

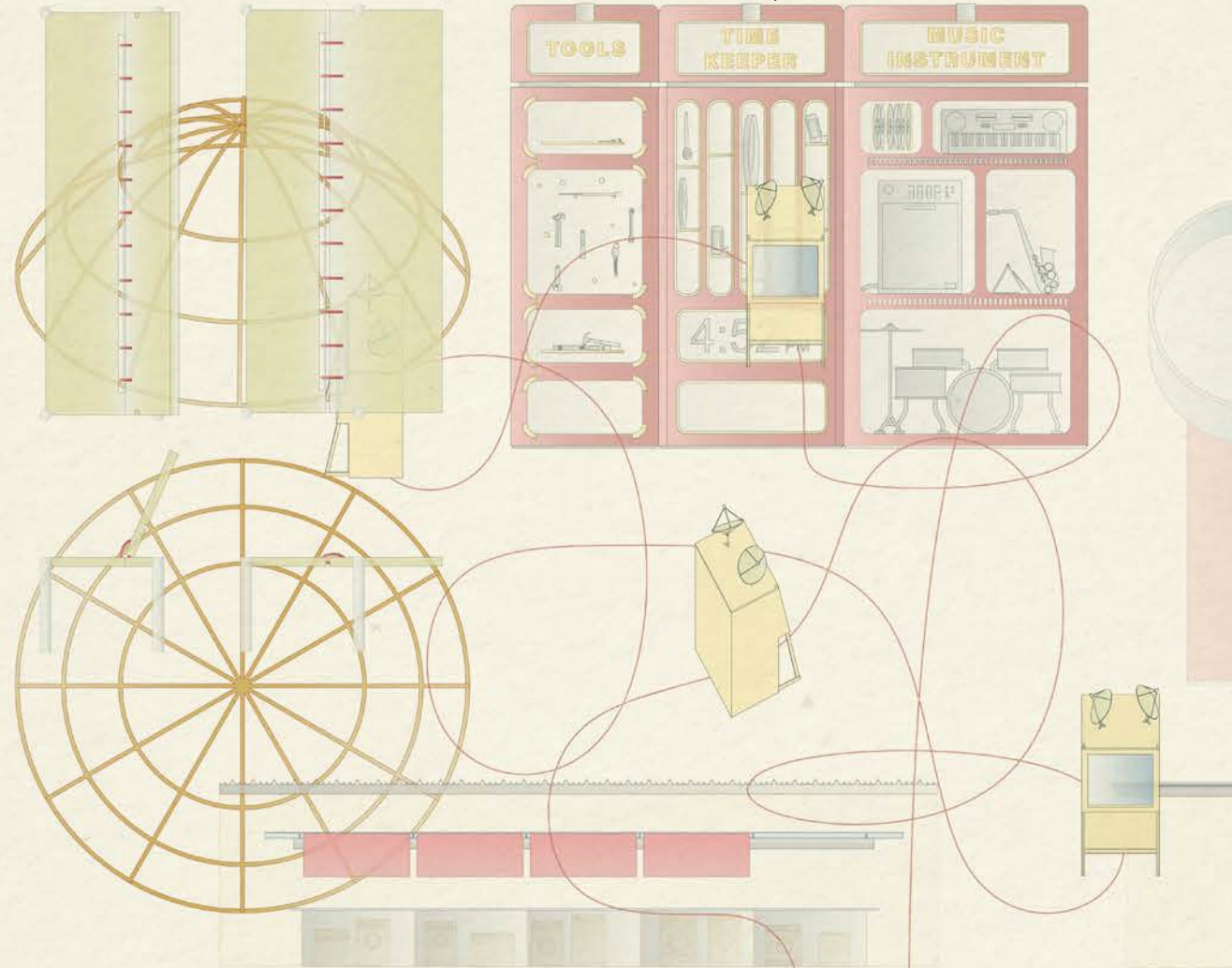
SUBJECT - OBJECT

volume 03

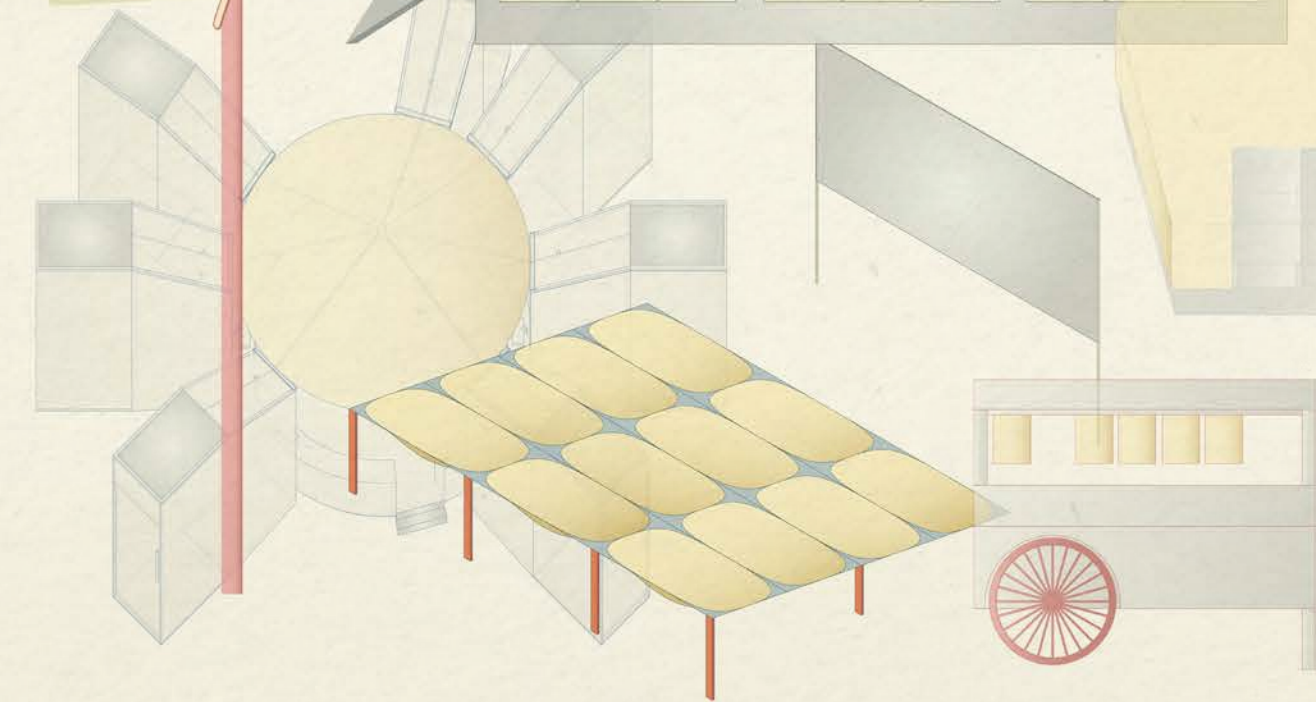
Columbia GSAPP
2026



Selected Works by:
CAMRYN LOCASCIO



Care OPEN
24/7
Depot

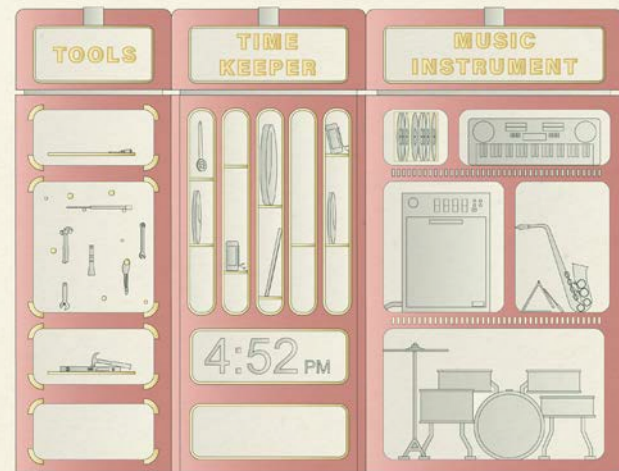
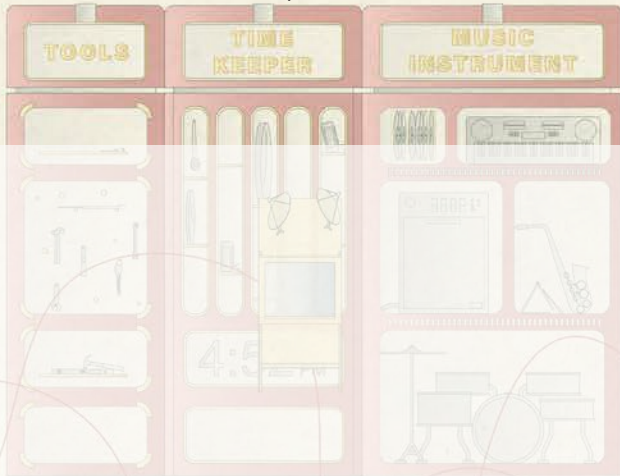
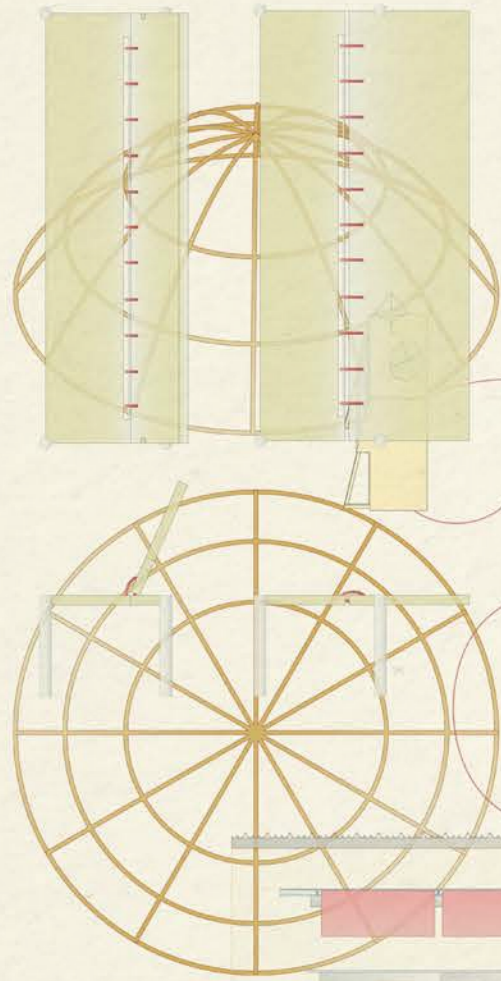


P.01

The Masque of Attunement

The Masque of Attunement is a speculative architectural project that listens for rupture before it becomes visible. Set within the familiar landscape of American suburbia, the project examines how instability accumulates quietly through everyday systems that appear functional until they suddenly fail. Rather than focusing on moments of overt disaster, it attends to the subtle signals of precarity—overconsumption, infrastructural neglect, displacement, and the erosion of shared space—that shape daily life long before collapse occurs.

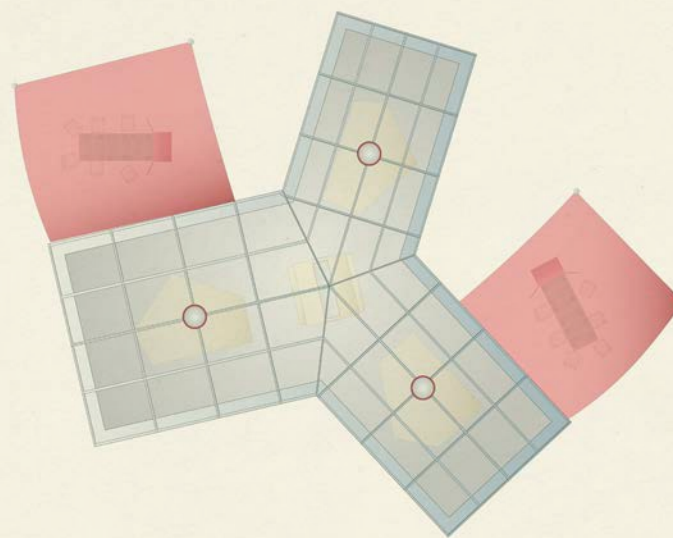
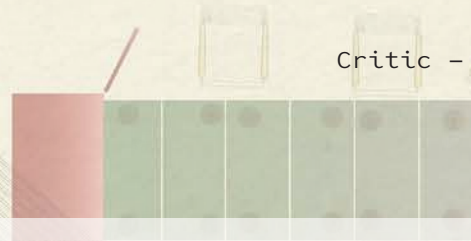
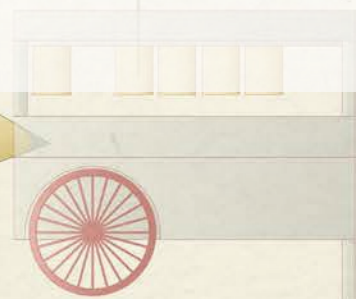
Drawing from John Hejduk's Lancaster/Hanover Masque, the project uses drawing not simply as representation but as a method of attunement. Through transcription, flattening, and restaging, drawing becomes a way to inhabit relationships between subjects, objects, gestures, and adjacencies. Still life emerges as a central device, blurring the boundary between what is animate and inanimate, personal and infrastructural. This language becomes a lens for reading Central Florida—particularly suburban Orlando—a place shaped by late-capitalist cycles, nostalgia, and entropy. Here, storage units proliferate while housing disappears, terrain vague expands through privatization, and vulnerability becomes structural. The project asks: what does rupture look like before it happens, and **how might architecture respond before crisis becomes inevitable?**



The Vending Machine hums in its metal shell.
Borrowed things wait for hands that need them.

V.01

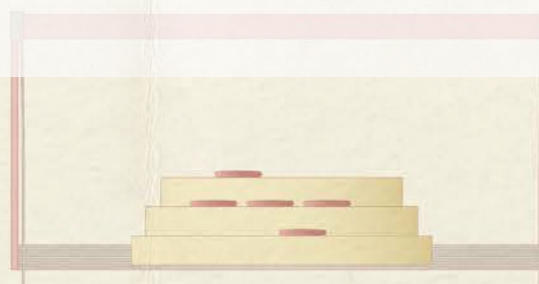
Borrowed Things

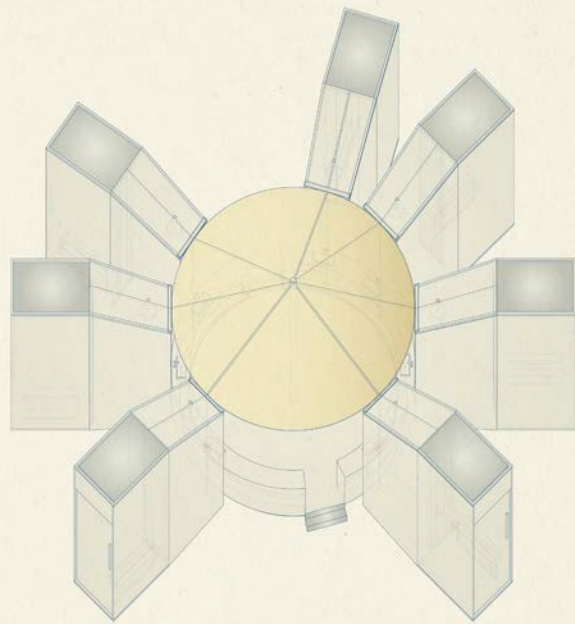
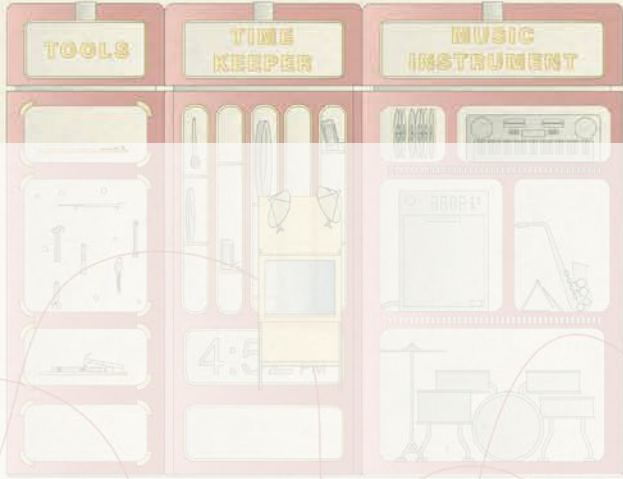
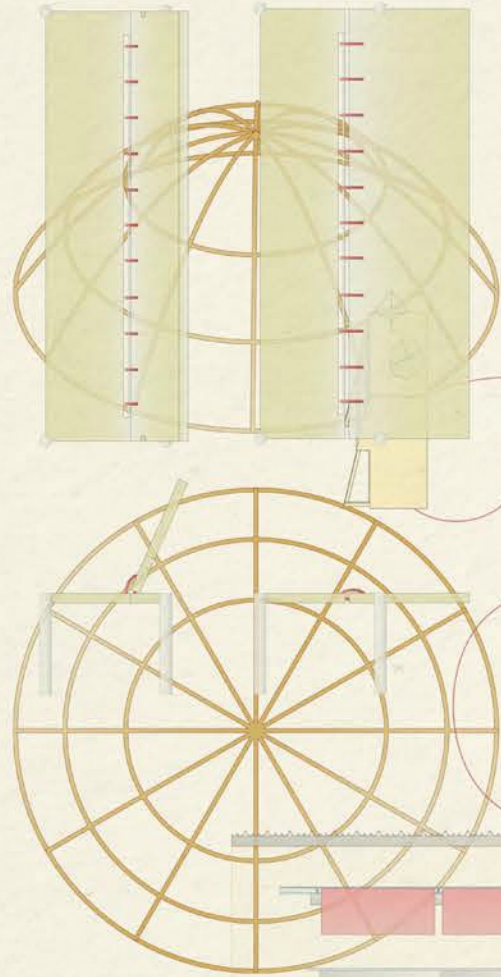


The Pantry hugs each Traveler close.
A concurring invitation is always obliged.

V.02

The Pantry

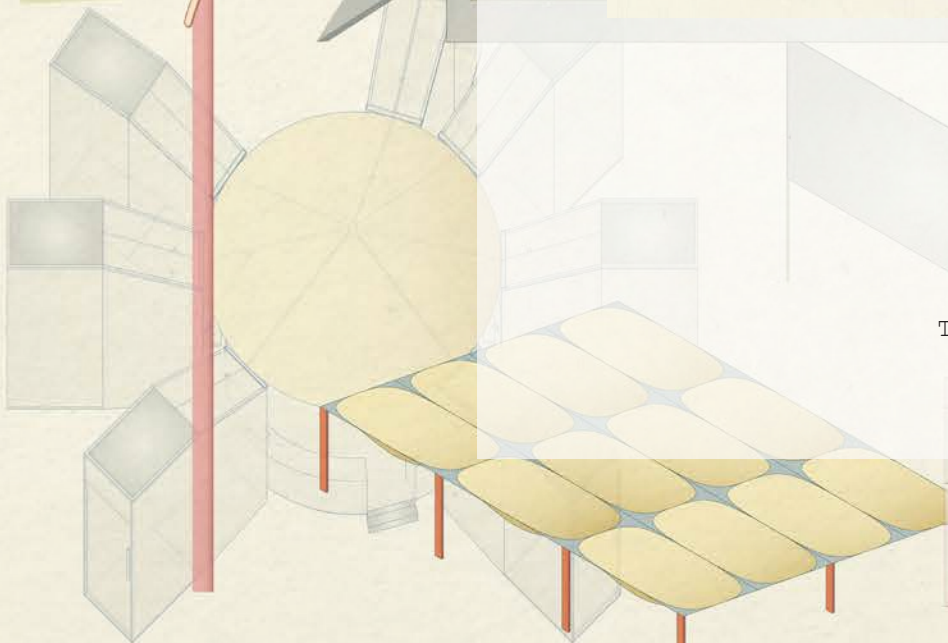




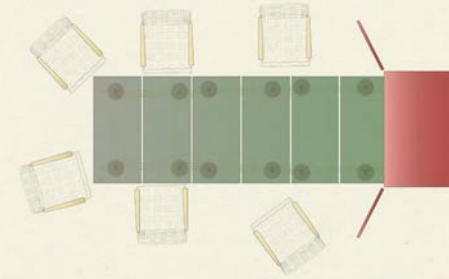
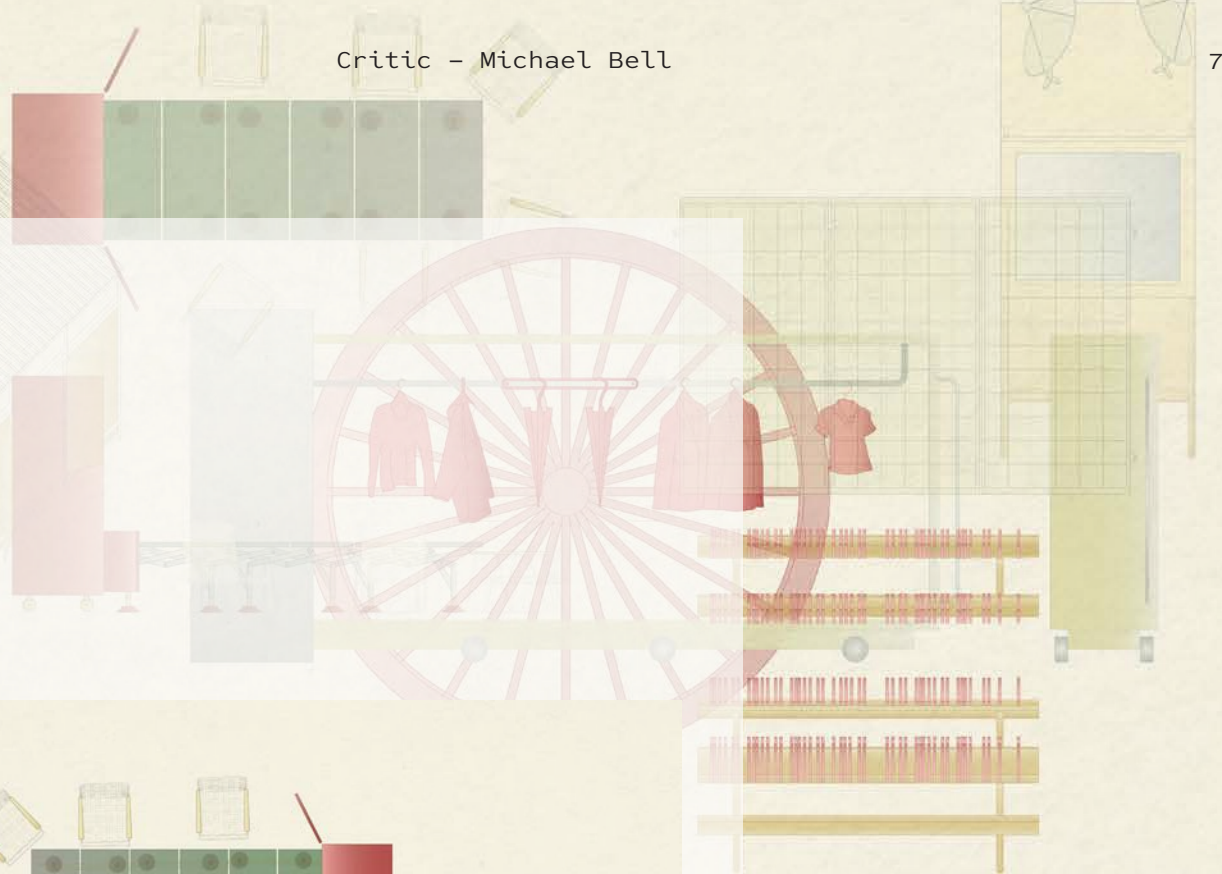
The Basin rinses away yesterday's residue.
Heat rises from the skin.

V.03

The Basin



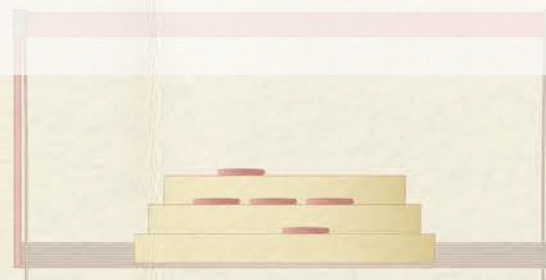
Care Depot
OPEN 24/7

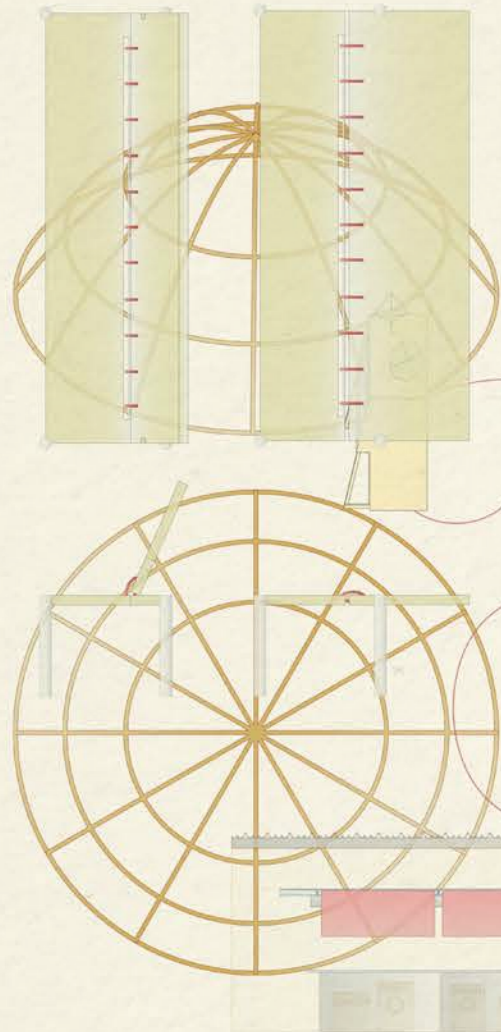


The Palette unravels.
Meals and Thoughts are consumed alike.

V.04

The Pallette





The Rest-Watcher gathers wanderers with weights under their eyes.
They rise lighter than they arrived.

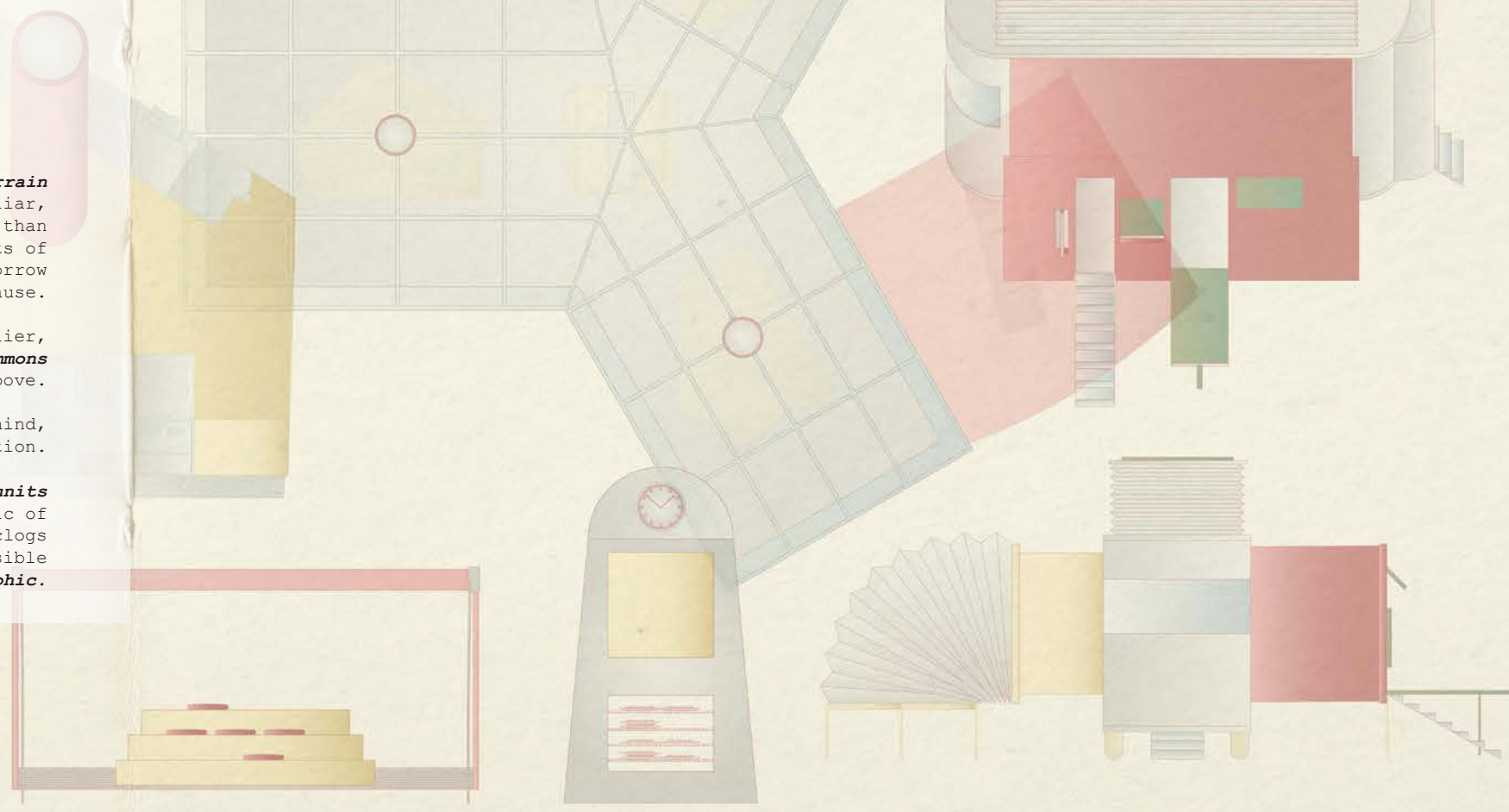


The Care Depot emerges as a quiet intervention within the *terrain vague* created by suburban failure. It is low to the ground, familiar, and deliberately unassuming. Designed to be discovered rather than announced, the Care Depot operates through small, repeatable acts of care-spaces to rest, gather, exchange resources, share food, borrow tools, or simply pause.

Rather than responding to emergency, the Care Depot intervenes earlier, attuning to instability as it forms. It functions as a *shared commons* where care is organized horizontally, not imposed from above.

Resources circulate quietly: what is no longer needed is left behind, what is required is taken without transaction.

Funded through the redistribution of *excess—abandoned storage units and dormant belongings* —the Care Depot redirects the logic of overconsumption back into *collective maintenance*. In doing so, it clogs the pipe before it overflows, making care multipliable and accessible long *before rupture becomes catastrophic*.



INT. CARE DEPOT - TRANSFER PROTOCOL - 03:41 AM

THE MASQUE waves at the edge of the grid.
NIGHT TRAVELERS recognize the signal without announcement.

THE VENDING MACHINE hums in its metal shell.
BORROWED THINGS wait for hands that need them.

THE PALETTE unravels.
MEALS AND THOUGHTS are consumed alike.

THE FILM began long ago.
THE SLEEPER studies the insides of their eyelids.

THE REST-WATCHER gathers wanderers with weights under their eyes.
They rise lighter than they arrived.

THE DRUM pulls fabric into its rotation.
THE OPERATOR returns biweekly.

THE COMMUNAL FLAME flickers.
THE GATHERER satisfies more than their hunger.

THE CONVERSATIONALIST opens arms wide to the sky.
THE LISTENER warms the seat for the next arrival.
THE LISTENER listens.
THE SPEAKER speaks.

THE CRAFTSMAN lays tools in the careful row.
THE APPRENTICE learns to move with the grain.

THE PANTRY hugs each traveler close.
A CONCURRING INVITATION is always obligatory.

THE SHELF gathers uneven stacks of words.
A QUIET EXCHANGE offers one sentence worth holding.

THE CLIMBER reaches for the peak.
THE VICTORY LAP follows suit.
THE GARMENT KEEPER slides her drawers east.
THE EVENING SHADOW measures hems.
THE CONDUIT hums in a low purse.
POTENTIAL ENERGY passes quietly between neighbors.
THE BASIN rinses away yesterdays residue.
Heat rises from the skin.

[The End]

The film **"Moments Preceding Rupture"**, captures suburban instability through fragments rendered from memory, observation, and cinematic reference. Set within the landscapes of Central Florida, the film moves through motel corridors, vacant lots, storage facilities, and quiet interiors— spaces where precarity hides in plain sight. **Childhood joy, exhaustion, overgrowth, and infrastructural decay coexist, revealing a world that feels bright on the surface yet perpetually on the edge of collapse.**



Rupture is Everywhere.



The film dwells in anticipation. It traces the choreography of fragility that defines late-capitalist suburbia, where people increasingly pay to house objects while struggling to house themselves. Through stillness, repetition, and atmosphere, the film renders rupture as something already present—slow, cumulative, and structural—long before it announces itself.



Collapse is Inevitable.



[rendered stills from Masque of Suburban Dissonance film]

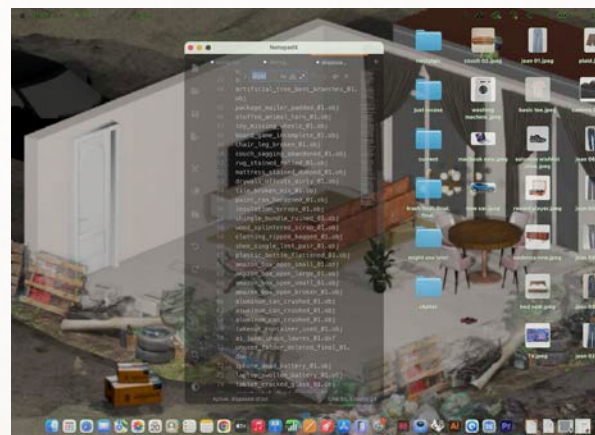
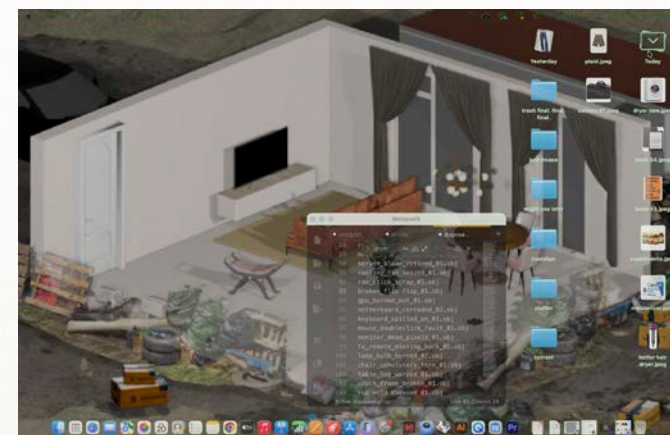
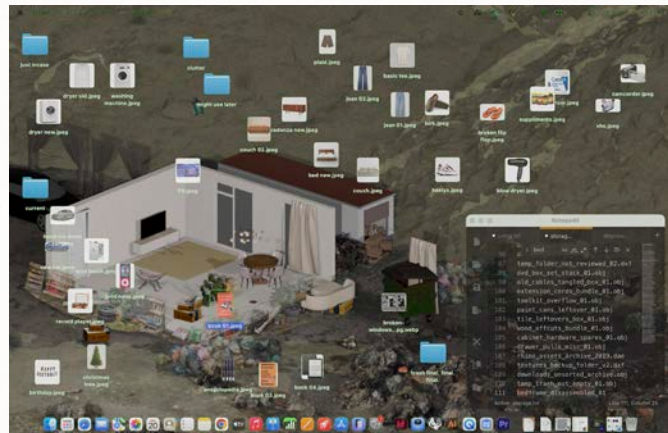
CLICK LINK

HERE



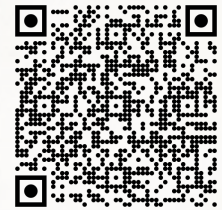
Rep 01 .mp4

The Architecture of
Forgetting

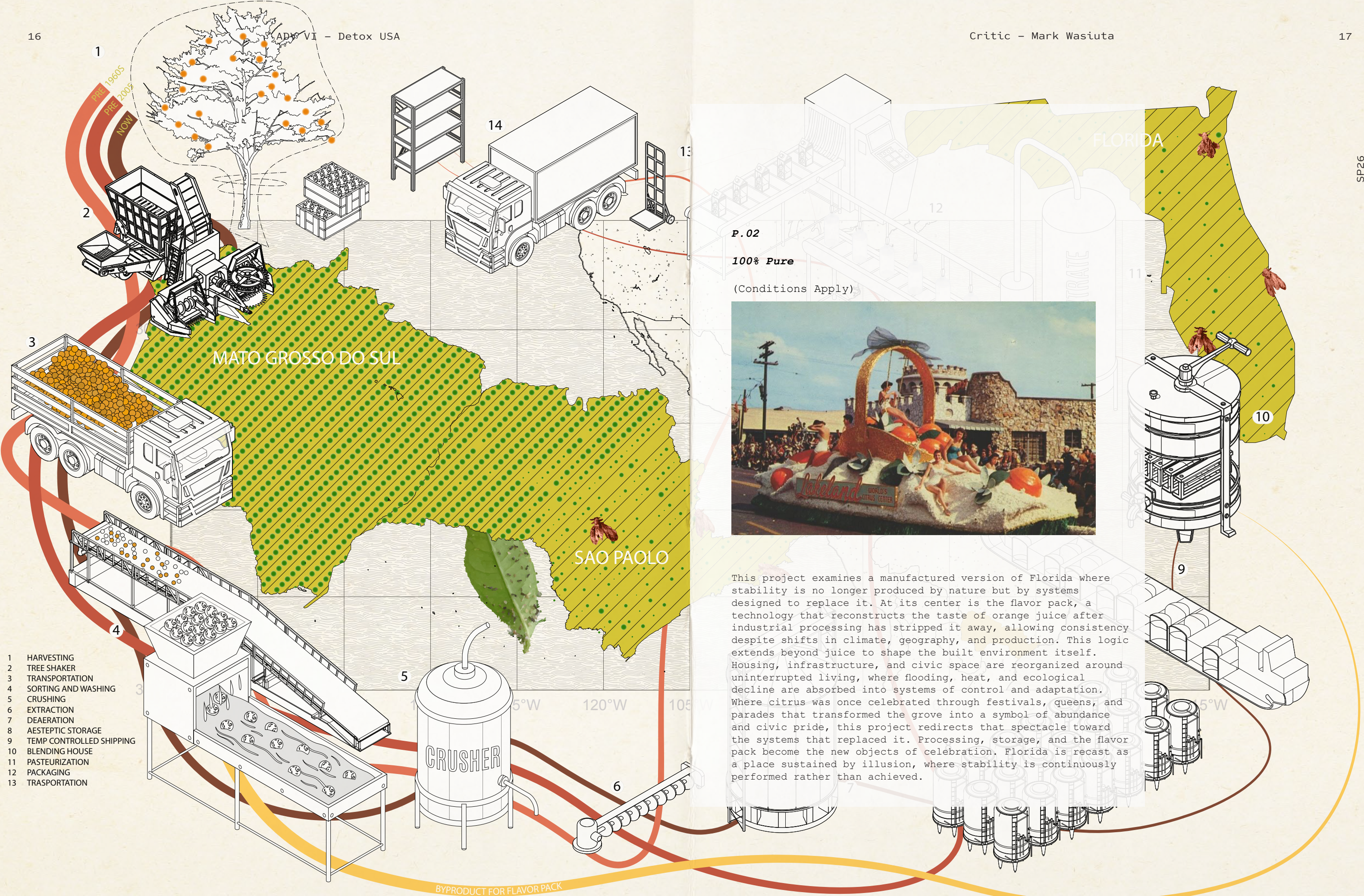


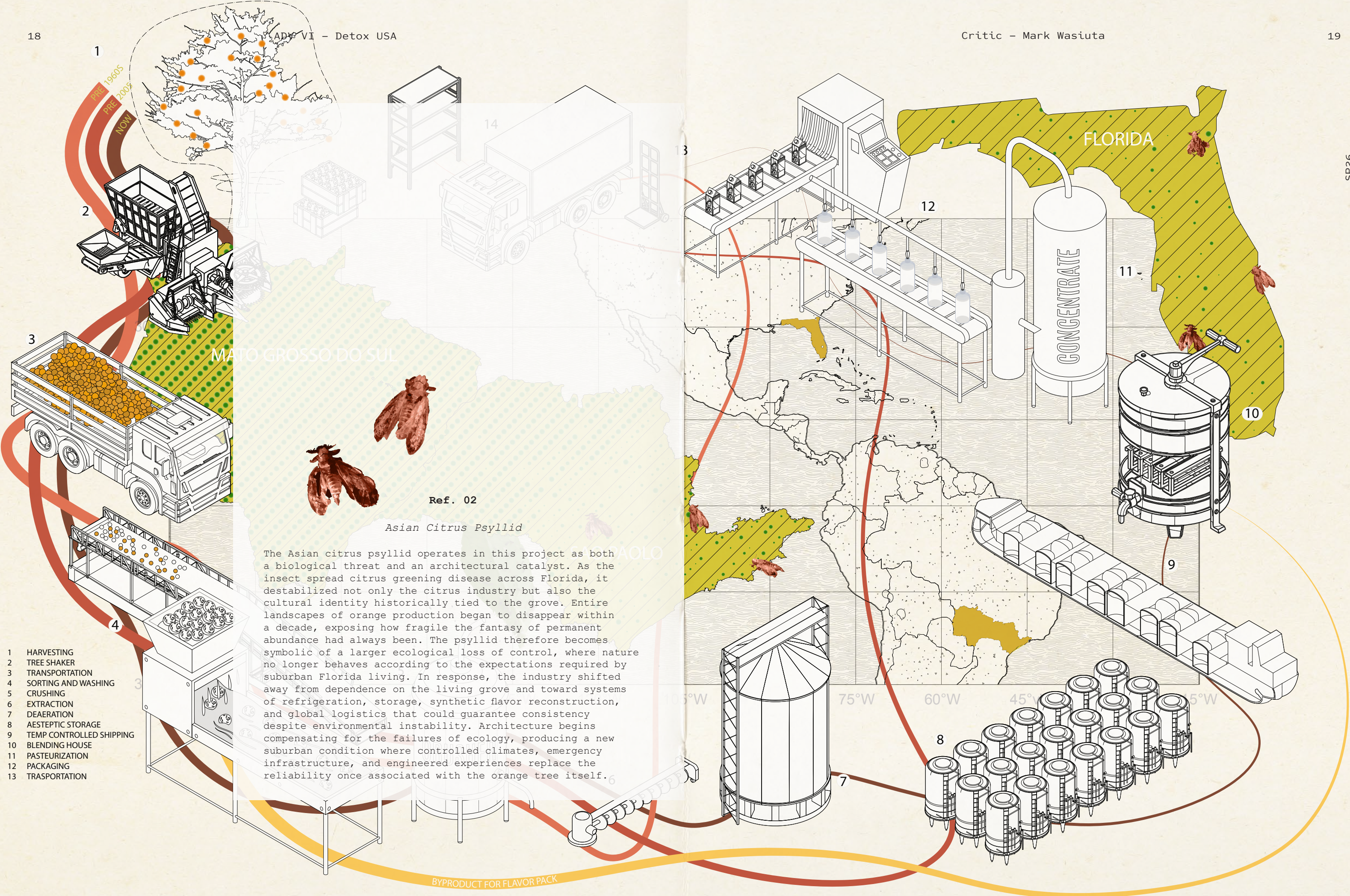
This study begins with the question of what happens in *the moment something leaves use* but does not yet become waste. It considers the suburban house, the storage unit, and the suspended life of objects that are *removed from view but never fully resolved*. As it develops, the work expands beyond the domestic interior into a broader examination of the systems that make disappearance feel believable. It looks at what might be understood as architectures of forgetting, where objects and data are displaced into spaces that absorb them without acknowledging their persistence. Drawing a parallel between domestic and digital environments, the project highlights how both promise clarity, order, and control while quietly generating hidden layers of accumulation. Through a layered composite animation, a desktop interface, a living room, and an archive ground coexist within a single frame. Waste is not represented as an endpoint, but as an ongoing spatial condition.

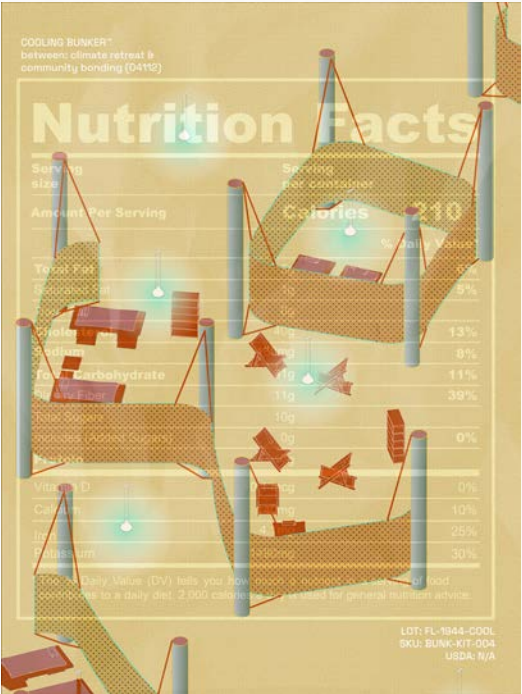
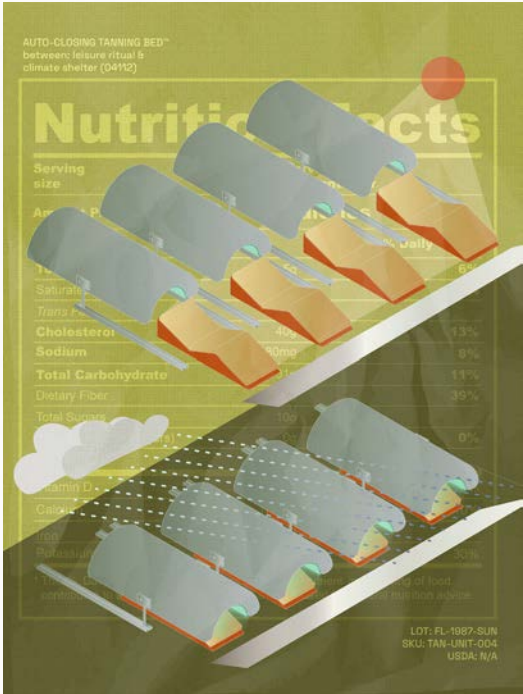
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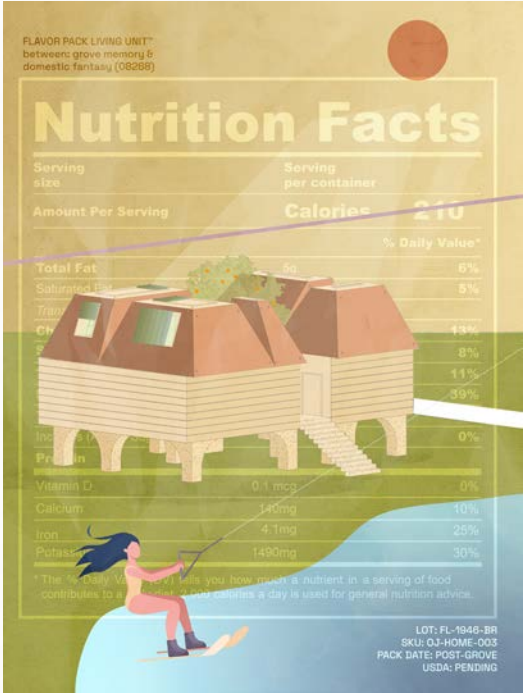




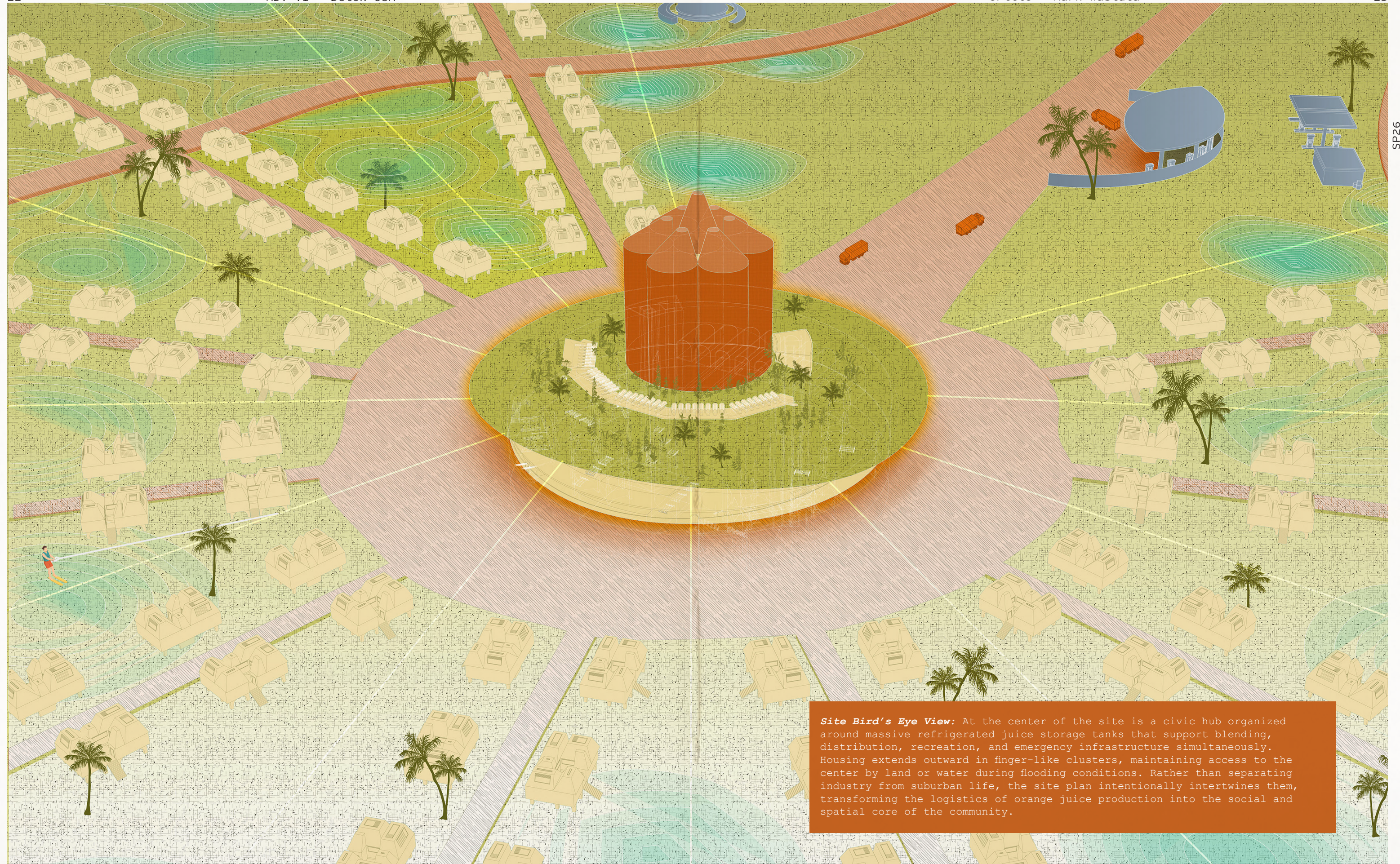


Left: Exploded Axonometric of the Civic Center

Above: Marketing Campaign



The marketing materials package adaptation itself as a luxury product. Borrowing from the visual language of orange juice advertisements and Florida tourism campaigns, they sell uninterrupted leisure, optimized health, and environmental control as aspirational lifestyles. Flood resilience becomes an amenity, emergency infrastructure becomes wellness branding, and tanning beds guarantee continuous access to sunlight despite unstable weather. Like the flavor pack, the imagery masks ecological instability behind carefully constructed appearances of comfort, abundance, and consistency.



Site Bird's Eye View: At the center of the site is a civic hub organized around massive refrigerated juice storage tanks that support blending, distribution, recreation, and emergency infrastructure simultaneously. Housing extends outward in finger-like clusters, maintaining access to the center by land or water during flooding conditions. Rather than separating industry from suburban life, the site plan intentionally intertwines them, transforming the logistics of orange juice production into the social and spatial core of the community.

Below:

Parade Oblique Drawing



The festival transforms industrial infrastructure into public spectacle. Where historic citrus parades once celebrated the grove as a symbol of prosperity and abundance, this new festival celebrates blending houses, storage tanks, refrigeration systems, and the flavor pack itself. Parade floats, public rituals, and civic icons turn synthetic consistency into something performative, exposing the absurd lengths required to maintain the image of uninterrupted Florida living.



HOUSE UNIT

Bird's Eye View



HOUSE UNIT

Psyllid's Eye View

Plant, To Plant, To Be Planted

"Plant" is a contradiction. It names an organism and an action but distributes agency unevenly. "A plant" is expected to grow and assumes agency distinct of the human. However, "to plant" is to decide, to initiate, to act, more than likely by a human force. Charles Bonnet wrote that "plants are planted in the air nearly as much as they are in the earth." A plant is not fixed to one medium, not rooted in one meaning. In Casa de Vidro, the building appears to enter the forest lightly, lifting itself on slender stilts so that vegetation passes beneath it, framing the rainforest as if deferring to it. But it is still authored. The glass wall still decides what is inside and what is outside. Architecture is a plant that is planted, which plants plants.

Lina Bo Bardi's
Glass House in
São Paulo.

Photography by
Matthieu Salvaing



Scale doesn't really belong to us. We use the body to fix scale, but space slips through and around that prototype. In Teatro Oficina, Bo Bardi replaced conventional seating with steep scaffolding bleachers running the length of a narrow runway, a section that stretches and compresses in ways that don't settle around a single body. Actors and audience share the same air, and the body does not always have a straight-on view to the performer. Sound, insects, drafts, plants growing at the edge of the structure all take up space differently, and each occupant's view is permeable. Humans have a view of the tree and the tree has a view right back. The relationship is not that of a subject to an object but something closer to a fish and the sea: one does not contain the other, both are constituted by their immersion in a shared medium.

Drawing is an act of erasure. Plants go first, then anything unpredictable. In many of Lina Bo's realized projects, the more precise a drawing becomes, the more non-human life disappears from it. Bo Bardi begins by drawing plants, animals, and insects with the same level of attention as the people occupying her buildings, treating the building as one thing among many. As these drawings shift into further detail and construction documents, the plants are the first to go.

We will never fully understand what other species need. There is no clean way to design from a non-human point of view, and the position simply cannot be occupied. Emanuele Coccia argues in *The Life of Plants* (2019) that one cannot separate the plant, neither physically nor metaphysically, from the world that accommodates it. Plants do not move through space selectively; the world condenses into the portion of ground and sky they occupy. To interrogate a plant is to understand what it means to be in the world. But Haraway's *The Companion Species*

Manifesto (2003) reframes the problem: her argument is not that we should try harder to understand the other but that the boundary between self and other is already less stable than we think. Companion species co-constitute each other. You cannot understand the human without the dog or the dog without the human because they are shaped by their entanglement. We are already, in part, made of other species. The question is not how to design for them as if we stood outside, but how to design from inside an entanglement we are already part of.

Transpecies Architecture is queer. Asking what fits into the nooks and crannies is queer. Giving plants options for where they might settle is queer. Drawing organisms of every scale and species into a section is queer. Queerness and plant-thinking share the same root: both insist that contingent, unplanned, unauthorized habitation is not disorder. It is the point.

Decay is expected and celebrated. The dead trees across Bo Bardi's work are not endings but invitations. A fallen tree is, to a beetle, what a building is to a human: a structure that holds life, organizes space, provides shelter. For Coccia, to be a plant is to make world. Not to inhabit it, not to move through it, but to constitute it: modifying the atmosphere, penetrating and being penetrated by the environment in equal measure. Haraway's *Chthulucene* reframes the current epoch not around human dominance but around multispecies entanglement: the slow, overlapping, often invisible labor of every organism that decomposes, roots, fruits, or dies in proximity to another. Decay is potential.

Lessons don't always have to be learned. Across decades, similar attempts at coexistence with plants reappear in Lina Bo's work even when they fail: thatch roofs specified and then removed, vegetation promised in drawings and denied in construction. And yet the drawings persist in a more generous, almost impossible state, always slightly beyond what was built. The question is not whether they were realistic but whether realism in representation was ever the goal. The drawings are not failed predictions but proposals for a world that could not yet support them. It may be more important to keep drawing what cannot yet work than to draw only what can.

Care and control are closer than we admit. Trimming, maintaining, organizing, taking care of plants is a form of control. The lawn is a pristine example: everything alive, but only within strict limits, growth permitted in one direction, at one pace, to one height. To care for a plant on human terms is still to subordinate it. An architecture that takes this seriously would not ask how to maintain plants within a building but how the building might be altered by its tenants, vegetal, microbial, insect, human, over time. Care becomes a site of reciprocal transformation rather than supervised growth.

Boundaries are less stable than they appear. The line between ruin and non-ruin, life and death, inside and outside does not hold for long, and Bo Bardi's own buildings have begun to blur it. Roots fracture concrete. Moss establishes herself in the grout before the building is finished. Architecture draws the line. Coccia writes that we are not inhabitants of the Earth but of the atmosphere, and that atmosphere is always already being made by plants. The existence of plants is, by itself, a global modification of the cosmic environment. Architecture draws its lines inside a world that plants have already built. The boundary is a fiction, and it was always already being negotiated.

Architecture shows up a little late. By the time a building arrives, things are already happening: soil, roots, insects, weather, all of it in motion. Architecture does not start the story. It drops into the middle of it. The question is not how to reclaim authority but how to participate well, to design not as an origin point but as a contribution to an entanglement that was already, before we arrived, going on without us.



P.03

**Sammy's Island:
The Non-Human Public**

In Collaboration with Elizabeth Owen

Plan to Demolish Sammy's Beach Cottages Rankles Neighbors



Ref. 01

Rendering: Andrew Berman Architect

(red outline indicates plans for demolishing
existing cottages.)



Montauk





Ref. 02

Montauk Lighthouse, 1884,
Photo Courtesy: Montauk Lighthouse

The **Non-human Public** is a speculative design project that reimagines land ownership, conservation, and public space through the perspective of the piping plover—an endangered shorebird that nests on North America's coastal beaches. Along developed shorelines like East Hampton, plovers occupy a contested zone where human recreation, private property, and environmental protection overlap and often conflict. While humans define land through legal boundaries, zoning, and privatization, plovers understand space through shifting ecological conditions such as dunes, wind patterns, and tidal lines that determine where nesting and feeding are possible. This fundamental mismatch in how land is perceived has shaped both the decline of the species and the shortcomings of existing conservation strategies. By treating the piping plover as a spatial protagonist rather than a passive species to be protected, the project challenges the assumption that land exists solely for human ownership and control. Instead, it proposes a model of shared territory in which **nonhuman behavior actively shapes public space**, redefining conservation as a dynamic, ecological process rather than a fixed human-imposed boundary.

tire track

artificially organized



dune grass



symbols of Montauk

dune restoration



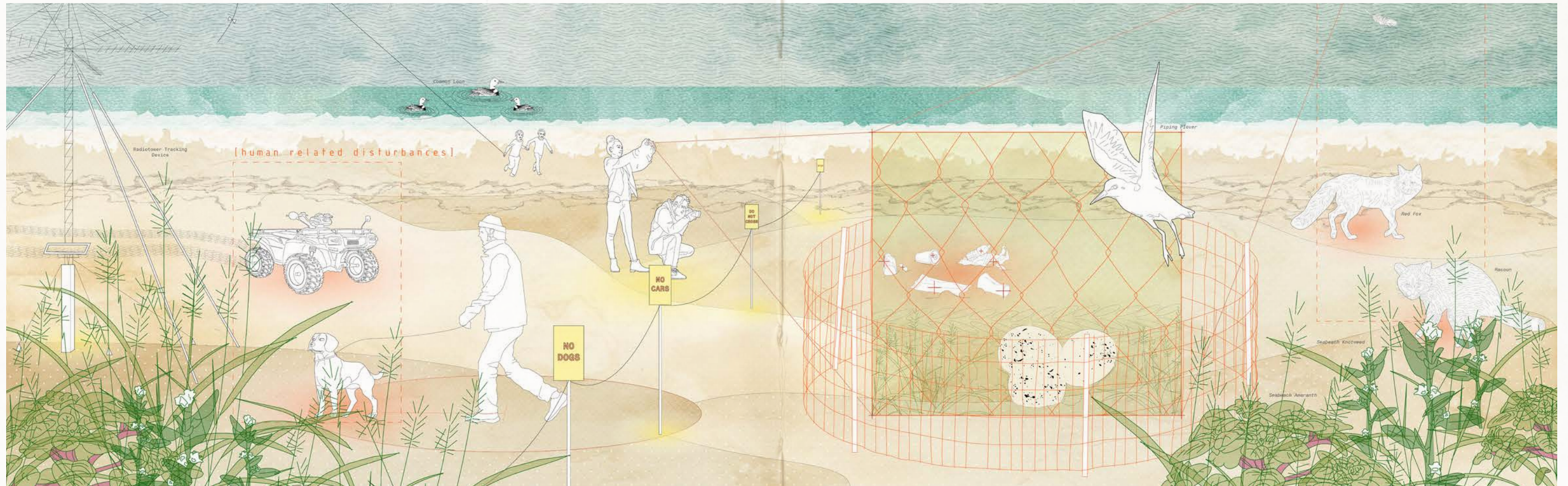
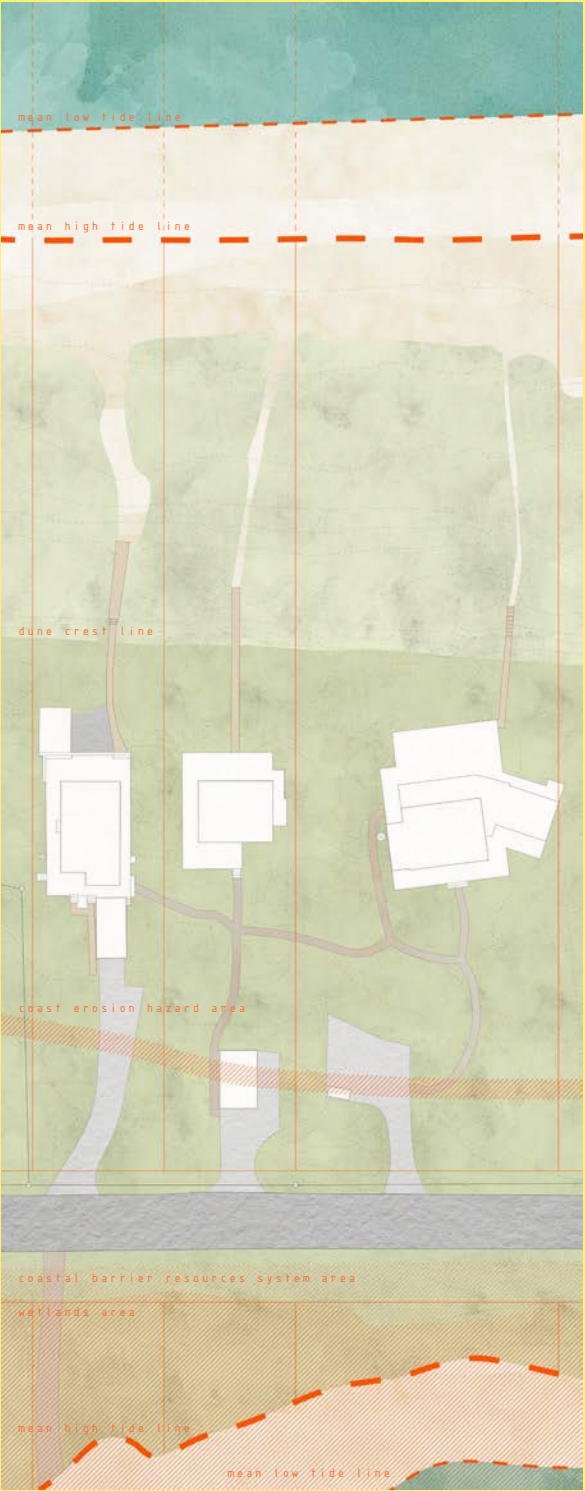


Figure. 01

Predators vs. Prey

Piping plovers face constant disturbance from human activity, particularly during breeding season, when beachgoers, vehicles, dogs, and noise cause adults to abandon their nests.



Humans rely on fixed boundaries—fences, signs, and property lines—to organize land. These divisions are meaningless to wildlife.

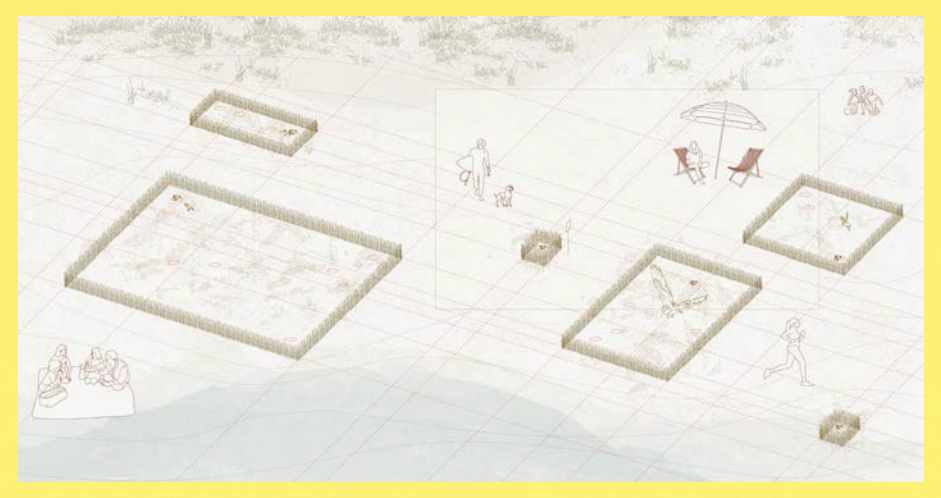


Plovers respond to habitability: flat sand, sparse vegetation, and proximity to the wrack line where food accumulates.



Instruction Manual

Seasonal stick fences trap wind-blown sand, rebuilding dunes and creating ideal nesting habitat.



Colonization of the Birds

Reconfigured annually, the fences shift as the plovers do, allowing birds to quietly dictate land use.



Potential Futures

To explore the long-term implications of this intervention, the project unfolds across three speculative futures, each shaped by a diminishing human footprint.



Scene 01

A small human community remains on Sammy's Island, living alongside a protected bird sanctuary through limited access and shared ecological responsibility.



Scene 02

A lone bird keeper inhabits the island, maintaining it as a living archive of recovery and observation.



Scene 03

Humans disappear entirely, and the island is fully reclaimed by birds and native species, with former human structures absorbed into the ecosystem.

Site Plan
(pre-intervention)

Site Plan
(post-intervention)

P.04

Heirs to the Air



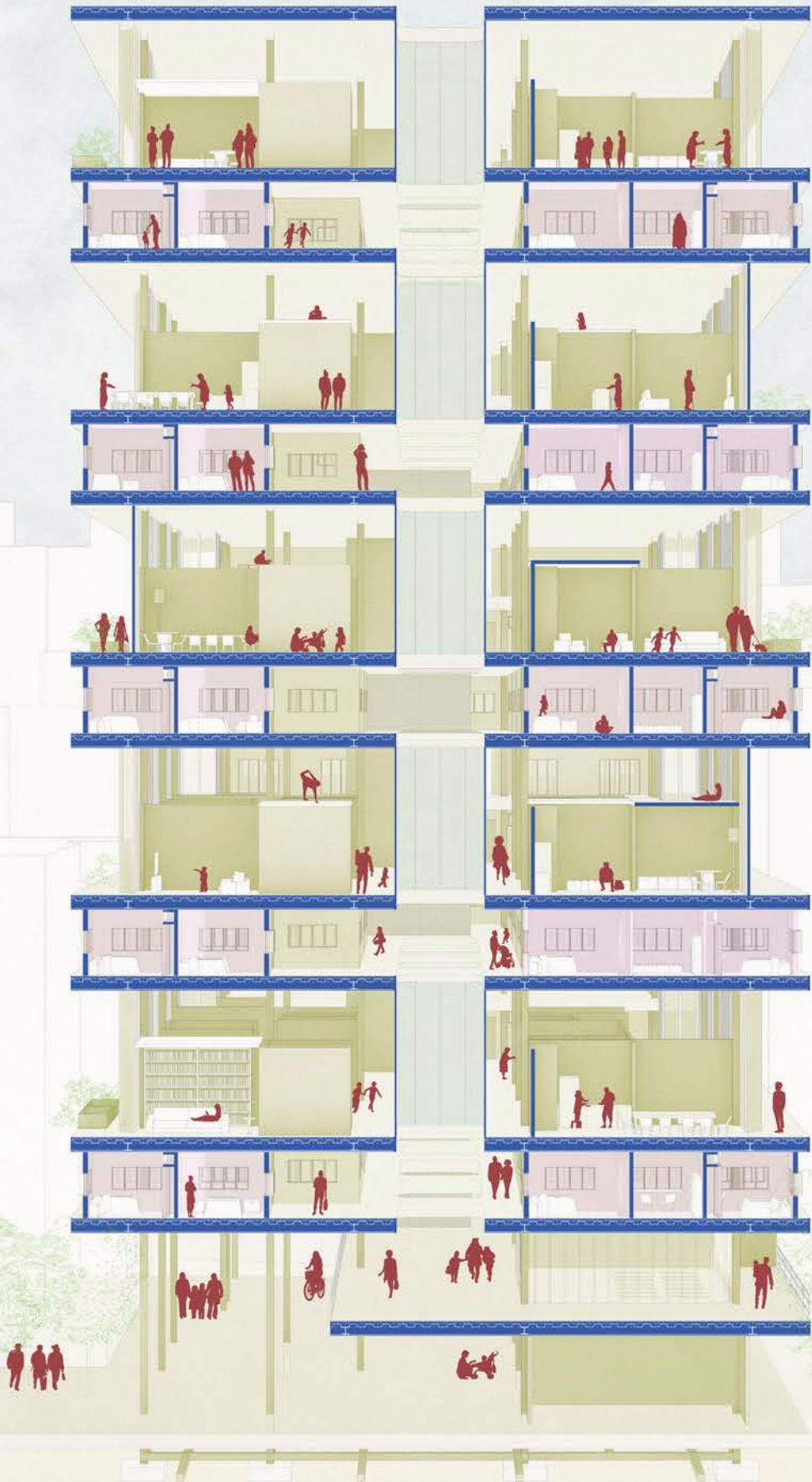
This project proposes an intergenerational housing community in West Harlem that connects young single parents with retired and elderly residents through a shared architecture of *play, care, and everyday life*.

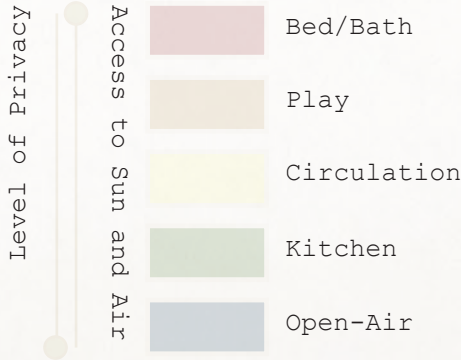
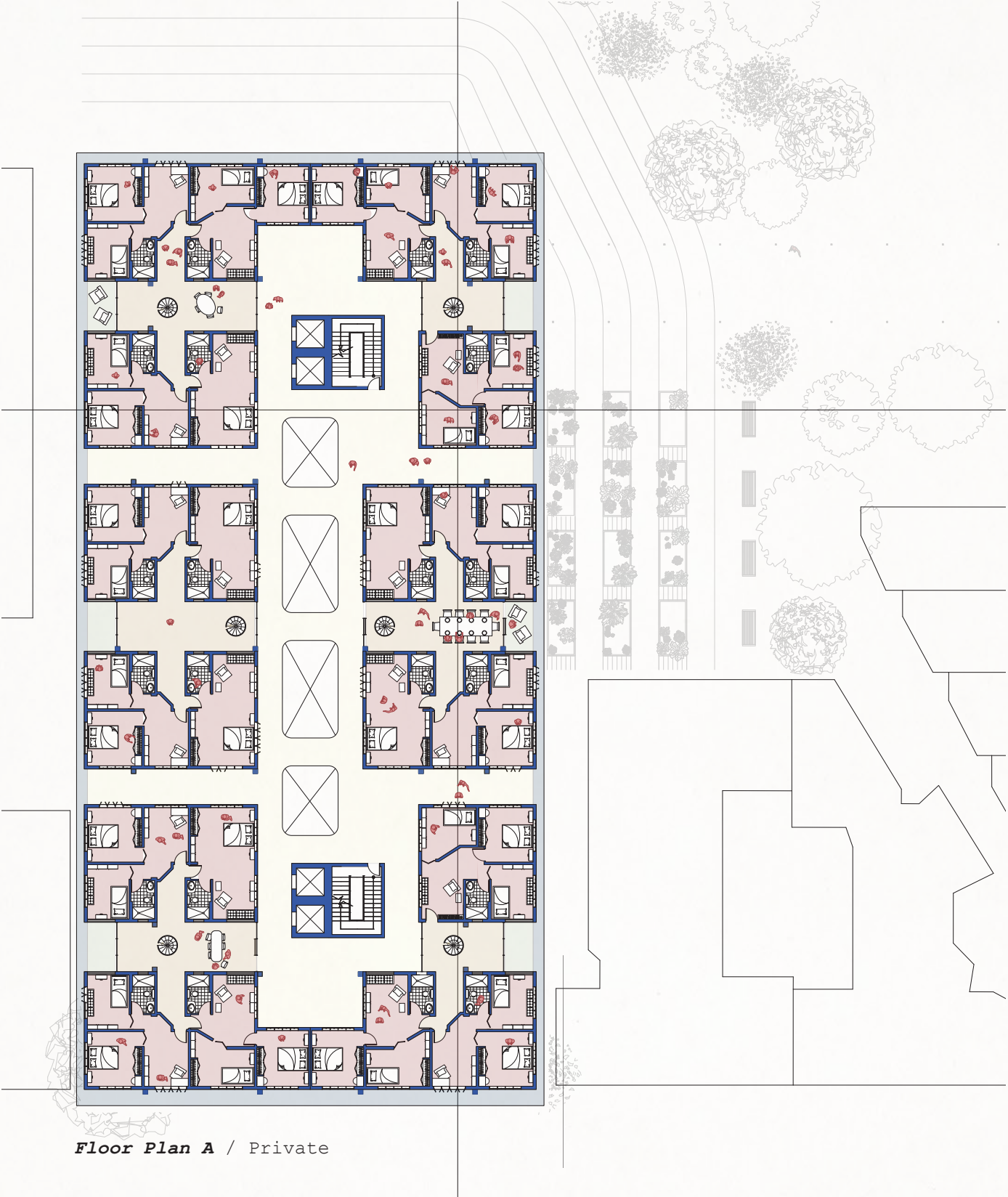
By reorganizing the typical apartment—nesting private bedrooms within a larger framework of shared kitchens, gardens, and collective ground spaces—the design reduces barriers to socialization and childcare while maintaining privacy.

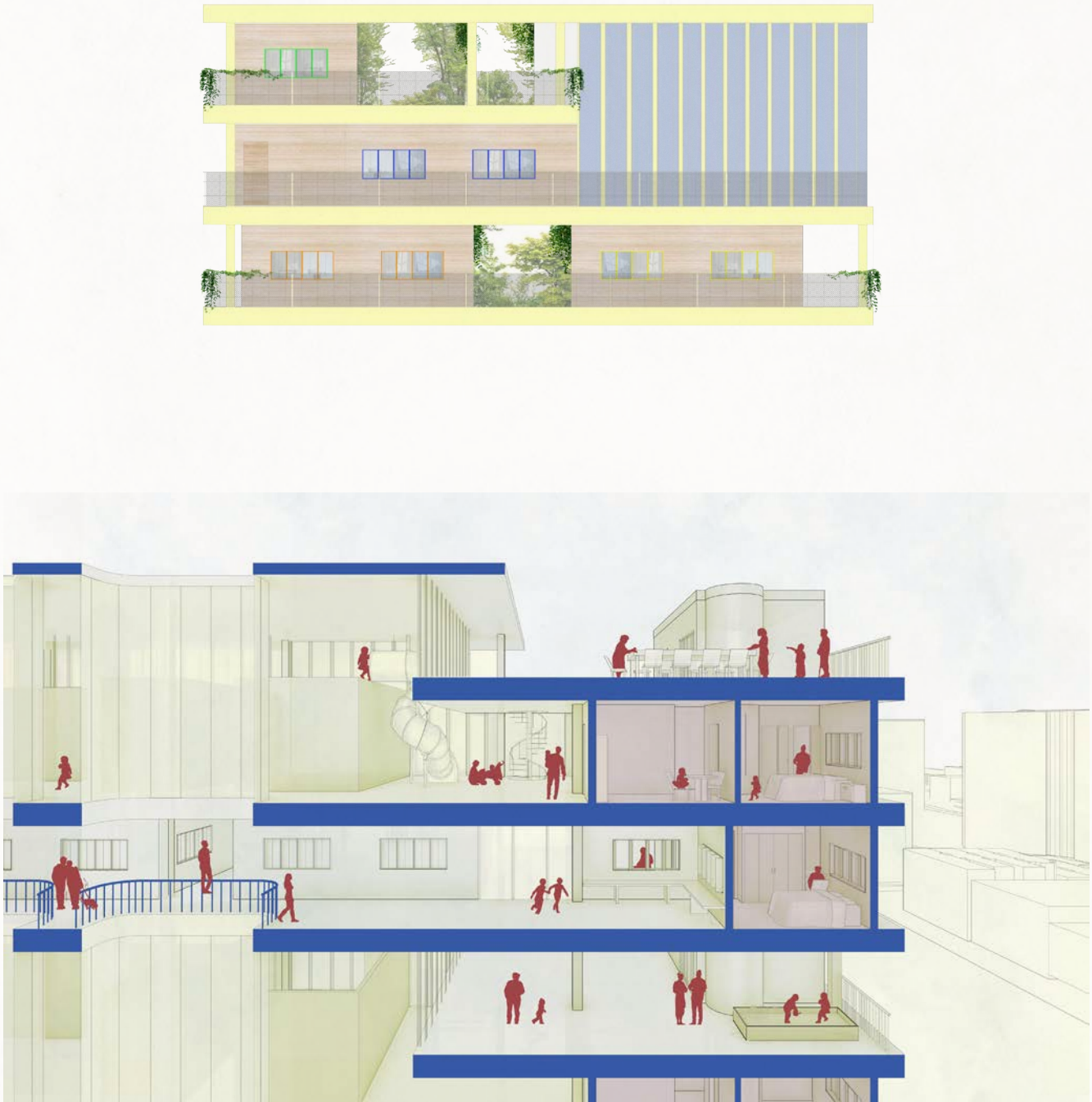
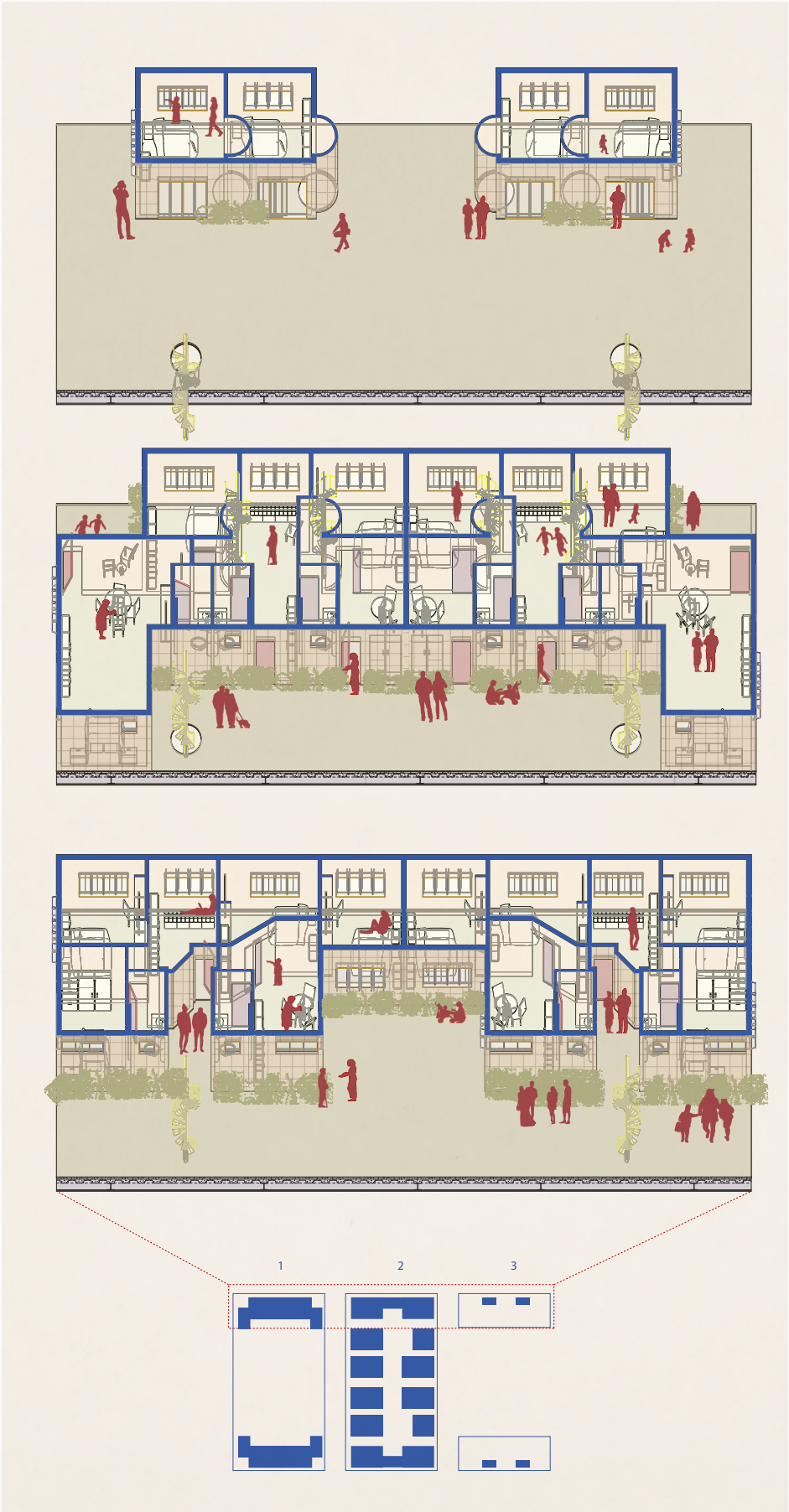
In collaboration with: Claire Wolsk

Above: Focused Isometric showing interconnectedness of public spaces and varying scales of play

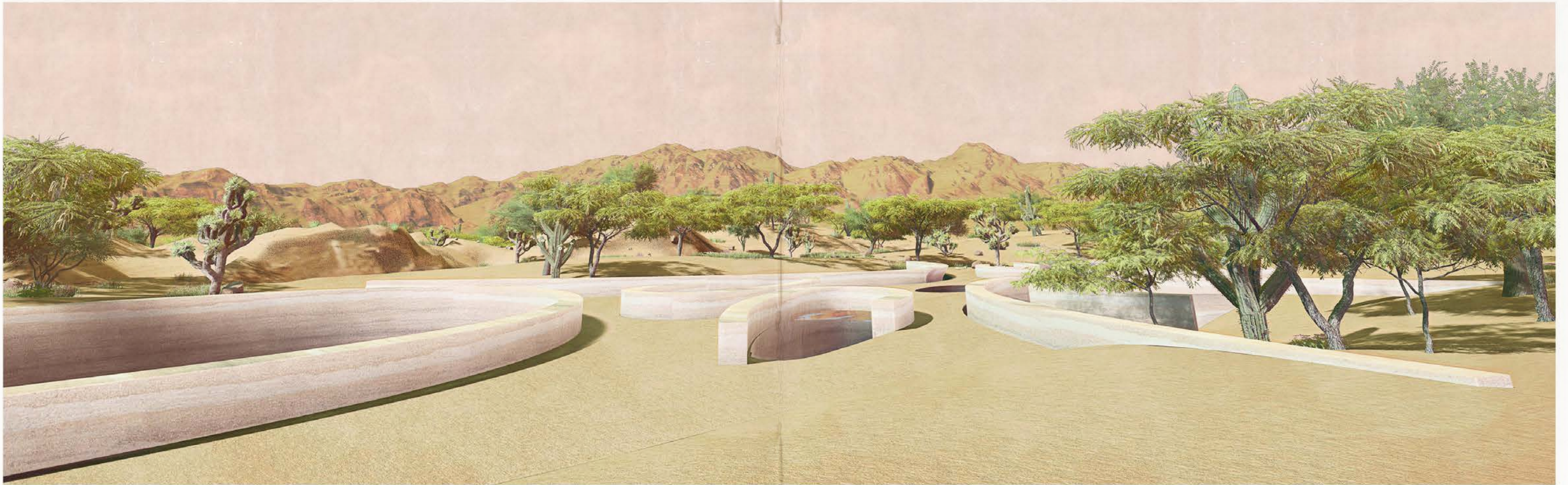
Right: Transverse Section Perspective Revealing level changes from public to private realms.





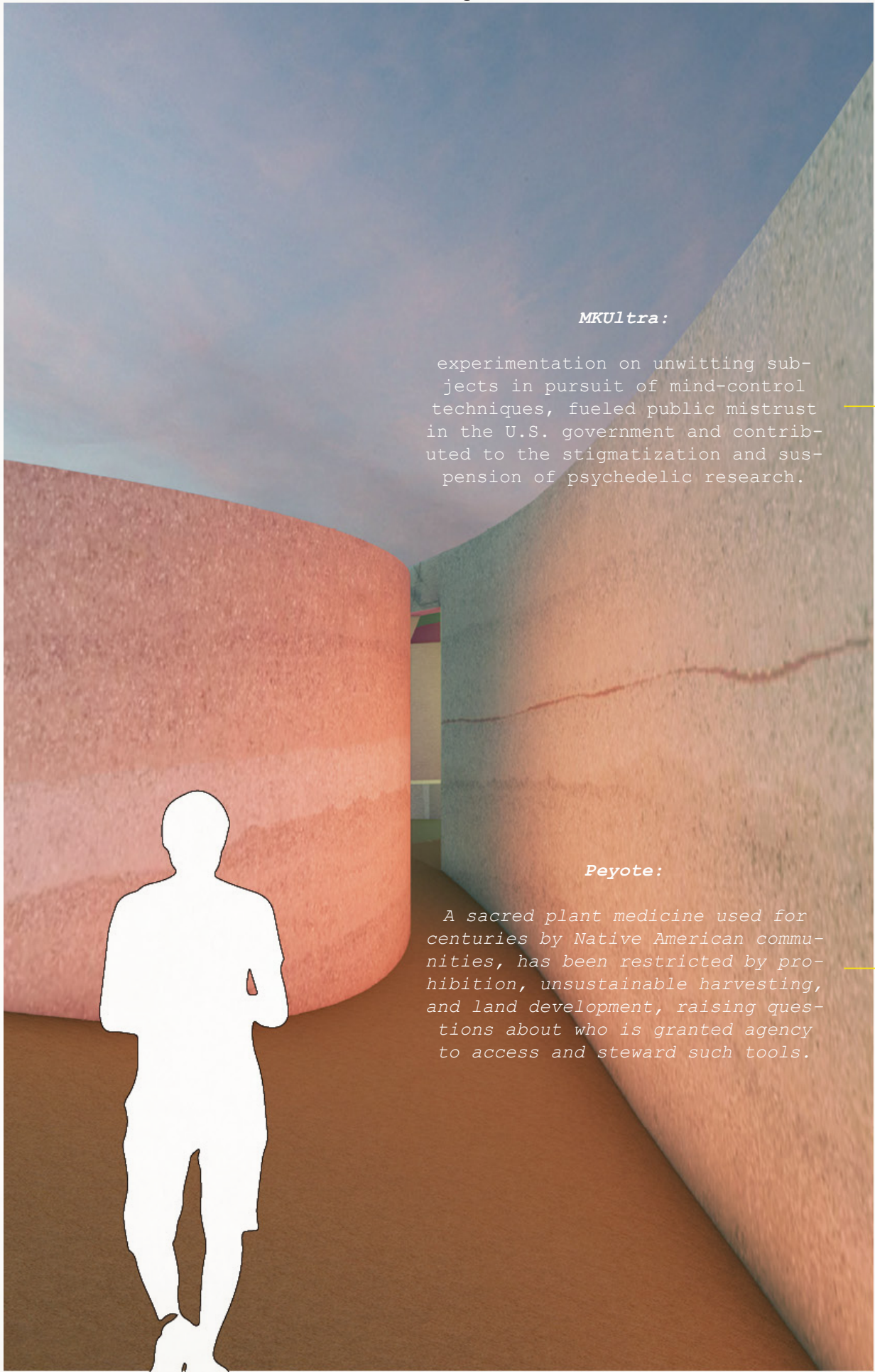


Inspired by the *playful spatial culture* of Westbeth, NYC, the building treats "*everything air touches*" as social space: a democratic ground plane, suspended circulation, and wind-shaped voids foster connection, safety, and belonging.



P.05

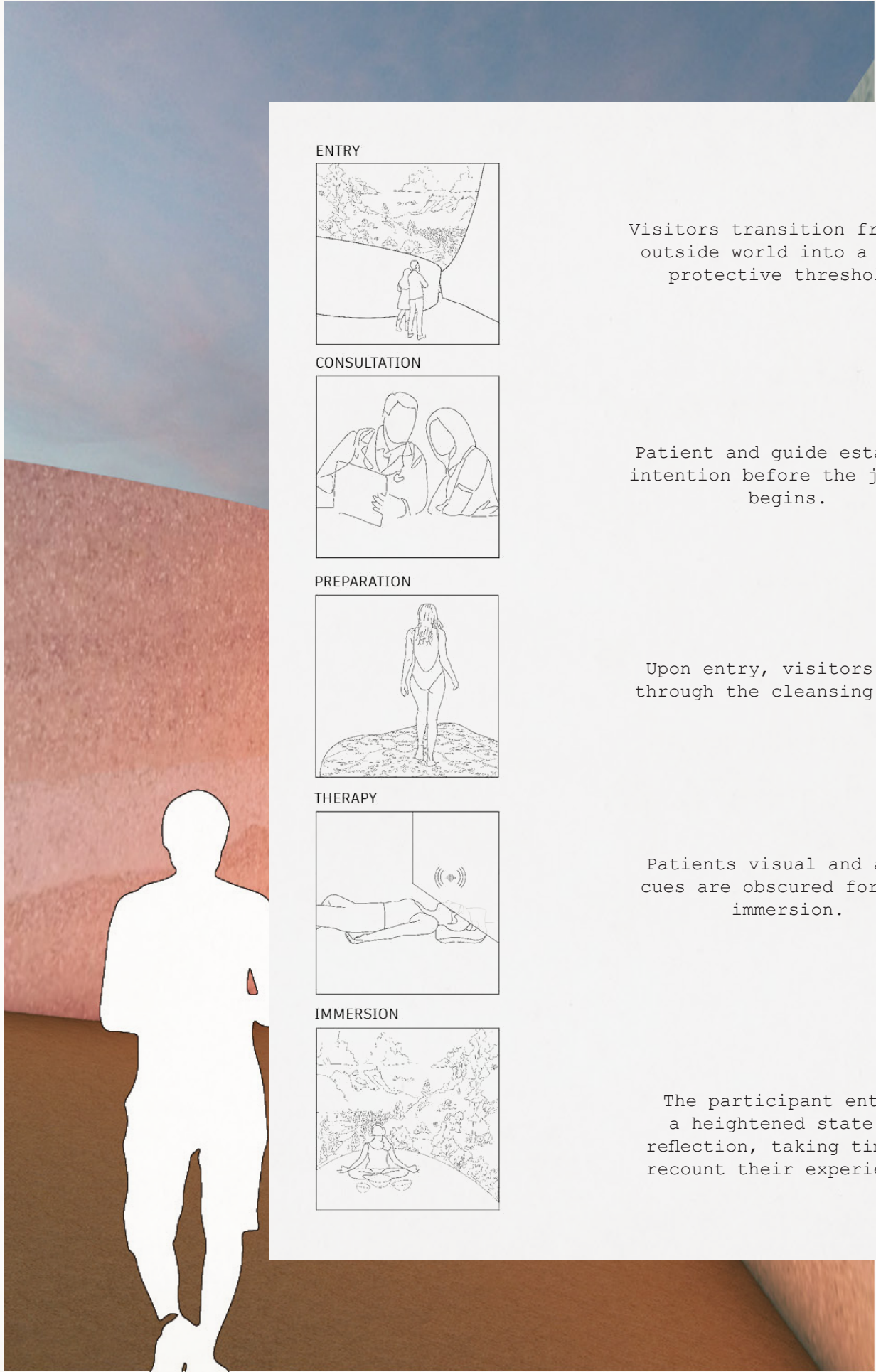
Mindscape reintegrates psychedelics into mainstream consciousness as a means of healing mental health issues and paying homage to the **indigenous history of plant medicine.**



TIC
3

SP24

PATIENTS
BED NOOK



ENTRY



Visitors transition from the outside world into a calm, protective threshold.

CONSULTATION



Patient and guide establish intention before the journey begins.

PREPARATION



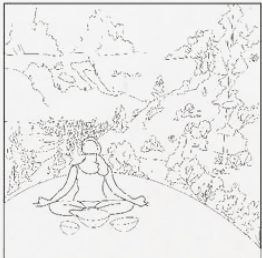
Upon entry, visitors step through the cleansing pool.

THERAPY

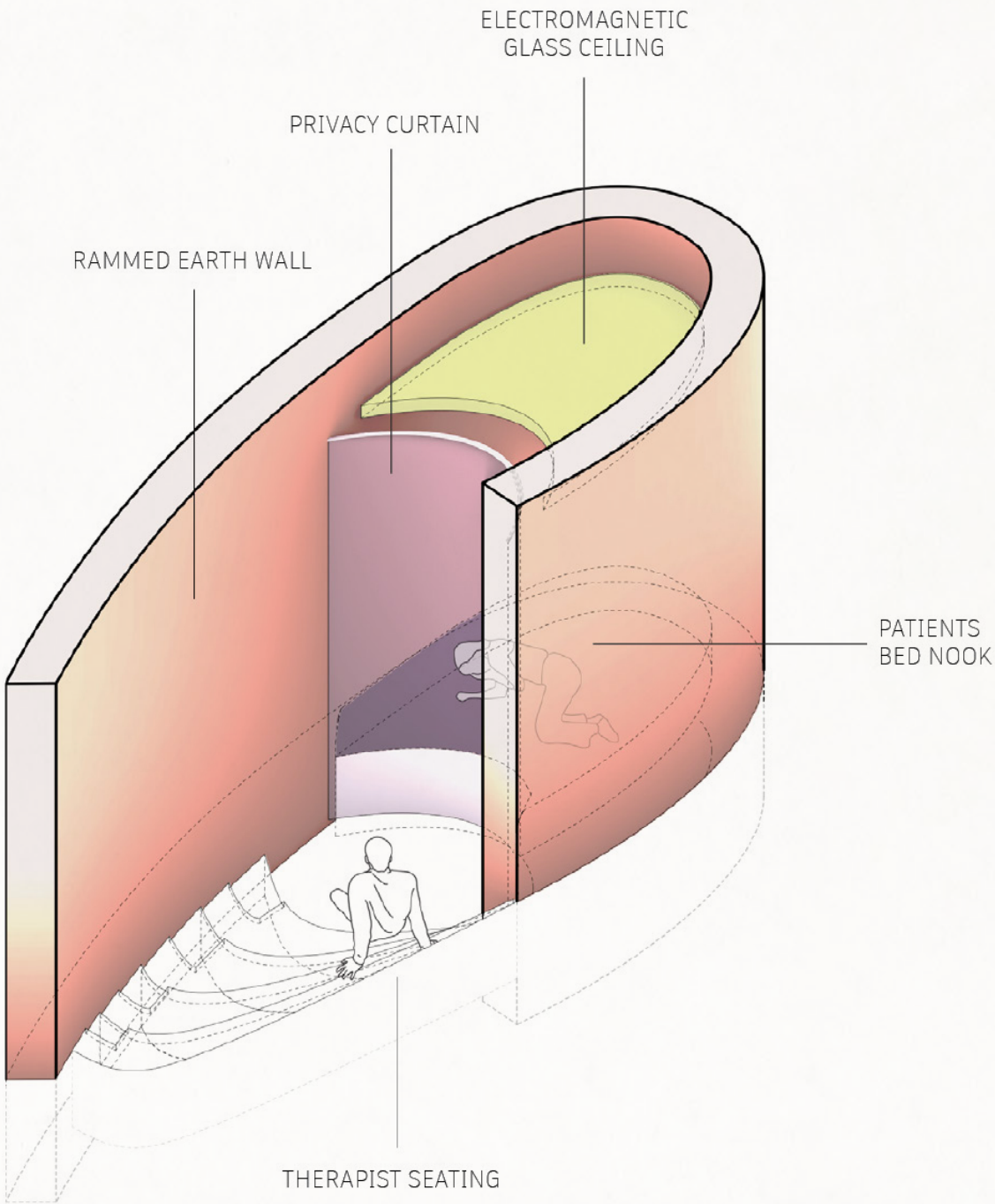


Patients visual and audio cues are obscured for full immersion.

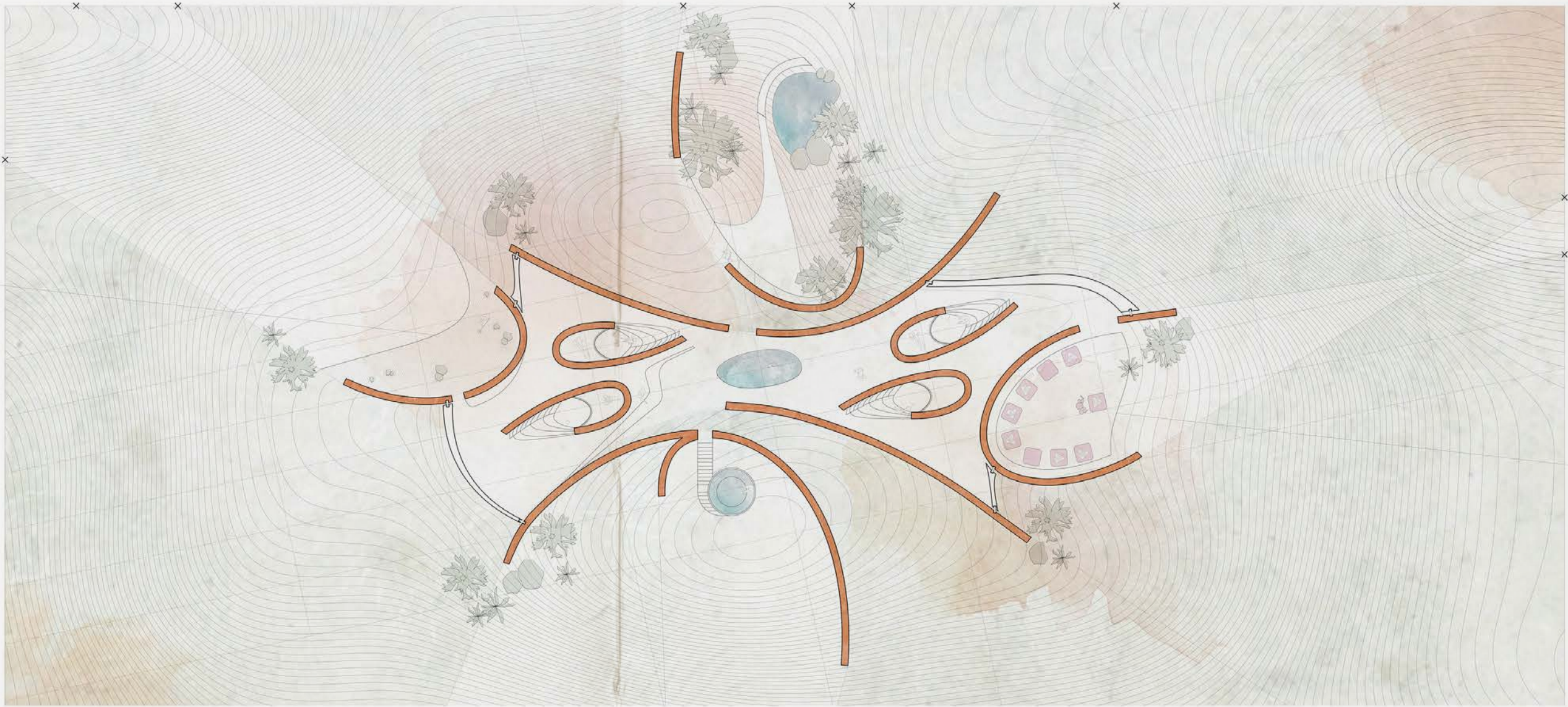
IMMERSION



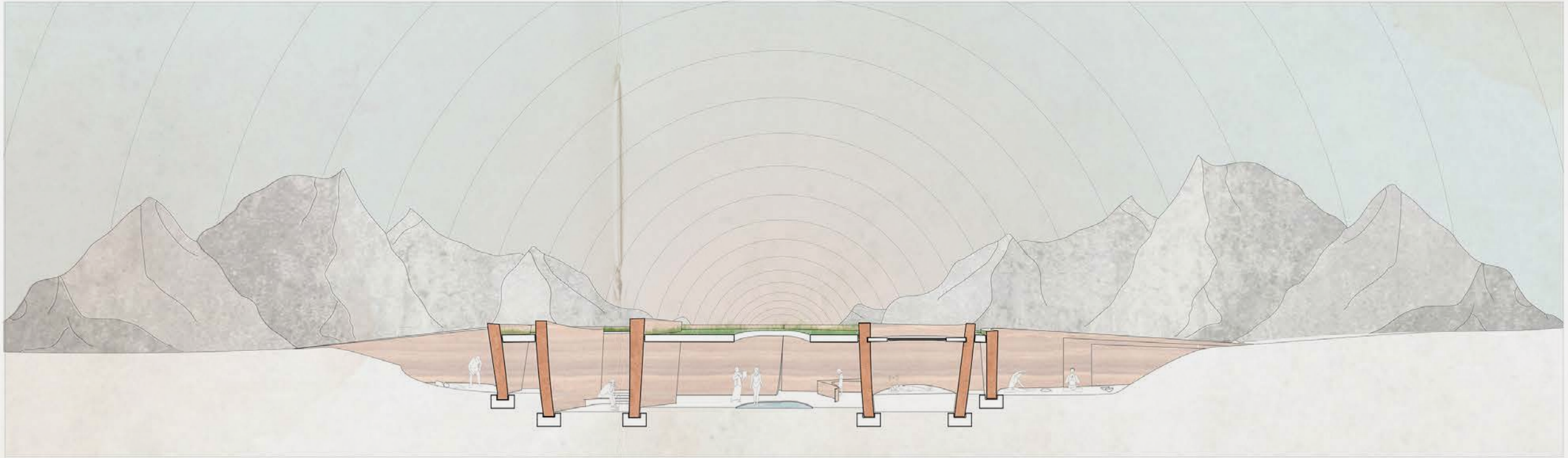
The participant enters a heightened state of reflection, taking time to recount their experience.

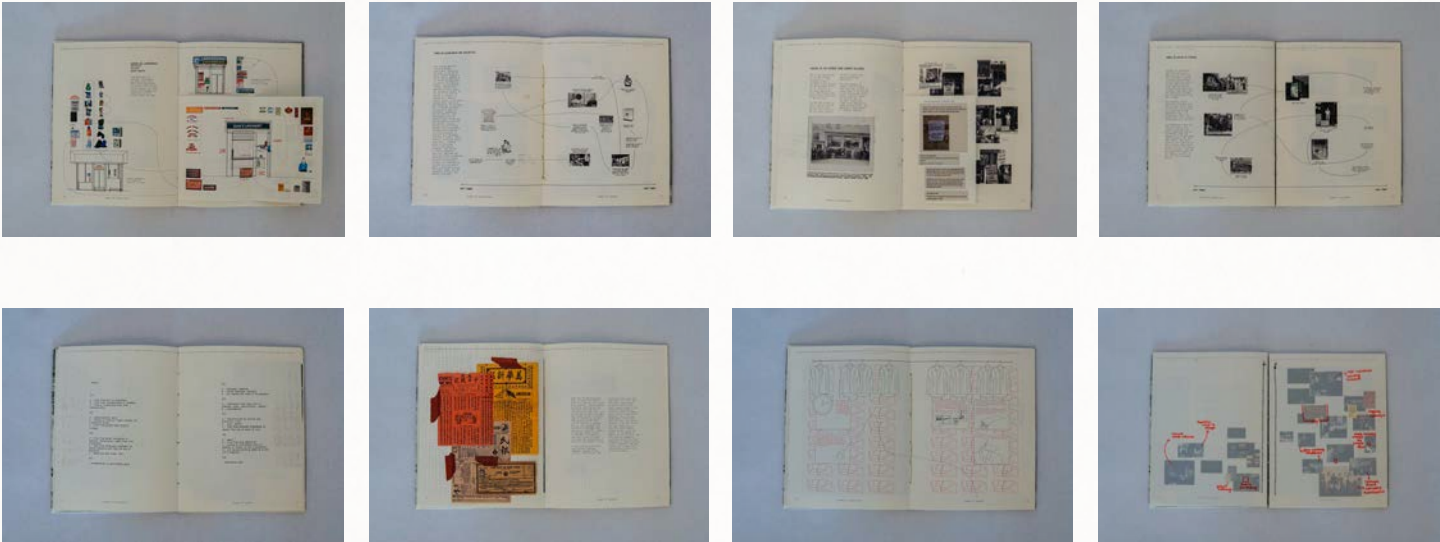


Top: Floor Plan
Bottom: Section Drawing



As scientists probe back into the world of psychedelics, they are seeing outstanding results regarding the healing effects for patients experiencing **depression, anxiety, PTSD, and addiction disorders**. The center focuses on providing a transformative journey that fosters introspection, emotional release, and positive perceptual shifts; building a window to the future which reveals the advent and necessity for psychedelics in the world of **brain medicine**.





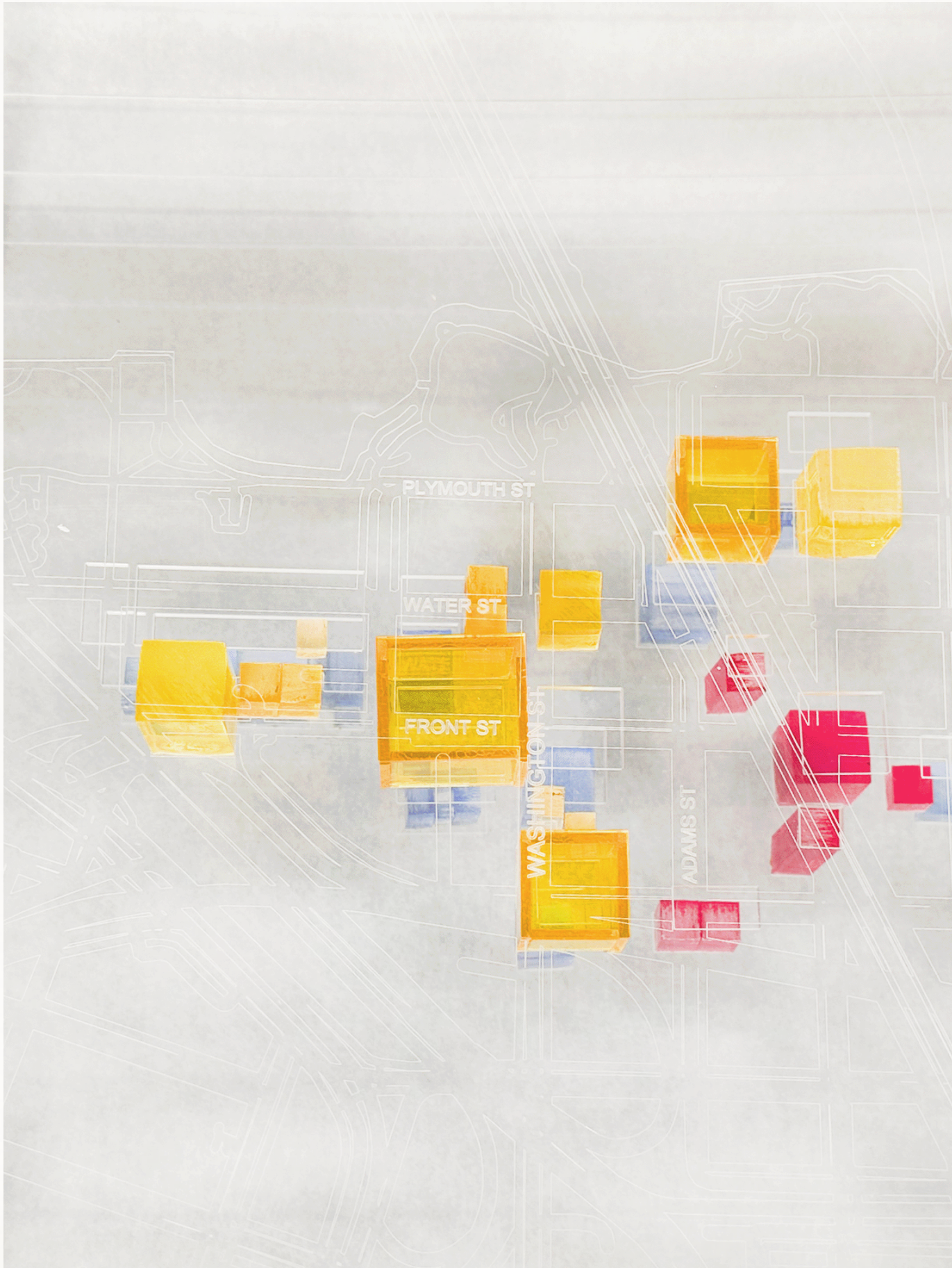
Rep 02 Model
The Power of Hygeine



The Power of Hygiene investigates *laundromats and laundry work as political spaces* where cleanliness intersects with labor, visibility, and social control. Drawing on *Yuriko Saito's Aesthetics of the Familiar* and the history of Chinese hand laundries in New York, the project reveals how everyday acts like washing and folding are gendered and racialized, and how immigrant workers sustained the myth of "Gold Mountain" despite exclusionary laws and brutal conditions. Through diagrams and models, it contrasts lived realities with constructed narratives, arguing that hygiene is never neutral—it determines whose labor is seen, valued, or erased.

sp25



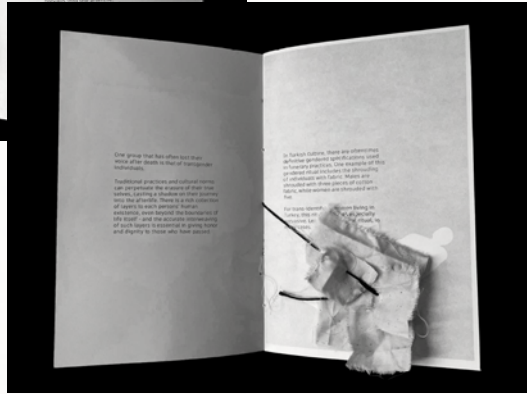
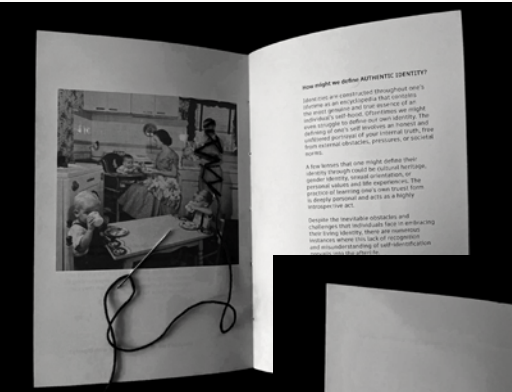
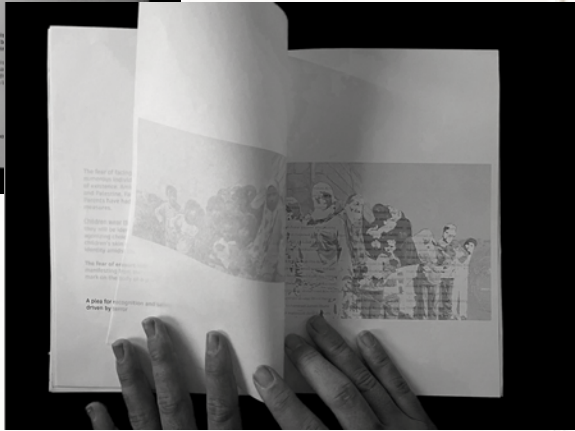
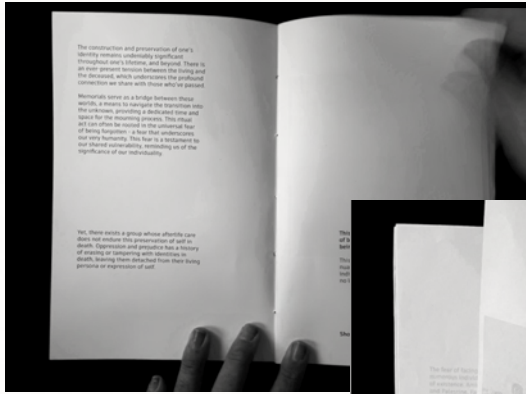
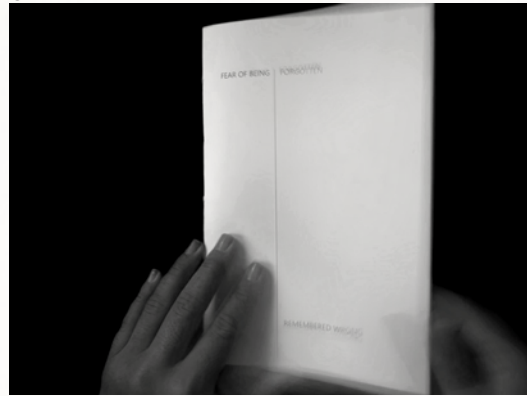


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Reclaiming Dumbo:
A Mobile Architecture Initiative

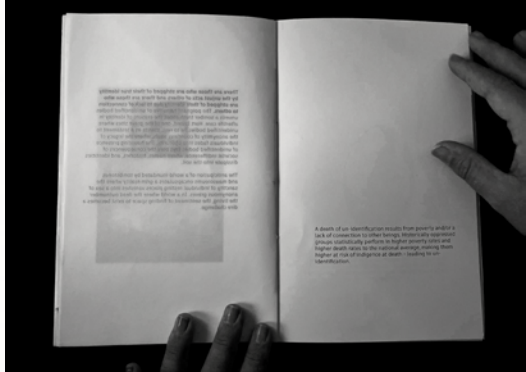
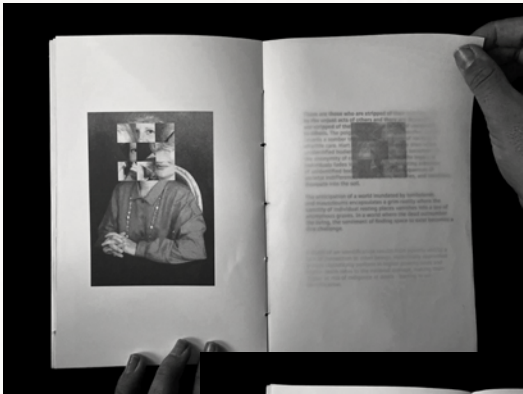
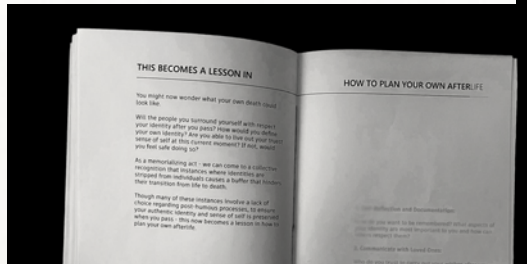
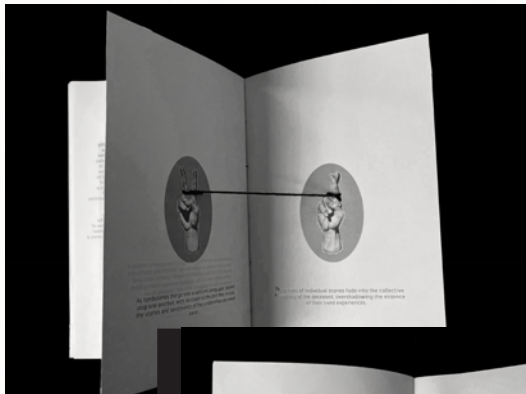
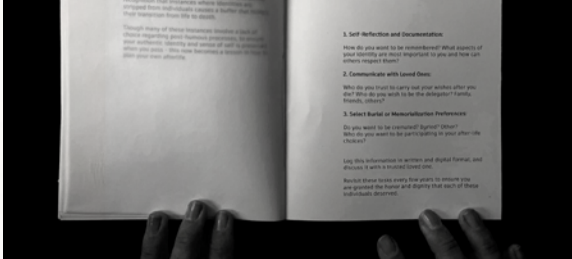
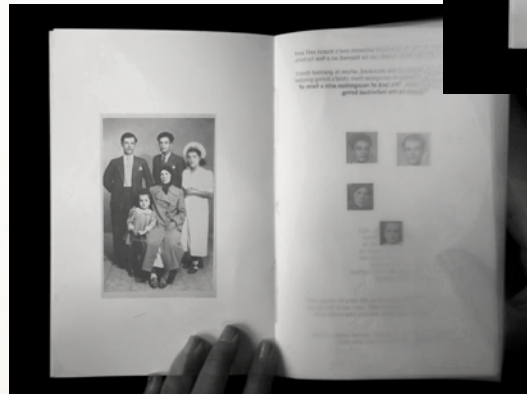
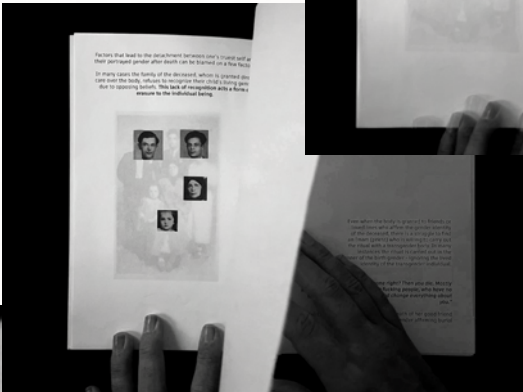
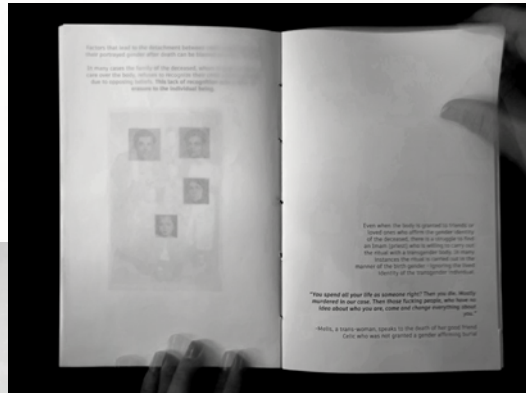
Using the physical model as a timeline, the work traces how industrial vacancy created space for artist communities, only for those same cultural identities to later become catalysts for large-scale development and displacement. The model maps this shifting condition through layers of infrastructure, public image, and urban transformation, revealing how DUMBO's industrial past has been repackaged into a highly curated and consumable identity. Positioned between critique and speculation, **the project questions the authenticity of developer-led "arts initiatives"** while exploring how architecture might reclaim space for collective cultural production within rapidly gentrifying urban landscapes.





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Preservation of Authentic Identity in Afterlife Care:
The Fear of Being Remembered Wrong



This piece is not about individuals who have a fear of being forgotten; it is about those who fear being remembered wrong. This zine examines moments where **identities were erased or distorted after death**, drawing from stories of transgender individuals in Turkey, the silences enforced by the American military's "Don't Ask, Don't Tell" policy, and the anonymity of unidentified bodies. Together, these narratives reveal how systems of power continue to shape identity even beyond life itself. The project serves as both a cautionary reflection on **posthumous care and an argument for the preservation of authentic identity after death.**

THANK - YOU



Selected Works by:
CAMRYN LOCASCIO