



ESALA 2020

Master of Architecture
MSc Landscape Architecture

ISLAND TERRITORIES VI:
MANHATTAN *scapeland*
ESTRANGEMENT / DISPLACEMENT

Adrian Hawker
Victoria Clare Bernie

MANHATTAN



Canal St in Lower Manhattan, taken from the crossing at Bowery.

Thursday 1st November, 2018. Grace Losasso



This catalogue is part of a collection published by the Edinburgh School of Architecture and Landscape Architecture (ESALA), Edinburgh College of Art, University of Edinburgh. It documents student design work produced in the Master of Architecture (MArch) programme in 2019-20. Each catalogue describes one of the following five design studios in the MArch programme. The full collection is available to view online at issuu.com/eca.march.

Catalogues 2019-20:

City Fragments: Neapolitan Porosities.

Ecstatic Objects: Santiago de Compostela.

Fire-Space: London.

island territories vi: MANHATTAN *scapeland*.

Superinfrastructures. Supercities. SuperDutch: [Dutch] Territorial

[Machine] Fictions.

COVID-19

During the final weeks of the academic year, the work of the MArch programme was interrupted by the Covid-19 pandemic. University buildings were closed, and staff and students were required to work remotely, maintaining contact and sharing work via digital means. The work presented through the 2019-20 MArch catalogues is therefore testament to the continued invention and resilience of the student body and commitment of the MArch programme staff.

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Empire State Building, taken from 1 Vanderbilt under construction

Wednesday 31st October, 2018, Kate Hackler

island territories vi: MANHATTAN *scapeland* ESTRANGEMENT / DISPLACEMENT

BECOMING SCAPELAND

On an island there is a distinct, often heightened, relationship between human settlement and the landscape, bound as they are by the limitations of ground, resource and the particular climatic conditions that come with insularity. Establishing a metropolis, an originary ‘mother city,’ on an island makes this relationship of the found and the made particularly acute. The geometric ideal, the remembered impress of home and the colonial fantasy are met by the resistance of the landscape as spatial limitations and topographic impasse compress, repel and deepen the imposition of its grain.

The *island territories vi: Manhattan scapeland* studio views the island metropolis through the lens of landscape with all the cultural, environmental and experiential associations that this way of looking allows. By reading Manhattan as landscape we have sought out an opportunity to think differently through the intentional blurring of the narratives of ground as: terra firma ‘found’, surveyed grid ‘cut’ and finally as deep, dense twentieth century vision ‘extruded’. For us, landscape can refer to a discrete identity or a remarkable combination of characteristics as: that which is seemingly lost or that which is covered by the gridded carpet of the city, as the experience of wandering within the constructed canyons of its streets or the ambition of an imagined future city, resilient, sustainable, other. The architectural thesis projects that people this volume are at once authentic and visionary.

Jean-François Lyotard’s rearrangement of landscape to form *Scapeland* has allowed us to define the word and its particularities on our own terms. ‘What is your thesis?’ could be and often was, substituted with ‘define your

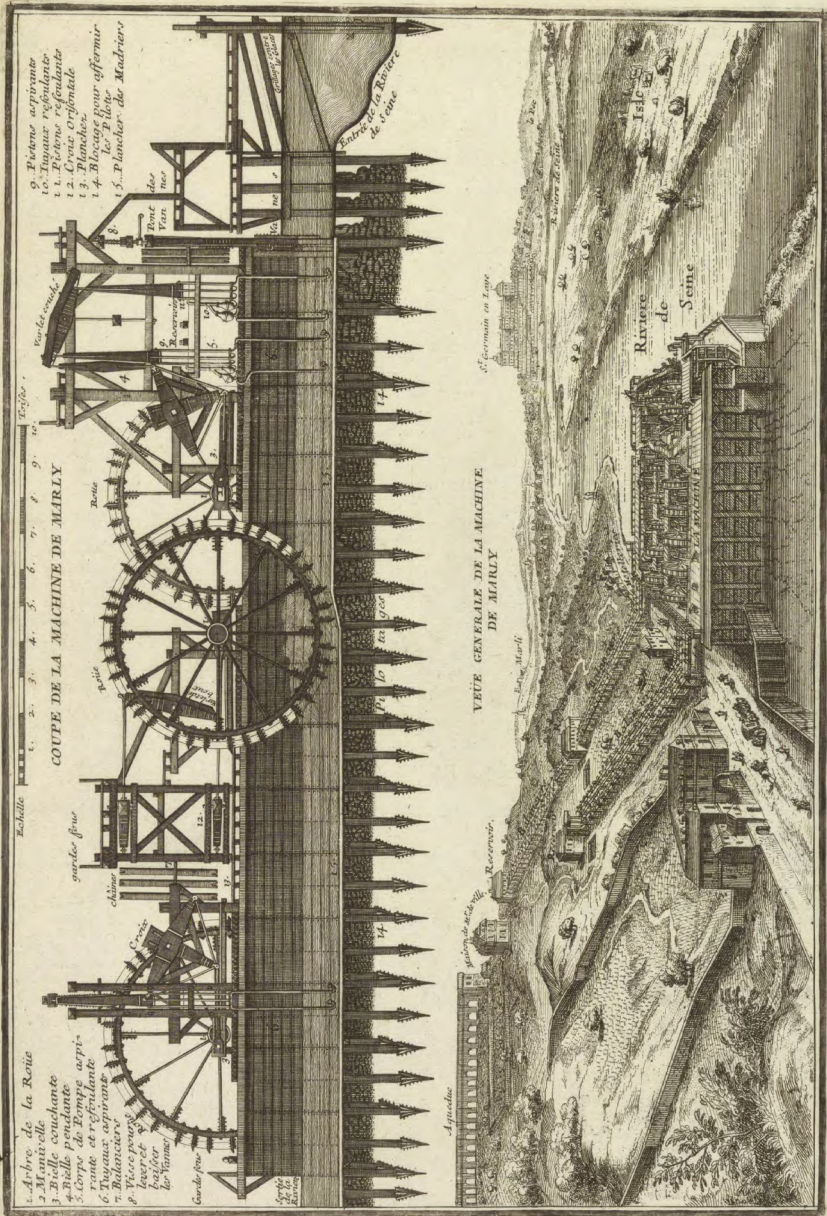
Scapeland, where *Scapeland* was understood as a reordering of the sensorial urban landscape of the city to become something that is new and 'other' but also inextricably linked and engaged with its context. For a city founded on immigration, a landscape of dislocation, the embedding of something new and optimistic into a dense topography was particularly appropriate. In Manhattan the conditions of estrangement and displacement are seemingly prerequisites to belonging.

Landscape provides an attitude for architecture which looks beyond the distinction of building and ground into the thickness of geologies and atmospheres over time. Architecture is no longer seen as a discrete object but rather as a spatial continuum, a seam within a greater topographic field – both natural and constructed. Landscape engages us with the environmental narratives of the city, the ecological conditions of its past, present and future – the nuances of seasonal fluctuations and the distinct possibility of cataclysm. It exposes the precarious fragility of the island metropolis and demands that each thesis, each *Scapeland*, presents a strategy for sustainability.

THE CONSTRUCTED LANDSCAPE AND ITS MACHINE DOUBLE

Such was the scale and ambition of the French king Louis XIV's vision for the gardens of Versailles that to sustain its constructed landscape of lawns, beds, hedges, pools and fountains a daily importation of water was required that exceeded the amount currently consumed by the entire population of Paris. It soon became apparent that these deliveries could not meet the demand of the gardens. As a consequence, many of the fountains ran at half pressure and relied on a rotating timetable of operation. For the full vision of the gardens to be implemented, a steady supply of four times the amount of water available through delivery was required. An extraordinary machine was therefore devised, one that could draw water from the Seine river to the Louveciennes Aqueduct – a rise of 162m. Completed in 1684, the *Machine de Marly* consisted of fourteen vast timber water wheels, each 11.5m in diameter. These wheels drove 250 pumps and the whole contraption, prepared by the engineer Arnold de Ville, was considered the most complex and marvellous machine of the 17th Century.

Beyond its sheer functional power, what is most extraordinary about the *Machine de Marly* is the way in which it can be understood as a double of the ornamental landscape it provisioned. Its scale, ambition, complexity and inventiveness replicate the wonder of the gardens. The machine was





Remembering Manhattan's light and intensity, taken in 7-8 Chambers St.

Friday 24th May, 2019. Norman Villeroux.

calibrated exactly to the needs of the designed landscape and its operational choreography mapped out the constructed topography in kinetic form. There is a strange balance between the gardens and the machine. Both could be thought of as a kind of proto-urbanism. As the layout of the landscape anticipates the urbanism of the 18th century, so the dense configuration of the machine operates at the scale of an urbanism in miniature.

The *Machine de Marly* could be thought of as a device in at least two ways. It was operational - it performed a task through the kinetic interaction of clearly articulated components. It was also a complex map - a representational device in the form of a codified and measured counterpart to the magnificent gardens beyond.

Over the course of its two-year programme, the studio space of **island territories vi: Manhattan scapeland** became populated by numerous machines and devices, each lovingly crafted to fulfil a function - to draw, to scale, to test, to suggest and each devised to convey a particular narrative drawn from the island metropolis we witnessed in the first year of the programme. As the *Machine de Marly* acted out the hypnagogic vision of the landscape of Versailles through the creaking and groaning of heavy timber cogs and levers, so these machines attempted to make evident, to embody, an aspect or characteristic of the metropolis that we had come to know as being multivalent, impossible to simply frame. The action of these devices, whether drawn or fabricated, sought to hold multiple concerns in play allowing critical architectural thesis to emerge that were confident in being described in either social, political, environmental, infrastructural or purely spatial terms. They produced architectures that were at once meaningful, considered and experiential, able to enjoy the play of light across a surface or a mesmerising spatial distraction.

To move through the studio, or indeed its edited temporary excursion to ECA's West Court in the form of a mid-point exhibition *The Projected Room, the Animate Space and the Gnomon*, was to meander through Manhattan as an archipelago of machines and devices, each a form of landscape in their own right, estranged fragments of a remembered metropolis. Here mechanisms measured, held, twitched and flickered whilst an associated world of paper hung, spanned and lay - some rigid enough to score, cut, fold and form into immediately architectural figures; some so thin that they rustled like fine clothing with a loose registration of a further drawing beneath. The spatial limitations of the studio compressed the work into a natural form of curation - that which might be seen passively from afar, work discovered actively through the movement of a folio page and that which was ephemeral, audible or animate. These confines also nudged one

thesis speculation against another, challenging an exchange and retort. A work whose genesis was the memory of the city began to engage with its future in the shadow of climate change; a project concerned with theatre and spectacle received and smuggled in a parallel narrative of political refuge; a response to the environmental fragility of the island city began to provide a sanctuary from the recent hardening of immigration law. The forces and actions of the dense metropolis were mirrored in the actions of its miniature double, the studio machine.

FURTHER ESTRANGEMENT / DISPLACEMENT

When the global pandemic of Covid-19 forced the abandonment of the studio we found ourselves not only distanced from the subject of each thesis, the island city of Manhattan, briefly visited in the autumn of 2018, but also from the landscape of its double, the studio where many maintained a constantly creative and active presence over the course of the two-year programme. The students had built their version of Manhattan around them and this was equally the context for which the work was developing. Drawings, models, installations and films were conceived as being site specific to the spatial topography of the studio – the niche, the soffit, the door jam, the window frame, the fold of the ceiling and the passage of daylight. The studio defined the scale of the representations and choreographed the way in which the work should be read.

A week-long transition period was given to gradually vacate the studio space and begin to work from the safe isolation of home. Many students used this time to carefully survey the space and the work that they would have to leave behind. Rather than chaotically ‘abandon ship’ they tidied, tweaked, and refined their working installations and then measured, mapped and drew them with the forensic care of the original surveyor of Manhattan, John Randel Jr. These surveys helped navigate a new way of working. Our students had precedent, we had learnt how Randel had translated the detailed survey notes gleaned from months physically pegging out the Manhattan grid onto the rough topography of the island into the 92 meticulous plates of the ‘Farm Map’ series. We knew that each plate was sized to the domestic table at the heart of his Albany home and that he and his wife Matilda had hand tinted each one upon its polished surface. We also understood the abstraction of this process, how the final cartographic product, due to its ambition, could never be truly viewed in its entirety, that it would remain fragmented, each one framing particular incidents in the larger body of the landscape – a difficult terrain of a swamp, the harshness

of an outcrop, the abundance of an orchard, or the luxury of a pool. Each fragment carrying with it, through the names of paths and homesteads, the biographic memory of its occupants.

ADAPTING THE FORM OF A TOOL

And so, our surveys of the island metropolis became recalibrated, scaled and enfolded into the domestic confines of our homes. Fragments of the studio ‘machines’ were disassembled and repurposed as workbenches, drawing surfaces, cabinets and plan chests. Initially this was an awkward fit, our fingers felt thick and clumsy in the enforced digital environment and the tools we had lovingly crafted and honed felt crude once again. But, as Richard Sennett reminded us:

‘Getting better at using tools comes to us, in part, when the tools challenge us, and this challenge often occurs just because the tools are not fit-for-purpose. They may not be good enough, or it’s hard to figure out how to use them. The challenge becomes greater when we are obliged to use these tools to repair or undo mistakes. In both creation and repair, the challenge can be met by adapting the form of a tool, or improvising with it as it is, using it in ways it was not meant for. However we come to use it, the very incompleteness of the tool has taught us something.’¹

These were no longer representations of an existing metropolitan landscape but were now surveys of each thesis itself, a set of speculations and visions to offer back to a city twice removed. They had, unwittingly, become *scapeland* – a place where “*the mind is transported from one sensorial matter to another, but retains the sensorial organisation appropriate to the first, or at least a memory of it*”.² They were now the landscape of the thesis read anew from a point of estrangement. Slowly, the new context from which we operated intuited new ways of refining the later stages of the projects. At times, this was a question of scale – the limitations of the spatial environment in which we now found ourselves translated into a refined sensitivity to the cabinet like conditions within the proposed architectures. Our attention turned from the theatrical glamour of the major public spaces towards the dense, secreted, smuggled and housed worlds of the caretaker, the exile, the guest, the refugee and the migrant. Occasionally a detail of our domestic confinement would pass into the designs and infect the manner in which they were represented.

Estrangement from the physical and social interactions of the workshops, and from the ambitions of making, embedding and installation forced a

¹ Richard Sennett, “Arousing Tools” in *The Craftsman* (New Haven: Yale University Press, 2008), 194.

² Jean- François Lyotard, “Scapeland” in *The Lyotard Reader* edited by Andrew Benjamin (Oxford: Blackwell, 1989), 212.

more intimate, private mode of working, one where representation itself took on a strange form of tangibility. We were not ill equipped, Manhattan was already equally real to us through cinematography, fiction, music and photography. We now found ourselves describing the physical realm of models and constructs through digital models, drawings and sophisticated forms of collage. The scale the model would have held within the physical space of the studio retained its value in the otherwise limitless vagaries of a digital screen. We held on to that connection. It allowed us to describe and give value to the distance between representations, to provide a hierarchy and a curatorial discipline. Often, the final submissions took the form of a choreographed meander through the studio remembered through drawings and film or subtle three-dimensional projections of constellations of drawings or an unfolding series of graphic representations of models never built. They left a strange sense that one had actually stooped to read a detail or had been distracted by a further drawing in the distance. In many ways we were fortunate that the studio had engrained itself so much upon our methodologies and creative practice before we had to vacate it. Rather than instilling a dependency that would cause us to freeze, like the challenging tool or fanciful machine, its estrangement demanded improvisation, a creative, critical remembering.

The work of *island territories vi: Manhattan scapeland* has emerged from an engagement with a city whose founding seemingly laid flat and suppressed the telluric flow of the land. Yet, as the extraordinary collection of architectural theses contained in this book evidence, the presence of the particularities of this island landscape prevail beyond mere cartographic memory. There is an improvisational pulse to the island metropolis, a sustained agility with which the studio has engaged unreservedly. In doing so they, the students, have mirrored the agility, invention, determination, craft and resilience that was first harnessed to measure and survey the island territory through an act of fantastical pragmatism.

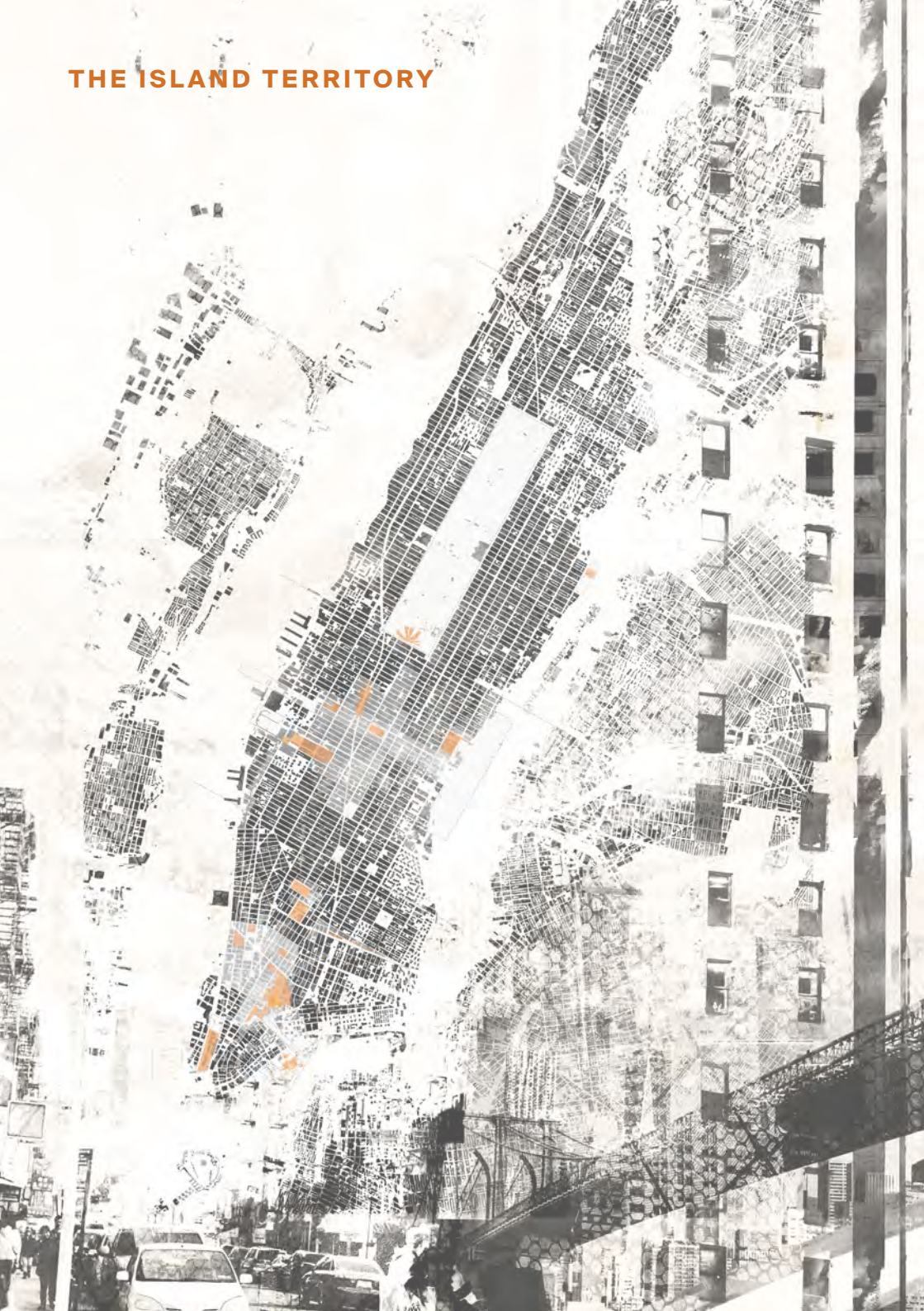
Adrian Hawker and Victoria Clare Bernie

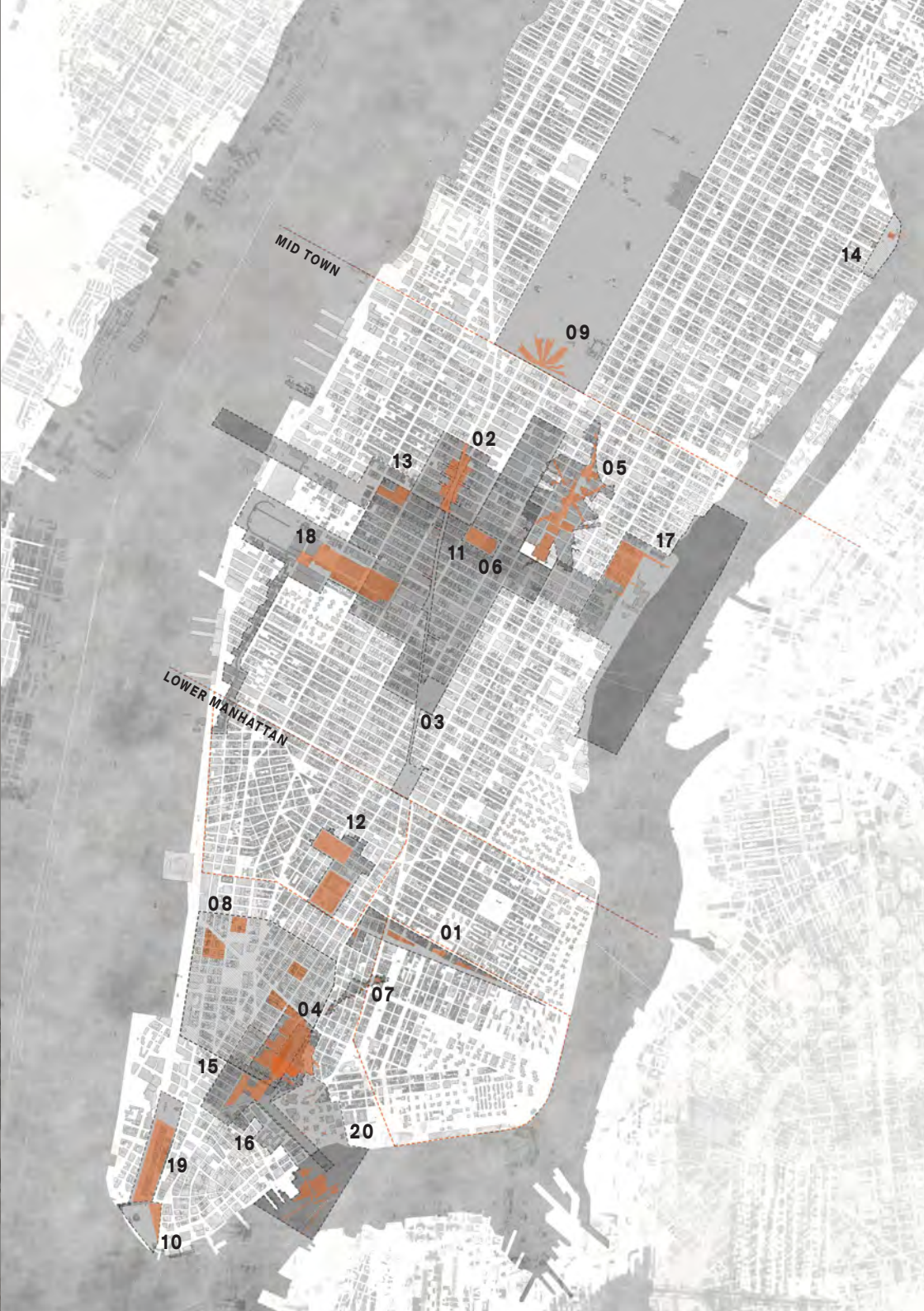


Fragments within a dense scapeland, taken in 7-8 Chambers St.

Friday 24th May, 2019. Norman Villeroux.

THE ISLAND TERRITORY





MID TOWN

LOWER MANHATTAN

14

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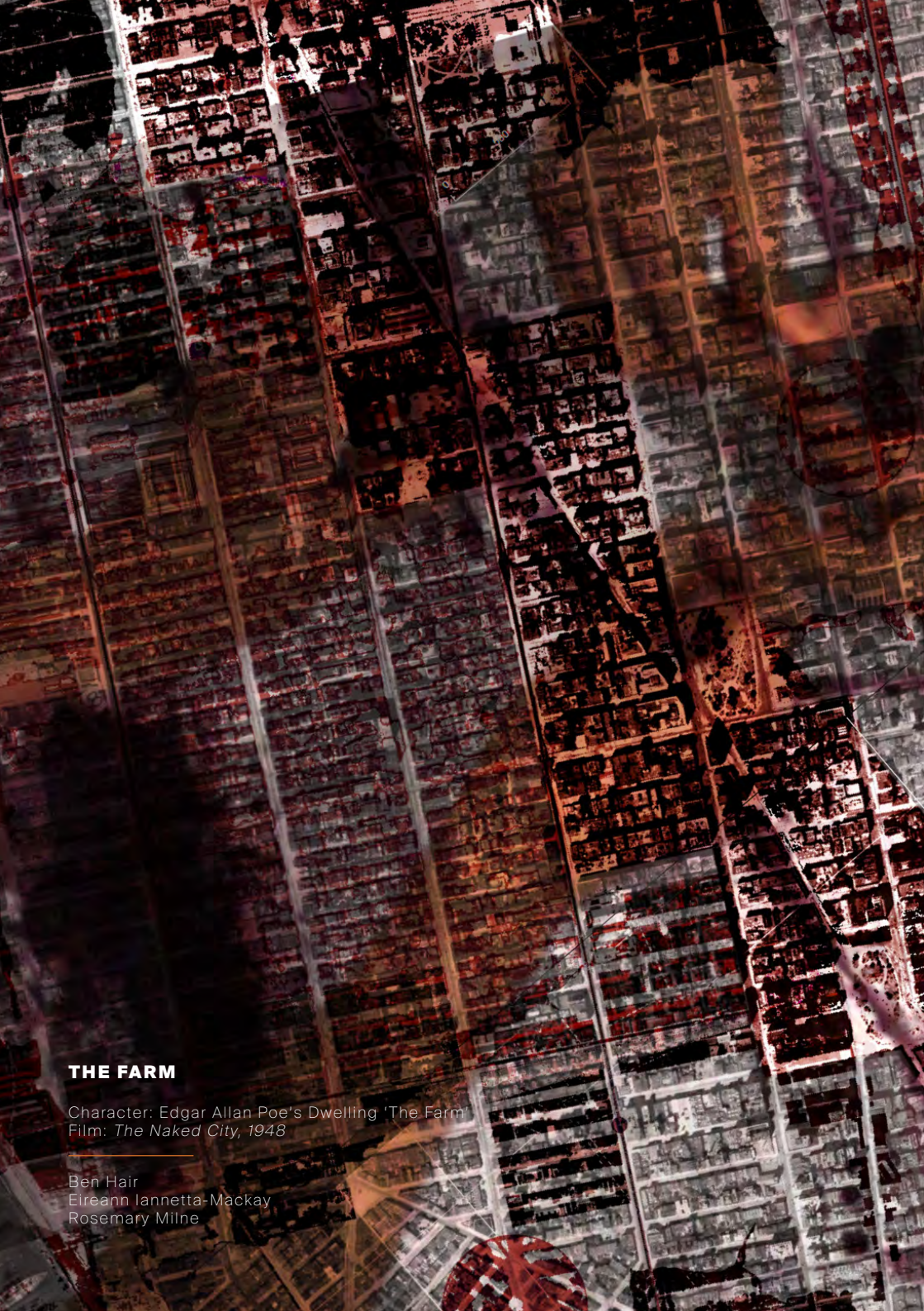
10



Escaping Architectures, taken from the corner of Essex St & Hester St.

Friday 2nd November, 2016, Eireann Iannetta-Mackay.





THE FARM

Character: Edgar Allan Poe's Dwelling 'The Farm'
Film: *The Naked City*, 1948

Ben Hair
Eireann Iannetta-Mackay
Rosemary Milne



EAST RIVER

80

Site: East Houston Street, Lower East Side [Broadway - Columbia St.]
Programme: Journalism Houses and Houses for Journalists: An Archive of the Metropolis

01

PUCK'S FURROW

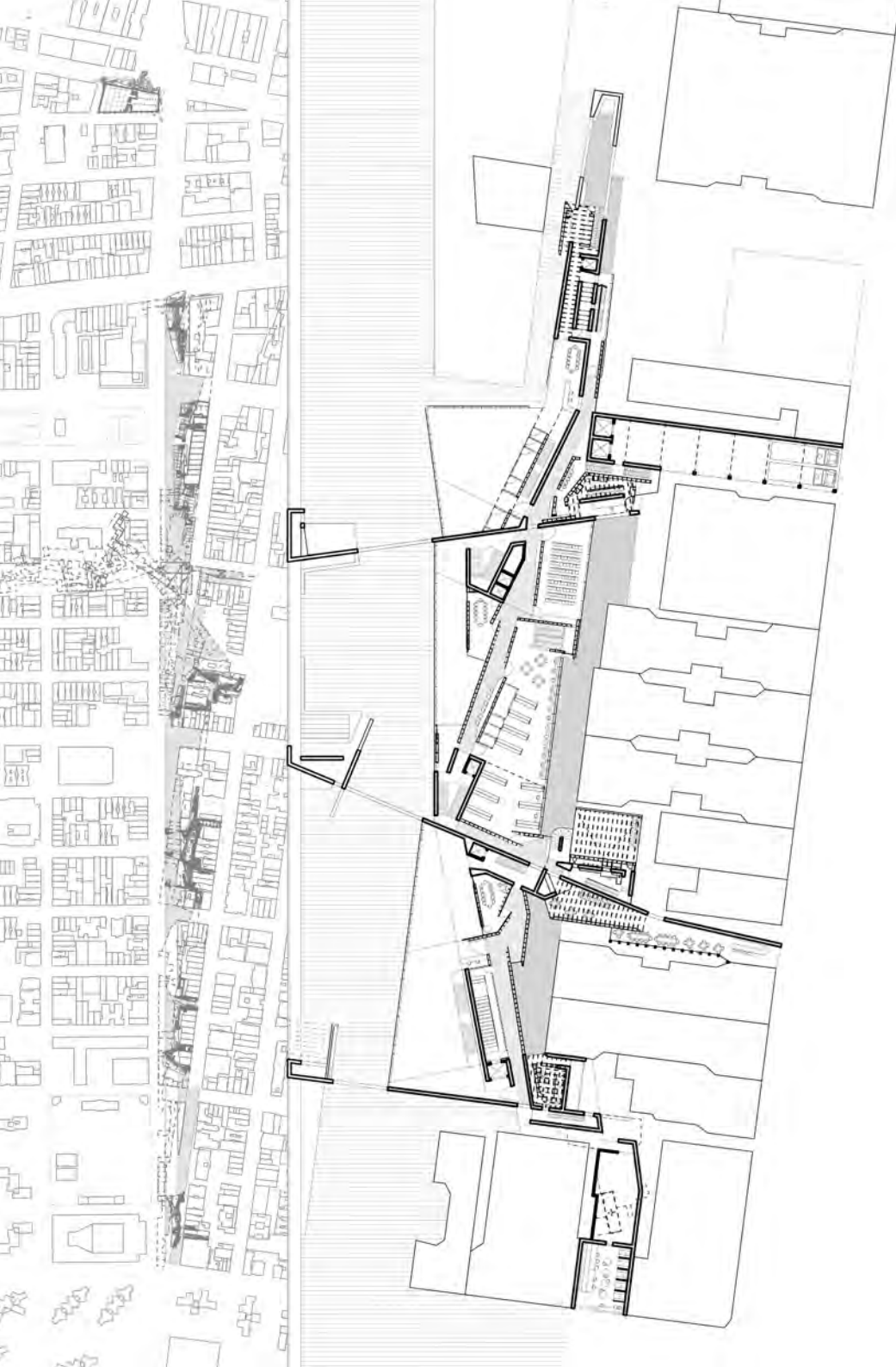
HOUSES FOR ISOLATED WRITERS

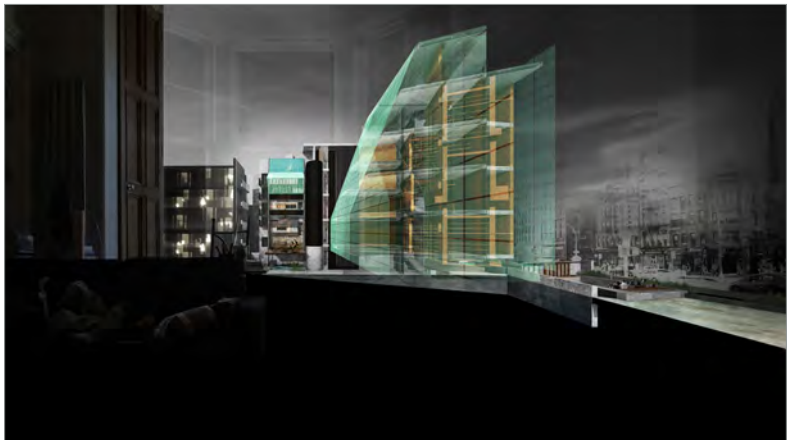
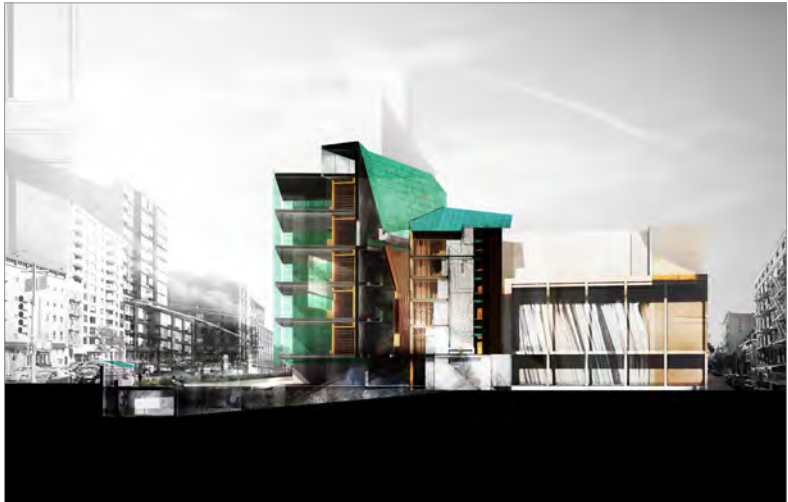
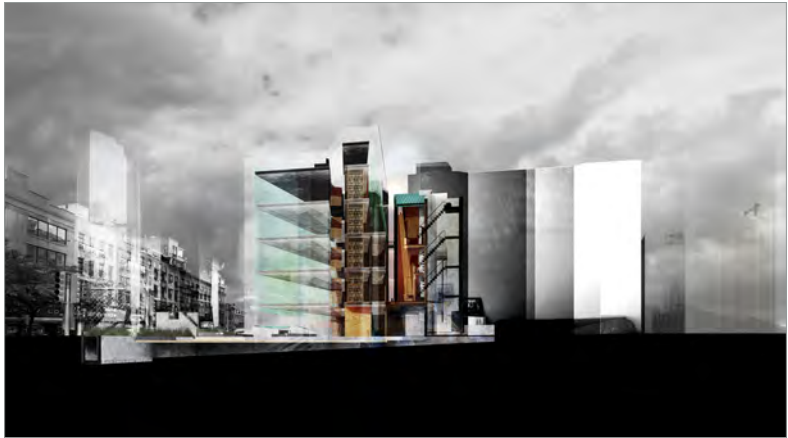
BEN HAIR

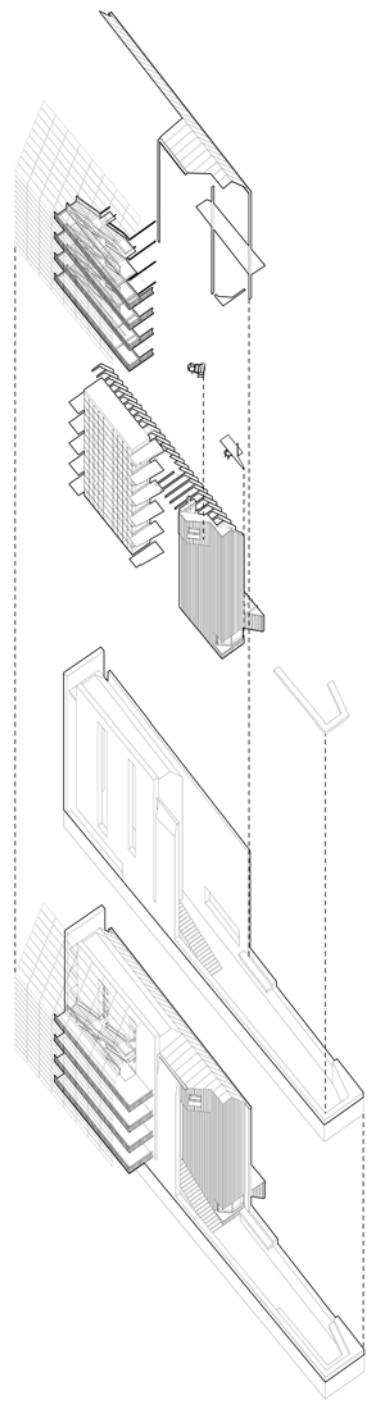
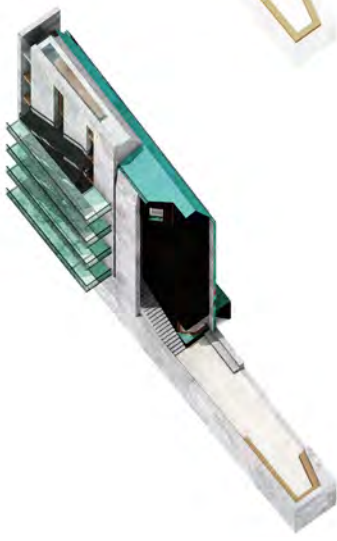
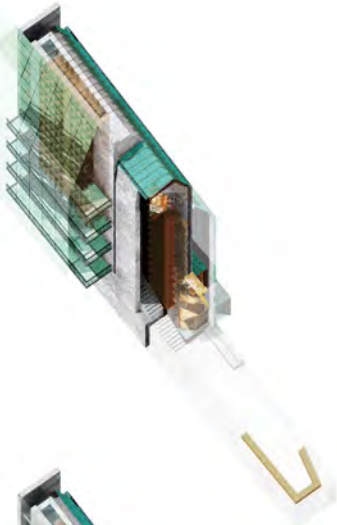
Puck's Furrow expands along Houston Street on the Lower East Side of Manhattan, compressing a complex of journalistic pursuit into the liminal spaces that line the Lower East Side. In Puck's Furrow Manhattan finds its Fleet Street, a melee of the world's media folded into a shared scapeland where the truths of the day are tested, the fake news is flushed out, and the lies can no longer lie.

Behind the busyness of news rooms and editorial offices, these folded forms house writers in exile. Collectors collect here too, digging and depositing into an archive that anchors the crumbling grid. All this sits within touching distance of the surviving tenement buildings, witnesses of the ever-changing city.

Puck's furrow is journalism houses and houses for journalists set in a proximity that demands encounter with the city and with one another. It happens here because this is where modern Manhattan began, on the ecotone where John Randel Jr. laid his first marble post. It is a proposal that invites Manhattan to look and look again at the truths on which it is built, whilst reflecting on the shifting realities, questionable truths and very real isolation we all felt in the spring of 2020.

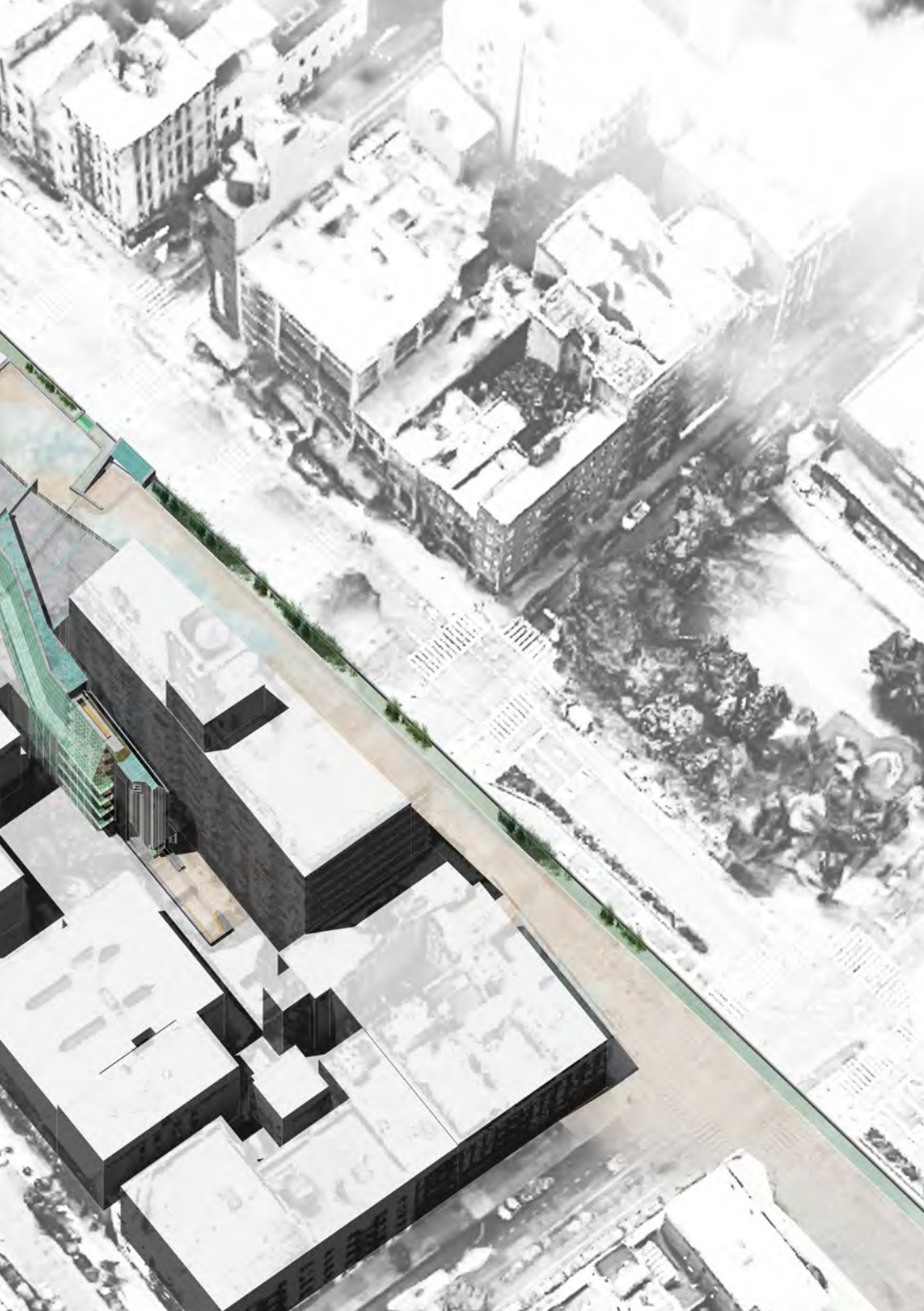






House for a Poet (adjacent, top)
House for a Surveyor (adjacent, middle)
House for a Jester (adjacent, bottom)
House for a Collector (above)





Site: Times Square, Midtown [42nd - 47th St & Broadway]
Programme: Theatrical Digital Screen; Theatres; Internal & External Performance Spaces; Performer Dwellings; Scaffolds; Public & Performer Amenities

02

RE-DRESSING AN ILLUMINATED SPECTACLE

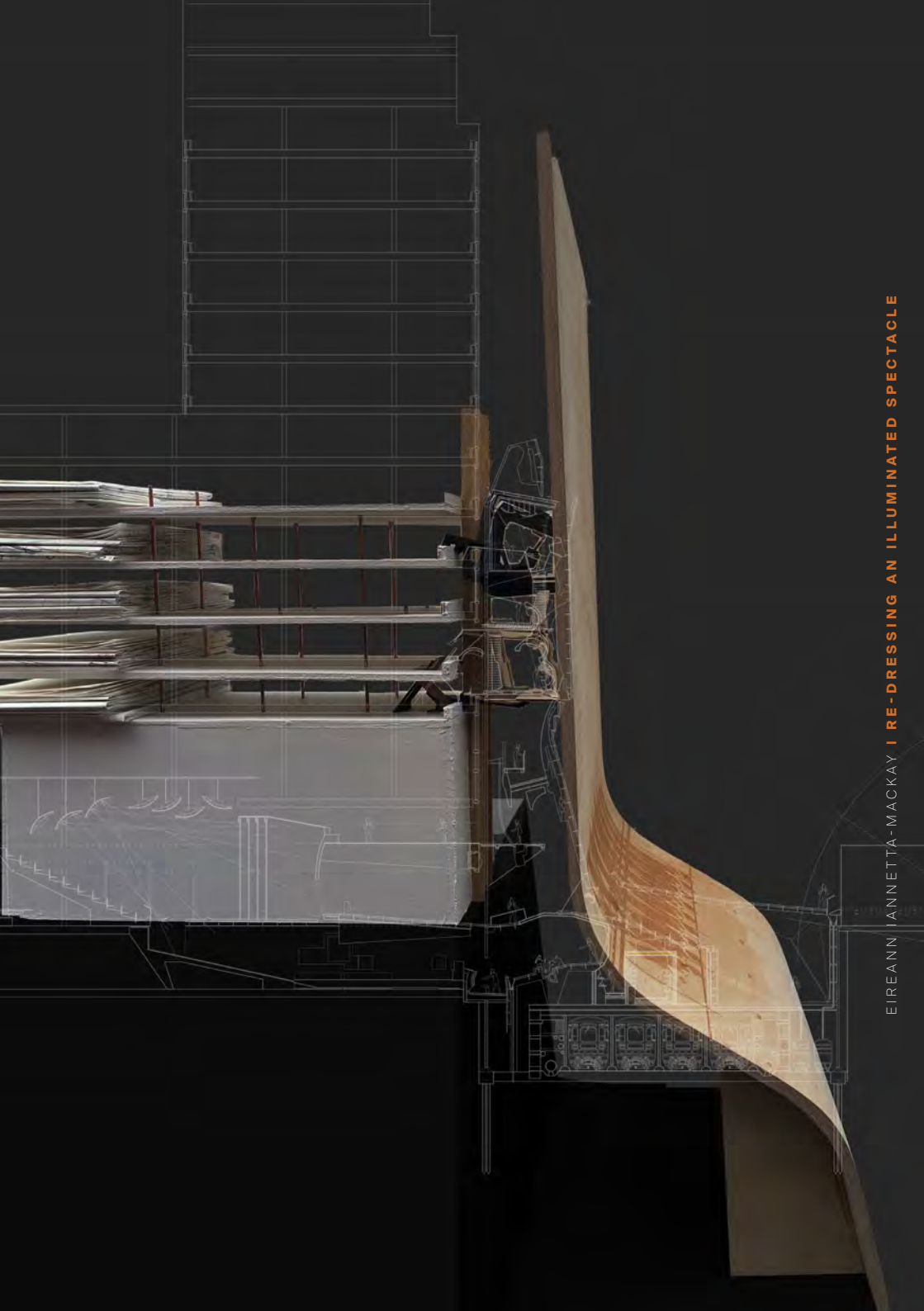
SMUGGLERS & SKINS: MASKING & UN-MASKING TIMES SQUARES FACES

EIREANN IANNETTA-MACKAY

Smugglers & Skins imagines a landscape that reconfigures Times Square's iconic role as an illuminated LED surface of shifting signs, advertisements and information, all calibrated for an audience with neither time nor attention. The design thesis proposes an act of considered unmasking, of scraping, feathering, creasing and folding that reveals what lies beneath and in the process animates another skin, a space between the digital language of Times Square and the existing facades of 19th and early 20th century theatres and office buildings. This double-skin architecture houses spaces for performance on and within the new landscape. As the digital carpet-like structure hangs into the public space, it faces-off a siege-like tower, an analogue projection booth, that trundles along an elevated railway running a length of Broadway from 43rd to 47th Street, stopping only occasionally to project onto existing building facades or the surface topography of the digital skin.

With the iconic Statue of Liberty watching over the city as the Mother of Exile, Smugglers and Skins creates a new face for Times Square, inserting architectures into the shells of existing buildings, creating houses for performers and creatives in exile. These smuggled structures, mirroring the programmes of the Upper West Side Lincoln Centre of Performing Arts, incorporate performing arts communities, radical theatre, literature, contemporary dance, film, visual art and performance.

Smugglers and Skins is an archipelago of performance spaces housed within a finely calibrated edge condition in a re-imagined Times Square. It is an architectural reinterpretation of the notion of an illuminated spectacle given over to the pleasure of consumption and the consumption of pleasure.



EIREANN IANNETTA-MACKAY | RE-DRESSING AN ILLUMINATED SPECTACLE



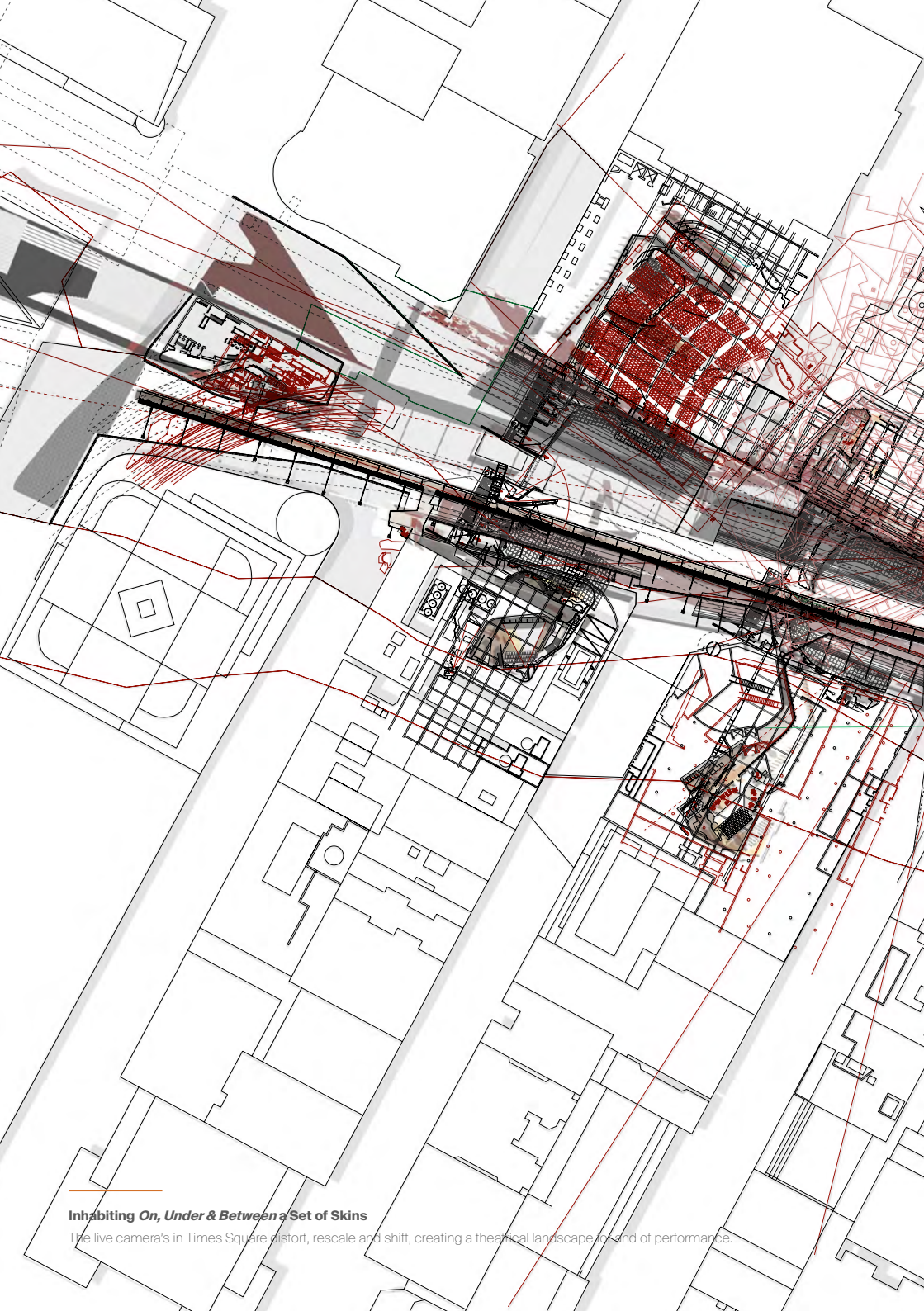
Directors House: Hotel Pro Forma's Screen Wardrobe, with and without its skin (top)

Gnomon: a single construct holding a series of scales and tectonics of the scapeland (above)

47th St.: 1500 Ground model, quarried to smuggle architectures within the shells of the existing buildings (adjacent)

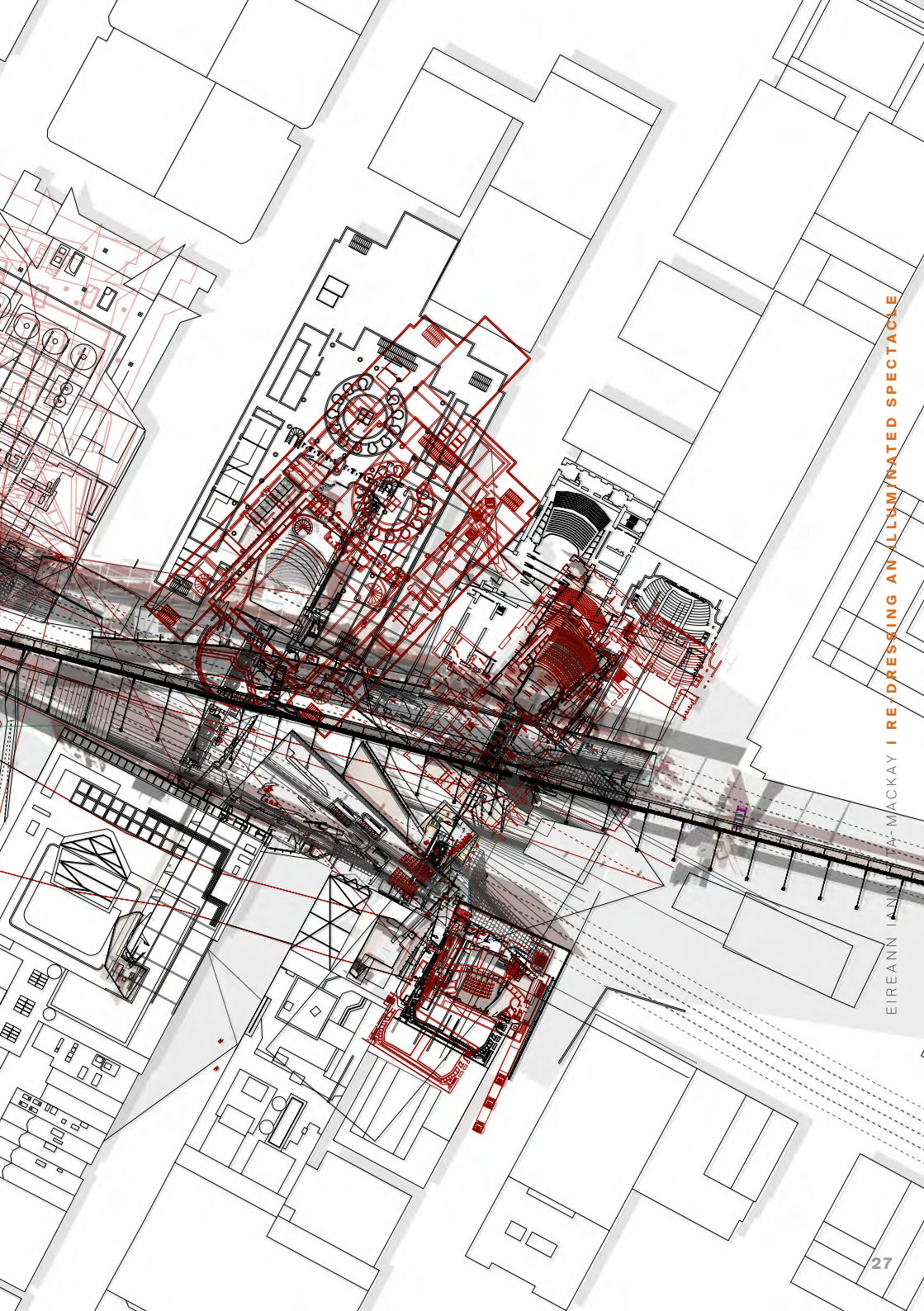


EIREANN IANNETTA-MACKAY | RE-DRESSING AN ILLUMINATED SPECTACLE



Inhabiting On, Under & Between a Set of Skins

The live camera's in Times Square distort, rescale and shift, creating a theatrical landscape of sound and performance.



Site: One Times Square [42nd St & Broadway] & Broadway
Programme: Laundry Tower; Catwalk; Spoken Word and Lyric Theatres;
Vendors' Arcades; Taxidermist with Taxi Stand; Artist Residences and
Galleries; Vendors' Justice Collective.

03

HOW TO CLOTHE A NAKED CITY

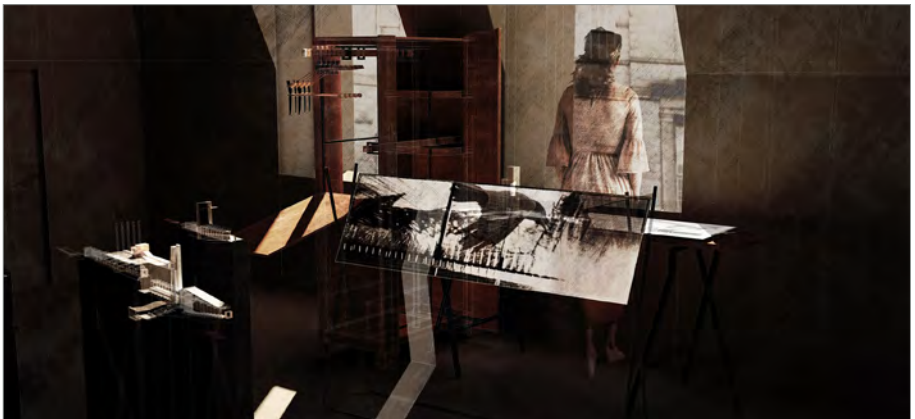
MEASURING UP A DISCREPANT LANDSCAPE

ROSEMARY MILNE

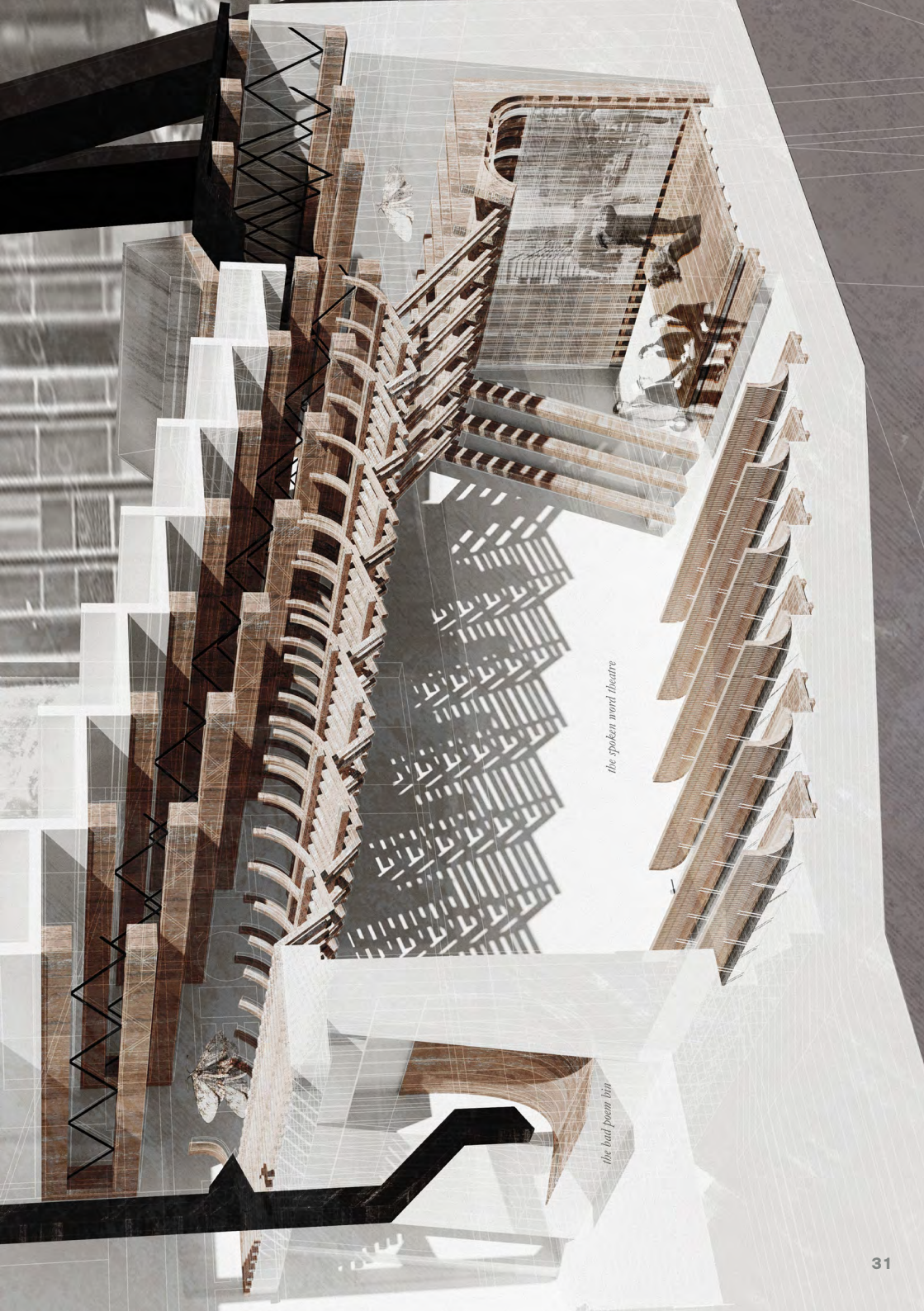
An 1847 photograph pictures the Brennan Farm, perched atop a crumbling cliff as 84th Street rends through the land. Edgar Allan Poe boarded here, living on the verge between two landscapes: the “island of many hills” and today’s gridded Island Metropolis. His two hour walk to work via Broadway wanders into the vacant shadow of One Times Square, paying her rent by flaunting million dollar ads. In 1908, her predecessor, the squat nine storey Pabst Hotel, is pictured during demolition. Modest structures vanish while makeshift ads are erected, heralding massive architectures of skin and sign to come — architectures of a “Naked City.” Both the assaulted farm and the gutted hotel are poised on the brink of two urban realities; they plumb the landscape’s indiscretions. How to clothe a naked city? How to fashion an architecture that fits a discrepant landscape? These are the questions posed by Poe’s farm and the Pabst.

In answer, an architecture emerges from the Pabst like a jacket from a squat wardrobe: a nine storey Laundry Hotel hanging within One Times Square. But, to make a jacket fit, one must take a good measure. The architecture unpacks across Broadway like a tool box, as nine stories unravel to create nine means of measuring discrepancy; nine tools refining the Hotel’s architectural language. Each architecture measures Manhattan’s topographic discrepancies, “giving utterance to”¹ demographic discrepancies — between Starbucks and the coffee vendor trying to earn an honest buck. An *essai* immortalising Broadway’s misfits as discrepant peoples within a discrepant landscape.

1. The etymological definition of “Vending” as meaning “to cry out, to give utterance to.” Oxford English Dictionary, “vend, (v)”, last accessed 26th May, 2020, <https://www.oed.com/view/Entry/222049?rskey=kwUG1l&result=2&isAdvanced=false#eid>.



Poe's "Raven" used to discover land - nine architectures set along Broadway and within the Studio (above, top)
The studio as a digital space combines the myth of the project with the reality of the street (above, middle)
Architectures appear as though unpacked from a Wardrobe and projected from the Raven screen (above, bottom)
Small "spoken word theatre" for poets, strange characters and other demographic discrepancies (adjacent)



the spoken word theatre

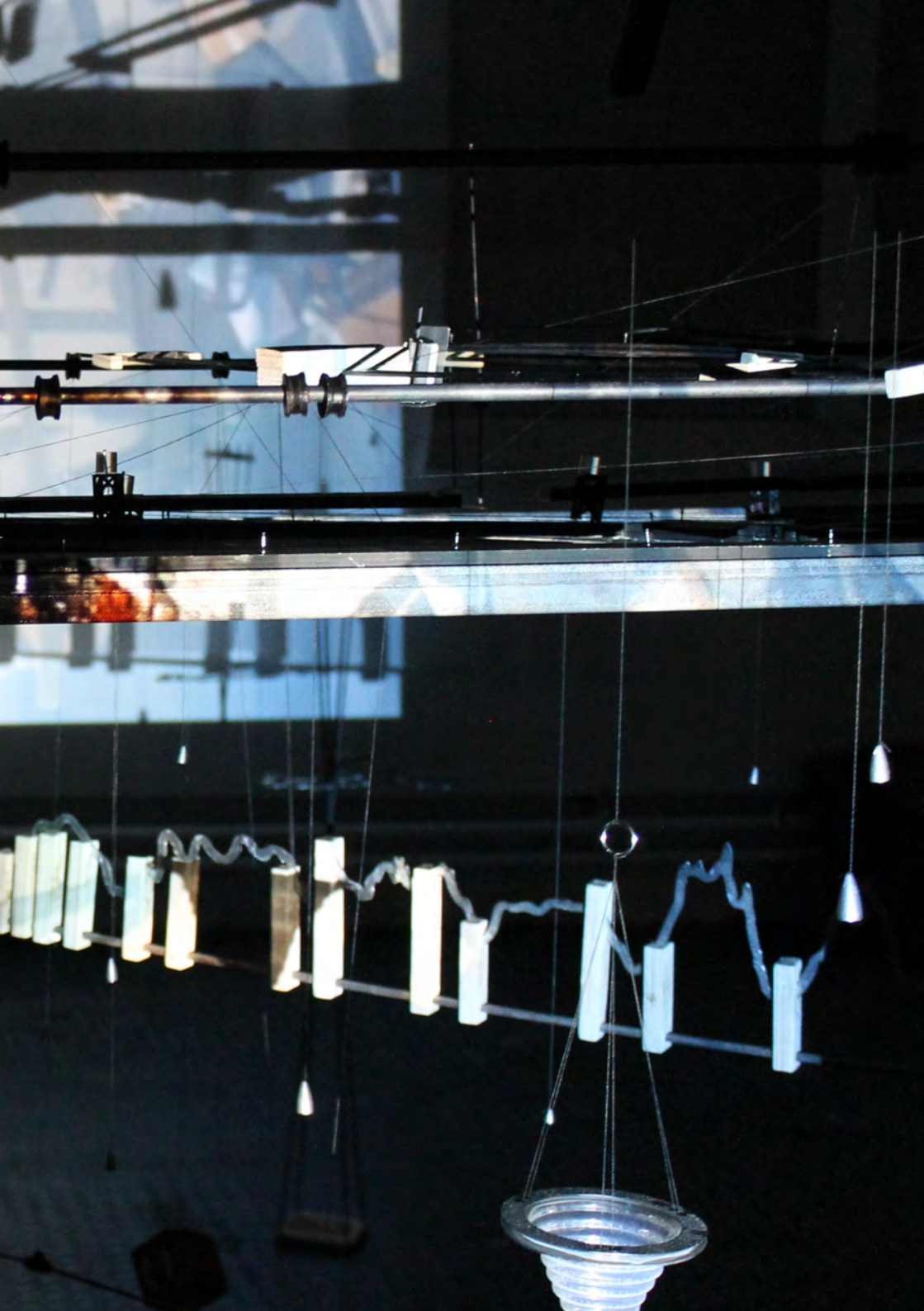
the bad poem bin



THE TIGHTROPE WALKER

Character: The Tightrope Walker, Philippe Petit
Film: *Mistaken Memories of Medieval Manhattan*, 1981

Jessica Thomson
Grace Losasso
Lauren Copping



Site:

Manhattan Civic Center, formerly Collect Pond

Programme:

A Sanctuary City: six Fields with 20 programmatic Locks - Ink Field; Paper Field; Water Field; Exchange Field; Health Field; Sound Field; Construction Yards; Housing Bridges

04

A SANCTUARY FOR SUSPENDED STATES

SANCTUARY ISLAND

JESSICA THOMSON | GRACE LOSASSO | LAUREN COPPING



A Sanctuary for Suspended States encompasses the site of the historic Collect Pond - now paved over to house the civic heart of Manhattan - and re-imagines this site as a 'Sanctuary Island'. New York City's rich history of multiculturalism and immigration has extended to its present day ethos; and it is unique for its legislative status as a Sanctuary City. However, this status is threatened by the policies of the current national government. A Sanctuary for Suspended States responds to this political context by proposing a new public realm which breaks down the monolithic power of the civic centre and opens it up to a transect of society who are typically confined to the outskirts; undocumented immigrants. This Scapeland navigates the arrival of an imagined cloud of research, a uniquely calibrated surveyor's Plane Table, upon the existing landscape. As the skeletal elements of the Plane Table impress upon the civic centre they create incisions and trenches within masses and beams and bridges across voids. These interruptions provide opportunities for the business and industry of Canal Street to encroach upon the civic centre. The heavy world of legality and government is infiltrated by the intricate, more subversive world of an undocumented citizen, a Sanctuarian living in a state of suspense.





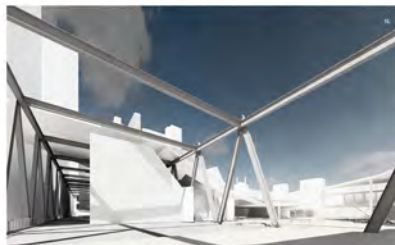
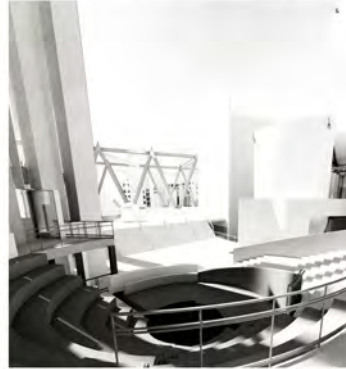
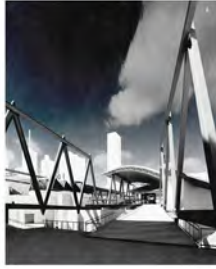




Scapeland Exploded: exploded
infrastructural layers of Field and
Lock, Spine, Bridge, Deck and
Vessel

A WALK DOWN THE SPINE

COLLECTION OF URBAN VISUALISATIONS



THOMSON | LOSASSO | COPPING | A SANCTUARY FOR SUSPENDED STATES





THOMSON | LOSASSO | COPPING | A SANCTUARY FOR SUSPENDED STATES



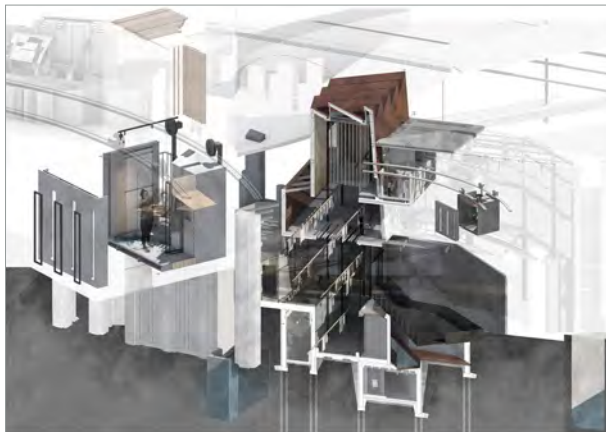
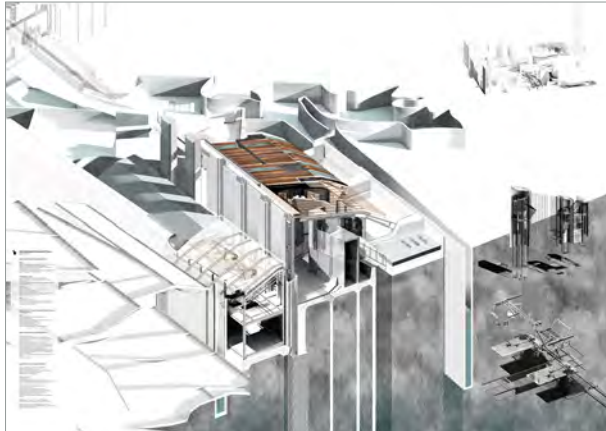


PREPARATION AND PERFORMANCE

A PROCESS OF MAKING

When the notorious tightrope walker Philippe Petit hovered between the Twin Towers 410m above astonished New Yorkers his performance enthralled for a mere 45 minutes. Yet, this fleeting feat was the culmination of rigorous planning, sourcing, calibrating and testing over the course of a lifetime. As an atelier, a group working in close collaboration in the evolution of a design, we have sought throughout to echo Petit's philosophy and working method. Beginning with the construction of a Plane Table proportioned to the tightrope walker's own Smallest Theatre in the World, we embarked on a project of making and remaking. The Plane Table, operating as a testing ground in a constant state of metamorphosis, became the site and the subject of our enquiries, offered, at key moments to public exhibition and subsequent recalibration. Spanning multiple scales, from the hand to the city, the device of the Plane Table has allowed us to tune and temper the conditions of Lower Manhattan; to analyse, interrupt and reconfigure the existing landscape. A Sanctuary for Suspended States is a continuous project, a constantly evolving landscape designed to respond to the shifting nature of global, federal, state and metropolitan politics, to weather change.





Transect: Yard - Spine - Elevated Plain (adjacent)

Projected Rooms: The Auction House, The Mortuary and The Drawing Rooms (above)





Gnomon (adjacent)

Animated Space: a traverse through the Projected Rooms (above)



Water Towers Perched on Rooftops, taken from the High Line at West 34th St.

Friday 2nd November, 2018. Eireann Iannetta-Mackay.





THE INVENTOR

Character: Nikola Tesla
Film: *North by North West* 1959

William Bayram
Chris McCallum
Declan Wagstaff



Site: Park Avenue, Midtown, Grand Central Station - Viñoly Tower [42nd & Park Ave - 57th & Park Ave]

Programme: Agora: Economic Hub, Subway Platforms, Concourse, Transfer Deck, Turnstiles, Subways; Eastside Subway Platforms & Grand Central Railways, Railway Lines, Trading Halls, Greeting & Exchange
Wings: Social, Cultural, Political // Network of Everything
Silos: Sugar, Soy-beans, Coffee, Grain, Cotton, Natural Gas, Copper, Rubber, Tobacco, Pharmaceuticals, Cocoa, Silicon, Whiskey, Silver, Palladium, Rhenium, Uranium, Neon, Housing, Healthcare, Salt, Crude Oil, Gold, Electricity, Coal

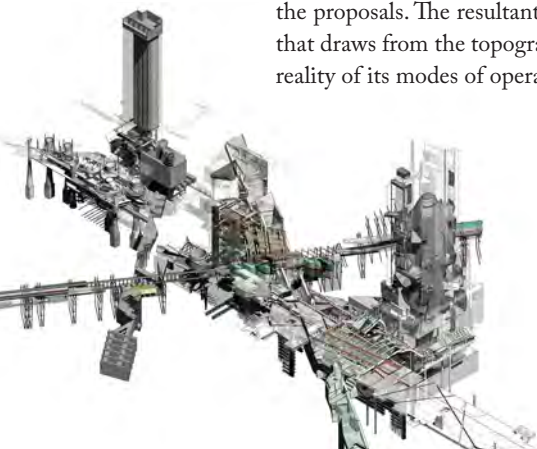
05

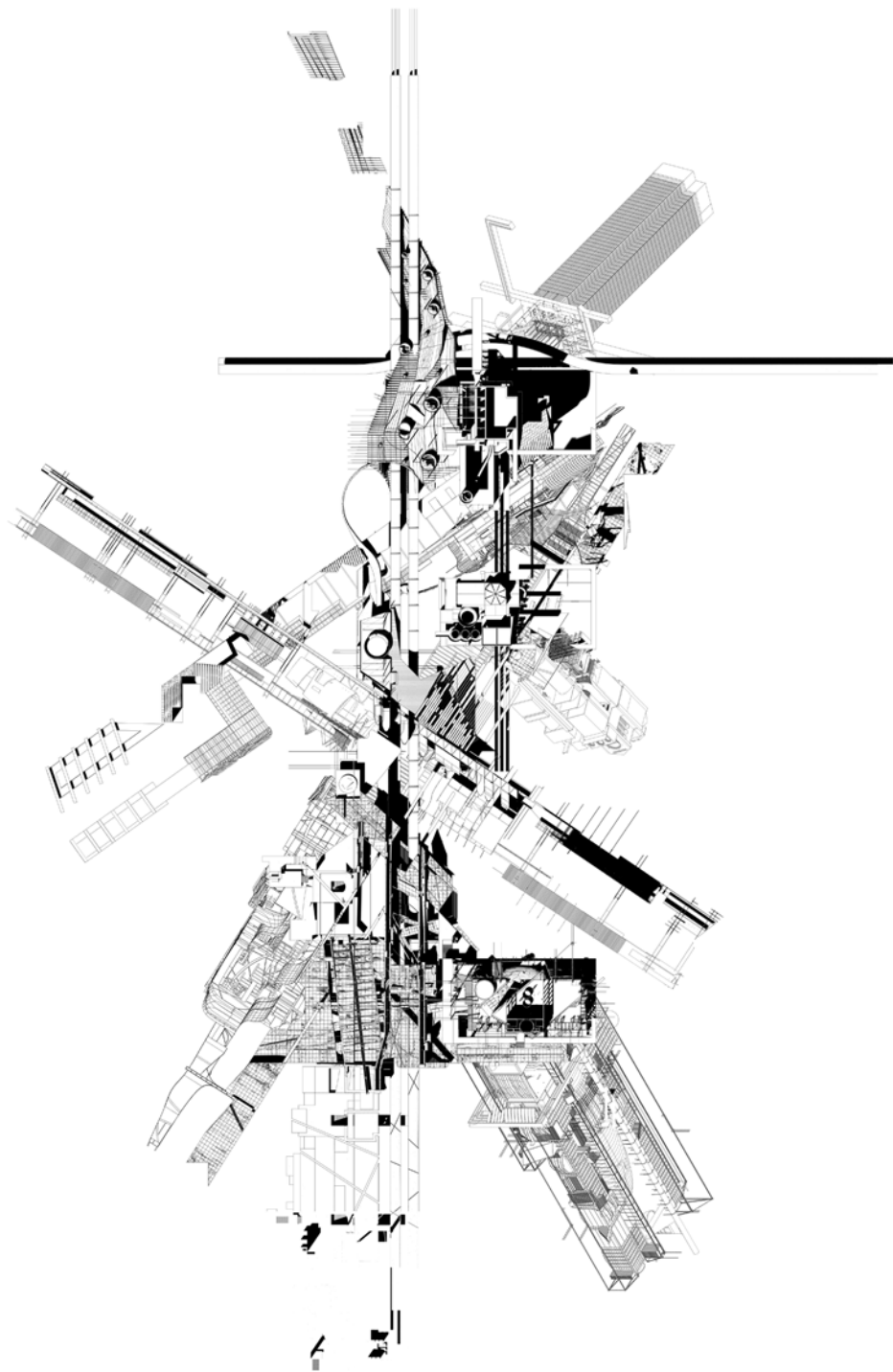
CITY OF NOTHING

[ISLAND OF EVERYTHING]

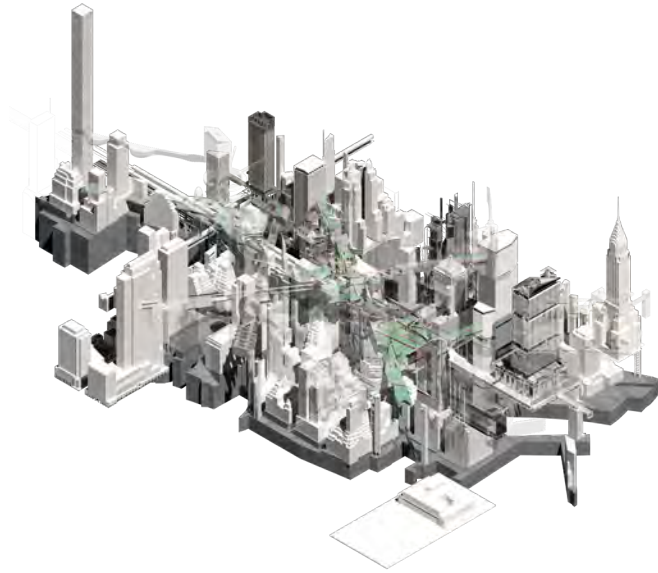
WILLIAM BAYRAM | CHRIS McALLUM | DECLAN WAGSTAFF

Manhattan can be seen as a City of Nothing- it is dominant on the world stage yet yields little in the way of physical substance. Its products are invisible but operate with extreme force in modern culture and finance. This thesis seeks to engage with the unique way in which the city simultaneously promotes fantastical visions through the reasoning of pragmatism. It imagines an urban landscape that cuts the ground with the same intensity that its towers scrape the sky - an equal wit of earth and air rights. This cutting, splicing, pressing, lifting multiplies Manhattan's configuration as an island and exposes the infrastructural bowels of the city. A new urban morphology is created; an upper-world of islands and towers that extend from ravine to sky, and a lower-world that offers horizontal expanse in the form of a public topography. The duality of conditions is informed and calibrated by the vertical hinge of Grand Central Terminus: referential scales derived from this iconic structure inform fields of influence throughout the proposals. The resultant landscape presents an exaggerated Manhattan that draws from the topographic ambition of its founding and the fabulous reality of its modes of operation.









[CITY OF NOTHING]

ISLAND OF EVERYTHING

Manhattan can be seen as an Island of Everything – its density thrives equally on the limitations of its physical island geography and its status within a global economy. These dual pressures give rise to unique and strange architectural conditions, two of which frame these proposals on Park Avenue – to the north, Viñoly’s ‘super-skinny’ tower of borrowed air-rights and to the south, Grand Central Terminus, the heart of Midtown whose massive structure registers the phantom presence of an unbuilt skyscraper above. These proposals imagine a singular ravine extending between the two as a unifying figure of an island within an island. A seam of architectures inhabit this deep landscape and operate with the logic of a contemporary agora, a public space activated by the trade of storehouses embedded within the fabric of the city. Amongst the conventions of agricultural produce and mineral wealth, three such storehouses reflect contemporary luxuries through the apparent absence of things – a body of water without impurities, a vast lung of pure oxygen and a hall devoid of electronic information. The proposition of both a fractured and unified Park Avenue explores the dichotomy between public and private enterprise – a hypnagogic landscape formed by the hard-nosed pragmatism of Manhattan.

7
NOTHING:
PARK AVENUE'S
TOWERS OF NOTHING

6
AGORA:
A COLLECTION OF
SOCIO-POLITICAL
PROGRAMME

5
SILOS:
A PLACE OF
EVERYTHING

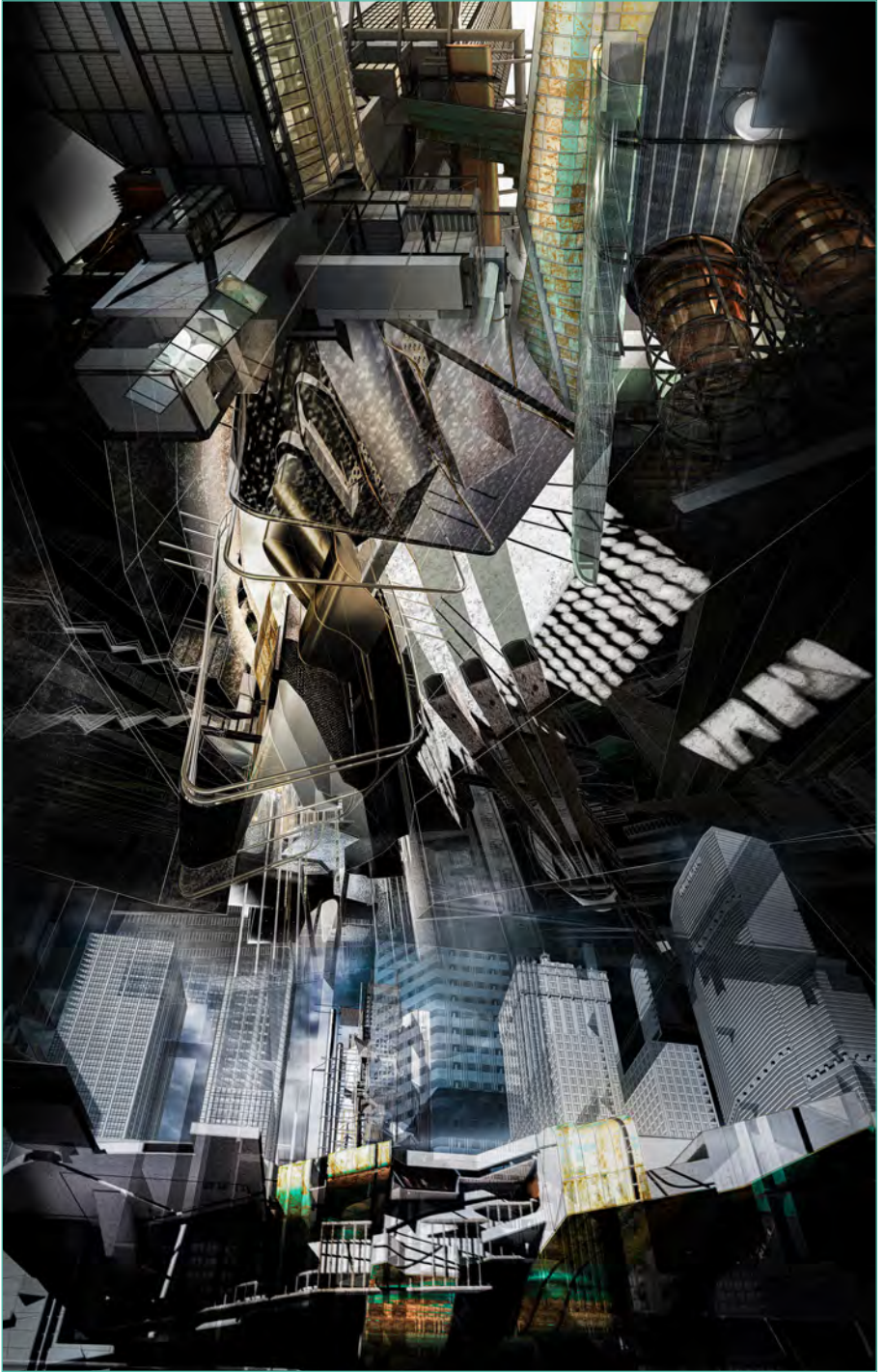
4
BUILDINGS:
THE CHARACTERS
OF MANHATTAN

3
INFRASTRUCTURE:
EXPOSING
MANHATTAN'S
CONNECTIONS

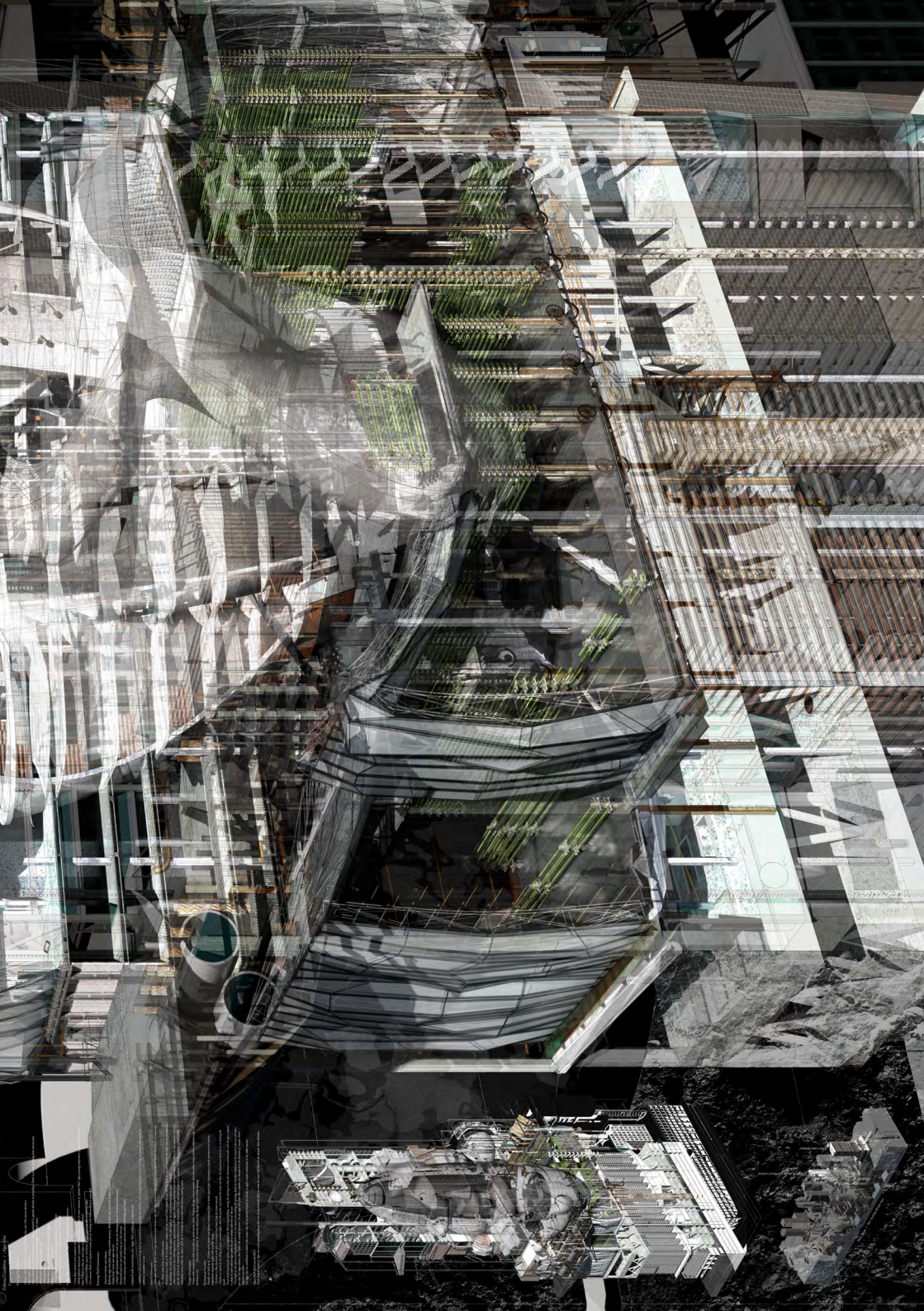
2
GROUND:
AN EXCAVATED
LANDSCAPE

1
EVERYTHING:
THE ISLAND OF
EVERYTHING





BAYRAM | MCCALLUM | WAGSTAFF | CITY OF NOTHING (ISLAND OF EVERYTHING)

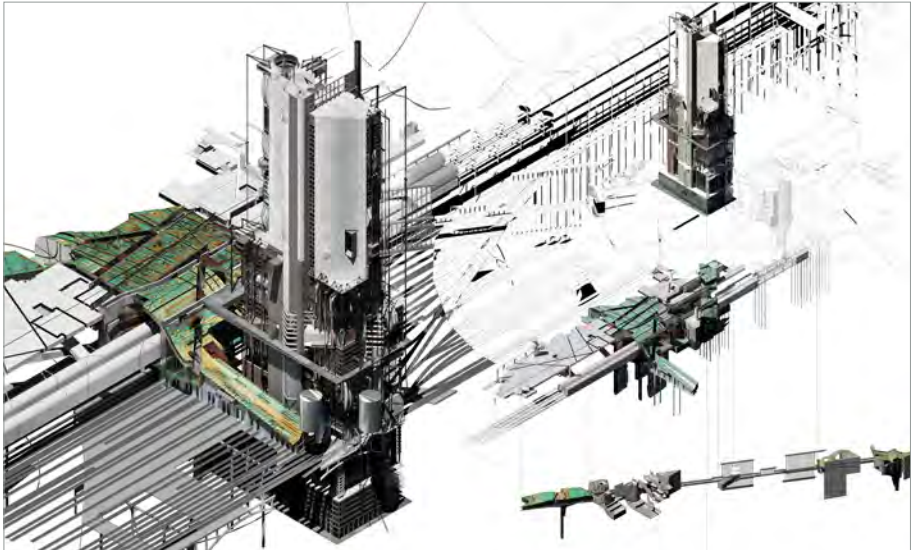
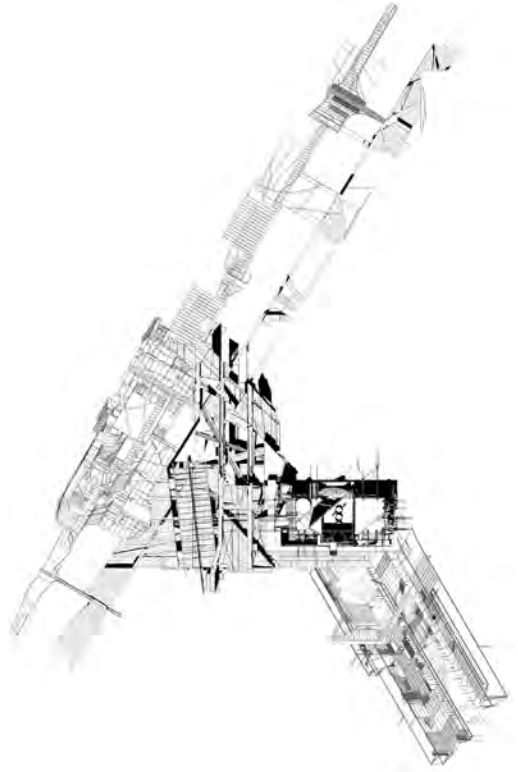


TOWER OF NOTHING: OXYGEN

AGORA: ECONOMIC // POLITICAL

WILLIAM BAYRAM

The tower of Oxygen overlooks the economic fragment of the Agora, breathing the diluted pure oxygen on to the roof-scape, accelerating the patination process of the copper roof. This programmatic extrusion connects the Tower, Agora and Wing to operate as a unified system, whilst allowing this diluted pure oxygen to circulate throughout, replacing the humid air of the subway. With a direct connection to the Eastside subway station and Grand Central Train lines, the Agora fragment's economic responsibility is to load and unload commodities of Everything within the system of trading and stockpiling. While the Wing which intersects the Agora acts as a political influence, it also registers and regulates the input of Everything.





UNIVERSITY OF SOUTHERN CALIFORNIA
Faculty of Architecture
Department of Architecture
Los Angeles, CA

Project Name: [Illegible]
Location: [Illegible]
Architect: [Illegible]
Date: [Illegible]

Architectural rendering showing a complex, multi-level structure with a prominent grid-like facade and internal structural elements. The structure is rendered in a dark, semi-transparent style, revealing internal spaces and structural details. The rendering is oriented vertically on the page.

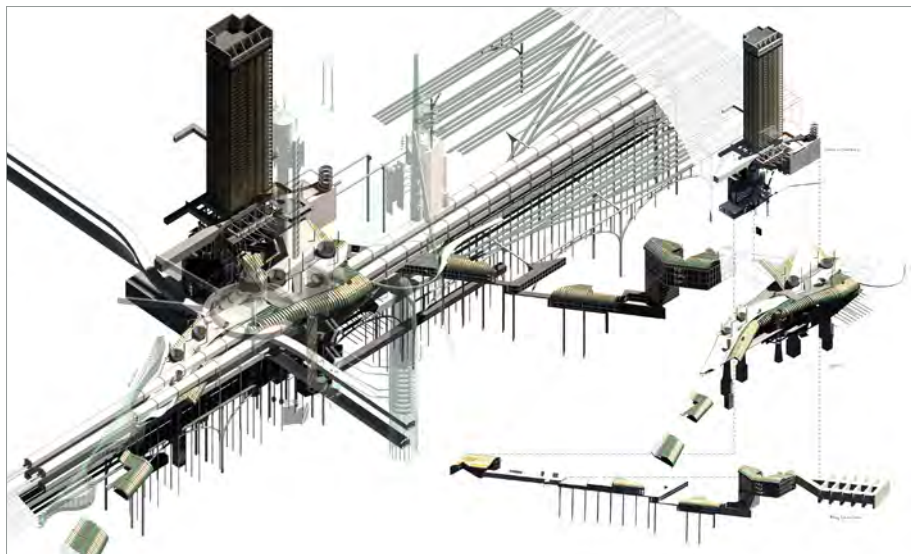
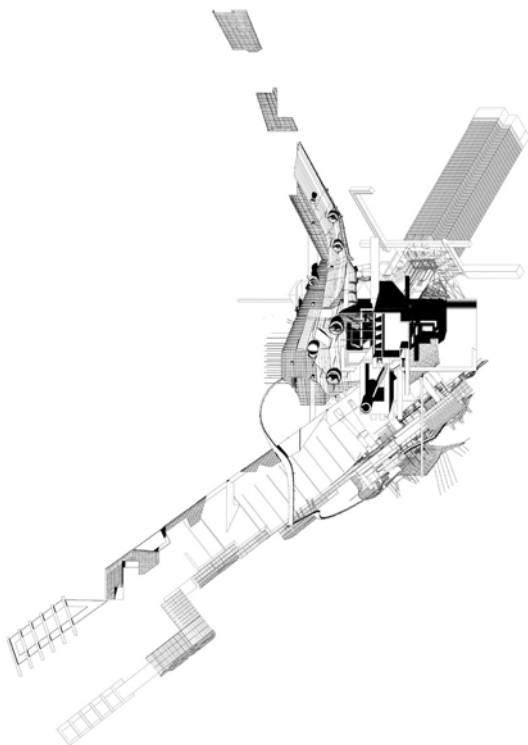


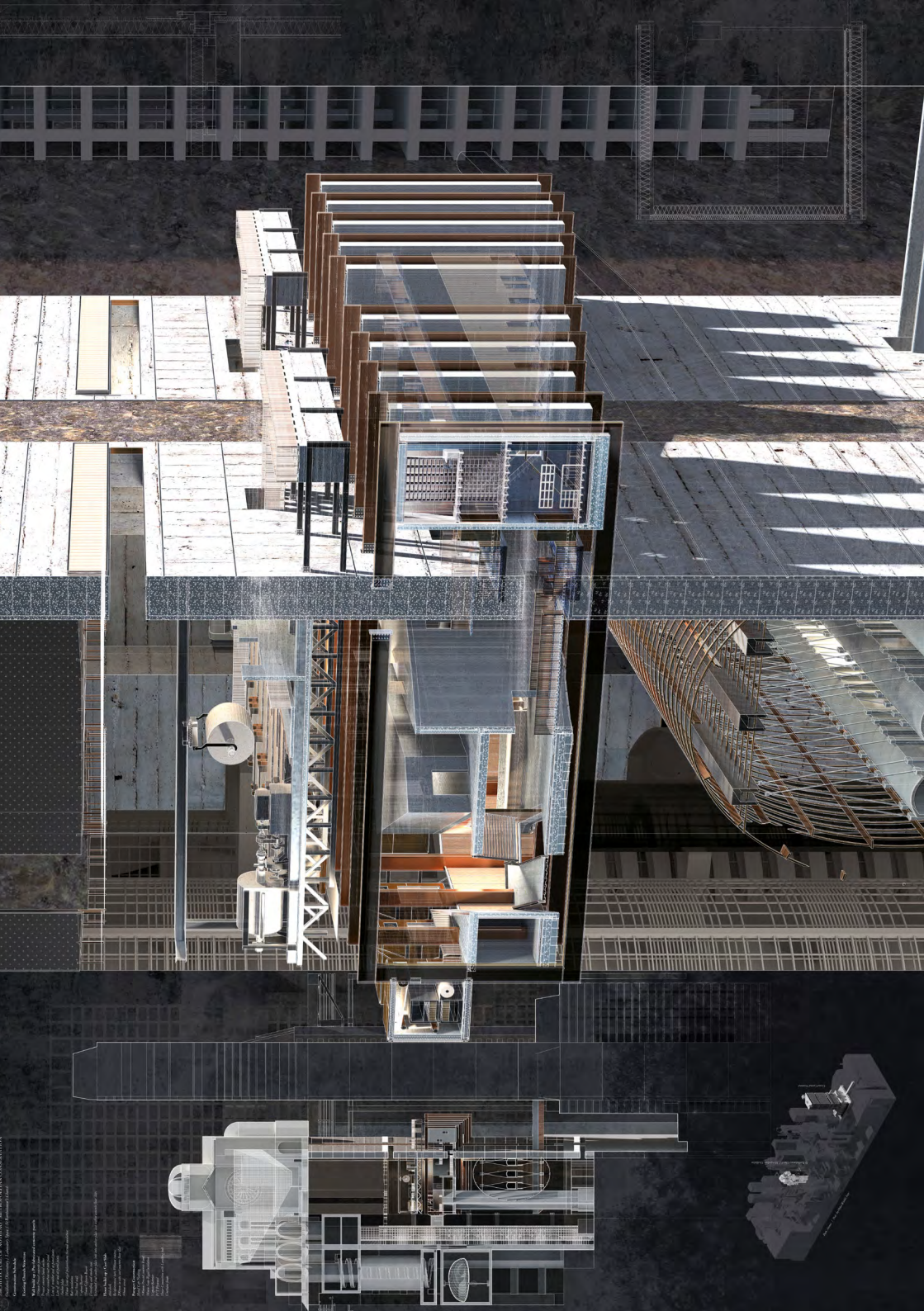
TOWER OF NOTHING: WATER

AGORA: ECONOMIC // SOCIAL

CHRISTOPHER M^CALLUM

The northern area of the ravine is concerned with the receiving, treatment, storage, usage and flushing of flood water. The Seagram Building stands as a Tower of Nothing; its depths carrying out reverse osmosis to clean the water to a state of lethal purity; its heights performing theatrics, producing a wall of water once daily which cascades to existing ground level. Here, it is stored to be experienced by visitors and used in production between the nearby silos. The Tower's depths hang alongside the Agora: its copper deck enclosing public spaces and private trading halls. This portion of the Agora completes the journey from mid-Park Avenue to Viñoli's 432 Park Avenue, and utilises the Subway network below existing ground level for the transport of goods and people.





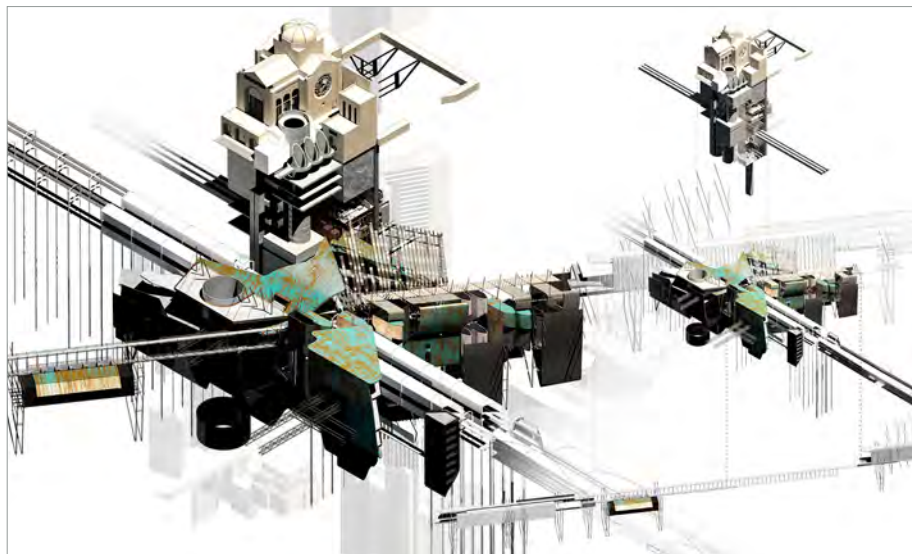
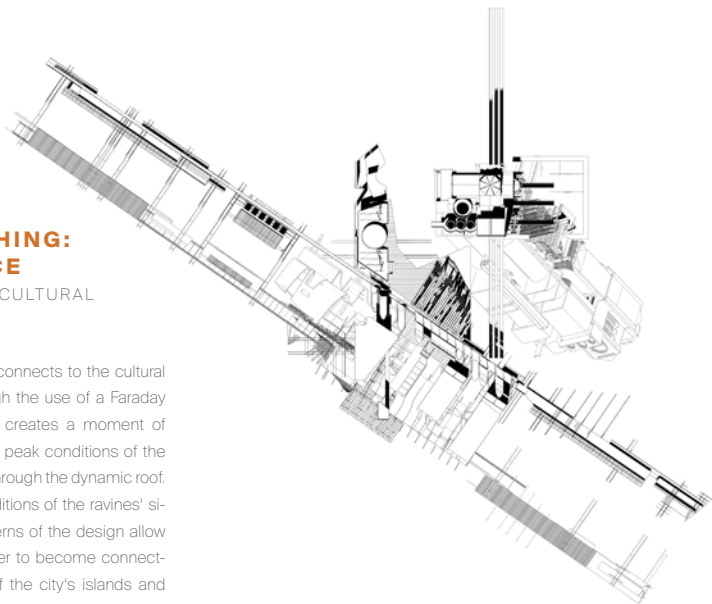
Architect: [unreadable]
Client: [unreadable]
Location: [unreadable]
Year: [unreadable]

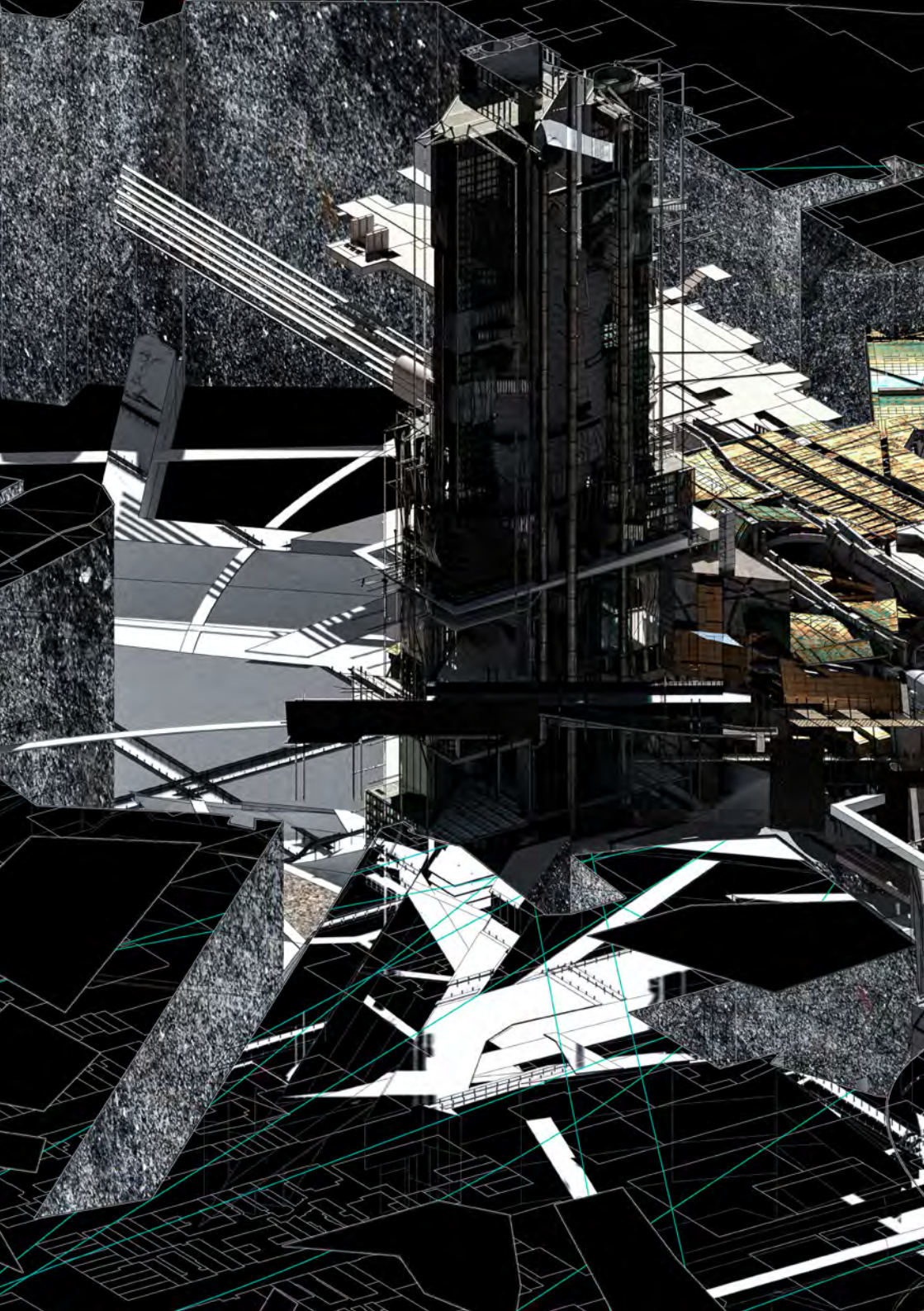
TOWER OF NOTHING: DIGITAL SILENCE

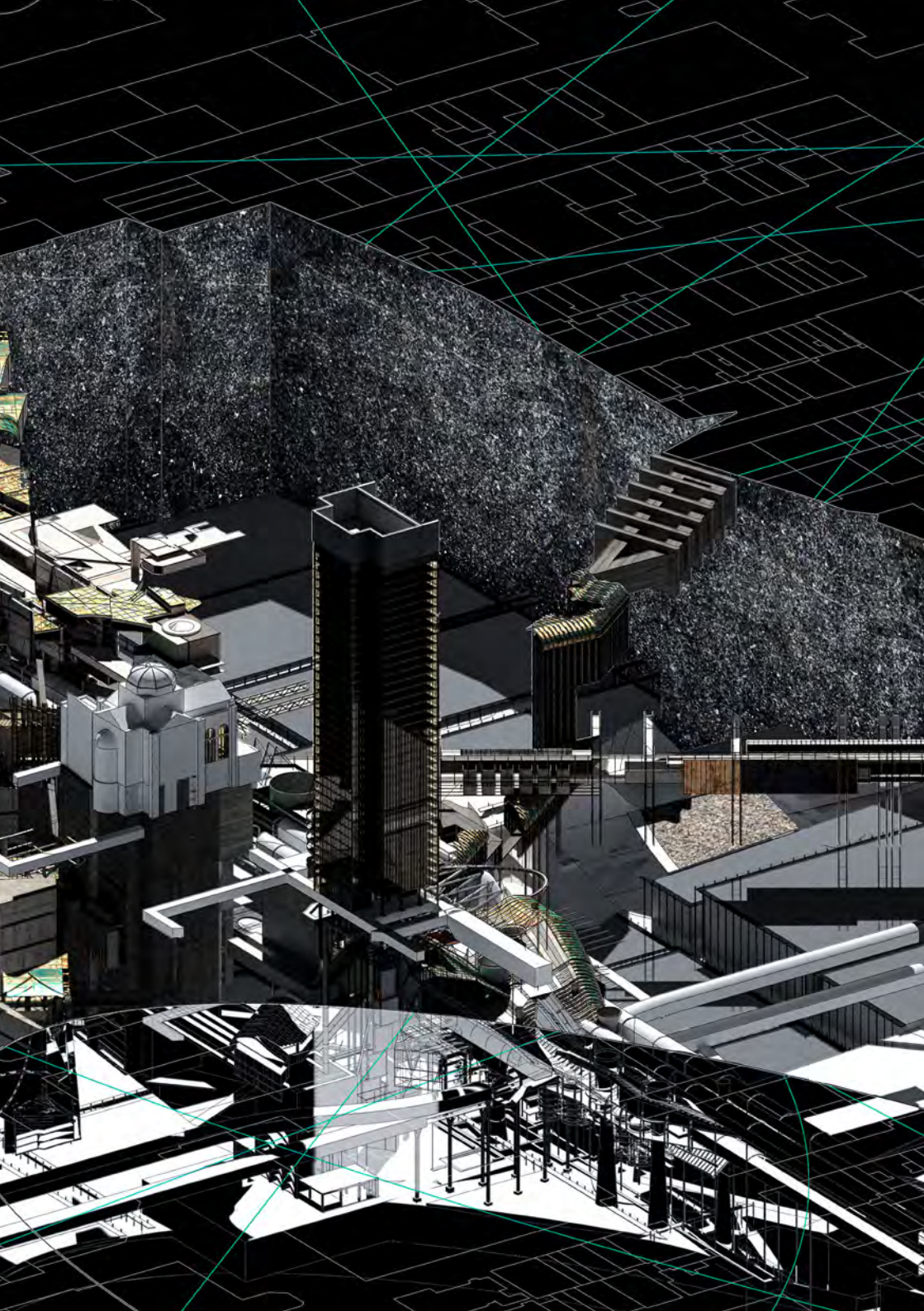
AGORA: ECONOMIC // CULTURAL

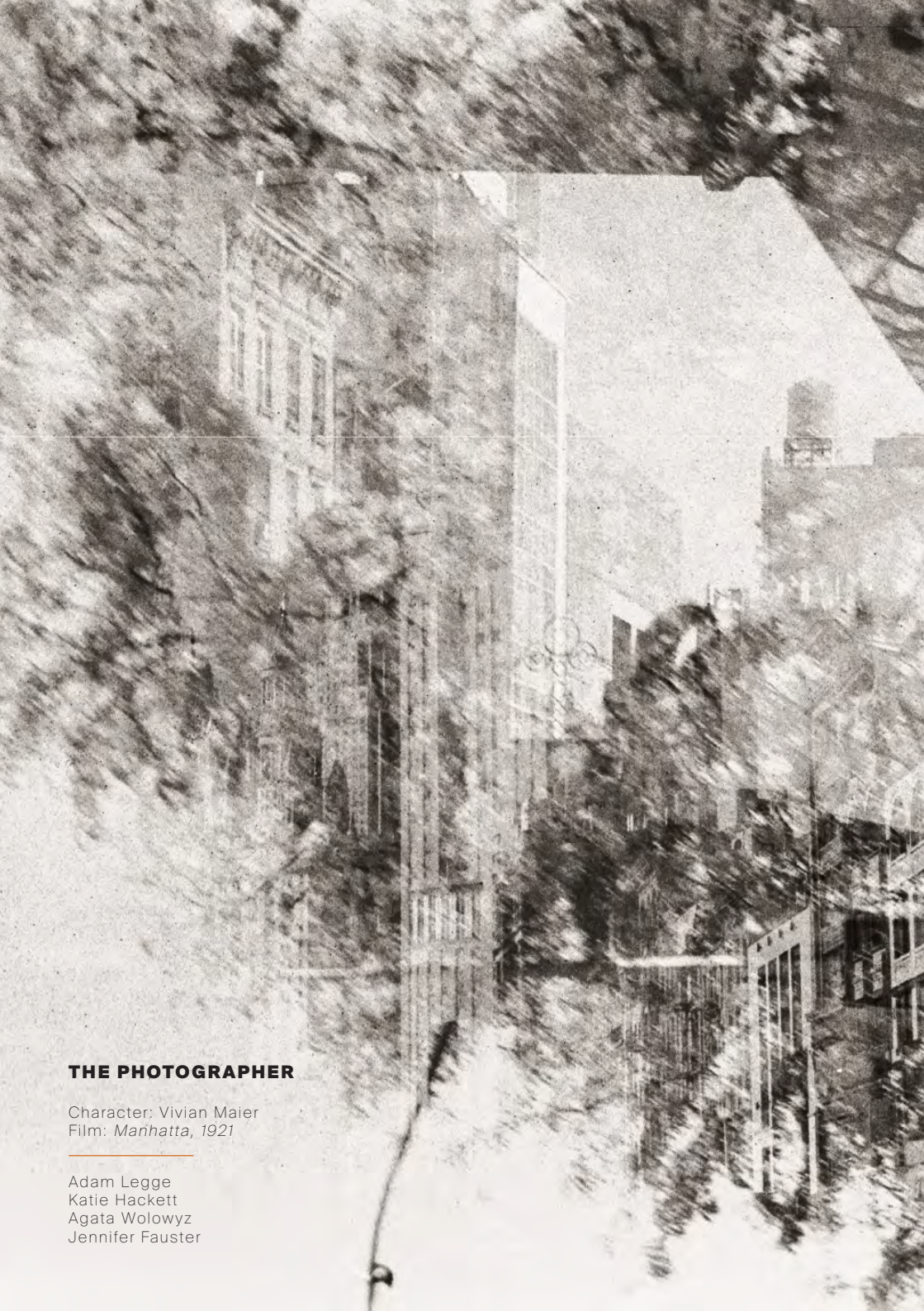
DECLAN WAGSTAFF

The Tower of Digital Silence connects to the cultural fragment of the Agora through the use of a Faraday caged canopy system. This creates a moment of digital disturbance where the peak conditions of the Scapeland can be analysed through the dynamic roof. This canopy reflects the conditions of the ravines' silos. The programmatic concerns of the design allow for the Agora, Wing and Tower to become connected through the excavation of the city's islands and its new canals. A journey from the city to silence all performing in association with one another as the city-scape's electrical noise is filtered by its cultural hub. Situated within the centre of the connected Agora its focus is to greet and trade, whilst still providing a visible signal for the systems exports.









THE PHOTOGRAPHER

Character: Vivian Maier
Film: *Manhatta, 1921*

Adam Legge
Katie Hackett
Agata Wolowyz
Jennifer Fauster



Site: Bryant Park, Midtown [40th - 42nd Street - 5th & 6th Avenue]
Programme: Ancillary Circulation & Support Spaces; Archive & Storage Areas; Exhibition Areas; Library Spaces; Restoration Workshops; Reading Rooms; Studiolo Stacks; The Writer's Cabinet

06

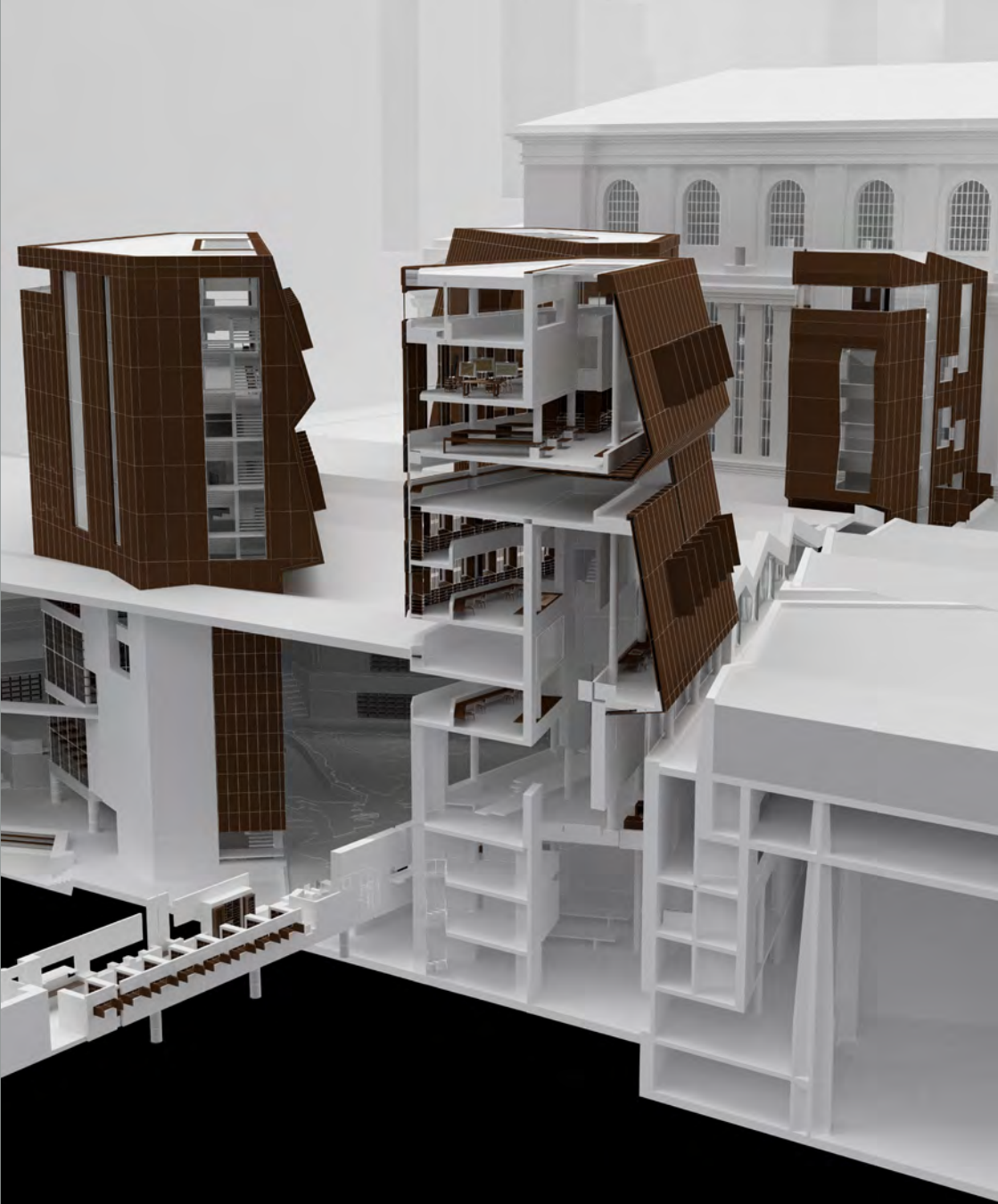
THE MANHATTAN STUDIOLO

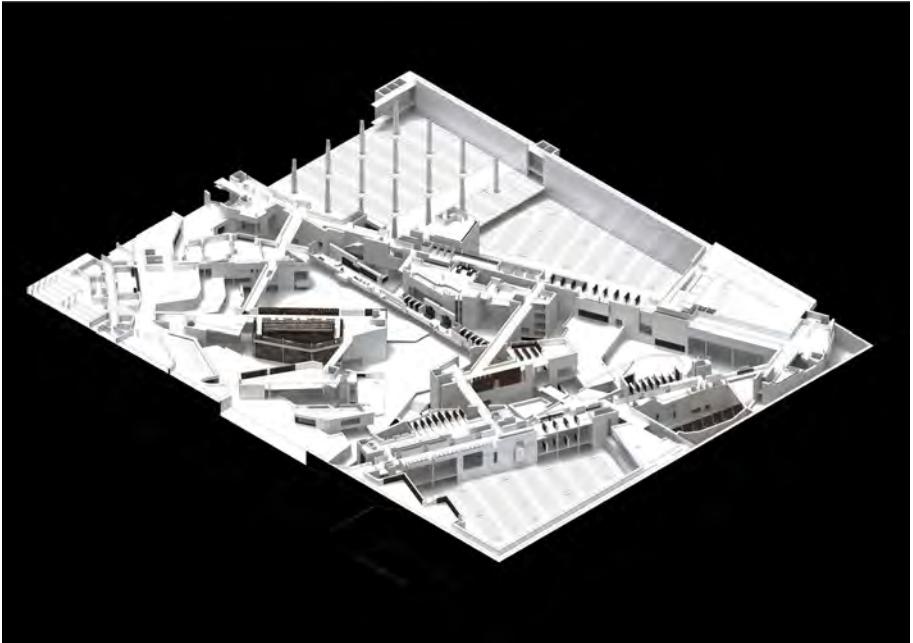
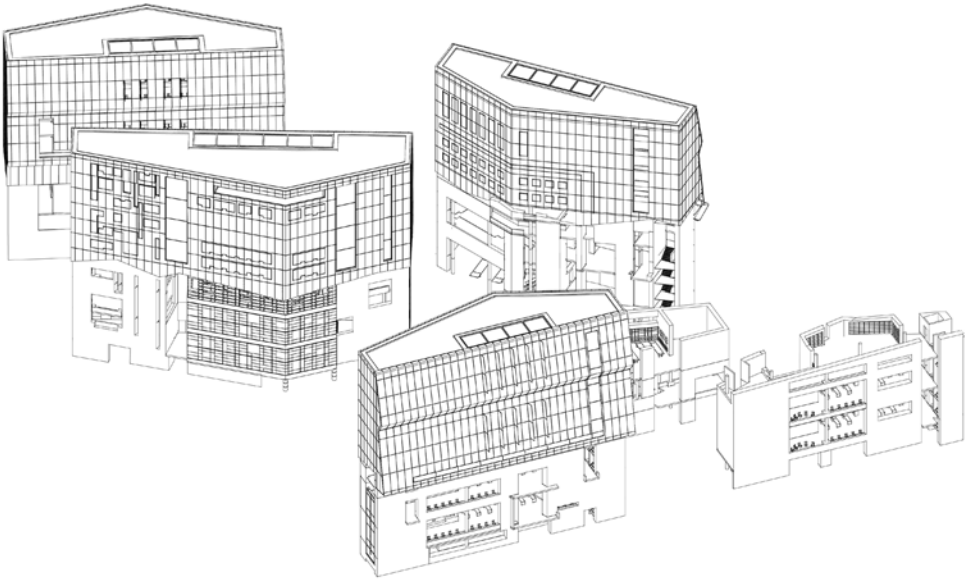
A LANDSCAPE OF MANHATTAN NARRATIVES & UNBUILT POTENTIALS

ADAM LEGGE

In his 'retroactive manifesto' *Delirious New York*, Rem Koolhaas explores how Manhattan became a mythical laboratory for invention as a result of the simultaneous growth of urban density and new technologies. Arguing that each block contains multiple layers of realised buildings existing in parallel with past occupancies and other potentials, the area of Midtown can be understood as an intense archipelago, with the Commissioner's Grid of 1811 providing the bounding body to a series of individual islands.

The proposition, The Manhattan Studiolo, is situated in the block that now holds the New York Public Library and Bryant Park, but that previously hosted the Crystal Palace and Latting Observatory, identified by Koolhaas as the birthplace of 'Manhattanism'. Built for the 1853 "Exhibition of the Industry of All Nations", the Crystal Palace coalesced different imaginings for the future under one roof, and the observatory revealed the extent of the here and now. Continuing this philosophy, the Manhattan Studiolo proposes an alternative landscape for this famous block. A re-organisation of the library places the books, documents and records that recite the city's stories into a topography of books. Within this sea of Manhattan narratives, vessel-like stacks house all the models, drawings and imagined futures of unbuilt Manhattan and provide a forum for the island city's future. It will act as an ecotone, mediating the concerns of archiving, preservation and research with the creative cultivation of future visions for the city through a continual process of re-curation.





The Studiolo (above, top)
The Aula (above, bottom)
Tracing Floors (adjacent)



Site: Little Italy, Lower Manhattan.
Programme: Storytelling Theatre; Reinvention Workshops; Pavilion of Remedy;
Meeting Place; Day Care Centre; Financial Advice Hub &
Accommodation.

07

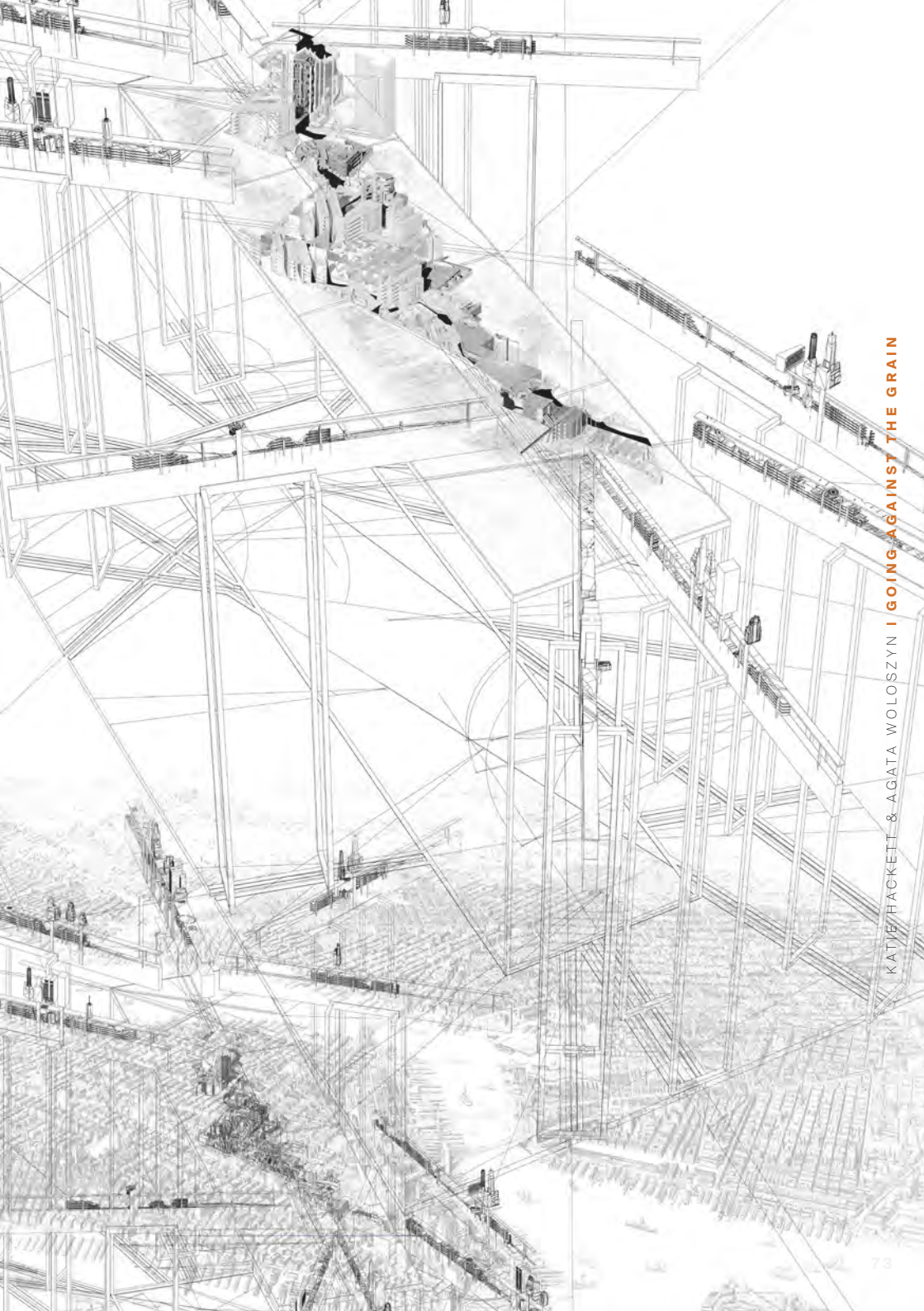
GOING AGAINST THE GRAIN

A CARVED PROCESSIONAL ROUTE THROUGH LITTLE ITALY

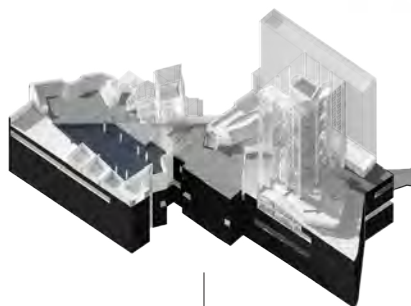
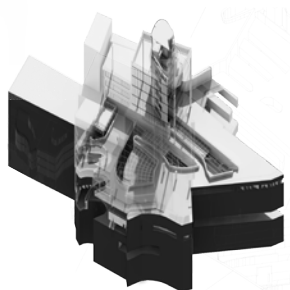
KATIE HACKETT & AGATA WOLOSZYN

Enabled by the method of research-through-making, the thesis reveals the island of Manhattan as a palimpsest of cartographies. These cartographies evidence the role of neo-liberal politics through de-industrialisation, redlining and urban renewal in both the formation of Little Italy and the contemporary phenomenon of gentrification which threatens to eradicate the traditions and character of this neighbourhood. As the thesis asserts a position where creation supersedes demolition, it identifies vacant condominiums as opportunistic moments of programmatic interventions, where a series of discrete architectures mould, route and rebound into this newly excavated Scapeland, welcoming the fringes of the Little Italy enclave to bask in their “undesirability” amongst the newly formed public landscape in an island metropolis.

An architectural overwriting by inscribing onto the surface of the urban archipelago of Manhattan brings into question the current processes of hyper-gentrification whilst giving form and depth to something that was once ephemeral. Looking to bridge the gap between modernisation and preservation, an urban seam carved from the realms of Little Italy offers a new processional route for the participants of The Feast of San Gennaro - a traditional celebration which is increasingly squandered by hyper-gentrification and its surrounding neighbourhoods. A new desire line acts as a disturbance within the physical and economic grid of Manhattan running counter to the anodyne landscape of uninhabited signature buildings within the heart of Little Italy. The proposed programmes along this route cater to an aspect of the festival and address wider concerns of cultural preservation, waste management, water treatment, hospitality, care and financial management in the neighbourhood.



KATIE HACKETT & AGATA WOLOSZYN | GOING AGAINST THE GRAIN



il cortiere
THE TREASURER

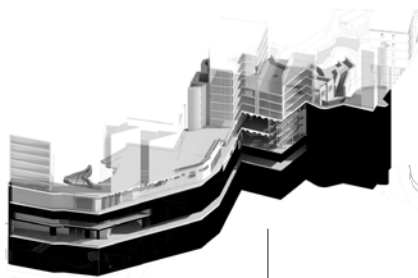
il badante
THE MINDER

il padrone di casa
THE HOST

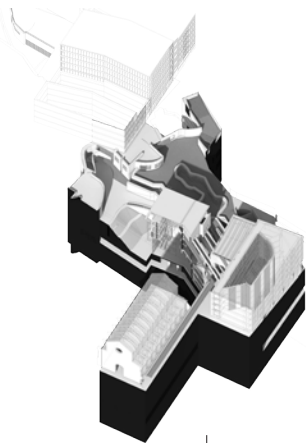




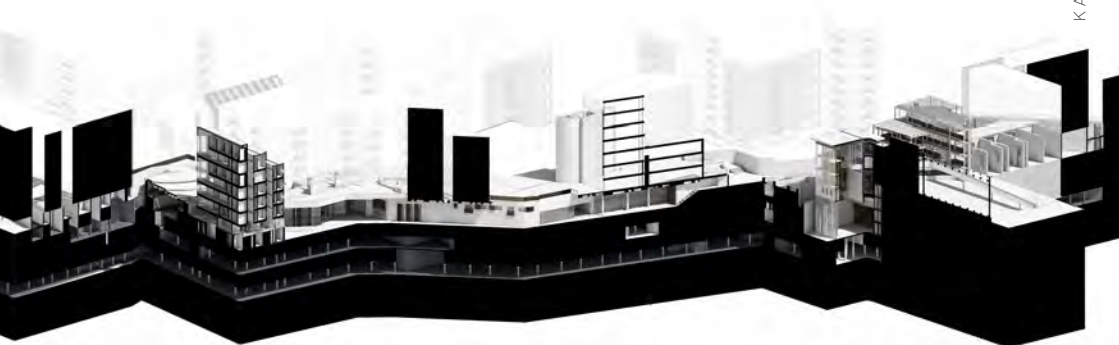
il quartiere
THE HEALER

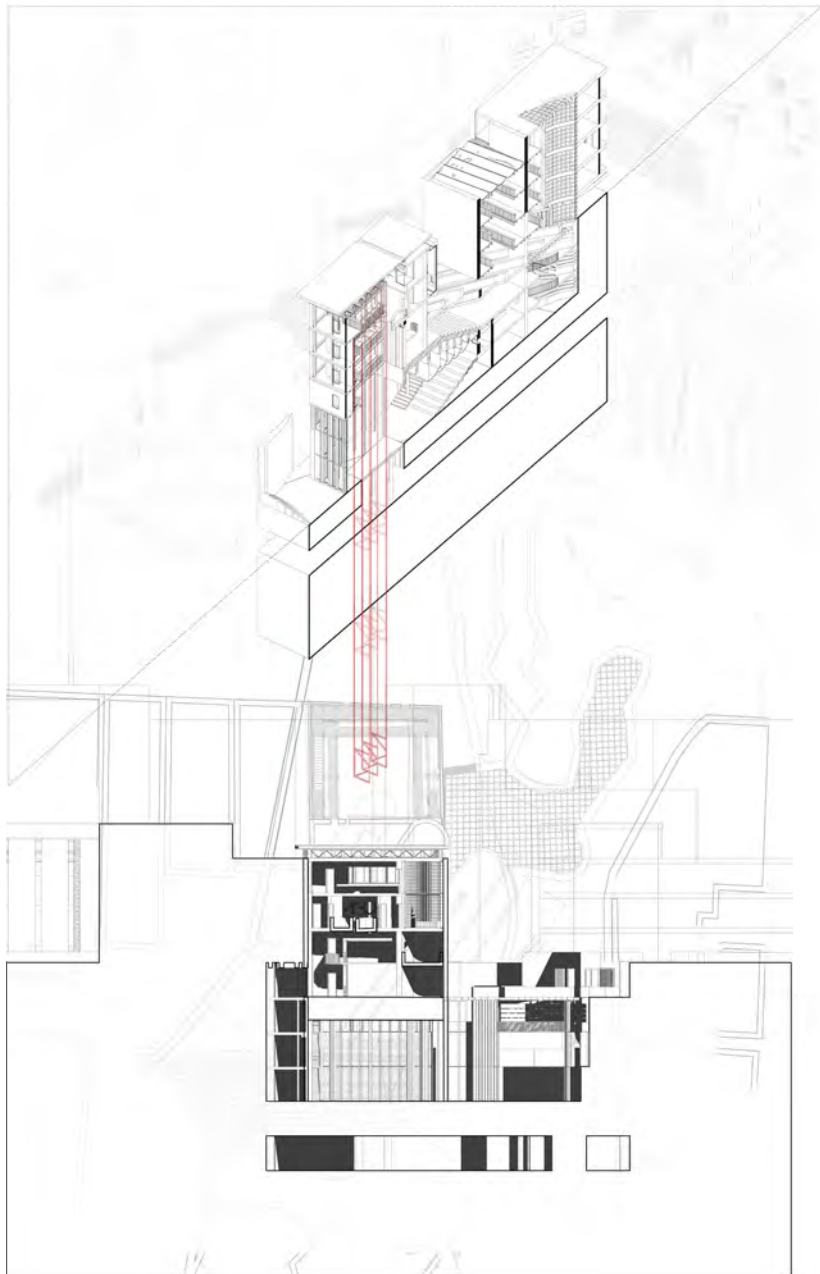


il artigiano
THE CRAFTER



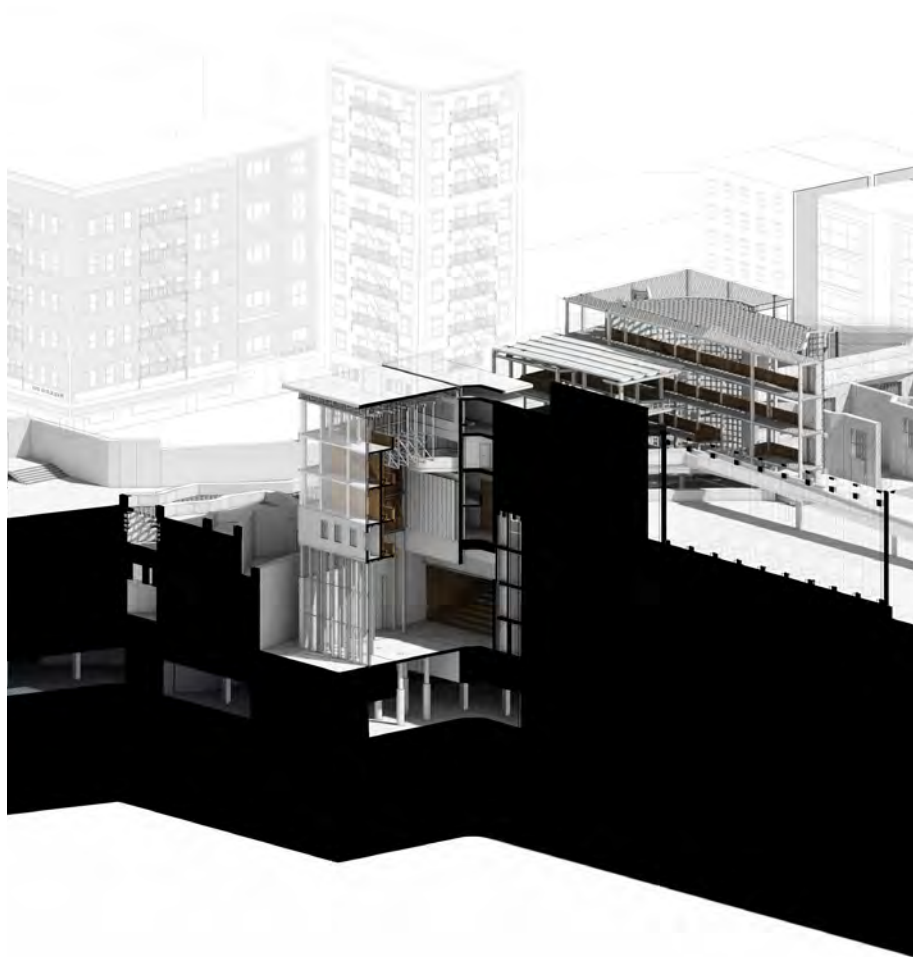
la nonna
THE NARRATOR

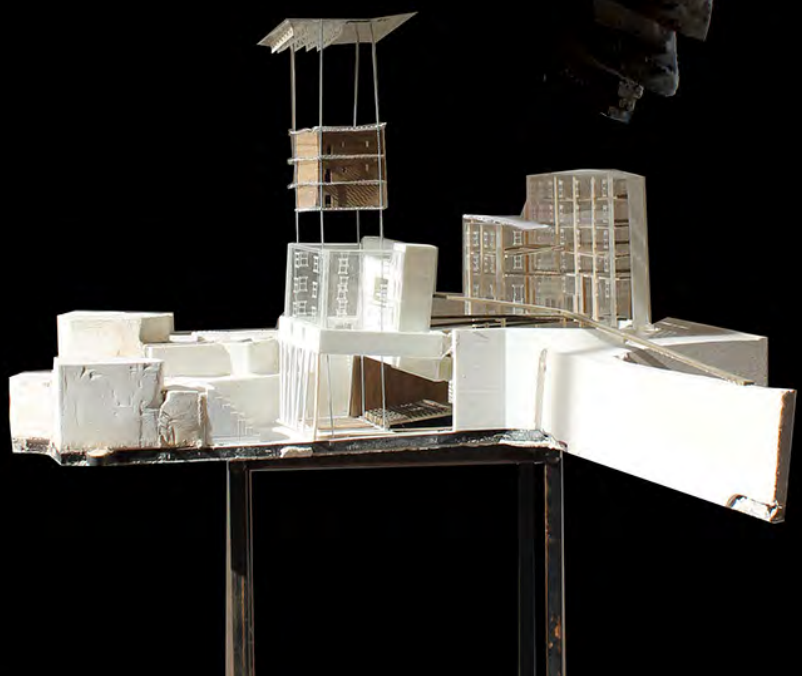
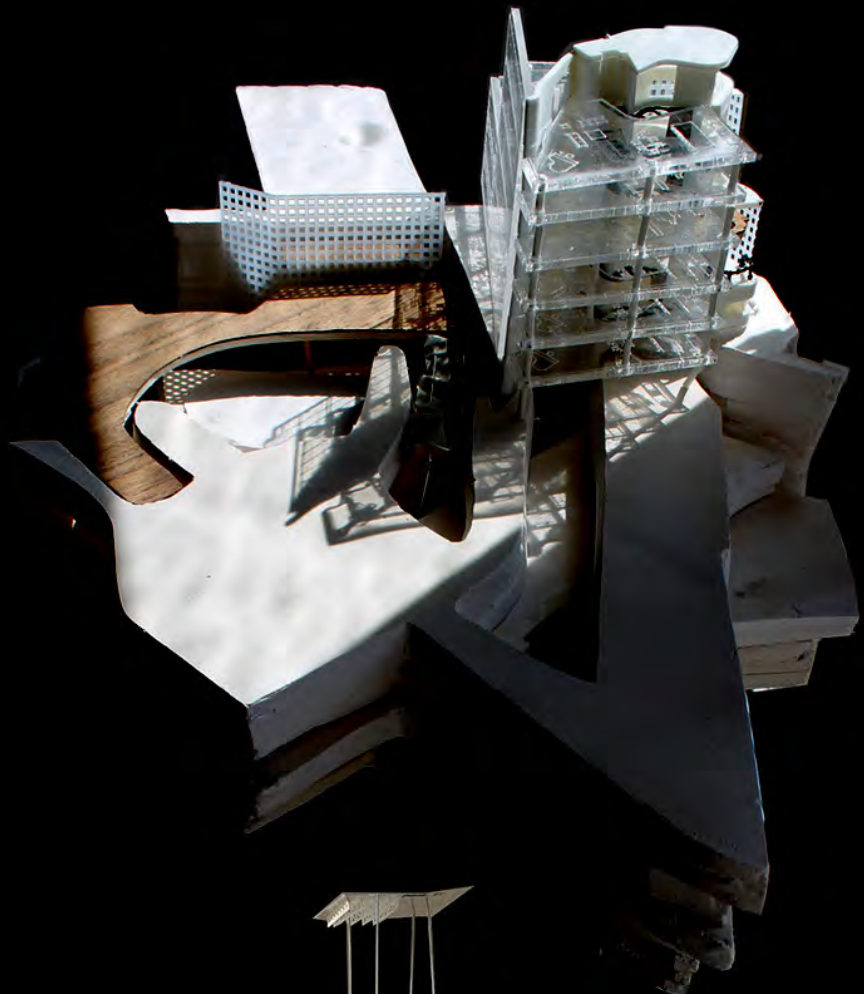


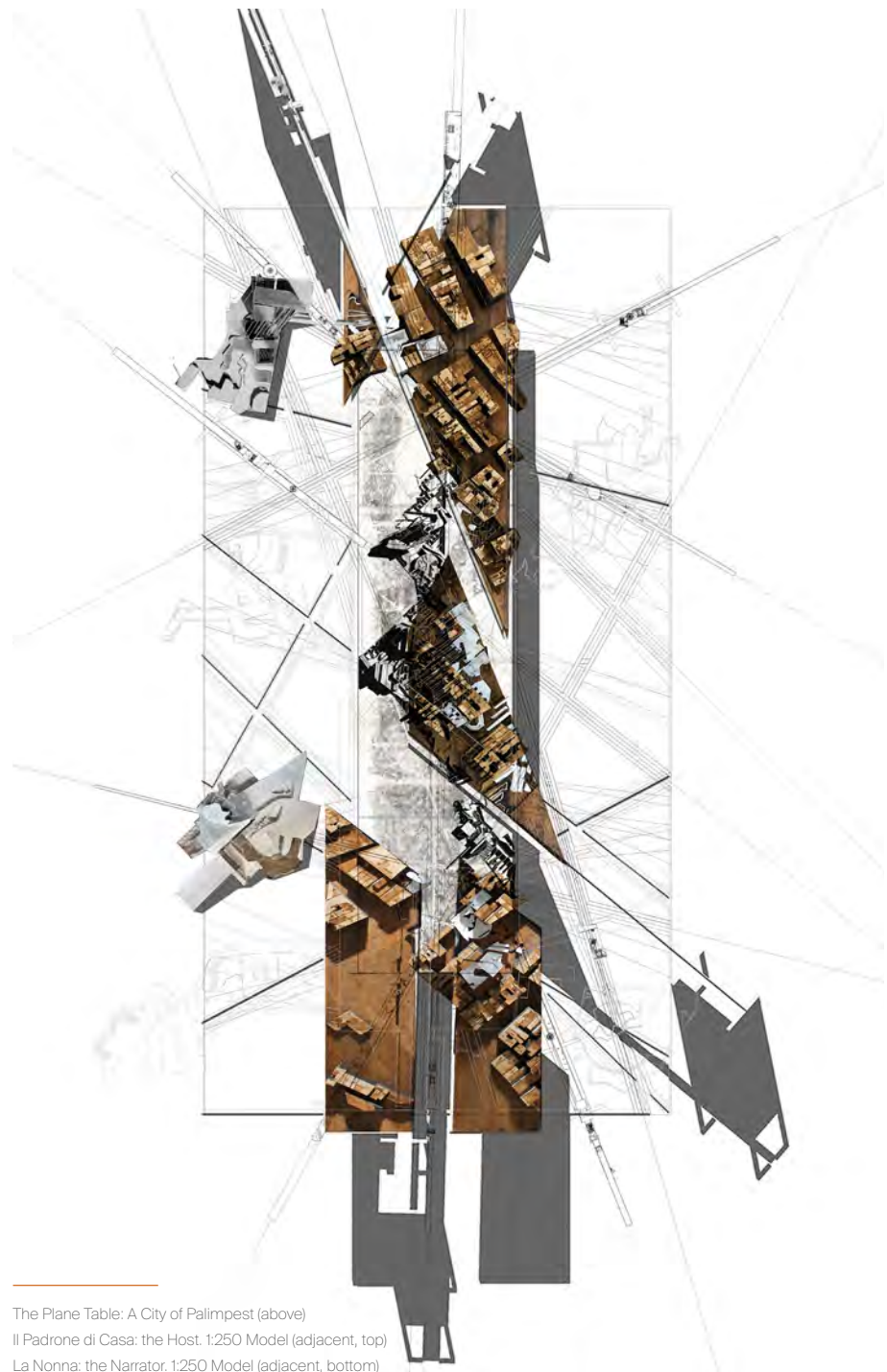


La Nonna, the narrator: Fly Tower Theatre (adjacent)

La Nonna, the narrator: Portrait drawing (above)



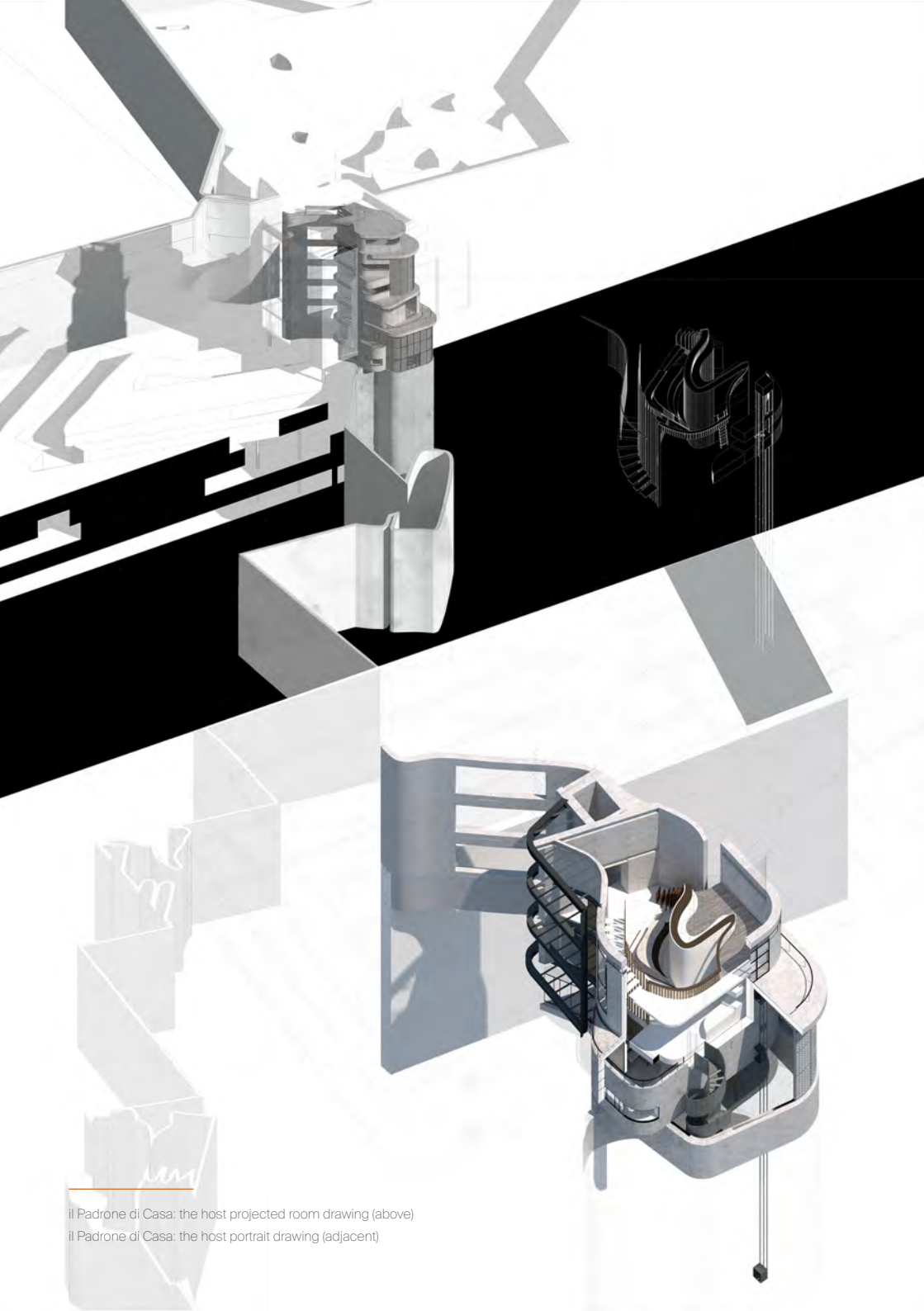




The Plane Table: A City of Palimpsest (above)

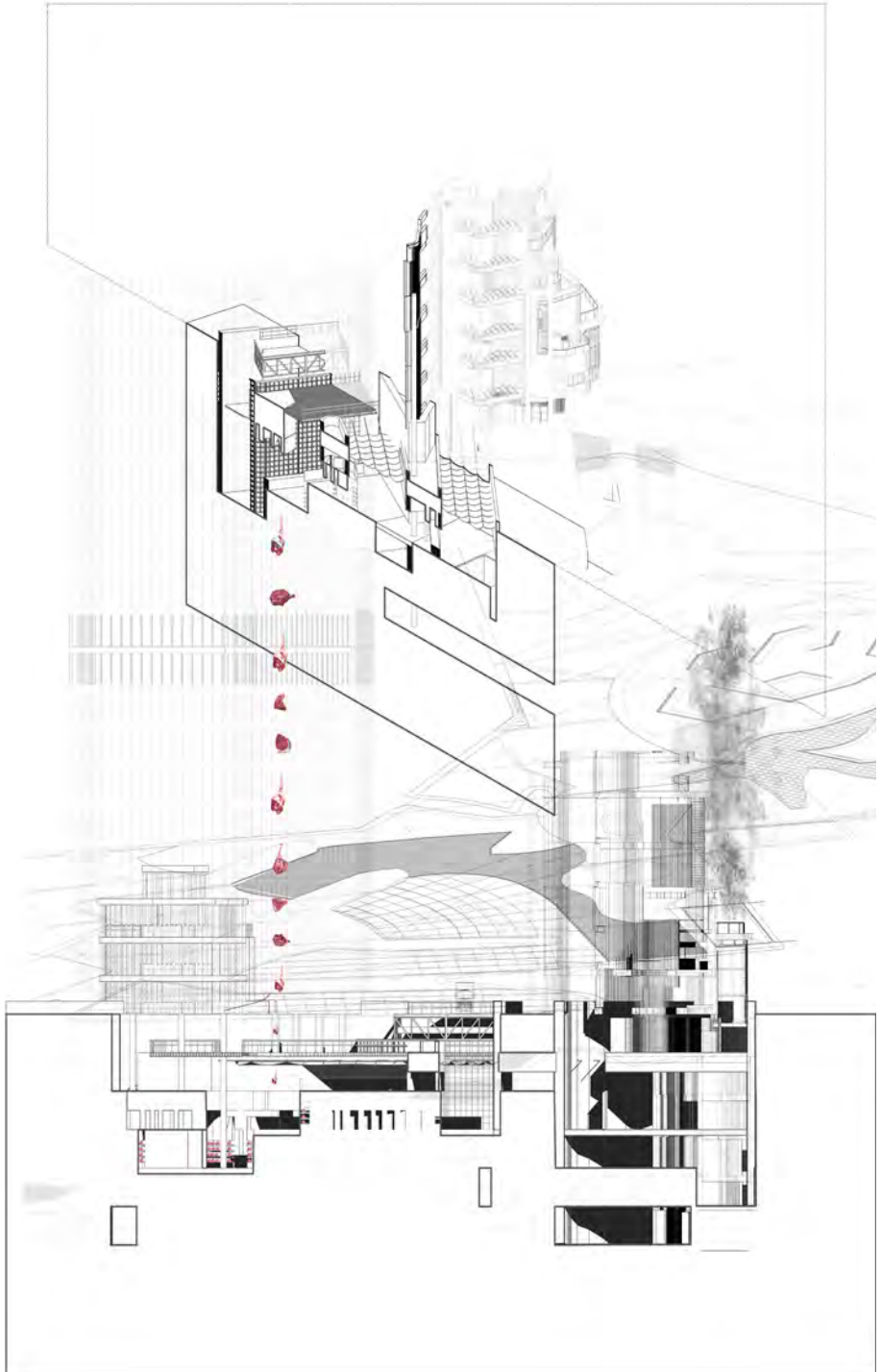
Il Padrone di Casa: the Host. 1:250 Model (adjacent, top)

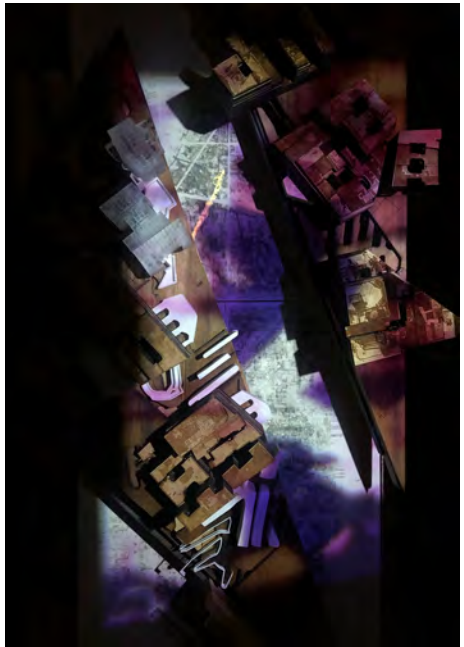
La Nonna: the Narrator. 1:250 Model (adjacent, bottom)



il Padrone di Casa: the host projected room drawing (above)

Il Padrone di Casa: the host portrait drawing (adjacent)





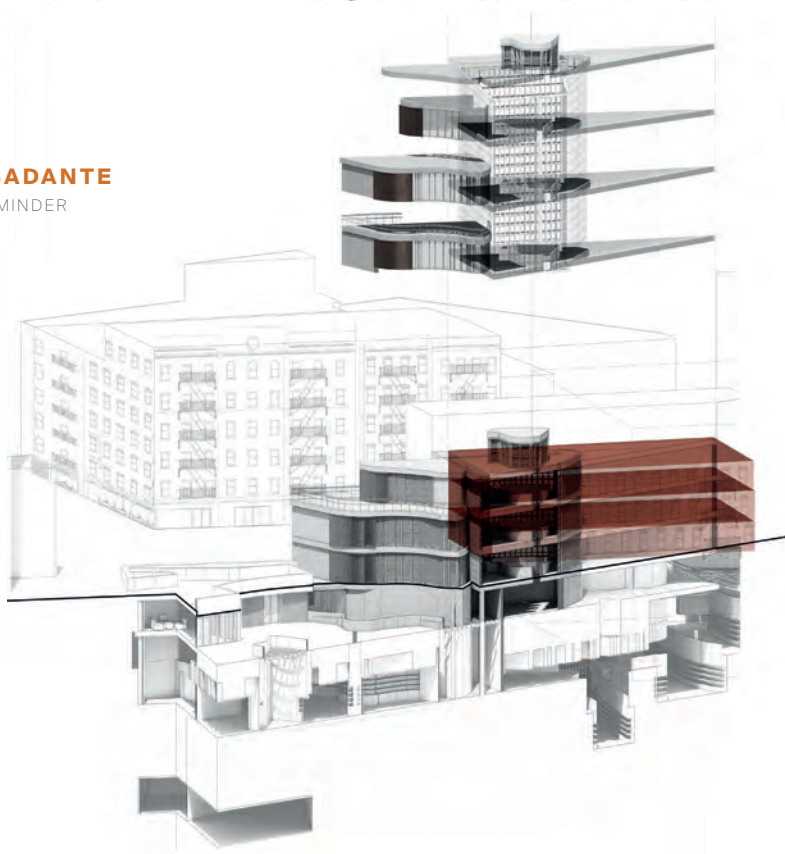
IL TESORIERE

THE TREASURY



IL BADANTE

THE MINDER



Site: Lower Manhattan and Tribeca
[Intersections of Broadway, Canal Street, West Broadway]
Programme: Interstitial Gardens; Urban Hydrological Reservoirs, Active
Hydrological Public Spaces, Ecological Performative Spaces, Resilient
& Adaptable Urban Ecosystems

08

THE CITY'S TEA PUMP AND WET PLATE

A RECONFIGURATION OF A LANDSCAPE OF
DOUBLE MEMORY

JENNIFER FAUSTER

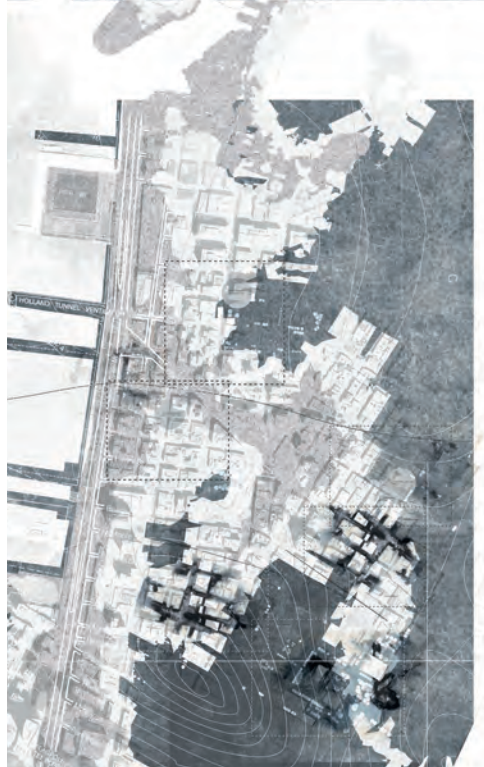
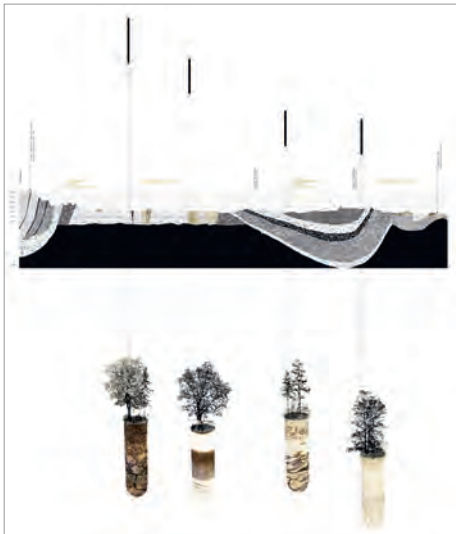
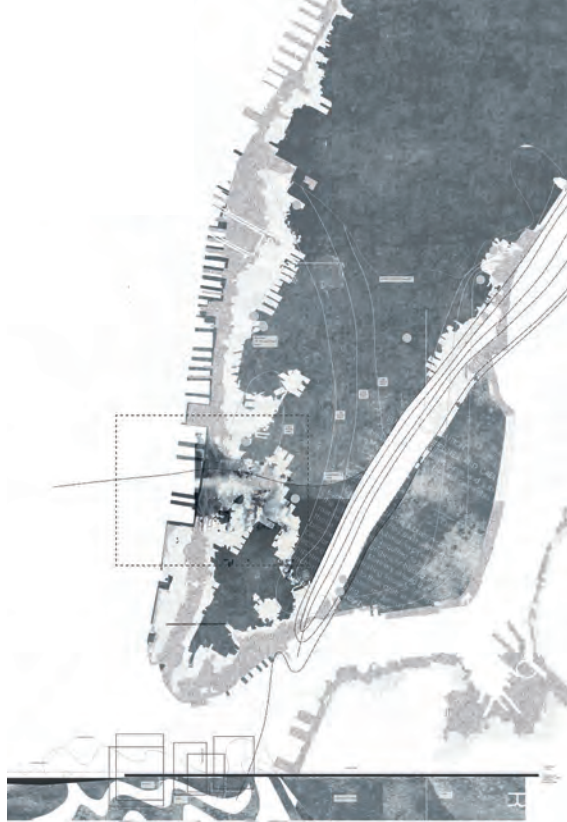
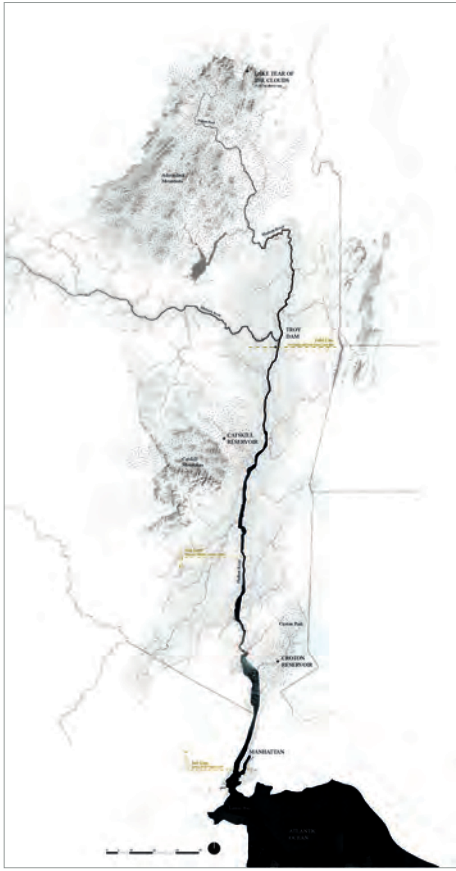
The thesis takes on the ambiguity of a place where architecture, landscape and city seemed to exist in parallel worlds, rescaling and reprinting these disjunctive realities as a landscape of connected interstices. Empowered by a temporal cartographic method of flooding, fixing, photographing and exposing, it not only lays bare the city's ecological, hydrological and cultural disfunctions, but offers a wet plate - scapeland - which can be exposed, fixed, perforated, cut open and reconciled through processes of contagion, superimpositions and coverings.

Situated at the threshold of Manhattan's geologic, aqueous, and ecologic intersection, this multi-scaled scapeland speaks of an attempt to compress the wider landscape memory of the hydrological flooding events and ecological entities into a hybrid landscape which provides favourable conditions for the re-emergence of island-like communalised open spaces from 'in-between' spaces - *Zwischenräume*.¹

Across the flood plain of Lower Manhattan, between the vacant plots and the areas of hyper gentrification, a looser compositional logic comes into being, a counter narrative to the traditional and neo-liberal story of the de-industrialisation of Lower Manhattan's city fabric. Understood as a property of the metropolis, these new island conditions offer something other to the urban realm, a place of measure and exposure where Manhattan's topographical, hydrological and geological discrepancies transform into reservoirs, perforating the ground and issuing forth a new aqueous city reality, a place of register and containment operating in positive co-existence.

¹ Thomas Sieverts coined the notion of the 'in-between city.' See: Thomas Sieverts, *Zwischenstadt: Zwischen Ort und Welt, Raum und Zeit, Stadt und Land* (Berlin: Birkhäuser, 1997).







The Lake in Central Park, taken from Upper West Side of the Park
Wednesday, 31st October, 2018. Yedija Markus.

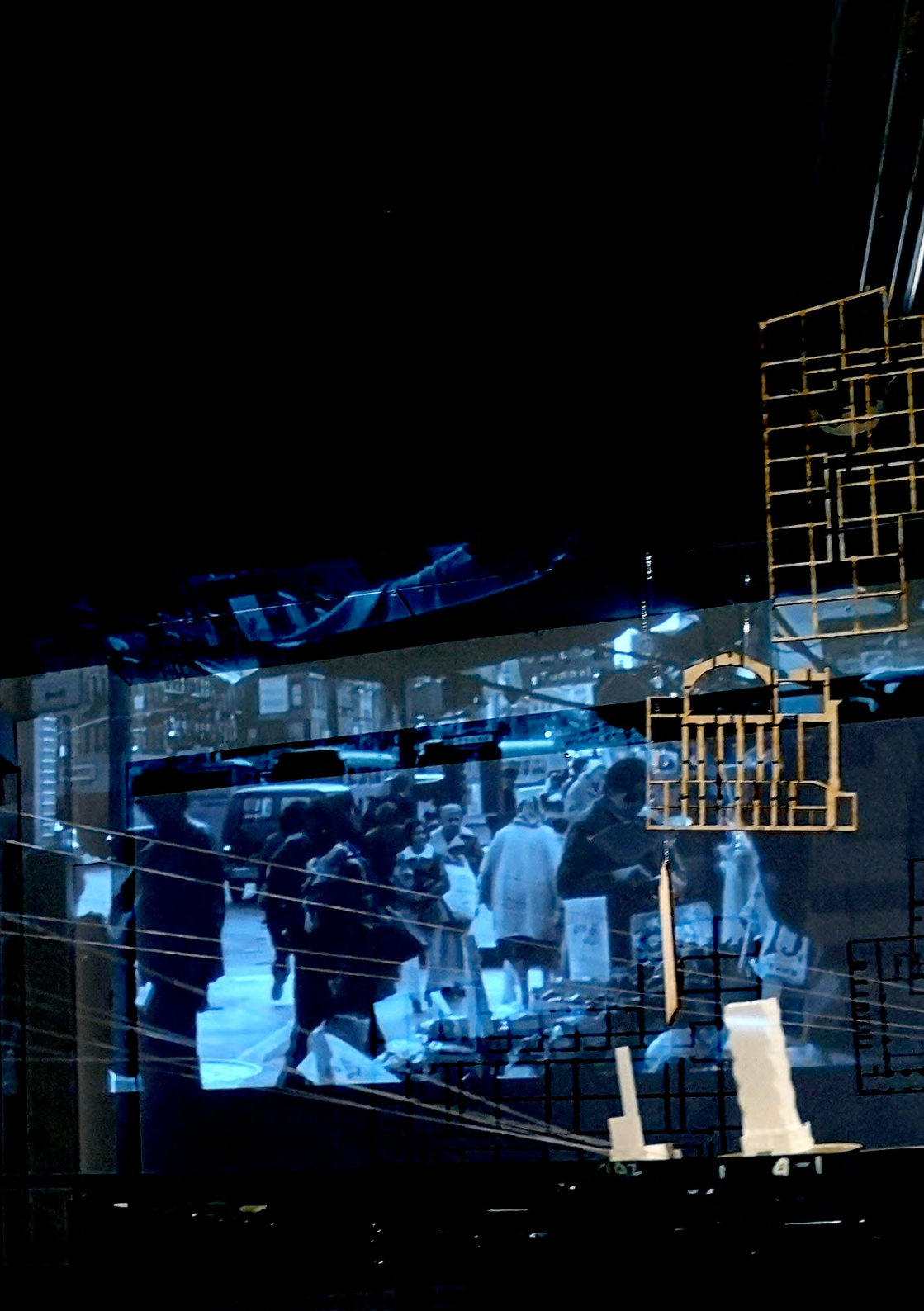




THE ENTERTAINER

Character: P. T. Barnum, 'the Entertainer'
Film: *Manhattan*, 1979

Jack Yusheng Huang
Philip Humphrey
Clark Zhou



Site: Central Park; West 59th Street
Programme: Central Park Maintenance & Conservancy Facilities; Public Information Centre; Exhibition Gallery; Open Theatre; Plantation Labs; Gardeners' Residence; Seedling Cultivation Fields

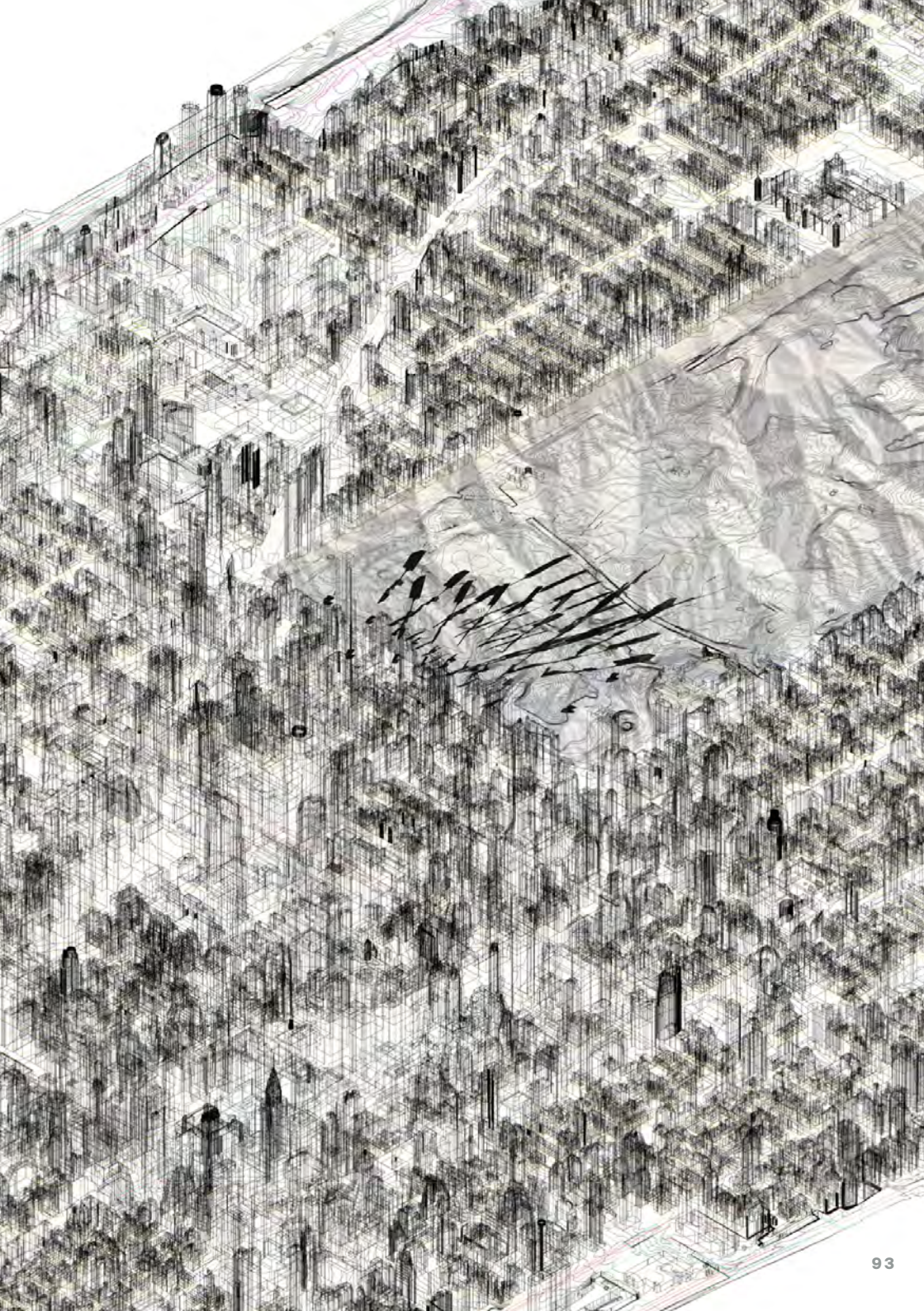
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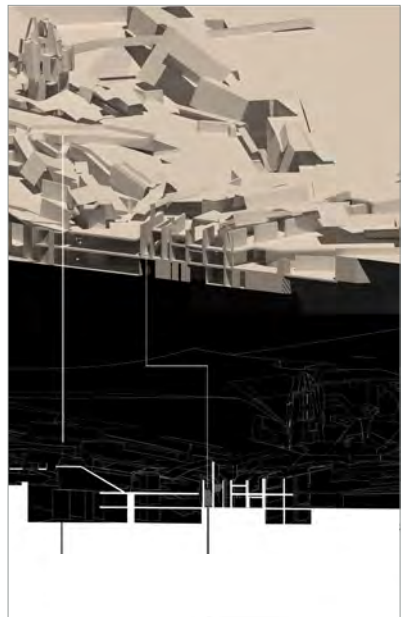
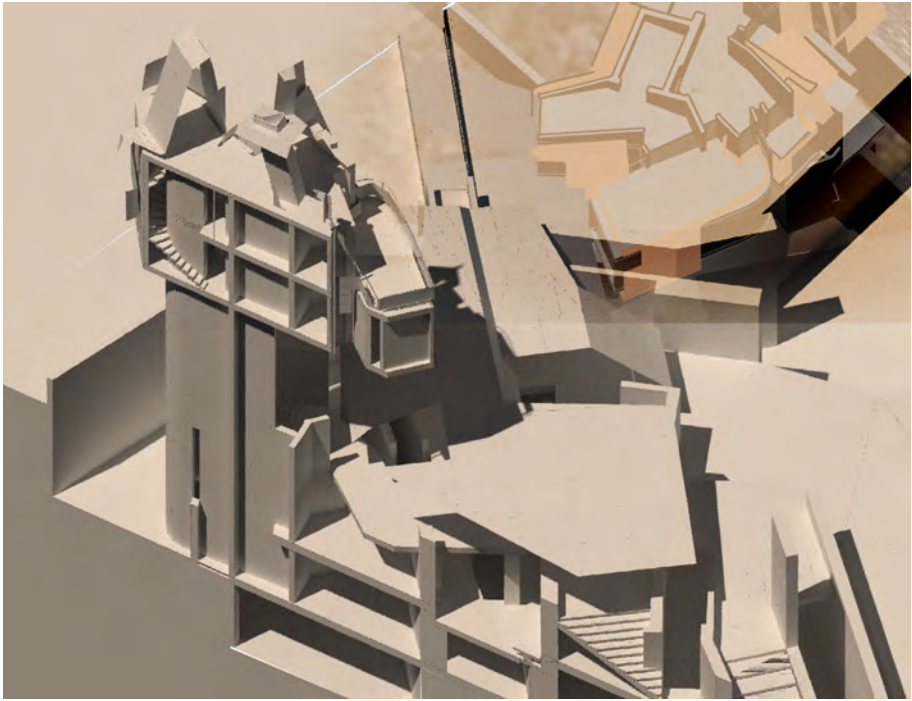
THE CONSERVANCY LABORATORY OF CENTRAL PARK

JACK YUSHENG HUANG

As an island within an island, Central Park has served the city and its people for over a hundred years. Olmsted conceived it as an open space accessible to all citizens and as a social space within the metropolis, it is considered one of the most successful urban parks. Despite its natural appearance it is an artifice, a construct that requires constant maintenance, a reality exacerbated by the effects of time, climate and modern use. Its processes of preservation, renewal and conservation operate both day and night.

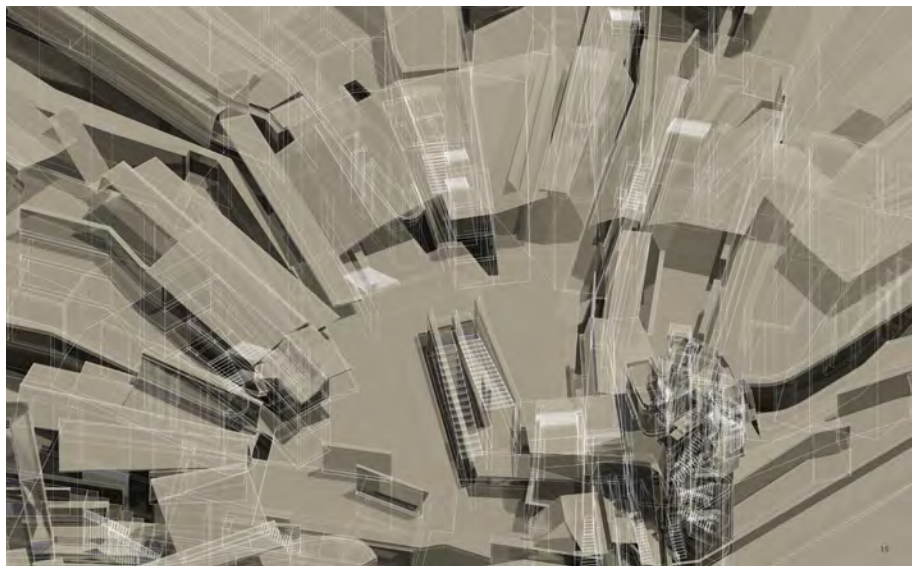
The thesis engages with these processes to form a new landscape condition, a topography of conservation where the act of maintenance takes place in the public realm. It choreographs the constant array of processes required to keep the park operational through a series of cuts which are directed by a set of vertical gatehouses that form a connection to the park above and the artificial landscape beneath the surface. Five subterranean chasms extend radially into the greater landscape of the park, each housing a unique discipline relating to: water, turf, trees, flora and surface maintenance. These carved seams each derived from an optical mapping of the city beyond thereby overwriting Manhattan onto Central Park. In this way, the project evokes the infamous *Machine de Marly*, a singular work of engineering designed to irrigate Versailles through a rescaled remapping of its hydrology lodged in the river Seine. Just as the *Machine de Marly* represents Versailles so, the Central Park Laboratory re-imagines Manhattan as a landscape with agency.





Gate House Island: model (above)

Short section through entrance foyer looking to the North East of Central Park (above, right)



Site: Battery Park
Programme: Breakwater; Governmental Parliament; Global Parliament; Marine Research Laboratory; Storage Landscape Wall; Formal Garden

10

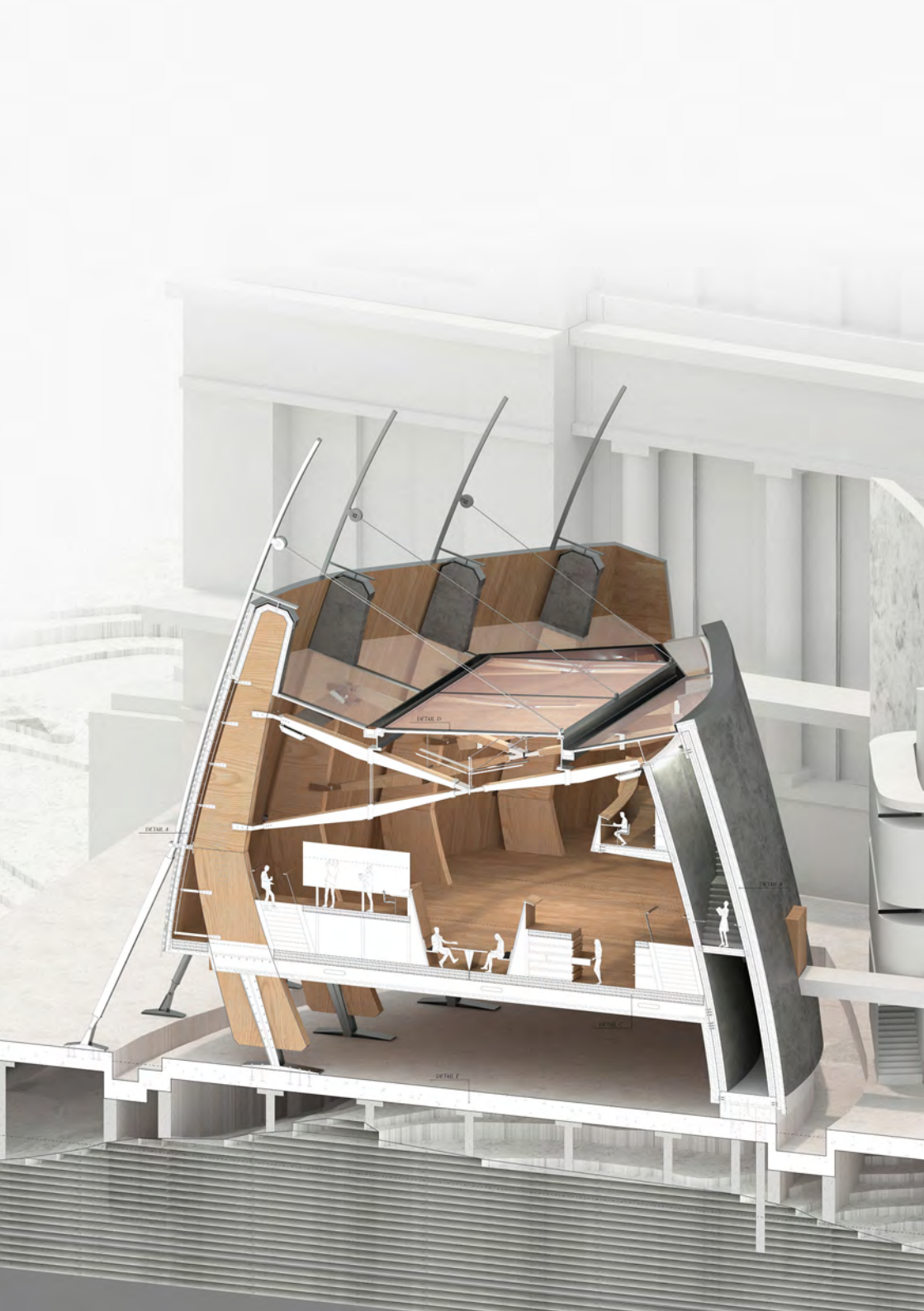
THE INSTITUTION OF RISING CURRENTS

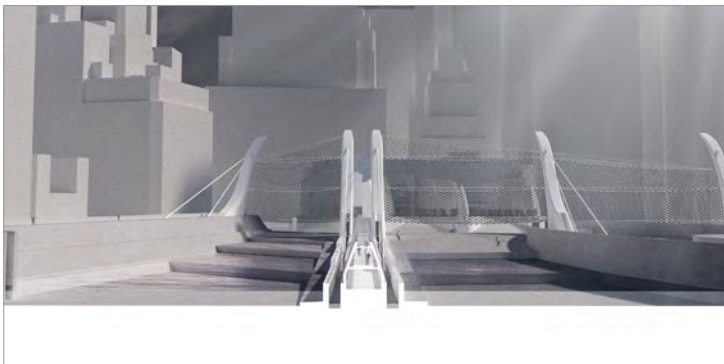
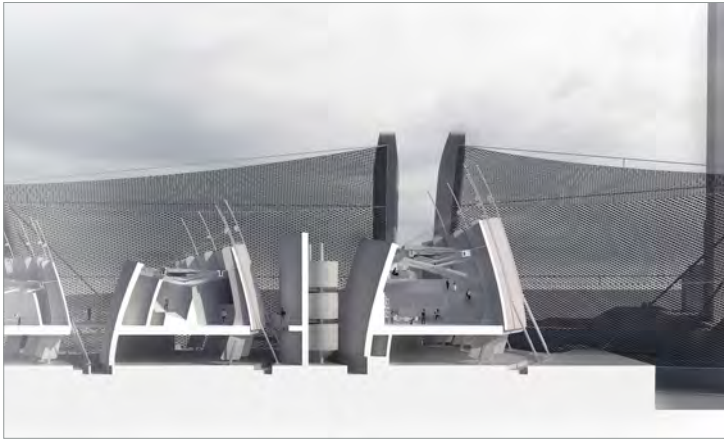
PHILIP HUMPHREY

As an island, Manhattan's limits have been constantly challenged over time. Through reclamation, the island has extended itself into the sea to become 30% larger than its original landmass. Now, with climate change exacerbating rising sea levels and storm surges, much of this land is set to be lost back to the sea.

The Institute of Rising Currents re-imagines the site of Battery Park at the southern tip of the island as a research platform, developing strategies for the city to reconstruct, reform and reinvent its waterfront in the face of present and future weather extremes. A series of breakwaters line the landscape, acting as both piers and groynes providing a structural armature from which a storm shelter mesh spans from north west to south east of the site. Behind this shelter line, there are two clusters of vessels acting as two parliaments, one operating at a global scale and the other at a governmental scale for the island. These are flood resistant chambers where people gather to research, debate and plan for imminent environmental change. Other allied architectures are developed from existing buildings caught within the landscape of vessels and groynes, and a fortified sea wall protects the surrounding city for now, framing the formal garden of the former Customs House.

The investigation is driven by a process of modelling - both physical and digital - cartographic studies of land and water, flooding and hydrology, with drawing acting as a tool for investigation and representation, informed by a fascination with architectural engineering and defence.





Short section through governmental parliament (above, top)

Short section through global parliament (above, middle)

Short section through breakwater rib (above, bottom)

Aerial view of the institution (adjacent)



PHILIP HUMPHREY AT THE INSTITUTION OF RISING CURRENTS

Site: Bryant Park and New York Public Library
[40th St & 5th Ave. - 42nd St 6th Ave; Midtown]
Programme: NYPL Extension; Public Sky Park and Elevated Bryant Park;
Rainwater Reservoir and Recycling Plants; Open Cinema; Exhibition
Halls; Subway Transfer Connection; Library Archive & Depository

11

THE CLOUD LIBRARY

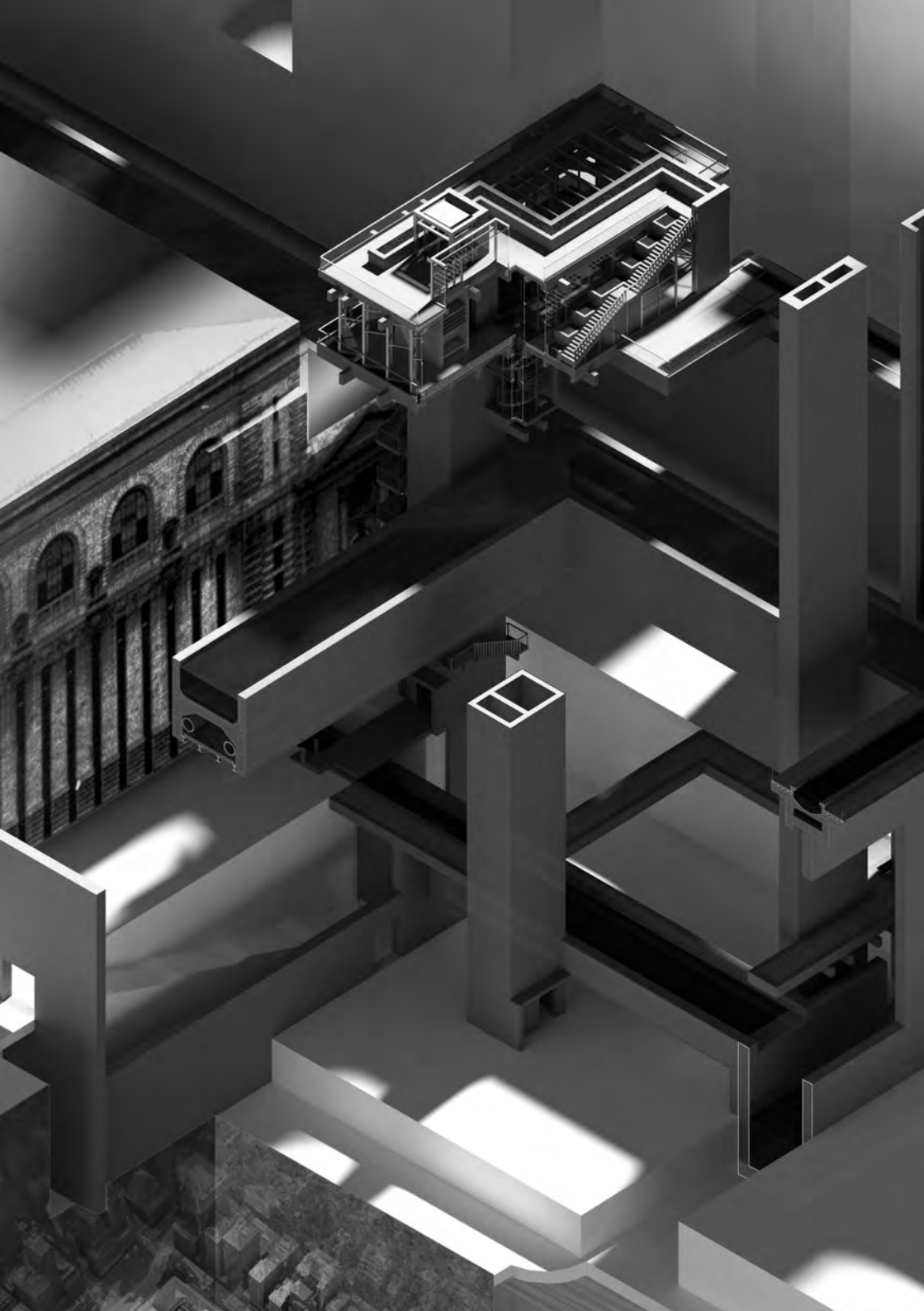
THE TALE OF 21 ISLANDS

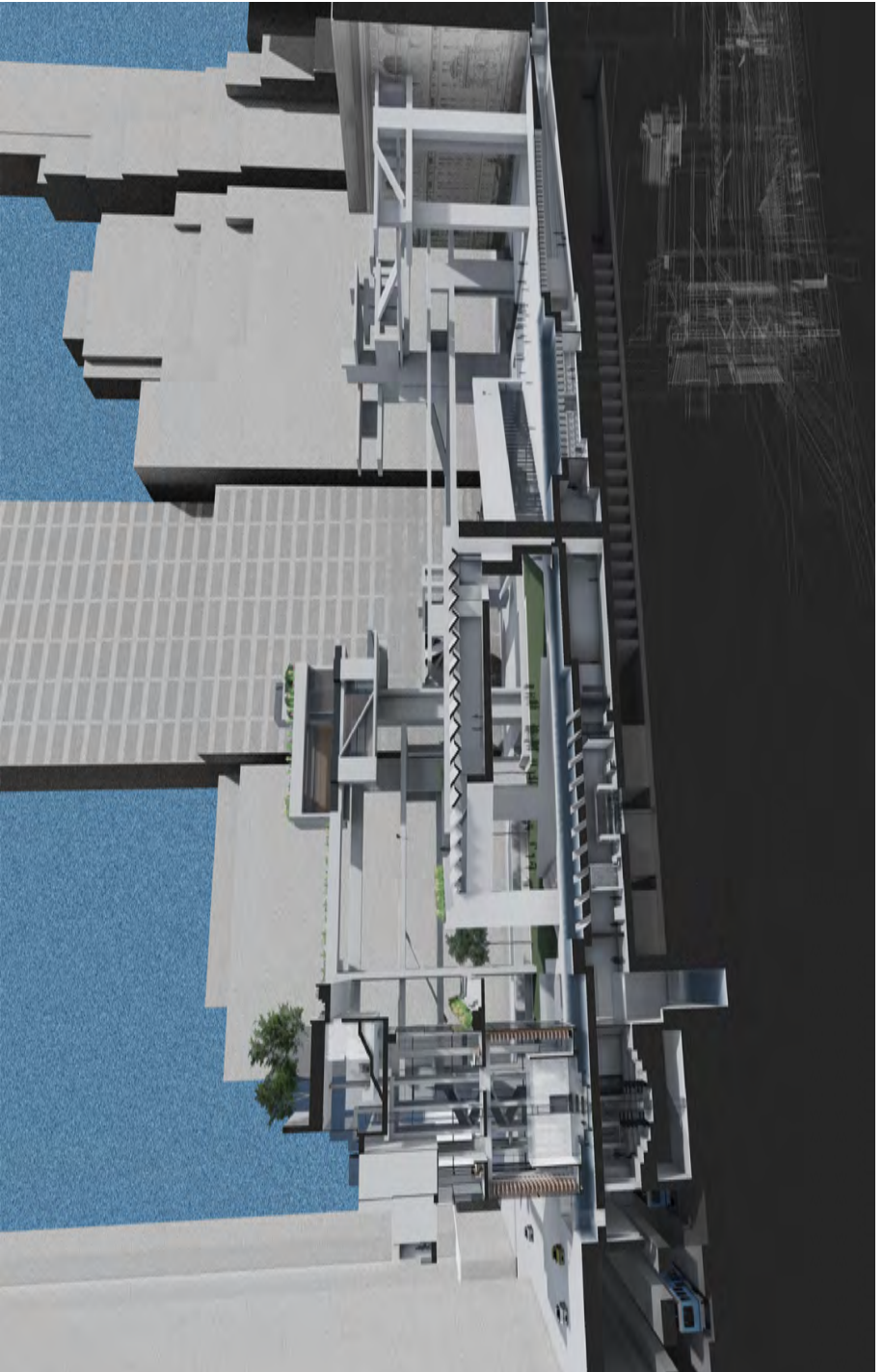
CLARK ZHOU

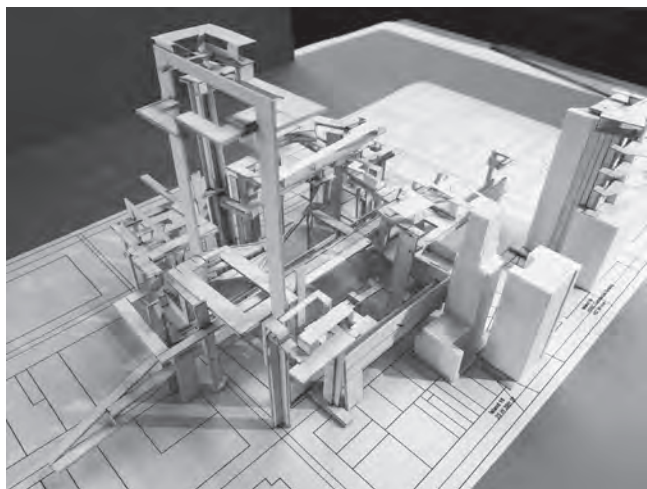
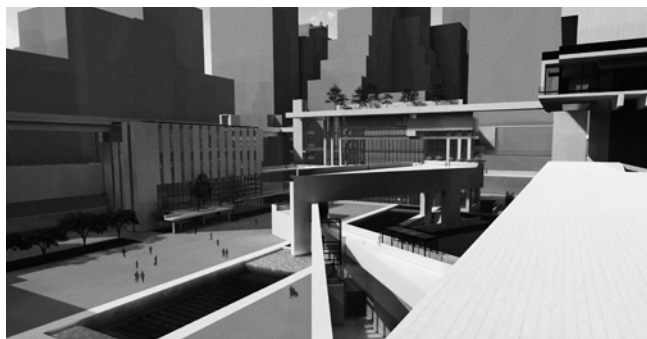
The “Cloud Library” examines the relationship between individual architectural moments and their collective existence within a dense metropolitan context. Investigated from the sky above, the canopy of the artificial forest that is Manhattan creates a unique realm, a rooftop landscape of islands with individuality. It is this aerial view, this other, elevated Manhattan that forms the basis of this thesis. Here, 21 micro architectures, Cloud Islands, initiate a language of discrete pavilions, parterres and views across the city that will become another library for Manhattan.

Immediately adjacent to the New York Public Library, on the site of Bryant Park on 42nd St. Midtown, “The Cloud Library” is both the linkage between the past, present and future of the site and a cloud of information and knowledge. Derived from the Cloud Islands of Manhattan, the 21 specialised reading and exhibition spaces within the “Cloud Library” imagine tailored environments for the close study of texts and artefacts that recall the history of reading in human culture. Each a distinctive island, a pavilion, a room, a bridge or an undercroft for focused study or quietly ambulatory reflection. Each one an “Island” held within a greater landscape.

As a landscape and an architectural complex, the Cloud Library offers a new form of public space to the city, a landscape of reflection that merges spaces and functions of the New York Public Library and the Bryant Park into one newly conceived architectural entity. It is an experiment to blur the boundary between the park and the library in a dense urban context and in doing so, to re-imagine the architecture of being in public in the city.









THE VILLAGE

Character: Seneca Village
Film: *Rear Window*, 1954

Janice Lau
Luqian Lin
Laura-Isabella Muresano



Site: Washington Square Park, Washington Square Village and Silver Tower
Programme: Collective Housing village; Family Dwelling; Student Co-living Units; Hermit's Sanctuary; Village Protector's House; Activist's/Journalist Workspace; Resident's Amenities

12

THE NEW WASHINGTON SQUARE VILLAGE

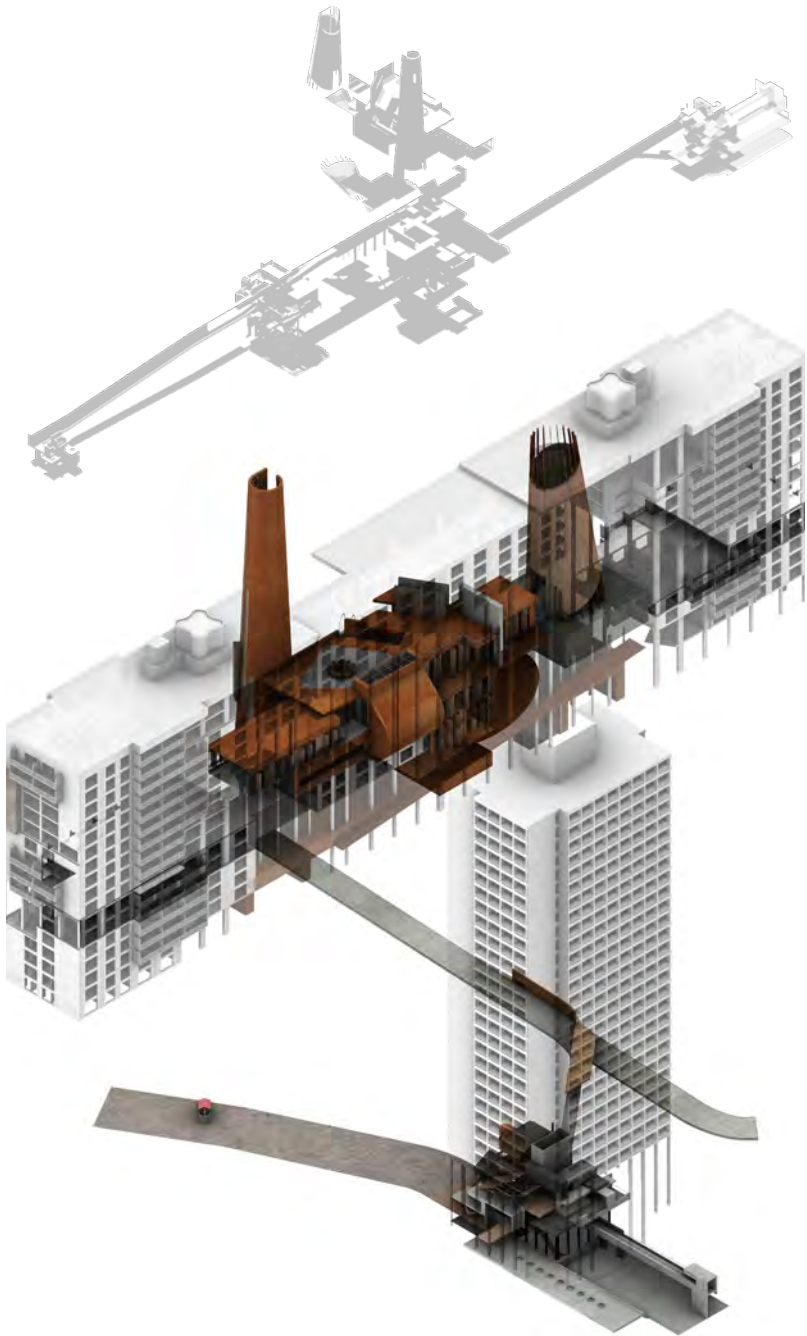
THE MODERN BATTLE BETWEEN JANE JACOBS AND ROBERT MOSES

JANICE LAU

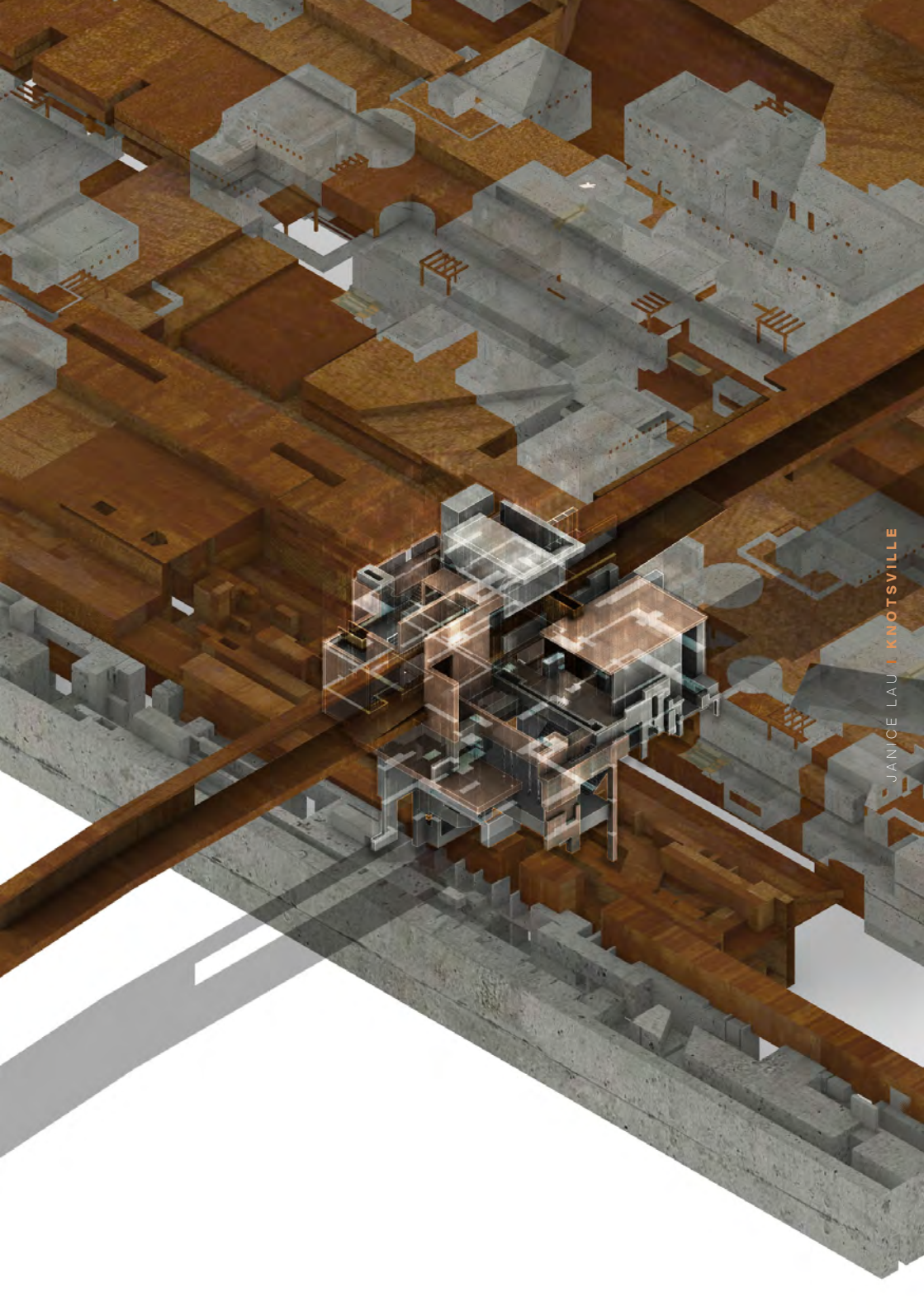
The New Washington Square Village proposal is dedicated to exploring the correlation between Robert Moses's mid 20th century concept of city evolution and Jane Jacob's theory of an idealistic harmonious neighbourhood as it played out in Greenwich Village and the blocks adjacent to Washington Square Park in the late 1950s. Villages that cultivate community had always negotiated Manhattan's dynamic evolution from the earliest non-indigenous settlement in the 17th century, the first African American landowners in the 19th century and the advent of the tenement and housing tower. In Manhattan, individual stories of dwelling and settlement and grand narratives of city development had co-existed in a parallel, if sometimes dissonant, dialogue. The debate between Moses and Jacobs was characterised as a definitively modern rupture when dwelling and the nature of cities demanded redefinition.

The Robert Moses 1958 Washington Square Village commission reflected housing typology after modernism, where urbanists strove for efficiency in building as well as living - redefining the notion of 'home' for modern dwellers. By unpacking the meaning of housing, a 'new' village, is offered to the site of Washington Square Village, inhabiting its footprint and re-imagining its programme. This new offering is an architectural landscape in the form of an irregular cluster with the 'heart' of the village, the Kitchen, housed inside the skeleton of the south side tower of the Moses' project. An elevated bridge traverses the site to the south, settling in a newly defined forest programme offered to the ground floors of the I. M. Pei's University Village, the 'Silver Towers.' The New Washington Square Village seeks to explore ways of living in the metropolitan city, harmonising the juxtaposition of the existing high density context with the dweller-respected community Jane Jacobs proposed.





Thesis proposal New Village Components (above, top)
The Kitchen and the Forest Keeper's Hut (above, bottom)
The Host House I : The Protectors House (adjacent)



JANICE LAU | KNOTSVILLE

Site:	Port Authority Bus Terminal [40th St & 8th Ave - 42nd St & 9th Ave]
Programme:	Hostel Accommodation; Creche Facilities; Advice Centers; Language Schools; Learning and Archive Center; Community Living Space; Community Amenities.

13

A MANHATTAN FOYER

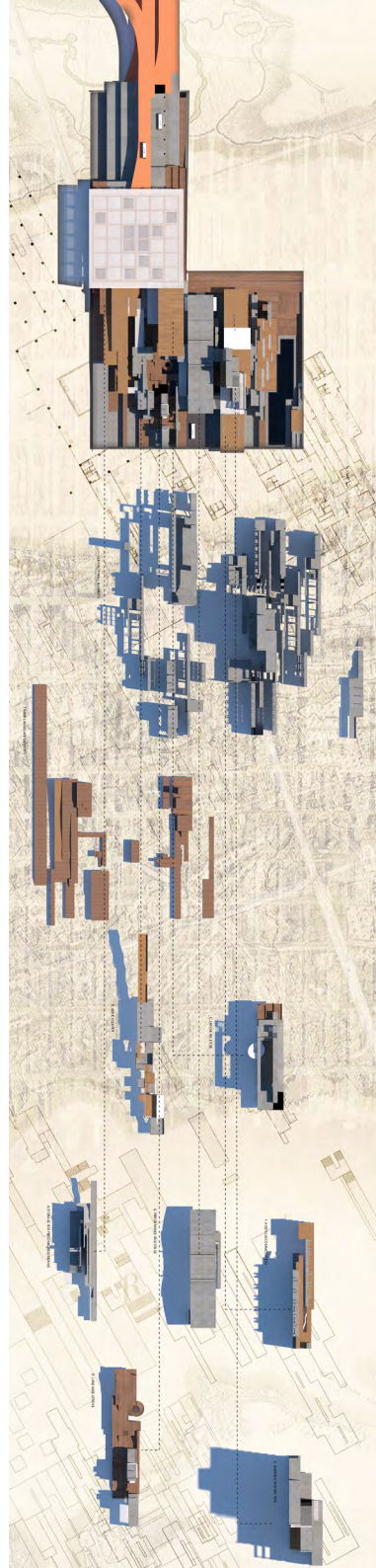
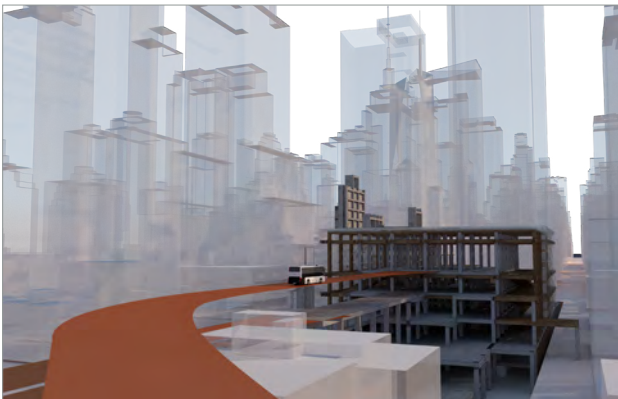
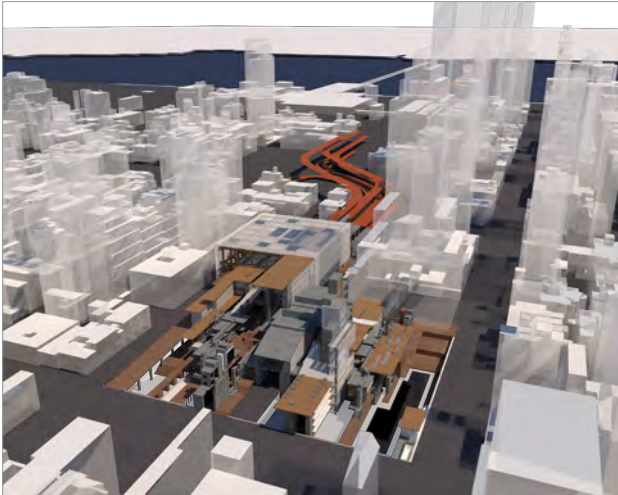
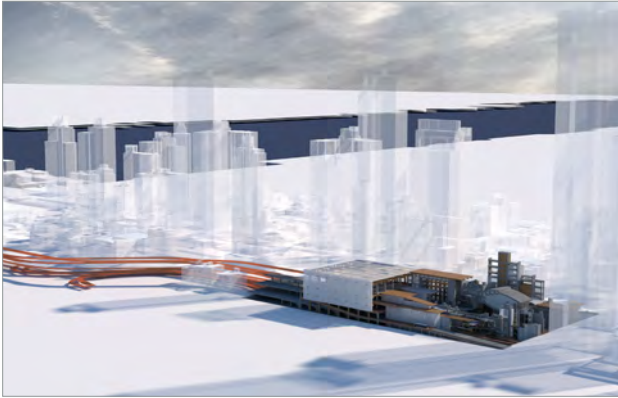
LUQIAN LIN

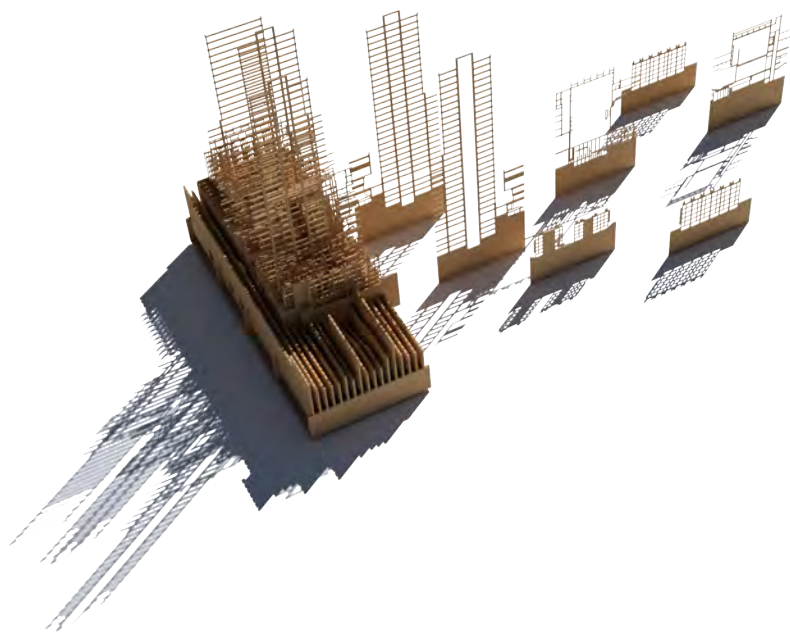
The Island Foyer is a proposal for the site of the Manhattan Port Authority Bus Terminal at Midtown between 40th and 42nd Street. It is the largest terminal in the world receiving global and local travellers, visitors and immigrants in a twenty four hour cycle. The thesis takes as its point of departure the nature of immigration and settlement that defines the city and the eras of arrival, transition, settlement and resettlement that continue to define the island metropolis.

The Island Foyer describes another landscape of arrival for the city, one that acknowledges the nature of travel and work, immigration and tourism and the demands of a community of commuters. It seeks to offer another gate to the city, a prototype of a public space that negotiates the condition of estrangement and acts as a gateway to a city of possibilities. It considers how new immigrants perceive the island territory by investigating how minorities have settled and lived in Manhattan in the past.

Island Foyer proposes an intense field of programmatic conditions whose linear, screen-like forms filter light and movement across a range of datum levels. Slowly, these screens introduce the intensity and scale of the urban landscape towards Broadway and Times Square. These light architectural forms carry programmes that respond to the needs and economic realities of the interstate bus passenger and the low paid city worker – hostel accommodation, crèche facilities, advice centres, language schools and storage for personal belongings – in the context of an extraordinary new urban landscape condition.







Collection: Positioning the Manhattan Foyer in a vast scapeland: departure and arrival (adjacent)

Collection: Within the constructs of the Foyer (above)

Site: East 86th St & East End Ave; Riker's Island, The Bronx; Hart Island, The Bronx
Programme: Dry Docks; Bamboo Raft Construction; Crematorium; Accommodation & Mourning Amenities for Family & Politicians; City Ferry Terminal.

14

OTHER SHORES

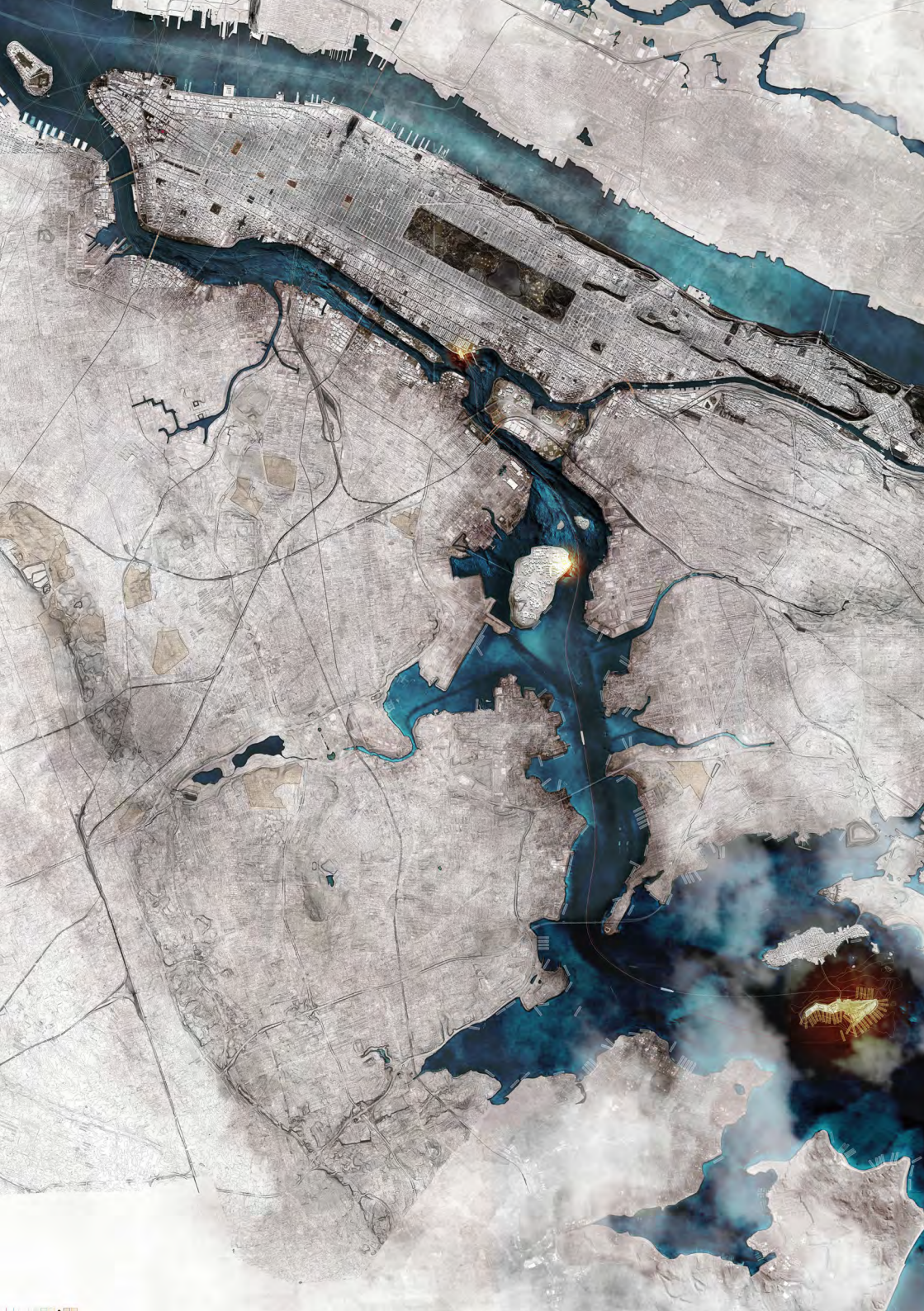
UNMOORED GARDENS AND OBITUARY TOWERS IN NEW YORK CITY'S ESTUARIES

LAURA-ISABELLA MURESANU

Boarding the ferry at East 90th St in Manhattan, on the edge of the affluent Yorkville, at the foot of the Mayor's Gracie Mansion, you navigate the East River's conflicted tidal waters towards the Atlantic Ocean's watershed, and in fifty minutes find yourself in the most desolate place in New York City, *The Potter's Field*.

Hart Island is the largest state-owned mass grave in the world. A salted and eroded scapeland that holds the growing weight of one million dead bodies assiduously buried in hundred metres long trenches by Rikers Island inmates, transhumed on a trail that historically goes back to the Lower Manhattan, written and overwritten by architectures representative of societal rebuff. Within these ruins, the thesis operates as a memento, tracing back and recovering erased stories, while also peering forward and speculating on the future of funerary practices as manifestations of an essential city infrastructure, in a territory challenged by complex ecologies, land contractions and difficult demographics.

Anchored in empathy and seeking to retrieve the dignity of dying in an unassuming way that is symbolic of an emotional intelligence which in great cities can go amiss, the architectural language developed is one of *docks* and *walls*, *rafts* and *gardens*, *bridges* and *walkways*, *pavilions* and *towers*, intimately bonded with the movement of land and water, the snug of a deer, the growth of a tree, and accepting of the inevitable transmutation of all things.



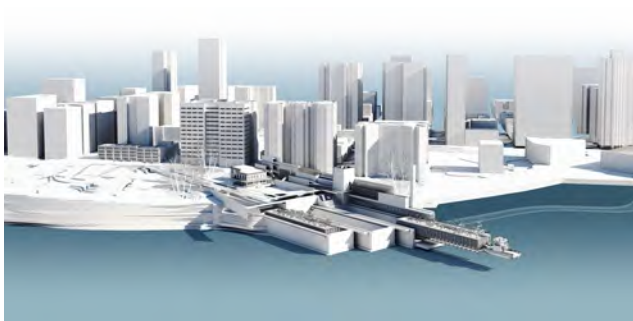
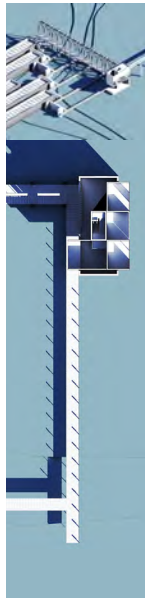


The Chapel: detail (above)

Part III: Hart Island - salt marsh habitat restoration & Cold War ruins intervention (adjacent, top)

Five Architectures: Ferry Terminal, Missile Silos, Funerary Docks, Deer Pavilion, Swamp Bridge (adjacent, middle)

Part I: The Gracie Gardens: carbon neutral funerary complex & dry docks for burial rafts (adjacent, bottom)





THE WHALE

Character: the Whale
Film: *New York City*, 1974

Hanyue Lu
Yedija Markus



Site: Civic Centre - Brooklyn Bridge
Programme: Legal Mediation Landscape; Administrative Offices; Archive; Library; Conference Space; Registries of Birth, Marriage & Death; Reservoir & Ground Water Pumping Station

15

A LANDSCAPE OF ENGAGEMENT

OUT OF COURT SETTLEMENT IN THE LEGISLATIVE
TERRAIN OF LOWER MANHATTAN

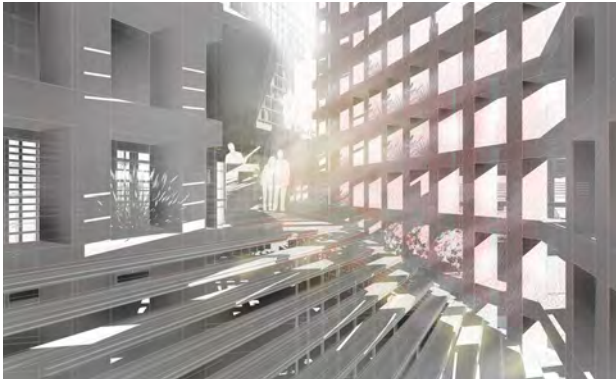
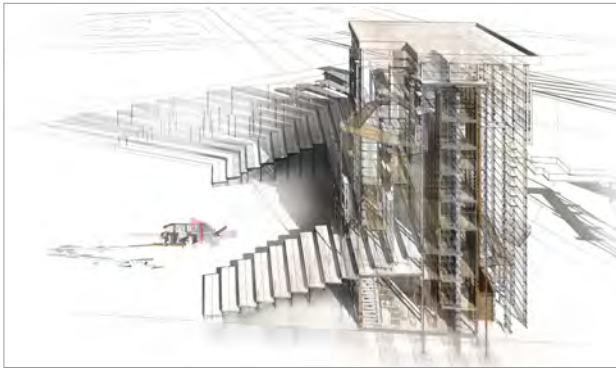
HANYUE LU

A Landscape of Engagement offers a new legal topography to Manhattan through the considered deconstruction of a sequence of monumental law courts situated at the south of the island in close proximity to City Hall, the Tweed Court and the Brooklyn Bridge. Here, on the site of the old Collect Pond, an unsuccessfully infilled lake dating back to the earliest settlement of Manhattan, a new terrain is constructed as a topography of mediation spaces: archives, water pumping stations, aqueducts and registries for birth, marriage and death.

The program is a Landscape of Engagement between the citizen of the city and law of the city that seeks to navigate the rigid protocols of court rooms and legal chambers in favour of conversation across and within a new architecture, a constructed landscape that enables an alternative way of negotiating legal issues, a process at once informal and effective. This landscape of mediation is framed by a more fundamental program, the registration of the citizens of the city – their births, their marriages, their deaths. A meandering elevated path links these ritual spaces and forms a spine to the proposition.







Axonometric of Mediation (above, top)

Axonometric of Projected Room Section (above, middle)

Axonometric of Birth Lock (above, bottom)





HANYUE LU | A LANDSCAPE OF ENGAGEMENT



Site: City Hall Park, Lower Manhattan [Broadway & Chambers St]
Programme: Loading Yard; Stone Mason Yard; Colour Pigment Chamber;
Fabrication Workshops.

16

FRAGMENTS RESTORATION CITY

RESTORING MANHATTAN'S SKYSCRAPERS

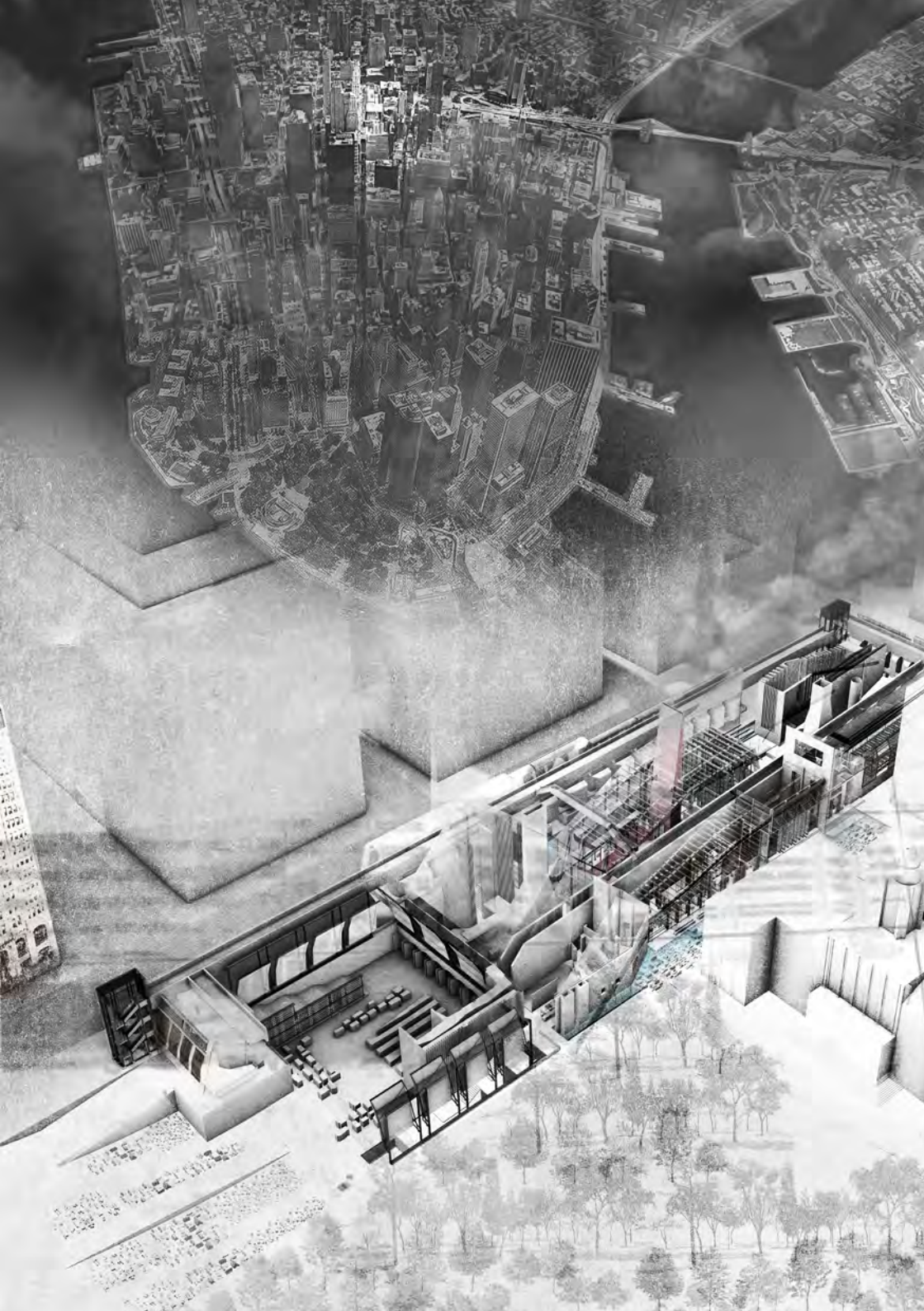
YEDIJA MARKUS

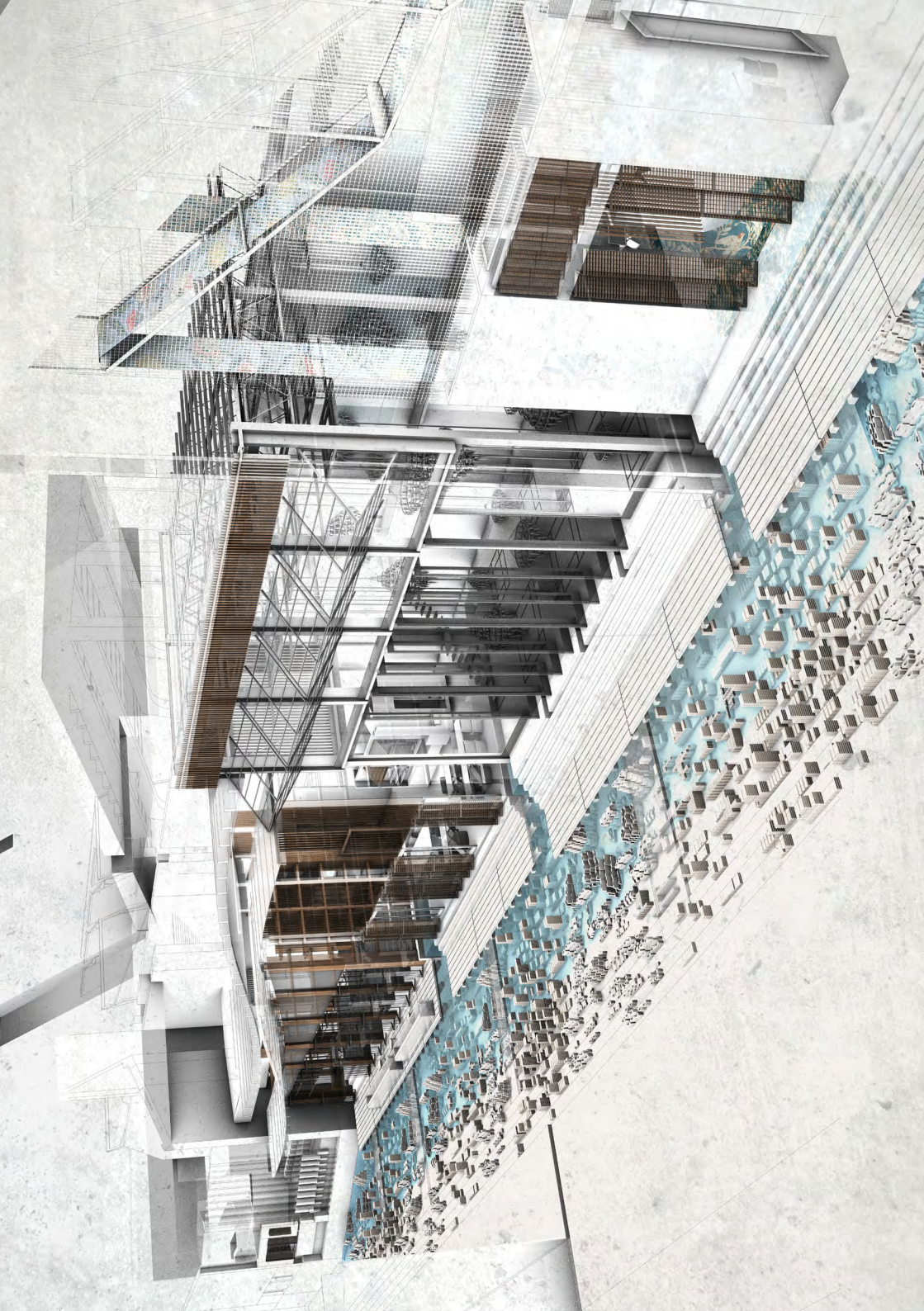
The generation of skyscrapers that once heralded Manhattan as the metropolis of the future have now become objects of forensic restoration. The proliferation of scaffolding throughout lower Manhattan signifies the aging process and deterioration of what was once visionary. Cass Gilbert's Woolworth Building, which recently celebrated its centennial, is an exemplar of this phenomena. Its ongoing restoration reveals this nascent typology to be not one of cold mass-production but of rich ornamentation and materiality that demands a remembering of fading craft skills.

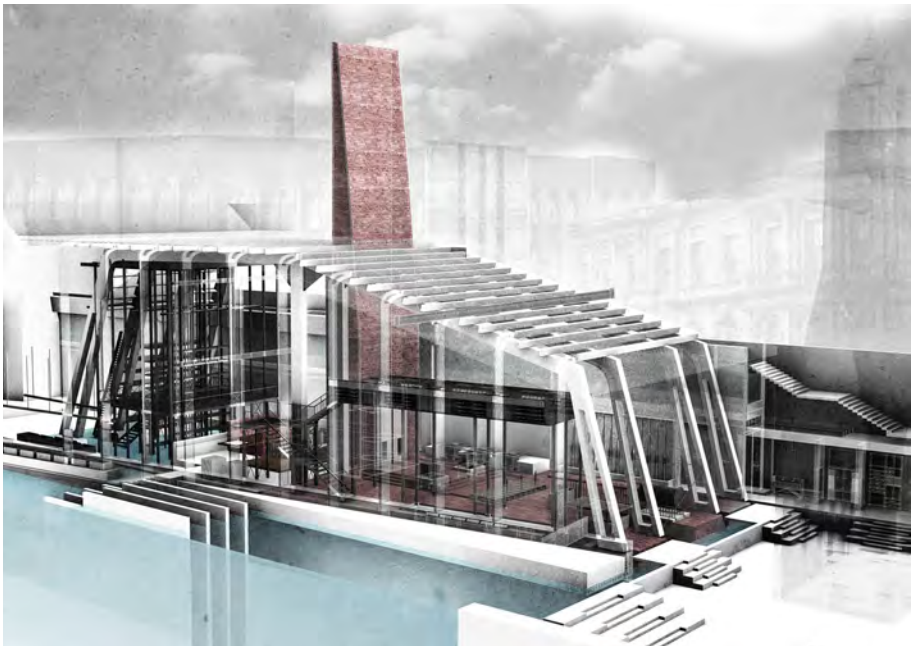
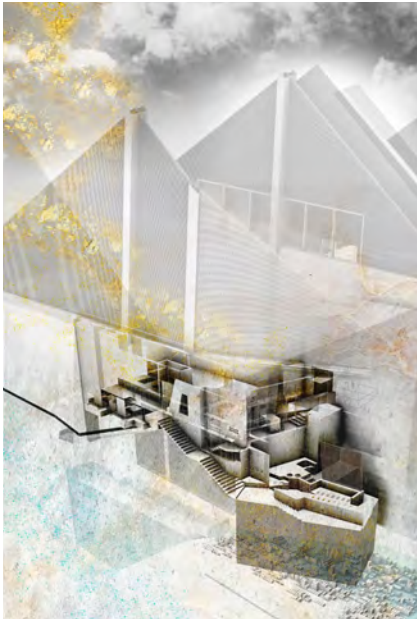
This project proposes a constructed landscape forming a new edge between Broadway and City Hall Park. This architectural topography choreographs and performs the processes of maintenance and reconstruction associated with the aging metropolis. Conceived as a shadow to its first client, the Woolworth Building, the array of material storage and craft processes is calibrated by a careful conceptualised dissection and unpacking of the skyscraper's iconic form. The resultant layered and fragmented landscape provides a rich seam of workshops and material production defined by an itinerary of craft evident in the Woolworth itself.

As a traversable landscape, the proposal reveals the complex taxonomy of materials and their associated crafts from the heat of cast glass to the finery of gold leaf. The work of sculptors and artisans become public spectacle and the transient fields of polychromatic tiles offer a new form of seasonality. Smaller workshops form a permeable screen to Broadway. Here the original, worn materials of skyscrapers are up-cycled as trinkets, souvenirs and curiosities.









Gold Leaf Workshop: from gold alloy to gold leaf (top, left)

Fabric Printing Workshop: the transferring of patterns (top, right)

Glass Workshop: the artisanal way of making recycled glass (above, bottom)

Terra-scape and workshops adjacent to City Hall and Tweed Courthouse (adjacent)



REDROCK

Skyline

Street Signs on the crossroads looking South, taken from West 35th & 8th Ave.

Friday 2nd November, 2018. Eireann Iannetta-Mackay

lyft

271→201

West 35th St

ONE WAY

PIER 76
TOW
POUND
12 AV & W 39 ST



LinkNYC

NYC Fact
No.638



THE SHIP

Character: Dutch Expedition Ship
Film: *New York Subway*, 1905

Rishabh Shah
Antonio Wong



Site: Alongside the UN compound [42nd & 1st Ave - 49th & 2nd Ave]
Programme: Workshops of Agency - Sanatorium; Scientific Research Towers;
Artefact Exhibition Spaces; Diplomats dwellings; Sanatorium; Witness
Room; Transitional housing

17

HARRISON'S WORKSHOP II

PANGAEA

RISHABH SHAH

Harrison's Workshop II proposes an architectural landscape that seeks to address the intricate political, social and environmental challenges attending upon a turbulent political climate, where the relevance of the United Nations in the 21st century has been called into question. Named for 'Pangaea', the last cohesive super-continent, the thesis offers a multifaceted, critical and highly charged neighbour to the UN campus. A laboratory of change where 'laboratory' refers to both the architectures of empirical scientific research and the spaces necessary to engage with the conceptual and real concerns of social and environmental change.

Seen as a second pass to the construction of the UN Headquarters in 1952, Pangaea is a portion of the crust of the earth, elevated from its ground condition, creating a more secure surface for the UN project away from the volatile future swells of the East River. It is, in effect, an additional island to the city of islands. Within Pangaea the architectonic crust brings to the geology of Manhattan the worlds' forests, rivers, seas and soils, cradling the most precious of laboratories whilst also providing a docking point for more robust integral architectural pieces. This interplay of surface, space and architecture creates a continuous and habitable architectural topography.

Harrison's Workshop II is a critical reflection on some of the shortcomings of the UN and the international community. It seeks to challenge the social and environmental response of architecture operating in tandem with political bodies. In unravelling the UN's ambitions and consequently placing these architectures on exhibition the thesis exposes both a strategy for the architectural design and an intention to stand testament to its absolute requirement in this volatile world.



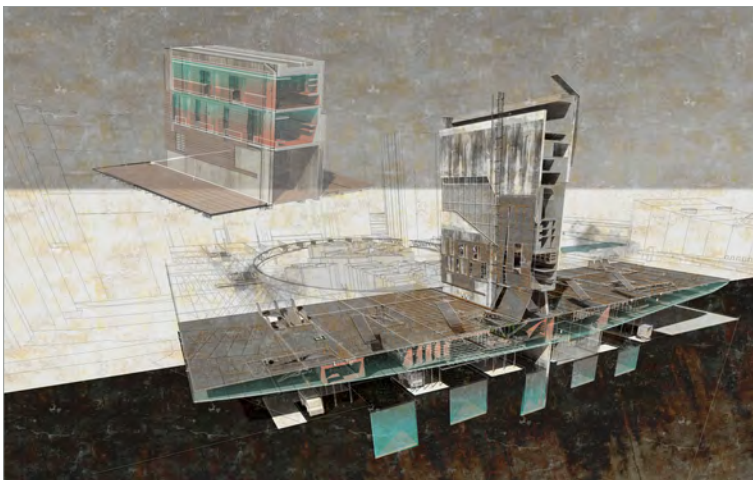
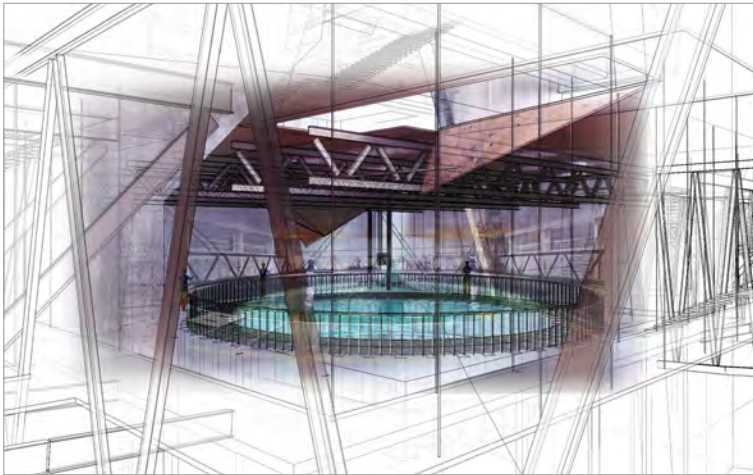


Pangaea: the micro-architectures of Pangaea as it is displaced and restored (above)

Apartment Buildings (adjacent, top)

Inside Tank Room (adjacent, middle)

Section demonstrating Pangaea's ventilation strategy (adjacent, bottom)







Site: Madison Square Garden to Hudson Yards [31st St. & 7th - 10th Ave]
Programme: Spectator and Athlete Accommodation; Strength and Conditioning centre; Physiotherapy Centre for New York Yankees and Knicks; New Yankees Stadium; Olympic Swimming & Diving Pools; Archery and Rifle Shooting Yard; Tennis and Volleyball Court; Combat Arena.

18

NOMAD BRIDGE

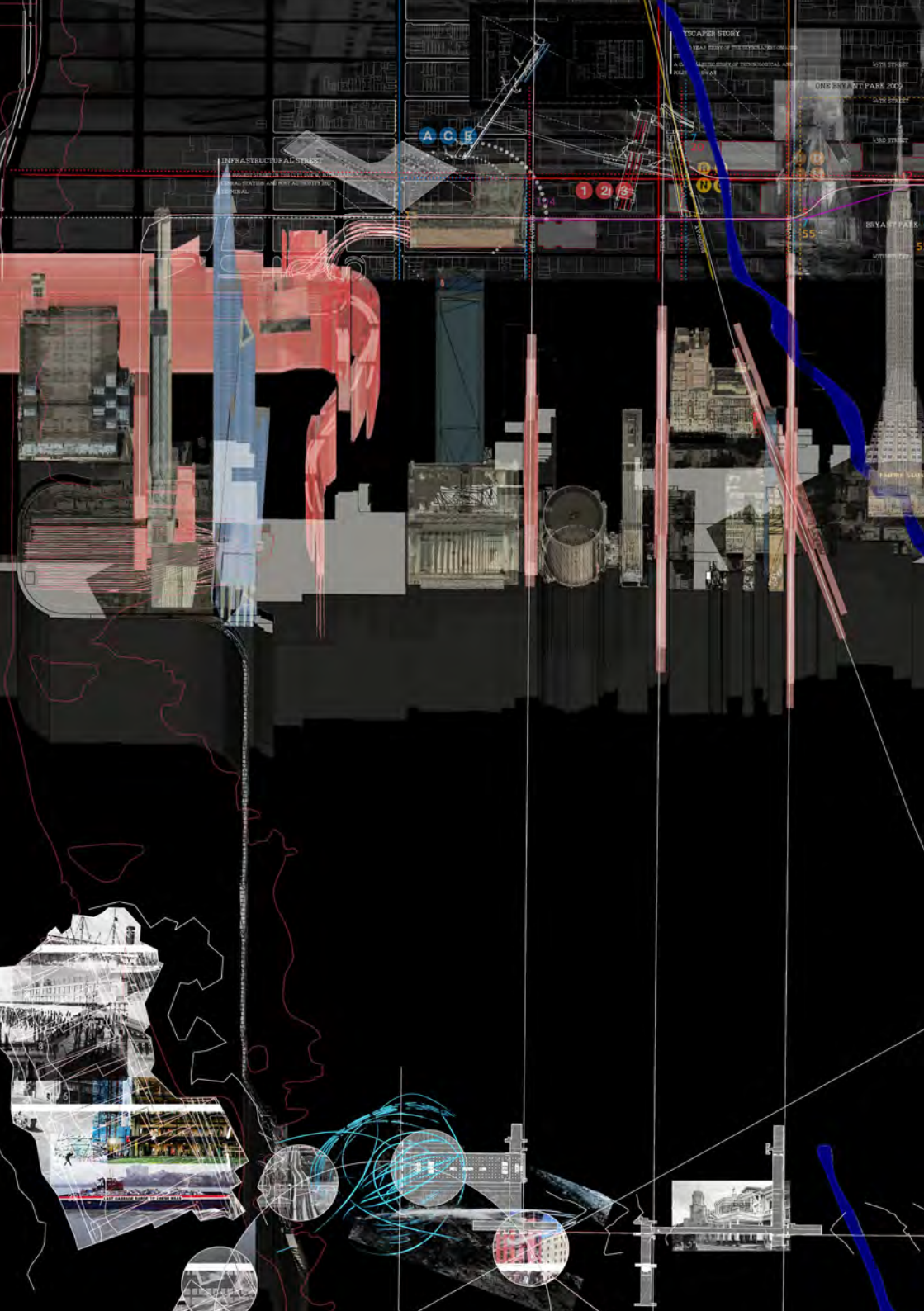
RECONNECTING HUDSON YARDS TO MANHATTAN

ANTONIO WONG

Nomad Bridge is a sweeping linear architectural proposition that acts as a transient space reconnecting the seemingly disproportionate scale of the newly built and controversial Hudson Yards back to the rest of Manhattan. It juxtaposes and punctures the concentric and quasi-gated Hudson Yards', responding to plutocratic, urban relocation and concomitant climatic concerns.

Catalysed by Archimera [a collective and chimeric remapping of Manhattan], the thesis investigates Manhattan's overlying urban grid and the underlying remnant narratives of its perpetual apathetic overturning ground. In doing so, anchoring itself in a fissure formed between the nomadic Madison Square Garden [MSG] and the suppressed and increasingly overloaded Pennsylvania Station [Penn Station].

Beginning at the tangent of MSG and 31st Street, the thesis proposes both an annexed concourse for Penn Station that unpacks and absorbs the station's inevitable expansion and the relocation of the storied entertainment arena. Subsequently, the architecture unfurls along and re-imagines 31st St as a densely programmed public space in the form of an inhabited land locked bridge. A bridging process that paves the way for a proposed JJ Train [JFK to Jersey] and frees up plots for sports and industrial yards by inverting building and street footprints. The culminating bridging architecture provides sports facilities and their associated programmes at a scale appropriate to the metropolis, and in the process, connects Penn Station to The High Line, Whitney Museum, the Shed and ultimately Hudson Yards.



INFRASTRUCTURAL STREET

VOCALIST STORY

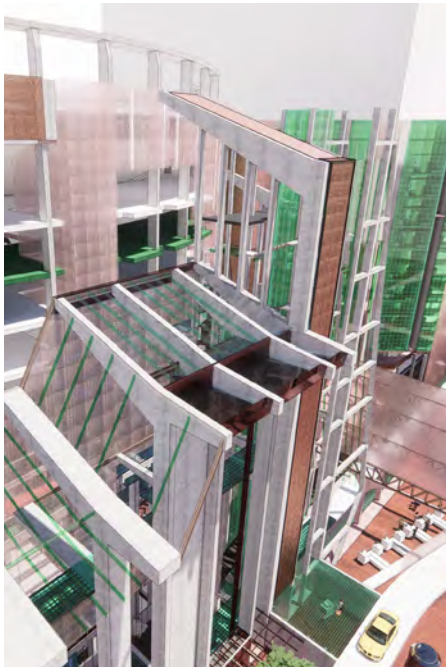
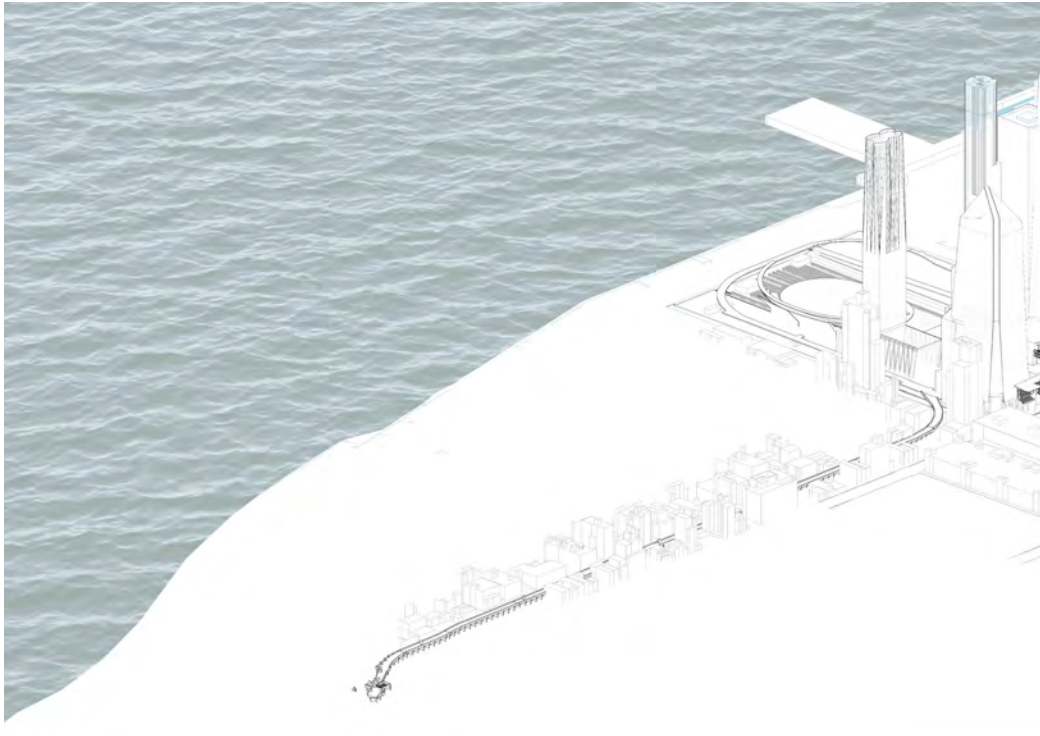
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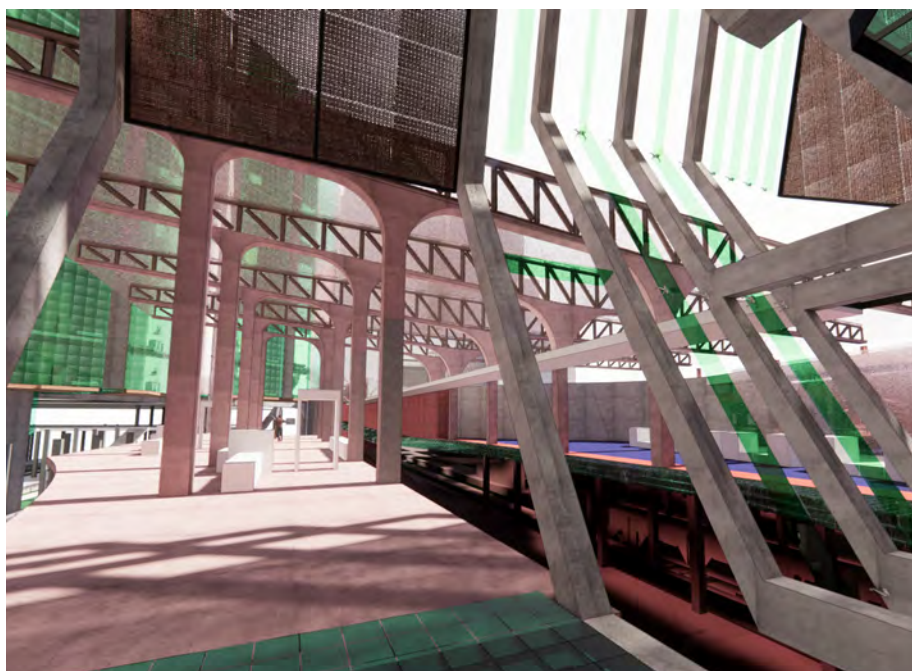
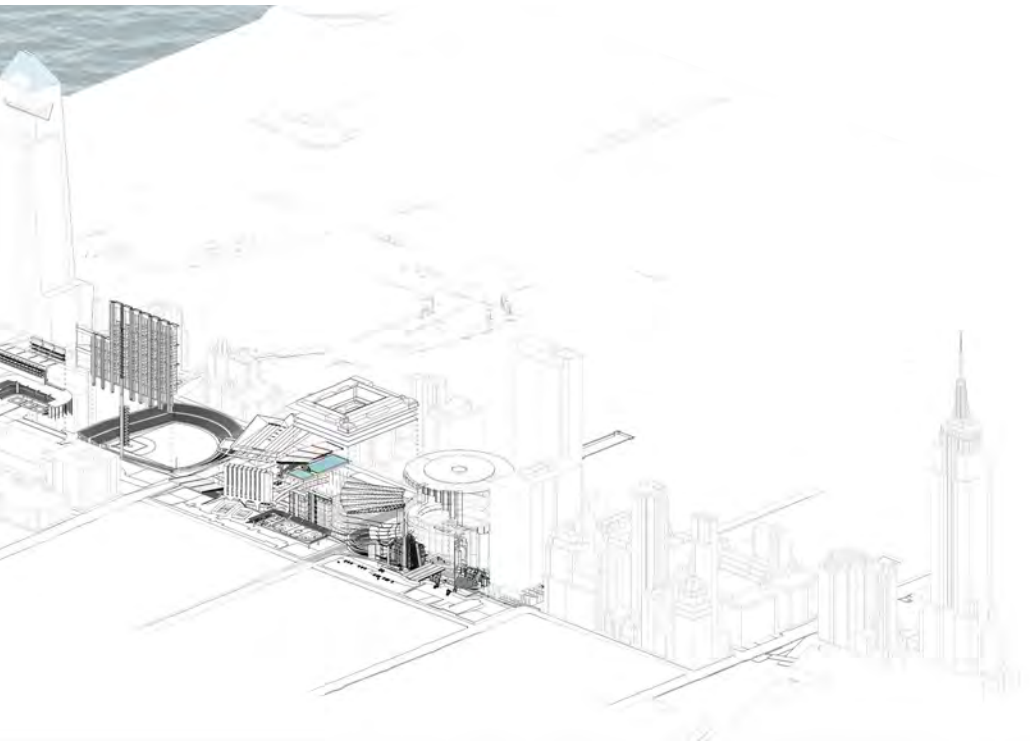
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R N S

ONE BRYANT PARK 2009

BRYANT PARK







Brick Coursing on Wagner Park Pavilion, taken from Battery Park City Esplanade.

Thursday 1st November, 2018. Eireann Iannetta-Mackay.





THE FIELD

Character: Wheatfield - A Confrontation - Agnes Denes, 1982.
Film: *Chuck*, 1987.

Alan Cox
Halley Oliver
Mark Waters



Site: Junction of Battery Park and Washington street
Programme: Emergency Storm Shelter; Permanent Housing; Markets; Food Processing Plants; Long Term Food Storage; Agricultural Fields; Flood Surge Defence; Hurricane Wind Defence.

19

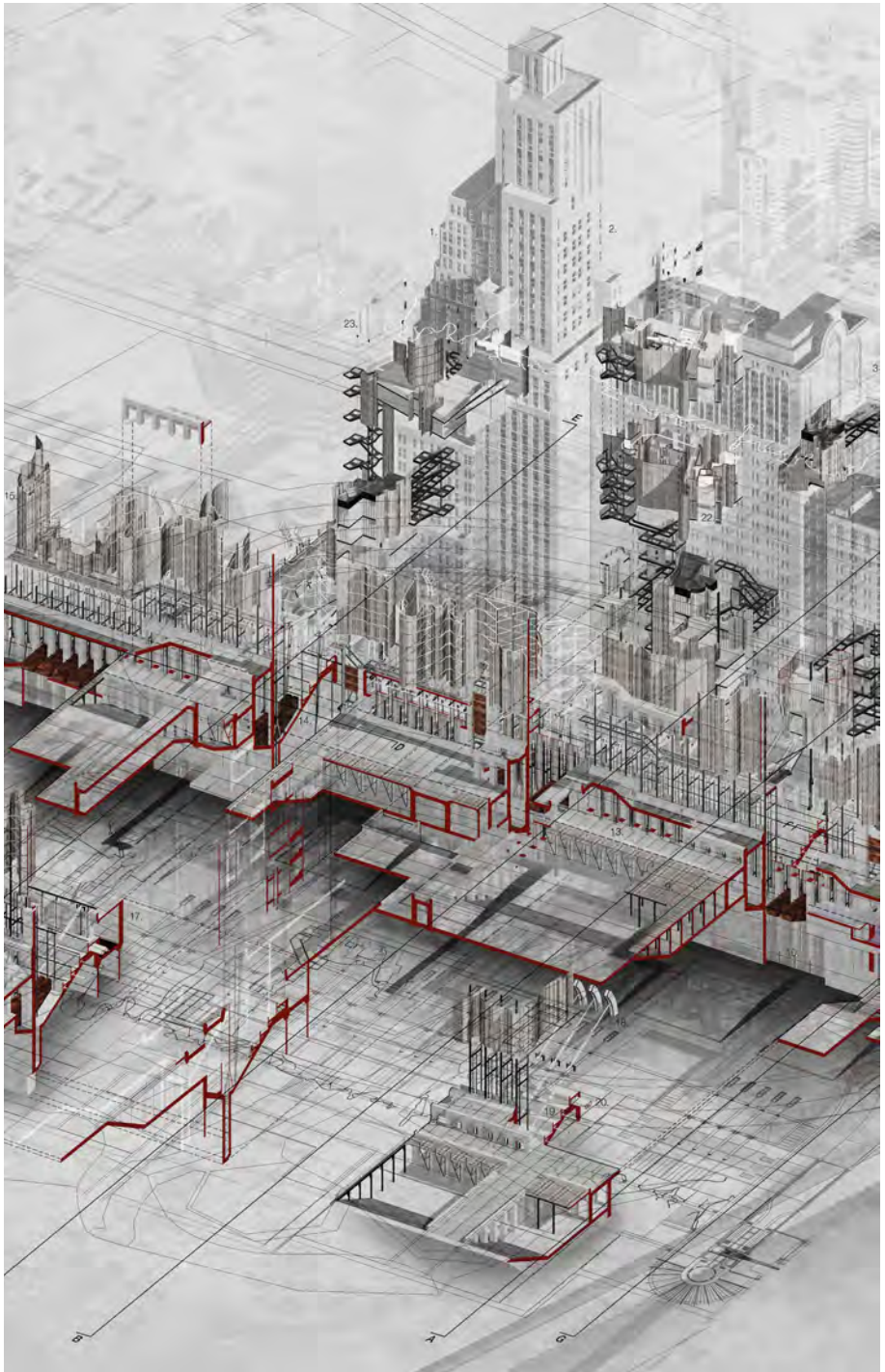
WEATHERSCAPE

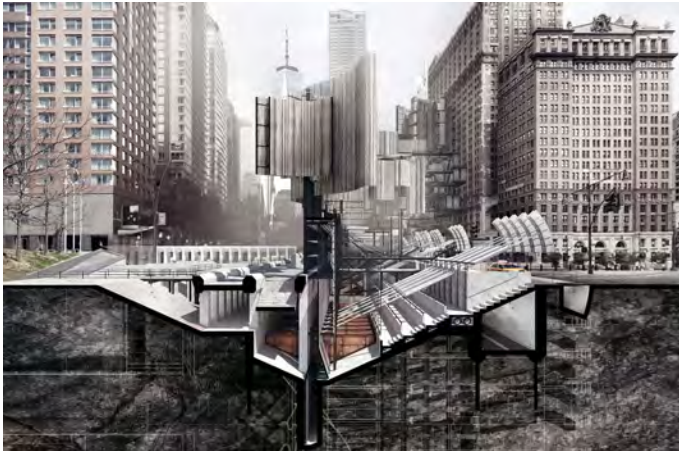
THE LOWER MANHATTAN WEATHERSCAPE AND THE RESILIENT MARKET

ALAN COX

The Lower Manhattan Weatherscape is a volatile place, subject to extreme fluctuations of rain, wind and flood, a perpetual stream of devastating, unstoppable storms. Manhattan, peninsula of urban conquest exhibiting the ideological powers of strength and dominance over nature, now breeds the meteorological substances it seeks to suppress. The Weatherscape is caught in the contradiction between these immovable pillars of hubris and elemental defiance and in doing so inhabits a moment of contention. The inescapability of consuming forces hails disaster; it is a model dystopian world, jettisoned from the heart of the city and encircled by elements that taunt the predatory intentions of human aspiration. To exist within the Weatherscape is to toy with survival, a balance of life and death.

The Lower Manhattan Weatherscape is an architectural inquiry founded on sacrificial and resilient architectures, tethered cloud accommodations and defiant engineered structures designed to tame and utilise the elements of a storm to provide sanctuary for all those caught in the Lower Manhattan Weatherscape.





Harvest season of the living walls and planting of wheat for the growing year to come (top)
Section through the aerial and terrestrial flood defences on Washington Street (middle)
Dawn breaking over the flood defences minutes after the waters have retreated into the Hudson (bottom)
Plan showing the layers of wind and water defences (Storm approach from left to right) (adjacent)



Site: Manhattan Civic Center & East River
Programme: Energy Farms; Fish Reproduction Farm; Coral Plantation; Swimming Pools; Salt Pans; Jellyfish Energy Pool; Eco-Pesticide Development Farm; Flood Simulation Pools.

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MANNA - PETAQUIECHEN

A SACRIFICIAL LANDSCAPE GIVEN OVER TO WATER

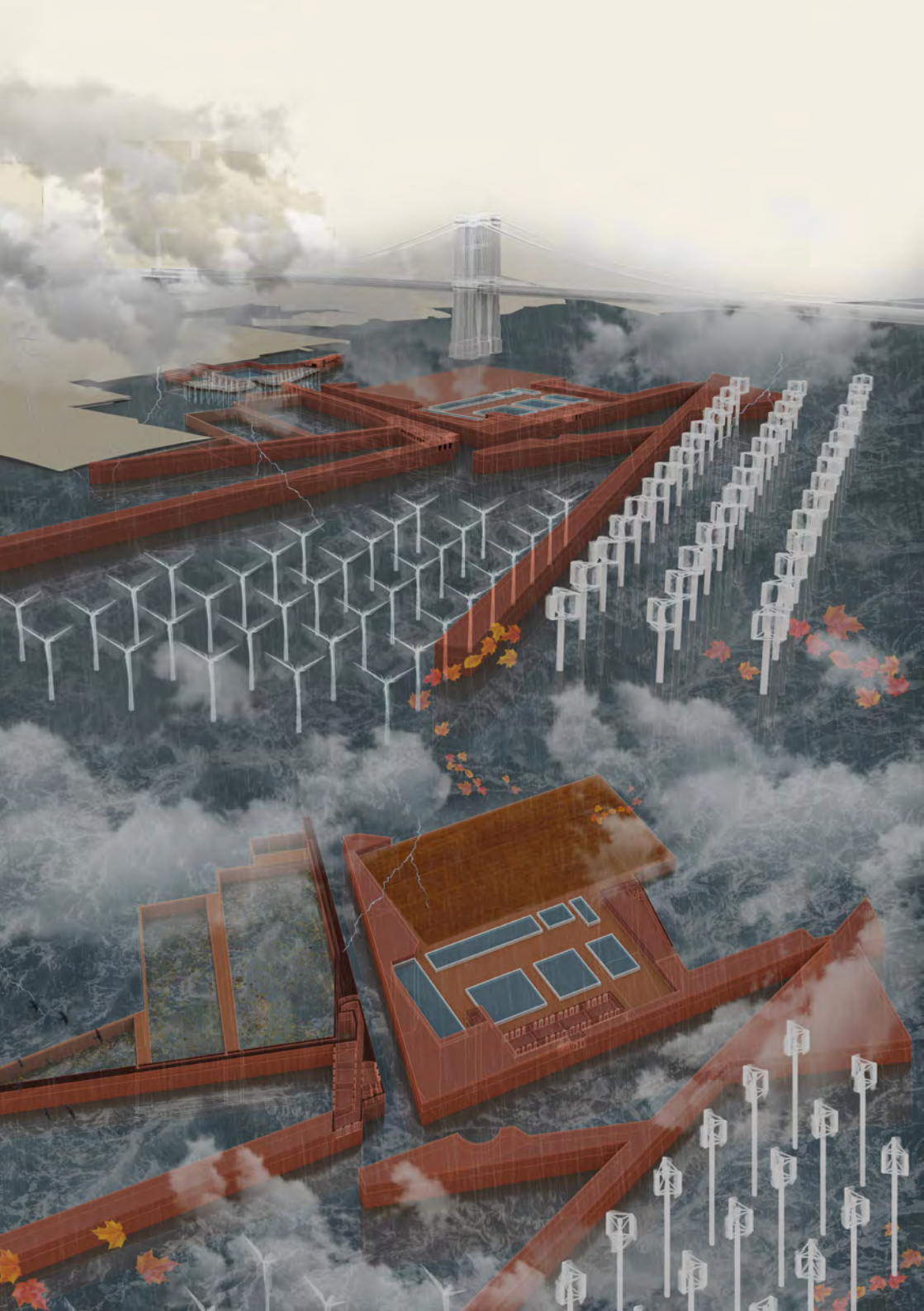
HAILEY OLIVER & MARK WATERS

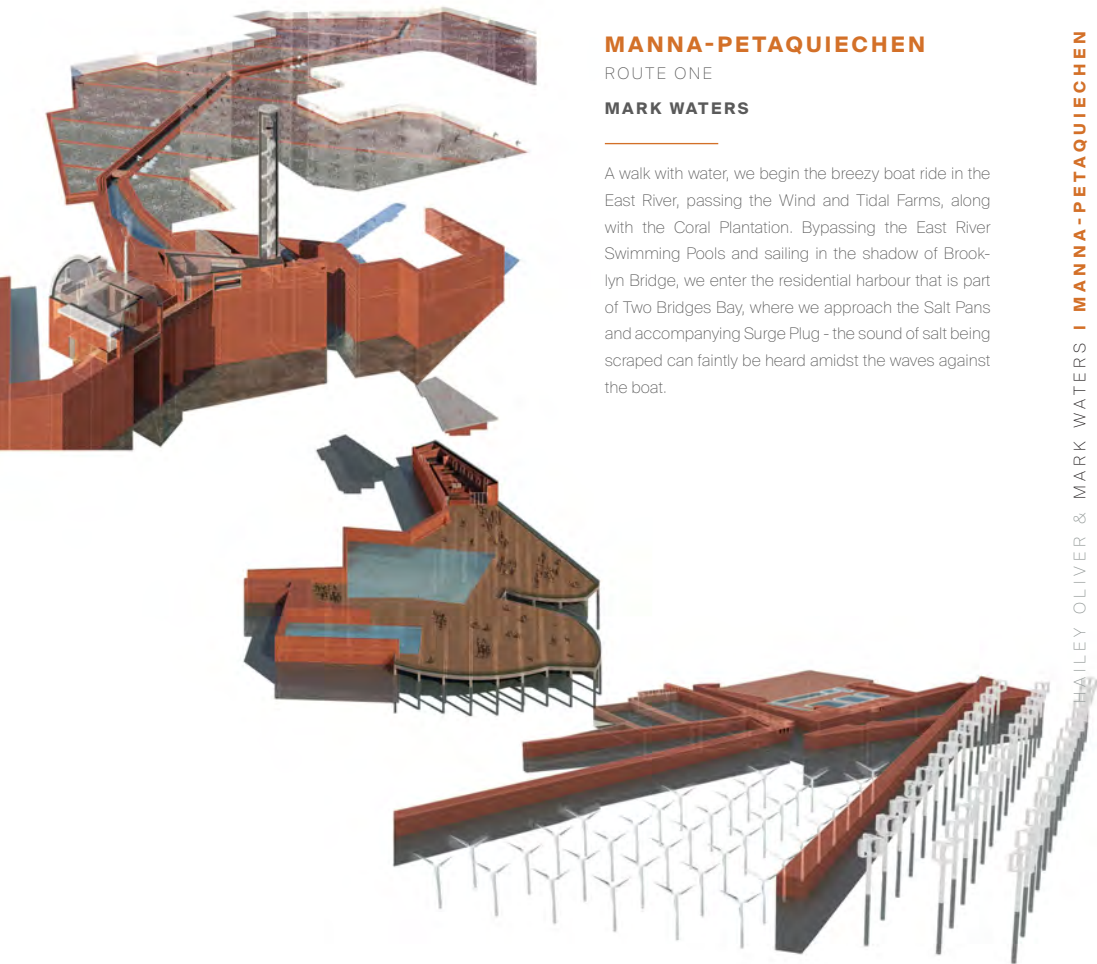
Manna-Petaquiechen translates from Native American Lenape to the Island of Rising Water. As a design thesis it proposes a series of experimental laboratories – and accompanying fields - that produce a credible and highly imaginative strategy for predicted future climatic norms, specifically rising sea levels.

The various architectures located across this landscape utilise the abundance of water in an ever-uncertain climate. Manna-Petaquiechen is a proposal that both endures this predicted surfeit of water from the edges of the island and seeks to thrive through managing it. Here, bioswales, aqueducts, reservoirs and basins, facilities for naturally filtering the water and harvesting wave and tidal energy meet carefully curated spaces of sustainable residence, leisurely bathing and experimental production.

The location of the Manhattan Civic Centre is an appropriate space for a sacrificial, choreographed wet-scape, an area at once politically, historically and environmentally charged. It is the location of the relict Collect Pond, the original watering hole for the nascent 17th century city; it is in an area of judicial typologies that automatically suggest a place of 'power' where the water itself can cause protest. Situating an orchestrated flood in a location such as this plays a key role in the politics of climate change by confronting decision makers with the consequences of their actions.





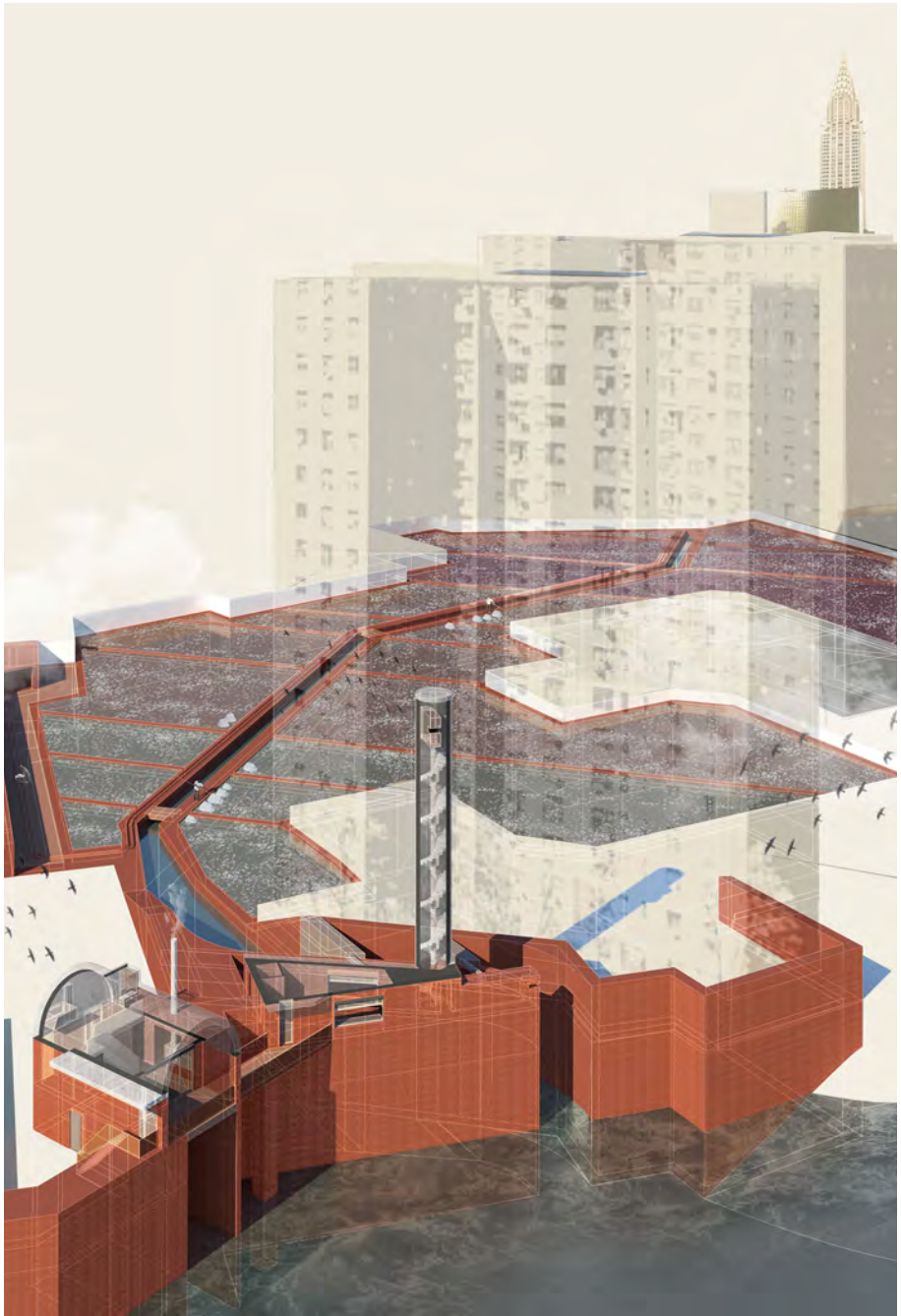


MANNA-PETAQUIECHEN

ROUTE ONE

MARK WATERS

A walk with water, we begin the breezy boat ride in the East River, passing the Wind and Tidal Farms, along with the Coral Plantation. Bypassing the East River Swimming Pools and sailing in the shadow of Brooklyn Bridge, we enter the residential harbour that is part of Two Bridges Bay, where we approach the Salt Pans and accompanying Surge Plug - the sound of salt being scraped can faintly be heard amidst the waves against the boat.

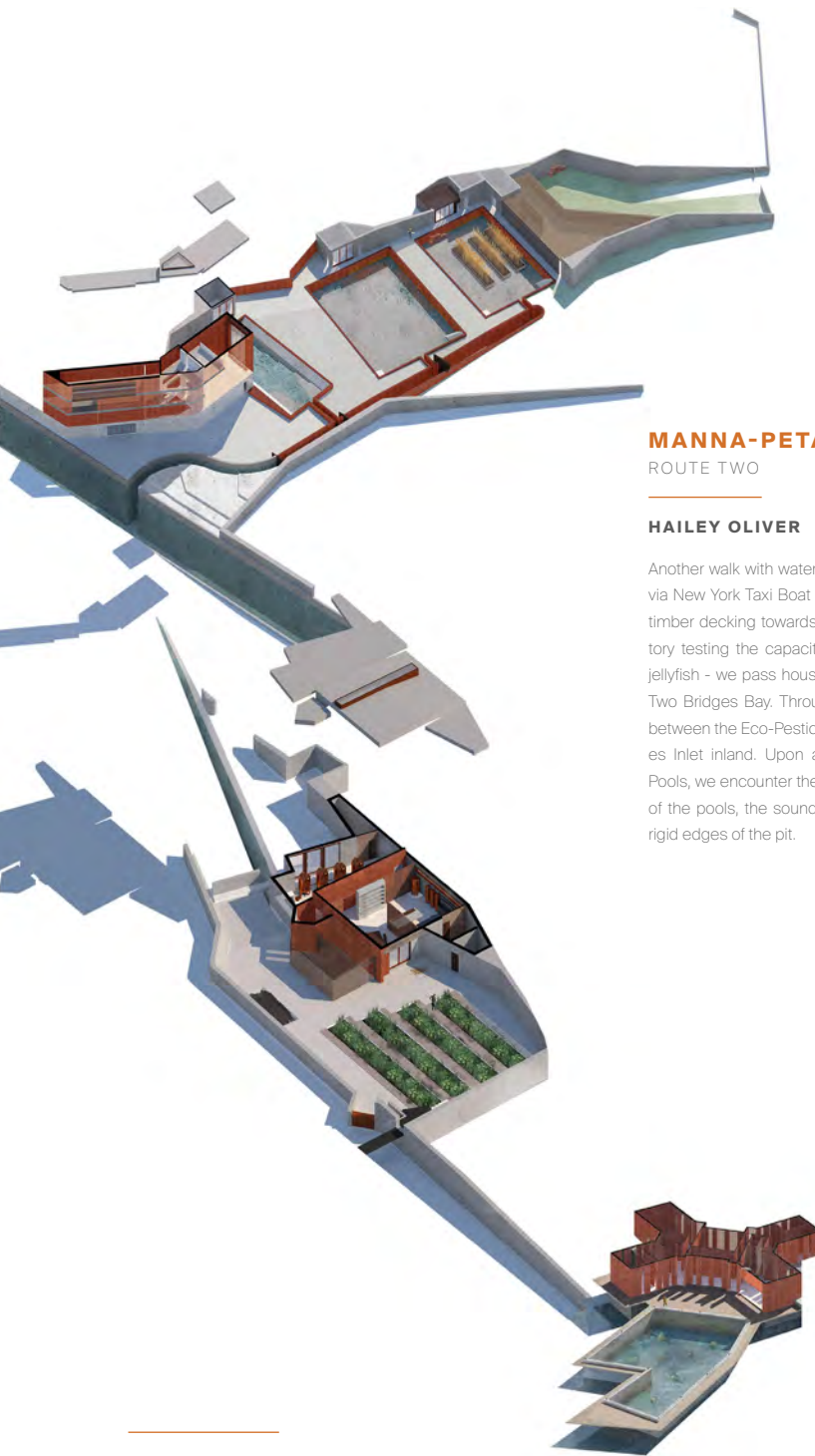


Salt Pans Surge Plug; Field Plate (above)

East River Swimming Pools; Field Plate (adjacent)





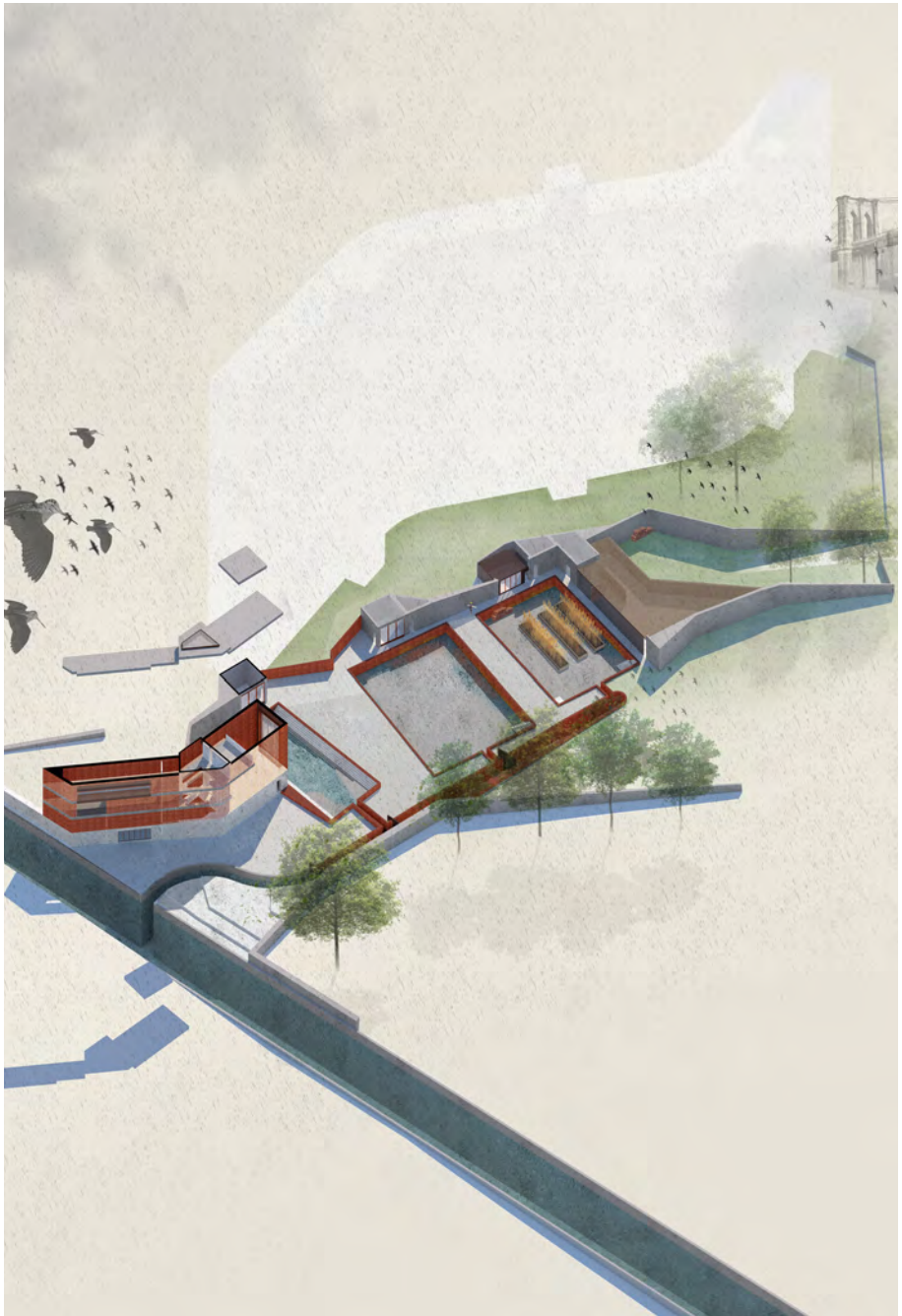


MANNA-PETAQUIECHEN

ROUTE TWO

HAILEY OLIVER

Another walk with water, we begin at Two Bridges Pier via New York Taxi Boat services. A creaky walk on the timber decking towards Bloom Power Pool - a laboratory testing the capacity to harvest tidal energy from jellyfish - we pass housing confronted by the water of Two Bridges Bay. Through the park spaces, we pass between the Eco-Pesticide Farm and follow Two Bridges Inlet inland. Upon arrival at the Flood Simulation Pools, we encounter the water being released into one of the pools, the sound of water crashing against the rigid edges of the pit.



Flood Simulation Pools: Field Plate (above)

Eco-Pesticide Farm: Field Plate (adjacent)





Flatiron Building, taken from West 23rd St. & 5th Ave.

Sunday 4th November 2018. Eireann Iannetta-Mackay.



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IMAGE CREDITS

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Photomontage. Grace Losasso & Eireann Iannetta-Mackay

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Canal St in Lower Manhattan, taken from the crossing at Bowery. Grace Losasso.

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- 3** Print, *The Machine de Marly: Section and Aerial View*, ca. 1700; After Nicolas de Fer (French, 1646–1720); France; etching; Platemark: 23.4 x 34.1 cm (9 3/16 x 13 7/16 in.); sheet 26.4 x 39.1 cm (10 3/8 x 15 3/8 in.); Museum purchase from Smithsonian Institution Collections Acquisition Program Fund; 1998-1-3.
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Manhattan Skyline, from Brooklyn Bridge Park. Norman Villeroux.



Costumed Characters in Times Square, taken from West 46th St & Broadway.

Sunday 28th October, 2018. Hailey Oliver.

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Manhattan Skyline, taken from Brooklyn Bridge Park.

Thursday 1st November, 2018. Norman Villeroux.





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