

lucas m.arch portfolio.

# STRUCTURE

04 - 33

# FLEETING “UTOPIA”

34 - 59

# BOUNCY PROJECT

60 - 75

this is my school work from 2022-2025.

# HOMESTEAD

76 - 91

# BROOKLYN *RIVERA*

92 - 103

# PUBLIC INFRARED

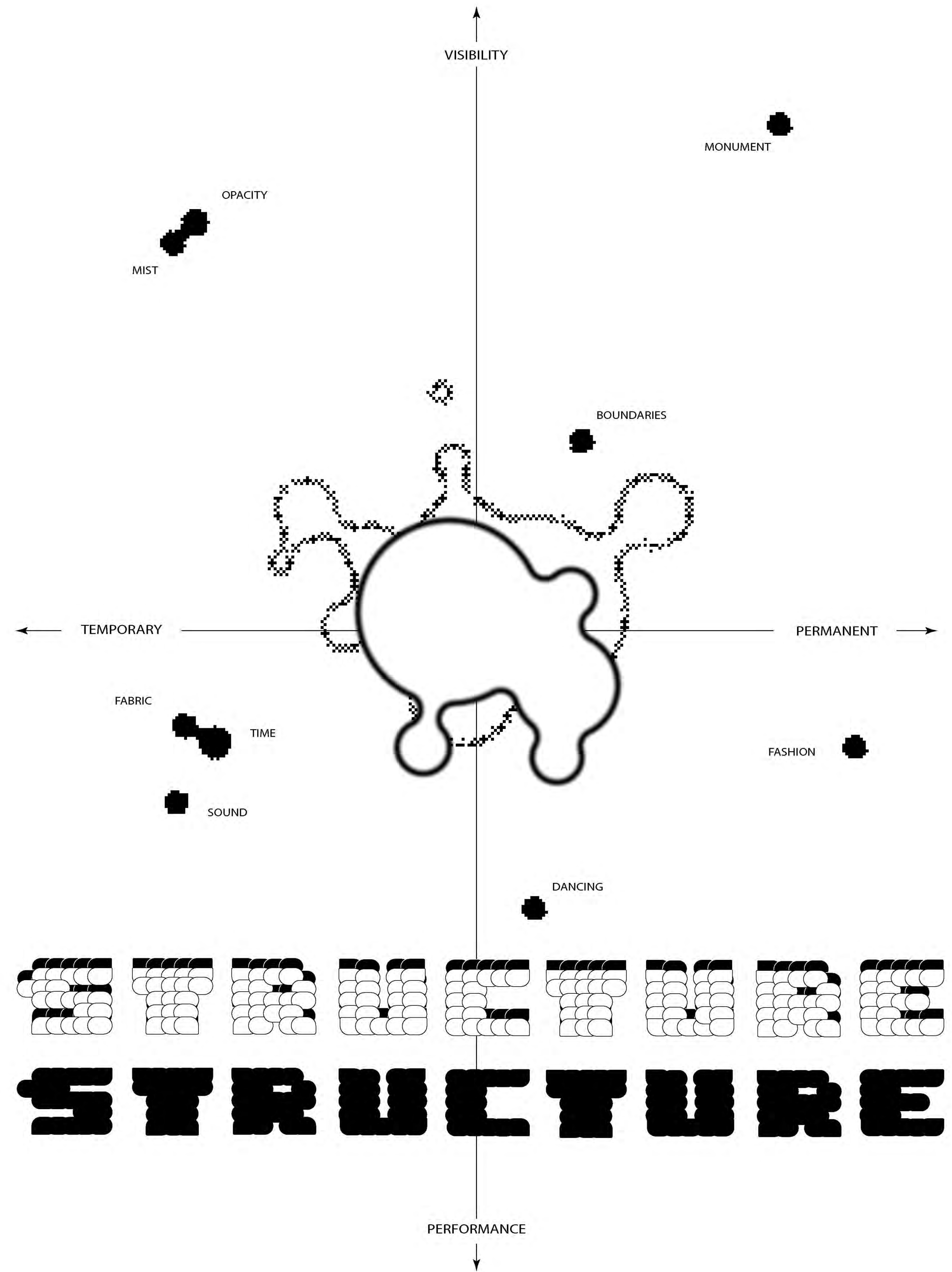
104 - 113



# STRUCTURE

A GRAND MANIFESTO

W 25  
LEONIDAS & ELENI TRAMPOUKIS



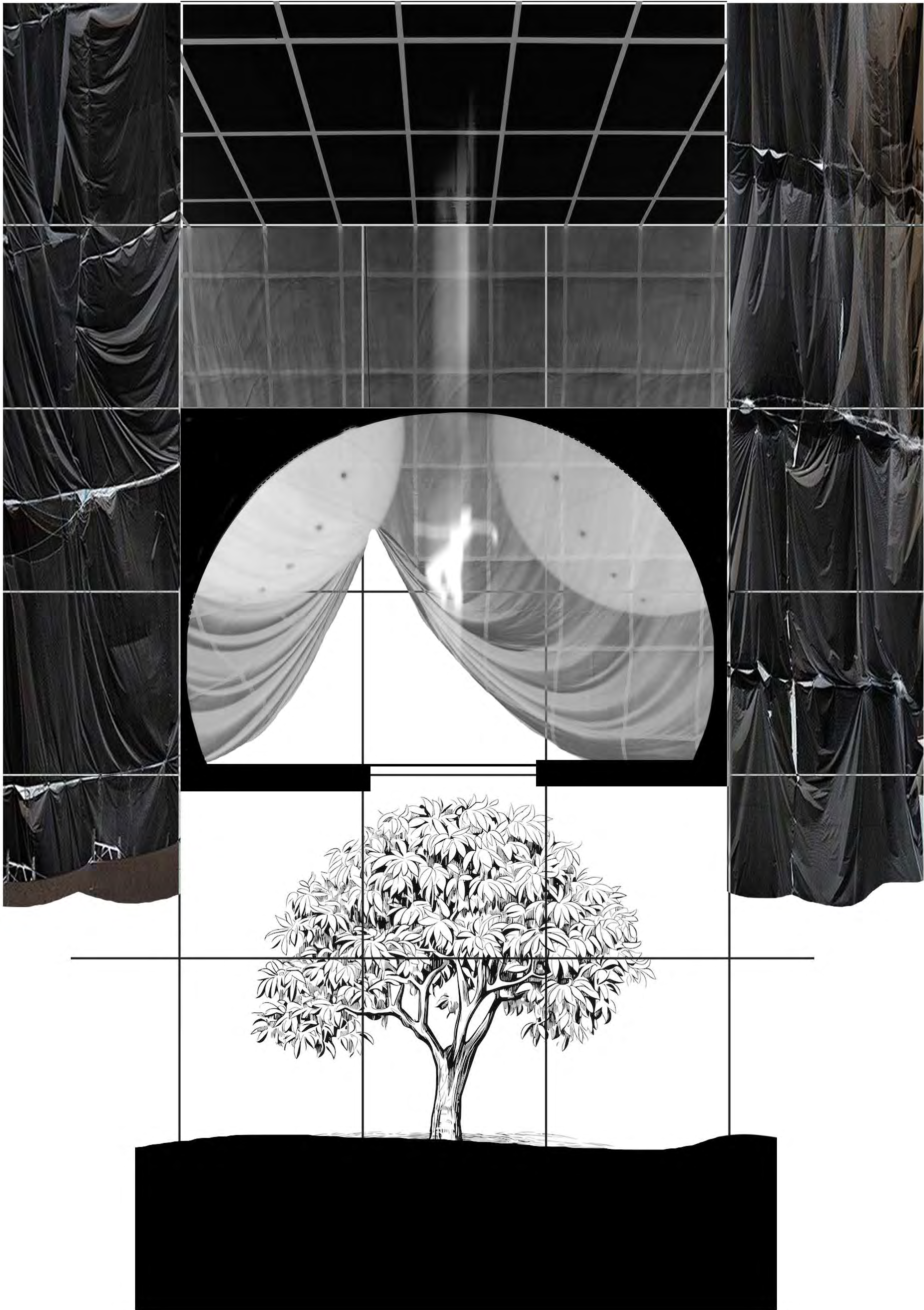


# THE HOME

## 01 - PRIVATE

*LOOKING AT FREEDOM THROUGH THE LENS OF TRANSPARENCY AND OPACITY.*

*TIME, VISIBILATY, CONCONCIOUSNESS -IN THE SILENCE OF THE MIND, SEEDS OF DIVINE  
POTENTIAL FORM AND SPROUT AND CREATE RYHTM. LIMITLESS CREATION AWAKENS  
IN THE ABSENSE OF SOUND AND LIGHT; IN THE SUBCONCIOUS WHEN THE EGO SLEEP.  
OUR FOUNDATION, OUR BREATH, BEGIN AND END IN A VESSEL THAT WE CALL HOME.*







# Is New York Becoming the City That Sleeps?

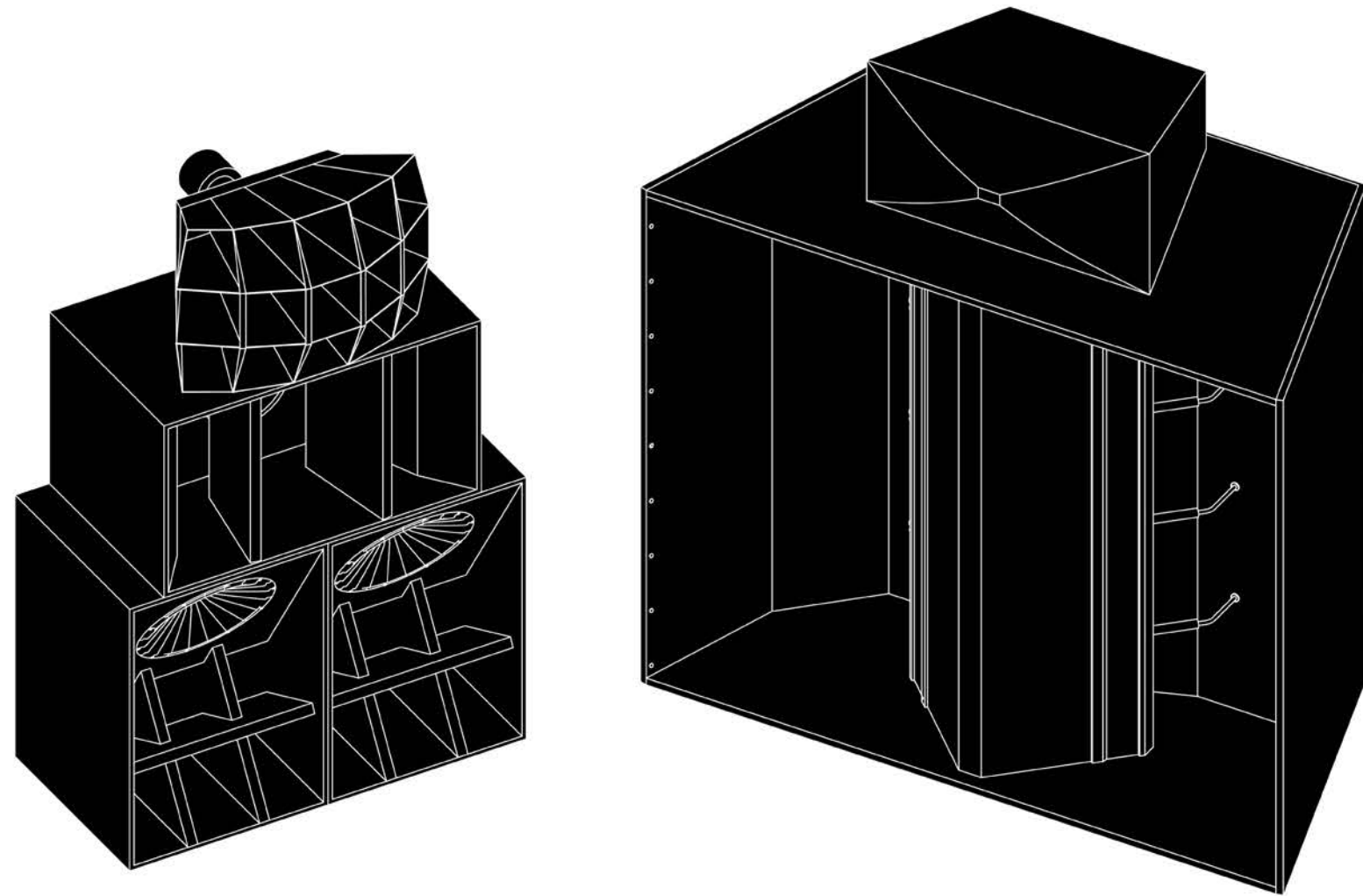
Bar owners say 4 a.m. liquor licenses are increasingly difficult to obtain, leaving revelers to settle for earlier bed times.



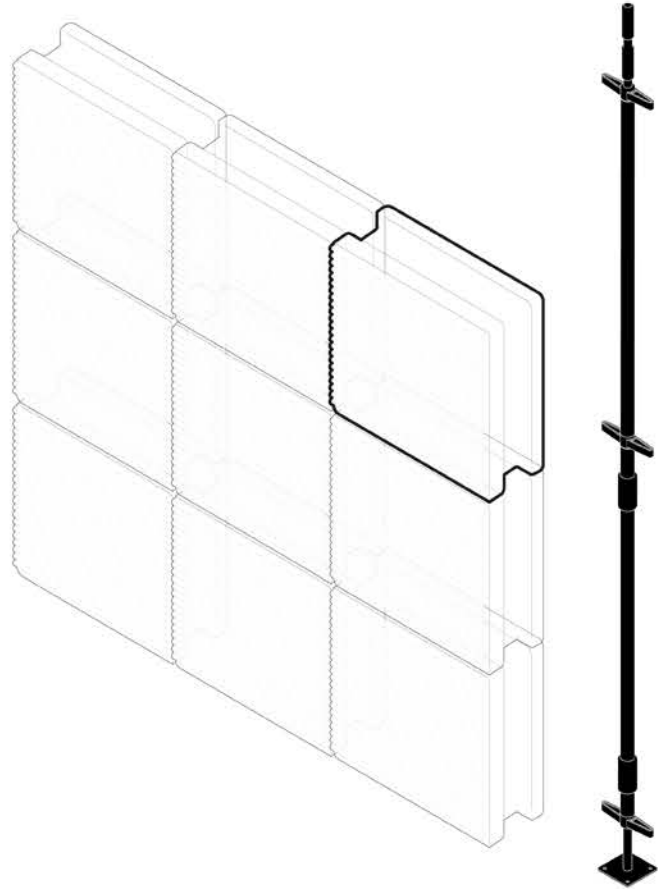
# NEIGHBORHOOD CLUB

## 02 - SEMI PUBLIC

NEIGHBORHOOD CLUB EXAMINES THE CURRENT CLIMATE OF ‘CLUB’ CULTURE IN NEW YORK CITY AND INVESTIGATES A NEW TYPE OF CULTURALLY RELEVANT, INTIMATE SOUND EXPEREINCE; EXPLORING HOW SPACES CAN RESPOND TO THE INTIMACY OF A NEIGHBORHOOD WHILE HOLDING ROOM FOR COLLECTIVE EXPERIENCE. THROUGH STUDIES OF OPACITY, VISIBILITY, AND PERFORMANCE, IT PROPOSES A CONTEMPORARY CLUB THAT CENTERS CONFIGURATION AND COMMUNITY, BALANCING STRUCTURE WITH SPONTANEITY. GUIDED BY A CORE LANGUAGE OF WARMTH, CULTURE, AND CONVERSATION, THE SPACE BECOMES BOTH FRAME AND PARTICIPANT. IT LISTENS AS MUCH AS IT SPEAKS.

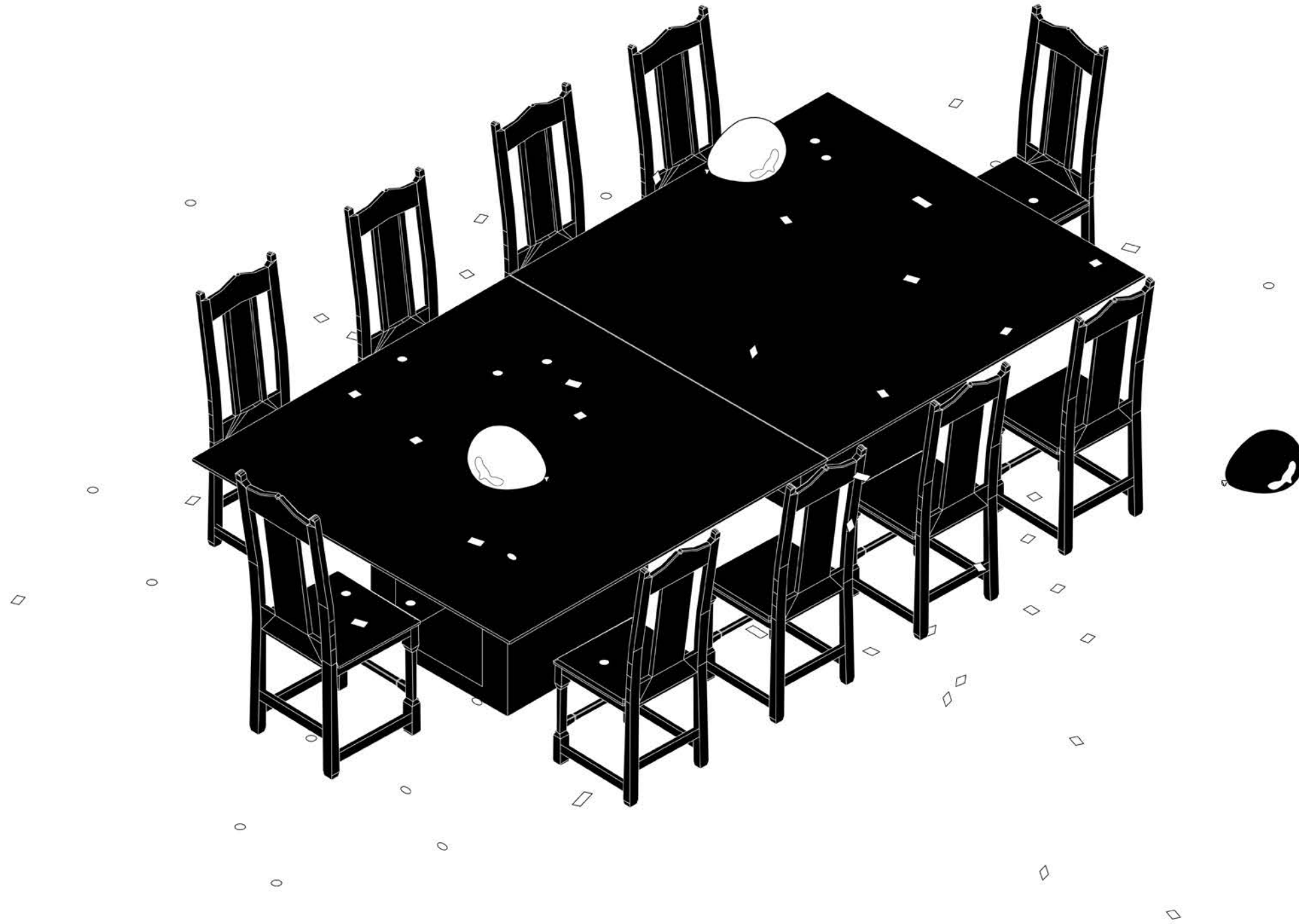


SOUND - THE BREATH, SOUL, AND PULSE. THE METAPHYSICAL CIRCULATION AND SOLE PROGRAM. IT GUIDES TO, THROUGHOUT, AND BETWEEN THE DAY AND NIGHT'S TRANSFORMATION.

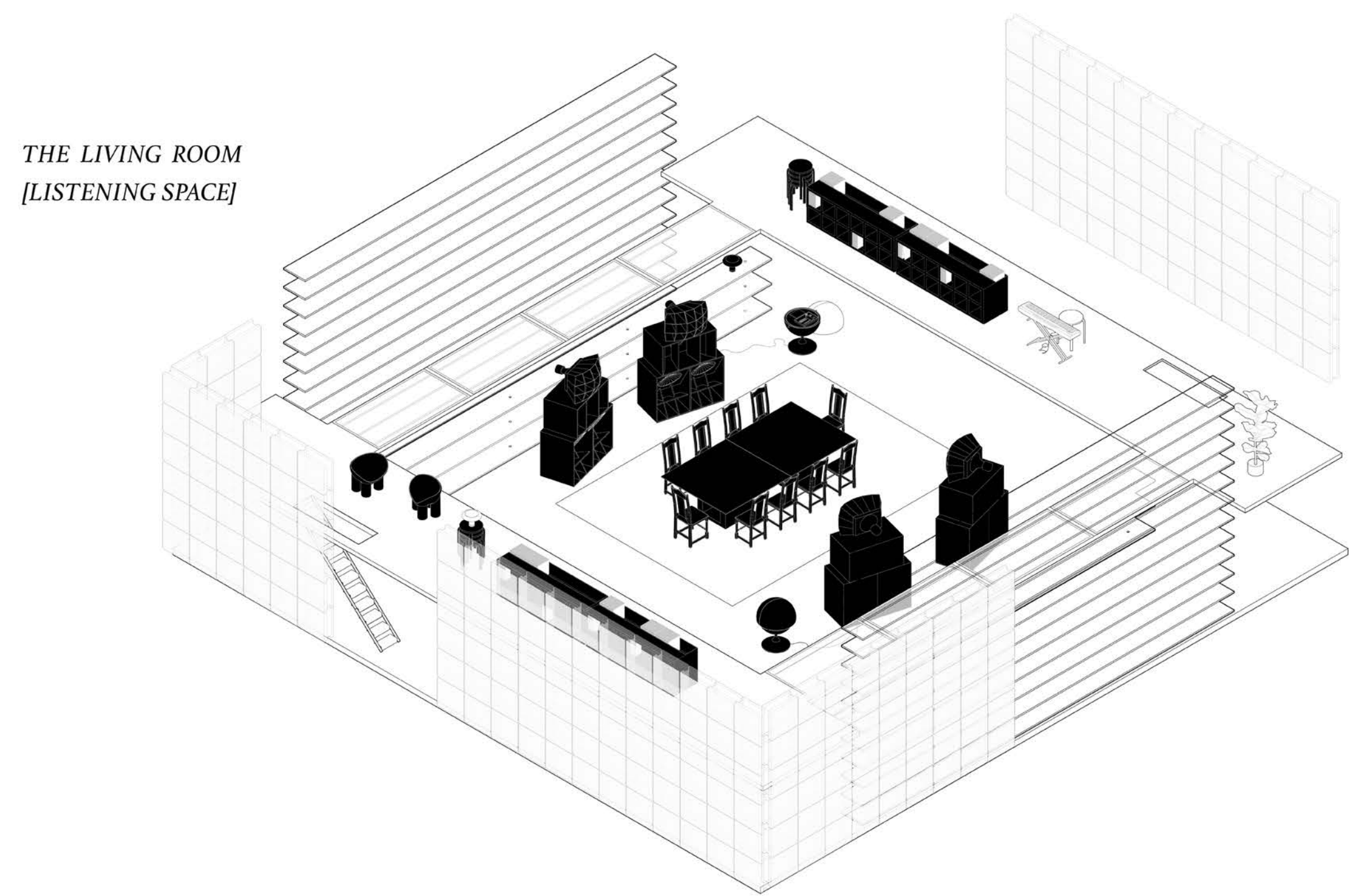
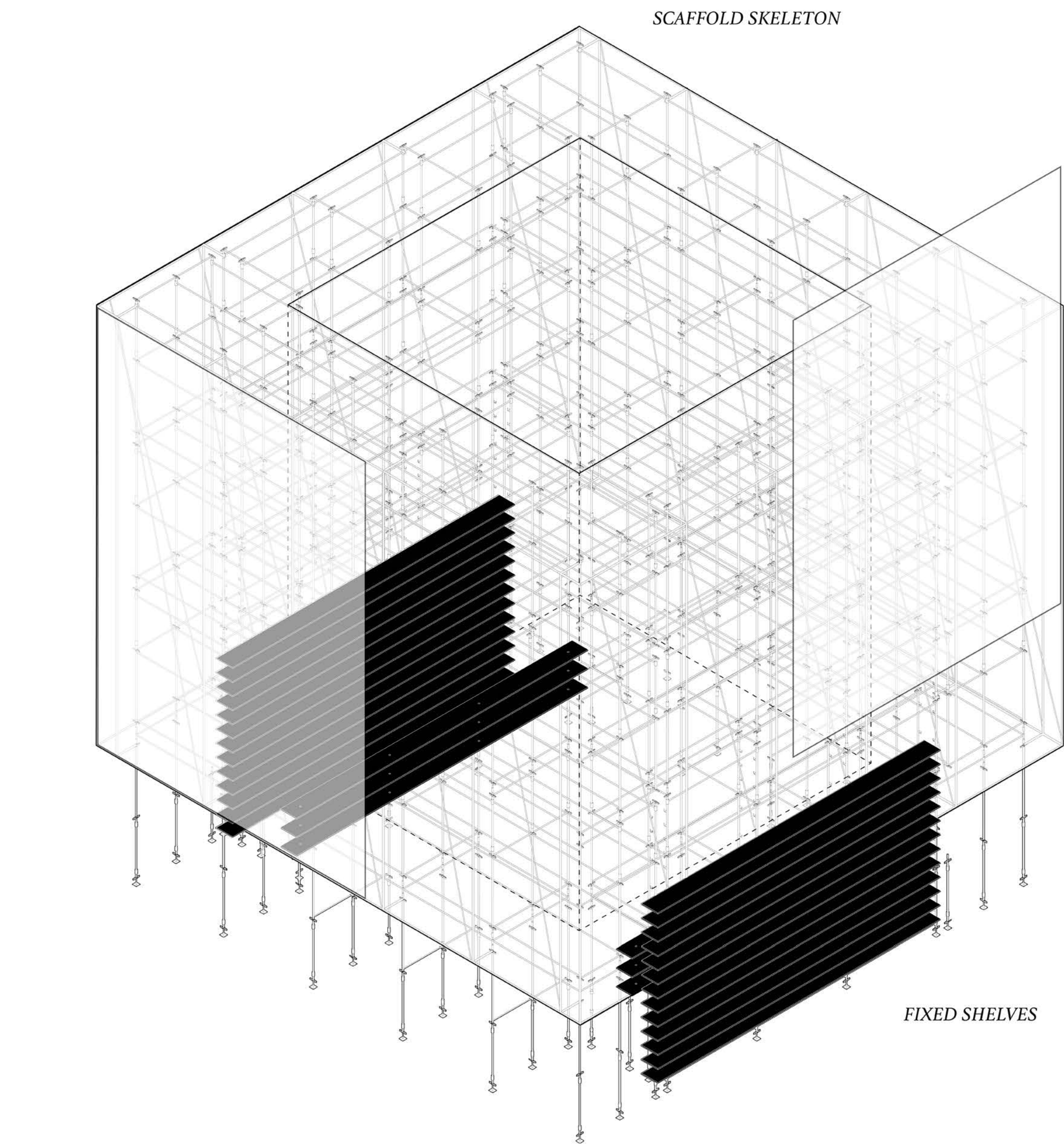


GLASS BRICK - HEAVY AND LIGHT, IT ANCHORS THE CLUB AND ALLOWS IT TO FLOAT; ILLUMINATING ITS CONTEXT AND FRACTALIZING FIGURES WITHIN. A DIALOGUE BETWEEN DENSE GLASS AND THIN STEEL; VISIBILITY AND OPACITY.

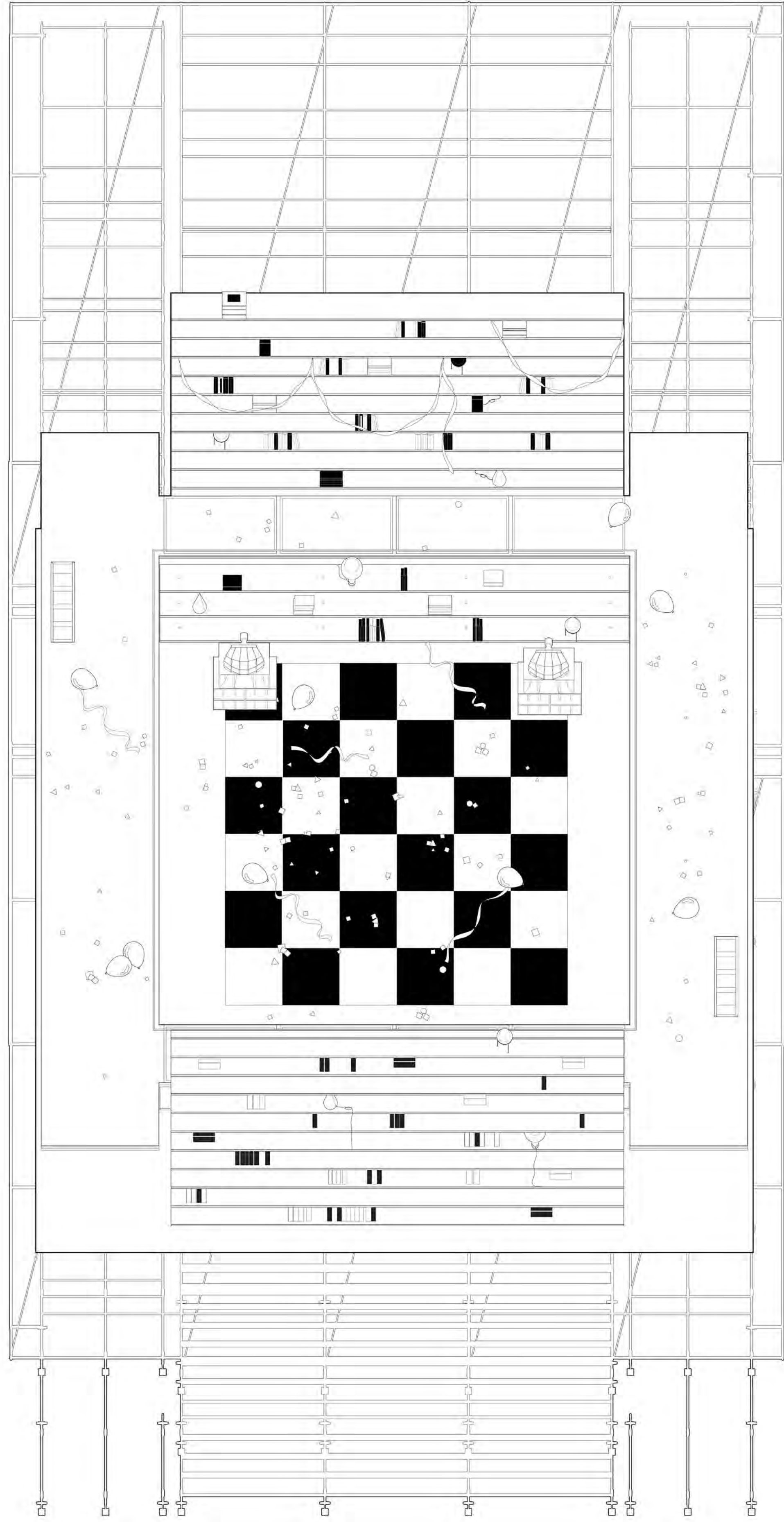
THE DINNING TABLE - QUIET CLARITY, PROPORTION, AND GROUNDING PRESENCE EVOKE A SENSE OF RITUAL AND CARE; AN INVITATION TO GATHER; TO PAUSE, TO EXPERIENCE SPACE WITH INTENTION. YOU GROW WITH YOUR DINNING TABLE AS A CHILD DOING HOMEWORK ON IT. YOU EAT, YOU WRITE, YOU DRAW, YOU PRAY IT EMBODIES LOVE, CHOREOGRAPHY, NUANCE.



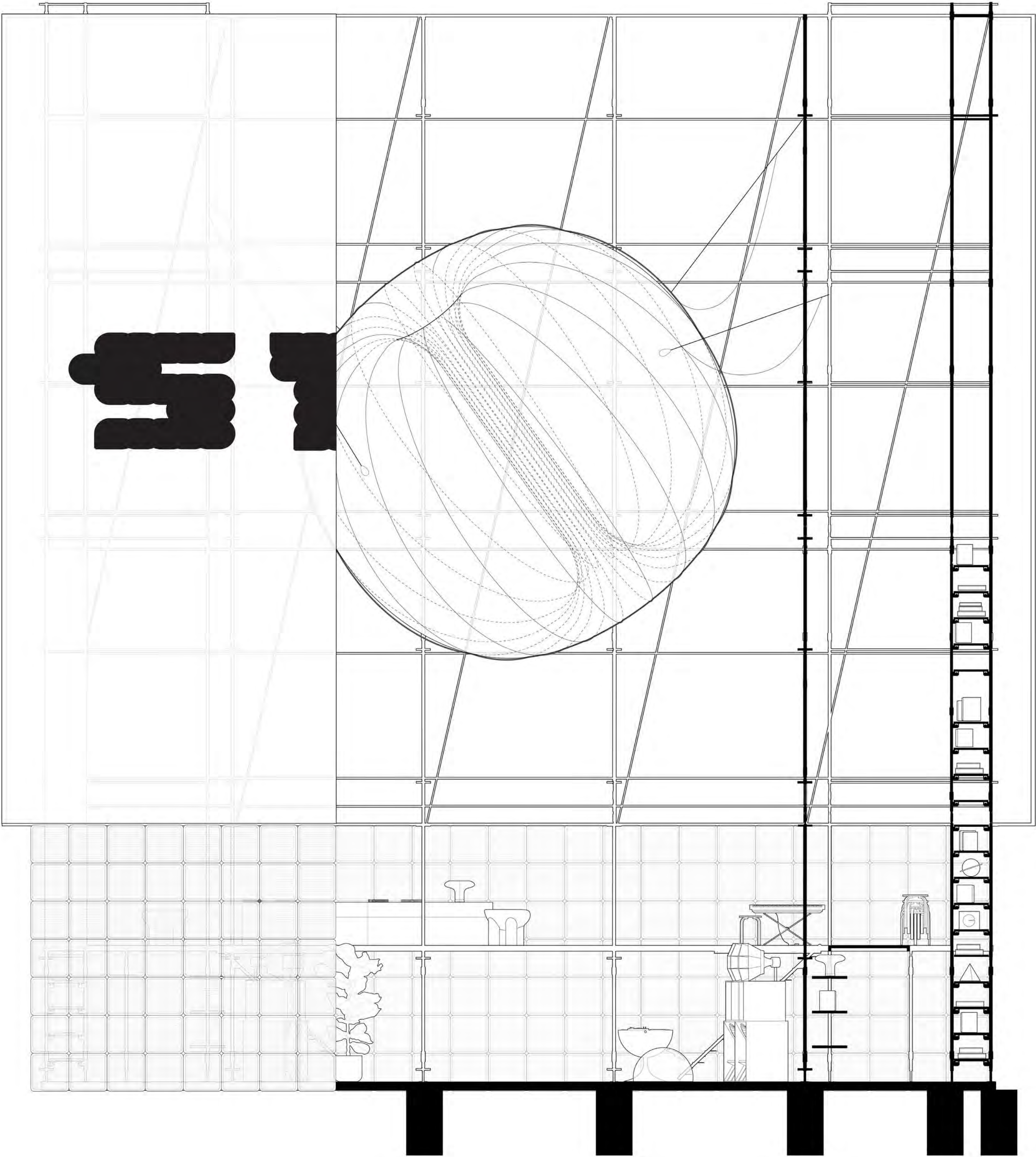








PARTY PLAN  
OBLIQUE



ELEVATION/ SECTION







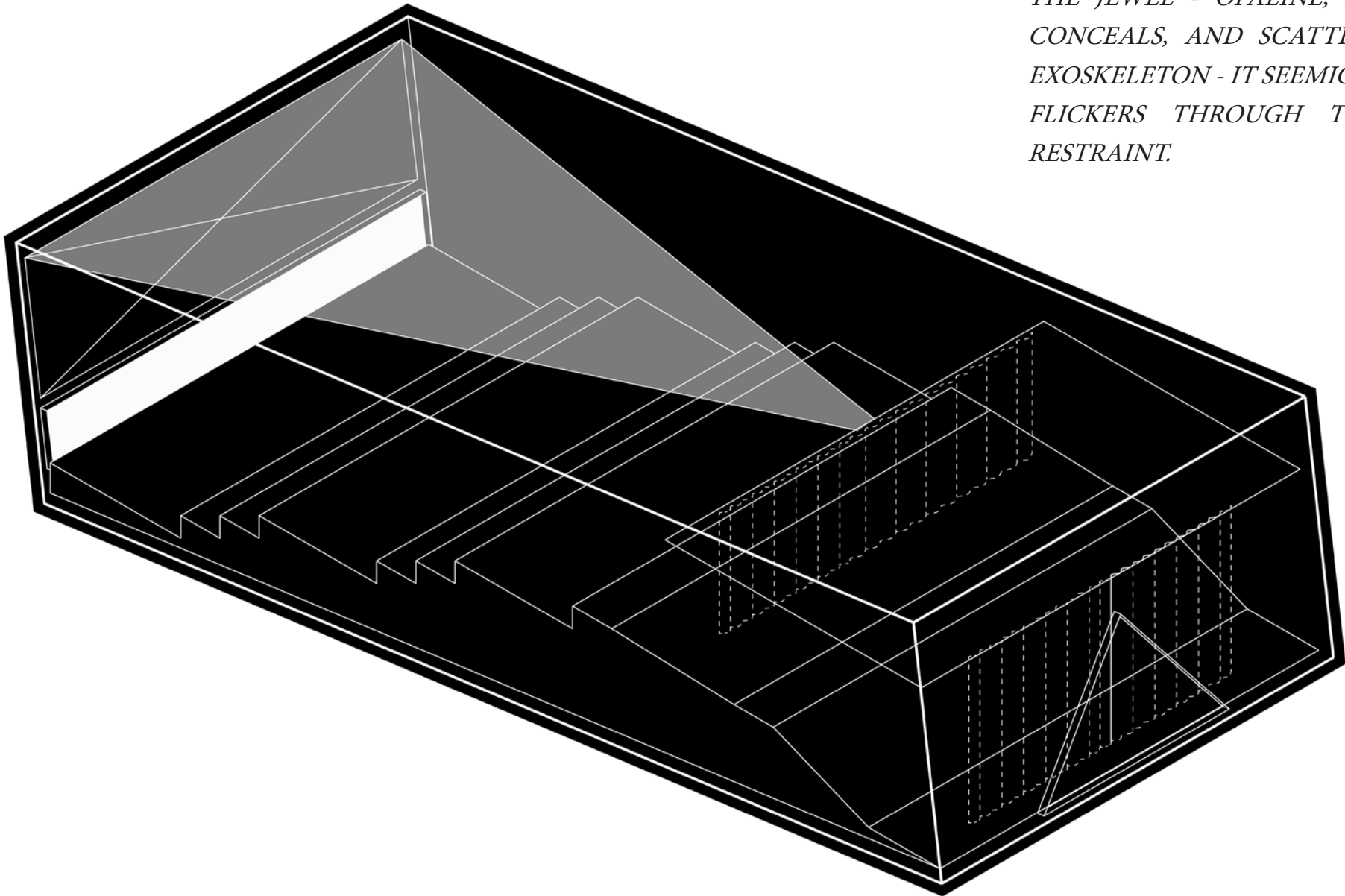




# SUMMER PAVILION

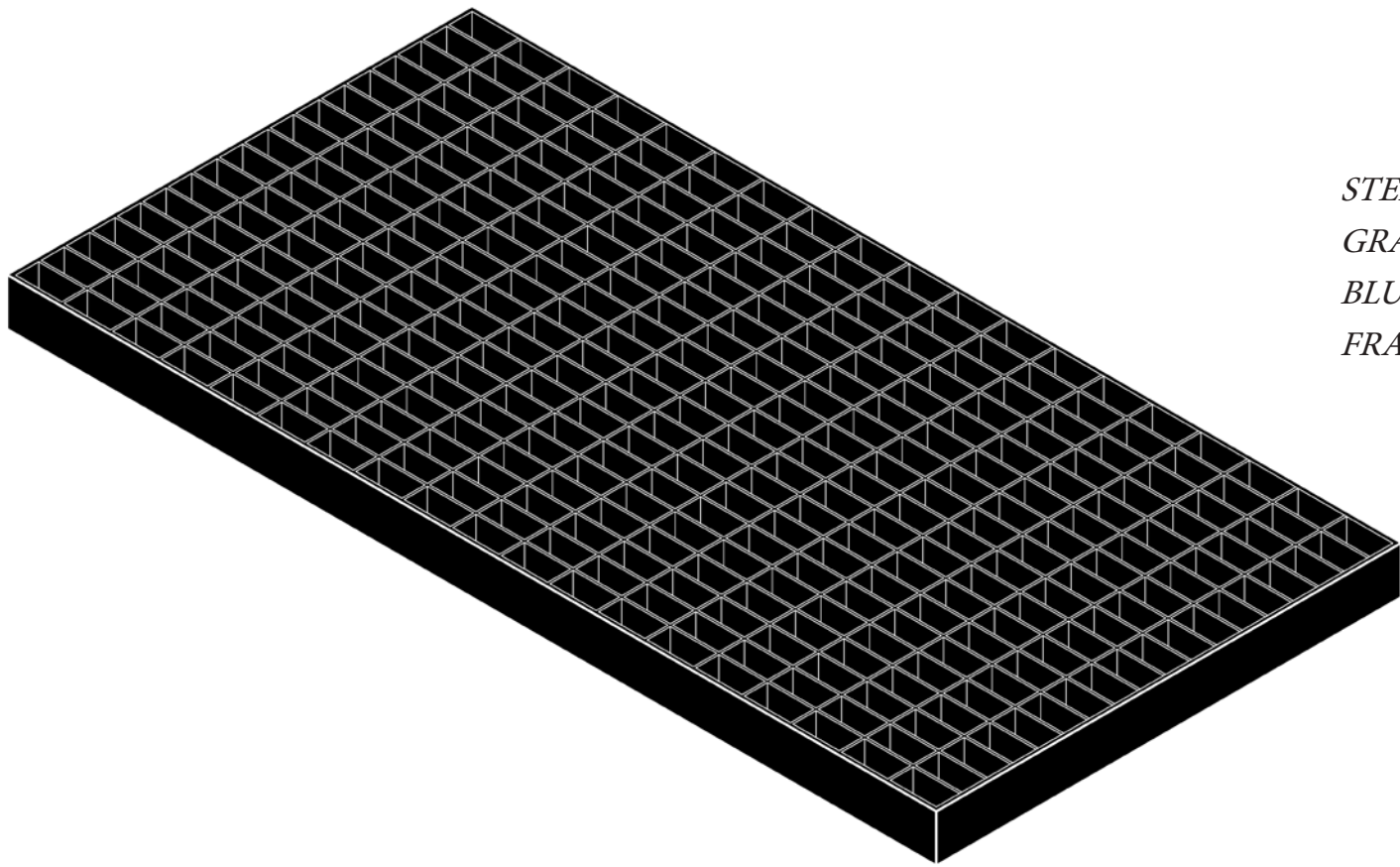
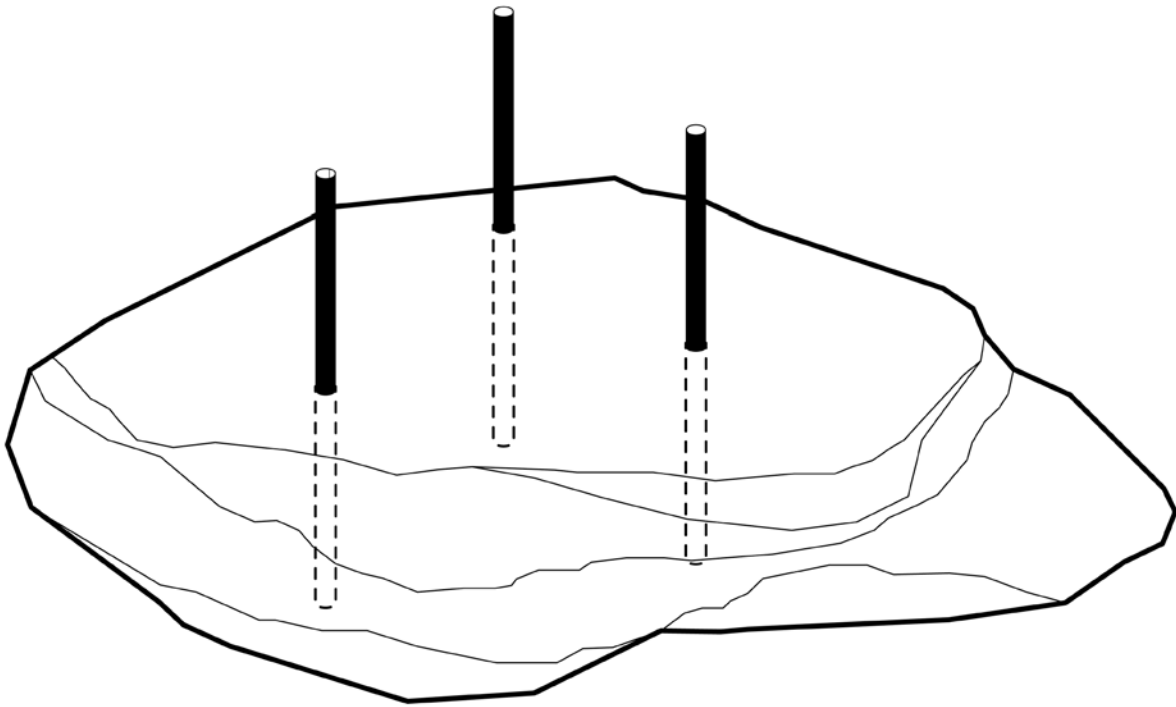
## 03 - PUBLIC

A SUMMER PAVILLION IN PROSPECT PARK, BROOKLYN. CONCEIVED AS A FLEXIBLE MEDIA SPACE, IT DRIFTS BETWEEN CINEMA AND COMMUNION, SCREENING THE INTIMATE WORK OF EMERGING LGBTQIA+ FILMMAKERS. RATHER THAN MERELY HOSTING FILM, THE STRUCTURE REFRAMES HOW QUEER NARRATIVES GATHER AND UNFOLD, INVITING A SLOWER, MORE SENSORIAL SOCIALITY. THE PAVILION VISUALIZES THE RAINBOW AS AN EPHEMERAL, PERFORMTIVE ENTITY SHINNING OVER A REFLECTIVE MONOCHROME MATERIAL PALETTE. PART SPACE, PART ENTITY. THE PAVILION OPENS A THIRD-SPACE; SOFT, EFFERVESCENT, AND CHARGED WITH THE QUIET RADICALITY OF EXISTING.



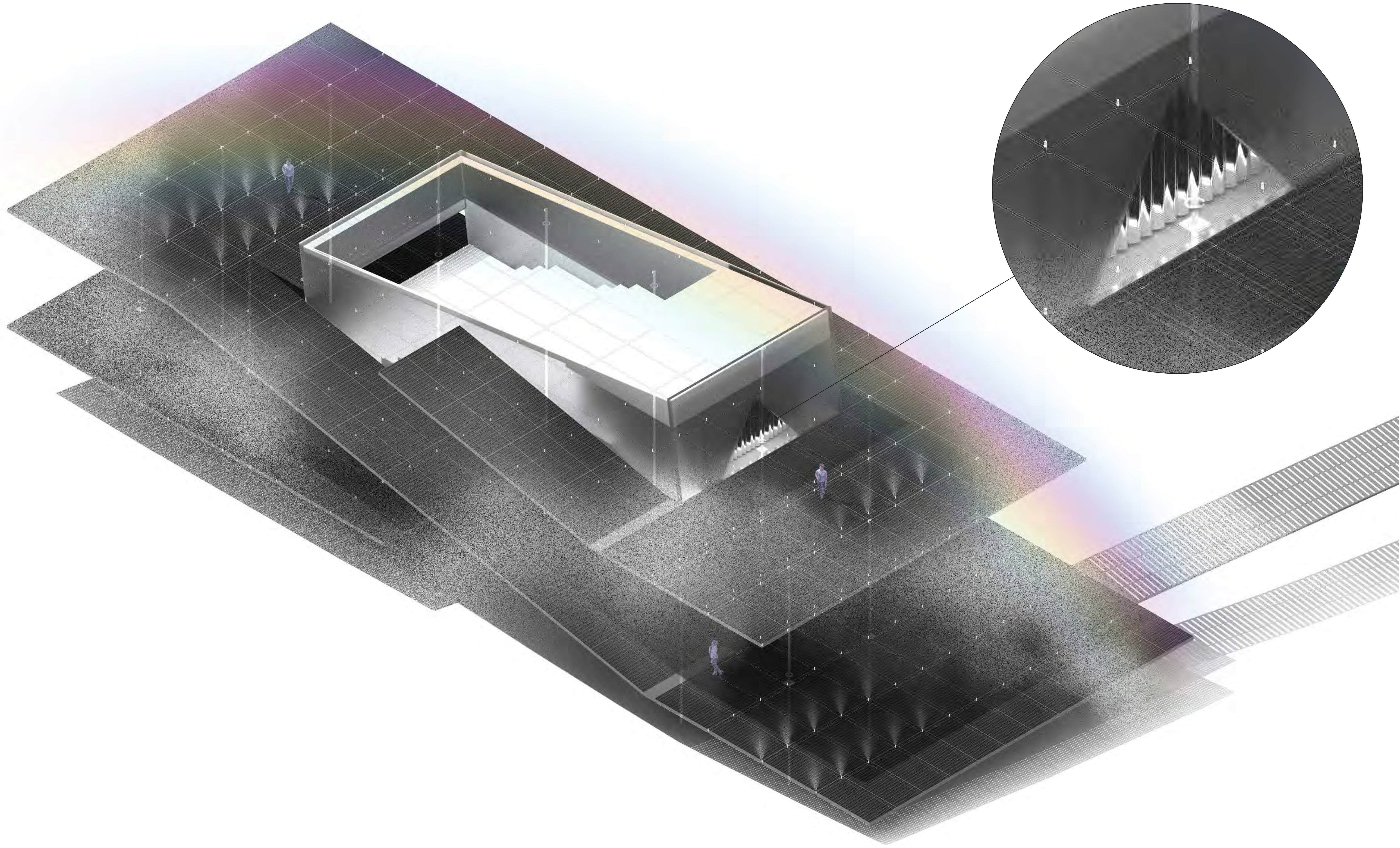
THE JEWEL - OPALINE, BEARS A SOFT LUMINOSITY THAT CONCEALS, AND SCATTERS LIGHT. CRADLED IN A GRATE EXOSKELETON - IT SEEMIGLY FLOATS IN SPACE. LIGHT WITHIN FLICKERS THROUGH THRESHOLDS OF EXPOSURE AND RESTRAINT.

THE STONE - TACTILE; IT BRINGS WEIGHT, AGE, AND ENDURANCE - A QUIET RESISTANCE. A SILENT MONUMENT. THE STONE IS AN ANCHOR FOR EXPRESSION. IT ELICITS PHYSICAL AND METAPHYSICAL STABILITY. IT GROUNDS THE FLOATING PLANES ABOVE.



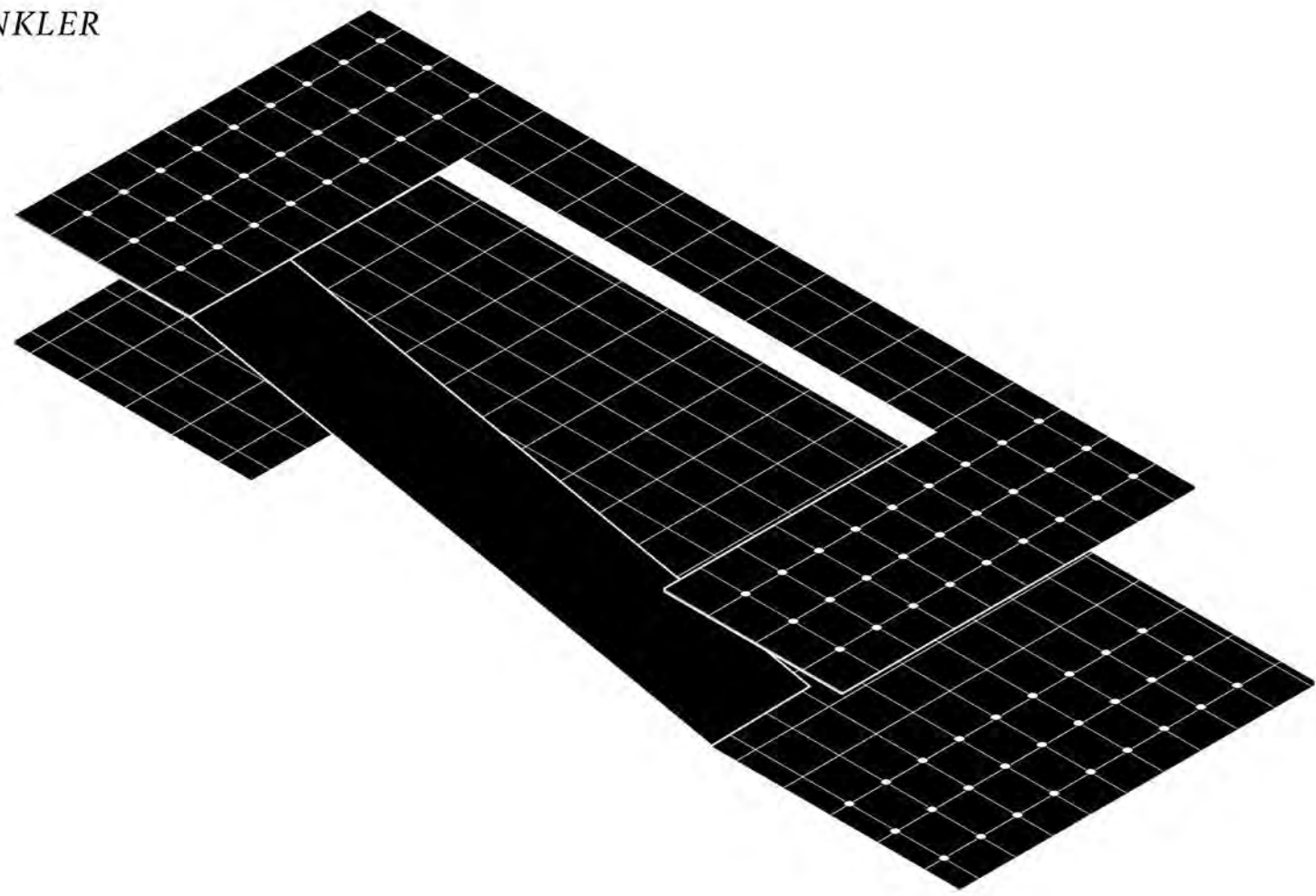
STEEL GRATE - HARD AND RIGID, FROM AFAR THE STEEL GRATE APPEARS TO FLOAT IN MID AIR; ASCENDING INTO THE BLUE SKY. SOMEHWAT EFFERVESCENT. IT ALLOWS LIGHT TO FRACTALIZE AND CAST OVER.



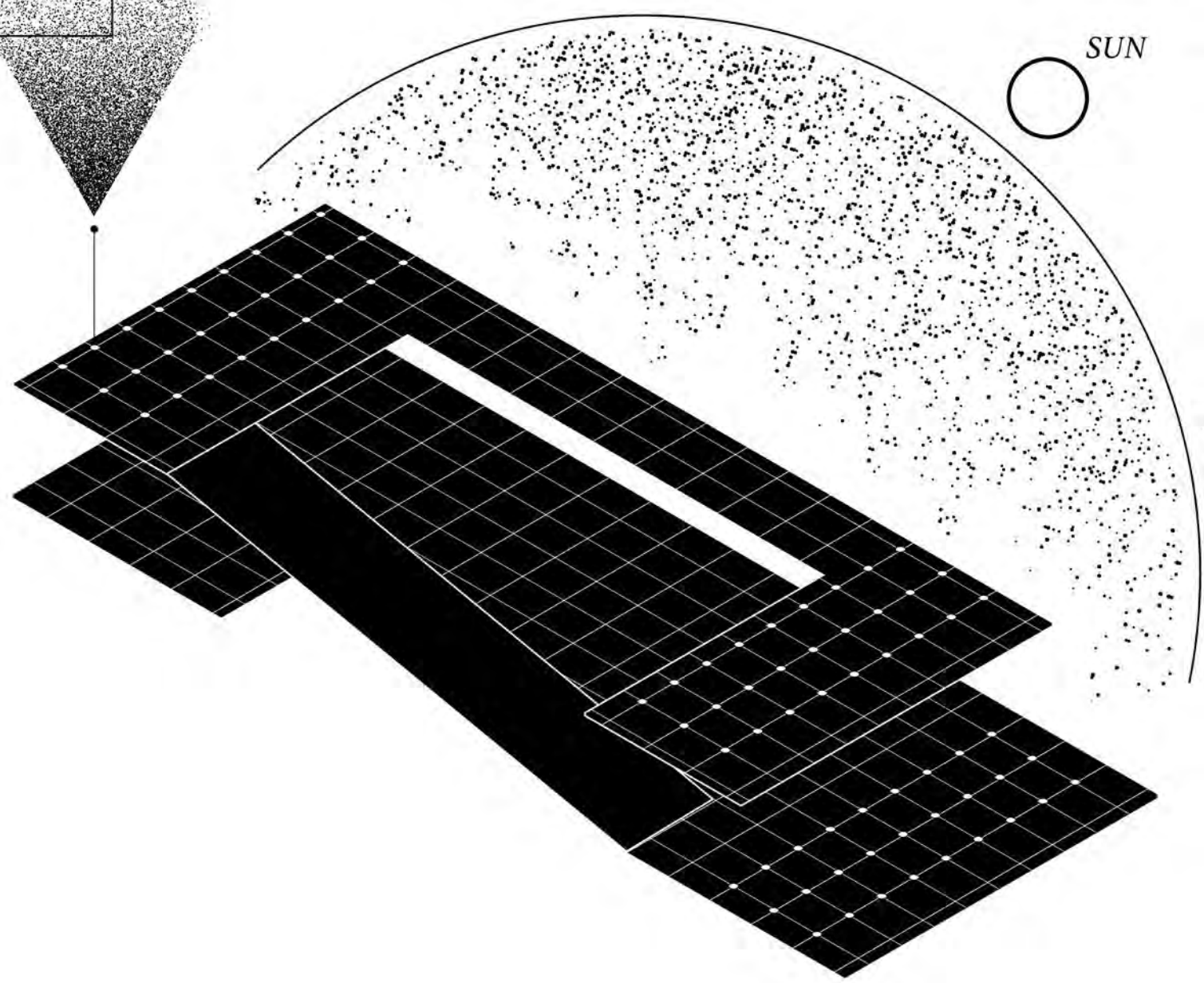
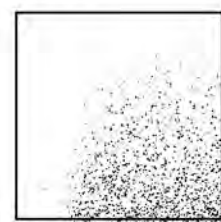




SPRINKLER  
GRID

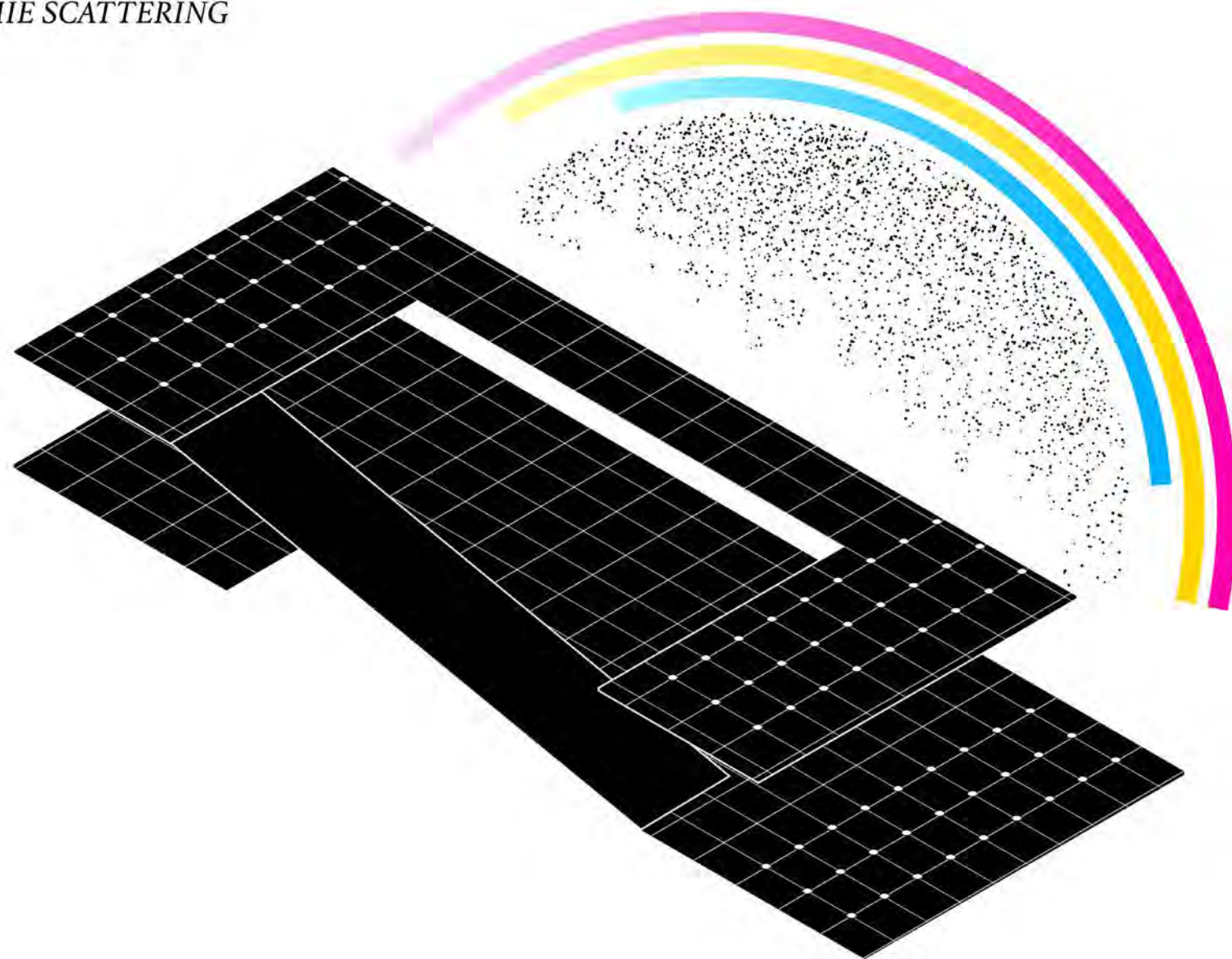


MIST



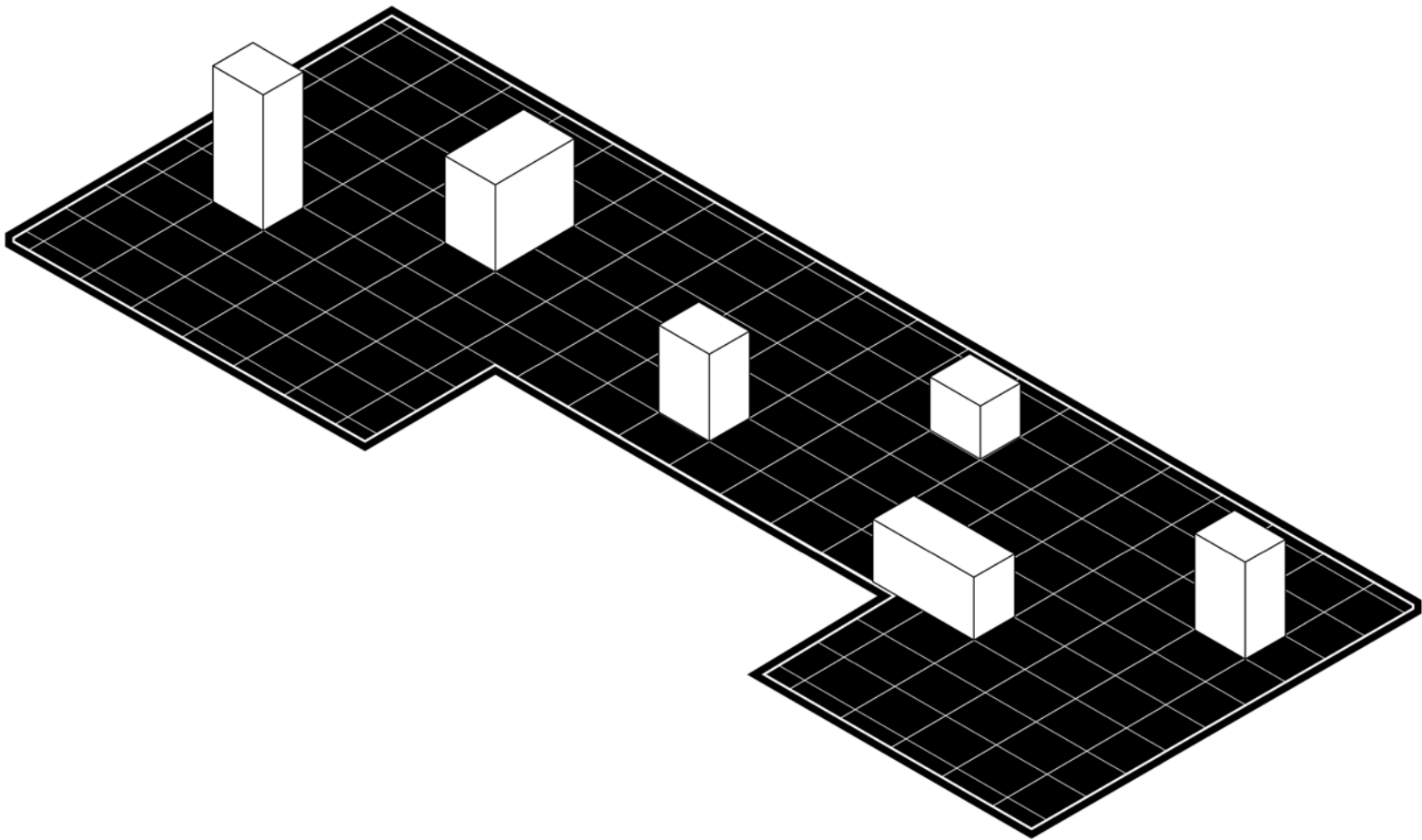
MIST CLOUD

MIE SCATTERING

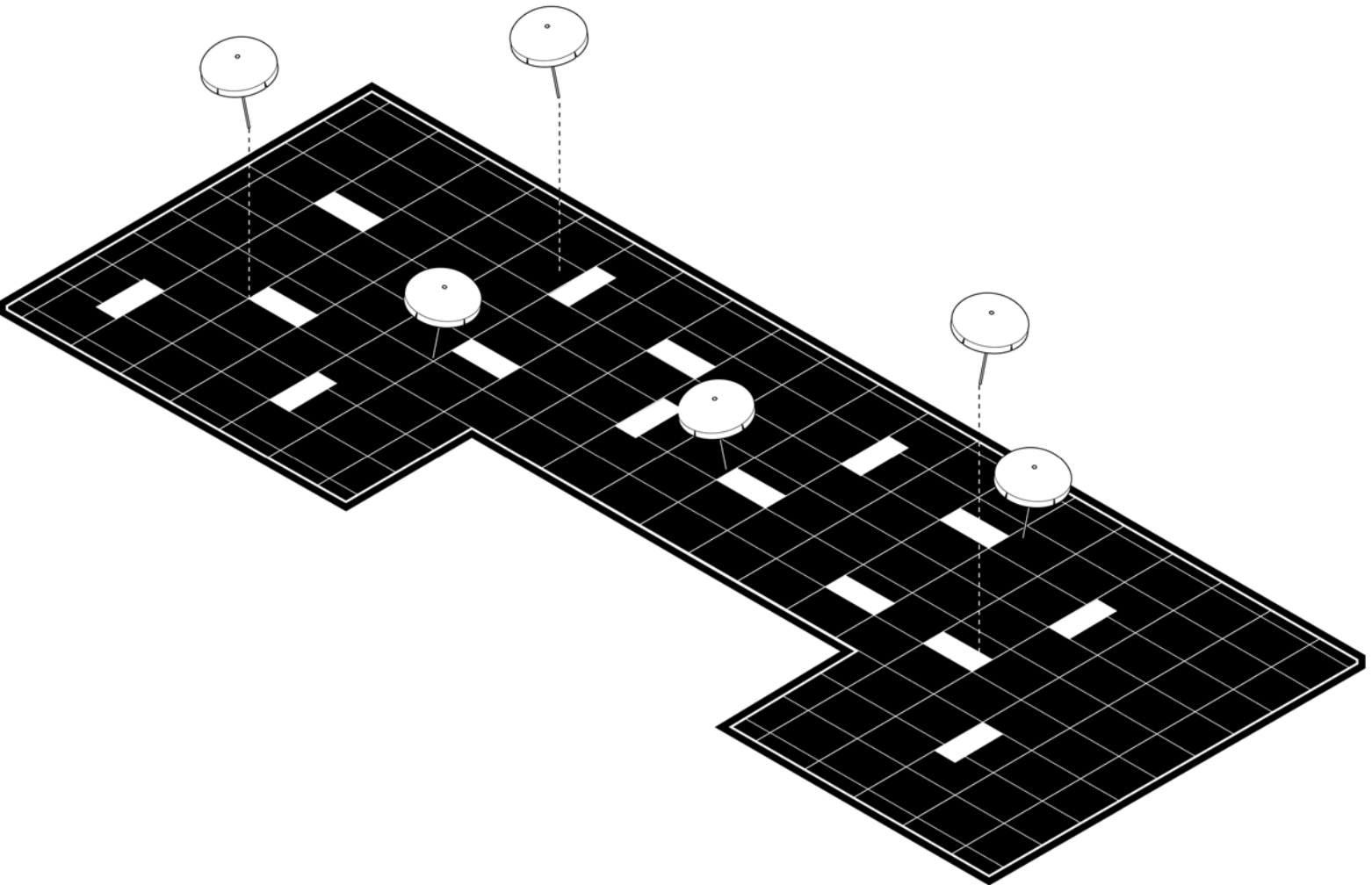


RAINBOW

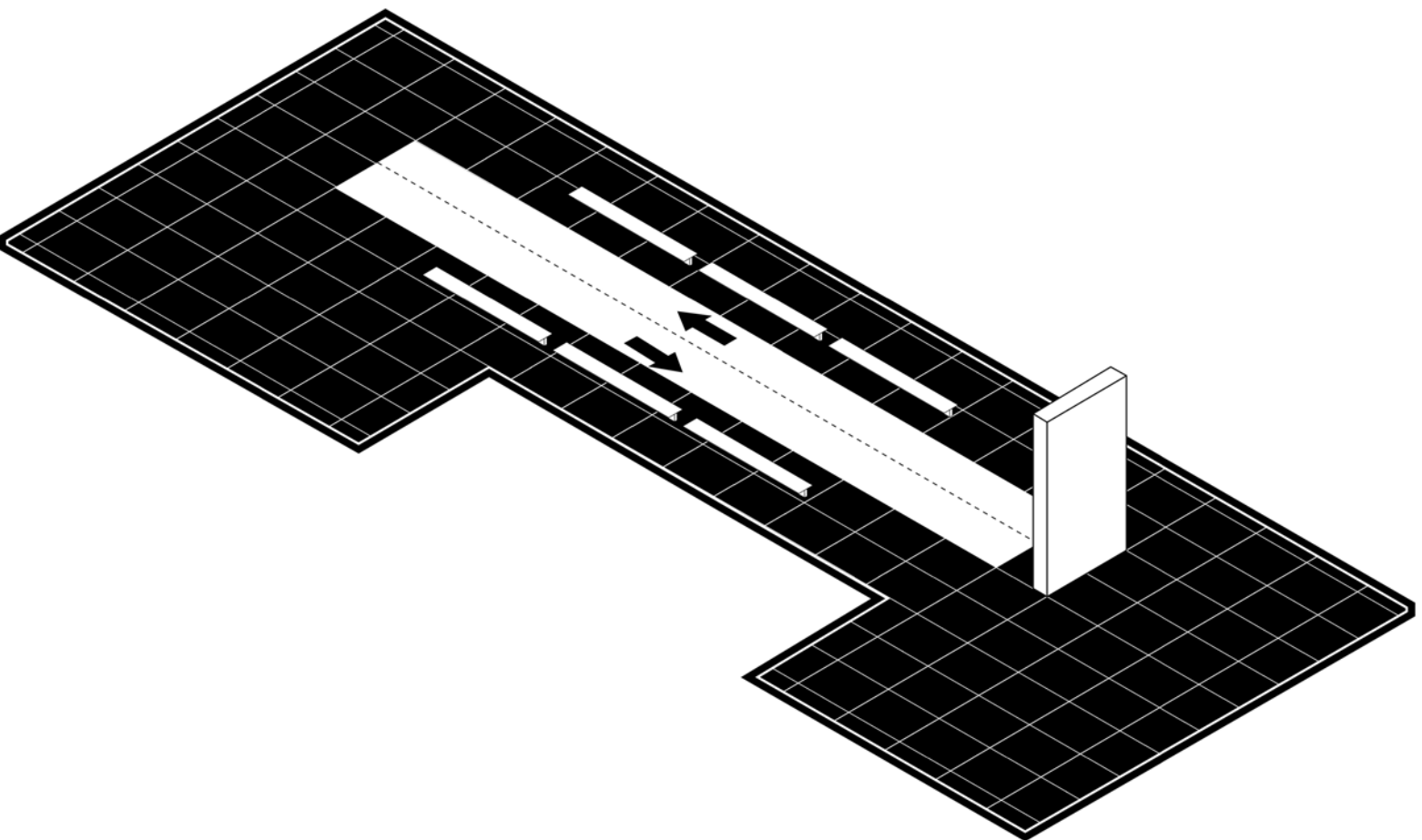
SCULPTURE GALLERY  
SPACE



SUN BATHING  
TERRACE

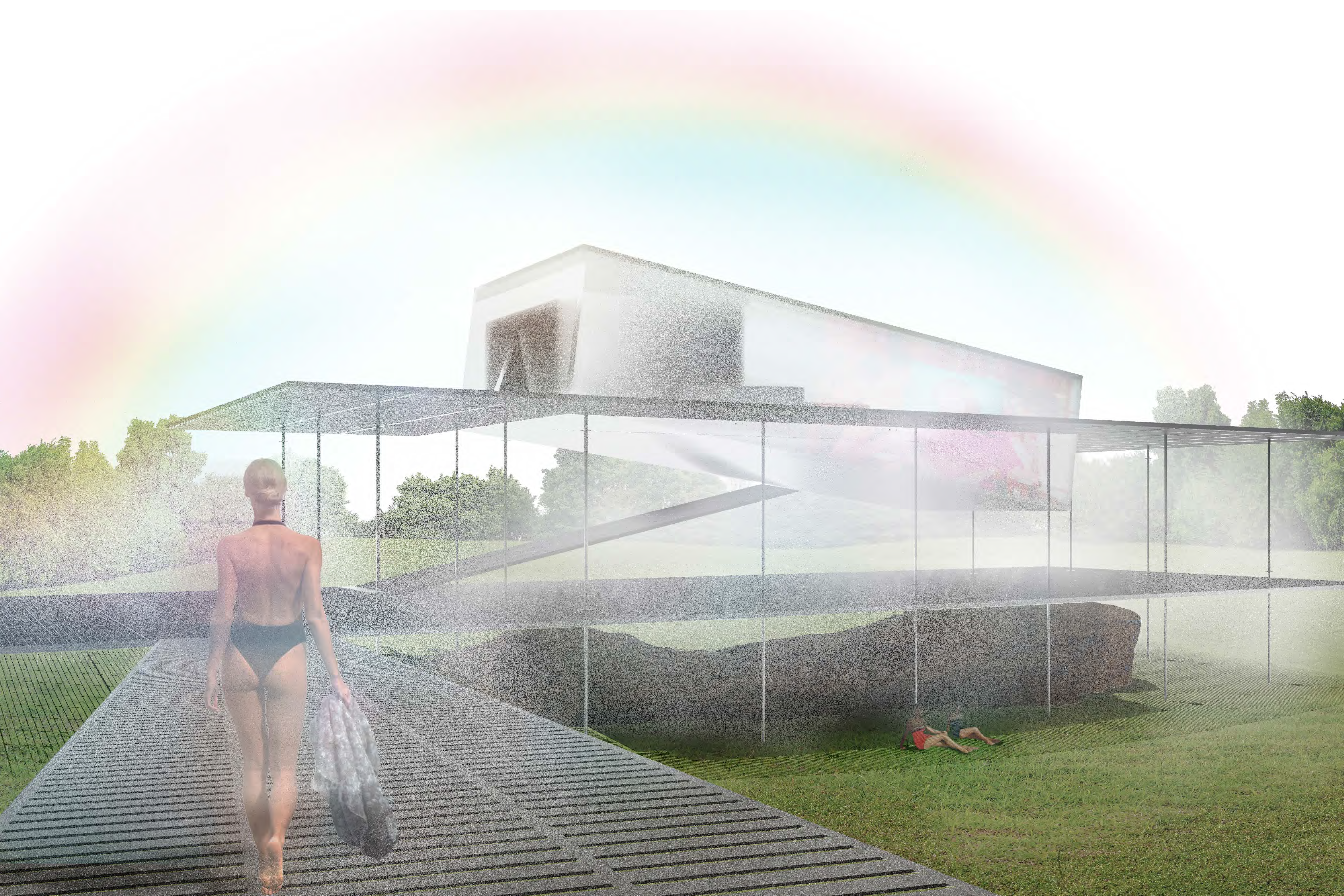


RUNWAY

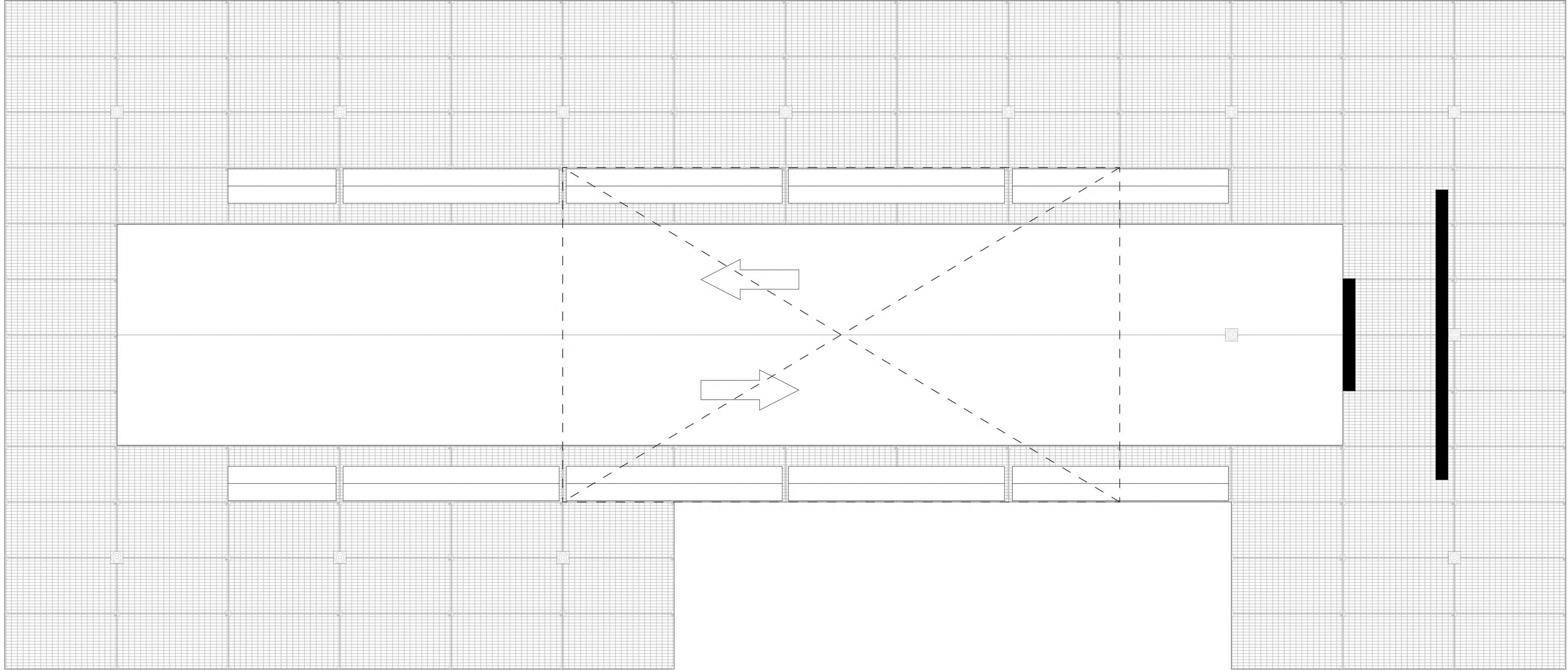


POSSIBLE  
PROGRAMMING

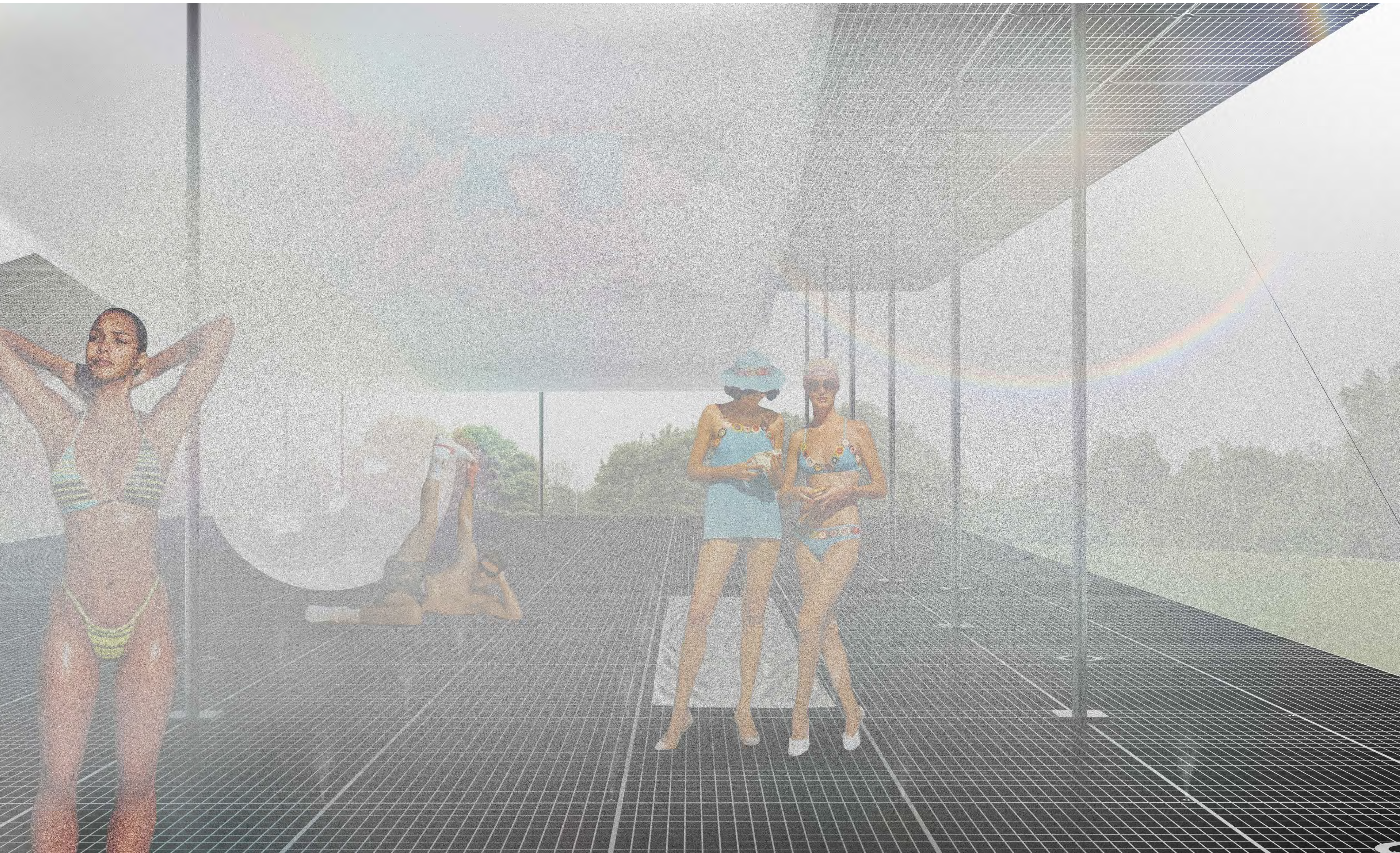
















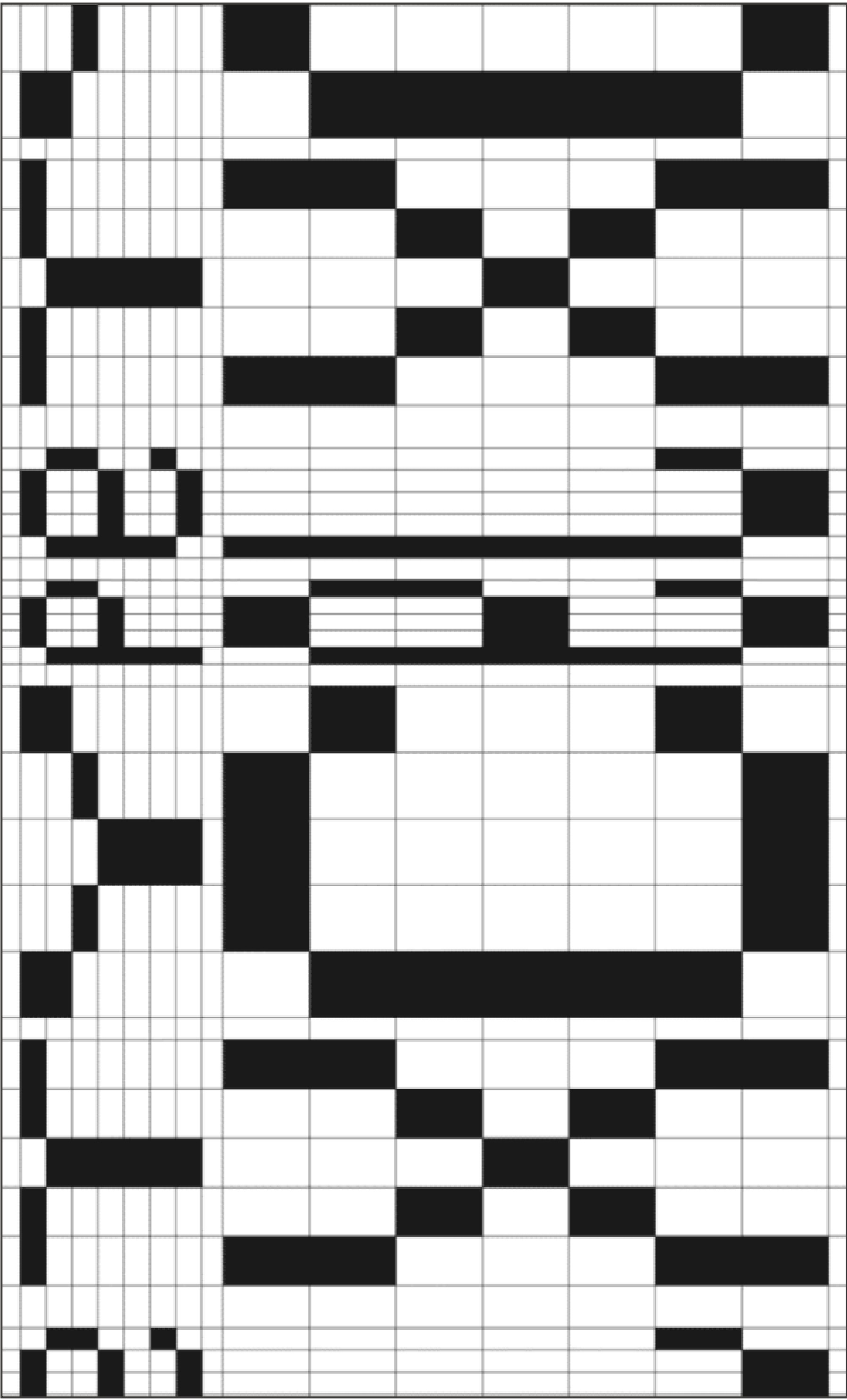


FLEETING  
“UTOPIA”

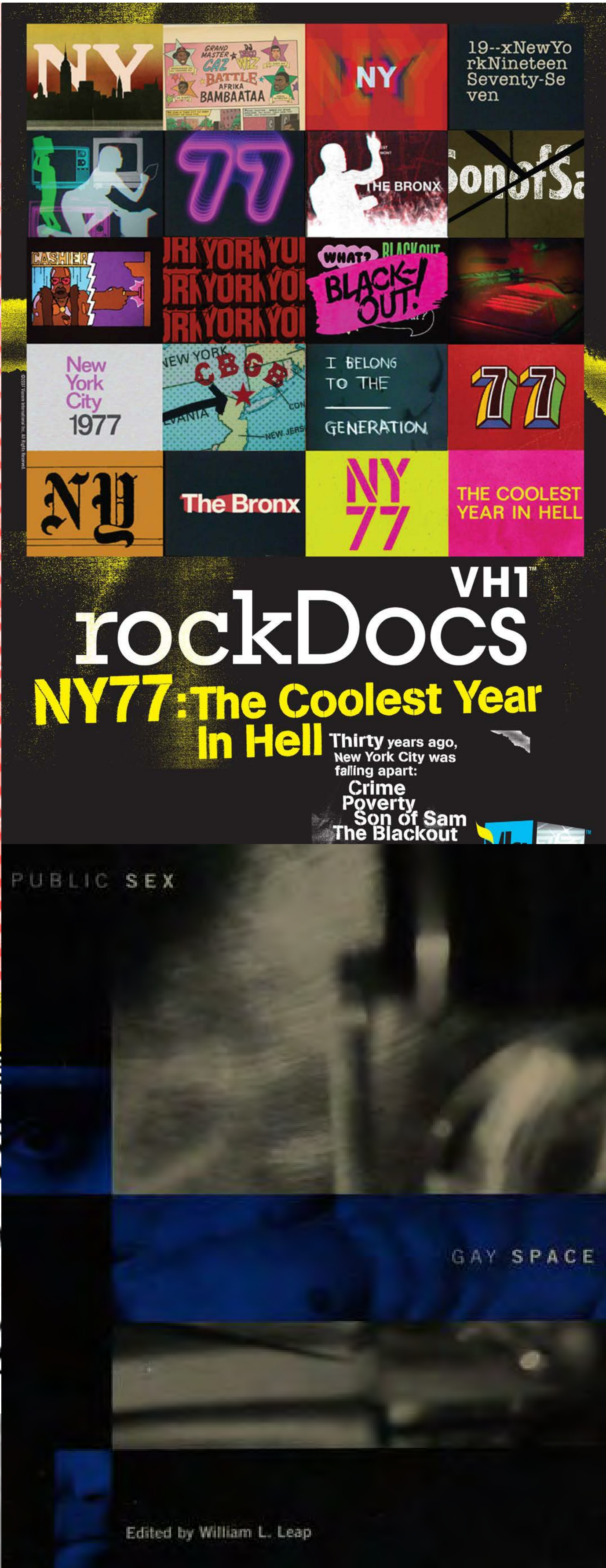
ACT I

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JOSEPH ZEAL-HENRY







From the late 1970s through the 1990s, New York City’s nightlife thrived as people sought unfiltered self-expression and challenged conformity: it became an energetic haven where people could freely express themselves while boldly defying social standards. Clubs like Paradise Garage and The Loft and Danceteria served not only as venues but as sanctuaries. Larry Levan’s sets at Paradise Garage transcended mere music, *creating communal catharsis* for Black and queer patrons facing systemic marginalization. On these dance floors, the queer Black and Latinx genre, *house*, acted as inceptioned as a counter-narrative to oppression and transformed nightlife into an act of survival and joy: a fleeting glimpse of “utopia.”

The ballroom scene epitomized this liberation. *Paris Is Burning* famously documents a subculture of marginalized people finding community in chosen families “houses” and reclaiming identities denied to them by society through voguing and walking categories. Balls were not just competitions but *stages of resilience and celebration*, offering safety and belonging amid the alienation of the outside world. Harlem emerged as the birthplace of this culture, a beacon of queer empowerment in a city rife with adversity.

Punk was just as influential on New York’s nightlife scene as the more well-known dance culture, injecting the city’s vibe with a raw, rebellious energy. Iconic spots like CBGB and Max’s Kansas City became vital hubs where punk’s *defiant spirit met queer expression* in a thrilling mix. These venues weren’t just places for music — they were gathering points for outsiders, where artists like Patti Smith and Blondie embodied the punk ethos of do-it-yourself creativity while pushing boundaries on gender and identity. In contrast to the polished, controlled environment of the dance floors, punk offered a raw, visceral outlet for rebellion, a space where personal and artistic freedom could be boldly proclaimed. It became a place for radical self-expression, providing an alternative space where people could challenge societal norms and embrace their true selves, particularly for queer individuals forging their own identities.

Fashion became deeply intertwined with the ethos of New York’s nightlife, with figures like Stephen Sprouse and the ballroom community using clothing as a powerful act of rebellion. Gender fluidity and experimental designs transformed fashion into a form of protest, allowing individuals to speak their truths without words. Queer designers like McQueen and Gautier became large in Haute Couture. Fashion was more than a reflection of style, it was a *declaration of one’s identity*, embodying the nightlife’s unspoken creed: to be bold, visible, and free.

Yet, this world of boundless self-expression had its shadows. The AIDS epidemic cast a long and devastating shadow over the very communities that nightlife had helped to uplift. Blow and MDMA fueled the ecstatic highs of the dance floor, while heroin’s grip mirrored the deeper struggles of the times. Venues like Limelight and The Saint evolved beyond places of dance and escape, becoming pivotal hubs for activism. Figures from the ballroom and drag scenes led the charge for awareness, blending resilience with radical care and transforming these spaces into *lifelines*. In the face of loss, nightlife became a sanctuary of solidarity. A moment of euphoria.

As the 1990s wore on, gentrification started to erase the very spaces that nurtured these vibrant subcultures. Affordable clubs and venues vanished, displacing the communities that had given New York its ‘edge’. What remains today is a deep nostalgia for a time when the city pulsed with raunchy energy and boundless creativity — an era when New York was a haven for passion, freedom, and resilience.

The decades of nightlife were more than just a countercultural movement; they were a testament to the resilience of the human spirit, to the ability to create joy and defiance in the face of adversity. Through music, dance, fashion, New York provided a brief but profound glimpse of liberation — a “utopia” forever etched in its gritty, transformative history.



# FLEETING

## “UTOPIA”

### ACT ONE

#### SCENE 0 - I

[ *DARK. MUFFLED VHS WHITE NOISE. SILENCE.*  
*BASS AND VIBRATION BEGIN TO PENETRATE THROUGH QUIETNESS. MUSIC GROWS IN VOLUME* ]

[ *A CACOPHONY OF VOICES BEGIN TO SPILL INTO THE ADUIO* ]

**NYC SUBJECT I:** “There was an element of danger.. but it was also wonderfully sleezey! ”

**NYC SUBJECT II:** “Prostitution, Pimps.. It was the wild west ”

**NYC SUBJECT III:** “Crime ridden, drug users, dealers, you could do anything you wanted- and we liked it that way ”

[ *ALL SOUND ABRUPTLY STOPS. AMBIENT TECHNO MUSIC BEGINS TO PLAY IN A SOFT CRESCENDO* ]

**NARRATOR:** Do you believe in Utopia?

At the center of the universe, it seemed: the metropolis Manhattan. A pillar of pop culture through the latter 20th century. Rich and vibrant, the beating heart of nightlife - a wild mix of fashion, music, subversive art, and a growing community of creatives that thrived within the cracks of the municipality.

The late 70’s through 90’s were a defining moment for New York City that solidified Manhattan as a global mecha for contemporary art and raw expression, as well as alleged excess and crime. The city saw a golden age of fervid and raw expression, brought up by loss and uncertainty. People cam together at night. Art and tension synthesized.

Chaos and violence; a city that didn’t know what It was. This period sparked a renaissance of life that followed the AIDS crisis and its horrendous toll. But as the city reached the end of a century, its driving charismatic undercurrent withered. Sex workers and club-rats were forced out of the homes they had created, and the city’s once-vibrant nocturnal pulse faded in a quiet whisper. What was left behind were memories of a wilder, more rebellious era. A fleeting moment of energy and halcyon. An explosive epoch of a concrete jungle that lived unapologetically before domestication.

# FLEETING

## “UTOPIA”

### ACT ONE

#### SCENE 2 - 3

SCENE 2 [ ‘*FLEETING*’ IN LARGE FONT SLAMS ON THE SCREEN ]

[ 1980’S NEWS ANCHORS CLIP BREAKS THE BLACK SCREEN AND OLD BREAKING HEADLINES CUT INTO THE FRAME ]

[ *FILM BEGINS WITH PROSTITUTES AND DRUG DEALERS BEING INTERVIEWED ABOUT THE CHANGING TUNE OF THE CITY AND SCENES OF AN EVOLVING NEW YORK ARE DISPLAYED THROUGH FILM OF HIGH-RISE CONSTRUCTION AND WEALTHY FINANCE WORKERS COMMUTING* ]

[ ‘*UTOPIA*’ IN LARGE FONT SLAMS ON THE SCREEN ]

[ *TECHNO MUSIC ABRUPTLY QUES AND ARCHIVAL FOOTAGE DEPICITING CLUBS, DANCING, DISCO, HAUTE COUTURE SHOWS, BALLROOM VOGUING, VOYERISM, AND, GRAFFITI PLAYS OVER NARRATOR* ]

**NARRATOR:** Music, art, fashion, and sex set the tone for a new paradigm of American culture that put the avantgarde and hedonism at the forefront of city nightlife. Club flyers, now relics, captured indulgent evening euphoria. Voguing invigorated the west-side piers, and haute couture collections from houses Mugler, McQueen, Gautlier, embraced the queer movement of the time. Clubland was raw and fervid, headlining top venues between 28th through 4th street. Sex-workers and supermodels, the eyes of youth, artists of a new generation. It all lived within the modern ethos of a Nocturnal “Utopia.”

SCENE 3 [ ‘*PORTAL*’ IN LARGE FONT SLAMS ON THE SCREEN AND ]

[MUSIC FADES AND VHS STATIC FILL THE ADUIO ]

**NARRATOR:** The release of a moment. The curtain allows a gateway into the subject, into art. It captures a heightened moment of transport, marked by intense dramatization and theatricality. A portal into a temporary realm. The expression of a curtain is fluid and striking. It holds so much feeling.

[ COLLAGE VIDEO OF CURTAINS FALLING, MOVING FABRIC, TRANSPARENCY, SILHOUETTES, AND INTIMACY PLAY OVER TECHNO SOUND ]

[ *MUSIC STOPS* ]





*FLEETING UTOPIA [WEEK I]*  
*0.49*



*FLEETING [WEEK II]*  
*0.59*



*UTOPIA [WEEK III]*  
*0.37*

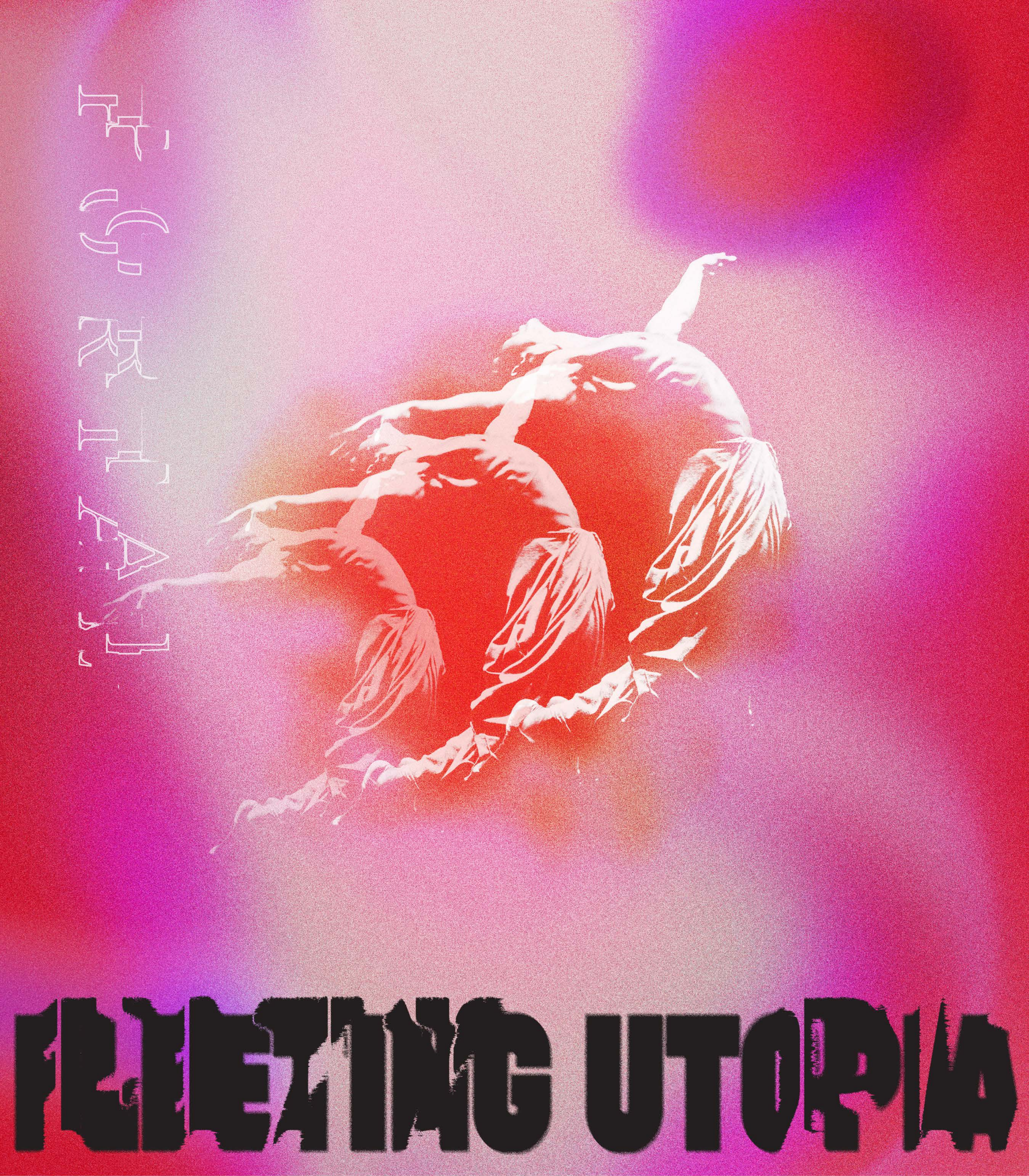


*PORTAL [WEEK III]*  
*0.22*



*FLEETING UTOPIA: A PORTAL [WEEK V]*  
*3.57*





DATE(S)  
**TBD**

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LOCATION  
**WEST 28TH THROUGH 14TH ST**

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TIME  
**10 PM to 7 AM**

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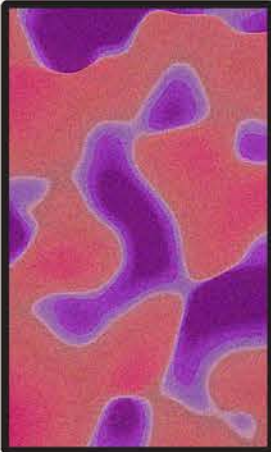
Experience Euphoria At The Center Of The Universe.  
*100% Fun and Enjoyable*



[TAKE A,C,E,B,F,1,2,3 & PATH  
TRAIN TO 14TH OR 23RD ST. &  
WALK ON 10TH AVE.]

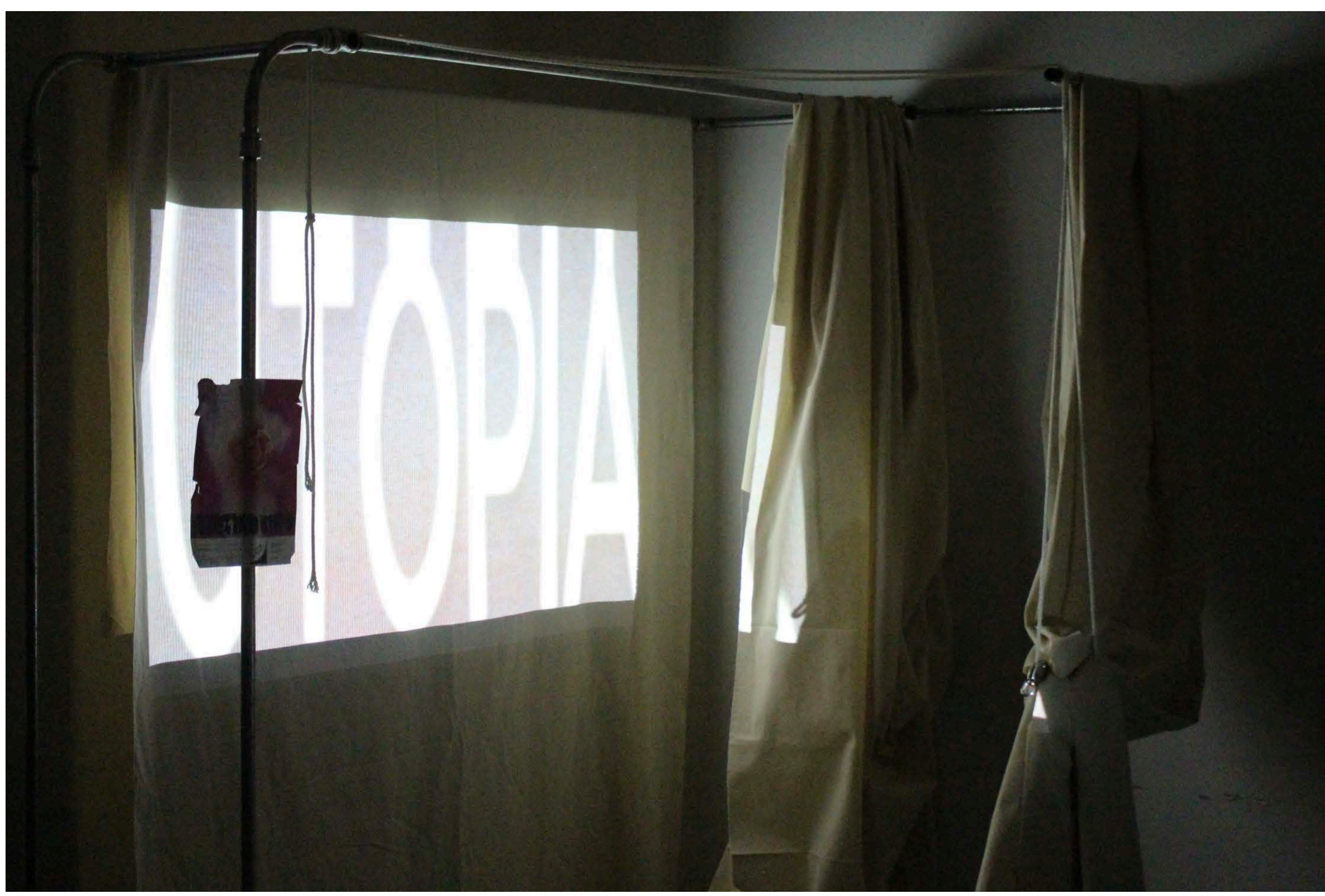
**YOU MUST PRESENT THIS PASS  
FOR ADMISSION**

**21 & OVER**

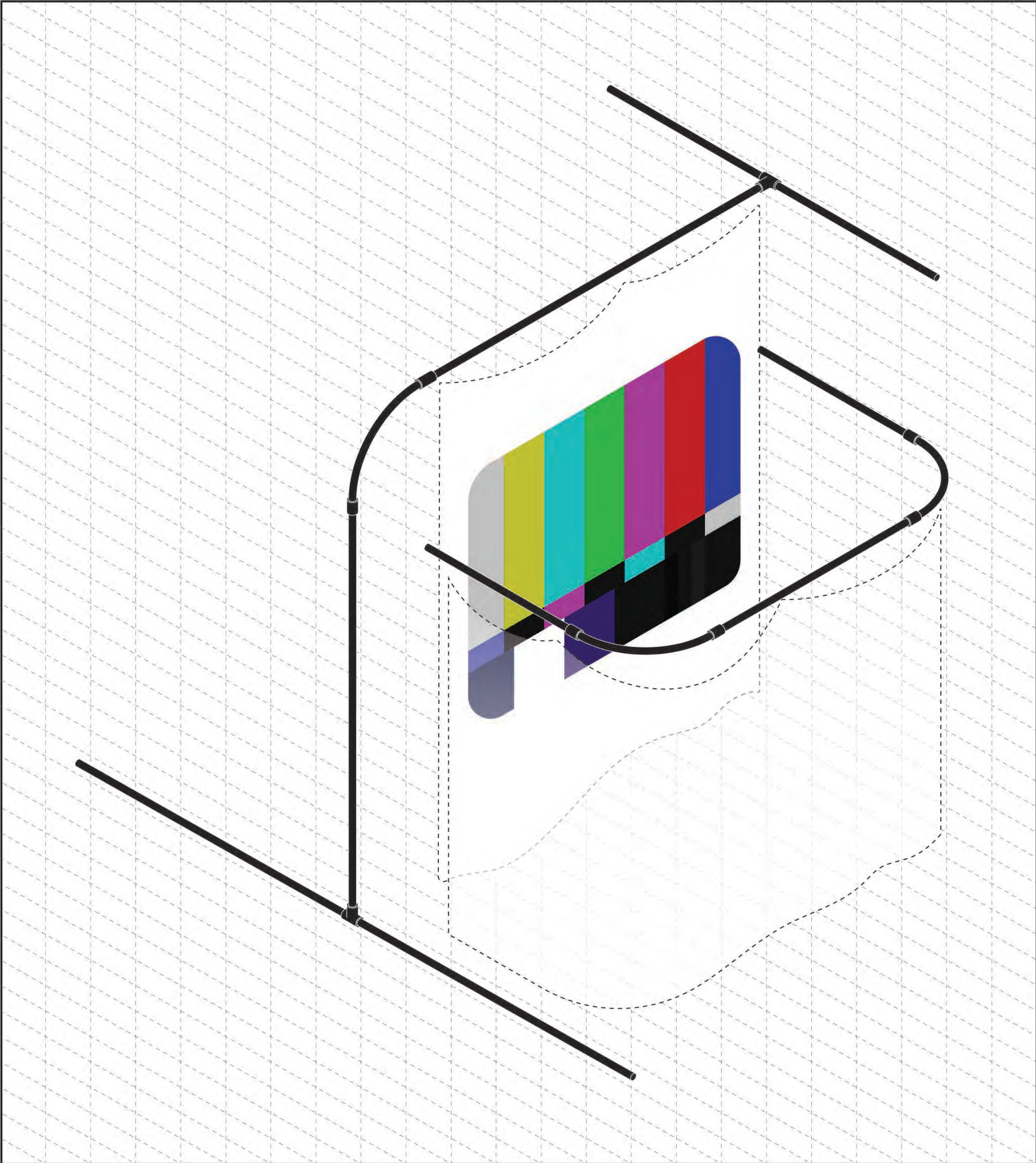


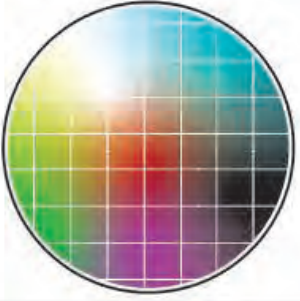
FLEETING 'UTOPIA'

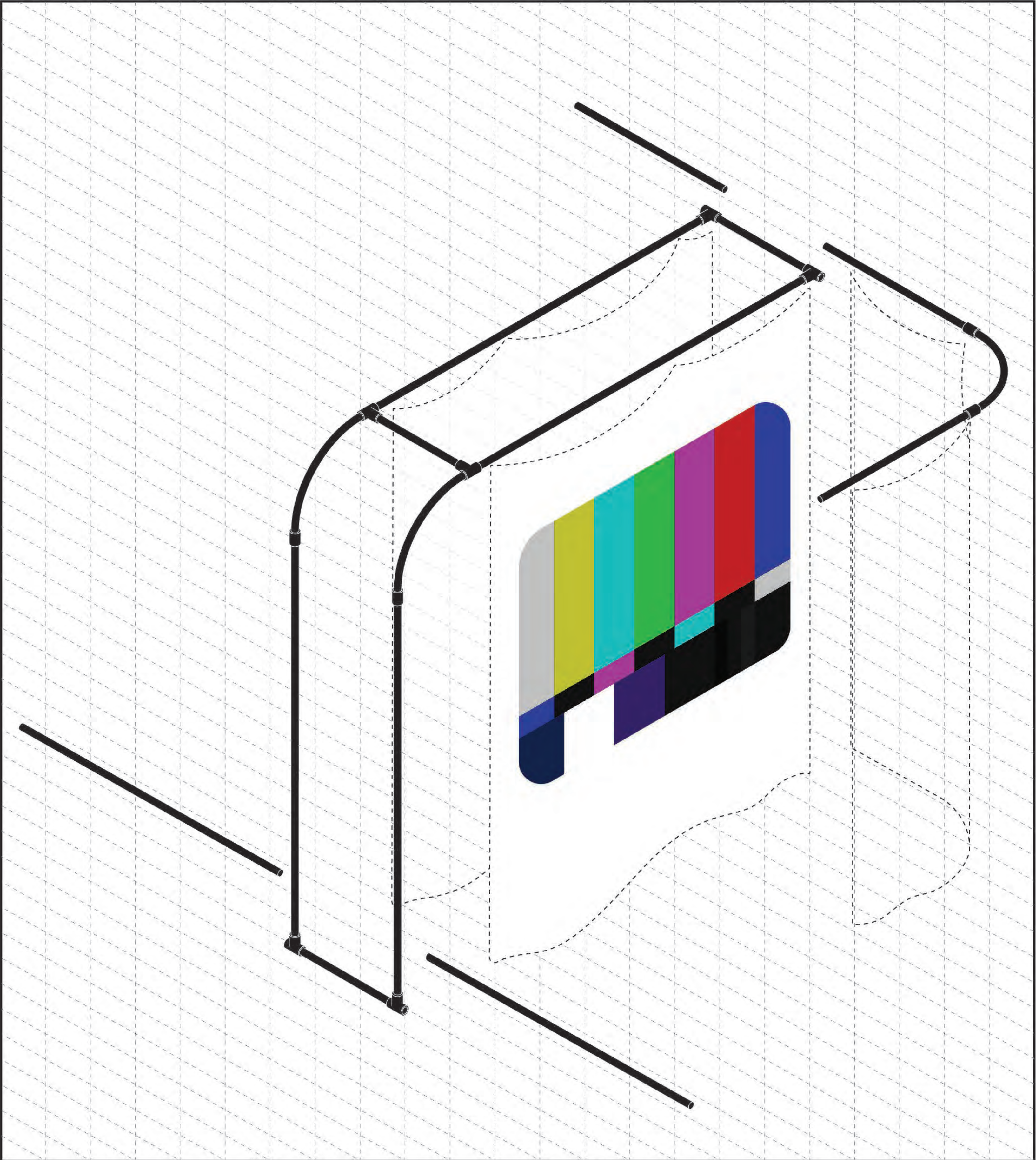


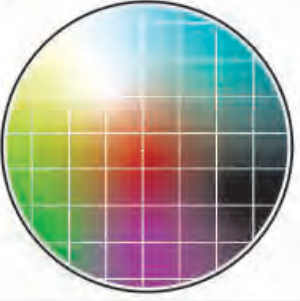






A-501	DEMO ISOMETRIC	SCALE 1/4" = 1'-0"		FLEETING “UTOPIA”
	STEEL ASSEMBLY CAT_0.318			
	ITERATION - 002			
	ARCHA 4005_001			
FRAGMENT _ 01	[ SHOWCASE UNCOVER ]			



A-502	DEMO ISOMETRIC	SCALE 1/4" = 1'-0"		FLEETING “UTOPIA”
	STEEL ASSEMBLY CAT_0.318			
	ITERATION - 004			
	ARCHA 4005_001			
FRAGMENT _ 02	[ SHOWCASE UNCOVER ]			



FLEETING  
“UTOPIA”

ACT II

discap e

FLEETING  
“UTOPIA”

ACT I

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Michael: It's great to see new gay bars open. But you can feel the former retail store. G Lounge or Splash were very designed spaces, designed on being an actual nightlife experience.

Kyle: It was more focused, what it felt like and looked like.

Michael: I live in Astoria. I've been going out in Jackson Heights a lot recently and that's a totally separate gayborhood. It feels disconnected from Manhattan. The gay bars are in spaces that seem a little more interesting to me.

Kyle: When I go to Boston or other smaller cities, the people are more open and willing to talk to each other. It's coming back a little. Back in the '60s and '70s, there was more of a connection and community. We've lost that. But there's a hunger to get back to that.

**You had to go out to feel the community back then. And as we've mentioned, there was the motivation to go out and get picked up.**

## billboard

"The clubs back in the late '70s and early '80s were like faith communities; they were sacred especially for gay men, lesbians and transgender folks," Stone says, echoing DePino's characterization of the scene as something defined by more than libido. "The DJs played with a purpose. The way the DJs mixed their music was to give the attendees that experience of rapture, as Black ministers would work people into a frenzy."

Just as a minister might spend a few days workshopping a sermon, DePino recalls how Levan would plot his weekend DJ sets at Paradise Garage. "He would be cleaning the mirror ball or setting something up and I'd put on 15, 20, 30 new pieces of music that came out that week," he remembers. "Sometimes they had two, three mixes so you had to listen to all of them, and he'd give me the thumbs up or thumbs down from the dancefloor on what he liked."

It was from curated club experiences like these that modern dance culture took shape. Rebecca Klassen, assistant curator of material culture at the New York Historical Society, recently interviewed around 50 people in preparation for helming the nightlife portion of the transcendent Stonewall at 50 exhibit. Speaking to a variety of scene veterans (including Stone, whom she lauds as possessing "a steel trap mind for songs played in mixes" back then), Klassen emphasizes that dance culture as we know it "starts much earlier" than most people realize. "It's in Manhattan discos," she says. "These behavioral, performative patterns come from disco – having a whistle, baby powder on the floor, dance styles, all of this comes from New York in the '60s and '70s."

## 25 Years of New York's Lesbian Nightlife

Because of this displacement, lesbian and queer people are often forced to create community in creative ways and unexpected places. "Largely lacking the financial or political capital to secure long-term spaces, lesbians' and queers' places are more scattered and visible only when you know where and when to look," writes Giesecking. *A Queer New York* offers readers a glimpse of these unexpected places of queer community, from bars to grocery stores to corner pizza shops. The

# OUTgoing: Mapping the Hidden History of New York's Gay Nightlife

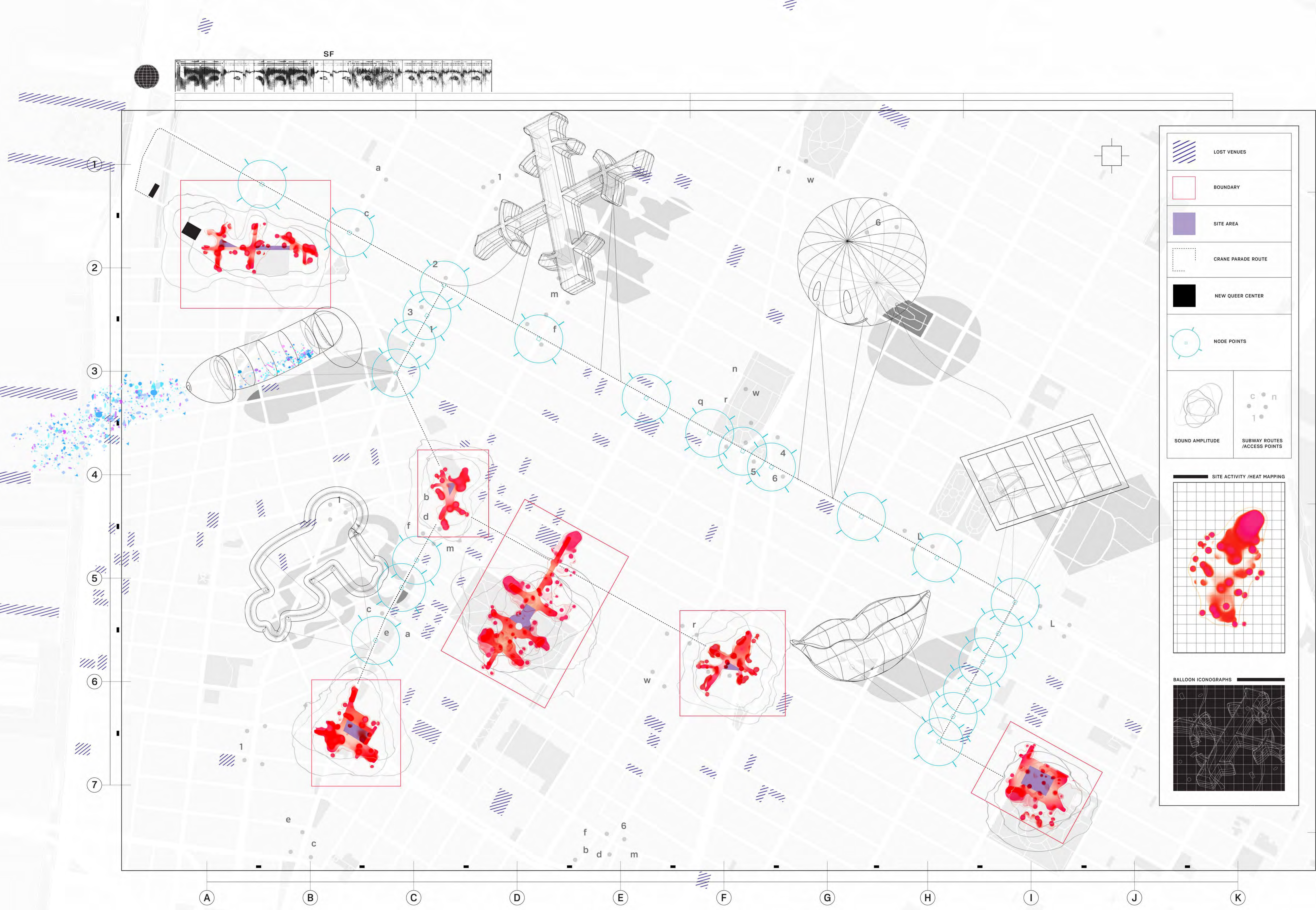
New York City's queer nightlife, for many years, has served as a beacon of identity, resistance, and joy. From underground speakeasies to iconic queer bars, these spaces were not only places to gather but stages for self-expression and rebellion. As Joe Lynch notes in his *Billboard* article *The Ecstasy & Pain of NYC's Lost LGBTQ Dance Scene*, the pulse of LGBTQIA+ nightlife is being threatened by gentrification, economic pressures, and shifts in cultural dynamics. Such elements have placed these spaces at risk. What once flourished as sanctuaries for queer liberation have become sanitized into palatable, commodified experiences or disappeared altogether.

The hedonistic spirit that fueled much queer nightlife has been pivotal in shaping its legacy. As Michael Ryan and Kyle Supley discuss in *Paper Magazine's Remembering the Lost Bars of NYC* these venues were places of unapologetic celebration. Clubs like the Paradise Garage and venues that hosted voguing battles were not just places to dance — they were arenas where queer and trans people of color redefined culture on their terms. Yet, a conversation about the attenuation of these spaces must be had. As gentrification transforms neighborhoods, queer spaces have and continue to risk the loss of the rawness/vibrancy in which they emerged from — replaced by venues designed to cater to broader audiences at the expense of queer authenticity.

Jen Jack Giesecking's *A Queer New York* explores this transformation, chronicling how queer communities have consistently carved out refuge, whether in bars, bathhouses, or even the local Park Slope Food Co-op. Giesecking's work reveals the resilience of queer people in finding joy and connection despite systemic exclusion. According to Giesecking, the disappearance of queer spaces represents more than just an economic shift — it signals a deeper cultural erasure. These spaces weren't merely places for gathering, they were vital stages for queer people to reclaim agency, express pleasure, and assert their identities in the face of discrimination. Their disappearance is emblematic of the broader struggle against the sanitization and commercialization of queer culture itself.

Jeff Ferzoco's *OUTgoing* project similarly highlights the dynamic evolution of New York's gay nightlife, focusing on both iconic and lesser-known venues. By mapping iconic and forgotten venues, Ferzoco captures the temporal nature of queer spaces, which often flourished briefly before succumbing to rising rents or social change. His work underscores the notion that the value of these spaces wasn't in their permanence, but in their fleeting existence — their ephemerality. The resonance of cultural impact withstands policy and municipality, rather, it challenges it. Each venue, from storied bars in Greenwich Village to underground clubs in Midtown, represented a microcosm of queer life — a testament to the power of hedonism as an act of resistance and self-affirmation. These voices illustrate how queer nightlife has always been more than a collection of venues — it has been a lifeline for marginalized communities. Yet, as gentrification and commercialization continue to rise, the most radical aspects of queer culture are being erased, and the commodification of this culture has temporarily erased its most radical elements. As Ferzoco and Giesecking point out, these spaces deserve to be celebrated, not as forgotten relics, but as enduring monuments to queer joy, resilience, and the right to pleasure. At a time when queer visibility is being sanitized into digestible forms, there is an urgent need to protect and reinvigorate the hedonistic spirit that has always defined LGBTQIA+ nightlife in New York City.

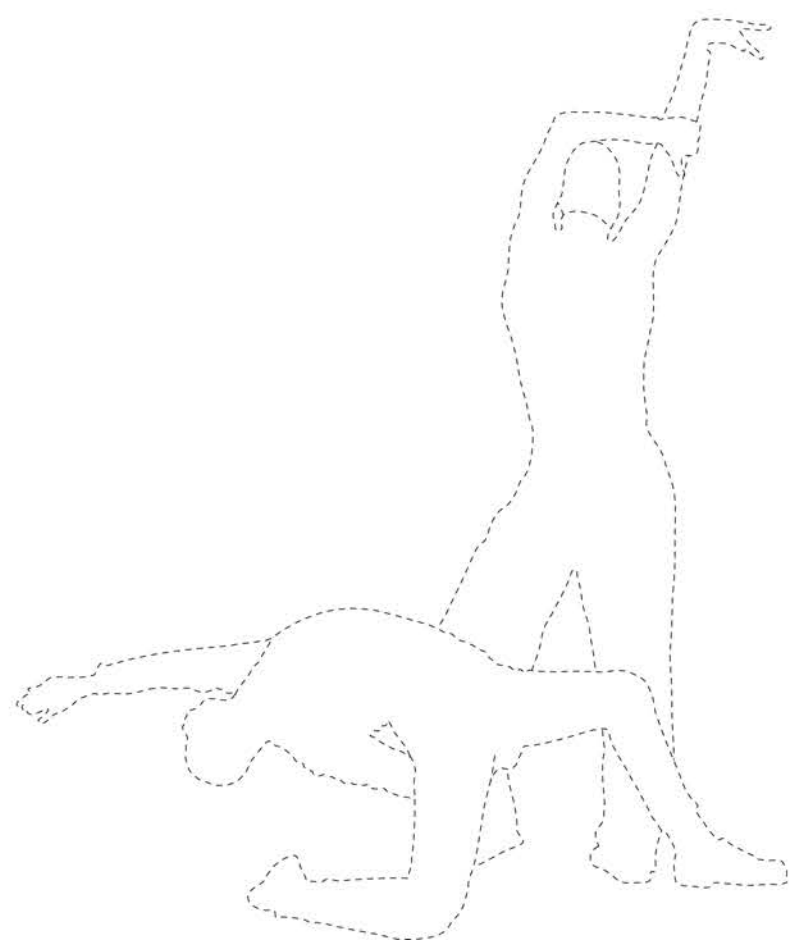
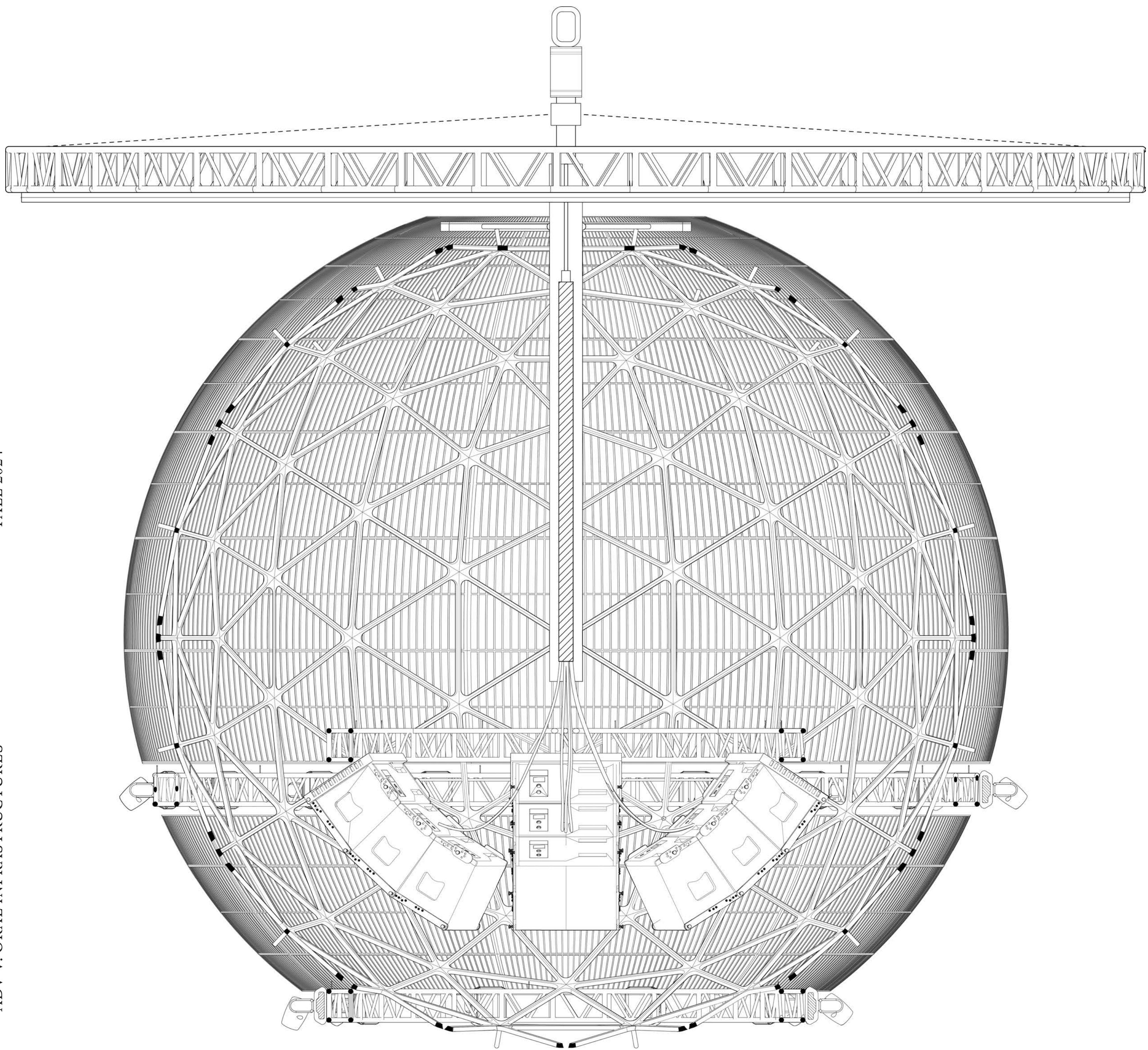






FALL 2024

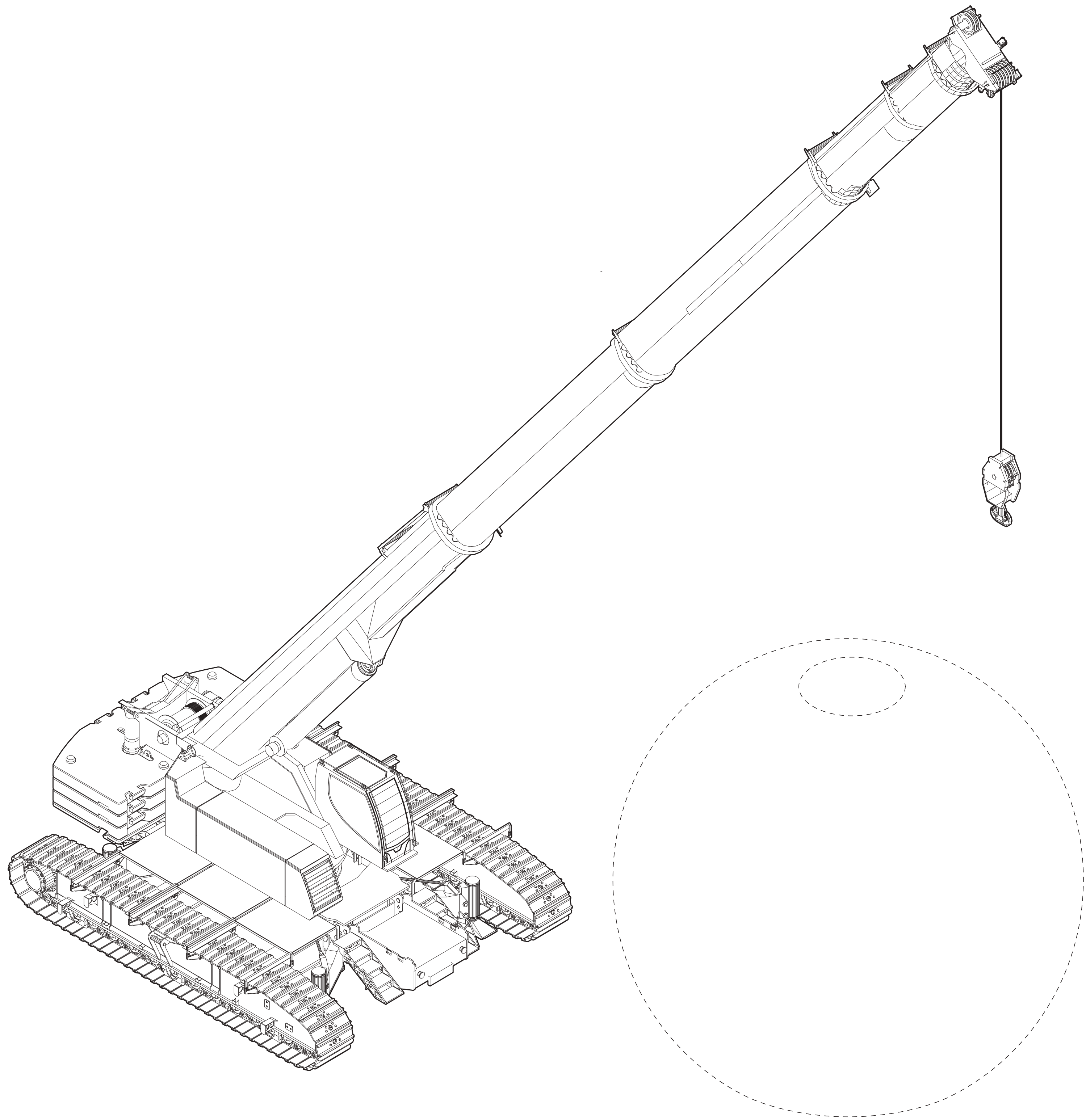
ADV V: ORAL INFRASTRUCTURES



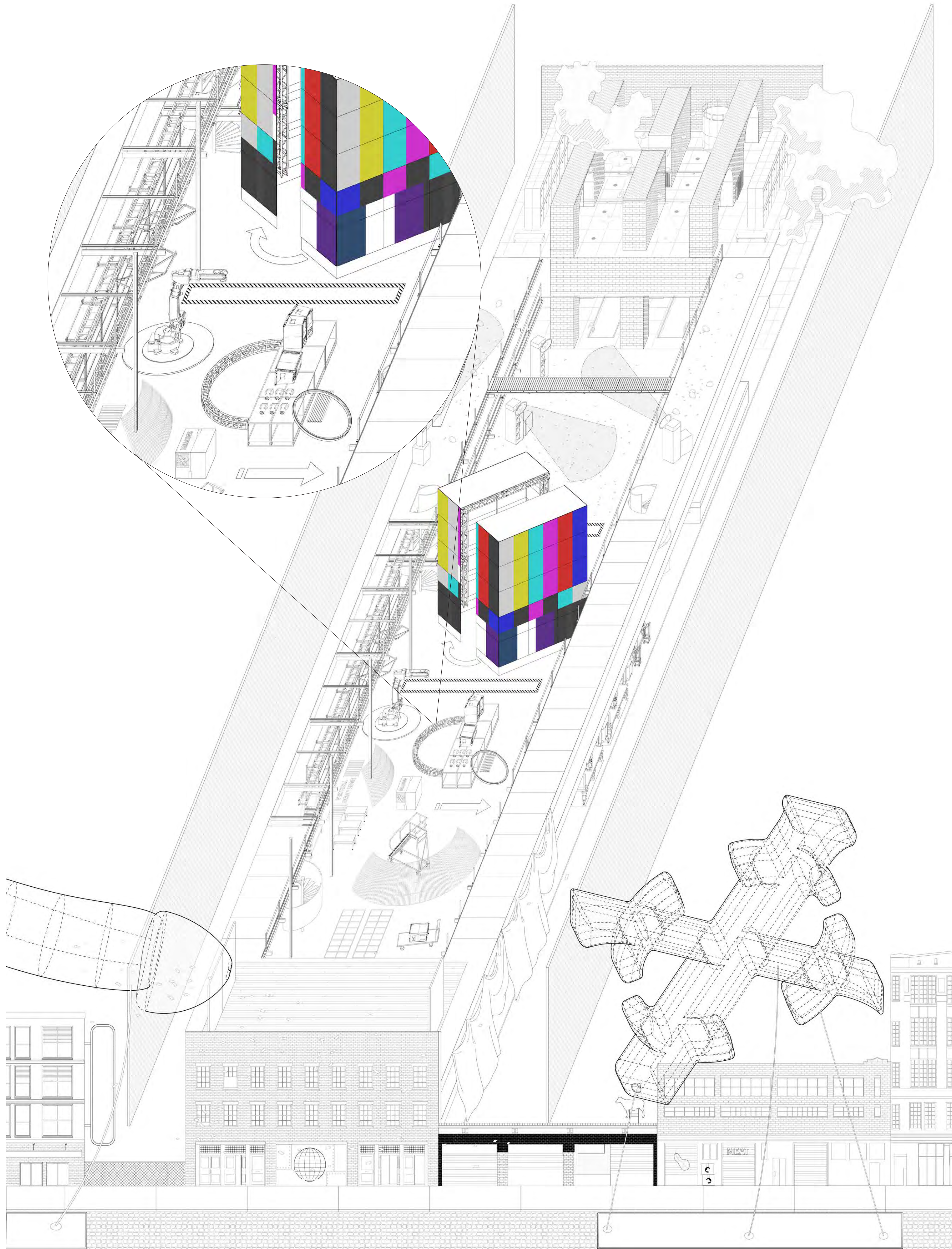
DISCO SECTION







CRANE AND DISCO MOBILITY









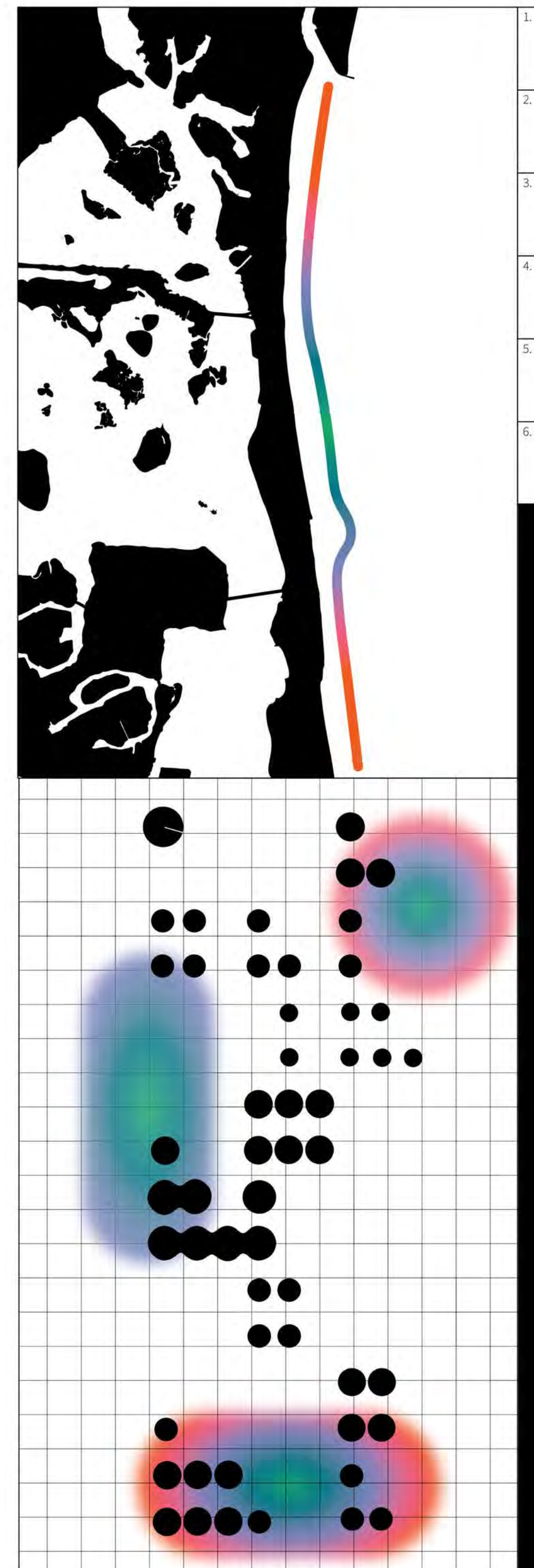
# BOUNCY PROJECT

ROCKAWAY BEACH

FEI FEI ZHOU

★ BEACHES WILL BE OPEN MEMORIAL DAY WEEKEND THROUGH SEPTEMBER 10TH ★

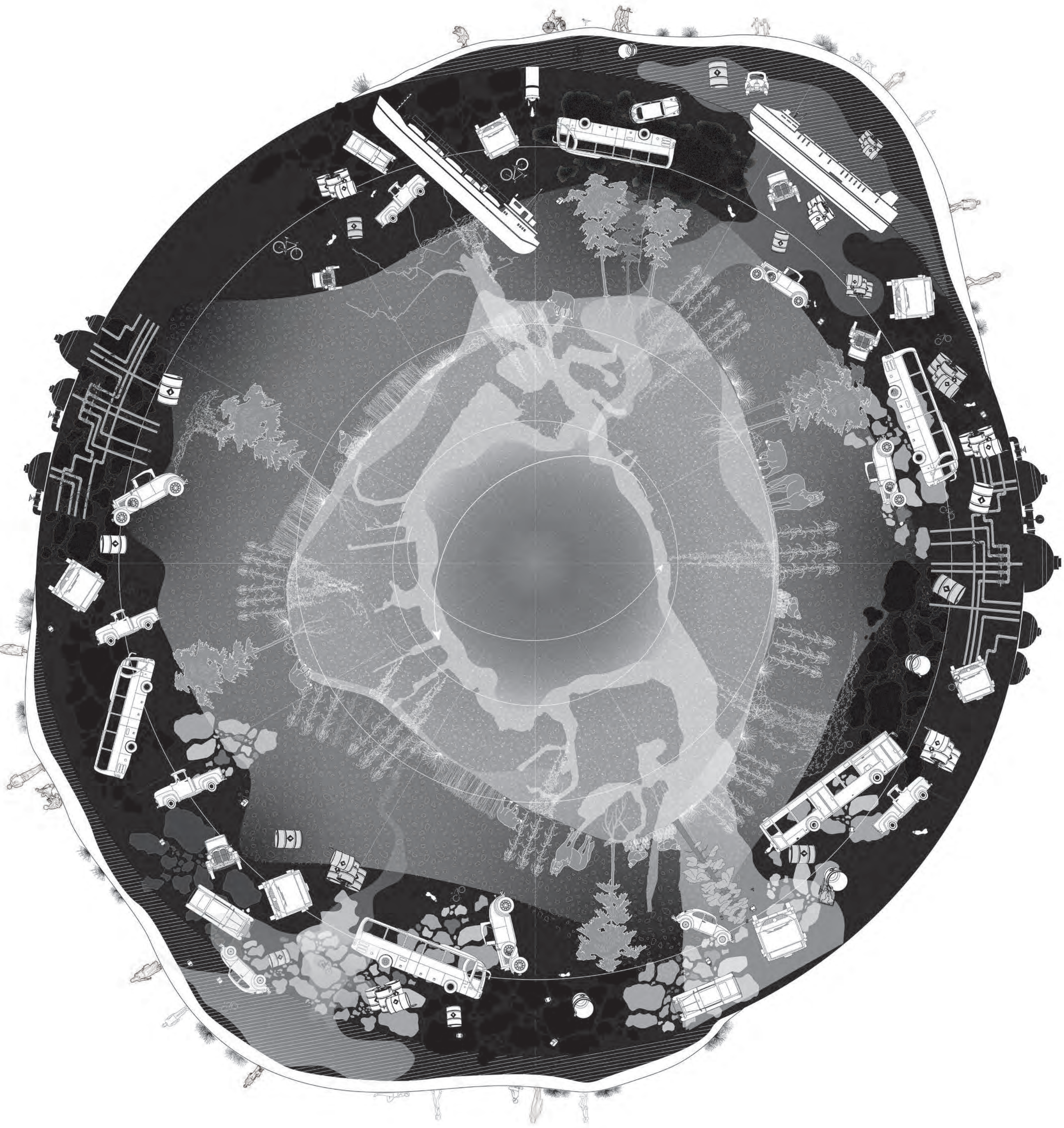
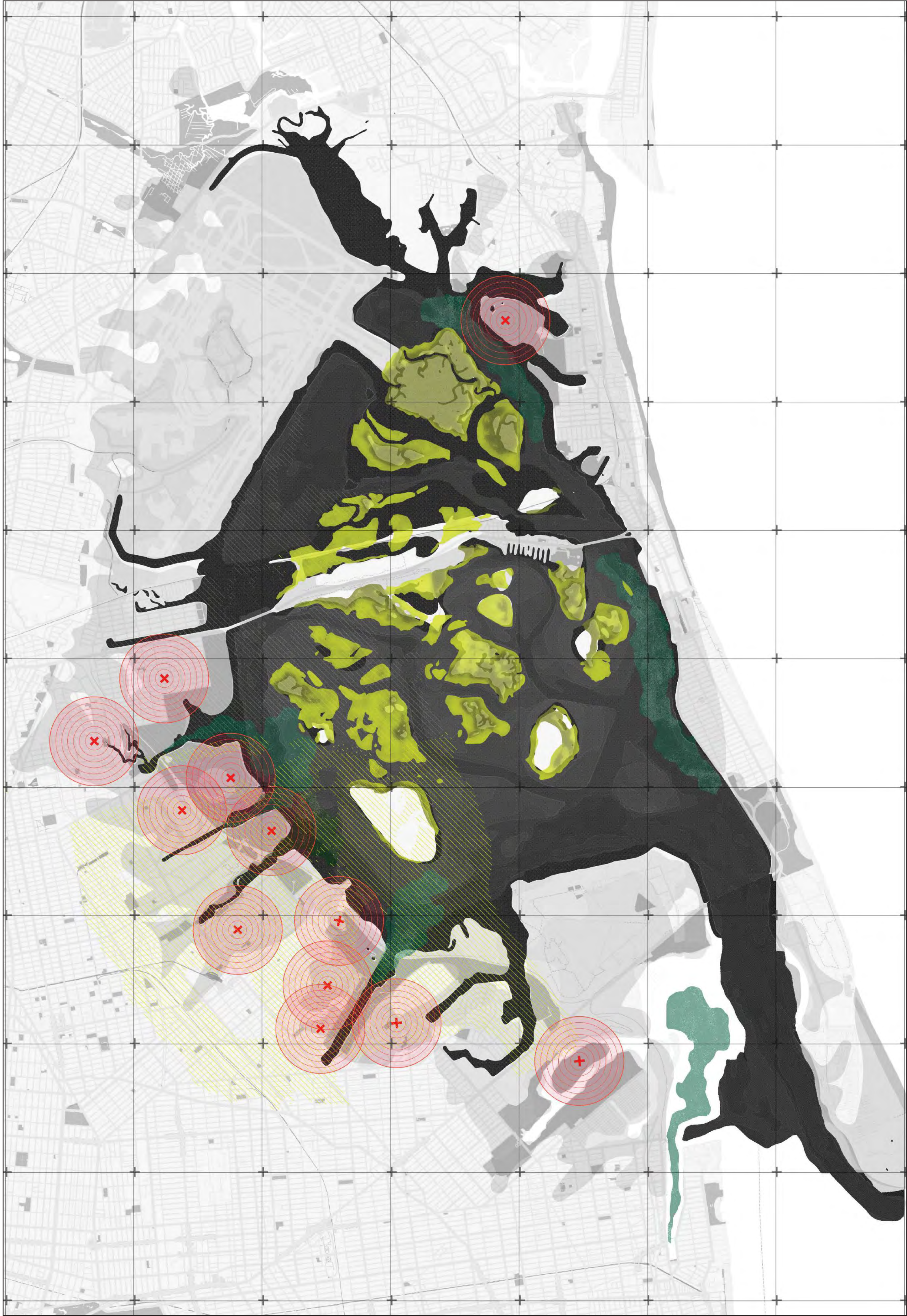
COMING  
SON  
N!



- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

1. THE OBJECTIVE FOR BOUNCYFUNPROJ, WILL BE TO ACCUMULATE AS MUCH PLASTIC IN ORDER TO PARTAKE IN ITS IMMINENT SHORELINE EXPANSION.
2. YOU WILL BE ABLE TO WITNESS THE BEAUTIFUL ROCKAWAY SHORELINE UNDER A NEW TECHNICOLOR LENS!
3. LEARN ABOUT DIVERSE AND UNCONVENTIONAL MANIFESTATIONS IN THE FORM OF A NEW INTERACTIVE OCEAN PLAYGROUND!







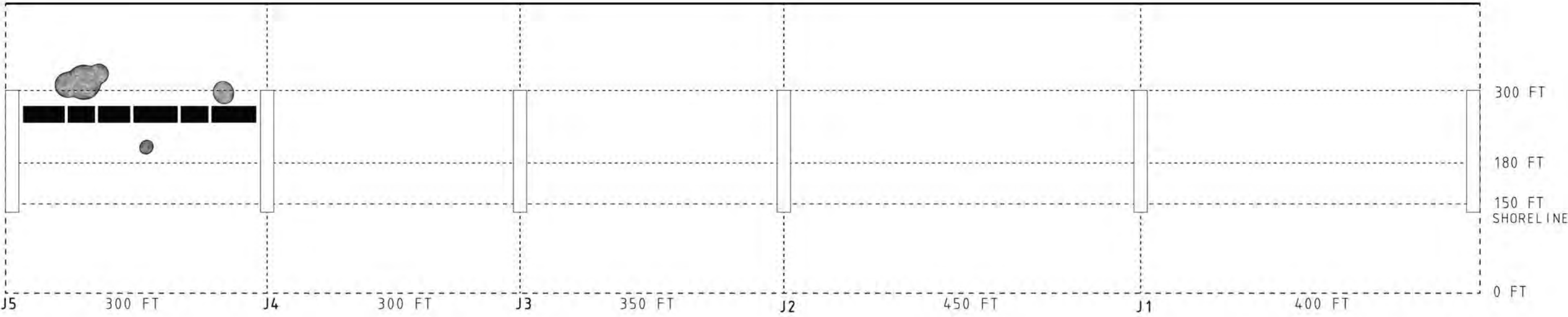
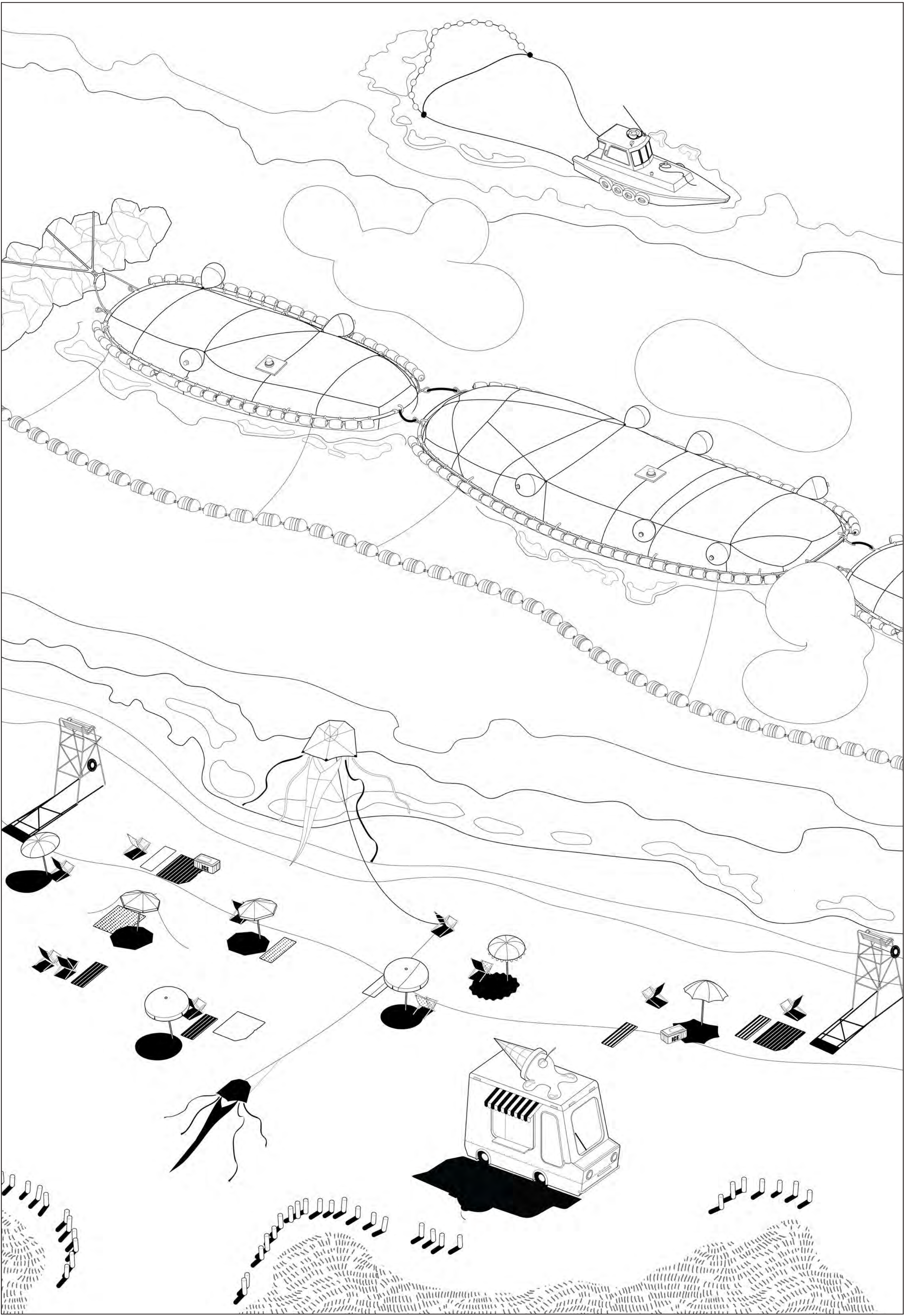


X NICHOLAS RICHARDS [M.ARCH]

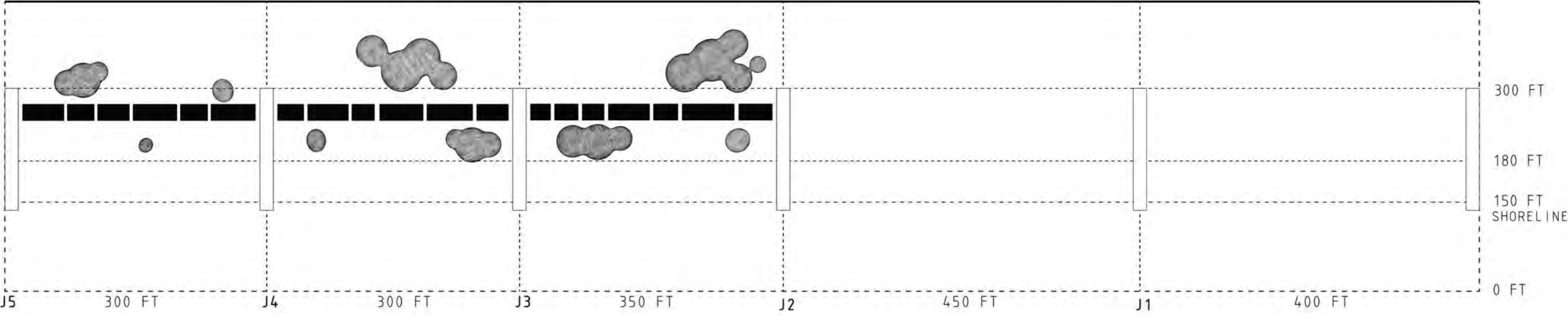


X NICHOLAS RICHARDS [M.ARCH]

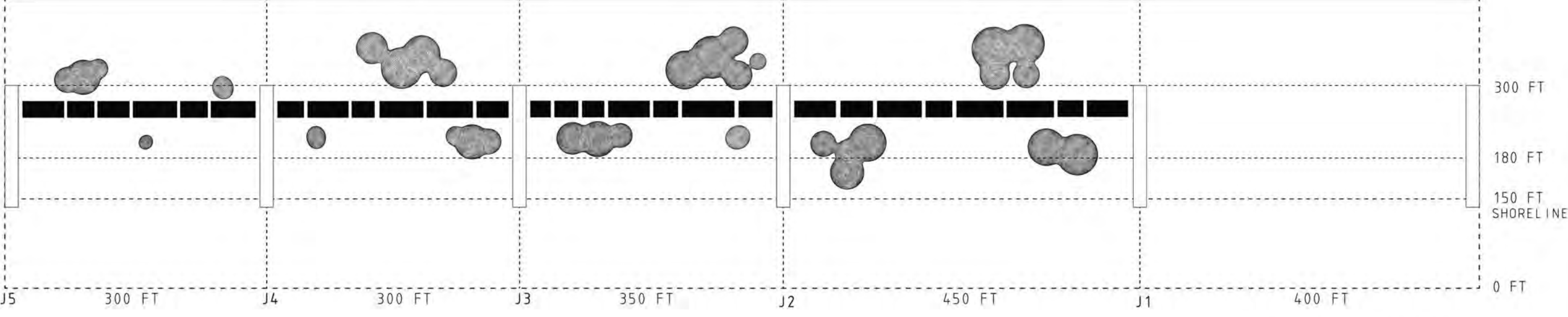




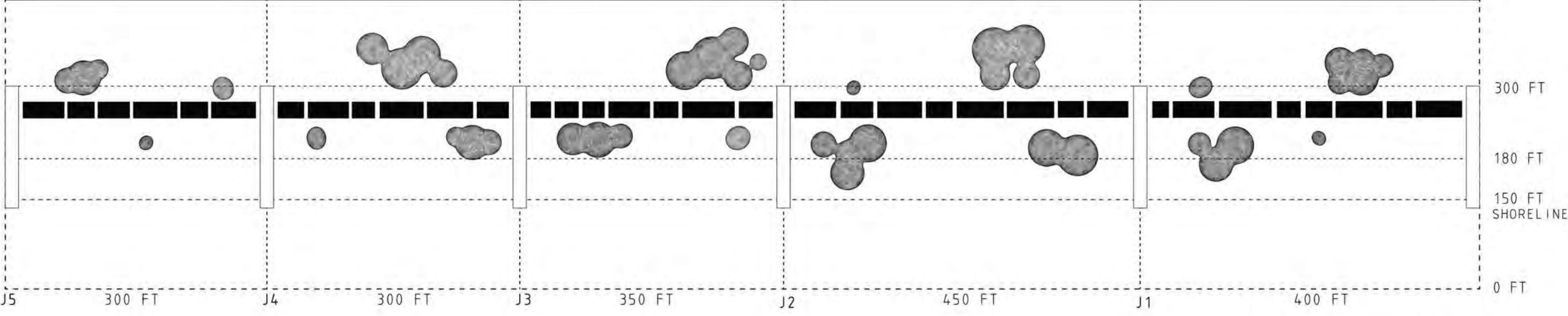
MEMORIAL DAY WEEKEND



JULY FOURTH

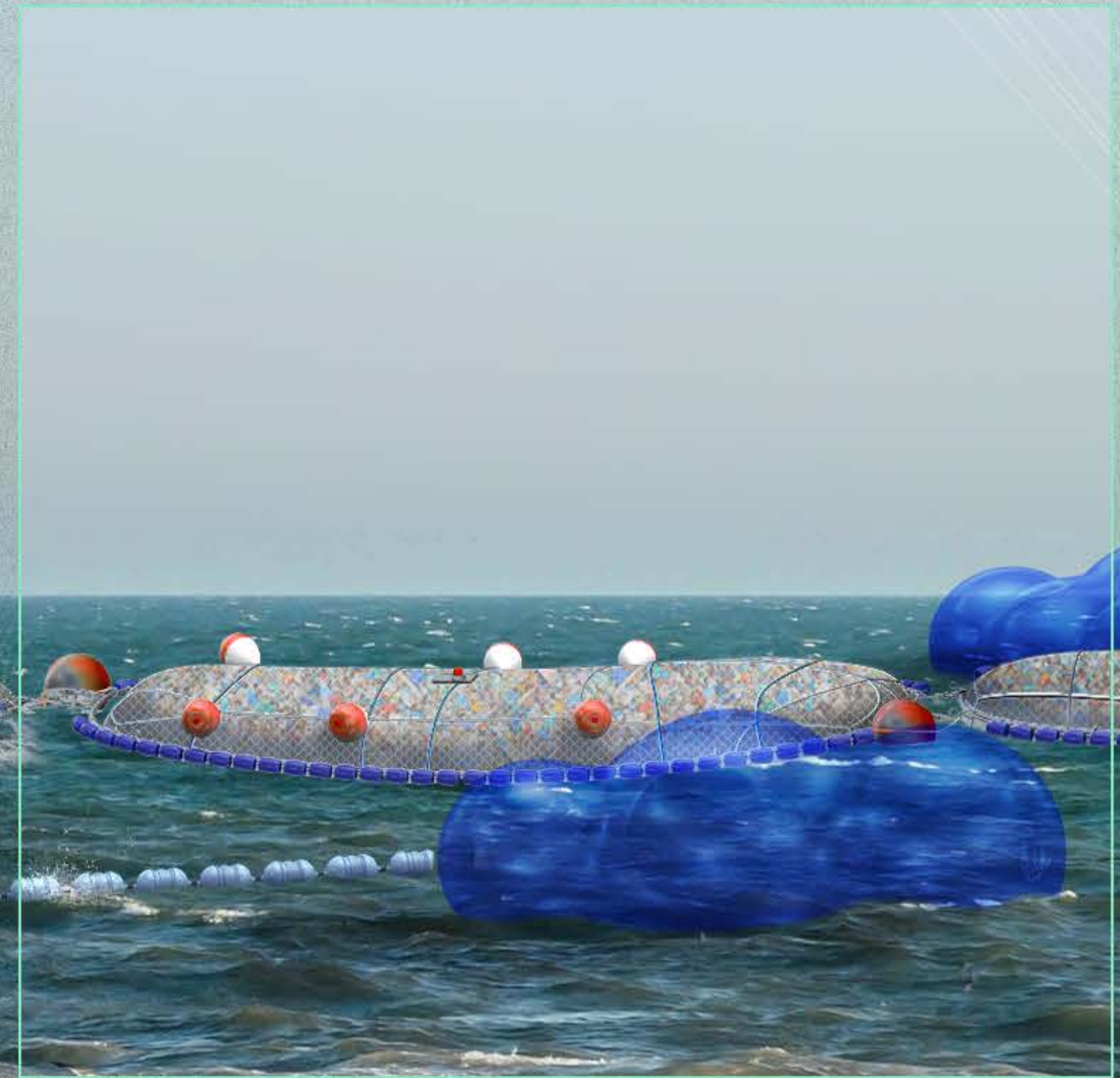


LABOR DAY WEEKEND

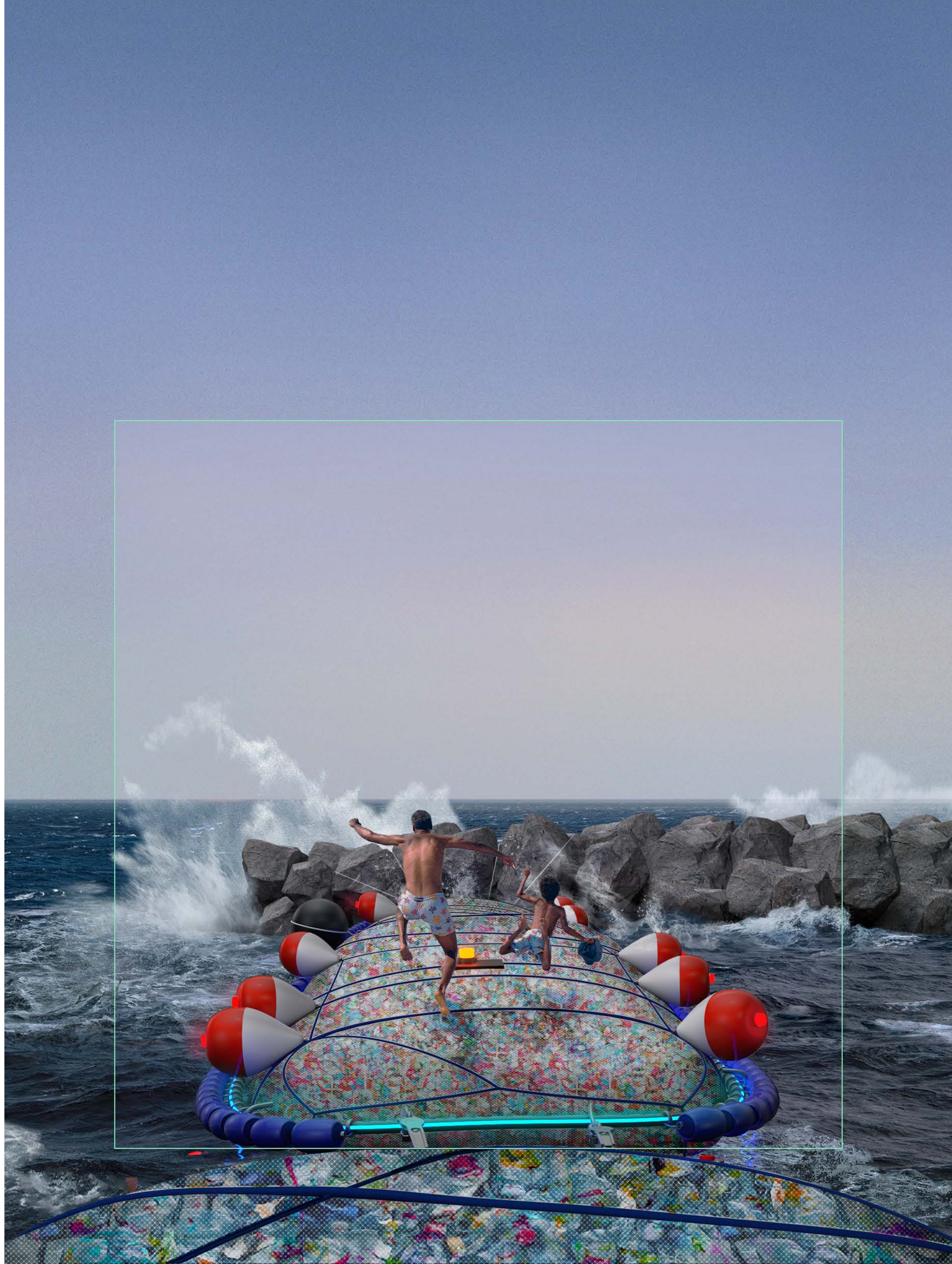
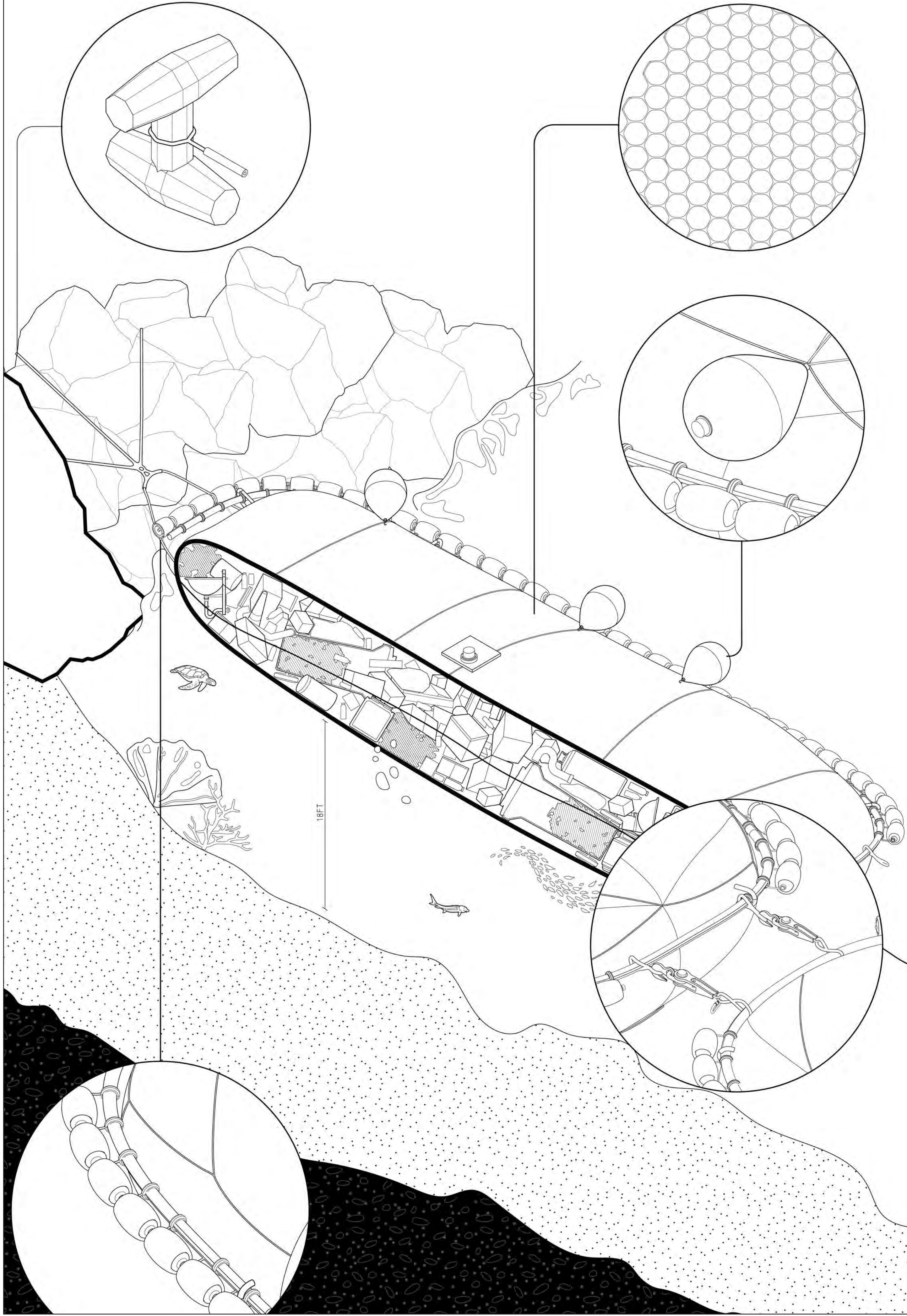


SEPTEMBER TENTH

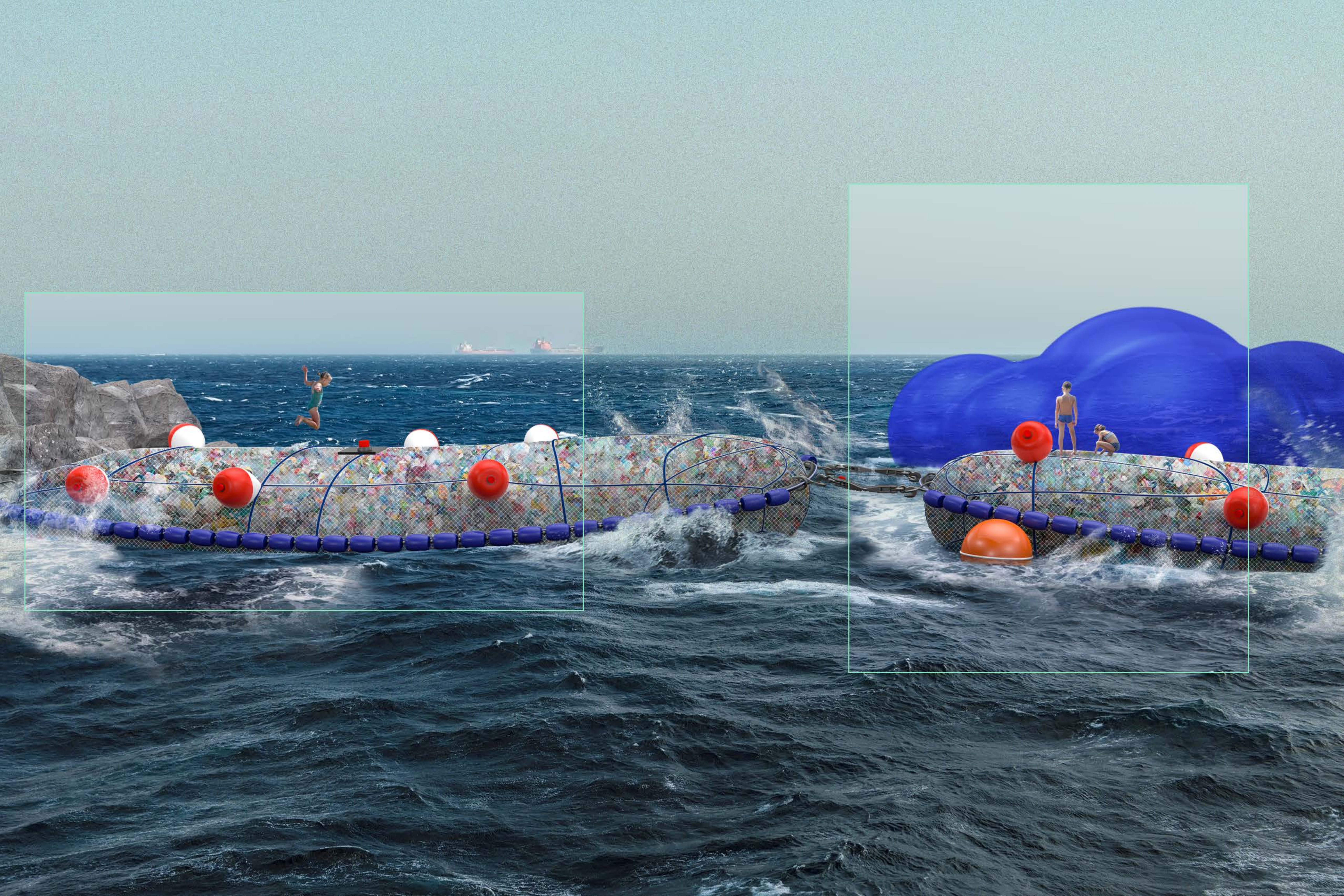





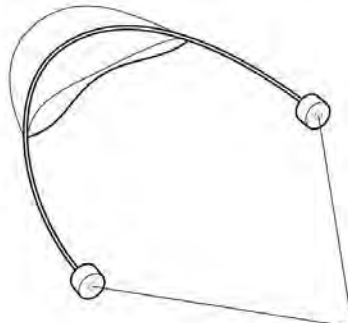
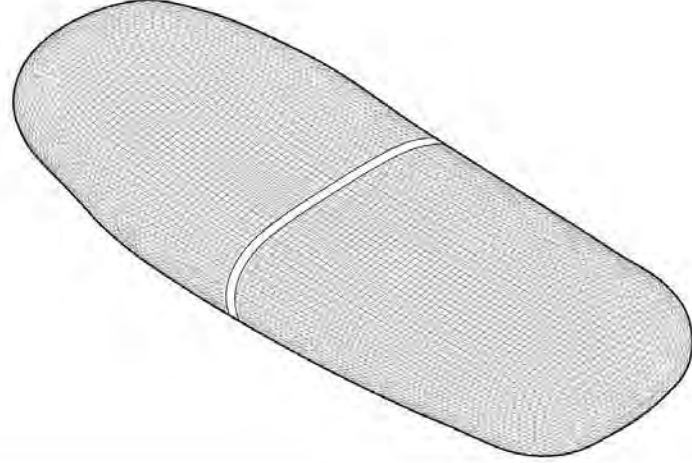
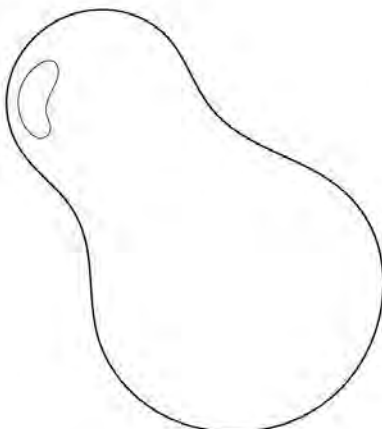
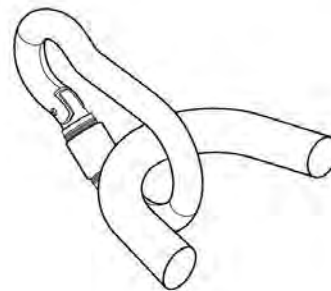
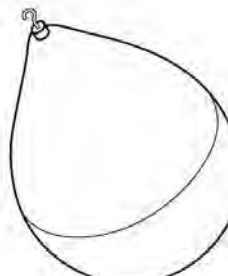
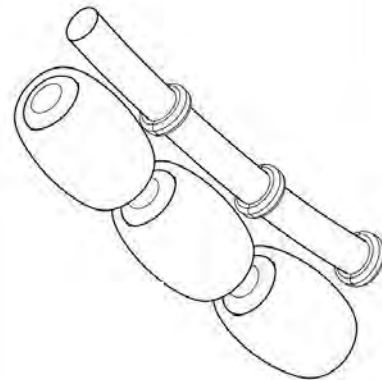
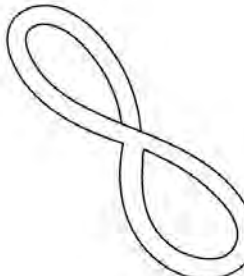
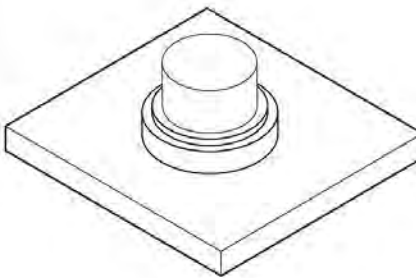
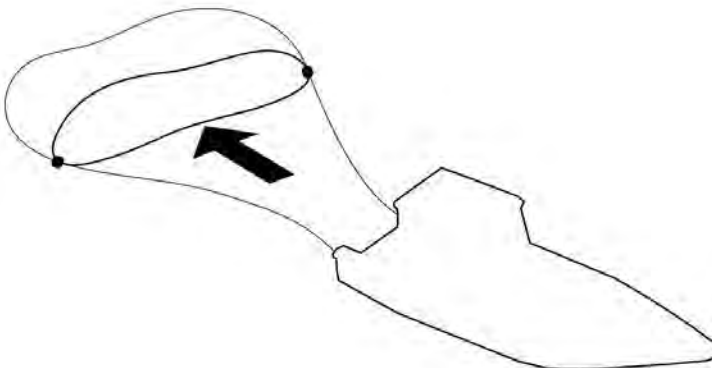

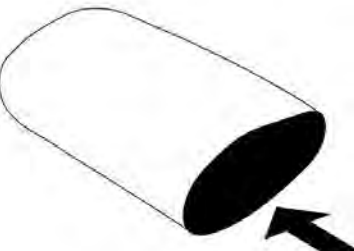

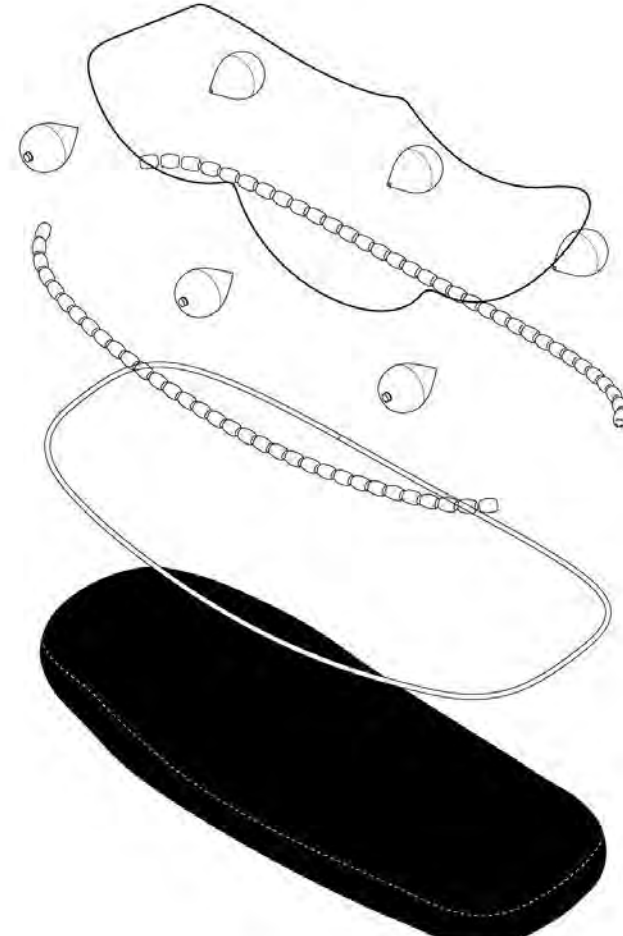
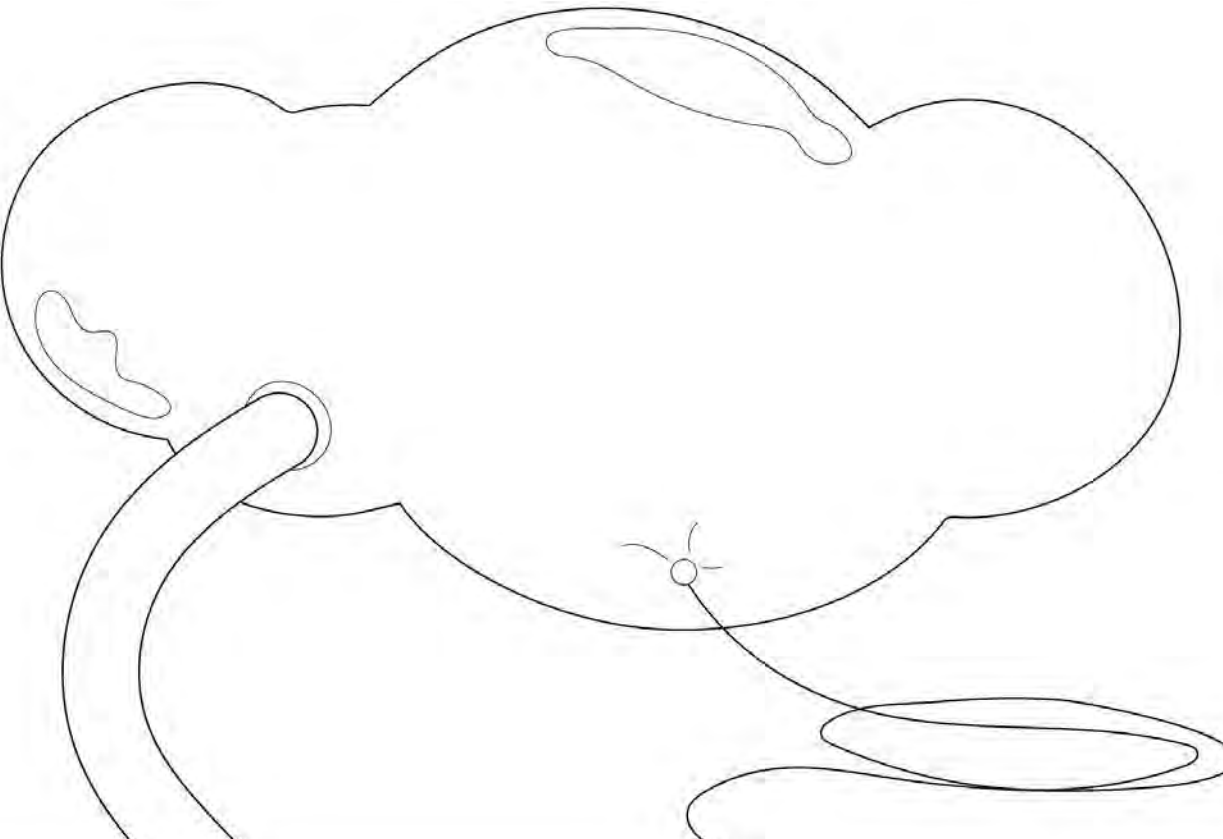
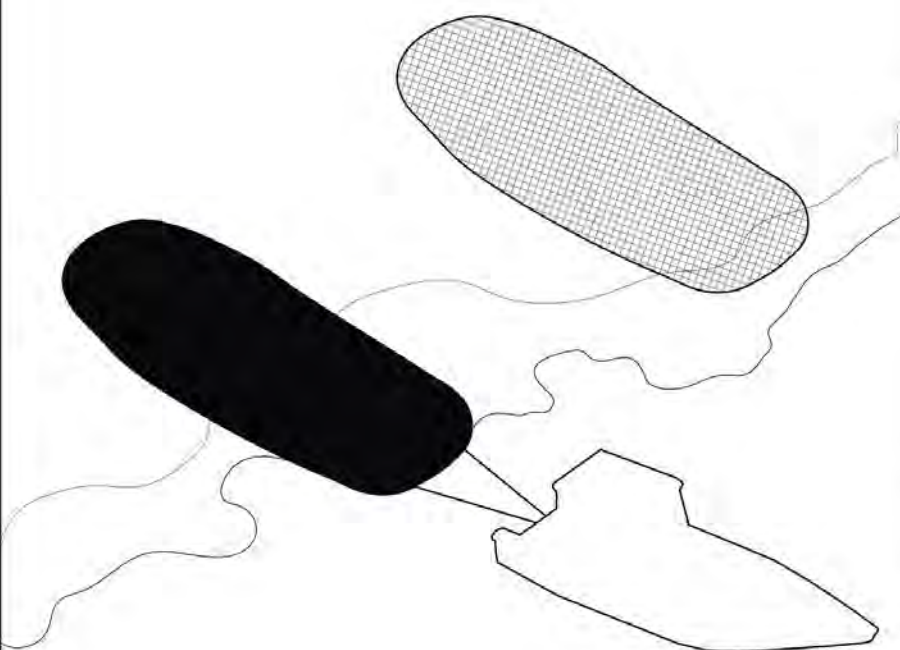
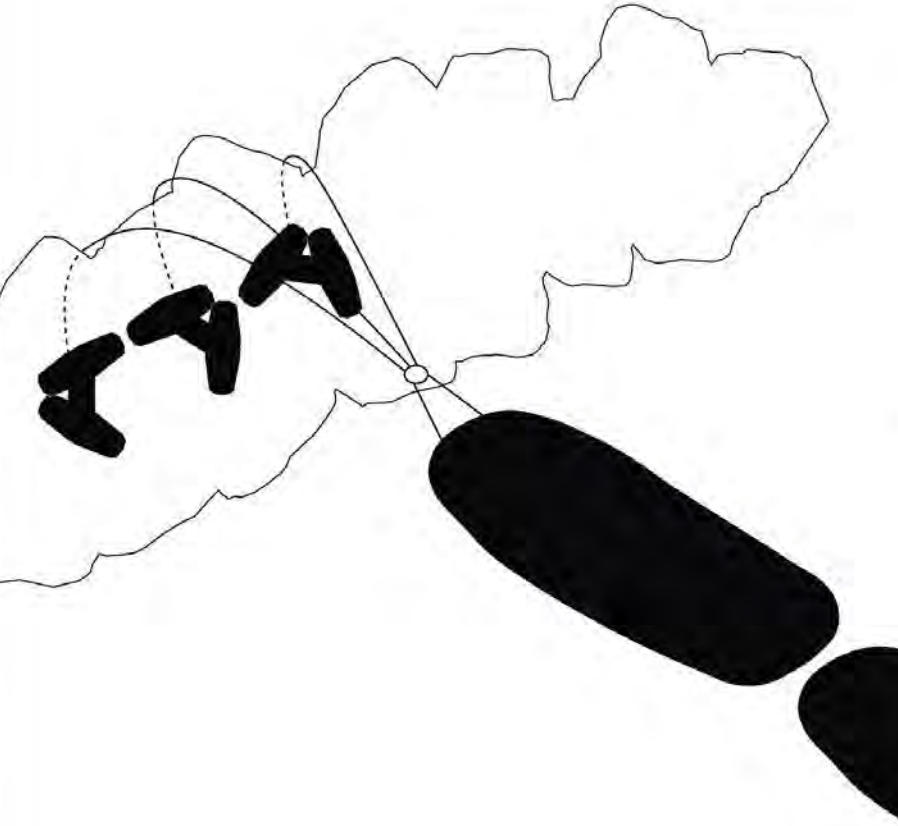












OBJECTS	I	1o	2o	3o	4o	
						
		1i	2i	3i	4i	5i
						
CONSTRUCTION	II	1c	2c	3c	4c	
						
		5c	6c			
						
ASSEMBLY	III	1a	2a	3a	4a	
						





# HOMESTEAD

HARLEM  
MANHATTAN, NYC

GALIA SOLOMONOFF  
X NOAH MILLER [M.ARCH]





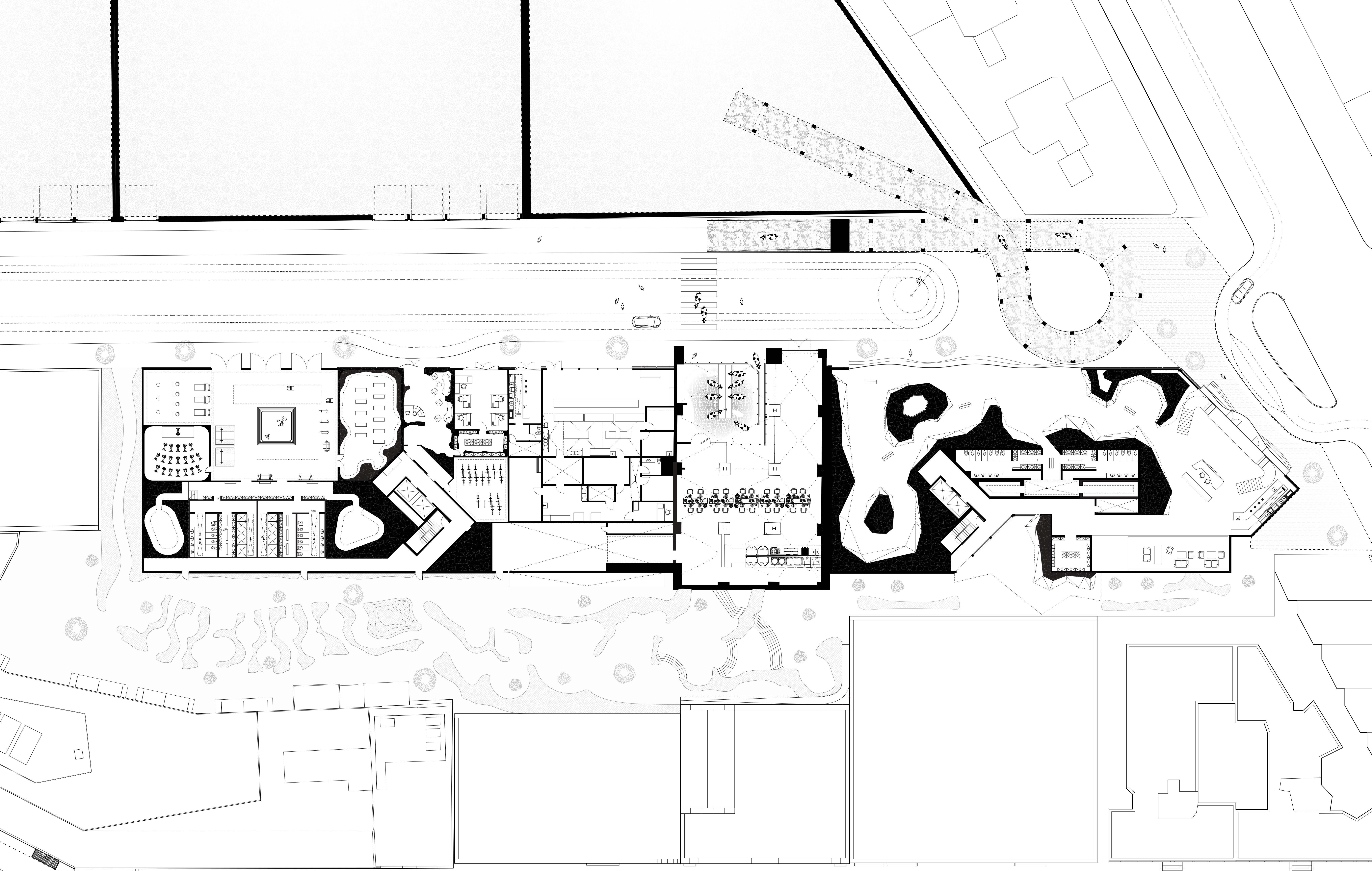


FALL 2023

CORE III: HOUSING

HOMESTEAD













FALL 2023

CORE III: HOUSING

HOMESTEAD



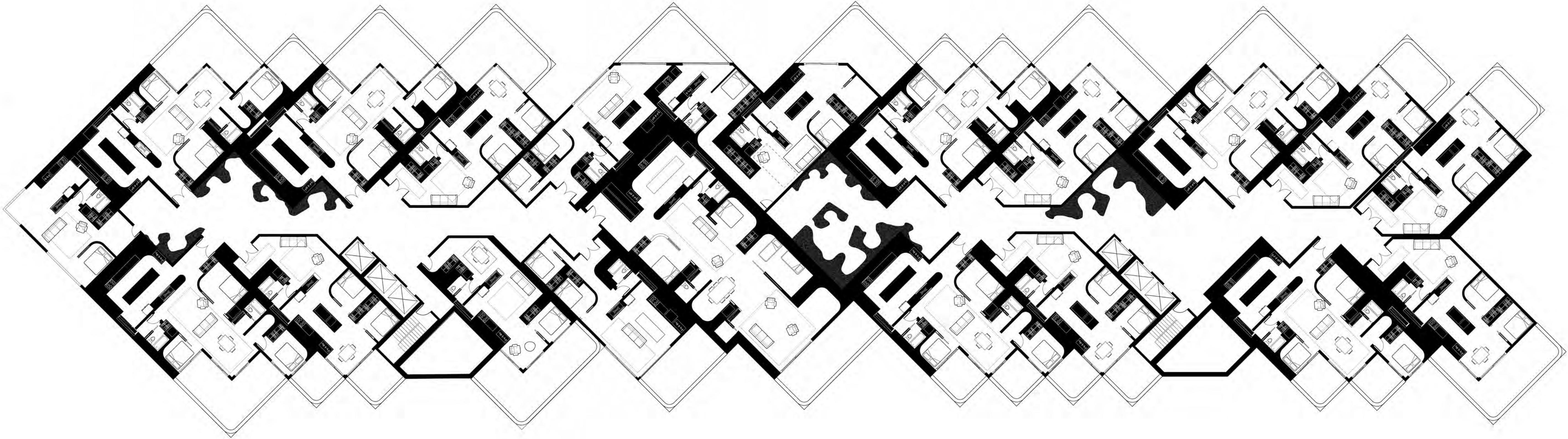


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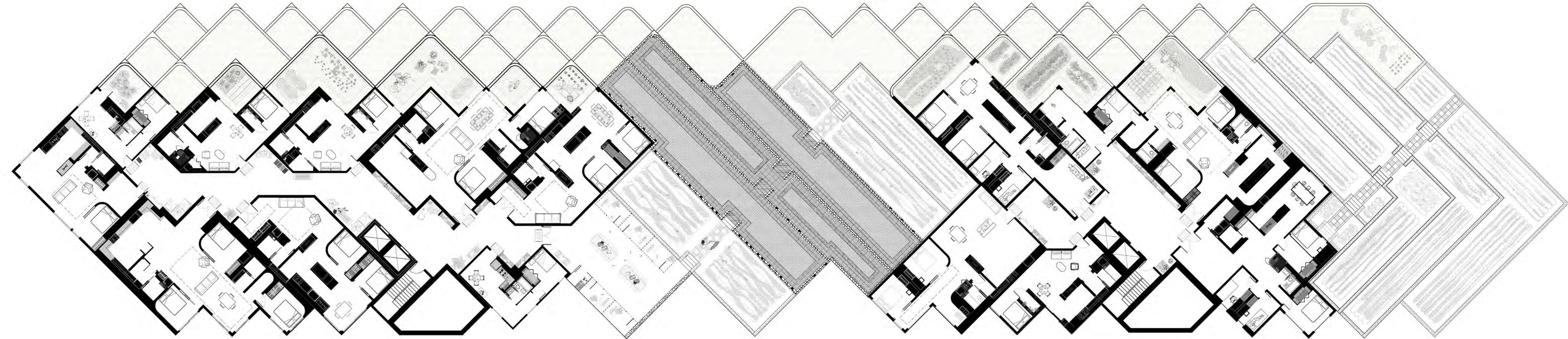
CORE III: HOUSING

HOMESTEAD

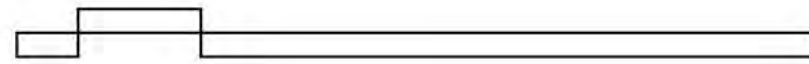




TYPICAL PLAN



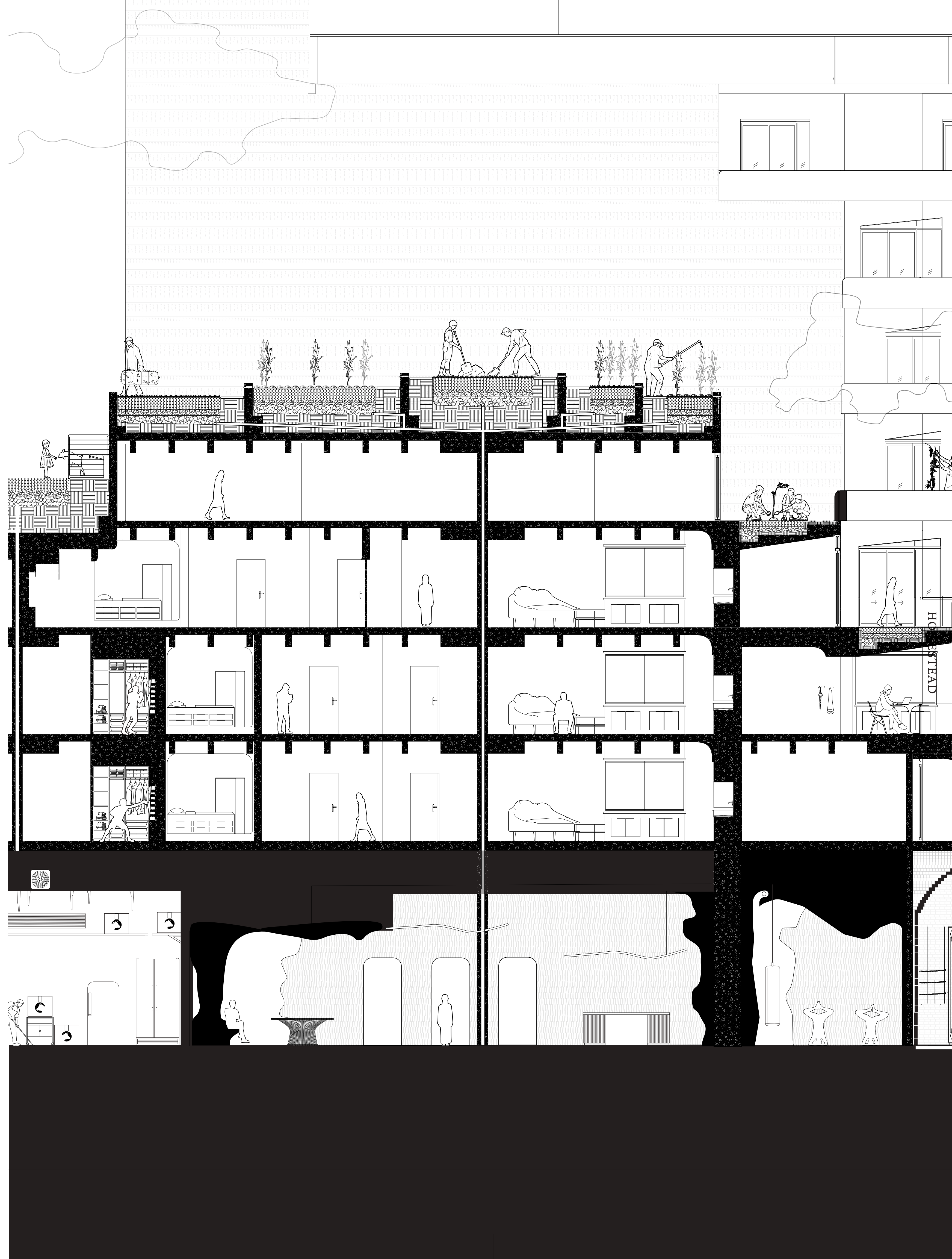
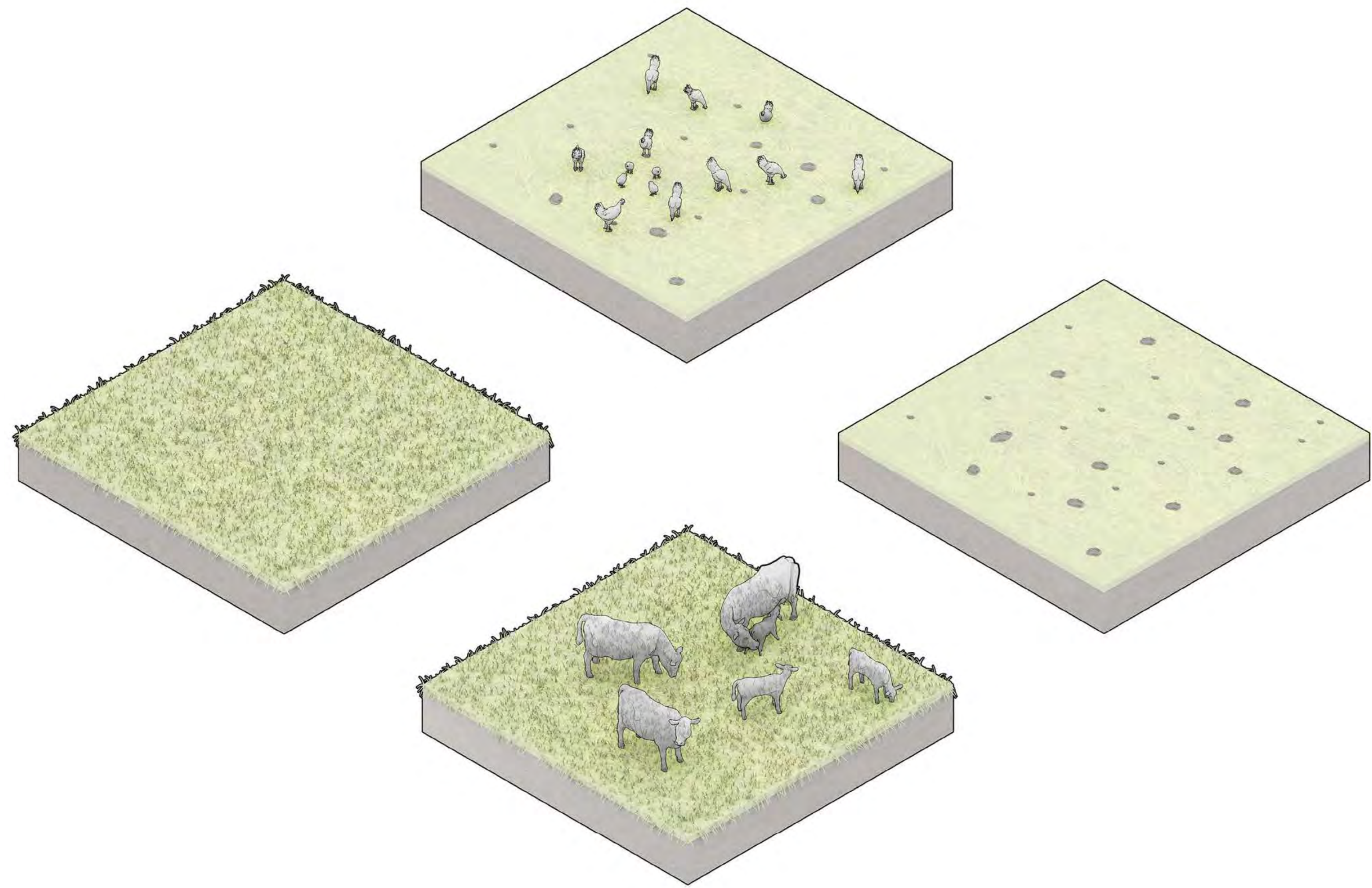
PASTEUR PLAN





FALL 2023

CORE III: HOUSING





# BROOKLYN *RIVERA*

BROOKLYN NAVY YARD  
BROOKLYN, NYC

BENJAMIN CADENA



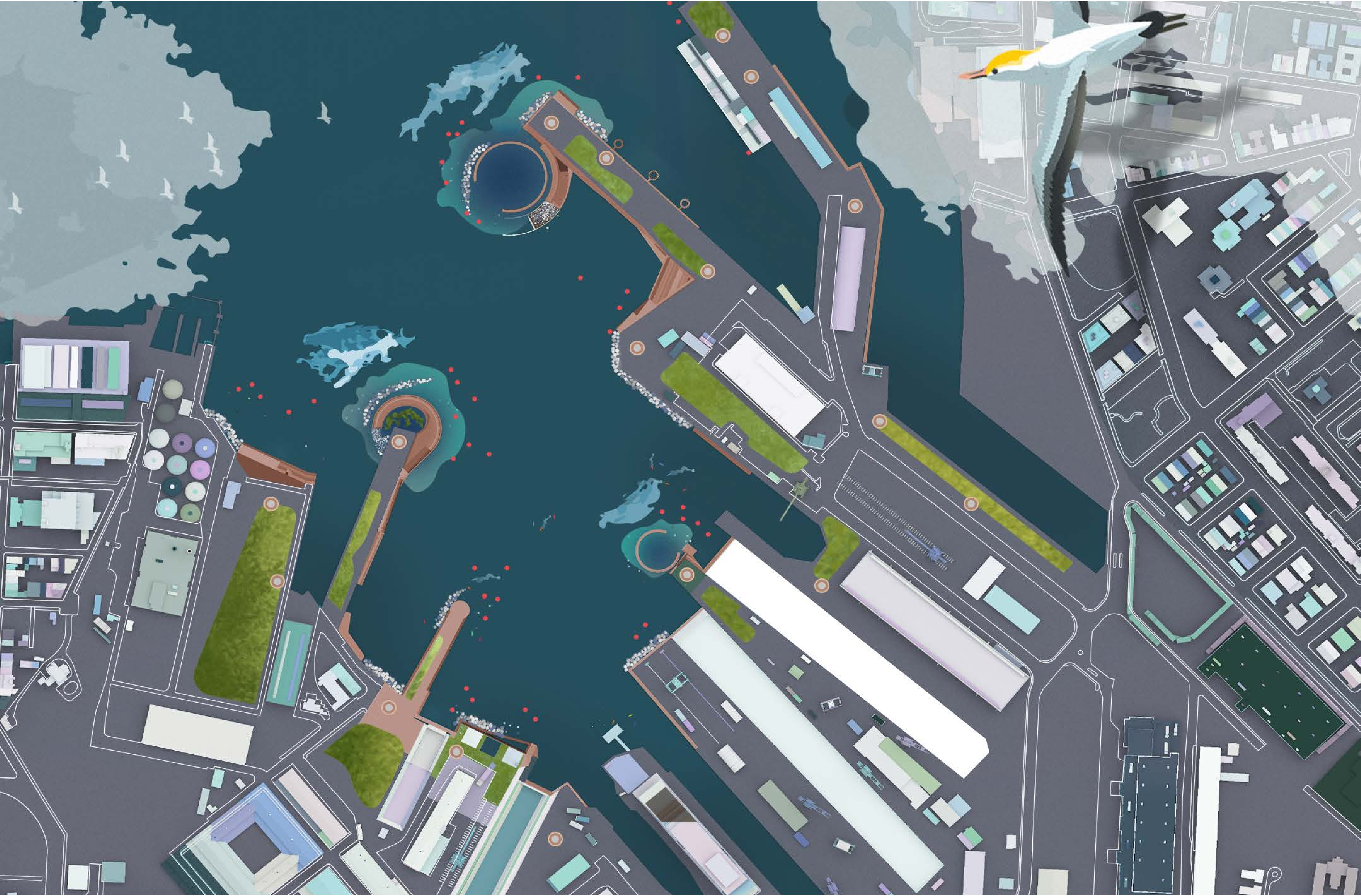


WINTER 2023

CORE II: DAMAGE CONTROL



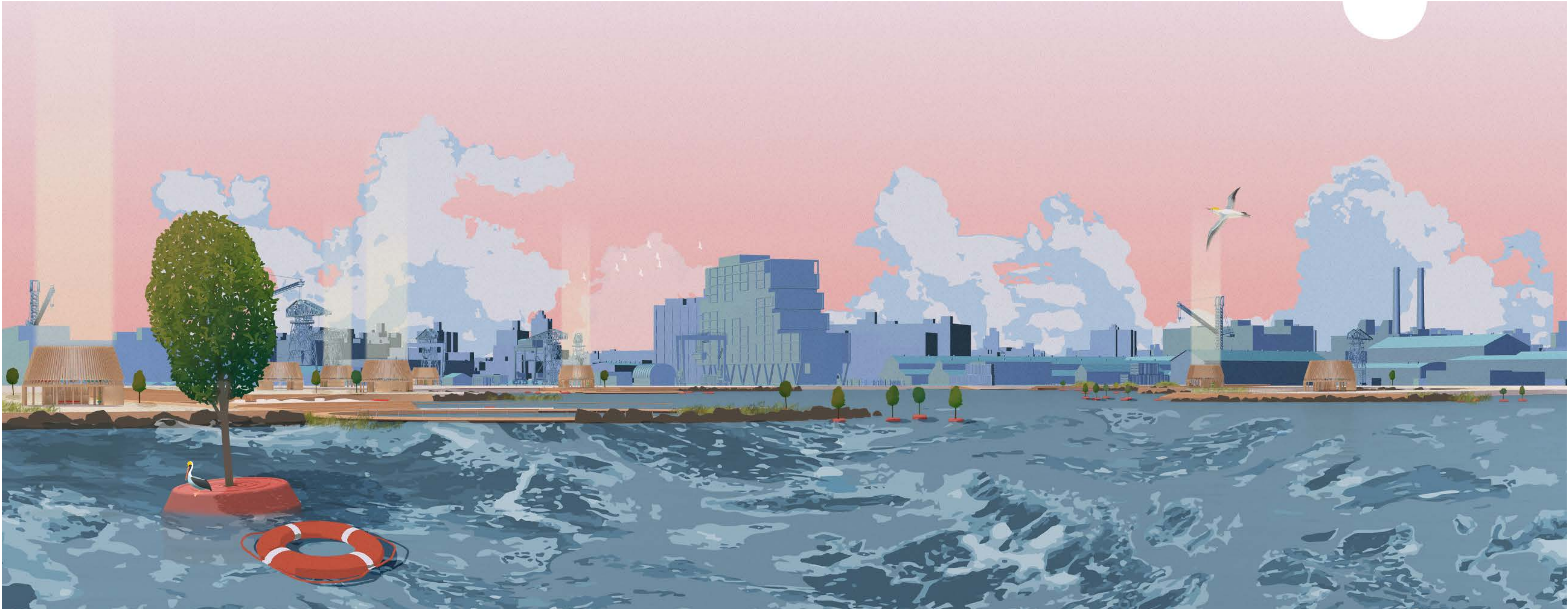






WINTER 2023

CORE II: DAMAGE CONTROL



BROOKLYN RIVERA





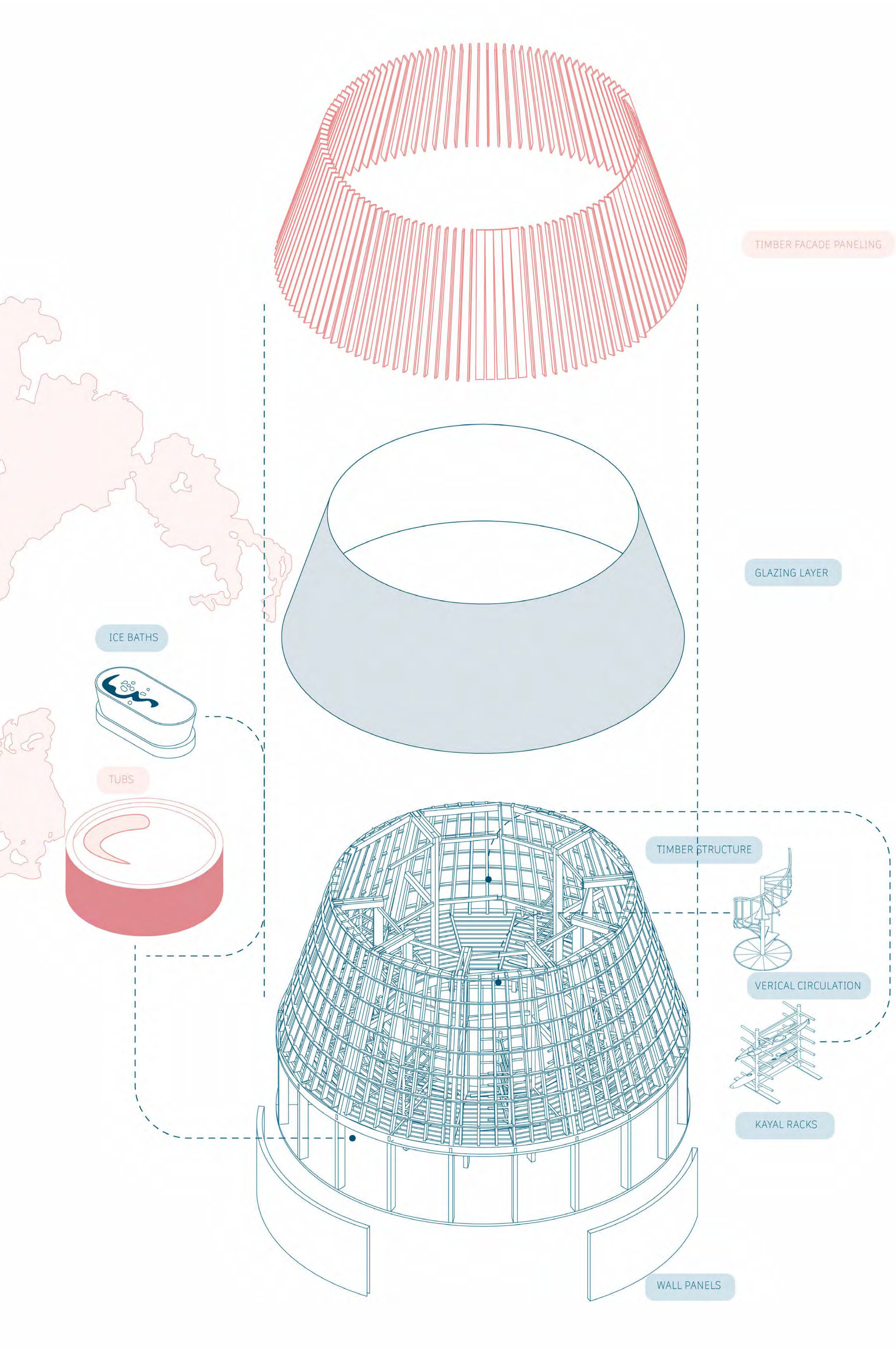
WINTER 2023

CORE II: DAMAGE CONTROL



BROOKLYN RIVERA





WINTER 2023

CORE II: DAMAGE CONTROL

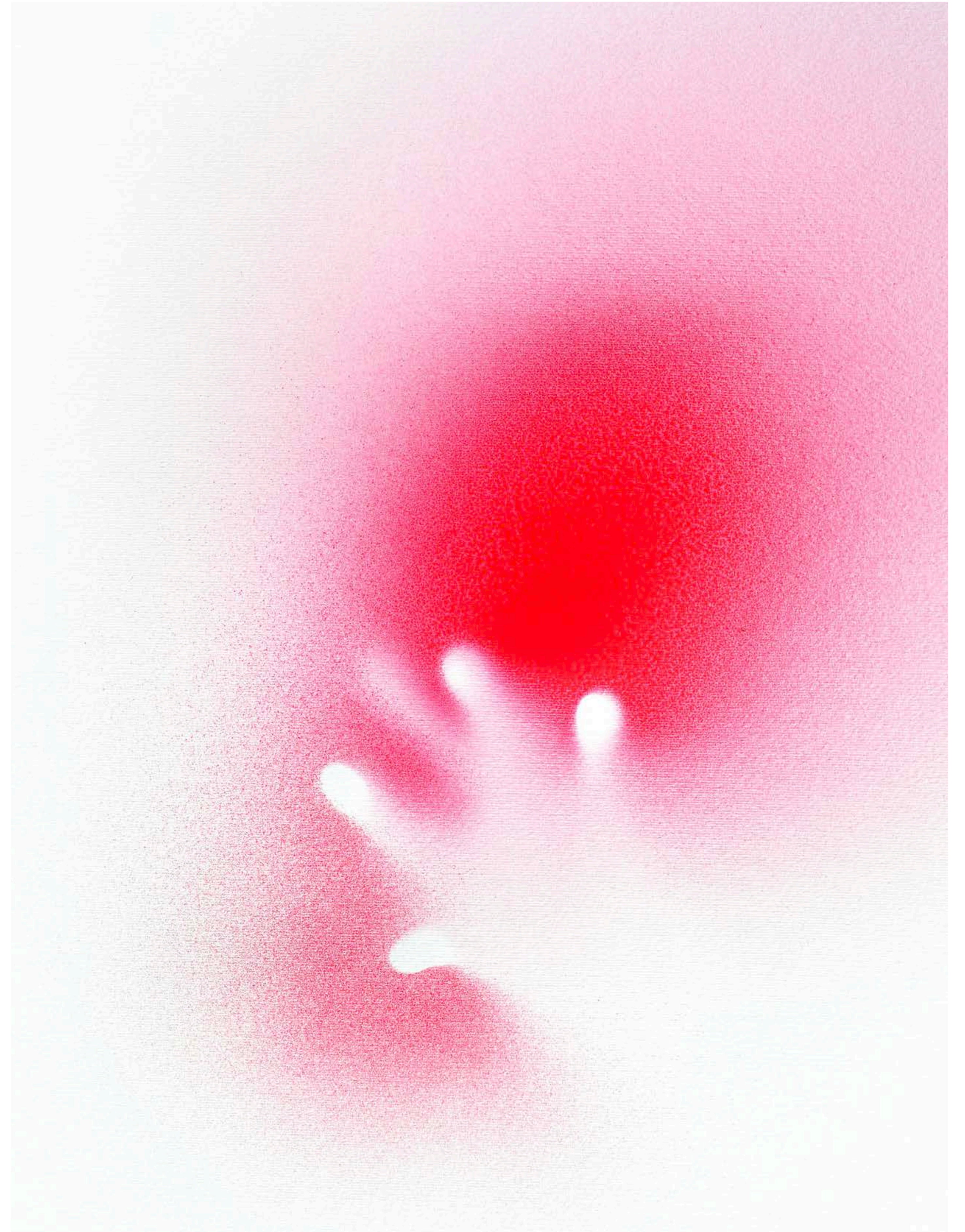
BROOKLYN RIVERA



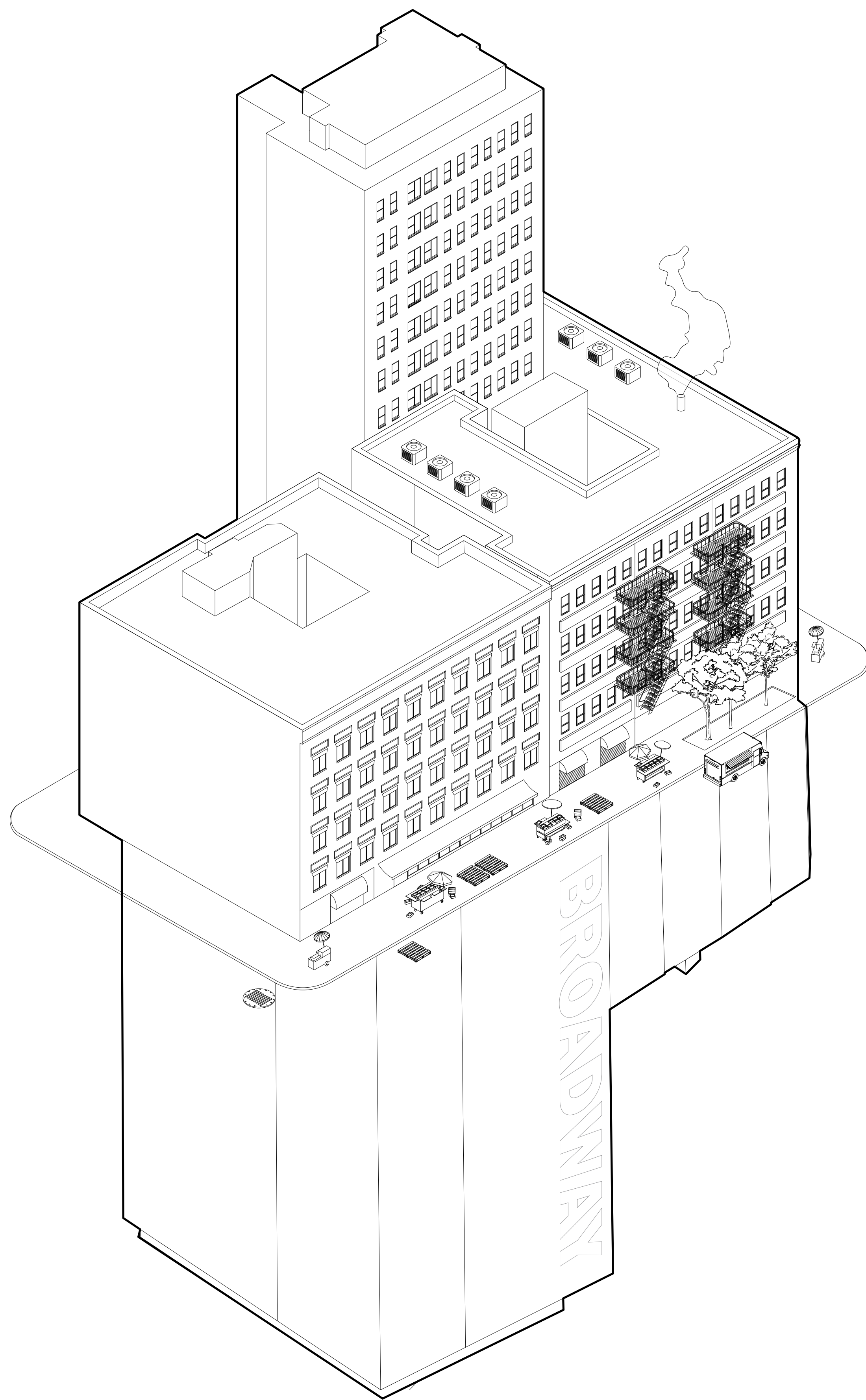
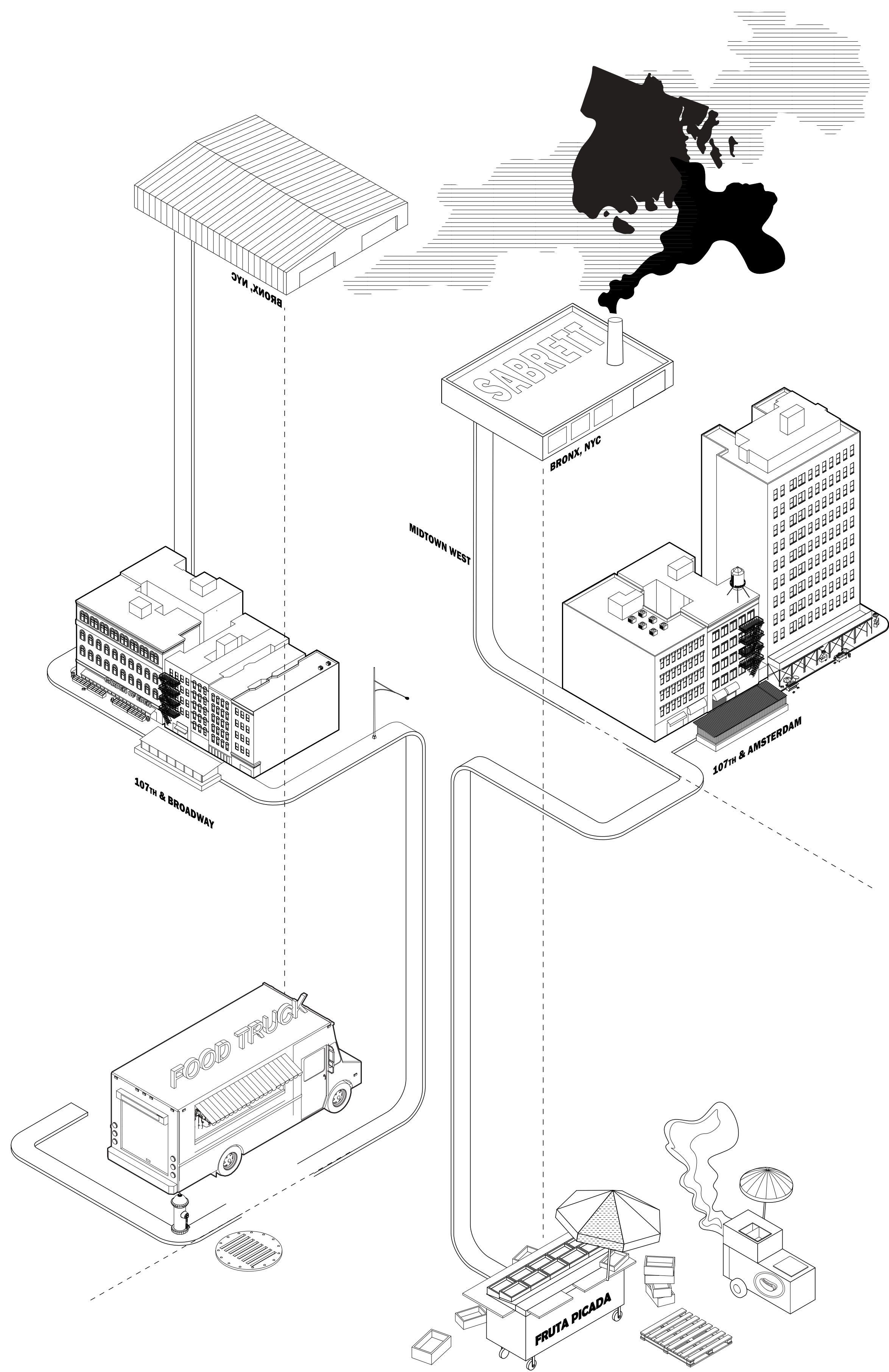
# PUBLIC INFRARED

FREDRICK DOUGLASS PLAYGROUD  
UPPER WEST SIDE

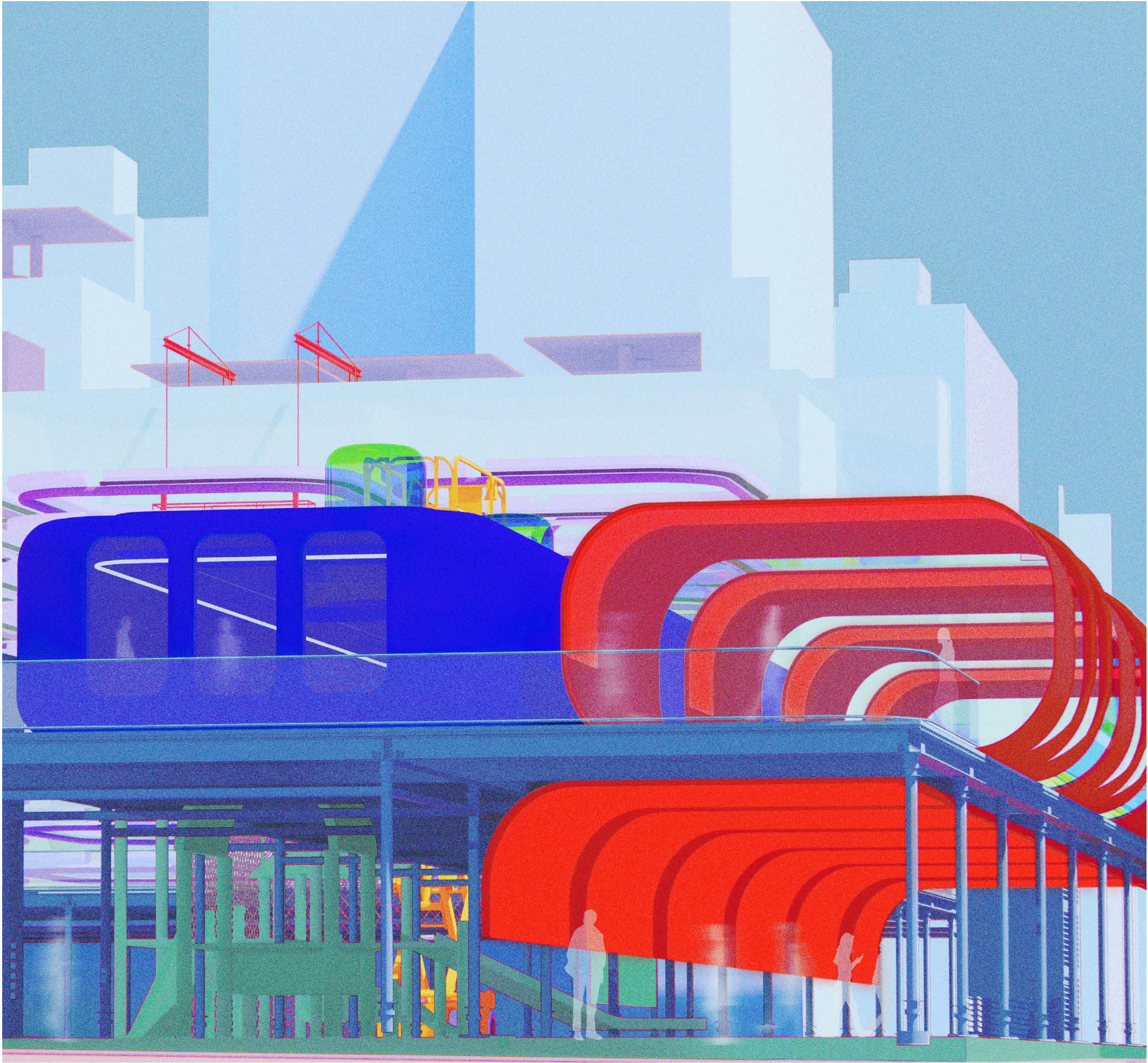
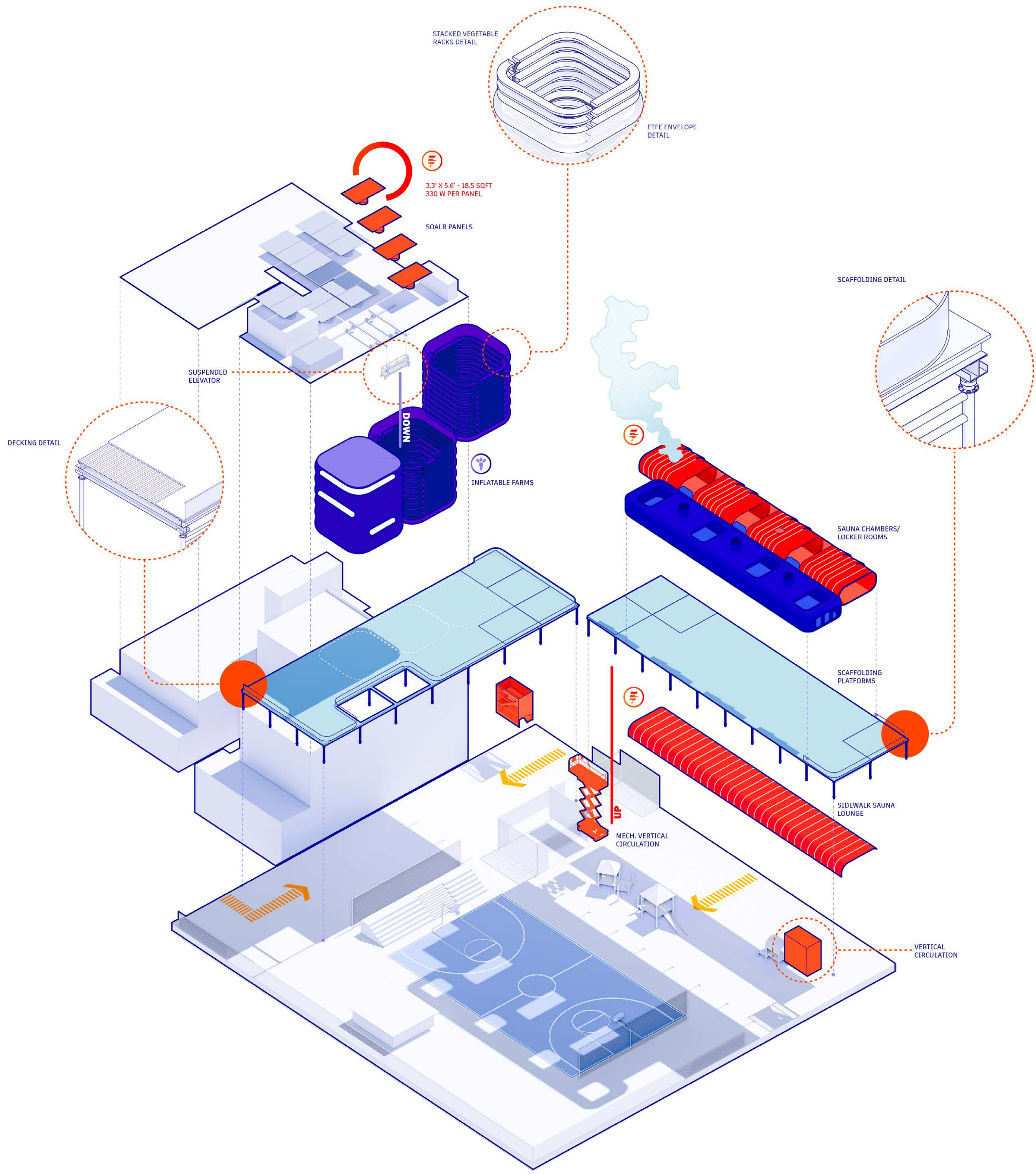
GALEN PARDEE



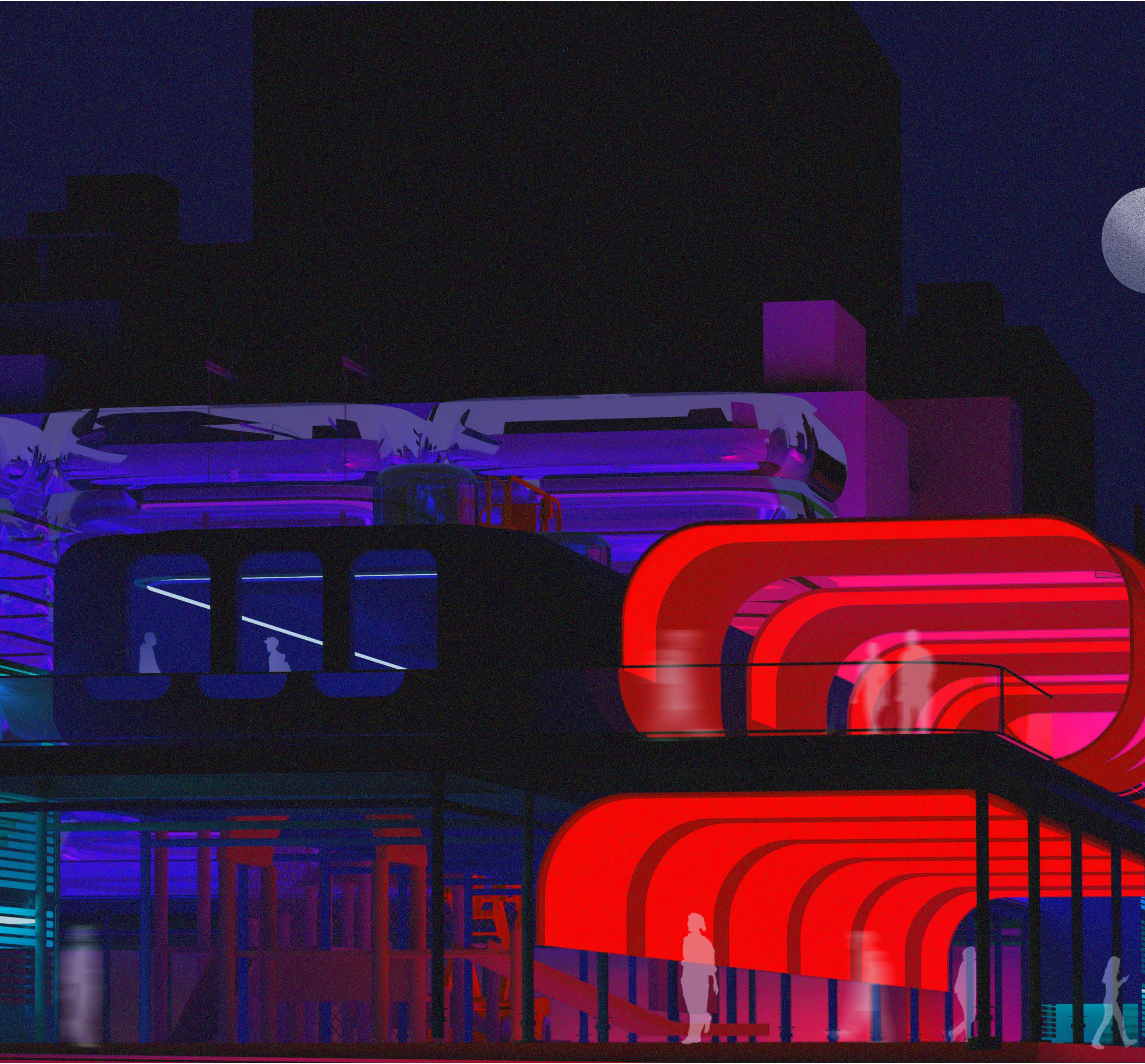
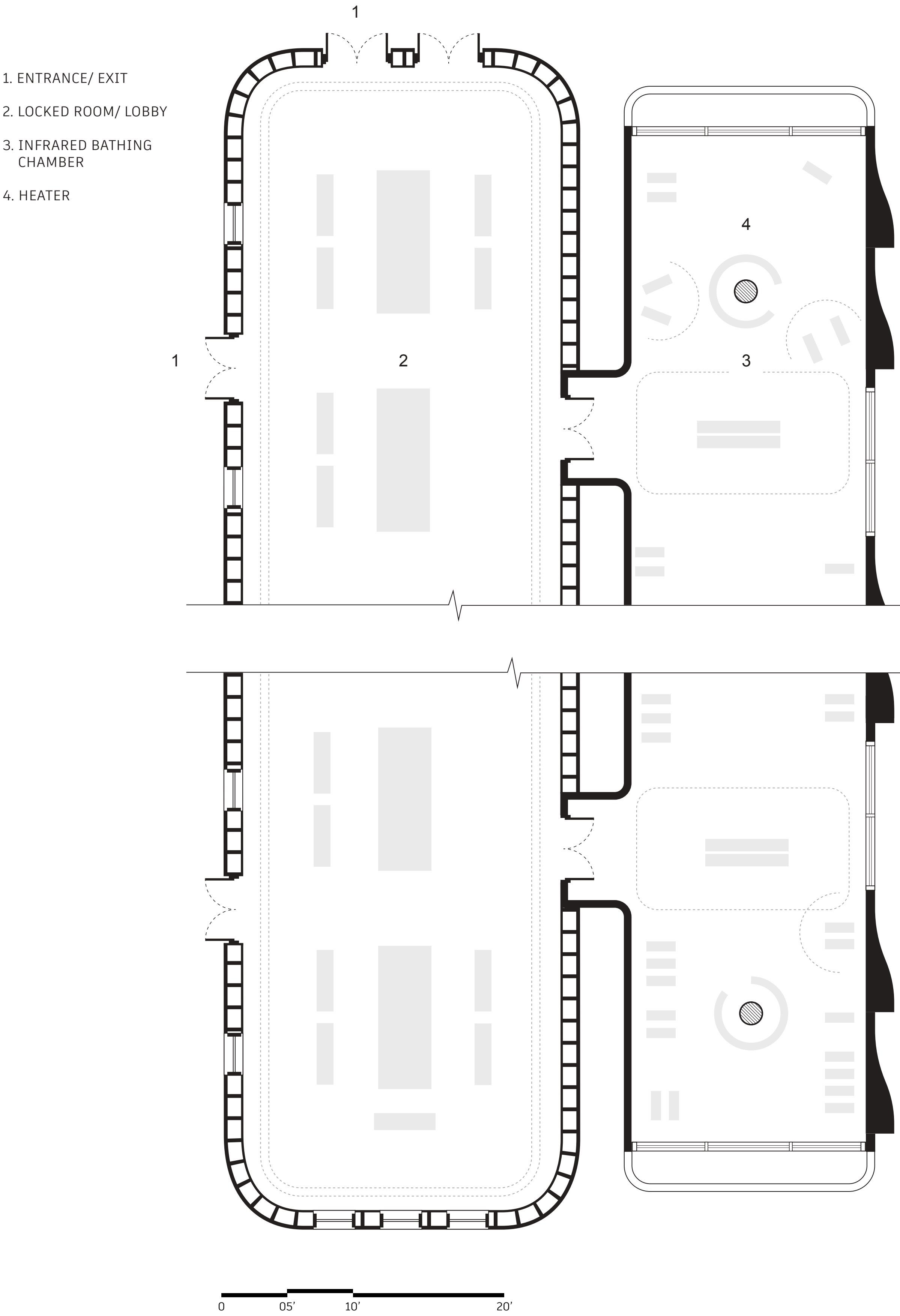








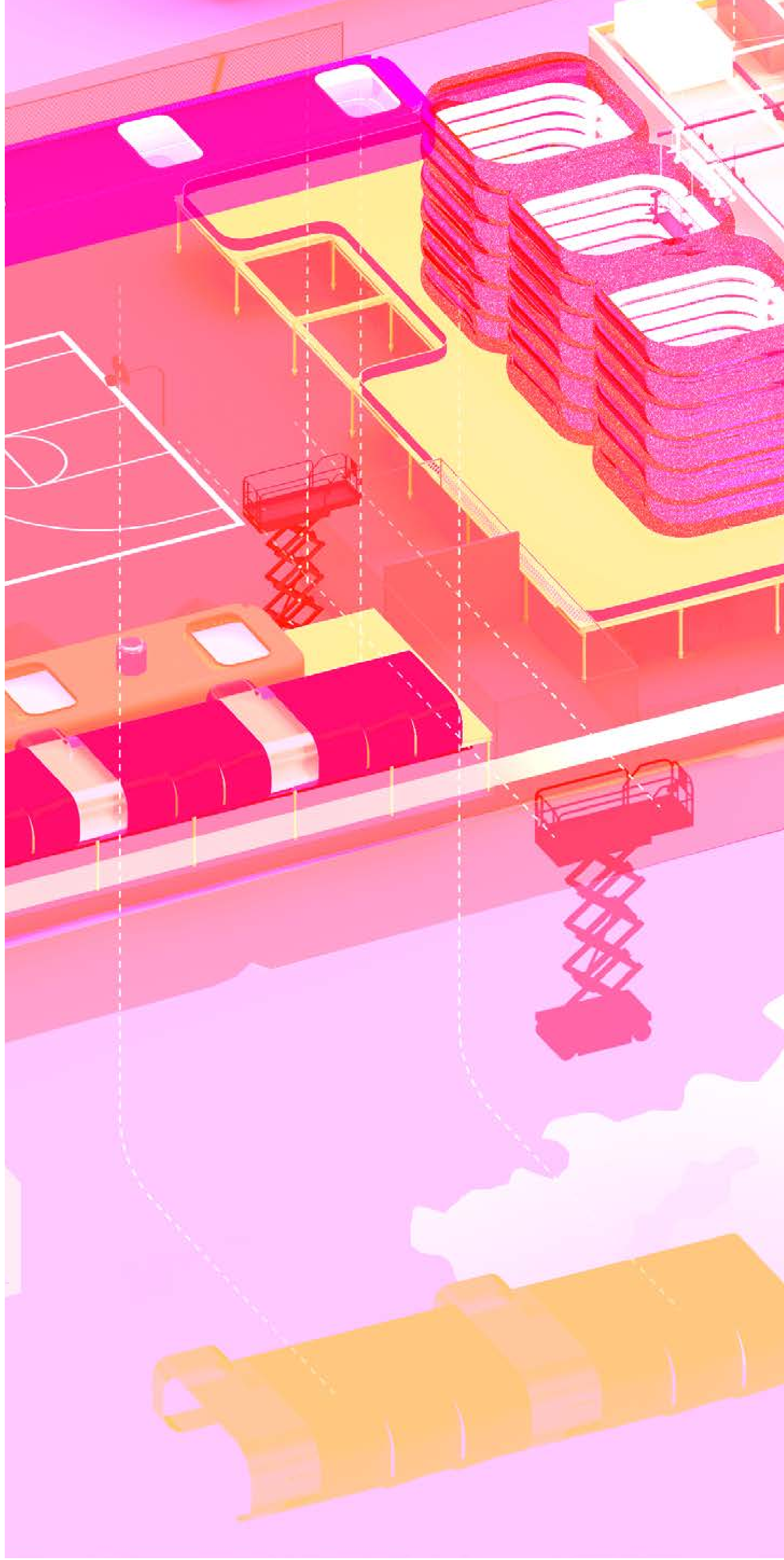




PUBLIC INFRARED









THANK YOU.