



JEISSON DAVID APOLO ARMAS

# CRAFT CULTURE

## THE BRANCHING TRUSS SYSTEM

# INTERIM URBANISM

## THE INTERWEAVING LANDSCAPE

# TRANSFORMATIVE PLAY

# JEISSON APOLO

(773)677-0349 / 4705 W Le Moyne St, Chicago, IL 60651

## EDUCATION

### CORNELL UNIVERSITY

December 2016

Bachelor of Architecture with Concentration in Theory of Architecture  
Bachelor of Science in Urban & Regional Studies

## EXPERIENCE

### MEDIUM DESIGN COLLECTIVE

Feb 2016 - May 2017

Ithaca, NY

Interviewed professors and graduate students on topics of interdisciplinary design. Transcribed and edited interviews. Provided extensive feedback on design of publication. Produced graphic designs for publication.

### CAYUGA WATERFRONT TRAIL INITIATIVE AND FRIENDS OF STEWART PARK

Jun 2016 - Dec 2016

Ithaca, NY

#### DESIGN INTERN

Designed new constructions and renovations in Stewart Park and the Cayuga Waterfront Trail. Produced marketing and branding material. Helped organize events where I motivated new donors. Provided upkeep of the two organizations' websites. Managed their social media presence through Facebook, E-News, and Instagram.

### RAFAEL VIÑOLY ARCHITECTS

Jun 2015 - Aug 2015

New York, NY

SUMMER INTERN  
Produced publication drawings for New York University Abu Dhabi campus. Created design and construction drawings for NYU Abu Dhabi signage. Created drawings for project proposals. Edited & printed books for marketing submissions.

### RAFAEL VIÑOLY ARCHITECTS

Sep 2014 - Dec 2014

New York, NY

FALL INTERN  
Produced publication drawings for New York University Abu Dhabi campus. Created drawings for project proposals.

### ADRIAN SMITH & GORDON GILL ARCHITECTURE

Jun 2011 - Aug 2011

Chicago, IL

SUMMER INTERN  
Worked on two international building projects using AutoCAD, Rhinoceros 4, & Revit. Organized architectural plans. Helped build physical models for competitions.

### LANDON BONE BAKER ARCHITECTS

Jun 2010 - Aug 2010

Chicago, IL

SUMMER INTERN  
Founded "Shadelab" with 7 other members to raise awareness about sustainable design in architecture. Served as spokesman in presentations. Wrote documentation & promotional material for research & campaigns.

## HONORS

### MEDIUM DESIGN REVIEW

2016 & 2017

Co-authored first and second publications on topics in interdisciplinary design at Cornell University

### ASSOCIATION 8

2016

Featured in publication for design proposal "Interim Urbanism"

### HARTELL GALLERY

2016

Featured in exhibition "Ten Semesters and Beyond"

### STOREFRONT FOR ART & ARCHITECTURE

2014

Featured in lecture by David Eugen Moon "A Brief History of Temporary Architecture"

## WEB ADDRESS

jasonapolo.com  
jasonapolo@gmail.com

## SKILLS

### ARCHITECTURE PROGRAMS

Rhinoceros 5  
Grasshopper  
VRay  
AutoCAD 2016  
Revit  
Google SketchUp  
Ecotect Analysis

### DESIGN PROGRAMS

Adobe Photoshop  
Adobe Illustrator  
Adobe InDesign  
HTML  
CSS  
Arduino  
Processing

### MANUFACTURING TOOLS

CNC Mill  
3D Printing  
Laser Cutting  
Ceramic Slip Casting

### LANGUAGES

Fluent English  
Fluent Spanish  
Conversational French  
Conversational Italian

### INTERESTS

Choral singing  
Illustration



## PERSONAL STATEMENT

When I set out to be the first student at Cornell University to earn a dual degree in architecture and urban planning, I believed that it would help me effectively create larger-scale designs. However, it had a much more valuable impact: I learned that the role of the architect is changing. An architect must be aware of their role in socio-political divisions, environmental sustainability efforts, and developing community place-making. In my youth, so many of these terms had not once appeared in books about idols such as Mies Van Der Rohe or Frank Lloyd Wright, but are now quickly becoming vital parts of what it means to be a designer.

The changing architectural landscape has opened doors for each of my design proposals that I did not expect before. In Rome, I found that a potential tourist destination was better suited to be a much-needed place of rest for the exhausted working-class residents of the city without compromising its commercial utility. In Kowloon, I sought to mediate between the city's populous international business moguls and its local informal merchants, both of which could coexist in great synergy if only they interacted more often. In Dobrodzien, I manifested the Polish city's love for their craft into a physical location that can serve as a hub for revitalizing the city and preserving their heritage.

In my architectural thesis, I focused on one small aspect of the American city: its playground. It could serve as a place for a community to express itself, or a place for children to experience social and cognitive development, or a place for architectural space-making to become a game. Unfortunately, in most cases, it is none of these things. So I set out to create a manifesto, imploring designers of all kinds to rejuvenate what could be the cornerstone of both a child's development and a community's identity.

With all of this in mind, I eagerly look forward to seeing the evolution of the architect's role in the very near future and I aspire to be an active part of this transformation.

## JEISSON APOLLO

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# CRAFT CULTURE

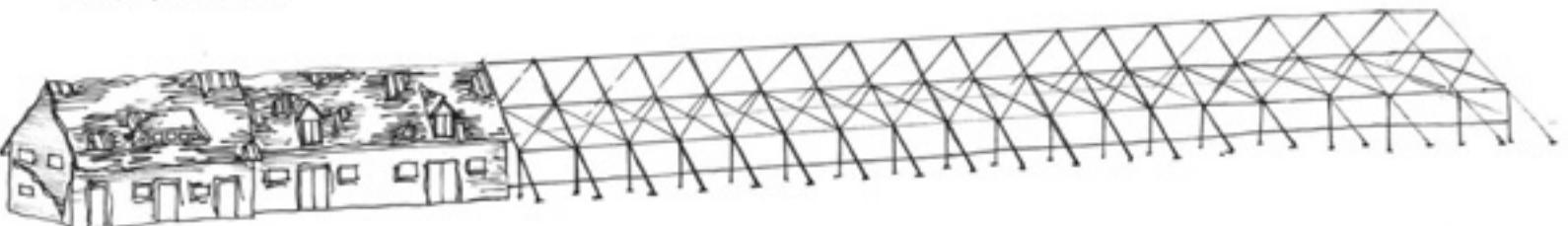


HORSE STABLE | EXISTING CONDITION

- Dilapidated and aged
- Leaking roof and peeling walls
- Collapsing northern shed

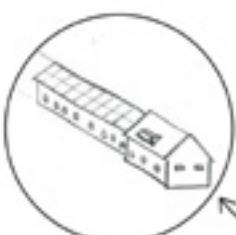


PHASE TWO | PART A  
Roof stripped of envelope  
Wood timber to remain

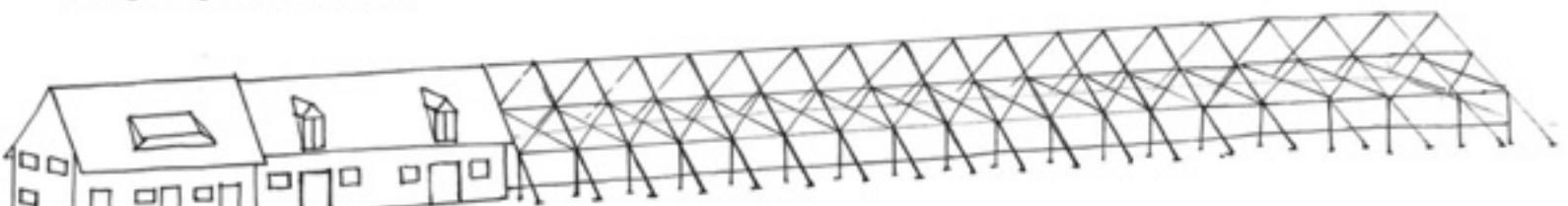


HORSE STABLE | PHASE ONE

- Shed demolition, scaffold building construction
- Scaffold building to hold exhibition, cafe, administration, and ticketing
- Existing building to remain as an artifact

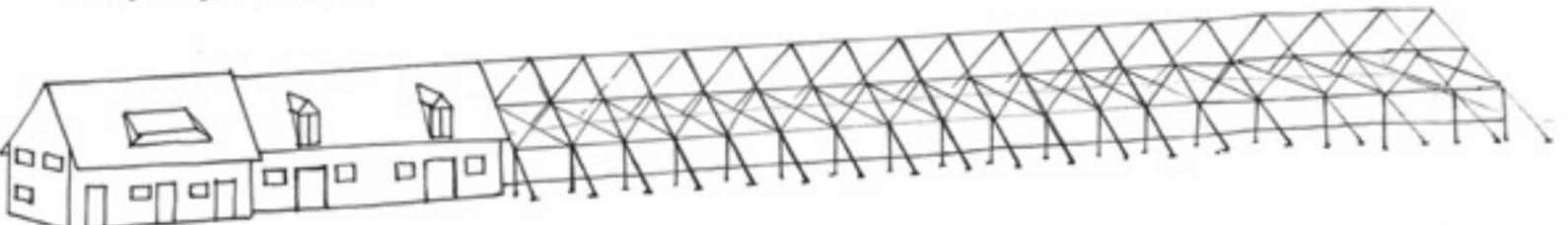


PHASE TWO | PART B  
North roof with new glazing  
South roof with new tiling



HORSE STABLE | PHASE TWO

- Renovation of existing buildings
- Scaffold building to hold cafe, administration, and ticketing
- Existing building to hold exhibition



HORSE STABLE | PHASE THREE

- Decommissioning of scaffold building
- Existing building to hold exhibition
- Scaffold building to be outdoor public space - panels and floor removed

Location: Dobrodzien, Poland

Critic: Aleksandar Mergold

Partners: Arista Jusuf + Joy Ortiz

Historically, Silesia was a region that spanned across nations, carrying with it a rich tradition of handicraft and building. This creative identity has been lost due to a long history of European conflict. The Silesian Museum is the only repository of that cultural past, though the local pride for this history is still present in today's contemporary furniture industry.

Our proposal seeks to revitalize the art of handicraft. The abandoned estate of Bzionkow will become a satellite of the Silesian Museum, designed for experimentation and exploration of this creative history. To connect Bzionkow back to its historic international context, Wroclaw – the new cultural capital of the European Union in 2016 – will become a launching point for the site's inauguration.

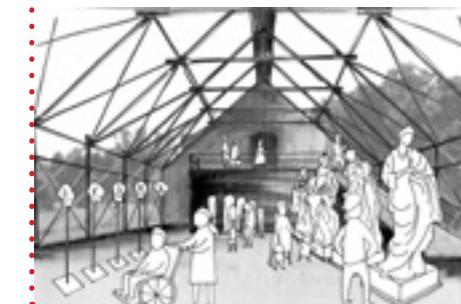
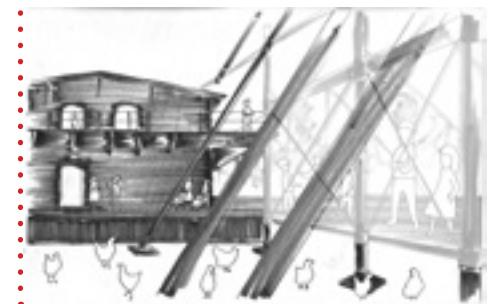
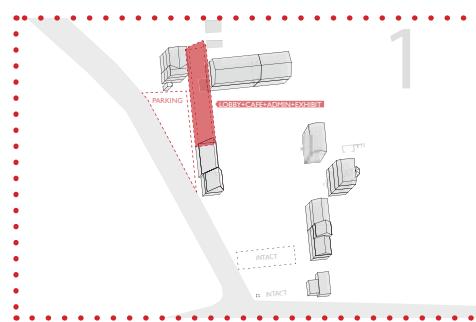
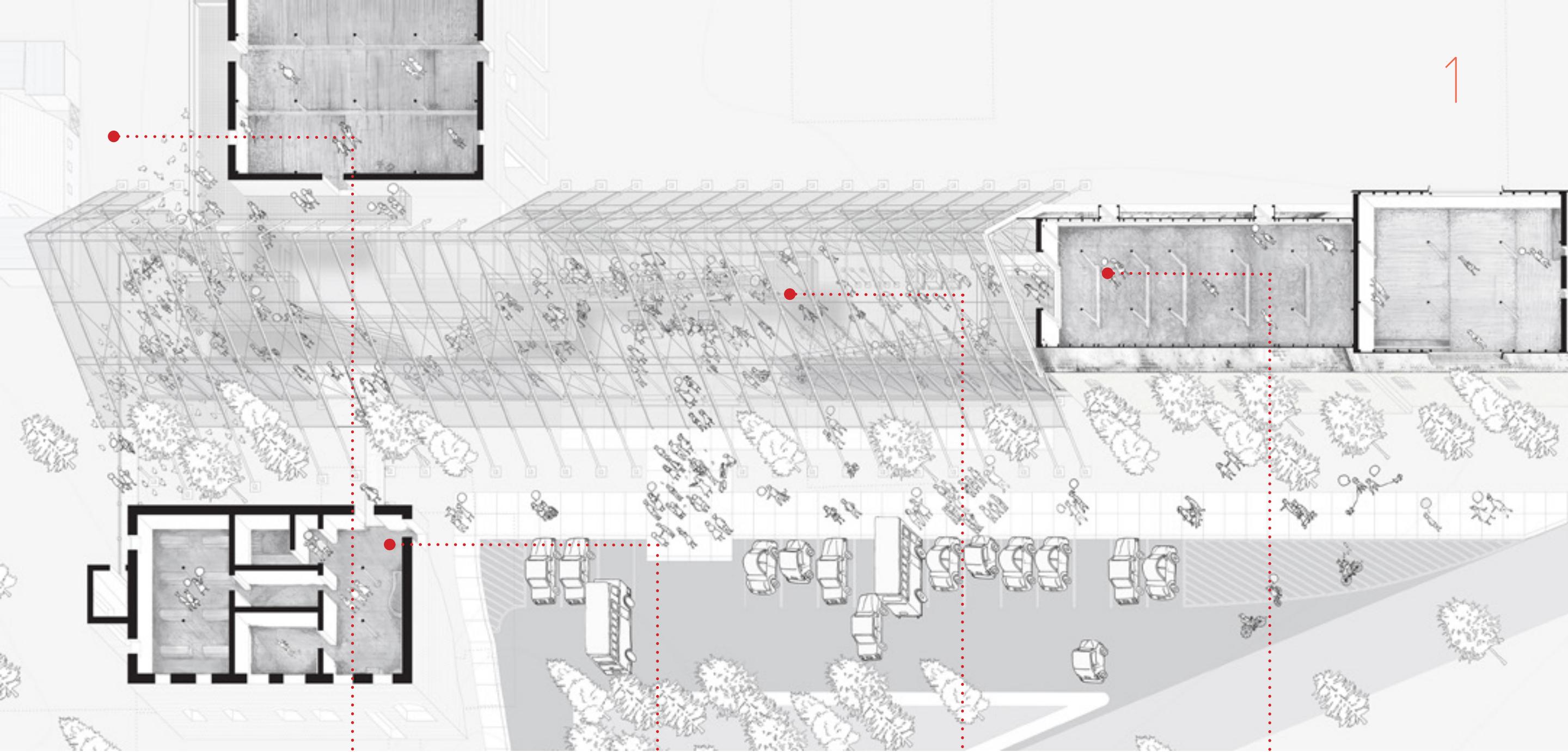
Bzionkow's buildings hold a richness expressed in their materials and construction. Our interventions and renovations will empathize with the site by reflecting old structures within their new counterparts. A series of phases will transform the site's temporary role as a branch of Wroclaw 2016 into a center for culture and craft connected the Silesian Museum. Bzionkow will then become a place where past and present ideas of "handicraft" can be discussed through new works of art.



1

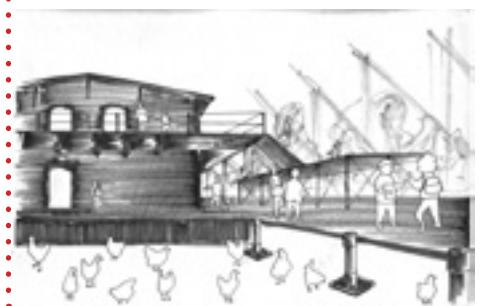
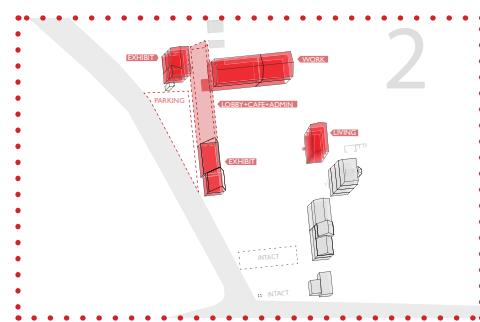
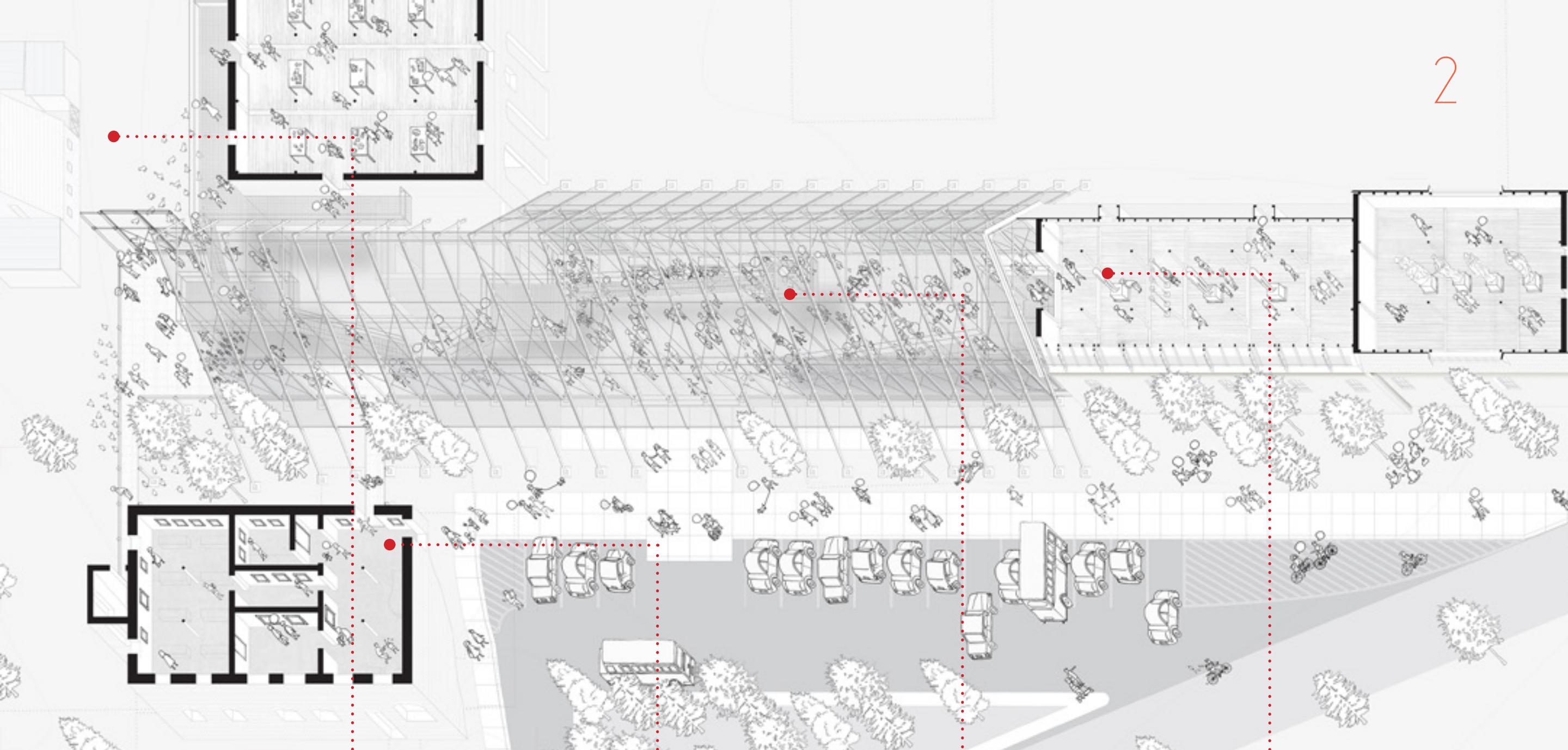
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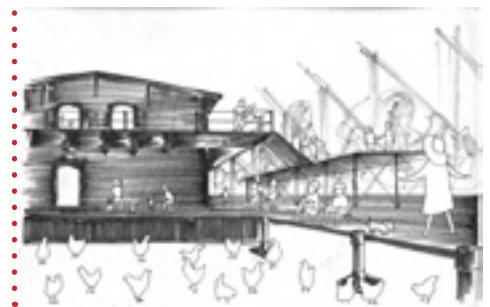
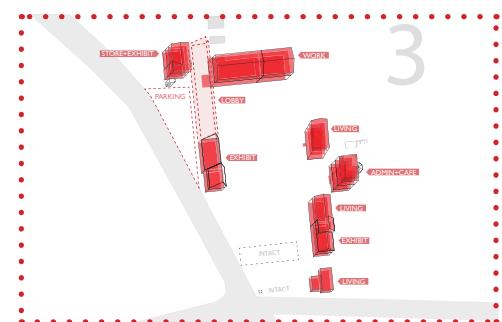
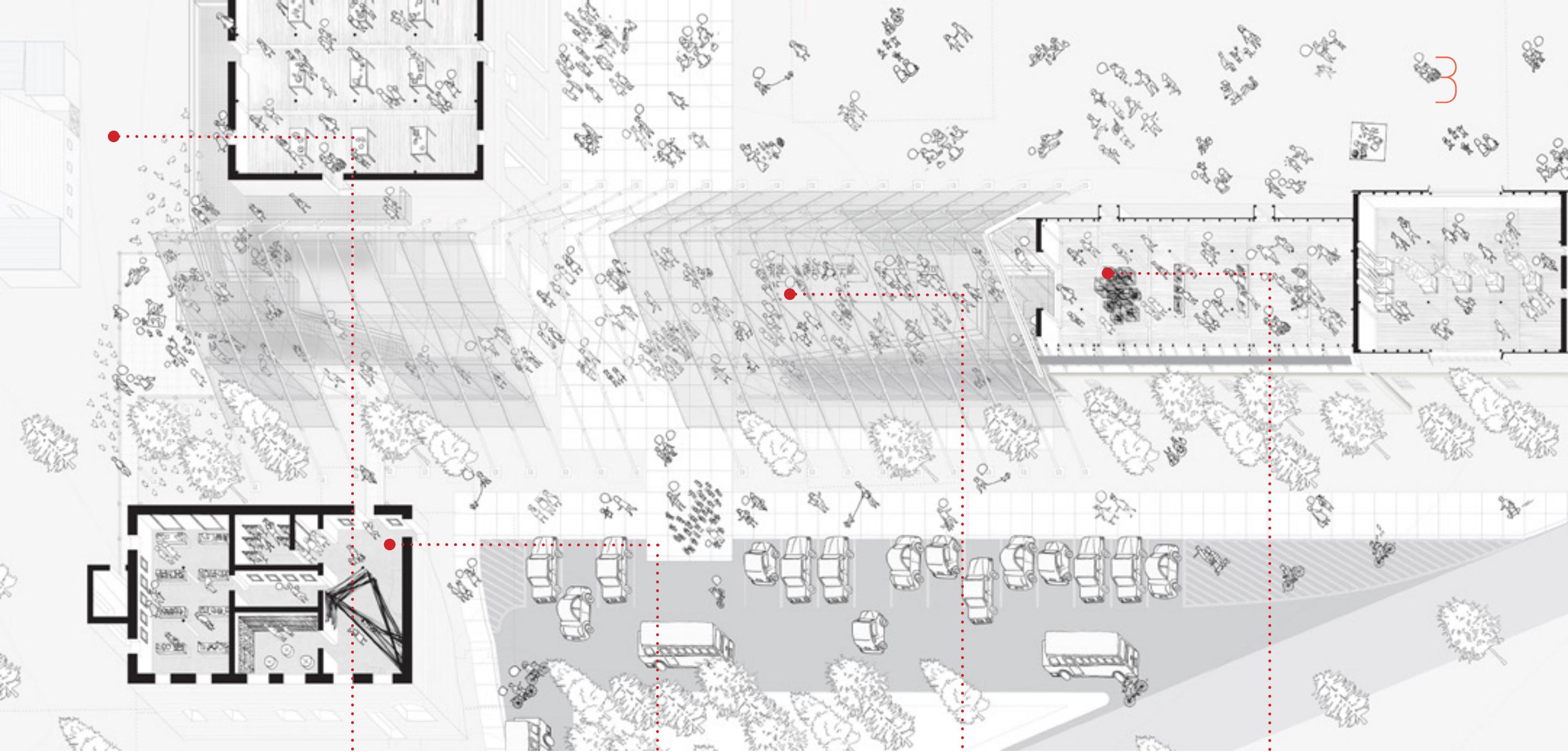
3



1

2





## THE BRANCHING TRUSS SYSTEM





Location: Ithaca, NY

Critic: Jenny Sabin

Partner: Ngaire Stuart-Gongora

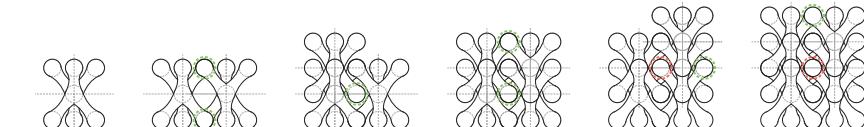
The architectural brick, made of sand, clay, and lime, holds an iconic image in our minds as the literal building block for walls and structures. However, one may begin to explore further potential for this one piece in the kit of parts that form architecture as a field. What if it filters light? What if it holds plants? What if it works like Legos and attaches to itself without needing mortar to hold it in place?

These aspirations attempt to become realized in the Branching Truss System. The form of this new building block, inspired by jacks play pieces, is formed by arrayed symmetrical limbs that can latch together with their twins to form stable, structurally sound connections.

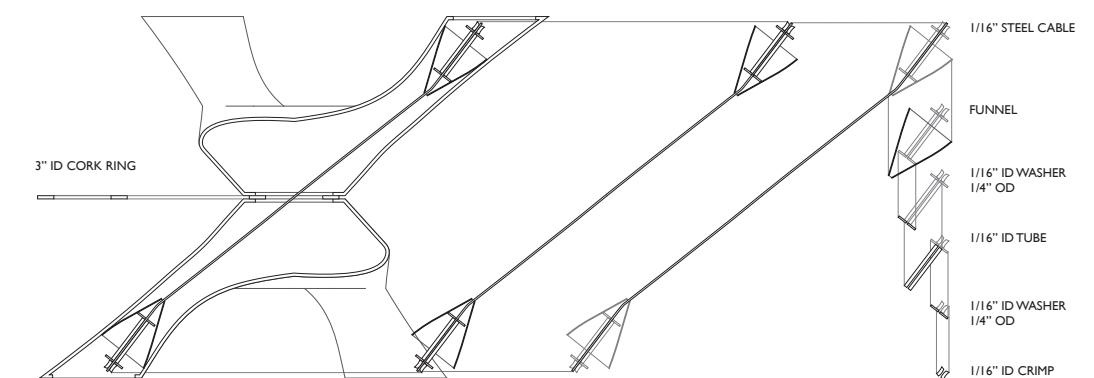
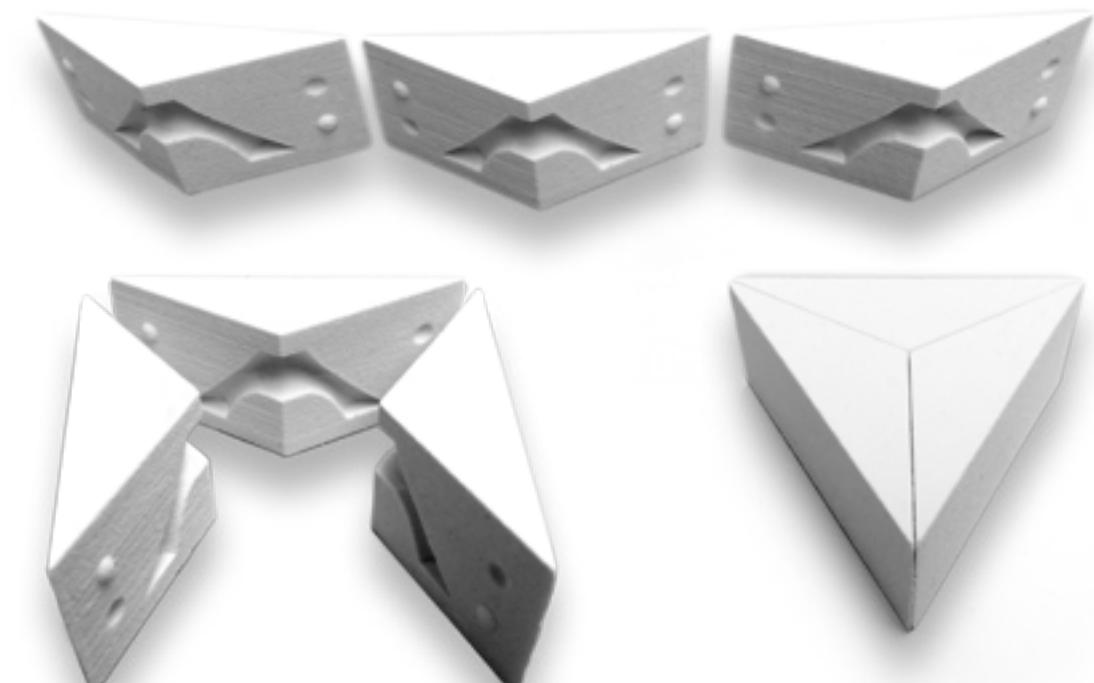
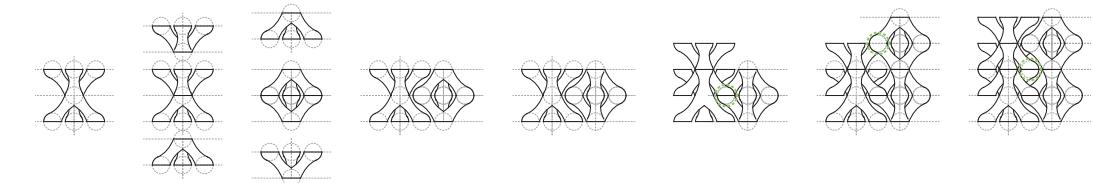
The hollow clay limbs allow for plants to be held in each extension, while the system of attaching the pieces allows for voids in the wall, making for a wall that filters light through its physical porosity and the plants that one places in calculated locations. In this way, the brick wall can be transformed by clay's malleable form to allow for the dynamic, breathing ceramic wall of the future.



PROBLEM: once a third row is added to the module, it becomes clear that the bottom legs of the third row will clash with the top legs of the first row



SOLUTION: using the same two molds for the top and bottom of the original module, create a partner module consisting of the same two parts connected upside down rather than right side up

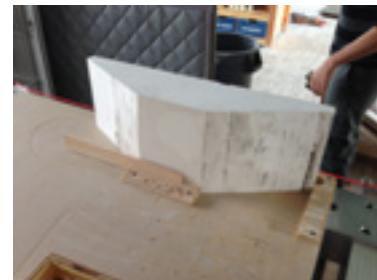




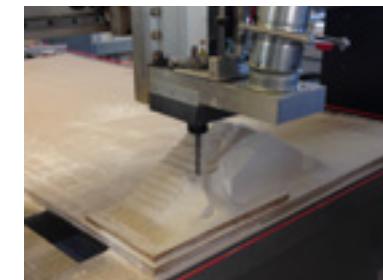
1 POURING PLASTER BLOCKS



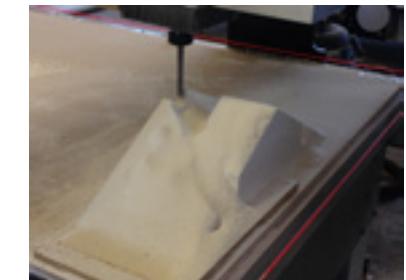
2 DRYING TRAPEZOIDAL BLOCKS



3 PLANING EXACT BLOCK SURFACES



4 MILLING ROUGH MOLD FORM



5 MILLING FINE MOLD FORM



6 DRYING MOLDS IN KILN



7 PLUGGING CAPS



8 MAKING EDGES AIR-TIGHT



9 FASTENING MOLD



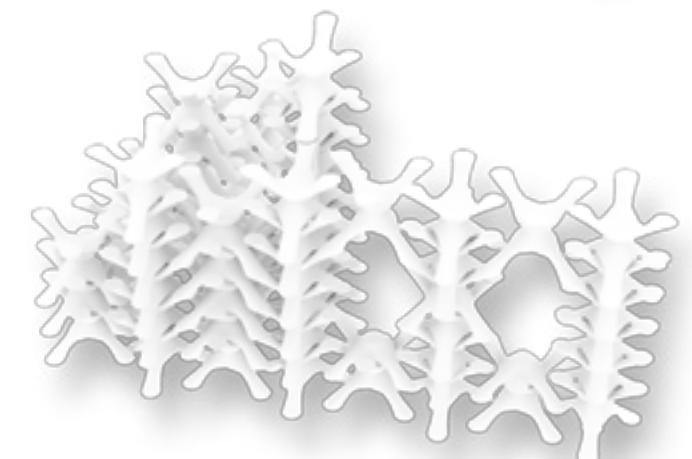
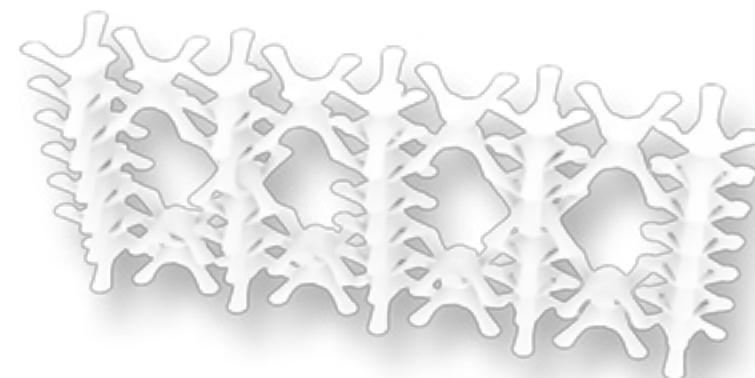
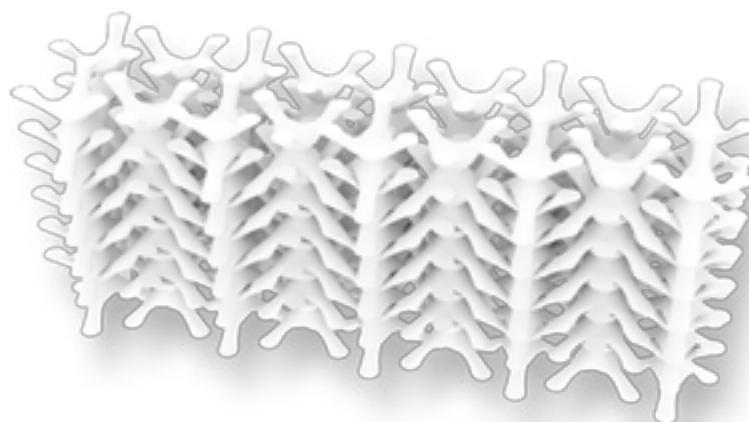
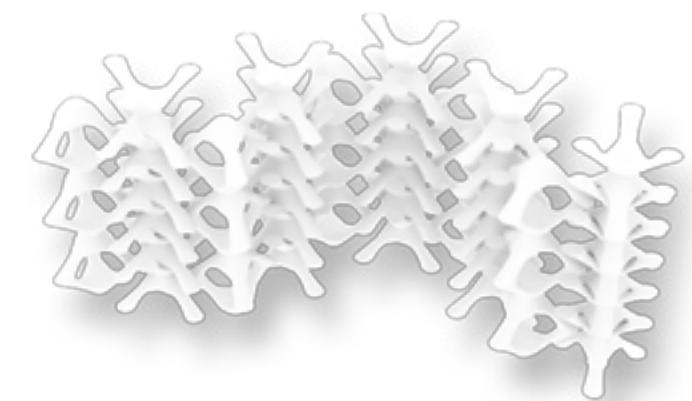
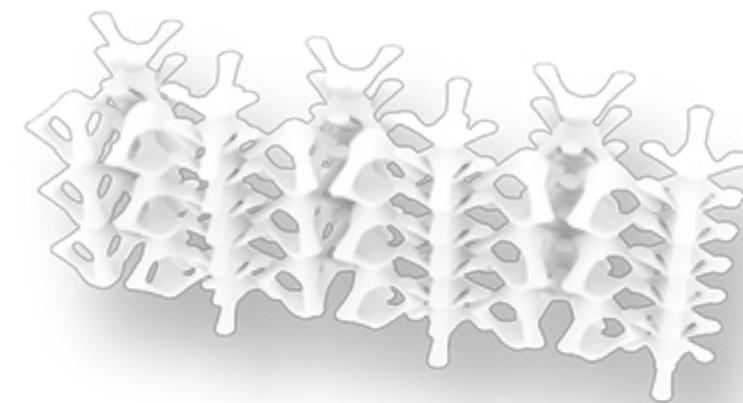
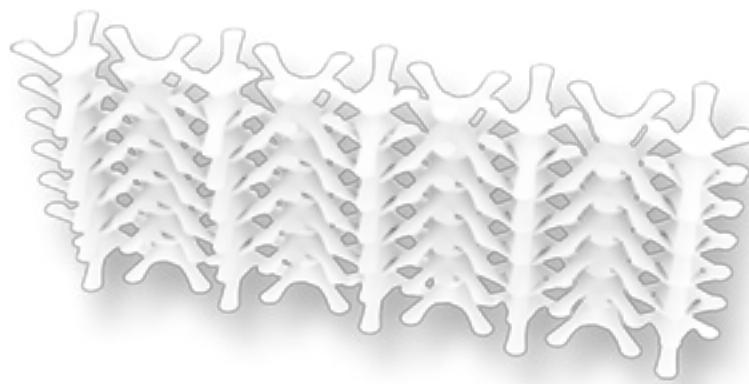
10 POURING CLAY INTO MOLD



11 FREEING COMPONENT FROM MOLD

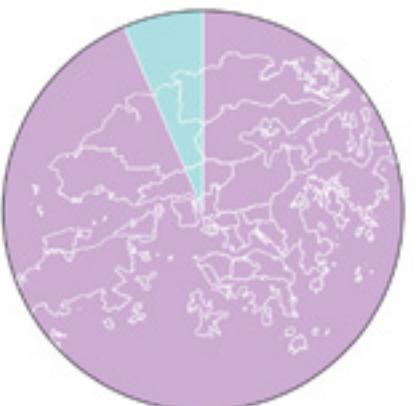
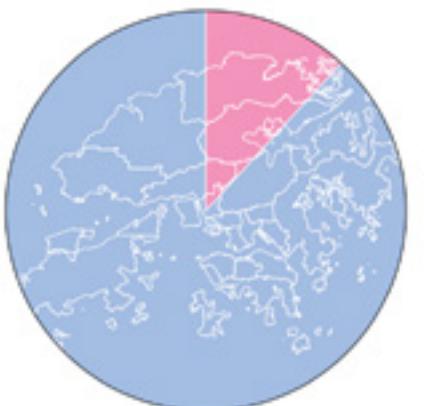
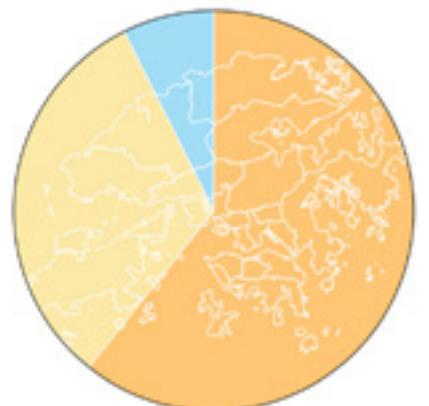


12 APPLYING GLAZE TO COMPONENT





# INTERIM URBANISM



Location: East Kowloon, Hong Kong

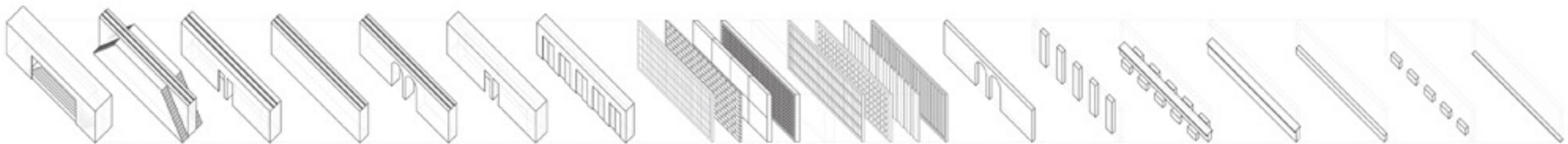
Critic: David Eugin Moon

Partner: Laura Davidson

Hong Kong has historically experienced a push and pull from various super powers of the world. This has caused its architecture to be primarily determined by private developers with an international public in mind. Ultimately, Kowloon's plethora of generic and duplicated top-down skyscrapers cast a large shadow on the local identity of the Hong Kongian. For outdated reasons, traditional street markets, informal fishing-boat salesmen, and other typical commercial spaces of the region are pushed out in favor of an international commercial non-identity that may not survive after the current business boom.

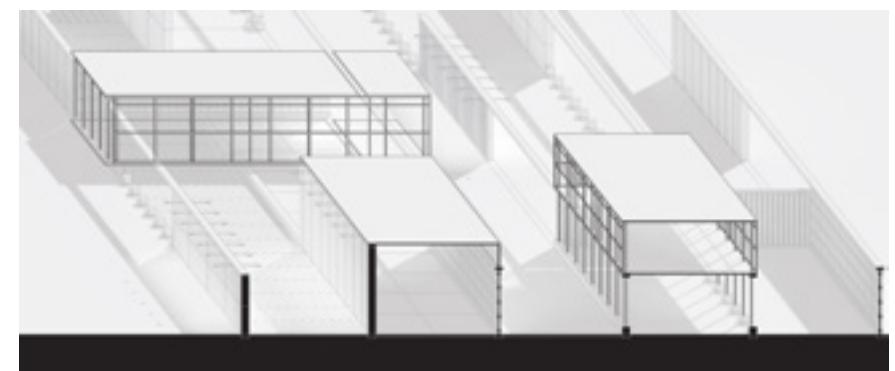
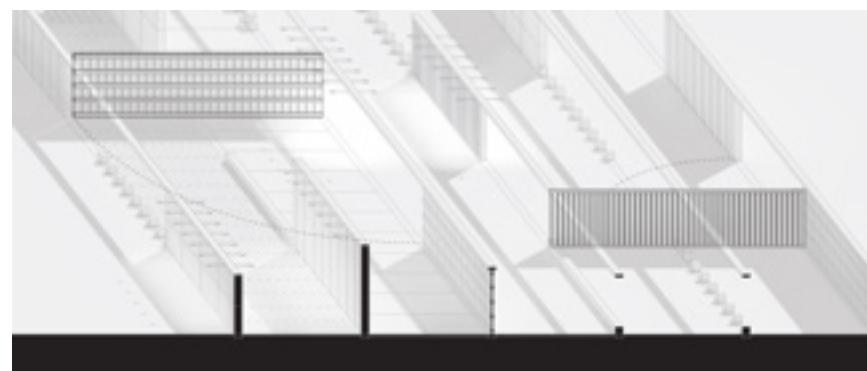
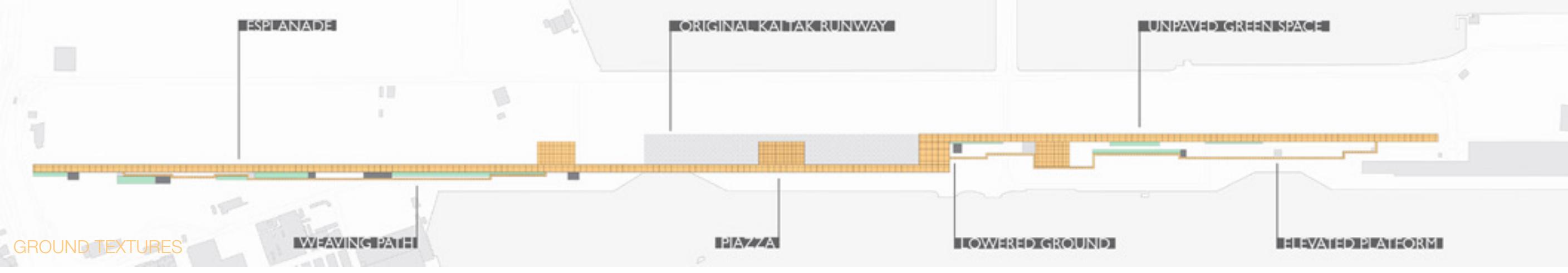
With Interim Urbanism, we take the now-abandoned Kai Tak Airport and lay the groundwork for a new city neighborhood, one that gives room for the local Hong Kongian to be expressed. A system of thin, rotatable, adaptable wall panels of different materials provide necessary infrastructures such as electricity and water to the enormous empty area of the abandoned airport. The materials of the panels serve as deciding factors for what private developers and/or local Hong Kongians can transform them into.

We aspire to see a new city fabric form, where the local Hong Kongian can become part of the international landscape, a proud presence in the diverse and international culture of the city. While many people in Hong Kong might be temporary, the local residents are not, and they must be the reason that will make the temporary residents want to return.



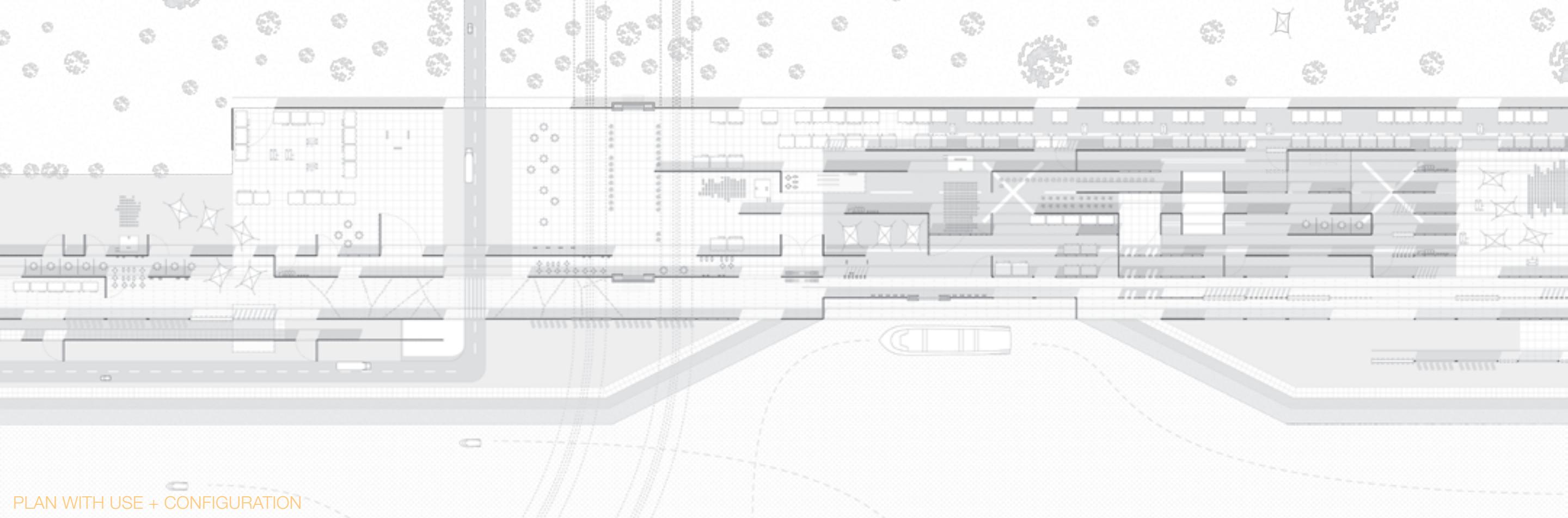
KIT OF PARTS





CONFIGURATION





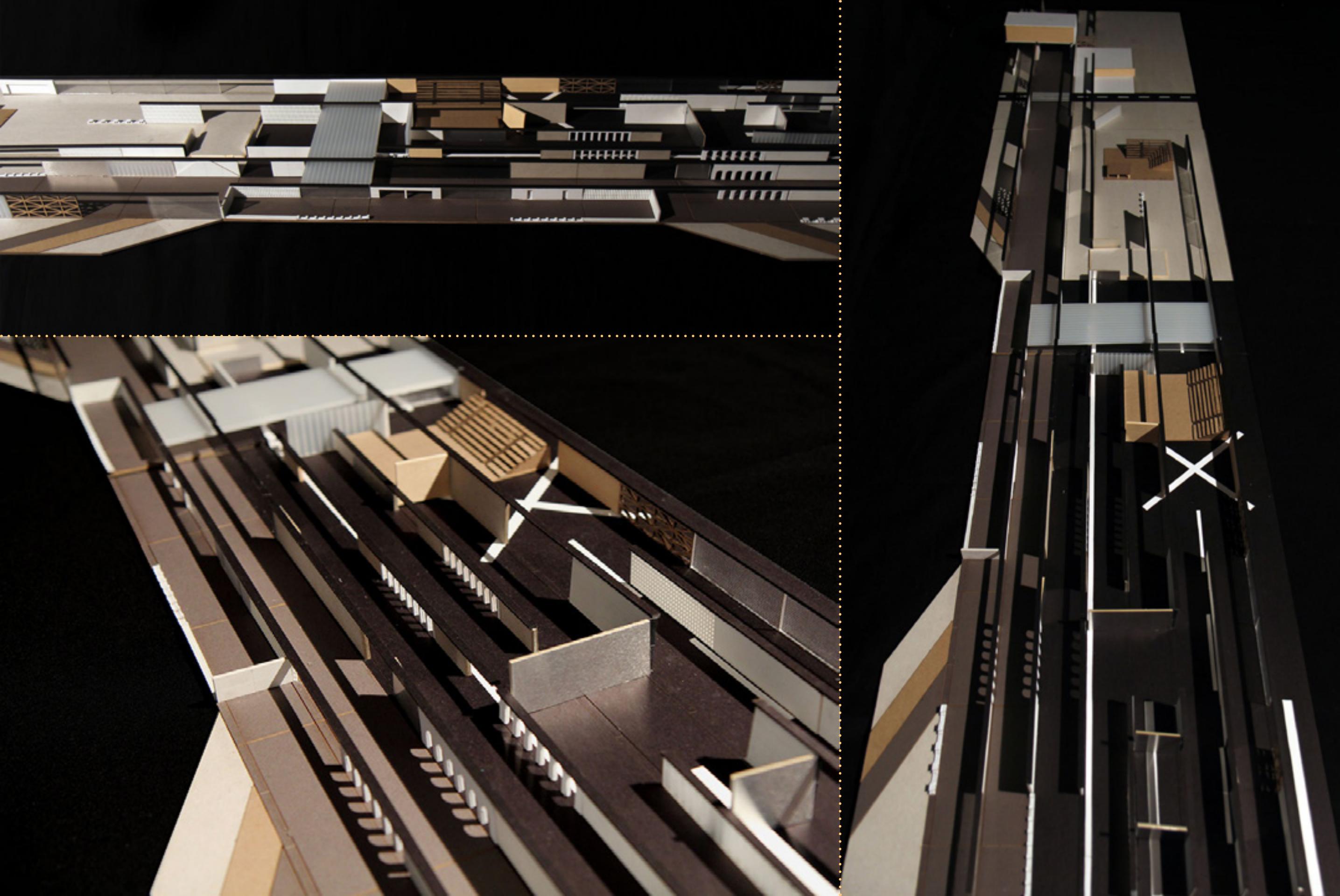
PLAN WITH USE + CONFIGURATION



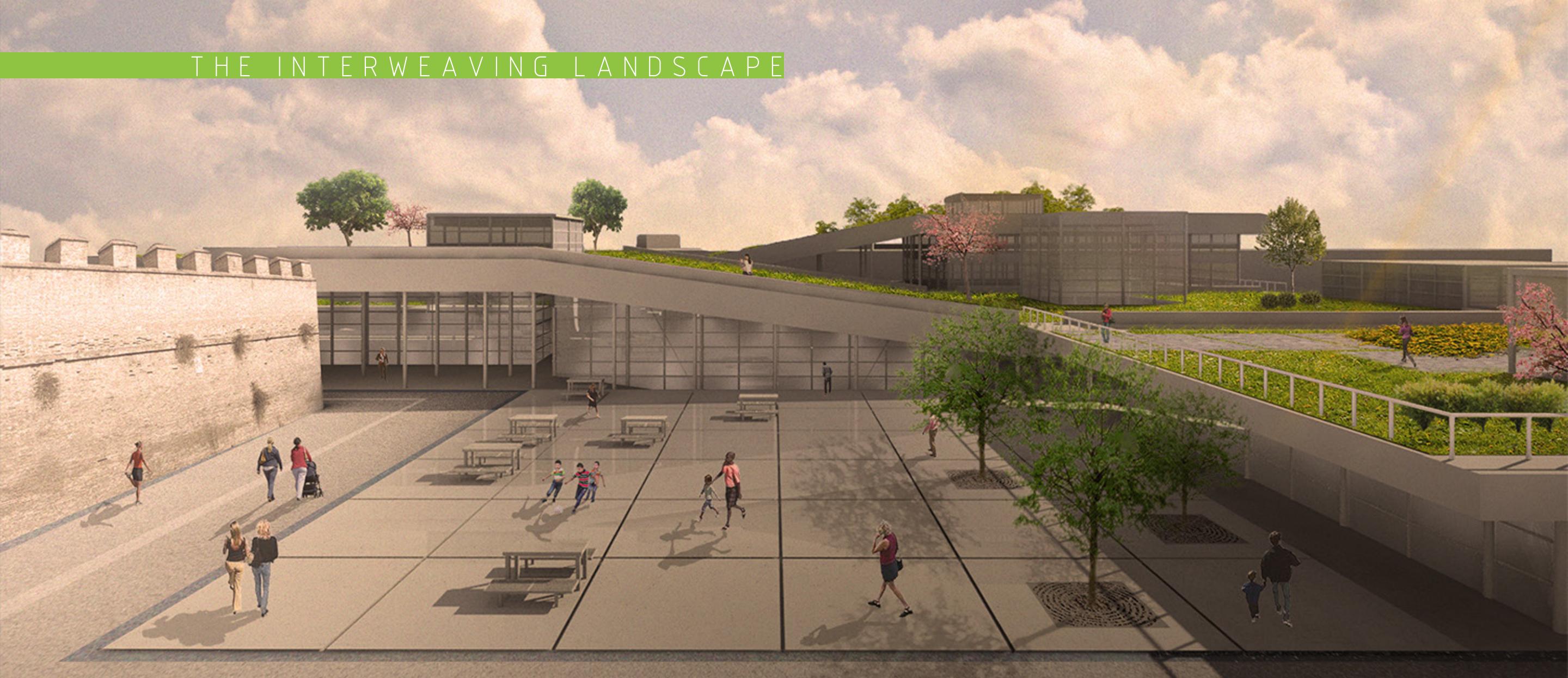
SECTION DURING EARLY DEVELOPMENT



SECTION DURING FURTHER DEVELOPMENT



## THE INTERWEAVING LANDSCAPE



Location: Rome, Lazio, Italy / Critics: Lily Chi + Alberto Iacovoni / Partners: Erica Alonzo + Kate Lee

The city of Rome holds an overwhelming richness at every corner. This abundance of historic iconography has given way to a city of tourist attractions that almost resembles a theme park in its degree of density. However, this leaves little room for the permanent residents of Rome who must work and live at these locations: There is a lack of public spaces to sit, rest, and unwind after a hard day of work. A residual site, near the historic Porta Portese and Aurelian Wall, has the potential to be yet another dense commercial center for tourism and commerce. However, its vicinity to the dense residential neighborhood also provides an opportunity for benefitting the welfare of the nearby residents with a much-needed respite.

While the site was procedurally investigated and metrics were identified to guide the form of this new commercial hub for Rome, a layer seeking comfort and leisure was also overlaid. The goal for the site became to create a more public, open, and peaceful environment; a necessary haven from a city with unending density and unforgettable history. While commercial spaces invaded the ground floor, the top layer was reserved for both tourist and resident alike. Views of nearby monuments were established and places of rest, meandering, and exercise were allocated. The end-result constructed a series of interweaving landscapes whose vast green spaces cater to both the wandering passerby as well as the resting Roman local.



URBAN FABRIC



HISTORIC FABRIC



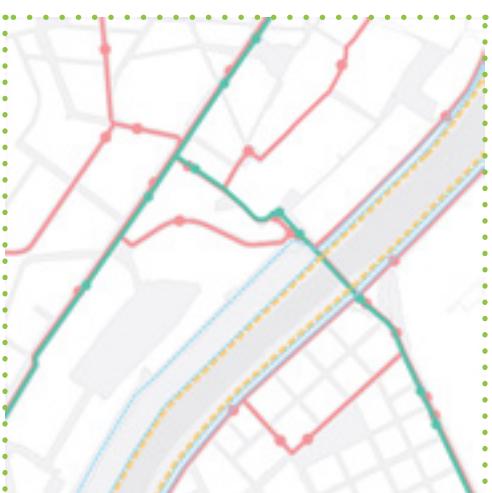
HISTORIC BOUNDARIES



GREENSCAPE



ZONING



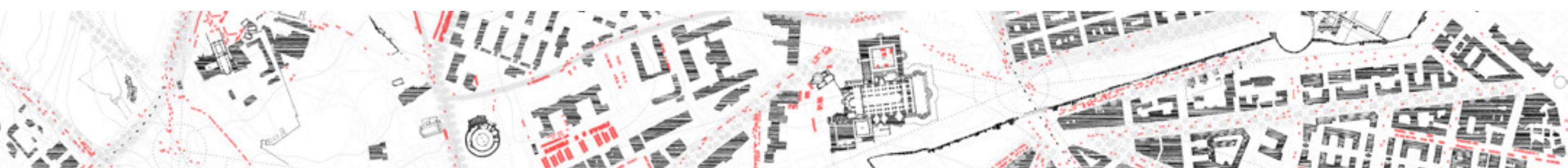
TRANSIT



LIGHT SOURCES

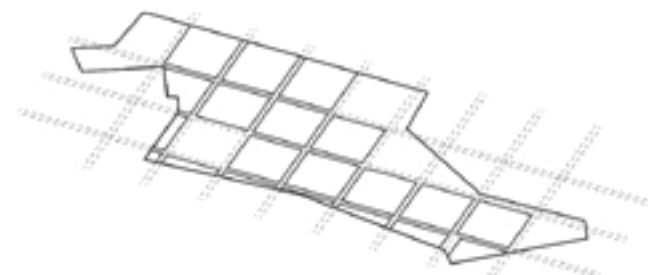


WATER SOURCES & FLOODING



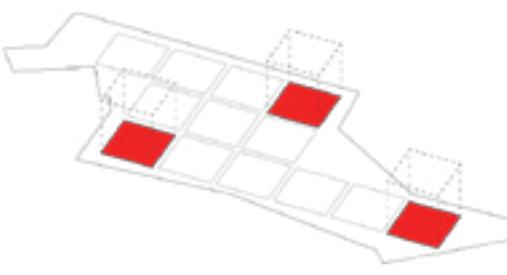
1 - CREATE AN ARMATURE BASED ON IMMEDIATE CONTEXT THAT WILL HOLD PROGRAM INSIDE

1



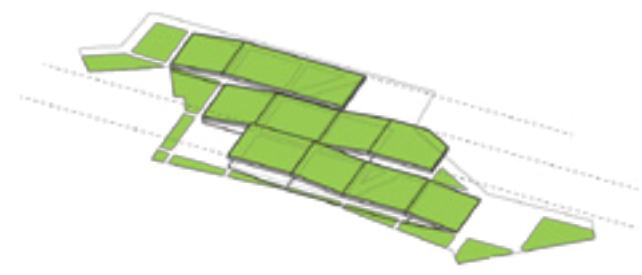
2 - CREATE THREE SITE CORES TO GUIDE PEDESTRIAN THROUGH ARMATURE

2



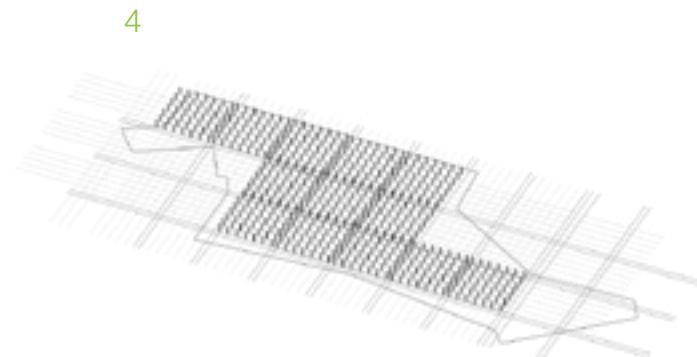
3 - LIFT AND SINK LANDSCAPE TO CREATE VISUAL CONNECTIONS WITH MONUMENTS VILLA SCIARRA AND AVENTINE HILL

3



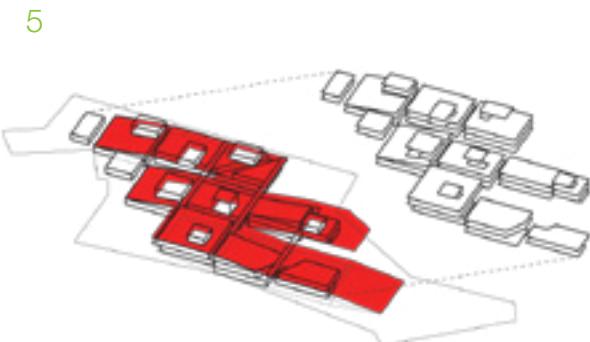
4 - CREATE SECONDARY GRID TO DEFINE STRUCTURE AND DIVIDE SPACE

4



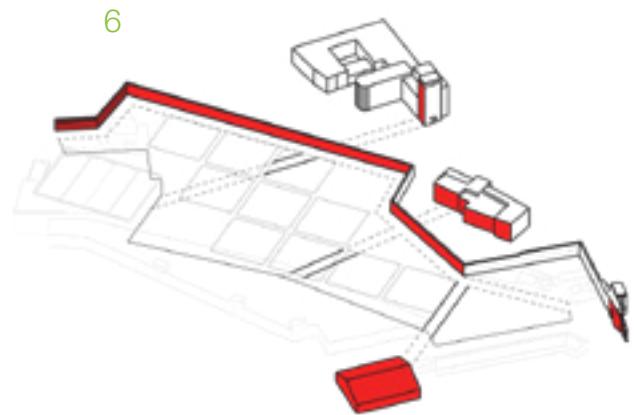
5 - FORM PROGRAM BENEATH LANDSCAPE AND SELECTIVELY PIERCE UPPER PLATFORMS FOR LIGHT TO PENETRATE DOWN

5



6 - UTILIZE QUEUES FROM IMMEDIATE CONTEXT TO BREAK THROUGH ARMATURE AND ALLOW FOR LARGER-SCALE CIRCULATION

6



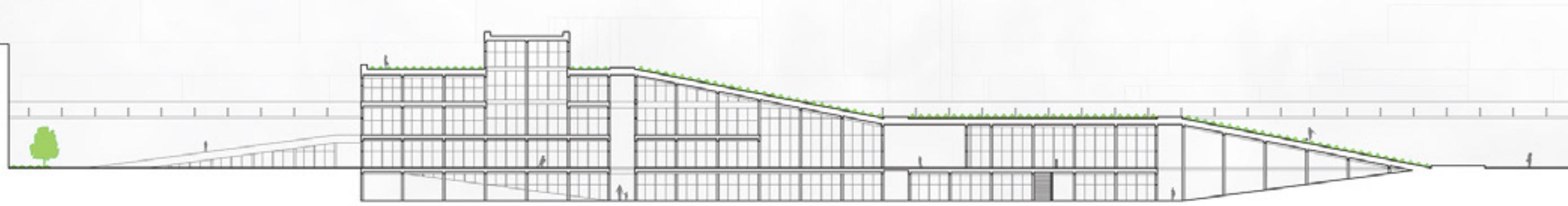


GROUND PLAN

LEVEL 2 PLAN

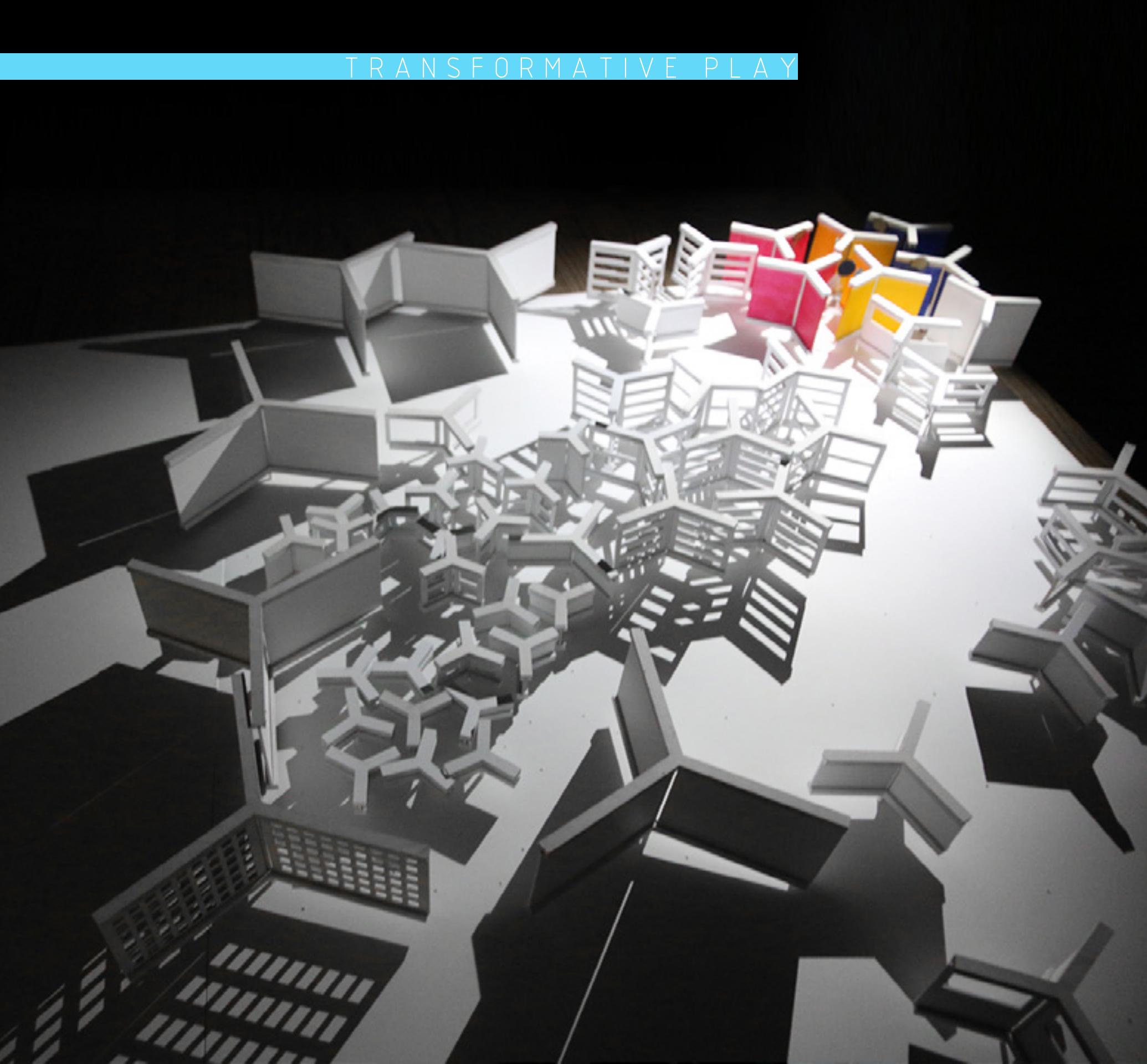


LONGITUDINAL SECTION, MIDDLE STRIP



LONGITUDINAL SECTION, SOUTHERN STRIP

## TRANSFORMATIVE PLAY



Location: New York, NY

Critics: Jenny Sabin & Jonathan Ochshorn

This design seeks to rejuvenate the role of the playground within the urban fabric by reflecting on its importance and value in a person's development. The playground must be upheld as an important architectural design opportunity for creating cases where agency and culture can be expressed.

The American playground originally served as a place not only for creativity and risk-taking, but also for learning about agency and manipulating one's environment. However, in recent decades, the playground has prioritized commercialization and safety regulations, and the original effect a child could have over their physical environment has been lost.

The designer's role in rejuvenating the American playground cannot only be to bring back risk and creativity, but to encompass all that one learns in a playground, including cognitive skills and social growth. Play encourages mediation and collaboration when manipulating the physical world and it becomes the designer's obligation to embed these skills in the playground of a new generation.

## TYPICAL DEVELOPMENTAL BENCHMARKS

<b>~9 MONTHS</b> FIRST STEPS	<b>~12 MONTHS</b> FIRST WORD	<b>~14 MONTHS</b> STAND WITHOUT HELP	<b>~28 MONTHS</b> JUMP OFF THE GROUND	<b>~30 MONTHS</b> POTTY TRAINING	<b>~4 YEARS</b> GETTING DRESSED AND TYING SHOES
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## DEVELOPMENTAL STAGES OF PLAY

<b>22 MONTHS</b> CONSTRUCTIVE PLAY CHILD'S ACTIVITY RESULTS IN CREATING AND IN THE ABILITY TO USE PLAY MATERIALS TO FULFILL A PURPOSE	<b>2 OR 3 YEARS OLD</b> LOWE-ORDER SYMBOLIC PLAY ASSIMILATES NEW SKILLS OF REPRESENTING OR SYMBOLIZING OBJECTS AND EVENTS WITH PRETENDING AND IMITATING	<b>3 TO 4 YEARS</b> PARALLEL PLAY ENJOYS COMPANY OF PEERS ALBEIT PLAY REMAINS FOCUSED ON SELF	<b>4 YEARS</b> SOCIODRAMATIC PLAY TAKES ON ROLE OF SOMEONE ELSE BY IMITATING SPEECH AND ACTIONS WITH PEERS	<b>5 YEARS</b> EXPANDED CONSTRUCTIVE AND SOCIODRAMATIC PLAY GAMES INVOLVE RULES AND ADJUSTING TO SAID RULES RULES ARE NOT PERFECTLY UNDERSTOOD AND ARE SUBJECT TO INTERPRETATION
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## DEVELOPMENTAL PHASES OF CHILD

<b>6 WEEKS TO 18 MONTHS</b> CIRCULAR REACTIONS PHASE HABITS (REFLEX) AND PRIMARY CIRCULAR REACTIONS ARE PRESENT PASSIVE REACTIONS BEGIN	<b>18 TO 24 MONTHS</b> SENSORIMOTOR PHASE MOVES FROM PASSIVE RESPONSES TO ACTIVE RESPONSES GAINS PLEASURE FROM BEING ABLE TO MANIPULATE ENVIRONMENT	<b>24 MONTHS TO 4 YEARS</b> PRECONCEPTUAL PHASE CREATE SYMBOLS, IMITATE ACTIONS OF OTHERS, AND LEARN LANGUAGE PLAY IS PRIMARILY INDIVIDUAL	<b>4 TO 8 YEARS</b> INTUITIVE PHASE INCREASED ABILITY TO CONCEPTUALIZE AND ORGANIZE EXPERIENCE INTO LOGICAL CONCEPTS USE OF INTUITION AND CORRESPONDING TO REALITY	<b>7 TO 12 YEARS</b> CONCRETE OPERATIONS PHASE THOUGHT BECOMES MORE DETACHED FROM PERCEPTION ORACTION AND CHILD IS BETTER ABLE TO ORGANIZE EXPERIENCE INTO CATEGORIES SUCH AS CLASS, RELATION, AND NUMBER	<b>11 TO 16 YEARS</b> FORMAL OPERATIONS PHASE FORMULATES THEORIES AND HYPOTHESES THAT CAN BE TESTED AGAINST REALITY FINDS DELIGHT IN CREATING COMPLEX SITUATIONS AND IN ANTICIPATING ALL THE POSSIBLE OUTCOMES OF A GAME						
0	1	2	3	4	5	6	7	8	9	10	11

## HISTORICAL CONTEXT

1906 FOUNDING OF PLAYGROUND ORGANIZATION OF AMERICA	1914 WORLD WAR I	1918 FIRST CHILD LABOR LAWS INTRODUCED	1929 GREAT DEPRESSION	1939 WORLD WAR II	1947 COLD WAR	1955 VIETNAM WAR	1965 FOUNDING OF NATIONAL RECREATION AND PARKS ASSOCIATION	1972 FOUNDING OF U.S. CONSUMER PRODUCT SAFETY COMMISSION
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## THEORIES ON DEVELOPMENT

1873 SURPLUS ENERGY THEORY	1883 RELAXATION THEORY	1898 PRE-EXERCISE THEORY	1902 EGO EXPANDING THEORY	1906 RECAPITULATION THEORY	1919 GROWTH THEORY	1932 PSYCHOANALYTIC THEORY	1962 COGNITIVE THEORY
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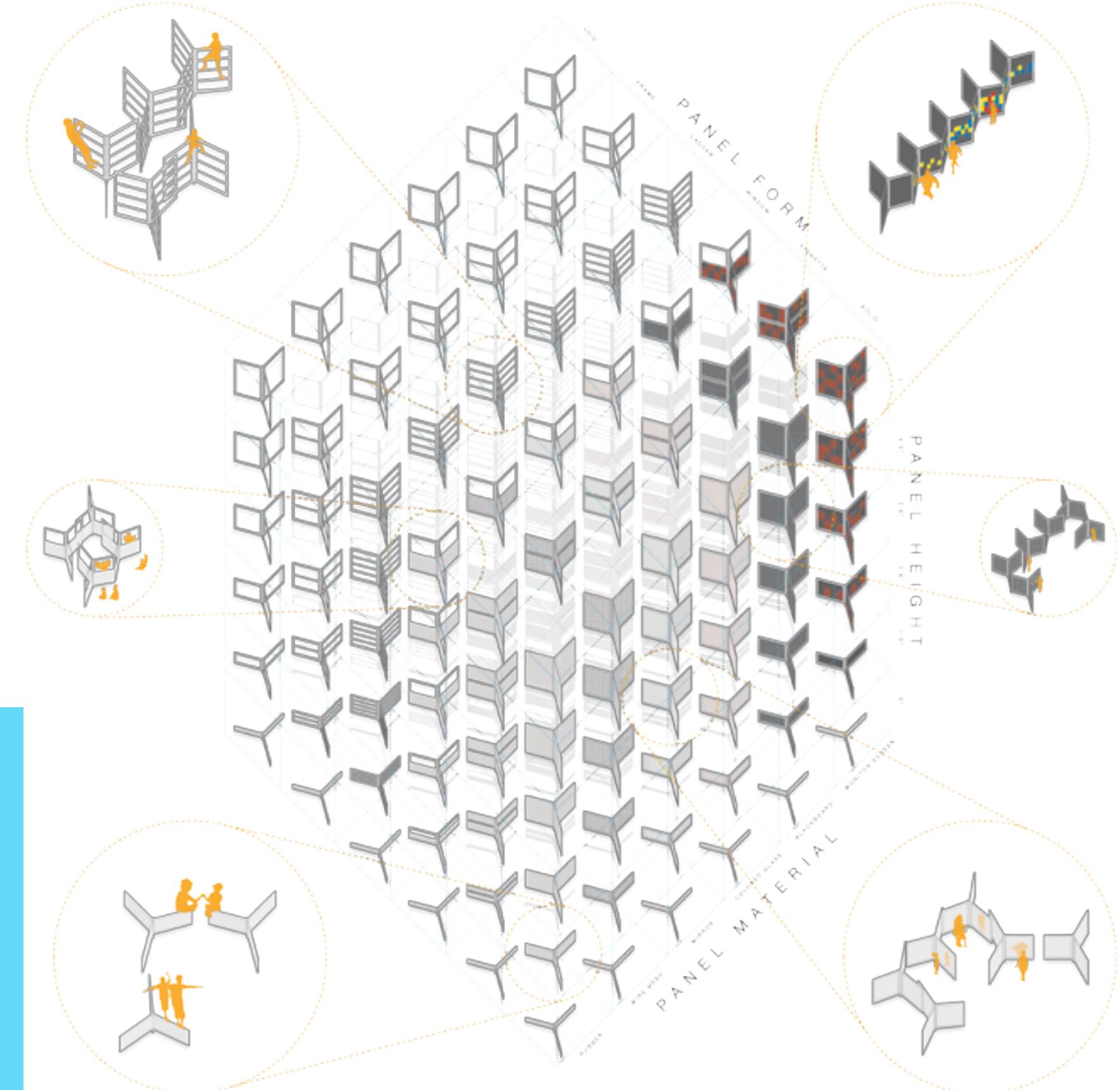
## HISTORY OF PLAYGROUND PATENTS



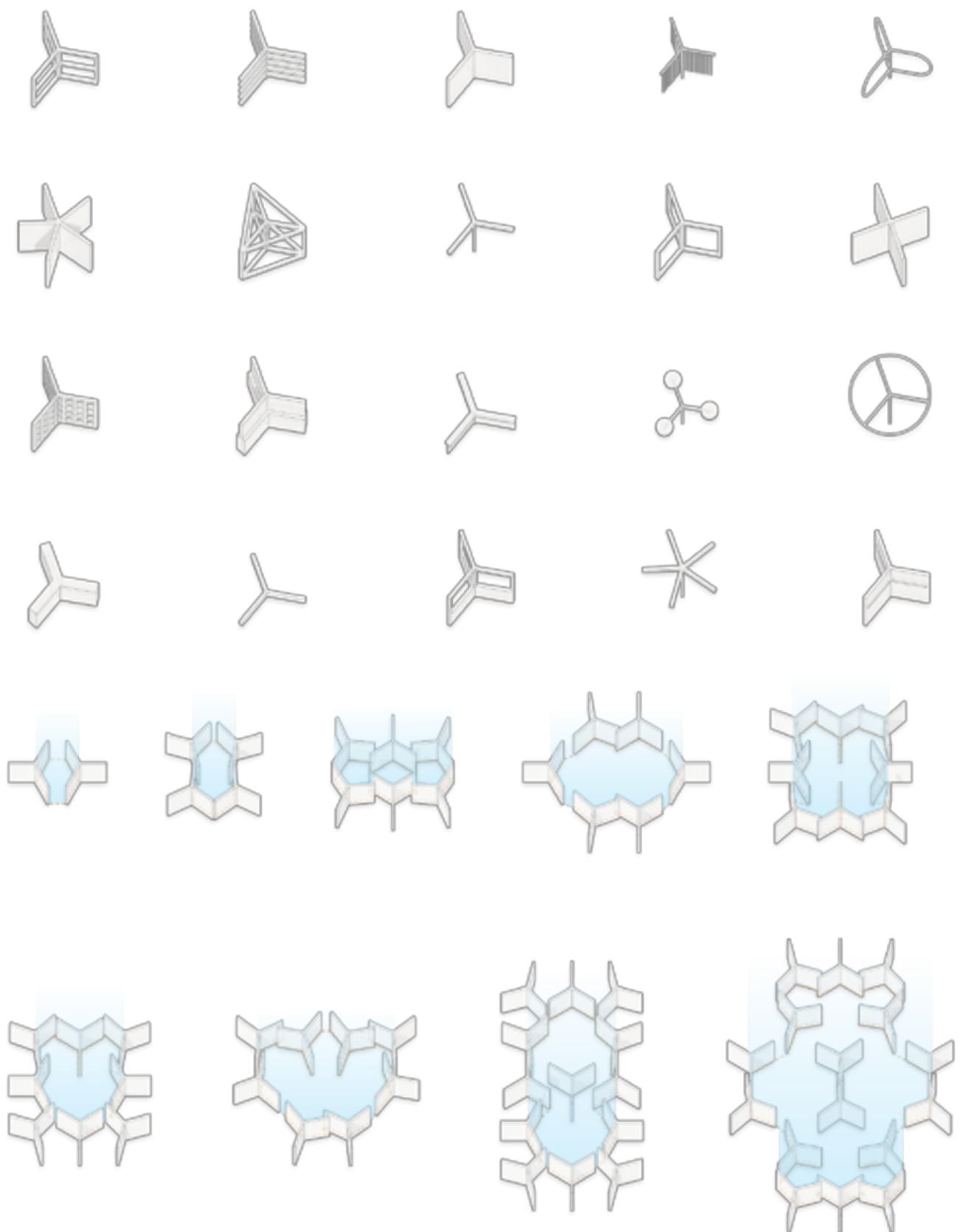
## PLAYGROUND MOVEMENTS

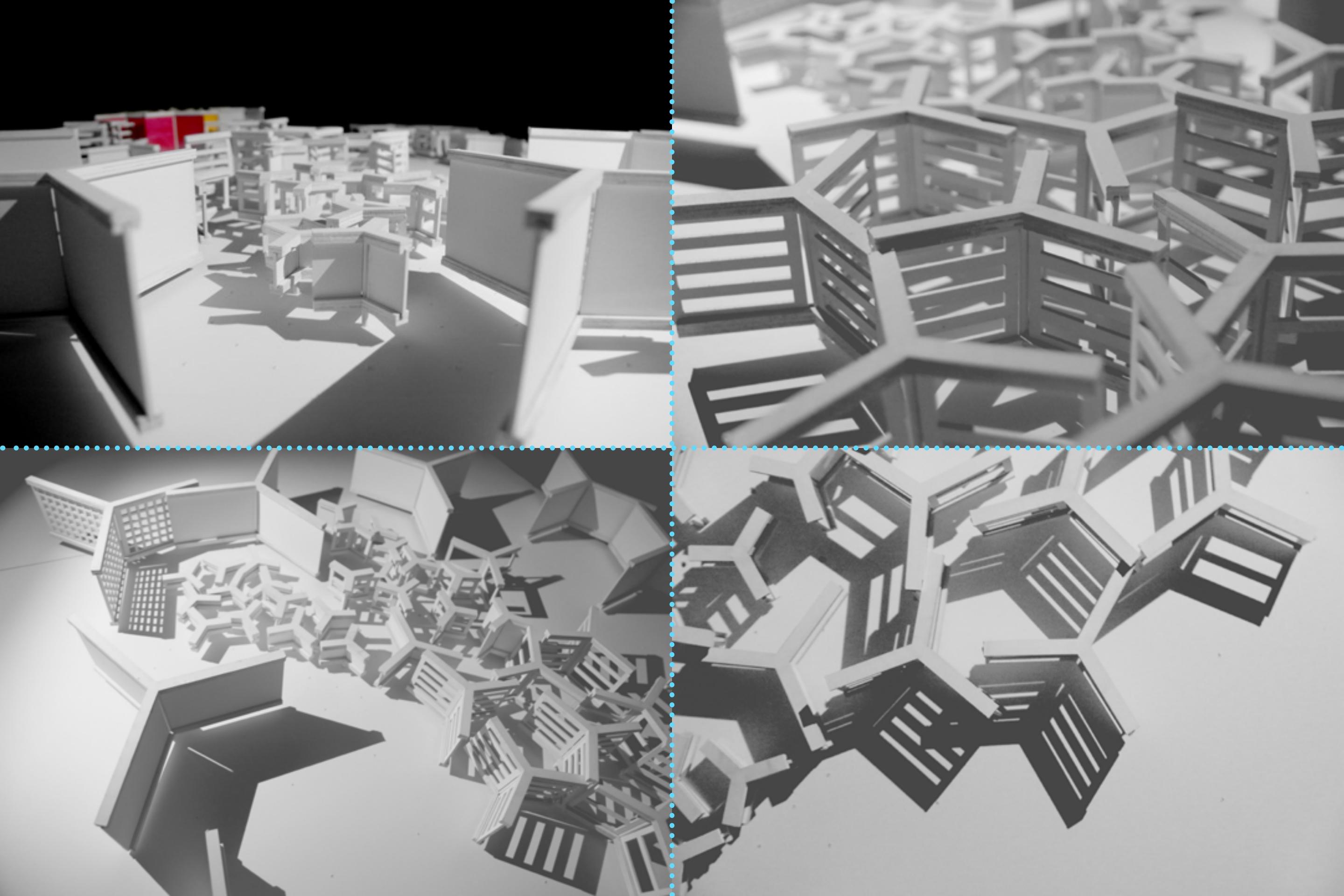
<b>pre-1880s</b> STREET PLAY	<b>1880s</b> SAND GARDEN	<b>1900s</b> MODEL PLAYGROUND	<b>1920s</b> GAP IN PLAYGROUND CONSTRUCTION	<b>1940s</b> ADVENTURE PLAYGROUND	<b>1950s</b> NOVELTY PLAYGROUND	<b>1970s</b> STANDARDIZED PLAYGROUND
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1870 1880 1890 1900 1910 1920 1930 1940 1950 1960 1970 1980



The American playset industry has established a stagnant genericism where a modular component is inherent to its extreme standardization. If we were to embed creativity and agency back into the standardized playground, the role of the editor or designer could be assigned to the user. In this example, a configuration of rotating panels could go from a very simple four-panel room, to a much more complex, multi-room space composed of over forty-two panels. Each component could serve as a frame for views, a ladder for climbing, a bench for seating, a fence for boundary, and many more possibilities. This final design is composed of three gradients for the design of the playground component: The gradient of height, the gradient of material, and the gradient of form.





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