

MEANS, MEDIUMS, MODES

MOHAMED ISMAIL

09 18 21-05 08 24

Contrary to what the title may suggest, this assembly of works has little to do with finding averages. Instead, what it learns from sixth grade mathematics is a distilled, three-pronged approach to the question of process. Just as there are three methods to calculate an average, there can be three points from which a project can emerge. As such, assume the title to have no particular order or hierarchy; one project may fundamentally be driven by its means while another may begin with a questioning of medium. Take the first project in this book; it is first and foremost an exercise in the mode of operation, that being its attitude towards site both in posture and construction. The last project on the other hand deals with metal and places this medium front and center. These are simply points of departure and a convergence of all three is to be expected and more importantly, demanded.

Means, Mediums, Modes

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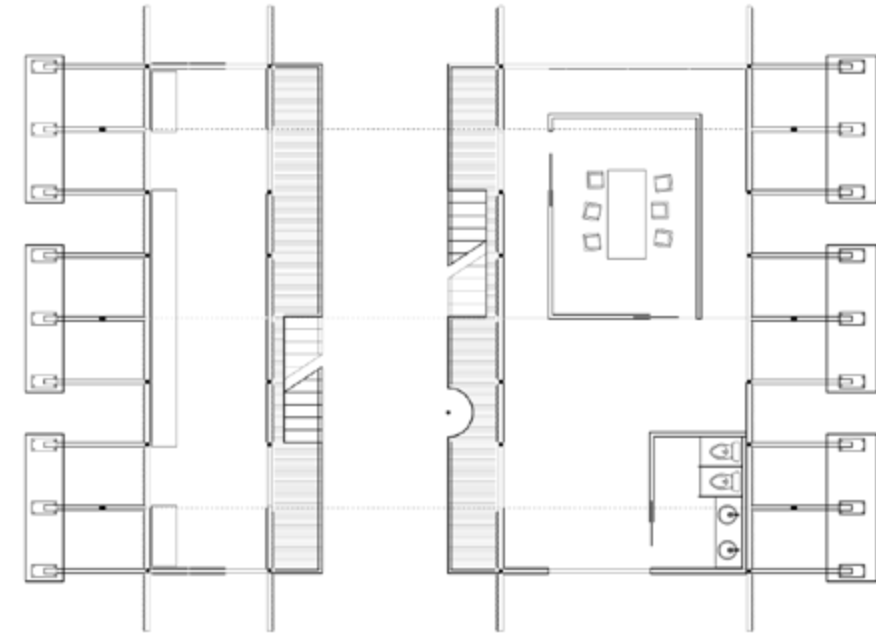
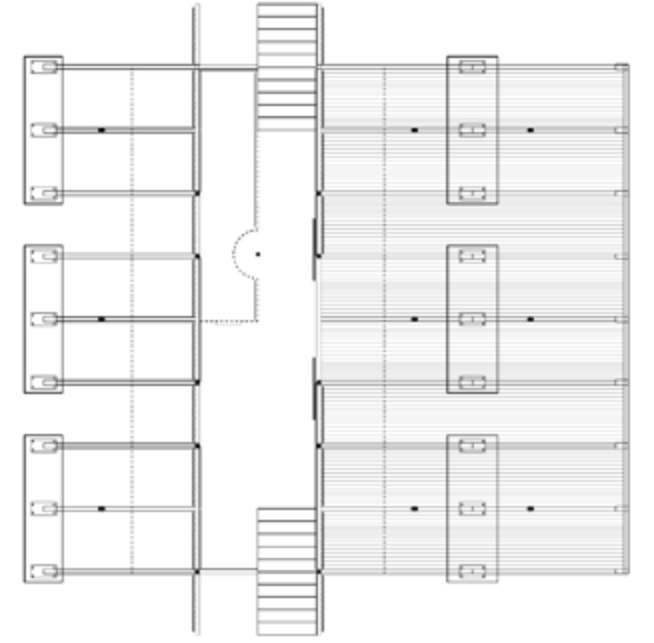
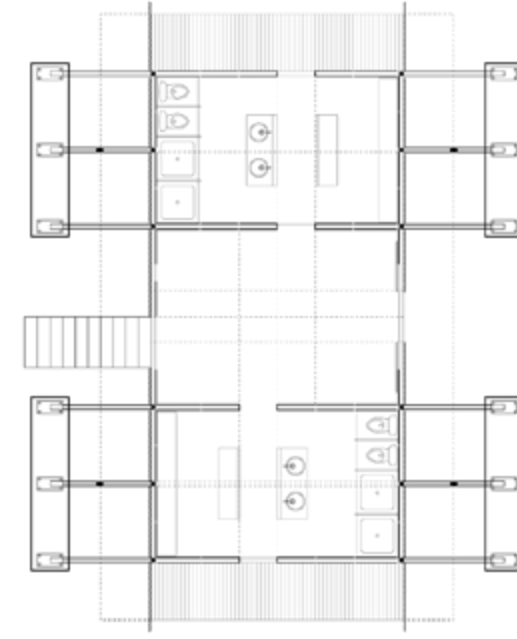
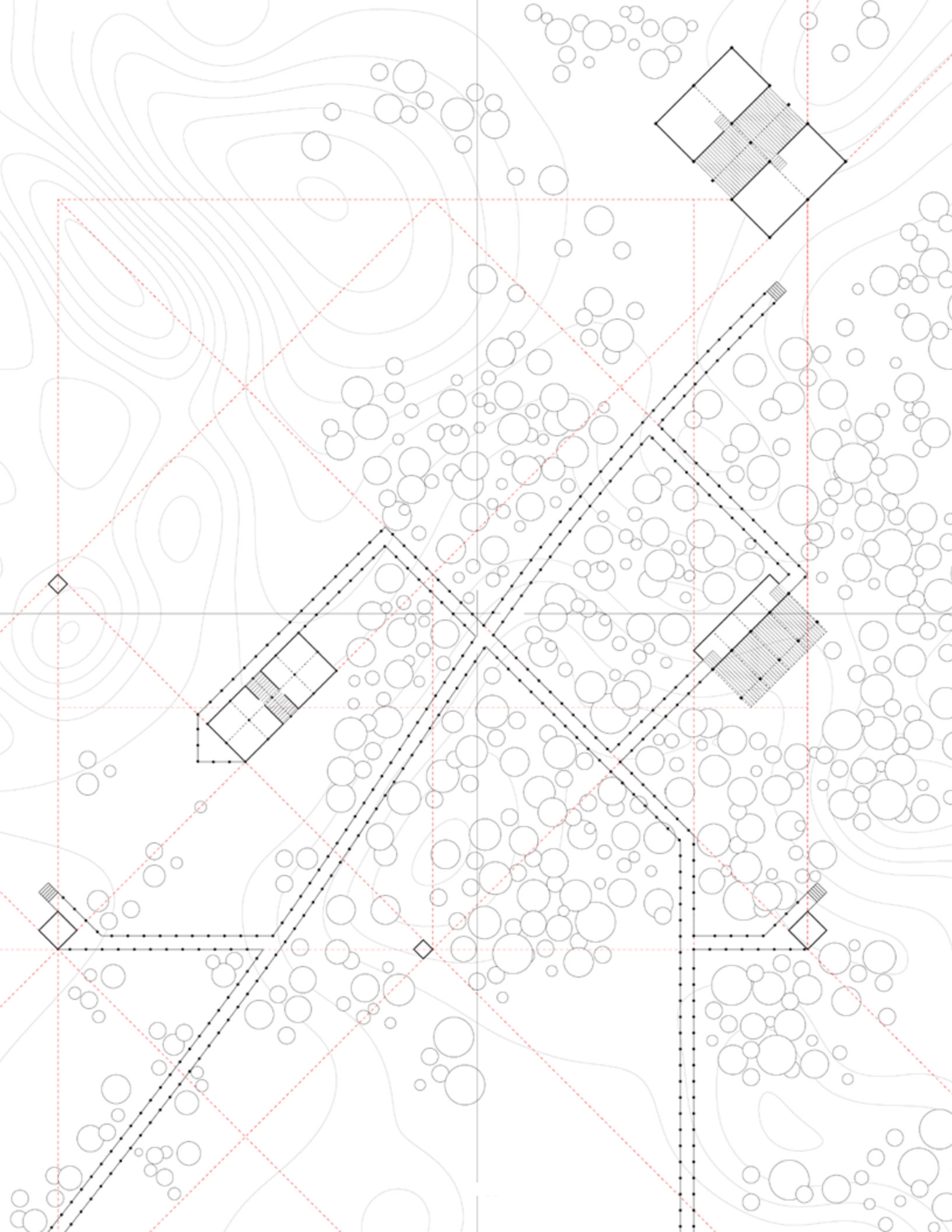
1 A Building Without Foundations

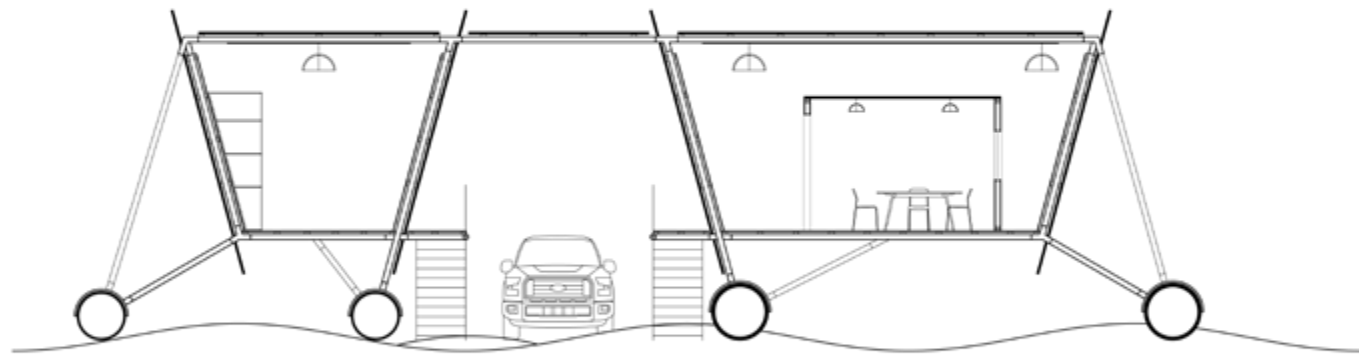
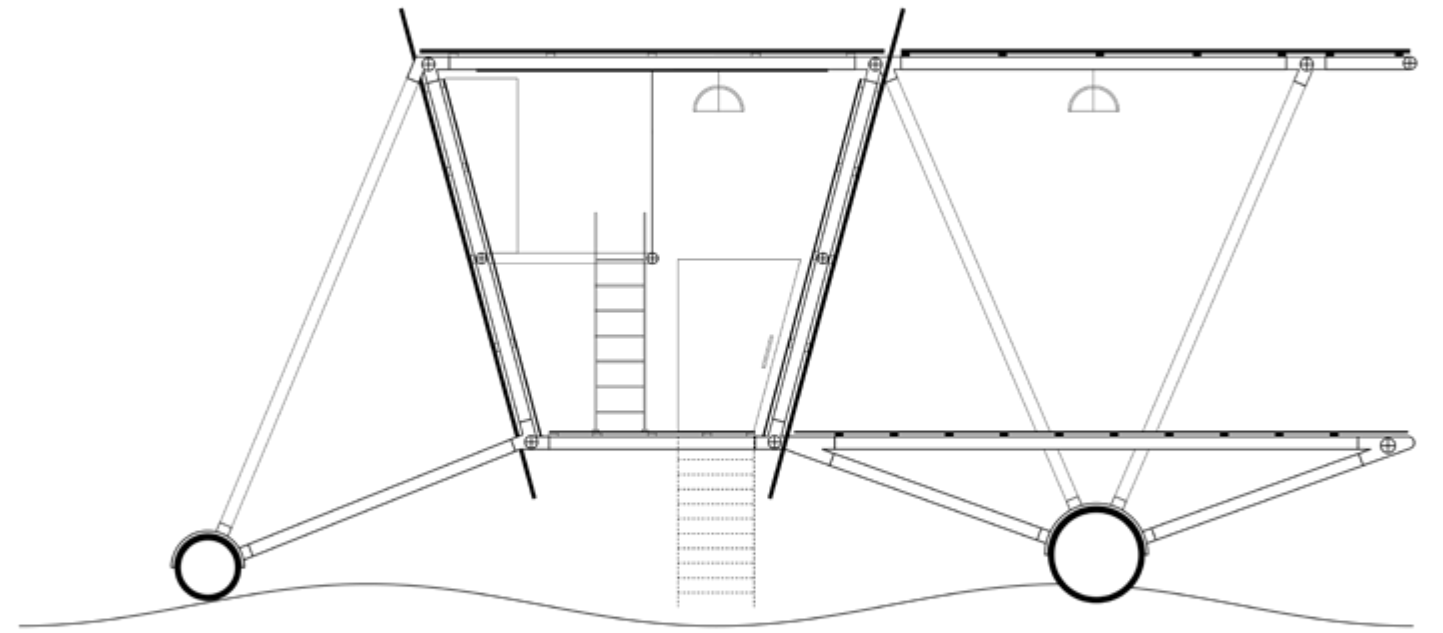
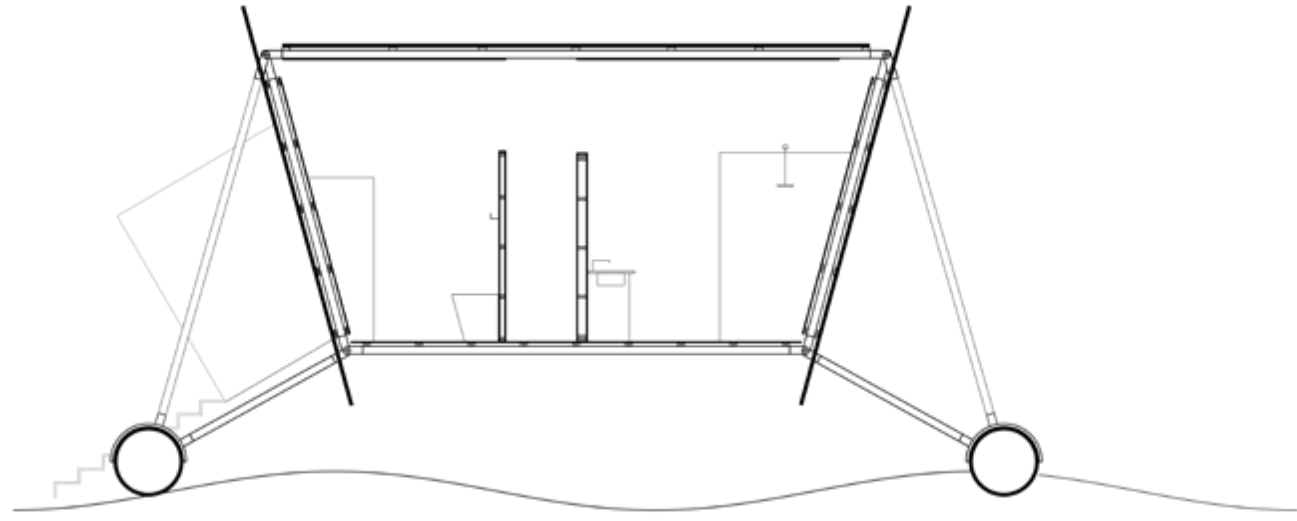
How do we build on sand? Simple question, yet it posits a multifaceted response. The site in question lies on a shoreline and within a protected wildlife refuge home to a sea of sand dunes and a thriving population of flora and fauna. Building here, therefore, demands caution and sensitivity. To this we look to the subject matter of this studio: Life guarding. What the building learns from this profession is an acute sense of awareness, alertness to context, and ultimately, a selflessness. The building chooses not to dig and disturb, it would rather sit and hover. It demands not an arsenal of machinery but rather a group of hands to assemble its form. It strays from announcement and instead waits to be discovered. "How to build on sand?", therefore, is simultaneously a question of ecology, structure, and labor.

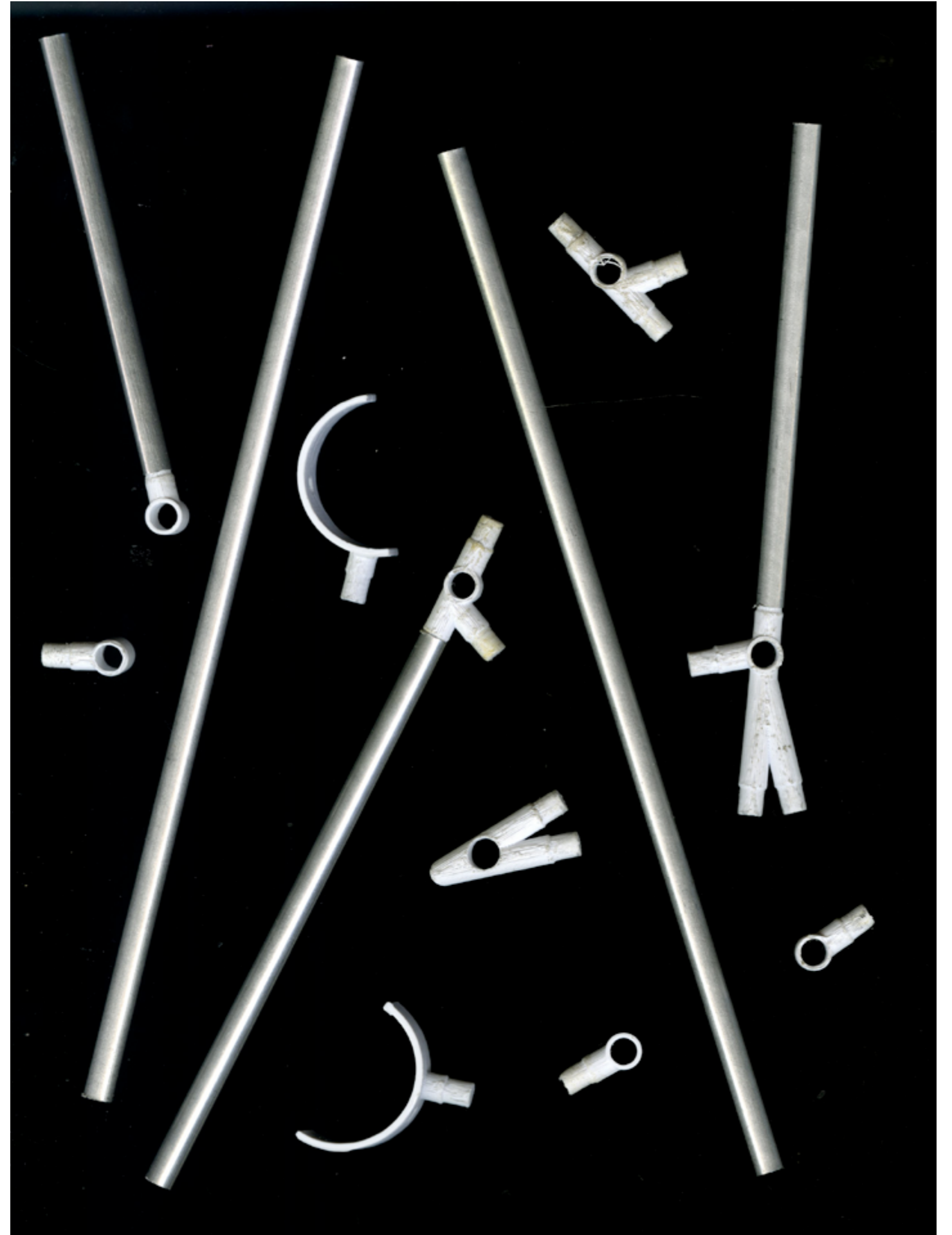
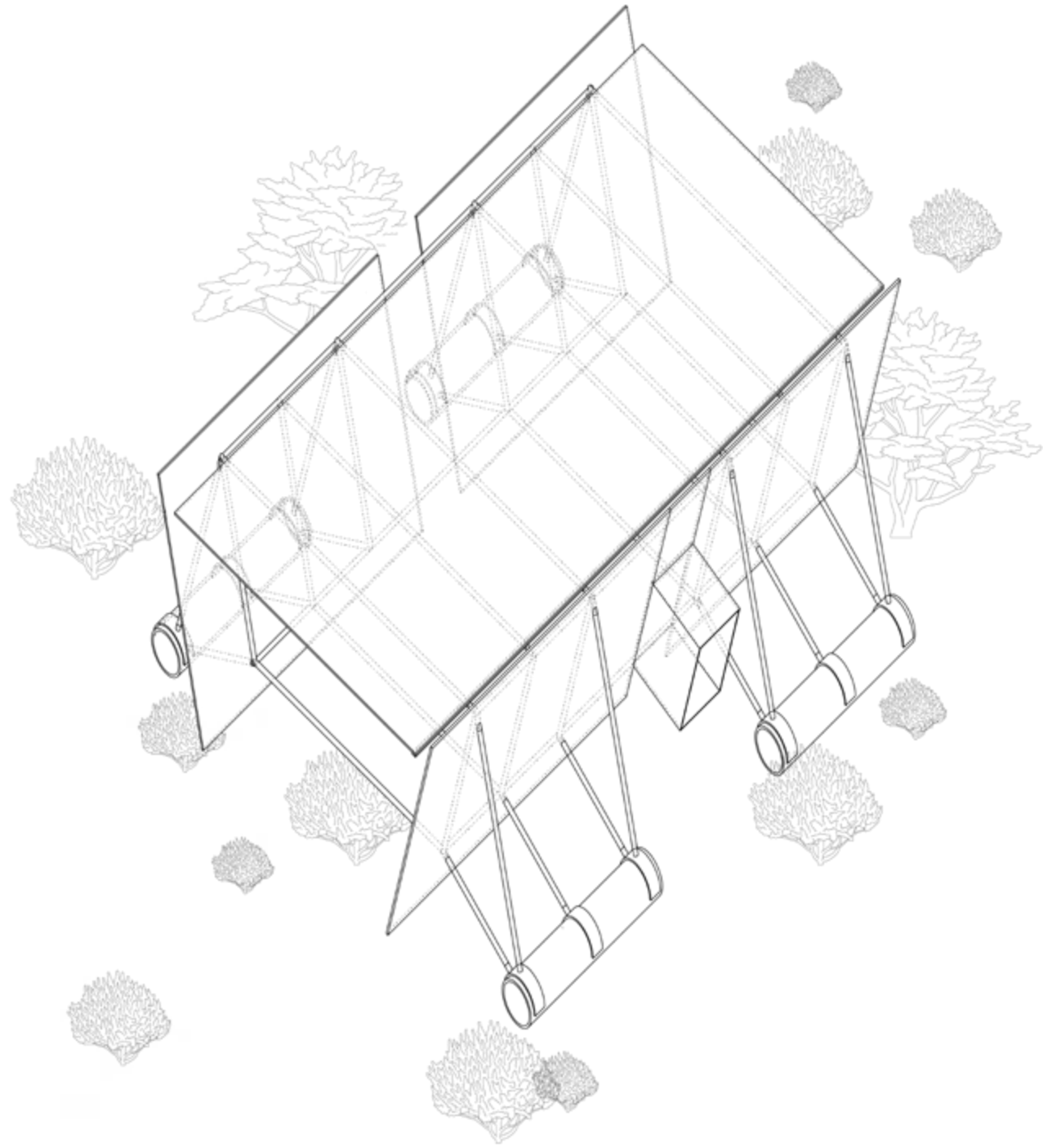
SP 23 ADV IV "OCEAN STUDIO", ROBERT MARINO











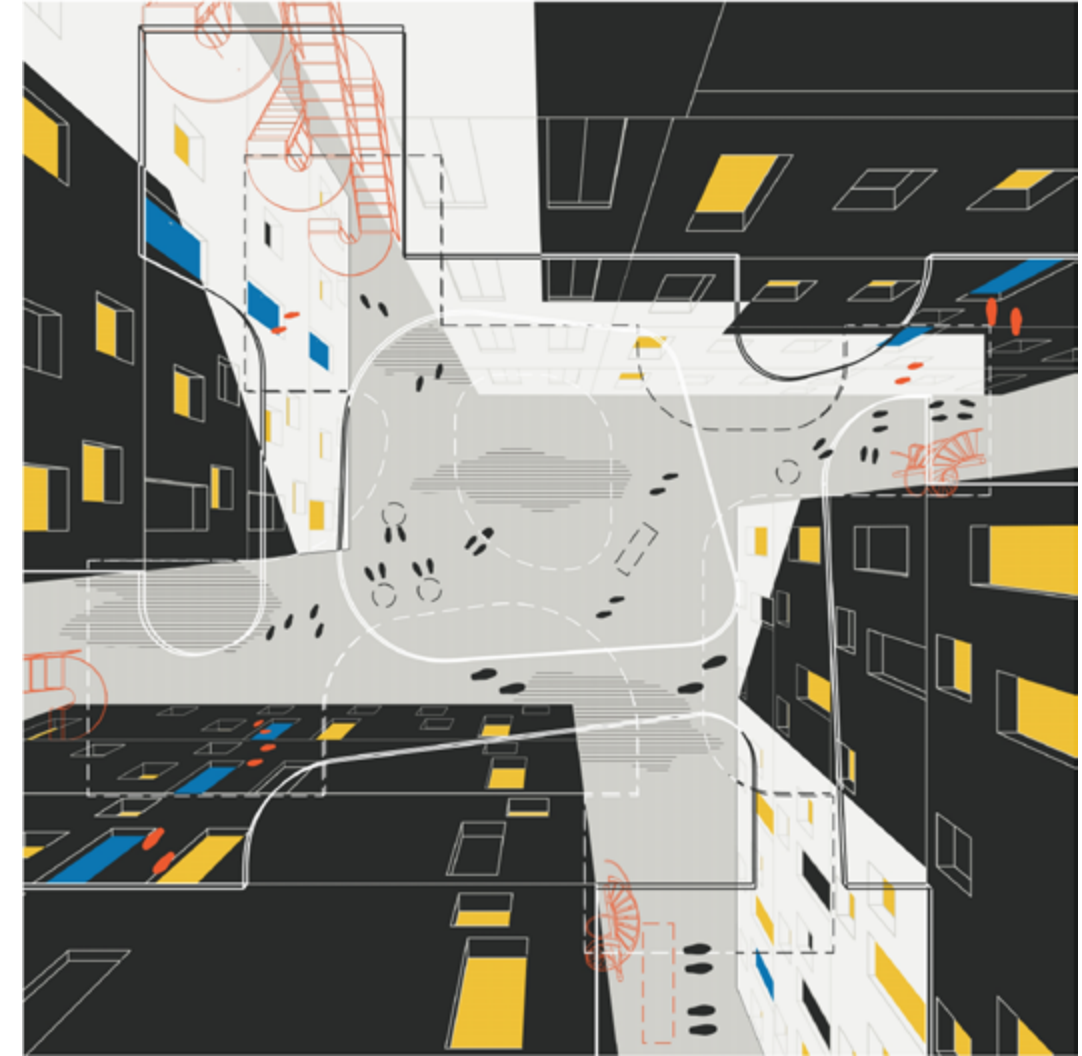


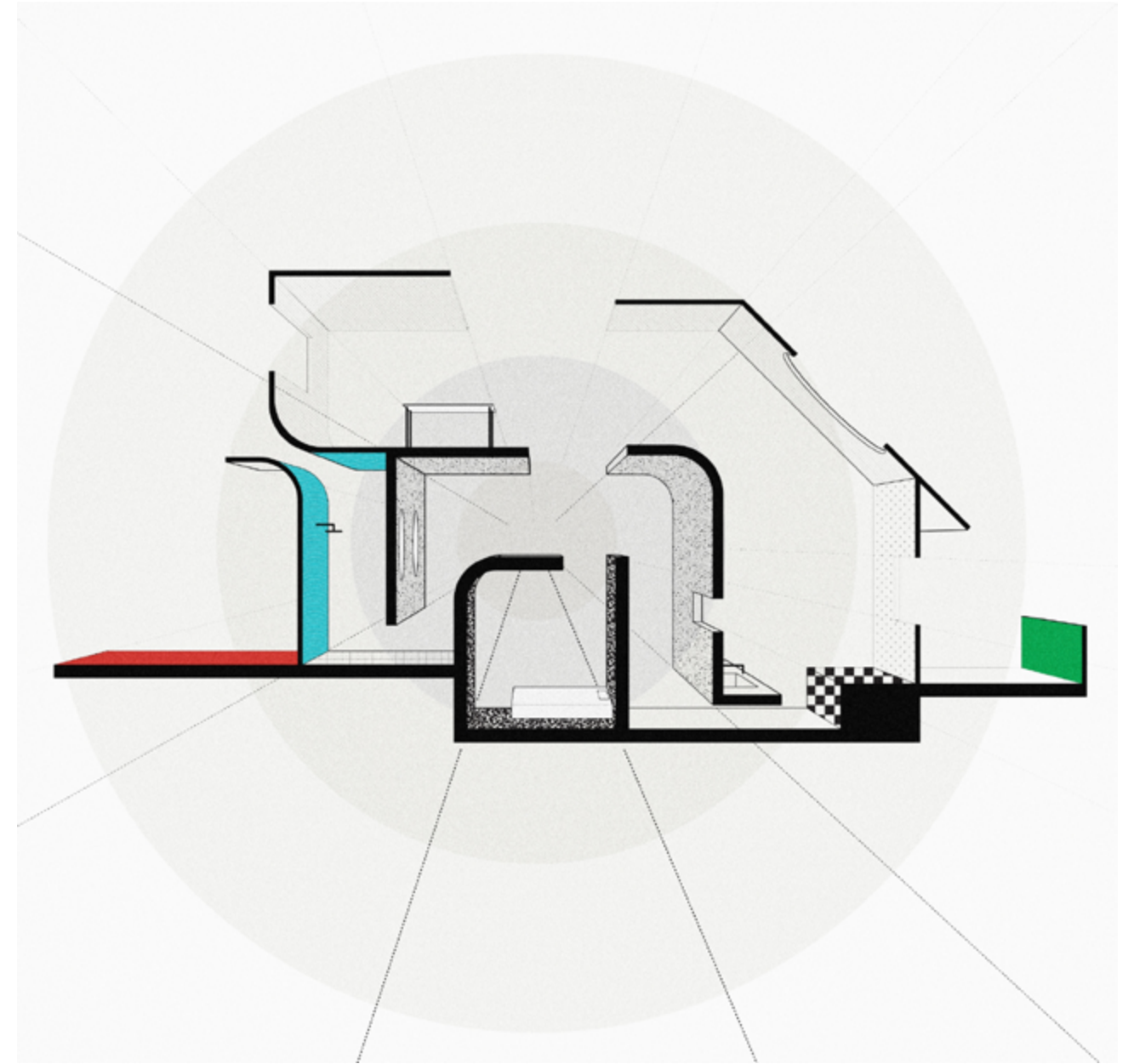
2 Through Home

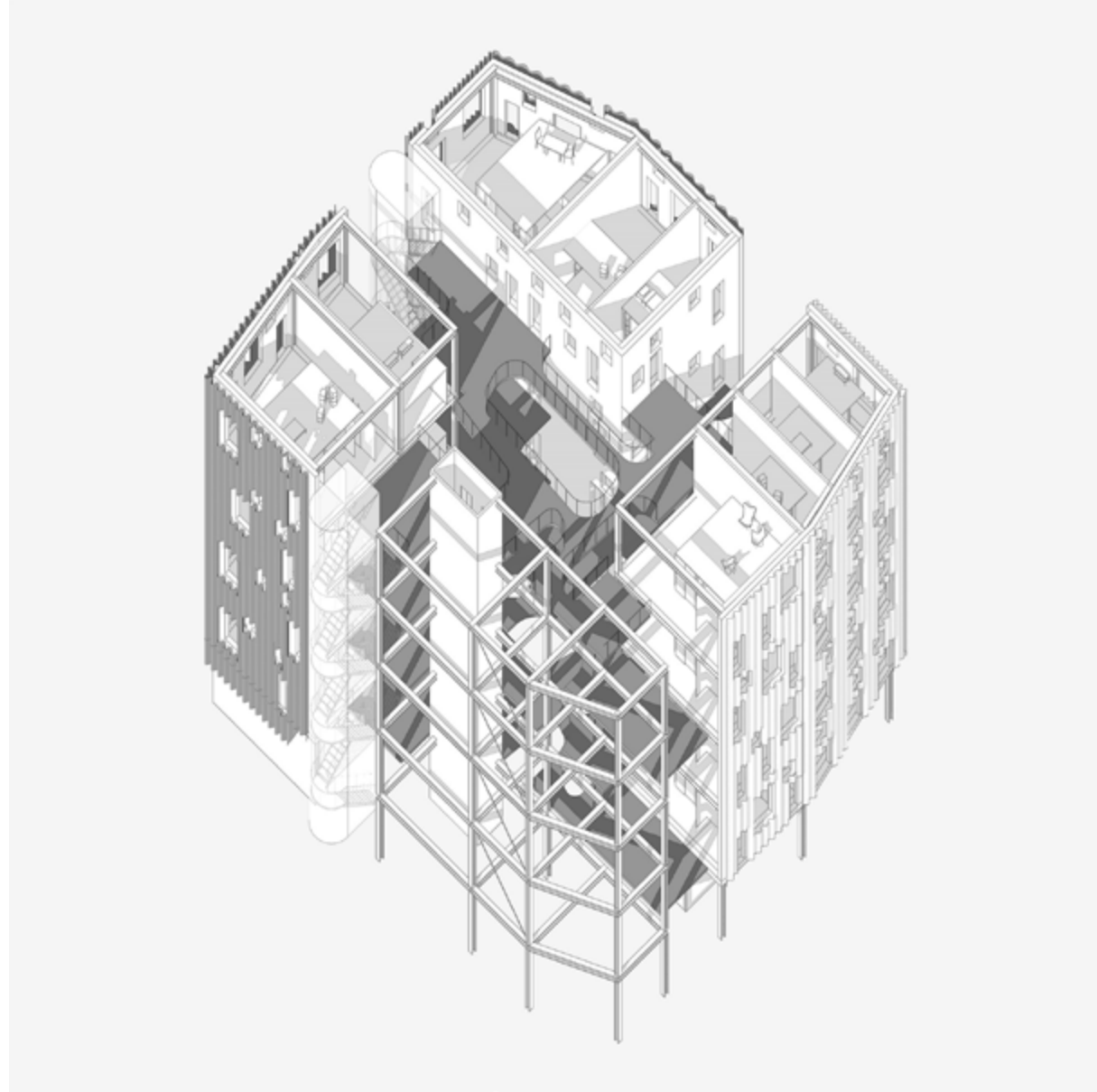
“Through home” considers home not as a singular place but a gradient of intimacy and belongingness, within which we can each begin to construct a resilient sense of self and personal identity. Our project hybridizes familiar high-density housing typologies to generate a living circulation, so that ‘the way home’ becomes a journey integrating public and civic life with the increasingly intimate spaces of community, family, and the individual. From the scale of the site to that of the bedroom, levels of interiority and privacy are calibrated to allow for multiple and nested spheres of belonging.

FA22 HOUSING STUDIO: “50/50”, MIMI HOANG

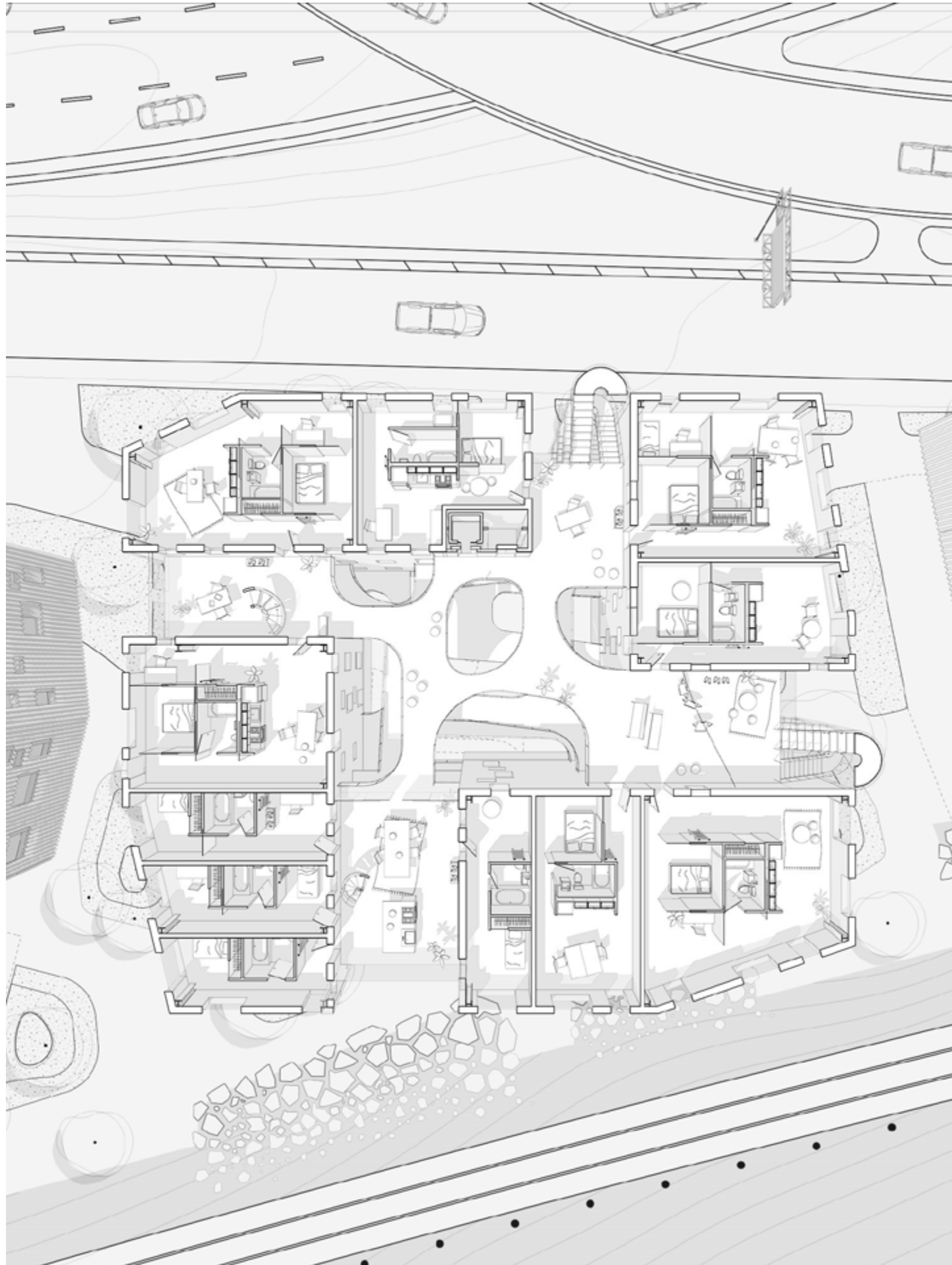
In collaboration with Rilka Li











3 Handshakes

The community garden as we know it has not come to be without growing pains. What were once vacant lots are now protected public spaces, but somewhere along this transition the community garden was a place of contention between public and private interests.

The project inserts itself at this critical moment of limbo and assumes the worst case scenario; appeals are denied, voices are muffled by the cries of housing scarcity, and communal space now finds itself in the hands of development. The project asks, what can be done to reconcile the two - the garden and the home, the collective and the individual, the fence and the wall.

By operating retroactively on a site that has experienced this tension, an alternative model for housing will be proposed, one that mediates the two entities and places them on equal grounds, both figuratively and physically.

The ground level is treated as an extension of the street. Ungated and de-fenced, a courtyard waits to be found through a narrow passageway. The scale of the entrance is akin to that of a home; a modest four feet wide and 8 feet high. Sandwiched between two housing volumes, the courtyard functions as a locus, branching movement to publicly programmed spaces as well as moments of repose. Living and communing face inward, and like a handshake, the garden creates a vertical relationship between the life of what we grow and the spaces in which we, as people, grow.

SP24 ADV VI: "DRAWING COMMUNITY GARDENS", HILARY SAMPLE



NY Restoration
Project

Trust For Public
Land

Greenthumb

NYC Council

NYC Committee
on Land Use

Dept. of City
Planning

City Planning
Commission

NYC HPD

NYC Dept. of
Parks & Rec

City Council
District 9

Community
District 10

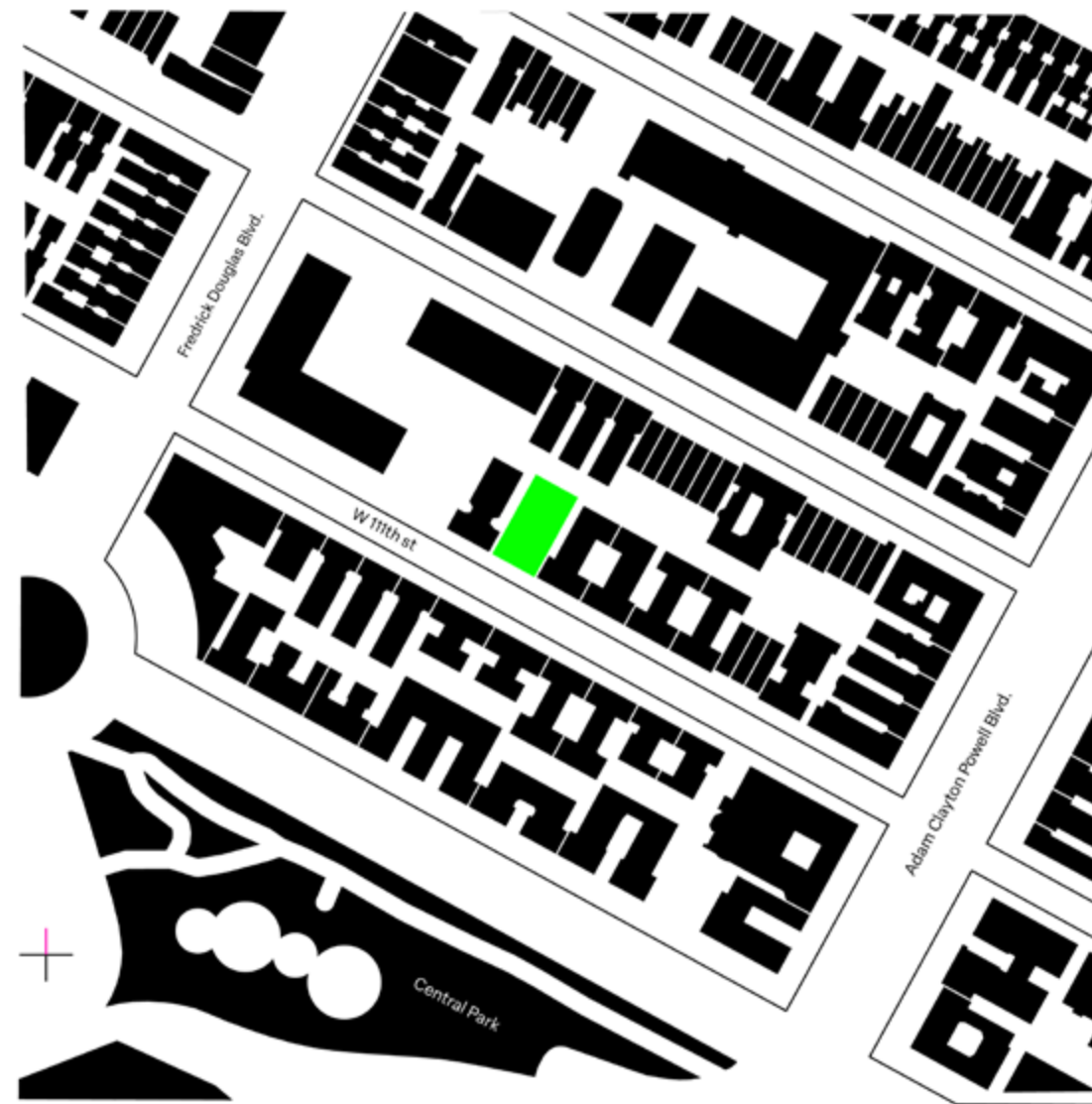
Community
Board 10

Grown NYC

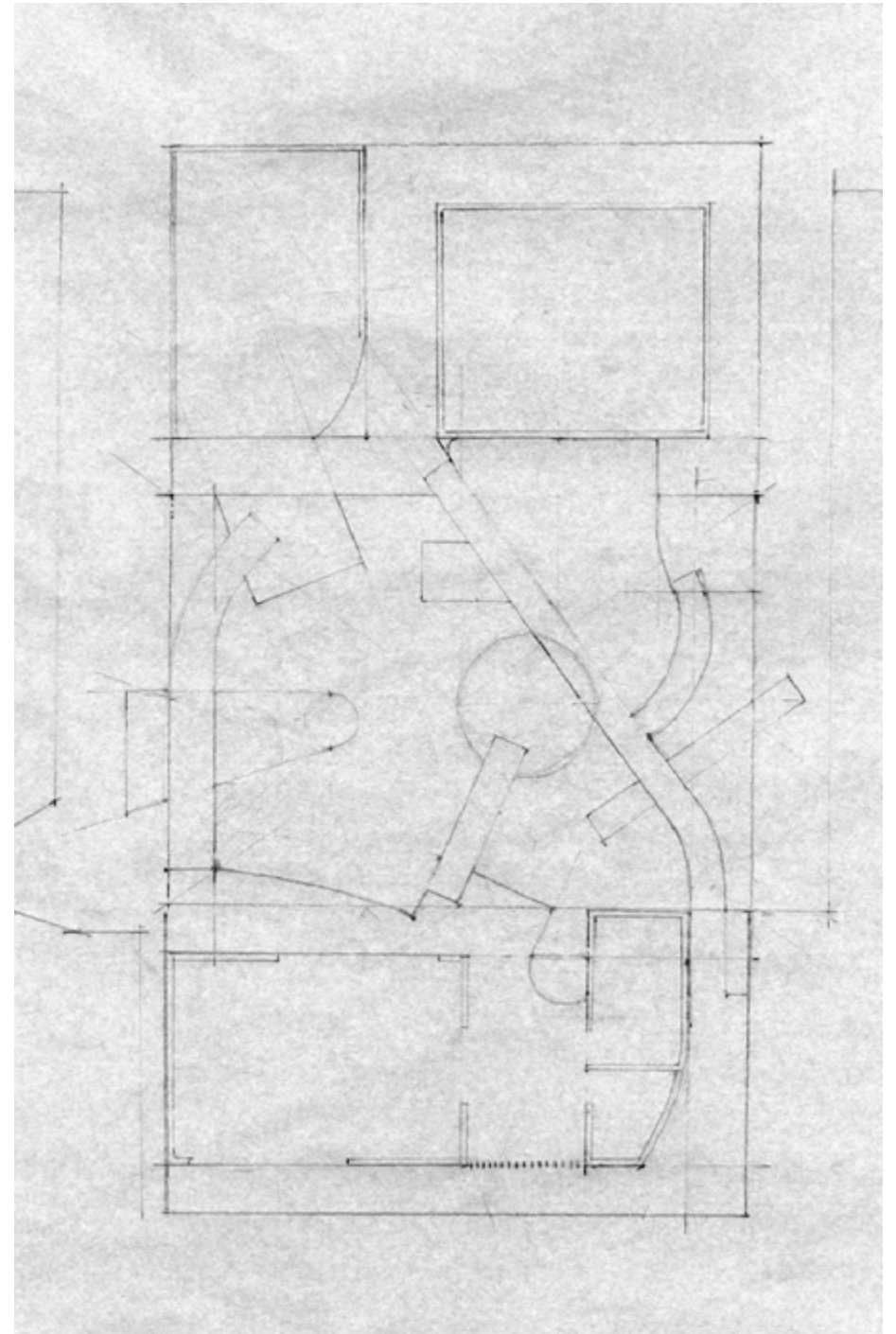
596 Acres

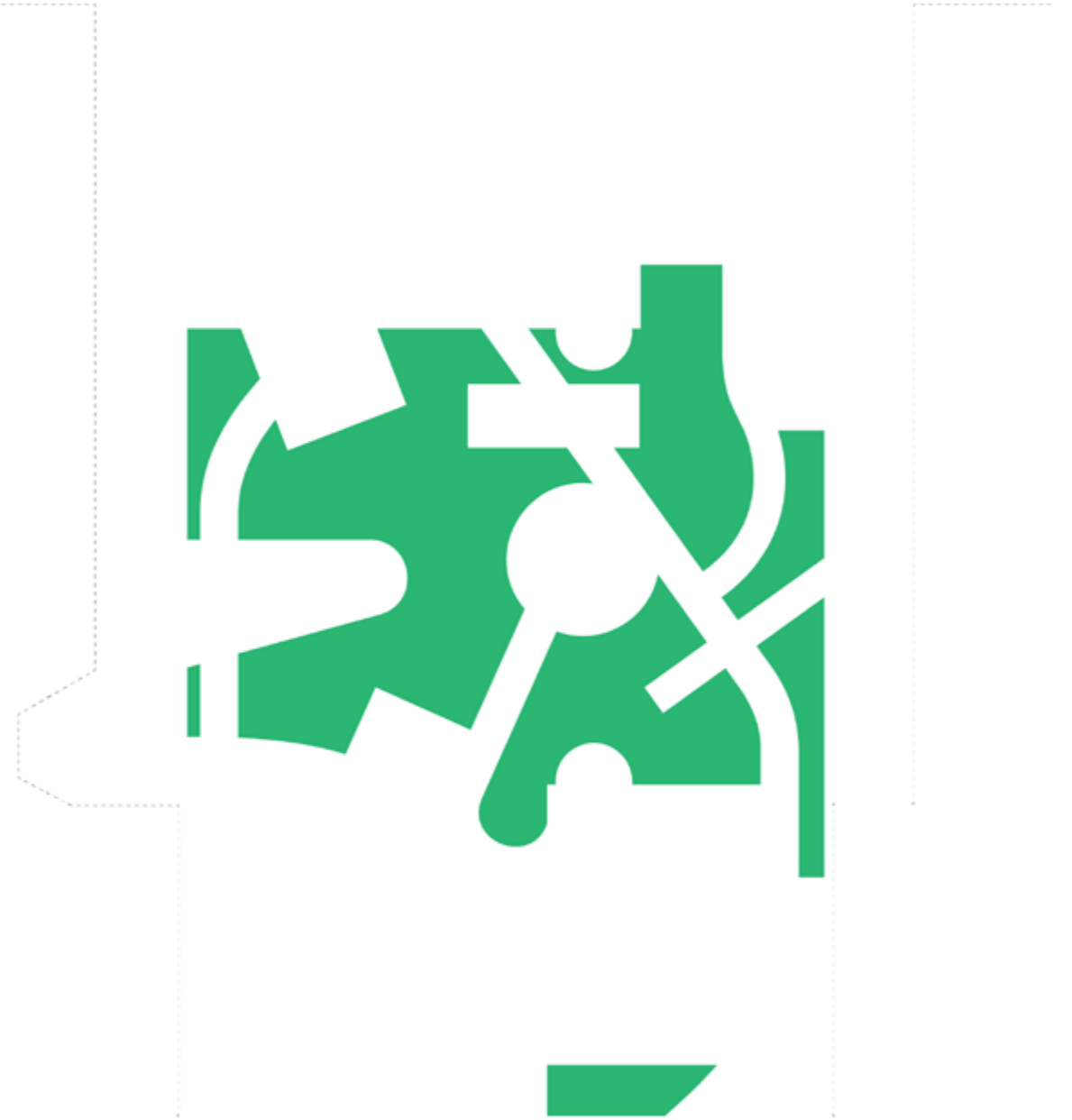
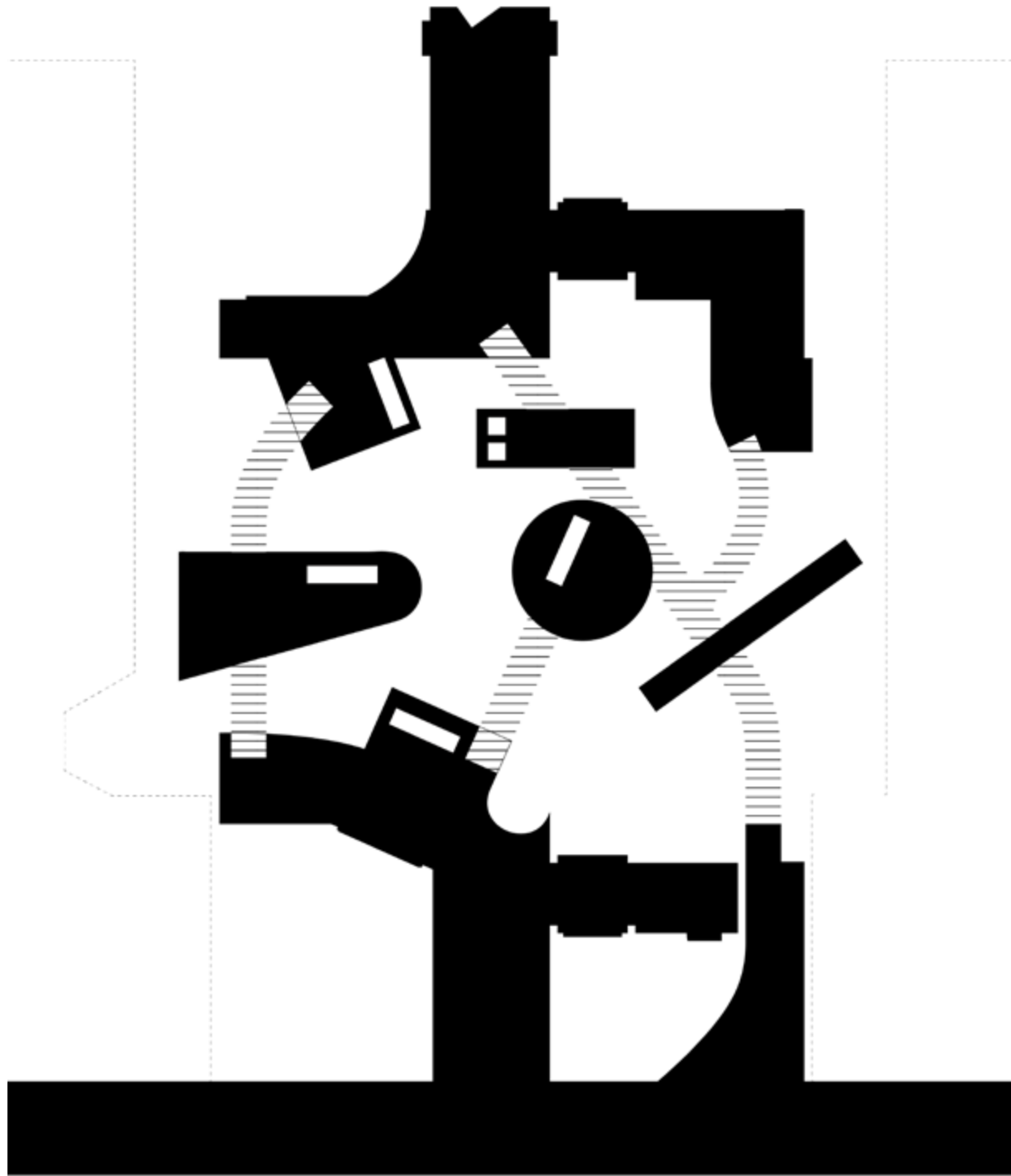
Harlem Grown

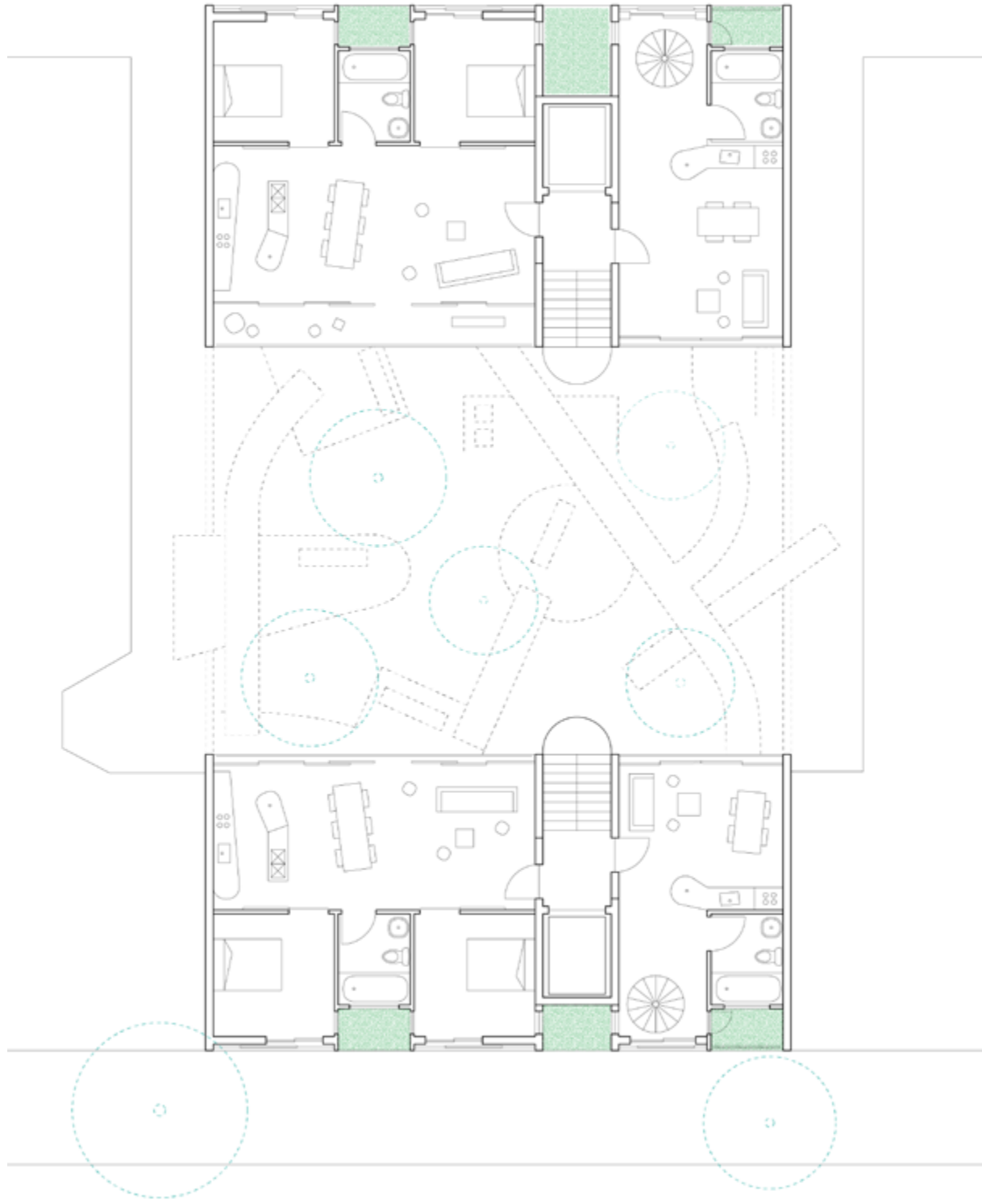
Electric Lady Bug Garden
237 W 111TH ST



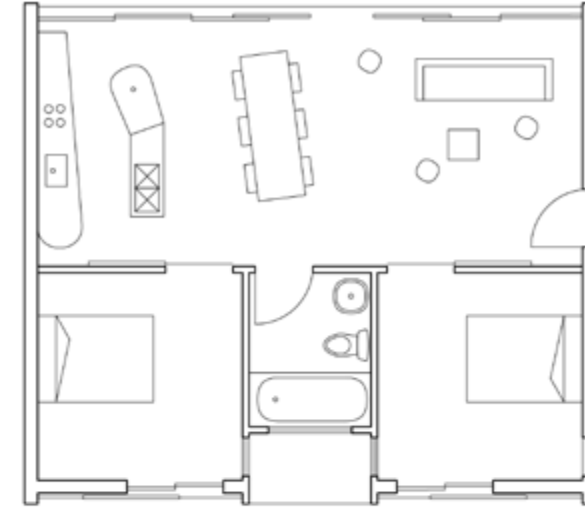




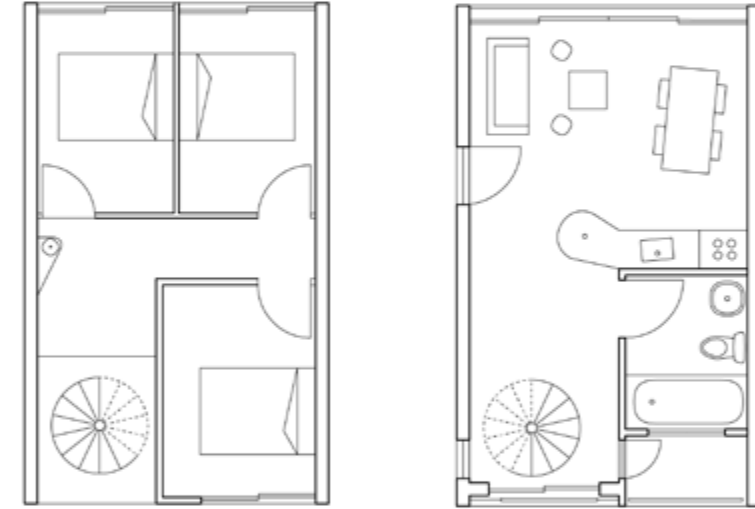




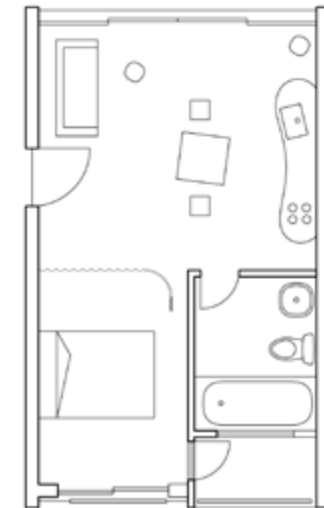
2 bed

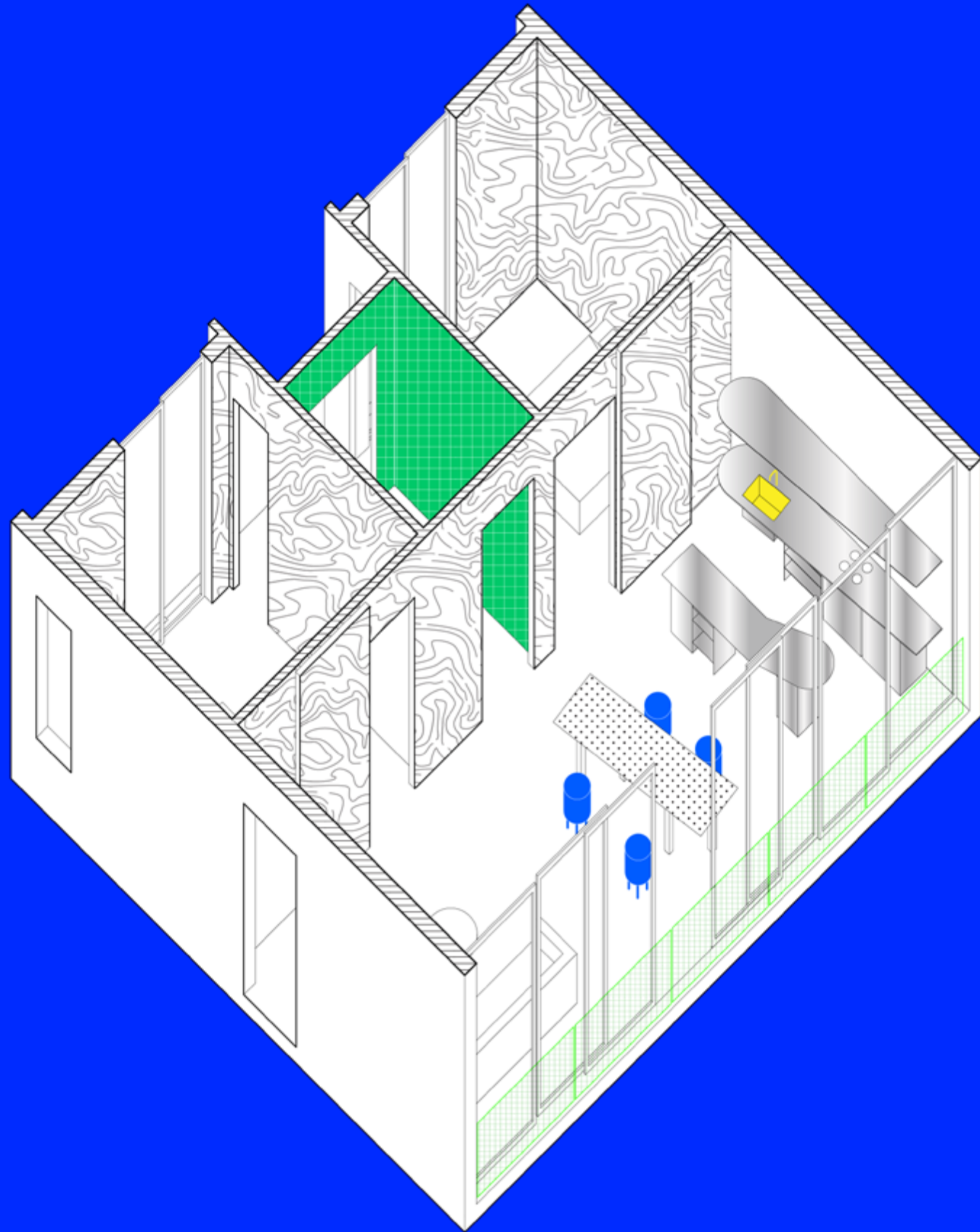


3 bed duplex

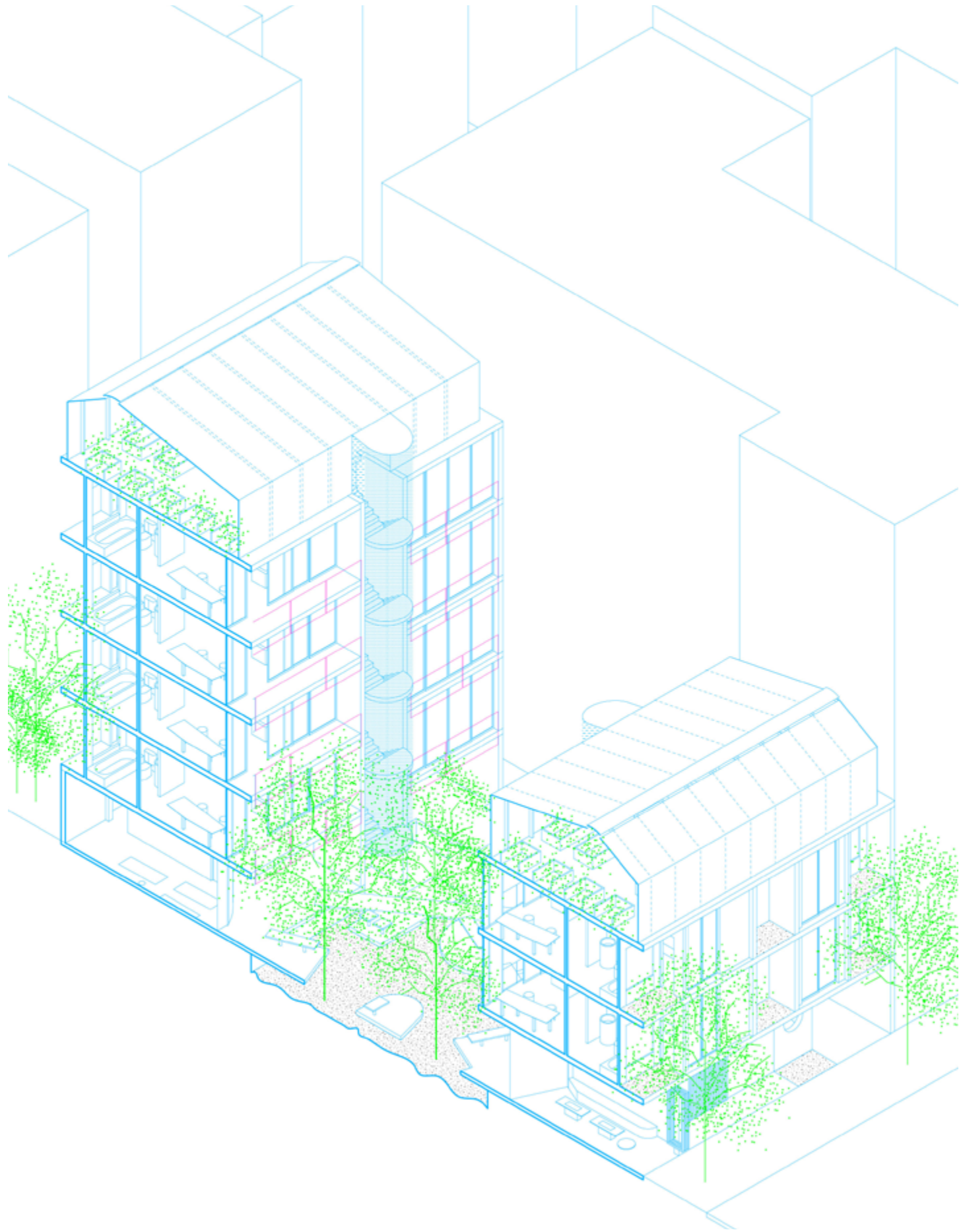


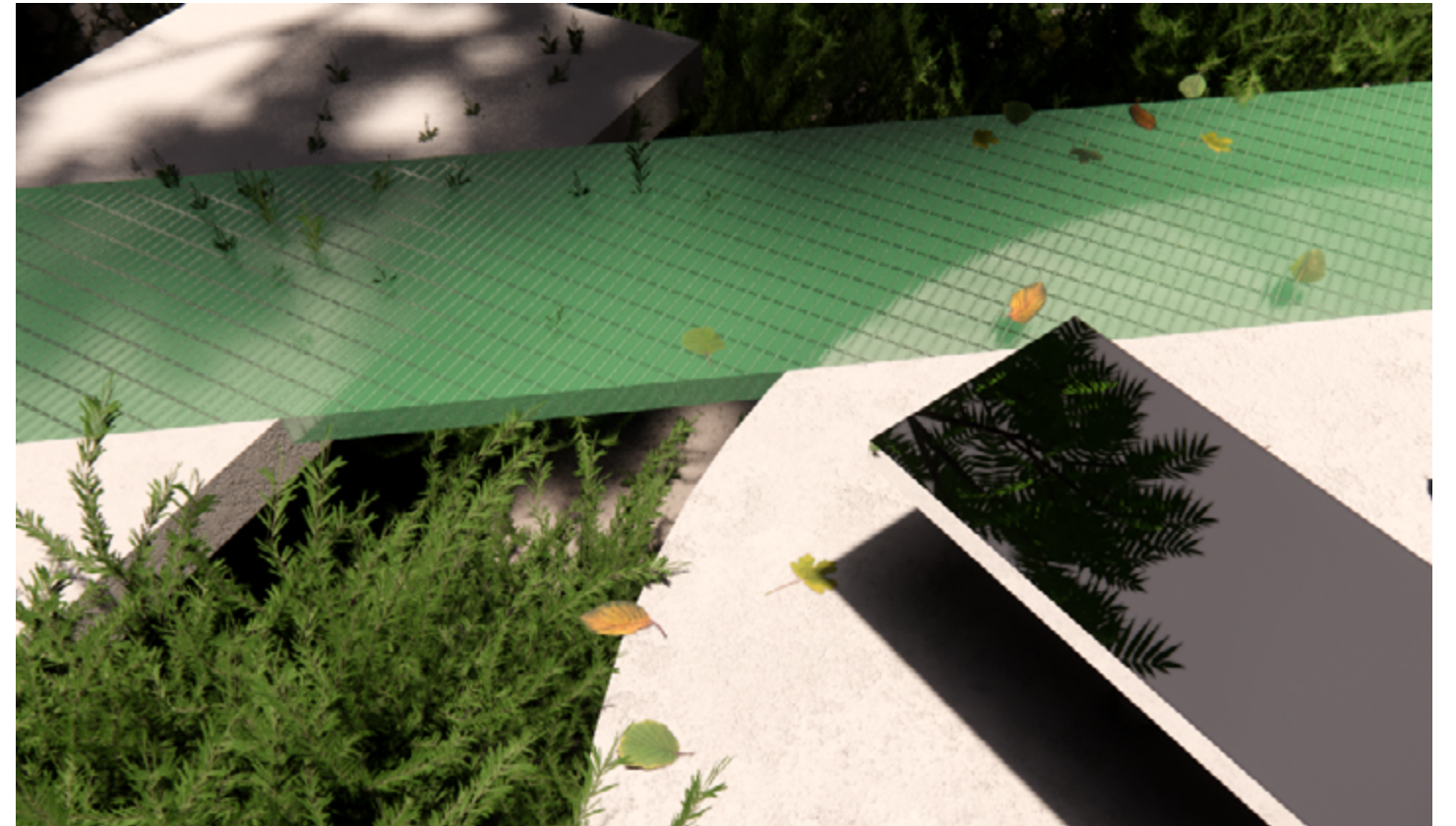
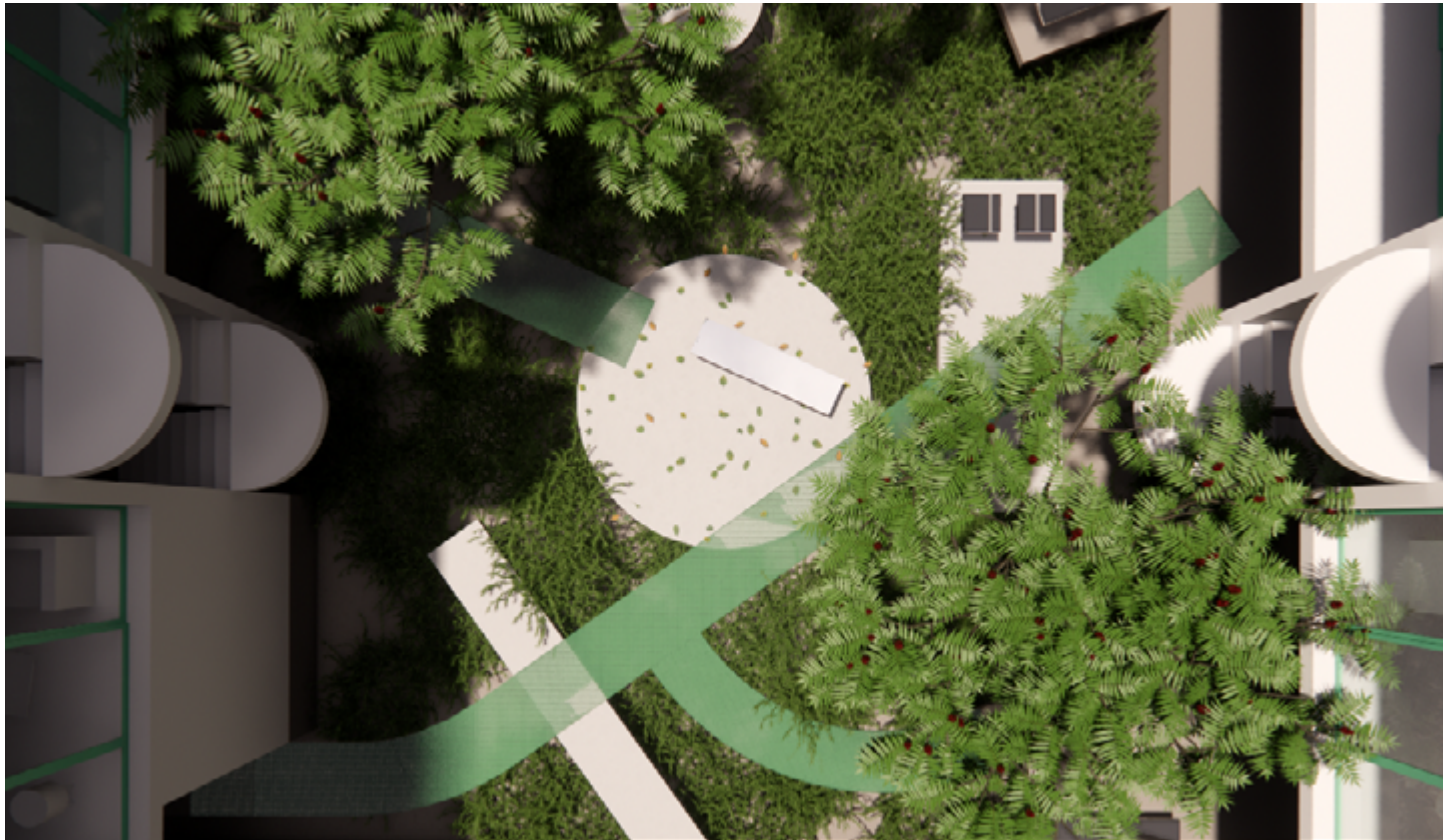
Studio

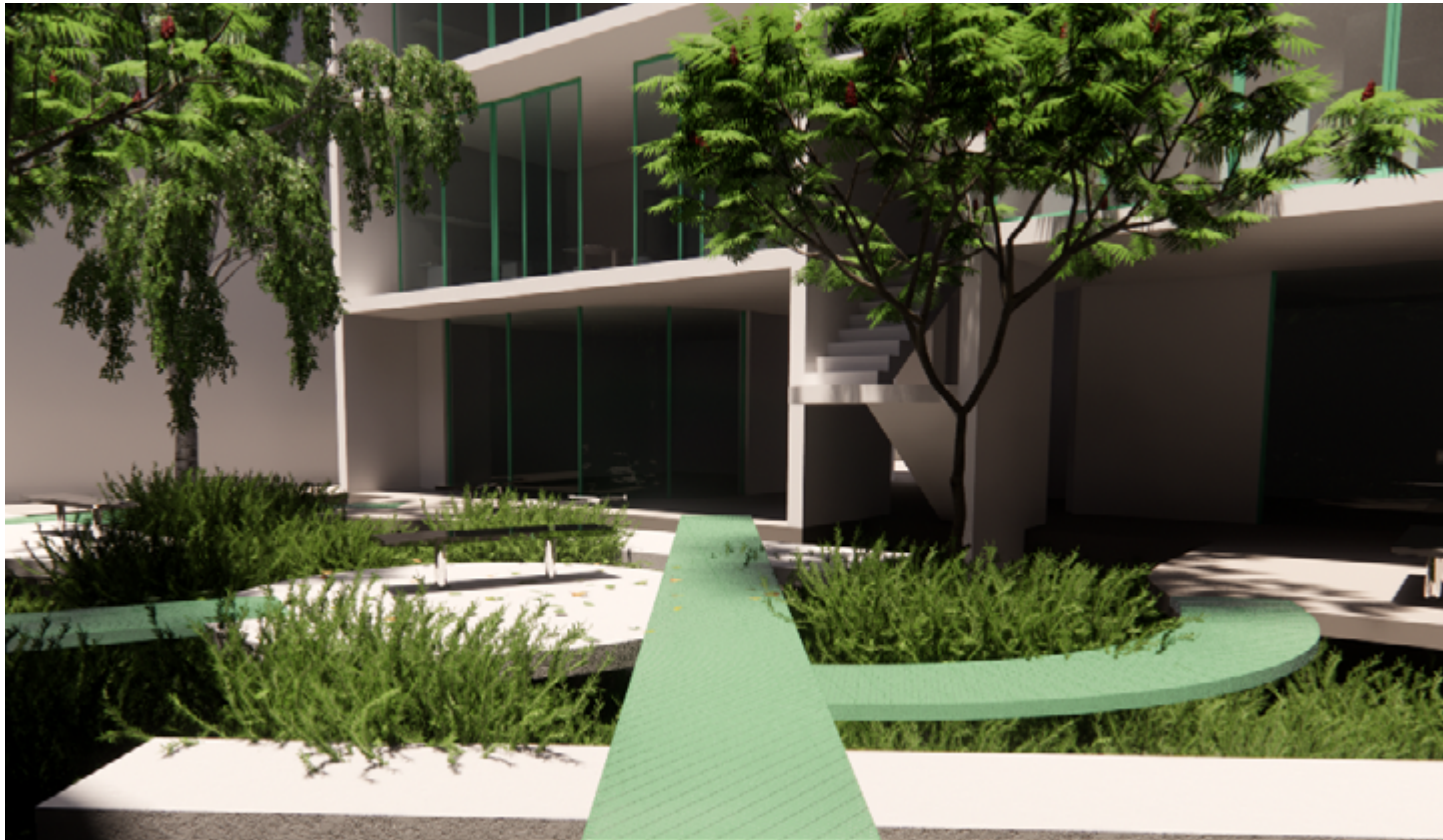




Private spaces face the street, while living areas are oriented towards the courtyard. Through operable windows, the housing units engage visually and atmospherically with the interior courtyard.







As it stands, the sculptural quality of the Guggenheim operates at one scale, or the scale of the 'cosmos' as Wright would call it. It is dominated by an overriding gesture that fails to address its visitors at multiple scales. My intent, therefore, is to perform sculptural mutations that happen at the scale of the architecture and more importantly, the body. These changes, although subtle at first, begin to disrupt the governing logic of the building as they accumulate, grow, and metabolize throughout. The effect is a telescopic relationship between body, building, and art that replaces spectacle with tactility.

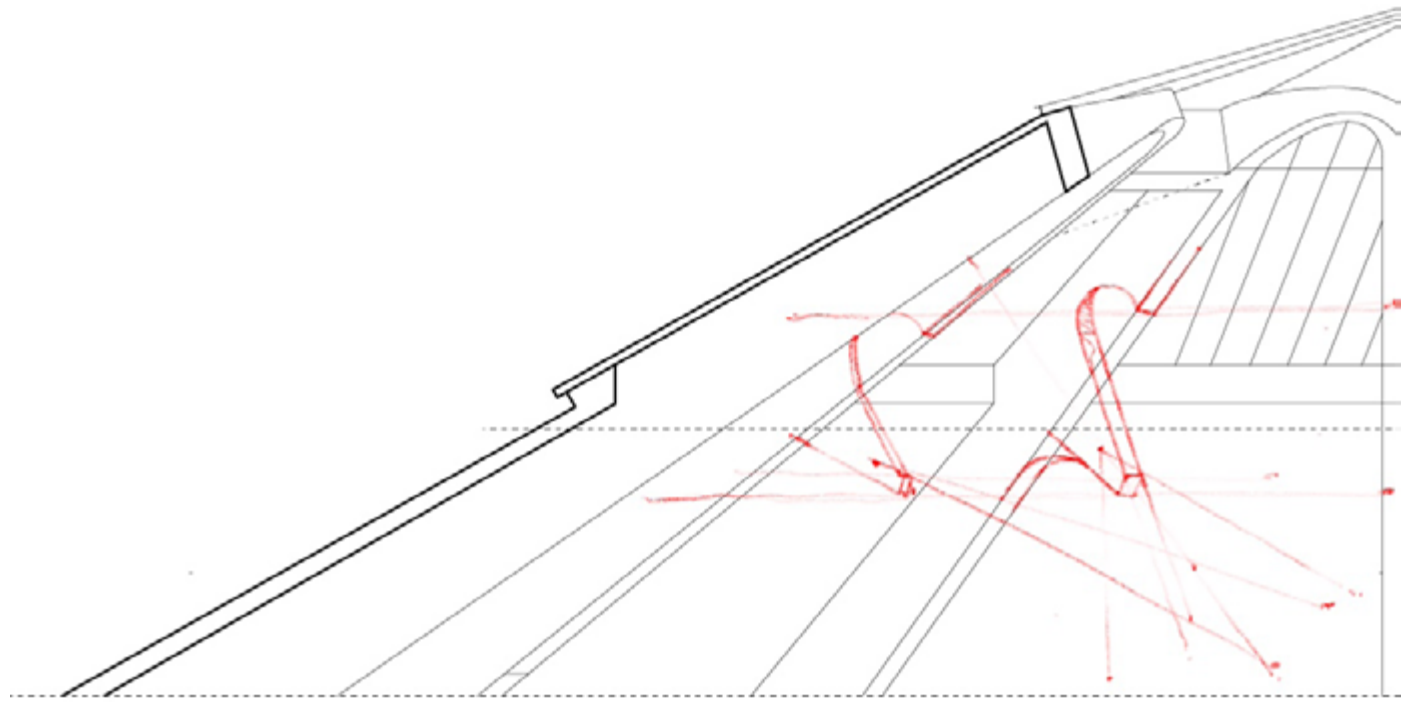
The following images are stills from an 8-minute short film; the primary medium of delivery for this study. Interventions were documented inside a large 1:50 scale model, with supplemental imagery that speculate on real world conditions.

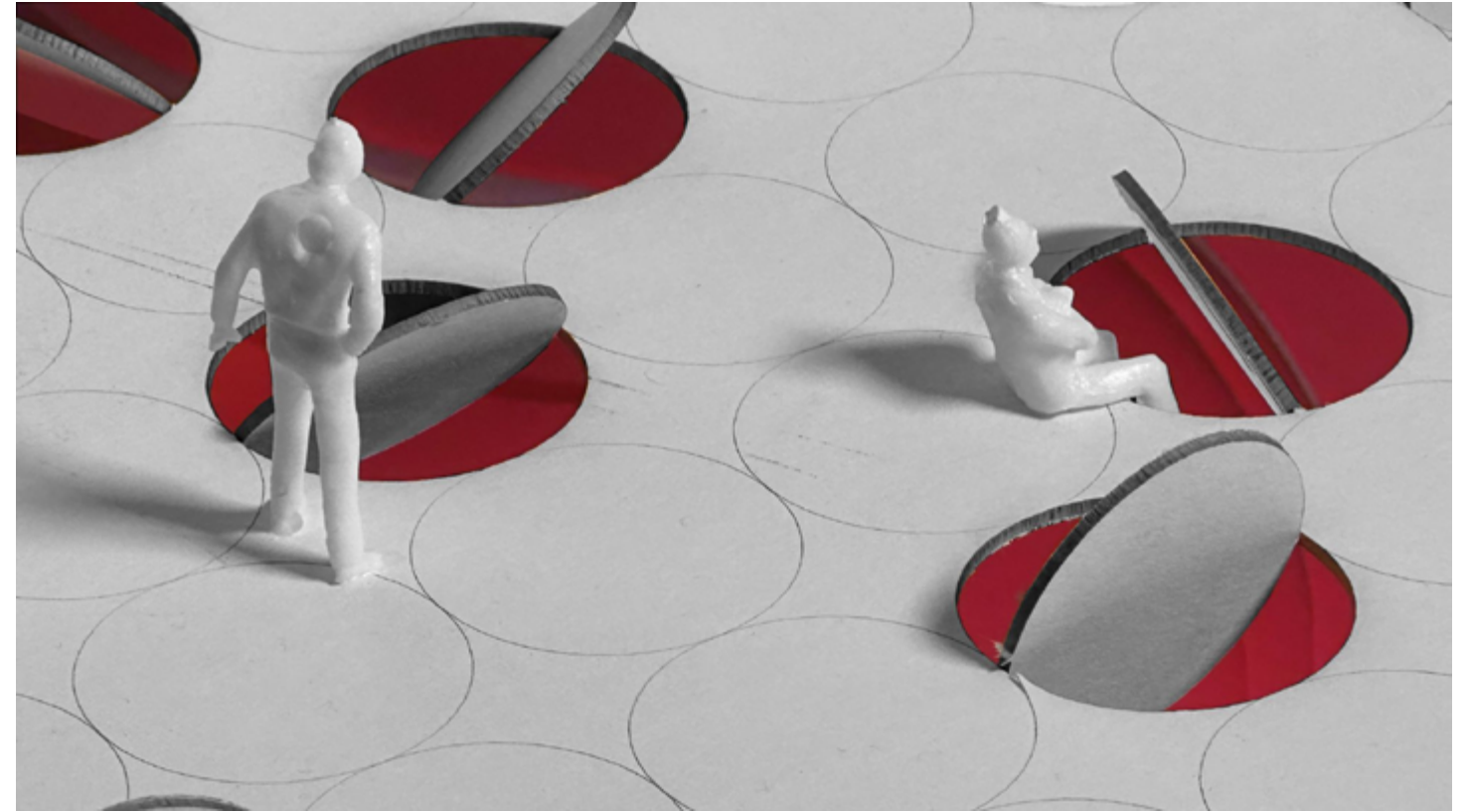
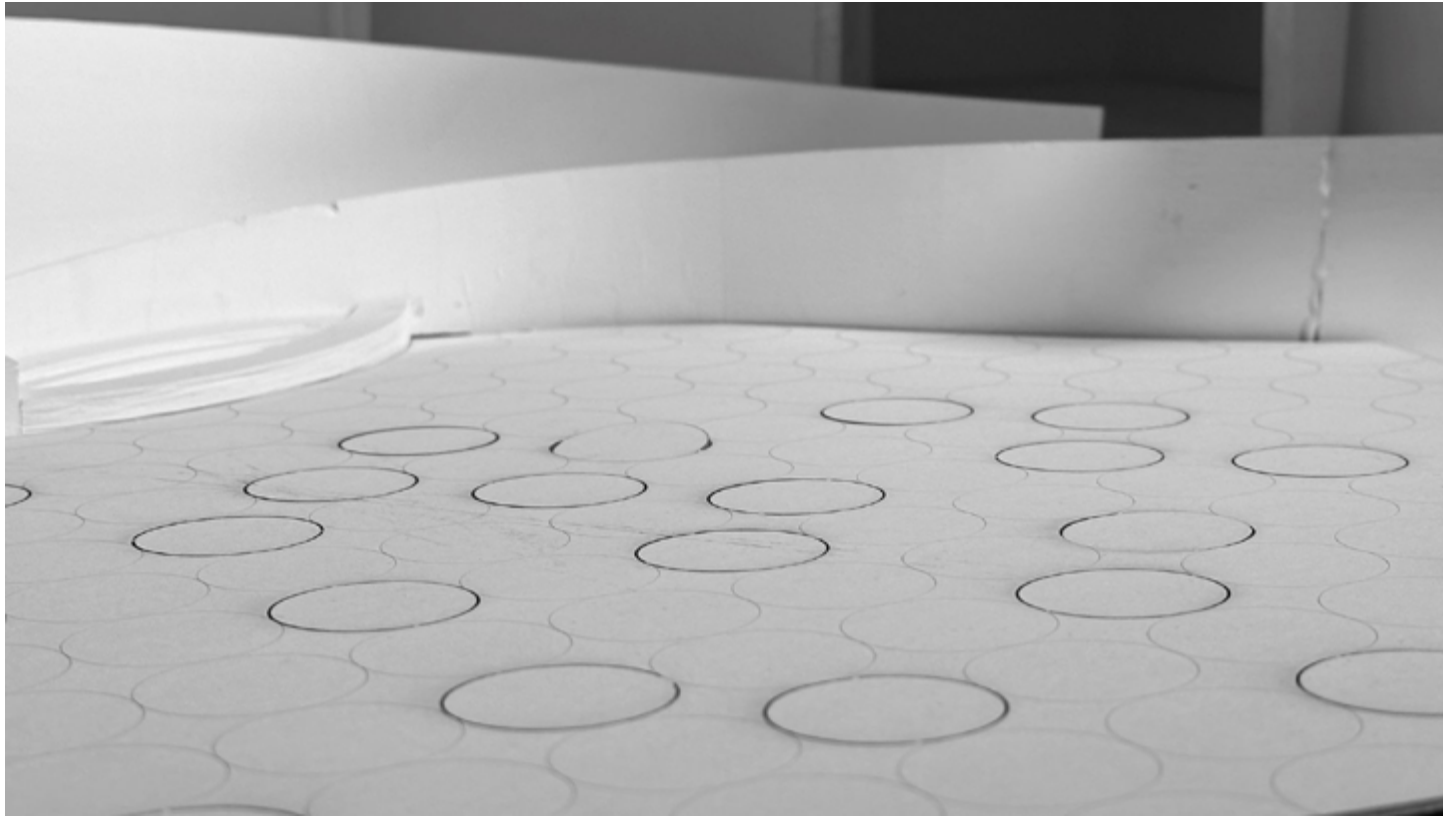
FA 23 ADV V "COMING COMMUNITY", JING LIU

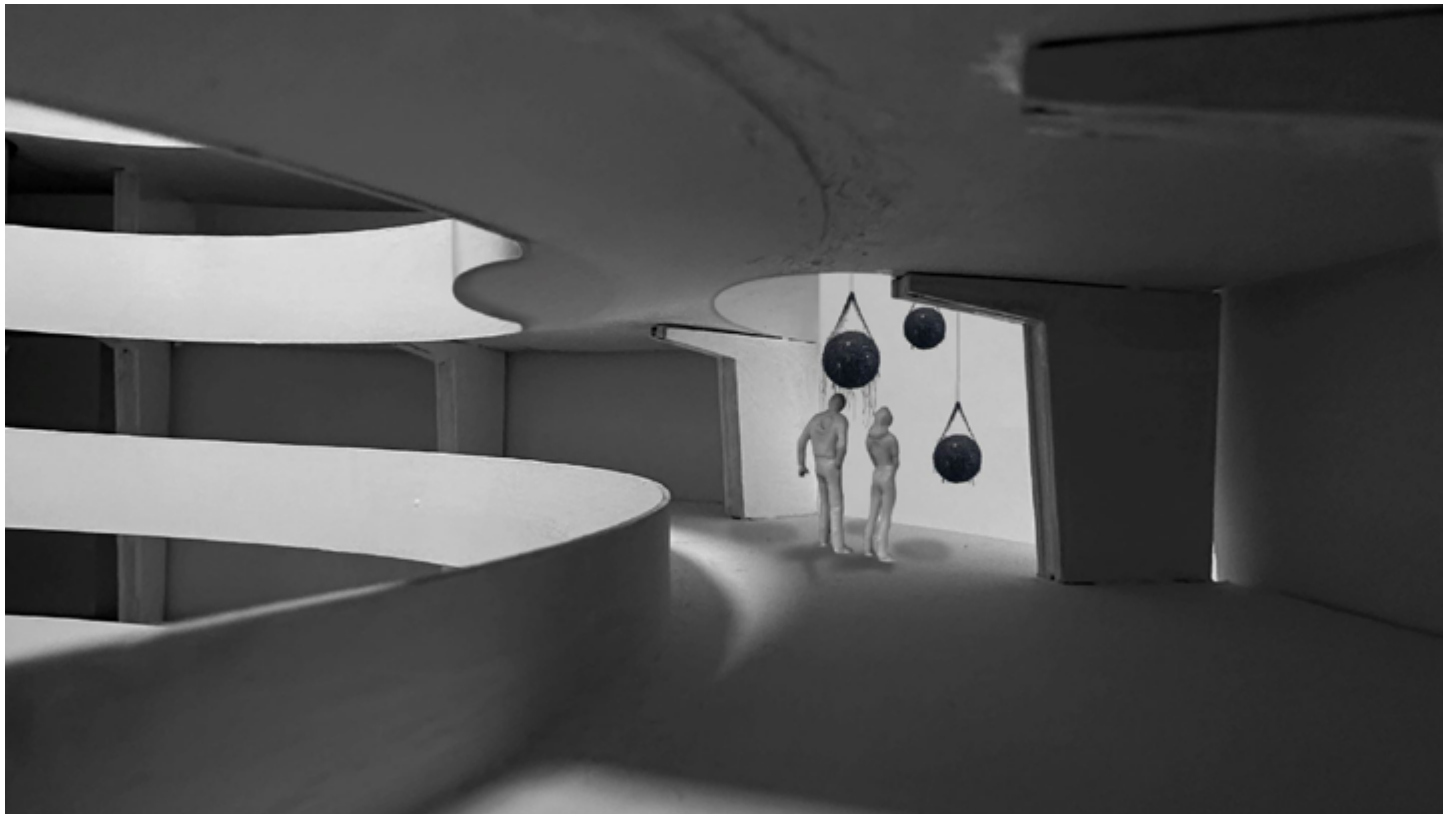
The large model (right) was constructed in collaboration with DoYeon Kim, Sonam Sherpa, and Aimee Yang









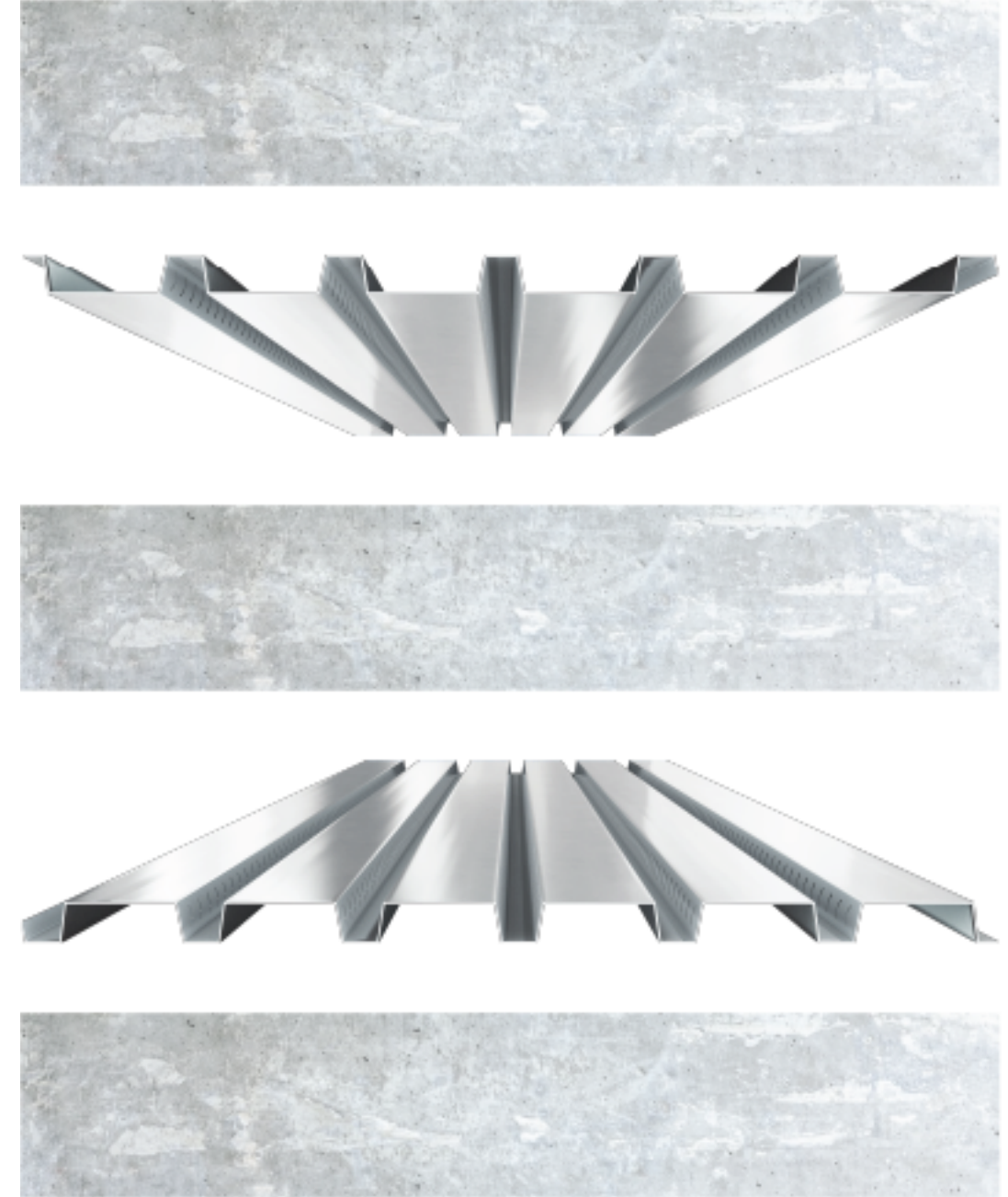


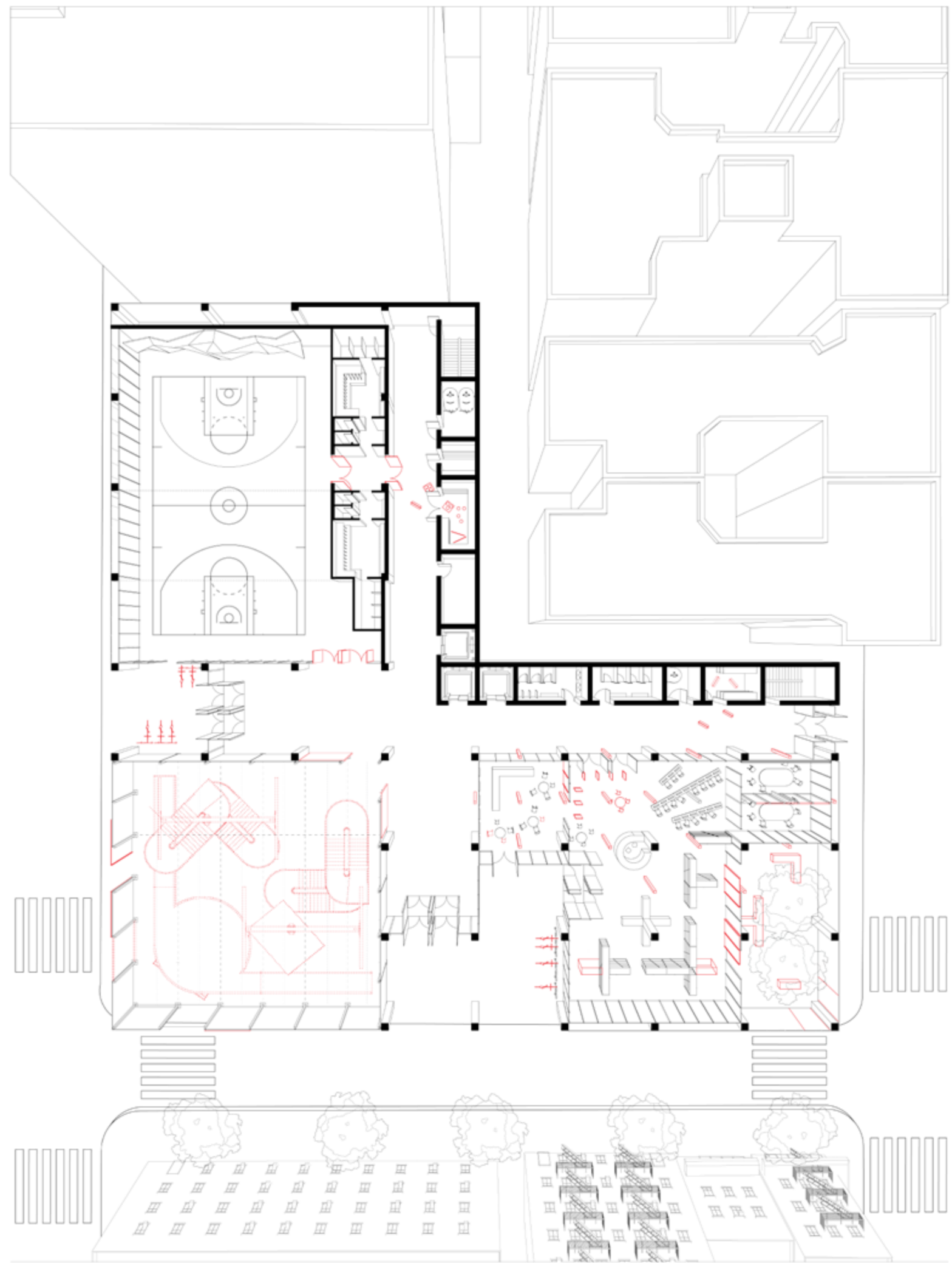
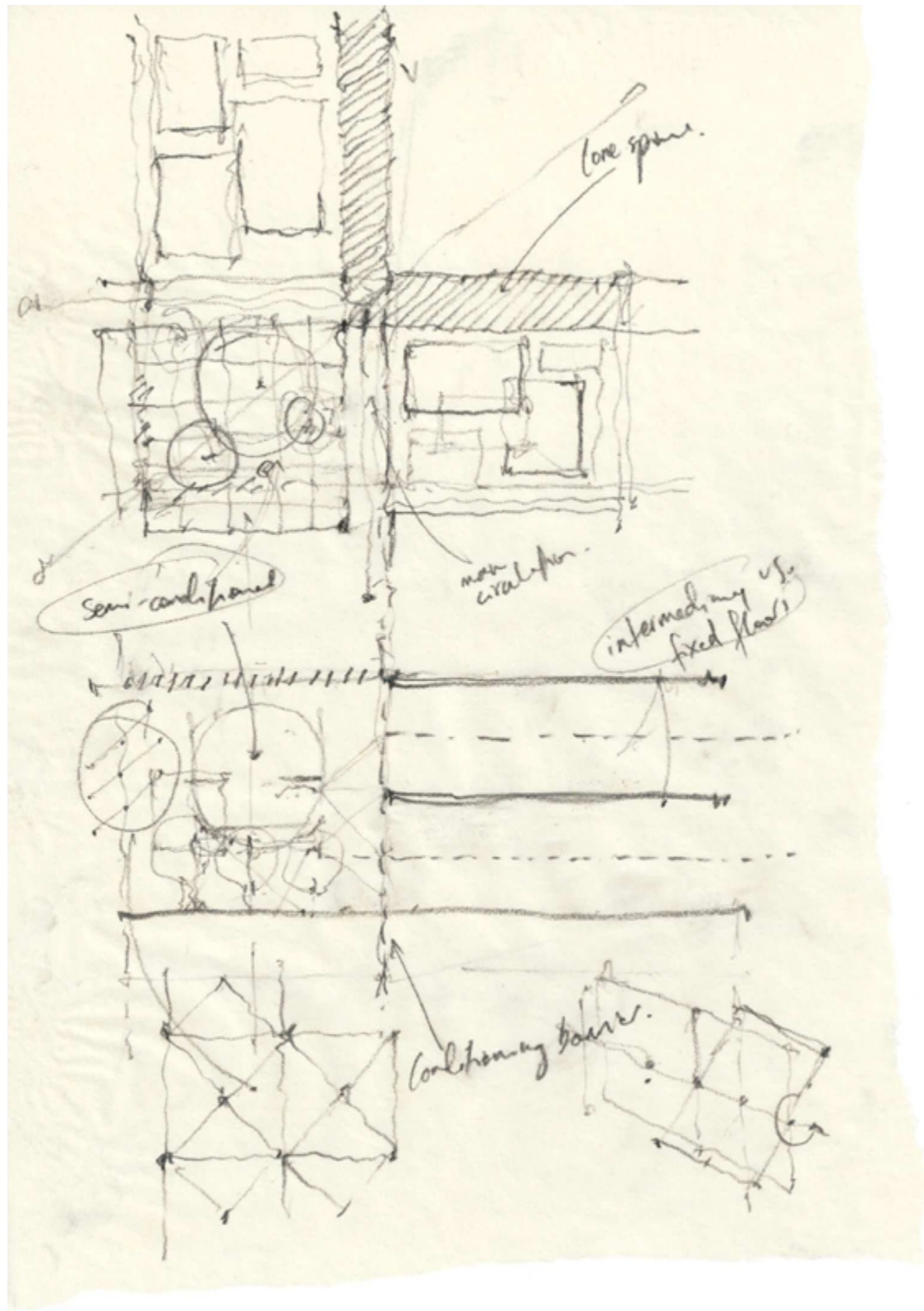


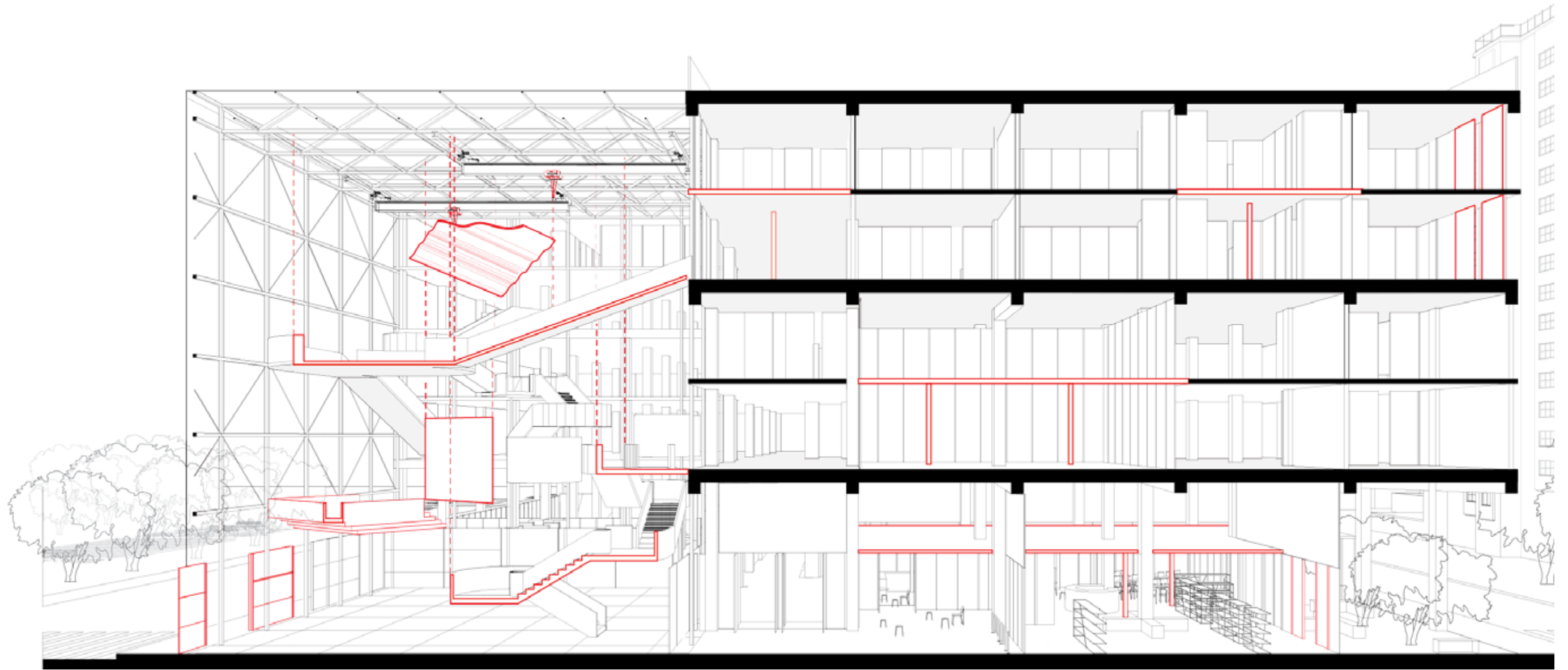
5 A school, for now

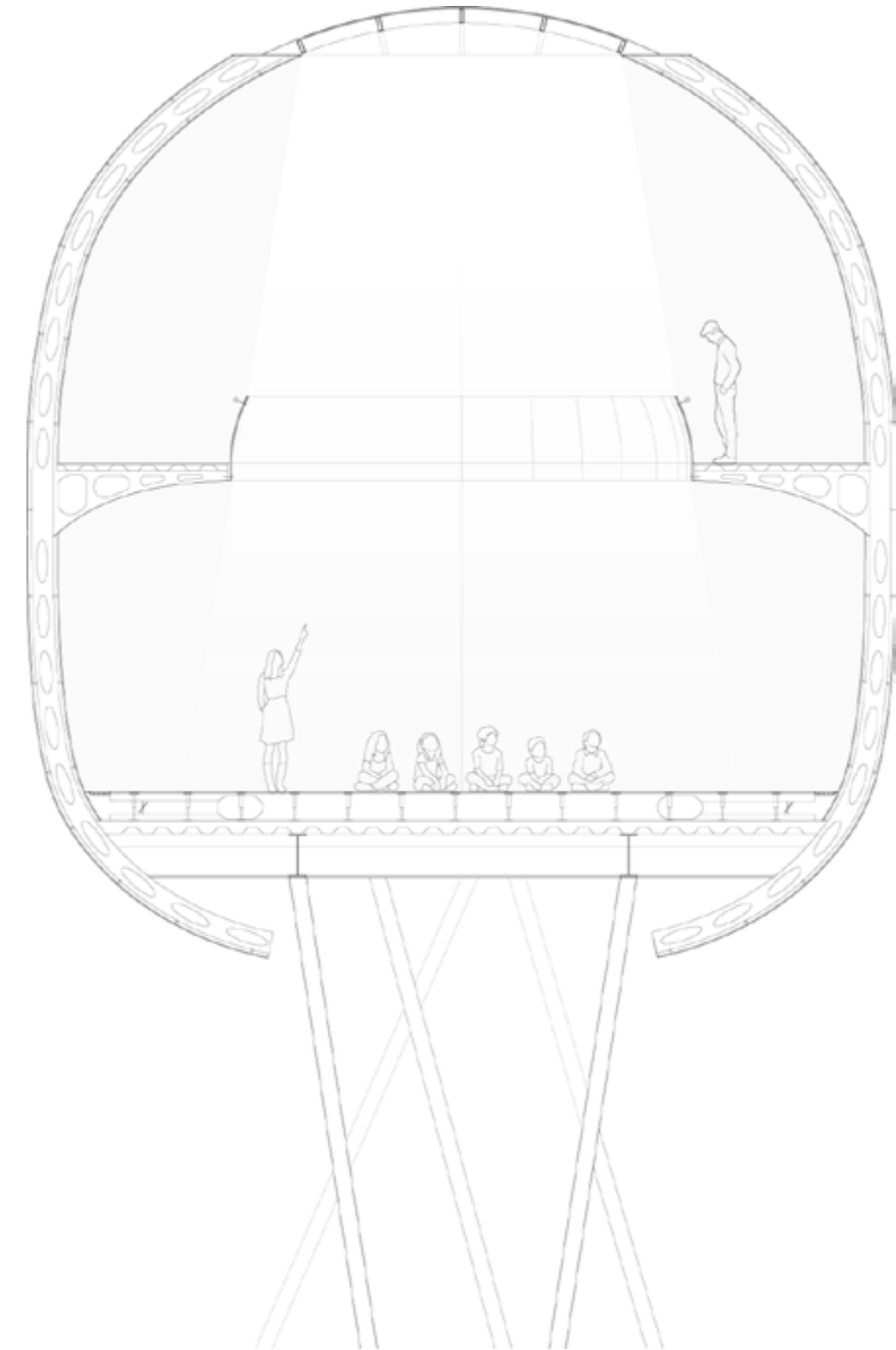
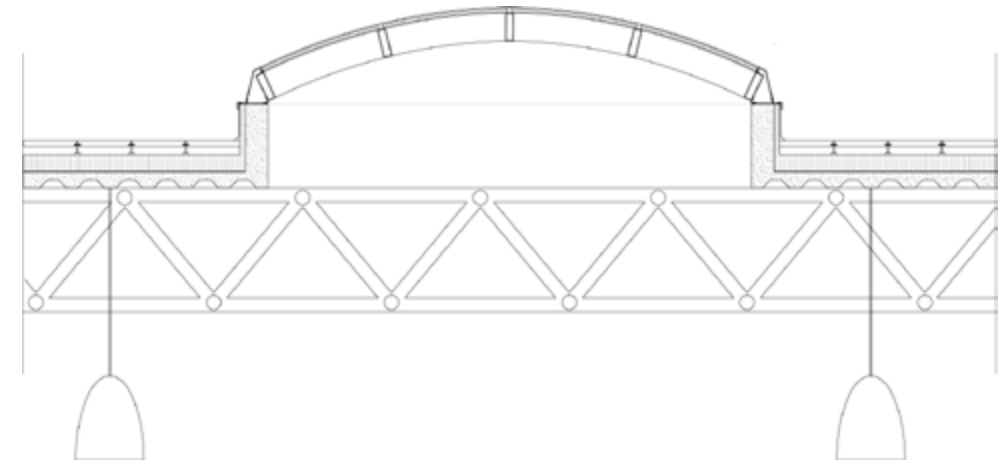
The project treats the school not as it is defined solely by its role as a space of education, but rather, its fundamental responsibility as a civic structure. "A school, for now" adopts the learnings of Duffy and Brand on shearing layers and assumes a scenario based approach as opposed to a programatic one. Designing with the inevitable re-functioning of structures in mind, what is a school today is given the utility to become a hospital, a museum, or a city hall tomorrow. In doing so, the school becomes not a space, but a model of education on what it means to occupy shared resources, spaces, and futures.

SP22 CORE II "OPEN-FRAMEWORKS", ESTEBAN DE BACKER

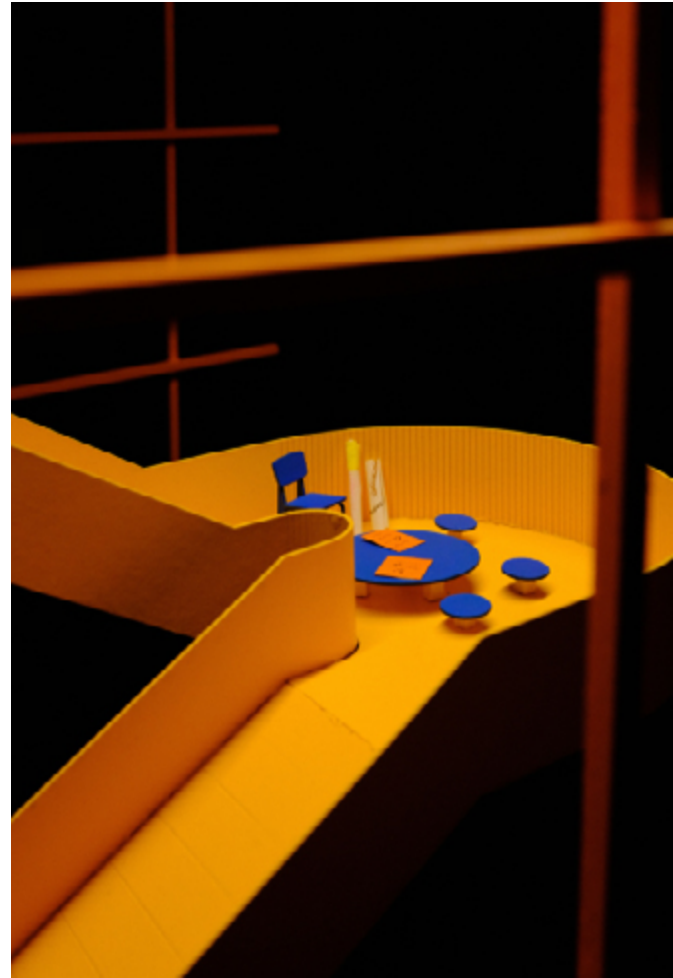












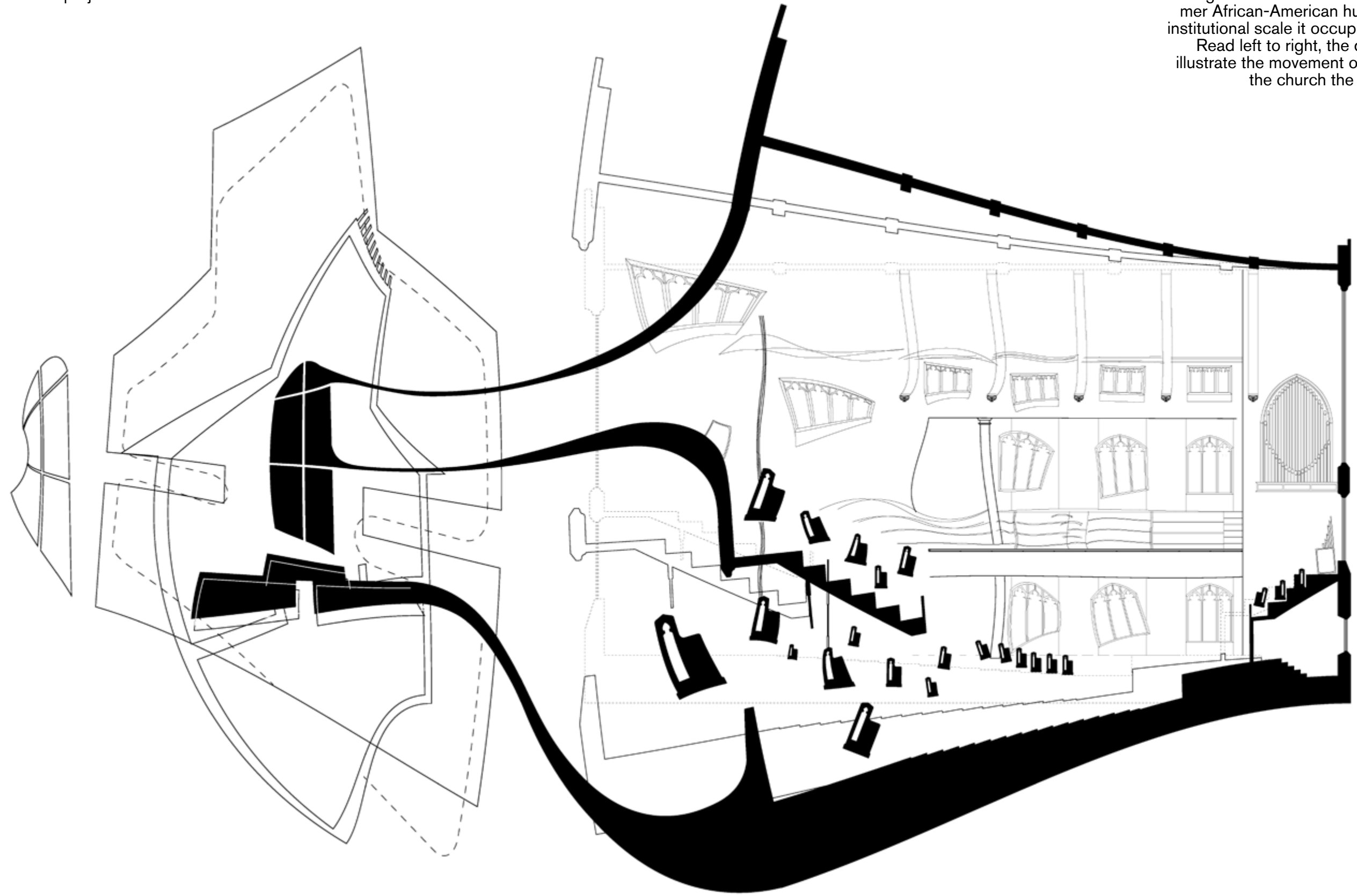
6 Blank side walls

The following intervention is situated in the south village, in a neighborhood formerly known as Little Africa, and seeks to reclaim a space that once served as a thoroughfare of black owned commerce from the 1880s to the 1920's. Following the widening of 6th Ave in 1926 and the subsequent influx of European immigrants, black owned business that once served this neighborhood were displaced or destroyed, leaving only the phantom of blank side walls as reminders of what once existed. This structure rematerializes in the shape of the former alleyways that once existed in this plot prior to their demolition and reimagines those voids as volumes and vessels to be re-occupied by the black owned garment businesses that once thrived in this community.

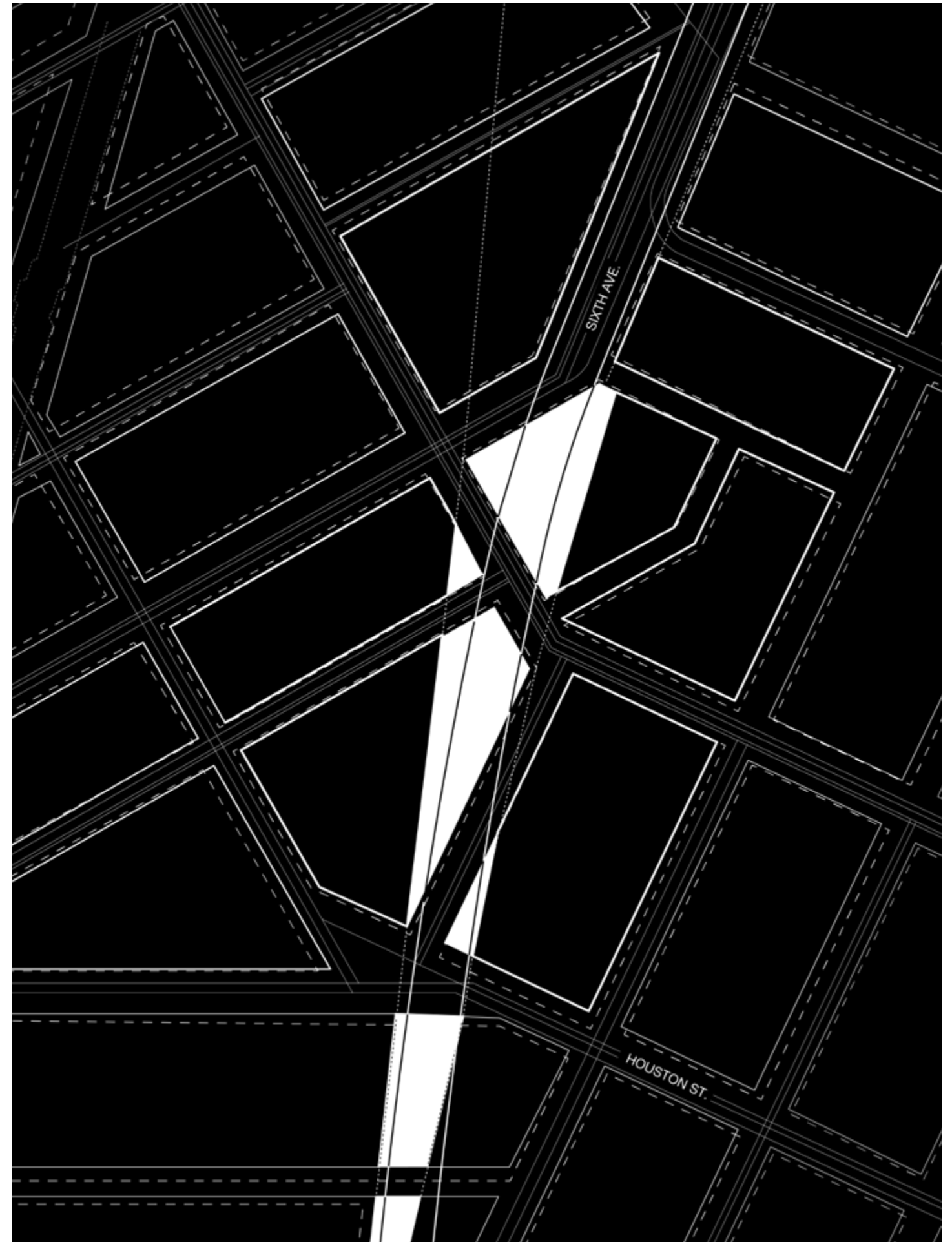
FA21 CORE I: "BEYOND SURFACE", AMINA BLACKSHER



The drawing below served as an exercise in understanding displacement and memory; the primary subject matter of the project.

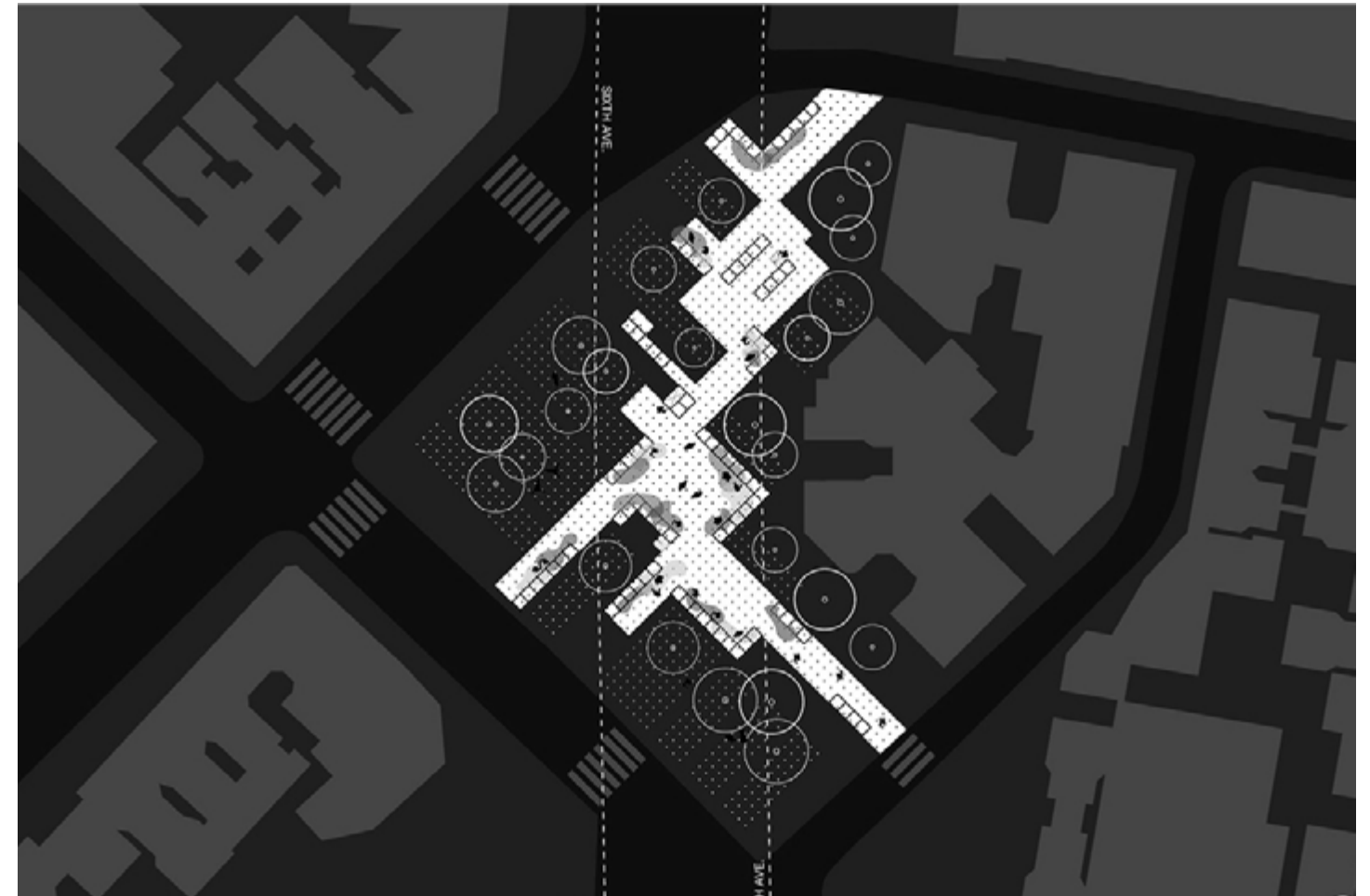
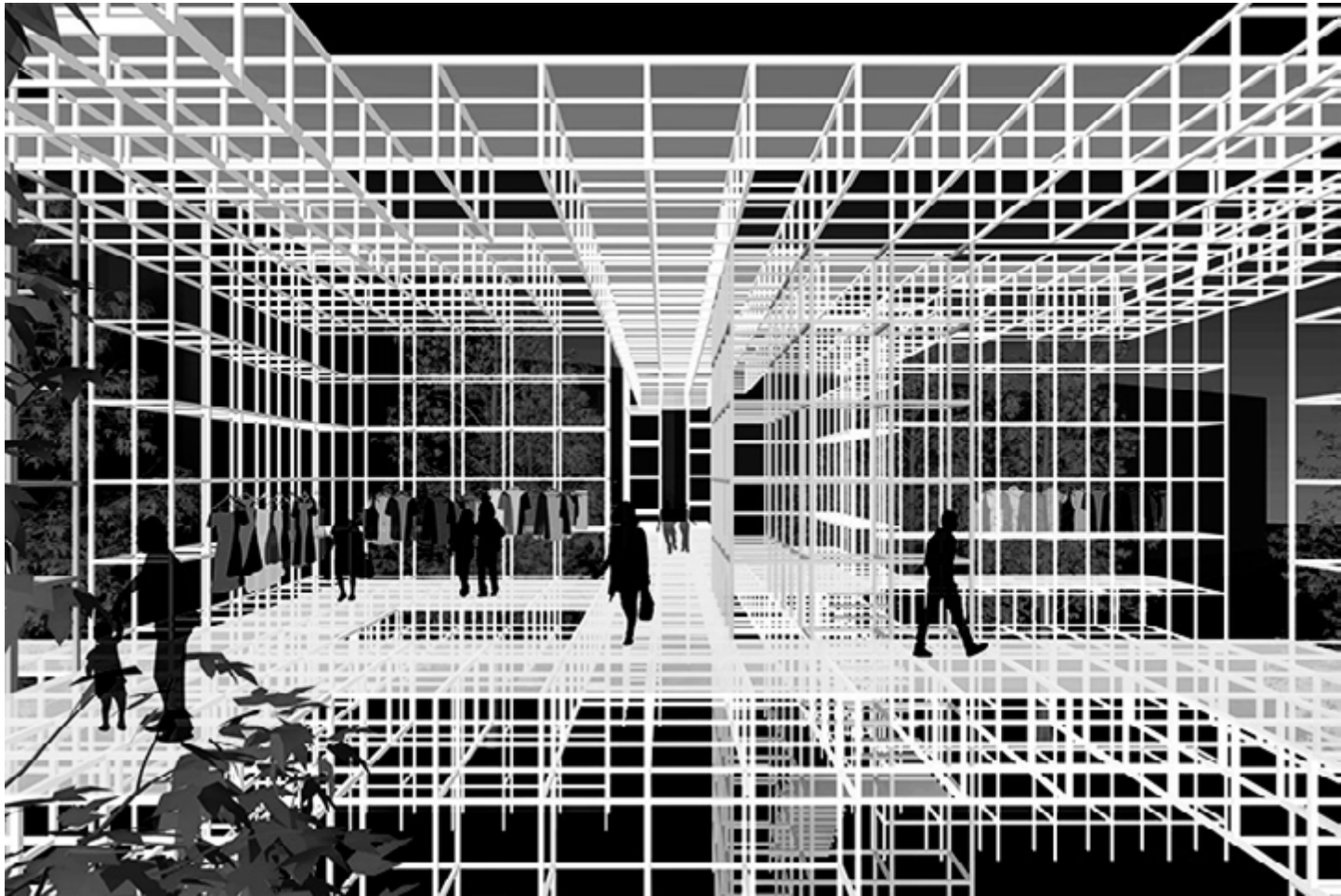


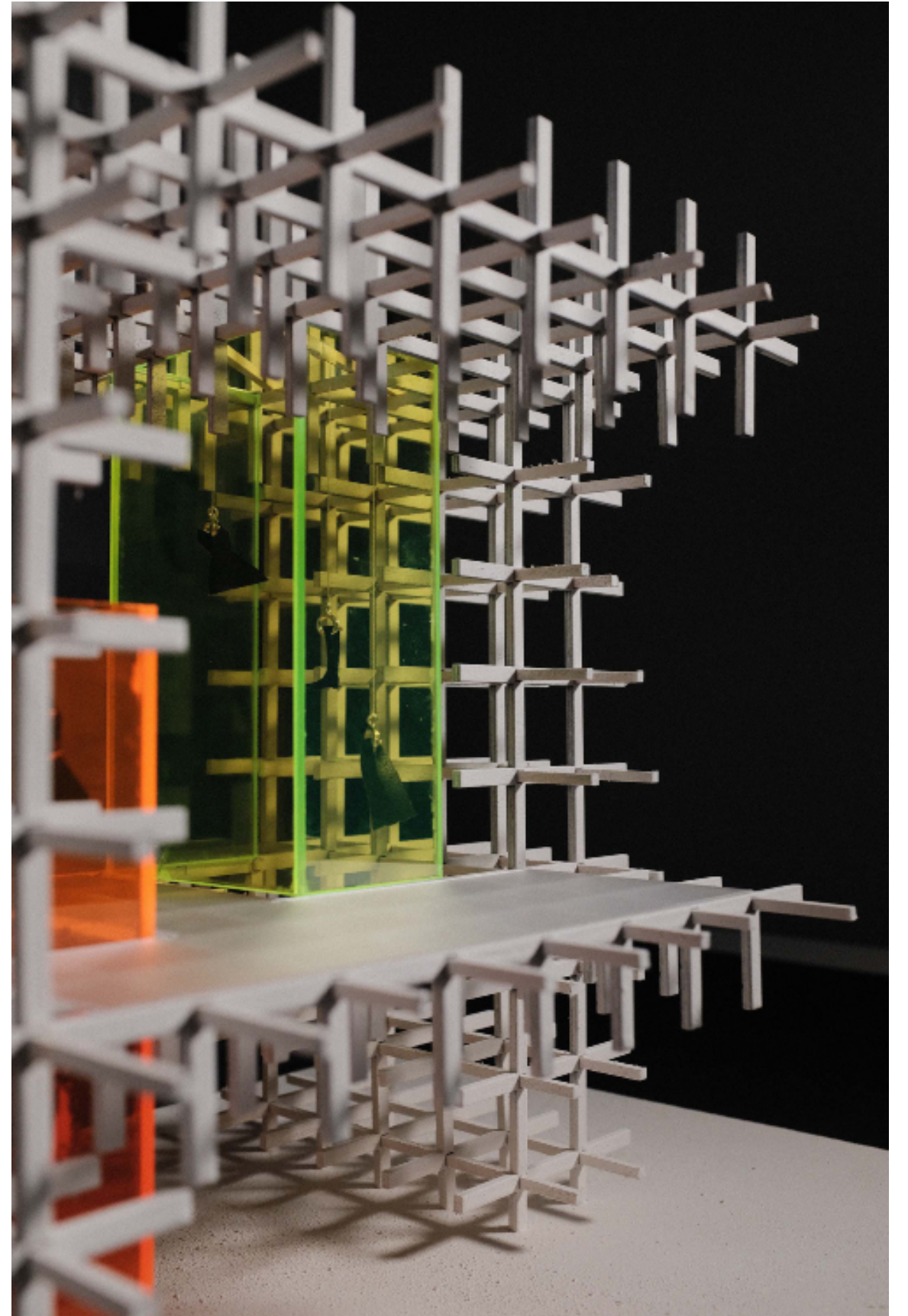
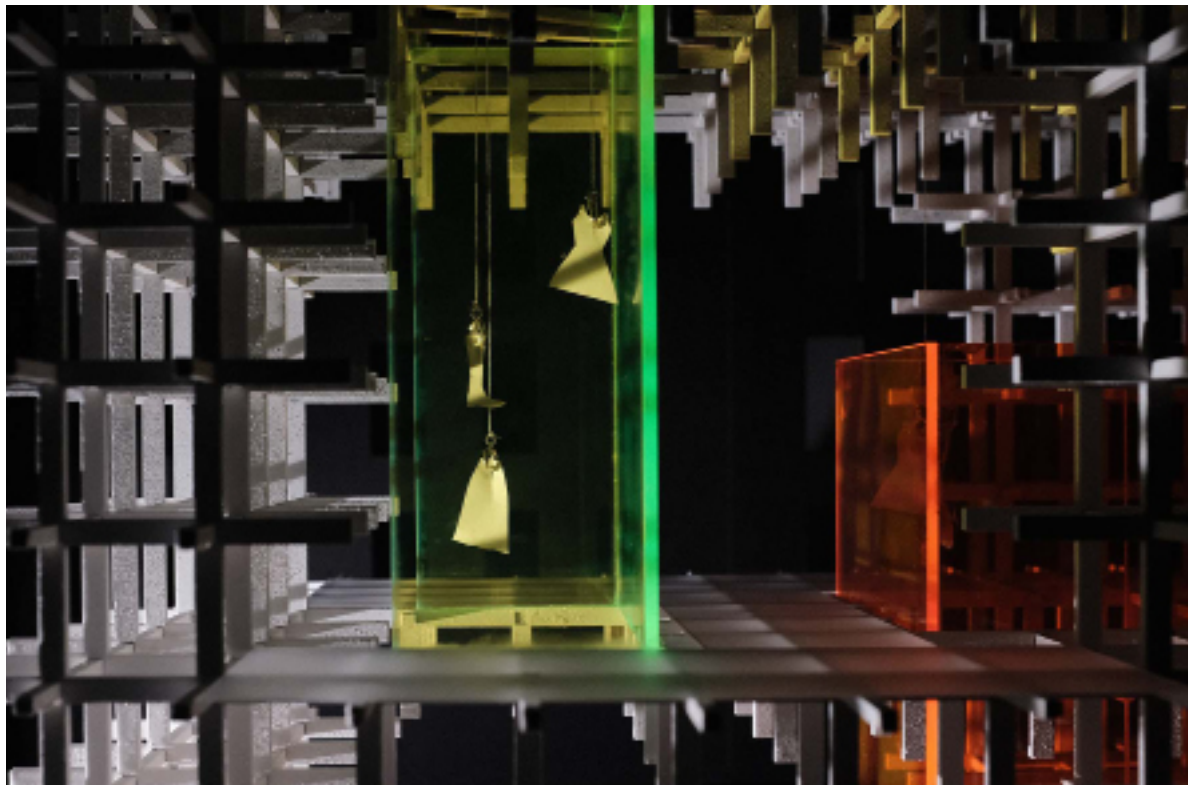
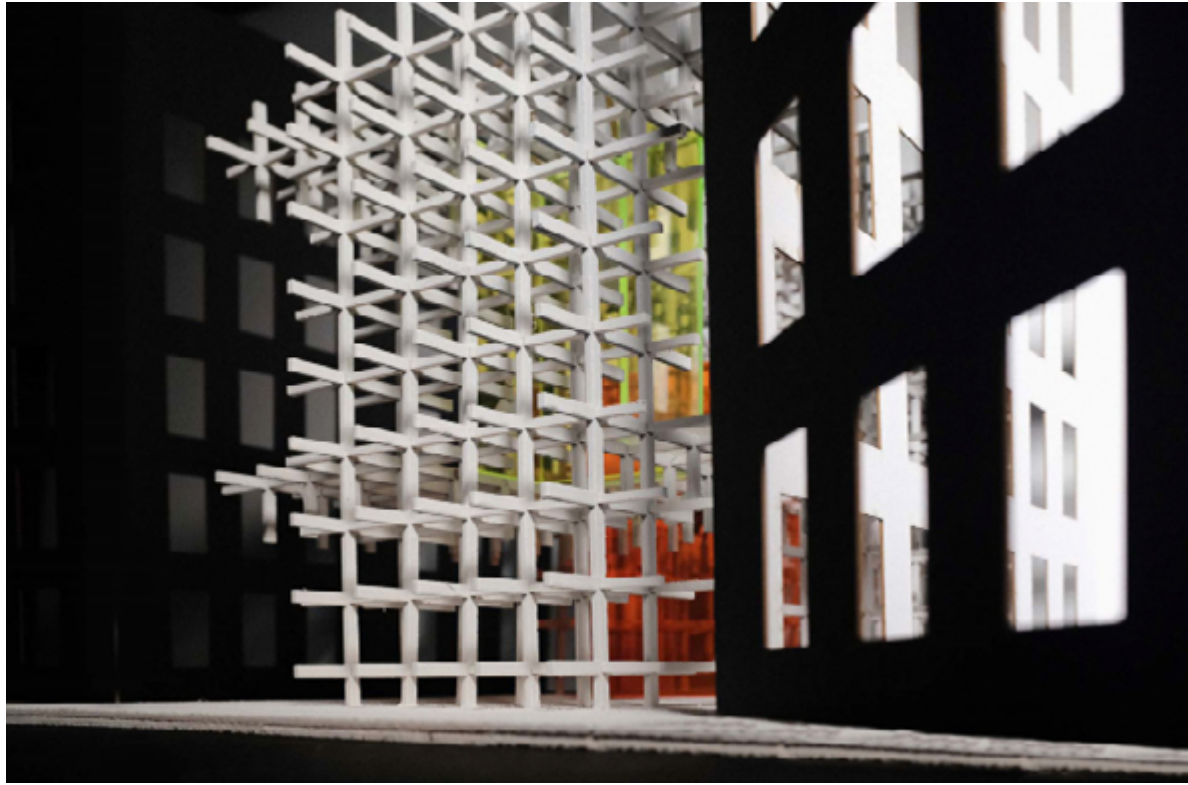
This section drawing tracks the history of the Abyssinian Baptist Church, from its informal origins in 1864 in Greenwich Village, a former African-American hub, to the formalized institutional scale it occupies today in Harlem. Read left to right, the drawing attempts to illustrate the movement of memory. It asks, is the church the building or people?

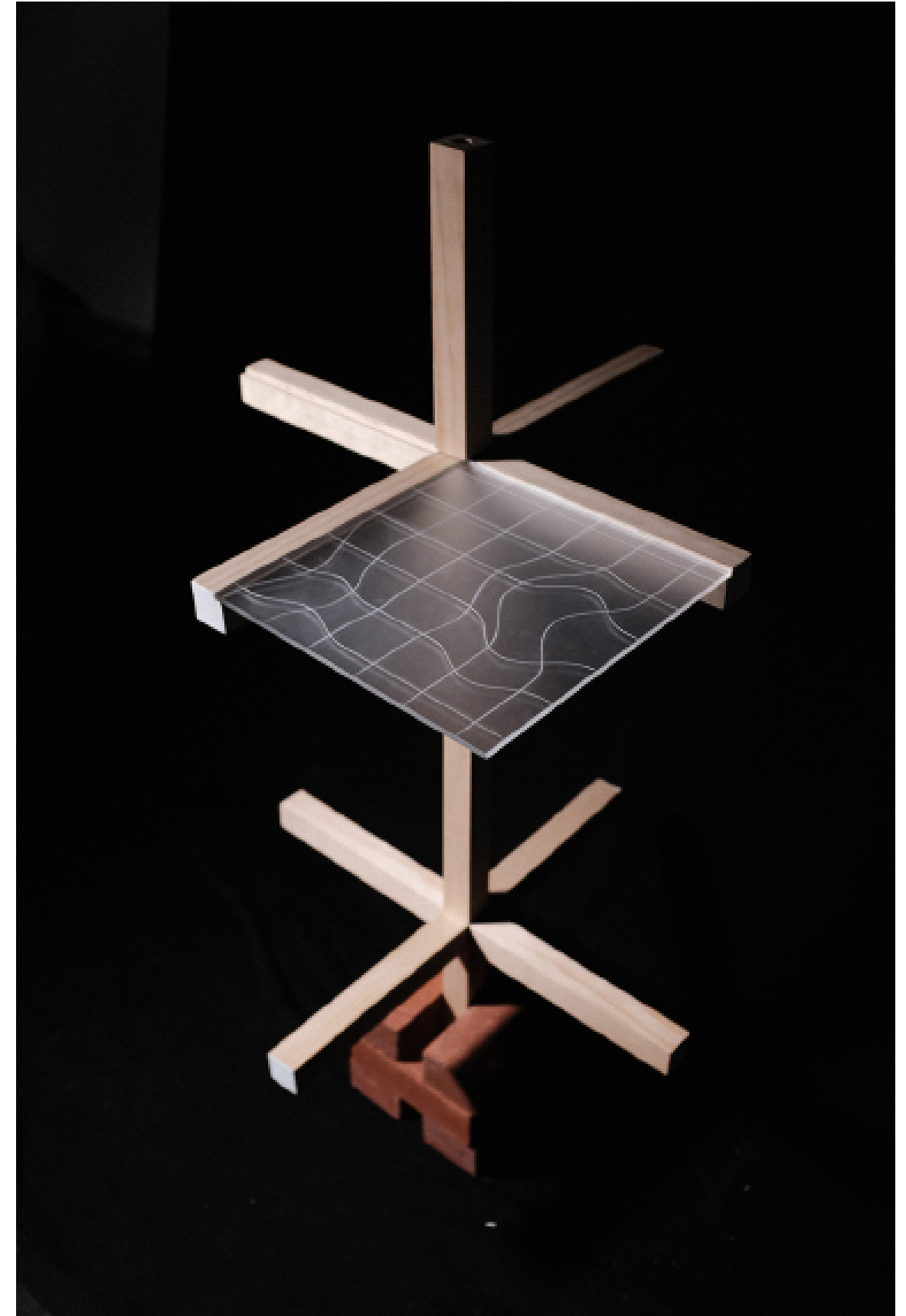




The structure acts as an inversion of the historic characteristics of the site. While keeping the original footprint, the dark and cramped tenement alleyways are reimagined as light and air filled open spaces.



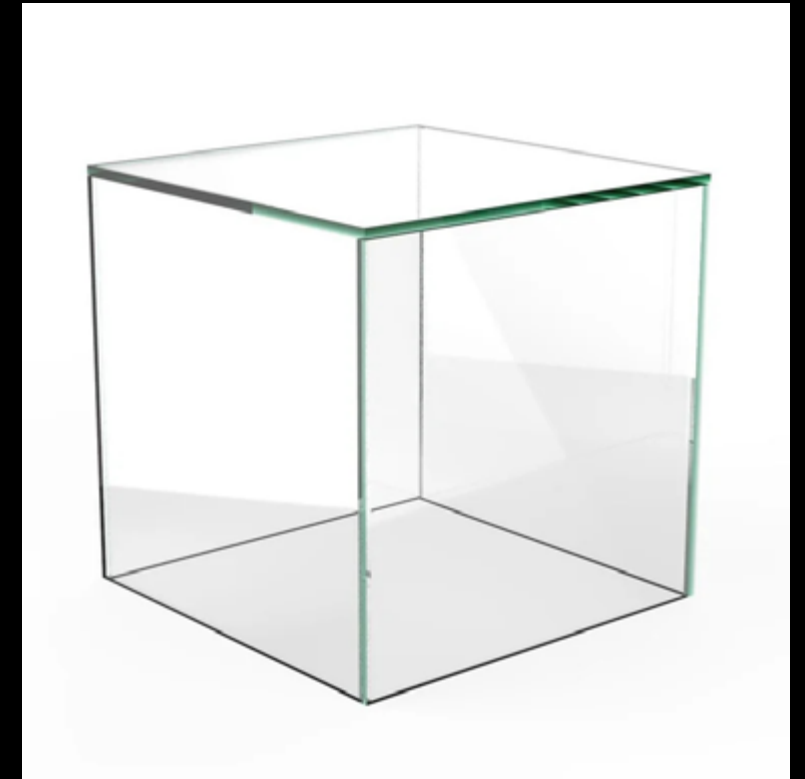


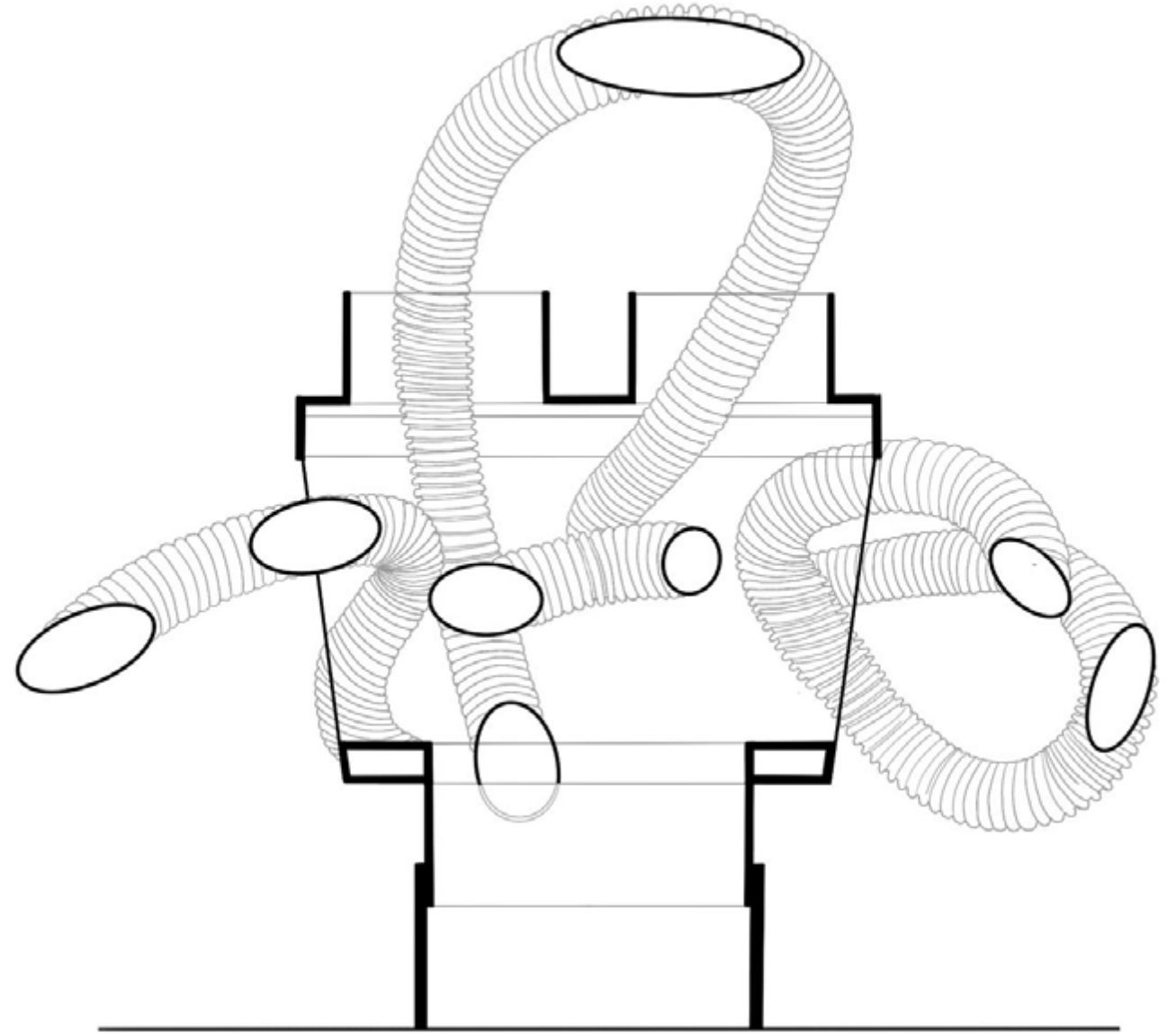


“MAKE” begins with the act of seeing. Looking at things that are close to us – on our desks, in our homes, on the sidewalk, on the paths we walk to and from school and the grocery store. Leftovers, refuse, disposed items, and neighbor’s discarded objects are all to be looked at with potential beyond their discarded status. Each assignment reflects on the potential of waste, and reframes its visual and cultural significance through direct material exploration. The work is often personal, experimental, difficult, ugly, dirty, weird, and investigative – rather than definitive in presenting evidence and conclusions. The making of each object is an exercise in material discovery, with each operation and transformation revealing its physical potential and inherent intelligence.

The rules are as follows: 10 weeks, 10 objects, 5 basic materials. Make an object using one material, reflect, then repeat the process the following week.

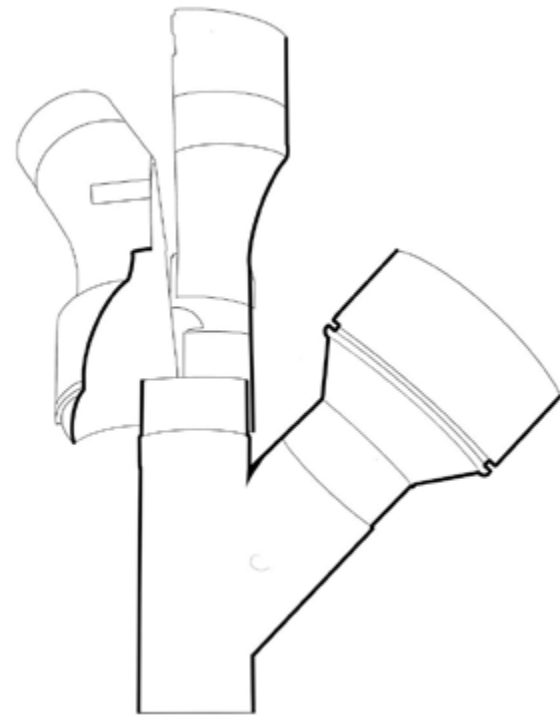
There is only one constraint: the object must fit in a 12”x12”x12” volume.

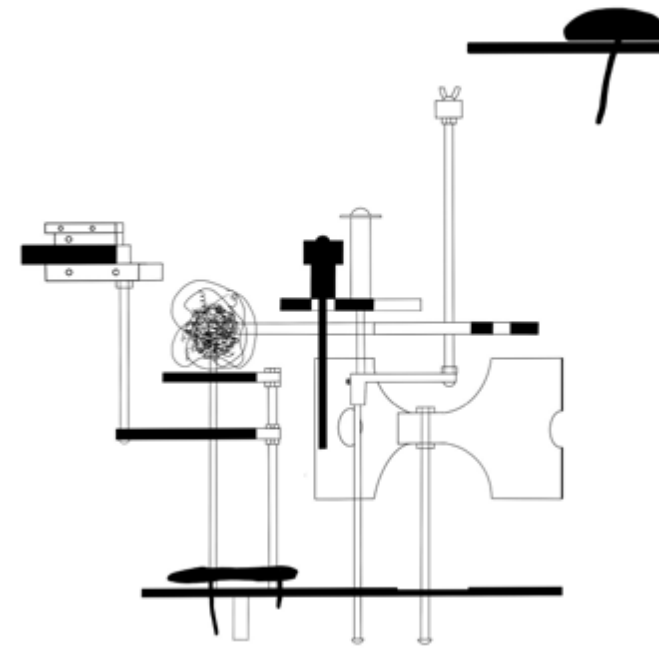






The plastic parts used in these two pieces come from our very own makerspace. They are discarded parts from our air ventilation system, they extract saw dust and particulate matter, they are of the lungs that keep our air breathable. Their original function is not lost in these two pieces, they take after their pneumatic origins in form and spirit. Like any air system they seek balance, this time through visual and physical weight.





The object's typology is a play on a tiered afternoon tea tower, with each rotating tier hosting a different form of aluminum - from plates (crackers?), to blocks (cookies?), to wires and coils (souffle?), to metallic lollipops and finishing with liquid aluminum at the top tier. It's a meal to be shared by two robots.

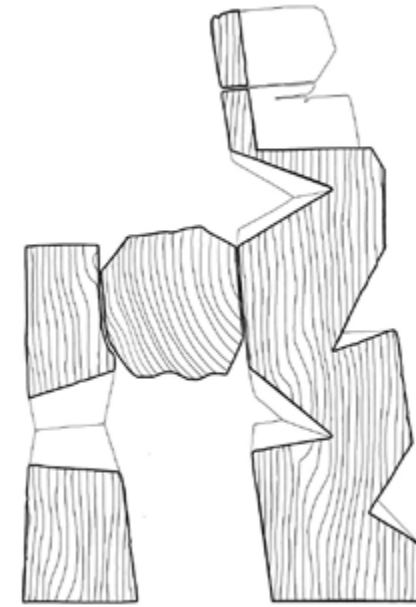
The story of this object begins with cheese, taking queues from Chef Massimo Bottura's dish, 'Five ages of Parmigiano', in which aged parmesan is presented in five different ways. Using metal to riff on this sensibility, the object explores the multiplicity of a single ingredient.





If the previous metal installment is an exercise on the multiplicity of operations, this installment instead focuses on a single operation - the slice. The slice is a means to achieve a new treatment of the humble brick, one that does away with its ubiquitous two dimensional and planar application. In other words, make a brick into anything but a wall, give it volume and give it space. Let it grow outward as well as upward. Both objects are comprised of 5 bricks, sliced and adhered using a concrete bond mix in the spirit of material consistency.



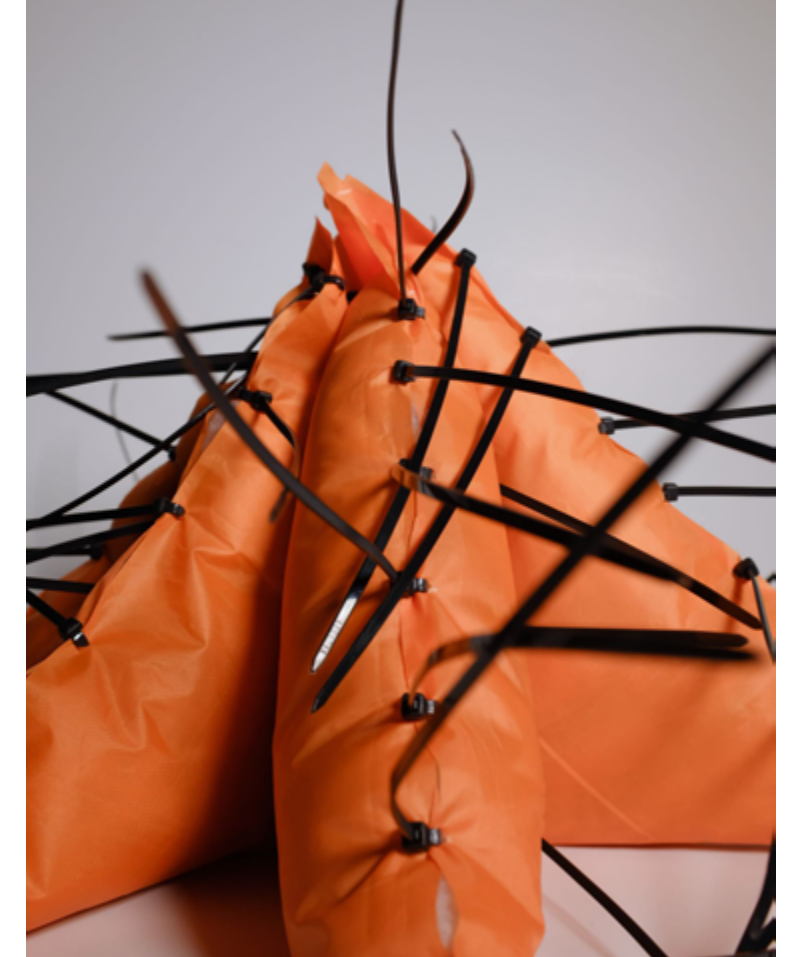


Wood is perhaps the material I have the most experience with out of the bunch. This experience translated into a first iteration that expressed multiple operations and modes of assembly, multiple types and dimensions of wood included. The second iteration, on the other hand, is more primitive and pure in spirit. It tackles the challenges of working with a raw piece of wood - White Ash - not yet stripped of its bark. To work with one piece and with one operation intimately brought out a deeper respect for the character and spirit of the material.



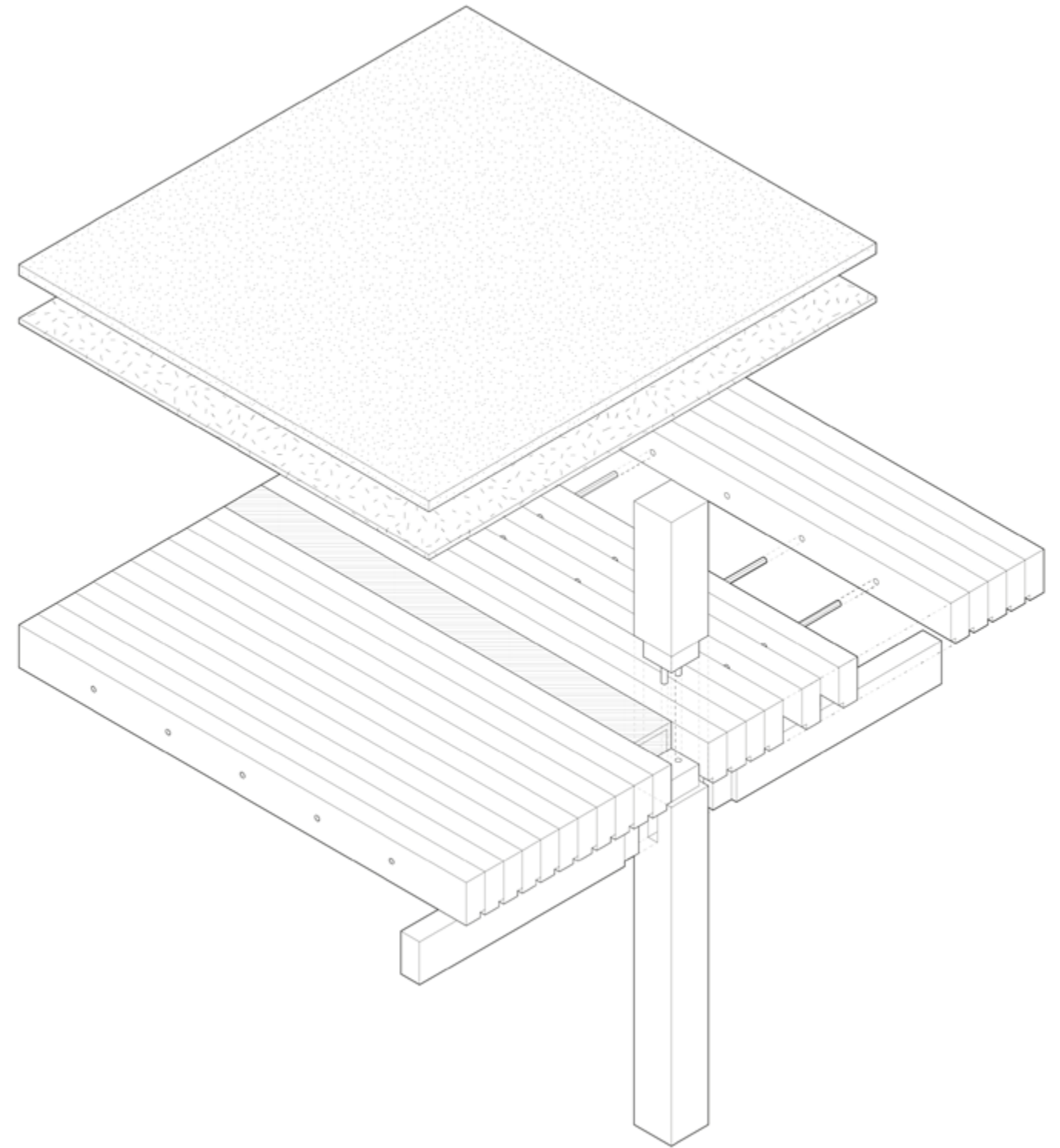


A fabric installment consists of one nylon bag from Home Depot that was cut into six triangular pockets then filled with blanket fuzz, all tied and assembled together using 63 zip ties. This method of assembly speaks of growth through attachment, taking new form with each successive addition. It is modular, and can be disassembled and reassembled in many different configurations. Object 'two' evokes an organic quality akin to a life form. If object 'one' could be spotted gliding in the sky, this iteration might find a place somewhere on the ocean floor.



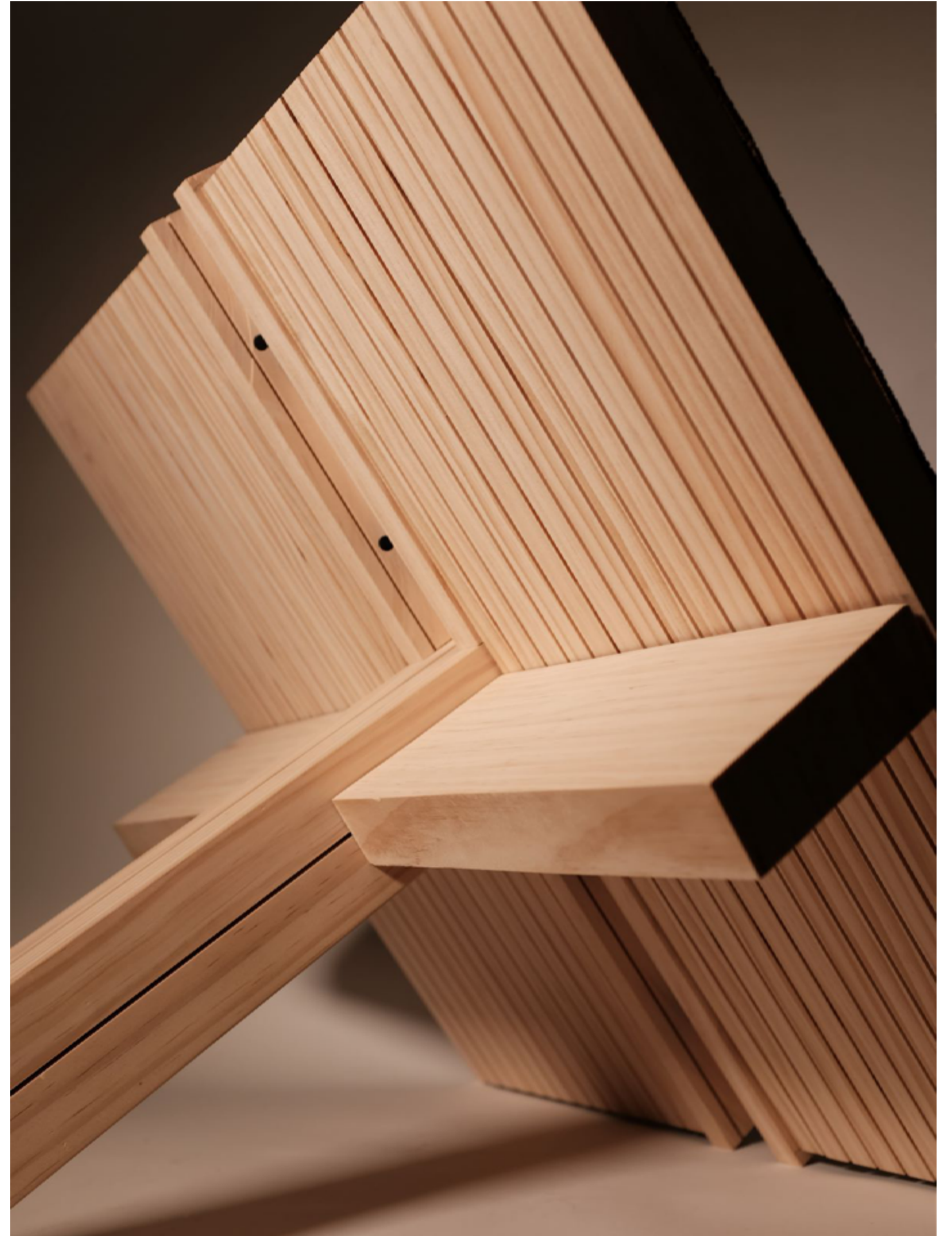
8 Timber(rrr)

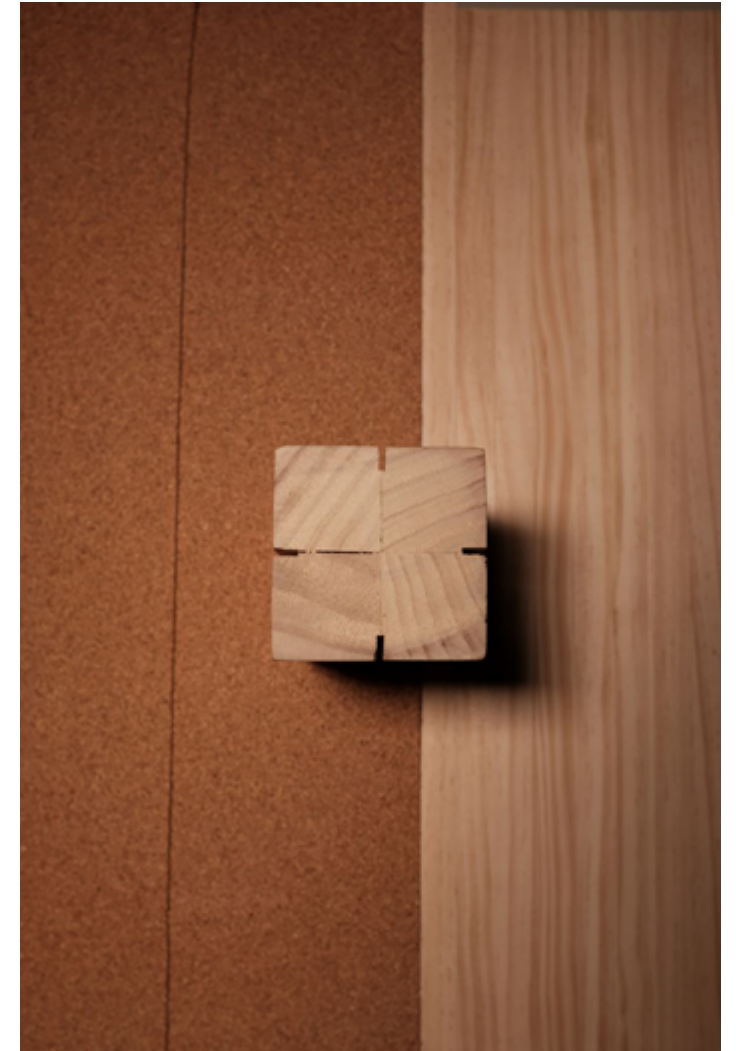
This assignment explores the logistical implications of using a series of composite mass timber components for a selected moment, learning about the offsite manufacturing steps involved in DLT and about installation order and the just-in-time (JIT) delivery paradigm, which we understand to mean that components are only delivered to the construction site at the precise moment they are needed. Understanding that the application of this detail is in the context of a school, particular attention was paid to material choices and fabrication details that performed both aesthetically and acoustically, namely the carved channels on the ceiling and the combination of timber and cork flooring for warmer and quieter learning spaces.



SP23 "ARCHITECTURAL TECHNOLOGIES V", LOLA BEN ALON

In collaboration with Rachel Chen and Rilka Li



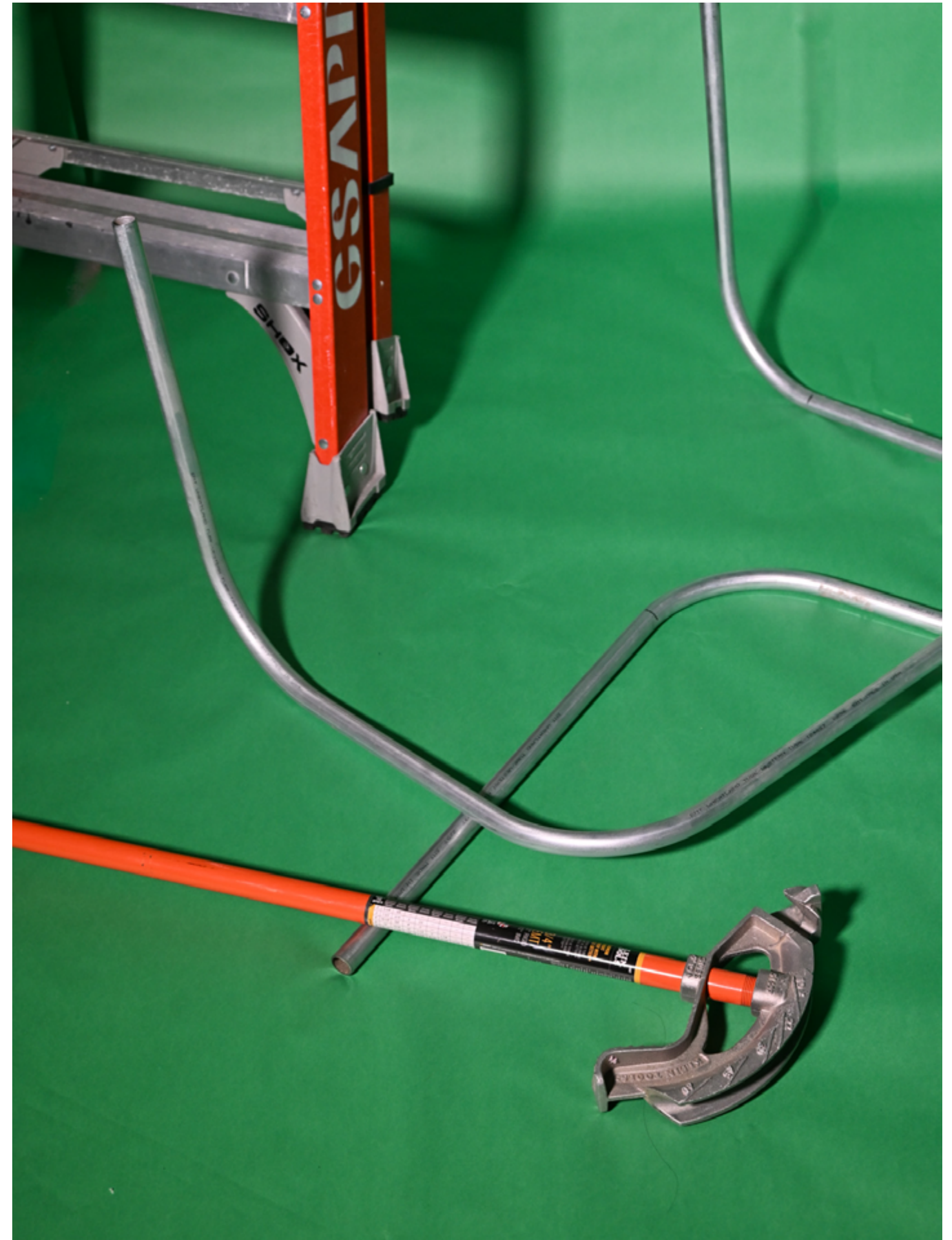


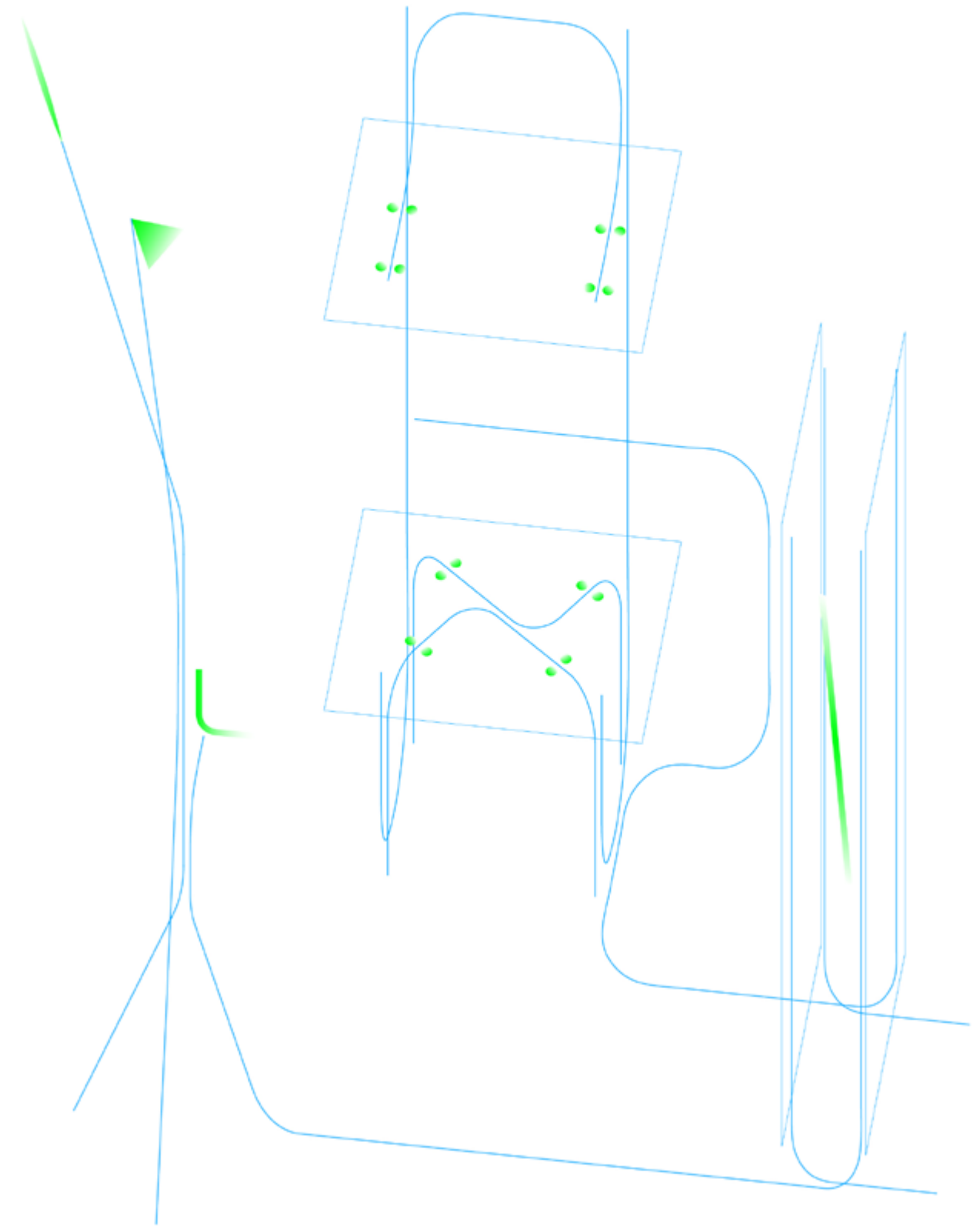
9 post-ada

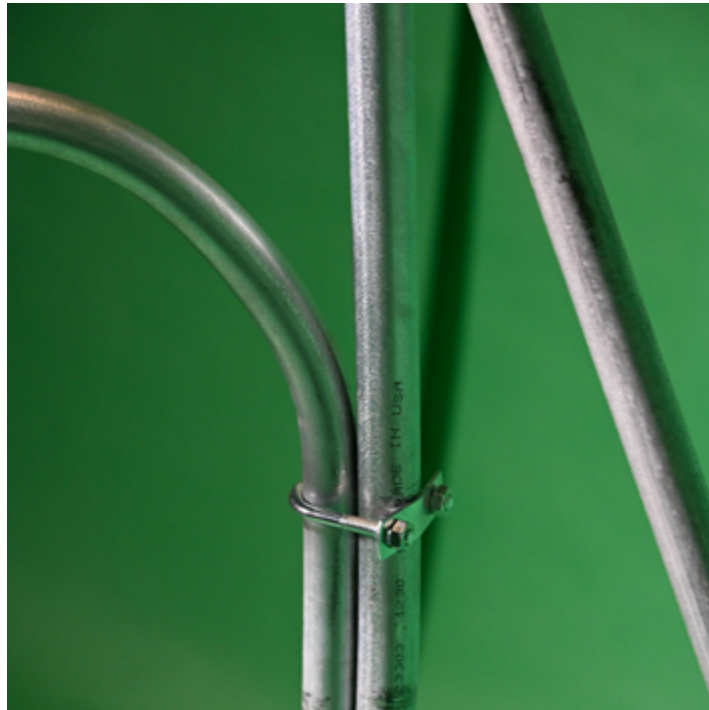
This project began from a simple place; design a door handle. Quickly, however, thoughts about door handles evolved into questions about doors, then entrances, then people, then actions, then movement, then limitations. It is within the bounds of limitations that in fact this project resides. Taking the ubiquitous and quite frankly, boring, ADA posts found at the entrances of most public doors nowadays as a take off point, the pieces shown here offer a critique on common entry elements; posts, screens, doors, and benches, and ties them together through language and materiality.

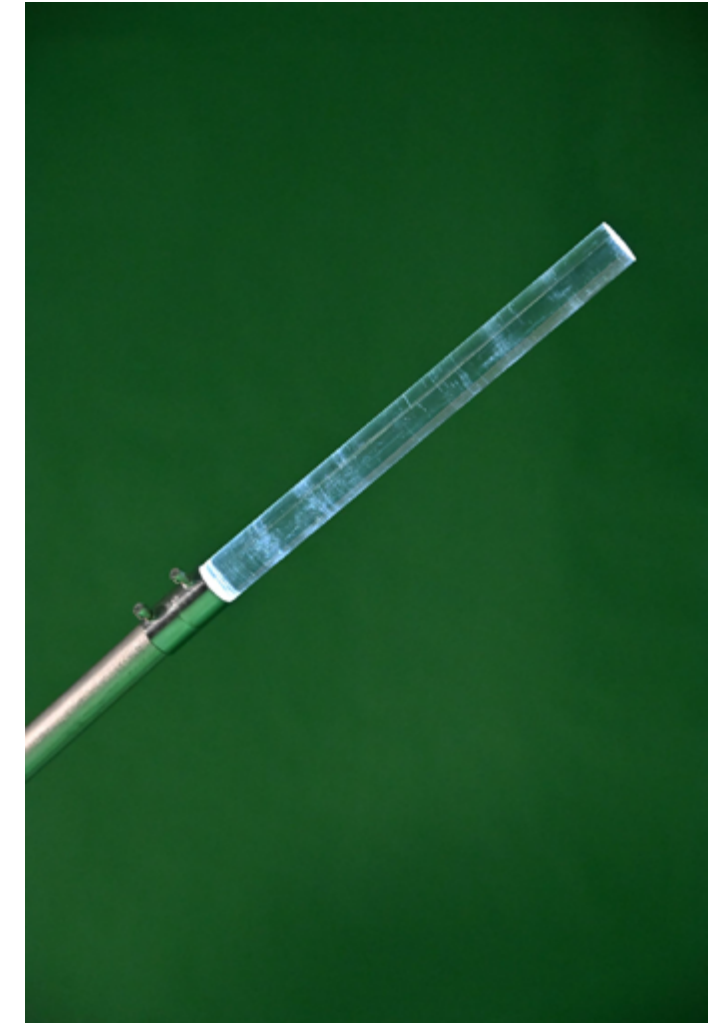
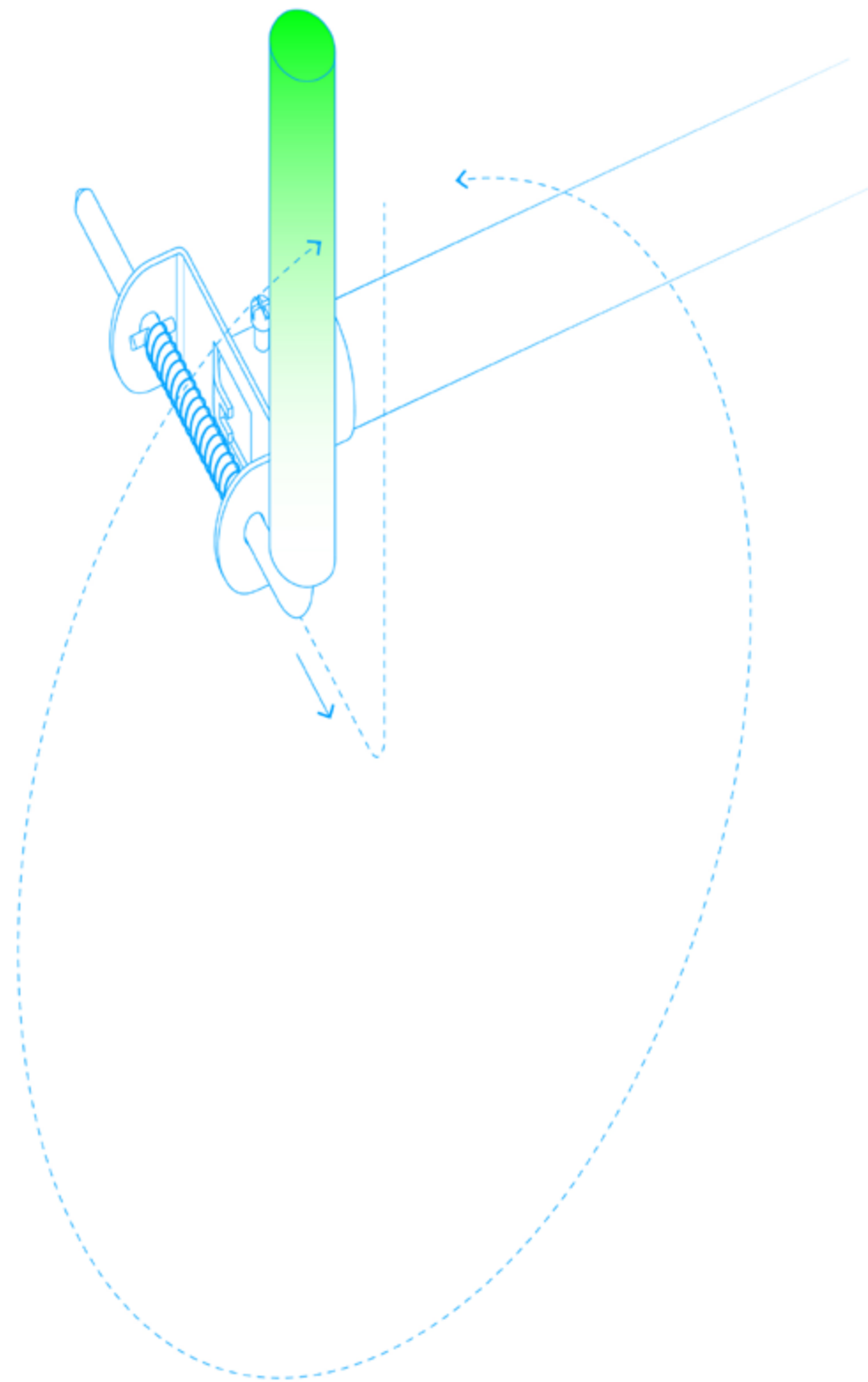
The pieces remain in the realm of ubiquity however; most of the parts can be found at local hardware stores. The pieces instead showcase what can be achieved when exercising agency over residing ubiquity, they err on the side of execution rather than novelty, and they flip the script from limitations to potentials.

SP24 "1:1 DETAILING + FABRICATION", ZACH MULITAUAOPELE
In collaboration with Key Aiken

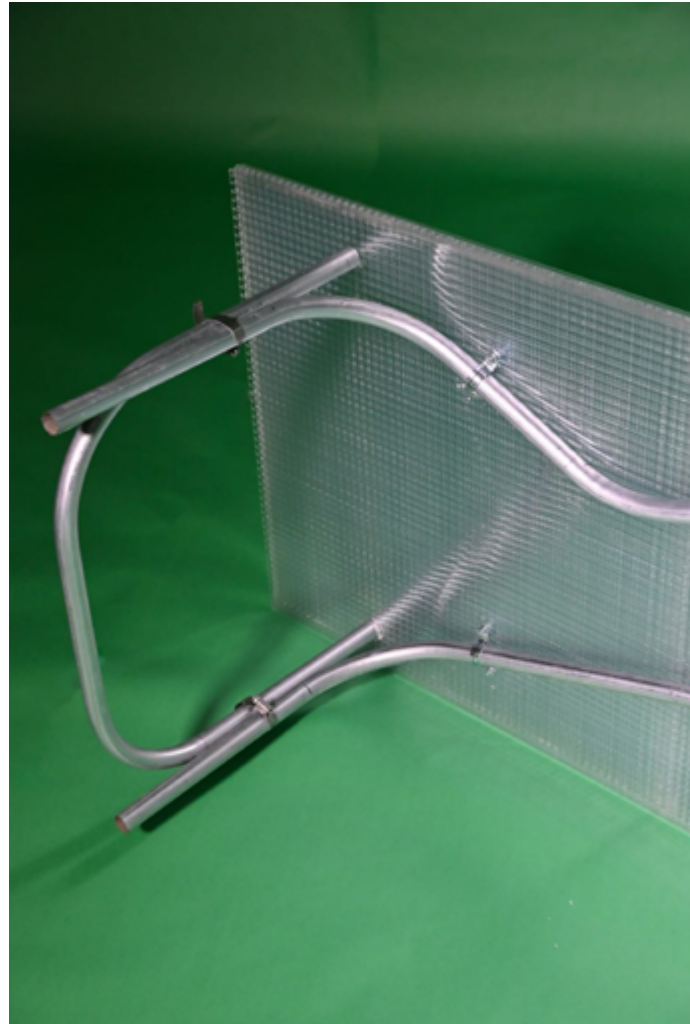


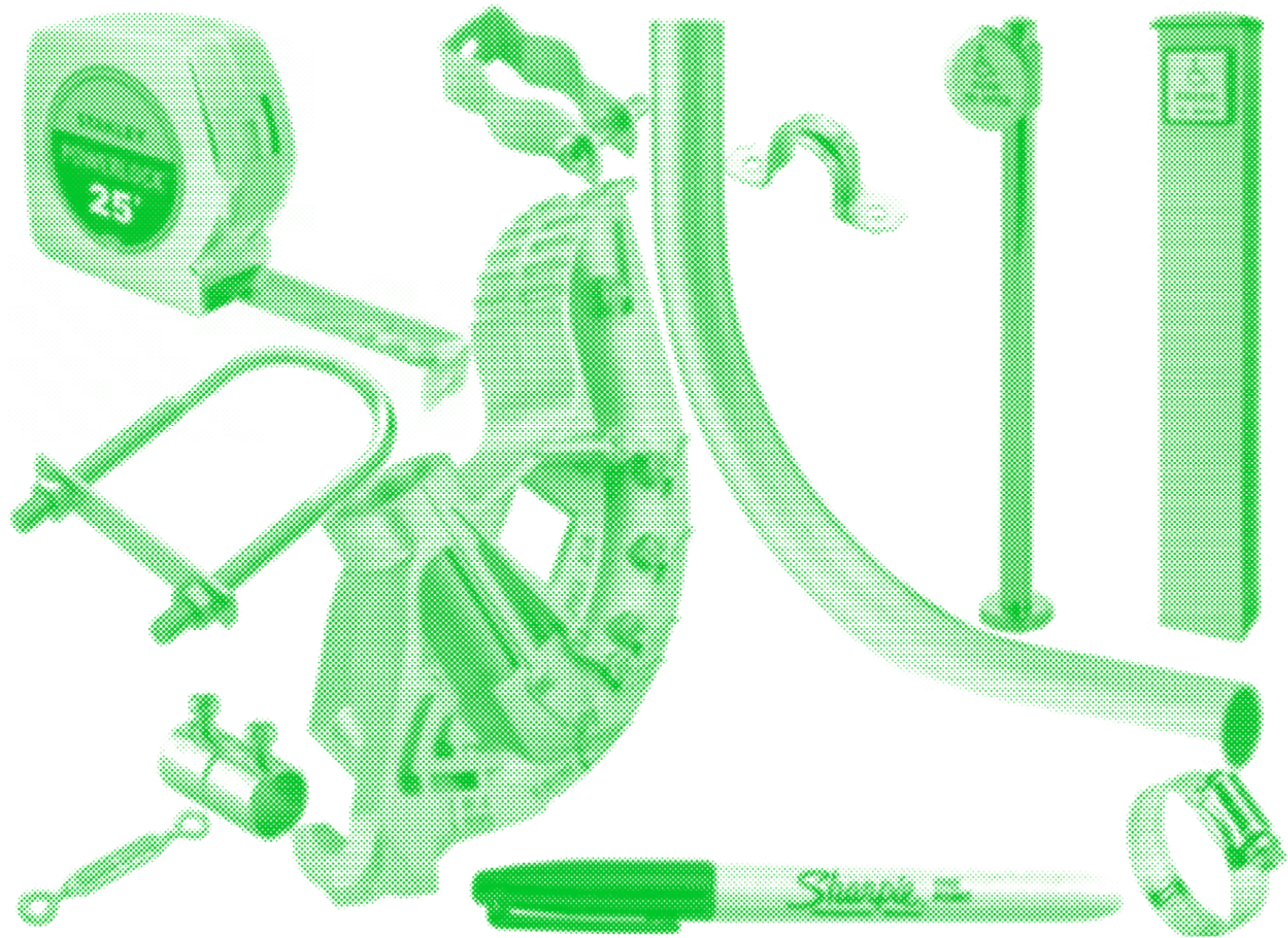












Mohamed Ismail
M.Arch Candidate 2024

Columbia Graduate
School of Architecture
Planning and Preservation

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