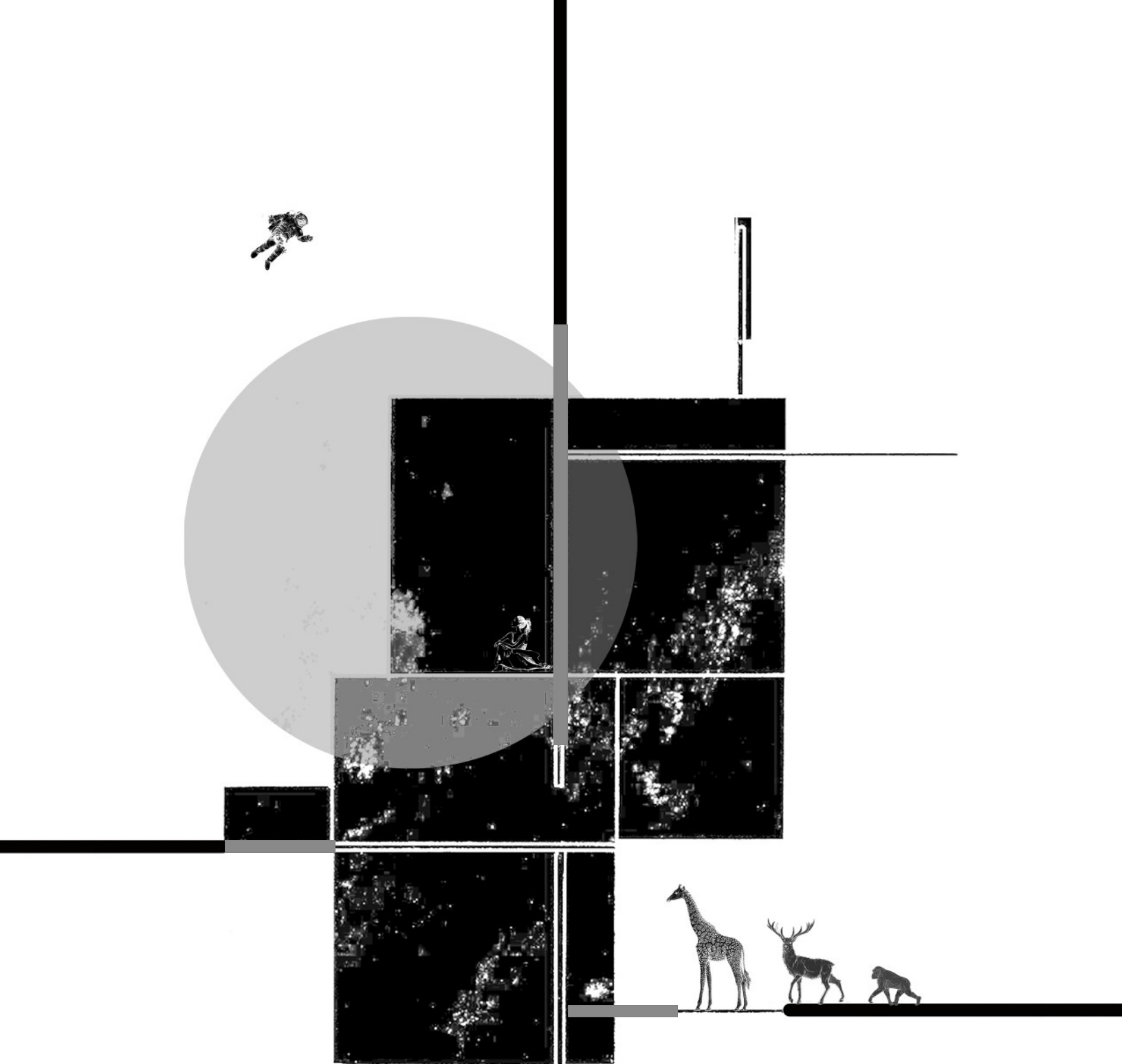




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a r c h i t e c t u r e
PORTFOLIO

SANJANA PATEL
Selected Works | 2023 - 26

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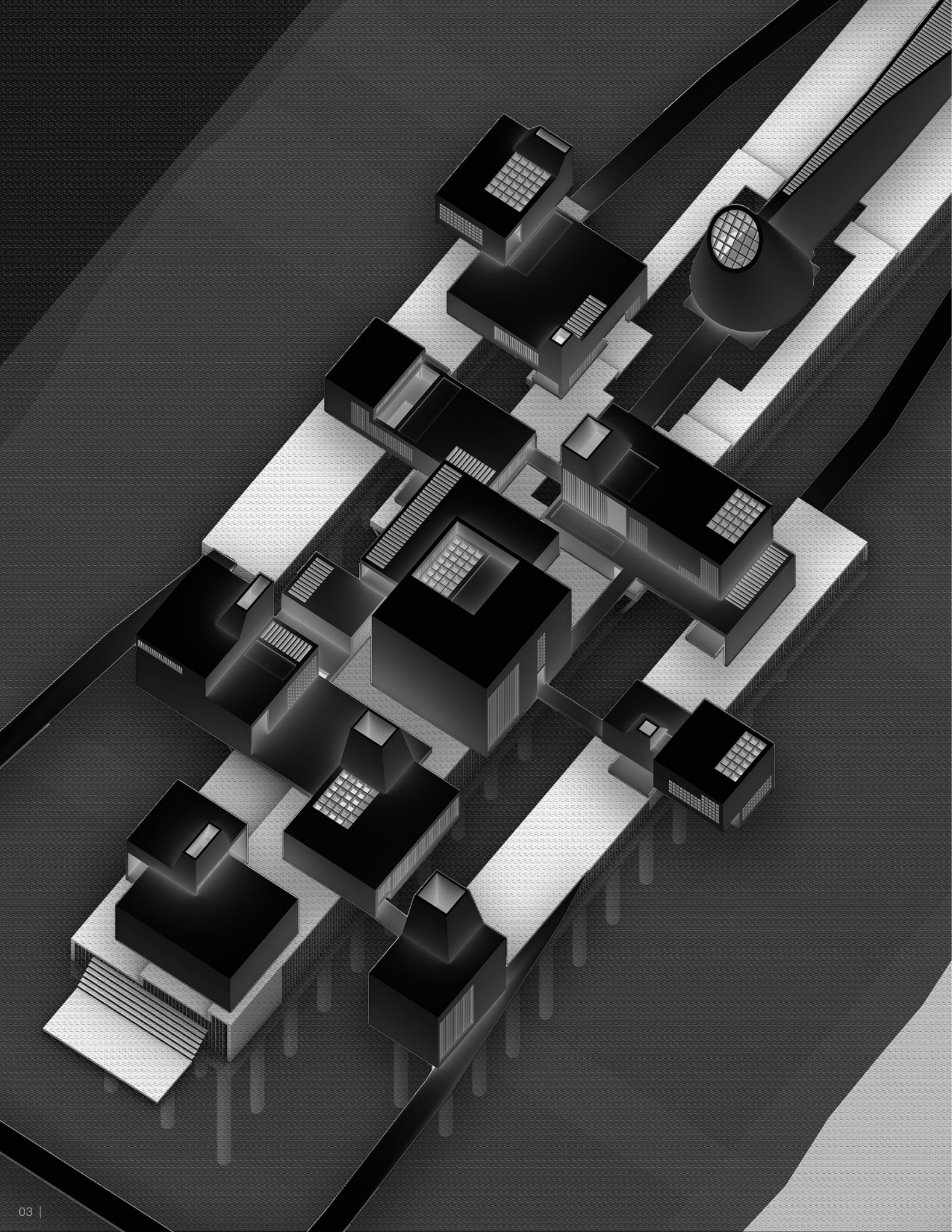
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WORKING ALONG THE EDGE OF THE PIER

REDEFINITION OF THE EDGE I 01

STUDIO TUTOR Lindy Roy
SITE Christopher Street Pier, New York City, USA

New York City was for many years, one of the world's leading ports. In the early 1950s, the docks in New York City, by far the country's busiest, directly and indirectly supplied the livelihood for almost 10% of the city's population. Currently, the waterfront is an integral part of the edge of west New York City. Pier 45, the Christopher Street Pier was one of the many piers that underwent a significant transformation in the mid 1900s.

Between 1971 and 1983, the piers were the site of an enormous range of works by artists as different as Vito Acconci and Peter Hujar, Shelley Secombe and Morgan Greenwald, David Wojnarowicz and Arthur Tress, Gordon Matta-Clark and Frank Hallam, who photographed, painted and performed on these grounds.

The piers emerged as an iconic series of sites - symbolic of a unique stage in New York City's history, where abandoned and derelict structures, used as props and inspiration by these artists and a result of profound economic change, became a mélange of urban ruin, sexual wilderness, and cultural frontier.

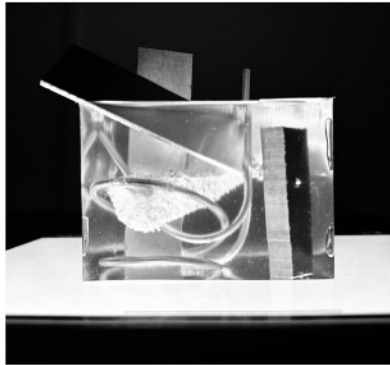
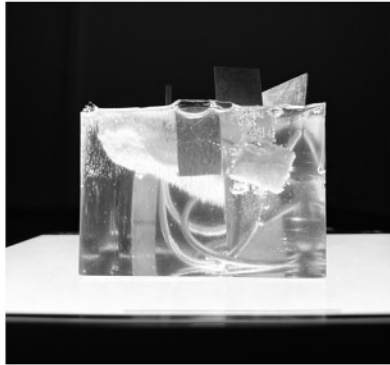
Nighttime experience at the pier is a pristine treasure, waiting to be explored. Currently, the pier at night has changed into a collection of solitary, dark spaces. There are numerous parks and walks along the edge right now, but they can get desolate, dark and unsafe at night. These places might be risky, but the view from the edge is spectacular.



MATERIAL REACTIONS AND EXPLORATIONS



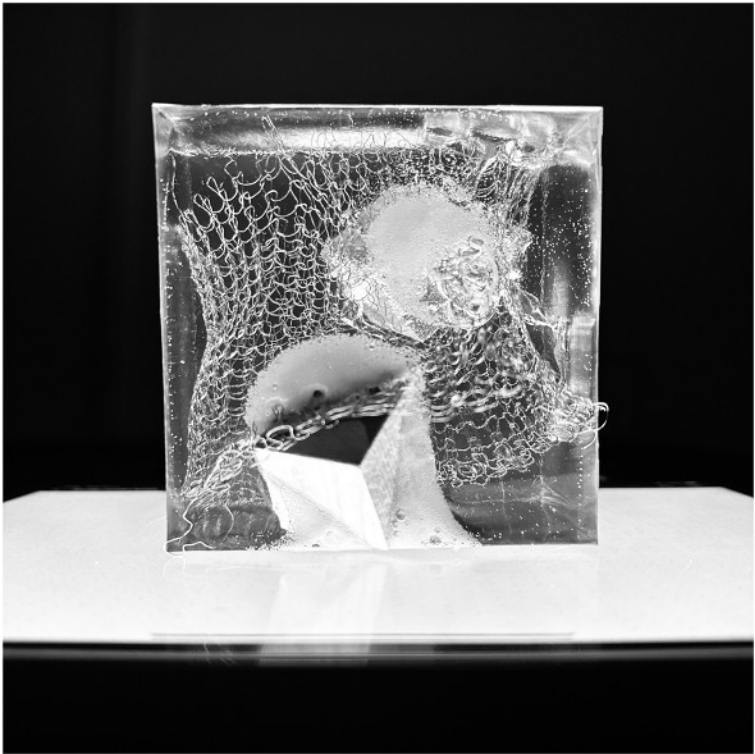
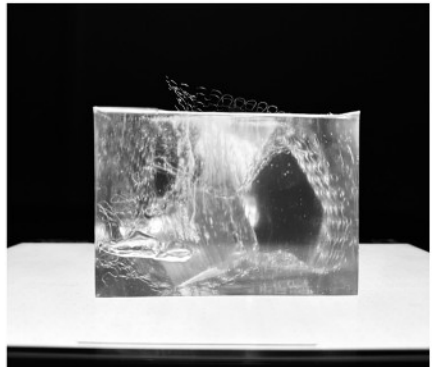
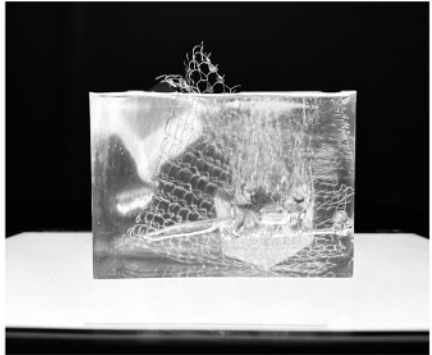
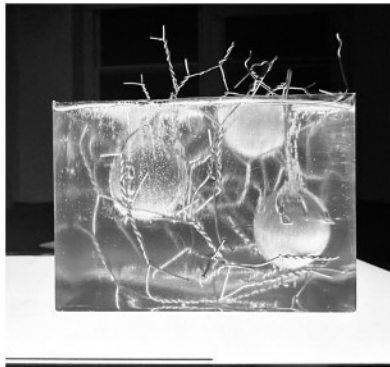
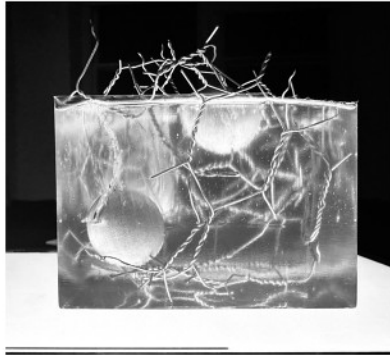
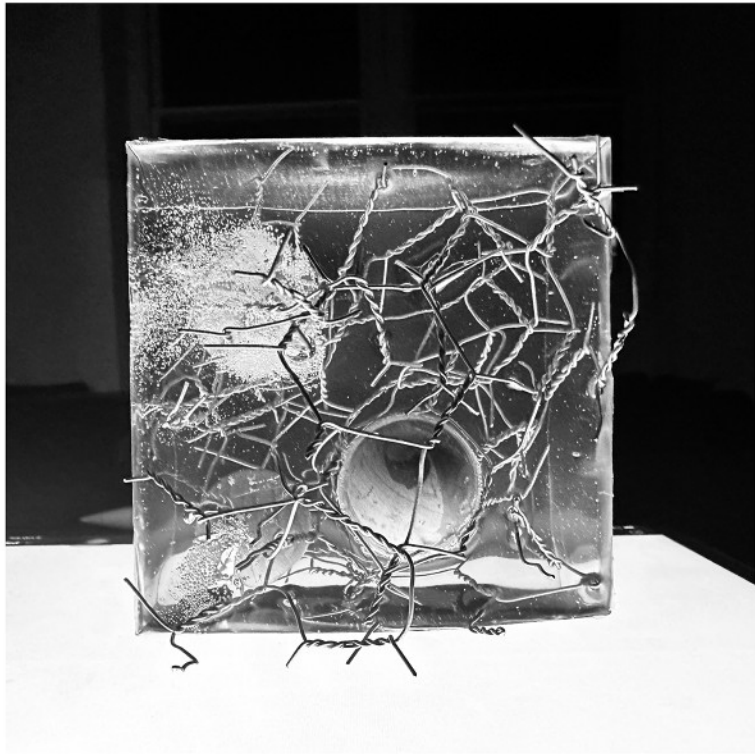
Heat was the unseen hand, stirring molten resin into a living medium where wood, metal, wire, foil, and foam met their fate. I suspended these elements each chosen for its quiet defiance and watched the thermal dance begin.

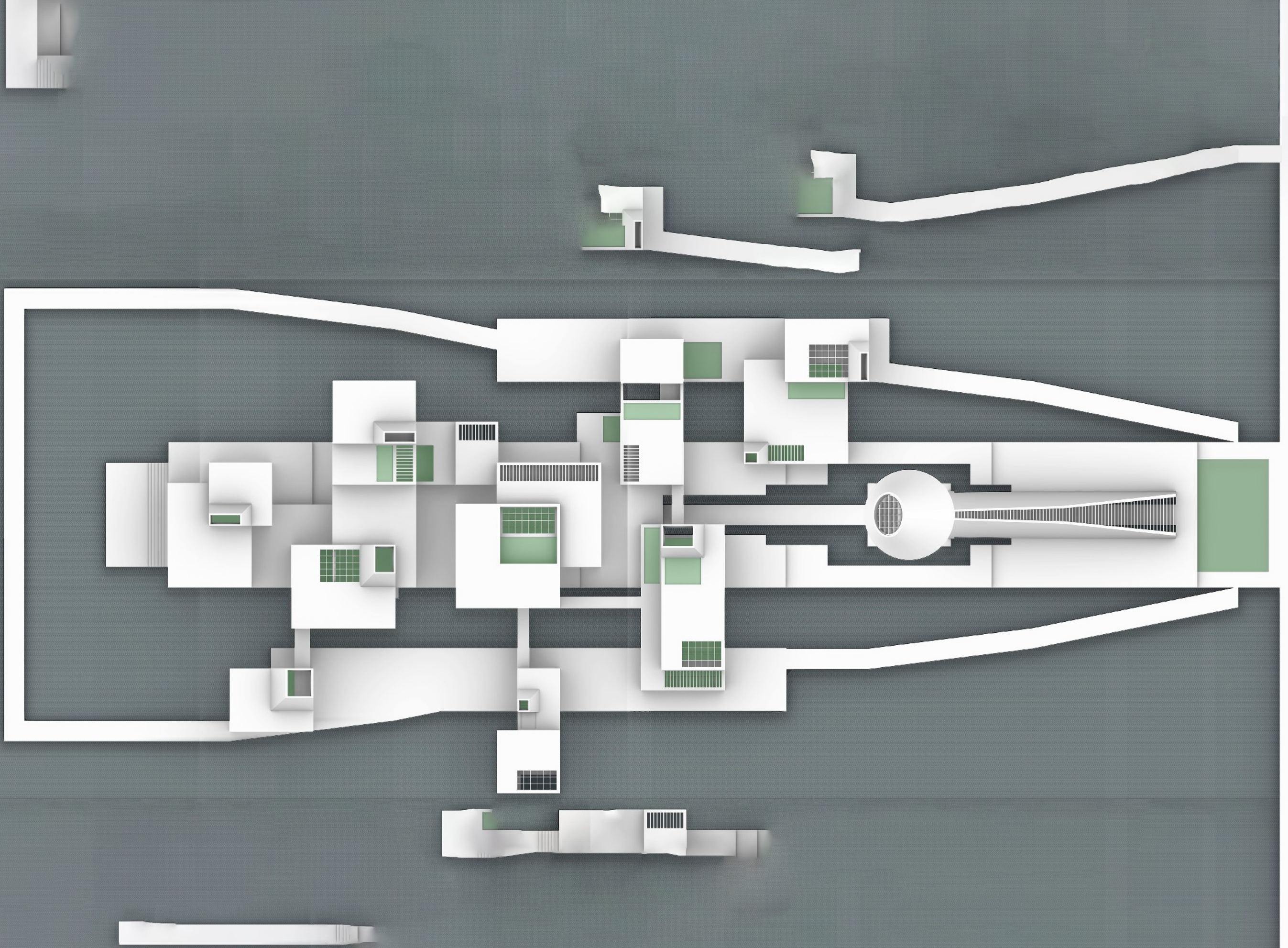


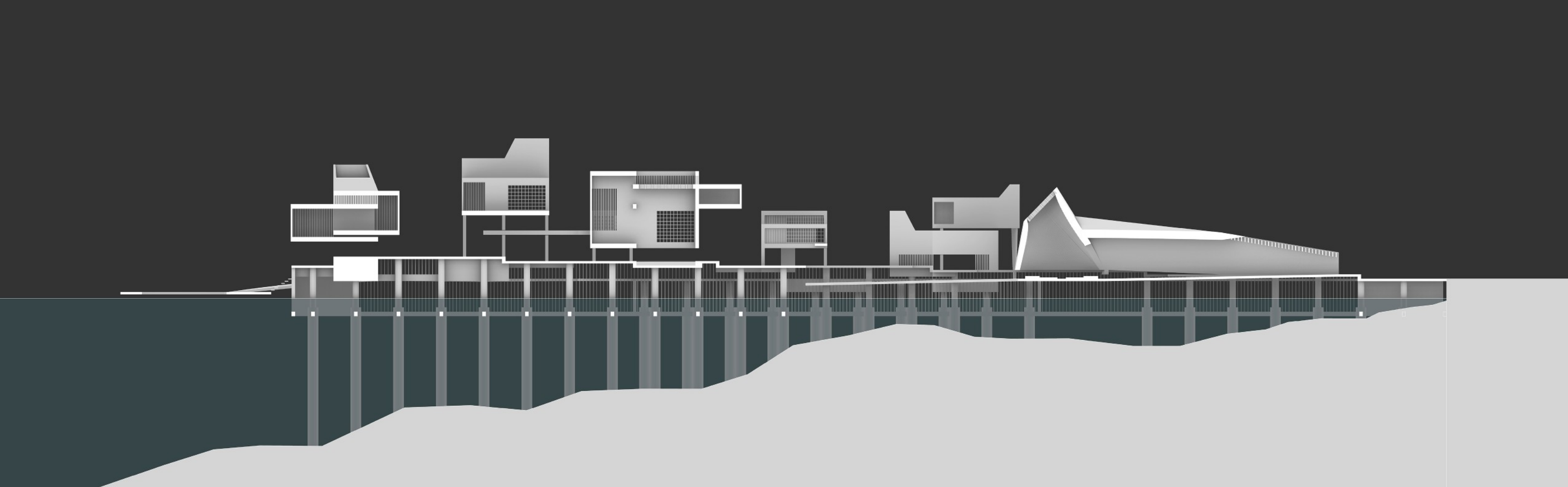
Wood was the first material lost, as it expelled steam throughout the fibers, twisting and splitting in the grip of the burning resin. Metal edges began to melt slightly, as if they were becoming part of the memory of the past, glowed, and followed the transparent flood that was taking form over the gleaming matter.



Wire put up a brave resistance by bending in sharp curves but not breaking and charted its path through the hardening resin. Foil began to curl into bright folds, as its metallic skin had developed numerous folds and wrinkles that would begin to absorb light.







LIGHT AS A MATERIAL

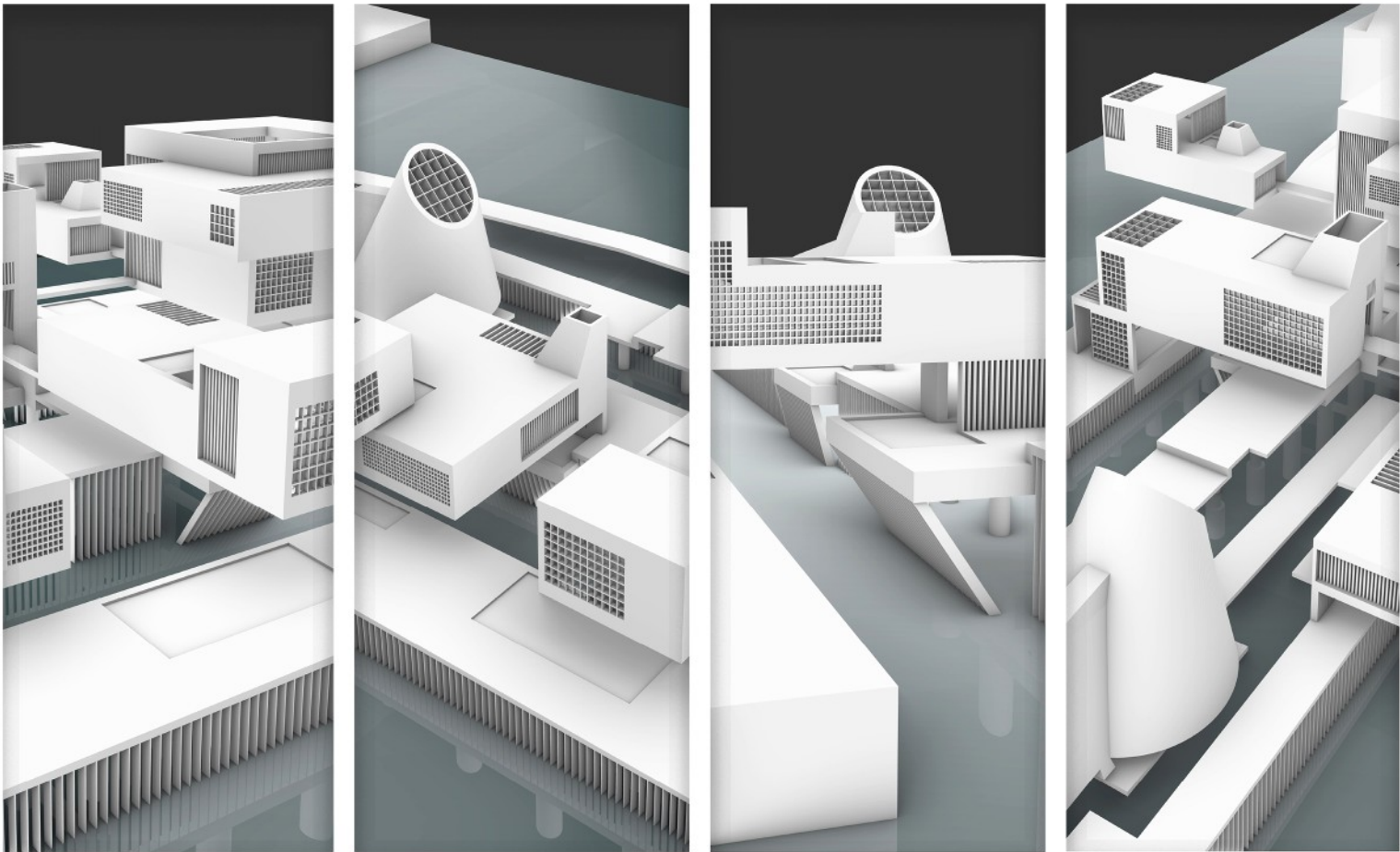
Connecting the past with the future. Giving a trajectory. A journey. An immersive experience.

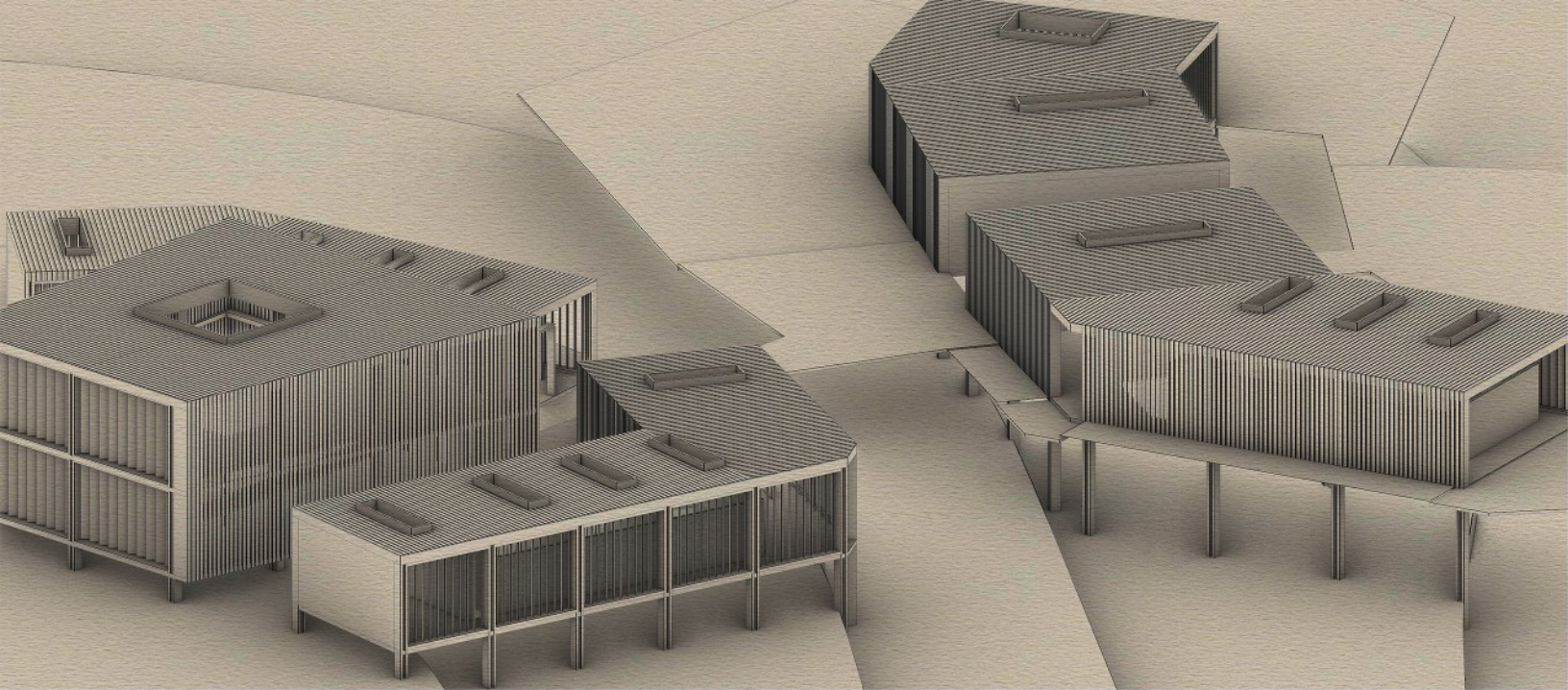
Understanding the functionality of different spaces: mapping the different functions and activities and giving them both permanent and semi-permanent builds to enable the activity that is inclusive as well as open to interpretation.

The idea was to break the edge of the pier by creating multiple but not physical thresholds. Working with the visual and psychological thresholds and taking into consideration the night views from the pier. Looking at the behaviour of two spaces with each other and behaviour of multiple spaces with each other. Simple geometries and geometric forms have been used to create ambiguous boundaries and give the multiplicity of choice to the user. When the boats come near the pier, the design moves underwater. And then it pops back up. The design is very fluid. Very mobile. And that's where architecture mobility comes in.

Something related to the history of the pier. Which stands as a memory. Something that respects history (a monument, an inscription) and provides a space to communicate freely, without any judgment. Sensitises and familiarises the people.

Architecturally, it is something that blends the water and the land. A play of light, shadow and reflection is involved. A museum and an urban landscape or urban escape. The thought is to look at time as a memory, a flashback, a reminiscence. And then a return.





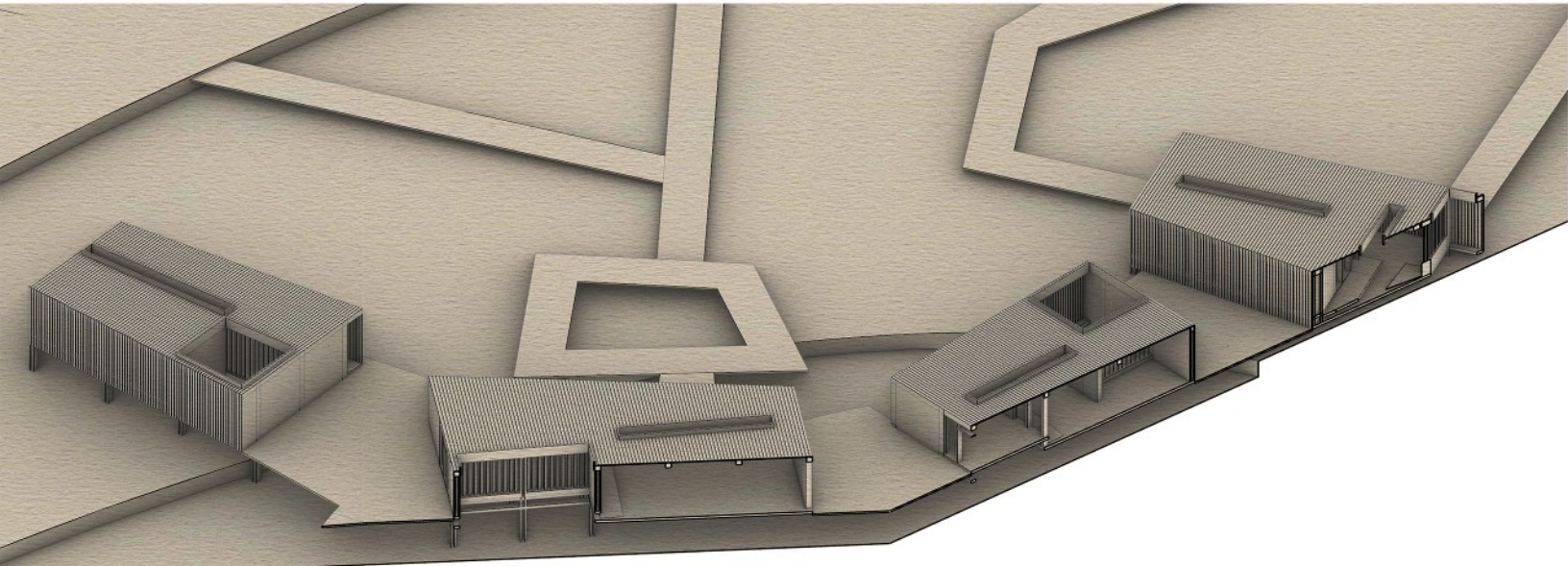
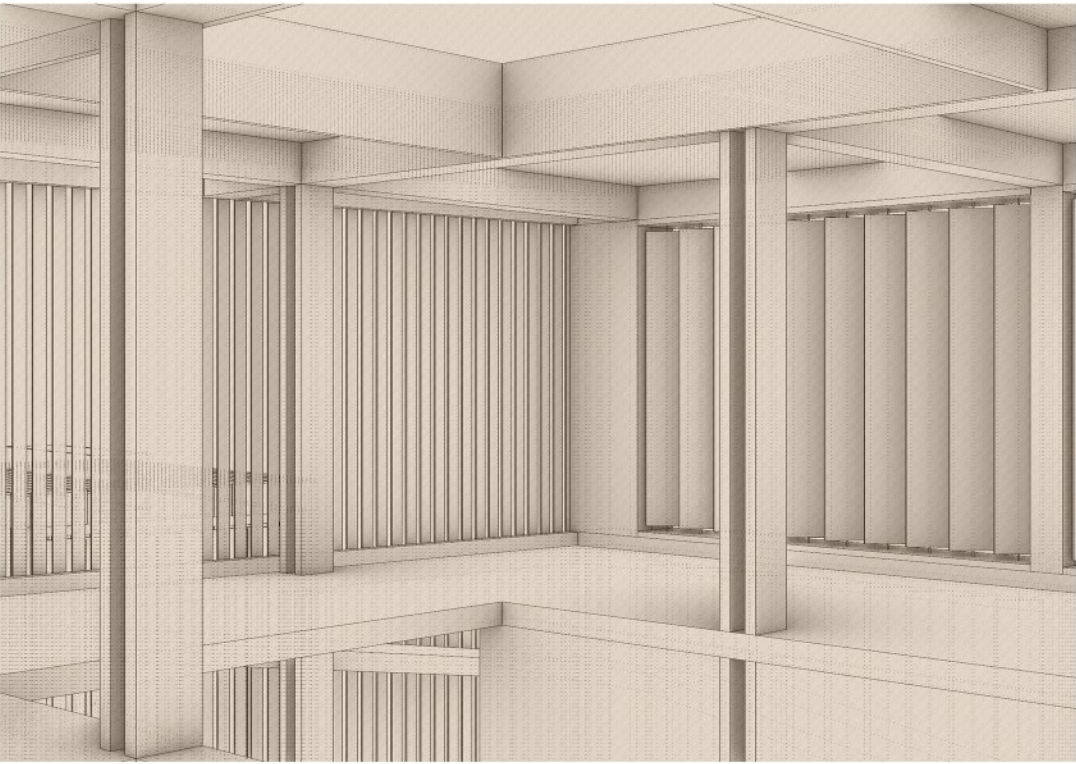
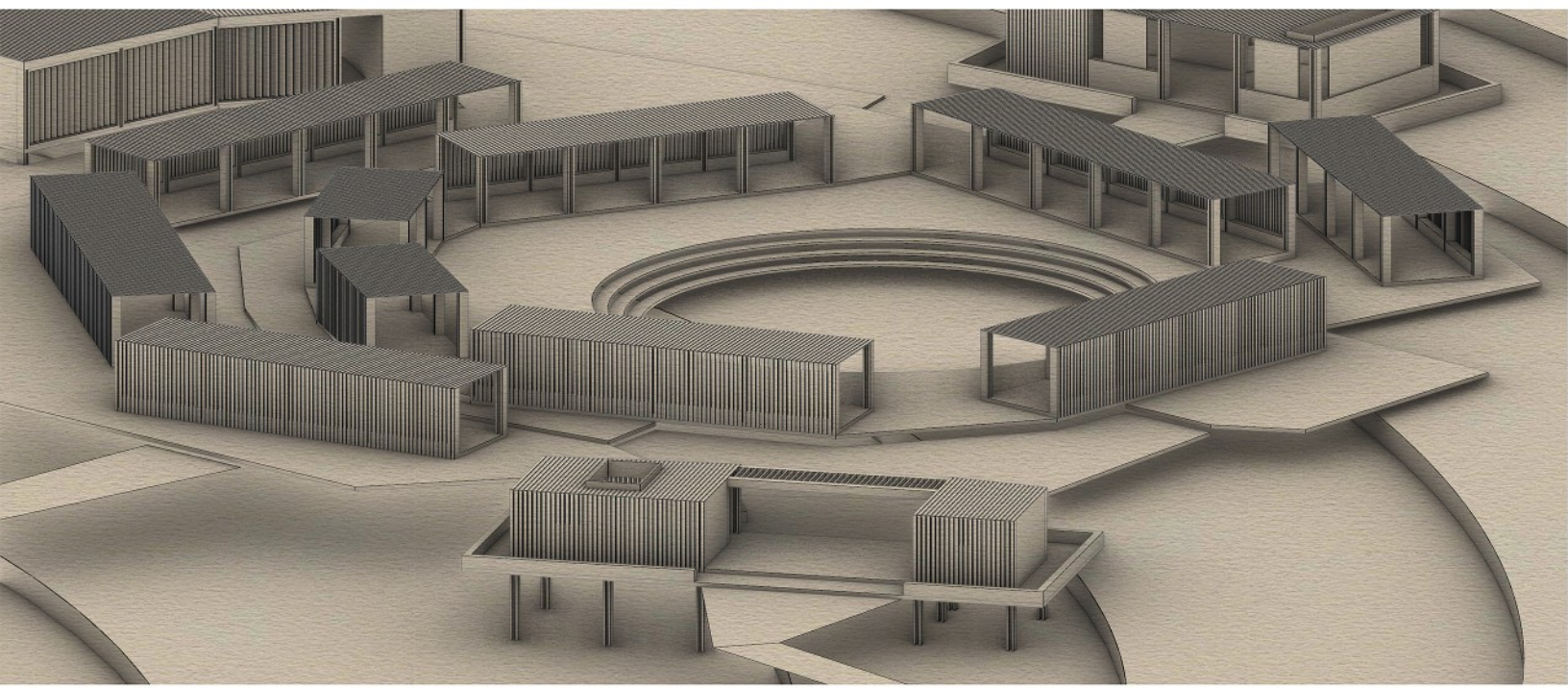
HONORING THE PAST AND BUILDING THE FUTURE

ECHOES OF THE MIWOK LEGACY I 02

STUDIO TUTOR Maria Linares Trelles
SITE Larkspur, California, USA

In 2014, Larkspur, California a burial site over 4,500 years old containing 600 human bodies was annihilated for the construction of a housing complex. The mound was the Coast Miwok's who were the inhabitants of Marin and southern Sonoma Counties. Buried beneath a 4,500-year-old Indian burial ground and village site in Larkspur, California, where thousands bones of bat rays, waterfowl, deer, sea otters, grizzly and black bears — and 600 humans. Larkspur is currently undergoing a huge development transformation, with new projects and a new upcoming transit hub near the centre on the town. These new projects will definitely lead to the progress of Larkspur, but they will create an unimaginable damage on its past.

The project is divided into three parts: one for the public, one for the Miwok tribe and one for the archaeologists and researches to find new pieces of indigenous land. This space has been constructed for the Miwok tribe to embrace their culture and perform their rites and ceremonies, such as their annual fall harvest festival. Elders or spiritual leaders likely led these ceremonies, which could include prayers, songs, dances, and other symbolic acts to honor the deceased and facilitate their passage to the spiritual realm. There would be these researchers and officers, who would show up at a site whenever the damage was going to be done. They would study the soil, see what artefacts were there and further investigate what could be done to preserve this.

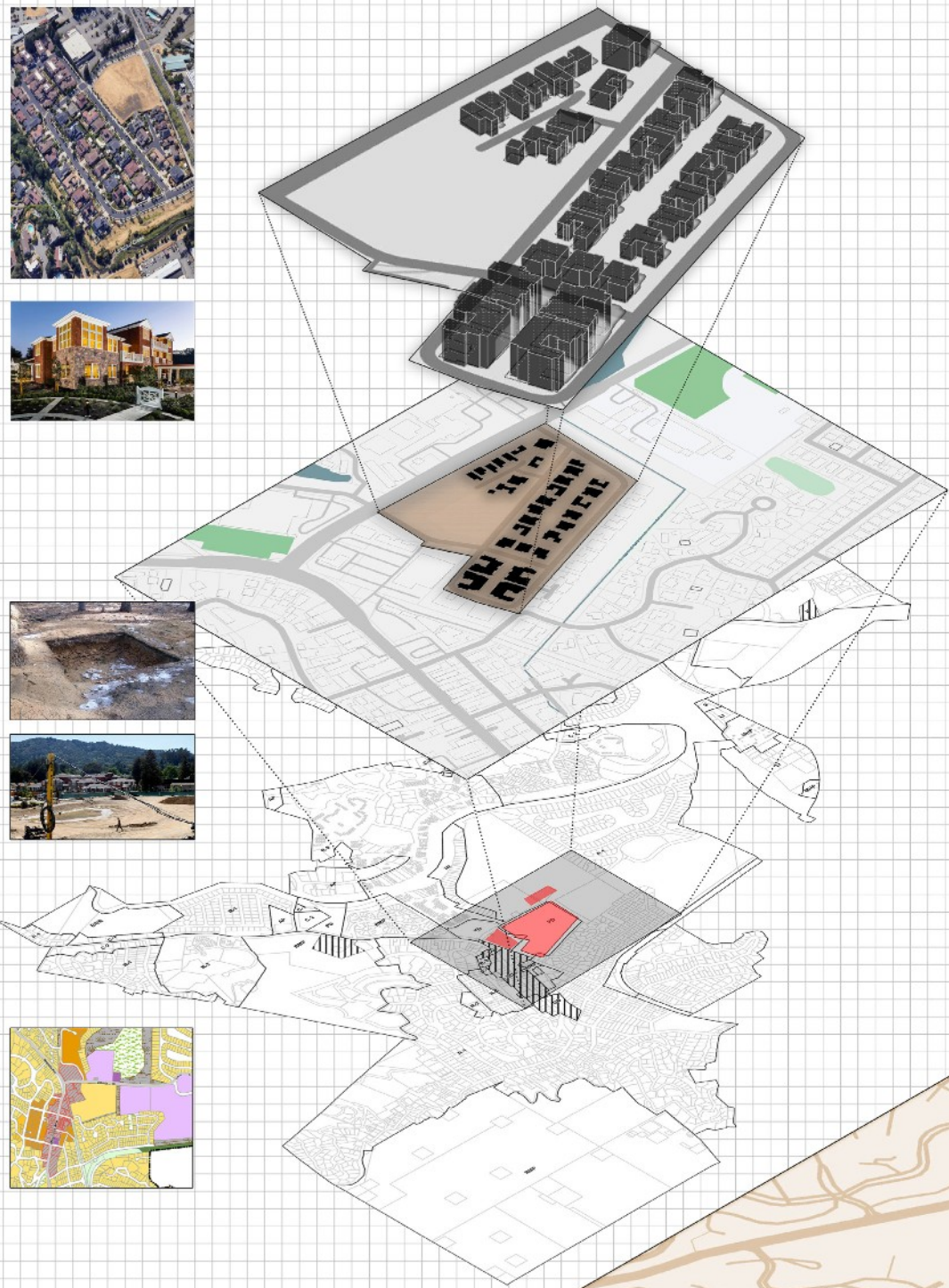


BURIAL GROUND DEMOLITION (2014)

Larkspur, CA, USA
Rose Ln Avenue

POTENTIAL SITE OF DAMAGE (2024)

Larkspur, CA, USA
Miwok Park



1887

The Original Burial Ground
- Land was under the Bickerstaff family Ranch
- Lumberyard production around the site

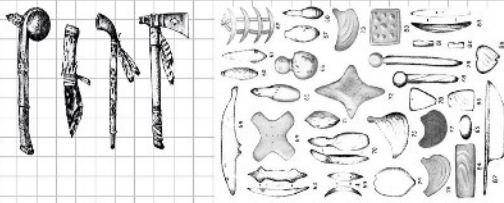


2014

Completion of the development project
- First news breaks out about the atrocity after the houses have already been built
- The Federation tries to save the artefacts and the remains on the site, but they have long been thrown away or destroyed

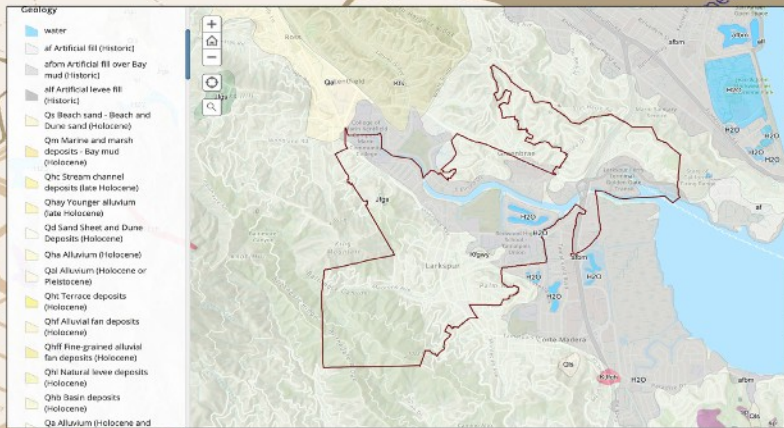
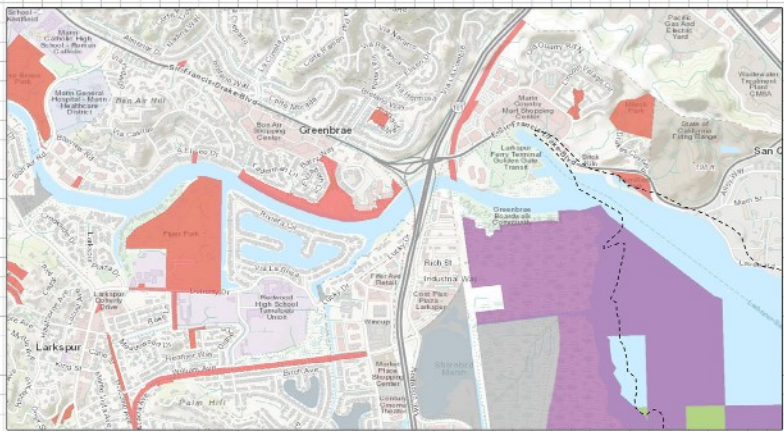
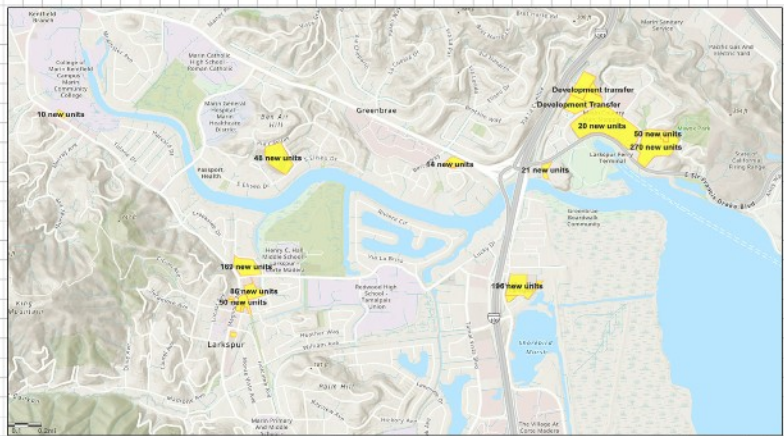
2011

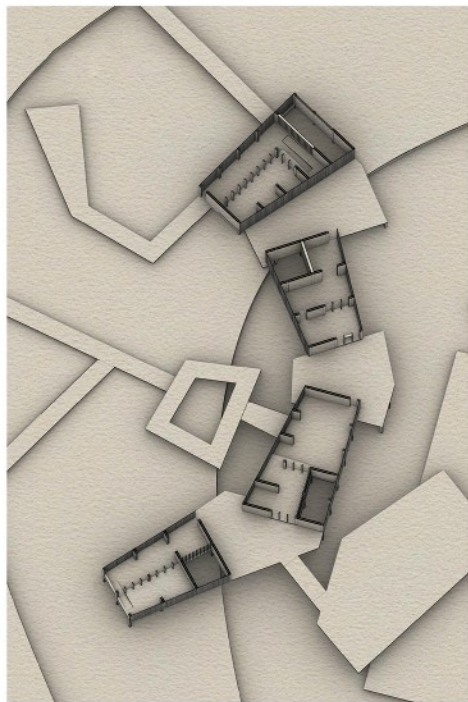
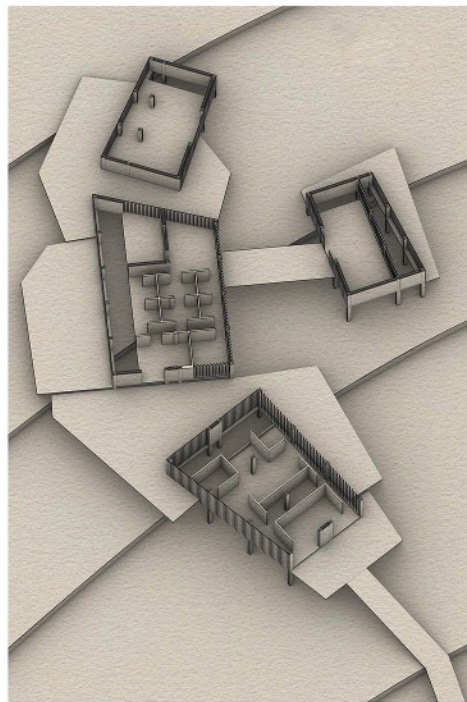
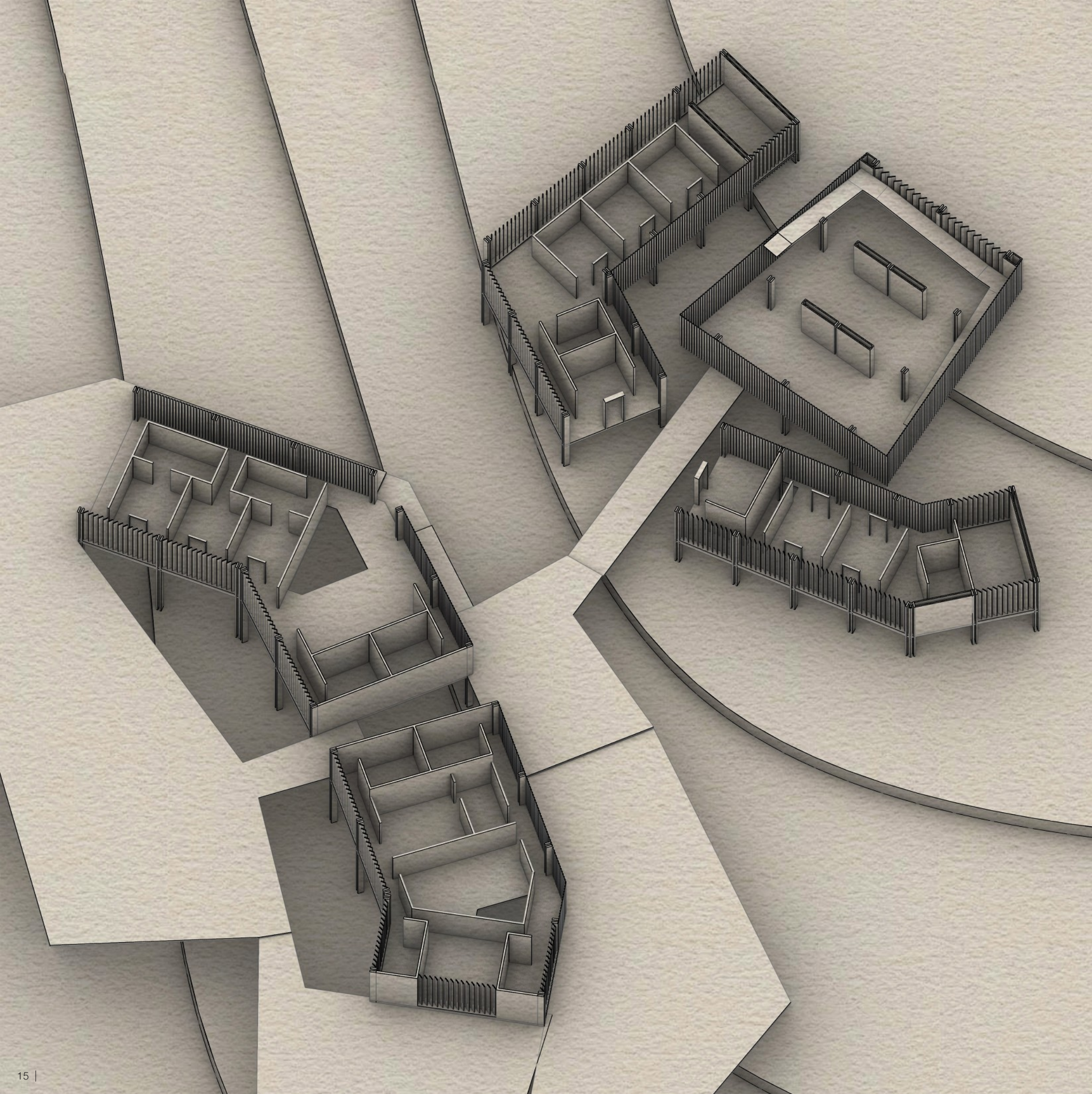
Breaking Ground on the construction
- Trucks and clearing vehicles arrive on site to clear the land for the project
- No archaeologists called on site to inspect the land and save the remains of the burial grounds



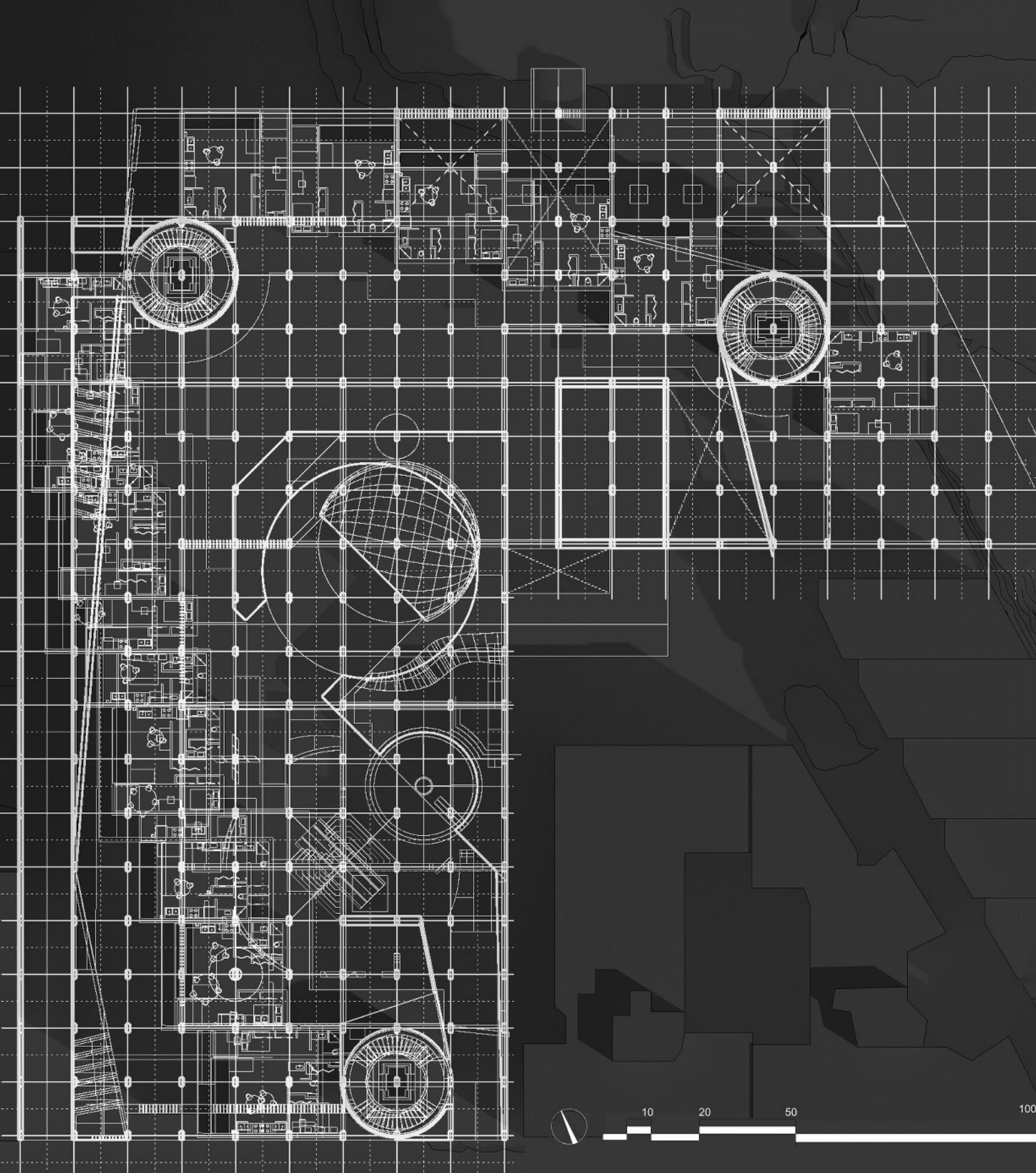
2004

Development around the Burial Ground
Construction of various projects start occurring around the burial grounds
- Another burial site found nearby, where artefacts were preserved after excavation









CONCEPT

Our project seeks to establish a connection with Studio Museum 127. The upper mass of the building hosts an outdoor terrace area for artists and their families to gather, providing a place to relax and enjoy the outdoors while promoting artistic inspiration and opportunities for learning and growing as an artist through collaboration.

ARTIST HOUSING

STUDIO 1:1618 I 03

STUDIO TUTOR GROUP

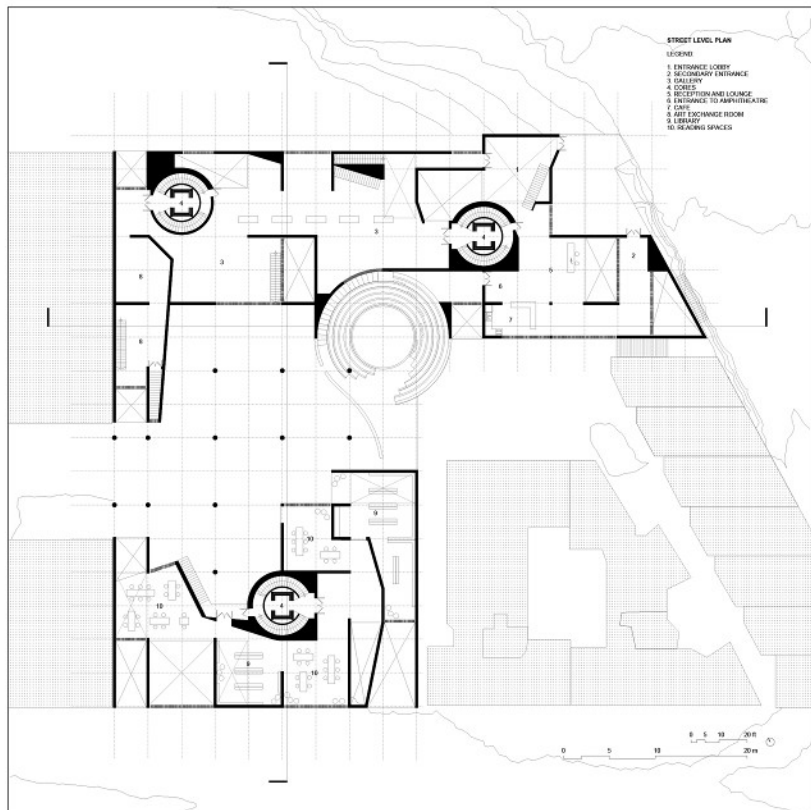
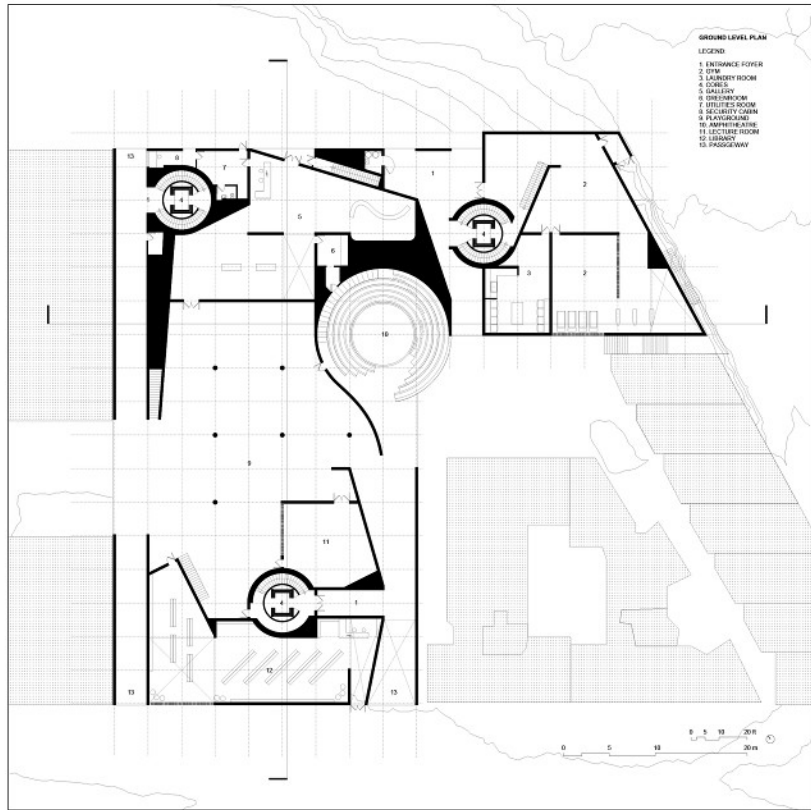
Galia Solomonoff

Julian O Donnell, Sanjana Patel

An affordable retreat for artists, our housing project is located in West Harlem, New York and conceptually divided into three distinct parts. The base contains a cave-like language that expresses organic shapes and materials creating a sense of mystery and intimacy, while providing essential functions including gallery space, library, and open amphitheater. The lower portion provides a nurturing environment for artists and encourages interaction between artists and engagement with their work and their community.

The core of the project is comprised of open floor plates that are designed to provide visibility to all users, as well as being conducive to interaction between users. This layout encourages users to work collaboratively, and provides a space for artists to share their work, as well as communicate with other artists in a shared environment.

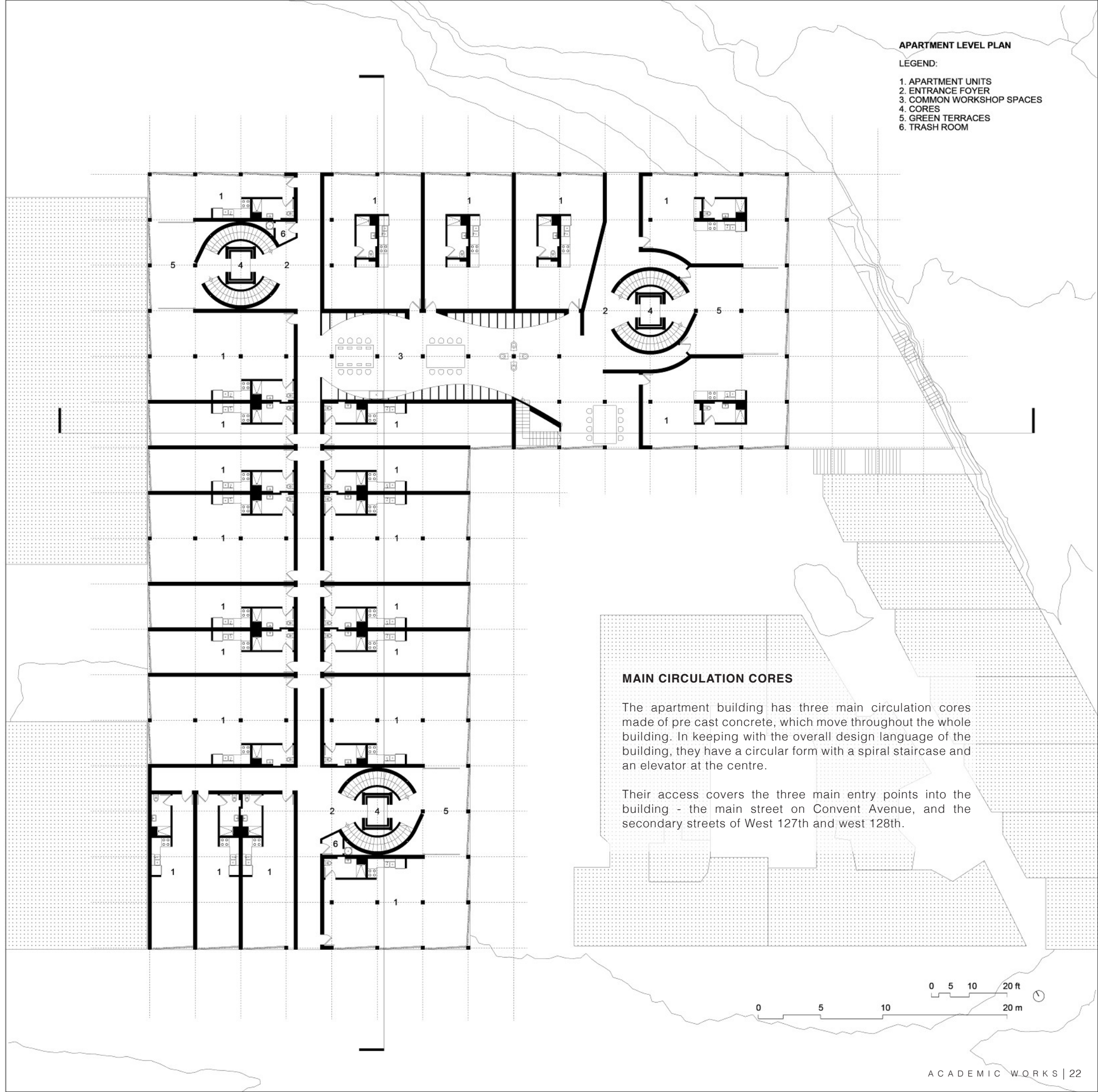




APARTMENT LEVEL PLAN

LEGEND:

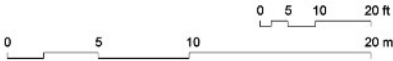
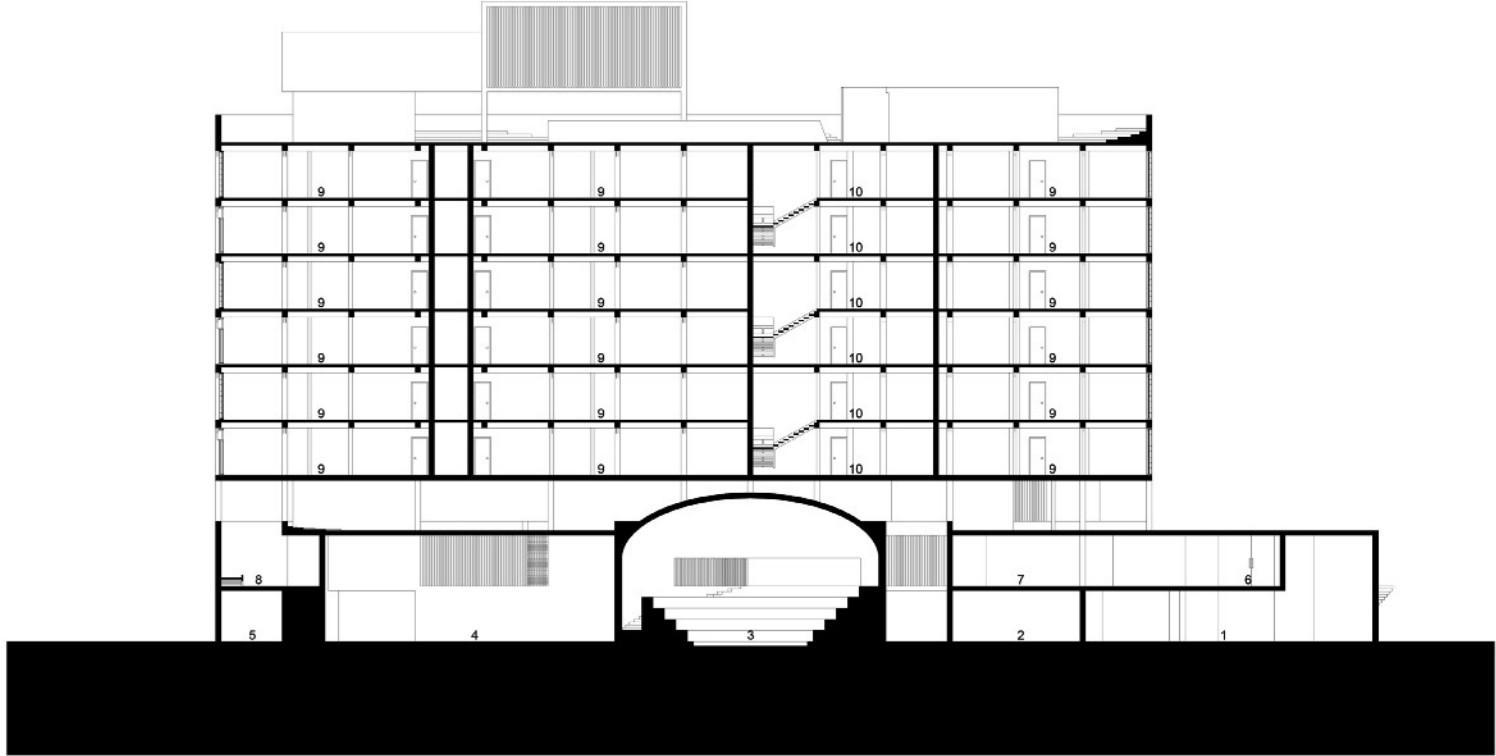
- 1. APARTMENT UNITS
- 2. ENTRANCE FOYER
- 3. COMMON WORKSHOP SPACES
- 4. CORES
- 5. GREEN TERRACES
- 6. TRASH ROOM



SECTION E-W

LEGEND:

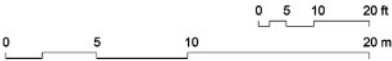
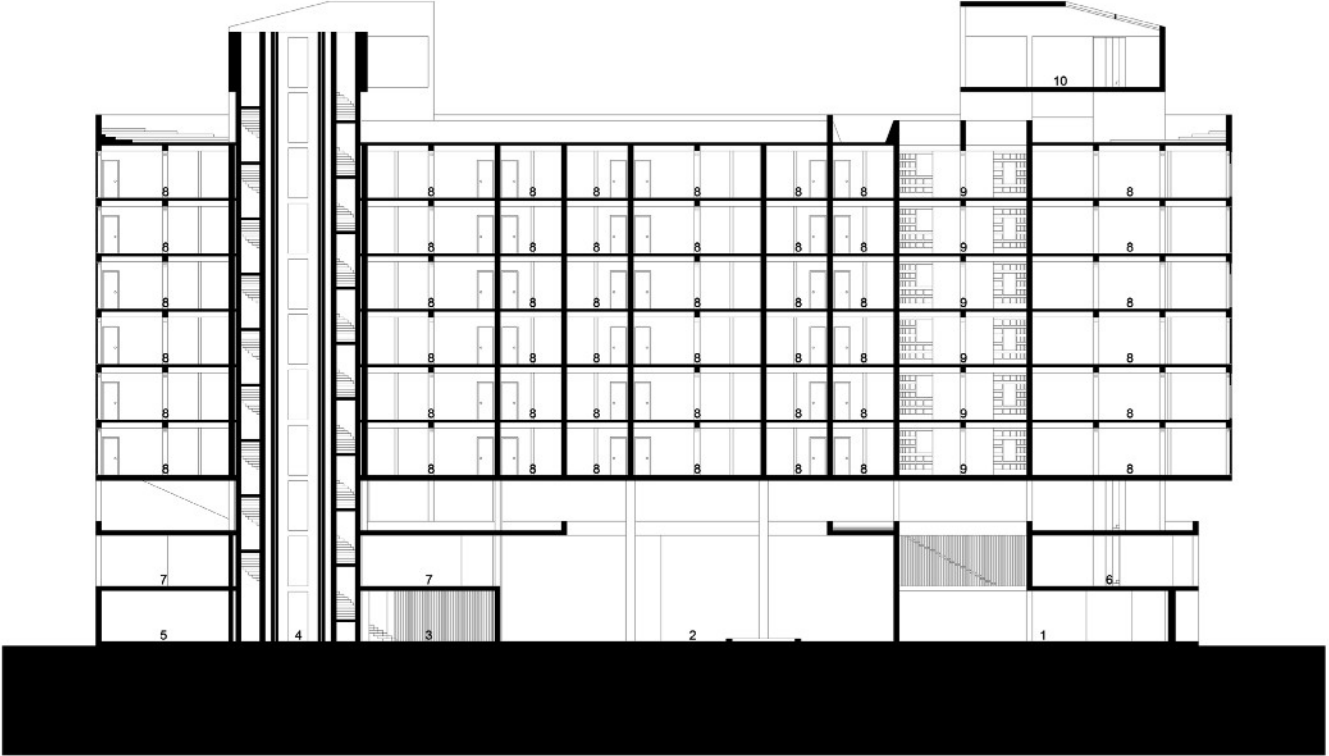
- 1. GYM
- 2. LAUNDRY ROOM
- 3. AMPHITHEATRE
- 4. PLAYGROUND
- 5. PASSAGEWAY
- 6. SECONDARY ENTRANCE
- 7. CAFE
- 8. ART EXCHANGE ROOM
- 9. APARTMENT UNITS
- 10. COMMON WORKSHOP SPACES

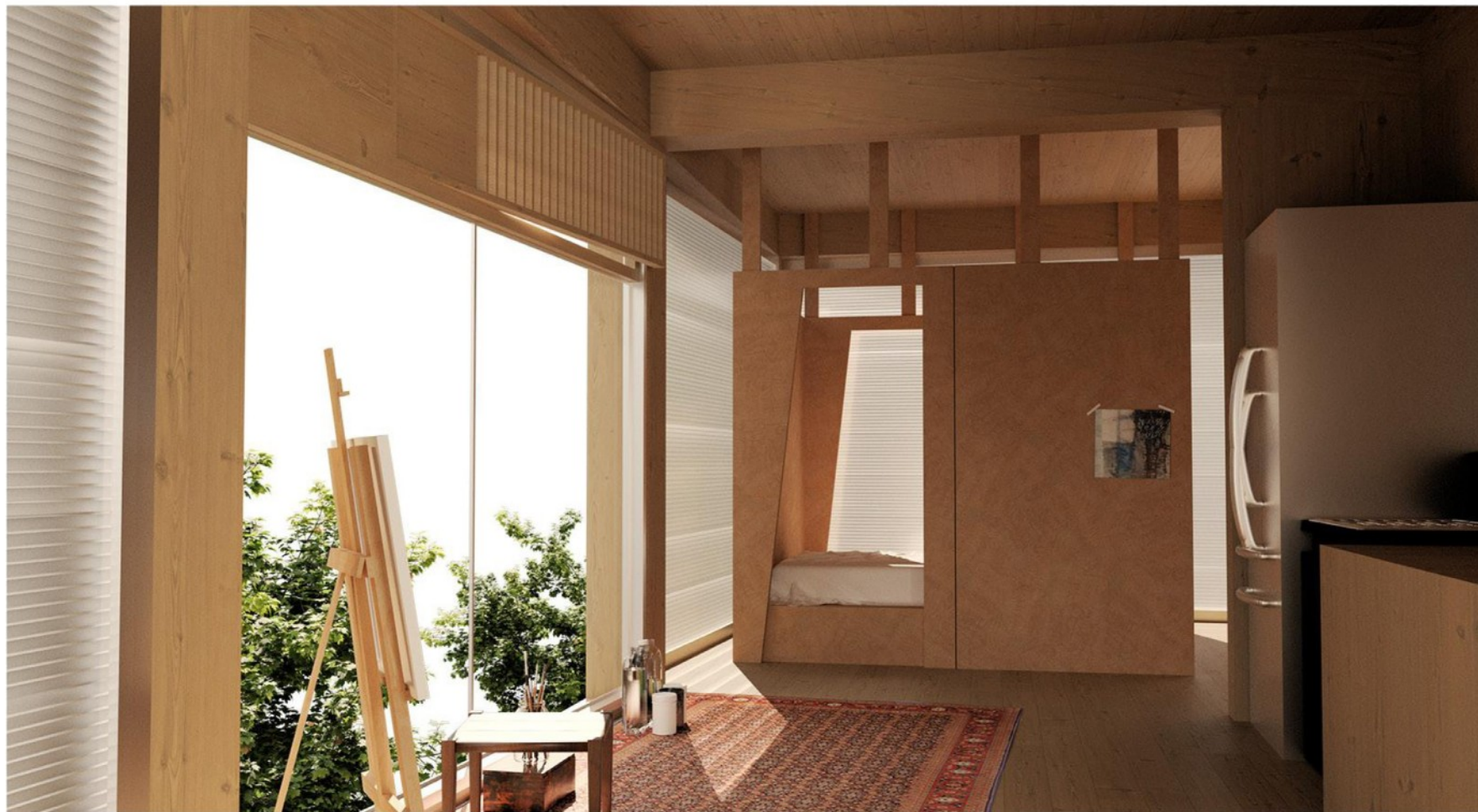


SECTION N-S

LEGEND:

- 1. GALLERY
- 2. PLAYGROUND
- 3. LECTURE ROOM
- 4. CORES
- 5. LIBRARY
- 6. GALLERY
- 7. READING SPACES
- 8. APARTMENT UNITS
- 9. COMMON WORKSHOP SPACES
- 10. STUDIO NORTH





CONCRETE AND TIMBER AS ONE

The project rises through three poetic layers, each material infused with purpose and alive to its role in the artists' world. A rugged pre-cast concrete plinth carves out the cave-like base - rough-hewn and firmly grounded, sheltering the gallery, library, and open amphitheater where artists first meet the raw pulse of West Harlem's streets. Its dense mass cradles mystery and intimacy, drawing the neighborhood into shadowed spaces of quiet encounter and shared inspiration, rooting the entire structure in the earth's unyielding embrace.

Slender, glue-laminated timber glistens like a series of woven branches. Rising above the large, solid base, the timber beams carry the floors of the apartments up into a light-filled flexible framework, allowing each unit to look out onto internal streets and vast common views. Warm wood grain softens all edges, creating space for interaction, conversation, and hiding places where light changes form with the time of day. Where heavy concrete gave way to timber, the building has lost its weight - in fact, the building has risen from the communal warmth of life in the public realm to being an artists' sky-filled sanctuary with family and the shared aspirations they provide nurture. The transformation of material represents the shift from base to loft, and correlates with the intrinsic unity of the Studio Museum 127.





STRUCTURES OF LABOR, LEARNING AND LEGACY

ARCHITECTURE AS A RELIGION I 04

STUDIO TUTOR Ziad Jamaledidine
SITE Staten Island, New York, USA

Once a site of labor and care, the Staten Island Farm Colony holds the memory of those who worked not for wages but for survival. Its crumbling walls and overgrown paths echo the rhythms of cultivation, discipline, and communal life. This land, once home to the city's poor and aging, is reimagined not through erasure but through continuity - as a place where hands still build, where knowledge is still passed on. The narrative of the Farm Colony is one of transformation without forgetting: architecture that acknowledges what stood before, while planting new roots in the soil of shared purpose.

This project is a construction skills school embedded within a waqf structure, designed to serve a multi-cultural, multi-generational community. It includes open workshop space for wood, metal, and masonry work and learning spaces for technical training as well as collaborative learning. The site invites participation of the Islamic community, seniors, and broader local citizens, with spatial organisation that invites intergenerational teaching and shared craft practice. Financial viability is maintained through waqf-influenced renting and reinvestment models so that the building runs independently but with enduring communal ownership and access to education.





WAQF DOCUMENT

In the Name of Allah, the Most Gracious, the Most Merciful

This waqf establishes the Farm Colony ruins as a site for building construction education, ethnic craftsmanship, and the development of cross - Islamic centres and their community.

Once a site of agricultural labour and collective living, the Farm Colony will now serve as a center for construction training, material production, and sustainable building practices. A lumberyard and construction workshops will form the economic and functional foundation of this waqf. The waqf comprises the Farm Colony ruins, which shall be reclaimed and revitalized as a center for education and trade.

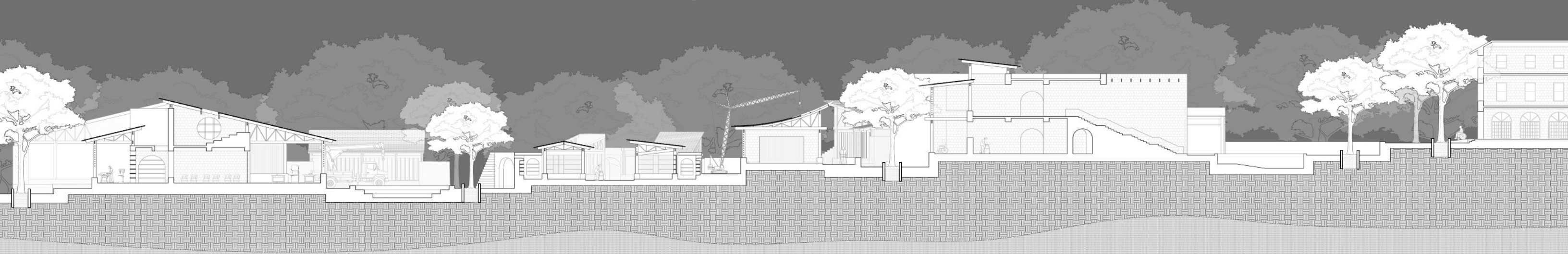
Out of the existing ruins, five buildings are to be reused, wherein two are to be given to the Landmark colony and three are to be used by the school. Four other buildings are to be dismantled and used by the Landmark Colony, but their material is to be used by the school, keeping in mind the physical & historical essence of the Farm Colony by trying to integrate the ruins into an active learning environment. Instead of being discarded, the remnants of past structures will be repurposed into classrooms, workshops, and housing for students and artisans.

The waqf ensures that every structure built on this land comes from within, using materials processed in the lumberyard and skills acquired through hands-on training. This system guarantees that the site remains a self-sustaining hub of construction and education, constantly producing skilled workers and does not rely on external industries but instead creates its own closed-loop system of education and production. The remaining ruins are to be stabilized by the school and used by the Landmark Colony. The lumberyard and workshops will be the primary assets of the waqf, storing and processing raw materials for on-site construction and functioning as training grounds for apprentices. Trainees will gain expertise in carpentry, masonry, and other essential trades such as woodworking, carving and furniture work, allowing them to contribute directly to the waqf's expansion.

Community spaces and additional facilities will be built using locally processed wood and stone, reinforcing economic self-sufficiency by renting out the community spaces. The waqf will be governed by a board of administrators, including representatives from MAS, ICSI, and Islamic community members, ensuring ethical management and sustainable growth. The trustees will oversee operations, allocate resources, and ensure that the waqf remains true to its purpose of responding to the spatial needs of the Islamic community.

A key feature / secondary asset of the waqf will be the Sunday market, a weekly gathering where goods produced within the workshops - such as furniture, handcrafted items, and construction materials - will be displayed and sold. This market will generate revenue to sustain the waqf, while also serving as a social and economic space where artisans, students, and the diverse, ethnic Islamic community can engage in trade and cultural exchange. The waqf's structure allows for incremental growth, ensuring that the workshops, and public spaces can expand in response to demand. By dedicating this land as a waqf, it is entrusted to the service of the Islamic community, with all revenue and benefits reinvested for its continued improvement.

May this endowment stand as a testament to faith, stewardship, and progress, ensuring that its impact endures for generations to come.



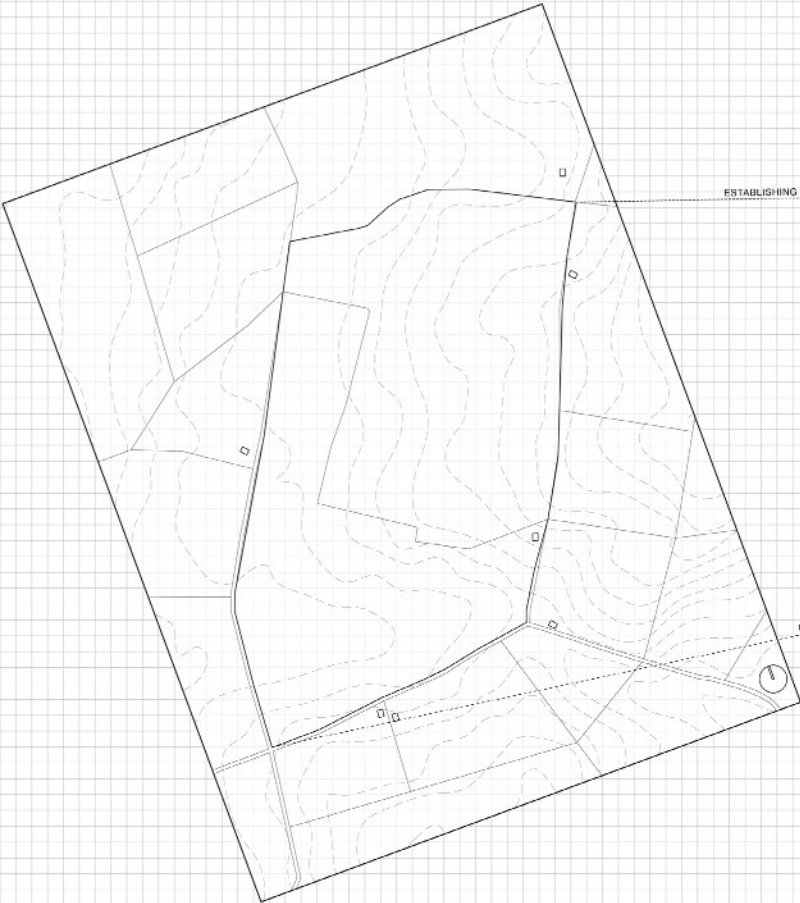
Staten Island was called Eghquaous by its Indian inhabitants and was purchased from them by the Dutch Director General in 1626. In 1630, a Patent of the island was granted to Michael Pauw (former director of the Dutch East India Company). Ten years later, the Dutch merchant, Cornelis Melyn, obtained an order to erect a Colony from the Directors in Holland.

Melyn conveyed his right and title to land on Staten Island to the Dutch West India Company. However, the following year the Directors in Amsterdam proceeded to demolish the remaining claims on the Island.

The final purchase of Staten Island from its aboriginal inhabitants was accomplished by the English Governor Lovelace on April 13, 1670.

At this time, there were a number of Dutch, French and English settlers on the island who had already obtained first Dutch and then English permission to settle. Governor Lovelace ordered land surveys to be undertaken and this task was completed under Governor Andros by 1677.

1600 —



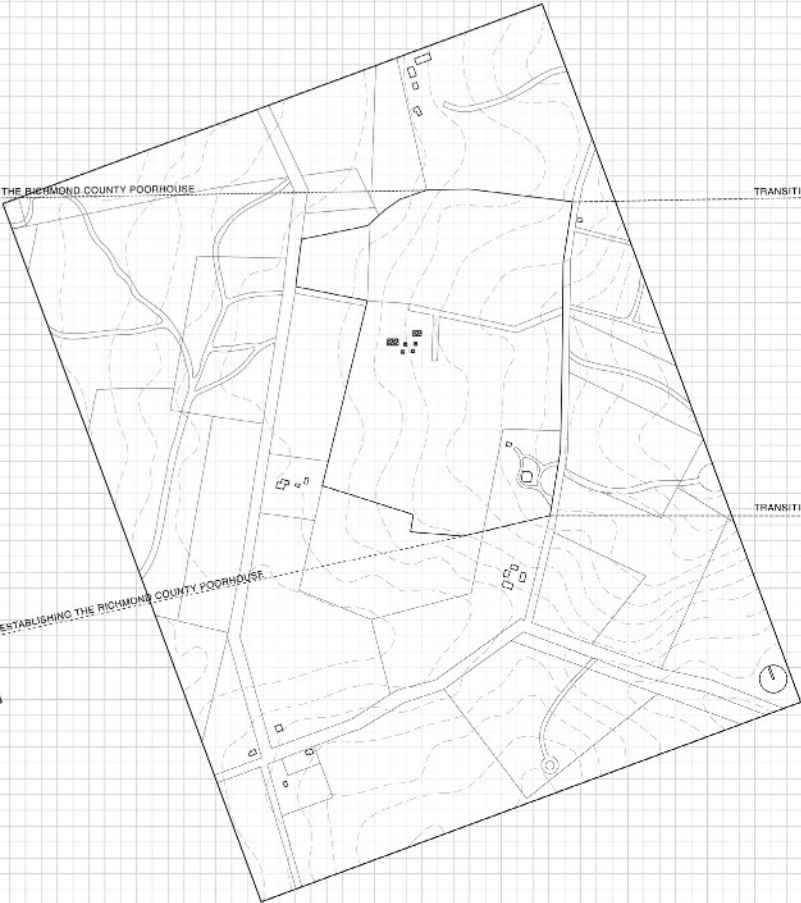
The general expansion of institutional care for dependents which occurs in the 1820s and 1830s is manifested on Staten Island by the acquisition of a much larger facility in 1829, the 91-acre Stephan Martino Farm on the west side of Brille Avenue.

The Richmond County Poor House was established on Staten Island to house the poor, elderly, and mentally ill. The farm included several outbuildings and a farmhouse to which a two-story dormitory was immediately added.

A superintendent was appointed on January 1, 1830, and the new Richmond County Poor Farm opened soon thereafter, an appropriate institution for the still largely rural community.

It was one of several poor farms in New York, designed to provide basic shelter in exchange for labor. Residents were expected to work on farmland, growing food to sustain the institution and reduce public costs. Conditions were harsh and overcrowded, with minimal medical care and poor sanitation. The facility primarily housed the destitute and those deemed unable to support themselves.

1800 —



By the late 19th century, growing concerns over poorhouse conditions led to reforms, paving the way for its reorganization as the New York City Farm Colony in 1898.

The New York City Farm Colony was officially founded as part of the city's response to increasing poverty. The model was based on institutionalized, work-based welfare—residents (mainly elderly and indigent men) farmed the land in exchange for shelter.

In 1895 the Department of Public Charities, one of the two created by the Division of the Department of Public Charities and Correction, assumed responsibility for all charitable institutions formerly administered by a unified department.

One of its early undertakings had been to redistribute the population of the institutions under its charge so that services could be more effectively and coherently targeted to homogeneous grouping. They included the charity hospitals, the Almshouse, the Lunatic Asylum, and the Randall's Island facilities. The 1895 division was followed by a concerted effort to rationalize, reform and improve the delivery of social services.

1900 —



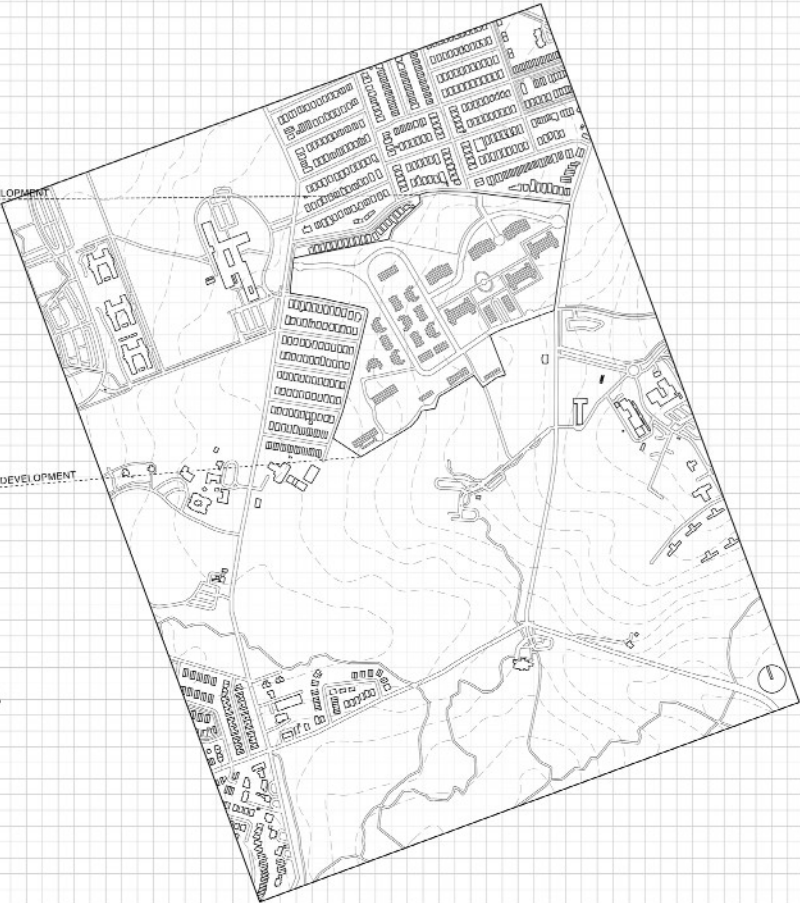
Landmark Colony is a redevelopment project to transform the abandoned Staten Island Farm Colony into a modern residential community. Designed to integrate historic preservation with contemporary living, the project repurposes the site's existing historic structures while introducing new housing units and amenities.

The development features townhomes and apartments, blending adaptive reuse with new construction to create a unique architectural character. The original red-brick buildings, long overtaken by nature, are being stabilized and restored where possible. Landscaped walkways, green spaces, and communal areas are incorporated to foster a sense of community while respecting the area's past.

The project prioritizes sustainability, incorporating energy-efficient materials and modern infrastructure while preserving mature trees and natural features.

The master plan includes a mix of market-rate and affordable housing, catering to diverse residents. Public spaces, such as a community center and recreational areas, enhance the livability of the neighborhood.

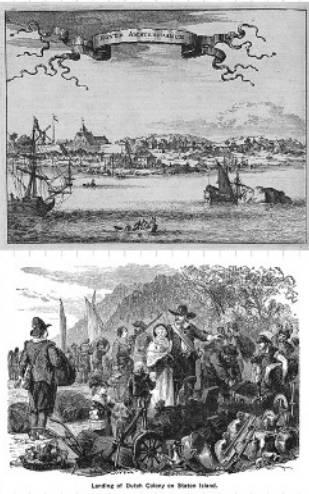
2025



DUTCH SETTLEMENTS

Dutch settlers arrived as part of the New Netherland colony, establishing small farms and trading posts. They faced frequent conflicts with the indigenous Lenape people, leading to periods of violence and settlement destruction. Despite these challenges, the Dutch maintained a presence on the island until the English took control of New Netherland in 1664, renaming it New York.

- 1600s – Dutch settlers arrive in Staten Island.
- 1661 – First permanent European settlement established in the area.
- 1700s – Land primarily used for farming and small settlements.



RICHMOND COUNTY POORHOUSE

The farm's size was intended to be largely self-sufficient, producing food and resources for the residents of the poor house. The property included a cluster of buildings which served as the superintendent's residence and the administrative hub for the farm. There were only a few built structures on the site, with the rest of the land being cultivated for farming.

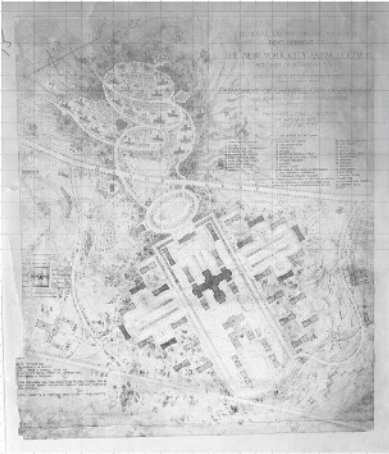
- 1829 – Richmond County Poorhouse established to house the poor and elderly.
- 1895 – Department of Public Charities was established, increasing municipal oversight of the poorhouse.
- 1898 – Gets renamed as New York City Farm Colony.



NEW YORK CITY FARM COLONY

Four dormitories on site were the last major buildings constructed at the Farm Colony but the complex was to remain in use for almost another forty years. The remaining residents were moved to the former Children's Hospital at Seaview in 1975. The farm ceased to function entirely, and the site became primarily a geriatric hospital.

- 1904 – New York City Farm Colony starts functioning, emphasizing agricultural labor.
- 1915 – Farm Colony expands with new dormitories and facilities.
- 1924 – Additional buildings constructed to accommodate more residents.
- 1940 – Population declines as social welfare programs grow.
- 1975 – Farm Colony officially closes.
- 1982 – NYC Landmarks Preservation Commission designates the ruins as historic landmarks.



LANDMARK COLONY

In late 2014, the Landmarks Preservation Commission approved the 45-acre residential redevelopment of the dilapidated 96-acre New York City Farm Colony campus, located centrally on Staten Island. Last week, the City Council approved plans to sell 45 acres of the property to NFC Associates.

- 2013 – Landmark Colony redevelopment project announced.
- 2017 – Demolition begins on abandoned structures.
- 2025 – Landmark Colony project nears completion.





THE EVIDENCE BOX

For the archival study of the Farm Colony's history, I created an evidence box that tells a story of time and transformation. Four drawers are stacked vertically, unfolding in four distinct directions where each movement offering a revelation, a fragment of memory suspended in wood and glass.

Behind the acrylic cover, cut precisely to frame a window onto the past, one can trace the gradual shrinking of the Colony's footprint over decades - its buildings, courtyards, and open spaces slowly contracting as functions diminished and nature reclaimed edges. Each drawer becomes a layered perspective, making visible the passage of years, of use, and the persistence of place amid abandonment.

The box turns history into an evidence, where memory, loss and continuity converge, making space both an archive and an artifact. Each timeframe held something different: the first drawer collect archives of the first settlers on Staten Island - where the Dutch came and put their roots down. The second drawer reveals the Colony at its peak - sprawling wards, bustling courtyards, and communal halls alive with early self-sufficient purposes. The third captures mid-century decline, with vacant wings and overgrown paths signaling the shift from self-sufficient farm to welfare institution. The fourth exposes the hollowing - key structures demolished, voids widening as social functions faded and the beginning of the senior housing project.

Through this device, the Farm Colony emerges not as static history but as a living sequence—each pull of a drawer pulling time forward, forcing us to touch the weight of what endures.

- 1600 - 1800 First settlers on Staten Island
- 1800 - 1900 Emergence of Richmond County Poorhouse in Staten Island
- 1900 - 2013 Establishment of New York City Farm Colony
- 2013 - 2025 Building the Landmark Colony



ORCHARD BEACH ARCS OUT AS A BUILT SHORELINE SUSPENDED SOMEWHERE **BETWEEN LAND AND SEA**, TOO EXTENSIVE FOR ITS SINGLE MONUMENTAL CENTRAL BATHHOUSE TO CONTAIN ITS LIFE.

MONUMENTAL AND SYMMETRICAL, THE BATHHOUSE WAS ONCE ENVISIONED TO PLAY THE ROLE OF THE ORGANIZING **HEART OF THE BEACH** EXPERIENCE. NOW, IT STANDS AS BOTH A SYMBOL AND A RELIC AND SOMEWHERE, IT FAILS TO CONTAIN THE **RHYTHMS THAT ANIMATE THIS PLACE**. FAMILIES GATHER UNDER UMBRELLAS, FRIENDS SIT ON ROCKS, KIDS PADDLE **IN THE SHALLOWS** AND MUSIC PLAYS FROM EVERY DIRECTION.

THE BEACH SHOULD **NOT ACT AS A SINGLE MONOLITHIC SYSTEM** BUT RATHER AS **A CONSTELLATION OF GESTURES** DISTRIBUTED ACROSS SAND, STONE AND WATER. AND BY CONSTELLATION, I WOULD MEAN A SERIES OF STARS, OR A SERIES OF SPACES, CONNECTED TOGETHER BY **A SINGLE SYSTEM AS A JOURNEY**.

MY PROPOSAL BEGINS HERE, WITH THE NOTION THAT **FRAGMENTED INFRASTRUCTURES OPERATE TOGETHER** AS A SYSTEM. RATHER THAN ONE LARGE BUILDING OR SYSTEM, I IMAGINE **A SERIES OF SMALLER ARCHITECTURES** SPACED ACROSS THE SITE, EACH ONE RESPONDING TO PARTICULAR SPATIAL CONDITIONS OR HUMAN NEEDS. THESE STRUCTURAL FRAGMENTS WOULD PROVIDE **AN INTERCONNECTED EXPERIENCE** - A CHOREOGRAPHY OF **MOVEMENT, REST AND RELATION**, INHABITING THE LENGTH OF THE BEACH.

THESE FRAGMENTS BEGIN **WHERE THE TIDE MEETS THE SAND** - A COLLECTION OF FLOATING SAUNA POOLS THAT NESTLE GENTLY IN THE WATER. IN WINTER, THEY BECOME **INTIMATE, WARM ENCLOSURES**, WHERE THE BODY MEETS THE COLD AIR, AND WARM STEAM BECOMES A FOG, **MERGING WITH THE SEA**. IN SUMMER, THEY **TRANSFORM**, BECOMING SWIMMING AND SAFE BATHING POOLS, **REINVENTING THE ACT OF IMMERSION** INTO LESSONS OF LEARNING AND PLAY. THESE FLOATING ROOMS OBSCURE DISTINCTIONS BETWEEN SEA AND STRUCTURE, INDOOR AND HORIZON. THEY ARE NOT MONUMENTS, NOR FIXED, BUT RATHER **FLEXIBLE INFRASTRUCTURES** THAT SHAPE AND ADAPT TO SEASON AND USE.

AS YOU CONTINUE ALONG THE BEACH, CHANGING ROOMS WITH **FRAMED VIEWS** CREATE **MOMENTS OF STILLNESS AND PAUSE** - SMALL PLACES LINED WITH TIMBER AND CLAD, WHERE DRESS BECOMES RITUAL RATHER THAN TRANSITION. EACH FRAMED VIEW **SHOWS SOMETHING DIFFERENT**. FROM ONE, YOU SEE ROCKS; ANOTHER OPENS TO THE OPEN WATER; ANOTHER BACK TOWARD THE CITY SKYLINE. THE VIEWS REMIND THE VISITOR THAT TO BE AT THE BEACH IS NOT JUST ABOUT ARRIVAL BUT ALSO ABOUT **ORIENTATION** - **TO LOOK OUTWARD AND INWARD**, EQUALLY.

COMPOSITIONS OF SEATING SCULPTURES AND OF **SHADING ELEMENTS** ARE INTEGRATED INTO THE PROMENADE - BOTH **ABSTRACT AND USEFUL FORMS** - AND **ESTABLISH THRESHOLDS OF GATHERING**. SOME ARE SET CLOSE TO THE GROUND AND MADE FROM SCULPTED STONE, REACHING AN INVITING WARMTH FROM THE SUN; OTHERS ARE GRACEFUL, WITH A PORTION OF **MATERIAL THAT FILTERS LIGHT** AND CREATES **MOVING SHADOWS CAST OVER THE SAND**. THE VARIOUS FORMS ENCOURAGE NOT ONLY LINGERING, BUT **CONVERSATION AND REST**. THE ARRANGEMENTS ARE NOT PRESENTED IN A LINEAR FASHION, BUT ARE ACCOMPANIED WITH RHYTHM - **RECALLING THE GESTURES OF RETURN** EXHIBITED AT ORCHARD BEACH. **PROMOTING HEALTHIER ACTIVITIES**

WHEN CERTAIN POINTS OF THE PROMENADE STRETCH OUTWARDS INTO A PLATFORM THAT CAN DOUBLE AS A MARKETPLACE OR STAGE. THE PLATFORM CAN BECOME A PLACE FOR **TRANSIENT SOCIAL GATHERING** - A **SEASONAL** GATHERING SPACE FOR A COMMUNITY OF PEOPLE, A SMALL FESTIVAL, OR A VIEW OF THE SHORE FROM ABOVE. THE PLATFORM TRANSFORMS THE PROMENADE INTO **MULTIPLE SOCIAL INFRASTRUCTURES** - **ADAPTABLE SPACES OF INDIVIDUAL AND INTERACTION**.

WHEN PUT TOGETHER, THESE **DISPERSED INTERVENTIONS** CONSTITUTE A SYSTEM OF RELATIONAL INFRASTRUCTURES: SMALL BUT CONNECTIVE, OPEN BUT PURPOSEFUL. EACH PIECE HAS ITS OWN PROGRAM, BUT THE CONFIGURATION ALLOWS **AN ONGOING TRAVERSAL THROUGH SPACE**. ONE TRANSITS FROM SAUNA TO SEATING, AND SHADE TO MARKETPLACE, AND ROCK TO POOL - EXPERIENCING THE BEACH NOT JUST AS A STAGE BUT AS **A SEQUENCE OF ENCOUNTERS**.

THE DESIGN DOES NOT SEEK TO SUPPLANT A NEW ORDER ON ORCHARD BEACH, BUT **LISTEN TO THE EXISTING RHYTHMS** OF HOW PEOPLE ARE ALREADY USING IT - WHERE THEY ARE WALKING, SITTING AND LOOKING. THESE INTERVENTIONS **ACTIVATE WHAT IS ALREADY PRESENT** AND TRANSFORM **GESTURES INTO SPATIAL OPPORTUNITIES**. THE INTENTION IS NOT TO REDRESS THE BEACH BUT TO RETUNE IT - TO MAKE LEGIBLE, **THE PATTERNS OF RETURN, GATHERING AND RELATIONALITY** THAT ALREADY MAKE IT WHAT IT IS.

MATERIALLY, THESE INFRASTRUCTURES WILL SPEAK TO **TIME AND WEATHERING**. WOOD THAT SILVERS IN THE SALTED AIR, METAL THAT PATINAS WITH THE SEA SPRAY, AND TEXTILES THAT ABUT WIND - MATERIALS THAT **EMBRACE CHANGE** RATHER THAN DENY IT. THEY ARE ALSO MEANT **TO SHIFT, TO AGE, TO RETURN**, LIKE THE BEACH ITSELF.

THIS PROJECT'S PURPOSE IS MORE OF A **SPATIAL NARRATIVE** THAN IT IS A MASTER PLAN - **A NARRATIVE COMPRISED OF FRAGMENTS**, IN WHICH EACH EXPERIENCE IS ITS OWN ENTITY WHILE ALSO BEING RELATED. VISITORS MOVE THROUGH THE SITE AS A SERIES OF GESTURES: STEPPING INTO STEAM, RESTING UNDERNEATH FILTERED LIGHT, **CROSSING A PHYSICAL THRESHOLD** INTO THE OPEN SKY. THE EXPERIENCE CAUSES THE VISITOR TO **MOVE THROUGH A CHOREOGRAPHY OF RETURN**, JUST LIKE THE VISITORS WHO COME HERE EACH YEAR TO BE RE-ACQUAINTED AND REFRESHED.

IN THE CONSTELLATION OF SMALL ARCHITECTURES, ORCHARD BEACH EMERGES ONCE AGAIN AS WHAT IT HAS ALWAYS BEEN AND WHAT IT ALWAYS SHOULD BE: **A THRESHOLD BETWEEN BODY AND SEA, MEMORY AND HORIZON**. THE NEW INFRASTRUCTURES DO NOT WORK AGAINST THE MONUMENTALITY OF ORCHARD BEACH; THEY WORK TO MULTIPLY IT.

EACH FRAGMENT, BY WAY OF BEING BOTH SMALL AND RELATIONAL, SUPPORTS **SYSTEMS OF COLLECTIVE BELONGING** - **A SPATIAL TIDE** THAT EBBS AND FLOWS BASED ON ITS USERS.

ORAL INFRASTRUCTURES OF RELATION

BEACH INFRASTRUCTURES I 05

STUDIO TUTOR Joseph Zeal Henry
SITE Orchard Beach, Bronx, USA

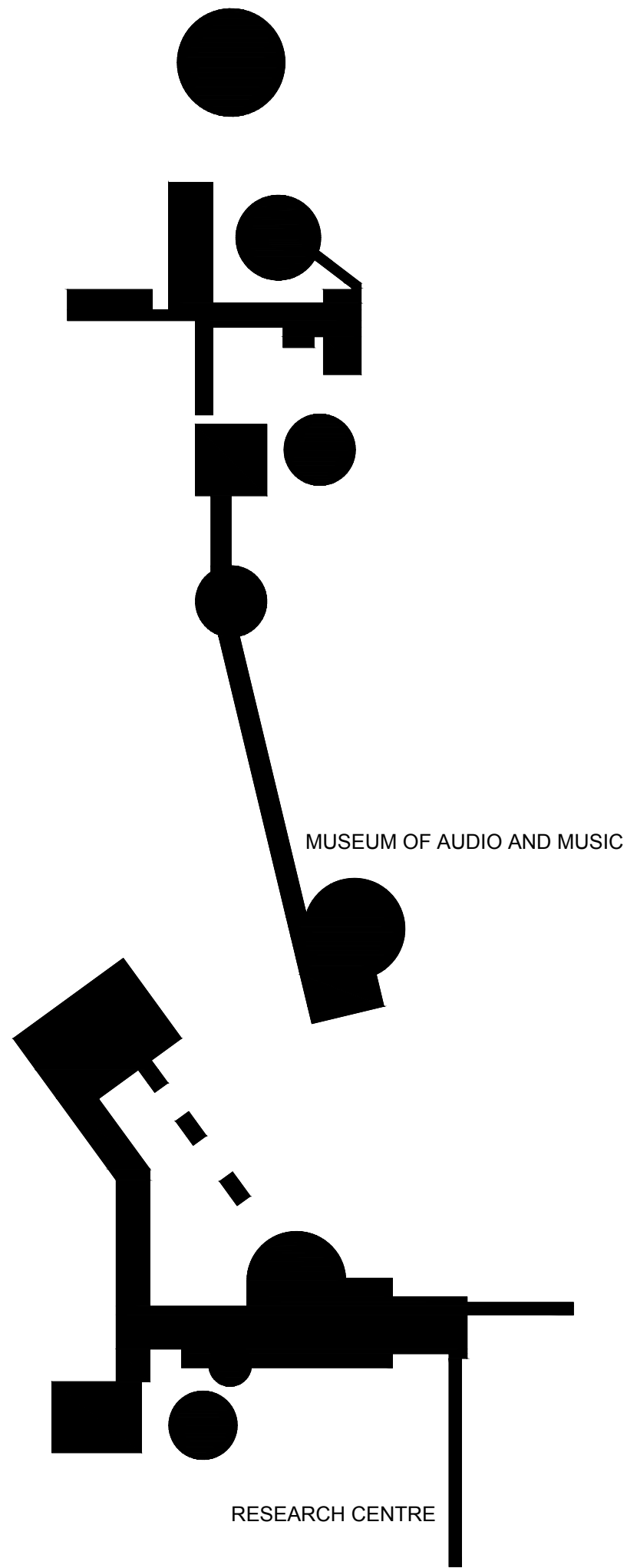
Orchard Beach, sometimes referred to as “the Bronx Riviera”, is a created shoreline as well as a cultural landscape. Orchestrated in the 1930s by Robert Moses, it was built using imported sand, seawalls and a massive bathhouse as a manifestation of modern recreation. But the beach’s most persistent identity does not come from the planned vision, rather it comes from the people who have gathered there for generations.

There is something that pulls them back to that space. Each summer, families gather provisions, radios and umbrellas and navigate their way to Orchard Beach to carve out temporary territories along the crescent shoreline. Repeated over generations, this process has transformed the beach into a living archive of community. The elder generations once visited as children and now bring younger generations of family back to that same sand. This return is a minor gesture, yet it holds an implicit refusal to disappear. Thus, we can identify Orchard Beach not as a forgotten outskirts but a place that matters — a commonality in which even the narratives, memory and presence somehow are infrastructure.

The gesture of return at Orchard Beach signifies relation, situated in the continuum of generations, communities, land, memory and place. It stands in opposition to the privatization and exclusion that so many of New York’s shorelines have been designed to represent. In a city where much of the waterfront has been imagined as a site of financial development and subsequently for exclusive leisure, Orchard beach is a site of accessibility.

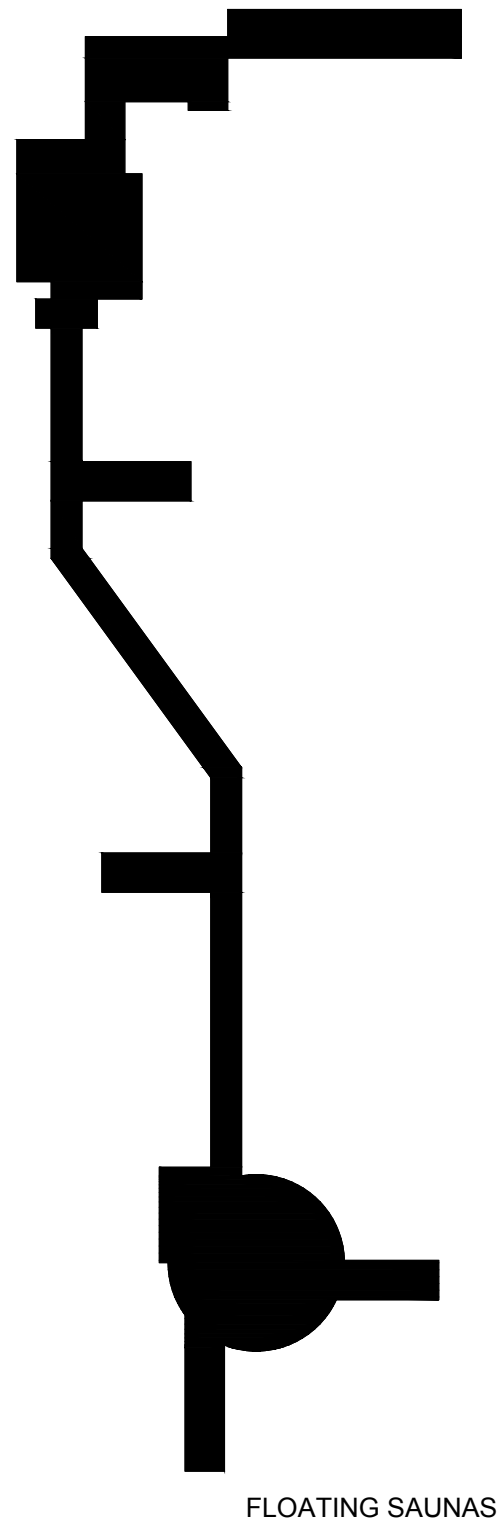




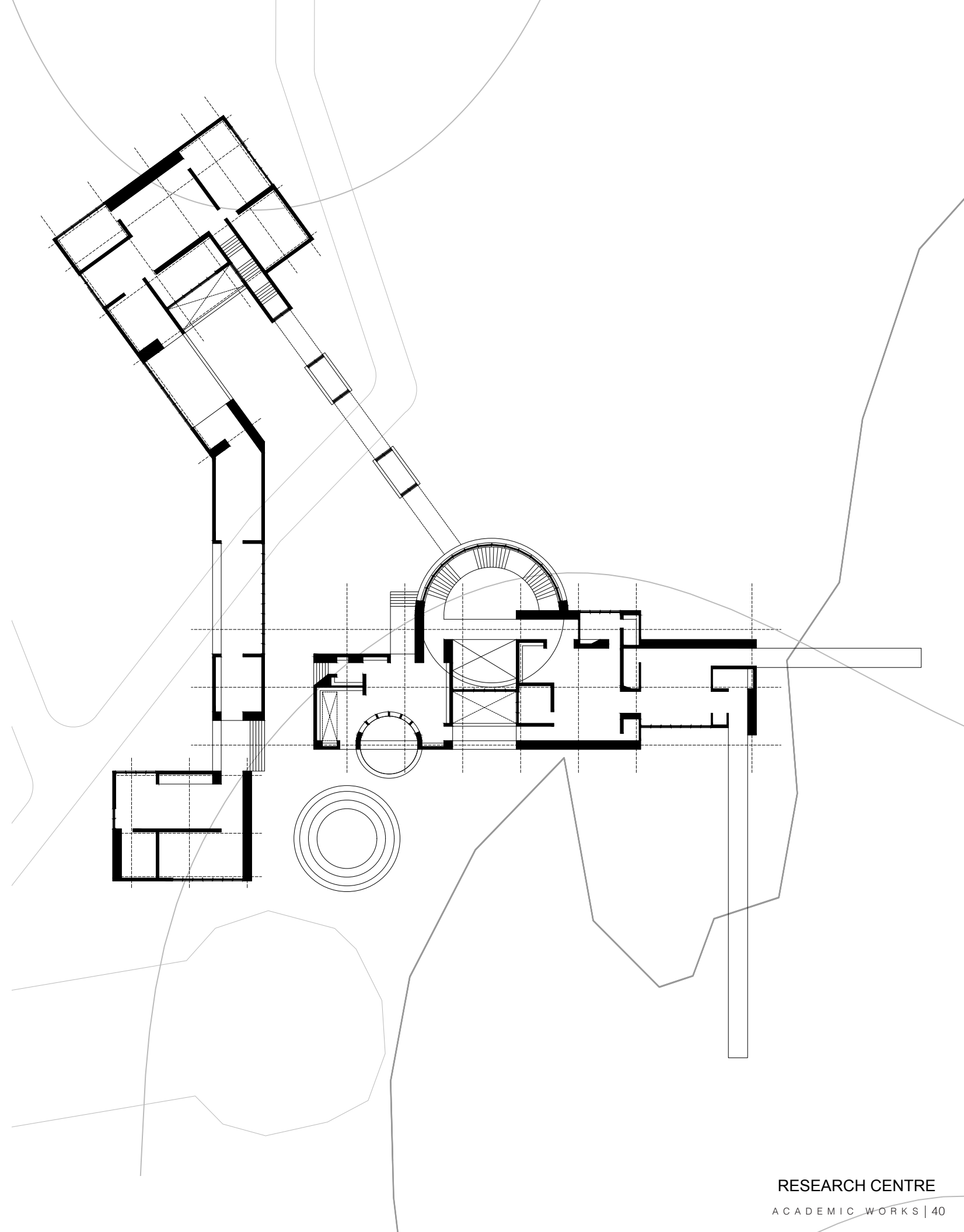


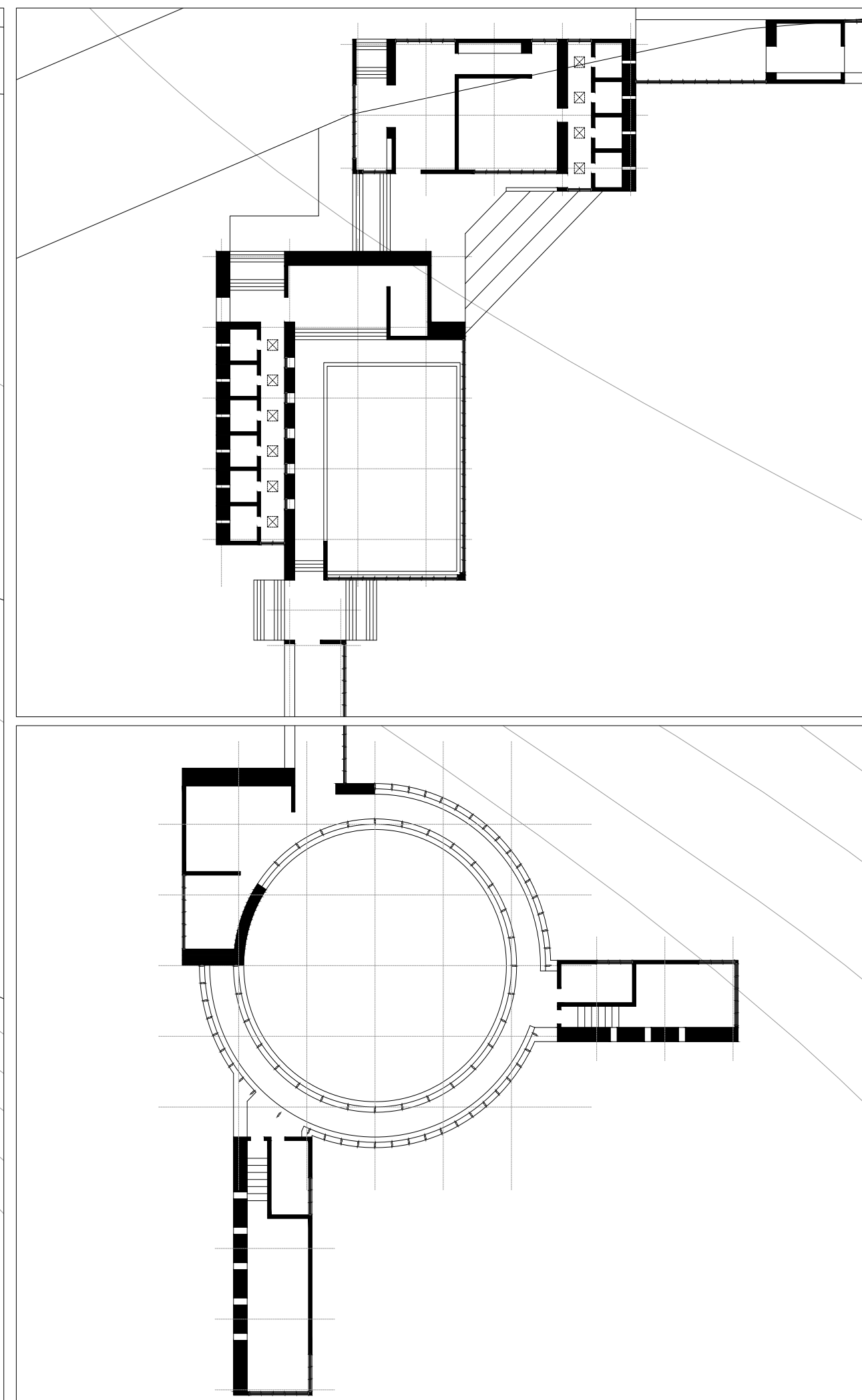
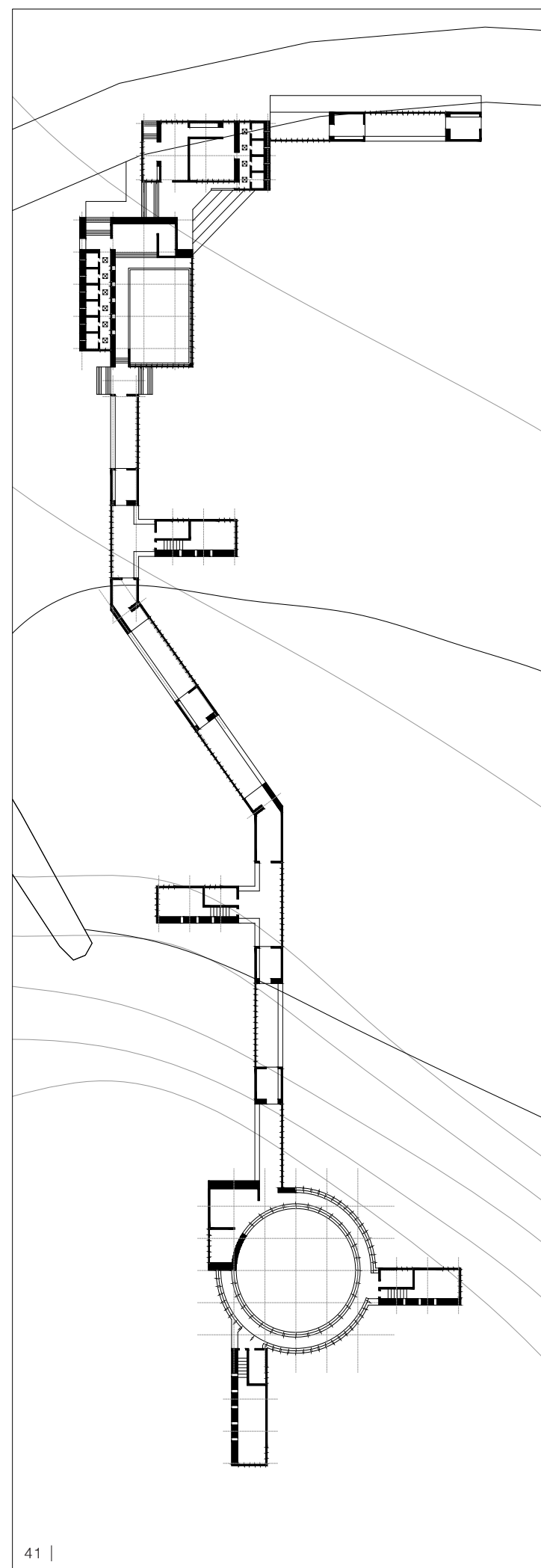
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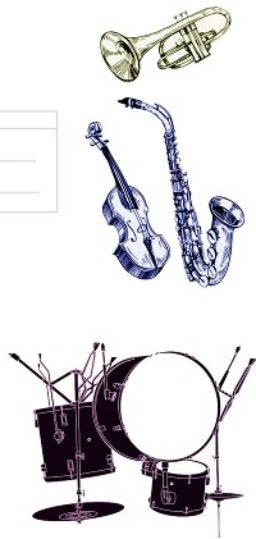
ART of the FUTURE

!FREE!

HEAR MUSIC IN THE STREETS

NEW YORK 1969-1989

APPLICATION # _____
PRECINCT # _____



INFRASTRUCTURES OF RESONANT EXCHANGE THE PERFORMER'S NEST I 06

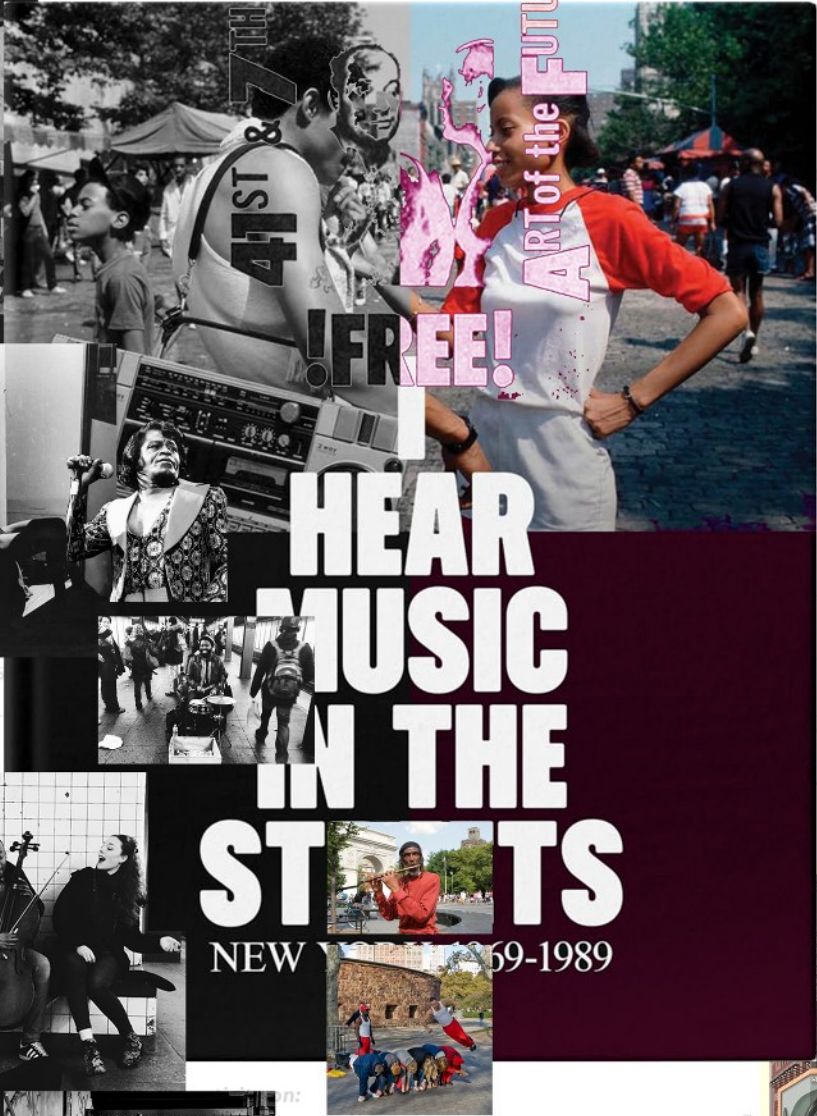
STUDIO TUTOR Jayden Ali, Chloe Munkenbeck
SITE Battery Park, New York, USA

The project looks at performers in Manhattan, not just as entertainers, but as part of the city's everyday life and of a larger urban system. In New York, street performance exists in a complicated relationship with regulation, weather, pedestrian flow, tourism, visibility, and informality. Performers depend on foot traffic, but they also need moments of pause.

Situated in Battery Park, the project has a set of spaces that work together as a kind of support system. There is a place for the public, for performers to change and prepare, to store costumes and musical equipment, and a larger recreation space that can shift between co-working, practice, performance, and café or restaurant use. The project is about making visible a kind of urban life that already exists, but is often unsupported. It is about giving that life a place, while still letting it remain open, changing, and connected to the city.

APPLICANT _____
ADDRESS _____
SPONSOR _____
ON BEHALF _____
ADDRESS _____
PRODUCER NAME IF APPLICABLE _____
ADDRESS _____
Type of Event _____
Other _____
Event Name _____
Event Description _____
Requesting _____
Between Locations: _____
Activity to take place _____
☐ Sidewalk ☐ Curb _____
Date(s) of Event: _____
Borough: _____
Number of Blocks: _____
Activity Permit Office Street Festival/ Block Party Application

Rain Date (Block Party's ONLY): _____
Actual Time of the Event: _____
Set-Up Time: _____



MTA

Arts & Design

Music

MTA Music
2026 Roster

Luellen Abdo

Classical & pop violin

Afrkumba Utibe

Drummers

Drum ensemble

Afro Dominicano

Latin fusion band

Gabriel Aldort

"Galdort Gumbo"

Pop, jazz, blues

keyboards

Mina Azad

Opera singer

Algonzo

Pop/R&B sax

Arkawa

South American music

Arlithia

Gospel singer

Aurora Ensemble

Baroque harp & flute

Azusa SHESHE

Dance

Blues singer

Band of Brothers

Pop & rock band

Greg Bank\$

Reggae & funk

guitar & vocals

Petula Beckles

Gospel & jazz singer,

songwriter

Anthony Bell

Handpan

Augie Bello

Saxophone

Big Mama

Soul singer

John Bivona

Folk/Rock guitar &

vocals

The Blue Dahlia

French, klezmer,

tango

& reggae

Brass Queens

Female brass band

Joya Bravo

Electric violin &

cello

Martina B

"Angel of"

Opera singer

Mitu Bus

Accordion

Sammy E

Keyboard

Calliope I

Female C

Anthony

World music

handpan

Janae Catt

Old school & "teatime"

good" vocals

Chrissy R

Soul & jazz singer

Clover's Curfew

Folk & rock duo

Leah Coloff

Cello & vocals

Corcel Mágico

Pop vocalists

Dingonek Street Band

Electric folk/rock band

Diverse Concert

Artists

Classical crossover

strings

Chanese Elite

One woman

troupe

DoMo The Jack of All

Trades

Steel pan

Jason Gre

Blues & jazz

Jia Doughman

Blues & jazz

Cathy Grier

"NYC Subway Girl"

Guitar & vocals

Sean Grissom

Classical & Cajun

cello

Grupo Wayno

South American

group

Guilero 5000

Perceptive guitar &

vocals

Tara Hack

Vocals & guitar

Edward W. Hardy

Classical & pop violin

Hasta La Zeta

World Music

Classical

Kevin Henry

Jazz guitar

Kahn Highower

"The Sugar Bear"

New Thousand &

Adrian Jusdanis

Lenny Hood

Drums, flut

keyboards

Mush Hoo

Boogie Woogie

Blues guitar

Satchmo Mannan &

The Jazz Rascals

Jazz band

Mariachi Flor De

Tolocha

Female Mariachi

band

Erik Robe

Classical

Marley

Spanish & English

singer, songwriter

Denise Meltzer

Classical & pop

trumpet

Metropolitan Horn

Authority Modern

French horn quartet

Von Middleton

Entertainer

MILES

R&B, pop, funk

vocals

Malang Jobarteh

Kora player & griot

Waylon Johnson

Pop & soul singer,

songwriter

Peter Kavanaugh

American songbook

guitar

Kazoo 365

Pop vocals & guitar

keeshea

Jazz & pop

saxophone/clarin

Ronie Kelly

Vocals, keys, guitar,

beatboxing, looping

Susan Kesser

New York City

Classical

Shogo Kubo

Classical & pop violin

Lorenzo LaRoc

Electric violin

Vallenato accordion

Edgar Suroz

Traditional jazz group

Jacob Rudin

"NTHNL"

Female & vocal

William Ruiz

Indie singer,

songwriter

Anil Salem

Indie singer-

songwriter

T.C. Saxman

Saxophone player

Marquis Sayles

Jazz saxophone

Wendy Sayvetz

Folk singer

Misha Seo

Pop singer

Nasim Siddeeq

R&B guitar & vocals

Raphael Batista Silva

"Raphael Batista"

Violin

Nadine Simmons

Pop & Gospel singer

SisterMunk

Gypsy funk trio

Tyrone Owusu Slater

Djembe player

Orlando Sanchez

Soto

Jazz saxophone

Scott Stenten

Double-necked guitar

Sterling Strings

Classical &

contemporary

ensemble

Stiletta

Female a cappella

group

StreetMule

Robert Rucker

World Music

Project

Troy Weekes Music

R&B vocalist

Denise Weeks

Gospel & soul singer

Angel Williams

Singer-songwriter

West Fourth Trio

Jazz trio

Mult

Sus

Gait

Ton

Ed

The

Am

jazz

Jas

Jaz

Ton

Pa

Too

Br

Tri

Str

Trojan Horns Brass

Band

Brass band

Ukelele Time

Machine

Ukelele pop & covers

Underground

Drummers

Djembe drum group

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"Yosoya Kir"

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Yut Chia

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Violin

Yut Chia

Electric violin

Zulique

Pop & rock duo

ACADEMIC WORKS | 44

A. WASHINGTON SQUARE PARK (fountain, Arch area, Greenwich Village)

Solo musicians (guitar, sax, violin, piano, singers)

Bands (jazz combos, percussion groups)

Acrobats / jugglers / tumblers / occasional magicians / living statues

Timings: Afternoons 2-6 PM daily; peak weekends and warm evenings; consistent year-round but thins in winter.

B. CENTRAL PARK BETHESDA TERRACE (arcade/fountain area)

Solo musicians (violin, singers, guitar)

Opera / classical singers / bands (doo-wop, small jazz)

Timings: Sunny afternoons 1-5 PM; best weekends; weather-dependent.

C. CENTRAL PARK MALL / STRAWBERRY FIELDS

Solo musicians (guitar, sax)

Bands (jazz combos) / acrobats / jugglers

Timings: Afternoons most days; evenings in summer; weekends busiest.

D. TIMES SQUARE (42-47th St plazas, Father Duffy Sq, TKTS steps)

Dance crews (breakdancers, flex/hip-hop)

Costumed characters (Elmo, Spider-Man, cartoons)

Solo musicians (guitar, vocals); electronic duos

Timings: All day 11 AM-8 PM; peak evenings and weekends; constant tourist traffic.

E. UNION SQUARE (park, North plaza, subway mezzanine/platforms)

Solo musicians (all types: guitar, sax, violin)

Bands (jazz, percussion) / acrobats / jugglers / magicians

Dance crews (hip-hop groups)

Timings: Lunch 12-2 PM; evenings 5-9 PM; rush hours in subway.

F. 34 ST. - HERALD SQUARE (subway platforms, plaza near Macy's)

Solo musicians (guitar, sax) / bands (percussion duos)

Dance crews (breakdancers)

Costumed characters

Timings: Fri/Sat evenings 6-11 PM; all day weekends; rush hours.

G. 14 ST. - UNION SQUARE (subway platforms/mezzanine)

Solo musicians (instruments, vocals)

Bands (small groups) / dance crews

Timings: Rush hours (7-9 AM, 5-7 PM); evenings.

H. TIMES SQUARE - 42 ST. (subway mezzanine)

Solo musicians (vocals); electronic duos / bands

Timings: Sat evenings 6-10 PM; rush hours.

I. 59 ST. - COLUMBUS CIRCLE

Solo musicians (violin)

Small ensembles; magicians

Timings: Afternoons.

J. GRAND CENTRAL - 42 ST. (main concourse)

Solo musicians (classical, singers)

Living statues

Timings: Lunch 12-2 PM; rush 5-7 PM.

K. FULTON ST. (subway)

Solo guitarists

Timings: Rush hours.

L. BATTERY PARK (near ferry terminals)

Solo musicians (sax, vocals)

Dance groups

Costumed mascots/cartoons

Timings: Weekends daytime.

M. BRYANT PARK (lawn)

Solo musicians (guitar)

Stilt walkers

Timings: Lunch 12-2 PM; summer afternoons.

N. MADISON SQUARE PARK

Solo singers

Living statues/comedians

Timings: Afternoons.

O. SOUTH STREET SEAPORT (piers)

Solo vocals; Mariachi bands

Costumed mascots

Timings: Weekends daytime.

P. HIGH LINE (at 14th St)

Dance crews (robot/hip-hop)

Timings: Summer evenings.

Little Island

Small bands

Timings: Warmer months afternoons.

RESEARCHING PERFORMERS

Street performers in NYC.

Their relationship to foot traffic and audience density.

Weather exposure and seasonal disruption.

Informal use of public space.

PERFORMER'S JOURNEY

THE CHAIN BETWEEN THE PERFORMER AND THE SPACE

Performer performs.

Performer changes / warms up.

Performer stores equipment.

Performer arrives.

Audience gathers.

Public shares the space.

Performer returns to support space.

DESIGN RESPONSE

SPACES OF SUPPORT, RESURGENCE AND CARE

Support chamber.

Performance chamber.

Public chamber.

Threshold chamber.

Storage chamber.

PUBLIC OUTCOME

PROJECT PRODUCTION:

More supported street performance.

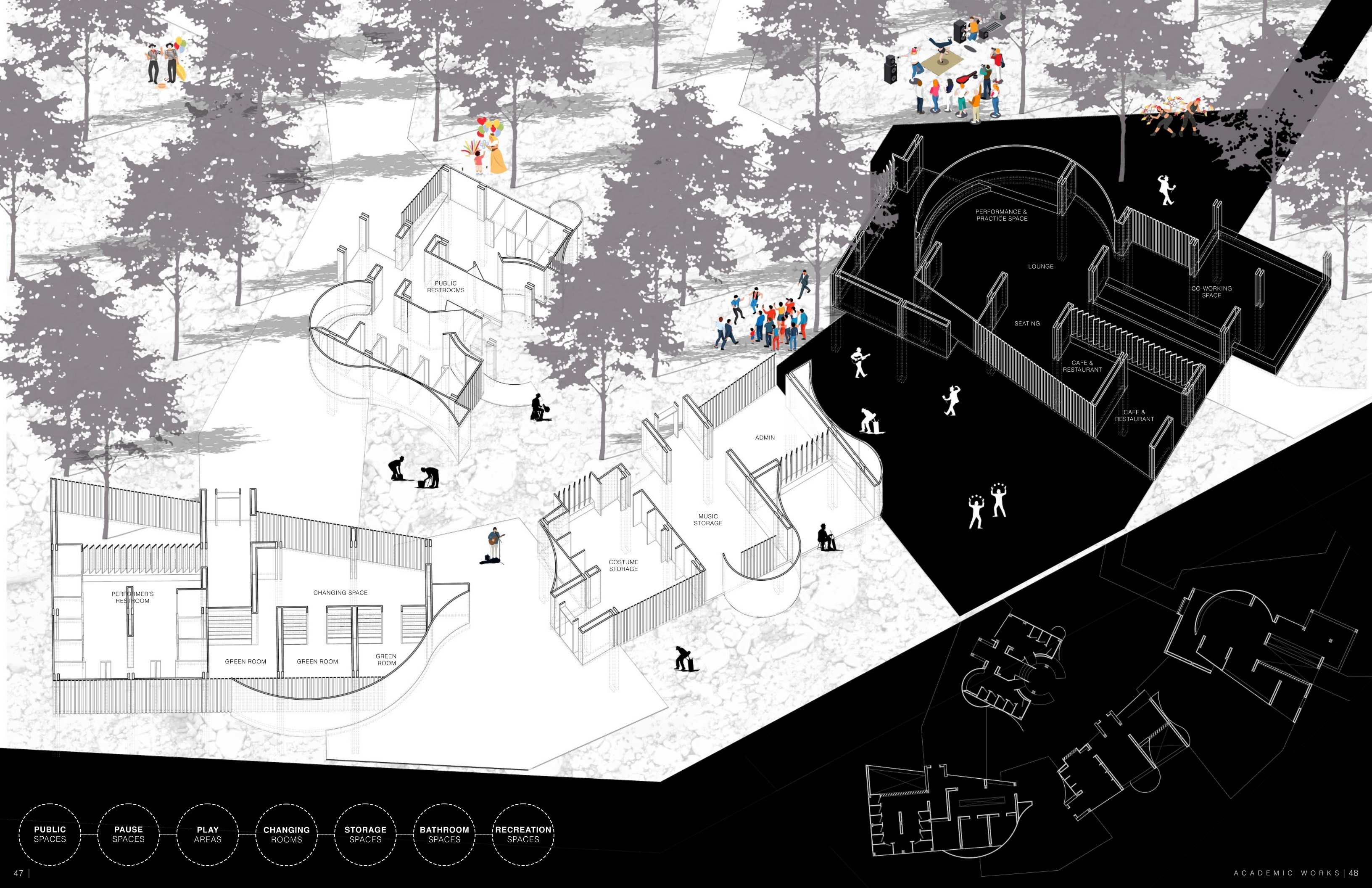
Better use of public space.

Year-round performance conditions.

Shared civic space.

Stronger visibility for performers.

A repeatable urban system across multiple sites.



- PUBLIC SPACES
- PAUSE SPACES
- PLAY AREAS
- CHANGING ROOMS
- STORAGE SPACES
- BATHROOM SPACES
- RECREATION SPACES



MATERIALITY AND USABILITY

I started shaping the design around Battery Park. I was drawn to it because it already had a duality of a quieter and a louder public presence, but still holds a strong relationship to gathering, movement, and seasonal activity. It felt like a place where performance could be supported without being overwhelmed. The project is built from a set of spaces that work together as a kind of support system. There is a place for the public, a place for performers to change and prepare, a place to store costumes and musical equipment, and a larger recreation space that can shift between co-working, practice, performance, and café or restaurant use. I wanted the building to feel useful in multiple ways, not only during performances but also in the in-between moments when people are resting, waiting, or simply spending time there.

What became especially important is that the architecture is not closed off from the public. There are platforms that allow people to interact with performers even when no performance is taking place, so the building can stay active and porous. I wanted those moments to feel informal and open, almost like the architecture is encouraging a kind of everyday exchange between performer and audience. It is not only about staging performance; it is also about creating a shared civic environment around it.

Materially, the project starts to take on another layer. The surfaces are made of colored glass and mirror, so the building shifts depending on light and movement. During the day, it reflects pieces of the park, the people, and the sky. At night, it lights up, almost like a quieter echo of Times Square. That duality matters to me because it allows the building to feel different in different conditions — reflective in one moment, luminous in another. It gives the project a public presence without making it feel heavy or fixed. Instead, it becomes something that can glow, fade, and change with the city around it.

CHOREOGRAPHING SPACE

Studying Rudolph Schindler and his Kings Road House, I focused more on how he choreographs the interior spaces through structure, material, and light - rethinking domestic life as an interlocking sequence of rooms, courtyards and thresholds rather than fixed or labeled rooms.

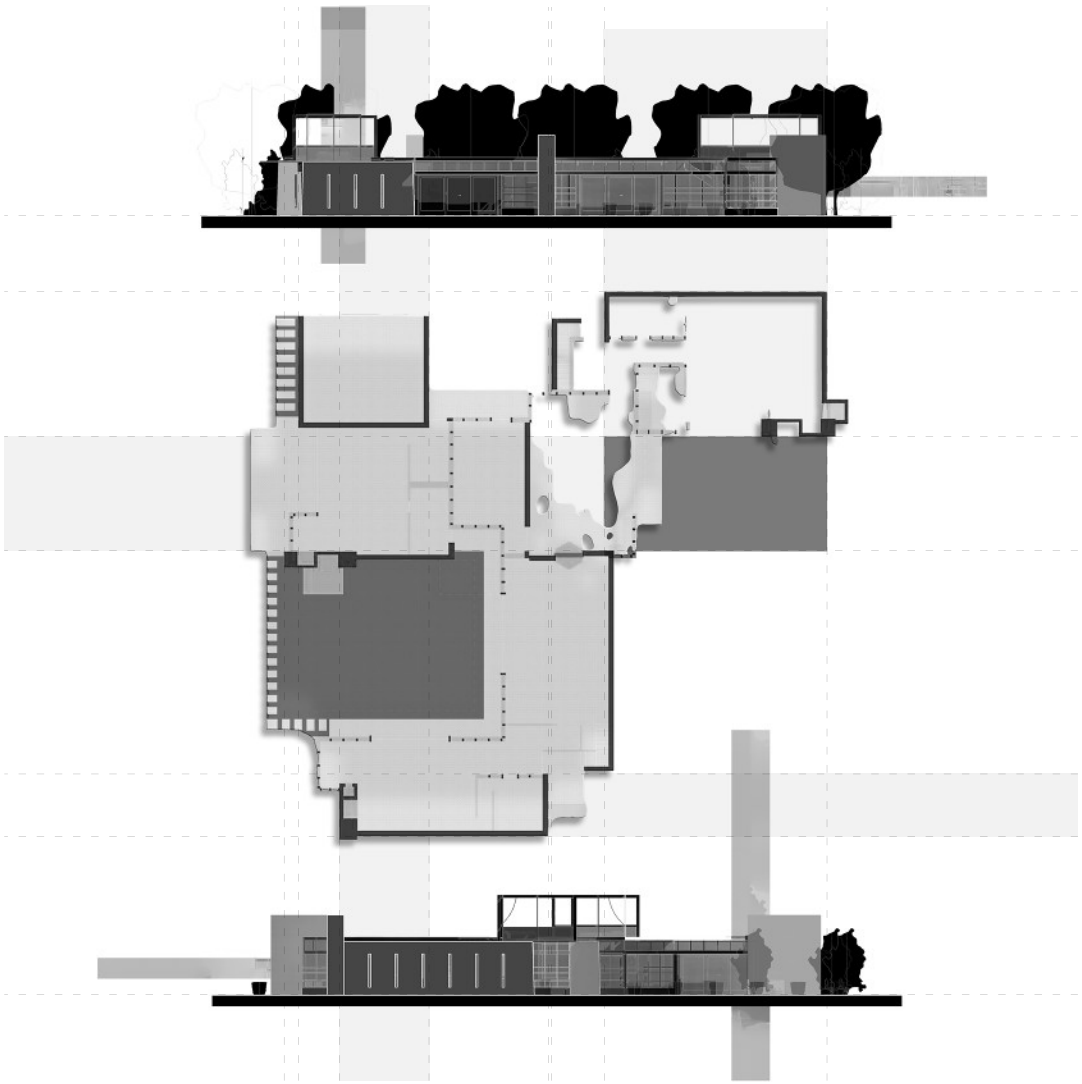


A STUDY OF SPACE AND MATERIAL
SCHINDLER’S STUDIO I 7.1

STUDIO TUTOR Steven Holl, Dimitra Tsachrelia
CASE STUDY Kings Road House, California by Rudolph Schindler

Reading about Schindler, I understood that there was a certain aspect of his work that was unique to him. And that was his expertise to individually and personally design the spatial experience of every house by approaching every space in a different, unorthodox way. His ability to use detailed and articulate construction methods along with a willingness to adapt to new theories related to modern lifestyles made an impression on me.

His design philosophy, which he called “Space Architecture,” prioritized the sculpting of interior space over the exterior form. Spatial relationships and an emphasis on the interior experience of the building / space – that is the learning that I got through studying him. It is a question of space shaped through materials, and a solution that is a subtle interplay of the materiality, light, proportion and structure.

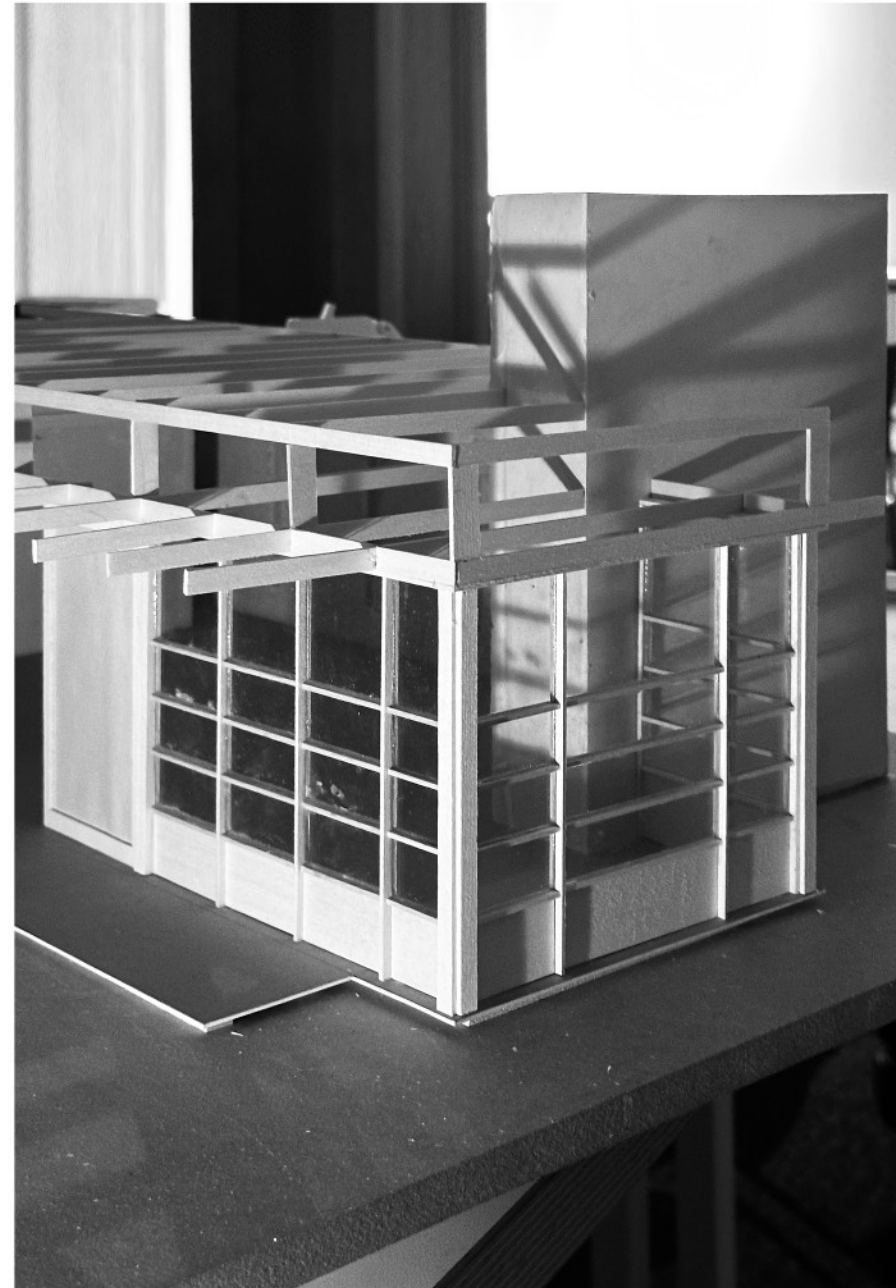




CONCRETE WALLS, ANCHORING SPACE

Casting the pre - cast concrete walls at model scale made me understand their weight and presence as thick volumes that anchor Schindler's studio. The concrete surfaces define the limits of each space while framing views outward, turning walls into both structural and spatial devices.

Through this process, I could read and feel how the heaviness of the concrete sets up a strong background for lighter insertions, and why Schindler trusted concrete to hold the house together spatially.



TRANSPARENT SKINS AND FILTERING LIGHT

In contrast to the concrete, Schindler's wood and glass walls act as light, almost transparent planes that blur inside and outside. The sliding panels with canvas create a translucent screen, filtering light and softening the boundaries between the studio, the courtyard and the garden.

Building these elements in the model helped me understand how thin partitions can still behave as volumes that hold light and air, with a play between the lightness of the screens, the transparency of glass and the concrete walls.



FURNITURE AS INTERIOR TOPOGRAPHY

Schindler's furniture pieces almost operate as smaller volumes nested within larger volumes. This reinforces his idea of interlocking spaces at the scale of the body. In the model, the low tables, built-in seating, and storage are not decorative objects but spatial elements that extend the architecture.

Their delicateness and proportion showed me how furniture can choreograph movement and occupation inside the studio, as if Schindler's furniture was more of a volume inside a volume.



REPRESENTATION AND MATERIALS

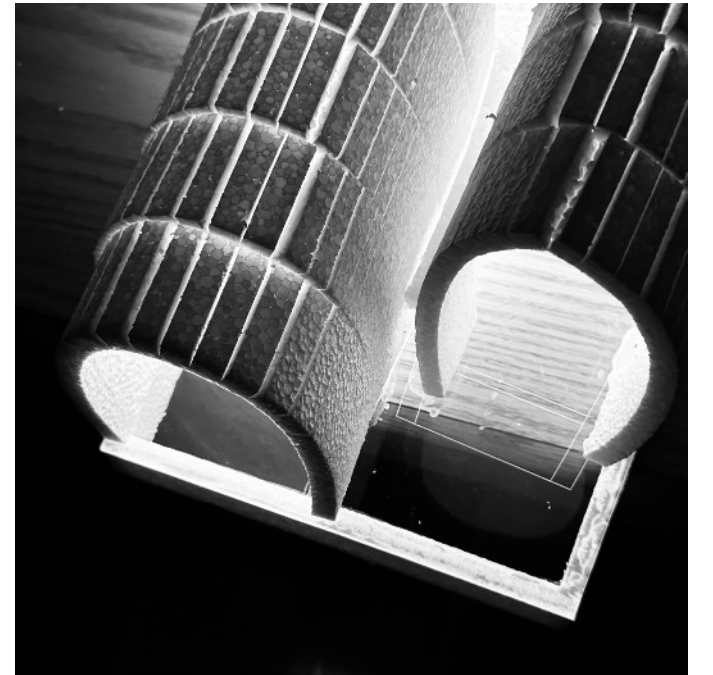
JINGDEZHEN IMPERIAL KILN MUSEUM | 8.1

STUDIO TUTOR

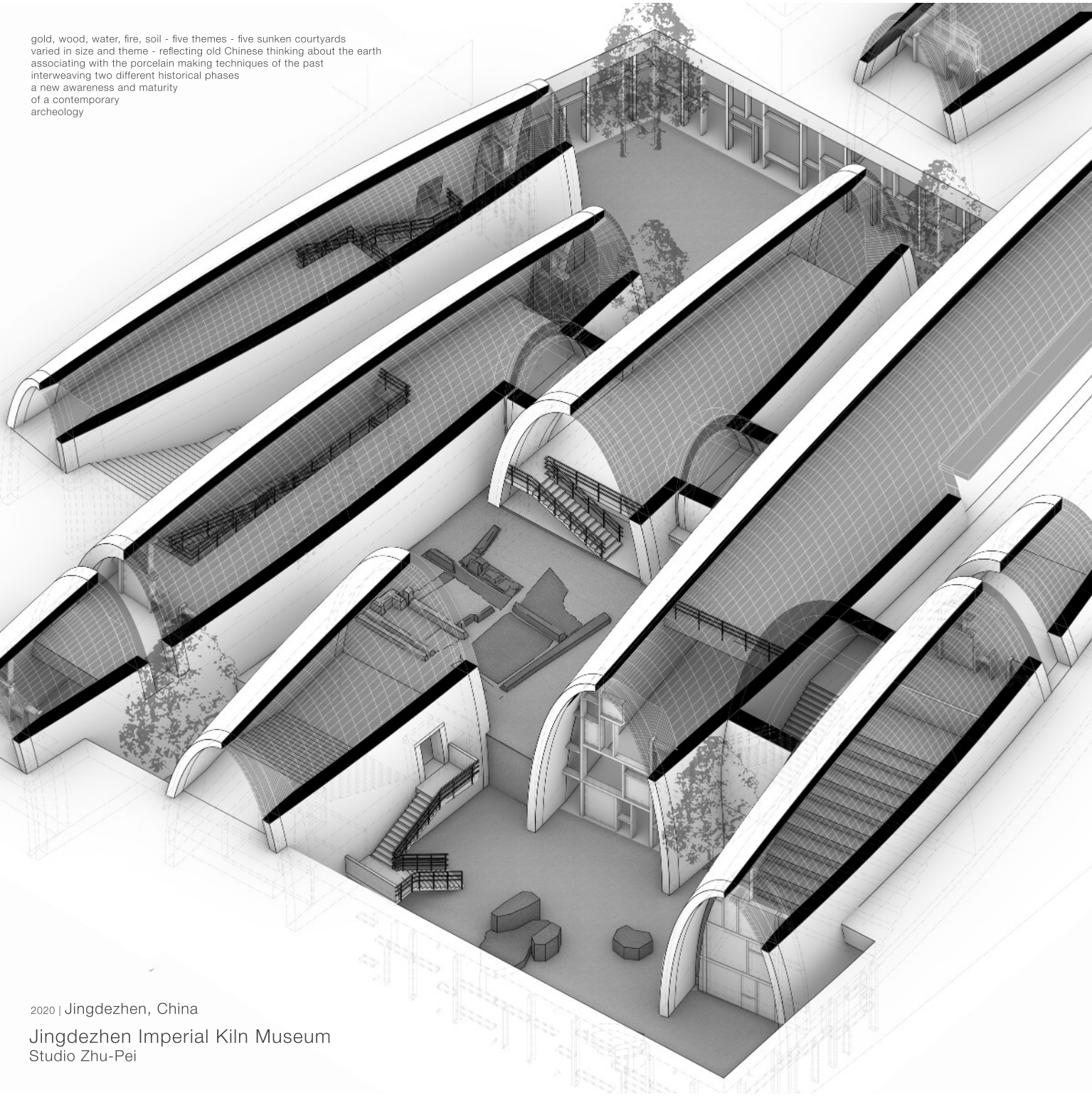
Ray Wang

CASE STUDY

Jingdezhen Imperial Kiln Museum, China

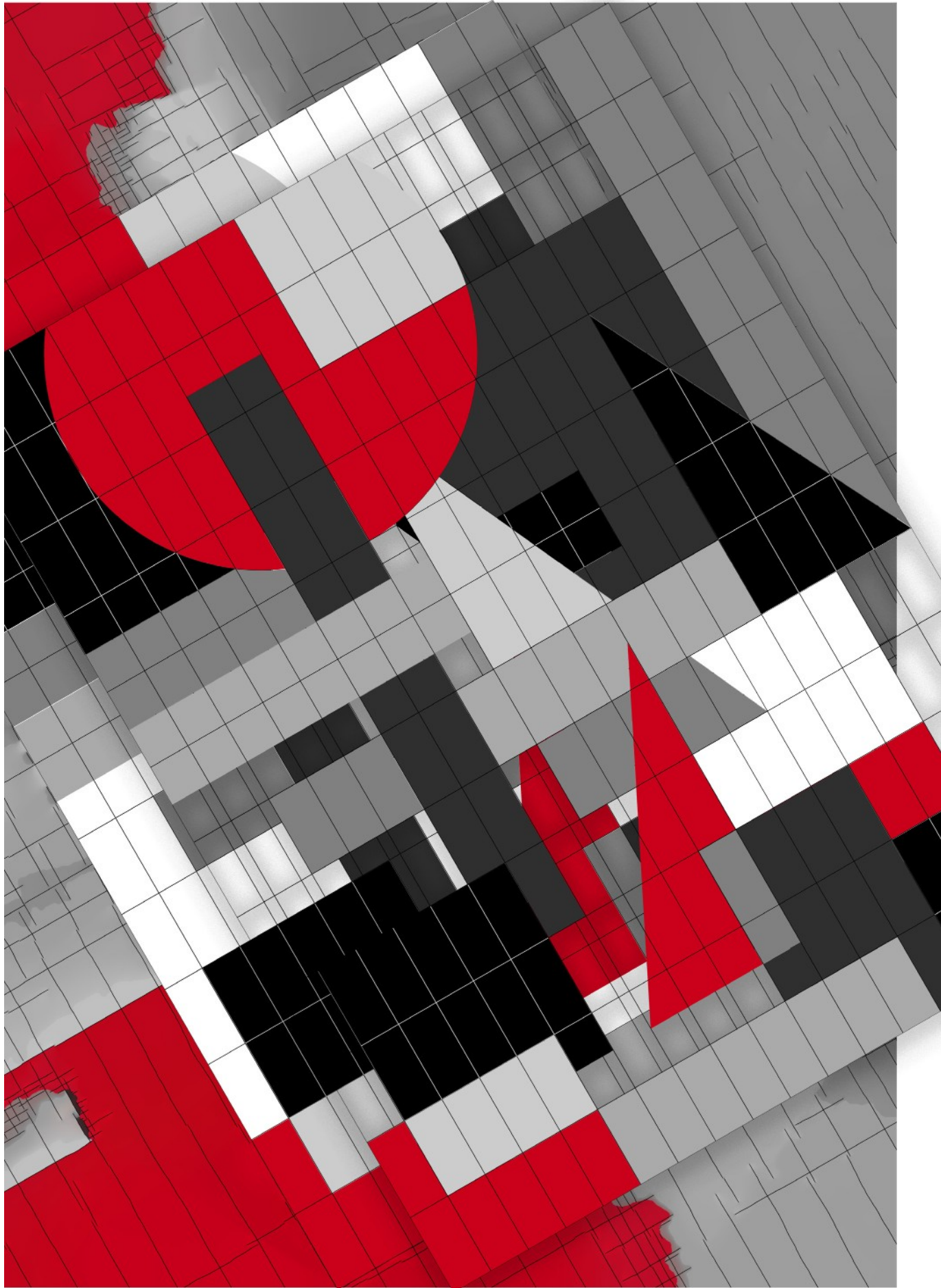


gold, wood, water, fire, soil - five themes - five sunken courtyards
varied in size and theme - reflecting old Chinese thinking about the earth
associating with the porcelain making techniques of the past
interweaving two different historical phases
a new awareness and maturity
of a contemporary
archeology



2020 | Jingdezhen, China
Jingdezhen Imperial Kiln Museum
Studio Zhu-Pei

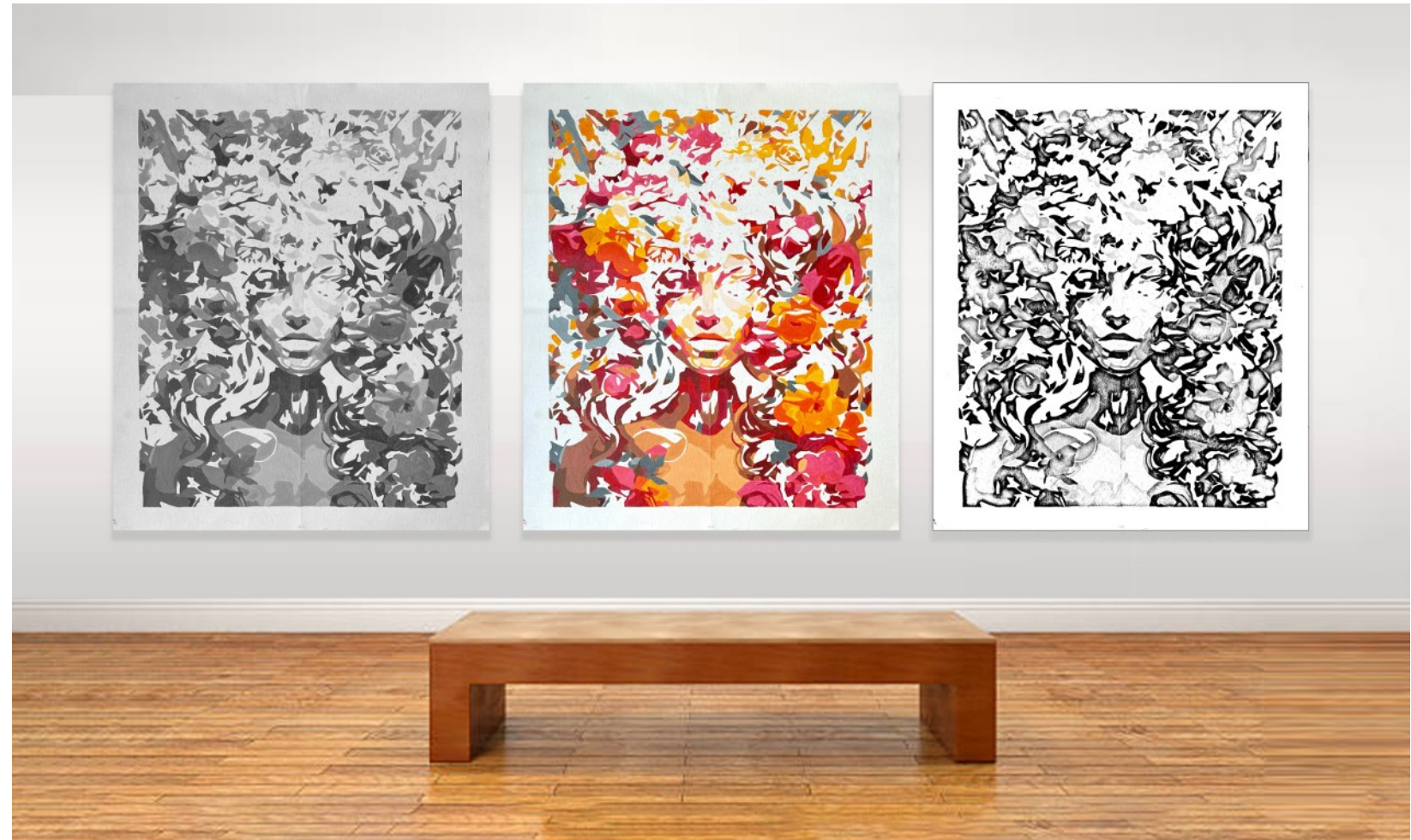




TEXT EXPERIMENTATIONS AND GRAPHICAL ILLUSTRATIONS

GRAPHICS AND TEXT EXPLORATION I 8.2

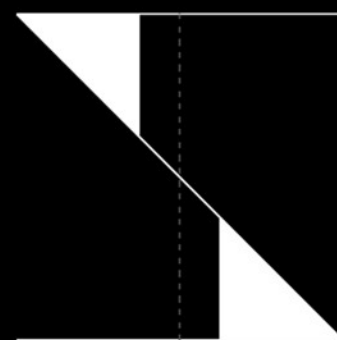
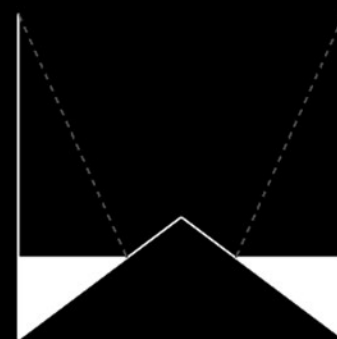
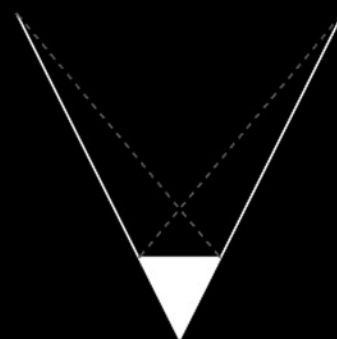
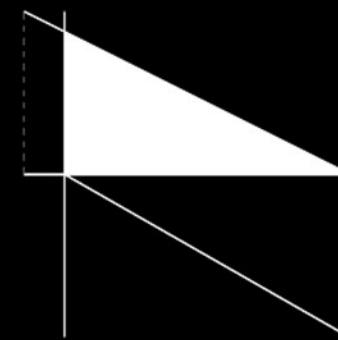
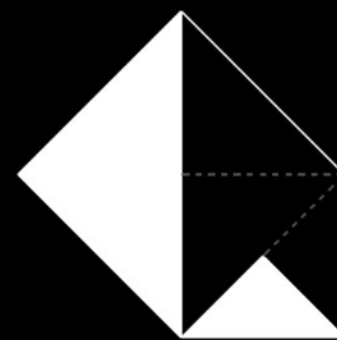
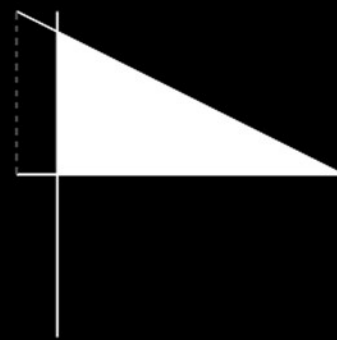
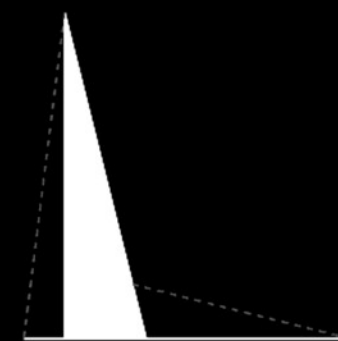
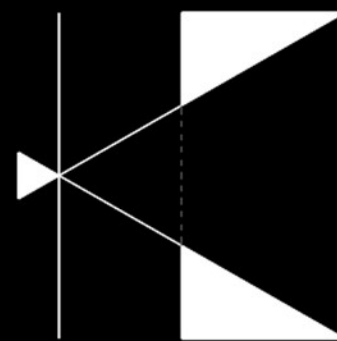
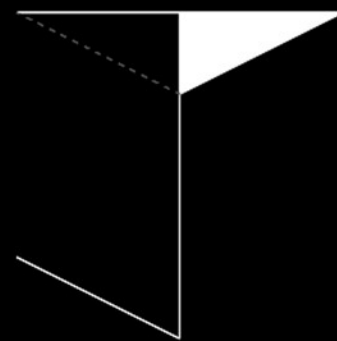
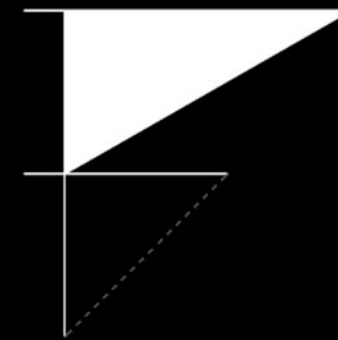
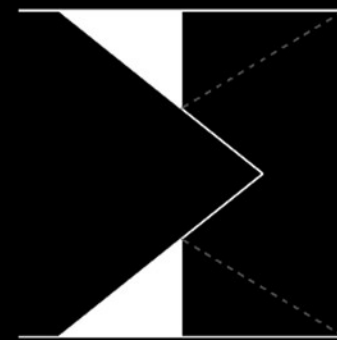
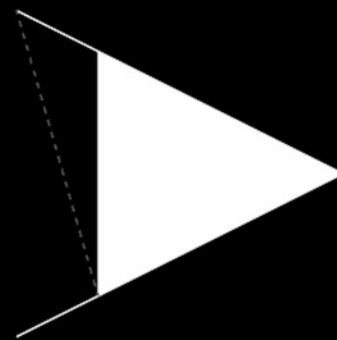
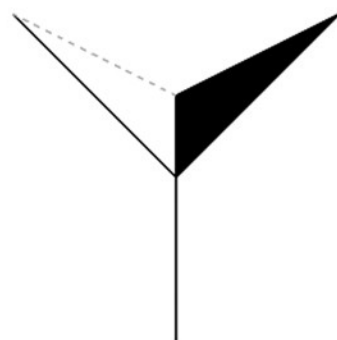
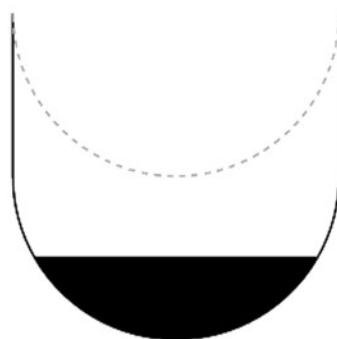
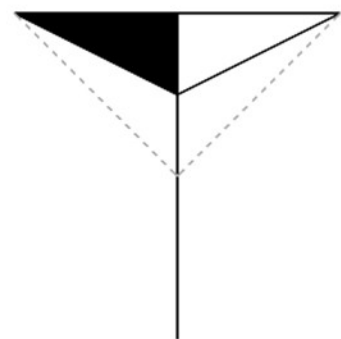
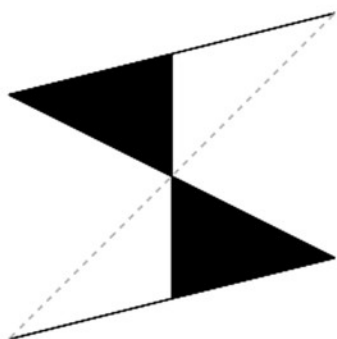
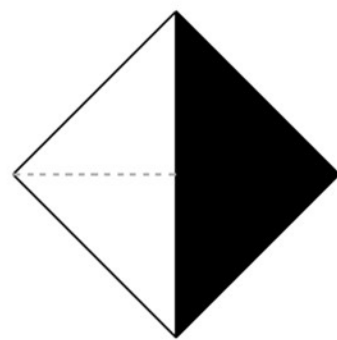
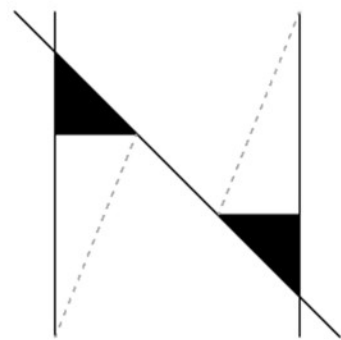
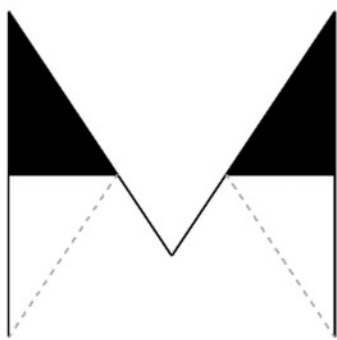
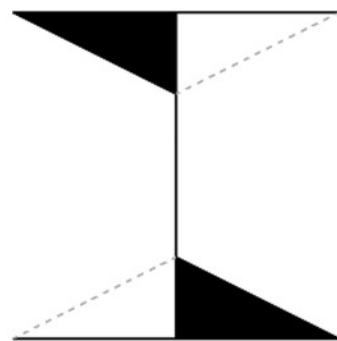
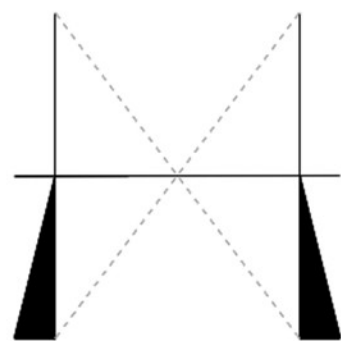
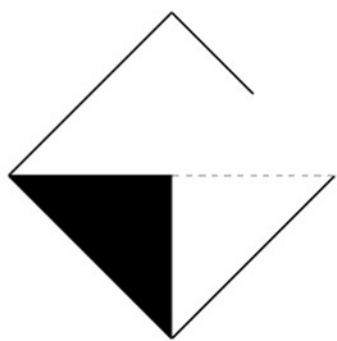
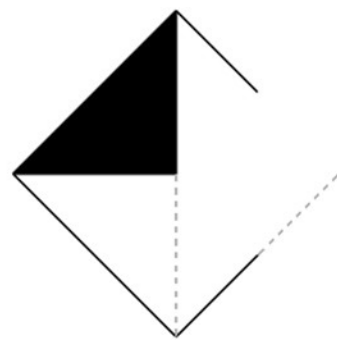
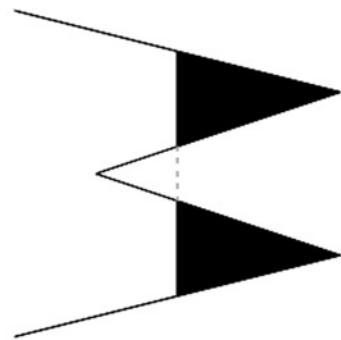
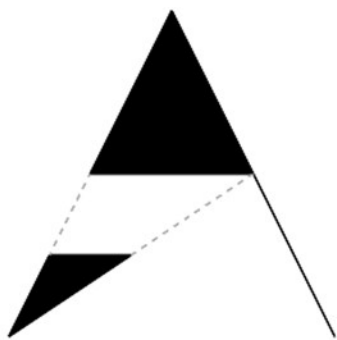
STUDIO TUTOR Wael Morcos



FINISHED / UNFINISHED

The two forces of nature, the two most obvious, yet contradicting forms – solid and void, are in many ways a representation of the two states of mind one finds themselves in. This also includes me. My reason of starting with colours and then adding monotonous shades, and then leaving the image unfinished is to try and highlight or not highlight the whole image.

The blank numbers in the painting, for me, is something that leaves a trace of curiosity as the eye wanders across the canvas. This leads to multiple permutations and combinations as to how a form, or a space is composed, a space being something intangible like our thoughts, or somethings like an actual physical space or a canvas. Once formulated, the canvas can be manipulated to include even more states of mind.





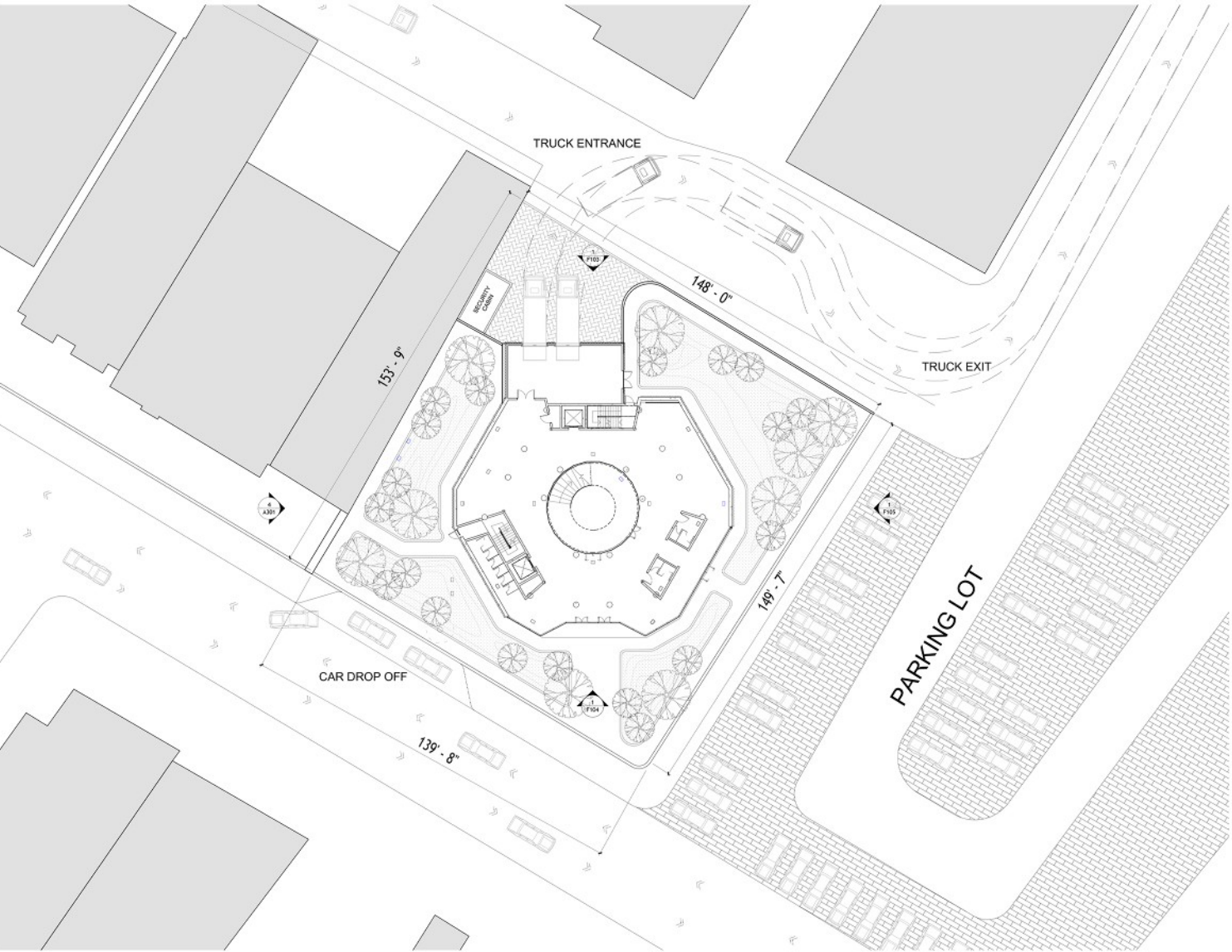
INTEGRATED BUILDING SYSTEMS

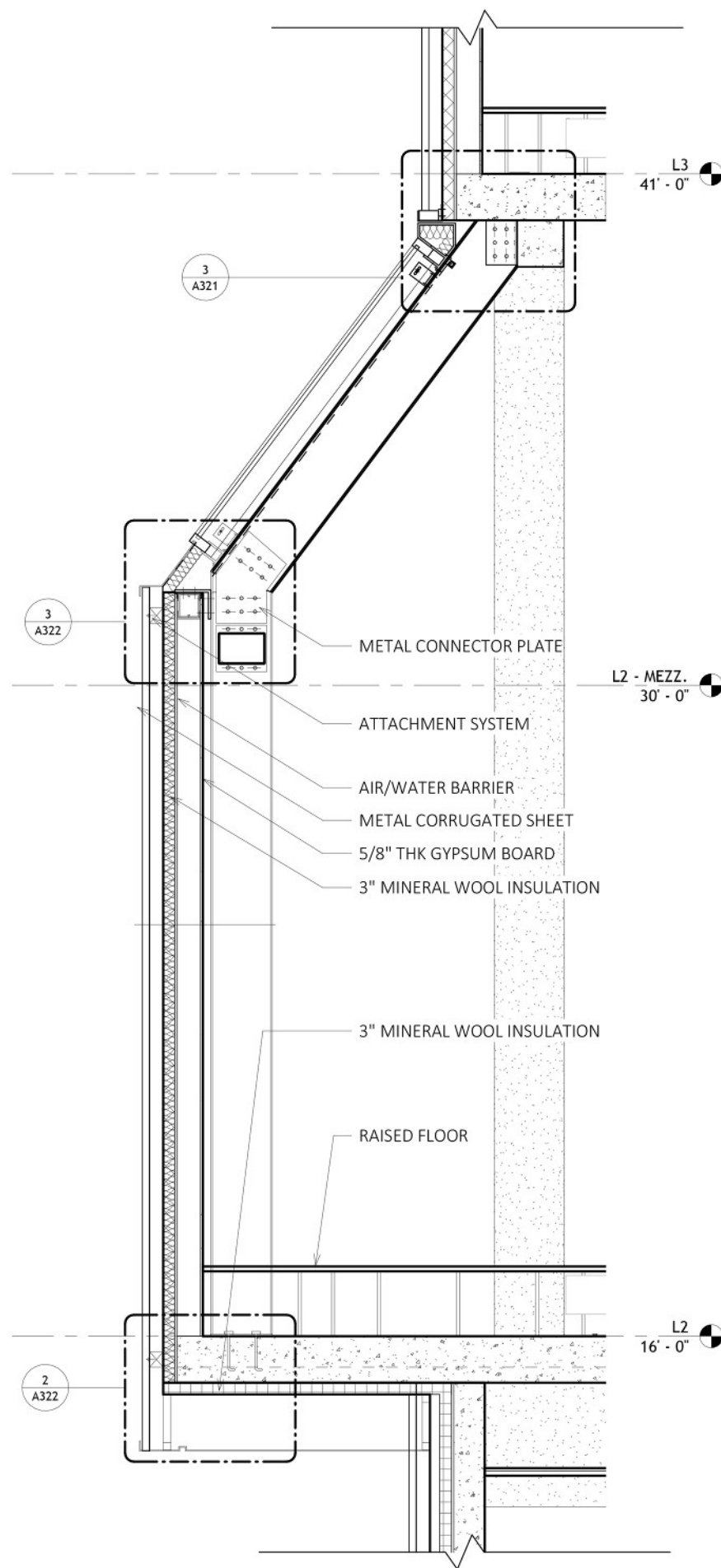
CONSTRUCTING ATELIER AQUA | 09

STUDIO TUTOR Berardo Matalucci, Samuel Berrigan, Aaron Campbell, Michael Esposito, Ayumi Sugiyama
TEAM Swezya Joshi, Eujin Kim, Alexandra Zhao, Sanjana Patel, Tsz Tung Kwang

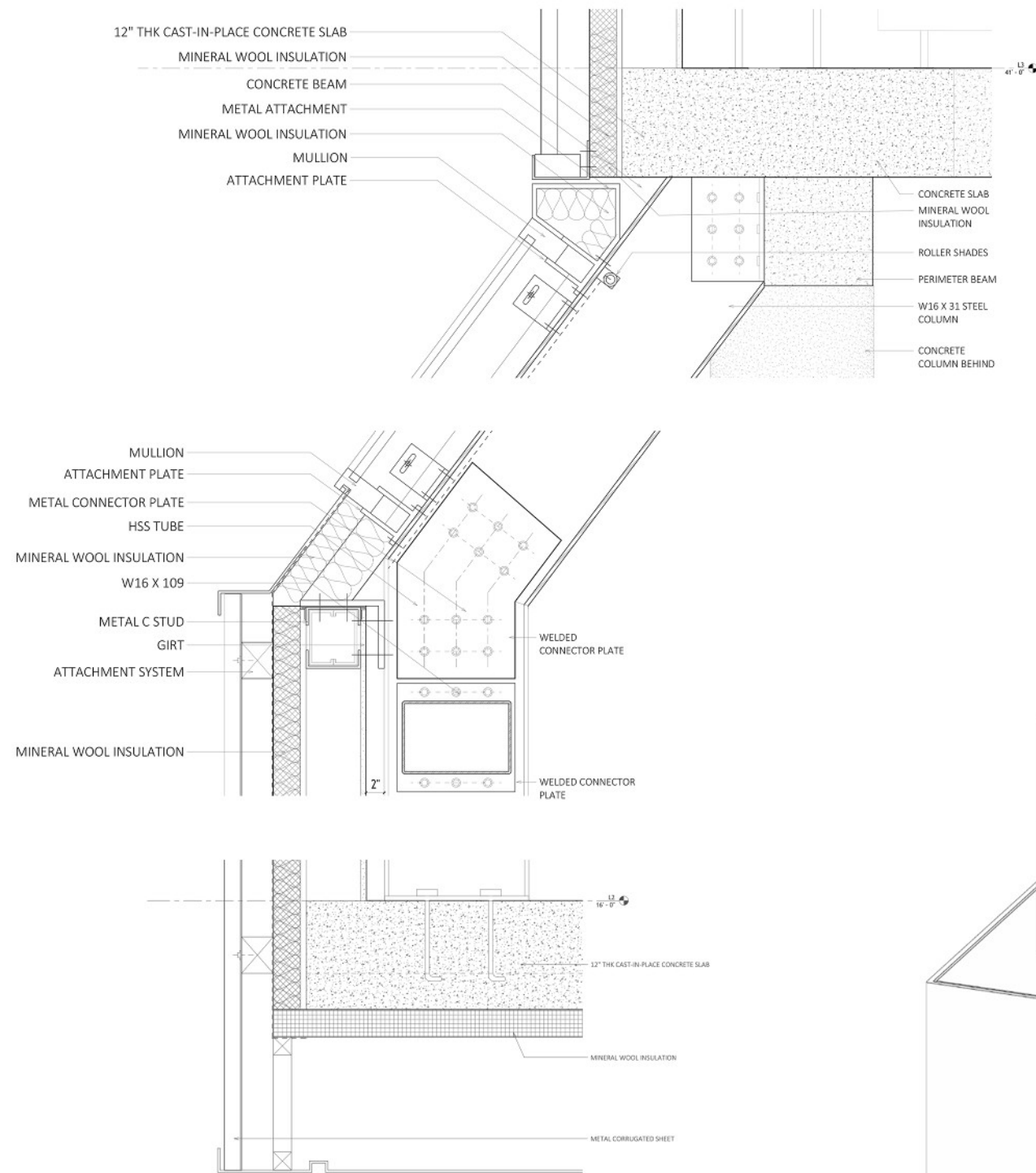
As part of this technology course, we developed a full set of working drawings using Revit. The original design project was a studio project completed in the previous semester by a fellow peer. We translated the conceptual designs into buildable systems and reworked the design according to a new structural system.

The package includes coordinated plans, sections, elevations, wall sections and detailed junctions that resolve the steel frame, precast concrete slabs, corrugated metal façade, insulation layers and interior finishes. Through this process, we focused on how the structure, the envelope and the spatial layout come together as a coherent technical proposal.





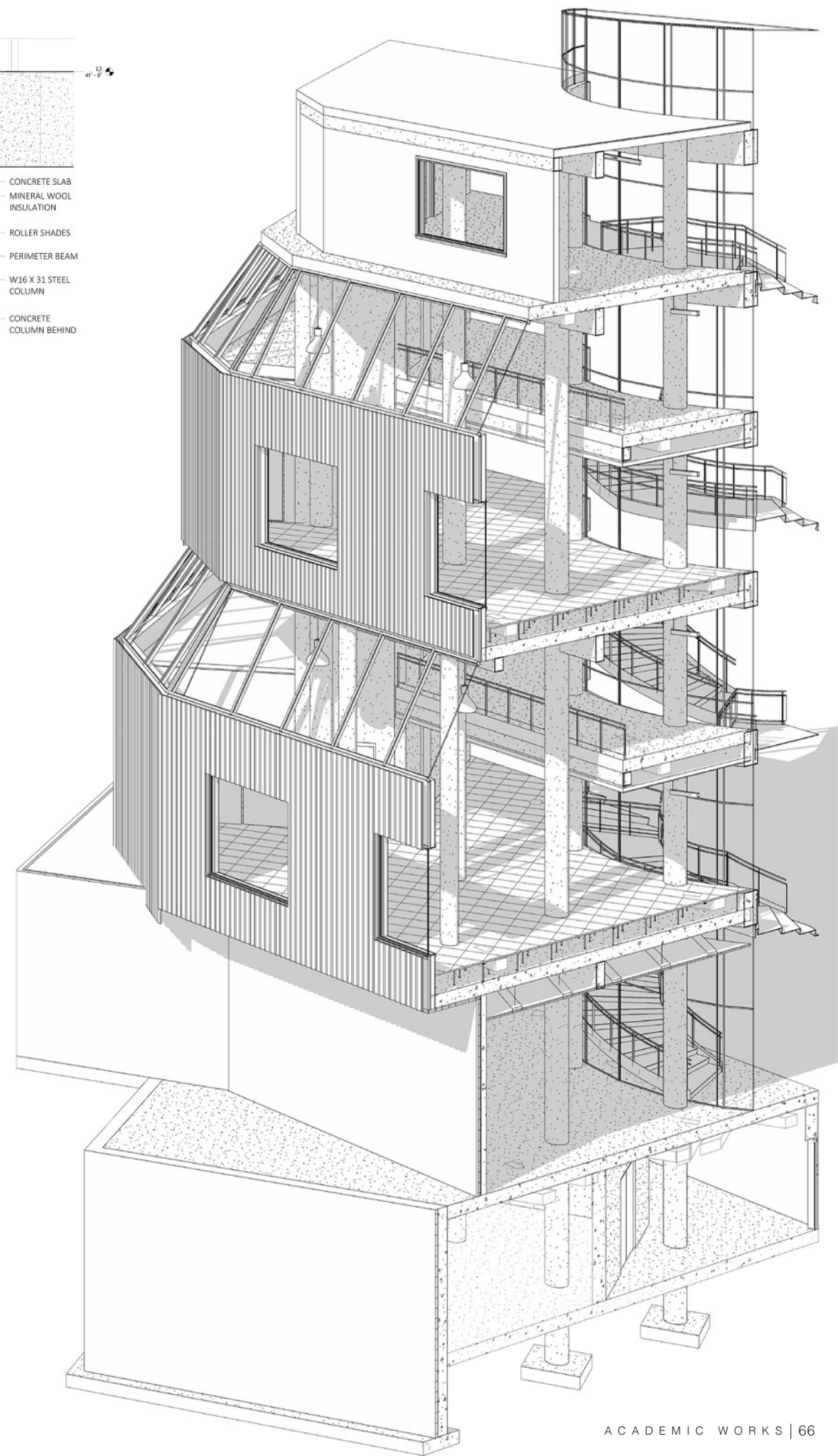
① Solid wall section_1/2"=1'
1/2" = 1'-0"

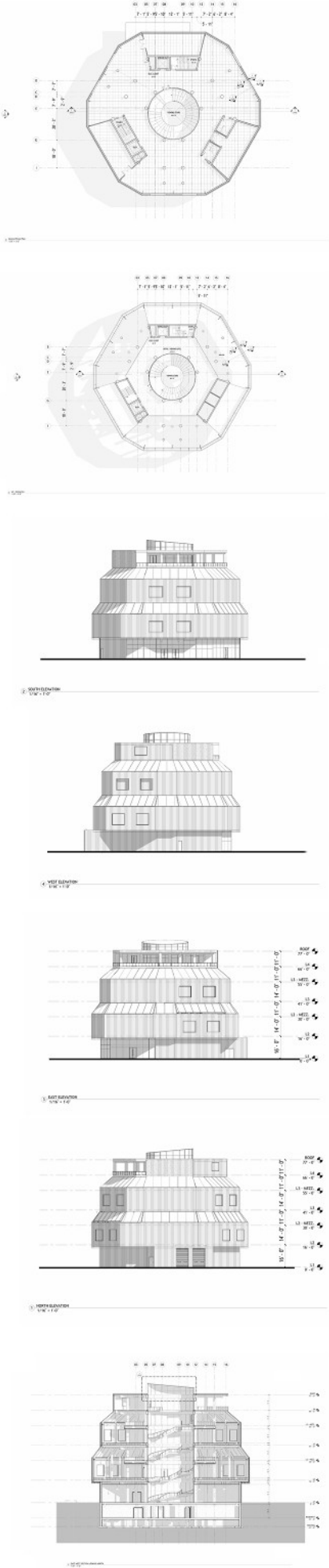
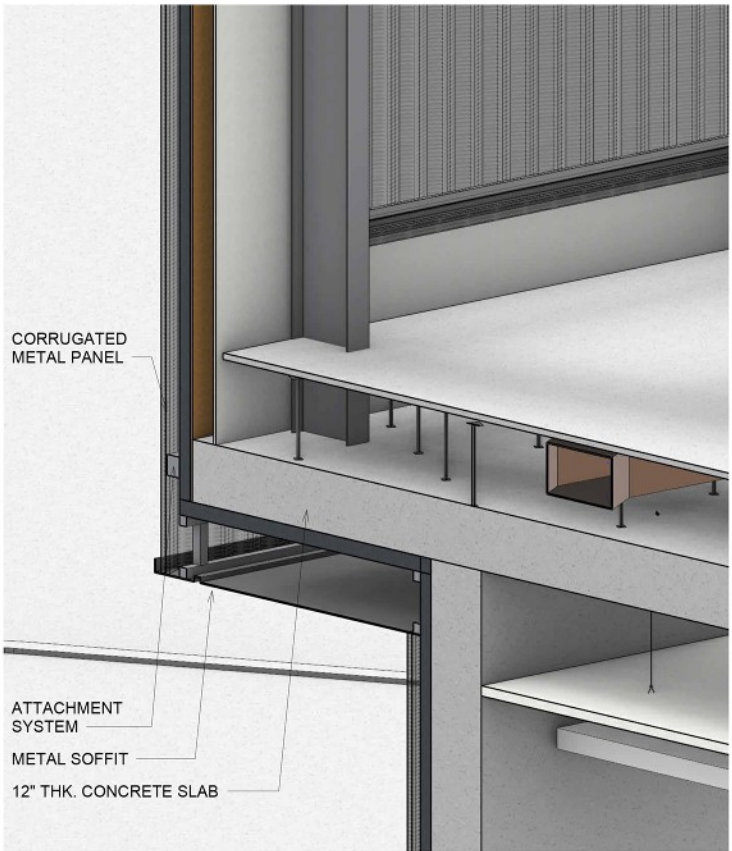
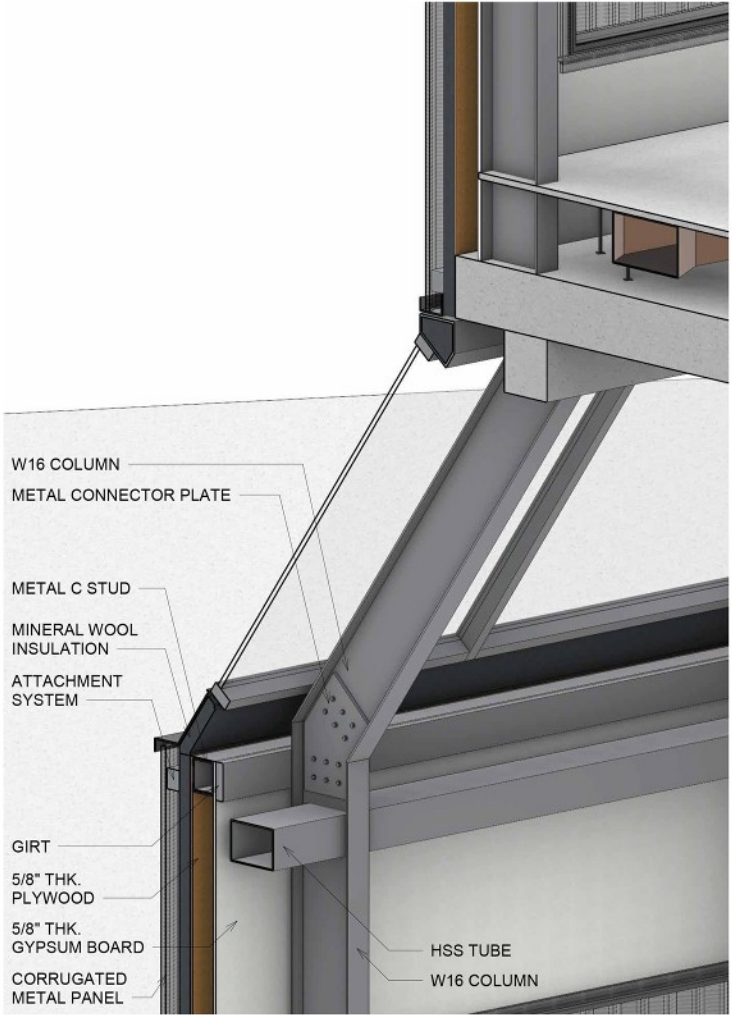
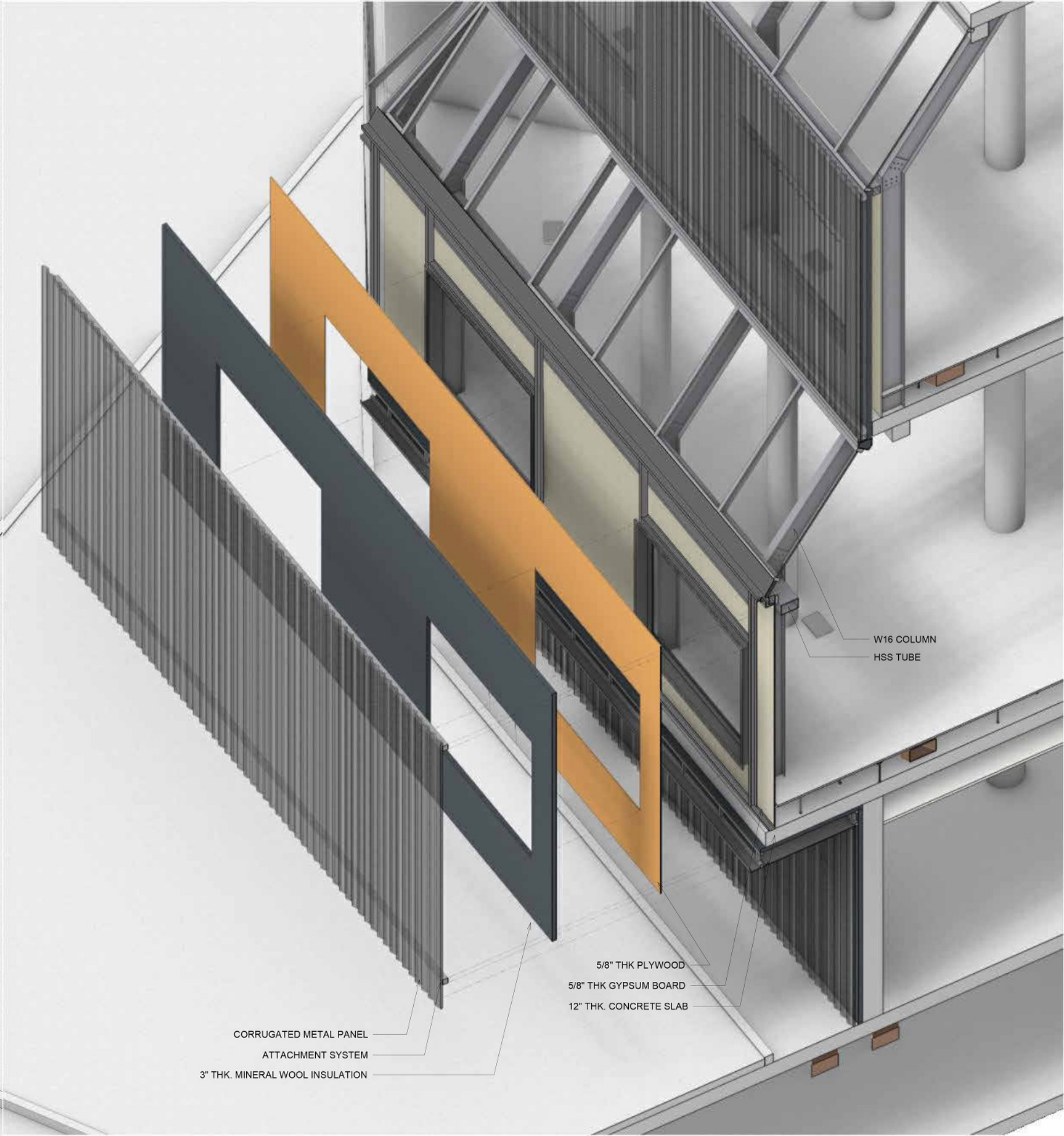


DETAIL DRAWINGS AND SYSTEMS

Given that the site was in Los Angeles, we wanted to develop systems that would be sustainable and interchangeable in the near future. Hence, not only did we try out metal joineries and details, but we also studied the shelf life of each material to determine which ones would blend in the program and yet have a longer shelf life so as to make this project more manageable.

This involved comparing different cladding assemblies, insulation types, and fastening methods, and testing how easily components could be replaced, repaired, or upgraded over time without disrupting the overall structural and spatial logic of the building.





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