

KELSEY WANG
WORKS @ GSAPP
2023-2026

KELSEY WANG

New York, NY

kelseywang.com

- [1]----- AFTER LEISURE
- [2]----- BY/PRODUCT
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AFTER LEISURE

SEMESTER:
ADV IV “Sanctuaries Territories”
Spring 2025

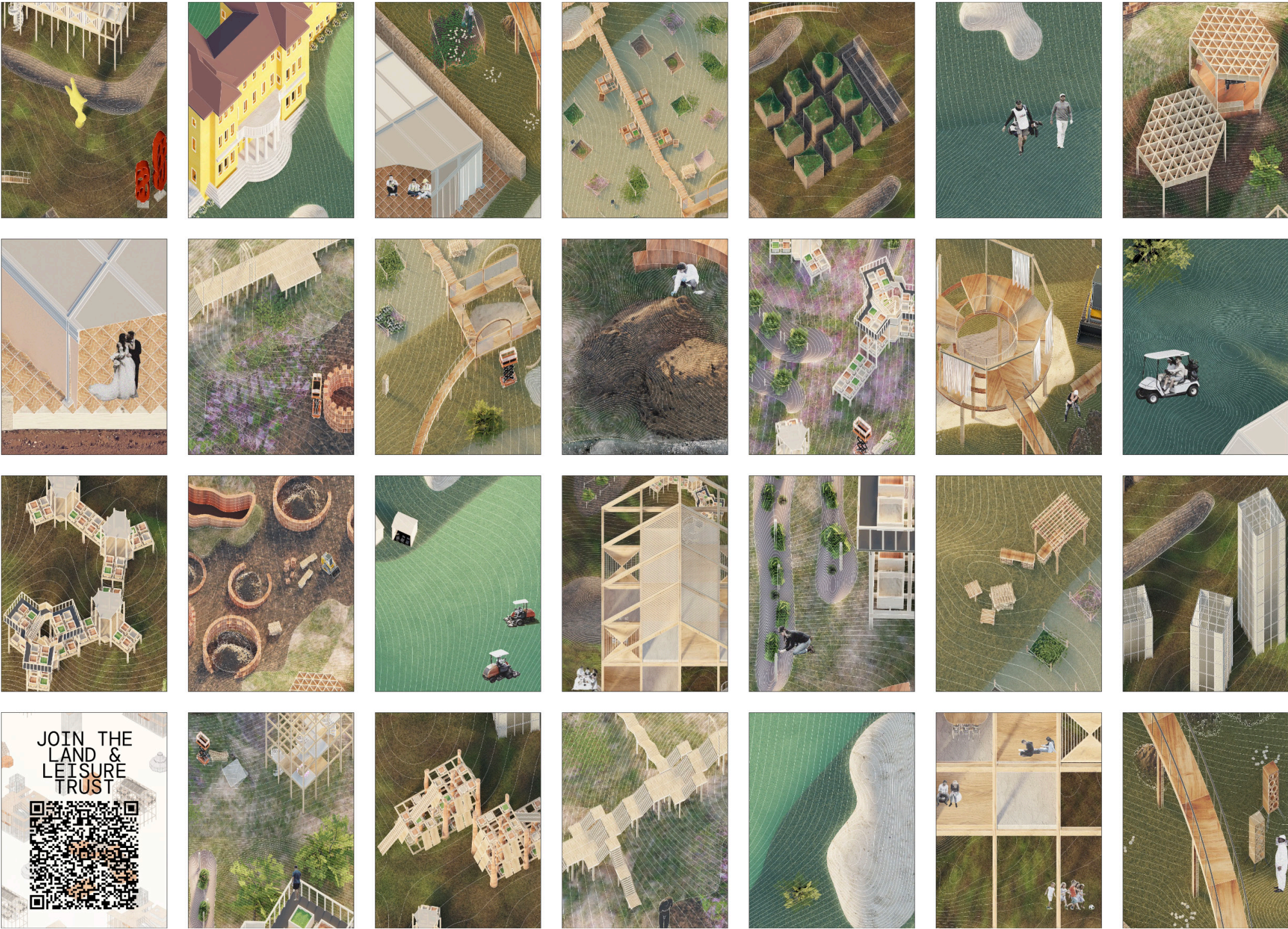
SITE:
Sleepy Hollow Country Club
Hudson Valley, NY

PARTNER:
Hannah Zhao

INSTRUCTOR:
Nahyun Hwang

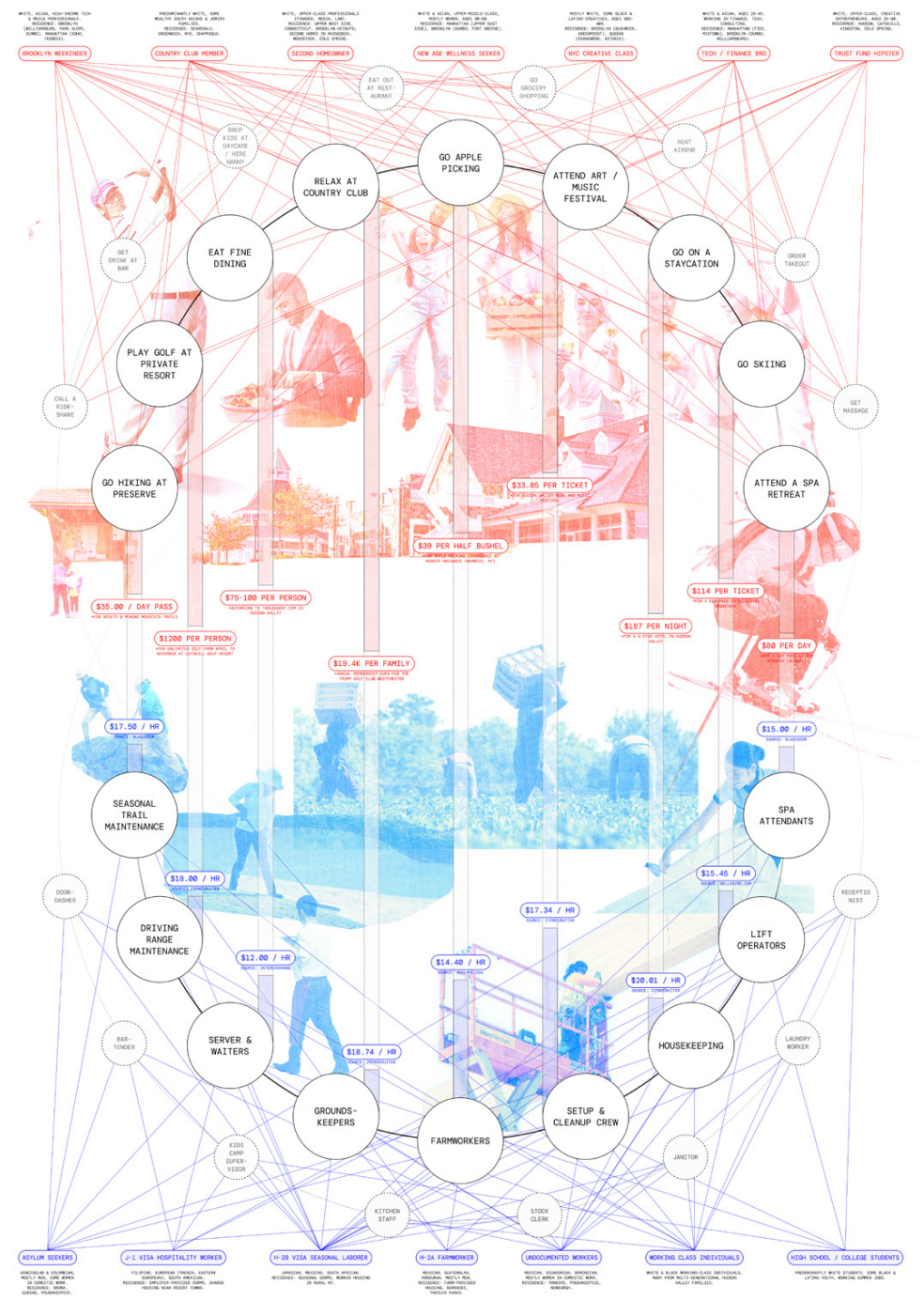
This project reimagines Sleepy Hollow Country Club as a fractured landscape of ecological, social, and spatial repair. Once upheld by exploitative labor systems and elite leisure, the site becomes a testing ground for new land uses rooted in care, conflict, and cohabitation.

After Leisure examines the hidden labor and ecological systems that sustain recreational landscapes. Using the golf club as a case study, the project maps the asymmetry between visible enjoyment and invisible maintenance. Leisure is framed not as neutral pleasure, but as an economy structured by wages, seasonal work, land management, and environmental extraction.



The labor network diagram maps the full actor ecosystem sustaining the country club's "sanctuary": dollar amounts and hourly wages tracing the economic gradient hidden beneath the experience of escape.

The Land & Leisure Trust is presented as a speculative website: a public-facing instrument through which the site's restructuring is proposed, phased, and explained through the voices of the workers who actually maintain it.



THE LAND & LEISURE TRUST

OUR DESIGN TOOLKIT

- OUR GOALS
- READ OUR PHASE PLAN
- READ WORKERS' STORIES

THE LAND & LEISURE TRUST

This project explores how to transform an enclave of elite leisure into an accessible leisure reserve for people of all demographics. At its core is the belief that leisure is a shared right. While honoring and including past users and workers, the project seeks to foster a more equitable model of leisure—both socially and ecologically.

Phase 1: Policy-Driven Transition

The transformation begins with a newly enacted policy that enables civic land trusts to intervene when private golf clubs are found to have misrepresented land values for tax benefits. As the first step, all golf operations cease. The existing wooden clubhouse is

I once worked with a younger girl who had previously been employed by a country club, she said the worst part was the older men objectifying her.

I did for a year and a half. Minimum wage even though owned and operated by millionaires, talked to like shit, treated like shit, had to be around useless, clueless rich twats all day. Never again.

I'll say if you can't be fake and act super polite you'll never make it. The my pleasure, may I offer you, how can I be of assistance bogus is expected. Smile every moment

"Mostly yt employees and those that weren't did sub level stuff, like landscaping or cooking. Only yt men and women, majority women in terms of serving food and drinks. Yt men caddies and valets."

generally speaking old (family) money are way more chill than the newly rich - they have nothing to prove. if you have a choice of country clubs, pick the former.

We started the day early to finish up before tee-off.

For the most part, we ignored the golfers and they ignored us.

It was hard work and I'm sure the pay wasn't terrific. But I never felt exploited or poorly treated.

PHASE 1

PHASE 2

PHASE 3

PHASE 4

DONE

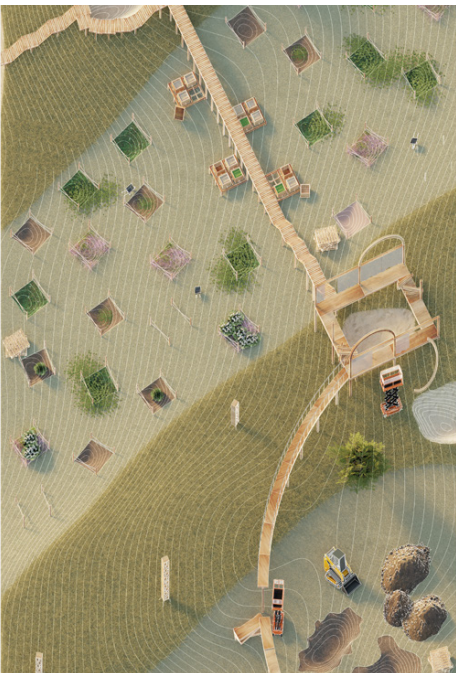
THE EXISTING CLUBHOUSE

SOLOCLUB LABS & DESIGN BUILD STUDIOS

TIMBER STYLED STRUCTURES

GREENHOUSE / VERTICAL GARDENS

RAMES / 3D PRINTED EARTH STRUCTURES

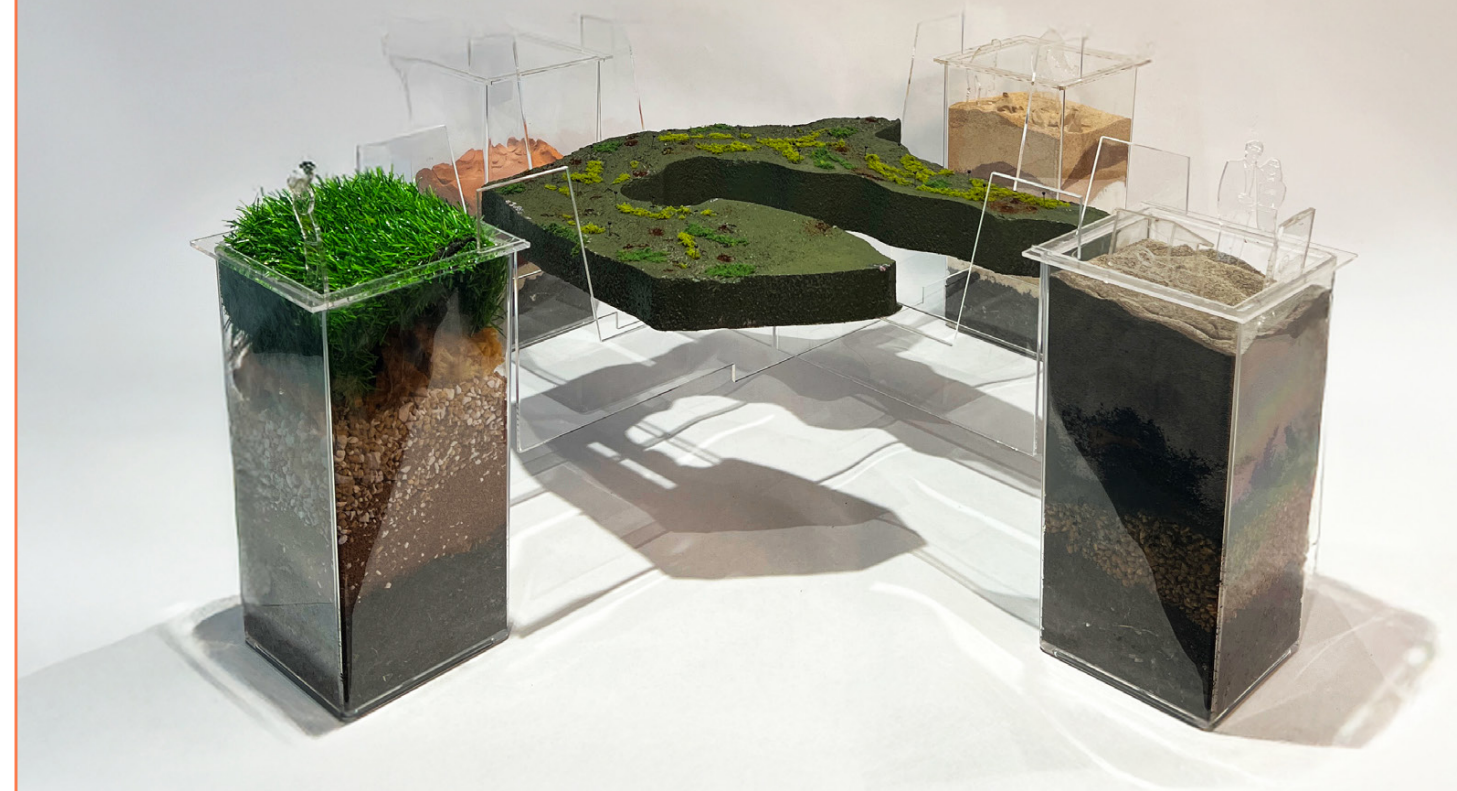


Fairways and manicured terrain are rewritten as shared landscapes of cultivation, gathering, and ecological repair. Soil banks, communal kitchens, classroom pavilions, greenhouse towers, and slow-growing clover meadows redistribute access while rebalancing the site's maintenance cycles, foregrounding regrowth and collective participation over the performance of effortless green.



Each intervention is calibrated to a specific layer of the site's existing regime: irrigation cycles, mowing patterns, seasonal labor, public access. Rather than a singular master plan, the proposal operates as a framework for adaptation, programs that evolve alongside erosion, cultivation, and time.

Leisure is restructured as participation: planting, cooking, learning, and gathering become shared acts that redistribute both access and care. Rather than erasing the site's past as an exclusive recreational landscape, the proposal makes its systems visible and negotiable. Competing forces, human and more-than-human, mechanical and organic, private and collective, are allowed to intersect within a dynamic terrain. Machine grading coexists with hand planting; spectacle gives way to stewardship. **The landscape is treated not as a finished image but as an ongoing process, a commons shaped by maintenance, labor, and seasonal change.** In doing so, the project reframes the ground itself as an active civic participant rather than a passive backdrop for consumption.



BY/PRODUCT

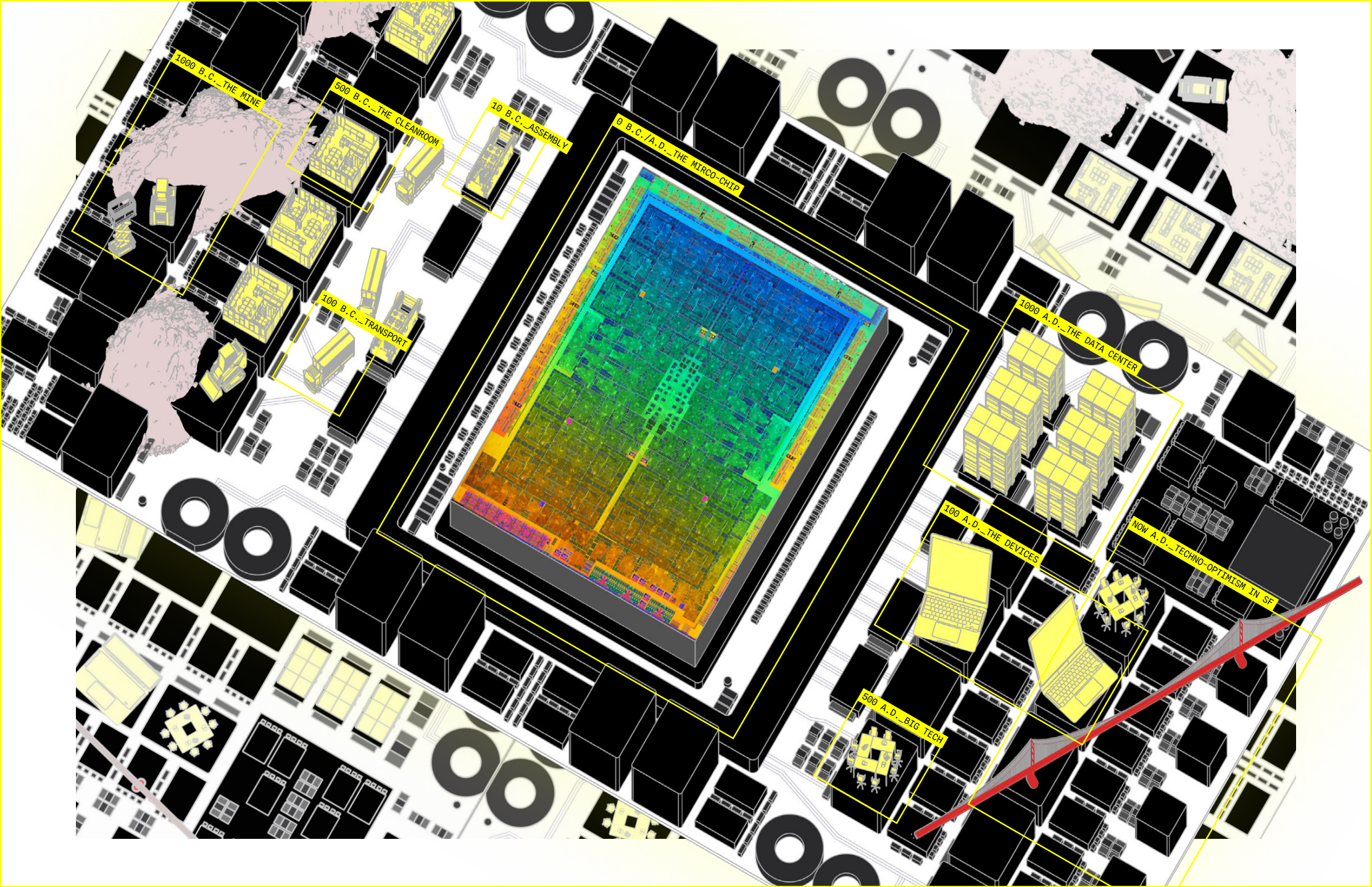
SEMESTER:
ADV VI “Design As Research”
Spring 2026

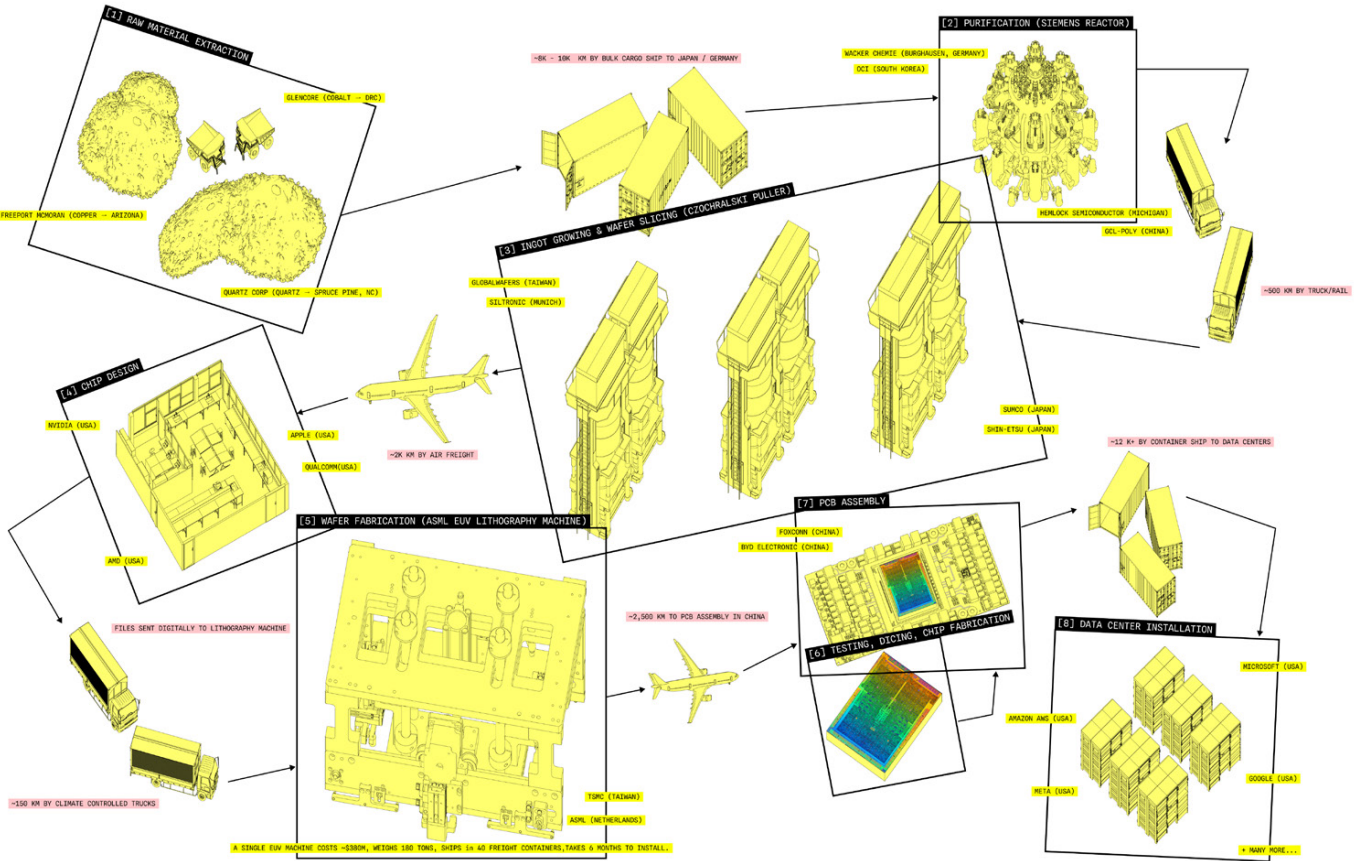
INSTRUCTOR:
Lydia Kallipoliti

Every made thing leaves a byproduct. A cut produces an offcut. A stone block requires a quarry. A microchip exploits bodily labor. The product is designed to perfection. The byproduct rarely is.

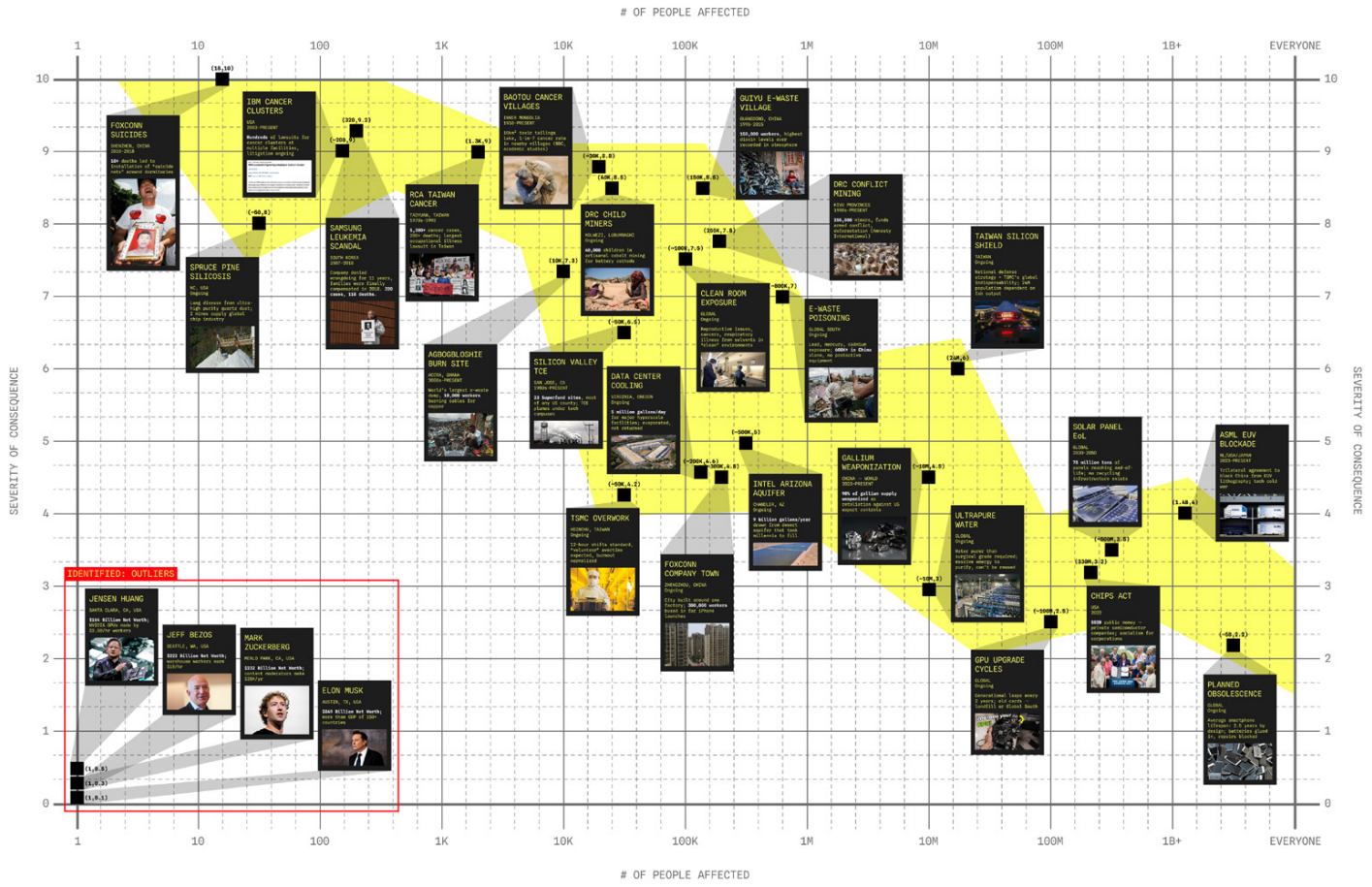
This thesis proposes a methodology for reading the value systems embedded in what we build, before they are inherited by the machines about to dictate the next century. AI is an act of archival. Whatever we feed it becomes the canon, reproduced at a scale no individual architect ever could. A building that externalizes its waste, conceals its labor, and has no plan for its own death carries a value system that will be passed down to every model trained on it.

The most urgent task we have as designers is to learn how to follow a thing from origin to consequence, and ask whether its maker planned for the aftereffects. Most have not. BY/PRODUCT asks what it would look like if they had.

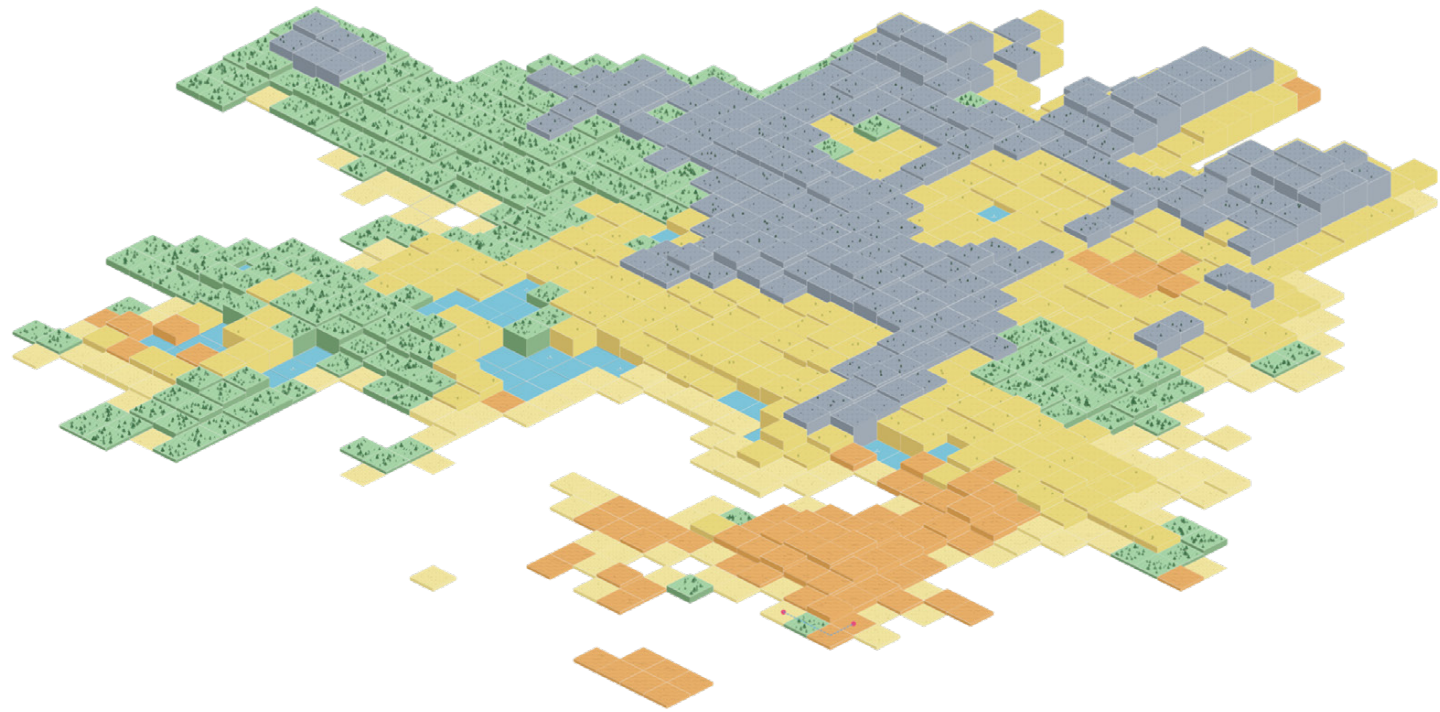




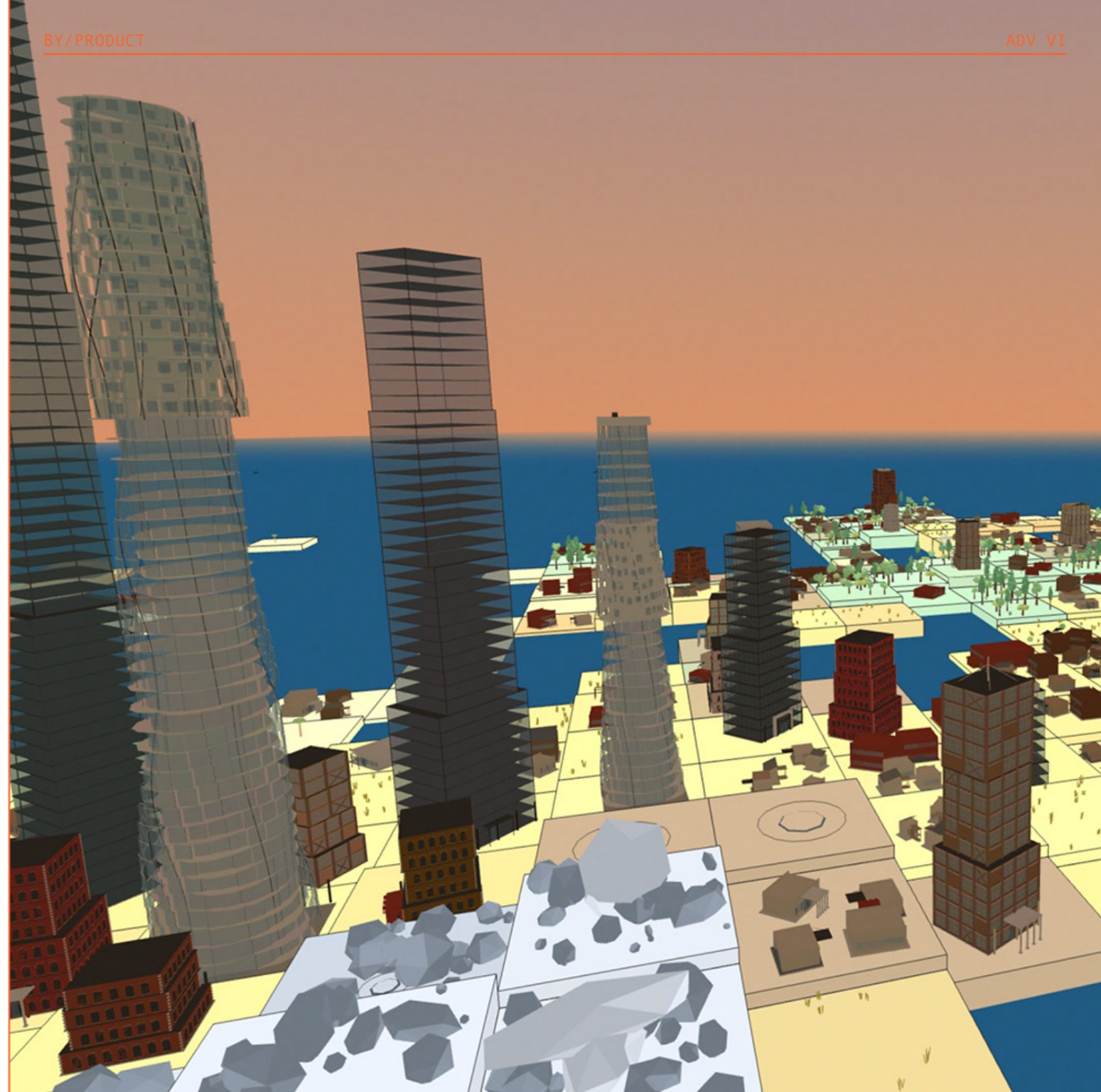
The H100 is the most deliberate object ever made. Its transistors are measured in nanometers. Nothing that comes out of it was designed at all. The supply chain ends where consequences begin (silicosis, leukemia clusters, drained aquifers, engineered obsolescence) distributed across everyone who never signed the transaction.

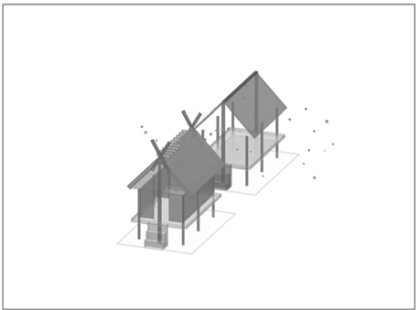
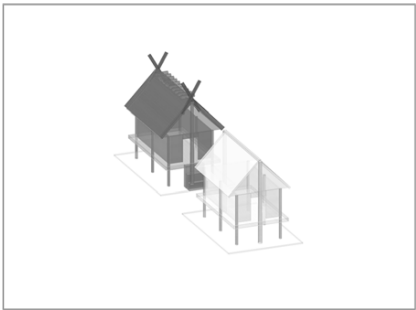
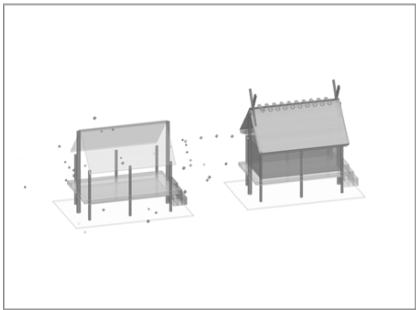
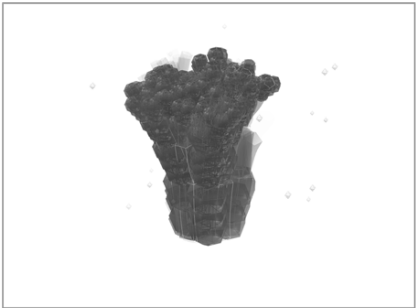
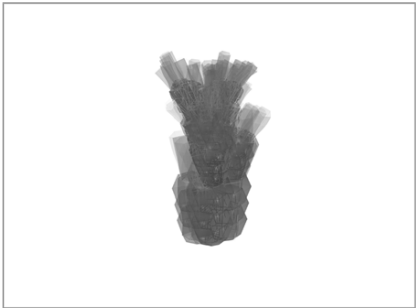
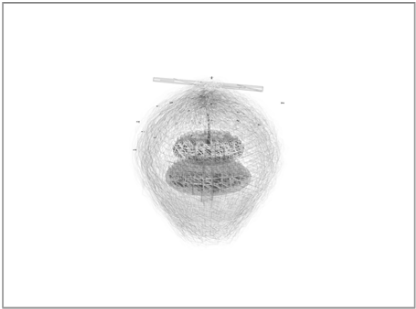
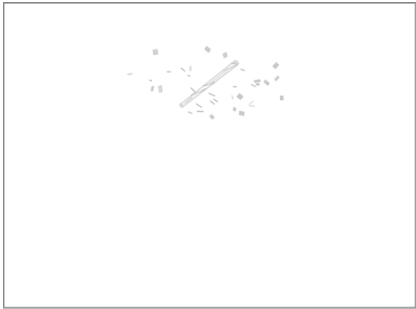


When severity is plotted against scale, the data resolves into a predictable curve. All except the outliers: men whose personal accumulation exceeds the GDP of most nations, built on labor priced at the margin. The damage is global and permanent.

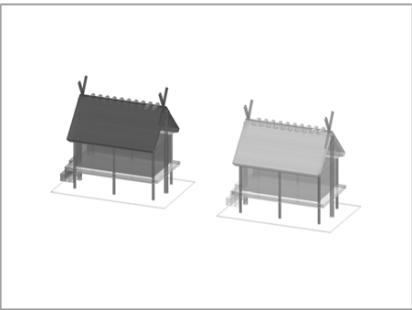
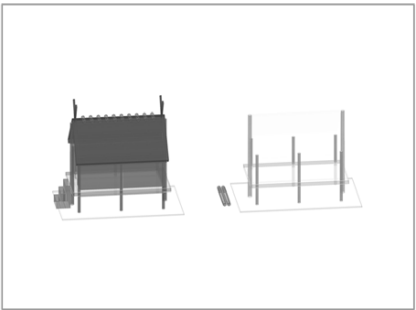
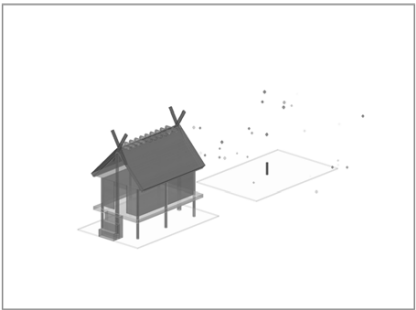
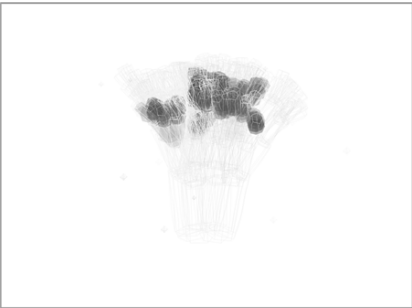
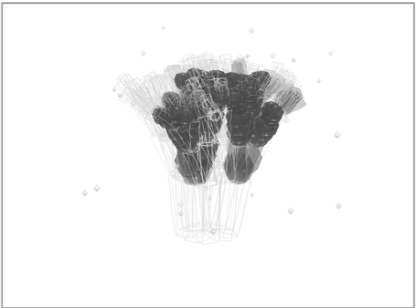
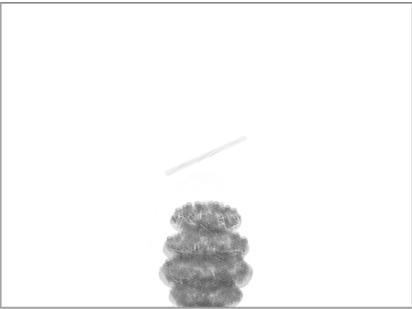
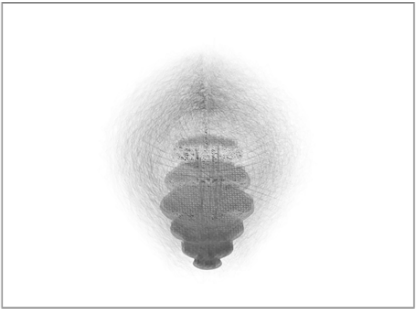
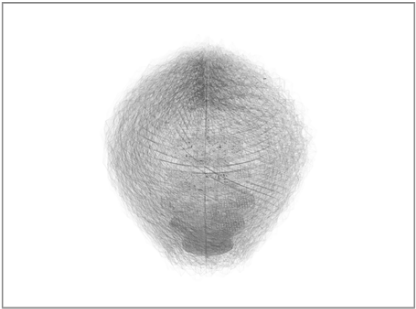


To build anything, you deplete a natural resource. Every beam requires a tree that once stood. Every foundation generates waste that must go somewhere. The island is finite. The players must constantly cope with that. [\[Play at offsetisland.space\]](http://offsetisland.space)





What a system does with its waste, its labor, and its death is its constitution. The wasp nest, the Ise Shrine, the coral reef. One dissolves on schedule. One rebuilds every twenty years. One leaves its dead as foundation. [\[Read at kelseydoubleu.github.io/constitutionreader\]](#)





CARBON TEMPLES

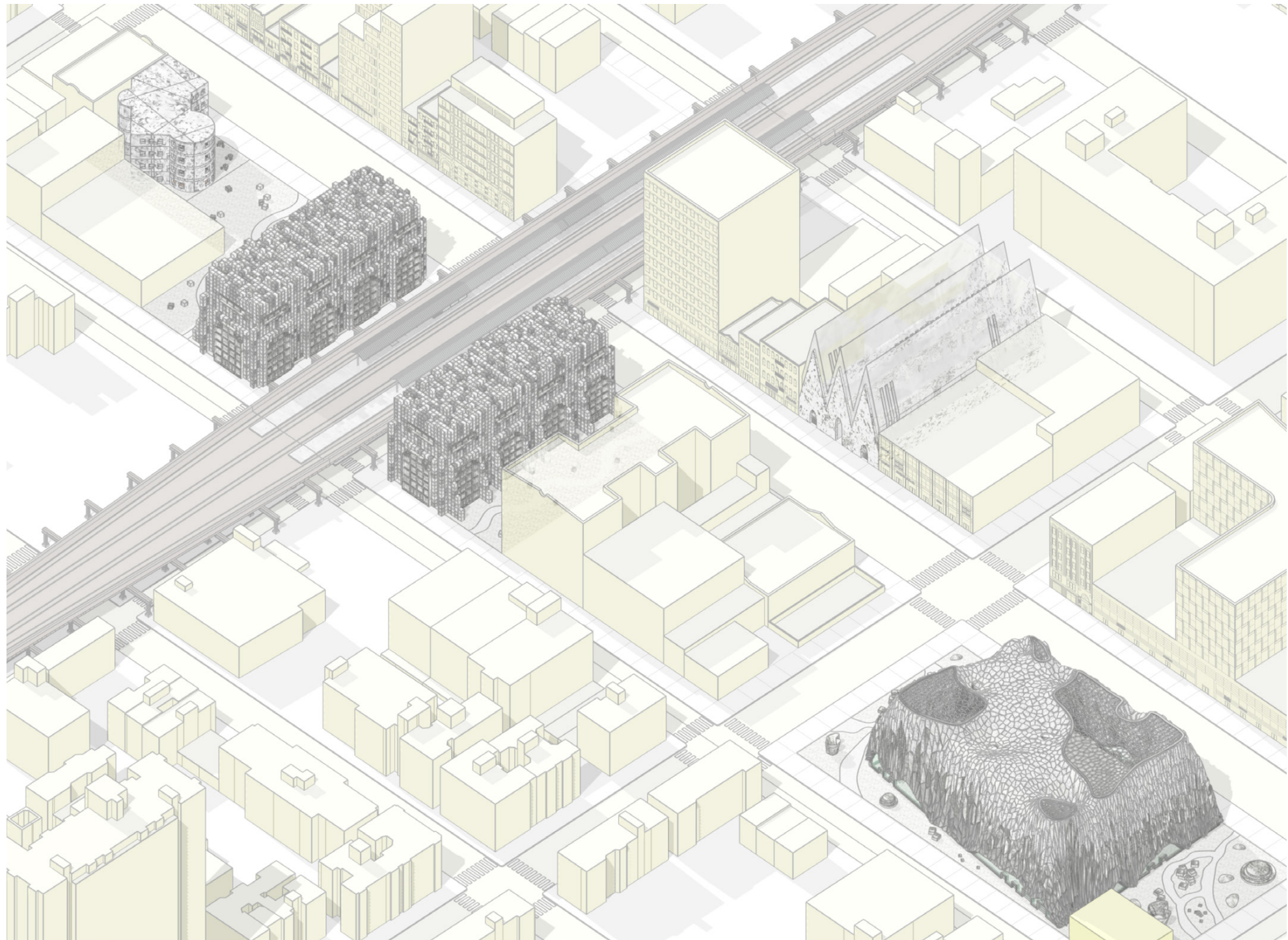
SEMESTER:
ADV V "Scaling Up"
Fall 2025

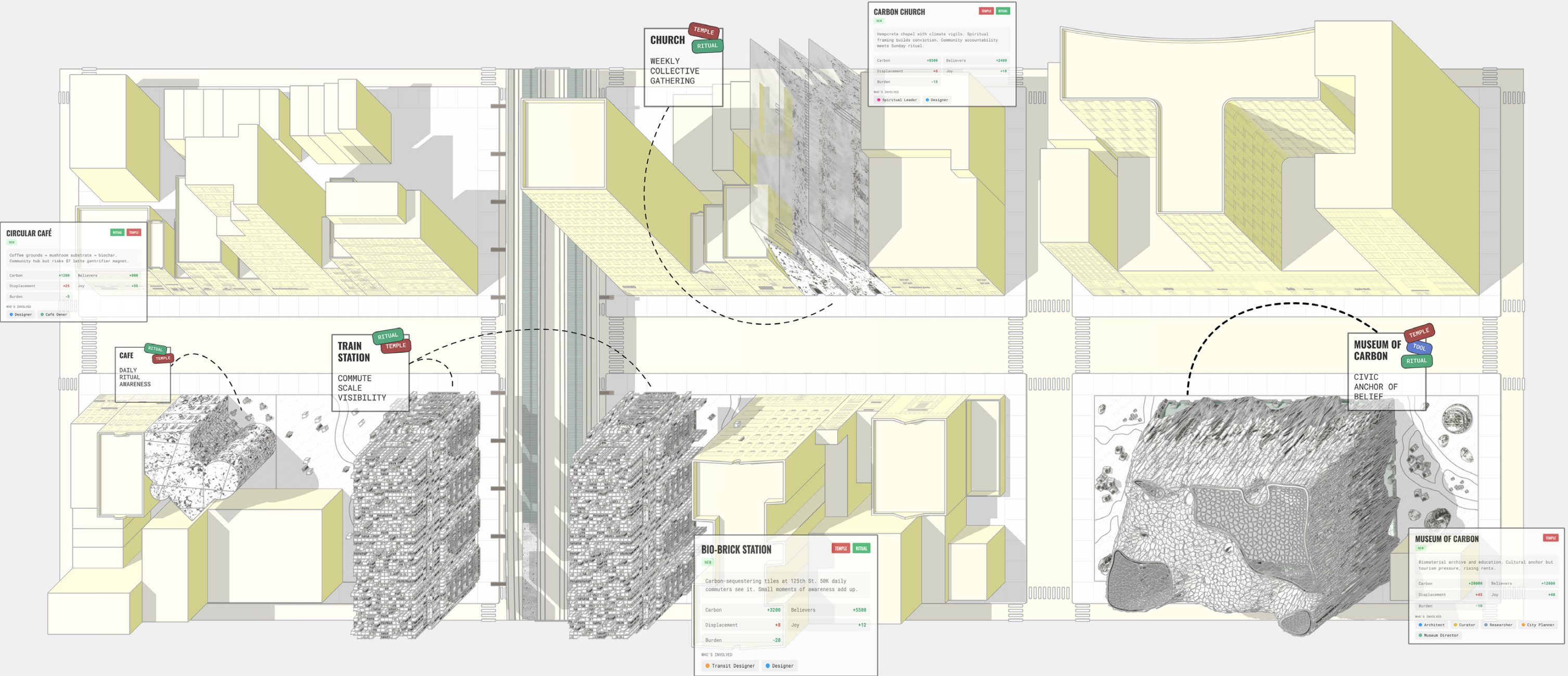
SITE:
East Harlem, NYC

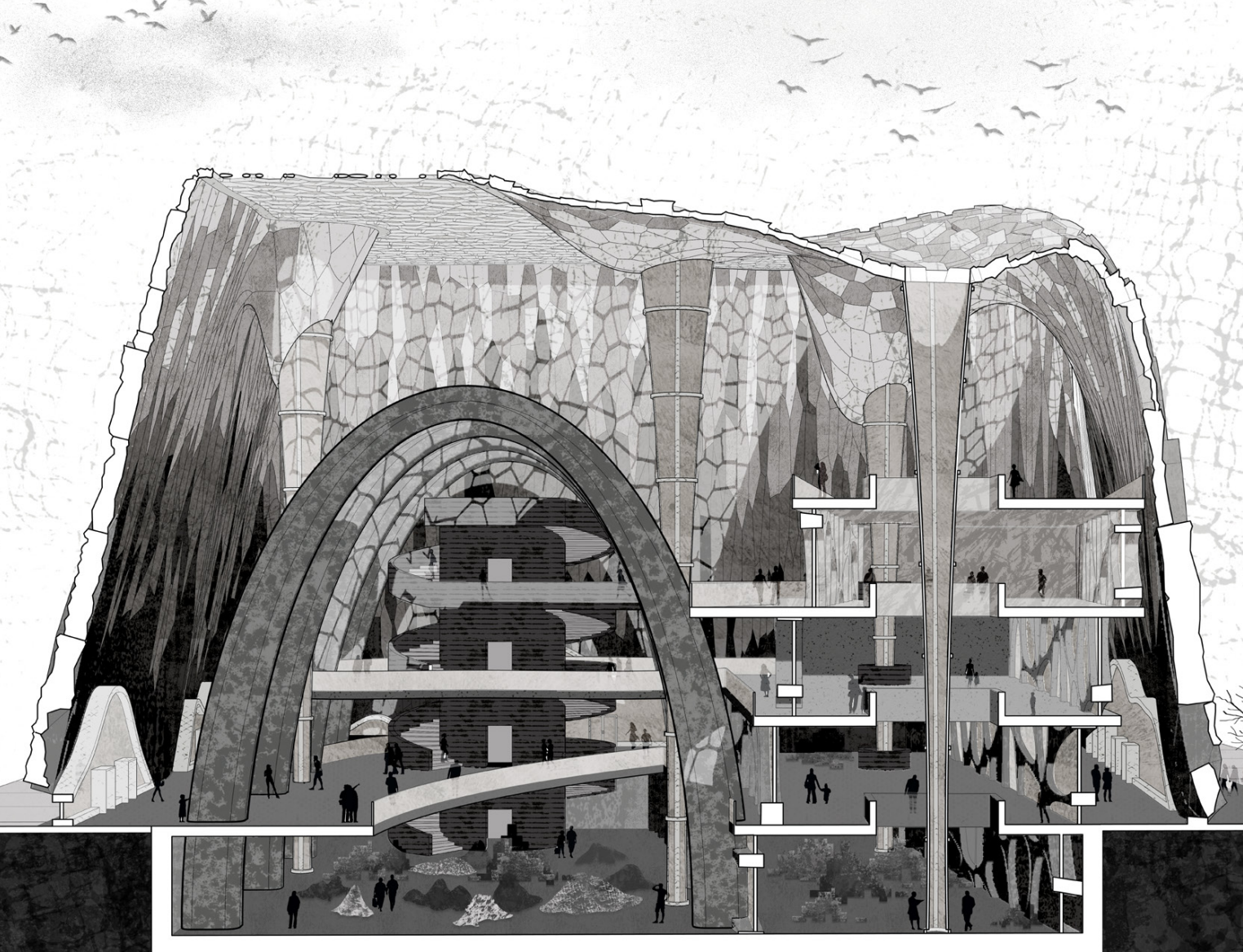
PARTNER:
Lorennah Granfors

INSTRUCTOR:
David Benjamin

Cities sanctify consumption through storefronts, monuments, and transit infrastructure. Carbon Temples asks why carbon cannot be sanctified the same way. Climate change is a failure of attention and desire as much as systems. The project proposes a network of civic architectures that make sequestration visible, participatory, and desirable across the 125th Street corridor.

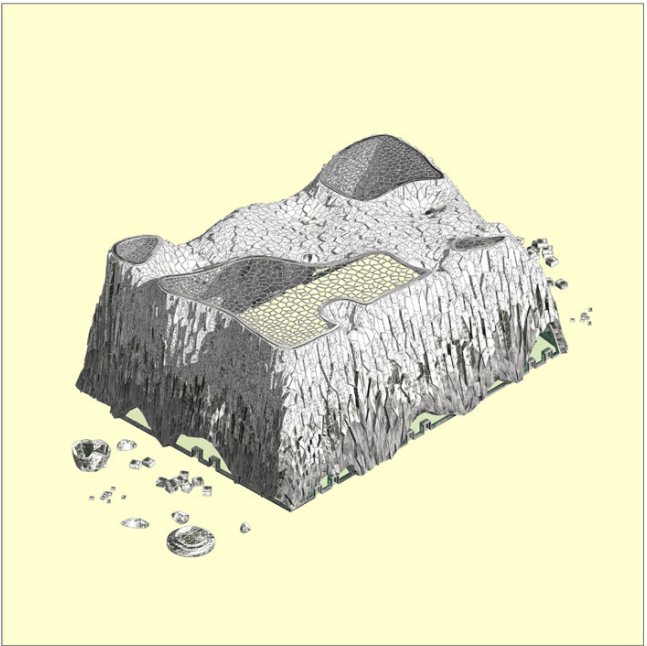
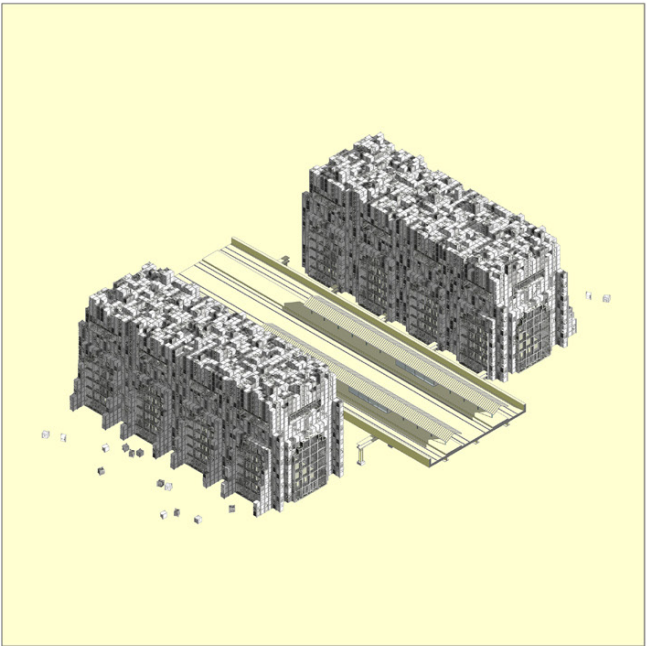
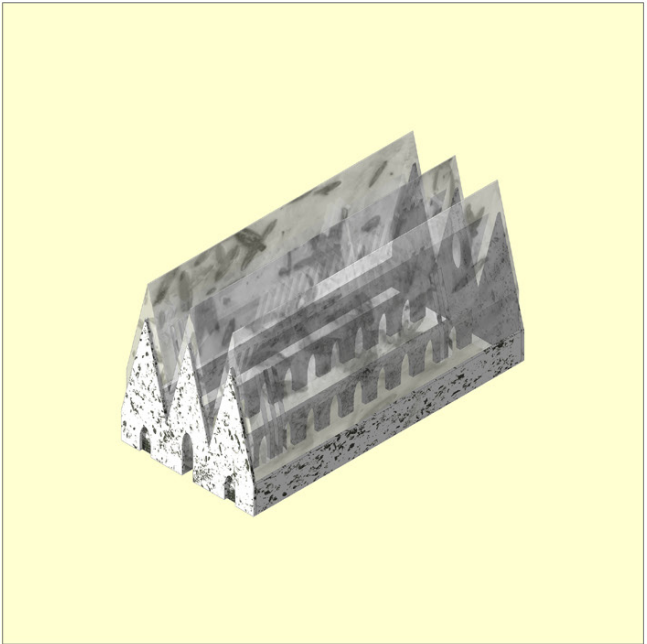
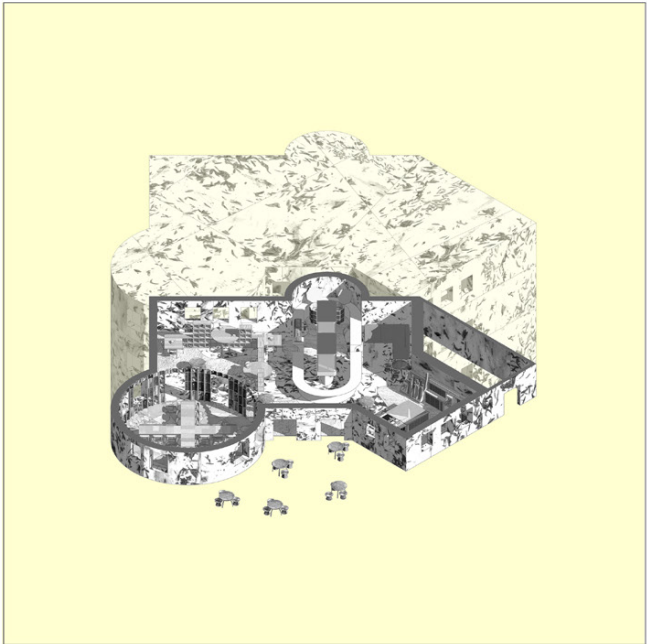






The Museum of Carbon is the culmination of a biomaterial research process begun with spent coffee grounds and straw waste. Carbon leaves a mark. The same waste that forms the structure also forms the brand and the accounting system. A space where carbon is stored, displayed, adopted, and collectively valued. Architecture as instrument for driving up carbon conviction.

Four sites of carbon conviction along the 125th Street corridor: a circular economy coffee shop, a church, a train station, and the Museum of Carbon. Each one a familiar institution re-coded as a space where sequestration is visible, participatory, and collectively valued. Carbon becomes the program.



SPECTACLE & SH-216

SEMESTER:

Core II “Damage Control”
Spring 2024

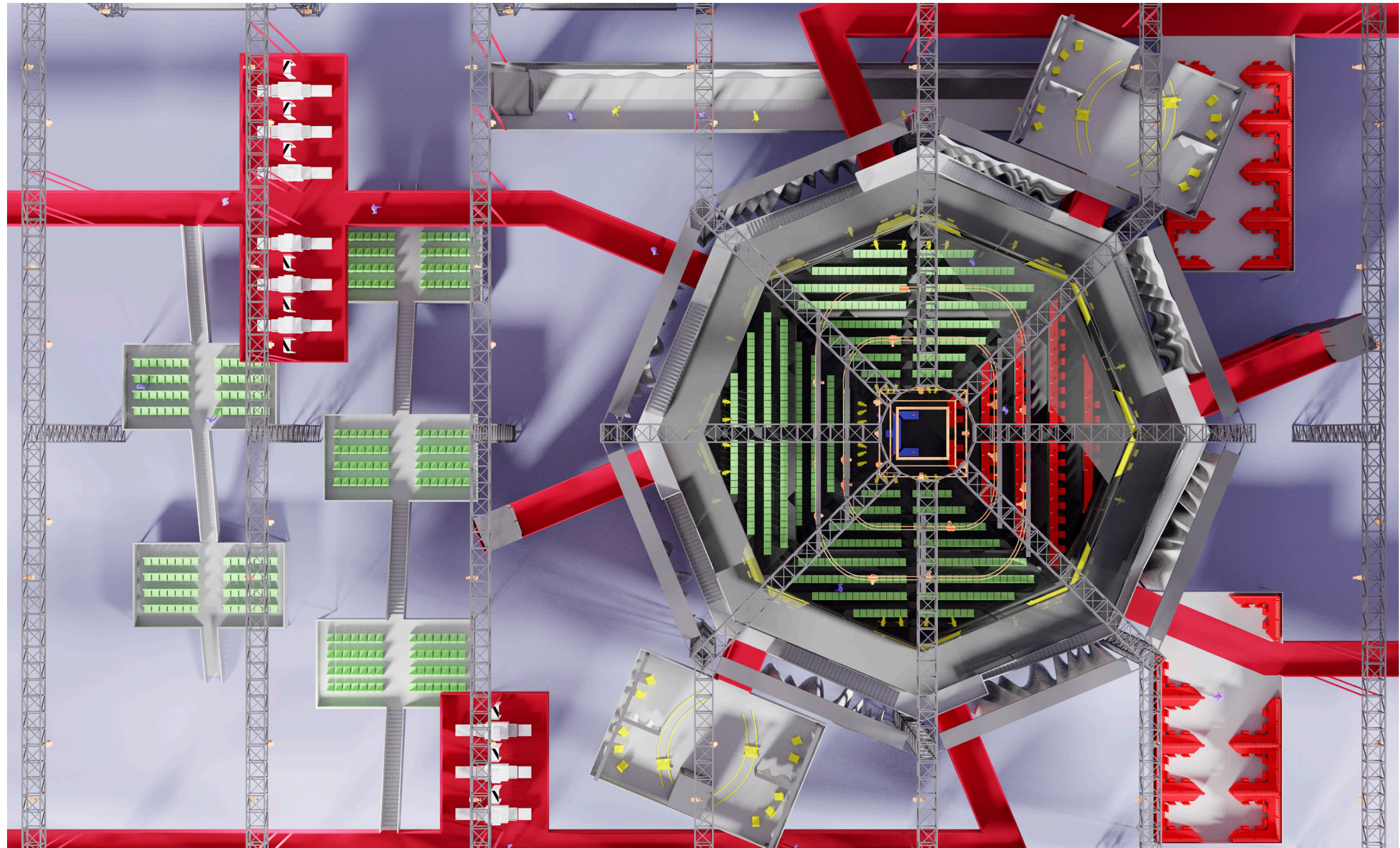
SITE:

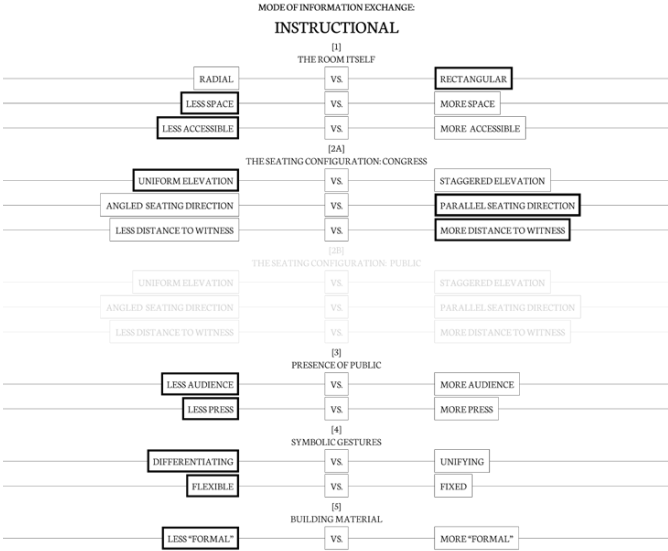
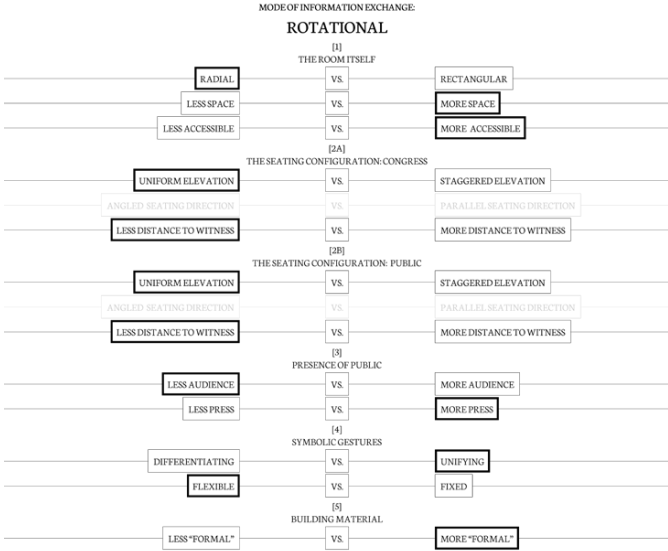
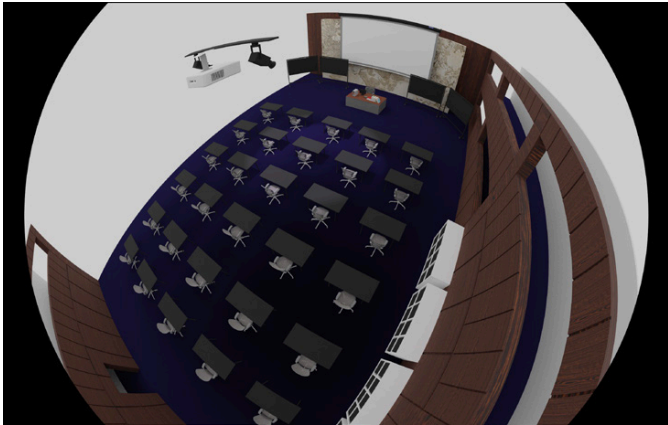
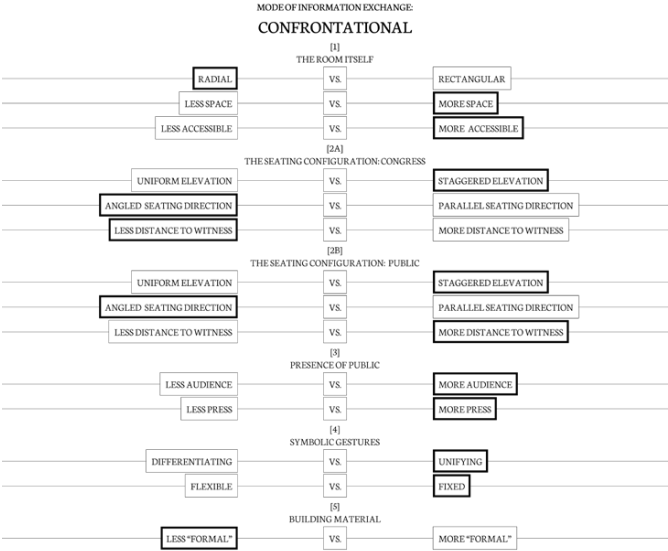
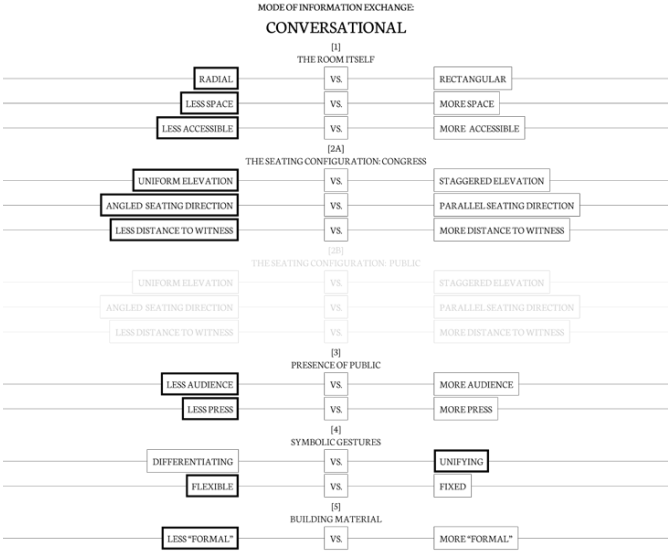
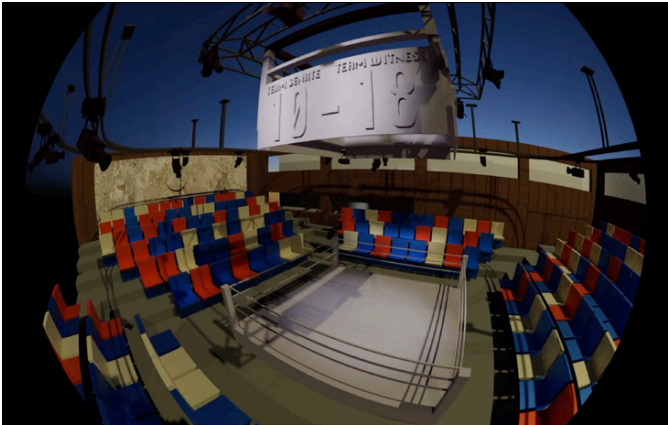
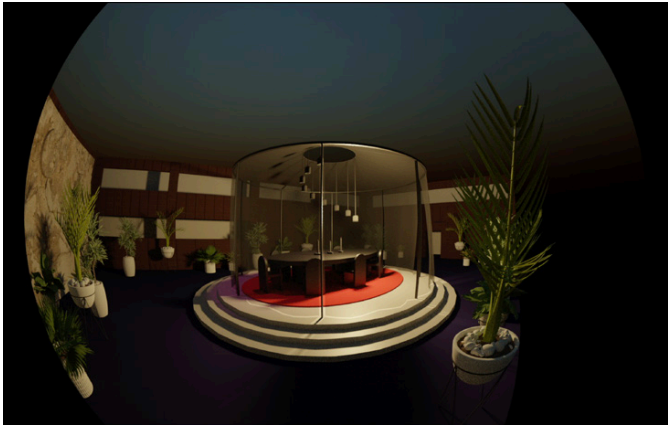
Hart Senate Office Building
SH-216 (The Central Hearing Facility)

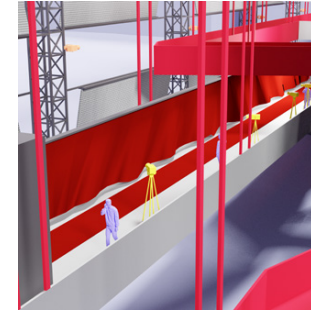
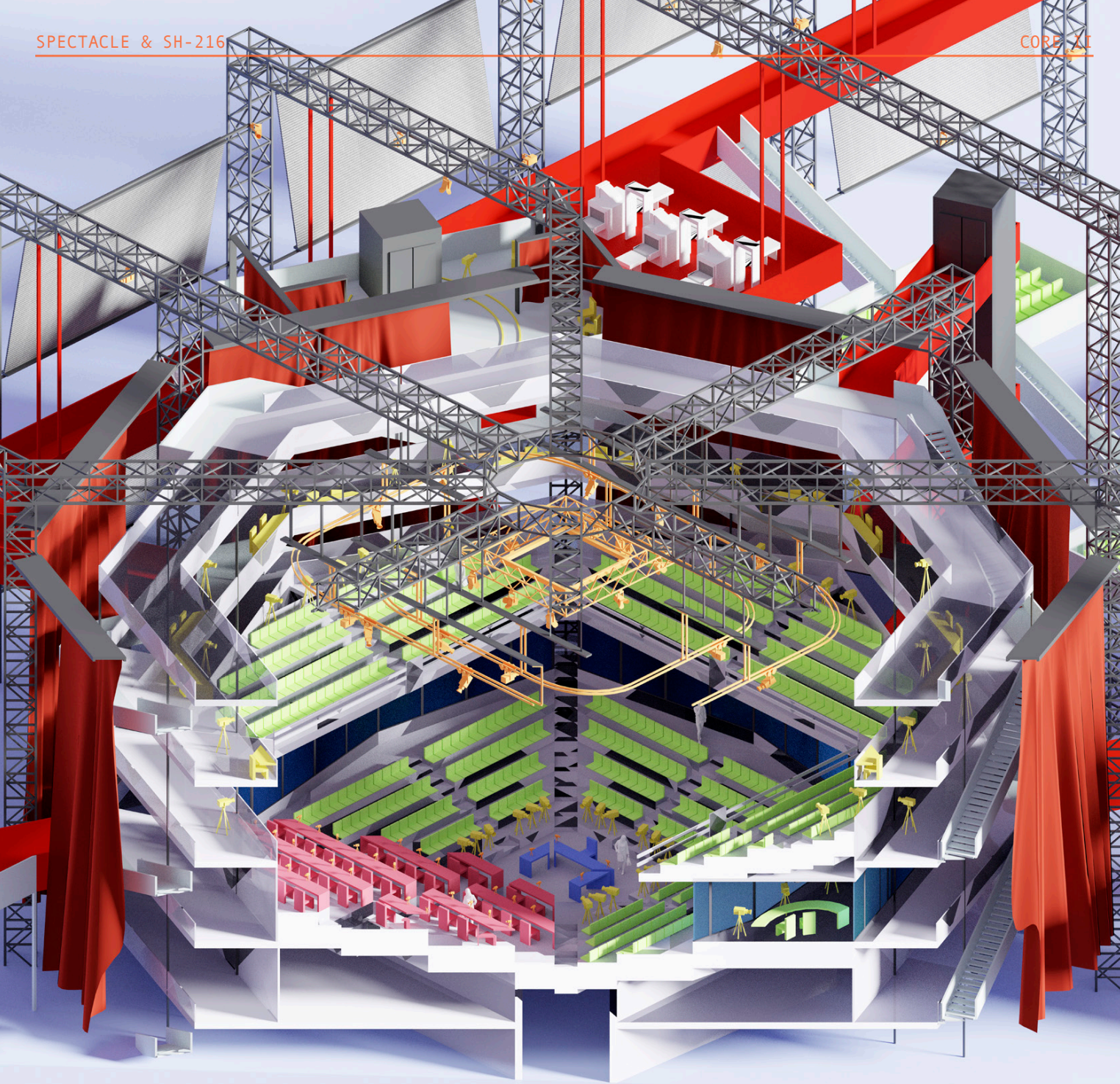
INSTRUCTOR:

Maria Alejandra Linares Trelles

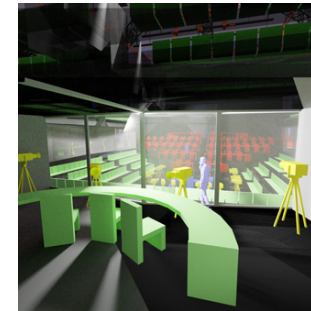
The American Congressional Hearing Room is designed for democracy and transparency. It produces spectacle. Senators sit elevated above witnesses. Dark-stained wood panels and marble backdrops reinforce institutional legitimacy. National symbols shore up what the architecture already implies. As media and technology have evolved, the hearing has transformed from an intimate discussion into a large-scale production, broadcast to anyone, anywhere. The hearing room has become a stage for the government to perform justice, regardless of whether it is being carried out. This project asks how design contributes to that illusion.



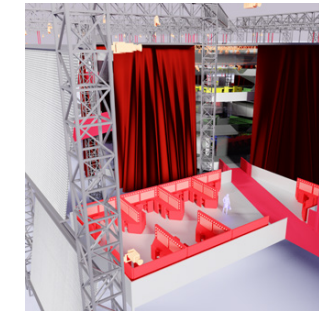




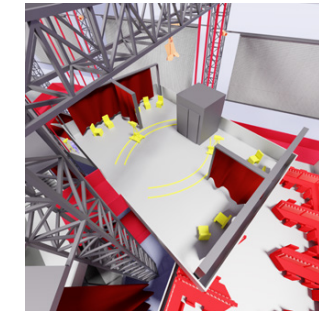
RED CARPET FOR THE WITNESSES

VIP COMMENTARY BOOTHS FOR
PUBLIC USE

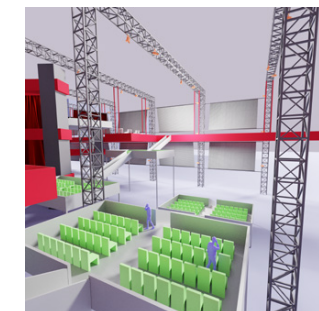
SECURITY AT ENTRANCE



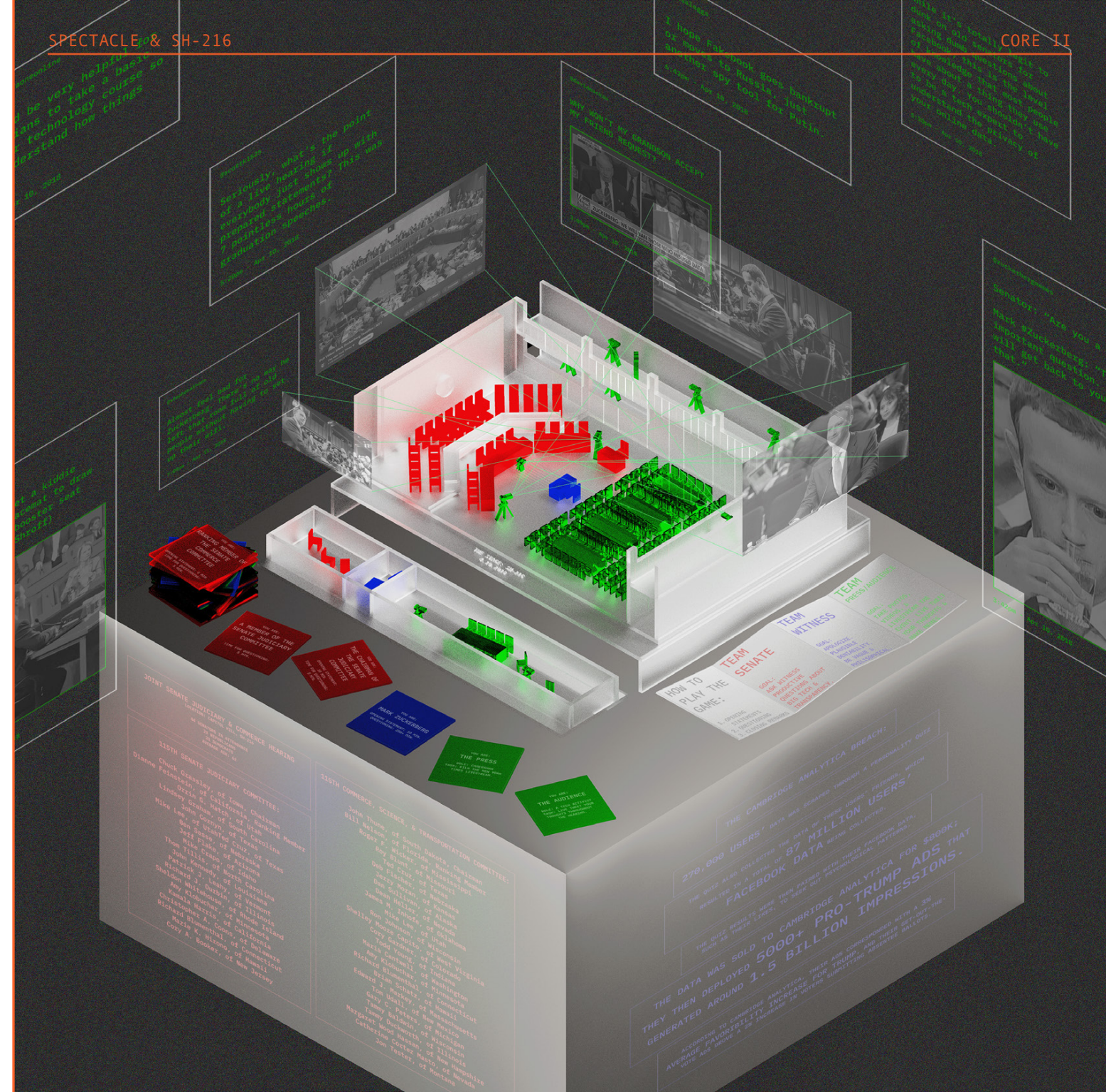
"WORKROOMS" FOR CONGRESS



CONFESSIONALS FILMING AREA

EXTRA SEATING FOR WATCHING
OUTSIDE THE HEARING FACILITY

To stress test the framework, four spatial arrangements were developed, each corresponding to a different mode of information exchange. These proto-interventions challenge what a Congressional hearing room should look like, and remind us how absurd the modern hearing has become. Rather than resist the spectacle, this proposal leans into it fully. A red carpet for the witnesses. VIP commentary booths for the public. Confessional filming areas. Extra seating outside the facility for those who couldn't get in. If the performance is already the point, the design should at least be honest about it.



WHERE OBJECTS REST

SEMESTER:

Core III “Every Thing, A Home”
Fall 2024

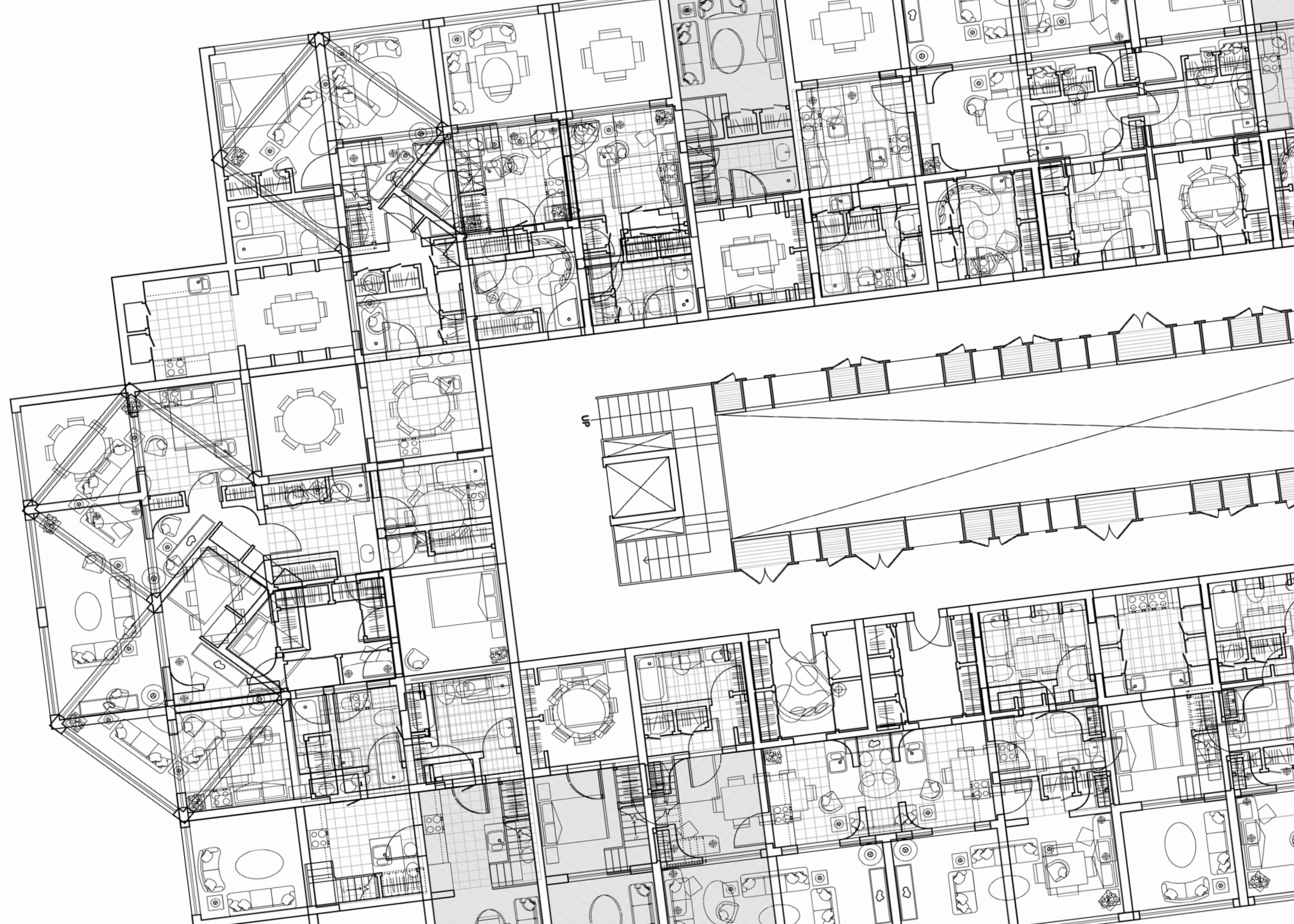
SITE:

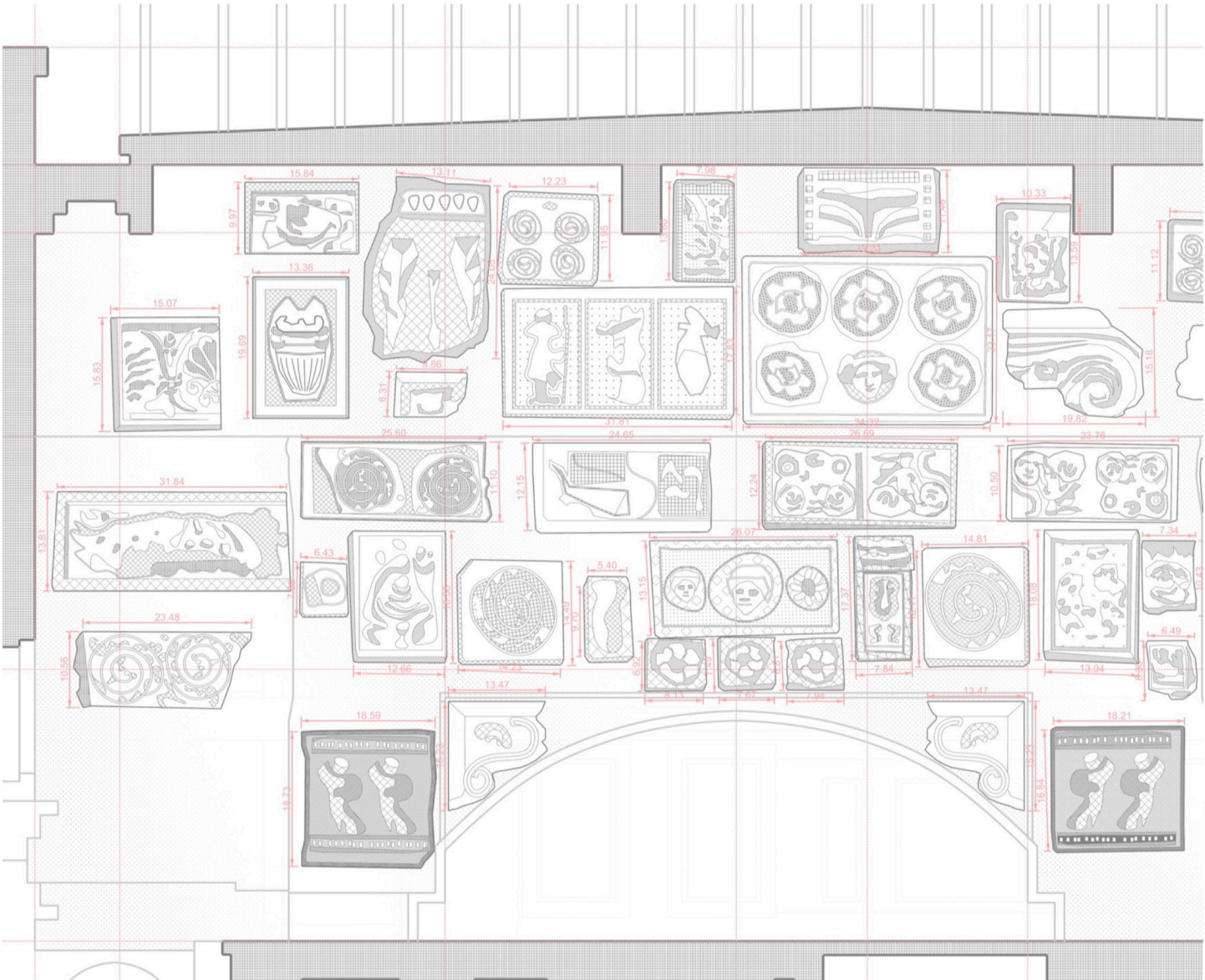
454-458 W 128th St, New York,
NY 10027

INSTRUCTOR:

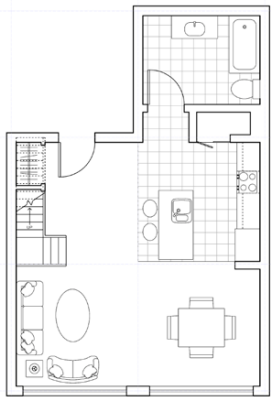
Jelisa Blumberg

Housing is typically designed for people. This project proposes one designed equally for their objects. A central storage core organizes circulation while serving as a shared archive for residents’ belongings, inspired by the Metabolist movement, where the core remains constant while its surroundings evolve. Rather than treating storage as a passive function of space, the project draws from Sir John Soane’s Drawing Office, where objects are not merely housed but thoughtfully positioned, creating a sense of individuality and care in how they relate to one another. Nooks are prioritized as primary architectural elements: alcoves, recesses, and in-between zones that foster comfort, intimacy, and adaptability. Each one designed with a distinct spatial quality, whether for solitude, casual interaction, or communal living. The result is a housing model that embraces the changing nature of both residents and their belongings, transforming the way we live with objects.

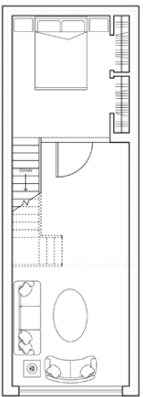




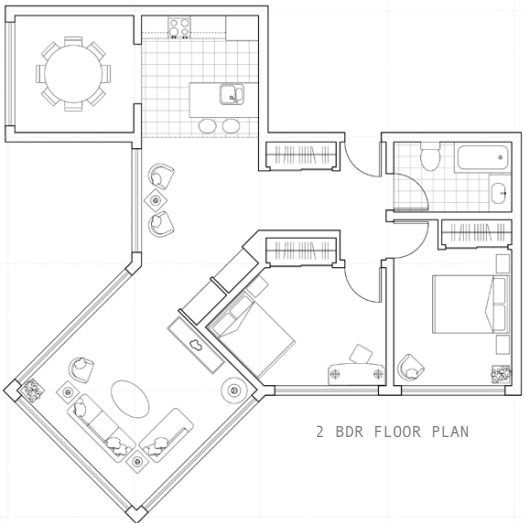
SIR JOHN SOANE'S DRAWING OFFICE



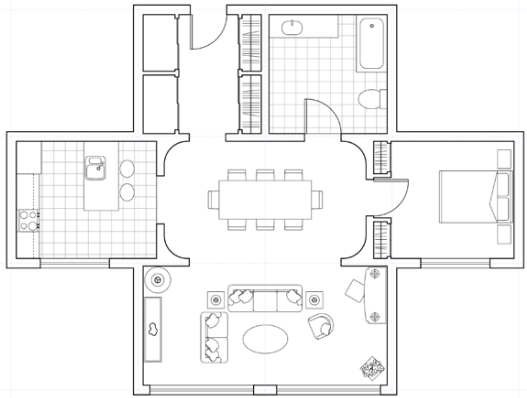
STUDIO FLOOR PLAN
(1ST FLOOR)



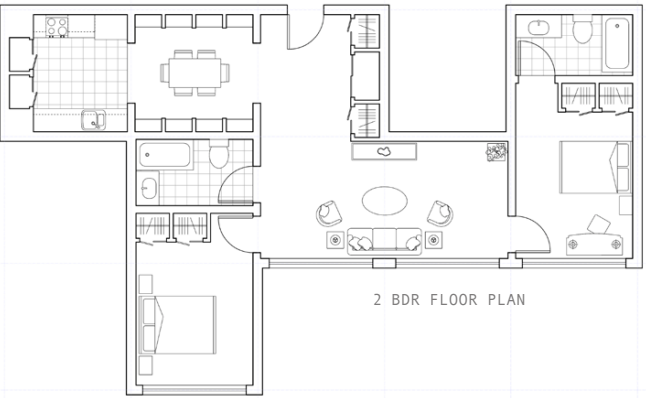
(2ND FLOOR)



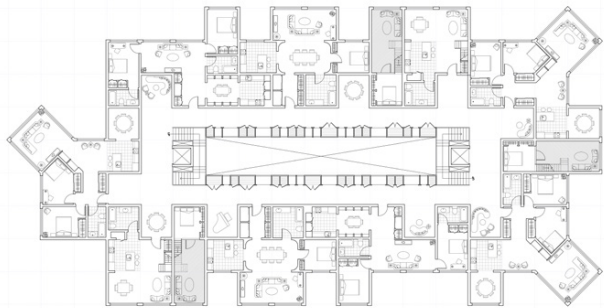
2 BDR FLOOR PLAN



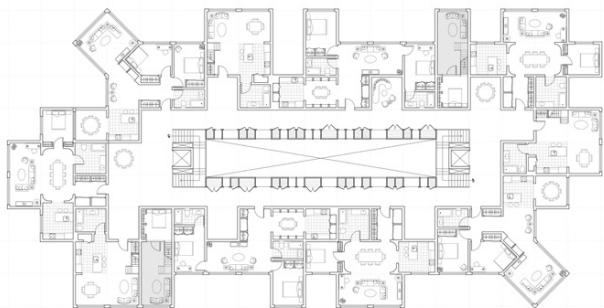
1 BDR FLOOR PLAN



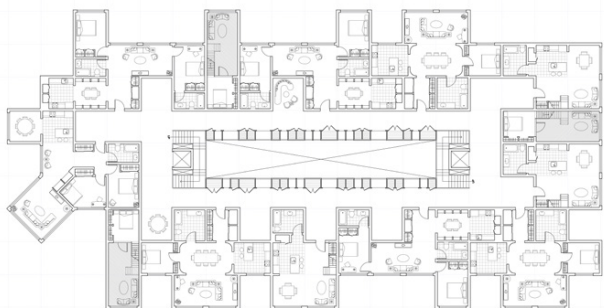
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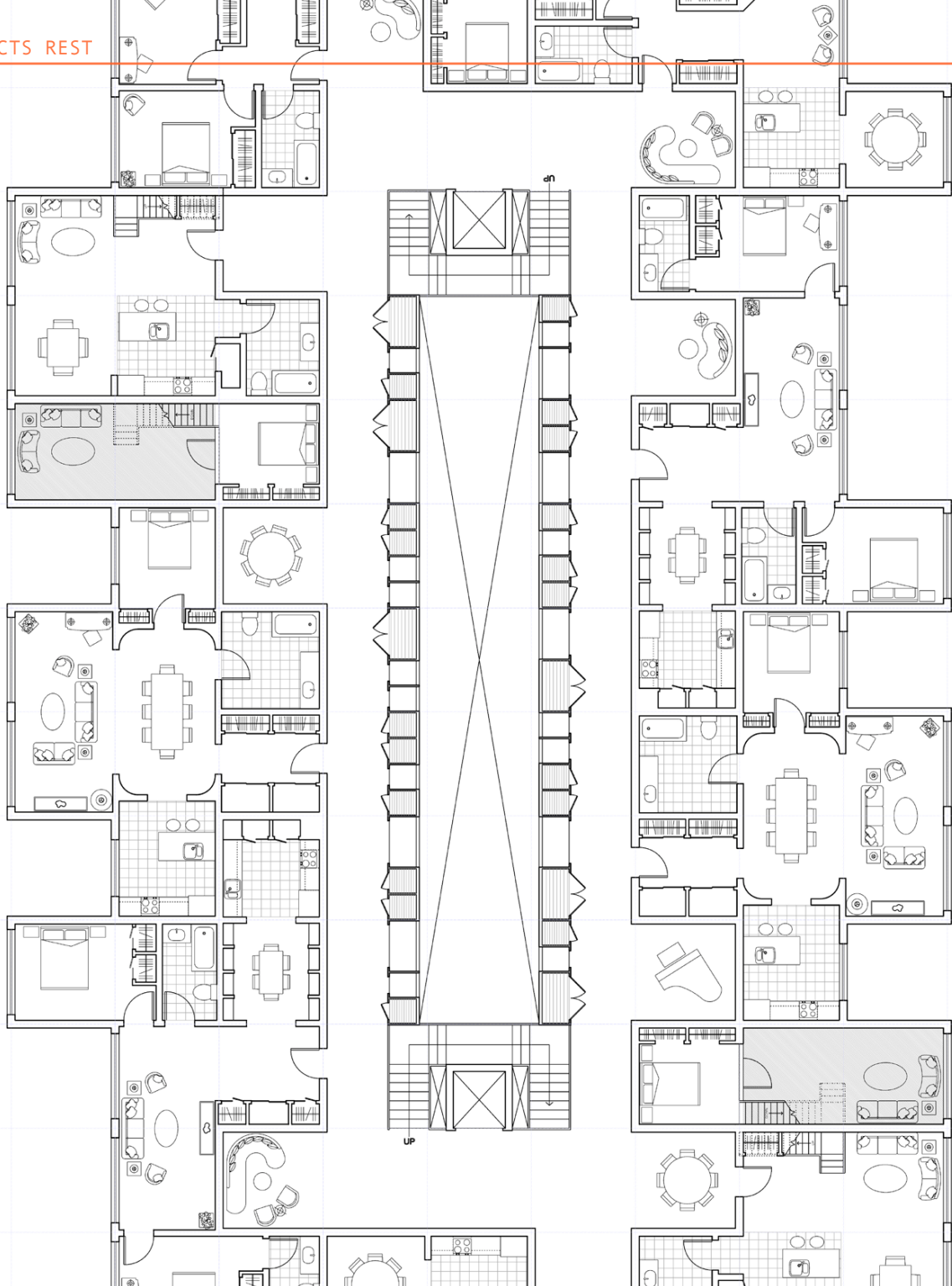
LEVEL 3 FLOOR PLAN



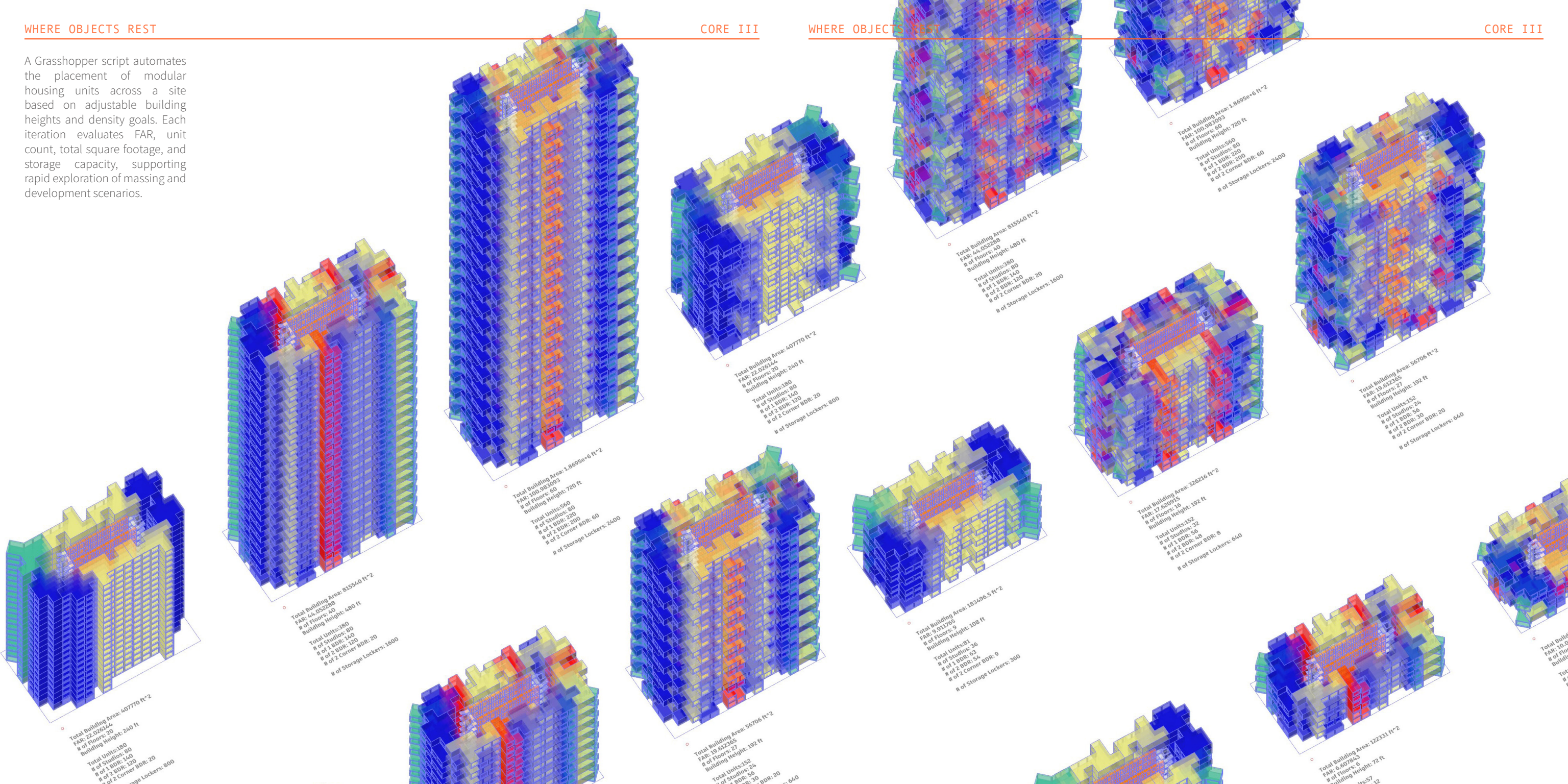
LEVEL 4 FLOOR PLAN



LEVEL 5 FLOOR PLAN



A Grasshopper script automates the placement of modular housing units across a site based on adjustable building heights and density goals. Each iteration evaluates FAR, unit count, total square footage, and storage capacity, supporting rapid exploration of massing and development scenarios.



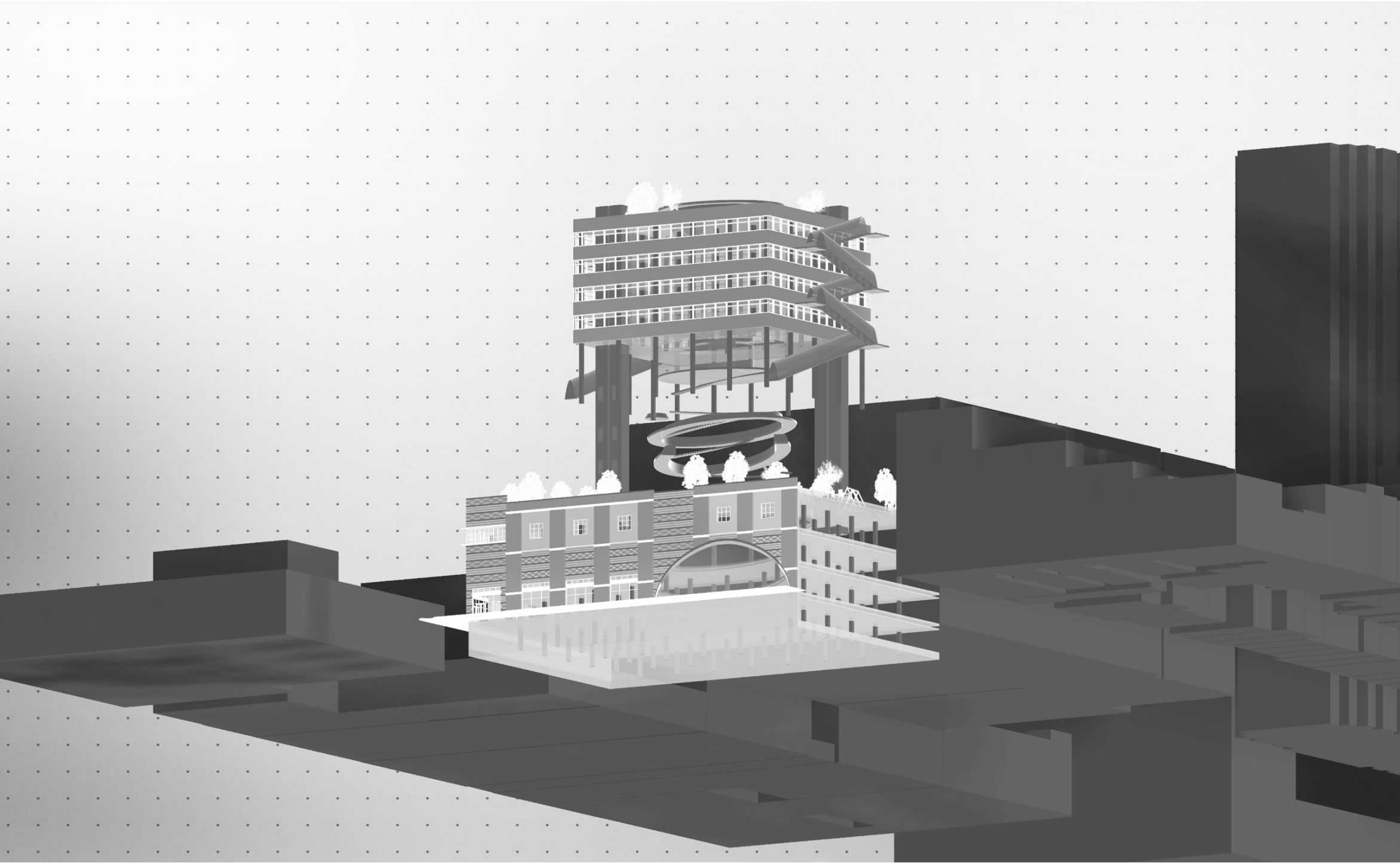
125 CORNER UNIVERSITY

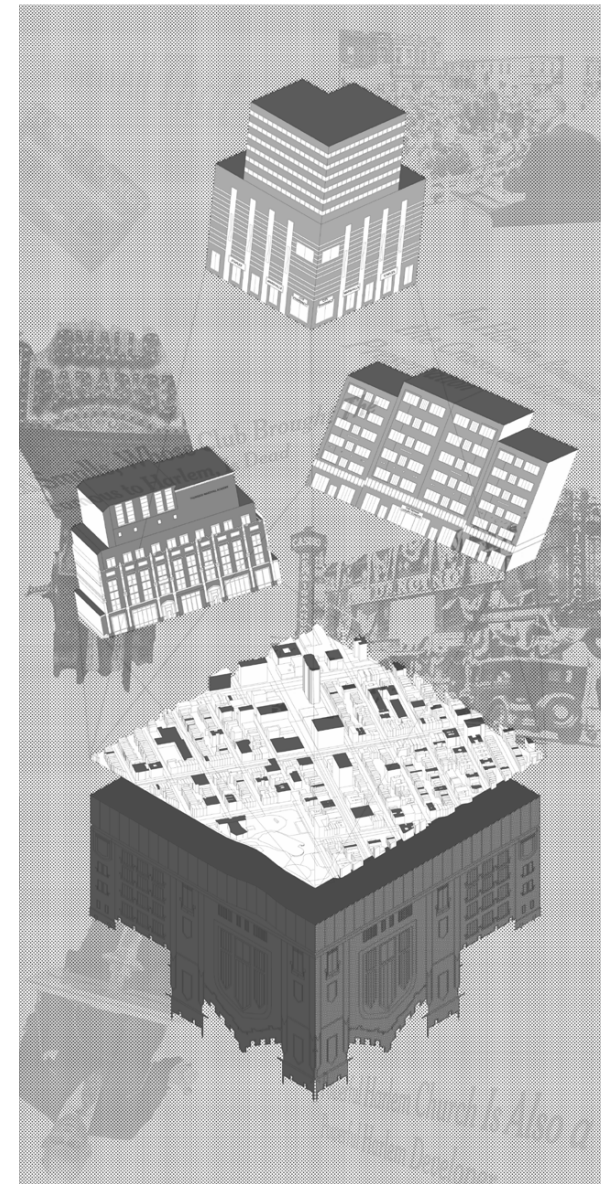
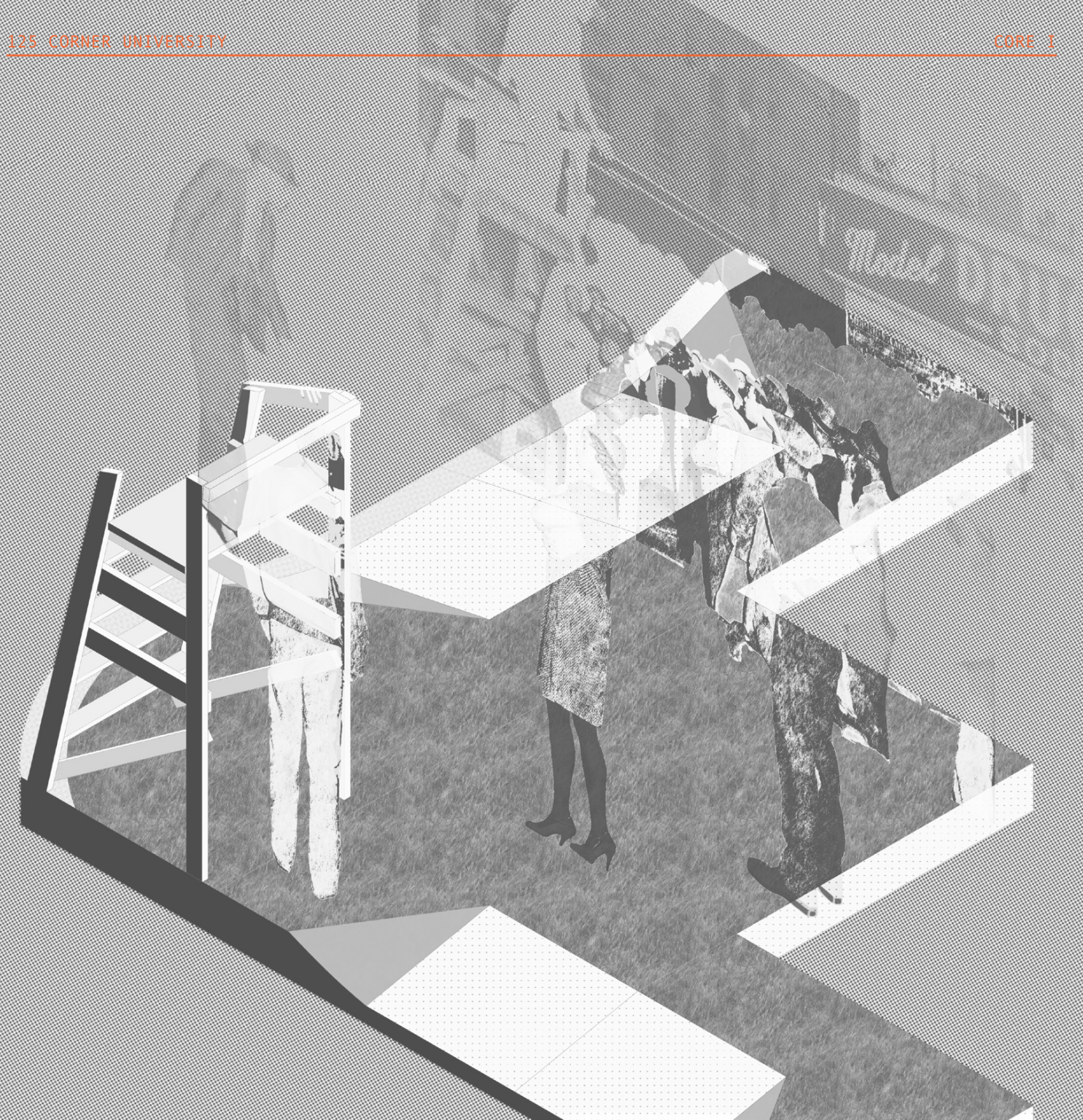
SEMESTER:
Core I “Fujitive Mobilities”
Fall 2023

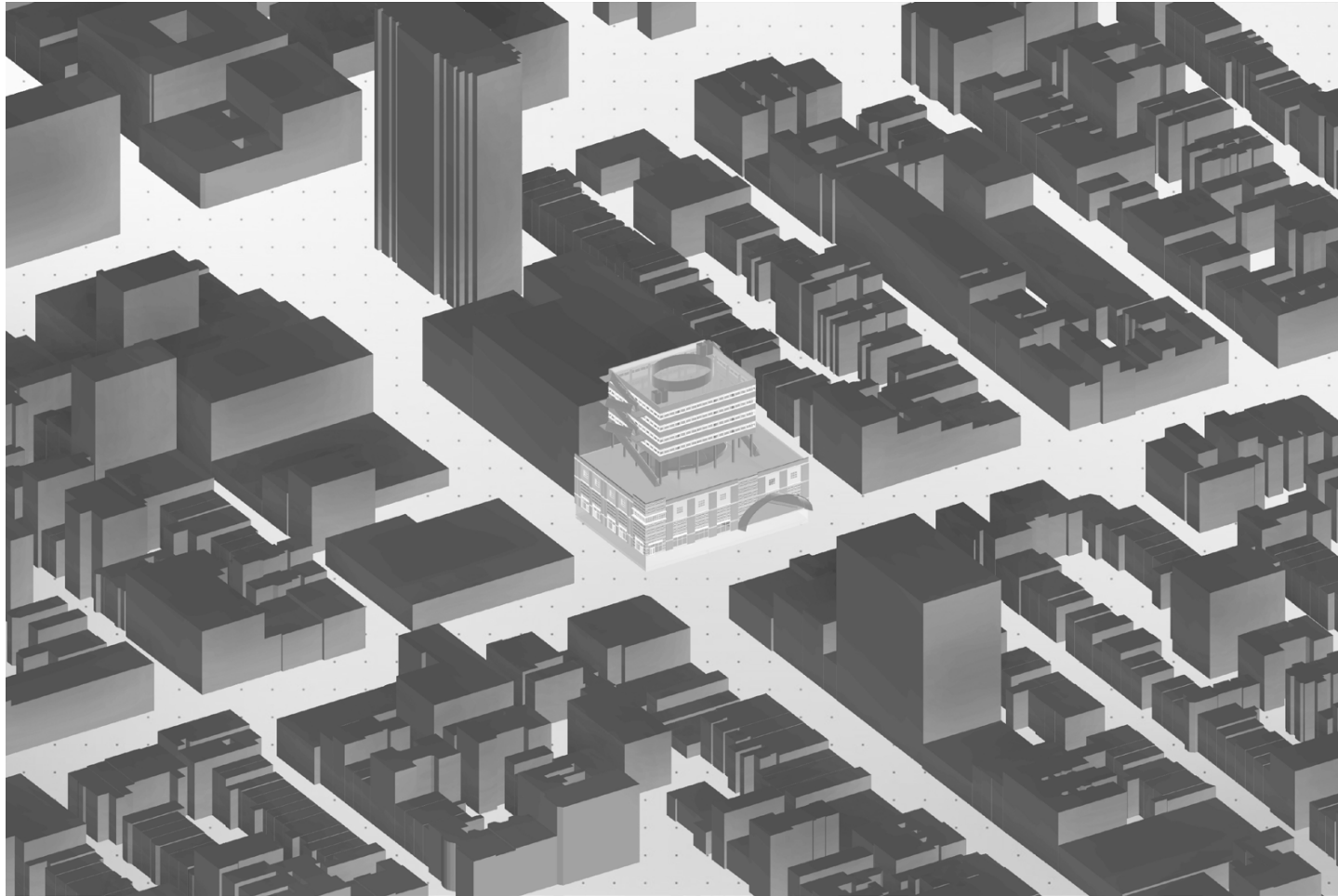
SITE:
Harlem, NYC

INSTRUCTOR:
Galen Pardee

Originally built in 2001 by the Abyssinian Development Corporation as a big box retail and office complex, 125 Corner University reimagines this building as a vertical neighborhood: a stacked civic institution that serves every member of the Harlem community within a single structure. Inspired by the historical Street Corner University, the program layers retail at grade with social services, legal defense, family counseling, disability assistance, and intergenerational recreation above. A green terrace anchors the building as a shared public threshold between the commercial floors below and the community institutions above. The building does not ask residents to seek out resources across the borough. It gathers them here, at the corner.







The Abyssinian Development Corporation built this building to rebuild the social and physical capital of Harlem. What opened was a Marshalls, a CVS, and a Dunkin Donuts. 125 Corner University returns the building to that original mission, stacking the services the community actually needs above the retail that got built instead.

