ANDREW CHEE

Columbia University
GSAPP

Graduate School of Architecture,
Planning and Preservation

M.ARCH

Drawings

GSAPP

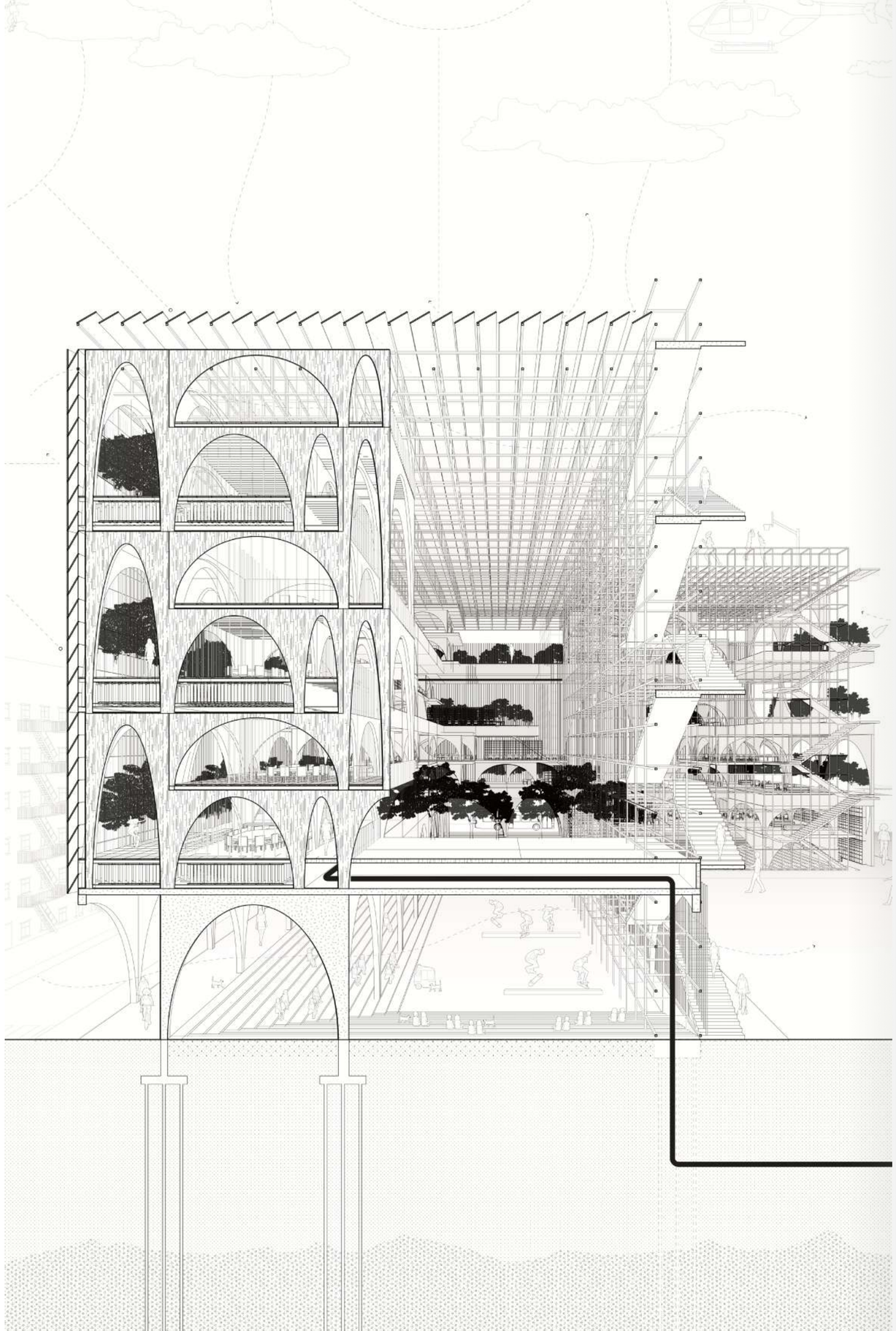
Selected Works
2021–2025

Andrew Chee
Master of Architecture

DRAWINGS

F21	S22	F22	S23	F23	S24	F24	S25
A4001 Core Architecture Studio I Miku Dixit Mark-Henry Decrausaz	A4002 Core Architecture Studio II Esteban de Backer Gutierrez Blake Kem	A4003 Core Architecture Studio III Hilary Sample-Meredith Yifei Yuan	SW001 Summer Workshop: Un-Archiving LA Felicity Scott Mark Wasiuta	AA002 Architecture Apprenticeship OMA New York Shohei Shigematsu Jason Long	A4005 Advanced Architecture Studio IV Feifei Zhou Galen Pardee Mohamad Jamaleddine	A4005 Advanced Architecture Studio V Mio Tsuneyama Fuminori Nousaku Sonam Sherpa Mario Gooden	A4106 Advanced Architecture Studio VI Laurie Hawkinson Hubert Chang Harshvardhan Jhaveri Mario Gooden
A4023 Architectural Drawing & Representation I Jelisa Blumberg Andrea Chiney Cheng Joshua Uhl Zachary White	A4112 Architectural Drawing & Representation II Dan Taeyoung Lorenzo Villaggi	A4113 Tech III: Materials & Assemblies Berardo Matalucci	AA001 Architecture Apprenticeship Junya Ishigami & Associates	GC001 Intro to Architecture Guest Critic Danielle Smoller	A4115 Tech V: Construction & Life Cycle Systems Lola Ben Alon	A4388 Reinventing Living Luis Carranza	A4581 Exhibition Histories, Curating Histories Mark Wasiuta
A4111 Tech I: Environments in Architecture Lola Ben Alon Shannon Iacino Saba Ardeshiri	A4112 Tech II: Structures in Architecture Zachary Kostura	A4114 Tech IV: Integrated Building Systems Joseph Hand Berardo Matalucci K. Chan, S. Shemesh, P. Laroque			A6451 Recombinant Renaissance Mark Rakatansky	A4625 Tensile/Compression Surfaces Robert Marino	A4618 Architecture Concepts From 1968 to the Present Bernard Tschumi Emma Sumrow
A4348 Ques In Architectural History I Mabel Wilson	A4349 Ques In Architectural History II Alexandra Quantrill	A6925 Environments Animals Technologies Gal Nissim			A6511 Participatory Design: From Barrio to Boardroom Samuel Stewart-Halevy	A4560 Professional Practice Alessandro Orsini	A6815 Public Space: Rhetorics & Practices David Smiley
	GRA001 Natural Materials Lab Graduate Research Lola Ben-Alon	GRA002 Buell Center Graduate Research Lucia Allais Jacob Moore Jordan Steingard					

COLOPHON



One from a series of two digital prints on heavyweight bond paper
36 × 48 in. (914 × 1219 mm)

GSAPP

ANDREW CHEE

Outside-In School
— 198 Forsyth Street

Core II Studio
K–8 School

In collaboration with
Taha Erdem Öztürk

Esteban de Backer, Critic
Blake Kem, TA

This project proposes a reciprocal model for a public school that simultaneously unfolds outward and folds inward, inside-out and outside-in, to make visible the social, infrastructural, and environmental flows that sustain learning, care, and community life. Designed for a site in Manhattan's Lower East Side, a historically dense and socially layered neighborhood, the school seeks to operate as a civic interface: a mediating structure that exposes rather than encloses the entangled relations between pedagogy, environment, and urban infrastructure.

The project began with a reverse methodology: analyzing the back-of-house before front-of-house. Sourcing municipal data repositories including NYC OpenData, we compiled and visualized spatial datasets on after-school programs, support services, and educational facilities in the Lower East Side.[1] This included a site-specific analysis mapping the density and proximity of community institutions that provide after-school programming by agency and address, revealing concentrations, gaps, and overlaps in social infrastructure. The resulting studies served not only as a spatial map but as a socio-political layer, informing the school's redistribution of programs, access, and responsibility.

Architecturally, the design articulates a spatial and material language responsive to these hidden flows. A central atrium serves as both climate buffer and communal threshold, integrating vertical gardens, a greenhouse, and open-air learning zones that dissolve distinctions between institutional interior and urban exterior. Public-facing programs, including a gallery, community kitchen, and library, extend the school's operational footprint into the neighborhood, transforming it into a commons for intergenerational and inter-programmatic use.[2]

A modular, customizable floor system integrates irrigation and soil beds to support a living infrastructure: a shared garden system that blurs the boundary between nature, architecture, and curriculum. Rather than isolating green space into discrete courtyards or planters, this system disperses cultivation across classrooms, labs, and kitchens. Roots are allowed to mix, and seasonal growing cycles become part of pedagogical rhythms. The floor becomes a medium of collective agency and ecological literacy, supporting what anthropologist Anna Tsing describes as "collaborative survival."[3]

Structural clarity and open-ended assemblies define the architectural language. Arched spans make visible load paths and contrast with the modular, orthogonal grid below. This legibility supports adaptation over time—new programs, pedagogies, or zoning envelopes can reconfigure the structure without compromising its core infrastructural logic. The school becomes a platform for growth rather than a container for functions, aligned with Cedric Price's provocation that architecture should enable futures rather than formalize intentions.[4]

Precedent studies of Alison and Peter Smithson's Hunstanton School (1954) and Andrés Jaque's Colegio Reggio (2020) provided critical grounding. Both projects operate at the intersection of infrastructural legibility, social critique, and pedagogical reform.[4] This school builds on this lineage by reframing the school as both spatial archive and ecological interface—an institution that reflects and redistributes the uneven systems upon which it depends.

DRAWINGS

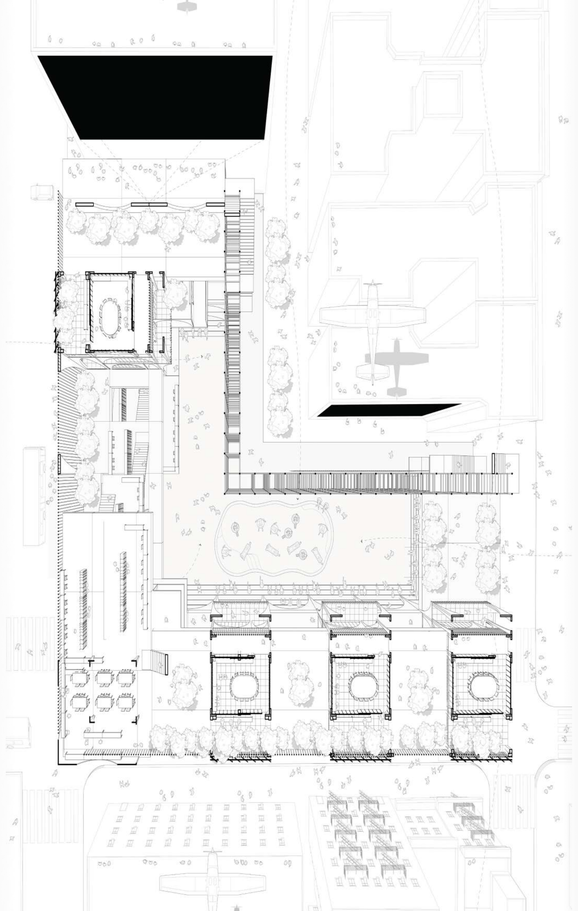
[1] NYC OpenData, "After-School Programs," last accessed April 2025, https://data.cityofnewyork.us/Social-Services/After-School-Programs/6ejq-7qyi

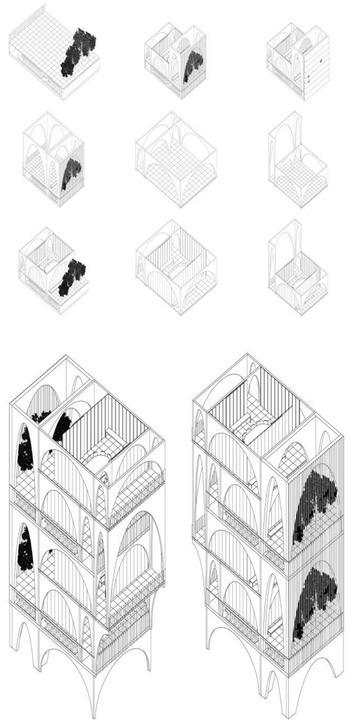
[2] Keller Easterling, Extrastatecraft: The Power of Infrastructure Space (London: Verso, 2014).

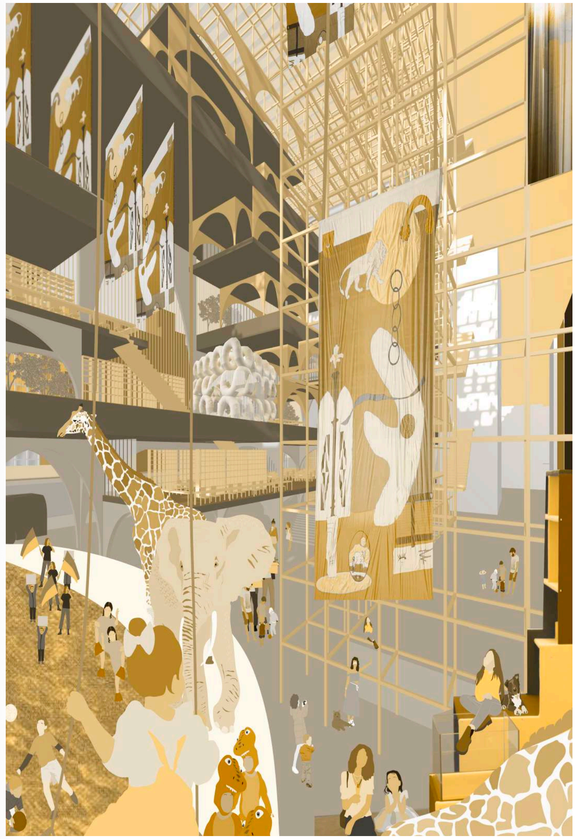
[3] Anna Lowenhaupt Tsing, The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins (Princeton: Princeton University Press, 2015).

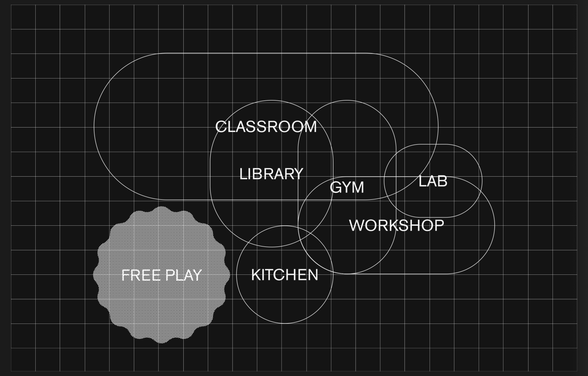
[4] Cedric Price, "Technology is the Answer, but What Was the Question?" Architectural Design 47, no. 6 (1977): 383–394.

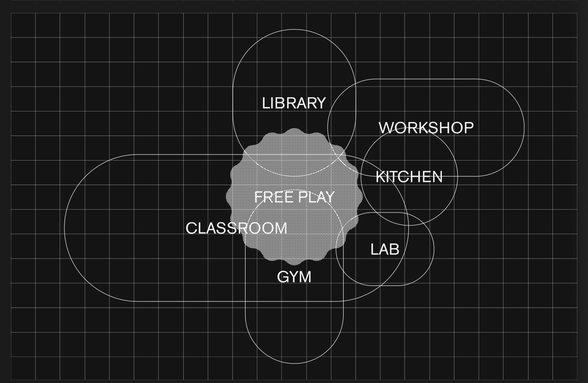
[5] Beatriz Colomina, "Unbreathed Air 1956," in Clip/Stamp/Fold: The Radical Architecture of Little Magazines 196X–197X, ed. Craig Buckley (Barcelona: Actar, 2010).



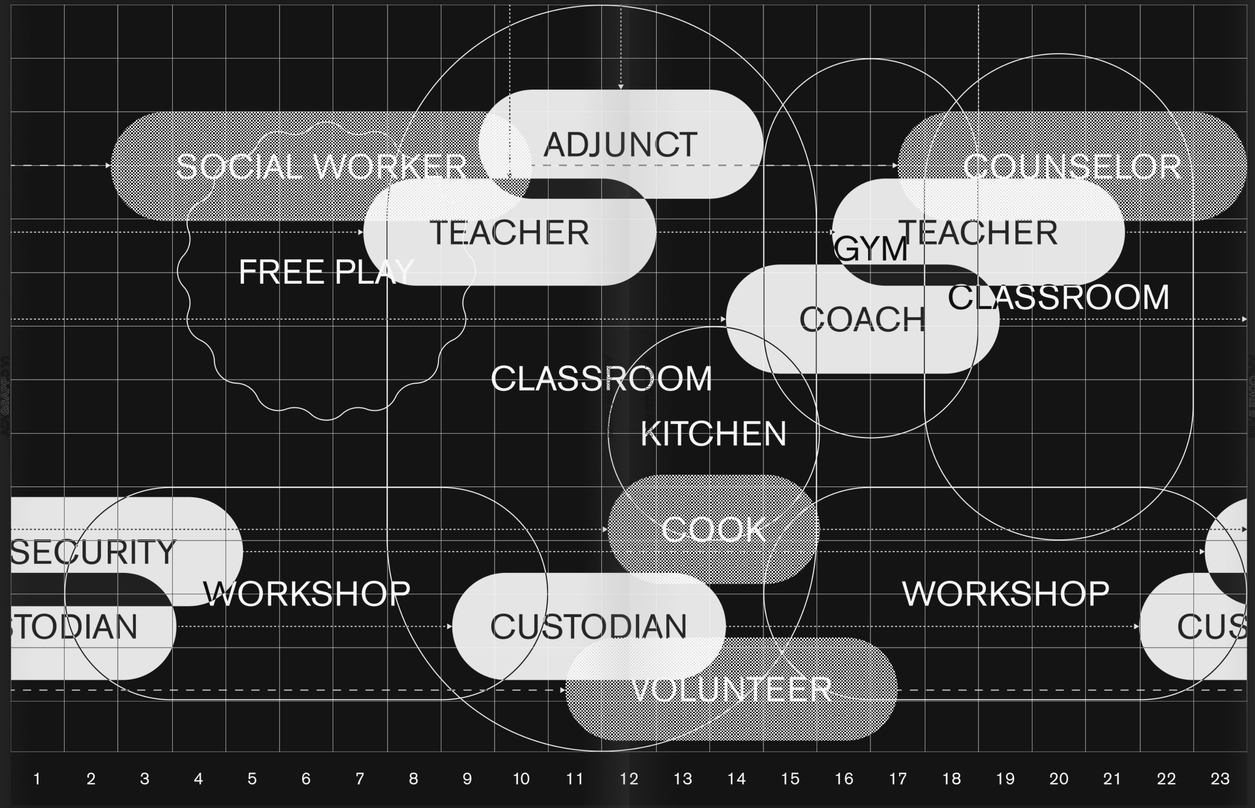


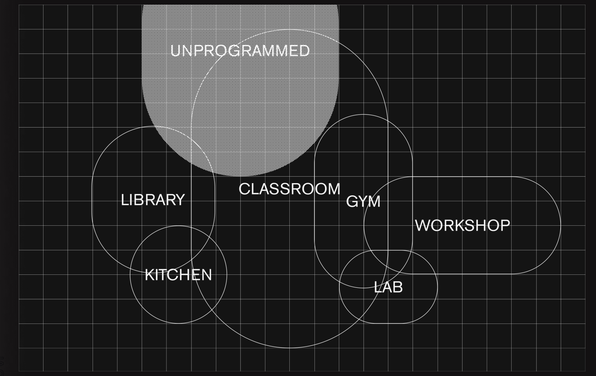


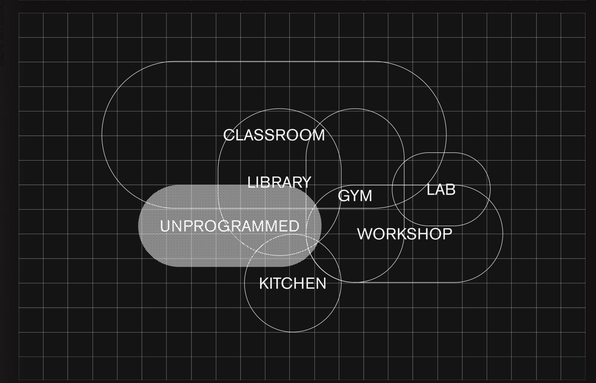




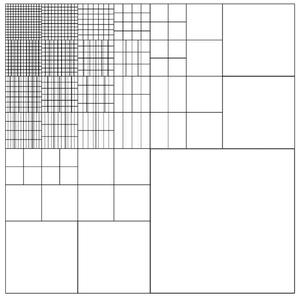
Site-specific analysis mapping the density and proximity of community institutions that provide after-school programming by agency and address, revealing concentrations, gaps, and overlaps in social infrastructure.



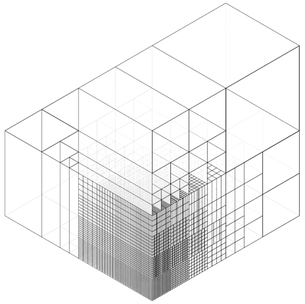


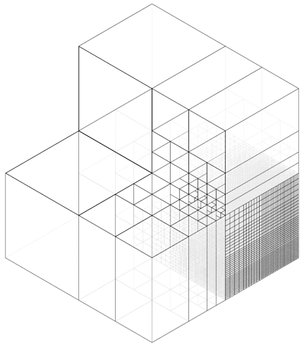


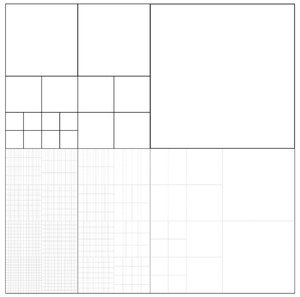
The resulting studies served not only as a spatial map but as a socio-political layer, informing the school's redistribution of programs, access, and responsibility.



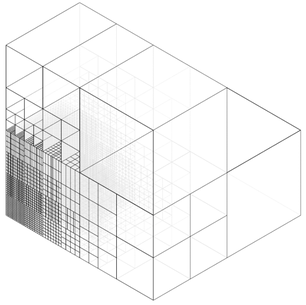
This legibility supports adaptation over time—new programs, pedagogies, or zoning envelopes can reconfigure the structure without compromising its core infrastructural logic.

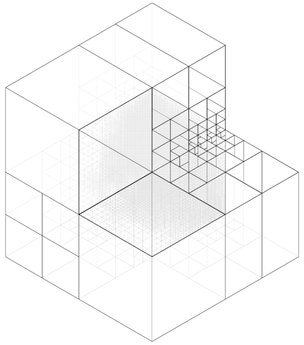


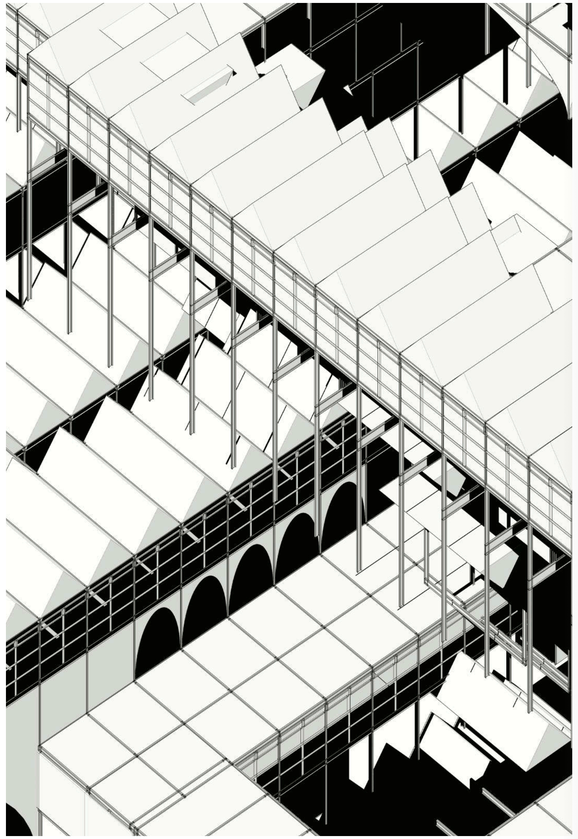


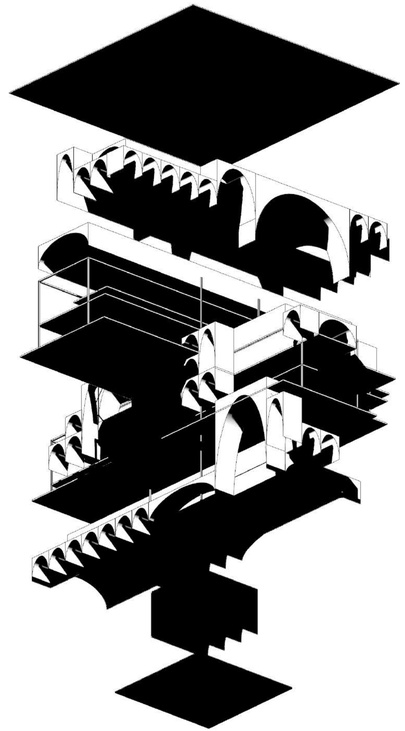


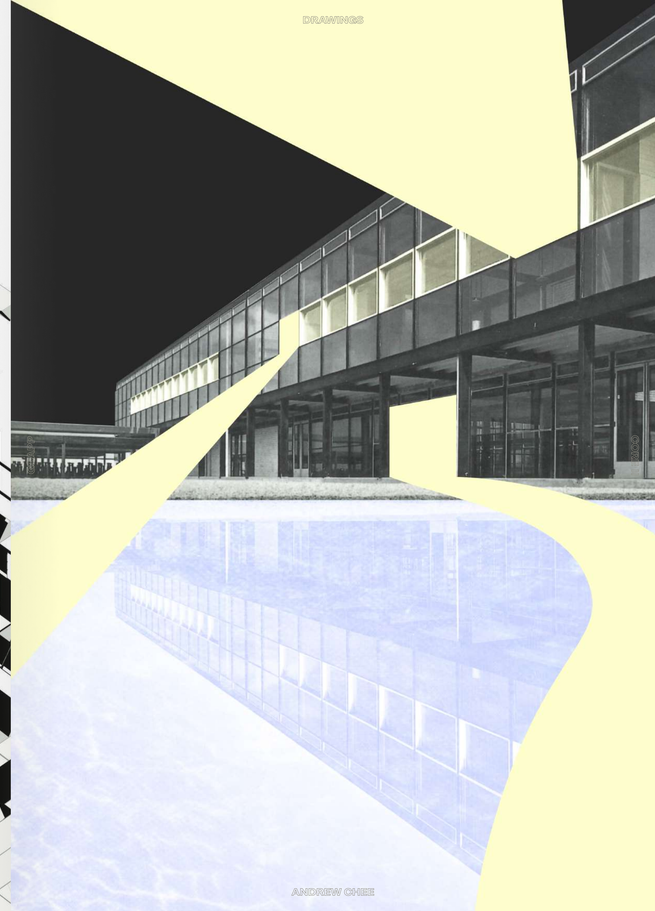
The school becomes a platform for growth rather than a container for functions, aligned with Cedric Price's provocation that architecture should enable futures rather than formalize intentions.

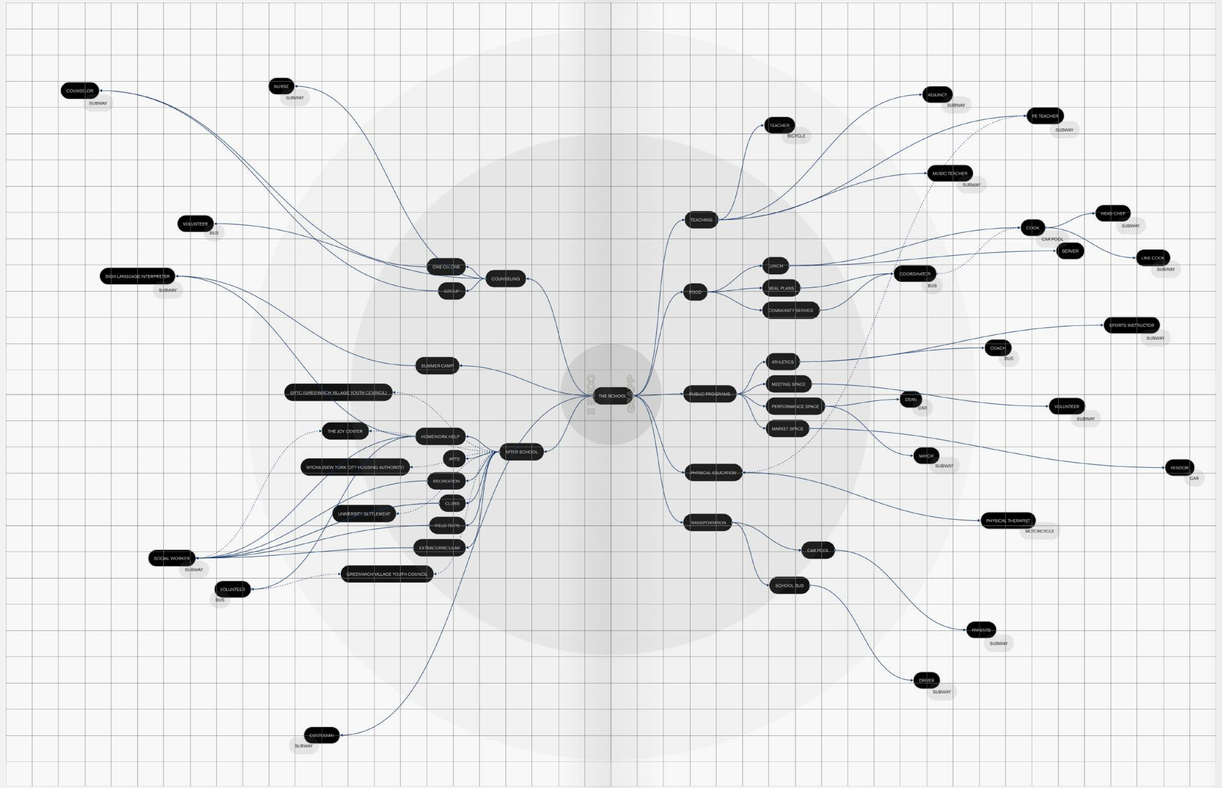




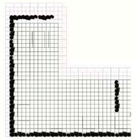








OPEN FRAMEWORKS S22

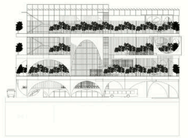


OUTSIDE-IN SYSTEM

OPEN FRAMEWORKS S22

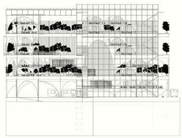
OUTSIDE-IN CLASSROOMS

OPEN FRAMEWORKS S22



OUTSIDE-IN FRONT

OPEN FRAMEWORKS S22



OUTSIDE-IN RIGHT

OPEN FRAMEWORKS S22

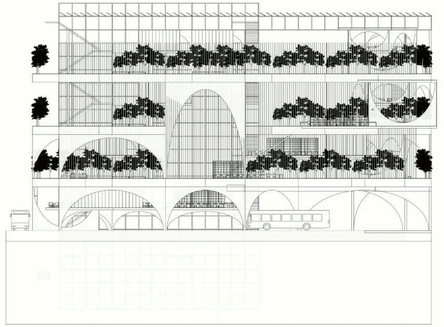
OUTSIDE-IN BACK

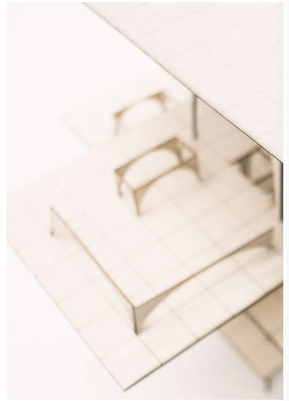
OPEN FRAMEWORKS S22

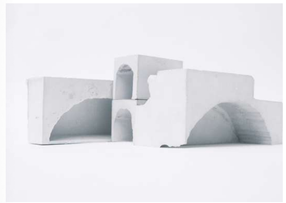
OUTSIDE-IN LEFT

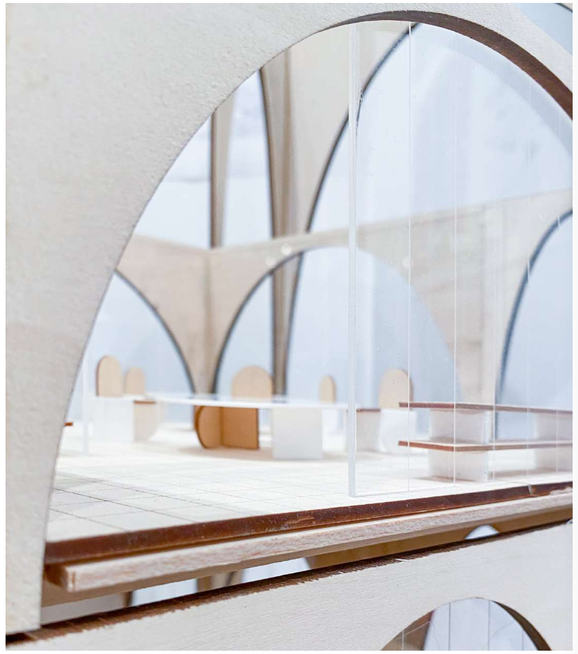
OPEN FRAMEWORKS S22

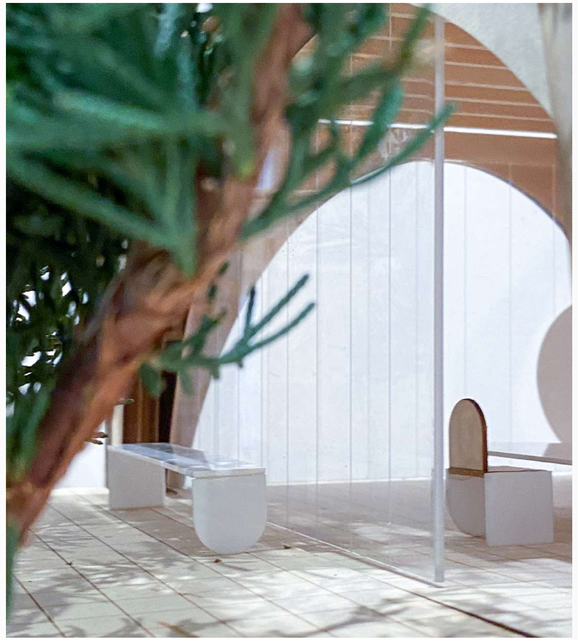
OUTSIDE-IN LOGARITHMIC GRID

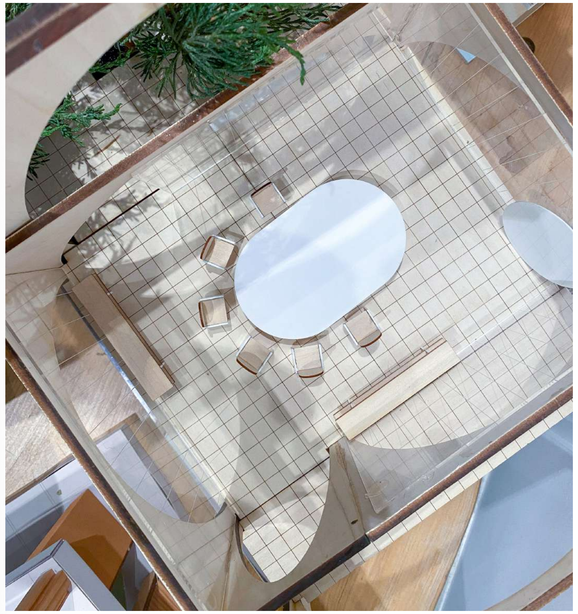












Neighbor to Neighbor
— 163 Exterior Street

Core III Studio
Mixed-Used Housing

Hilary Sample, Critic

In collaboration with
David Zhang

[1] Stavros Stavrides, Common Space: The City as Commons (London: Zed Books, 2016), 105.

[2] Sample, Hilary. Maintenance Architecture. Cambridge, MA: MIT Press, 2018.

This project proposes an open framework for cooperative housing, structured around multiple and overlapping scales of collective space. Sited in a transitional industrial neighborhood in the Bronx, New York City, the proposal reclaims and repurposes formerly privatized commercial buildings to support new modes of intergenerational living, shared infrastructures, and socio-spatial negotiation. Rather than treating collectivity as an accessory to housing, the project positions it as the organizational and spatial core: where community gardens, urban farming, and storefronts precede and define the housing volumes that emerge around them.

The design is grounded in the belief that architecture must not prescribe social life, but rather create conditions for participation, adjacency, and transformation. Working against dominant typologies of large-scale housing that often isolate or homogenize residents, the project builds from the question: "How can architecture act as a medium for engagement between neighbors?"

To address this, the project constructs a framework that supports diverse spatial relationships—between public and private, permanent and temporary, shared and individual. Former industrial structures are preserved and converted into collective anchors: a community center and allotment garden. Around these centers, housing units are nested to form permeable thresholds that invite informal use and reciprocal care. Circulation paths, courtyards, and shared garden terraces form gradients rather than partitions, allowing for multiplicity in ownership, access, and social exchange.

Programmatically, the housing accommodates a mix of affordable and market-rate units, along with spaces for intergenerational families, community organizations, and local economies. Each unit is designed as part of a larger field of shared infrastructure. Gardens operate across multiple scales—from private balconies to community greenhouses—offering residents the ability to grow food, tend plants, and interact through cultivation.

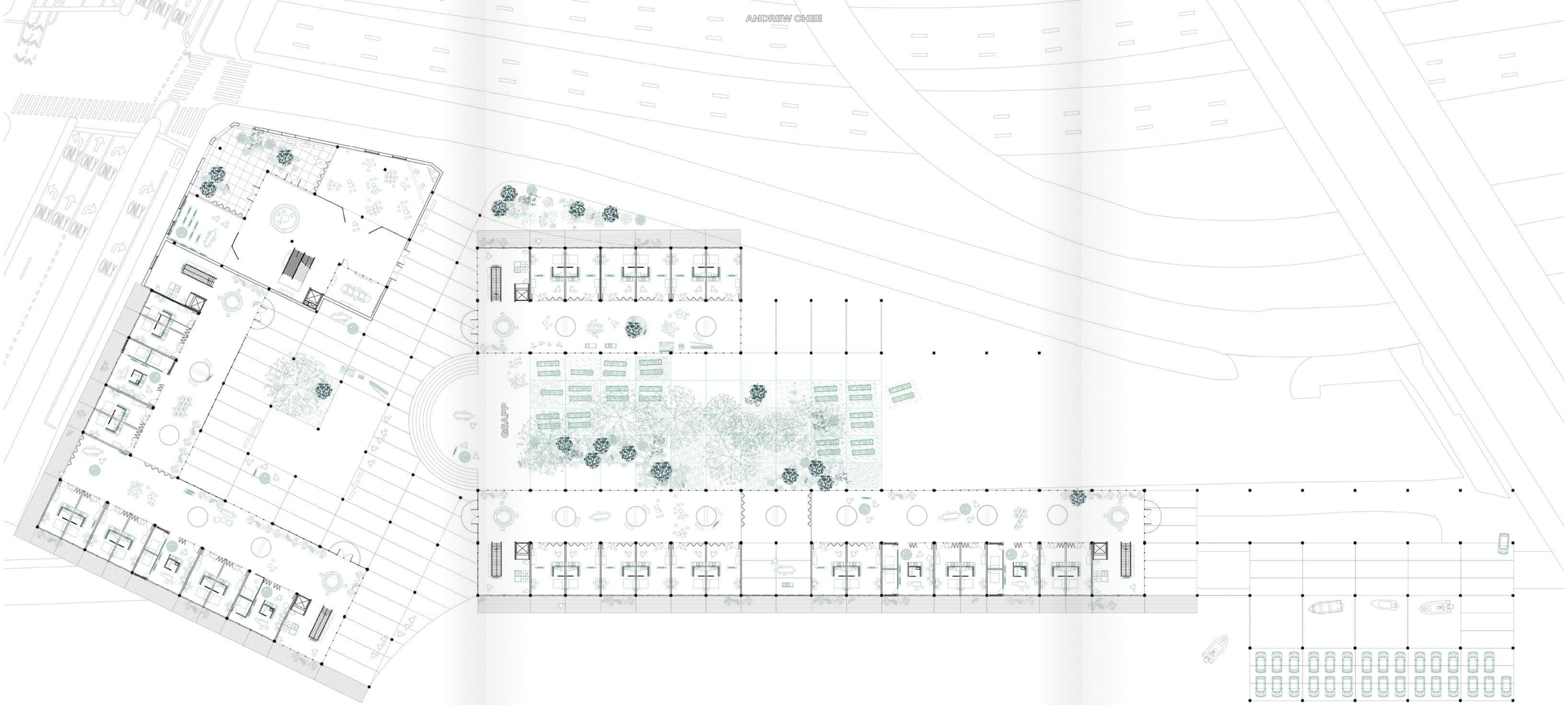
Conceptually, the project is guided by Stavros Stavrides' theorization of common space as "a network of communicating and negotiating social spaces that are not defined in terms of a fixed identity."[1-2] This reframes housing not as a fixed architectural product but as a spatial and relational infrastructure, enabling residents to shape and reshape the boundaries of use, ownership, and association.

Rather than offering a closed solution, "Neighbor to Neighbor" proposes a system of open-ended assemblies, adaptable to evolving urban, climatic, and social conditions. It is a framework for living that privileges adjacency over enclosure, reciprocity over autonomy, and shared resourcefulness over formal singularity. Architecture, here, is not a container but a conduit—an invitation to reimagine housing as a spatial practice of cohabitation, repair, and collective future-making.

Right: Digital color print on heavyweight bond paper. 108 × 36 in (2743 × 914 mm)

Former industrial structures are preserved and converted into collective anchors: a community center and allotment garden. One from a series of two digital prints on on heavyweight bond paper 36 × 36 in. (914 × 914 mm)

Circulation paths, courtyards, and shared garden terraces form gradients rather than partitions, allowing for multiplicity in ownership, access, and social exchange . One from a series of two digital prints on on heavyweight bond paper 36 × 36 in. (914 × 914 mm)



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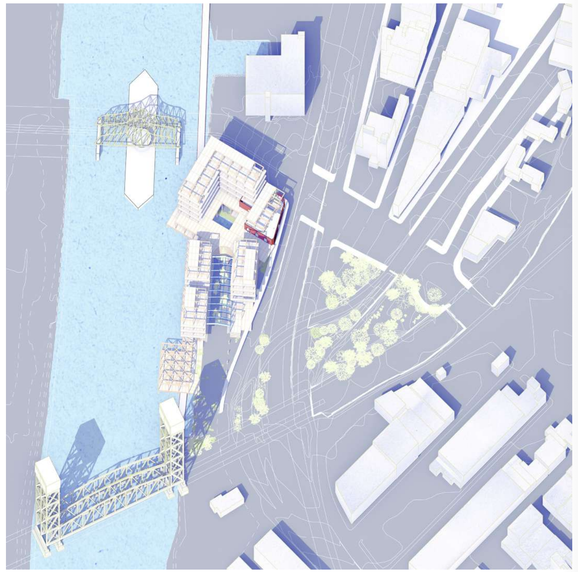
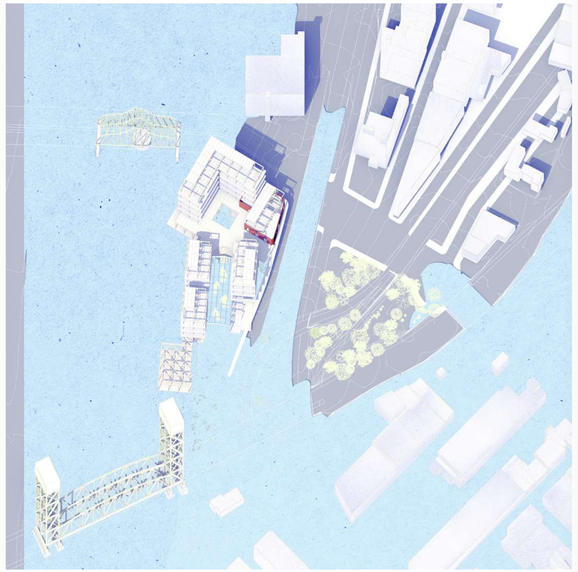
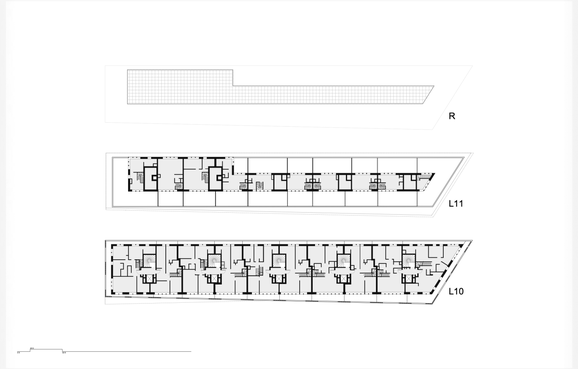
Digital color print on heavyweight bond paper 108 × 36 in (2743 × 914 mm)

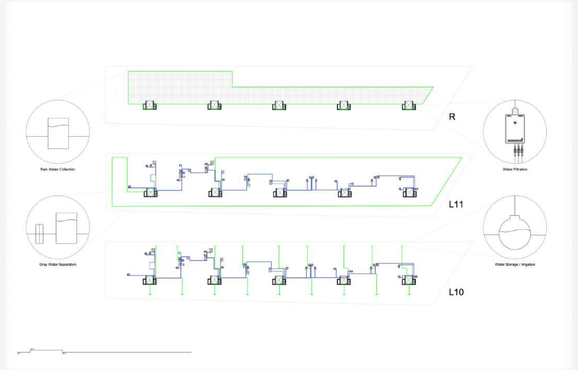


2050s projections place 31,200 South Bronx residents within the 100-year floodplain, directing resilient water-garden strategies.

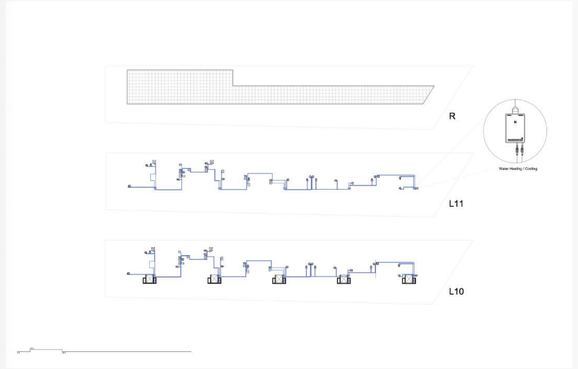


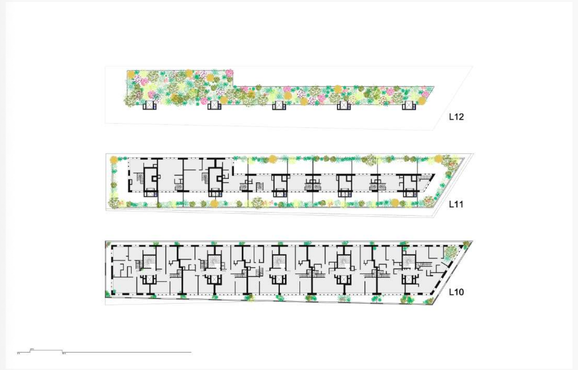
Terraced grounds step above 2050 high-risk flood levels, channeling surge water into planted inlets that double as public gardens, inviting residents to live with, not against, rising tides.



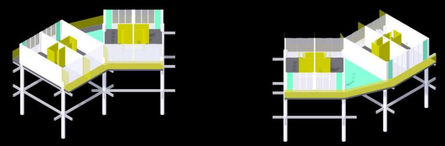


Precedent study of Îlot 19 by Farshid Moussavi Architecture adapting water and heating systems to support shared and private gardens.



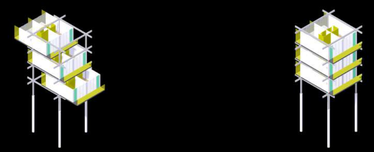


Existing industrial frames are retrofitted with rainwater cisterns and modular housing bays, demonstrating circular use of structure, water, and energy as intertwined commons.

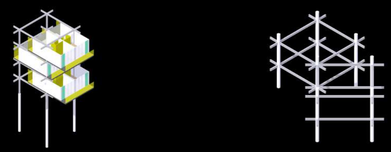


Stacked modules cascade to form a gradient of intimate patios, shared courtyards, and communal gardens, calibrating privacy and collective life. One from a series of eight digital prints on mylar, black and white 18 × 18 in (457 × 457 mm)

Aggregation study iterations. One from a series of eight digital prints on mylar, black and white 18 × 18 in (457 × 457 mm)



Terraced grounds step above 2050 high-risk flood levels, channeling surge water into planted inlets that double as public gardens, inviting residents to live with, not against, rising tides. One from a series of eight digital prints on mylar, black and white 18 × 18 in (457 × 457 mm)



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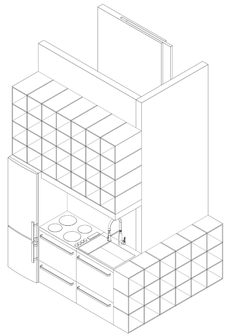
ANDREW CHEE



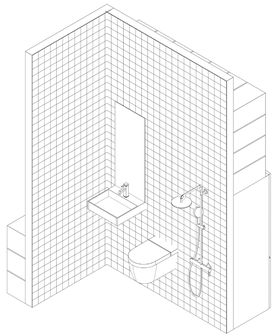
Adaptive wet cores, service hubs plug into the shared water-heat loop, letting residents reconfigure kitchens, baths, and garden taps to evolve with intergenerational needs. One from a series of four digital prints on mylar, black and white 18 × 18 in (457 × 457 mm)

DRAWINGS

GSAPP

ADM I/I

DRAWINGS



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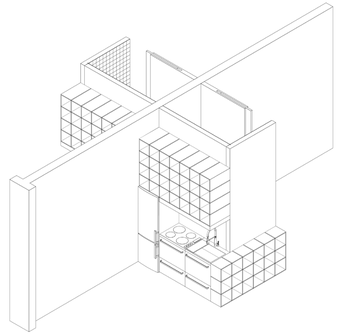
ANDREW CHEE

GSAPP

ADM I/I

ANDREW CHEE



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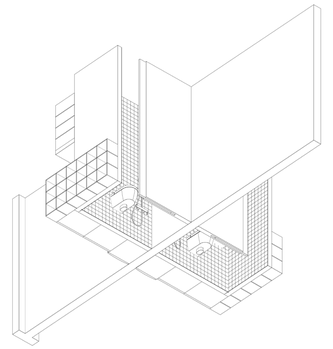
DRAWINGS

GSAPP

ADM I/I

DRAWINGS



Adaptive wet cores, service hubs plug into the shared water-heat loop, letting residents reconfigure kitchens, baths, and garden taps to evolve with intergenerational needs. One from a series of four digital prints on mylar, black and white 18 × 18 in (457 × 457 mm)

ANDREW CHEE

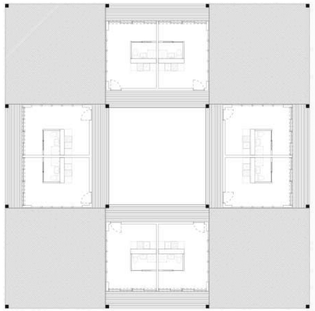
GSAPP

ADM I/I

Unit Type 4
Aggregation Test

107

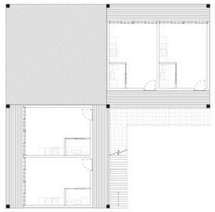
V2



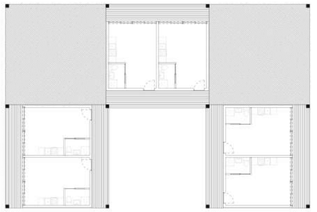
104

105

V1



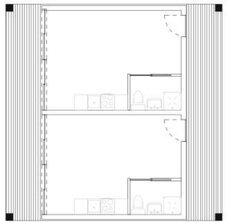
96



97

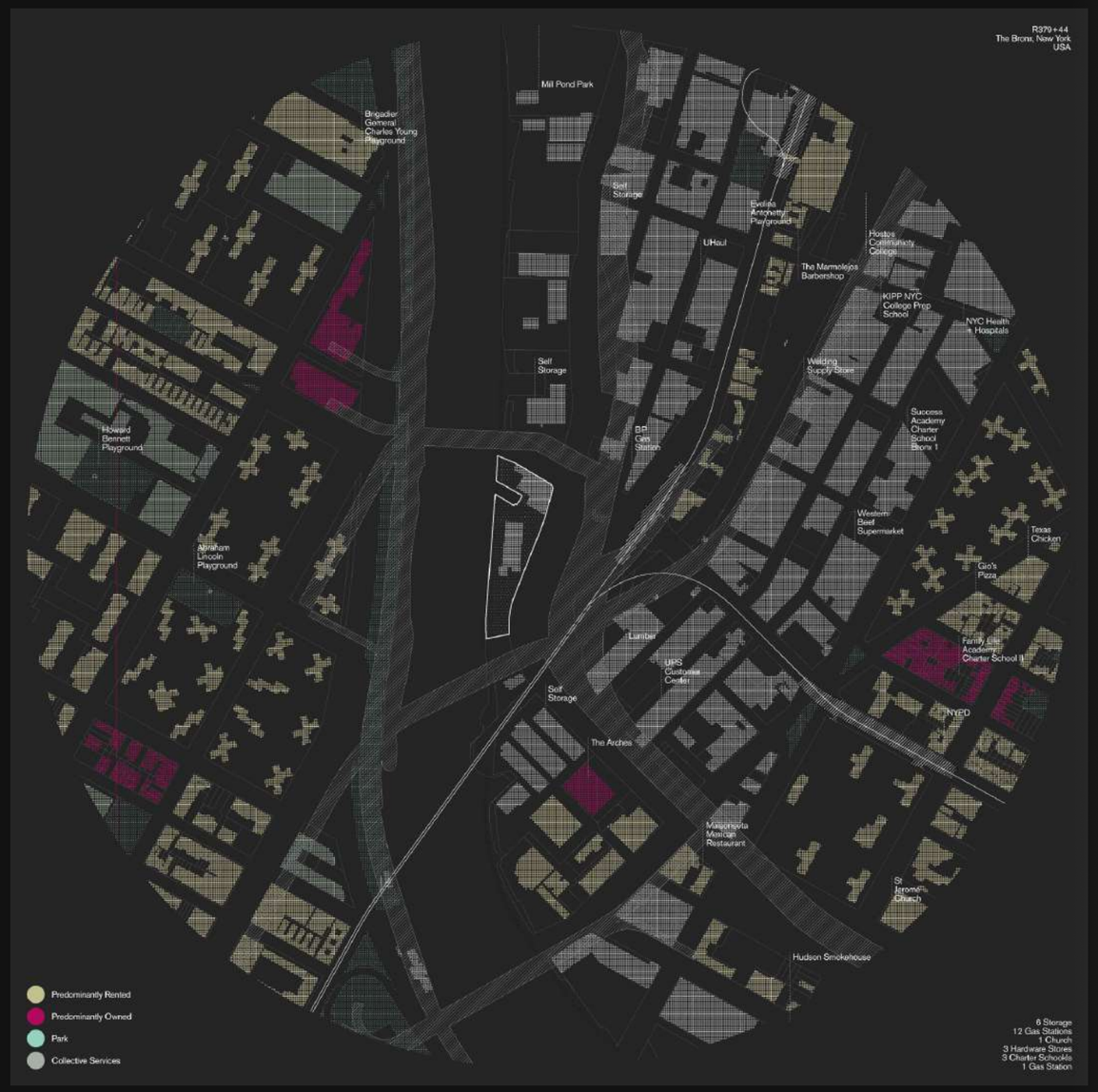
V1

30’ Span
5’ Corridors
Linear Layout
Average Light



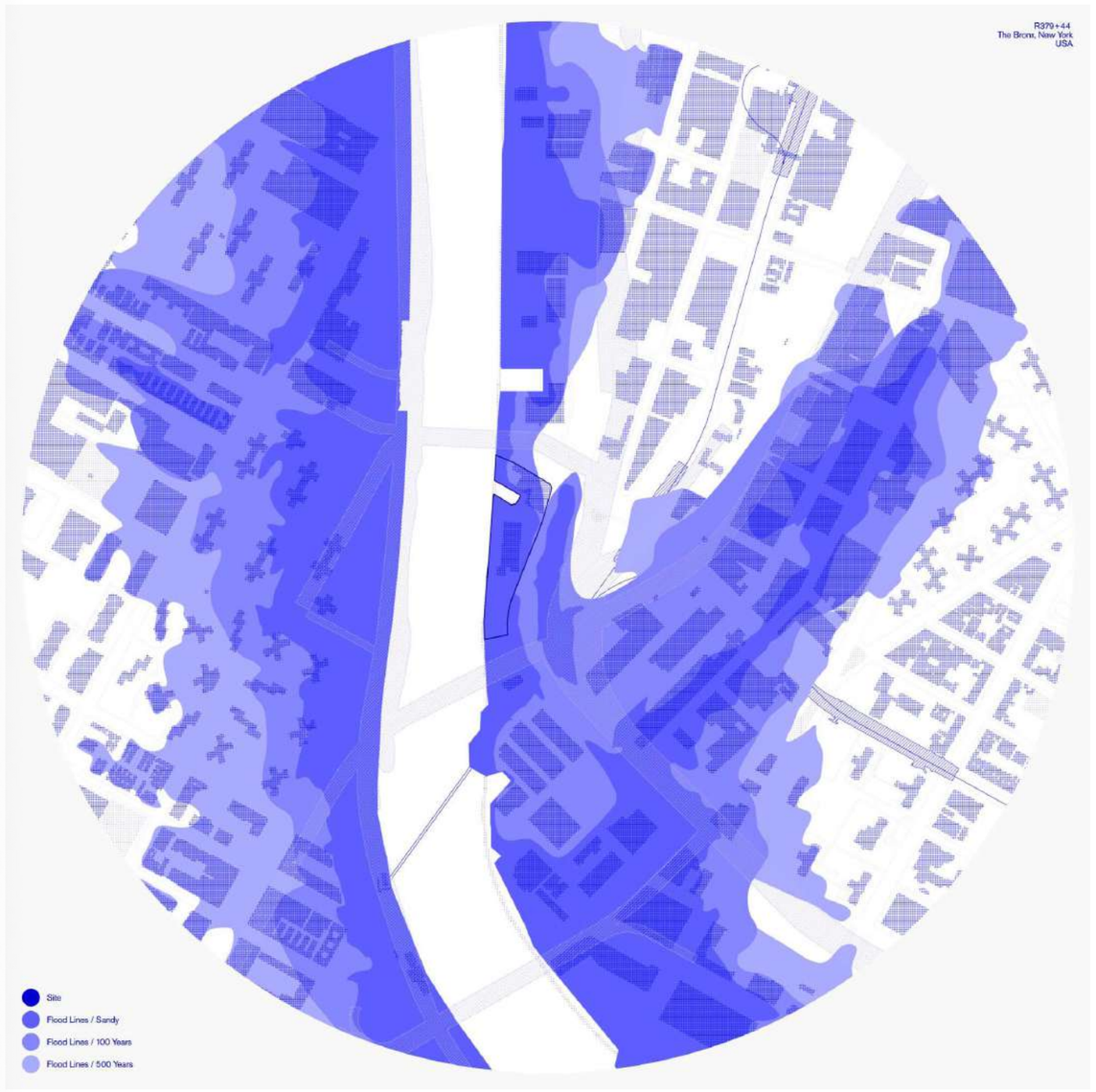
94

Iterative clustering of dual-aspect units balances private dwellings with shared courtyards, securing generous daylight and cross-ventilation throughout the complex. A4 booklet, black and white, saddle-stitched 8.27 × 11.69 in. (210 × 297 mm) 100lb uncoated.



GSAPP

Tenure patterns, parks, and collective services are mapped to expose gaps in civic infrastructure and guide placement of the Neighbor to Neighbor co-operative hub. One from a series of two digital prints on mylar, black and white 18 × 18 in (457 × 457 mm)



GSAPP

ADR 1/11

Flood risk analysis of South Bronx, Hurricane Sandy extent and 100- to 500-year floodlines encircle the project site, grounding water-adaptive housing and garden strategies. One from a series of four digital prints on mylar, black and white 18 × 18 in (457 × 457 mm)

GSAPP

Iteration 1 71

60 Type 1

Iteration 1 61

62 Type 1

ADR I/II

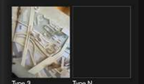
GSAPP

Iteration 1 63

66 Type 2

Iteration 1 67

76 Type 1 Iteration 2 77



Type 1 Type 2 Type 3 Type N

66 Type 2

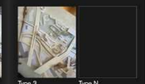
Iteration 1 67

68 Type 3 Iteration 1 69

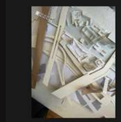
76 Type 1 Iteration 2 77

74 Type 1 Iteration 2 75

70 Type 3 Iteration 1 71

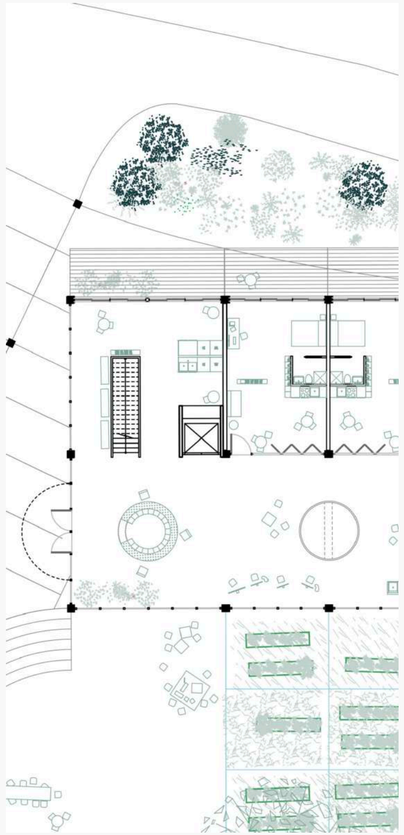


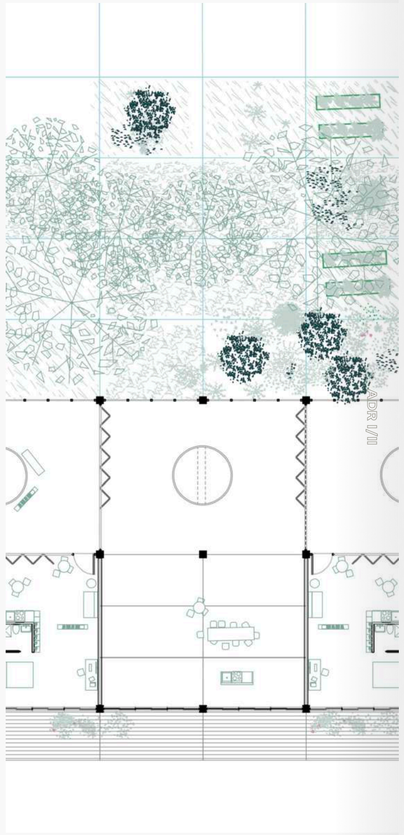
Type 1 Type 2 Type 3 Type N

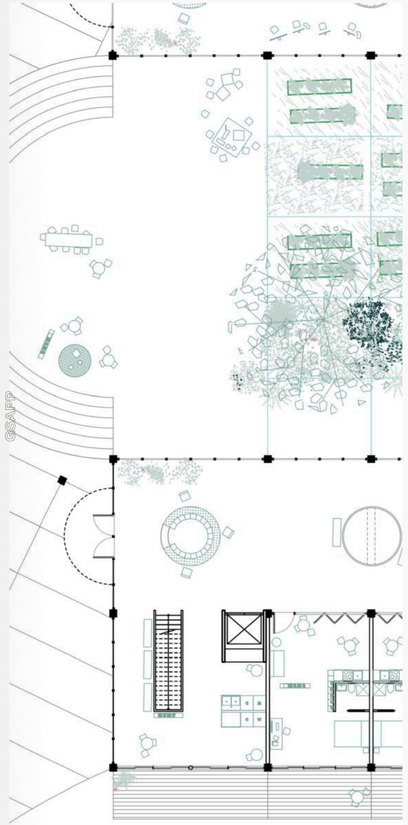


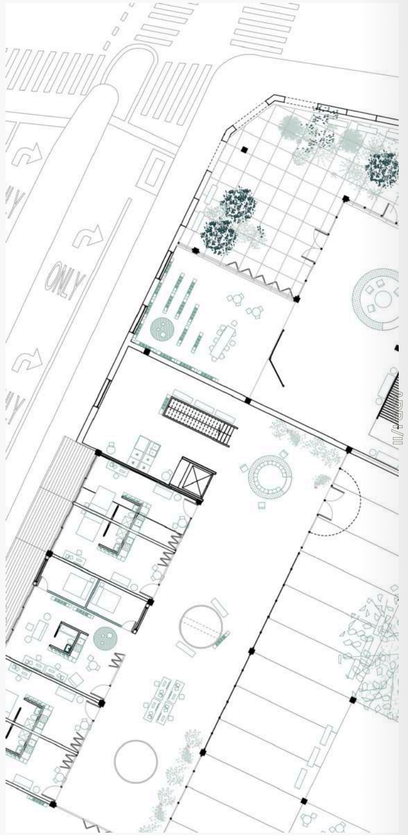
68 Type 3

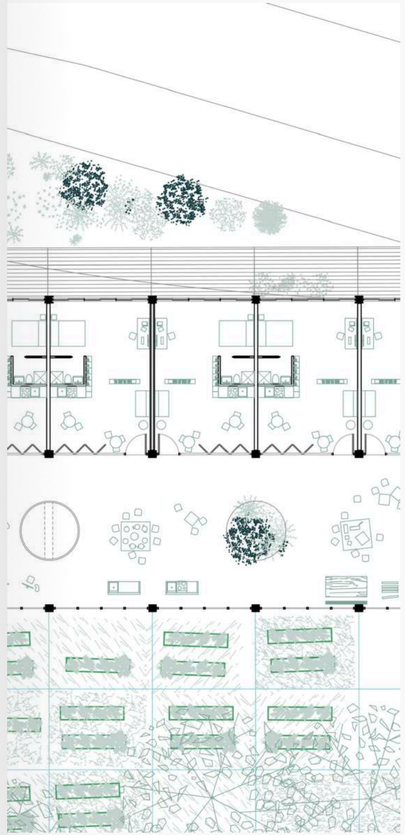
Iterative clustering of dual-aspect units balances private dwellings with shared courtyards, securing generous daylight and cross-ventilation throughout the complex. A4 booklet, black and white, saddle-stitched 8.27 × 11.69 in. (210 × 297 mm) 100lb uncoated.

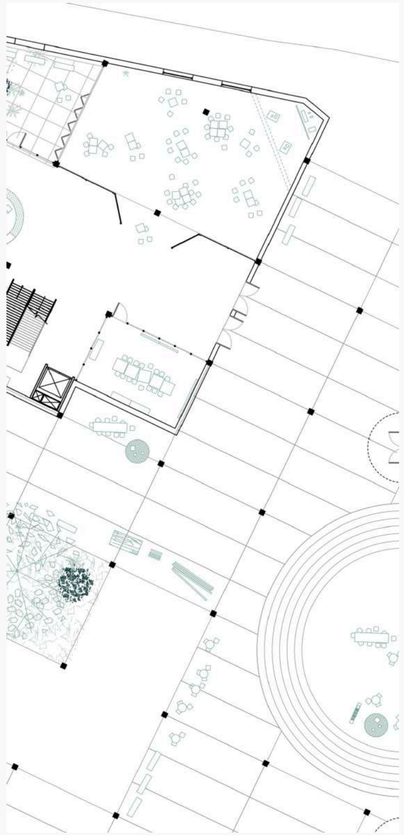












Digital color print on heavyweight bond paper
108 × 36 in (2743 × 914 mm)

Rest, Reuse, Repair

Advanced VI Studio
Community Condenser

Laurie Hawkinson
Hubert Chang
Harshvardhan Jhaveri

This project proposes the adaptive reuse of the Red Hook Grain Terminal as a mesocosmic civic infrastructure: an open-ended scaffold for environmental repair, public life, and interspecies cohabitation. Drawing from Eugene Odum's theory of the mesocosm—a bounded but evolving ecological system—the design reframes the 1922 silo array as a porous regulatory field for air, water, publics, and climate.[1]

Architecture and ecology are layered across section. A spiraling ADA-accessible ramp encircles the building, linking Brooklyn Bridge Park with inland Red Hook and enabling multiple scales of circulation—pedestrian, pollinator, and atmospheric. The sixth floor operates as the primary rainwater catchment surface, directing water into the fourth floor, where a ten-foot-deep engineered soilbed supports intermixing across plant, fungal, and microbial communities. This stratum functions as both growing medium and graywater filtration zone, bio-integrated into the building's reuse systems.

Porosity is stratified and seasonal. Calibrated voids allow migratory birds, heat plumes, spores, vines, and tidal air to pass through former grain silos. Passive solar and hydrological systems respond to solstices and equinoxes, forming microclimates that shift with the year. Select silos host vertical wetlands, compost columns, and dew-fed mycelial chambers. Ecological succession is embedded by design: Carex and Spartina grasses anchor the basin edge; Solidago and Echinacea bloom in the mid-level soilbed; red maple, serviceberry, and swamp white oak form an upper canopy that supports pollinators, birds, and seasonal variation.

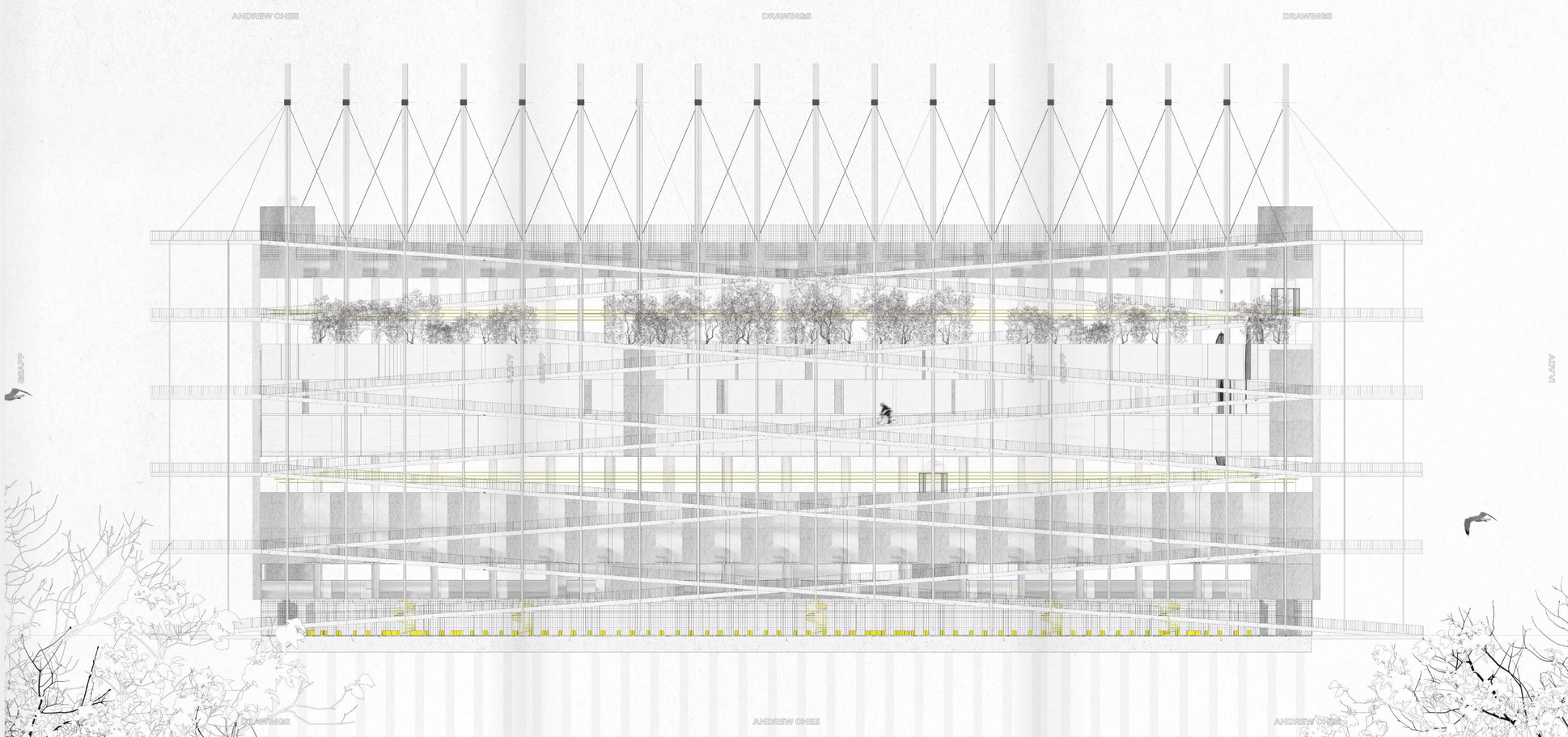
"Rest, reuse, repair" unfold across species and substrates. Rest is afforded through shaded courtyards, moss-lined ruins, amphibian wetlands, and floodable floors: spaces where humans find cool relief, mussels filter sediment, and the land slows and absorbs. Reuse includes structural salvaging and circular economies: silos become aquifer tanks, myco-compost vessels, and graywater gardens. Repair emerges incrementally: mussel beds filter runoff; wind chimneys ventilate classrooms; a fungal root zone metabolizes waste. The terminal becomes not an object but an ecological protocol.

The design draws from Bo Bardi's SESC and the Soviet social condensers, extending their logics to post-human context. Rather than serve discrete programs, it performs as a spatial condenser of ecological, atmospheric, and communal processes. As Anna Bokov writes, the social condenser is not a typology but a relational diagram, dissolving boundaries across use, class, and scale. That logic now extends to multispecies actors and planetary systems. In doing so, the project redefines the figure of the worker: no longer confined to the industrial subject of collectivism, labor is dispersed across composters, filters, mycelial networks, kitchen stewards, and decomposers. Ecological actors are not backgrounded; they are co-laborers in a shared metabolic scaffold.

Ultimately, the Red Hook Condenser offers not a fixed solution but a metabolizing scaffold—adaptive, porous, and climate-attuned. It embraces volatility as a design condition and gathers not only publics, but water, heat, decay, and time.

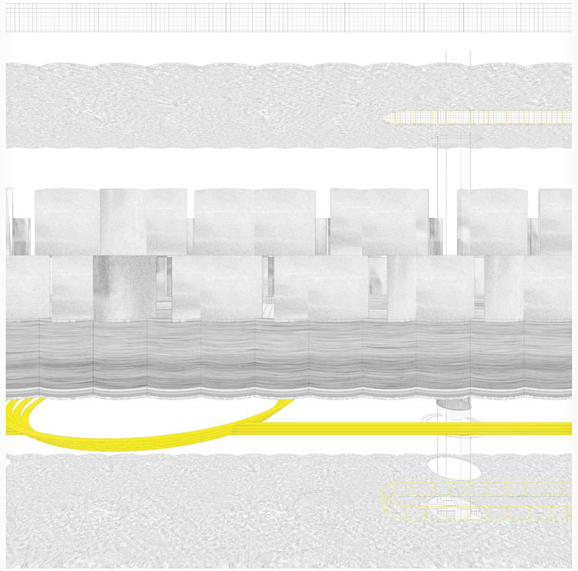
[1] Eugene Odum, Fundamentals of Ecology, 3rd ed. (Philadelphia: W. B. Saunders, 1971); see also Daniel Jacobs & Brittany Utting, "Notes on a Mesocosmic Architecture," Log 60 (2024).

[2] Anna Bokov, Lessons from the Social Condensers: 101 Soviet Workers' Clubs and Spaces for Mass Assembly (Zurich: gta Verlag, 2022).

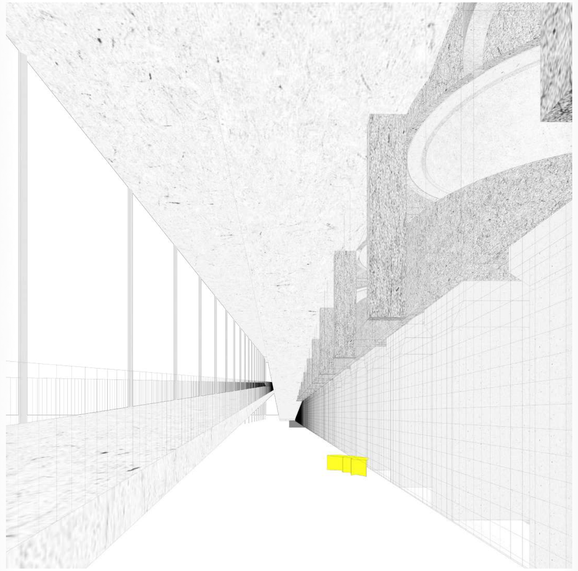


Right: Stratified porosity from soilbed filtration system at Level 4 to the tree canopy and dew catchment array above. The spiral ramp threads civic circulation through zones of ecological succession, multispecies cohabitation, and metabolic reuse

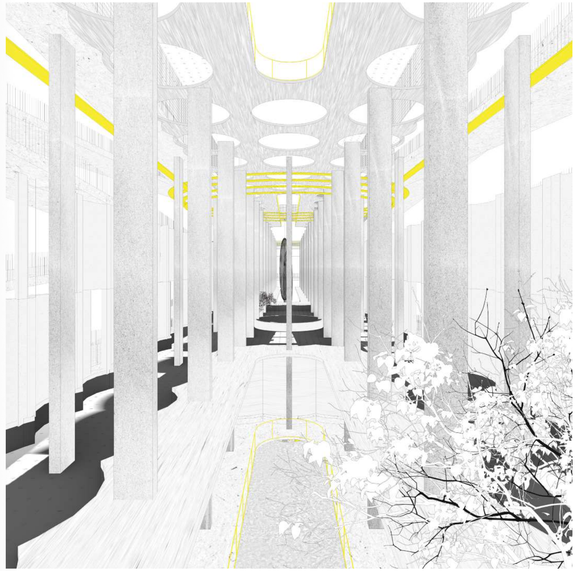
The spiral ramp threads civic circulation through zones of ecological succession, multispecies cohabitation, and metabolic reuse. One from a series of four digital prints on heavyweight bond, 18 × 18 in (457 × 457 mm)



Stratified soilbed on level 4 with 10' of engineered substrate supporting vegetative growth and graywater cycling. Cutouts in the silo walls introduce calibrated porosity, allowing light, air, and multispecies circulation to traverse the original concrete grid.

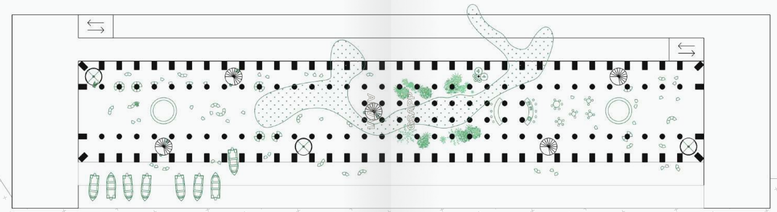


Ramp entrance from west elevation. Perimeter-wide access to the ground floor with views of the classrooms above. One from a series of four digital prints on heavyweight bond, 18 × 18 in (457 × 457 mm)



Water from the sixth floor catchment is directed into the fourth floor, where a ten-foot-deep engineered soilbed supports intermixing across plant, fungal, and microbial communities. This stratum functions as both growing medium and graywater filtration zone, bio-integrated into the building's reuse systems.

F1



5ft 5m

WATER PAVILION
INDOOR/OUTDOOR ASSEMBLY
ART GALLERY

Six floor plans trace the condenser's vertical gradient: from the floodable ground-level Water Pavilion and art assembly court (F1) to the dew-harvesting canopy and seed archive (F6). Intermediate levels host a classroom commons (F3), a 10-foot-deep soilbed for graywater

filtration and root intermixing (F4), and civic reuse labs (F2). Each floor is cross-cut by calibrated porosity: allowing light, air, and species to circulate while embedding ecological performance within the rhythms of rest, reuse, and repair.

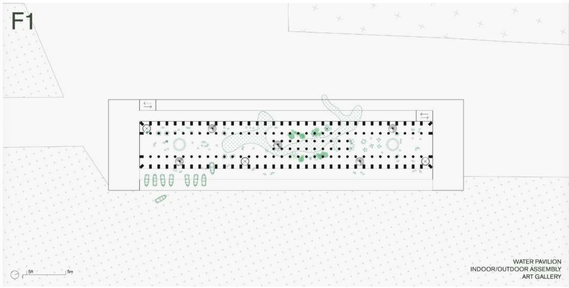
ANDREW CHEE

DRAWINGS

GSAPP

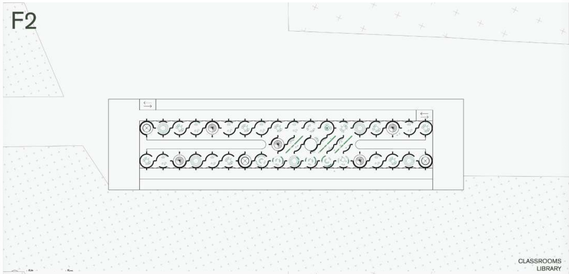
ADV VI

F1



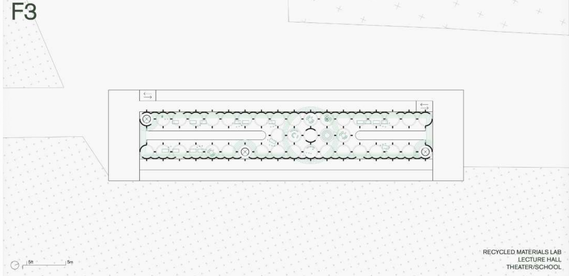
WATER PAVILION
INDOOR/OUTDOOR ASSEMBLY
ART GALLERY

F2



CLASSROOMS
LIBRARY

F3



RECYCLED MATERIALS LAB
LECTURE HALL
THEATER/SCHOOL

DRAWINGS

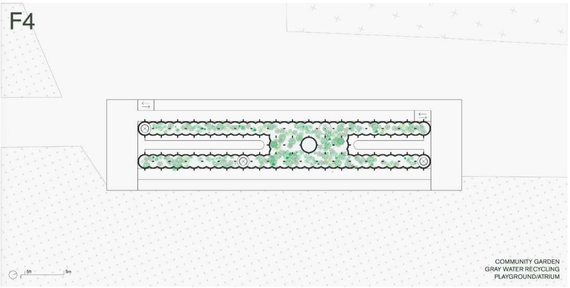
ANDREW CHEE

DRAWINGS

GSAPP

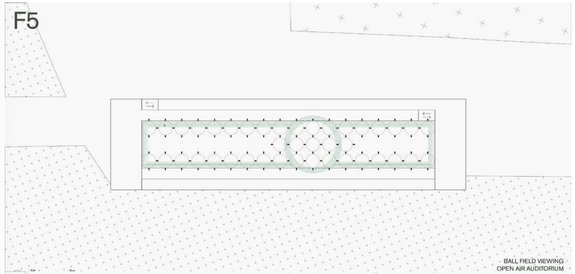
ADV VI

F4



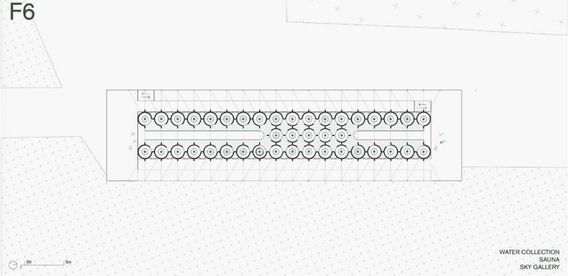
COMMUNITY GARDEN
GRAY WATER RECYCLING
PLAYGROUND/ATRIUM

F5



BALL FIELD VIEWING
OPEN AIR AUDITORIUM

F6



WATER COLLECTION
SAUNA
SKY GALLERY

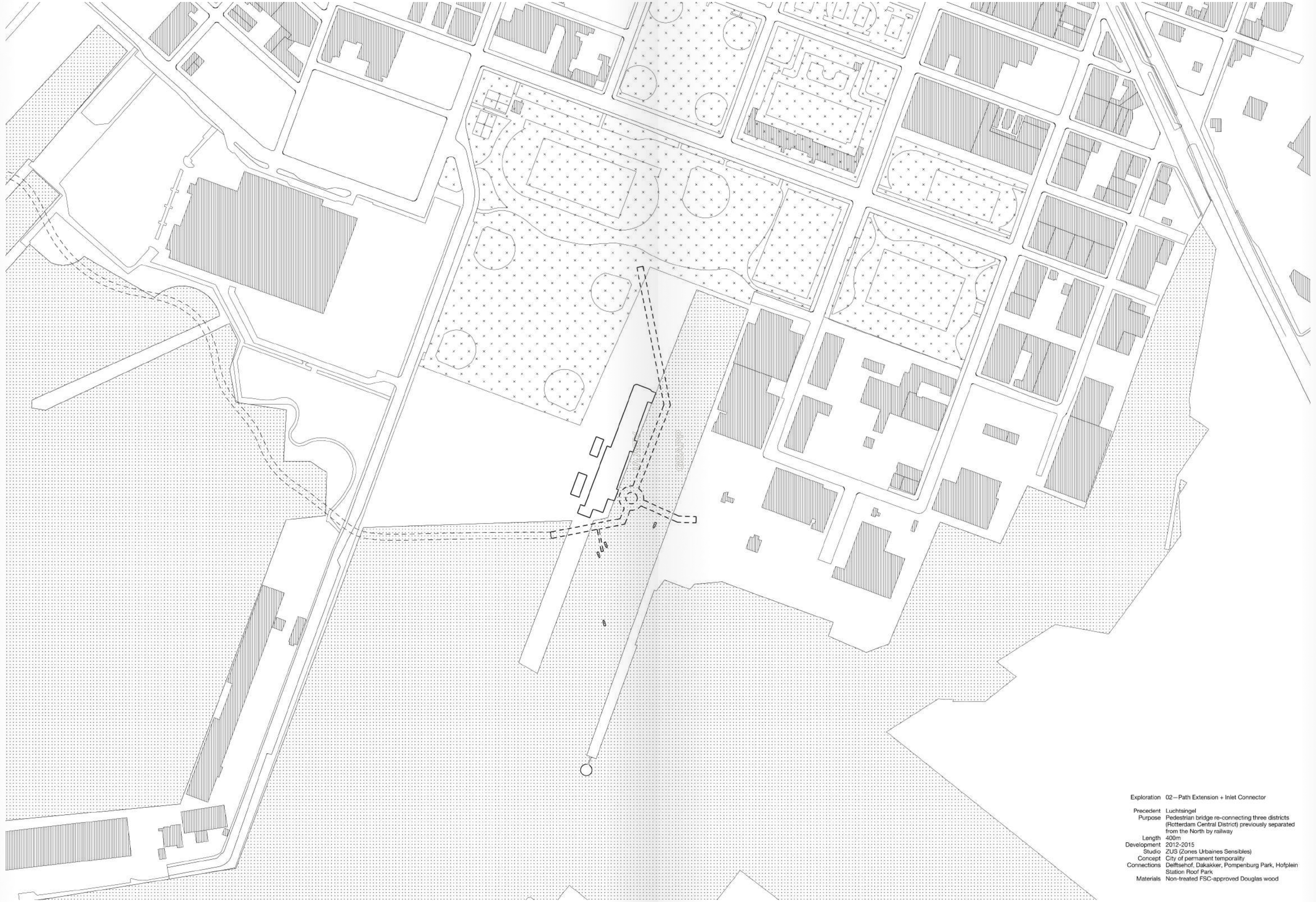
ANDREW CHEE

Exploration 03—Pier Extension + Enclosure

Precedent Luchtsingel
Purpose Pedestrian bridge re-connecting three districts (Rotterdam Central District) previously separated from the North by railway
Length 400m
Development 2012-2015
Studio ZUS (Zones Urbaines Sensibles)
Concept City of permanent temporality
Connections Delftsehof, Dakakker, Pompenburg Park, Hofplein Station Roof Park
Materials Non-treated FSC-approved Douglas wood

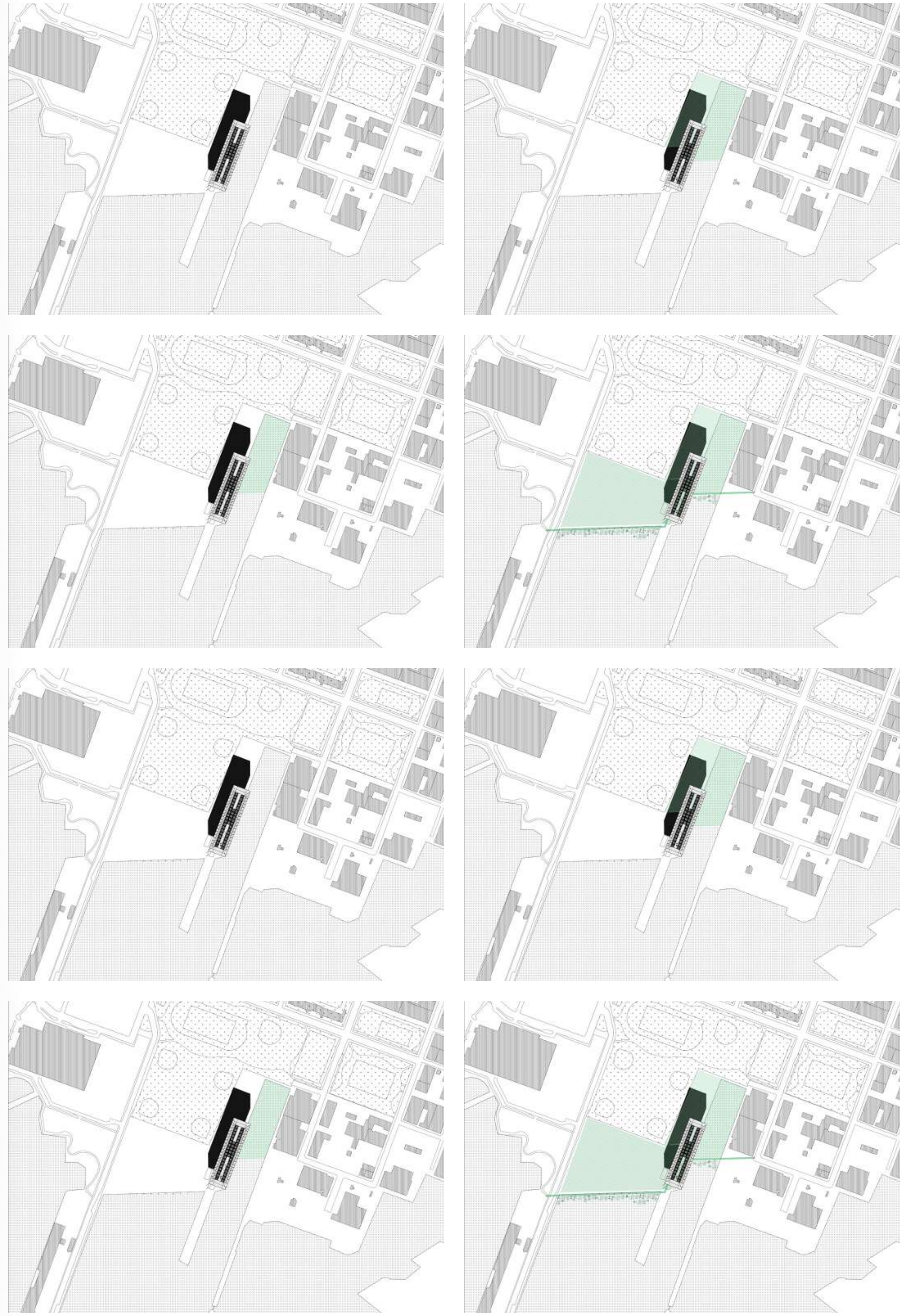
Exploration 04—Three-Way Connector

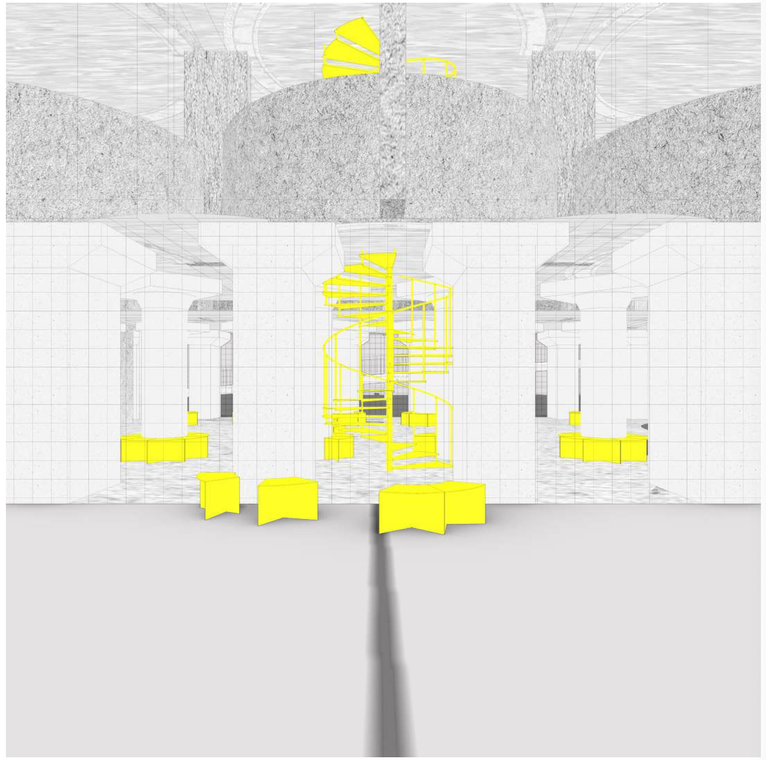
Precedent Luchtsingel
Purpose Pedestrian bridge re-connecting three districts (Rotterdam Central District) previously separated from the North by railway
Length 400m
Development 2012-2015
Studio ZUS (Zones Urbaines Sensibles)
Concept City of permanent temporality
Connections Delftsehof, Dakakker, Pompenburg Park, Hofplein Station Roof Park
Materials Non-treated FSC-approved Douglas wood



Exploration 02—Path Extension + Inlet Connector

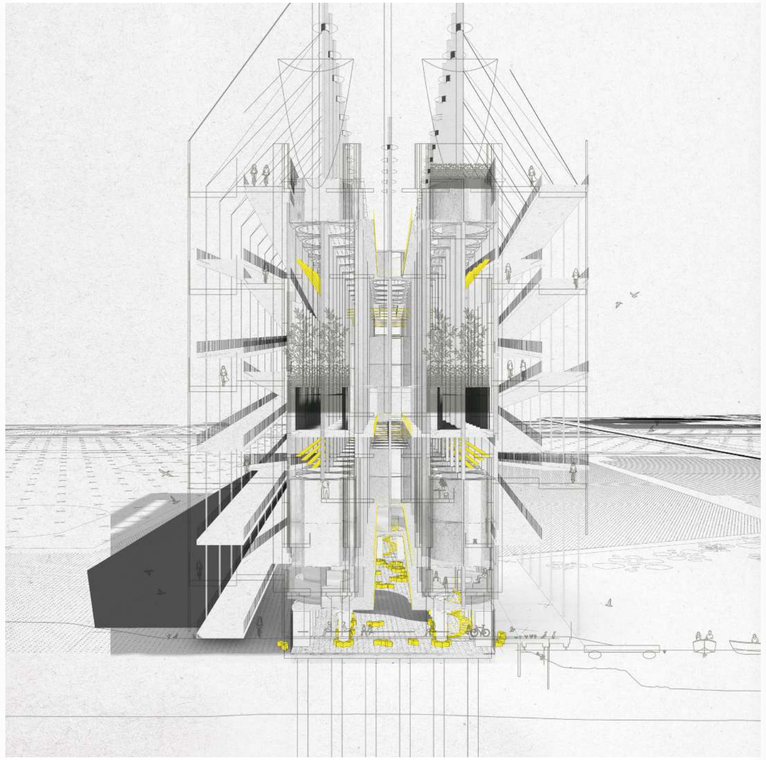
Precedent Luchtsingel
Purpose Pedestrian bridge re-connecting three districts (Rotterdam Central District) previously separated from the North by railway
Length 400m
Development 2012-2015
Studio ZUS (Zones Urbaines Sensibles)
Concept City of permanent temporality
Connections Delftsehof, Dakakker, Pompenburg Park, Hofplein Station Roof Park
Materials Non-treated FSC-approved Douglas wood



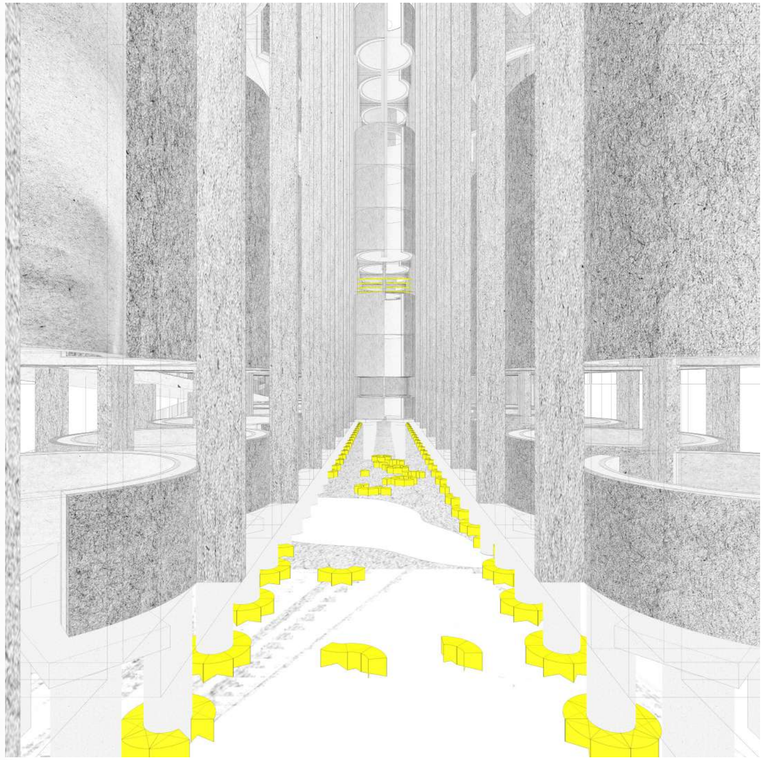


Ground-Level Auditorium / Floodable Commons
One from a series of three digital prints on heavyweight bond, 18 × 18 in (457 × 457 mm)

DRAWINGS



Classrooms, compost cores, and scaffolded porosity form the spine, stitched together through structural cutouts, ramp sequences, and reuse systems



View through the south atrium of the original silo grid, now punctuated by distributed seating, thermal mass columns, and communal thresholds

ANDREW CHEE

U-Farms
— 267 Frozen Ridge Road

Advanced IV Studio
Mixed-Use Infrastructure

Feifei Zhou, Co-Critic
Galen Pardee, Co-Critic

Research in collaboration
with Erisa Nakamura

"Here's the thing about an apple: it sticks in the throat. It's a package deal: lust and understanding. Immortality and death. Sweet pulp with cyanide seeds. It's a bang on the head that births up whole sciences. A golden delicious discord, the kind of gift chucked into a wedding feast that leads to endless war. It's the fruit that keeps the gods alive. The first, worst crime, but a fortunate windfall. Blessed be the time that apple taken was."

—Richard Powers, The Overstory

"The taste of the apple [...] lies in the contact of the fruit with the palate, not in the fruit itself."

—Jorge Luis Borges, Obra Poética

This project proposes a seasonal framework for ecological learning, dispersed across eight working farms in the Hudson Valley. Organized as a networked school without a fixed campus, U-Farms retools the region's "U-Pick" infrastructure into a cooperative system where farmers, residents, and visitors engage in reciprocal cycles of cultivation, pedagogy, and land stewardship. Rather than positioning the farm as a backdrop for leisure, the project locates knowledge in the land itself—where pruning, fermenting, and composting become forms of collective instruction.

The design emerges from a critique of agrarian folklore. Imported with settler colonialism and repackaged as frontier myth, the apple became both symbol and instrument of enclosure. Once traded freely in Lenape territory, fruit trees were used to stake private claims, naturalizing the logics of property and exclusion. Today, the same image animates agritourism campaigns across the Hudson Valley, offering symbolic access to land while obscuring the forces displacing it. U-Farms asks: Can we reorient the tools of pastoral nostalgia toward mutual care and structural redress?

To address this, the project introduces a seasonal curriculum that travels with the harvest. Cohorts rotate between orchards and seed farms in six-week intervals—grafting in February, tending blossoms in April, pressing cider in October. This mobility transforms labor gaps into pedagogical rhythms, while shared infrastructures—solar dryers, water loops, compost systems—tie isolated sites into a distributed commons. A decentralized land trust gradually reacquires farmland and places it into cooperative stewardship. Inverting the Airbnb-ification of rural space and the extractive rituals of apple-picking tourism, the project seeds pedagogy within the circuits of agritourism—transforming visitors into students, farmers into teachers, and leisure into labor that sustains both land and community.

Spatially, the project adapts existing structures and introduces a family of lightweight assemblies: timber frames that align with irrigation lines, dormers sited to maximize canopy shade, panels that pivot to become trellises. Programs are arranged not by typological precedent but by soil zone, water access, and seasonal need. Housing, workshops, and classrooms form overlapping gradients of use and exchange—configured to grow, fallow, and regenerate with the land they occupy.

Conceptually, the project draws from Paulo Freire's pedagogy of co-creation, where learning is situated in lived practice and knowledge emerges through transformation.[1] Freire might say: the lesson lies in the act, not the subject.

These provocations anchor the project's pedagogical ambition. Drawing from Cedric Price's Potteries Thinkbelt, U-Farms reimagines rural infrastructure as curriculum—delivered through compost heat, blossom timing, and shared labor[4] It is not a fixed proposal but a toolkit of adaptable parts—scaled to land, paced by season, and carried in common. Architecture, here, is not a monument to heritage but a scaffold for rehearsal, reparation, and the return of land to shared use.

[1] Paulo Freire, Pedagogy of the Oppressed, trans. Myra Bergman Ramos (New York: Continuum, 1970), 72–87.

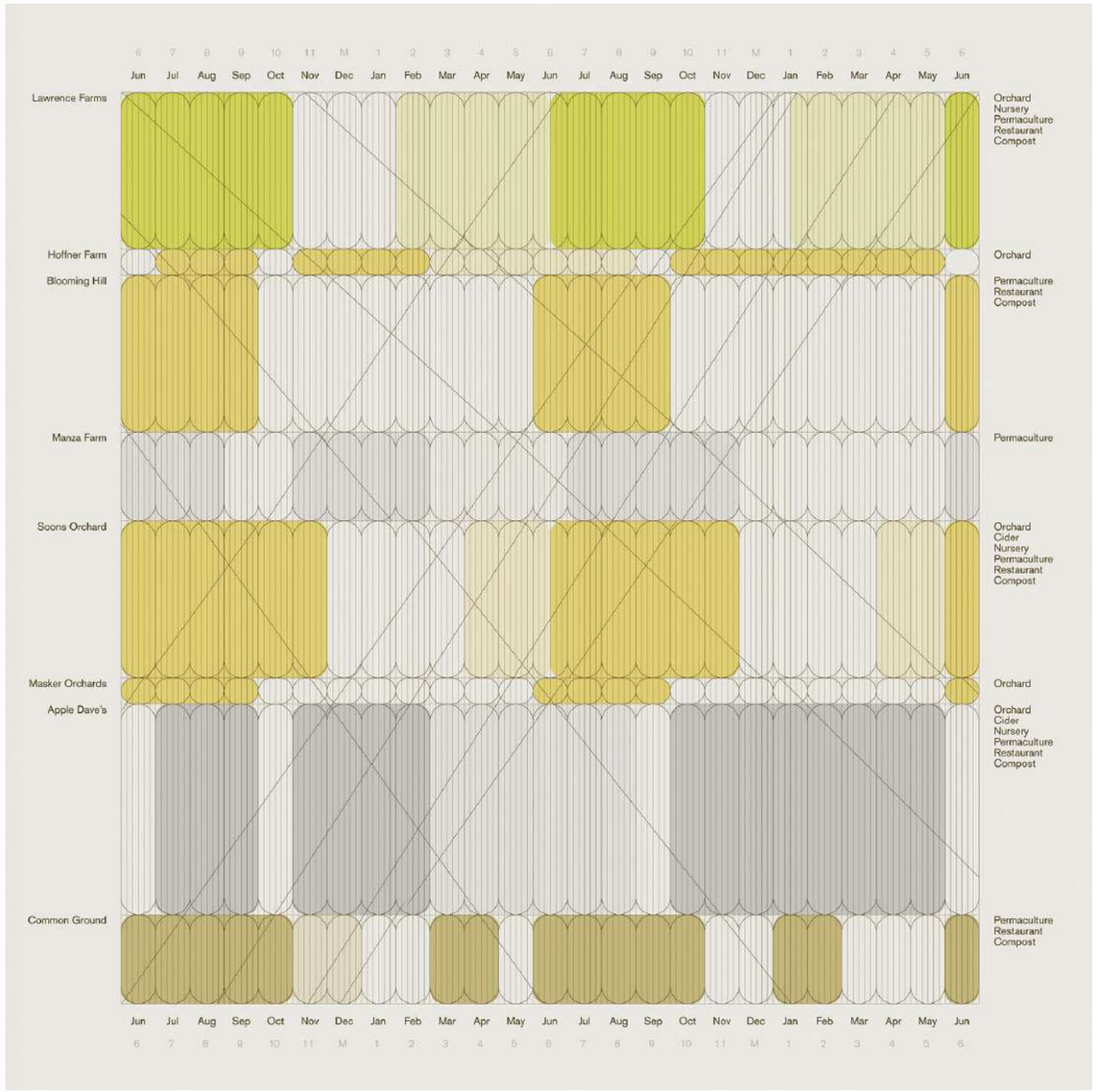
[2] Richard Powers, The Overstory (New York: W. W. Norton, 2018), 162.

[3] Jorge Luis Borges, Obra Poética (Buenos Aires: Emecé Editores, 1974), 62.

[4] Cedric Price, The Potteries Thinkbelt (London: Architectural Association, 1966).

Housing, workshops, and classrooms form overlapping gradients of use and exchange—configured to grow, fallow, and regenerate with the land they occupy One from a series of four digital prints on heavyweight bond, color; 36 × 36 in (914 × 914 mm)

ANDREW CHEE



GSAPP

ADV IV

Seasonal curriculum travels with the harvest. Cohorts rotate between orchards and seed farms throughout the year; transforming labor gaps into pedagogical rhythms, tying isolated sites into a distributed commons. One from a series of four digital prints on heavyweight bond, color; 36 × 36 in (914 × 914 mm)

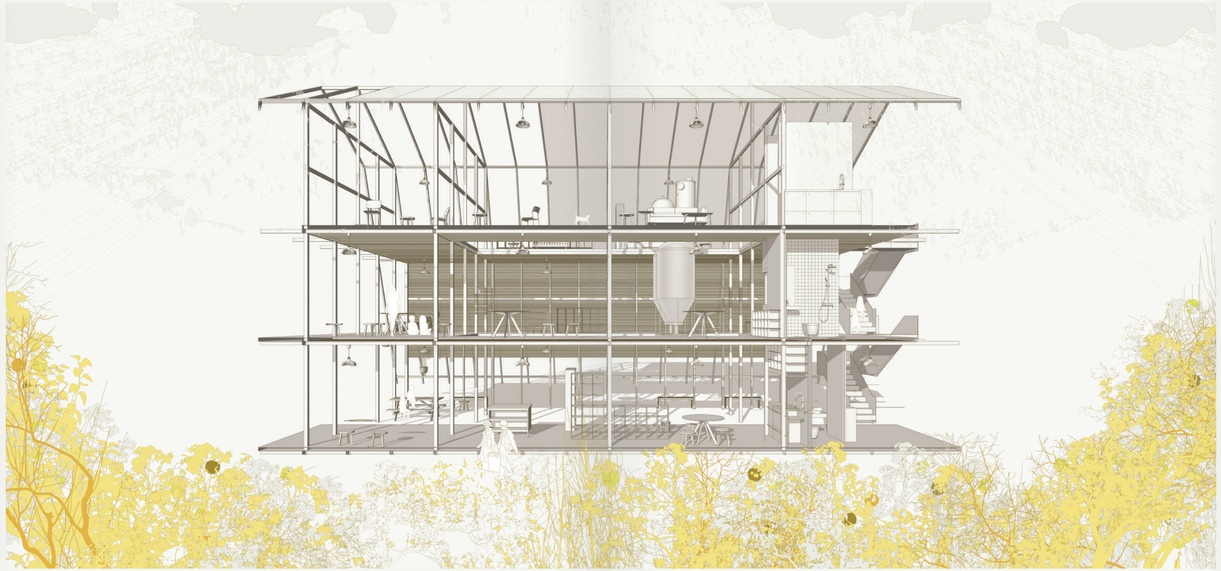
DRAWINGS

Crops, tools, and programs are organized across soil zones and seasonal flows—recasting agriculture as pedagogical infrastructure. One from a series of four prints on heavyweight bond 18 × 18 in (457 × 457 mm)

DRAWINGS

GRAPP

AI ADV



Cross-section of fermentation barn aligning processing space with orchard cycles. One from a series of four digital prints on mylar, black and white; 36 × 18 in (914 × 457 mm)

DRAWINGS

GRAPP

AI ADV

A decentralized land trust gradually reacquires farmland and places it into cooperative stewardship.

ANDREW CHEE

GRAPP

AI ADV

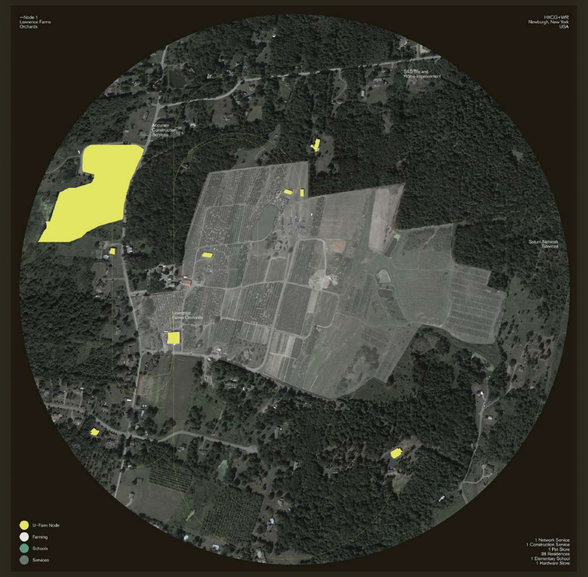
Program zones—grow, share, process—are distributed across landforms and seasons, forming a reconfigurable curriculum rooted in use. One from a series of four digital prints on heavyweight bond 18 × 18 in (457 × 457 mm)

ANDREW CHEE

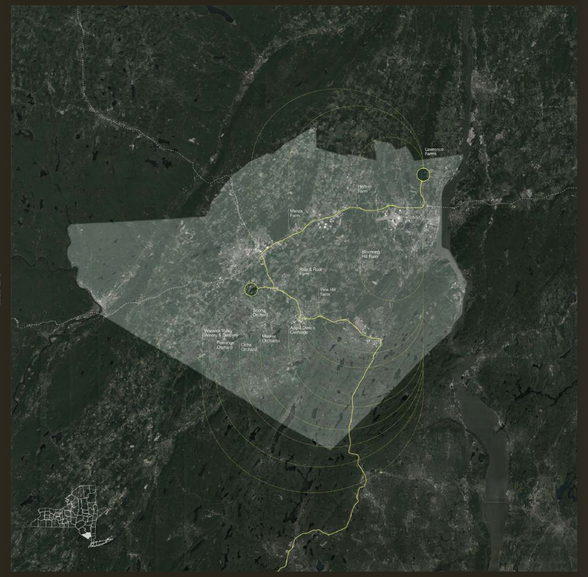
GRAPP

AI ADV

A decentralized land trust gradually reacquires farmland and places it into cooperative stewardship.
One from a series of four digital prints on heavyweight bond, 18 × 18 in (457 × 457 mm)



One from a series of four digital prints on heavyweight bond.
18 × 18 in (457 × 457 mm)



One from a series of four digital prints on heavyweight bond.
18 × 18 in (457 × 457 mm)

One from a series of four digital prints on heavyweight bond.
18 × 18 in (457 × 457 mm)

Center for Archival Interpretation
—Journal of Alternative Archives

Summer Workshop:
Un-Archiving LA

Felicity Scott
Mark Wasiuta

This project proposes a hybrid platform for interpreting and reperforming the archive—one that resists the singular authority of institutional records by foregrounding multiplicity, media difference, and spatialized modes of display. Conceived as both a research center and exhibition format, the Center for Archival Interpretation (CAI) investigates how archives are formed, framed, and circulated—and how each act of preservation carries its own politics of omission and visibility.

Drawing from the work of Zoe Leonard, Saidiya Hartman, and others, the project treats the archive not as a fixed repository but as a field of traces: incomplete, mediated, and charged with gaps. Leonard's installations, arranged by photographic vantage point rather than chronology, and Hartman's theorization of critical fabulation, become guiding models—feminist methods for constructing counter-narratives through absence. These frames ask: "Whose perspective is preserved? How do we look, and from where? [1-2]

The project unfolds across three scales: the material, the cinematic, and the infrastructural. At the material scale, CAI studies alternative formats of archival reproduction—vertical cinema, multi-channel video, 16mm film, 3-projector loops—as interpretive tools, each embedded with distinct social and technological histories. At the cinematic scale, a two-channel reconstruction of Night of the Living Dead (1968) is presented using Betamax and VHS encodings, played in offset and at unequal volumes. The film's accidental entry into the public domain, caused by the removal of its copyright notice, transformed it into an endlessly reproducible, "undead" cultural object.[3] The re-performance of its many versions becomes a critique of the archive as totalizing form.

At the infrastructural scale, CAI reimagines the archive not as a static vault but as a distributed and iterative platform—one in which access, authorship, and restoration are always contingent. Drawing from Cindy Keefer's reconstructions of early expanded cinema and the curatorial methods of the Center for Land Use Interpretation, the project treats media not simply as content but as space: layered, looped, and interpreted across formats, devices, and vantage points.[4-5]

[1] Zoe Leonard, You See I Am Here After All (New York: Dia Art Foundation, 2010).

[2] Huey Copeland, "Photography, the Archive, and the Question of Feminist Form: A Conversation with Zoe Leonard," Camera Obscura: Feminism, Culture, and Media Studies 28, no. 2 (2013): 177–89, https://doi.org/10.1215/02705346-2209662.

[3] "Night of the Living Dead," Wikipedia, last modified June 18, 2023, https://en.wikipedia.org/wiki/Night_of_the_Living_Dead.

[4] Cindy Keefer, "Raumlichtkunst and the Visual Music Archive," Center for Visual Music, accessed June 23, 2023, http://www.centerforvisualmusic.org/.

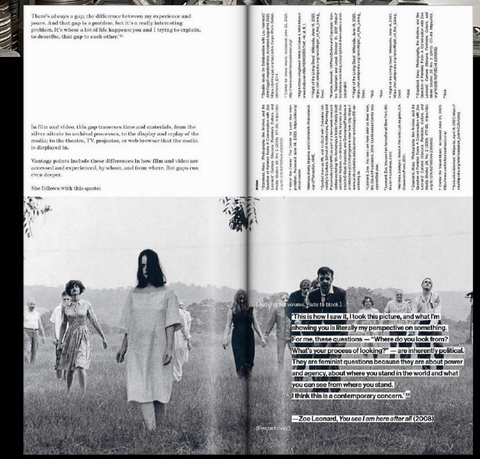
[5] "About the Center," Center for Land Use Interpretation, accessed June 14, 2023, https://clui.org/about-center.

Right: Chee, Andrew. "Center for Archival Interpretation." NOAA Magazine, no. 3 (Spring 2024): 157. ISBN 979-12-210-2276-6.

ANDREW CHEE

DRAWINGS

ANDREW CHEE


There's always a gap, the difference between my experience and yours. And that gap is a problem, but it's a really interesting problem, it's where a lot of life happens: you and I trying to explain, to describe, that gap to each other.[9]

In film and video, this gap traverses time and materials, from the silver nitrate to archival processes, to the display and replay of the media: in the theatre, TV, projector, or web browser that the media is displayed in.

Vantage points include these differences in how film and video are accessed and experienced, by whom, and from where. But gaps run even deeper.

She follows with this quote:

"This is how I saw it, I took this picture, and what I'm showing you is literally my perspective on something.

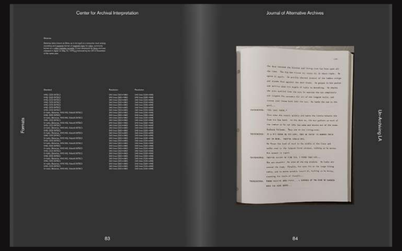
For me, these questions — "Where do you look from? What's your process of looking?" — are inherently political. They are feminist questions because they are about power and agency, about where you stand in the world and what you can see from where you stand.

I think this is a contemporary concern."

—Zoe Leonard, *You see I am here after all* (2008).

DRAWINGS

ANDREW CHEE


Center for Archival Interpretation
Journal of Alternative Archives
Abstract
Formats
Locations
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84


Center for Archival Interpretation
Journal of Alternative Archives
Abstract
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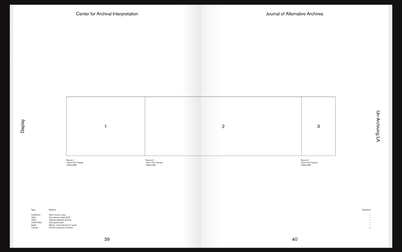
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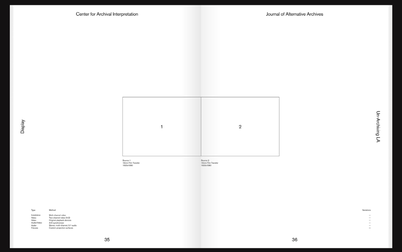
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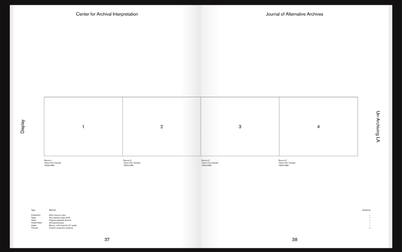
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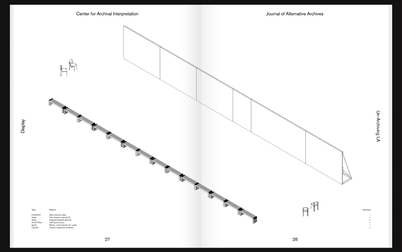
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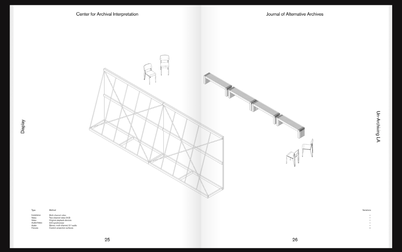
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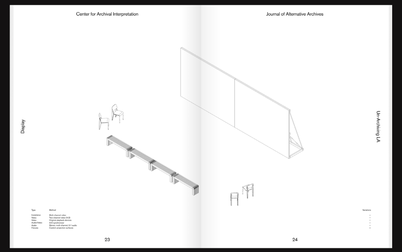
Center for Archival Interpretation
Journal of Alternative Archives
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Center for Archival Interpretation
Journal of Alternative Archives
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Center for Archival Interpretation
Journal of Alternative Archives
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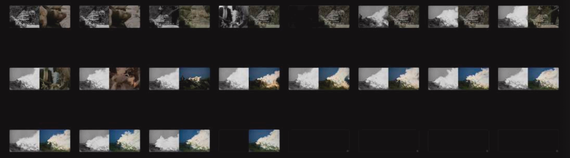
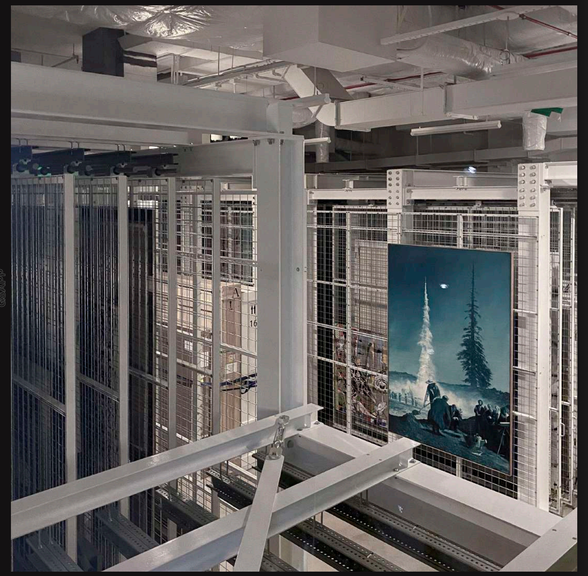
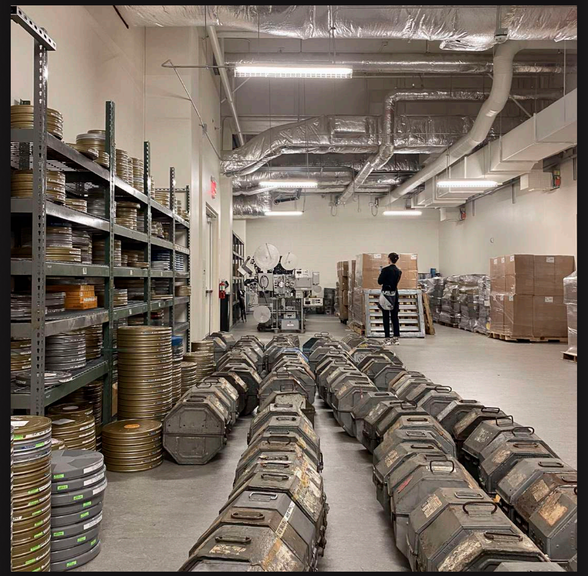






Informal Construction Set
Vol. 1

Reinventing Living
Prof. Luis Carranza

‘Informal Construction Set’ (ICS) is a publication series that researches the ‘informal’ in the built environment through an analysis of precedents by way of reconstructions 1 (re-drawing, re-interpreting, re-archiving) that aim to serve as alternative archival, interpretation, and also speculation on possible future adaptations.

The term ‘informal’ has been invoked by both structural engineer Cecil Balmond 2 and architect Teddy Cruz 3 as a condition and strategy that challenges the imposition of the ‘formal’, providing a ‘bottom-up’ to the ‘top-down’ 4, a way for the builder, performer, or user to reinterpret, adapt, improvise, and otherwise stray from predetermined sets of rules, values, and ways of living.

Informality is a live improvisation in a musical score that is constantly changing per the needs, desires, and realities of both performers and audiences. In its inaugural volume, ICS explores and reinterprets ‘informality as praxis’ 5 thorugh the ‘Maquiladora Housing’ project by Teddy Cruz and Fonna Forman.

Borrowing Cruz and Forman’s framework of 1) provocation, 2) xxx. and 3), [5] this booklet will provide reconstructions of context, site, flows, elements, and asemblies in an attempt to interpret the efficacy and possible future adaptations of this complex project that by focusing on a conflict zone, the border of Tijuana and San Diego, challenges the role of architecture in the built environment.

The booklet borrows the familiar format of the owner’s manual, assembly diagram, and the like, in order to convey these reconstructions. In doing so, the author aims to 1) provide an alternative archive of the project through a reinterpretation of found documentation, 2) adapting Cruz and Forman’s manifesto framework suggesting a wholly or partially repeatable, adaptable system deployable by other communities (or at the same time challenging the efficacy as such), and 3) appending additional strategies and artifacts borrowed from other Participatory Design or Participatory Action Research practices including intimation and storytelling to contribute further to the alternative archive as augmentation much like fan fiction provides alternates and mutations to main story lines and characters.

This book was created in contribution to collective student research in response to the course A4388 ‘Revinventing Living’ as part of the Master of Architecture program at Columbia University GSAPP, made possible through the guidance and provocation of Professor Luis E. Carranza. The author also wishes to thank the countless other students of previous years of whose work had inspired this booklet’s format, tone, and overall approach.

If elements form the building blocks of the Maquiladora Housing system, assemblies represent the instructions, techniques, and relationships that hold these parts together. Cruz and Forman's work emphasizes clarity, modularity, and an openness that enables user-driven adaptation. The ICS format—akin to an instruction manual—recreates these assemblies as legible diagrams, scaffolding the participatory design process.

—Assembly as a Participatory Practice:

The typical architectural detail drawing rarely invites direct user intervention. In contrast, Cruz and Forman's assemblies are deliberately simplified and communicative. This resonates with their pedagogical approach: if residents can understand how parts fit together, they can become active agents, assembling, disassembling, and upgrading their homes without waiting for formal expertise or permission.

By representing assemblies in a manual-like format—an exploded axonometric, a step-by-step sequence, or a layered diagram—the design enters a realm of open-source knowledge. Instructions that show how a shelf beam connects to a steel column, or how a pallet floor rests on a subframe, foster an environment of collective learning. The cultural resonance of this approach is profound: in many Latin American informal neighborhoods, construction know-how is passed along informally, through imitation, word-of-mouth, and iterative tinkering. Providing a clear manual aligns with and augments these existing knowledge networks, reinforcing community autonomy.

Types of Assemblies:

01
Structural Module Assembly

The core structural module—composed of steel frames, beams, and connectors—forms the building's skeleton. Explaining the placement of bolts, brackets, and cross-bracing ensures structural integrity. Simple, tool-friendly joints allow community members to replicate these assemblies without specialized machinery.

02
Envelope Assemblies

Once the structural frame is erected, envelope assemblies—walls, roofs, floors—come into play. Detailed instructions illustrate how pallets or panels are anchored to the frame, how insulation might be inserted between boards, and how roofing sheets overlap to prevent leaks. These assemblies emphasize adaptability, suggesting multiple material options.

03
Services and Infrastructural Layers
Plumbing, electricity, and water collection systems can be integrated incrementally. Diagrams may show how a makeshift gutter system collects rainwater into barrels or how photovoltaic panels can be mounted atop the roof frame. Emphasizing modularity and add-on capabilities, these assemblies allow infrastructure to evolve with changing circumstances.

04
Interior Partitions and Furniture Integration

Interiors can be organized using modular panels and built-in furniture components derived from the same kit-of-parts. Closets, shelves, desks, and storage units can be installed or relocated easily, accommodating shifting domestic configurations and commercial activities. The home becomes a dynamic environment, more akin to a workshop or adaptable stage set than a fixed interior design scheme.

Informal Construction Set
Vol. 1

Maquiladora Housing
Tijuana/San Diego

On Maquiladora Housing
by Teddy Cruz and Fonna Forman

Research and Drawings
by Andrew Chee

TOC may change to more directly mimic an "Owner's Manual" or other prescriptive and systematic format that may be at odds with the "informal"

Brand Guidelines
Mecalux

Mecalux is one of the leading companies in the storage systems market. It is specialised in the design, manufacturing, sale and services of metal racking, automated warehouses and other storage solutions. Mecalux is the leading storage company in Spain and ranks third in the world in its field, selling to more than 70 countries.

The prime position of the company is based on its application of the most advanced technology in the industry, and on its extensive distribution network in Spain, France, Portugal, Italy, Germany, Slovakia, Belgium, Holland, UK, Czech Republic, Poland, Argentina, Uruguay, Peru, Brazil, Chile, Panama, Mexico, Canada, Turkey and the USA.

The group has eleven production centres: in Spain (Barcelona, Gijon and Palencia), Poland (Gliwice), USA (Chicago, Sumter and Pontiac), Mexico (Tijuana and Matamoros), Brazil (Sao Paulo) and Argentina (Buenos Aires), each one strategically located to offer a fast, flexible service to their current and potential markets.

Mecalux Group's growth and development is based on: the opening of new branches, the expansion of its sales distribution networks, the investment in R+D, its automated warehouse division, and the logistics portal Logismarket. Since its foundation 55 years ago, this approach has guaranteed high quality products and an excellent client service.

Sources:
interlakemecalux.com
mecalux.com

1966-1980

José Luis Carrillo, the current president of Mecalux, set up a small 200 m2 workshop in Barcelona, Spain, to manufacture light-duty shelving.

A sales network was established across Spain.

The product range was expanded with pallet racking systems.

1980-2000

Development of production capacity Opening of the first overseas office in France (Paris).

Establishment of a 6,000 m² production centre in Argentina (Buenos Aires).

Expansion of the product range with clad-rack warehouses.

Listing of Mecalux on the Spanish Stock Exchange.

Opening of a new 15,000 m² logistics centre in Spain (Barcelona).

Achievement of ISO 14001 Environmental Management System certification.

Rapid international expansion: offices opened in France, the United Kingdom, Portugal, Chile, Mexico, the United States, Italy, Poland, Czechia and Germany.

Launch of Mecalux News logistics magazine.

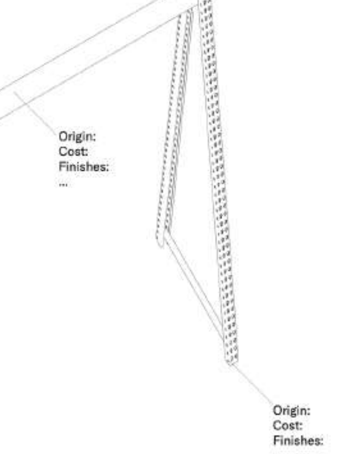
Achievement of ISO 9001 Quality Management System certification.

Development of the first phase of a 30,000 m² factory in Mexico (Tijuana).

https://www.mecalux.com/company/history

Element
Metalux Part No. XX
Dimensions
XX
XX
XX

Original Purpose:
...

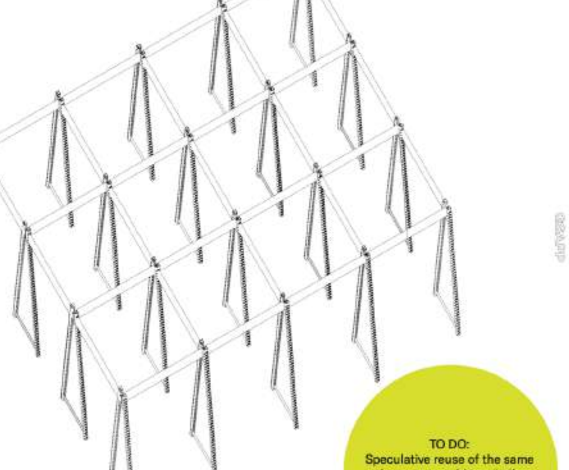


Scale 1:25

Assemblage 01
Metalux Part No. XX
4 x 5
Dimensions
XX
XX
XX

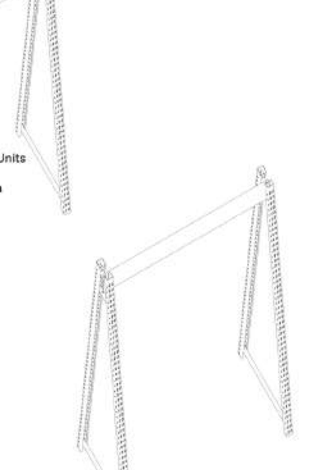
Adapted Purpose
Community Center
15 Persons Capacity

Built:
32°31'30"N
117°02'0"W



TO DO:
Speculative reuse of the same elements to achieve similar purposes in NYC communities in need

Scale 1:75



TO DO:
WIP cover idea
Square 8.5 x 8.5 in
Saddle stitched
(48 pages max)

01 Teddy Cruz and Fonna Forman, *Spatializing Justice: Building Blocks* (New York: Hatje Cantz, 2022).

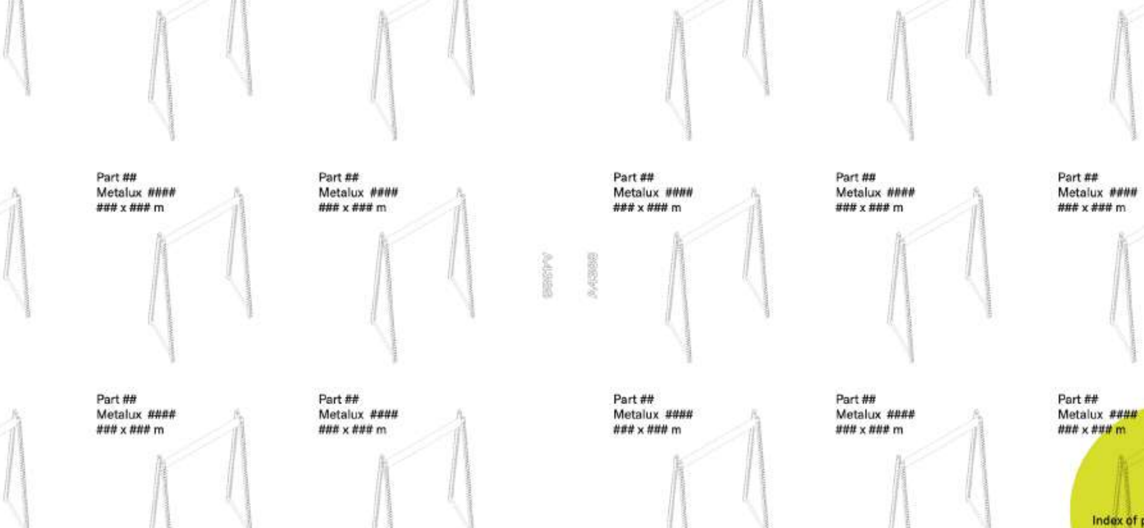
02 Teddy Cruz and Fonna Forman, *Socializing Architecture: Top-Down, Bottom-Up* (Berlin: Hatje Cantz, 2022).

03 Pedro Alonzo, Teddy Cruz, Jane Golden, and Nicole Steinberg, *Open Source: A Citywide Public Art Exhibition*, (Philadelphia, PA: Mural Arts Philadelphia, 2016).

04 Teddy Cruz and Ronald Rael, *Borderwall as Architecture : A Manifesto for the U.S.-Mexico Boundary*, (University of California Press, 2017).

05 Karl Kusserow, Alan C. Braddock, Miranda Belarde-Lewis, Teddy Cruz, Rachael Ziady DeLue, Mark Dion, Fonna Forman, et al. *Nature's Nation: American Art and Environment*, (Princeton, NJ: Princeton University Art Museum, 2018).

06 Yard, Sally, Teddy Cruz, Olivier Debroise, and Steve Fagin. *Equilibrio Dinámico: En Busca De Un Terreno Público*, (San Diego: Installation Gallery, 2007)



TO DO:
Index of parts and assemblies

About the Course

A4388
Reinventing Living

by Prof. Luis E. Carranza

Collective housing in Latin America and the Caribbean took various forms that, while responding to the socio-political, cultural, and material context, reflected fundamental views about domestic life.

This course aims to focus on how housing needs were solved through experiments and investigations centered on developing new living practices for the 20th and 21st century. Sometimes, the single-family house became a working prototype and, in other cases, explorations focused on developing buildings and building systems that could be reproduced and modified according to specific family forms, needs, and circumstances.

Central to our study will be the understanding of how architects, planners, landscape architects, and interior or furniture designers reconsidered the roles, norms, and strictures of the domestic environment to alter the living and social relationships that preceded them and to produce diverse types of houses and models for housing that addressed the social needs of a rapidly growing and changing world.

Throughout the semester we will look at a number of case studies ranging on diverse types of houses and housing prototypes, contextualize them, and discuss their implications; from the earliest experiments of the social avant-garde, through the influence of Le Corbusier's proposals, to the promotion of self-built communities.

We will also examine the formal and theoretical dialogues established with European and North American housing proposals and at the way that housing in Latin America developed solutions whose innovation preceded other international investigations. These include Juan Legarreta's Balbuena Neighborhood, Hannes Meyer's Lomas de Becerra Housing proposal, Affonso Reidy's Pedregulho Apartments, Lucio Costa's Guinle Apartments, Oscar Niemeyer's housing for Brasilia's Supercuadras, Claudio Caveri's Comunidad Tierra, Mario Pani's Multifamiliares, BVCH's Portales Neighborhood apartments, PREVI, and Alejandro Aravena's "Incremental" housing, among others.

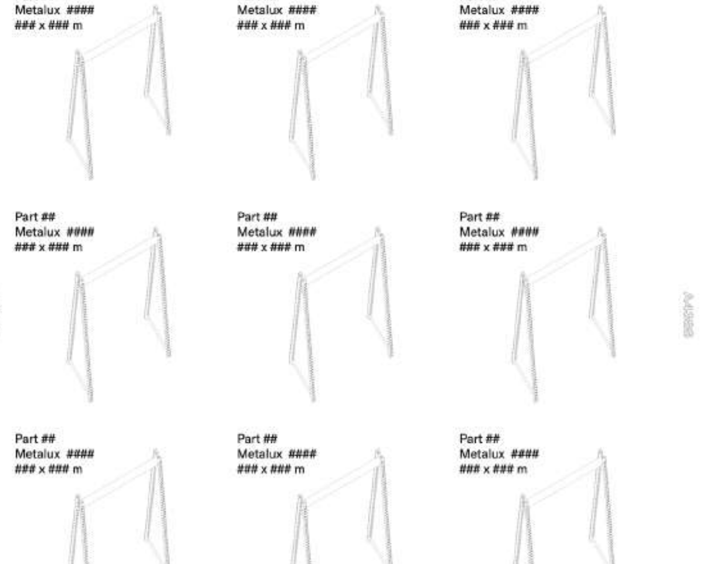
TO DO:
Can we reprint this syllabus from Prof. Carranza as an intro and overall framing of the research goals?

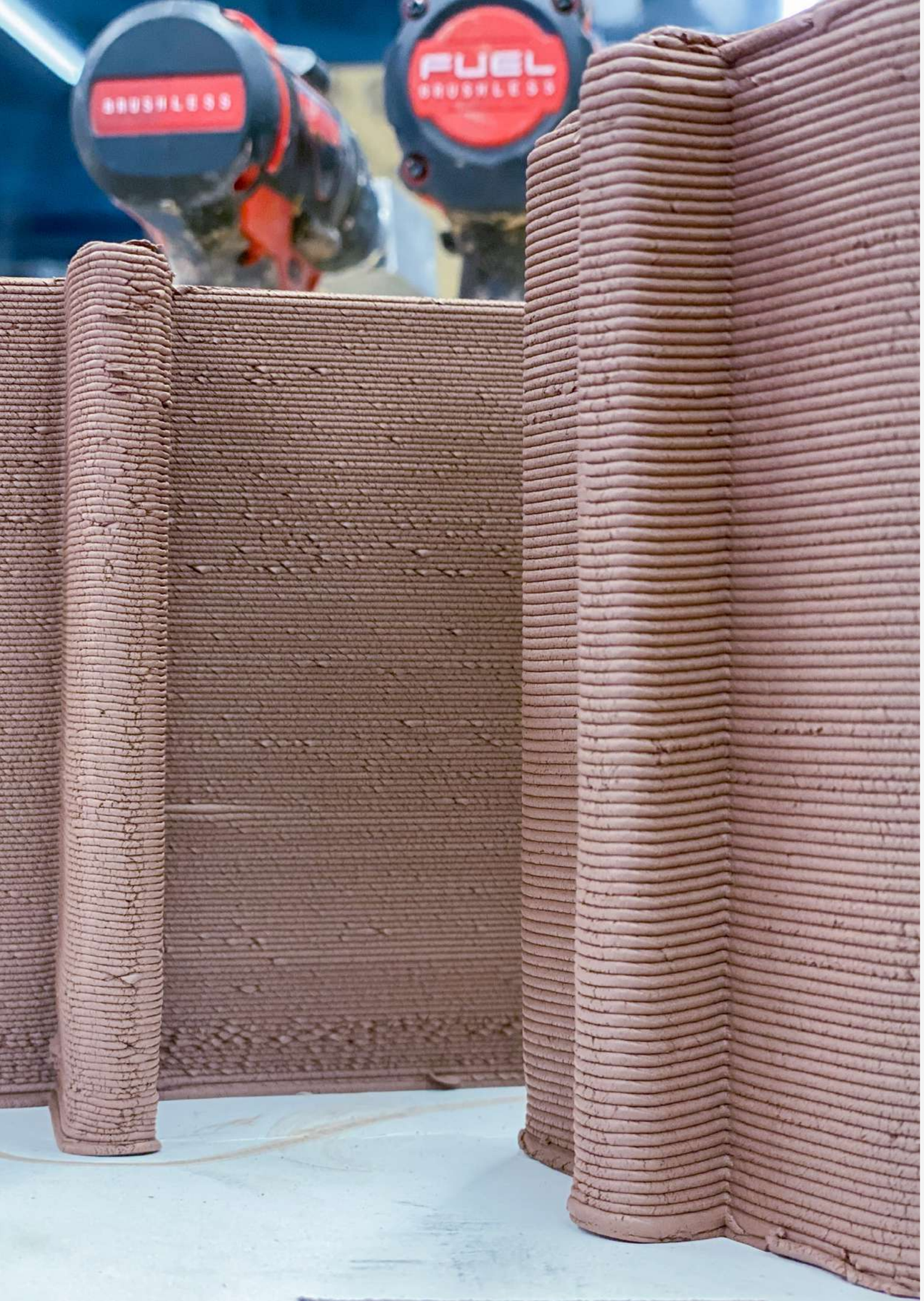
Manufactured Sites: A Housing Urbanism Made of Waste/ Maquiladora (2005-2008)

https://www.moma.org/collection/works/113261

Teddy Cruz, Fonna Forman
Non-Stop Sprawl: McMansion Retrofitted Project (2008)

moma.org/collection/works/113261





ANDREW CHEE

Unitized Terracotta Curtain Wall

Architectural Technology V
Construction & Life Cycle Systems

Prof. Lola Ben-Alon

In collaboration with
Katerina Gregoriou
& Tashania Akemah

This project investigates the aesthetic and logistical possibilities of a prefabricated curtain wall assembly integrating 3D-printed terracotta modules. Developed through iterative material testing and thermal enclosure detailing, the system proposes a recalibration of unitized façade design—foregrounding irregularity, tactility, and the labor encoded in digital production.

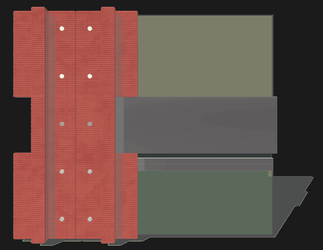
Beginning with the industrial logic of the unitized curtain wall, the project dissects and reconditions its core premise: that enclosure should be modular, smooth, and replicable. In contrast, this proposal introduces a series of mutable terracotta bricks—3D printed using clay extruders—whose programmed errors, layer shifts, and surface anomalies are not corrected but cultivated. Each print bears the memory of its fabrication: slippages in extrusion speed, pauses in toolpaths, and micro-failures in deposition become visual records of machine-human negotiation.

The enclosure is organized around a conventional aluminum pressure plate system, onto which terracotta bricks are friction-fit or mechanically secured. Glass and gaskets remain legible; joints are widened to accommodate variability. Structural redundancy is intentionally built into the system, allowing units to be swapped, rearranged, or displayed as evidence of wear over time. The detail becomes a carrier not just of thermal performance, but of authorship and entropy.

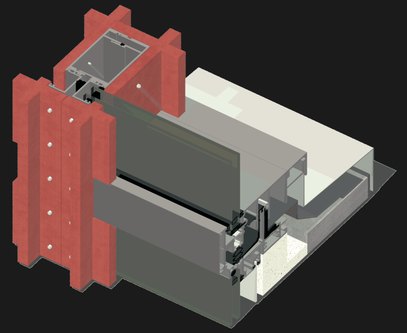
Materially, the project sits at the intersection of mass production and manual intervention. It questions the prevailing narrative of precision automation by treating the extrusion process as a kind of indexed choreography—a collaboration between machine calibration, material behavior, and the judgment of the fabricator. The assembly is not fully automated, nor fully artisanal. It exists in the unstable space between.

Programmatically, the project anticipates applications at multiple scales: as infill paneling, as operable aperture, as façade fragment. While rooted in a high-performance enclosure system, its ambition extends beyond building performance—toward a language of architecture that admits imperfection as both trace and design condition.

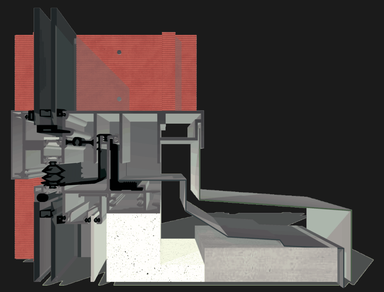
Conceptually, the curtain wall becomes less a boundary than a record—a stratigraphy of tools, temperatures, and decisions. If traditional cladding systems conceal their assembly behind finish and repetition, this project proposes a counter-monumentality: one in which variation is not a flaw to be corrected, but a condition to be indexed, organized, and expressed.



Prefabricated unitized curtain wall system integrating 3D printed terracotta cladding and its imperfections, rethinking labor automation and building aesthetics



One from a series of four digital drawings on heavyweight bond
18 × 18 in (457 × 457 mm)



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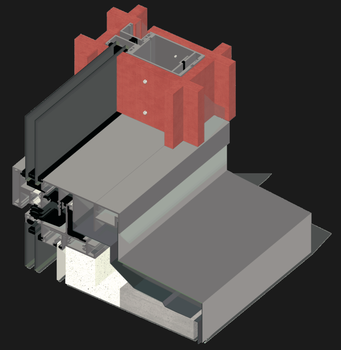

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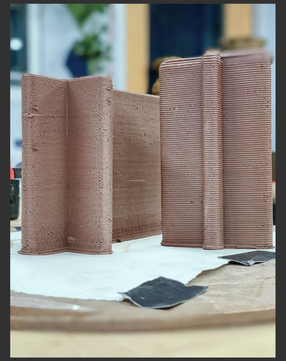

From extrusion to assembly, each terracotta unit bears the imprint of its making, recording machine calibration, material behavior, and manual placement

One from a series of six process photographs documenting the fabrication and assembly process.

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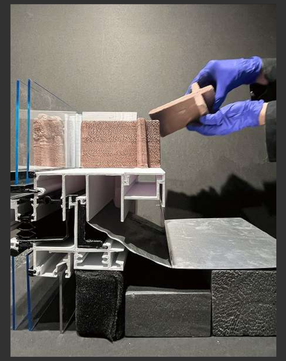
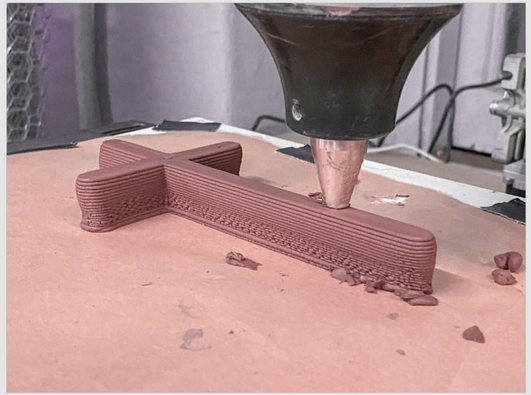
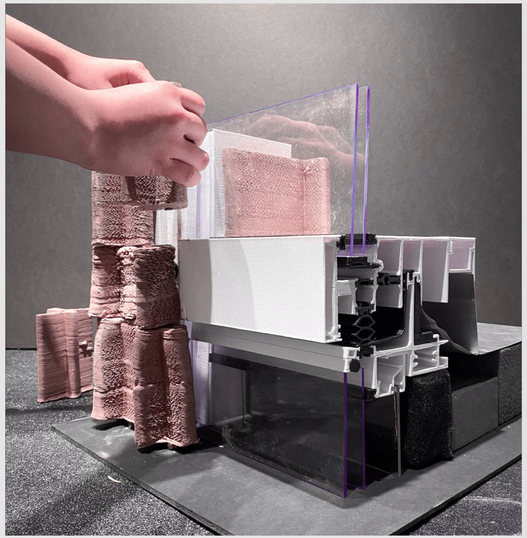


One from a series of six process photographs documenting the fabrication and assembly process.



Prototype fabrication, assembly, aggregations, iterations.

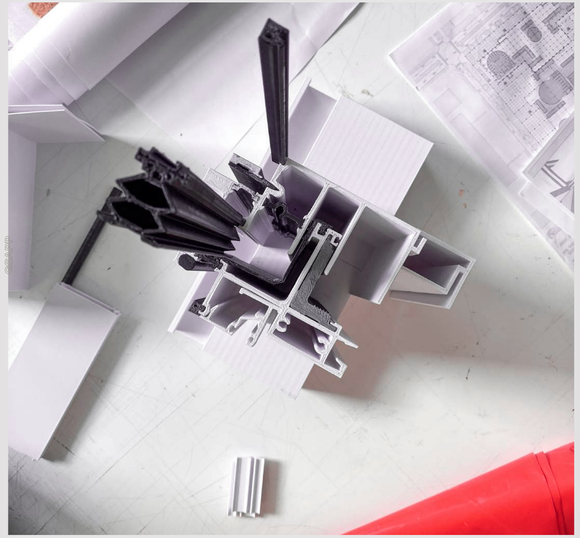
ANDREW CHEE



GRAPP
A.W

Prototype fabrication, assembly, aggregations, iterations.

ANDREW CHEE



GRAPP

Prototype fabrication, assembly, aggregations, iterations.

ANDREW CHEE

GRAPP
A.W
A.W

Prototype fabrication, assembly, aggregations, iterations.

Embedded Orders

One from a series of four digital prints on mylar, black and white
18 × 18 in (457 × 457 mm)

An ongoing series of drawings and diagrams that research, reveal, and repurpose algorithmic bias and embedded intelligence within contemporary tools, systems, and processes. These works ask: what creates a boundary, a space? What assumptions underlie the interaction between tool, subject, user, and output?

Two sets of drawings are presented here, each produced using a widely adopted, vector-based interface design tool prevalent in software and systems development. These tools were originally designed to structure user interfaces for web environments. Today, they are increasingly used to prototype operating systems and application ecosystems that operate far beyond the browser. Their influence extends into phones, offices, and homes.

The logic that underpins this software is constraint-driven and optimized for efficiency. It shapes spatial output through built-in sorting protocols. In particular, an automated layout algorithm reorders visual elements according to a predefined rule set. In this work, that system is applied to the outlines of all 435 congressional districts in the contiguous United States. The shapes are first arranged using a default spatial sort (top to bottom, then right to left) and then reflowed into conventional reading order (top to bottom, left to right). The result is a spatial hierarchy constructed not through political geography or demographic logic but through interface-level prioritization. This is a form of computational legibility that privileges speed and visual clarity over representational nuance.

The second drawing centers each district based on its calculated centroid. It uses area-weighted averaging to align all shapes to a common origin. Even this act, one that might appear neutral, reveals the influence of embedded spatial heuristics. Geometries are averaged, not interpreted. Spatial identities are reduced to vectorial midpoints, which in turn occlude adjacency, regional belonging, and historical boundary-making.

In both cases, the drawings reveal how design tools function as curatorial agents. What appears neutral is in fact a set of invisible decisions. These tools reorder civic information and abstract spatial knowledge, embedding structural biases through technical defaults. The interface becomes a site where infrastructural, procedural, and representational politics intersect.

“Congressional districts in the United States are electoral divisions for the purpose of electing members of the House of Representatives. The number of voting seats is currently fixed at 435, each representing approximately 711,000 people. This apportionment has remained constant since 1913, excluding a temporary increase to 437 following the admissions of Alaska and Hawaii. The cap was formalized by the Reapportionment Act of 1929.”

DRAWINGS

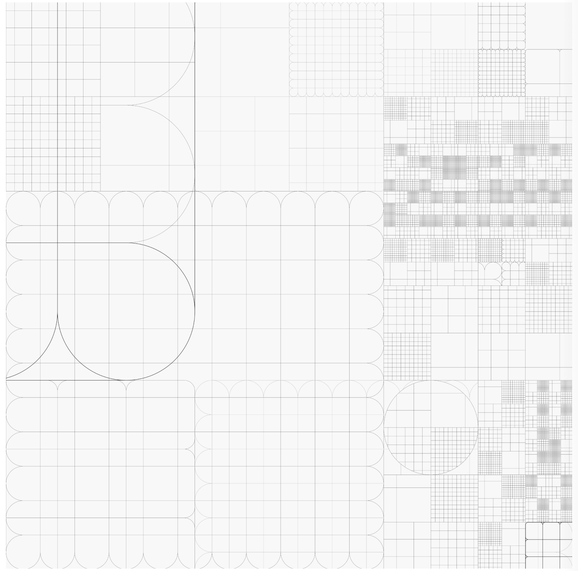
[1] S. Thais, H. Shumway, and A. I. Saragih, “Algorithmic Bias: Looking Beyond Data Bias to Ensure Algorithmic Accountability and Equity,” MIT Science Policy Review 4 (2023): 59–66, https://doi.org/10.38105/spr.5iwvw66ssy.

[2] U.S. Census Bureau, “Congressional Districts,” Geography Program, last modified April 17, 2024, https://www.census.gov/programs-surveys/geography/guidance/geo-areas/congressional-dist.html.

[3] “List of United States congressional districts,” Wikipedia, last modified May 7, 2025, https://en.wikipedia.org/wiki/List_of_United_States_congressional_districts.

[4] Y. Sun, “Algorithmic Fairness in Sequential Decision Making,” PhD diss., Massachusetts Institute of Technology, 2023, https://dspace.mit.edu/bitstream/handle/1721.1/150718/SUN_yis_IDSS_phd_thesis.pdf.

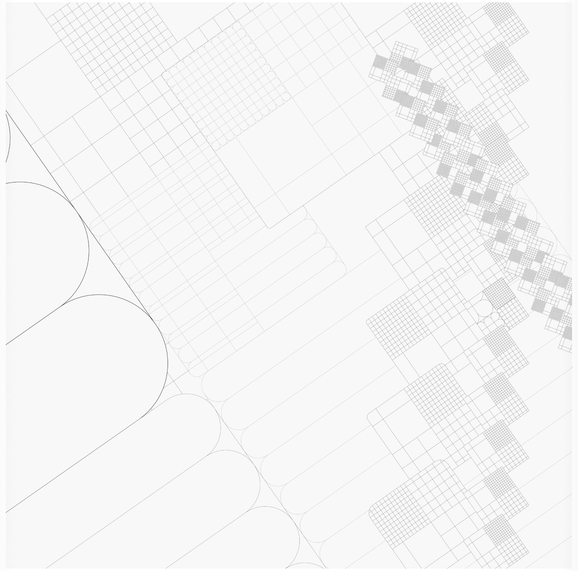
[5] Ibid., and U.S. Census Bureau, “Congressional Districts.”



GRAPP

ACM V/3

One from a series of four digital prints on mylar, black and white
18 × 18 in (457 × 457 mm)



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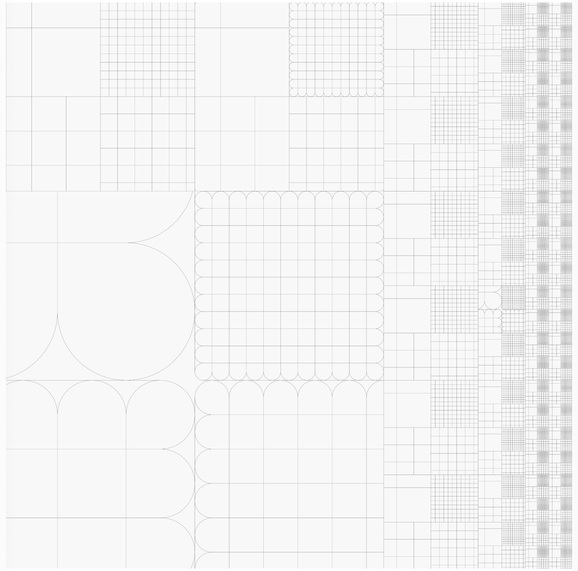

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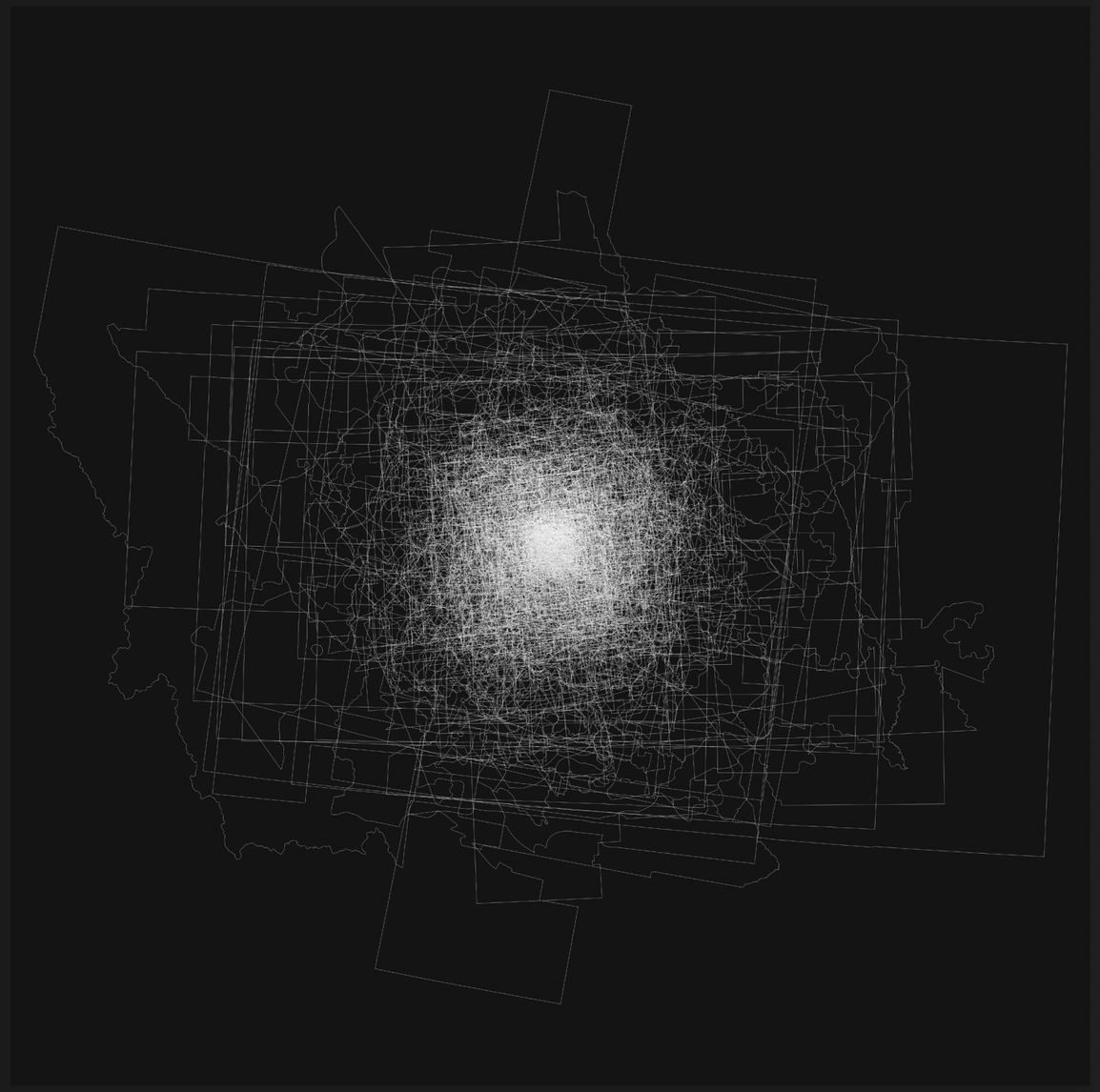

One from a series of two digital prints on mylar, black and white
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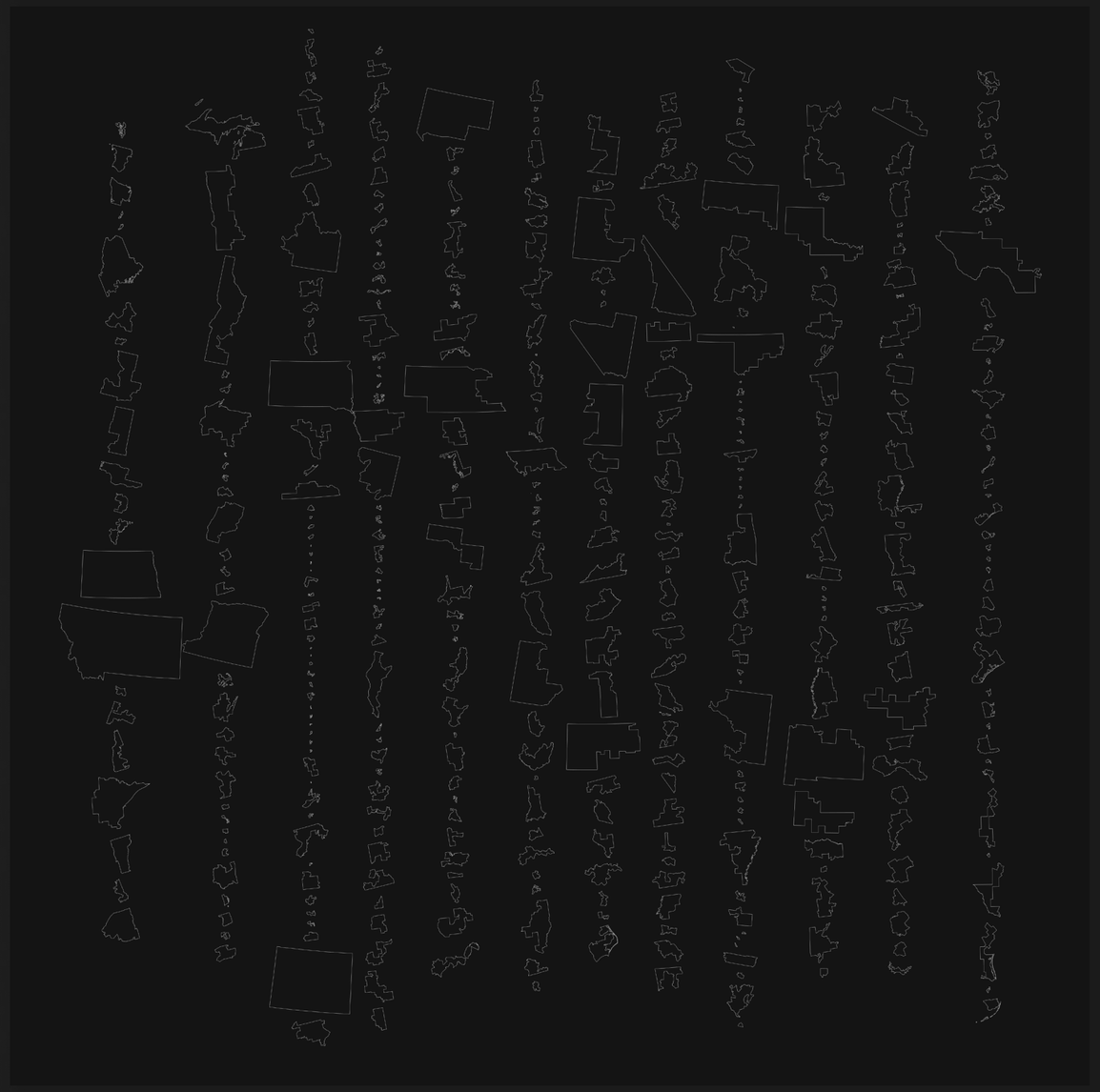


One from a series of two digital prints on mylar, black and white
18 × 18 in (457 × 457 mm)

Plaster on elastic tension shell, 8 × 8 × 8 in (203.2 × 203.2 × 203.2 mm)

Plaster compression shell, 32 × 8 × 8 in (812.8 × 203.2 × 203.2 mm)

Plaster compression shell, 32 × 8 × 8 in (812.8 × 203.2 × 203.2 mm)

Plaster compression shell, 32 × 8 × 8 in (812.8 × 203.2 × 203.2 mm)

Looking Through, Looking At

Left: Andrew Chee. Cuts, Powerhouse Arts. 2024. Digital photograph. References: [1] Bennett, Tony. "The Exhibitionary Complex." New Formations 4 (1988): 73-102. [2] Colomina, Beatriz. Privacy and Publicity: Modern Architecture as Mass Media. Cambridge, MA: MIT Press, 1994.

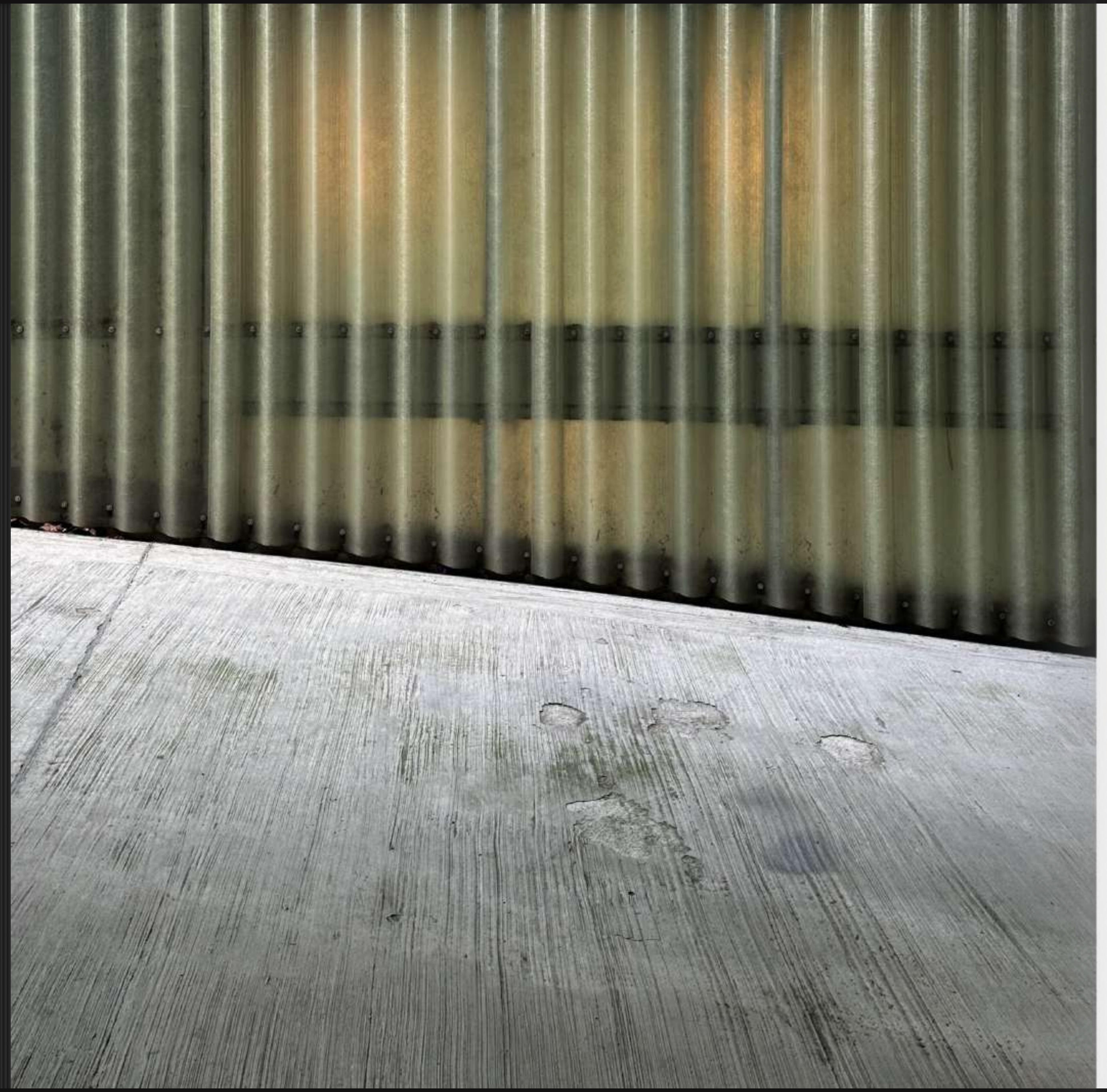
Encased in a convex lens, Olivia Erlanger's *Home is a Body* (2020) compresses domestic space into a microcosm viewed from above. A distorted bathroom scene—miniature bathtub, sink, and debris—warps under the pressure of the curved glass, its scale and material fragility intensified by the aperture that encircles it. The viewing angle is omniscient yet claustrophobic, evoking the disorienting perspectives of surveillance cameras or peepholes. The smooth, fleshy frame suggests both containment and exposure, as if the act of looking is not passive but complicit in the distortion itself.

Erlanger's sculptural lens is both an optical instrument and a conceptual device, collapsing distance between the viewer, the viewed, and the mechanics of vision itself. Much like fisheye cinematography, surveillance footage, or the uncanny distortions of a convex mirror, the sculpture demands that the observer acknowledge their own vantage point. What is being framed? What is being seen too clearly or too incompletely? The piece suggests that domestic interiors are never neutral—they are sites of control, disorientation, and bodily entrapment, their structures both concealing and revealing hidden infrastructures. This echoes Tony Bennett's analysis of the exhibitionary complex, in which spatial hierarchies regulate vision, positioning the observer as both spectator and subject within an unseen system of control.[1]

This manipulation of aperture, exposure, and distortion carries into Erlanger's film *Appliance* (2024). There, the act of looking becomes even more embodied: the film explicitly adapts the perspective of *Being John Malkovich* (1999), where the viewer peers through the protagonist's eyes. In Erlanger's version, we are inside the mind itself, looking out through the body's own aperture—her eyes—at her phone. The interior space of the brain, with its folded, organic structure, parallels the hidden, messy infrastructures that lurk behind domestic facades. Beatriz Colomina's exploration of architectural spectatorship suggests that modern interiors are staged not just for habitation but for controlled sequences of looking.[2] Just as *Home is a Body* forces us to consider the mechanics of viewing, *Appliance* interrogates the architecture of looking itself—what is concealed, what is revealed, and who, if anyone, is truly in control.

The logic of exposure and fragmentation extends beyond domestic space to sites of adaptive reuse, where architectural histories remain legible through material interventions that simultaneously reveal and reconstitute. *Cuts*, a photograph taken during our studio's visit to Powerhouse Arts, reveals the intersection of timeworn masonry and newly cut steel, exposing the hidden infrastructures of past and present. Much like Olivia Erlanger's *Home is a Body*, where spatial distortions reveal embedded systems of control, this fragment of architecture lays bare the concealed forces shaping its reconstitution. The act of revealing—whether through Erlanger's optical distortions, Matta-Clark's radical cuts, or the structural unveiling at Powerhouse Arts—reshapes perception, making visible the infrastructures of space that would otherwise remain unseen.

Erlanger's exploration of vision and domestic space finds a striking historical parallel in Gordon Matta-Clark's *Splitting* (1974). In this work, Matta-Clark physically bisected a suburban home, creating a deep, disorienting fissure that exposed its structural core. Much like Erlanger's lens compresses and distorts domestic space, Matta-Clark's intervention fractures it, rendering visible the hidden frameworks of habitation. Both artists challenge the neutrality of domestic architecture, revealing it instead as a constructed space of surveillance, fragmentation, and bodily constraint. *Splitting* also engages the viewer in a mediated act of seeing—photographs of the work often frame the interior from impossible angles, much like the convex aperture of *Home is a Body*. Together, Erlanger and Matta-Clark expose the architectures of vision embedded within the everyday, asking us to reconsider what remains unseen within spaces we assume to be familiar.



ON POSSIBILISM

Constructing Causality

ADV STUDIO VI

Left: Andrew Chee. *Zip Line*, Kunsthal. Rotterdam, 2025. Digital photograph. References: [1] Demonstrations on Psychological Optics: Phenomenal Causality according to MICHOTTE. Institute for Scientific Film (IWF), Göttingen, 1997. [2] Michotte, Albert. The Perception of Causality. London: Methuen, 1963. [3] Merleau-Ponty, Maurice. Phenomenology of Perception. Translated by Donald A. Landes. New York: Routledge, 2012. [4] Park Avenue Armory. "Ann Hamilton: the event of a thread." 2012.

Suspended in the open volume of Atelier Calder, Sarah Oppenheimer's N-04008 transforms architecture into a luminous relay of bodies, air, and instruments. Each black cylinder glows from within, inviting a subtle dance of push and pull: when visitors slide a cylinder, a beam of light extends, collapses, and then re-extends in response to pneumatic signals coursing beneath the floor. In that fleeting moment, touch becomes translation—air pressure, light projection, and building infrastructure converge into a single communicative loop, where a gesture in one area triggers a spatial transformation in another. Touted as an "analogue artwork and kinesthetic network," N-04008 promises new forms of agency by centering the visitor's body. Yet for all its elegance, one wonders whether such tightly orchestrated systems truly unbind us from the dominant conventions of spatial design or merely reroute our actions within a carefully scripted choreography.

In a short film titled Demonstrations on Psychological Optics: Phenomenal Causality according to MICHOTTE, we see how a turntable with red and blue lines partially revealed through a narrow aperture leads viewers to perceive dramatic shifts in motion and apparent causal relationships.[1] Oppenheimer has cited Albert Michotte[2] in her own work, drawn to his ability to pinpoint how minimal spatiotemporal cues prompt us to see one shape "pushing" or "leading" another. Rather than aligning her practice with a broader phenomenological tradition—Maurice Merleau-Ponty's sense of being-in-the-world, for instance[3]—Oppenheimer focuses on discrete cause-and-effect mechanics that can be observed and engineered. For her, the power in these optical illusions lies not in exploring the fullness of subjective experience but in calibrating precise interventions that direct how occupants perceive motion, agency, and architectural cues. In her talks, she critiques how lecture halls or classrooms often confine speakers and audiences to rigid roles, advocating instead for what she likens to "electronic music," where the composer invents not just the score but also the instrument's parameters.

Although she doesn't label it "world-building," Oppenheimer's approach can be viewed as exactly that: an expanded system of apertures, pivots, and pneumatic mechanisms that absorbs the building itself into her designs. This mirrors how an electronic composer might fold every element of a performance—from instrument design to final output—into a single authored domain. Yet precisely because these installations are so tightly orchestrated, one could argue that they sometimes overlook the irreducible "messiness" of lived contexts: deep histories, ecological complexity, and social frictions that exceed any single vision. Still, this scenographic approach resonates with Ann Hamilton's The Event of a Thread,[4] in which a premeditated set design leaves room for emergent movement and play, but only within certain bounds. Both artists treat architecture as a platform for choreographing embodied encounters, revealing how even subtle manipulations can radically shift perception. By "short-circuiting" the drift that might diffuse her experiments, Oppenheimer focuses our attention on the crisp chain of cause and effect—an act of precise calibration that both illuminates the mechanics of space and raises questions about the boundaries of possibility. The promise of "possibilism" lies in navigating these tensions—between structure and spontaneity, local specificity and transposable frameworks, computational exactness and the uncontainable realities of lived experience.

ANDREW CHEE

GSAPP SP25

Left: Andrew Chee. *Threshold*, Nieuwe Instituut. Rotterdam, 2025. Digital photograph. References: [1] Kimmerer, Robin Wall. Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants. Minneapolis: Milkweed Editions, 2013. [2] Leonard, Zoe. You see I am here after all. Exhibition, Dia Beacon, 2008. [3] "Nearly 3 Billion Birds Gone." Audubon, September 2019. [4] [5 6 7] Romieri, Vittorio. SESCeffect. MSc Thesis, TU Delft, 2021.

Ecologies of Attention

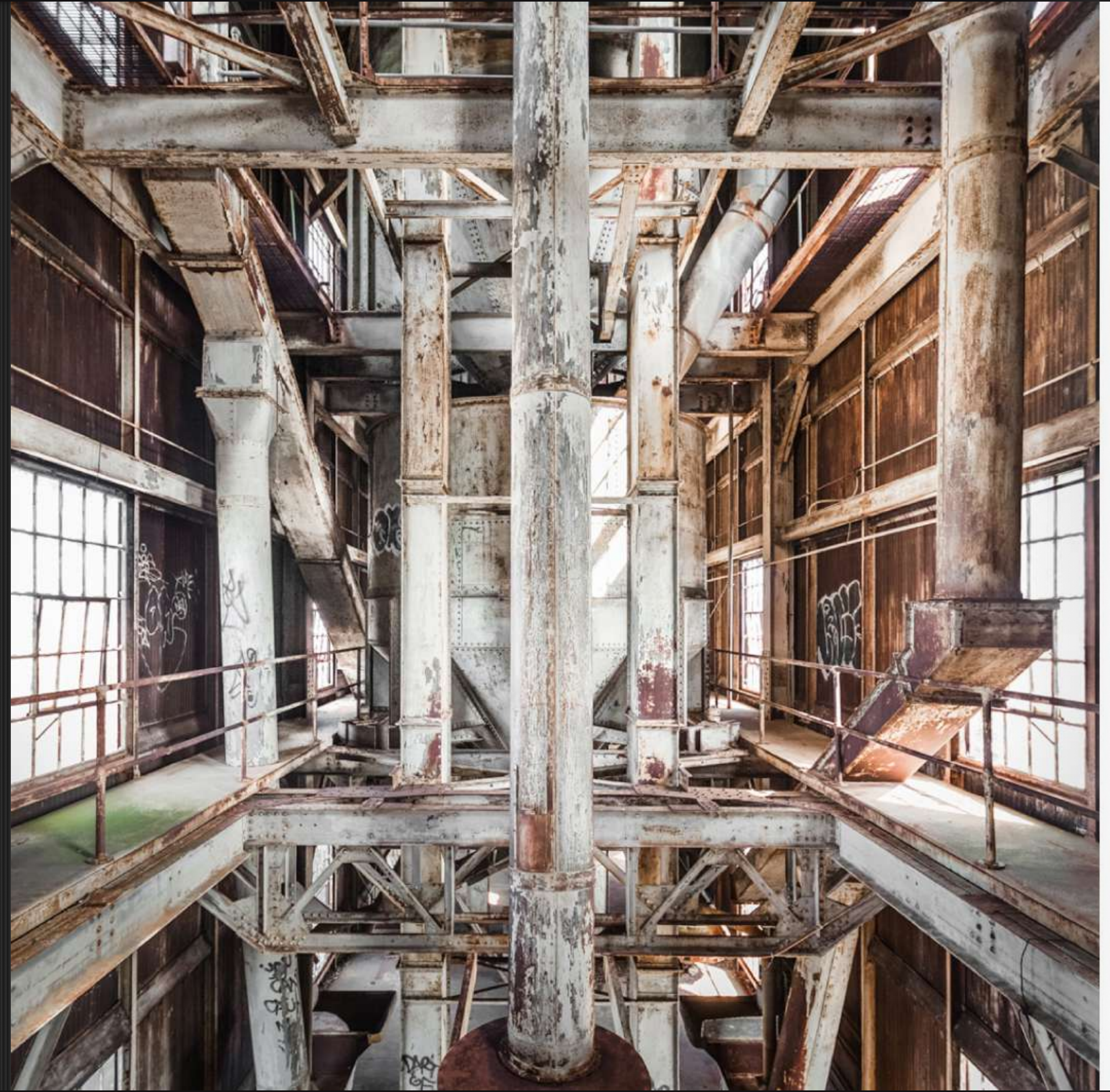
There's a grammar embedded in the way we move through the city. We name the buildings, not the birds. Angela Co. asks us to reverse this, to unlearn the grammar of objects and begin speaking in a grammar of animacy. Like Robin Wall Kimmerer's puhpowee, the force that causes mushrooms to rise,[1] Co. proposes a language where a bird is not an "it," but a "they." Where the American woodcock prospecting in Bryant Park is not out of place, but home.

Seventy-five percent of birds in North America migrate.[2] Their flight etches ephemeral lines across asphalt and glass, threading Prospect Park to the Rockaways to the Tribute in Light. Co.'s activist work with Bird Collective and NYC Bird Alliance archives these lines as acts of witnessing. Each sighting—logged on eBird, mourned at 9/11, or whispered in spring walks—constitutes a civic infrastructure of care. These are field journals as counter-archives, where the act of documentation becomes a form of attention. Like Zoe Leonard's postcards in You see I am here after all, or Lina Bo Bardi's on-site sketches at Pompeia, Co's practice honors the small, the observed, the patterned. The binoculars don't just bring us closer; they reposition us within an ecology of responsibility. [3]

In Co's framework, architecture is not just shelter for humans but shared atmosphere. Our studio work asks how to design with, rather than for. Lina Bo Bardi's SESC Pompeia is a critical precedent: a factory-turned-leisure-center, the project became a "citadel of liberty" that preserved not just concrete and brick, but the rights of workers to rest, play, and be seen.[4] The architecture didn't perform culture; it enabled it through infrastructure. Bo Bardi refused demolition and worked on-site, listening to builders and neighbors, protecting improvised uses like barbecues and theater. Formally, the design is modest; politically, it is radical. The old industrial structure became a host for multigenerational leisure. Architecture acted in tandem with policy, supported by a 1.5% commercial tax that funded SESC's expansion and scaffolded its social mission in both law and design.[5]

What would it mean to think of Red Hook the same way? To use architecture and policy in tandem to rewild — not to restore a past ecology, but to rehearse a new one? The Red Hook Grain Terminal sits at the edge of Gowanus, a zone marked by toxicity and speculative development. But like Brooklyn Bridge Park — a site that remediated its post-industrial shoreline into tidal marshes and bird habitats — it could become a site of life again. Not a spectacle, but a syntax: footpaths, water catchment and storage, pools, roosts. Infrastructure for migration.

Co challenges us to consider how avian movement could become a design constraint. What species are resting here? What systems must we interrupt or repair to keep them? Her practice blurs the line between conservation and civic design. Sometimes, she reminds us, policy is needed to shift behavior. But often, the shift begins in naming — learning to say *yawe*, not it.[6]



Left: Will Ellis. *The Red Hook Grain Terminal*. References: [1] Olujimi, Kambui. *Solastalgia*. 2016. [2] Lefebvre, Henri. *The Production of Space*. Translated by Donald Nicholson-Smith. Oxford: Blackwell, 1991. [3] Merleau-Ponty, Maurice. *Phenomenology of Perception*. Translated by Donald A. Landes. New York: Routledge, 2012.

Open Scores, Contested Histories:

A single image: Catherine Arline at eighteen, newly arrived in New York—a photograph that became a site of grief, healing, and remembrance for Kambui Olujimi. For over five years, he revisited this image through painting, using repetition as a means of staying with and reshaping memory. Some works are controlled and precise, others dissolve into gestural movements, slipping between fidelity and abstraction. Each iteration reshapes memory, resisting fixity. In *Walk With Me* (2021), Olujimi describes this process as one of reconfiguration—memory not as retrieval, but as an evolving framework, open to reinterpretation with each engagement.[1]

Olujimi's process engages Henri Lefebvre's trialectics, particularly in how it negotiates the interplay between conceived images, their material execution, and the subjective experience of viewing.[2] Just as we navigate between the abstracted plans of a city and our direct phenomenological encounters, his paintings exist between fixity and fluidity, between an inherited image and one continually remade. His work does not seek resolution but instead embraces memory's inherent instability.

This improvisational framework extends beyond the canvas. As we approach the adaptive reuse of the Red Hook Grain Terminal, the same questions arise: What material traces are retained, and what interventions transform their meaning? If Olujimi's paintings demonstrate that memory is sustained through variation, how might this principle shape architectural reuse? The grain terminal, long abandoned, already bears the marks of past functions—conduits, graffiti, weathered concrete—remnants of its industrial history awaiting reinterpretation.

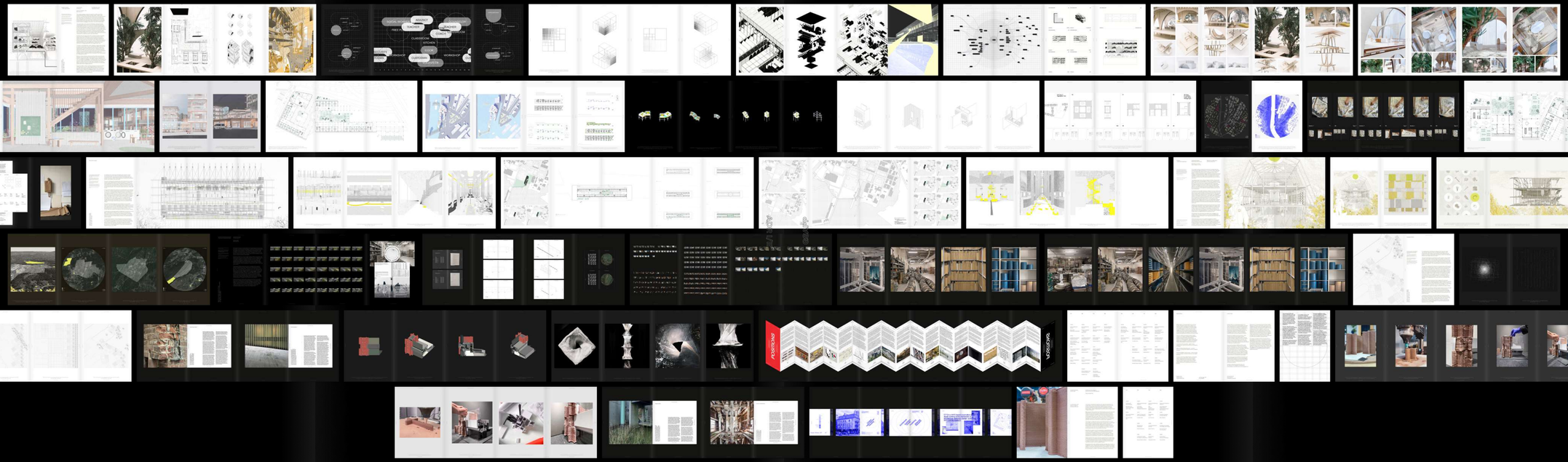
Rather than freezing the site in a singular historical narrative, we might approach it as an open score—an evolving spatial framework that accommodates future improvisations. Like the *Shikinen Sengū* ritual, where rebuilding sustains cultural continuity, the adaptive reuse of the terminal could engage transformation as a mode of preservation rather than erasure.[2] The process is not about finality but about sustaining potential, about creating the conditions for continual re-engagement. What structural, material, and conceptual marks we leave now will shape how the space is reperformed in the future.

Yet, as Solastalgia warns, memory's instability renders it vulnerable.[1] Adaptive reuse, while a form of reconfiguration, can also enact displacement. The Red Hook Grain Terminal, like other industrial sites in Brooklyn, raises concerns about how redevelopment is financed, whose interests it serves, and whether it prioritizes existing communities or facilitates gentrification and private investment. The question remains: who stands to gain, and what agendas shape the future of such spaces? Olujimi describes solastalgia as the violation of an endemic sense of place.[3] If memory is being erased through aestheticized redevelopment, what does it mean to reconfigure responsibly? Whose interests shape the open score of the Terminal—those tied to its past, present users, or speculative developers?

Maurice Merleau-Ponty reminds us that space is not a static container but a site of possibility—its meaning shaped by movement, perception, and engagement.[3] If memory, as Olujimi suggests, is an act of reconfiguration rather than retrieval, then how do we ensure that architecture remains an ongoing, participatory process? What interventions invite reinterpretation rather than closure, allowing the site to evolve through future acts of occupation and improvisation?


POSITIONS

ANDREW CHEE
ANDREW CHEE
DRAWINGS



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