



EVA WUERTH

barnard college,
columbia university

architecture portfolio
selected works
2024-2025

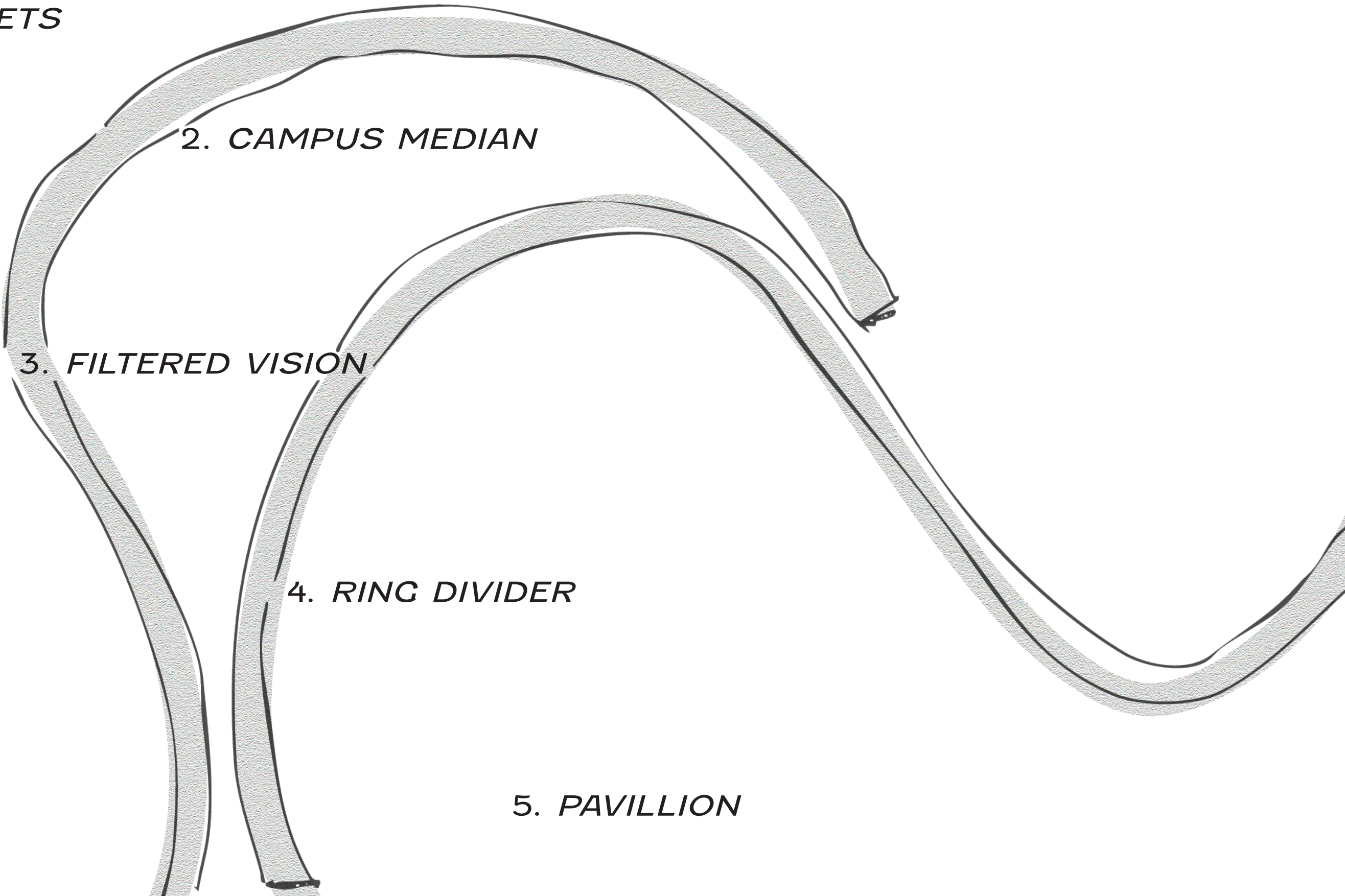
1. *SAFTEY NETS*

2. *CAMPUS MEDIAN*

3. *FILTERED VISION*

4. *RING DIVIDER*

5. *PAVILLION*

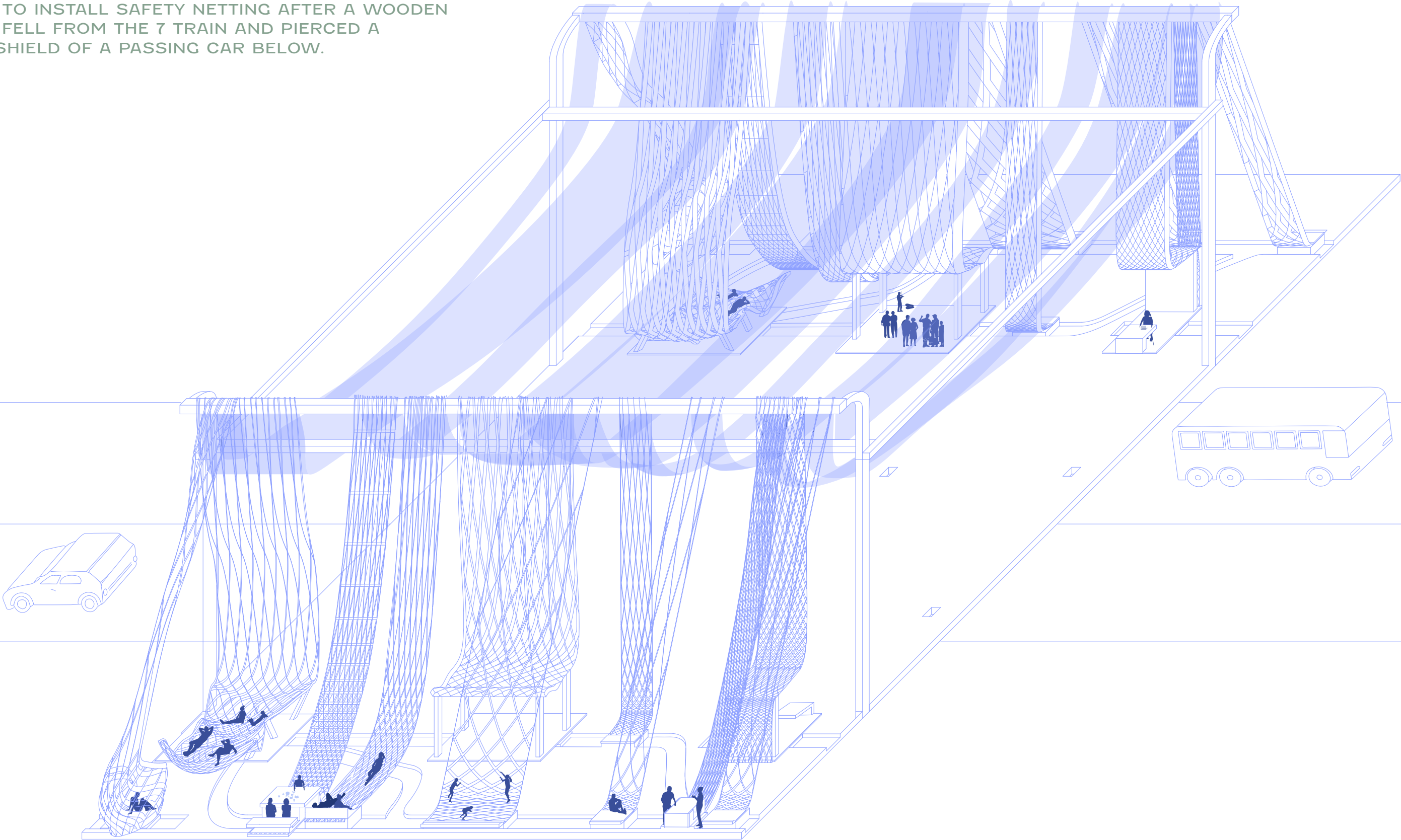




SAFTEY NETS

environments and mediations, 2025

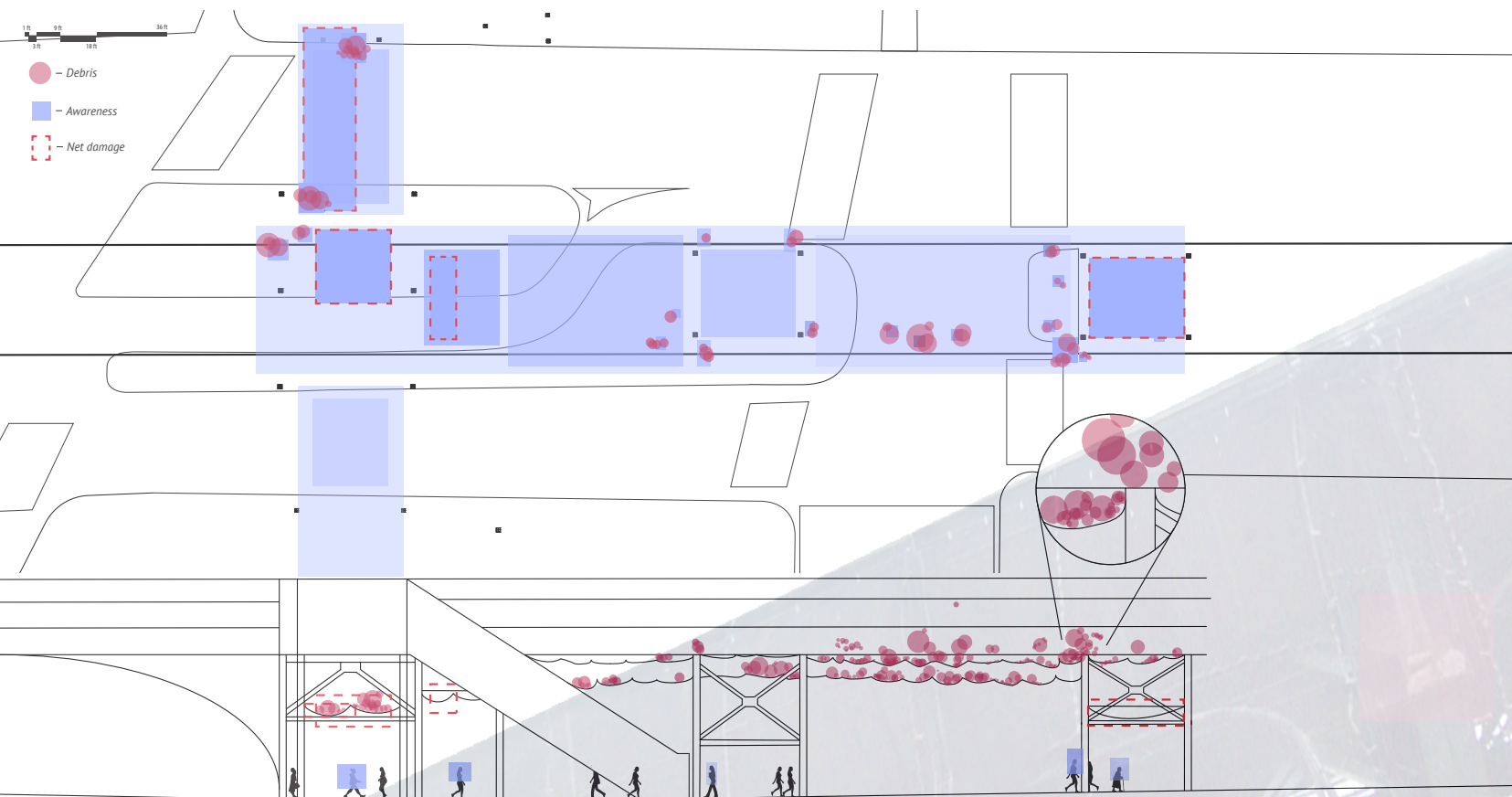
IN 2019, THE NEW YORK CITY DEPARTMENT OF TRANSPORTATION REQUIRED ALL ELEVATED TRAIN LINES TO INSTALL SAFETY NETTING AFTER A WOODEN BEAM FELL FROM THE 7 TRAIN AND PIERCED A WINDSHIELD OF A PASSING CAR BELOW.



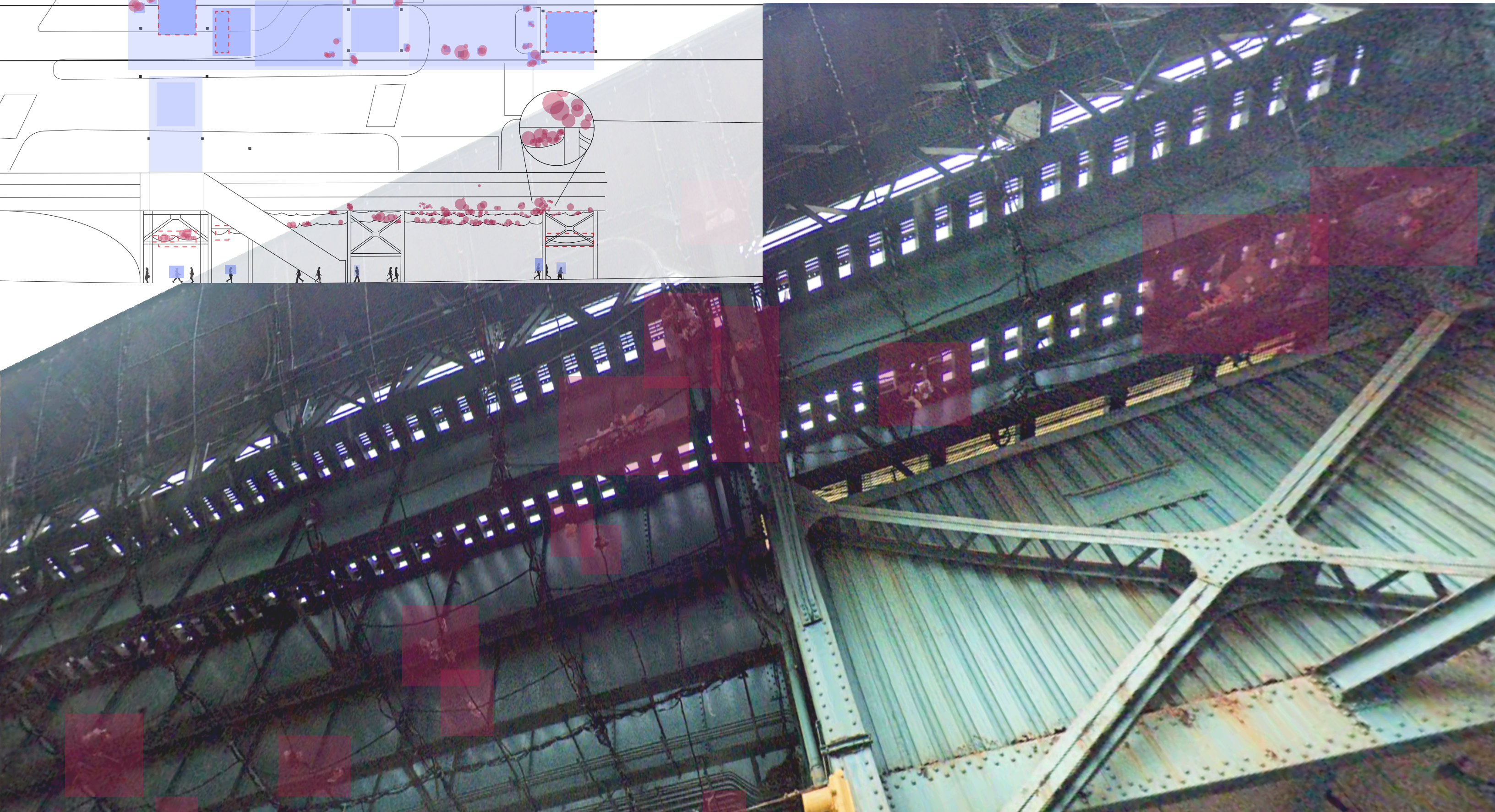
Elevation Oblique
1/8" = 1'

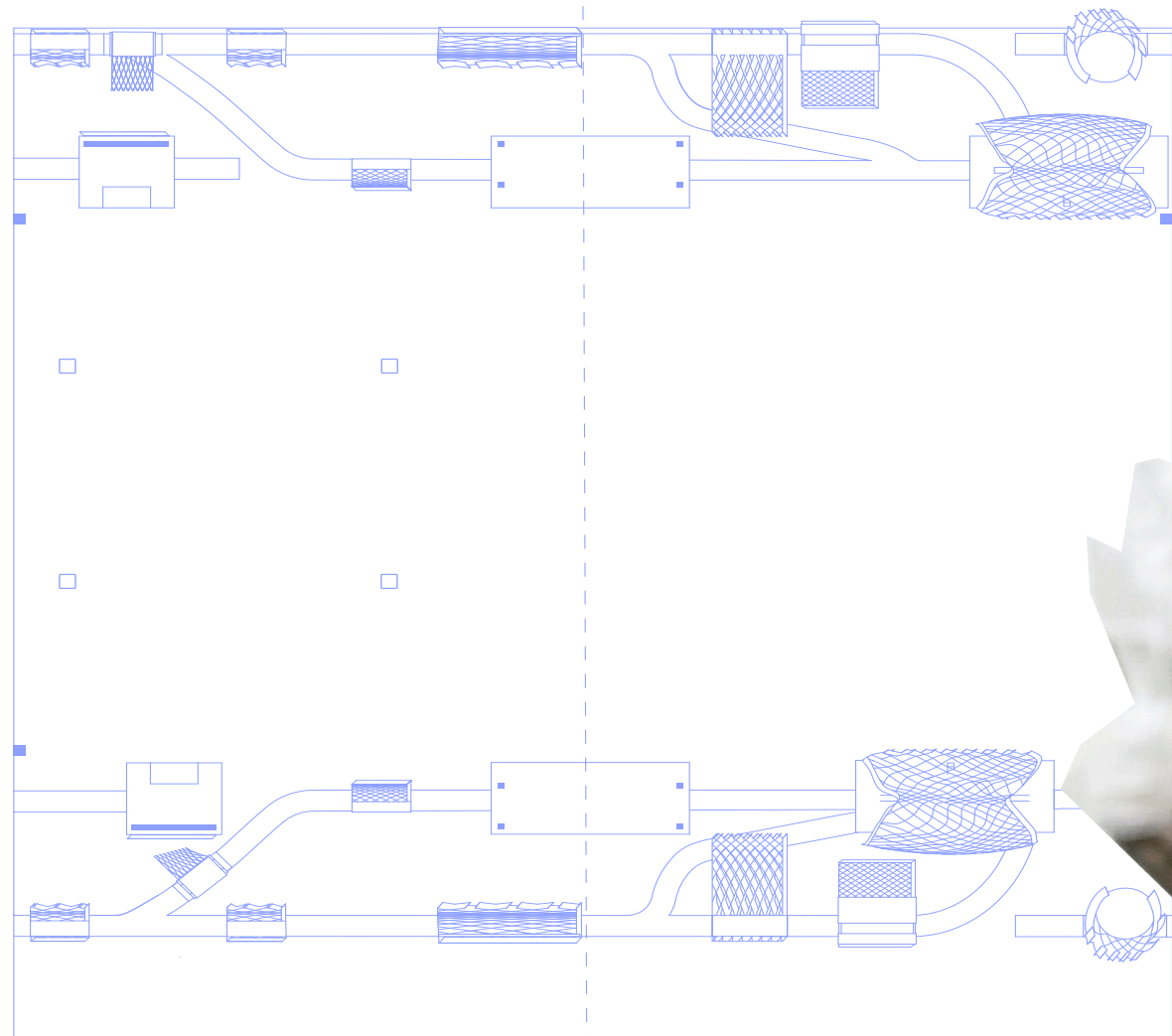
UPKEEP ON THE NETS IS MINIMAL: HOLES AND CLUMPS OF DEBRIS AND DEAD BIRDS CONTOUR THE UNDERSIDE OF THESE TRACKS. WHEN STANDING UNDER A SAGGING ARCHIVE OF TRASH, ONE BECOMES HYPER-AWARE OF THE THREAT OF FALLING OBJECTS. IS THIS AWARENESS COUPLED WITH A SENSE OF PROTECTION, OR, INSTEAD, A HEIGHTENED ATTENTION TO RISK?

WITH ELLA WERSTLER

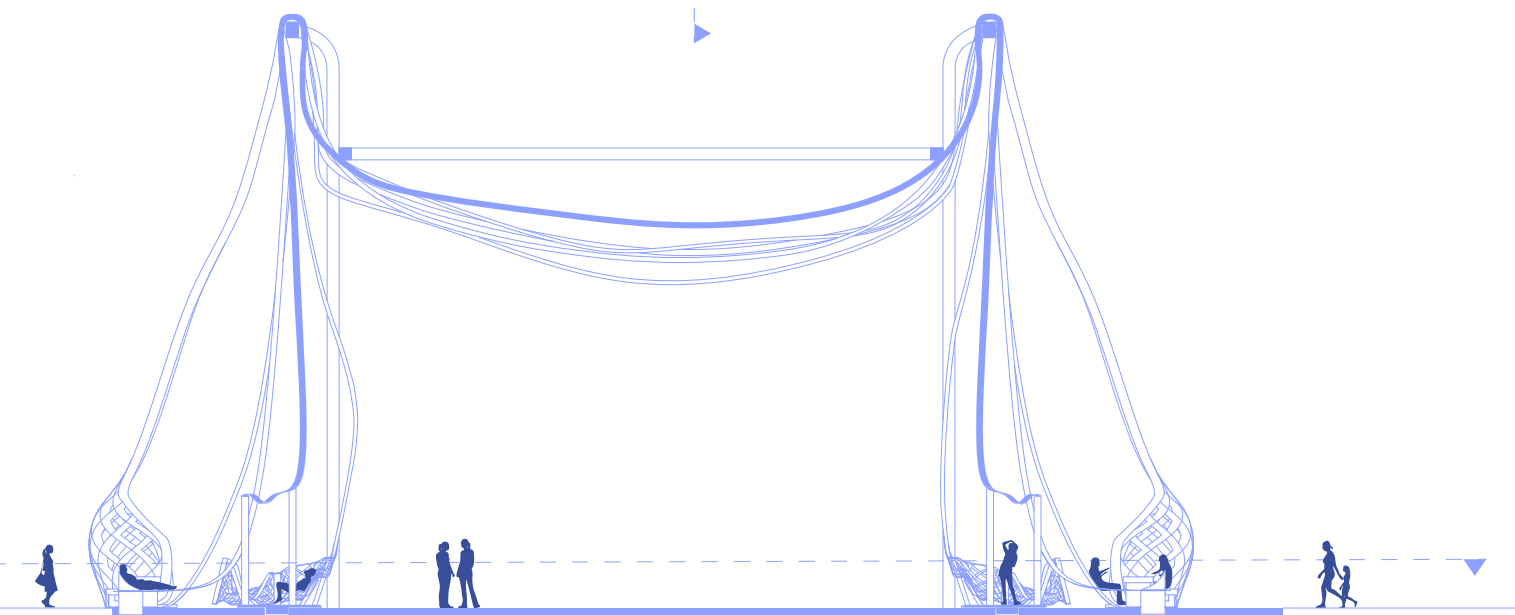


SITE ANALYSIS





Plan



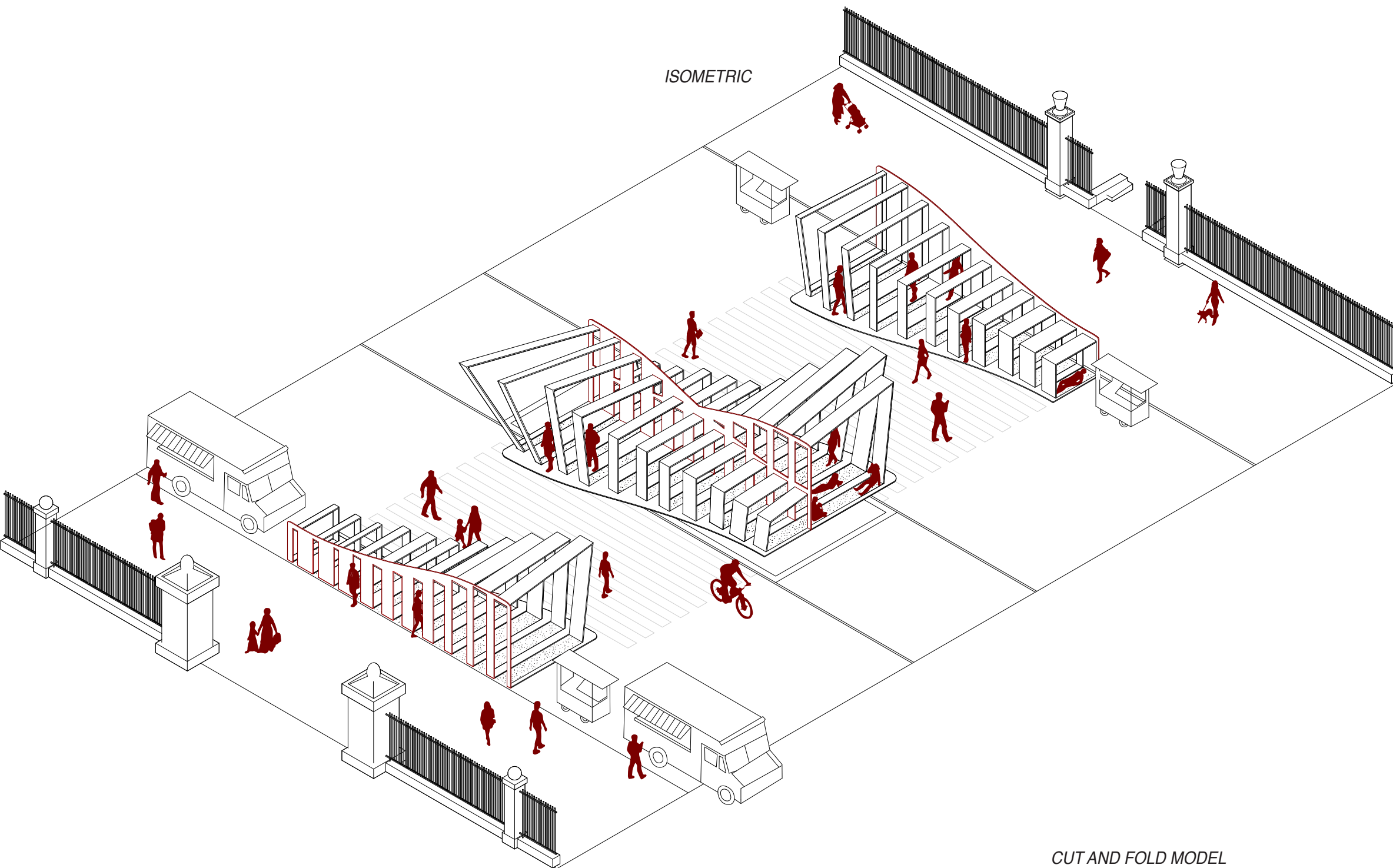
Section



THIS STREETSCAPE DESIGN BRINGS THE EXISTING INFRASTRUCTURE OF LOWER HARLEM INTO A POSITIVE EMOTIONAL NARRATIVE BY ADDRESSING SPECIFIC LOCATIONS OF THREAT AWARENESS BELOW THE 125TH STREET 1 TRAIN PLATFORM. THE ALTERNATIVE NETS CREATE VARIABLE PROGRAMS; BOTH PRIVATE AND PUBLIC, ACTIVE AND PASSIVE, THEY GARNER A COLLECTIVE EXPERIENCE OF POSITIVITY AND EMOTIONAL SAFETY THAT WAS PREVIOUSLY ENDANGERED AT THE SITE.



CAMPUS MEDIAN
systems and materials, 2024

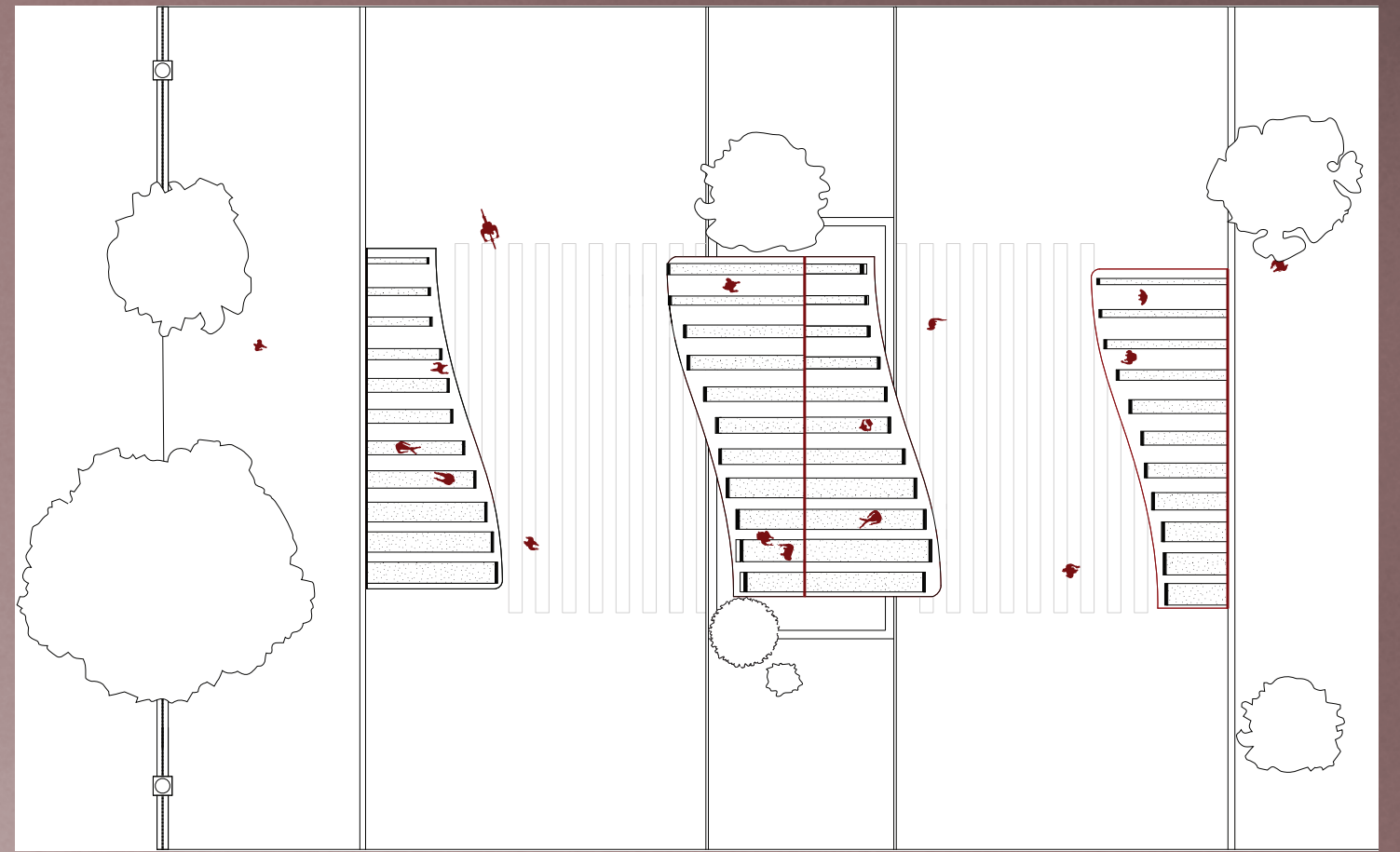
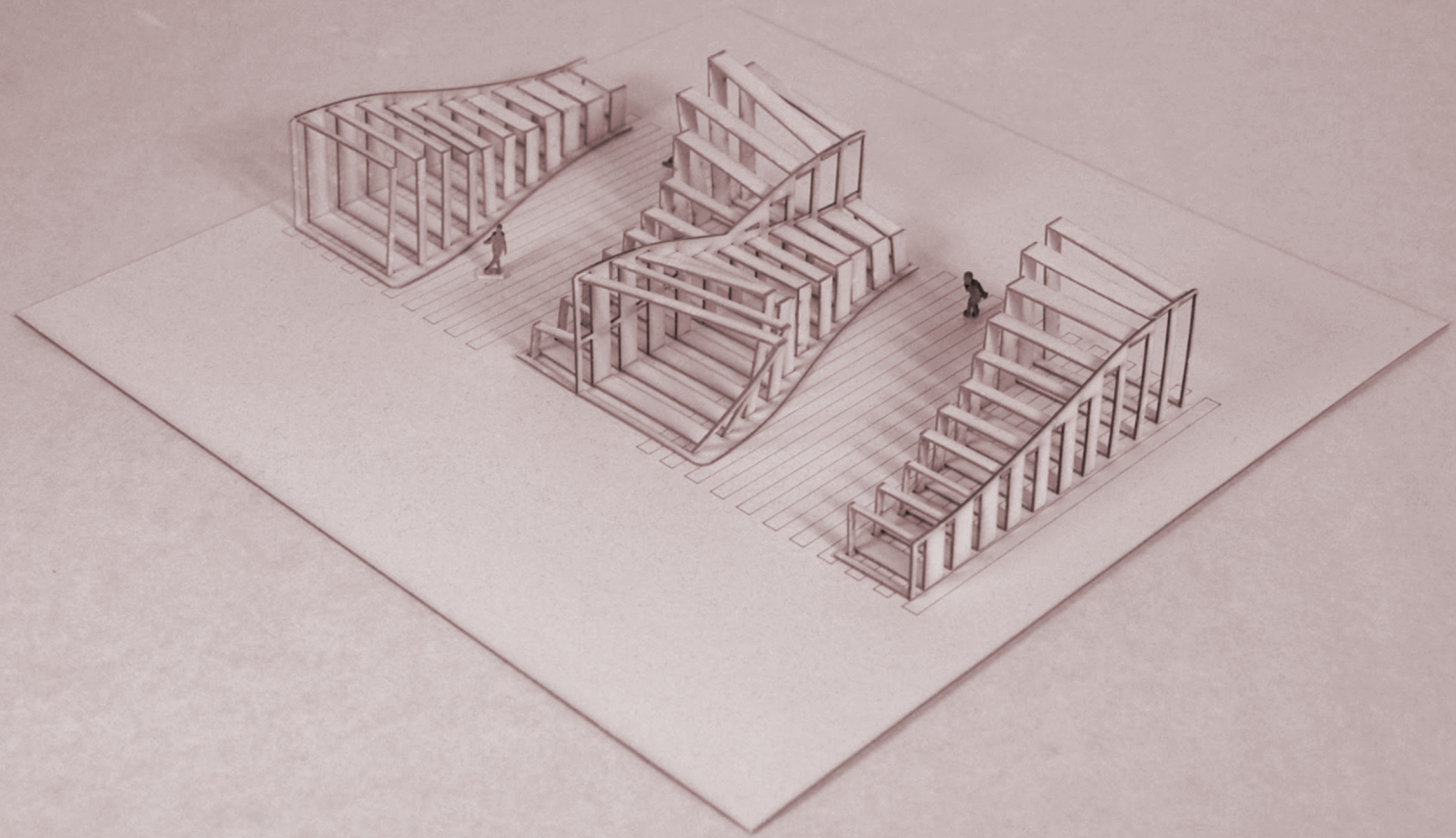


ISOMETRIC

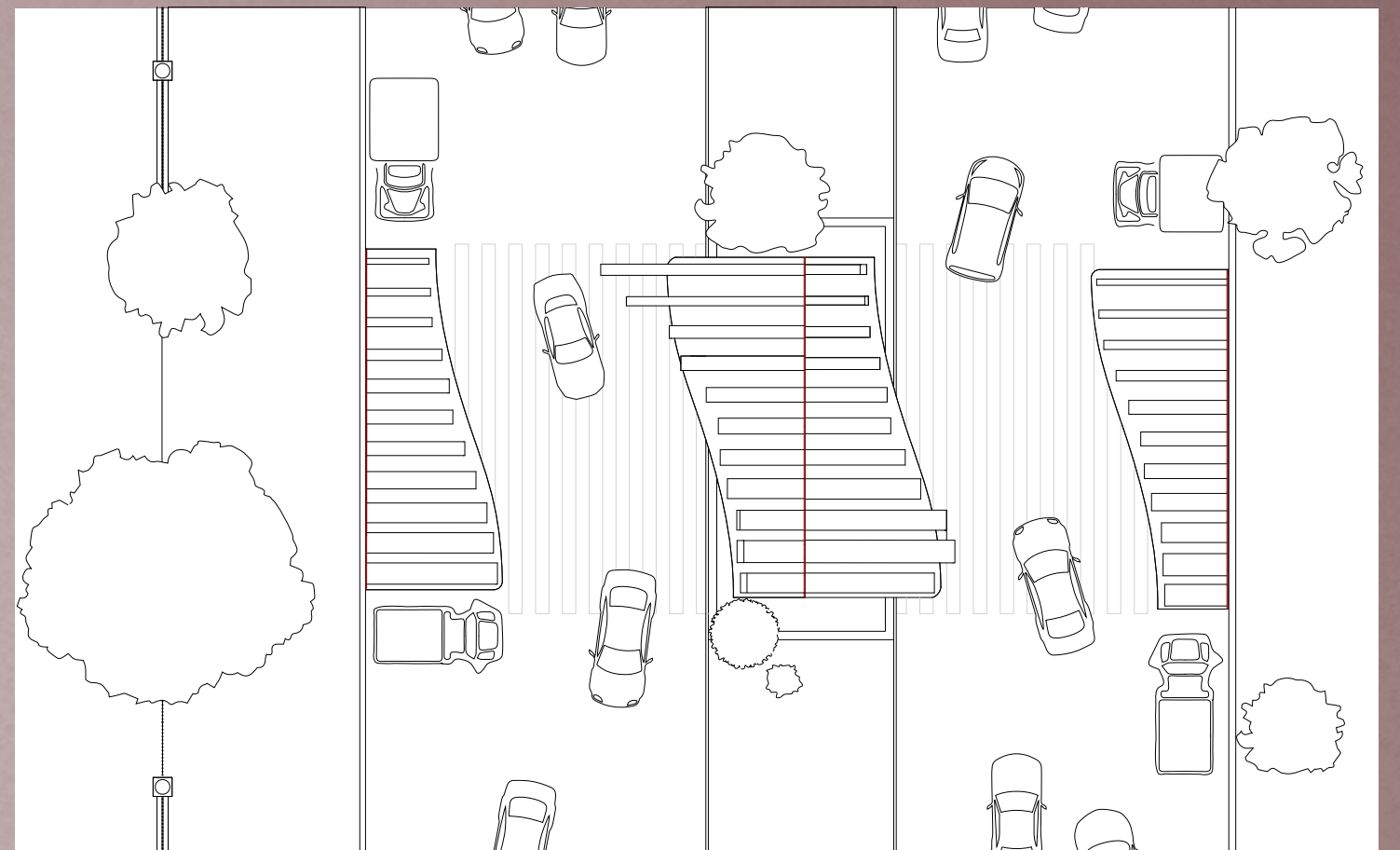
CUT AND FOLD MODEL

TAKING INSPIRATION FROM CUT-AND-FOLD ORIGAMI, THIS MODEL EXPLORES THE NEGATIVE SPACE OF GEOMETRIC STRUCTURES. THE UNIQUE FILTERING EFFECT OF CUT-AND-FOLD CREATES A THRESHOLD SYSTEM, ACTING AS THE BASIS FOR MY INSTALLATION THAT ADDRESS PEDESTRIAN MOVEMENT, SPEED, AND SOCIAL INTERACTION ACROSS THE BROADWAY - WEST 116TH ST INTERSECTION. THIS FILTERING IS INTEGRATED INTO THE DESIGN: PEDESTRIANS ARE FORCED TO SLOW DOWN AS THEY APPROACH THE STREET, RATHER THAN SPEEDING UP TO CATCH THE STOPLIGHT IN TIME.

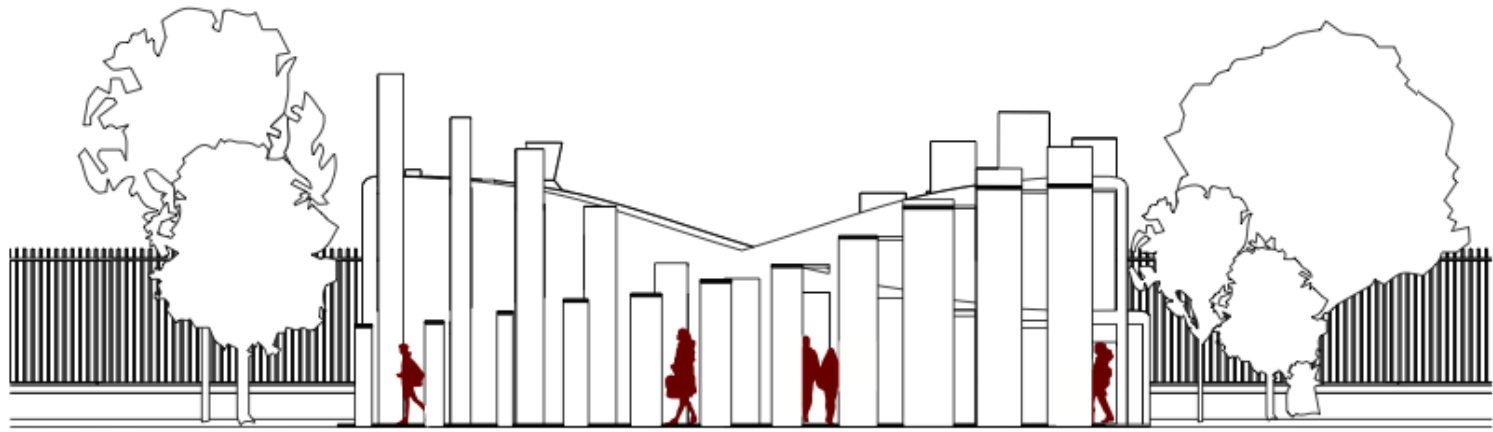
ONCE SLOWED DOWN, THE NEGATIVE SPACE UNDERNEATH THE ELEVATED HORIZONTAL BEAMS PROVIDES A SHADED, VEGETATED AREA FOR PEDESTRIANS TO WAIT, SOCIALIZE, AND SPEND TIME IN, TRANSFORMING THE SPACE FROM A FLEETING, EPHEMERAL ONE TO AN INTENTIONAL AREA OF REST, RELAXATION, AND SOCIALIZATION. THE TWO CUT-OUT WALLS OF EACH OF THE THREE INSTALLATIONS THAT PROVIDE THESE SPACES - ONE ON EACH CAMPUS AND ONE ON THE MEDIAN - ADDITIONALLY ACT AS SPEED IMPEDIMENTS TO ONCOMING TRAFFIC.



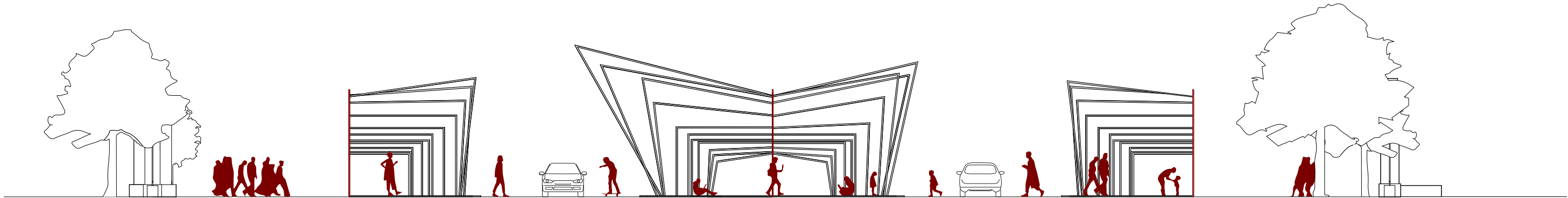
FLOOR PLAN CUT AT 4'



SITE PLAN



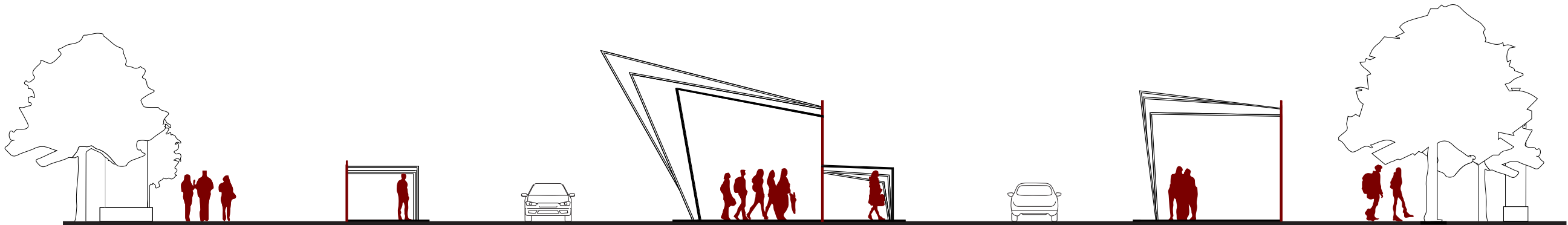
EXTERIOR ELEVATION FACING WEST



EXTERIOR ELEVATION FACING NORTH



SECTION

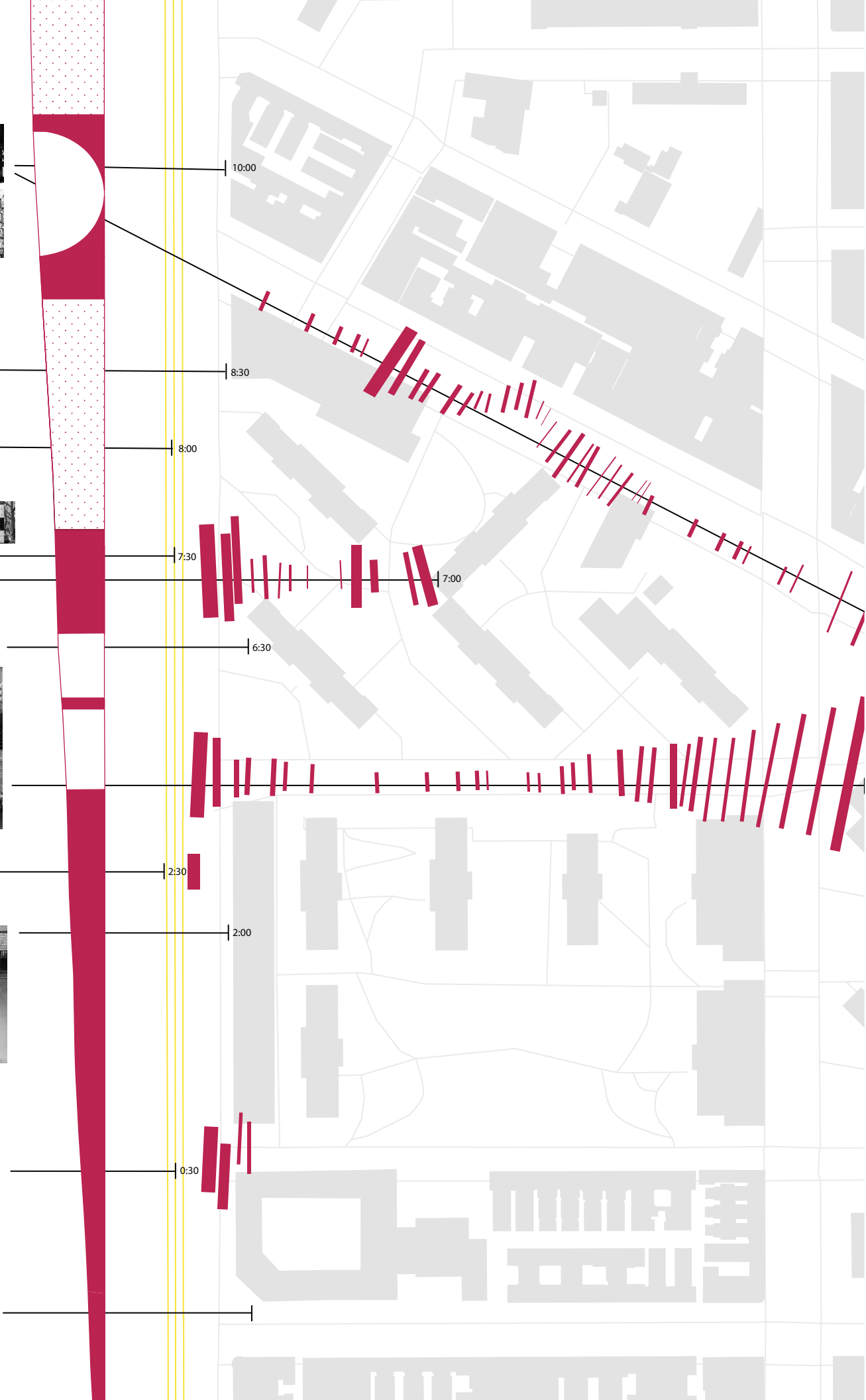
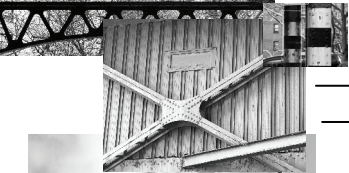


LONGITUDINAL SECTION

FILTERED VISION:

*a
pedestrian*

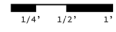
retreat



THIS PROJECT BEGINS WITH AN EXPERIENTIAL MAP OF A 10-MINUTE WALK IN LOWER HARLEM, AND FOCUSES ON VISIBILITY AND ATTENTION AS ONE WALKS NORTH ON BROADWAY, LOOKING EAST. HIGH-VISIBILITY, ATTENTION-CATCHING SPOTS ARE CONVEYED THROUGH THICKER RED BLOCKS AT EACH POINT ON THE COMMUTE.

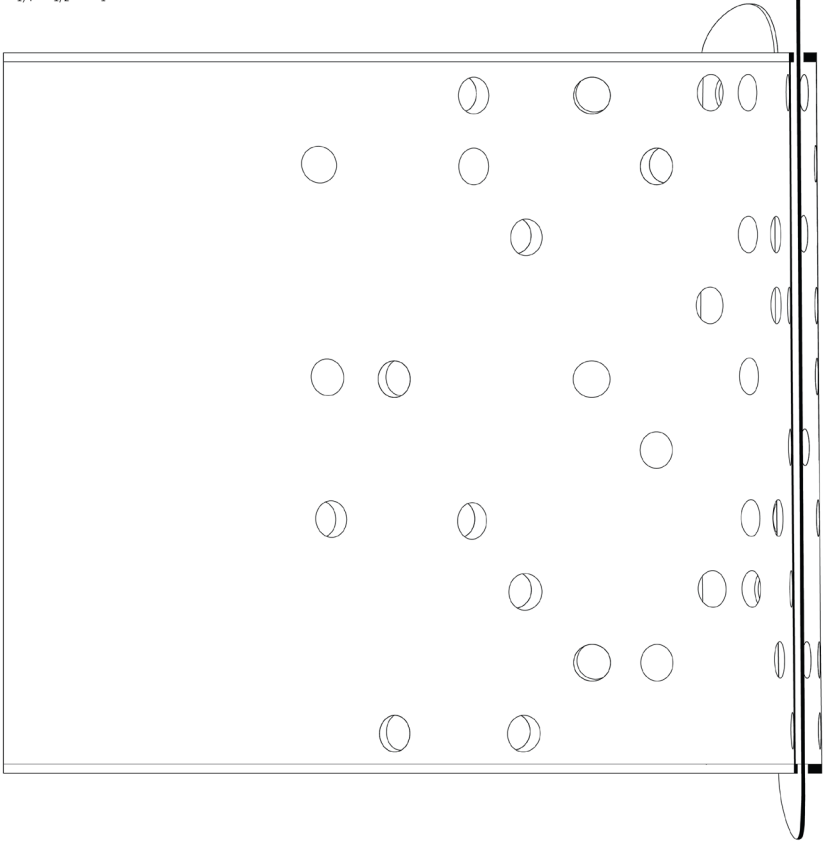
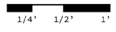
SECTION

1 IN: 1FT

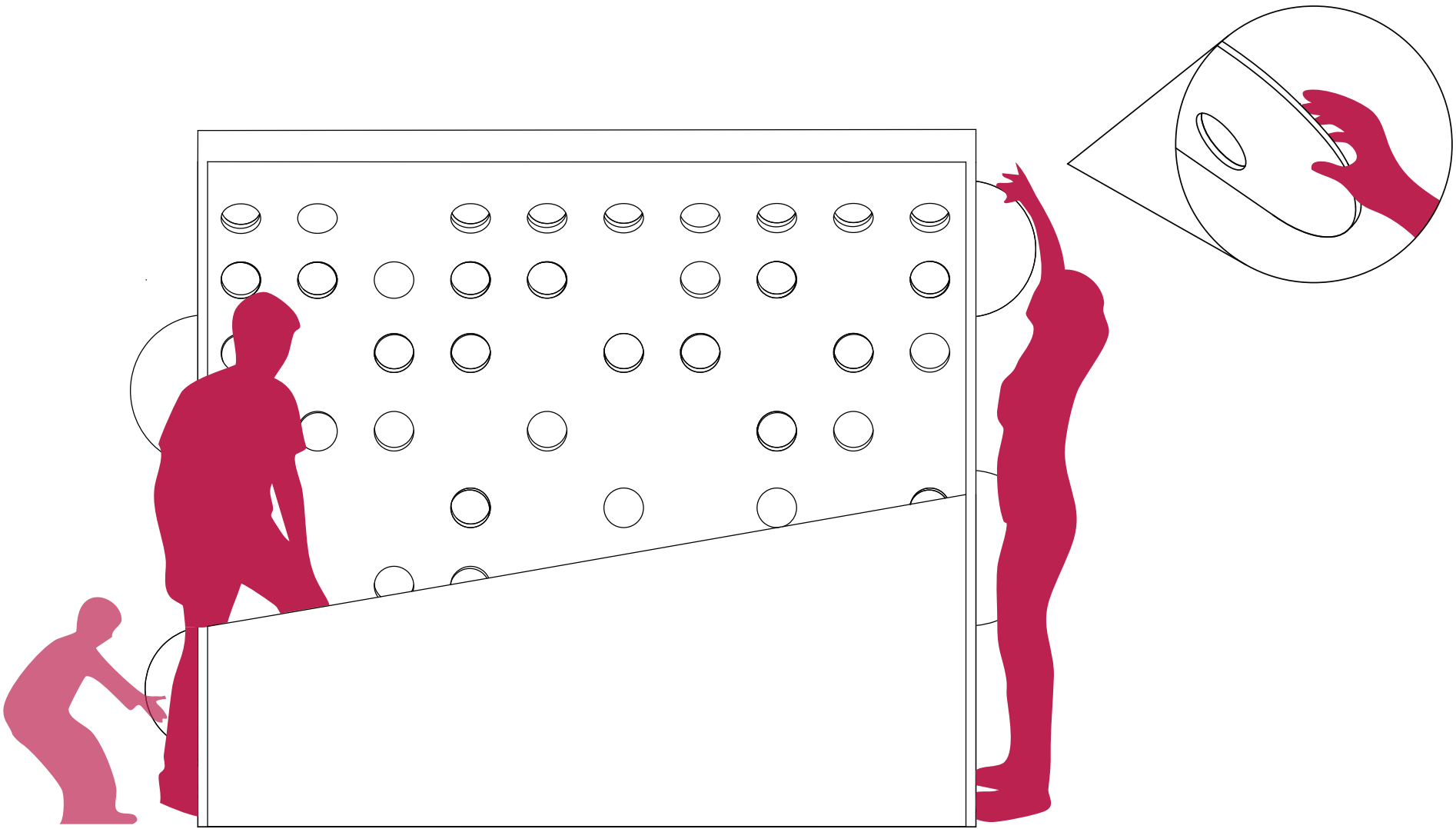


PLAN

1 IN: 1FT

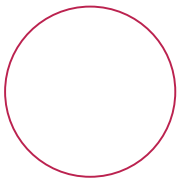
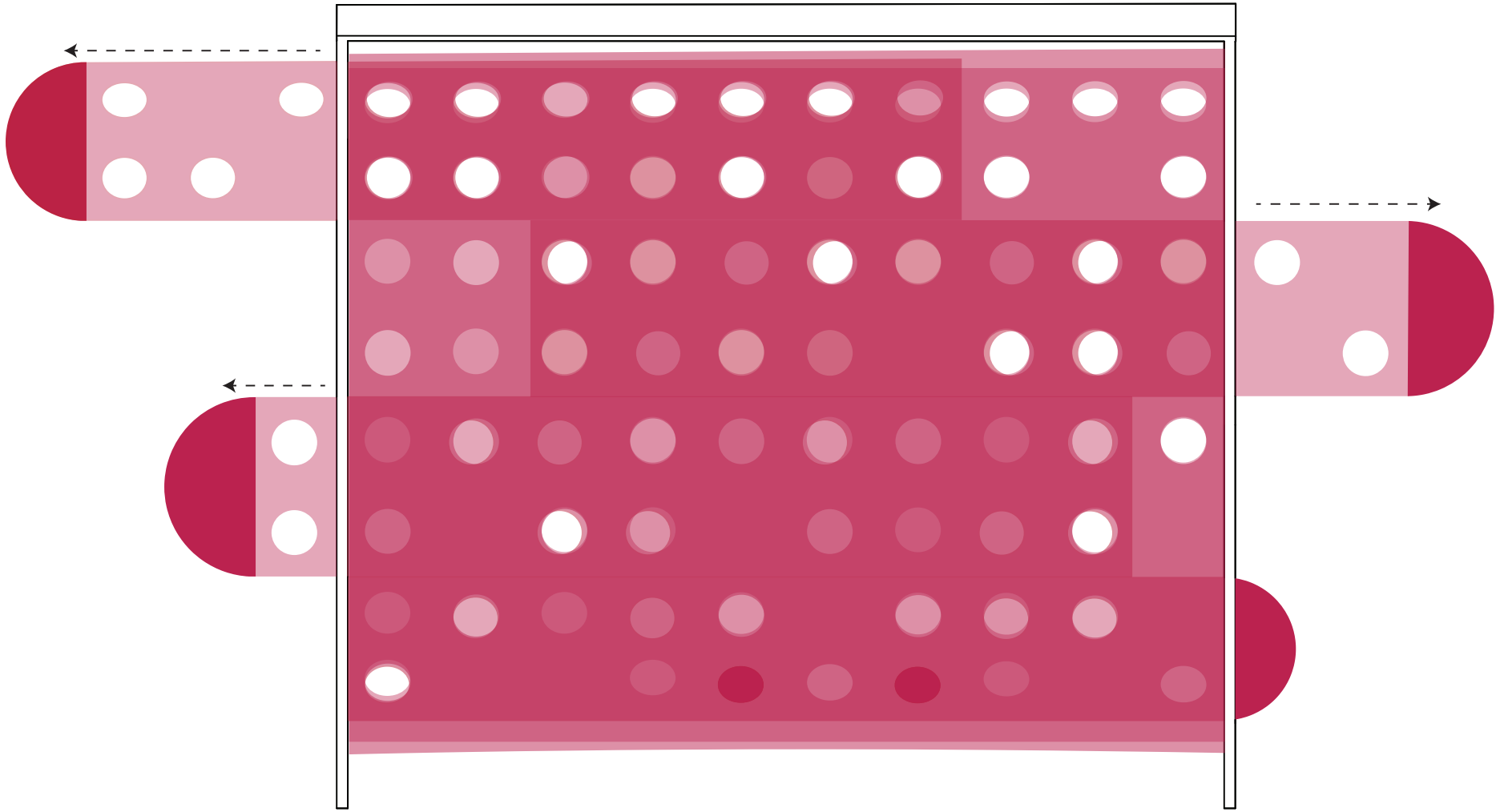
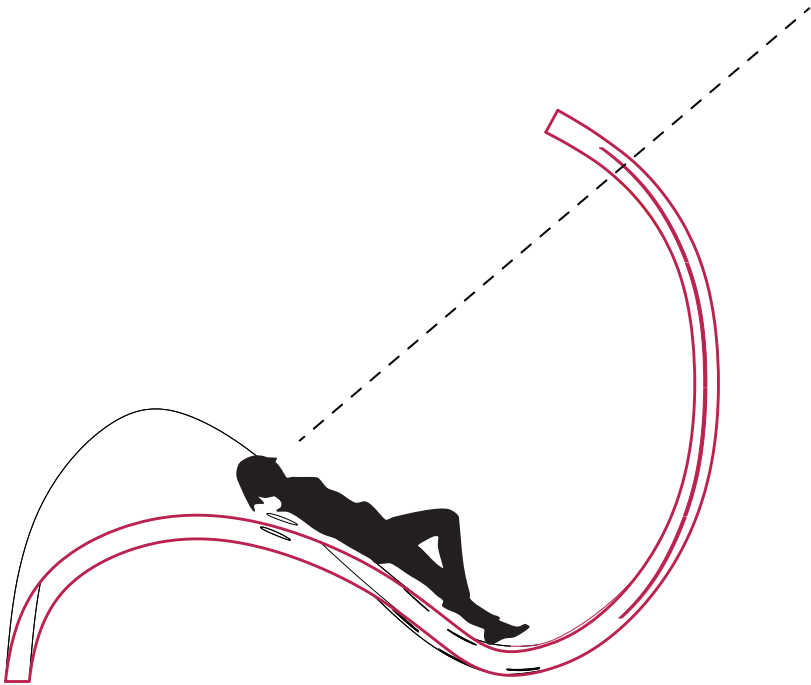
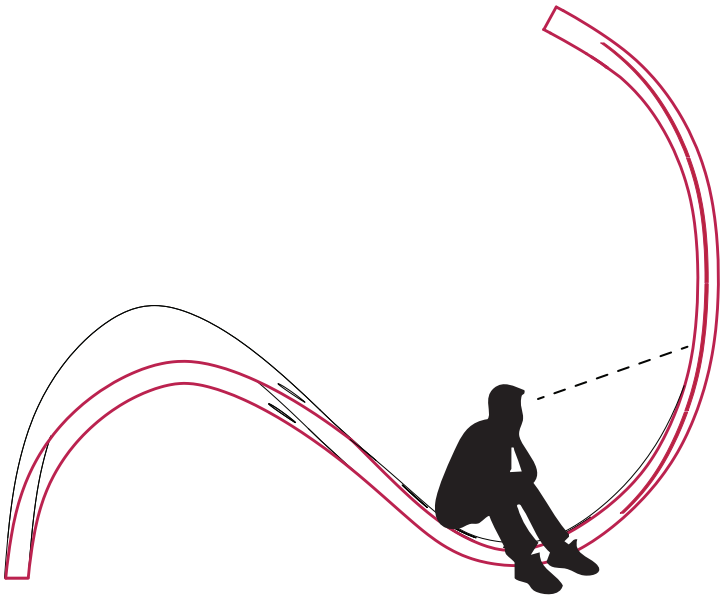
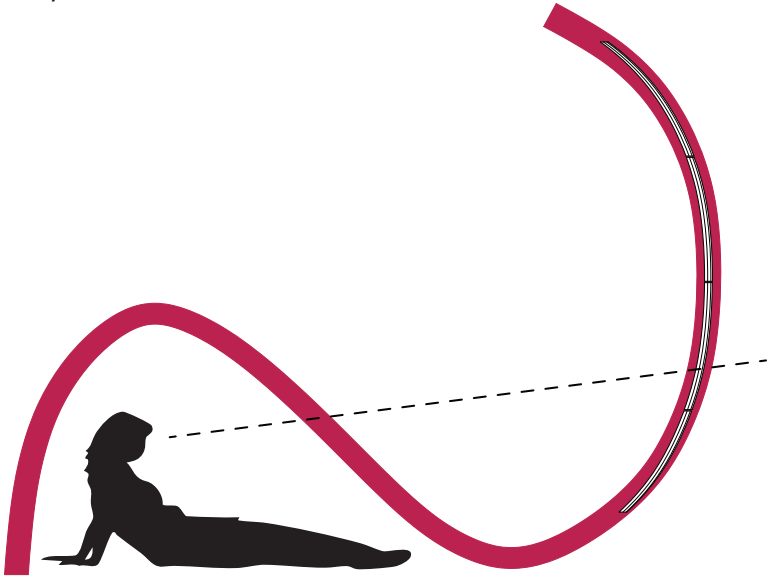


TO PHYSICALLY REALIZE THE VARIABILITY OF VISION IN RELATIONSHIP TO BROADWAY, I CREATED A 9X9 FT MODULAR SEATING AREA THAT ENGAGES PEDESTRIANS AS THEY ENTER, INHABIT, INTERACT WITH, AND ARE SUPPORTED BY THE RETREAT.

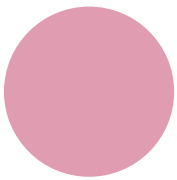


MY DESIGN FEATURES THREE LAYERS OF TRACING PAPER, EACH WITH A UNIQUE COMIBITION OF GRIDDED CIRCLES; THE INNNER LAYER, FEATURING RED TABS, CAN BE PULLED BY PEDESTRIANS, THEREBY ALTERING THE VIEW OF THOSE RESTING IN THE STRUCTURES ORGANIC FORM. POSITIONED ON THE PEDESTRAIN MEDIAN UNDER THE W 125 OVERPASS, THIS VOLUME FACES DOWN W 125, OFFERING A FILTERED VISION OF THE VIEW THAT CAN BE ALTERED BY THOSE WHO CHOOSE TO INTERACT WITH IT. PULLING ANY OF THE FOUR TABS OPENS NEW CIRCLES OF VISION AND CLOSES OTHERS, OFFERING COUNTLESS UNIQUE COMBINATIONS OF VIEWS.

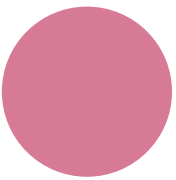
SECTIONS, CUT RIGHT TO LEFT



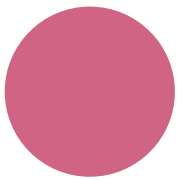
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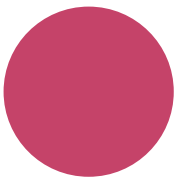
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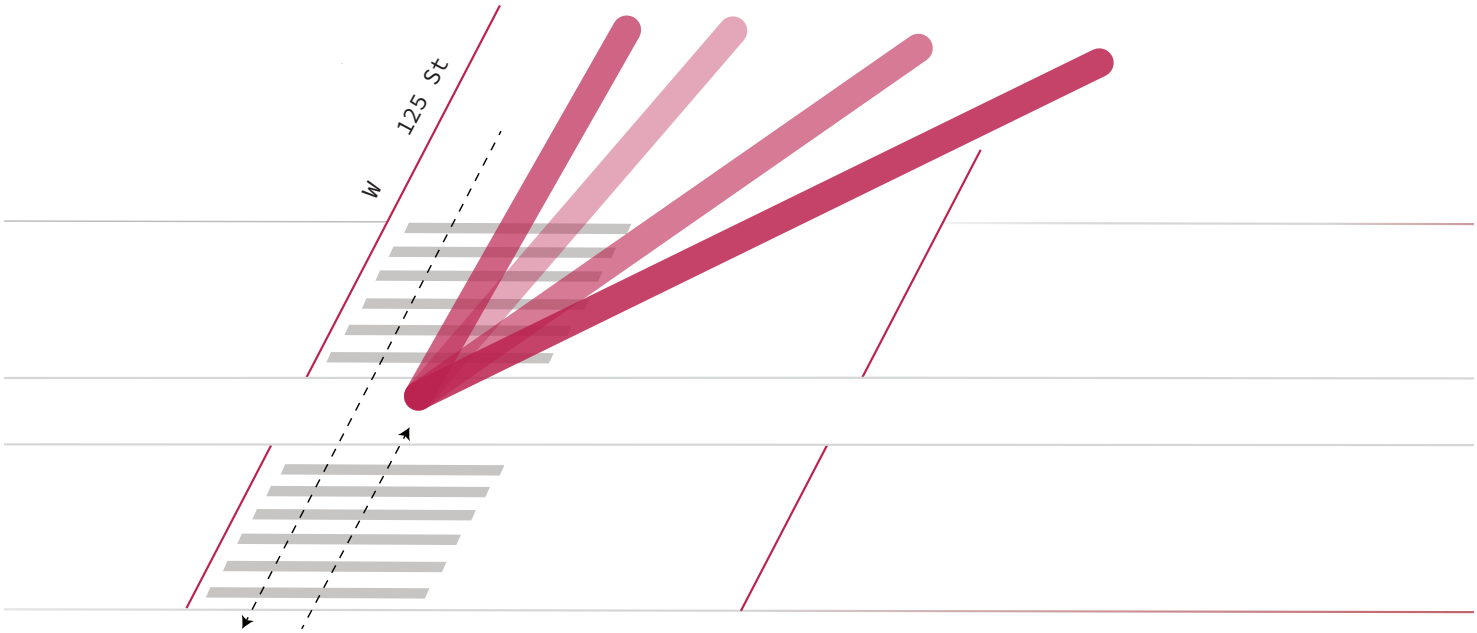
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70%

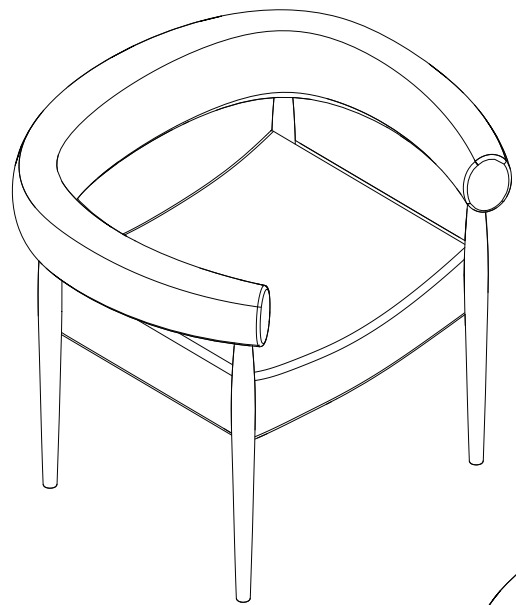


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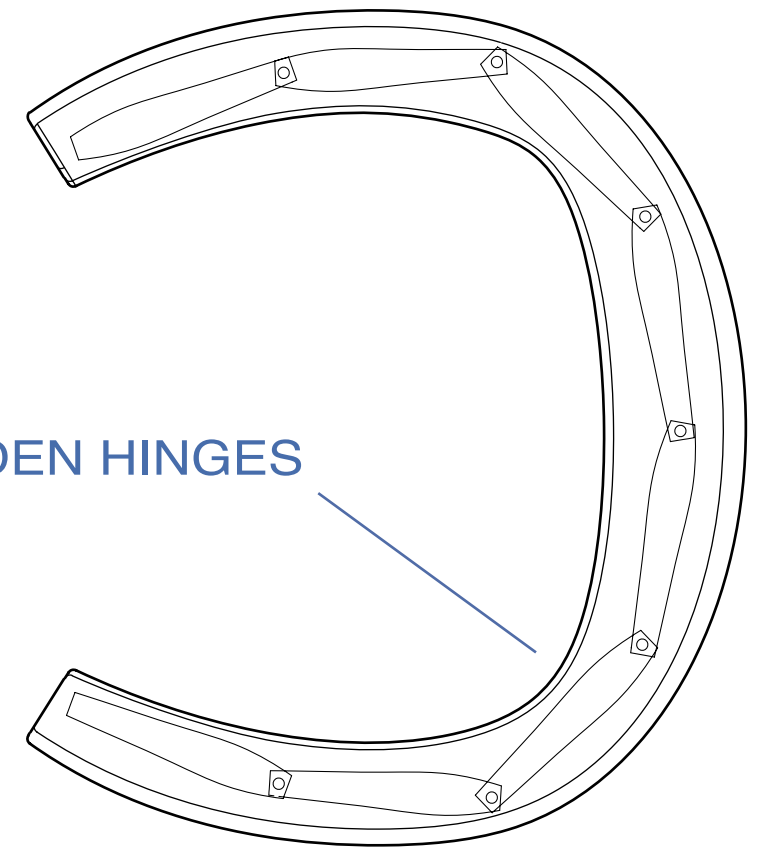
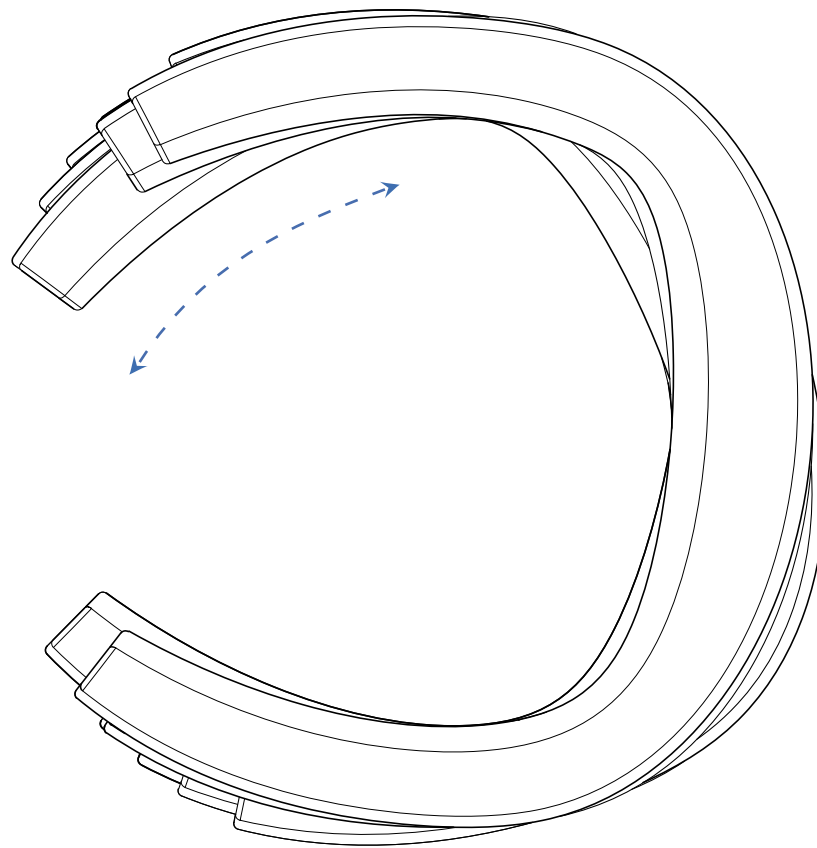
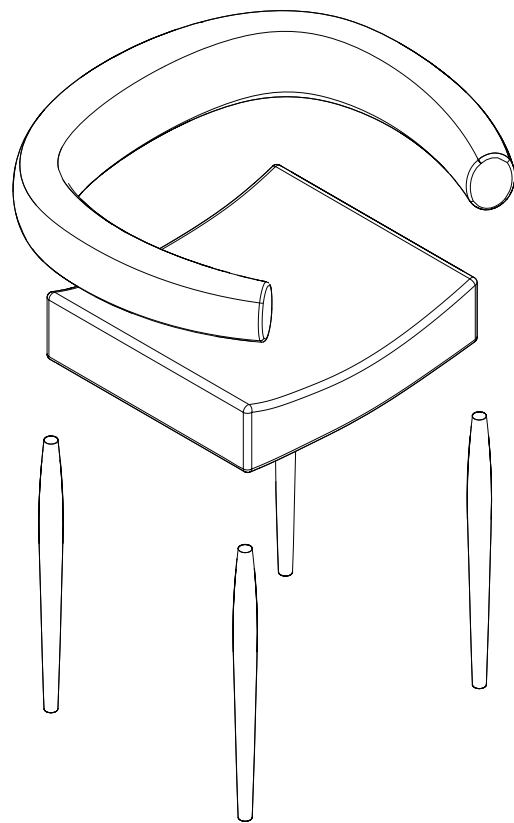




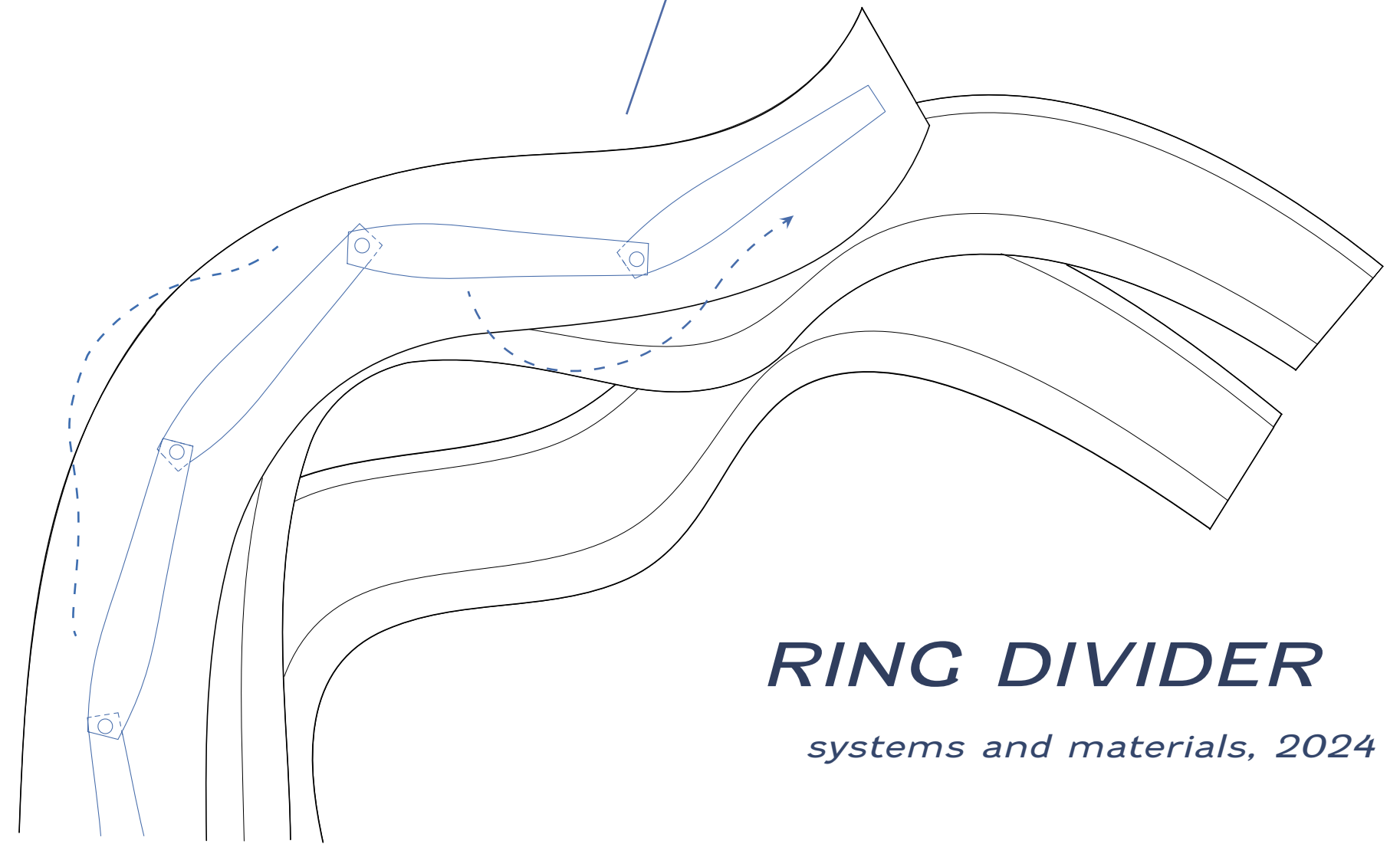
RING CHAIR,
NANNA DITZEL, 1958



EXPLODED
ISOMETRIC



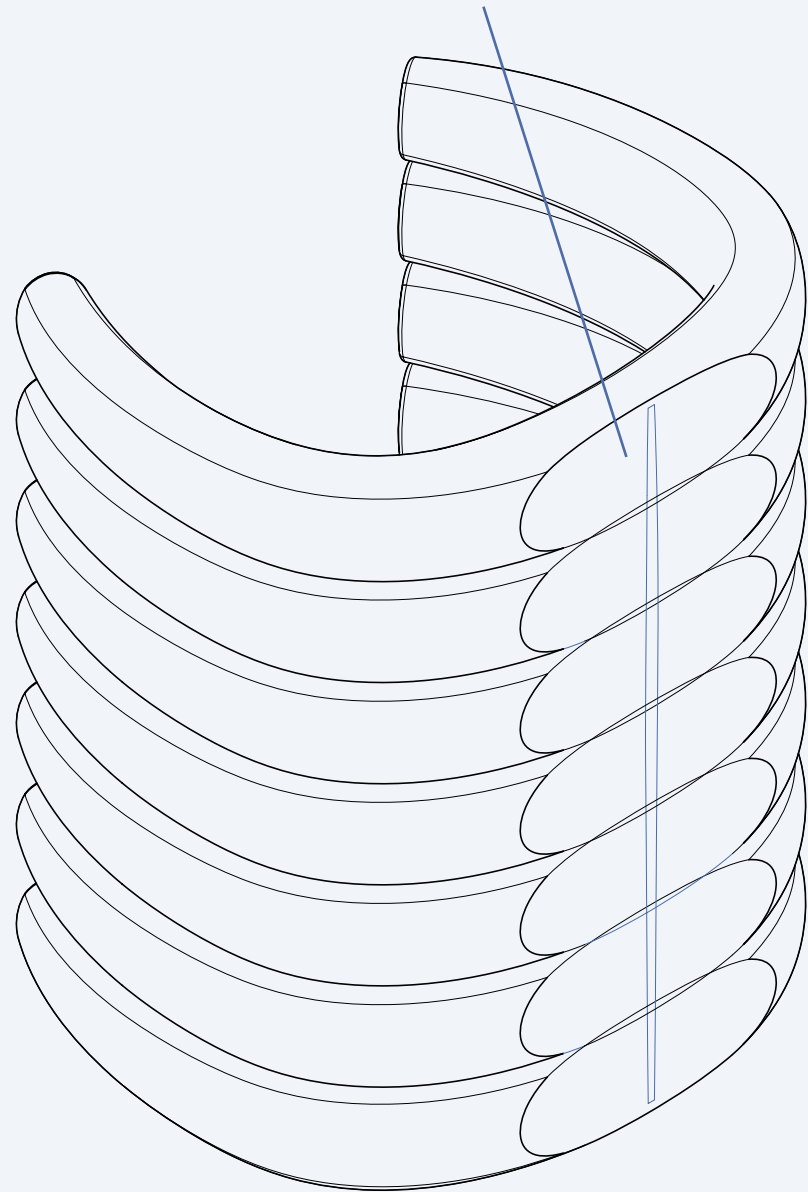
WOODEN HINGES



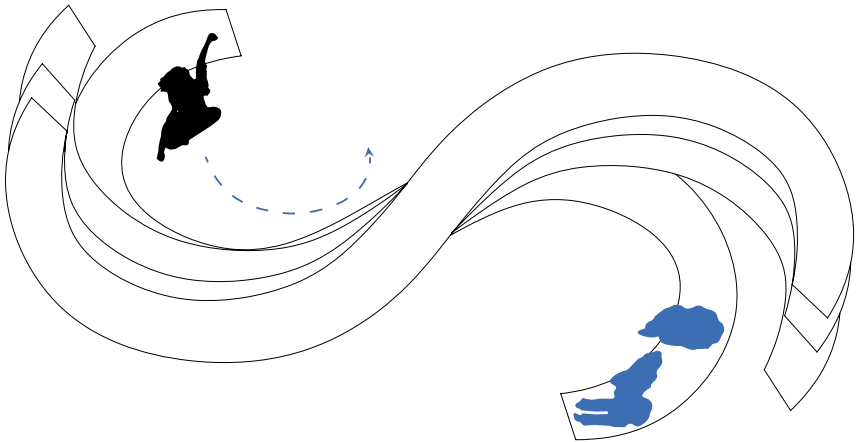
RING DIVIDER
systems and materials, 2024

NANNA DITZEL'S RING CHAIR, DESIGNED IN 1958, FEATURES AN INNOVATIVE ORGANIC SHAPE AND SCULPTURAL QUALITY. THE CHAIR'S FORM EMBRACES A CIRCULAR FRAME WITH A SUSPENDED SEAT, ITS ARMS FORMING AN ANATOMICALLY ARM-LIKE CURVE. MY INSTALLATION -- IN THE FORM OF A PATENT PROJECT -- ADAPTS THE RING CHAIR TO A LOCAL SKATE PARK ON THE HUDSON RIVER. A SEQUENCE OF PHOTOS CAPTURES THE NUANCES OF ADOLESCENT INTERACTION AND UNSPOKEN SOCIAL CODES: INCLUSION, EXCLUSION, PLAY, AND BELONGING.

CENTRAL WOODEN AXIS

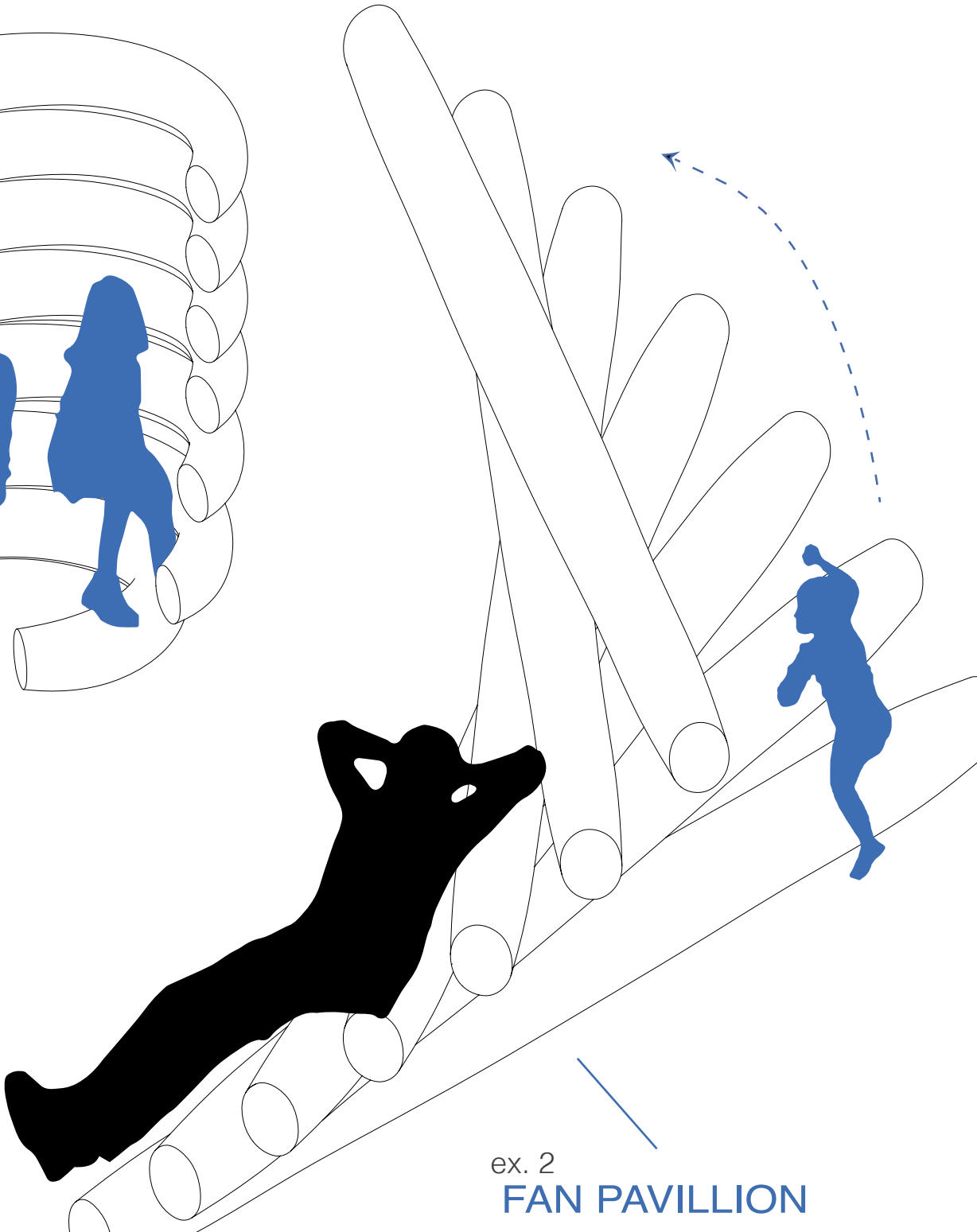


ex. 1
S-HOOK
LOUNGE



THE RING DIVIDER IS CONSTRUCTED OF SEVEN INDIVIDUALLY STACKED LAYERS OF RING CHAIR ARMS, EACH ABLE TO ROTATE AROUND A CENTRAL AXIS AND BEND HORIZONTALLY. THIS DECONSTRUCTED, REIMAGINED VERSION OF THE RING CHAIR PRESERVES ITS DEFINING FEATURES, YET ADDS FLEXIBILITY THAT FACILITATES PHYSICALLY, SOCIAL, AND VISUAL EXCLUSION AND INCLUSION BY ALLOWING USERS TO ALTER ITS POSITIONING TO THEIR LIKING.

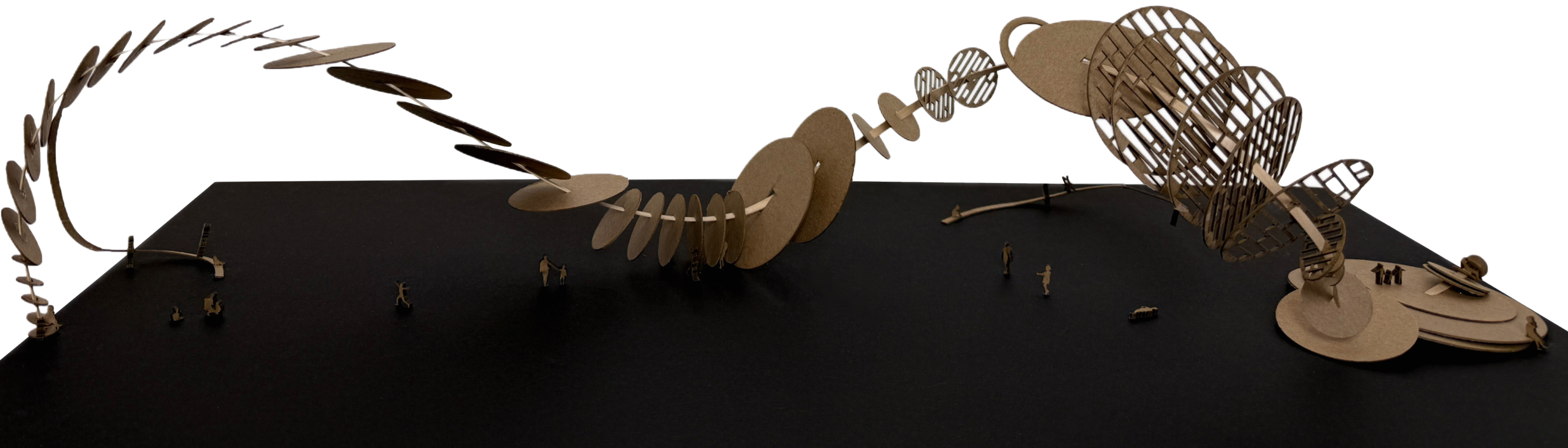
ex. 2
FAN PAVILLION



PAVILLION

systems and materials, 2024

THIS PROJECT AIMS TO CREATE A "PAVILION" DESIGNED FOR BARNARD'S FUTTER FIELD. THIS PAVILION IS MEANT TO FOSTER INCLUSIVITY AND PUBLIC GATHERING BY CREATING AREAS OF SHADE AND SUNLIGHT; AS LIGHT HITS THE STRUCTURE, VARIOUS LEVELS OF OPACITY AND ANGELING OF EACH CIRCLE CREATE COMFORTABLE AND PRACTICAL SPACES FOR THOSE LOOKING TO REST, WALK, GATHER, AND PLAY UNDER SHADE. THE PAVILION'S WINDING STRUCTURE, YET STRAIGHT TRAJECTORY, FOLLOWS THE NATURAL PATHS OF PEDESTRIANS AS THEY WALK FROM ONE END OF CAMPUS TO ANOTHER.





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