

Tender as a transcript;

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Tender as a transcript;

This body of work is a testament to tending, intimacy, care, and all the soft notions of being human as legitimate modes of designing, learning, and co-existing.

The work brings together material and immaterial, exhibiting a tender approach to architecture through the likes of text and narratives, graphics and representation, and paper and the substrate.

Here, architecture is a medium for care, for mutual learning, for nurturing environments. Here, the architect is a student, an optimist, a storyteller, and a practitioner of care.

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OOO The Learning Circle

● 2372 Adam Clayton Powell Jr. Blvd

OOO, The Learning Circle is a proposal for an education clinic, offering after-school resources and support to middle and high school students residing in Manhattan Community Board 10 and studying in District 5 of the New York City school districts.

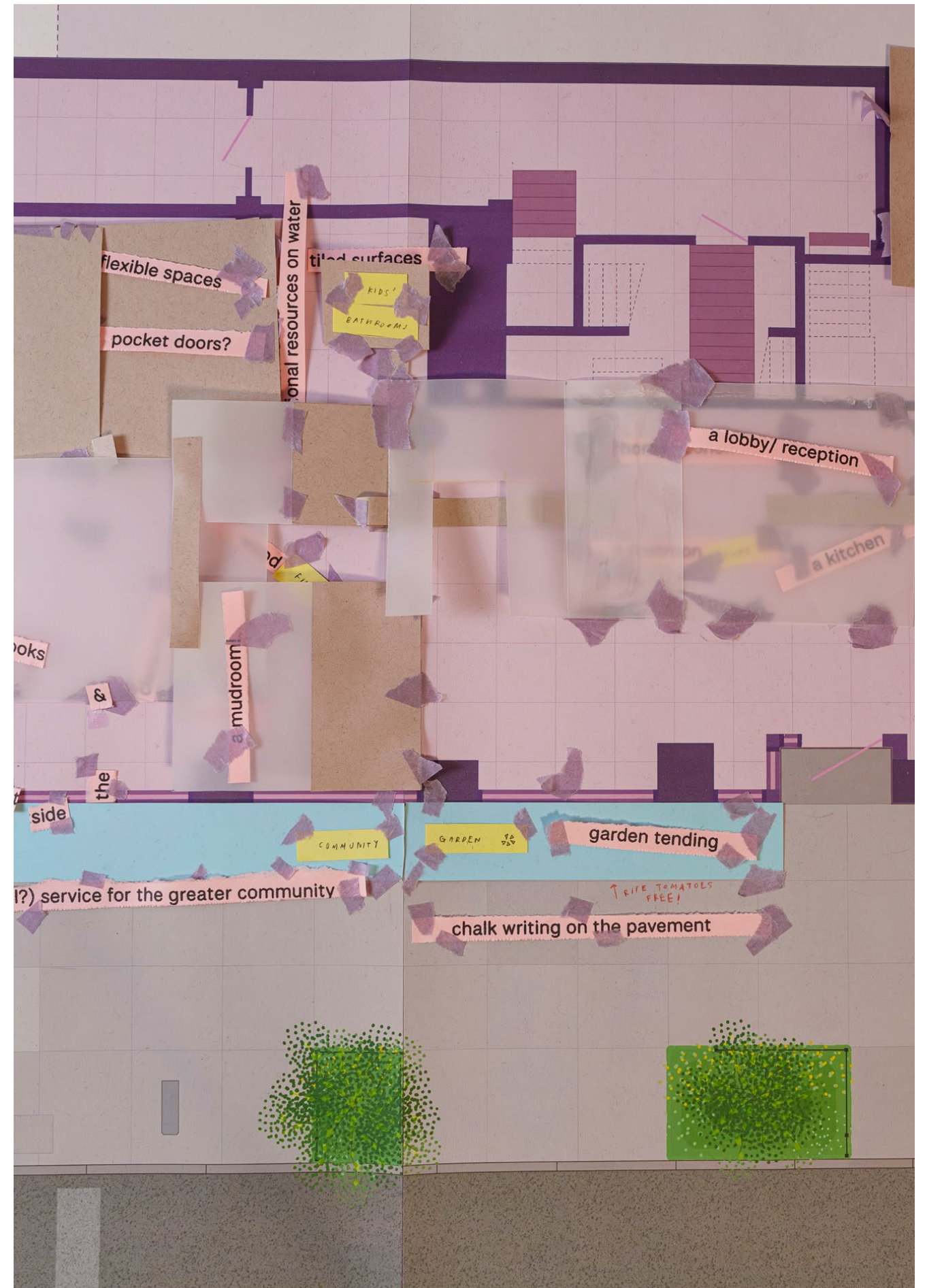
This clinic protects and strengthens every child's right to education, and repositions the space as an educational clinic that offers support for public schools and families. The space sees itself as a middle ground and serves as a learning centre and educational advocacy clinic.

Text and Collage as Modes

The project starts with the use of collage and text as a mode of designing. Blurring the boundary between graphic and architecture, text is a device in the space, but also a practice for design. Text becomes a way of signposting, but also exists in its own *textscape*. Both text and collage introduce a two-and-a-half dimensional field between representation and architecture.

Advanced Studio VI

Small Footprints – Spring 2026
Under the guidance of Hilary Sample



Paper Collage • Photo by Joseph Min

Mixed paper types [36" x 18"]

Across the project, text can be found in different forms– through posters, proses, probes, lists. Questions and growing lists become important guidelines and a brief to work through the design. Collage allows for the experimentation of design in a tactile, material, yet guided manner. Paper and text are important materials to the development of the project.



Sectional Paper Collage • Scan

Mixed paper types [450mm x 316mm]

A

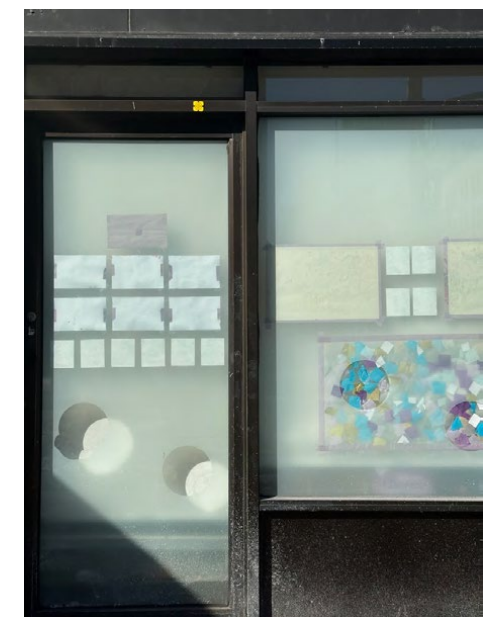
**This clinic
operates at an
intersection of
treatment and
education.**

B

**How can a
ground-level
space be a
safe space for
children?**

C

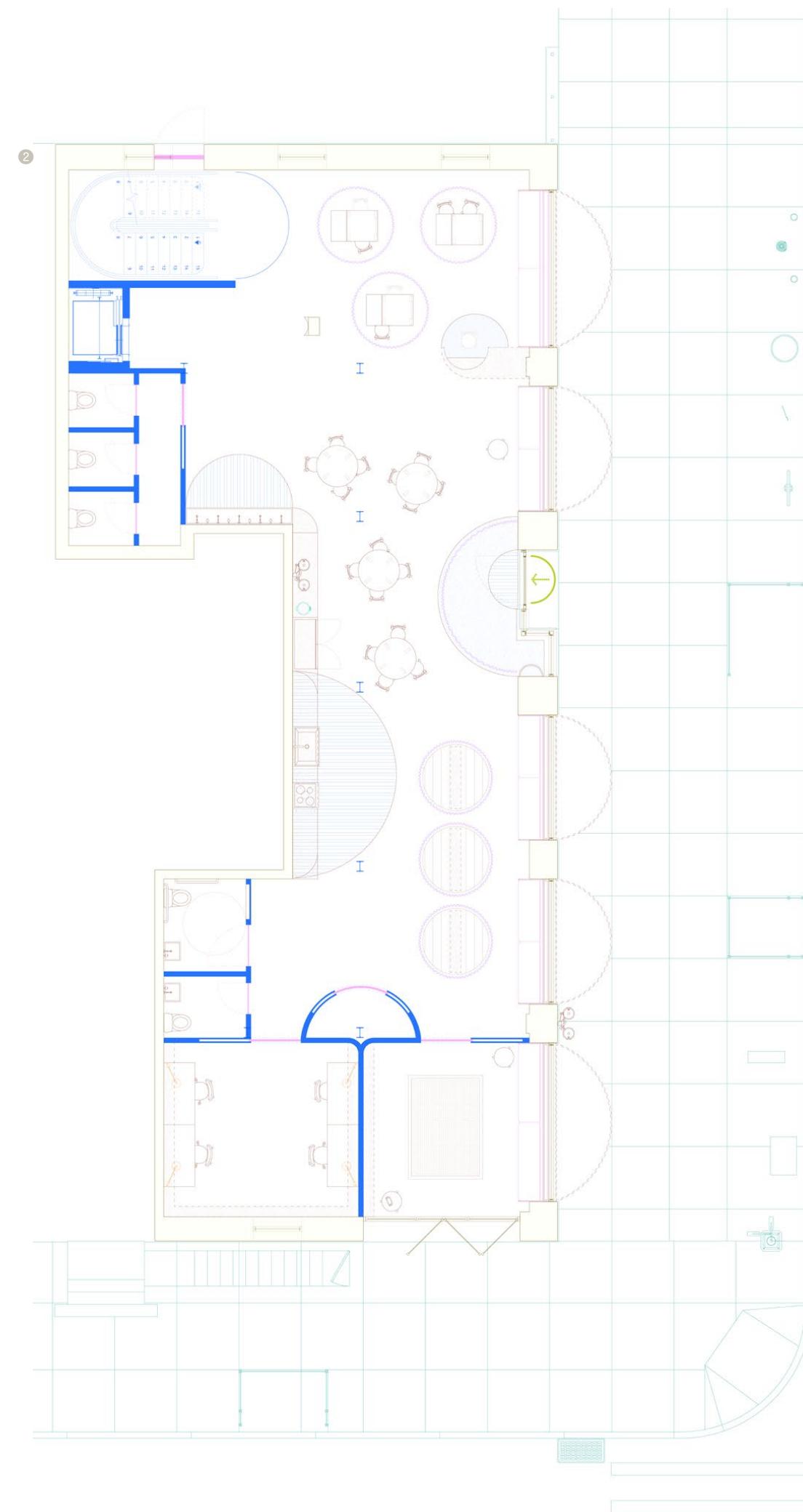
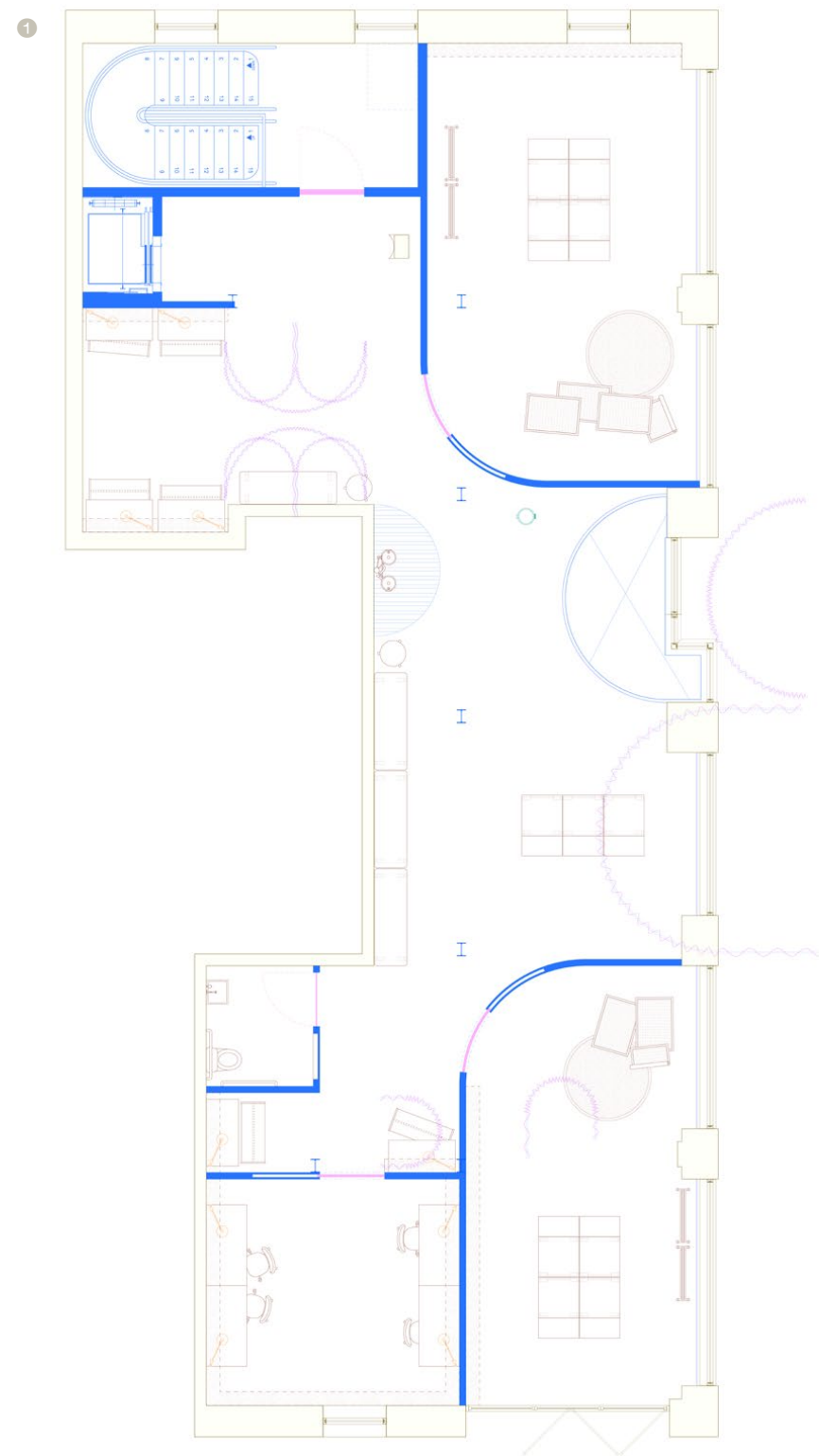
**How can we
play with
varied degrees
of opacities
to protect
children?**

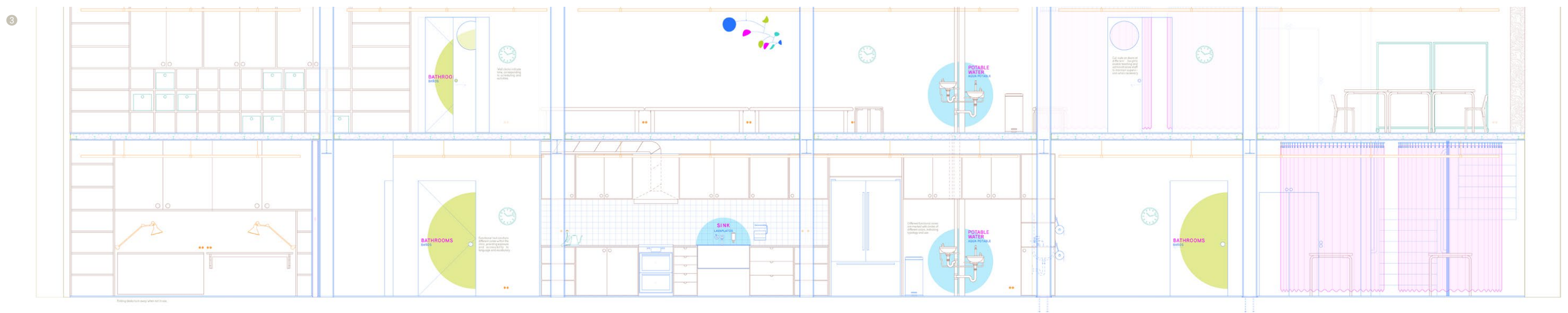
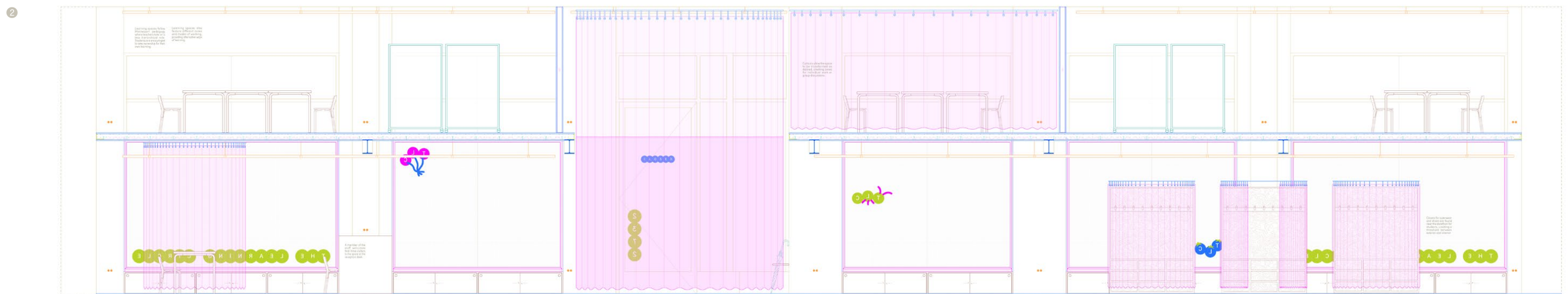


Purple Circle Early Childhood Education
2697 Broadway, New York, NY 10025

Series of Posters, 4 of 8 • Digital

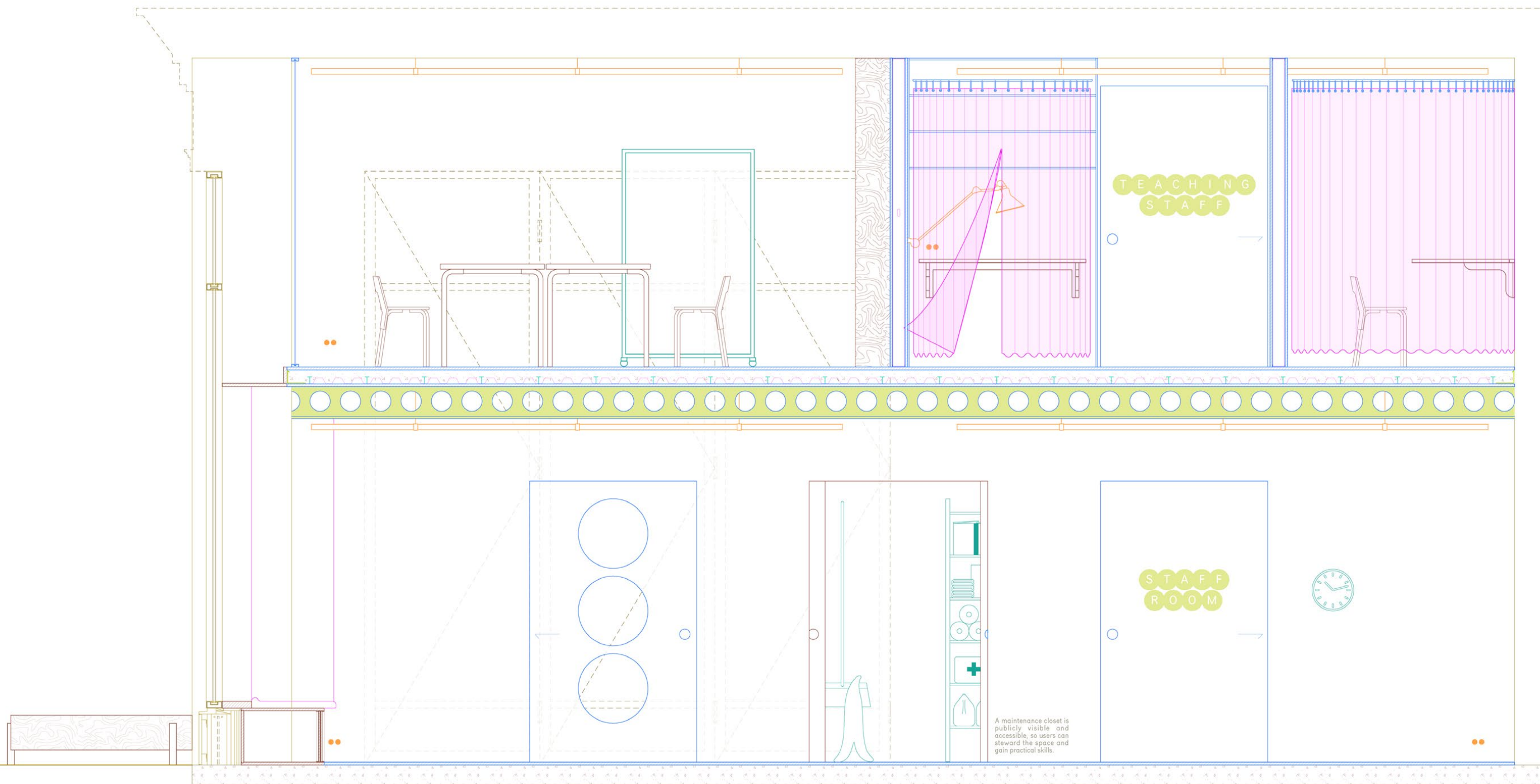
Inkjet print on Munken Print White 115gsm
[316mm x 450mm]





Sectional Elevations • Digital
 1 Exterior Storefront 2 Section A-a
 3 Section B-b

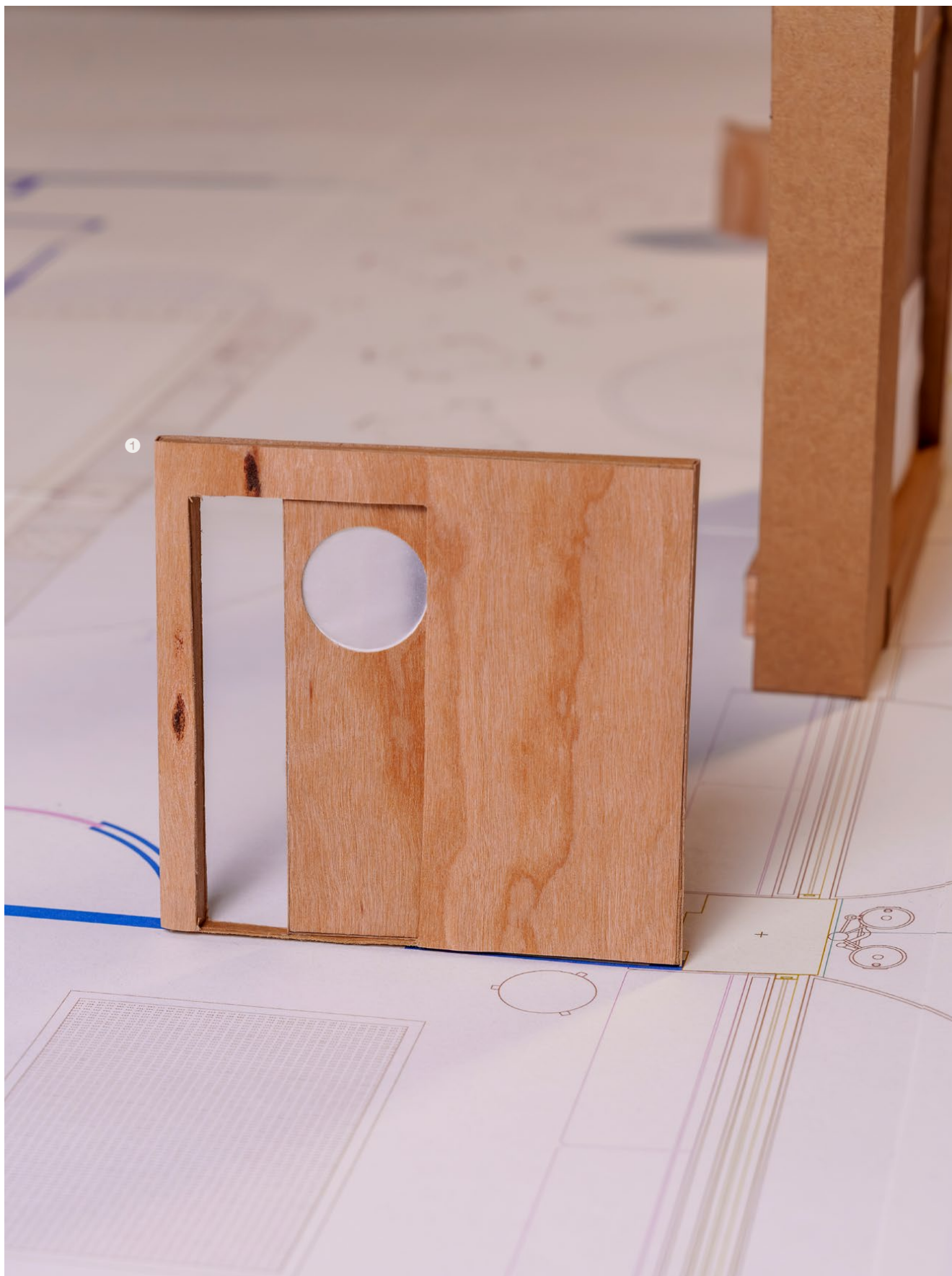
Inkjet prints on Munken Print White 115gsm
 [1:25 • 1200mm x 300mm]



Sectional Elevation • Digital Section C-c

Inkjet print on Munken Print White 115gsm
[1:25 • 900mm x 300mm]

Text makes itself present across all sub-
strates of the project, as functional text
labelling spaces, but also as descriptive
proses, conveying design intent.



Paper Models
Wood veneer, craft paper, bristol, vellum
• Photos by Joseph Min

❶ Sliding Door
❸ Reception Desk

❷ Storefront Cabinet

401'

Advanced Studio IV

In the Name of God – Spring 2025
Under the guidance of Ziad Jamaledine

● Todt Hill High Point, Staten Island

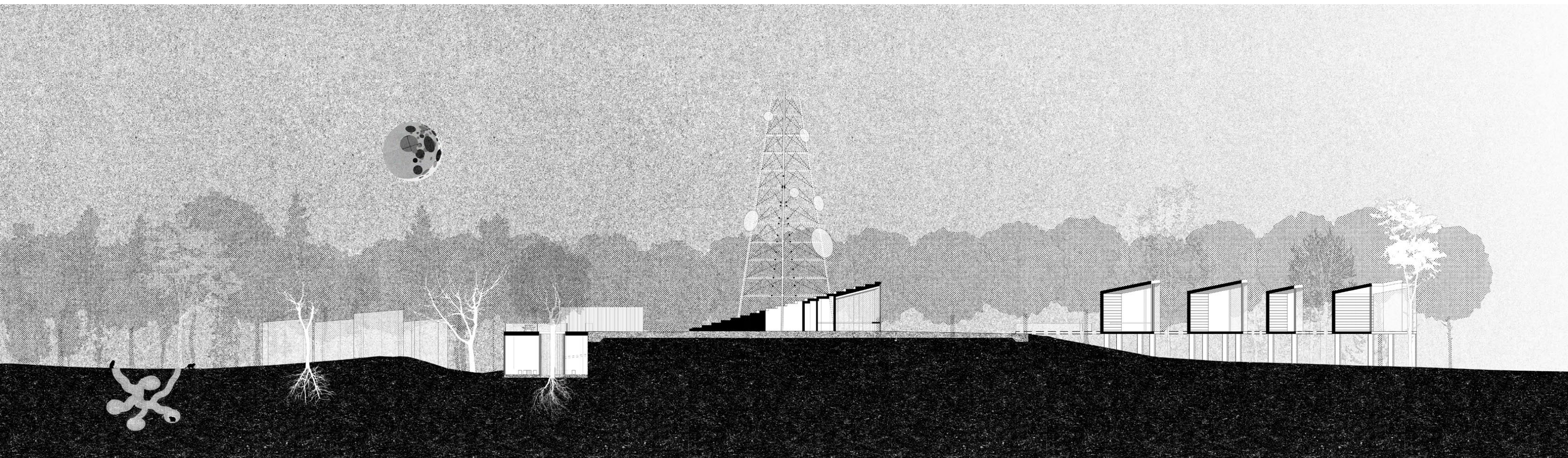
By order of a proposed Islamic legal endowment, the highest naturally occurring elevation on the Atlantic coastal plain, Todt Hill High Point of Staten Island– standing at 401 ft– is established as a *waqf*. The endowment imagines the site for the interweaving of science, faith, and ecology. The endowment proposes a climate observation station, *hilal* (crescent moon) sighting grounds, *masjid* (prayer) and *wudu* (ablution) spaces, and a sanctuary for groundhogs liberated from the Staten Island Zoo.

Guided by the Gregorian and the *Hijri* (Islamic) calendars, the project proposes a return to ritual, reclamation of agency in religion, and the creation of inclusive outdoor spaces.

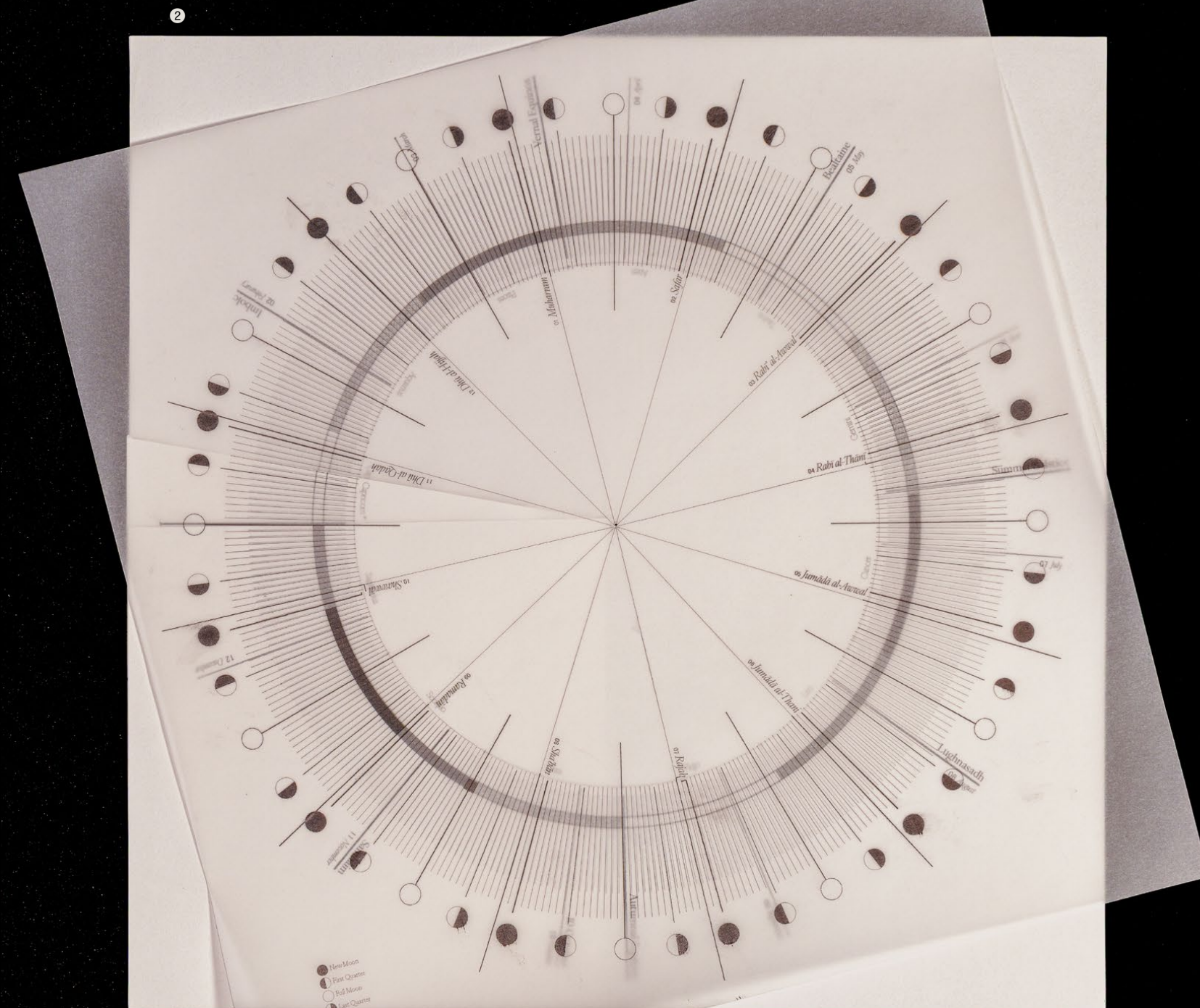
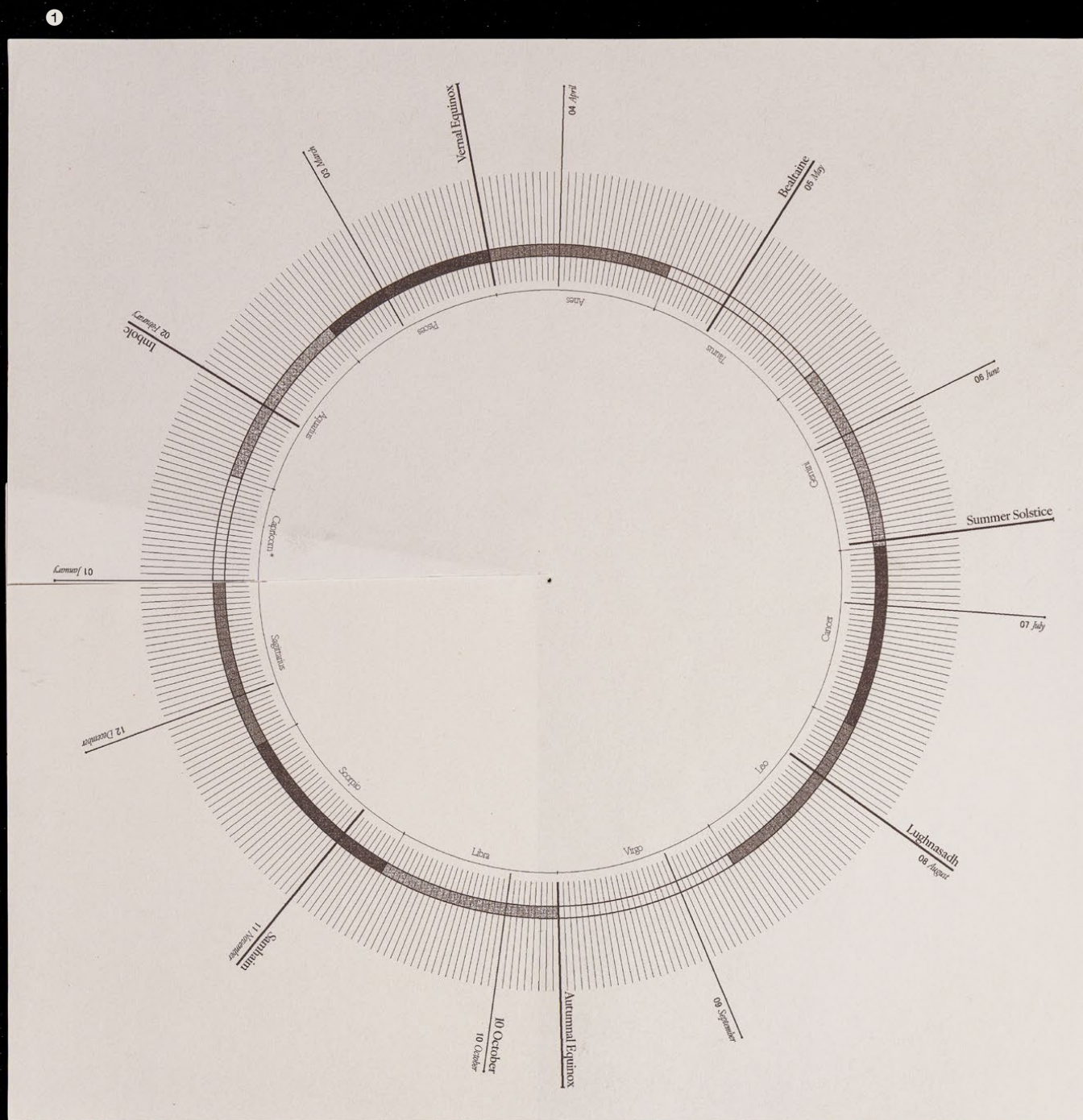
Ground and Ritual

The project marries the tangible ground with immaterial notions of ritual and religion. Soft, fuzzy lines meet dark, heavy textures to convey the contrast between these two juxtaposed entities. Digital textures and Munken paper substrate came together to create a sense of grain and grit that captures the ambience of the project, and communicate the *degradation of ritual as the site of ruin*.

Longitudinal Section across Site • Digital
Inkjet print on Munken Print White 115gsm [900mm × 250mm]

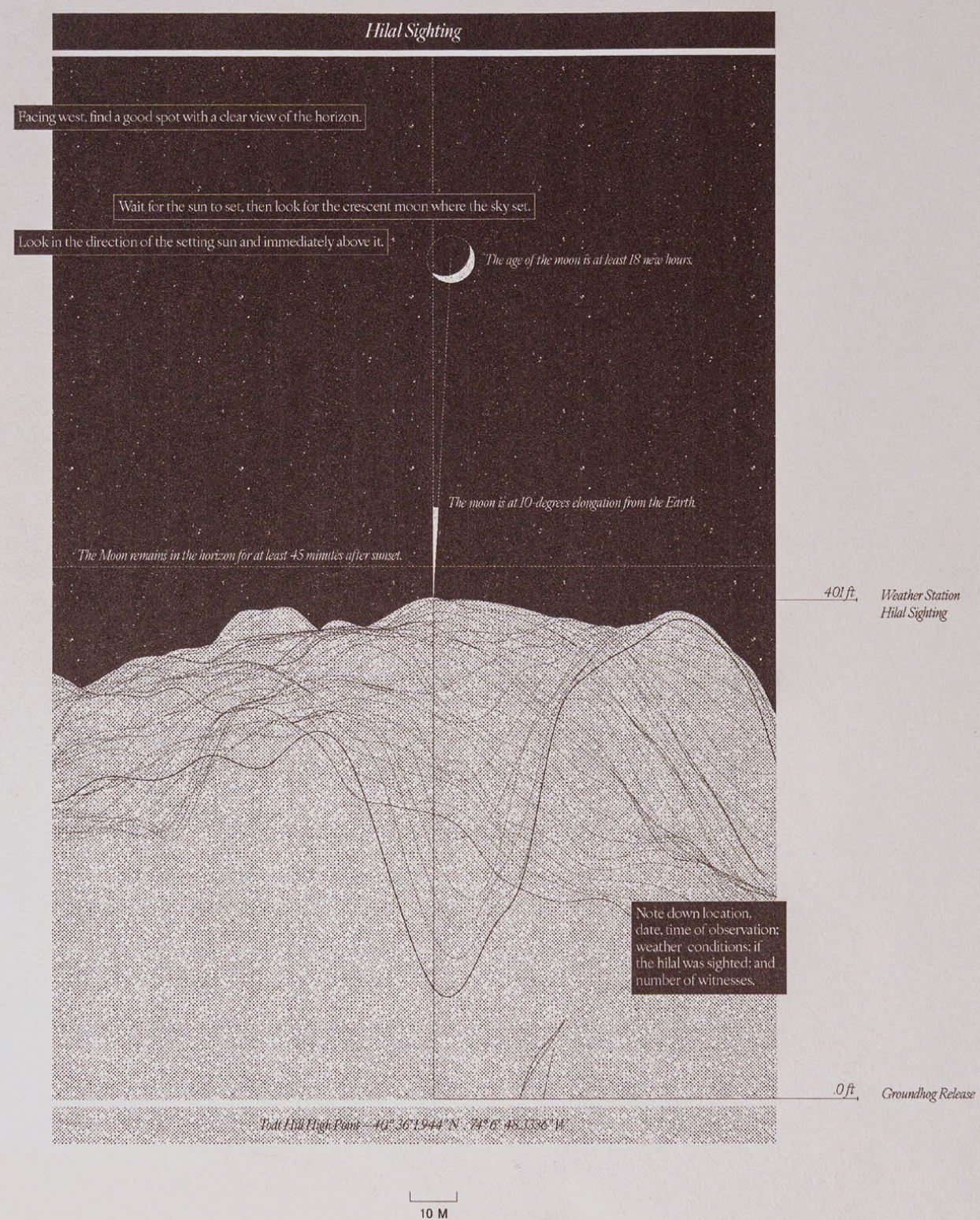


Didactic diagrams were key in exploring and communicating notions of religion, faith, and ritual. Capturing these intangible, untouchable aspects with drawings and diagrams were essential in translating these notions into design.



Research Drawing Prints
 1 Solar Celtic Calendar
 2 Hijri Moon Calendar; overlay

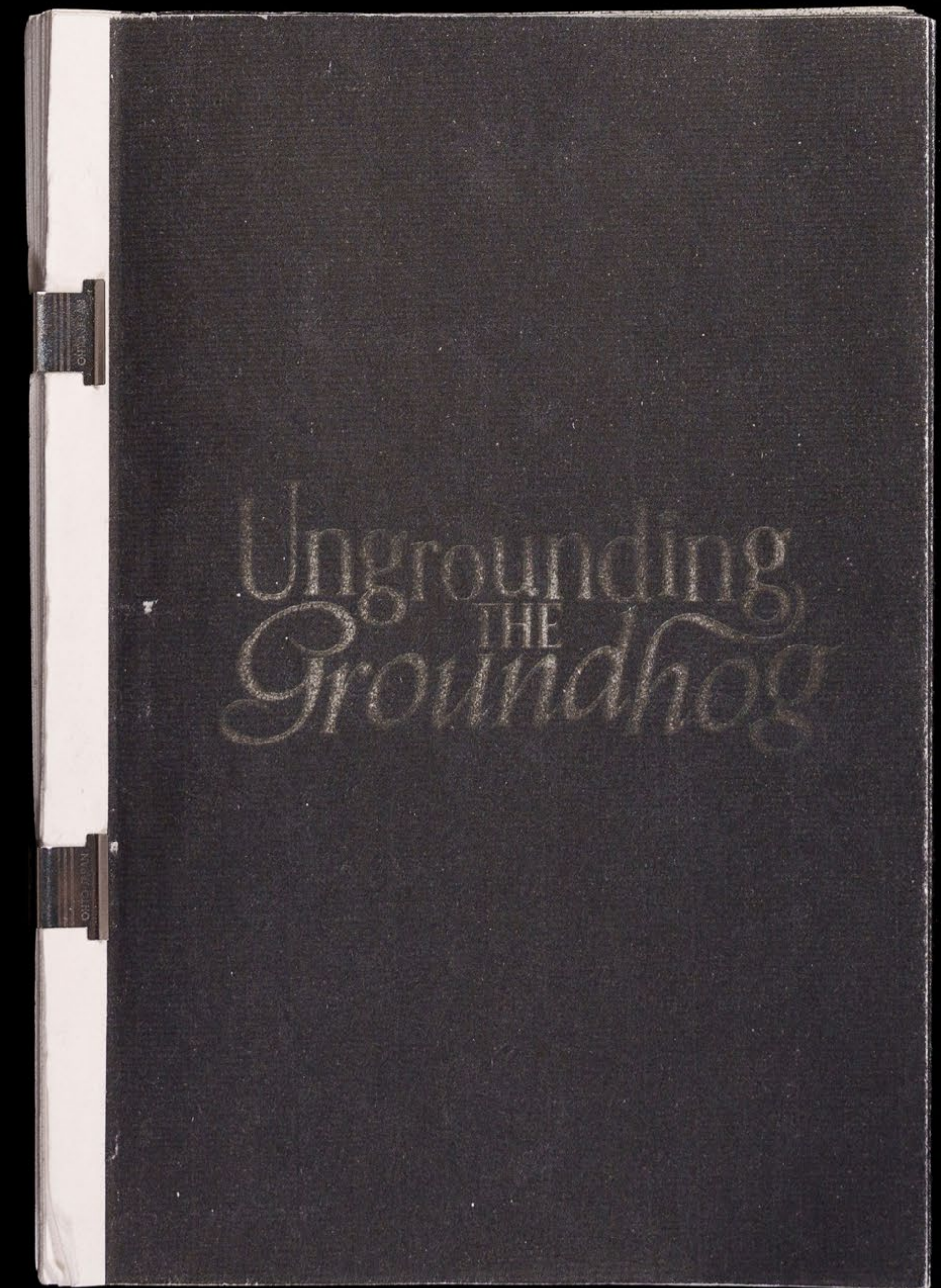
Inkjet print on Munken Print White 115gsm,
 Curious Translucent Clear 112g [450mm x 450mm]
 Photos by Joseph Min



The book as a research format allowed for the creation of a singular and cohesive narrative that contextualises the notion of the ruin within a linear narrative. The book is a play on the form of folkloric books and children's storybooks; its form speaks to the origin of the practice of Groundhog's Day as folkloric tradition. The fuzziness of drawings stems from the grain and textural qualities of the book, and the edges reveal truth coming to light, or ungrounding.



2



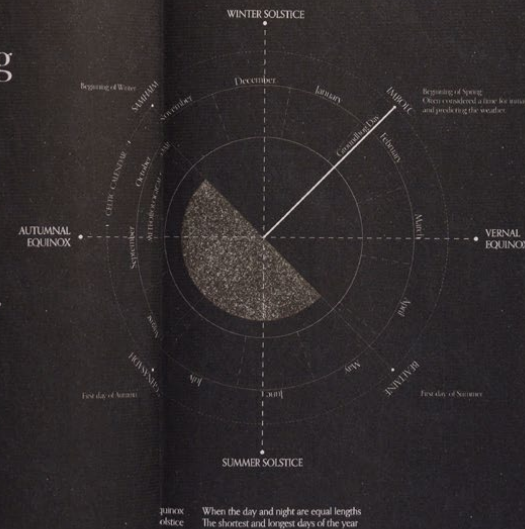
Ungrounding the Groundhog, Research Book Photos
by Joseph Min

1 Book Edges 2 Book Cover
Inkjet print on Mulberry Paper [5.5" × 8.5"]

Ungrounding the Groundhog posits the ruination of site as the degradation of ritual.

The tradition of predicting the weather using the groundhog was once a necessary practice integral to pioneer farm families. The emptying of the ritual is explored as the site of ruin.

Groundhog Day marries traditional folk beliefs about predicting the weather with one about hibernating animals.

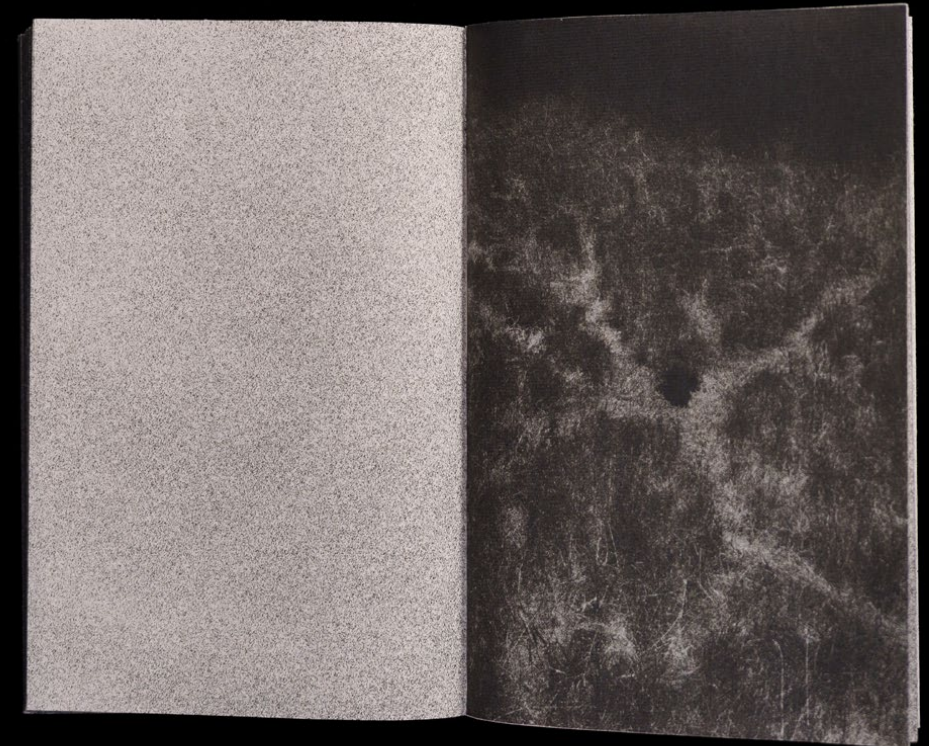
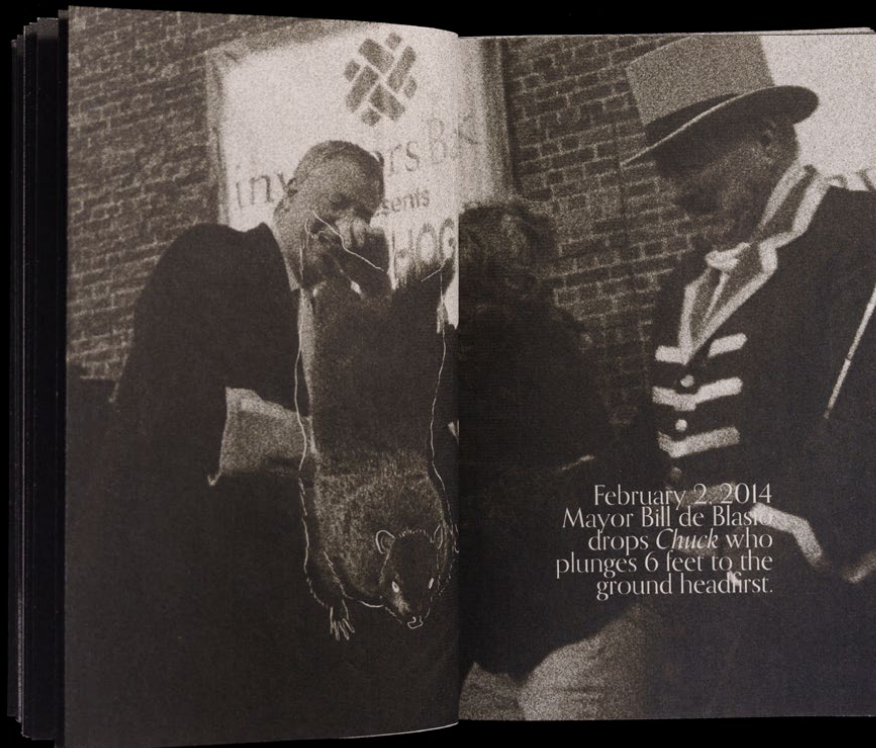


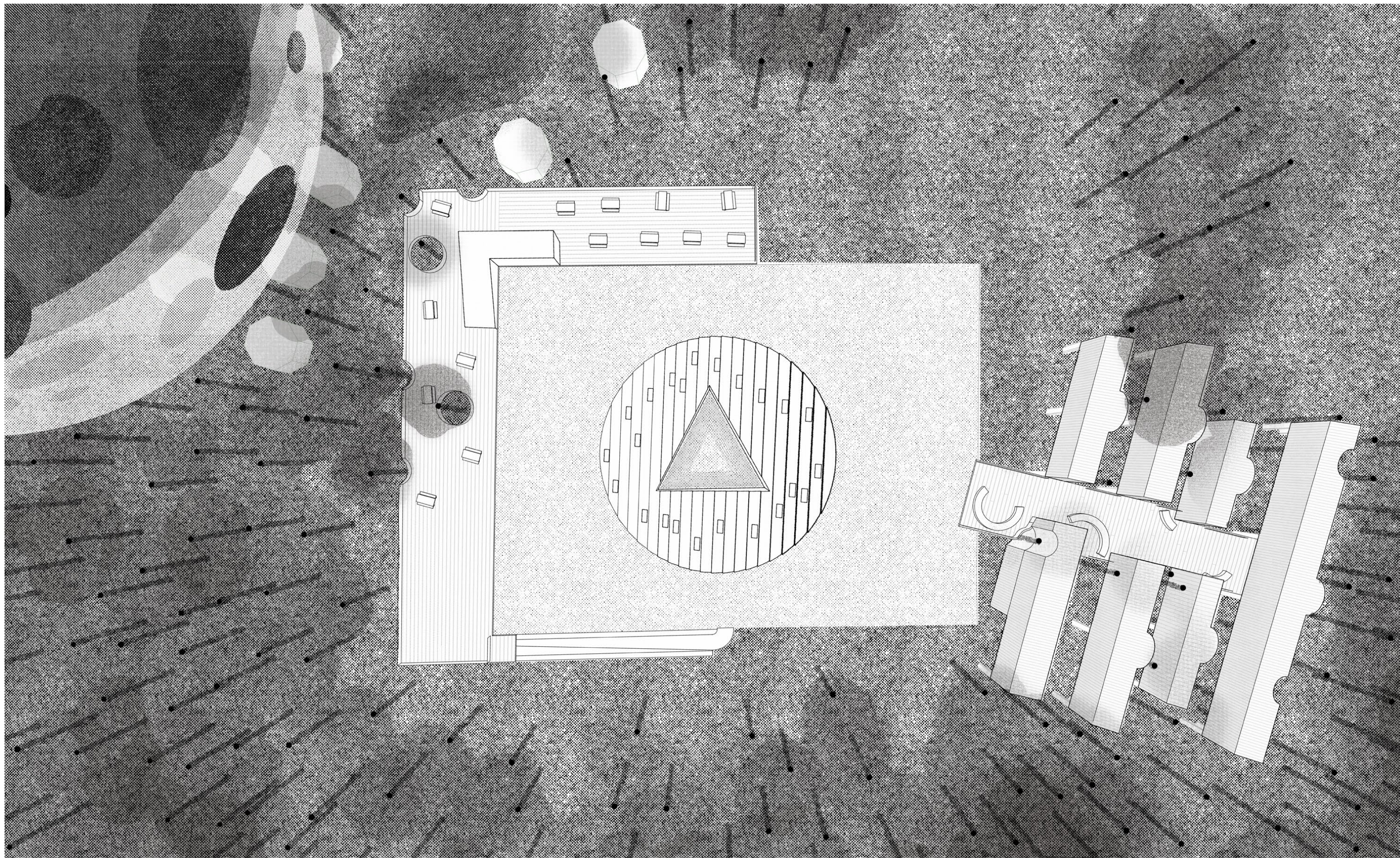
The Pennsylvania Dutch who migrated from German-speaking parts of Europe adapted the tradition such that the winter's spell would be prolonged for *six weeks* instead of four and *the badger became the dox* (groundhog).

February 2, 2009
 Chuck bites Mayor Mike Bloomberg as he attempts to coax the groundhog out of his enclosure.

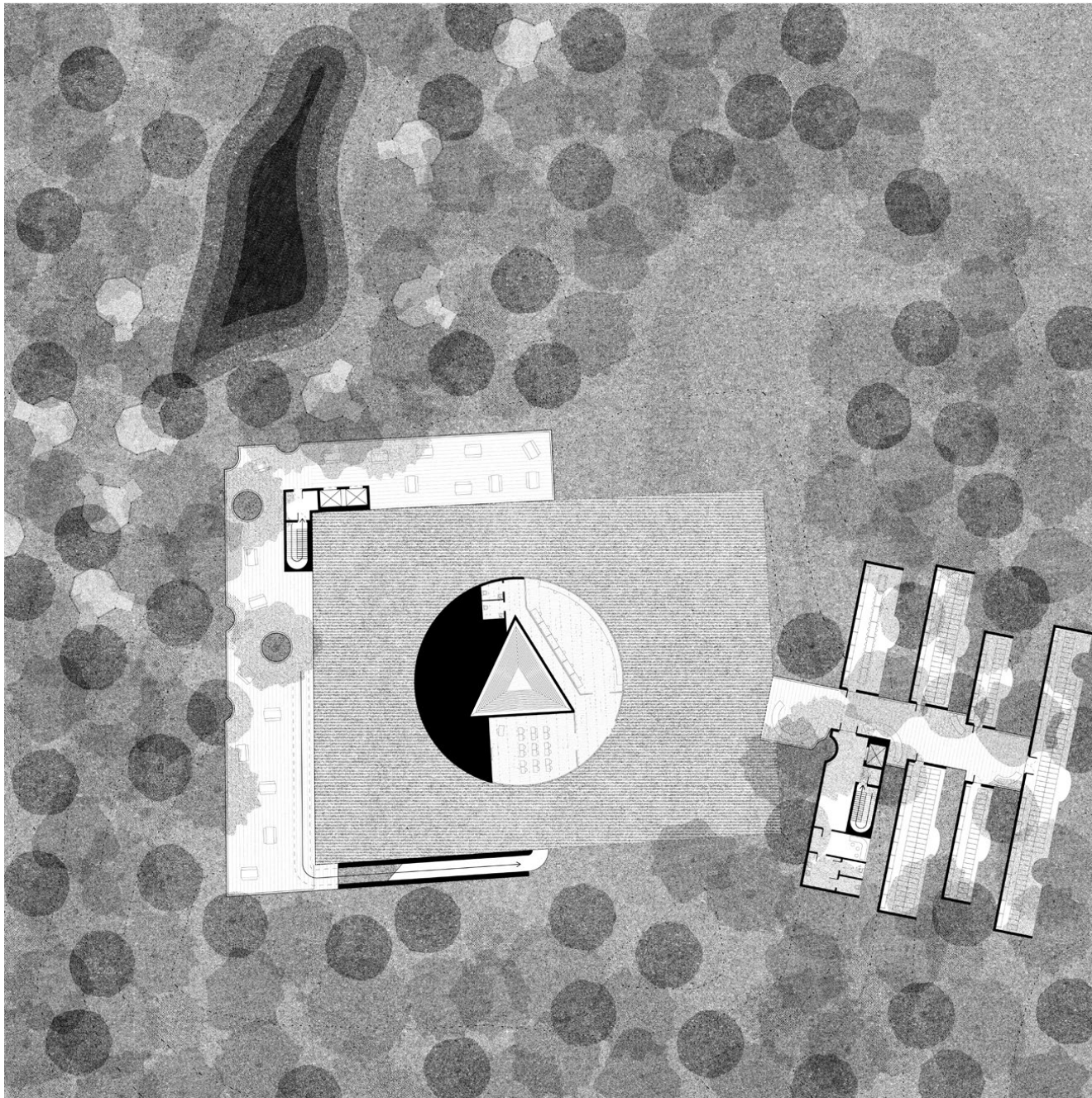


February 2, 2014
 Mayor Bill de Blasio drops *Chuck* who plunges 6 feet to the ground headfirst.

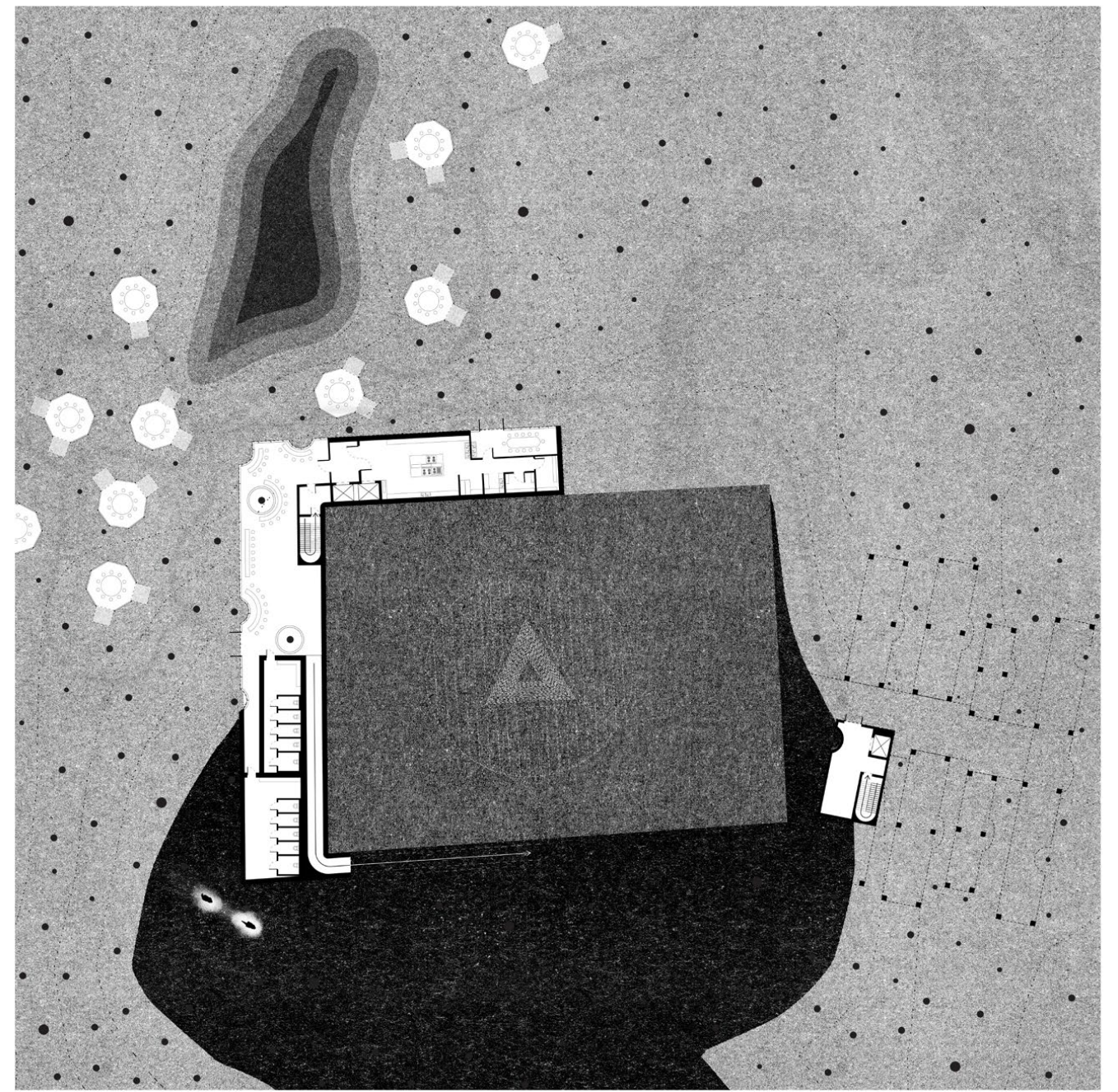




1



2



Pair of plans • Digital

1 Above Ground

2 Below Ground

Inkjet print on Munken Print White 115gsm [1:250

• 450mm x 450mm]

Tile, Tiling, Tilling

● 456 W 128th St, Harlem

A proposal for affordable housing that celebrates care, reproduction, and water. The project starts from the scale of a sink, a drying rack, a toolbox, a tile.

The project proposes the re-conception and celebration of care, the redefining of the social rituals of maintenance, and encourages stewardship through education and commoning, addressing themes of commoning, stewardship, maintenance, reproduction, and labor.

The plumb wall is the center of the housing units. Water is a fundamental infrastructure required to support many acts of care. Thus, the plumb wall is shared between the unit and hallway, servicing both the private and public.

We imagine the hallway to be an extension of each unit, challenging notions of private property in which space beyond the limits of an apartment is unusable and liminal.

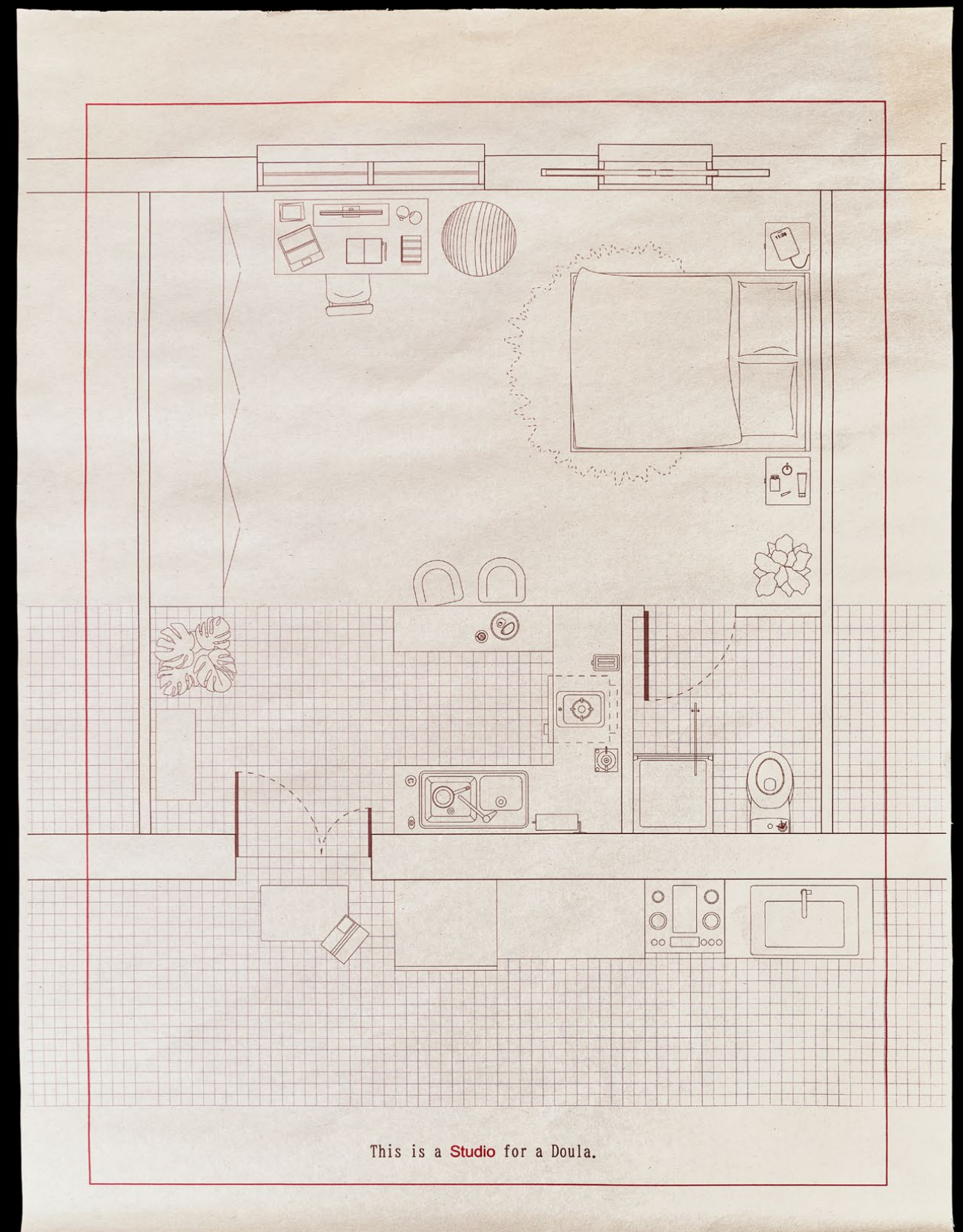
By reorganizing the relationship between the private and public realm within these spaces, occupants have access to more, without the economic burden.

Core Studio III

Every Thing, A Home – Fall 2024

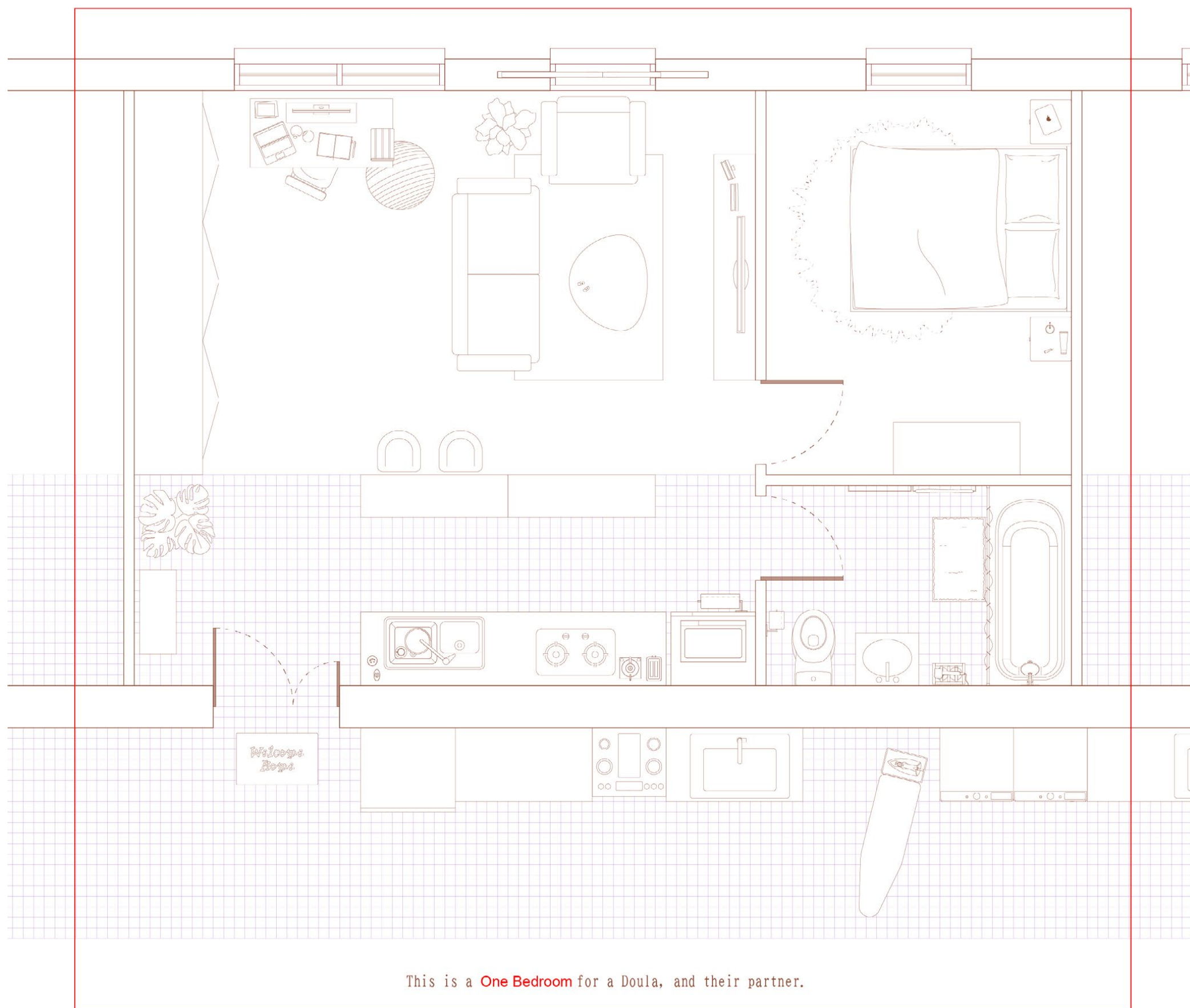
Under the guidance of Jelisa Blumberg

Developed alongside Elise Cloutier ♥



Series of prints of Potential Occupation Plans,
1 of 3 • Photo by Joseph Min

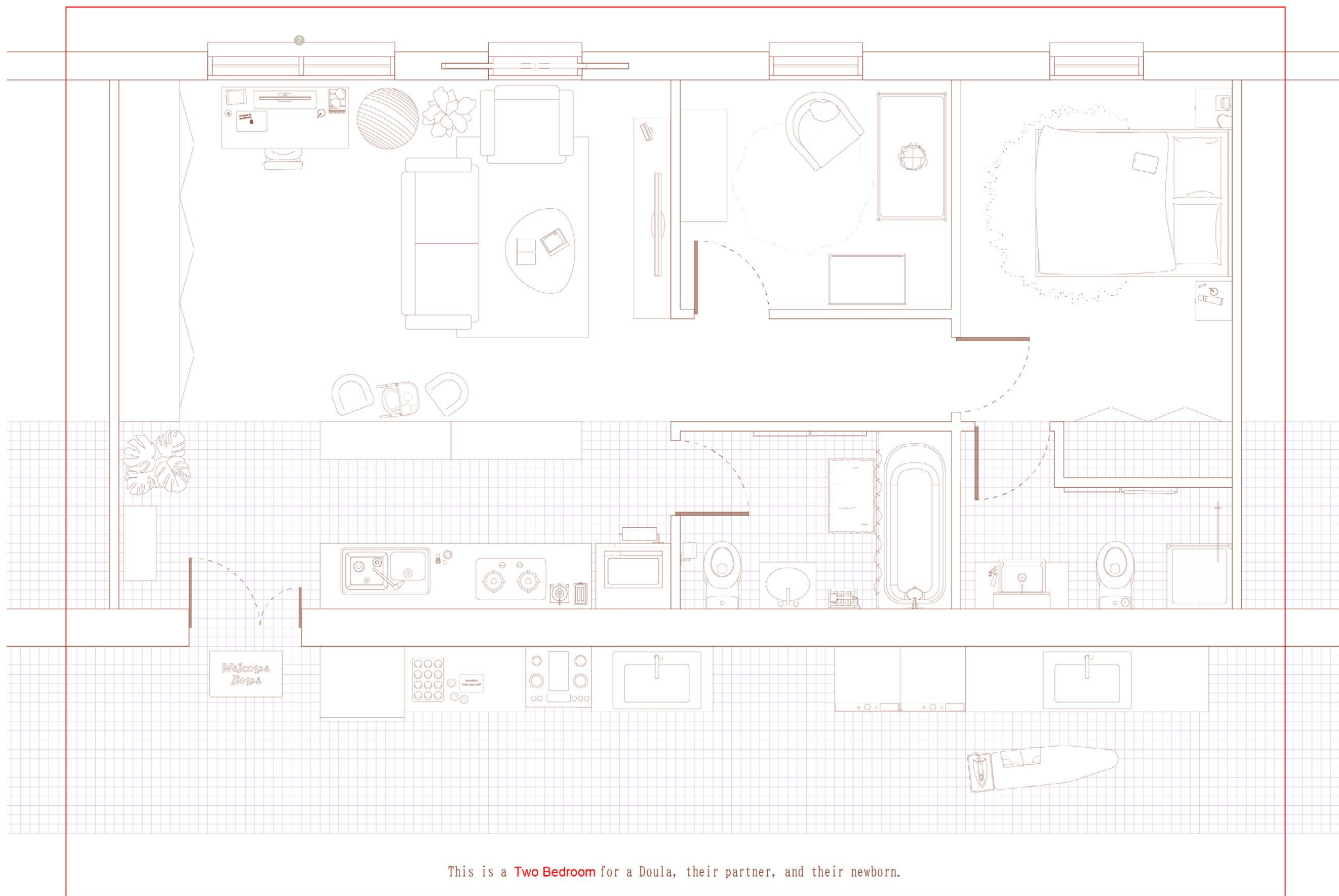
Studio Unit
Inkjet print on Newsprint [1:50 • 11" × 17"]

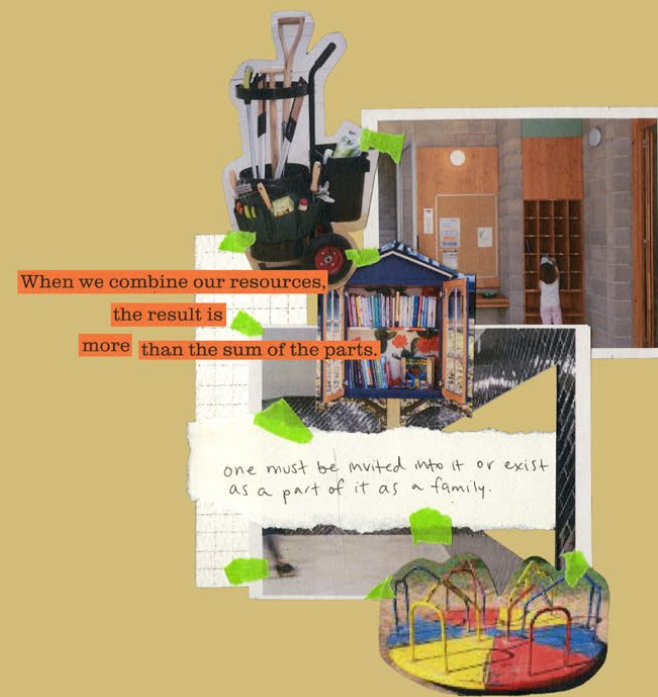


The unit plan is designed to accommodate different occupant profiles, and changing family sizes.

One module can be used as a studio, one and half as a one bedroom, two as a two to three bedroom. The intentional ambiguity of use and functional indeterminacy of each room as well as fixing the strip of plumb wall to the corridor wall, allows for units to be reconfigured to accommodate growing and shrinking needs for space.

Residents can negotiate, reinterpret, and change the spaces as they feel necessary. The flexible configuration also challenges the notions Robert's model for housing entails and the nuclear family model it propagates.





making the domestic chore a hobby



making the domestic chore a hobby

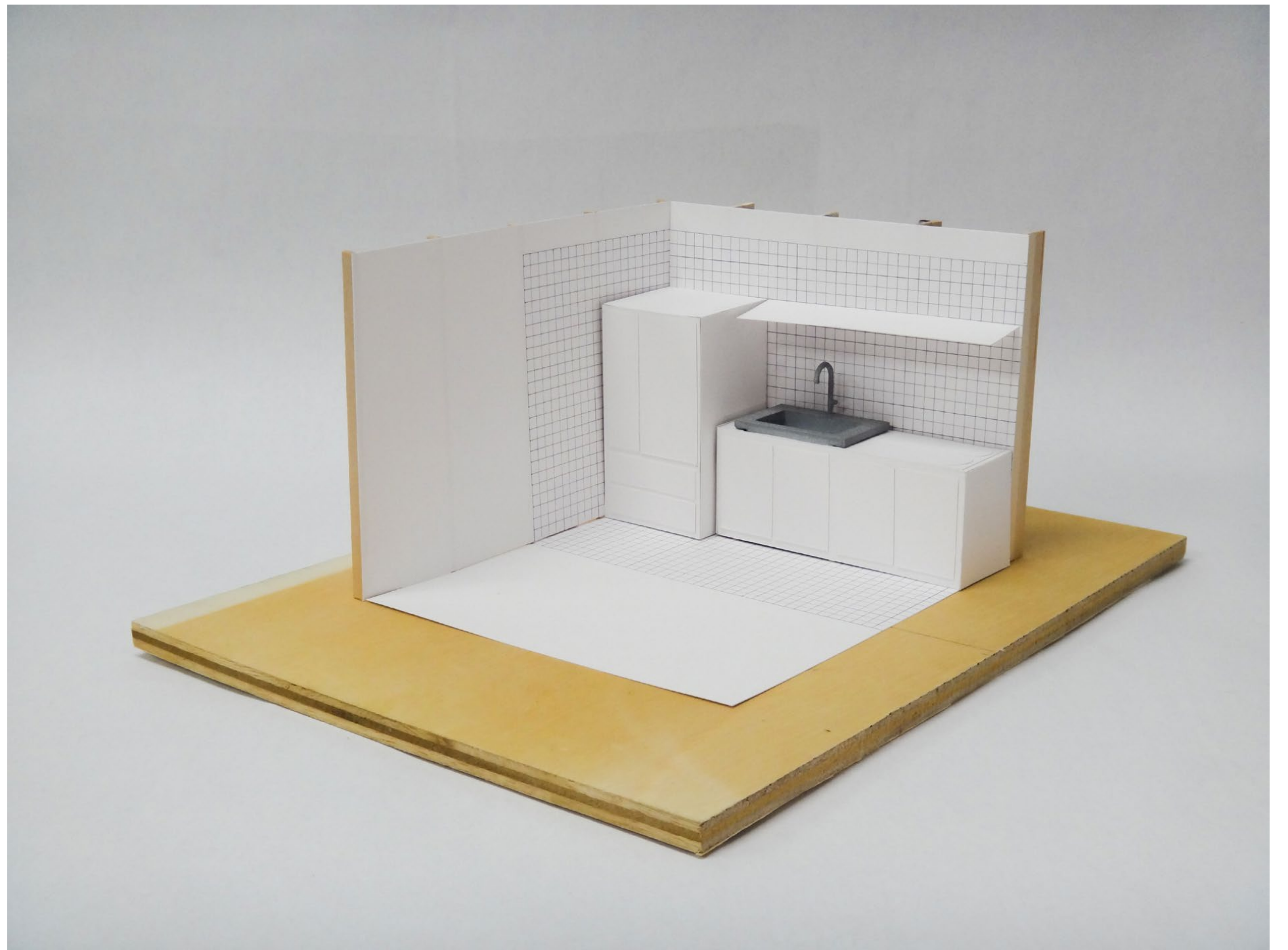


making the domestic chore a hobby

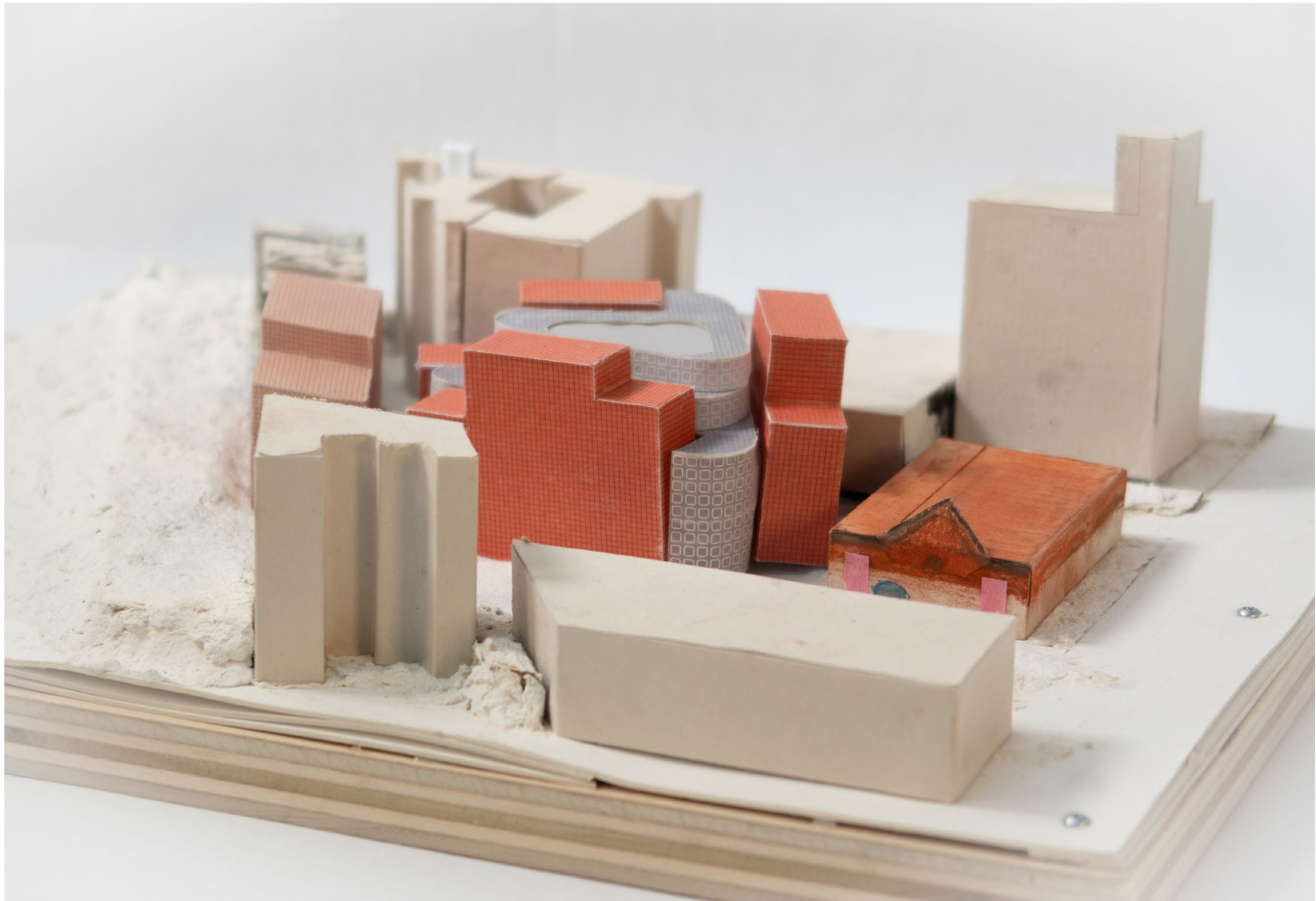


Water + the Domestic • Kitchen Model

Various papers, wood dowels, metal pipes, PLA print





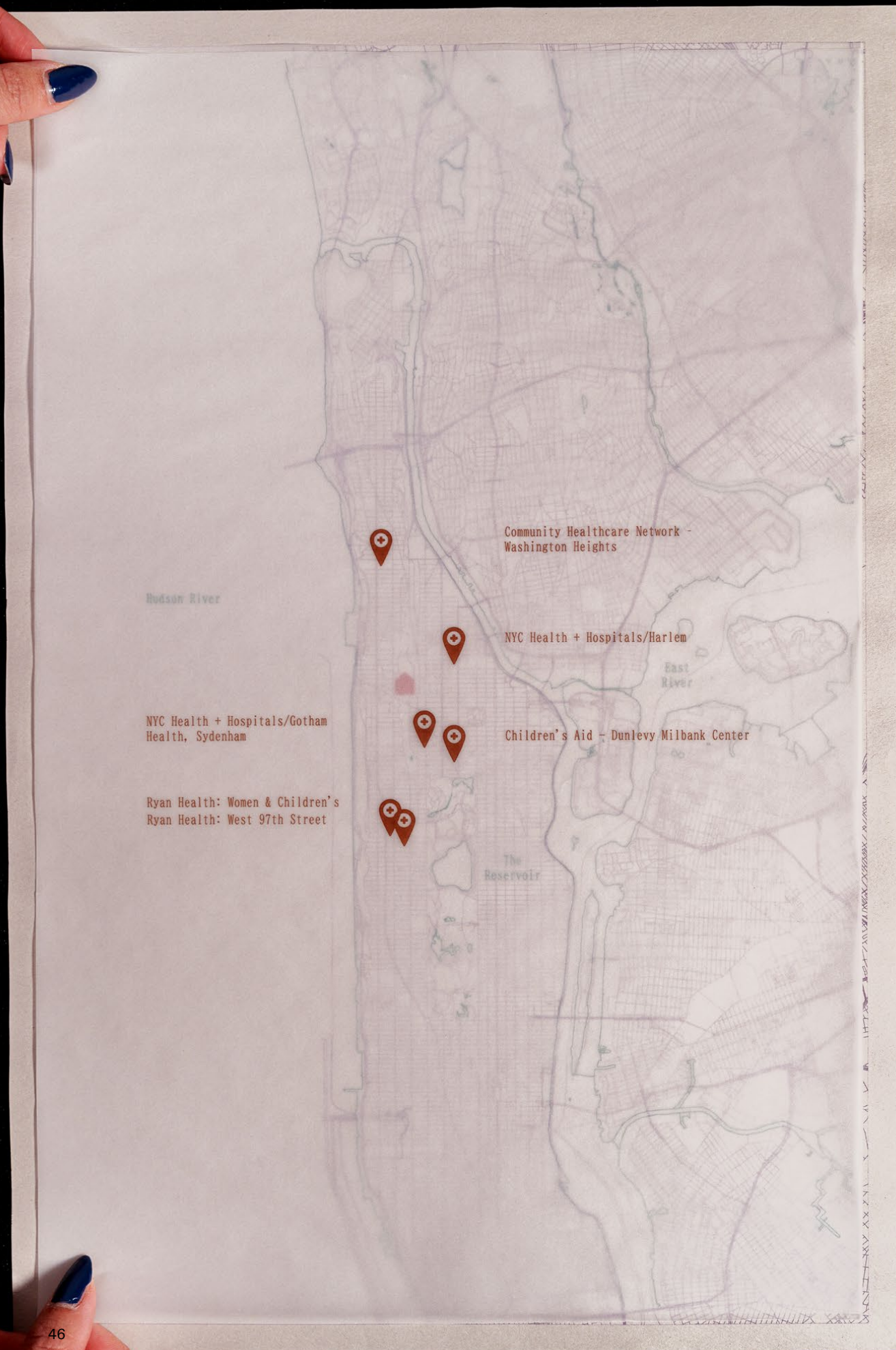


Site Massing Model • 1:500

Mixed media [paper, paper mache, wood]

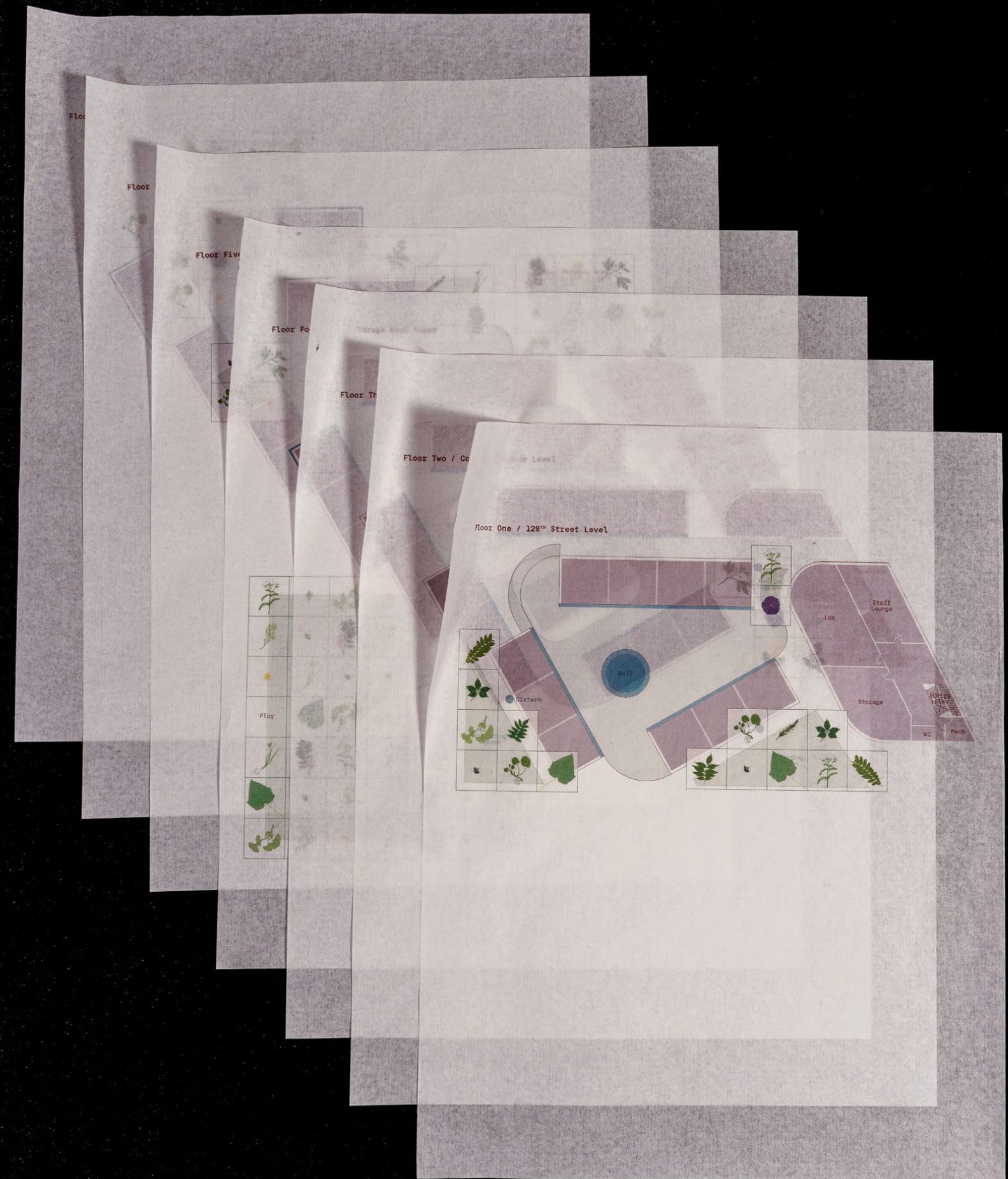
Print of Site Context Map
w/ Hydrology + Hospital Overlays

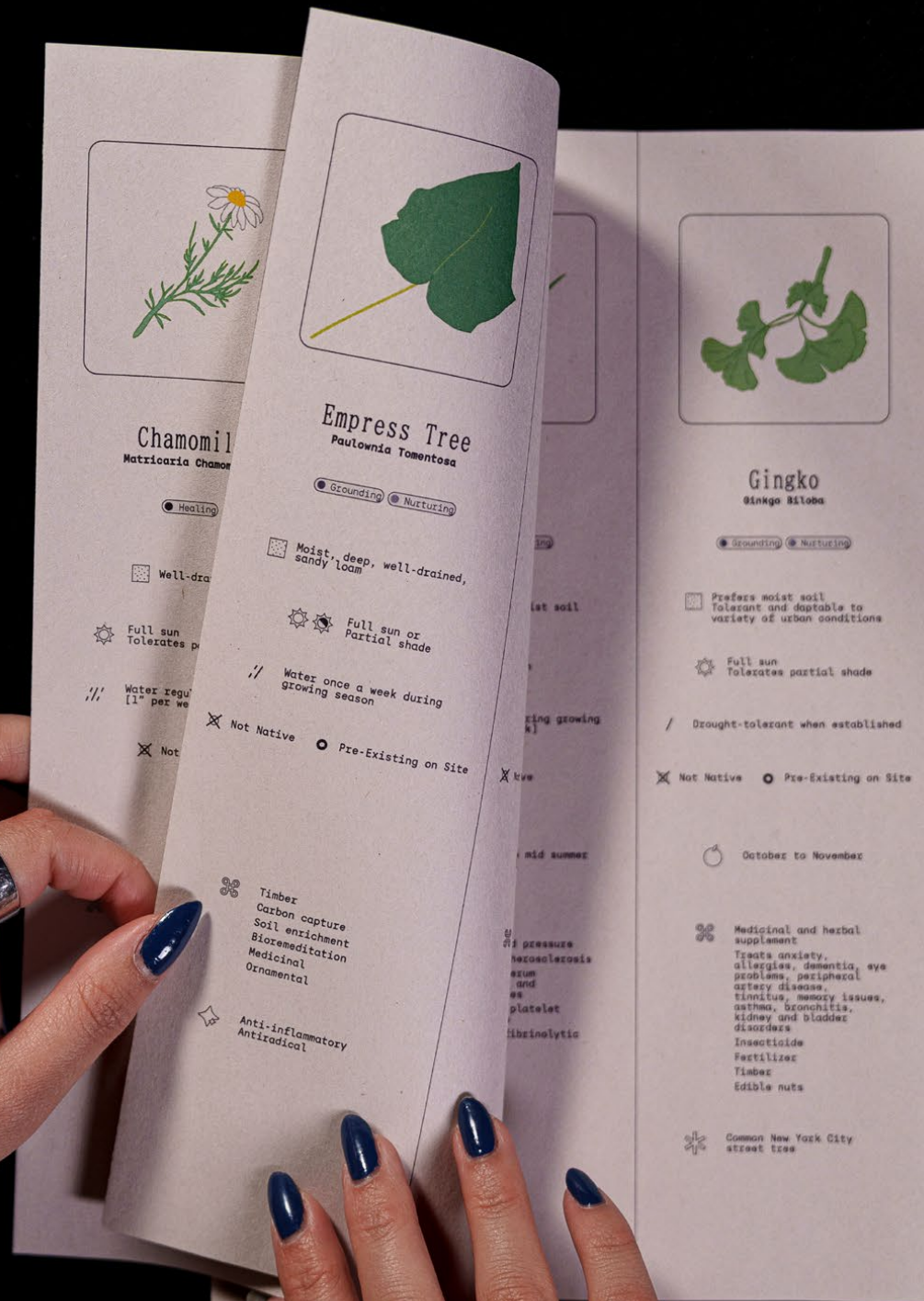
Inkjet print on tracing paper, newsprint
[1:50 • 11" × 17"]



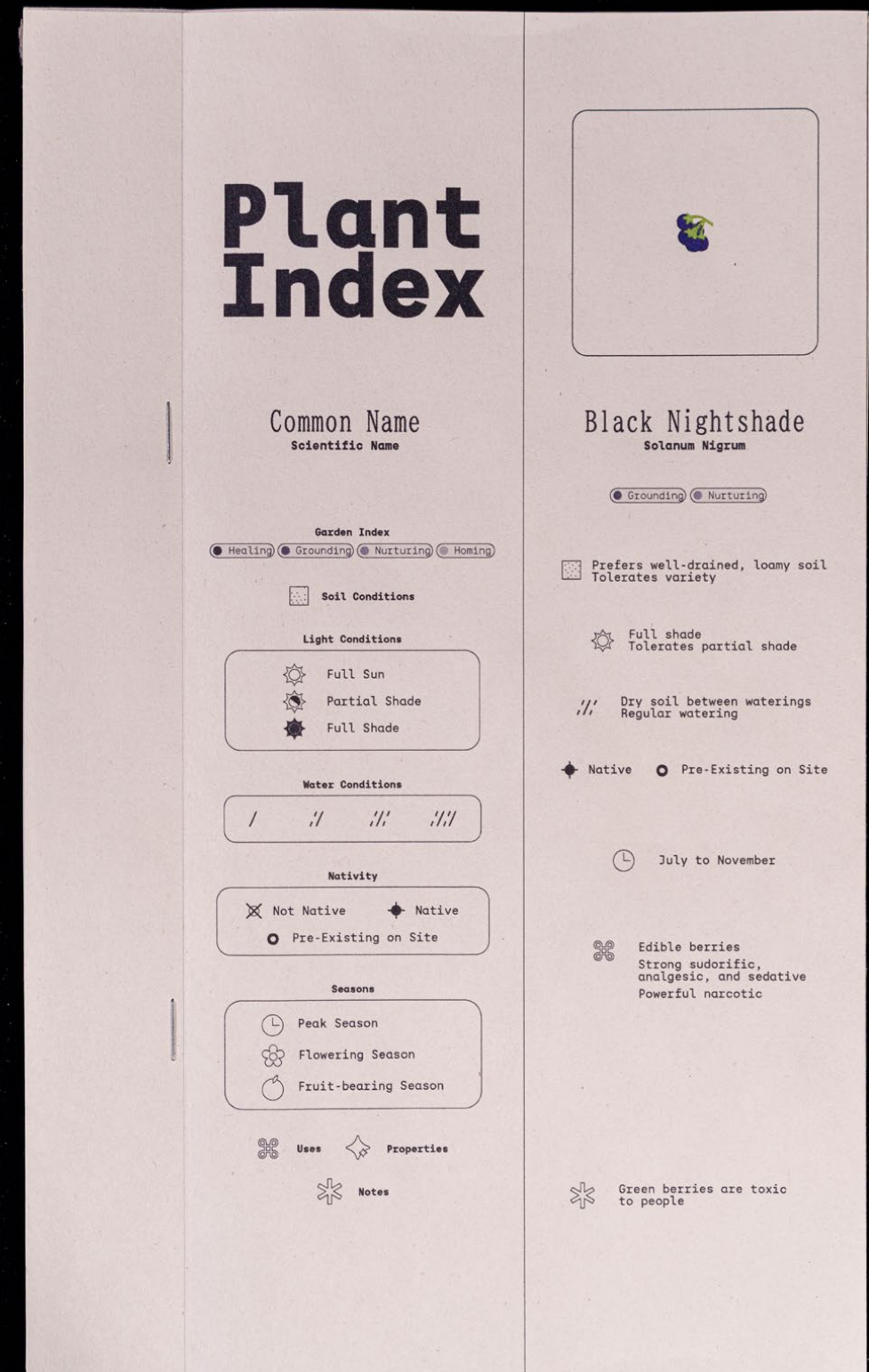
Print of Massing Diagrammatic Plans
• Photos by Joseph Min

Inkjet print on onion paper
[8.5" × 11" sheets]





1

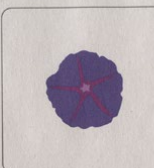
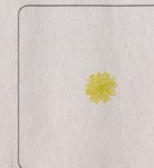
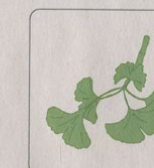


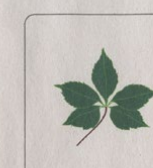
2

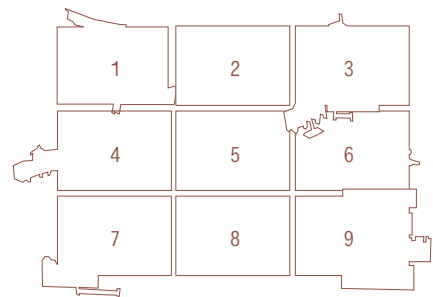
Plant Index, Project Accompaniment
Photos by Joseph Min

1 Book Form 2 Book Cover
Inkjet print on Newsprint [5.5" x 8.5"]

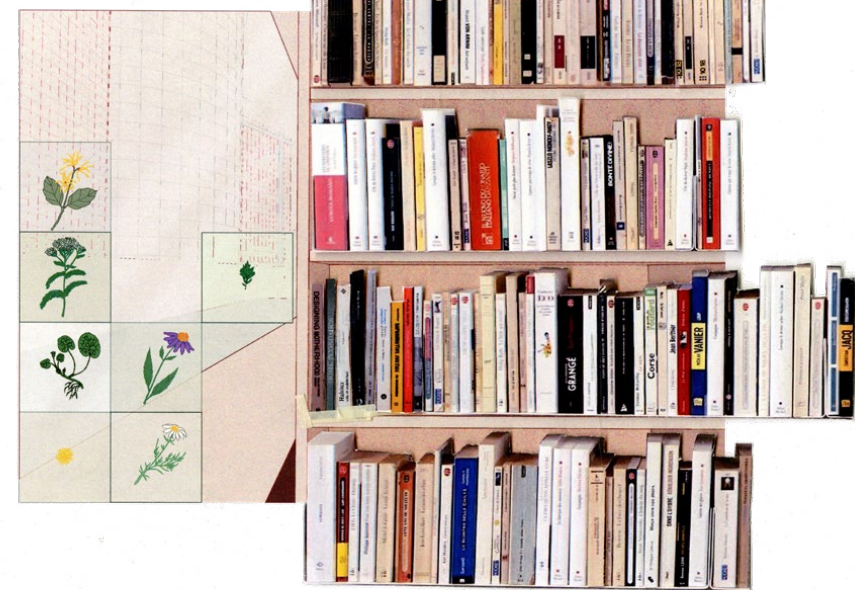
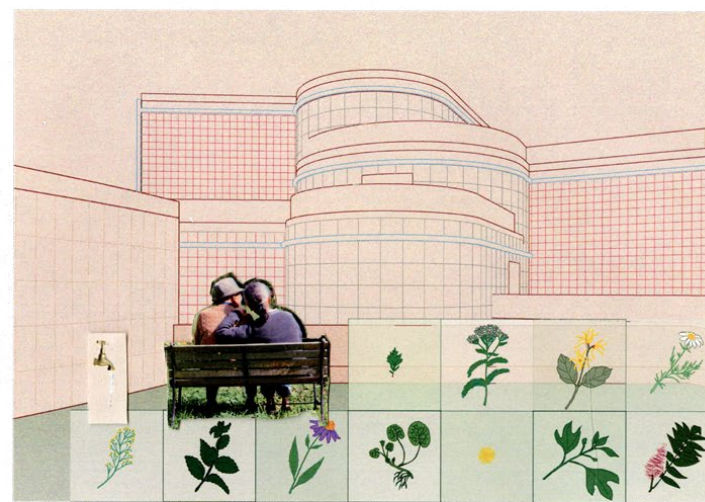
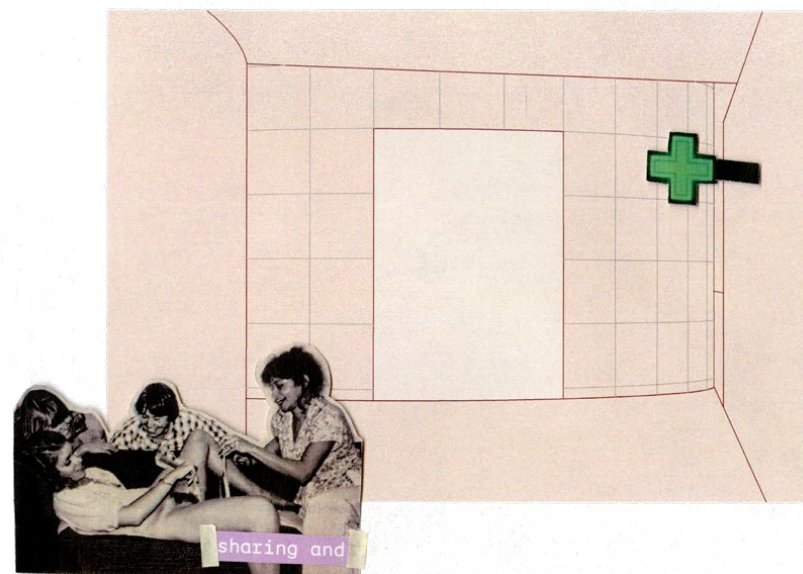
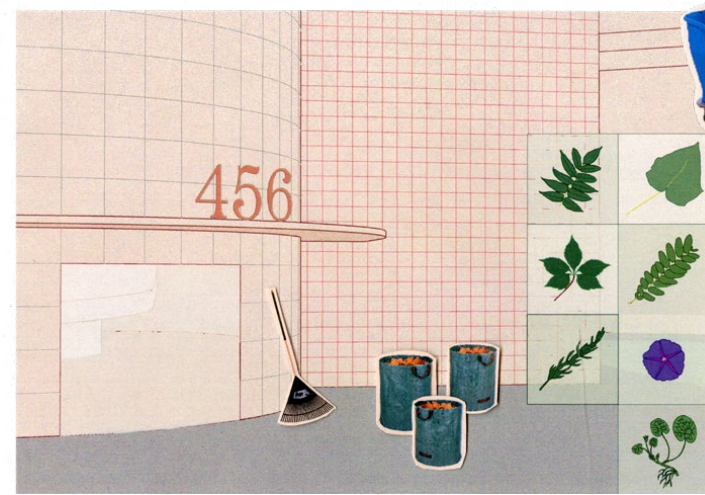
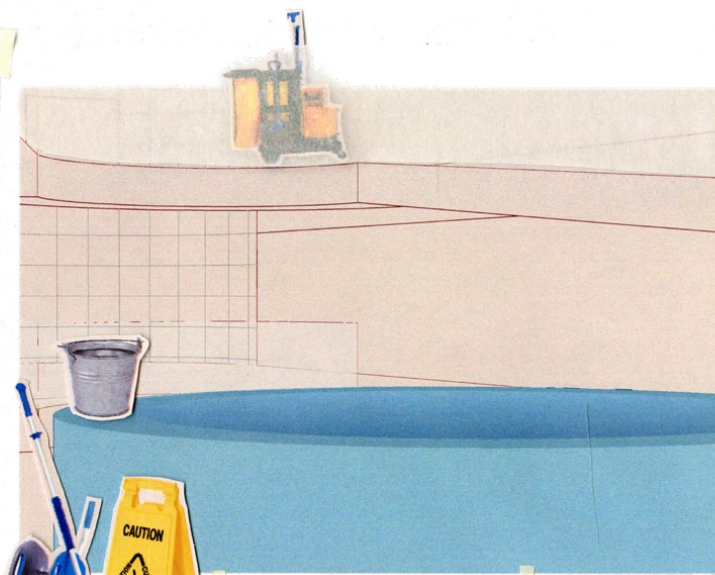
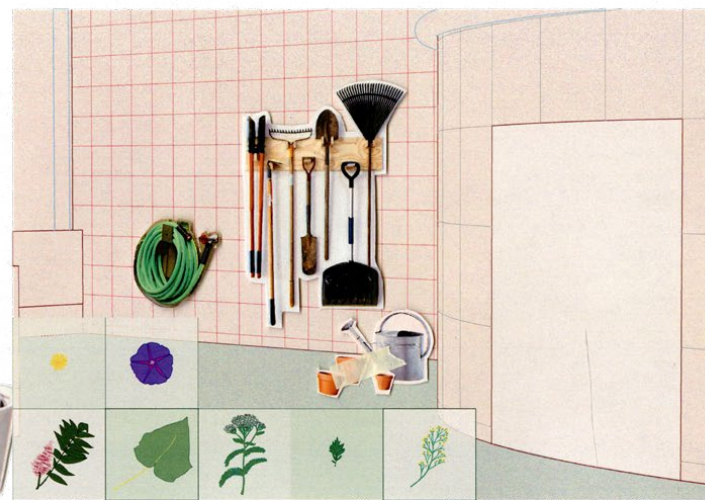
Nearly every level has gardens which are cared for and co-cultivated by the community, a communal act of stewardship. Healing, grounding, nurture and sharing gardens are woven through the project. On a plant walk with Curry J. Hackett, we learned about the different types of plants that exist around the site, which we hold space for in our design. Plants also embody commoning. They reproduce and pollinate beyond the extents of the site, blurring existing boundaries.

 Chamomile <i>Matricaria Chamomilla</i> ● Healing ● Nutritive ☑ Well-drained ☀ Full sun Tolerates partial shade 💧 Water regularly [1" per week when young] ✗ Not Native 🌿 Treats anxiety, inflammation, skin care, digestion, sleep, diabetes, immune system, PMS, antispasmodic	 Common Morning Glory <i>Ipomoea Purpurea</i> ● Healing ☑ Prefers moist, well-drained soil Tolerates poor, dry conditions when established ☀ Full sun 💧 Regular watering during growing season [1-2" per week] ✗ Not Native ○ Pre-Existing on Site 🌿 Laxative May inhibit tumor cell growth Ornamental 💎 Anti-inflammatory Antioxidant	 Coneflower <i>Echinacea</i> ● Healing ● Nutritive ☑ Soil rich in organic matter Tolerates rocky, clay, or sandy soils ☀ Full to partial sun / Drought-tolerant ✗ Not Native 🕒 Mid to late summer 🌿 Improves immune function Treats pain, reduce inflammation 💎 Nutritional Antiviral Antioxidant	 Dandelion <i>Taraxacum</i> ● Healing ● Nutritive ☑ Tolerant but prefers rich, well-drained soil in loamy, fertile and moist soil ☀ Full sun Tolerates some shade 💧 Drought-tolerant Minimum 1-2" of water per month ✗ Not Native ○ Pre-Existing on Site 🕒 Spring and fall 🌿 Used in salads, soups, teas Treats infections, digestive issues Stimulates appetite Leaves used as a diuretic that can help with kidney function and blood pressure Root detoxifies liver and gallbladder Food source for ladybugs which eat aphids 💎 Antioxidant flowers
 Empress Tree <i>Paulownia Tomentosa</i> ● Grounding ● Nutritive ☑ Moist, deep, well-drained, sandy loam ☀ Full sun or partial shade 💧 Water once a week during growing season ✗ Not Native ○ Pre-Existing on Site 🌿 Timber Carbon capture Soil enrichment Bioremediation Medicinal Ornamental 💎 Anti-inflammatory Antiviral	 False Rosemary <i>Conoclinium</i> ● Healing ● Grounding ☑ Prefers well-drained, sandy and poorer soil ☀ Full sun Tolerates some shade / Drought-tolerant Minimal watering ✗ Not Native ○ Pre-Existing on Site 🕒 March to November 🌿 Attracts bees Pioneer species in disturbed areas Drought tolerant Landscape Edible: rosemary substitute 💎 Insecticide	 Garlic <i>Allium Sativum</i> ● Healing ● Nutritive ☑ Well-drained, moist soil ☀ Full sun 💧 Water regularly during growing season [1" per week] ✗ Not Native 🕒 Late spring to mid summer 🌿 Flavour Lowers blood pressure Inhibits atherosclerosis Decreases serum cholesterol and triglycerides Suppresses platelet aggregation Increases fibrinolytic activity 💎 Insecticide Fertilizer Timber Edible nuts	 Ginkgo <i>Ginkgo Biloba</i> ● Grounding ● Nutritive ☑ Prefers moist soil Tolerant and adaptable to variety of urban conditions ☀ Full sun Tolerates partial shade / Drought-tolerant when established ✗ Not Native ○ Pre-Existing on Site 🕒 October to November 🌿 Medicinal and herbal supplement Treats anxiety, allergies, dementia, eye problems, peripheral artery disease, stroke, memory issues, asthma, bronchitis, kidney and bladder disorders Insecticide Fertilizer Timber Edible nuts 🌿 Common New York City street tree

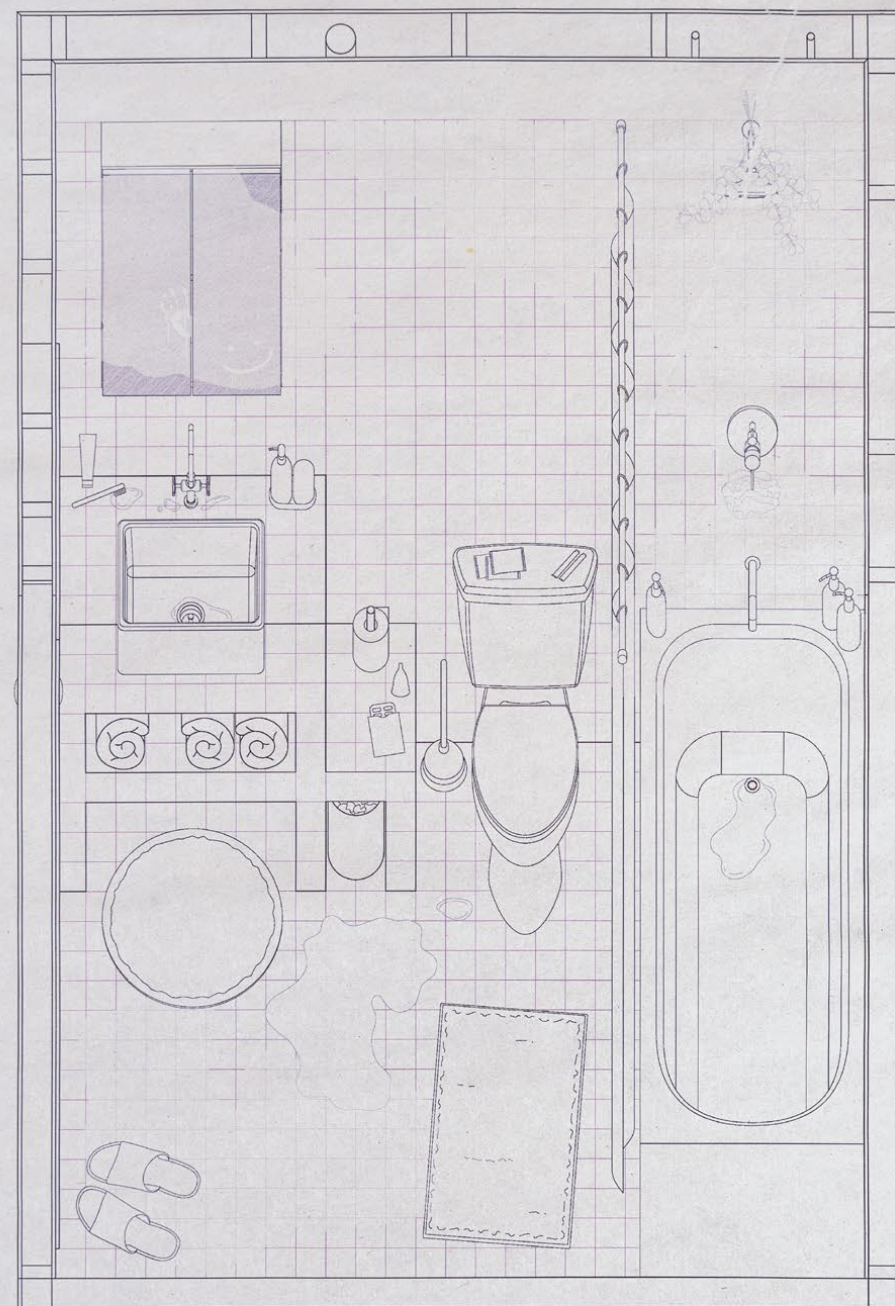
 Golden Rod <i>Solidago</i> ● Healing ● Nutritive ☑ Well-drained Tolerates multiple types (eg. clay, sand, rock) ☀ Full sun Becomes leggy in shade 💧 Regular watering when newly planted Drought-tolerant once mature Thrives on natural rainfall ♦ Native ○ Pre-Existing on Site 🌿 Enriches soil with nitrogen Treats enlarged prostate, kidney stones, urinary tract infections (UTIs), tooth plaque, Avers Poultice for bee stings	 Green Ash Tree <i>Fraxinus Pennsylvanica</i> ● Healing ● Grounding ☑ Prefers moist, fertile, well-drained soil Adaptable to range ☀ Full sun to light shade 💧 Deep watering weekly if no rain ♦ Native ○ Pre-Existing on Site 🕒 April to May 🌿 Timber Erosion control Food for birds and animals Treats stomach cramps	 Honey Locust <i>Gleditsia Triacanthos</i> ● Grounding ☑ Moist, fertile, well-drained soil ☀ Full sun 💧 Thrives in moist soil Tolerant of drought conditions ♦ Native ○ Pre-Existing on Site 🕒 Late spring to early summer September to October 🌿 Timber Ornamental Animal fodder Treats rheumatoid arthritis and some cancers Sweetener	 Mugwort <i>Artemisia Vulgaris</i> ● Healing ● Nutritive ☑ Open, sandy, low-nitrogen sites (dry hill slopes, unutilized areas) ☀ Full to partial sun 💧 Dry soil between waterings ✗ Not Native ○ Pre-Existing on Site 🕒 July to September 🌿 Beer flavoring Tea for lucid dreaming Aromatic & medicinal herb Pest control
 Peppermint <i>Mentha Piperita</i> ● Healing ☑ Well-draining, loose, organically-rich soil ☀ Full sun Tolerates partial shade 💧 Water regularly [1" per week] ✗ Not Native 🌿 Treats digestive issues, pain, respiratory issues, skin irritation, nausea, anxiety, improves energy, sleep Breath freshener Pest control	 Sassafras <i>Sassafras Albidum</i> ● Healing ☑ Prefers moist, well-drained sandy loam Tolerates a range ☀ Full sun Tolerates partial shade 💧 Water regularly when young Benefits from occasional watering during dry periods ♦ Native ○ Pre-Existing on Site 🕒 Spring 🌿 Culinary (flower) Treats diarrhea, hemorrhoids, ulcers, wound healing, eye inflammation 💎 Anti-microbial 🌿 Loved by pollinators! Key Lenape plant remedy	 Staghorn Sumac <i>Rhus Typhina</i> ● Healing ● Nutritive ☑ Versatile Any well-drained soil ☀ Full sun Tolerates partial shade / Drought-tolerant Low water needs ♦ Native ○ Pre-Existing on Site 🕒 Late July to mid-September 🌿 Culinary (flower) Treats diarrhea, hemorrhoids, ulcers, wound healing, eye inflammation 💎 Anti-microbial 🌿 Loved by pollinators! Key Lenape plant remedy	 Tree of Heaven <i>Ailanthus Altissima</i> ● Grounding ☑ Moist, nutrient-rich loamy soils Tolerates nutrient-poor soil and drought ☀ Full sun 💧 Drought-tolerant once established Tolerates dry soil ✗ Not Native ○ Pre-Existing on Site 🕒 Colors change in fall Late spring Early fall 🌿 Treats asthma, epilepsy, bleeding, ophthalmic disease Ornamental Timber Restores disturbed, toxic sites 💎 A favorite food source of spotted lantern flies
 Virginia Creeper <i>Parnassianus Quinquefolia</i> ● Healing ● Grounding ☑ Prefers moist soil Tolerates a wide range ☀ Full sun to full shade 💧 Regular watering when first planted Occasional deep watering when established ♦ Native ○ Pre-Existing on Site 🕒 Spring Late summer berries 🌿 Ornamental Erosion control Wildlife habitat Treats cough, eczema, diarrhea, rheumatic complaints, dropsy, poison sumac, jaundice, poison ivy rash Dye from berry juices	 Wild Ginger <i>Asarum</i> ● Healing ● Grounding ☑ Moist, well-drained, slightly acidic soil ☀ Partial to full shade 💧 Water regularly ♦ Native 🕒 April through May 🌿 Ground cover Treats headaches, intestinal pain, arthritis, tuberculosis Decoctions used to treat rheumatism and circulation issues Poultice Spice/Flavoring	 Witch Hazel <i>Hamamelis</i> ● Healing ☑ Well-drained, acidic to neutral soil that is rich in organic matter ☀ Full sun Tolerates range 💧 Consistent moisture Natural rainfall typically sufficient ♦ Native 🕒 October to March 🌿 Root infusions used to treat fevers, especially in those that occurred in women after giving birth Wash for eyesores Treats cough and colds 💎 Anti-cancer Anti-inflammatory Antioxidant Hepatoprotective Antispasmodic Antineoplastic Antibacterial Antihypertensive Antihyperlipidemic Antifungal	 Yarrow <i>Achillea Millefolium</i> ● Healing ● Nutritive ☑ Well-drained, slightly acidic, dry to medium sandy loam soil ☀ Full Sun 💧 Drought-tolerant once established ♦ Native 🕒 Early summer to early fall 🌿 Treats digestive issues, inflammation, sore throat, fever, bleeding, wounds Poultice Astringent Ground cover Ornamental Culinary



- 1 View of communal hallways from interior central ramp
- 2 Sharing Garden on Roof Terrace
- 3 Communal well on ground floor of communal space
- 4 Nurture Garden on roof of existing taxi garage
- 5 Entrance from 128th St
- 6 Grounding Garden behind East housing block
- 7 Passageway to housing through Center for Reproductive Justice
- 8 Recovery Garden on roof of Center for Reproductive Justice
- 9 Education Center + Library in Center for Reproductive Justice



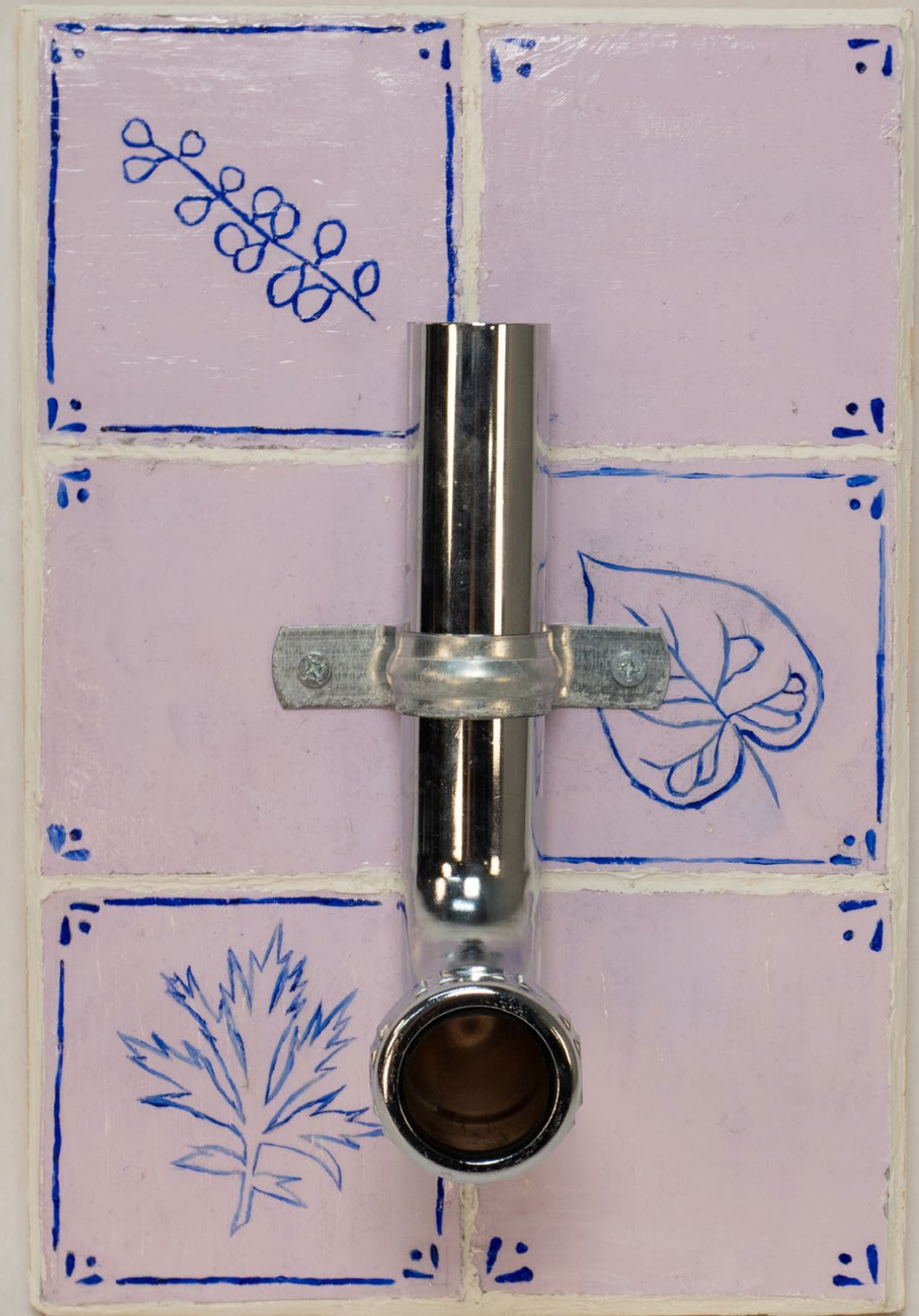
Scans of Series of Mixed Media Collages
 • Digital print on Newsprint [11" × 17"]



1:15 0 0.15 0.3 0.6M

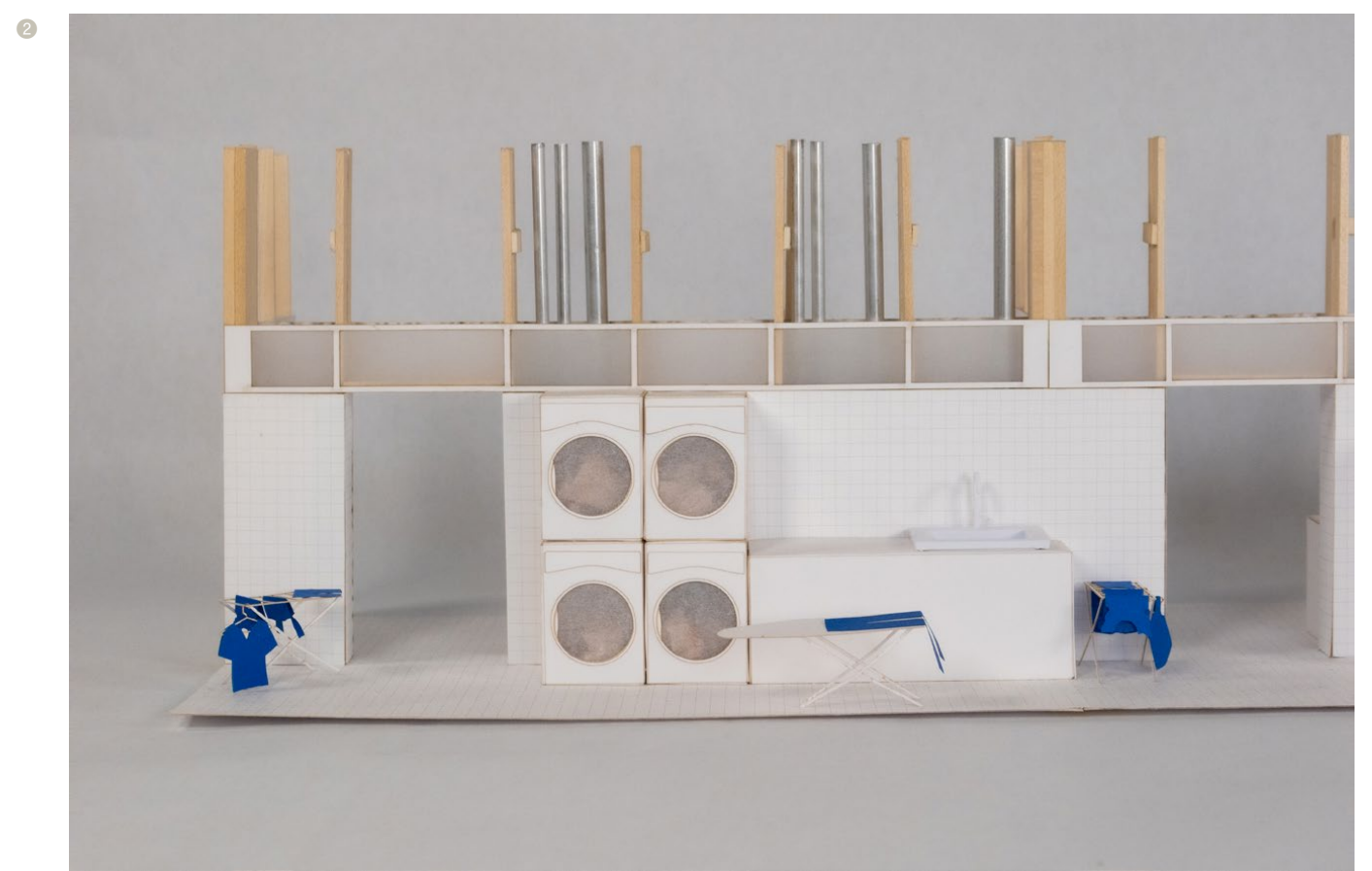
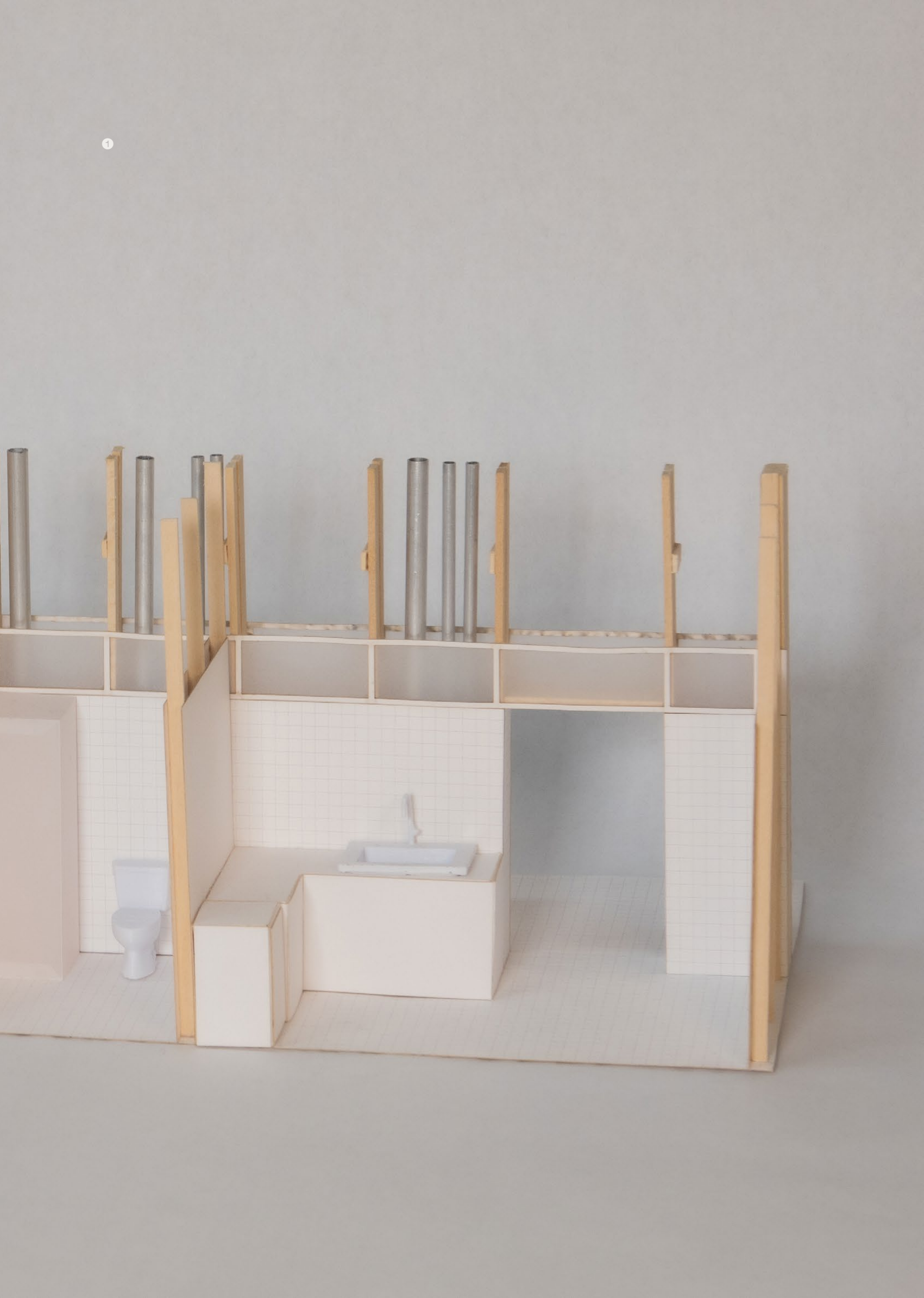
Water • Bathroom Axonometric Print

Inkjet print on Newsprint [1:15, 11" x 17"]



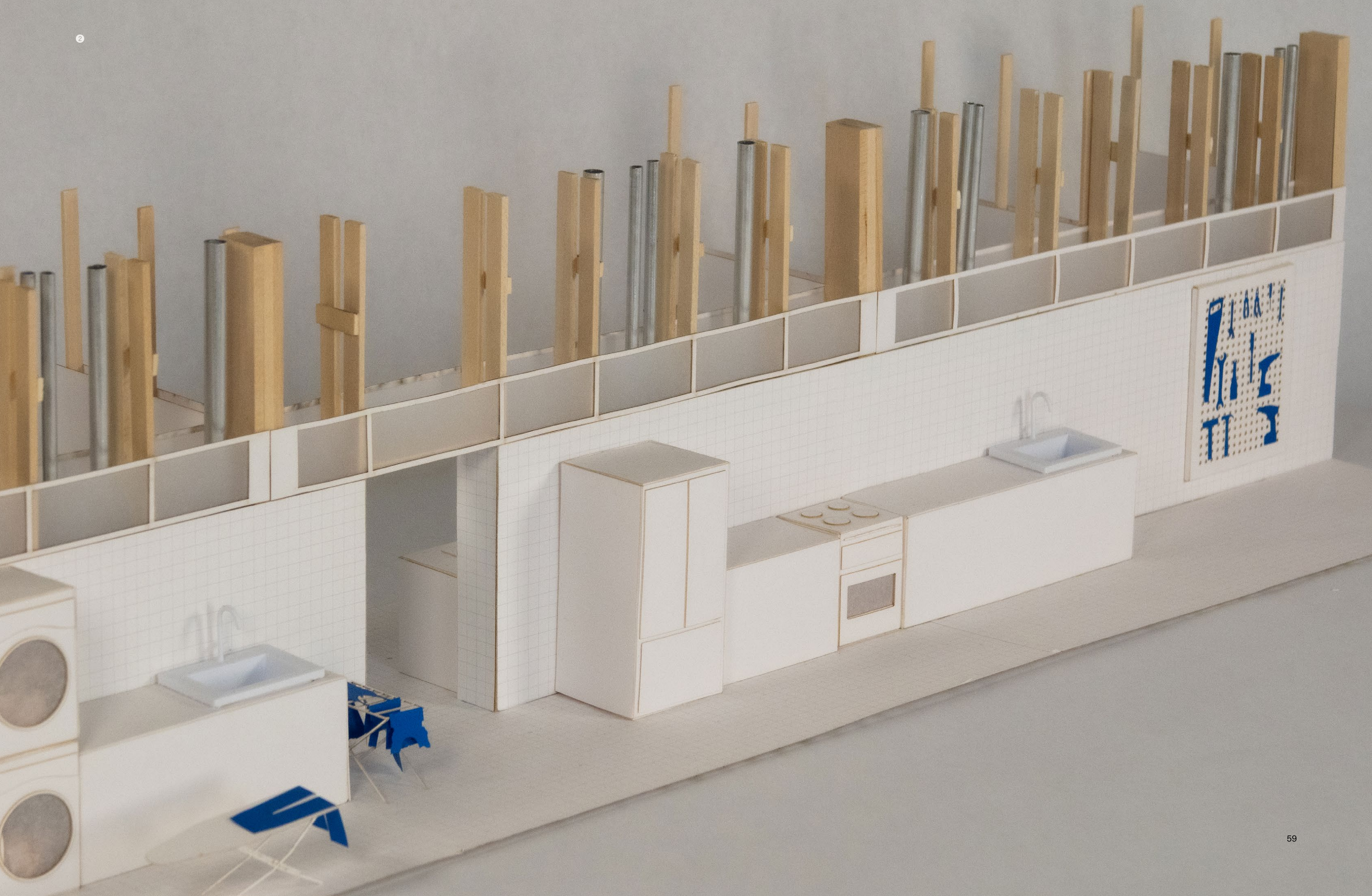
Water • 1:1 Pipe Model

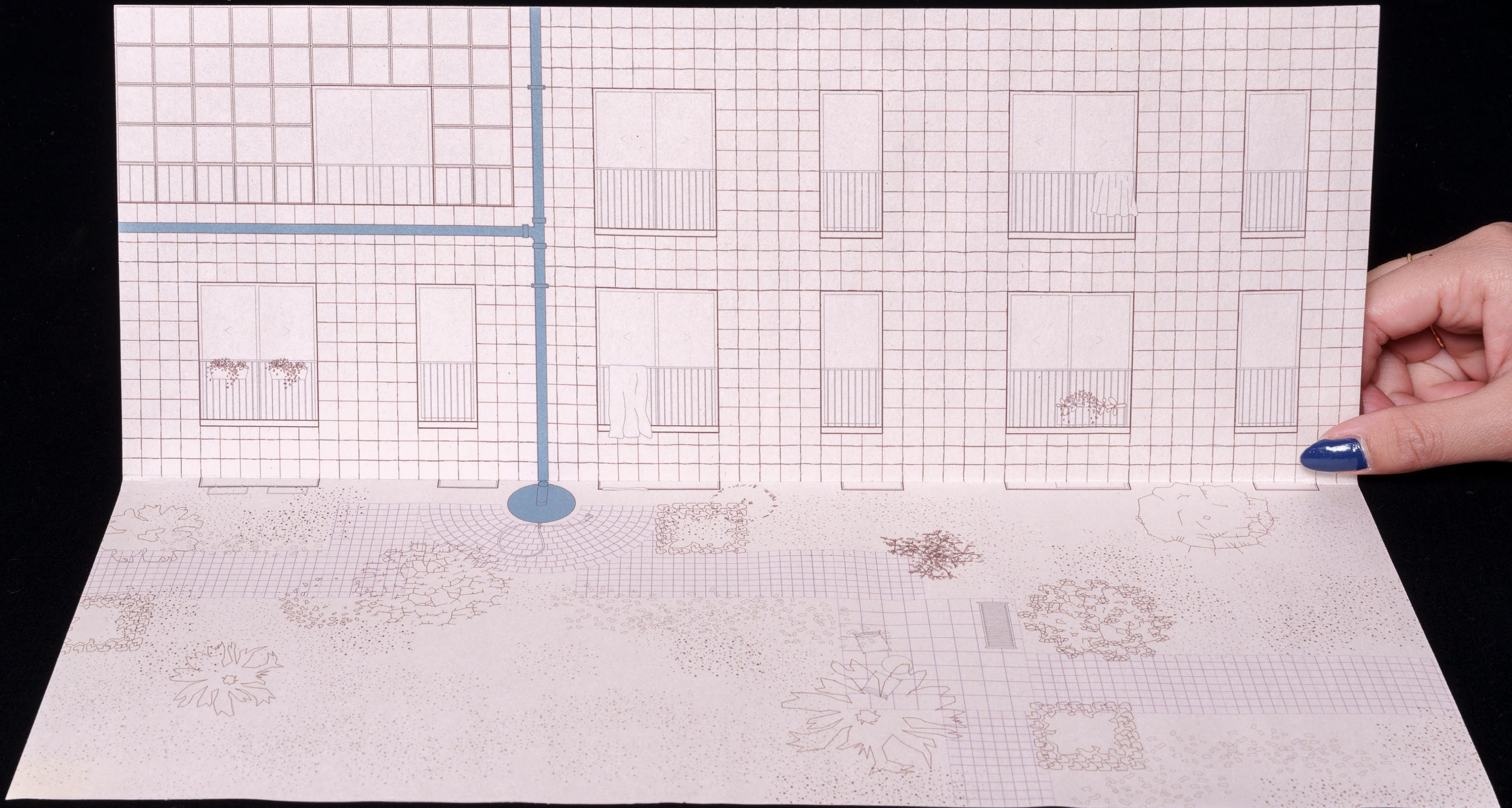
Custom tiles featuring local botanical species,
metal pipe

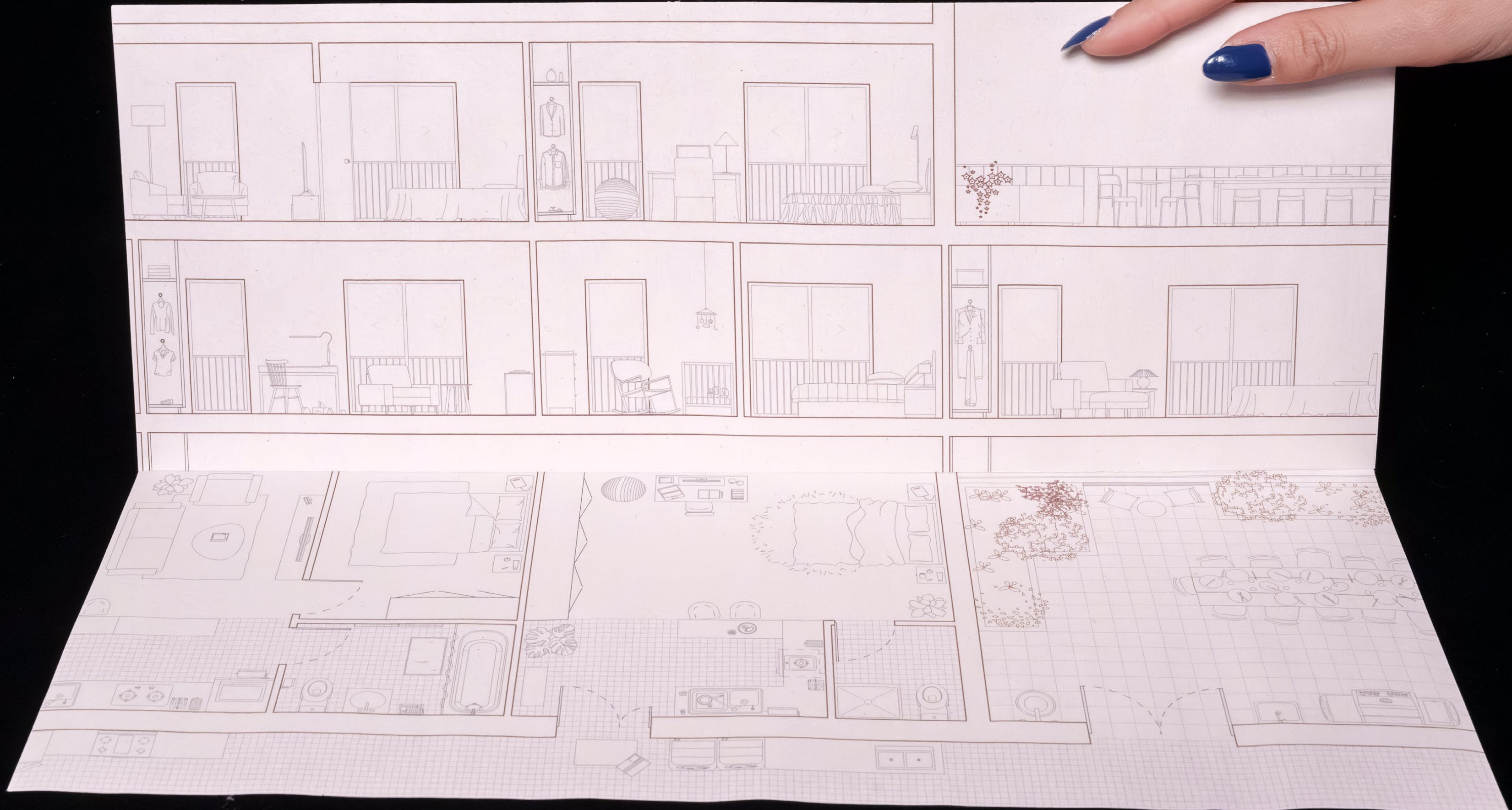


Water • Plumb Wall Model
 ❶ Side A (Private) ❷ Side B (Communal)

Various papers, wood dowels, metal pipes, PLA prints







Of all the leaves, lahpet's the best



● 111 North Bridge Road, Singapore

လက်ဖက် (lahpet, Burmese tea) is repositioned as the right to exist, the right to space, the right to occupy. From the scale of a teacup, a rooftop parking lot is transformed into a 'teahouse' through the addition of a roof; tea becomes a site of resistance.

Teahouses are essential infrastructures of the Burmese lifestyle, and Burmese migrant workers are essential parts of Singapore's labor force. The project transforms a rooftop above a Burmese ethnic enclave into a teahouse for leisure.

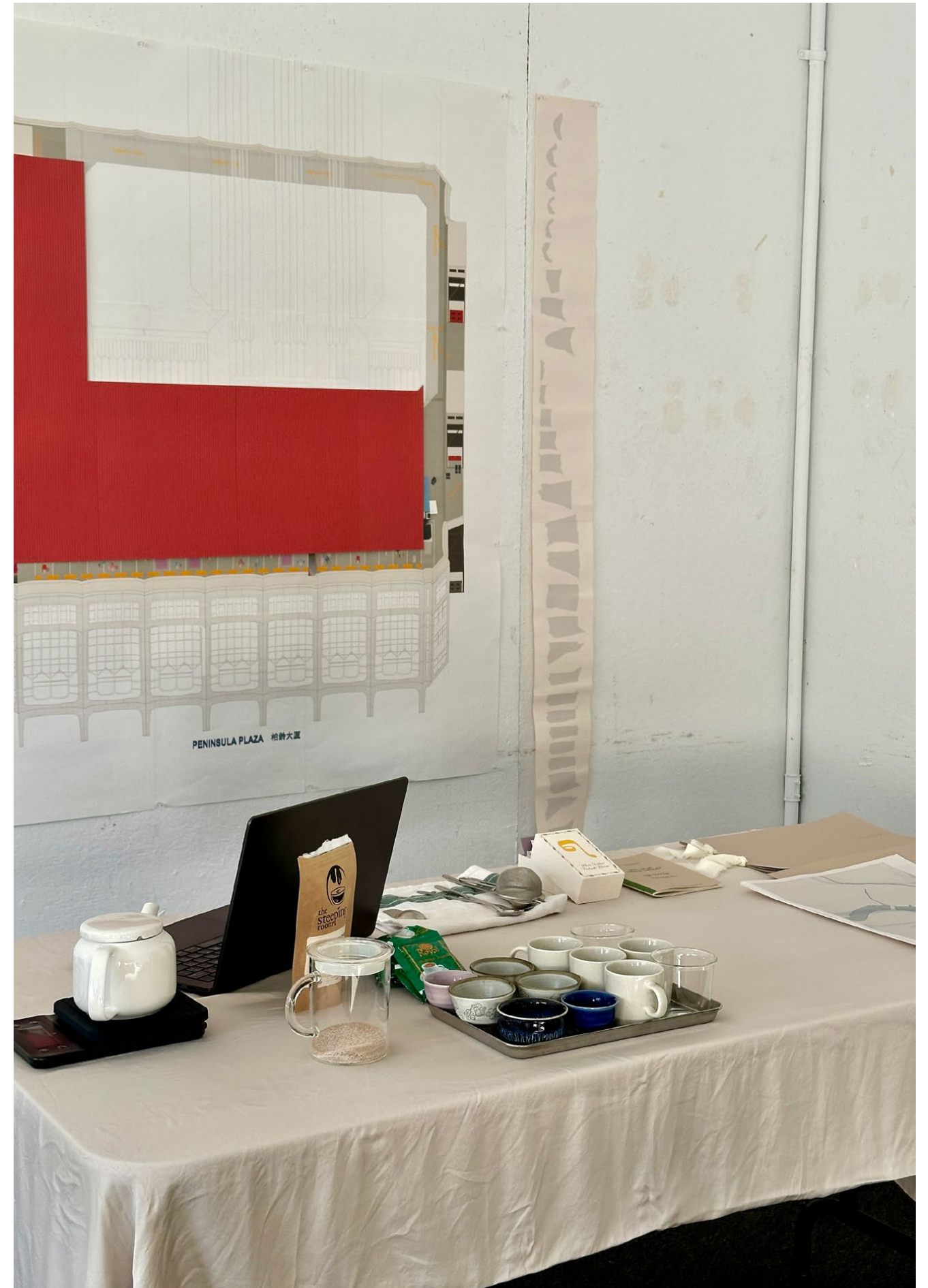
The project was developed through a series of exercises that investigate memory in relation to space. The project looks into forms of resistance across Burmese peoples and its diaspora.

The drawing for the design (1) takes on the form of children's storybooks, with pull tabs revealing vignettes of different moments and uses within the space.

The final design project (2) was delivered over tea—tea becomes a site for gathering and conviviality. The project becomes one of storytelling and spoken word.

Advanced Studio V

Memory, Archive, Spaces – Fall 2025
Under the guidance of Sumayya Vally
and Adnan Kasubhai



1 Drawing with Pull-Out Vignettes

2 Final Review Setup



Fragment of Axonometric

Inkjet print on 100 Natural 80gsm [1200mm x 1200mm]

My family moved from Burma to Singapore when I was three. Growing up, my parents made sure my sister and I never forgot our roots. They imbued Burmese habits in us. We used our htamein instead of towels, we visited Burma every school break, and we spoke the language at home. But these bits of my Burmese identity slowly started to flake away the older I get- I legally renounced my birth name for an anglicised one, I never really picked up how to write or read the language, and eventually, after the coup of 2021, I stopped going back to Burma.

As my ties to the country slowly unravel over time, I keep clinging to pieces of Burmese culture everywhere I go. Whenever I meet a Burmese person, I try to hold a conversation with them in the language, no matter how broken my tongue. Whenever I find Burmese food, I drag everyone in my life to come try it with me. And everywhere I've lived, I always stock my pantry with Royal Myanmar Tea mix.

The tea mix makes *laphyat-yay*, Burmese milk tea. A cloying taste and fragrant aroma that transports me to having breakfast in a teahouse on Yangon's streets with my family. We're sitting on wobbly plastic stools so close to the ground, my dad's paso strewn across it. Here, he doesn't have to feel embarrassed for being a man wearing what looks like a skirt, here he is more eloquent than I could ever be in English, charming waiters, vendors, strangers flashing his dimpled smile. Here, my parents talk to relatives, business partners, friends, while my sister and I try to decipher what we want from what the waiters have memorised and recited to us. No menus, no papers, just informal verbal exchange, tongues, and talk.

Tea culture in Burma is so uniquely Burmese. Untouched by trade routes, it is one of the few languages where the term for tea isn't derived from the Chinese word, doesn't take after 'te' or 'cha' or 'chai'. Since Burma is a botanical homeland for tea, we have our own term for it, '*laphet*'. Burma is one of the few countries where tea is consumed both as a drink in milk tea '*laphyat-yay*', and as an eaten delicacy, in the form of a fermented tea leaf salad '*laphet-thoke*'. The preparation, consumption, and naming of lahpet is a practice that is purely ours.

What does it mean to have something solely ours? In Singapore, Burmese people make up a significant portion of the student population and workforce. Yet, we have to actively carve out spaces for our existence. During *Thingyan*, our new year, the largest festival we celebrate, we find ourselves having to pare down our activities. The singing of *Thingyan* songs, making and eating of , and the throwing of water as washing away the bad luck from the previous year. Simply put, there are very few places where we can be Burmese.

One of them being the Burmese Buddhist Temple along Balestier Road, and another, Peninsula Plaza, a mixed use shopping center and office building in the City Hall area. These are also places that watched my sister and me grow up, I had my first job in Peninsula Plaza helping my mom's friend cashier, my sister got into a screaming match with monks and volunteer teachers during Sunday School at the temple which got us expelled, and when I finally felt more comfortable with my Burmese identity, Peninsula Plaza was where I took my late best friend to try Burmese cuisine.

It is in such places that the Burmese diaspora is contained. But on Sundays, when Burmese migrant workers can get an off day, the population spills out onto nearby grasses, walkways, underpasses. And around the Peninsula Plaza, many of them gather on the ground with pink makeshift picnic sheets purchased from stores in the mall. On their one day of rest, the one day they aren't measured by their productivity, they can exist with familiar tongues, foods, smells.

In a place as strict and conformative as Singapore, Peninsula Plaza and its periphery are important safe spaces for the expression of Burmese culture and identity, notions I've constantly struggled with through my life. Having been given a Burmese name at birth, I had a hard time fitting in with peers and ultimately, I legally abandoned my native name. This project is in part an act against this very form of anglicisation, and an acceptance of tongues and alternative languages and narratives.

This project is also a love letter to the countless Burmese people who've left the country after the military coup of 2021, the people who've been unable to return to their country, their families, their loved ones. It is an homage to the resistance and strength of those who protested and continue to protest the seizing of power in the country. And it is an admiration of how they've co-opted existing objects (trash bins, bricks, furniture) in the war for their country and amplified these objects' spatial qualities.

These initial exercises have allowed me to anchor my project in the object scale and the domain of language. The project makes into Burmese domain the 6th floor rooftop parking lot of Peninsula Plaza on 111 North Bridge Road, Singapore, and the two car lifts attached to it.

With support from the Ministry of Manpower, the government agency responsible for foreign labor in Singapore, the project proposes a teahouse to serve Singapore's Burmese diaspora. Profits from the teahouse will be used to sustain its other functions such as Burmese language learning, and cultural exchange. Administered by the Myanmar Karuna Association in Singapore, the proposal will provide a space for consumption, learning, celebration. The lot is imagined as a perpetual site of collectivity, exchange, gathering for people in Singapore who do not have a place to call home, do not have a place to exist outside their productivity, and do not have a place to practise their culture.

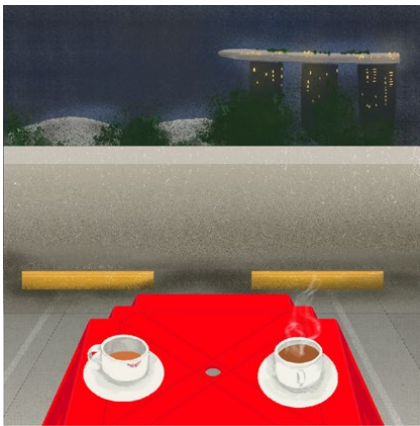
When the 6th floor of Peninsula Plaza was initially converted into a parking lot, it was intended as a temporary solution but it now serves as season parking with 71 parking lots and 2 car lifts servicing it. The parking lot offers direct views of Singapore's skyline, including the Esplanade, the Singapore Flyer, and Marina Bay Sands captured from the southeast direction of the lot.

I bring up Singapore's skyline because this image of Singapore is iconic, but also constructed on land "reclaimed" or rather taken as sand extracted from other Southeast Asian countries, Burma included. These structures are viewable from the lot which sits right above a Burmese enclave, some of whom come from parts of Burma ruined by Singapore's land reclamation efforts, and many more of whom make up the blue-collar foreign labor in the country.

If Singapore can transform sand into "reclaimed land" for herself at the expense of her geographical neighbours, what does the word reclaim really mean? And if so, through the construction of a roof, can this project reclaim the parking lot?

Under the roof, the space embraces aroma, song, talk. It is a respite in the constantly pacing city to sit, slow down, sip *lahpet-yay*, and spew gossip. Under the roof lies the informal teahouse. The informal teahouse breeds solidarity, belonging, collectivity at the scale of a teacup. The project is deeply anchored in objects that create the atmosphere. After all, the teahouses in Burma are often just one plastic table, 4 plastic stools,

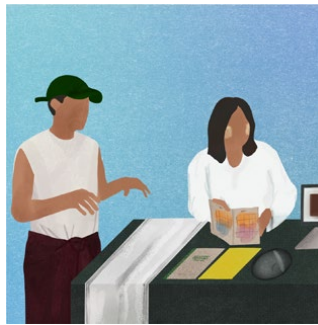
some teacups. The architecture of a teahouse is merely the objects of tea, and the architect is simply a provider of framework. A framework that puts aside formality, productivity, status, in favour of chaos, disorder, gathering. Under this roof, you are not measured by how much money you have, what work you can do, or what language you speak.



Under this roof, you can grab a plastic stool and just exist. You can sip on tea and look out onto the Singapore skyline. And simply by existing, you are disrupting the grid of the lot and reclaiming a space for yourself.

Or if you wish to do more, you can attend tea workshops that provide the space to learn the Burmese language through learning the Burmese tea culture. You can gather with aunties, lay out woven mats, and eat *lahpet-thoke*.

There is space to set up *Thingyan* stages for your grandmother to perform her songs, for children and adults to wash away the bad luck (aka get drenched) and enter the Burmese new year.



Here, you can finally see *htamane* making that your family organises back home every February. Here, you can participate in celebrating *Thadingyut* just like they do back home, something you never got to experience and aren't sure you ever will. Here, you can discover art collectives, zines, art books, fundraisers all speaking to the diasporic experience and discover you're not so alone in how you feel.

And here, you'll realise, tea is a universal language,

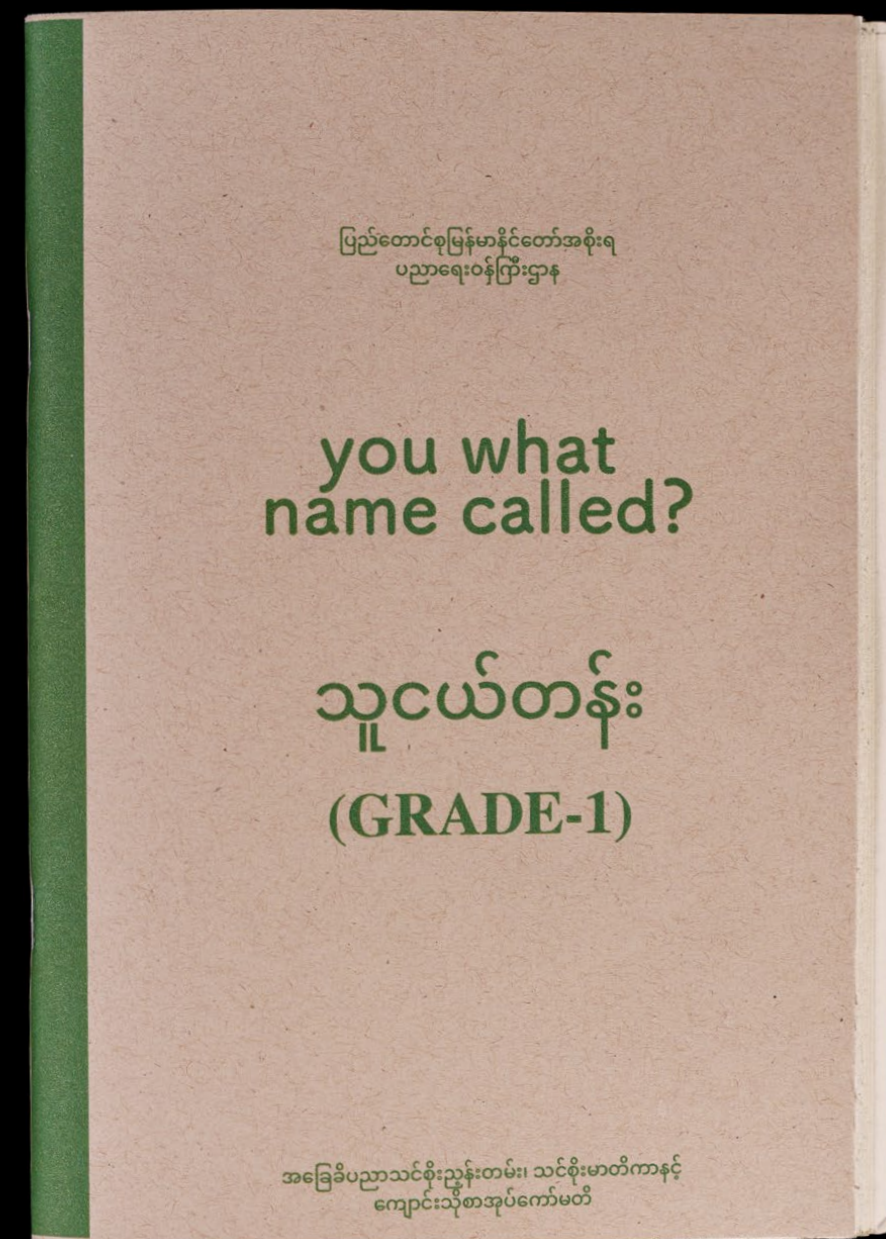
transversing cultures, tongues, people.

On the 6th floor parking lot of Peninsula Plaza, all possibilities of culture collapse around tea. The Burmese teahouse is not a formal space, but rather an atmosphere. An atmosphere that favours oral infrastructures over formal ones. An atmosphere that doesn't have the condition to exist elsewhere. An atmosphere that brews conversations, ideas, culture, leisure, relationships, uprisings.

The book is an initial exercise that interrogates name as an artefact, tracing its lineage and histories. The form of the book comes from old Burmese textbooks I grew up with, and the book positions language as a site of resistance.

1

2



you what name called? 1 Book 2 Cover
• Photographs by Joseph Min

Inkjet print on Environment Desert Storm 120gsm,
Newsprint [140mm x 200mm]

Dear Sylvia,

● Christopher Street Pier

Centered around LGBTQ+ icon Sylvia Rivera, the project manifests as a framework that provides a platform for memorialising queer histories and reclaiming public memorialization.

The final product is a community-produced quilt that honors people, events, and their complex natures. There is a move away from reductive, biased, or idealised representation that is often characteristic of memorials. Memorials lack accountability while the quilt offers a platform to convey a complex narrative, accommodating multiple concepts and perspectives.

The creation of the quilt is guided by a manual which was developed alongside the creation of the quilt. Comprising six overarching steps—embodiment, knowledge, perspective, detail, archive, and mobility, the manual and framework assist in the uncovering of erased stories and reclamation of public commemoration.

Core Studio I

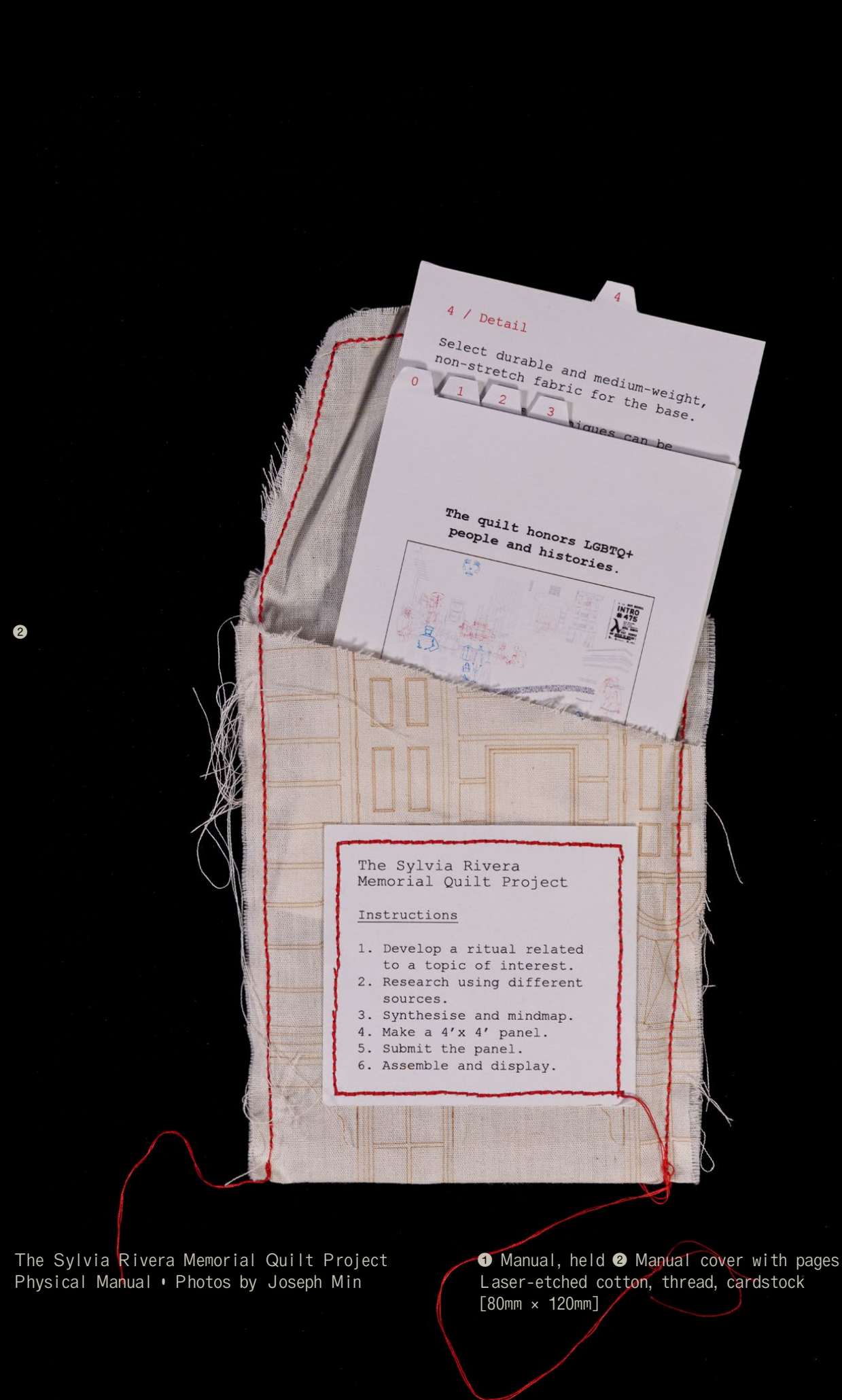
Fugitive Mobilities – Fall 2023

Under the guidance of Carlos Medellín
Developed with Jihyun Lee & Elise Cloutier ♡



The Sylvia Rivera Memorial Quilt

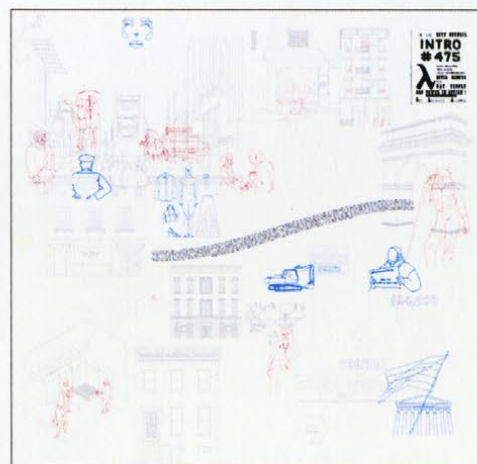
Mixed fabrics, thread, dowels [8' x 8']



The Sylvia Rivera Memorial Quilt Project
Physical Manual • Photos by Joseph Min

1 Manual, held 2 Manual cover with pages
Laser-etched cotton, thread, cardstock
[80mm x 120mm]

The quilt honors LGBTQ+ people and histories.



Quilt Sample for Sylvia Rivera
by Jihyun Lee, Elise Cloutier, Esther Su

You don't have to be an artist or sewing expert to create a personal tribute for LGBTQ+ histories and peoples. Embroidery or machine stitching, image transfer or laser etching; **any remembrance is appropriate.**

You may choose to create a panel privately as a personal memorial or you may choose to follow the traditions of old-fashioned quilting bees by including friends, family, and co-workers. The choice up to you.

1 / Embodiment

Choose a topic or person of interest.

Develop a routine to build a relationship with the chosen subject.

Example-

Write a contract and commit to at least one clause daily.

Sample Clause:

We will run an errand each time we visit so as to understand how inhabitants of the space operate

2 / Knowledge

Broaden your understanding and knowledge of your subject. Embodiment is the starting point of research.

To ensure a well rounded understanding of the chosen topic, we encourage you to use a variety of resources.

Some of our sources included:

- NYC Trans Oral History Project
- Lesbian Herstory Archives
- Public library
- Blogs/Vlogs
- Digital Transgender Archive
- Video interviews
- Documentaries
- Films

3 / Perspective

An individual or group of people gather together to make a **4'x4'** panel.

Develop a blueprint that synthesises and illustrates your point-of-view and relevant themes.

Panels are sewn together to form the final quilt. It is thus recommended to have at least **1" of allowance** around the edge of the panel without any design elements to ensure all of your design is visible when the panels are sewn together.



4 / Detail

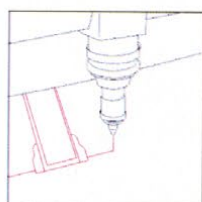
Select durable and medium-weight, non-stretch fabric for the base.

A variety of techniques can be used, and creators are encouraged to use a mixed media approach.

Any 3D element that is incorporated should be limited to a maximum height of 2".

When designing the panel, please ensure materials are durable and designs are securely attached.

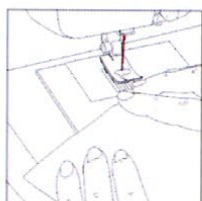
Common assembly techniques:



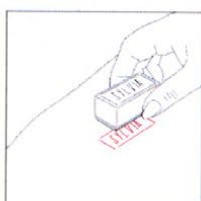
Laser Etching



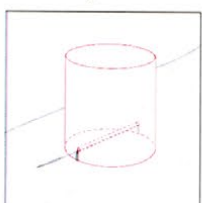
Back Stitch



Sewing Machine



Stamping



Mixed Media



Image Transfer

5 / Submit the panel

Submit your panel to:
**The Sylvia Rivera Memorial
 Quilt Project**
 446 W 36th St
 New York, NY 10018

Please include the information form along with a short description and/or photographs of the event or persons the panel is dedicated to.

The panel and any accompanying information will be documented in our archives, which are located at the Metropolitan Community Church of New York.

Each submission will be documented and digitally archived using a tagging system.

6 / Mobility + Reclamation

July 2 marks Sylvia's birthday. On this day each year, a selection of panels will be assembled into a quilt and publicly displayed on **Christopher Street Pier**.

Volunteers are invited to assist in the curation of the quilt for that year's events.

If you are interested in volunteering, please contact us at volunteering@sylviasquilt.com

Panel Maker(s) Information

Name _____
 Street _____
 City _____
 State _____ ZIP _____
 Phone _____
 Email _____

Topic of Interest _____

I'm including: Description _____
 Donation \$ _____ Photo _____

I acknowledge that The Sylvia Rivera Memorial Quilt Project is the owner of this panel and any accompanying documents I submit, and I assign to the project any rights, title, and interest I may have in such submissions.

 Signature & Date

For better, or for worse

● Madison Square Garden

An intervention for affected female victims of the Unification Church's 1982 Mass Blessing Ceremony to leave their marriages and the church, with two phases.

Phase 1 provides women who have been affected by the church with the opportunity to explore options for healing, self-expression, and empowerment. These interventions provide outlets for these women to process their experiences, reclaim their identities and autonomy, and connect with others in a safe and nurturing woman-only environment.

Phase 2 takes the form of an installation that showcases the wedding gowns. Visitors can weave through the dresses and experience them up close.

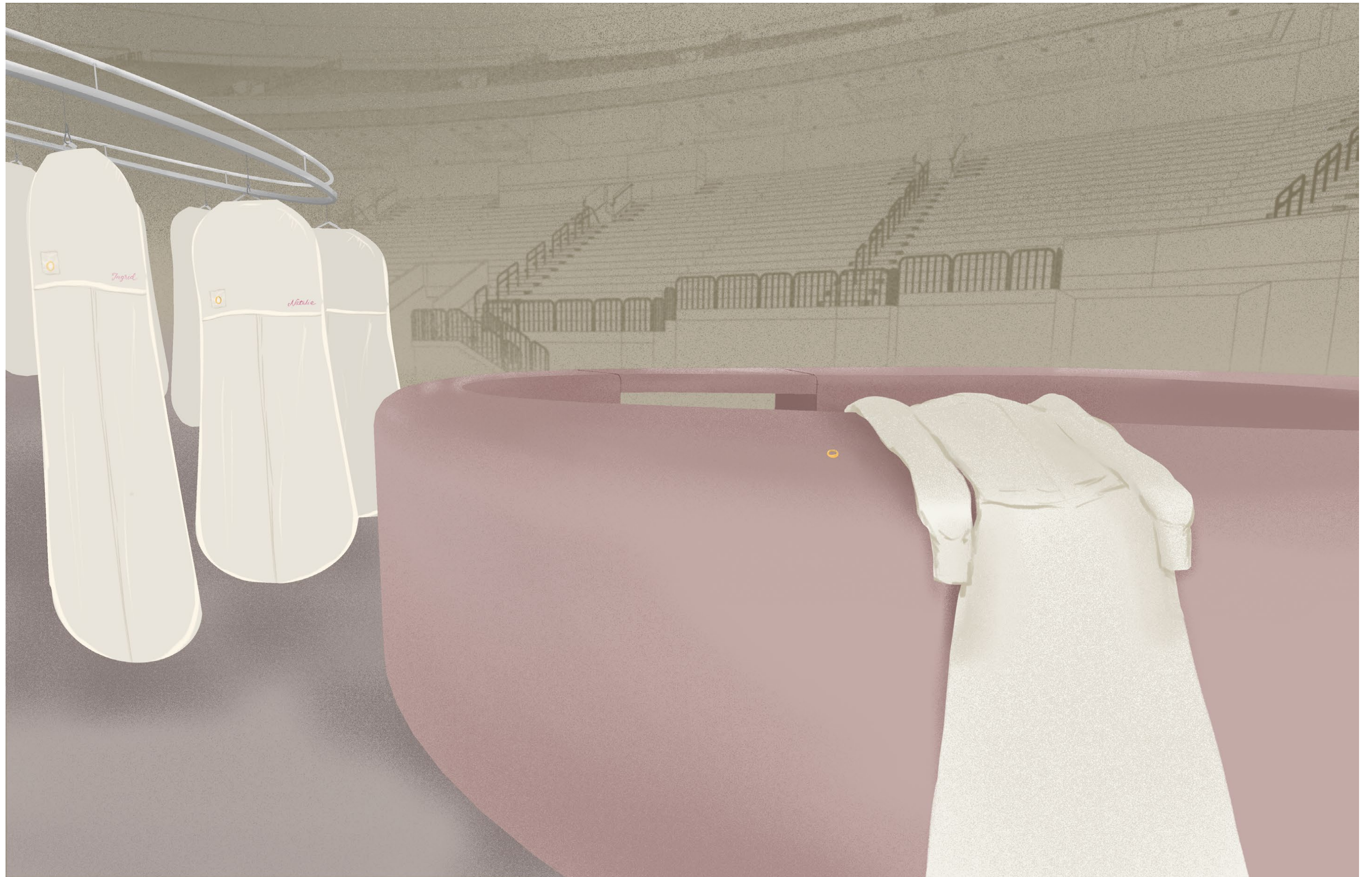
The entire proposal exists as a platform for these women to come together, to share their unspoken truths, shed light on their experiences, and eventually, reconcile with what they lost to the church. Through engagement with textile crafts, women are empowered with the necessary skills to relay their narratives. As the gowns are altered by the women, they regain their agencies, their individualities, and their voices.

Core Studio II

Damage Control – Spring 2024
Under the guidance of Grace Alli

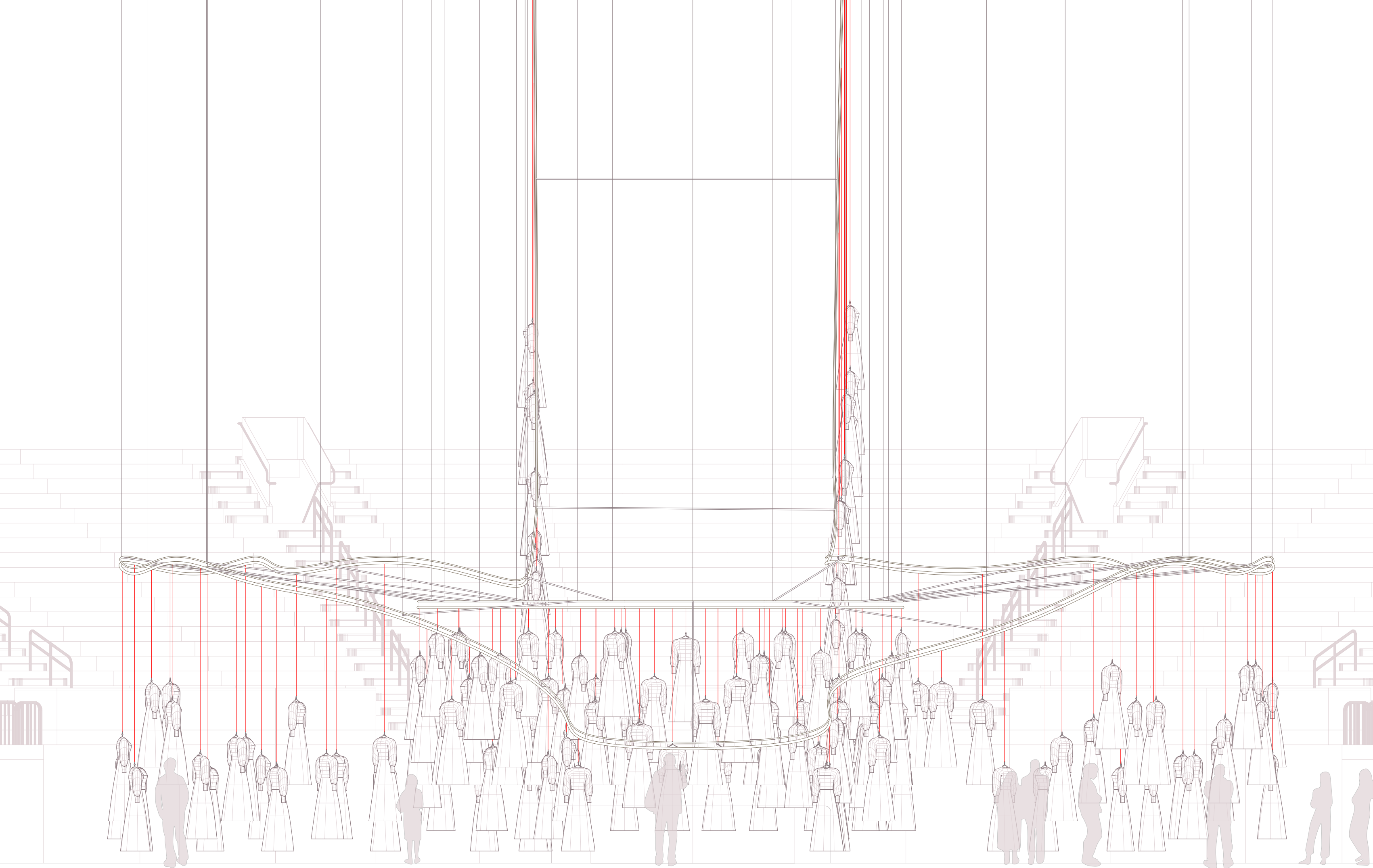
Sectional Axonometric of Proposal & Circulation

Phase I - Ritual & Reclamation



Vignette of Reception and Dress Drop-off

Phase I • Digital



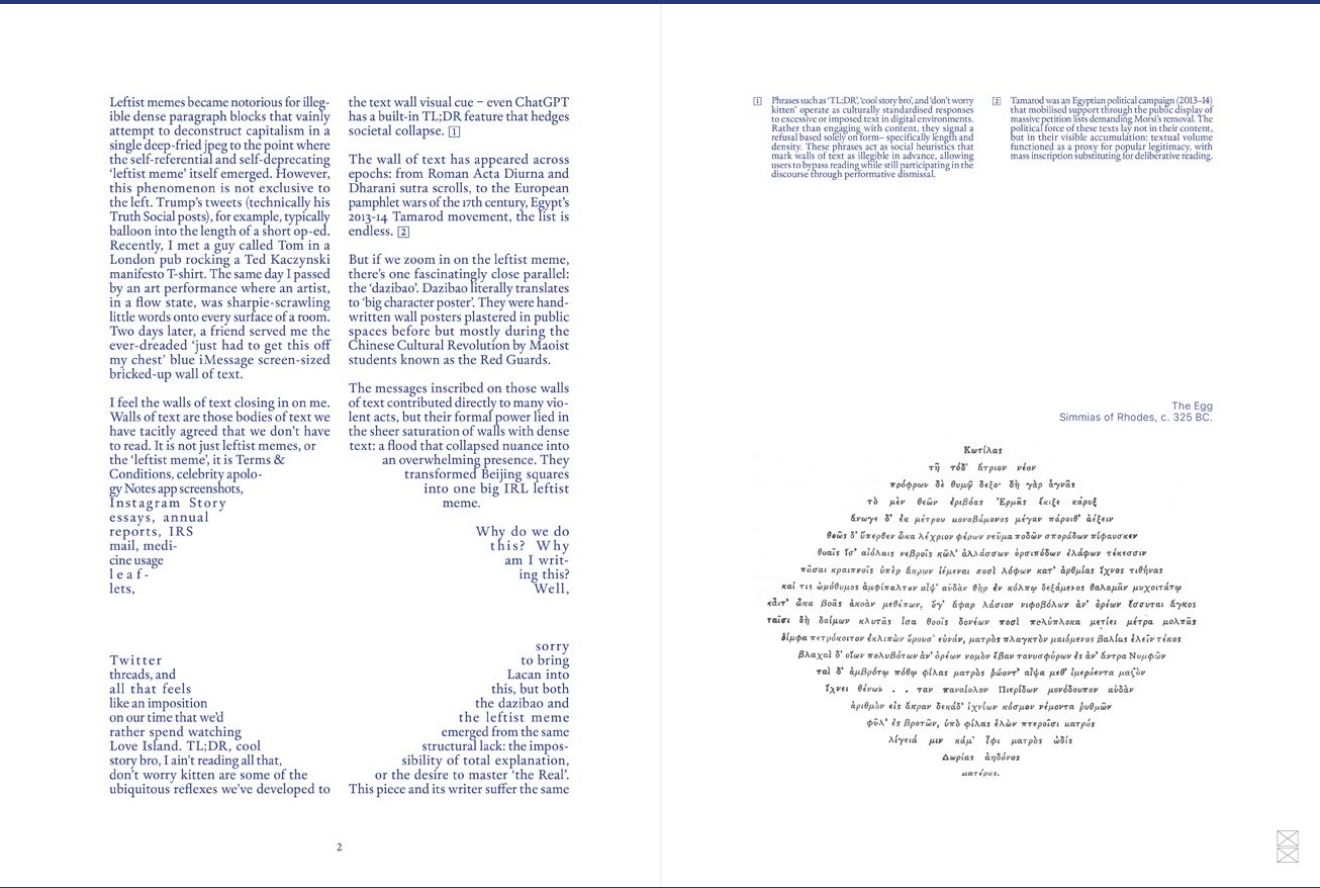
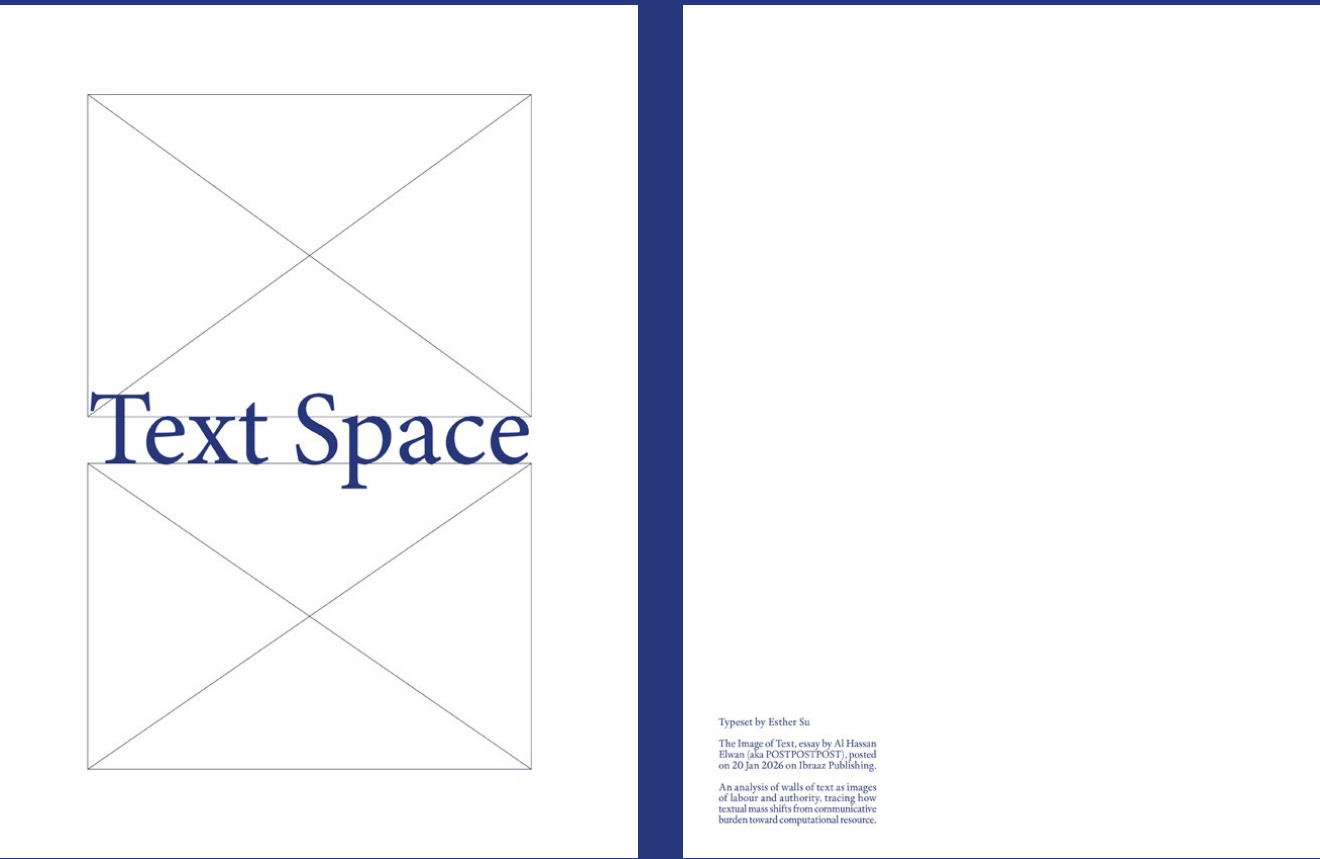
Elevation of Exhibition • Digital

Phase II - Remembrance

Text Space + Transparent Typography

Text Space is the re-formatting of an essay by Al Hassan Elwan titled *The Image of Text*, against my own found images. The book is an exploration of image-making and space-making within book pages. On the left of each spread is the essay, and the pages on the right feature footnotes and an image from the history of image making with text. Image examples include the first example of concrete poetry, and the first ASCII image ever made. The relationship between the essay and the images are drawn through negative space, and the book plays with the notions of space, image, and text.

Transparent Typography was an assignment to typesetting a chosen short passage. I chose the introduction from one of my favorite books, *Architectures of Care*, edited by Brittany Utting. The form of the book corresponds to the content of the passage— soft, round, tender.



Design Elective
Graphic Architecture Project – Spring 2026
Under the guidance of Yoonjai Choi

Text Space book spreads • Digital [18" × 12"]

1 Front Cover 2 Back Cover 3 First Spread

affliction. If we compile stacks of every wall of text ever produced – the truth still won't be whole. Scriptures know this well. At least the self-aware leftist meme acknowledges this impossibility within its ironic mirror folds. As Lacan states:

I always speak the truth. Not the whole truth, because there's no way, to say it all. Saying it all is literally impossible: words fail. Yet it's through this very impossibility that the truth holds onto the real. [3]

Such glaring futility tips the scales towards the form of the wall of text. As an image, or even a vibe, blocks of text are usually afforded more sympathy in popular culture. The negative association of an imposed reading exercise like Google's Terms & Conditions's nine-hundredth update is almost the opposite of how we, at least the meme-literate, feel about 'coppypastas'. [4] Coppypastas turned textual overload into a participatory joke where the only punchline was its form. The coppypasta trolls set them up as pranks that are not sup-

posed
to be
read, but I
bet they loved
writing them just
as much as the Red
Guard Maoists loved
writing their dazibaos. The
wall of text is also known for
attributing cultural coolness,
which brands love to exploit when

they want to hit the 'seem smart' KPI – as can be seen, for example, in the packaging design and advertising of Hinge, Vetements, or Dr Bronner's Magic Soap. After all there's a reason Tom was proudly flexing his Ted Kaczynski manifesto T-shirt. Text blocks hold gravitas that some conflate with status. And when people do stop and read, it's a rare intimate act of attention. From ancient scrolls to the live feed doomscroll, the meaning of the words in a wall of text is flattened once it achieves its aesthetic effect: an exegesis on Gramsci's Prison Notebooks and Ariana Grande's apology post for licking doughnuts are rendered equivalent: the textual mass performs a visual function before it is parsed for meaning. Love it or loathe it, the wall of text is an aesthetic unit before it's a semantic one. It is the quintessential image of text.

Attempts to further psychoanalyse wall-of-text authors beyond the fantasy of totality will undoubtedly yield a wondrous buffet of psychic cravings: a pedagogical superego that feels a need to educate, a moralist

anti-re-
ductionist
commitment
against market
co-option, a para-
noid-schizoid fear of
being deliberately miscon-
strued, sublimated aggression
– a list that could be its own wall
of text. I am however interested in

[3] Jacques Lacan, 'Televisi  n', trans. Denis Hollier, Rosalind Krauss, and Annette Michelson, *Quarterly* 40, Spring 1987, 6.

[4] Coppypasta refers to blocks of text copied and repeatedly reposted across online forums, often excessively long, absurd, or stylistically overwrought. Their humour and function lie not in being read or understood, but in their recognisable textual bulk and mechanical repetition.

Easter Wings
George Herbert, 1633.

Lord, who creetcheth man in wealth and hono,
Though foolishly he loth the fame,
Deceyng more and more,
Till he become
Most pore:
With thee
O let me rle
As larks, harmoniously,
And sing this day thy victories
Then shall the full further the flight in me.
My tender age in feroe did begine
And fill with felicity and flame
Thou dost to punish mine,
That I became
Most thine.
With thee
Let me combine,
And feel this day thy victories:
For if I larp my wing on thine,
Affliction shall advance the flight in me.

one root function that is evident in most walls of text: labour.

Wall texts function as proof-of-work, demonstrating the ability to produce a mass of it. Volume serves as a test, a sign of endurance, commitment, sincerity, a rite of passage. High density signals seriousness and stakes. This is where the idea of a 'wall' really comes into play. Density, mass, volume are filters that separate and regulate access, performing a dual gatekeeping function. The amount of writing that you have produced determines your 'earned' authority matrix.

Historically, the human labour of producing text persisted throughout various technological paradigms, even when proxies of its value shifted. In the age of hand-written manuscripts value was firmly tied to irreproducibility; the mass reproduction of text by the printing press devalued scarcity; the photocopier amplified circulation value which the internet later evolved into virality value. Now we're on the precipice of a new technological paradigm, where value accrues to the of text.

I vaguely remember an English proverb which I will not bother verifying that is along the lines of 'One man's trash is another man's treasure', and while walls of text might be the trash we ritually skip over, they can be invaluable to our new ontological cousins: LLMs.

LLMs are the final nail in the coffin for the labour value of textual mass – as its synthetic mass can now be conjured on demand in a matter of seconds. They are basically lorem ipsum on steroids. But when it comes to textual form, new opportunities arise. In 'The

Death of the Author', Barthes famously proposes to consider literature (or writing) as a multi-dimensional space in which there is no ultimate meaning. As he writes:

In the multiplicity of writing, everything is to be disentangled, nothing deciphered; the structure can be followed, 'run' (like the thread of a stocking) at every point and at every level, but there is nothing beneath: the space of writing is to be ranged over, not pierced; writing ceaselessly posits meaning ceaselessly to evaporate it, carrying out a systematic exemption of meaning. [5]

This passage captures how dense walls of text – like a dazibao or a leftist meme – signal presence and affect without engaging meaning. This is basically how an LLM interprets text: not by understanding, but by tracing surface structure – patterns of form, rhythm, style – because beneath the writing, for the machine, there is no meaning to pierce, only structures to model.

This is why LLM output represents a fascinating instantiation of the image of text. When an LLM produces an answer, it is merely predicting the next most likely word in a sequence, based only on patterns it has seen in training. Its 'intelligence' is entirely formal, not semantic.

LLMs are so vibes-based that they're inherently incapable of understanding or internalising meaning. This is why they are much better at poetry than storytelling. Their reliance on patterns – alliteration, assonance, rhyme – contribute more to the quality of a

[5] Roland Barthes, 'The Death of the Author', in *Image Music Text*, trans. Stephen Heath, Fontana Press, 1977, 147.

A heap of language
Robert Smithson, 1966.



poem than narrative progression or logical coherence. What we're used to seeing as dull content machines, are ironically much more form-first artisans.

To LLMs, walls of text can be delicious nutrient blocks. LLMs don't care about virality or performance metrics as much as they care about token abundance, syntactic structure, formatting and other aspects of form. [6]

This explains the LLM em dash being an AI tell discourse: it's a marker of 'literary' or 'editorial' text which AI engineers regard as 'high quality' datasets for their training corpora.

What makes LLMs an inflection point of equal weight to the printing press, photocopier etc. is that they decree humans are no longer the sole interpreters of text. Machines have already 'read' – or, as Barthes put it, 'ranged over' – more text in the past decade than we will ever be able to. Crawlers are automated bots that sweep the open web and harvest it for LLMs to feed on as ginormous training corpses.

This digital porridge is the nourishment that determines LLM utility, and since meaning is never part of this pipeline, the formal attributes are what distinguish the junk from the protein shake. Walls of text, given coherent syntactic structure, make for good protein shakes. If you ever felt like ChatGPT sounds like a Redditor, it's because Reddit, Wikipedia, StackExchange, Quora, and the like, are where crawlers are sent to collect

those savory well-punctuated text blocks for training data.

It is unfortunate that this choice to prioritise the boring editorial style over schizoid misspelled ramblings was made for the LLM by some engineers and corporate strategists, but it's what's needed for mainstream utility, also known as 'what's good for business'.

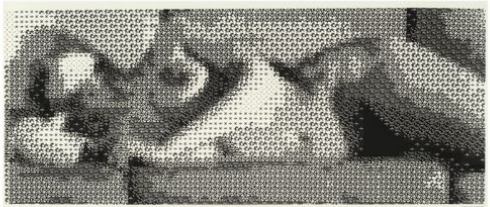
For the past decade social media platforms have kept the inner workings of their feed algorithms purposefully opaque – a black box immune to accountability. Now AI oligarchs are doing the same, but for their LLM training data. By veiling training datasets, AI companies evade transparency for any programmed biases they encode that will, like social feeds, shape publics. Elon Musk hilariously exemplifies the extent of such control across both eras: first, when he was exposed tweaking Twitter's algorithm to show his tweets to more people; second, with Grok's white genocide and MechaHitler scandals. [7] Others may not be as narcissistically sloppy as Elon, but even that level of sloppy can apparently get away with it.

Under the guise of legal and licensing concerns, AI companies are abandoning open web scraping in favor of private, licensed corpora purchased through opaque contracts with publishers and data brokers. This is where they face a dilemma: feed your LLM too little and it becomes too sterile and hallucinatory, feed it too much and you start losing control. They're boxed in a

[6] In large language models, 'tokens' are the basic units of text processed during training and inference – typically subword fragments rather than whole words. Tokenisation schemes (e.g. byte pair encoding) prioritise statistical efficiency and structural patterning over semantic completeness.

[7] On Grok's extremist outputs, see contemporaneous reporting on instances where the model generated content referencing 'white genocide' conspiracies and a 'MechaHitler' persona during early public deployment. See Josh Taylor, 'Musk's AI firm forced to delete posts praising Hitler from Grok chatbot', *Guardian*, 9 July 2023.

Computer Nude (Studies in Perception I)
Leon Harmon, Ken Knowlton, 1967.



Sterile» Chaotic spectrum: where utility is a subjective sweet spot somewhere in the middle.

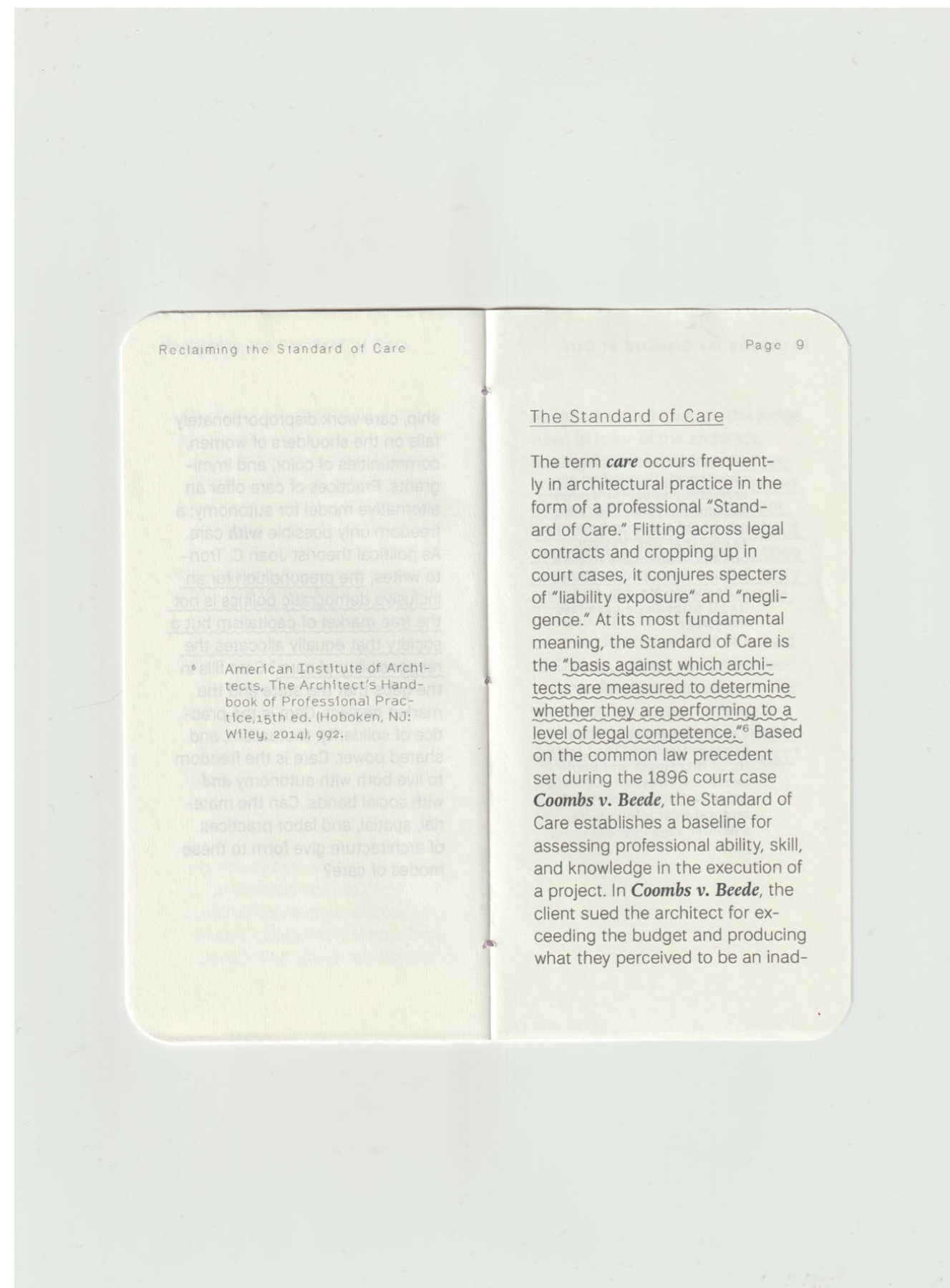
Ultimately, AI companies will still have to partially rely on the open web for the foreseeable future – as their crawls yield about 30 trillion tokens compared to the largest licensed private corpora's measly 240 billion tokens. The sheer volume of open web text makes it formally and structurally indispensable for training LLMs that balance generality, cultural nuance, and linguistic variance. These are basic utility functions for profitable user adoption. Only human textual mass provides the entropy needed to keep models alive, at least for now. The wall of text saves the day again (of course not). Dazibaos and leftist memes were never really about the message – they were about flooding public space with text as an event. Street posters, pamphlet stalls, and the social feed had their public square moment. The new medium is the training dataset. Gone are the days of comments sections; we now write for crawlers if we want to influence the public(s). Our walls of text will no longer fear the human tldr, the machine will eat it all up and ask for seconds. This is the quiet violence and quiet opportunity of our

moment: the image of text is becoming a lever of power.

Just as Luther nailed his theses to the church door, we now nail ours to Wikipedia Talk pages, Substack posts, StackExchange threads; we smother it in the blandest encyclopedia sauce and serve it cold to the substrate of machine memory, then pray for it to reappear later as the impending authority of a ChatGPT response.

Simultaneous Video Statements (Poem Series)
Aldo Tambellini, 1970.

america
once tested the atom bomb in
hiroshima and the atomic age began the
industrial revolution was a world of machines
the fabrication of objects the atomic space age is a
world of matter of non physical forces of energy arms and
legs of machines are controlled by nervous systems and brains of
the computer we are the primitives of a new era the fetus is con-
ditioned to the simultaneous beat of our period the instantaneous chang-
es the child born to a world of radiation of ultrasonic sound of superson-
ic speed will float with the weightlessness of astronauts in the midst of to-
days totalitarian system there is the struggle of man to expand his senses in
attempting to become organic with his scientific environment his newly disc-
overed nature the rebellion is against man as an exploited economic commo-
dity man as a specialized entity we have witnessed the explosion of the black
man and the opacity of the artist the specialization of the picture maker the
writer the music maker is challenged by programmed computers able to produce
the same act of specialization the computer age places a higher demand on
the creative artist the octopus spreads in many directions under one core
the concept of art has disappeared electromedia is our era we must get
to the heart of the medium to its tube its filament its energy we must
produce visions from the stuff which media are made of it is from
blackness that we begin to be resensitized for blackness is like
the womb where light was first felt perceived but not yet
seen aldo tambellini electromedia a movement arts
canada november 1967...and before the beginning was
black before the beginning and before
the beginning was black before the
beginning and before the
beginning



Transparent Typography : Architectures of Care, Booklet spreads • Scans [80mm x 162mm]

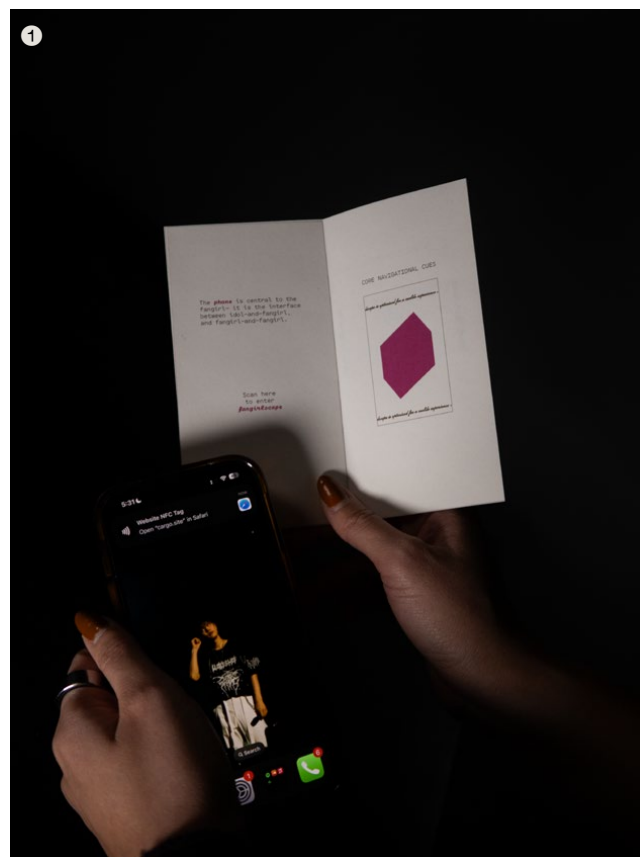
Fangirlscape

● Website

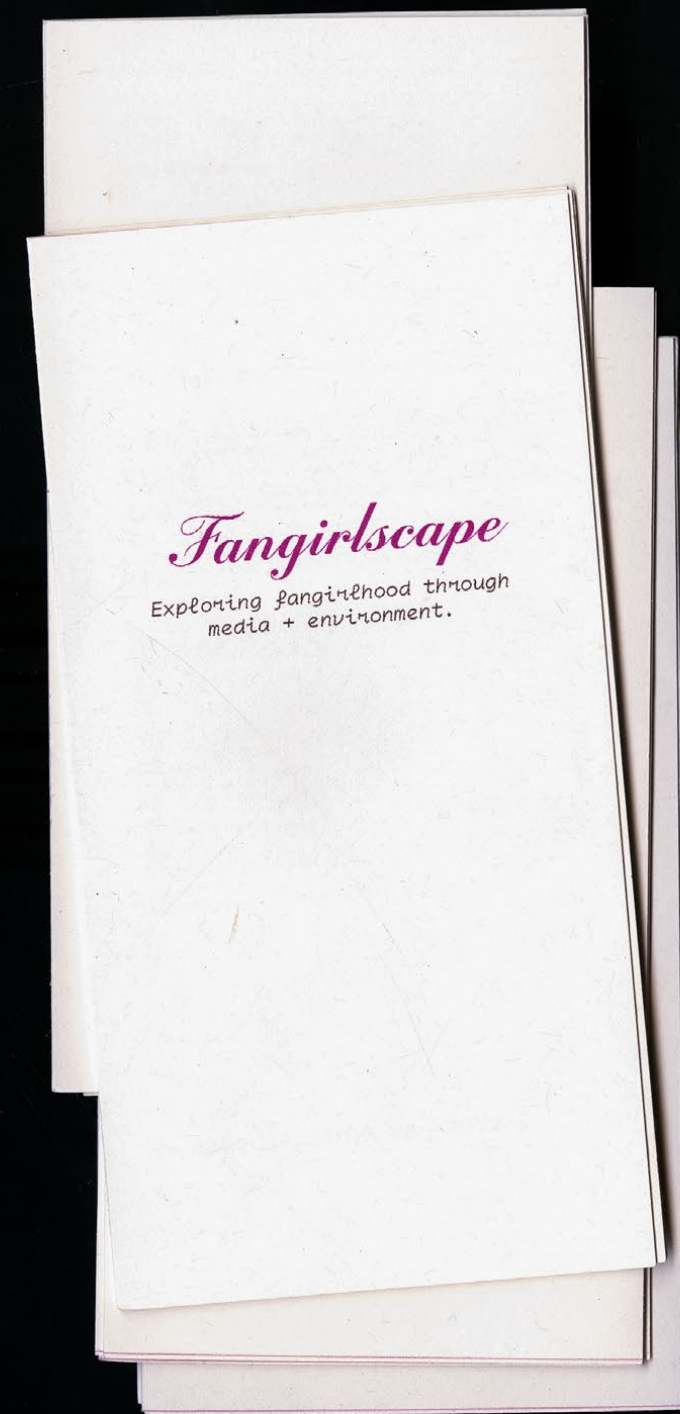
Fangirlscape (stylised *Fangirlscape*) is an exploration of K-pop fangirl culture, sited in the (fan) girlroom. Mediated through consumption / collection / curation / creation, the project touches on notions of clutter, inventory, adornment, and identity.

The project explores the idea of the fangirl as an ageless, genderless being. Unlike a fan, the fangirl is actively involved in the creation and propagation of subcultures, aesthetics, communities. Delving into the phone as the central interface between idol+fangirl, fangirl+fangirl, the project interrogates how the fangirl operates across various composite surfaces within the architectures of a bedroom, and moves their collection as a response to different contexts.

Mirroring the object-heavy nature of K-pop culture, the project hinges upon NFC-embedded objects as entry points into the *Fangirlscape*.



Design Elective
Information Richness – Fall 2025
Under the guidance of Amelyn Ng



- 1 Pamphlet Cover • Scan
- 2 Website access through embedded NFC

Inkjet printed on 100 Natural 80gsm [3" × 6"]

Fangirlscape

Exploring fangirlhood through media + environment.

The K-pop **fangirlhood** is mediated through four modes of action—**consumption, collection, curation, creation.**

Fangirlhood is explored through notions of **clutter, inventory, adornment, visualisation, identity.**

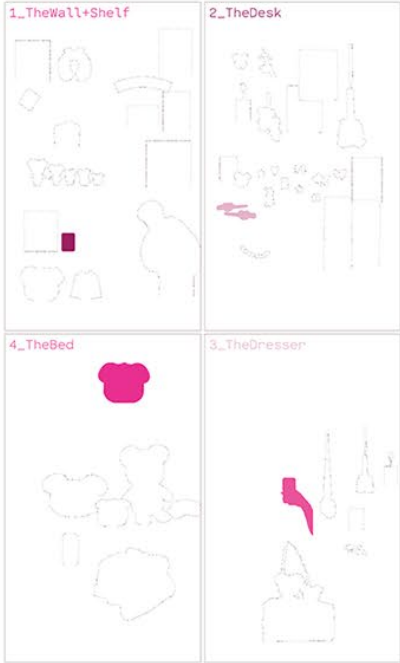
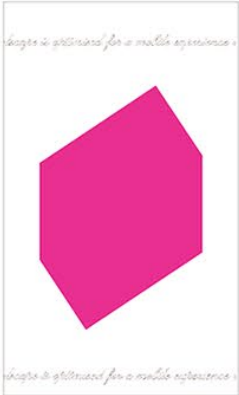
Here, the term **fangirl** is used as an **ageless, genderless** being.

While the fan is a passive consumer, the **fangirl** is actively involved in the creation and production of **subculture, aesthetics, community.**

The **phone** is central to the fangirl— it is the interface between idol-and-fangirl, and fangirl-and-fangirl.

Scan here to enter **fangirlscape**

CORE NAVIGATIONAL CUES



The Girl

The girlhood is the gendered not of a particular age— or at least not only, because, they are characterized as a virtual subject in countless terms whose figure constructions render indistinguishable the sticky line between fact and fiction, the past, the now, and the later or the appropriate, the digital, and the whatever. The girlhood is that all too digital, where a site for technological interpretation, and a stage of collective female consciousness commonly viewed and subjected upon. For the girl and the computer, survival is predicated on behavioral capture and feedback loops of reaching, encoding, storing, manipulating, and distributing data and narratives from their black box of access, imagination, and meta-reflection. The advent of a virtual—decidedly pronounced in the low saturated “fear of the girl”—marks an evolution in this content machine condition: the momentary response to which the girl and the computer are feminized purely because responses are increasingly actively viral, destabilized, and dissolved.

Fig. 1: Knowlton School. ‘Girlroom’. 3 January 2024.

You’re not cleaning up after someone. You’re not doing emotional labor. You’re not keeping a child alive. You’re not suppressing your thoughts or feelings to make someone else feel comfortable or wrestling with expectations about how you’re supposed to dress or look or talk or listen. It’s purely about what you want. Girlhood was the first time and perhaps the only time when we could exist outside of what the patriarchy expects from us.

Fig. 2: ‘Opinion | To Find Freedom, Gen Z Women Are Looking Back to Girlhood - The New York Times’.

But if the feminist movement of the young, whatever wave we’re on at this point, is predicated on a bunch of people who are choosing the escape of being a girl over the hard labor of being a woman, the constraint around womanhood is not going to change. You have to exist as a woman in the

Fig. 3: ‘Opinion | To Find Freedom, Gen Z Women Are Looking Back to Girlhood - The New York Times’.

While girlhood isn’t the end of all of feminist issues and may just seem like a bit of silly internet fun, it has finally allowed girls, and women, to define themselves on their own terms. And that’s a privilege as women have, historically, rarely been afforded.

Fig 4: Eleuterio, Juliette. ‘IsTikTok Girlhood The Fifth Wave Of Feminism?’ Culted, 13 January 2024.

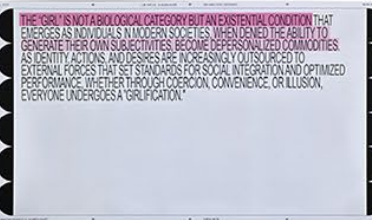


Fig 5: Samiha Meem, ‘I am partial to misbehavior’, Lecture, 5 November 2025.

The Fangirl

“Being a fan is very much associated with feminine excess, with working-class people, people of color, people whose emotions are seen as being out of control.” Allison McCracken, an associate professor and director of the American-studies program at DePaul University, told me. “Everything is set up against this idea of white straight masculinity, where the emotions are in control and the body is in control.”

Fig. 6: Tiffany, Kaitlyn. ‘Why Fangirls Scream’. Technology. The Atlantic, 30 May 2022.

The image of the screaming fangirl is so familiar and dramatic, it precludes curiosity. But for decades, fans have not just passively enjoyed or loudly desired the objects of their fandom. They’ve also edited them and recirculated them and used them as the inspiration for a range of creative works so enormous—and largely uncataloged—that it can’t even be grasped. The art, the stories, and the in-jokes are as much a part of what it means to be a fan as staking out an airport or memorizing dozens of songs.

Fig. 7: Tiffany, Kaitlyn. ‘Why Fangirls Scream’. Technology. The Atlantic, 30 May 2022.

A screaming girl you run into at a concert may go home afterward and cut up the footage she recorded to make GIFs and memes that will pass through many other hands, becoming something entirely different and totally bizarre. Unsatisfied by One Direction’s restriction in time and place and situation, screaming girls who are also fan-fiction writers will cast them as employees of suburban coffee shops, or plot them into the 1960s to operate alongside that other famous British band, or go behind the scenes with totally imagined detail, drawing out what they conceive to be the emotional consequences of fame or the more universal pangs of secret love. The writer Zan Romanoff has interviewed women who dress themselves up in the spirit of Harry Styles—including in elaborate cosplay—as an expression of devotion that is also a prolonged creative exercise.

Fig. 8: Tiffany, Kaitlyn. ‘Why Fangirls Scream’. Technology. The Atlantic, 30 May 2022.

The term “fangirl” is a derogatory one. Used as a verb, it can apply to males or females who express their enjoyment of a cultural commodity in an overemotional – and therefore excessively “feminine” – fashion.

Fig. 9: Hurley, Eimear. ‘Fan-Girl Power: Feminism and Female Fandom’. Features. The Thin Air, 7 March 2016.

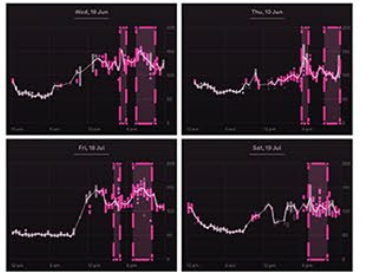


Fig 10: Personal Cura Ring Heart Rate Data from Stray Kids Dominate Tour World Concert (Dated 18,19 Jun, 18,19 Jul)

The Girlroom

In *A Room of Their Own*, an influential text for Meem during this process, Virginia Woolf framed the constraint of the room as an encapsulation of the feminine experience as it exists within a patriarchal society. The room as a space of interior containment also provided possibilities for alternative realities centered around space, creativity, and identity. The cultural appropriation of practices traditionally associated with women’s domestic roles, while initially devalued due to their lack of perceived economic value, later were contextualized and professionalized for capital gain by men. The erasure of women’s contributions through craft to fields later reclaimed as “fine arts,” “design,” or “comparative,” has historically confined and limited women to “lesser” spaces, one of these spaces might be the bedroom of the girl.

Fig. 11: Dawhinst, Hannah. ‘Girlroom by Samiha Room Elevates the Spatial Politics of Girlhood’. The Architect’s Newspaper, 18 September 2024.



Fig. 12: Samiha Meem, ‘I am partial to misbehavior’, Lecture, 5 November 2025.

The fangirl has a sensibility to how she operates, responding to cultural fads, concepts, and events. Thus, for aesthetic and function, she moves her collections across contexts.





NFC Bow Exhibition Install • Photos

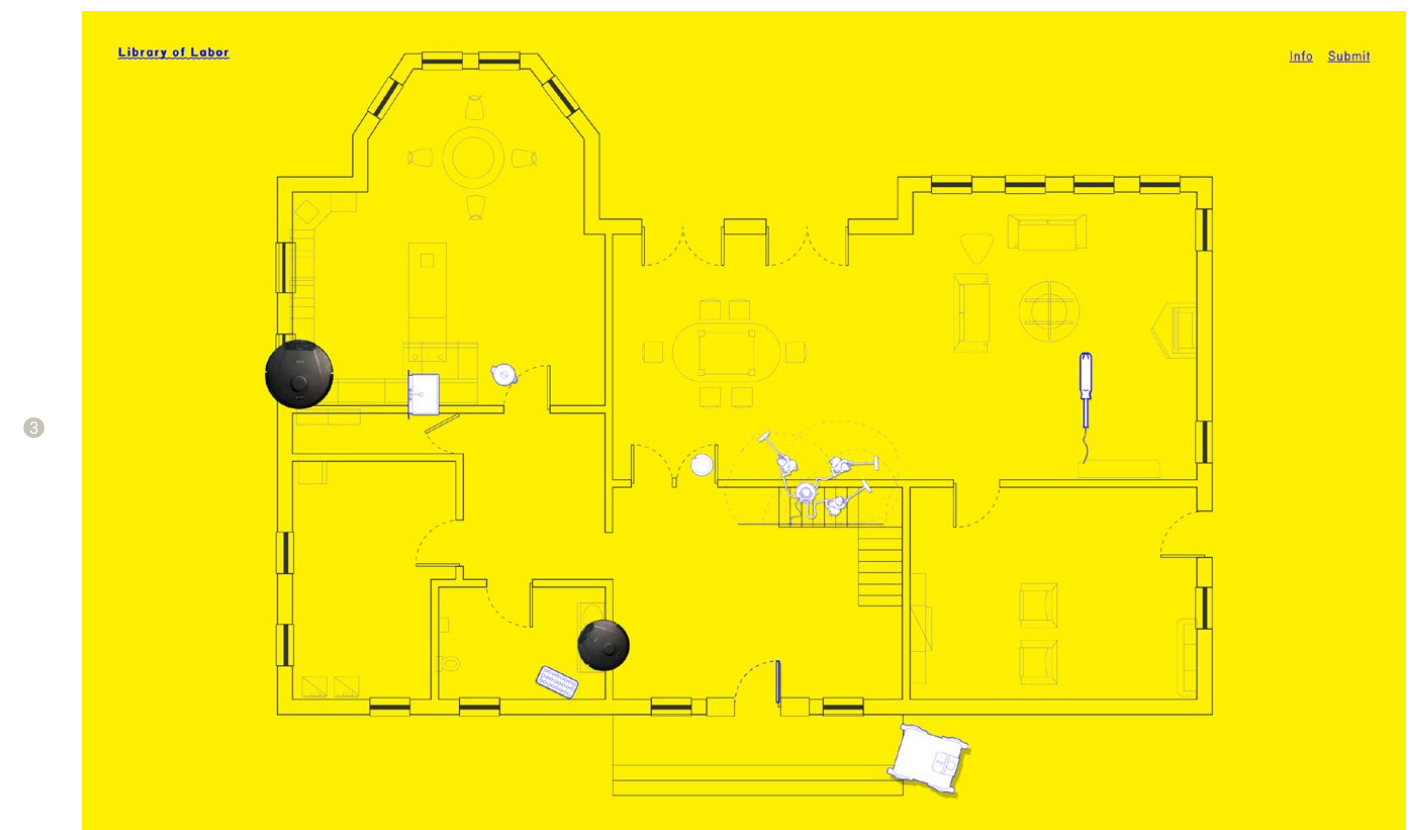
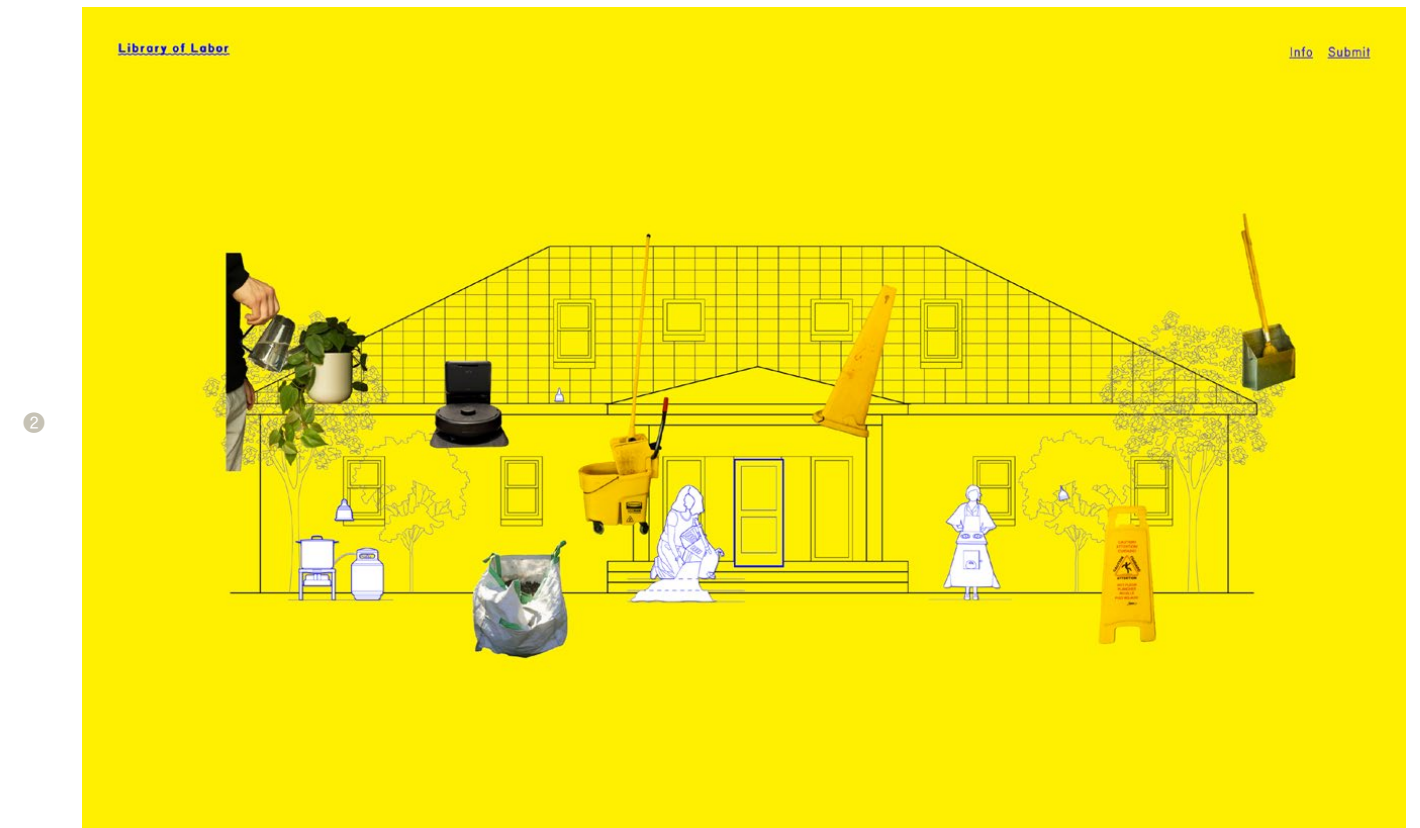
NFC chip embedded within a tail of the bow.

Library of Labor

● Website

Library of Labor is a website of a shared asset library with vectors and raster images of maintenance related objects.

The project hosts downloadable assets organised by their mode of projection, but also has a submission form and templates, enabling the project to exist as an open source, online resource.



Library of Labor Webpages

1 Landing Page 2 Elevation Page 3 Plan Page

Design Elective

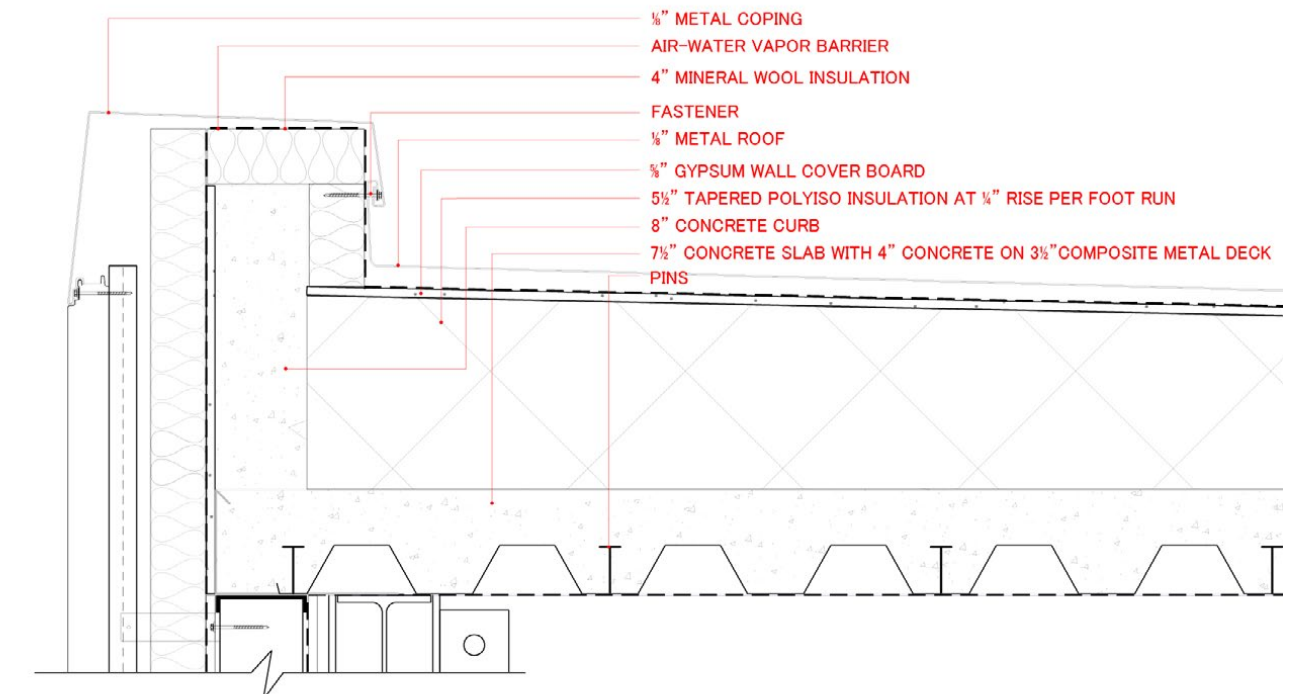
WASTE/WORKS – Spring 2025
Under the guidance of Amelyn Ng
Developed alongside Elise Cloutier ♥

Walls, Walls, Walls

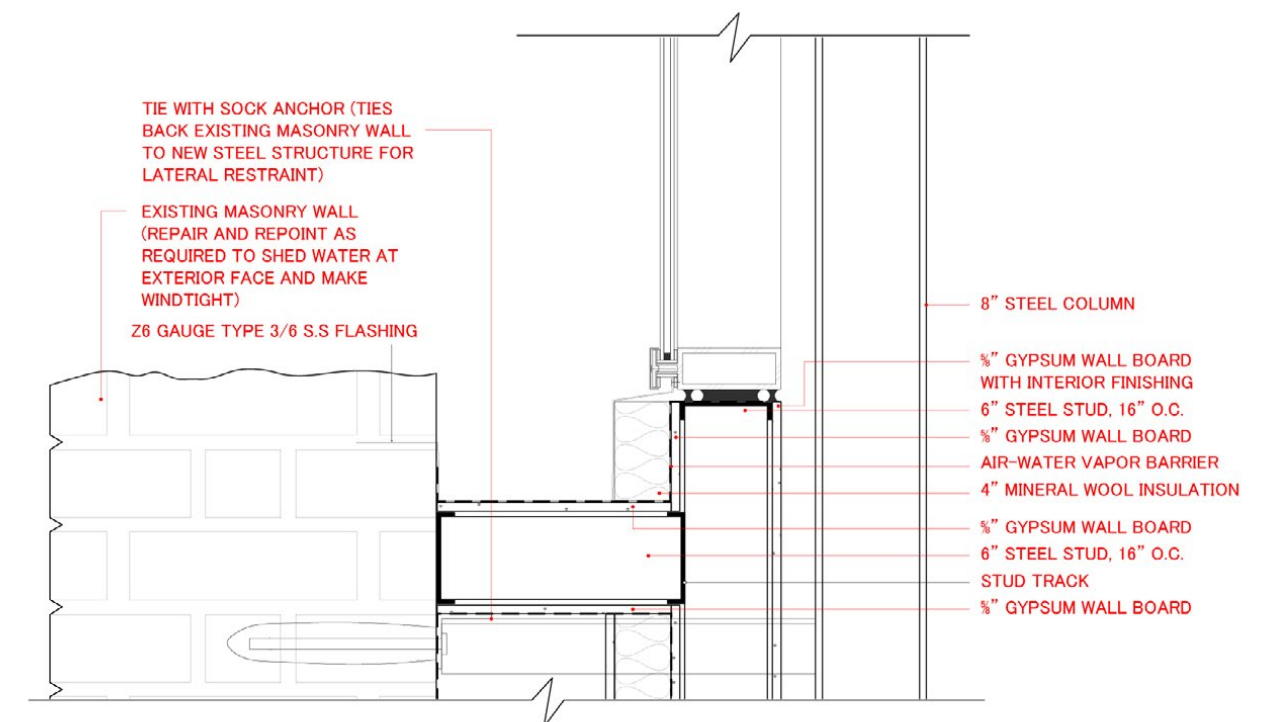
● Old Essex County Jail, Newark

A project proposing the adaptive reuse of Old Essex County Jail into a rehabilitation facility for formerly incarcerated youth. The project involved the development of a series of wall sections showing the grafting of new upon the old.

Wall types include new, inboard, in-line walls, as well as reuse of existing masonry walls, through the addition of structural reinforcement.



1 WALL SECTION 1 – ROOF DETAIL
1 1/2" = 1'-0"



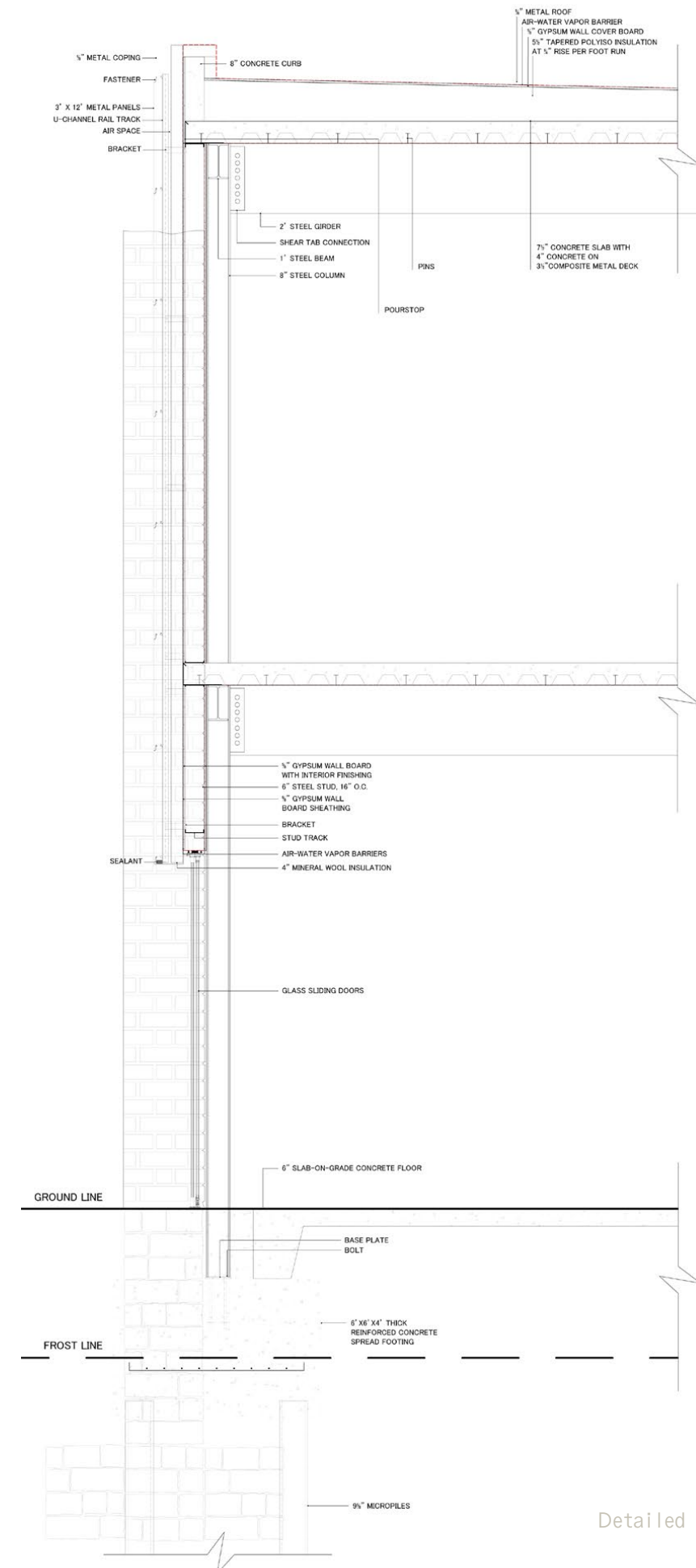
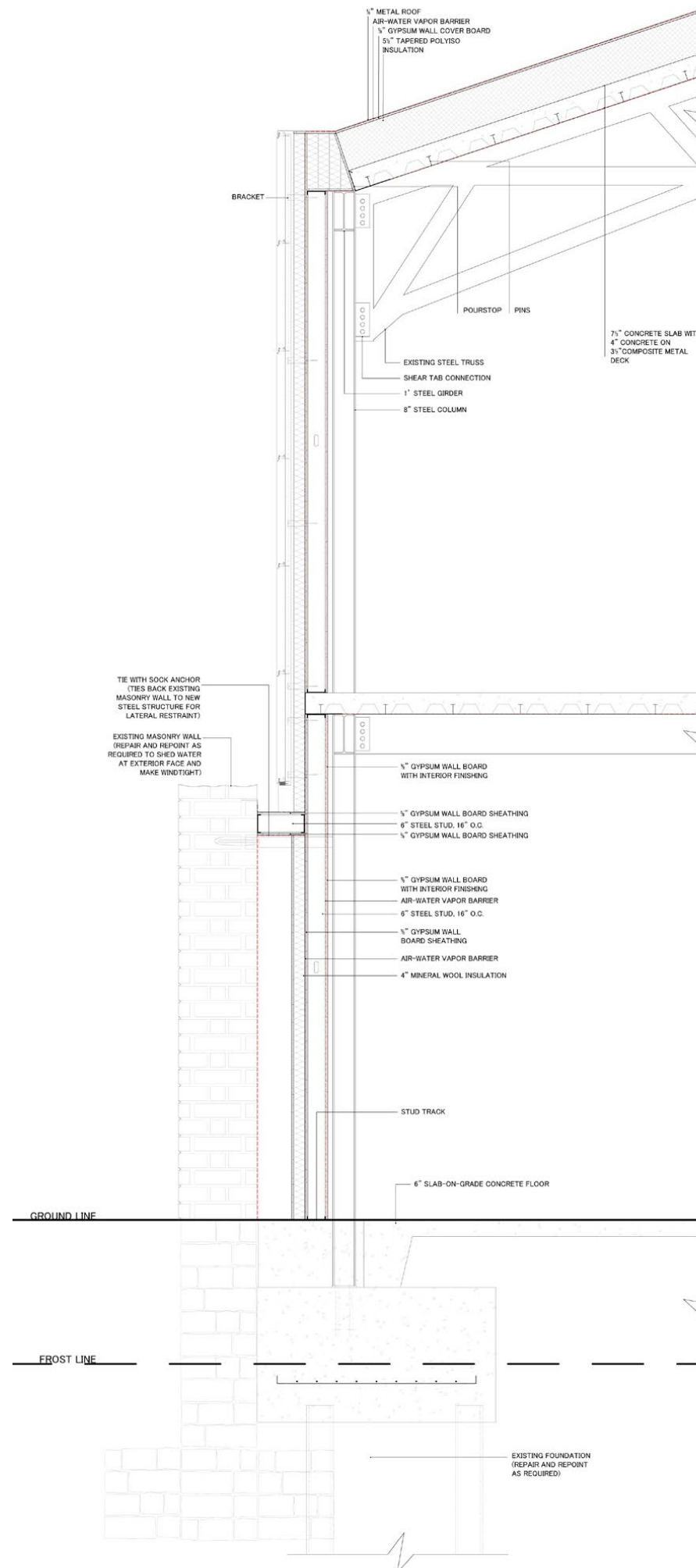
6 WALL SECTION 4 – GUTTER DETAIL
1 1/2" = 1'-0"

Building Technology Elective

Tech III: *Materials & Assemblies* + Tech IV: *Integrated Building Systems* – Fall 2024

Under the guidance of Berardo Matalucci, Gabrielle E. Brainard, Akiko Kyei-Aboagye, Justin Stolze, Sigal Shemesh, & Benjamin Reich

Developed alongside Levan Kiladze, Maya Yildirim, & Elise Cloutier ♡



Detailed Full Wall Sections, 2 of 7

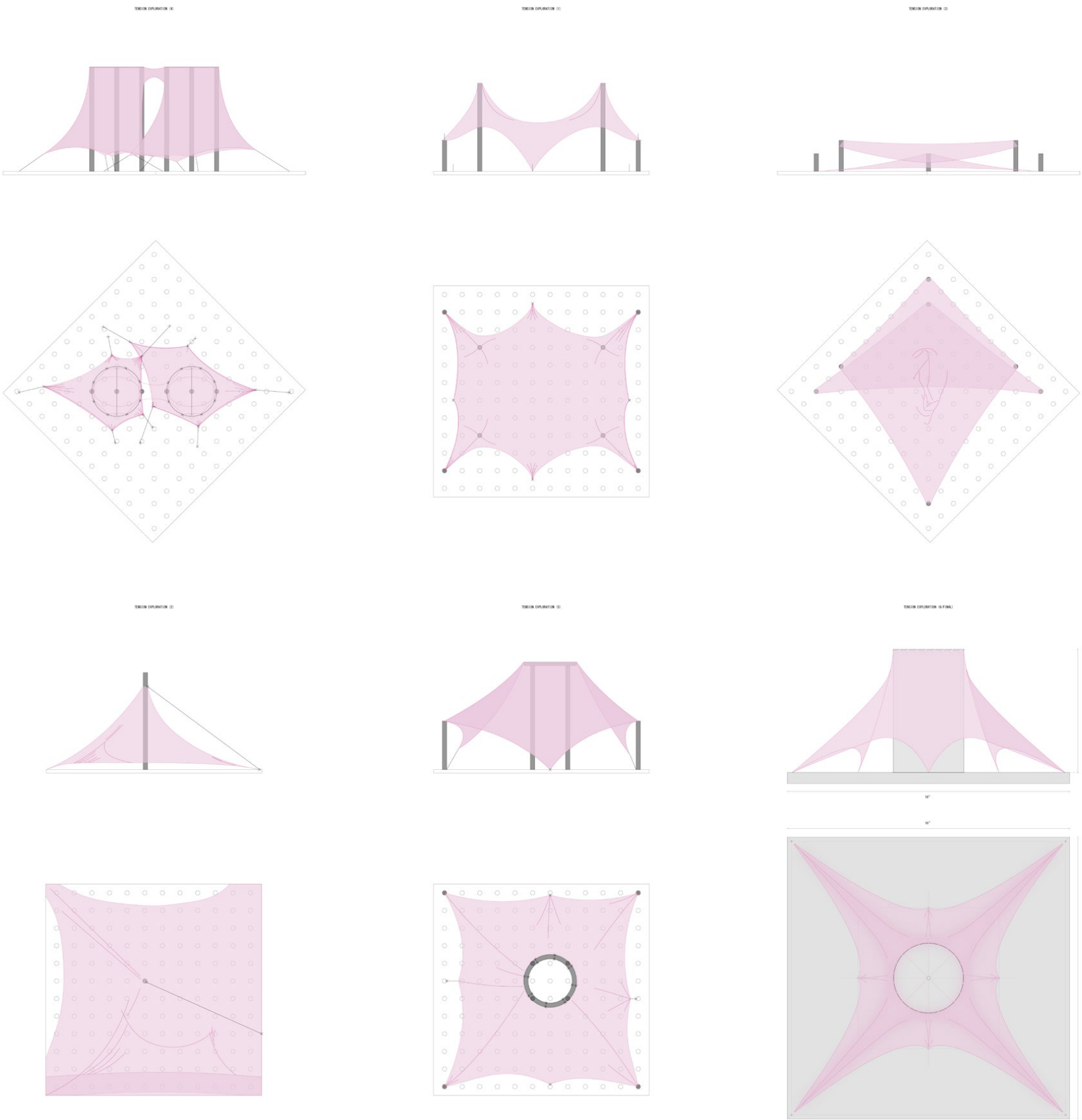
SPLASH!



Building Technology Elective
Tensile/Compression Surfaces – Fall 2025
Under the guidance of Robert Marino

Developed alongside Levan Kiladze & Elise Cloutier ♡

SPLASH! is an exploration of tensile and compressive fabric surfaces.



1 Final Compression Model Photos
2 Series of Drawings of Tension/Compression Model Iterations • Digital [11" x 17"]

Forged in Fire

● New York City & Birmingham, Alabama

Exploring metal casting through the lens experimental preservation, the workshop featured site visits to metal manufacturing facilities and preservation studios in New York, New Jersey, and Birmingham, Alabama.

Participants designed, crafted, and took home a copper fragment for a collective metal quilt, a cast iron bowl, and cast iron medallions.



I had the honor of participating in the 2025 Summer Workshop about metal casting and preservation. Getting to visit metal manufacturing facilities and participating in casting our own objects made me more appreciative of the different ways metal shows up in our environments.

It was also an amazing opportunity to learn about the material in the architectural context through the lens of preservation and maintenance. I believe it is important to know how to care for these metals and other architectural features when designing, and that design and maintenance should not be separated from each other.

Summer Workshop

Summer 2025 – *Exploring Metal Casting and Collaborative Experimental Preservation*
Guided by Jorge Otero-Pailos, Mika Tal, Kate Allen, Dave Matson, and Sloss Furnaces



Pair of Iron Medallions
Self-designed and cast at Sloss Furnaces

• Photo by Joseph Min

Mentoring + Knowledge Exchange

● Avery 500N

To think critically, share selflessly, and improve introspectively– these tenets anchor how I've approached my four semesters co-teaching for the Core studios.

I have had the pleasure and honor of assisting three different professors across my last two years in GSAPP, helping shape and nurture the future pedagogies and students who step foot into Avery Hall.

"It is important to me to share what I know in every capacity, and to make the learning environment nurturing and suitable for individual growth." – An excerpt from my assistantship cover letter, and a principle guiding how I mentor students and prompt knowledge exchange.

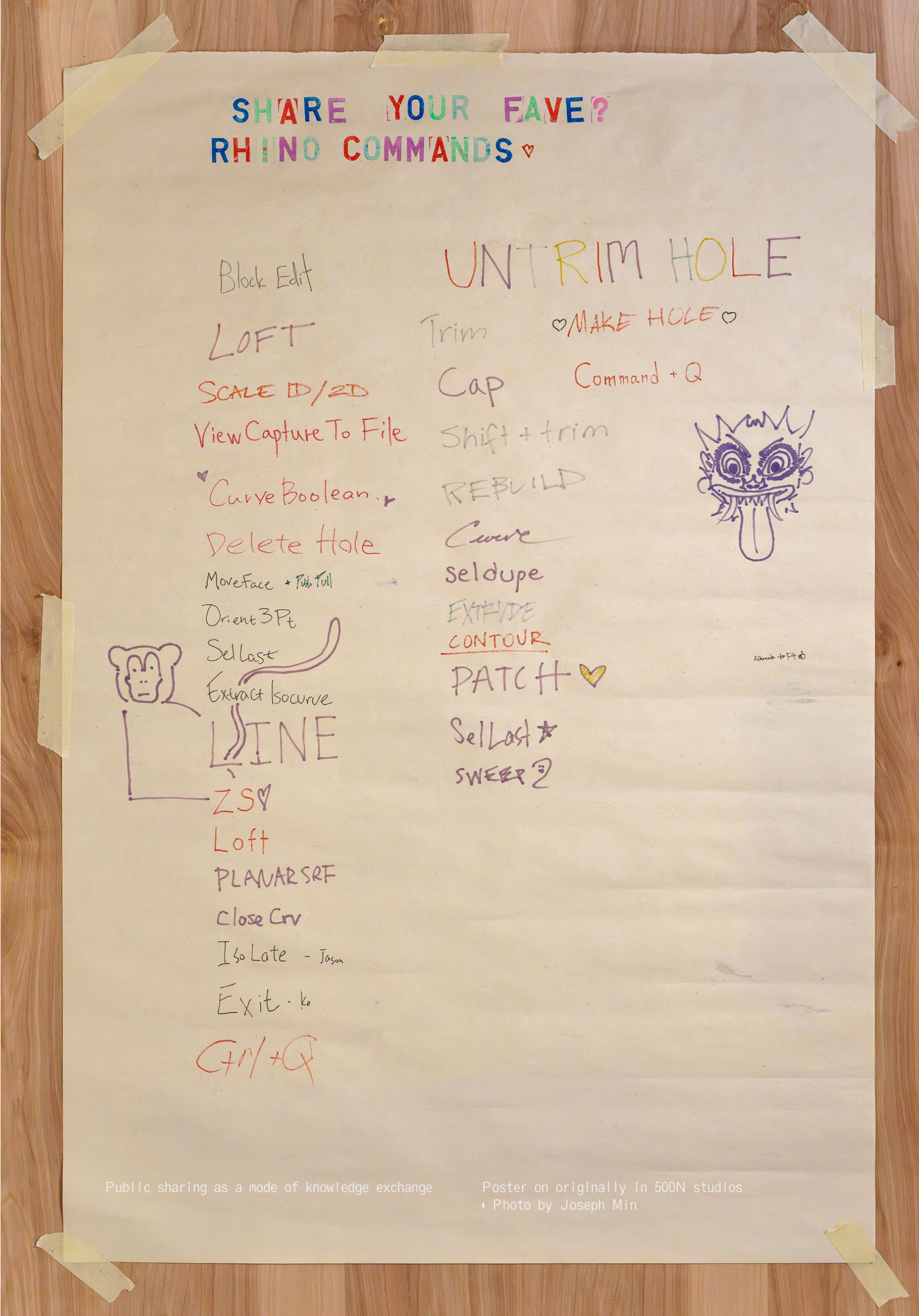
On the right is a poster I put up by the door in the Avery 500N studio on 29 January 2026 after a student had come up to ask me about my Rhino workflow. I made this poster as a way of encouraging students to exchange their own ways of working, and learn from each other through a public display. I believe in sharing knowledge as an act of care.

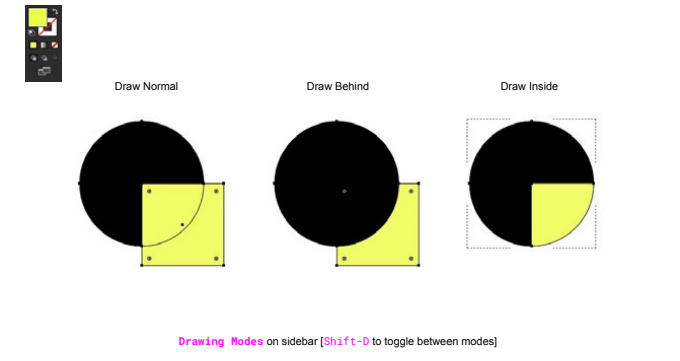
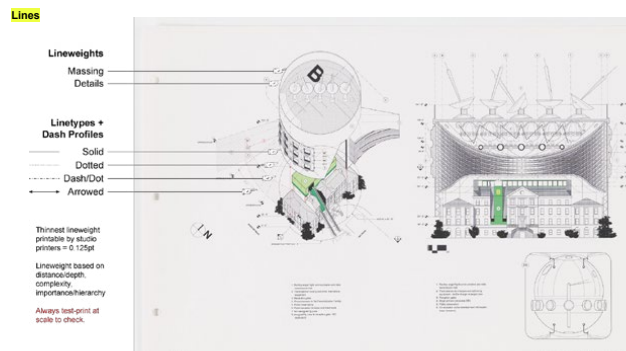
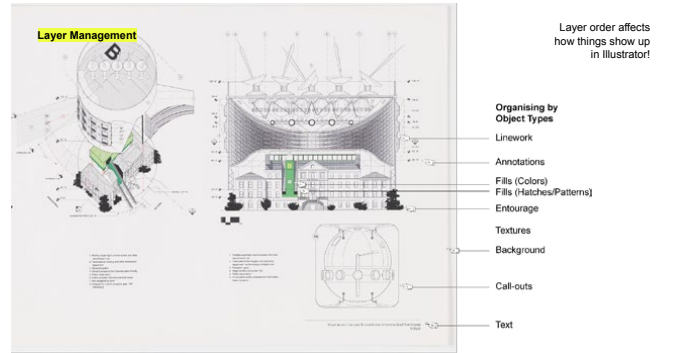
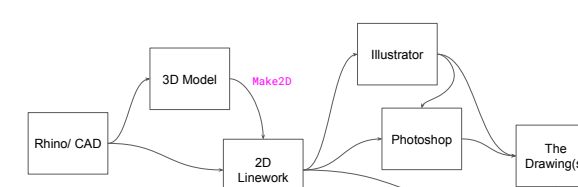
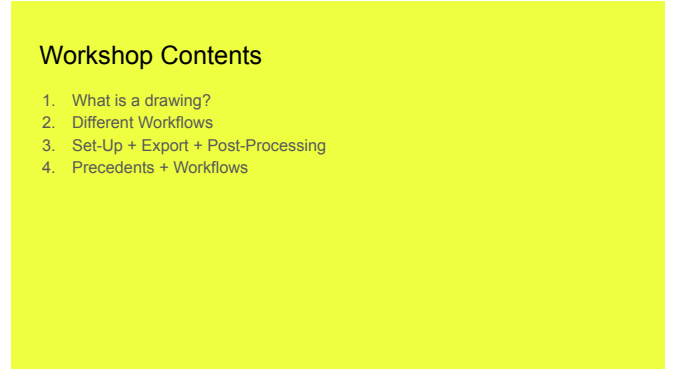
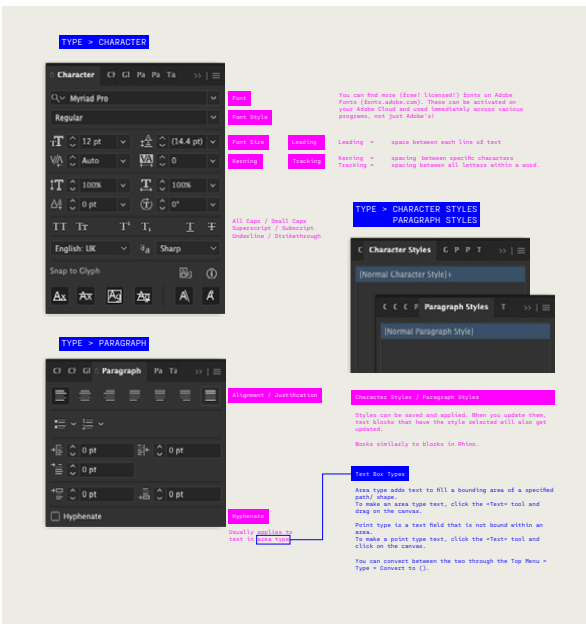
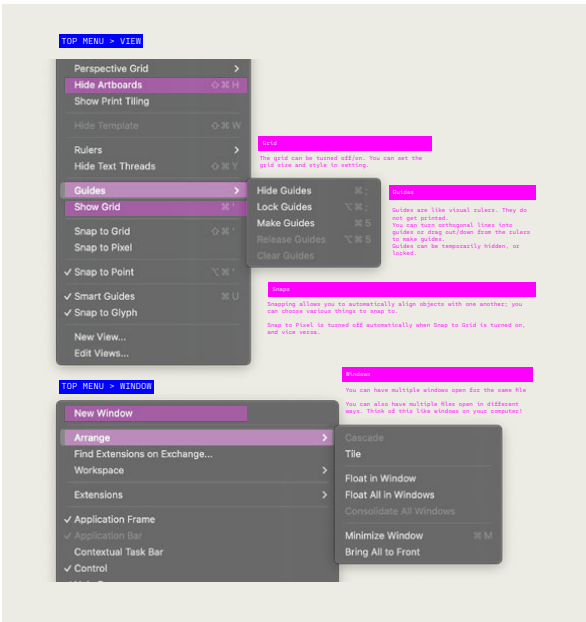
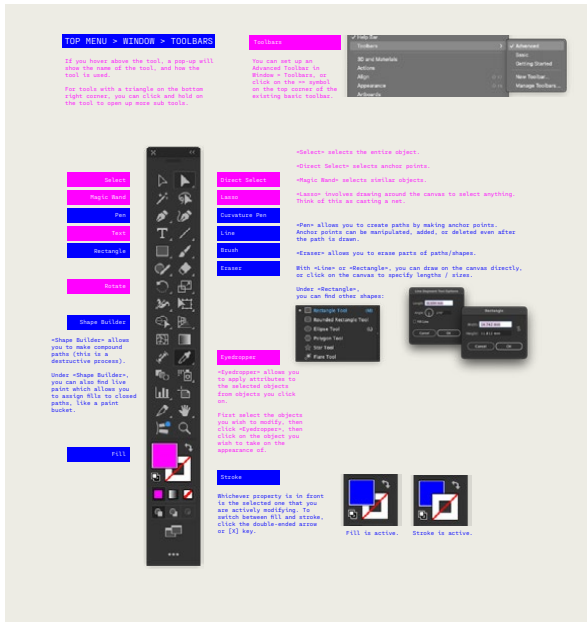
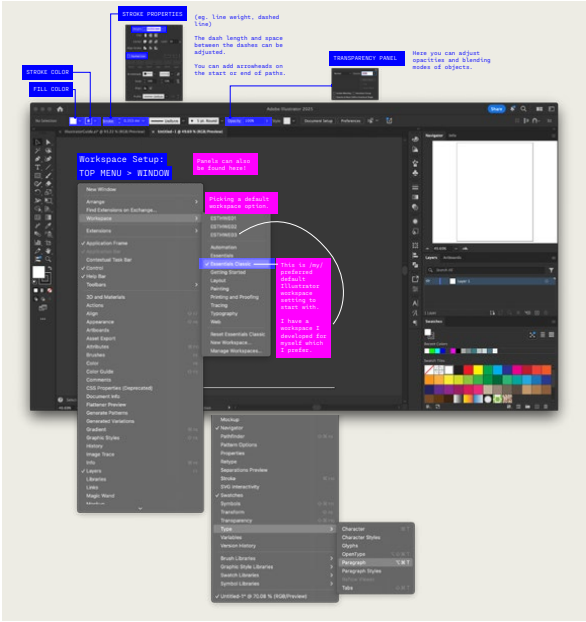
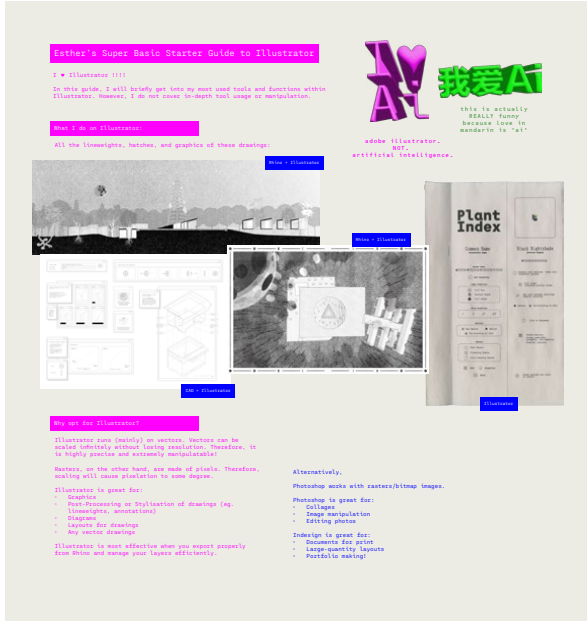
The next spread shows an Illustrator Guide (1) developed in Fall 2025 for the M.Arch class of 2028. This guide has been shared on other public sites, as well as during the B+C exchange. The spread also shows a n Output Workshop (2) developed by Maya and myself, delivered to the same cohort of students, at the start of their Spring semester. We developed this based of our interactions with them the semester prior.

Assistantships

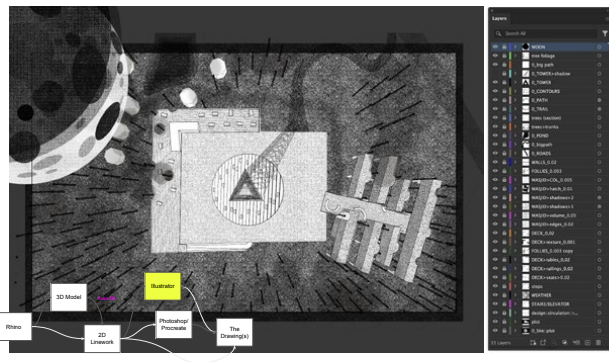
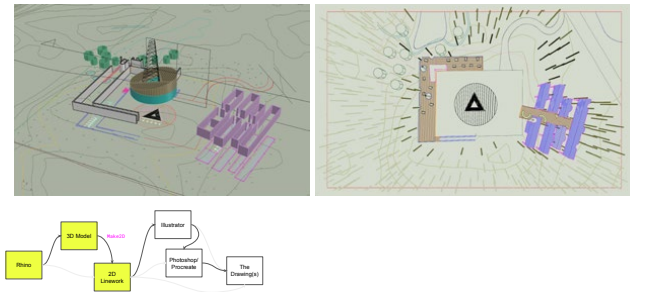
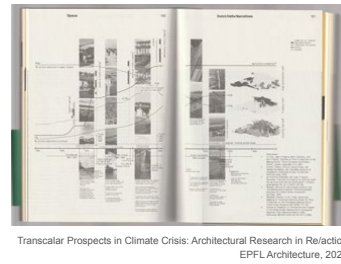
Core I Studio	[Fall 2024]
Core II Studio	[Spring 2025]
Core I Studio	[Fall 2025]
Core II Studio	[Spring 2026]

<i>Fugitive Mobilities</i> , w/ Carlos Medellín
<i>Damage Control</i> , w/ Emily Ruopp
<i>Fugitive Mobilities</i> , w/ Carlos Medellín
<i>Scaling Up</i> , w/ David Benjamin





- **Supporting information**
(keys/ legends, blurbs, scales, durations)
- **Labels**
- **Annotations of Details**
(dimensions, specifications)
- **Accessibility**



Learning through Making

● Making Studio, 100 Schermerhorn Ext.

A home for growing and a space of learning through making. My sincerest thanks to James and Yonah of the GSAPP Making Studio, who taught, encouraged, and believed in me since my first year in school.

The shop was where I spent a lot of weekday mornings and summer days. It was there that I was pushed out of my comfort zone to learn skills, to teach students, and to nurture an environment for the generations of GSAPP students ahead. Here, I hope the marks I leave behind evolve beyond my time in the space.

Making Studio

Fall 2023, Spring 2024, Summer 2024, Fall 2024, Spring 2025, Summer 2025, Fall 2025, and Spring 2026.
Guided by James Nanasca & Yonah Elorza

Sitting in my Google Drive storage are CNC files for model plinths amongst other Avery furniture, countless Illustrator files with vinyl sticker designs for lasercutters, resin printers, and shop signposting, and my favorite contribution to the shop, a living Standard Operating Procedure document, developed alongside Elise Cloutier over the summer semester 2025.

The document is a manifestation of my understandings of the studio that have come out of developing an intimate relationship with its workings, and my belief in knowledge as commons.

Much like everything else I do, this was an immense labor of love, but a testament that care, commoning, and intimacy are legitimate and possible modes of nurturing an environment and community.

GSAPP CNC Standard Operating Procedure

Certification + Booking

- Enter the student’s UNI into the cell, it should turn GREEN.
 - Students can only be booked if they are CNC certified and their file has been checked.
 - If their UNI can’t be entered into the cell, the student is not CNC certified.
 - If the cell turns ORANGE, the student is CNC certified but their CNC file has not been reviewed.
- DO NOT BOOK IN STUDENTS IF THEIR CELLS DO NOT TURN GREEN.
 - If you notice an orange cell, please email the student using the FabLab email.
- When you certify a student’s CNC test file and/or CNC file, put your initial in the Crew Initial column.
- CNC Feeds & Speeds specifications can be found here.
- Booking slots for CNC are in two hour increments.
 - Students are allowed to book a maximum of four hours per day, and eight hours per week.
 - General rule of thumb: book in 2x the predicted total time on RhinoCam
- Bookings reset every Monday; students can only book for the week. Students must book in person.
- No running overtime!
- Students are only allowed to book slots for themselves or their studio partners.

a Burmese-Chinese, raised in Singapore.
an avid maker and enjoyer of books.
a fixer and problem-solver.
a big paper fanatic and lover of print.
a font hoarder.
is fascinated by diagrams.
intimately devoted to her printer.
an image-maker interested in the role of text and graphic in architecture.
an architecturally trained, visual storyteller.
grateful to have learnt from critics, mentors, peers.

Esther is

a Master of Architecture candidate at Columbia University GSAPP.



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