

PHOTOGRAPHY FOR DESIGN

52-65

The camera lens establishes ways of seeing the world and diversifies the means, media and questions of critical representation.



DESIGN FOUNDATIONS

3-17

The fundamentals of design through digital and physical drawing and making are established within an interdisciplinary first-year experience.



DESIGN FOR CLIMATE CHANGE

78-89

Socio-ecological justice is engaged as a critical global design challenge as multiple human and environmental forces transform cities worldwide.



DESIGN FOR URBAN SYSTEMS

30-41

Computational and generative technologies are harnessed to discover more equitable and sustainable urban environments.



DESIGN FOR HEALTH

66-77

Design influences public well-being for environments that prioritize supporting physical, personal, mental, and public health.



DESIGN FOR COMMUNITIES

18-29

Community and civic engagement, lead to explorations of how design shapes and sustains communities.



DESIGN FOR FUTURES

90-101

The ideals of hope and empathy are combined with generative thinking and playfulness to begin envisioning possible futures.

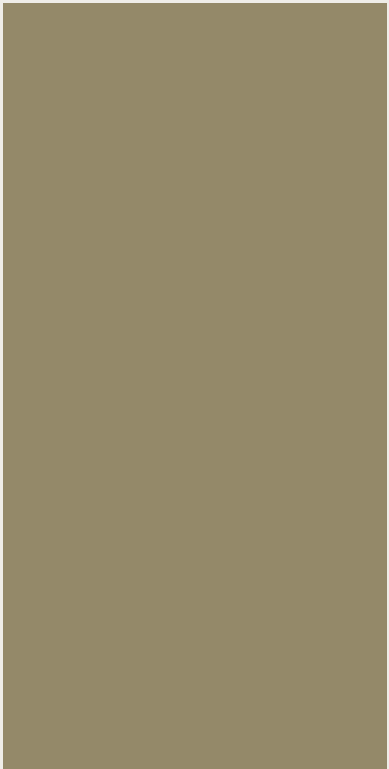


DESIGN FOR COMPREHENSION

42-51

Culminating and comprehensive experiences posit and test critical design questions from diverse, trans-disciplinary contexts.





DESIGN FOUNDATIONS





Photo: Eric Bellin

In conversation with **ERIC BELLIN**

Assistant Professor
Architecture
Foundations Curriculum Co-Author

LOUKIA TSAFOULIA

Assistant Professor
Interior Design + Interior Architecture
Foundations Curriculum Co-Author

KIM DOUGLASS

Associate Professor
Landscape Architecture
Foundations Curriculum Co-Author

and **JOHN DWYER**

Department Chair
Architecture
Interviewer

John: Why is the first year in the education of a designer important?

Eric/Kim/Loukia: We often call the first year of design school the “foundations” curriculum because it lays the groundwork for a student’s education and career as a designer. This first year is crucial because it focuses on teaching fundamental ways of thinking and making which are specific to our disciplines—things like representation, design process, craft, analysis, and more. Equally important is the role of the foundations curriculum in helping challenge a student’s preconceived notions about the designed environment so they can approach their work with a spirit of exploration, invention, and excitement. This first year is also a moment of personal transformation, in which our goal as instructors is to culture an ethos of collaboration, care, collegiality, empathy, and mindfulness as vital “tools” of a future designer.

John: When you created the curriculum what goals did you set? Reflecting on the year, do you feel those goals were met? Did you discover new ones?

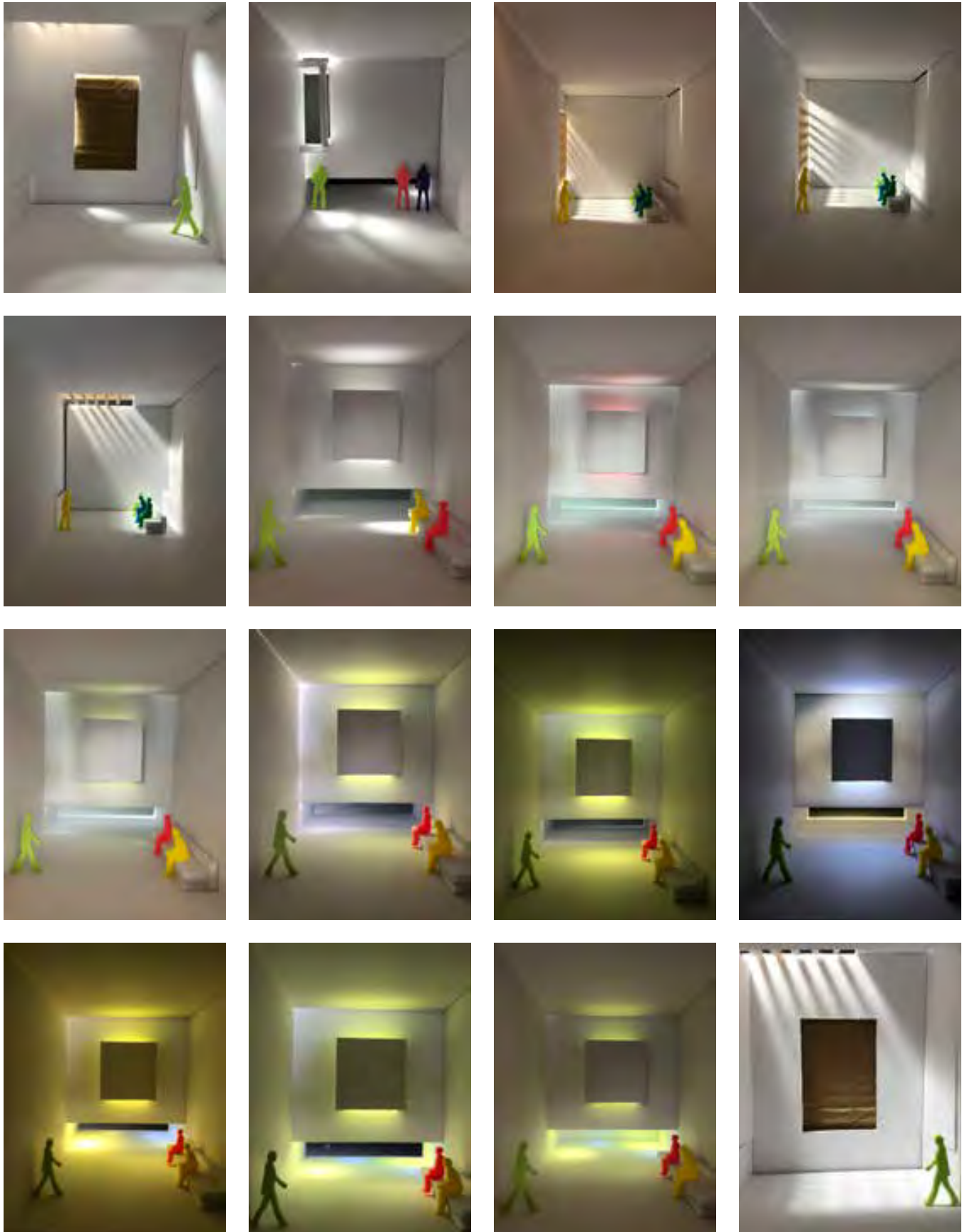
One of our most important was developing the “studio culture,” building a sense of community and comradery, and helping make design education rewarding, joyful, and fun.

It was also our goal to focus on learning and thinking through making, framing design as an iterative process of discovery, less about developing a single idea, and more about rigorous exploration of many possible solutions. To help with this, we integrated computational tools and fabrication methods from day one while stressing facile movement between digital and analog ways of making, back and forth, from sketching to computational work to model building by hand. We see this as a way for students to rapidly iterate, which helps them learn quickly so they may develop a rich body of work in less time.

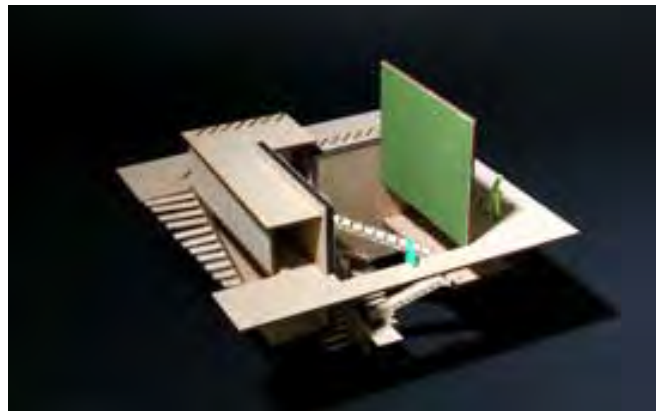
Another important goal was to build flexibility into all our assignments, making possible the adaptation of work to the specific needs of different disciplines. This includes allowing students to make their own choices, which supports a diversity of approaches so students can make each project wholly their own.

John: What happens in first year at CABE that we can’t see in the work? What kind of culture exists? How do you foster equity, work/life balance?

Eric/Kim/Loukia: What you can’t see is the product of intense efforts to create an environment of joy, self-awareness, empathy, equity, and belonging. Also, Teaching Assistants were essential in supporting first year students and helping them feel a part of the CABE community more broadly. By bringing together students from Landscape Architecture, Interior Design, and Architecture in their first year, we provide them with invaluable opportunities to understand not only their own profession but also to appreciate the perspectives and methodologies of their peers.



James Knapp
 ARFD101: Light boxes
 Instructor: Shannon McLain



Joelle Glick

Instructor: Loukia Tsafoulia

Sophie Pierre

Instructor: Loukia Tsafoulia

Lizzie Heinz

Instructor: Eric Bellin

Azita Naderi

Instructor: Keena Miles

Jesus Perez

Instructor: Eric Bellin

Pragyan Swarnkar

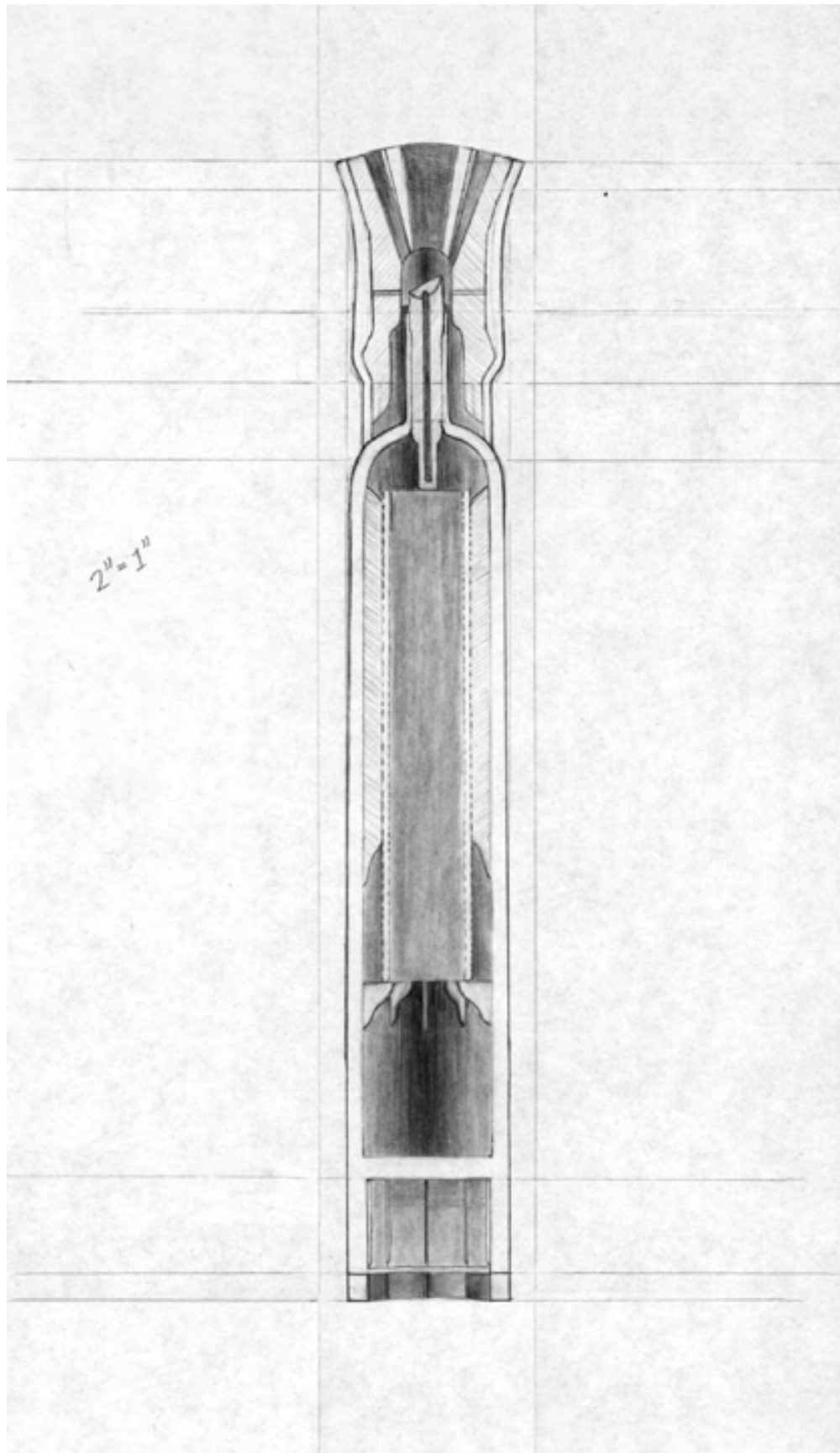
Instructor: Loukia Tsafoulia

Finn Sautner

Instructor: Allen Pierce

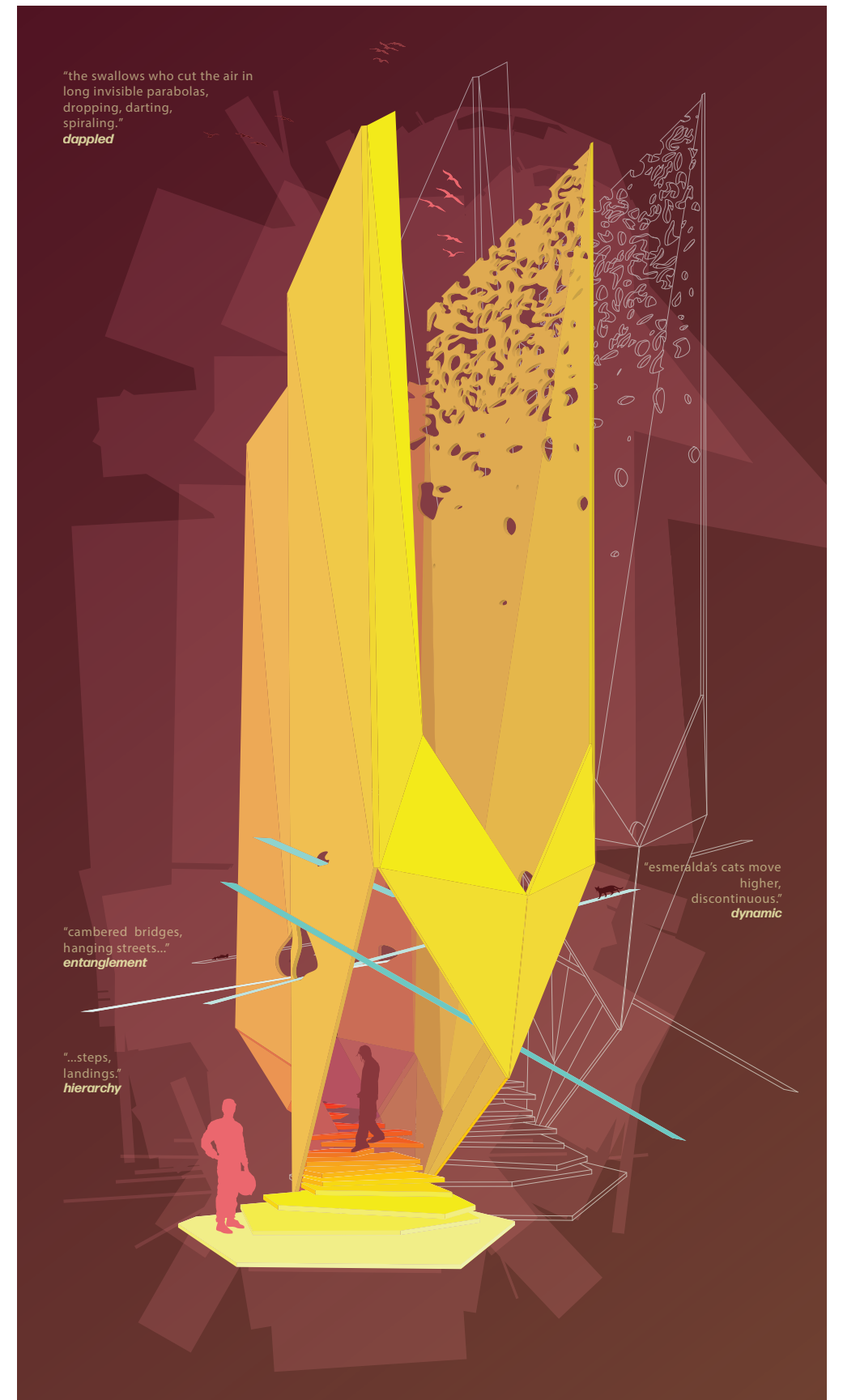
Gavin Menow
ARFD101
Instructor: Eric Bellin

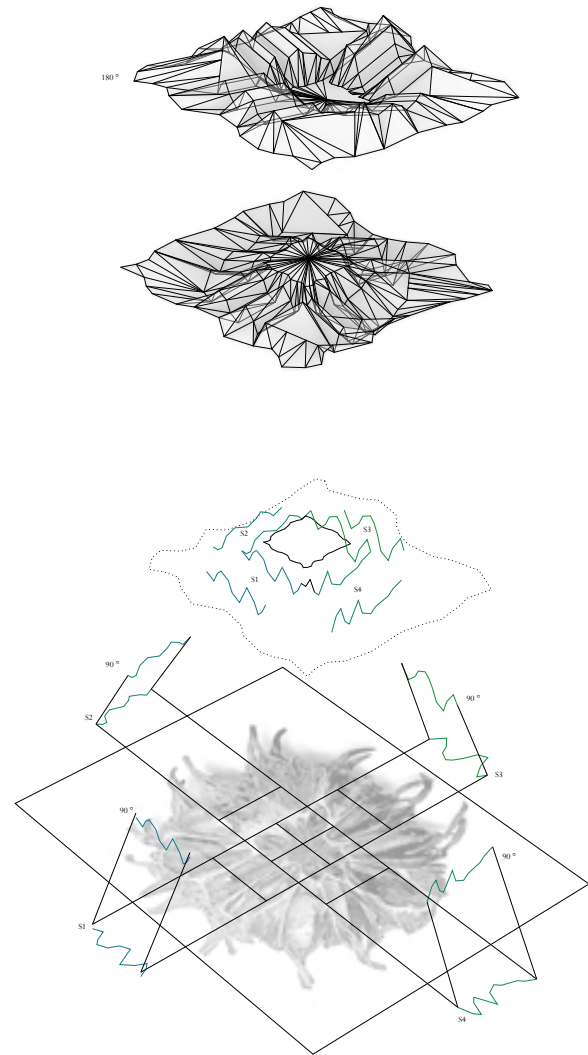




Elizabeth Kent
ARFD 101: EX 01
Highlighter Cross Section
Instructor: Yadie Meko

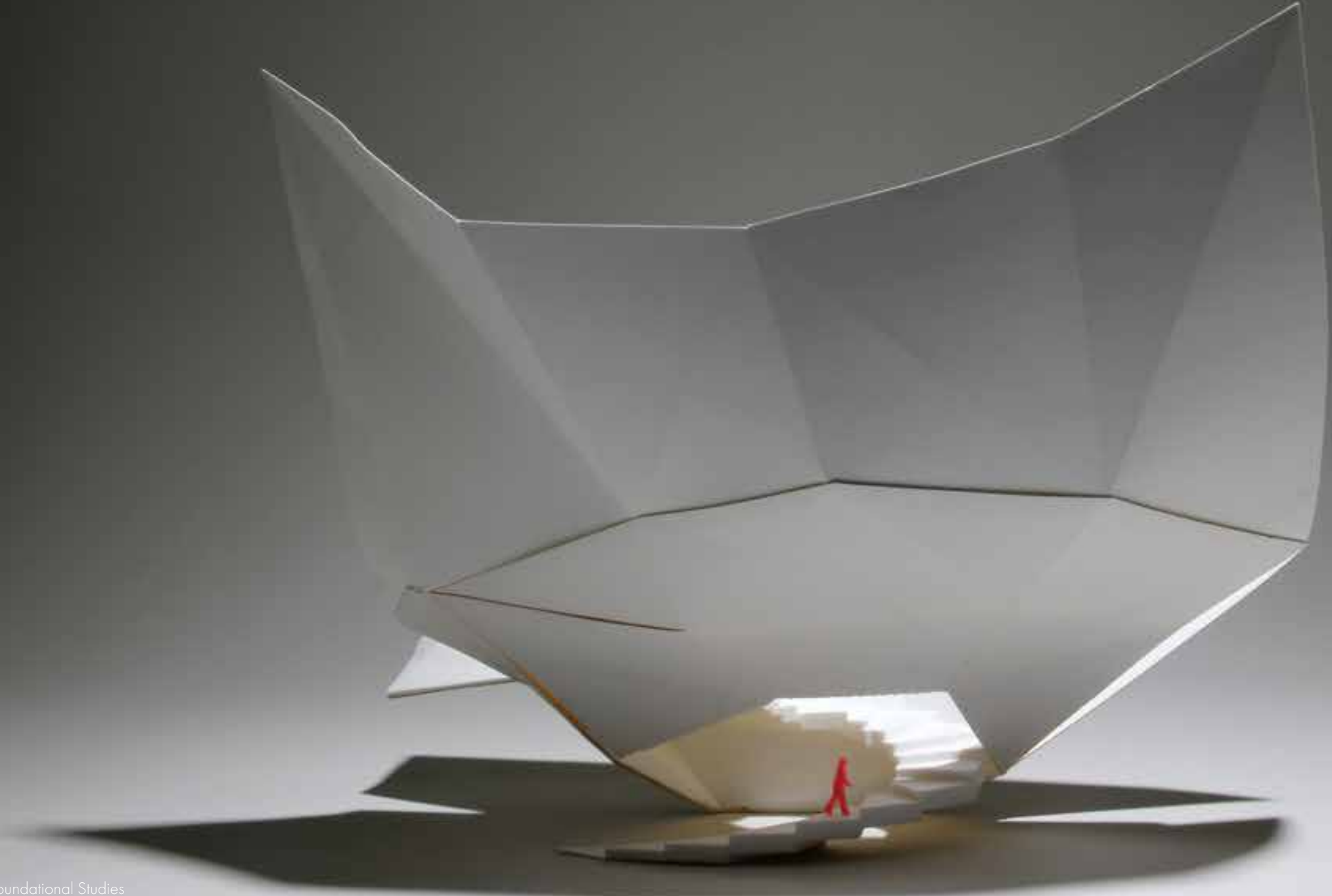
Kayla Boger
ARDS 102: Invisible Cities
The City of Zora
Instructor: Eric Bellin





Aidan Abronski
ARFD-101
Instructor: Eric Bellin





Heather Ramirez-Angel
ARFD 101: Interdisciplinary Foundational Studies
Instructor: Eric Bellin



DESIGN FOR COMMUNITIES



Top: Juan Familia - ARCH 213
 Bottom: Emily Roddy - ARCH 213

A conversation with **ANDREW HART**
Assistant Professor
Architecture

CHARLOTTE HOLDING
Graduate Student
M.Arch

ANTARA NAIK
Graduate Student
M.Arch

Q: How would you describe your experience at this conference?

Andrew: I found this conference to be very warm and welcoming, not just for educators in general, but really values the care and craft of thoughtful, teaching and engaging and on boarding future teachers. I have presented a few times at this conference, but this time bringing students who worked on a project and having the opportunity to watch them show their work and receive kudos and feedback was a completely new and gratifying experience. It drove home for me the 'why' in why I wanted to be a professor.

Charlotte: This was my first conference, and it was an amazing honor to attend and present as a student. I thoroughly enjoyed meeting other educators and hearing some of the work they were doing with their students. There is such a wide variety of research being done, that it was amazing to hear some of the things that people have been working on and how they will impact both architectural pedagogy and the future careers of their students.

Antara: Going to the NCBDS conference as a student was great! Hanging out with educators and academic buffs really showed me the other side of teaching. The keynotes covered such a wide range of topics that they got me thinking deeper about my future goals. Chatting with other attendees during breaks and at social events was super cool because I got to make some meaningful connections and hear different perspectives. Big shout-out to Andrew for encouraging me to apply what I've learned – it was definitely a rewarding experience overall!

Q: What were your key takeaways from this conference?

Andrew: The folks at the conference really provided a lot of good feedback and I left with even more questions to pursue further with our research and that I want to bring to my teaching and my students' experiences. I was able to watch a bunch of great work from other professors and now have resources to add that information back into my own teaching. But I think most importantly how the two graduate students on my team opened up and realized the utility and possibility of their ideas to be put into practice beyond just our studio or college.

Charlotte: One of my biggest takeaways from this conference was how architecture and the skills we are building in school can be applied to such a wide variety of subjects and areas. I also appreciated the support and advice given by the other attendees. While I may not be planning to enter academia, it is wonderful knowing that there is such a caring and supportive network of early educators ready to help and advise.

Antara: The conference really drove home the idea that networking isn't as scary as it seems, and it actually becomes more natural over time. I met some awesome educators and enthusiasts who not only cheered me on with my aspirations but also gave me some solid advice on how to chase them down, all while giving me a peek into the academic side of design. Those keynote speeches and presentations really made me think hard about whether I want to dive into academia alongside pursuing my dreams of practicing. It's got me pondering things on a whole new level.

Q: How do you think the topics at this conference will affect your work later in your career?

Andrew: My sketchbook was immediately filled with notes and new resources which are already finding their way into classes that I've been teaching in the past few weeks since returning from the conference and I'm already looking at some adaptations and updates that I would like to make that I think will benefit my students in the coming year and years. The third time that I've been at this conference and the first time that I was approached by somebody who had seen my work before and had more inquiries and wanted to know more about what I was working on, that was a really exciting experience to have as a junior member of faculty.

Charlotte: Hearing about other specialties and how architecture was working with other disciplines has opened me up to interdisciplinary work on my projects. This not only includes community engagement and input, but also working with other designers such as landscape architects, industrial designers, and other specialties.

Antara: Learning about various educational approaches and practices at the conference has ignited some ideas for how to approach peer tutoring and collaboration within design teams in the future. Hearing diverse viewpoints and witnessing different methods used in design studios has pushed me to consider adopting similar approaches for my own work.

Q: How has the experience changed or enhanced your understanding of architectural pedagogy and its impact on community engagement in the future?

Andrew: I guess I was anticipating this question my previous answer the teaching of design is understanding and listening to what makes community in space, to design understanding what drives us to come together and share meaningful experiences and spaces, and we as designers are obliged to not just create those faces, but to listen to the communities and what they desire what they need in those spaces so that we can those and provide, amplify, manifest those needs into the built environment. Teaching beginning designers to listen, and listen well, and translate what they hear is core to this in teaching, and in practice.

Charlotte: I realized not only the importance of community engagement in the early years of architectural pedagogy but also the impact it has on future education and careers. I also appreciate the varying experiences of community engagement depending on location and type of interaction. It shows how important it is to be flexible in the field and the importance of allowing students the opportunity to experience and fail, to learn.

Antara: Attending the conference enriched my understanding of architectural pedagogy and its influence on education. It emphasized the importance of community engagement in design processes and highlighted the role of architects and designers in fostering collaboration, empathy, and inclusivity within architectural education. I aim to integrate these principles into my practice and potentially into teaching in the future.

Q: Would you present at a conference again? If so, what would your research focus on?

Andrew: A place to grow academically as an educator as a designer, and in pedagogy. My work is always focused on representation and community and the links and power between those two pieces of design communication. Earlier in my career, I struggled with those two things were connected from a written presentation format, but in past conferences, the link has become clearer - utilizing design students' abilities in visualization to amplify community members' lived experiences has become a driving passion and will continue to feed my teaching. Bringing students along for the experience was game-changing, and I fully intend to find more opportunities to lift students I interact with onto more platforms so they can share their knowledge.

Charlotte: I would rather attend and gain more insight into different areas of research before attempting and presenting my research at another conference. However, I would love to receive feedback from this network of people should I attempt my own research.

Antara: Absolutely, I would be interested in presenting at a conference. However, I haven't finalized my topic yet. I would love to take some time during break to brainstorm and determine a relevant and impactful matter to conference.

This team presented at the 39th annual National Conference for the Beginning Design Student (NCBDS) on their adaptation of the Simulated Patient training program for medical students into a Simulated Client program for design students that was conducted at the Rector Simulation Center





Molly Thornton
INTD 488
Grace Ong Yan



Deirdre Spahr
IARC 710
Severino Alfonso



Alexa Cacciola
INTD 488
Grace Ong Yan



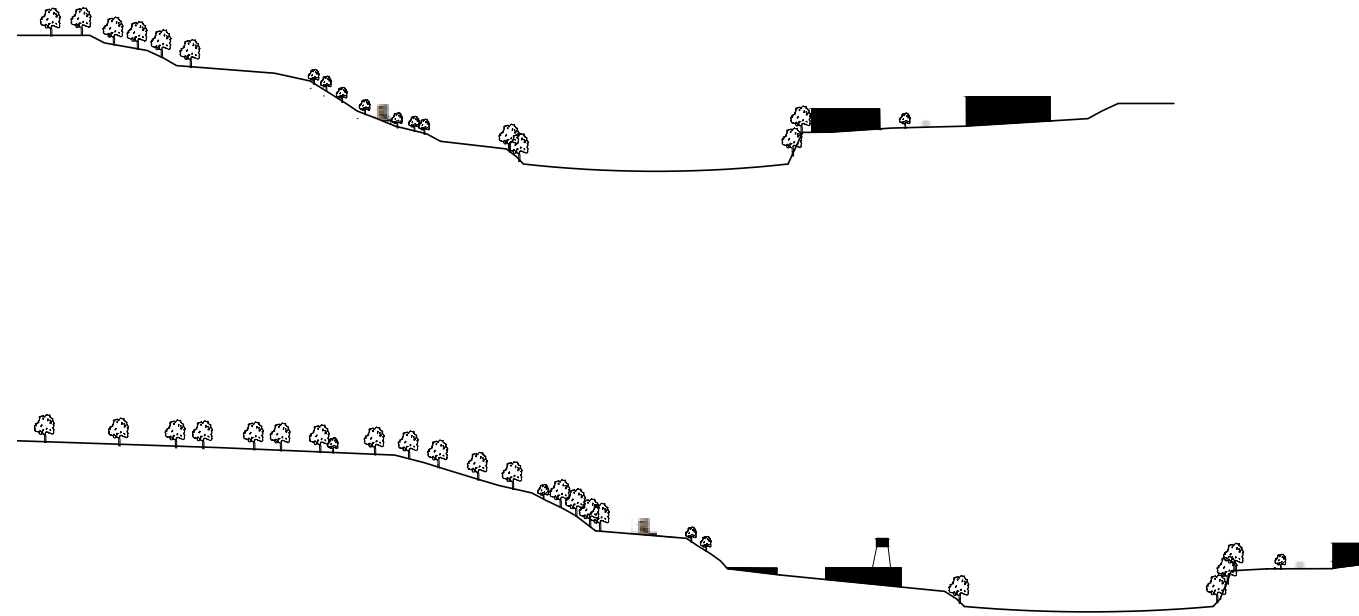
Michael Muesser
LARC 300
Rebecca Armstrong

Madeleine Tickner
INTD 488
Grace Ong Yan



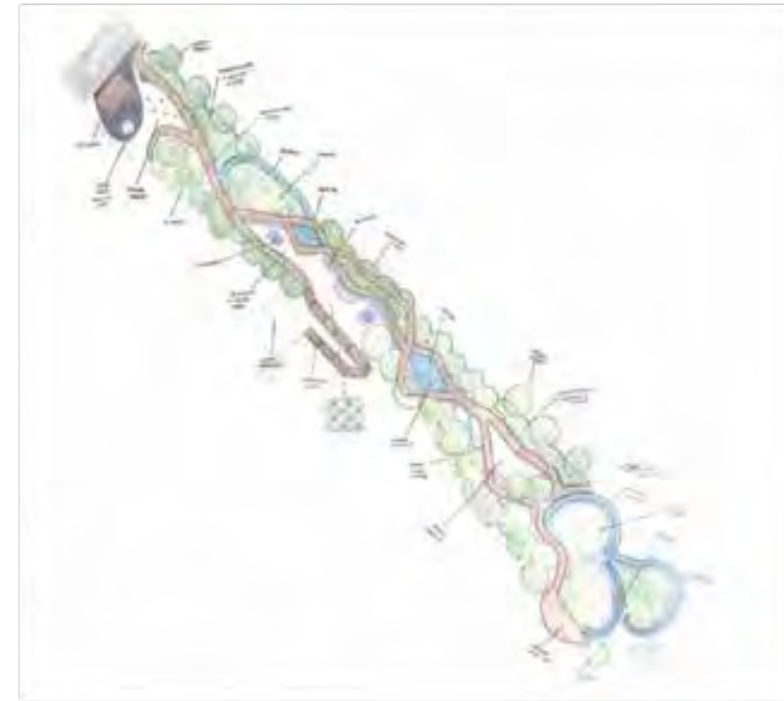
James Schroeter

LARC 201
Richard Newton



Emily Luchenbach

LARC 201
Richard Newton





Najia Javaid

IARC 710

Severino Alfonso

Jefferson Urban Park is a free interior public space which reintroduce the city square into the mall by re-purposing dead mall spaces into a park. Located in the Market East neighborhood of Philadelphia, this park takes inspiration from nature itself and creates experiential spaces which encourage meaningful social interactions and a sense of belonging for the community of Philadelphia. "Urban Park" is an interior urban public space, where theories of interior urbanism are used to create loosely designed spaces which gives users the freedom of space appropriation. The design creates a natural flow and movement between the interior and exterior spaces, that enhances connection to people, nature, fresh air, and daylight.

Natalila Matias and Paola Ferreira

ARCH 312

Eric Bellin

We understand that for the success of our students is important to create not only space for studying but for socializing and recreate, and to do so we provide several communal spaces that would help with recreation and entertainment. Student housing also makes for a live community and the opportunity to create colorful and communal spaces.





Sabrina Gonzalez

An Exclusive Nightclub for Communities of Color

INTD 488

Grace Ong Yan



DESIGN FOR URBAN SYSTEMS



Geoffrey Little and Erick Romero
MUD 603
Peng Du



A conversation with **Peng Du**
PhD

Assistant Professor (CABE)

Director of Jefferson's MUD and GEOD programs.

and **Erick Romero**

Student in the Master of Urban Design Program
Interviewer

Erick: What emerging technologies do you believe will have the most significant impact on shaping the future of cities, and why?

Peng: With more than a million people moving to urban areas every week, and the global population projected to be 70% urbanized by 2050 – set against a backdrop of extreme environmental challenges relating to climate change and resource depletion – cities are facing profound challenges for substantial portions of their citizenship. With the emerging design and technology, understanding “future cities” concepts and developing the capacity to analyze the impacts of smart technologies on urban life are increasingly important for architects, urban planners, and policymakers. The technologies that can be used in the process of designing and making cities (e.g., big data, modeling and simulation, digital twins), as well as those that can be implemented within cities (e.g., sensors, mobility system and IoT devices).

Erick: What inspired your interest in urban design and its intersection with technology, and how have personal experiences influenced your perspective on the future of cities?

Peng: The problems involved in the global urbanization process are becoming extremely complex and require collaboration across disciplines. However, traditional design methods struggle to address this complexity. Specifically, decisions regarding key urban performance drivers, such as land use, zoning, density, transportation, building morphology, energy consumption, and carbon emission, are often made by developing and refining only a very limited number of design proposals through manual iteration and experience, without rigorously testing the full range of possible design schemes. Therefore, new methods and tools are very much needed to better support urban designers in addressing various environmental, social, and economic challenges.

Erick: Have you explored any possibilities or envisioned future interdisciplinary collaborations, such as establishing a studio with other programs like architecture, to foster innovative approaches in cities?

Peng: Again, the urban design process tends to be very complex and interdisciplinary, so it requires the participation from a variety of stakeholders, who often represent different requirements and interests. Given the wide variety of programs CABE offers, it becomes nature to form a collaborative studio in studying and designing cities across disciplines such as urban design, architecture, landscape architecture, sustainable design, real estate development, etc. The studio would also benefit from possible contributions from other programs outside CABE, such as population health, economics, engineering, etc.



Victor Pedraza
ARCH D10
John Dwyer

Kensington's history is filled with lack of investment, poor management, and complete abandonment. "The El" pays homage to SEPTA's Market- Frankford Line as it seeks to identify itself as a social backbone for the City of Philadelphia and its vulnerable neighbors. In referencing the transit station as a precedent, the design takes on a platform-like caricature which contextually becomes an urban playground. Inherently, this defines 'cover' as a concept which can be seen as the primary characteristic of infrastructure citywide in Philadelphia. The vulnerable individual is likely to be found under 'cover.' This permits the design to become a place of interest by way of familiarity.



Erick Romero
MUD 621
Misa Chen and Aaron King

The community of Ward 8 has been deprived of access to the waterfront by I-295 Highway. There is also a lingering concern of the lack of arts and culture in the community. Populus brings back the once-enlightened and economical enriched community. The project achieves this goal by creating and expanding existing infrastructure such as the street network, transportation systems, waterfront amenities, and green spaces. A view corridor is also the most important way to achieve this goal, via direct access from Martin Luther King Jr. Ave. A museum is also a prominent landmark for the community to enjoy and create.

Auriel Lewis
Charlotte Knox
 ARCH 507 / MUD 621
 Misa Chen and Aaron King



Dan Santiago
 ARCH 508
 John Dwyer



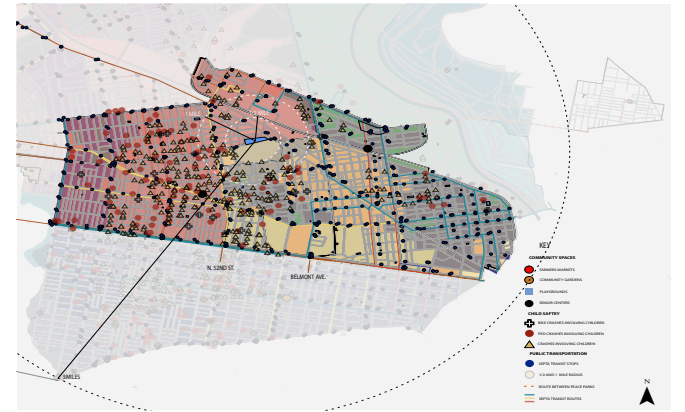
Sharareh Esfandiyari
 MUD 621
 Misa Chen and Aaron King



Rishqbh Nitin Khain
Sharareh Esfandiyari
Sunoj Stanley
 MUD- 603
 Peng Du and Nithin Cheluva Mavinkere



Micailah Cialella
 ARCH 507
 Nyasha Felder



Emaeil Negarestan
Jeremy Schachter
 MUD- 603
 Peng Du and Nithin Cheluva Mavinkere



Jessica Lamlin
 ARCH 508
 John Dwyer



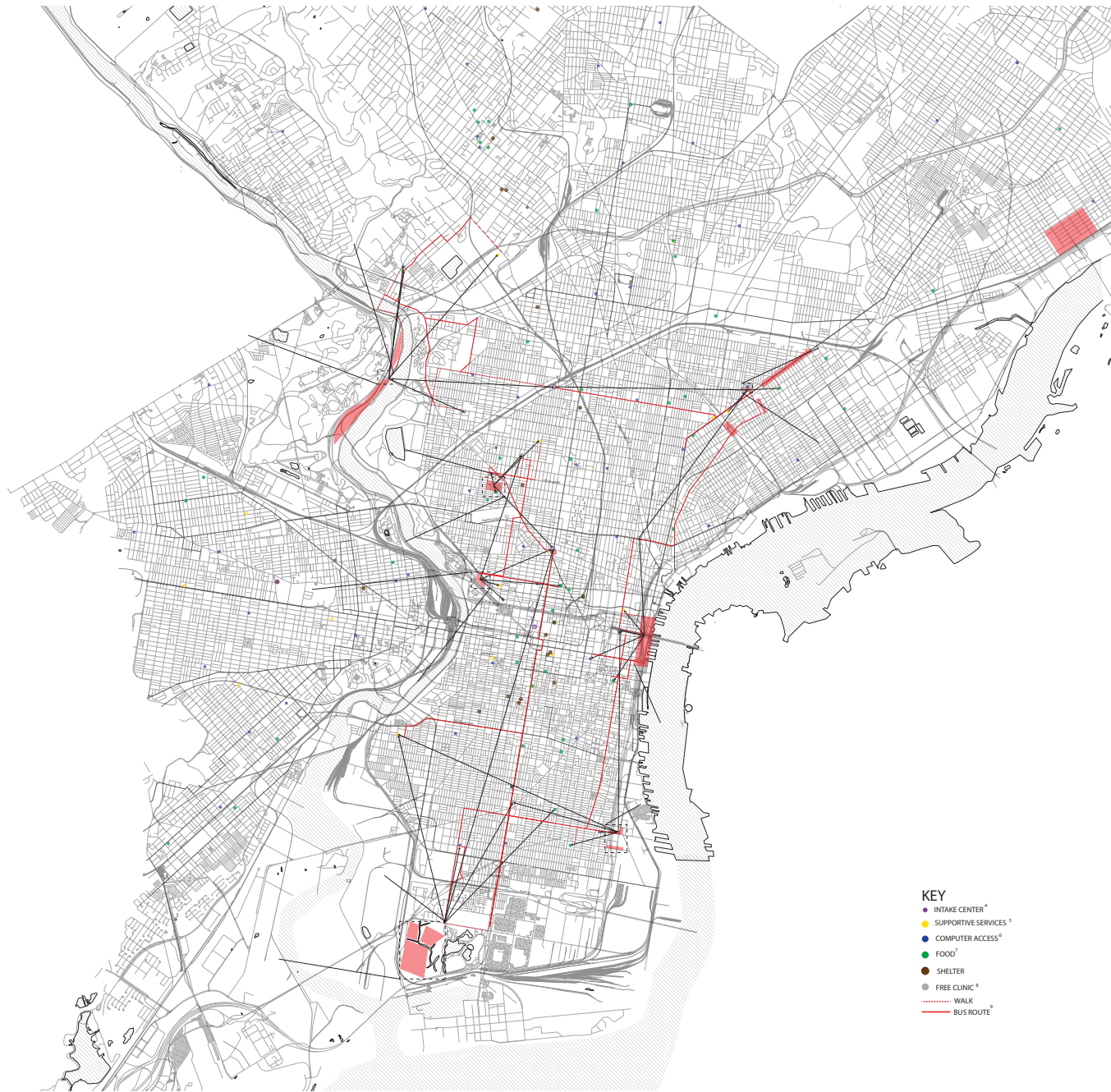
Evan Ford
Daniel Habeeb
 MUD 621
 Misa Chen and Aaron King



Rishqbh Nitin Khaine
 MUD 621
 Misa Chen and Aaron King

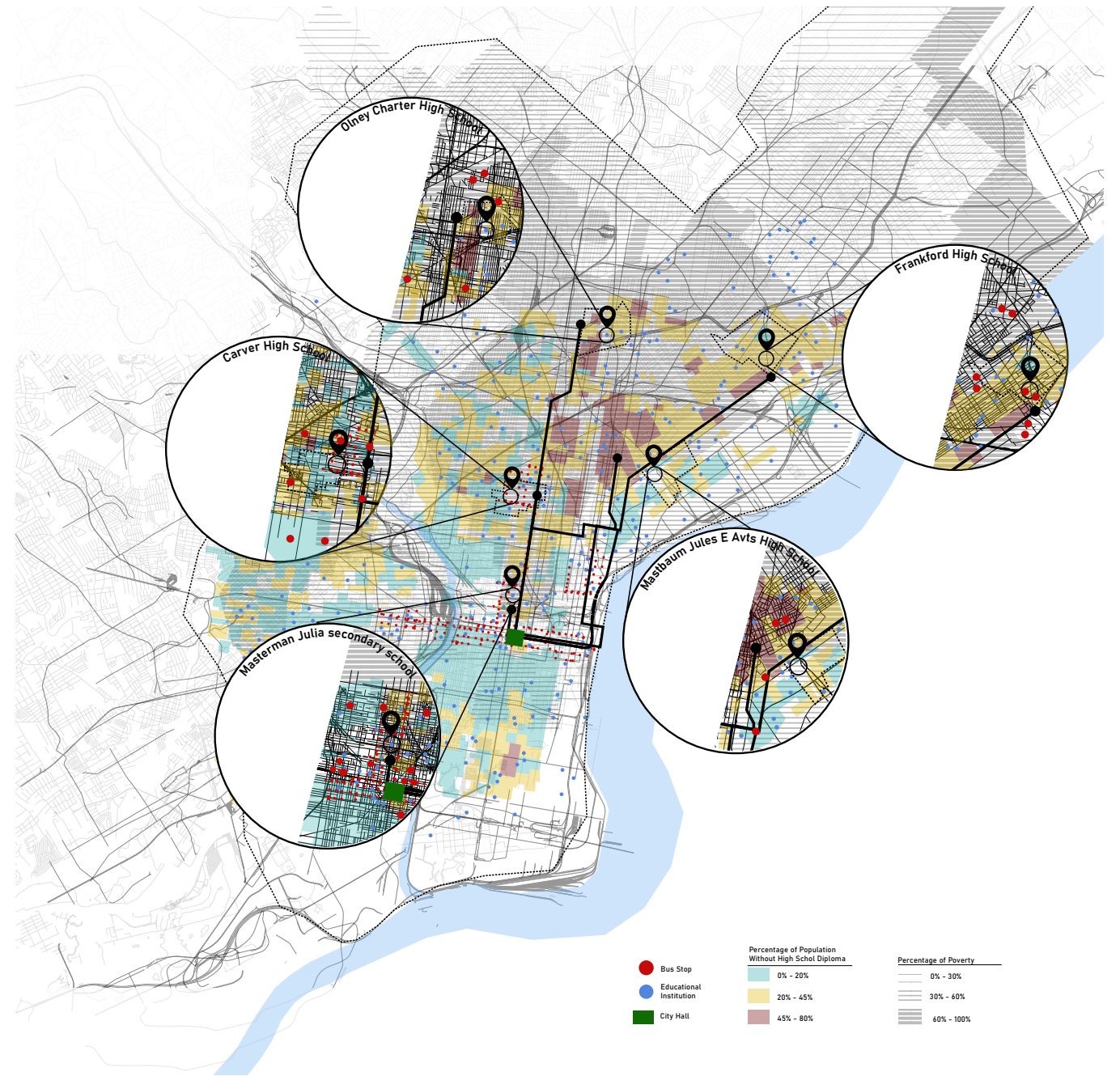


Sidney Murray
 ARCH 508
 John Dwyer



Charlotte Holding
Project Bus Stop

SEPTA's mission is stated as "SEPTA moves the Southeastern Pennsylvania region forward by providing safe, reliable, and accessible mobility choices for everyone." They continue to say they "support equity and enhance quality of life by connecting people with opportunity, catalyzing the economy, and sustaining our environment." However, while conducting research, I noticed that the areas of dense homeless populations, usually found in tent communities, are not well connected to the services they need, making changing their living situation difficult. While there are options available, the cost of the bus system and the amount of time spent using the system to access necessary resources makes it an ineffective system. Because of this, SEPTA is not adequately offering options to an entire demographic of Philadelphia.



Nahjul Taqvi
Project Bus Stop

Imagine walking 20 minutes to the bus stop, then waiting an extra 15 minutes for the bus because there happens to be a delay that morning, and you still need to walk to school from the bus stop. Now you're late for your first class. Approximately 100,000 students from public, private, and charter schools use the Septa transit system, which includes using the train, bus, and trolleys throughout the day. While a large population of students uses the Septa bus service, others rely on the School District of Philadelphia's bus transportation. However, the shortage of bus drivers in the district has placed the burden of picking up and dropping off children at school squarely on the shoulders of parents. As a resolution, the City of Philadelphia offers a monthly compensation of \$300 to families, aiming to alleviate the inconvenience caused by this shortage.

Erick Romero Geoffrey Little

Pearlescent

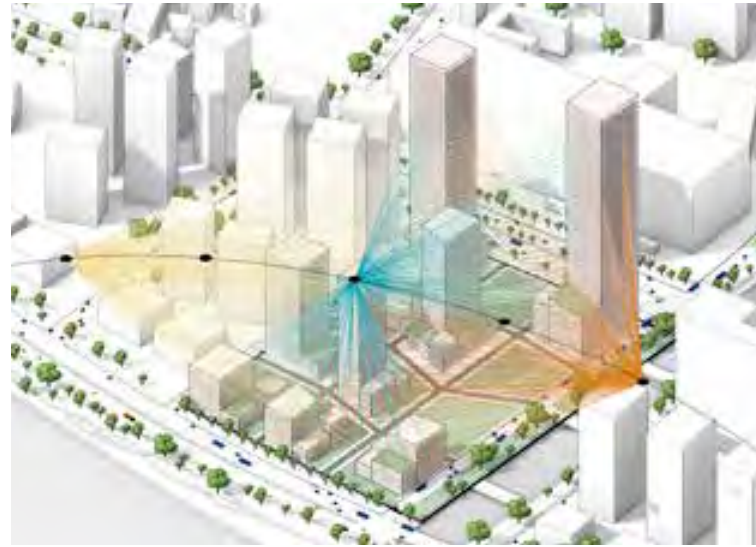
Pearlescent embodies the precision of generative design and human creativity, fostering a holistic design process. The project adheres to early on established design principles, connectivity, response, equity, and adaptability to achieve multiple objectives; maximize Density (FAR) with a target of 7, maximize Green Space to at least 50%, Area (GAR) to at least 50%, ensure View Access along the canal to at least 50%, and optimize Daylight Potential during the Winter Solstice. The addition of a canopy structure improves the comfortability of the urban environment yearlong through a climate responsive canopy that rotates depending on the time of year to provide shade during the summer or provide warmth during the winter.

The generative process investigates a wide range of different iterations to best select a responsive and functional design given various constraints such as the maximum height of 250m, base of 45m x 45m, and a core of 25m x 25m. The project is mixed-use providing a variety of different programs such as a multitude of residential units, commercial spaces, offices, entertainment spaces, preserved trains stations, education spaces, art galleries, and park spaces. In essence, Pearlescent enhances the urban experience and commits to the well-being of people through the holistic design process of generative design and human creativity.

The design intent is to generate a mixed-use waterfront development in Guangzhou, China that integrates density and view access through an interconnected green space network, with an emphasis on daylight potential, setting a new benchmark for community-focused, equitable and adaptable urban living.

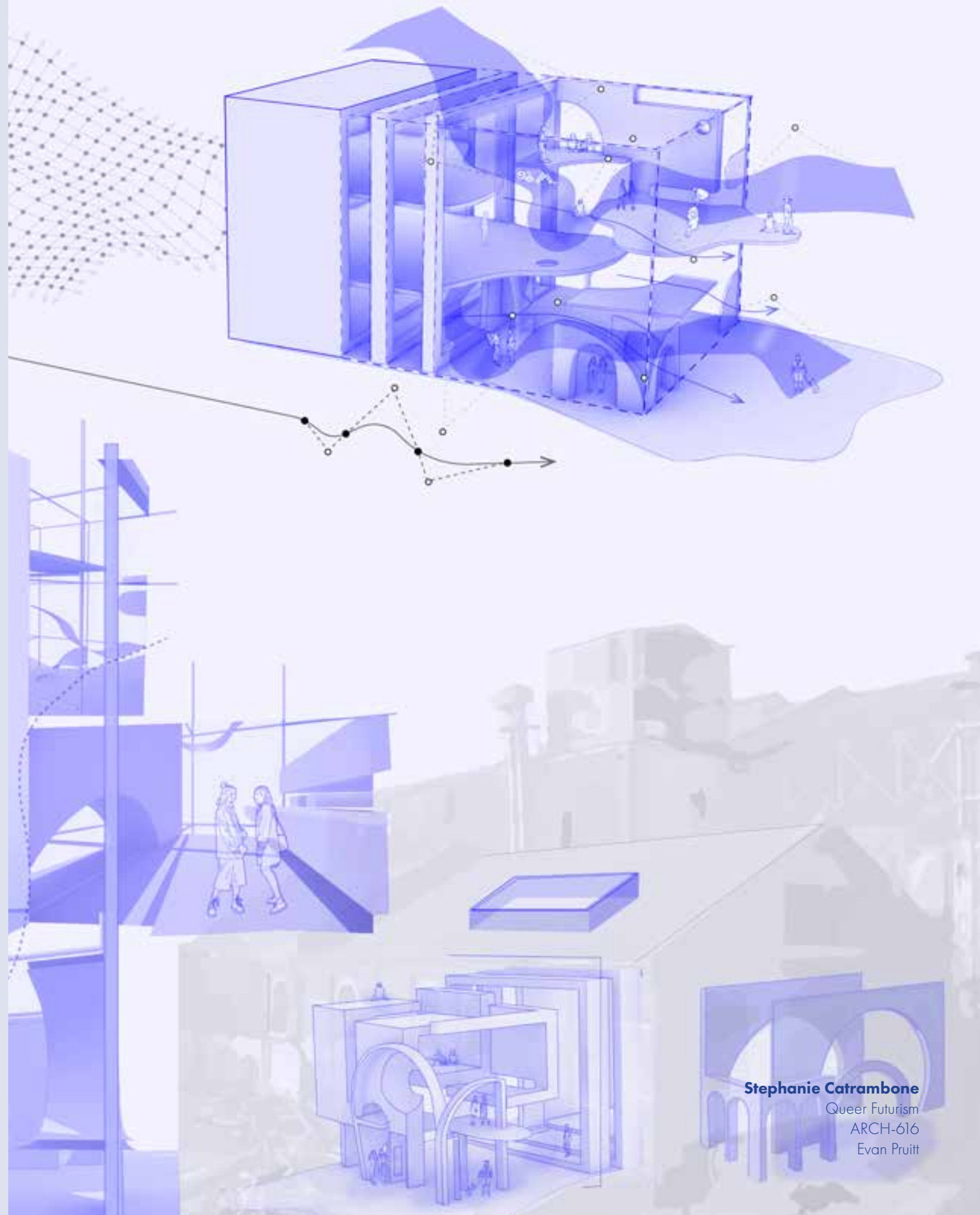
Design Principles

- **Connectivity:** Create connections to enhance current street and path network by expanding the green belt.
- **Response:** Building, Canopy, & Site adhere to a set of objectives.
- **Equity:** Programmable space is defined by the needs of the community. Public spaces and green spaces are unique to provide a variety of different spaces.
- **Adaptation:** Site is able to adapt to a changing environment. Connections from the east and west are fluid and direct.



4

DESIGN FOR COMPREHENSION



Stephanie Catrambone
 Queer Futurism
 ARCH-616
 Evan Pruitt



A conversation with **STEPHANIE
CATRAMBONE**

Adjunct Professor + TJU 2023 Alumni
Architecture

**KIRSTEN
THORNE**

Bachelor of Architecture Class of 2024
Interviewer

Kirsten: What inspired you to explore the intersection of queer identity and formal geometric vocabulary in your architectural thesis?

Stephanie: Architecture tends to reflect dominant social structures. As a queer person, I observed queerness tends to disrupt these power structures and there exists no solid process by which to construct queer space in current design pedagogy. Queer spaces throughout history have had to exist in transience out of necessity and safety, but this liminality has become overemphasized and prescriptive towards ephemeral, notional spaces.

Kirsten: How did you navigate the complexities of translating queer identity into architectural forms?

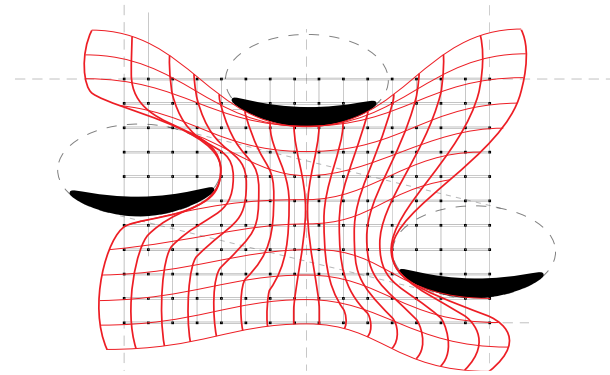
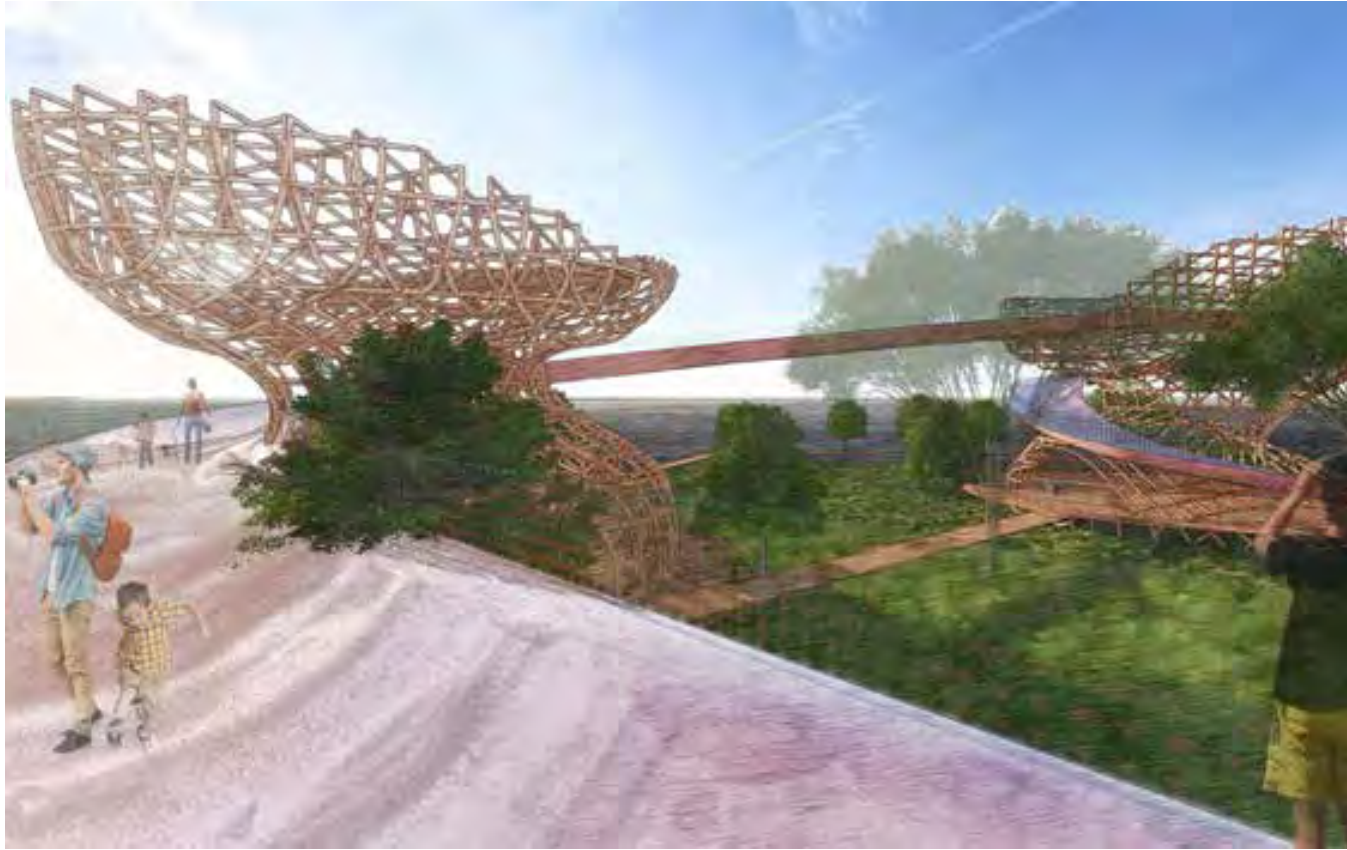
Stephanie: Reading Sara Ahmed's *Queer Phenomenology* was a pivotal point in my research. The language of phenomenology contains geometric spatial directives which allowed me to theoretically map identity. "Orientation" implies not just attraction but one's ability to feel at home in the world. To be oriented means to know where one stands, and to have access to certain objects in proximal space. Identity and orientation affect how we as subjects (or geometric points) move throughout the world, toward or away from objects or others. These connections form lines between points, which in turn, form broader fields, or planes. Heteronormativity, or the "default" field, is reinforced in its rigidity by biological constructs and the polarity of the binary.

Kirsten: What design methodologies helped you achieve this translation?

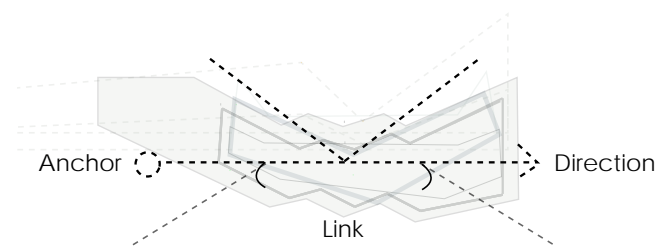
Stephanie: Any orientation that was "other" would seem to fall off the 2-d plane. But in 3d modeling, every 1 degree line has an invisible anchor point that is locationally dependent on the next point in space. These "anchor points" magnetize us toward the masses in space that attract us. These curves form a "queered" field of nurbs and splines of varying degrees. This undulating field is more emblematic to the way phenomenology works for all genders and sexualities.

Kirsten: Architecture often reflects societal values and norms. How do you envision your work impacting architectural practice and discourse, particularly in terms of promoting inclusivity and diversity?

Stephanie: Architecture presents many binaries, as we are always crossing thresholds back and forth, to rooms that are assigned by function, and rooms we lose access to by entering others. My thesis is rooted in spatial language which can employ a deeper understanding towards designing more inclusive spaces. It is an architecture that extends the threshold, sustaining the state of becoming that is the crossing; between what is prescribed and possibilities.



Brooks Backinoff
ARCH 616
Instructor: Evan Pruitt



Paolo Ferreira, Natalia Matiaz, Sean Bradley
Design 8
Craig Griffen



Molly Bradley
Christopher Gartley
 Design 8
 James McKenna



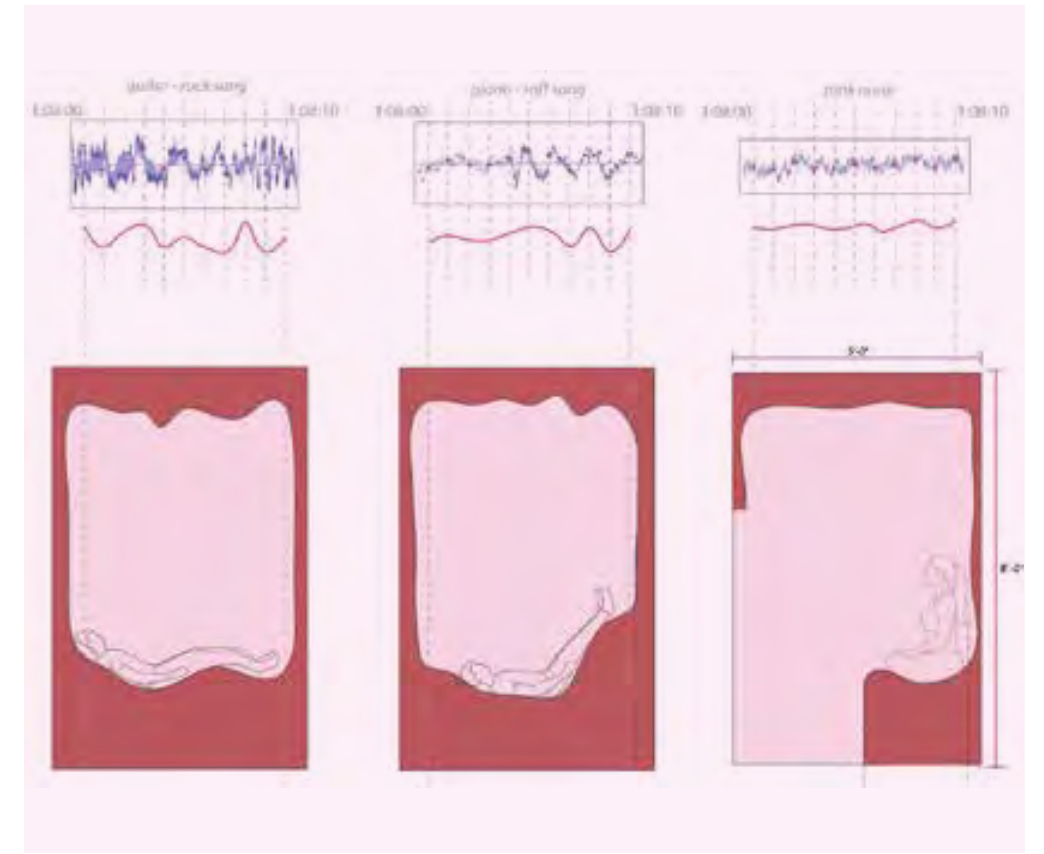
Micailah Cialella
Trevon Hall
Martin Merroth
 Design 8
 James McKenna



Samuel Becker
Wyatt Korb
Zachary Winton
 Design 8
 Craig Griffen



Alexis Manfre
Kelly Orner
Paul Conrad Spence
 Design 8
 James McKenna



Gabriella Lentini
 ARCH-616
 Evan Pruitt



Minwoo Cho
 ARCH-616
 Evan Pruitt

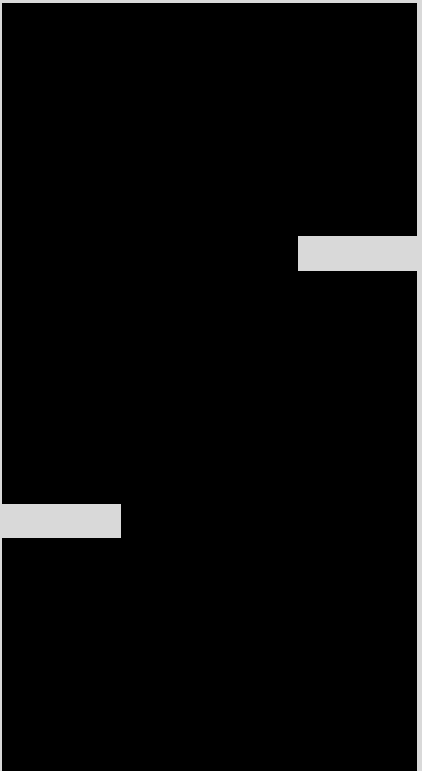


Stephanie Catrambone

Queer Futurism

ARCH-616

Evan Pruitt



PHOTOGRAPHY FOR DESIGN



Brian Aylesworth



JACK CARNELL

Professor
Black & White + Digital Photography

Julianne: What made you pursue photography?

Jack: I had a friend in grade school who shoplifted a pack of photochemicals. He and I went back to his house after that and made prints with the chemicals. It felt like magic watching them develop. So that's how it started. As I got older, I would go out and take photos with my brother who had a sophisticated Kodak camera. These experiences led me to art school and major in photography. I was shy and very much an introvert, but photography allowed me to break out of that!

Julianne: Whose work has influenced you the most?

Jack: Oh, a number of photographers! While I was at a workshop in New York, I met a photographer, Frederick Summers, who was generous enough to give me insights into the world of photography when I was just starting out. Eugene Atget is another photographer that has blown me away! His photography of before and after the 20th century captured moments in time and perfectly crafted a sense of place. And Robert Frank (who is the antithesis of Atget), but unique as well portrayed something about the United States that no one really was capturing at that time. His photos were off-balanced, grainy photos, but perfect. It was nice growing up in a time where photography wasn't easily accessible and not everyone was desensitized by instant photos.

Julianne: Of all the photographs you have taken, what has been your favorite? And why?

Jack: It's hard to pick just one! Any picture that is successful is my favorite and every photograph reminds me of where I was and how I felt when I took it. The two that stick out right now is the photo I took of the Ironman Triathlon in Hawaii that appeared on Aperture Magazine and one from my undergrad years when I visited New Mexico. There was a chain link fence at a golf course with a tarp thrown on top, above it was a beautiful row of clouds that just popped against the fence.

Julianne: How has photography impacted the way you see the world?

Jack: Well, I think photographers have a unique way of seeing the world. For me, when the light is nice and I am interested in the things around me, that's what moves me to take a photograph. I am constantly looking for textures, surfaces, or objects that inherent meaning.

Julianne: If you had one thing to say to a student pursuing photography, what would it be?

Jack: Just go out and explore the world and try to strengthen your technique. Make the photos personal and uniquely your own.

Andrew Hart

Professor

"The photo lab and the classes there are something rare and special, one of the few places on campus that blends students from across the CABE programs, and even more importantly from across ALL the programs on our campus. It's not a classroom, or a lab, or a studio, it has grown into its own very particular very special place, where a quiet student with a camera, and talkative student with an enlarger, a designer shooting black-and-white to up their design game, and a psychology major who just realized they have a fire for photography can cross paths. Creating, fostering, and imbuing a space like this where students can find and share a love for documenting and sharing the images of their lives, and our city is a special place - and it takes a special person to build a space like that. This past semester Jack has had a quote posted from an old movie posted in the lab, "we study photography for spiritual health not for fame and fortune". At the start of the semester I thought this was a good way to grab the students attention and focus their energy on learning the process of the camera. In the ensuing months I've come to find that each student has had their moment of a kind of spirituality with the camera, where they capture and convey something beautiful, personal, intimate, and meaningful for themselves and for others. Any student or photographer who has interacted with Jack knows he is simultaneously sly, serious, at times silent, sarcastic, and incredibly genuine in his devotion to his art and above all sharing it for others to discover in their own way. In the past few weeks of the semester I realize that Jack's words and work in the lab is the embodiment of his quote from that movie, and it is apt to the pursuit of photography, his method of sharing the art and craft of photography, and the delight students find in the space of the photo lab. It has been a privilege to work alongside Jack Carnell these past few years, and in particular over the past two semesters, to be a student, to learn, and to share with students my own love of it utilizing the space Jack has built to foster young photographers - and to quote form him one more time "to take pictures that you like, that you really like and bring you joy... and maybe share them so they will bring joy to others too".

I'm grateful for the time, the space, the care, the support, and the attention of such a knowledgeable colleague and fellow teacher - and more thankful for time spent sharing photos that I enjoy with a friend."

Ari Podolnick**Michael Pena**

Trevon Hall

Student

"Jack has been such an inviting spirit into the realm of photography for so many students here at Jefferson University! From the funny jokes, silly expressions, and talented work he shows, he has been one of a few professors in my lifetime that have gone above and beyond to really get to know each student, ask them how they are doing, and really have sincere conversations with them.

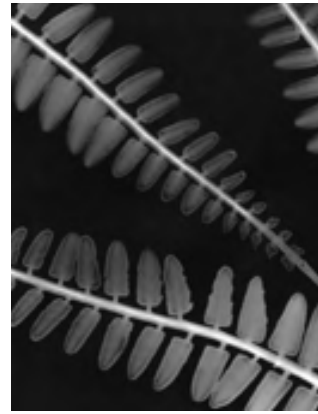
I can't tell you how much his efforts mean to me and all the other students and faculty who have had the pleasure of meeting him. Jack should be proud of the significant impact he has made!"

Brandon Green

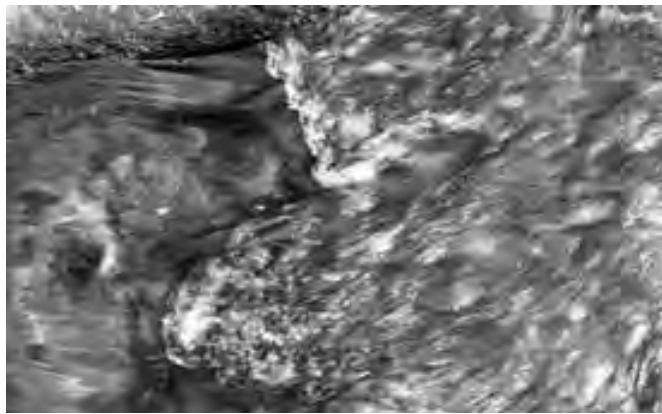
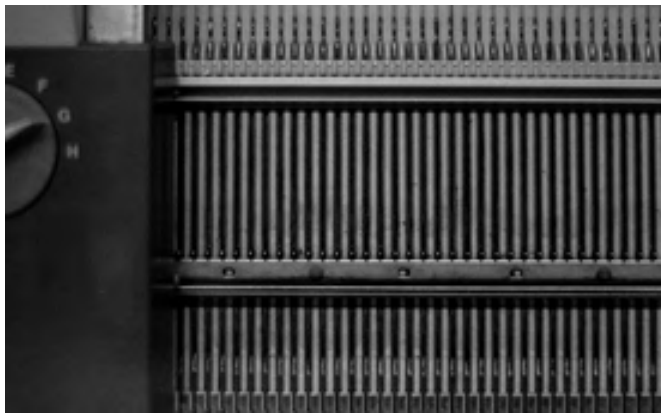
Student

"Jack is more than just a professor who sees photos people created at face value. He uses [the photos] as an opportunity to discuss the stories and connections within our lives. He appreciates the human aspect of the photographer, seeing the themes beyond each and every image."

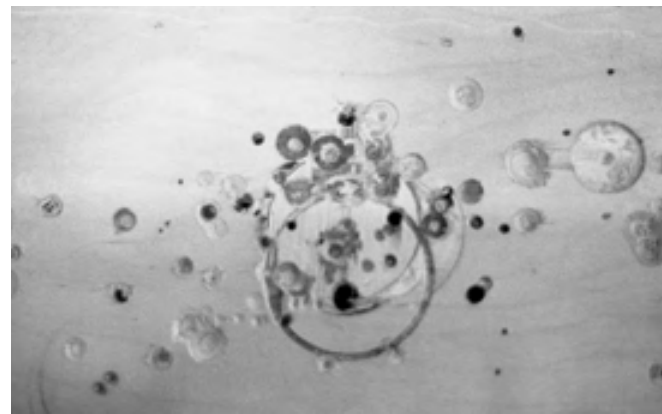
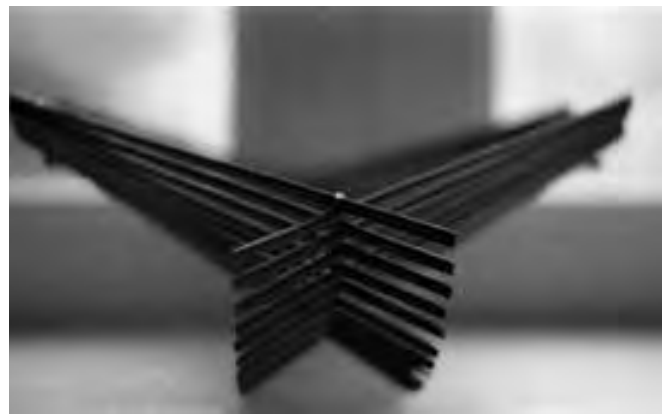
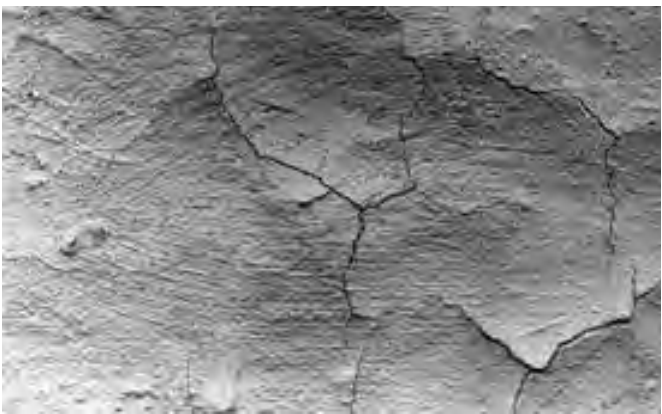
Leila Moutawakil**Victoria Pasadas****Evan Ford****Kadaysha Little****David Bollman**



Ari Podolnick
Gianna DeLorenzo
Trevon Hall



Polina Filipova
Lavi Kooma
Michael Pena



Deanna Brown
Gianna DeLorenzo
Leila Moutawakil



Trevon Hall
Summer Long
Lavi Kooma

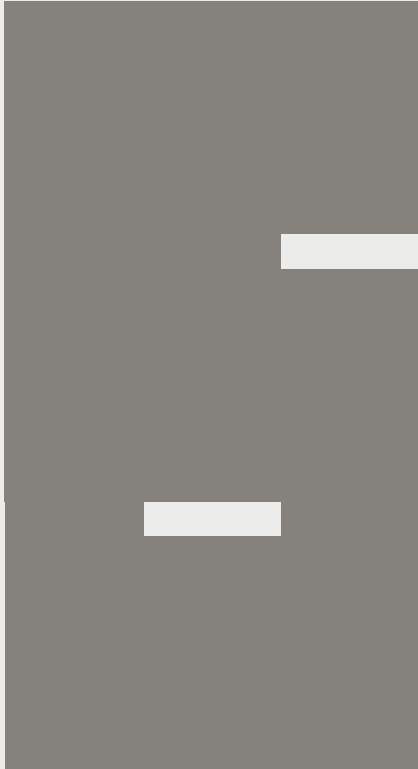
Mae Meler

Student

"I've only known Jack for four months, but in that short time he has reminded me of what it's like to create art that speaks for my soul. I've fallen in love with photography again and found a new way to speak a language only photographs can converse in. Jack has helped me fine tune my composition and reminded me of how to find the small moments that need to be captured. Jack's enthusiasm for the medium is catching. He possesses the uncanny ability to see the potential in every frame, gently encouraging young photographers to explore the world around them and try to see things beyond their conventional boundaries. Jack's teachings go beyond mere technique, he has imparted a philosophy of patience, observation, and passion in his students. As he steps away from the classroom, I hope he knows the impact he's had on the scores of students that have gone through the photography department, and how he's changed the lens through which so many young adults now see the world."

Victoria Posadas**MJ Carafa****Polina Filipova
Anna Leonard****Eethar Aisekaf****Joseph Savers**





DESIGN FOR HEALTH



Ryan Clark
 Design 9
 Christopher Hamish



CHRISTOPHER HARNISH

Director, Malawi Health and Design Collaborative
Associate Professor

JACKY PATEL

Graduate Student Master of Architecture
Interviewer

Jacky: What is the primary mission of the Malawi Health and design collaborative, can you speak to specific program aims to generate meaningful impact in the health and well-being of her population?

Chris: Malawi Health and design collaborative brings together academics, architects and health professionals to address health and development goals/ challenges in Malawi. Our primary aim is designing long-term models of impact for Malawian Health, education and human development.

Jacky: Your studio has a strong emphasis on human-centered designs and program development. How does this approach influence the design process for health infrastructure in the Malawian context?

Chris: Research. For too long the Architecture profession has relied on a "trust me I'm a genius" more which is not at all persuasive to the medicine profession nor funders. Evidence based design is the only way to prove a design is successful.

Jacky: Could you describe how students are involved in exploring design solutions for health care challenges posed by Africa's population growth?

Chris: Students in some projects engage in real-world clients pursuing real projects. The current studio works on a surgical Centre for an international organization or at the request of the Ministry of Health to study a particular typology like health centers on infectious disease units. Where we try to influence/ improve prototypes.

Academia "fills the gap" in a clients initial vision and promotes programming studies and visioning documents for the clients to use in fundraising - we do meaningful work for them.

Jacky: Looking ahead, what are the key challenges you foresee in the continued development of health infrastructure in Malawi, and possibly other similar regions?

Chris: The goal of The Ministry of Health is to provide a health Centre per 10, 000 people. Currently the ratio is 1 : 42,000. Technically we need 350 more tomorrow. The population is expected to double in 6 years. If we continue at the current rate of 6 health centers per year, we will fall far short of the goal. Increasing the rate while maintaining quality remains a critical hurdle.



Dinan Katie
Design 10
Christopher Harnish



Jessica Kipp
Design 9
Christopher Harnish



Nicholas Rubino
Design 9
Christopher Harnish



Nicholas Rubino
Design 9
Christopher Harnish

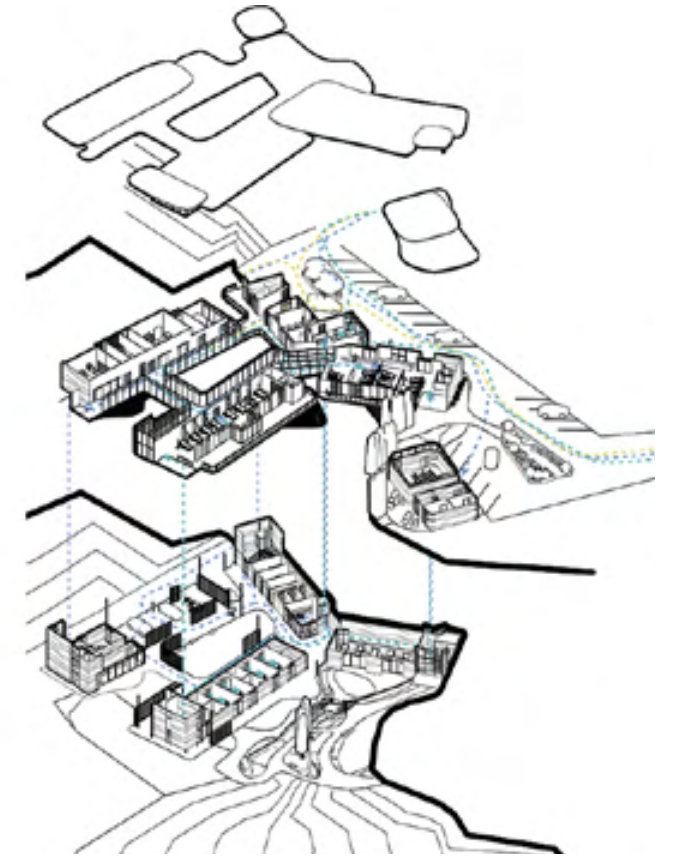
Ryan Clark
Design 9
Christopher Harnish



Ryan Clark
Design 9
Christopher Harnish

Blantyre Regional Heart Center

This design is curated to head to the patient experience in every way possible. All patient wards are facing green spaces designed to help with the healing process whether that includes direct or indirect access to this greenery. The design is developed in a stepped garden type of design to give privacy to each set of patients but allow for views to the other stepped gardens. By separating the HDU and ICU onto the second floor, the separation of wheelchair and normal walking circulation is reduced for better patient and staff flow, and allows for the first floor circulation to become more open and connected to the outdoors. The stepped gardens play a secondary role in collecting rainwater that can be used in a greywater system throughout the building. This would be used for elements such as flushing toilets and watering the plants outside and helps with the green and sustainable aspect of this design, along with the possible use of rammed earth.





Quinn Sagers
Design 5
Lauren Baumbach



Savannah Spicher
Design 6
Lauren Baumbach



Nate Himmelsbach
Design 9
Christopher Harnish



Alex Cummings
Design 9
Christopher Harnish



Sabira Haque
Design 6
Lauren Baumbach





DESIGN FOR CLIMATE CHANGE





EDGAR STACH

Professor
Architecture

Alexis: In what ways have urban planning and architectural strategies historically influenced the resilience or vulnerability of cities facing climate threats?

Edgar: Urban planning and architectural strategies significantly influence cities' resilience to climate threats. In Philadelphia, for instance, initiatives such as the Green City, Clean Waters program combat the urban heat island effect by integrating green infrastructure like parks and community gardens. Additionally, urban planning policies promoting compact development and mixed land use effectively mitigate the heat island effect by minimizing heat-absorbing surfaces. Community engagement in urban planning processes ensures equitable access to cooling centers and affordable housing, particularly for vulnerable populations. In the Smart and Healthy City studio, led by Professor Stach, students explore innovative approaches integrating smart technologies and healthy building principles to create resilient and equitable urban environments in the face of climate change.

Alexis: Are there any lessons or insights from these cities that can be applied more broadly to other urban areas facing similar climate challenges?

Edgar: Lessons from Philadelphia, Venice, and Rome highlight the importance of integrated planning and nature-based solutions in enhancing urban resilience. Green infrastructure and coastal restoration projects mitigate climate risks. Community engagement ensures inclusive adaptation strategies. Flexible governance structures are essential for effective climate adaptation.

Alexis: The exhibition at the Venice Biennale showcased large-scale models addressing climate threats in Philadelphia and Venice. How did this exhibit contribute to raising awareness about the unique challenges faced by these cities and inspiring new perspectives on climate-resilient urban design?

Edgar: The exhibit "Cities under Climate Threat: Venice – Philadelphia" presents innovative solutions addressing urbanization, public health, environment, and climate change challenges. A collaboration between the Institute for Smart and Healthy Cities at Thomas Jefferson University and the Università Luav di Venezia, it aggregates trans-disciplinary research to address climate change impacts, particularly in coastal cities like Venice and Philadelphia. Speculative projects from both cities, developed by a multi-institutional research consortium, integrate Population Health and Medicine, Architecture and Urban Planning, and Climate Change domains to shape resilient cities. Large physical models showcase urban redevelopment projects and anticipated environmental changes up to 2050, illustrating the interrelationships between climate, urbanization, and population health. This exhibit serves as a platform for raising awareness, fostering collaboration, and inspiring action to create sustainable and resilient cities in the face of climate uncertainty.

Alexis: How did studying the climate threats facing cities like Philadelphia and Venice shape your understanding of the intersection between architecture, urban design and environmental sustainability?

Gabriella: Studying the effects in these cities revealed successes and struggles in the intersection of architecture, planning and the environment. It highlighted the importance of resilient infrastructure, adaptive design, and community engagement to address the challenges posed by climate change. Seeing all these things emphasized the importance of collaboration across various sectors, use of new technologies, and thinking towards the future to create cities that are aesthetically pleasing, environmentally responsible, and resilient to the impacts of climate change.

Alexis: Can you discuss specific challenges posed by climate change that you explored during the studio, and how these challenges influenced design solutions for resilient urban environments?

Gabriella: Many, if not all of the challenges posed by climate change directly impact human health, but the link between these challenges and the built environment is not always seen. In the studio, we looked specifically at the different elements within the urban fabric, both natural and man-made, to see how they were directly linked to environmental health in order to develop solutions and create positive outcomes

Alexis: Can you describe a specific moment or project from the Venice and Philadelphia studios that stands out as particularly impactful or transformative for you?

Gabriella: One moment that was significant for me was during our trip to Venice. We were able to see first hand the problems that the city was experiencing, which was extremely helpful when designing different solutions for around the city

Alexis: How did your experience in the studio focusing on Venice and Philadelphia influence your decision to continue studying at the school where the collaboration took place?

Gabriella: Having the opportunity to learn about the complexities of climate change and its effects on our cities presented a whole new area of focus for me. Being able to study in a program dedicated to planning for present and future problems related to climate change in a city that is constantly facing these problems seemed like the perfect combination of a theoretical classroom experience with additional hands on experiences present in day to day life in the city

GABRIELLA BELLINO

Former Student '23
Architecture





VENICE



- 1. Gabriella Bellino
- 2. Daniel Paul, Onel Santiago-Medina
- 3. Ben Hoffman, Francesco Rizzi
- 4. Joseph Falcone
- 5. Joseph Sauers, Giovanni Ruiz
- 6. Alvia Rios, James Sanchez
- 7. Jacqueline Thornton



- 8. Paul Spence
- 9. Ryan Hough, Joseph Sepulveda
- 10. Peter Kennedy
- 11. Trevon Hall, Gabriella Semaña
- 12. Ari Podolnick
- 13. Matthew Fimiani



ROME





Christopher Gartley, Zachary Winton
ARCH 507
Edgar Stach



Martin Merroth

ARCH 507
Edgar Stach

The Vatican Welcome Center empowers the neighborhood through accessibility, representation, infrastructure, green space, and transportation. Saint Peter's Vatican Welcome Center is in Quartiere 13 Aurelio south of Vatican City, near the train station. The Vatican welcome center improves Rome's transportation by expanding St. Peter's train station. An elevated bike path and walkway will improve valley access. Locals can walk/bike to the Vatican on the neighborhood's pedestrian-only streets.

Molly Bradley, Alexis Manfre

ARCH 507
Edgar Stach

With the intention of addressing climate change, this design concept is to seamlessly integrate buildings with the environment, representing a paradigm shift in architectural and urban design while focusing on creating harmonious spaces that not only accommodate all living being needs but also contribute to the well-being of both individuals and the planet. This innovative approach goes beyond traditional notions of sustainability by prioritizing a holistic connection between architecture, nature, and the surrounding ecosystem.

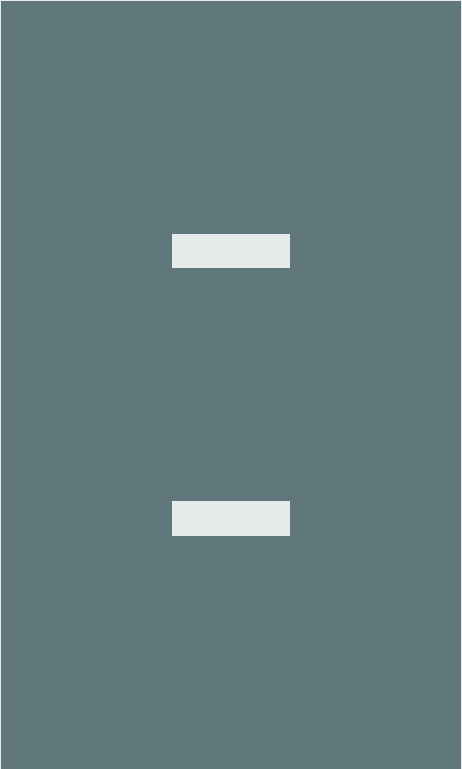




Colin White
ARCH 508
Edgar Stoch



Maria Toronchuk
ARDS 208
Andrew Hart



DESIGN FOR THE FUTURE



LISA PHILLIPS

Associate Professor
Interior Design
ARCH 312 X INTD 302
Collaborative Studio

Jessica: What were the motivations behind putting a collaborative studio together?

Lisa: Lauren Baumbach, the current chair of interior design/interior architecture, was the coordinator of design six before I started teaching the course. There was already a history of interdisciplinary collaboration in the studio. I believe many were with the disciplines now in DEC. The first one I was a part of was in the spring of 2012 when we had an exciting opportunity to collaborate with architecture while working with an industry partner, TD Bank, to help them envision the “Bank of the Future”. It was a competition just for our students and the winning team traveled to the head office of TD Bank in Toronto to present their ideas. The experience was so positive, our two disciplines just kept collaborating together. We have worked on other competitions and worked with other real world clients. We actually took 1st place in the 2012-13 ACSA Steel Design Student Competition and Honorable Mention in 2016 ACSA Timber in the City. Clearly something we were doing was working for us so we kept going. Twelve years later, and the teamwork endures.

Jessica: What do you see happening in studio during this project that you may not see during a typical project?

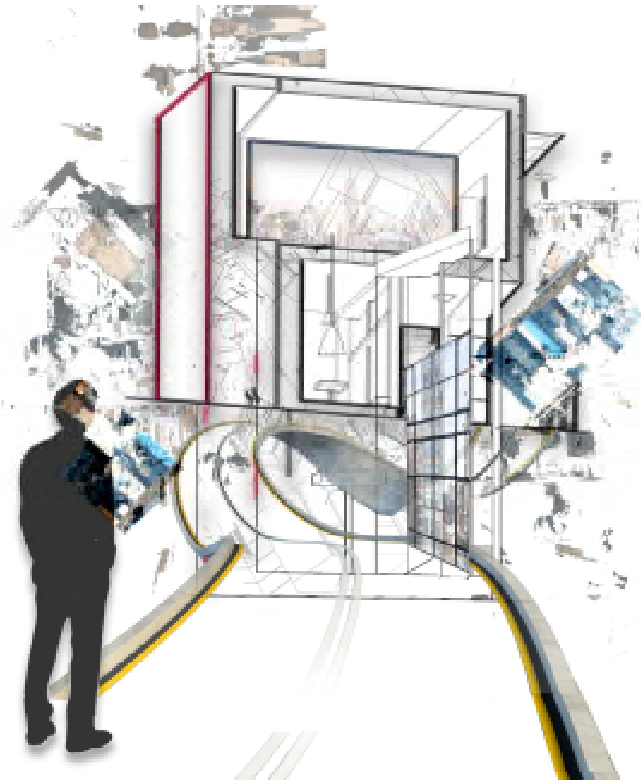
Lisa: It may seem like architecture and interior design are the same but they have a lot of nuances and the students work quite differently. There is a lot of learning about what the other discipline does and realizing the skills they have to offer. We love to see teams working through the whole project together as a group – sort of sloshing about in uncomfortable waters and having fun with it. We know the interdisciplinary nature of the collaboration is working when interior design students answer questions about structure during critiques and architecture students talk about finishes.

Jessica: How is your approach to teaching affected when working with students from other majors?

Lisa: I wouldn't say that I teach differently to students from other majors except I do stop at times to inquire about anything I might not know about in their discipline. I greatly enjoy learning during these collaborations as much as I do teaching.

Jessica: What can this project teach students about working professionally in the built environment?

Lisa: People don't design buildings alone anymore – it takes a bevy of consultants to get the job done and understanding when to call in which expert is key. By having students learn what each discipline can offer, they will better understand how they can improve their designs through collaboration.



Maria Toronchuk
Fantasy Collage
ARDS 208
Andrew Hart

Pavan Kalyan Mora
Aeronest
SDN 901
Robert Fryer

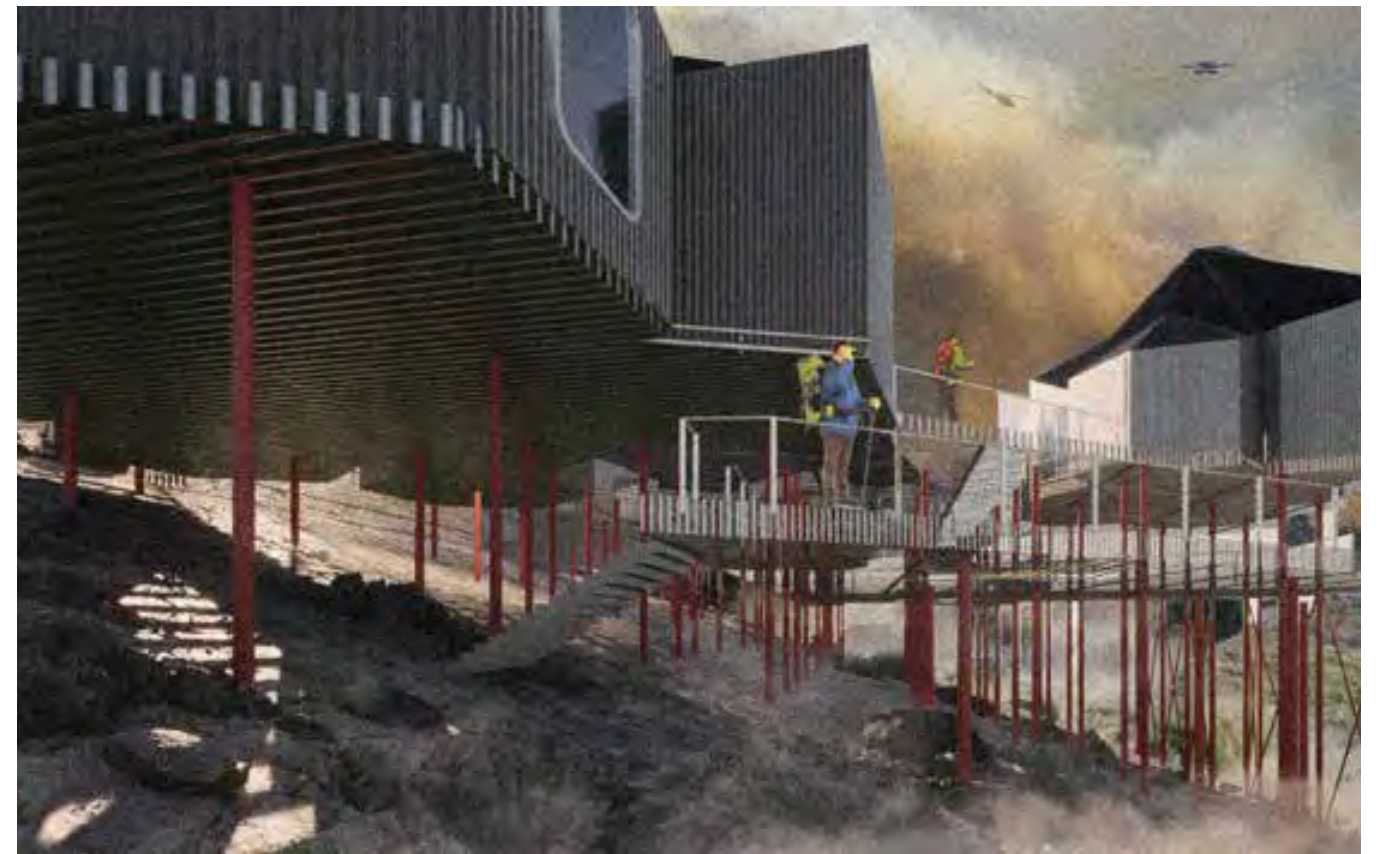


Emily Luckenbach
Mysterious Light
ARDS 208
Andrew Hart



Adela Torres
Fantasy Collage
ARDS 208
Andrew Hart

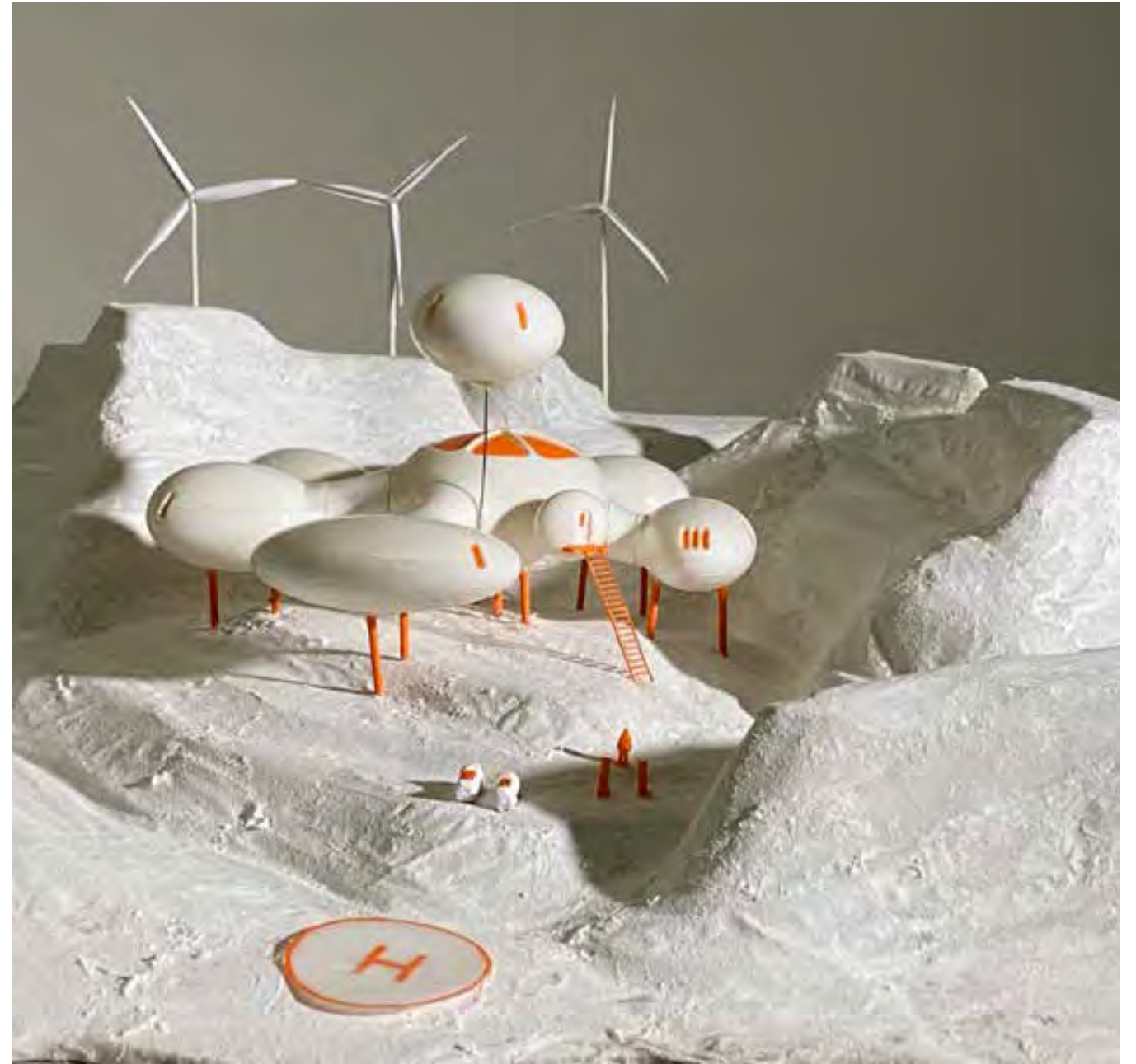
**Charlotte Knox, Olivia
Liebsch, Summer Long,
Courtney Robinson**
Base Camp Alta
ARCH 312 x INTD 302
Lisa Phillips + Eric Bellin





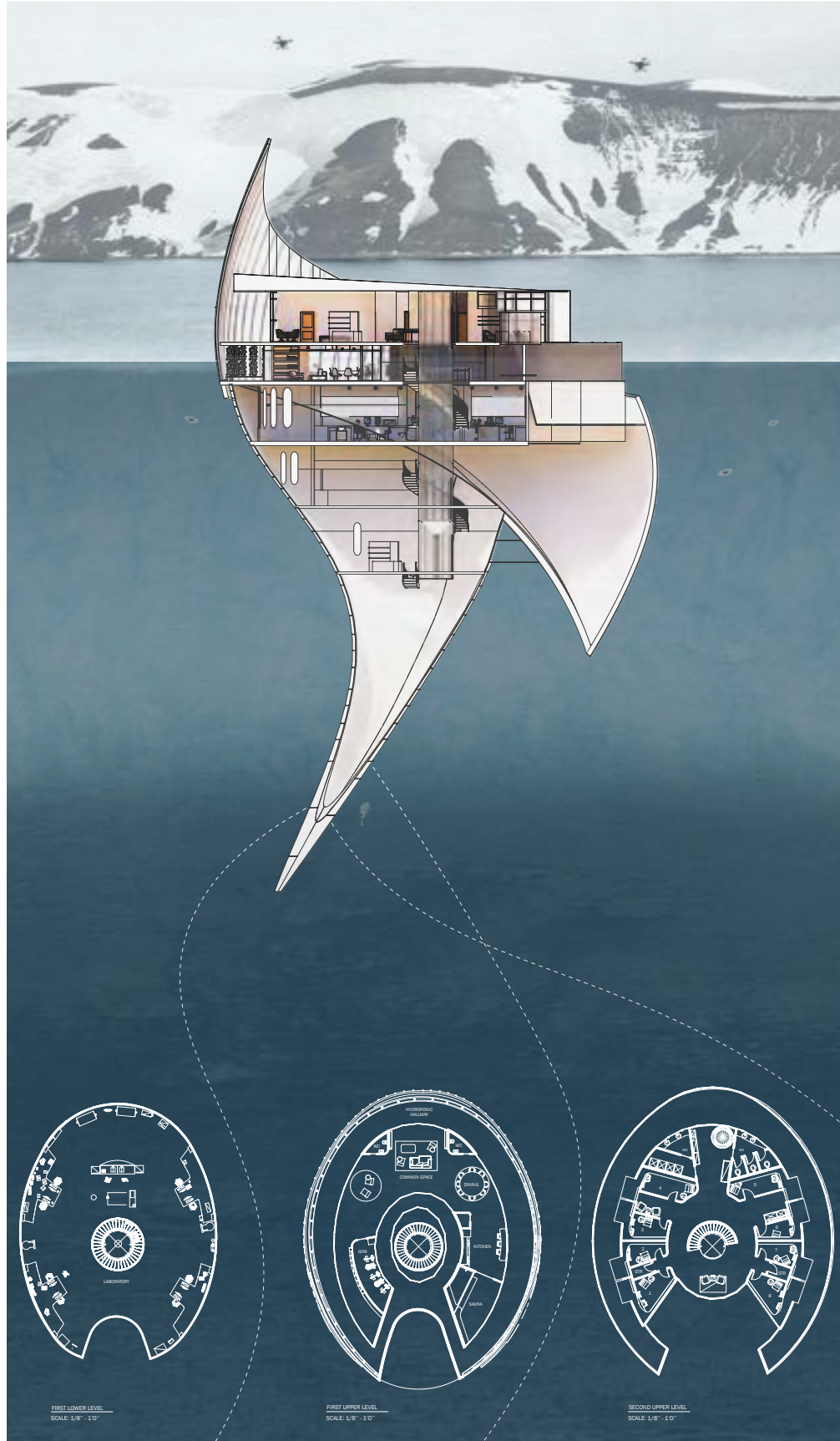
Natalia Baginski
Heidi Chappell
Isabella Mazaheri
Joel J. Peña
Gastón Pombo

Mother Mangrove
 ARCH 312 x INTD 302
 Lisa Phillips, Eric Bellin



Natalia Matias Almanzar
Sabira Haque
Amani Harb
Paola Ferreira

Aurora
 ARCH 312 x INTD 302
 Lisa Phillips, Eric Bellin



Fatima Alshamma
Owen Felty
Marilyn Sanchez
Annie Squire-
Southworth
Jillian Woods
 Ocean's 5
 ARCH 312 x INTD 302
 Lisa Phillips, Eric Bellin



Pavan Kalyan Mora

Old City, New Streets

SDN 901

Harish Vangara



SPACEWORK ELEVEN

Since 2013, students from Jefferson's College of Architecture & the Built Environment capture the identity of the student body through their work. Through the Architectural Publication course, the group studies journalism and publication and builds a narrative which highlights the efforts of their generation. Each new cohort brings a new perspective and direction to the Journal.

This past year marked a significant evolution as we increasingly engaged a rapidly changing world. Spacework Eleven is our attempt at encapsulating the profoundly diverse passions and ways of seeing within our academic community. We thank Executive Dean Barbara Klinkhammer, along with the entire CAFE community of students, faculty administration and staff. This publication is a product of your enthusiastic support.

Sincerely, The Editors

Julianne Grove
Charlotte Holding
Jessica Kipp
Alexis Manfre
Jacky Patel
Erick Romero
Kirsten Thorne
John Dwyer

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