



2020 - 2025
Graphic Portfolio
FROM/Lilly Sanieł-Banrey
PREPARED FOR/Joint Center for Housing Studies



Welcome -

I'm happy you're here.

I graduated Cum Laude from The Ohio State University with a Bachelor of Science in Architecture with Honors Research Distinction and a Minor in Real Estate & Urban Analysis. Additionally, I competed for the University in Varsity Cross Country & Track and Field.

I have worked with NBBJ, Utile, Jonathan Barnes Architecture and Design, and the Joint Center for Housing Studies on a range of project types from buildings to books.

I now attend the Harvard University Graduate School of Design as a Master of Architecture student and hold positions as a Studio Teaching Assistant and as a Research Assistant.

My interests gravitate toward housing and the role of public architecture in cultivating civic life. I aim to sow joy and wellbeing into the details of everyday life.

To view additional work, please visit lillysanielbanrey.com





03 10 A Home for Ten + Friends	11 14 State of Housing Design
15 16 Columbus Conversations	17 24 Loose Ends Lean-tos + Backdrops
25 30 Puddled Pedagogies	31 34 Instructions for a Wooden Stool
35 38 Liberty Lane Development	39 44 Folly to Fair





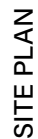
01 A Home for Ten + Friends

Harvard Graduate School of Design
Studio led by Lina Ghotmeh
Site / Melides, Portugal
Rhino, Illustrator, Photoshop, Physical Models

Fragmentation offers a welcome into the collective. A shadow cast, a portal, a clearing inviting friends and family into the embrace. The connection to the site continuously offers new readings, entries, and sequences of space. Just as taking a walk through a forest on the same path will present new shadows cast, new blooms, and vistas depending on the day. In total, the collective offers a kaleidoscope of spaces around a loose circular courtyard. Large roofs and thick walls playfully crack open to offer small slits of light, produce larger cracks for entry, and entire volumes lean and shift to open program to the outdoors. The towers embrace the temperate climate of the site and provide engagements of sound as an oratory, touch as a healing pool, sight as a sun tower, smell as a garden, and taste as an open air dining pavilion. Considering the scale of the towers, post tensioned stone is erected in a variety of forms to evoke ancient, ruinous associations.



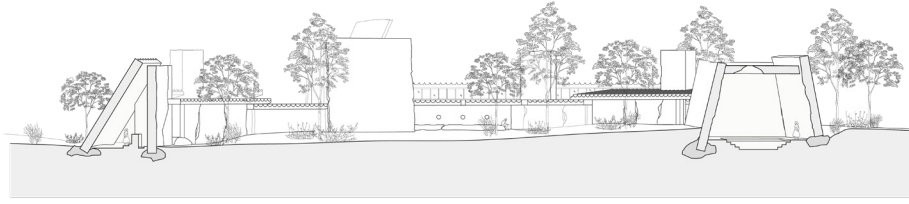
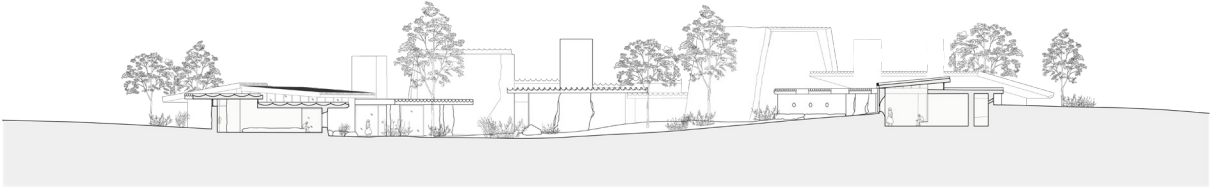






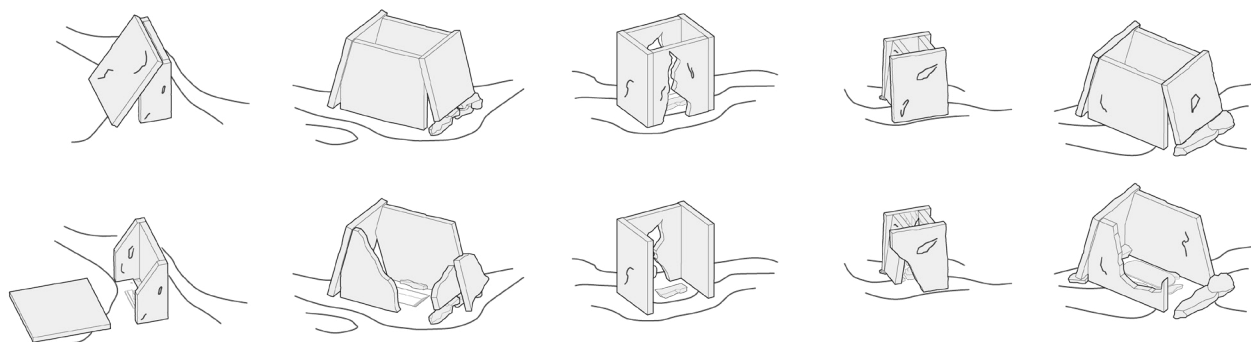


SITE SECTIONS





TOWER DIAGRAMS





MODEL PHOTO





MODEL PHOTO





02 The State of Housing Design

Joint Center for Housing Studies
Co-edited by Sam Naylor, Dan D'Oca,
and Chris Herbert
Published November 2023

The State of Housing Design 2023 is the first book in a new series that reviews national trends, ideas, and critical issues as they relate to residential design. This volume examines recently built housing projects of notable design that address issues of affordability, social cohesion, sustainability, aesthetics, density, and urbanism. Through critical essays, visual content, and a crowdsourced survey of responses, it provides both designers and the general public with an overview of the forces at play in contemporary design of housing. The book launched with the State of Housing Design 2023, held at Harvard University's Gund Hall.

Book design by Normal



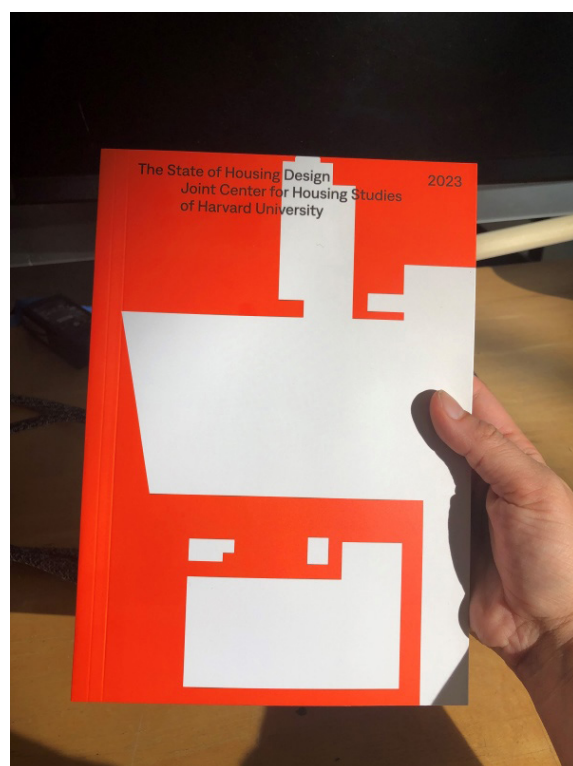
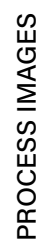


**The State of Housing Design
Joint Center for Housing Studies
of Harvard University**

2023

THE STATE OF HOUSING DESIGN







Question 1: Trends

In the last two years, what design ideas have you noticed the most in newly built housing?

Smaller
All Electric
Affordable
Modular
3D-Printed
5-Over-1s
Micro
Open
Home Offices
Large
Multi-Materials
Highly Efficient
Luxury
Adaptive Reuse

Alternate Energy
4/5 Stories
Age in Place
Higher Density
Timber
ADUs
Accessible
Passive
Expensive
Tiny
Wood
Modern
Amenity Spaces
For Families

The above list represents the most commonly mentioned topics in order of response frequency. The highlighted topics on size and density are what we heard most about.

16

Here is what we heard about:

Size and Density

Code Official in Montana	"Smaller living space but more storage space."
Academic/Advocate/Builder/Designer in Massachusetts	"Lack of verticality, acquiescence to neighborhood groups, even for projects at the periphery of neighborhoods and commercial districts."
Advocate in North Carolina	"The designs here in Raleigh, North Carolina, are more Miami-esque, meaning, they are tall/narrow in stature, built on small tracts of land, typically have a lot of natural lighting."
Designer in California	"Out of scale, malproportioned, out of context with surrounding neighborhoods."
Academic/Designer in Oregon	"Smaller residences, tiny houses, clustered developments and townhouses."
Academic/Researcher in Georgia	"Prefabricated structures sited in smaller infill lots."
Academic/Designer/Developer in California	"In San Diego Co-Housing, multiple tenants share a space with one kitchen and living room. In some configurations, each bedroom has its own bathroom and main entrance, and the shared kitchen and living areas are centrally located."

17

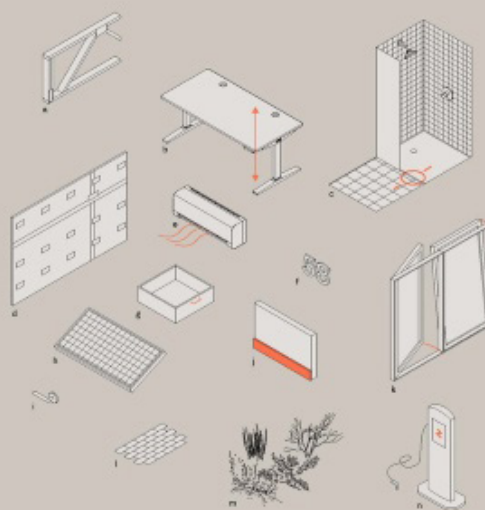
SELECTED SPREADS

Marginalia

Solar panels, electric-car charging stations, geothermal wells, mini-splits, heat pumps, smart switches/lights/panels/devices, tankless water heaters, battery storage walls, overhangs for summer solar shading: these are but a few of the relatively new elements that architects increasingly opt to creatively incorporate into their buildings to make them more resilient. These kinds of elements appeared often in the projects we surveyed and seemed integral to this book's broader themes. When it comes to resiliency, we might also include more native plants, better floodproofing, raised ground floors, and large indoor bike parking rooms (soon to be more fire-resistant for e-bikes and scooters). Other au courant elements were off-the-shelf truss systems, pre-engineered walls, integrated weather barrier sheathing, and many modes of modular offsite assembly, including a variety of pre-built A-frame cabins. Accessible details result in more step-free entryways, d-pulls for cabinets, door levers, and height-adjustable counters, cabinets, and desks. We might add that housing has become more colorful, with higher contrast, brighter exterior paints, more Hardie board, variation in planes, a lack of verticality, homogenous facades, random siding, sans-serif address numbers, casement windows, and the color gray. On the interiors, we heard rumors of more floating shelves in kitchens, open floor plans, open kitchens, open homes, inclusion of a community room, extra space for remote work, more natural light, larger continuous spaces, fewer foyers, lower furniture, more bathrooms, five-inch baseboards, one-piece shower pans, in-law suites, dual-color casework, more amenities, guest units for rent, micro-units, large tiles, storage built into closets, subway tile, birch wood, and white walls.

156

Axonomic Fragments



- a Off-the-Shelf Truss
- b Height-Adjustable Desk
- c Accessible Shower
- d Integrated Weather Barrier Sheathing
- e Mini-Split
- f Sans-Serif Address Numbers
- g Drawer D-Pull
- h Solar Panels
- i Five-Inch Baseboard
- j Casement Windows
- k Door Lever
- l Subway Tile
- m Native Plants
- n Electric-Car Charging Station

157





03 Columbus Conversations

NBBJ

In organizational partnership with Stephen Clond

Self - initiated

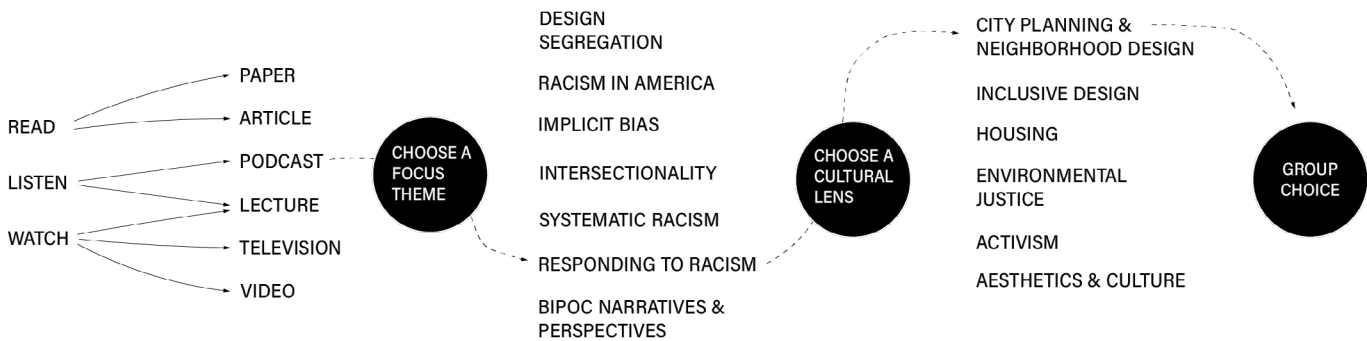
Mural, Illustrator, Excel, Smartsheets

As part of NBBJ's commitment to Anti-Racist measures as an integral practice of company culture and methodology, the Anti-Racism Taskforce was founded. The taskforce collates desired actions, provides educational opportunities from established experts, and builds a large framework for the firm's ongoing equitable retooling of the practice. Within the scope of the Anti-Racism Taskforce, Columbus Conversations was developed as a response to the need for candid conversation and continued education of an Anti-Racist Architecture at a studio level. The series engages the participants at an intimate scale through a multi-dimensional learning and discussion model. This model was developed around conducting conversations as a research tool and encouraging meaningful conversation directed towards building understanding and pressing towards design solutions. As the series unfolds, insights are documented, shared, and synthesized to become methodologies and artifacts of an Anti-Racist Architecture in practice.



01 GROUP FORMATION

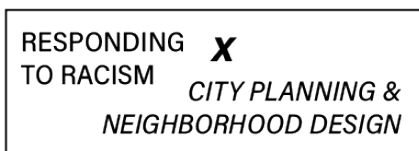
Group formation centered around creating enough variants in topics while allowing for an interchange of information across groups. Each participant was sent a survey guiding them through their desired media choice, a "focus theme" through which they would analyze the media, and a "cultural lens" as prompts to their selected themes. Each end point in the survey corresponds to a group on the full resource matrix. Their focus themes and cultural lenses also determined which "cross cutting" sessions they would attend.



02 SERIES CYCLE AND PROGRAMMING

The program relies on a 4 week cycle of individual group meetings, two rounds of "cross-cutting" sessions where information is shared across themes and cultural lenses, and a final week of synthesis in the form of a panel, charette, or studio-wide dialogue.

WEEK ONE



WEEK TWO

CITY PLANNING & NEIGHBORHOOD DESIGN

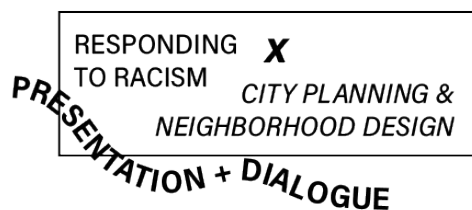


WEEK THREE

RESPONDING TO RACISM



WEEK FOUR

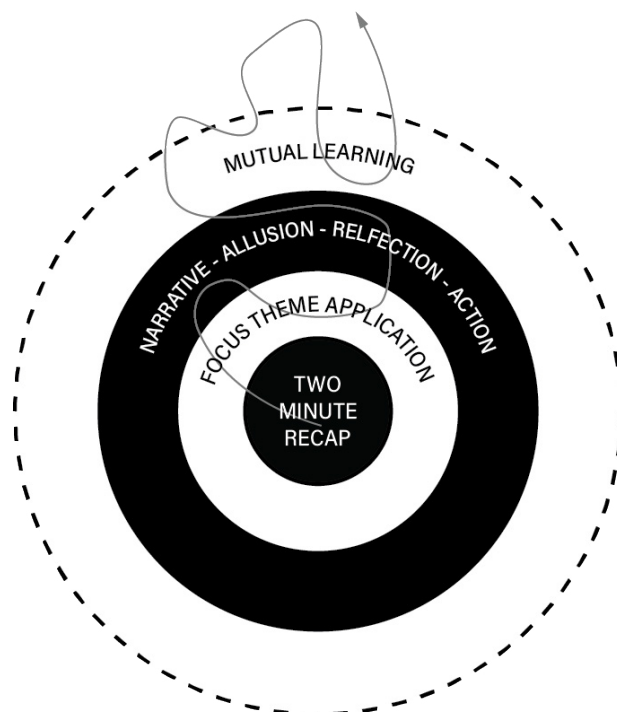


	Design & Segregation	Racism in America	Implicit Bias	Intersectionality	Systematic Racism	Responding to Racism	BIPOC Narratives
City Planning & Neighborhood Design	Code Switch: Rethinking Segregation in Everything	How to Build a New City: Infrastructure by Ben Hecht	Walking With Maps: Queer Cartography as a Practice of Being Black in America	Intersectionality and Urban Spaces: By Leah Jacobs	How Urban Design Perpetuates Racial Inequality: And What You Can Do About It	Urban planning as a tool of white supremacy: the history of urban planning in Minneapolis	Defining The Last City Beyond Black and White: By Toni L. Griffin
Inclusive Design	Inclusive Design: Understanding Accessibility, Usability, and Human Factors	Paid for the Cause: Disability Rights and Civil Rights	Designing for Diversity: Presenting a Model of Inclusive Design	From and Towards a Queer Urbanism: By	Ministerial Cargill: Activating Space Through Racial Equity By Design	Showering Downward Mobility with Housing: By Paul Jones	Benjamin Evans: The power of inclusive design
Housing	Bourgeois Conversations: How Hipsterdom withers quality work	Urban Planning as a Tool of White Supremacy (The Conversation)	Code Switch: Location! Location! Location!	Walking With Maps: Queer Cartography as a Practice of Being Black in America	Black & Unknown: A Panel Discussion	The Latest Reckon of the Better Housing in America Program	The Bottom: The Emergence and Evolution of Black American Urban Landscapes
Environmental Justice	Designing the Good: Mapping for Justice in the Green and the Urban	Who Owns Nature? How we can defend the commons and the future with it: Robert Robert	Two Different Realities: Why American Beauty is a Racialized Landscape	Dr. Robert Bullard: The Wrong Environmental Justice	Clearing the Air: Environmental Justice	Racially Segregated Urban Design: A Conversation with Robert Jones	Rethinking the Narrative: The role of the artist, the architect, and the urban planner
Activism	Design Landscapes: How Urban Design is a Tool of White Supremacy	Design Activism: How Urban Design is a Tool of White Supremacy	How to Overcome our Racist World: Reality, Theory, and Action	The Urgency of Intersectionality	Mapping the Good: Mapping for Justice in the Green and the Urban	The Characteristics of White Supremacy: A Conversation with Robert Jones	Fights for the City for an Architecture for Social Justice: A Conversation with Robert Jones
Aesthetics & Culture	Design Landscapes: How Urban Design is a Tool of White Supremacy	Aesthetics: A Conversation with Robert Jones	Hidden Strains: How Urban Design is a Tool of White Supremacy	A Conversation on Urban Design: A Conversation with Robert Jones	So it has been: A Conversation with Robert Jones	What a World: A Conversation with Robert Jones	The State of Black Design

full resource matrix

03 DIALOGUE TOOLS

Although each dialogue session is to remain open-ended, a kit of tools was developed to encourage thorough analysis and invite productive conversation. Each tool highlights a specific mode of investigation into the resource. Groups are encouraged to meander through each tool.



COLUMBUS CONVERSATIONS



04 Loose Ends, Lean-Tos + Backdrops

Harvard Graduate School of Design
Studio led by Jennifer Bonner
Site / Chelsea, MA
(partnered project- all media shown an exclusive effort,
Renderings in collaboration with Kirsten Sexton)

Through the lens of the still life, contemporary media culture, and the shifting urban condition of Chelsea, Massachusetts, this project proposes loose ends, lean-tos, and architectural backdrops as a new aesthetic for urban housing models and as an expedient densification device. Large CLT additions protect existing office structures, transforming an existing office block into over 500 beds and 100,000 square feet of public programming. The architectural gestures are caricatures in nature, exaggerating an existing blankness or monotony present in multi-family design. This exaggerated blankness is punctuated by moments of collective impulse and energy.





LOOSE ENDS, LEAN-TOS + BACKDROPS





SITE PLAN



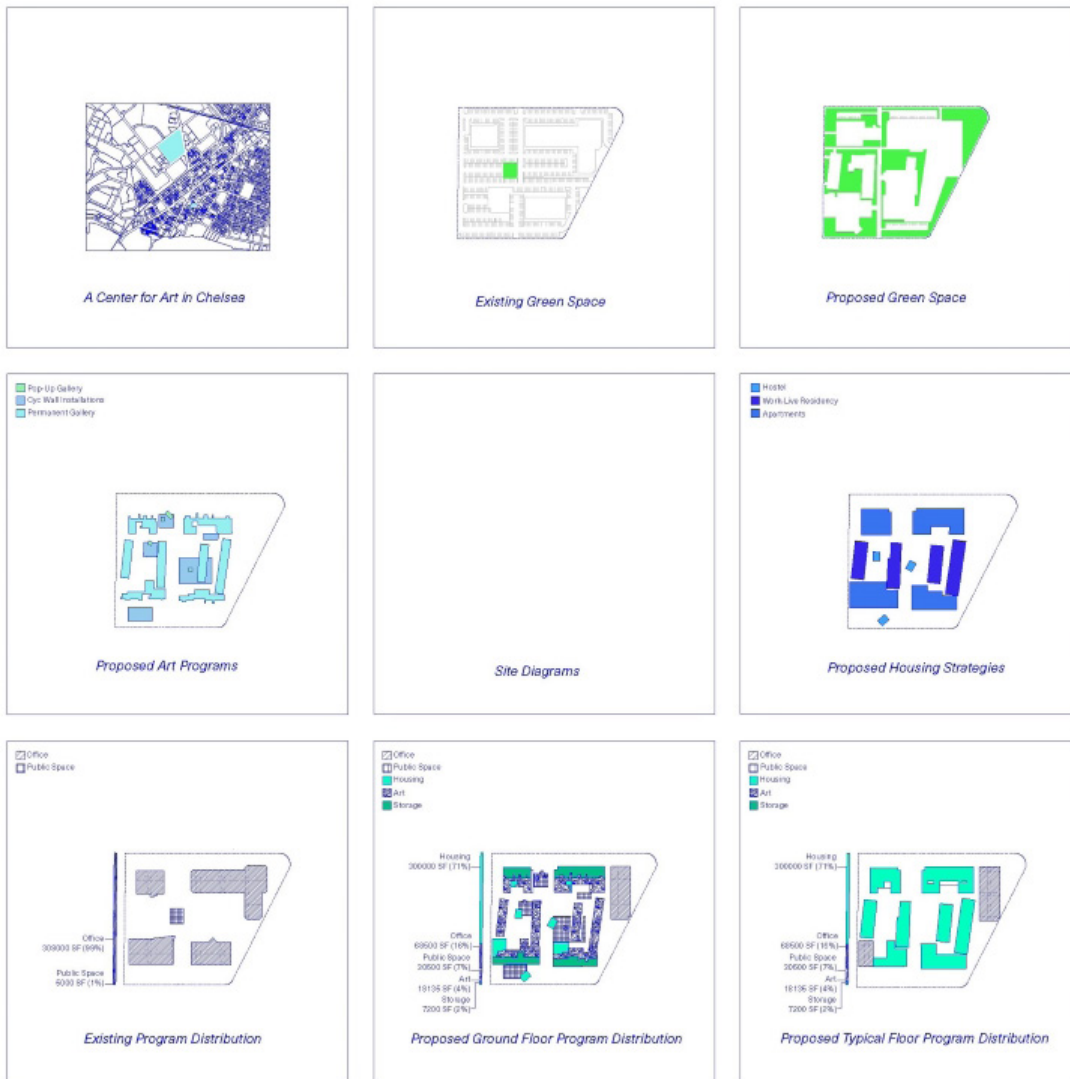
A LOOSE ASSEMBLAGE

Housing, galleries, and storage are held loosely across the site, creating multiple neighborhoods of activity but always following the same strategies of permeability and addition. The ground floor provides access to permanent gallery spaces, storage, and side wall courtyards. At an urban scale, the arrangement allows for the puncturing of housing with impromptu public engagement while maintaining much of the original office buildings from which the project was born.





SITE DIAGRAMS



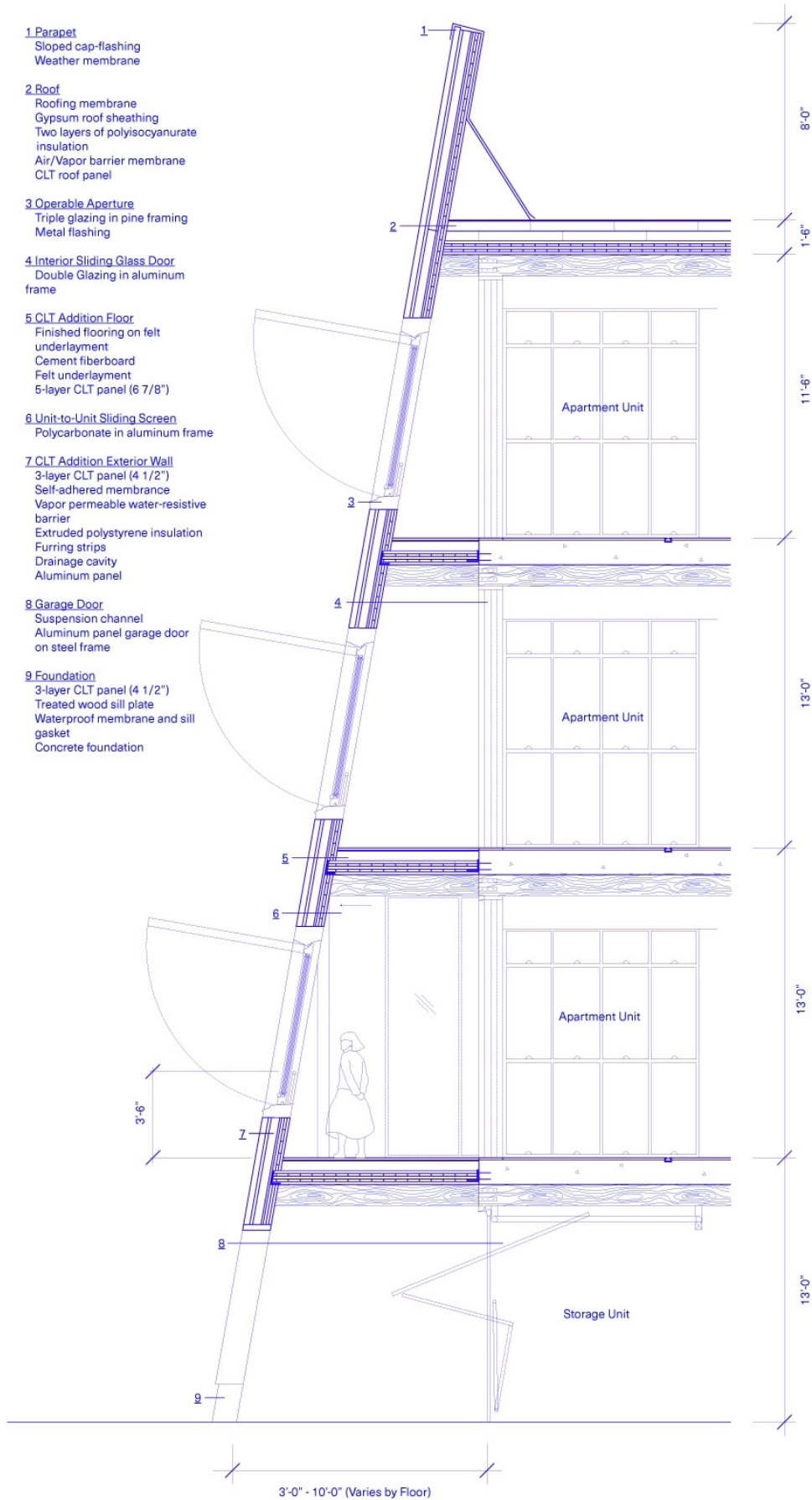


EXTERIOR RENDERING



Renderings in collaboration with Kirsten Sexton





DETAIL SECTION 01



DETAIL SECTION 02

1 Shade Mechanism

Aluminum Panel
Steel Frame

2 Roof

Roofing membrane
Gypsum roof sheathing
Two layers of polyisocyanurate
insulation
Air/Vapor barrier membrane
Existing concrete

3 Glazing Assembly

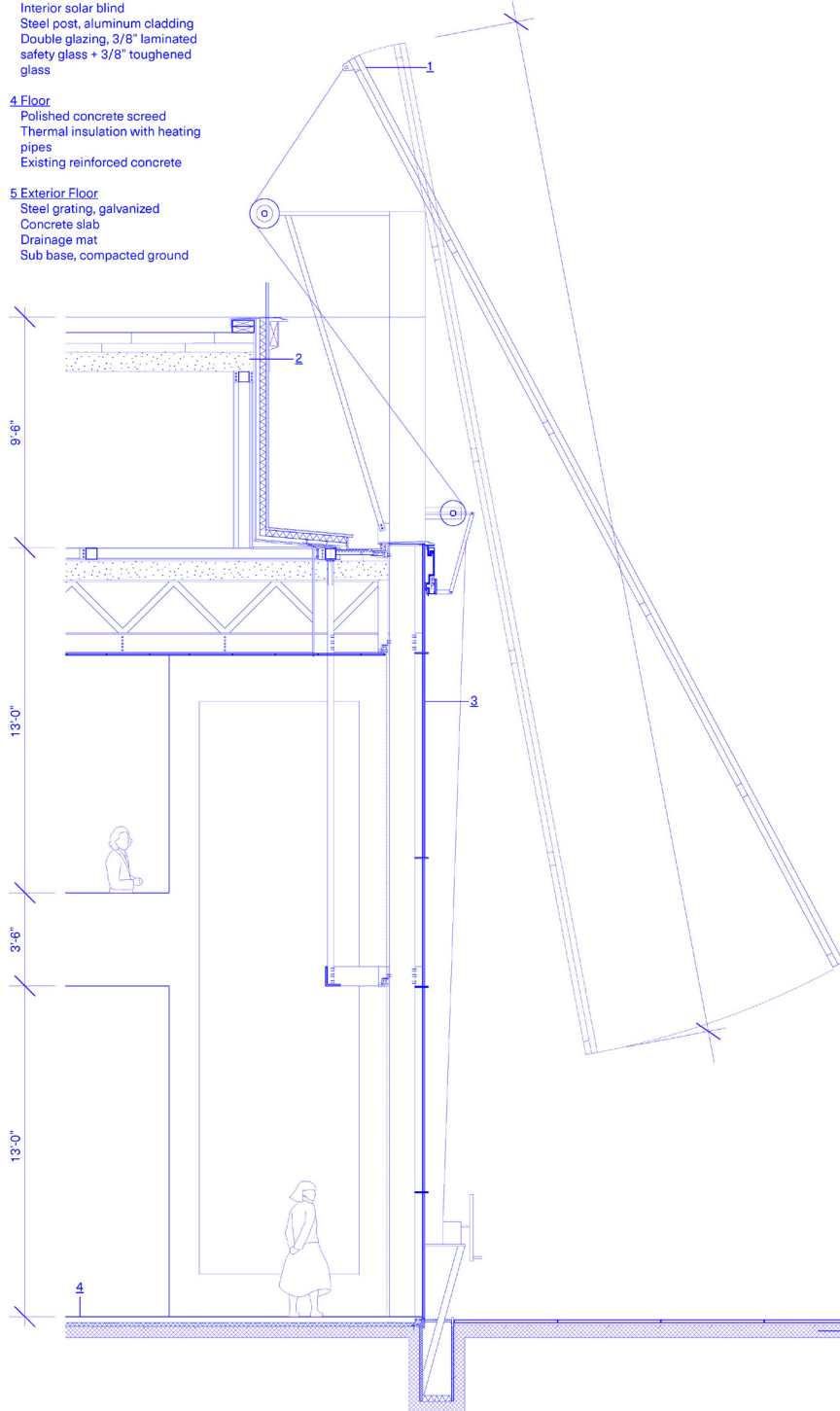
Interior solar blind
Steel post, aluminum cladding
Double glazing, 3/8" laminated
safety glass + 3/8" toughened
glass

4 Floor

Polished concrete screed
Thermal insulation with heating
pipes
Existing reinforced concrete

5 Exterior Floor

Steel grating, galvanized
Concrete slab
Drainage mat
Sub base, compacted ground





CYC WALL URBANISM RENDERINGS





05 Puddled Pedagogies

Harvard University Graduate School of Design
Studio led by Li Hu + Wenjing Huang
Site / Chongming District, Shanghai, China
Rhino, Vray, Illustrator, Photoshop, Physical Modeling
(partnered project- all media shown an exclusive effort)

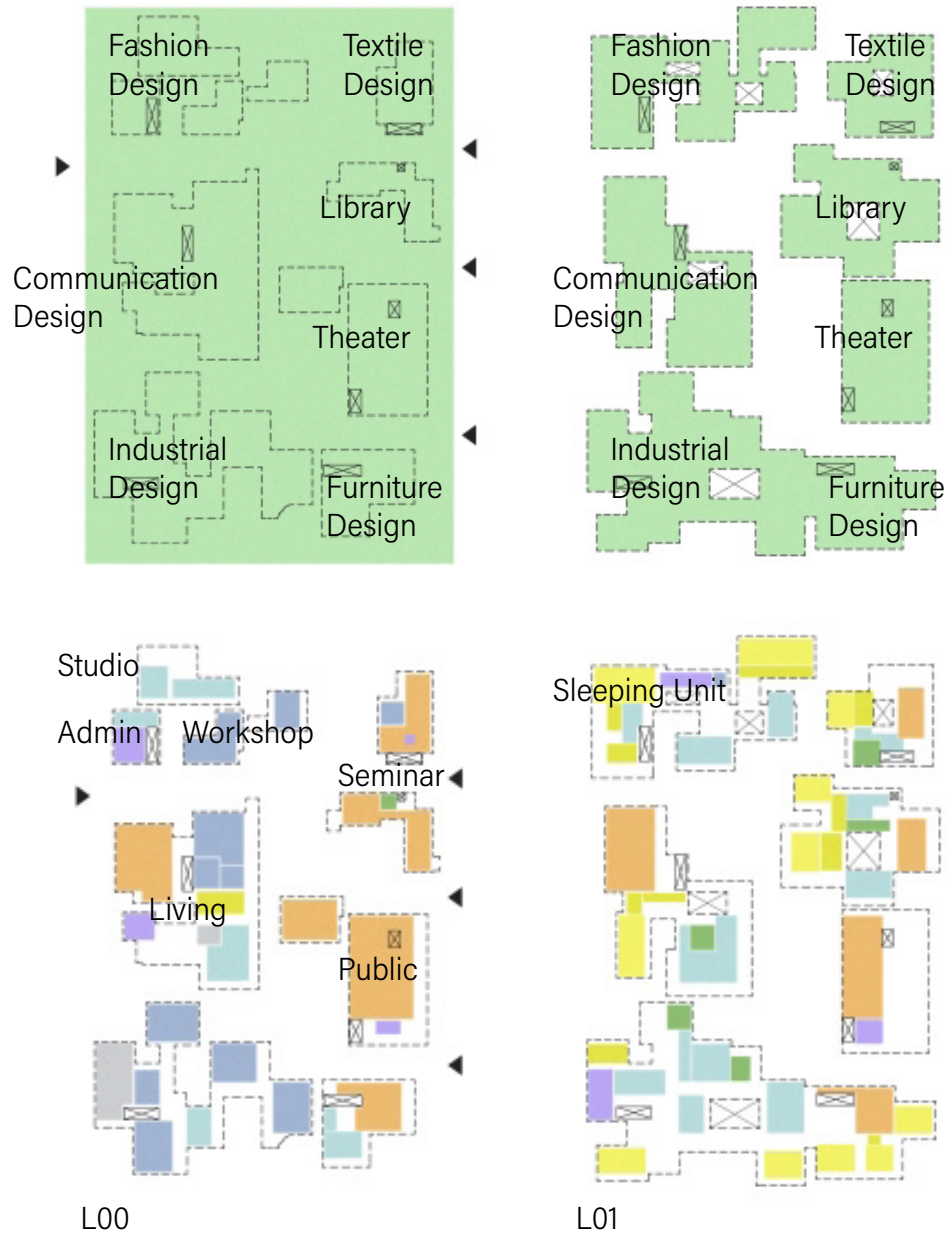
Design schools need to take a deep breath. Breath in fresh air and ideas, inhale their surroundings and people from many places, and release something beautiful, vibrant back to the world. Migrating to school is a destination on a long journey; a transition. We learn how to synchronize rhythms of making and living, for ourselves and with others, nature and designers in community. As such, the project cultivates an environment for designers of all species to thrive: a new kind of symbiotic design school, akin to an artist residency village. This school purposefully slows down and intermingles making and reflecting, where students return to instinct, feeling, and exploring the unknown. The pressure releases because nothing is precious, everything is in progress. The school acts as a garden for the campus, an ever-evolving and unfolding experience for both student and visitor. Students move through the canopied landscape, providing both depth and breadth to the educational journey. Not just a campus building - a designer's theater in the forest - mediating ecologies of making, living, and exhibiting.







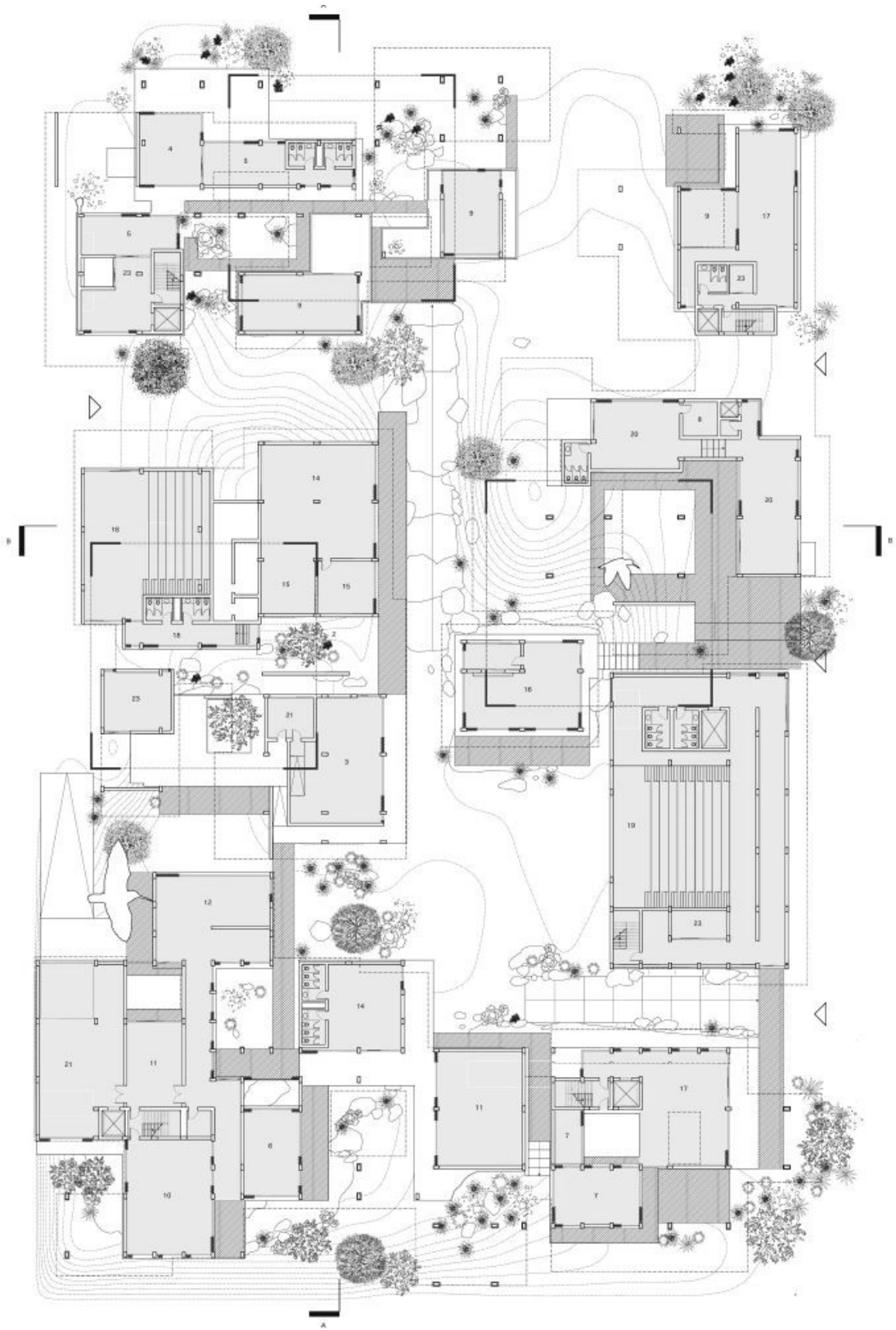
PROGRAM DIAGRAMS



The School acts as a garden for the campus, an ever evolving and unfolding experience for both student and visitor. Students move through the canopied landscape, providing both depth and breadth to the educational journey. Within Department Canopies, students travel between work and home through restorative landscapes. At the ground floor, porous workshops and public programs land the theater of making. On the above floors, dwelling, sleeping, making and exhibit mingle in a skyward landscape.



FIRST FLOOR PLAN









06 Instructions for a Wooden Stool

Harvard Graduate School of Design
Instruction led by Jonathan Grinham
Site / not applicable
Wood working, Photography, Illustrator, Indesign,
Photoshop

As part of the Materials instruction, students are tasked with investigating a material through the making of a stool. Materiality is pushed through its perception and manipulation. In addition, students are tasked with drawing out the life cycle analysis and making costs of producing the stools. Final projects were displayed in a "science fair" style review, encouraging posters.





INSTRUCTIONS FOR A WOODEN STOOL





How to Build a Wooden Stool

GROUP 4
Evan de Lara
Lilly Sanieel-Banrey
Vivienne Shi
Juno Zhu

PROJECT DESCRIPTION
The wooden Socket Stool evokes a heightened sense of materiality by, paradoxically, disrupting the very materiality of wood. Patterns are strategically inscribed to the wooden seat to disrupt the reading of wood, while the connecting mechanism between the seat and legs mimics the organic socket-and-ball connections in the human body. The outcome is a wooden stool that defies expectations: square, homely, and highly practical with a mortise-and-tenon structure, which have been too often associated with wood furniture in general. The considerable uses of recycled materials and wooden ready-mades imply a potential of this design to have a low overall carbon footprint: it is created with used materials in mind, while it will be eventually recycled to inspire future projects.

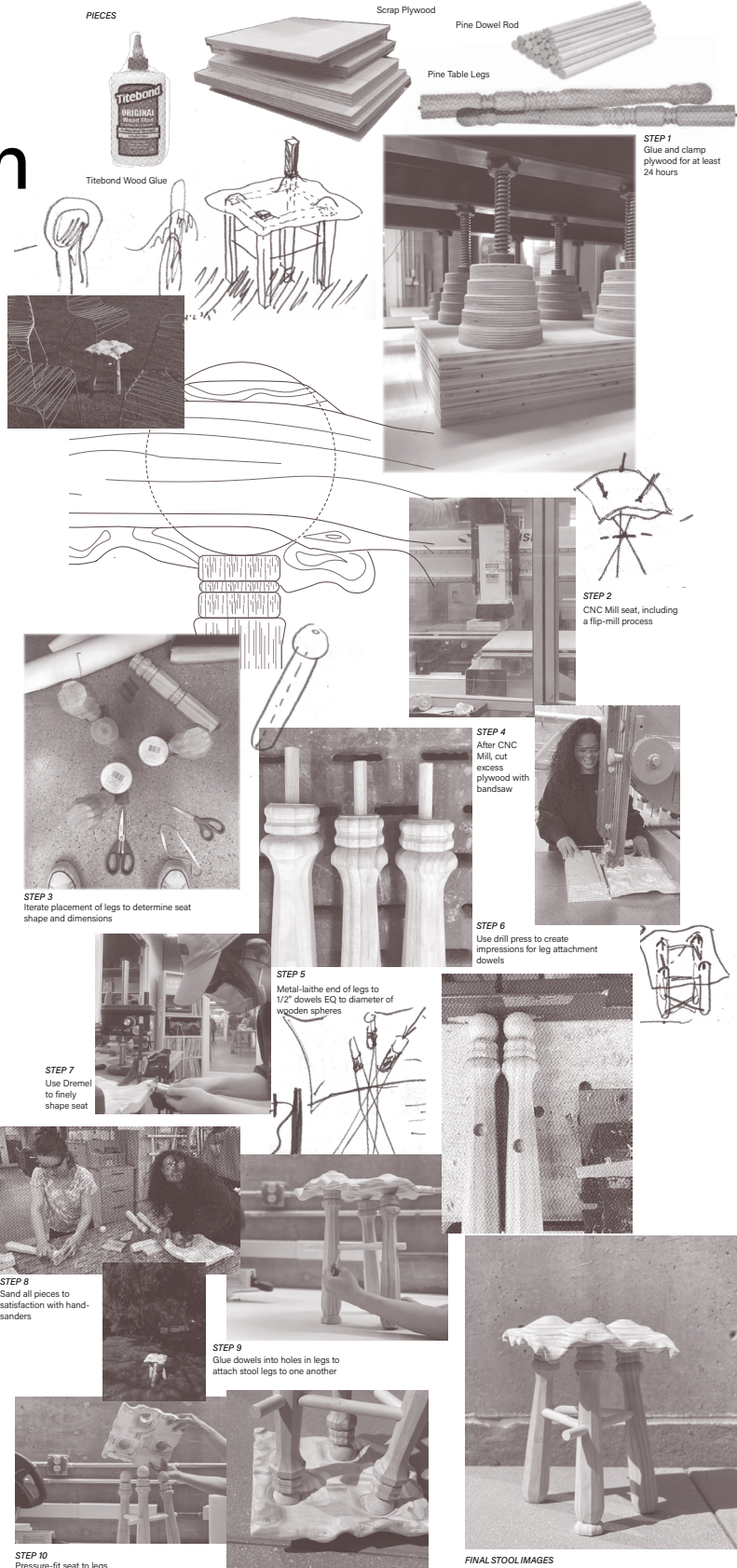
MATERIAL BIOGRAPHIES
Recycled plywood sheets are used to fabricate the the seat. They are laminated and then milled using the CNC router. The plywood used for this stool are wastes from the Krzysztof Wodiczko exhibition in Druker Design Gallery which has just concluded.

Staircase spindles as ready-mades are adapted into stool legs, giving clues to how the sockets in the seat should be designed. While staircase spindles were purchased for this particular stool, old staircase spindles could be recycled for iterations of the same design in the future.

Wood glue is used for laminating the plywood. The connection between the seat and legs uses dowels in a guise of the human socket-and-bone connection.

PROCESS REFLECTIONS
Making stools and being mindful of material and system use is not easy! The design changed as the process divulged (and became more iterative) based on issues that were unforeseen in the beginning. In creating the stool and being mindful of the materials, it would be an interesting experiment to track the energy use within the design process itself: time spent getting help from staff, miles driven to hardware stores, energy of tools used to shape and shape and cut.

Aesthetically, precision is a skill and requires more than one iteration. Future iterations would look further into stool design to work out angles of legs, making jigs, and assembling of the supports between the legs.



How to Analyze the Life Cycle of a Wooden Stool

GROUP 4

Evan de Lara
Lilly Sanieel-Banrey
Vivienne Shi
Juno Zhu

SOCIAL LIFE CYCLE ANALYSIS OVERVIEW

All three countries involved in the production of the stool are formidable political and economic bodies: China which supplies the plywood, Canada which supplies the pinewood, and the US which supplies the glue and where manufacture takes place. Domestically, human rights and social issues are concerning in all three big countries. Internationally, geopolitics and the current weakened state of globalization could greatly impact the global supply chain and thus the time and cost of stool production.

CONCERNS AND ACTIONS

Community: human rights in China are tied to the larger political milieu and how individual rights could be compromised in such a framework. It has been manifested saliently in the recent lockdown of Shanghai where people are not allowed to get out of their house, forced into government-organized quarantine, and where inflation is rampant. Shanghai Port has been operating at half of its capacity for a month, causing a world-wide supply chain trouble as more time and cost are needed for global ocean freight. As a solution, using more locally sourced materials would not only eliminate carbon footprint, but also make the design more resilient against global supply chain crises. Campaigns and education could be promoted so that the general population have a higher awareness of their own rights.

Workers: Workers in both China and US could earn more rights and protection, and especially in this case since wood factory workers in China and glue plant workers in the US face uncompromising natural and indoor environment. Minimum wages should be established or raised. For workers in hazardous working conditions, company-provided insurance should be mandatory. Workers' unions should be allowed to be established.

Society: All three countries involved are big countries, where issues of corruption and bureaucracy, significant ecological footprint, and social instabilities are usually more salient. There could be more initiatives for transparency in government activities and actions to control corruption. Policies should be made to encourage or require low-carbon footprint materials and manufacture methods to be used. For example, British Columbia has committed \$19 million to increasing carbon stored in B.C. forests through indigenous-led low-carbon systems.



Visualize the Impact of Mass Production

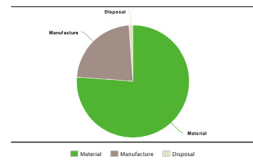
- Worst Case**
565,972 miles
(148 trips)
- As-Built**
461,806 miles
(121 trips)
- Base Case**
214,236 miles
(56 trips)
- Best Case**
202,083 miles
(53 trips)

Mass Producing the Wooden Stool (5000 stools per year) will cost in terms of Flight Mileages and Number of Trips Between Boston and Zürich*. That's a lot of exchange students to ETH every year.

Carbon emission per trip (550kg) retrieved from Google based on Swiss Air Lines LX53. Mileage data (3825 miles planned per trip) retrieved from FlightAware based on Swiss Air Lines LX53.

Find the Base Case Material Breakdown

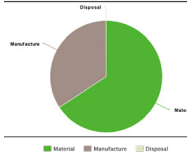
The plywood seat will cause the most carbon footprint (4.5 kg, 94.2%). It is not only because plywood makes up most of the total mass of the stool (3.1 kg out of 3.6 kg), but also probably because it is sourced from China, where the manufacturing technology is not the most efficient and environmentally friendly.



Plywood (1.069 kg)
Birch Dowels (0.430 kg)
Rubber Band (0.000127 kg)
Stainless Steel Spring (0.000029 kg)

Find the Worst Case Material Breakdown

Replacements of materials that are produced via chemically intense processes induce a significantly higher carbon footprint.

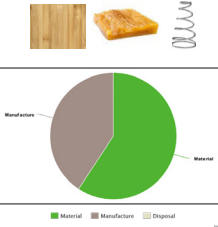


Phenol formaldehyde (1.5 kg)
Ethylene Vinyl Acetate Rubber (0.000127 kg)
Nickel Alloy Spring (0.000029 kg)

Find the Best Case Material Breakdown

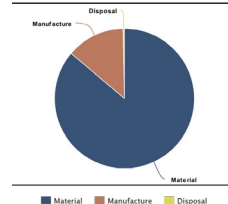
Natural, locally sourced materials have a lower overall carbon footprint. Meanwhile, the End of Life Potential is key to the overall carbon footprint of the stool. With the changes in end-life usages to either recycle or reuse, the end of life carbon potential of all materials used is (-8.4kg), which makes the total carbon footprint 5.82kg, while cutting the overall energy used almost half in comparison to the base case.

Bamboo (1.5 kg)
Natural Rubber (0.000127 kg)
Stainless Steel Spring (0.000029 kg)



Find the As-Built Material Breakdown

A great amount of plywood was used in the actual production since the seat was carved out of a big chunk. It substantially increases the overall carbon footprint. The rubber bands and springs are taken out due to structural issues in the original design. Russia and Thailand are no longer involved in the production of the stool. It changes the social LCA significantly, since the Ukrainian-Russia War has notably impacted global ocean and air freight routes. Workers and societal instability in Thailand, likewise, are not in the scope of analysis anymore. The end-of-life potentials of all components are changed to reuse, thus greatly eliminating the overall carbon emission by 81.5kg.



Plywood (8.82 kg)
Pinewood legs and dowels (0.444 kg)
Stainless Steel Spring (0.000029 kg)

Trace the Material Through Production





07 Liberty Lane Development

Utile Architecture + Planning
Site / Hampton, New Hampshire
Rhino, Illustrator

This development proposal stitches together a heavily forested site into a cohesive multi-family community. The project entails a series of mapping images, including: buildable versus non-buildable area, forested land, and wetland areas. The study resulted in a pair of schemes balancing priorities for centrality and the maintenance of existing green space. While Scheme A disperses families of housing across the site and into the particular landscape forms, Scheme B creates a central core of housing units around the site's largest body of water and within the main circulation route.



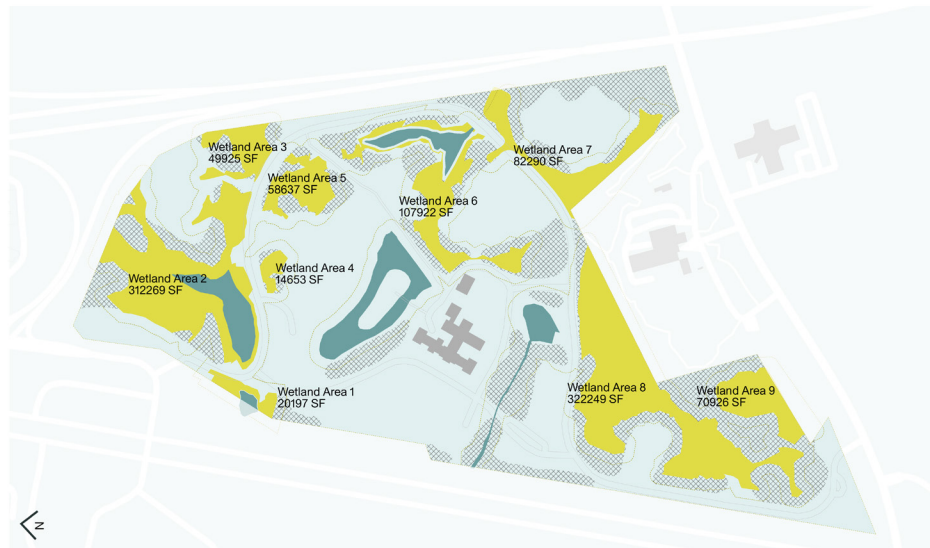


LIBERTY LANE DEVELOPMENT

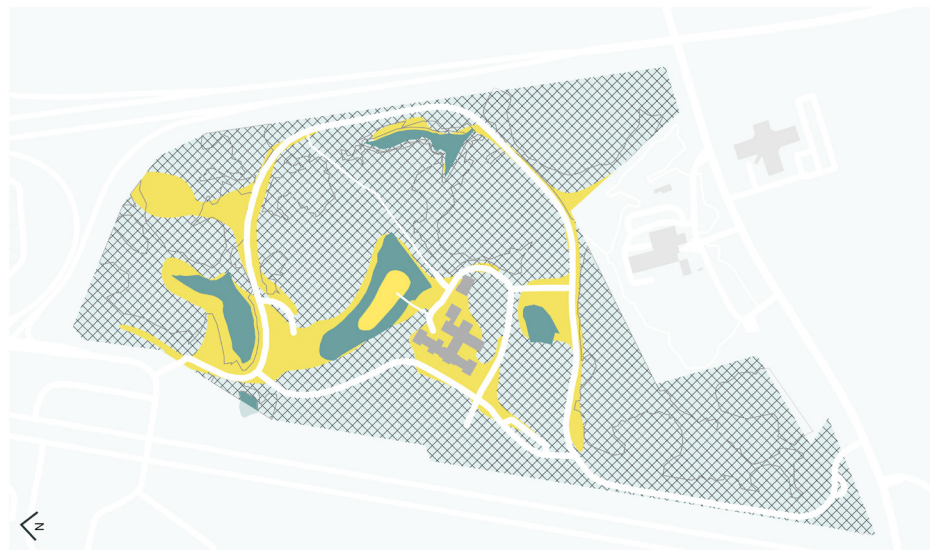




SITE MAPPING



Wetland Areas



Forested Area



Buildable Area





Scheme A



Scheme B





08 Folly to Fair: Kiosks for the Common Good

Harvard Graduate School of Design
Instruction led by Eric Howeler
site / not applicable
Miro, Illustrator, Indesign

The M Arch I Thesis Prep class closes with the creation of a booklet of guiding thesis ideas, references, topical questions, and thesis statement. This booklet represents a semester's worth of research assignments designed to frame student interests and ambitions into a feasible and appropriate thesis topic. Although the thesis may change from the time of the class, the booklet stands as a valuable time stamp in the formation of a final thesis project.





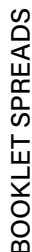
FOLLY TO FAIR

Kiosks for the Common Good

A Thesis Proposal for Spring
2025 Thesis Assignment

Lilly Sanieel-Banrey
ADV 9203
Thesis Project/ Project Thesis
Harvard School of Design
Spring 2024

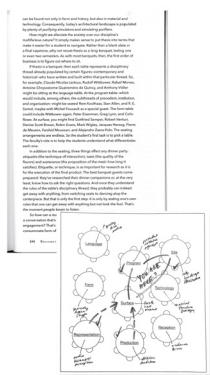




- I. Defining Interests
 - Where to Sit?
 - Matters of Concern (A15)
 - Cartography of Influence (A23)
- II. Implications + Histories
 - Research Beginnings
 - Initial Thesis Statement (A33)
 - Diagrammatic Approach (A33)
- III. Expanded Narratives
 - Annotated Bibliography (A46)
- IV. Evaluated Proposition
 - Revised Thesis Statement (A48)
 - Guiding Questions

DEFINING INTERESTS

At the beginning of the semester, our class was prompted with a compelling lecture by Dean Sarah Whiting, commenting on her 2010 essay "WELCOME TO THE BANQUET (or, How to Increase the Relative Happiness of the M. Arch. Thesis Student)," the 11th dialogue piece in Robert Gutman's *Architecture from the Outside In*. The piece was cogent and imaginative, generous in its sympathy with the often overwhelmed thesis student and playful in its illusion to "the banquet." It prompted helping the thesis student choose a place to assemble interests and creatively contribute to the canon. The use of the banquet and the course of the "meal," (food is always in for me), was especially helpful in beginning the framing of my thesis towards, if not a particular table, a corner of the room.

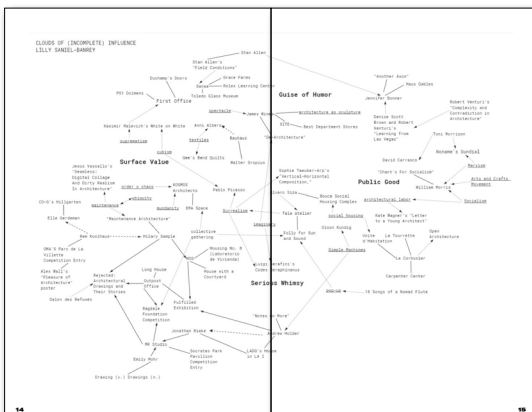
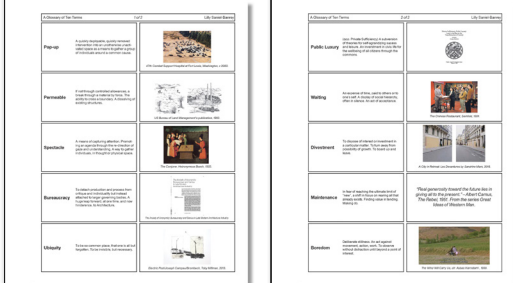


This initial "glossary of terms" sought to seek personal definitions for broad terms that could then be used to form a more specific path of interest from which to conceive thesis questions. The Matters of Concern are intentionally open-ended with definitions marking a particular position on their relationship to the potential thesis project. Additionally, the Matters are paired with relevant images or texts for an additional level of editorial framing. In total, an overarching theme about publicness, interaction with public spaces, measures of interest and attention, and evaluations of surface and boundary emerge from the body of words

public luxury
erosion
disaster relief
pop-up
public space
erosion
debility
forum
festival
dinner party
social services
transitory
participatory
neighborly
permeable
boundary
safety
disaster prep
sensitive subjects
waiting
accessibility
public good
bureaucracy
unifying moments
lost and found
public toilets
spectacle
co-optation
maintenance
debauchery
folly
divestment
retreat
bureaucracy

The Cartography of Influence maps interests and influence as a web, rather than a direct lineage. Spatially, the page could be read as a projection of a 3 dimensional web, noting that some areas of influence might align closely with one another at different points in time and as new connections are made across media, disciplines, and individuals. Also contrary to the direct lineage, the cartography maps four main areas of intellectual curiosity, marked as clouds. These areas are as follows: Surface Value, Serious Whimsy, Public Good, and Guise of Humor. These four categories more or less guide my approach to design, and to life as a series of designed decisions. The architecture of the cartographic web subjects (people, exhibitions, works of art, works of architecture) as well as

ideas (movements and terms). The two are connected by three types of linework: a solid arrow, representing contribution (such as Outpost owning the Rejected: Architectural Drawings and Their Stories exhibition contribution); a dotted arrow representing influence (often through having been an employer or mentor), and solid lines representing the relationship of a work to its creator(s). The flexibility both spatially and in type of arrow allows the web to continue to grow, mapping both influence on to myself and influence between individuals.

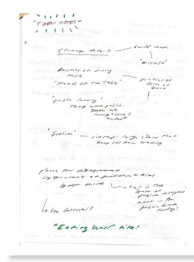


IMPLICATIONS + HISTORIES

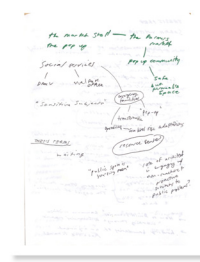
Research Beginnings

My interests started as inquiries into forms of "publicness" alongside unifying collectives. At top of mind: farmers markets, dining halls, block parties, post offices, BMVs. These places operated somewhere on a spectrum from pure utilitarian dread to an elated extracurricular celebration. On either end, a gathering of people into a space seldom purpose-built, often dressed for particular. Space became a *quite* interesting as well, as the "publicness" of public spaces often comes down to the design of furniture - public objects - that help or hinder occupation. Furthermore, the placement of these public objects as an act of investment into a community's well being was intriguing as a modality to bring earnest grounding to a topic that could otherwise let its buoyancy carry it

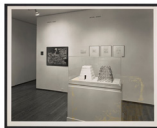
away in a vast sea of well meaning and under-designed pavilions. In this sense, the interest in the "folly" and the "kiosk" the opportunity use "play" in public spaces as a means to re-charge the forum, through a type of swiss army knife building oft left neglected as cities divest from means of public spaces. These two building types prompted a grounds to lay stakes in type and launch its innovation for the care of communities in new versions of the public forum, in good times and bad.



personal sketchbook entries, Fall 2002



personal sketchbook entries, Fall 2023



Architecture III: Folios Exhibit, Leo Castelli Gallery, 1963



Kiosk by Jozo Plecnik in Ljubljana re-activated by Outsider in 2012

A3 Initial Thesis Statement

Public Objects, Follies of the Common Good
Lily Samet-Harvey

Public space is disappearing. In its place, commercialized and privately owned "public spaces" dominate communities' access to multi-functional and joyful zones of free use. At the root of investing in public space is often economic prosperity, in part to a thriving community, but often neglecting forms of care and play with value left economically unaccounted for. The problem of the disappearance of public space is marked by the replacement of highly commercialized encounters with other members of even the smallest urban neighbourhoods, a kind of disappearing commons.

Adding to the issue of the dwindling amount of public space is the amount of remaining public space left unsolicited by community members. In the face of disinvestments, formerly urban areas must confront the bleak prospect of the commons as a means for community engagement and care. Here, public objects both tangible and intangible become increasingly important. The benches, the handsewing, the shade of trees, all giving way to what little interaction and imagination is left of these places.

This thesis mines the whymy of the folly, an historical image-based architectural stage devoid of use, and the utility of the look, a pragmatic and cheap structure used for the quick distribution of goods and newsprint, to find a jack of all trades to re-signify the public commons. What is the evolution of the folly in the death of the picturesque landscape and instead at the helm of reinvestment into what the picturesque means for public, urban space? How can private-public partnerships use public objects for the care of communities? How is spontaneity, whymy, and joy protected in the building of public space?

A3 Diagrammatic Approach

03

EXPANDED NARRATIVES

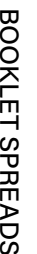
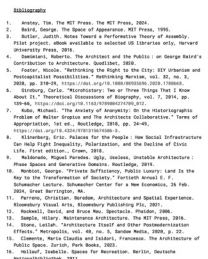
A4 Annotated Bibliography

The selected texts offer diverse perspectives contributing to the understanding and conceptualization of public spaces through the lens of the kiosk as "public objects" which may provide innovation in understanding the boundaries of public space. Tim Anstey's work from 2024, published by The MIT Press, provides contemporary insights into architectural discourse and current trends. George Baird's seminal book, *"The Space of Appearance,"* published in 1995, serves as a foundational text exploring the spatial aspects of architecture and its impact on public perception. Judith Butler's *"Notes Toward a Performative Theory of Assembly"* introduces performative aspects, addressing the dynamic nature of public spaces and the role of public objects in

shaping collective experiences, Roberto Damiani's 2020 publication, "The Architect and the Public," delves into the contributions of George Baird, offering historical context for understanding the evolution of public architecture. Nicole Foster's article on DIY Urbanism and postcapitalist possibilities, published in *Rethinking Marxism* in 2020, explores alternative models of public engagement and intervention. Additionally, works by Carlo Ginzburg, Eric Klinenberg, Miguel Paredes Maldonado, George Monbiot, Christian Parreno, David Rockwell, Hilary Sample, and Leilah Stone collectively enrich the research with insights into microhistory, social infrastructure, generative domains, land transformation, spatial experience, spectacle, and the interplay of social and political effects, providing a multidimensional framework for analyzing and reimagining public objects within the architectural realm.

O4

EVALUATED PROPOSITION





A6 Revised Thesis Statement

Public space is disappearing. In fact, the "public realm" may never have existed - a mere figment of imagination on the back of a Habermasian definition of the bourgeois' public excluded non-white, non land owning, non male citizens. In its place, commercialized and privately owned "public spaces" dominate an otherwise private landscape. At their best, public spaces provide access to multi-functional and joyful zones of free use. At the root of investing in public space is often economic prosperity, the key to a thriving community, but often neglecting forms of care and play with values left economically unaccounted for. The problem of the disappearance of public space is marked by the replacement of highly commercialized encounters, sirens of attention draining civil life as a means

to retain public opinion, facilitate civil discourse, and create space for political movements.

Adding to the issue of the dwindling amount of public space is the disinvestment from formerly unifying public centers. In the face of disinvestments, urban areas must confront the bleak prospect of the commons as what might remain for community engagement and care. Here, public objects both tangible and intangible become increasingly important. The benches, the hardscaping, the shade of trees, all giving way to what little interaction and imagination is left of these traces. Moreover, the public object of most utility being the kiosk, often abandoned entirely as an urban intervention if not disregarded as an architectural type.

The kiosk, however, is a prime social disruptor and social condenser. In its Turkish origins, the kiosk was necessarily void of program and free for appropriation by its users. In the modern sense, the kiosk has become the swiss army knife of capitalism, inadvertently gathering the poorest and the richest beneath its gleaming awning. The type of the kiosk is ultimately free for appropriation, as in its origin and as showcased by its capitalist contemporary, and could be re-directed as an instrument for public good. The kiosk, operating as an object in the urban landscape, adjusts the scale of otherwise massive networks of "publicness" in the contemporary sense, bringing these interventions down to the scale of the person, such is evident in the "pop-up" nature of the kiosk, open and closing with theatrical display, built for one interior, many exterior, scaled to the truck from which it was delivered. Image and surface are inevitable allies.

In parallel, this thesis mines the whimsy of the folly, an historical image-based architectural object devoid of use as an expression of both impression in architecture (see Anthony Vidler's description of the folly as "held within it connotations of libertine, eroticism and pornography.") as well as the idiosyncratic hand of the architect, a subversion of the architect's historically limited relationship to the public (folies being exclusively for extremely wealthy individuals) and while boasting the show of "hand" in particular folly (and now kiosk) architecture. What is the evolution of the folly in the death of the picturesque? How might the nostalgia of the folly transcend type to inform the architecture of the kiosk? How is the current reliance on capital shifted within the type of the kiosk to become a source of public whimsy, care, and collective belonging?

A5 Potential Site Explorations

As a series of potential site studies, the kiosk is deployable as a prototypical element and can be used at a larger scale to invigorate public spaces throughout a city or a specific corridor. One potential sites include Austin, Texas.

For Austin, the quickly expanding infrastructure of greenways is shifting public interaction with community resources. In parallel, rapid car infrastructure is damaging existing neighborhoods and potentially capturing future public space. The proposed site maps existing and future trail expansion as a proposition for re-inventing the "Picturesque" as it relates to urban greenescapes while providing interventions of care and impromptu community gathering spaces. The Kiosk

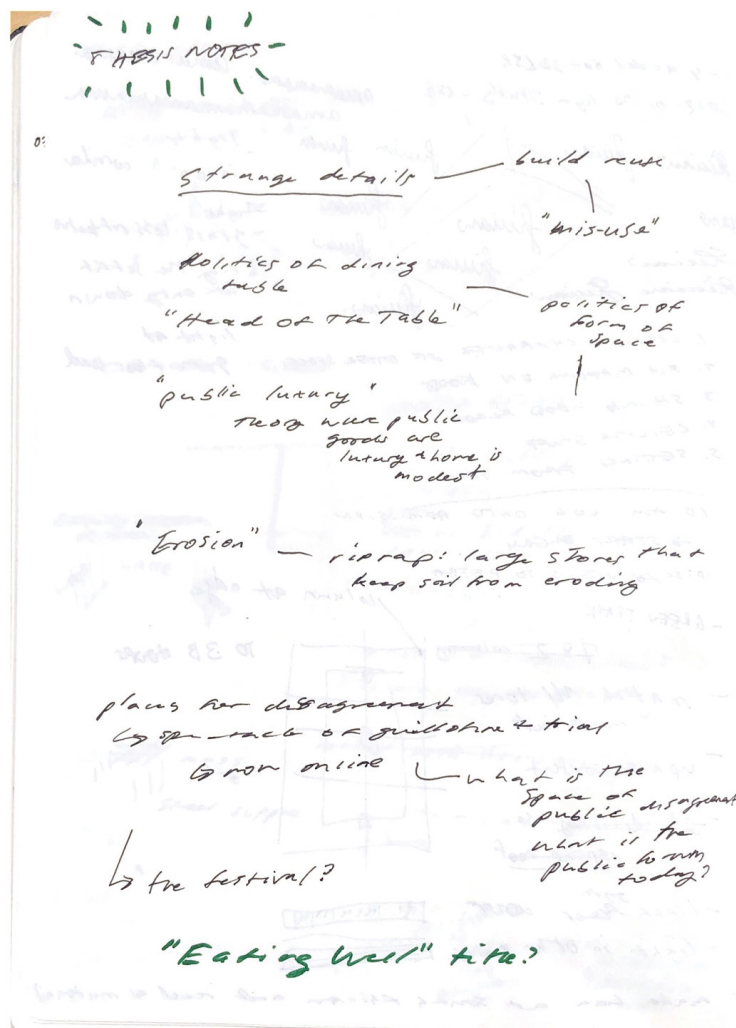
interventions also seek to address shifts in vernacular and to honor the spirit of tactical urbanism historically deployed by Austinites in the face of destructive car infrastructures.



Austin, Texas existing trail networks (top) and planned trail expansion (bottom)



Upper Bragg Creek trail from the M&M Trail Line Station to 12th Street Trail in Austin Texas, completed in 2019



personal sketchbook entries, Fall 2023

