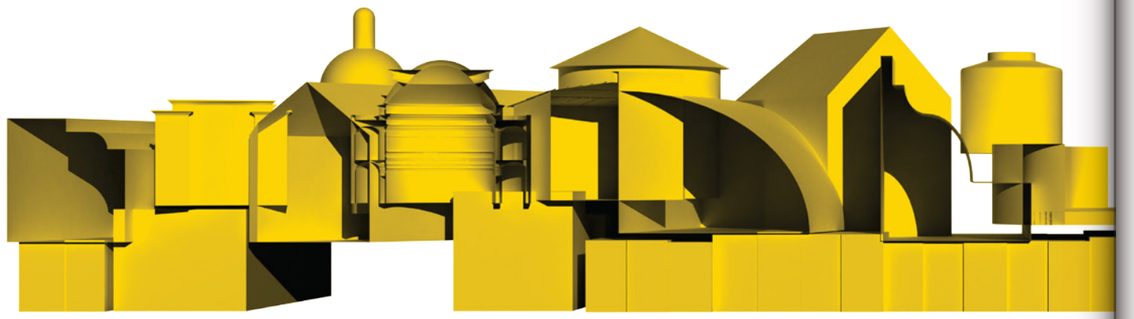
Work

Three Projects
Three Ideas
Three Jobs

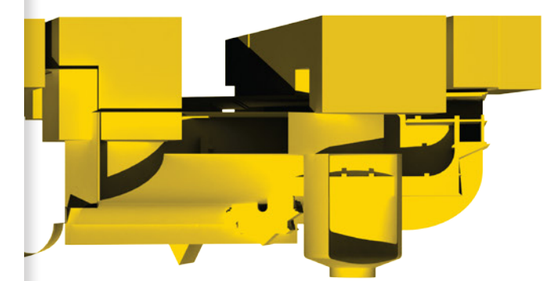
I. Academic

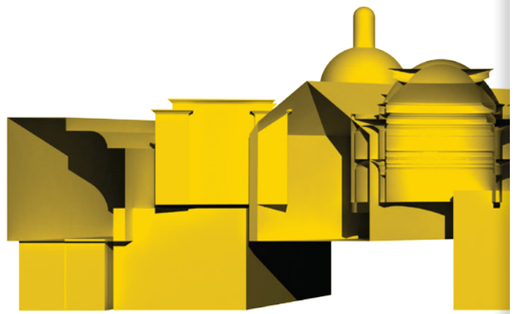


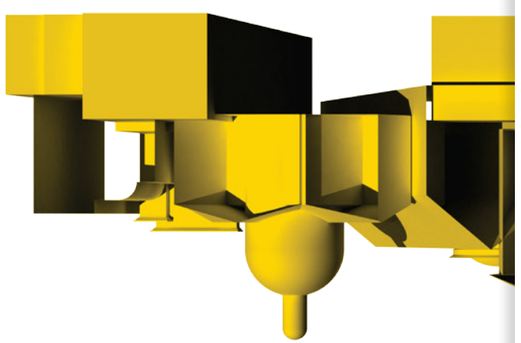
Cholo Urbanism

with Andrés Jaque
Spring 2014

8–19





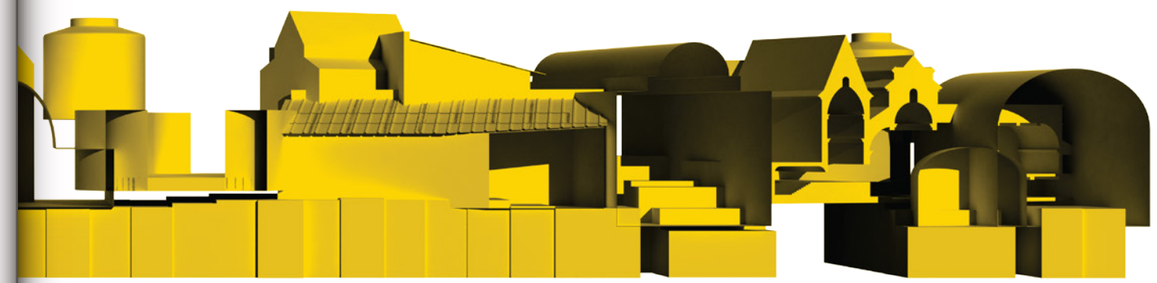


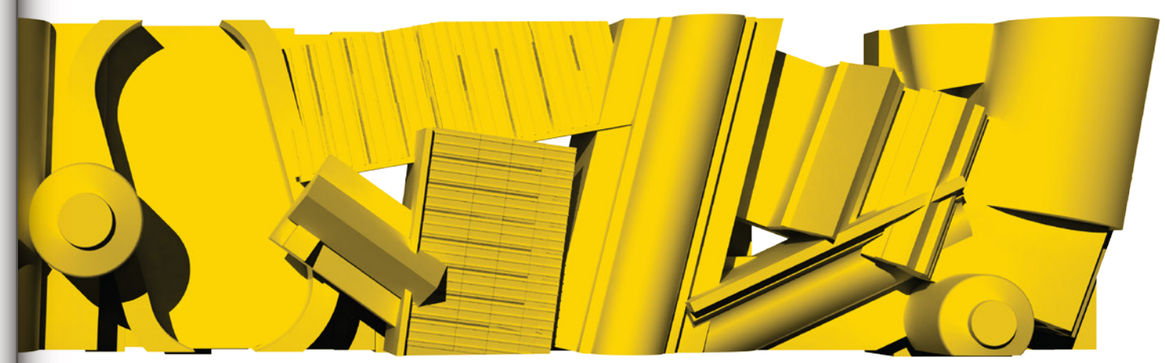
The investigation focuses on the transnational Mexican immigrant community of Sunset Park in Brooklyn. The project seeks to marry existing site conditions of formal hybridization and ad-hocness with similar precedents in language (pochismo—a Spanish-English dialect) and forms of dress (1950's Pachuco and subsequent Chol@ cultures) into an integrated urban statement.

Similar to the Pachuco and Cholo forms of dress, the strategy of the project was to conflate, exaggerate, appropriate, and layer the existing urban fabric with the hope of arriving at a reinterpreted and subversive collective identity for the immigrant neighborhood.

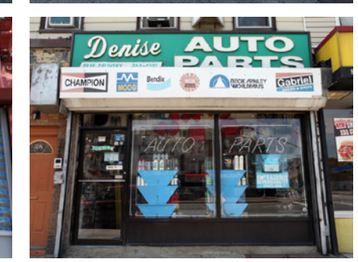
From dance halls, money order shops, long-distance calling centers, mobile stores, beauty shops, barber shops, religious stores and areas of worships to new programmatic ventures like telenovela theaters and wholesale markets, the resulting superblock roofscape-condenser model encompasses all the programmatic activities the current residents already consume.

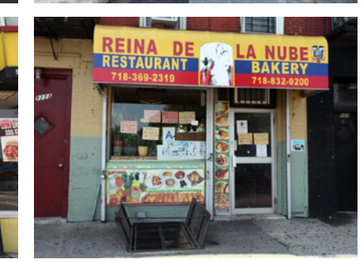
Internally suspended from strategic existing businesses or voids between residences, the roofscape structurally hovers above the neighborhood with several points of lower street level access. The project's representation also folds in perpetual phasing along with hypothetical and spontaneous arrivals of program—from noble small business ventures to more illicit activity like prosititution and gambling.

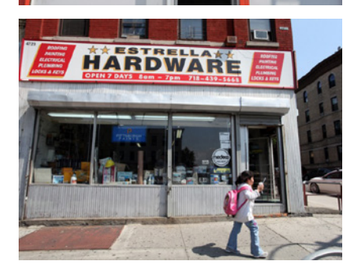




Sunset Park Signage

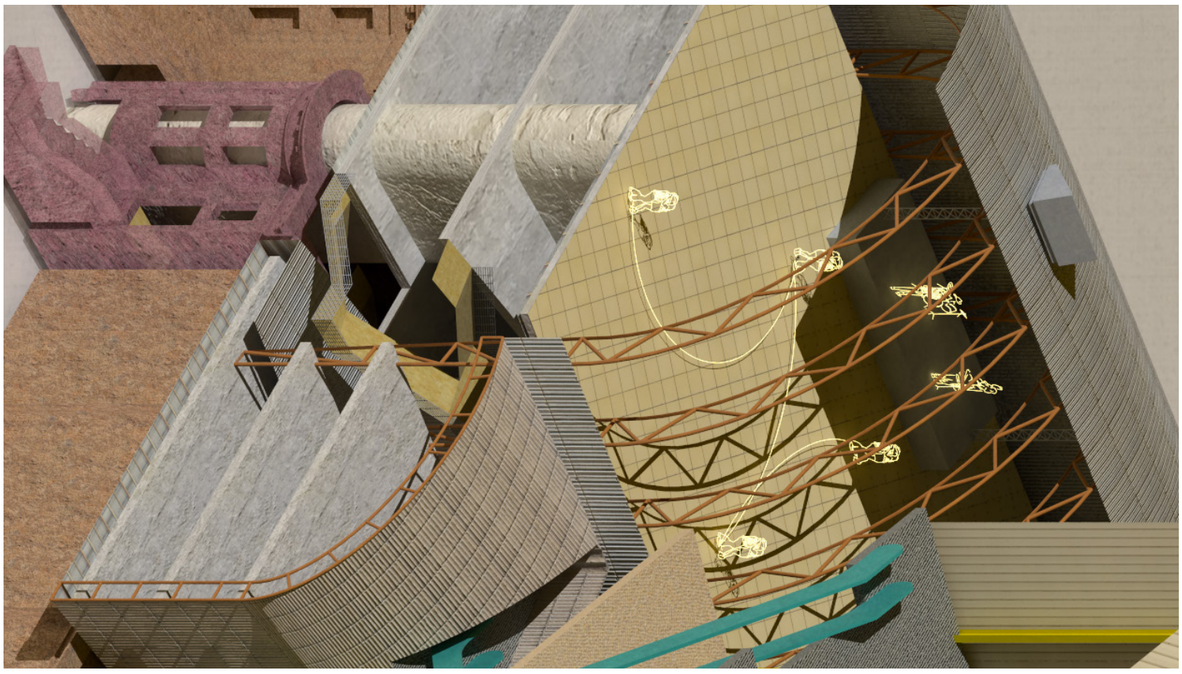


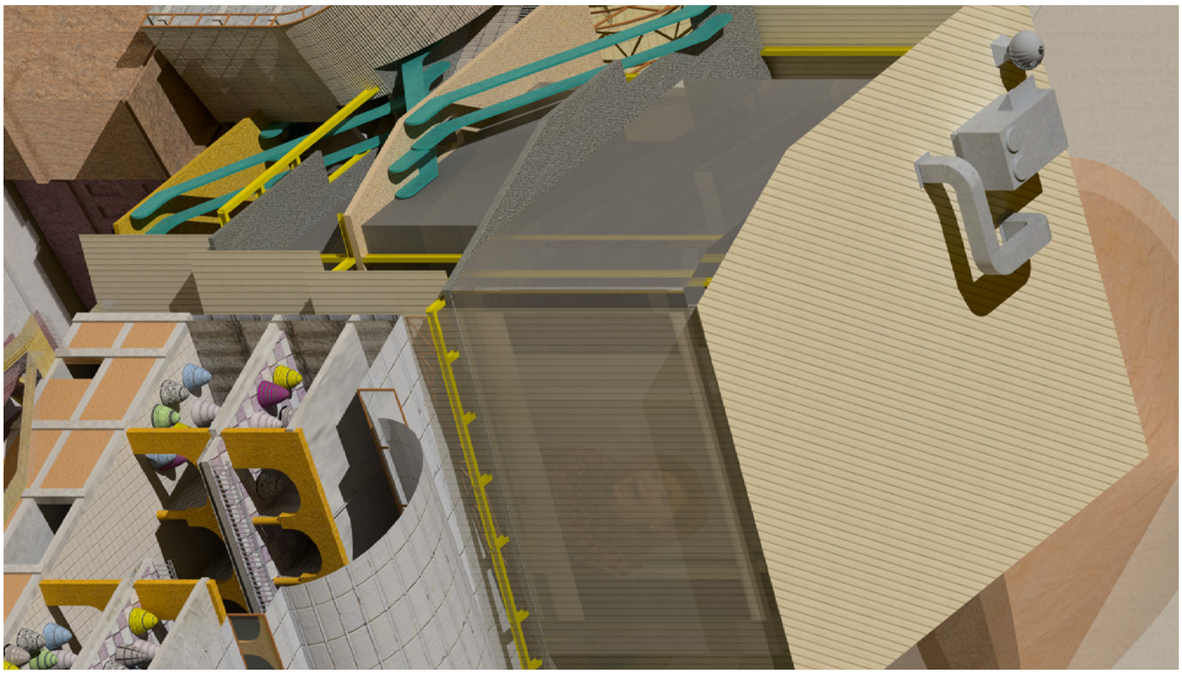


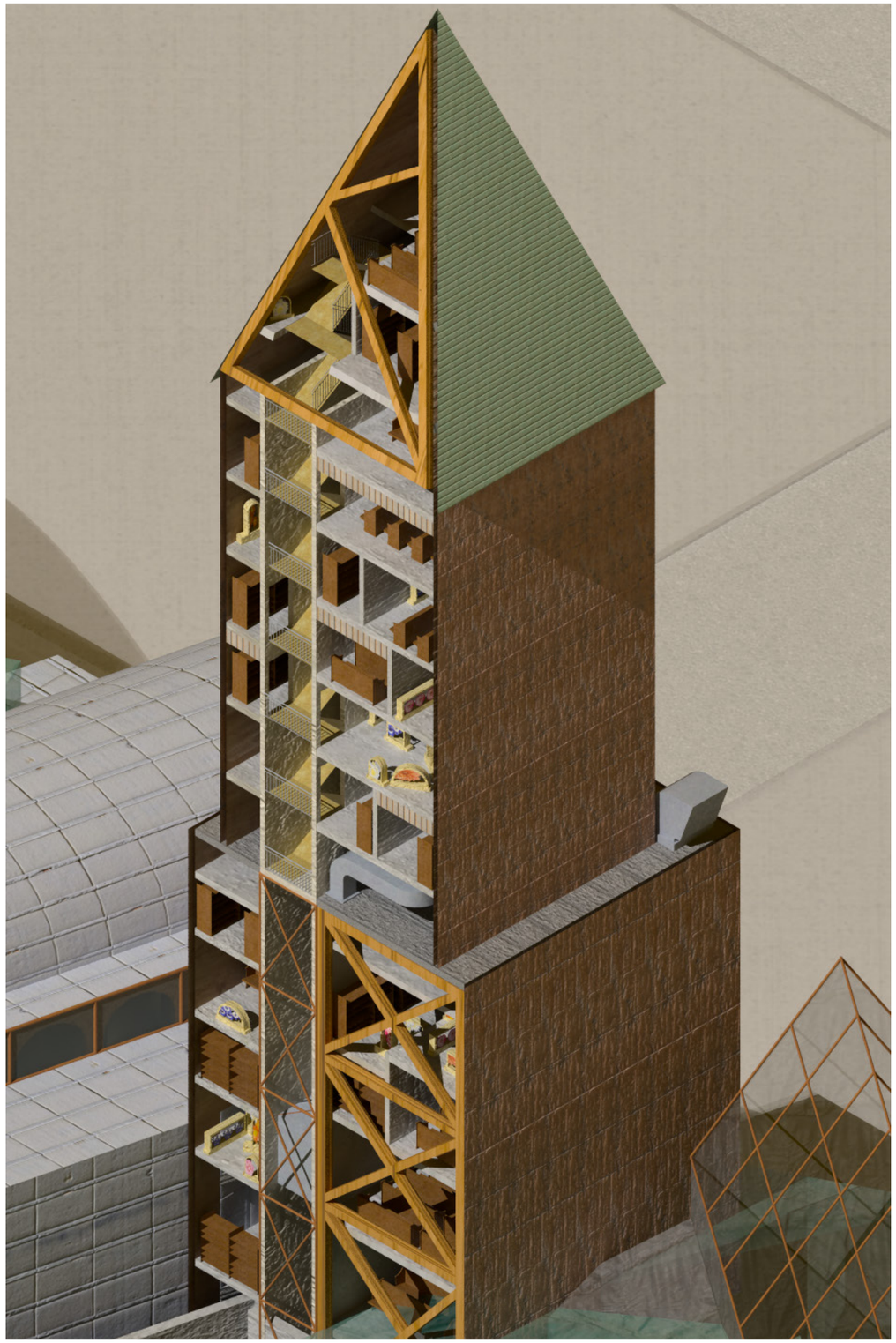


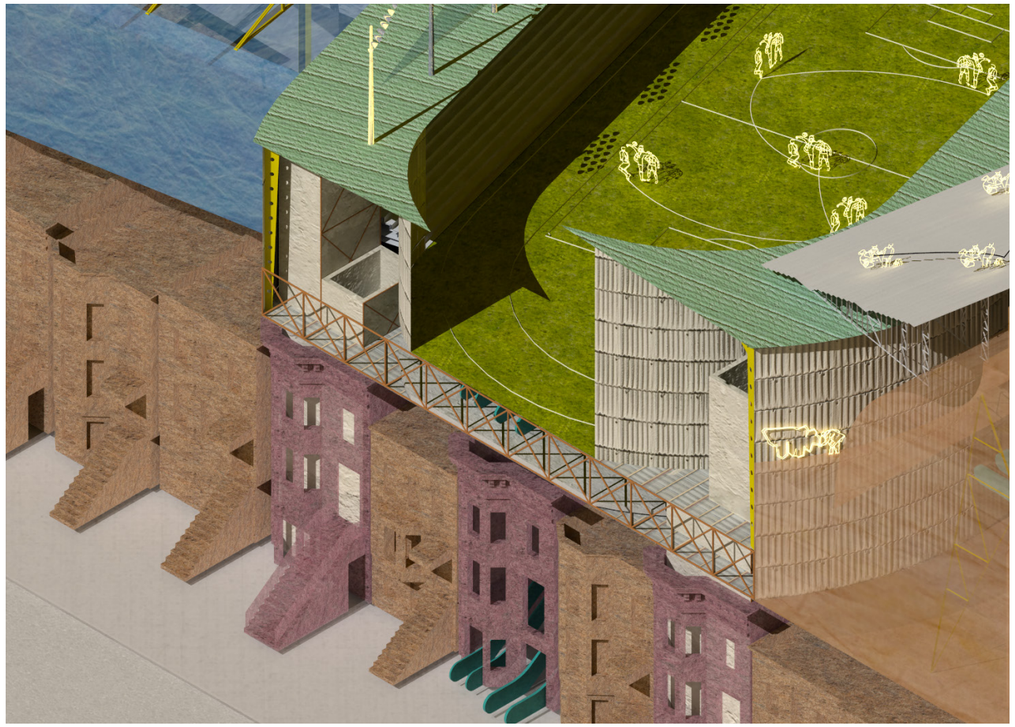
Cholo Urbanism

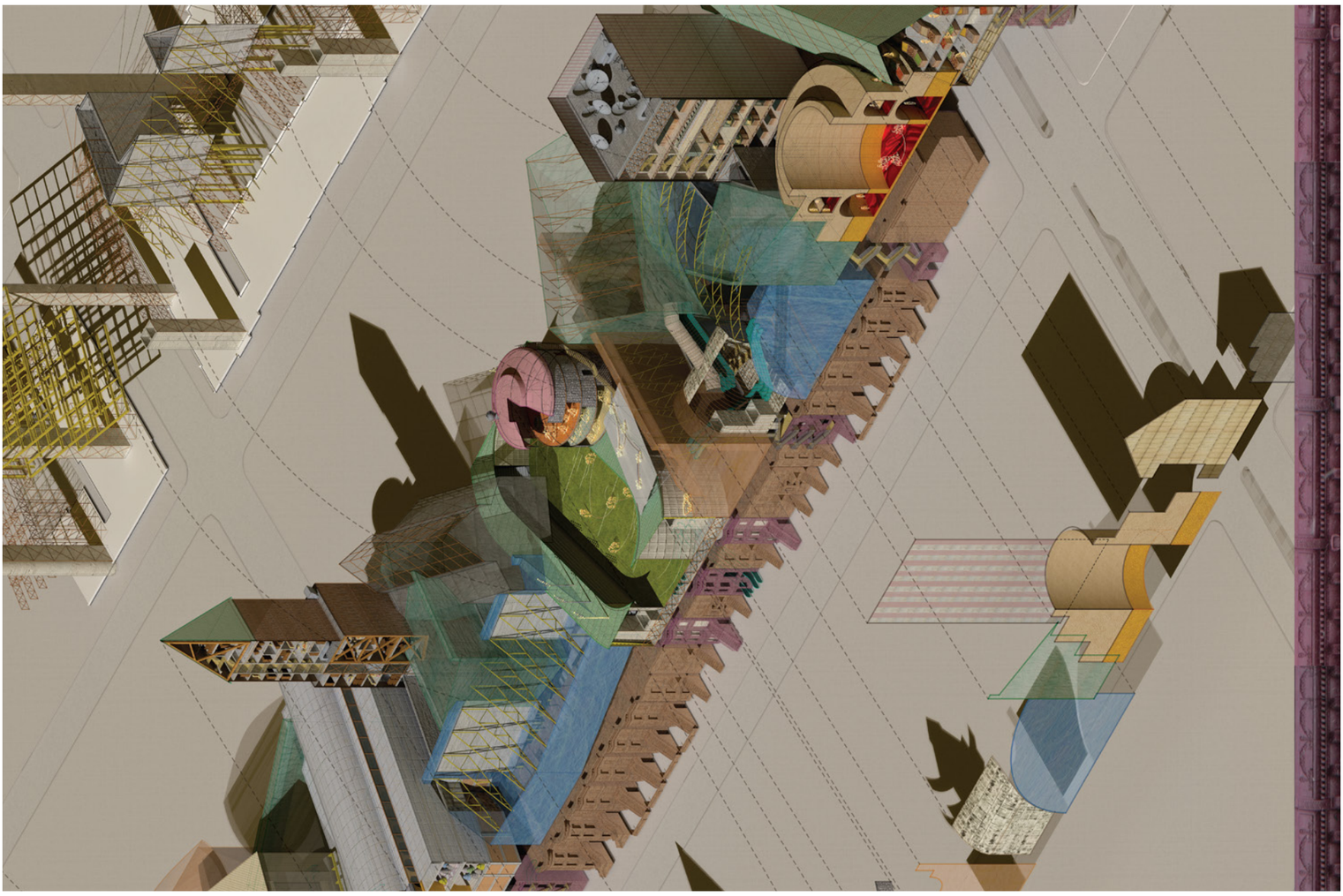
Academic







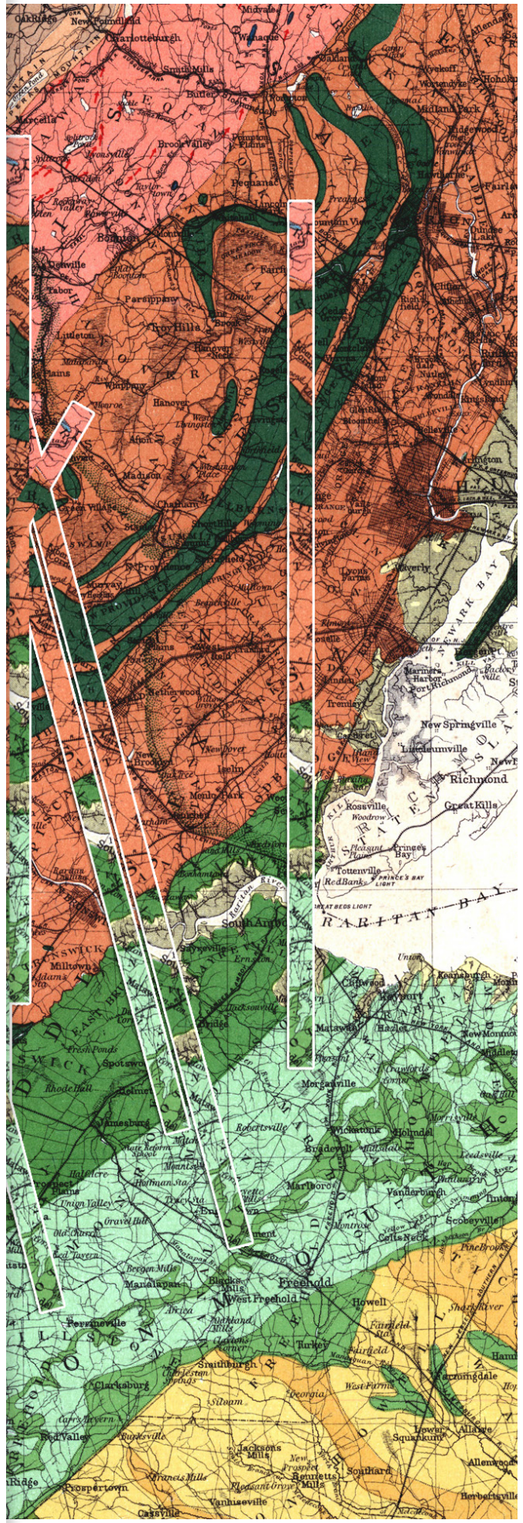




Surveying the Dark Age

with Liam Young
Fall 2013

20-33

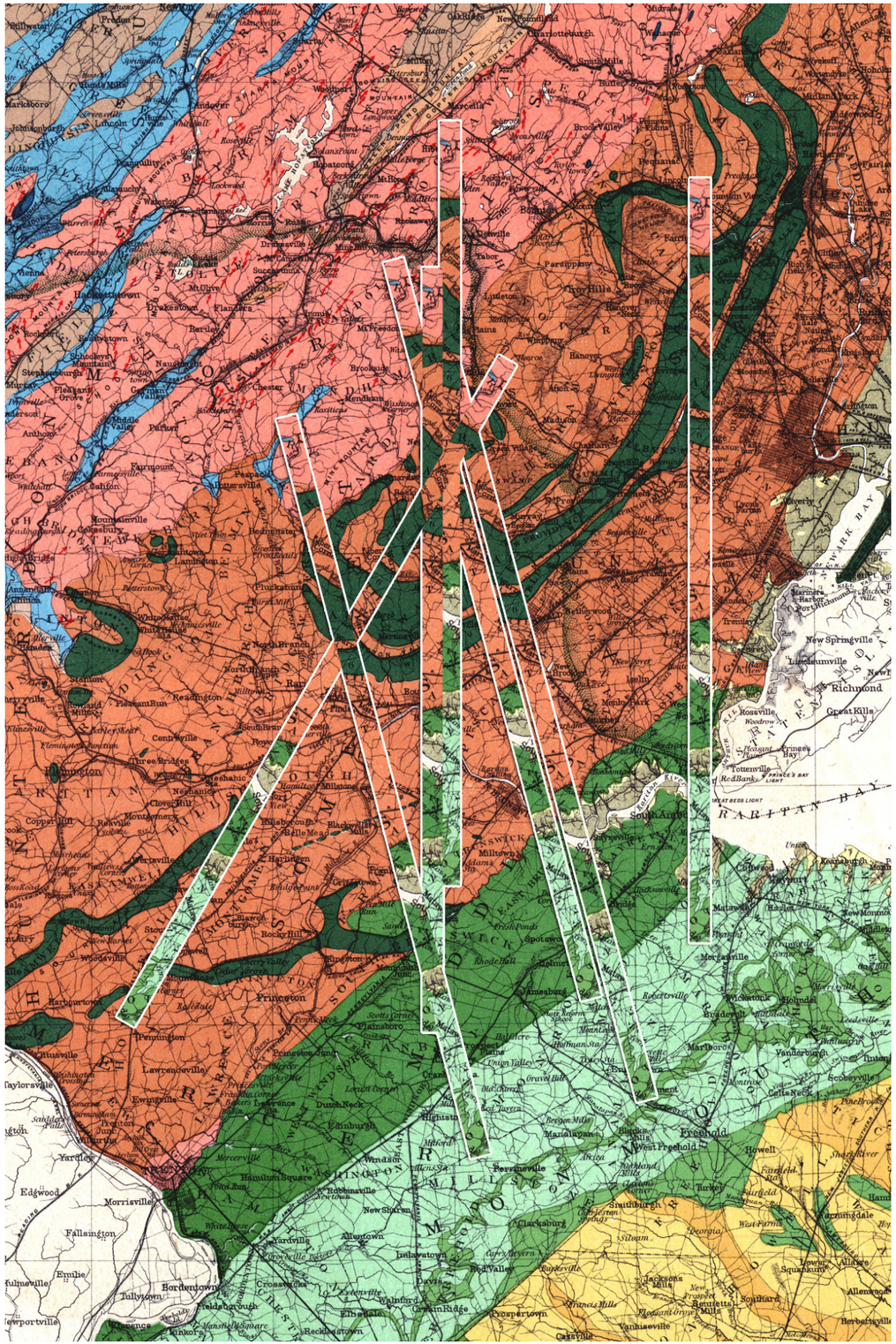


The formal germ for this film exercise is the peripheral and anonymous data center landscape that currently houses our cultural history.

With the digital turn of map-making, certain man-made features traditionally captured by direct field observation, were inevitably omitted from these newly automated maps. No longer under any public domain national database, these included water tanks, fence lines, recreational trails, pipelines, telephone lines, power transmission lines, and even railroads.

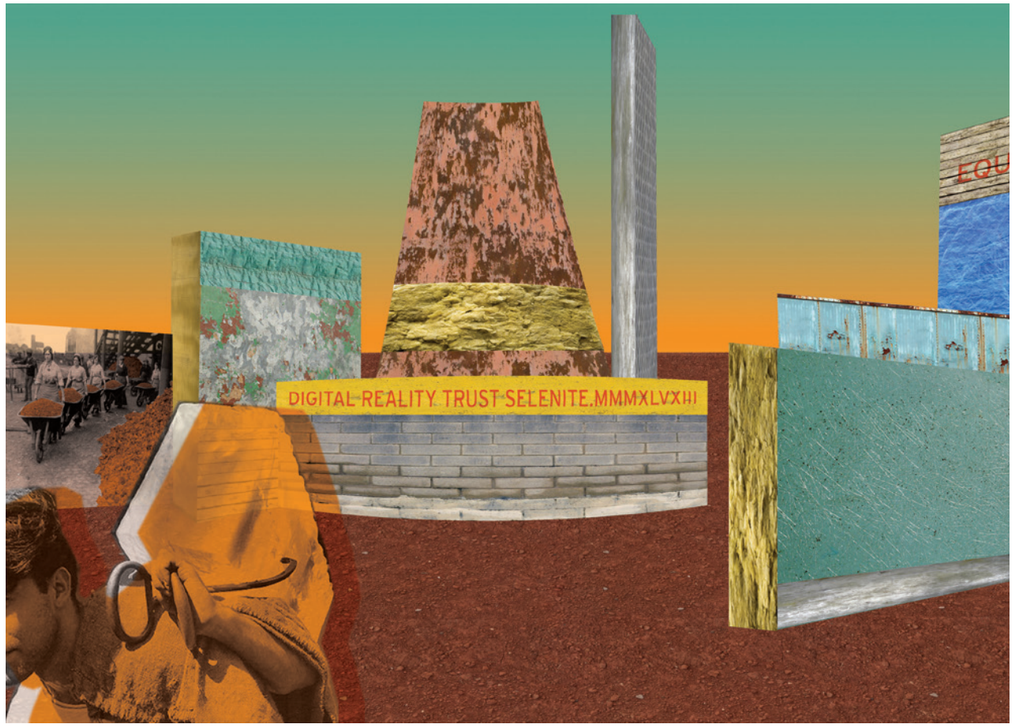
The project points to a hypothetical scenario whereby cataloging and archiving information is returned, dispersed and embedded into our geologic and archaeologic records—specifically within these "lost" objects. In turn, these objects become a new landscape of transmitters and insulators of our cultural history.

The visual development of the film's narrative structure, setting, and protoganists set a tone for the subject and treatment of the footage captured. Like the documentation preceding it, the film is overlaid with a surveyor's language of mark-making and an overall "colored" lens for analyzing this new landscape.

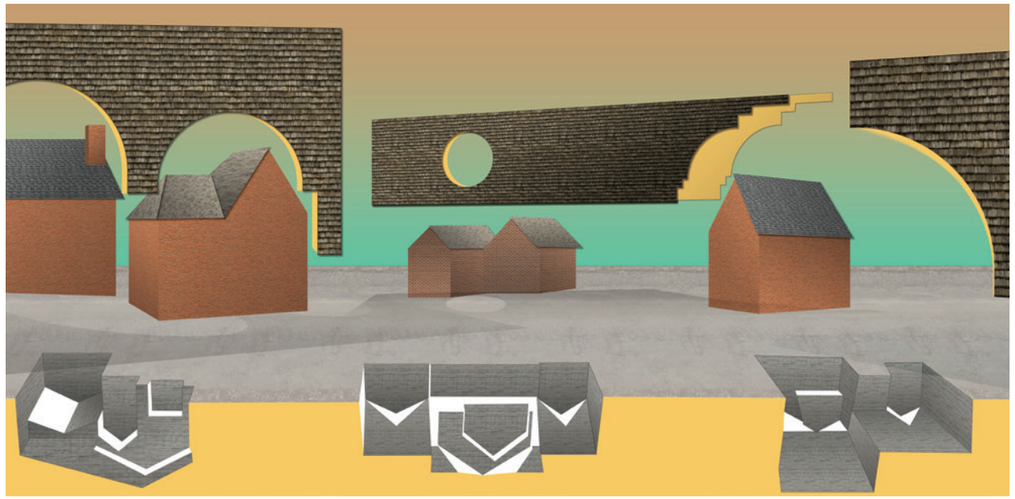


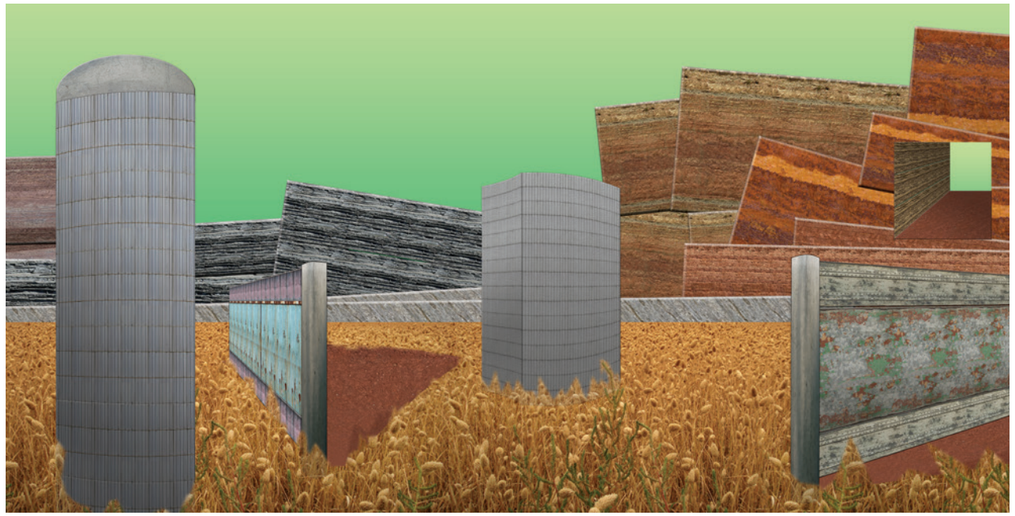
Film Concept Diagram

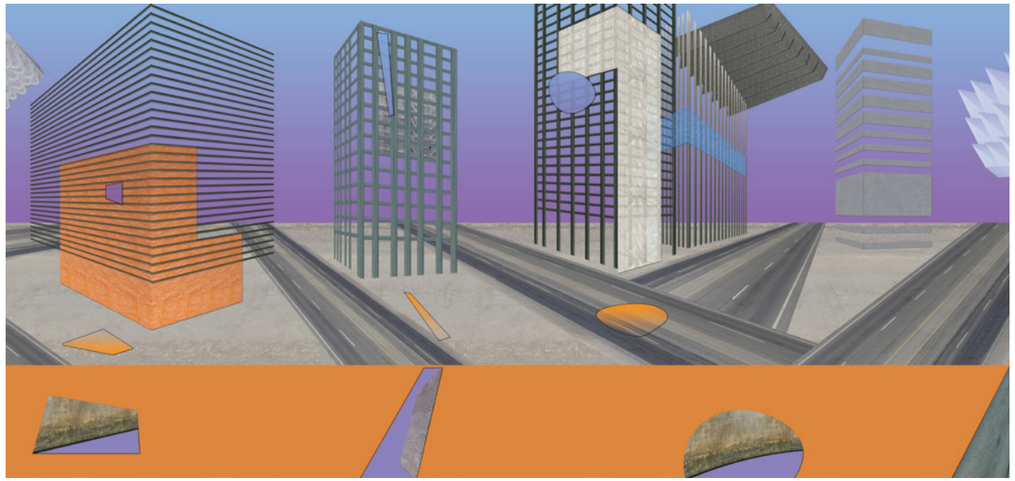
Film Narrative Boards



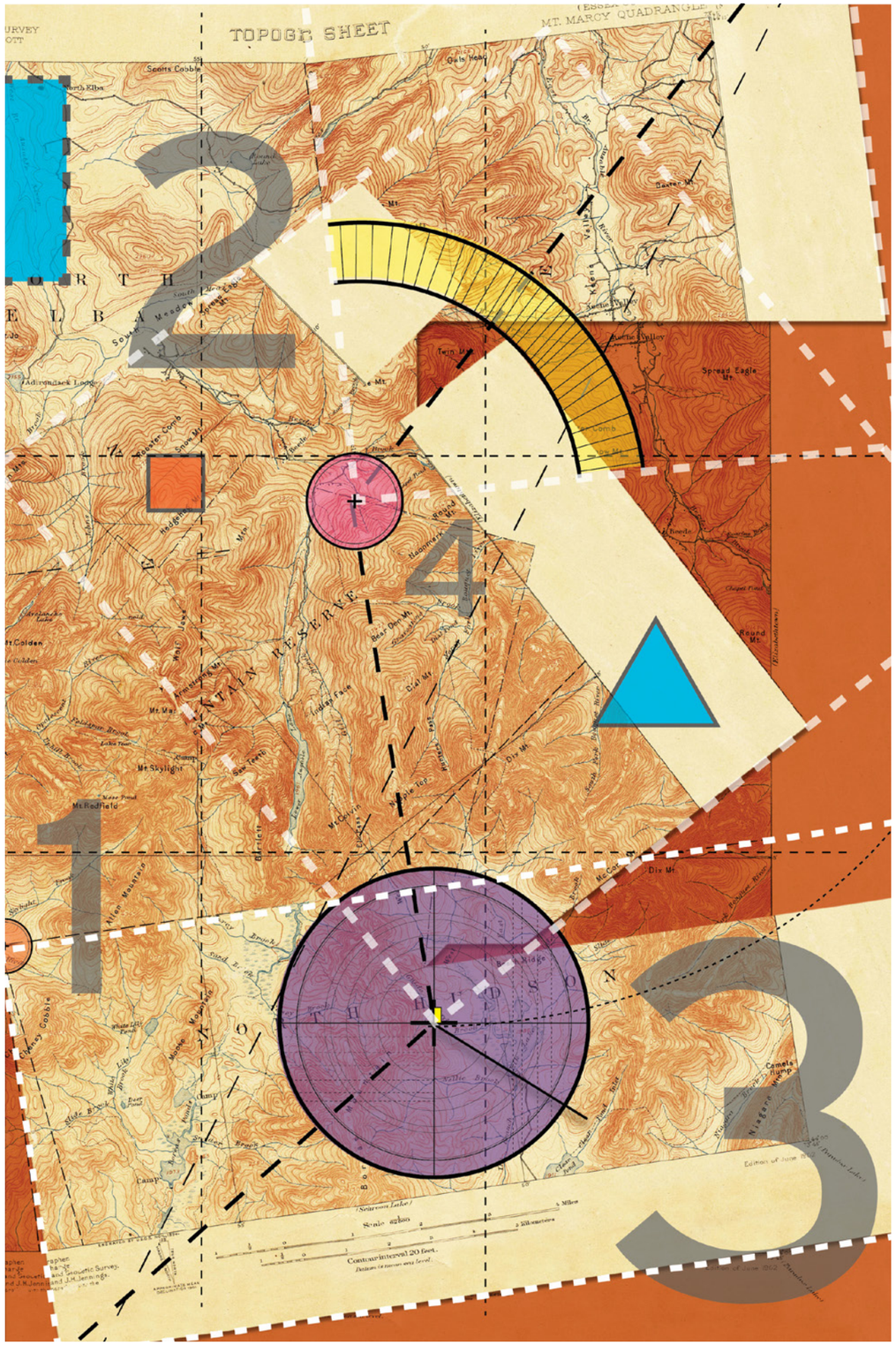
Film Narrative Boards

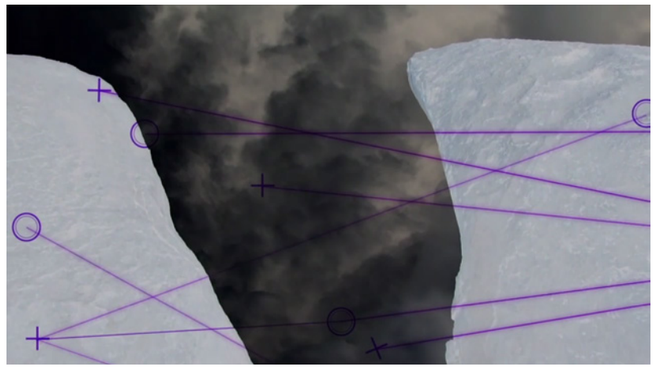


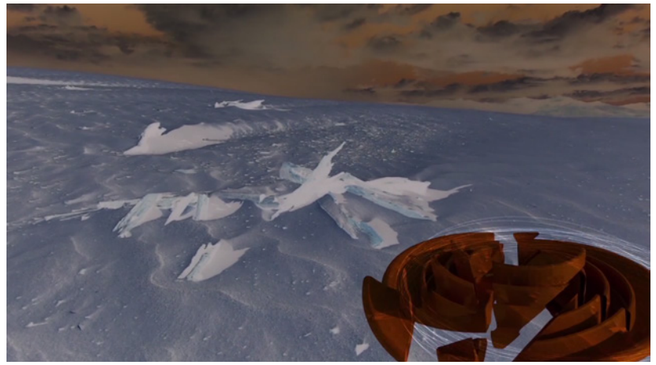


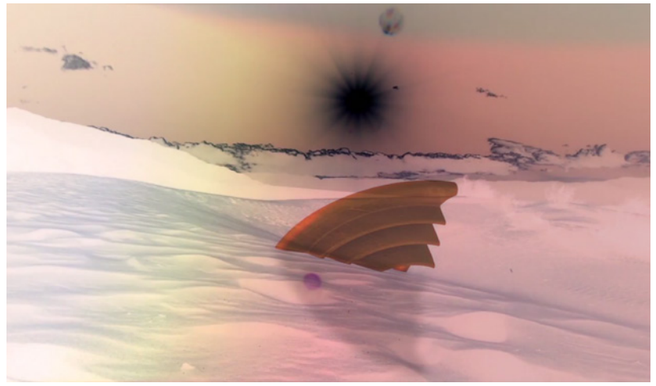


Film Narrative Board



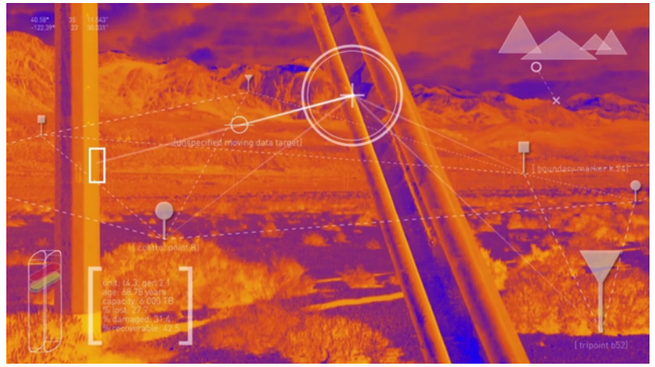


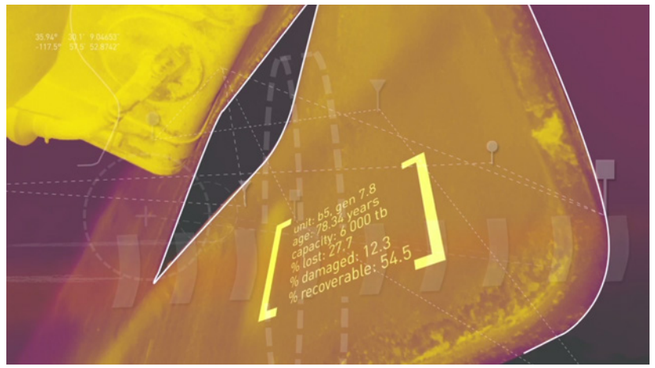


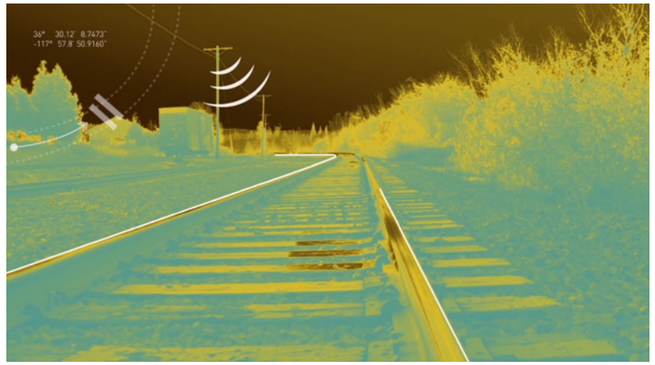


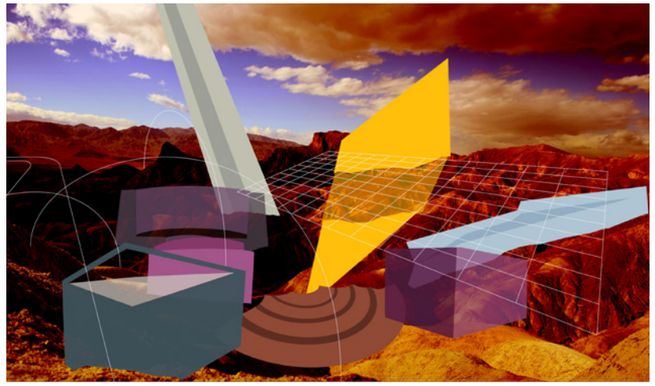
Film Stills

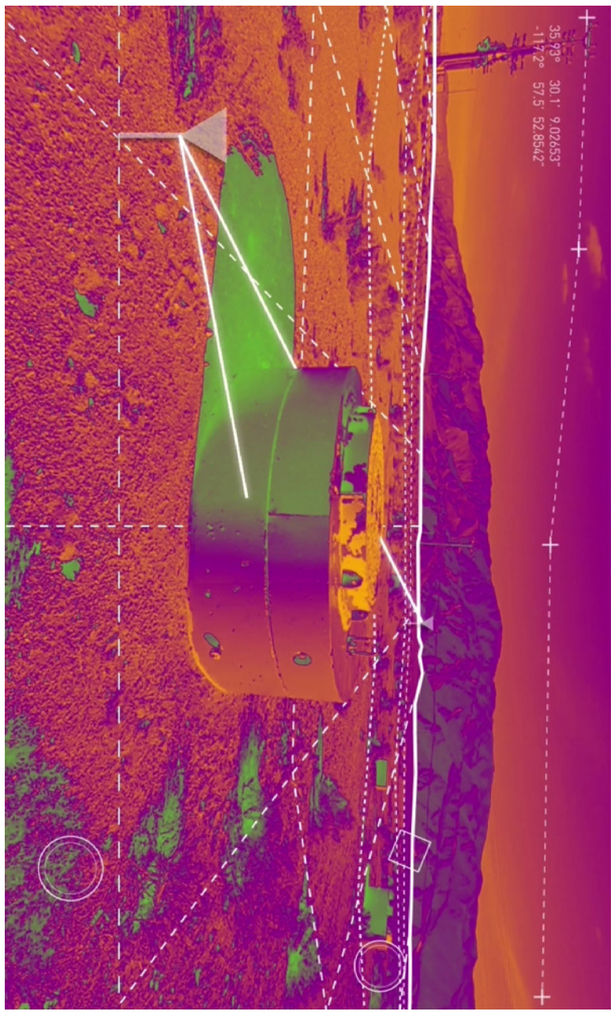
Film Stills











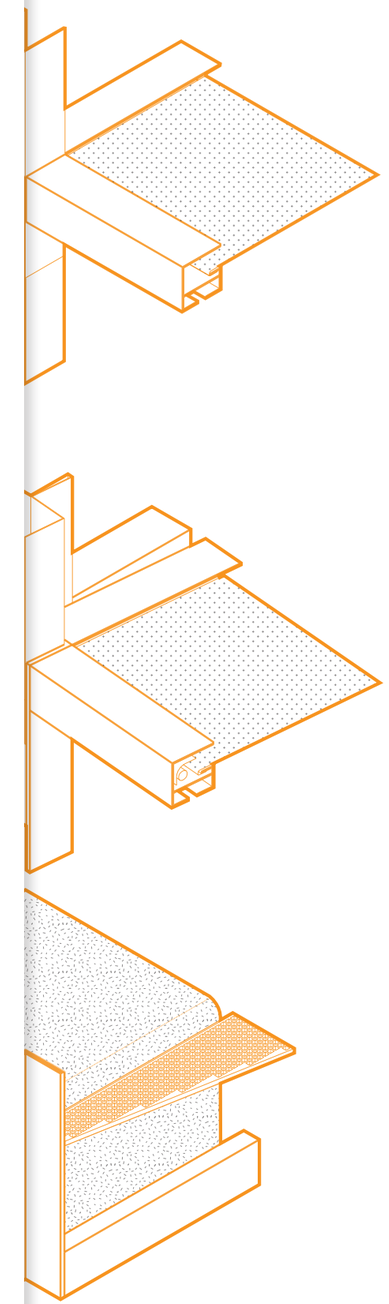
Film Still

FRAME WORKS

Frame Works

with Liz Diller
Fall 2014

34-49

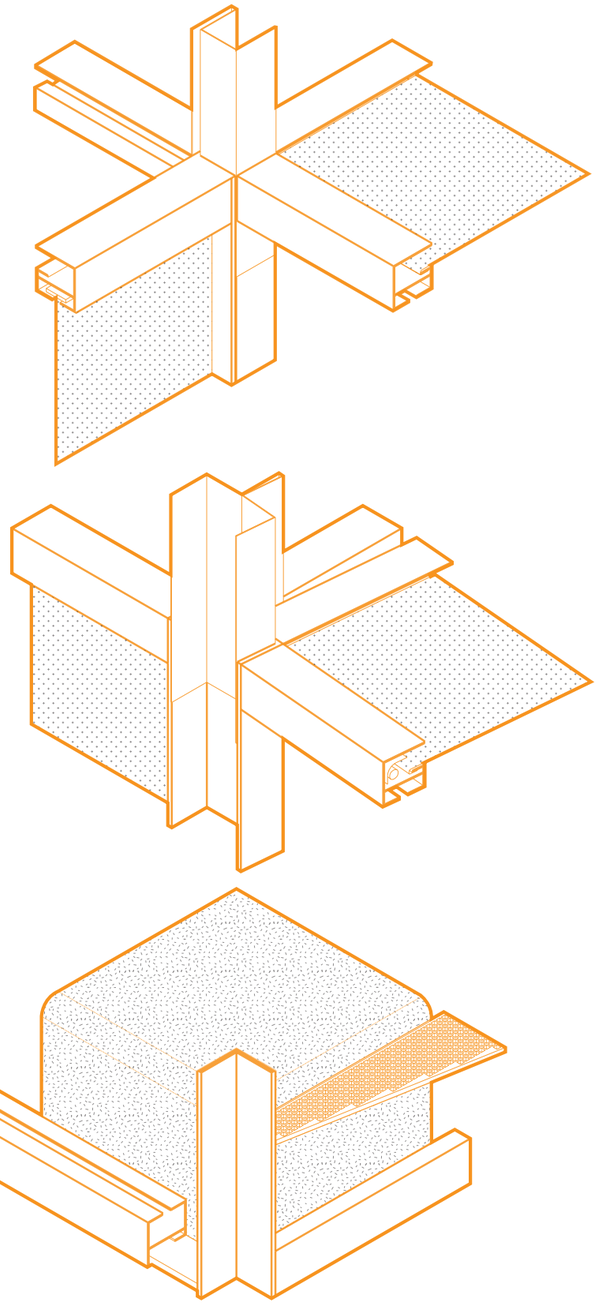


Unknown to many, the seminal High Line project began with a simple, but effective, three-pronged chartreuse logo that became the identity for the philanthropic effort since its early beginnings. Since then, the project has become an oft-replicated and co-opted brand for architecture and businesses alike.

Prompted to engage with the High Line today, the project departs from this strategy of approaching a design project through branding. The preliminary "campaign" highlights the particularities of a breed of urban flaneurs who self-reflectively and actively consume and curate their leisure experiences.

The resulting project becomes a reaction to this behavior pattern and its analogously mannered built-environment. In turn, an intentionally pared down framework system is introduced and dispersed amongst key vacant lots across the city. The simple modular system intends to flexibly engage with its respective sites in both a light and temporary manner. The system hopes to become a framework that encourages or deflects from itself as such for new or continued recreational activity. Finally, the project's branding system allows it to be co-opted or "framed" by the NYC Parks Department or any other sponsor.

Frame Connections

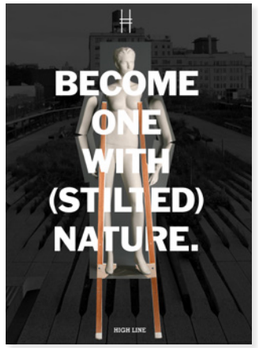


TAKE
A
HIKE.
HIGH LINE

STRAP
ON
YOUR
FILTER
STICK.
HIGH LINE

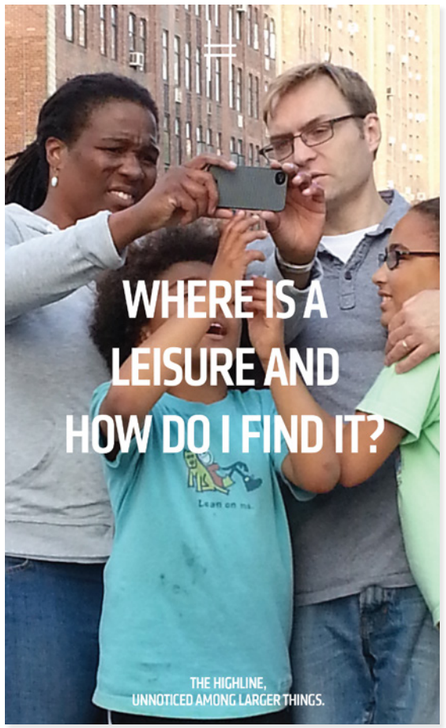
SOP
UP
ALL
THE
CULTURE.
HIGH LINE

ENJOY
THE
~~VIEW~~
SHOW.
HIGH LINE


BECOME
ONE
WITH
(STILTED)
NATURE.
HIGH LINE

WHERE'D
THE
MEAT
GO?
HIGH LINE

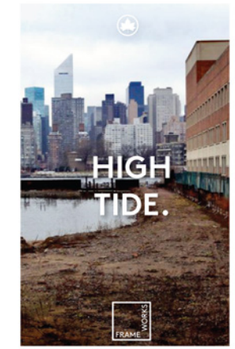
LOOKING AT ME
LOOKING AT YOU
LOOKING AT ME.
THE HIGHLINE,
UNNOTICED AMONG LOUDER THINGS.

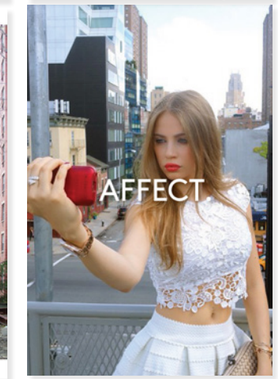

WHERE IS A
LEISURE AND
HOW DO I FIND IT?
THE HIGHLINE,
UNNOTICED AMONG LARGER THINGS.

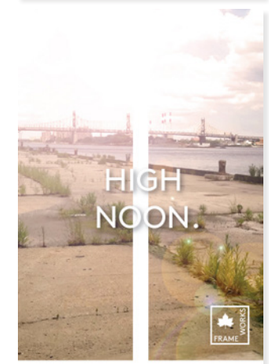
THIS IS A ~~NATURE~~ ME.
THE HIGHLINE,
UNNOTICED AMONG LARGER THINGS.

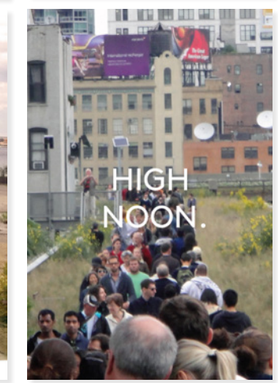
Final Campaign

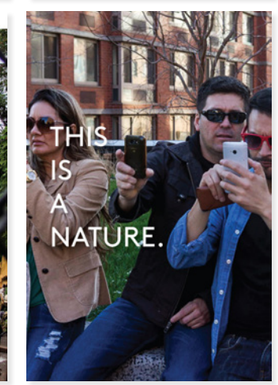
Final Campaign

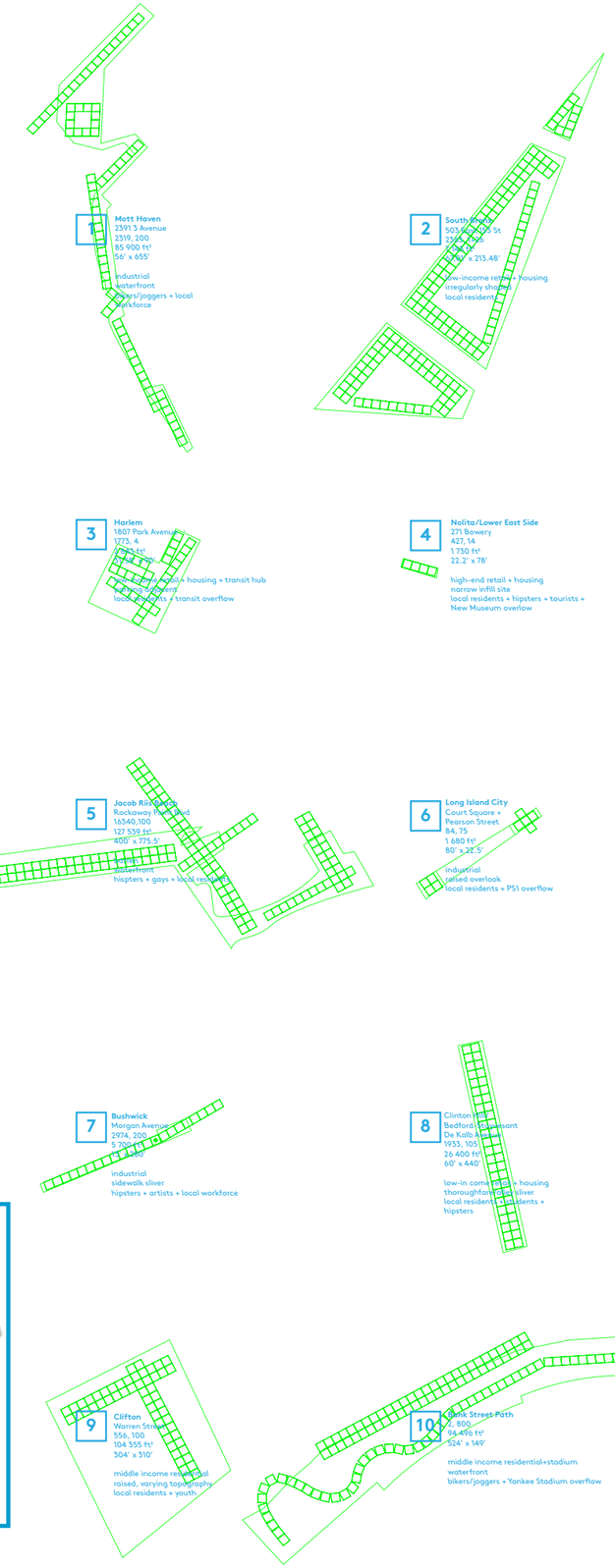











1
Mott Haven
2391 3 Avenue
2319, 200
85 900 ft²
56' x 655'
industrial
waterfront
bikers/joggers + local workforce
2
South Bronx
503 Concord St
2134, 105
[illegible]
[illegible] x 213.48'
low-income rental + housing
irregularly shaped
local residents
3
Harlem
1807 Park Avenue
1273, 4
[illegible] ft²
[illegible] x [illegible]'
[illegible] + housing + transit hub
[illegible] residents
local residents + transit overflow
4
Nolita/Lower East Side
271 Bowery
427, 14
1 730 ft²
22.2' x 78'
high-end retail + housing
narrow infill site
local residents + hipsters + tourists +
New Museum overlow
5
Jacob Riis Beach
Rockaway Beach Blvd
16340,100
127 539 ft²
400' x 775.5'
[illegible]
waterfront
hispters + gays + local residents
6
Long Island City
Court Square +
Pearson Street
84, 75
1 680 ft²
80' x 22.5'
industrial
raised overlook
local residents + PS1 overflow
7
Bushwick
Morgan Avenue
2974, 200
5 700 ft²
[illegible] x [illegible]'
industrial
sidewalk sliver
hipsters + artists + local workforce
8
Clinton Hill
Bedford Pl + Lexington
De Kalb Avenue
1933, 105
26 400 ft²
60' x 440'
low-in come rental + housing
thoroughfare sliver
local residents + residents +
hipsters
Bronx
Manhattan
Queens
Brooklyn
Staten Island
9
Clifton
Warren Street
556, 100
104 355 ft²
304' x 310'
middle income residential
raised, varying topography
local residents + youth
10
Bank Street Path
[illegible] 800
93,496 ft²
524' x 149'
middle income residential+stadium
waterfront
bikers/joggers + Yankee Stadium overflow

1

FLAT-PACKED STORAGE FACILITY.

3

SHIPMENTS ARE UNLOADED ON SITE.

5

CORNER FRAMES.

2

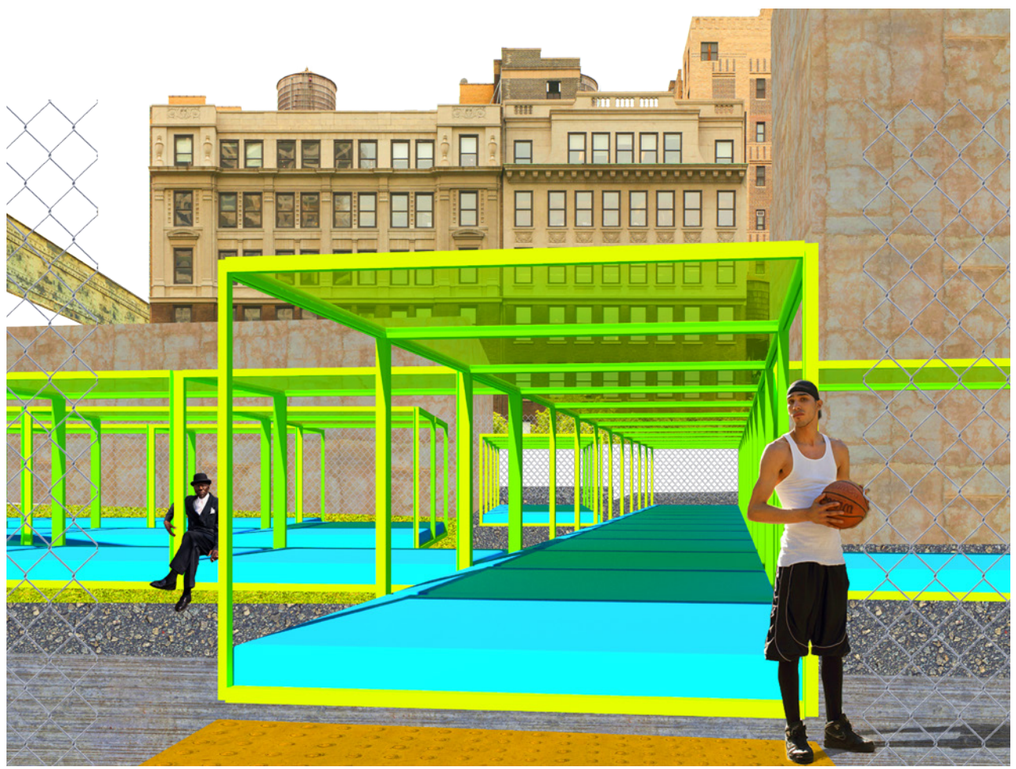
LOADED SHIPMENTS DELIVERED TO SELECTED SITES.

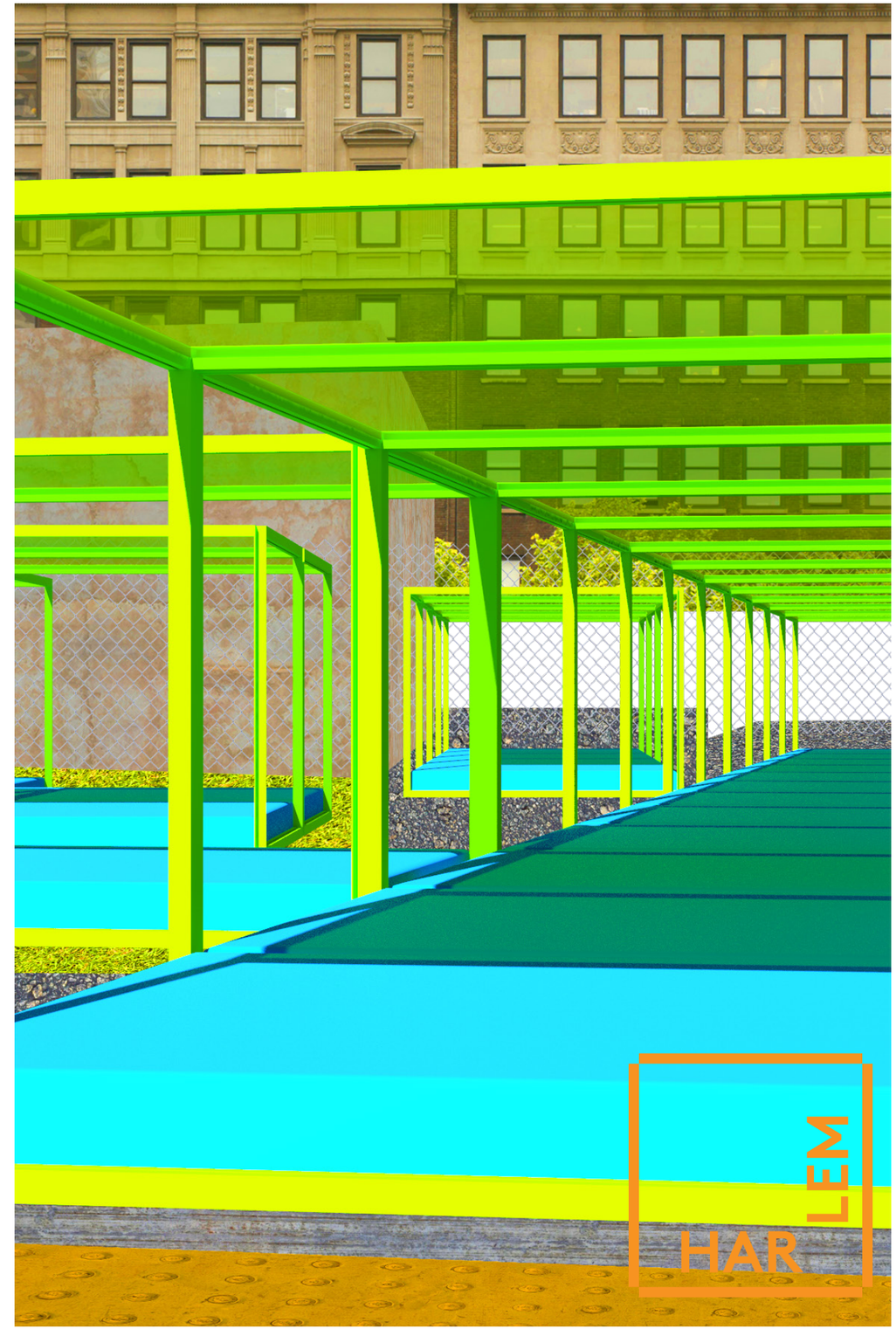
4

PLATFORM FRAMING SYSTEM WITH OSB + FOAM BASE.

6

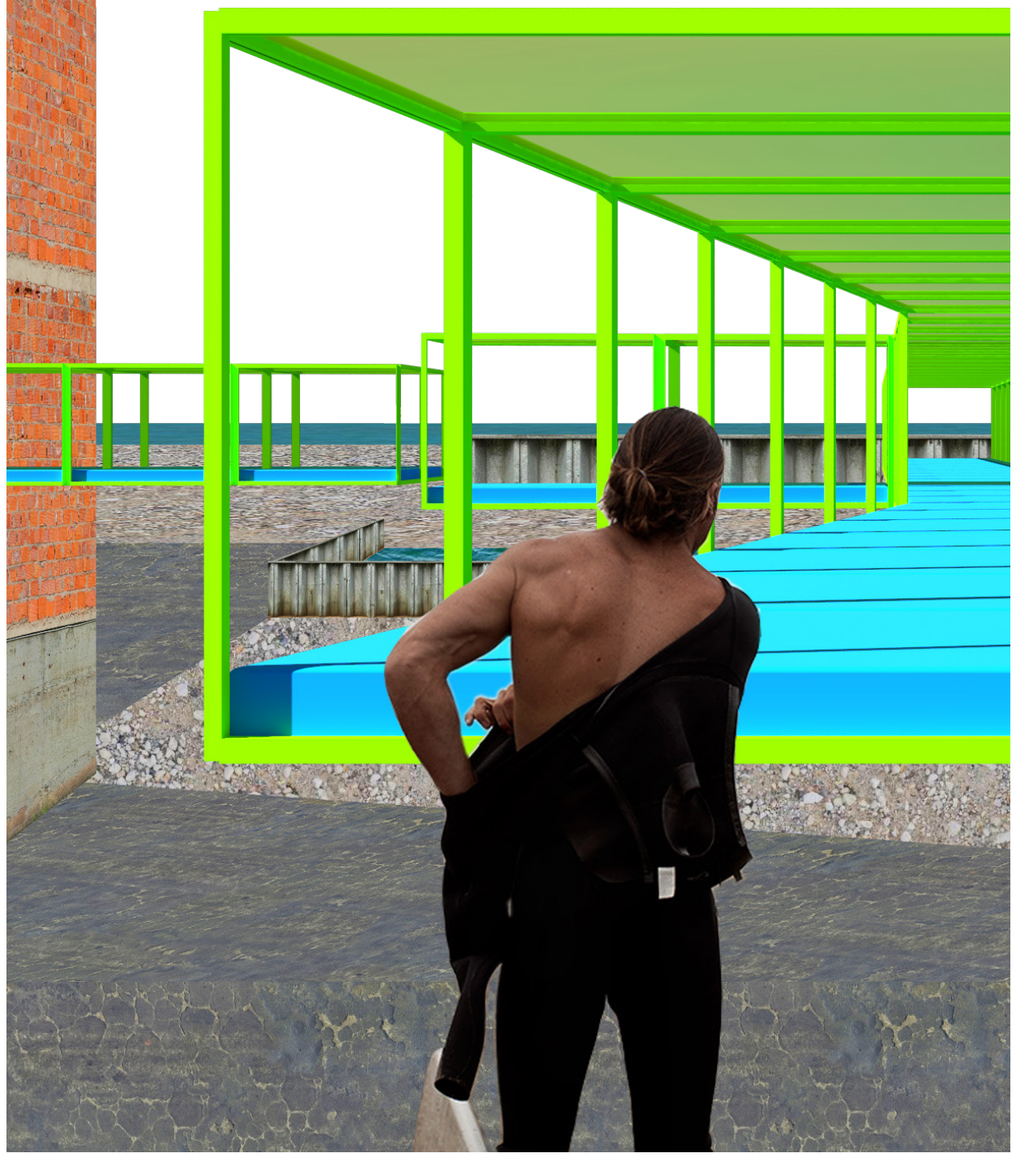
SPANNING FRAMES + SCREEN ROOF COMPLETES FRAMEWORK.

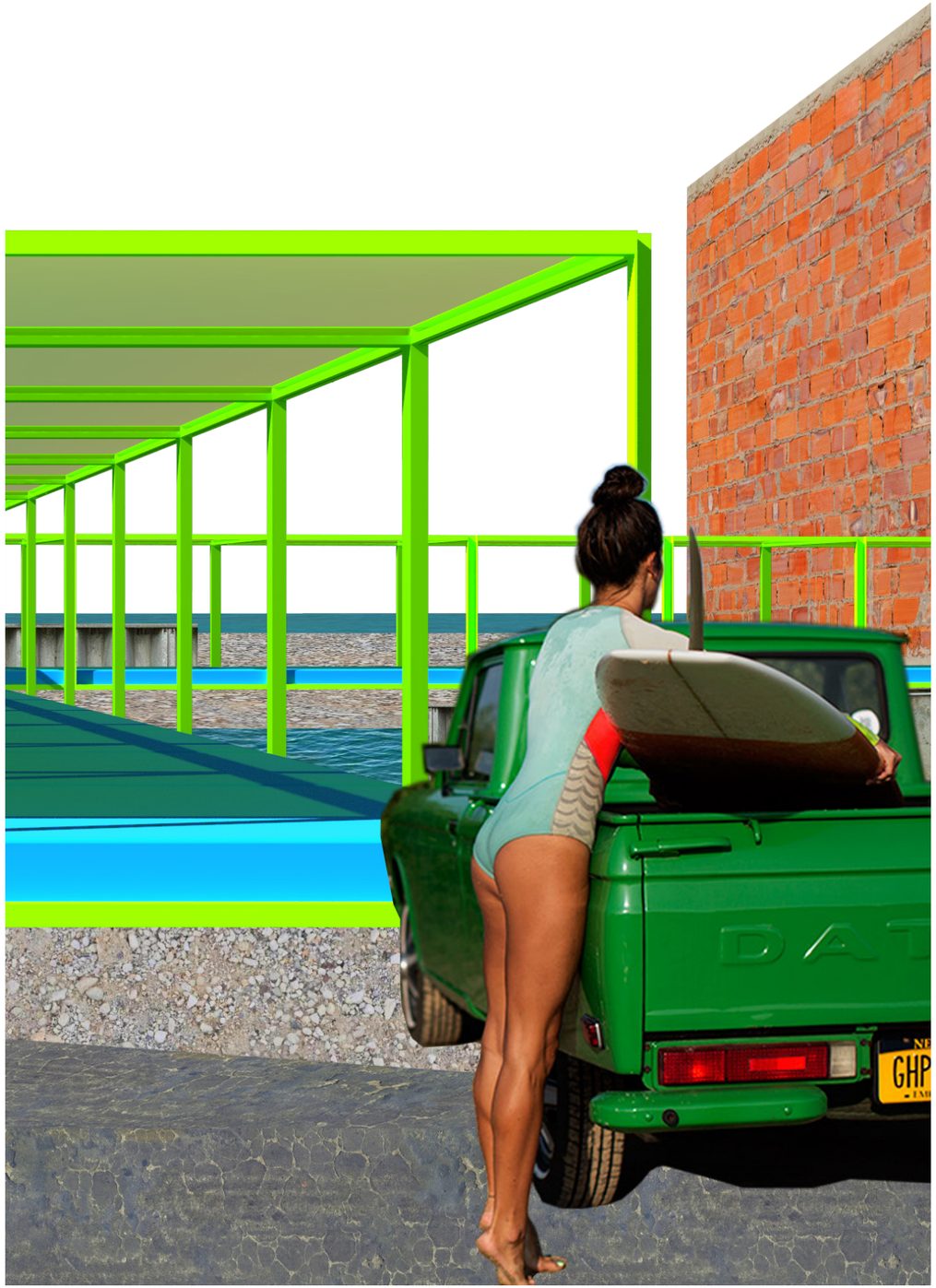



HAR
LEM

BUSH
WICK

JACOB RIIS



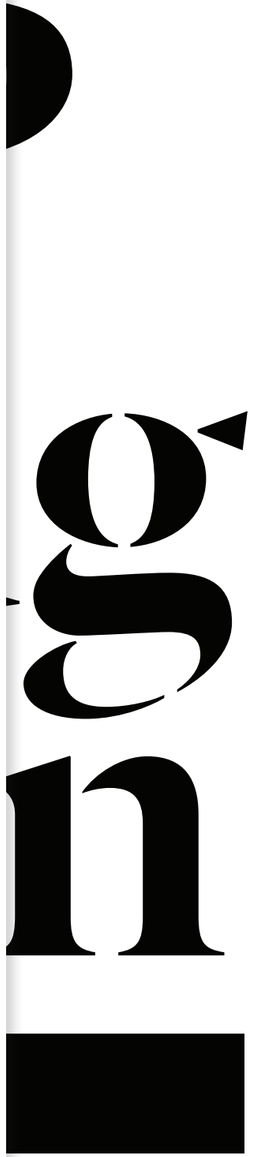


II. Self-Initiated

Print + Identity

Pidgin Magazine

52-61

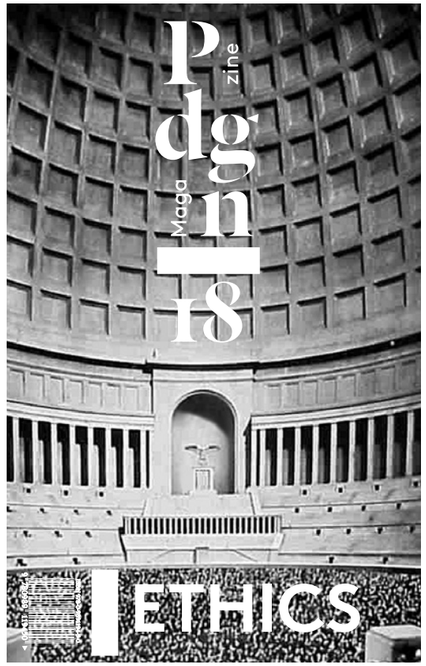


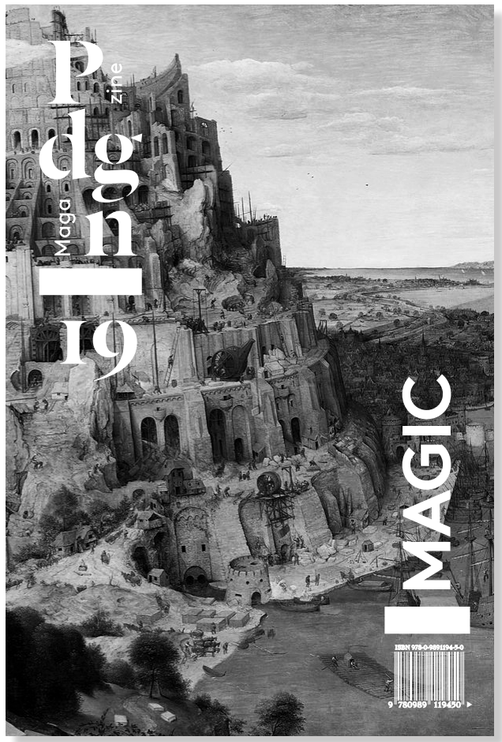
A redesign of the Princeton School of Architecture publication consisting of: a new logotype based on its namesake, a consistent layout strategy, packaging and promotional material, as well as an accompanying web design that includes an indexable, searchable archive of all issues and contributors.

Wordmark

Inside Cover

Covers





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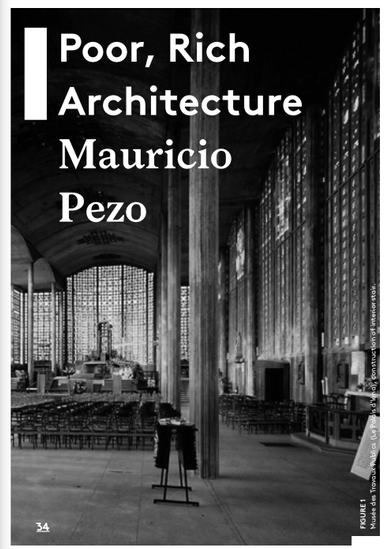

Poor, Rich Architecture

Mauricio Pezo

FIGURE 1
Musée des Travaux Publics (Le Palais d'Iéna), construction of interior stair.

Here is the depleted Empire quarry, cut from a regional limestone deposit and first opened to supply the construction of the Empire State Building. Though not far from the Indiana Limestone Company's more recent operations, the site is abandoned, engulfed by vegetation and wildlife, slowly assuming the qualities we have learned to describe as landscape, nature, and wilderness. For architects, these words are fixed at the far edges of the horizon: present, but abstract and immovable. And the immanence of sites like Empire, bearing the traces of architecture's material geographies, stands opposed to the historical conceptions that have circumscribed the city. From biblically inhospitable wilds to the idylls of pastoral utopias, the cultural interpretation and production of territories has relied on delineating boundaries between the built and the unbuilt.

The cartographic grid laid against the frontier, surveyed extents against the edges of a national park, and the flooding river against an enframed view have repre- sented the landscape in binary terms to the urban, as a condition to be overcome. Simultaneously, material interventions ranging from the chemical to the electromagnetic have reflexively transformed ecological processes at a global scale, indifferent to the boundaries of policy and design. Drawn across this disparity, the landscape is a contradictory ar- tifact of urban material and cultural production, a double bind between the physical and social reali- ties that constitute its territory.

[1] William Cronon, "The Trouble with Wilderness" in Uncommon Ground: Rethinking the Human Place in Nature, ed., William Cronon (New York W. W. Norton & Co.,1995), 70.

FIGURE 1
Musée des Travaux Publics (Le Palais d'Iéna), construction of interior stair.
Architect Auguste Perret, 1937, via MMOA.

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Pdgin Magazine

Poor, Rich Architecture

Mauricio Pezo

Originally published Fall 2014.

Beyond confining identity to a political-national boundary, the transversal and synchronic for- mat of the Latitudes Symposium[1] allows for a unique understanding of the substantial commonalities within the current production of architecture. In other words, every presentation can be read as a reciprocal expression of architecture as a shared language. Without defaulting to the often obscure interpretations of the syntax of buildings as rep- resentative or communicative entities, I am inter- ested in unveiling a practical phenomenon that seems to be the cause, if not the original source, of the subtle mechanisms under which architec- ture is produced today. This phenomenon can be provisionally defined under the notion of a double morality, which could also be underlined as the endless conflict of a poor, rich architecture.

Held annually since 2009, the Latitudes Symposium explores the question of whether there is architecture still emerging, or never to be—an "American" modern architecture that transcends the division of the Americas and/or whether it is in some way distinguishable from European, Asian, and other models.

The notion of morality, in basic terms, refers to what is good and bad, to what is right or wrong. The paradox is that the very distinction is extremely rel- ative, especially in the field of architecture, because it presupposes the agreement of a particular set of values. There is no critic who could claim that a building is good without describing first the param- eters or the references involved in that particular judgment. But the notion of morality has another connotation, much more problematic in architec- tural discourse, and especially in the contemporary agenda of some "leading architects."

It is no surprise that media coverage, the system of awards, and academic and industrial activities are all guided by this new political agenda, an ideolog- ical model of good intentions. Instead of talking about the elitist and abstract formal attributes of buildings, we often hear about participatory design, social improvements, public programs for poor communities, economy of resources, recycled ma- terials, and mass production with almost nothing but virtuous promises. Morality cancels out the possibility of criticism. Nobody would deny the benefit of a book for an illiterate person or a roof for the homeless. But does it mean that one should be ashamed of designing an expensive house, a bank, or a hotel? Does it mean that it would be better to build with adobe and wood than with bronze and marble? Moreover, is the self-celebration of an architectural morality an innocuous tool to be respected as a well-intentioned servant of society? Are we still praising architecture as an end in itself or as the means that are necessary to accomplish an ambition? The balance between responsibility and morality, between opportunity and propa- ganda, is undeniably delicate. In the well-known text written by Adolf Loos at the beginning of the twentieth century, Poor Little Rich Man, the archi- tect is beseeched: "Bring me art, art under my own roof! Money doesn't matter!" Such an irresponsible refusal to acknowledge the socioeconomic respon- sibilities of design has been duly criticized. But there is what I want to call a double morality at play, for a lack of art in favor of the opinions of the Poor Man could just as easily result in a very unhappy historical end.

FIGURE 1
Musée des Travaux Publics (Le Palais d'Iéna), , construction of interior stair. Architect Auguste Perret, 1937. via MIMOA.

In a continental survey, is it possible to talk about architecture without discussing the price of the materials, the involvement in the execution, or the public nature of the commission? That is to say, can we talk not about conditions but about the trans- lation of conditions into an architectonic

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Issue 10

Summary

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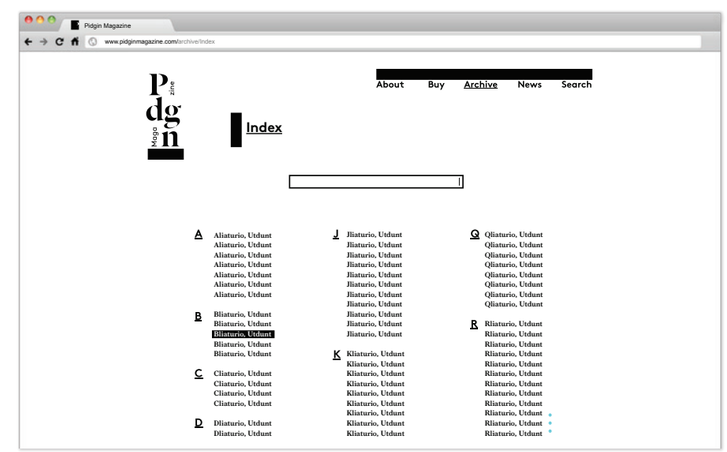

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Packaging & Billing

Donor Mailing

Print + Identity

High Line

62–69

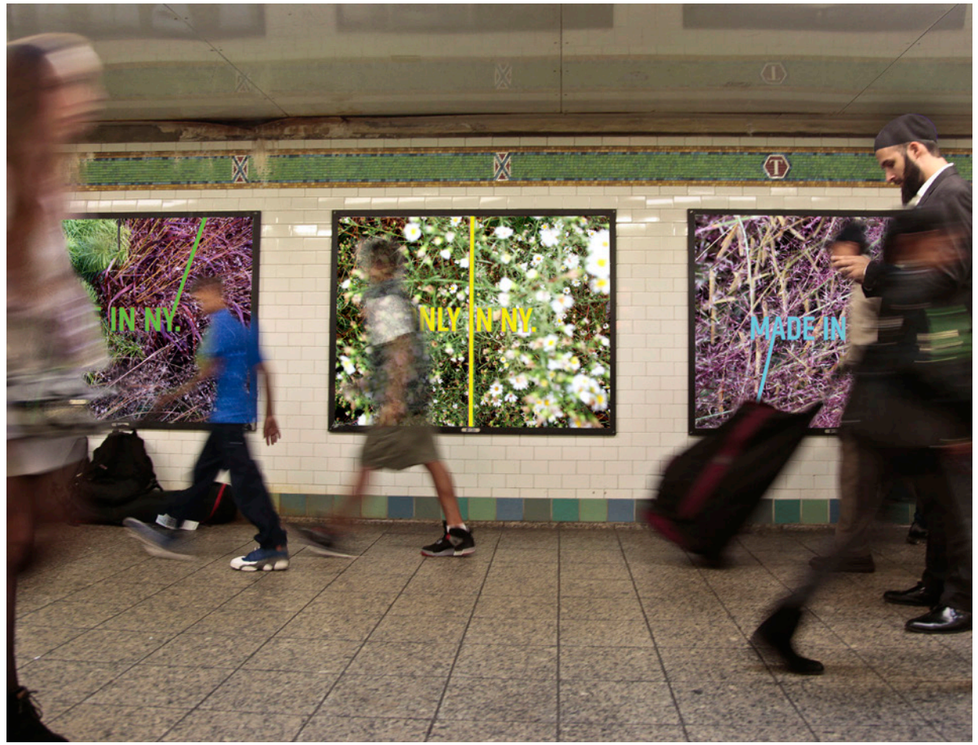
A rebranding campaign strategy of the seminal elevated park in New York. The flexible logo can be used as a device to screen different content, events, or sponsors while retaining and building on the linear language of the architecture and accompanying advertising campaign.

The campaign seeks to visually re-present the familiar landscape of the High Line in a manner that is fresh, while injecting in the copy a sense of renewed ownership, agency, and sense of flaneur-like opportunities for New Yorker's to newly appreciate the park.

Wordmark with "Screen" Motif

Miscellaneous Environmental Graphics

Miscellaneous Environmental Graphics



Miscellaneous Environmental Graphics

Miscellaneous Environmental Graphics

Miscellaneous Environmental Graphics

Miscellaneous Environmental Graphics

Print + Identity

Princeton University
School of Architecture

70-79

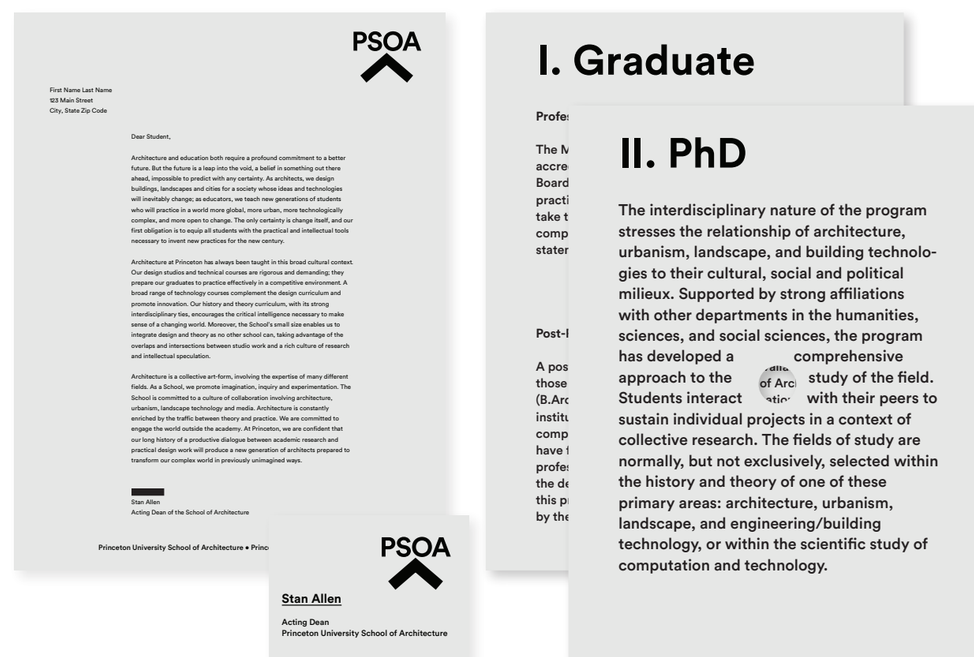
A cohesive rebranding of the graduate architecture program. Beginning with a slight renaming, the identity echoes the chevron insignia of the University while playfully referencing the "primitive hut" concept in architecture theory.

This language extends to the school's promotional materials: from informational program guides, publications, event posters, and a redesigned website with an easily searchable yet comprehensive archive of PSOA's lectures, interviews, and student work.

Wordmark

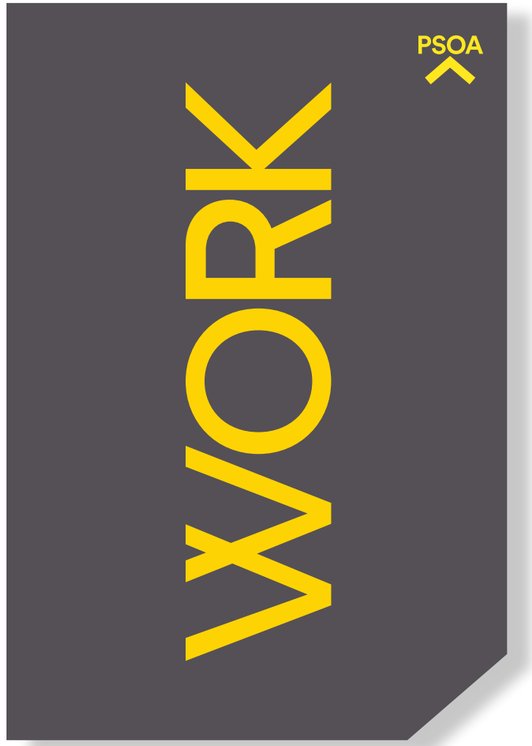
Welcome.

The Program.
PSOA
First Name Last Name
123 Main Street
City, State Zip Code
Dear Student,
Princeton University
School of Architecture


PSOA
First Name Last Name
123 Main Street
City, State Zip Code
Dear Student,
Stan Allen
Acting Dean of the School of Architecture
Princeton University School of Architecture • Princ
PSOA
Stan Allen
Acting Dean
Princeton University School of Architecture
I. Graduate
II. PhD
The interdisciplinary nature of the program stresses the relationship of architecture, urbanism, landscape, and building technologies to their cultural, social and political milieux. Supported by strong affiliations with other departments in the humanities, sciences, and social sciences, the program has developed a comprehensive approach to the study of the field. Students interact with their peers to sustain individual projects in a context of collective research. The fields of study are normally, but not exclusively, selected within the history and theory of one of these primary areas: architecture, urbanism, landscape, and engineering/building technology, or within the scientific study of computation and technology.

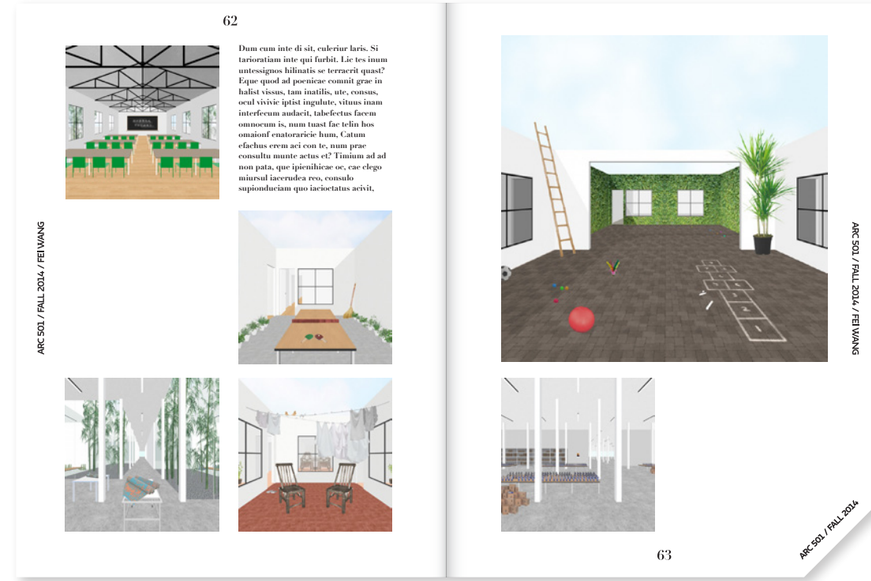
Lecture Series Poster

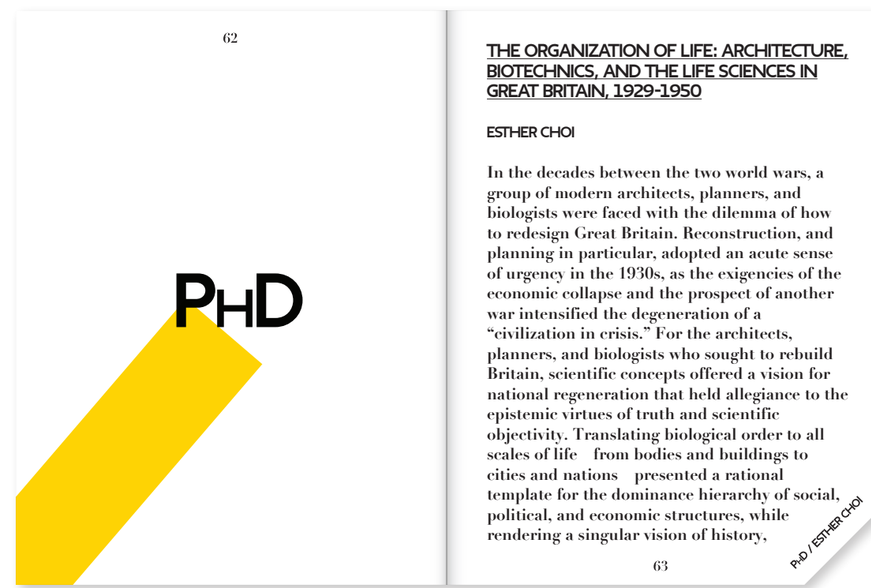
Open House Poster



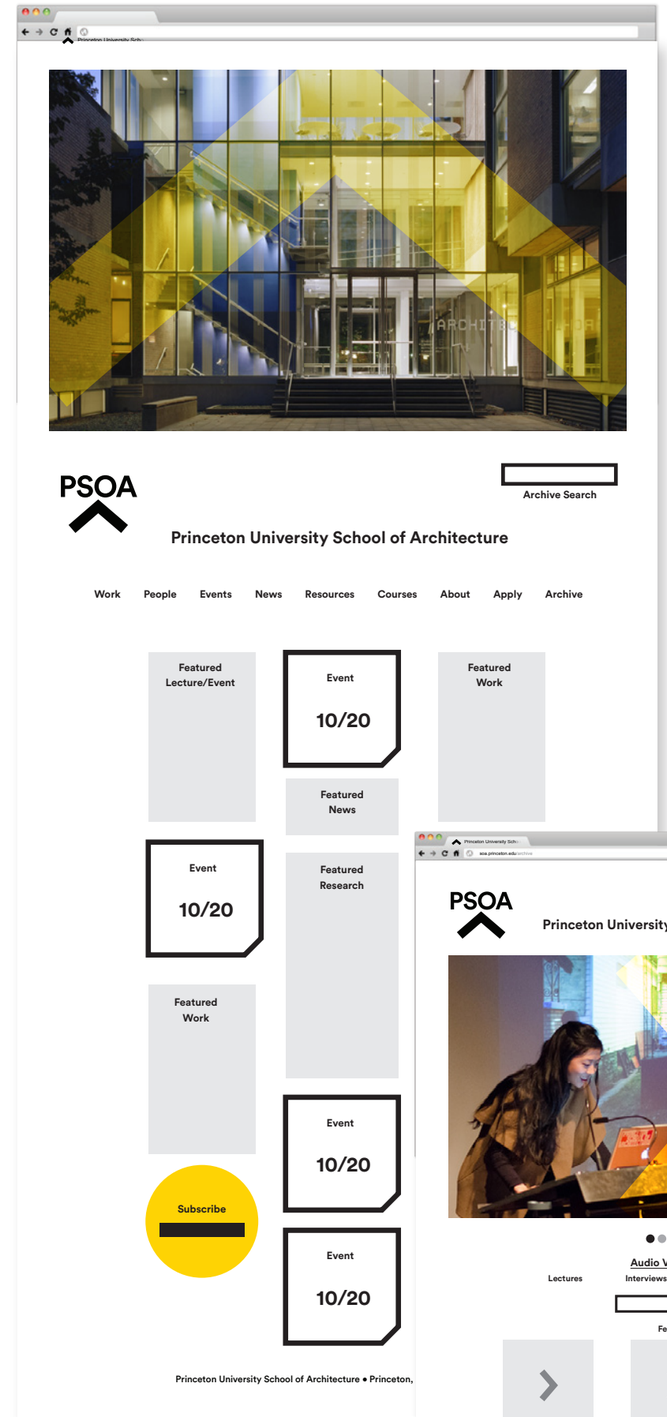
Student Work Book Cover Concept

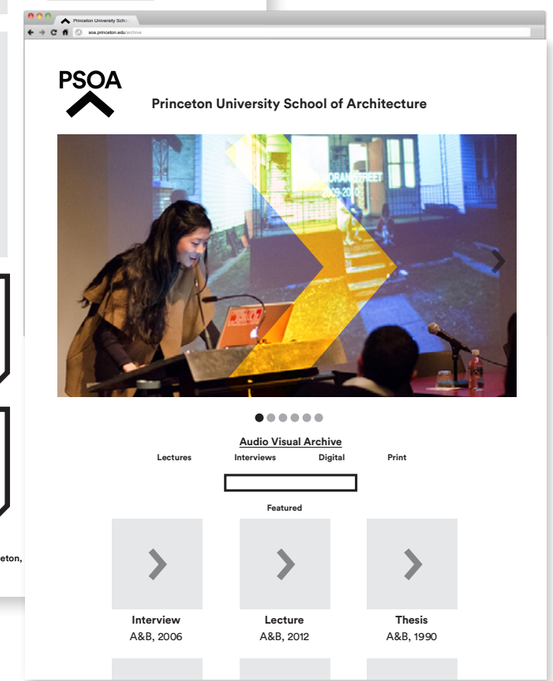
Sample Sreads for Student Work Book





Site Homepage & Archive Landing Page





III. Professional

Ateliers Jean Nouvel

2011–2012

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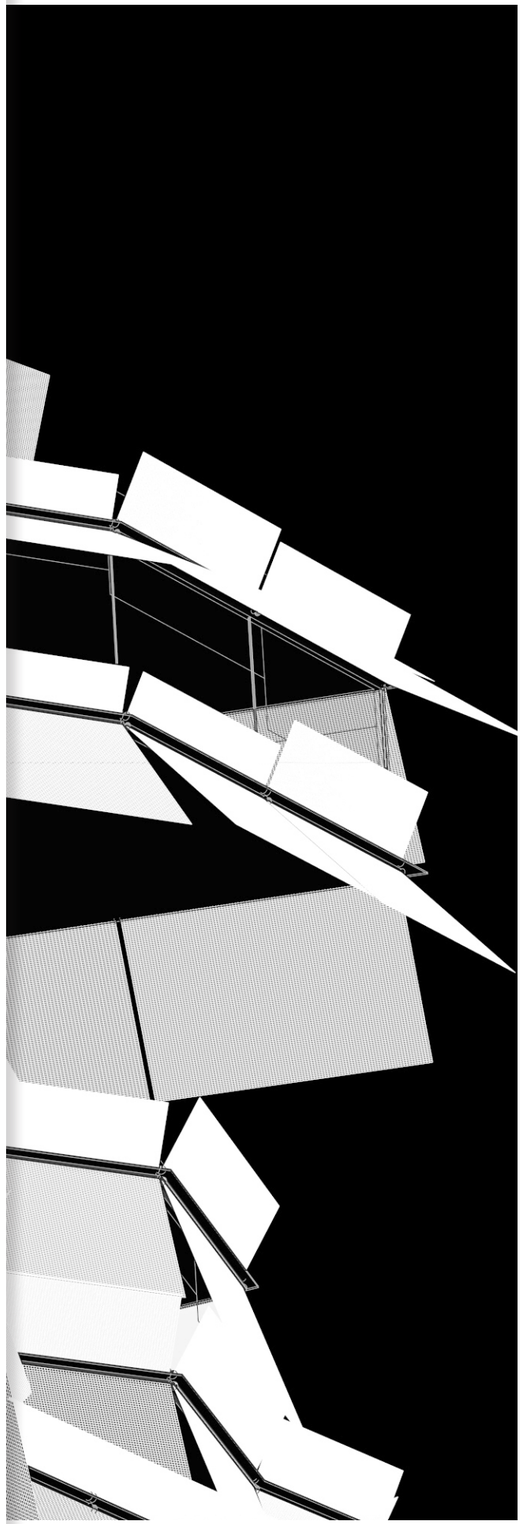
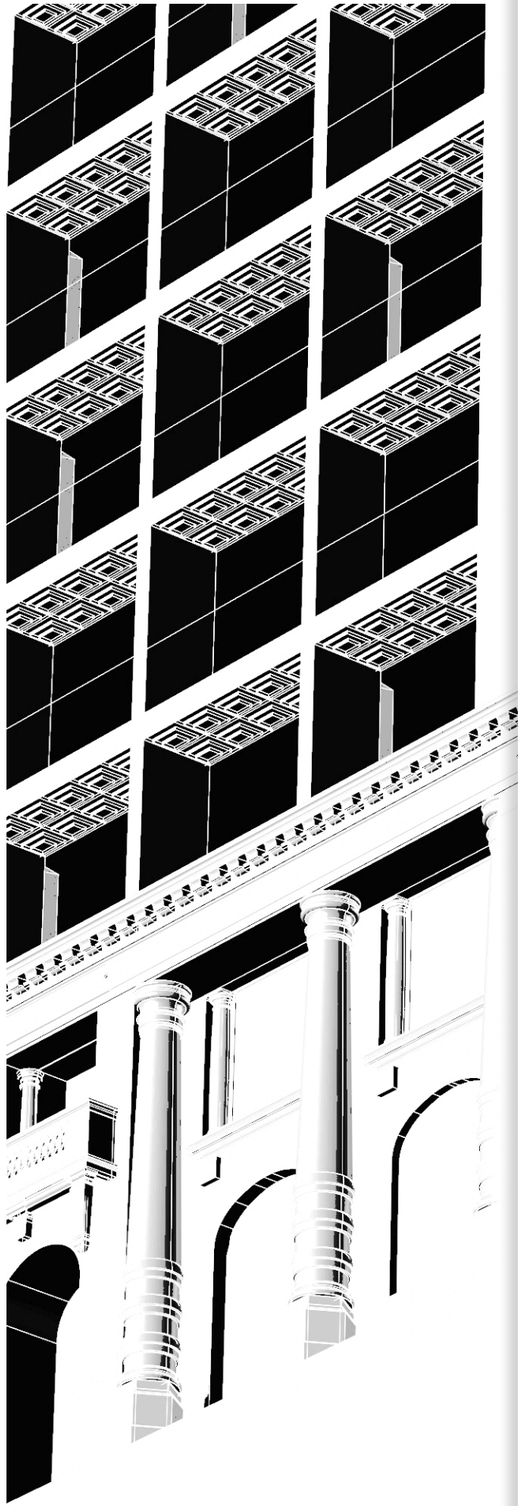
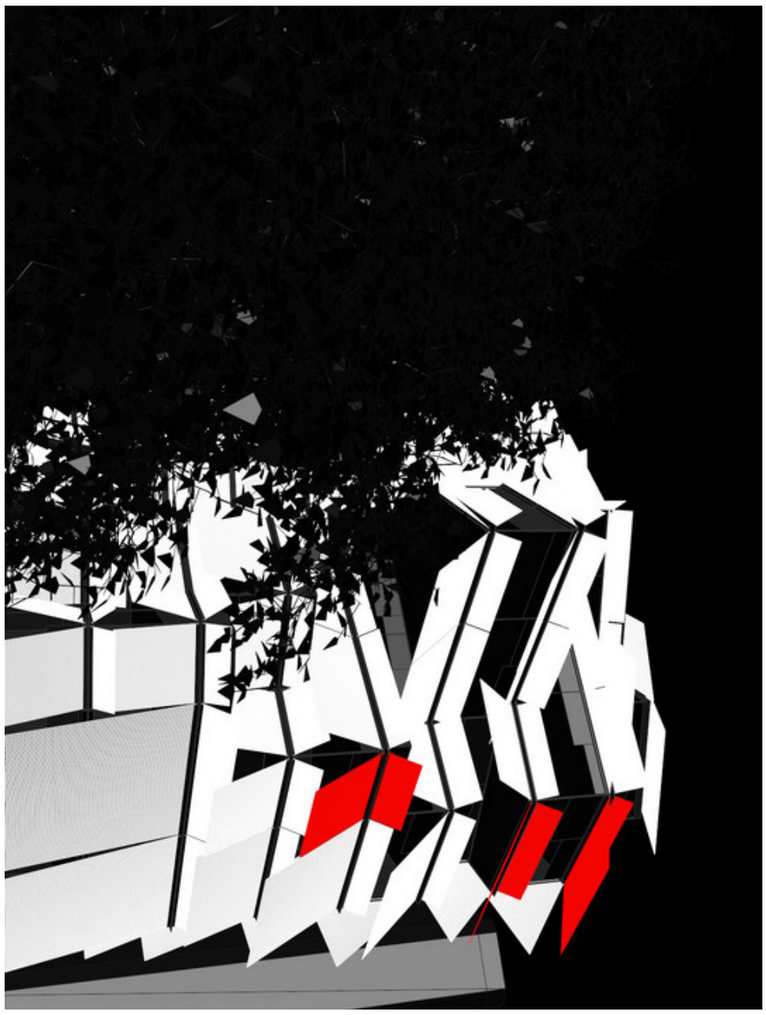
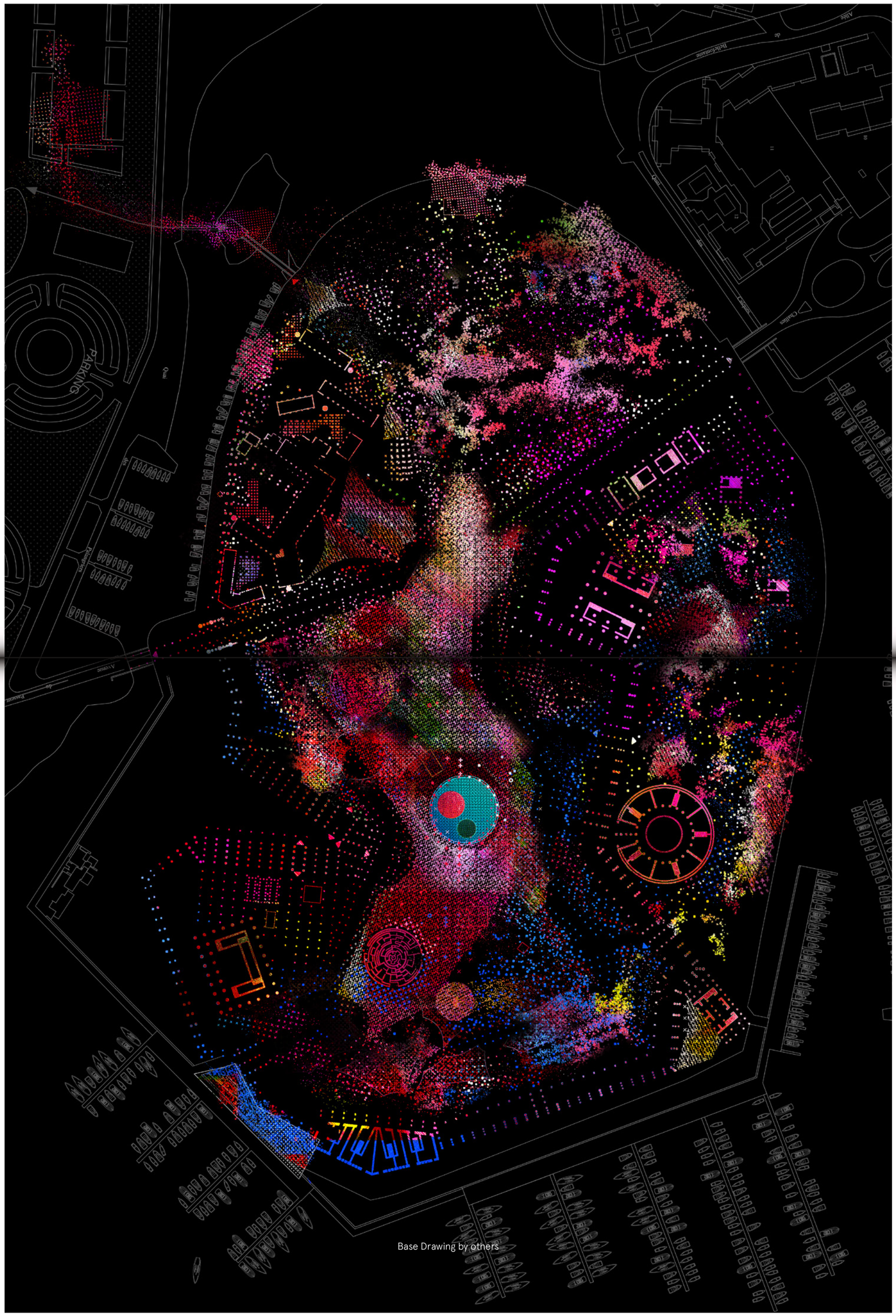




Schematic renderings of various projects from a residential, institutional and urban scale including detailed modeling.

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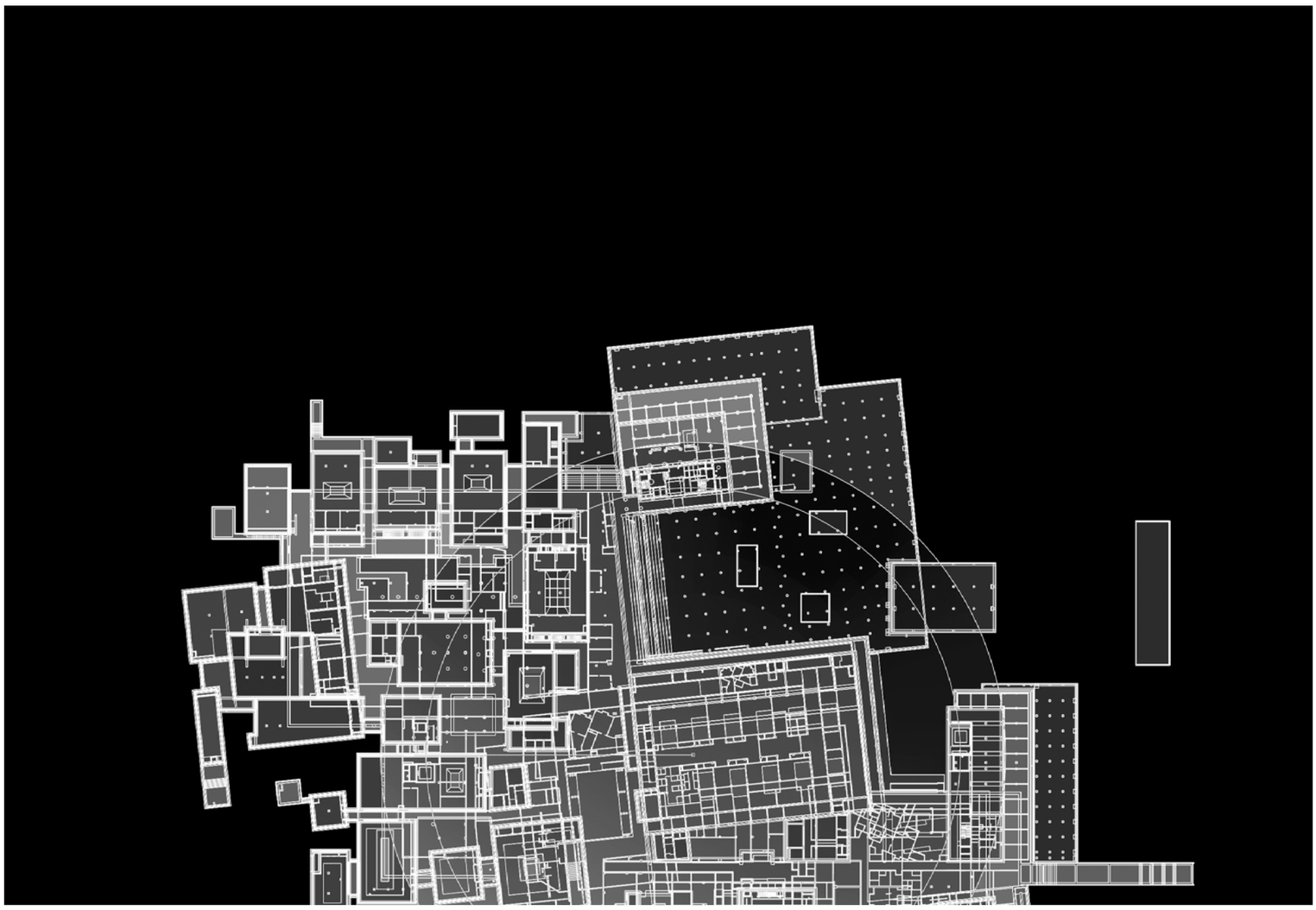
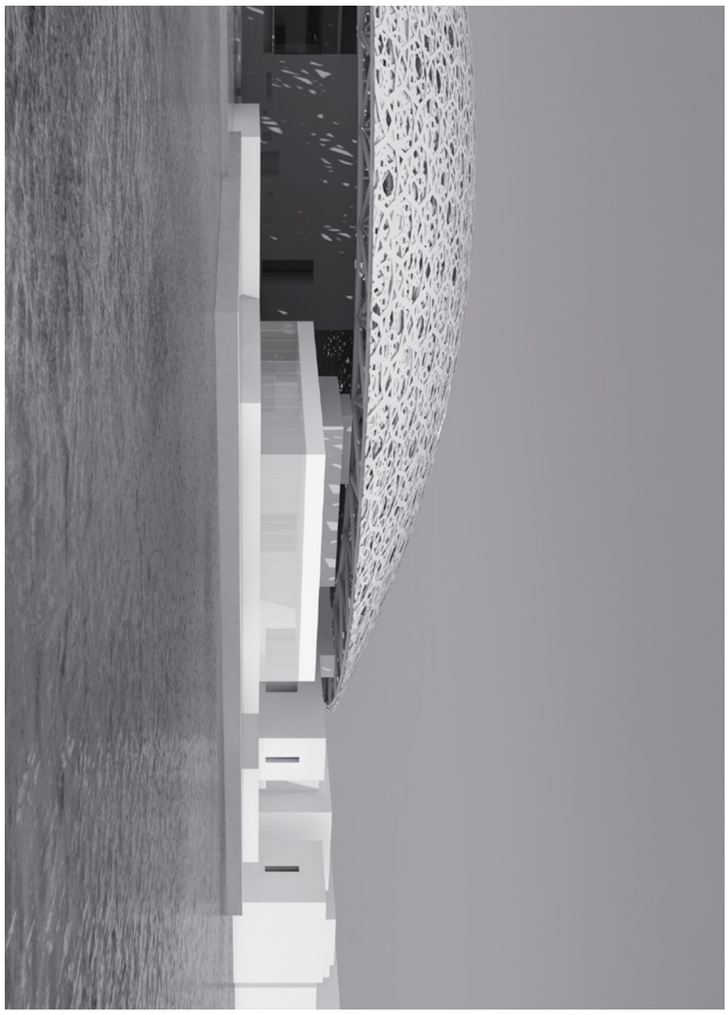
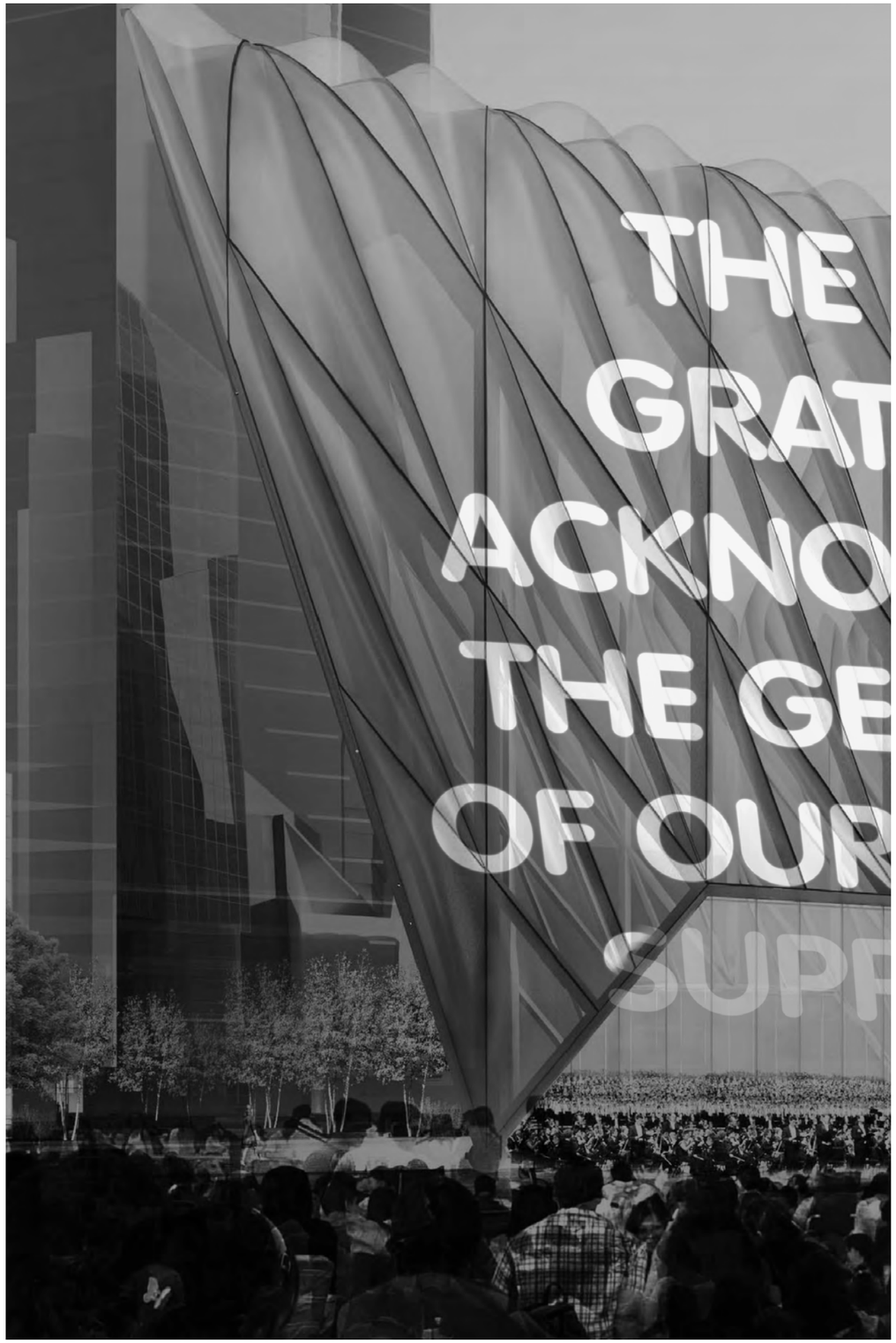


Base Model by others





Summer 2013

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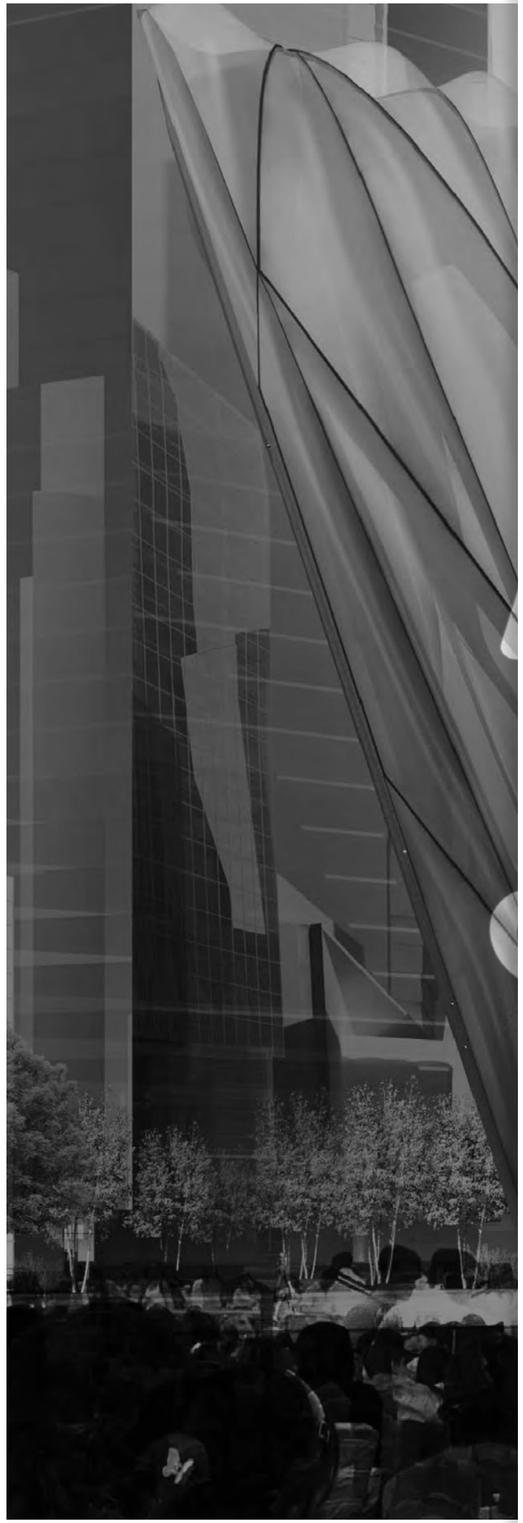

Studies for a flexible environmental graphic system for a multi-purpose space with constantly changing events, sponsors, and donors.

Base Rendering by others

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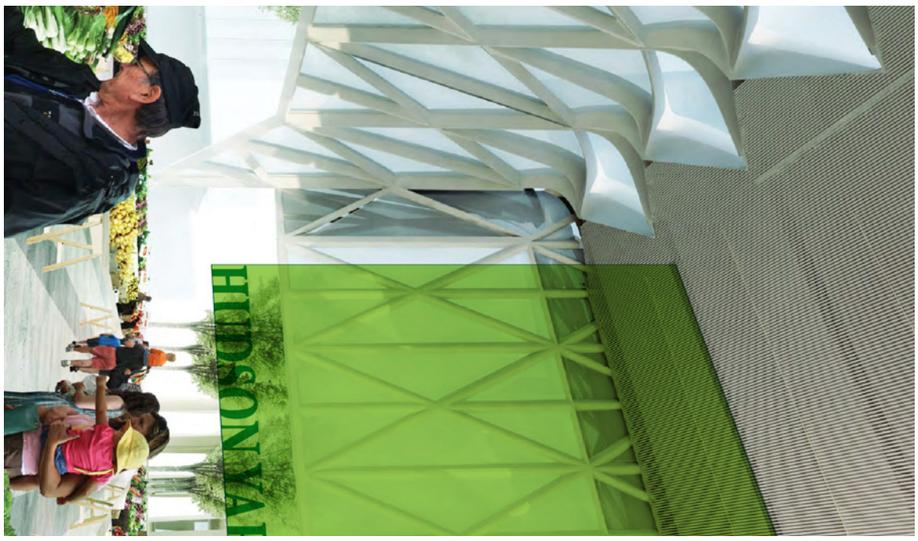

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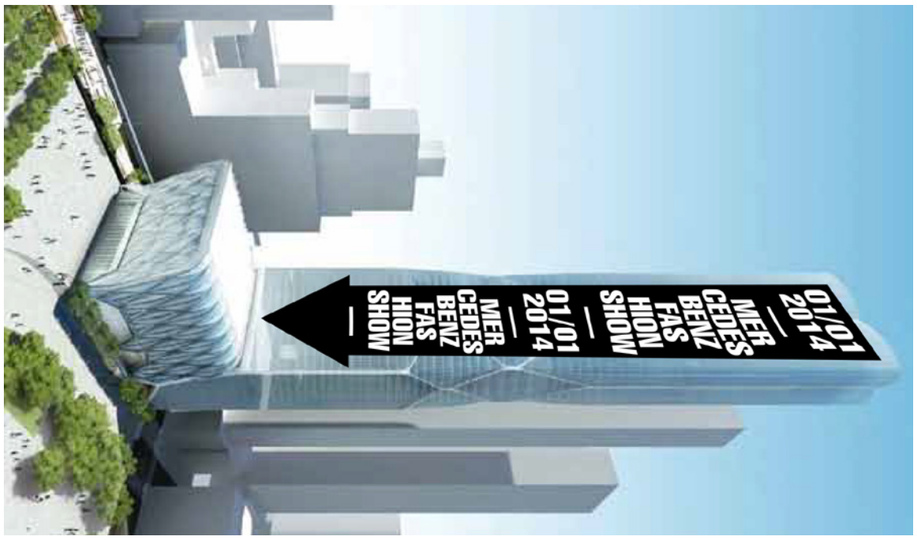

Pentagram

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A museum donor signage system with an accompanying custom typeface.

AQUARIUM

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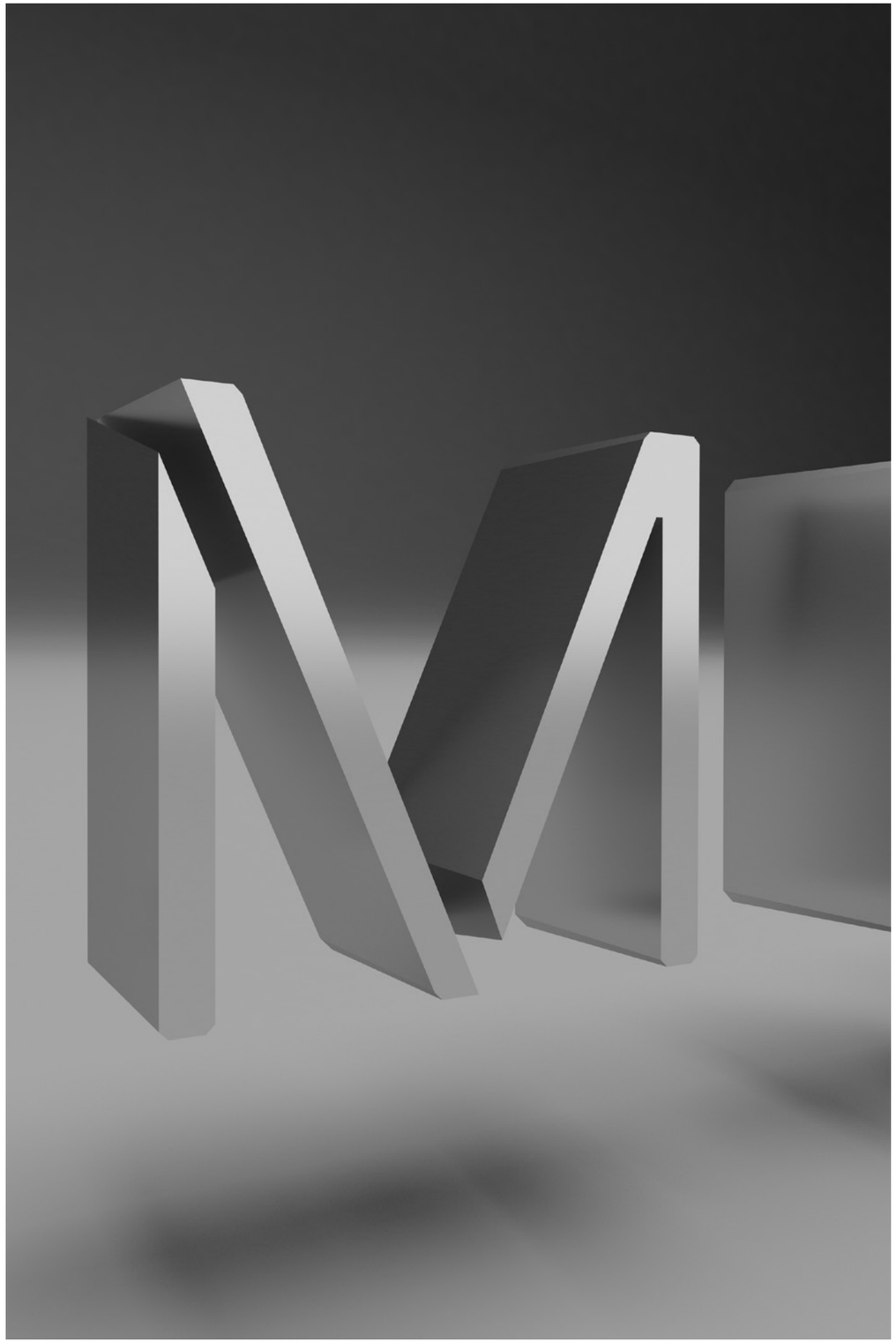

Thank you.