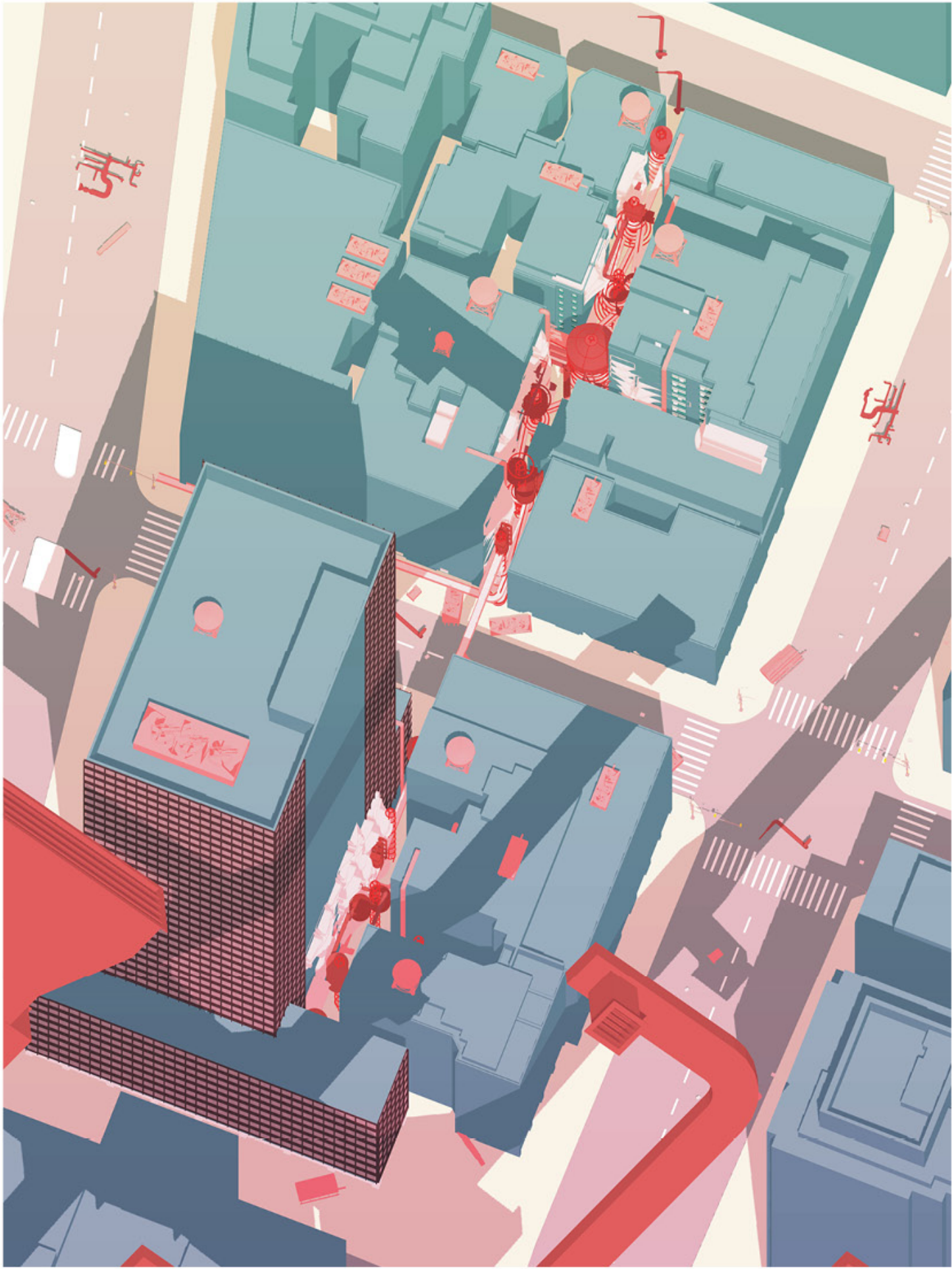
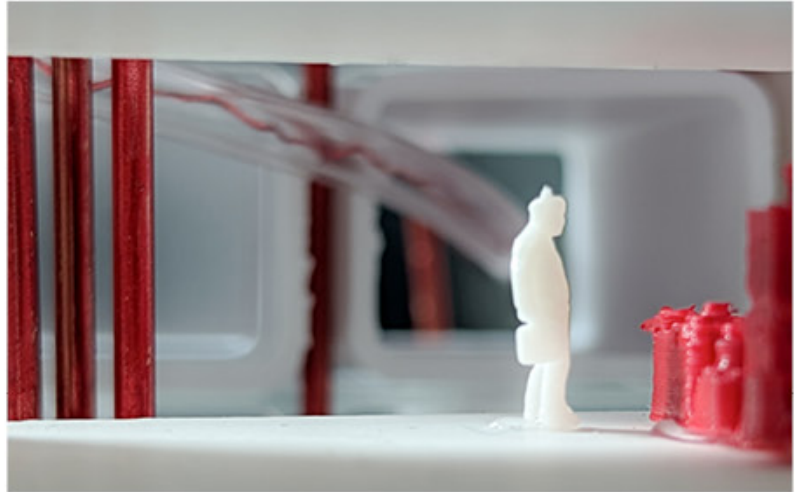


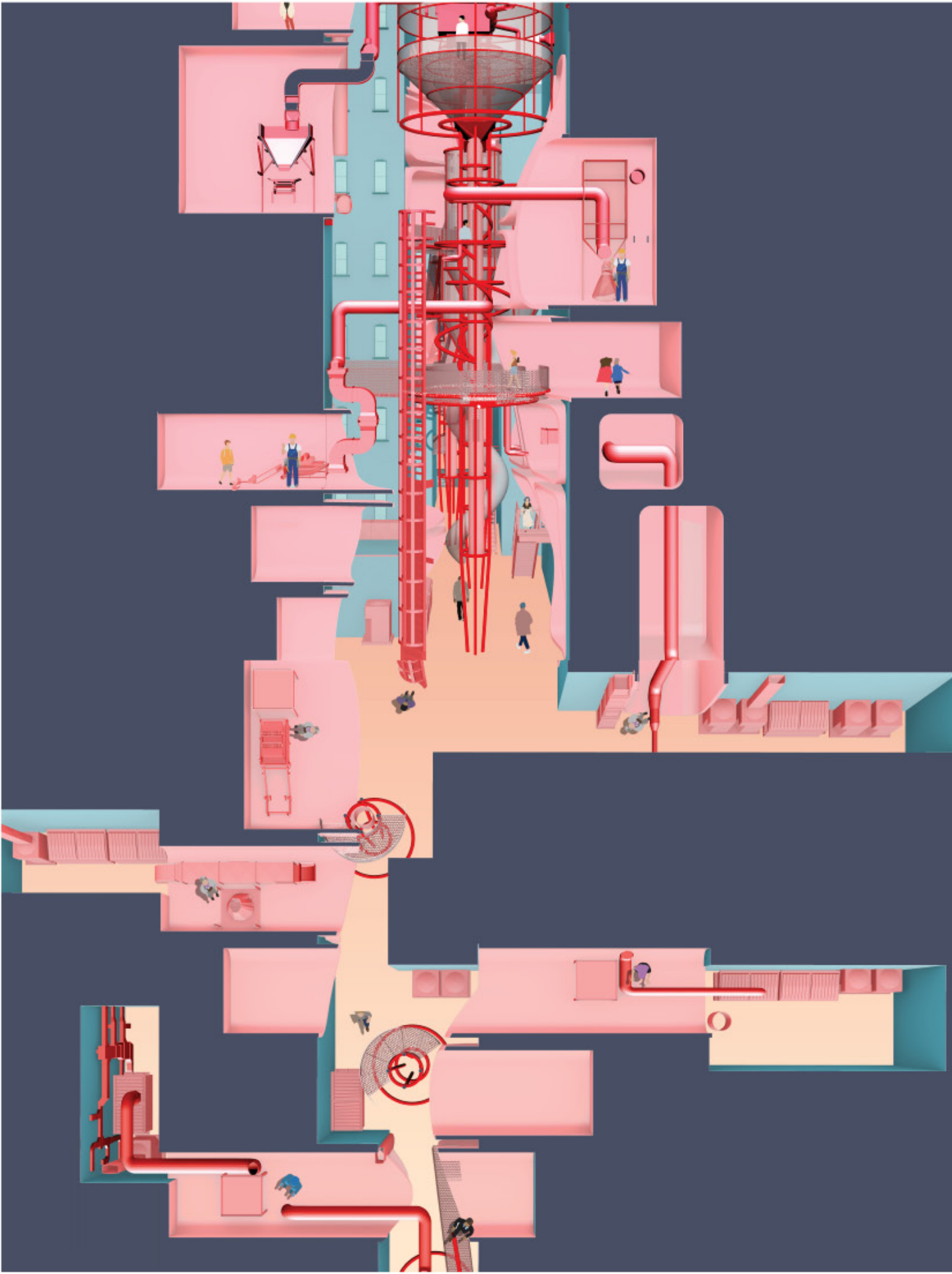
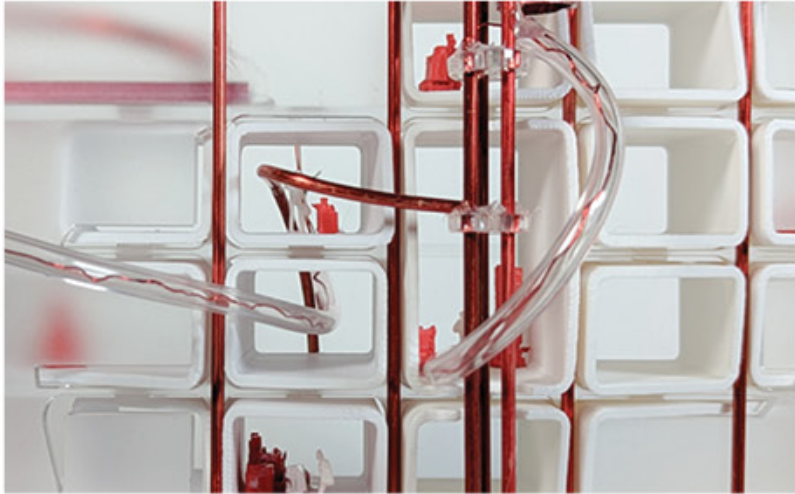


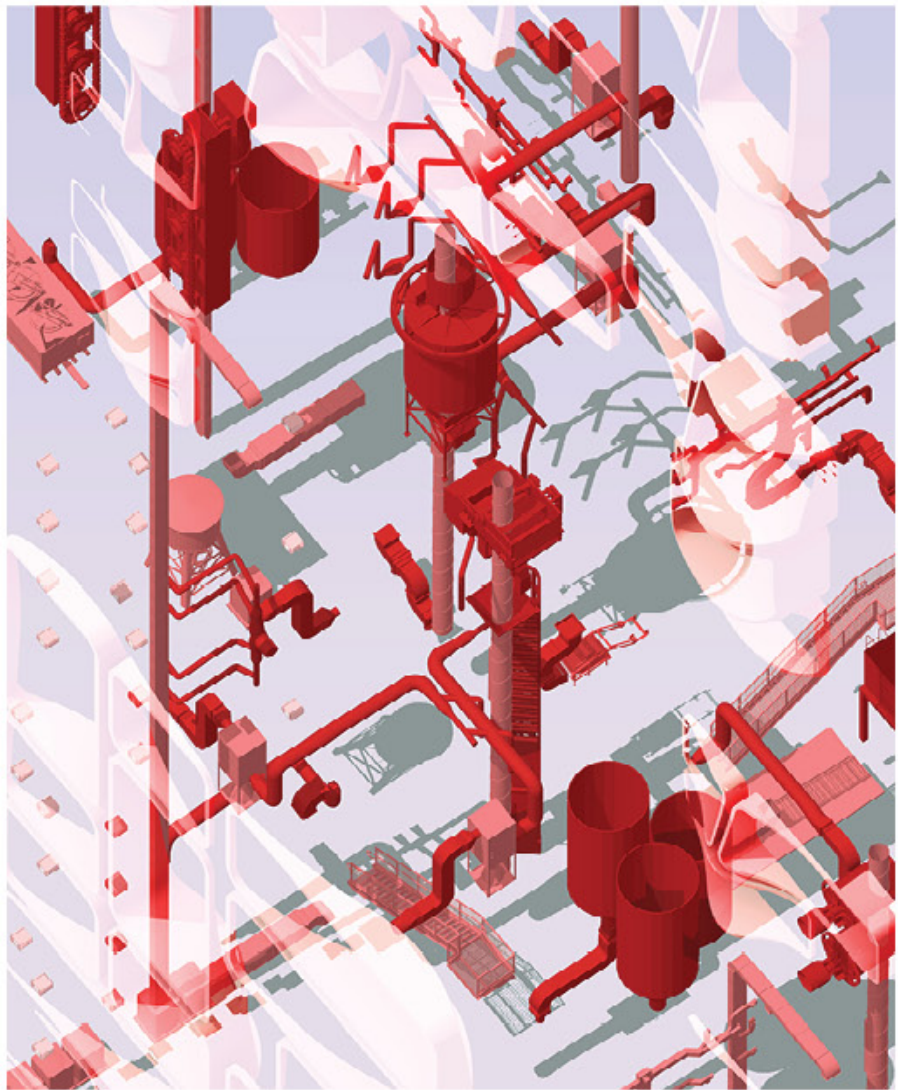
The metropolis holds an inconspicuous secret. Snaking through its gridded form is a slow and gentle rupture; a growth that's both parasite and host.

The result is an unconscious choreographing of space and time: a continuous assembly and disassembly of an armature for city life.

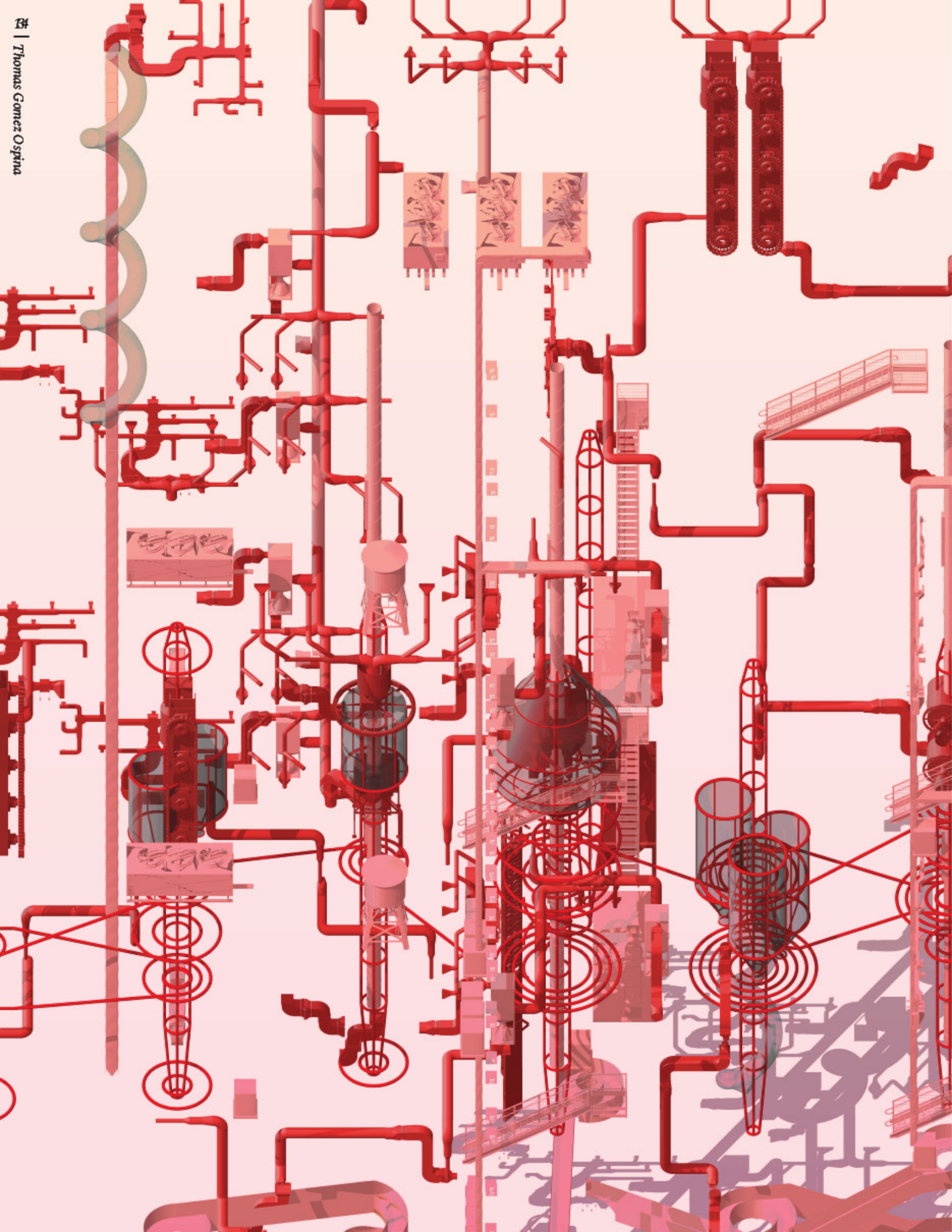








Have we exhausted architecture? What is left to represent if all of the contested space around us remains contested and inconclusive -- perhaps all we are left with are the artefacts, infrastructures, and tools that surround us.



*Thank you to,
My Professors,
My Friends,
My Mentors,
and especially,
My Family*

—*belonging* *mis*—