

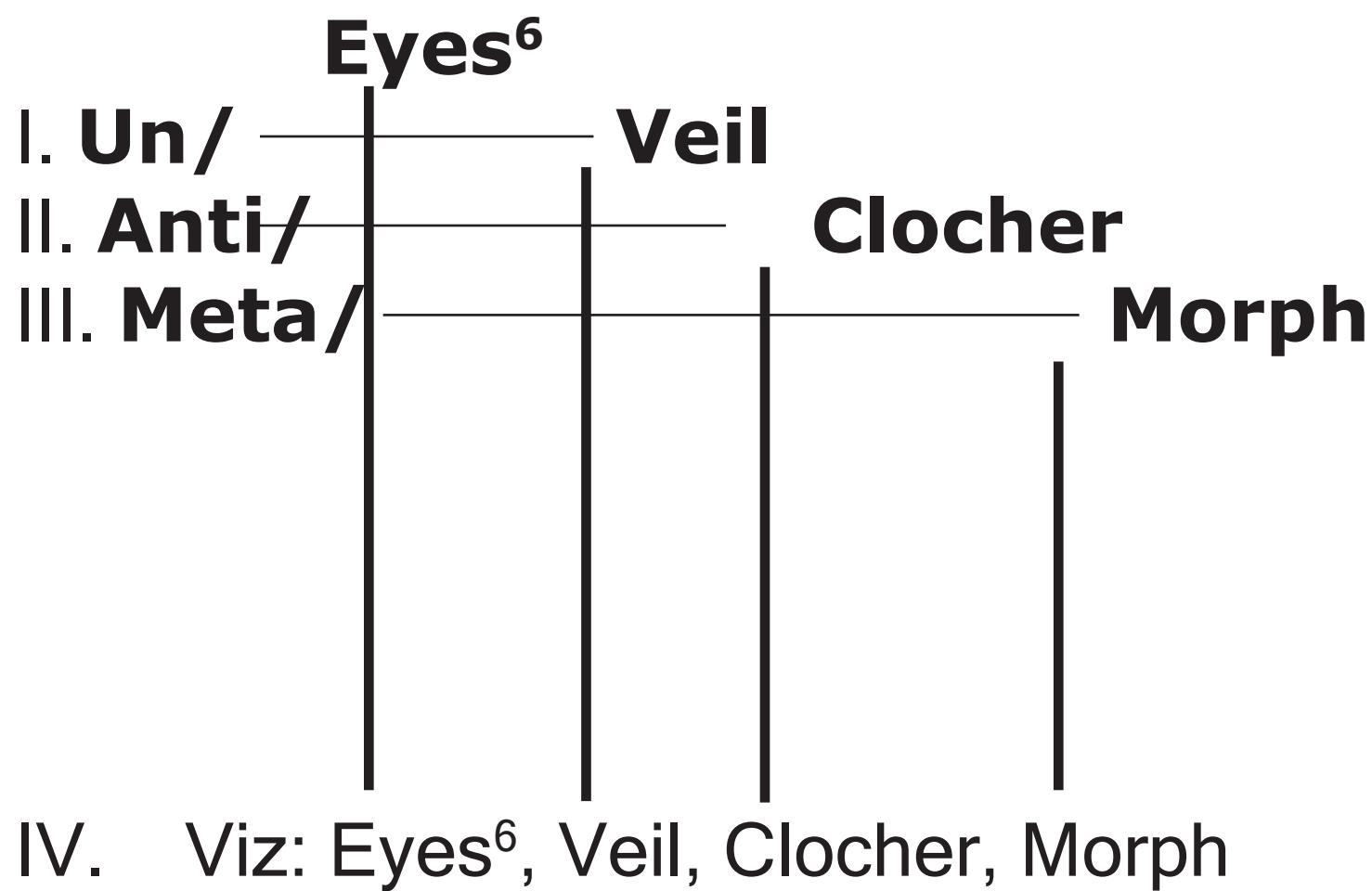
# Justin Francis Hager

## Portfolio 2018



# Table of Contents

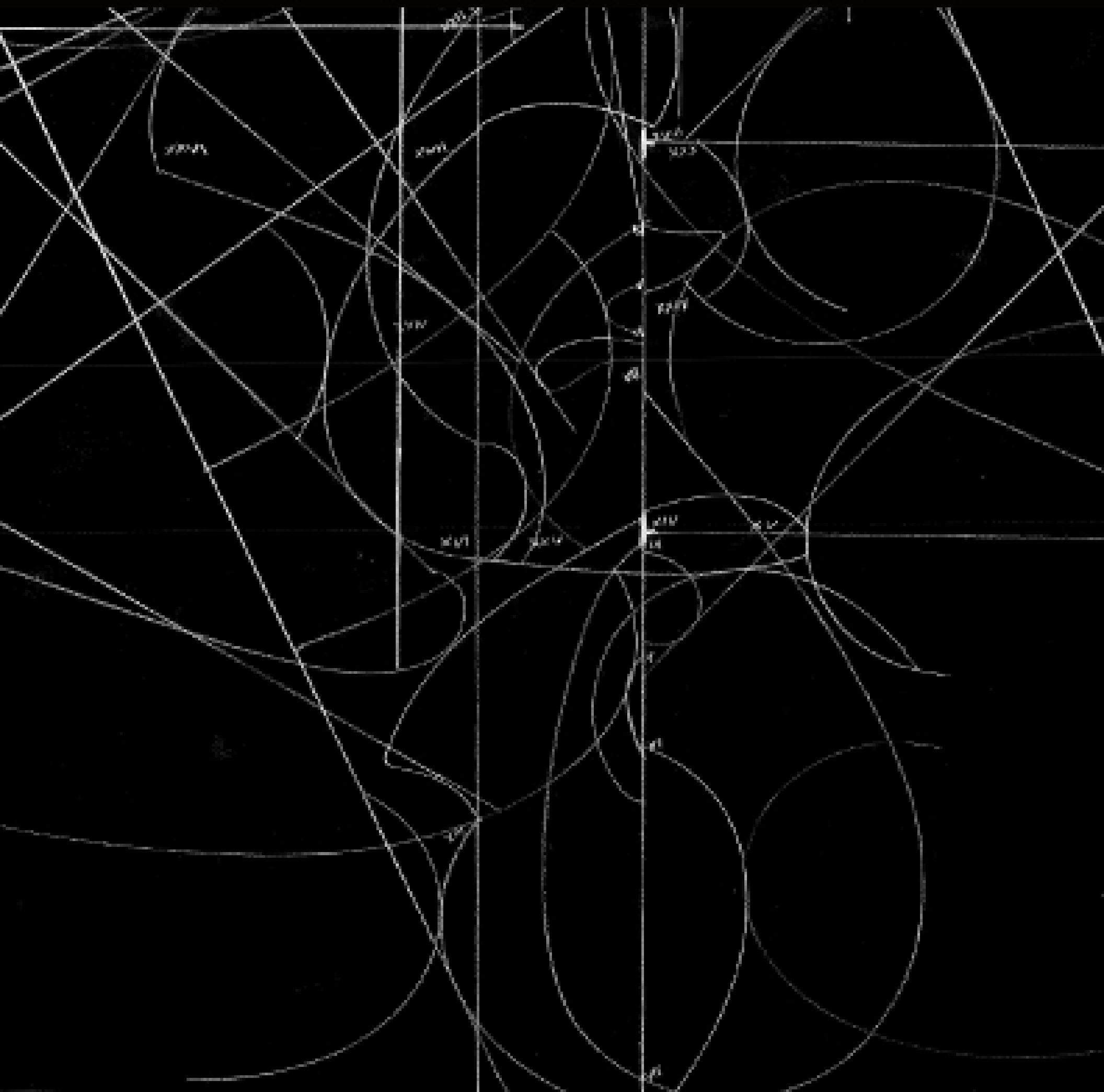
## Preface: Orchard Street Experience



# Orchard Street Experience

The LES is dynamic.  
Chaos within its borders has fostered  
Iconoclasts...  
With an independent zeitgeist even.  
Authenticity here remains constant whether observed  
Or unobserved.  
Inclusive and Indigenous, this zeitgeist is under threat  
By an invisible grip, slowly taking hold of the LES.  
New structures and traditions are clear.  
In an effort to see the feeling of LES  
before it's gone forever,  
I captured and collaged images of Orchard Street  
on September 2, 2018.

Below: Chronological diagram of my experience on Orchard Street.





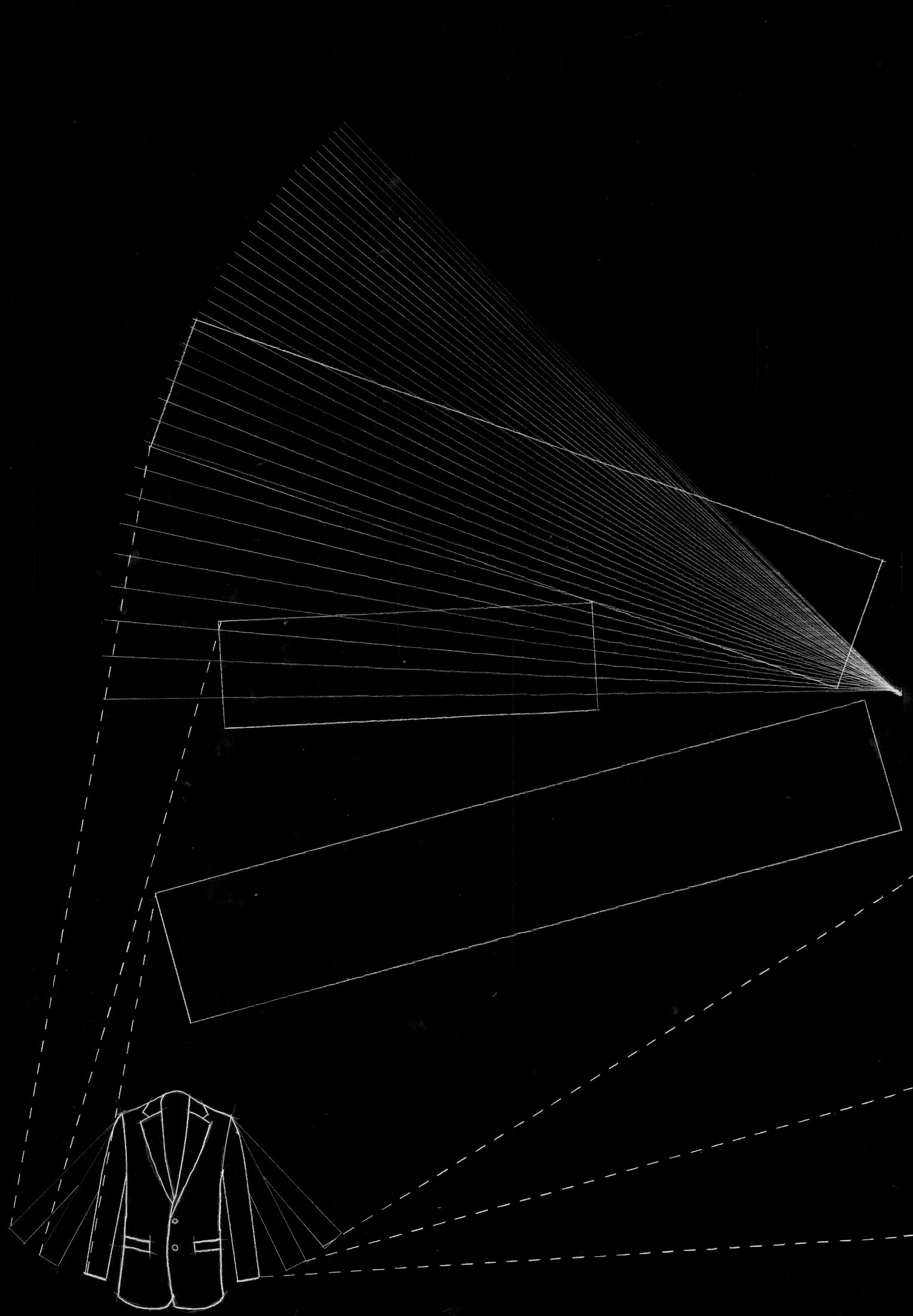


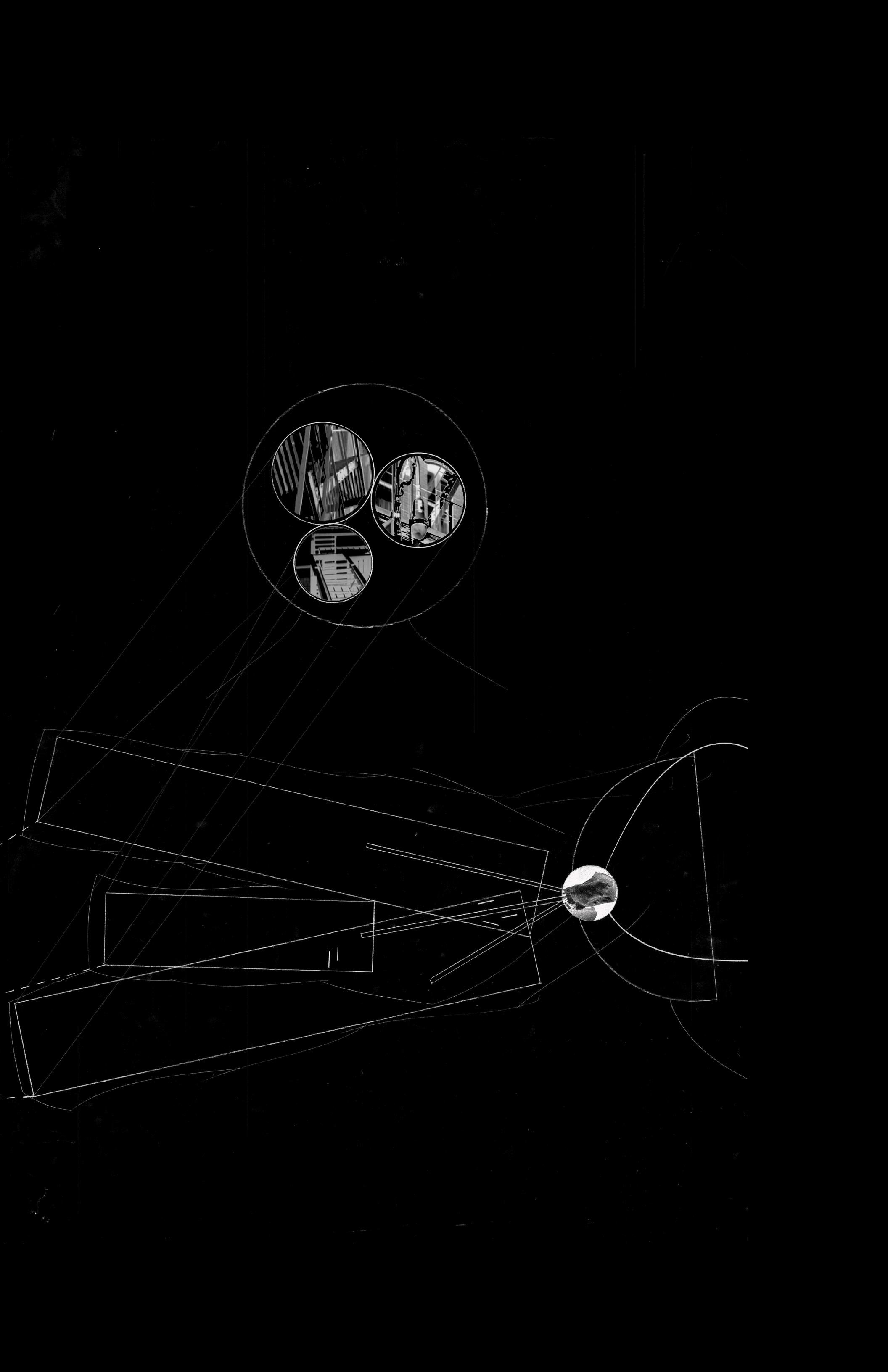


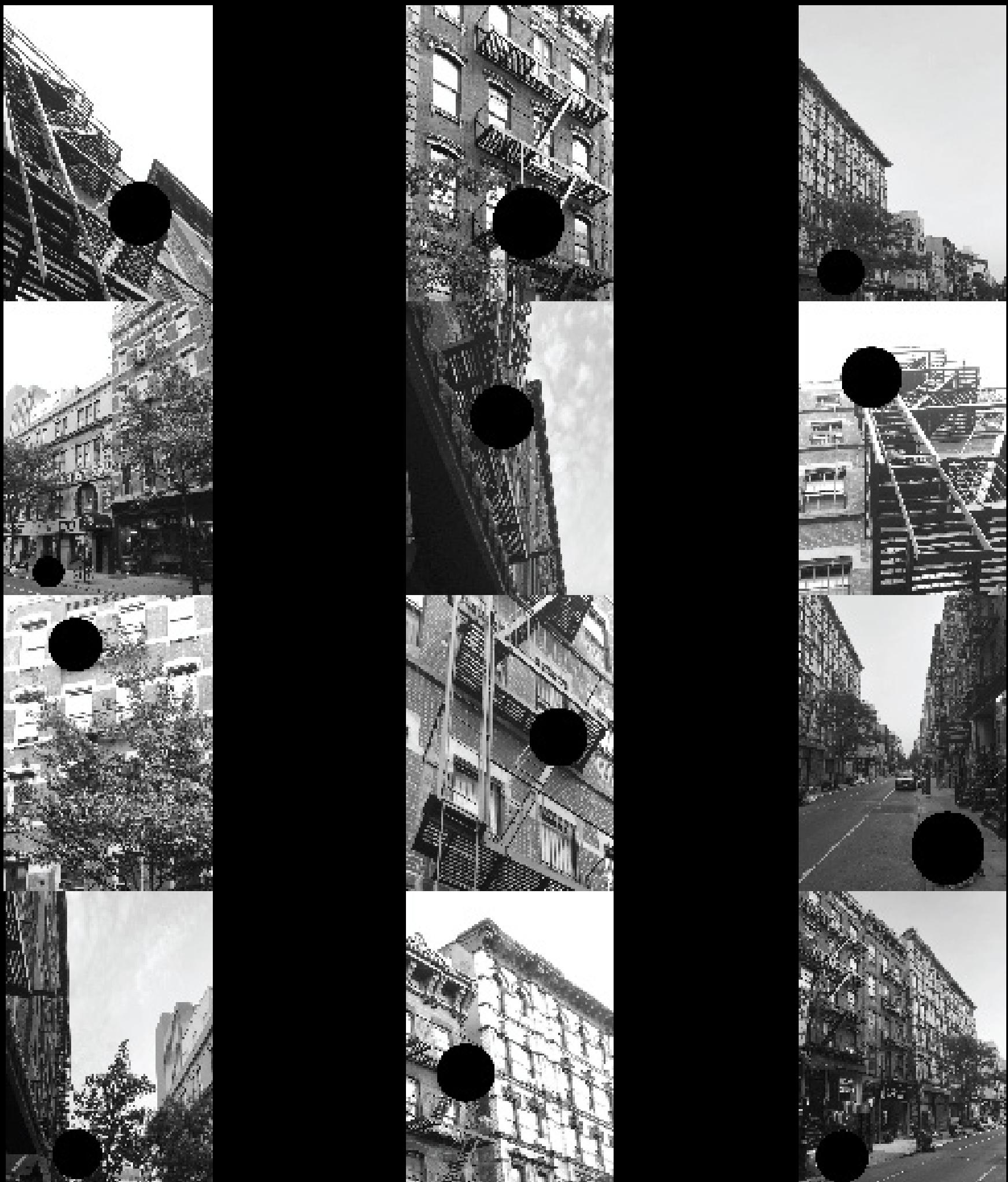




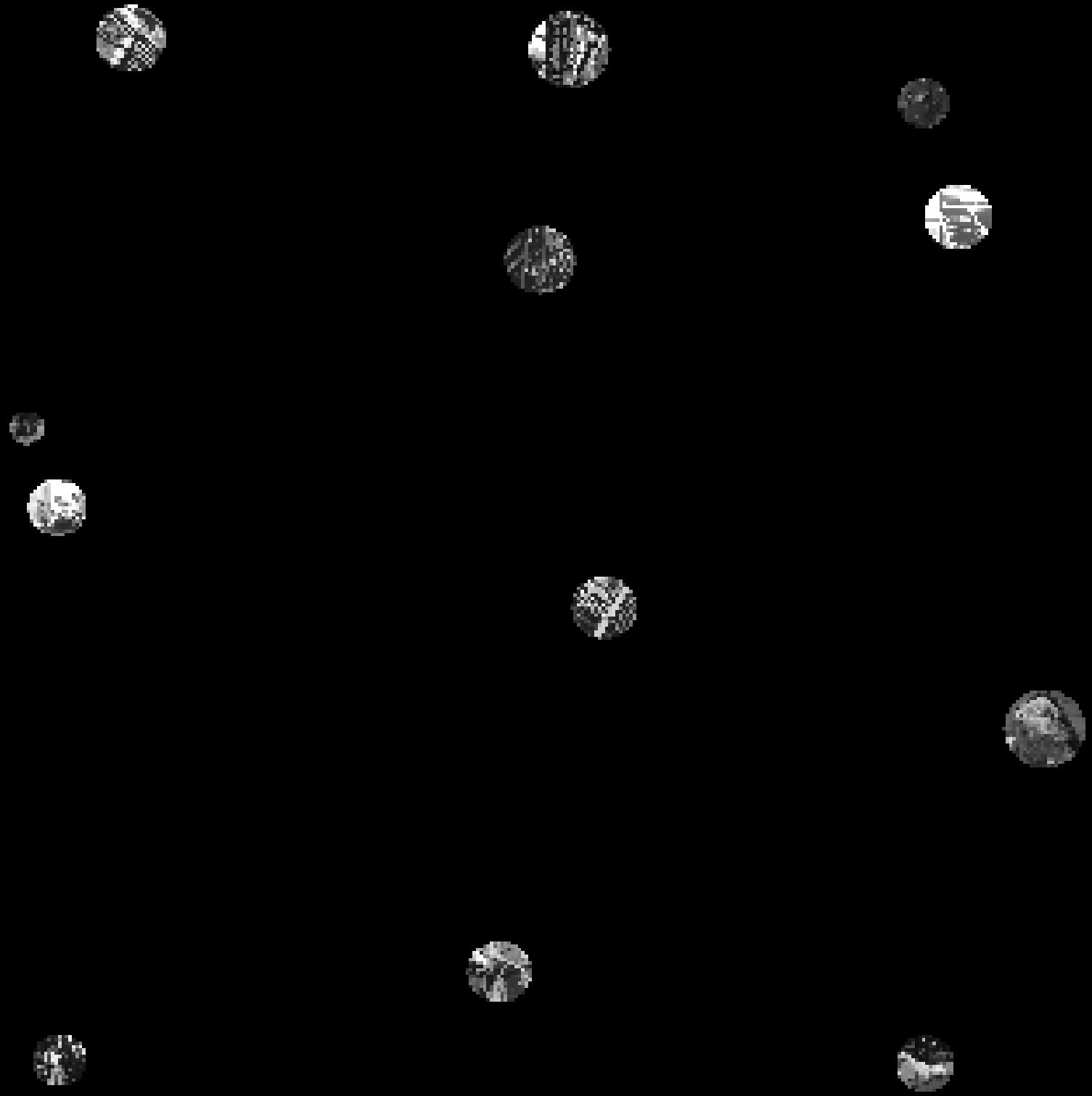








Does observation affect the outcome, or corrupt the authenticity of this moment?



Authenticity is the constant, while time remains in flux.

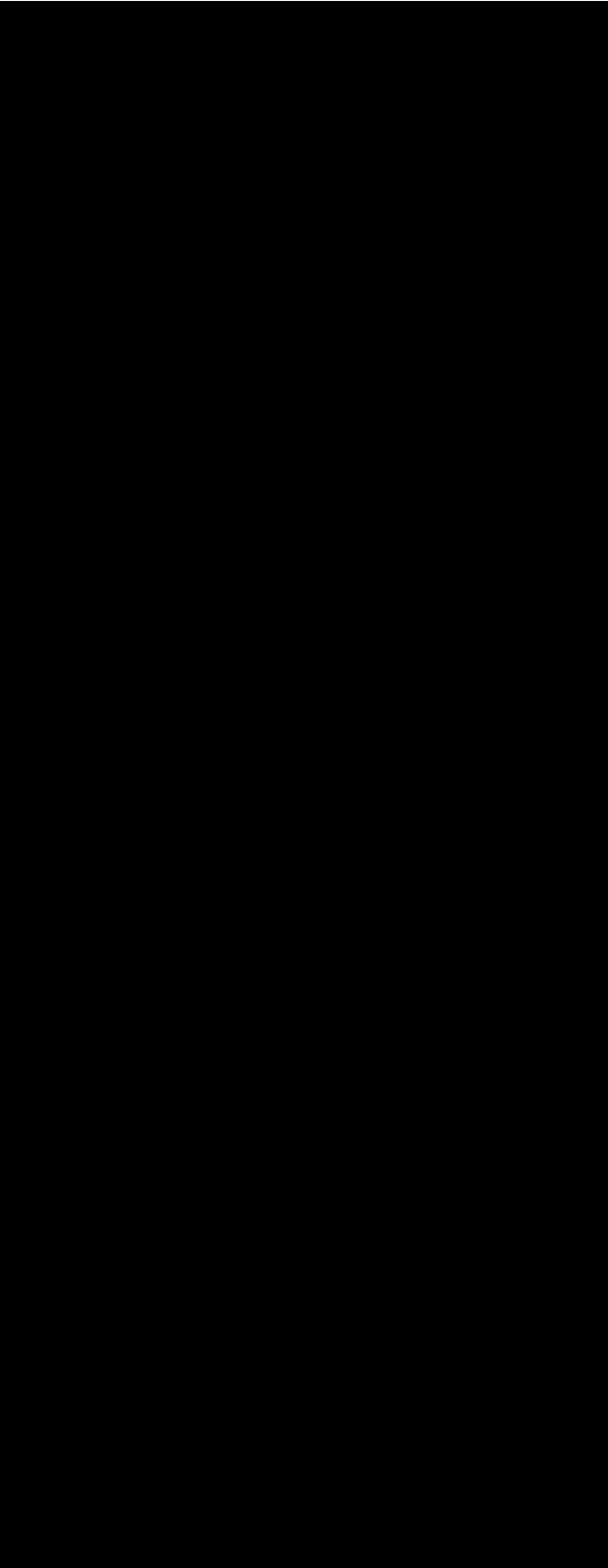
# Un/Veil

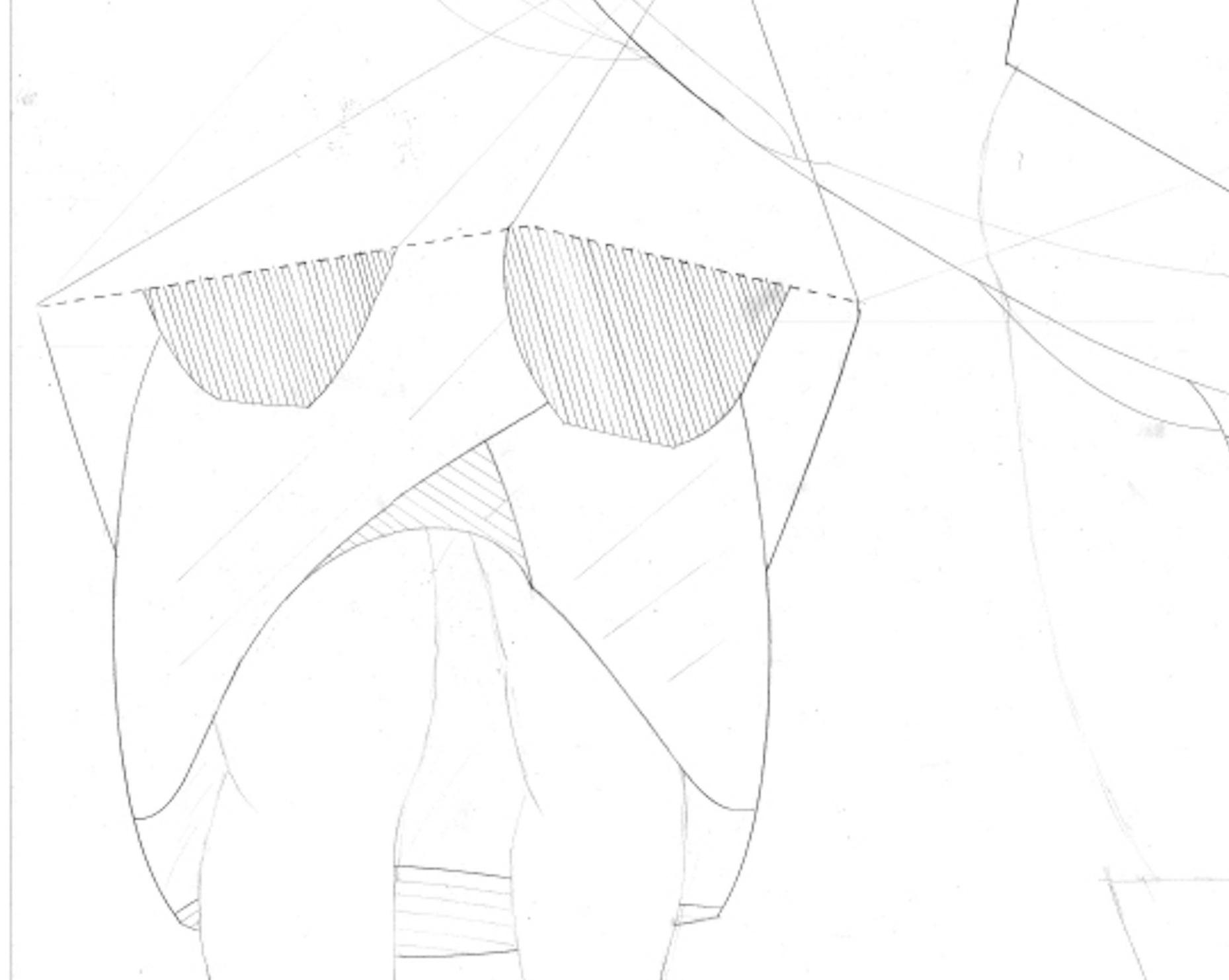
Site: Met Cloisters, New York

Medium: Graphite on Mylar, Photography

Program: Structural Investigation

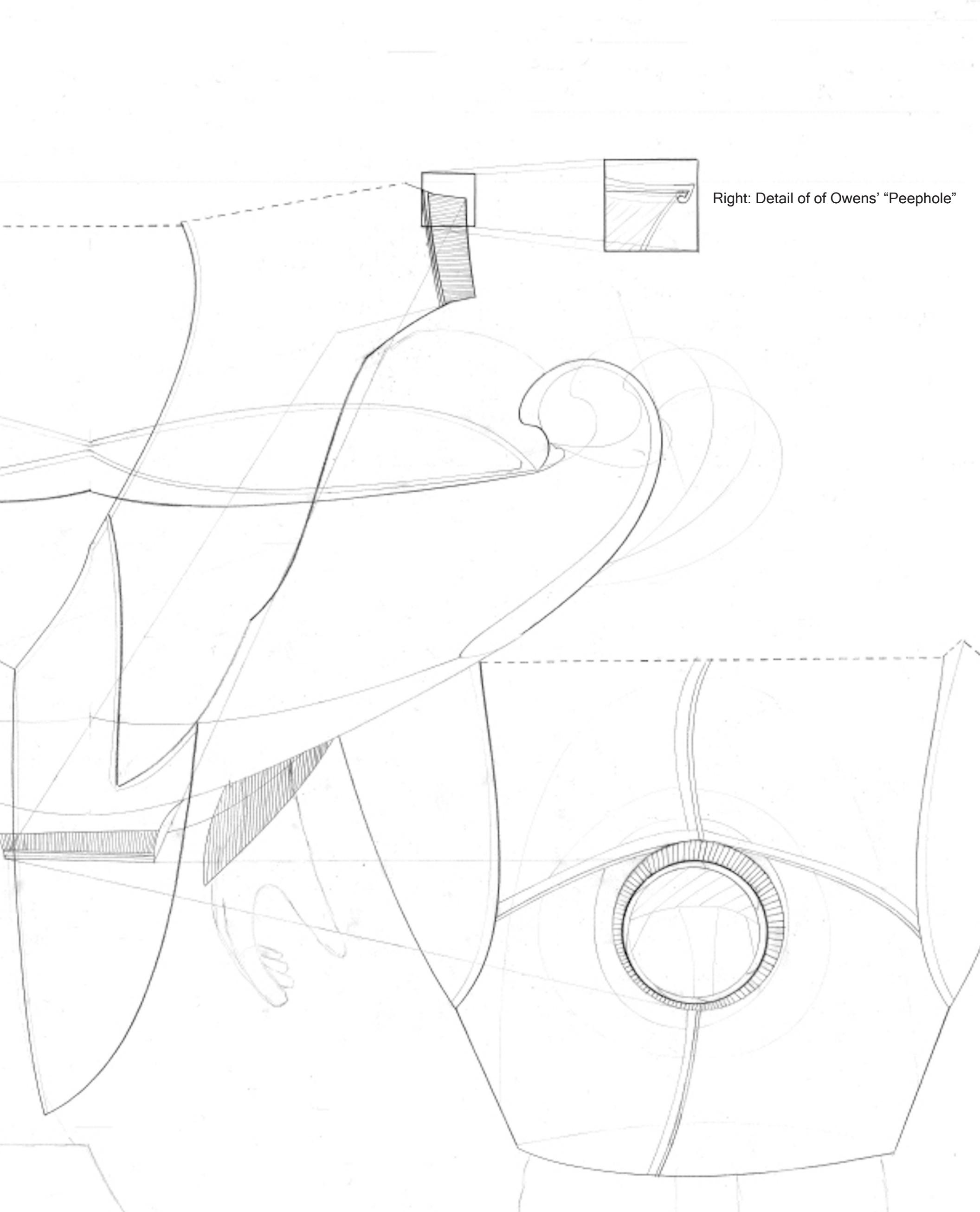
The Heavenly Bodies exhibit at the Met Cloisters displays religiously inspired garments fabricated by fashion icons. Mostly made for women, these garments include veiled elements designed to achieve a level of psychosomatic control for the wearer. Of the few male pieces presented, Rick Owens' "subversive habit" allows for a structural "peephole" in front of the groin. This liberating action through form authentic self inhibited by the traditional veiled garment exhibited elsewhere in the space and evokes the Effect of Eyes<sup>6</sup>, through both its form and intention. With the veil proxying as a censor, the "peephole" becomes a vantage point, moreover, an image of authenticity in the same vain as Eyes<sup>6</sup>. A search for authenticity is the constant.





Above: Rear elevation of Owens' subversive habit lower half

Below: 24" x 36" Graphite on Mylar Cross-section of of Owens' subversive habit and "Peephole"



Right: Detail of of Owens' "Peephole"

Above: Front elevation of Owens' subversive habit lower half



Above, Conceptual Diagram of Un/Veil. Four “peepholes” each representing four dimensions of physical space that constitute time. This preliminary exploration into the idea of outward expression - contrasting inward repression - moves along a time horizon denoted by line weight. Shaded origin points culminate in faint curves mirror



# Anti/Clocher

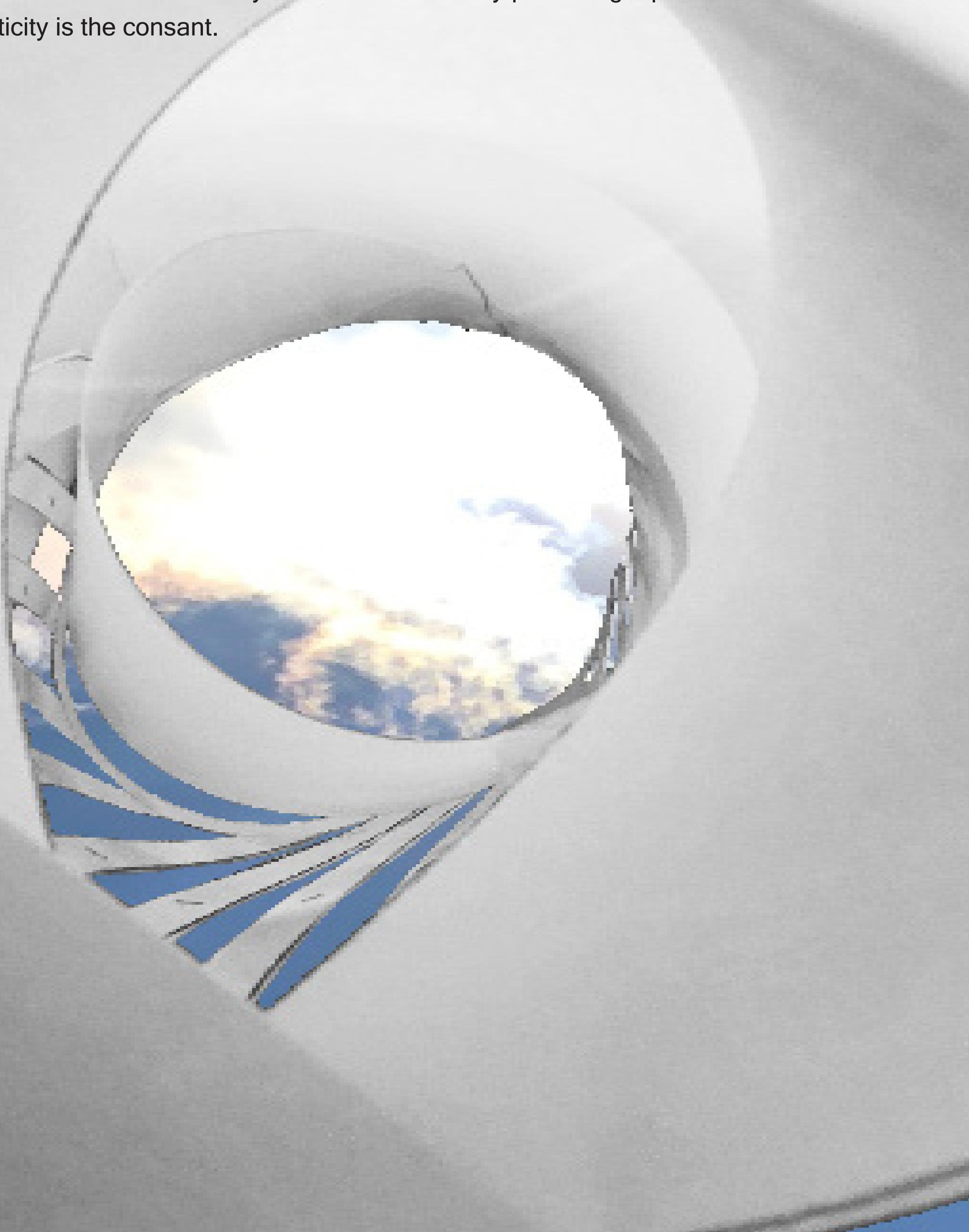
Site: Met Cloisters - Herb Garden

Structural Material: Watercolor paper

Medium: Graphite on Mylar

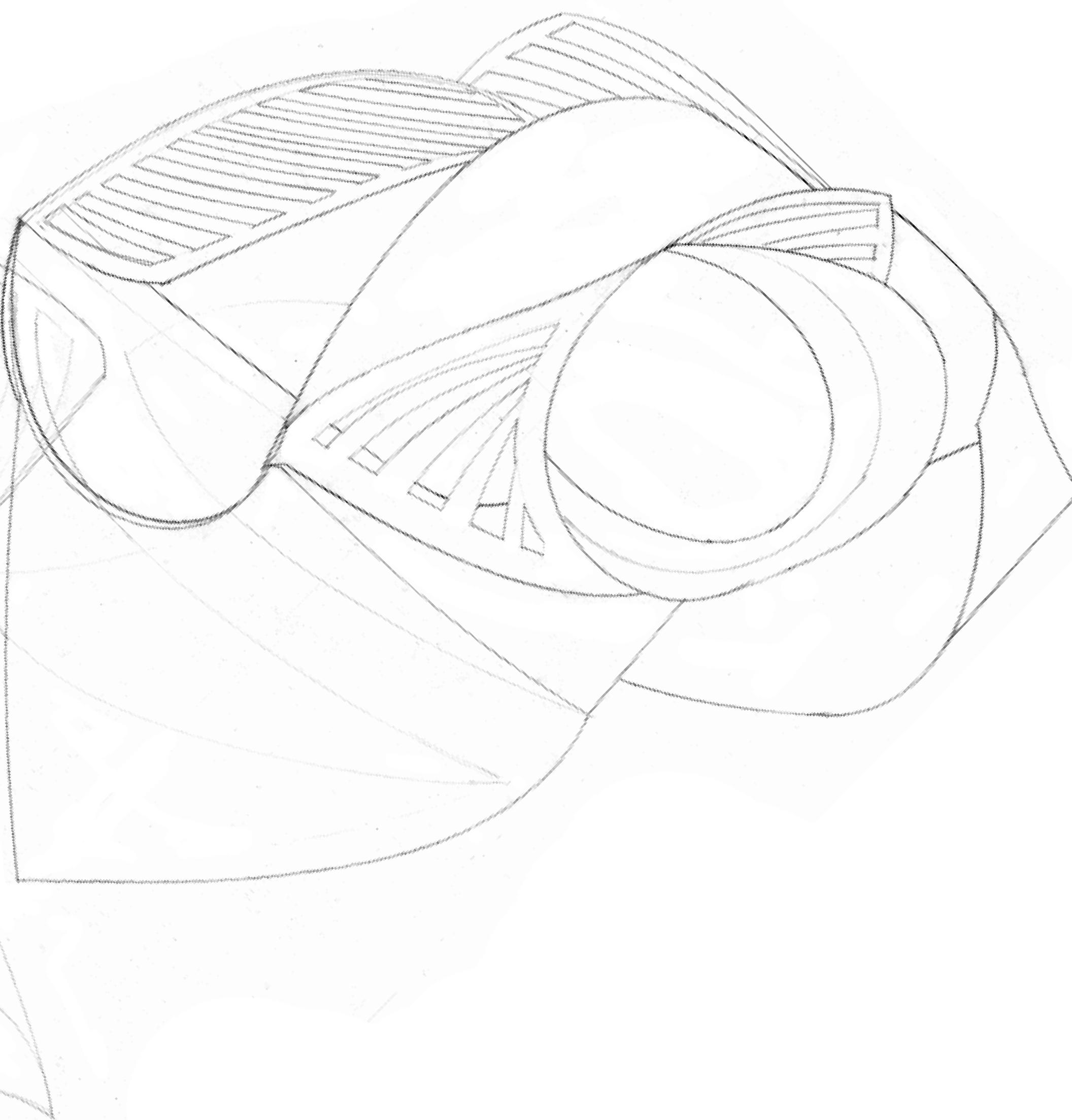
Tasked with designing a site specific intervention for the Met Cloisters, I was given a blank slate. This form that led me to select the herb garden as both a symbolic and historical space. The cloisters were built in the 13th century as a place of censorship and repression. The Anti/Clocher is a response to that intention, allowing visitors to experience another imperfect anarchy. It is a way to look out “peepholes”, the Anti/Clocher is a terrace while structural elements are pulled away and above the cloister. It is a way to focus your vision up toward the sky and around. A search for authenticity.

structure for the herb garden at the Cloisters, I was inspired by both the effect and Owens' "subversive habit" and the bell tower (Clocher) at the site. The Clocher - storical effort to profess an exclusive supernatural devotion - evokes undertones vision characteristic of classical religious tradition. The Anti/Clocher is an inversion the viewer an opportunity to see the something similar to the authentic Orchard, y above. Unlike a deity, the focus here is celestial, and real. Constructed of cut- Clocher's exterior facade provides the viewer numerous vantage points onto the ements of the central chamber form a cylindrical space that lead your line of sight ter's garden. Through a fusion of form and function, the Anti/Clocher is intended wards the stars and the sky while simultaneously permitting a peak into the world henticity is the consant.



Below: 36 x 24 Graphite on Mylar Aerial





Above: 36 x 24 Graphite on Mylar Aerial

24: Anti/Clocher on the site at the cloisters, add scale figures

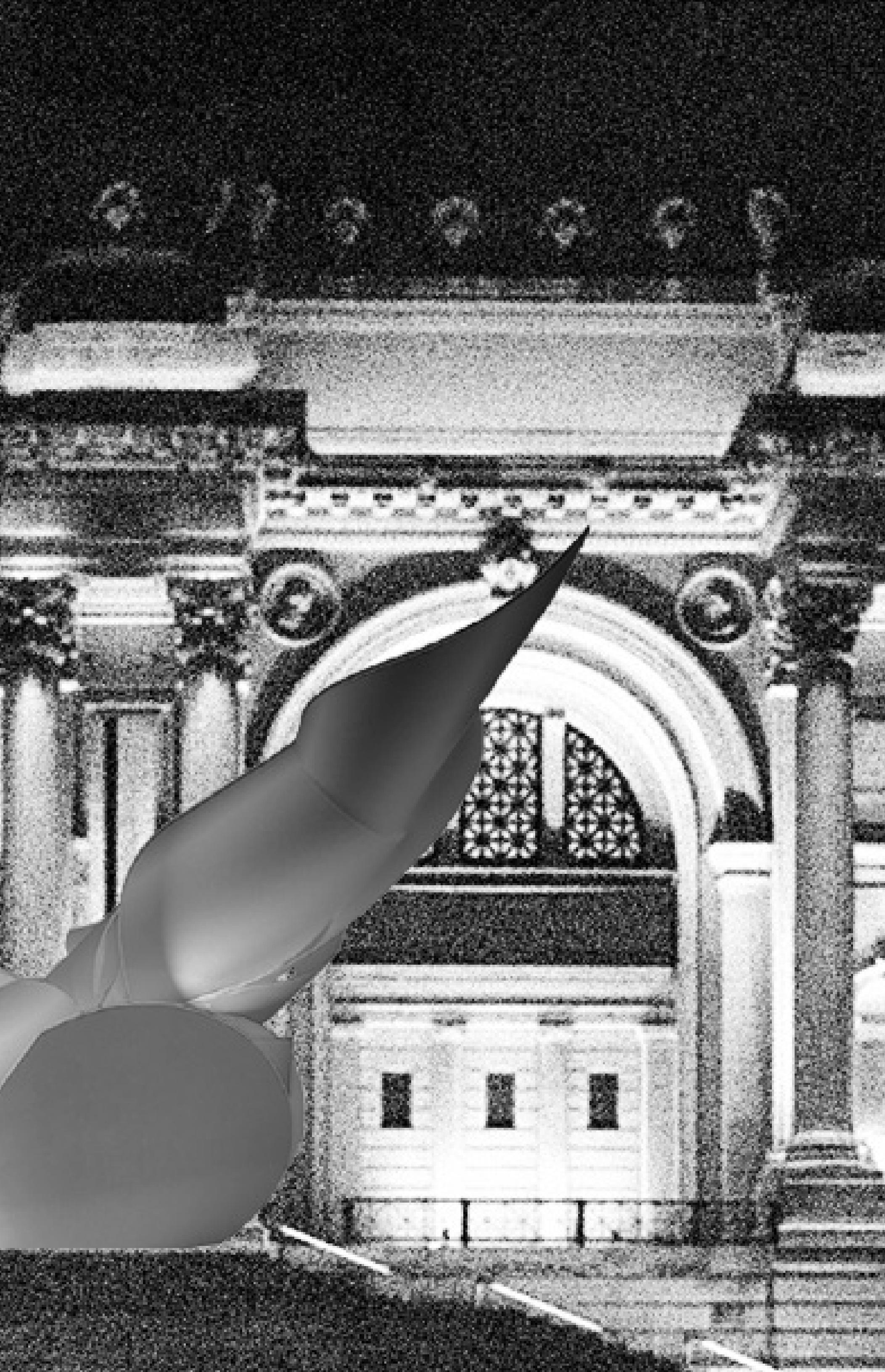


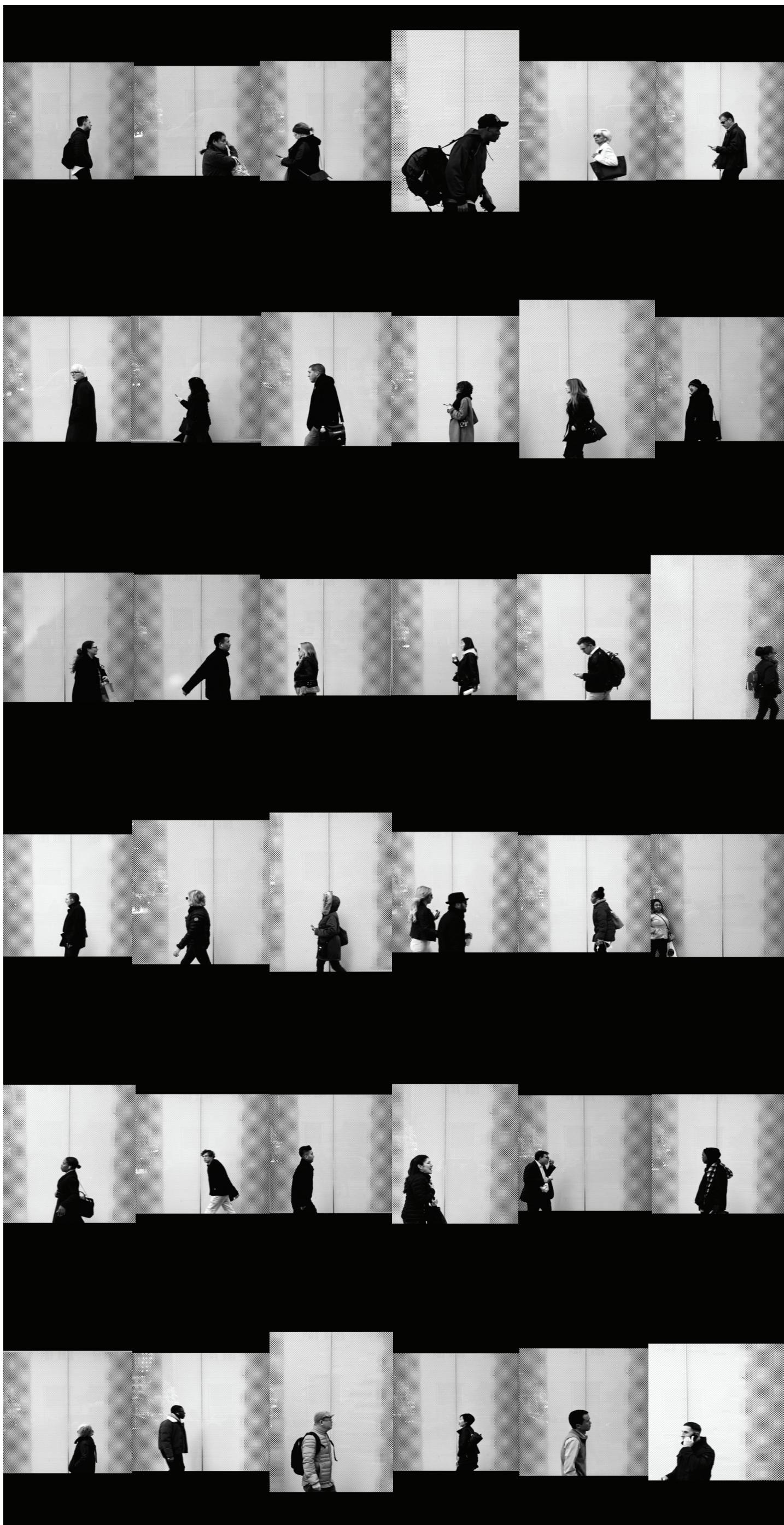
25. Blank

# Meta/Morph

Program







# METAMORPH V.1

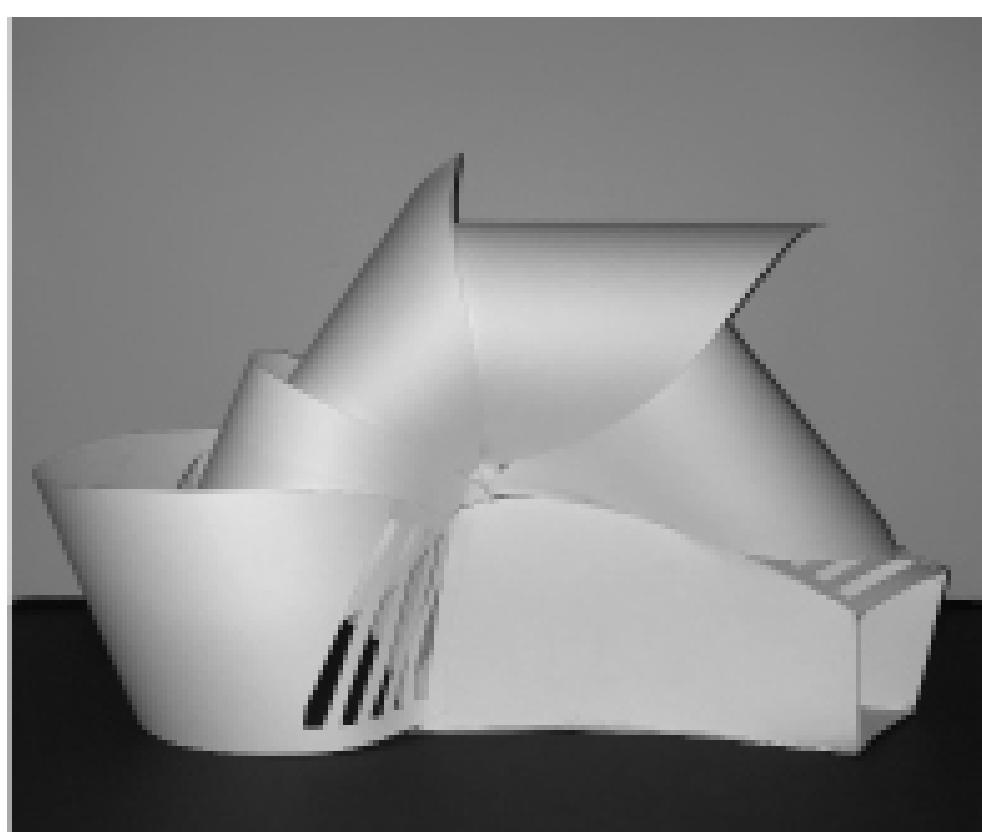
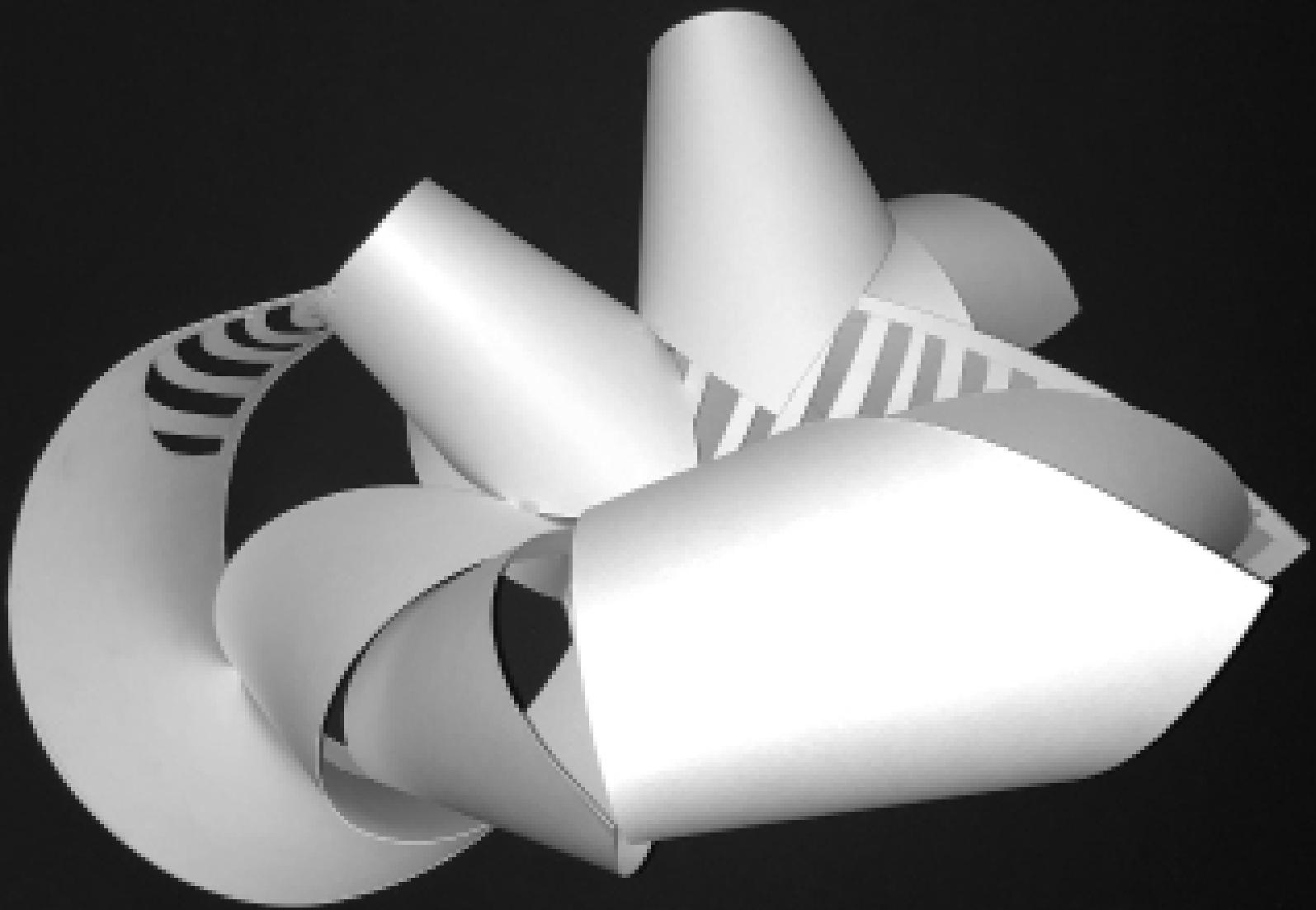
Time is fundamental to any notion of outward expression as means to discover authenticity. The confluence of New York City becomes an integral part of the project both in time and in place, namely, 57th Street and 5th Avenue. The site acts as both a vital axis point for pedestrians and commuters travelling along the grid and a temporal vertex between contemporary development of the LES and the depression-era Gothic reproduction at the Metropolitan Cloisters. The body in this moment must be investigated in order to produce a structural form that permits authentic use.

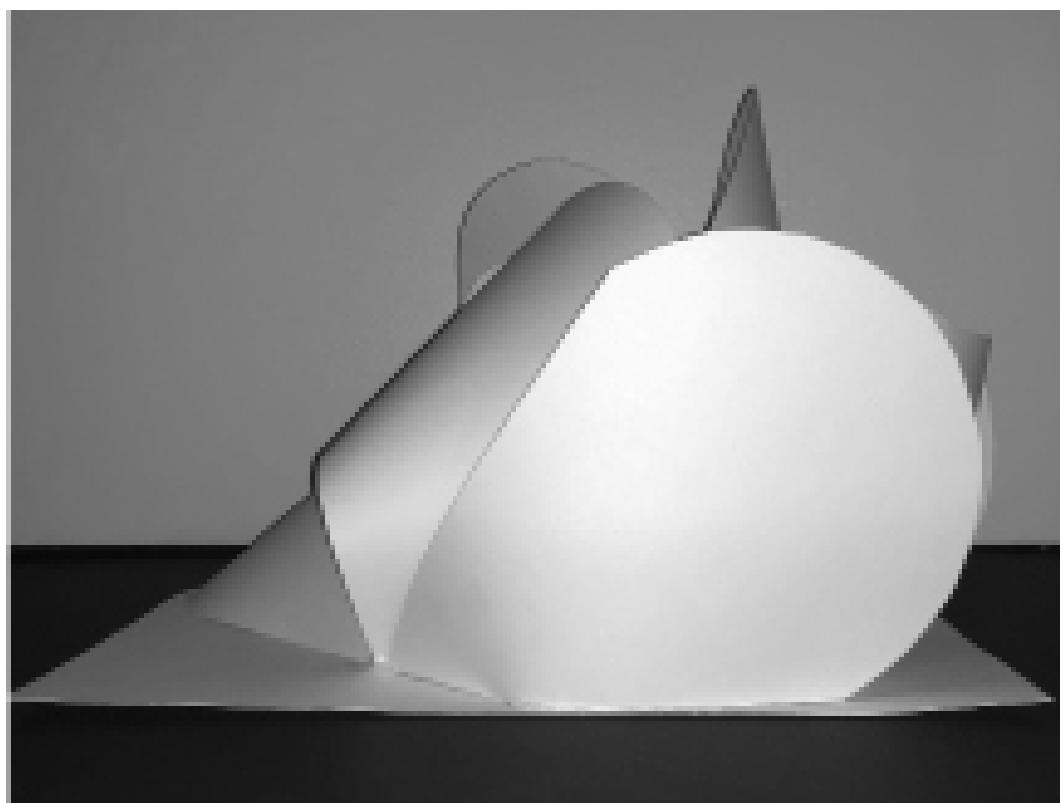
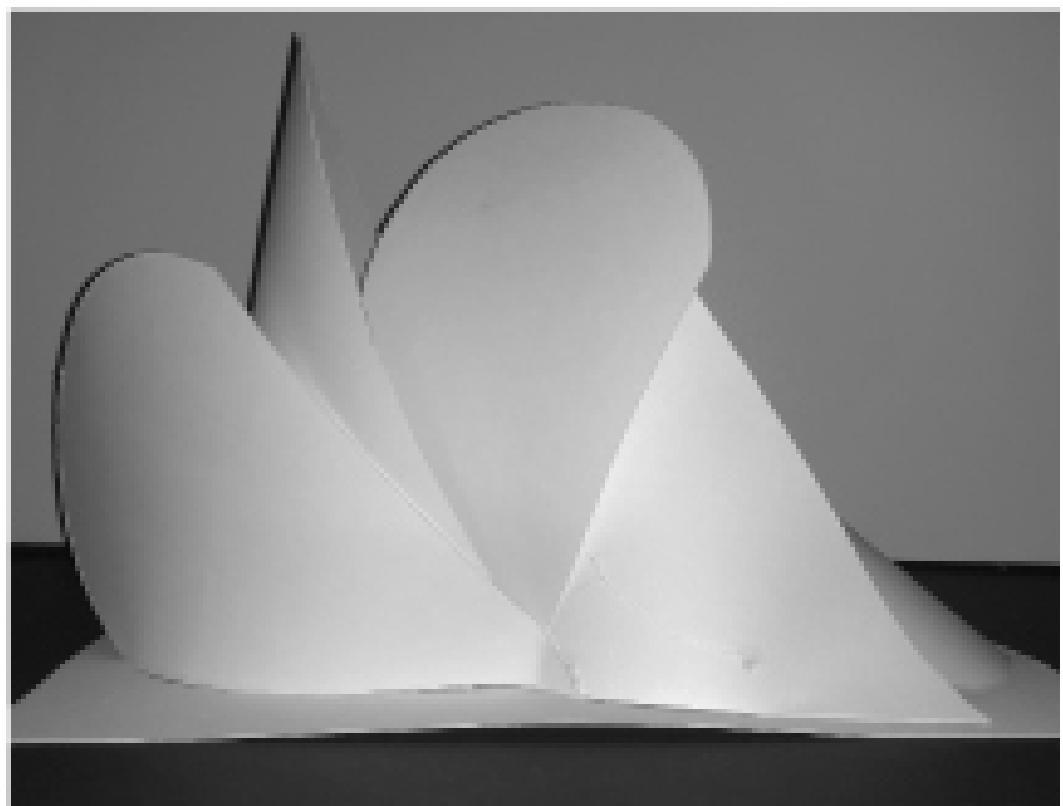
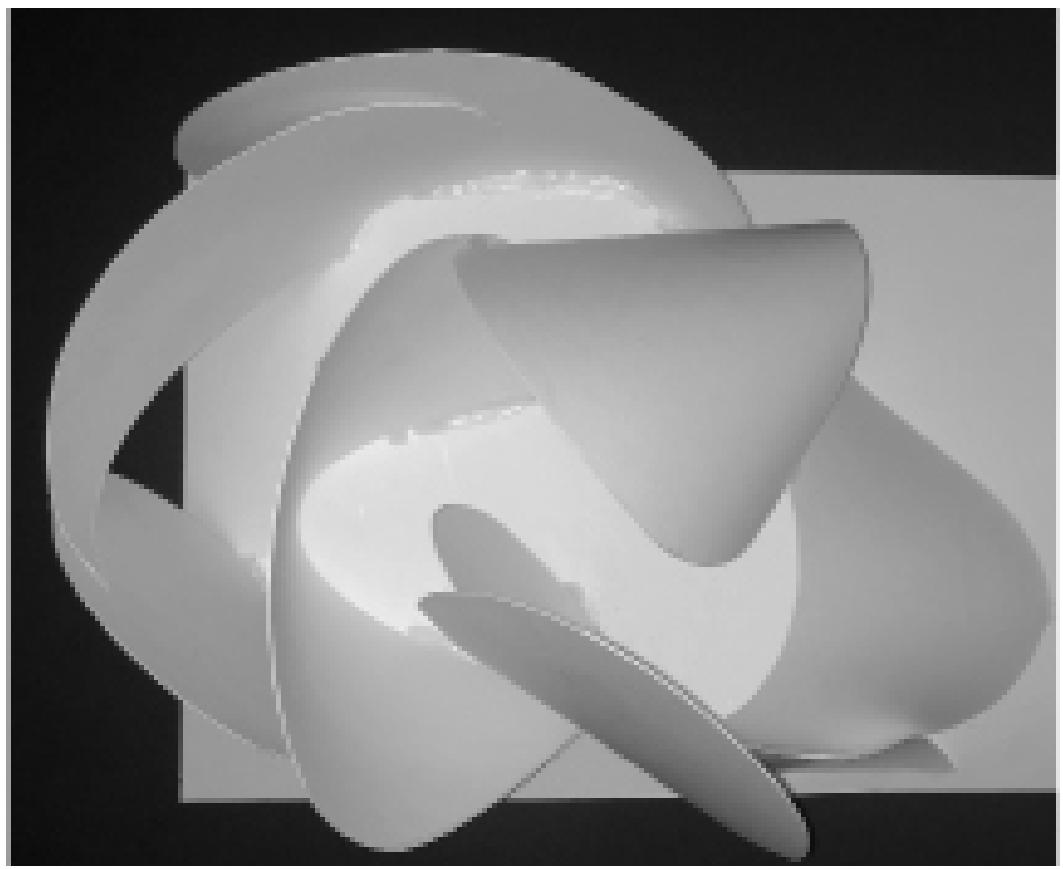
A search for authenticity is the constant.

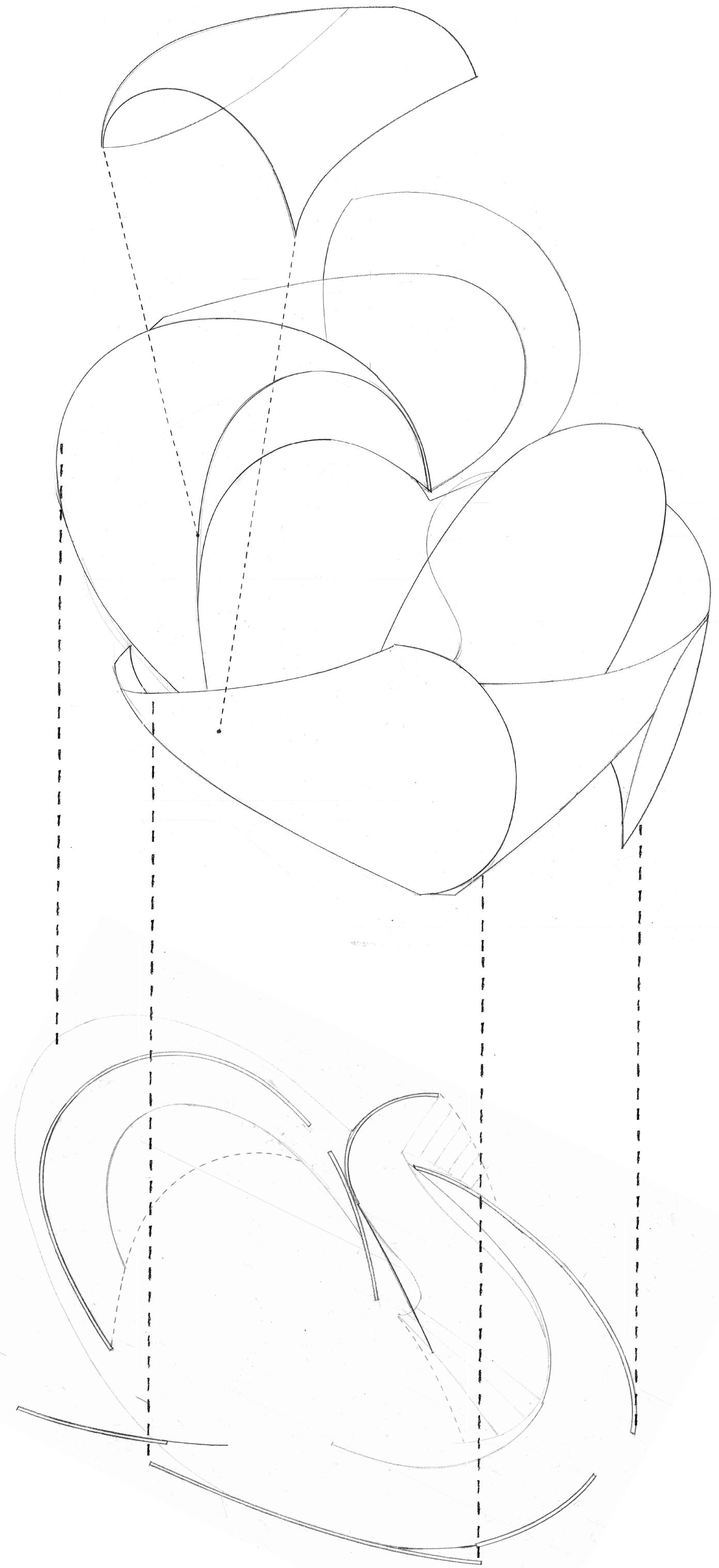
The Meta/morph takes the self-referential program of the Anti/Clocher one step farther.

EXPLAIN TRANSFORMATION INTO THE NAUTILUS SHELL SEEN AT THE MET, INCLUDE IMAGES OF MODEL 1 FUSED, THEN SHOW MODEL 2, THEN SHOW MODEL 2 FUSED INTO MODEL 3, EXPLAIN PROGRESSION

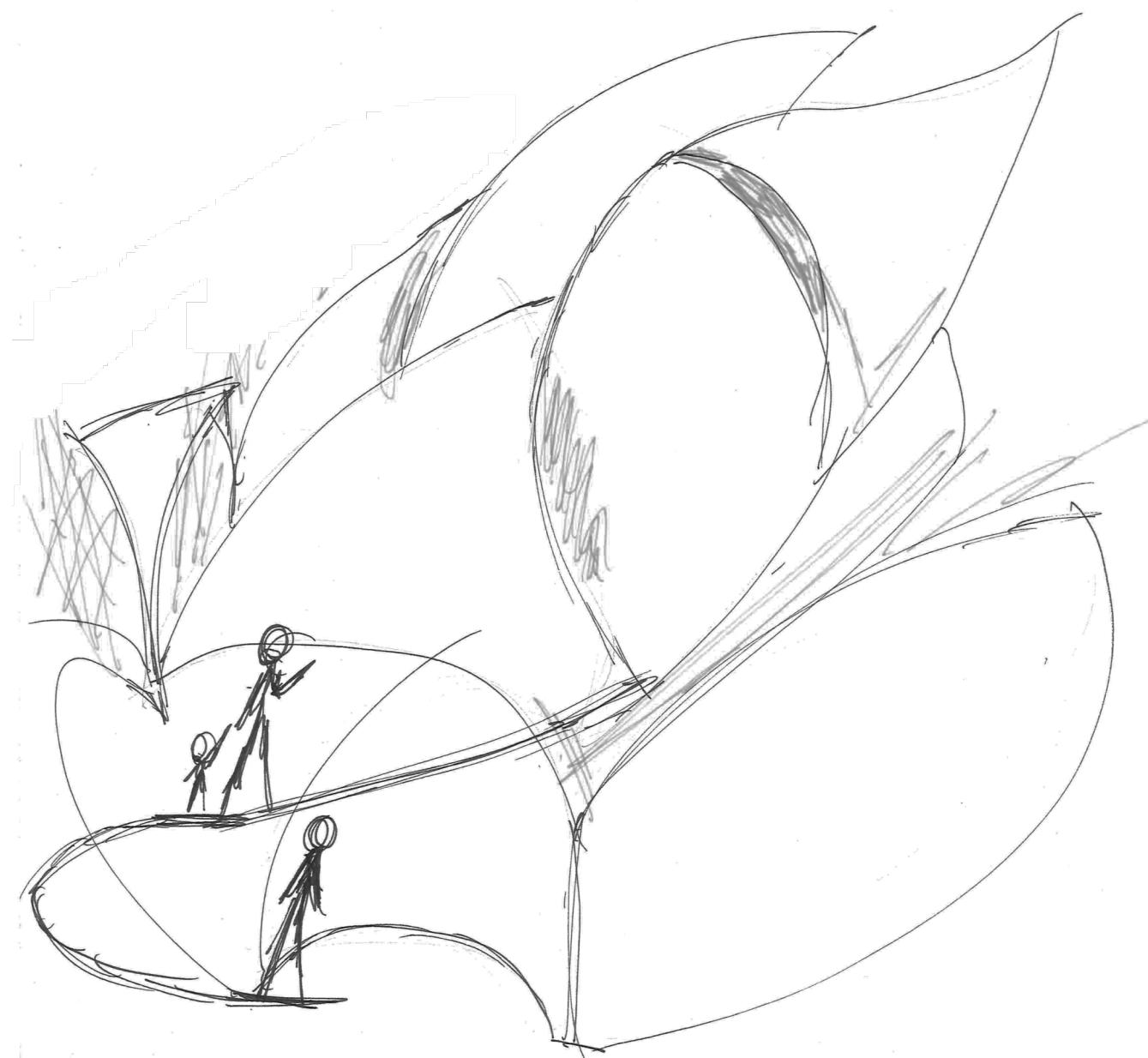
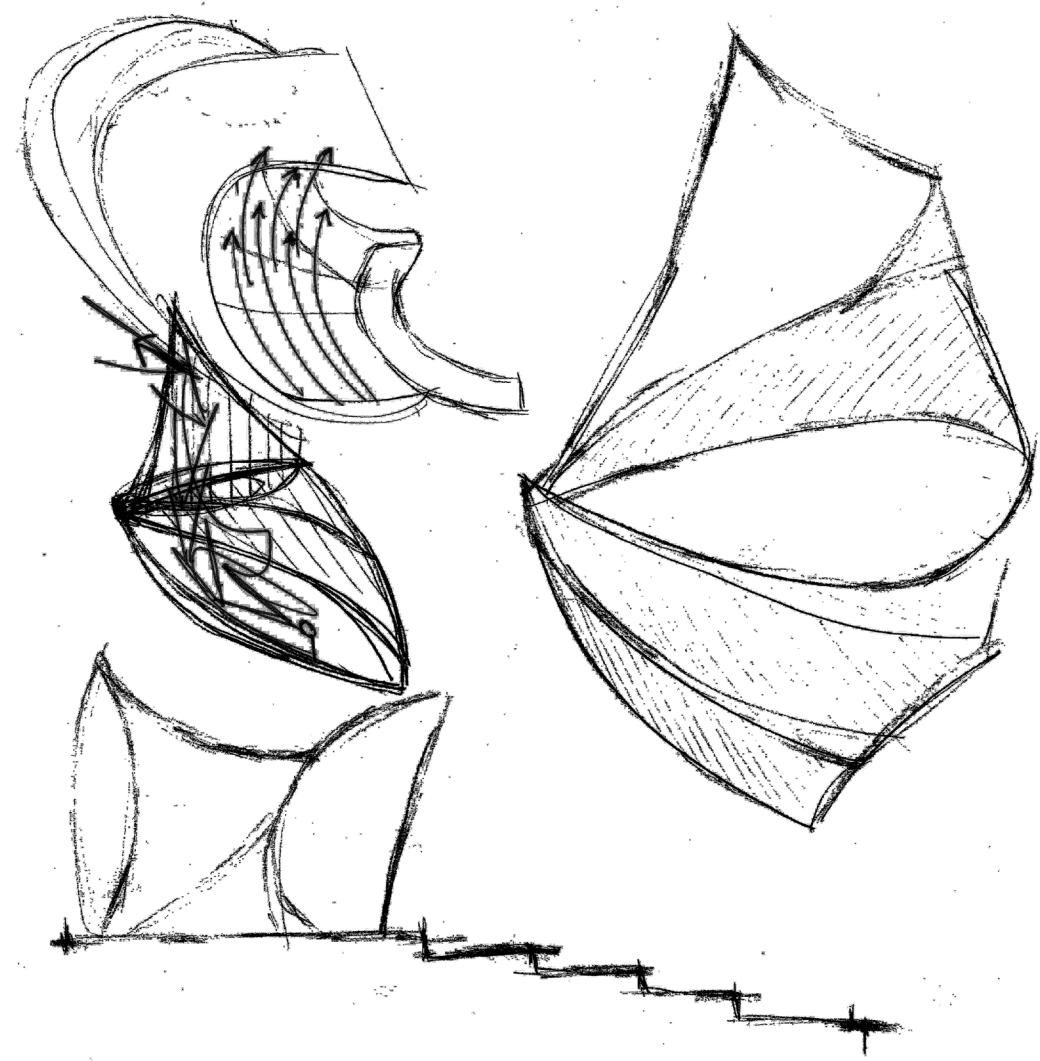
PUT PATH THING HERE AND EXPLAIN HOW IT CONTRIBUTES TO FINAL MODEL 4 WHICH IS META/MORPH, FURTHER BOLSTER SELF-REFERENTIAL NATURE OF MODEL AND PROJECT IN THAT IS EVOKING A FEELING FOR ONESELF NOT FOR AN AUDIENCE, SOMEHOW TIE INTO VERACITY AND AUTHENTICITY



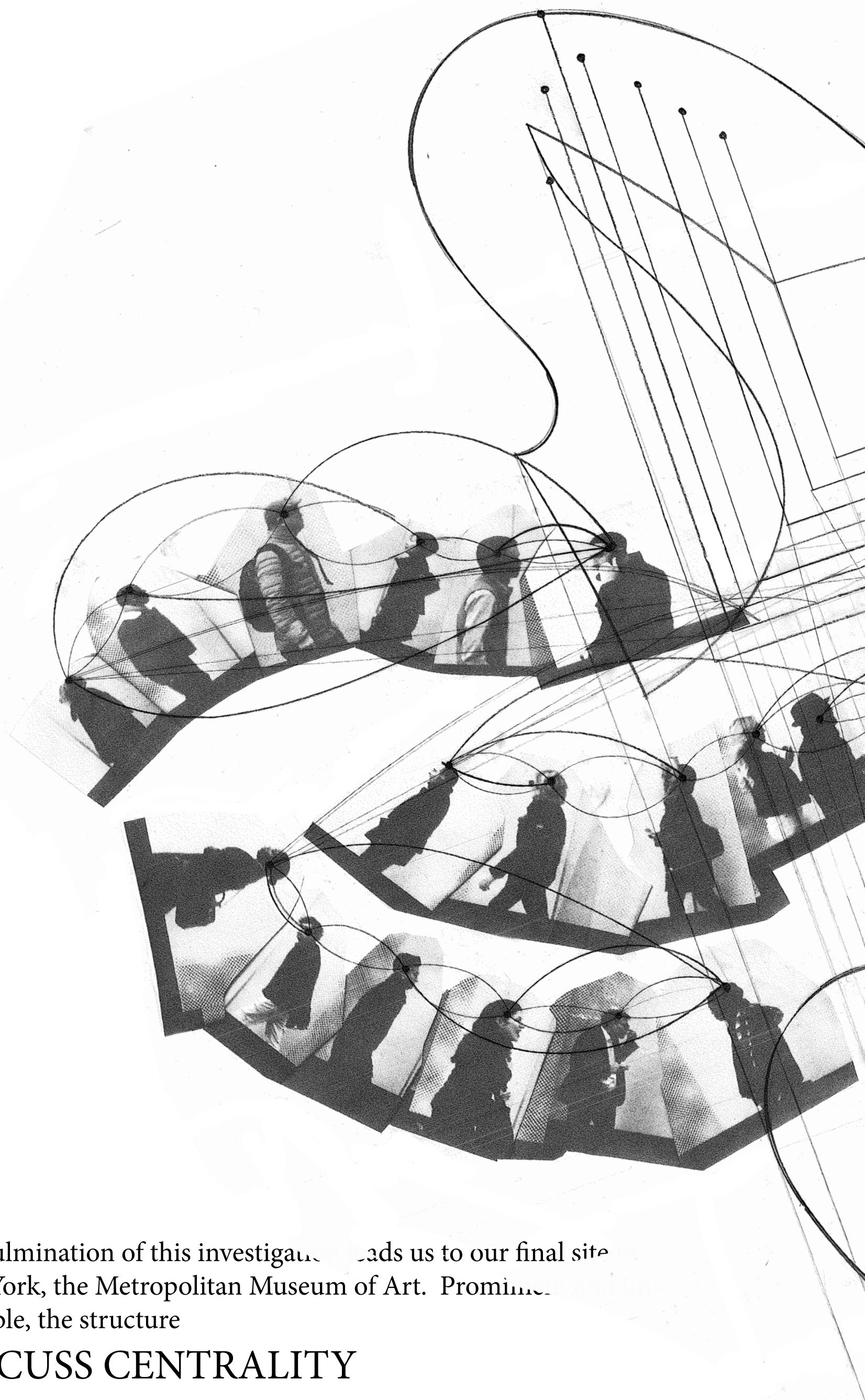








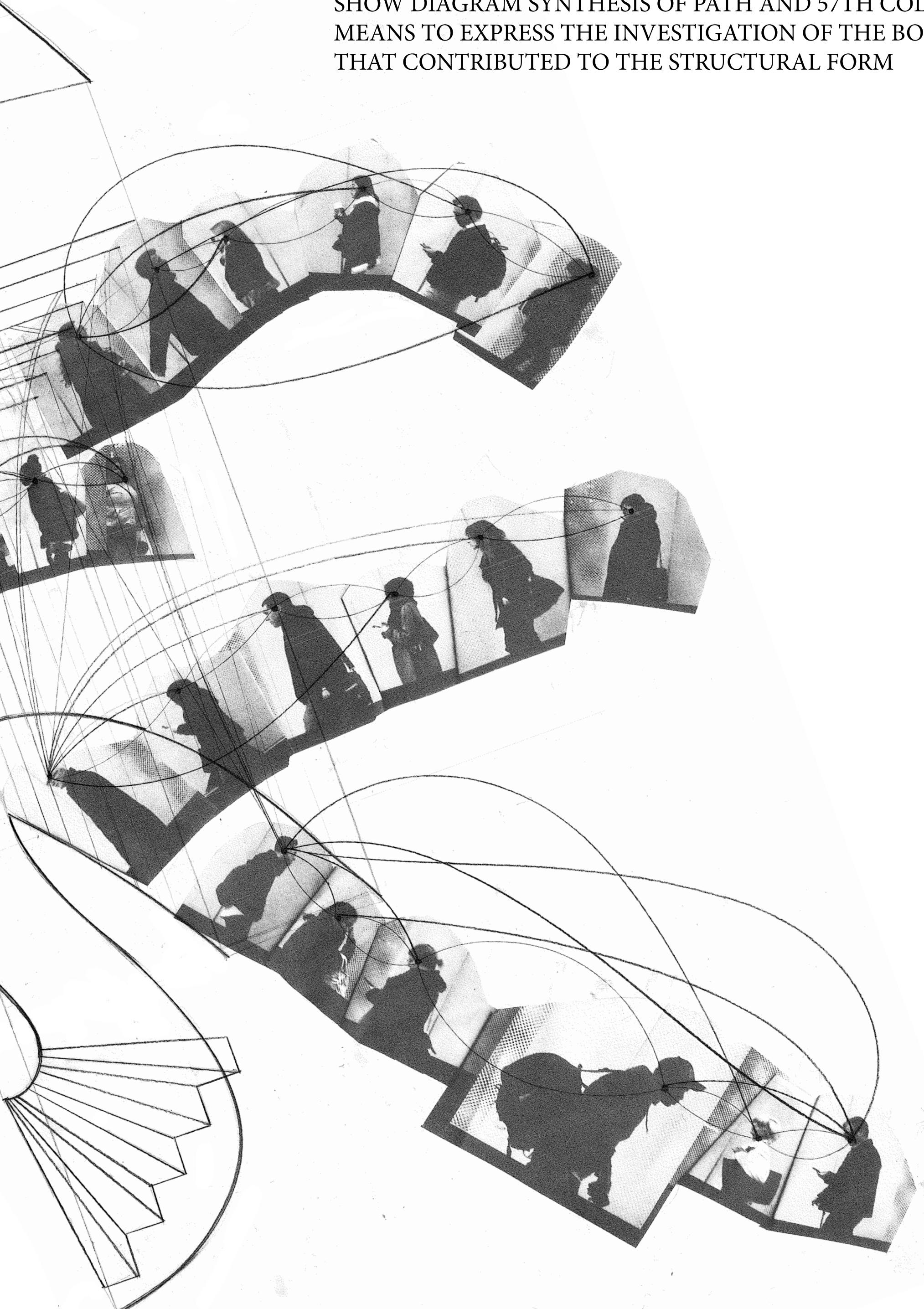


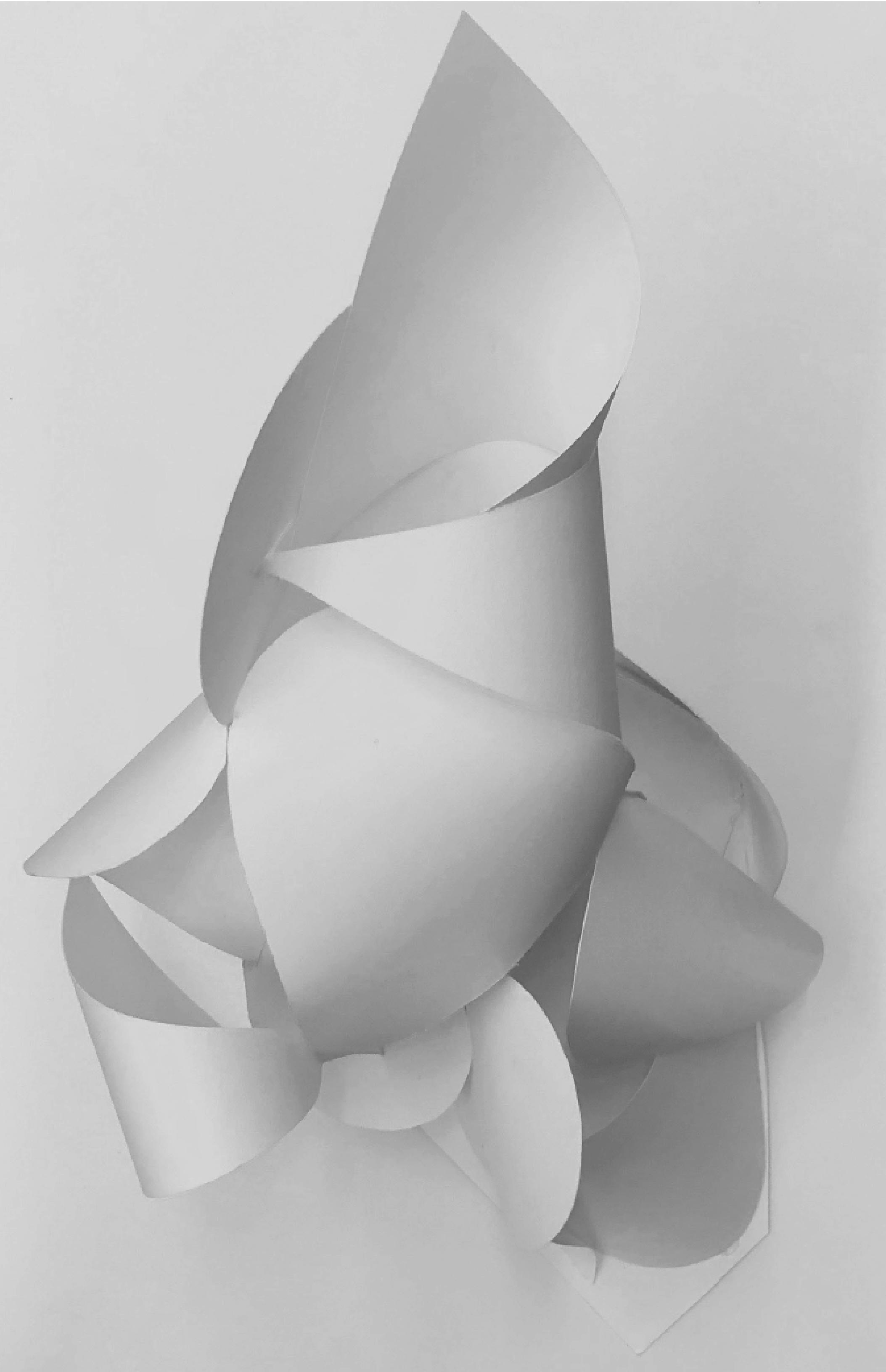


The culmination of this investigation leads us to our final site  
New York, the Metropolitan Museum of Art. Prominent and  
movable, the structure

## DISCUSS CENTRALITY

SHOW DIAGRAM SYNTHESIS OF PATH AND 57TH COLLAGE  
MEANS TO EXPRESS THE INVESTIGATION OF THE BODY  
THAT CONTRIBUTED TO THE STRUCTURAL FORM







# Viz. Eyes<sup>6</sup>, Veil, Clocher, Morph

## Videre Licet

Origin, Latin: “It is permitted to see”

Contracted as.....

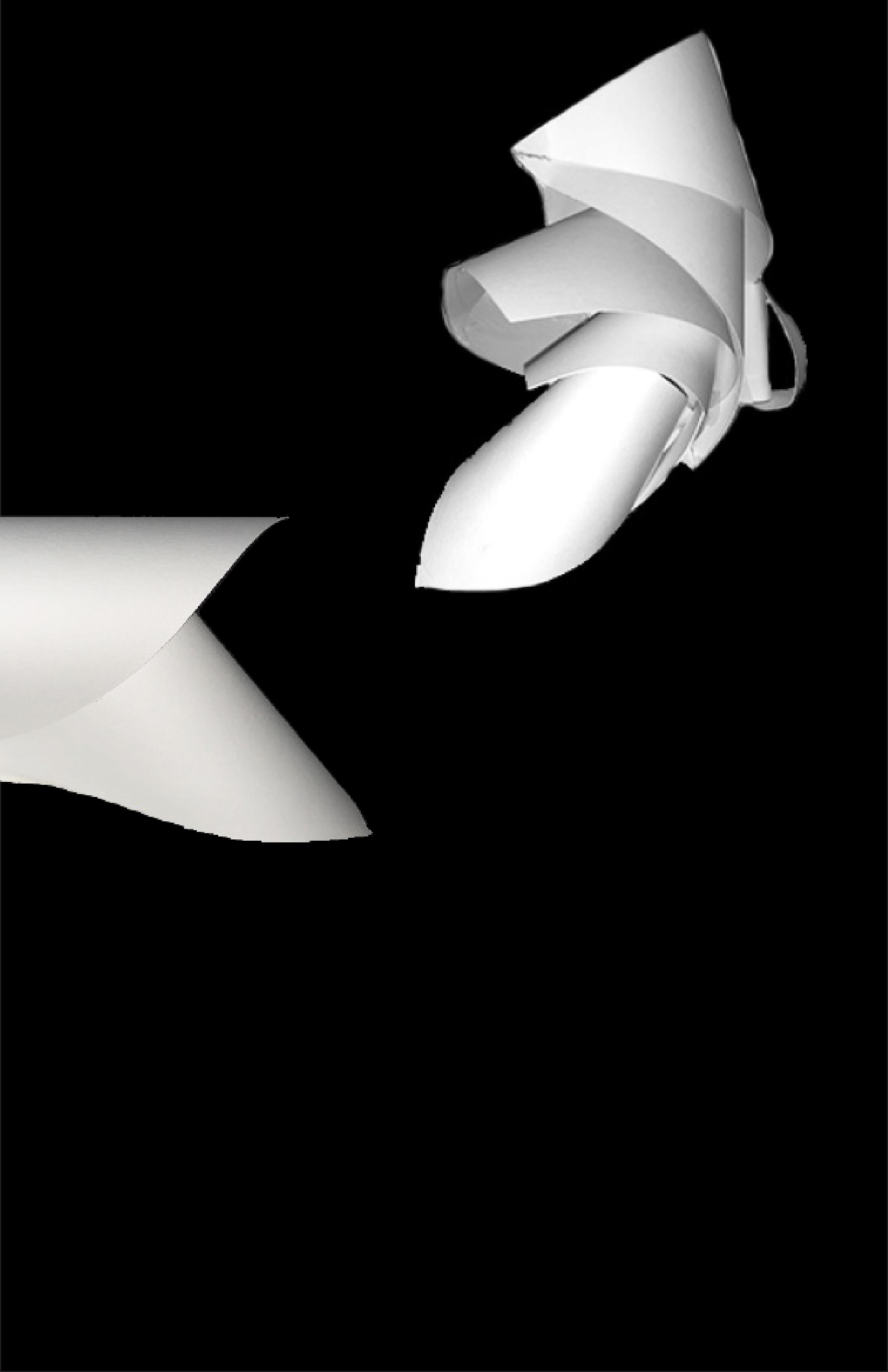
## Videlicet

Abbreviated as.....

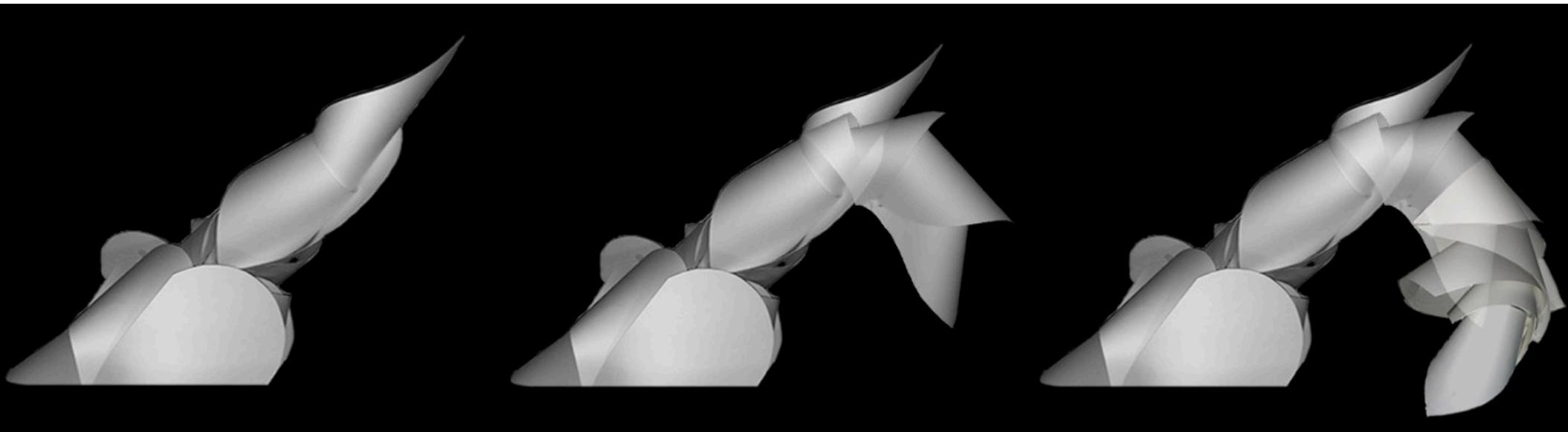
## Viz.

Origin, Latin: “Namely”











ADD ANOTHER SITE PHOTO  
OF VIZ.

