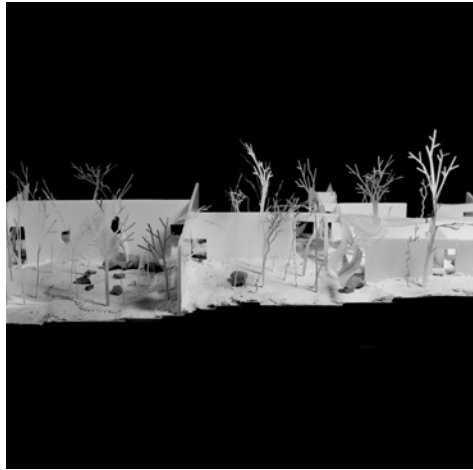
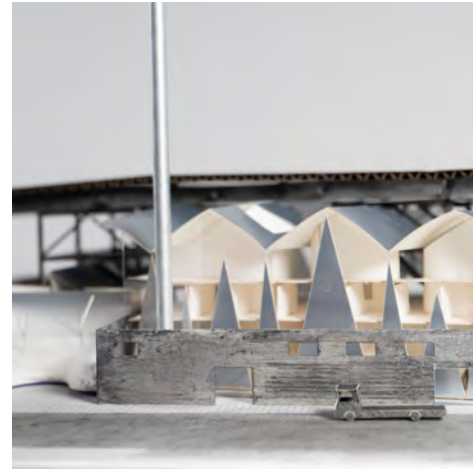


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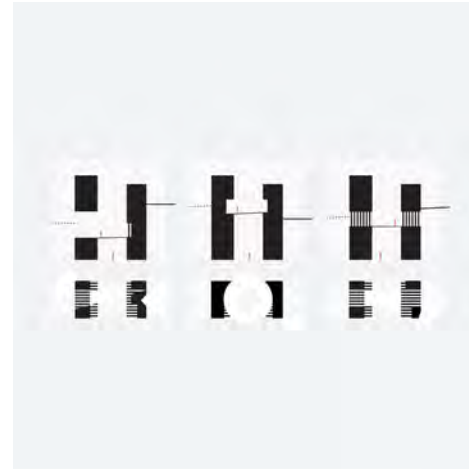
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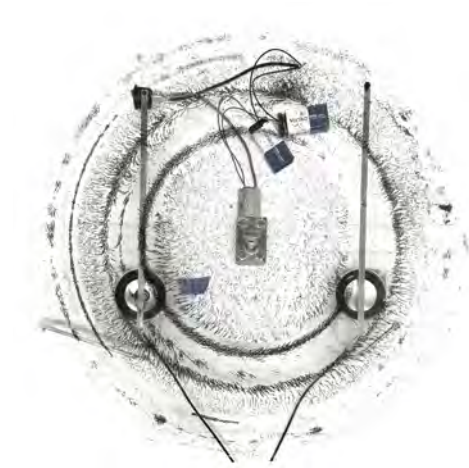
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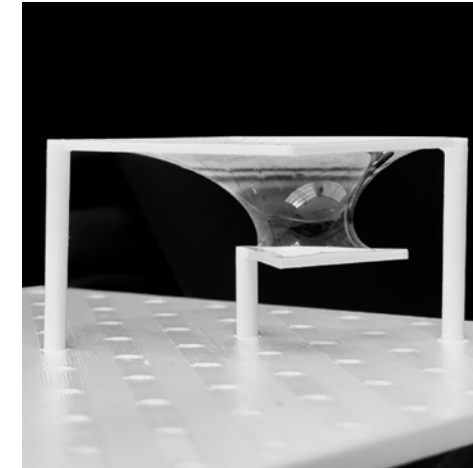
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10

ADV VI- FIELD OF CREASES

01

ADV V- IMPRINTED PATHWAYS

02

CORE III- LAYERED LIVING

03

ADV IV- SALT WEAVE

04

CORE II- MANSON AUCTION

05

CORE I - TUG OF WAR/
AMBIGUOUS

06

ADR I- MOSQUE OF DJENNE

07

ADR II- SOUND DISK

08

TENSILE/COMPRESSION
-
TWISTED COLUMN

09

ARCHITECTURAL
PHOTOGRAPHY

10

Field of Creases

Instructor: Jing Liu, Alessandra Cianchetta (ADV VI)

There has long been a complex relationship between humans and nature. While nature was once understood as something wild to be avoided or controlled, contemporary attitudes often attempt to reintroduce it into constructed environments. Within contexts where wilderness remains dominant and human intervention occupies only a minor presence, this project asks how architecture can establish a relationship with nature without imposing control over it.

At Hirakubo, Ishigaki, existing conditions suggest a mode of coexistence in which neither human activity nor nature fully dominates the other. Human interventions operate as minimal frameworks for inhabitation: a roof providing shade, stones establishing territorial boundaries, or a cooking surface cast with perforations to accommodate fire. The project begins with architecture as an adaptable framework capable of accommodating changing forms of inhabitation over time.

A grid serves as the project's initial organizational system, yet continuously deforms in response to environmental conditions. When trees intersect the grid, it bends locally to accommodate them; as tree density increases, the grid fragments into larger spatial cells. Certain portions become shear walls while others operate as glass or fabric boundaries. Openings and cutouts within floors, ceilings, and walls allow for continued tree growth. In section, rigid materials subtract while soft materials adapt.

Fabric operates as a critical architectural element responding directly to the site's windy conditions. Dispersed horizontally and vertically throughout the project, different fabrics establish varying environmental conditions through heat reflection, waterproofing, translucency, and insulation. Developed as a Yaeyama Jōfu production and meditation retreat, the project engages the environmental forces of Hirakubo, including ocean currents, typhoons, and continuous airflows between sea and land, treating wind as a material agent that shapes space and form.

Within this system, the grid operates as a negotiator rather than an imposed order, adapting to trees, ground undulations, and wind paths through bending, fragmentation, and recalibration. Warped membranes and creased surfaces register air pressure, guiding deformation and tension distribution while extending the material logic of Yaeyama Jōfu into architecture. As wind moves across these surfaces, sound reveals otherwise invisible environmental conditions, transforming space into an instrument of listening and attunement. Rejecting permanence and rigid control, the project treats architecture as a living fabric shaped by wind and grounded in coexistence.



1. Restroom wash basin, Ishigaki
2. Restroom wash basin, Kurokawa

01

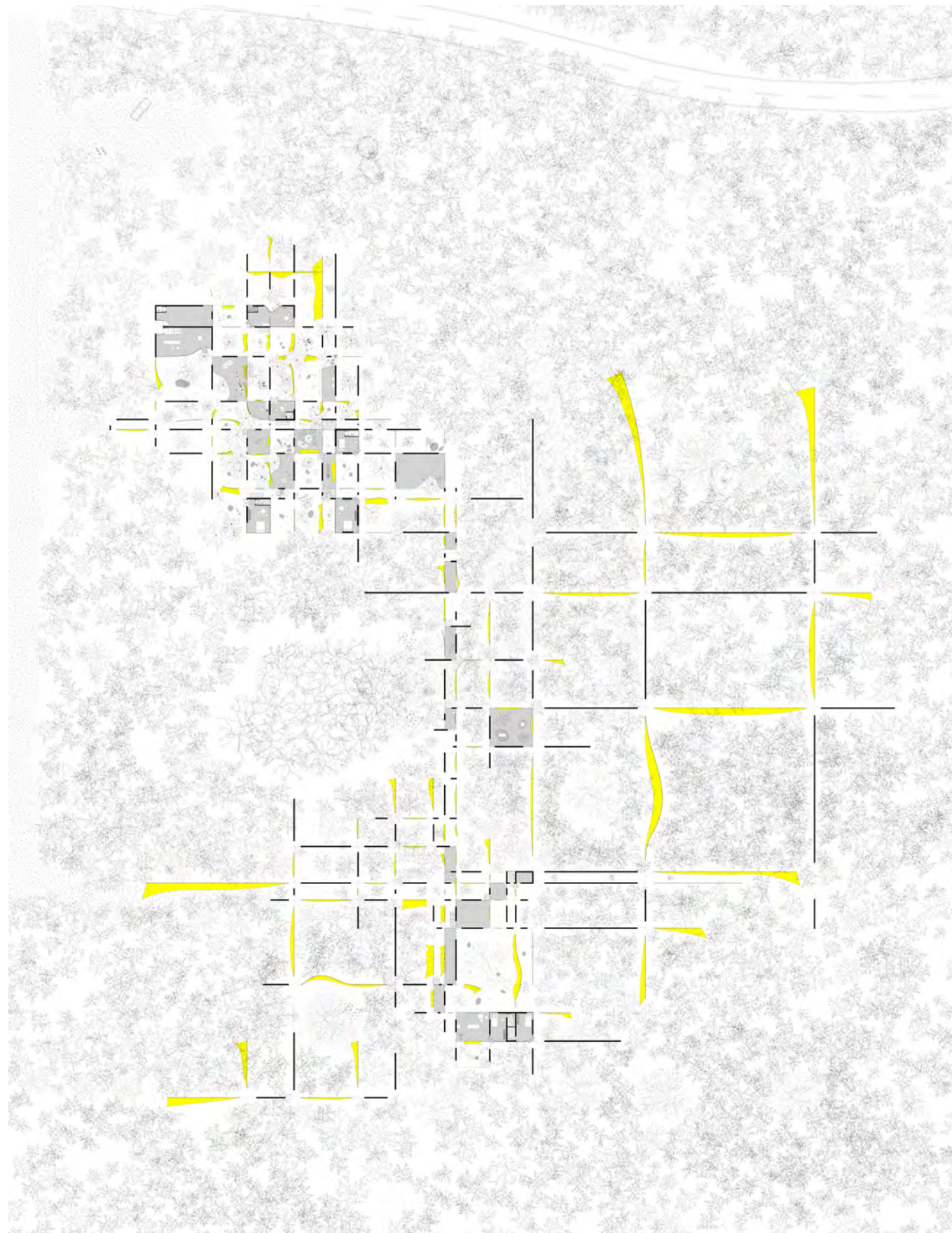
FIELD OF CREASES

FLEXIBLE SPACE WITHIN NATURE UTILIZING WIND & FABRIC

INSTRUCTOR: JING LIU, ALESSANDRA CIANCHETTA
(ADV VI - 2026 SPRING)

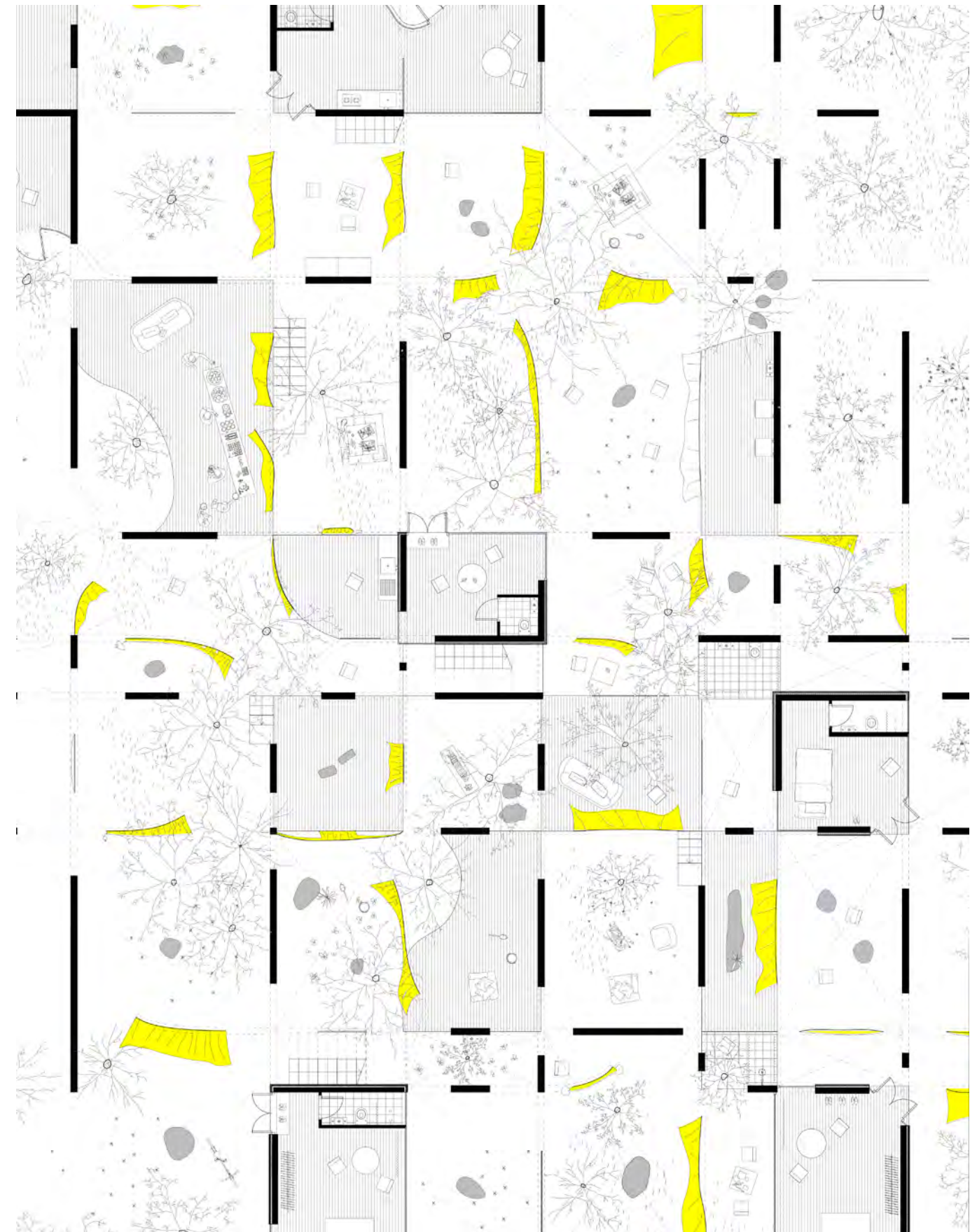
This project proposes architecture as a responsive field in which wind, vegetation, and material agency reshape a deforming grid, allowing form to emerge through environmental interaction rather than predetermined order.





COMPRESSION AND EXPANSION OF THE GRID

The size of each cells vary allowing the space to accomodate different activities across the site



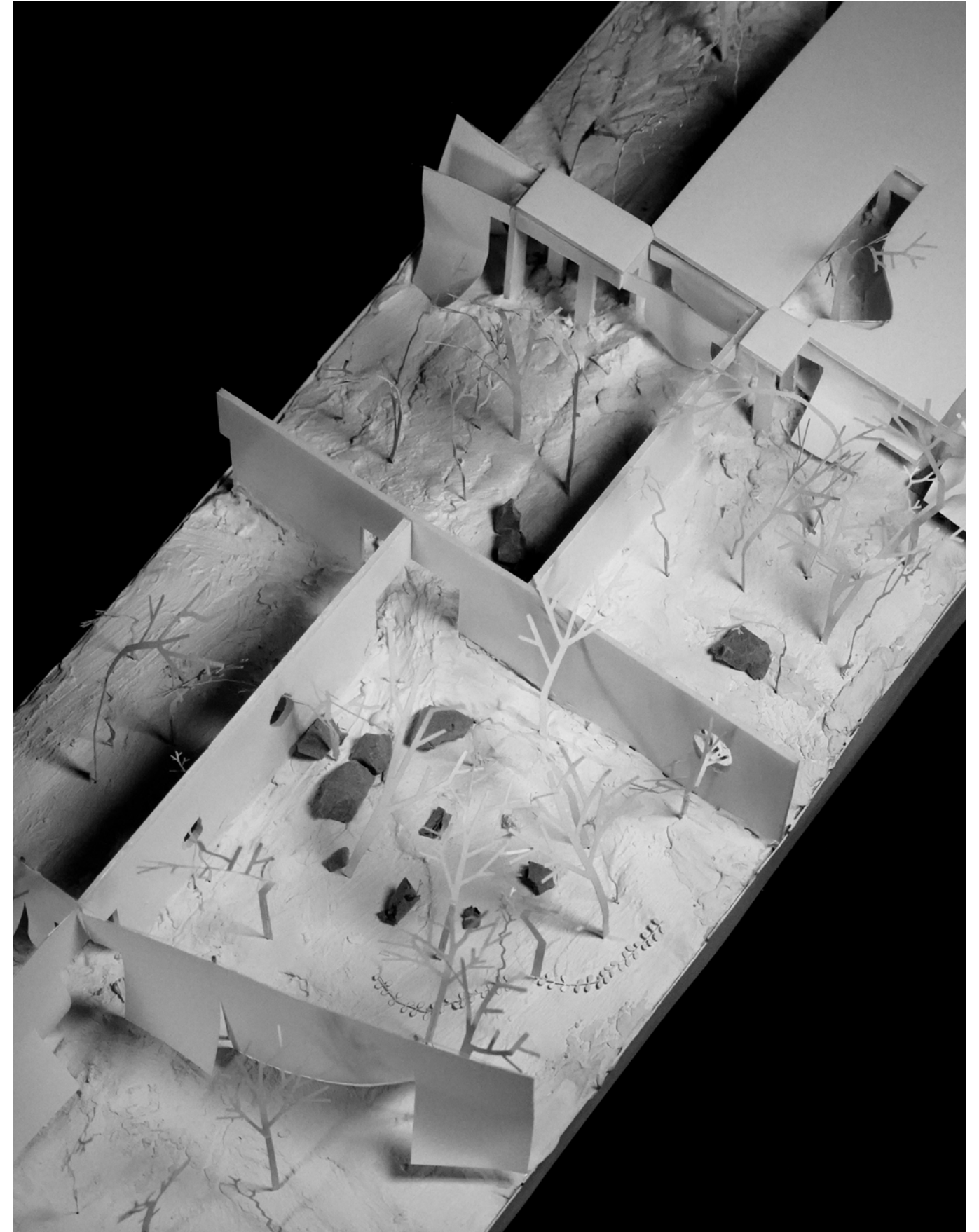
NOT AN IMPOSITION, BUT A COALESCENCE

The grid is not imposed on nature, but adapts to it, bending with the placement of trees and shaping the paths of the curtains.



VERTICAL COALESCENCE

Trees expand laterally as architecture adapts by material: concrete is carved, while fabric yields through slits and deformation



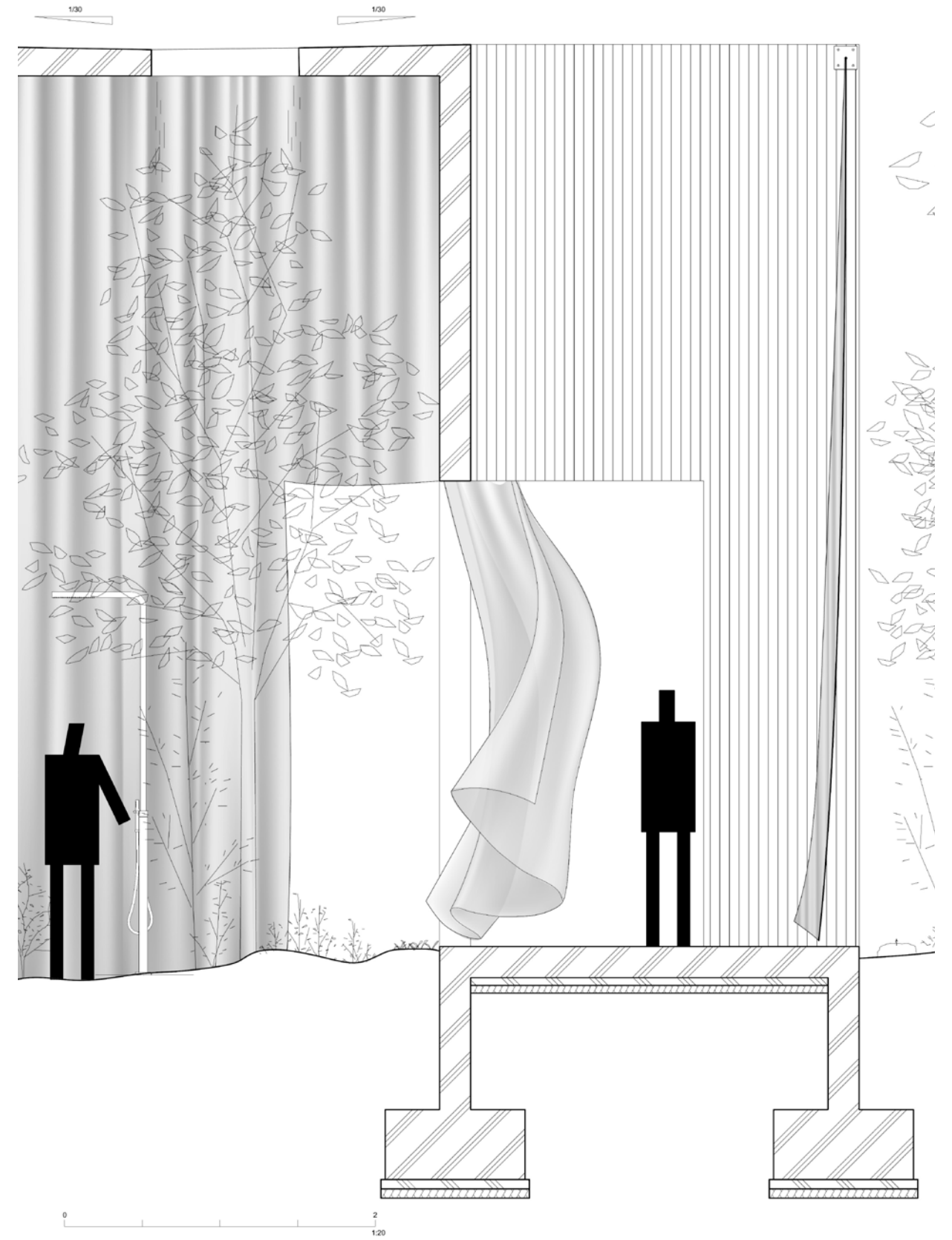
CORNER-ACTIVATED ENFILADE

Circulation moves through corners, forming an enfilade within nature, while each cell is shaped by wetness, vegetation, slope, and rocks



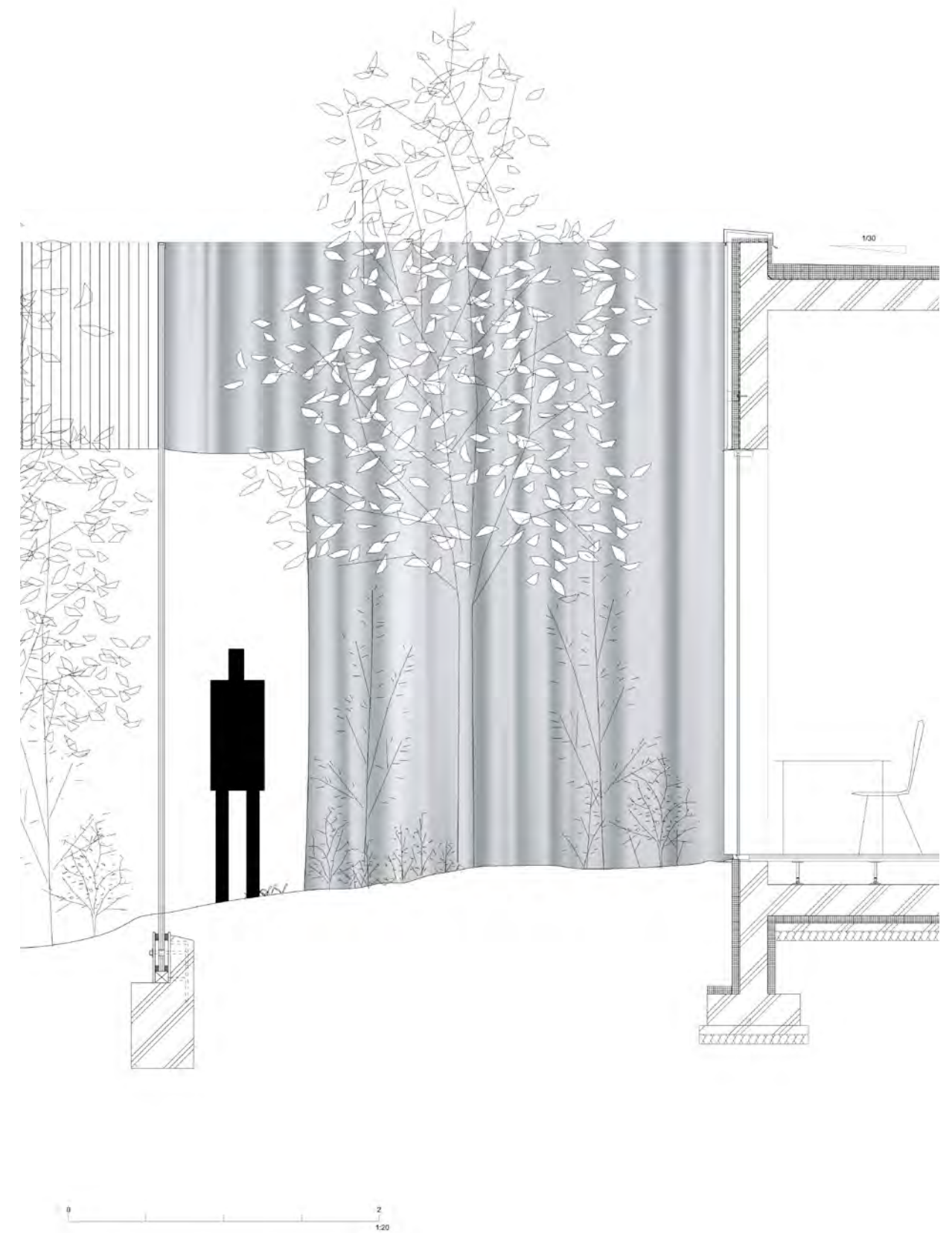
FABRIC AS THERMAL CONTROL

Treating or laminating Yaeyama Jōfu with aluminum enables thermal control through the fabric itself



FABRIC AS A SCREEN

The Yaeyama Jōfu fabric is so light that it moves with the wind, at times dissolving the boundaries of the cell



FABRIC AS A FRAME

The cutout at the corner of the fabric recontextualizes the conventional understanding of the architectural threshold



1:100 Model - Portraying the expansion of the cells toward the right - paper, foam core, aluminium dowel, plaster / 22inch x 15inch/ 2026

Imprinted Pathways

Instructor: Flores Y Prats (ADV V)

Hunters Point's industrial corridor exists in a constant state of instability. Warehouses are repeatedly subdivided, adapted, and reoccupied by new tenants, producing an architecture that is temporary and short lived. Although the Industrial Business Zone policy preserves industrial use within the area, increasing residential pressure has created growing tension between preservation and redevelopment. Existing industries remain economically vital, yet the district empties after working hours and much of its infrastructure remains underutilized.

This project begins with the question of how reuse can operate not merely as preservation, but as a generator of new architectural form, material, and public life. Rather than erasing existing industrial systems, the project investigates how the spatial, structural, and material conditions already embedded within Hunters Point can be translated into new architectural languages.

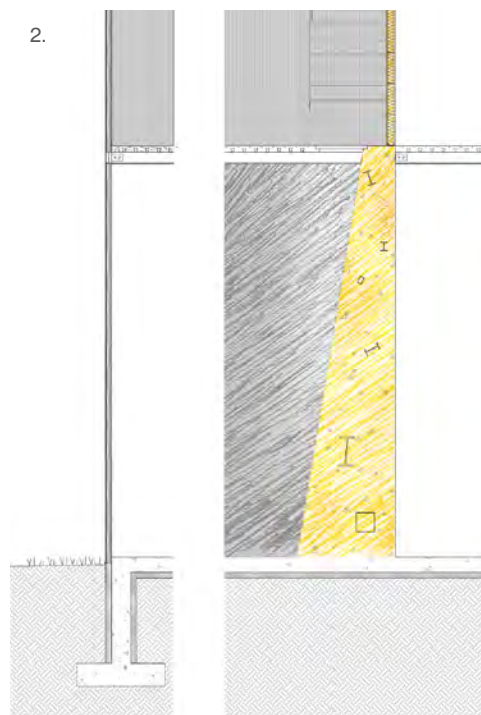
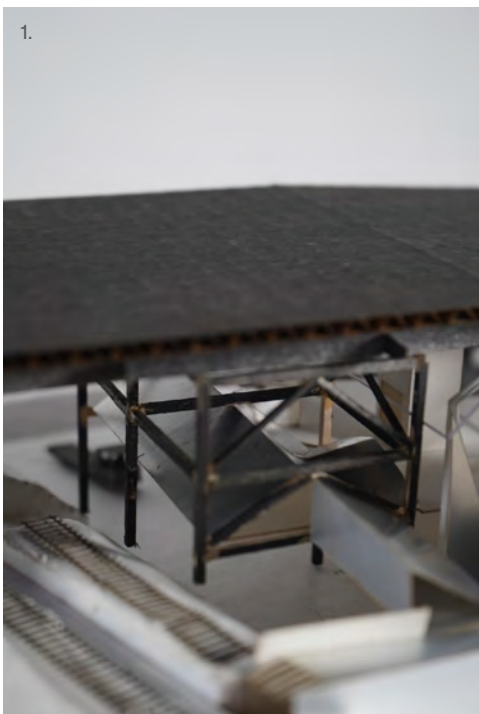
Interviews and site observations revealed latent opportunities within the district. Many industrial programs do not require natural sunlight and often suppress it for refrigeration, printing, storage, or material protection, resulting in closed warehouse typologies and inactive streetscapes. In response, the proposal relocates light independent industries beneath the elevated highway, transforming the infrastructural void into space for logistics, storage, and industrial operations while freeing existing warehouse lots above ground for cultural, educational, and communal programs.

Reuse operates formally through the translation of infrastructural geometries into architectural space. The inverted X structure of the expressway is reinterpreted as pitched roof forms, generating new sectional and spatial organizations derived directly from the logic of the existing infrastructure. Lightwells and cores of varying geometries organize circulation and shape different spatial experiences throughout the project.

Reuse also operates materially. Industrial waste generated by existing industries, particularly metal offcuts, is collected and embedded within concrete elements across the ground floor and lightwells. These fragments produce new textures, light conditions, and spatial atmospheres, allowing the residue of industry to become physically integrated into the new civic environment.

Existing warehouses are reused as exhibition spaces, storage, workshops, and educational facilities, while the Montauk Cutoff becomes a linear outdoor gallery intertwined with greenery, housing, and public circulation. Shared facilities such as canteens, maker labs, and training centers support interaction between workers, artists, and residents, positioning Hunters Point as a model for coexistence between industry, culture, and public life.

By treating reuse as a generator rather than a constraint, the project transforms existing infrastructure, industrial waste, and spatial systems into new forms of architectural and civic production.



1. Roof emerging from existing structure
2. Section of metal offcuts embedded in concrete

IMPRINTED PATHWAYS

INFRASTRUCTURE FOR LIVING, MAKING, AND PUBLIC LIFE

INSTRUCTOR: FLORES Y PRATS (ADV V - 2025 FALL)

SITE ANALYSIS PARTNERS: NORMAN SITU, SHIYU WANG

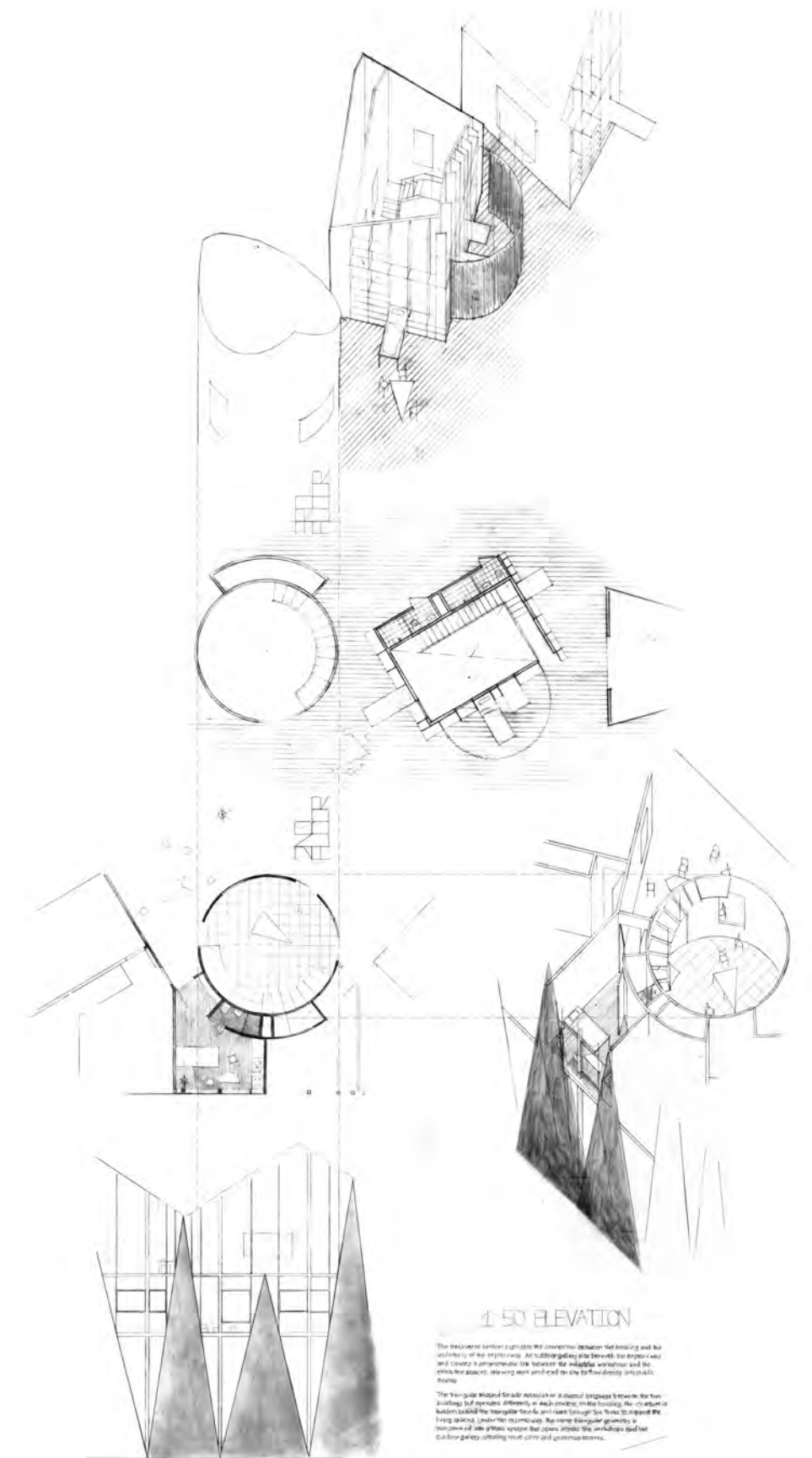
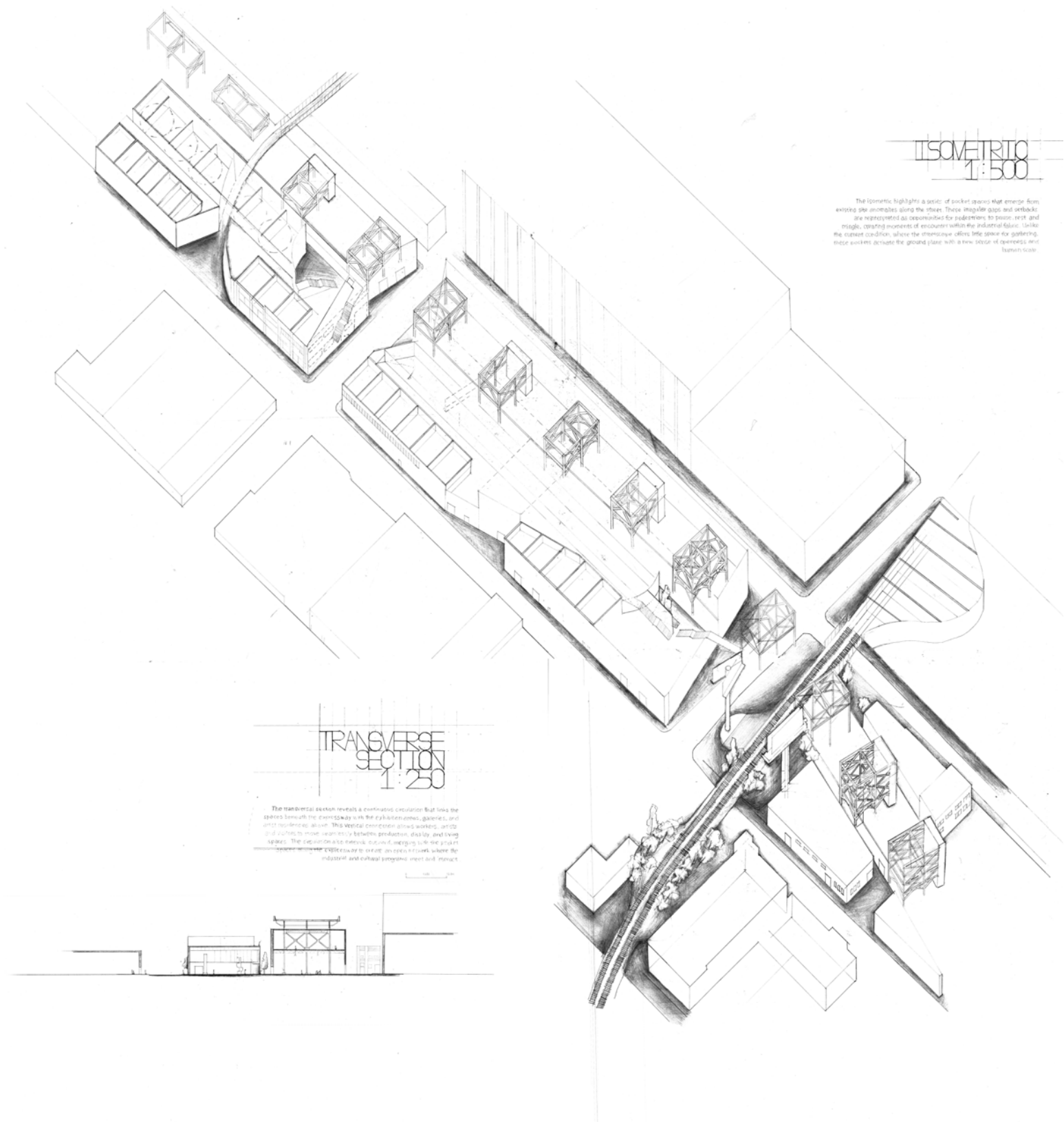
This project reimagines the underside of the expressway as a shared ground for living, making, and public engagement. The space directly beneath the expressway supports existing industries, while former industrial areas become exhibition spaces for the work of artists in residence above. A series of lightwells organizes the building, connects programs across floors, and brings daylight into workshops and galleries. Their presence shapes daily life in the housing units and supports flexible creative production.



02

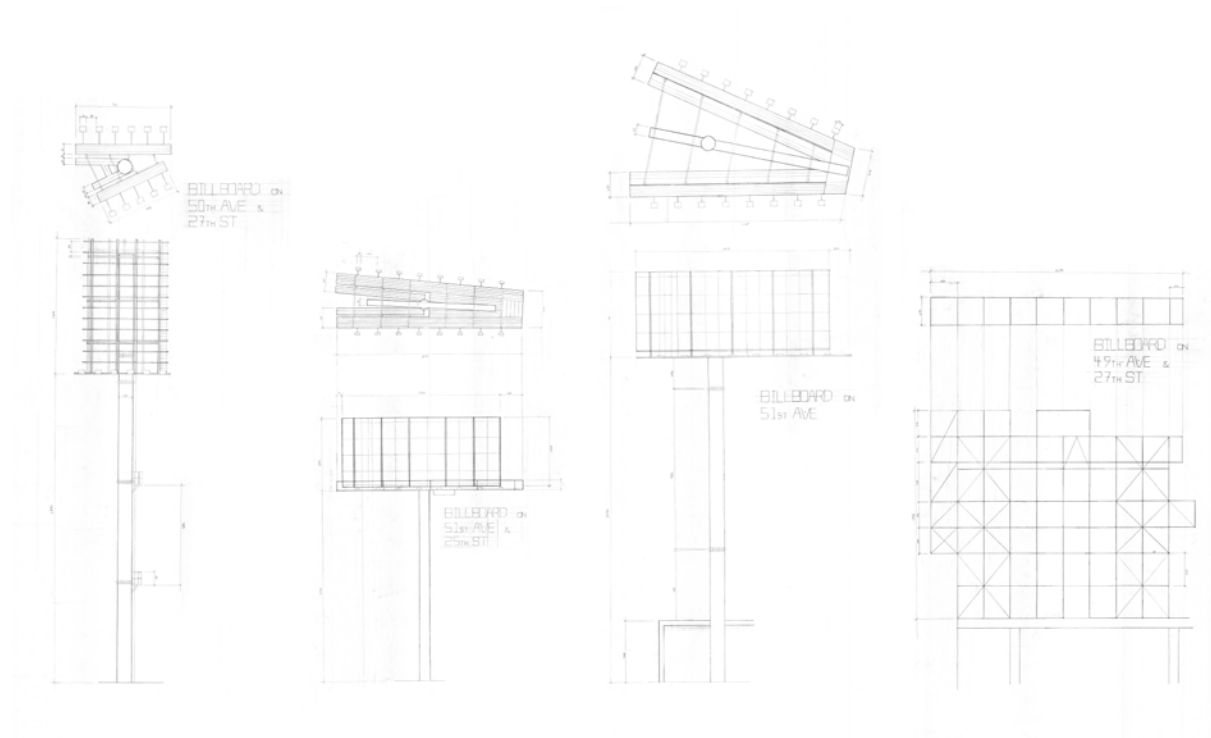
EXISTING INDUSTRIES

The site is strongly industrial. Billboards of varying heights line the expressway, while the abandoned Montauk Cutoff has become a corridor of encroaching wilderness. Within this landscape, the operator's house beside the retractable bridge remains the only sign of domesticity, offering shade and brief refuge.



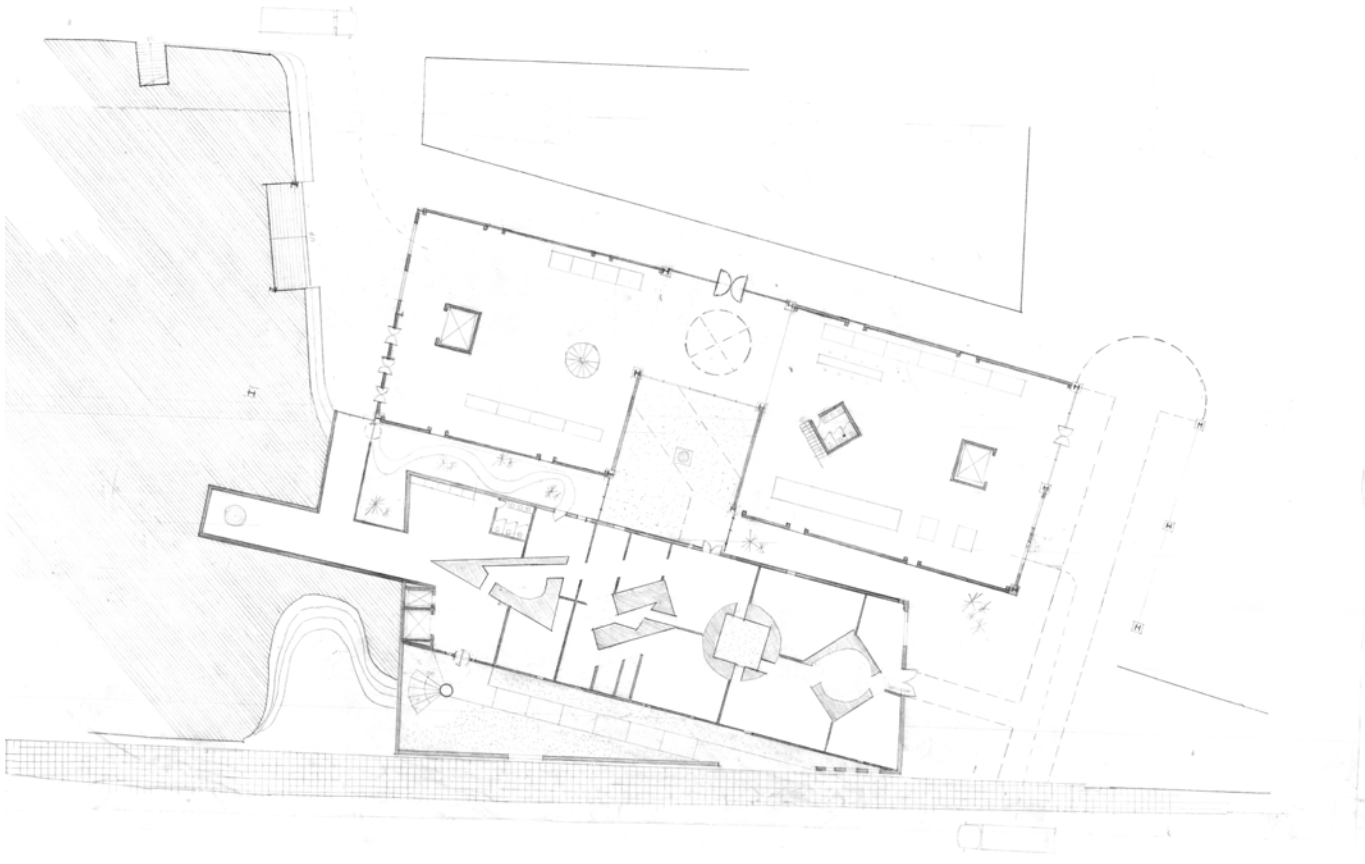
LIGHTWELLS CONNECTING HOUSING AND EXHIBITION

The lightwell connects all levels while transforming from a thick, experiential space at the ground floor to a thin communal zone on the second floor and an objectified shelving condition on the third.

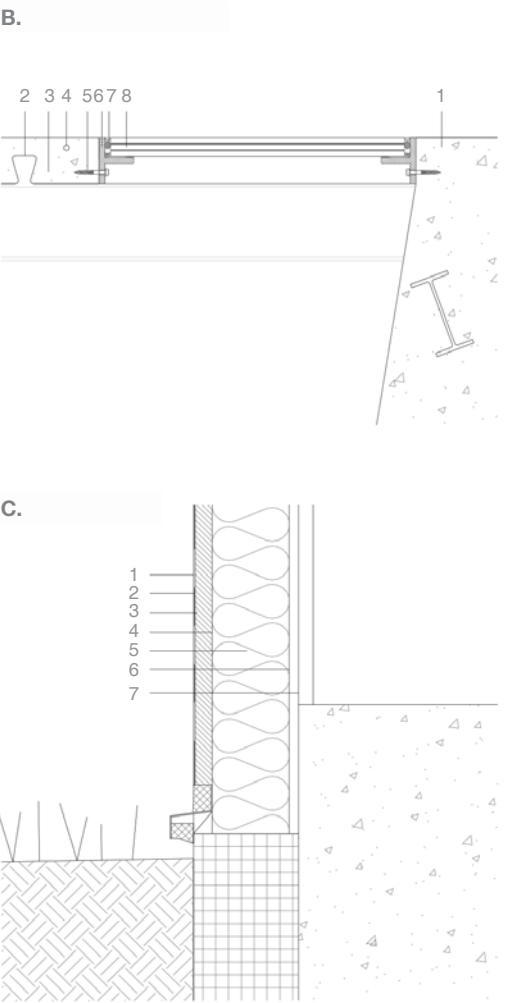
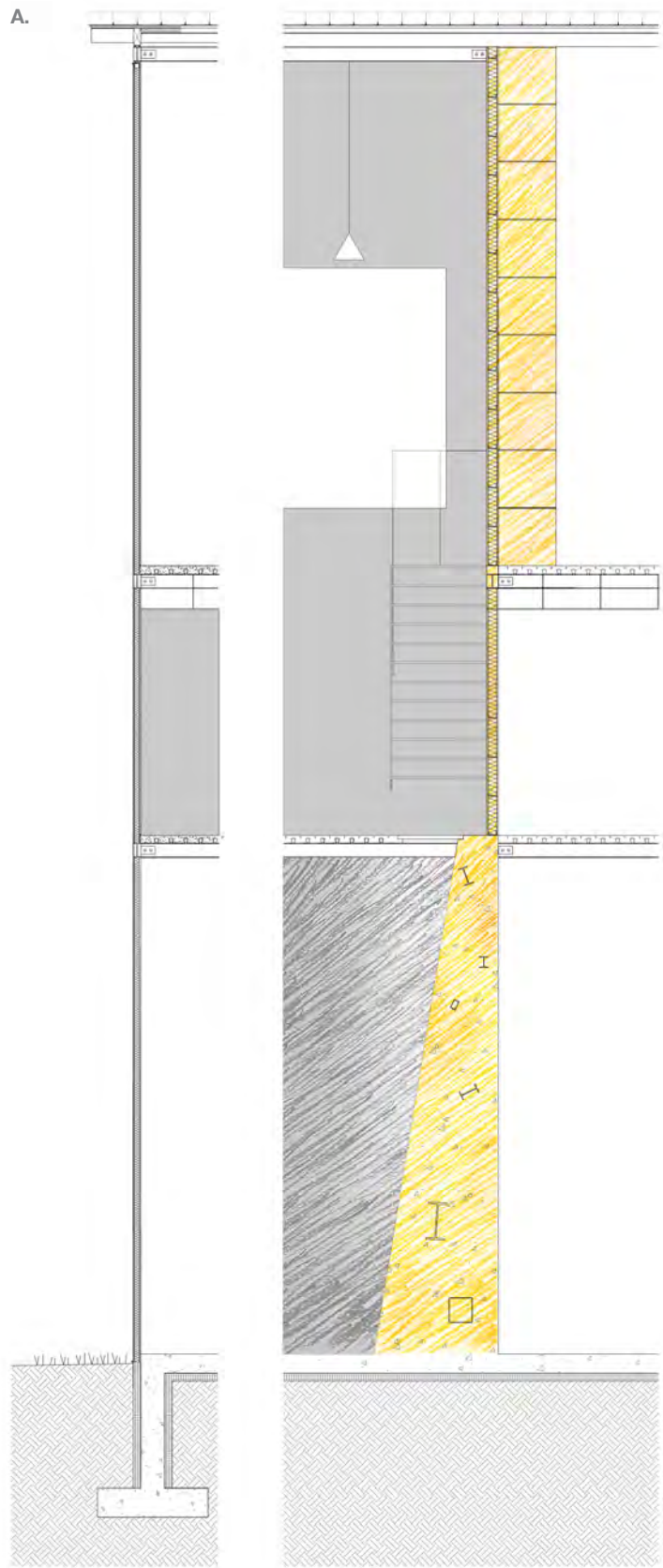


INFRASTRUCTURES: BILLBOARDS, EXPRESSWAY, CUTOFF

By relocating low-daylight industrial programs beneath the expressway, the project frees ground-level space for new uses to emerge across the site.



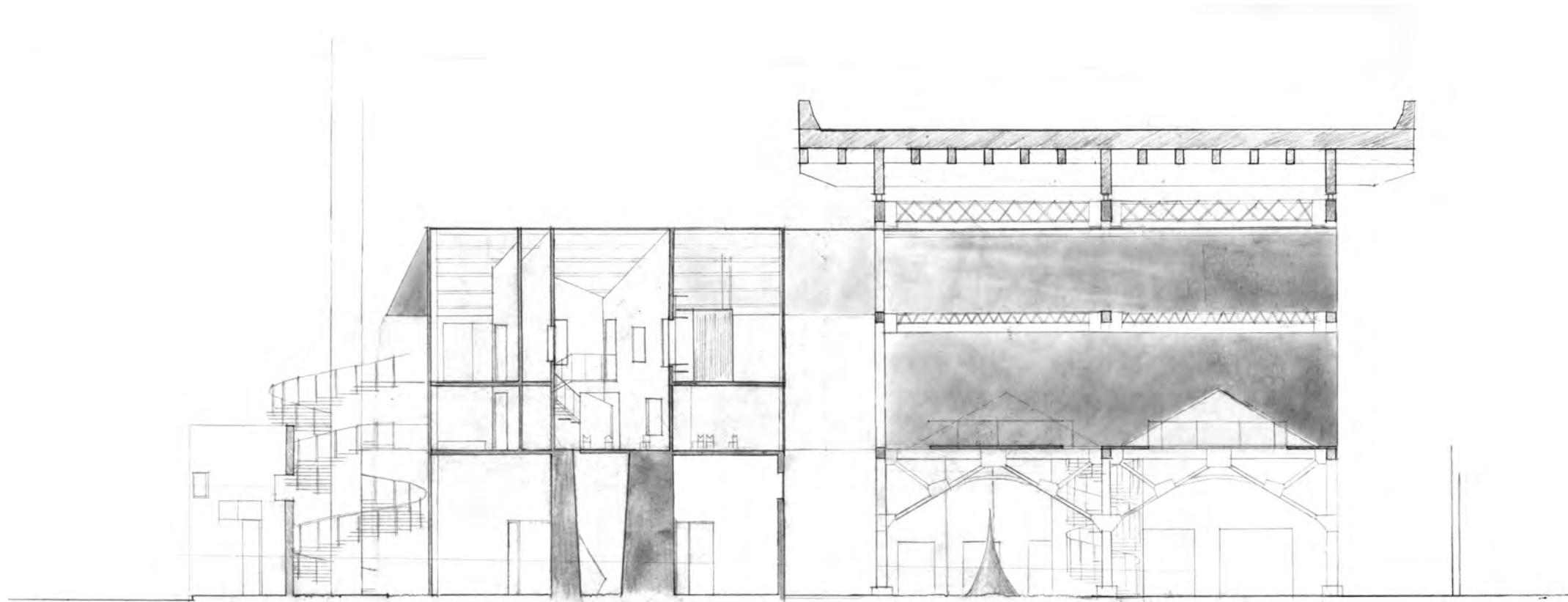
The ground floor plan thickens lightwell cores to shape circulation and spatial experience, reuses the loading dock as the main entrance and the billboard post as an external stair, and extends exhibition spaces beneath the expressway and cutoff to produce site-specific spatial conditions.



- A. Wall Section 1:75**
B. Glass Floor Detail 1:300
1. Concrete mixed with metal offcuts
 2. Composite Metal Decking
 3. Concrete Slab
 4. Radiant Tubing
 5. Anchor Bolt
 6. Steel Angle Support
 7. Silicone
 8. 50mm Hardened Glass
- C. Wall Detail 1:300**
1. Color Steel Plate
 2. Asphalt Felt 0.6
 3. Structural Veneer 9.0
 4. St-50x50x2.3 + Multifunctional heat insulation paint
 5. Insulation Material t=50
 6. Calcium Silicate board t=6.0
 7. Gypsum Board 9.5 +AEP

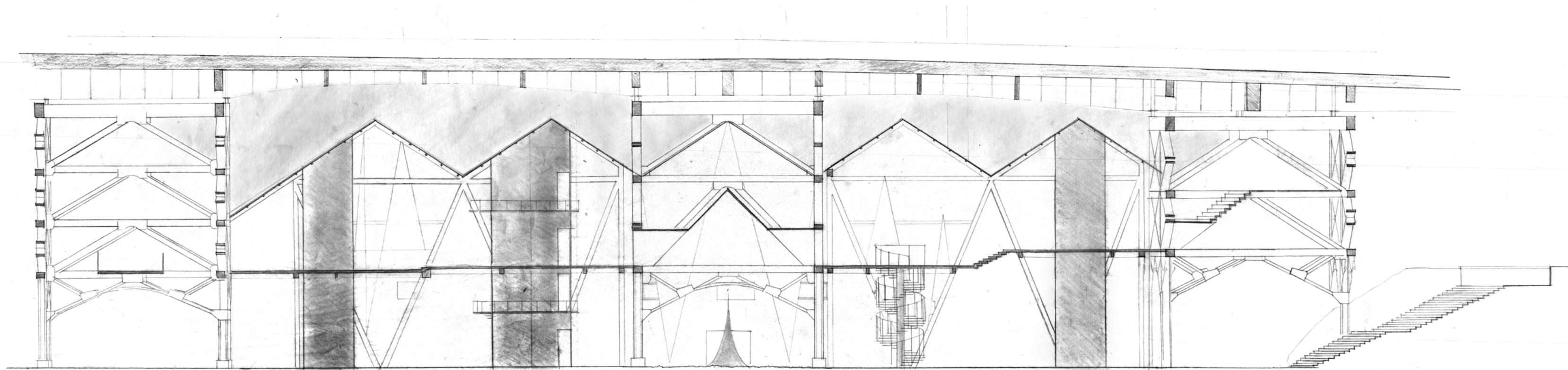
SECTIONAL & MATERIAL TRANSFORMATION

Offcuts produced in the workshop are reintegrated into the building as an architectural system rather than waste. This is articulated through a wall that shifts from thick poché to a slim partition and ultimately to a shelf system, enabling different ways of living and spatial experience.



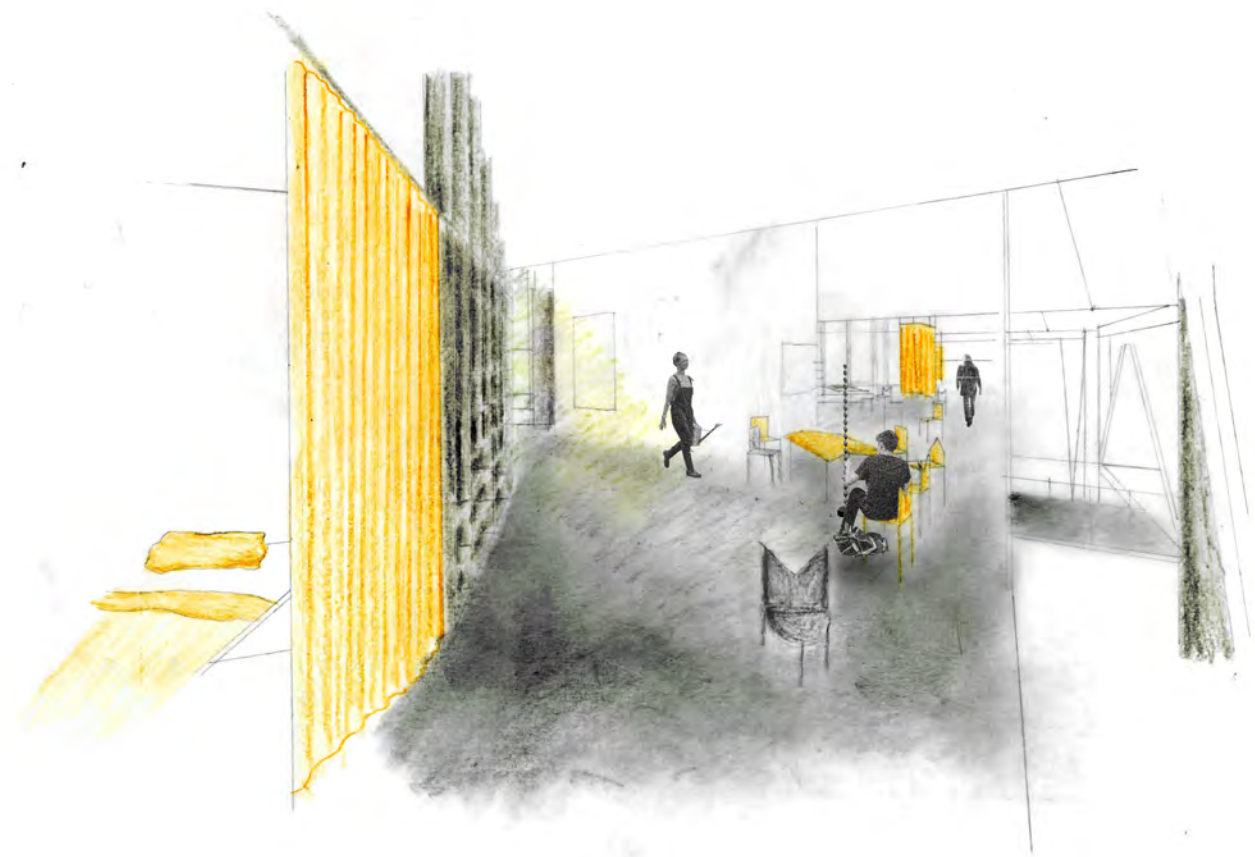
CONNECTION BETWEEN HOUSING AND WORKSHOP

The transverse section links housing to the expressway underbelly, where an outdoor gallery connects workshops to exhibition spaces, while a shared triangular geometry acts as concealed structure in housing and as a spanning truss below to create open, generous spaces.



EXPRESSWAY STRUCTURE LEADING TO NEW SPATIAL LOGIC

Workshops are organized beneath the expressway by varied floors and cores, linked by stepped platforms and unified by a roof derived from its bracing.

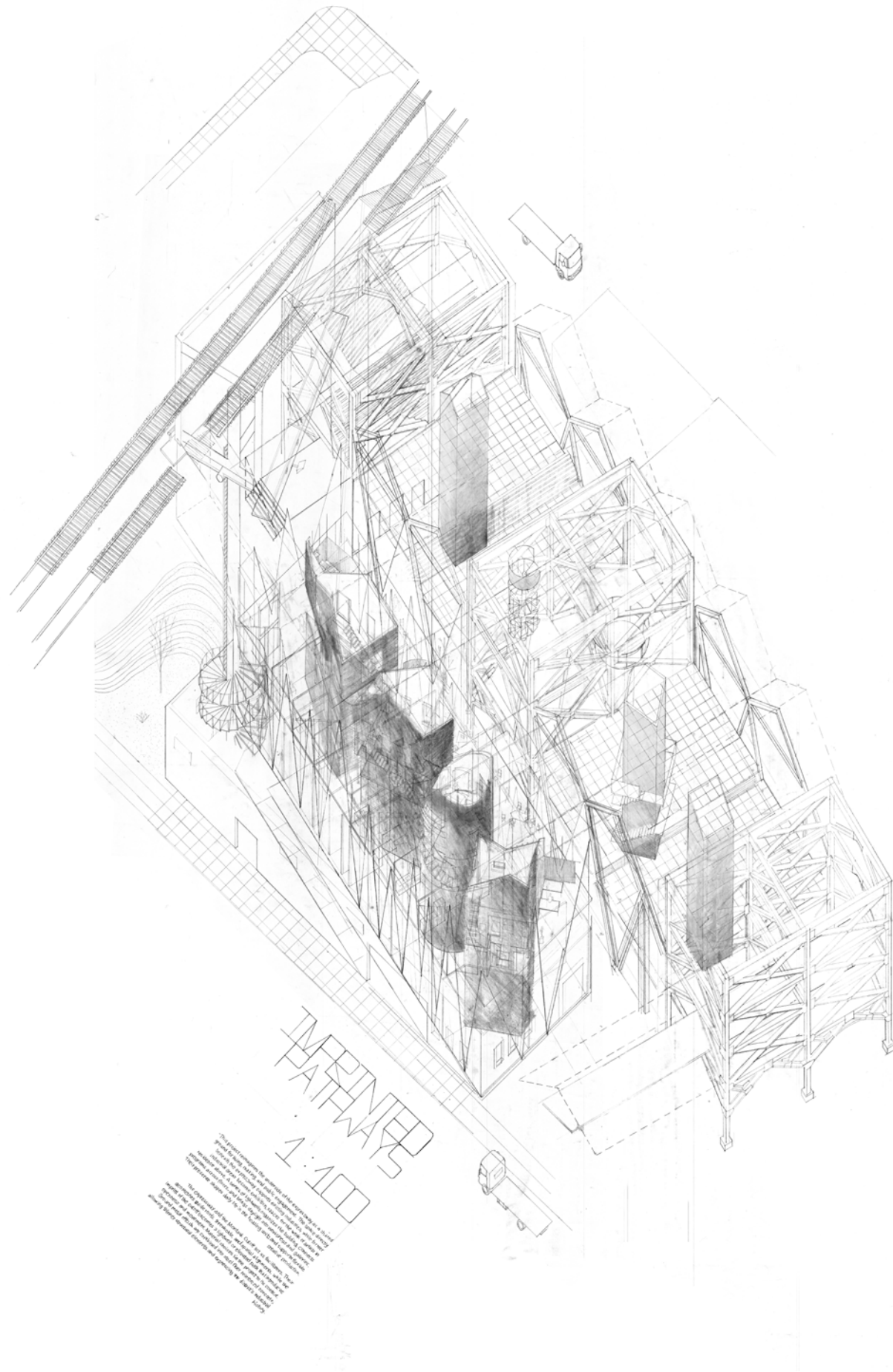


The second floor links the cutoff, expressway structure, and housing, while lightwells bring light and vertical circulation into bright communal spaces, organizing residences to one side and circulation, workshops, and quiet work areas around the cores.



SERIES OF LANDSCAPES

Overall, the pitched roof extending from the existing expressway structure, the facade system that reflects interior logic, and the retained warehouse wall that frames the new building together create a layered collage of landscapes.



SPATIAL ORGANIZATION THROUGH LIGHTWELLS AND CORES

Lightwells and cores of varying shapes generate different spatial experiences while organizing the space



POCHÉ TO LINE, OBJECTIFIED

On the third floor, work and living blur as lightwells thicken into inhabitable zones for shelving and furniture.

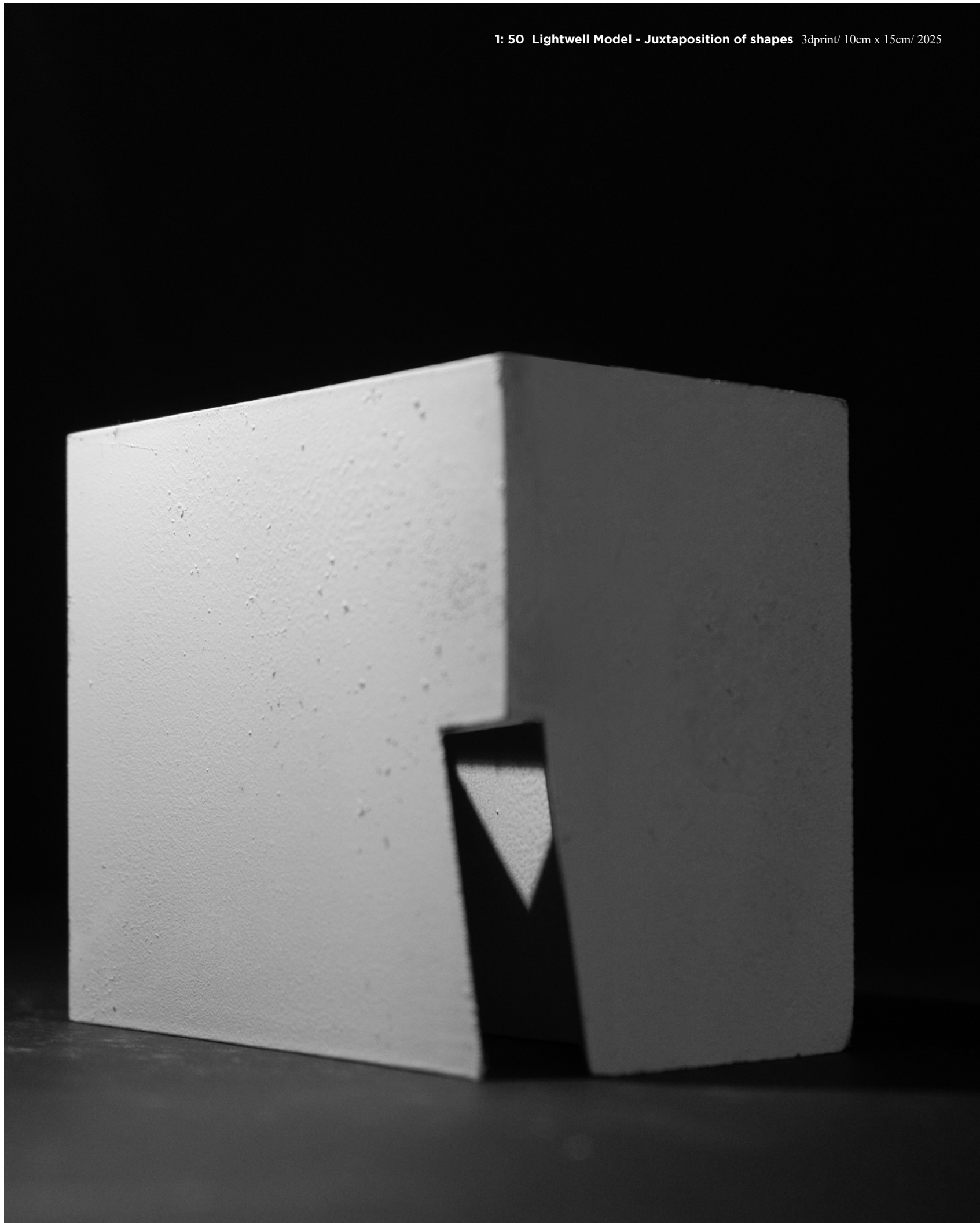
1: 25 Model - Thin wall above, heavy mass below paper, rockite, metal scraps/ 20cm x 20cm x 60cm / 2025



1: 50 Lightwell Model - Gallery light modulated by activities above 3dprint/ 10cm x 15cm/ 2025



1: 50 Lightwell Model - Juxtaposition of shapes 3dprint/ 10cm x 15cm/ 2025



1: 25 Model - Metal offcuts imbedded in concrete rockite, metal scraps / 2025

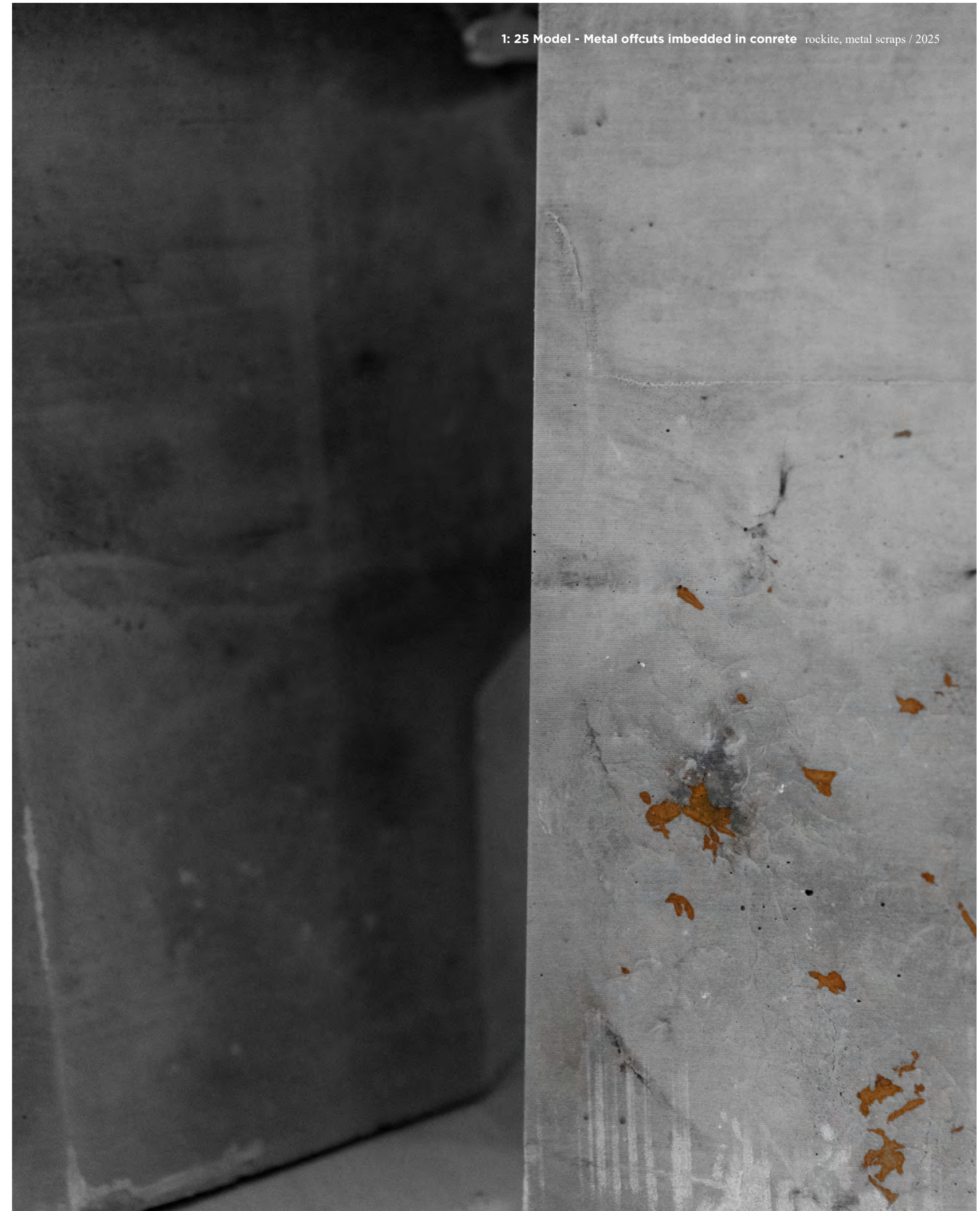


Table for housing aluminium sheet, T slots / 48inch x 12inch/ 2025



Layered Living

Instructor: Eric Bunge (Core III)

This project frames living as a form of theater, where architecture becomes a stage for everyday life, collective visibility, and shared expression. Rooted in Harlem's cultural legacy of jazz and talent shows, the project draws from how informal performances once extended into domestic life, transforming homes and streets into spaces of communal gathering while challenging conventional notions of privacy. The proposal translates this condition into housing through four interconnected slabs that recreate street-like flows, producing layered spaces of interaction, performance, and coexistence.

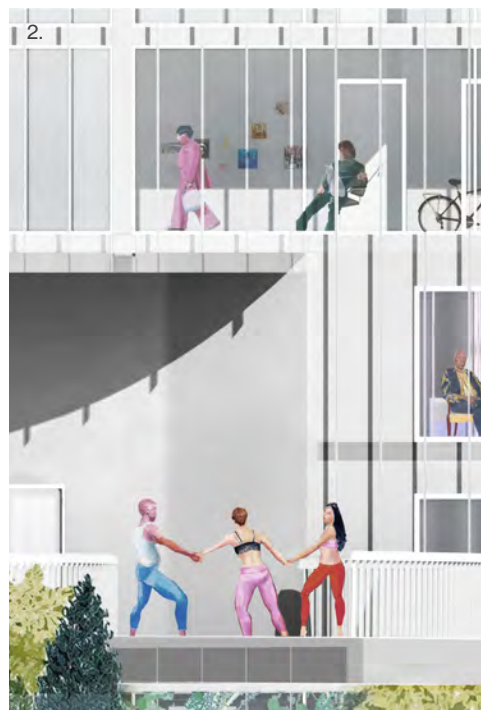
Rather than operating as fixed separations, layers become spatial systems that connect relationships between public and private, individual and collective. Through the repeated shifting and delayed movement of units, a network of in-between spaces emerges throughout the building. Corridors, alcoves, plazas, and transitional voids extend both the dwelling and the surrounding urban realm, becoming active spaces for gathering, observation, conversation, rest, and performance rather than simply functional connections.

The housing strips vary in thickness to accommodate different household types and scales of living. Slender strips contain studio units, while wider strips accommodate larger family apartments, establishing a differentiated spatial rhythm across the project. Sectionally, each strip is positioned at a different height, allowing the plazas connecting them to slope gradually across the building. Derived from the spatial logic of theaters and audience seating, these sloped public surfaces transform circulation into spaces of viewing and participation, where residents become both spectators and participants within everyday communal life.

Individual units also become part of the theatrical composition. Openings, sliding partitions, balconies, and layered thresholds allow domestic life to become partially visible to the collective realm, enabling each dwelling to operate as a potential facade of the theater. The repeated layering of units produces an ever-changing elevation where privacy, exposure, observation, and performance coexist simultaneously.

Public spaces contract, expand, and penetrate the housing strips, creating varied opportunities for interaction across multiple scales. Alcoves inserted between units provide communal gathering spaces even in areas disconnected from larger plazas, while plazas throughout the building function simultaneously as circulation, stage, gathering space, and bleacher. Structural reinforcement through differently shaped beams at intersecting spaces further produces diverse spatial conditions and relationships.

At the ground level, semi-enclosed conditions formed by the plazas above house artist studios, kindergartens, dance rooms, and music practice spaces, extending communal activity into the surrounding neighborhood. Greenery and public spaces are woven throughout the project to foster interaction between residents and the city, redefining housing as a living theater where architecture choreographs relationships between visibility and intimacy, individuality and collective life.



1. Elevation of a ground-floor alcove
2. Elevation of a platform and housing strip



03

LAYERED LIVING

LIVING AS A FORM OF THEATER

INSTRUCTOR: ERIC BUNGE (CORE III - 2024 FALL)

PARTNER: CHEJIN LEE

We believe in architecture that transcends boundaries—between public and private, individual and collective, functional and expressive. This project is rooted from the exploration of layers: layers that connect and transform. It is more than physical divisions; they are opportunities for interaction creating rhythms. In this project, we embrace layers as connectors—bridging between urban, building, and units. Inspired by Harlem’s rich cultural legacy, where jazz and talent show united communities, we see architecture as a medium for shared expression. Just as these performances turned everyday spaces into vibrant stages, our design transforms transitional spaces into dynamic realms of activity and connection by the composition of overlapping layers.

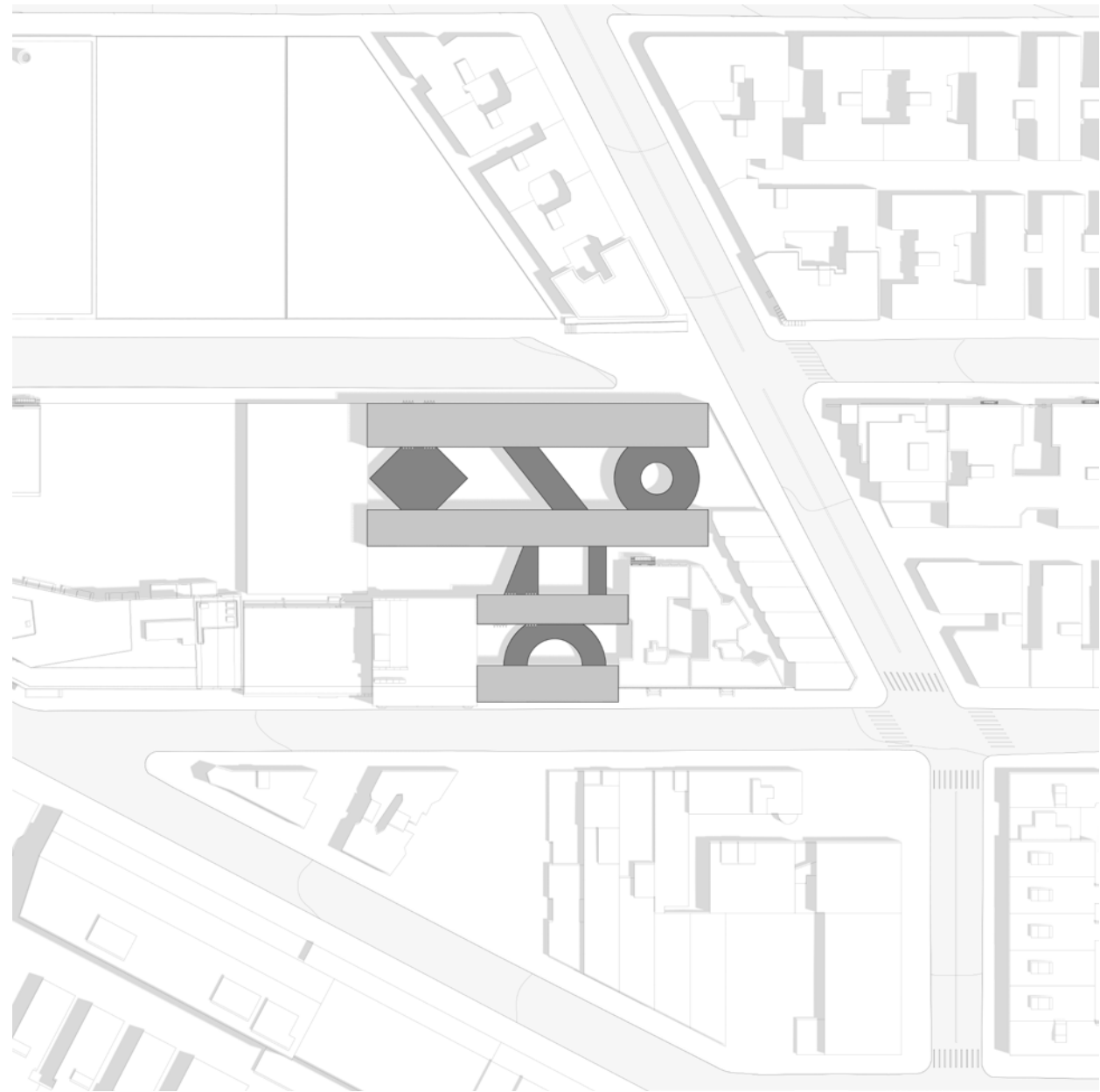
Each layer is intentional, weaving together the individual and the collective. By stacking, shifting, and interweaving these layers, we redefine housing as a stage for everyday life—a place where culture, creativity, and connection come alive.

We define in between spaces created by the repeated and delayed movement of units as conduits that weave individual units with public areas. This in-between space created by this movement serves as more than just a functional connection; it becomes an extension of each unit and a seamless continuation of the surrounding public realm. With this reimagined role, we introduced these in-between spaces as a form of theater, a dynamic space for interaction and performance that enhances communal living.

03

SITE CONTEXT

Inspired by Harlem’s talent shows and informal jazz culture, the project draws from a tradition in which music and performance extended beyond formal venues into courtyards, basements, and hallways, transforming private homes into shared cultural spaces. This history informs a housing strategy of interconnected slabs that recreate the experience of city streets within the building. As the slabs expand and contract, they form active in-between spaces that encourage interaction, support informal performance, and foster a strong sense of community among residents.



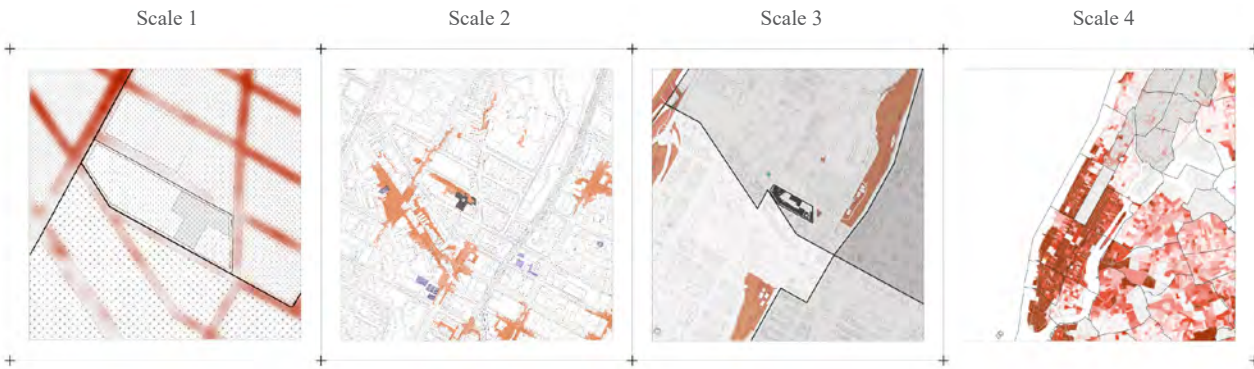
PLAZAS / STRIPS

Intertwining Public and Private Space

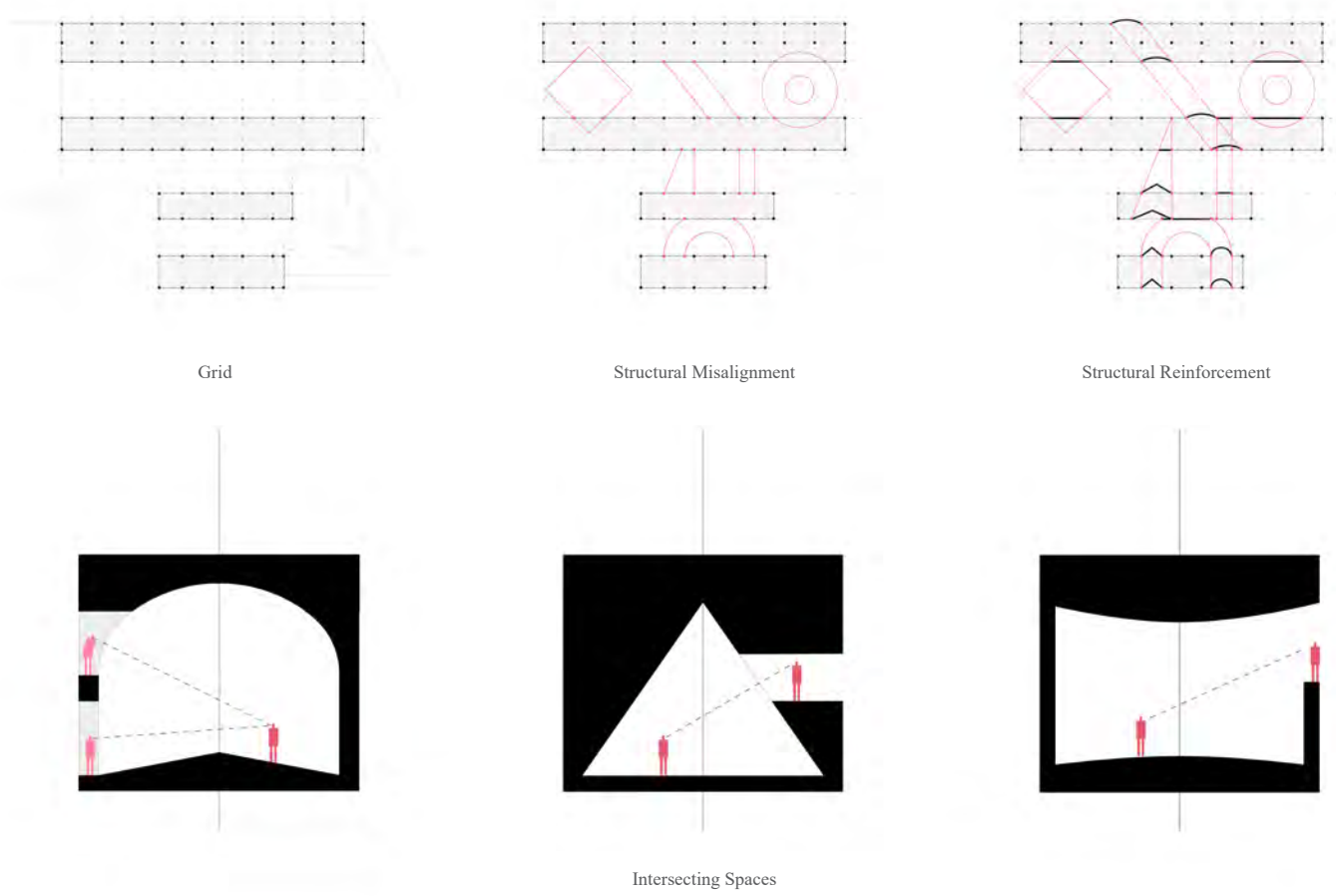
Public Space as a facilitator for interaction

Micro

Macro



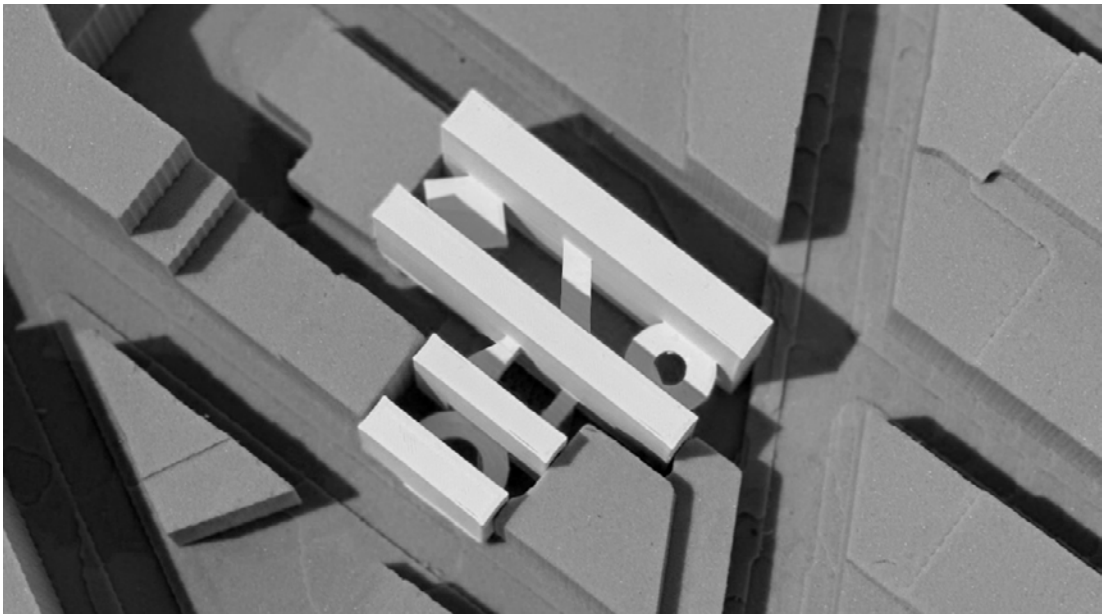
Greenery, which is closely tied to many aspects of the regional society, is sparsely distributed within and around the site. Therefore, our goal is to incorporate more greenery and public spaces that welcome not only residents but also neighbors from the surrounding area, fostering a healthier and more cohesive community.



STRUCTURAL REINFORCEMENT AS DESIGN OPPORTUNITY

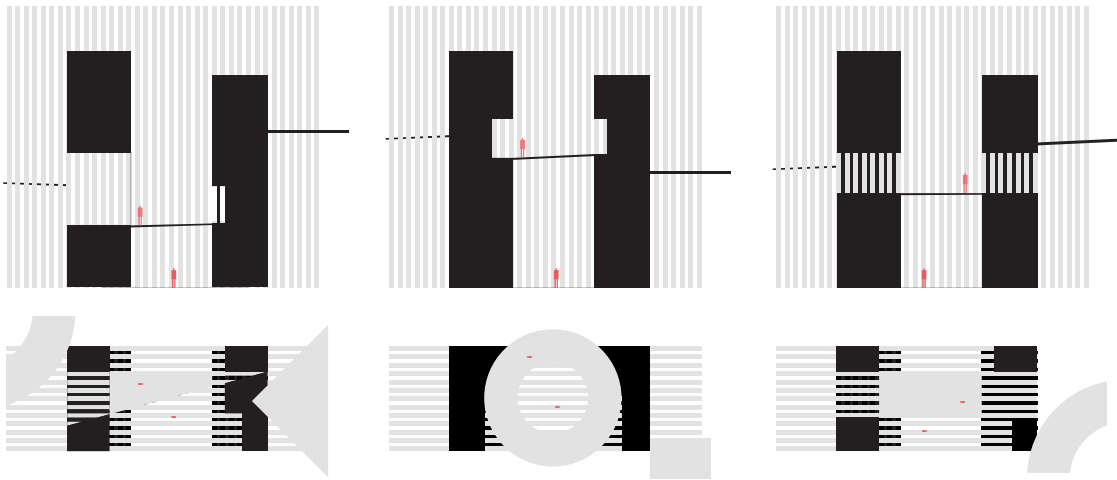
Intersecting Spaces

Structural reinforcement by differently shaped beams of the intersecting spaces creates various spaces, enabling diverse interactions.

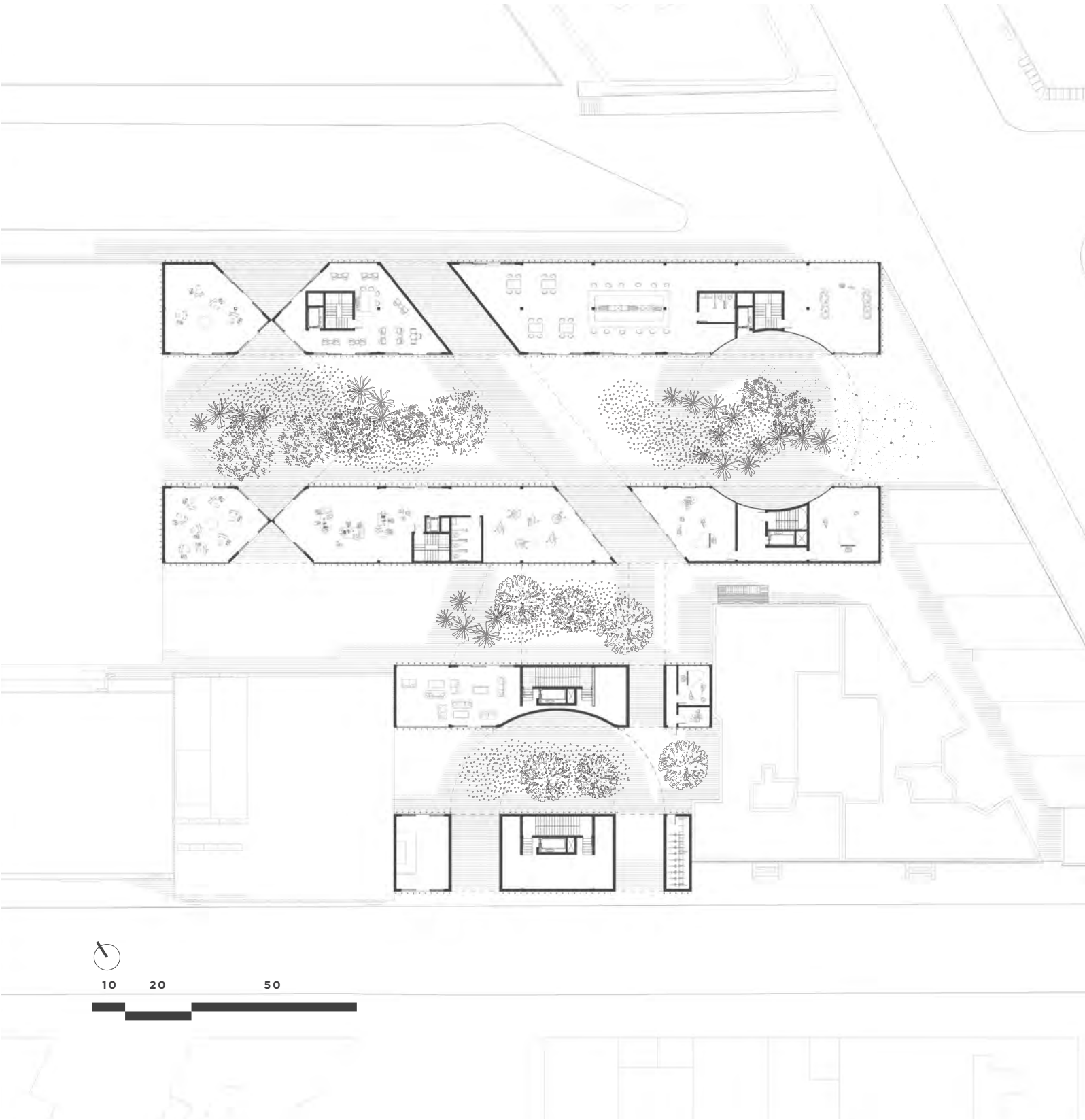


PERMEATION OF EXTERIOR TO INTERIOR

The lower levels, 1st and 2nd floors serve as public space for both the general public and residents where programs such as artist studio, kindergarten, dance and music practice rooms are positioned. The figural connections located on the upper level mirrors to its ground floor, puncturing to each of the slabs. This movement creates this semi-enclosed space to the ground floor programs through its curved out alcove and plazas above functioning as a roof.



Overall, the sectional and plan interruptions produced through the repetition and displacement of units create an eclectic environment in which diverse interior and exterior conditions emerge throughout the building, opening opportunities for interaction between residents. The permeation of public spaces and plazas across multiple levels further establishes an urban landscape within the building, where varied spatial conditions are continuously revealed in section.



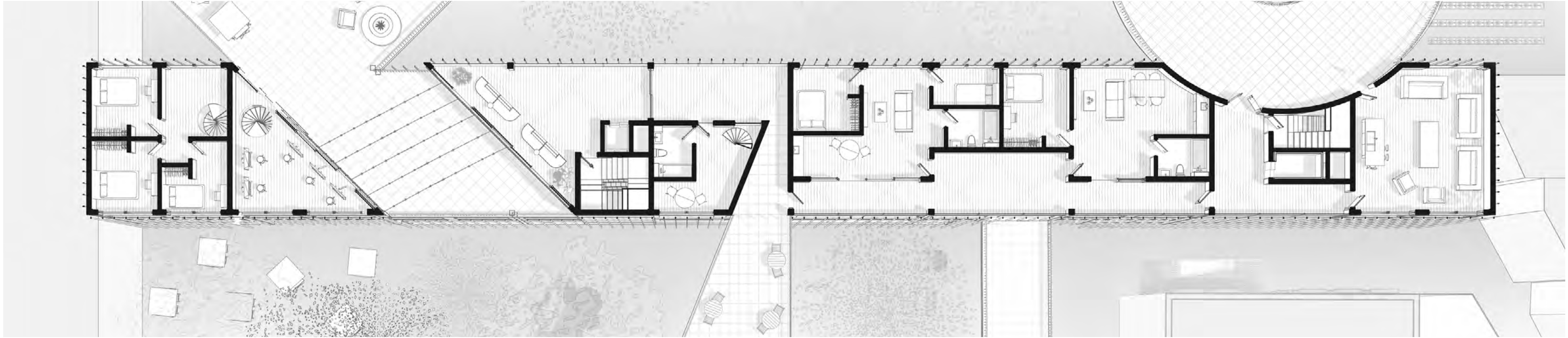
PLAZA FIGURES AS BOTH A STAGE AND CONNECTION

The plazas above are reflected onto the ground floor as cutouts, creating indented spaces for gathering, performance, and connections between streets

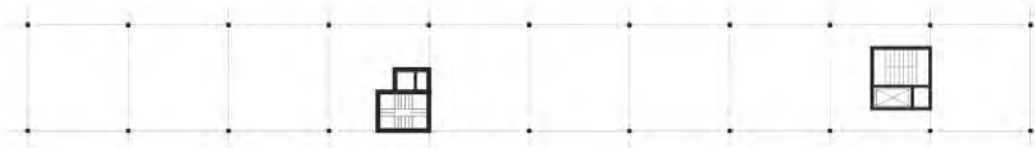


VARIOUS TYPES OF PUBLIC SPACES

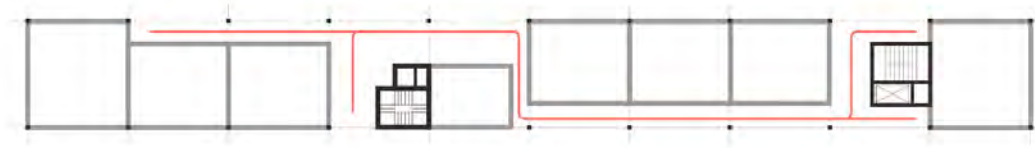
The permeation of the public spaces in different levels throughout the building, plazas positioned in various levels



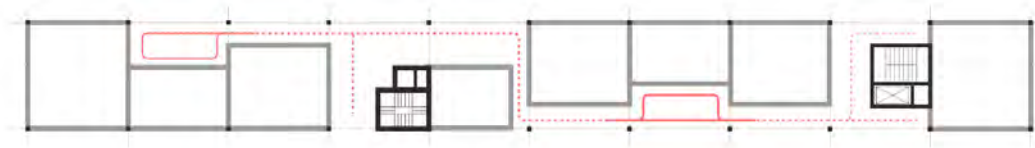
grid system, core



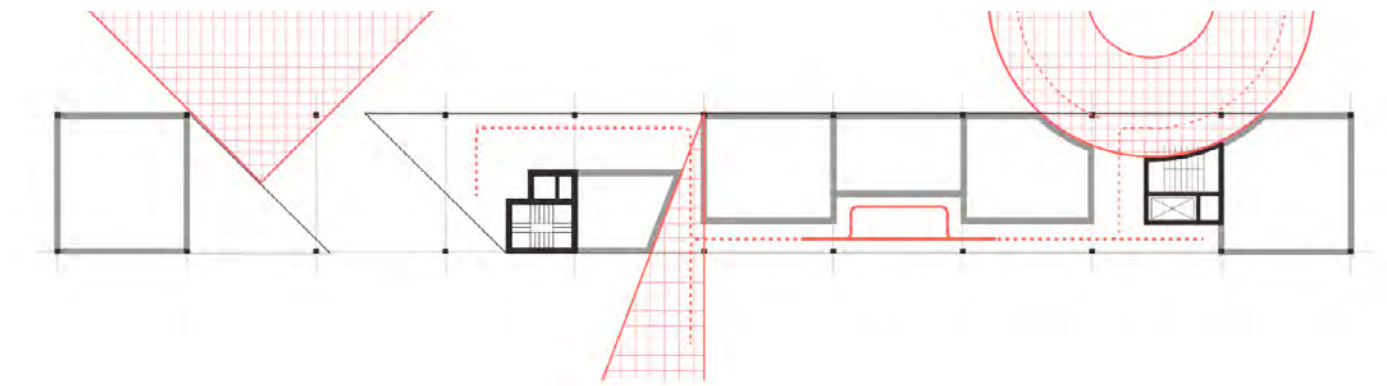
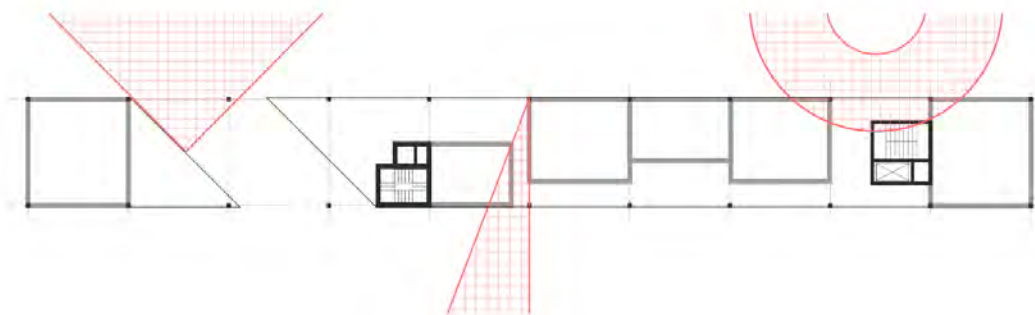
circulation



alcove spaces



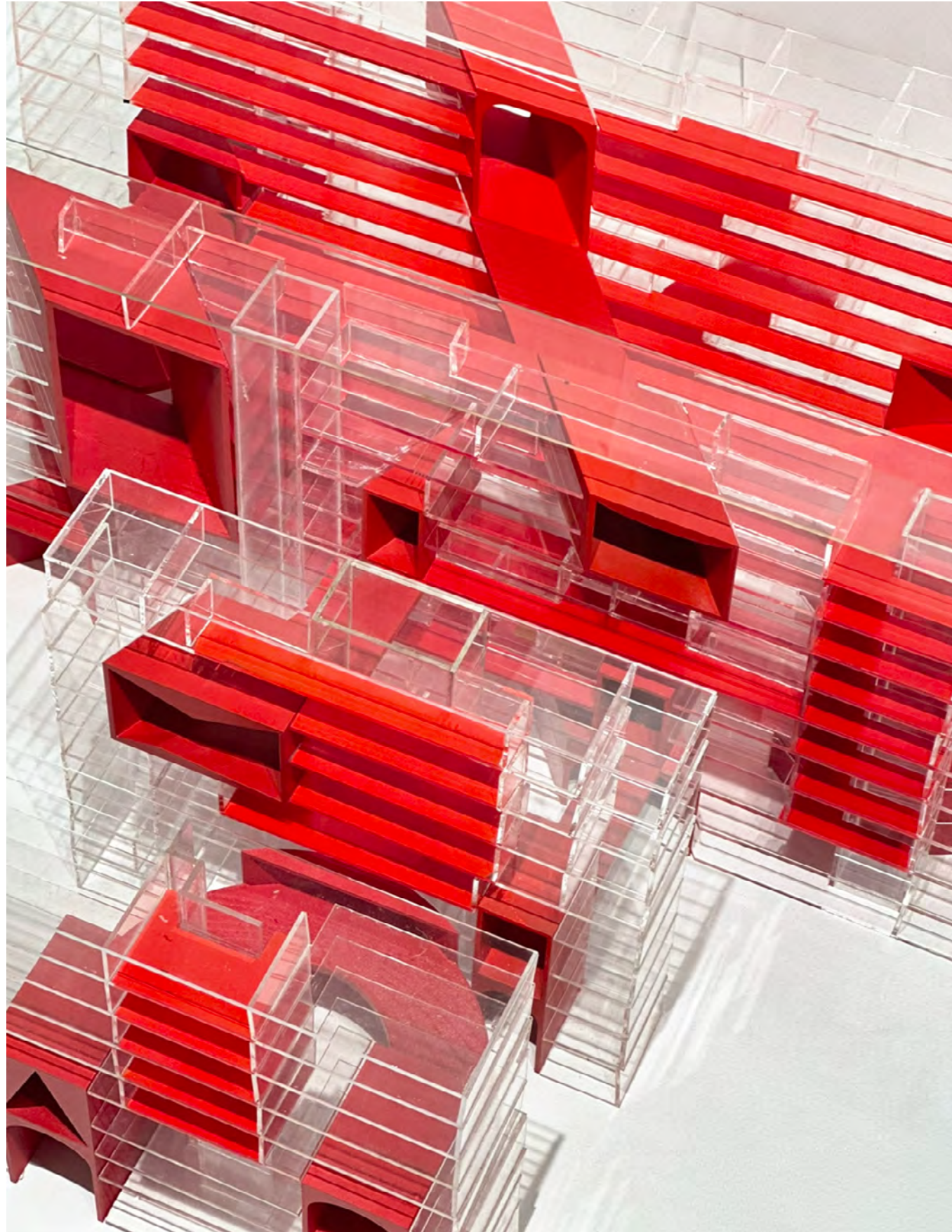
plazas



SPATIAL ORGANIZATION DESIGN

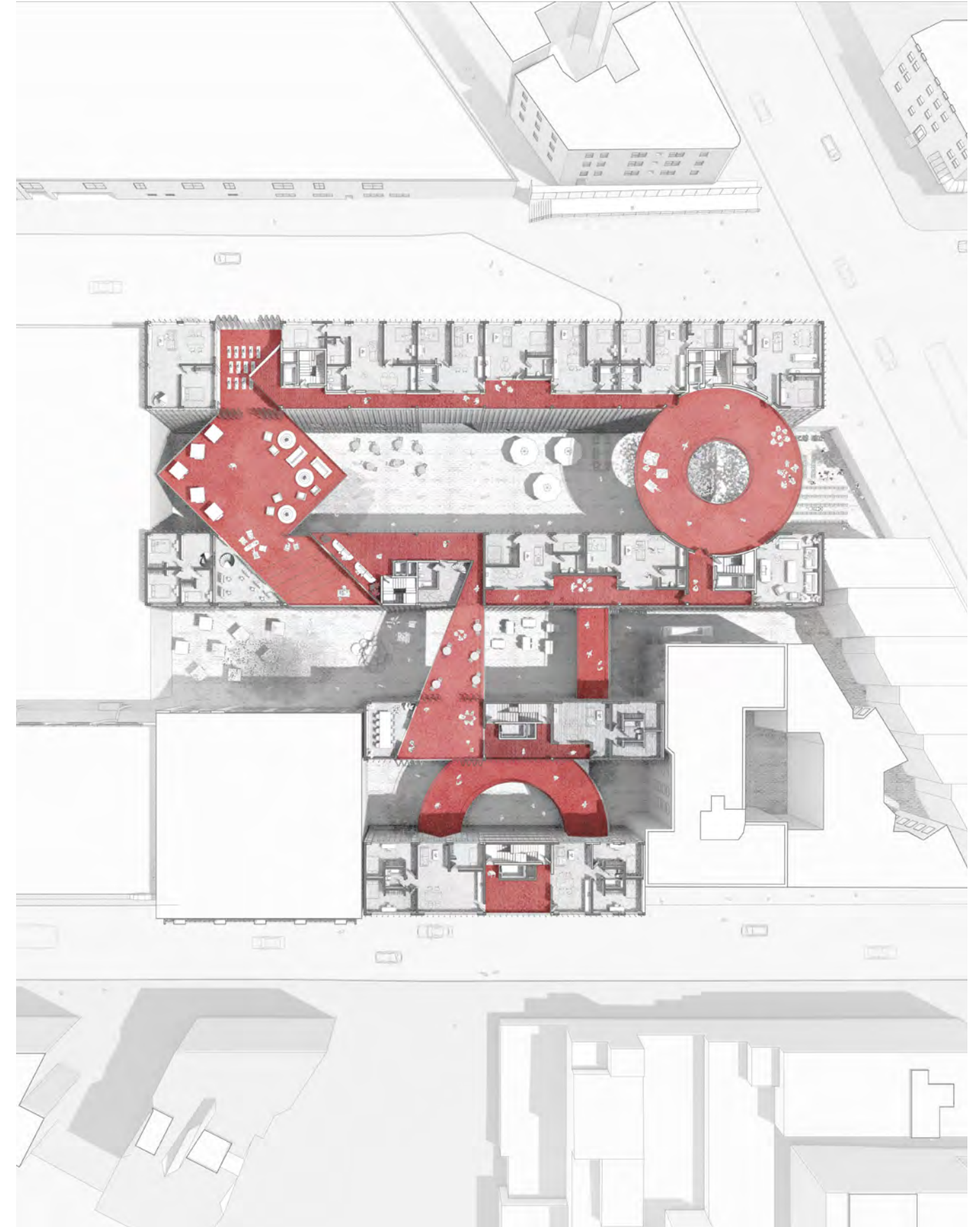
The design system is based on a grid structure, ensuring efficient and livable units for residents. After positioning the core, units are arranged along a single-loaded corridor, placed on one side or the other, depending on the strips they face to maximize interaction. Following this, alcoves are introduced to encourage interaction among residents beyond the floors where plazas are located. On certain floors,

Plazas and openings are incorporated to allow sunlight to penetrate the strips on the south side. The form of the plazas shapes the design of the units, creating diverse spatial experiences and encouraging interactions within these shared spaces. Programmatically, resident facilities are strategically positioned near the plazas, turning them into vibrant, theatrical hubs of daily life.



WEAVING OF PUBLIC SPACES THROUGHOUT THE SPACE

Public spaces contract and expand throughout and penetrate the strips, creating diverse opportunities for residents to engage and interact



FLEXIBILITY BETWEEN INSIDE/OUTSIDE

Openings such as sliding doors offer added flexibility in defining public and private spaces, adapting to the residents' needs.

Salt Weave

Instructor: Mimi Hoang (ADV IV)

This project explores the tension between the wild and the willed, between ecological processes that emerge without control and architectural systems that intentionally guide and coexist with them. Situated within a neglected industrial landscape in New Jersey, the proposal recognizes the site not as abandoned, but as already transformed by nature. Phragmites occupy abandoned infrastructure, water infiltrates former industrial grounds, and accidental wetlands emerge through decades of neglect and environmental adaptation. Rather than attempting to restore the site to a previous condition, the project asks how the existing state itself can become regenerative. The accidental wetland becomes a model for coexistence, where resilience emerges through the overlap of industrial remnants and ecological processes.

Central to the project is the concept of decay and renewal derived from the floating reed islands of Lake Titicaca, where the Uros people continuously weave and regenerate totora reeds as they naturally deteriorate over time. The project adopts this cyclical process as an architectural framework, understanding decay not as failure, but as a condition capable of generating new forms of ecology, occupation, and public health infrastructure.

This idea becomes embedded materially through salt crystallization on terracotta surfaces. In conventional construction, salt accumulation is often understood as deterioration. Here, however, salt formation is reinterpreted as a productive environmental process. Terracotta surfaces absorb saltwater drawn from the site, allowing wind and sunlight to crystallize salt onto them. As air moves through the structure, salt particles disperse naturally into the atmosphere, transforming what is typically perceived as decay into an ambient therapeutic system for respiratory and dermatological health.

The project regenerates existing infrastructure rather than replacing it. Existing platforms become channels that draw river water inland toward salt basins of varying salinity levels, while repurposed train tracks extend the industrial logic of transportation into a system of ecological harvesting and regeneration. Existing train shed columns are reused as structural anchors for a new terracotta framework, where terracotta panels attach onto and weave through the inherited structure. This framework guides wind, channels water, supports salt crystallization, and creates gradients between enclosure and openness. Rotation, repetition, and variation within the arches are calibrated to harness environmental forces, while the ultimate formation of salt, airflow, vegetation, and weathering remains partially uncontrolled. Architecture establishes conditions, while nature determines outcomes.

Dense arch intersections create enclosed spatial conditions, while looser formations allow light, wind, water, and vegetation to penetrate freely. Salt accumulates differently according to salinity, exposure, and climate, producing continuously shifting material and spatial environments over time. Rainwater is harvested into salt basins, and salt infused air drifts through public circulation spaces accessible to both residents and passersby. In this sense, the project transforms a landscape once defined by industrial decline into a regenerative environment where architecture mediates between what is intentionally constructed and what is allowed to emerge naturally.



1. Site plan illustrating water drawn inland
2. Initial design sketch



04

SALT WEAVE

PUBLIC HEALTH INFRASTRUCTURE UTILIZING SALT

INSTRUCTOR: MIMI HOANG(ADV IV - 2025 SPRING)

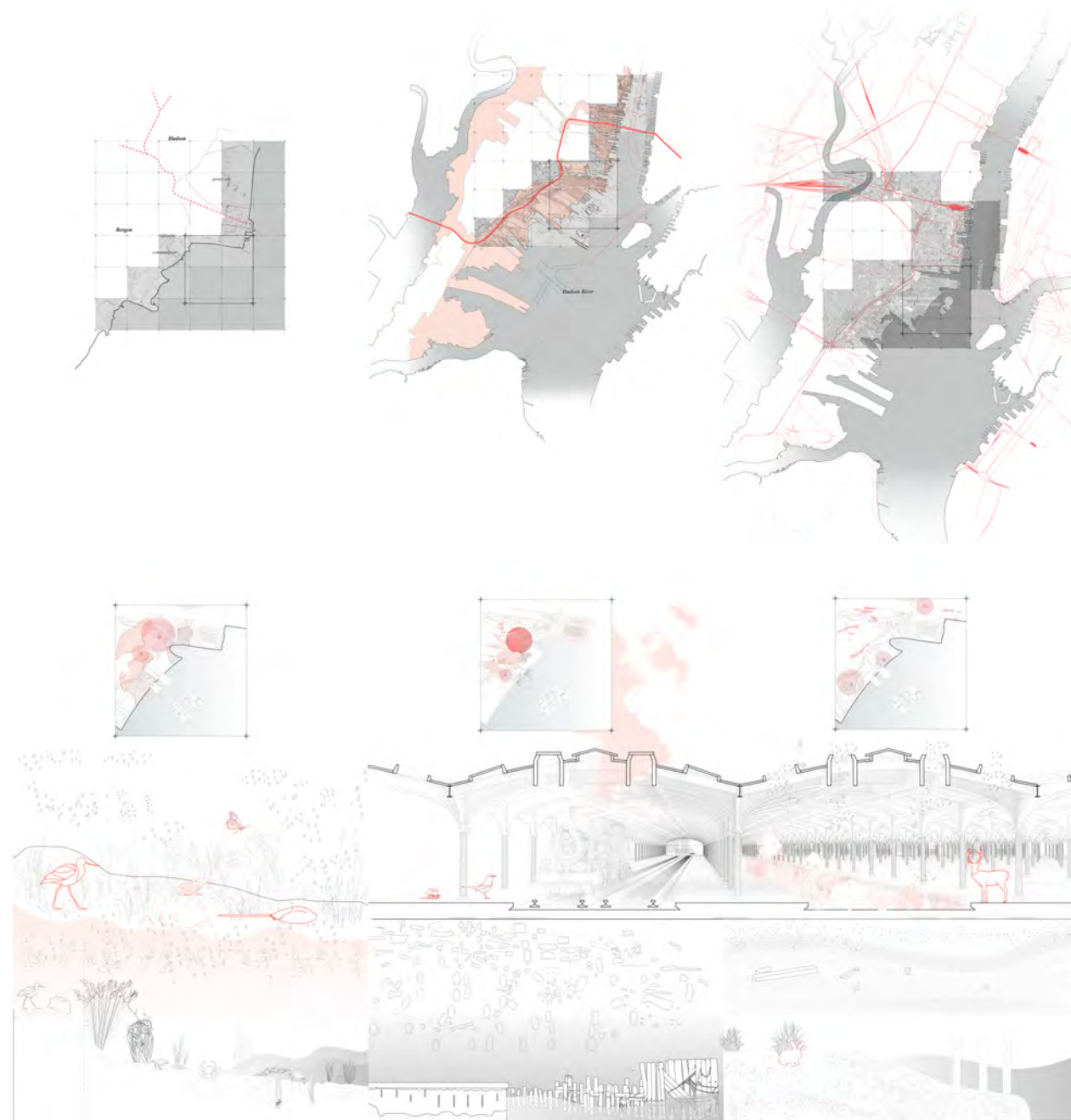
PARTNER: RYAN HWANG

This architecture serves not only New Jersey residents intentionally seeking treatment for respiratory and dermatological issues, but also passersby who can passively benefit from the salt infused air. Through intentional environmental design, salt therapy becomes an ambient experience, naturally occurring, freely accessible, and integrated into daily movement through space. By integrating salt, wind, water, and terracotta, the project transforms a neglected post industrial site into a regenerative landscape, promoting public health, ecological diversity, and material experimentation through architectural design.

04

SITE ANALYSIS

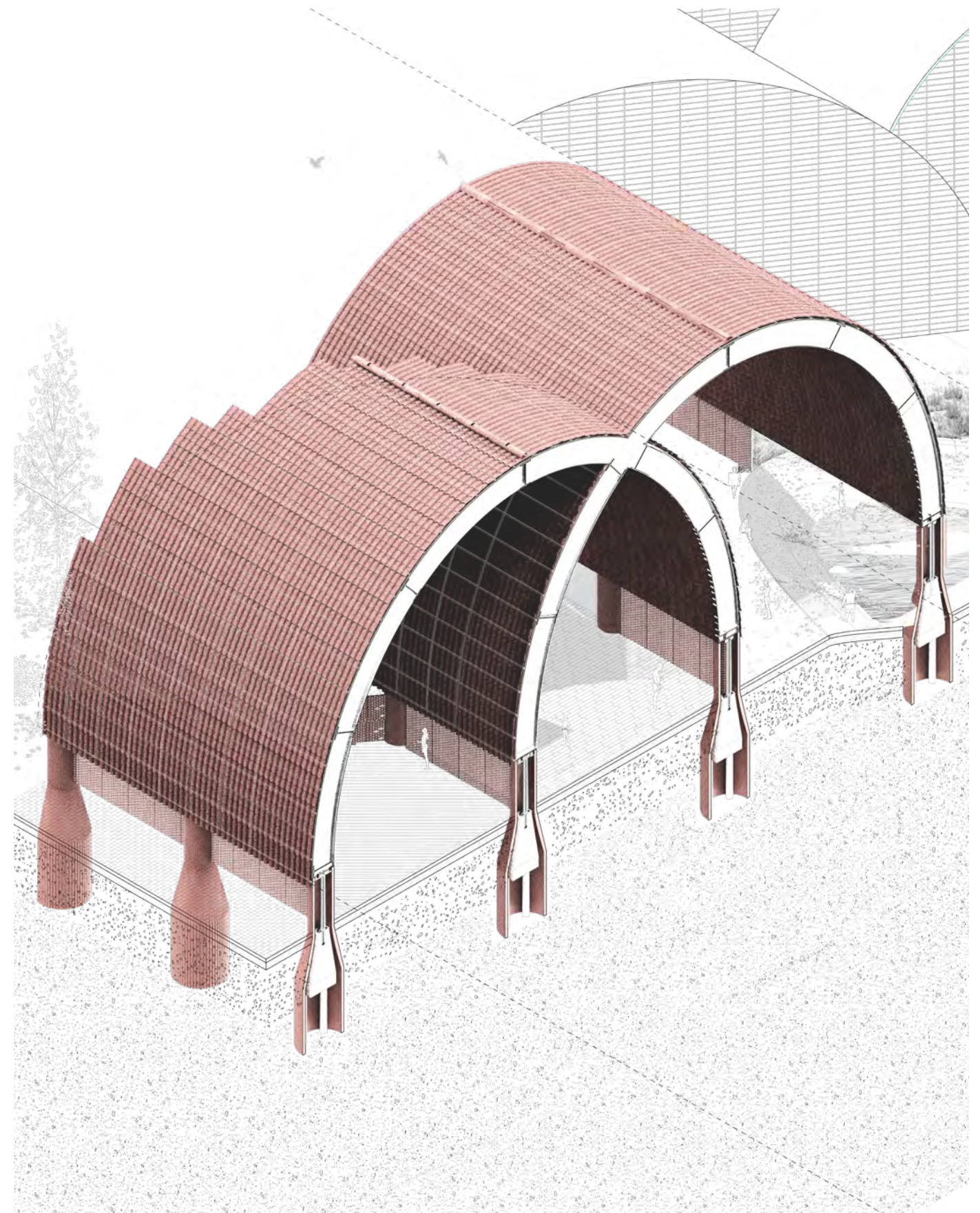
Our project proposes a public health infrastructure, supported by the New Jersey Department of Health and the New Jersey Department of Environmental Protection, that utilizes salt from the Hudson River as both a therapeutic agent and an environmental diagnostic tool. Drawing inspiration from the floating islands of Lake Titicaca, where the Uros people weave totora reeds for buoyancy, privacy, and protection, we adopted the concept of decay and renewal as a central theme. Although the reeds naturally deteriorate, they continuously serve both human and ecological needs, embodying a cyclical process of regeneration.



SITE TRANSFORMATION

Accidental Wetland

An accidental wetland is a hybrid landscape shaped by neglect and resilience.



CONCEPT OF WEAVING ABOVE AND UNDER GRADE

Terracotta arches are designed to channel wind while shaping spatial experiences. Areas with denser arch intersections become more enclosed, creating subtle gradients between indoor and outdoor environments.

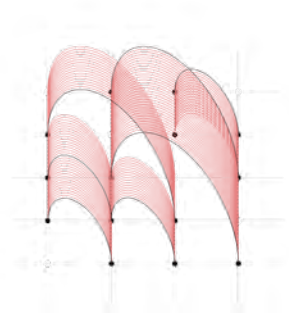
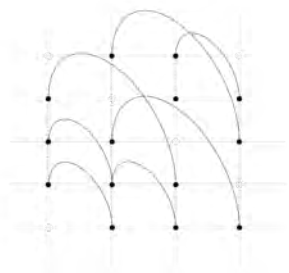
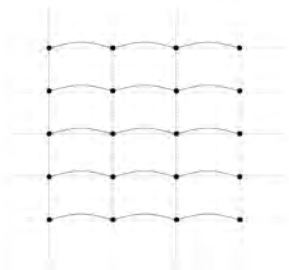
OVERALL PLAN

Dashed lines present where above grade weaving is.



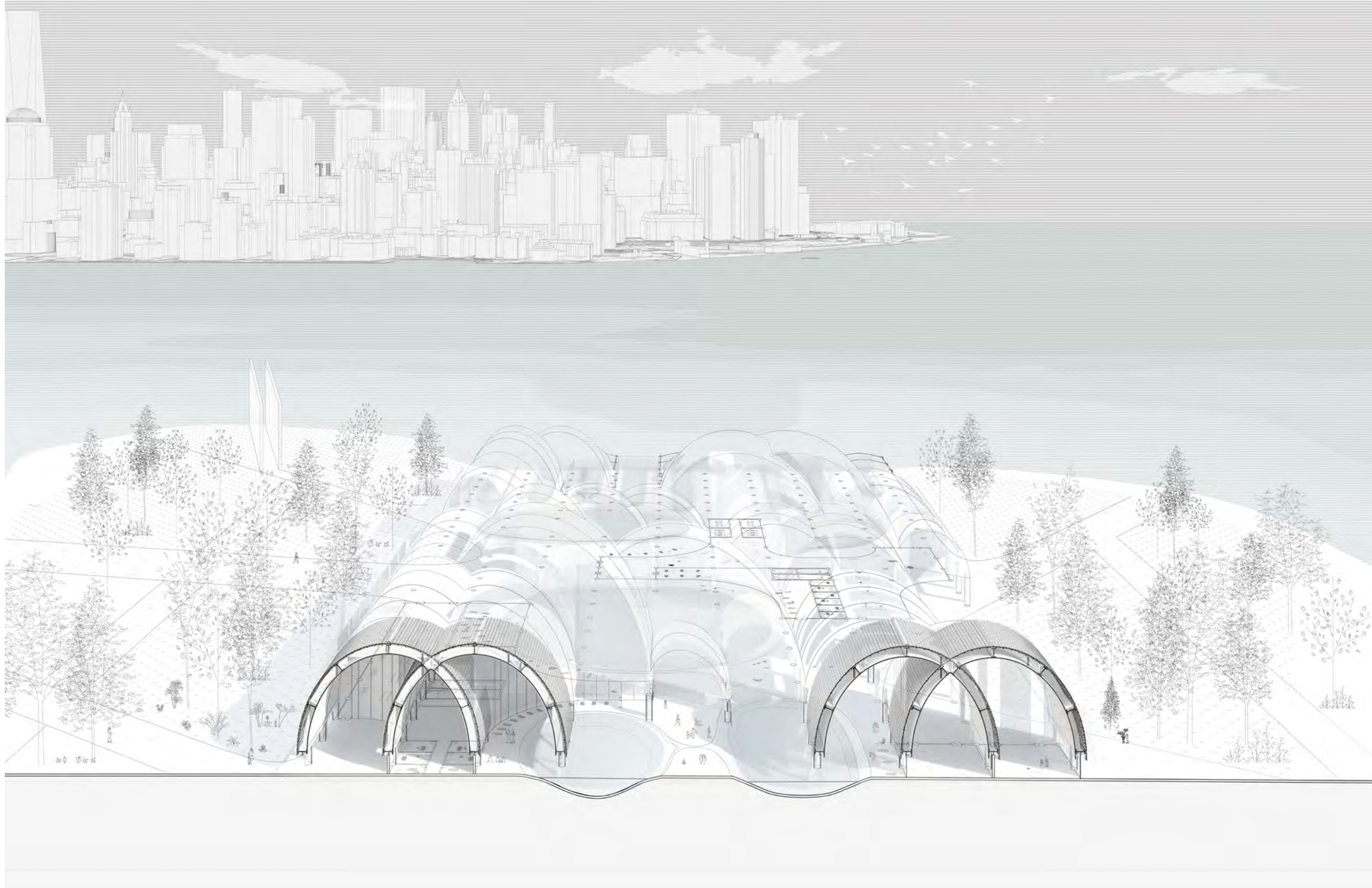
SPATIAL FORMATION LOGIC

Rotation of the structure to harness dominant wind from northwest



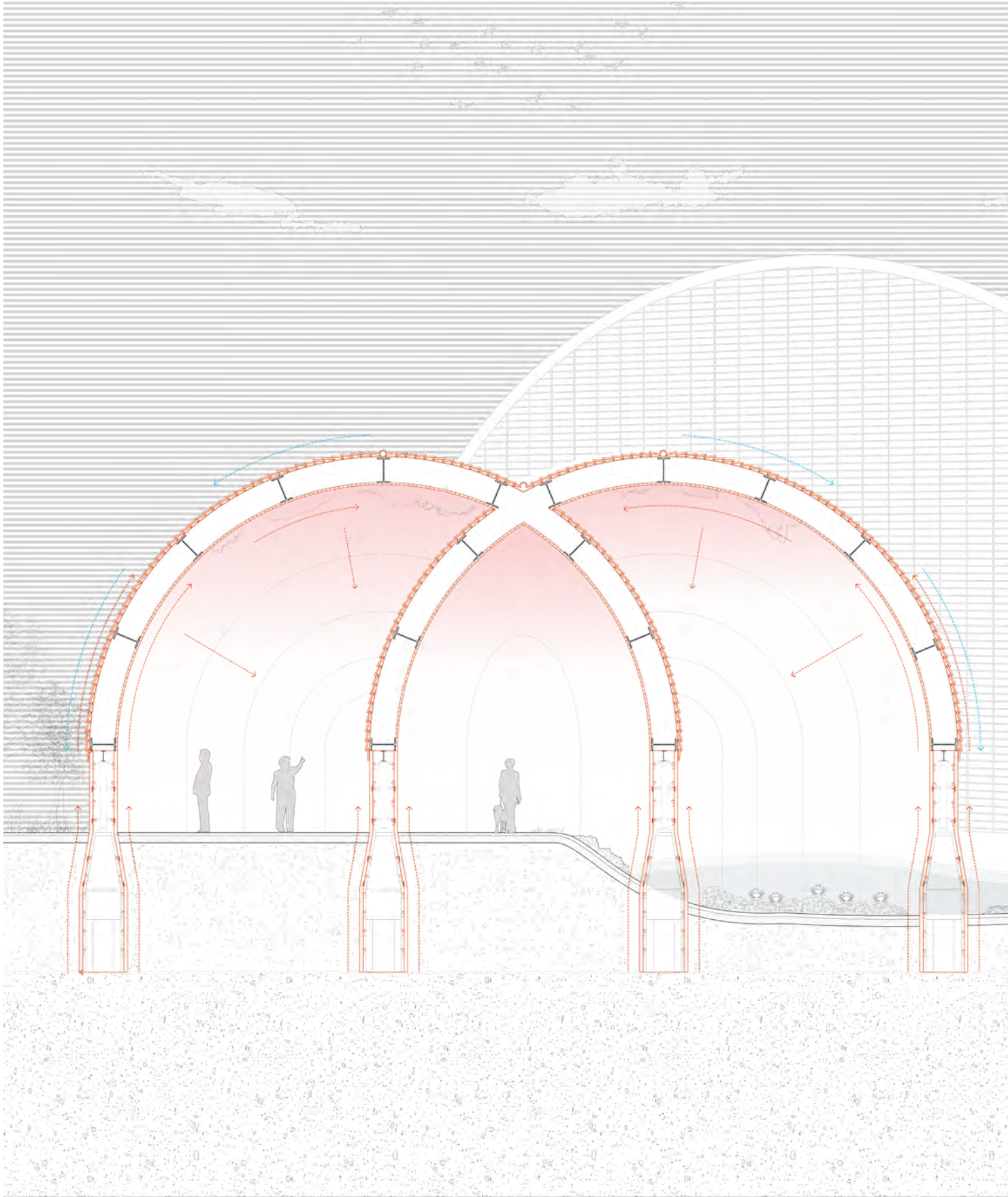
INTERTWINEMENT WITH THE EXISTING STRUCTURE

The arches are anchored into existing pipes within the train shed structure, drawing water upward into the terracotta framework. As salt is absorbed and dried on the surface, it is released into the air via wind funnels created by multiple arch formation.



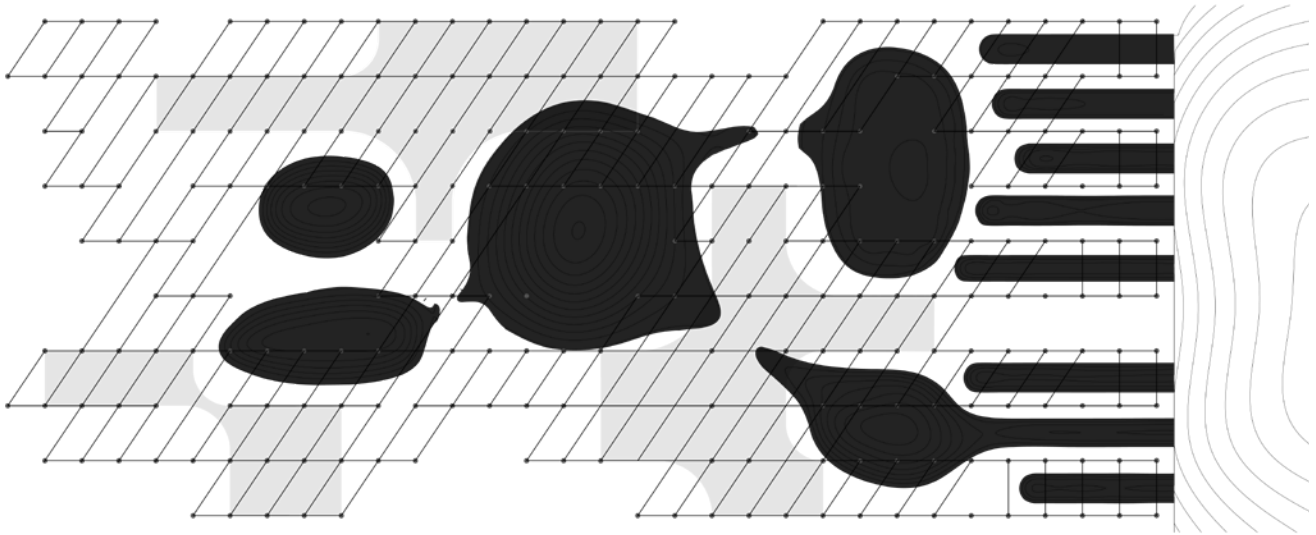
WILD/ WILLED

Salt basins, wilderness, and willed nature agglomerate within this structure, creating a space that supports both human and ecological occupation. Although the once-polluted site cannot return to its original state, it is reimagined as a condition where existing environmental realities become opportunities for the surrounding community.



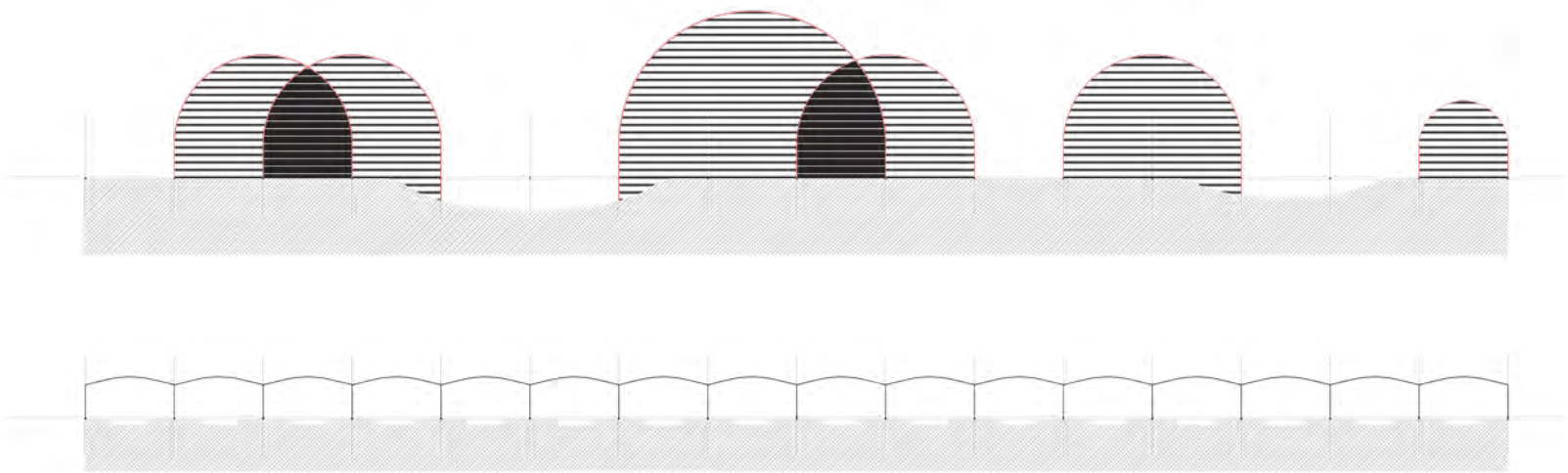
ECOLOGICAL IMPACT

On an ecological level, the system establishes a controlled salinity gradient that fosters biodiversity, particularly for blue crabs. As a key species in monitoring water health, blue crabs serve as a low-tech indicator of the Hudson River's ecological condition.



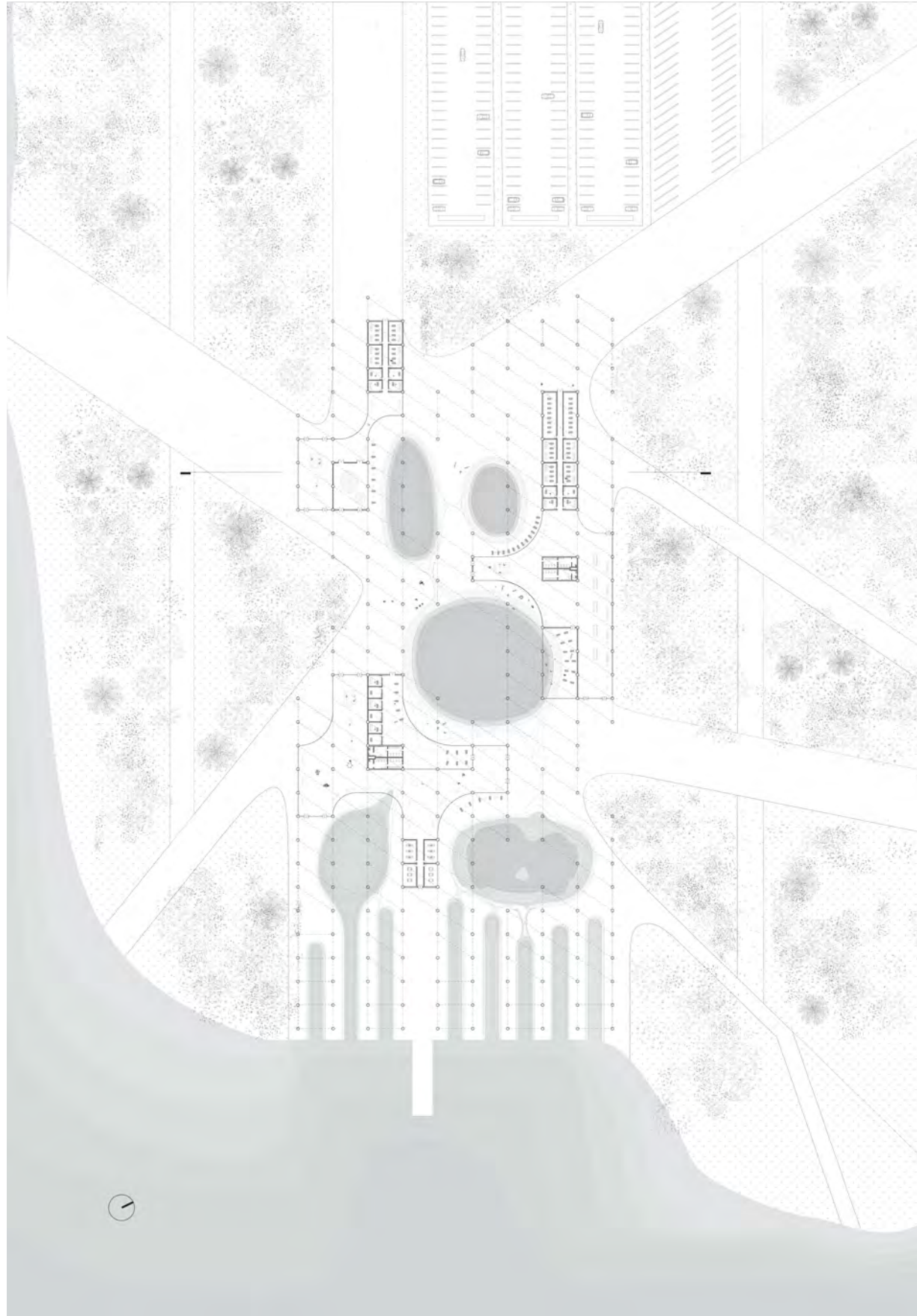
EMBRACEMENT OF NATURE AND THE EXISTING CONDITIONS

The Hudson River's estuarine condition provides a context to engage salt as both a healing material and environmental indicator. The project proposes a system that collects and distributes salt in liquid, solid, and airborne forms through structures operating above and below grade. Below grade, basins of varying heights harvest water with different salinity levels. Above grade, porous terracotta arches support passive salt crystallization while channeling water into the underground system to regulate salinity. Repurposed train tracks guide river water inland into salt basins, while rainwater on the less porous western side is directed into collection pits. Together, these systems transform the site into both a drainage landscape and a platform for salt harvesting.



GRADIENT OF INDOOR AND OUTDOOR

Areas with denser arch intersections become more enclosed, creating subtle gradients between indoor and outdoor environments. These arches form a three-dimensional scaffold for salt formation and environmental engagement.



GRADIENT OF DIFFERENT SALINITY LEVELS

Salt basins vary in salinity based on the number of terracotta-covered columns drawing saltwater in each area.



Manson Auction House

Instructor: Jarrett Ley (Core II)

This project examines architecture as a machine of fascination, investigating how space can reproduce and amplify collective voyeurism. Centered on the cultural aftermath of the Charles Manson trials, the project explores the relationship between violence, media, spectacle, and public desire. Rather than treating the trial as an isolated event, the proposal studies how the circulation of images transformed the Manson family into objects of fascination within the public imagination. The media apparatus became a conduit through which violence was consumed and fetishized, while the Manson family simultaneously manipulated visibility through performative acts staged for cameras and audiences.

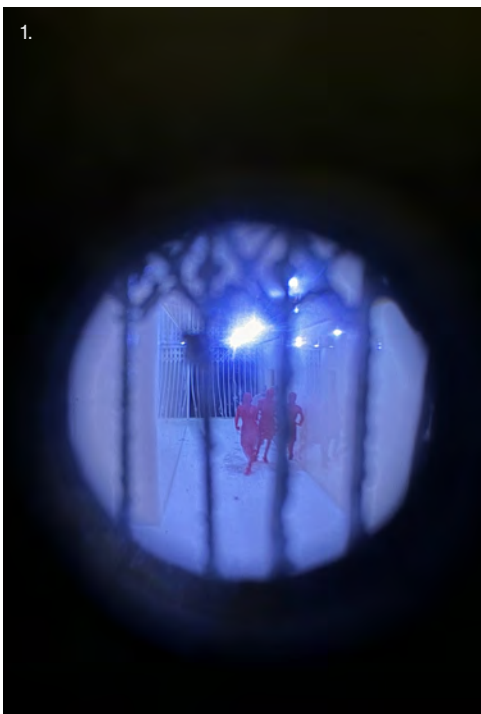
Situated on the site where Sharon Tate was murdered, the project confronts the ethics of spectatorship through an auction house dedicated to artifacts associated with the murders and the Manson family. The building becomes both stage and apparatus, implicating visitors in the consumption of violence through exhibition, performance, and auction.

Visitors move through an exhibition where artifacts are arranged according to the chronology of the murders, encouraging audiences to imaginatively occupy the perspectives of the perpetrators. Cameras positioned throughout the building continuously frame and project visitors alongside the displayed objects, collapsing distinctions between observer and observed. Spectators themselves become part of the spectacle, revealing how media culture transforms participation into performance.

Architecture reinforces this condition through shifting visibility and controlled voyeurism. Interior walls slide and rotate along tracks, constantly reconfiguring relationships between exposure and concealment. This instability extends into the facade, where narrow slits selectively reveal fragments of activity within the building. At the lower level, stored artifacts are magnified through convex lenses embedded within the facade, transforming objects into spectacles viewed from the surrounding public passage.

The building culminates in a central auditorium where reenactment and auction merge. A dramatized performance of the murders unfolds around the seated audience using multiple camera perspectives, after which the auction infrastructure rises directly from beneath the stage. Violence becomes commodified spectacle, and the audience becomes complicit in its circulation.

Through this project, architecture is understood not as a neutral container, but as an active participant in shaping fascination, spectatorship, and collective desire, questioning the boundaries between observation, entertainment, and complicity within contemporary media culture.



1. Manson followers viewed through concave lens
2. Trial scene through the lens

MANSON AUCTION HOUSE

PSYCHOLOGICAL DESIRE PORTRAYED

INSTRUCTOR: JARRETT LEY (CORE II - 2024 SPRING)

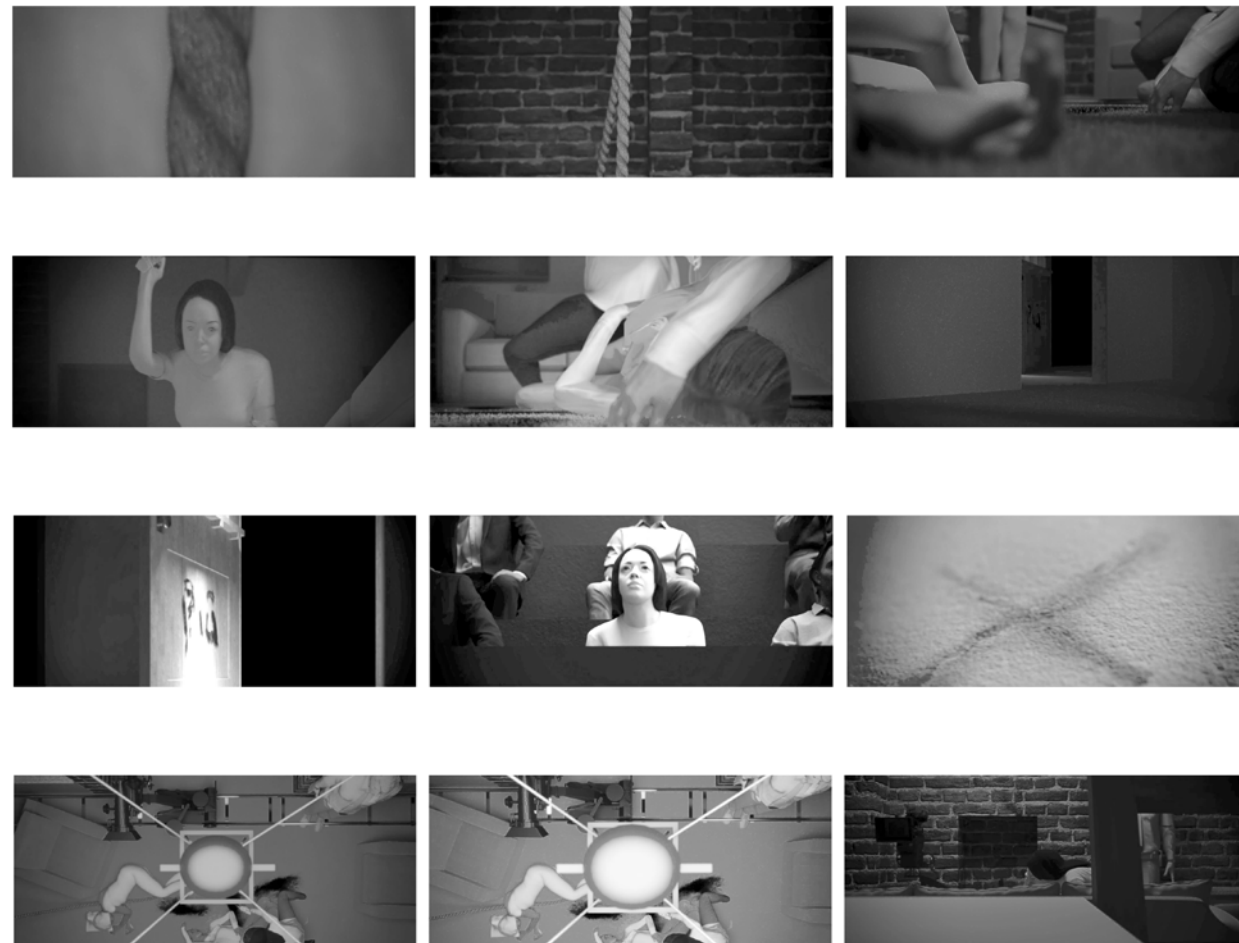
This proposition is an auction house that rewires the media apparatus that propagate the fandom and fetishization of the Charles Manson family. Its architecture extrapolates from the spatial logic of Sharon Tate's murder to construct new forms of voyeurism around the artifacts of the murder. The auction house, located on the previous land of Sharon Tate's house has a flexible interior that allows for transitions from an exhibition to a play and an auction. To store the artifacts, a storage is situated at the bottom of the building.



05

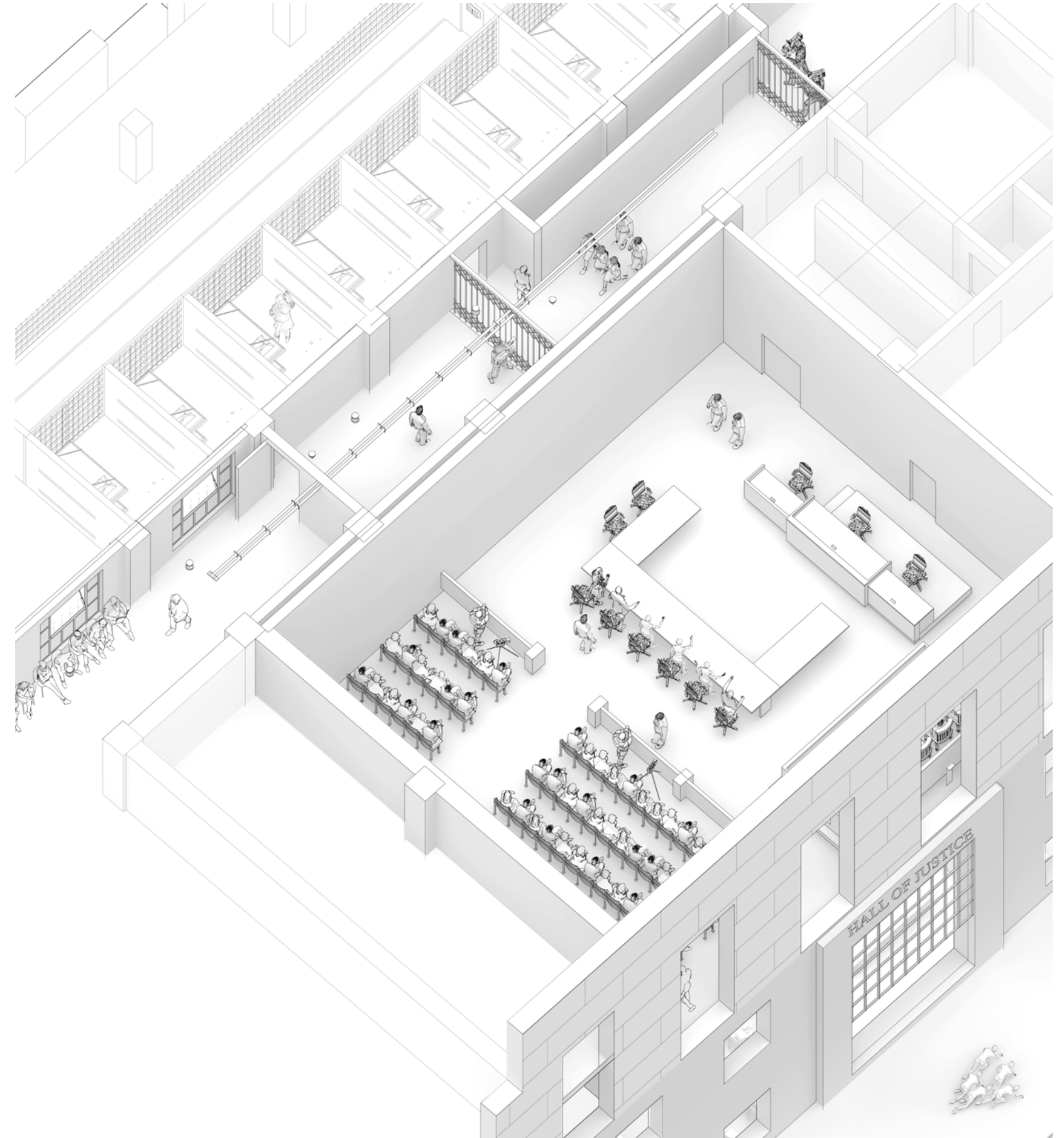
DAMAGE ANALYSIS

On August 8, 1969, actress Sharon Tate and four others were murdered in Los Angeles by members of the Charles Manson family. Acting under Charles Manson's direction, the killings were meant to provoke an apocalyptic race war he believed was imminent. Manson and several followers were later tried at the Hall of Justice in Los Angeles and convicted of first degree murder and conspiracy. During the trial, Manson and his followers behaved eccentrically by chanting, singing, carving X marks on their foreheads, and shaving their heads. Supporters outside the courtroom repeated these gestures and gathered in the streets. Intensified media coverage turned these actions into a public spectacle and generated widespread fascination. At the same time, strong judicial control shaped the proceedings. Manson was held in a high security cell above the courthouse, and barriers were installed to manage crowds of journalists. The trial exposed tensions between the performative actions of the Manson family, the circulation of images through the media, and the authority of the legal system.



MEDIA APPARATUS AS A CONDUIT OF FASCINATION

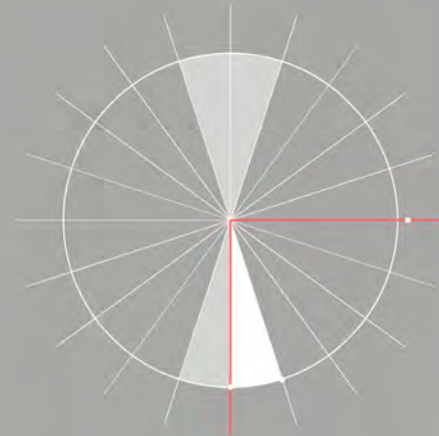
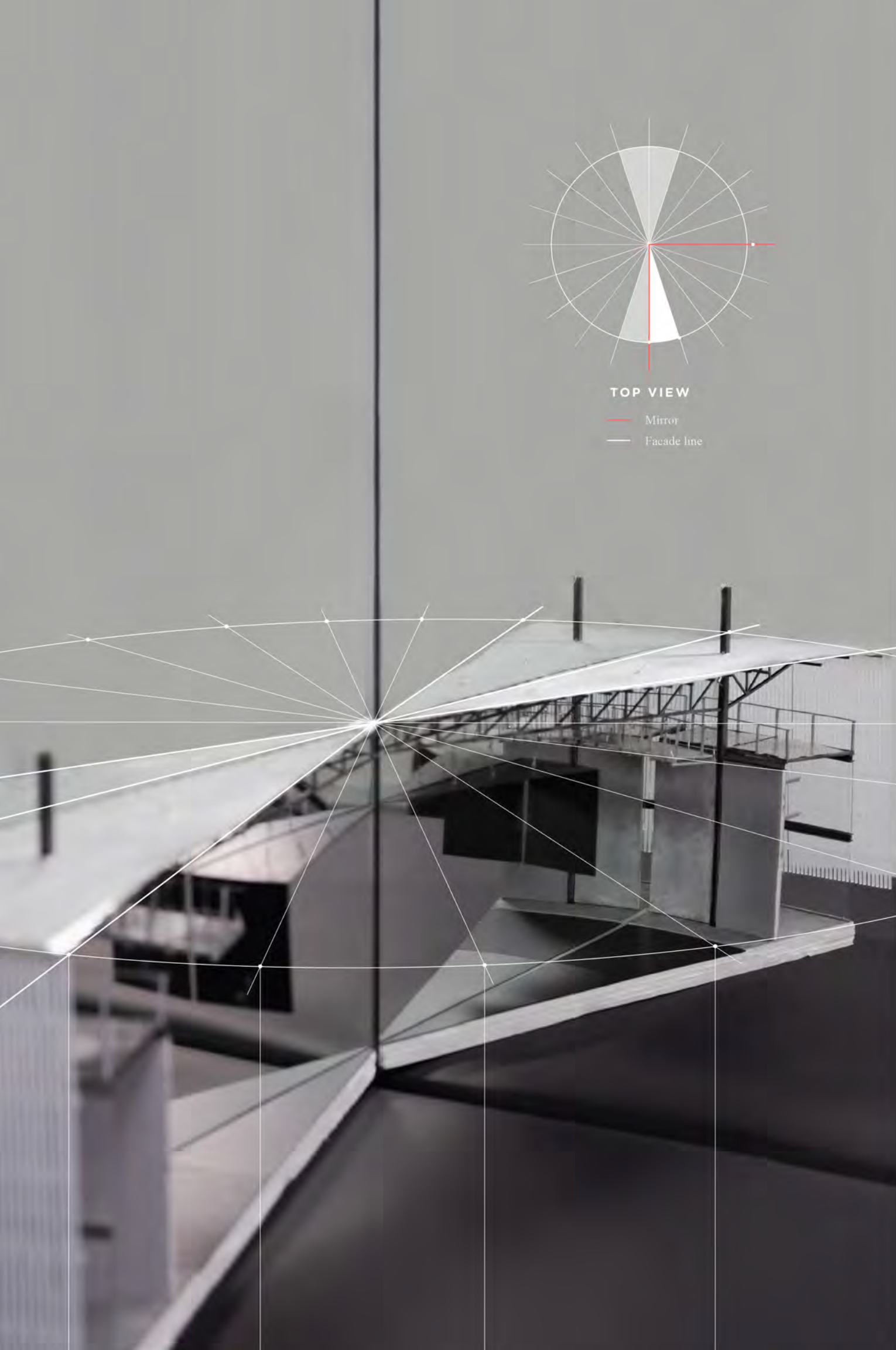
Public curiosity toward the Charles Manson family generated intense media attention, with the media becoming the conduit for public fascination.



MACRO DAMAGE

Hall of Justice

Co production and circulation of images by the media and the Charles Manson family amplified public fascination on a societal scale.

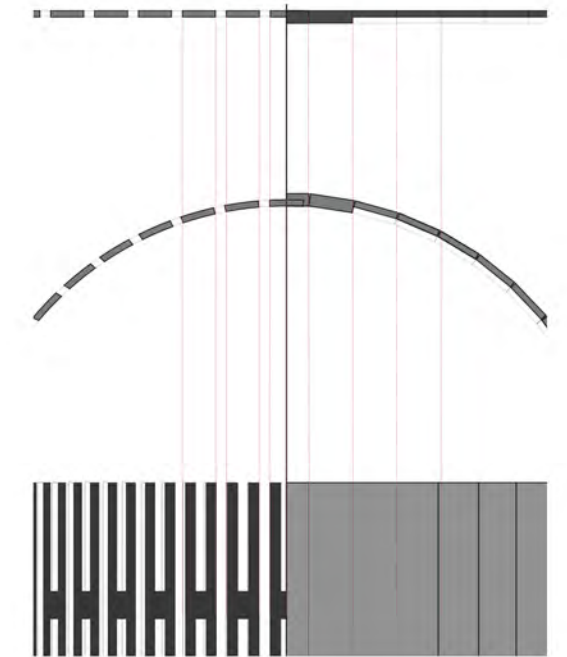


TOP VIEW

— Mirror
— Facade line



exterior



exterior

interior

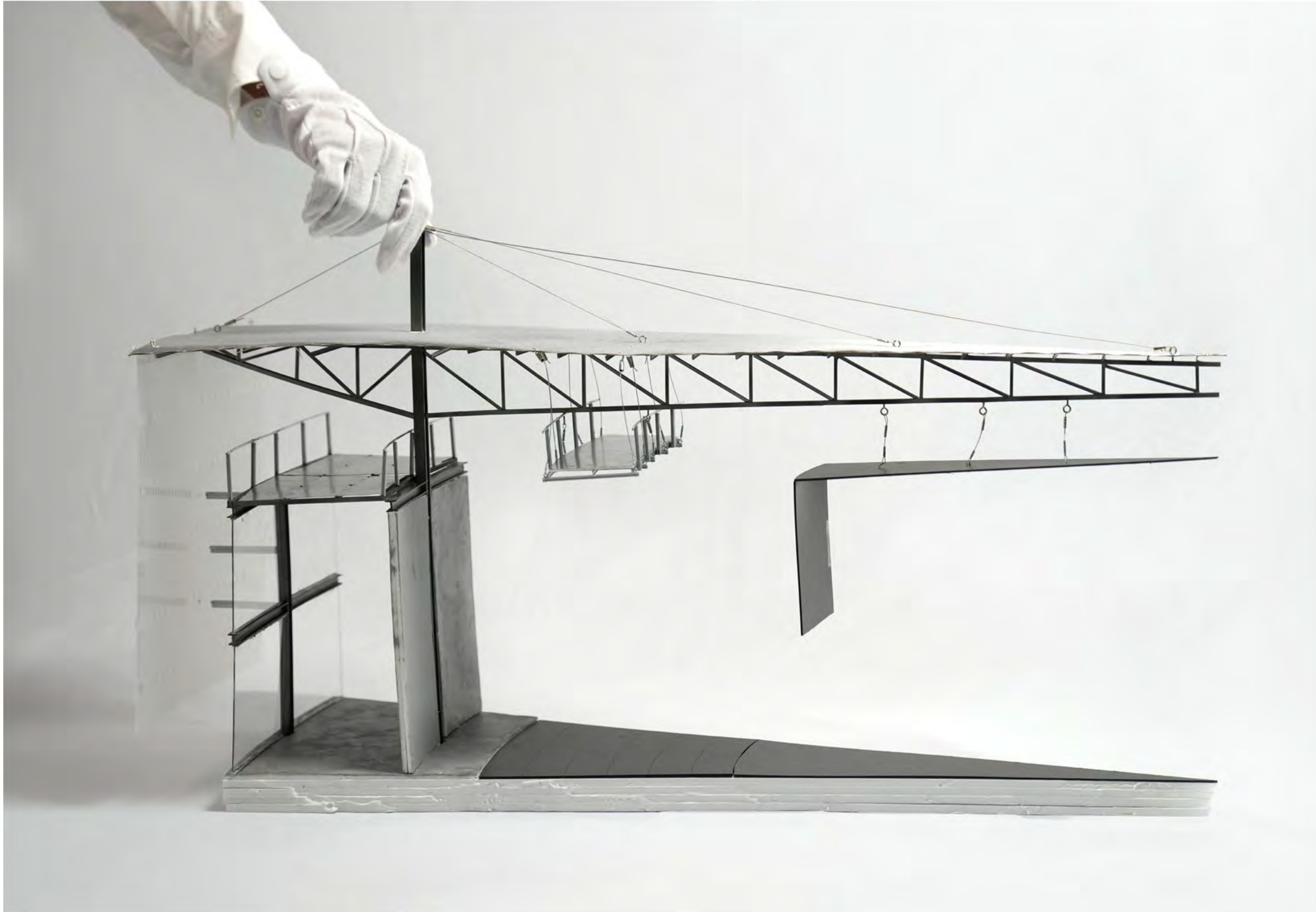
INTERIOR LANGUAGE EXTENDED TO EXTERIOR

This building has different layers of walls that could be moved easily as can be seen from the plan since the configuration of the walls has to be changed during the exhibition and the play. Also so, the interior walls are designed so that it can be rotated along the tracks of the stage, shifting its shape from a flat wall to a curved wall. This flexible characteristic of the interior walls are also expressed in the exterior as shifting visibility of the interior from the exterior. From the outside, people could view the building and see a glimpse of the people moving inside the building, however not completely due to the slits of the facade that restricts the view in a specific range.



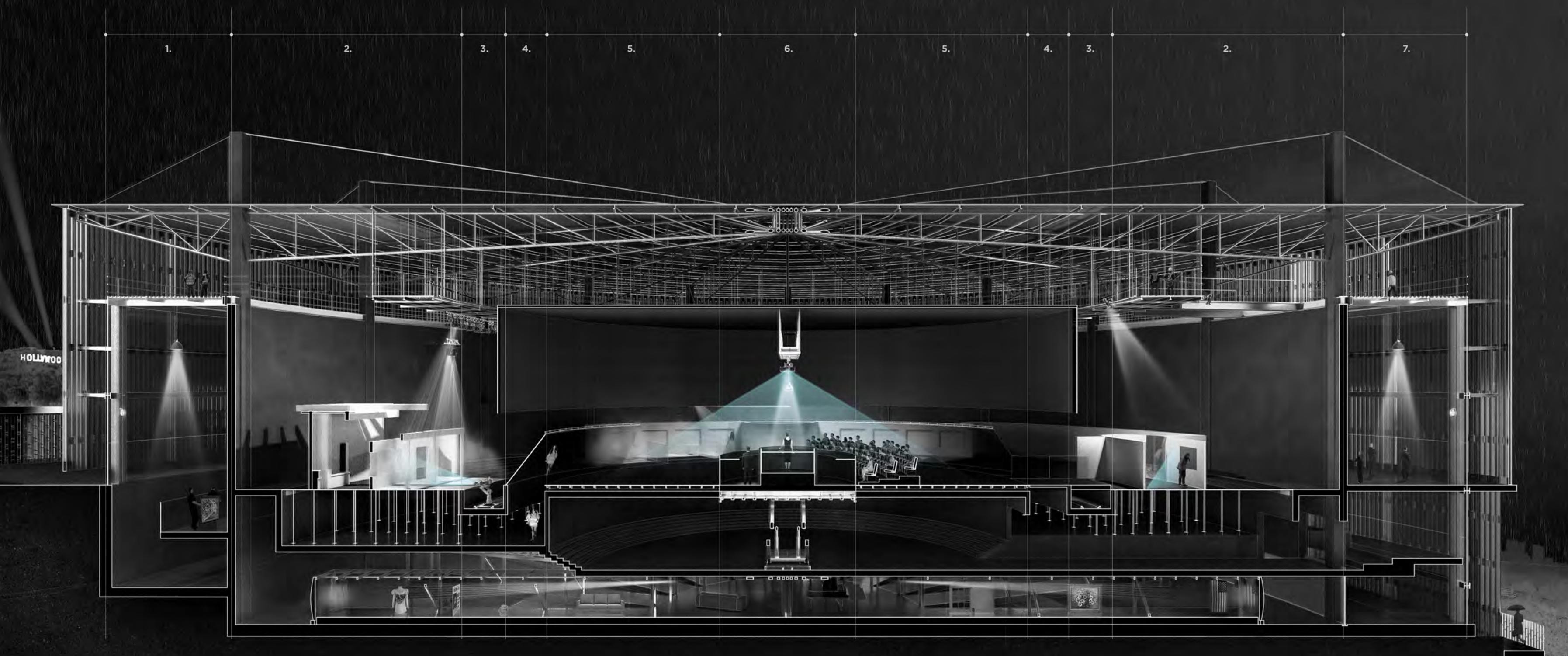
FACADE INDUCING VOYEURISM

At the bottom of the building, there is a storage. From the public passage that goes around the building, people have a restricted view from the outside through the slits of the facade. The artifacts are stored in a specific manner that provides a magnified image to the people outside by utilizing a convex lens in front of the storage shelf.



STRUCTURAL MODEL

Truss structure with cables attached to the main column, enabling a column free space

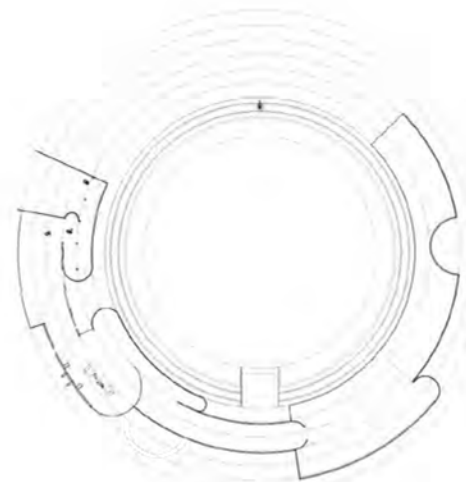


- | | |
|----------------------|----------------------------------|
| 1. Circulation Ramp | 5. Rotating Auditorium |
| 2. Stage/ Exhibition | 6. Extruding Auctioneer Platform |
| 3. Rail Camera | 7. Atrium |
| 4. Acting Stage | |

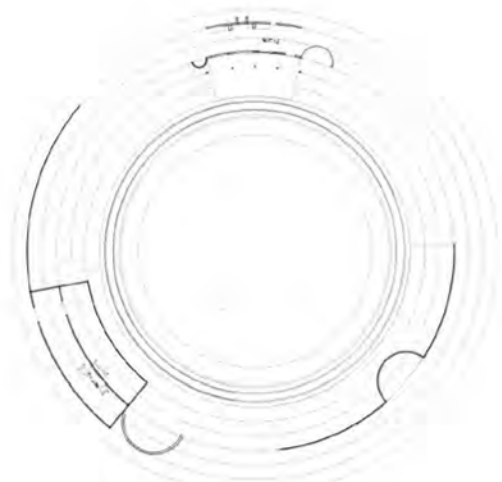


CRIME LOCATION AS THE BUILDING SITE

The building sits on where Sharon Tate was murdered. This auction house presents a form of fetishization by actively bringing the audience to participate in the process of trading and selling items related to Charles Manson and the murder scene. Before the auction, an exhibition where all the items on sale are going to be displayed make use of the psychological desire to imagine oneself to be in a standpoint of Charles Manson's followers by placing objects according to the sequence of how the actual murder happened. In conjunction, people roam around the exhibition area constantly being faced with themselves framed by different types of cameras with the artifacts in different perspectives projected on the walls.

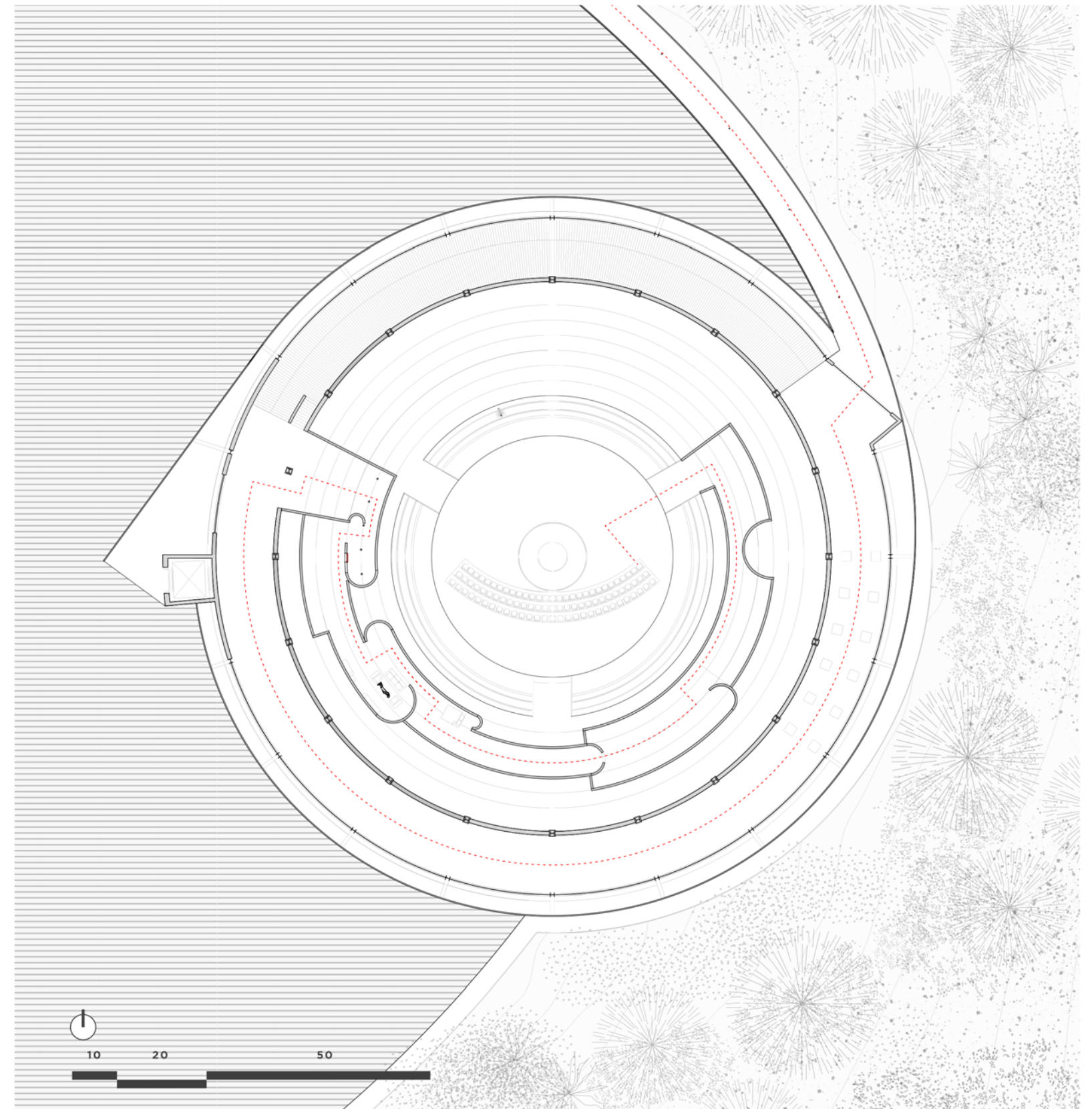


exhibition



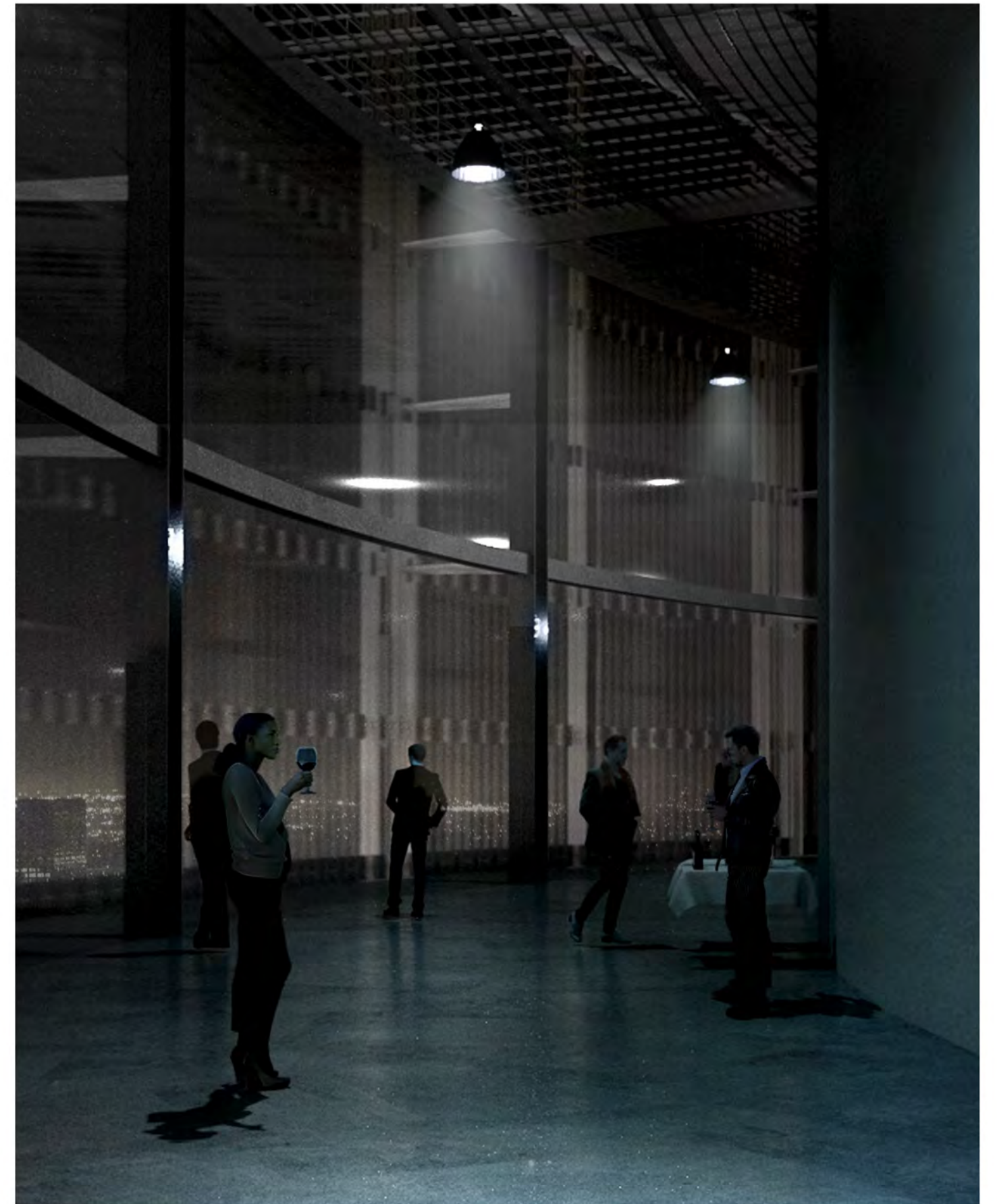
play/auction

After the exhibition, people are seated at the center where the auditorium is situated. To captivate the audience's attention towards the artifacts, a play takes place around the center to tell the story behind each of the artifacts by dramatizing the murder of Sharon Tate. The play also utilizes a set of cameras to present perspectives that were not presented before by the media such as a view from the ceiling to show the movement of the killers. When the play is over, a podium for the auctioneer and the stenographer rises from below the floor and the auction takes place.



INTERIOR CONFIGURATION DURING THE EXHIBITION

As one enters the building, there is an atrium that overlooks the view of Los Angeles from the hill. After passing by the atrium, visitors are attracted like a magnet to walk through the weaving circulation of the exhibition. When they arrive in the center, they prepare to buy artifacts.



VIEW FROM INSIDE

Overlooking the city from above the hills discretely

Tug of war/ Ambiguous

Instructor: Kevin Hai Pham (Core I)

These two projects investigate defamiliarization as an architectural strategy for destabilizing fixed spatial and social relationships. Through acts of distortion, inversion, scaling, draping, rotation, and reappropriation, familiar objects are displaced from their expected functions and transformed into ambiguous spatial conditions. Rather than treating architecture as a stable framework, the projects explore how altered perception can challenge established relationships between bodies, objects, and space.

Tug of War begins with the tension embedded within the peephole: a device intended to provide visibility while simultaneously obscuring the figure behind it. The distortion produced by the lens operates similarly to draped fabric, where concealment alters and defamiliarizes the original form. This obscuration is intensified through the application of black paint that absorbs light and suppresses visual clarity, transforming the familiar domestic object into an ambiguous spatial condition. Through acts of pushing and pulling, the peephole is reconfigured into a reversible threshold in which relationships between inside and outside continuously shift. The perceived control of the interior is no longer fixed, but challenged by the actions of the exterior observer. Visibility becomes unstable, producing a persistent tug of war between concealment and exposure, observer and observed. In this ambiguity, distinctions between inside and outside, original and copy, begin to collapse.

Ambiguous extends this investigation into the urban scale through the reappropriation of once appropriated objects at Christopher Street Pier. Historically shaped by queer communities and artists through informal acts of appropriation, the pier once enabled marginalized publics to transform ordinary infrastructural elements such as jersey barriers into spaces for gathering, performance, and collective life. As the pier became increasingly sanitized and commercialized, many of these improvised spatial conditions disappeared. The project responds by reappropriating the very objects once appropriated by these communities and defamiliarizing them through operations such as scaling, rotation, joining, hollowing, and texture transformation. Familiar infrastructural objects are displaced from their original roles and transformed into ambiguous spatial artifacts that generate unexpected moments where activities, bodies, and publics overlap and collide. Through this process, the project constructs an architecture of indeterminacy that reintroduces temporary, unstable, and collective forms of occupation onto the pier.

Together, the two projects position defamiliarization as both a formal and spatial strategy through which familiar conditions become unstable, enabling new relationships between visibility, occupation, identity, and public life.



1. Ambiguous viewed from the river

TUG OF WAR / AMBIGUOUS

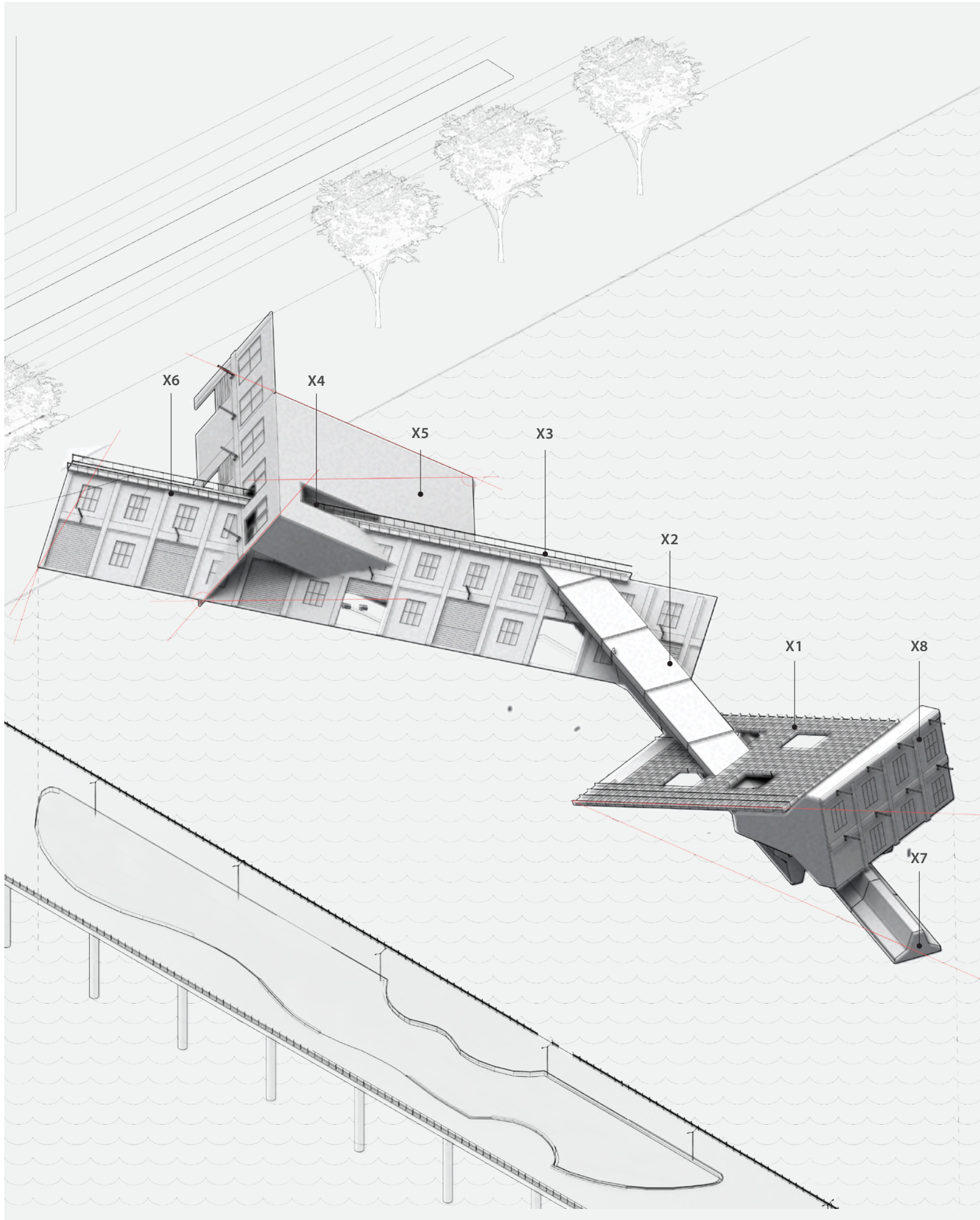
CONCEALMENT DESTABILIZING BOUNDARIES

INSTRUCTOR: KEVIN HAI PHAM (CORE I - 2023 FALL)

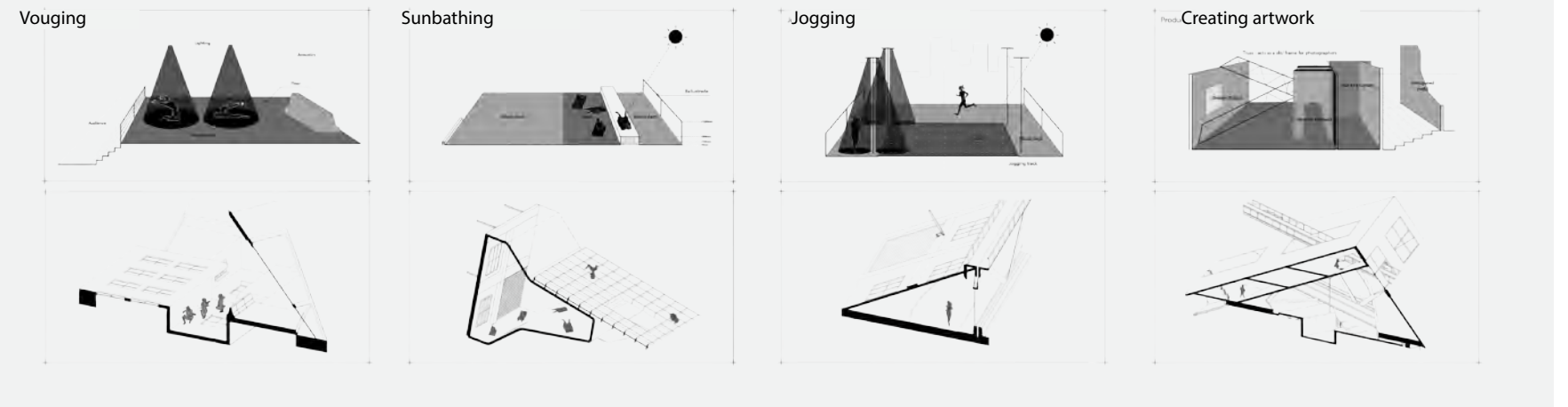
The initial idea emerged from the tension between a person attempting to look inside through a peephole and the simultaneous obscuration of the figure caused by the peephole itself, a mechanism intended for privacy and security. The distortion produced by the lens can be understood as analogous to draping fabric over a figure, where the act of draping naturally conceals and alters the original form. This obscuration is intensified further through the application of black paint that absorbs light and suppresses visual clarity. As a result, the combined acts of draping and painting produce an object defamiliarized from its original context, echoing the reciprocal tension between the person inside attempting to view the outside and the person outside attempting to see within.

By proposing a peephole in which the relationship between inside and outside can be inverted through acts of pushing and pulling, the project constructs a condition where the perceived supremacy of the interior is no longer fixed, but can instead be challenged by the actions of the person outside. The boundary between observer and observed continuously shifts, producing a persistent tug of war between concealment and exposure. In this ambiguity, distinctions between inside and outside, original and copy, begin to collapse.

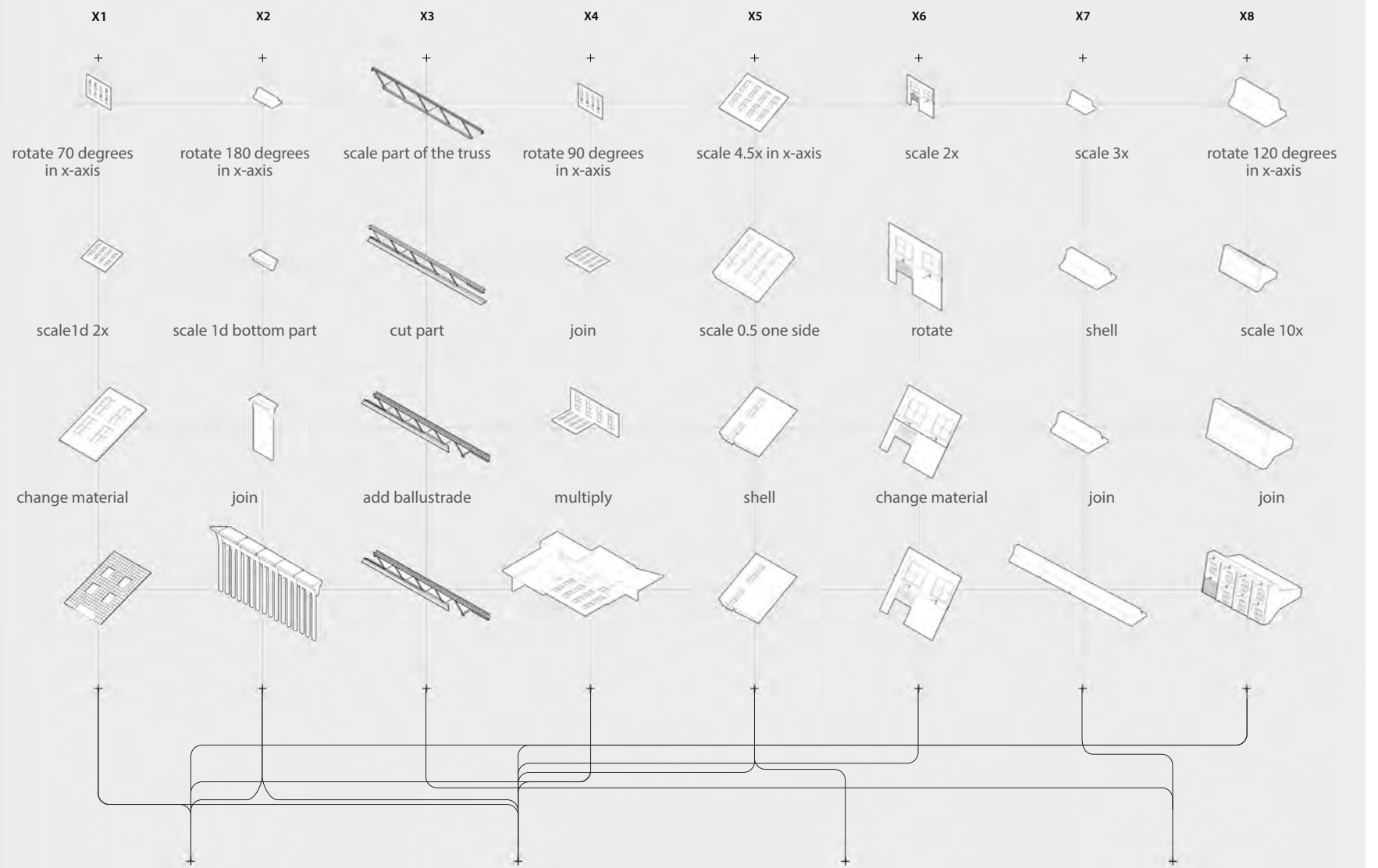




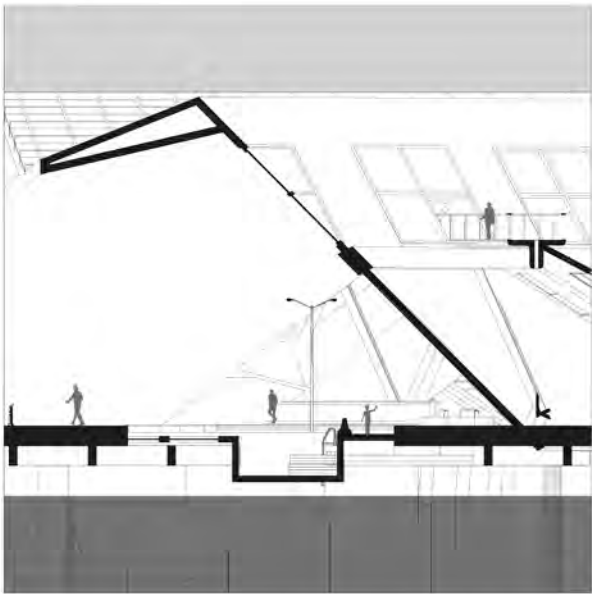
Program For Christopher Pier



Taxonomy Of The Recontextualized Objects

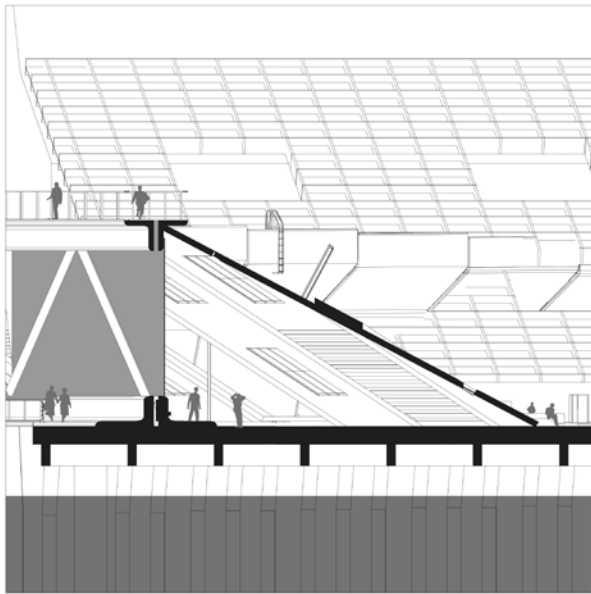


SECTION 1



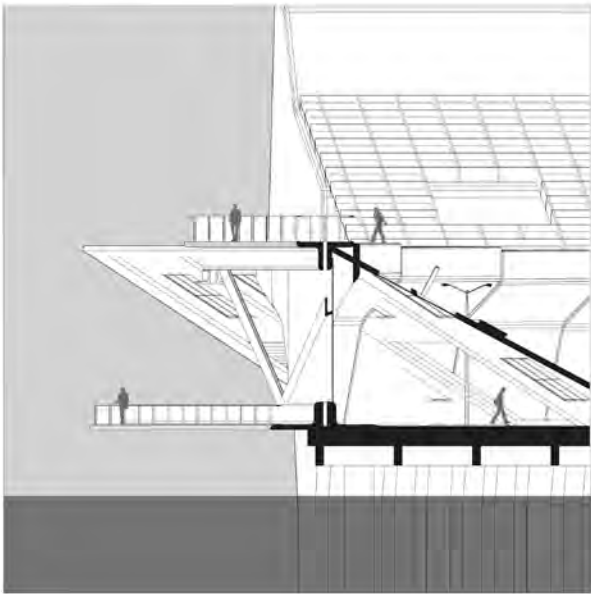
Platforms of varying elevations create spaces for voguing, while the absence of a fixed hierarchy blurs the boundary between performer and audience

SECTION 2



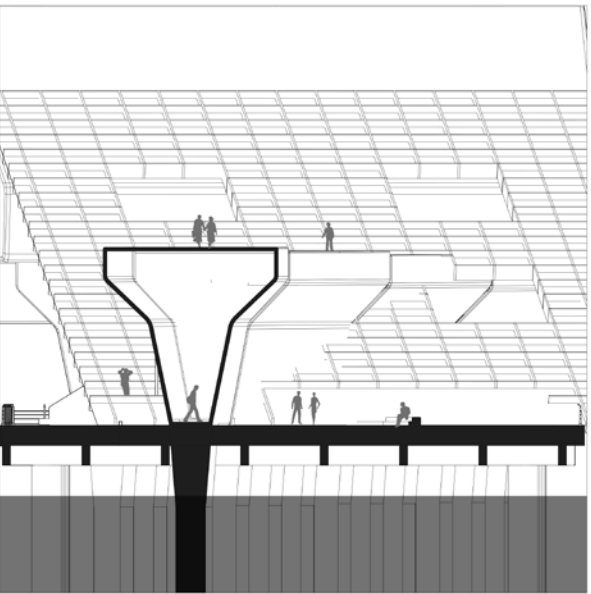
Shutters along the passageway can open and close according to the use of the space, blurring the boundary between inside and outside.

SECTION 3



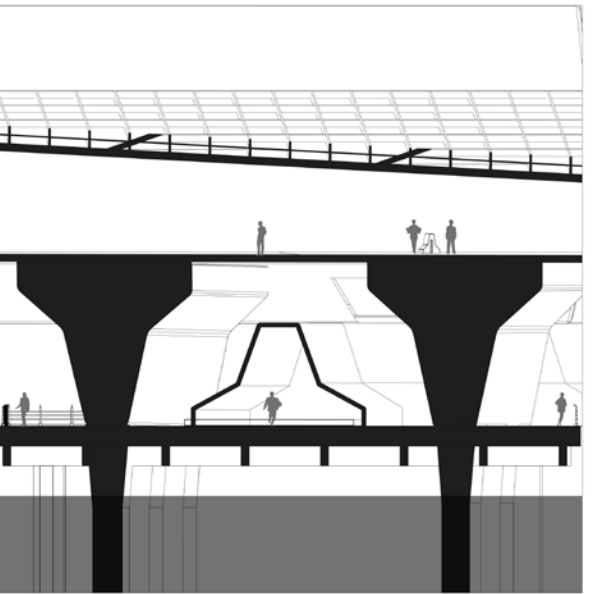
The extended truss elements create spaces for viewing from the pier while blurring its boundary.

SECTION 4

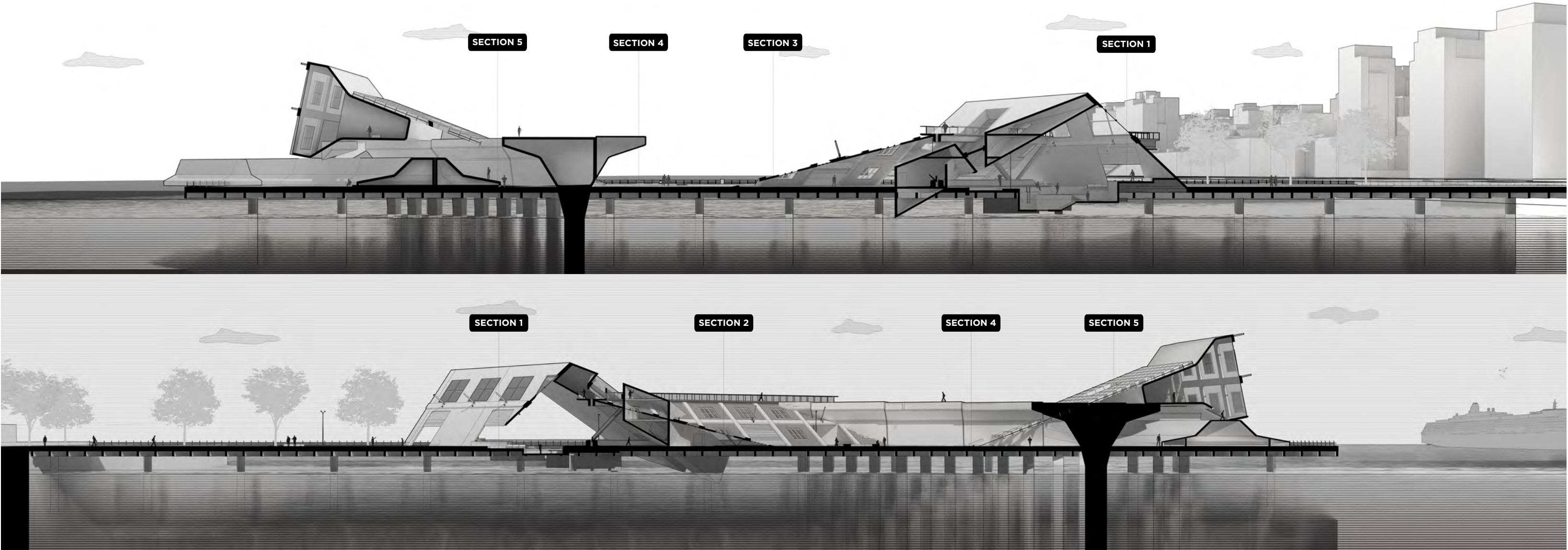


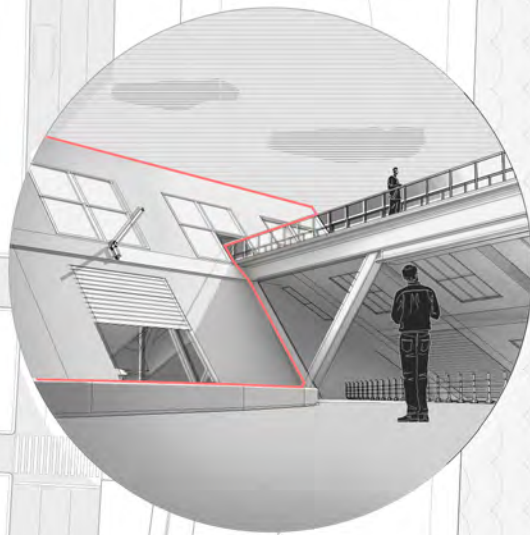
The rotated hollowed jersey barrier forms an elevated platform connecting adjacent spaces, while its interior becomes a space for strolling

SECTION 5



The rotated jersey barrier reinforces the pier structure while its sloped surface provides a place for leaning





1 WAREHOUSE FACADE AS AN ENTRANCE
Former cargo entrances along the warehouses are repurposed as entrances



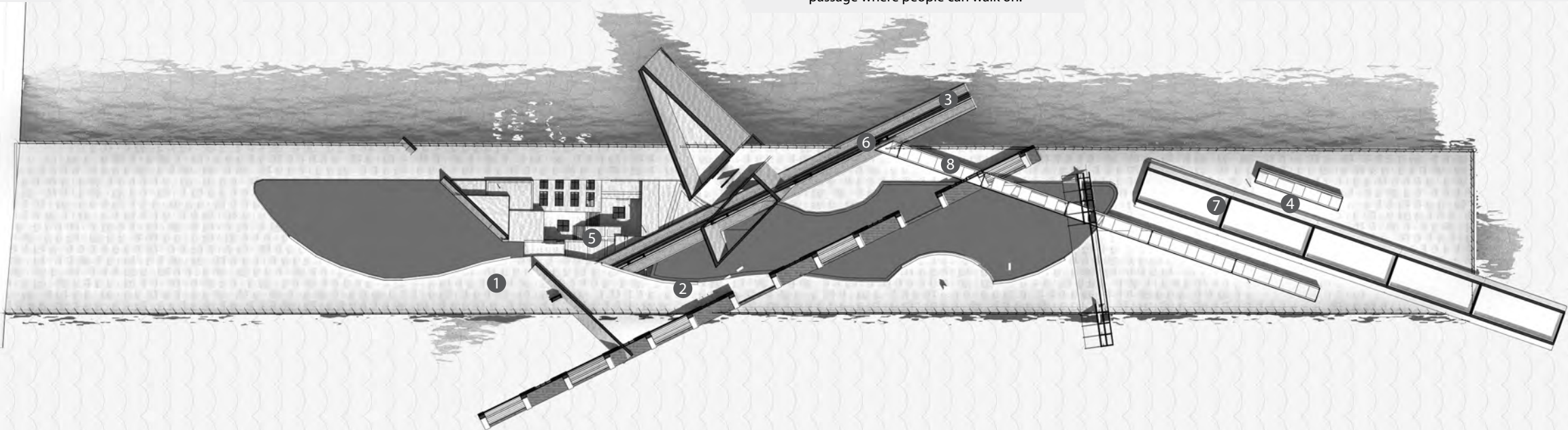
2 ROLLER SHUTTERS CONTROLLING OPENESS
The openness of the shutters blurs the division between the interior and the exterior.



3 BLURRED PIER BOUNDARY
The extruding morphed truss is used as an elevated passage where people can walk on.



4 JERSEY BARRIER AS A STRUCTURE
Jersey barrier rotated and scaled can be used as a structure for the structural integrity of the building

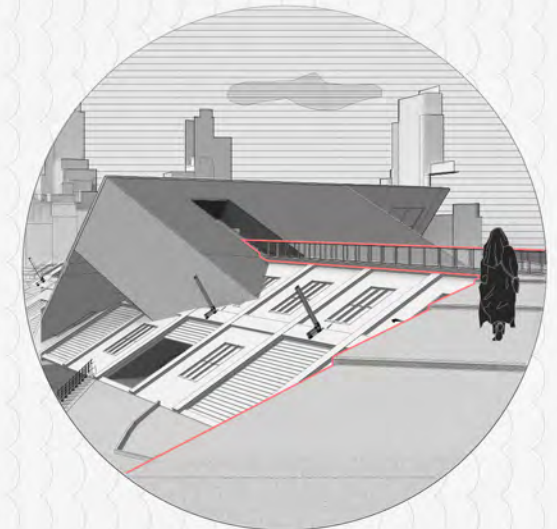
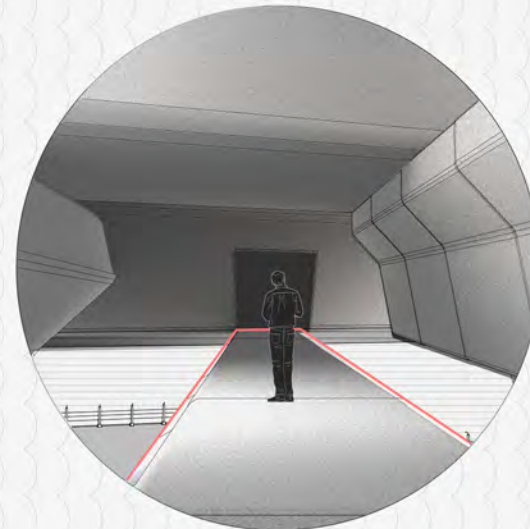
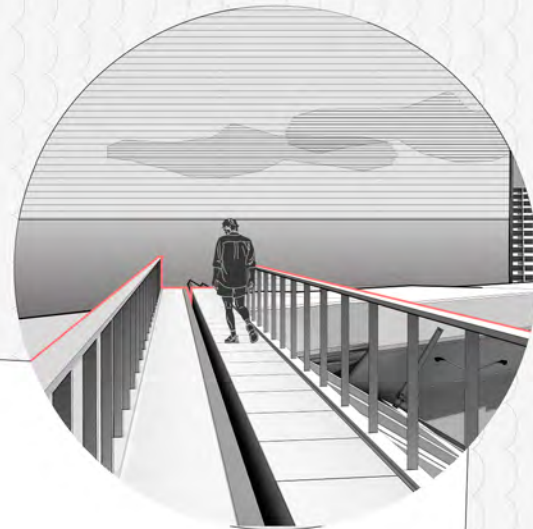
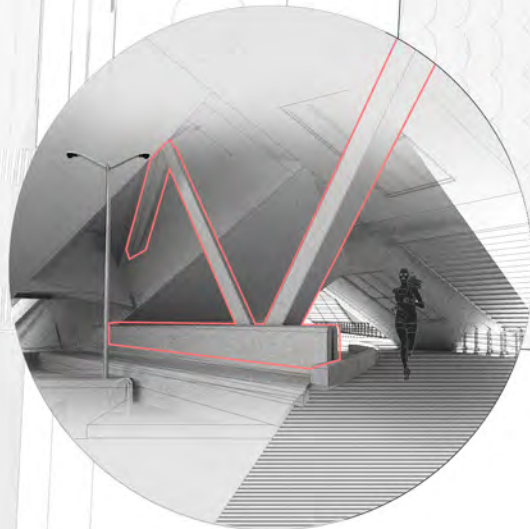


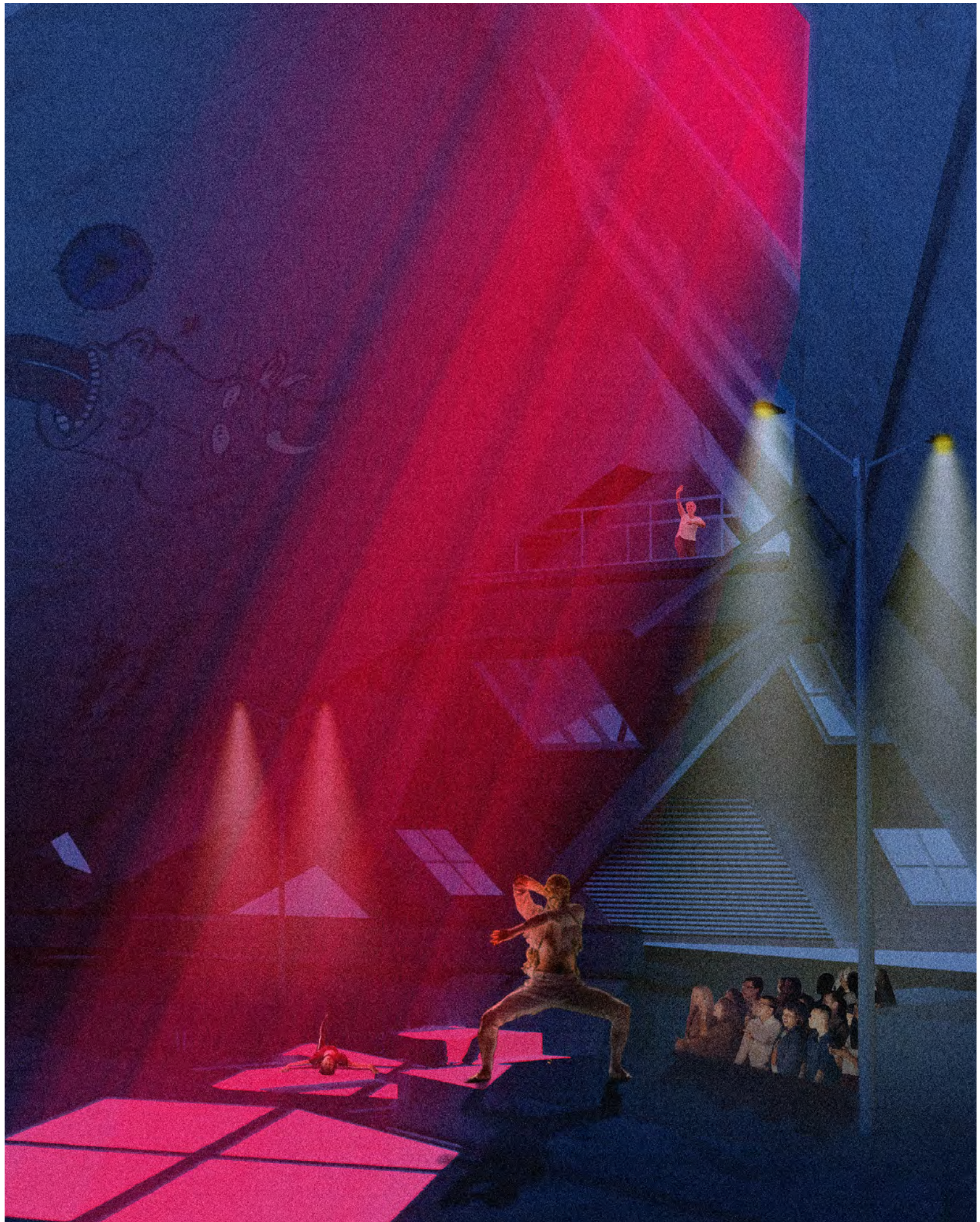
5 TRUSS AS A STRUCTURE
A truss structure scaled up can be used as a structure for the building

6 TRUSS AS A PROMENADE
The enlarged elements of the truss can be an elevated platform where people can walk along

7 JERSEY BARRIER AS A PASSAGE
Jersey barrier can be a structure where people can lean on. Also it can become a passage

8 TRUSS/JERSEY BARRIER PLATFORM
The jersey barrier functions as providing both structural integrity and a platform where people can walk on.



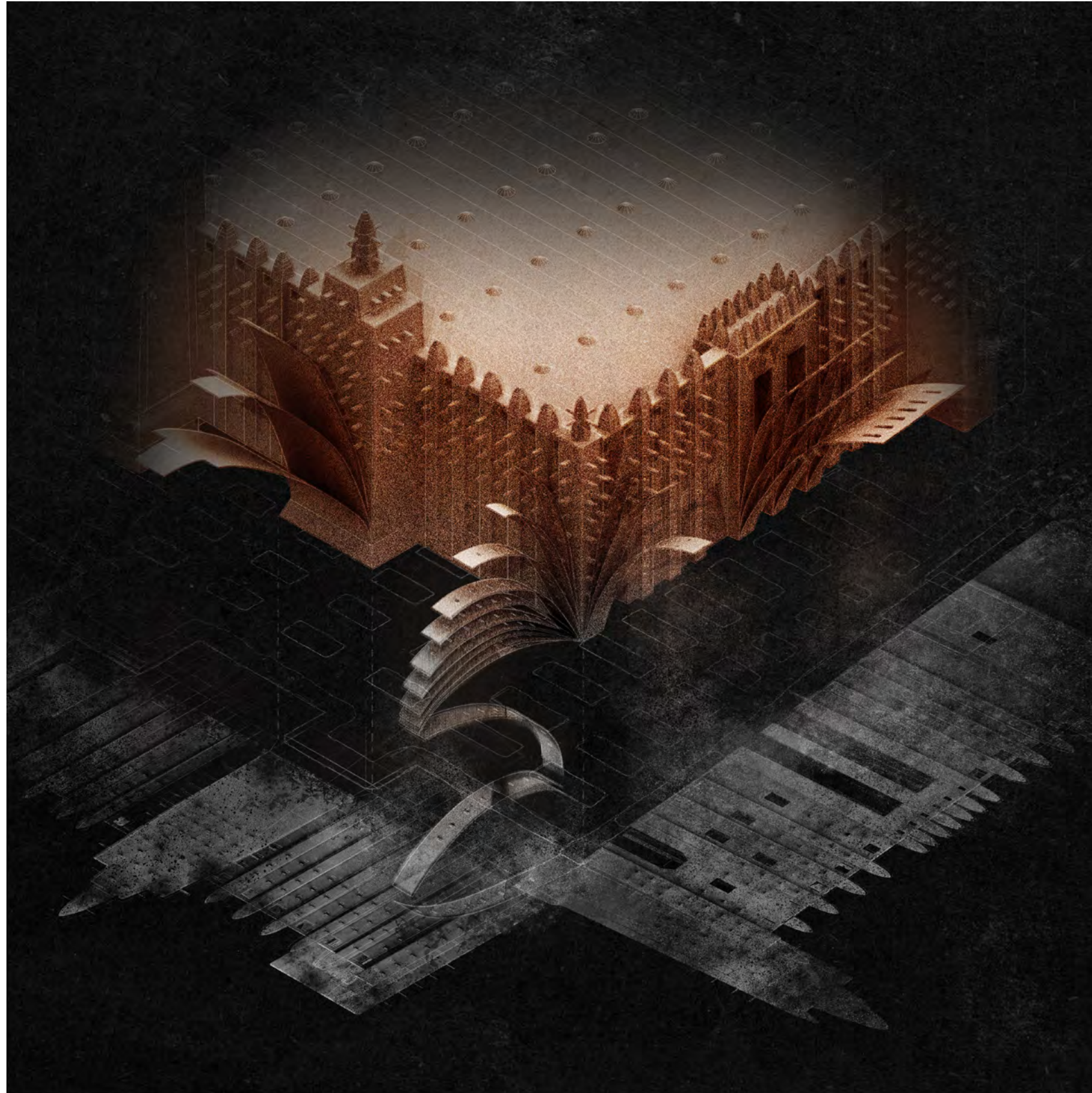


MOSQUE OF DJENNE

GRAPHIC REPRESENTATION OF TIME

INSTRUCTOR: ZACHARY WHITE (ADR I-2023 FALL)

The Great Mosque of Djenné has stood for centuries. However, because of constant flooding and erosion, regular replastering is essential to preserving the structure. As a result, the surrounding community gathers each year for an annual replastering festival in which everyone participates. Through this collective act of maintenance, the mosque becomes a catalyst for social cohesion, while the passage of time remains visibly embedded in its organic surface. To express the accumulation of time and the layered nature of mud construction, I explored surfaces that appear to peel, erode, and build up over time, producing an uneven and weathered architectural expression.



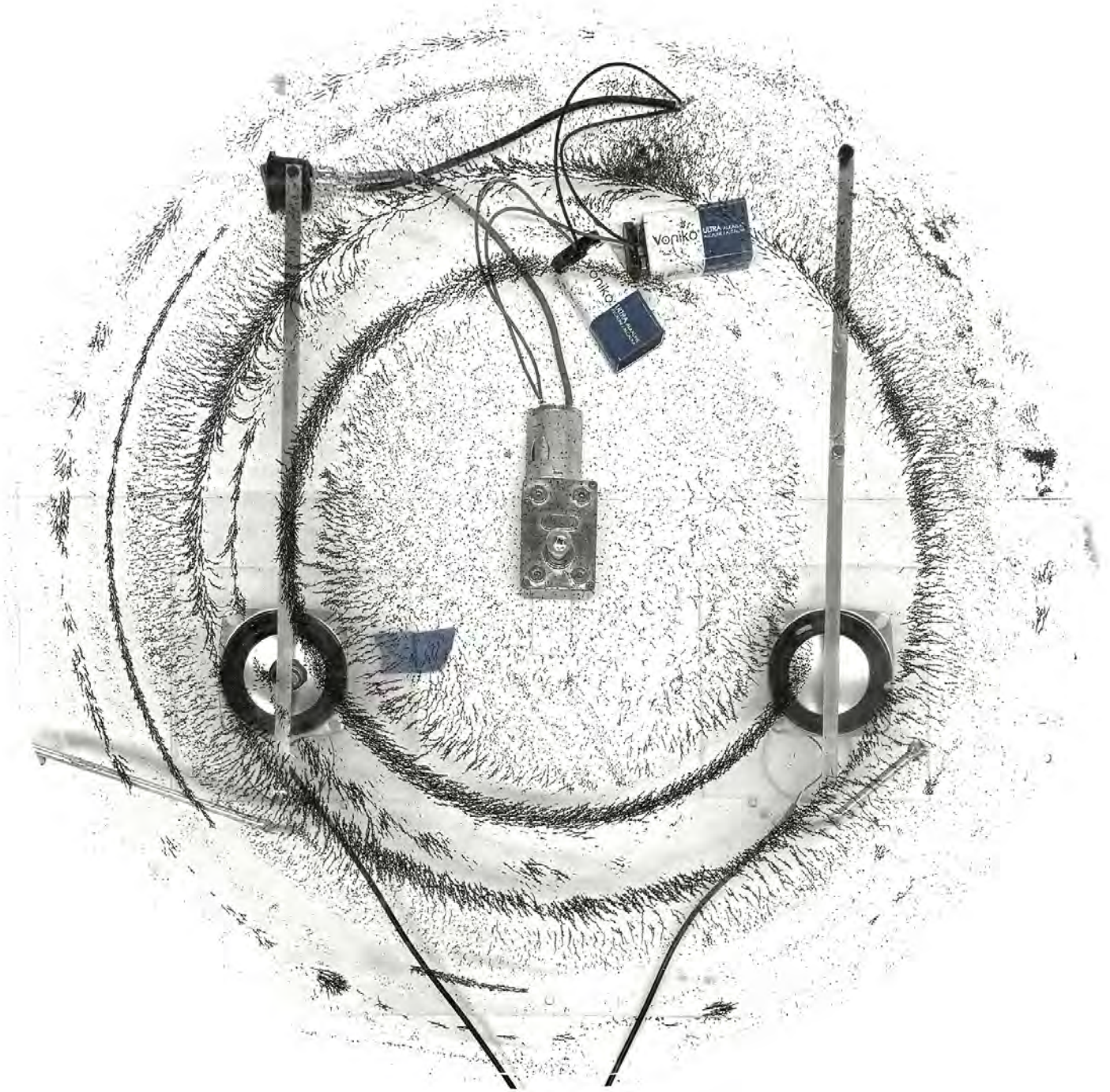
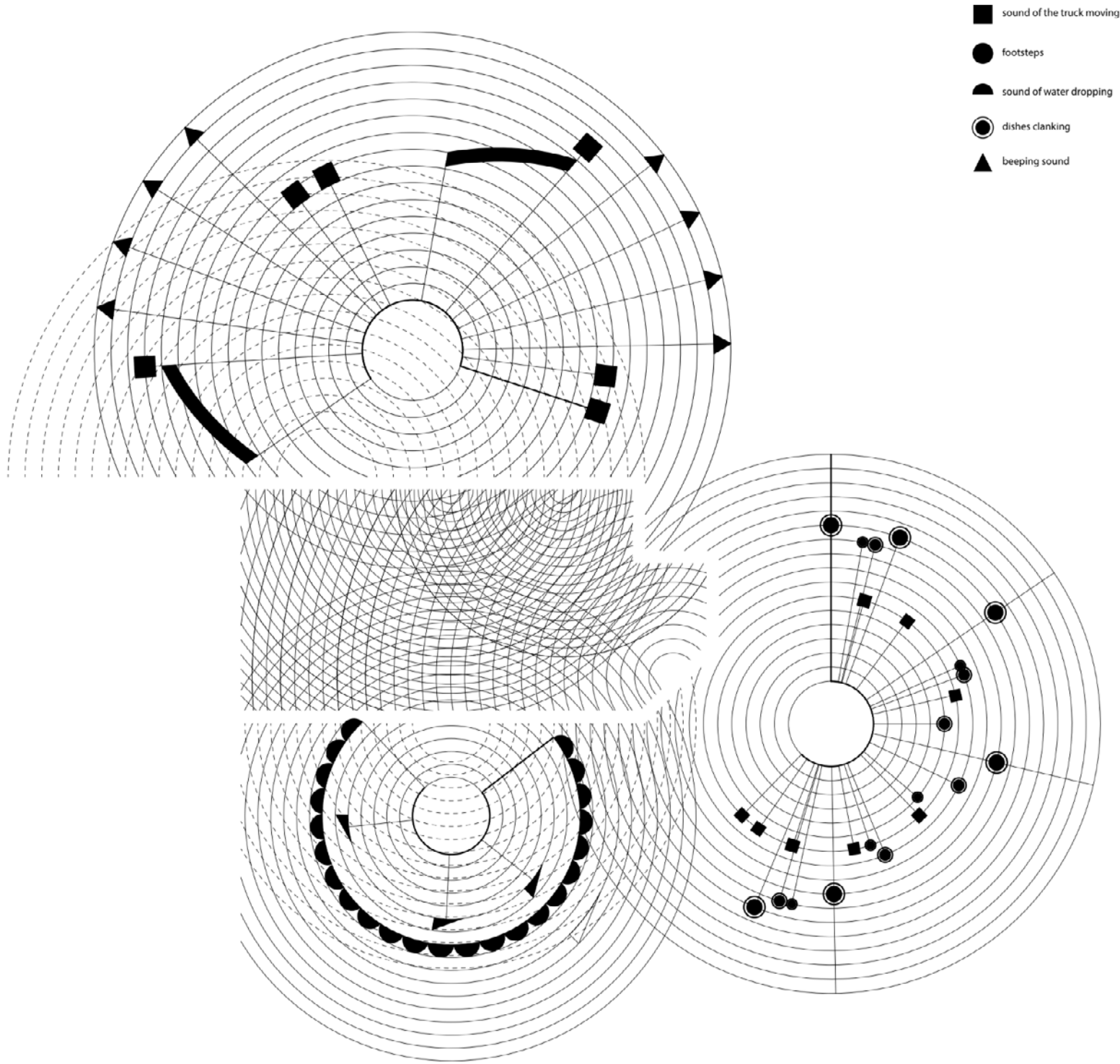


SOUND DISK

GRAPHIC REPRESENTATION OF SOUND

INSTRUCTOR: STELLA IOANNIDOU (ADR II-2024 SPRING)

The drawing machine visualizes different sound frequencies through three layers of translation. A speaker emits sound, a metal rod amplifies the resulting vibrations, and a rotating acrylic plate coated with iron powder records the movement. Vibrations generated by different frequencies are intensified through the length of the rod, then interpreted by magnets distributed along it, which attract and displace the iron powder as the system oscillates beneath the rotating plate. Over time, the vibrations accumulate as distinct arcs of iron powder, rendering varying sound frequencies as visible patterns.



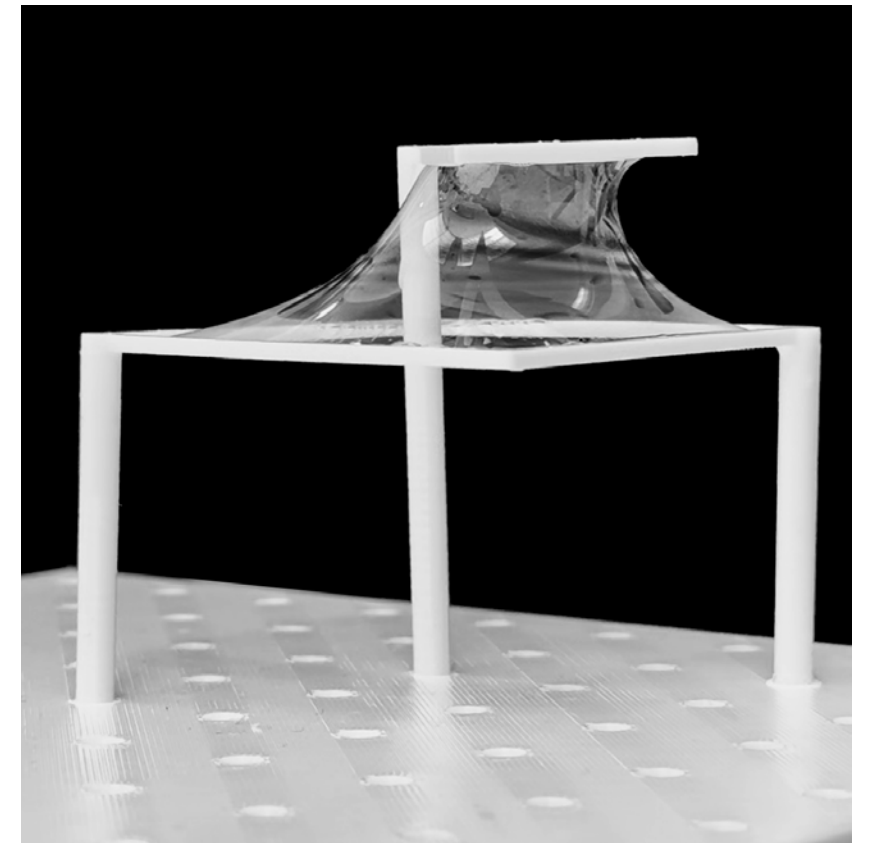
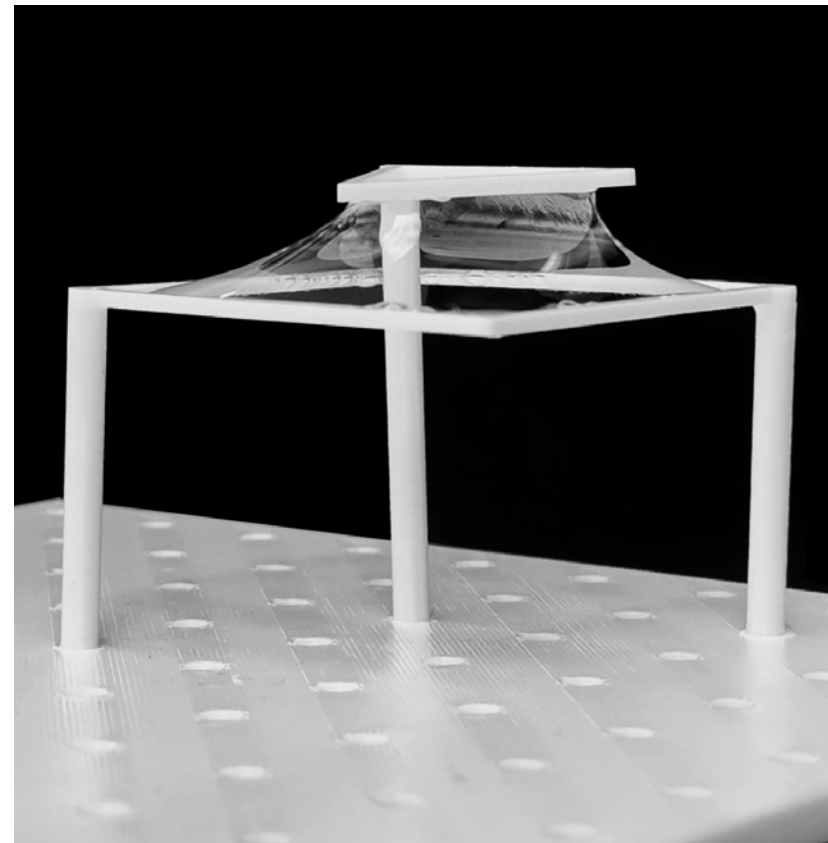
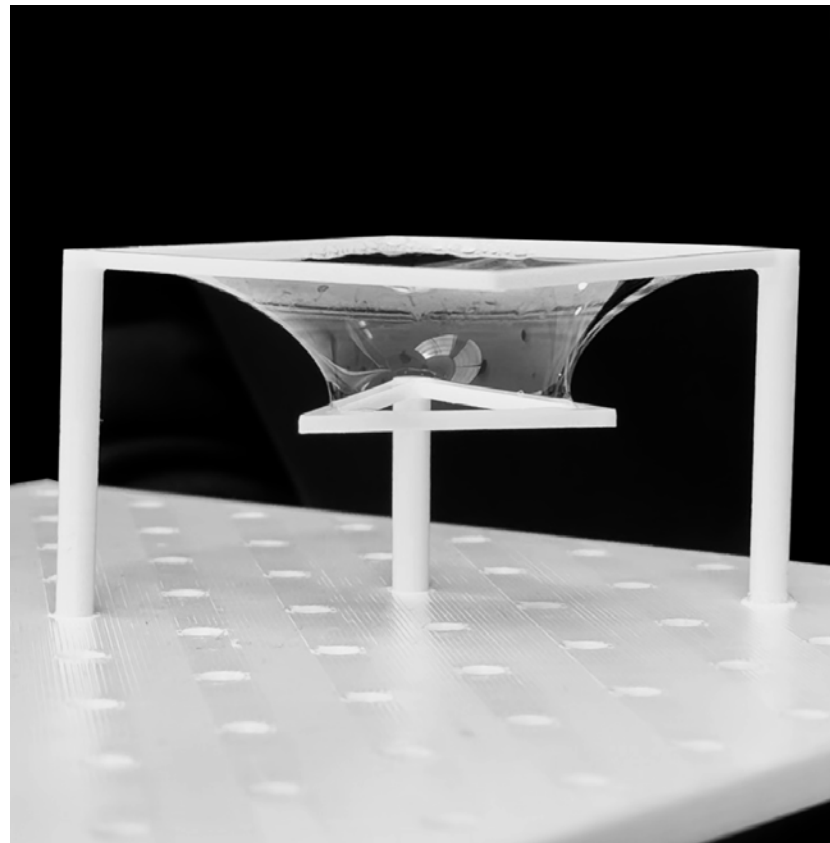
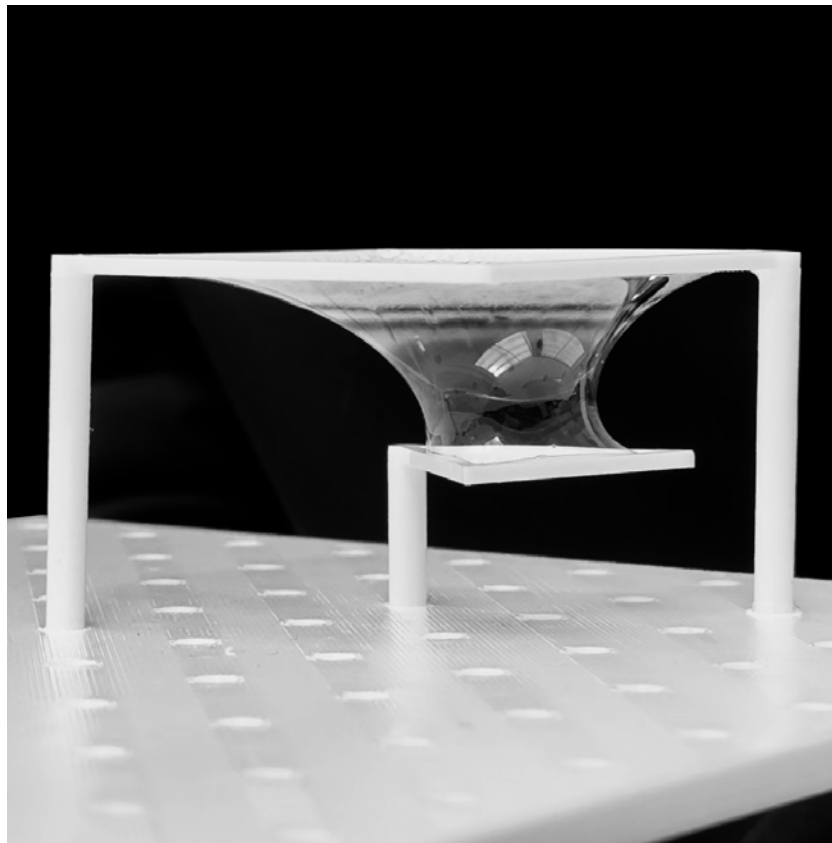
TWISTED COLUMN

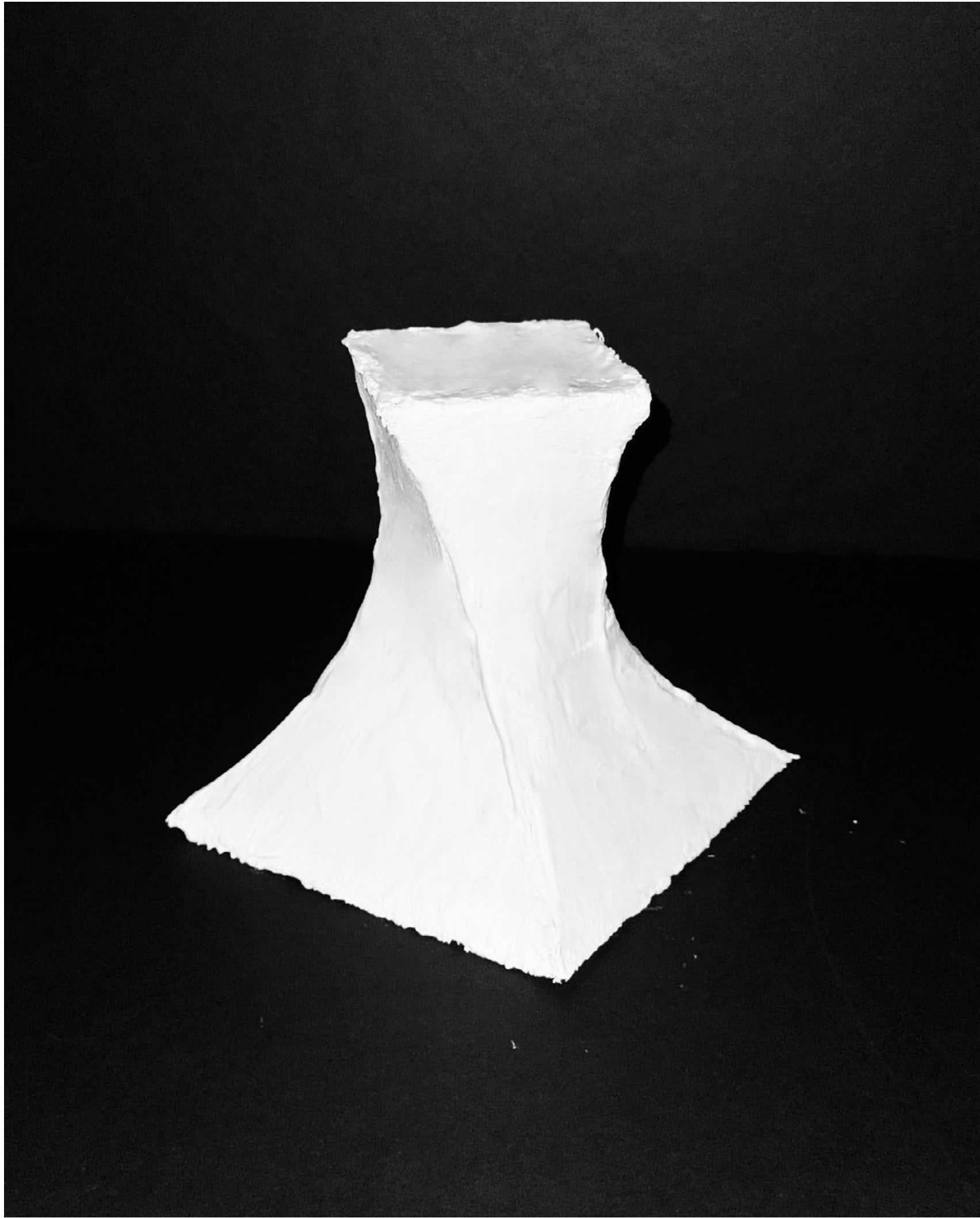
SOAP BUBBLE EXPERIMENTS IN TENSILE COMPRESSION

INSTRUCTOR: ROBERT MARINO (2025 FALL)

PARTNER: YAKE WANG, HONGAN NAN

Using soap foam, we explored how tensile structures emerge through varying end conditions, geometries, and rotations. Initial wire experiments revealed that precise geometries critically define both form and structural behavior. In response, we developed a 3D printed peg system that allows different shapes to be extended at varying heights, enabling controlled spatial experimentation. We became particularly interested in how elementary geometries such as triangles, rectangles, and circles respond differently to rotation, leading us to cast a form composed of a rectangular base and a rotated smaller rectangle above.





ARCHITECTURAL PHOTOGRAPHY

CAPTURING ARCHITECTURE THROUGH PHOTOGRAPHY

INSTRUCTOR: MICHAEL VAHRENWALD (2025 SPRING)



