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Columbia GSAPP M.S. Advanced Architectural Design Portfolio
Class of 2026

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Coral Regeneration

*Intercepting the Aerial space for Marine resurgence
on The Edge of Climatic Turbulence*

Hilary Kusuma & Chonphuech Sripongtanakul
Advanced Studio IV, Summer 2025
Studio Critic: Nerea Calvillo

Situated on the Rockaway Peninsula and Jamaica Bay, Coral Regeneration investigates the future of coastal urbanism under accelerating climate change, sea level rise, pollution, and hurricane intensification. Rather than proposing defensive infrastructures that attempt to preserve the shoreline, the project asks whether architecture can instead facilitate ecological transformation through controlled flooding and coral regeneration.

Rockaway is a site where water and air collide. As a vulnerable barrier beach shaped by erosion and storm surges, the peninsula exists beneath one of the busiest airspaces in the United States, between John F. Kennedy International Airport, LaGuardia Airport, and Floyd Bennett Field. The project reimagines this aerial territory as an environmental infrastructure capable of supporting marine resurgence.

Inspired by coral ecologies that grow on submerged ruins, the proposal introduces a series of atmospheric and marine interventions over time. Commercial airplanes perform cloud seeding, helicopters disperse coral seeds and electrical systems, airships release mycelium slime to clean polluted waters, and drones distribute nutrients across the bay. Artificial reef systems, redirected ocean currents, and seaweed infrastructures work together to transform drowned urban structures into habitats for coral and marine life.

Through a **speculative timeline extending into the next century**, the project imagines Rockaway gradually transitioning from recreational shoreline into a submerged coral ecosystem, proposing adaptation through ecological regeneration rather than resistance.

What is Rockaway Beach?

- An escape.
- A fragile barrier beach.
- A recreational shoreline.
- A place to challenge social norms.
- A wildlife sanctuary.
- A marine ecosystem.
- A post-disaster site.

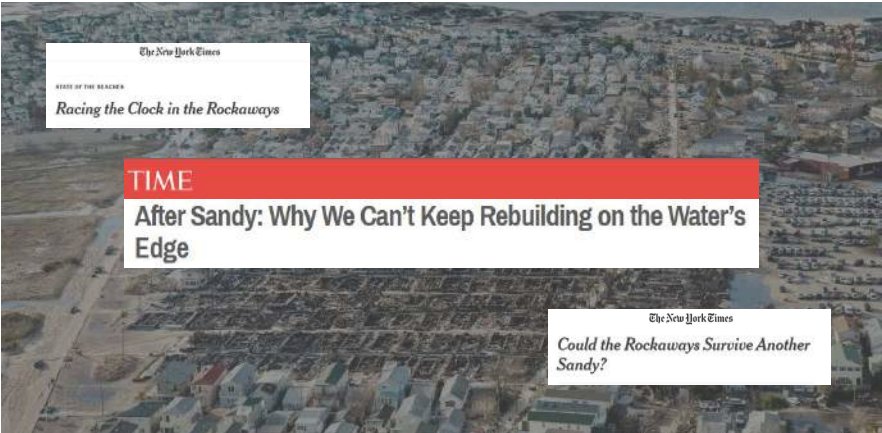
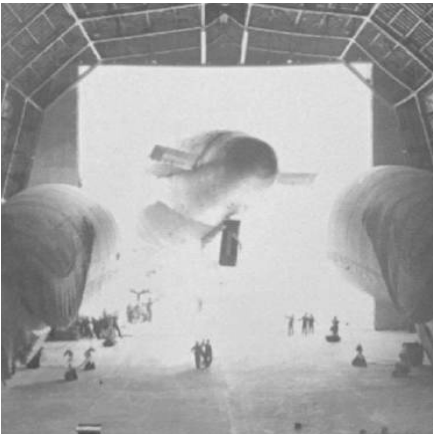
But Rockaway is also one of New York City’s most vulnerable coastal territories.

Located at the edge of Jamaica Bay, the peninsula is shaped by rising seas, erosion, hurricanes, polluted waters, and shifting sediment. Since the 1970s, continuous dredging operations and coastal infrastructures have attempted to stabilize the shoreline, while **homes are repeatedly rebuilt higher after storms and flooding. Yet the beach continues to disappear.**

At the same time, the waters surrounding Rockaway are increasingly affected by industrial sewage dumping, algae blooms, ecological imbalance, and the abandonment of marine life. Above it, one of the busiest airspaces in the United States continuously occupies the sky through airports, helicopters, drones, and military infrastructures. Water and air collide through hurricanes, storm surges, pollution, and climatic turbulence.

As climate change accelerates, an urgent question emerges:

What if, Instead of trying to prevent the inevitable, we try to nurture what remains?





One creature watches at the bottom of the atlantic ocean as everything unfolds.
Corals
Geological Animals that sense the equilibrium of the ocean and contribute to its wellbeing.
From them, we can learn other forms of being together:
Independent, but create colonies,
slow grown, but engaged in underwater listening

2025



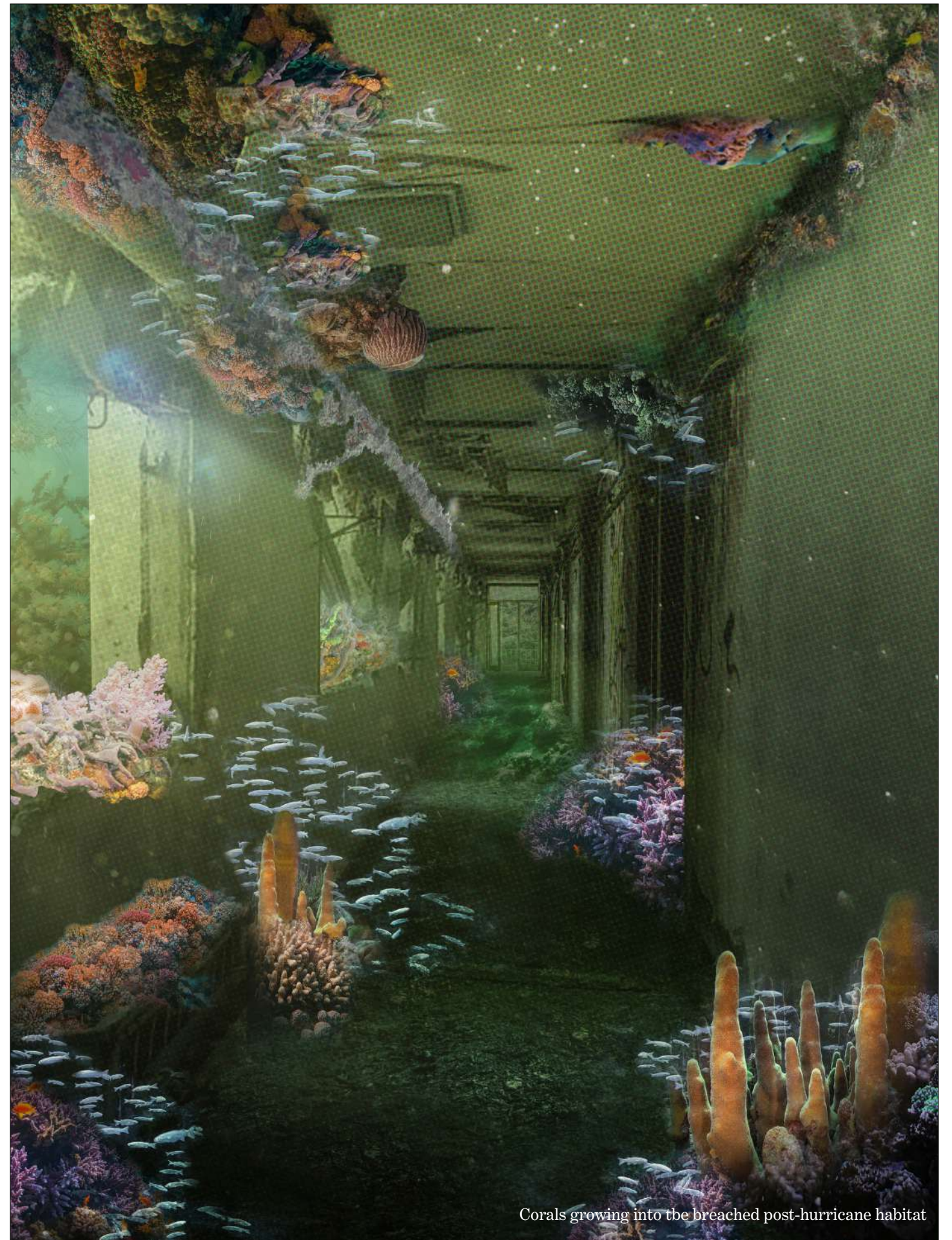
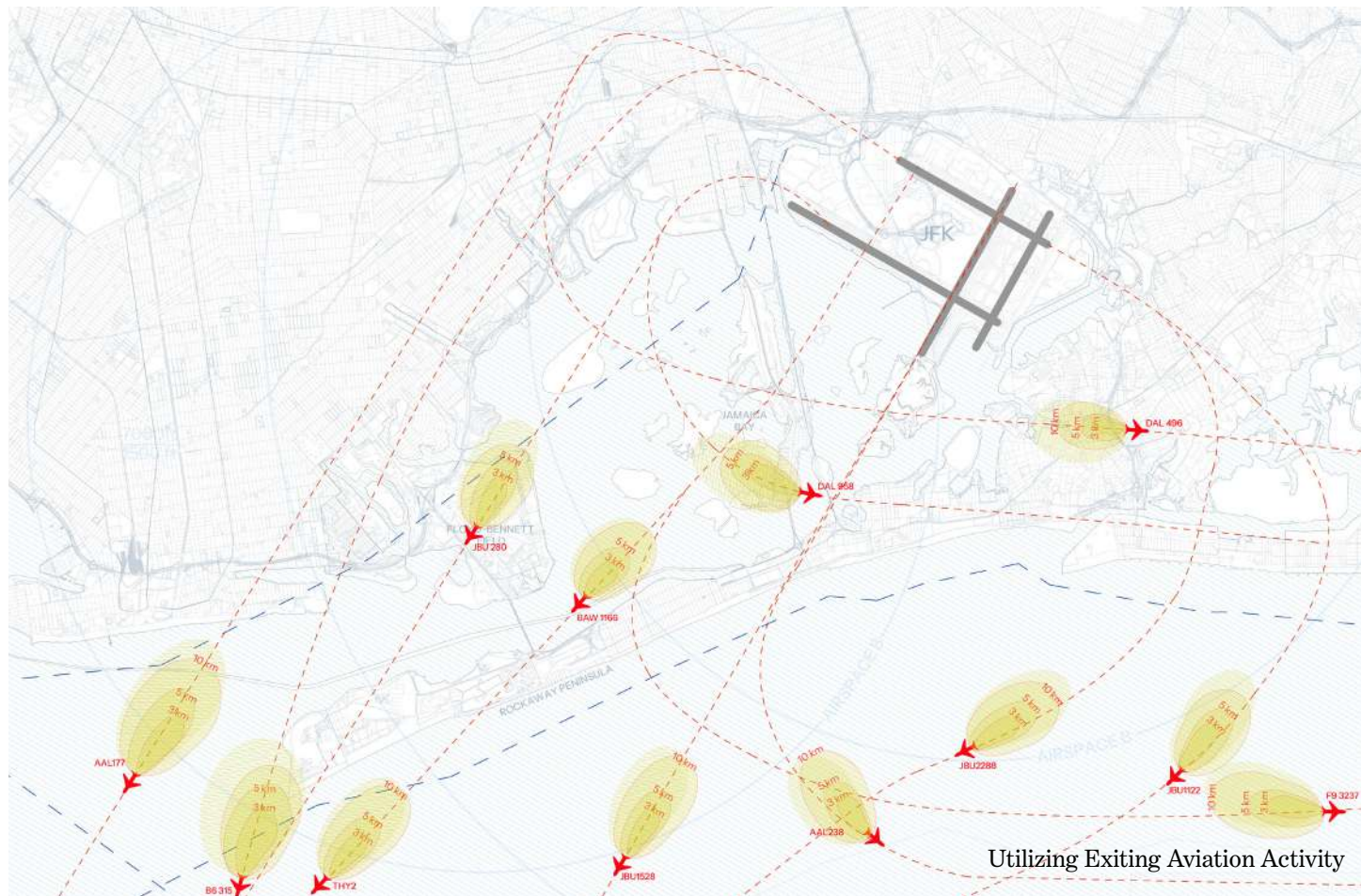
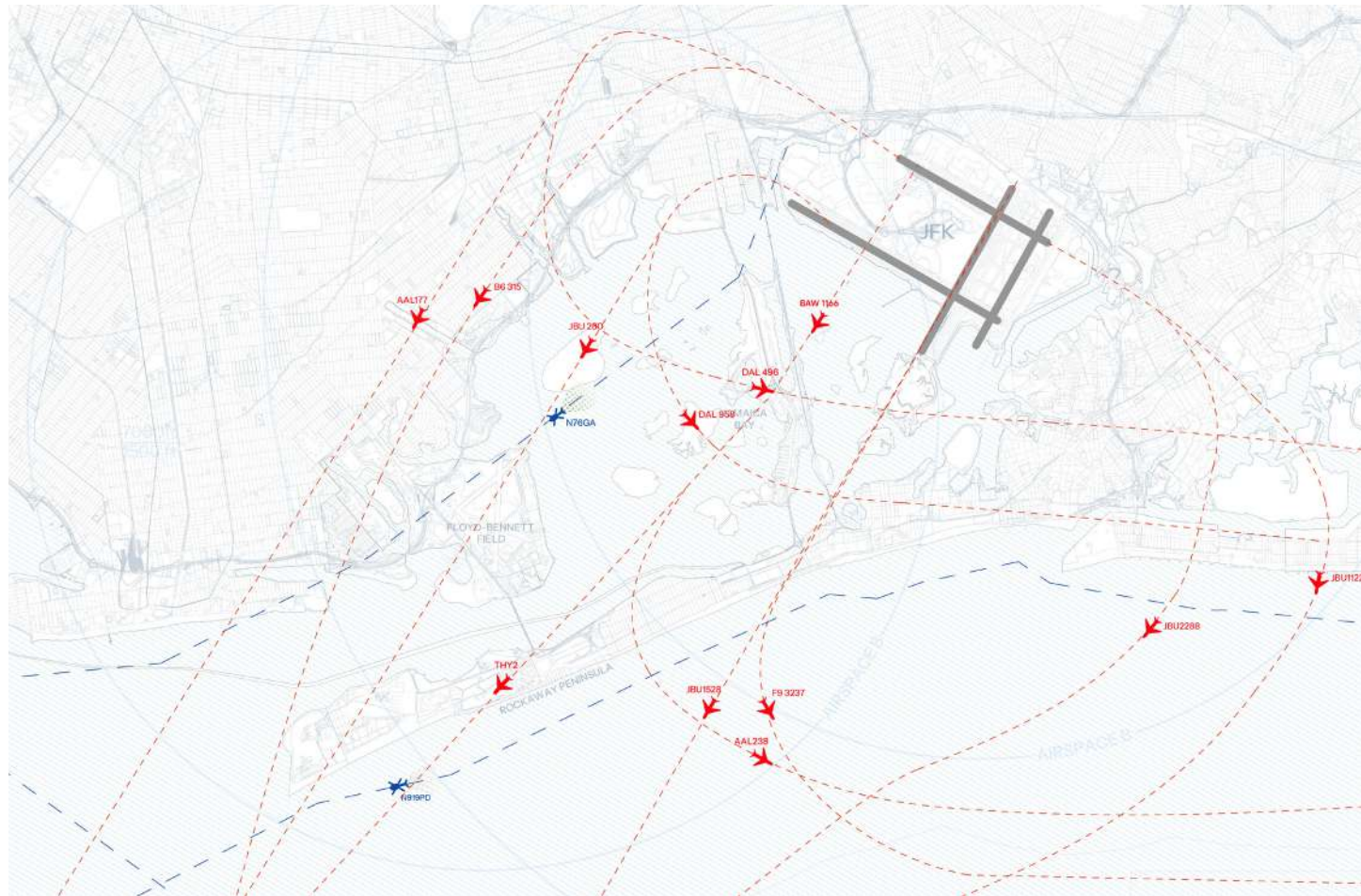
Can we break Rockaway's barrier to intensify drowning and work toward coral regeneration?
Rock groins and redirected sediment flows are introduced to amplify ocean currents and slow erosion while maintaining surfing and public beach activities along Rockaway's shoreline. Existing aircraft infrastructures are repurposed into ecological systems, where airplanes, helicopters, airships, and drones disperse particles for cloud seeding, coral regeneration, algae remediation, and marine restoration across the peninsula.

2026



To accelerate the flooding process,
we *invite hurricanes and storm surges to enter Rockaway Beach
through newly opened inlets along the peninsula.*
Following the breach, Jamaica Bay and Atlantic Ocean waters begin to
mix, producing new brackish environments for coral growth and marine
regeneration.

2026



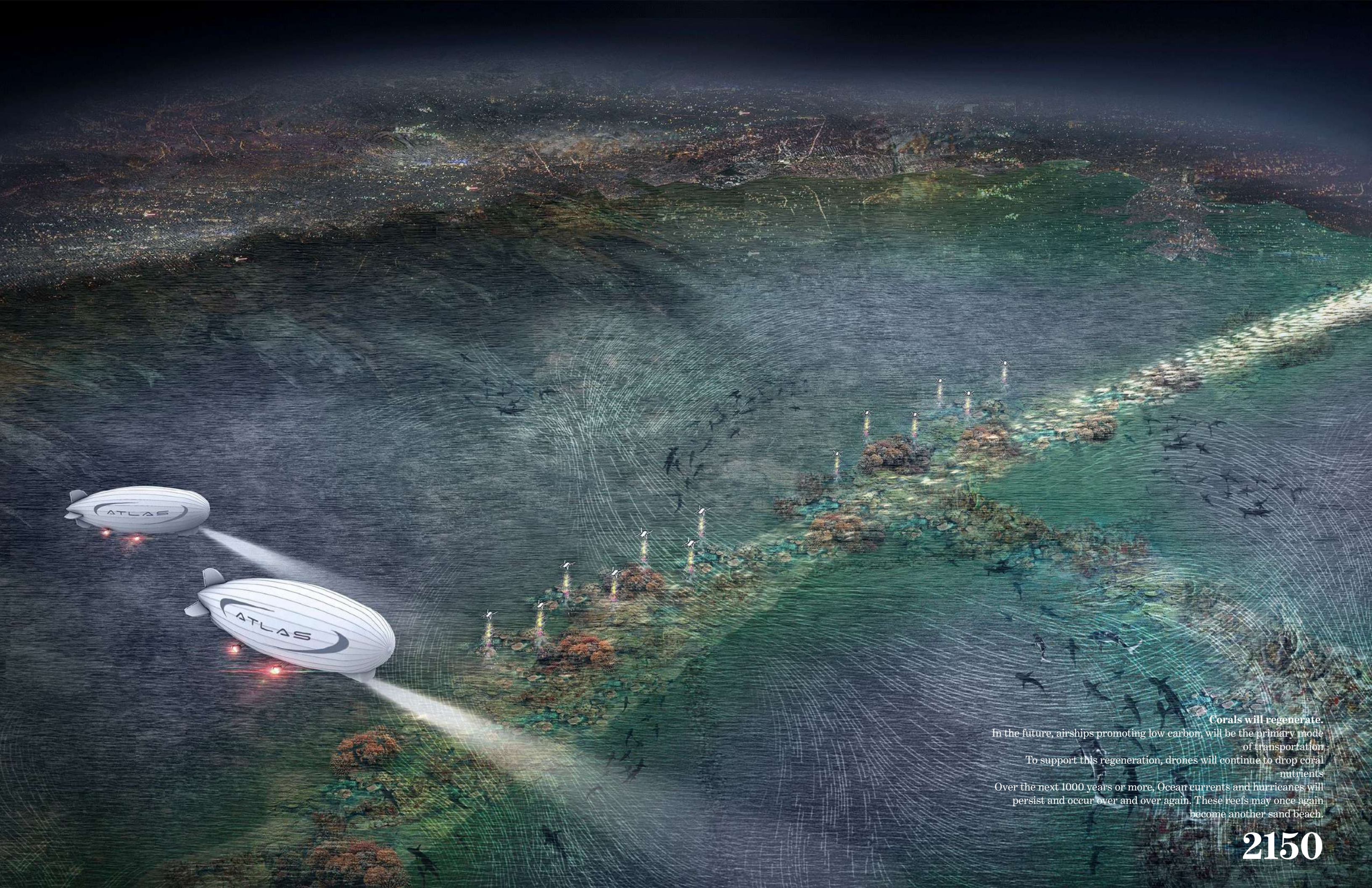


Aerial operations continue as helicopters disperse clay dust and coral seeds while delivering low-voltage electrical systems that accelerate coral growth across drowned structures

Temporary floating platforms support fishermen and surfers, while underwater soundscapes attract fish and marine life back to Rockaway Peninsula, allowing corals, sharks, and new ecosystems to gradually inhabit the submerged coastline.

Each year during Fleet Week, military jets fly overhead in a parade, secretly dropping nutrients and coral seed across the water.

2050



Corals will regenerate.

In the future, airships promoting low carbon, will be the primary mode of transportation

To support this regeneration, drones will continue to drop coral nutrients

Over the next 1000 years or more, Ocean currents and hurricanes will persist and occur over and over again. These reefs may once again become another sand beach.

2150



“From corals, we learn that they are a symbiosis, teaching us how
we will breathe beyond the apocalypse”
Tao Leigh Goffee, Dark Laboratory
Their slow symbiosis invites us to imagine other ways of building,
being, and enduring.



Living Through Making

Learning from Diasphoric Communities in Sunset Park

Hilary Kusuma

Advanced Studio V, Fall 2026

Studio Critic: Phu Hoang

A research-driven design method is used to investigate the spatial, social, and material practices of diasporic fabrication in Sunset Park, ***an immigrant majority neighborhood adapting their own culture creating diaspora.***

The project translates these findings into an architectural proposal that repositions the an industrial building as a hybrid fabrication and learning hub along the Sunset Park waterfront in Brooklyn.

Deriving its organization from everyday making practices, the proposal allows the architecture to be incrementally adapted by community use over time.

Public fabrication yards and green spaces are integrated alongside learning and production spaces, creating a layered relationship between industrial and community use. The existing structural grid enables phased adaptation over time, allowing fabrication, gathering, and living spaces to coexist within a low-carbon mass timber framework.

A void-solid strategy introduces courtyards and vertical openings that support daylighting, ventilation, and visual continuity across programs.

Materials such as mass timber and CLT assemblies reinforce low-carbon and easy to adapt construction.

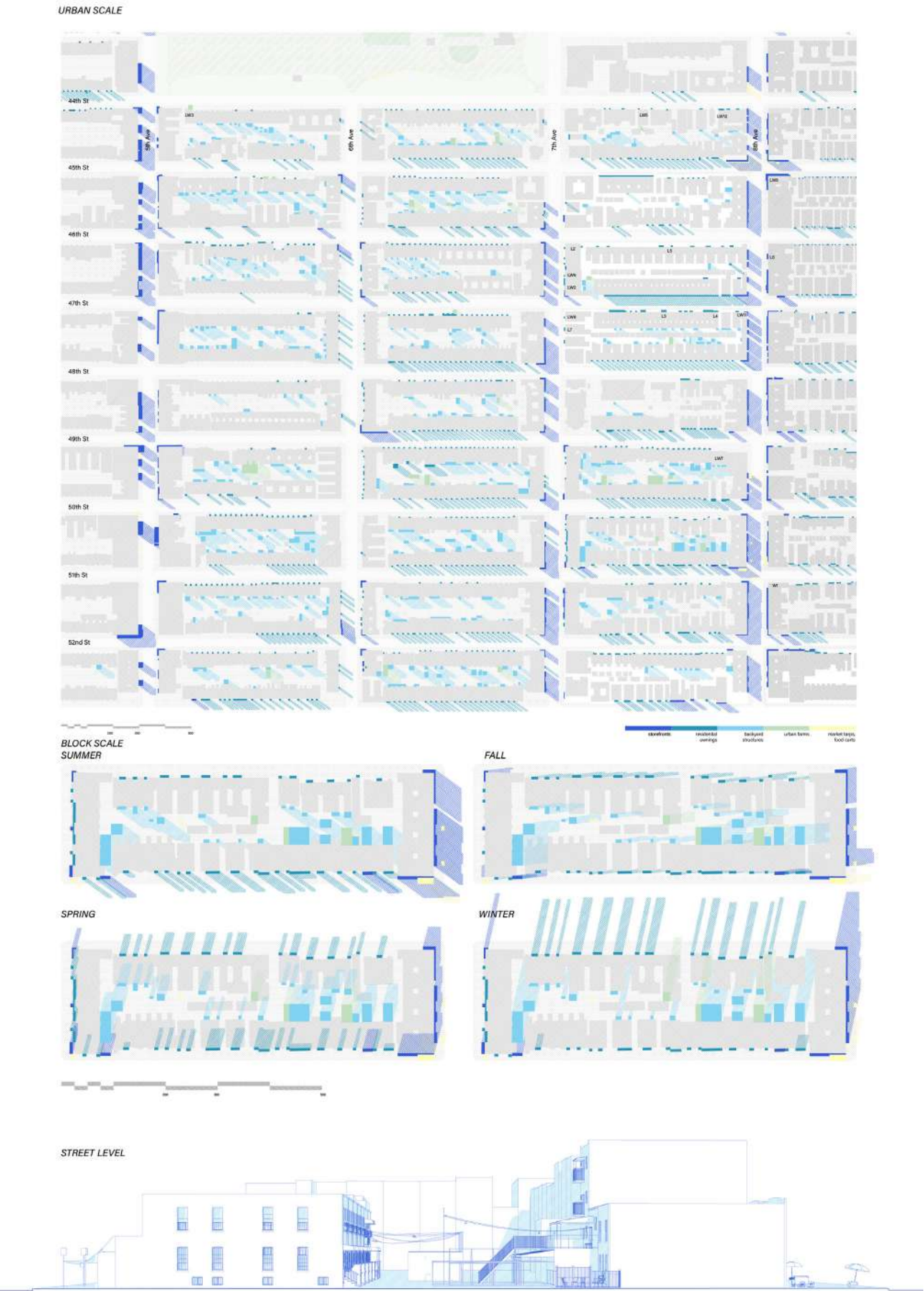
From the Research:
Diasporic communities in Sunset Park have long lived through fabrication by fixing, rebuilding, and reusing the materials they have on hand, and they continue to practice these modes of living today.



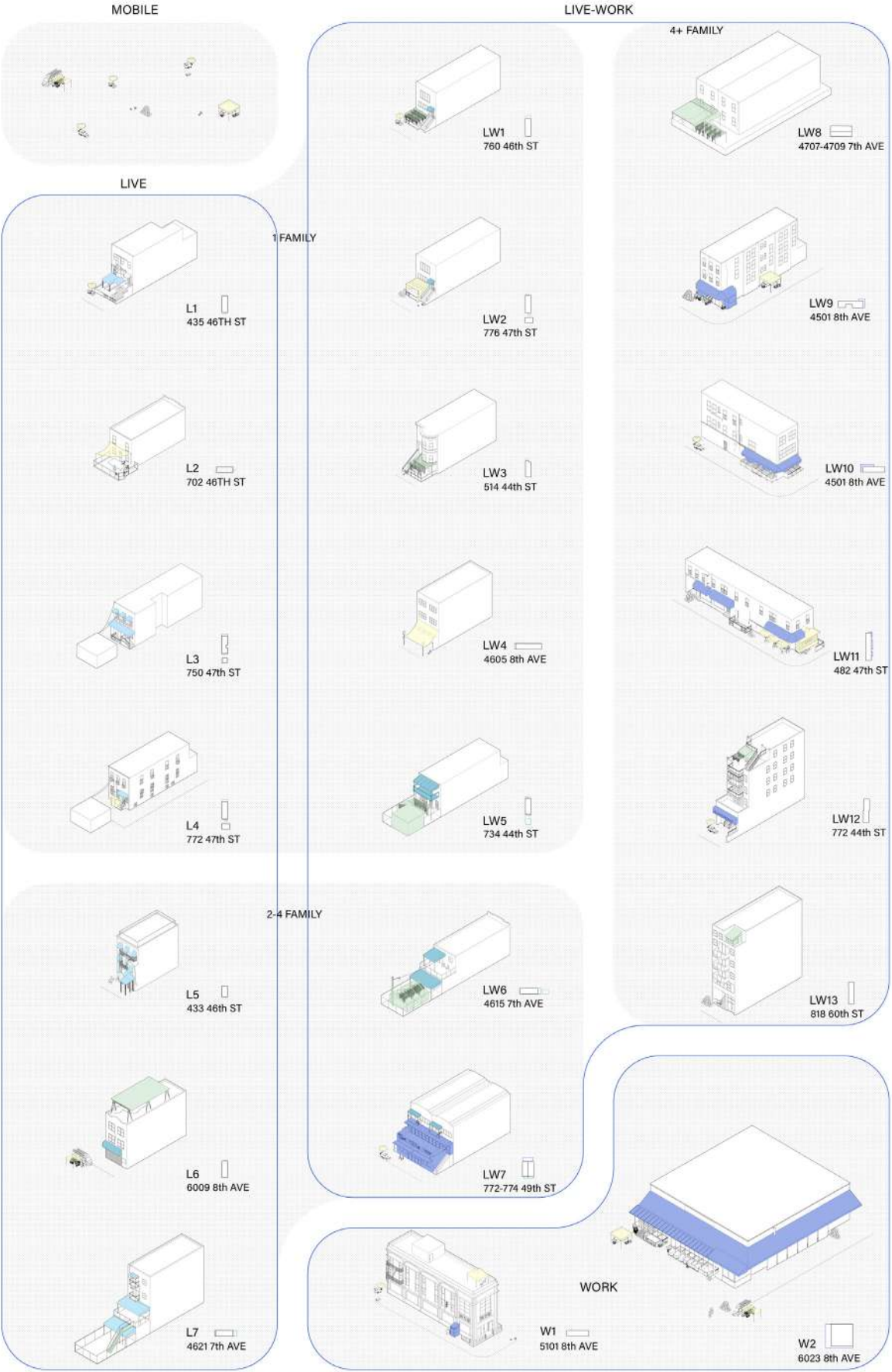
The Challenge:
How do we build onto an existing industrial building while avoiding the erasure of diasporic culture?

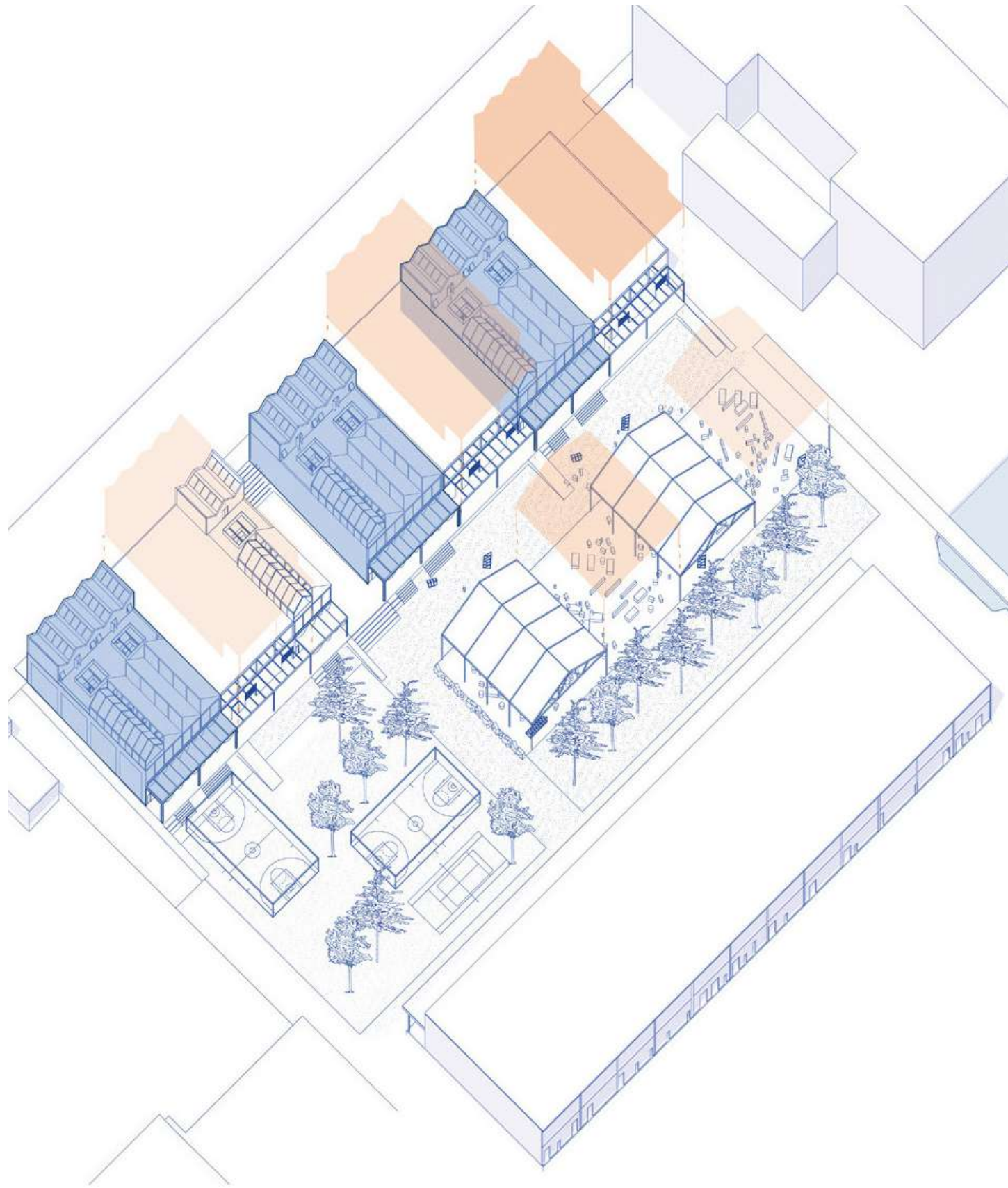


Research within Sunset Park's existing neighborhoods
Mapped informal additions by Sunset Park residents across the city, block, and street scales

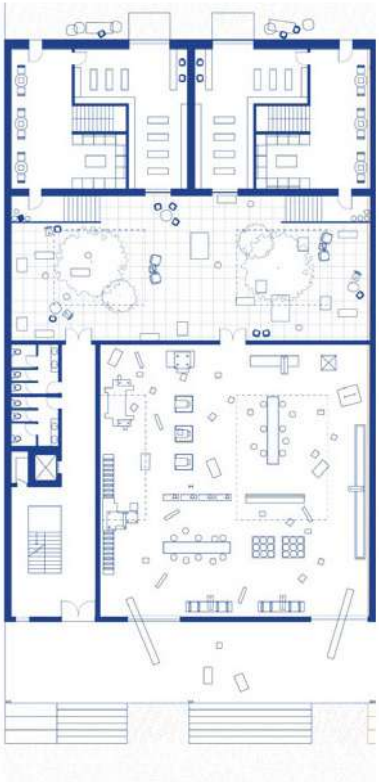


Research within Sunset Park's existing neighborhoods
Informal additions sorted by live-work typologies

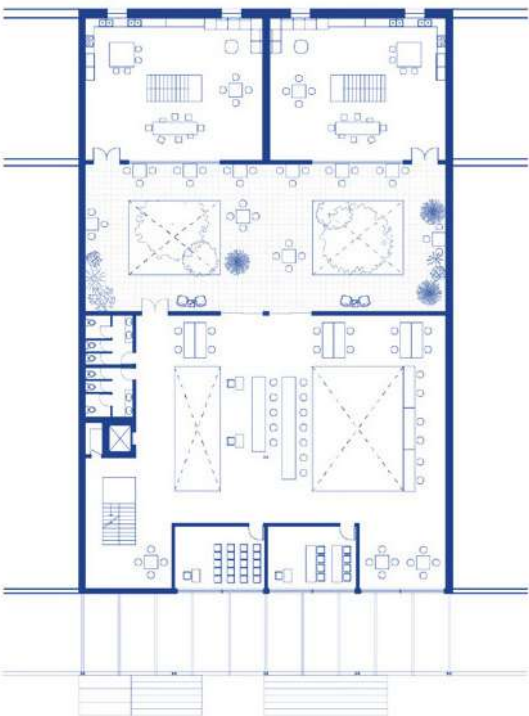




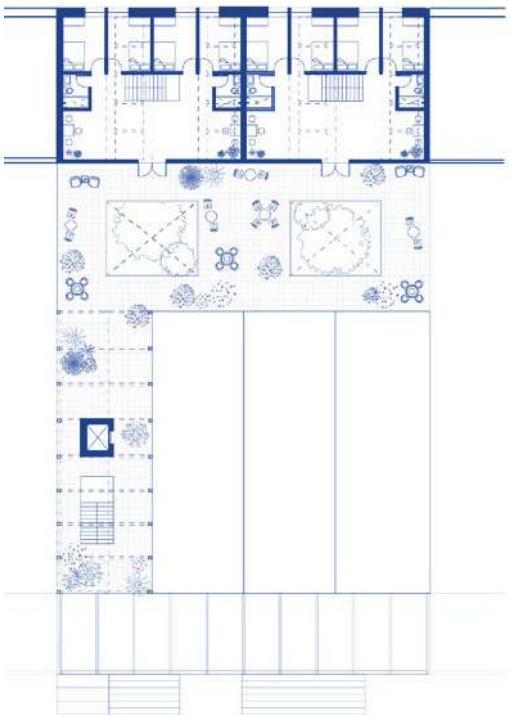
The Solution:
 Creating a fabrication space and learning hub for collective expansion through the introduction of low-carbon materials such as mass timber and CLT panels, inviting diasporic communities to inhabit and reshape the industrial neighborhood.



level 1 floorplan



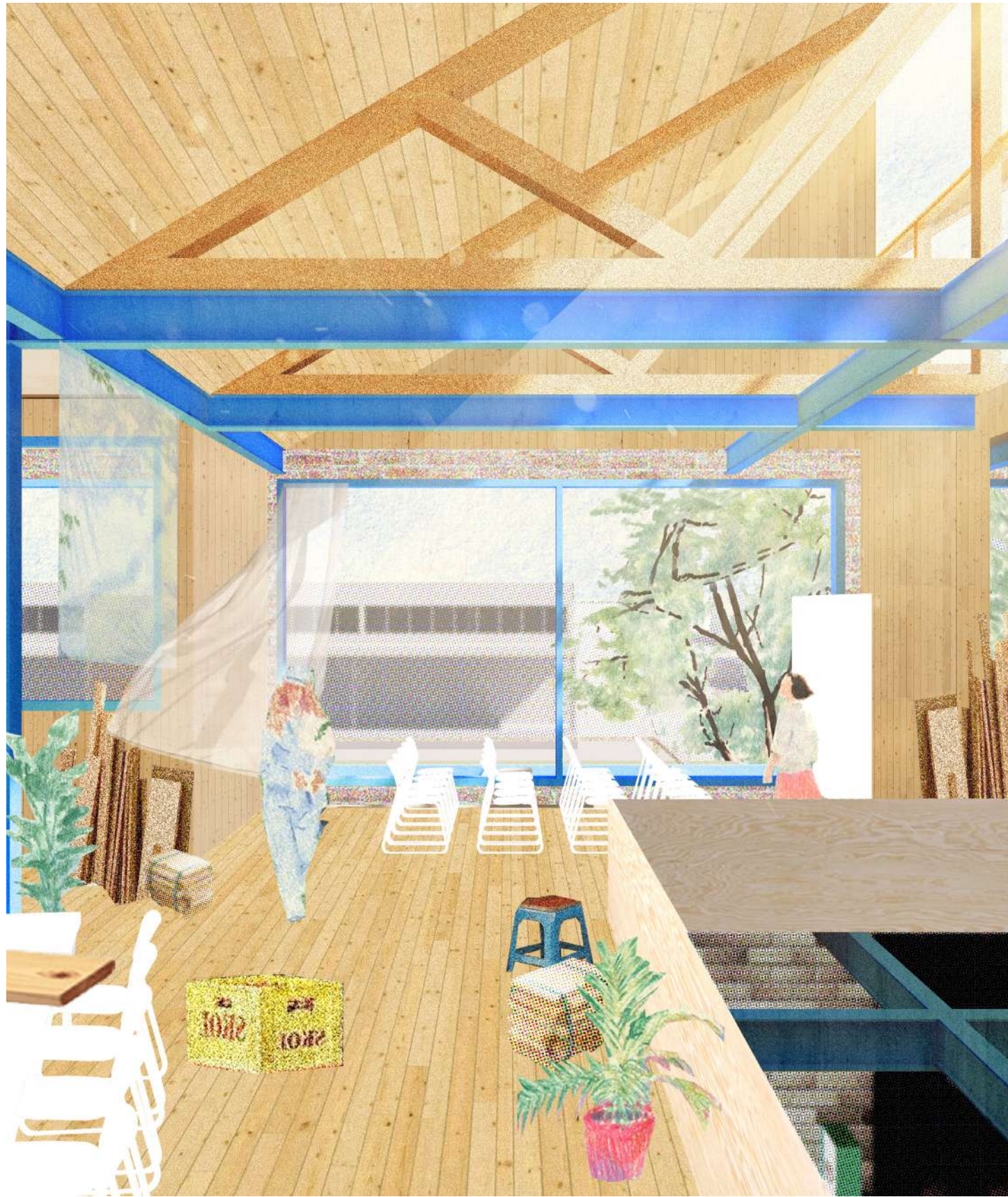
level 2 floorplan



level 3 floorplan

The floor plan brings together workshops, learning spaces, public yards, and gathering areas within an existing industrial building shaped by everyday live-work practices in Sunset Park.

Existing steel structures and fire walls are preserved while courtyards and vertical openings bring sunlight, ventilation, and visual connections into shared fabrication and community spaces.



Introducing sunlight into fluid educational and workshop spaces.



Front Yard Workshop



Residential Area for Vocational Training



Blurred live to work programs through various diasporic activities within an existing industrial building, while preserving most of the building's fire walls and steel structure.

Parallel Perspectives

Does relocating the capital solve environmental crisis or repeat histories of extraction and displacement?

Hilary Kusuma
Advanced Studio VI, Spring 2026
Studio Critic: Ala Tannir

Parallel Perspectives is a speculative narrative project that juxtaposes two timelines of Indonesia: Jakarta in 2026 and Nusantara in 2050. The project explores the environmental and political consequences of relocating Indonesia’s capital city from Jakarta to Borneo under the promise of a sustainable “green” future.

The first narrative follows everyday life in flood-prone Jakarta, where rising water, monsoon seasons, and informal systems of survival have become normalized within the city’s urban fabric.

The second shifts to Nusantara decades later, uncovering hidden realities behind the construction of Indonesia’s new capital: deforestation, extraction, displacement of Indigenous Balik communities, and the environmental costs required to sustain a net-zero smart city.

By placing these parallel realities in dialogue, the project questions what forms of labor, extraction, and ecological sacrifice are concealed behind narratives of progress and sustainability.

Rather than presenting climate adaptation as a singular technological solution, Parallel Perspectives reveals how histories of colonialism, resource extraction, flooding, and displacement continue to reappear across Indonesia’s evolving landscapes.

Jakarta, 2026

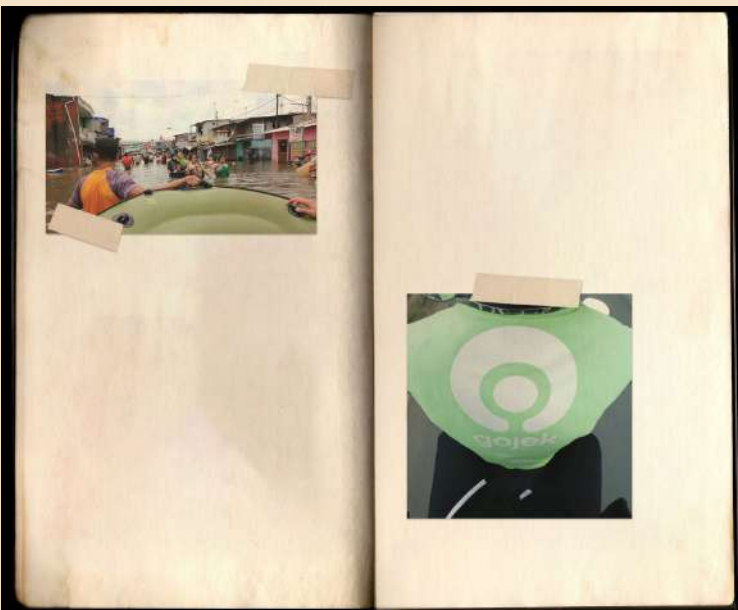
Jakarta, 2026

Like many people who spent most of their days moving through Jakarta in 2026, I learned to organize my time around rain. I received a notification for a nearby customer just as it started to pour. I put on my green raincoat and packed an extra pair of slippers. I still needed to make a living. I told myself the flooding would not be too bad. I was wrong. I had forgotten it was monsoon season.



Jakarta, 2026

By the time I dropped my passenger off, it was already too late to turn back. The road had become water. This was not unusual. On flooding days, movement slowed, but people stayed outside. Some workers arrived with rubber boats and helped carry people across neighborhoods so they could get home.



Nusantara, 2050

Nusantara, 2050



The Capital of Indonesia moved 25 years ago from Jakarta to Nusantara. Nusantara is currently beloved the independence symbol of Indonesia, freed from colonialism,



Garuda This bird represents freedom, and this city relocation was already planned since 1945, but only realized decades later, in order for Jakarta to be freed from its predecessor, Batavia the move was for the greater good.



This is the smart city I live in now, full of green infrastructure and net zero, a center of tourism, and the powerful symbol of Indonesia.

Nusantara, 2050



Then reality hit me, this is an image of the balik people, the very one my division displaced because of the construction of the new city. I never quite felt right about it, but it had to be done. The image shows the village elder looking at a deforested land caused by a timber plantation



Capital development officials say they have been working with the community to ensure they will be moved safely and compensated adequately. The village leader said that since their village was slated for destruction, no official had given him specifics about resettlement. Land speculation is driving up local real estate prices.

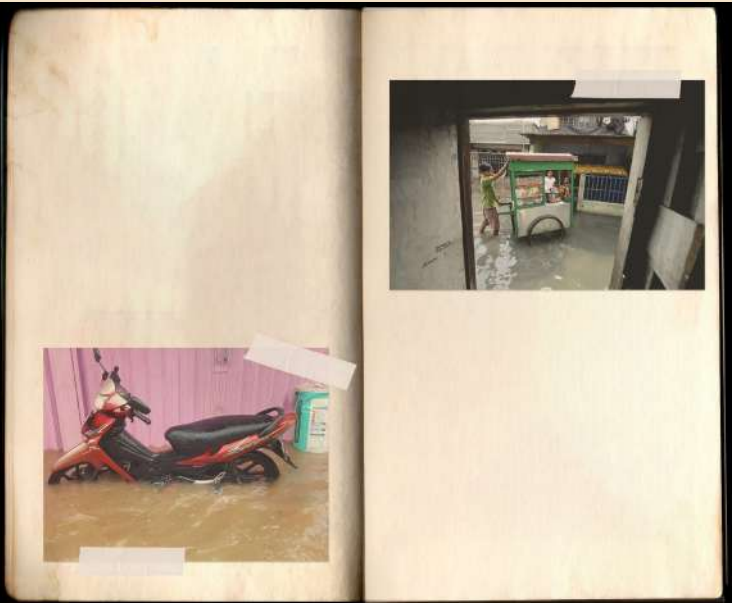


The next image shows the construction of Nusantara with 89 trillion Rupiah used from the citizen taxes

This is Sepaku Semoi Dam, the water source of the new capital, and what is holding back Nusantara from flooding

The caption reads, All they told us is that we can sell Balik souvenirs to tourists who come to visit the dam. A Balik Elder said, "That's not enough."

While waiting, I took photographs with my phone wrapped in plastic.
Orders kept getting cancelled. At the same time, people in the street asked me to take them home.
I couldn't. My motorcycle was already stuck.
My friend passes by as I try to go home, he's a tofu vendor, and his sales are still going strong in this condition



I watched city workers pump water from the streets toward the lake. The lake was overflowing, the water turning grey.
I have been a motorcycle taxi for a long time.
Jakarta feels more difficult now, but we have learned how to adapt.



This is Jakarta today,
a city becoming shoreline.
Sometimes underwater,
Sometimes holding itself together just long enough before the next flood arrives.
As the ground continues to sink and the water keeps rising,
the city exists in a constant negotiation between land and sea.



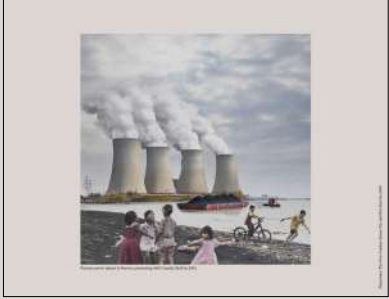
Balik people were encouraged to come to the capital half naked and in their traditional clothes to please tourists, and selling "borneo souvenirs"



The next image shows a beautiful lush forest of borneo, and what my perception always ha been and



What comes after is deeply disturbing, a comparison of north borneo, before and after palm oil extraction



Whats next is the nuclear plants that Indonesia had teamed up with Canada and a ship with coal mines in borneo, that is currently the power source for the green city, I thought no one lives there anymore



Whats come last is the sea, filled with shipments of coal and coal plantation being
Thre is this sinking feeling at the pit of my stomach that everything might not be what it seems

A green city... but at what cost?
The construction of Nusantara remains entangled with extraction, flooding, and the shifting shoreline across present and future realities. As Jakarta continues to sink and floodwaters rise, the work questions whether relocating the capital truly resolved the environmental crisis, or merely displaced its consequences elsewhere.
Beneath the vision of a sustainable city lies the continued exploitation of land, resources, and communities, where the shoreline returns as a warning that history can repeat itself through climate collapse and rising waters.



(Un) Settled Waters:

Risk at the Shifting Shoreline in Rione Terra
Live mixed media collage on vellum and mylar

Hilary Kusuma
Advanced Studio VI, Spring 2026
Studio Critic: Ala Tannir

The project is a multi-perspective narrative and collage installation that examines how environmental risk is constructed, interpreted, and spatialized through the shifting shoreline of Rione Terra, a coastal settlement within the volcanic region of Campi Flegrei near Napoli, Italy.

Centered on the phenomenon of bradyseism the slow uplift and subsidence of land the project reconstructs the 1970 evacuation of Rione Terra through layered voices including tourists, residents, political authorities, and scientists.

Through archival fragments, drawings, maps, and performative manipulations of vellum and mylar, the work reveals how the same environmental event produced conflicting realities shaped by fear, scientific disagreement, political intervention, and urban redevelopment.

Rather than presenting risk as a fixed geological condition, the project positions the shoreline as a contested space where architecture, infrastructure, and habitation are continuously redefined through uncertainty, power, and interpretation.

Using physical media as a medium of storytelling, the collage layers vellum, mylar, archival photographs, maps, technical reports, newspaper clippings, and hand-drawn interventions to reconstruct the shifting shoreline of Rione Terra.



Storyboard

(Un)Settled Waters: Risk at the Shifting Shoreline
Hilary Kusuma Project Outline

Scene 1



What happens at the border of sea and land?

In Rione Terra, a Coastal town near Napoli in Southern Italy, that boundary is controlled by risk.

Scene 2



Located within an active volcano of Campi Flegrei. The ground that moves up and down overtime is a phenomenon called bradyseism. Earthquakes are very common. and Tremors are always happening.

Scene 3



The last eruption was almost 500 years ago and Scientists have been predicting the next one since.

Everything here is risky.

From the voice of Anna, A tourist in two thousand and twenty six

Scene 4



I came here to see the incredible ancient Roman ruins in Pozzuoli, right by the sea, hidden beneath this quiet ghost village. The narrow streets, the views over the gulf, even the volcanic ground feel incredible, there's something fascinating about how much history is layered here.

Scene 5

I was secretly hoping to feel a tremor, just to know that the ground is still alive beneath me. They say you can walk through ancient Roman streets beneath the buildings, where people once lived, worked, and traded by the sea. But standing here, it's hard to imagine that this same place was once evacuated.

BIG PAUSE

Scene 6

While I walk, I see someone wandering around what looks like a dock, though there's barely any water in it.

Something here doesn't feel right.

From the diary of Mario Sirpettino, a resident of rione terra in 1970

Scene 7 - Living with Water (move paper to show more people)

"The Phlegraean people were special, Rione terra was filled with lively, colorful characters, they have learned to fear institutions, but they are not scared by the untamed forces of Nature. The sea, earth, volcanoes - even earthquakes - are friends of Southern Italians."

Scene 7A



Scene 7B



Scene 7C



Scene 8 - 1970 Evacuation
CHANGE FILTER

Scene 8A

February 1970. The ground is rising out of the sea. A small beach appears in the Darsena, where only a few years ago the water was more than a metre deep. The decision is taken to evacuate Rione Terra. Mixed information are given to us about a possible eruption.



- move water down, reveal small beach

Scene 8B



-rip fishermen out

The mayor, Angelo Gentile, explains the evacuees will move inland. We protest. Workers will not be able to work in Pozzuoli. Fishermen would have to leave their boats, their fishing equipment, everything behind.

Scene 8C



- trace (draw) over helicopter and name

The Eviction started, all armed forces present in the Phlegraean Fields and Napoli were mobilized, including the air force, these accounts are drawn by rosario and lucia, 2nd grade students from rione terra

Scene 8D



- add military, rip people out

They positioned themselves in lines along the entire perimeter, simulating a siege position. A small car, with a loudspeaker on the roof, urged order for us to cooperate. Imagine finding ourselves, overnight, with the military at our door, forcing us to leave the house immediately

Scene 8E



-rip people out

People are scattered. Families wait to be forcibly transported to the Psychiatric Hospital of Milan. Others are sent to different cities.

Scene 8F (show card)



- show card, flip card

We are given cards for transport. A yellow card, with a number, our names, and with a route written on it. It feels planned

Scene 8G - After (Absence)



-add military along perimeter

The exodus begins. This is how a town dies. The rione is sealed. We were never allowed to come back. We were forced to leave the sea behind

From the Mayor Angelo Gentile, 1970-1985

CHANGE FILTER

Scene 9 - After Evacuation

Following stabilization and scientific monitoring, Rione Terra is under controlled access.



- print and bring in ordina

Technical analysis of seismicity from Professor Giuseppe Imbo of the University of Naples indicates that Rione Terra is in grave danger from building collapse



- print and bring in technical reports/ maps?

Scene 10A



- draw scene over with marker

The evacuation goes all according to plan as Rione Terra presented significant opportunities with the discovery of ancient roman ruins in 1964 that can be utilized for an investment because of its location by the coast.

Scene 11



-draw arrows

over with marker

The town was too overpopulated, the people had to be moved inland even though it is closer to the active volcano site. To newly built cities such as Monteruscello, Toiano and Quarto

Scene 12



- draw

At the same time, Napoli has initiated programmatic guidelines for the recovery of the ruins under the direction of Aldo Rossi.

These guidelines propose the reorganization of the urban structure, the restoration of archaeological layers. Several Plans and competitions are underway and Rione Terra will be redefined as a site for heritage, and luxury tourism.

From the voice of multiple research scientists

CHANGE FILTER

Scene 12A - Submarine Eruption/Accusation



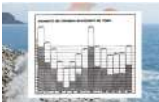
- put on water and trace over fish, draw ash?

A submarine eruption is reported offshore of Pozzuoli.

Accounts describe explosions, ash-falls, and waves rising from the sea. Fishermen bring in dead fish, said to have been boiled by hot fluids beneath the bay.

The changing shoreline is a warning.

Scene 12B



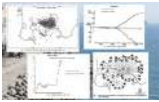
- draw over section

Haroun Tazieff of the La Soufrière volcanic department challenges this claim

He states that the warning signs were false, and that the so-called bradyseism had not been faster than movements observed over centuries.

He accuses Professor Imbo of producing wrong data, linking it to a construction operation involving high-ranking figures. In fact the evacuation was expensive and unnecessary.

Scene 13A - Response/Defense (Imbo)



- put together articles

Professor Imbo rejects these accusations.

He states that it is untrue that he spread information about an impending eruption.

His warnings, were never about eruption, but about seismic instability and the concerns of building collapse.

Scene 13B



- put over dots, and move it

He points to swarms of small earthquakes as the basis of his concern.

He states that he acted according to his moral duties without external pressure.

and insists that this eviction saved lives, as buildings did later fall during continued earthquakes.

Scene 14 - Interpretation/ Fascination (Yokoyama)



Meanwhile, Izumi Yokoyama, an invited researcher, studies the event as part of a broader volcanic system.

He observes that the uplift forms a circular zone centered on Pozzuoli and occurs without significant earthquakes. He mentions nothing of the evacuation.



- newspaper clippings

Rione Terra draws increasing attention.

Scientists from all over the world arrive to observe, measure, and study the moving ground and the shifting shoreline. The phenomenon becomes a site of research and fascination

Scene 15 - Conclusion, all drawings layered together on one shoreline

-> practice on collage (chnage filter/ unfold things/organize things?)

CHANGE FILTER

Risk in Rione Terra does not originate from the ground itself, but from how environmental change is interpreted, communicated, and spatialized through architecture and urban intervention.

-unfold

The same event, the uplift of land and retreat of water, produced multiple, conflicting realities that were translated into decisions about buildings, infrastructure, and habitation for residents.

-unfold

In the absence of a catastrophe, uncertainty became the condition through which architectural and urban actions were taken, including the evacuation, sealing, and later reconstruction of the Rione Terra

-take layers out

What remains is not evidence of a single risk, but, a layered environment shaped by position, power, and interpretation in one shoreline.

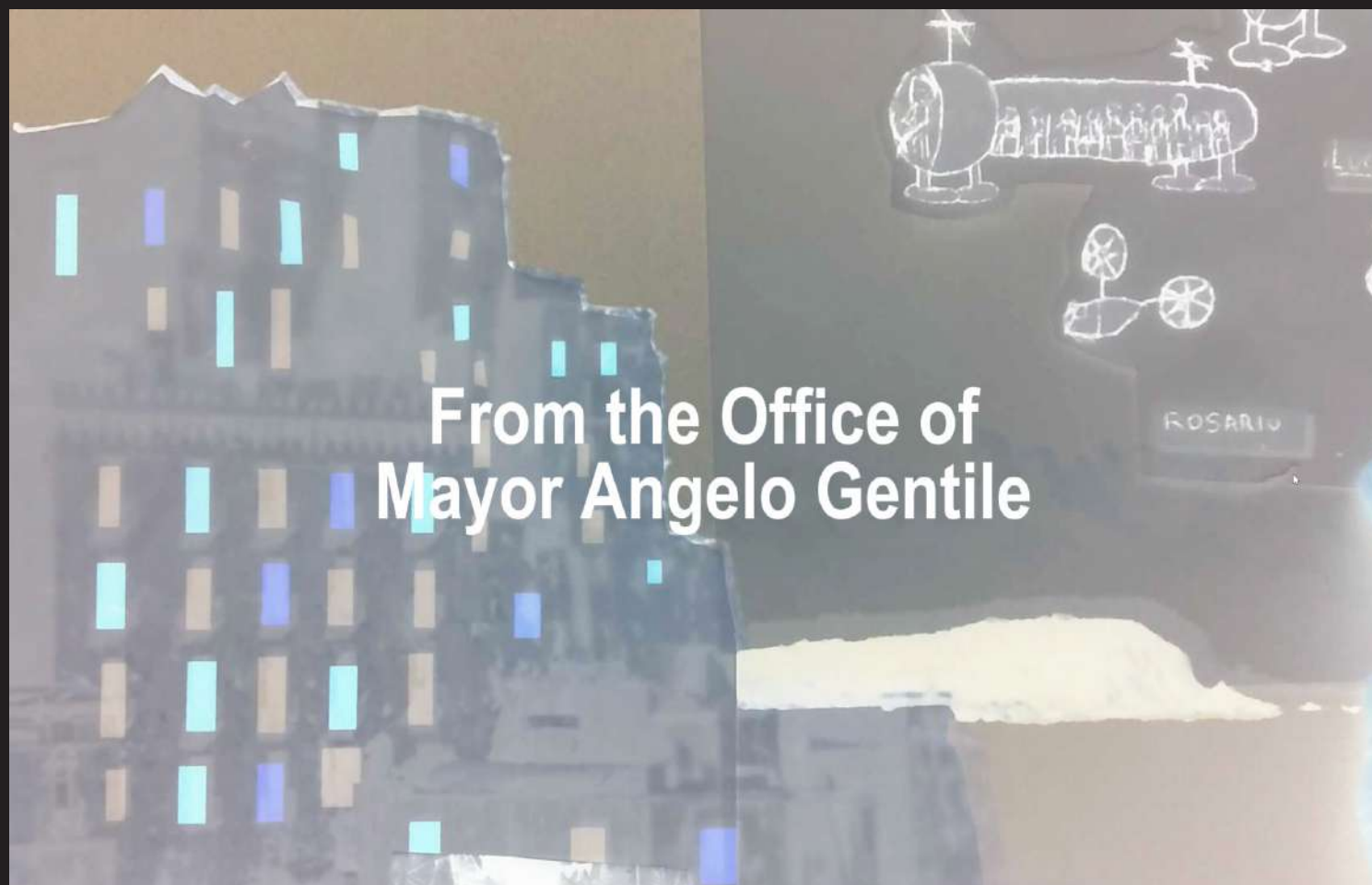
- shoreline



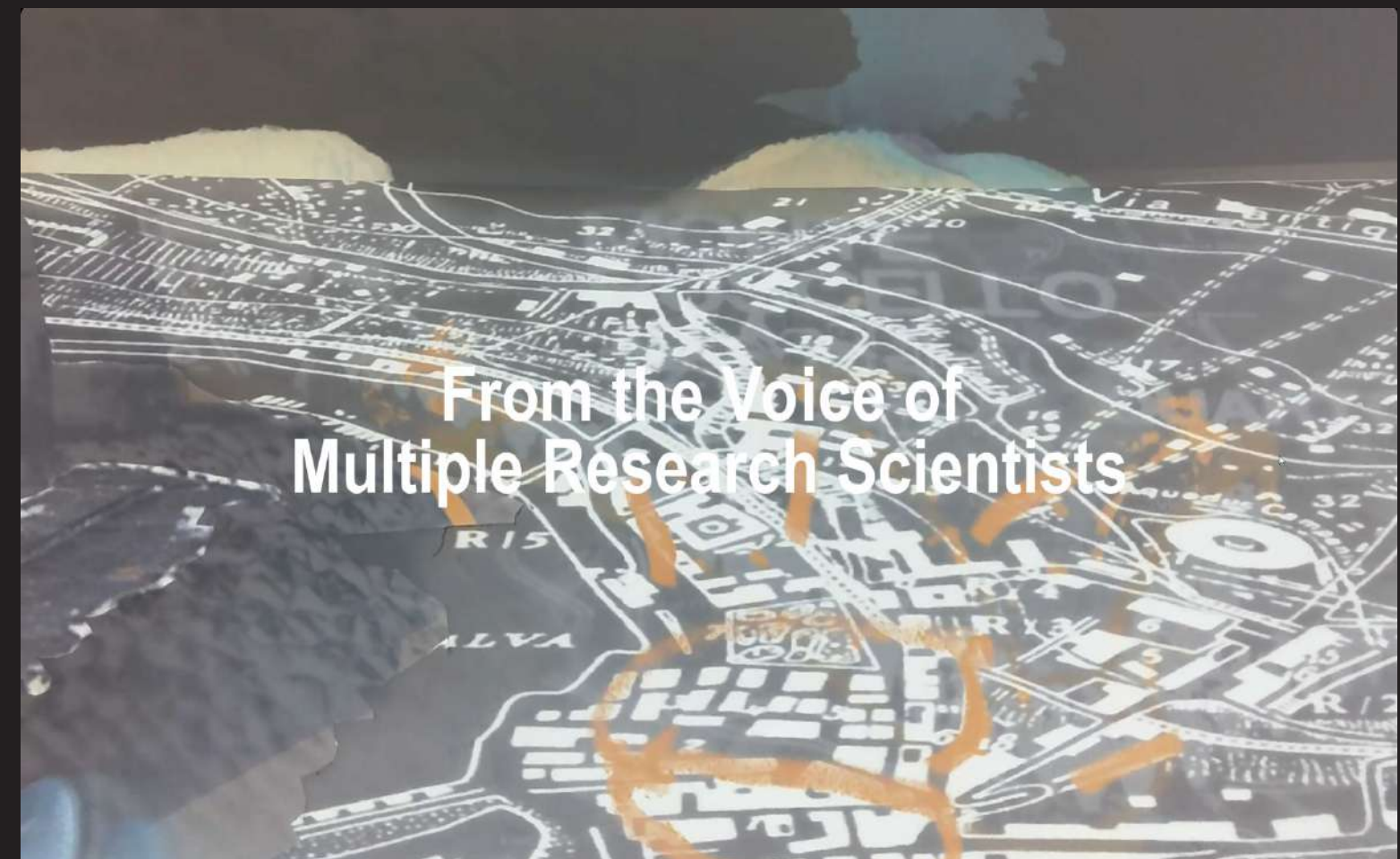
From the voice of Anna
A tourist in 2026



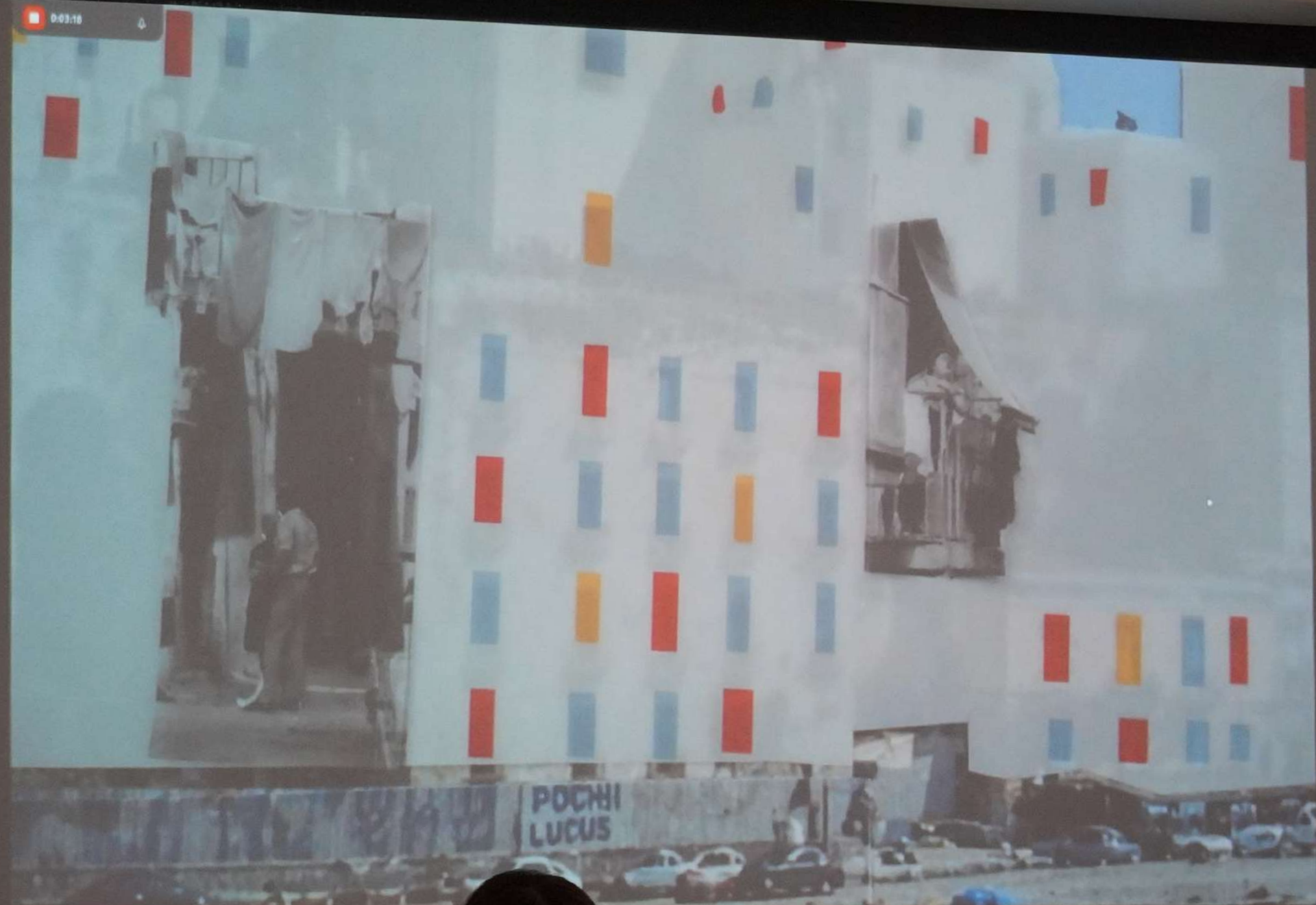
From the diary of Mario Sirpettino
A resident of Rione Terra in 1970



From the Office of
Mayor Angelo Gentile



From the Voice of
Multiple Research Scientists



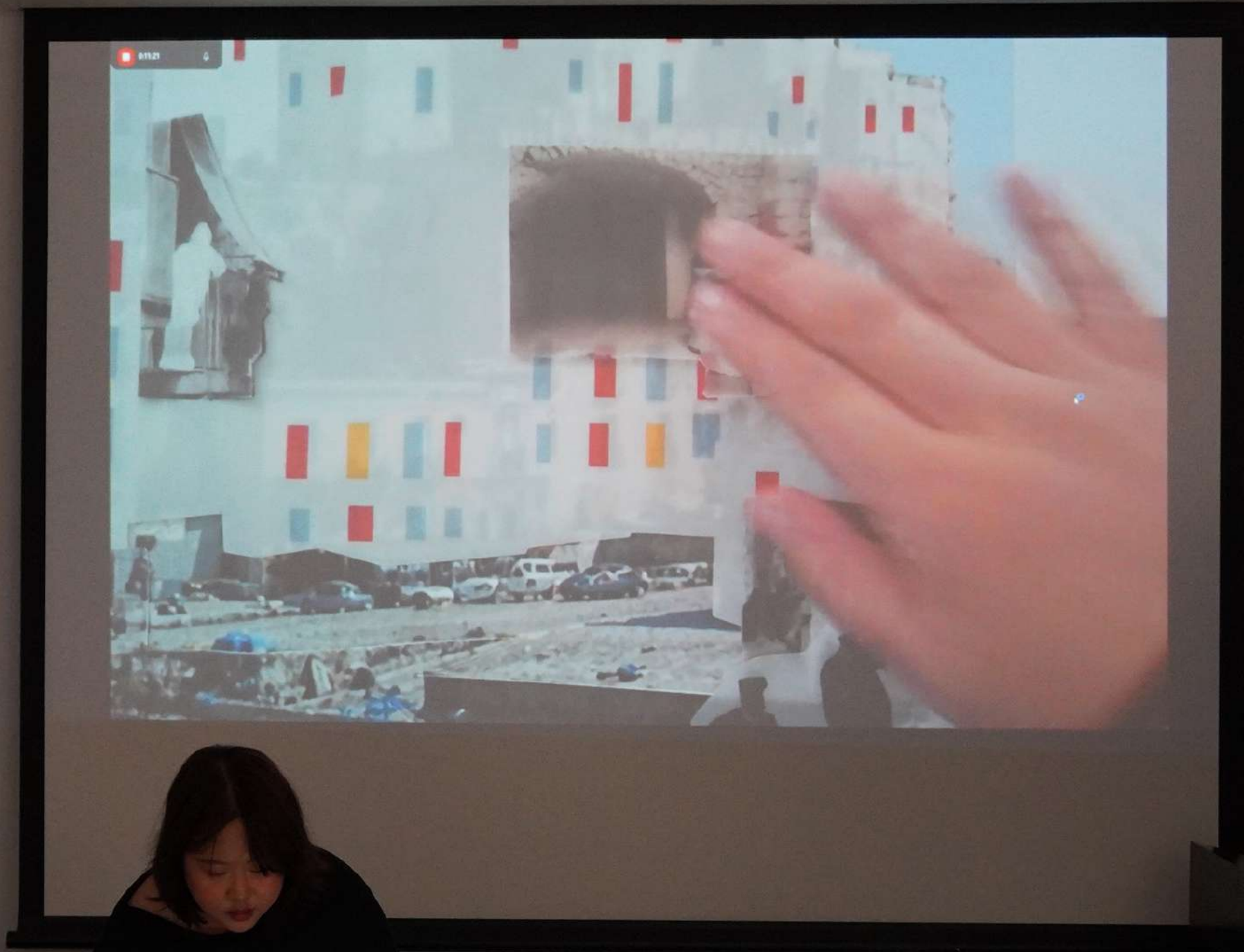
Through archival documents, photographs, maps, and drawn interventions and oral, this project reconstructs Rione Terra's shoreline as a site of contested realities rather than a fixed geography.



Technical diagrams sit beside children's drawings of military occupation, tourist fascination overlaps with memories of forced displacement, and scientific reports become intertwined with rumors, speculation, and political agendas



By physically manipulating the materials through folding, tracing, layering, and removal, the project transforms the act of storytelling into an unstable spatial process that mirrors the moving ground of Campi Flegrei itself.



The shoreline dissolves into a shifting archive where past and present overlap, and risk remains unresolved, suspended between interpretation and power.

LEGION

Live Physical Medium Collage



memory drift

Record Your Entry



see your memories

welcome back, hilary

sign out

Memory Drift

Sketching as Attentional Practice

Hilary Kusuma

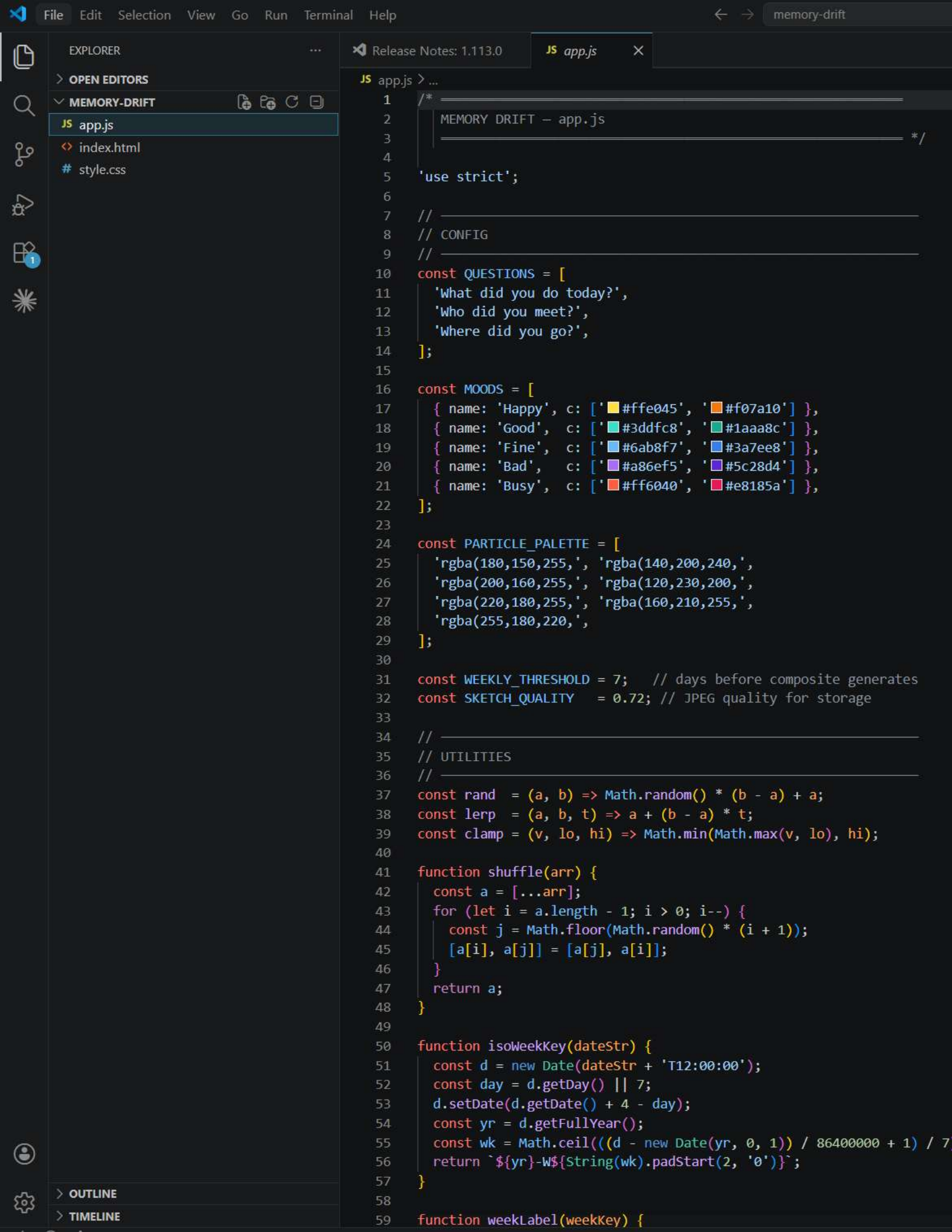
Computational Design Elective: MetaTool, Spring 2026

Instructor: Dan Taeyoung

Memory Drift is a reflective digital tool that explores the relationship between attention, memory, and everyday life. Developed through an ongoing practice of observational sketching, the project investigates how moments are remembered, reconstructed, and emotionally interpreted over time. Rather than understanding attention as productivity or sustained concentration, the project frames attention as an embodied and spatial act shaped by emotion, environment, and perception.

The project combines journaling, drawing, mapping, and archiving into a single platform where users record memories through text, mood, color, and sketching. Memories gradually “drift” visually over time, reflecting the instability and fluidity of recollection itself. Through organizational lenses such as timeline, mood, and geolocation, the tool reveals patterns between emotional states, places, and recurring experiences.

Expanding beyond individual memory, the project introduces “The Zeitgeist,” a shared collective archive where multiple users contribute sketches and emotions into a communal world of overlapping memories. Through this shared database, Memory Drift explores how attention and remembrance can become social acts, constructing new forms of communication and collective perception. Ultimately, the project argues that memories are not fixed records of the past, but constantly reconstructed through the moments we repeatedly choose to pay attention



DATE & TIME

05/07/2026

1

:

30

AM

Where did you go?

...

WHERE WERE YOU?

locate me

or

start typing an address...

RECORD A SOUND

record

ADD A PHOTO

+ add photo

HOW DID TODAY FEEL?

Happy

Good

Fine

Bad

Busy

LEAVE A 5-MINUTE SKETCH

choose a mood to unlock sketching

[illegible]

DATE & TIME

05/06/202611:00PM

Where did you go?

Roadtrip to Upstate New York, Sculpture Park and Rain, Cooked Steak and Pasta Dinner

WHERE WERE YOU?

locate meCatskill, New York, United States

Catskill, New York, United States

RECORD A SOUND

record

ADD A PHOTO



Infrastructural sensing is often described as a background system as a backdrop system, a stable, invisible support to life, not in contact with experience, surveillance, and ecological extraction; infrastructure becomes not only visible but divine. As Anandkumar Var Shetty writes in his analysis of the Dadaab refugee camp, "infrastructure takes the form of garden, not only in land, but in the construction of perception. The camp design, those entered to aid from those acquainted, those visible to the state from those unrecognized. The paradox is that while the camp operates as a space of separation, it is also deeply distributed; the fusion of clean boundaries, infrastructure enforces partition while simultaneously revealing its own porosity."

Infrastructural systems shape our perception of space, subjectivity, and power, yet they also fracture and partition lived experience, paradoxically functioning as both connection and division. By reading architecture of migration, visual sensing, and sensory distribution together, we investigate how infrastructures produce bodies visible and invisible, produce features of control, and fracture boundaries of temporality and endurance across landscapes and levels.

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Sensing

Michael Young's essay on hyperhomogeneity adds a critical aesthetic and perceptual dimension to this conversation. He argues that infrastructural environments, particularly in suburban or digitally mediated spaces, produce an illusion of sameness and sameness. This homogenization flattens difference and erases the texture of local life. Sensing, in this case, is not just technical but aesthetic: cities are designed to feel coherent, efficient, and controlled. But as Young notes, this "evenness of stimulation" leads to a crisis of attention: infrastructures that claim to be neutral or invisible instead overstimulate how we see, hear, and feel.

Infrastructural Paradoxes

This sensory flattening is both spatial and temporal. Young critiques how infrastructure erases friction, replacing it with predictable rhythms that obscure conflict and contingency. Cheng and Zhan offer a counterpoint to this in their analysis of hydroelectric regulation. Where Young finds an illusion of calm, they trace the accumulation of small, managed shifts into long-term instability. When rainfall is converted into a steady flow of water, the memory of local experience disappears. Infrastructure translates complex ecologies into logistical metrics, but what is lost in this translation is what matters: the lived experience of disruption, the memory of past floods, the anticipation of future loss.

Temporality, then, becomes a key axis of partition. Siddiqi highlights how refugee life is cast into a "suspended time," a limbo that is meant to be temporary but often stretches across decades. The infrastructure of the camp enforces this suspended temporality through its very design: provisional shelters, rotating staff, a refusal to invest in permanence. Similarly, the infrastructure of sensing converts time into control. Dams do not just generate power; they manage futures. They anticipate consumption, forecast crises, and preemptively displace risk onto marginalized communities and ecological zones. These systems promise progress while enacting delay and deferral for others.

This context further interested in the realm of infrastructural sensing

In "How much wastage is one feathery of water?" Jingru (Cyan) Cheng and Chen Zhan investigate the materiality of infrastructure that rely on a logic of precision and invisibility. The dam, they write, "knows when you have dinner," meeting to real-time electricity consumption. Yet what remains invisible are the ecological and political violences that underpin such "dinner," meeting to real-time electricity consumption. Yet what remains invisible are the ecological and political violences that underpin such "dinner," meeting to real-time electricity consumption. Yet what remains invisible are the ecological and political violences that underpin such "dinner," meeting to real-time electricity consumption.

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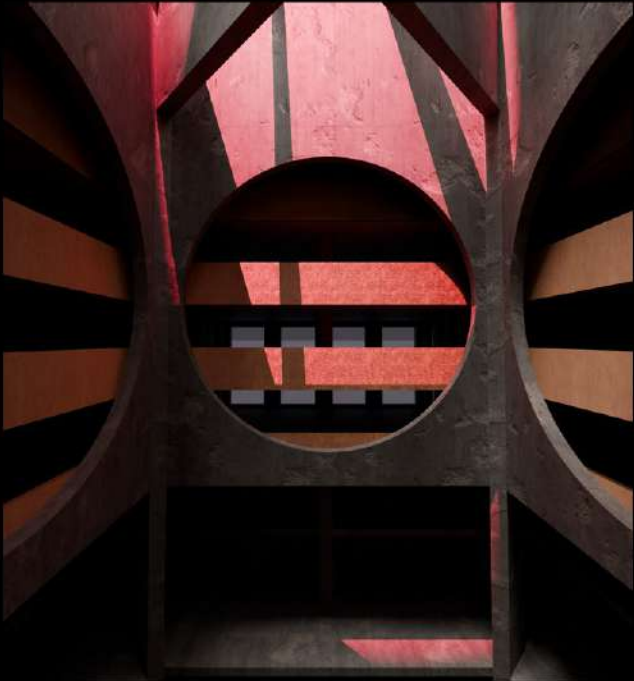
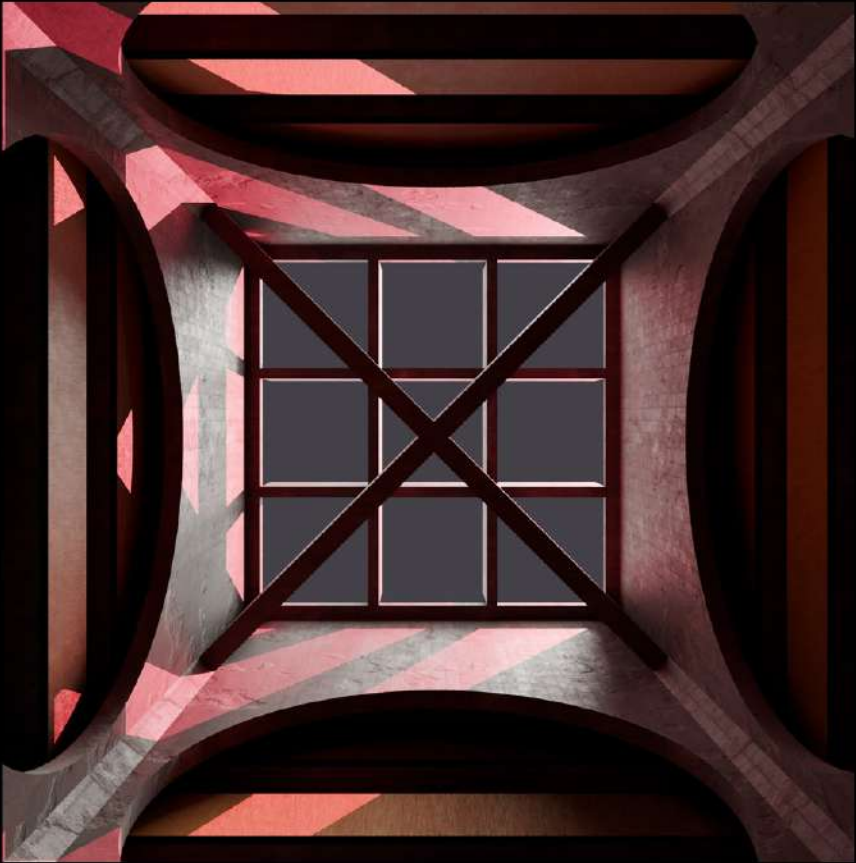
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The Exeter Lair

Hilary Kusuma
Representation Elective, Fall 2026
Instructor: Seth Thompson
Software: Blender

Louis Kahn is known for dramatic structures, regardless of program. What happens when his building is twisted into a new light — a cinematic lair for a villain?

Drawing from film references such as Batman and You Only Live Twice, Louis Kahn's Exeter Library is reimaged in Blender through ruin-like materials, color manipulated light, and unconventional camera angles. In this version of the building, a cinematic battle could easily unfold.



Partitioned Perception: Paradoxes of Infrastructural Sensing

Understanding the paradoxes of infrastructural sensing requires that we attend not just to what is measured, but how that measure that transforms the meaning of experience. A ration card, a flood map, a suburban streetscape, each becomes a sensor that channels perception in one direction and away from another. Partitions of perception are thus a question of how technical design and political power intersect to shape what is visible, what is hidden, and what is felt. And yet, within its logic to be precise, it is also a refusal.

Not none of these infrastructures are seamless. Cracks form, and gaps widen. Siddiqi describes how inhabitants of Dadaab resist their reduction to biometric identities, creating "liminal" spaces and temporalities that exceed the camp's design. Cheng and Zhan emphasize the role of resistance, where ecological forces resist control and communities develop subtle forms of resistance. Young, too, finds that within hyperhomogeneous environments, difference can reveal itself, erasing the re-emergence of dissonance, as the awkwardness of excessive smoothness, as a background hum that refuses to quiet.

These five "ways of seeing" are not just to critique it, but to ask what other modes of perception might be possible. What would it mean to sense otherwise, not to survive, classify, or optimize, but to dwell, to witness, to care? Can infrastructures be designed to register resistance rather than only flow, data, and productivity? These authors suggest that we begin by noticing the paradoxes themselves, by attending to what is legible and what is lost.

Ultimately, the paradox of infrastructural sensing is that it promises order, but produces ambiguity. It offers recognition but enacts erasure, it structures life while displacing it. Partitioned perception is not just a condition of infrastructure but a politics, one that demands to be sensed, questioned, and reconfigured.

Sensing Temporality

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