

Vanessa Chiquito

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Vanessa Chiquito

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Education

University of Texas at Arlington (2015-2019)

Bachelor of Science in Architecture

Minor in Environmental and Sustainable Studies

Biography

Vanessa Chiquito was born in Norfolk, Virginia and grew up all over the United States. As a first generation college student, Mexican American, and military brat she is dynamic, diverse, and flexible. Her humble Mexican roots from Celaya, Guanajuato has tremendous influence over her profession. In addition the military family background has allowed her to become a world traveler in not only the United States but also Mexico and Japan. Having always been drawn to art and history, she began a career in architecture. Her unique experiences drive her creative output and influence critical design decisions. Outside of architecture, Vanessa engages in her communities. She is apart of Oak Cliff Coalition of Arts, and Dallas Doing Good. She produces art and writing pieces for each group. It is through community involvement that she especially notices the impact of design on the community. It is her hope to uplift unseen communities in the urban setting.



02

Timeline

ARCH 1301: Intro Architecture/Int Design
Kevin Sloan //2015 Fall

ARCH 1341: Design Communications I
Lee Wright //2015 Fall

ARCH 1342: Design Communications II
Anastasiya Chybireva-Fender //2016 Spring

ARCH 2303: History of Architecture I
Douglas Klahr //2016 Fall

ARCH 2551: Basic Design and Drawing I
Oswald Jenewein //2016 Fall

ARCH 2304: History of Architecture
Kathryn Holliday //2017 Spring

ARCH 2552: Basic Design and Drawing II
Omar Ali //2017 Spring

PLAN 1301: Intro to Urban Life
Richard Greene //2017 Spring

ARCH 3323: Construction Materials/Methods
Mahta Mehta //2017 Fall

ARCH 3343: Arch Computer Graphics
Tom Rusher //2017 Fall

ARCH 3553: Design Studio:Architecture I
Joshua Nason //2017 Fall

ARCH 4311: Topics in Architectural History
Donald Gatzke //Spring 2017

ARCH 3324: Structures I
Mahta Mehta //2018 Spring

ARCH 3331: Architecture and Environment
Edward Nelson //2018 Fall

ARCH 3337: Site Design
Kevin Sloan //2018 Spring

ARCH 3554: Design Studio:Architecture II
Amanda Aman //2018 Spring

ARCH 2300: Intro Environ and Sustainibility
Christopher Morris //2018 Spring

ARCH 4307: The Life of Cities
Kathryn Holliday //2018 Fall

ARCH 4353: Hist of Landscape Architecture
Kathryn Holliday //2018 Fall

ARCH 4395: Catalytic Mapping
Joshua Nason //2018 Fall

ARCH 4556: Design Studio: Architecture III
Ricardo Munoz //2018 Fall

ARCH 4321: Structural Systems Buildings
Jerald Kunkel //2019 Spring

ARCH 4344: Conceptual Drawing
Steve Quevado //2019 Spring

ARCH 4557: Design Studio: Architecture IV
Steve Quevado //2019 Spring

03

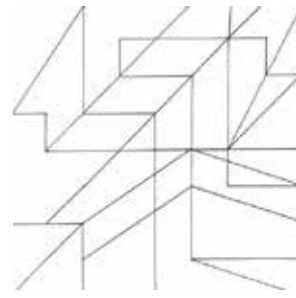
Studio 2551

Oswald Jenewein // Fall 2016

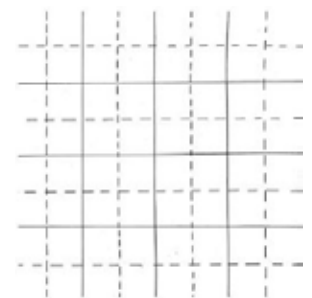
Gesalt



Gesalt Theory



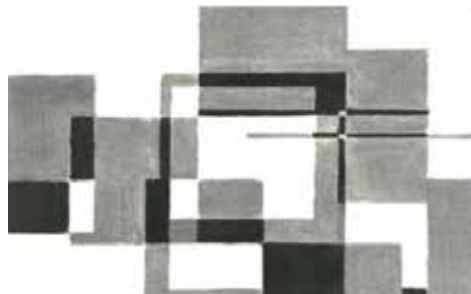
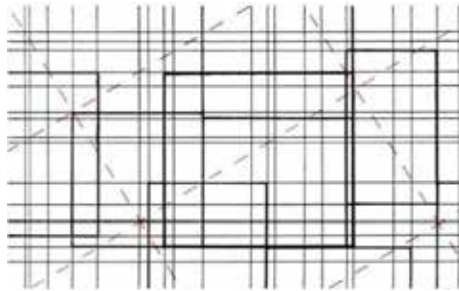
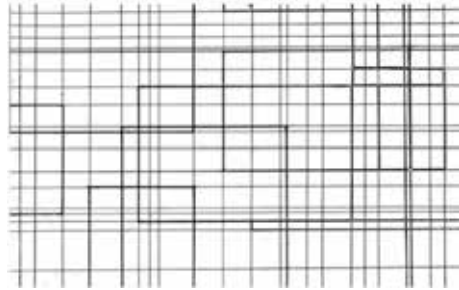
Regulating Lines



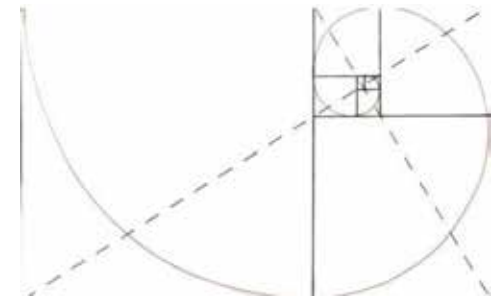
Grid Lines

Gesalt is a German word that roughly translates as "whole" or "form", and can be used as a general description for the concepts that make unity and variety possible in design. The design that was on an 8" by 8" figure/ground composition in black and white, balancing the figure and ground elements such that the composition has no background.

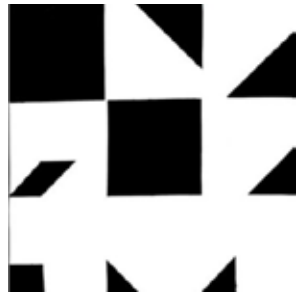
Golden Mean



The golden mean is a simple construct based on the properties of the square and resulting golden mean. The construction of the golden mean allows for an infinite use of proportions whereby members of a designed composition are in harmony with the entire design.



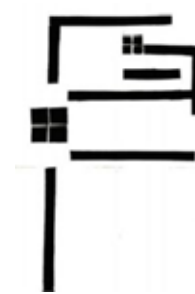
Ordering Principles



Nine Square Grid



Four Square Grid



Alignment



Hierarchy

The golden mean is a simple construct based on the properties of the square and resulting golden mean. The construction of the golden mean allows for an infinite use of proportions whereby members of a designed composition are in harmony with the entire design.

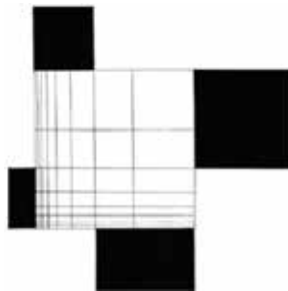
Defining Space I



Defining Space I Axon



Defining Space I Model



Defining Space I

The objective was to place four objects in the best location to define the fibonacci sequence and the limits of the field.

Defining Space II



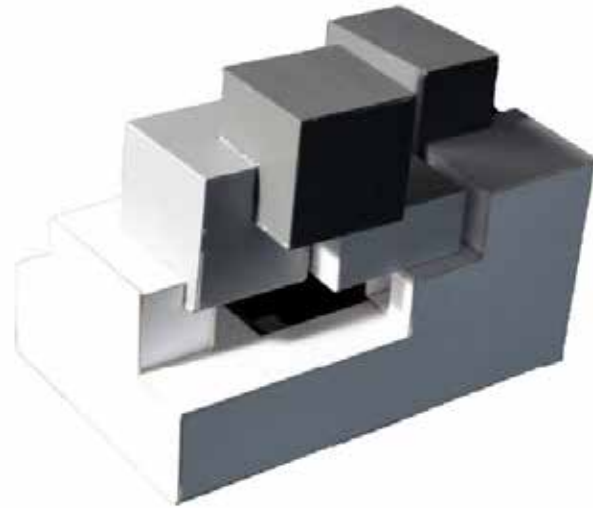
Defining Space II Axon



Defining Space II Model

Four buildings and five post groups were added to the site using the existing conditions as a clue for the design. The objective was to extend the implied spatial field, defined by the given elements adjacent to the site, to establish a 55' x 21' zone linking old mass with new mas. Implied coerner, two continous slots, two terminated slots, and one spatial connector were used.

Defining Space III



Defining Space III Model

In the Defining Space III study, designs from the golden mean exercises were used to rebuild in white museum board. The base of the model remained white while the rest of the model exercised color theory. The further away from the ground, the darker the objects became.



Study Model



Study Model

Defining Space IV

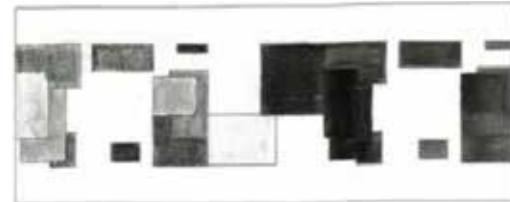


Study Model

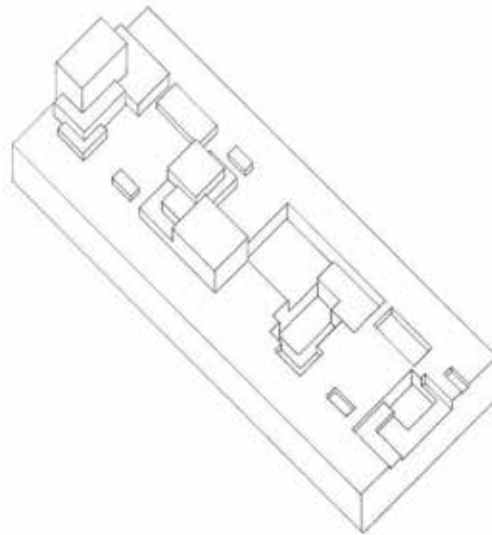


Study Model

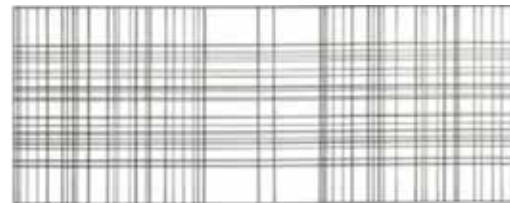
the objective was to take the design from the “golden mean” and subtract from the given ground while making a footprint of each object visible on top and reinforce the idea of using the same dimensions.



Top View



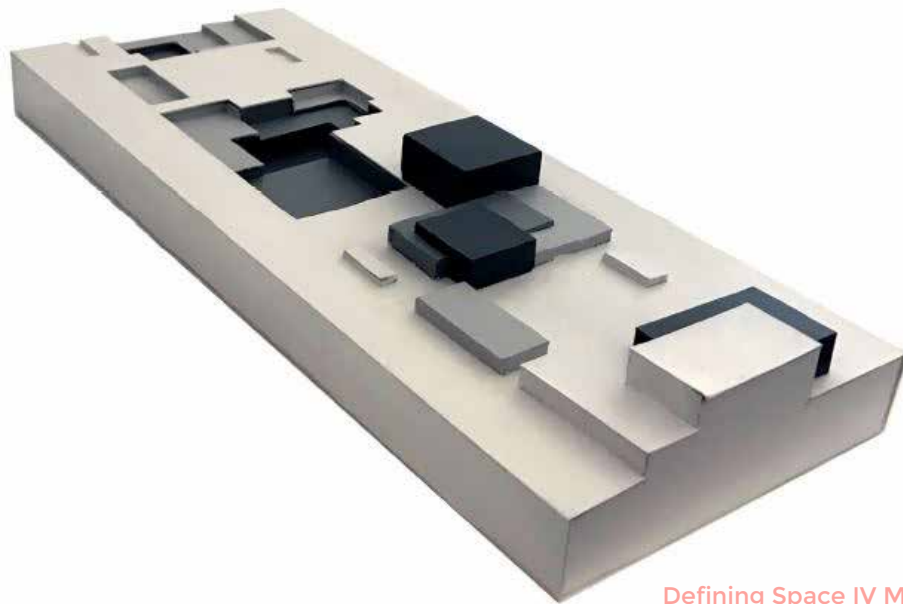
Defining Space IV Axon



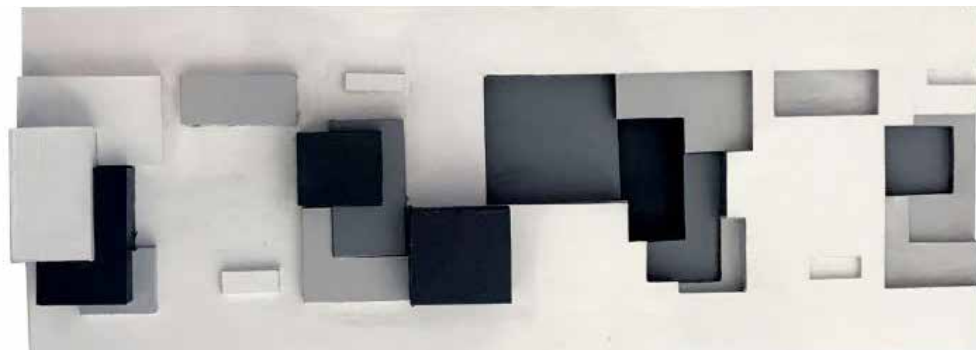
Grid



Elevation

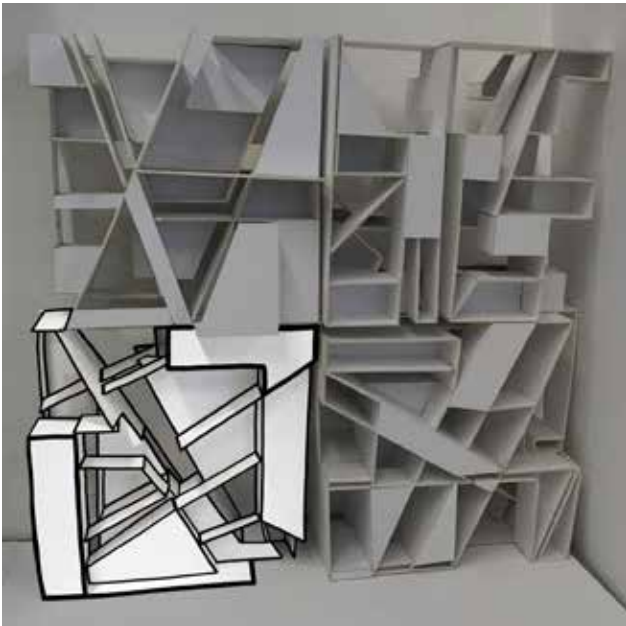
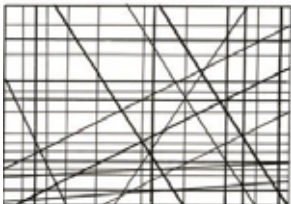


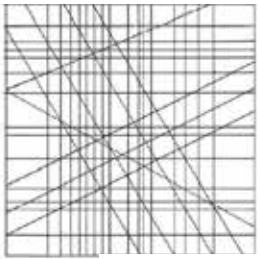
Defining Space IV Model



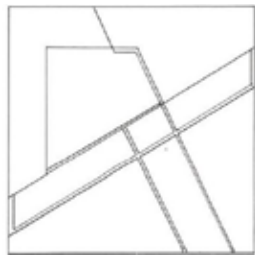
Defining Space IV Model

Cubism

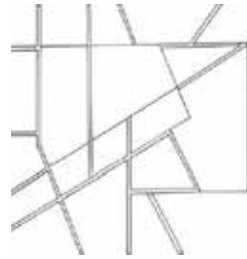




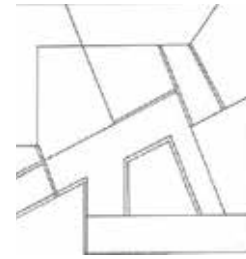
Grid



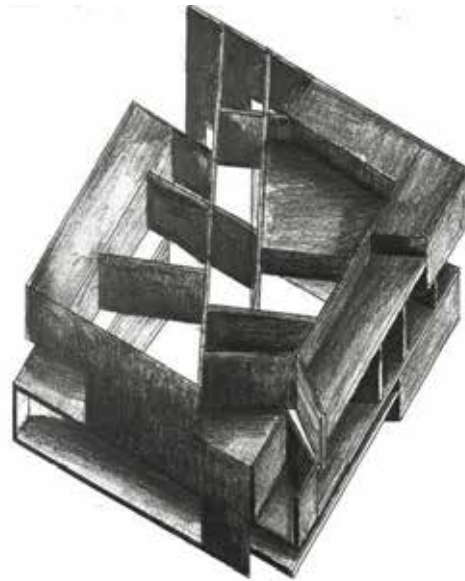
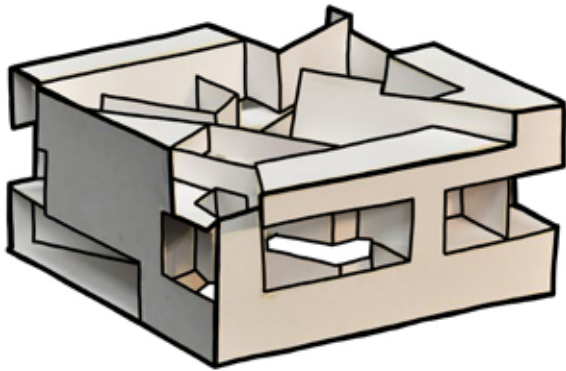
First Floor



Second Floor

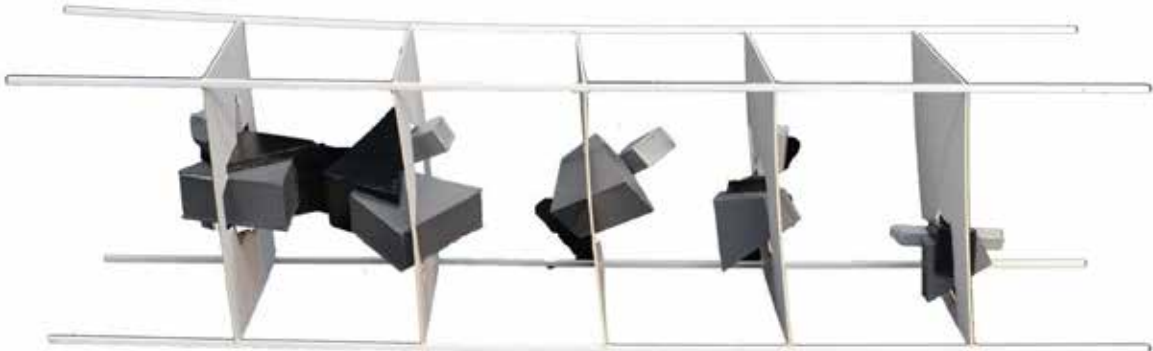


Third Floor

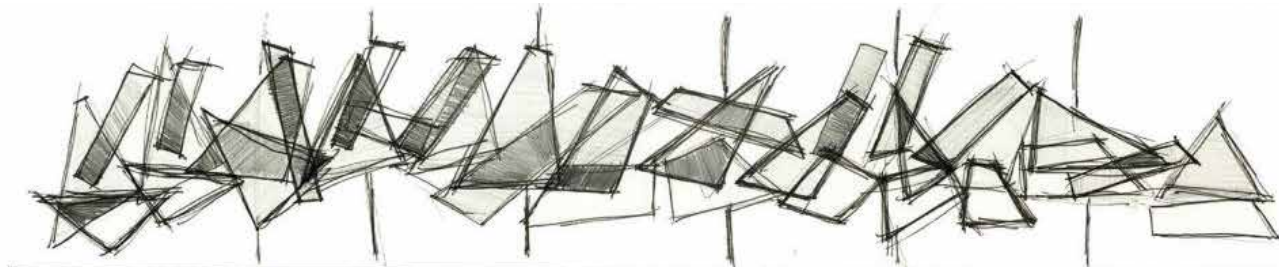
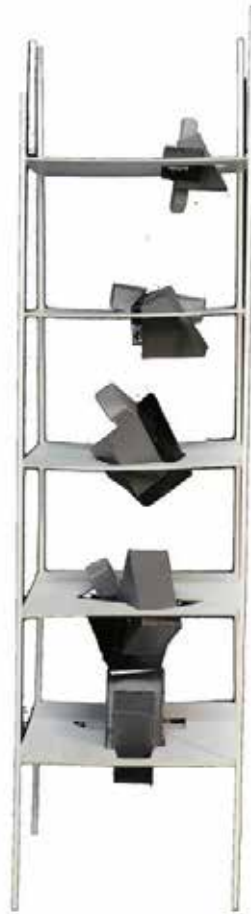


Cubims Model Axon

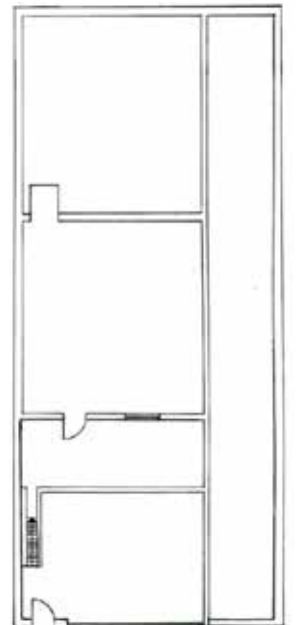
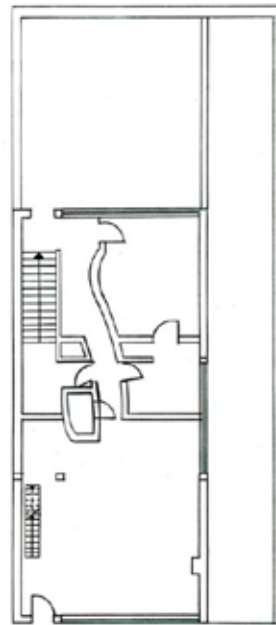
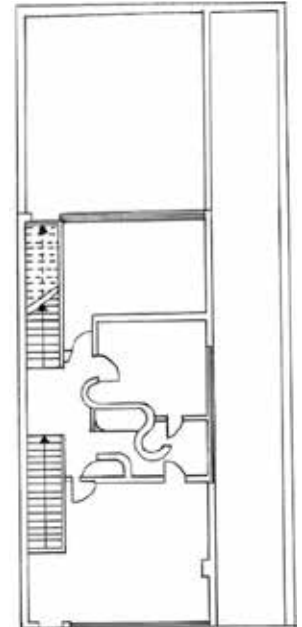
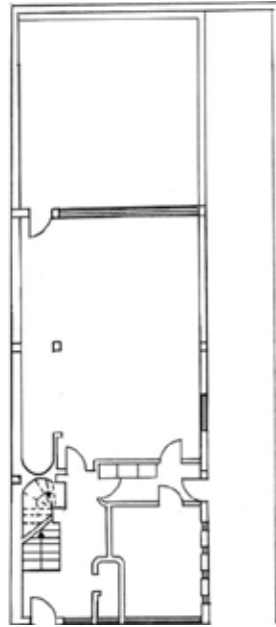
Spatial Transformation

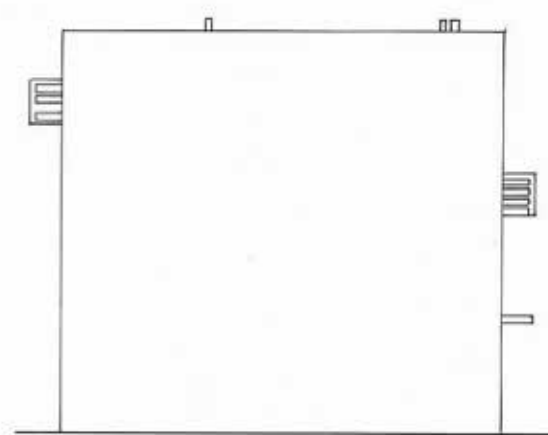
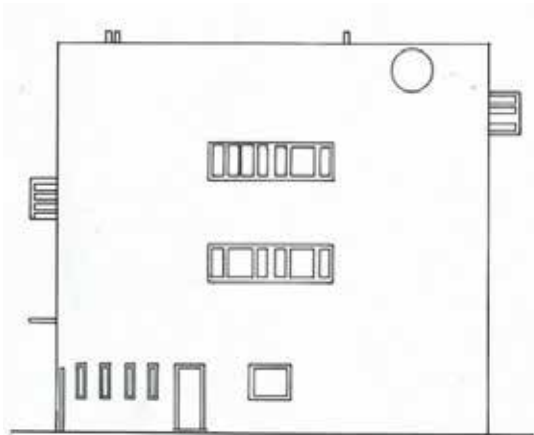
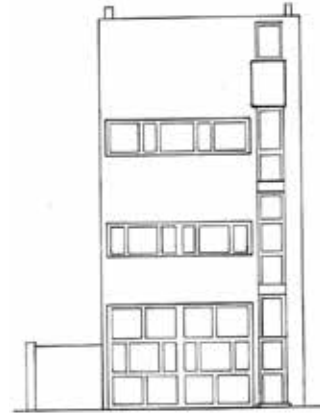
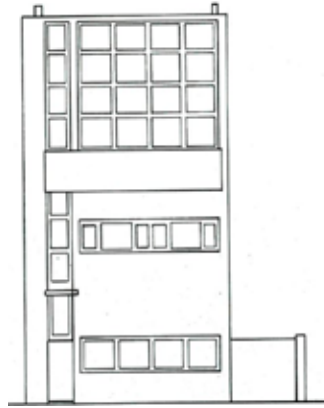


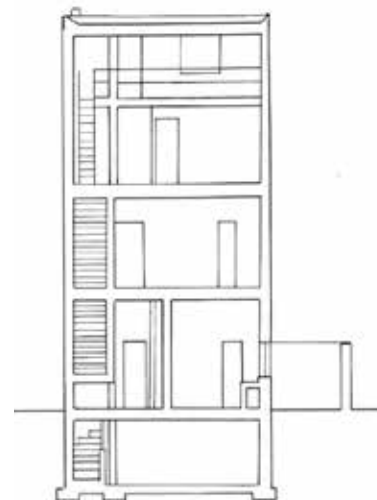
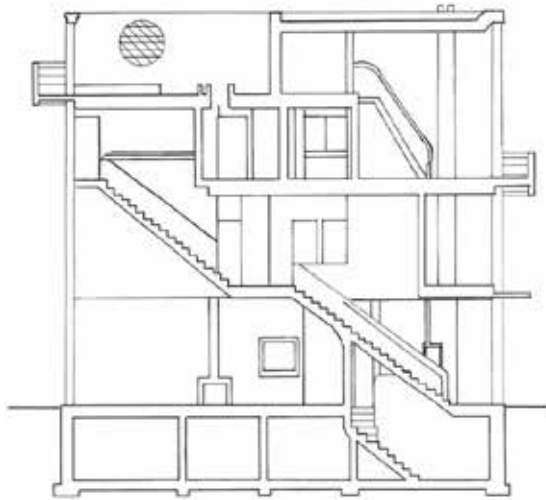
in the spatial transformation model, transformation was explored through 5 different plates to show change in time. In this specific model, the plates were used as a datum to connect all 5 plates. Then the way that transformation took place was through the largest object. First the objects in the model were obtained from spaces in the first spatial transformation model and, they were chosen based on importance. The largest object had the greatest hierarchy throughout the model because of the size. The other objects also created hierarchy because it created hierarchy through negative spaces. The color of the objects stayed consistent throughout the transformation to bring importance to the objects rather than to the path. The largest object was the darkest and the smallest objects was the lightest color. The largest object in this way could be shown to be dense and heavy, very similar to a magnet. The other objects revolve around the largest object. Thus, there are 3 different paths throughout the model. The smaller objects move around the larger object while the largest object moves on its own. The way that this model transformed can be seen in many examples such as planetary orbits..

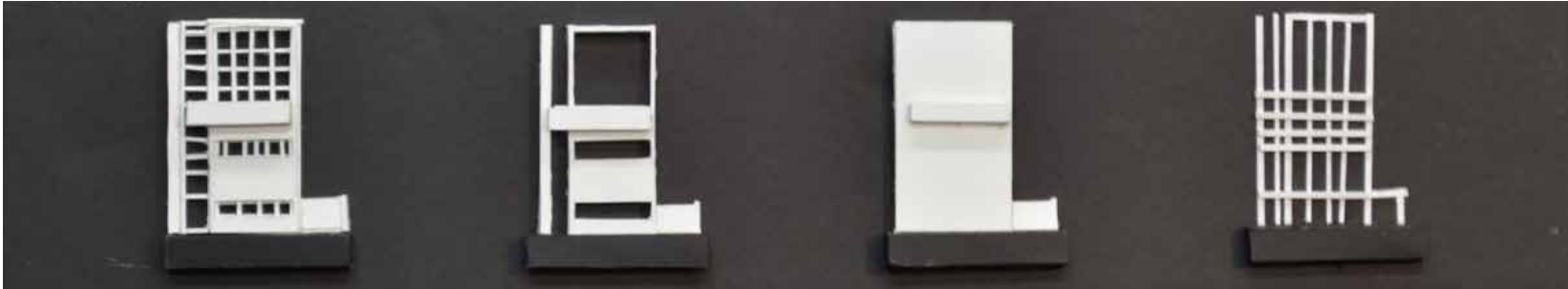


Precedent



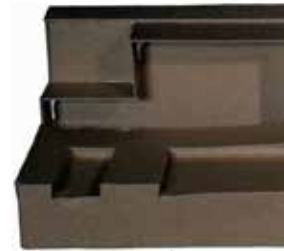






Final

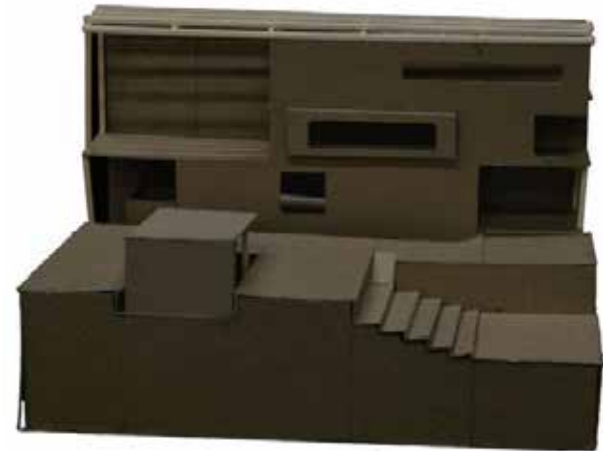
The final project was based off the present study, which in this case was maison quiette by le corbusier. in the maison quiette the major elements that le corbusier used throughout the building was alignmet and hierarcy.it was a very simple design in that there wasn't a lot of changing shapes.while coming up with a concept for this project first, the design was constructed by creating a grid. the grid was based off the section of the maison quiette. the continued was also reinforced horizontally and set a layout for the plaza. the stairs were set in the building in a similar way to that of maison quiette in that they were in alignment. also the doors and windows were all aligned throughout the building furthermore in the maison quiette in the facade, le corbuiser created heirarchy with the giant square shaped window and this double volume shape was shown in the negative space of the project and in the shape that was carved into the plaza. In continuation, the plaza was set out to be directly aligned with the building and the grid. the plaza connects everything as a whole. the staircase beside the building helps create circulation throughout the site and it connects the bulding to the plaza while also bringing a light condition to the basement. the pavillion was also added in accordance to the grid. overall the whole site from the top view was made to appear similar to the facade of the maison quiette.



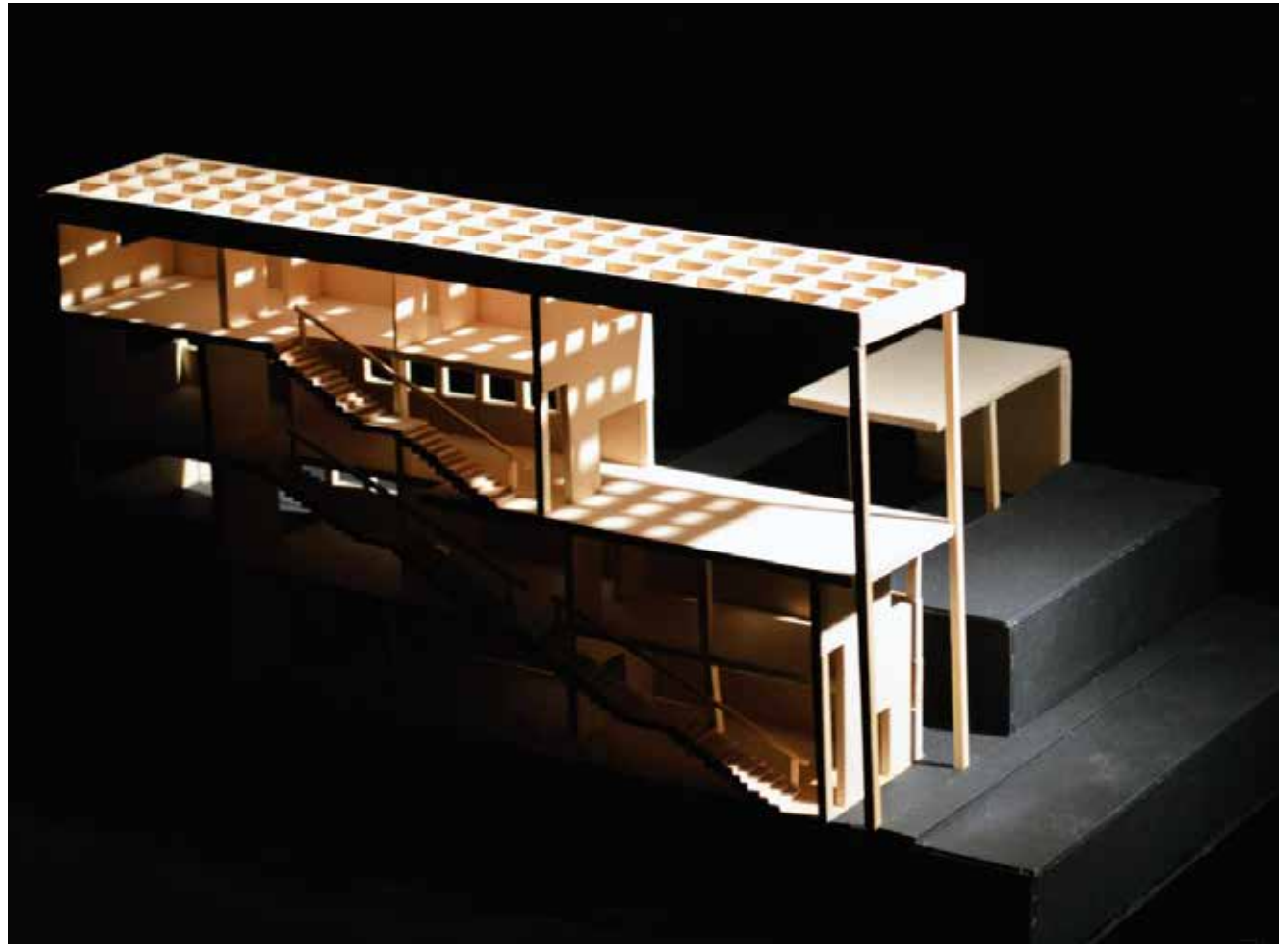
Study Model

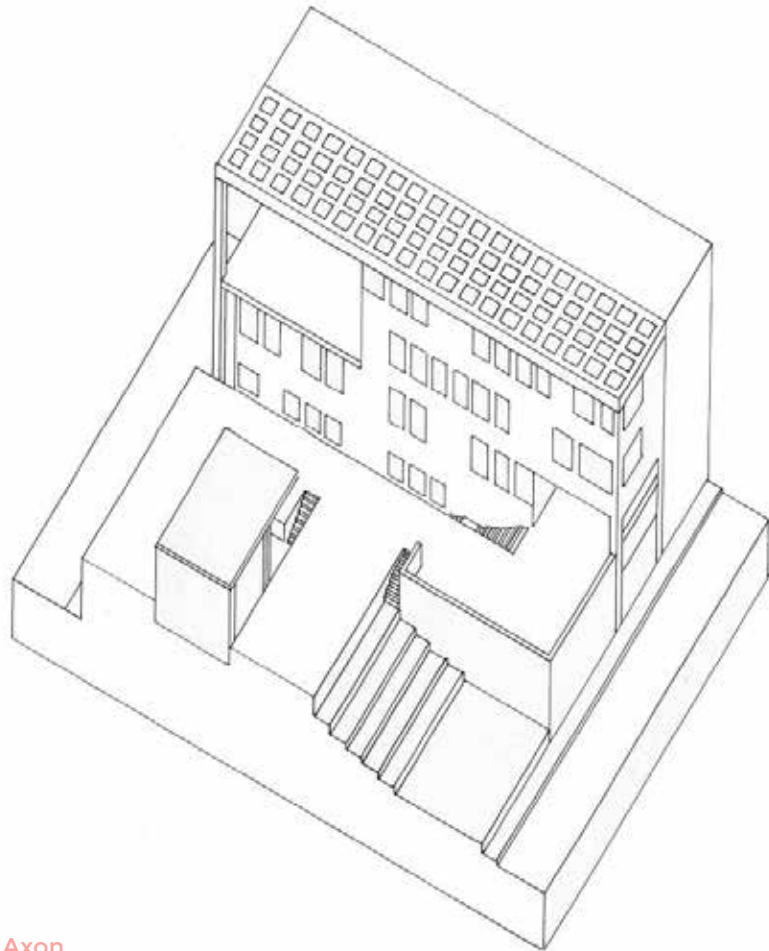


Study Model

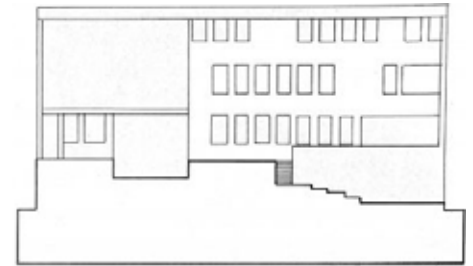


Study Model

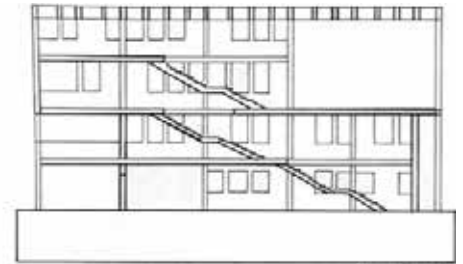




Model Axon



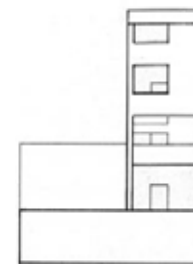
East Elevation



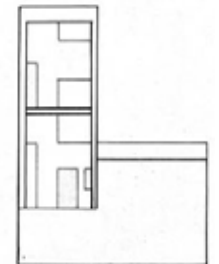
Section



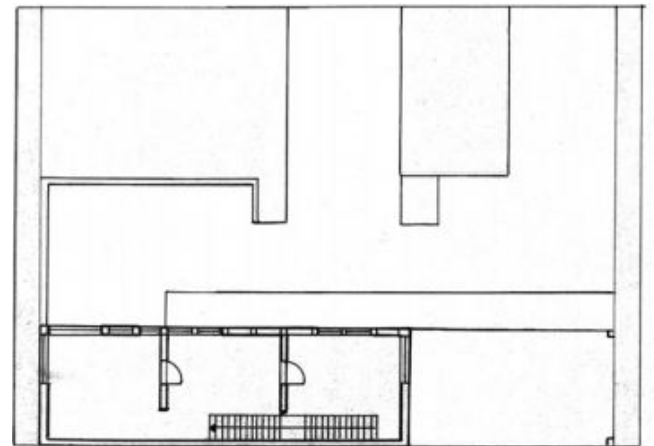
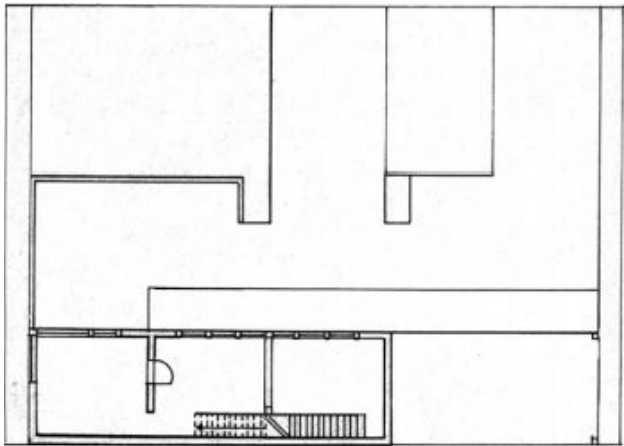
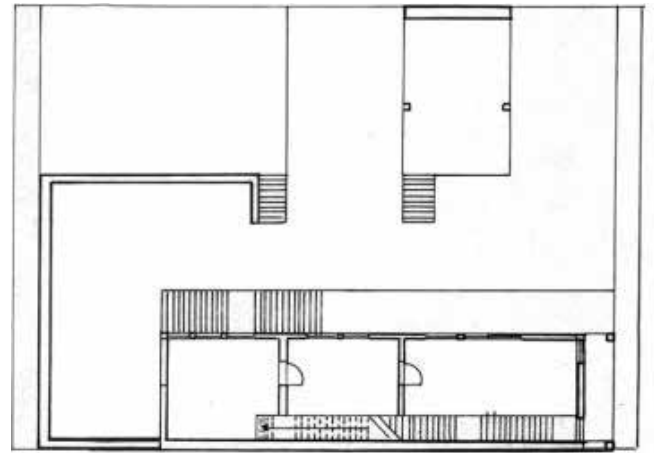
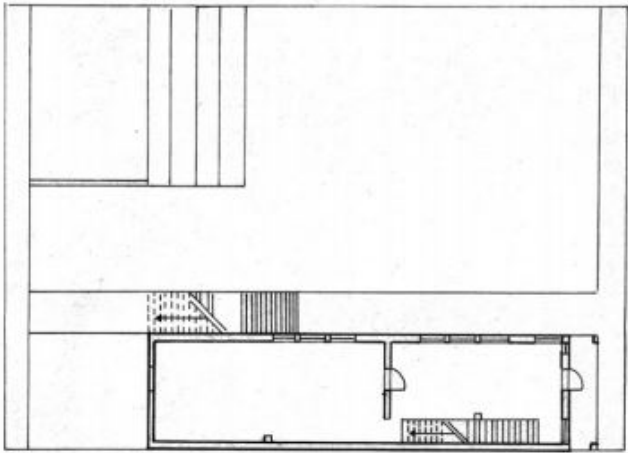
Section



North Elevation



South Elevation

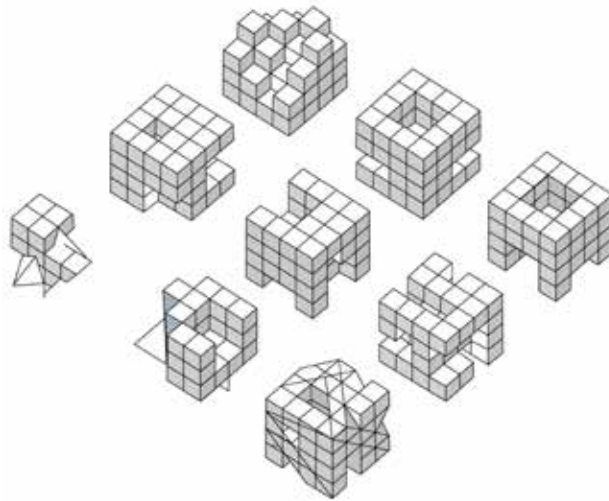


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Studio 2552

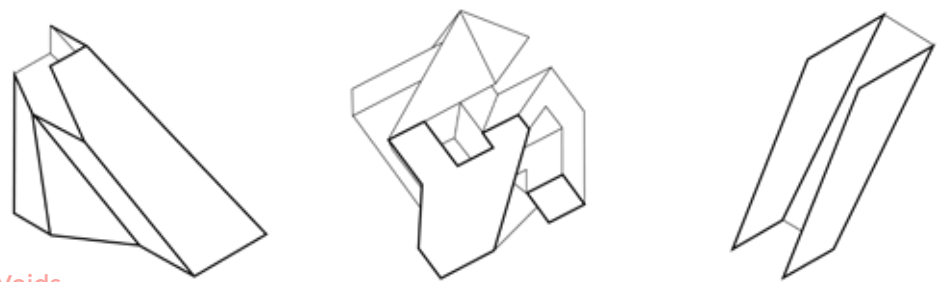
Omar Ali // Spring 2017

Transformations on a Cube

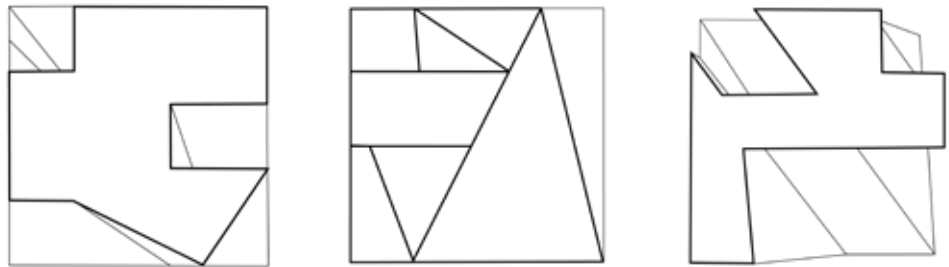


this project is based on a sixteen-square, or sixty-four cube, grid. the spaces should deviate from the grid within a limited tolerance, creating a "loose fit." in this compositional strategy, similar shapes are repeated but altered to effect a slightly disrupted rhythm. the loose fit allows new figures to emerge and draws attention to negative space and the balanced relationships between parts. this creates different poche conditions where secondary spaces can be found, so that the primary spaces retain their integrity without subdivision. $\frac{1}{3}$ of the model should be removed. The model should be tectonically sound, and have no dimension to it (ie. no up, down, left, right). By saying $\frac{1}{3}$ of the overall volume, it could mean removing $\frac{1}{3}$ of every cube out of the sixty-four, or it could mean removing 21 cubes out of the sixty-four. This is the design problem. This is how you begin to make design decisions.

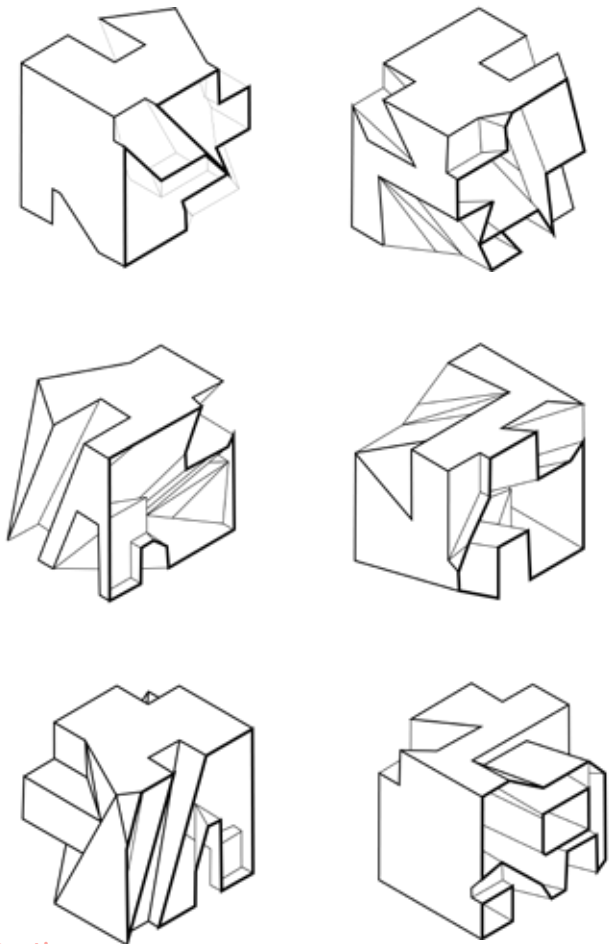
The main focus of the transformation cube was the angular void-taking place inside of the cube, making it the hierarchy. The rest of the model was shaped to follow the voids, changing the shape of the cube while also maintaining the cube. While 1/3 of the model was removed, on each elevation, the cube is implied.



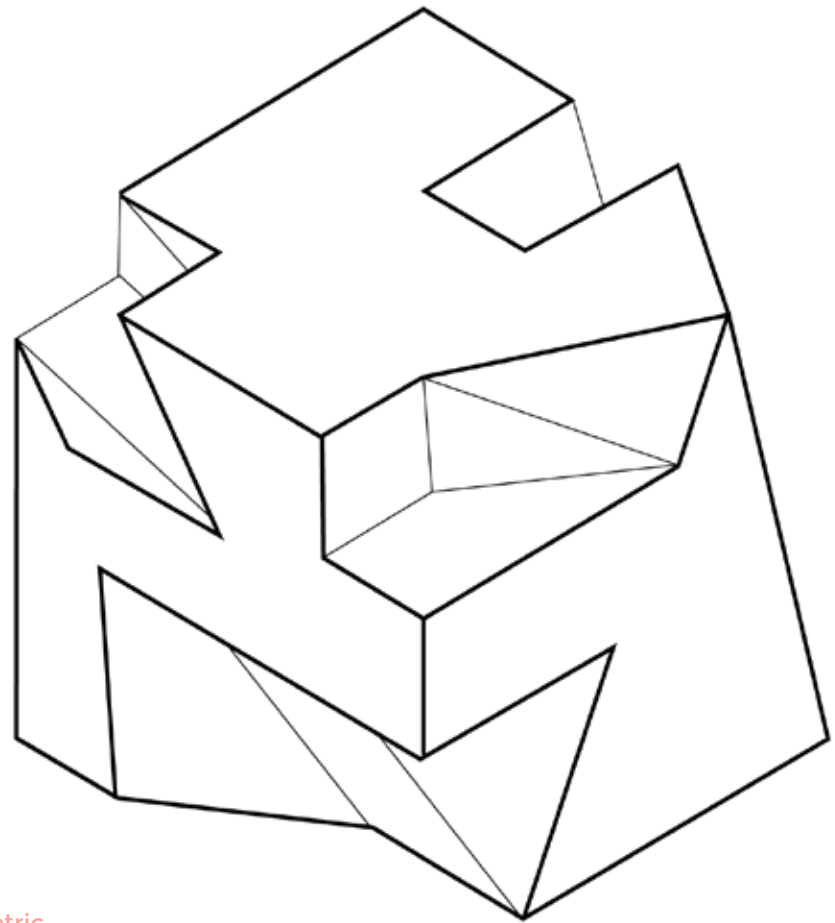
Voids



Elevations



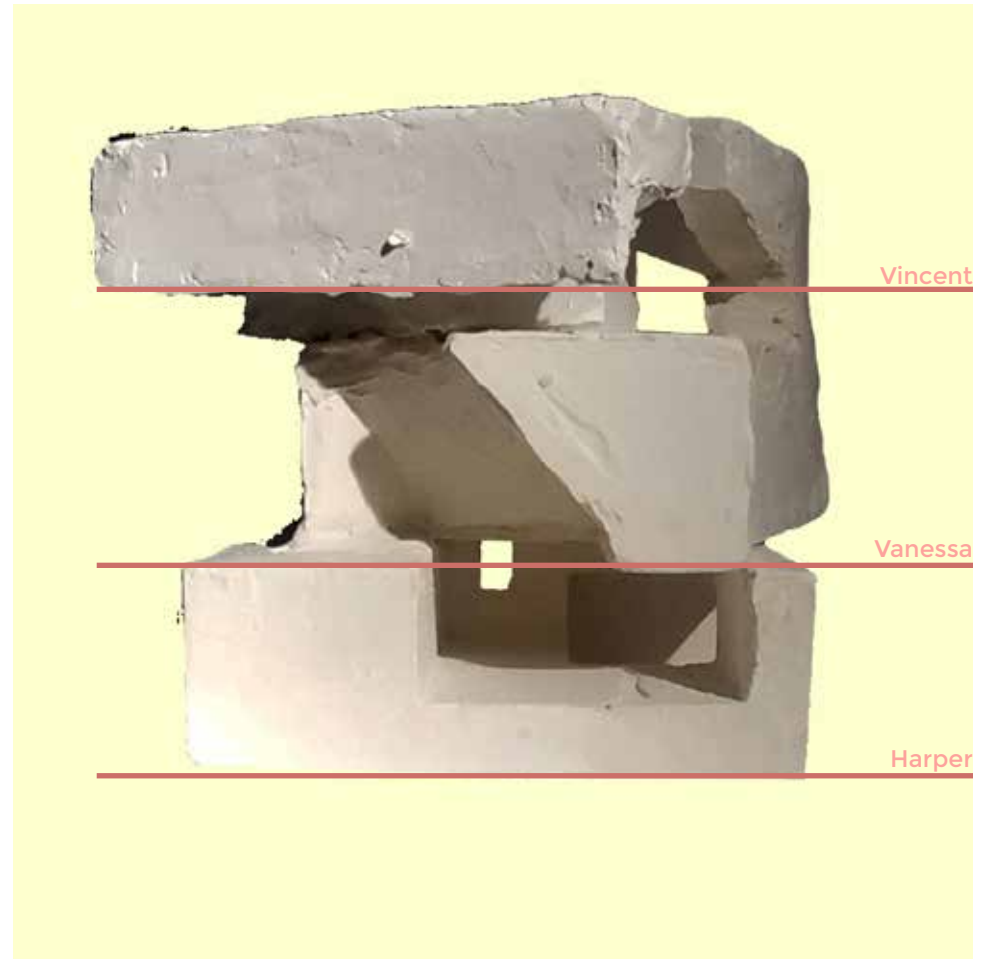
Sections

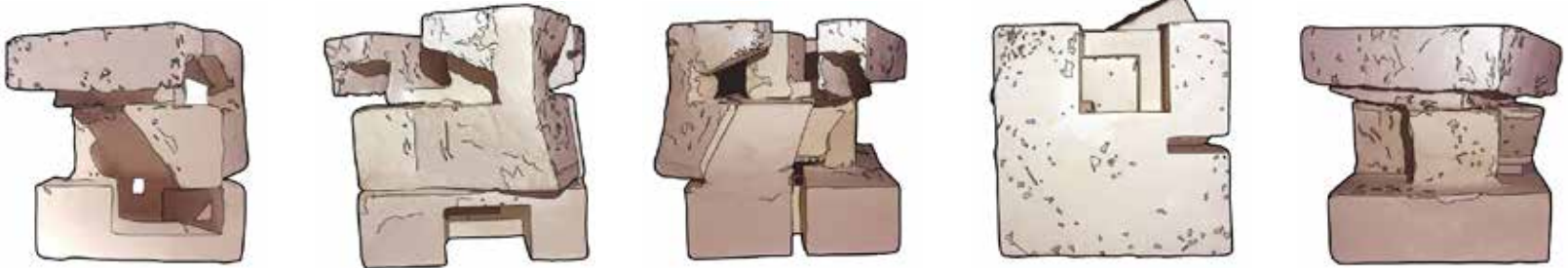
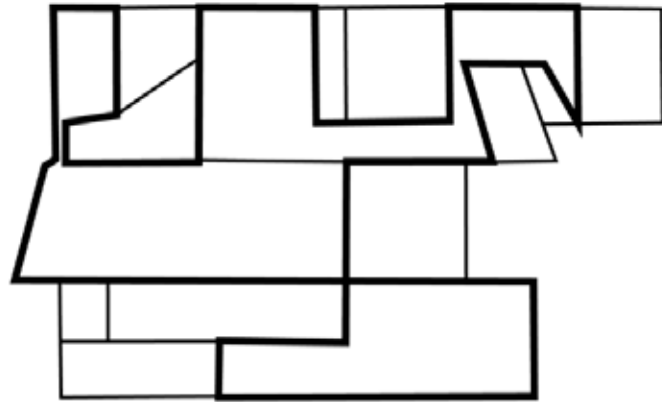
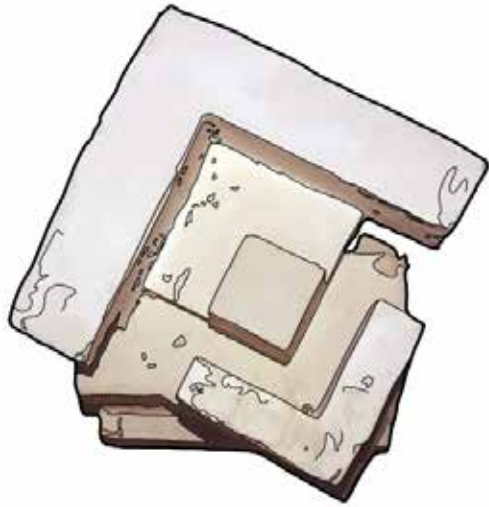


Isometric

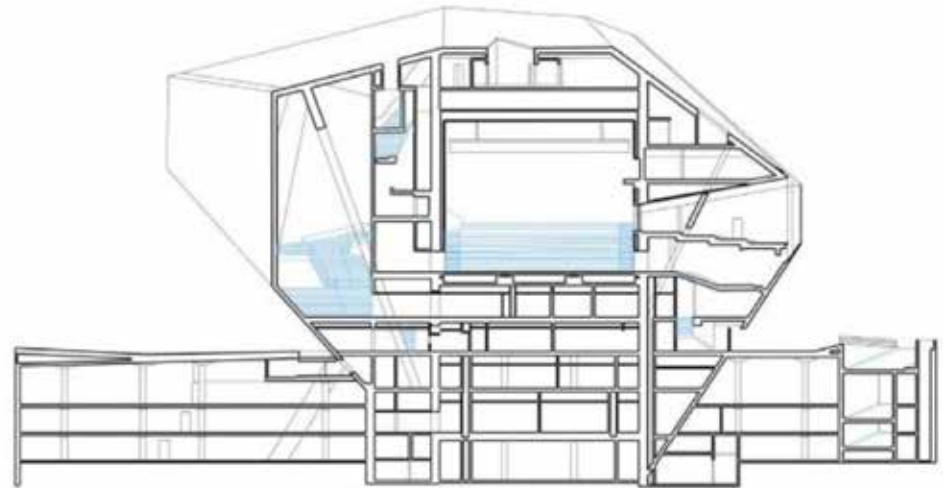
Frankenstein Model

the frakenstein model was a collaboration project with vincent and harper. for the project we all had to take a third of our models from the transformation of a cube project and put it together. when we were putting the project together, we tried to make it fit together in design. Although our projects are widely different from each other, there was a way to put them together. they were put together based off voids in each project with the focus of having it be able to stand on it's own. the drawings were done to show the details of the physical model and the section shows the way that the voids shaped the model.

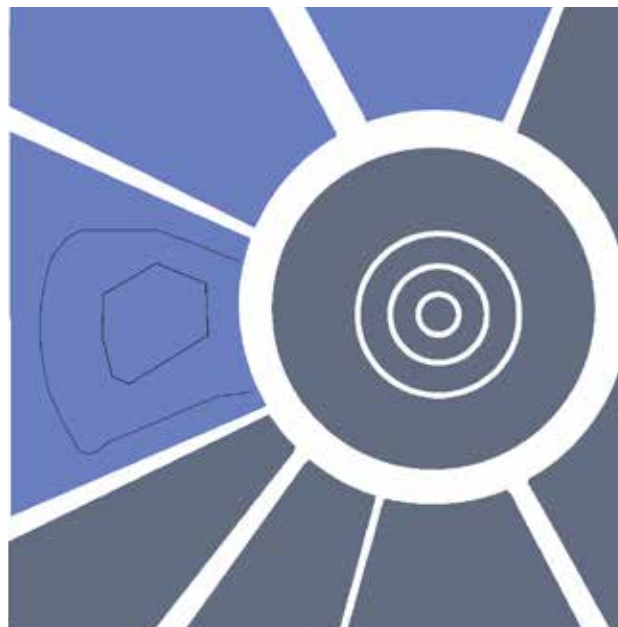
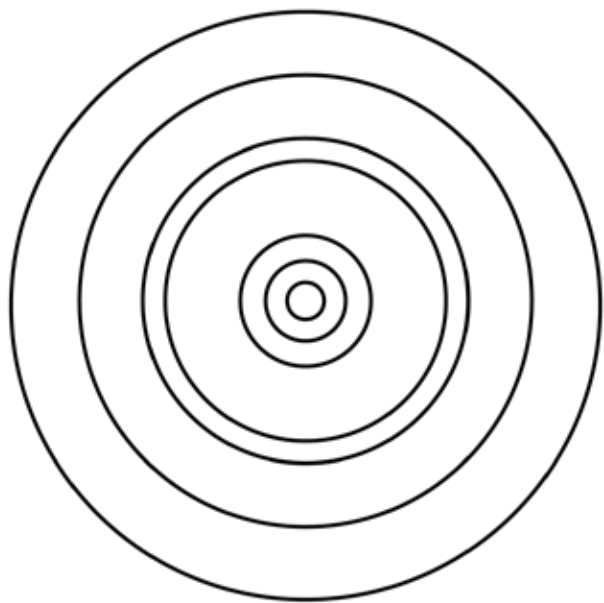




Precedent



The Casa de Musica is defined by establishing the relationship between the public outside and inside with the concert hall. First the auditoriums were defined and then the remaining interior spaces were used to create secondary spaces such as foyers, a restaurant, terraces, technical spaces and vertical transport. There is a continuous loop throughout the building that connects all spaces through stairs, elevators, platforms and escalators. The continuous loop allows many events to occur simultaneously.

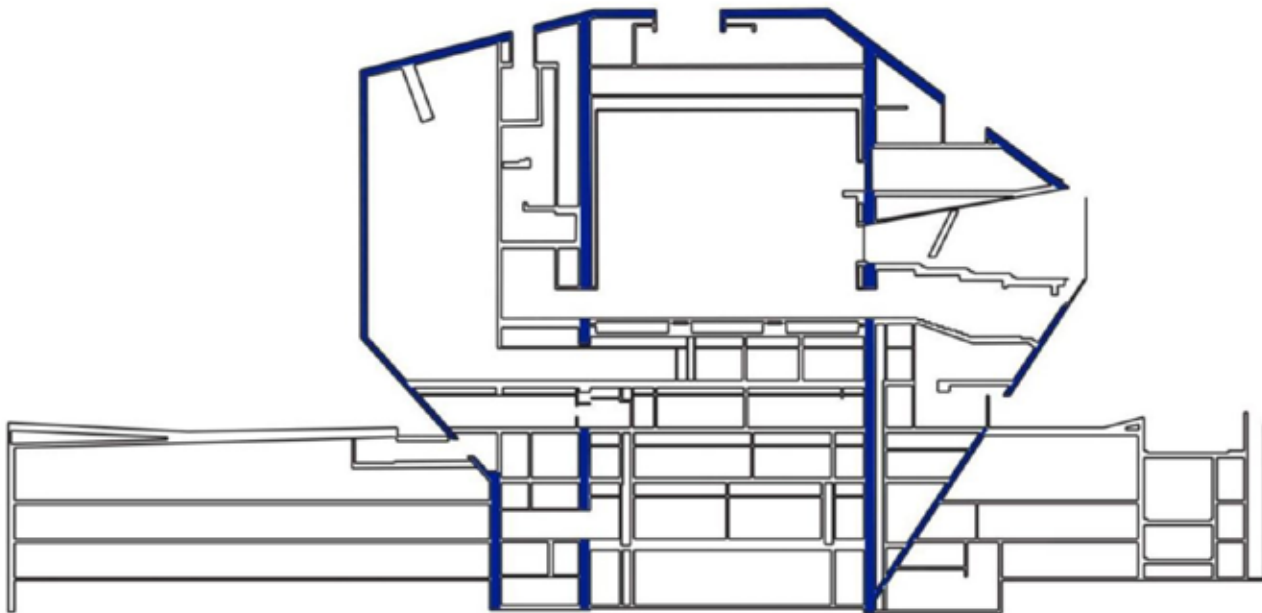


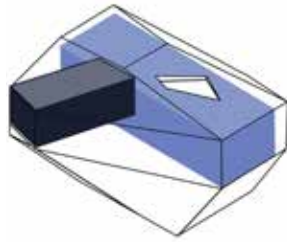
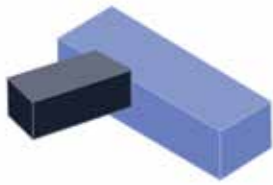
Added

Original

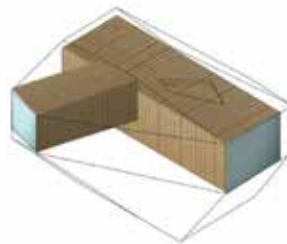
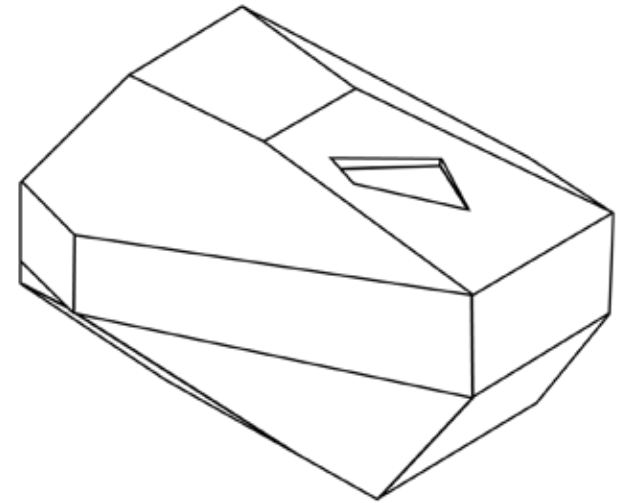
The Casa de Musica location was vital in the representation of the building. The building was placed so that it was following the flow of the Rotunda. However it was not placed with the older buildings that originally defined the rotunda. Rather it was placed facing the park along with a working class neighborhood. The placement of the Casa de Musica symbolizes and unites the city.

The building is visually and spatially defined by the exterior from which the interior spaces are subtracted from. The way that the building is structured is based off the two shoebox concert halls. The solid masses were hollowed out from the shape of the building. The grand auditorium was hollowed out from end to end. The second concert hall was created much more flexible. The buildings 400mm thick faceted shell and the two 1m thick walls of the main auditorium are the buildings primary load carrying and stability system. The auditorium walls act as internal diaphragms tying the shell together in the longitudinal direction.

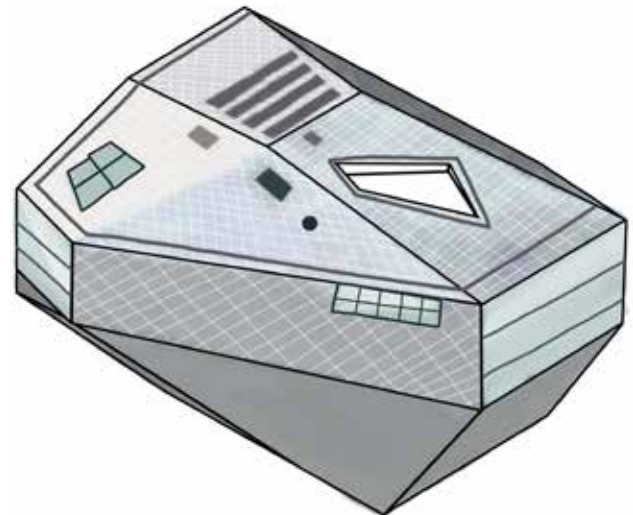


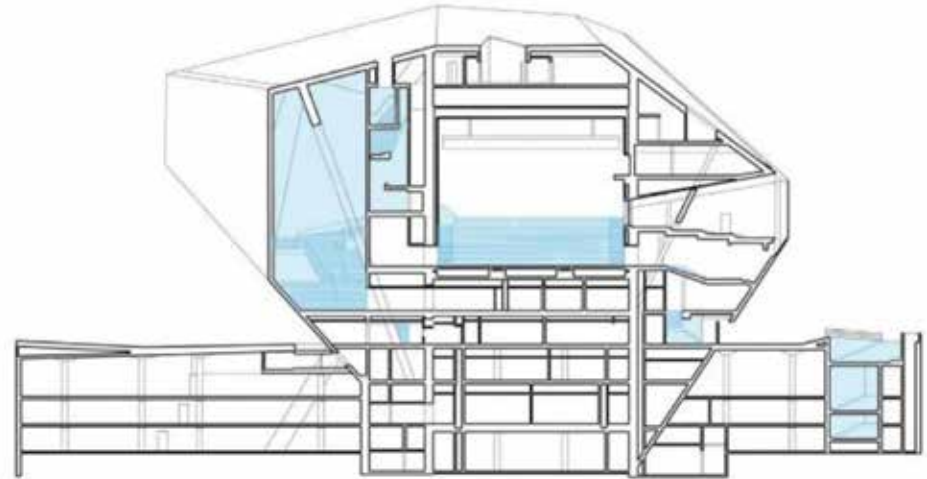
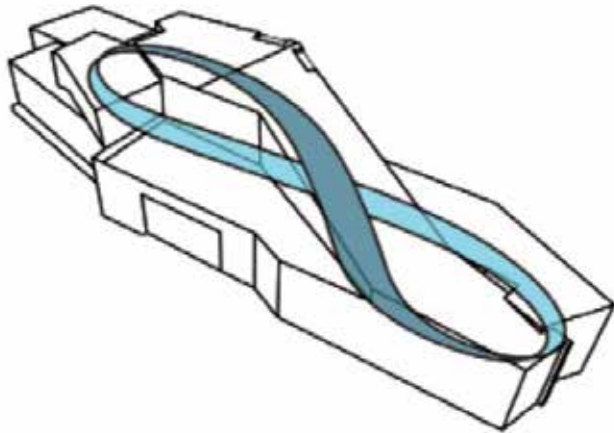


The Material of an Opera house is critical so that it may serve its function. The Material is used as a way to emphasize the acoustics. Along with the shape of the room, the material of the interior magnifies the importance of an Opera House. Then the exterior of the Casa de Musica is covered in white concrete with glass openings. The glass opening symbolize an opening to the city as a performing center.

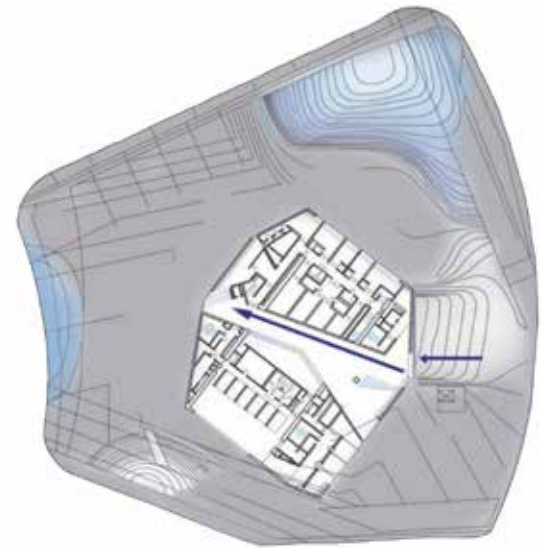


The building Casa de Musica was designed to function as an opera house. Since its function is to be an opera house, the interior of the building needs to accommodate that need. In an opera house, the way that acoustics travels through a room is critical and without proper structure the function fails. Typically opera houses are built in shoe box shape because, this shape was found to be successful in delivering its objective. The Casa de Musica was one of the first Opera House to change the shoe box form. The Casa de Musica used a box form inside of the shape of the building. The Casa de Musica's form came from the interior and it influenced the exterior of the building.





The Mobius House and The Casa de Musica were similar in that they both used the idea of a continuous loop. The continuous loop allows the circulation occur throughout the building by connecting all of the spaces. The continuous loop in the Mobius House accomodates the family that inhabits it by connecting it to a working lifestyle. The Casa de Musica's loop allows multiple events to occur at the same time simultaneously so that the building could be used in the most productive manner.



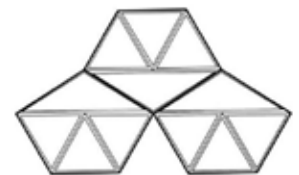
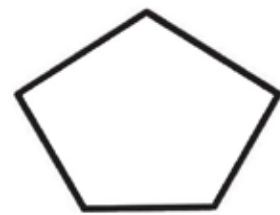
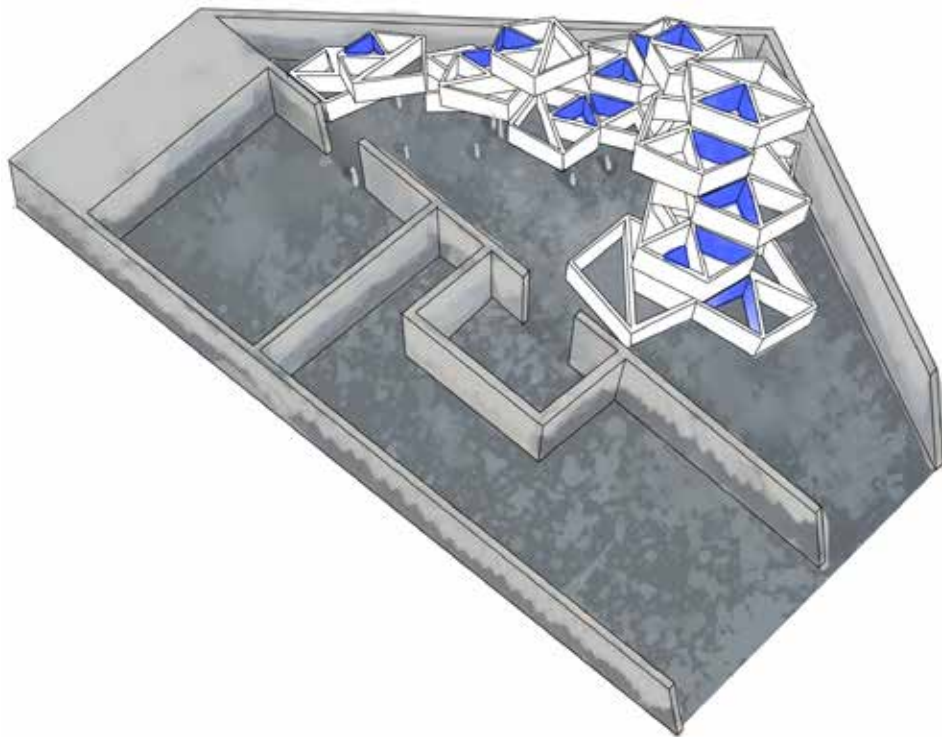
The Mobius House and the Casa de Musica were different in the way that they responded to their environment. The Mobius House is response to a natural area with natural topography. The Mobius House responded by adding a cant lever. The Casa de Musica is a response to a pre-existing rural area and it completed a city plan. Also it created it's own topography to create a flow between the exterior and interior.

MoMa PS1



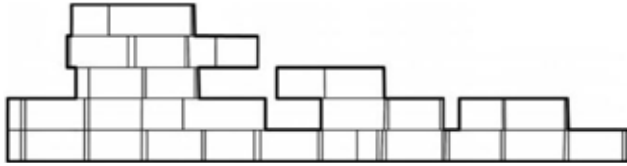
The objective of the project is to provide visitors with an outdoor recreational area for the summer—a much-needed refuge in an urban environment, making the best use of the pre-existing space. The students will create their own program, and will build models experimenting with a vast array of materials. The site, MoMA PS1's large triangular entrance courtyard and outdoor sculpture area, is an integral part of the museum's popular music concert series, Warm Up, which features experimental music, live bands, and DJs. The site is open to visitors throughout the summer. This project will be heavily involved in material experimentation and tectonic ingenuity. If the 'cube' project was concerned with form and space, this project is concerned with programming, materiality, and tectonics. We will be looking at wide range of temporary pavilion projects- but we will concern ourselves mostly with projects that employ systems thinking and aggregation. We will be examining the individual unit and the part to the whole.



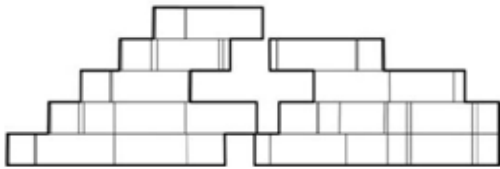


Module Analysis

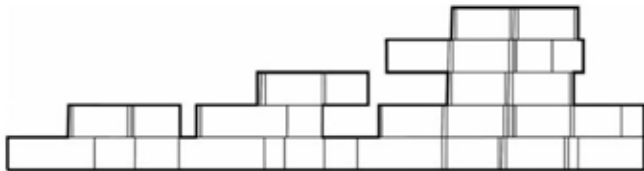
Possible Arrangements



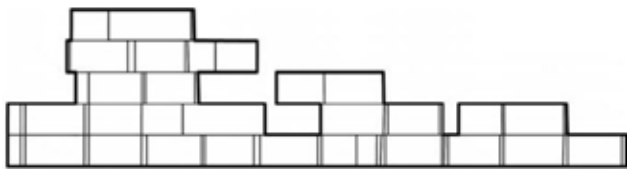
North



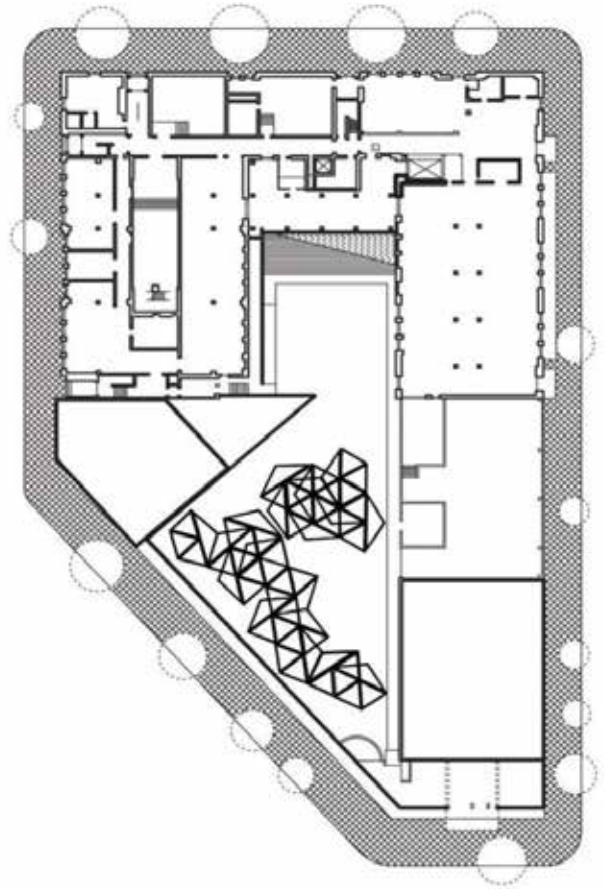
East



West



South



Site

Marfa

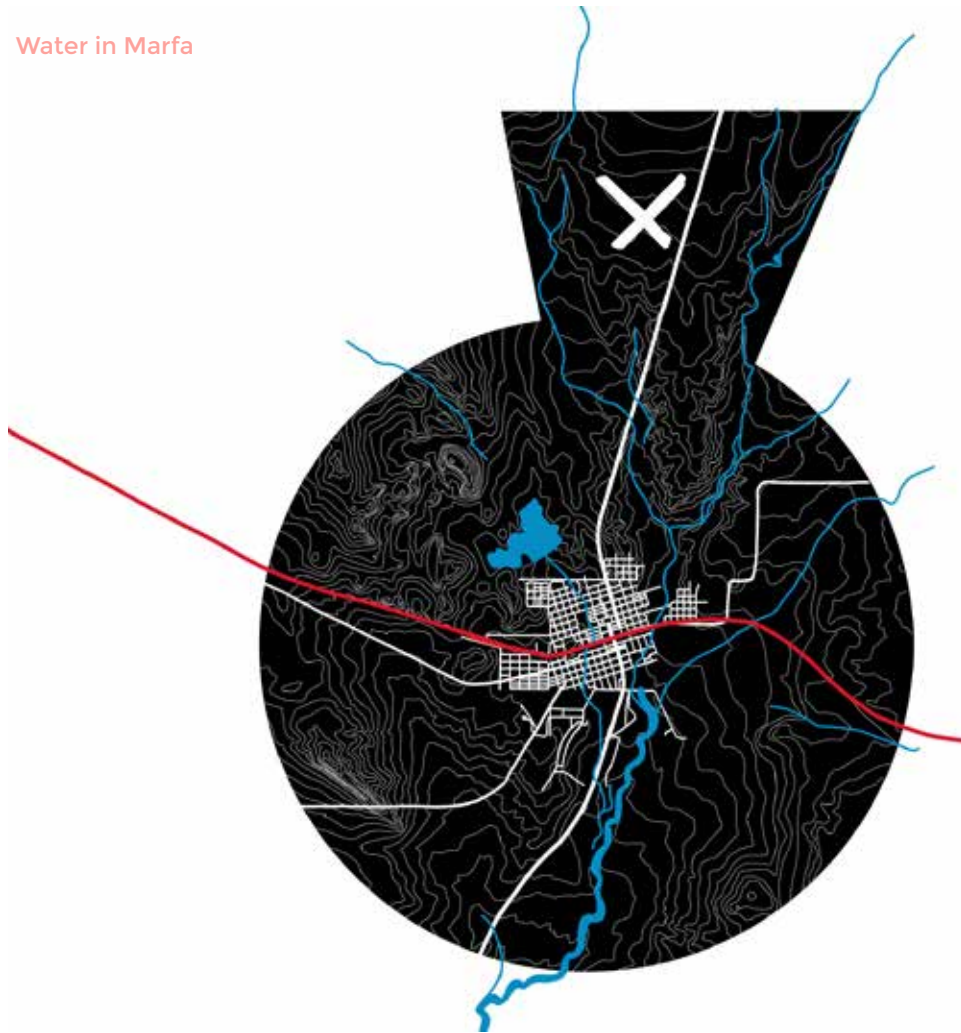


The Western town of roughly 1860–1890 exists in an ephemeral moment in American history, one that is most familiar today in an abstracted or distilled form—a plot-generating setup. What’s less obvious is exactly how the Western town is able to support these sorts of stories so inherently, completely, and inexhaustibly. The town’s formal and social arrangements, typologies, events and interactions, users—in other words, its characteristics and characters—suggest that behind this apparently pathetic simplicity is a rich source for architectural and urban investigation. The project site is in Marfa, TX— an art oasis in the middle of the southwestern Texas desert. Marfa is situated between the Chinati Mountains to the west, Mexico to the south, and miles of flat desert land to the north and east. Originally founded as a railroad water stop in the 1880’s it was transformed into an airfield and military base for WWII, before closing down in 1945. The town was completely revitalized by the minimal artist and sculptor Donald Judd in 1971. Judd moved to Marfa and made it his home base for site-specific large scale works of art in the middle of the desert. This project will aim to `architecturalize` the Western town through the use of architectural modes of representation: conventional architectural plans, elevations, maps, and axonometric drawings. These, together with descriptive and speculative architectural constructs, will form the visual identity of each individual project. Programmatically, we will be designing an artist’s collective in the form of housing and other found program through the research phase of the project.





Oasis

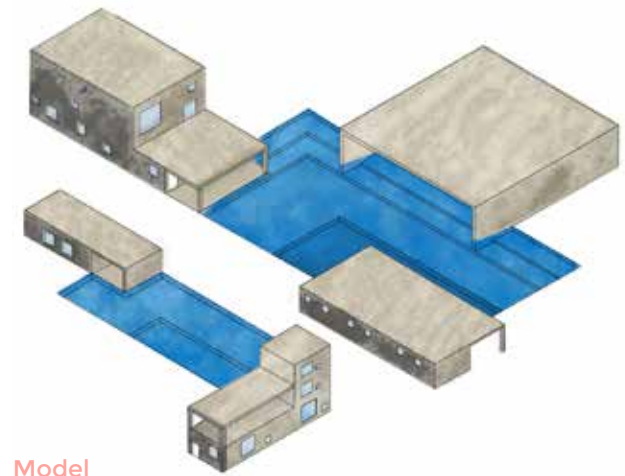
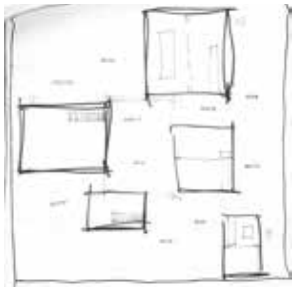
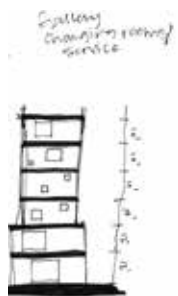
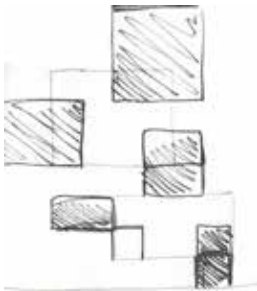


Water in Marfa

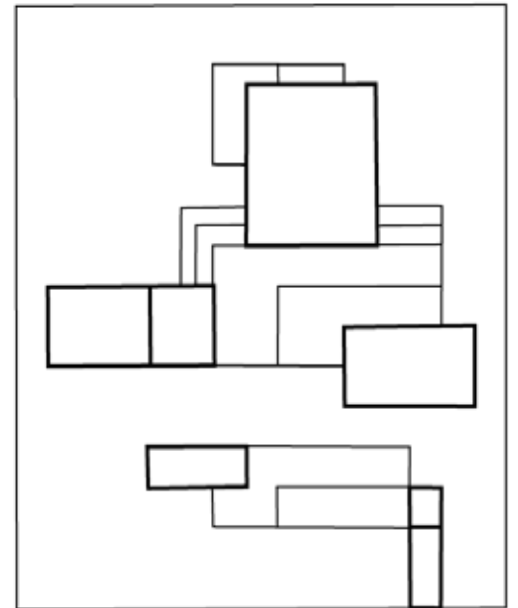
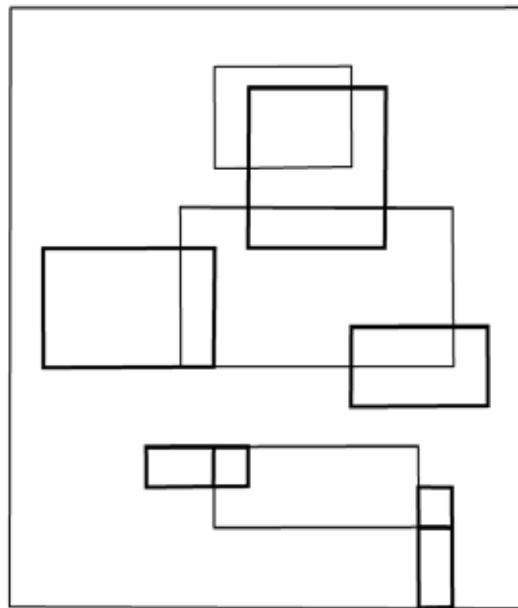
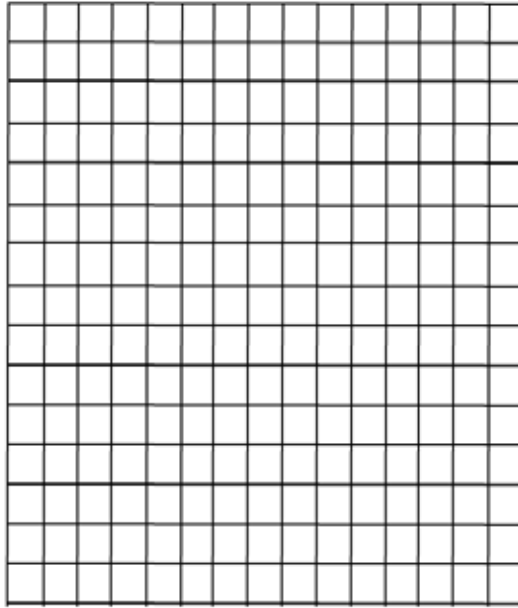


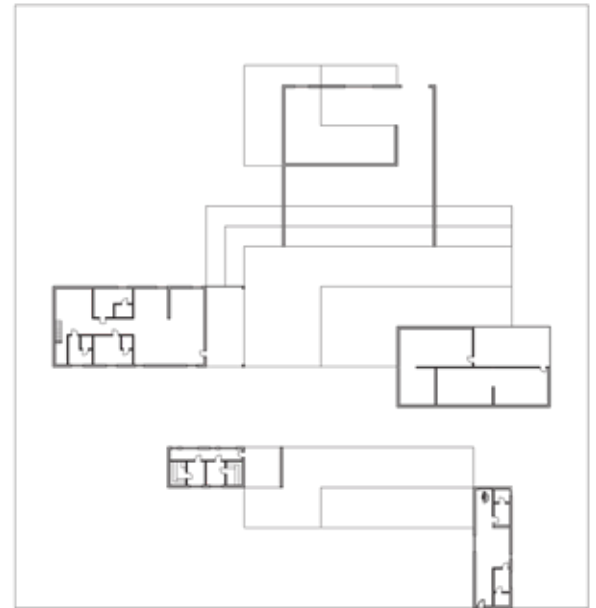
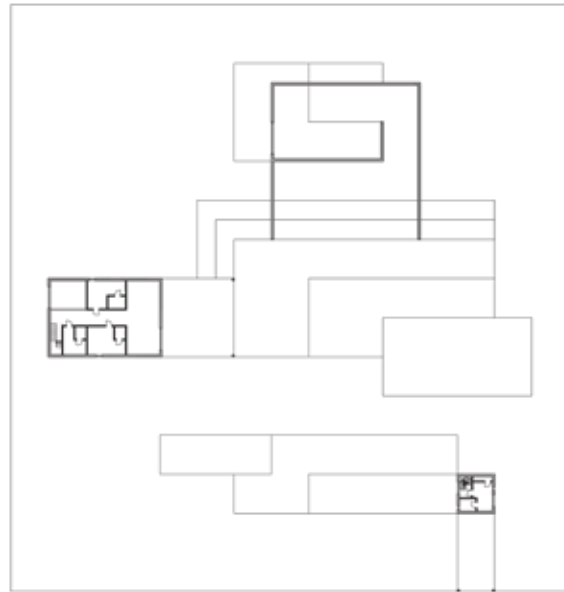
Water was what brought people into marfa in the first place. Railroads would make a water stop at marfa and that is how people began to come into marfa. After analyzing the water, it was noticeable that the water was really dried up in marfa. The few water systems that go through marfa shape the town. The major railroads and the airport follow the water. Also the town is more dense where the water is more prominent.

-  Water
-  Railroad
-  Streets
-  Water Sewage Area



Model









05

Plan 1301

Richard Greene// Spring 2017

You only want to pick up your children from school and you're stuck behind other cars with other parents who also want their children. The light is still red and you didn't move much. It's been 20 minutes since school finished and you still don't have your children in your car. The buses continue to come by to pick up students and it adds on to the time you've already spent waiting. It's become a part of daily life. There are rules set up about how parents should pick up students. There are people enforcing rules. There are cross walks, traffic lights, and school zone signs. There is a system in place. You never think about why it is so time consuming because it has become so normal. There is a system!! There is no other way.... but there is. Traffic is the congestion of streets that occurs before and after working hours and before and after school. Some traffic is normal. It is expected even. Cars are so deeply imbedded in our culture that of course there would traffic. However, there should be no reason that traffic should remain as unregulated as it is today. The problem with school traffic is that it is an issue that could've been addressed in the beginning. Currently, the problem is only increasing with the rise of the population. School traffic is serious issue that has been ignore. The aspect of urban life that school touches is transportation, pedestrian, public spaces, and city planning yet not much is being done to solve it. It is an issue that affects all citizens.

So while it is clear that school traffic is a problem, there is plenty of controversy to prevent any action to be done about it. Primarily people are worried about taxes being raised but it might be necessary to bring results. Changes in the city such as more traffic light around school exits, cross walks, and people who organize traffic could come directly out of the city budget causing an increase in traffic. Also, most schools attempt to work around the design of the school and they set up a system to try to control traffic. The system could cause people to believe that it is not necessary to do any other changes and it would not be a priority in the city's agenda.

In addition, the goals of making changes to the school traffic may sound to be too ambitious. Achievable short term goals would be decrease accidents, have safer environments, and clearer directions on traffic rules. A way these goals could be meet would be by having clearer communication between the school and drivers (even bus drivers). Other short term goals that may not be achievable would be traffic lights and cross walks, only because it might slightly raise taxes which would result in upset citizens. The long term goal of solving school traffic would be to have a better school design and street design. The main reason that school traffic is a problem is because the school was not designed with a clear circulation of flow between the school and streets. In order to look at how citizens can be convinced that school traffic is a problem is to know their values. The citizens do not want to raise taxes so the goal would be to look into ways in solving school traffic without raising taxes. Also citizens really care about safety, travel time, and minorities. By making it clear that the goal of regulating school traffic is to improve these conditions, citizens would agree.

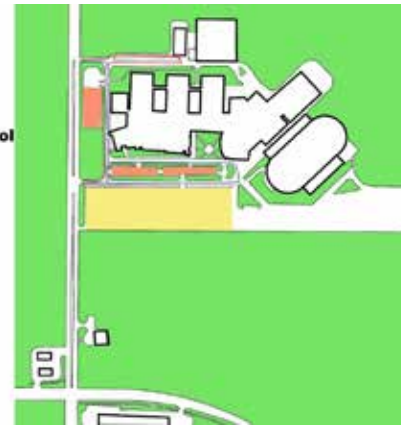
Arlington High School
Arlington, TX

- Faculty/Staff parking
- Student Parking
- Parent Route
- Bus Route



Forney High School
Forney, TX

- Faculty/Staff parking
- Student Parking
- Parent Route
- Bus Route



Lufkin High School
Lufkin, TX

- Faculty/Staff parking
- Student Parking
- Parent Route
- Bus Route



Richardson High School
Richardson, TX

- Faculty/Staff parking
- Student Parking
- Parent Route
- Bus Route



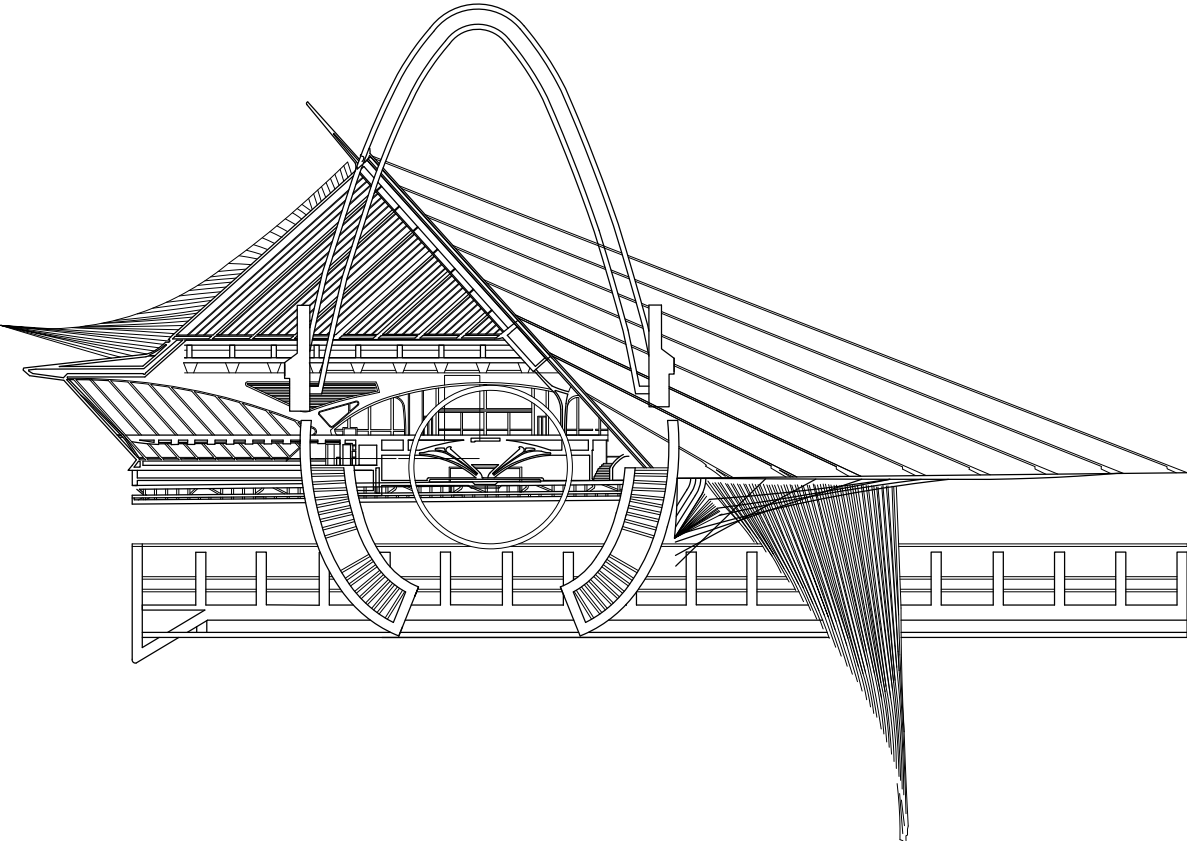
While analyzing Arlington High School it could be noted that the flow of circulation is not very clear from the plan of the school with the site. Also, it is surrounded by many market areas with major streets making the flow of pedestrians risky. Compared to schools like Richardson High School, Lufkin High School, and Forney High School, Arlington has the most opportunity for accidents to happen. The flow of pedestrians before and after school make it easy for there to be accidents among pedestrians. Another essential mistake to notice is that the bus route and parent routes for pick up and drop off is not immediately clear and they intertwine making it difficult to navigate around traffic. It would increase traffic time solely for that reason alone.

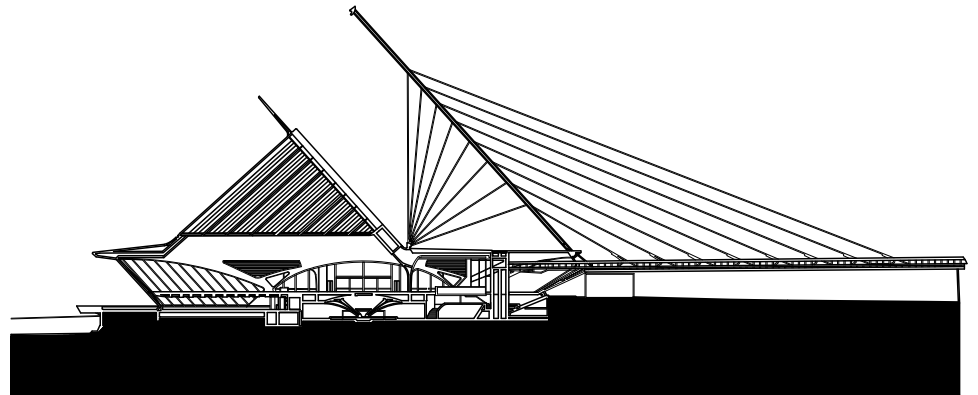
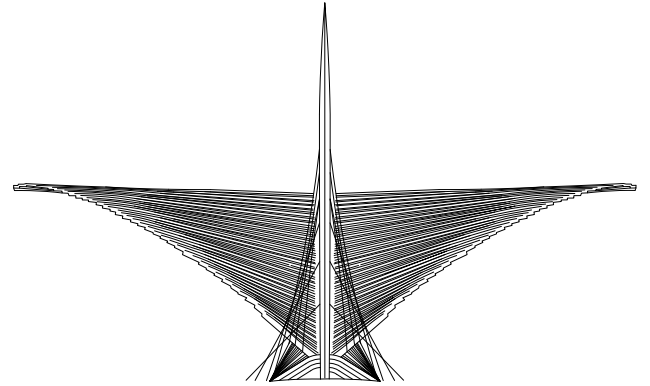
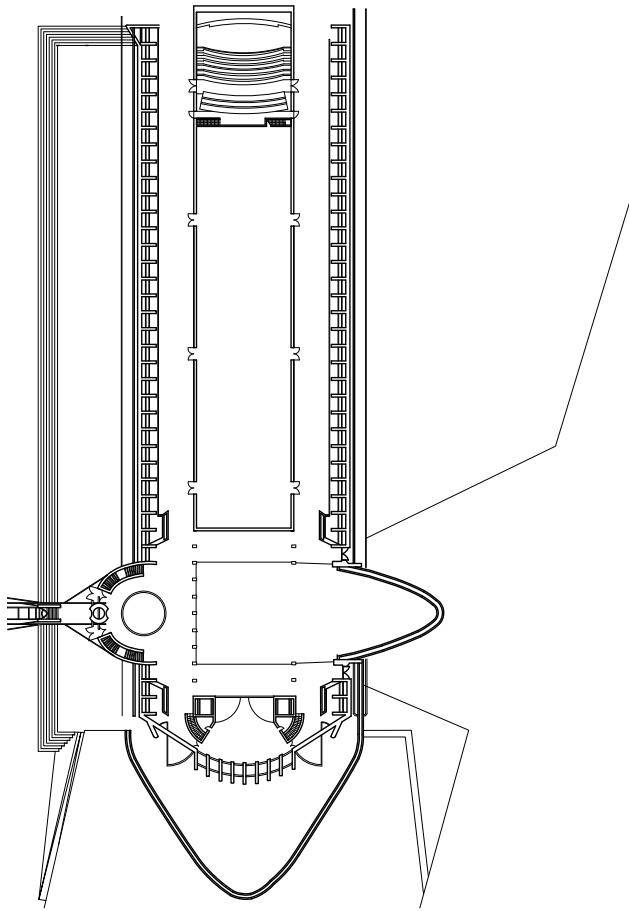
06

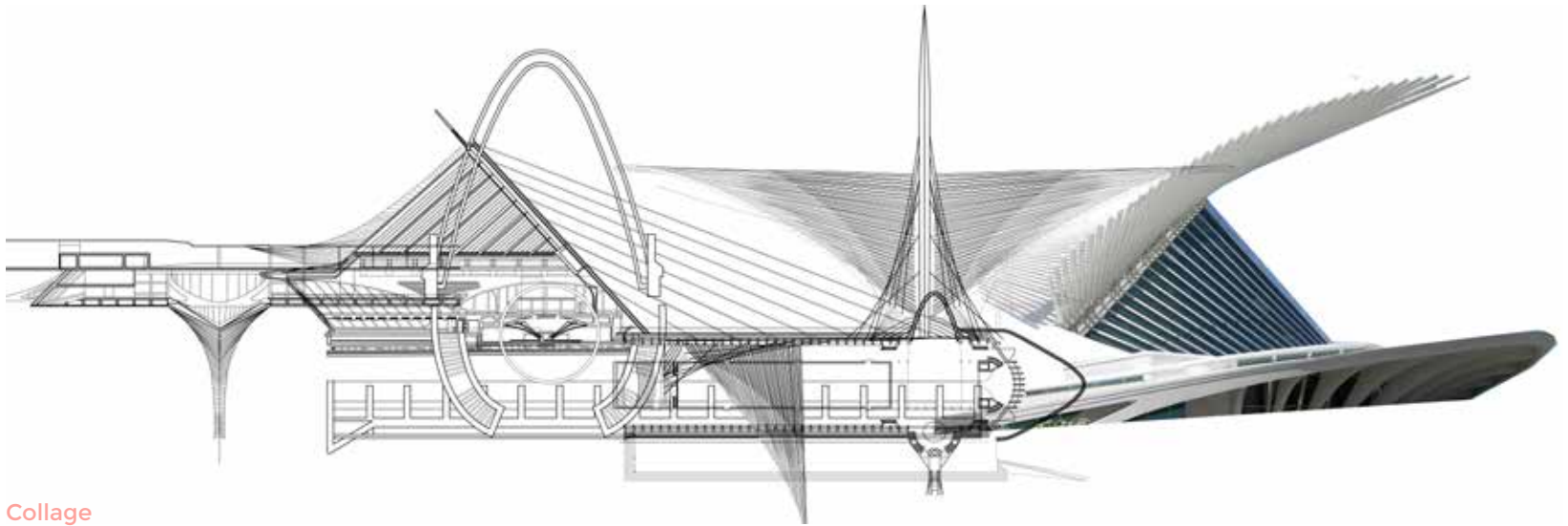
Arch 3343

Tom Rusher// Spring 2017

Collage





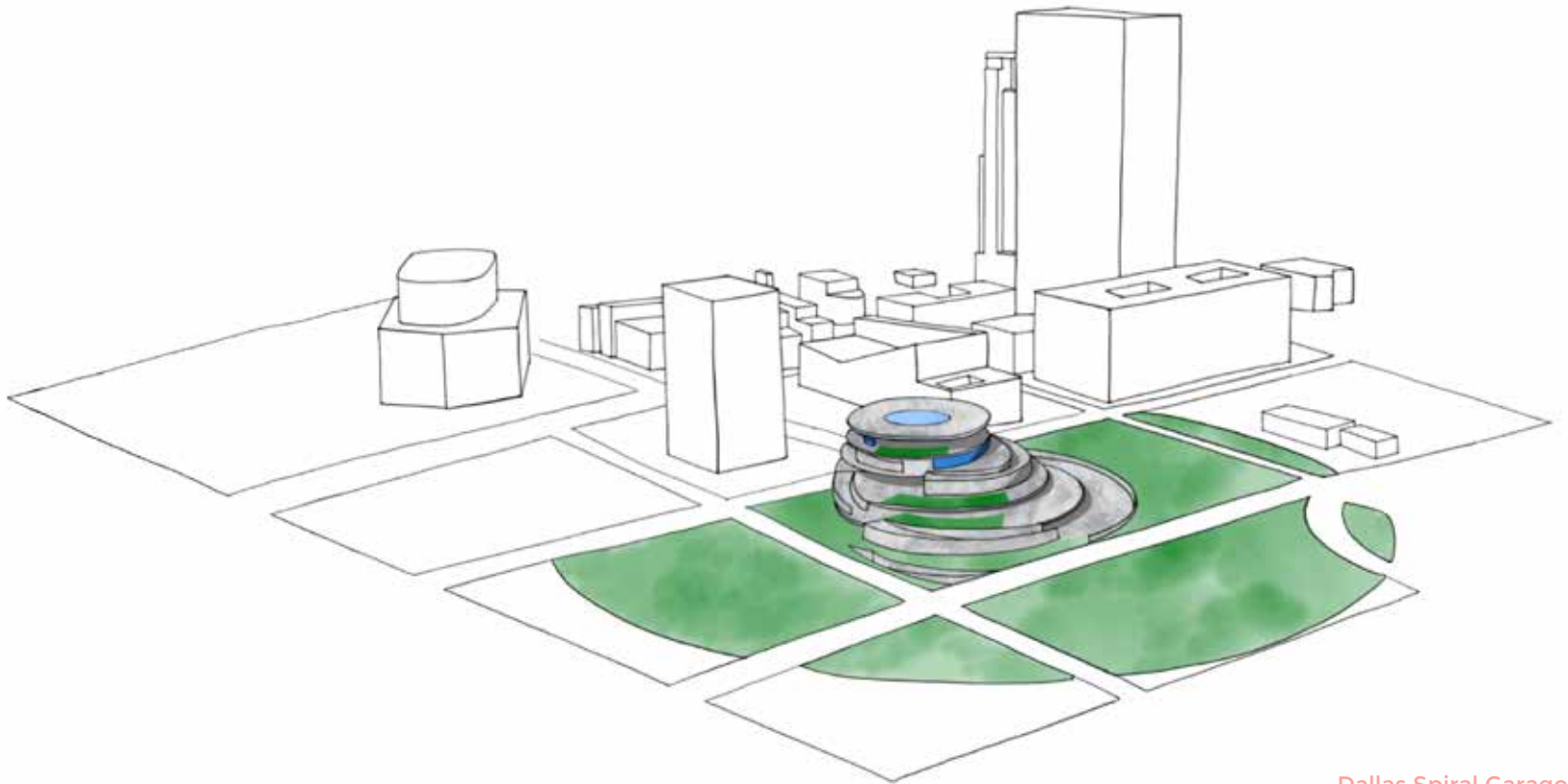


Collage

07

Studio 3553

Joshua Nason//Fall 2017



Dallas Spiral Garage

Precedent



Contraction

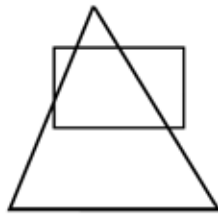


Image Structure



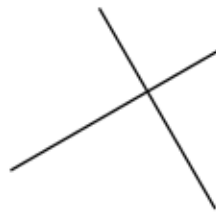
Contrast



Axis



Accident



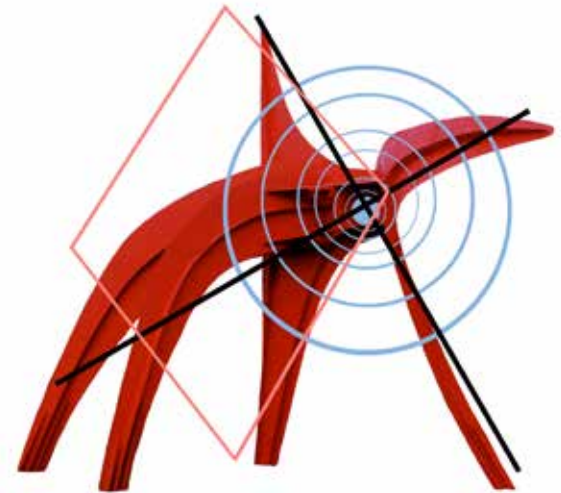
Datum



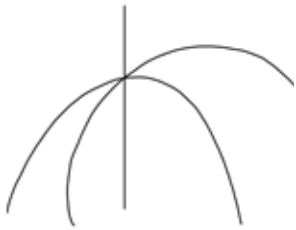
Circulation



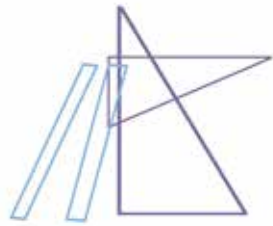
Grouping/Clustering



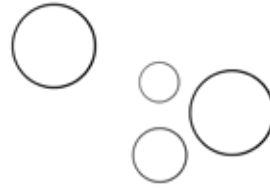
Conceptual Study



Simplicity



Variation on a Theme



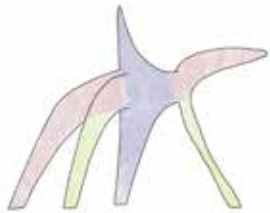
Caps



Absence



Flow



Components



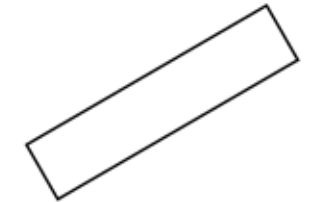
Technology



Focus



Balance



Hierarchy



Conceptual Model

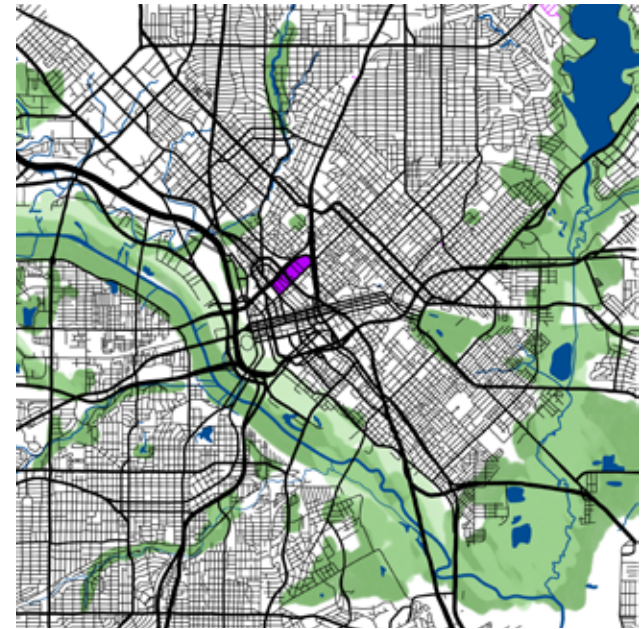
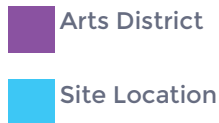
In studying alexander calder's eagle, it w as di-gested using a series of verbs. In this case the verbs were overload, accident, and extension. In using these verbs a new model was created in it's place. This model was used as a precedent to solve the urban design of dallas. The model contains many elements but the one that holds it together is circulation. Dallas has many notable buildings including but not limited to; the Wylly theater, Win-spear opera center, Dallas museum of art, and the nasher sculpture center. They are all along flora st. It would be ideal to have a safe pedesterian route however, major roads make this difficult. The proposed solution would be to make flora st. a walk-able street. It is already paved differently and cars don't often go through it.

Context



Arts District

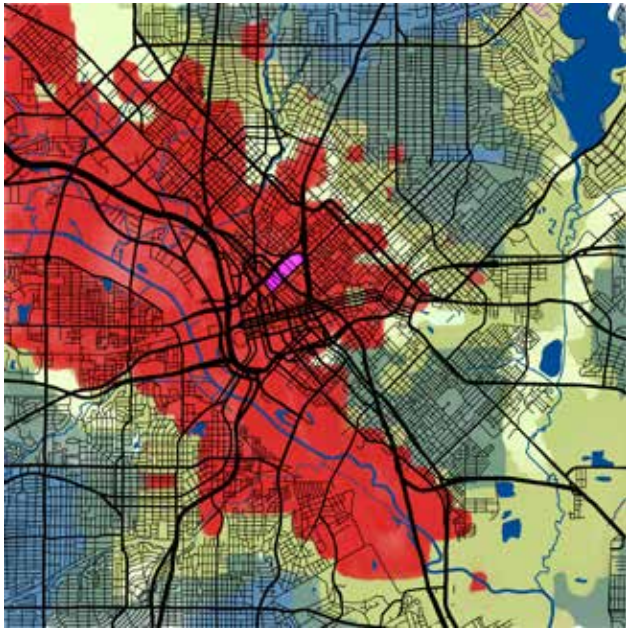
The Arts District in Dallas is located in downtown by Woodall Rogers Freeway and N Central Expressway. The site has many influential context conditions that prevent more pedestrian traffic. These Maps will show those conditions. This design will show how there could be more circulation within



Green Space

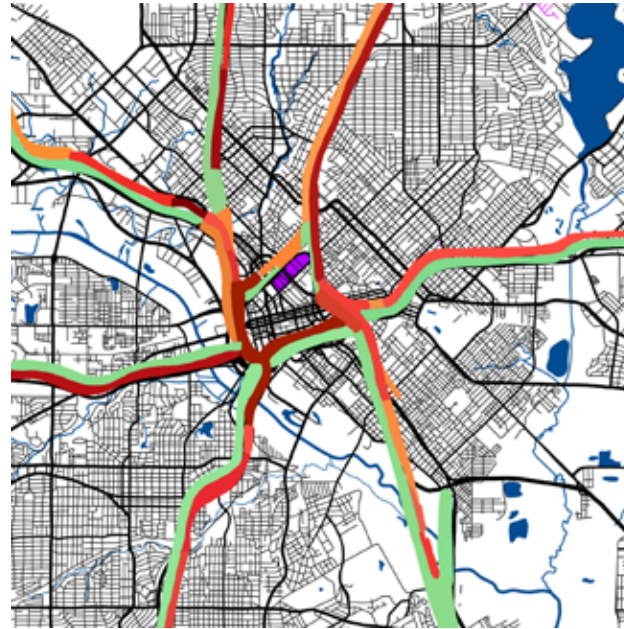
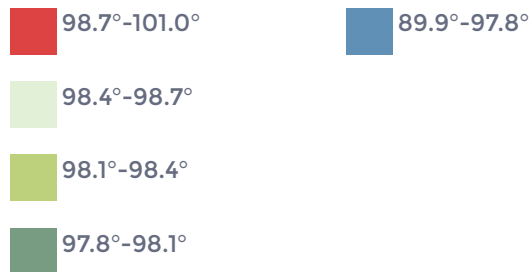
There is plenty of green space in Dallas. Most of the green space is surrounding the Trinity river. There is a need for more green space in the downtown area. There are also large areas of water, most notably White Rock Lake. It would help to bring more green space to combat the heat in Dallas as well as create more recreational space for pedestrians.





Heat Map

The heat map here does show that most of the green space in the previous map is actually hotter compared to the rest of the metroplex. The reason for this is that the green space follows the water. Water reflects most solar radiation that reaches its surface back to the atmosphere. By adding more green space. The lands would absorb more solar radiation. Land and vegetation retain heat.



Traffic Map

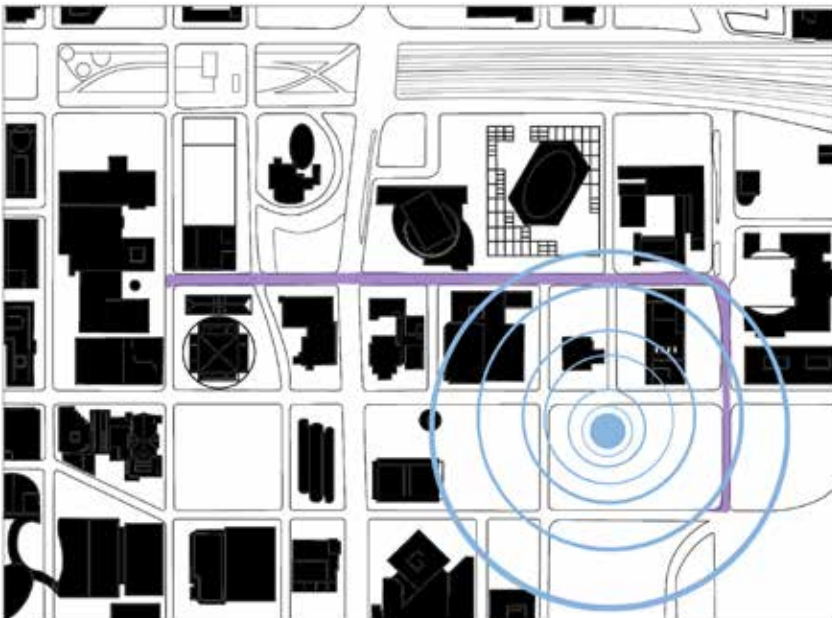
The traffic in Dallas is usually caused by the businesses located in Dallas. Most people who work in downtown Dallas don't live in downtown Dallas. So the lanes going towards Dallas cause the most traffic. The overflow of people needing to go to Dallas also bring the traffic into downtown Dallas. So this the influx of traffic and no pedestrian friendly area doesn't encourage people to walk around downtown Dallas.





Figure-Ground Arts District

This figure ground study show the connection the building have with each other. Dallas has many prominent buildings in the arts district and they all respond to each other. In order to create a stronger connection among them would be to create better circulation. Circulation would encourage people to go among the building better. Circulation comes from the study of Alexander Calder's "Eagle".



Circulation and Axis

The building strongly connect to each other by the axis , Flora St. In order to bring that connection and circulation together, the new site needs to respond to Flora St and the Arts District buidings.



New Addition

The new addition will go on a plot parallel to Flora St. The site is currently a parking lot. Instead of having a plain parking lot it will be a parking garage creating more parking spots for the people wanting to visit the Arts District. The parking garage will have a direct way to get to Flora St safely. Flora St. will become a pedestrian friendly area.

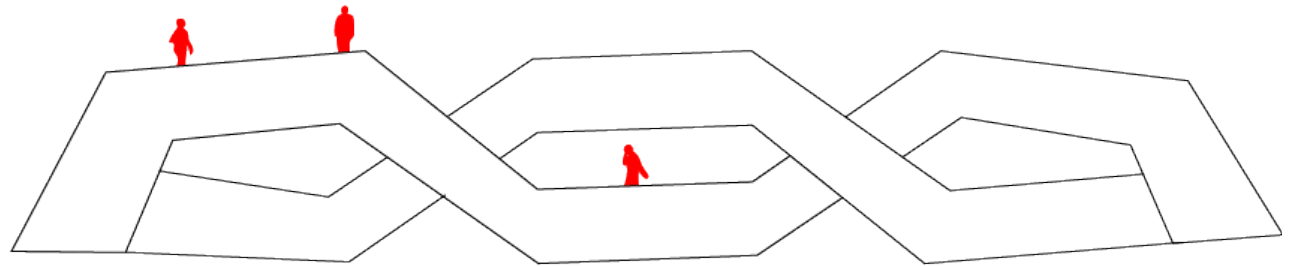


- Green Space
- Parking Garage
- Art District Notable Buildings

New Addition + Arts District

The new design of flora st with the parking garage will connect the garage to the axis of the Arts District. Building a strong connection with the rest of the buildings along Flora St.

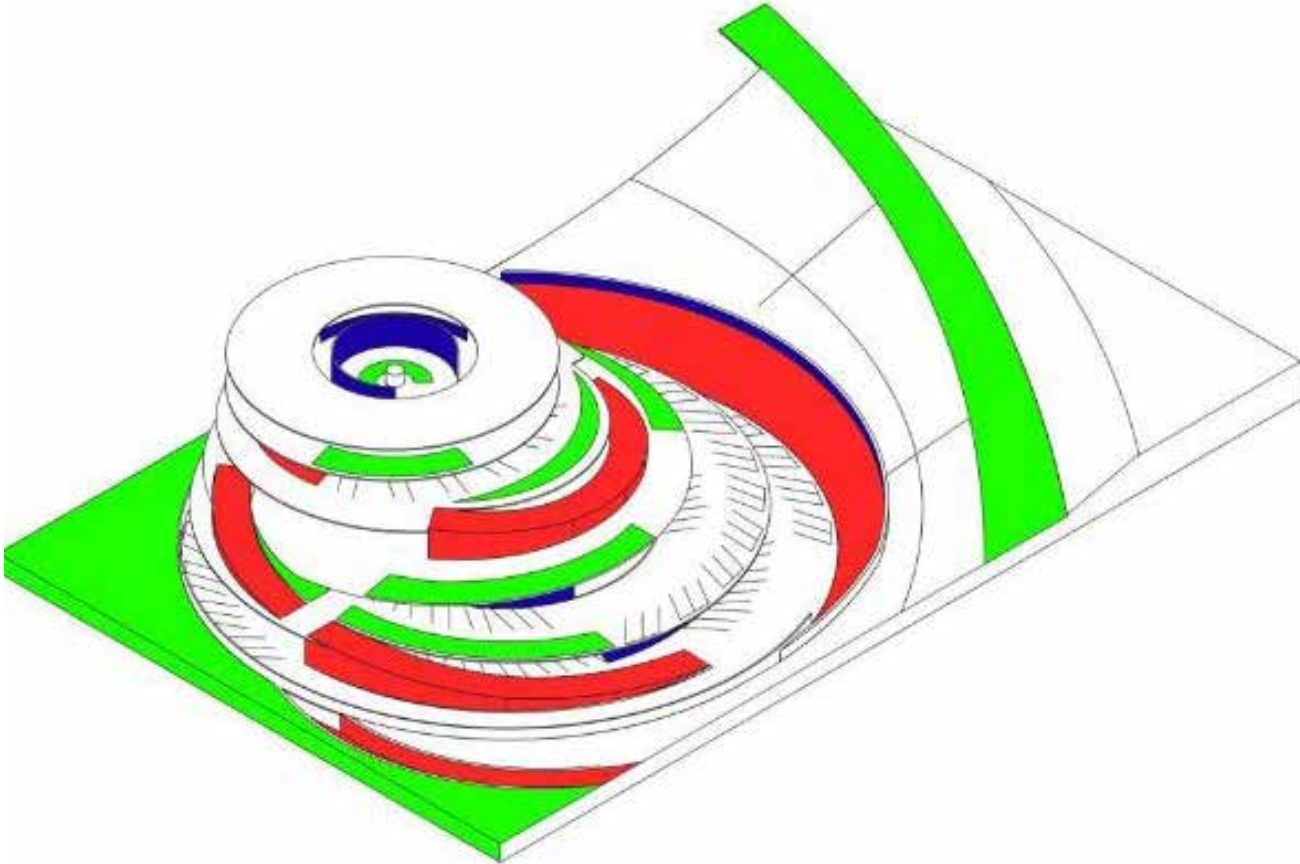
Flora St.



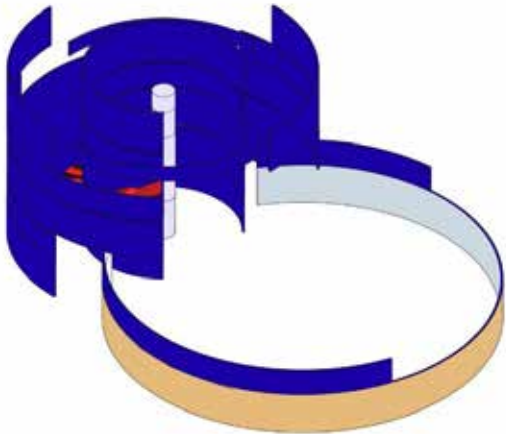
Elevation of Stairs at Park






Spiral

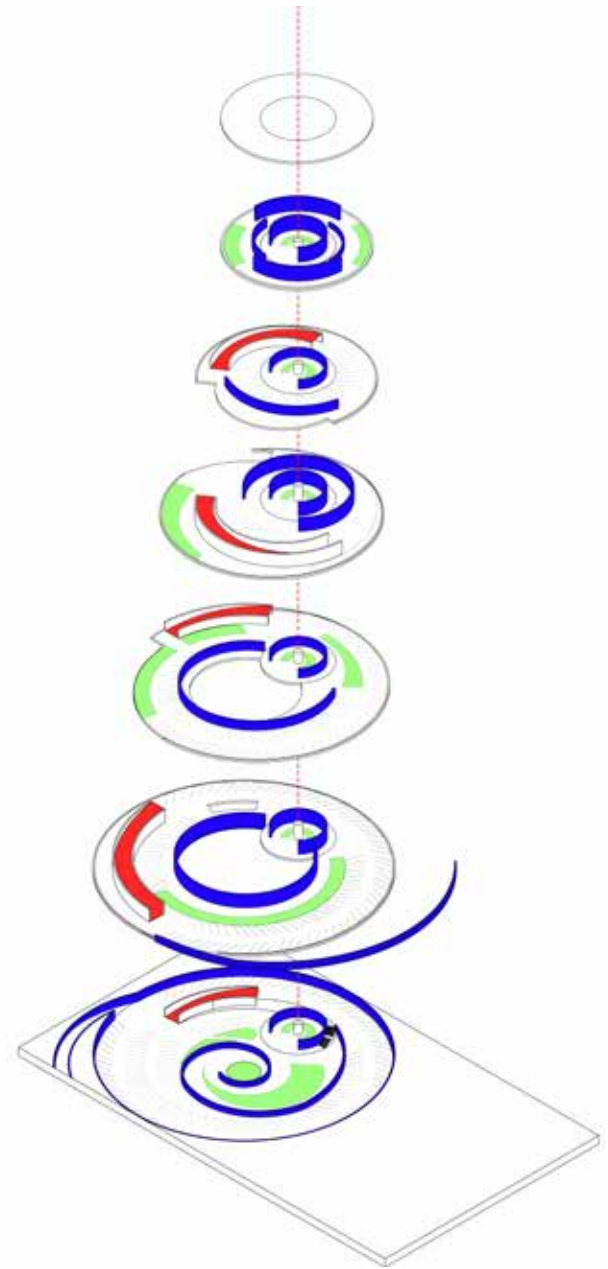


Axon of Garage



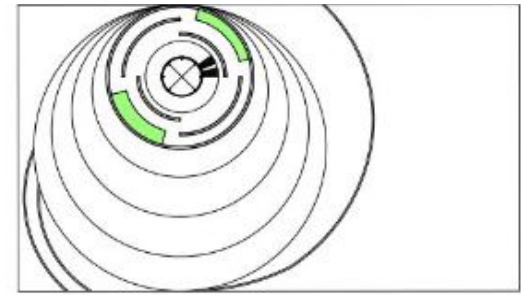
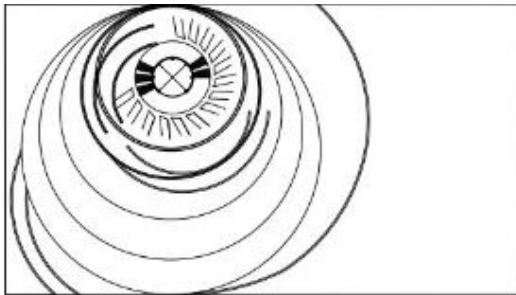
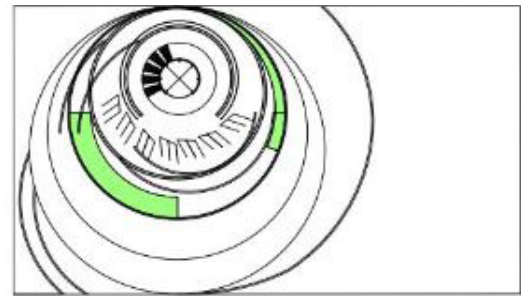
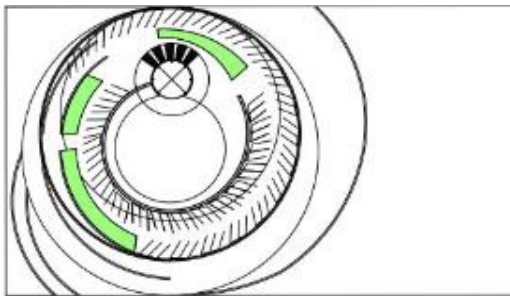
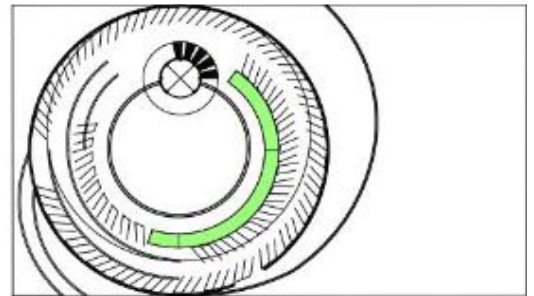
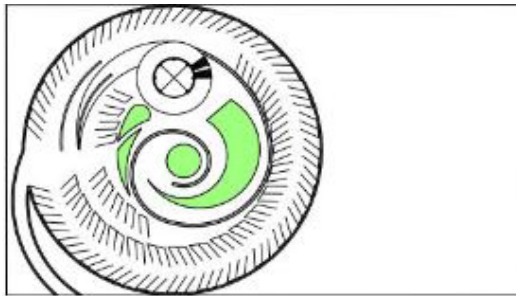
Structure

-  Green Space
-  Gallery Space
-  Ramps

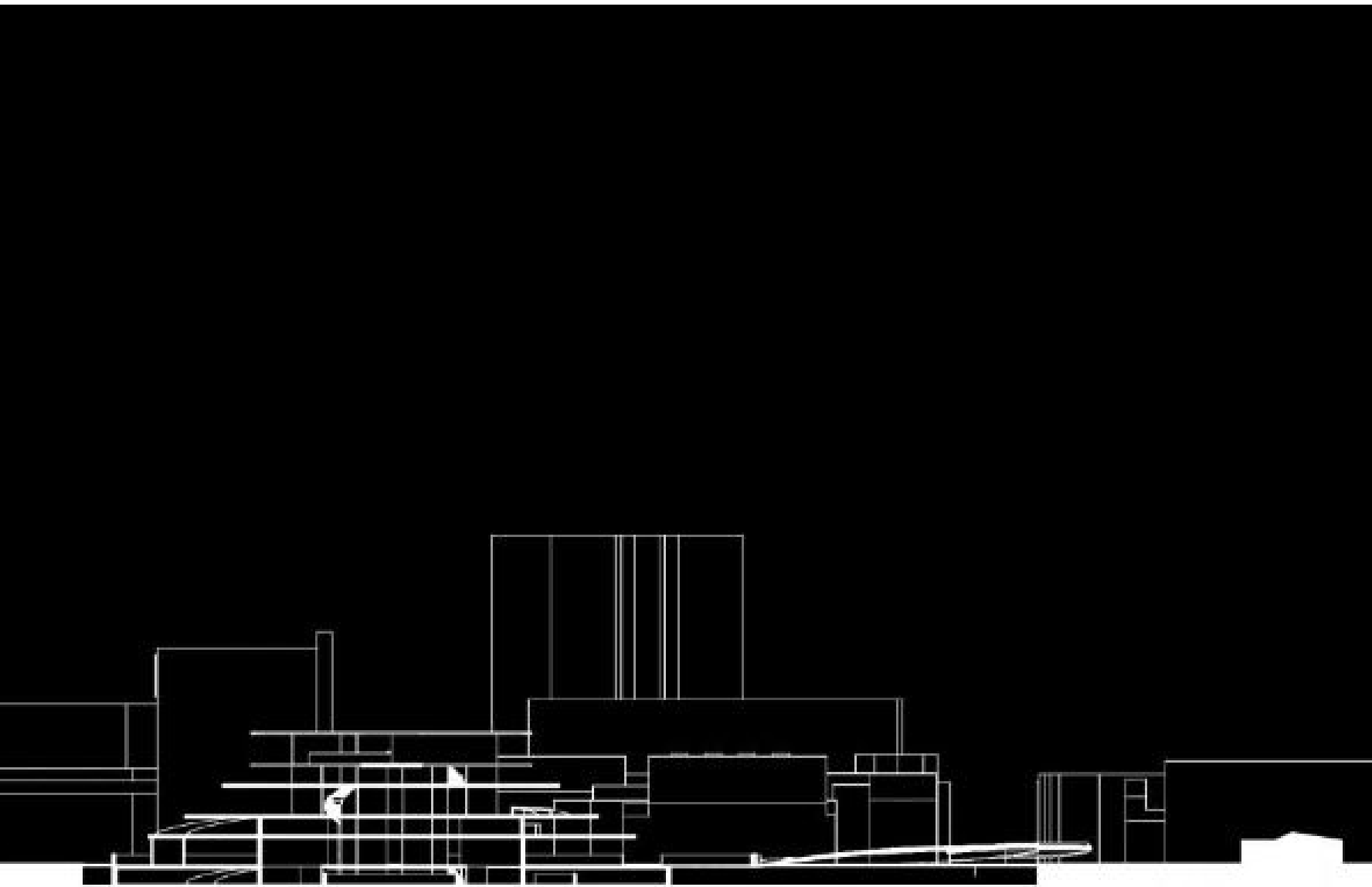


Exploded Axon









08

Studio 3554

Amanda Aman// Spring 2018



Transportation

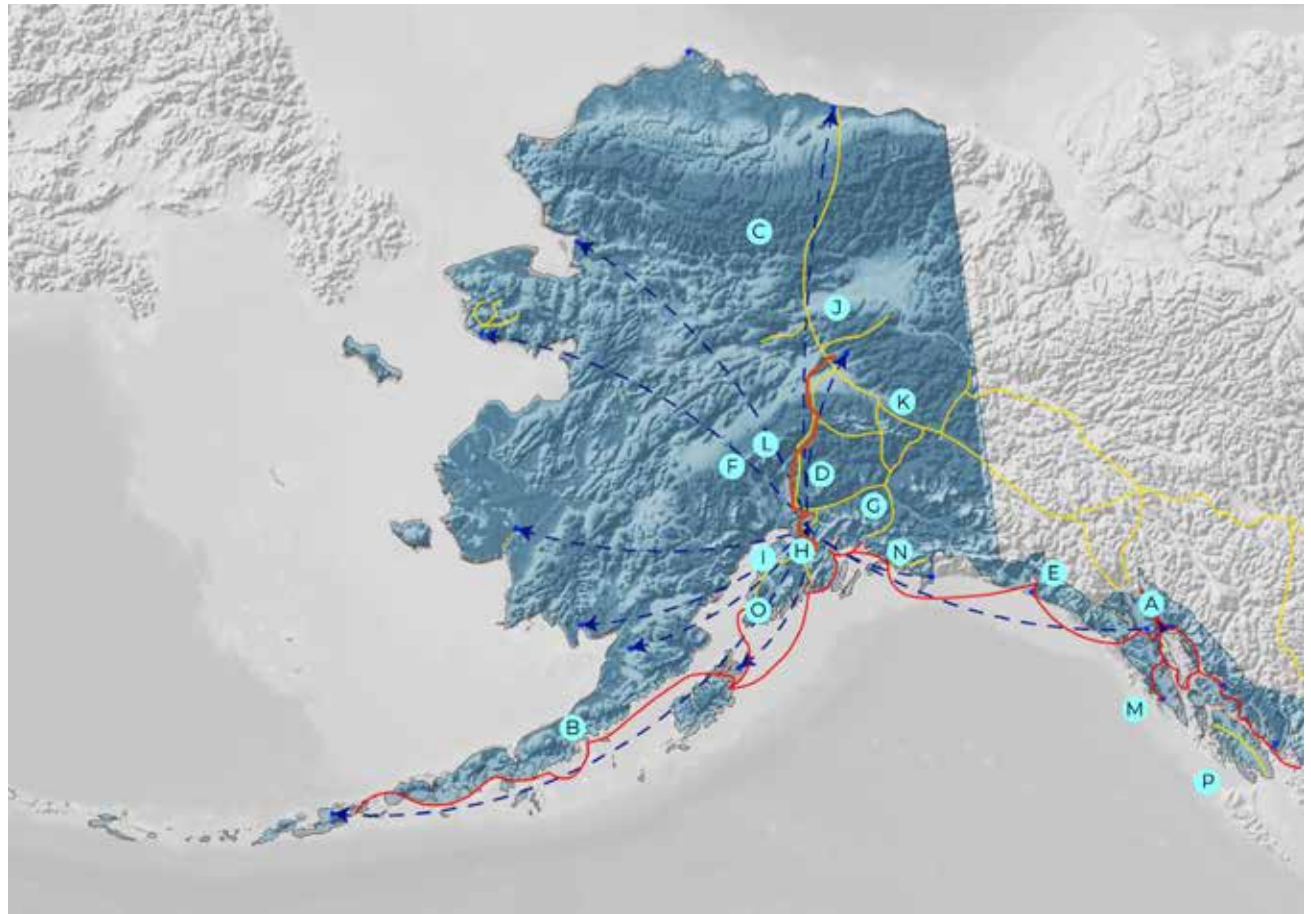
Seeing all of Alaska may require the use of a combination of airplanes, seaplanes, ferries, boats, or float-planes. Most Alaskan cities (I.e Anchorage, Homer, Whittier) are accessible by train or car.

Airline Routes

Highways

Ferries

Railway



A-Marine Highway
(Inside Passage Routes)

B-Marine Highway
(Southcentral & South-
west Routes)

C-Dalton Highway

D-Glenn Highway

E-Haines Highway

F-Parks Highway

G-Richardson Highway

I-Sterling Highway

J-Steese Highway

K-Taylor & Top of the
World Highways

L-Alaska Railroad

M-Prince of Wales Is-
land Road System

N-Cooper River High-
way

O-Kachemak Bay
Route

P-Waldon Point

Resource Exchange

The Oil and Gas industry are the largest components of Alaska's economy. Nearly 85% of the state budget is supplied by oil revenues. The fortunes of Alaska's oil industry, and therefore many sectors of the economy, are dependent upon world oil prices.

Shipping Routes

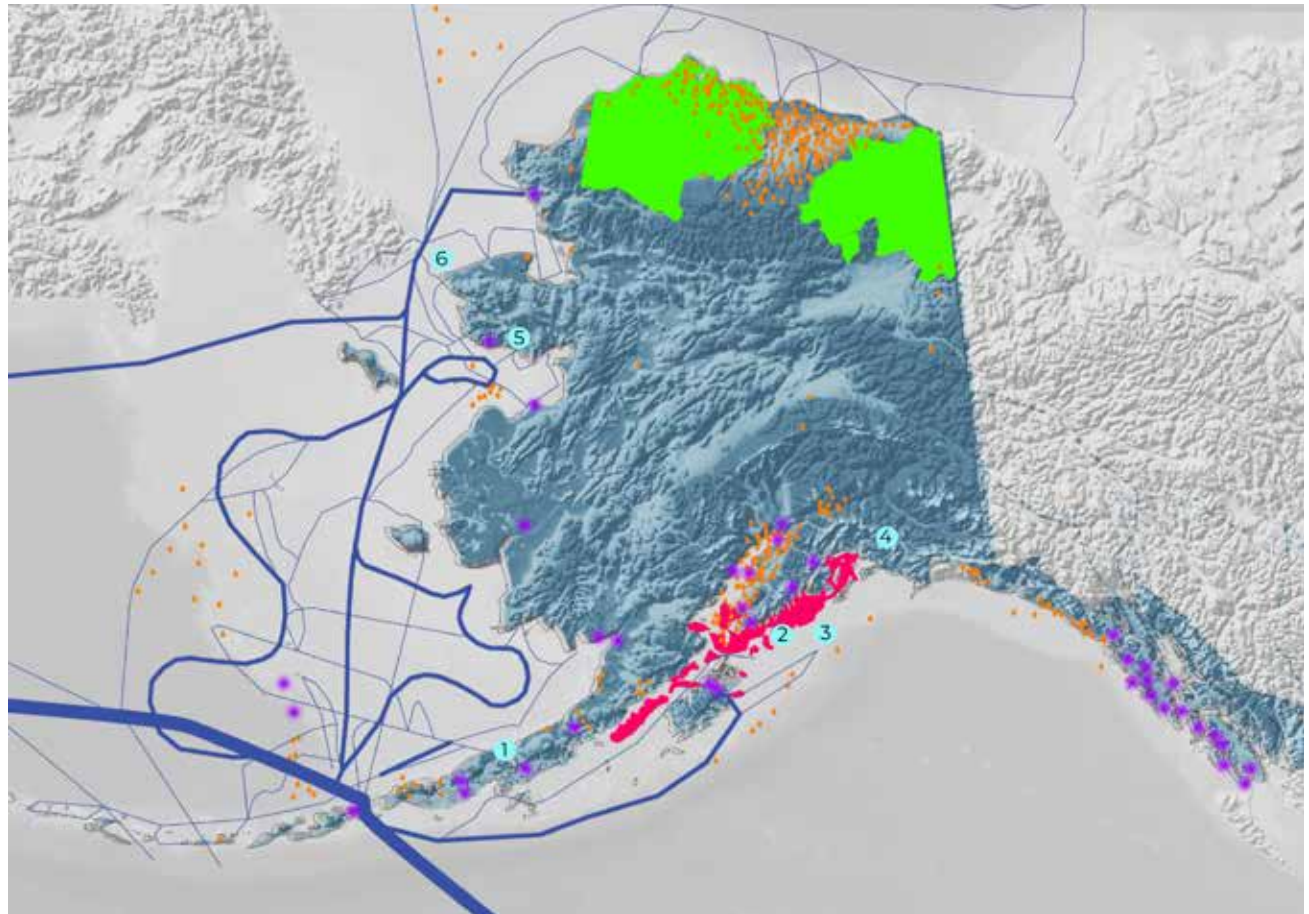
Oil Reserves

Oil Spills

Oil Drills



Shipping Ports



3. Prince William Sound

Exon Valdez/11,000,000 Gallons-1989
F/V Bay/ 321,052 Gallons-2001

4. Port Valdez

T/V Thompson Pass/71,400 Gallons-1989
T/V Eastern Lion/8,400 Gallons-2001

5. Cape Nome

Cape Come Constr. Barge/20,000 Gallons-1984

6. Bering Strait

Little Diomed Tank Farm/31,000 Gallons-1990

1. Aleutians

F/V Chil Bo San/65,000 Gallons-1989
Fish Processor Norhtern Wind/15,000Gallons-1995
M/V Kuroshima/39,000 Gallons-1997
M/V Selendang/321,000 Gallons -2004

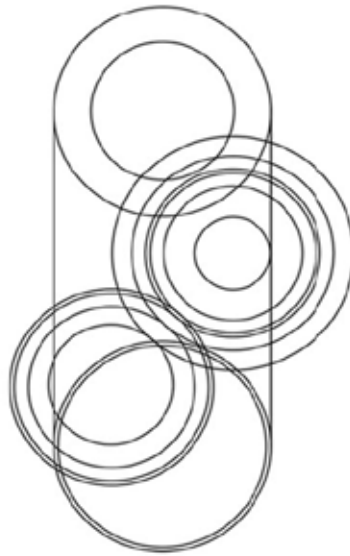
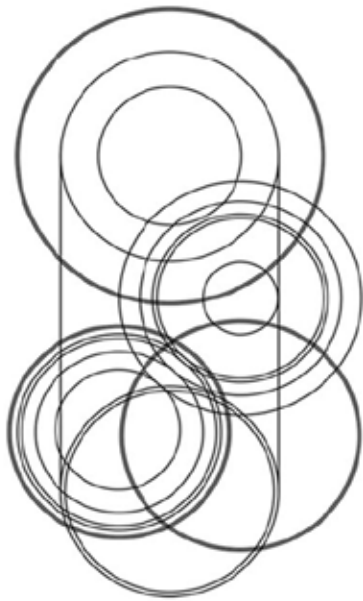
2. Cook Inlet

USNS Sealift Pacific/395,640 Gallons -1976
M/V Cepheus/180,012 Gallons-1984
T/V Glacier Bay/207,010 Gallons-1987
Marathon Spark Platform/10,000 Gallons-1989
Pipeline Rupture, Port Nikinski/9,500 Gallons-1992
Tesoro Refinery, Tank Overfill/5,700 Gallons-1995
Steelhead Platform/39,000 Gallons- 1997

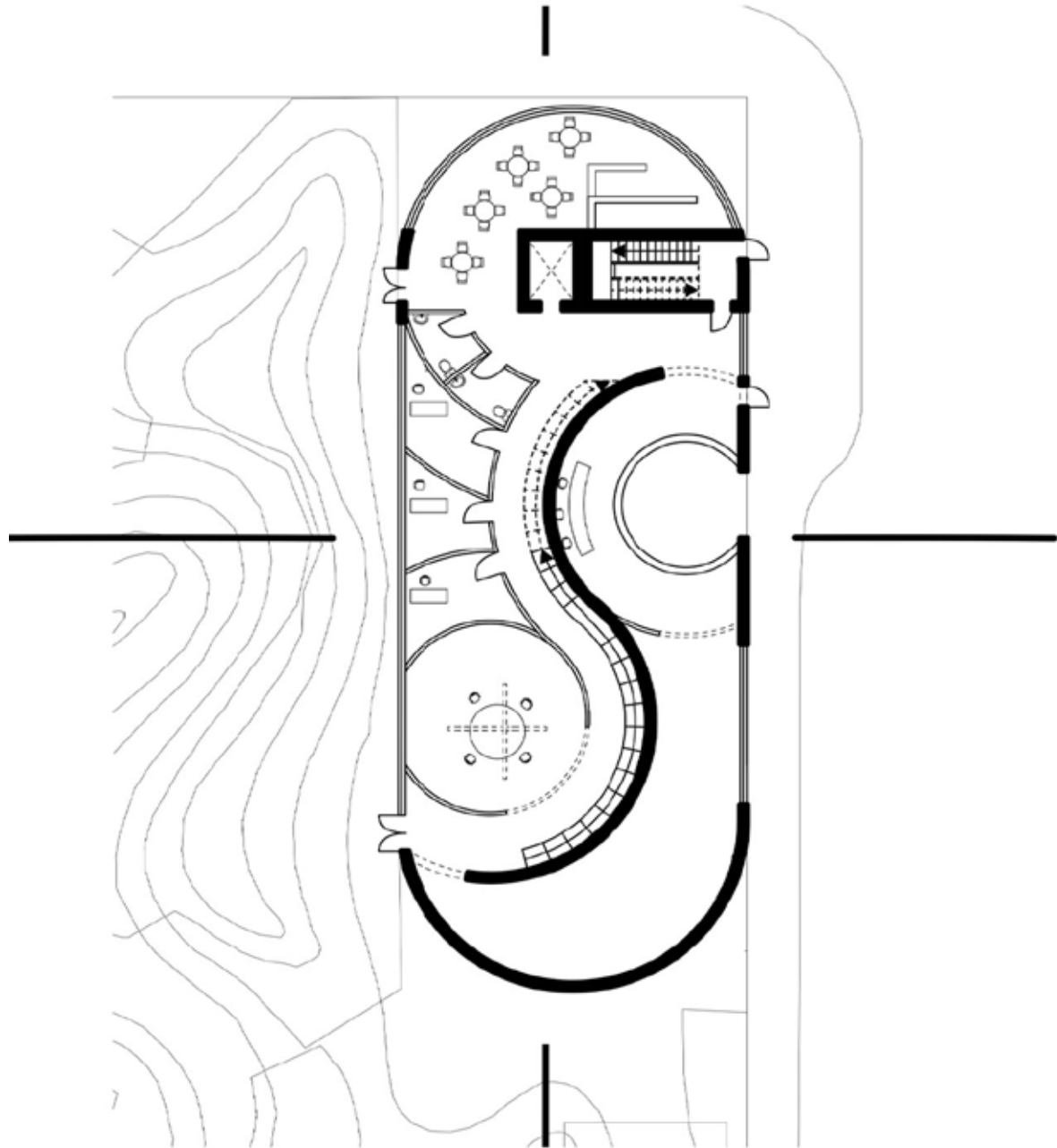
Concept

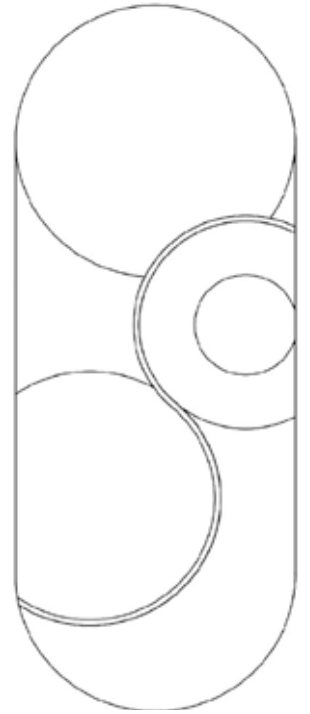
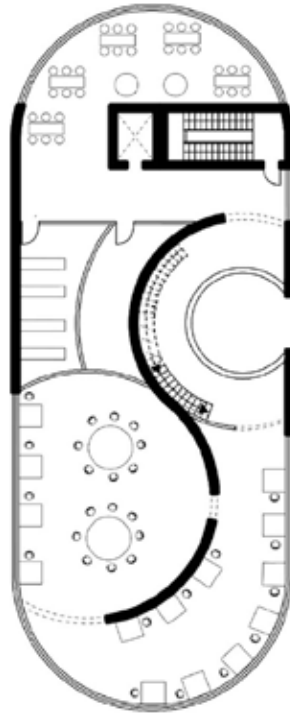
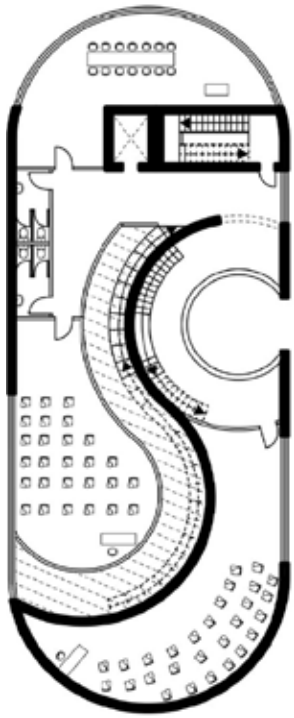


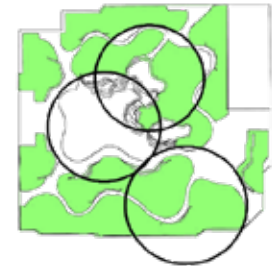
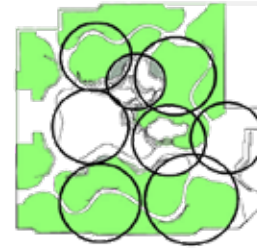
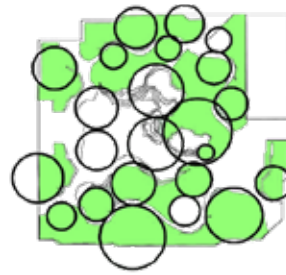
Orphism is an art movement focused on pure abstraction and bright colors. It was seen as the key moment to transition from cubism to abstract art. Orphism is the unification of sensation and color. The movement sought to remove recognizable subjects, concentrating on form and color.



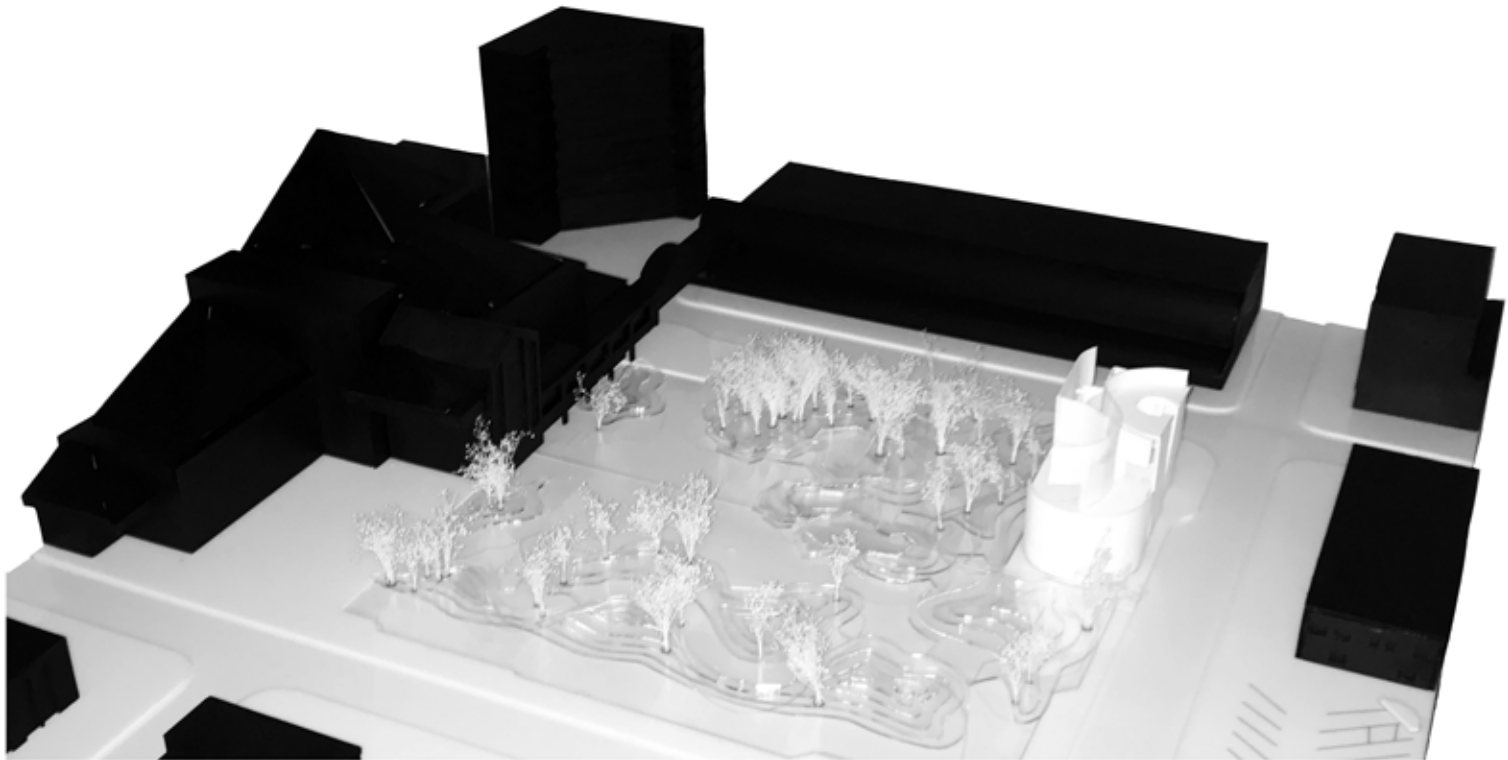
Orphic

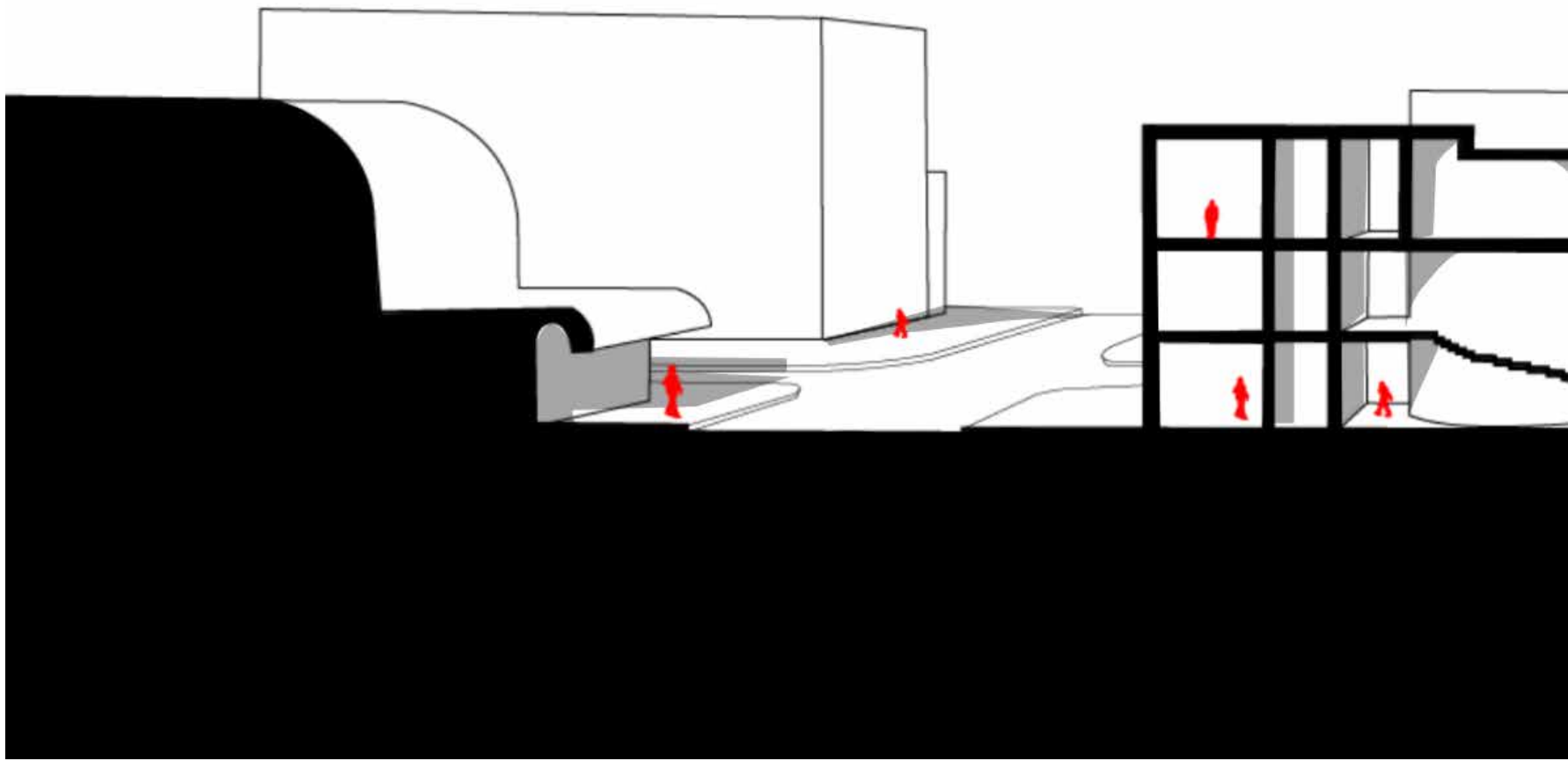


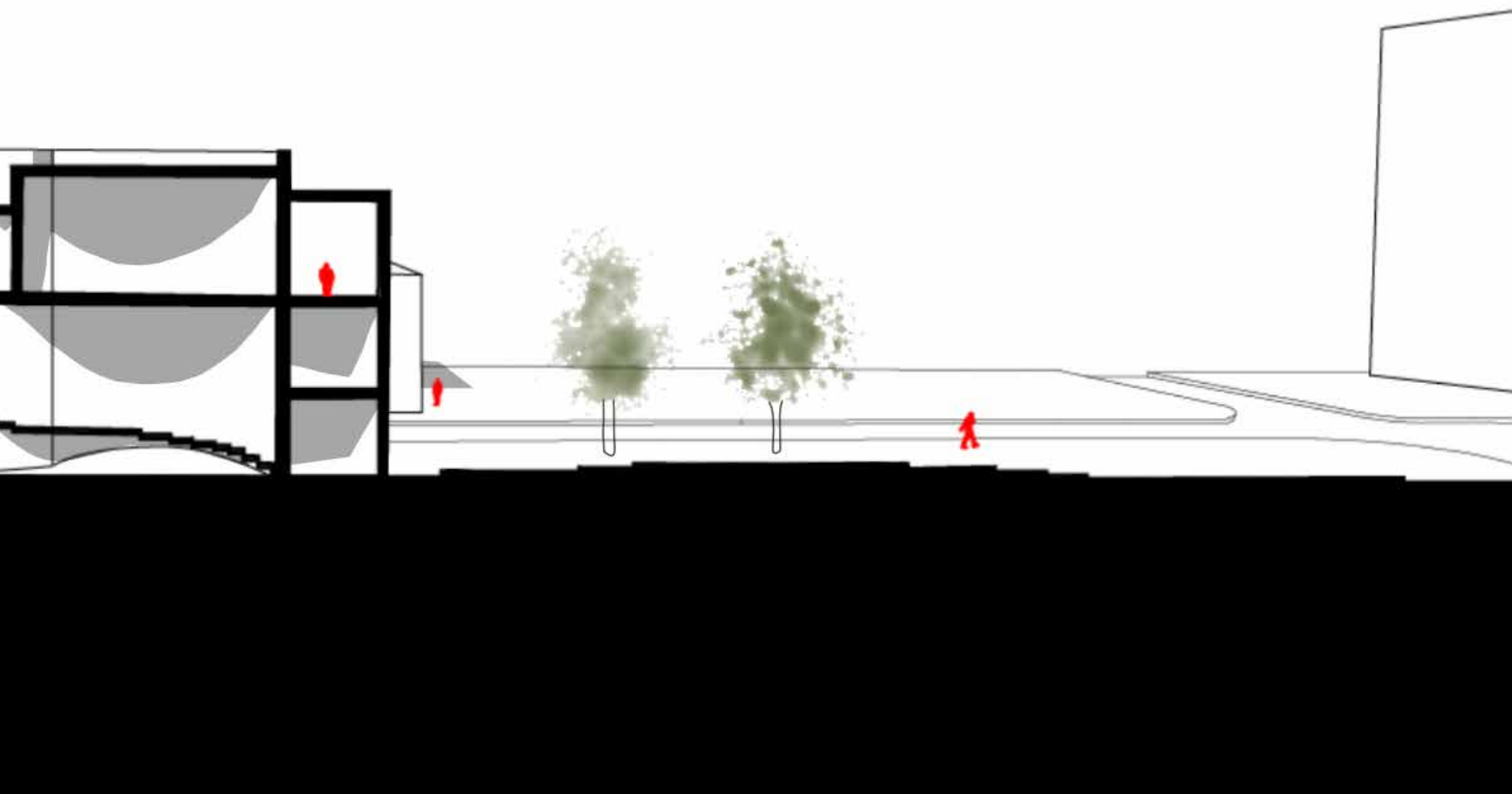




The site of the new educational center is located on top of the existing site of the Kobuk co. In Anchorage Alaska. Considering the unique landscape was key to the design of the educational center. Given the circular nature of the landscape, the art movement orphism was studied. Orphism emphasized the lyrical form within color rather than austere intellectual cubism. The park was studied through a series of circles. This study led to the form of the new educational center. The design of the building would make this an exciting space to study in. This education center would focus research on environmental systems in Alaska.



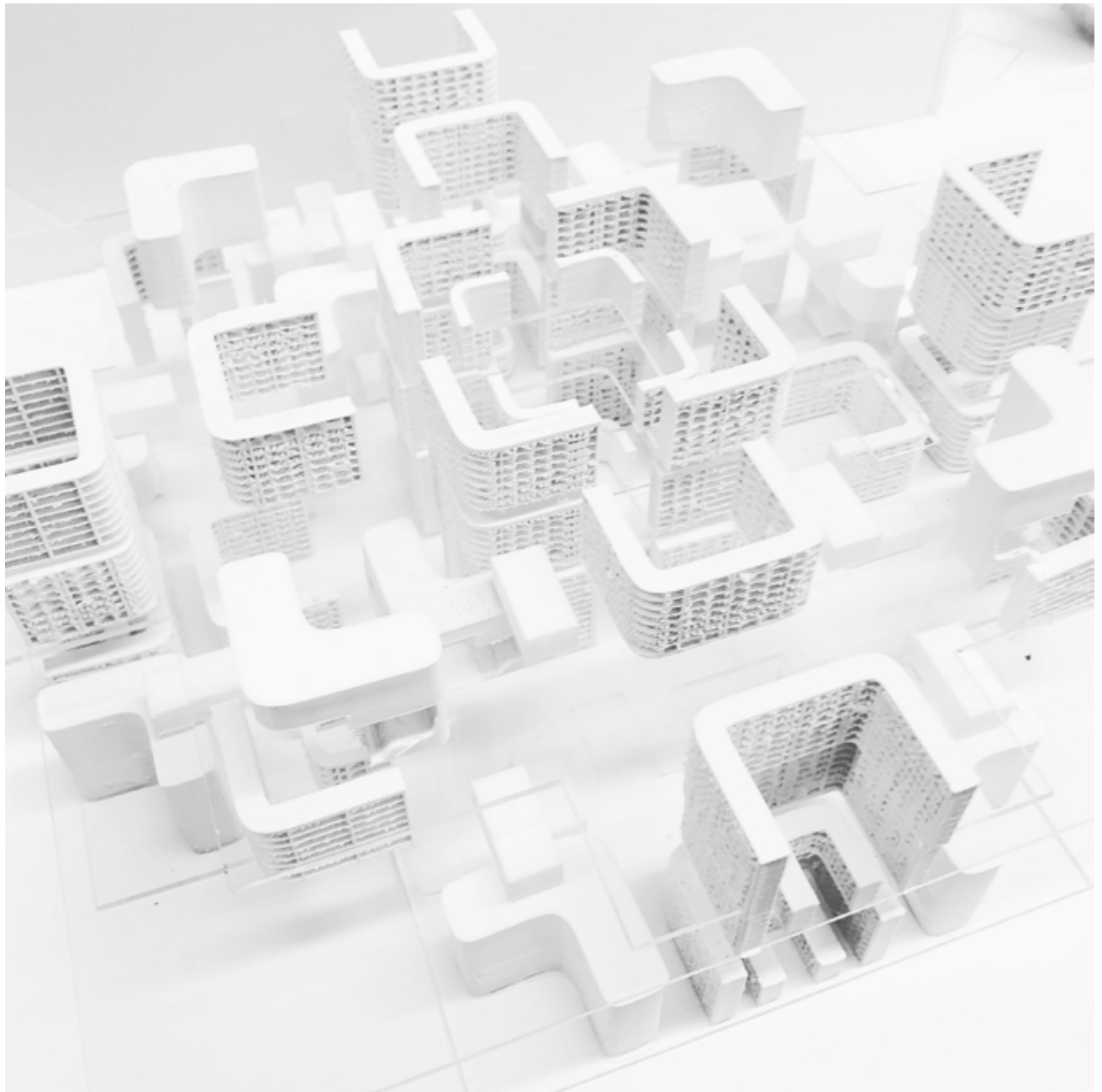




09

Studio 4556

Ricardo Munoz//Fall 2018

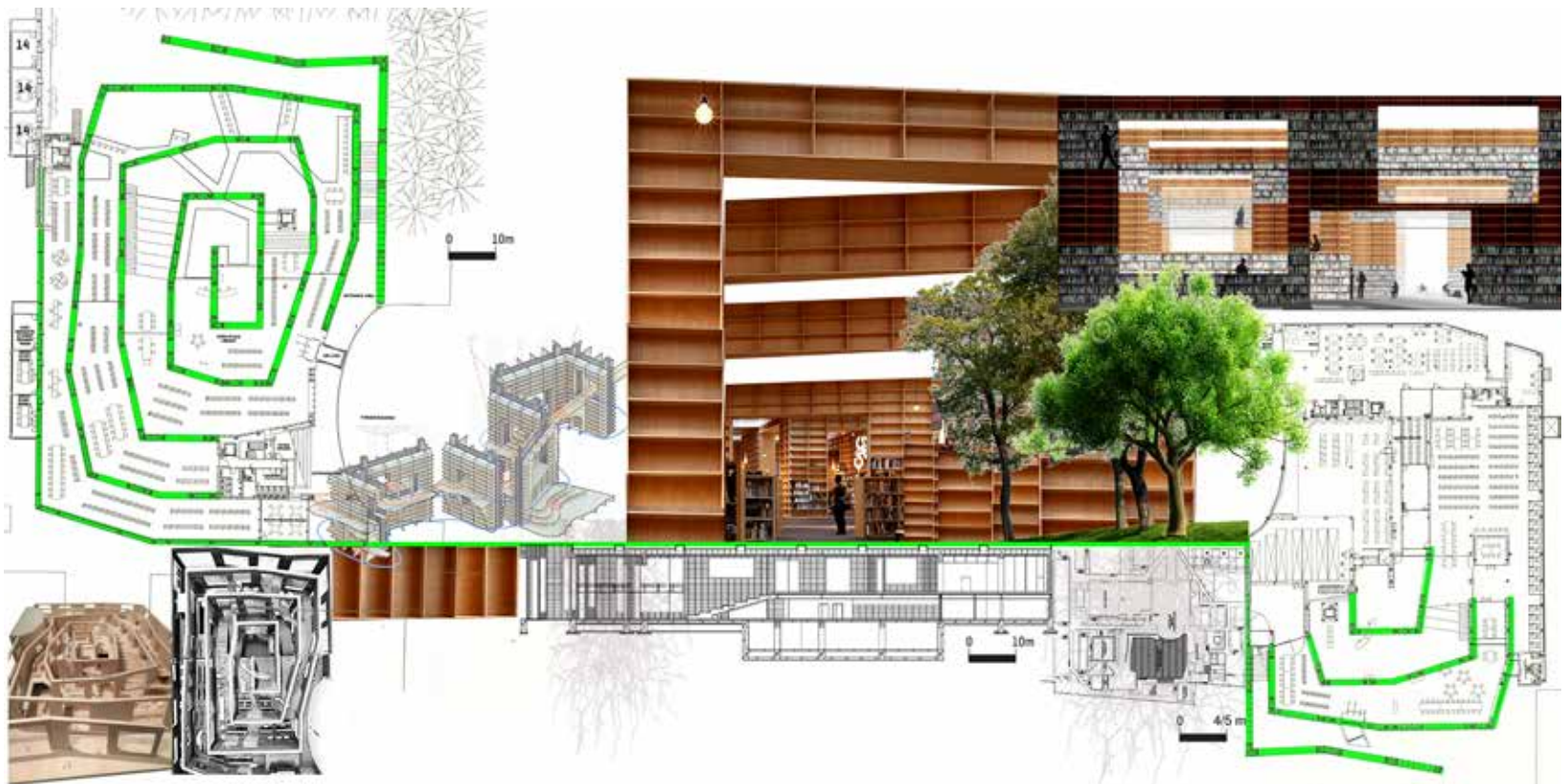


Precedent



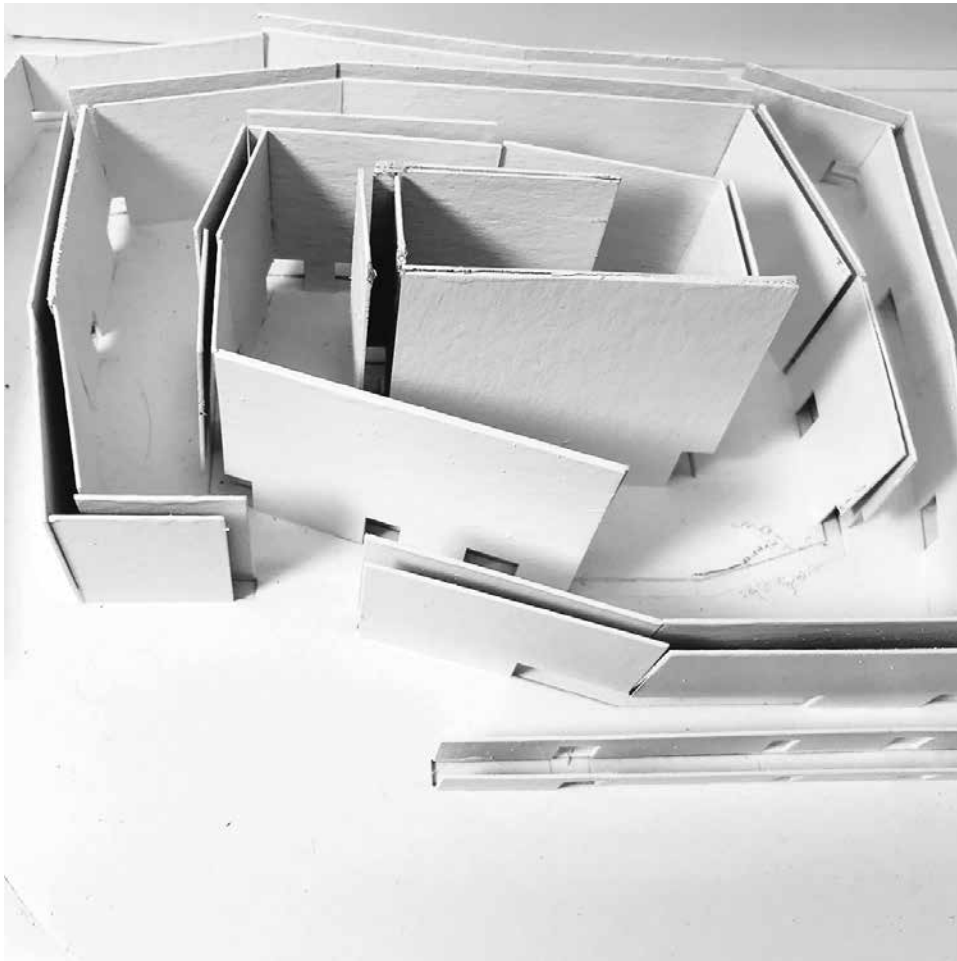
Mushashino Library- Sou Fujimoto

During the initial process of design, Sou Fujimoto thought of “The Library of Babel” by Jorge Luis Borges, an ultimate library that contained all the literature ever conceived. The library of babel is an idea that isn’t physical embodied and it never will be. The idea was called a “a desert of books” containing, ever piece of sand, never to be found. This concept produced a spiral form, instead being “the forest of books”. The “forest of books” is vital to understanding the thought process behind the building because the idea aims to have a place where there are many books, and a place where one could get lost. The feeling one gets while wandering around the library is akin to both a forest, which is calm, and in an aisle in Tokyo, which is very active. Also it is a part of some of Sou Fujimoto’s greater of idea of “Between Architecture and Nature”.



Collage of Mushashino Library

Furthermore, the idea of the spiral gives way to explore different concepts, which was the main goal of the Musashino Art University. The main strategies that Sou Fujimoto used with the spiral was that of layers, scale, and flow. The spiral completes all these. The spiral is a form that encompasses duality. It expresses a radial path and a rotational geometry. The circulation that the spiral causes completes the opposing ideas of searchability and strollability. Searchability is the “spatial configuration for an efficient access of books, while strollability is “no clearly articulated route”. The apertures in the bookshelves give the sense of infinite depth of books through the strategy of layering. So there is no forced path through the spiral, giving a lot of choice to the experienter. The spiral creates vastly different areas for one “to ponder, loiter, sit, immerse oneself in the story...[only] to look up and start again.” The spiral explores the idea that duality doesn’t have to be about two contrasting subjects but the common area between the two extremities.

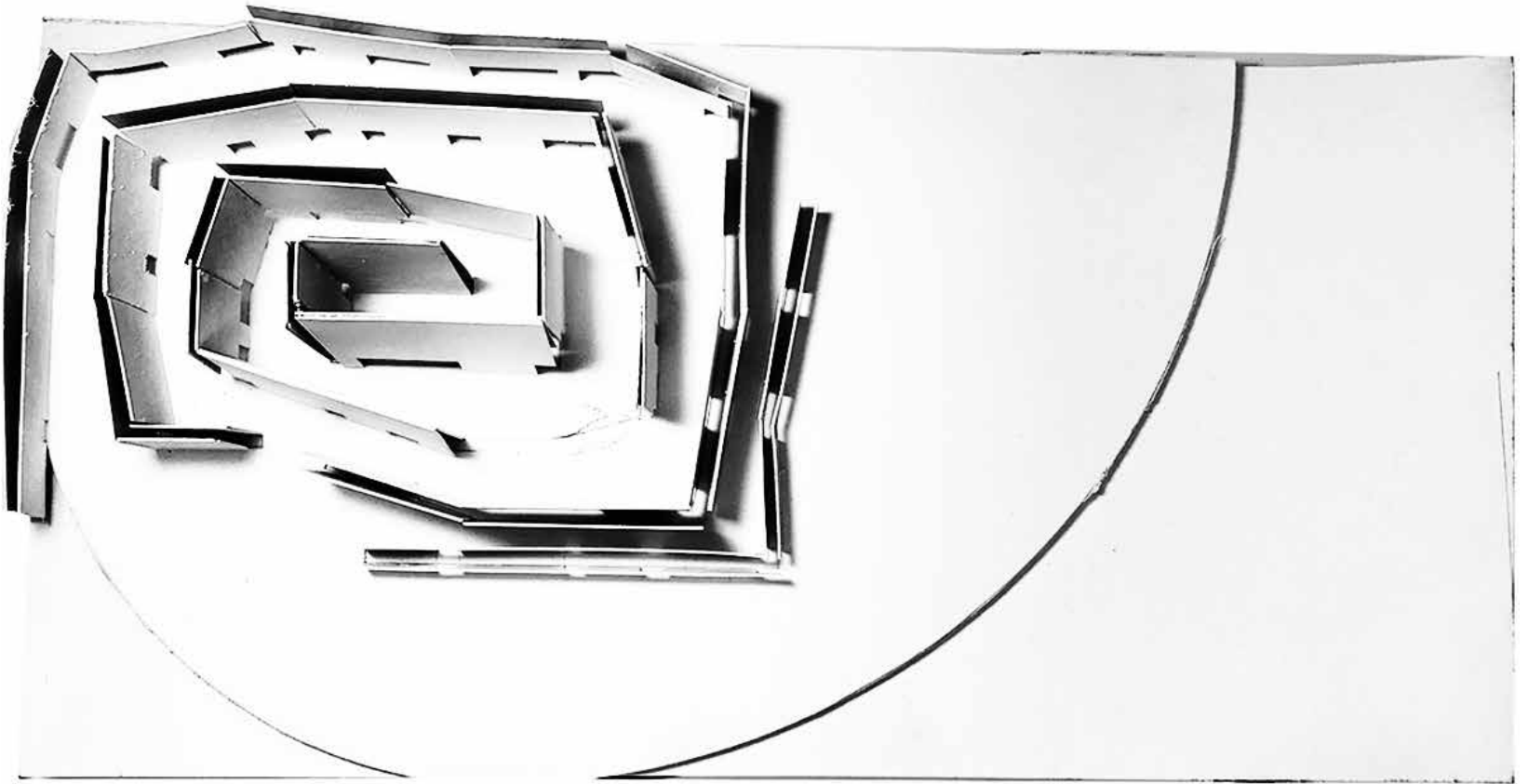


Spiral Precedent Model

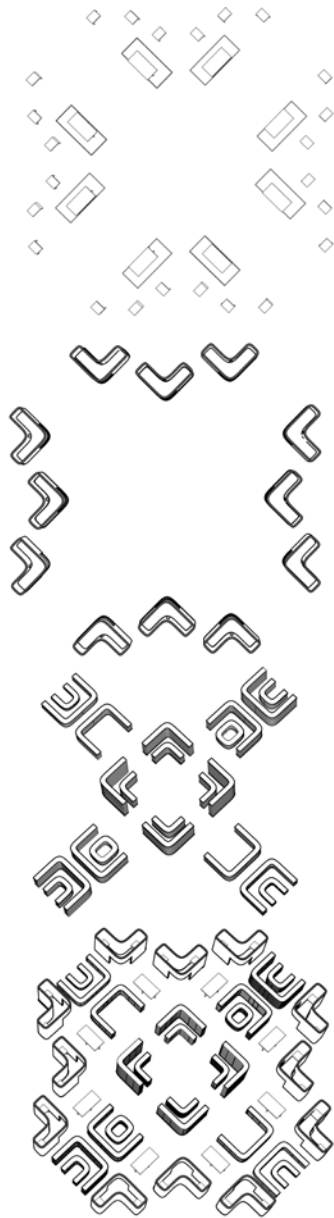
This model is based of the Mushashino Library. The purpose of it is to show key elements that were used in the design of the library. The main point was to show the Spiral. In this sense the spiral is spinning into an endless entity so that the reader has an “endless” path for searching.

The concept of the spiral shows up often in nature from the fibonnacci sequence to the golden mean. That is why the spiral in this model is purposely put to be in a golden mean. The space create by the spiral also give a sense of a maze feel, a feeling that is infinite. This model was created to reflect that feeling and explore it.

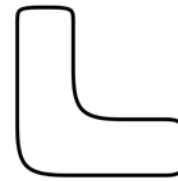
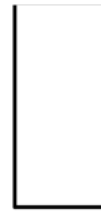
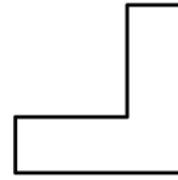
The endless windows only add to this feeling by creating openings towards other spaces. The windows explore the sensation of other portals within the same entity.



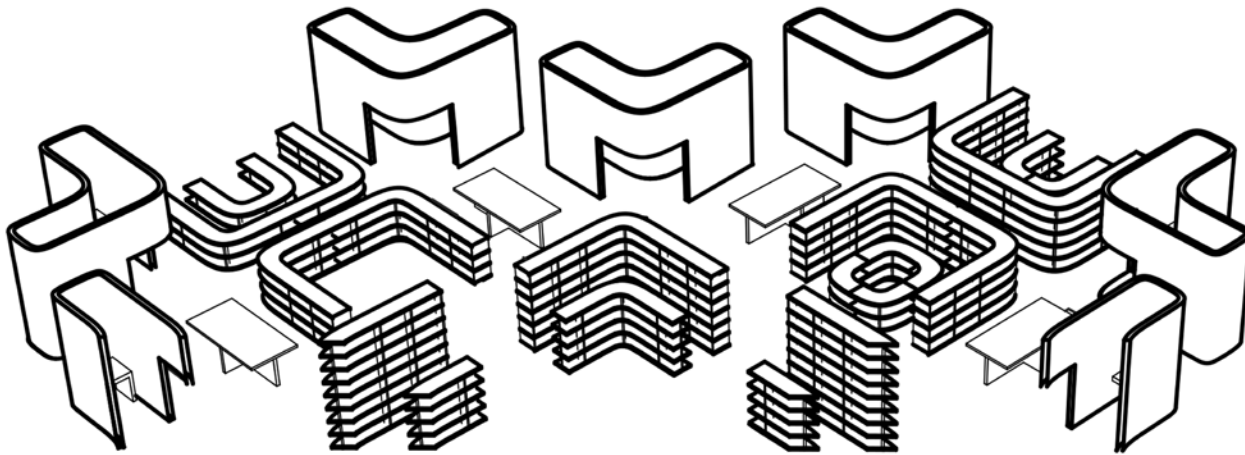
Interior



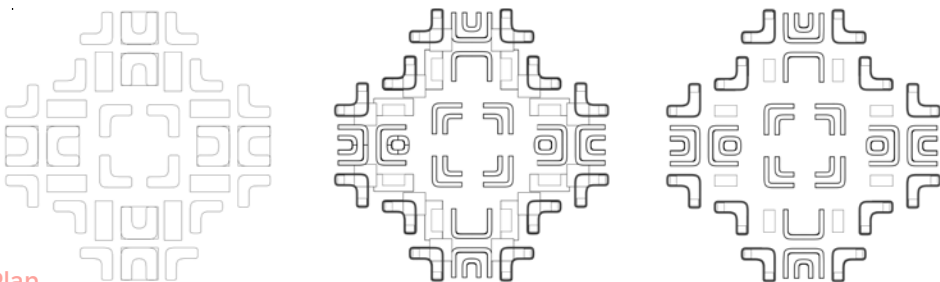
Exploded Axon



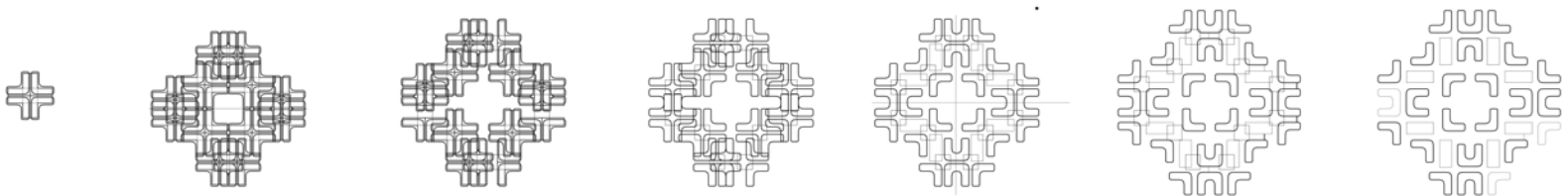
Shape Module



Section Perspective



Plan



Grid Diagram

Context



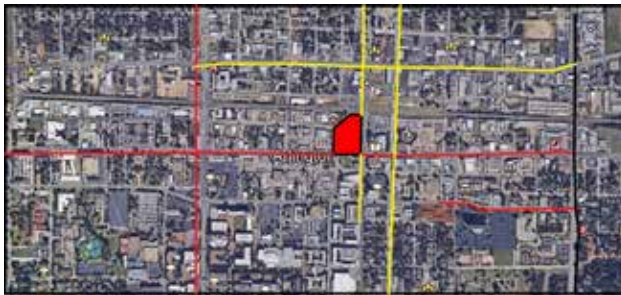
Downtown Arlington Area

 Downtown District



Business Downtown Arlington

 Other Core Districts



Traffic in Downtown Arlington

 Heavy Traffic
 Mild Traffic
 Site



Grid in Downtown Arlington

 Streets



December 21



March 20

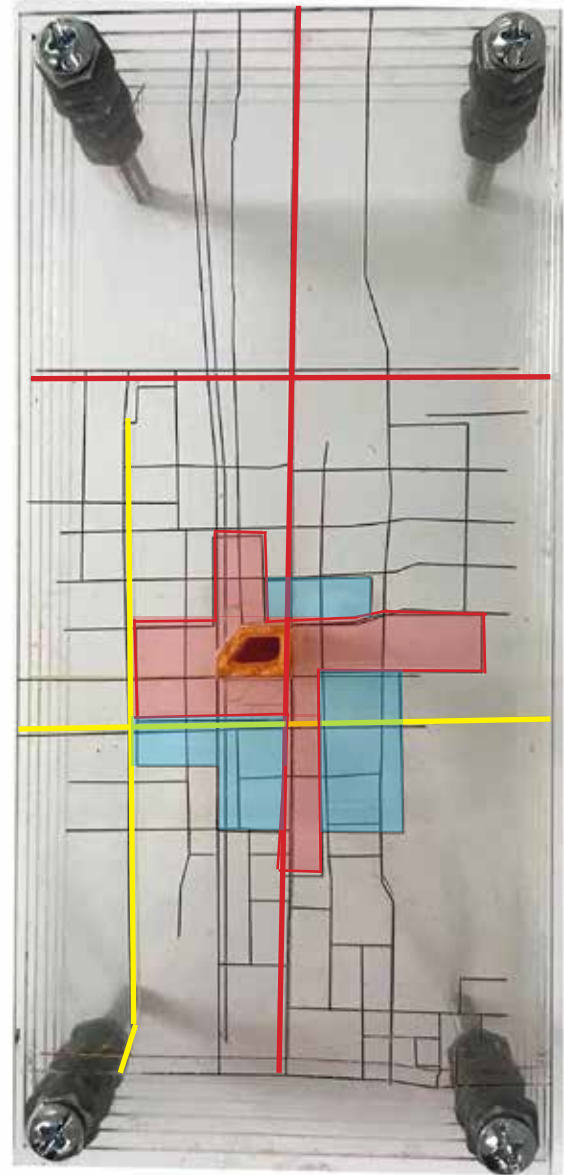
Downtown Arlington Area



June 21



September 21



Mapping Model Arlington

Facade Study



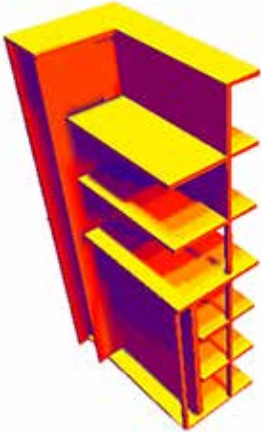
The window is then seen as a spatial division that allows the viewer to merge and separate the landscape and the interior. This idea follows the perspective image that was considered a great deal in architecture. Furthermore, when the window is redefined, the look of the setting changes. It is a way of imagining the interior and exterior, forcing the exterior to adapt to the interior



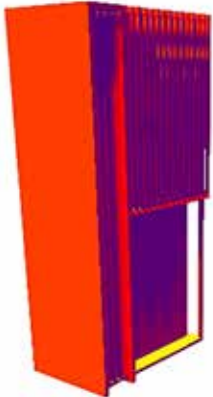
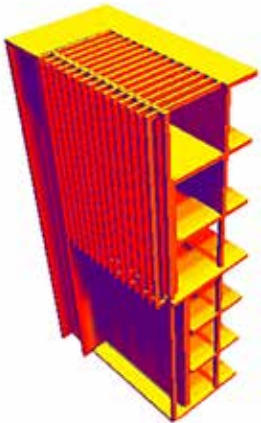
Solar Analysis



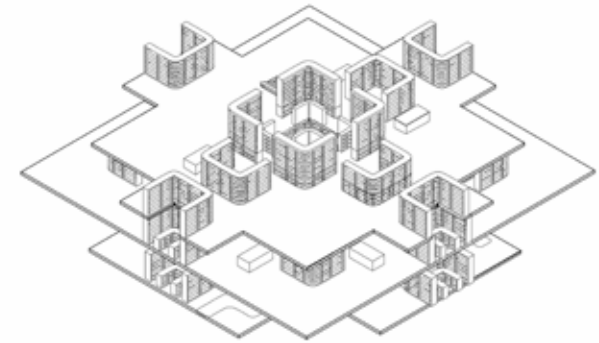
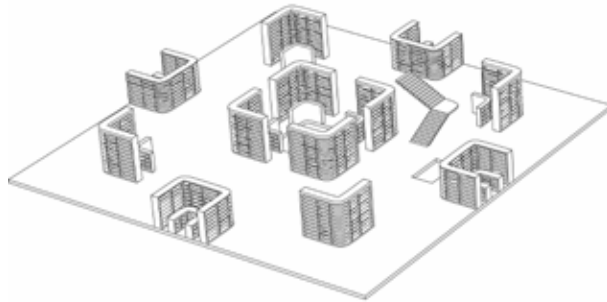
Without Screens



With Screens



Develop. Plan



Axon

The library took on a form according to a module that began to separate from itself. Each module has a role in the library whether that is bookcases or tables. The organizational system expanded, defining the activities within the spaces, making community areas. This is a revolutionary library that begins to look at the evolving world through technology. Rather than being a place of quiet solitude, it would be a community. The new library would be a place of idea exchanging.

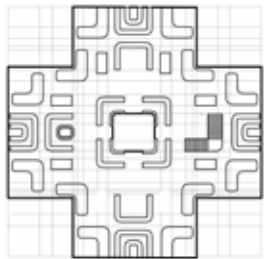
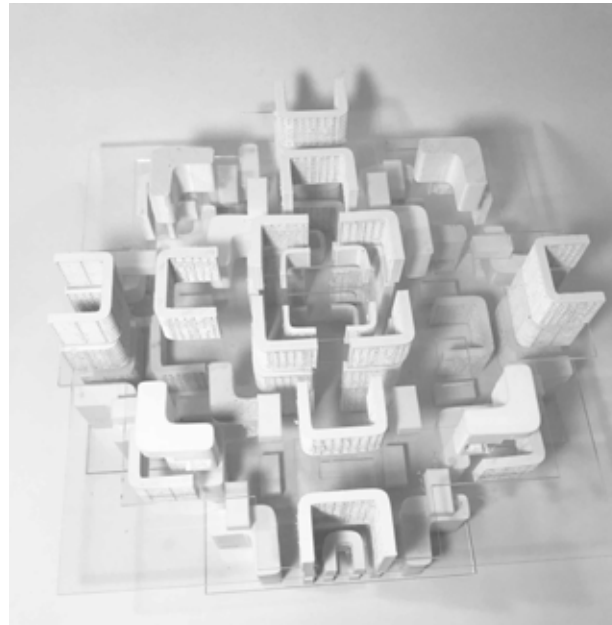
Exploded Axon



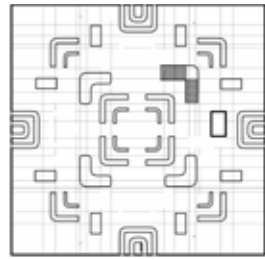
North Elevation



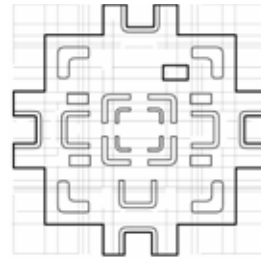
East Elevation



1st Floor Plan

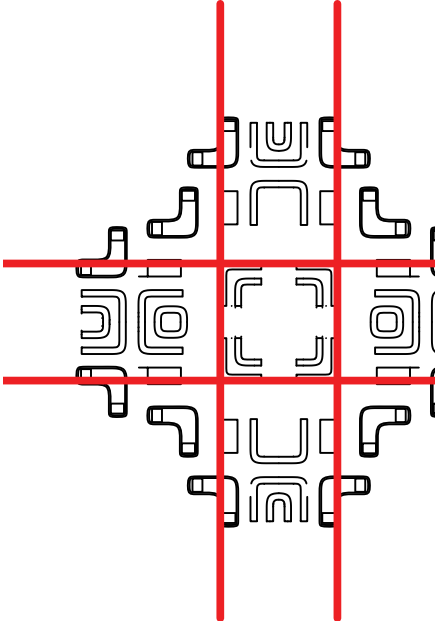
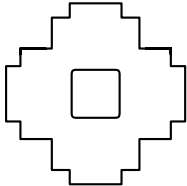
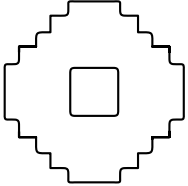
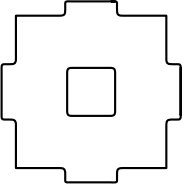
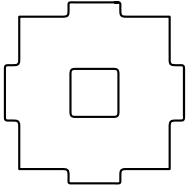
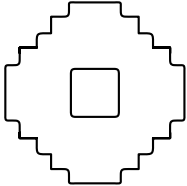
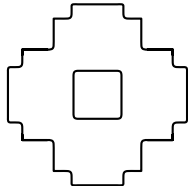


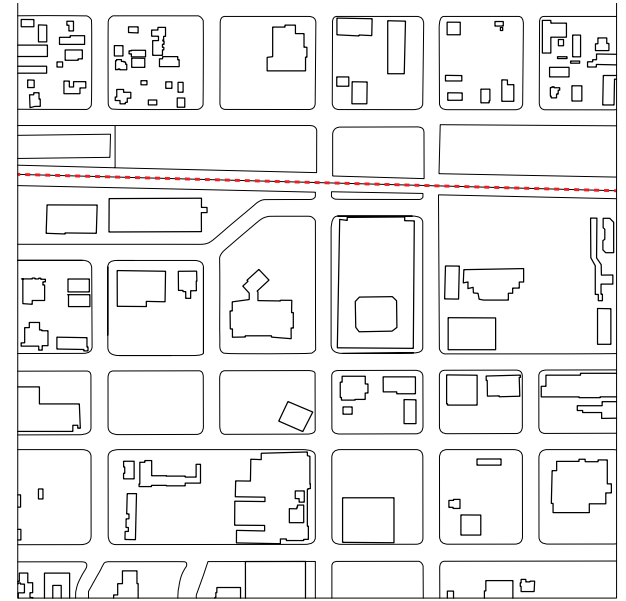
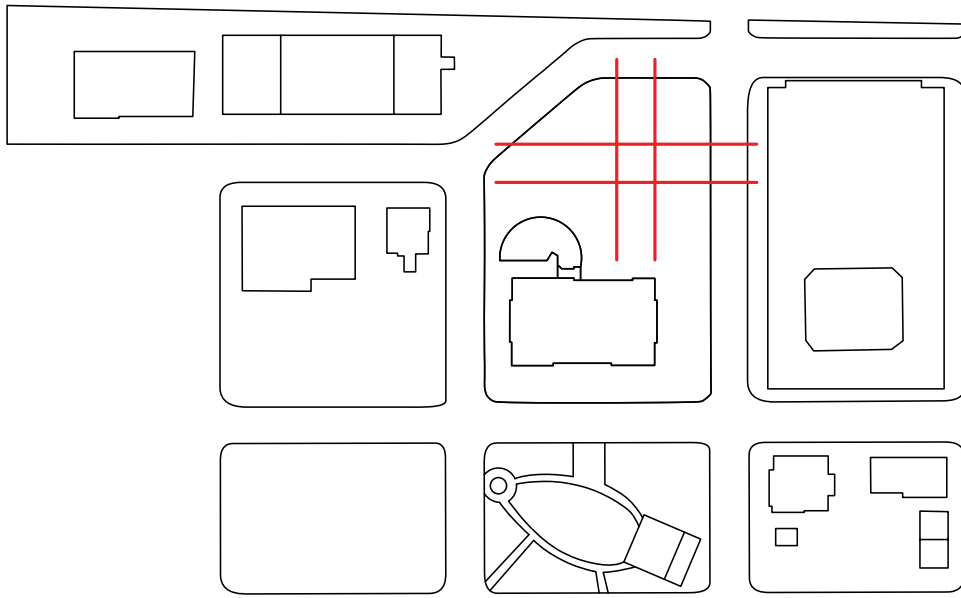
2nd Floor Plan



3rd Floor Plan

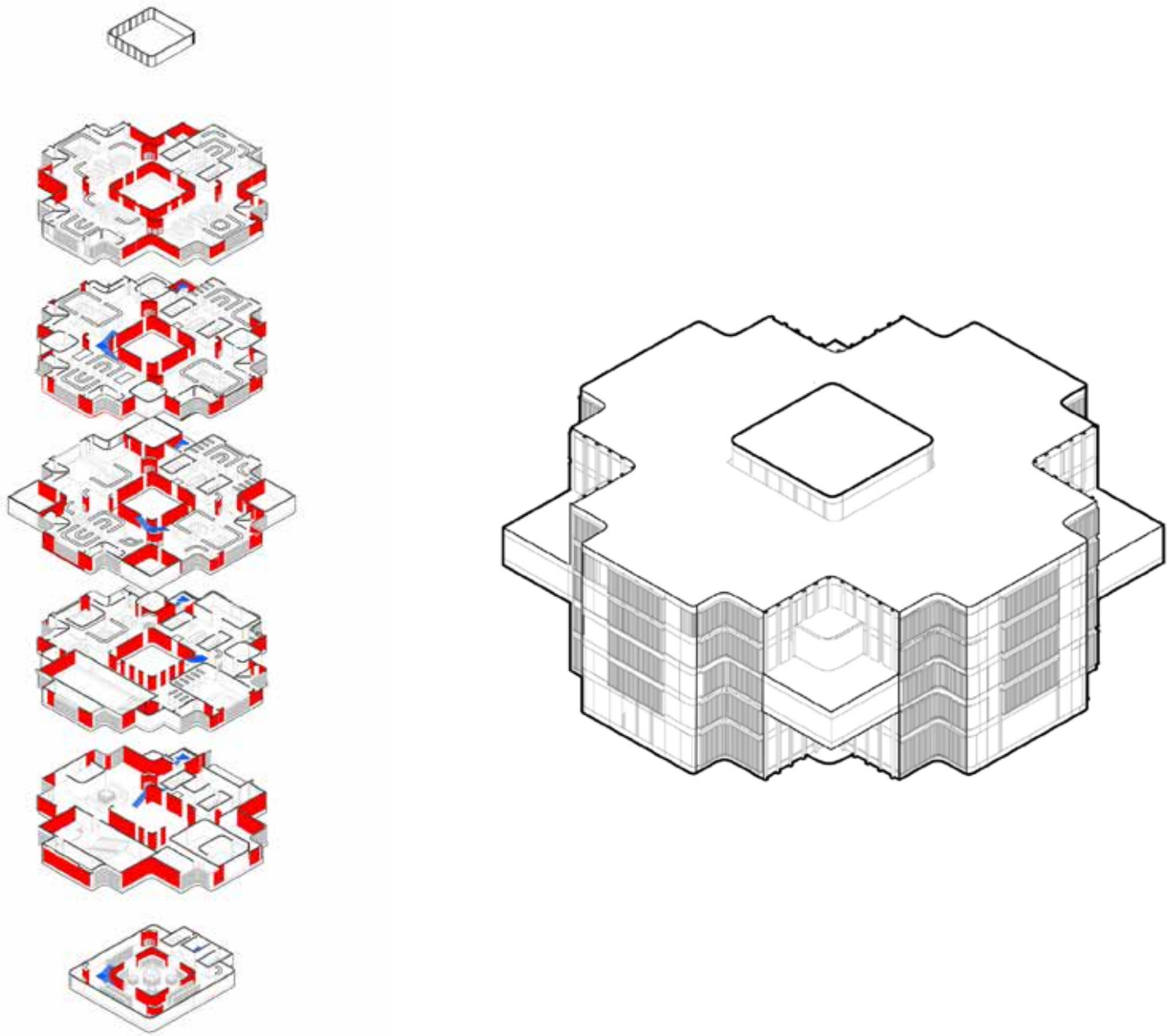
Analysis

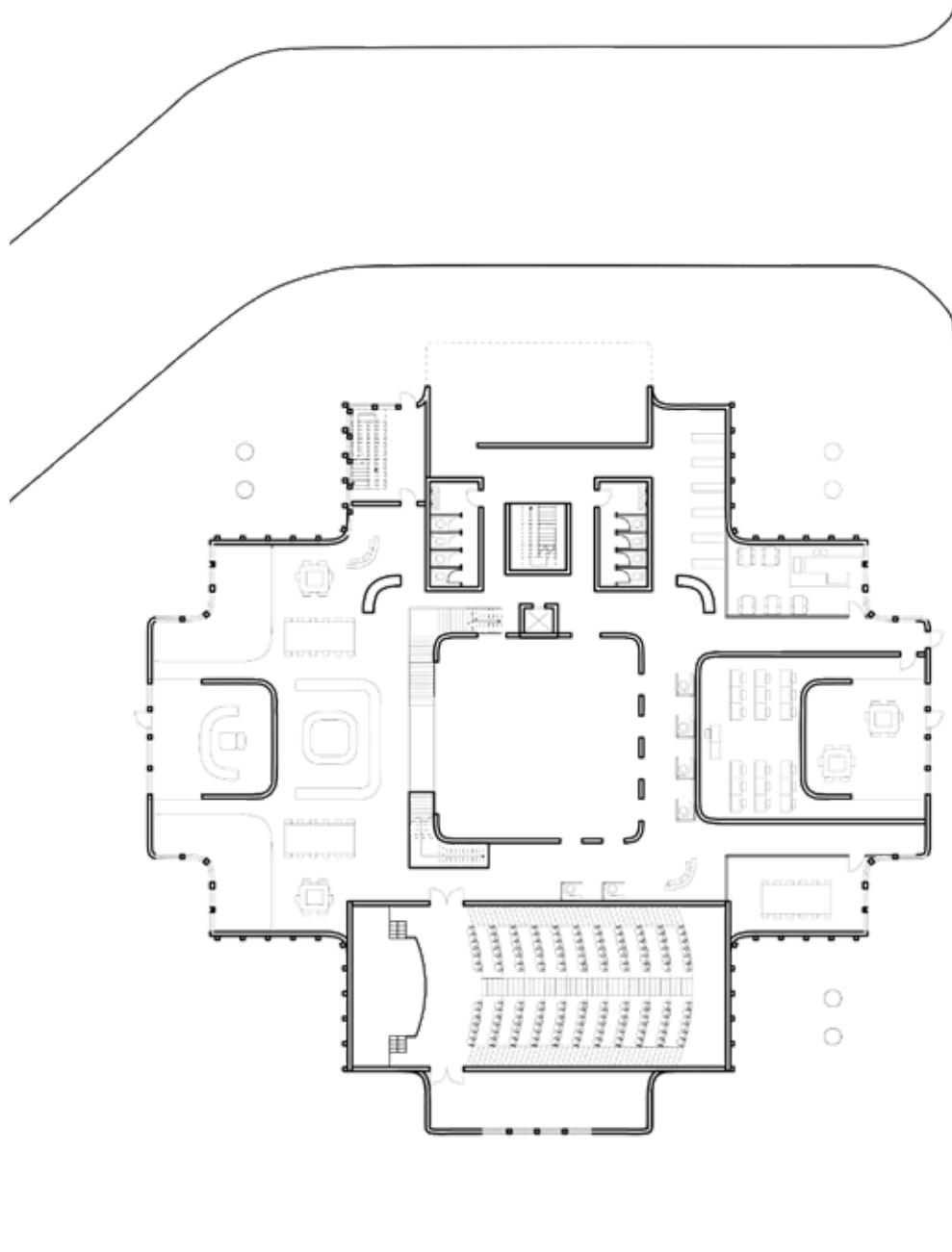


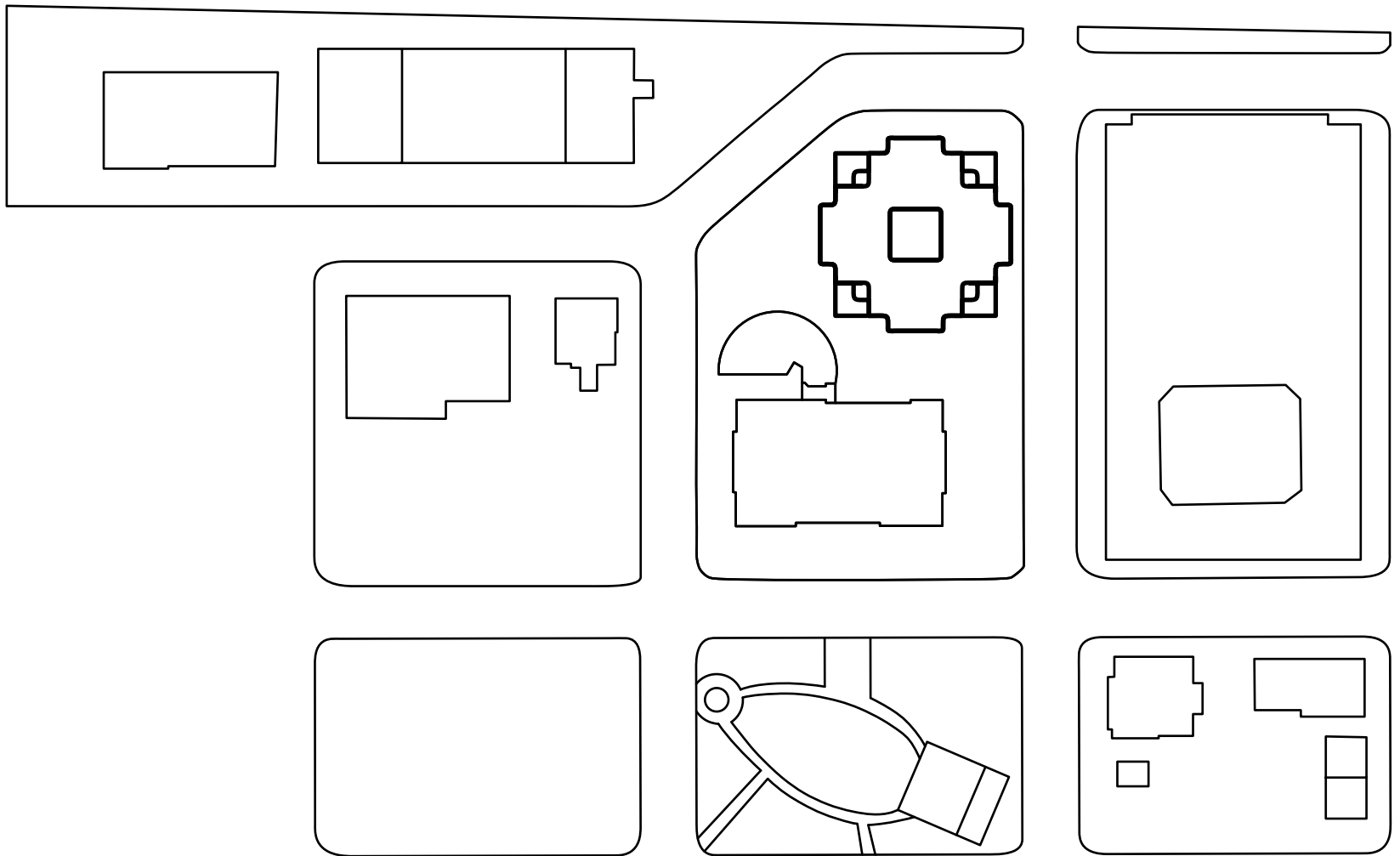


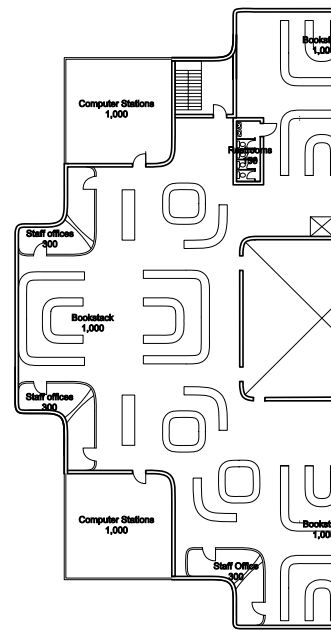
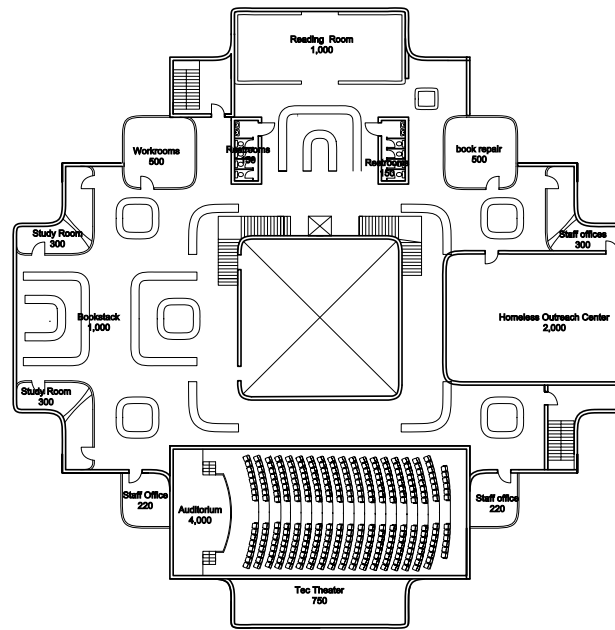
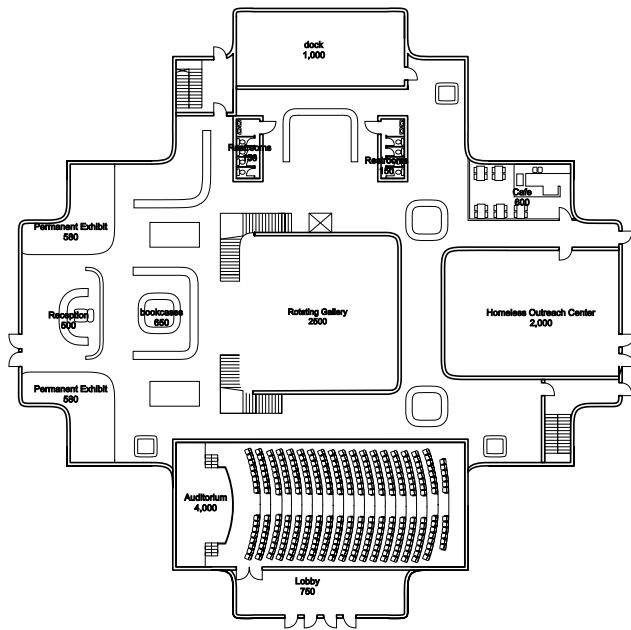
Rotational
Library

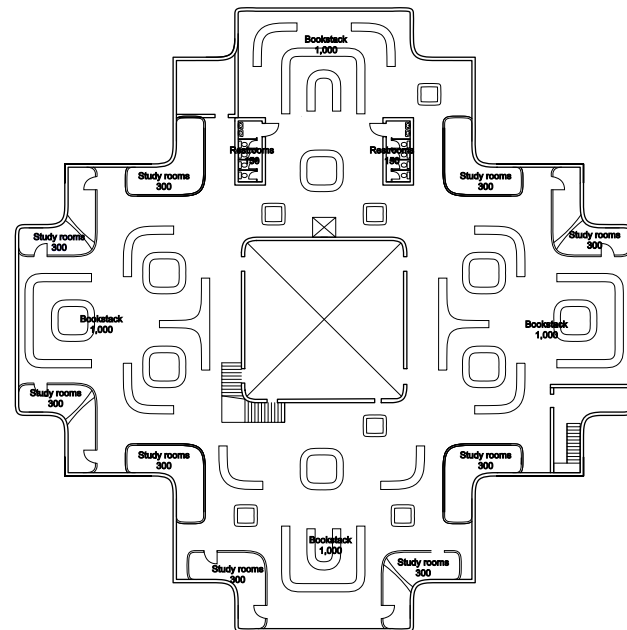
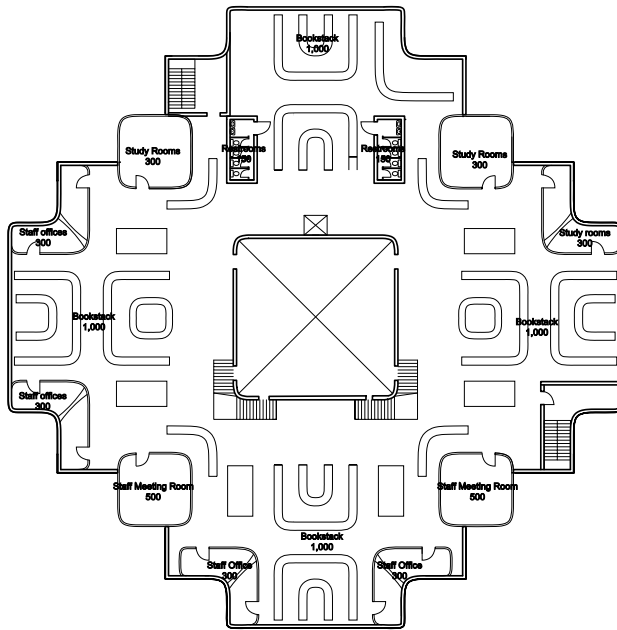
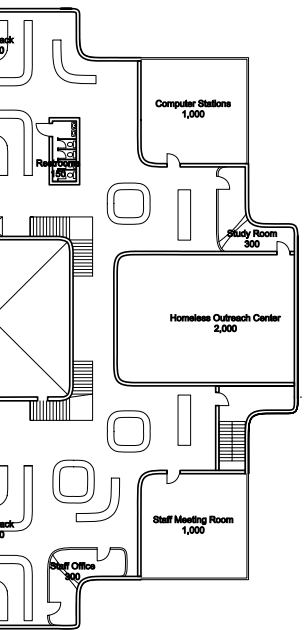


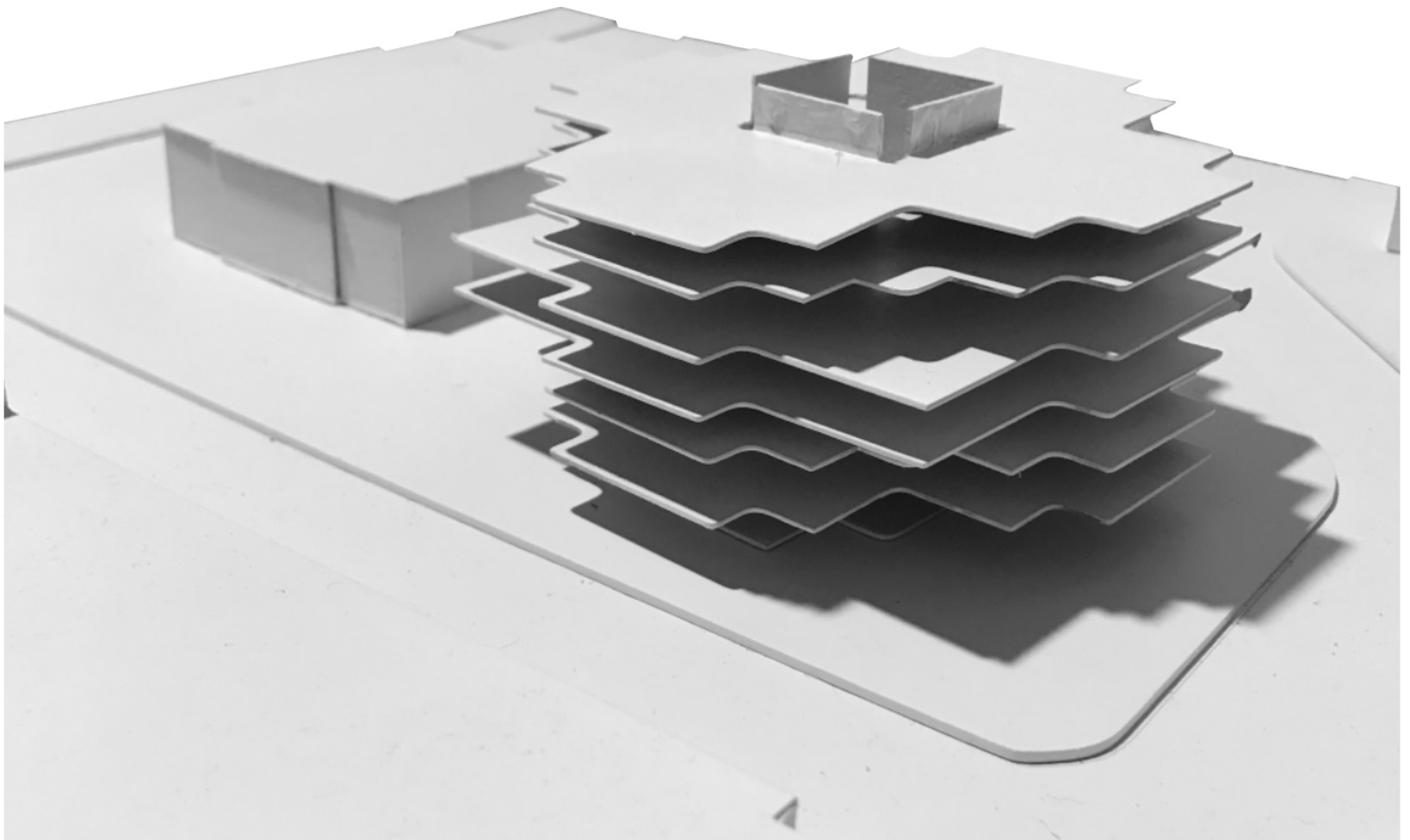










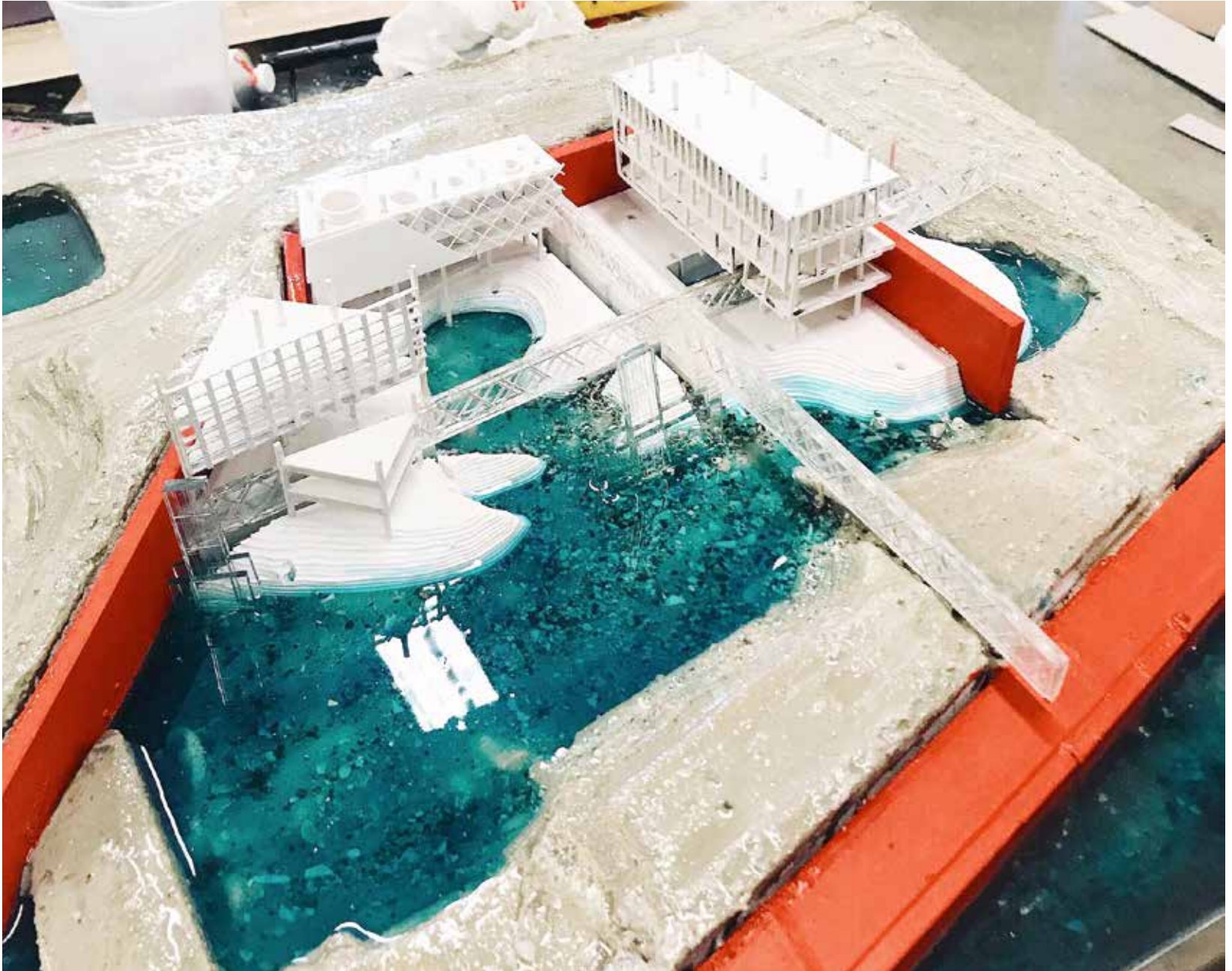




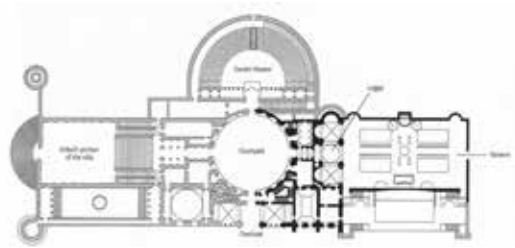
10

Studio 4557

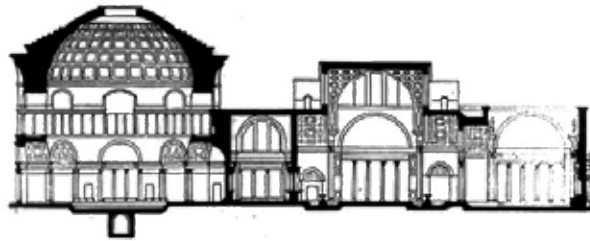
Steve Quevedo//Spring 2019



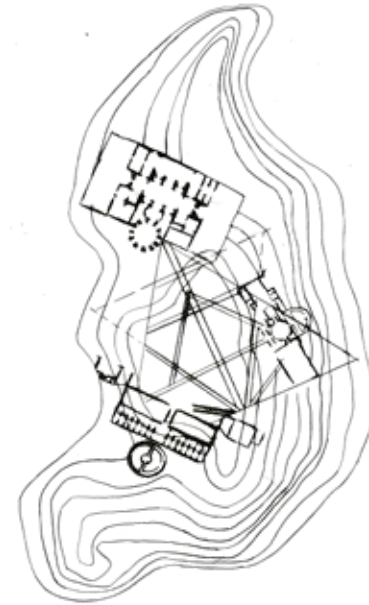
Precedent



Villa Madama



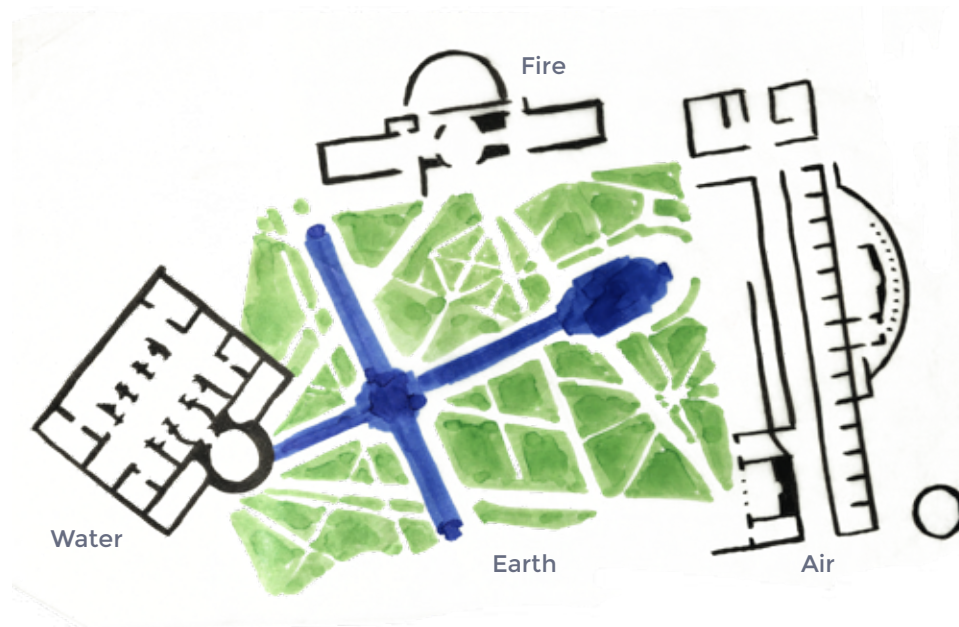
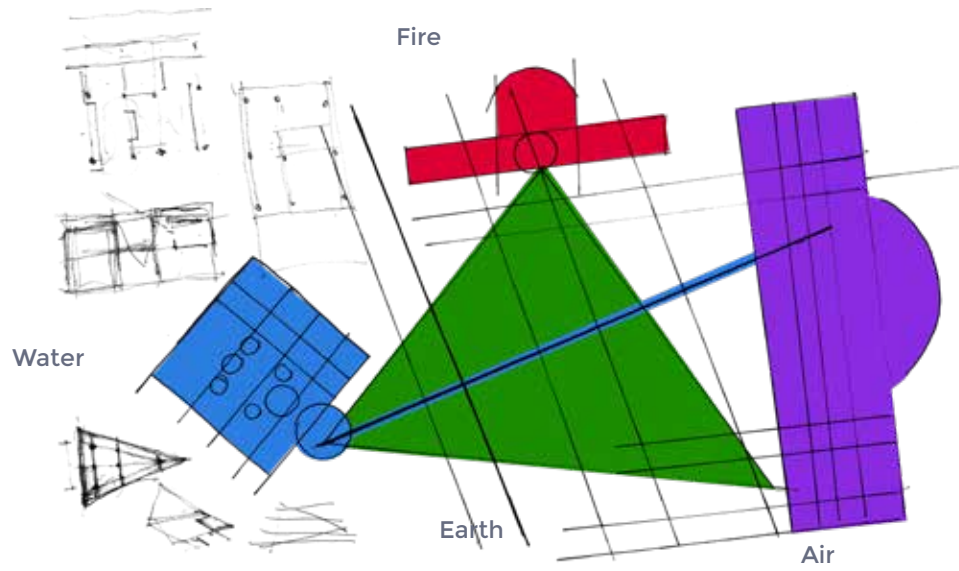
Baths of Caracalla



Transformation

Once upon a time, there stood the building of an alchemist. A large structure made of brick and stone sat on an island at the top of the hill. He had made a telescope to view the stars. He had cut a pinpoint hole to create a camera obscura. He carved into the hill a plateau and made a garden with a pool of water to study fish. And in his large vaulted room, he built a hearth with an inglenook.

For a long time, the alchemist grew more and more greedy for knowledge to use. He summoned the sky to create a great stor, which would pull and tear at his roof and break his windows. He commanded the sea to rise up and flood the land.



Transform



Phase I

In this first phase, the alchemist begins to conquer the island using forms of classicism and the four elements.



Phase I

As the plan develops more, it is visible that it draws inspiration from the Villa Madama (Fire), Baths of Caracalla (Water), and Versailles (Earth). The island follows the strict structure of a triangle.



Phase I

While the alchemist finally achieved the ideal, the form mimicks the governmental ideal. Versailles brings unity to the form. Over time the hills grow from the abundant ideal.



Phase II

In this second phase, the island flooded. This caused many of the key structures to transform as well as the landscape. The solution to this was using the sea wall.

Concept

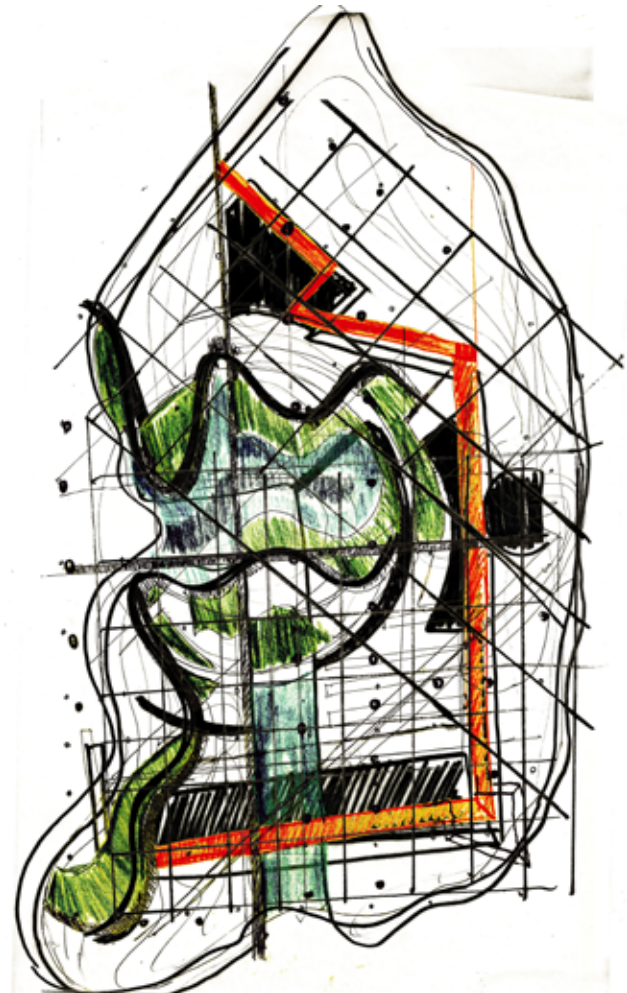
Phase III

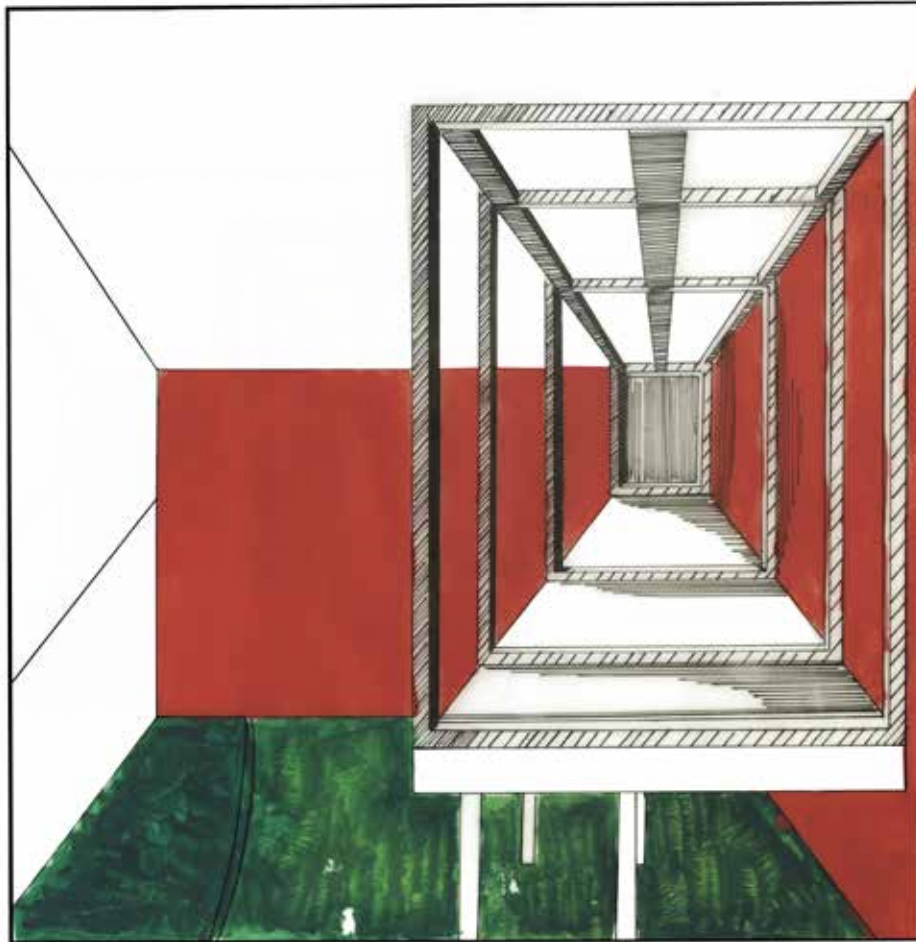
The low topography of the island caused irreparable flooding. In order to address the flood in the design, the Parc de la villete was used as a precedent. This reverses the classical oppositions and creates a general displacement of the system.

Bernard Tschumi created the 3 points and famously used them in the Parc de la villete. The 3 points are lines, and surfaces are addressed. In this case, in Phase III, the 3 points are used throughout the design. The points are drainage systems. The surface is created through the swamp, recently created in Phase II. The line, is the Red Seawall.

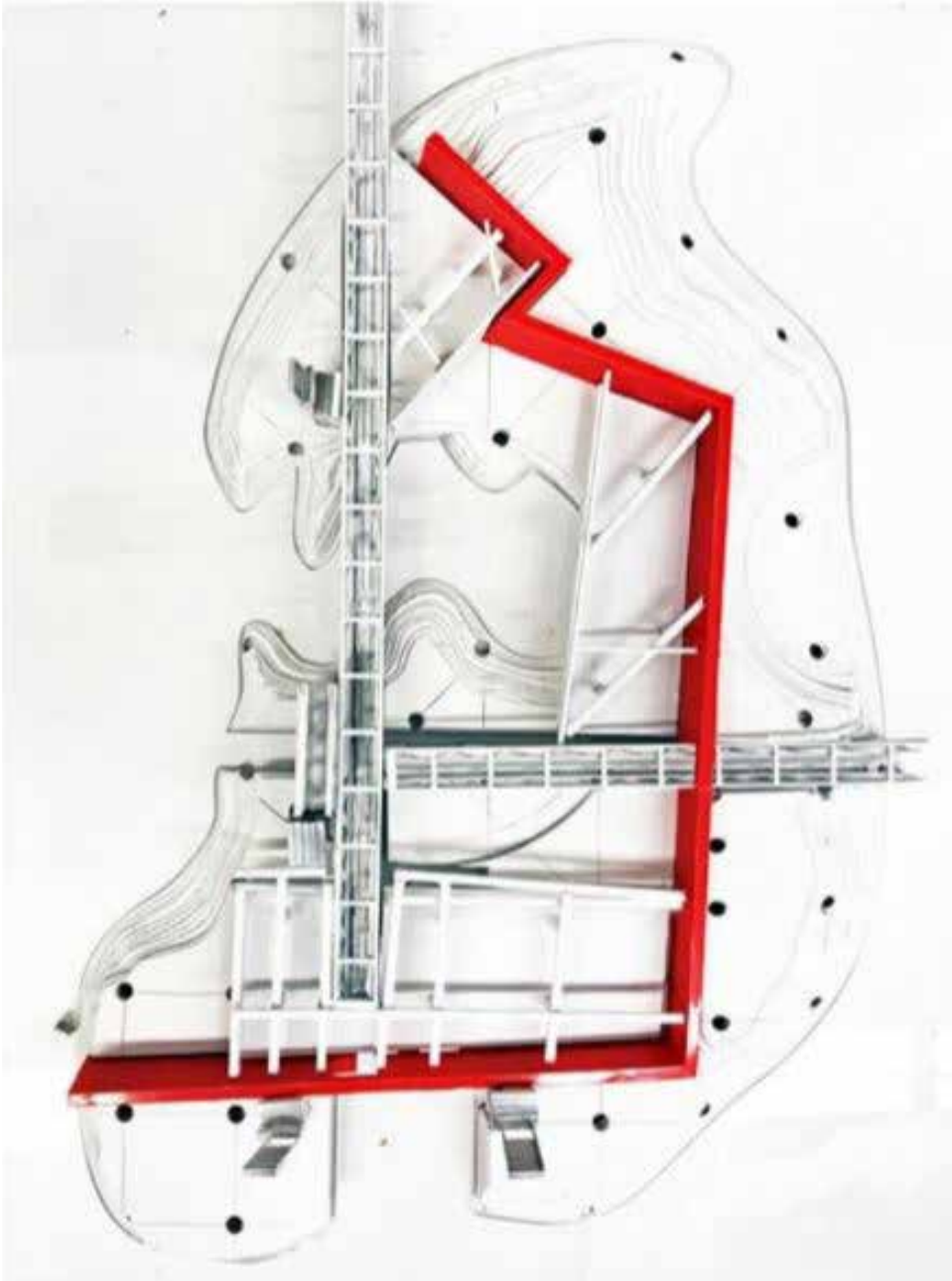
In this new phase, the Ideal was disrupted in Phase II. Along with that the landscape, government order, and design.

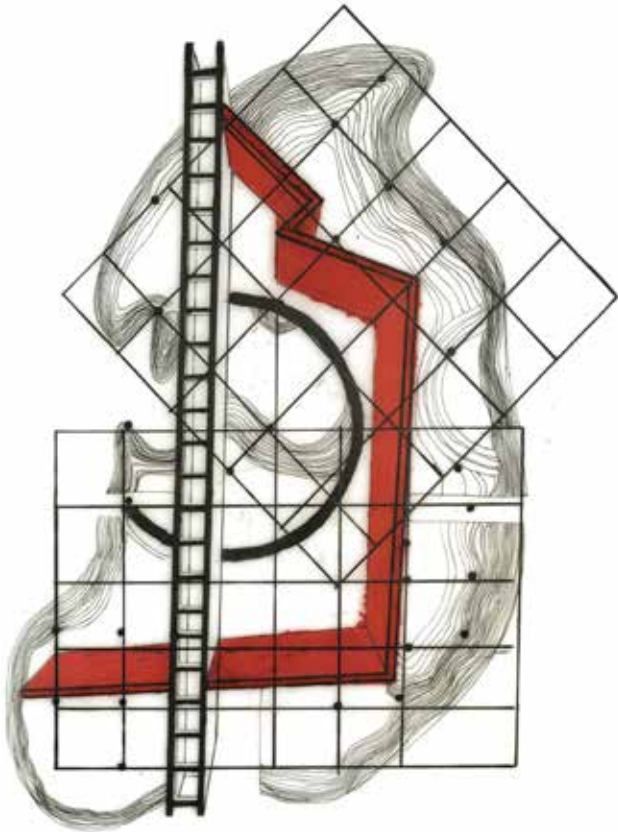
In order to combat that, the precedent of Parc de la villete is used to compose this new chaos together.





Red
Seawall





The point of the seawall is to create an interaction between architecture and water. The seawall is used not only to combat water but also as a structural component. The future of architecture should look into growing on top of water and coexist with water. The bridges act as a datum created on the composition.

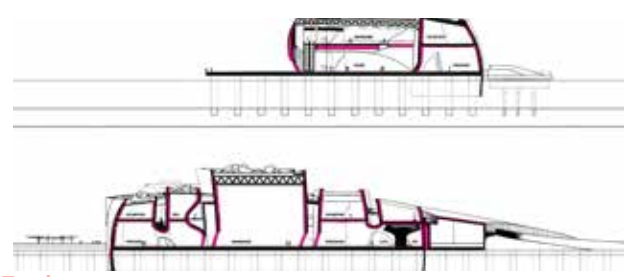


This model shows how the seawall would be shaped to protect the floating city from being damaged from the flood.

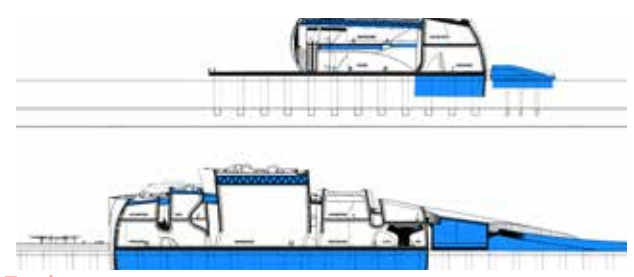


The island is now being placed within Galveston on an existing site.

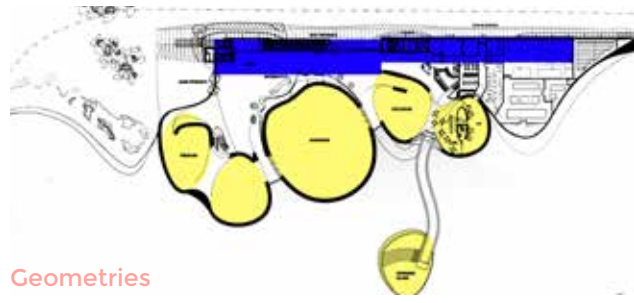
One Ocean Study



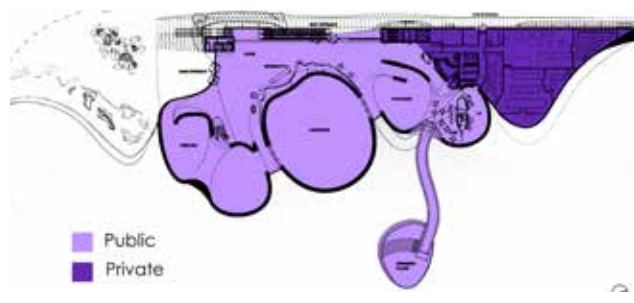
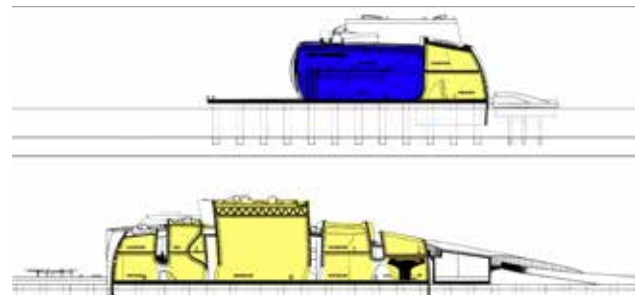
Enclosure



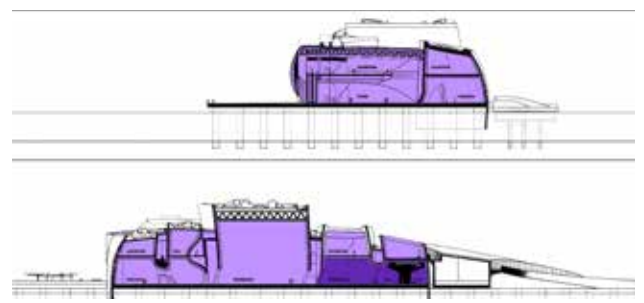
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Geometries



Public
Private



Diagrams showing studies from the One Ocean Expo by SOMA center located in Yeosu, South Korea.



Dec 21



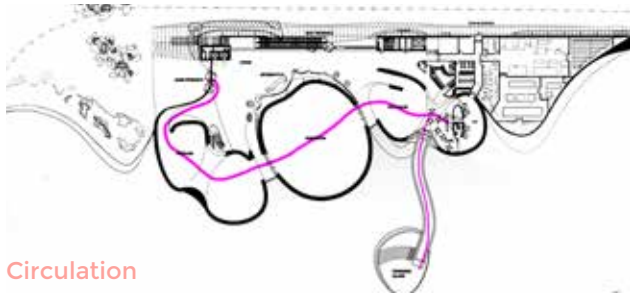
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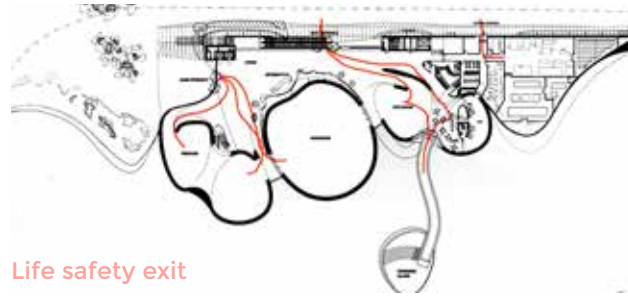
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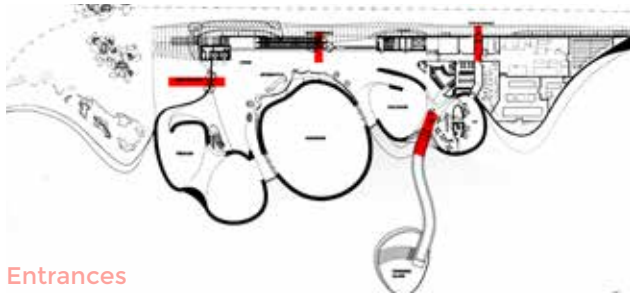
Sep 21



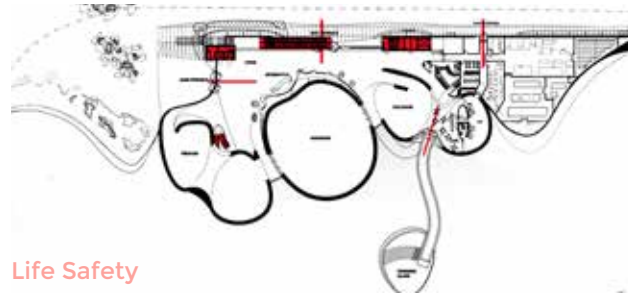
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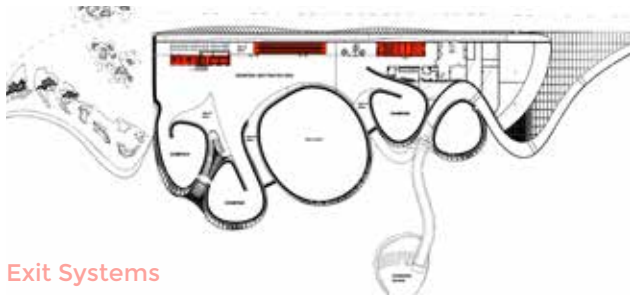
Life safety exit



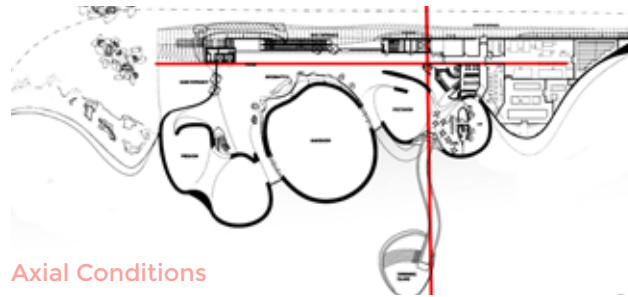
Entrances



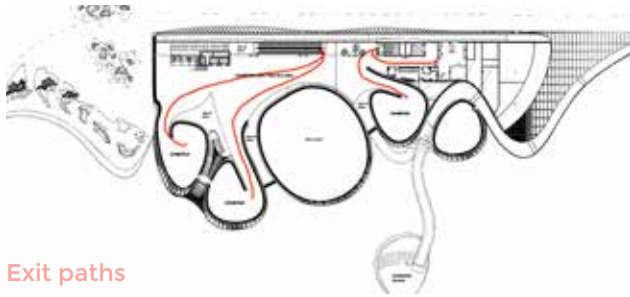
Life Safety



Exit Systems

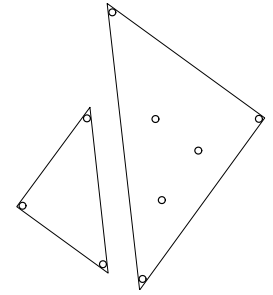
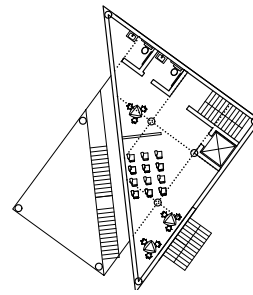
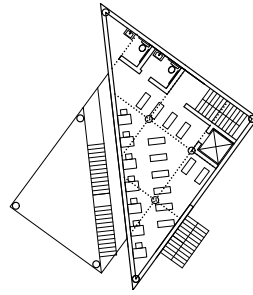
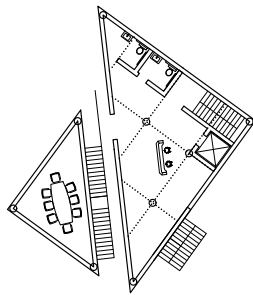
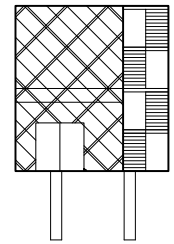
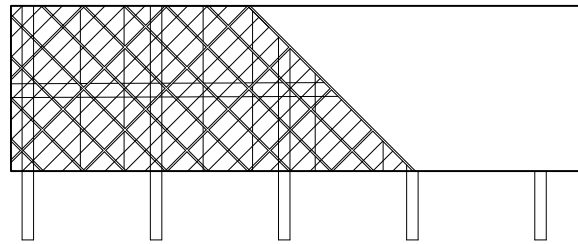
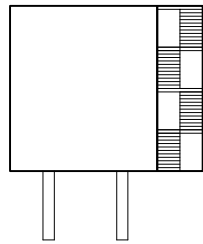


Axial Conditions

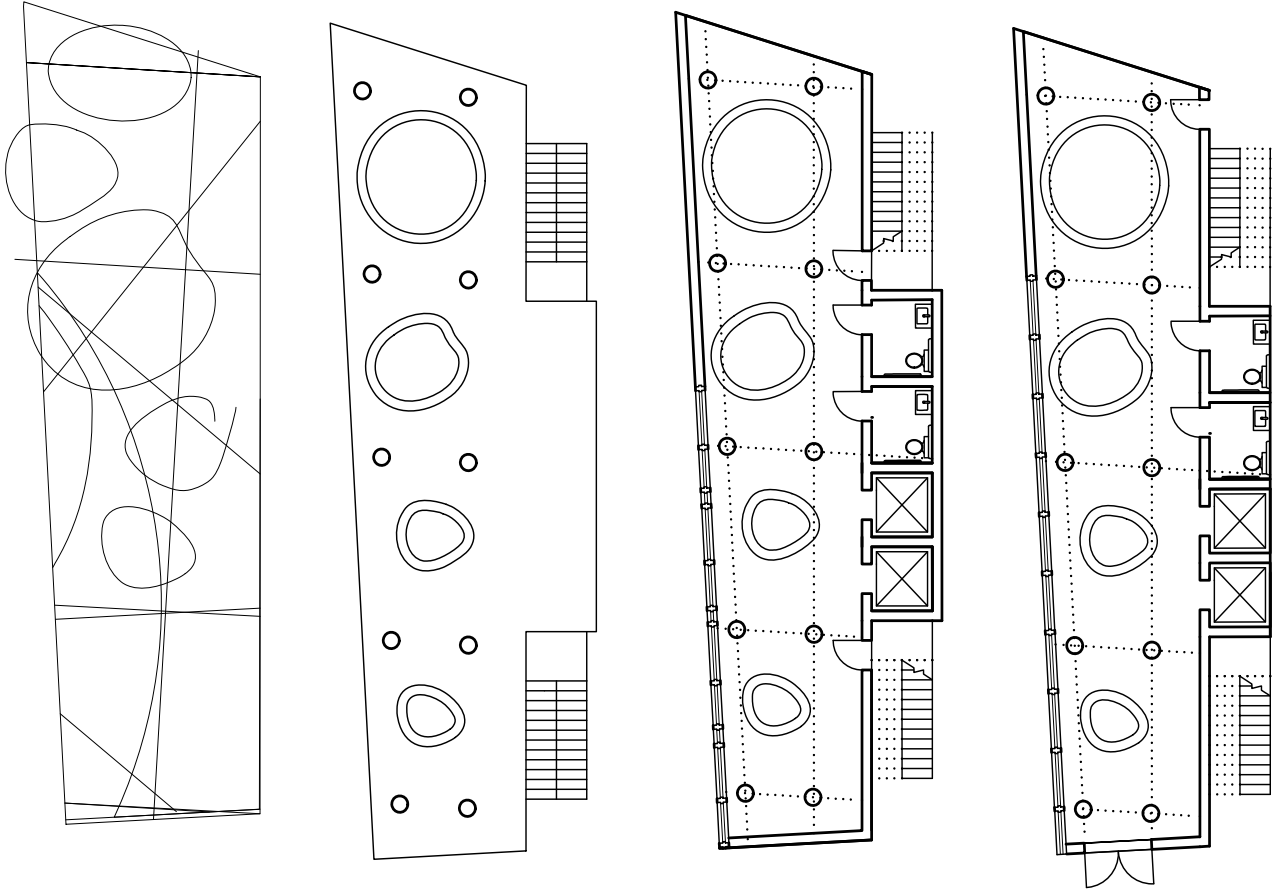


Exit paths

Library



Aquarium







ARCH 4353

Kathryn Holliday// Fall 2018

The Folklore of the City; The Fight of an Underrepresented Community

In the 1920s, the mass production of the automobile quickly changed American culture. Soon, it became apparent that the form of transportation infrastructure would have to change with it. The construction of highways was began in cities all over the United States. Construction carved new paths into the city. In *The Folklore of the City*, Eric Avila dissects the freeway and examines the effects of the highway on city people, especially on people of color. The effects that the highways had on the city itself have been tremendous, described as “..[dividing] the American people, as it divided their cities, fueling social tensions that flared during the tumultuous 1960s” (Avila, 1). The highways have historically targeted communities of color, who neighborhoods were “coded as blight” (Avila,3), dividing and isolating race within the city. Effects of highway planning have been disastrous for whole communities, forcing thousands to be evicted, banishing poor, and destruction of thousands of buildings, some being key buildings to the community it divided. On the other hand, white communities have been left untouched. Highways have carved new opportunities for profit and prompted boom in real estate for these communities. While highway planning has brought significant growth to cities, it also shows a clear injustice. Cultural activism against the construction of highways in the 1960s and 1970s, show the resistance of people of color. The resistance hadn't

been silent, but they didn't have a political voice. Eric Avila argues that we should learn from mistakes made while planning highways that cultural considerations must be included in city planning. Otherwise, ignoring cultures, will create tensions, anger, and resentment.

Avila first came up with the concept of *The Folklore of The Freeway* as the flip side of an argument he made in another book, *Popular Culture in the Age of White Flight: Fear and Fantasy in Suburban Los Angeles* (University of California Press; First edition (April 1, 2006)). His first book talked more about white communities, “Vanilla cities” in postwar Los Angeles. This book delves deeper into the conversation by looking at the cultural history of people of color, or “chocolate cities.” This book doesn't investigate specific highway history such as policies making, the role of the state. He states that “this book is also a product of living in Los Angeles, the ultimate freeway metropolis” (Avila, 5). Los Angeles relies on freeways to support work, housing, and consumption that is both dense and decentralized. As a result of living in Los Angeles, he experienced firsthand the congestion while also having the privileges that come along with highways.

Throughout the book he uses quotes from local people regarding the construction that took place. The effect of having quotes from normal people, make the book much more personal. The effects of the highways on the city is about people, so we should hear it from people. Avila does mix in credible sources such as Jane Jacobs but, only to provide an argument against them. He also provides expert sources, to give historical context. Again, he then uses the people to combat these claims. This argues that what works for some people, doesn't work for everyone.

Overall, the book has 5 chapters that give context into the urban history of the freeway revolt. This book especially examines the diverse expression in the form of revolt since the passage of

the Interstate Highway Act in 1956. Furthermore, the 1st chapter provides a historical background on freeways in postwar American culture with an emphasis on how race and class privilege shaped the outcome of American cities. During the 1950s, highway planners and engineers reached the peak of the profession, displaying themselves as scientific experts. They lost prominence in the 1960s as a result of the freeway revolts occurring throughout the country. Over time the gap between race and social class widened. Avila found that predominantly affluent white communities were able to combat the proposals of freeways. However, underprivileged cities like Rondo in St. Paul and Overtown in Miami lost the argument. Avila concluded "federally funded highways were instruments of white supremacy, wiping out black neighborhoods with clear but tacit intent" (Avila,43).

Secondly, the second chapter "Nothing but a bunch of mothers," looks at the history revolt through the perspective of a women. Second wave feminism demanded a radical examination of space, which showed that space enforced patriarchy. This chapter took the freeway as reinforcing the patriarchy, critiquing the construction of highways as benefiting primarily men. The book by Betty Friedman, *The Feminine Mystique*, (Dell (February 1, 1964)) was regarded as jumpstarting second wave feminism. A key element from the book is that it used Black and Chicana feminists as an argument for equality for middle class white women. There are many discrepancies, causing criticism to the book and movement. It is in this chapter that Avila most refers to Jane Jacobs, a major player in the freeway revolt. While Jane Jacobs had incredible influence in freeway revolt, she was "ignorant of structural inequality and her lack of attention to the broader disparities of race, wealth, and poverty" (Avila,67). Avila contrasted the works of Jane Jacobs, who successfully revolted, to minority woman such as Patricia Preciado martin, Lorna Dee Cervantes, and Judith Baca. All these minority women used expression to combat the freeway in the barrio.

Next, the third chapter is "Communities lost and found," which looks at the aftermath of highway construction. Many communities attempted to salvage the community lost as a result of the freeway. During the construction of highways, communities periodically experienced a surge in pride, possibly as a strategy to resist. Only some buildings were considered historically notable, those being the ones built by European-Americans. Eurocentrism functioned in saving some cities such as Soho in New York City and the French Quarter in New Orleans. The National Historic Preservation Act was passed in 1966, further helping them against bulldozers. However, the act did not immediately help historic black neighborhoods, as they were not considered significant until after they were destroyed. Avila stated "the oldest community of free black in the United States... fell victim to highway-building bulldozer" (Avila, 94). Avila then examines twin cities in both Miami and St. Paul. In Rondo and Overtown, African American communities that had been separated by the freeway, attempted to reunite. They commenced a concert called Rondo Days Festival in St. Paul and Historic Overtown Folklife Village in Miami. While these events don't completely mend relationships, they "nonetheless signal a local determination to remember what was lost and to mend a fractured sense of historical time" (Avila, 115).

In continuation, the fourth chapter is called "A matter of perspective," and the fifth chapter is called "Taking back the freeway." These two chapters are the strongest in the book. There, Avila builds two key arguments. First he argues in chapter 4, that the Freeways in East Los Angeles shaped the emergence of Chicano art, where the underbelly, street corners, and pedestrian routes are essential to urban life. Avila discusses the dynamic impact of American art in the context of the freeway revolt. Emerging at a similar time as pop art, the art that came from the new culture of freeways showed a new aesthetic participation with new modes of urban experience. East L.A. artists made the barrio central to their work such as David Botello, Carlo Almaraz, and Frank Romero. They turned their surroundings into colorful paintings that celebrated the culture the freeways dissected. Art challenged residents to question their role in politicizing urban space. Chapter 5 begins to look at coexisting and tolerance with the freeway. This is where Avila adds his second argument, that freeways have shaped cultural practices by offering new, intimate spaces.

Furthermore, the spaces under freeways have a reputation of being "dangerous", often they are associated with people of color, crime, vagrancy, drugs, prostitution, and what Marin Gaye describes as "Inner City Blues. A powerful example of trying to reclaim this space is San Diego's Chicano Park. When the Coronado Bay Bridge and Interstate 5 was completed in downtown San Diego in 1969, community leader in Logan heights demanded a park underneath. State planners listened to these demands but then worked towards a highway patrol system. So residents began to use the land by through plants, flags, and

any connection to Chicano civil rights movement. After 12 days, state planners returned to working on a park. Then the U.S Department of Housing and Urban Development, granted artist the right put art on the interchange. The story of Chicano Park follows the central argument that Avila shows throughout the book. It argues reclaiming space in a new context that still belongs to the local residents.

The story of Chicano park first began with the National System of Interstate and Defense Highways that was designed to “eliminate unsafe roads, inefficient routes, traffic jams and all of the other things that got in the way of speedy, safe, transcontinental travel” (History). President Dwight Eisenhower signed the Federal-Aid Highway Act of 1956 and he declared it “essential to the national interest” (History). It is important to note that under the terms of the law, the federal government would pay 90 percent of expressway construction and had already allocated \$26 billion, this allowed the government a lot of freedom in choosing the placement of the freeways. The interstate highway was set to be 40,000 miles and was intended to “eliminate traffic congestion; replace...‘undesirable slums’ with pristine ribbons of concrete, make coast to coast transportation more efficient, and make it easy to get out of big cities in case of an atomic attack.” (History). The passing of the Federal-Aid Highway did cause controversy throughout the country with many cities fighting back, however, the plan went through. This led to many cities such as Rondo and Overtown getting divided. Many freeways were built across the country, including State Route 75, which led to the construction of Coronado Bridge. The Coronado Bridge costed \$47.6 million and construction for the bridge began in February 1967. The Coronado Bridge opened on August 3, 1969, celebrating the 200th anniversary of the founding of San Diego (Bermudez). Reagan held a ceremony, which held more than 3,000 persons and they all listened to him as he joyfully stated “we build what has to be built, rebuild what needs to be rebuilt, and do everything that needs to be done to right what’s wrong.” (Clance) The bridge connects San Diego to the Coronado Island, which contains a Naval Base today. Having gained awards such as “The Most Beautiful Bridge Award of Merit of the American Institute of Steel Construction” in 1970, it became of source of pride for local residents. Rapidly becoming a symbol of the San Diego area similar to the Golden Gate Bridge to San Francisco. “It is among the world’s greatest bridges for the number and size of its concrete towers” (Bermudez). There were concerns about how the bridge would be affected by earthquakes and in turn how it could it affect the naval base. However, it has proved itself to be successful for the city in terms of imageability. On opening day, however what many didn’t notice, is what was sacrificed by the locals to get the Coronado Bridge.

Logan heights is the community located under the famous Coronado Bridge and it is also one of the oldest communities in the city of San Diego. While the community was prideful to be a part of San Diego, now there is resentment. “Logan Heights was once the home of many of San Diego’s premier houses and

families ...and now offers a complex of single family residences, apartments, businesses, and industrial establishments”(Norris). The city has been divided so much by the automobile, that there is not a clear form or definition. It is a city whose street pattern follows the bay front rather than the compass directions but has been restricted to an area bounded by large San Diego streets (Norris). The city continues to be a black and Mexican-American majority, providing rich culture and community despite the division that had taken place.

The beginnings of Logan Heights started with the first Mexican settlers in 1809. When the city saw a significant growth it was known as the East End but then changed the name to Logan heights in 1905. The area continued to grow in local businesses, meeting new demands. However by the end of WWII, homes began to show wear and prominent members left the community. (Norris) Also Mexican refugees had begun to preoccupy the area after fleeing the Mexican Revolution in 1910. By 1940, Logan Heights had grown into one of the largest Mexican-American communities on the west coast. (Delgado) In 1950, residents begin to grow resentful when the area was rezoned as mixed residential and industrial despite the growing local business. While Logan Heights was bitter about all these changes taking place, they felt they couldn’t change anything about it. They had no political voice. During this time, Latinos across the country began to express their dissatisfaction on political matters. Events such as the Zoot Suit riots in Los Angeles in 1943, began to have a ripple effect on other Latino communities. In Logan Heights, growing tensions began to show with “sometimes violent outcomes between sailors and local police and the Mexican-American youth subculture.” (Garcia) Again there were increasing tensions when Interstate 5 divided Logan in half in 1963. However it was when San Diego-Coronado Bridge was constructed in 1969 that anger erupted. The Chicano movement was taking full form in the local community. “The black civil rights movement had inspired many emerging leaders of the Chica-

no community “along with “Cesar Chavez [having] sparked a new political awareness in Chicanos everywhere” (Delgado). Logan Heights wanted their community back and they were demanding it from their city officials.

In continuation, Logan Heights wanted a park and this was granted “on 23 July 1969, [when] the state of California awarded the city of San Diego a twenty-year lease on a 1.8-acre plot of land between National and Logan Avenues and adjacent to Dewey Street”. (Delgado). City officials had begun planning the park underneath the Coronado Bridge with excitement until 22 April 1970, when citizens found bulldozers on the site. The bulldozer were there to create a parking lot not a park. Instantly, the community began to have a “militant reaction” (Delgado). Resident informed other residents and soon there was a “human chain around the bulldozers” (Delgado). Construction was halted and the protestors continued to grow. At one point there were 250 protestors on site. While James hall, state secretary for business and administration, met with government official, protestors continued to occupy the site. Occupation lasted 12 days. However on July 1, 1970, \$21,814.96 was allocated for the development of the 1.8 acre. Then “Chicano Park took on a new [groundbreaking] phase when, in 1973, a group of about a dozen artists⁴⁹ gained permission from the city of San Diego to begin painting murals on the support pylons of the Coronado Bridge” (Delgado).

The murals on the Bridge of Coronado Bridge continues to make references to the Chicano Movement, making it the key element of Chicano Park. “These murals are largely the legacy of the 1960s and '70s Chicano rights movement, when Latin Americans in the United States began to radicalize and organize” according to Carol Ceph. It is during these times that a public mural showed essential parts of the Chicano movement, often references Latino Artists such as Diego Rivera, Jose Cleemente Orozco, and David Alfaro Siqueiros. By referencing great artists, it shows murals as a

revolutionary tool that connect histories, experiences, values, and aspirations. By placing these murals in locations where it appears to be “dangerous” on the underbelly of bridges, it shows a boldness in reclaiming of space. Logan Heights determined the culture of the park, not the elements of the city.

While it is clear, the struggle Logan Heights had to go through to see the project go through, today Chicano park is still struggling in obtaining respect. Even though Chicano National Park was named a historic landmark in 2012 (National Park Service), it is now being used as a site of “heated clash between right-wing activists and counter protesters” (Gomez). This new era of Trump is creating a harsh division between left wing and right wing, making places like Chicano Park vulnerable to political agendas. Groups such as Bordertown Patriots state “it should not be tolerated to fly only one foreign flag in a city owned park without the accompanying American flag.” (Gomez). Rather than seeing Chicano Park as a site of anti-patriotism, one should see it as a place where “activists, artists, musicians, storytellers, dancers, actors, low riders, sowers, caretakers, mothers, daughters, sons and fathers came together” (Camarillo, Talamantez). In order to bring awareness to the purpose of the park, the Chicano park Steering committee has organized an educational tour day, that invites everyone to come learn its history and development. In conclusion, *The Folklore of the Freeway*, is a book that looks at the history of the freeway from the point of view of the people it oppressed. It is critical to consider the history of everyone, not just those that are privileged. City planners should especially consider how everyone would be affected. Infrapolitics is essential to Avila’s argument of resistance. Infrapolitics is defined by Avila as, “.. To identify the hidden forms of resistance to the presence of the freeway in the city, beyond the visible end of the political spectrum.” (Avila, 4). This book does a clear job of showing the silent resistance from people of color towards the freeways. There were different forms as resistance such as festivals trying to unite communities separated by the freeway to San Diego’s Chicano park. I agree with Avila’s claim that people of color should be considered in city planning. In ignoring large communities, it deliberately separates communities from one another, slowing down progress for the overall city. When we as a community begin to look at why a community is struggling, we begin to understand. By understanding, we allow them to have places such as Chicano park as a safe place where culture and community is celebrated.

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ARCH 4307

Kathryn Holliday// Fall 2018

Review of Matthew Vitz: A City on a Lake

In *A City on a Lake*, Matthew Vitz carefully examines the consequences of the modern-day built Mexico City—the city that is located on the ancient lakebed of Lake Texcoco. Vitz details modern-day Mexico City's beginnings and the approaches man took on the land to battle the lakebed. The transformation evident in the environmental and political history describe how Mexico City rapidly evolved from a rich lake environment into a megacity infested with environmental problems and inequality. In explaining these problems, Vitz specifically focused on unequal urbanization, water policy, housing, forestry, and sanitary engineering while also highlighting Mexico's politics in each topic. Despite all the challenges that Mexico City faces, it is currently a megacity, being the largest city in the western hemisphere, making it appear to be a successful city. Many state that “it is too late to salvage Mexico City” due to the irreparable damage of building a city on top of a lake. (Vits, 234). Instead critics argue that the only way to save Mexico City is to deurbanize. However, Matthew Vitz argues that “the solution to environmental crisis does not lie in an escape from the urban” instead “repurposing and reworking of cities must be at the heart of any social justice and sustainability project.” (Vits 234)

Furthermore, in looking at the image of Mexico City, it is important to look at

how artists portrayed it. Many of the artists view Mexico City in a similar way with “vibrant, clean skies, green space, and modernist architecture” while also contrasting it with “erosion of national culture and the abandonment of the working class” (Vitz 1) Described as being “the first megalopolis to fall victim to its own excess”, Vitz explores the political history of Mexico City (Vitz 3). Mexico city started off being rich environmentally, surrounded by “large lakes and fertile plains”, “thick forests”. “brilliant country fields”, and being described as “the city of palaces” and “Moctezuma’s favorite” (Vitz 3). Since the apex of the Aztec civilization, Teotihuacan, has undergone major changes. The Spaniards built massive drainage infrastructure that reduced the lake systems by “80 percent from a thousand square kilometers in 1519 to two hundred square kilometers by 1850” (Vitz 4). The way we have come to know Mexico City is the result of environmental and political transformation that took place in the mid-century of the twentieth century. During this time the lakebed of Lake Texcoco was seen as an enemy that created the problems for Mexico City.

Although Mexico City has attempted different solutions to fight the issues it faced as a result of building on a lakebed, they produced all the same results. The pre-revolutionary efforts to create a more hygienic city while discussed were often ignored. There were revolutionary demands for equal distribution of basic necessities, which were seen as costly, thus, not “necessary”. Recently, within the past century, there has been rapid technological advances that were primarily used to serve the elite. The approach that Mexico City takes to confront the environmental and urban problems, helps us better understand how power has exercised and abused power throughout not just Mexico, but also the rest of Latin America. While Mexico City is not unique to facing urban political issues, it is unique in how the urban power inflicts damage onto the natural environment.

While facing obvious issues from the environmental environment, the urban density was growing at a significant size. Since first becoming a city in 1521, Mexico City became the capital of Mexico, with 31 states. The city proper has 8.9 million people, with the greater metropolitan area having 21.2 million people. Currently Mexico City is the most populous metropolitan area in the western hemisphere, holding 6th place for largest city in the world (World Atlas). Mexico City is the largest Spanish speaking city in the world. Although it is widely successful at attracting people into the city, Mexico City is not any better at solving the issues it faces since first forming. In fact, the rapid growth of the city, has not allowed Mexico City to face the environmental issues properly, causing the city to attempt to solve it by political means. However these political movements, only brought on more issues.

Furthermore, Matthew Vitz went to Mexico City to research and write. He wrote most of the book there. Matthew Vitz received immense support in writing *A City on a Lake*, including those from New York University, University of California, and Universidad Nacional Autónoma de México. Many of his colleagues would direct Vitz to research centers in Mexico City, where he found many articles, periodicals, books, and journals to research for his book. In the process of writing the book, he received feedback from University of California. He also presented drafts at colloquiums, seminars, and writing groups in Mexico City, San Diego, New York, and Chicago. Researching and participating in different types of environments in the writing process adds to the credibility of the book because, there are more people checking his work, and more people adding to the discussion of Mexico City. Matthew Vitz firsthand experience of going to Mexico City, while rarely mentioned, does add immensely to the book. Since he was in Mexico City while writing the book, it allowed him to notice how past problems still affect the current day. He listed his personal experience of encountering forty-five men protesting outside of the National Agrarian Archive. Ironically he encountered them after studying this specific problem. The protesters weren't paid for their ejido, land the government had expropriated forty years before. Upon Vitz questioning them, he knew exactly how this problem happened. He didn't want to get in the middle of the argument so he didn't give his feedback to them but he stated that what was being protested started in 1880. (221)

Looking at the book, there are 2 different parts to *A City on a Lake* that divides all of Mexico's City's problems into 2 categories. The first part is called "I. The Making of a Metropolitan Environment" and it contains two chapters that discuss the different political movements taking place in the Mexican government. The second part is called "II. Spaces of a Metropolitan Environment" and it contains six chapters that discuss the environmental and political issues of Mexico City. These issues are used to describe the history for each topic and are used for Vitz argument on why Mexico City needs change. The notes, bibliography and index section makes his book more credible because it shows

all the sources he uses and how they were used. The information that Vitz provides backs to the readers allow them to dissect the material in other ways than just his book and it shows a wide range of perspectives that is essential in understanding a city.

Firstly, the problems that Mexico City starts with the political agenda of both local and federal government. This is discussed extensively in part I of the book. Mexico City is the capital of Mexico, so it faces federal policies more than other cities in Mexico might have. Though Mexico City does face local government, especially in conflicts between owners and tenants. Since becoming a government in 1521, Mexico has seen many political movements. These movements' duration don't last long, often only lasting the time a President is in office. The temporary solutions leave a permanent mark on the city, with each movement causing resentment from the residents of the city. After the treaty of Guadalupe Hidalgo, Mexico dismayed at losing about half of its land, attempted to bring a new organizational structure to its capital city, to improve the imageability of the city. In 1862, Mexico City contracted planners, who attempted to create new urbanization codes, forestry policies, and started the hydraulic projects to sanitize Mexico City. Then again when Porfirio Díaz became the 29th president of Mexico, Porfirio had a complete different agenda that was used to primarily serve the elite.

The Porfirio rule led to the political tensions created within Mexico City, and as a result the country. This is discussed in the part II of the book, explaining how governmental officials used environmental issues as the main source of tension in political movements taking place not just within the capital but the rest of the country. While Mexico City did face many environmental issues, Porfirio rule attempted to solve these issues for the elite in the city, creating an obvious gap in social classes. After the Mexico Revolution in 1910, it became apparent that environmental inequal-

ities turned to societal inequalities by “enclosing common lands and limiting sanitary-service extensions.” (Vitz 15). The lack of government concern for all of its citizens caused Mexico City to start facing even more issues such as deforestation, disease, dust storms, and sanitation. These new issues left a lasting impact in the new modern- Mexico City, that shape the distrust residents have for its government. Between 1912 and 1940, resident began to display acts of distrust such as protests and strikes, to demand more from the government (Vitz 94).

In continuation, there have been many arguments on how to solve the issues of Lake Texoco, with one of the leading arguments come from architect, Alberto Kalach. For over two decades, Alberto Kalach promoted land development along a revived Texcoco lakeshore. Kalach’s approach is more radical and it demands change to improve the city. Had his design taken place, it “Would likely displace hundreds of working-class residents in the vast eastern settlements to make room for commercial and residential development drawn to the rejuvenated public space and waterfront” (Bose). There was a time that Kalach’s radical designs were funded, however with the temporary political agendas, these designs did not see fruition. Overtime, Kalach has grown frustrated with the stubborn civic governmental authorities and he prefers to keep his projects speculation. He has abandoned his goal of restoring Mexico City’s Lakes. While he has deserted his true goal, Kalach still keeps components of his design goal to try to be part of the solution. One example of him attempting to reference his true goal is, the Vasconcelos Library in Mexico City. Vasconcelos Library was built in 2007 and the client was CONACULTA (Arch Daily). The building itself was made by 250 metal steel, concrete, and glass structure. The library does serve the main program of the library but it also contains a botanical garden. In this project the garden was used to “generate a new pole of urban ecological regeneration that expands over a densely populated area”(archdaily). The garden contains a “comprehensive array of Mexico’s endemic flora and nature”(arch daily). The way Kalach designed the library allowed for reading areas to come into contract with nature, where all areas receive natural lighting and ventilation. The garden is described as “always itself and new.” (archdaily). The Vasconcelos library follows Kalach’s goal of remaining true to his real goal of changing Mexico city. While he can’t implement radical urban projects because, the unstable Mexican government doesn’t allow it, he is able to connect areas more to green space on a smaller scale.

In conclusion, I do agree with Vitz that there needs to be more reform in Mexico City. There is clear evidence that Mexico City is suffering as a result of being located on top of an ancient lakebed. It is suffering in hygiene, dust storms, flooding, housing, and urban politics. Mexico is unique in the challenges it faces, and many believe that it is not savable. Some have suggested relocating people from some districts and bringing back to life some of the lake, this is just one of the radical ideas proposed. While it may seem outrageous

to fulfill some of these radical ideas, it is essential that Mexico City undergo some radical change to fix their radical issues. While it has now been accepted among the Mexicans that Lake Texcoco has been victim, it also cannot stop the rapid urban growth. Vitz did an excellent job on the issues he addressed and it helped his arguments. However he could’ve expanded more on how Mexico City changed within the past 50 years, and how the architecture transformed. While it was mentioned that Mexico City has undergone tremendous population growth, he didn’t explain what that happened. Why did so many people move to Mexico despite all the problems it faced?

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Artwork





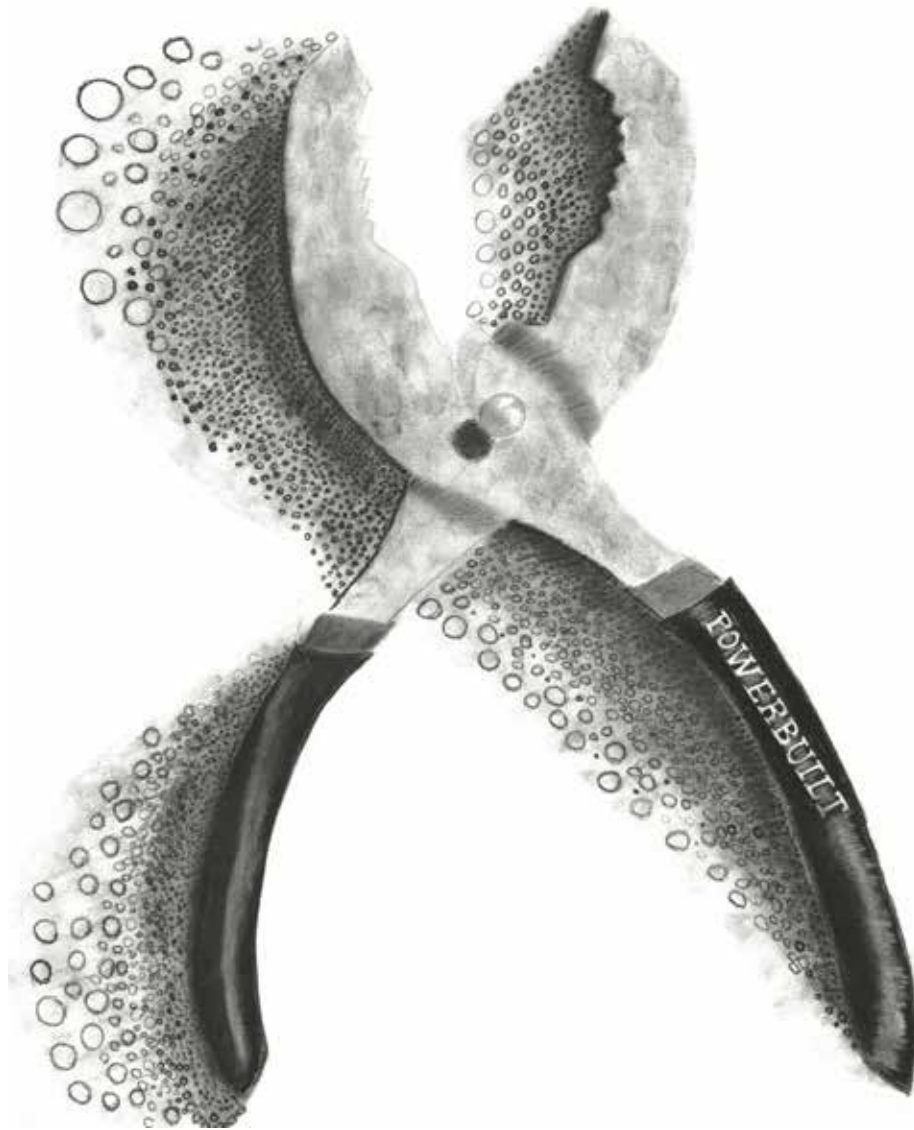


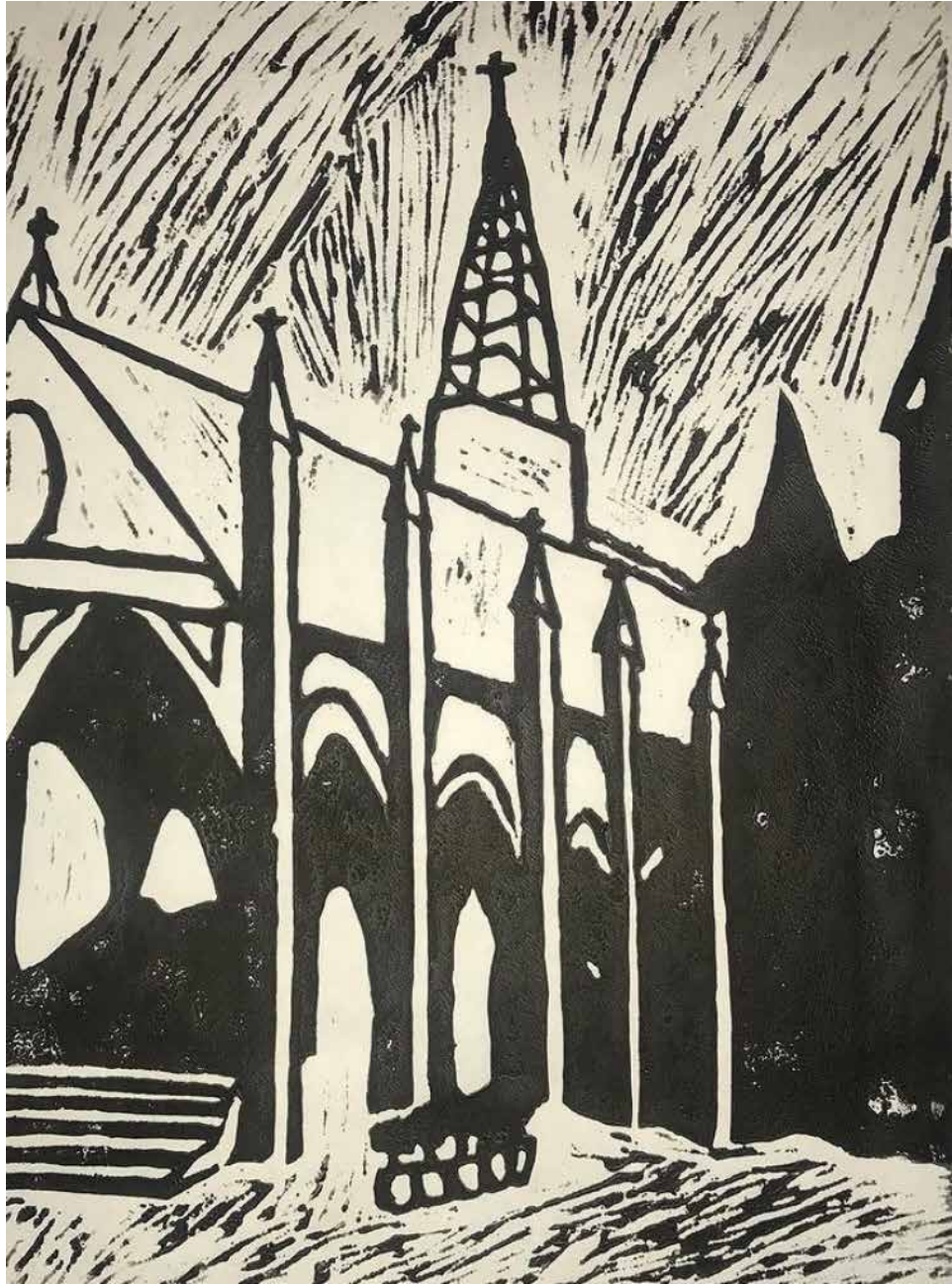




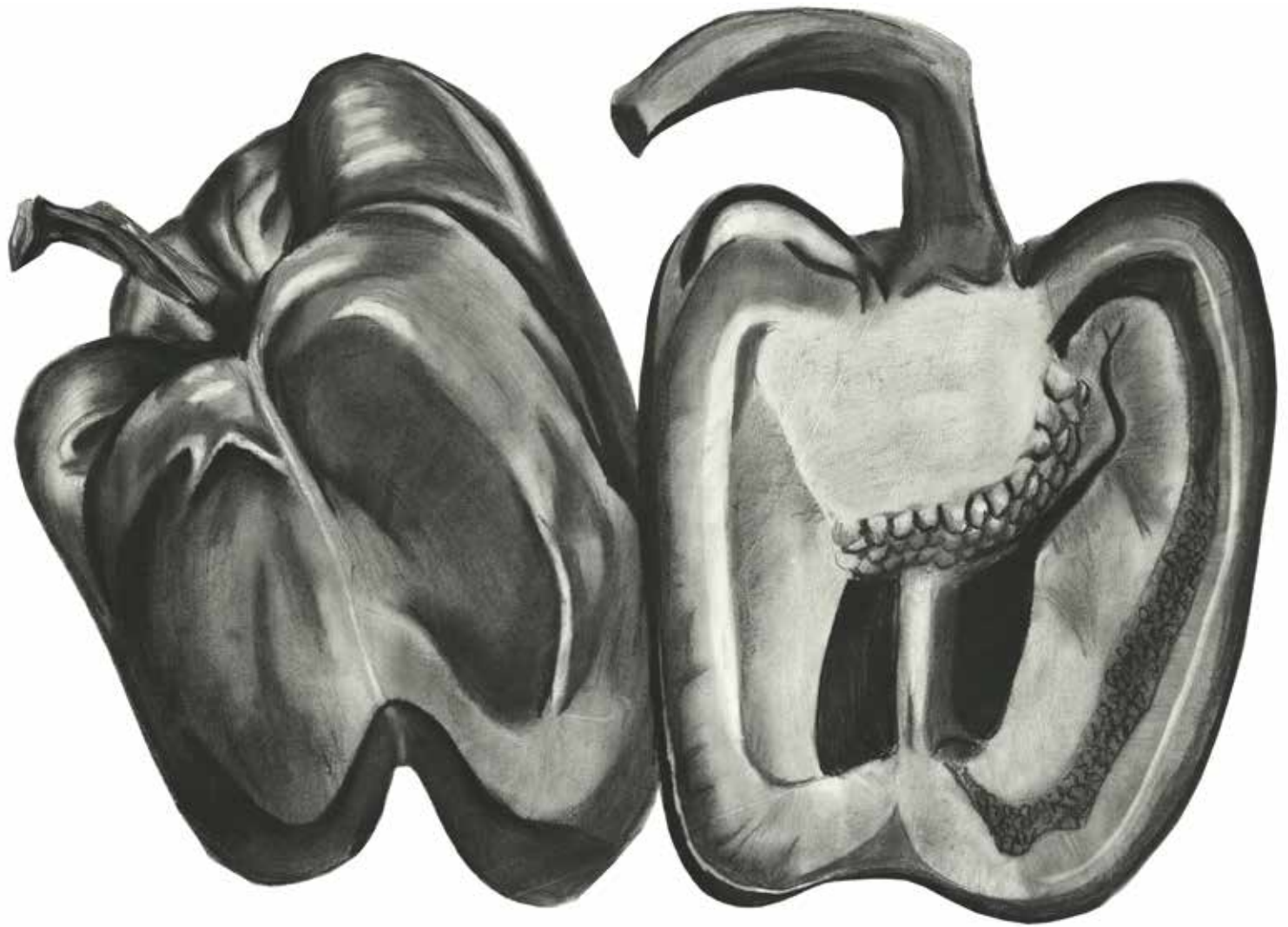




























DAVID SANTIAGO CHIQUITO

IS BEAUTIFUL TO ME BECAUSE HE IS SPECIAL TO ME IN ALL OF THE WORLD. MY LOVE FOR HIM TRANSCENDS EVERYTHING. HE IS FULL OF SO MUCH JOY AND LAUGHTER. HE IS VERY SMART. HE LIKES AIRPLANES AND LEGOS. HE LOVES EVERYONE UNAPOLOGETICALLY. EVERYTHING HE DOES HE DOES WITH PASSION. DAVID, MY BROTHER, IS ONLY FOUR SO THERE IS STILL SO MUCH UNCERTAINTY ON WHO HE WILL CHOOSE TO BE. BUT I WON'T LOVE HIM FOR HIS DECISIONS OR ACCOMPLISHMENTS. NO, I WILL AND I DO LOVE HIM FOR HIS HEART. IT'S HIS HEART THAT MAKES HIM BEAUTIFUL AND THAT IS WHAT MAKES HIM UNIQUE IN ALL THE WORLD.

VANESSA CHIQUITO

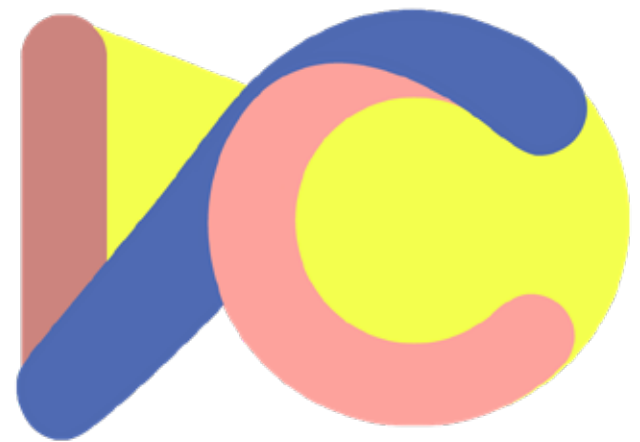






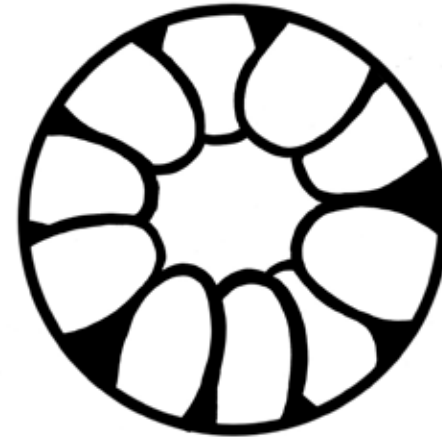
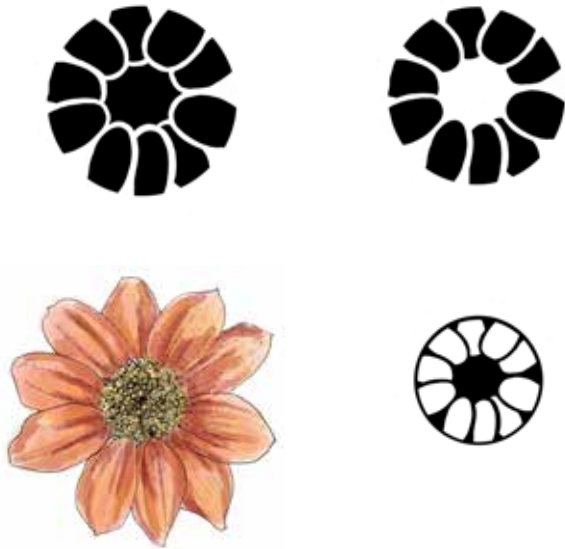
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Logos



Logo text BC Alphapipe





Negative flower

Negativeflower.com



Mural Dallas

The mural was a collaboration between me and 12 others with the organization Oak Cliff Coalition of Arts (Mark Chiquito, Jennifer Chiquito, Arisdelsi Nunez, Diane Williams, Salma Chiquito, Evelio Chiquito, Marta Salazar-Paniagua, Eduardo Paniagua, Sylvana Alonzo, Eva Estella Jaramillo, Jonathan Flores, and Bilma Carrasco).

The Facebook group “Dallas Army of Artists” was created first to bring positivity into the city of Dallas. It began with a few artists that then grew to 778 members (present day 12/12/2020). Dallas Army of Arts wanted to heal Dallas through art and began organizing efforts to help businesses impacted in the wake of black lives matters protests. The bigger the group grew the more downtown Dallas was covered in murals. Many of these murals portrayed the hurt Dallas and the world has felt WITH black lives matters. The process with the murals was for an artist to pick a panel that covered broken windows. The owner then picked the theme of the panel and the artist painted it! The panel we got was with the Dallas Fish Market and they requested aquatic themed. So when I arose to the occasion, I asked my friends to join me and 12 joined me!! The mural was a collaboration between all of us and many were first time painters and muralists.







