

khloe

swanson



khloe

swanson

b. 1996

from brooklyn ny

a graduate of occidental college

m.arch at gsapp

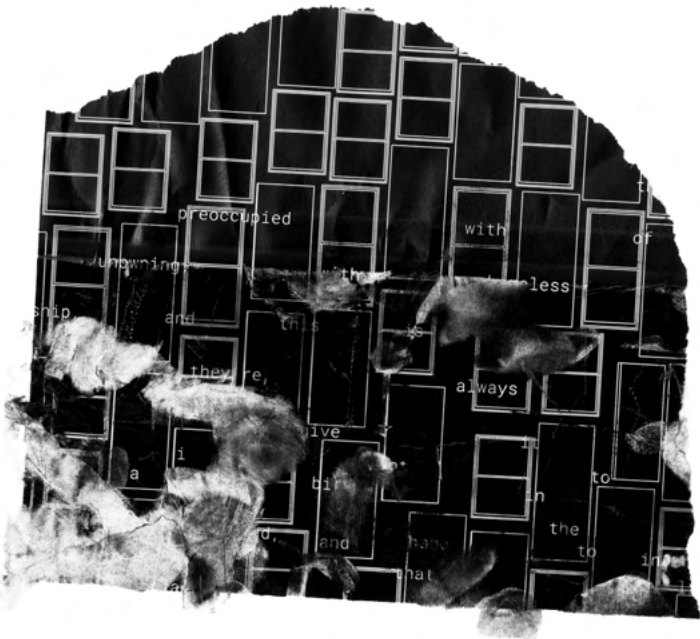
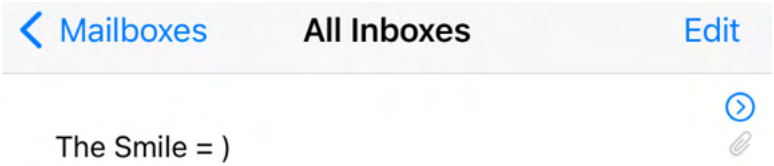
2022 - 2025

01	only words (un)building project
02	what remains visible
03	something soft
04	inward outward
05	on the move
06	north river
07	power tools 68 24
08	girlie pop
09	writing as practice

only words

an (un)building project
a concept for architecture after property
designed in collaboration with
erin emily freeman

studio critic:
emanuel admassu



designed by the legendary

Bjarke Ingels Group,
the building's unique facade

brings its bold and bright design

to the heart of Harlem.

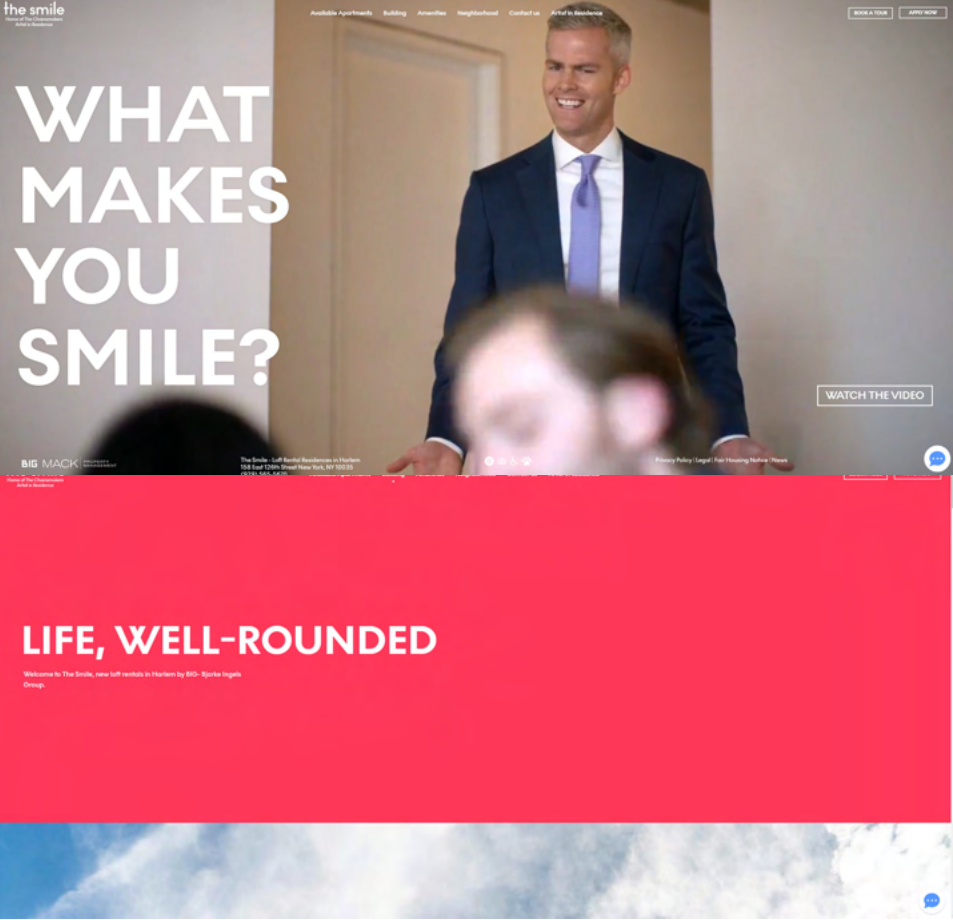
the building's unique facade
hugs the street,

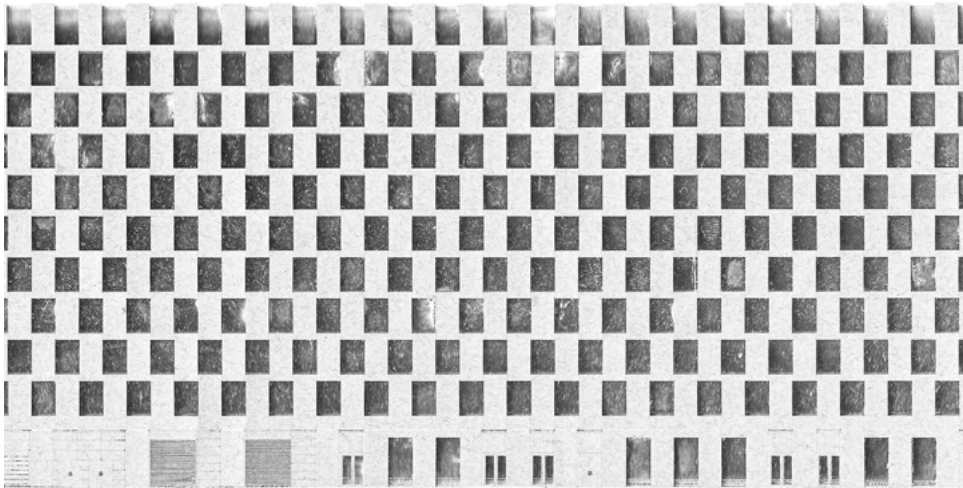
gently curving

to resemble
the welcoming grin of a

smile.







m a r k e t i n g
s l o g a n s
\$ \$ \$ \$ \$
p r o p a g a n d a
r e g u l a t e d
o w n e d
w h i t e
“case law”
digital twin
r e p r e s e n t a t i o n
clean & crisp
land value
u n c h a n g i n g
e x c l u s i v e
c l o s e d
architect // developer
“ c o m m u n i t y “
“public space”
s o l u t i o n



lease

latin

laxus
lax
laxare

make _____ loose

old

french

```

    lesser
  laissier
    lais
    leis

```

let, _____ leave

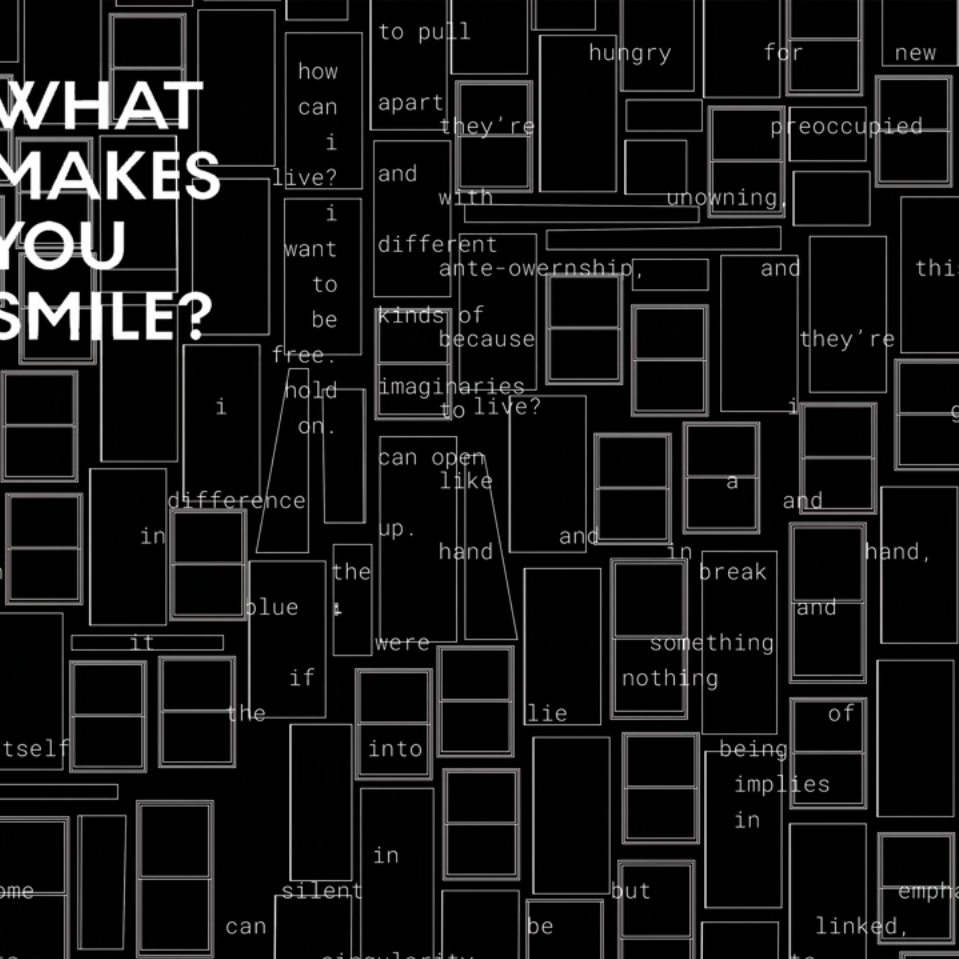
lease

d e c o n s t r u c t
 u n b u i l d i n g
 d e - b u i l d i n g
 de building
 da building
 d e c o n s t r u c t
 u n c o n s t r u c t
 de build
 to speak
 l a n g u a g e
 speaking architecture
 s t o r y t e l l i n g
 if the building could talk
 if we could speak
 if we spoke
 to let
 re build









THE SMILE

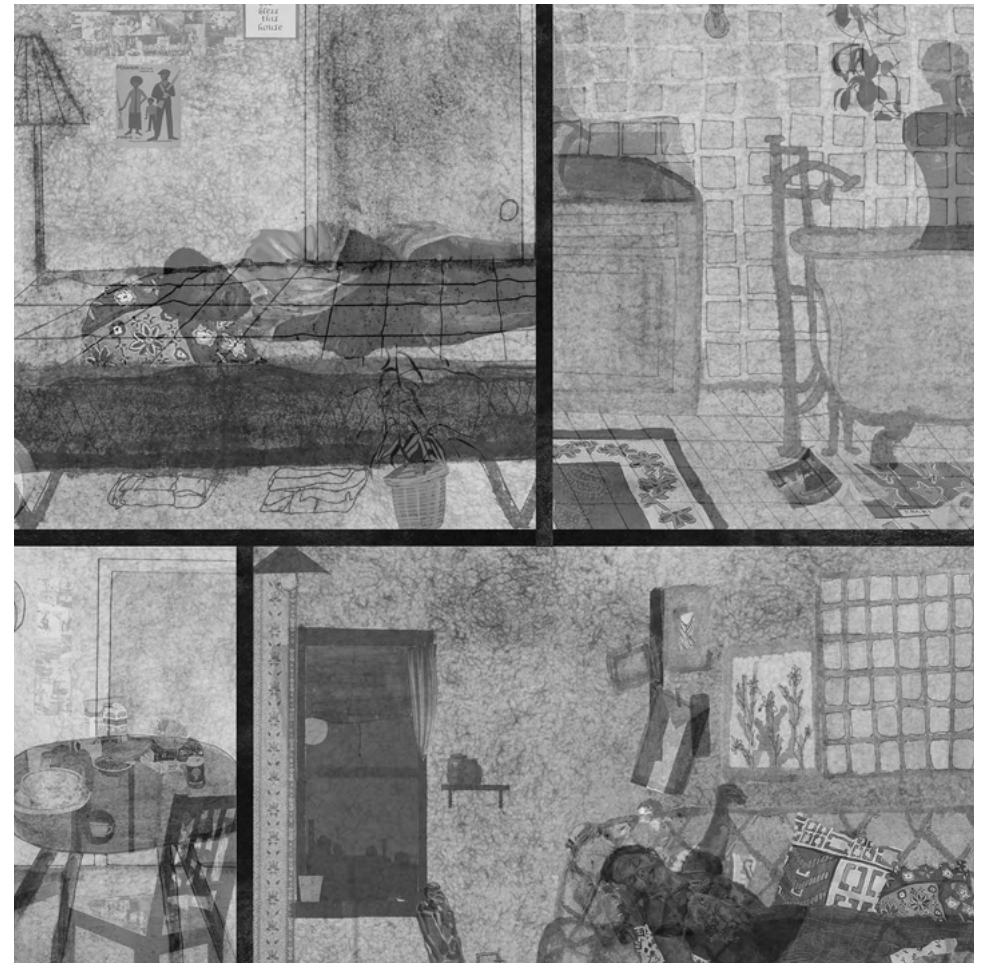
BIG MACK

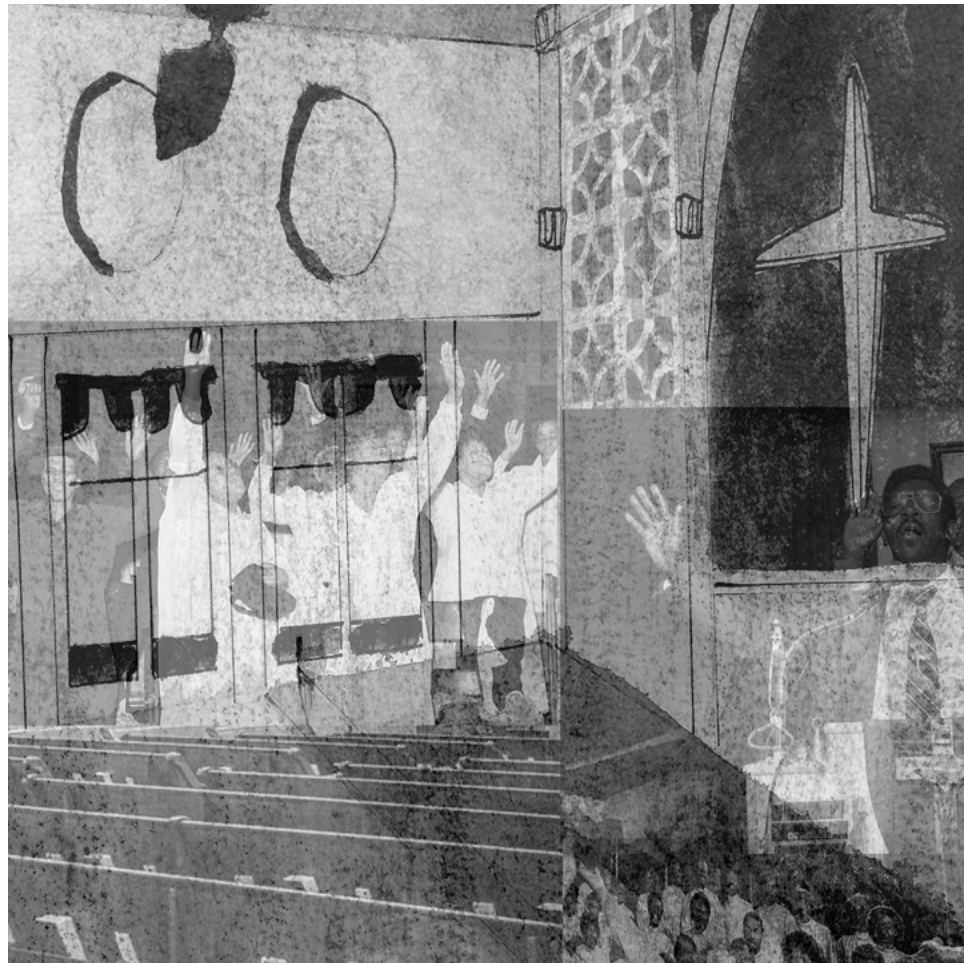
HOME OF THE BRIGHT.

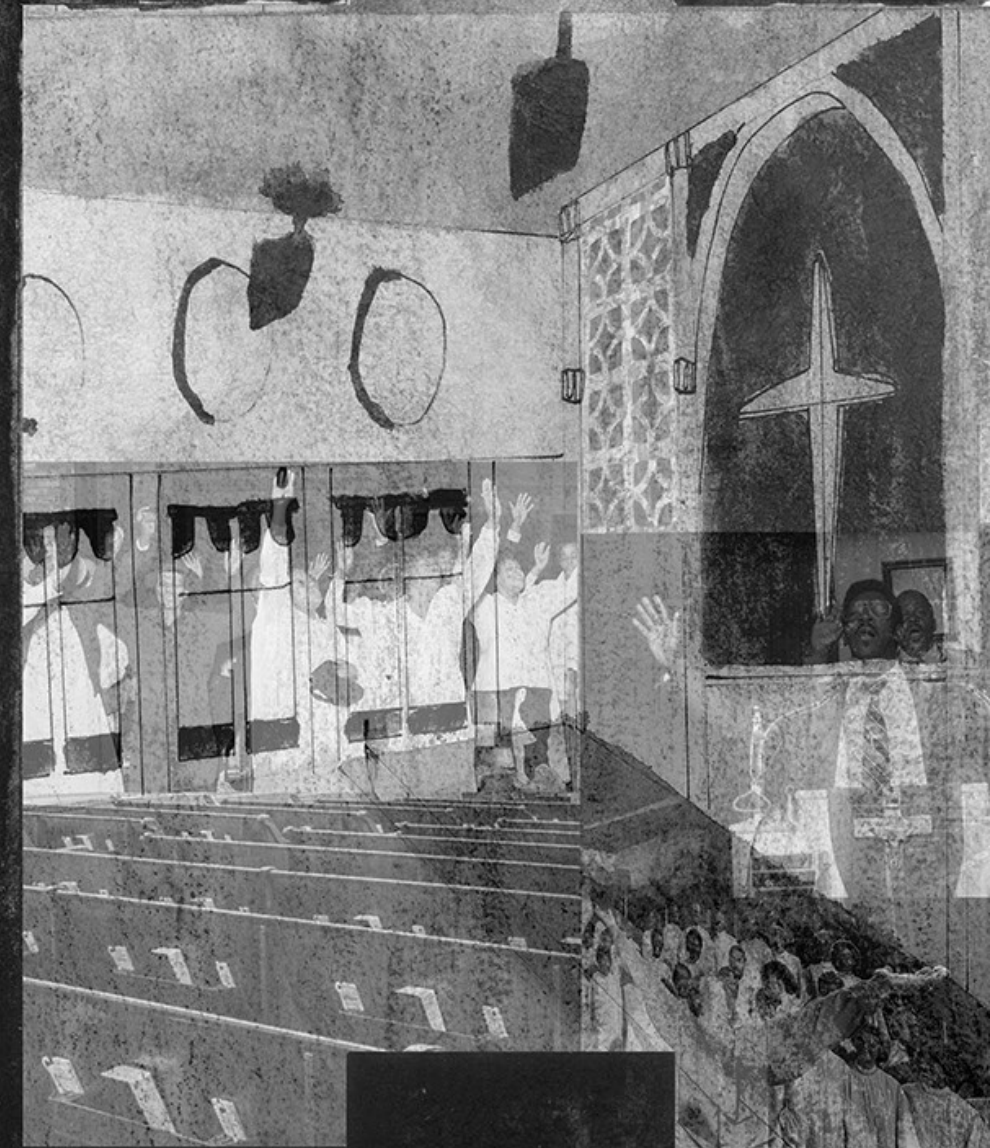
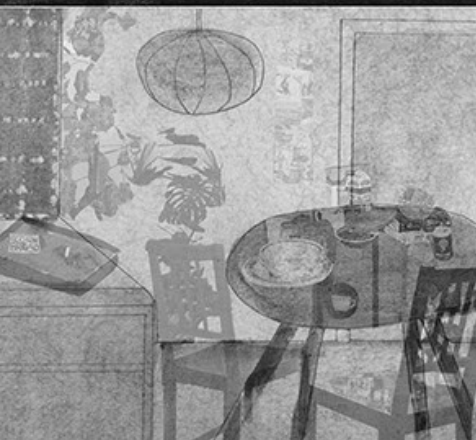
WHAT MAKES YOU SMILE?

HOME OF THE BRIGHT.

VISION BY BJARKE INGELS







02

what remains visible

a concept for decay and rebirth

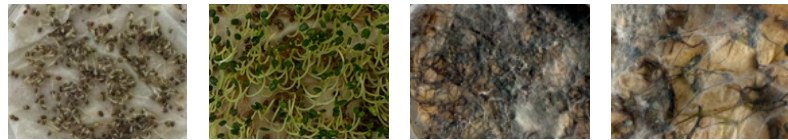
designed in collaboration with

rory peckham

studio critic:

karla rothstein



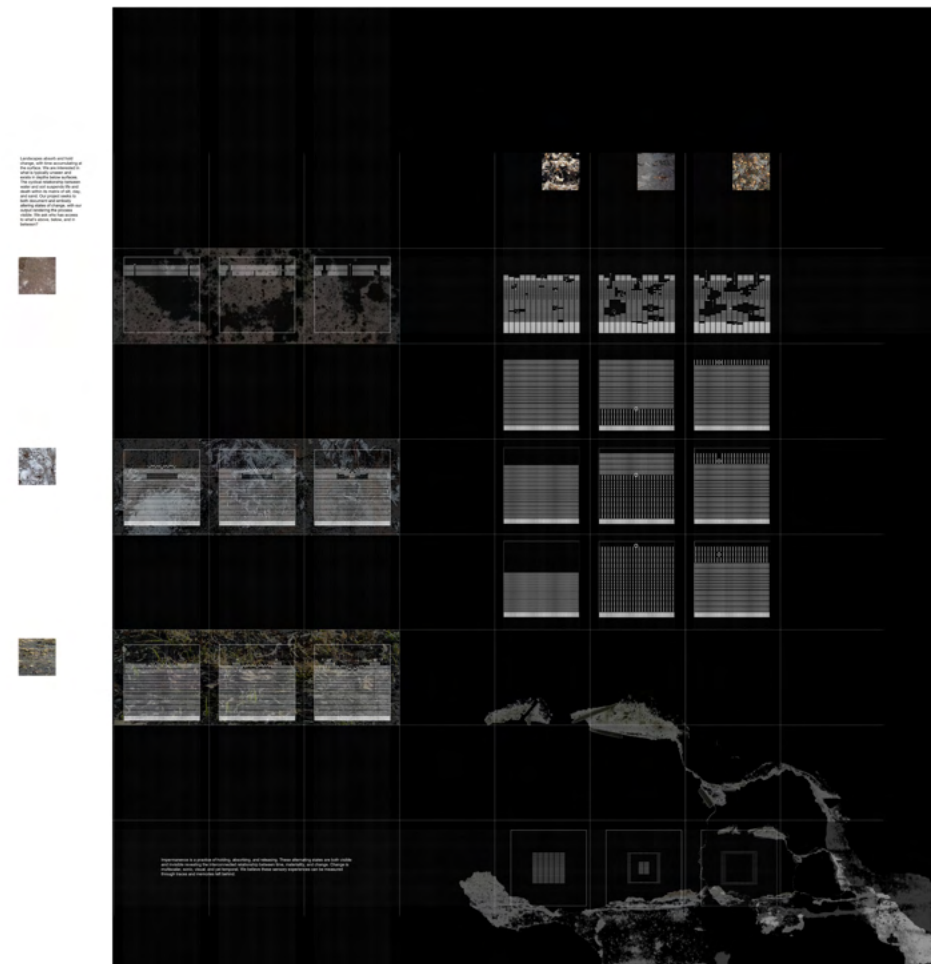
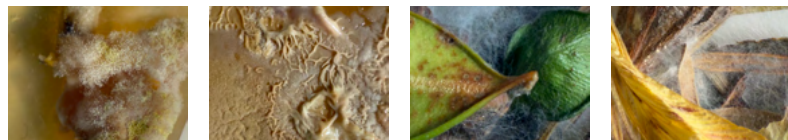


impermanence is a practice of holding, absorbing, and releasing.

these alternating states are both visible and invisible revealing the interconnected relationship between time, materiality, and change.

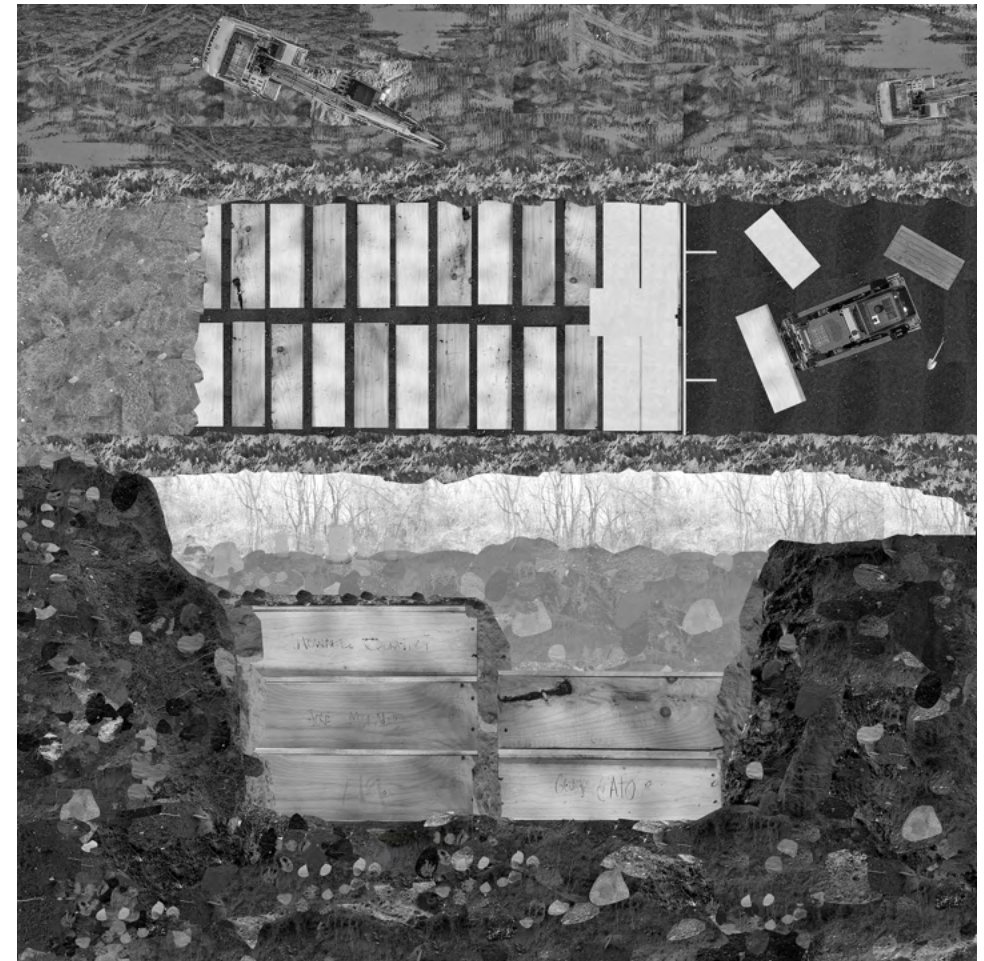
we are interested in what is typically unseen and exists in the depths below surfaces

the cyclical relationship between mycelium and substrate both holds and releases life and death in the landscape.

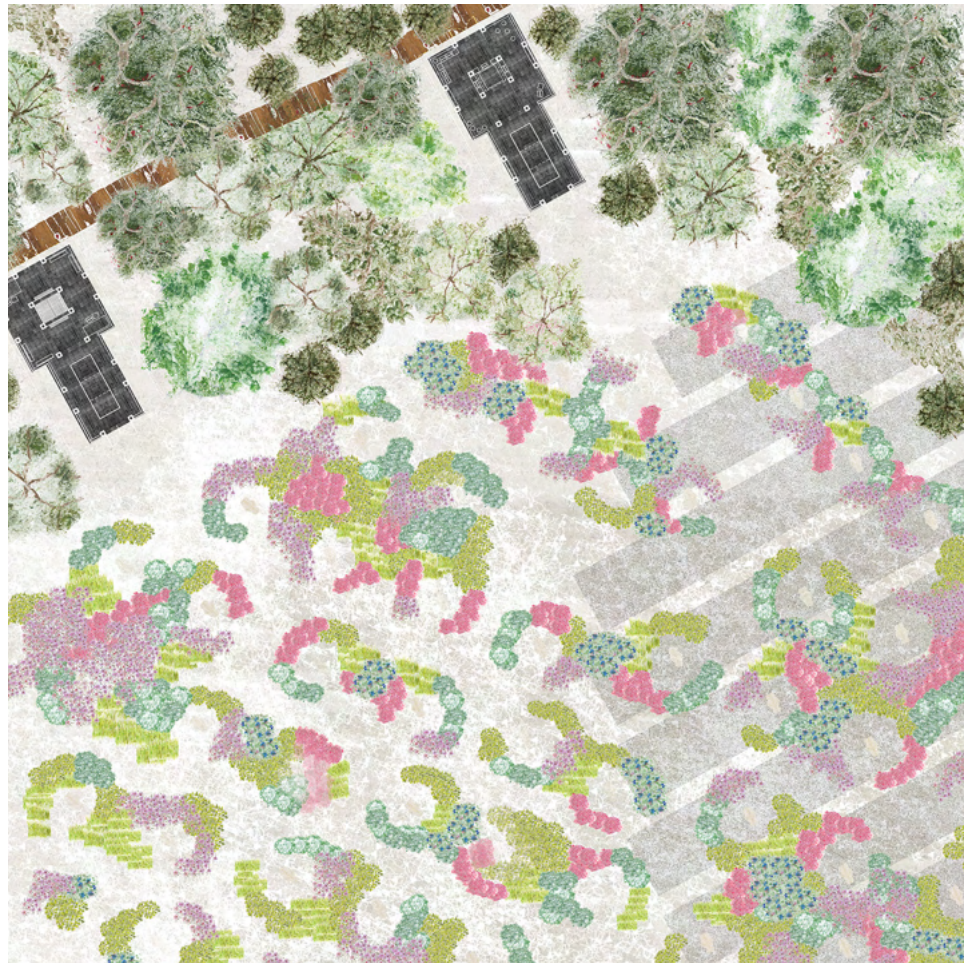


hart island's landscape holds a contentious history. hart island has collectively buried bodies that were unidentified, bodies that were unable to afford another means of burial, bodies society generally wants to keep unseen.

what can we learn from the history the soil has held and absorbed, and what can be released as we enter this new moment? we want to create burial practices that have a symbiotic relationship with the land and are accessible to the public.















03

something soft

a concept for reuse

designed in collaboration with

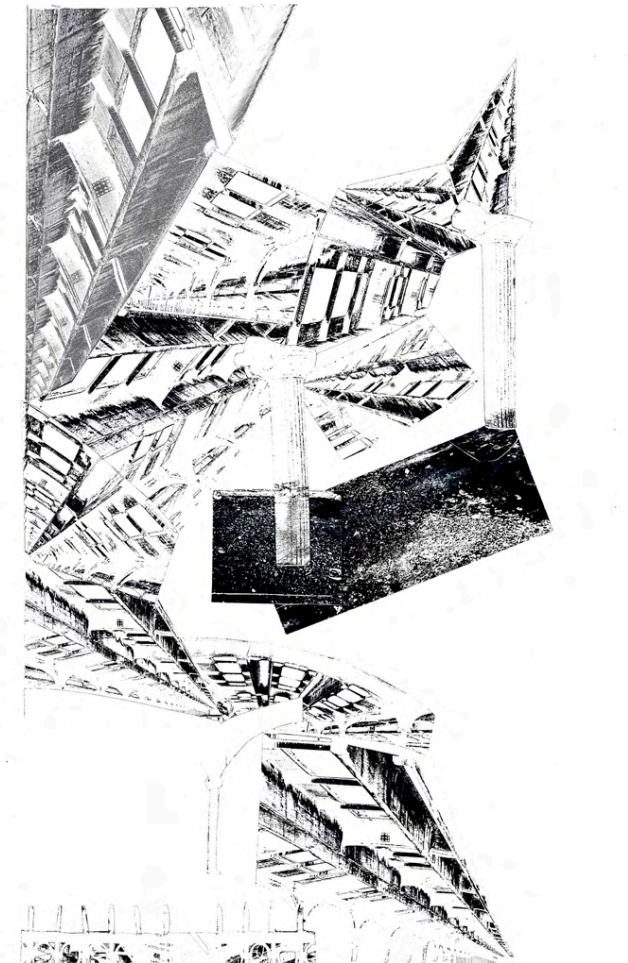
jackie danielyan

studio critic:

mimi hoang



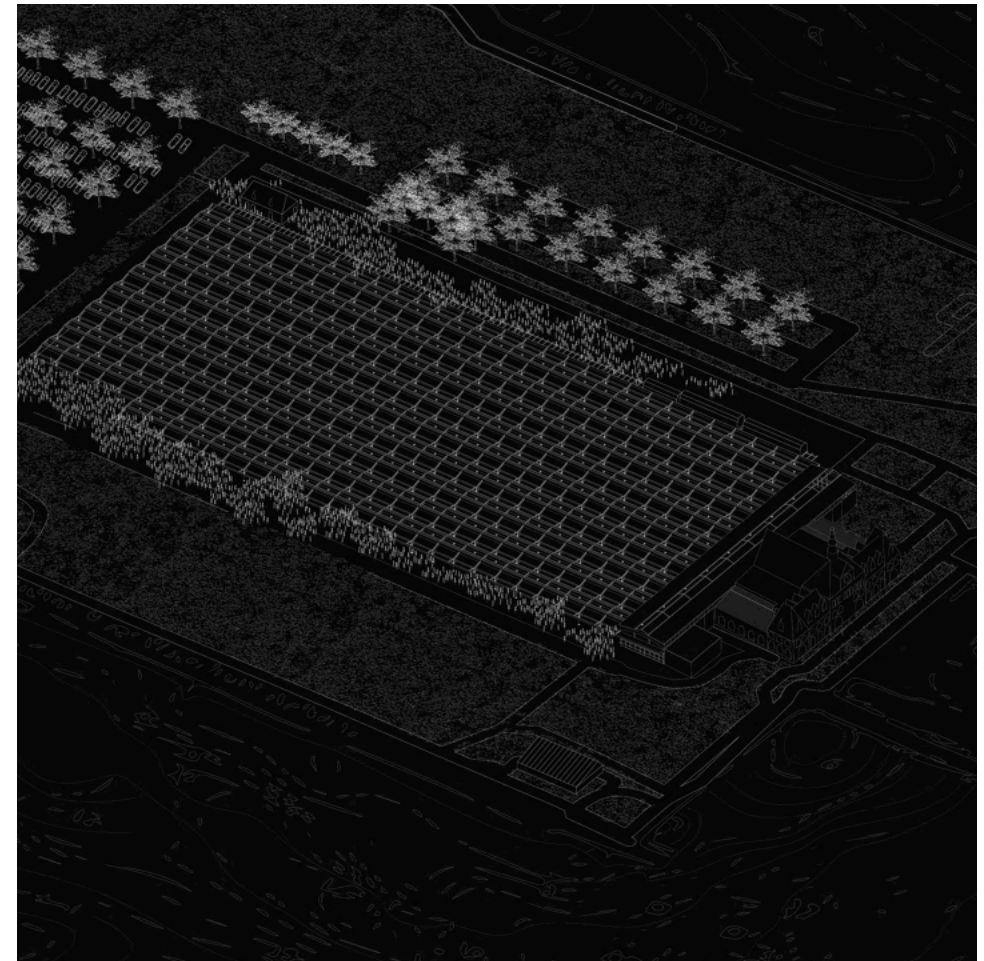
liberty state park, nj
a decomissioned
train shed
a native marsh land
300,000 sq ft.

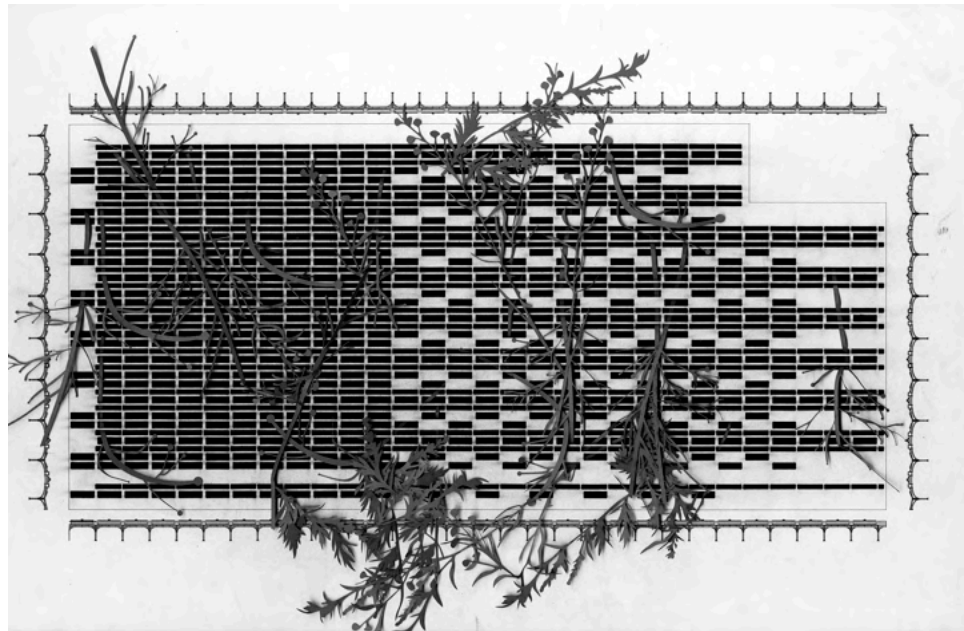


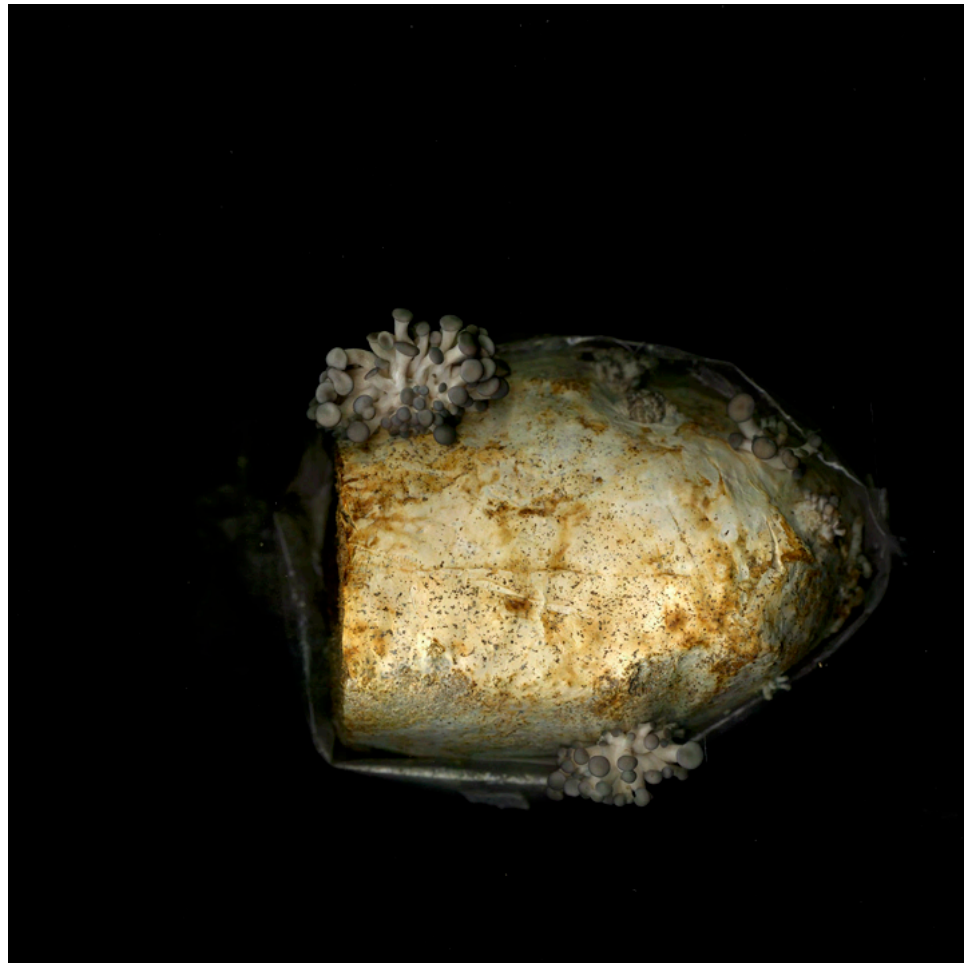
jackie and i studied

bathymetry,
mycellium,
native plants,
marshscapes,
and temporal structures.

can architecture be established to decay?

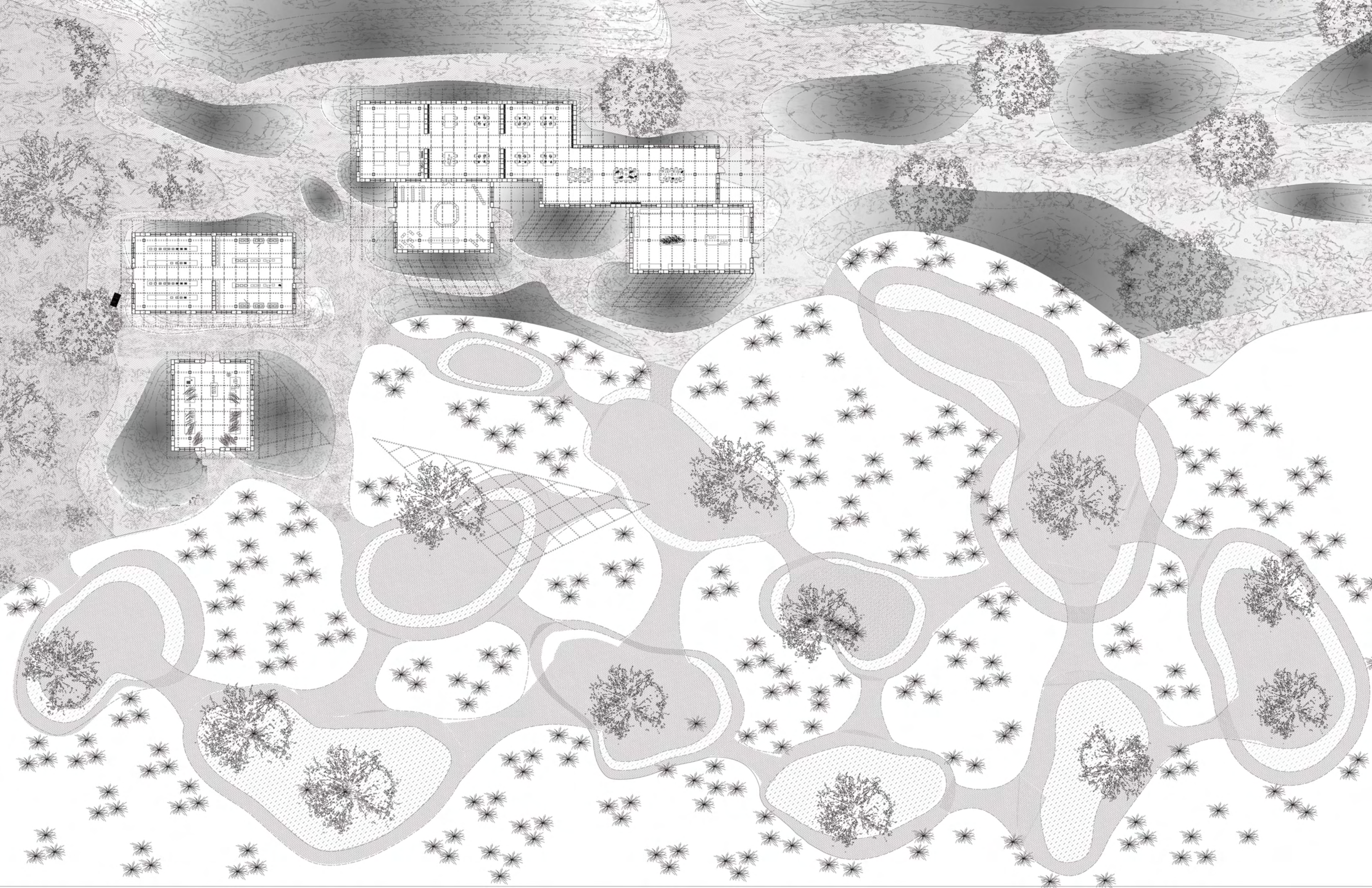












inward outward

a concept for housing

designed in collaboration with

erin emily freeman

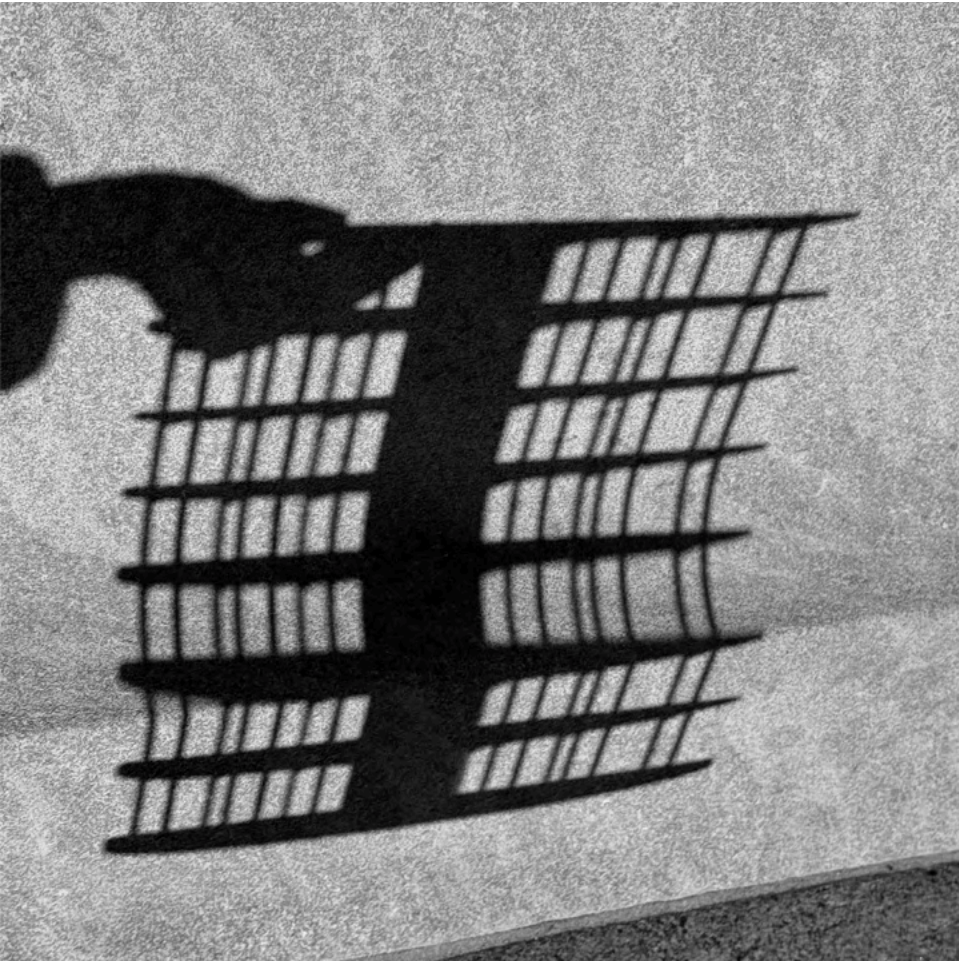
studio critic:

benjamin cadena



a home is:

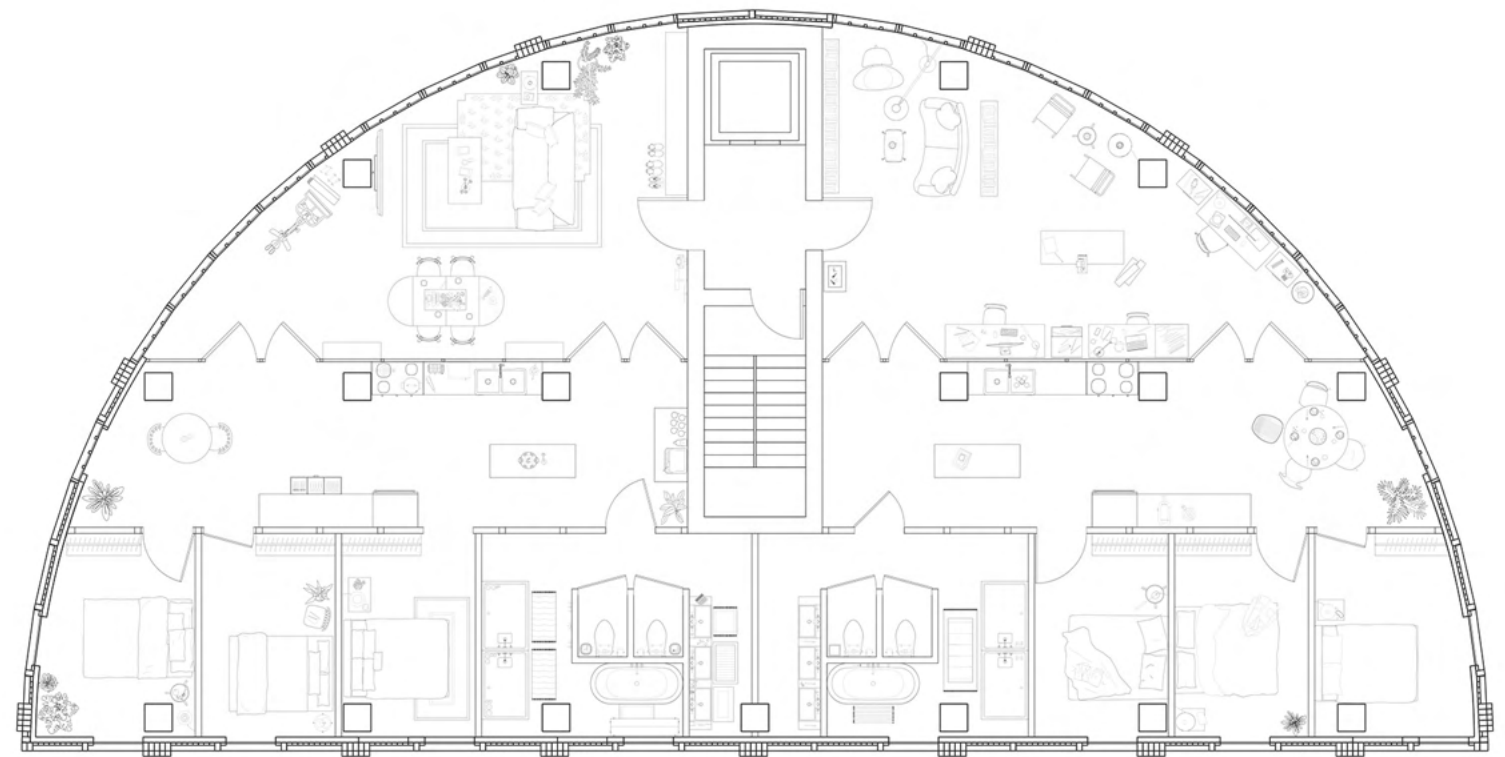
private	and	public
a	space	that is stable
a	space	to share
a	space	to eat meals
a	space	to live
s	space	to grow
a	human	right

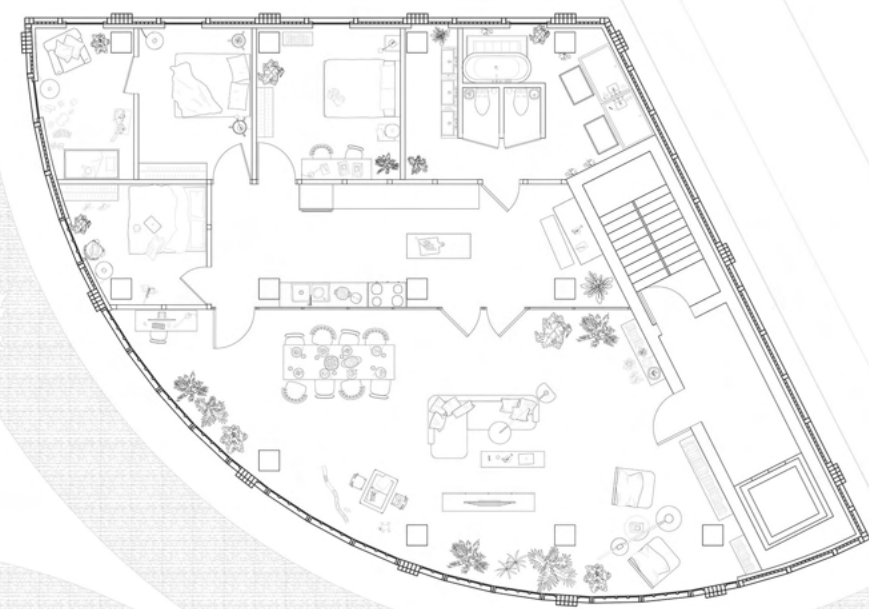
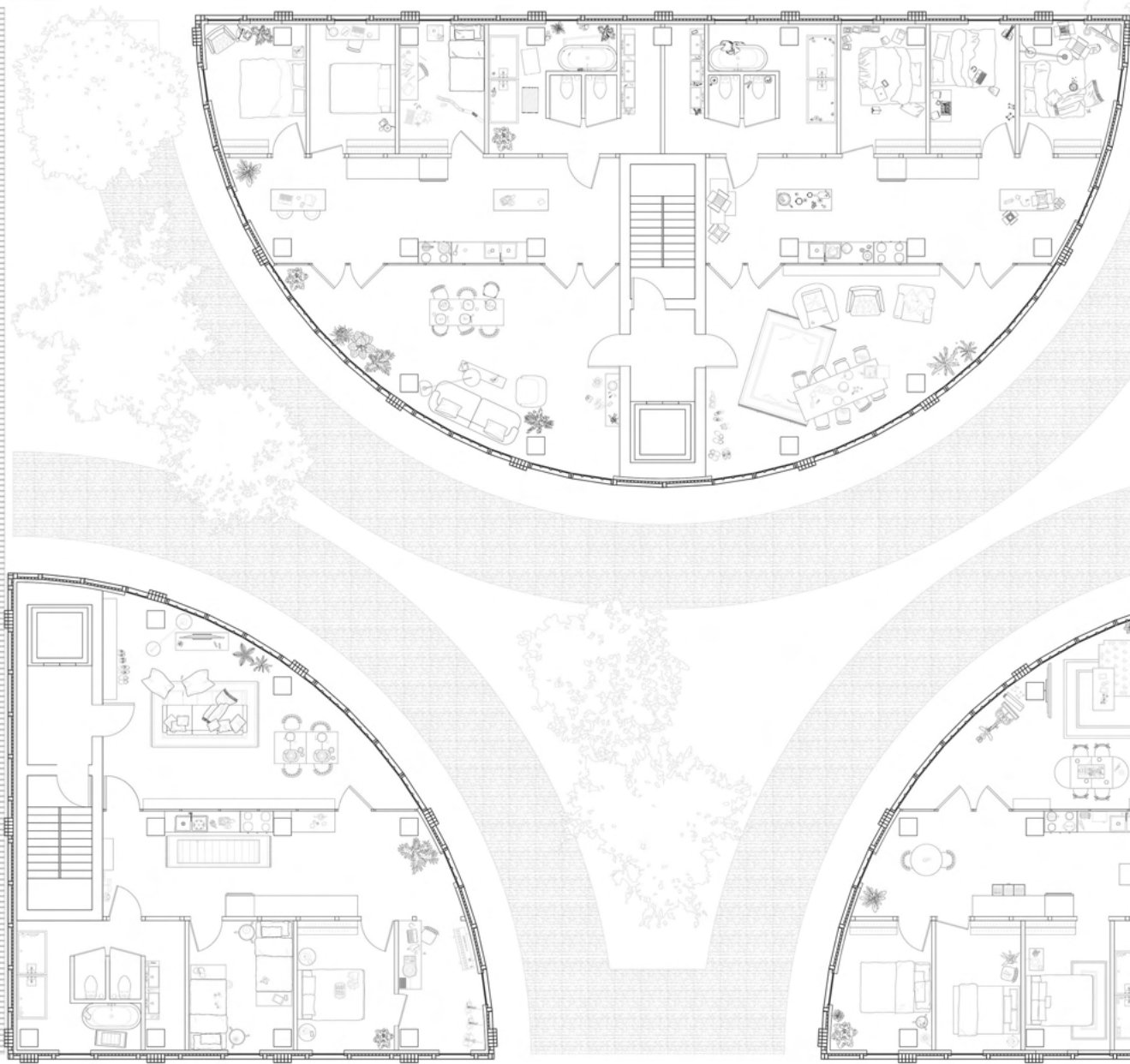


located in harlem,nyc
at 446 w 128th street.
04 buildings
made of mass timber
a concept for housing
for groups of people







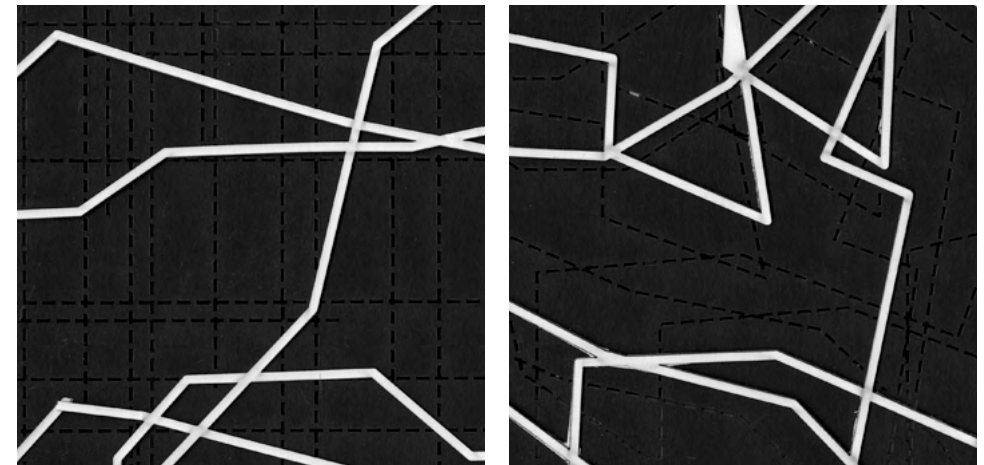


on the move

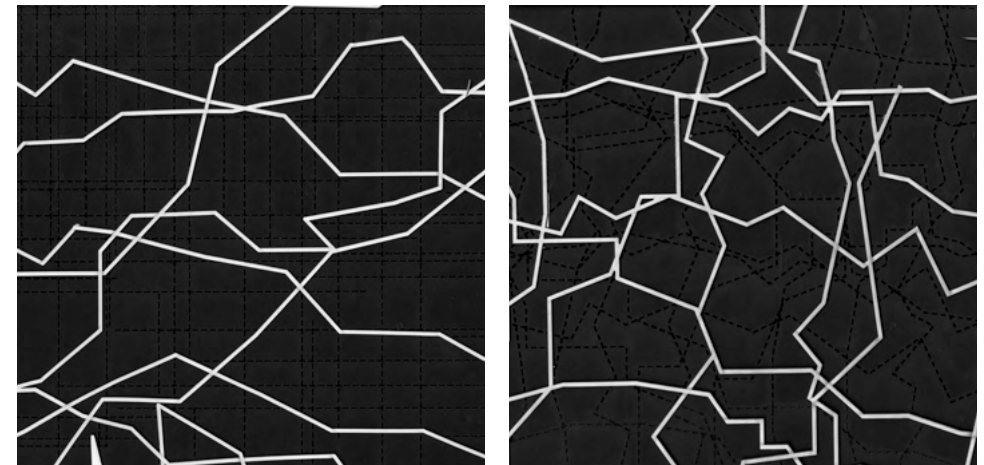
walking as practice

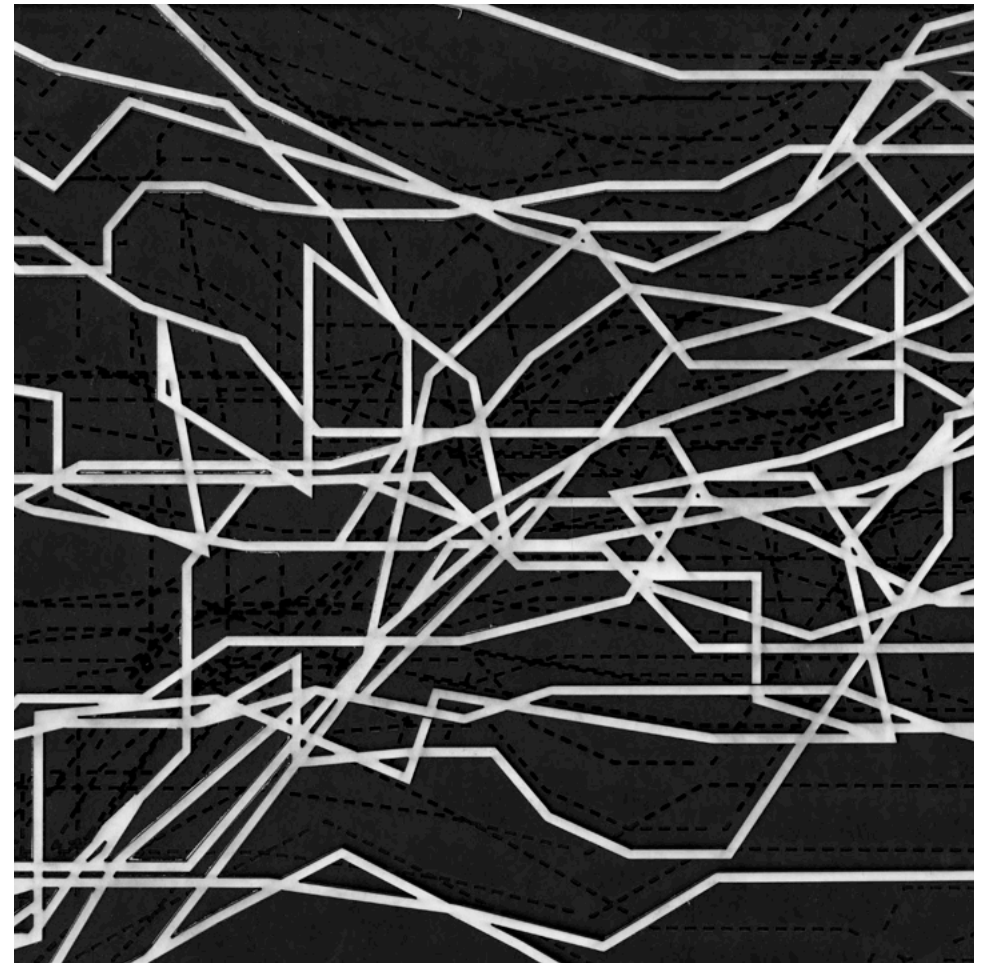
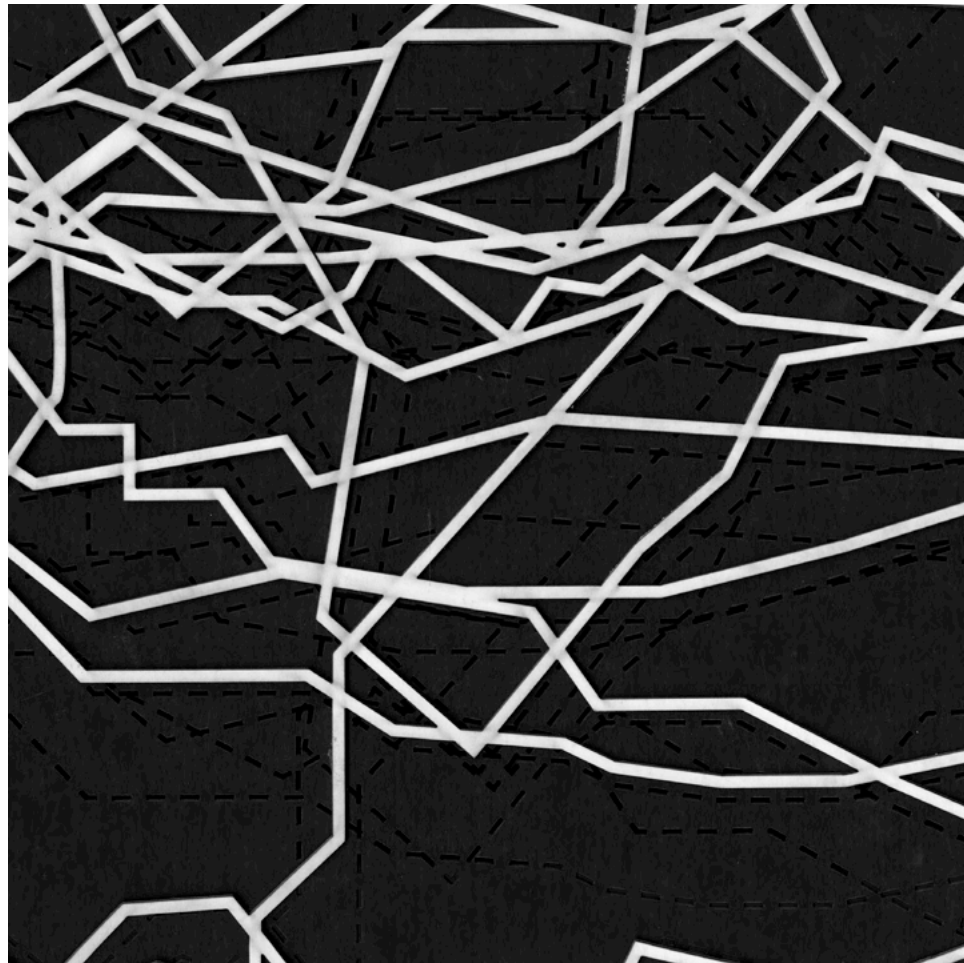
studio critic:

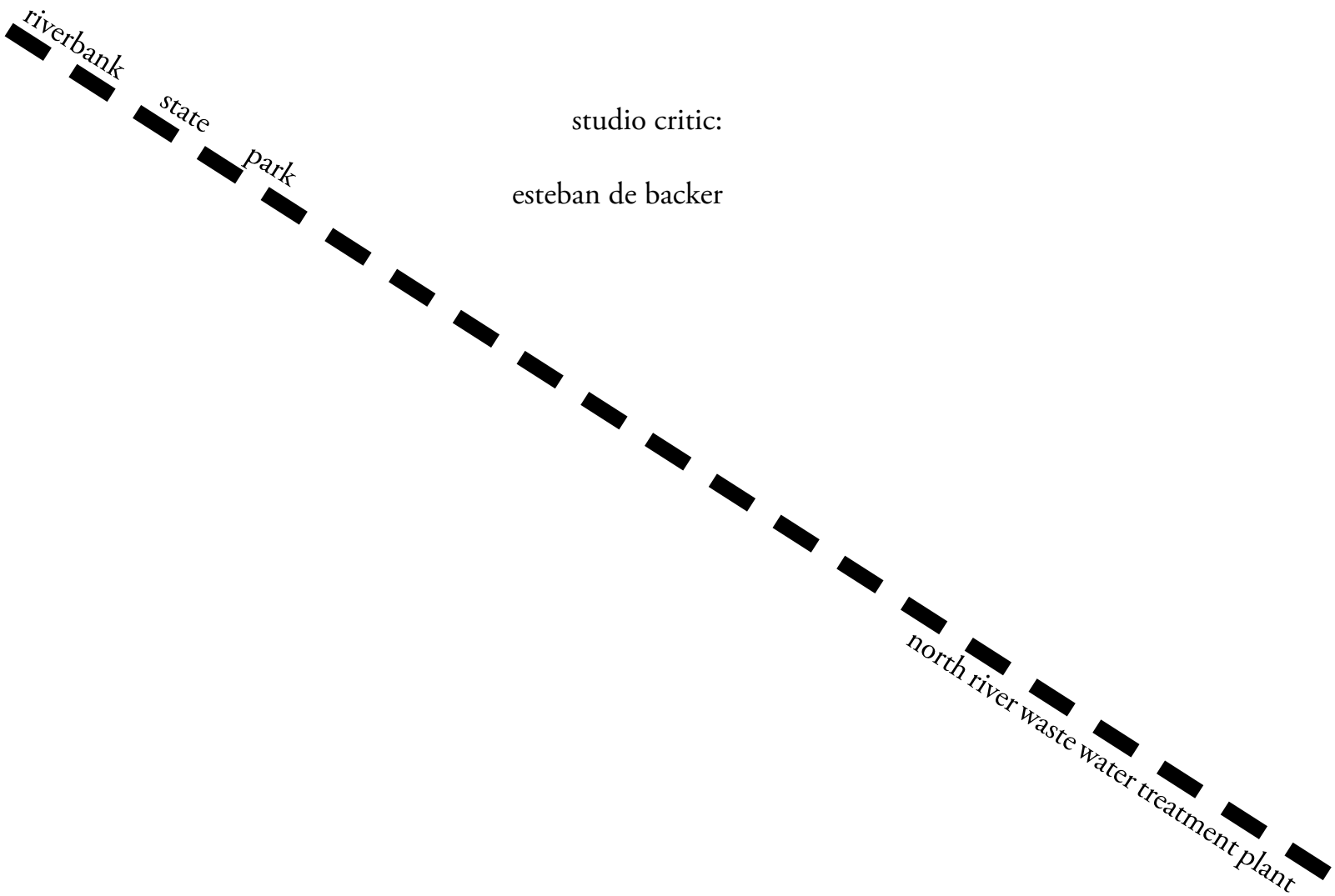
cristoph a kumpucsh



on the move
took place on broadway avenue between
the streets of 59th and 86th.
on the move questions the site of the body within
the built enviornment, with particular interest in
walking as a source of movement and independence.







north river is:

located below:

river bank state park

a wastewater treatment plant

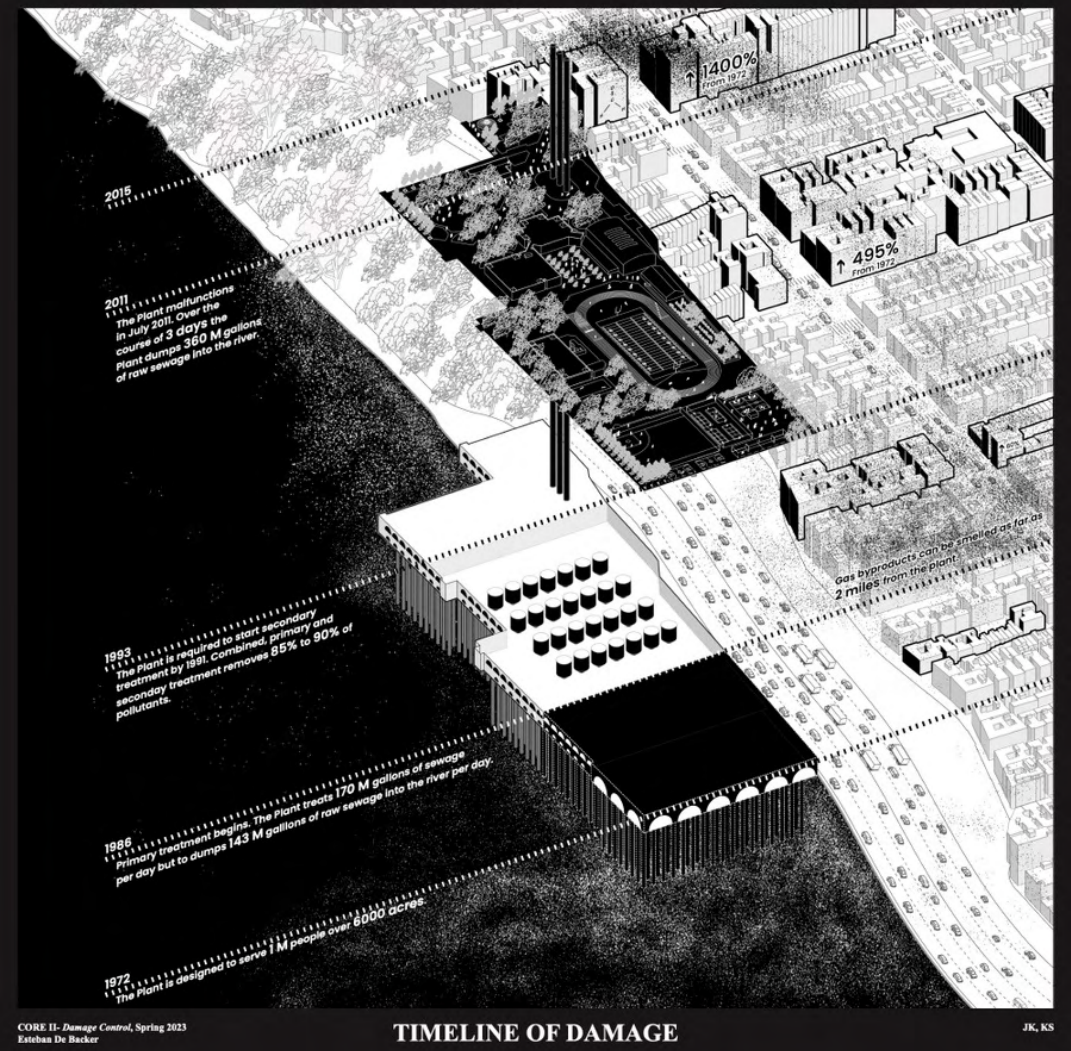
and a park.

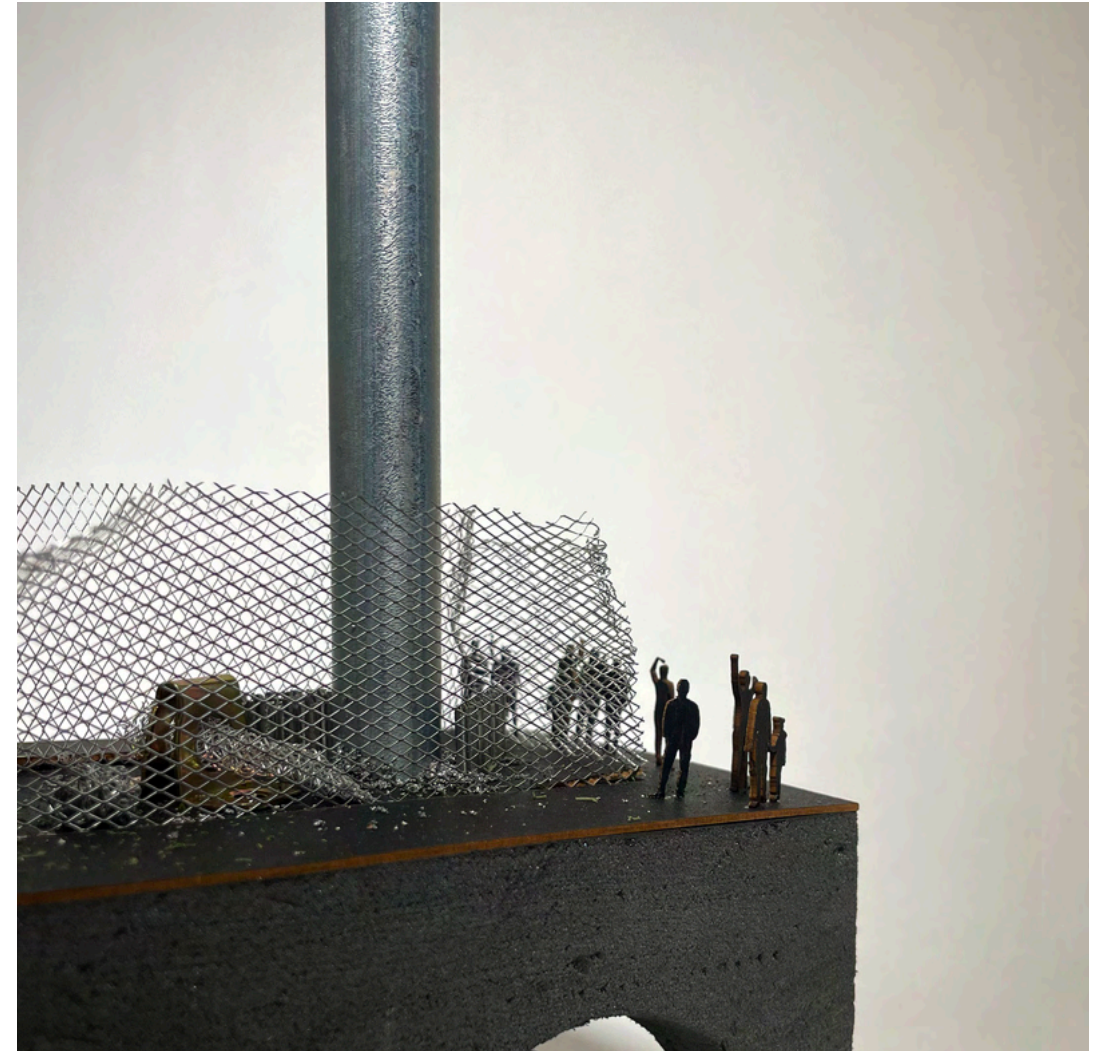
north river has:

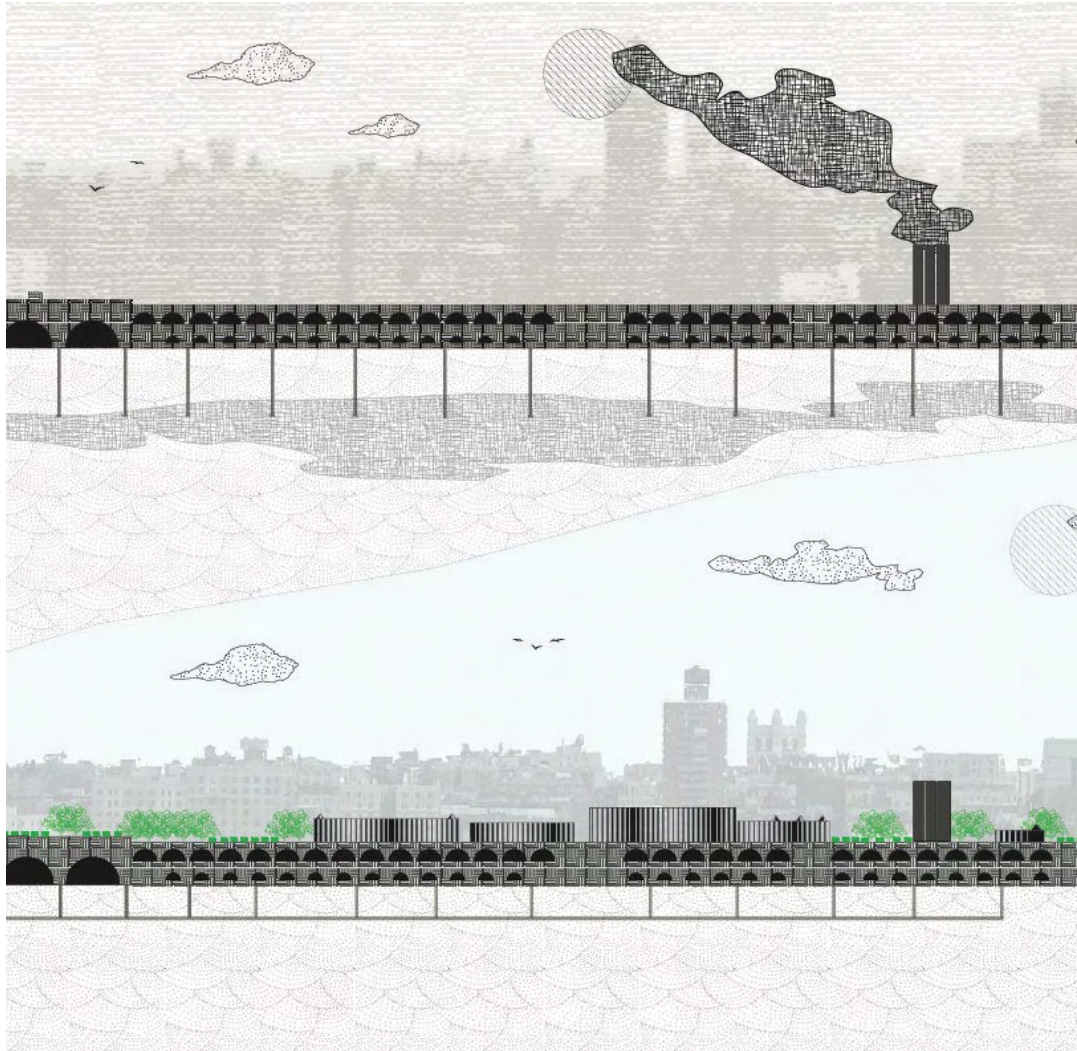
a contested history

rooted in

environmental racism.



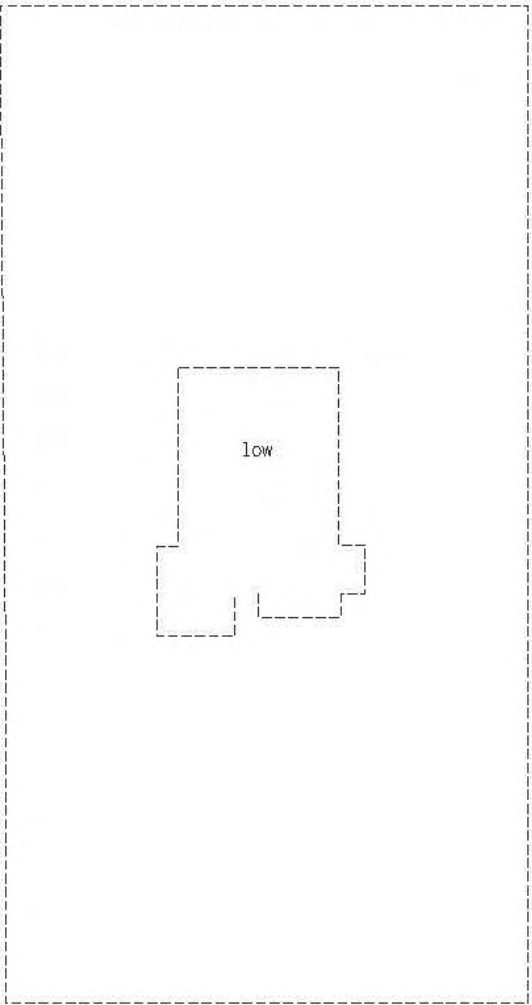


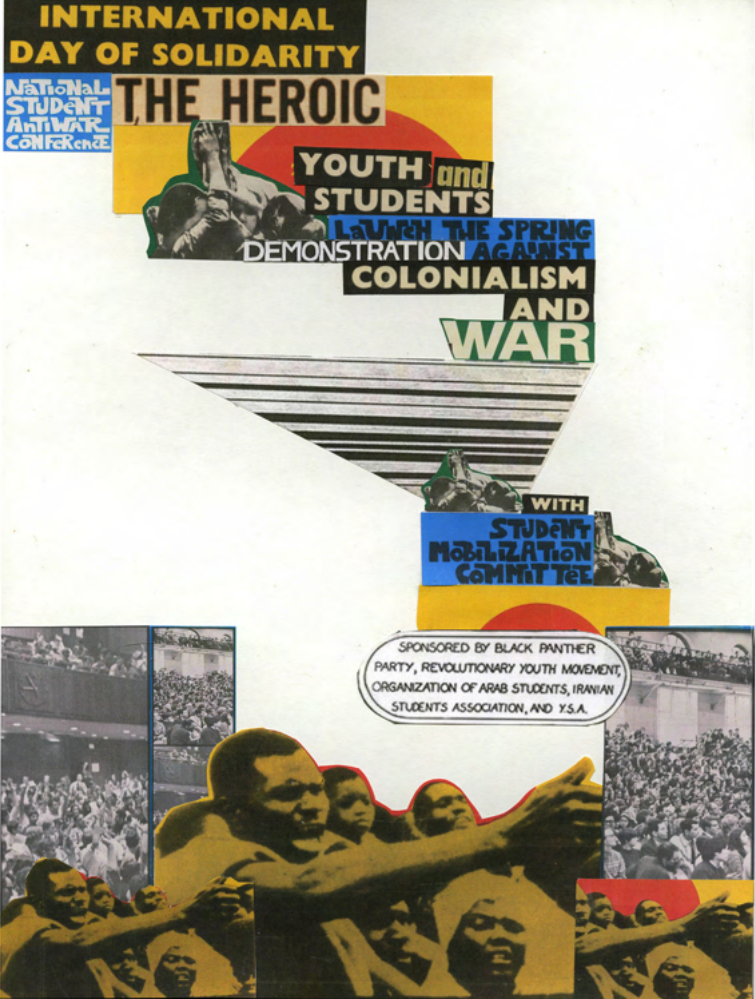


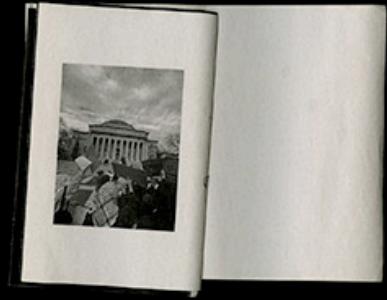
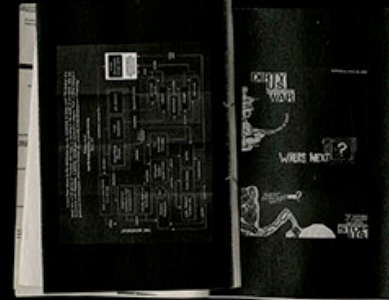
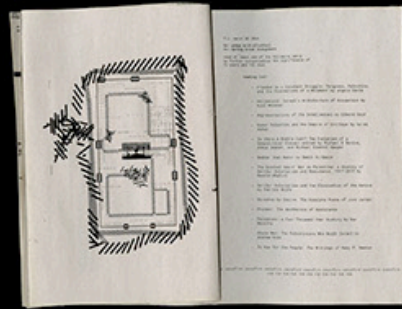
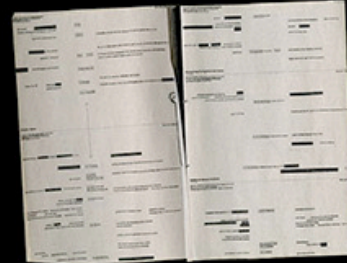
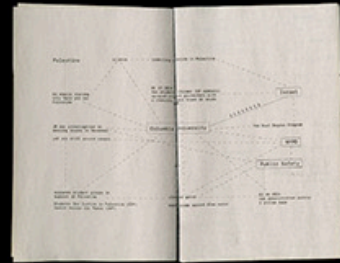
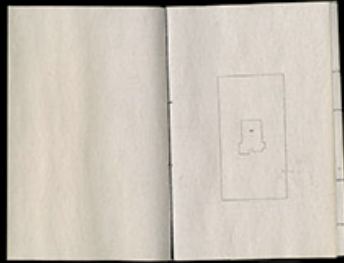
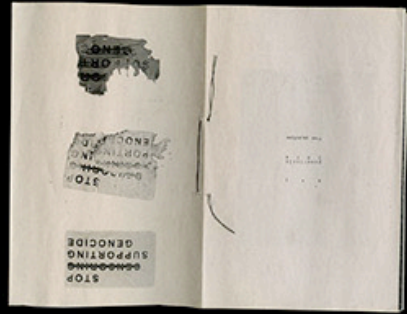
power tools 68|24

history repeats itself
made in collaboration with
jackie danielyan

for power tools with
jelisa blumberg



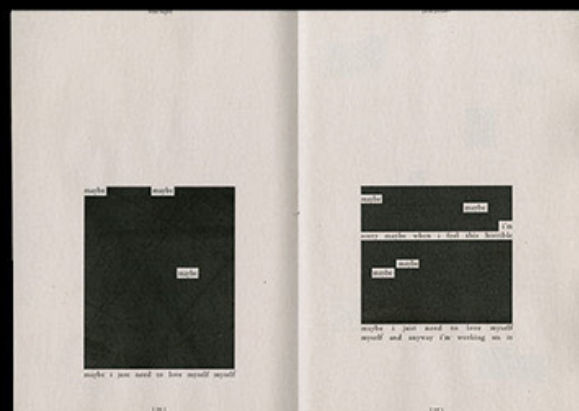
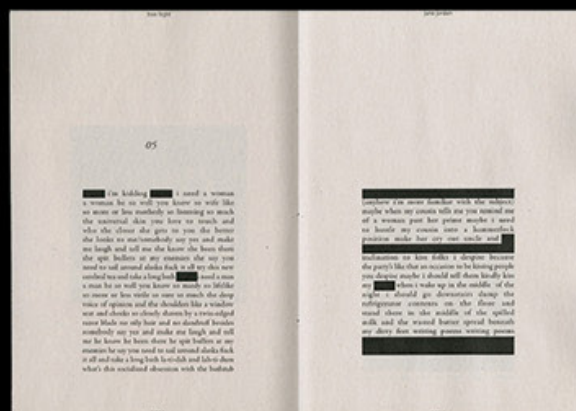
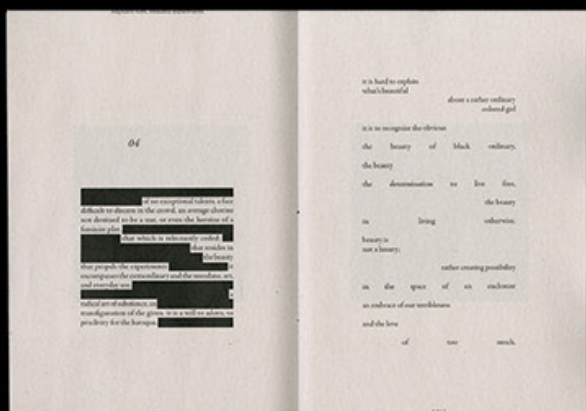
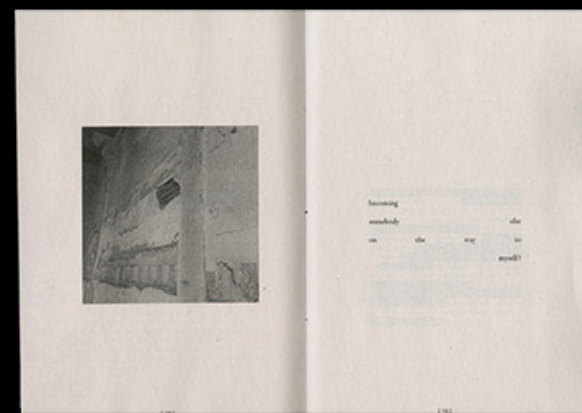
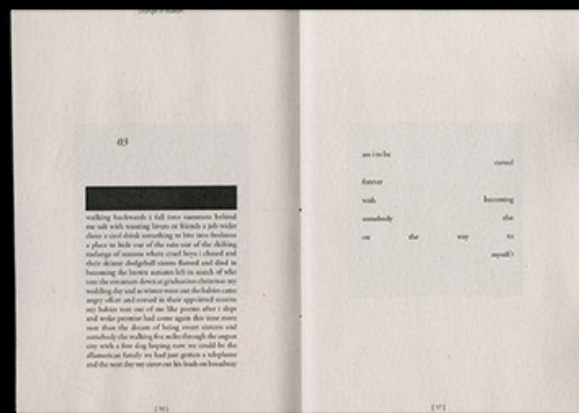
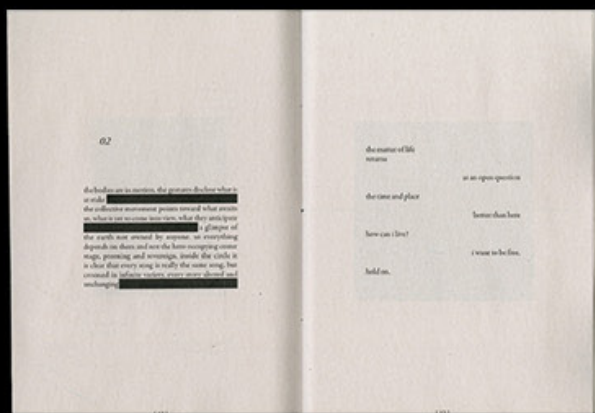
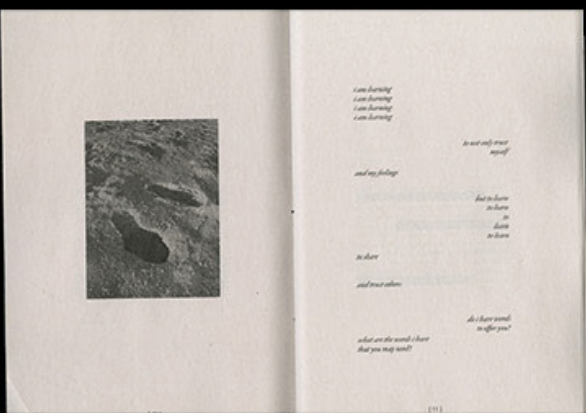
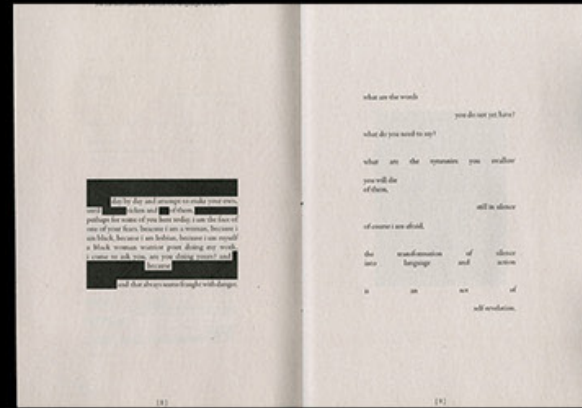
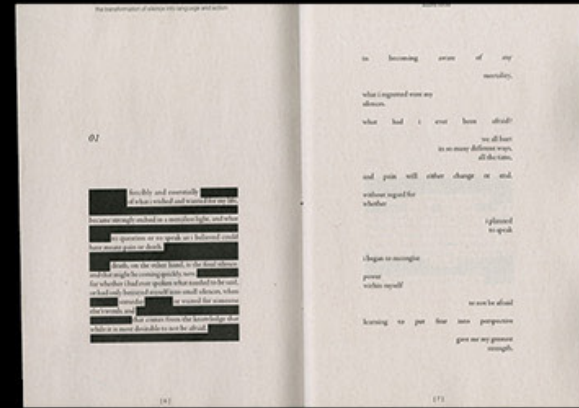
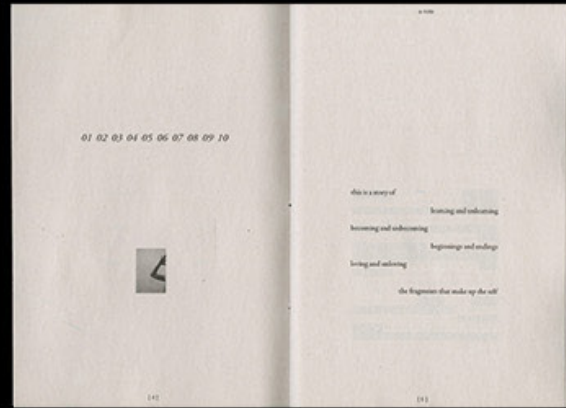
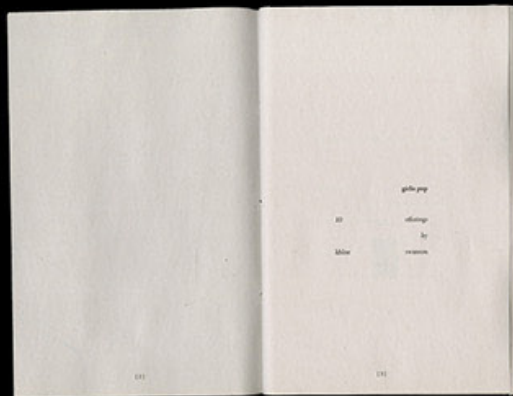




girlie pop
a zine

for gap:1 design + typography with
yoonjai choi





writing as practice

unveiling

black spatial practices

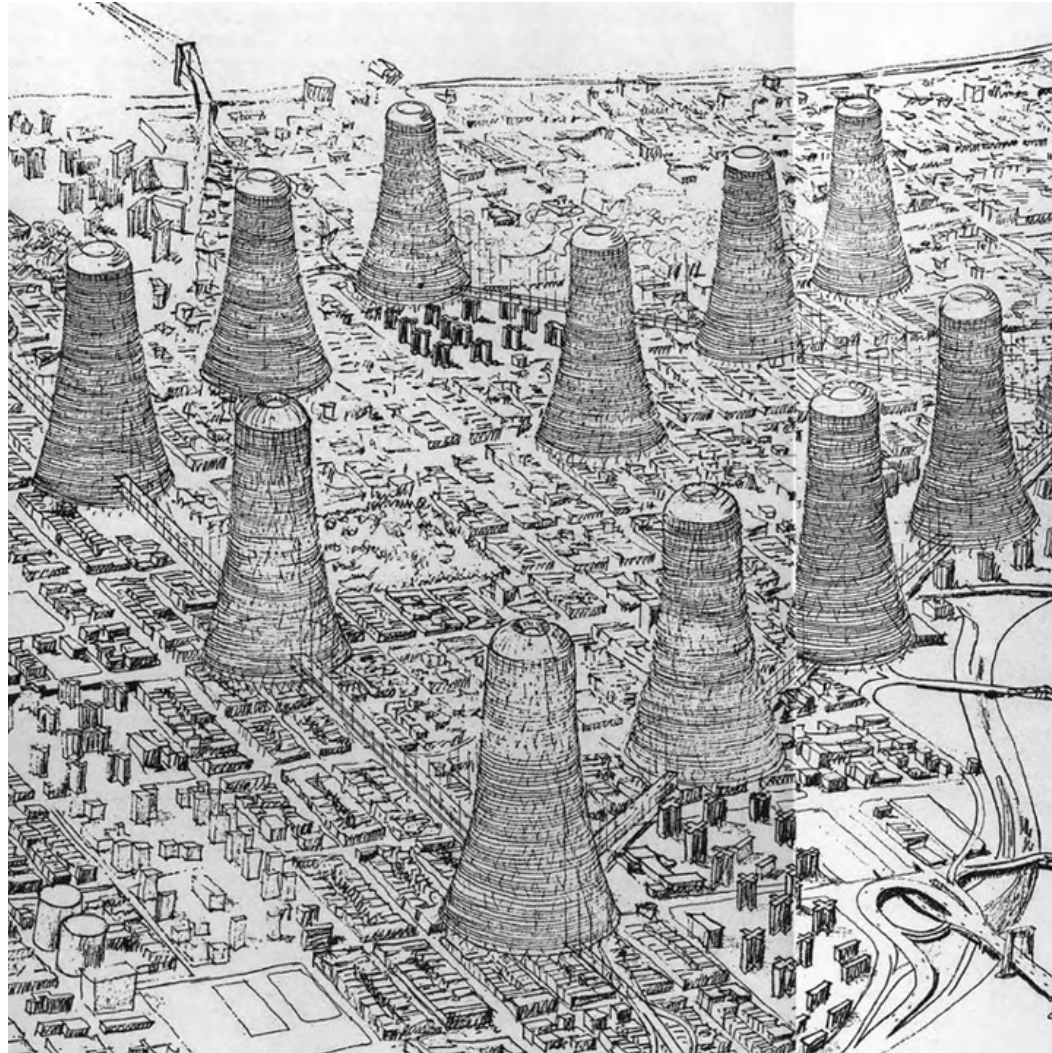
* ongoing

Khloe Swanson
QAH II
Revised Abstract

Abstract:
My paper will explore the exclusion of black designers and thinkers throughout the post-war modernist design period. Understanding modernism as a practice that emerged from colonial, capitalist, and white supremacy ideals, a gap in the documentation and representation of black designers and communities emerges within the discourse. My paper seeks to explore questions surrounding utopias in relation to blackness. Where do black people and black utopias fit within the modernist movement? Is black livelihood a utopian ideal? My paper will examine the systemic exclusion in both the archives and the built practice June Jordan faced while attempting to insert herself as an architect during the modernist movement while proposing the Skyrise for Harlem project. I claim that Jordan’s inability to realize a project outside of literature and being perceived as a utopian designer proves that black livelihood is an architectural fantasy.

HIGH PASS (-)
- fantastic subject ; really good arguments. just make sure to bring all these points together in a coherent way — AND — support w/ primary sources.
- the Black subject — why neglected? what are the origins of neglect?
- what does utopia mean? refer to sources in arch. discourse

Great topic.
(could be elaborated better in writing)



I use Harlem as case study of an inequitable spatial reality black people were subjected to as a result of the practice of redlining and urban renewal. I position Skyrise For Harlem, June Jordan's and Buckminster Fuller's architectural collaboration and redesign of Harlem, as not only a response to redlining and urban renewal, but as a project that attempted to use architecture as a tool to improve black life. I question the term utopian in relation to black livelihood, ultimately asking whether the inclusion of black people into the cannon of architecture is utopian? I argue June Jordan was architect whose approach and practice rendered the black body visible during postwar architectural modernism era. The exclusion of her name in the proposal of Skyrise for Harlem and her inability to realize a project outside of literature proves improving black life with architecture is utopian.



Jordan's proposal was considered utopian because within the current conditions and under the systems in which our world operates under, it would require the creation of an alternative reality for black people to truly be free. From Jordan's exposure to the Bauhaus school, to comparing New Hampshire to Harlem, to witnessing and participating in the Harlem Riots, Jordan's practice and approach was defined by the experience of being a black woman in New York City. Jordan's practice was absolutely beautiful, inspiring, and would have had profound impacts on the world if they were realized. When I began this paper, I intended to argue that Jordan wasn't a utopian designer, because how could wanting to use architecture to improve black life, be considered a fantasy? My research exposed the ways in which the architectural canon was unprepared for someone like Jordan, and that making resources available to black people would require rethinking the entirety of architecture and the intertwining systems in place that continue to subject black people to an unequal quality of life. Perhaps it is a fantasy, but it is one we would never stop dreaming of.



I am interested in the ways in which the black body was dehumanized and the spatial practices that participated in the objectification process. When the black body is defined as an object, how far can it be pushed? What can be extracted? I will examine plantations as systems whose functionality is solely dependent on the exploitation of the black body. I've found that black bodies and plantations have been described in similar ways. Some recurring words are: flesh, object, cog, part, machine, system, energy, profit. How did the plantation render the black body an object and reproduce it as a technological object essential to its very being? What is revealed when we begin to center the black body in the plantation system? How can we understand the black body within the plantation system as a source of energy? How can we see the treatment and the objectification of the black body reproduced in waged labor capital systems? This paper does not seek to present new information, but instead review existing literature that explores black bodies, objectification, machinery, plantation systems, and thermodynamics.

Khloe Swanson
WGM
03-06-2024
Assignment 01
Biography of Amaza Lee Meredith (1894-1985)

Amaza Lee Meredith is an anomaly. She defied numerous racial and gender barriers of her time and was an accomplished activist, educator, and designer. Amaza was half Black and half White. She was queer and her life long romantic partner was another Black woman named Dr. Edna Meade Colson. Meredith was highly educated and received her master's degree in art appreciation from Columbia University in 1934. She was also an artist. Meredith designed Azurest South, a home in the International Style, and Azura is where she and Edna Colson lived out the rest of their lives together. The floor plan of the home reveals the incredible, rare, and sophisticated experiences Meredith had within her lifetime. In many ways, this home is symbolic of freedom. Azurest South is so special because Amaza incorporates architecturally modern techniques specific to the international style. Black people were actively excluded from architectural modernism as most projects were designed by White men for White occupants. At Azurest South, Amaza employs modernism techniques to build space that supports Black lesbianism.

her BS was in studio art + art appreciation

nice opening

to avoid so many "hand" constructions

education Teacher's College

Before World War II

It was possibly the first modern house built in Virginia.

was it actually excluded?

maybe but

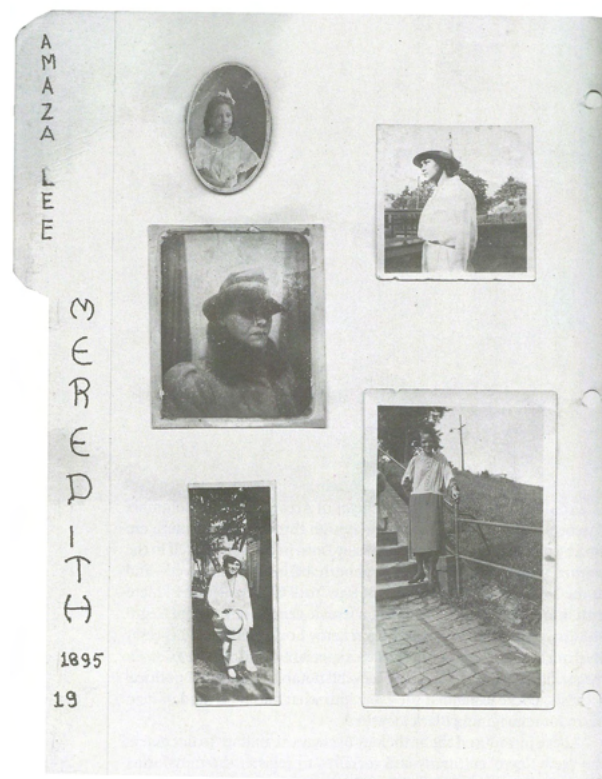
nice put

she of course would not have used the word "queer" but of course now we do

yes

not just race at this point modernism

My paper responds to a call outlined by Cheng, Davis II., and Wilson, to look to other disciplines as precedents of ways to approach situating race in architectural research and writing. It is not enough to simply consider or conduct research on a non-white person, building, or object, but to really sit with what race means within its context. Which ultimately, in my case, requires rethinking about how to write about architecture as it relates to Black people. There is one person I have been thinking a lot about, someone who until very recently fell outside of the bounds of the architectural canon and whose work and life remains largely unexamined. I believe she deserves a new way of thinking about space as it relates to the lives of Black women specifically. Amaza Lee Meredith designed Azurest South in 1938, for her and her partner, another Black woman, named Edna Meade Colson. Azurest South was one of the earliest iterations of the International Style realized in America. Amaza attentively archived her work accompanied by photographs, letters, drawings, and scrapbooks. Despite Amaza and Azurest South's extraordinary relevance to architectural modernist histories, there have only been a handful of scholarly works written and published about her and her work.



How can we write about a person with tools, methodologies, and resources that were never meant to consider someone like Amaza or Azurest South? It does require leaving the comfort of our discipline. The rethinking of methodology and reconsideration of research tools creates an opportunity to write new histories for people like Amaza. And so, what happens when we leave architecture? What does architecture and architectural history have to gain when we open ourselves up to other disciplines? When we leave we find many tools and ways of thinking about Black space, Black women and their relationships to space. We begin to be able to visualize the ways in which the workings of slavery and racism continue to underpin all aspects of the built environment and Black experience in space throughout history. We learn that Black space has always existed. It is known, felt, seen, and documented. We find ways of creating methodology suited to approach their histories and archives, and telling stories of Black women's relationships to space. This paper seeks to expand the bounds of the telling of Amaza's history by centering Black feminist theory to speculate on her life and work. I believe to create a context to understand the ways in which Amaza and Edna lived within Azurest South, requires sitting with what it means to live as a Black, queer, woman. I turned to the work of Saidiya Hartman and Katherine McKittrick to ponder, reflect, and establish a context for thinking about Black spatiality, Black feminism, Amaza, and Azurest South. Thank you, Saidiya Hartman and Katherine McKittrick for your words and work.



Was Azurest South a Demonic Ground? Azurest South offers us a new way of thinking about histories surrounding architectural modernism. Azurest South shows us that the tools and techniques of modernism were used to create space altars and breaks away from the ways in which we have conventionally conceptualized architectural modernism. In Azurest South, we can imagine Black women as the main holders of space. We can position Edna and Amaza against the Man and normative structures because they designed a space that proves another way of living and designing is possible.

