

MONEY

A PORTFOLIO
OF WORK

COLUMBIA UNIVERSITY
ADAM FRIED

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Maybe we would prefer not to discuss it at all. Especially not in school. But eventually, it's where we end, like death and taxes.

To some extent it was always there: architectural education historically has been a signifier of privilege, a luxury, and as a professional degree, the decision to go, careerist. In more ontological terms, the promise of architecture is that buildings constantly meet our society's needs and values. This inevitably has ties to money: ever-changing architectural demands implying fluctuations of financial value. The real estate industry only reifies this, timing these cycles and transacting opportunistically.

Within critical dialogue, it's money that we've worked to understand; problems of equity and ecology synonymous with questions of investment and divestment. And although fungible, money inevitably condensates, capital flows leaving behind a trail of buildings that document historical

intentions, at times problematic in hindsight. This idea frames architecture as a residual, buildings as artifacts of ever-changing markets and semiotics, symbolizing our collective values.

Without responding to Columbia University's Graduate School of Architecture Planning and Preservation's pedagogical or political impetus in a roundabout way, I ask sincerely and explicitly, how can money play a central role in how we think about architecture? If architecture is political, how is money a proxy?

The following projects ask: in what ways can we use what is often a limitation – budgets, money – as a tool for producing knowledge on architecture? Where money, and all that it represents, shows up early, through theorizing and schematics.

Often real estate and architecture get bundled together through propositions of efficiency; architect-developer models proposing financially-tuned design. This portfolio asks not how the two may be integrated once again, but how money can act as a theoretical lens, responding to a broader goal of architectural praxis.

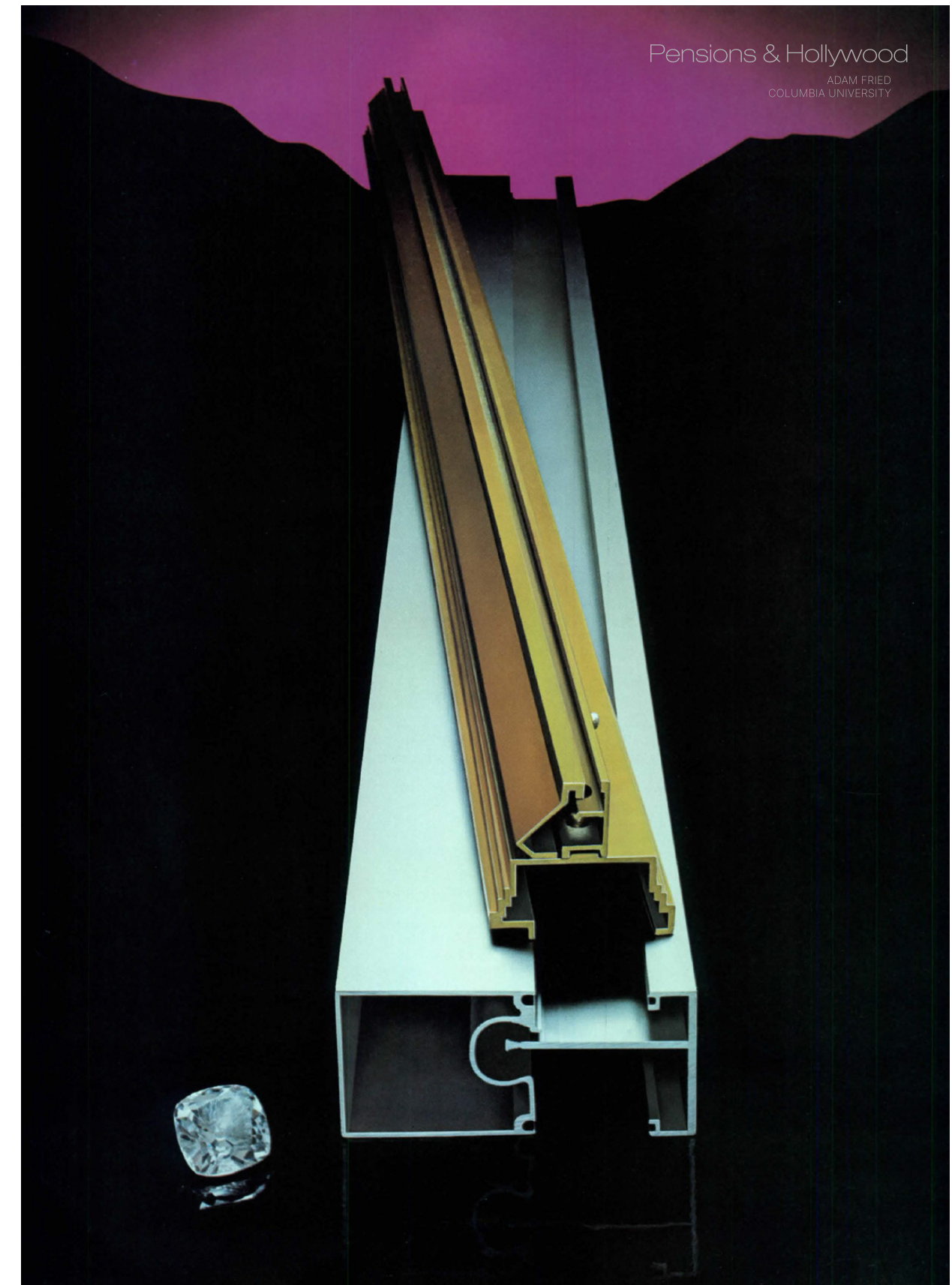
Book:
Pensions and Hollywood

Building:
One 1,200 SF Stick Frame House
One, Office to Residential
Conversion at 787 Seventh Ave, NY

American pension funds hold about \$25T in total financial assets today. This includes architectural assets, institutional-scale capital often exposed to real estate strategies. For perspective, \$25T compares to total financial assets held in 2023 by: all life insurance companies, \$9T, mutual funds \$18T, and commercial banks, \$23T. This makes pension funds some of the largest pools of capital in the world today (if not the largest), and implies a fundamental relationship between federal and state workers and large-scale commercial real estate. Architecturally this therefore implies both the single family house, where a worker may live, and large institutional-investor scale developments, like a New York office tower, where their salary is invested.

Bringing money to the foreground, the project investigates this architectural complex that stands as a proxy for this financial system, and collapses the relationship through a proposed design. This

Fig 1: Book Cover



therefore is emblematic of the broader portfolio thesis; looking at money as a central conceptual lens for design.

Fiction: Road Trip

Consider a fiction, in which a disgruntled, pension-denied worker flips through an investment committee's annual report to find his deferred salary tied up in the two granite 52-story office towers of City National Plaza at 515 Flower St, Los Angeles. Just a short drive from his house in Alameda, would it be unfathomable to imagine him entering the building, and taking, whether it be a chair or a piece of drywall, a piece of the building as a form of compensation? The capital flows condensate from numbers to reality – the system becomes literal.

California to New York

In 2016, the California Public Employees' Retirement System (CalPERS) sent a letter of intent to purchase 787 Seventh Avenue in New York City. Under the guidance of CEO Anne Stausboll, CalPERS negotiated the \$1.6B transaction of the office asset, at the time of the sale known as the AXA Equitable Center. The sale was the largest commercial transaction that year.

Designed by Edward Larrabee Barnes in 1986,

Fig 1: Construction



Fig 2: Billboard



the AXA Equitable Center (752') is crowned by an arched window, behind which is perhaps the perfect metonym for neoliberalism: the boardroom. The architectural design has a history of its own: the post-modern arch window is no surprise, AXA Equitable was built eight years after Edward Larrabee Barnes' other office tower, a sleek black building for IBM, 590 Madison, which was constructed adjacent to AXA's more recognizable fraternal twin, Philip Johnson's AT&T building at 550 Madison.

By February 2024, the largest American Pension fund, the California Public Employees Retirement System or CalPERS' 787 Seventh loses \$120M of pre-Covid value." In fact, as documented by The Real Deal, the "Manhattan building was valued at \$917 million by KBRA" far less than when they acquired the 1.7-million-square-foot property for \$1.6 billion in 2016. The article specifies: "Since then, vacancies have increased slightly and cash flow has fallen by 10 percent, according to KBRA, from \$73 million annually to \$66 million."

Joining a slew of ~50 other office to residential conversions in the New York development pipeline CalPERS, legally the general partner on the property, has no choice but to reposition the asset to its highest and best use, residential. Using cuts in the

Fig 3: Extension

Fig 3: Extension



floor slab along the perimeter of the building, the tower now abides by code.

Offering 54 stories of high end residential apartments and amenities, the tower is named after its continuously operating restaurant Le Bernardin, marketed as Maison Bernardin. With a refreshed sense of bombast, the conversion asks well-over market rate for its balconied deep units.

But like any office to residential conversion, the tower will have to be re-clad; the sealed curtain wall is not up to code. Barnes' yellow and red granite must be stripped—a new operable facade added. Like the pensioner who makes his investments material by going to a CalPERS property and taking what is – in some ways – his, the investment board understands the tact of material engagement.

In fact, this material strategy is advertised like any cheap roadside lawyer – Barnes' postmodern thesis is no more important than the value of its collapsed parts. A roadside sign reads “Unsatisfied With Your Pension? You might be entitled for Material Compensation.”

And unlike the drama of Titus Andronicus, it's the pensioner who relinquishes, not the sovereign. Rather, the road movie begins, the CalPERS pensioner packing up their cars and heading to New York, accepting a piece of the otherwise junk facade

as part of their retirement, circumventing fungible dollars, and literalizing capital flows.

In the end it's Ed Larrabee Barnes from his grave who's most happy with the arrangement, glad to have the stain of AXA Equitable wiped from the Manhattan chess board altogether.

With a steady diet of corporate media and nutrients, the pensioner's make their way from California to New York, lining-up along 53rd and 7th, waiting to strap a piece of the unitized panel system to the roof of their modest sedans. They stay a night in the outer boroughs, and make their way back west.

The workers estimate that relative compensation to be about a year's worth, or ~80,000k, for 8 panels worth of curtain wall. Aside from the material value, they too consider the value of real estate investment, considering the property-enhancing power of a home extension, a typical play for the retiree, the space forever plagued by auxiliary uses: the workout machine graveyard, craft space, air mattress for grandchildren's visits.

Fig 4: Interior

Fig 4: Interior



“...the space forever plagued by auxiliary uses: the workout machine graveyard, craft space, air mattress for grandchildren’s visits.”

Project Title:
175,000 SF

Building:
Adaptive Reuse of the
Kingsbridge Armory

The Kingsbridge Armory proposal is perhaps best understood in relation to the passing of a \$200M grant made available by governor Kathy Hochul and Mayor Eric Adams in 2023. An architectural approach to the site therefore stems from a number — a budget — the proposed design tied to questions around feasibility. With the prompt of money, the project resists overbuilding, ultimately creating an architectural thesis that stresses structural reuse and limitations of construction.

Rereading Rem Koolhaas' theory of the "Architectural lobotomy" in relation to the massive 600'x400' space, the project appropriates the "barcode" organization of the Downtown Athletic Club: "In this way the Monolith spares the outside world the agonies of the continuous changes raging inside it. It hides everyday life." (pg 100, *Delirious New York*)

Fig 1: Kingsbridge Armory, Downtown Athletic Club

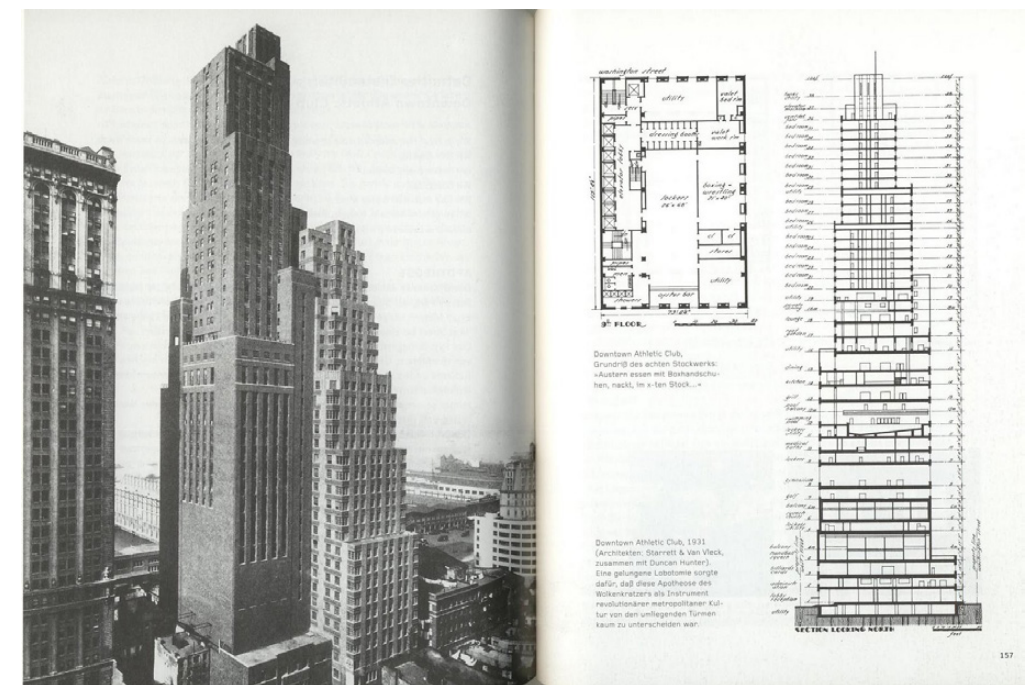
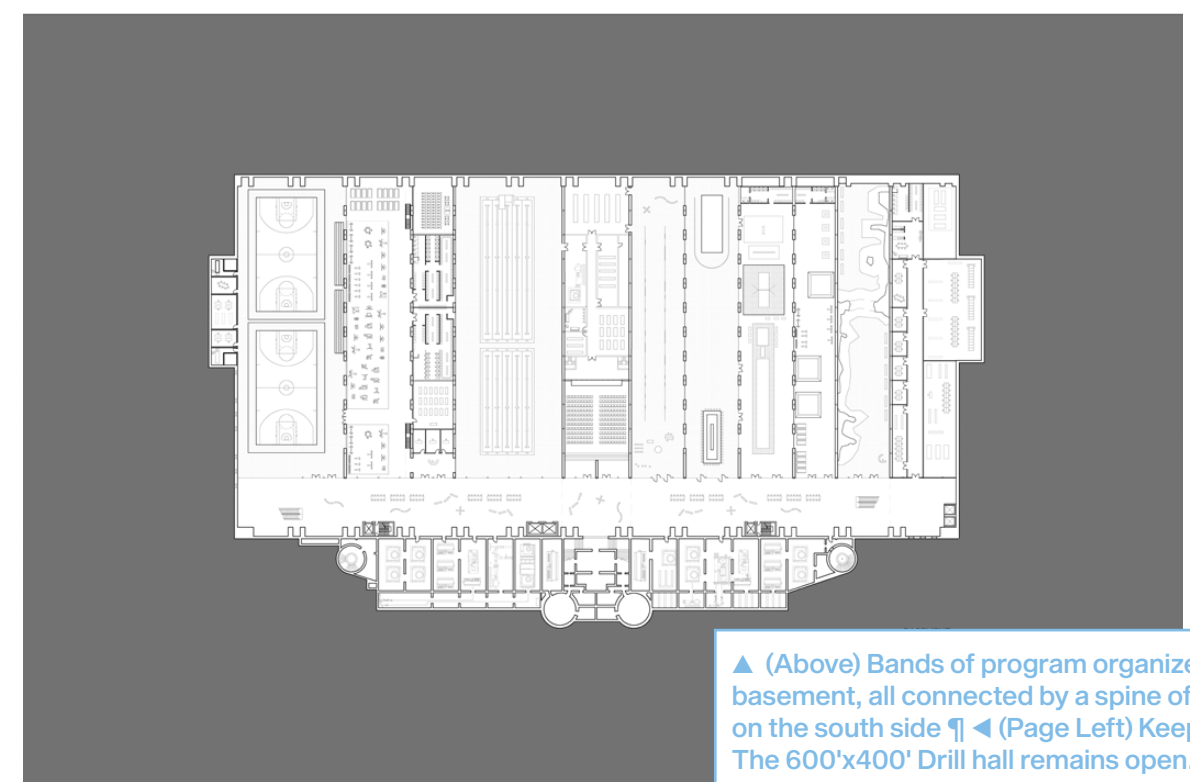
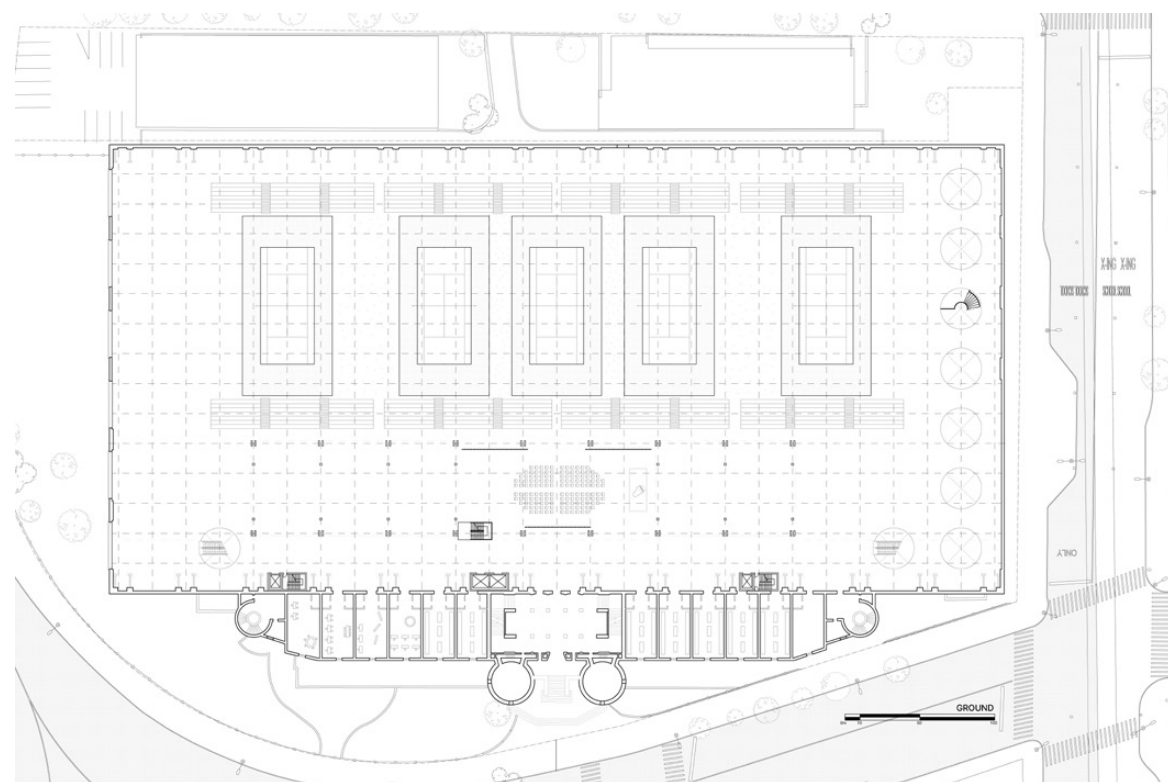
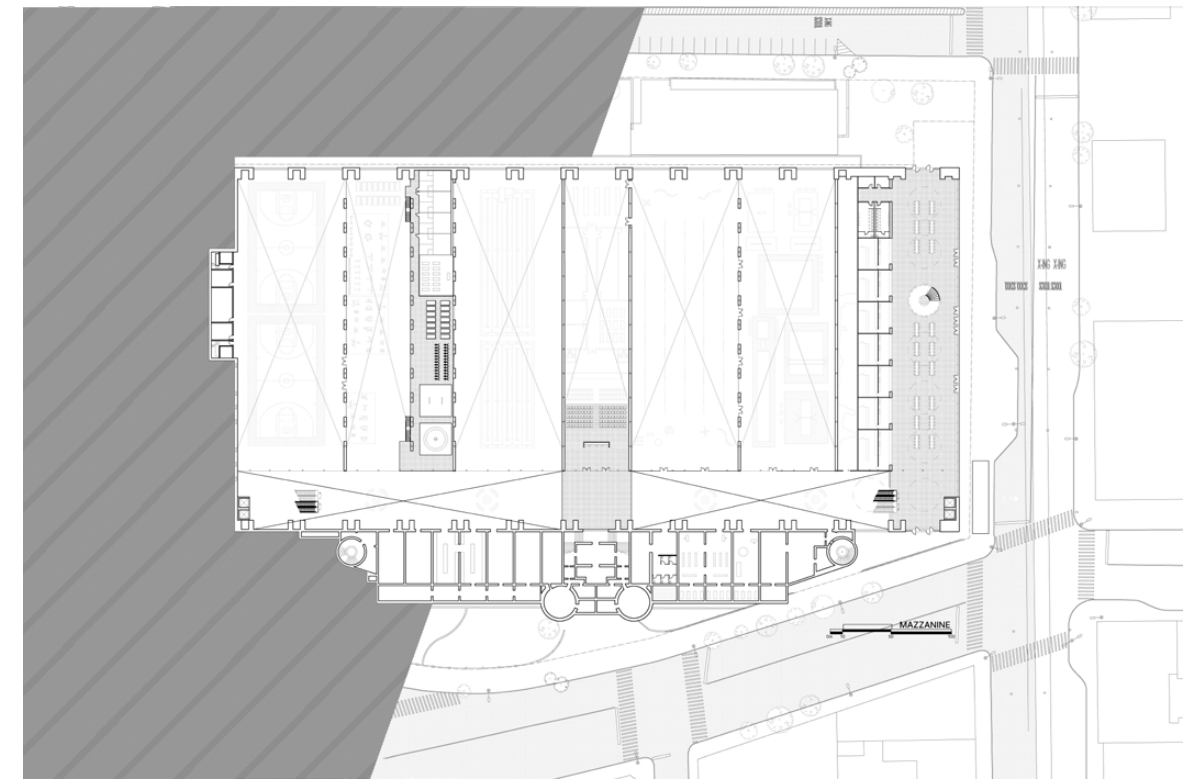
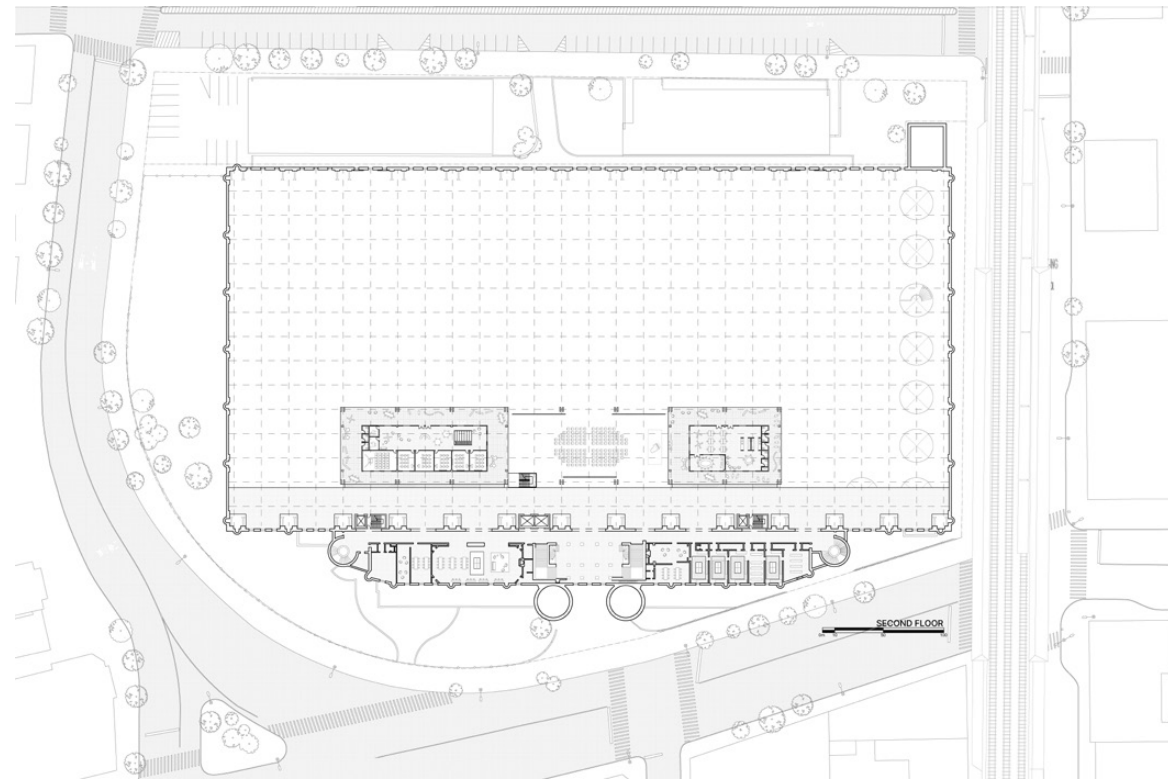


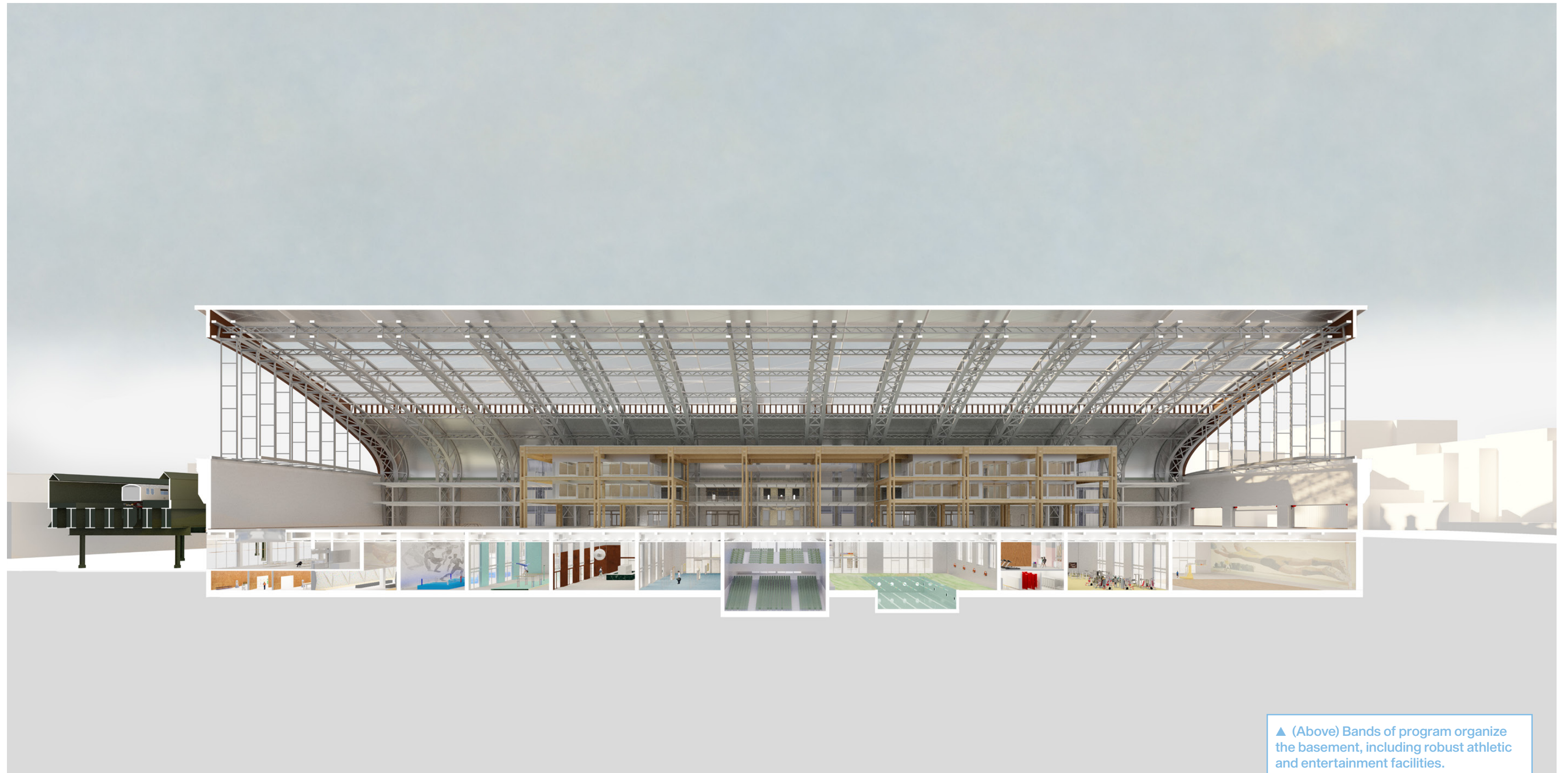
Fig 1-2: Ground Floor, First Floor



▲ (Above) Bands of program organize the basement, all connected by a spine of circulation on the south side ¶ ◀ (Page Left) Keep it Open. ¶ The 600'x400' Drill hall remains open.

Fig 5: Section Perspective

Fig 5: Section Perspective



▲ (Above) Bands of program organize the basement, including robust athletic and entertainment facilities.

Fig 6: Drill Hall Construction



Fig 7: Basement Construction



▲ (Above) Construction of east entrance to mezzanine food court, (shown in Fig 10). Shown: construction of 24' circular floor-slab cut outs, reinforced structural members. ¶ ◀ (Page Left) Mass timber structure built for disassembly.

Fig 8: Circulation



Fig 9: Interior



▲ (Above) Interior of Mass-timber structure. Shown: Armory show, lecture. ¶ ◀ (Page Left) Circulation path connecting basement programs.

Fig 10: East Entrance, Food Court

Fig 10: East Entrance, Food Court



▲ (Above) East Entrance, through food court. Connects to drill hall with escalators and monumental stair (shown).

Fig 11: Gymnasium

Fig 11: Gymnasium



▲ (Above) SCALE 1/4", Each band is 350' long, large enough for two basketball courts end-to-end.

Fig 11: Drill Hall Uses

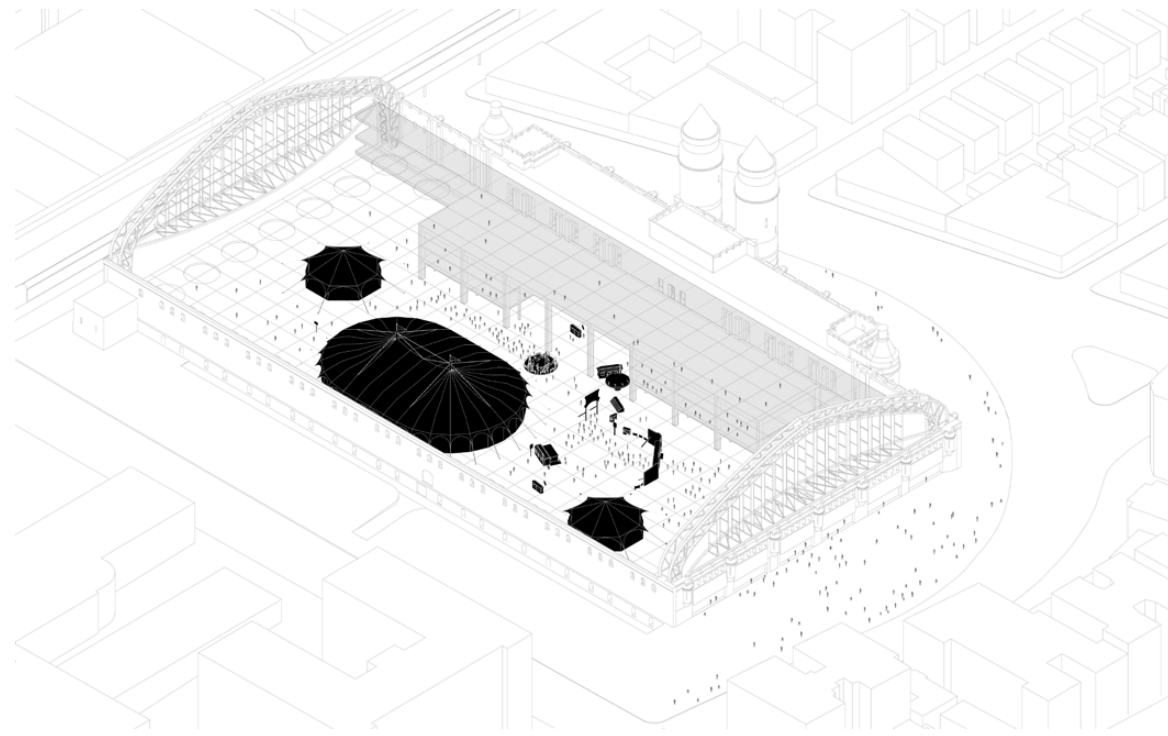


Fig 11: Drill Hall Uses

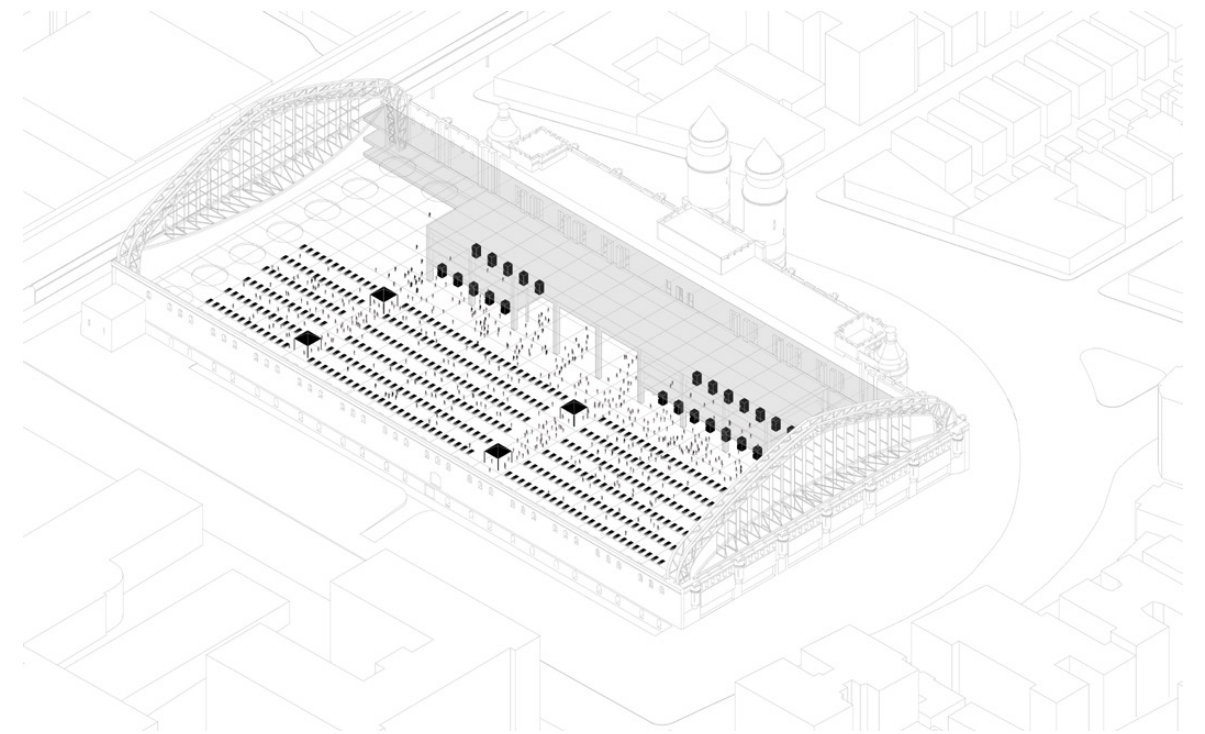
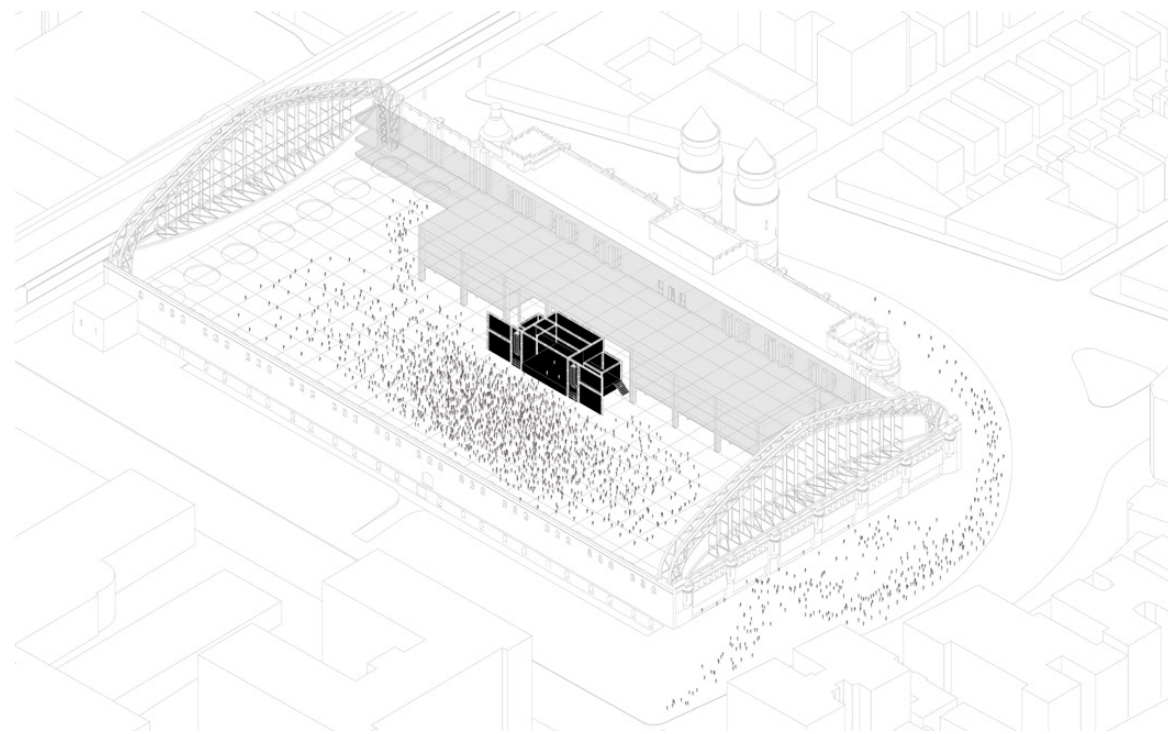
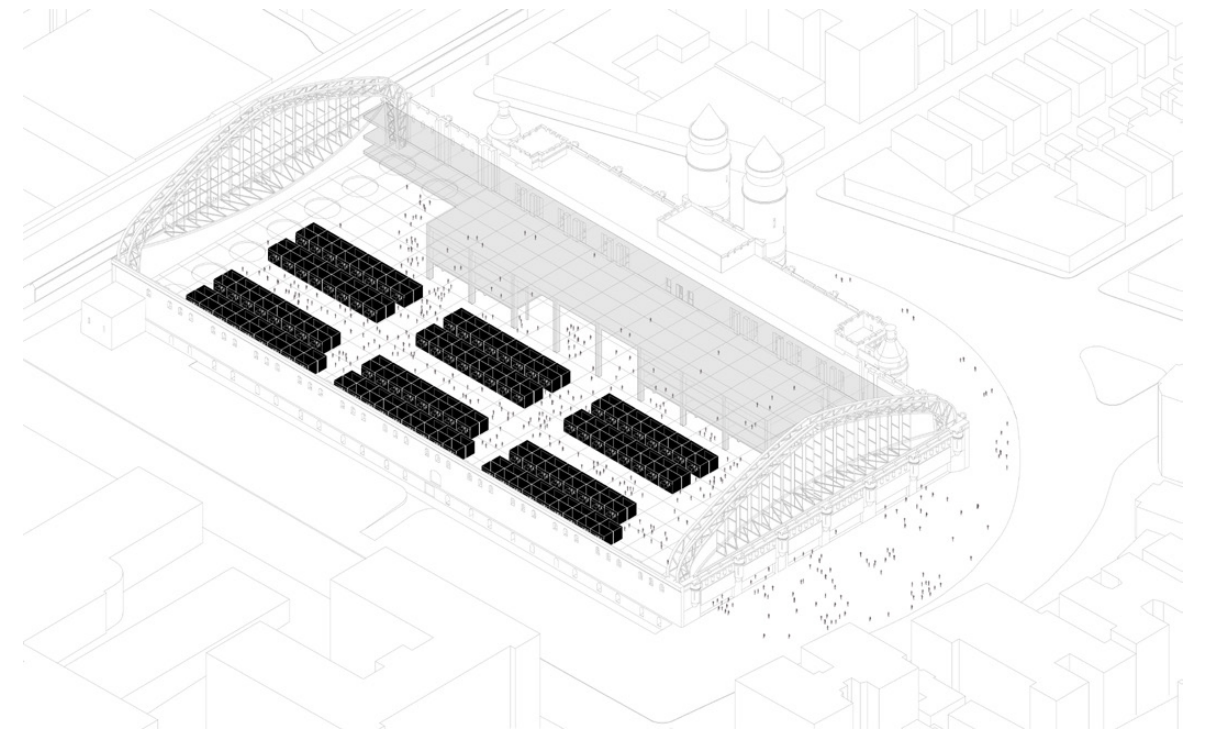


Fig 12: Temporary Use: Tennis

Fig 12: Temporary Use: Tennis



▲ (Above) READYMADE ¶, Keeping the drill hall open acknowledges the multitude of uses feasible with temporary scaffolding, folding chairs and bleachers, and flooring.

Project Title: Two Towers

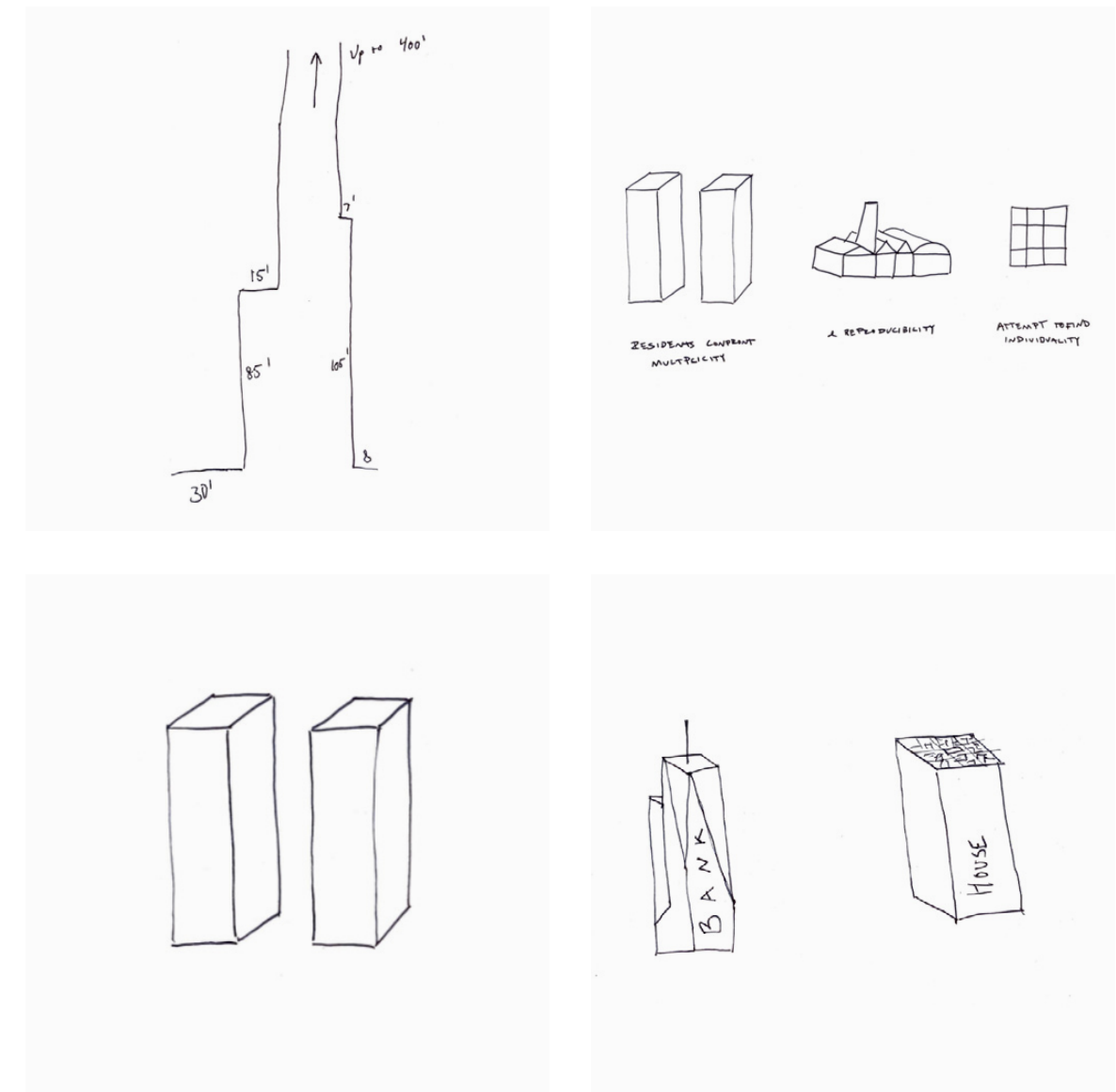
Building:
Two 36-story Residential Buildings
Two Light-Industrial Facilities

Housing is inevitably tied to money: rents stratify, mortgages are securitized and traded. Housing development is centered on feasibility; market rents and residual land values force developers to arbitrage land by stacking vertically, pushing for higher floor-area-ratios. With financial feasibility in mind, two towers are proposed, reacting to both the zoning FAR and the history of Jacobsian housing typically seen in GSAPP's Core III studio. The project asks how feasibility can be central for a proposal on housing, and thereby money an impetus of for new meaning. Ultimately, through this lens, existential questions of individuality and reproducibility arise and result in a comprehensive architectural response that rethinks the developer tower.

Towers

The historical context of the homogeneous housing tower is rooted in the dystopian masterplan. The Hilberseimer plan indirectly asks: how among

Fig 1: Four Theses on Towers



rows and columns of monotonous housing do we differ from our neighbors? The tower is defined by two radically separate parti - the residential building, as a capsule of interior desire, contorting itself internally, whereas the corporate tower, a reaction to its multiplicity in its outward expression. And it seems this interiority defines the design problem of the residential tower: in a space that is so intimate as one's home, how, in a series of identically reproduced slabs, can a building affirm individuality?

Facing reproductions at an industrial scale, residents not only confront reproducibility within a stack of identical units, but the tower itself as a duplicate, turned towards its neighbor. Looking across at an architectural stack of sameness and down at the rhythm of mechanical production, the residents feel at odds with their dwindling individuality. In reaction, interiors are designed to be rethought, rearranged, and reconsidered. How can the vocabulary of duplicate/reproduction/multiplicity create an architecture that responds to its sum of reproducible parts? In other words, does the existence of duplicates affect architectural articulation, and can that theory fold back in on itself, ultimately creating an architecture that responds to the phenomenon of multiplicity?

Fig 3: Elevation

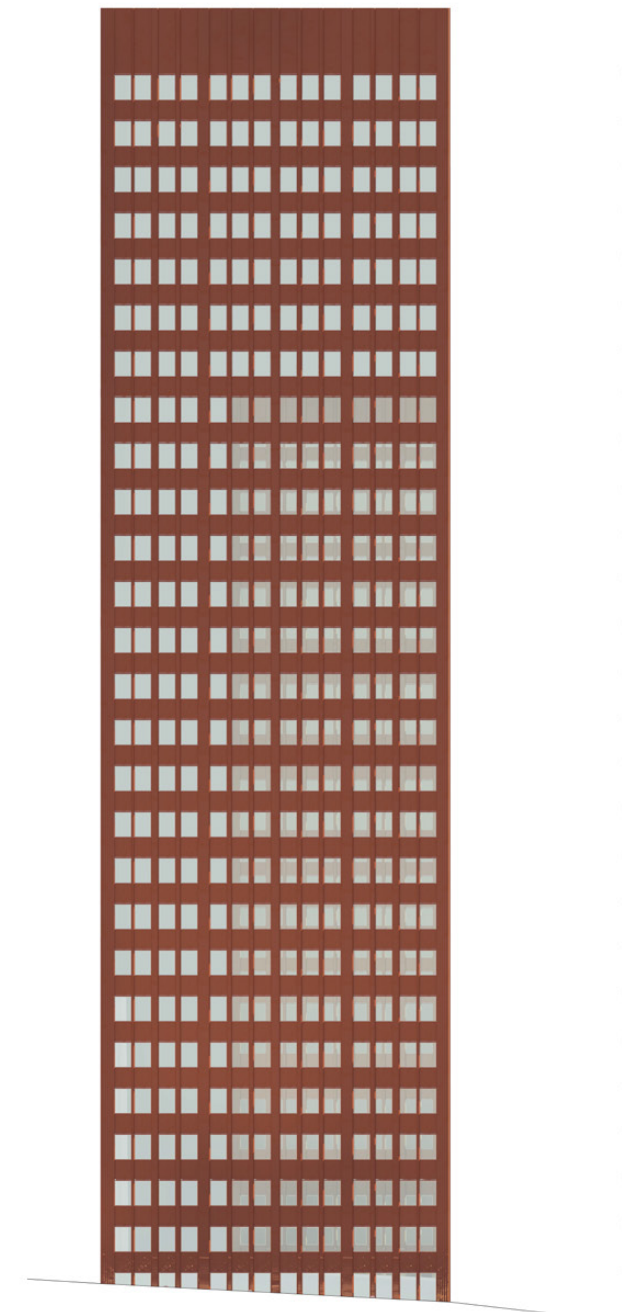


Fig 2: Plan Perspective

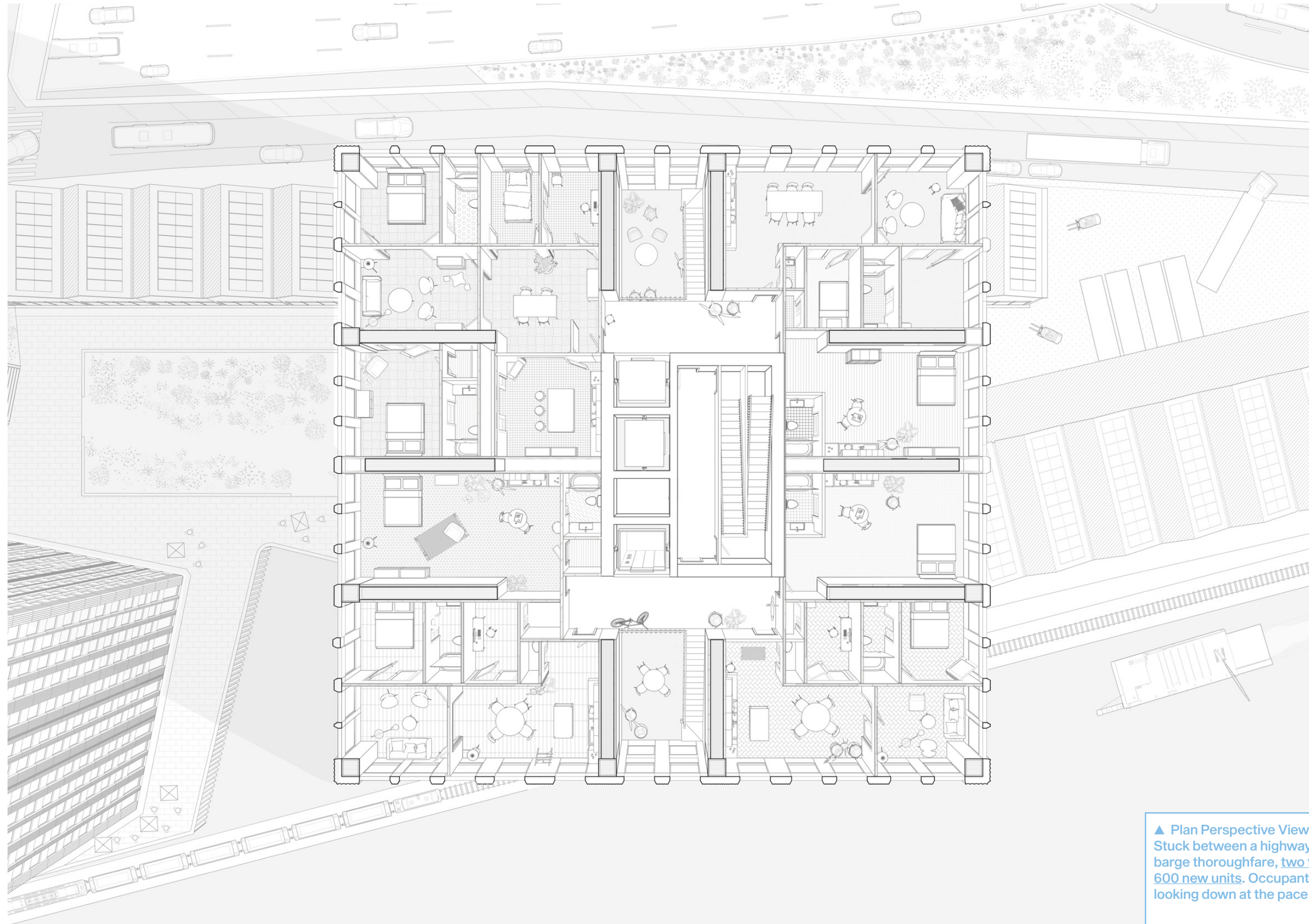


Fig 2: Plan Perspective

▲ Plan Perspective View (East) from 28th Floor. ¶ Stuck between a highway, garbage train line, and barge thoroughfare, two towers (duplicates) create 600 new units. Occupants face the duplicate tower, looking down at the pace of light industrial below.

Fig 3: Site Plan



Fig 3: Site Plan

Fig 4: Perspective



Fig 4: Perspective



▲ View South ¶ Industrial and residential meet at ground, remnants of life illustrating the intertangled intricacies of the neighboring architecture.

Fig 5: Model Photos



Fig 5: Model Photos



Essay Part One Copy or Original

“It is within an exuberant world of copies that we arrive at our experience of originality.”

- The Culture of the Copy, Hillel Schwartz

The modern industrial condition is defined by appropriation, the status of infinitely reproduced objects understood outside their auratic quality. Architecture seen in the lens of appropriation creates a unique framework for investigation, the building as a commodified and reproducible object frames fundamental elements away from their distinct craft, but “borrowed, reclaimed, and reseen” by an architectural author.

The turn towards an industrial economy seems to affect western architectural authors (students and practitioners alike) in the ontological adverse: while one would suspect legal capabilities of copyright to result in the adoption of mass-produced architectural parts, the question at the end of the 19th century becomes how not to copy, introducing a vocabulary that corresponds with a simultaneously occurring intellectual property rights debate: fake, copy, novelty, original, reproduction.

By investigating a chronology that unfolds alongside the introduction of copyright law, this essay attempts to survey a reactionary period where institutional architecture is faced with a unique paradox: alongside advancing methods of the copy comes a greater emphasis on the original author. This reframing of the architectural profession within its legal mode, marks a fundamentally modern turning point where the architectural author works in an unsolicited binary: copy or original, in which the architect must attempt to innovate, or simulate originality, for legal discernment.

Rethorizing Copy

Theorizing the reproduced object after industry falls symptom to a “loss of aura,” it is Walter Benjamin and a complementary theses by Sigfried Gideon in “Mechanization Takes Command: A Contribution to Anonymous History, (almost a hundred years beyond the beginning of international copyright legislation) whose propositions may perhaps “get it exactly backward.” Benjamin in his *Work of Art in the Age of Mechanical Reproduction*, 1935 famously claims that objects, are no longer (and irreversibly so) understood in relation to their craft:

“In Principle a Work of Art has always been reproducible. Objects made by humans could always be copied by humans. Replicas were made by pupils in practicing for their craft, by masters in disseminating their works, and finally, by third parties in pursuit of profit. But the technological reproduction of artworks is something new. Having appeared intermittently in history, at widely spaced intervals, it is now being adopted with ever-accelerating intensity.”

Benjamin’s logic therefore aligns conversely to the response over the paintings at the Cernuschi. Rather than supplant it, it seems the copy placed in direct relation to the original reconfirming its aura. The introduction of copyright law within architecture follows this logic, the “glorified original” becoming an enforced modality within the backdrop of mechanical reproduction. Considering this enforced modality how can we theorize the original made under the guise of innovation?

Baudrillard in his essay *Simulacra and Simulation*, 1981, engages with this paradoxical nature of the original and copy in his notion of the hyperreal. Baudrillard notes three ‘orders of simulation:’ the first being an abstracted representation of the original, the second a simulation where original and copy are blurred, and the third, a hyperreal in which “[T]he model now generates . . . ‘hyperreality’—that is, a world without a real origin. So with third order simulation we no longer even have the real as part of the equation.” If we are to suggest the existence of a hyperreality is apparent after mechanical reproduction, this is to theorize that architecture may be 1) against Benjamin’s thesis, where the copy confirms the aura of the original, and 2) the original in its legal mode is simulated or perhaps ‘original for originality’s sake.’

Architecture exemplifies this unique paradox when, in attempts to solidify profit, it is conceived in its legal binary (copy and original) under copyright law. If “the principal paradox of the era of mass production is that it engenders a mythology of the original,” then it is the forced creation of the original that is the opposing side of the same coin. Thus, in forcibly creating an original, the architect simulates innovation, creating what is argued by Baudrillard another form of copy. In following examples of publicly claimed plagiarism, copyright law seems to publicize and thus popularize architectural thought in this new modality: originality (or simulated originality) for profit.

Money

Put most simply, copyright is “the right to copy, replicate, duplicate, and receive the financial benefits of this act... [restricting] the unhampered freedom of copying in its various forms” In its infancy, Copyright Law has been tied to both reproduction and commerce. Somewhat Ad Hoc after the invention of the printing press in 1476, copyright

was first formalized in 1557 under the Stationers’ Charter, London (1557), issuing the “right to copy” but the deterring imitation. The use of the term “copyright” is discretely distinguished in legislation under the Statute of Anne, the English Copyright Act of 1709, granting book publishers legal protection from this problem of the facsimile. Led by the Royal Society of Arts, further protections were applied to an international stage before the 1851 Great Exhibition, protecting manufacturers and designers in the context of industrial imitation and mass production of products.

This legal history marks a fundamental shift ontologically for the designer living in the age of mass production: originality and innovation are placed in parallel with the law. In an enlightening analysis Aridum Dutta in *The Bureaucracy of Beauty*, 2007 claims that this legal framework implies originality becomes enterprise; “In the so called creative disciplines, the key shift into modernity occurs when “imagination” and its predicate “innovation” become less a matter of conception or attribution than one for legal and administrative discernment...“a profession can find its vocation only to the extent that it can translate this multiplication of authorship as a normative practice embedded in law...”

Architecture as Enterprise

By the mid-19th century, trained architects often had to find income through other additional methods (land surveyors, building contractors, real estate agents) and were among a variety of professionals, including craftsmen and builders, who used the title architect freely. It is sensical then that when the Royal Institute British Architects (RIBA) was first formed in 1835, placing architecture within the frame of legal credentials (and therefore profit) was a central ambition.

Architecture therefore is first and foremost a matter of “legal and administrative discernment.”

Considering the institutional and pedagogical conversations of architecture as fine art, questions of style and aesthetics placed architecture uniquely within the intellectual property debate, struggling to fit within the same discourse as design under previous conceptions of copyright being in terms of “use,” architecture being a practice without particular object. When in 1961, parliament extended copyright to include artistic objects, the RIBA attempted to include architecture in the legislation, the problem simply remaining, “architects are liable to injury in the piracy of their designs.” By 1978, Charles Barry, th is e then President of RIBA, successfully made the case before the parliamentary committee of copyright, that architecture, unlike a skills-based profession, is an intellectual one, framed completely away from the actual object.

Architectural thought is reconsidered under copyright law; architecture separate from its distinct production, begins to align with liberal-economic tenets of

individuality and originality In other words, “Because the profile of an architect in the age of Mass production entails a functional segregation from the actual work of building, it is at this historical conjecture that one notices an increased privilege given to a formerly unimportant attribute in the description of the architectural work: innovation.”

This is an anomaly to other forms of design since architectural innovation, without a distinct product, is somewhat subjective, where the questions of originality within the frame of style or aesthetics must be judged on a case by case basis. Cases of architectural copyright infringement therefore become a confusing landscape in which a legal understanding needs to frame originality (subjectively) across means and methods.

Signature

In his 1878 testimony, Charles Barry, realizing both the necessary legal distinction needed for architectural copyright and copyright’s original frame as a form of literary reproduction, states, “the only practical way of supplying the defect in the present law will be to give to all artists copyright in such only of their designs as are authenticated or warranted by their signature, and to make the forgery of such signature an indictable offense, which after all is putting the signature no higher than a trademark.”

The proposition of the architectural signature being the signifier of originality already claims a stake in a unique and authentic proposition. Historically, the signature can be explained best by the term sprezzatura, described as “that offhandedness by which sign a bit differently every time.”

Moreover, this proposition of a unique authentic is historically marked by a romanticizing of a distinct character: “If a few early antiquaries did collect “Original Letters, and other matter of the proper Hand-writing of persons of all ranks, eminent in their generations,” signatures acquired their full authority only with the romantic celebration of genius, when devotees of the autograph snipped signitured from letts and mounted the beneath engraved portraits as if the hand underwrote the face.”

It is logical then, for Charles Barry, that the architectural object be within the framework of the legal signature. The signature, in its essence, is defined by its reproducible aura, a system in which its authenticity is not in its being identical to previous signatures, but rather its difference.

....

Book:
Welcome to Porkopolis

Building:
Two Industrial Facilities
Two Residential Buildings

Asking the question of money at a macroeconomic scale, the architectural proposal titled "Welcome to Porkopolis," and the corresponding text titled "The American Industrial Agricultural Phenomenon" first looks at a series of buildings that emerge as a result of economic values, and secondly proposes alternatives. The project makes the claim that a reliance on animals— specifically pigs—comes secondary to economic pressures. The existing condition therefore reflects, in many respects, money. Without suggesting a removal of agricultural production altogether, the proposed architectures are based again in feasibility, suggesting new forms of production at scale.

Introduction

The American Industrial Agricultural Phenomenon argues that a culture of industry, lingering as an ideal of "American Nostalgia for a mid-twentieth-century period of stable jobs

Fig 1: Artifacts of Industrial Pork



and social relations,” has resorted to the crude exploitation of biological technology with unintended ecological effects. In the name of simulating the cultural and political aesthetics of industry in the American Midwest, biological systems are pushed artificially further with diminishing returns, attempting to realize the promise of an ever-advancing industrial food and reason for continued investment.

In other words, we argue that a demand for rural labor has led to the misuse of agricultural biotechnology, and therefore should be met with a solution that offers alternatives at scale. We feel that methods of food production that ultimately rely on industrial food act as bystanders to the environmental harm caused by this exploitation.

There is a conceptual tie between highly industrialized food production and low-producing organic farms, where both simulate labor: one simulating an aesthetic of mid-century advancing industry, and the other the ethical organic farmer, whose ultimate reliance on industrial farming is paradoxical.

Overlooking the disturbing realities of mass-livestock farming, industrial pork has specifically fronted an effort to push plausible biological efficiency. Bettina Stoetzer’s research titled “Pigs,

viruses, and humans co-evolve in a deadly dance,” points to how the infrastructure of the pig industry has affected wetlands and local ecologies, namely through its overwhelming waste problem and wanton use of antibiotics for faster pig growth.

We argue that the geography of industrial food production has allowed for this production to be a siloed system in which regional urban publics are insulated from the distasteful environmental and social realities of mass agriculture. In Orange County, only 50 miles north of New York City, eco-tourism and small organic farms offer the image of localized ethical food systems and can be read as an indirect method of insulating the public from industrial meat.

Instance One: The Industrial Farm, Iowa

Famously critiqued by Upton Sinclair’s *The Jungle*, 1906, Chicago’s mass-produced meat industry boomed after the invention of the refrigerated train car, and marked a new relationship to livestock. A century later, the room for economic growth has tapered, and the market for cheap meat is saturated. Beginning in 1985, a series of rural development programs in North Carolina and Iowa re-imagined the excitement of industrialized food, following model of Chicago’s “Porkopolis.” The pork

Fig 2: Pork Complex

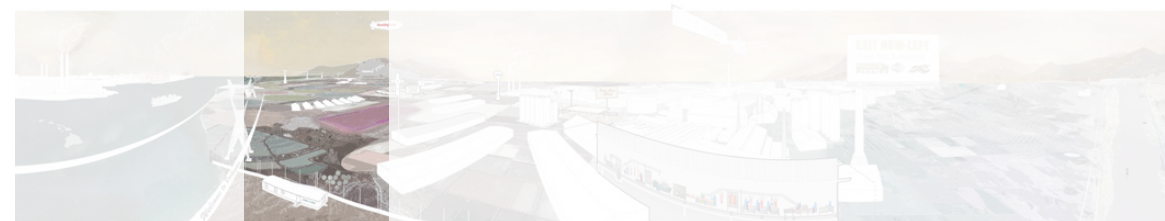
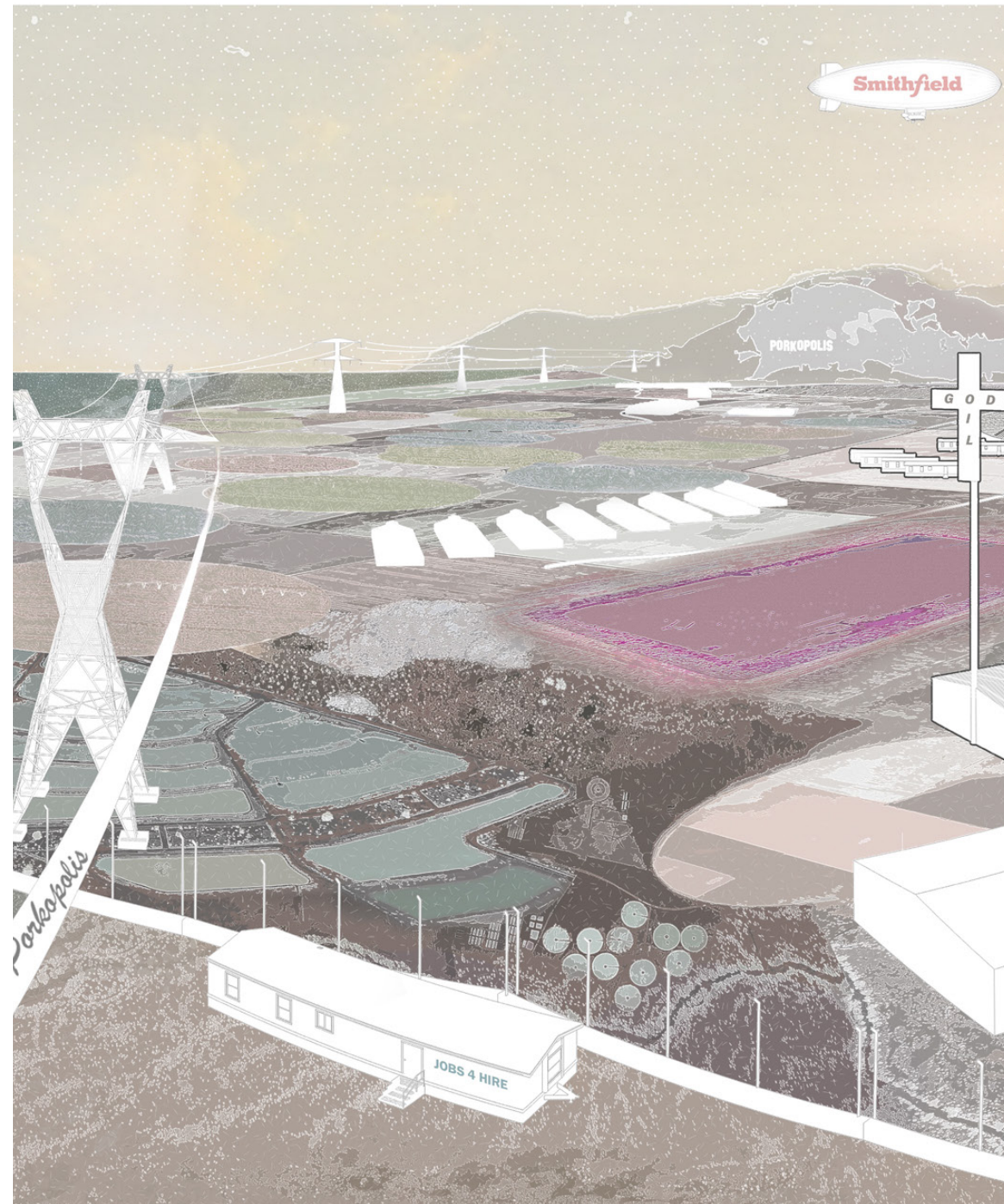
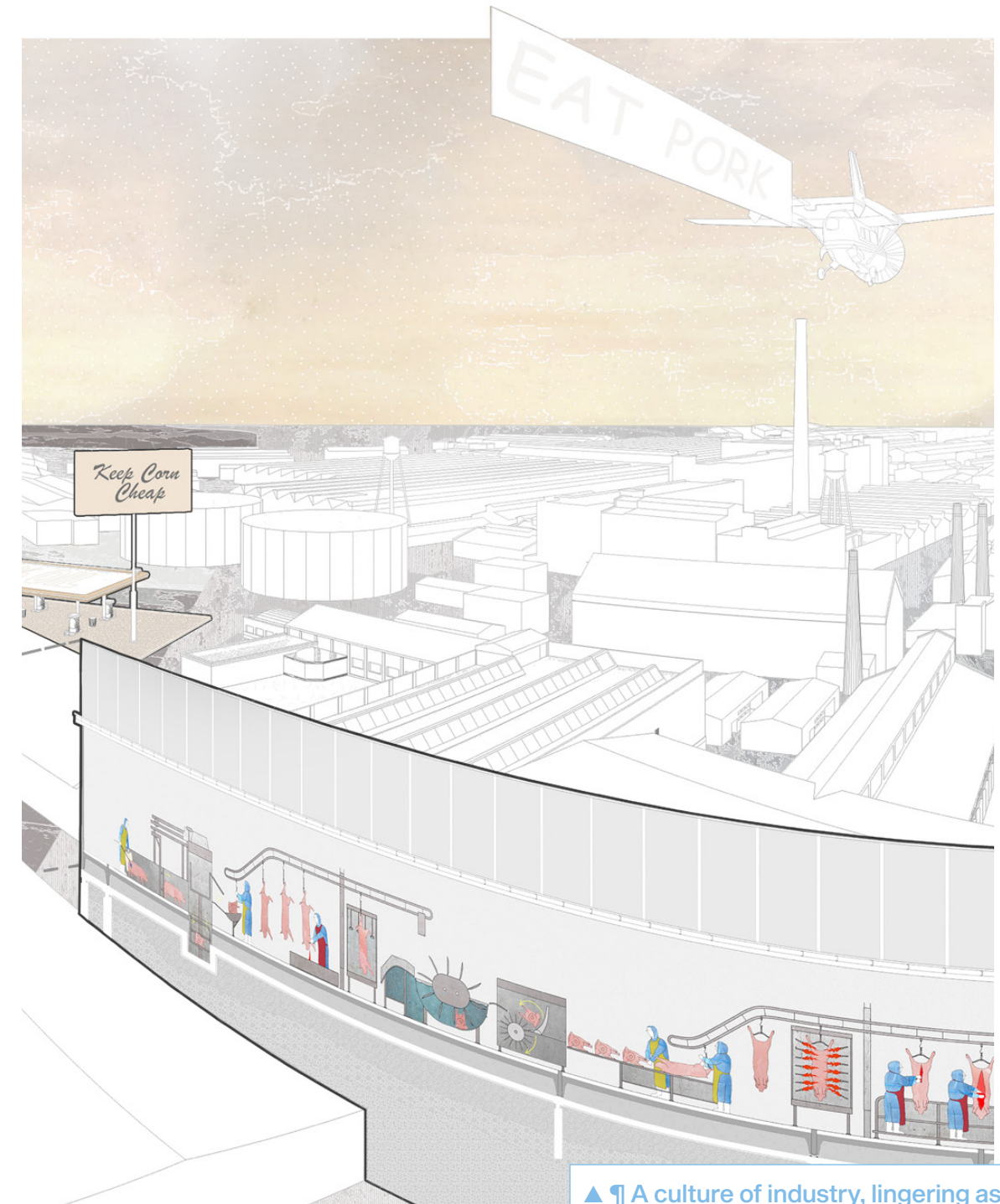


Fig 2: Pork Complex



▲ ¶ A culture of industry, lingering as an ideal of “American Nostalgia for a mid-twentieth-century period of stable jobs and social relations,”¹ has resorted to the crude exploitation of biological technology with unintended ecological effects.

◀ ¶ In the name of simulating the cultural and political aesthetics of industry in the American Midwest, biological systems are pushed artificially further with diminishing returns, attempting to realize the promise of an ever-advancing industrial food and reason for continued investment.

industry, anachronistically revived in economically depressed rural towns, seemingly became a model for broader political ambitions, rather than the promise of business development.

Today, business hotels, office towers, and bone-rendering plants reify self-mythologized “industrial progress.” The architectural outcome of this “progress” reveals the fundamental necessity of expansion and vertical integration, attempting to squeeze the remaining profit from the biologically-dependent system. Contemporary pork processing simulates the economic promise of Chicago’s Porkopolis, perpetuating a nostalgic promise of stable rural labor.

The pork industry hopes for a perpetual increase in the American palate for pork, but depends upon a localized demand for rural jobs.

Instance Two: The Orange County Farm

Adjacent to New York City, tourists and politicians imagine a productive Hudson Valley that upholds politically progressive ethical values. Urban stakeholders disregard the realities of true agricultural production, yet demand the image of an anachronistic agricultural infrastructure. The outcome is simulation: tourists imagine a more palatable/ethical food chain within their immediate

sphere of awareness, despite their reliance on industrial food.

In Orange County, farms are Hollywood sets; theatrical retellings of functional and ethical food systems. Their preservation, at times supplemented by the construction of new “old” buildings, forms an American-colonial pastoral nostalgia.

Towards Deindustrialization

The deindustrialization and localization of livestock breaks the siloed system that industrial pork relies on. By introducing pigs to Orange County, we have imagined a farm that returns to past methods of regenerative farming, where reliance on natural systems rather than artificial accelerates and chemicals, underscore the potential of self-sufficient natural agriculture.

Without drawing conclusions on the reality of meat consumption altogether, the project considers the potential benefits of livestock farming outside of production; including pig welfare and natural kinship with the land.

Fig 3: Spring

Fig 3: Spring



◀ Spring ¶ Seeds are sewn, and young piglets are kept in light-filled barns off the crops. They are provided with ample food and water, including leftover cereal grains from previous harvests. ¶ Compared to industrial crowding, the architecture of the piglet barn significantly increases the space available for piglets. Although with a warm hay-strewn interior, the sides of the structure open, allowing access to the neighboring field and air movement through the barn.

Fig 4: Summer

Fig 4: Summer



◀ Summer ¶ Growing pigs retreat to the cool areas of forest which are preserved, non-developed plots in the middle of the cropland. Simultaneously, seasonal labor comes to Orange County, with over a hundred workers picking onions in the hot field.

Fig 5: Piglet Barn

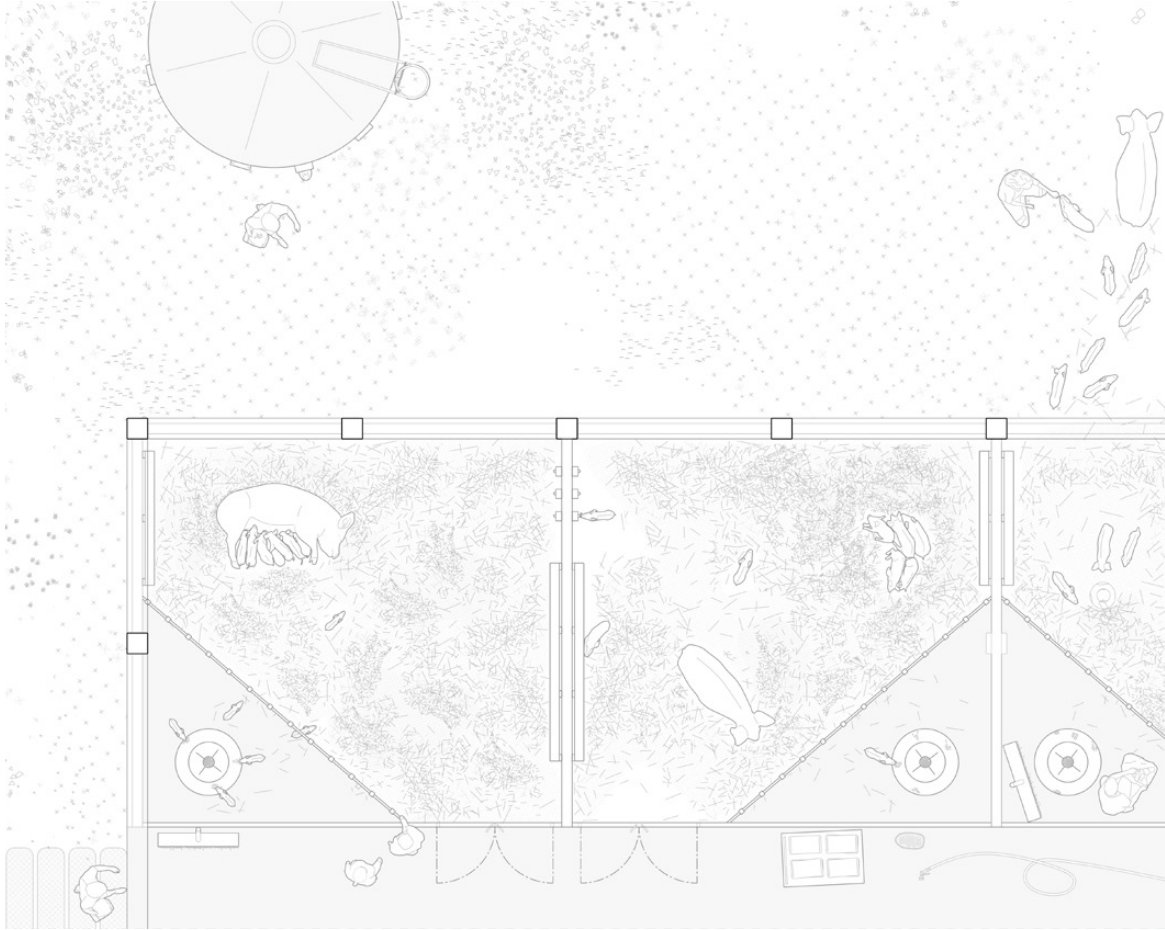


Fig 6: Housing and Food Hall



Fig 7: Autumn

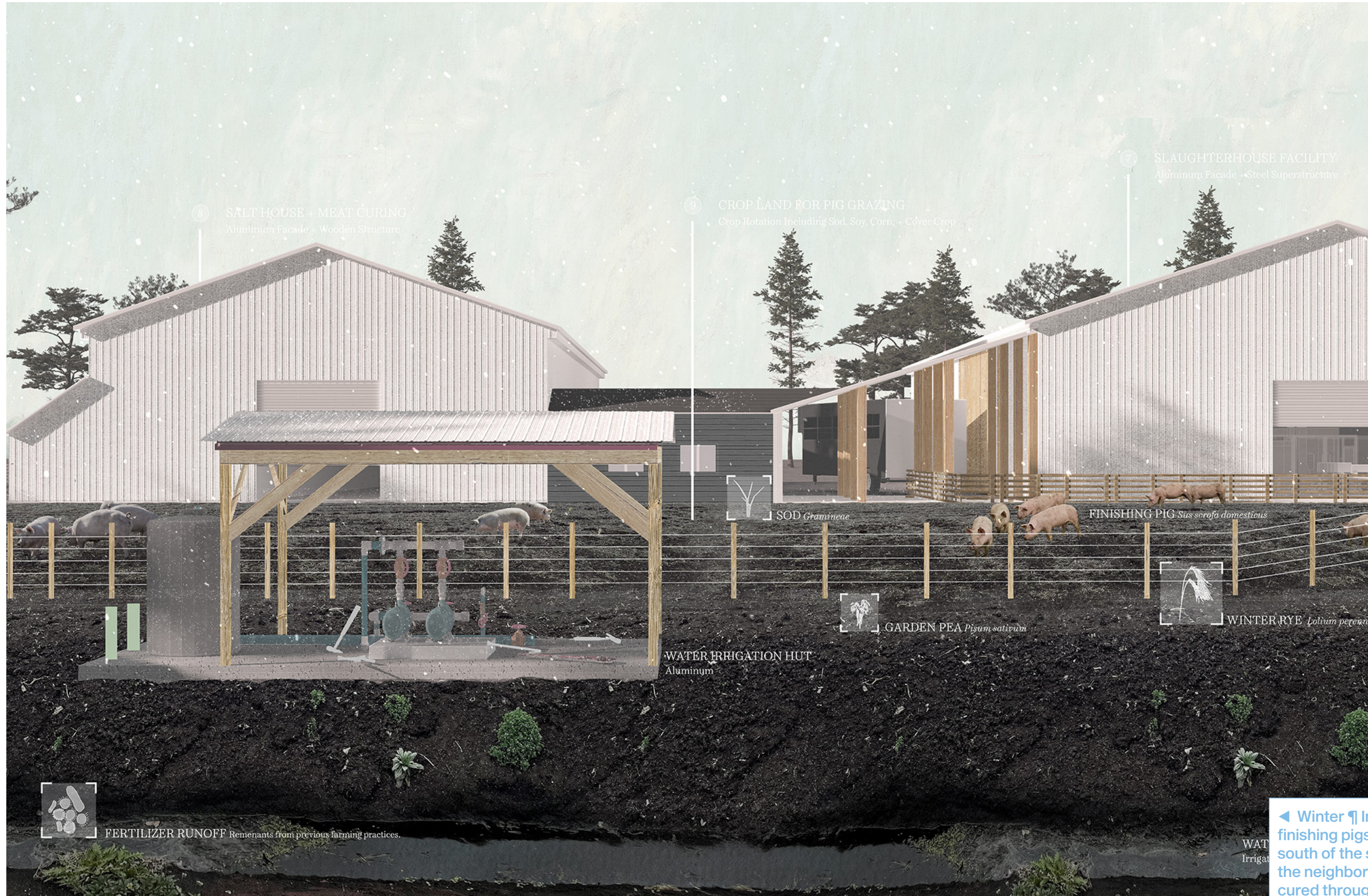
Fig 7: Autumn



◀ Autumn ¶ To uphold good quality land for the pigs, over hundred pigs in each 11-acre patch of forest move from one-acre paddock to another every thirty days. The pigs are guided by farmers; their oinks, snuffles, and grunts harmonize with the rustling of leaves underfoot. Using low-voltage electric fences, the pigs are kept within the confines of a given paddock for their benefit, allowing paddocks to rest after grazing.

Fig 8: Winter

Fig 8: Winter



◀ Winter ¶ In a final scene, select large, finishing pigs are herded to a slaughterhouse south of the site. ¶ The pork is moved to the neighboring salt shed where the meat is cured throughout the winter; the seasonal timeline of food production allows for low cooling/energy consumption.

Fig 9: Food Hall

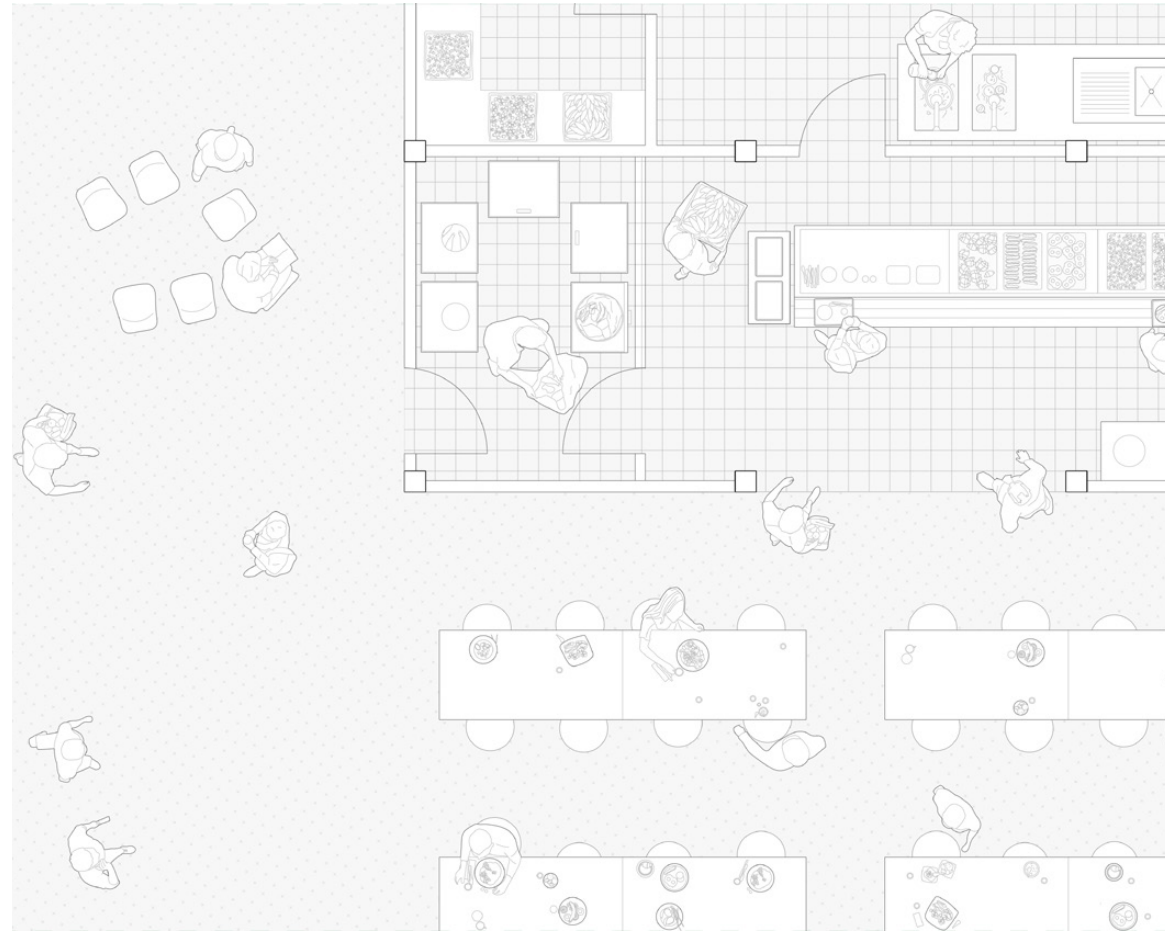


Fig 10: Worker Housing



Building:

2 School Proposals

4 Residential Towers

Placing these projects in the appendix is not a "banishment to the addendum," but rather, an acknowledgment that not every studio/semester/project is relevant to the broader scope of work.

Like a studies for a painting, these projects are like sketches that inform the text and architecture in other works. Of course, the similarities are visible, the question of money an undertone to the following images. This is especially true for the proposal for a transit-oriented development in the East Bronx.

Moreover, as a professional degree, it must be understood how architecture school is labor. Commanding hours of screen time, the drawings/models/artifacts representations of trade practice.

The following Projects include: A lithograph archive and theatre completed for Core I, an elementary school with a central atrium completed for Core II, an elementary school completed for the Advanced Tech sequence, and a development proposal created for the capstone project for the Master's of Science in Real Estate Development.



Ed Ruscha, Blue Collar Trade School, 1992, acrylic on canvas, 54 x 120 inches (137.2 x 304.8 cm). Neda Young, New York

Fig 1: School, Section



Fig 2: School, Section

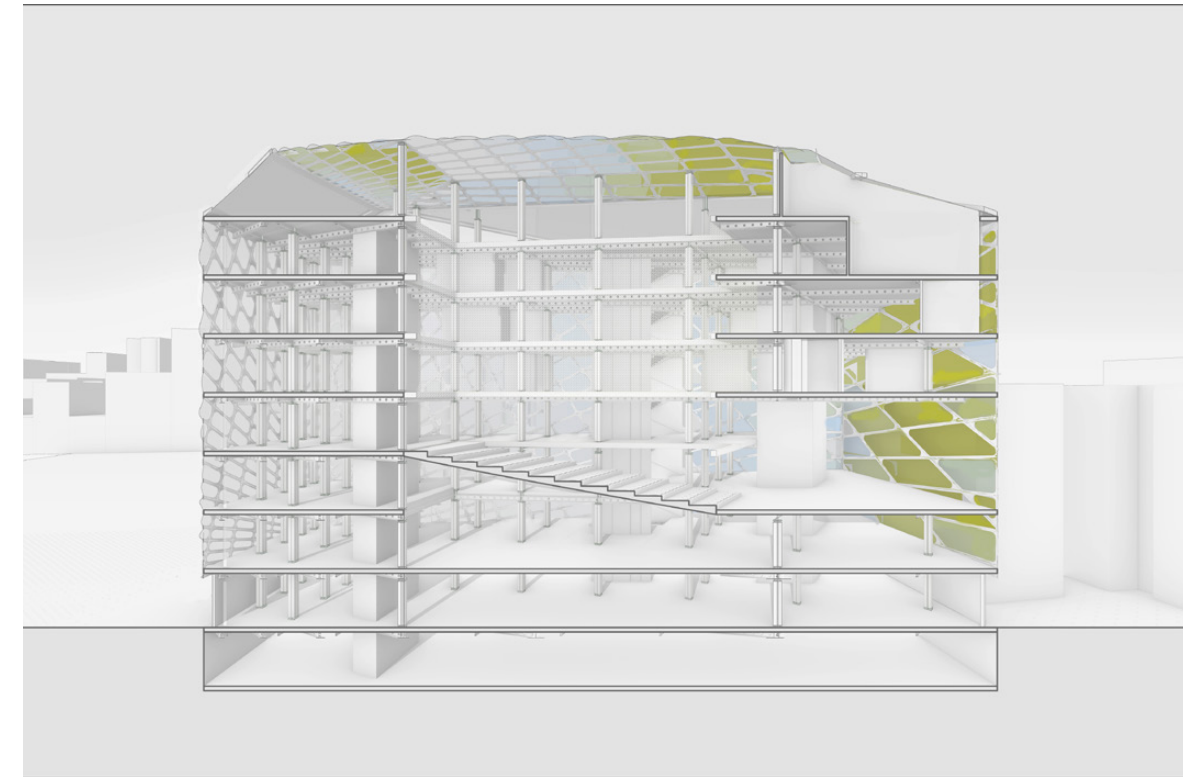


Fig 3: School, Site Plan



Fig 4: School, Floors 2 - 4

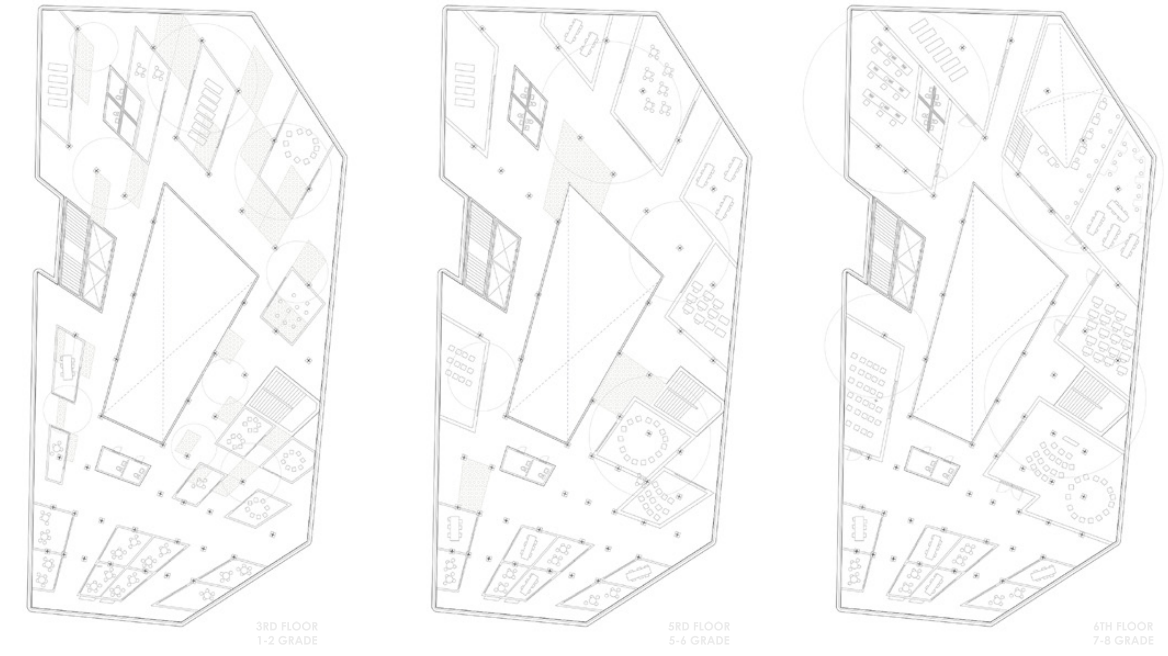


Fig 4: School, Central Atrium



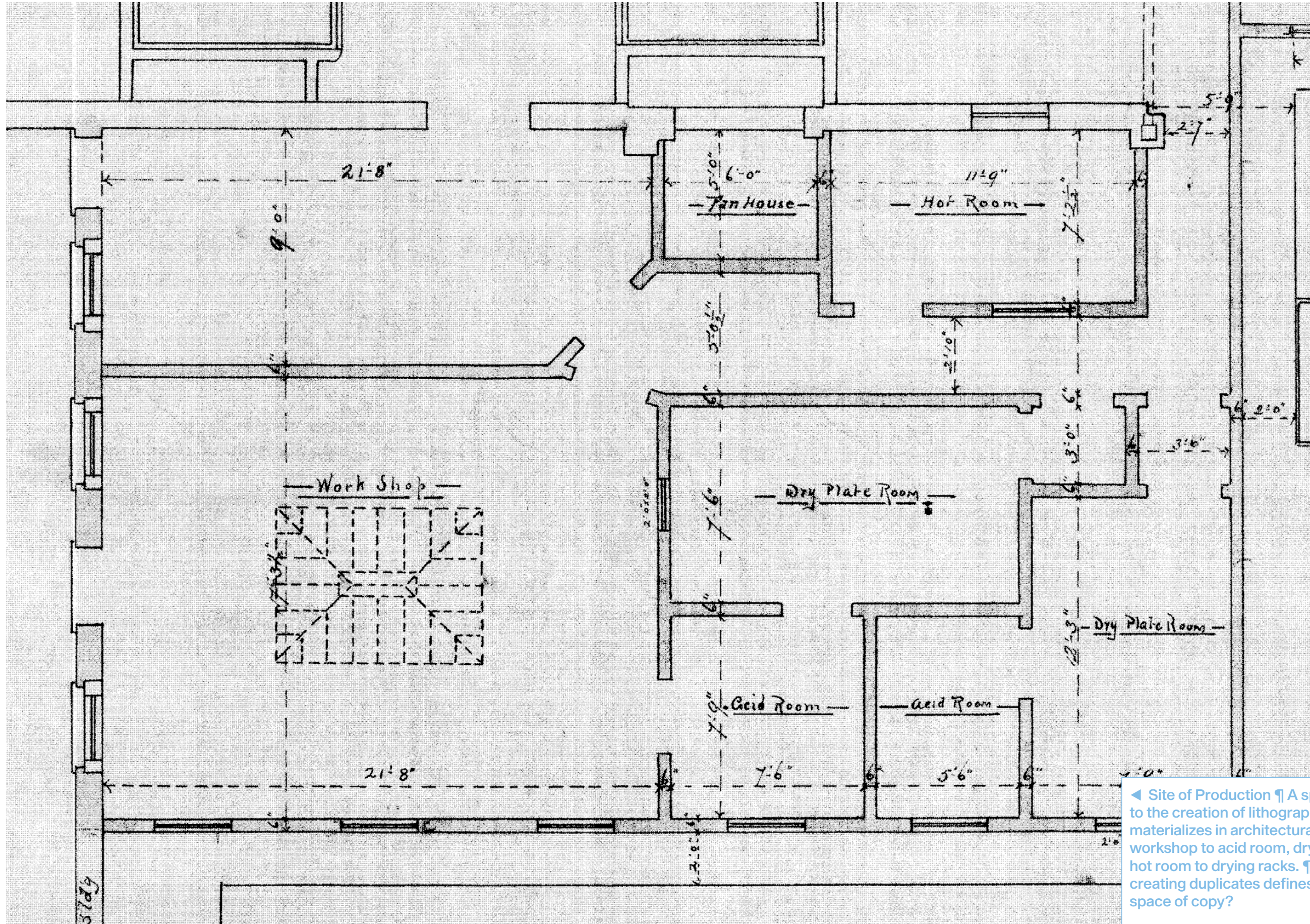
▲ View West ¶ Circulation is placed around a the central atrium, the top four floors meant from classrooms, while the bottom floor dedicated for communal space (art, music, cafeteria, etc.). Placed on a skewed grid, the building emphasizes a gradient of time and space.

Fig 5: School, Classroom



Fig 6: Reference

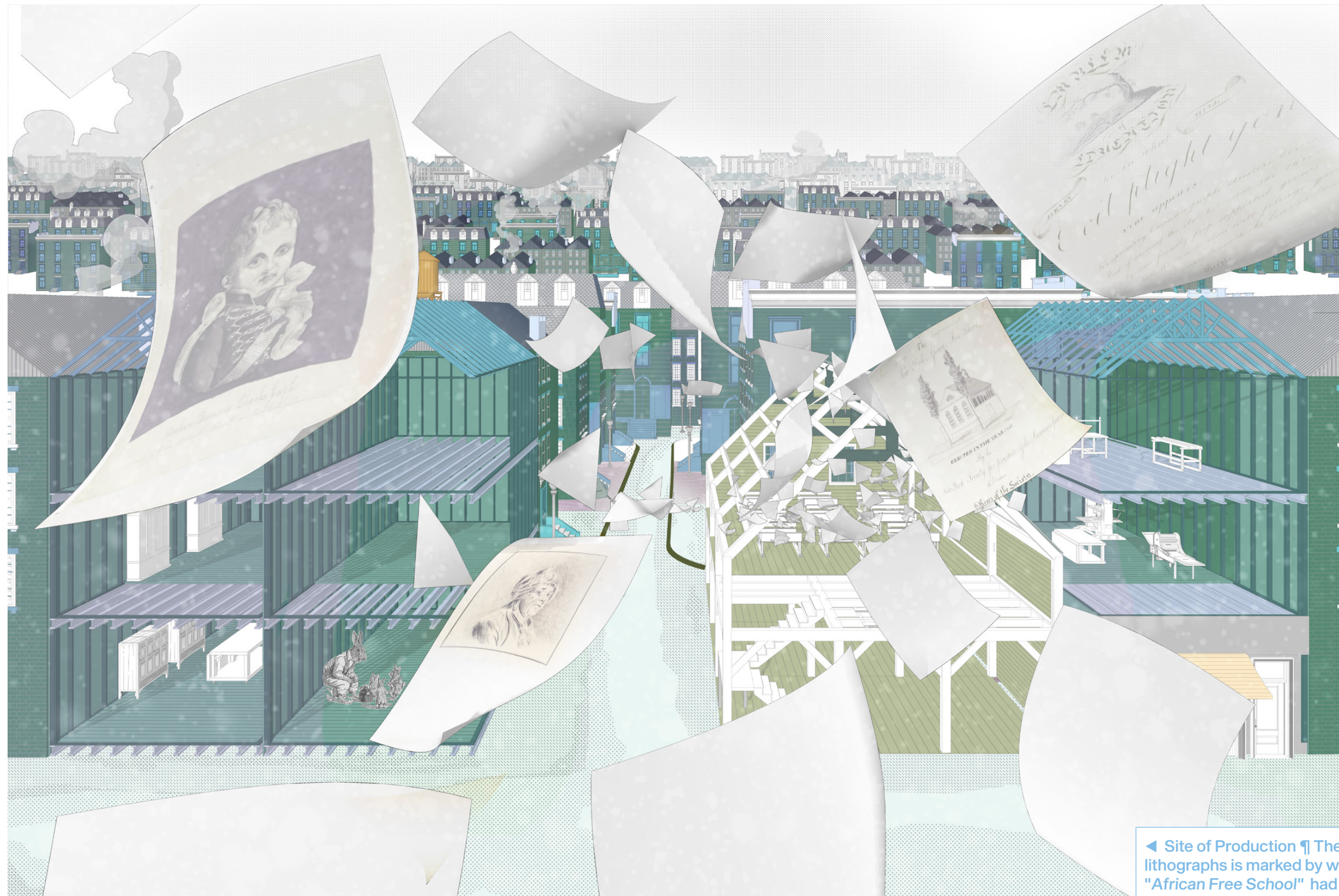
Fig 6: Reference



◀ Site of Production ¶ A spatial logic is tied to the creation of lithographs. Production materializes in architectural procession: workshop to acid room, dry plate to hot room, hot room to drying racks. ¶ The architecture of creating duplicates defines a thesis: what is the space of copy?

Fig 7, Lithograph Archive

Fig 7, Lithograph Archive



◀ Site of Production ¶ The history of lithographs is marked by white-washing. The "African Free School" had students create etchings of western ideals (pictured left, Napoleon) ¶ The the creation of copies in the AFS similarly defines the space of copy, this time marking political mistake.

Fig 8: Construction

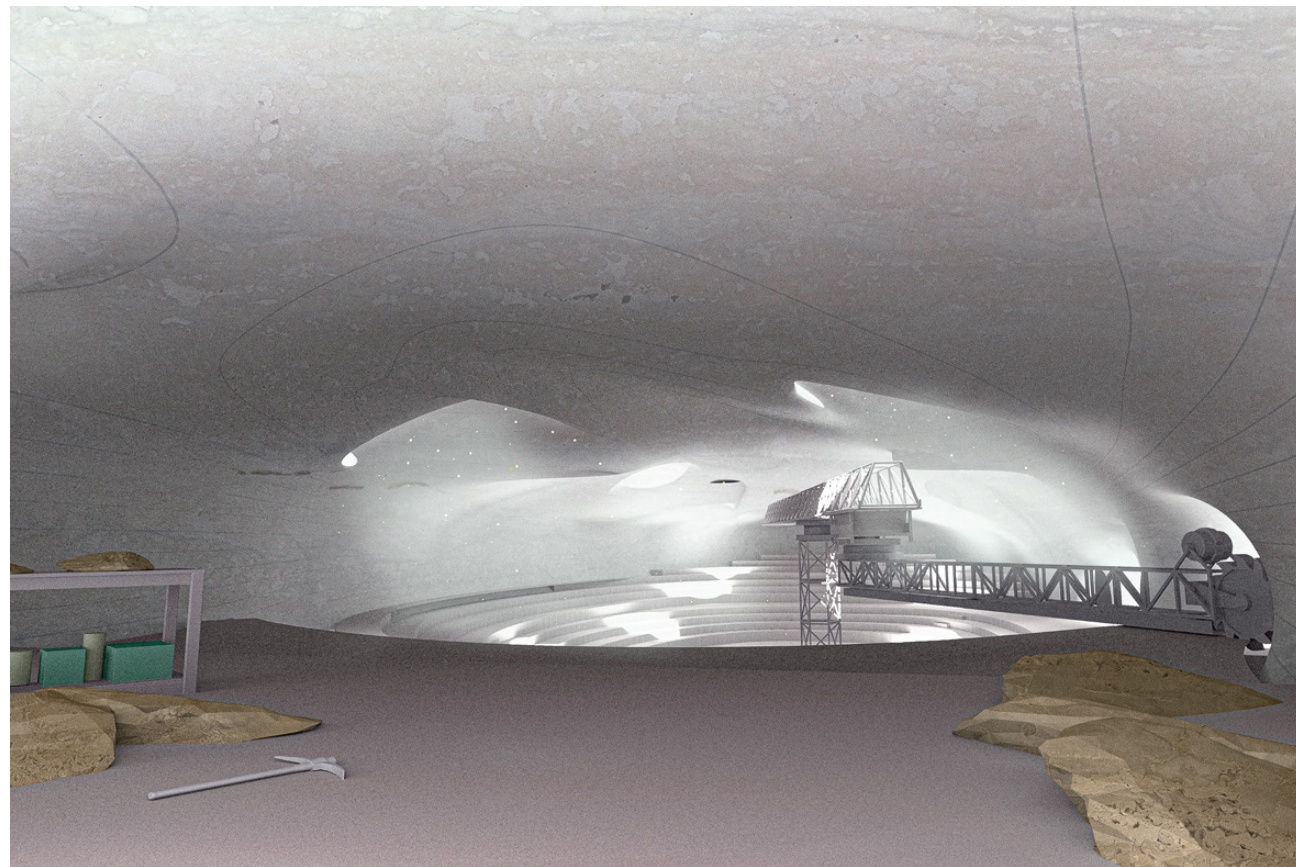


Fig 9: Lithograph Archive

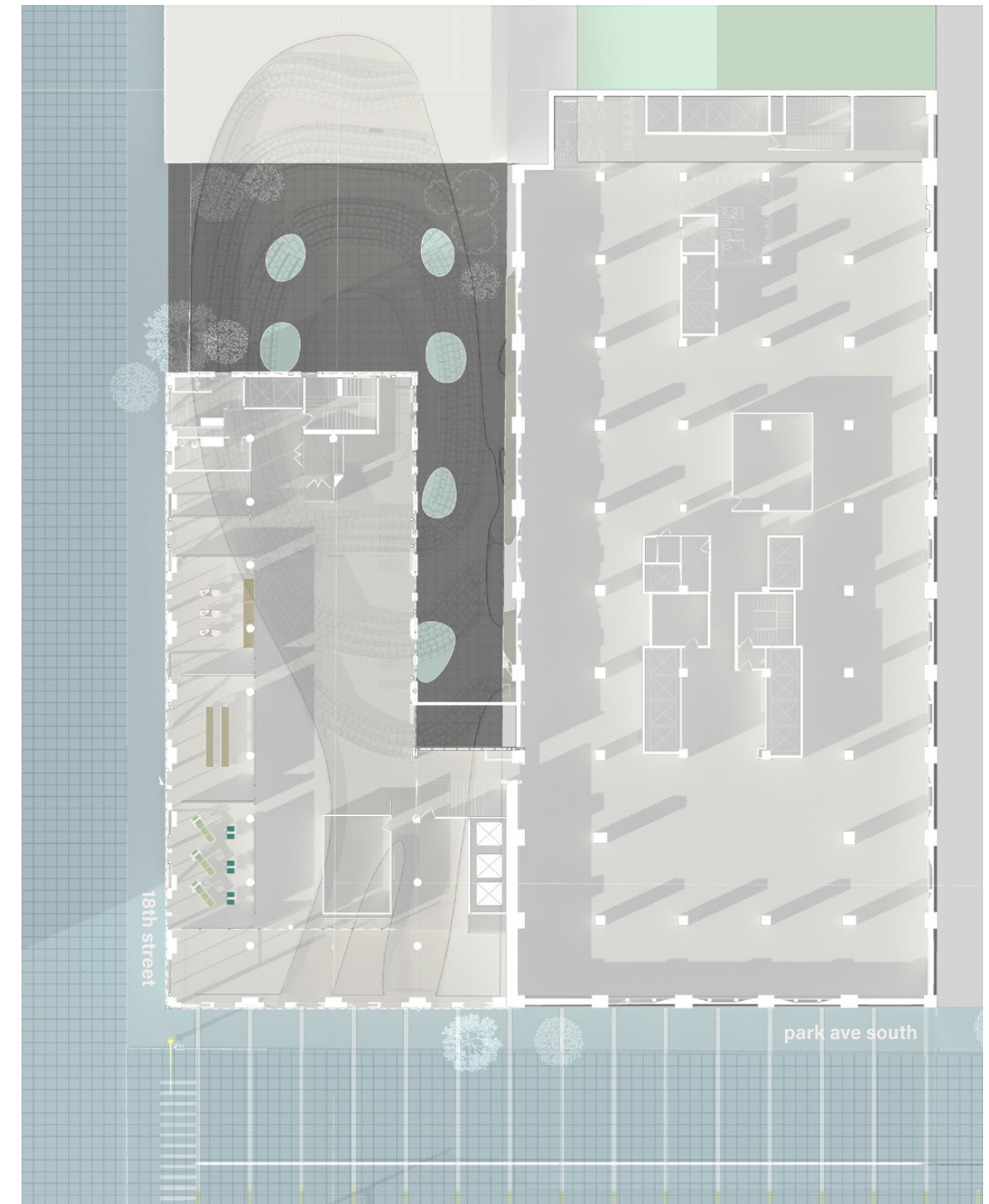


Fig 10: School, Interior



Fig 11: School, Detail

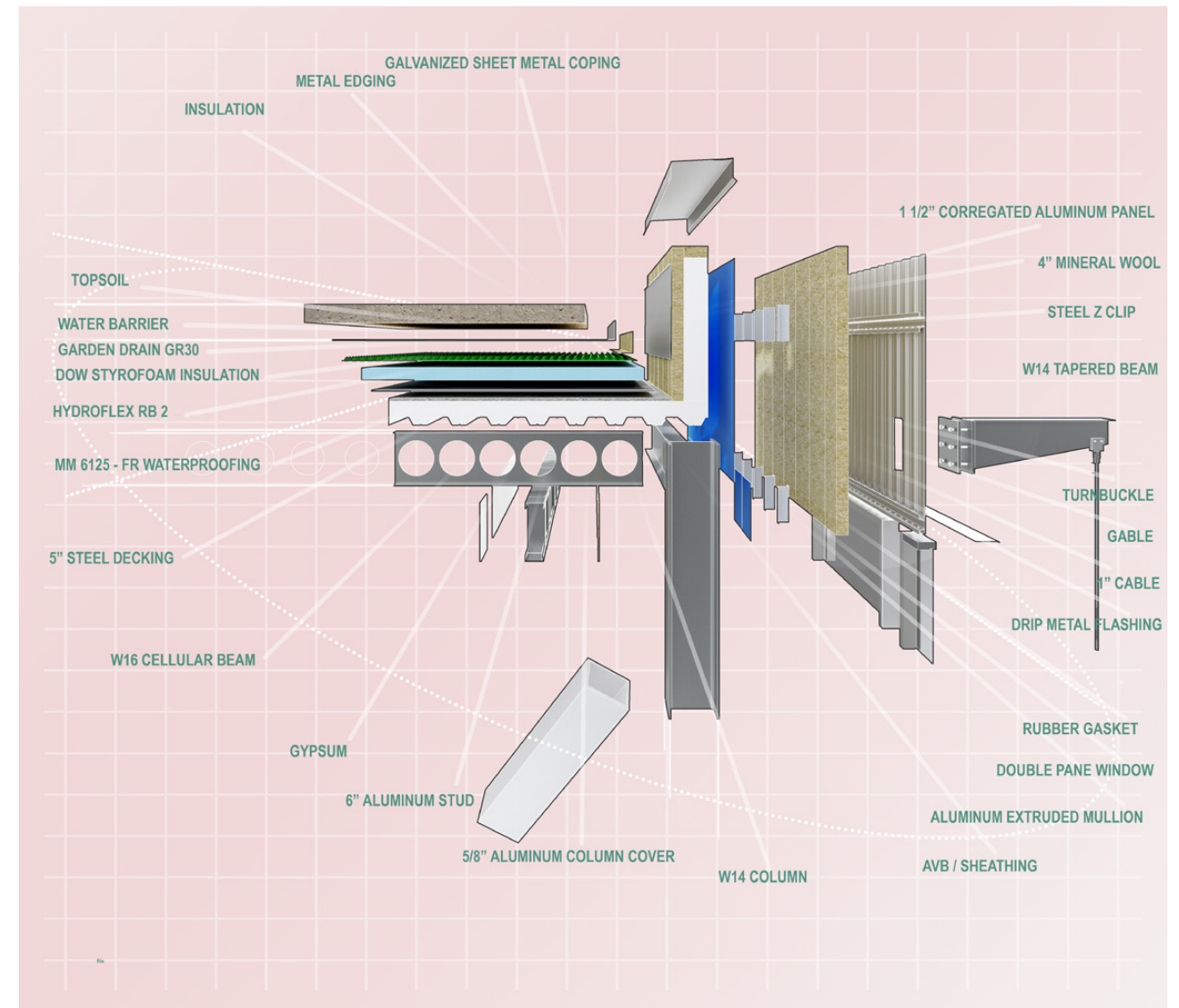


Fig 12: Loomis Development, Masterplan

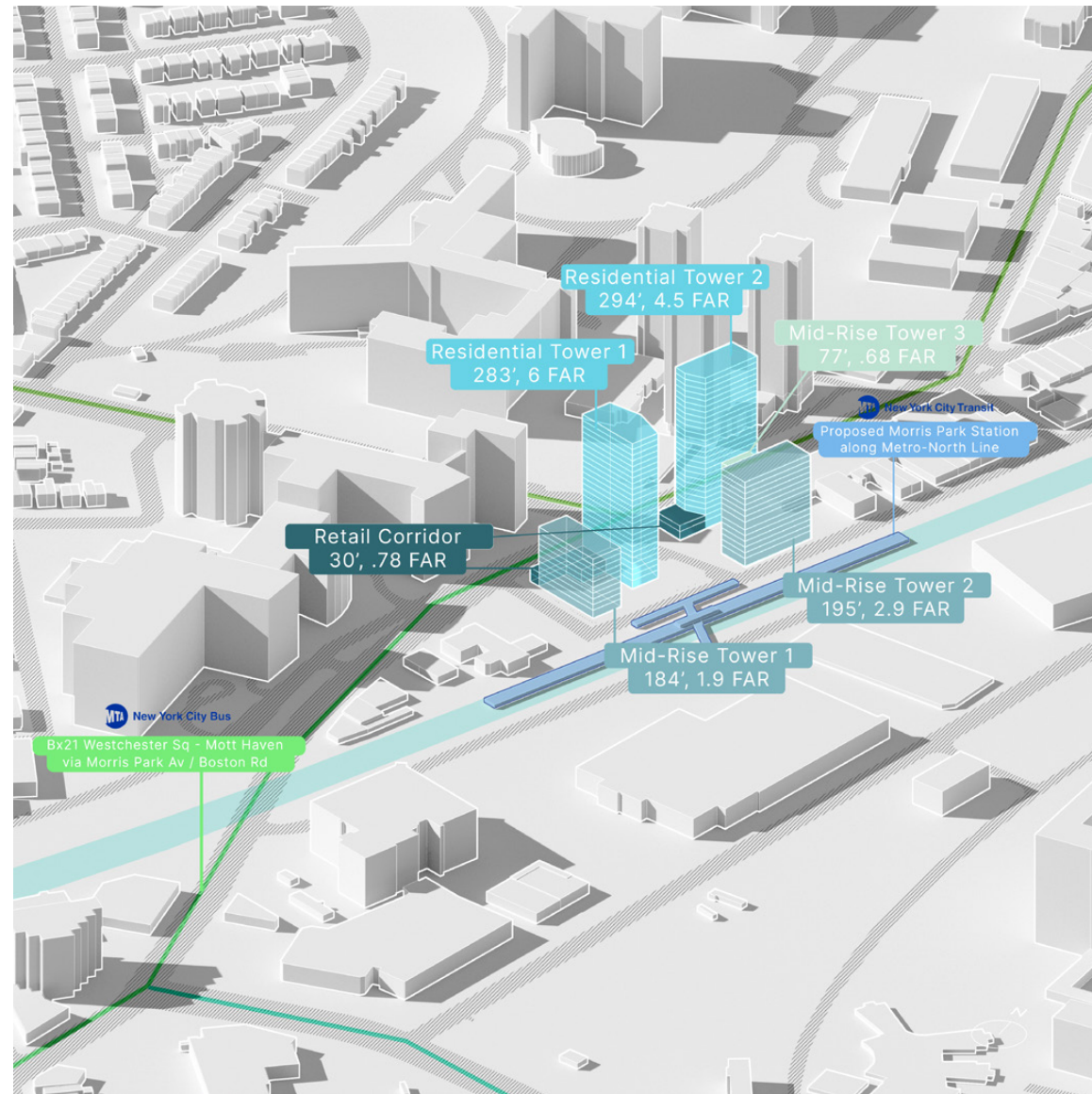


Fig 13: Loomis Development, Plaza



Fig 14: Loomis Development, Masterplan



Fig 15: Retail



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