

KIARON AIKEN ARCHITECTURAL PORTFOLIO

CRITICAL WILDNESS

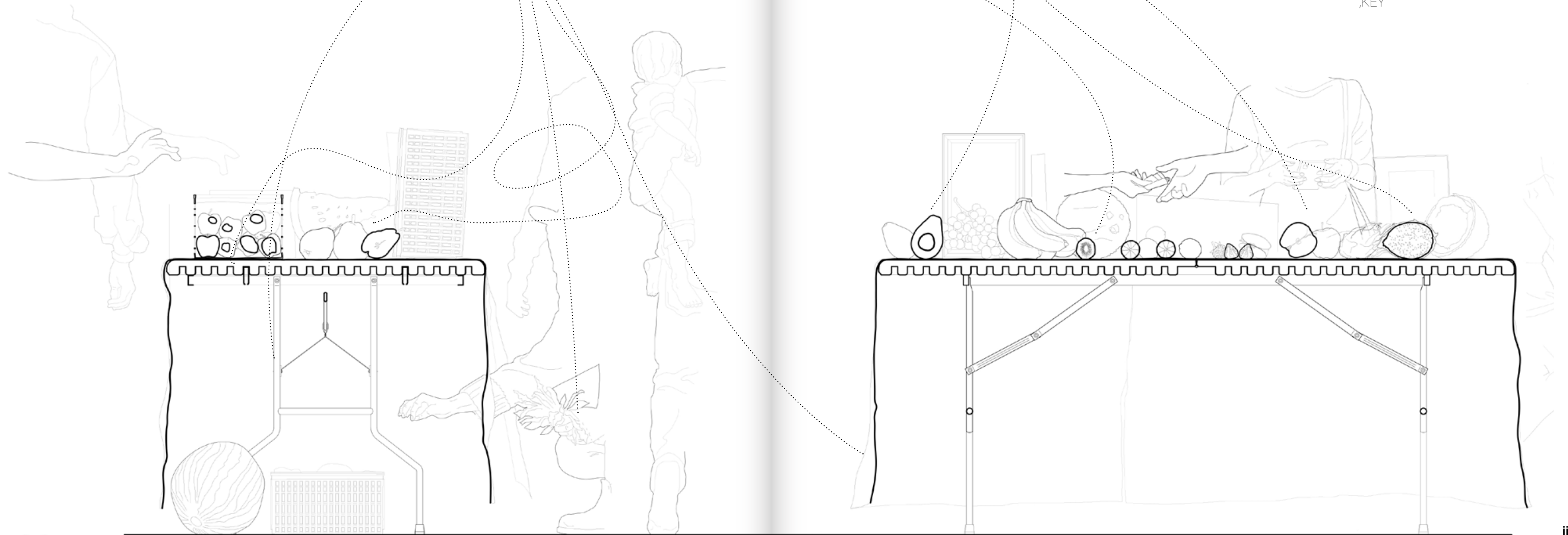
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A CRITICAL WILDNESS SYMBOLIZES WHAT IT MEANS TO BE A BLACK DESIGNER. WILD AND INTELLIGENT IN THE SAME BREATHE, IN SUPPORT OF THOSE AROUND ME. BY TELLING THE STORIES OF PEOPLE, COMMUNITIES AND CITIES, CRITICAL WILDNESS UPLIFTS THE MINORITY. THIS BODY OF WORK AIMS TO HEAL THE BODY. IN AN ACT OF TRUTH TELLING, UNRAVELING, AND PLACE MAKING, EACH PROJECT NOT ONLY ILLUSTRATES ITS OWN HISTORY, BUT TELLS STORIES OF INTERGENERATIONAL HISTORIES THROUGH A PRACTICE OF LOUD PLAY AND ANALYTICAL REMEMBRANCE.

,KEY



* 1 location morningside park

* 2 client harlemites

* 3 site area 30 acres

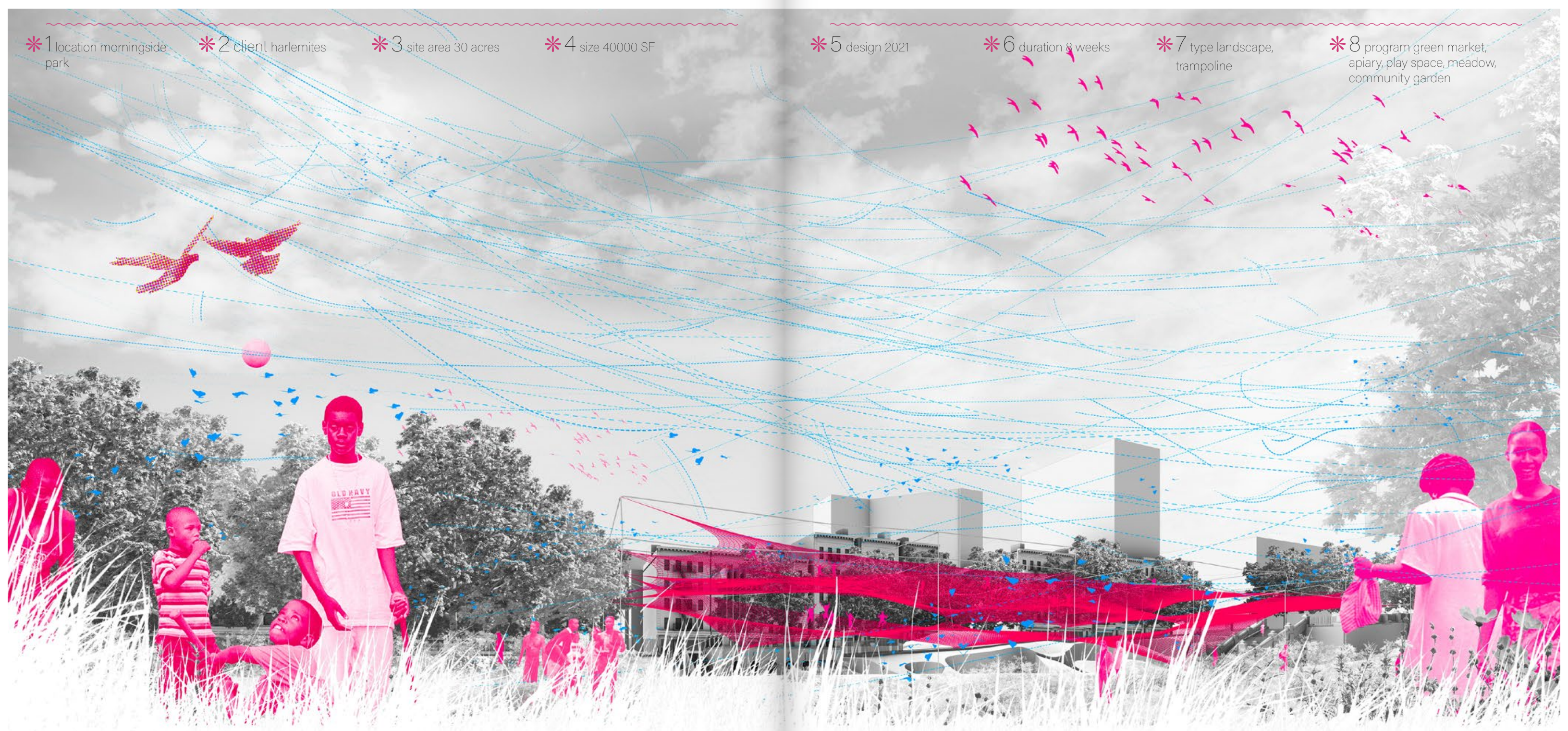
* 4 size 40000 SF

* 5 design 2021

* 6 duration 8 weeks

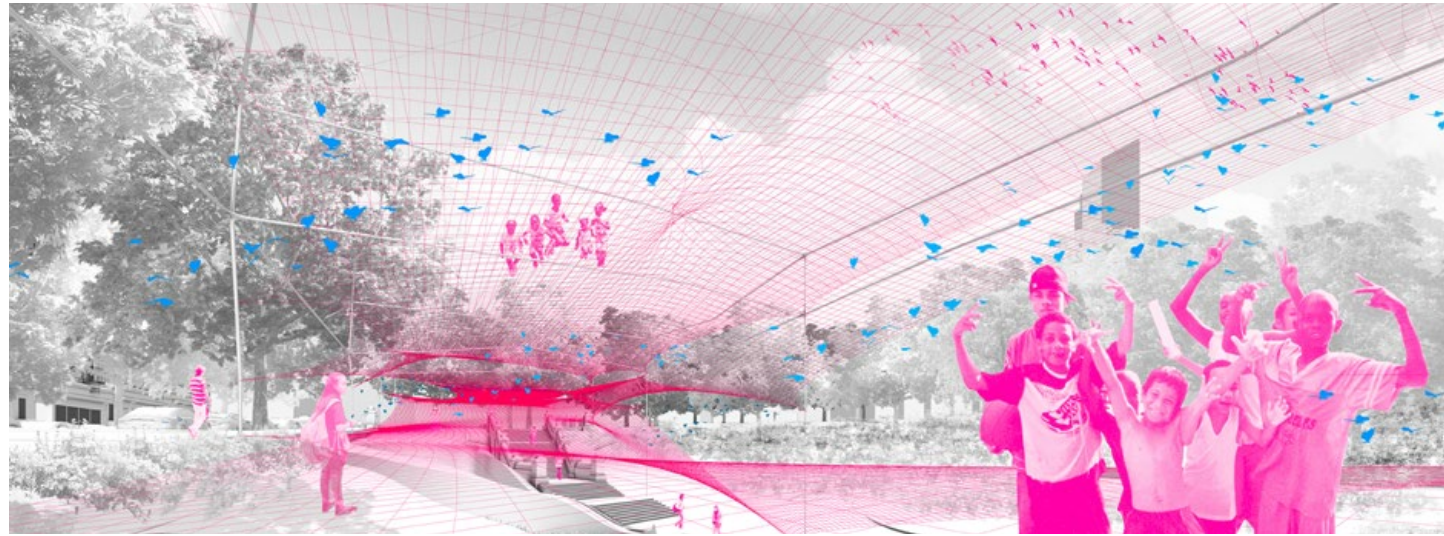
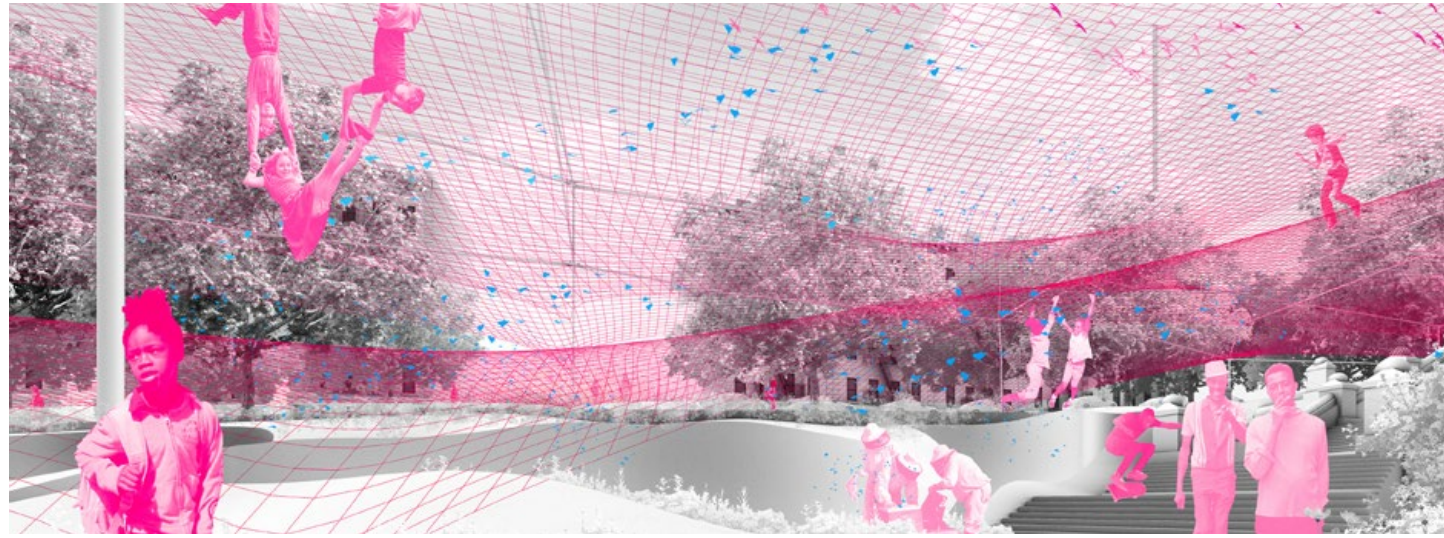
* 7 type landscape, trampoline

* 8 program green market, apiary, play space, meadow, community garden

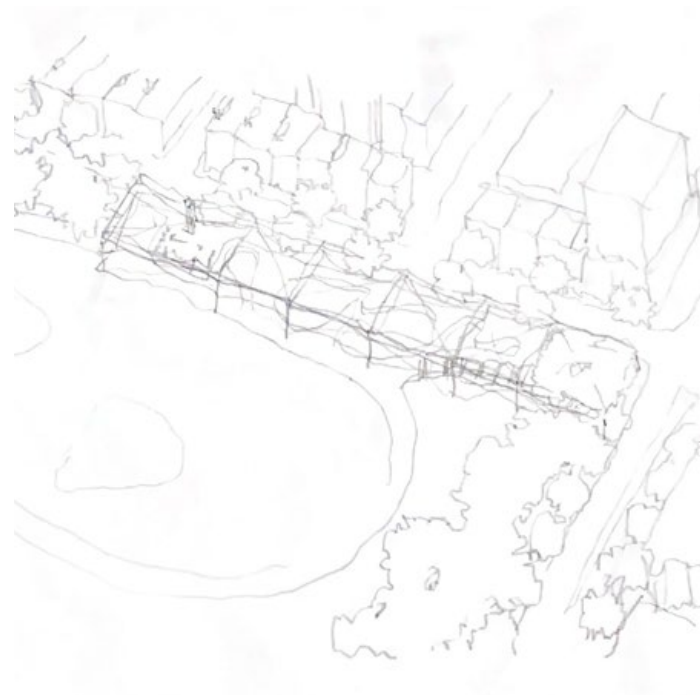


WILDING
 CORE 1 | Professor Lindy Roy | 2021
 Morningside Park
 NEW YORK
 Graduate first year

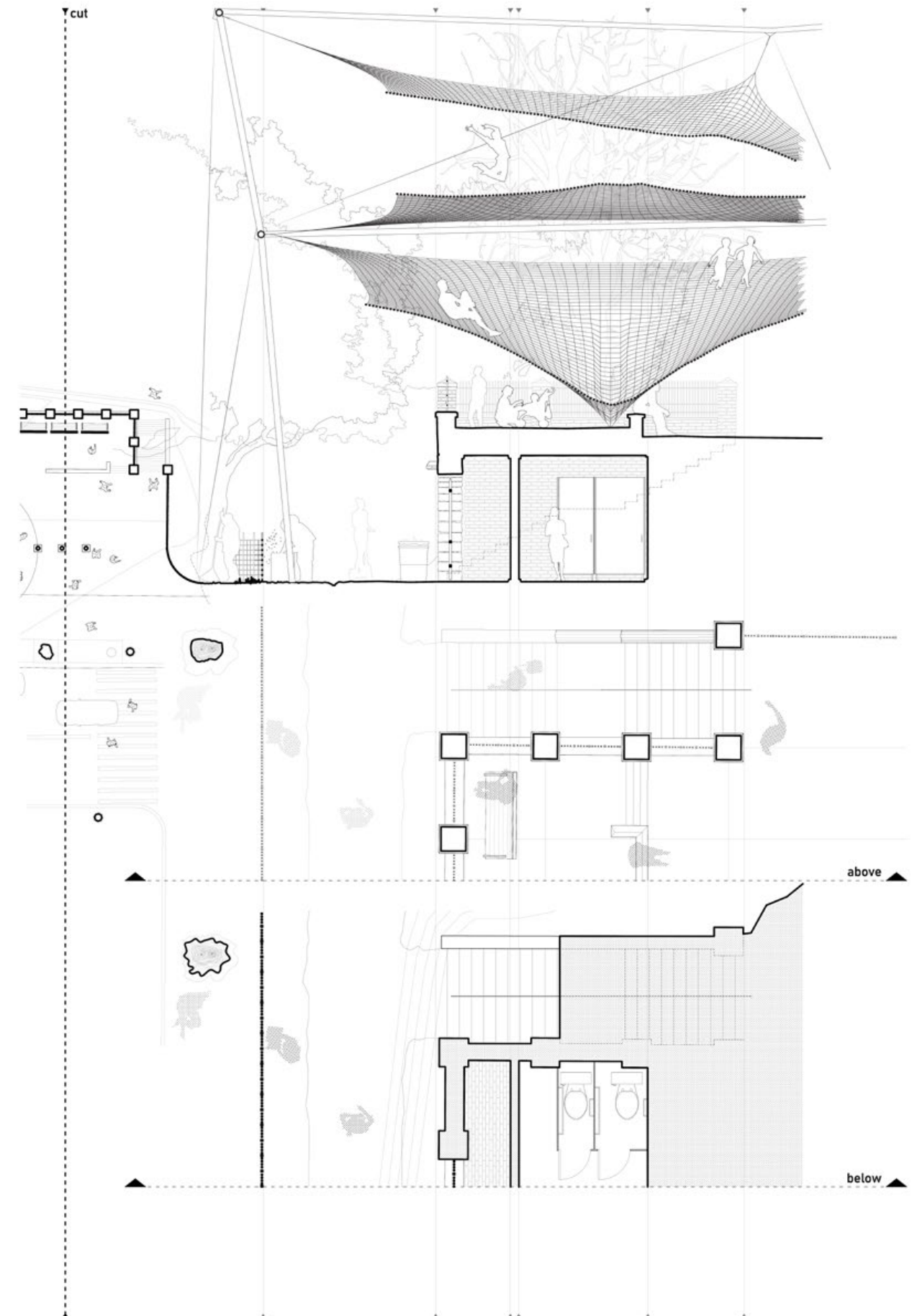


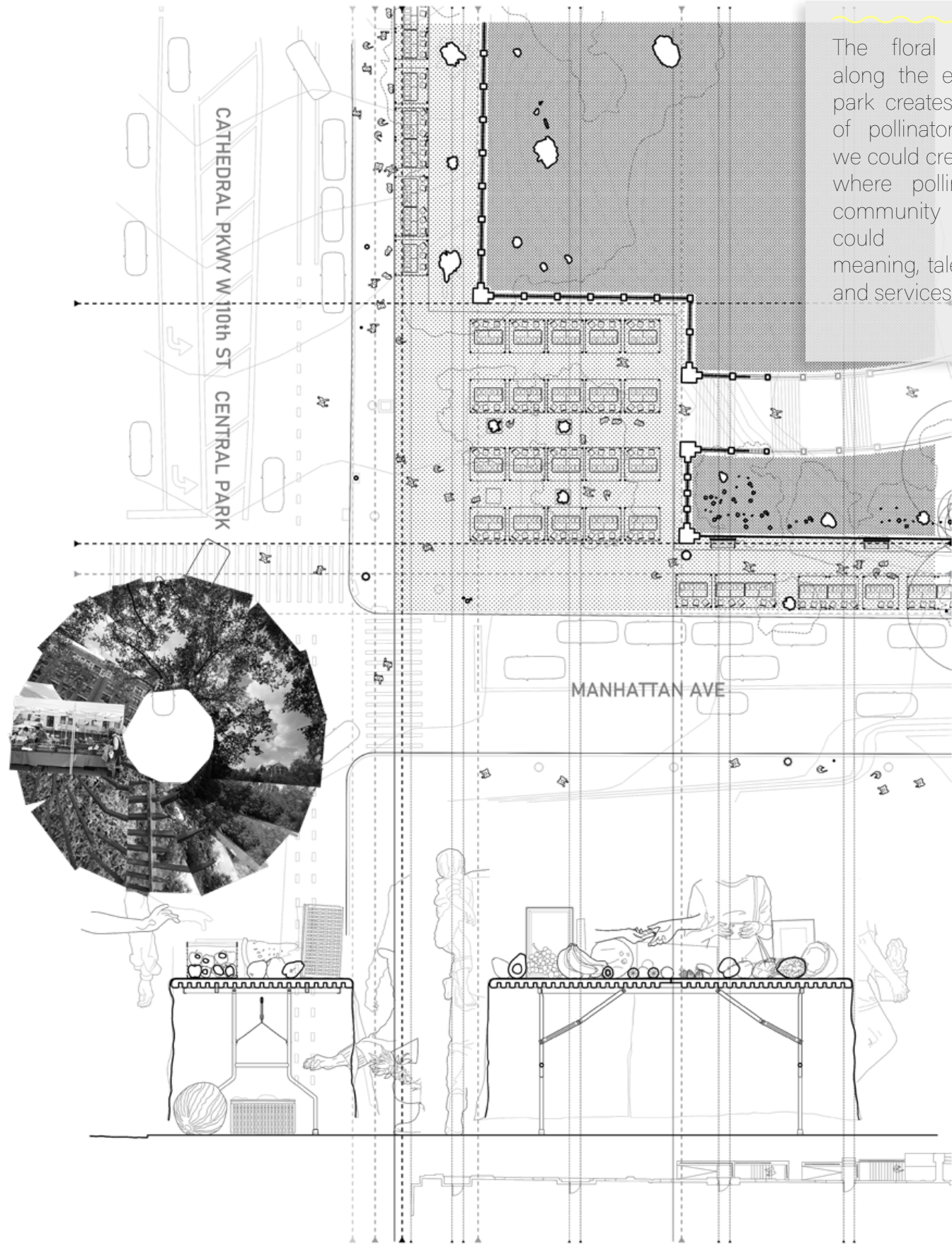


* This project is located in Morningside Park in Manhattan NY on the corner of 110th and Manhattan Ave. The project aims to redefine the edge condition of Morningside park, utilizing a membrane structure synergistically serving as a trampoline, market shelter, apiary, and an extension of Harlem life into a divisive public space. Through techniques of analytic drawing, a language of tensile structure and post members stretch two full blocks to claim territory for new and old programs like the apiaries (new), and green market space (old). Stacking a membrane tensed textile, more territory is then created for occupants to claim and trudge across to lounge or observe. The minimal and transparent materiality aids in the ability for other ecosystems to flow freely through the architecture and create micro ecosystems within its frame work.



Cultivating the land and introducing an element of landscape architecture along with the trampoline structure, the park aids in the growing biodiversity problem in the city. The meadow is essentially designed be the pollinators that the structure holds, creating a lush meadow for inclusive public space not exclusive to the human species.

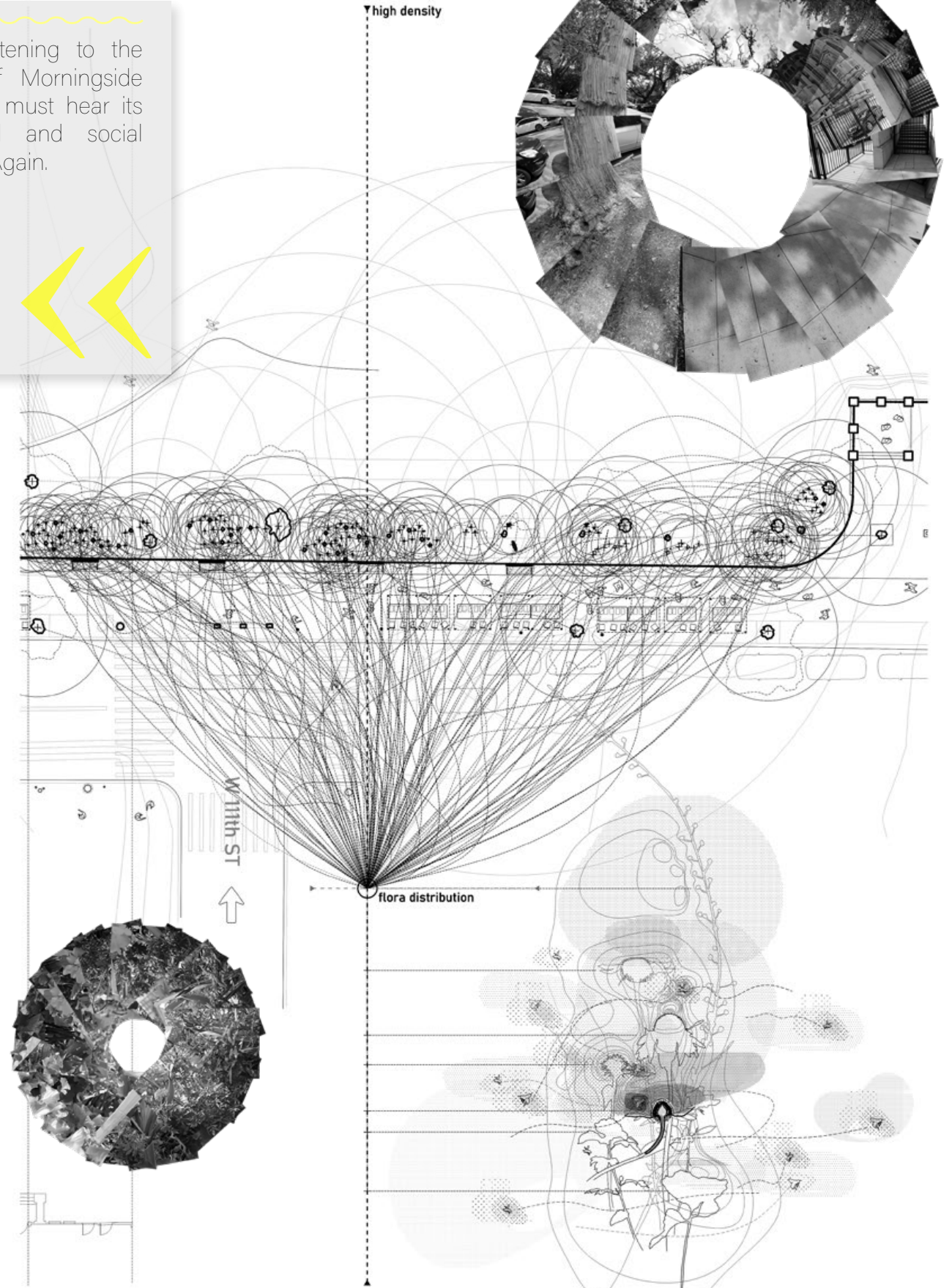




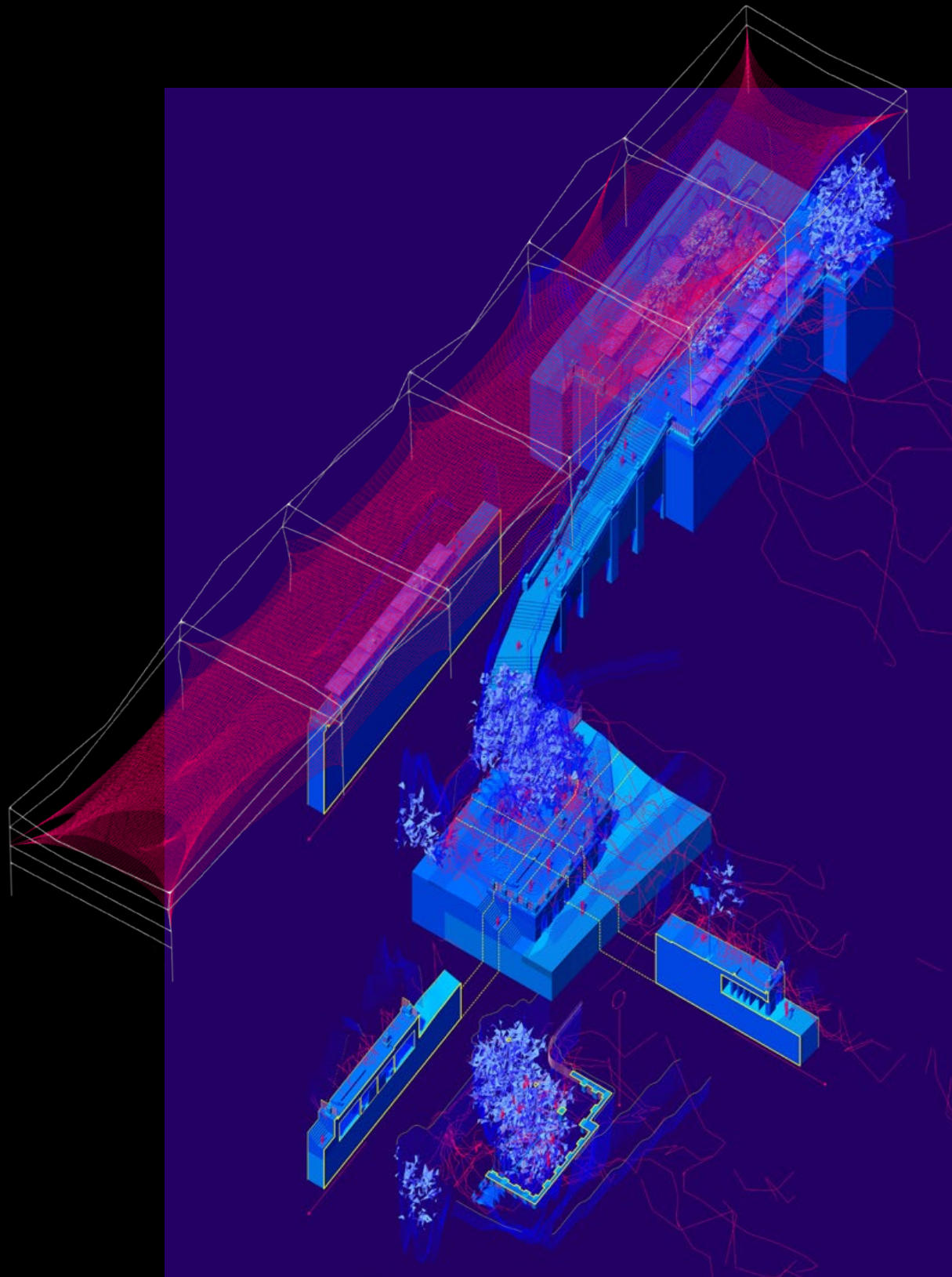
MARKET SPACE

The floral distribution along the edge of the park creates a network of pollinators. What if we could create a space where pollinators and community members could exchange meaning, talents, goods, and services.

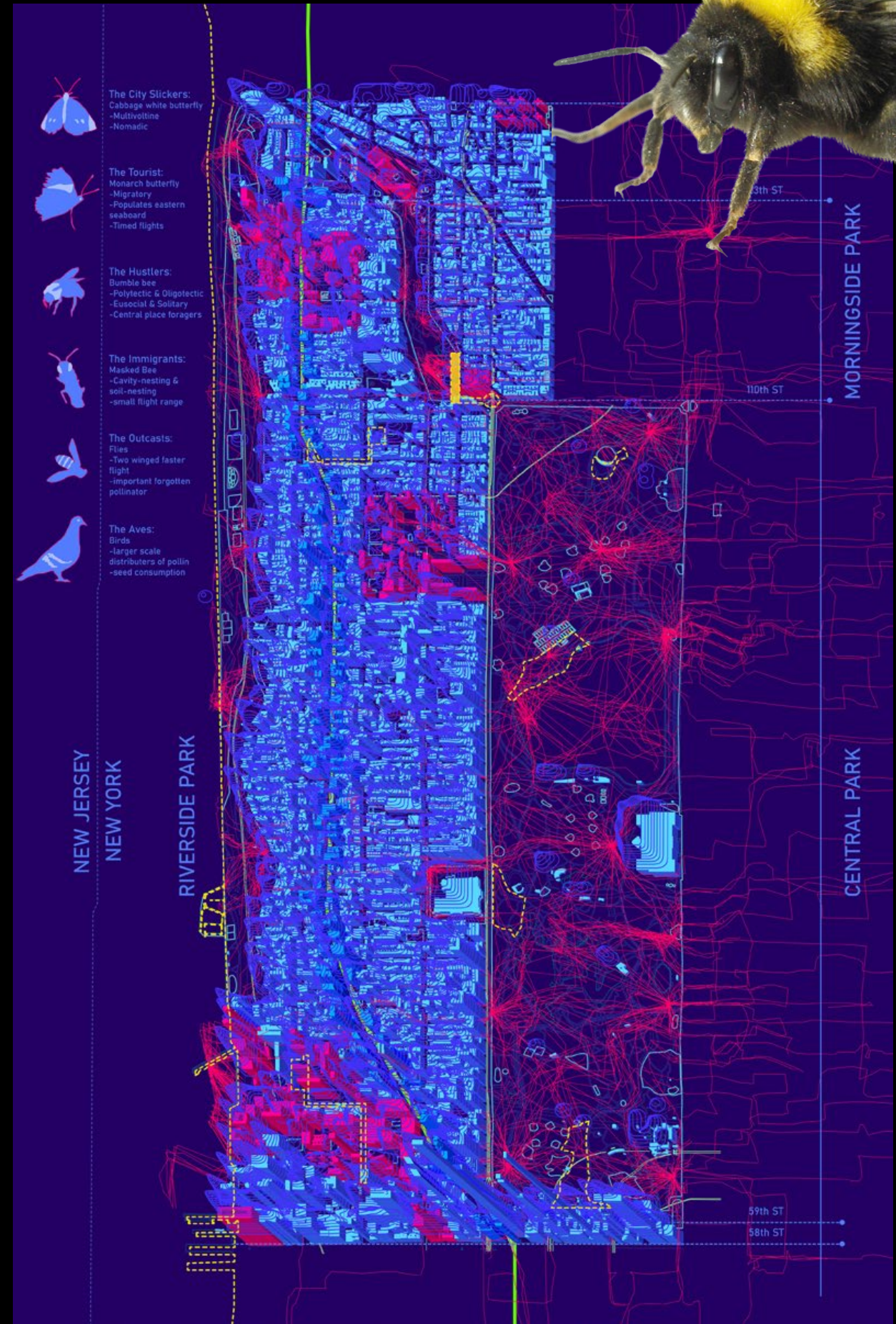
When listening to the voices of Morningside Park, we must hear its ecological and social histories. Again.

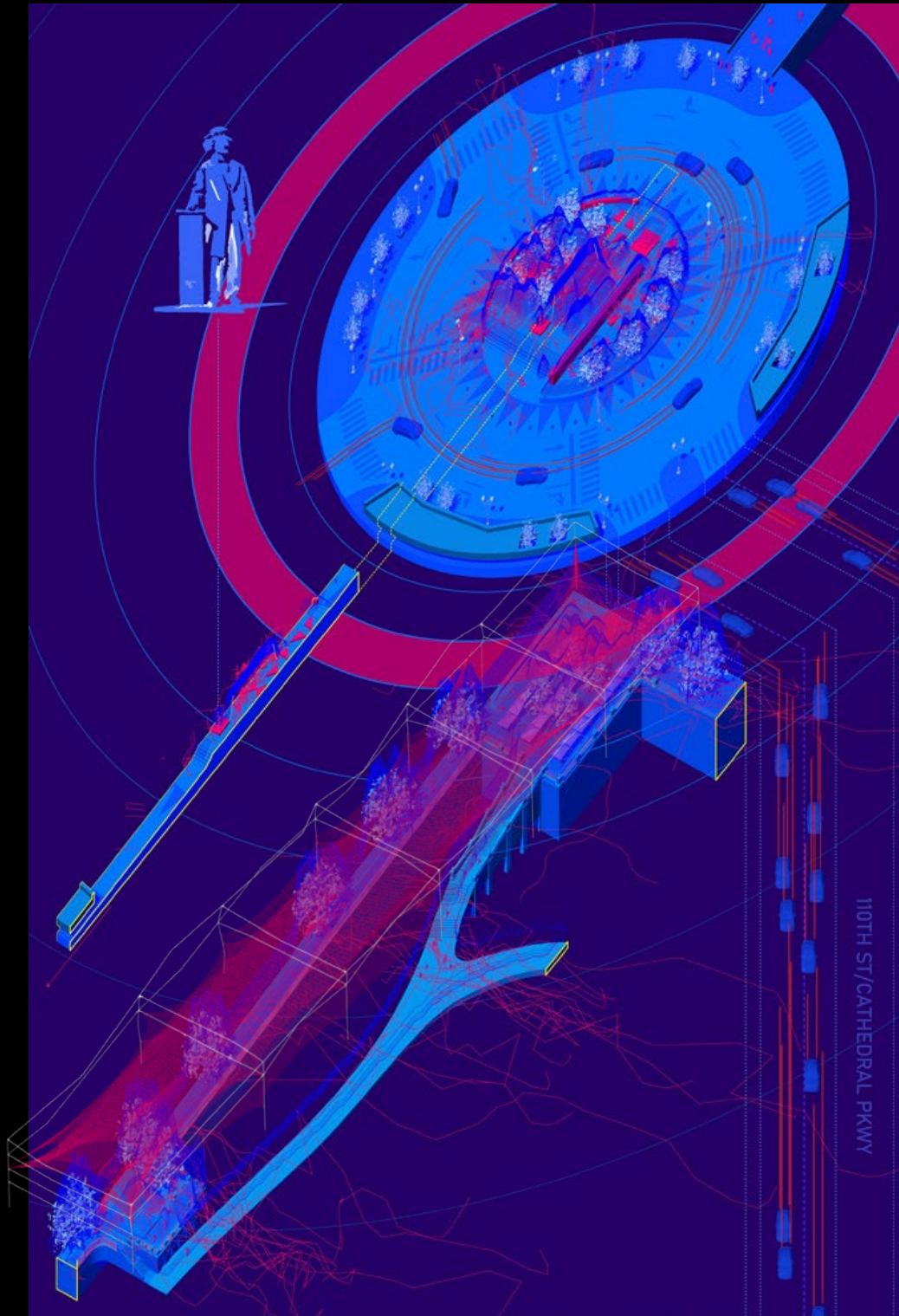


POLLINATION ALONG THE EDGE

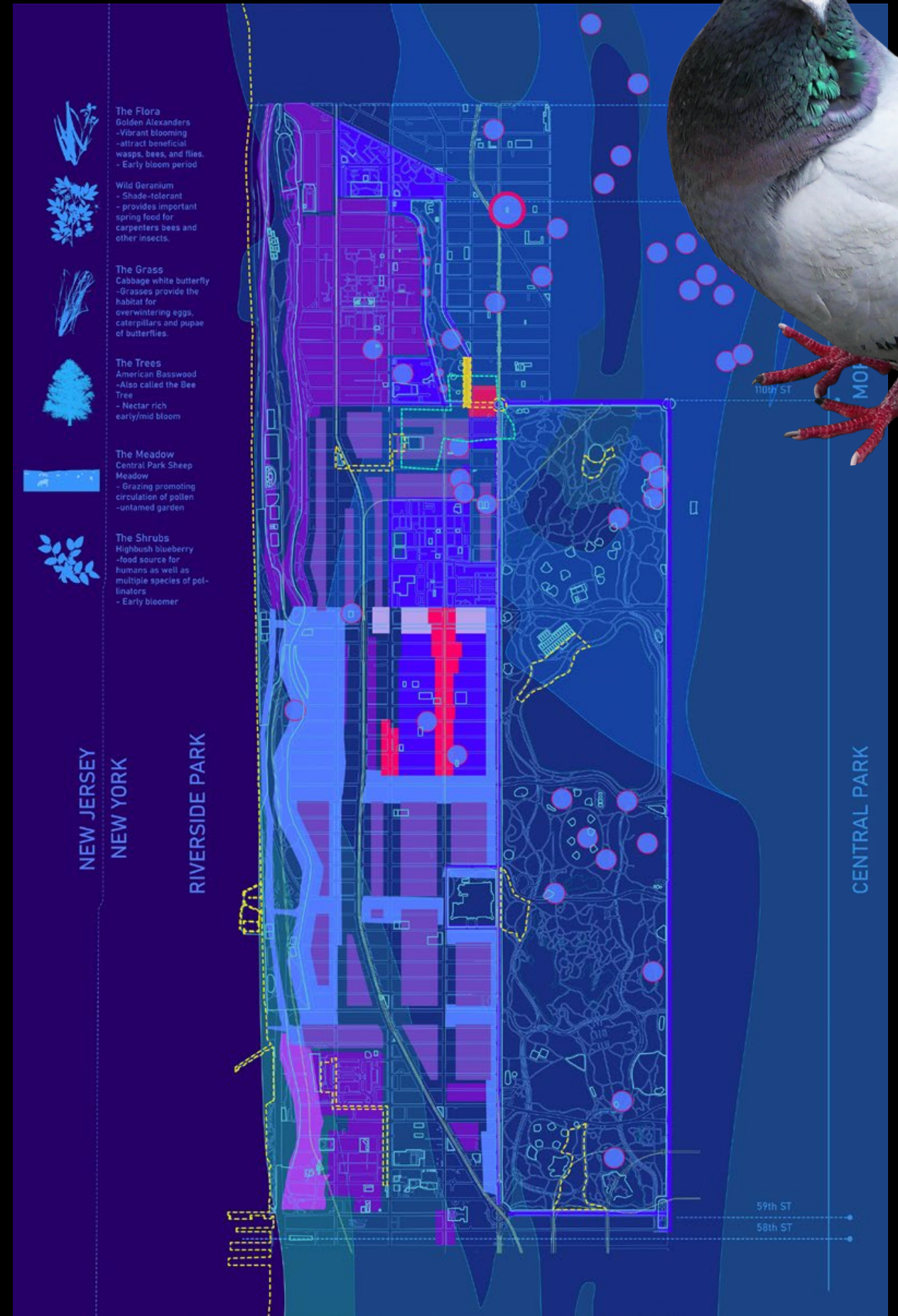


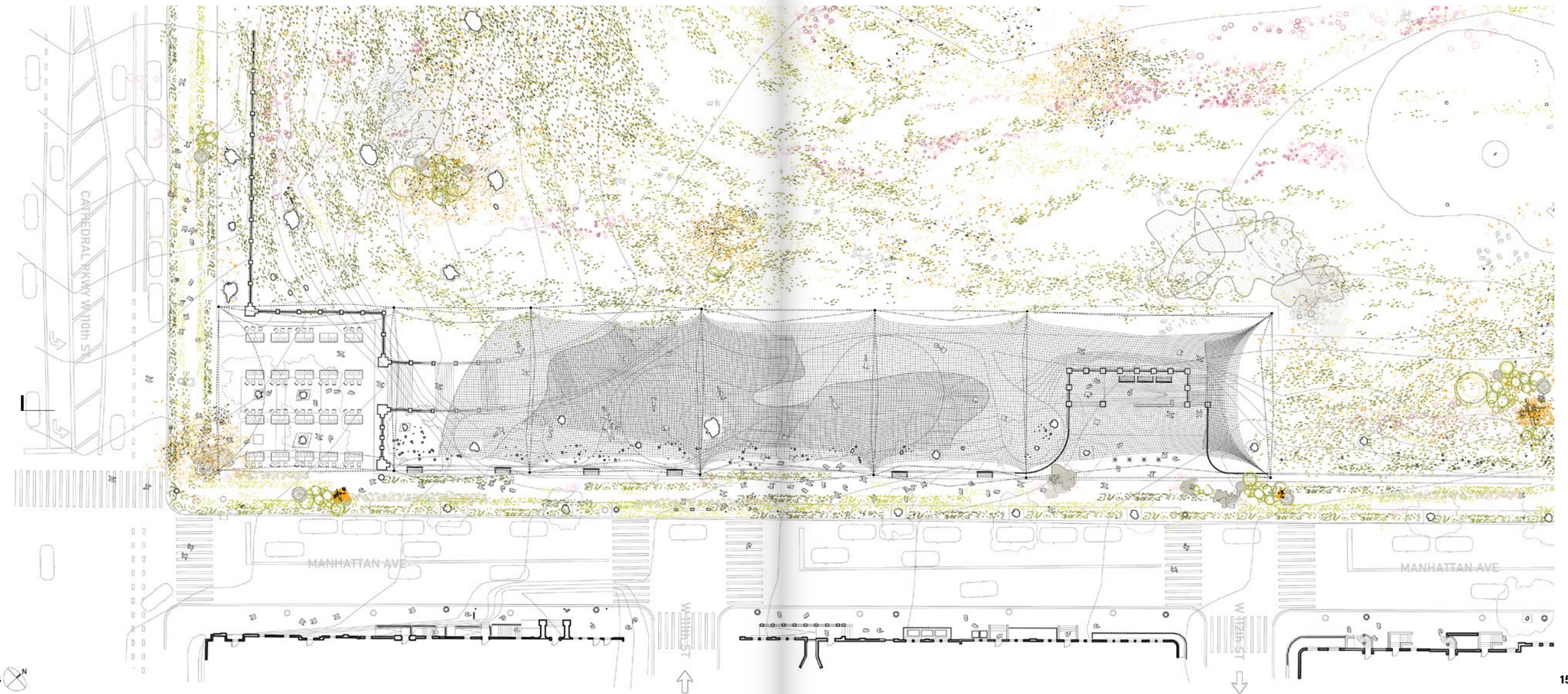
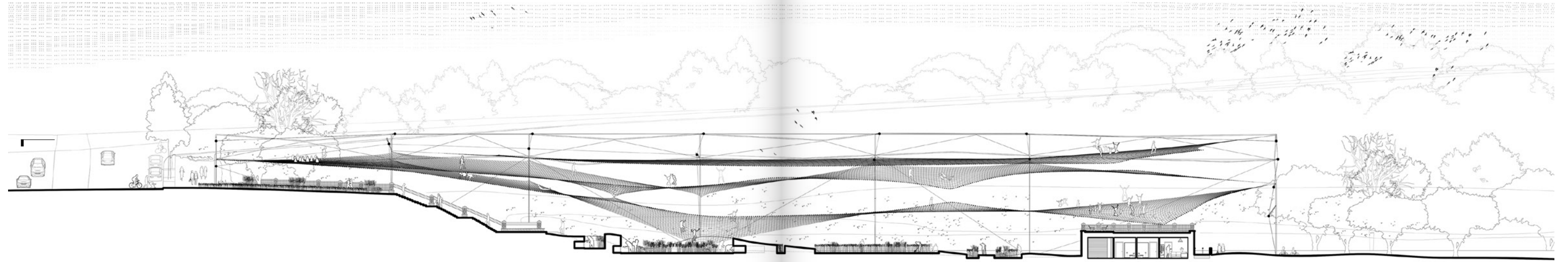
CAPTURING FLIGHT

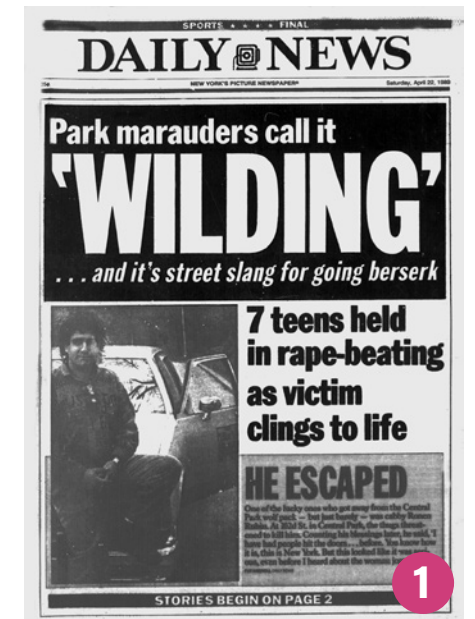
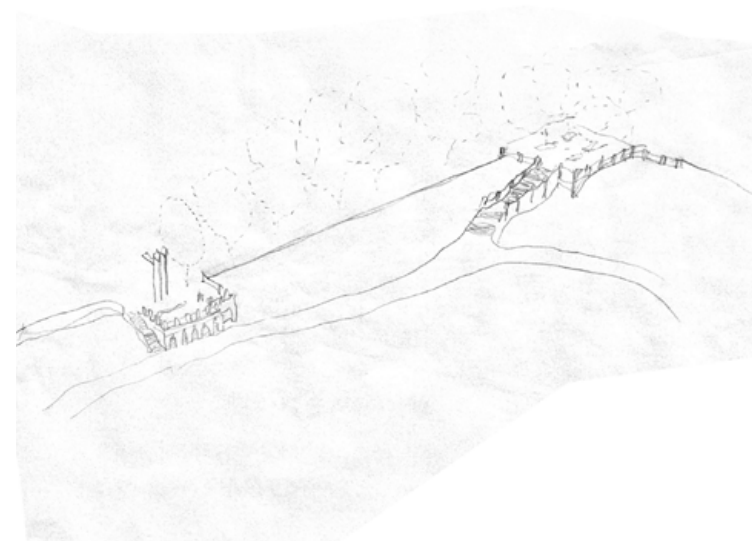




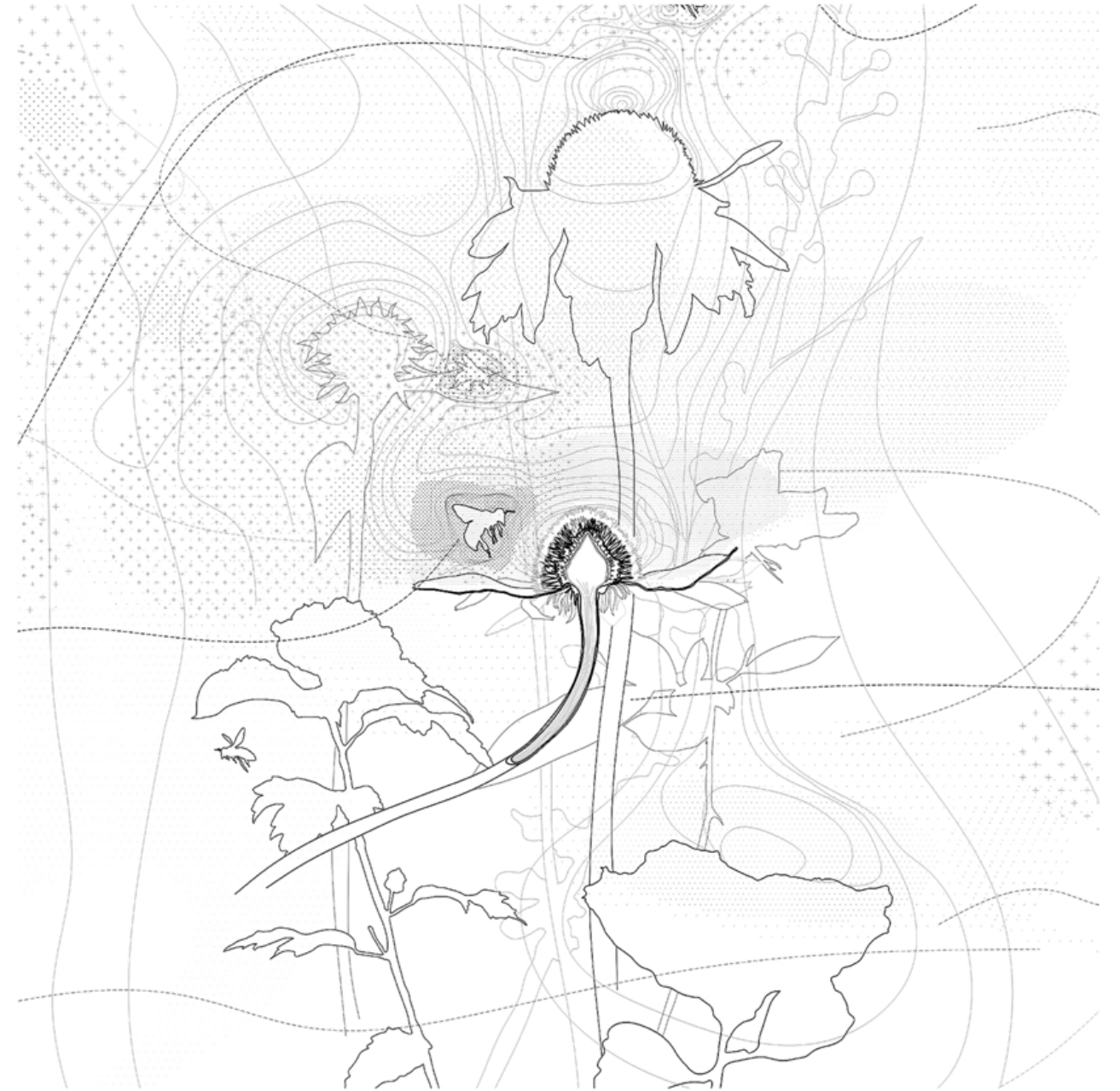
ALONG THE EDGE

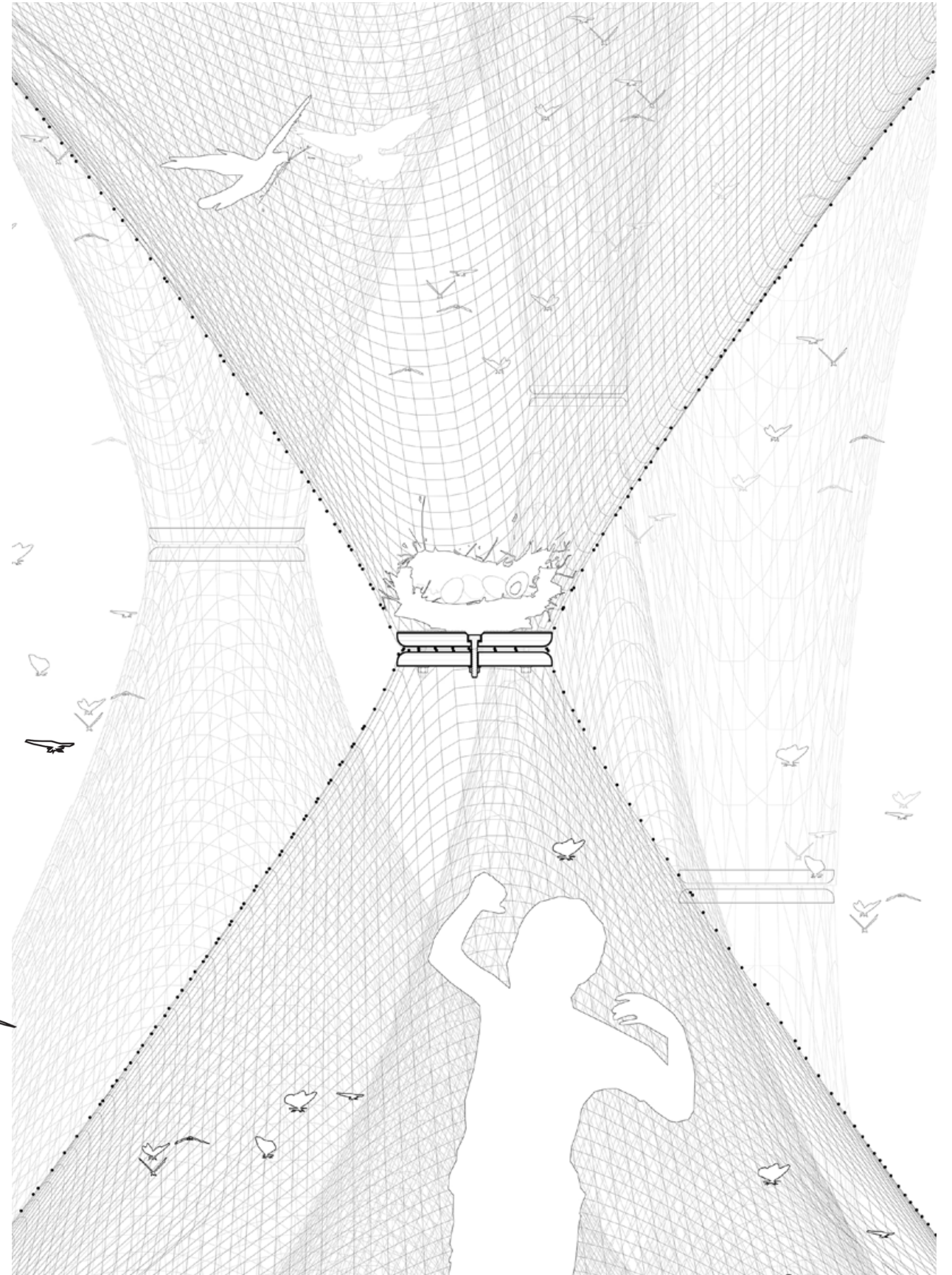






TO 'WILD' A PARK





* 1 location manhattan

* 2 client city officials + students + teachers

* 3 site area 1 acre

* 4 size 230,000 SF

* 5 design 2022

* 6 duration 8 weeks

* 7 type k-8 school

* 8 program classrooms, community space, library, playground, computer labs

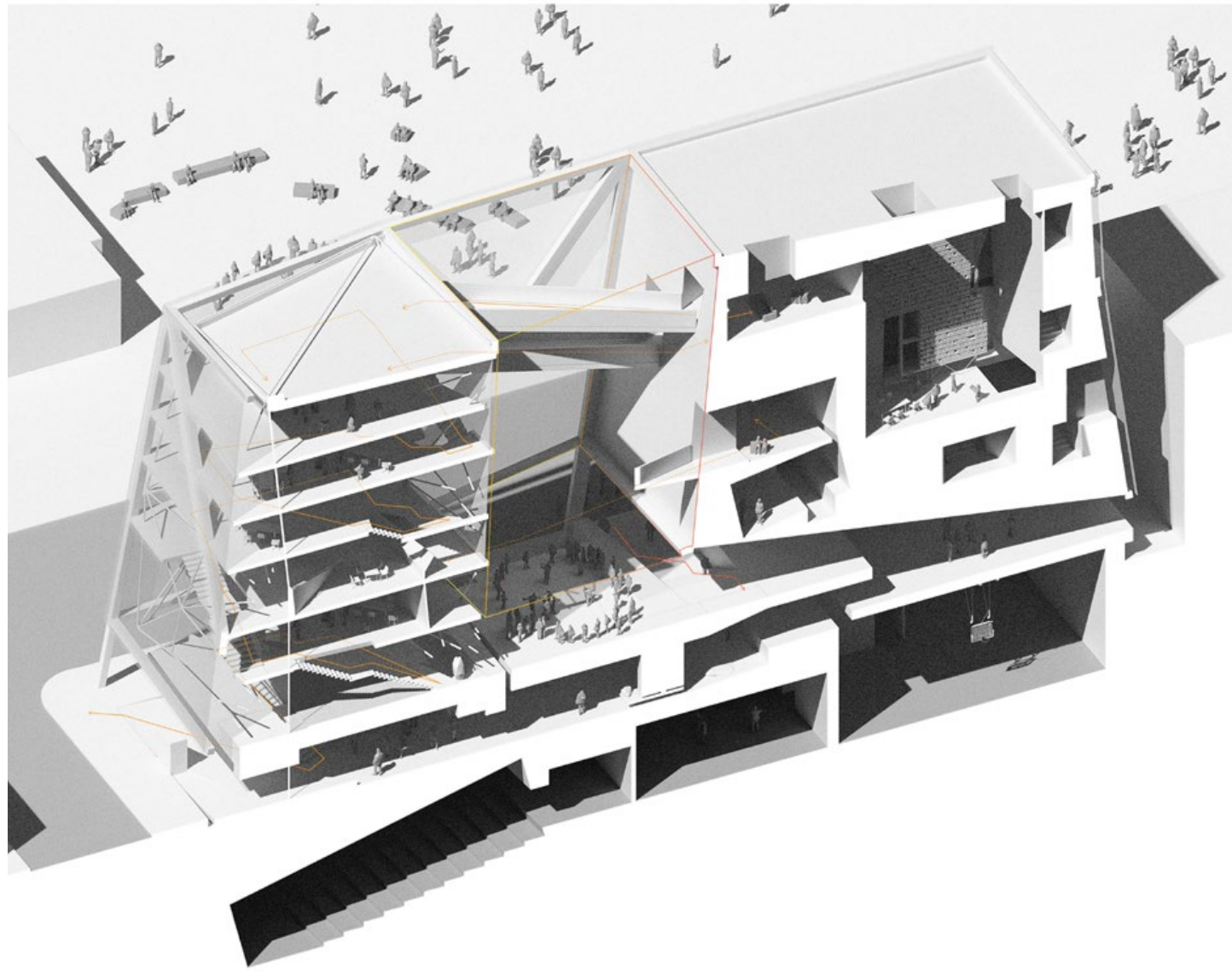


PRE-SERMON
 CORE 2|Professor Amina Blacksher|2022
 Lower East side
 NEW YORK
 Graduate first year



Featuring:
 The Tectonics of Play
 TECH 3, 4, & 5|Professors Berardo Matalucci,
 Lola ben Alon|2022 - 2023
 In collaboration with Genevieve Jones,
 Olivia Braun, Mariam Jacob, Will Cao,
 Chris Deegan, Raj Thorat.
 Lower East side
 NEW YORK
 Graduate first - third year

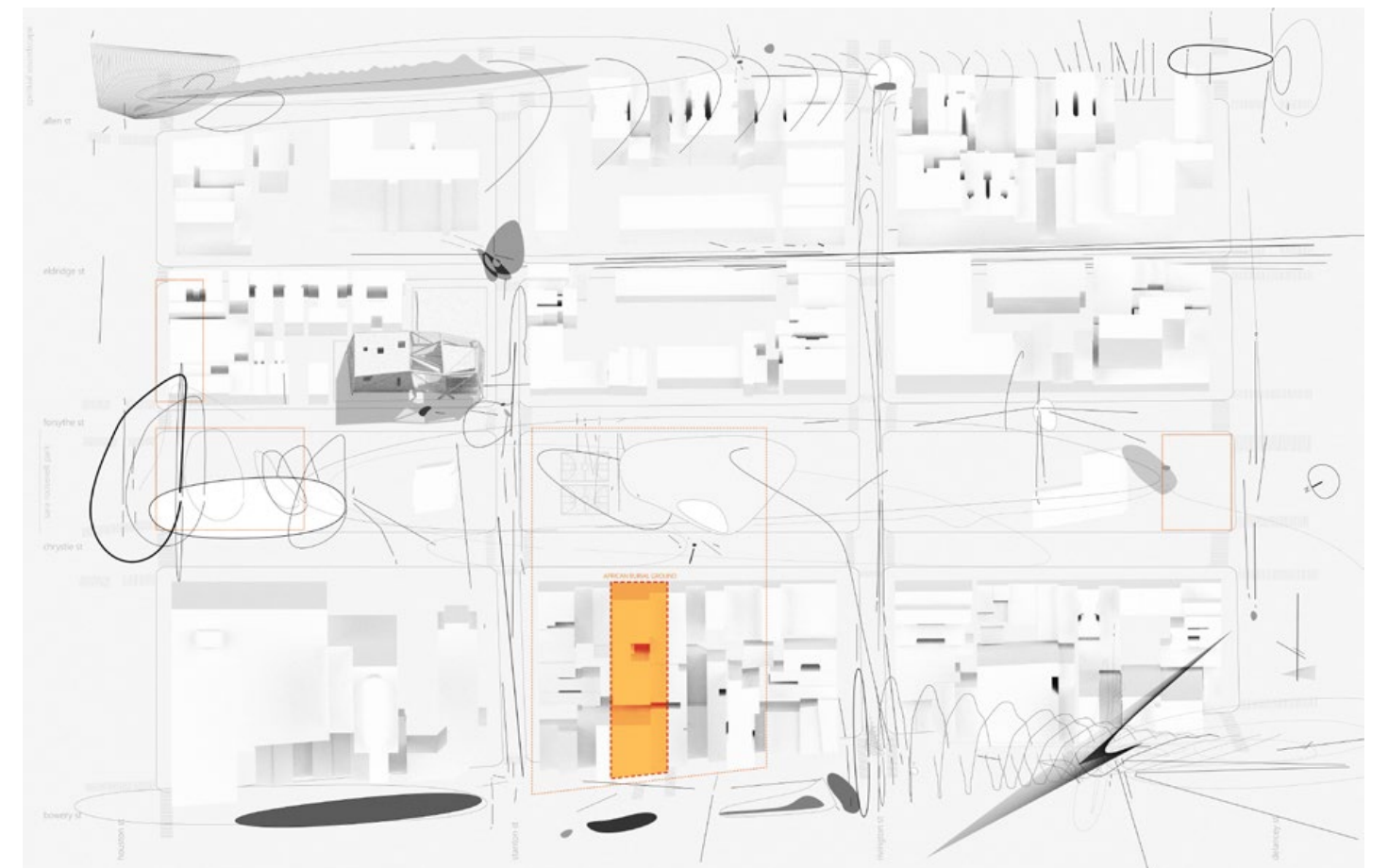
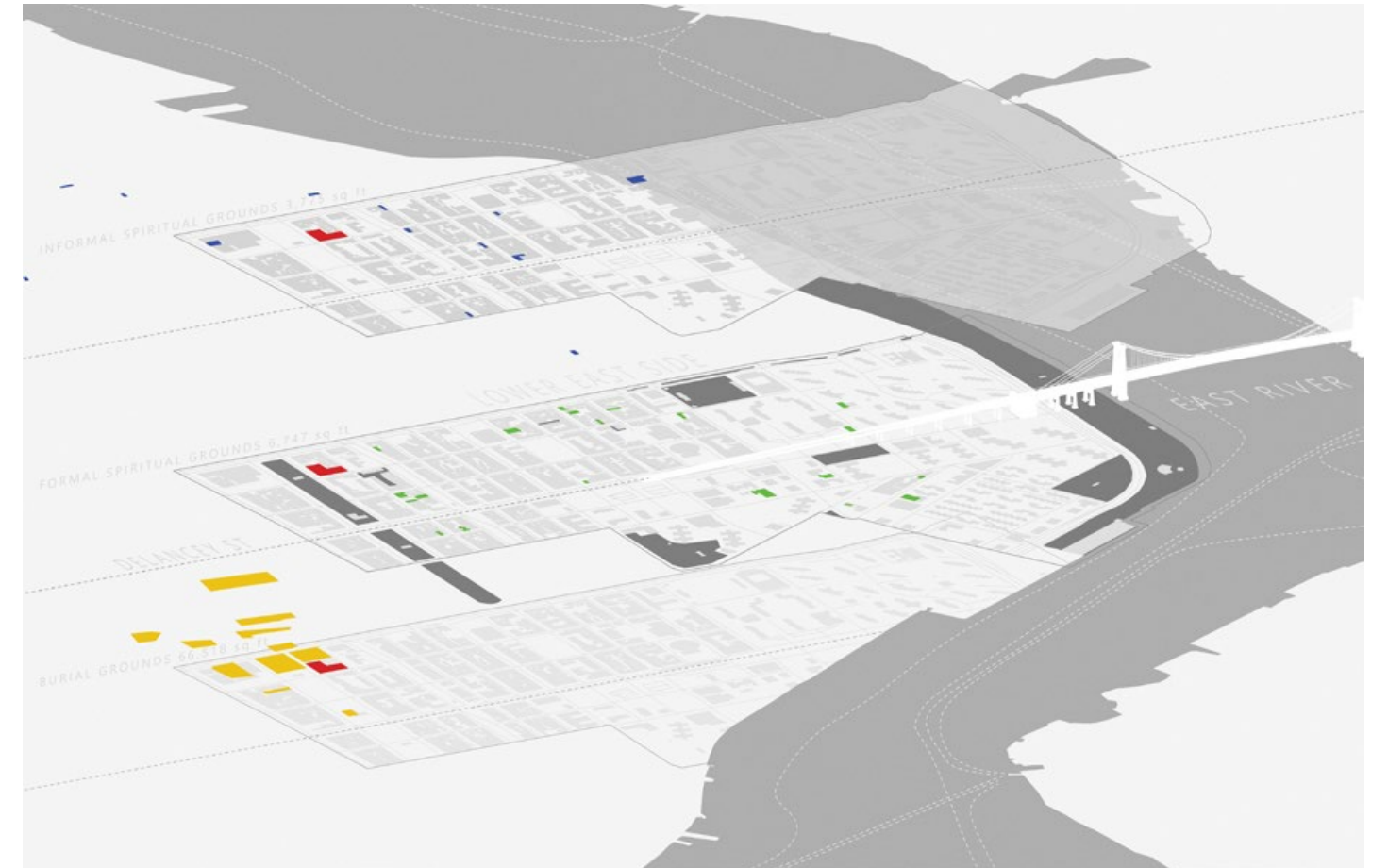


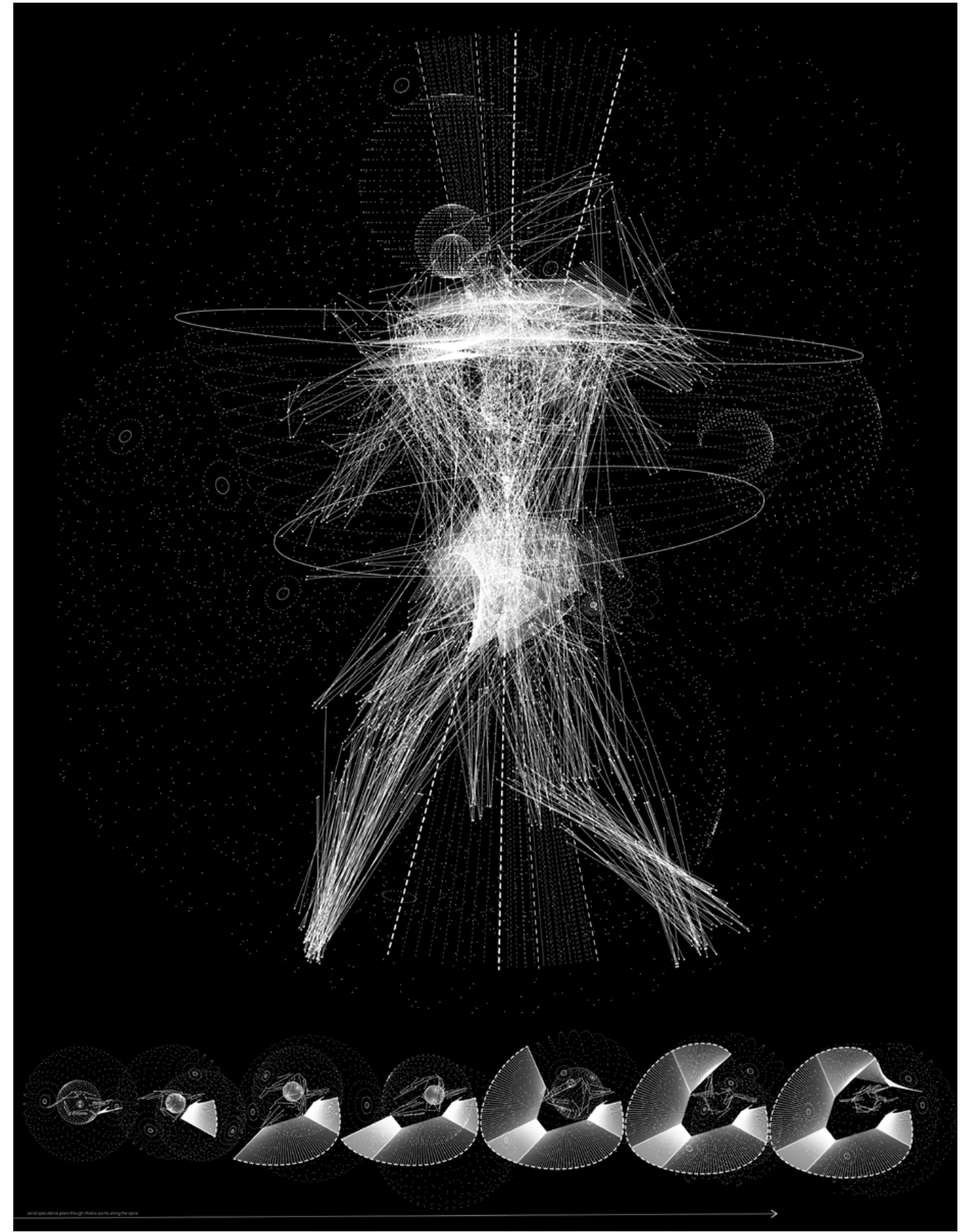


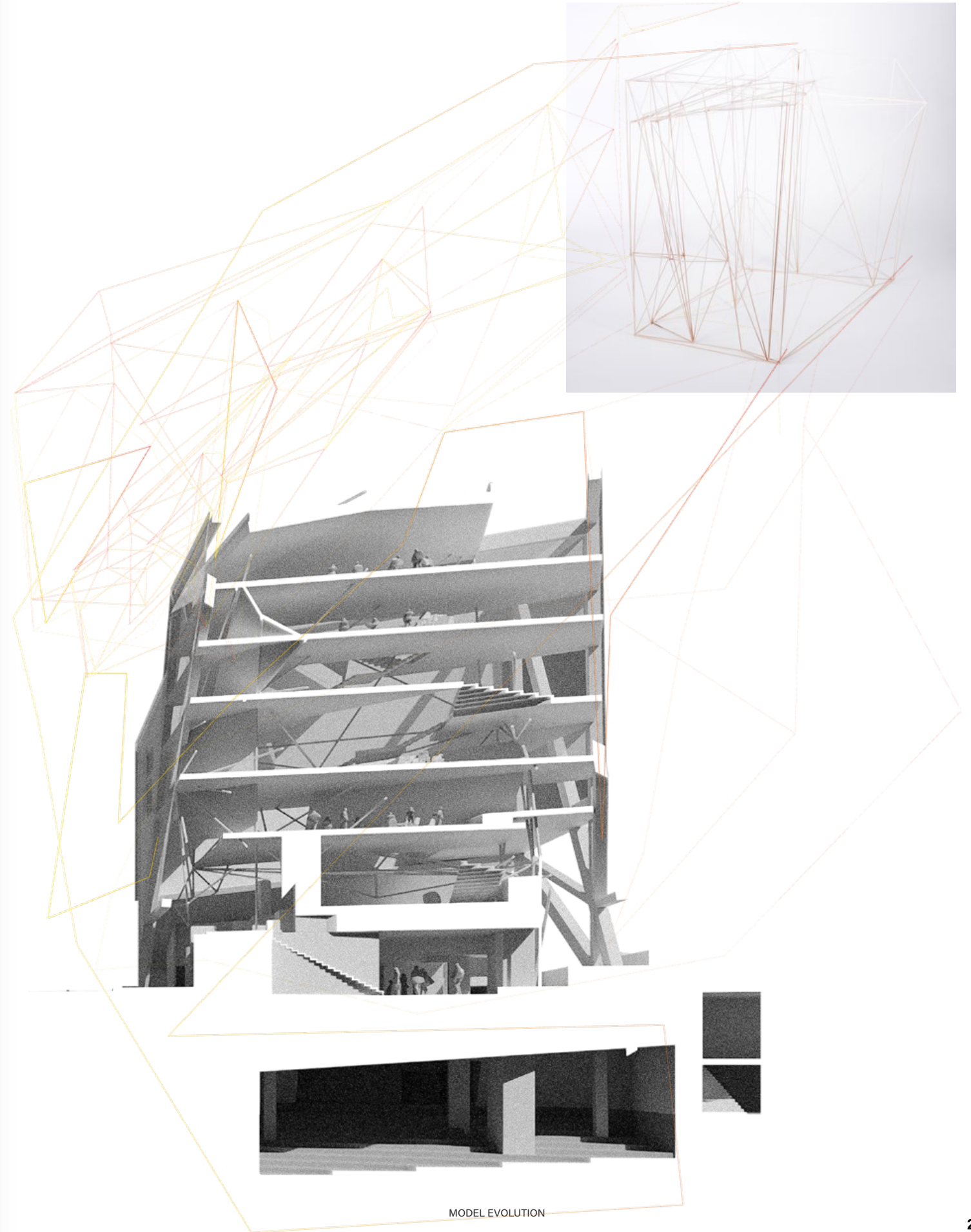
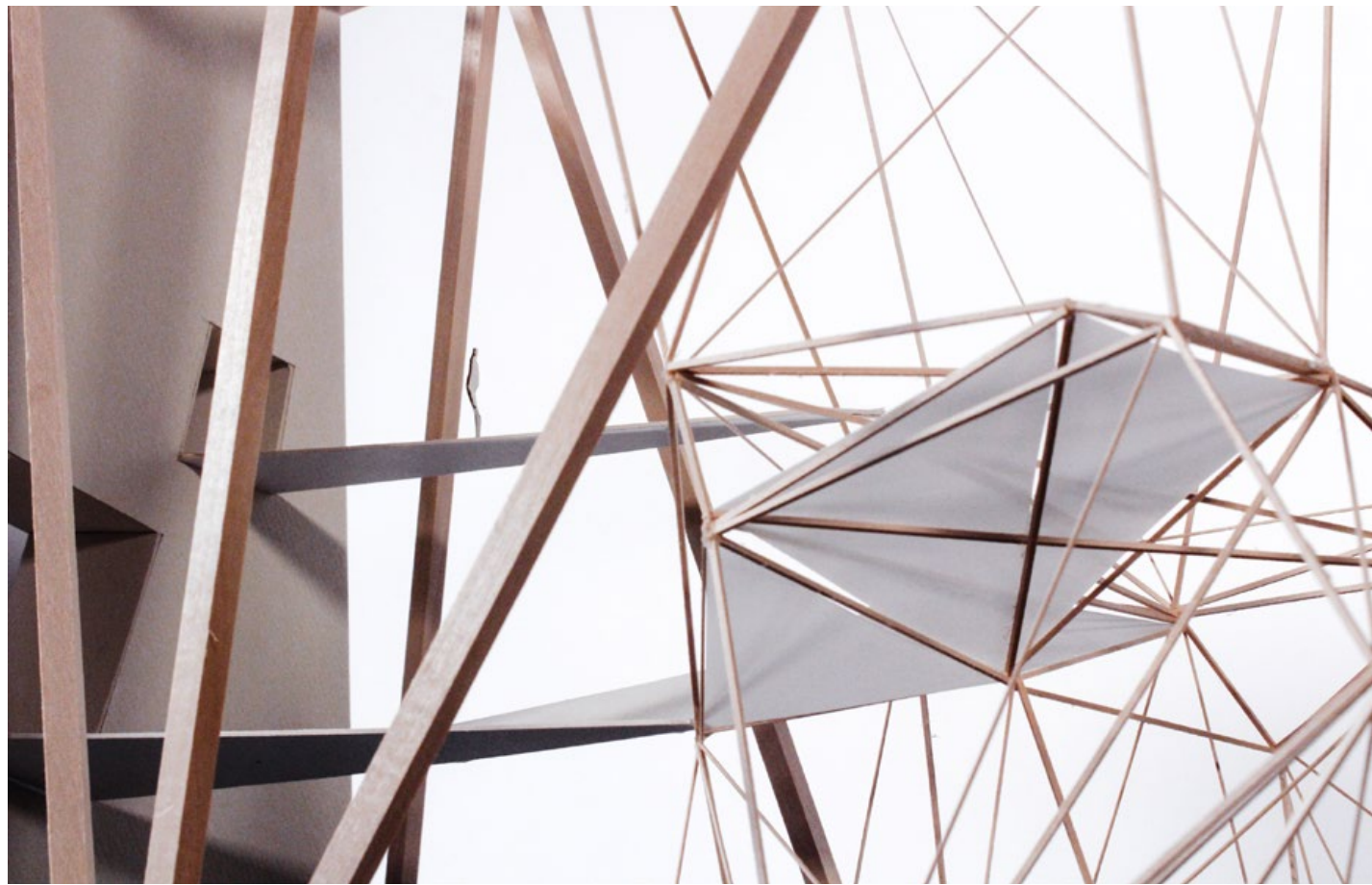
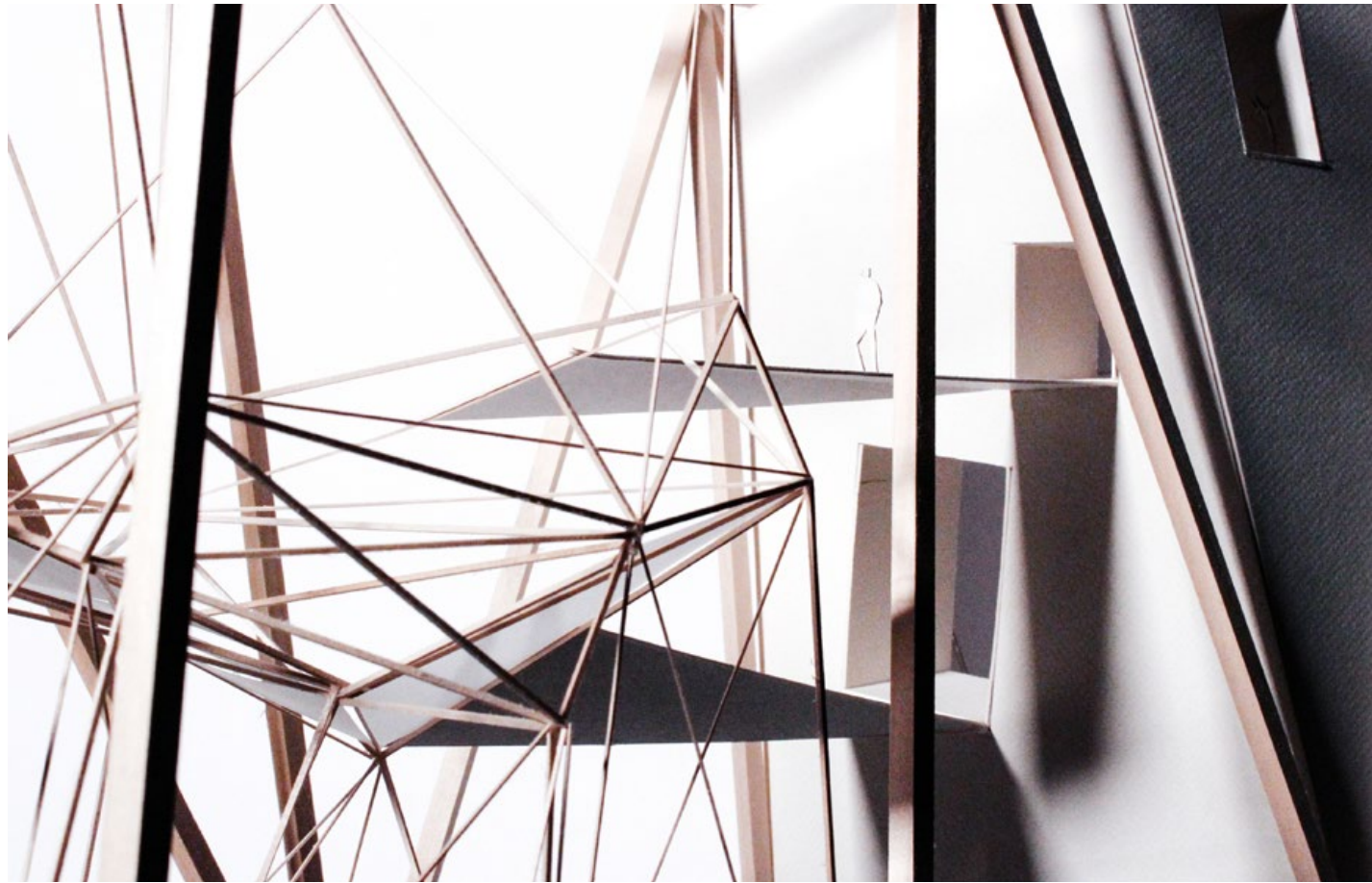
* The Pre-Sermon, a Congo funeral ritual that migrated through slave trade to the Americas, occurs weeks or even months after a loved one has passed away. Broken on top of the grave are plates, bottles, and other ceramics that release bad spirits. Children are passed above and below the coffin as a symbol of the reversal of the cycle of death. This spiritual practices become the basis for the projects curriculum and site strategy. Located across from the site is an African burial ground that the school aims to engage with. It utilizes the shattered ceramic as a spatial prototype and vaults the children above a community worship space in respect of the dead. Spirituality is taught in a wide range through a complex network of dark, light, compressed, expansive, quiet, and loud spaces.



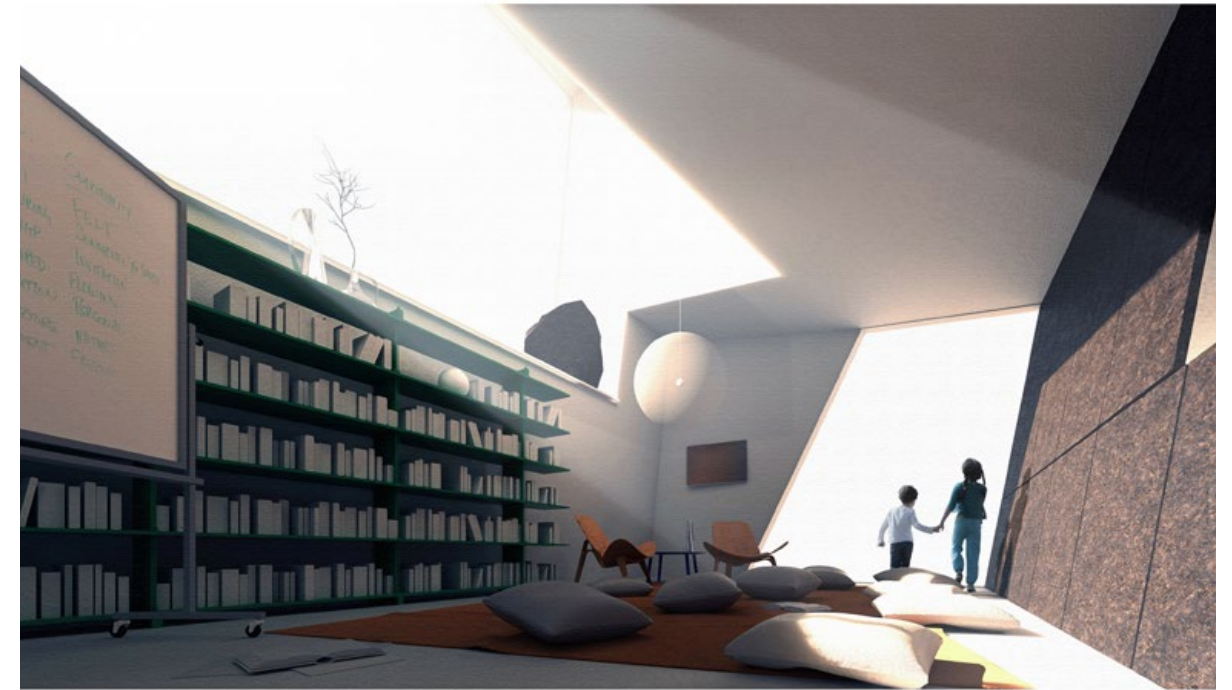
The student's day is spent circulating back and forth between these sets of classrooms, younger students starting at the bottom and older at the top. In this, the architecture is utilized to educate the students by means of a space that wraps the body, and by a space that exposes the body in this dualism based curriculum. Second, past and present.

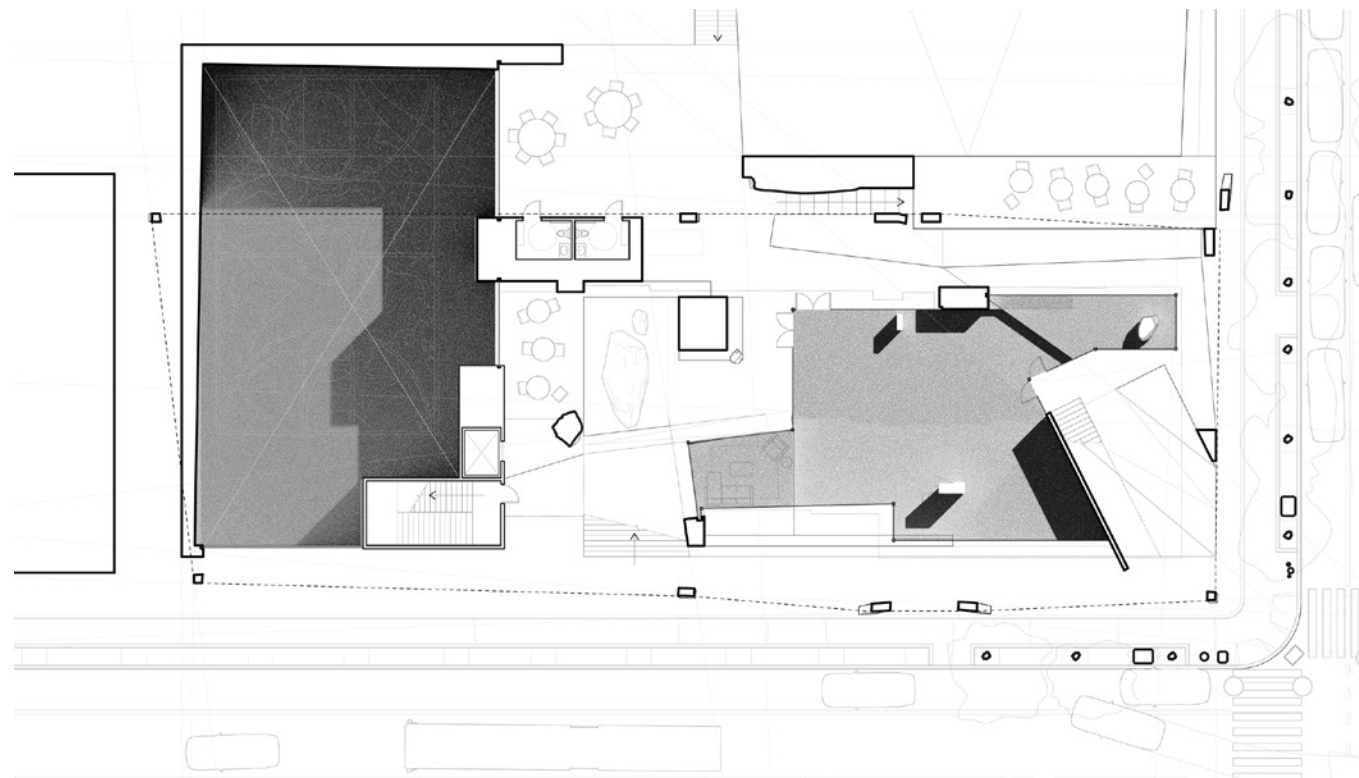
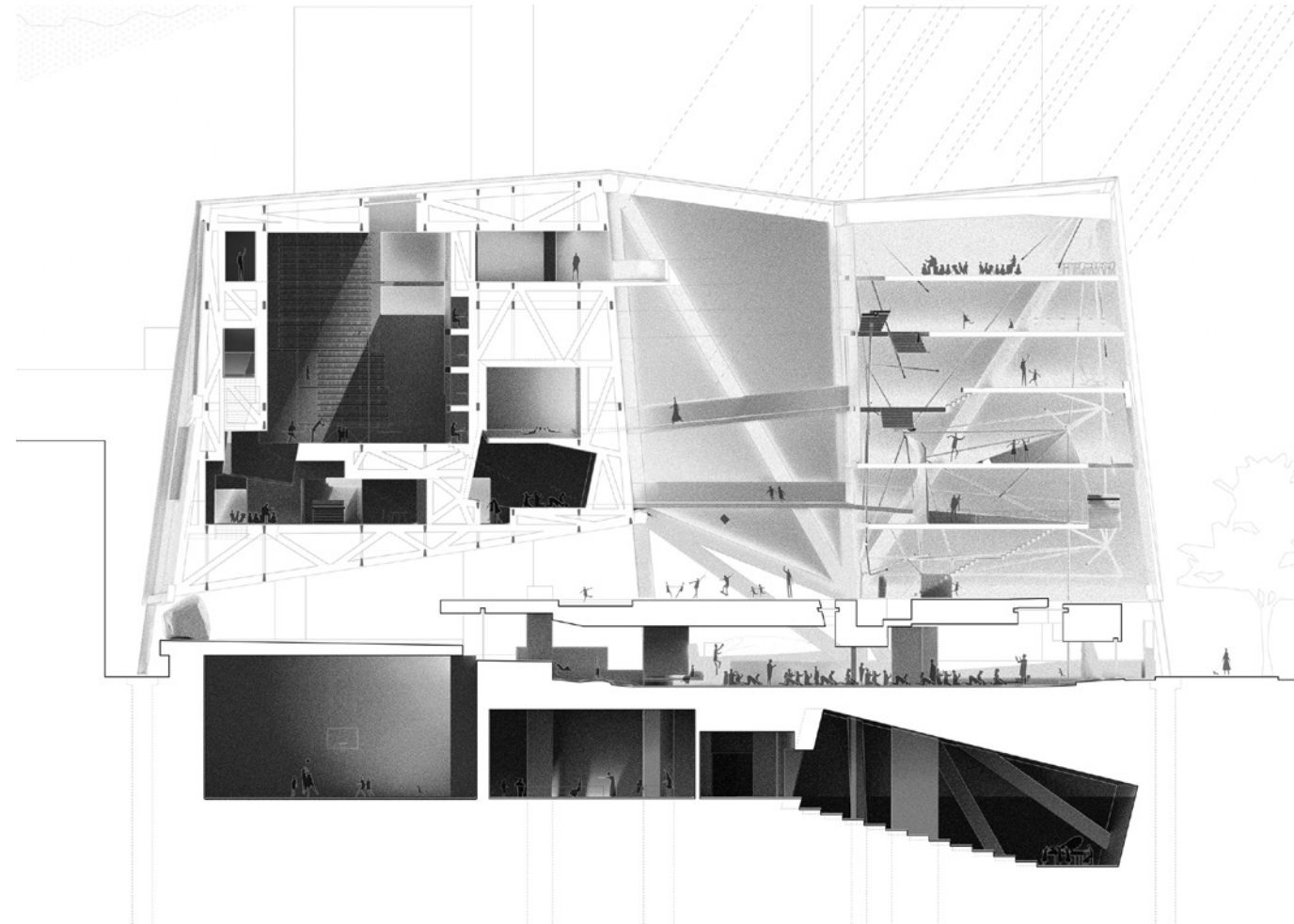




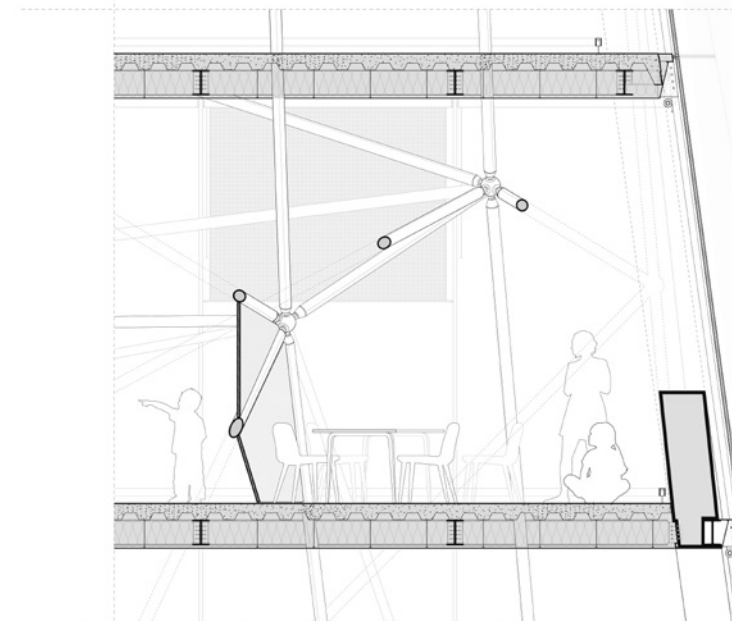
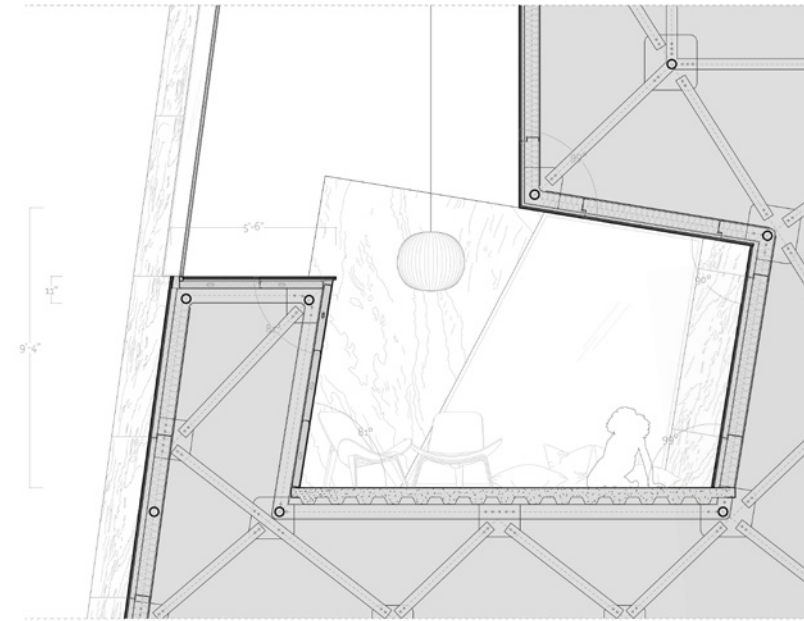


MODEL EVOLUTION

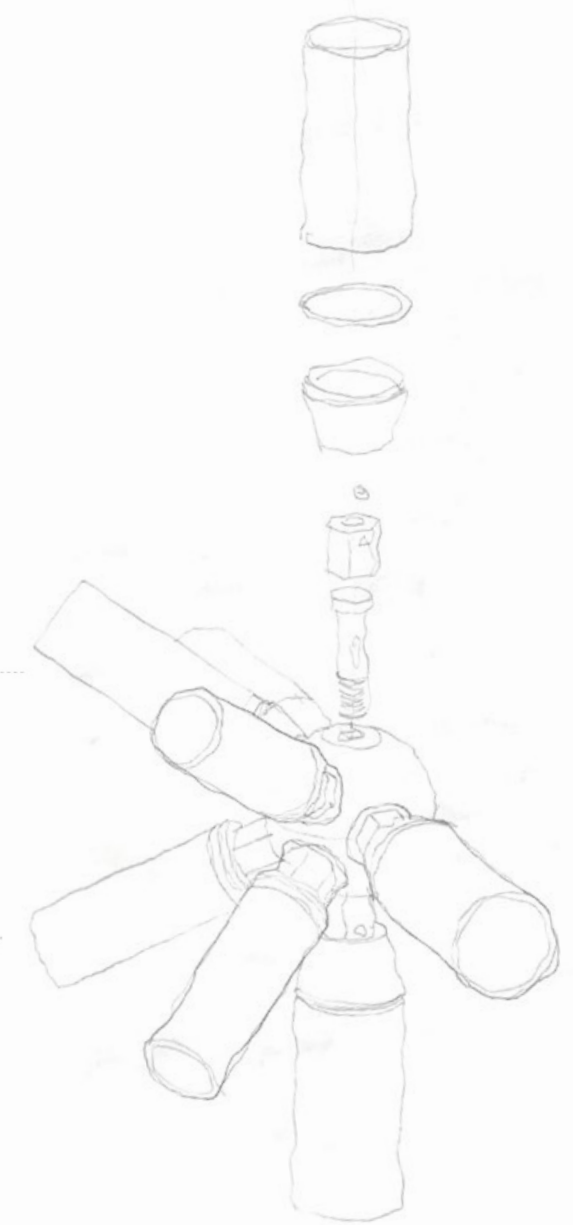


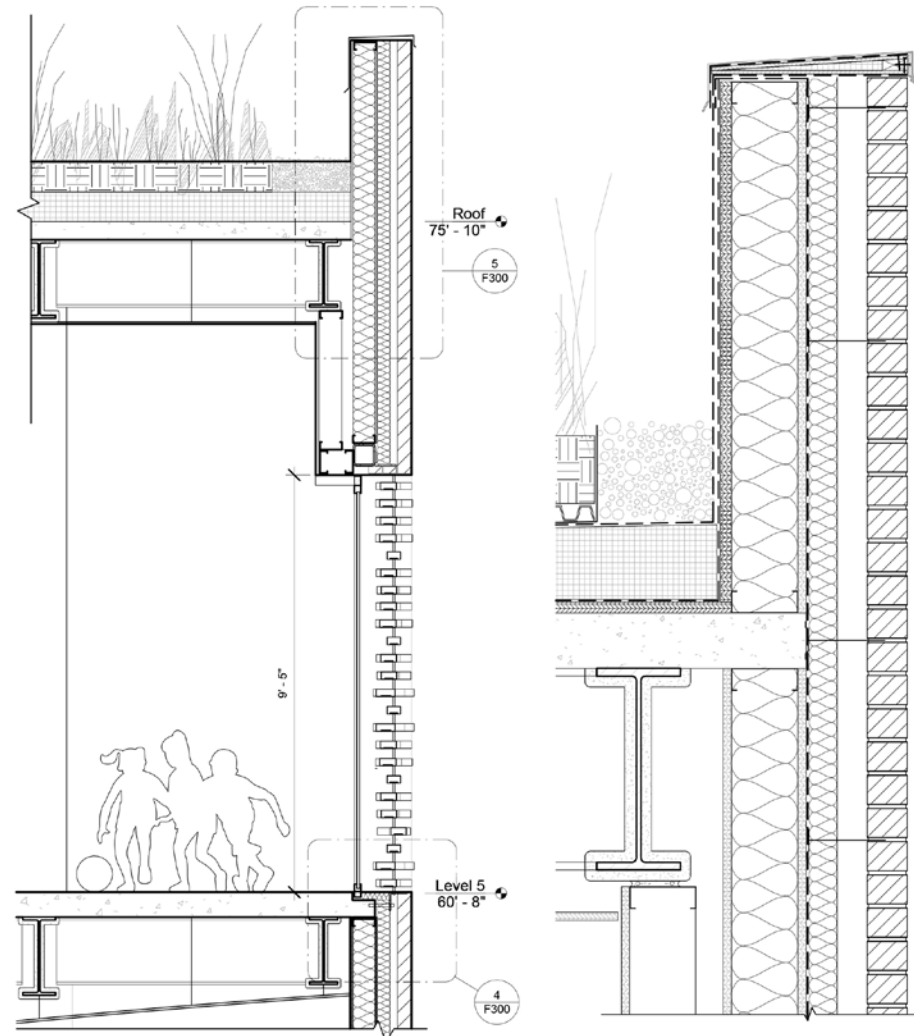


SECTION AND GROUND FLOOR



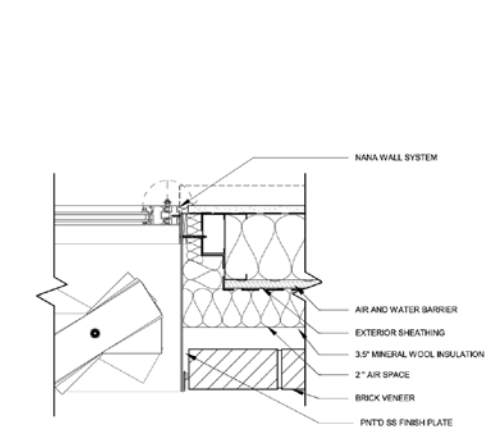
DETAIL DRAWING



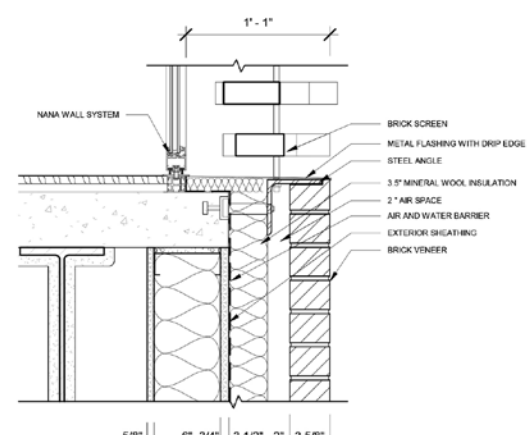


2 BRICK SCREEN INTERIOR - SECTION
1/2" = 1'-0"

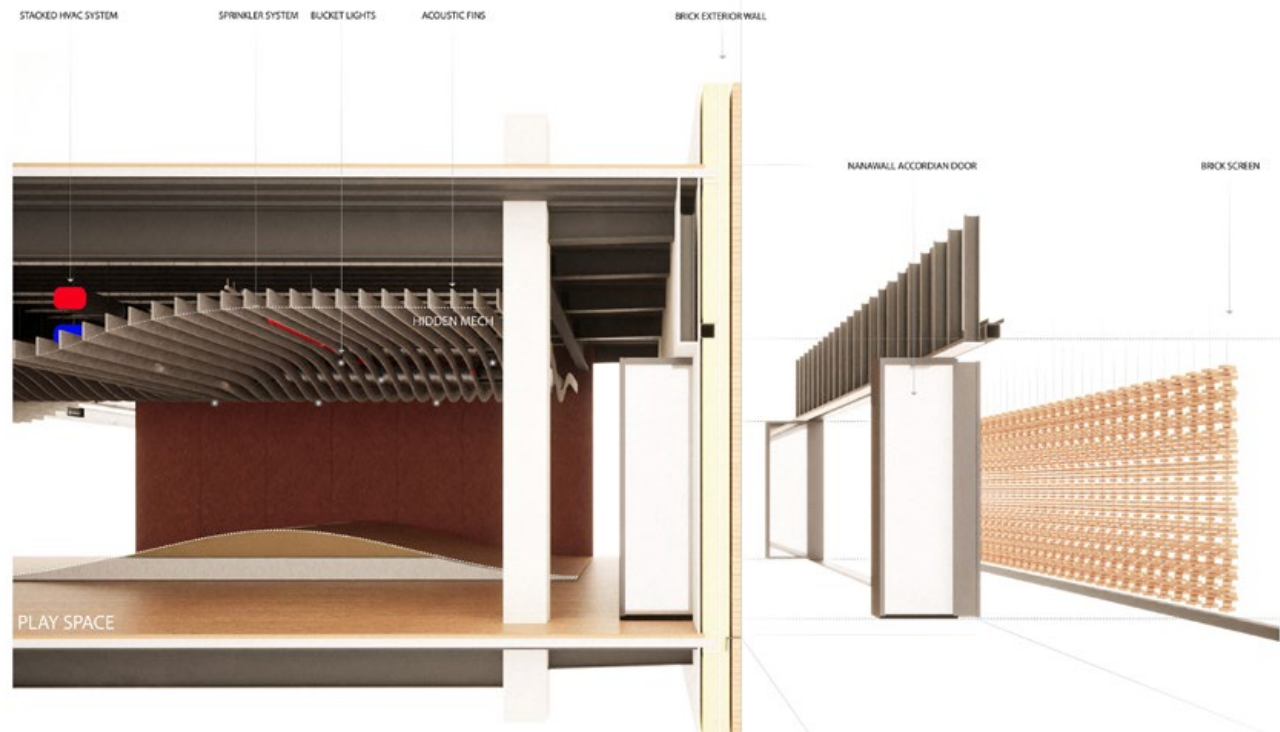
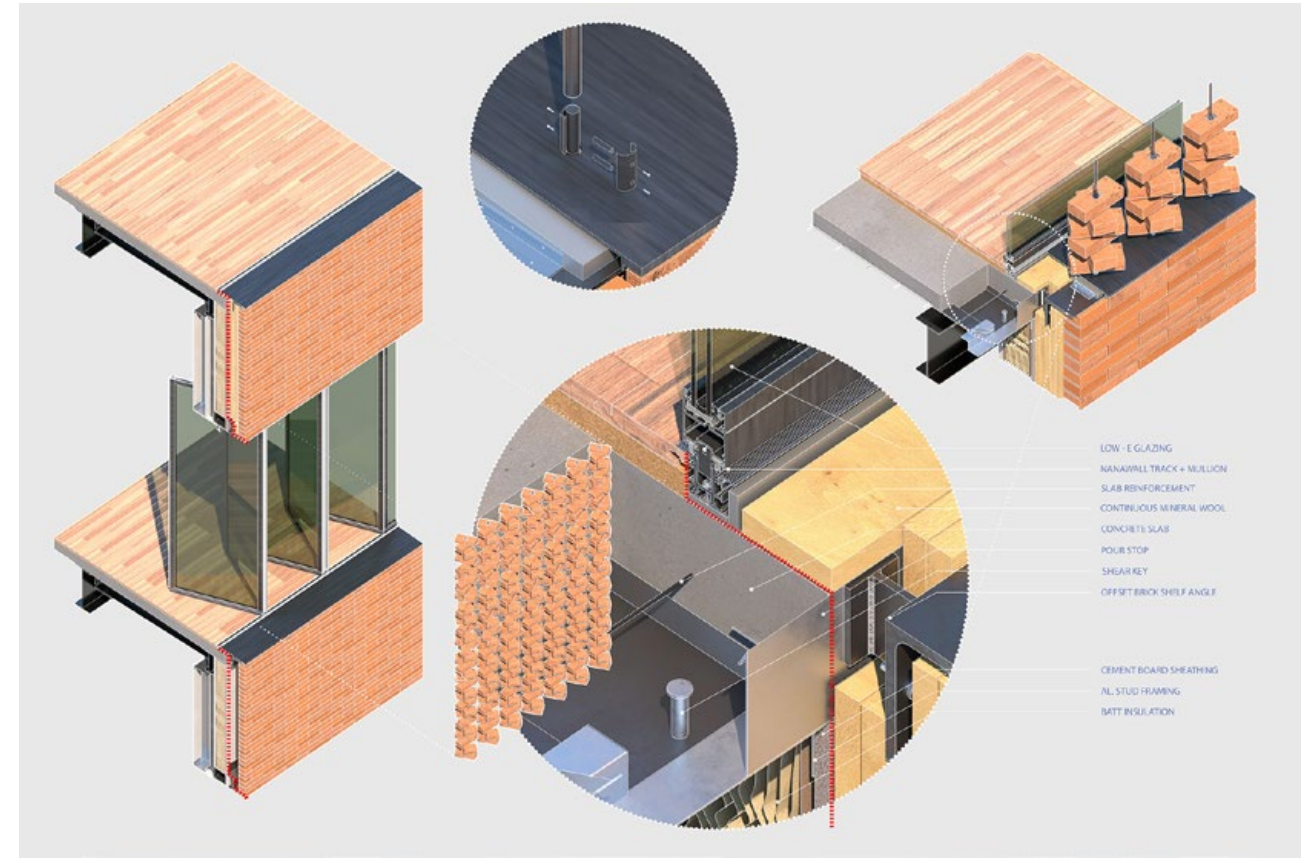
5 BUILDING PARAPET
1 1/2" = 1'-0"



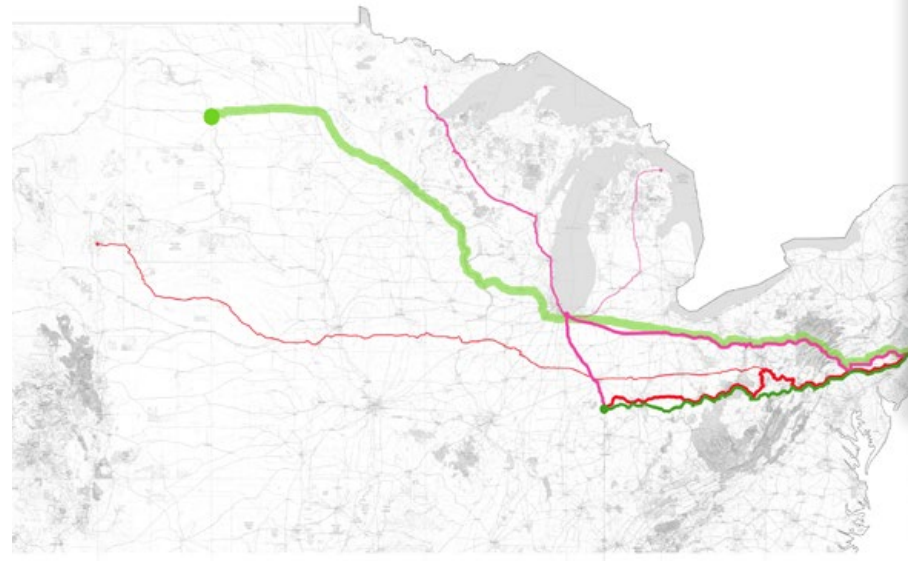
6 BRICK SCREEN JAMB PLAN
1 1/2" = 1'-0"



4 WINDOW SILL DETAIL @ BRICK SCREEN
1 1/2" = 1'-0"

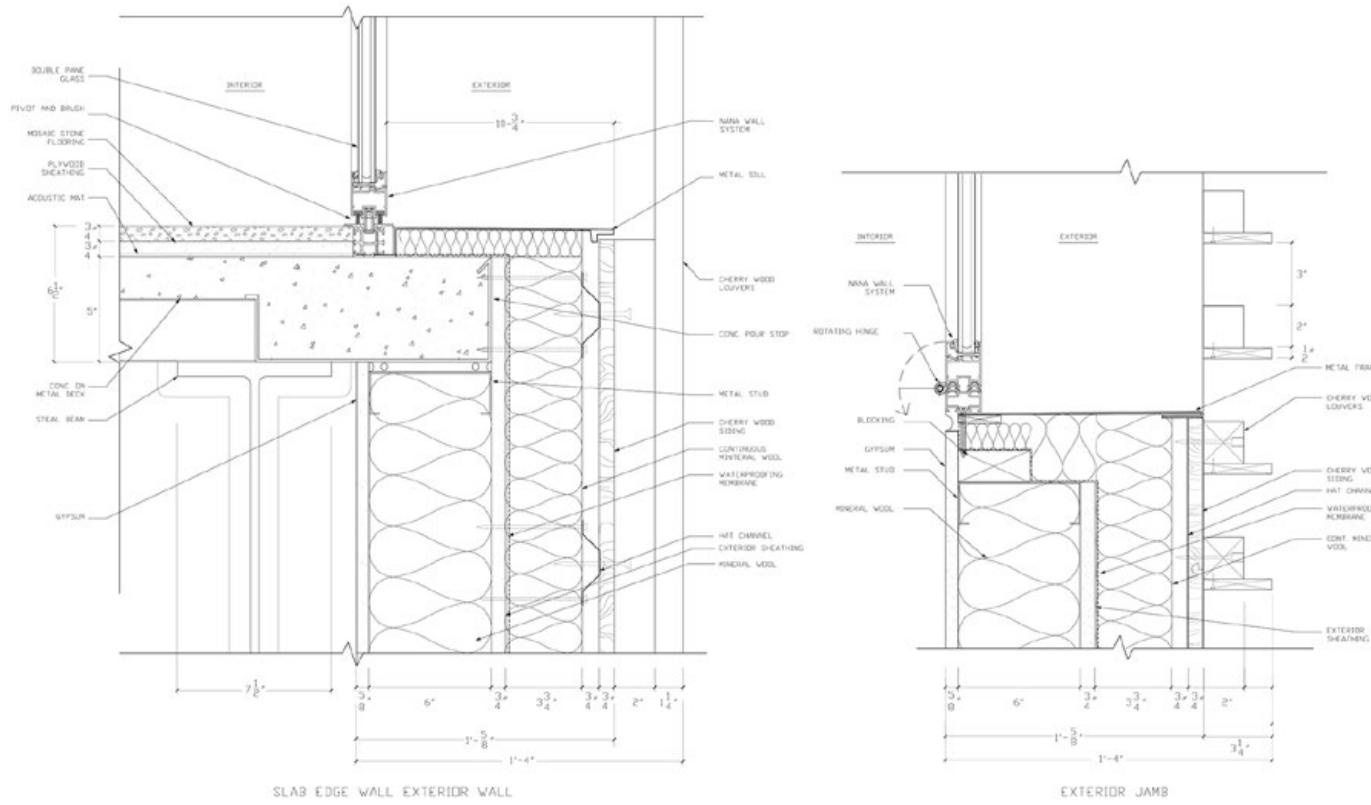


DETAIL AXO & CONSTRUCTION



An approach to technical design first starts with the selection of a material that is local, and durable. As we began to unravel the material networks that exist between different extraction points, we narrowed our approach.

A material ecology was utilized to rethink the exterior wall assembly. Cherry wood sublimates heavy stone.



SHOP DRAWINGS AND MATERIAL ECOLOGY MAP

- * 1 location bronx
- * 2 client developer
- * 3 site area 3 acre
- * 4 size 200,000 SF
- * 5 design 2022
- * 6 duration 8 weeks
- * 7 type housing
- * 8 program housing, bridge, park, commnity garage, market

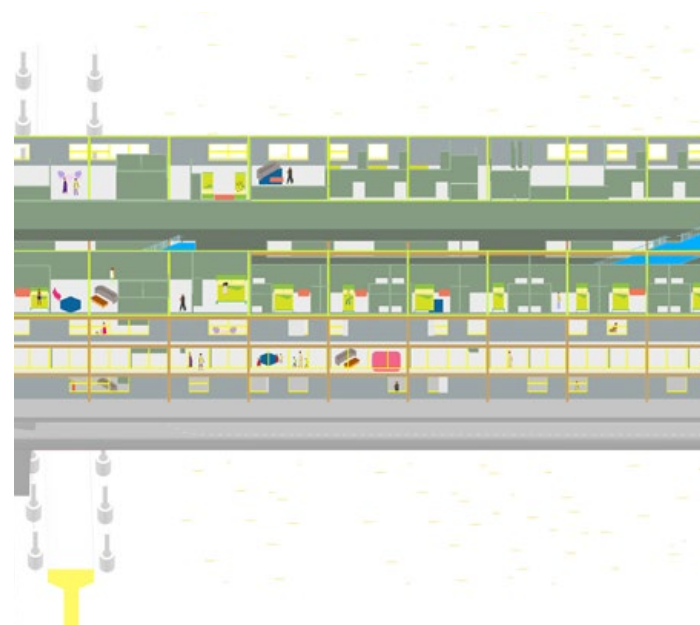


COCOA BUTTER
CORE 3|Professor Gary Bates|2022
In collaboration with Topher Armstrong
Mott Haven, Bronx
NEW YORK
Graduate second year

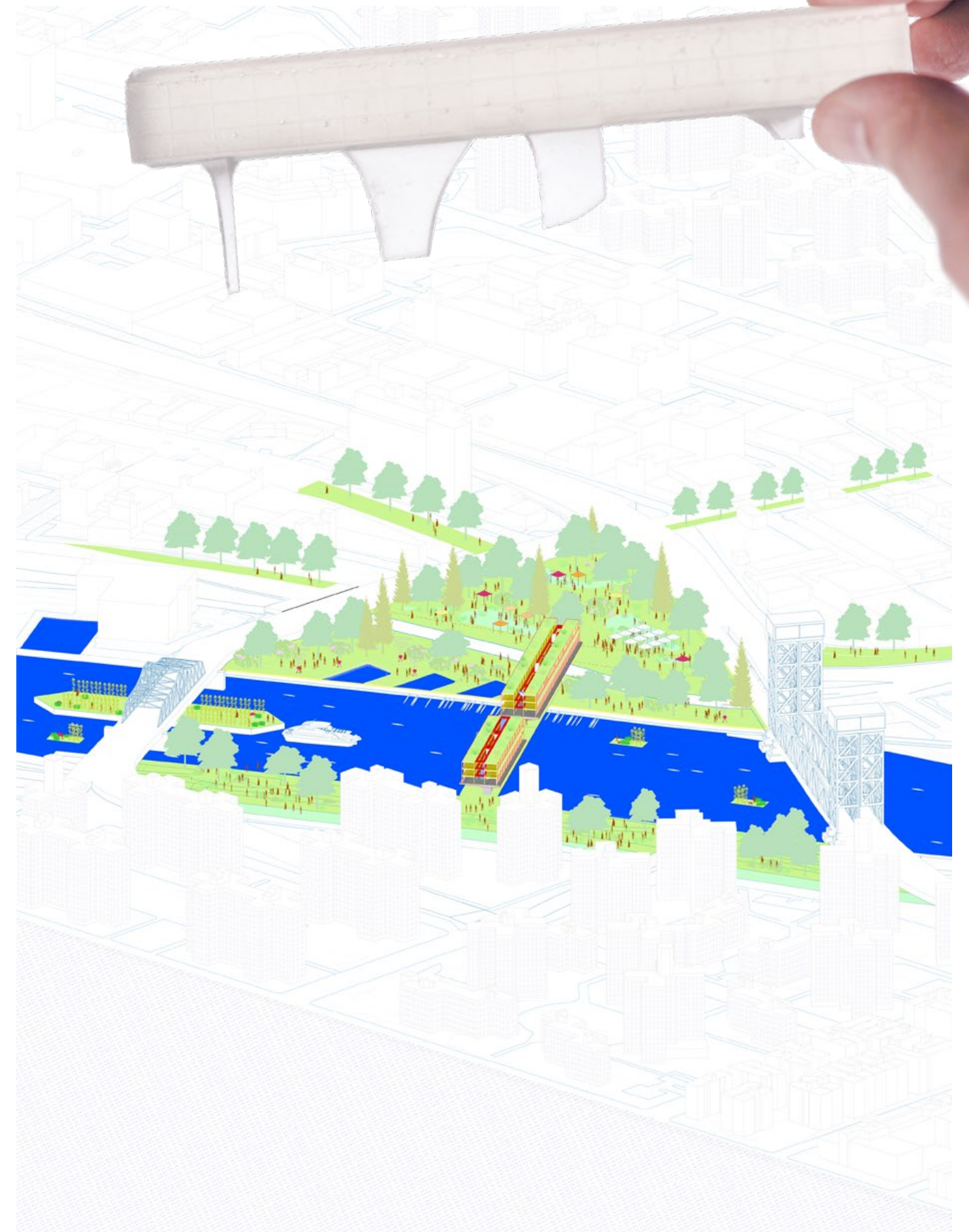




* Existing between principles of living and infrastructure, Cocoa Butter, a name given for more than just cultural homage, looks to provide the same qualities as its namesake. **Cocoa Butter aims to heal a community historically plagued with scars left behind by the urban design of Robert Moses, and the overwhelming car culture of the Bronx.** By connecting East Harlem to Mott Haven, this living bridge is not only an urban stitch that empowers pedestrians and NYC bike/ATV culture, but also a destination for the surrounding Black and Hispanic communities.



The project provides a pedestrian bridge that links bike and foot traffic across the Harlem river and provides an urban garage space for formal and informal gatherings, markets, and bike repair. **Above this bridge is a modest timber construction for housing** that responds to the intergenerational aspect of the community the project serves. By providing negotiable space for a community with shifting needs, Cocoa Butter aims to connect, conceal, and heal using agency, transformability, and sharing.

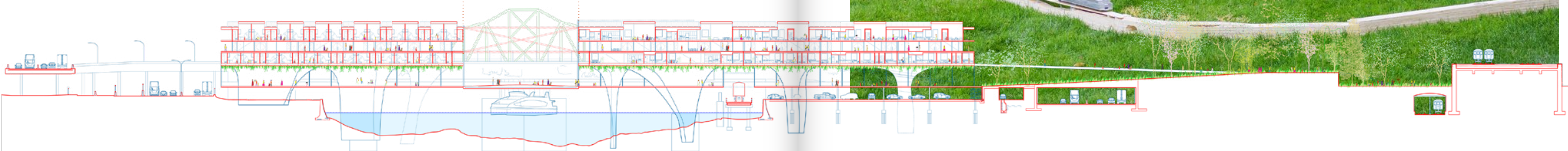
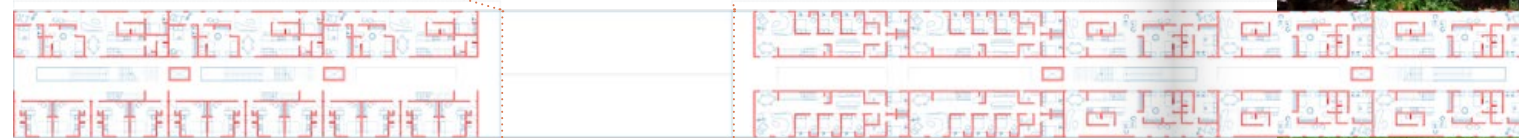


"Once you're a rider, you're always a rider," says photographer David "Dee" Delgado. "People don't understand just how deeply ingrained bike culture is in urban culture." "no man left behind, unity, brotherhood and showing off" is what bike life is all about. Cocoa Butter stretches and grasps to reattach the urban scars of Robert Moses. This is who I design for.

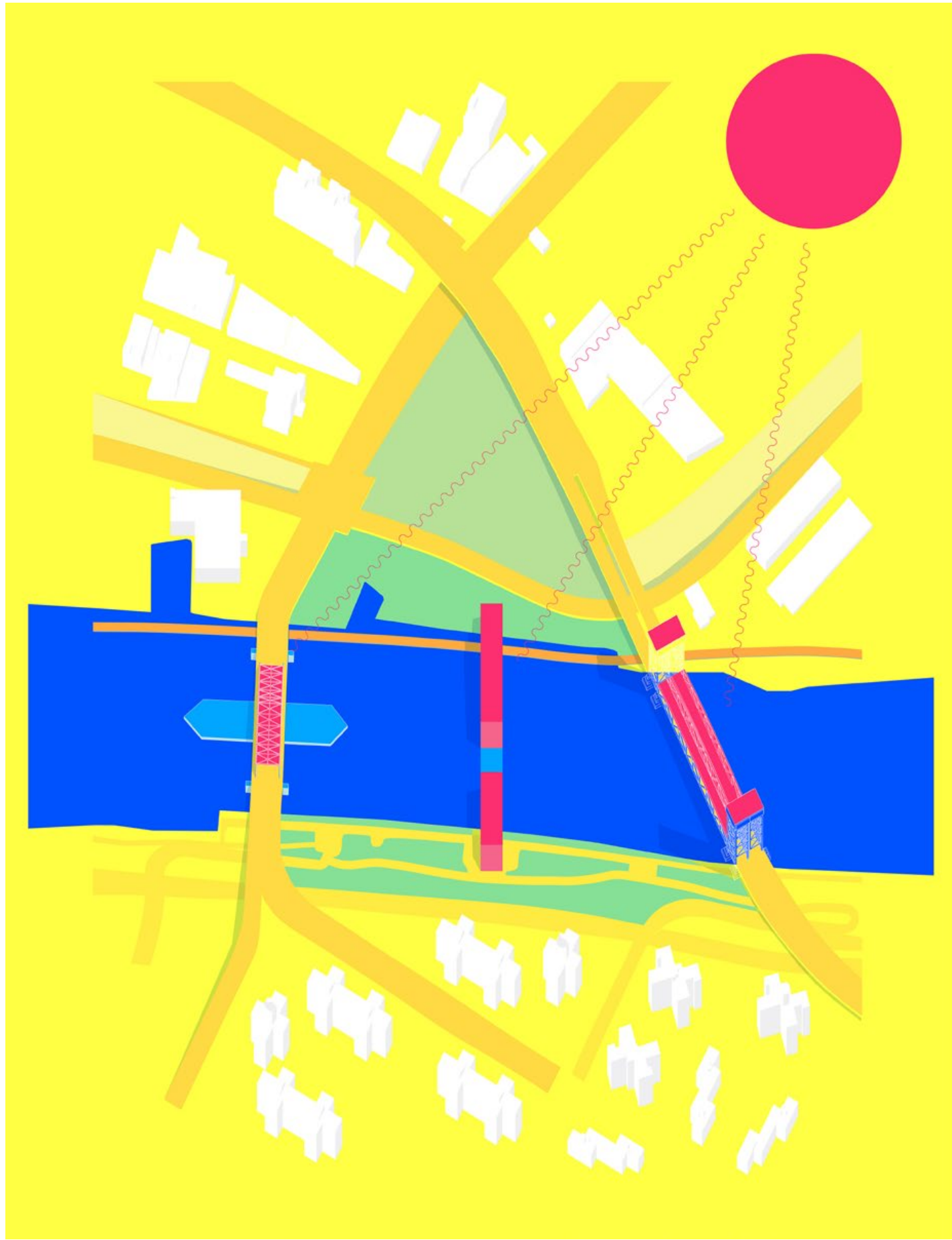


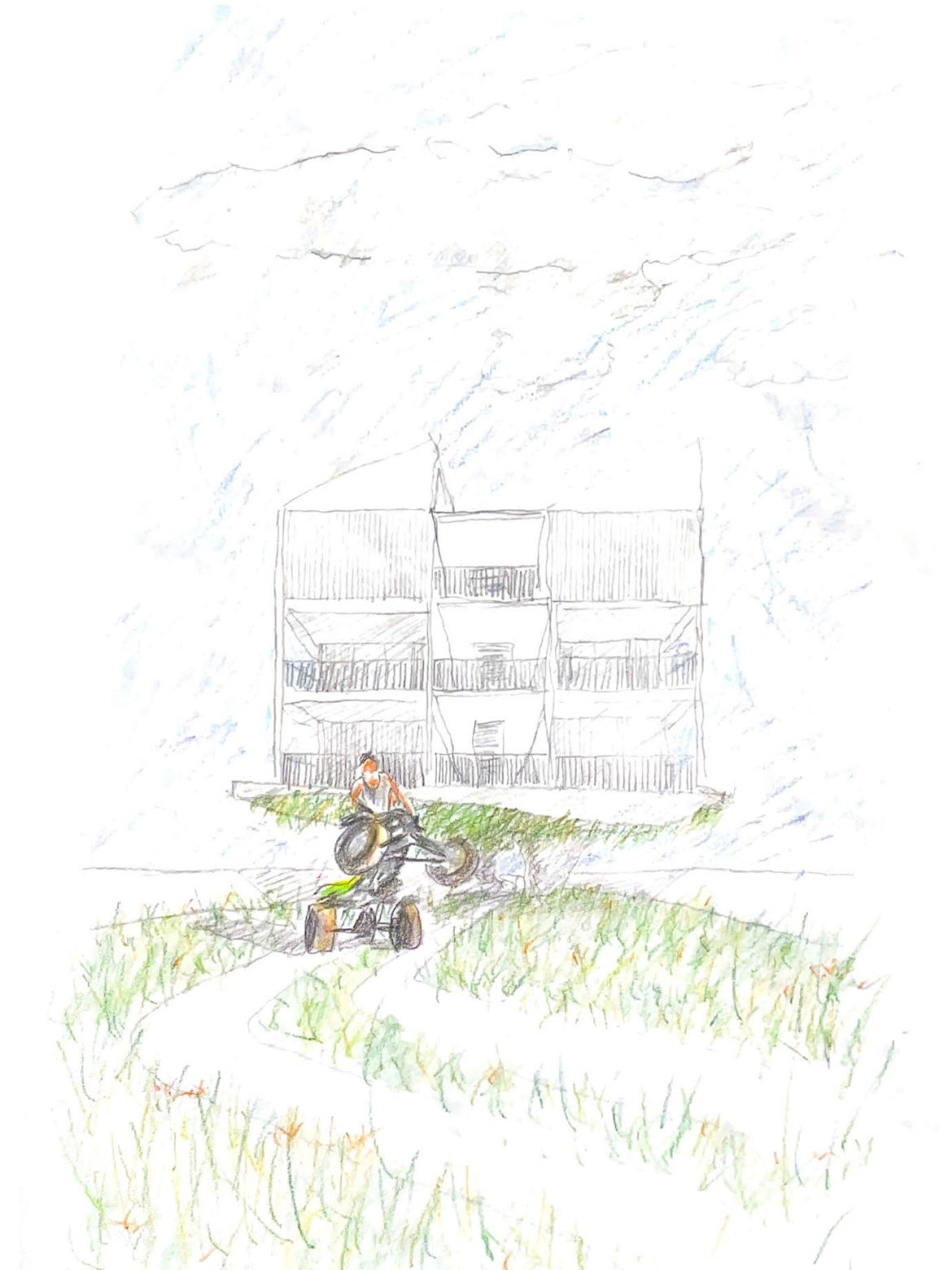
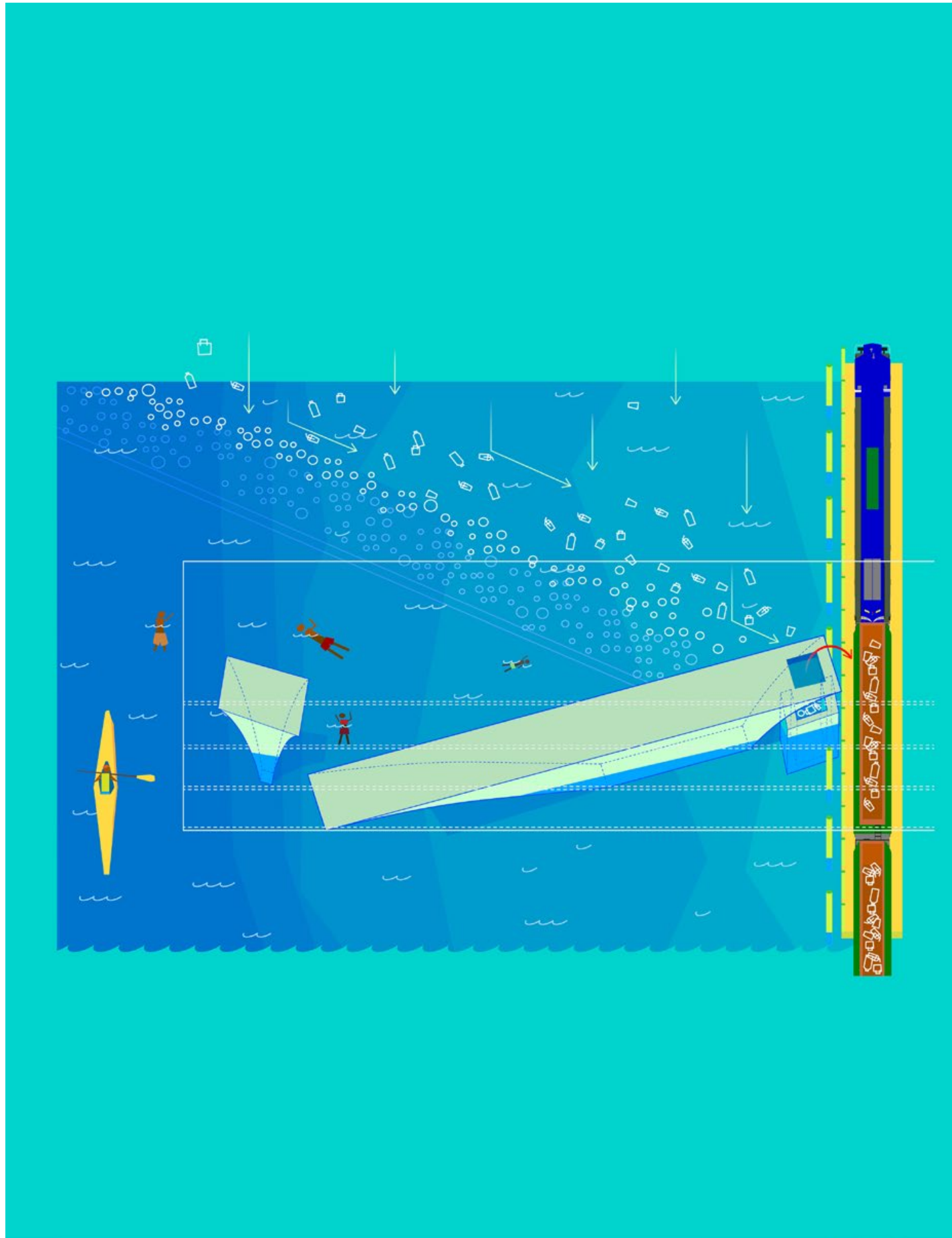


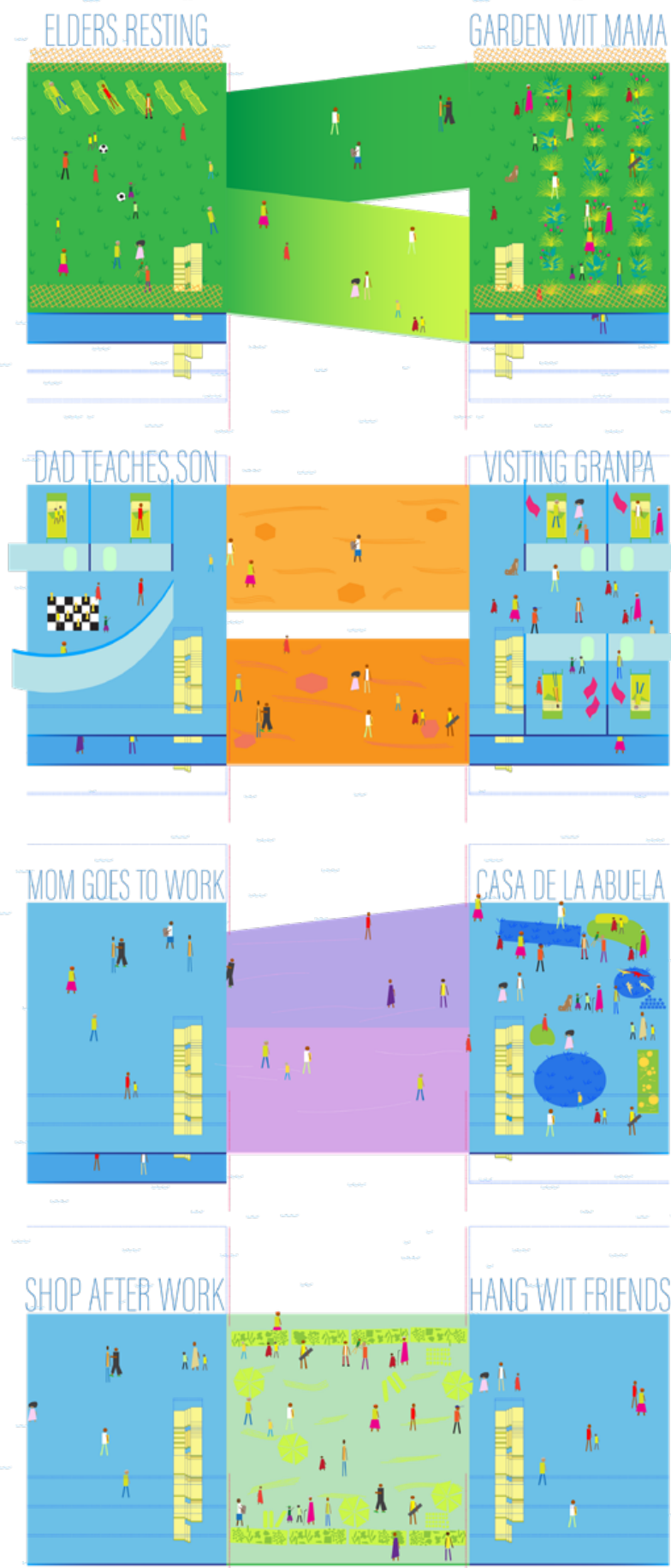
DESIGN PARTNER











NEGOTIABLE SPACE



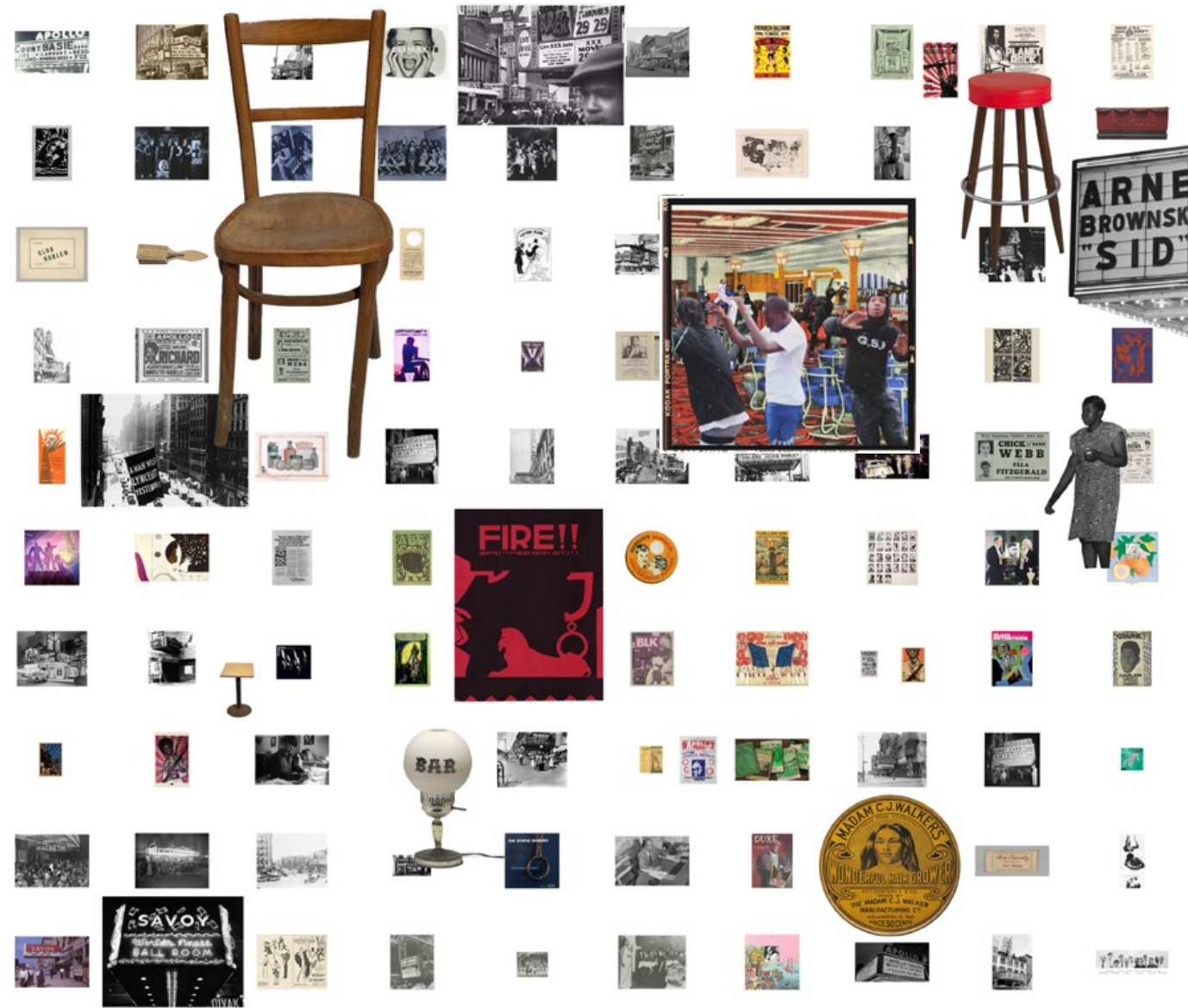


- * 1 location harlem
- * 2 client savvy ballroom
- * 3 site area 15,000 SF
- * 4 size 100 SF
- * 5 design 2022
- * 6 duration 6 weeks
- * 7 type dance floor
- * 8 program dance floor, community center



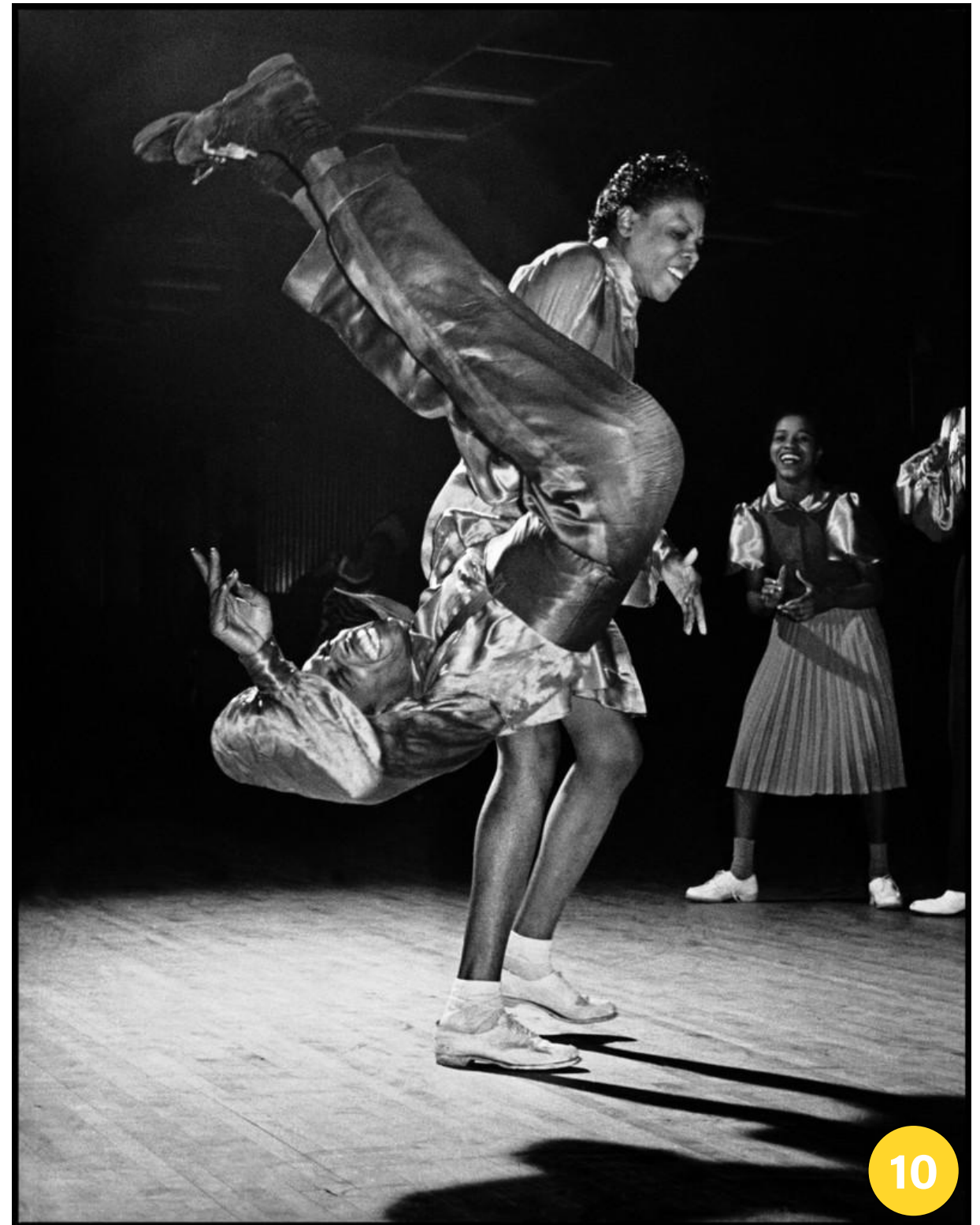
LINDY HOP NOW!
POWER TOOLS DESIGN SEMINAR|
Professor Jelissa Bloomberg|2022
In collaboration with Genevieve Jones
HARLEM RENAISSANCE
NEW YORK
Graduate second year

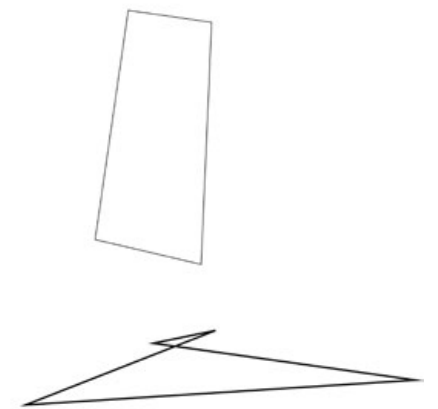
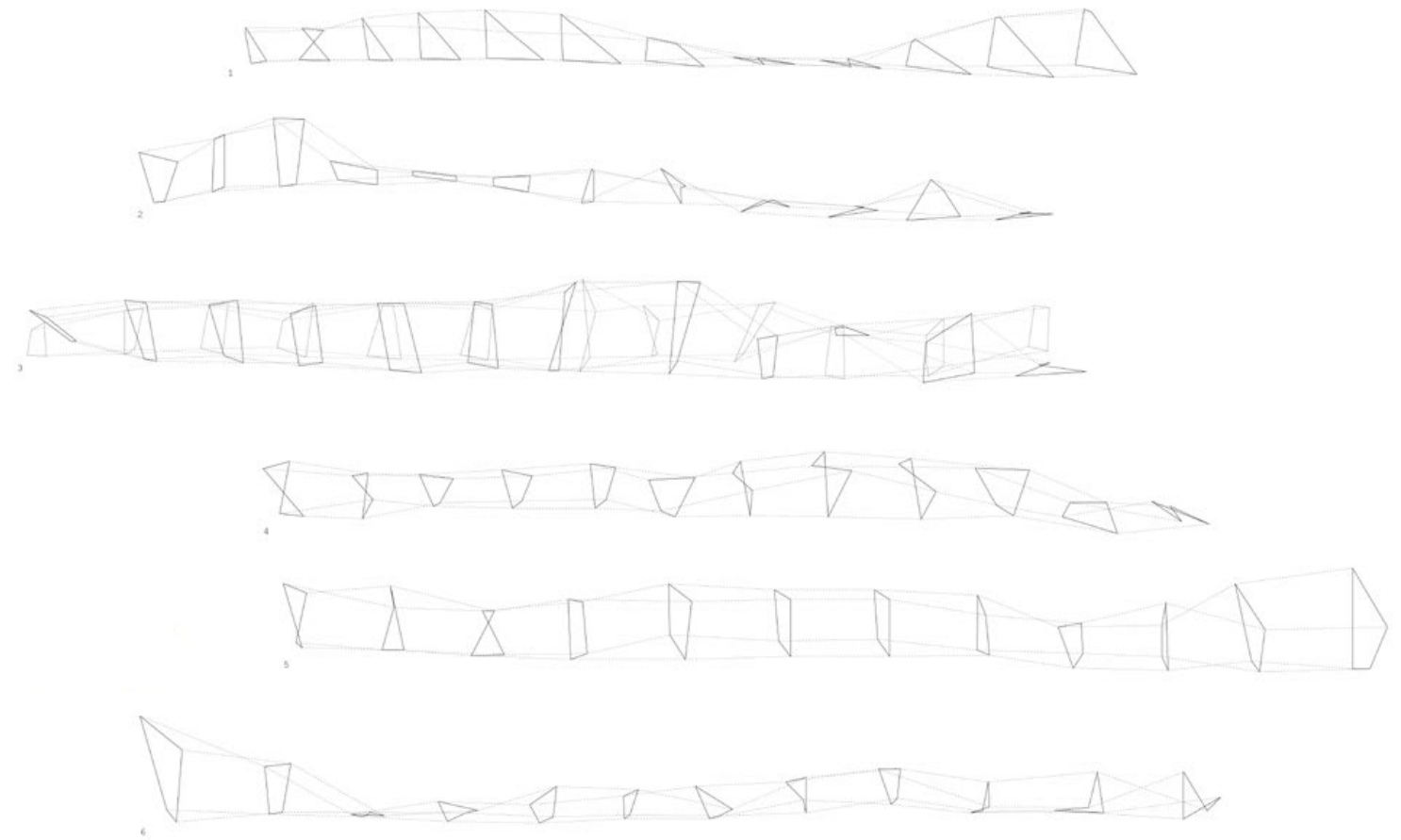
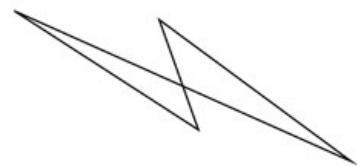


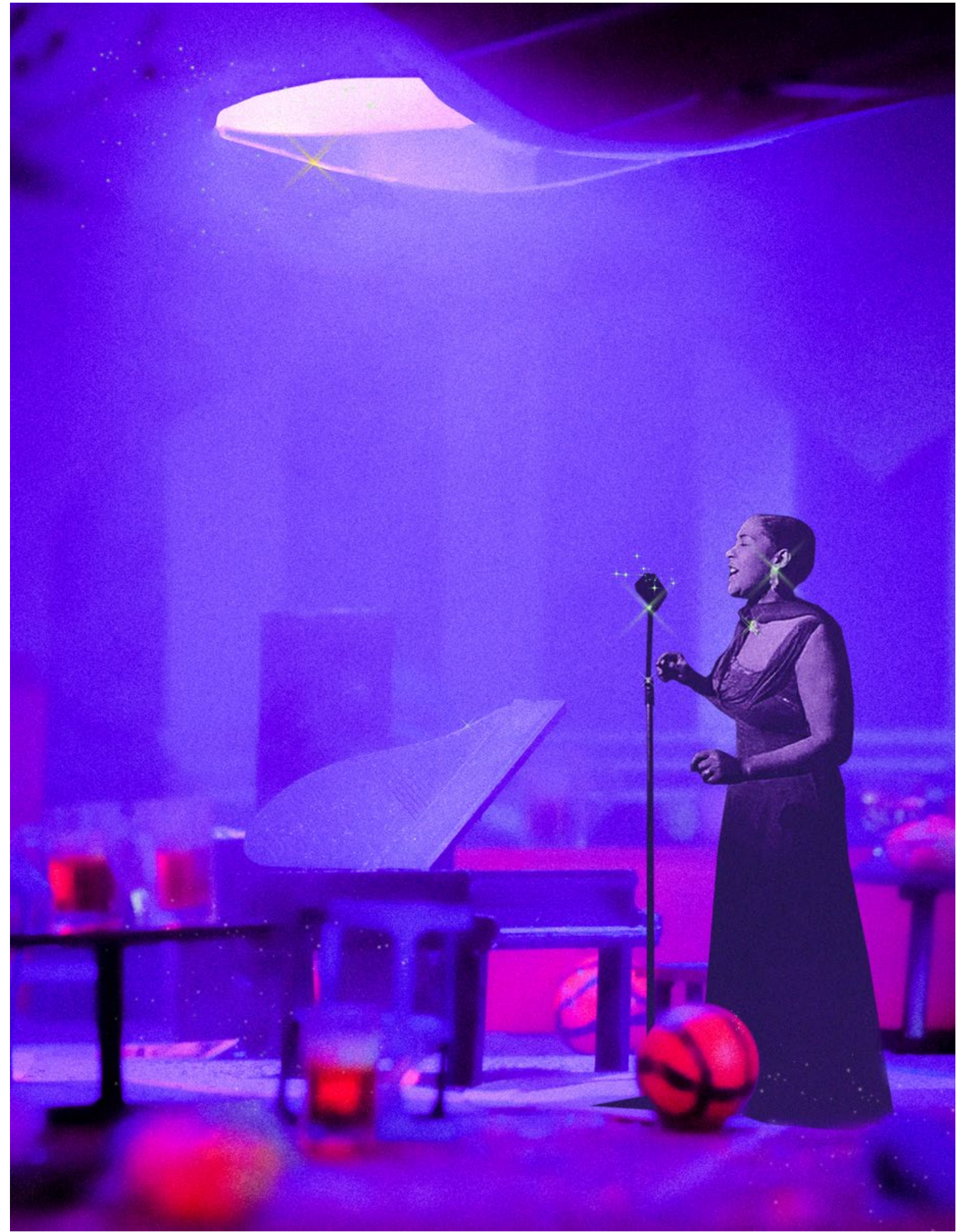
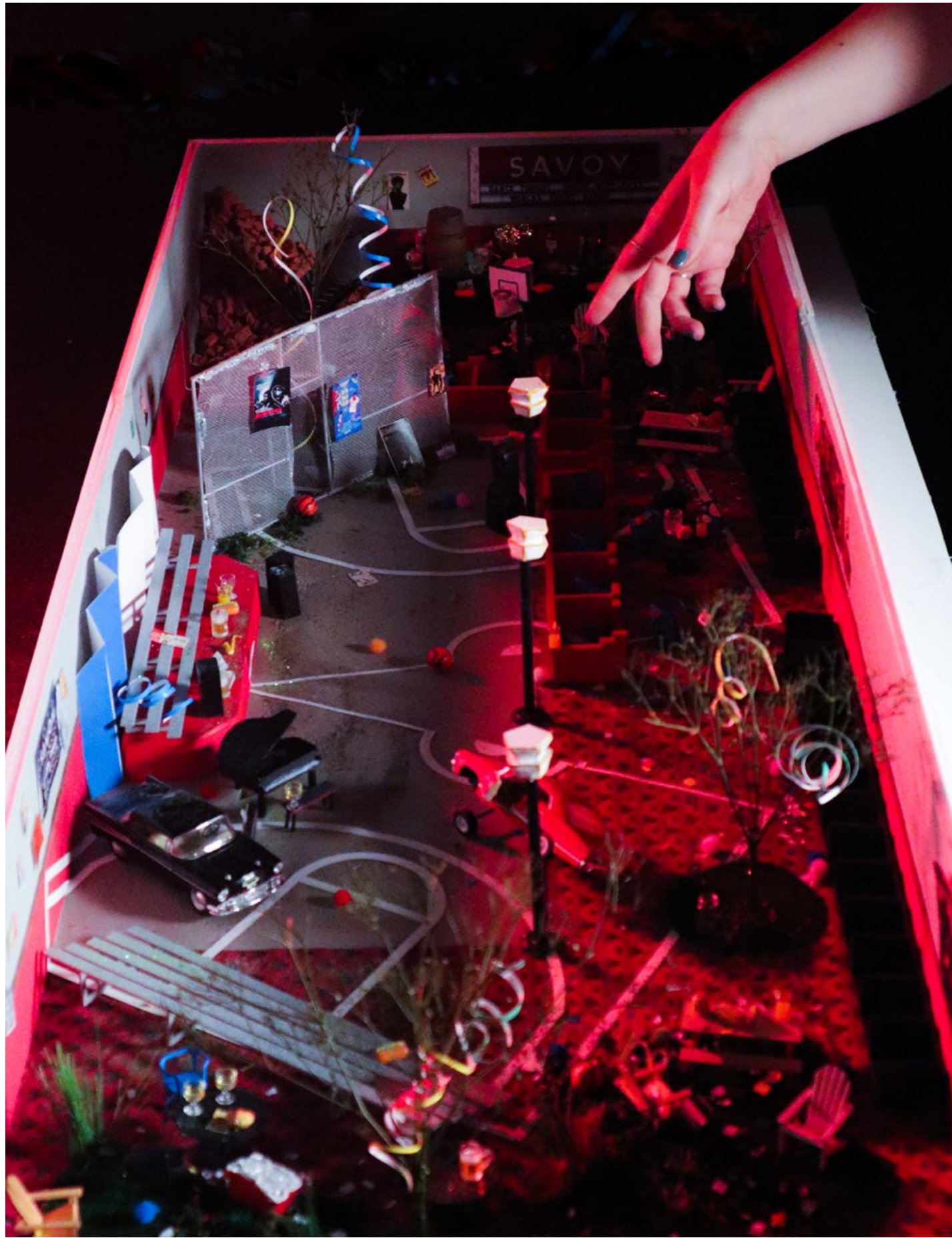


* This project is based in research and uncovers and remixes a rich history that has transformed over time. In Harlem, a night club that supported famous artists like Aretha Franklin, Langston Hughes, and Billie Holliday; the Savoy Ballroom was a vibrant community center for many. The ballroom although now deconstructed, sits vacant in a lot in front of the Savoy NYCHA Housing. This project explores the histories and events that happened in this famous ballroom and tracks the movement of the body as a way to document a change in cultural dance over-time.

In a model designed to show passed and present features of the Savoy Ballroom, this project praises the after party, celebrates the rent party, and becomes a new theoretical space for celebration in the same site as the old structure. Within this process of model making, the project uses existing materials and schematic layouts as the historic ballroom and transforms the roof structure using geometry generated from the dancing bodies in the Lindy Hop. The Lindy Hop Now! is about tradition, a past power tool.







* 1 location poughkeepsie

* 2 client community matters too, real skills youth groups

* 3 site area 51 acre

* 4 size 10,000 SF

* 5 design 2023

* 6 duration 8 weeks

* 7 type sanctuary

* 8 program individual therapy space, group therapy space, lodging, flex space



A GOOD CRY

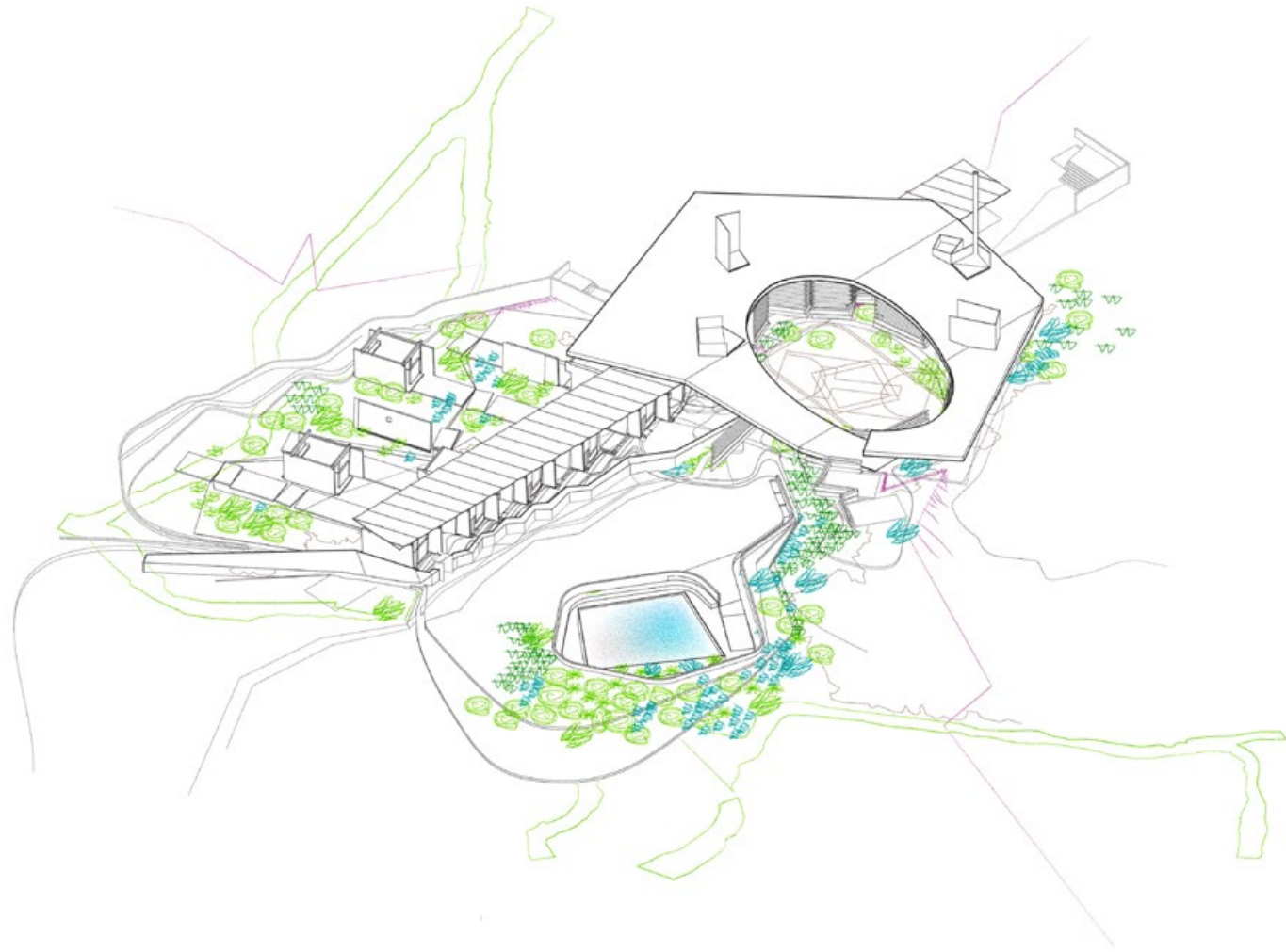
ADV 4|Professor Nina Cooke-John|2023

Poughkeepsie

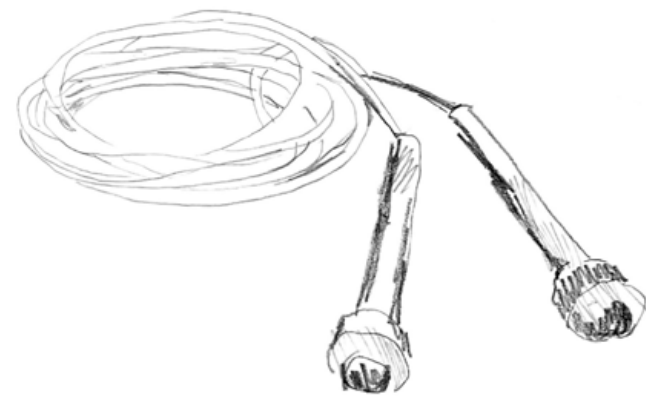
NEW YORK

Graduate second year

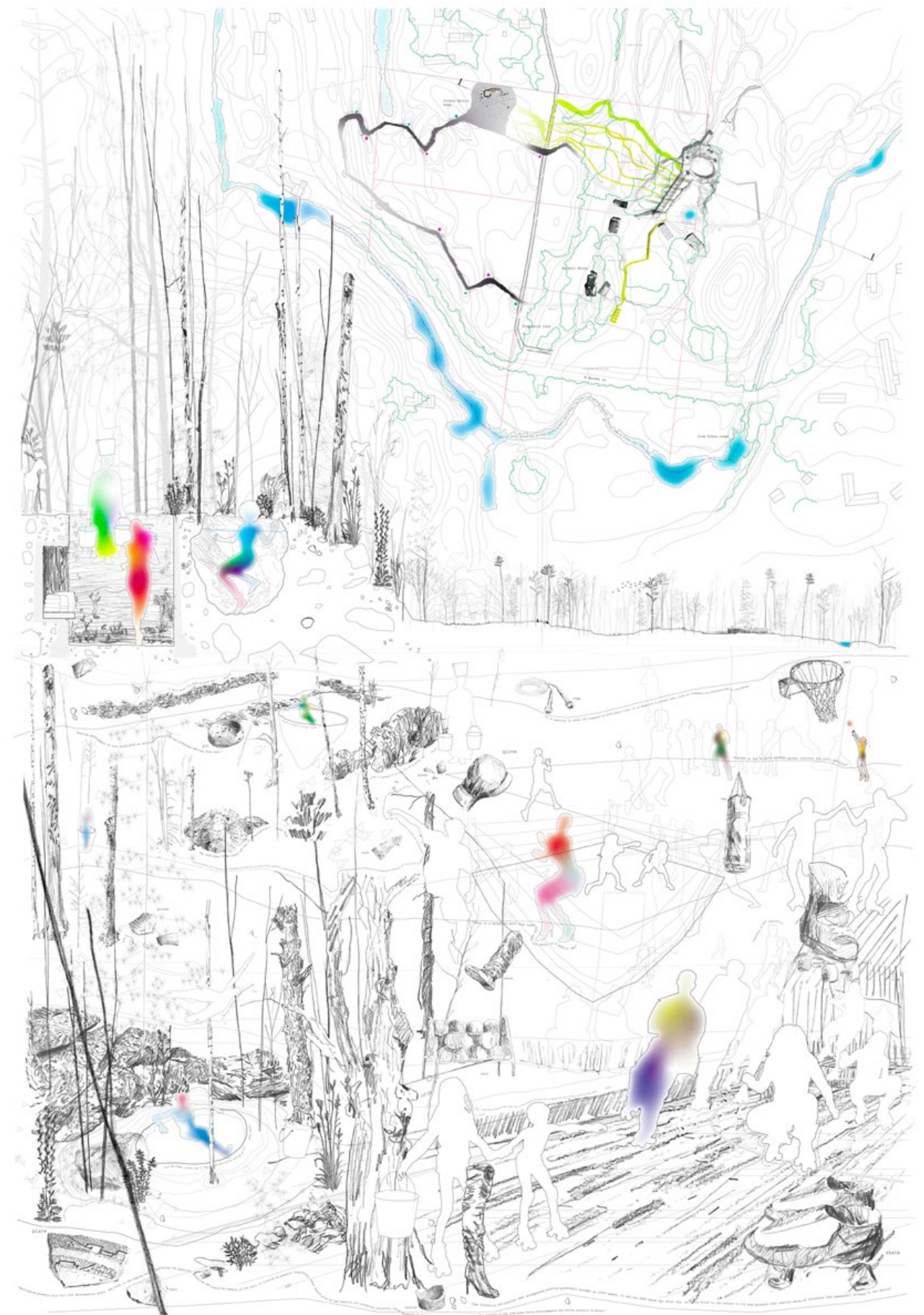


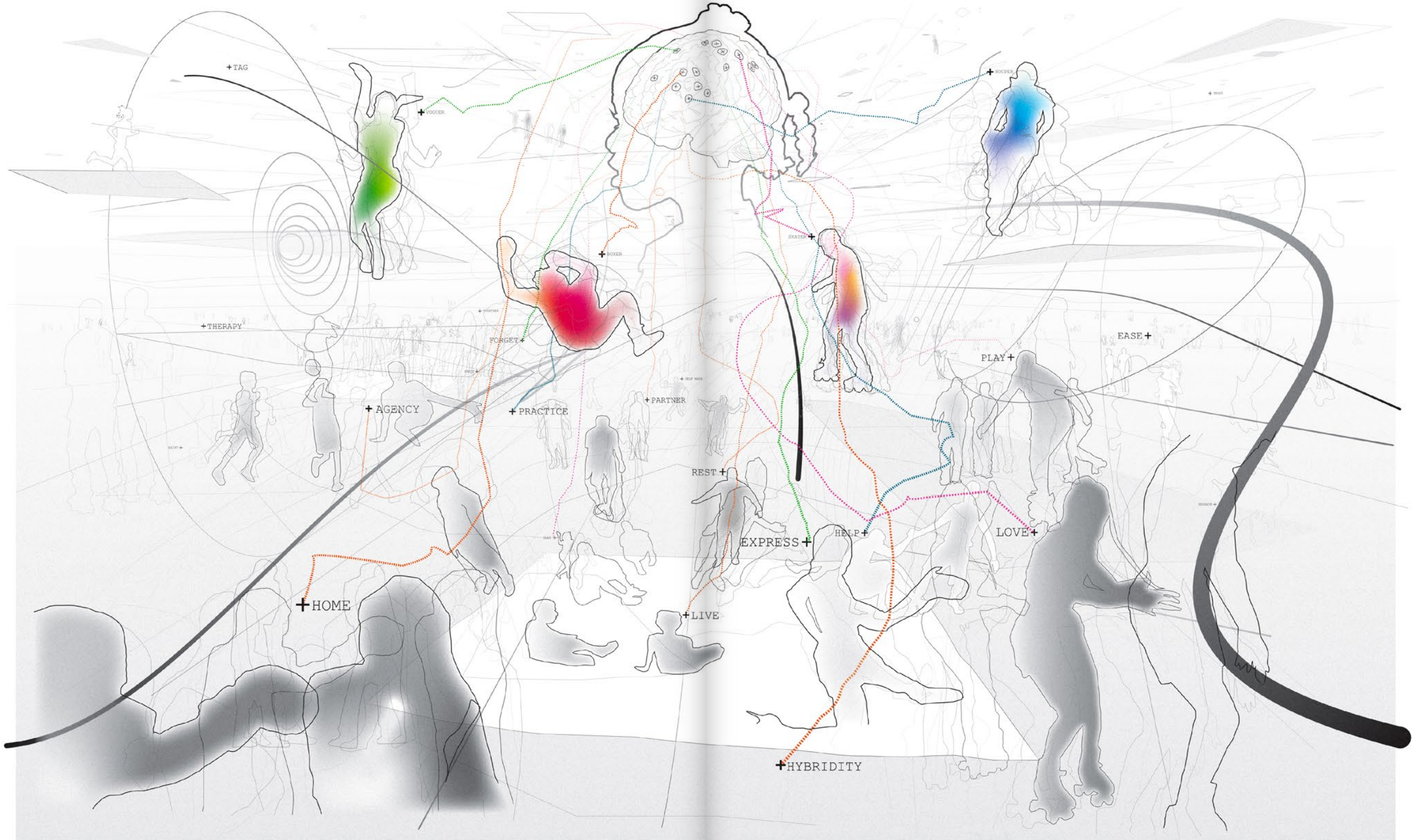


* We store trauma in our bodies. Whether this trauma occurs from emotional, physical, or generational means. It creeps its way into the body to solidify, and affect our everyday lives, and our longevity. There are many ways to release this trauma, a good cry, talking through your problems and fortunes with friends, family, or a therapist, **movement of the body through stretching, activating muscles by walking or jogging, and shaking the limbs by dancing in groups or alone.** This project focuses on the practice and art form of the trauma release of this trauma on multiple levels. How do we get it out? If it's passed down from generations of abuse, how do we even begin to rid it from our bodies. This takes shape in multiple forms in this project due to the elusive nature of trauma. How one reacts to trauma is different from the other. Therefore this project implements several forms of trauma release. And most importantly provides a framework to create a cyclical practice of trauma release.

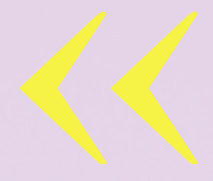


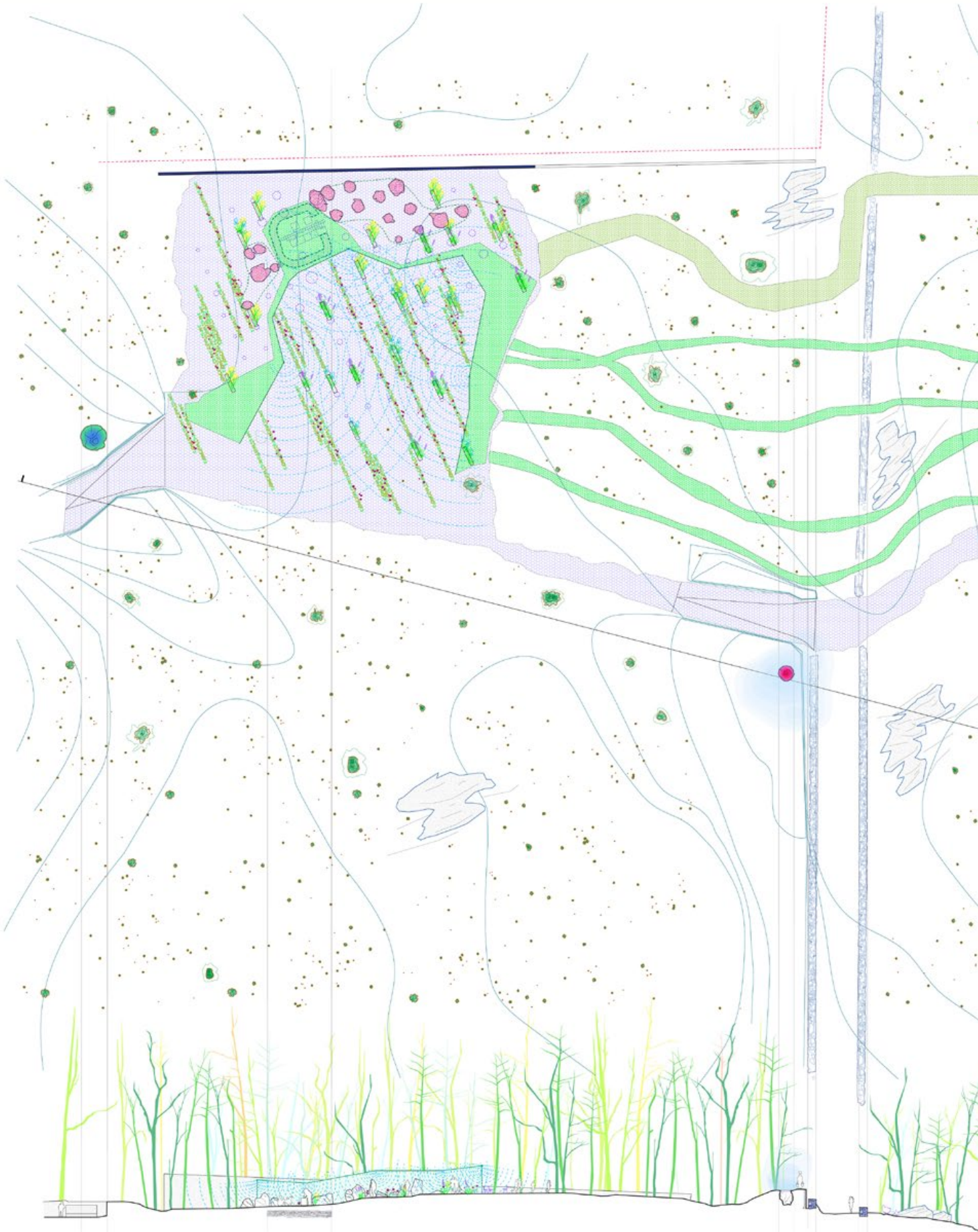
By utilizing the site, its histories, its existing programs, field, and form to create a retreat for the youth of Poughkeepsie who engage with trauma on a daily basis.

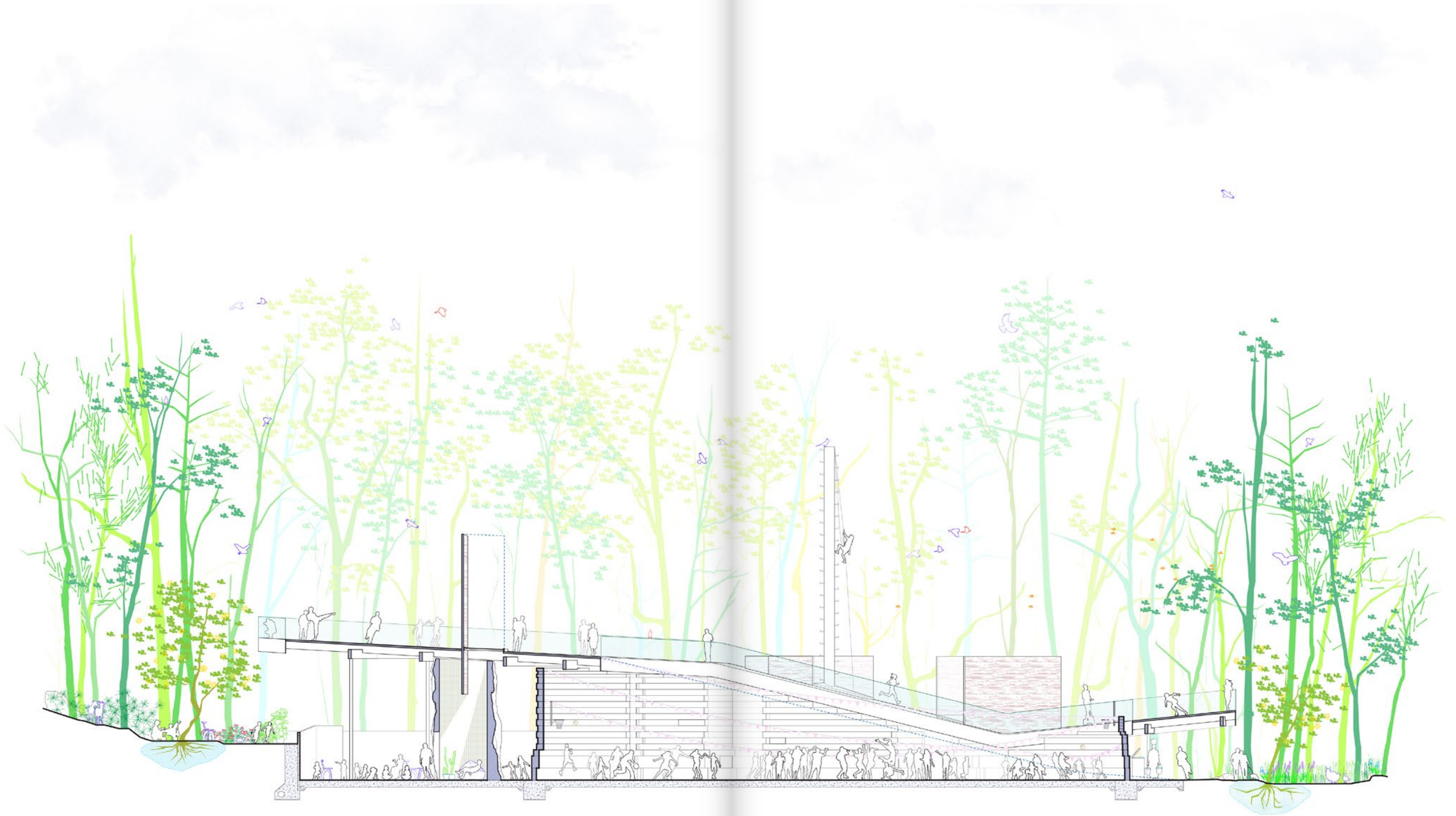


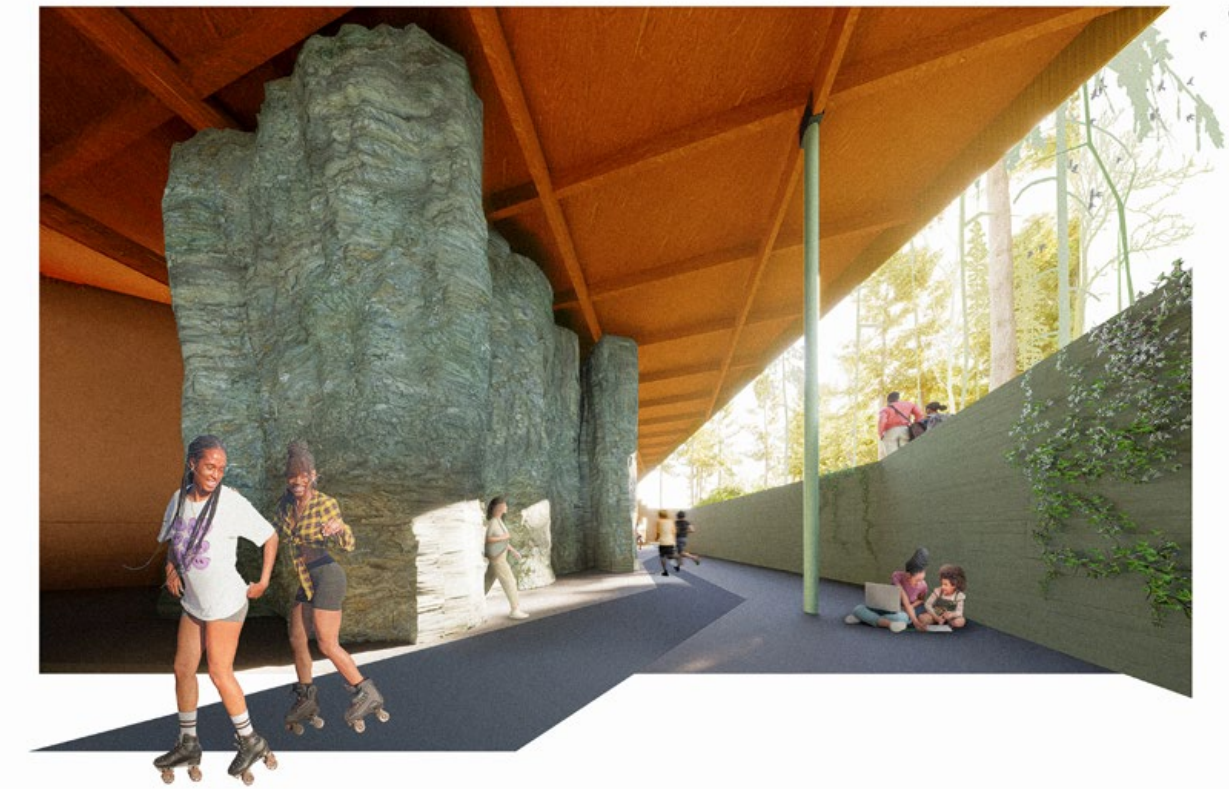


The space between a rock and a tree. The space between the river and the sea. Release your trauma and cry. Trauma is stored in our bodies, we must release it through professional therapy sessions, mindful consideration of our emotions, and physical movement and expression. Move all day, then take a plunge into a bath. A daily practice of release.





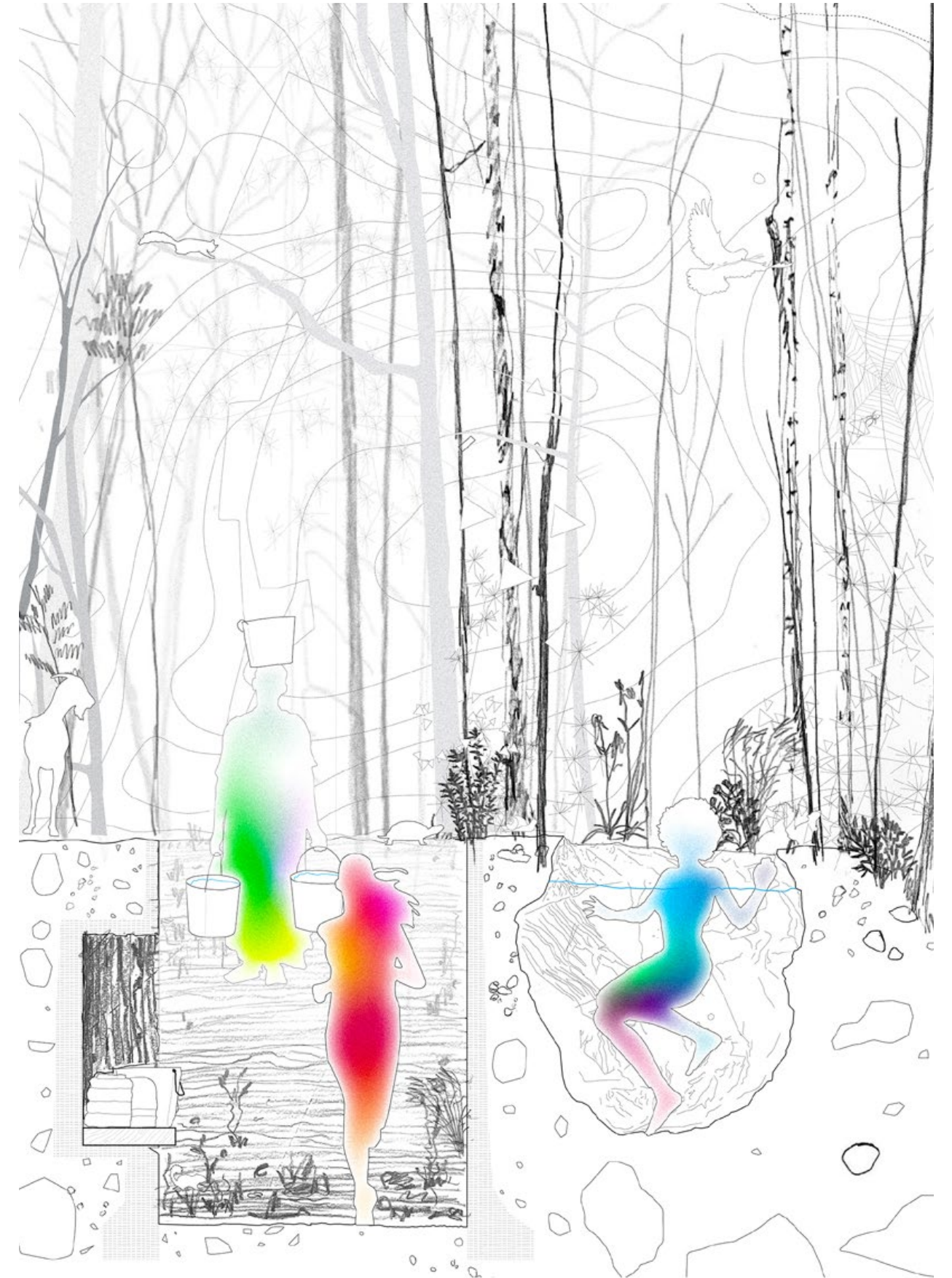




A TRANS SPACE



RELEASING TRAUMA



BODY AND PLACE TRAUMA

* 1 location little mexico

* 2 client off duty labourers

* 3 site area 1000 SF

* 4 size 5000 SF

* 5 design 2023

* 6 duration 8 weeks

* 7 type community spaces

* 8 program seista space

REST REPURATION

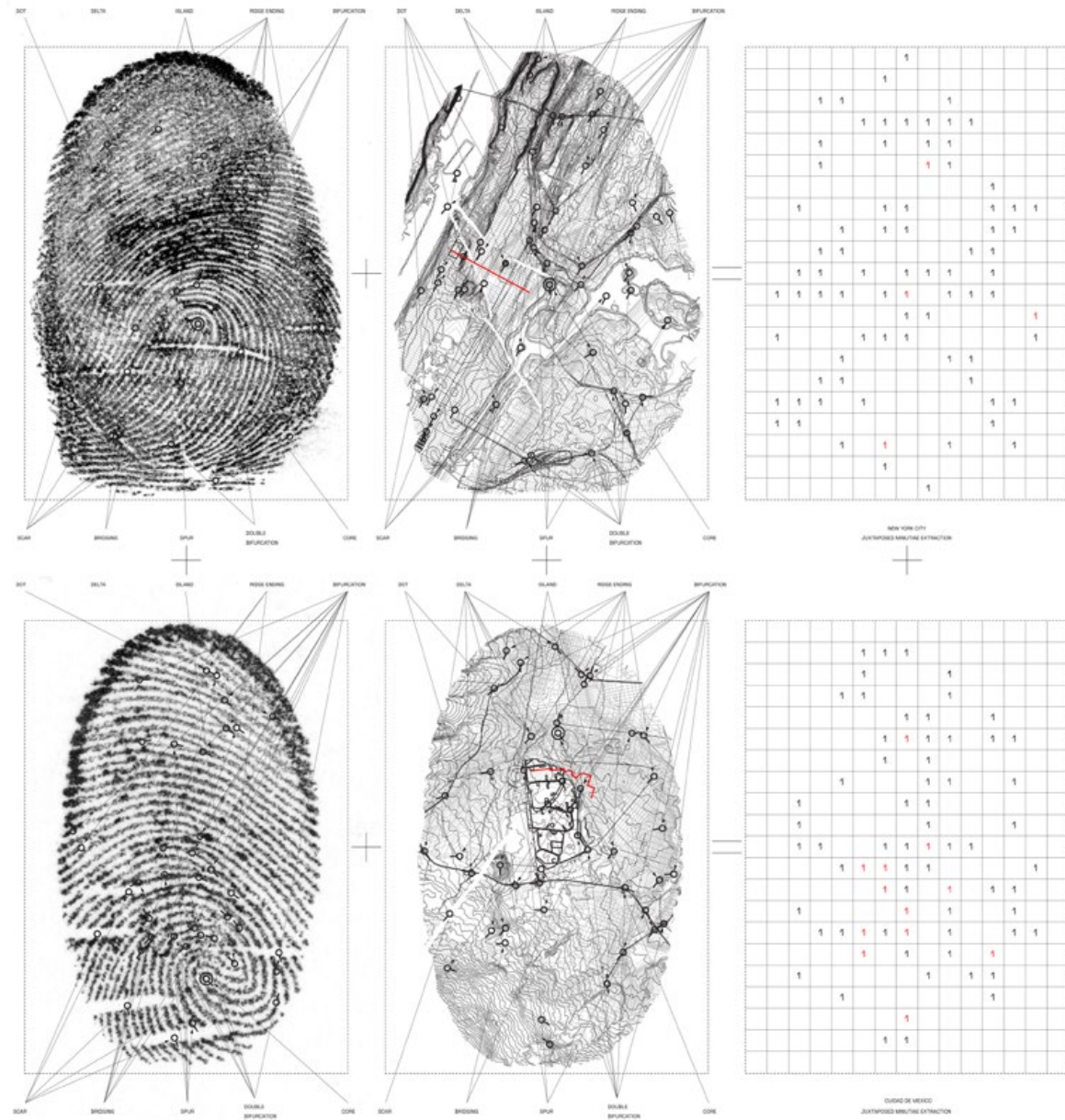
ADV 5|Professors
Thomas De Monchaux &
Rozana Montiel|2023

Little Mexico

HARLEM

Graduate third year

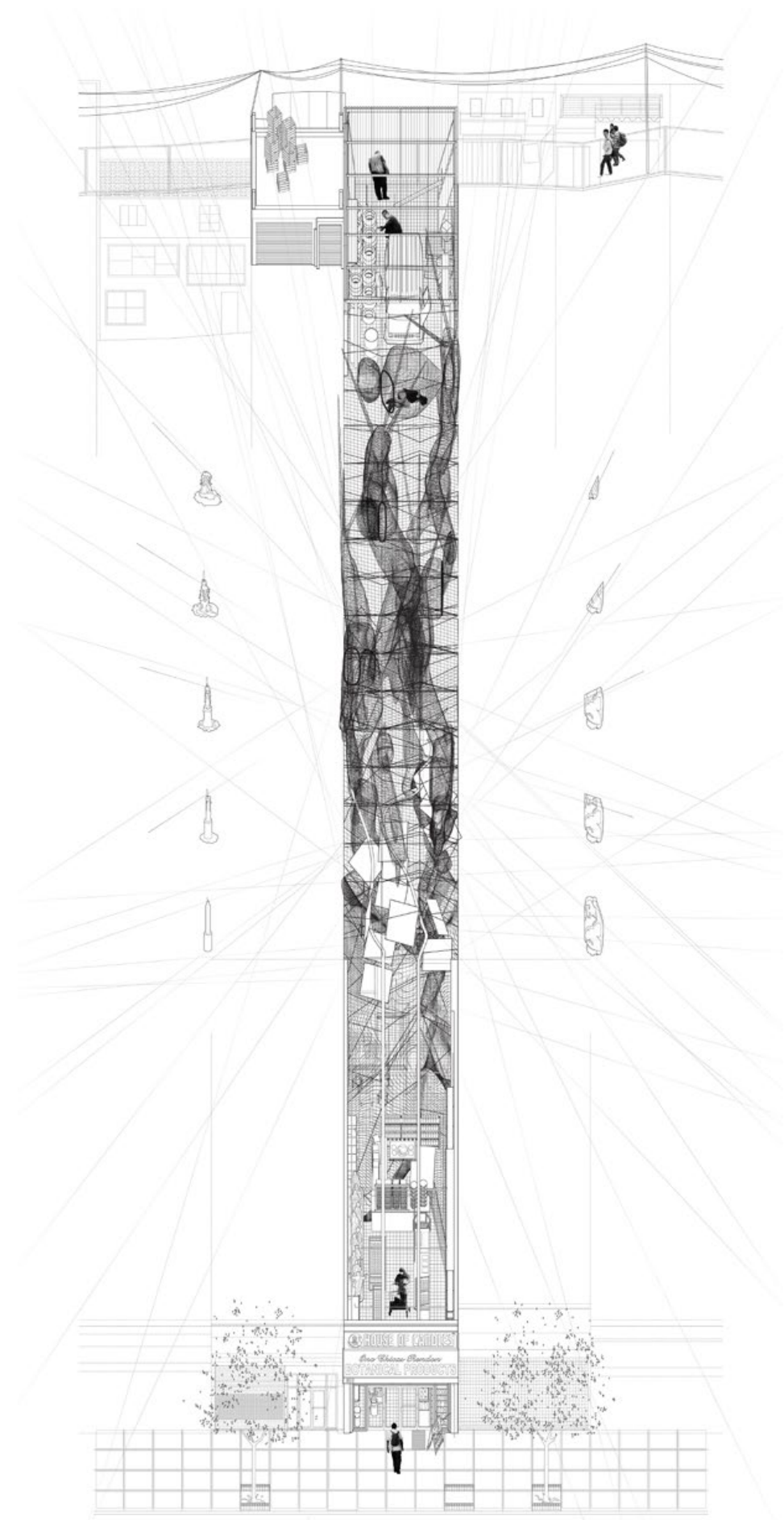


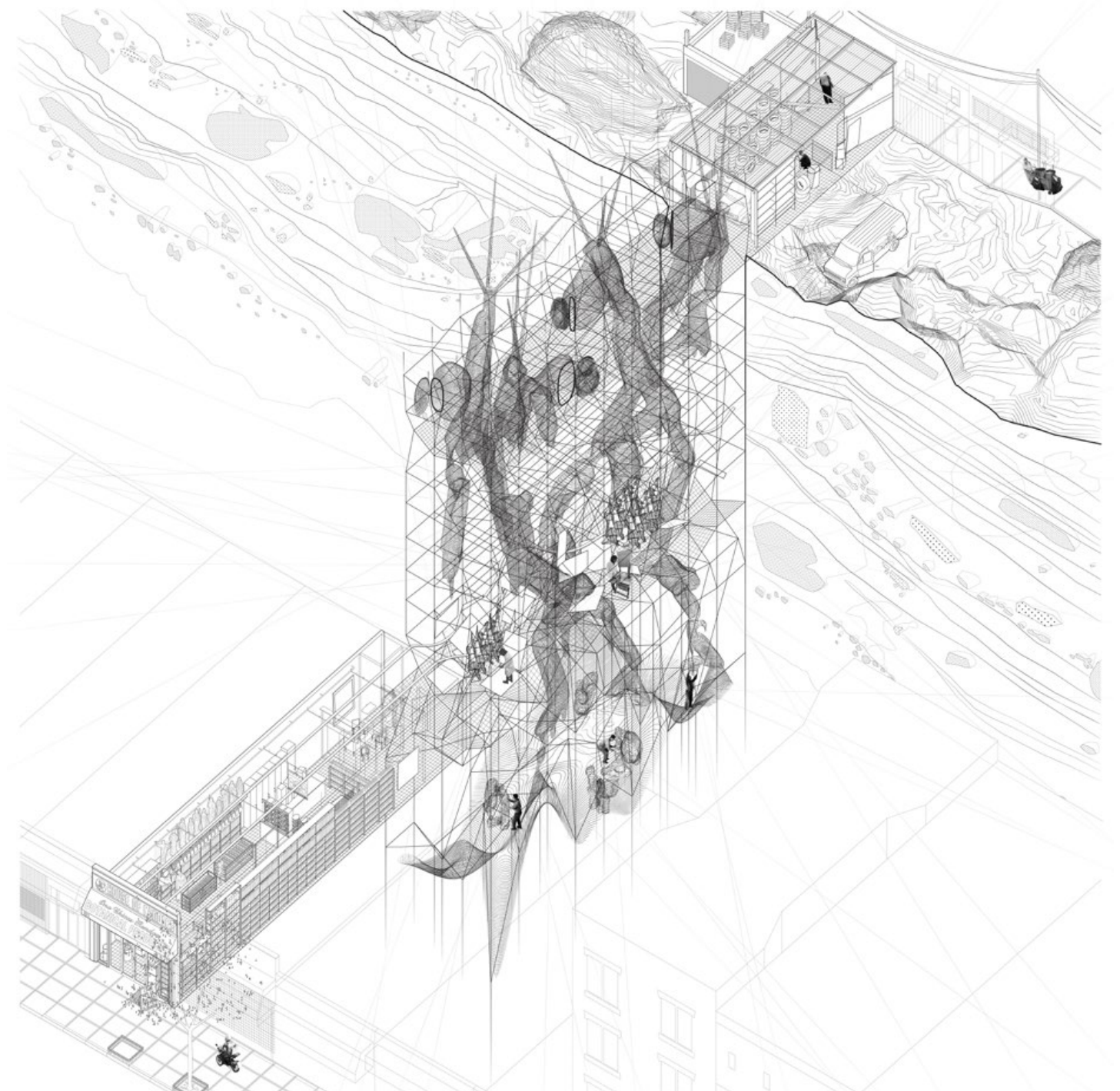


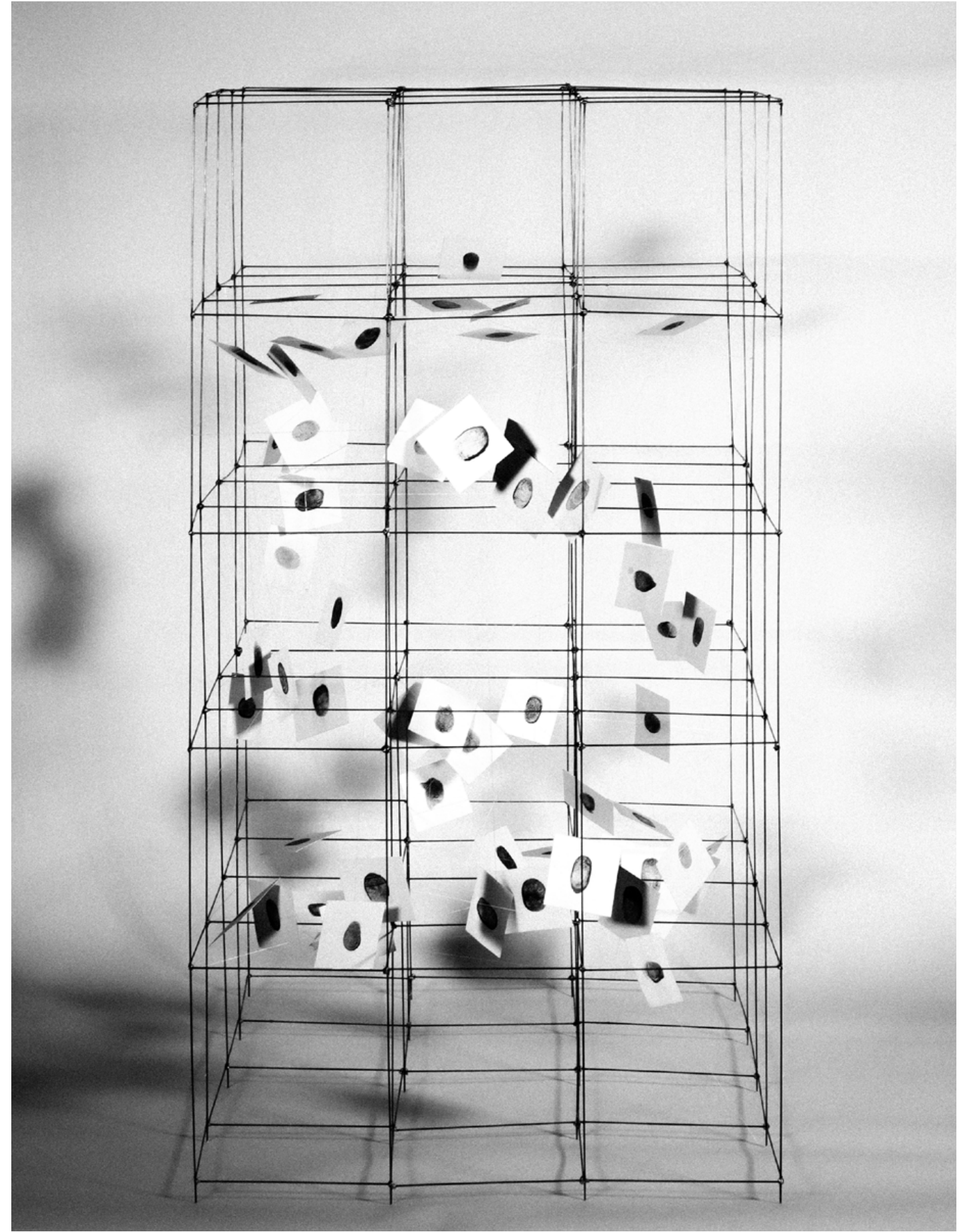
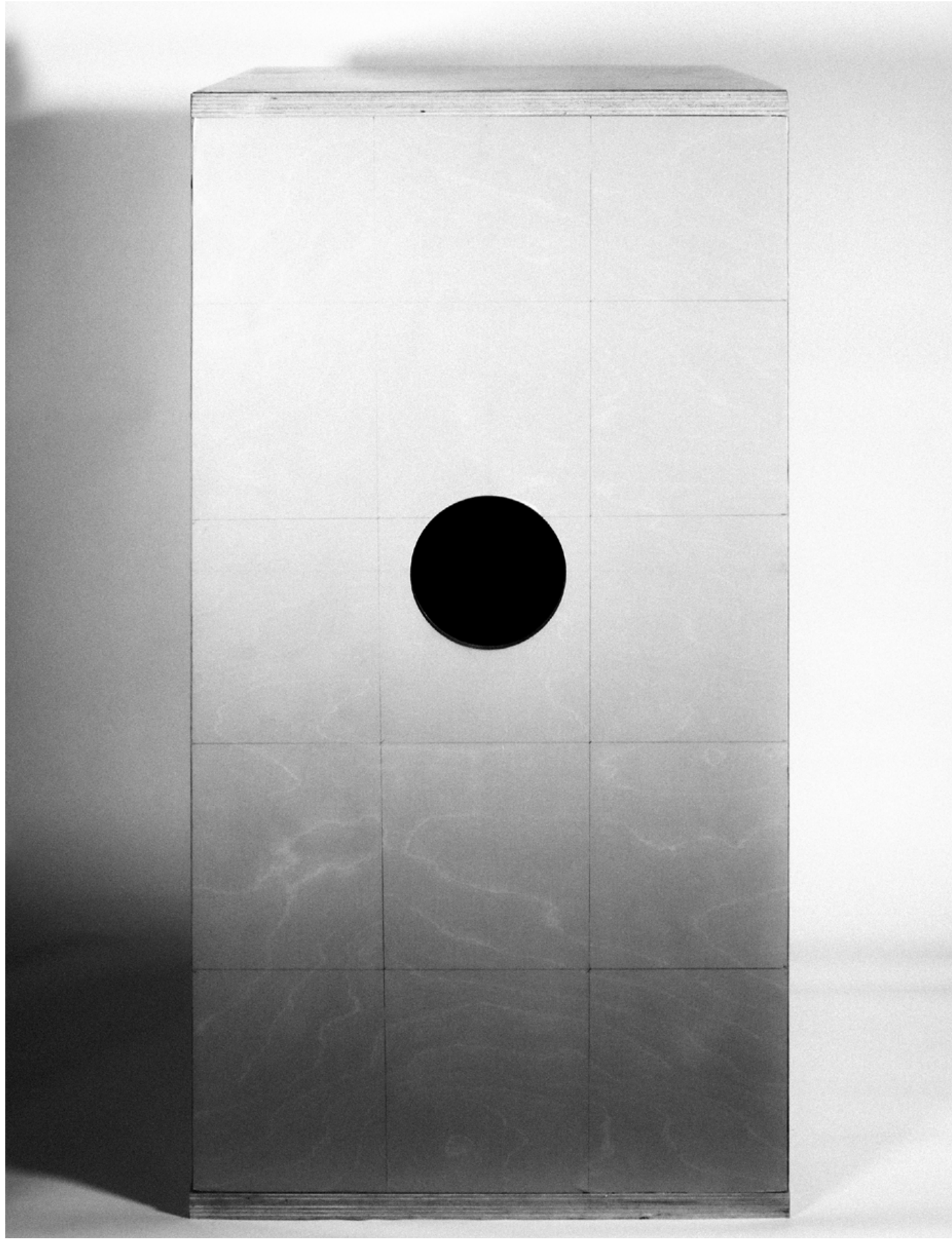
* Manual takes three main components to create a constellation of stories revolving around rest as reparations. The joy of working and thinking with the hand - embodied intelligence. The border between the artisan and the artist. Creating societal borders based on a dissolution of identity and class, and finally the relationship I have with my brother the butcher. Which reflects a mexican attitude of tradition, craft, and expression.

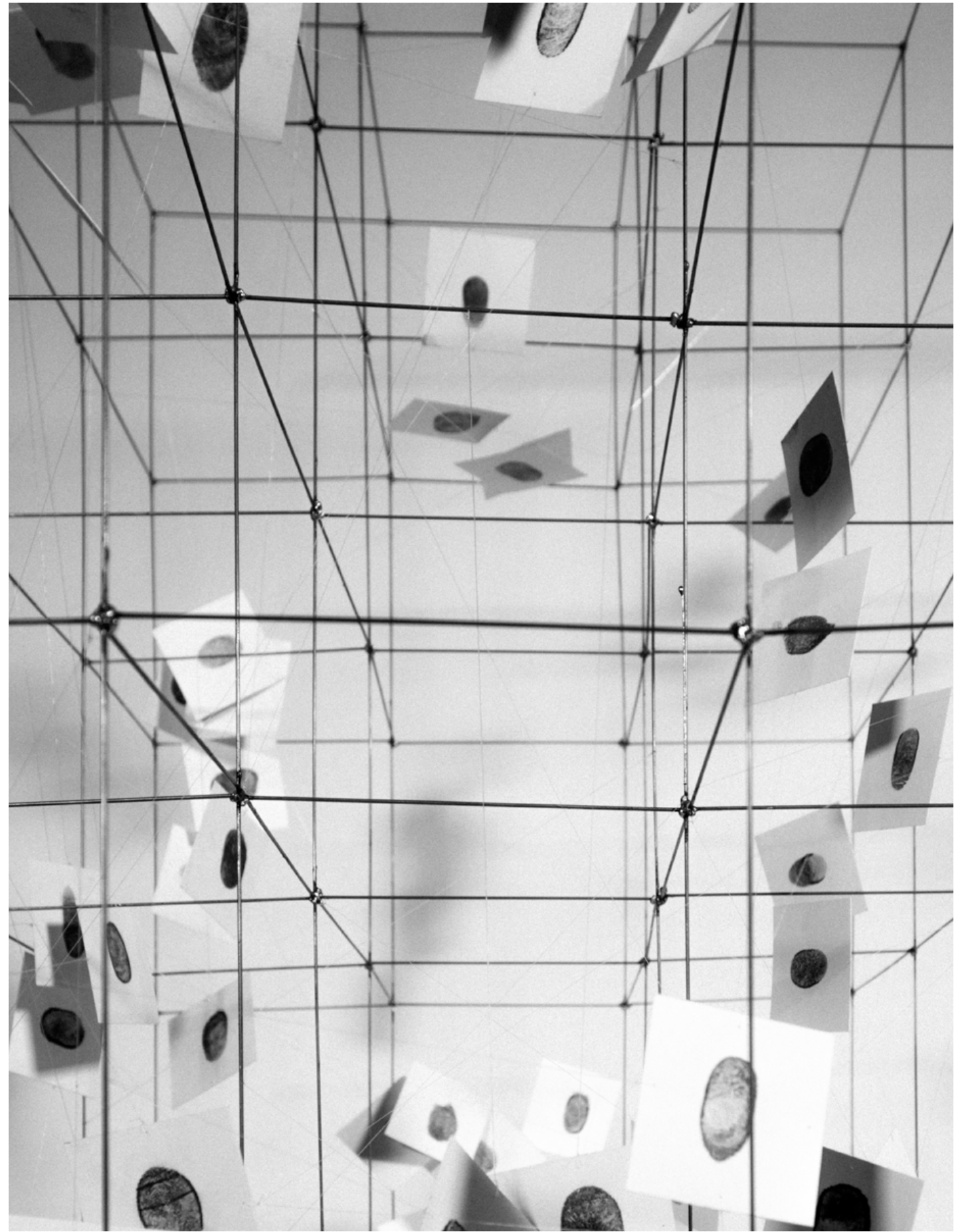


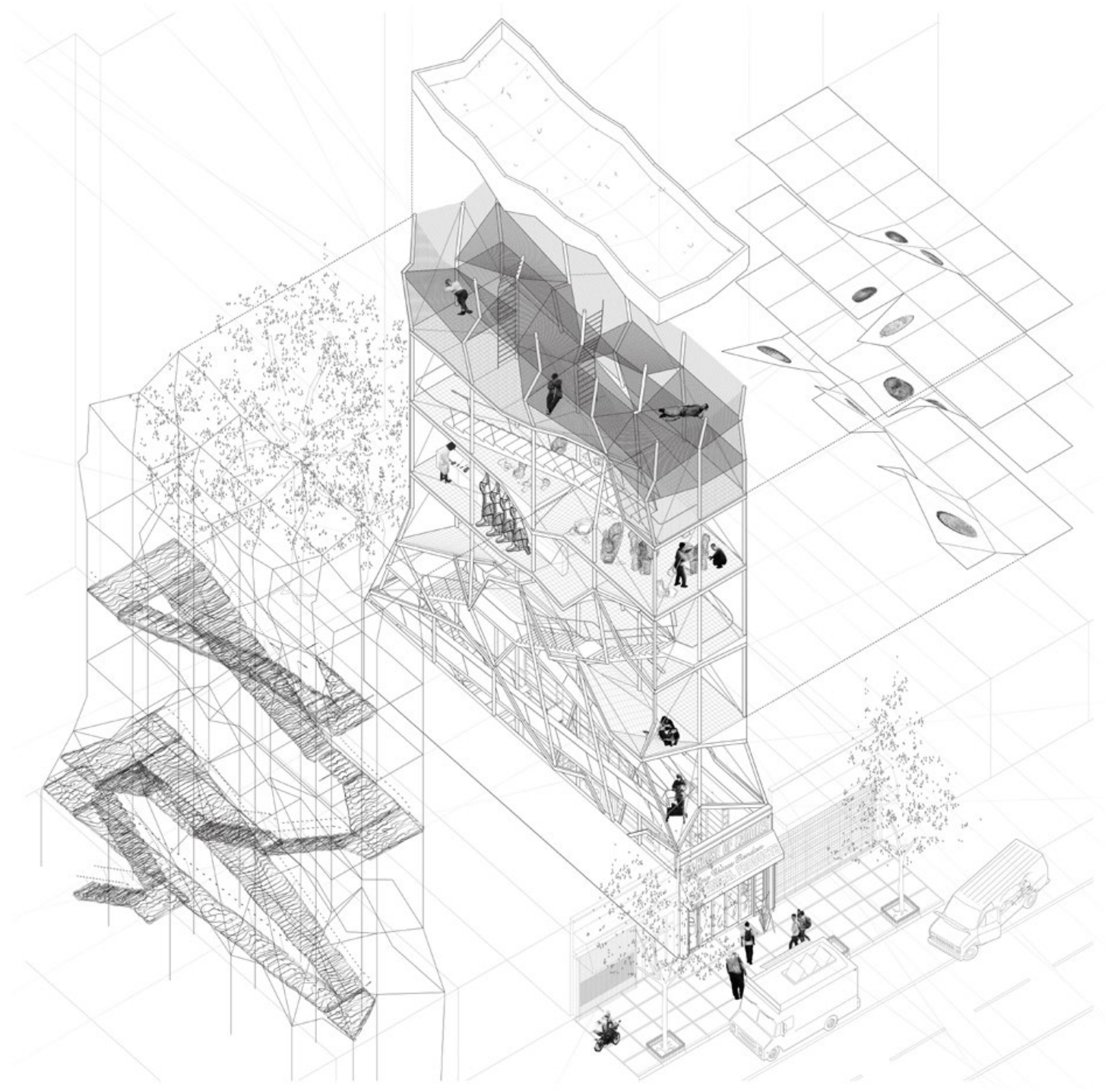
This project located in little mexico in harlem, creates a seista space for workers. We think that rest is not a sign of weakness but a human right. This project provides soft lofted spaces for short naps or longer slumbers. This space of dreams was developed through a process of dreaming. By creating a dream portal prototype that functions to connect my chosen site in little mexico to my chosen site in Mexico city. The dream portal uses the molten materiality of lava that created mexico city, and its waxy counter part candles to establish a material pallet for the project in the waking world. Where can I rest, I am tired? This project aims to provide that space and more programs to supplementally uplift the community.







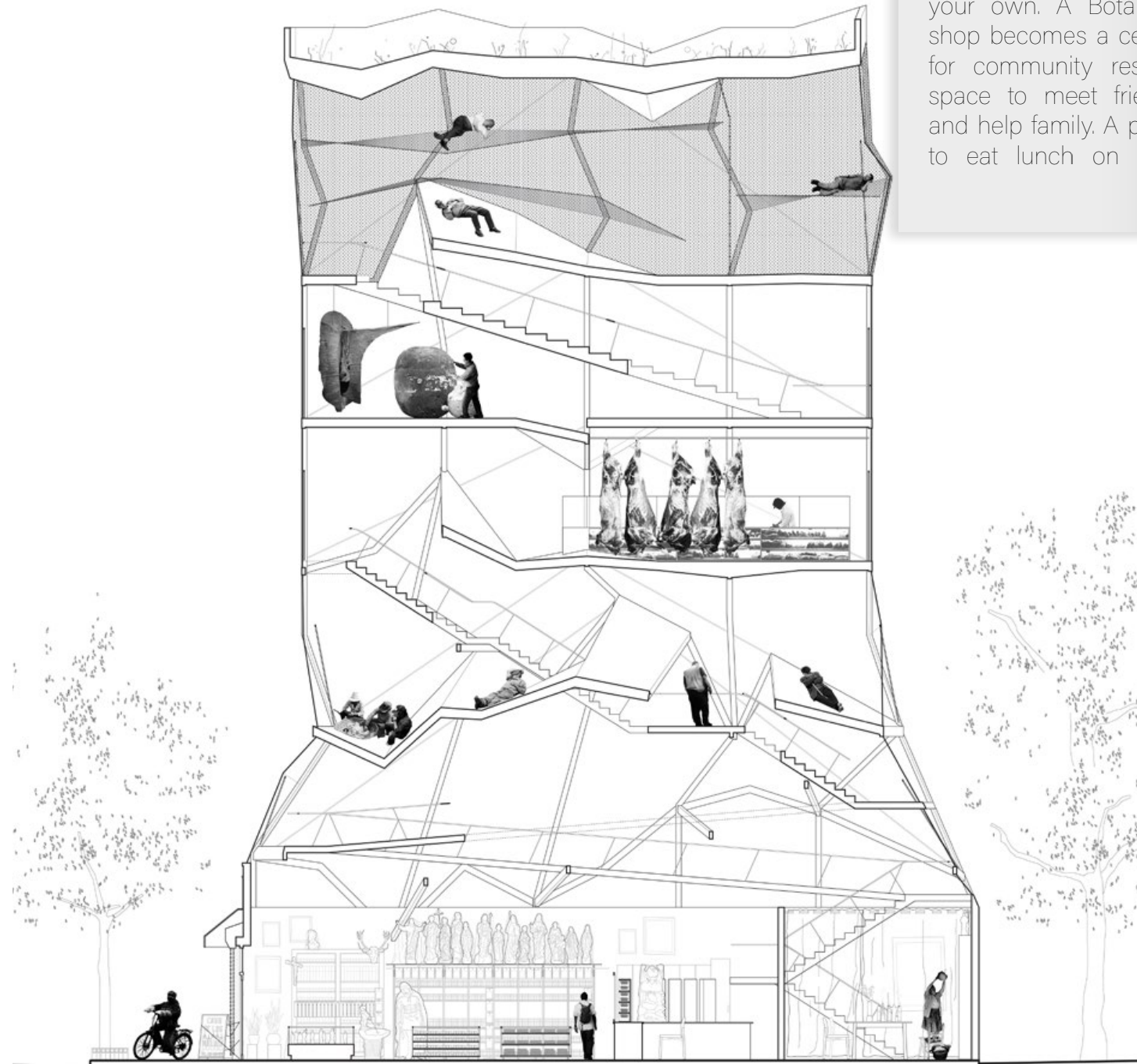




EXPLODED AXO



WORKER DREAMING

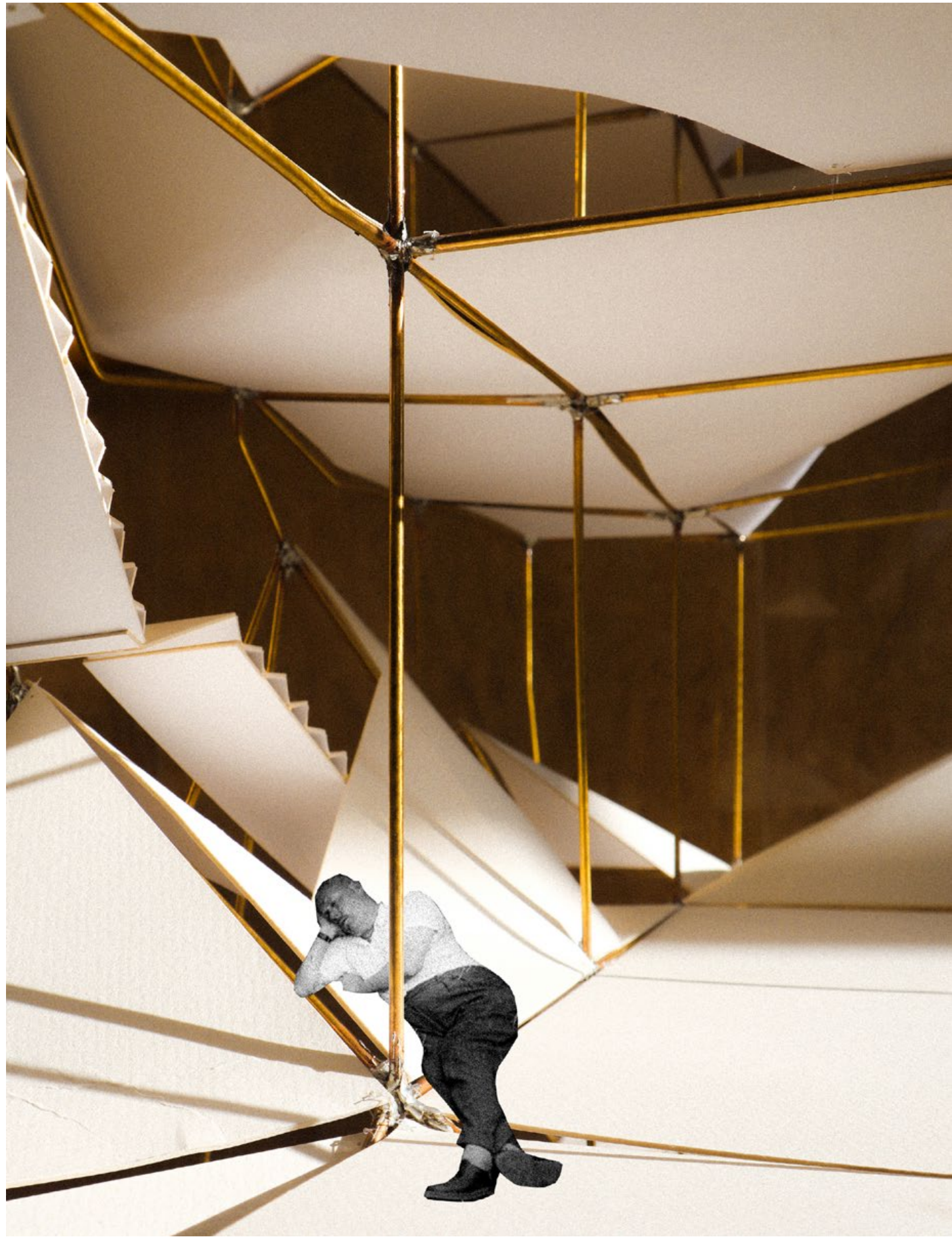


A laborer in need of a space to seista. Take a seat, take a nap, return to work and provide for your own. A Botanical shop becomes a center for community rest, a space to meet friends and help family. A place to eat lunch on your

break. A place to create art as a practice of communal artistic labor. Rest is reparation, time is money.









TRAIN-OPHONE

ADV 6|Professor
Ilze Wolfe & Lafina Eptaminitaki|2024
Cape Town
Graduate third year



“In my mouth, I get stitches
my legs, I get stitches too.”
Thulo is one of the subjects
featured in “Staff Riding,” a
five-minute digital document
by Italian filmmaker Marco
Casino about a subculture of
train surfers in Katterburg –
one of South Africa’s largest
townships (“staff riding” is the
local slang for train surfing).
The film attracts many
of the township’s young men
who perform tricks and dance
moves on top of moving trains.
Casino notes that the trains,
which deliver many of the

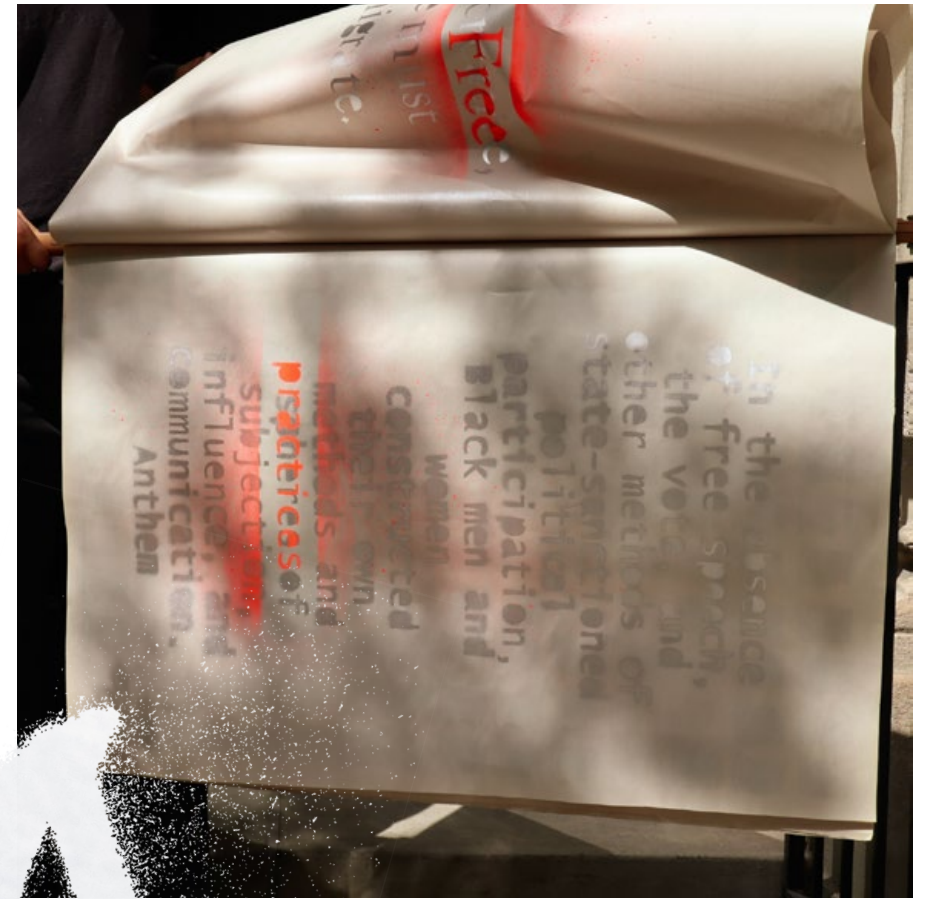
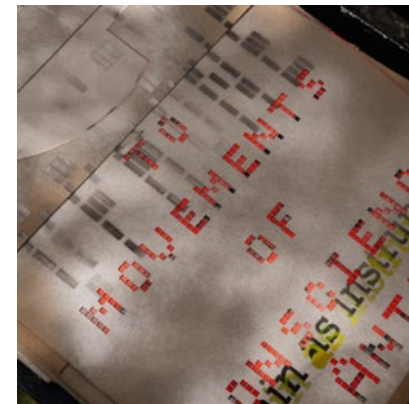
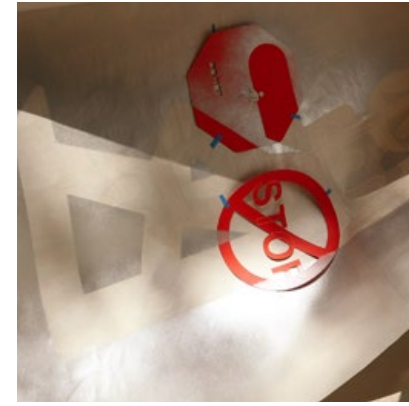
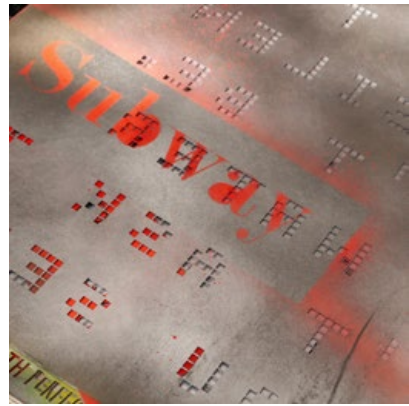
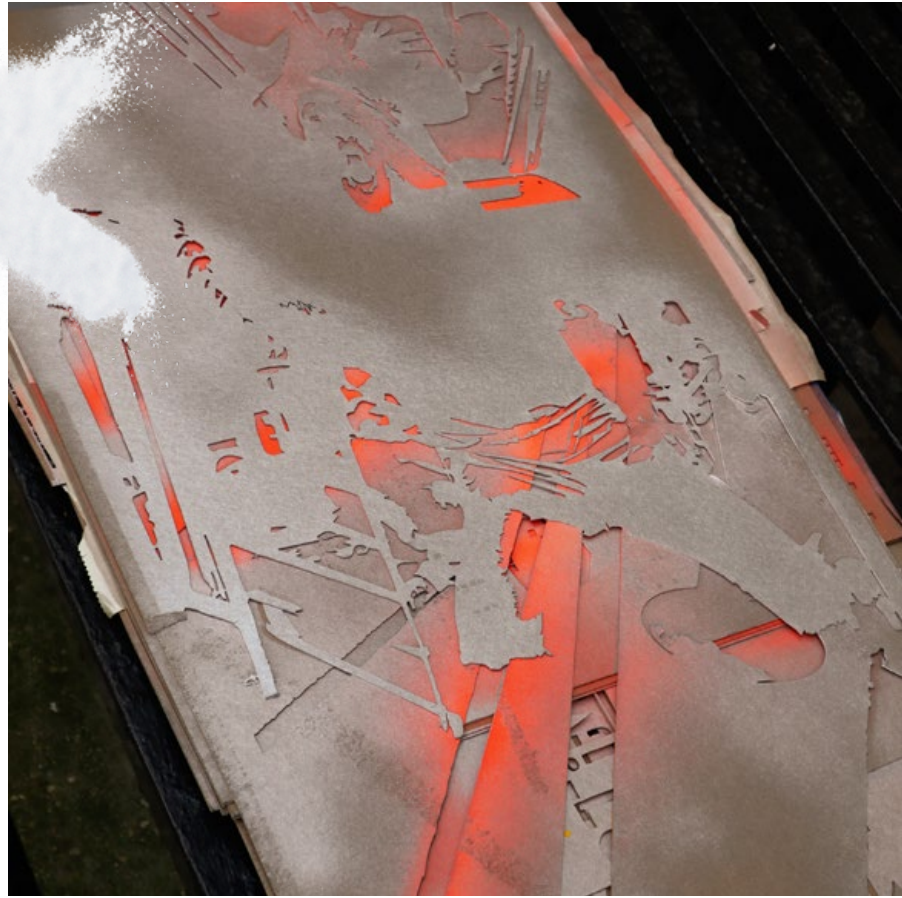
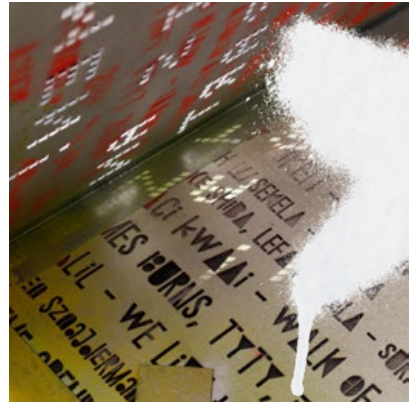


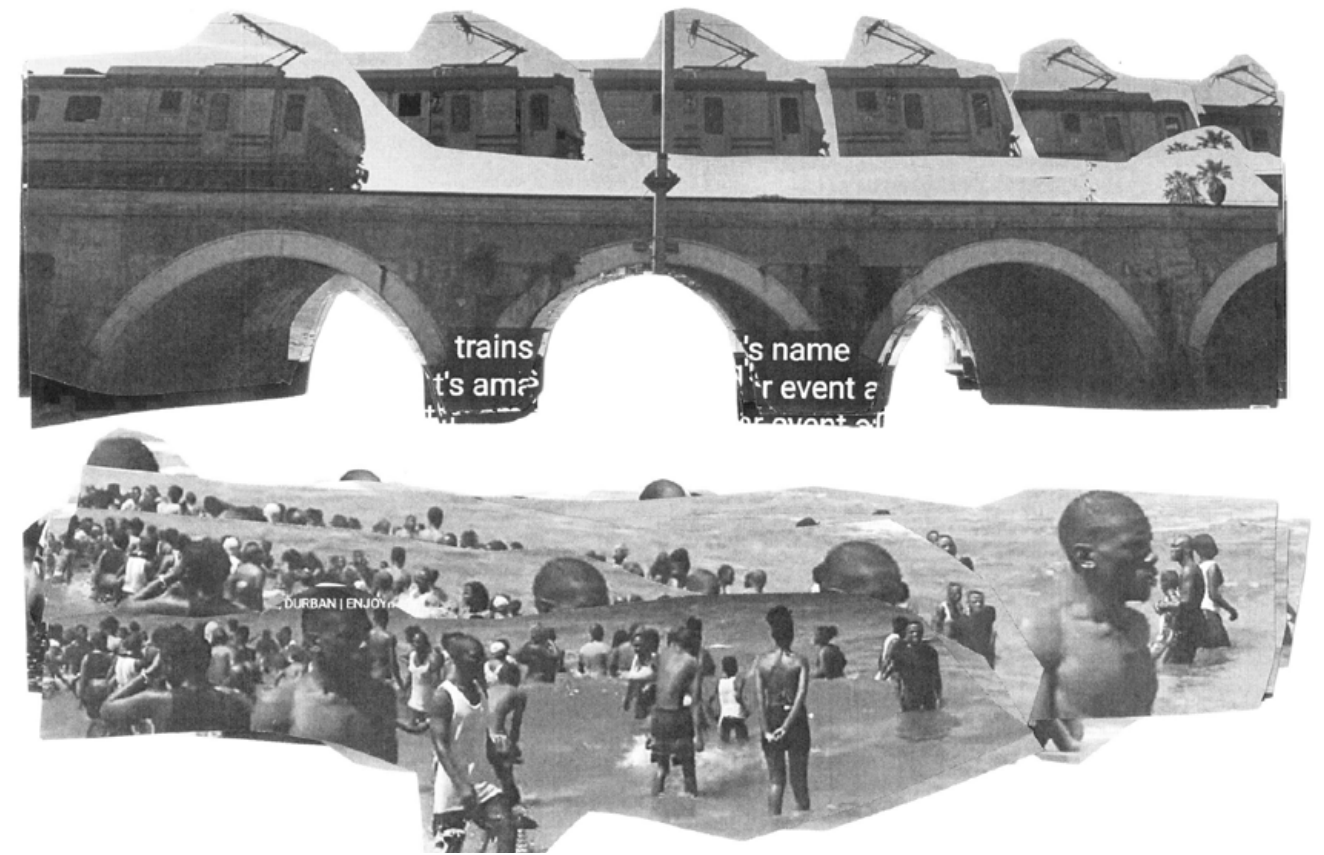
* This project is called train-ophone. A made up word to express my interest in the musicality of the train within the context of the new york city subway and the south african railway. I am interested in the train's historic relationship to black oppression, and inversely how black diaspora have confronted this oppression, utilizing the train as an instrument for wild liberation practices. This obsession was sparked from a fleeting moment in the film, **A Brother with Perfect Timing**, where South African Jazz artist Abdullah Ibrahim walks slowly towards the camera away from his train station at 23rd st in Chelsea. This small moment created an imaginary story in my mind about Abdullah's daily commute on the train and its possible similarities to my own experiences in this same raw space. As he took the train in exile from his home, I wondered what he pondered as the train screeched and hummed. I expressed these narratives in a soundscape, titled Bombela reprise, that describes these atmospheres, conditions, and stories that coagulate in the space of the train.

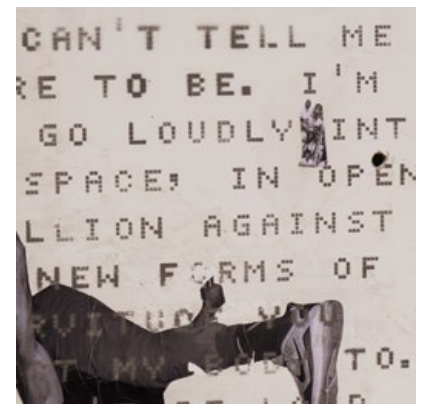
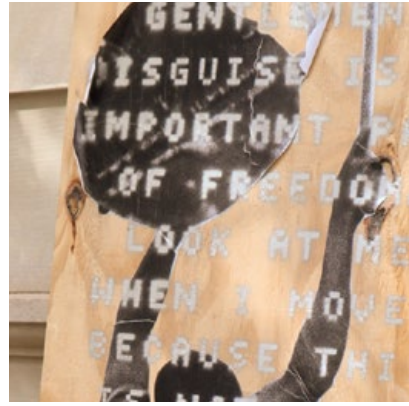


This soundscape was produced by gathering hours of field recordings on train stations in South Africa and New York, stories from digital and analog interviews, and songs from Abdullah Ibrahim, and various anonymous busking musicians on the New York subway. This all to express my core value of this project, to be wild, is to be free, this is what the train provides. A platform for liberation, a rail for spontaneity, a choreography of bodies laboring, dancing, thinking, fighting, and existing. For some people the train is a way out, for me it's a way in.











POST ADA

1:1 FABRICATION | Professor
Zachary Mulitauaopele | 2024
In collaboration with Mohamed Ismail

Avery Hall

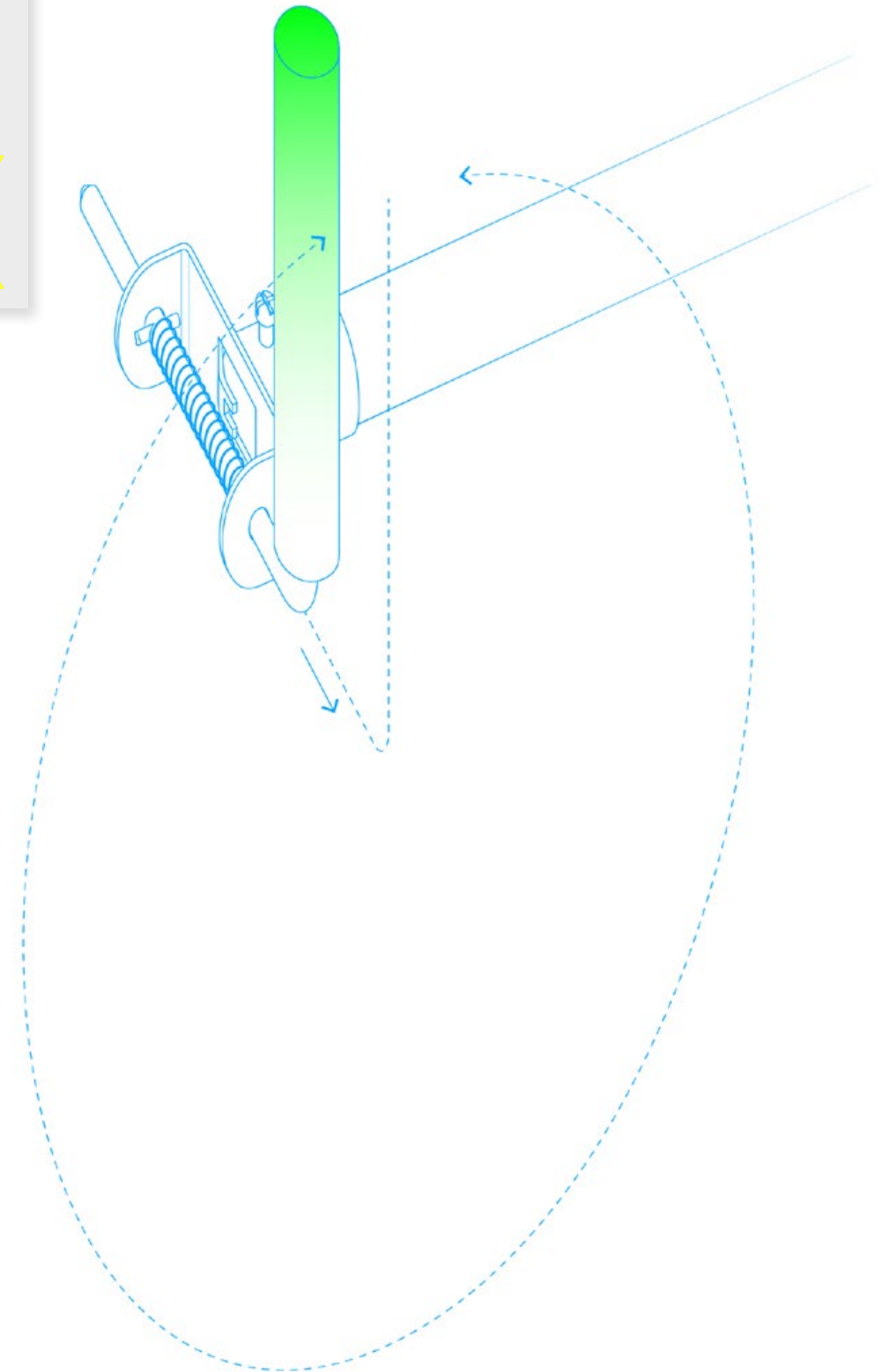
Graduate third year





Post ADA integrates a series of bent lines to sharply outline a boundary of space. Illuminated by the torches of the installation, the entry of Avery becomes transformed into a glowing dialog with the architectural

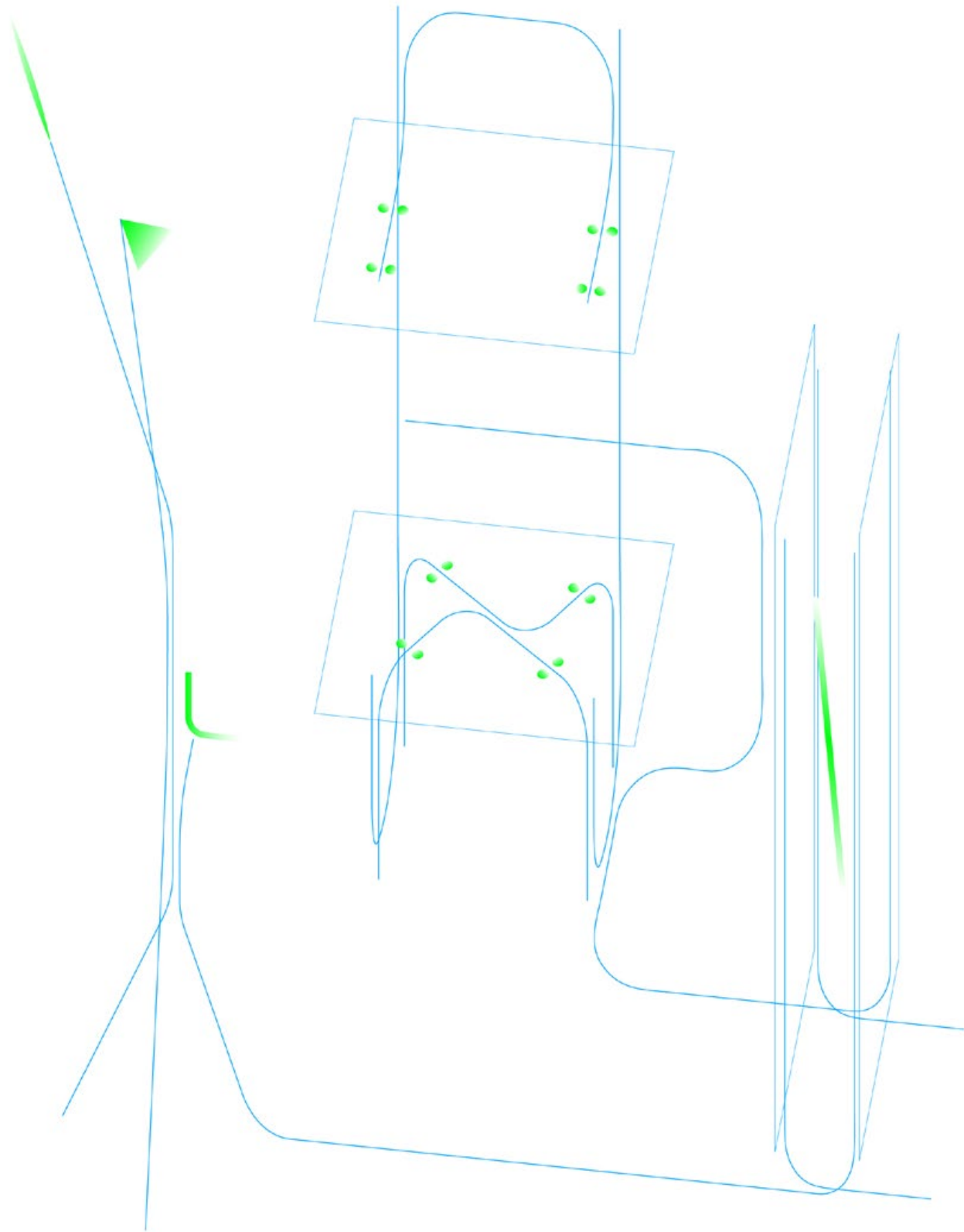
ready made. Materials thought to be tasteless are charged with meaning and placed in conversation alongside building systems.



DOOR HANDLE

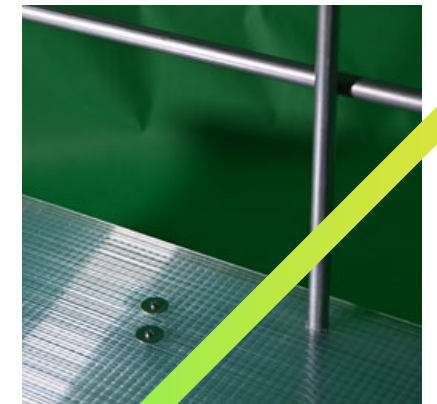
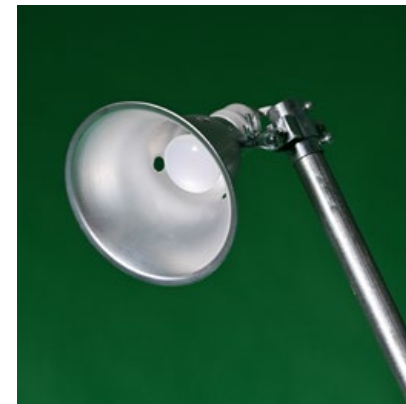
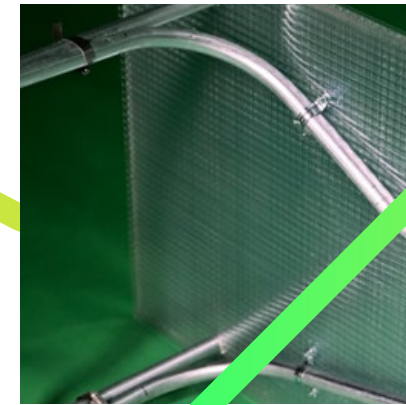
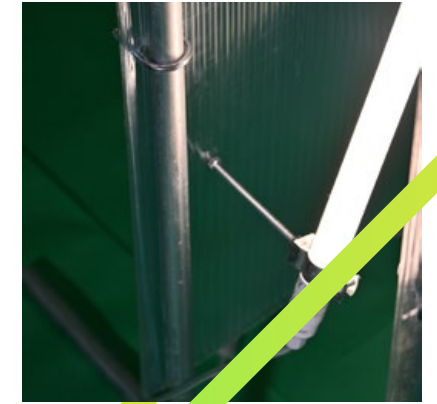
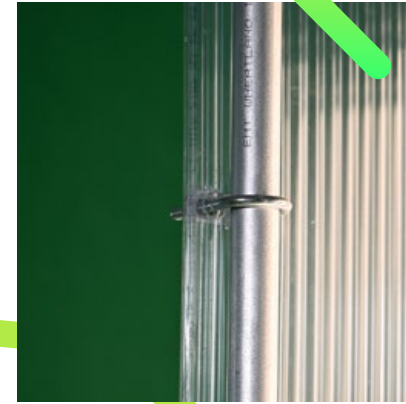
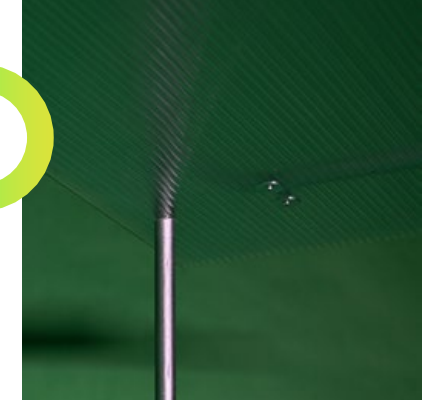
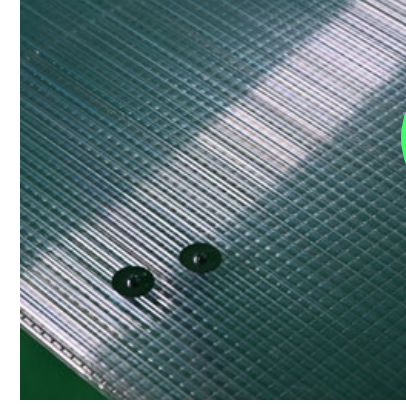
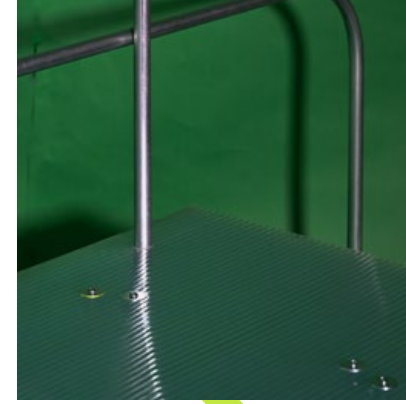
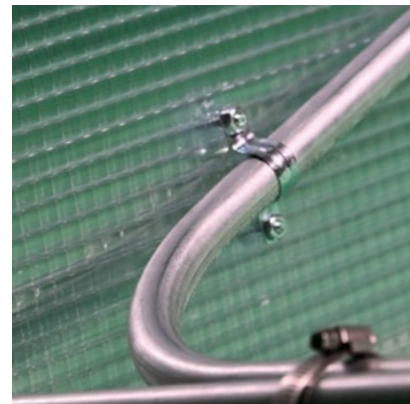
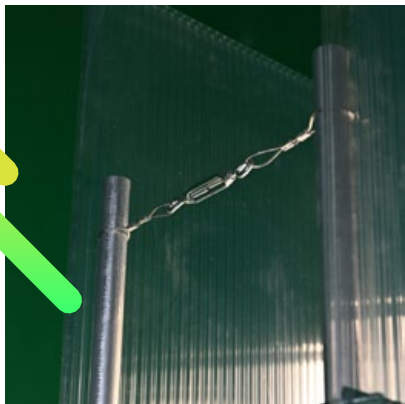
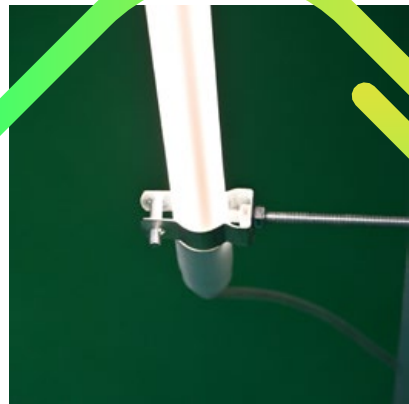
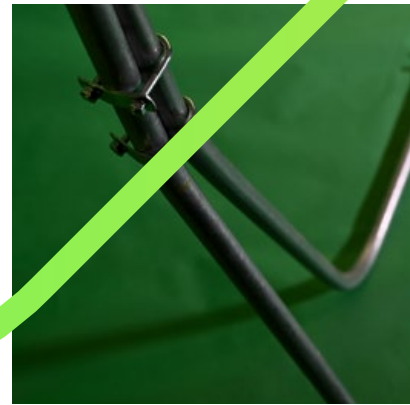
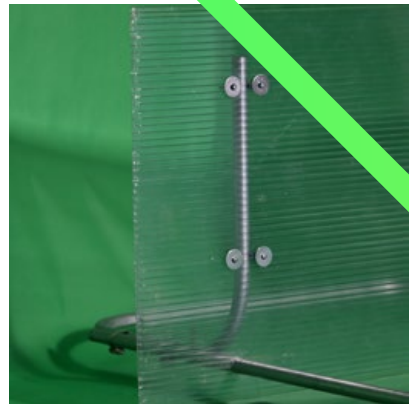
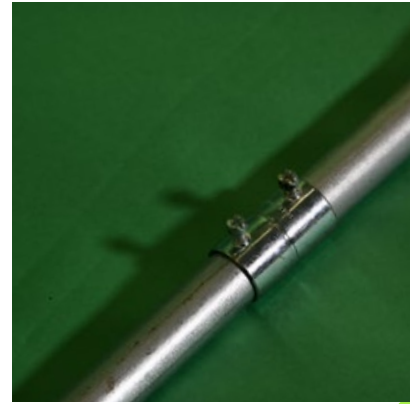
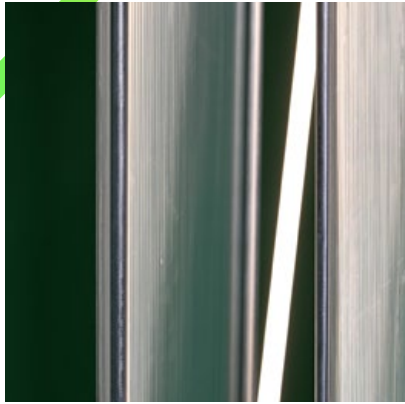
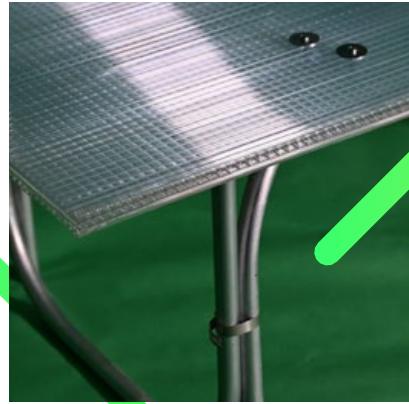
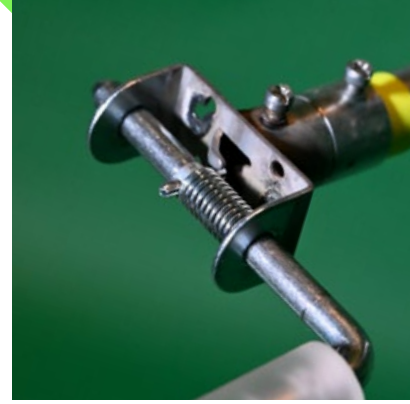
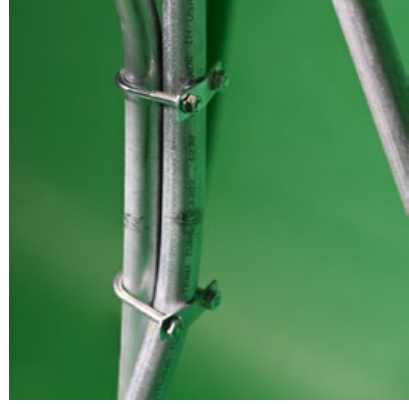






A SPACE FOR 1





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