

BRANDT : HAFERD

K Brandt Knapp & Jerome W Haferd,
collaborators since 2008

BRANDT : HAFERD is a Harlem-based architecture and design studio. Their body of work includes academic research and a range of built projects - from the domestic to the workplace to the urban. Performance and Play, Abstract vs. Built Form, Nature and Territory, and the Individual vs. Collective are some of the interests explored in the practice.

Haferd has worked in the offices of OMA/Rem Koolhaas and Bernard Tschumi Architects. He teaches at Columbia GSAPP and has taught at CCNY, Barnard, NJIT and Pratt Institute.

Knapp has worked in the offices of Joeb Moore & Partners, and Richard Meier & Partners. She has taught at Columbia GSAPP, PennDesign, Barnard, NJIT and Pratt Institute.

Trained architectural professionals with licensure in New York State; the studio has been exploring how interests in public space can operate at multiple scales through experimental projects since 2012. Haferd and Knapp were winners of the inaugural 2012 Folly competition held by the Architectural League of New York. Their work has been exhibited at various institutions including Storefront for Art & Architecture and AIA New York. The office has recently been awarded the grand prize in the ZeroThreshold competition with their accesible housing entry, "Side by Side".



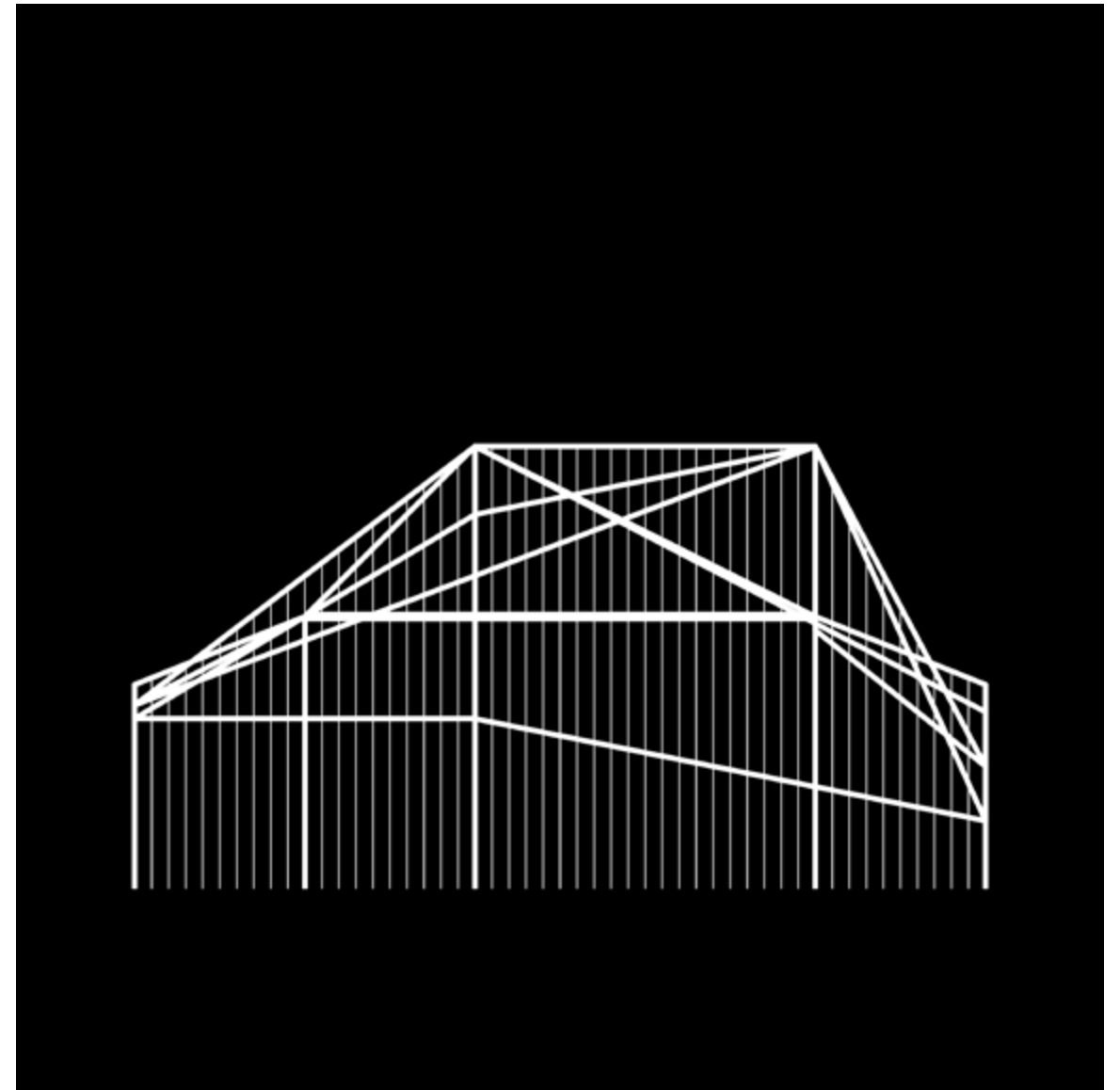
folly/follies

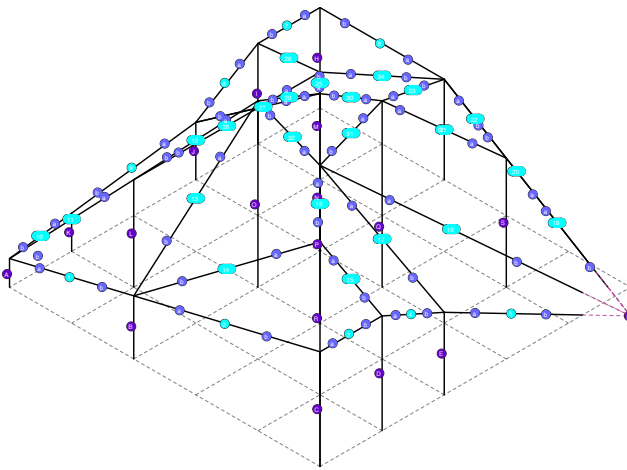
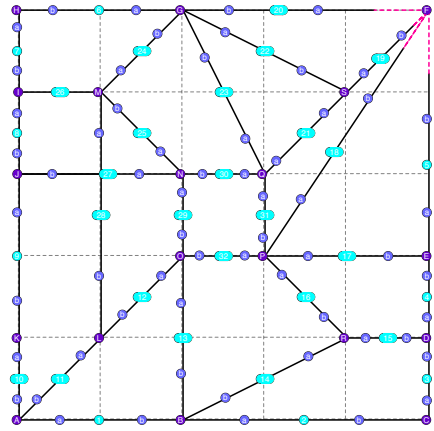
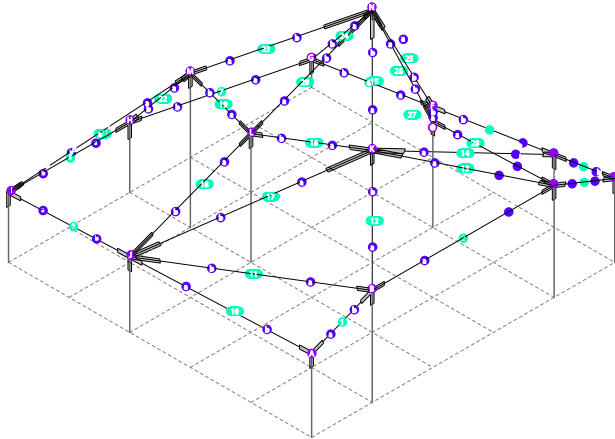
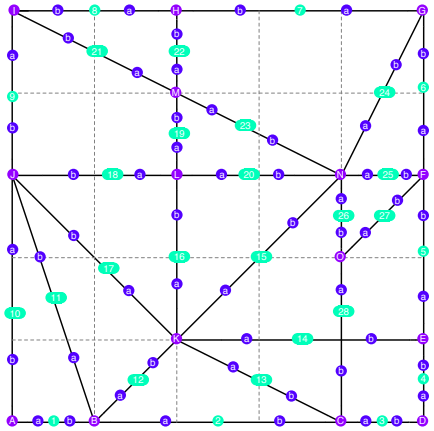
Curtain (2012), Parting (2013)

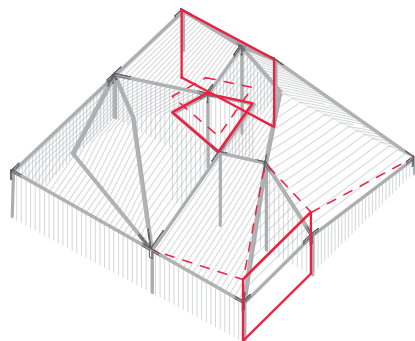
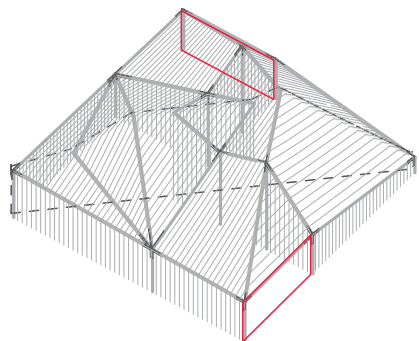
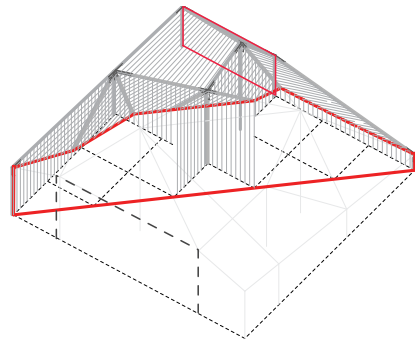
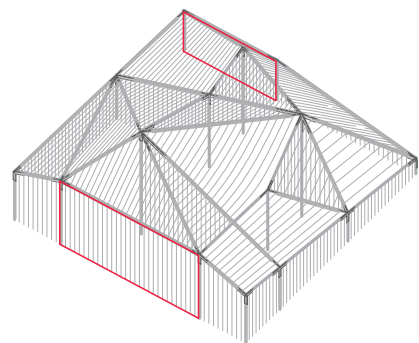
The folly series start from a 25 square grid. The invention of the spatial system lies in the coupling of a 'soft' material to a rigid but playful underlying structure that transforms via opening 'beads.' There are only three primary components which make up the architecture; the frame made of wood; steel joints that connect; and the curtain of plastic chain that is then draped. The wooden structure follows a game of rise and fall and the beads provide enclosure. This armature forms a series of frames.

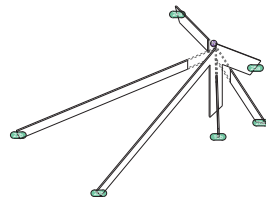
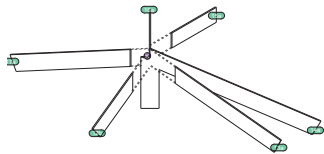
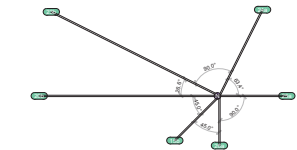
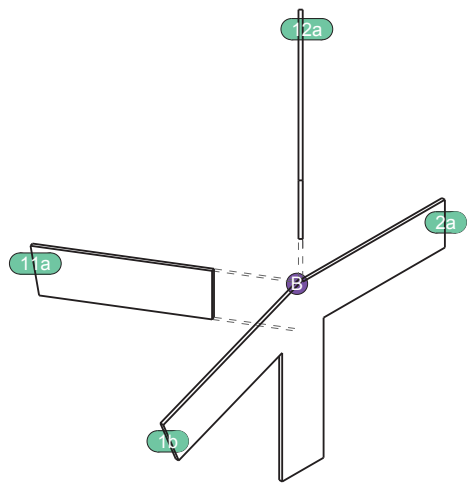
Fantasy lies in the effect(s) created by the plastic chain-link, as it dances across this ghost-like shape in three dimensions. Neither truly hard or truly soft, the repetition of these floor-to-ceiling strands creates a means by which the same system is experienced in several different ways. The overall 25 square is a play between 'curtain walls' and fixed boundaries. Some are loose at the ground, while the remaining courses of chain-link are fixed and relatively static. The operable partitions can be played with, pulled back, and passed through. This gives the otherwise rigid system it's crucial transformative quality and responsive to its siting.

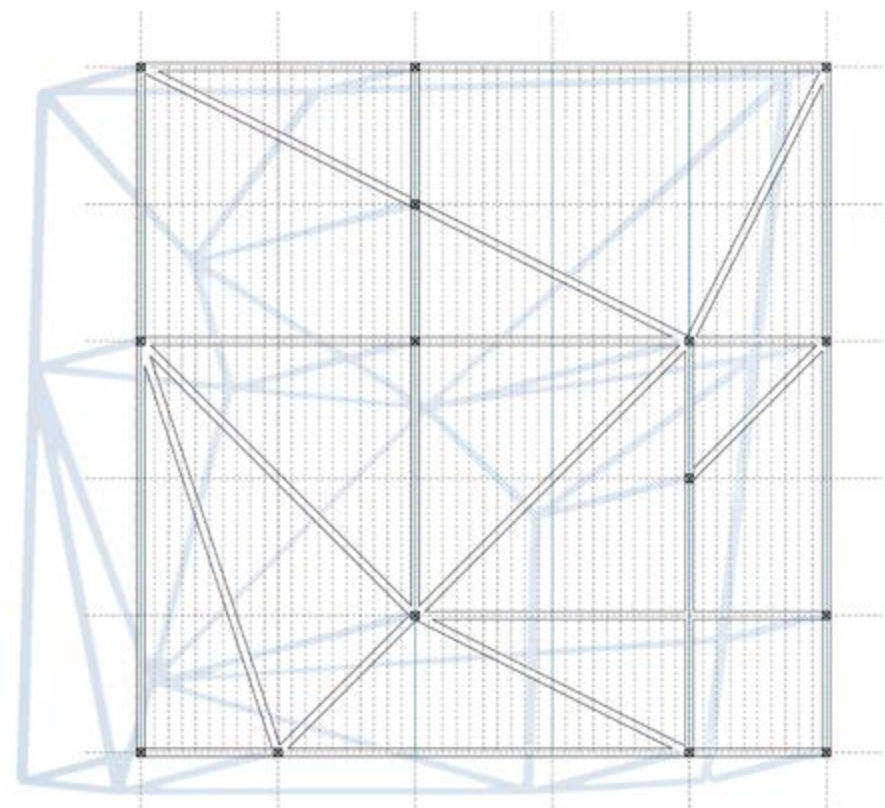
The first version of this fanciful structure, titled Curtain, was proposed and erected in partnership with Socrates Sculpture Park and the Architectural League of New York. The "rules" of the game for this project were designed to explore architecture and form making. These rules are denied, played with, and transformed by the interaction of the folly with its site and users.











side by side

Cleveland, Ohio (2019-ongoing)
mixed-use accessible housing
grand prize, ZeroThreshold design competition

SIDE by SIDE proposes an accessible urban prototype that incorporates communal cooking, gardens, and learning. Designed for inter-generational living, this project utilizes the prototype's concept to transform an empty double lot and adjacent vacant lot into a mixed-use project designed to combat social isolation and provide an innovative new accessible living typology.

Substandard housing, lack of access to green space, and lack of social connectedness affects a wide variety of neighborhoods and demographics, including Old Brooklyn. Rather than tackle these issues in isolation, SIDE by SIDE offers a holistic design to address and improve accessibility and community-based issues faced by both the alter-abled and able-bodied alike.

The siting of this prototype - three lots located at the transition between the neighborhood scale and the retail / light industrial scale - offers an opportunity to bridge the two and bring people together. These urban "edges", common in many cities, become the point of departure of the project's two primary components : 1) the community park / semi-public zone, and 2) the mixed-use living building with rear private garden.











caesura : a forum

Marcus Garvey Park, Harlem (2015)
in collaboration with media artist collaborator

cae•su•ra: a forum is inspired by Marcus Garvey Park's iconic antebellum Fire Watchtower & Bell, and by Harlem's vibrant tradition of activism and rallies. The bell is silent now, as the tower was temporarily dismantled in 2015 for restoration and re-installation in 2018. Simultaneously, Harlem is undergoing dynamic change and New York City is experiencing a resurgence of public culture.

caesura seeks to temporarily fill an architectural gap – and create a social space – by echoing and inverting the form and function of the absent tower. Like the bell, caesura aims to call up the neighborhood, to preserve and revitalize Harlem's histories, and to connect newer and older community members to each other, by reactivating this site for congregation, viewing, and listening. The installation will reframe history with a temporary structure and sound. A “caesura” is a break or pause, a place to catch your breath, most specifically in ancient spoken-word art.

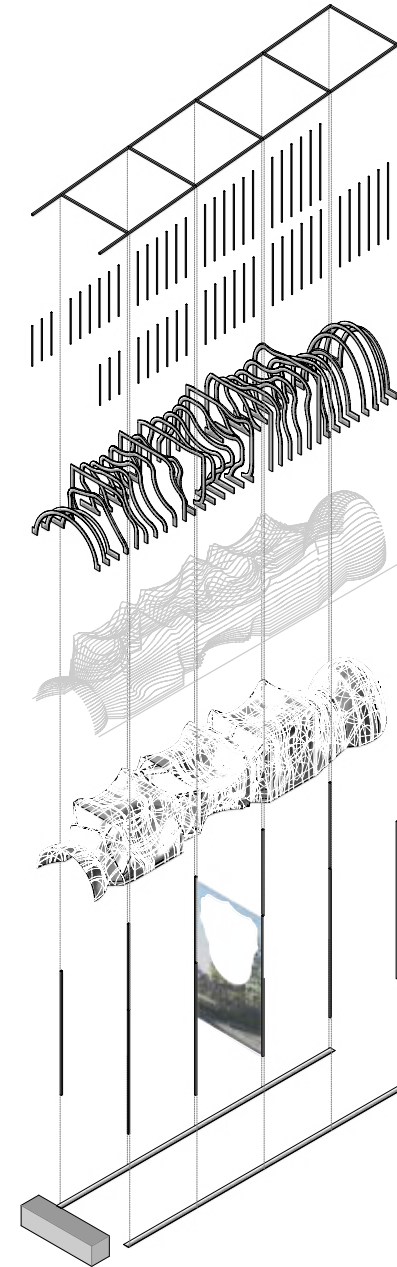
The architectural component of this piece begins at the Acropolis ground as an open-air, steel frame that supports a “horizontal tower”, which the viewer can pass through and meander under. In the center of the piece, a flattened “bell” made of reflective steel reflects the sky to the south, where the tower stood, and the expansive view of the city to the north. The sonic component of the piece consists of interactive composition, made up of bell sounds, and historical and live-streamed voices.

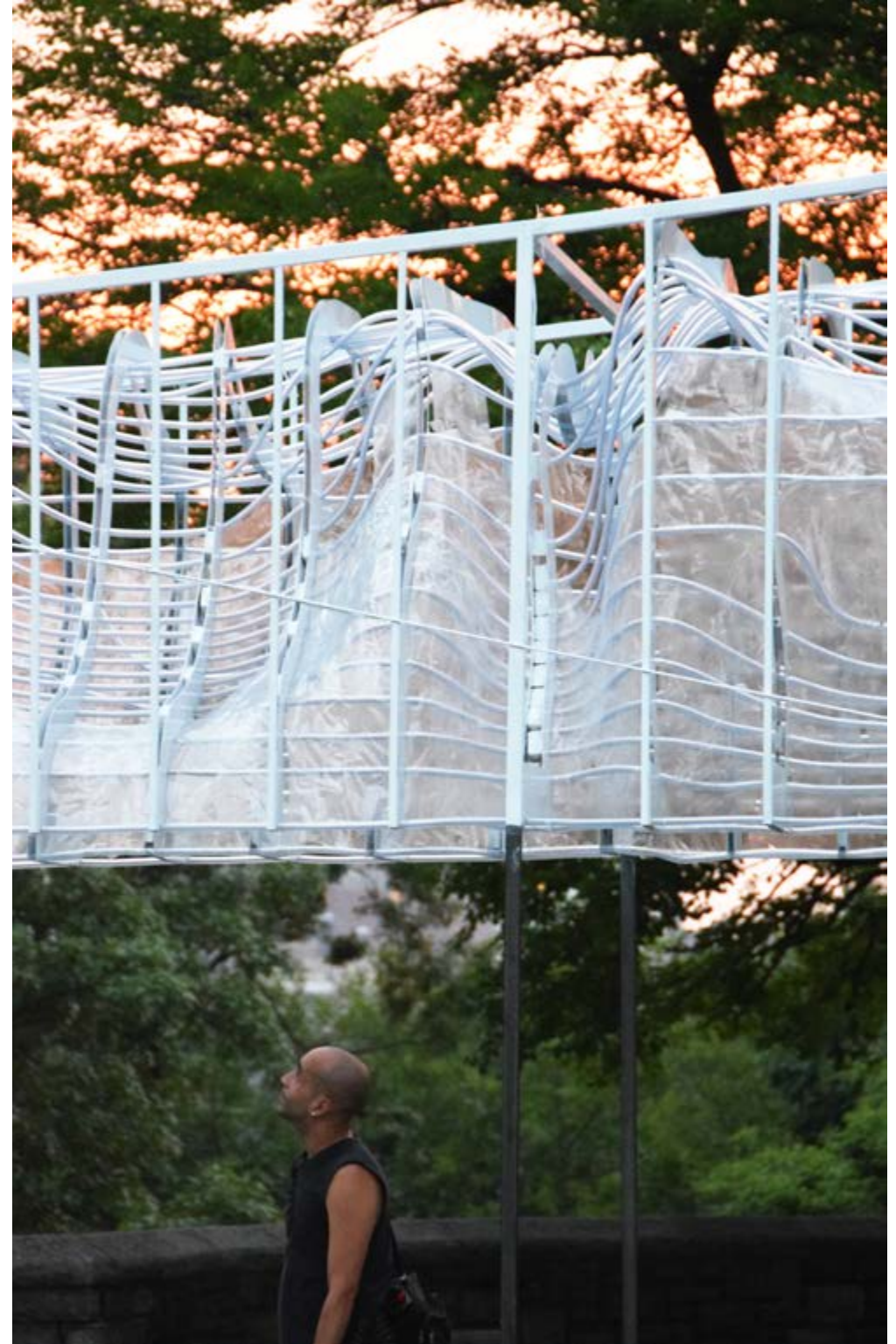
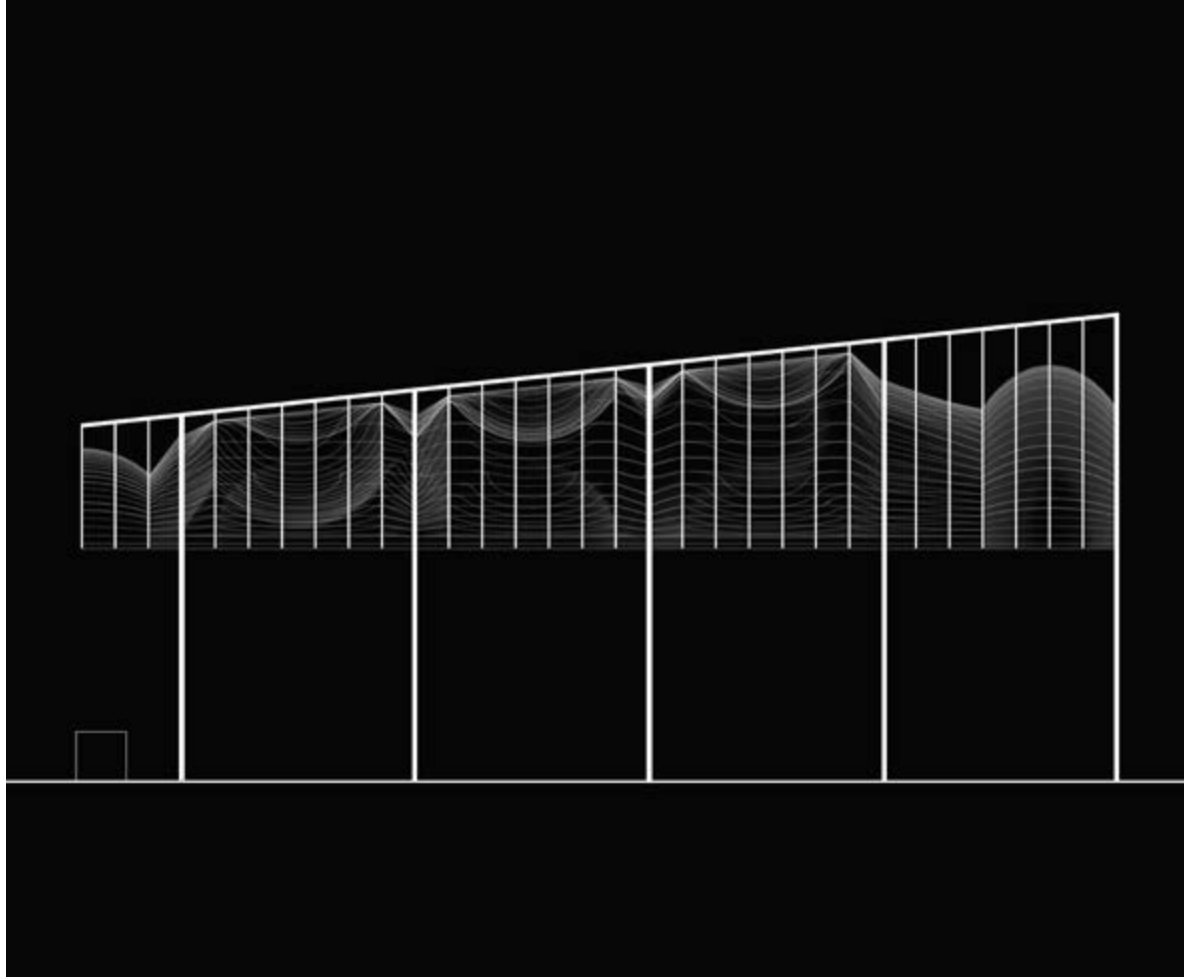




List of Speeches
media composition by artist collaborator

- Marcus Garvey speeches at UNIA (United Negro Improvement Association) (west 138th st) (1921)
- #BlackLivesMatter protest in East Harlem winter 2104
- Malcolm X at Abyssinian baptist church June 1963
- Assata Shakur reading her letter to the Pope 1998 from exile in Cuba (born in Queens went to college in Harlem at City College and was a leader of the Harlem branch of the Panthers.)
- #BlackLivesMatter/#Shut Down 5th Ave protest in Harlem (December 2014) - Assata shakur chant and Rebel Diaz song
- Robert Mugabe (president of Zimbabwe) at Mount Olive Baptist Church in Harlem speaking on Land Reform in Zimbabwe (2000)
- Marcus Garvey Park drum circle recorded June 2015



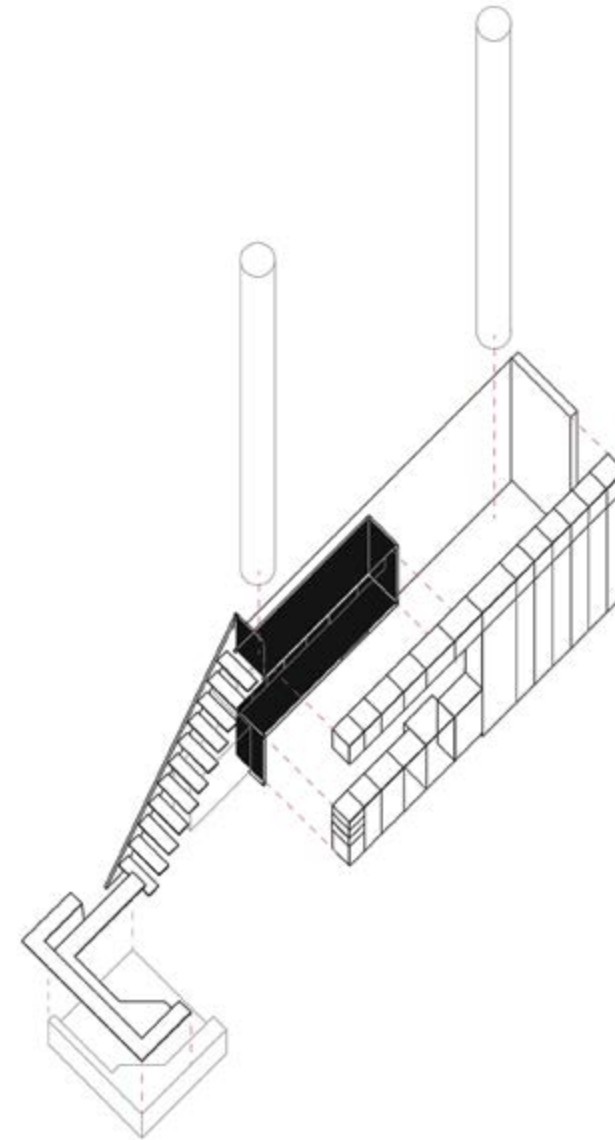


da loft

residence, Jersey City, NJ (2015)

Located in a former factory building, this project included gut-renovating the entire double-height volume of the living spaces and kitchen. The design concept centered around exposing and celebrating the tectonic “shell” of the factory building’s structural columns and concrete slabs. This “shell” was maintained by creating a continuity of the now-exposed and polished concrete floor, the large original columns and juxtaposing minimal surfaces of corian and metal.

The kitchen area is linked to the upper level by a three-dimensional play of black surfaces which make up the movement from entrance-living area to upper level loft. The kitchen volume becomes a three dimensional insertion into the living space and participates with the stair, upper balustrade as a figure in the space. A figural bench was custom designed for the living “hearth” using the same materials and architectural vocabulary. Other elements were made to be flexible and moveable in order to maximize open area when not in use.





back-lot urbanism

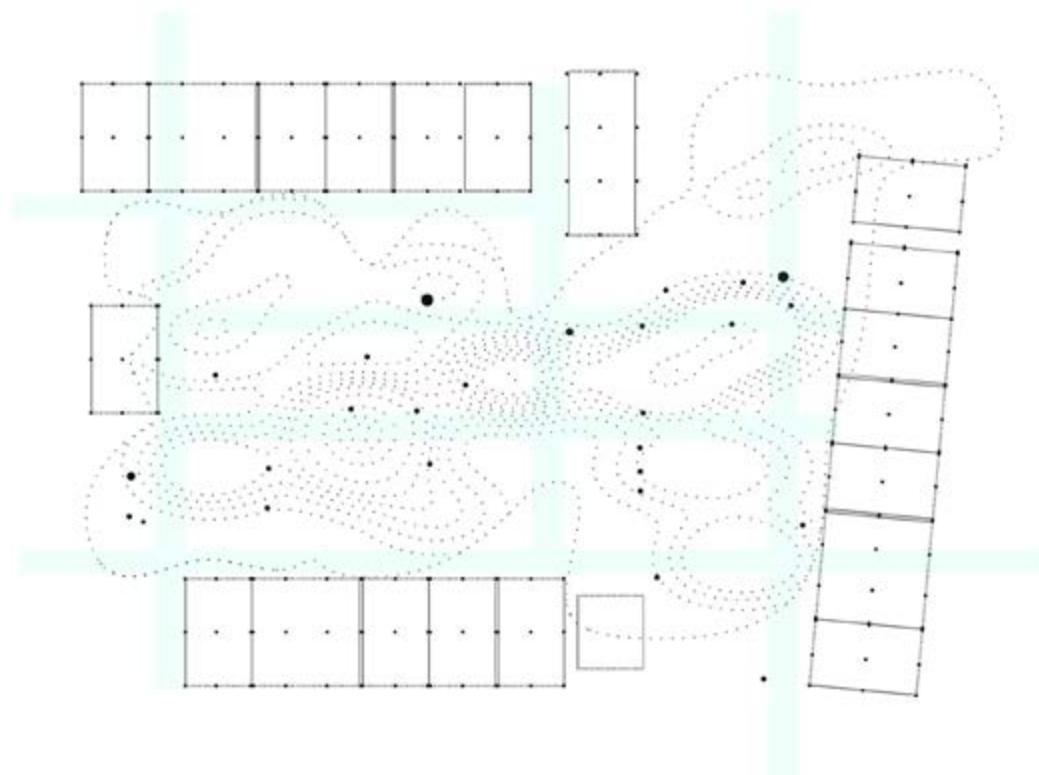
Newburgh, New York (2018 -)

This speculative exploration as part of ongoing research which seeks to unlock untapped architectural potential in the Hudson Valley at multiple scales.

Newburgh, NY has a contained urban center which acts as a microcosm of urban blight affecting much larger cities such as Detroit or Buffalo. However, decades of economic de-investment have recently yielded to signs of urban renewal and experimentation.

Back-lot urbanism attempts to exploit the latent architectural, economic, and social potential of the tree-filled interior blocks that make-up the majority of the residential urban core. A partially shared infrastructure of raised platforms could serve as a space for communal programs, such as cooking spaces for both residents or food-tourism. Access points to the street frontage could provide some presence on the front lots. The proposal situates itself within the challenging, but evolving landscape of collaborative investment and architectural language at the scale of the block and neighborhood.





rolled-up city

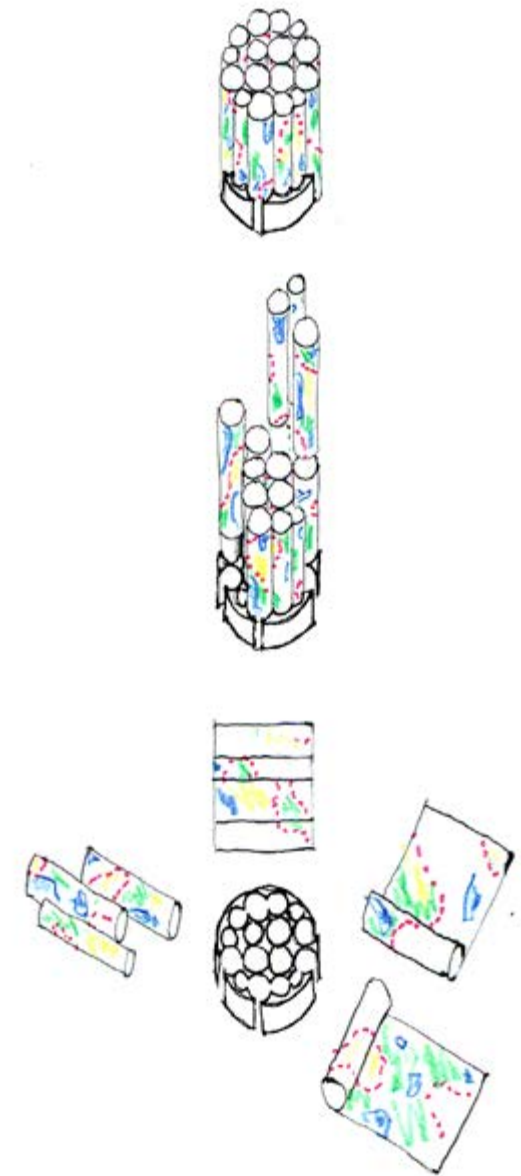
24x24x24 / Storefront for Art & Architecture (2018)

“The seat is a collective act of drawing, movement and meditation. Unpacking our city, we unroll and exchange - folding the Individual into the collective.”

Rolled-Up City is a project consisting of several parts : a stool - which doubles as a collective drawing, and a corresponding performance - which doubles as a narrative text which unpacks the experience of an East Harlem region.

The project starts with a seat concept : in this case a singular object that is comprised of 24 constituent rolls. These allow the seat itself to become the program, as the yoga mats unroll to allow for the drawing to be displayed, the narrative read, and the meditative practice to take place. The collective drawing, co-produced by many authors, is produced using East Harlem as a point of departure, and then follows a logic of contamination across individual and collective territories. The finished drawing mirrors the physical performance as both are simultaneously intensely individual and yet entirely collective spatial exercises.

This ‘happening’ is part of a larger collection of mini-events, each filling one hour of the summer solstice.







puzzle figures

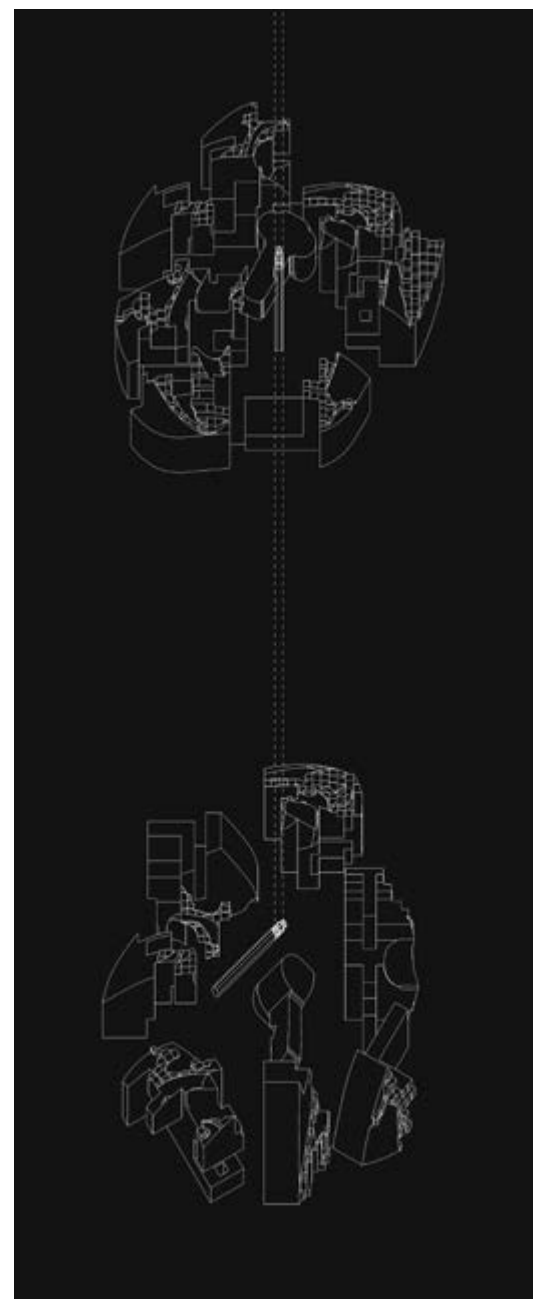
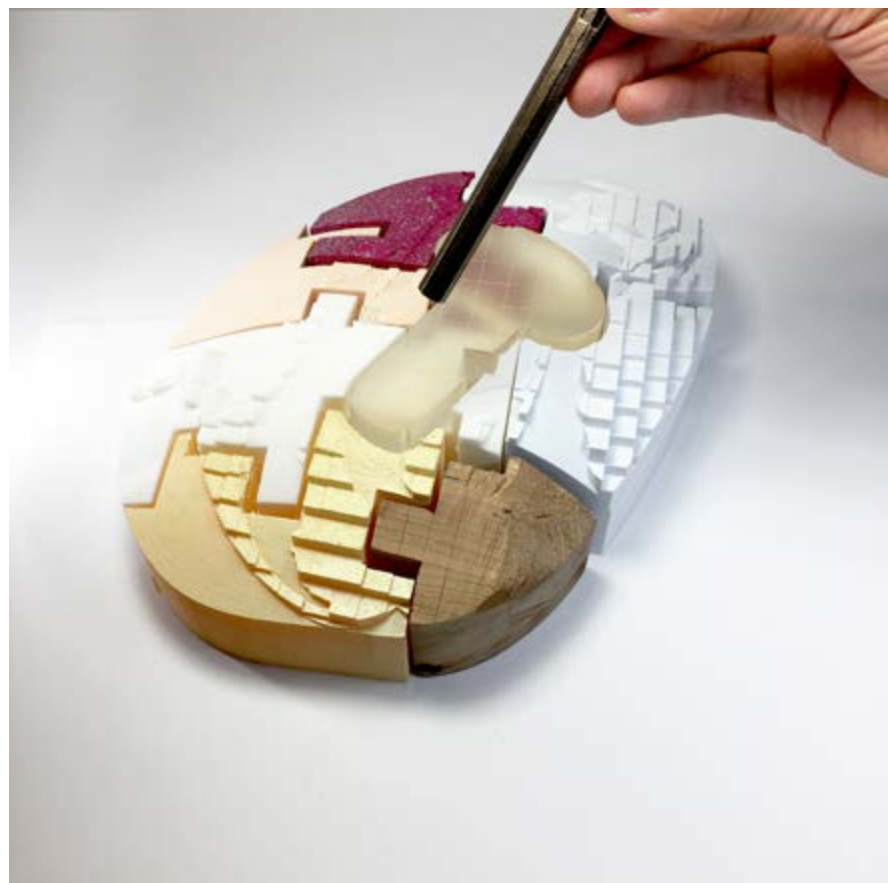
Souvenir Model and Drawings for
New New York Icons, Group Exhibition,
Storefront for Art & Architecture (2017)

Harlem's Mt. Morris 'Acropolis' is not a singular monolith, but a heterogeneous one. Situated in Marcus Garvey Park, the iconic hard/soft rock, stone paths, and foliage produce a three-dimensional form that is acted upon by different users and environmental forces. Some describe the mountain as a ruin, but it is better understood as contested ground. The ruin is not picturesque but rather a political state(ment) of neglect and urban erosion.

Like the Acropolis of Athens, Mt. Morris is a meld of the human-altered and the pre-historic - the architectural and the geological. The cartesian Manhattan grid is left behind and becomes instead a three-dimensional compositional logic converging on a single point - the Harlem Fire Watchtower. The Watchtower is a symbol for the community; and is currently in a state of temporary absence as many await its rehabilitation and return.

In souvenir form, Marcus Garvey Park's mountain is represented as a constructed nature of three-dimensional tiles, held by the tower "pin" at the center. The iconic Fire Watchtower and Acropolis act as a "key", locking the abstracted puzzle of topography into place. Puzzle Figures themselves are produced by a three-dimensional interlocking spatial logic which starts at the tower. The finished product embodies the ever-changing quality of this hybrid and urban topography / strata while celebrating the architectural potential which lies within.





fielded

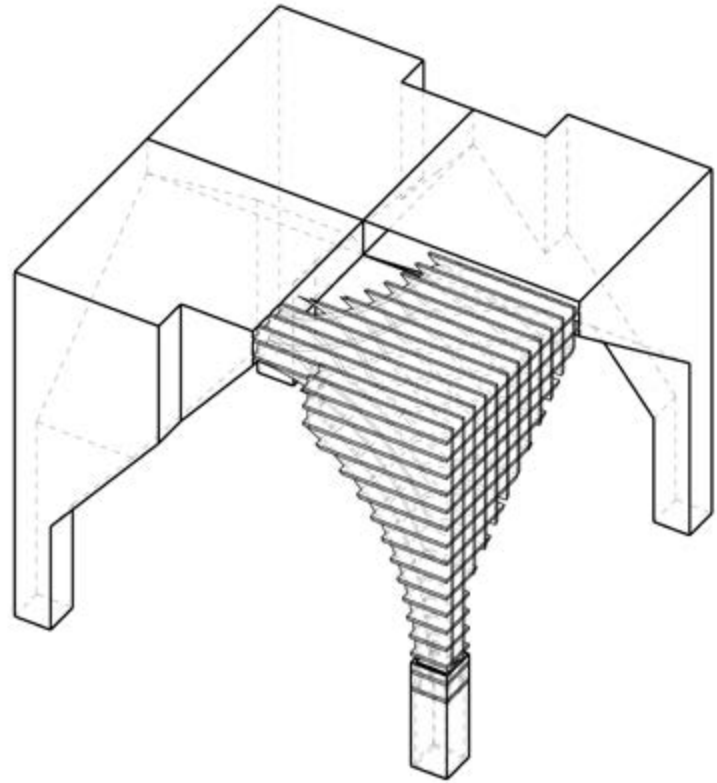
proposal, permanent site-specific work
Sweet Briar College, VA (2013)

The task of the invited finalists was to engage contemporary students of Sweet Briar with an architectural narrative, and develop a construction logic that could be relevant to their studies of history and land art. Academic engagement with students connected to coursework and identifying appropriate sites on campus for a permanent site-specific work. The architectural context and location surrounding this project included a rich history of Beaux Arts-influence and complex territorial boundary lines.

What defines a territory? As architects, we are concerned with this question today more and more. Architects are often seen as object or monument makers. However, one of the most essential tasks performed by architecture has to do with place-making and “framing” a site.

The ideal piece on the Sweet Briar campus, in our minds, would not only engage existing latent “territories” of the site, but also to mark and establish a new micro-territory on the campus. This new place is envisioned as a meeting spot; a place to study; a place to congregate, and discuss in real space and time. By placing a differentiated “field” and incorporating a designed, radial grid, the work will perform as an environment and an abstract communicator of the evolving aspirations, uses, and identity of Sweet Briar College.





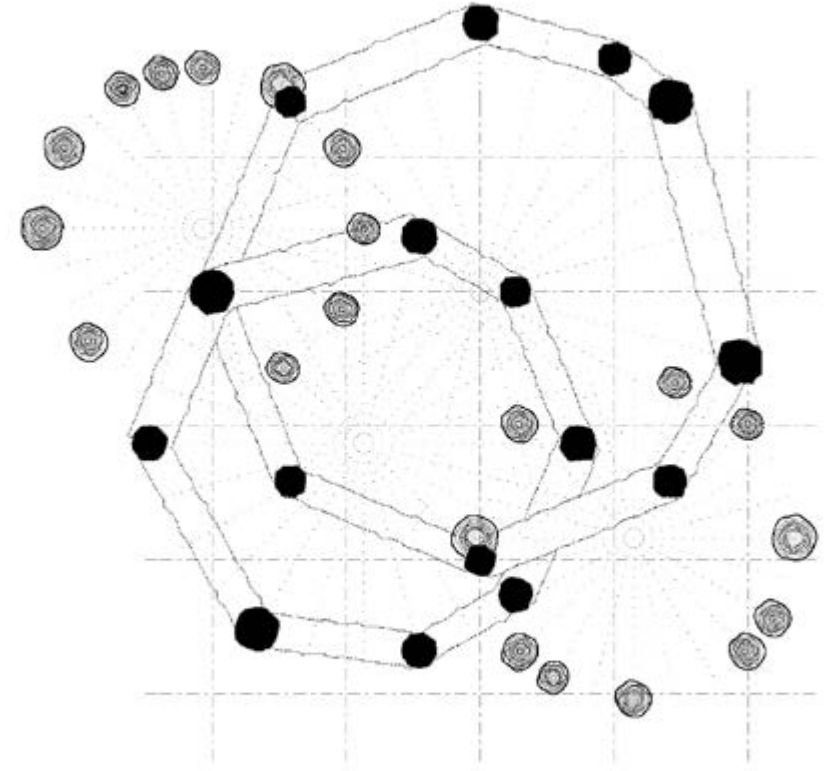
mingle

New York, NY (2018), finalist
Van Alen Flatiron Holiday Pavilion competition

Mingle, a colly in Flatiron Plaza, presents a space for New Yorkers to gather and participate in the creation of new rituals. Formed by a modern treehenge, the series of frames instigates creative interaction by visitors. The architecture relates to the park and its context while playing a game with both radial and orthoganal grids. A structural feat, with a haphazard appearance, the massive tree trunks above inspire the imagination and conjure our (pre)histories.

Mingle invites the idiosyncratic and instigates collective buildup to complete the design. The structure is thought of through time. Once installed, the bare “post and lintels”, held by internal steel joints made of large, red pine will begin to transform throughout the Holiday calendar. Lights, bows, a piece of cloth, a small offering made from a (Shake Shack) foil wrap will dress and decorate the trunks. Interactions with the piece will help to shape new rituals and outdoor community performance.





labeling practice

a brainstorm session

Paprika!, 3-13 Labels (February 2018)

Written as a contribution to the theme - Labels in the 3-13 edition of the student-run publication Paprika! from Yale School of Architecture, "Labeling Practice: a brainstorm session" allowed an opportunity to speculate on current and historic modes of architectural practice. What a practice calls themselves or how they / she / he markets the work builds identity. As a duo that worked in some capacity for a decade, when the practice solidified by renting space and becoming a legal entity, this thinking and writing session served as a space to develop and share ideas of identity.

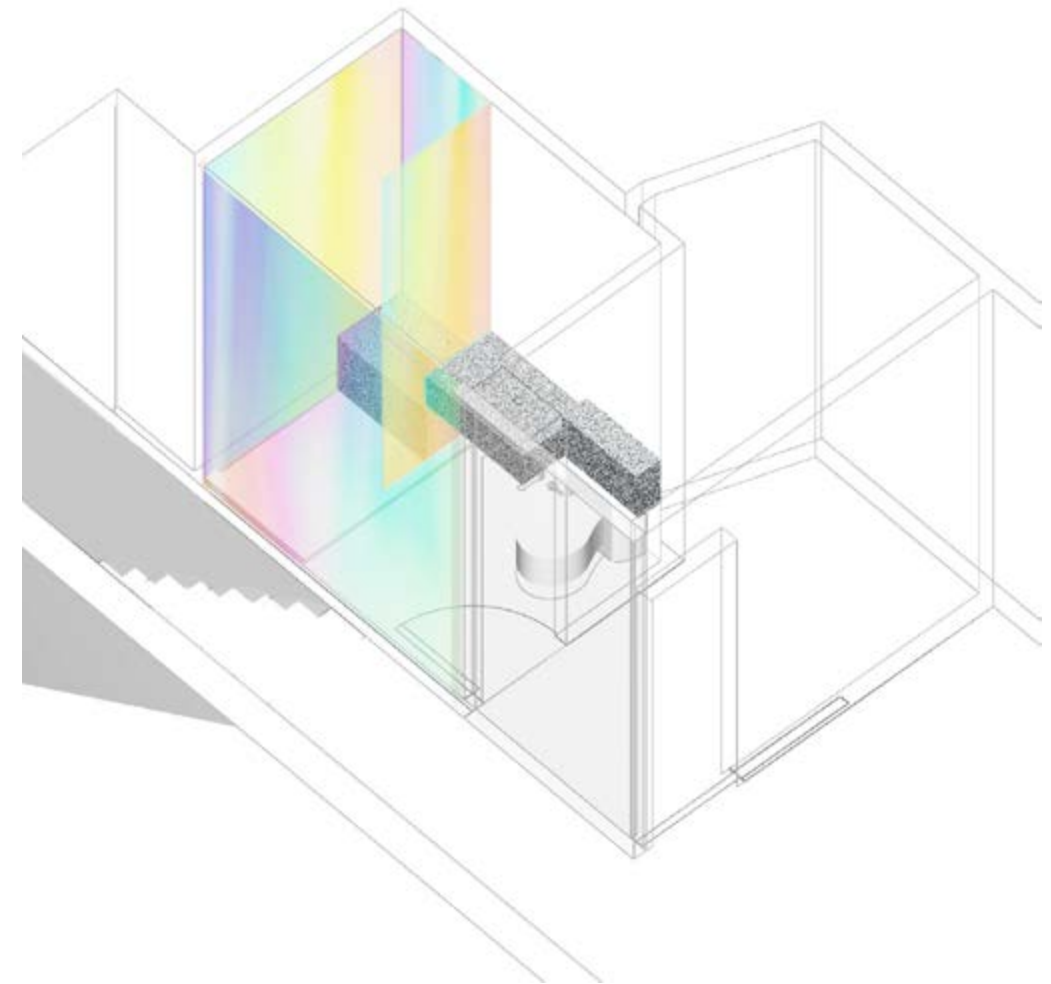


chelsea affect

residence, New York, NY (2019)

This strategic renovation features an architectural insertion which - in true exhibitionist fashion - opens and fully glazes a master bathroom and adjacent stairwell, transforming the central core of the residence into a installation-like environment. Minimalist in its conjuring of color studies by abstract and land artists concerned with light and space, but maximalist in its “instagramability” and utilization of the bathroom in a NYC apartment.

The floor-to-ceiling glazed panels are finished using semi-reflective 3M dichroic film - each oscillating between two different spectral frequencies. The chromatic glass folds inward, wrapping the space throughout for a surreal effect of layered translucency, reflection and color. The layering is choreographed through the use of two different types of dichroic film - cool and warm - for the x and y axis of the glazed panels.





jin shin institute

commercial / multi-purpose, New York, NY (2019)

This project features the ground floor transformation of a factory building in East Harlem into a space for healing, teaching, working, and gatherings of different kinds.

The concept consists of a series of flexible zones that are organized and dictated by a sloping ceiling datum line. The ceiling “hat” meanders and creates “peaks and valleys” that help to define the various spaces for office, treatment rooms, and open studio space. This rising and falling separates newly painted spaces from beautifully patinated original factory walls.

Large panel doors near the center of the space allow for maximum flexibility while creating a powerful architectural statement. Smaller zones are divided using curtains for privacy, and even a screen of dangling rope to keep an open, but subdivided sensibility to the different zones.

