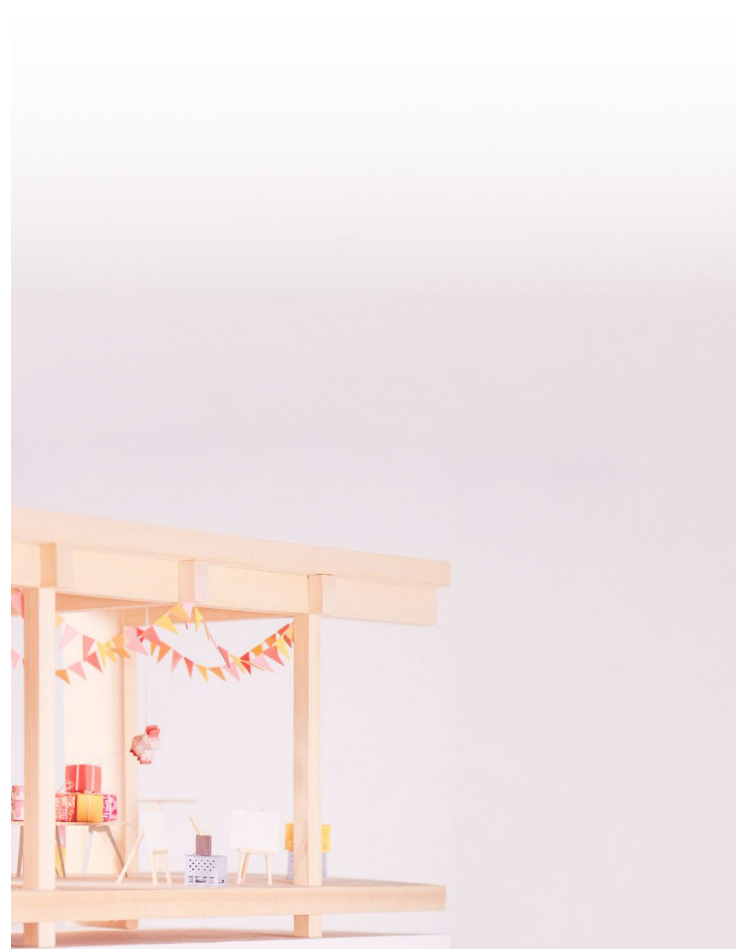


carmen chan    *sawdust & other stories*



master of architecture 2021\_2024  
columbia university gsapp



I thank all my friends who stood by my side,  
Through the late nights of working, the long, thrilling ride.  
My family who cheered me, who knew I could soar,  
Their love was the anchor, the roots at my core.

My mentors who guided, who challenged, who taught,  
Who saw in my work all the dreams that I brought.  
The memories we built, the moments we shared,  
For all these sweet echoes, my gratitude bared.

This compendium is more than the walls that we drew,  
It's a testament to friendships, to each one that grew.  
For architecture is more than just buildings and space,  
It's the people who fill it, the hearts that embrace.

Carmen Chan  
Master of Architecture, 2024  
Columbia University GSAPP

04

**Woven Dualities**

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Spring 2024  
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w/ Kelly He

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Fall 2023  
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Spring 2024  
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## WOVEN DUALITIES

### Life Through Leisure and Labor

*Jim Thompson Farm, Nakhon Ratchasima, Thailand*

Spring 2024

Advanced VI Option Studio

Instructor: Rachaporn Choochuey & Lucy Navarro

Partner: Kelly He

*Woven Dualities* gently crafts the architectural landscape as a canvas in continual bloom, nurturing the subtle dance between leisure and labor amid the verdant stretches of Jim Thompson Farm. This project, born from the rhythms of nature and the legacy of local culture, envisions a space where farmers, weavers, artisans, tourists, and artists coalesce, their interactions weaving a living tapestry of community and creation.

In this evolving tableau, the landscape itself transforms into both a playscape and a legacy of land art, its contours and compositions offering resources for both construction and creative expression. Through a careful selection of bamboo and integrated agroforestry practices, the design lays down a sustainable framework, ready to be shaped and reshaped by those who inhabit it. This architecture, designed to be ephemeral, embodies a profound respect for the land, ensuring that it can vanish without a trace, leaving the earth as it was found.

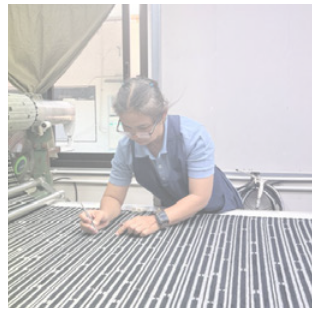
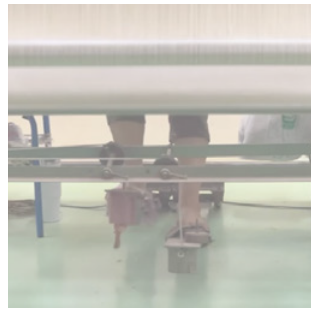
At the heart of *Woven Dualities* lies a humble intention: to bridge the everyday and the extraordinary, to foster a place where cultural traditions breathe alongside innovative practices. Here, the lines between architecture and nature blur, inviting all who visit to partake in shaping its story. This ongoing narrative of growth, discovery, and the ephemeral beauty of human connection with the environment celebrates the quiet yet profound impact of collective creativity and stewardship.

If the day comes when the artist-in-residence program has taken on a new location, the bamboo forests left behind become living archives of past residencies and serve as productive land art. In itself an ever-changing playscape and attraction that invites revisiting, taking on different forms throughout seasons and years.

As we explored the tenuous equilibrium between leisure and labor on the silk farm, we simultaneously became so absorbed and involved with stitching, weaving, drawing, etc., that our own lines between leisure and labor began to blur. This integral process of *making* helped us attain a richer understanding of the project's essence through the immersive experience and the stumbles and triumphs that accompanied each step. Thus, each of the drawings are paired with process photos of our anxieties and experimentations, excitement and *Eurekas!*



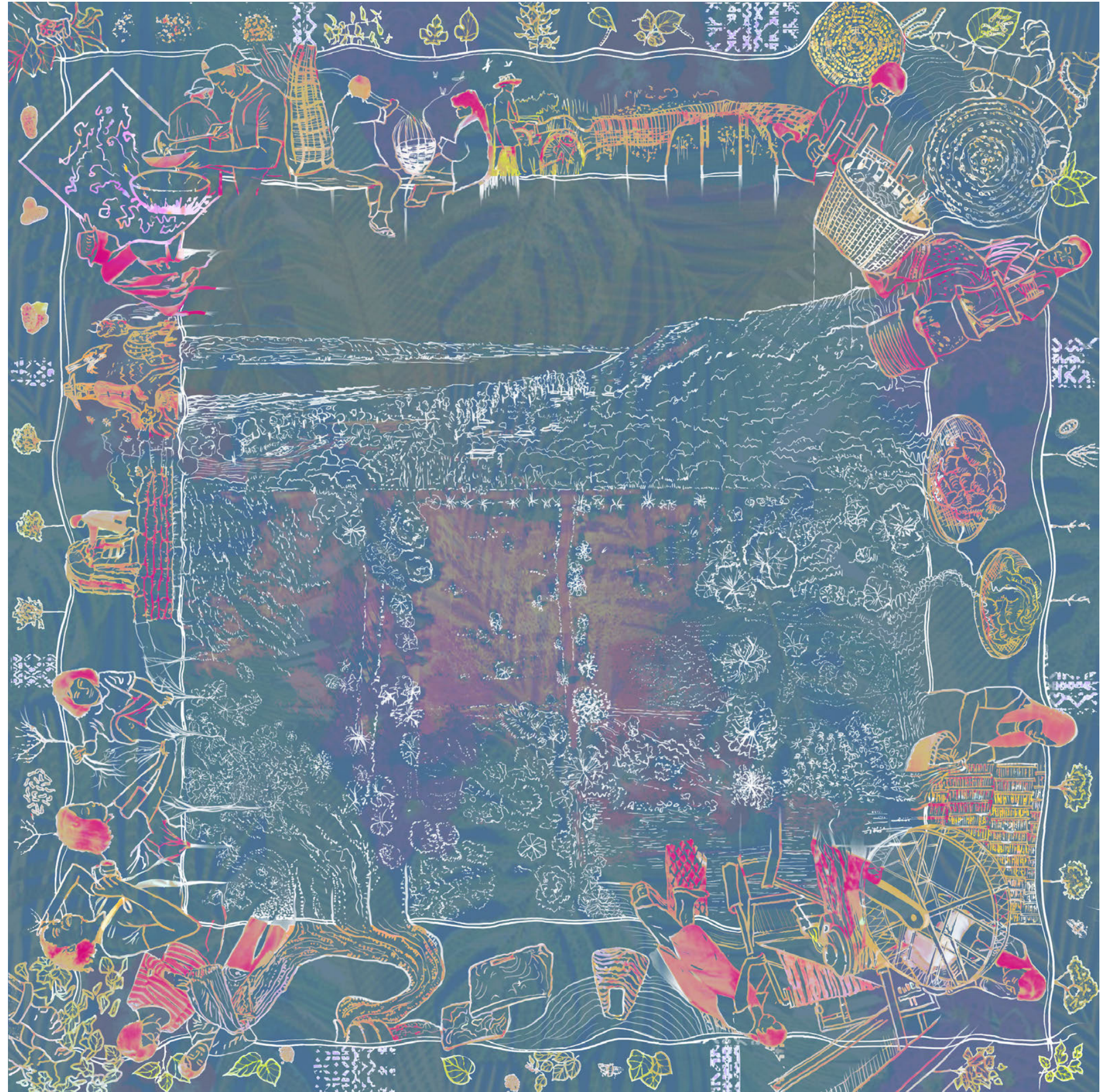
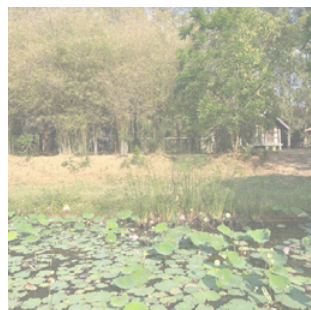




Jim Thompson Farm is a microcosm of global exchange, shaped by four distinct groups with unique connections to the landscape: farmers, weavers and local artisans, tourists, and future artists-in-residence. Though often operating in separate spheres and only occasionally crossing paths, their interdependent relationships with the farm and its changing seasons form a complex, intertwined network. This interconnectedness, driven by the land they share, influences the farm's evolving identity throughout the year as each group comes and goes.



So we asked: How can we bridge the complementary relationships among them and balance the dualities of leisure and labor in silk tourism, artistry, and production?











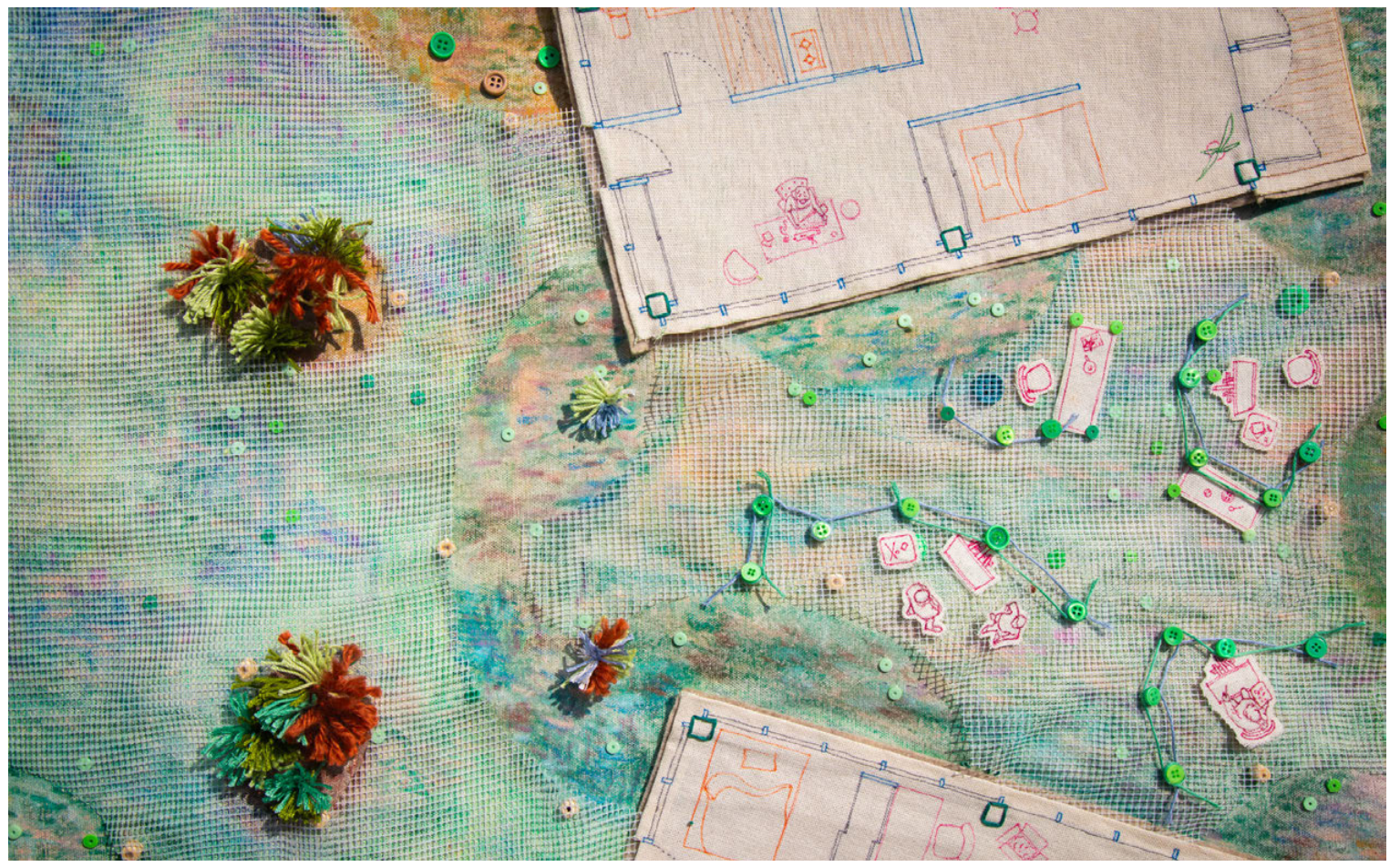
The farm is currently experienced in fragments, with various programs scattered in disorienting clusters without any method of wayfinding on the expansive land. The farm has long retired from its former sericulture duties, allowing us to challenge the former orthogonal and distinct field regions for a fluid site intervention along the natural fluvial pathways. between this dirt road and field. Our site plan weaves through the landscape with a planting scheme that serves as the basis for building. Expanding the native bamboo growth already on other parts of the farm, the agroforestry planting method involves bamboo mixed with complementary species such as cassava, eggplant and taro, ensures biodiversity of the land, and improves the currently degrading soil from decades of sericulture.



















Each module begins with a "nucleus" containing essential facilities like a bathroom, outdoor shower, kitchenette, and living area. Drawing inspiration from traditional Isan houses, the modules are elevated 4' off the ground with steel columns set into concrete footings, allowing vegetation to grow beneath and providing clearance from potential flooding. This modular steel construction system permits all building components to be disassembled and removed with minimal impact on the site. Additionally, the units offer flexibility for private expansion and customization, thanks to a modular rail and panel system that adapts to residents' needs.

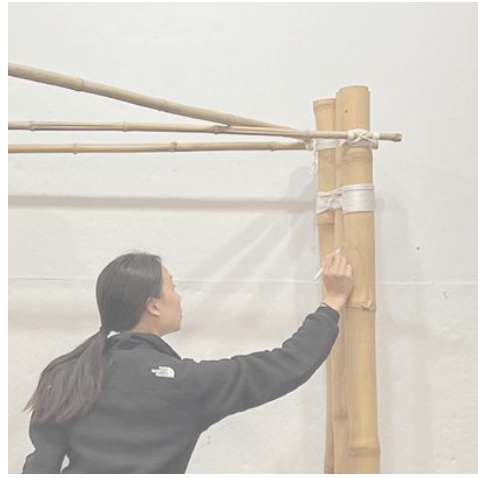
Our choice of representation on layers of fragile tulle and mylar reflects a system constantly in flux, the architecture and landscape always working in tandem with each other.



The site is layered in various phases through time. The gradient of bamboo species will be planted at 4 - 6 foot interval grids as young saplings.

The modular wall panels could be doors, glazed, wood planked, or screened with ventilation made from thin bamboo harvested on site. For example, thin and ornamental bamboo are useful for this sort of lightweight construction.

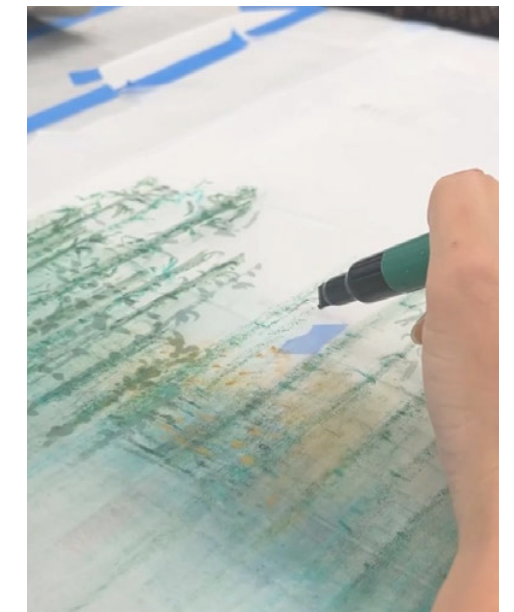
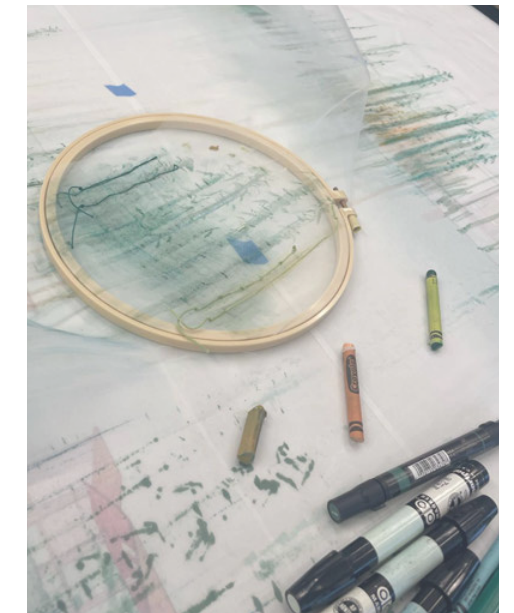
The live bamboo columns add to the customization flexibility similar to the warp and weft concept in weaving, where the bamboo serve as the warp for many different 'weft' wall configurations and materials to install upon. We used various lashing and non-drilling attachment techniques of the wall panels to the bamboo in order to experiment with how to preserve the live bamboo culm in a real scenario.











The process of hand-making ultimately became the most important, stimulating, and enjoyable part of the project - more so than the design itself. Our design philosophy and architecture was constantly reshaped by both our challenges and successes along the way. We frequently shared moments of exchange and experimentation, excitement and frustration when working with these new, unfamiliar techniques. Our approach was always loose and fluid - operating simultaneously at multiple scales, mediums, and facets - and always allowing our trust in the process to guide the project. The product would not be as rich without the process, which is always permanently in progress.







## LAND IN A CAN

### Pacific Flavors of Adaptation and Resilience

*Funafuti Port, Tuvalu*

Fall 2023

Advanced V Option Studio

Instructor: Marina Otero & Farah Alkhoury

Partner: Wei Xiao

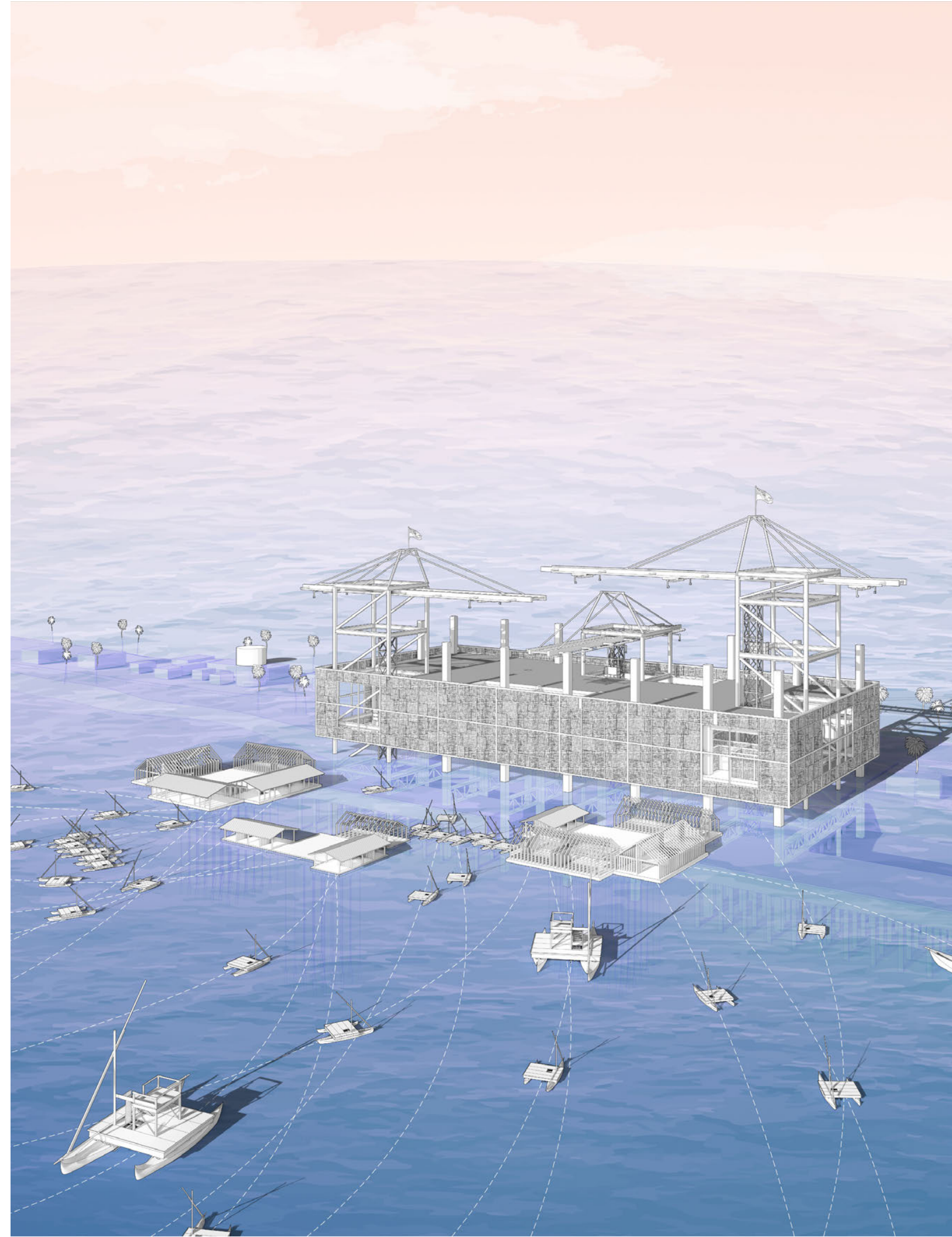
By 2050, all territories of Tuvalu will be submerged.

Gathering and engaging in the communal art of cooking constitutes a profound means of maintaining Tuvalu's intangible cultural heritage. This unique cultural essence, rooted in the collaborative creation of meals and the celebration of shared experiences, remains unreplicable and imperceptible within the confines of the metaverse. With an urgent need to maintain national identity and statehood, the government of Tuvalu has collaborated with the Land in Cans Co-Op to initiate a novel form of assembly and reunion: an annual pilgrimage and week-long celebration at Funafuti Port, a joyful diasporic homecoming that involves collective cooking, meal sharing, and cultural production. The 9-day festival occurs the week between the September Equinox and Tuvalu Day. A Tuvuluan cargo ship travels through the Southern Pacific, picking up diaspora communities before the attendees unload and transfer to paopaos at the atoll's chokepoints. At the platforms, the festival-goers build temporary kitchens and dock their canoes together for extended outdoor platforms for the affair and sojourn in the factory building. In the background, the automated port factory begins canning that year's recipes.

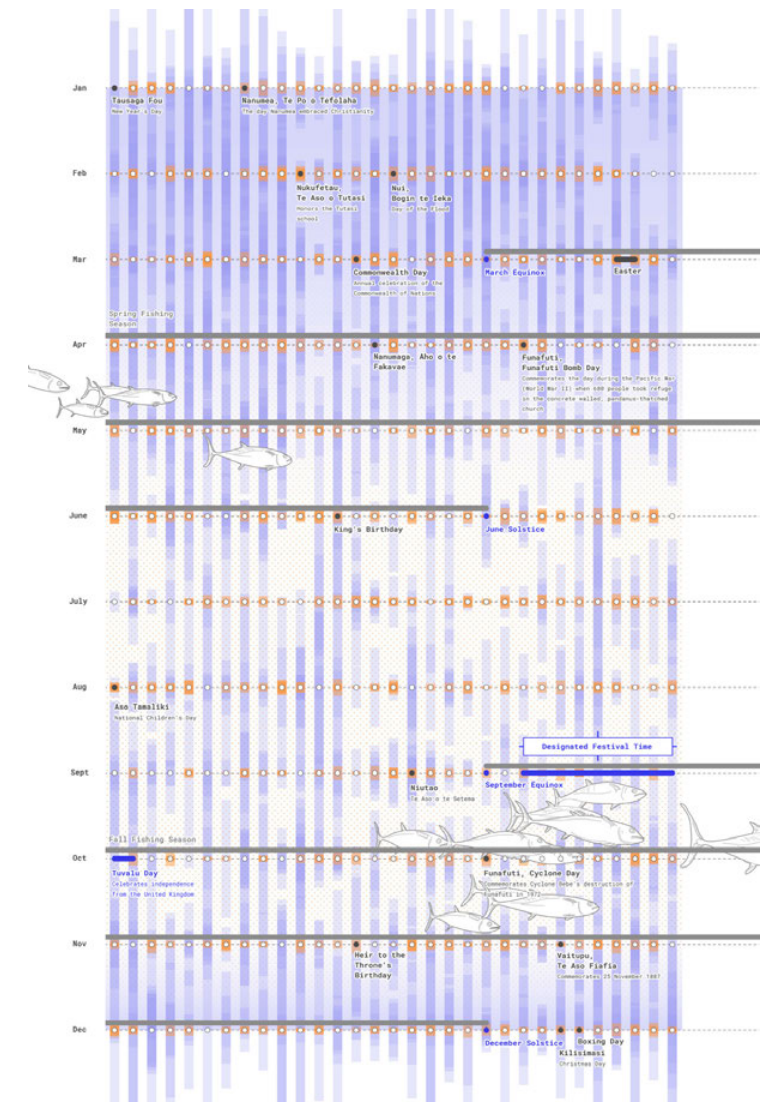
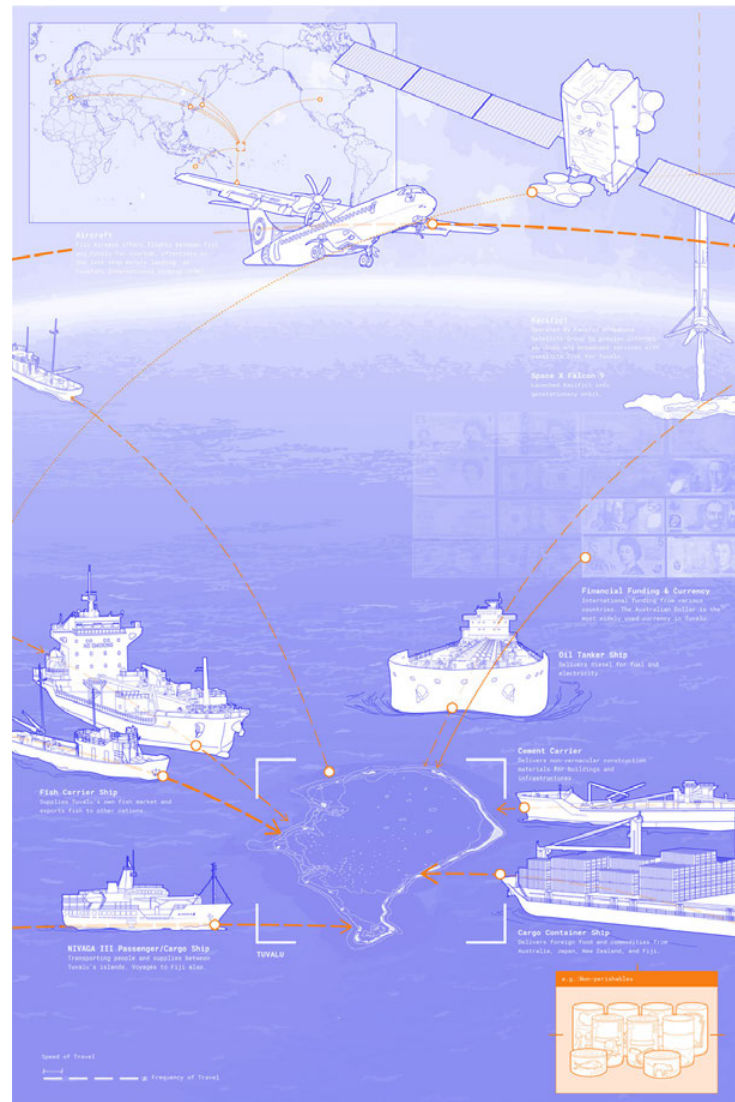
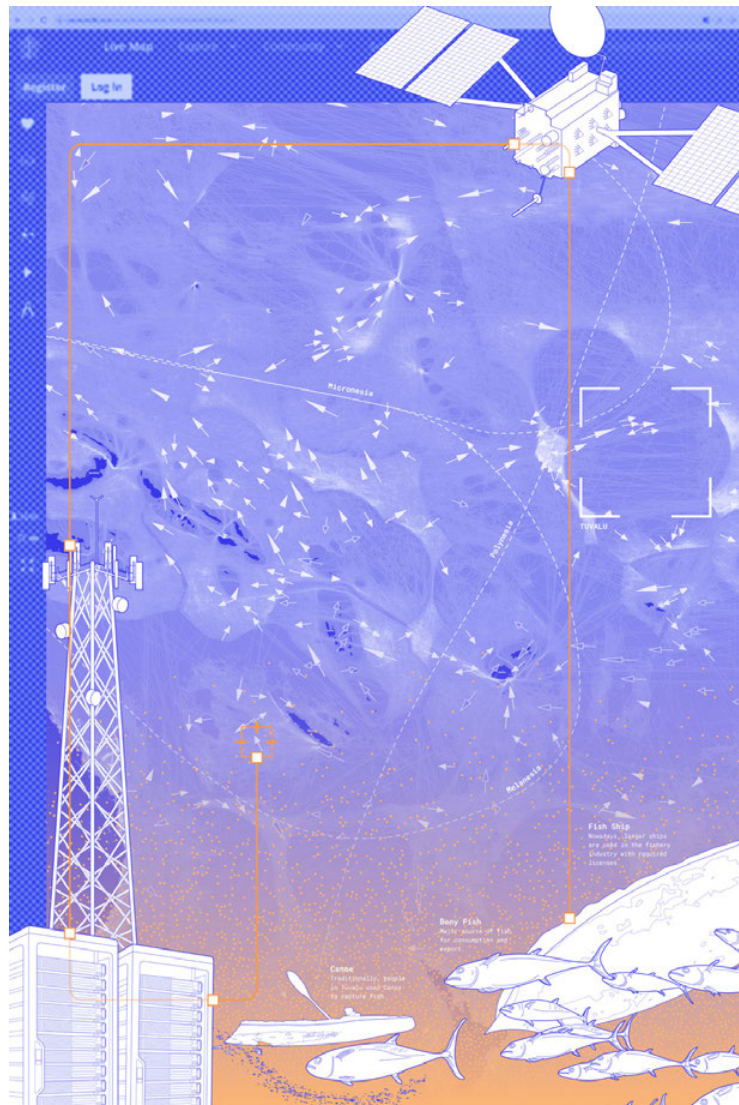
Instant Tuvuluan food serves as an archival object and relic of each year's gathering, illustrating the emergence of culinary adaptations from the impact of climate change on ingredients and the evolving preferences of festival attendees. The worldwide distribution of canned food reappropriates existing flows and frameworks of commercialization, capital, and global flows that, since British colonialism, have shaped the (im)material culture of Tuvalu and eroded traditional practices and knowledge in favor of dependence on imports. In distant lands, people open cans, vessels of shared experiences bearing the essence of Tuvalu, and connect with a culture they may never have encountered otherwise. The canning factory becomes a bridge between nations, leveraging this notion of culinary soft power to foster a global community bonded by the shared enjoyment of Tuvuluan cuisine.



See the accompanying GIFs:  
<http://tinyurl.com/gsapadwvchan>







uvalu, a key part of the Southern Pacific trade network, relies heavily on various interconnected infrastructures, such as GPS, for fishing and navigation in its resource-rich waters. Due to limited land, the island nation depends significantly on imported resources, creating a cycle of reliance on Western modernization. This flow of foreign materials has reshaped Tuvalu's traditional culture, including its cuisine, as non-perishable imported foods and canned goods become central to local food culture.

Tuvaluan cuisine reflects a history of adaptation and resistance, embodying both past and present experiences. It also acts as a link to the future, keeping cultural heritage alive through physical activities like cooking, kitchen dynamics, and shared meals. These embodied practices, with their vivid sensory experiences, are inherently resistant to digitization, requiring an alternative approach to heritage preservation.



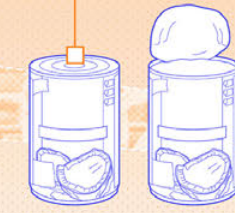
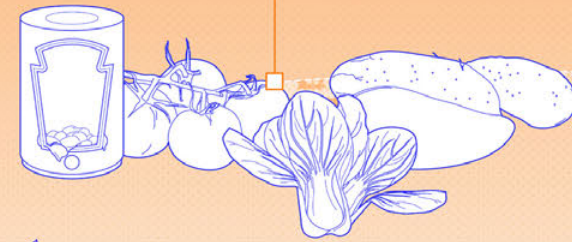
**IKA OTA MO LAULUU**

**Mea e manakogina:**

- 1 ipu lauluu
- 2 ipu ika
- 1 aniani foliki
- 1 1/2 ipu lolo
- 2 xipunu vinika maene

**Eniga**

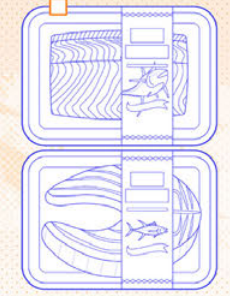
- 1. Fulu e ika ko katikati fakafoliki
- 2. Toe fulu ko kumi ei ke masa vai tuku ki loto ise tusi
- 3. Fakapoope kiei vinika, palapalu ke tau lei
- 4. Fulu ke katikati lauluu fakalilikiki-kaku e lauluu kite laloaga ko kati ei fakamanifinifi
- 5. Katikati te aniani fakapukupuku ke fakamanifinifi
- 6. Tuku fakatesi aniani mo lauluu kite tiisi ika
- 7. Ligi utu lolo, sus ke tau ko kai lei, fakakone kite koma tau.
- 8. E tokofa tinu e mafai o kai lei.



**ORGANIC, UNSWEETENED**  
Coconut Cream

**NUTRITION FACTS**  
about 5 servings per container

Amount per serving	
<b>Calories</b>	<b>150</b>
Total Fat	17g 22%
Cholesterol	0mg 0%
Sodium	10mg 0%
Total Carbohydrate	1g 0%
Protein	0g



**FRESH**  
**NEW ZEALAND**  
**SKINLESS**  
**& BONELESS**  
Fish

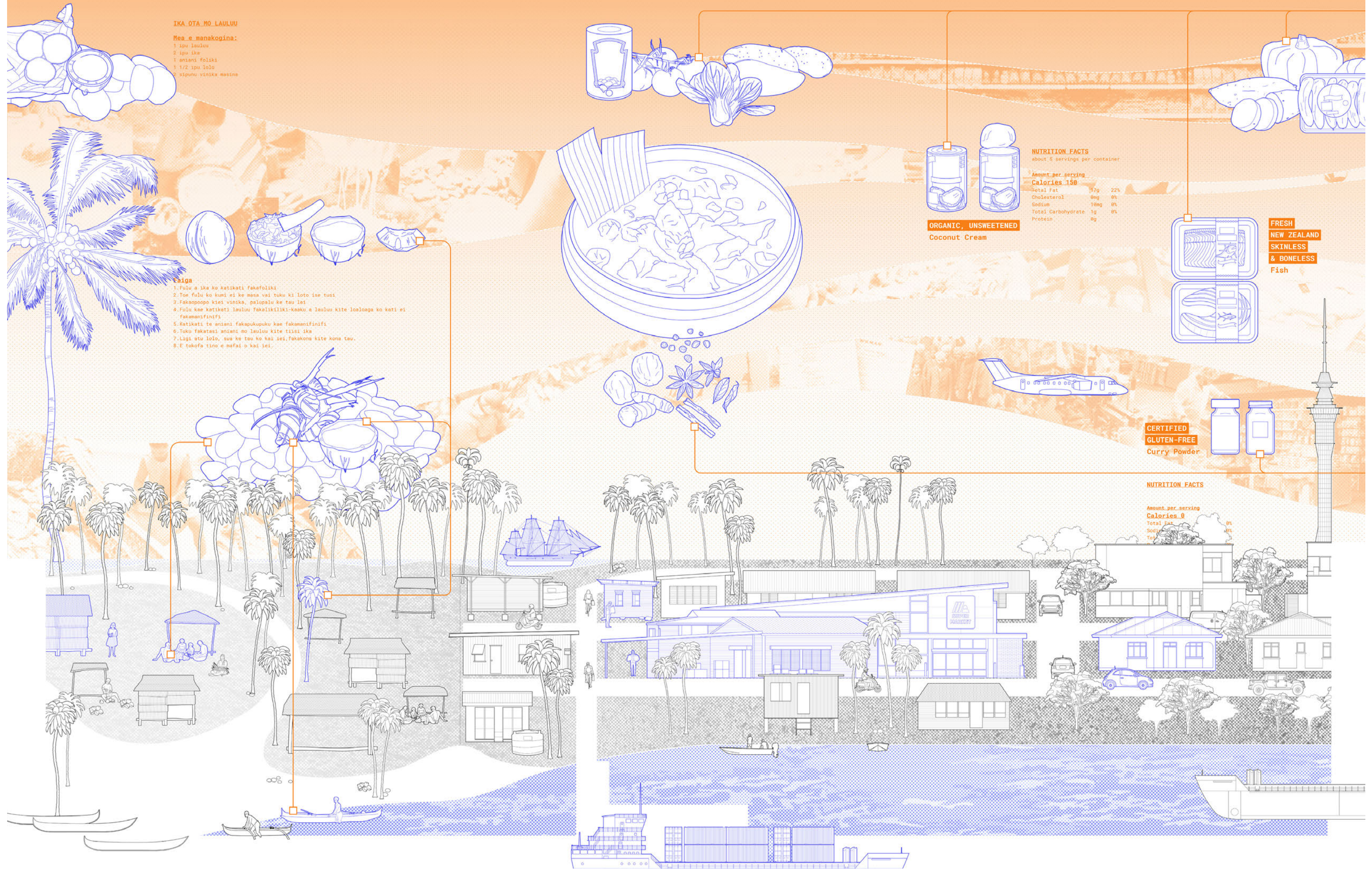


**CERTIFIED**  
**GLUTEN-FREE**  
Curry Powder

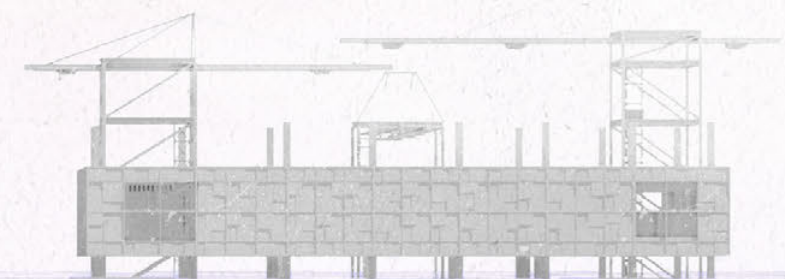
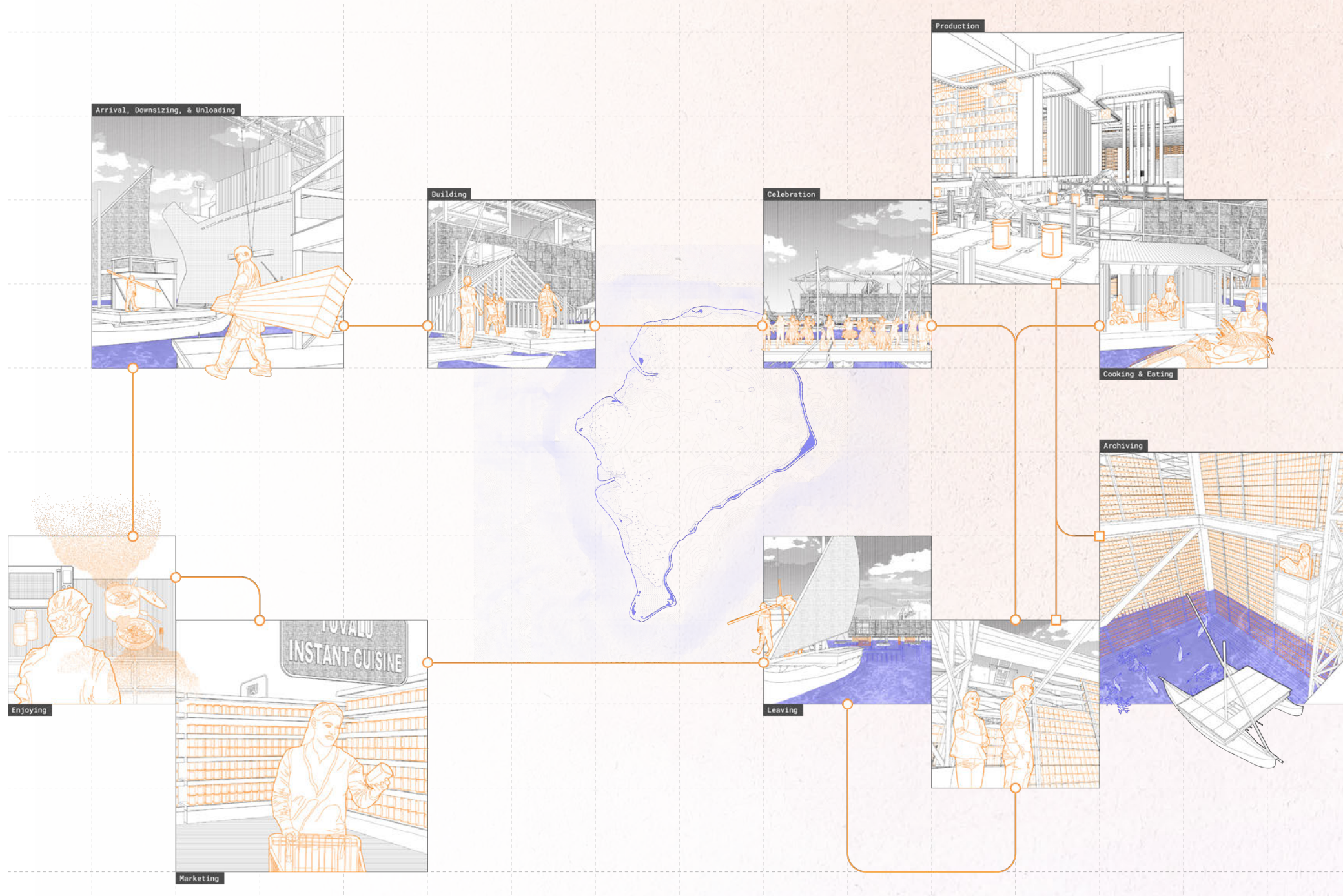
**NUTRITION FACTS**

Amount per serving

<b>Calories</b>	<b>0</b>
Total Fat	0%
Sodium	0%
Total	0%





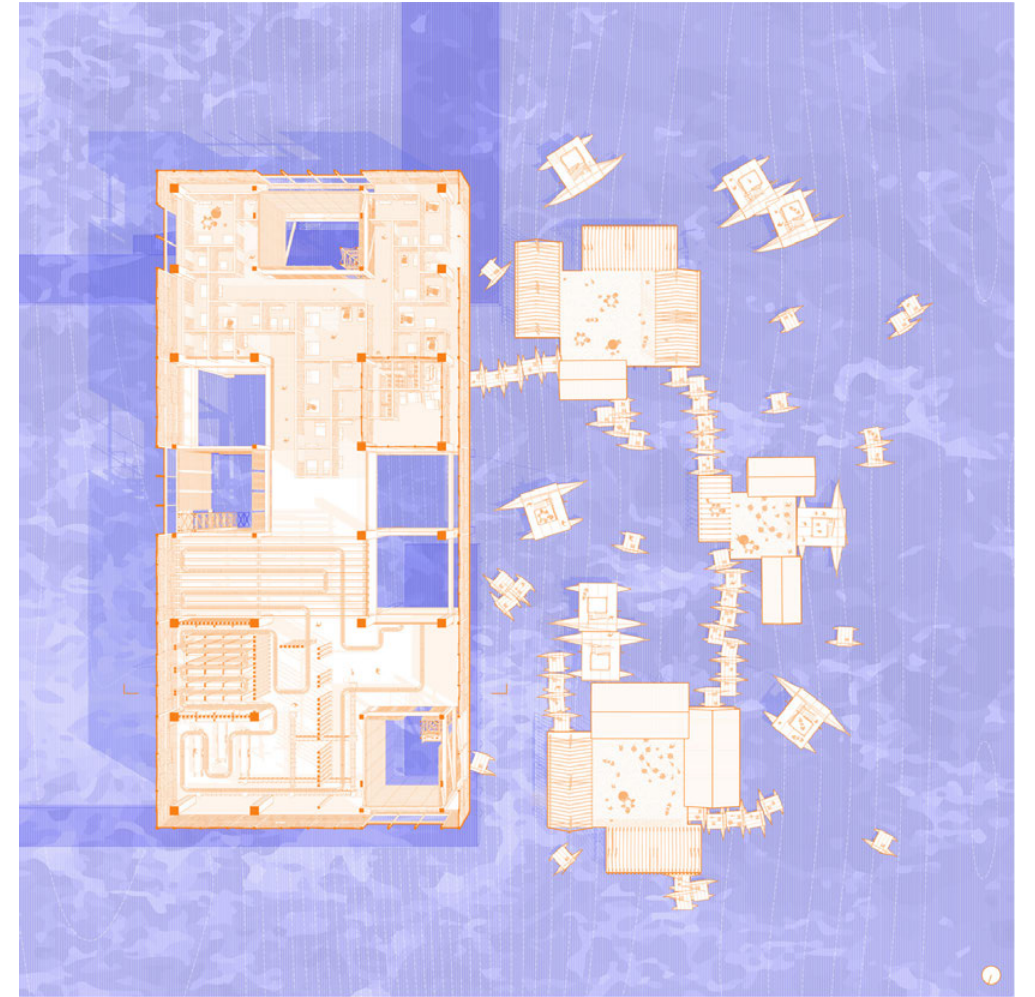
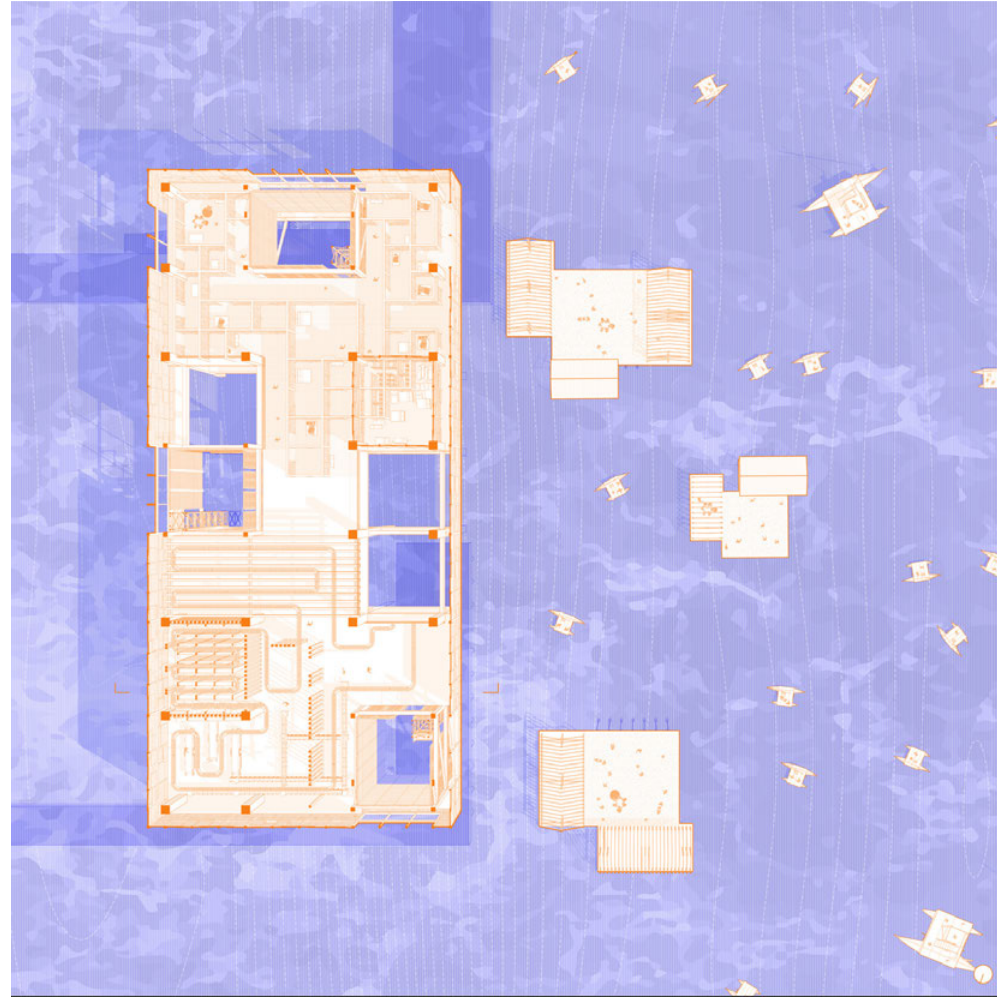
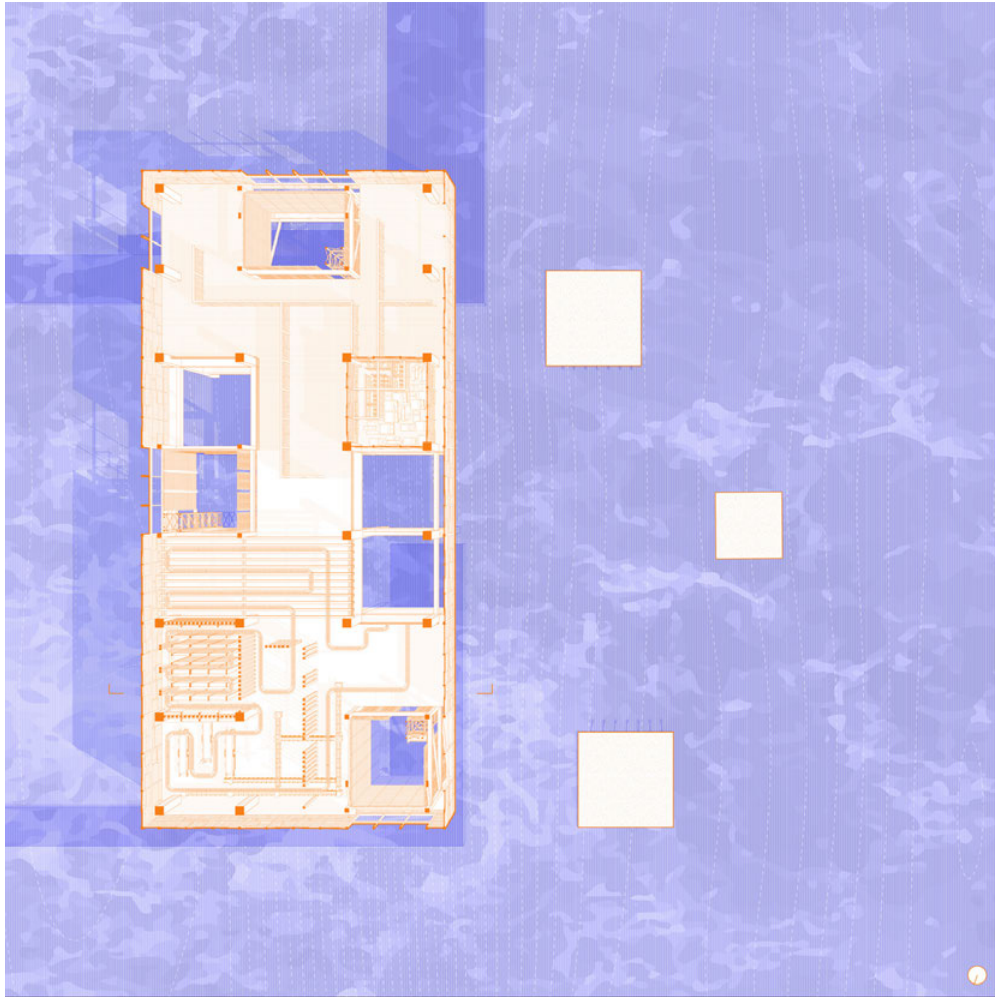


The concept of gathering at Funafuti Port aims to recreate a sense of home and belonging by creating spaces for reunions and cultural preservation centered around cooking. Canned food is not only a staple of these gatherings but also serves as an archival object, marking cultural continuity.

In the backdrop, the port's factory produces canned instant food as a commemoration of annual celebrations, reflecting the evolving recipes and the impact of climate change on available ingredients. These cans are stored in physical archives within gantry cranes, capturing the progression of Tuvaluan cuisine and the influence of climate changes, such as the migration of fish species due to rising sea temperatures.

On a broader scale, this project extends Tuvalu's cultural reach by sharing its culinary heritage in canned form, enabling people outside the diaspora to engage with Tuvaluan culture. This culinary soft power fosters cross-cultural connections and helps resist the idea that loss of land means loss of identity and heritage. It shows that Tuvalu's cultural legacy can persist and thrive in cans, creating lasting memories and broadening the nation's influence globally.

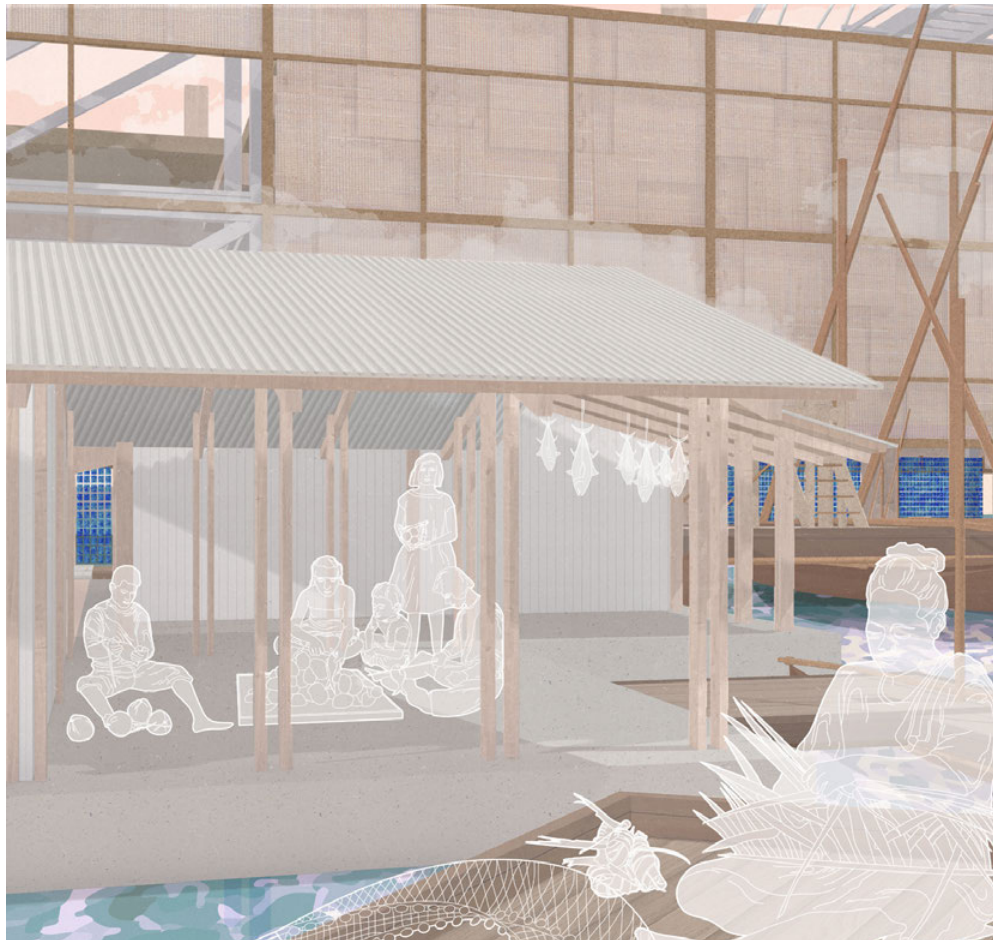








The project consists of two sets of permanent structures. The factory is constructed directly on the existing port structure, symbolizing permanence and the enduring influence and dependence on industry and capitalism. The floating platforms are anchored to the seabed through a system of piles and pulleys, embodying temporality, tradition, and human joy. These platforms serve as starting points for the construction of temporary kitchens for various cooking styles during the festival.





## POSTCARDS FROM THE PAGODA

**Artist in Residence at Jim Thompson Farm**  
Reading Pagoda, Reading, Pennsylvania

Spring 2024  
Advanced VI Option Studio  
Instructors: Rachaporn Choochuey & Lucy Navarro

In the southeastern corner of Reading, Pennsylvania, where Mount Penn Preserve meets the city, stands the Reading Pagoda. Originally a limestone quarry owned by William A. Witham Jr., it was transformed into a hotel in the early 1900s after the quarry closed. Reflecting the early 20th-century fascination with Asian architecture, the hotel was designed in the style of Nagoya Castle in Japan, with additional local elements like brick and concrete masonry units, a new building technology at the time. The hotel business failed, and the abandoned building was reclaimed as a Japanese temple. Chief-Priest Suzuki from Choshoji, Japan, blessed it and installed a prized bell at the top. However, anti-Japanese sentiment during World War II led to the temple's closure, leaving the Pagoda to find a new purpose in the years that followed.

As years and feelings passed, the meaning of the Pagoda has shifted to reflect changing cultural sentiments, evolving from a mere structure into a cherished city symbol. Various local groups and agencies have even integrated its distinctive shape into their logos and branding. In the last few decades, the State purchased the Pagoda, with different organizations attempting to fund and restore the aging landmark with mixed success.

Drawing from past ideological shifts, cultural changes, and transformations in the building's role, let's imagine a new scenario: What if Donald Trump wins the 2024 presidential election? In 2025, President Trump reinstates the Executive Order Promoting Beautiful Civil Architecture with stricter criteria, extending its impact to existing buildings across different levels of government. As the town contemplates these changes, a darker tension arises. The divisive political climate and scapegoating of Asian Americans trigger riots, leading to the vandalism of their treasured Asian landmark—the Pagoda.

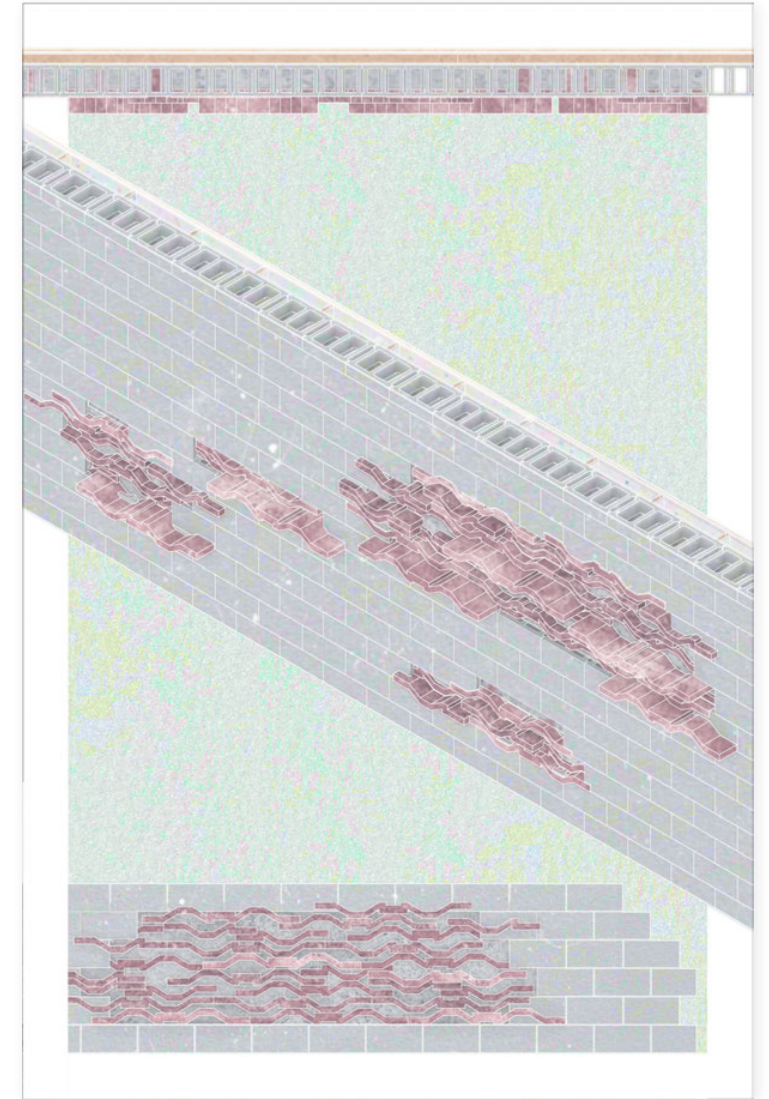
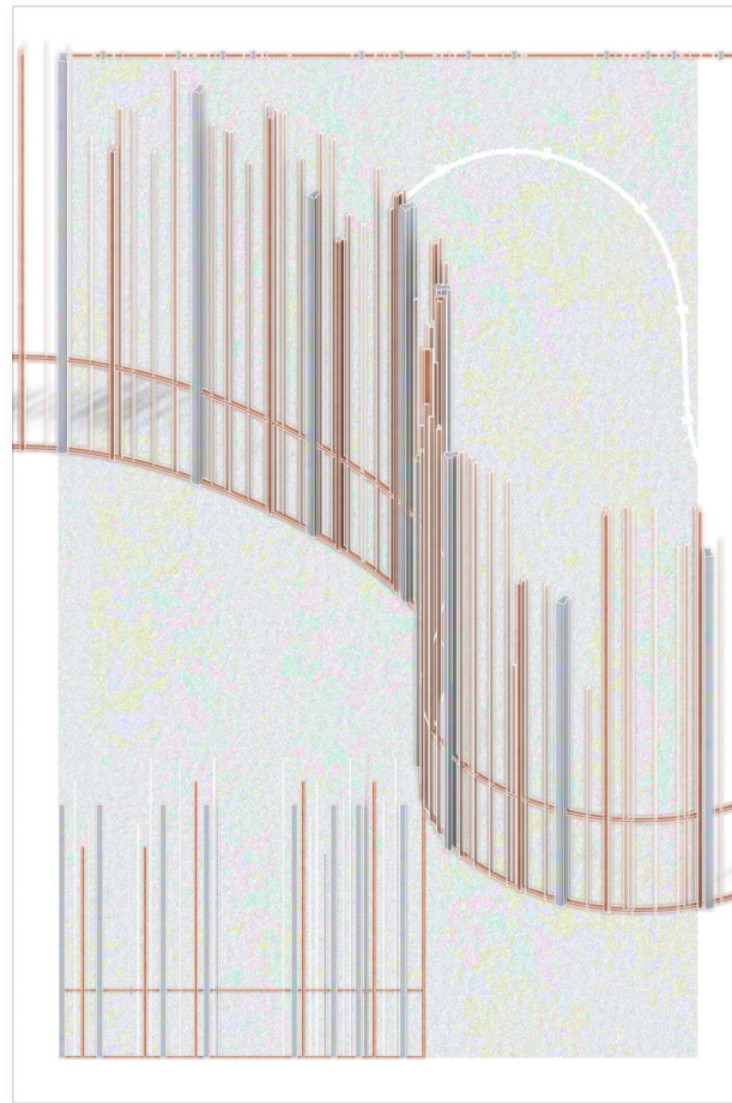
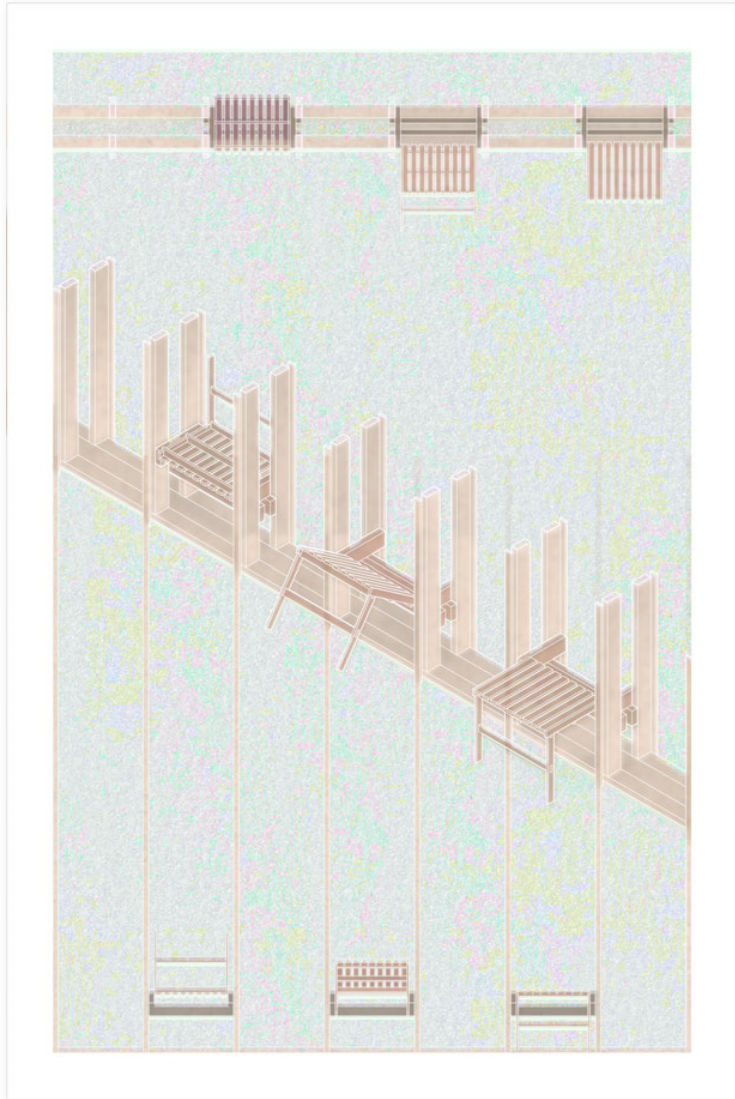
This tumultuous period in the Pagoda's history is depicted through a series of postcards, capturing both the external transformation of the structure and the internal strife within the community. These postcards tell the story of a city at a crossroads, where cultural heritage and political turmoil collide.





What remains after the riots?  
A group of townspeople, working secretly, slips into the Pagoda to restore the building and turn it into a safe haven—a community center where people can find refuge from the chaos that has engulfed the town. These people become the new caretakers of the Pagoda.

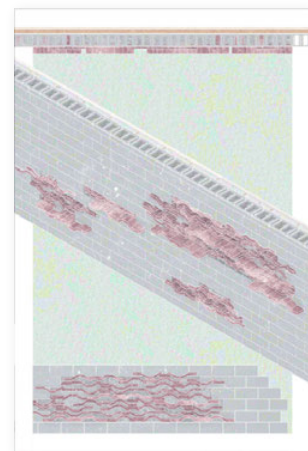
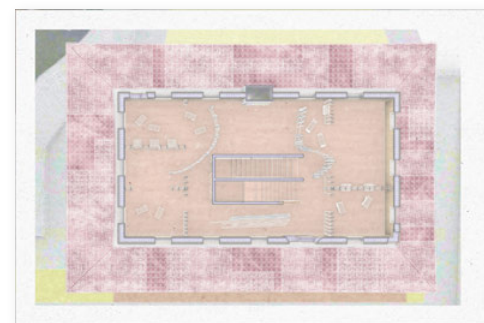
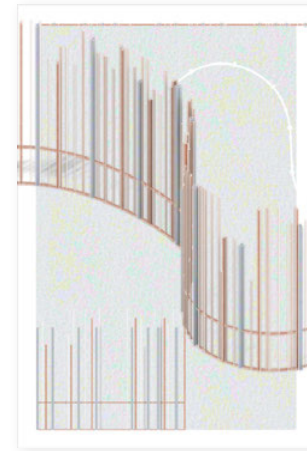
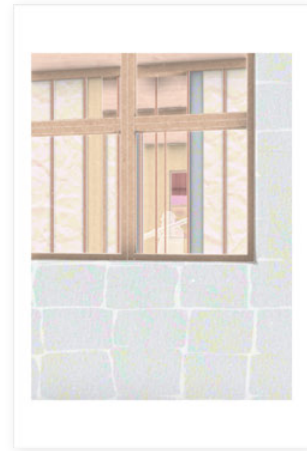
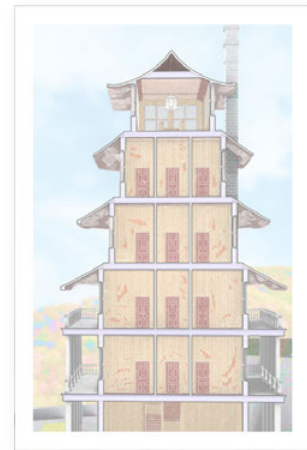
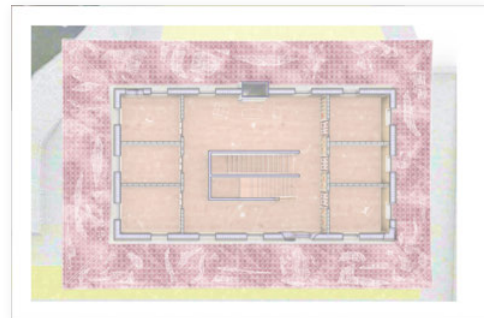
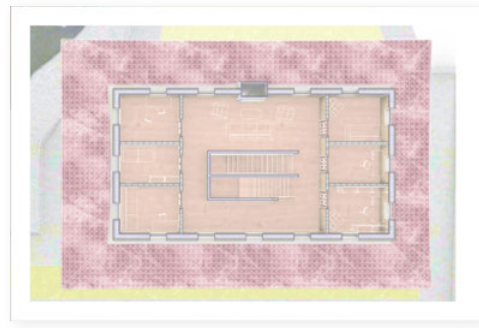
But what's left to work with? What can be repurposed creatively?  
Upon examining the wooden walls, it's clear they're damaged, but they're also multilayered and can be dismantled to create more open spaces. Out of necessity, the group cannibalizes parts of the building, using wood joinery as an homage to the Pagoda's Japanese roots. This technique allows them to use the existing structure to carve out new areas among the debris, making the space more flexible and adaptable. Using sections from the deconstructed walls, they create flexible partitions that can be adjusted to provide varying degrees of openness, enclosed spaces, and unique viewpoints. These moveable walls enable them to craft a more versatile and intimate environment amid the rubble.













## NEW CENTURY FARM

Exploring Chinese-ness Through Multi-Species Agriculture in the Hudson Valley

Port Jervis, New York

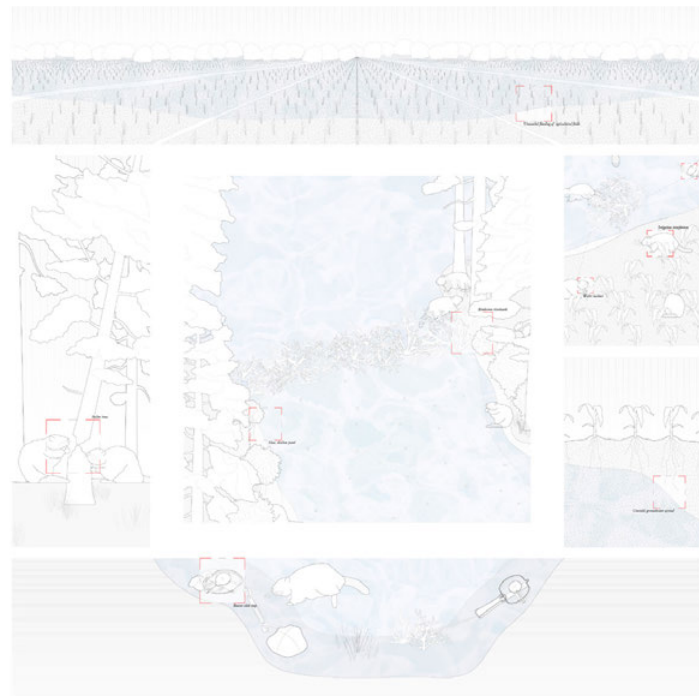
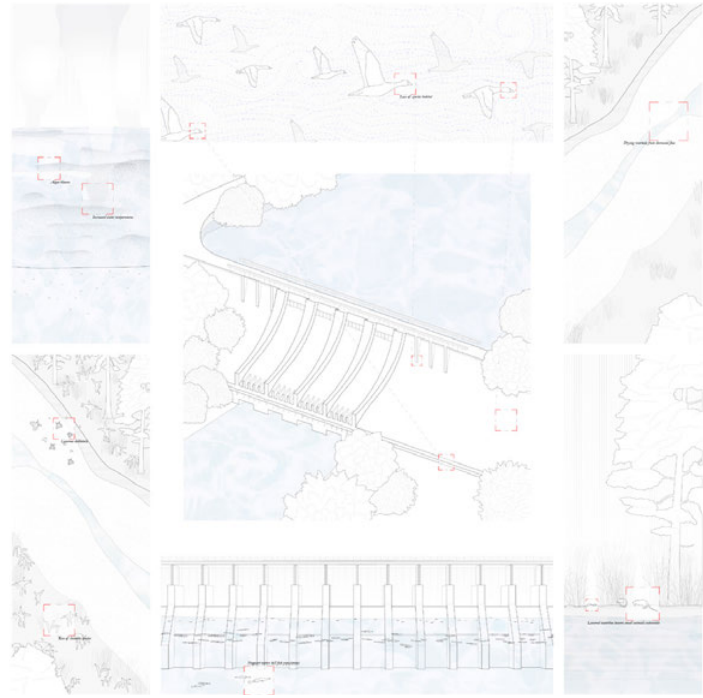
Spring 2023  
Advanced 4 Option Studio  
Instructor: Feifei Zhou

New Century Farm, located just 4 miles north of Port Jervis, occupies the tight stretch of land between US Route 209 and the Neversink River. Its landscape mirrors the idyllic scenes often depicted in Orange County brochures, showcasing a diverse array of attractions. Among these are a community farm and garden, horse racing facilities (complete with a petting zoo), and a sprawling 15-acre green lawn that serves as a vibrant venue for weekly farmers markets, as well as hosting various Chinese cultural events and festivals. In contrast to the overall demographic composition of Orange County, which is predominantly 72% white, the Port Jervis/Cuddebackville area is home to a notable Chinese population - adding a distinct layer of cultural entanglements for New Century within its community dynamics. This demographic nuance is attributed to the area being the global headquarters of the Falun Gong movement, a Chinese sect that has faced persecution and notably recognized through performances by the Shen Yun dance troupe.

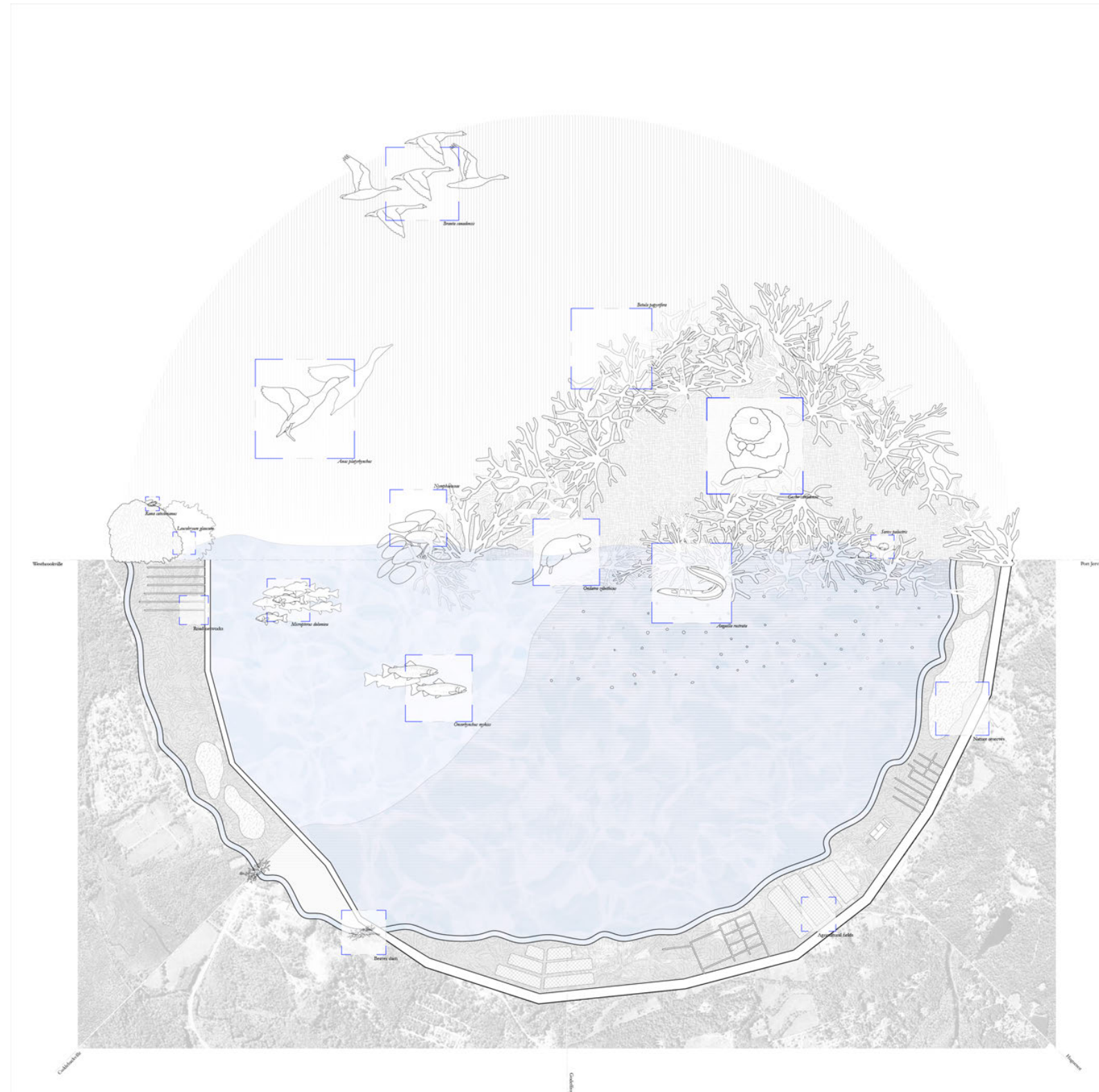
New Century faces recurrent and severe flooding from the polluted Neversink River, prompting a comprehensive response to address both environmental threats. The project employs multispecies care, integrating practices like aquatic plants, mycoremediation, and specific crop cultivation to mitigate pollution and restore site health. Enhancing the existing community farm, the project introduces a community kitchen rooted in multispecies care principles. This transformative space crafts fusion cuisine from on-site flora, not only addressing environmental challenges but also fostering cultural understanding within the predominantly white community. The community kitchen serves as a hub for education, dialogue, and bridging demographic tensions through shared experiences in land care and appreciation of a multicultural culinary traditions in a truly multicultural community.







Beavers, as a keystone species, play a crucial role in the history of New York. Their ability to dam rivers creates environments conducive to fish and aquatic life by slowing down fast rivers and filtering water. The resulting shallower waters and ponds act as fire breaks, promoting the growth of aquatic plants that serve as a food source. Additionally, wetlands alongside the water prevent erosion and provide nesting sites for animals. The Neversink River and US Route 209 delineate the project's focal boundaries, with the river symbolizing dynamic ecosystems and the road representing a human settlement corridor connecting five towns and hamlets. These elements intersect near Cuddebackville and serve as a crucial precedent of multi-species care.



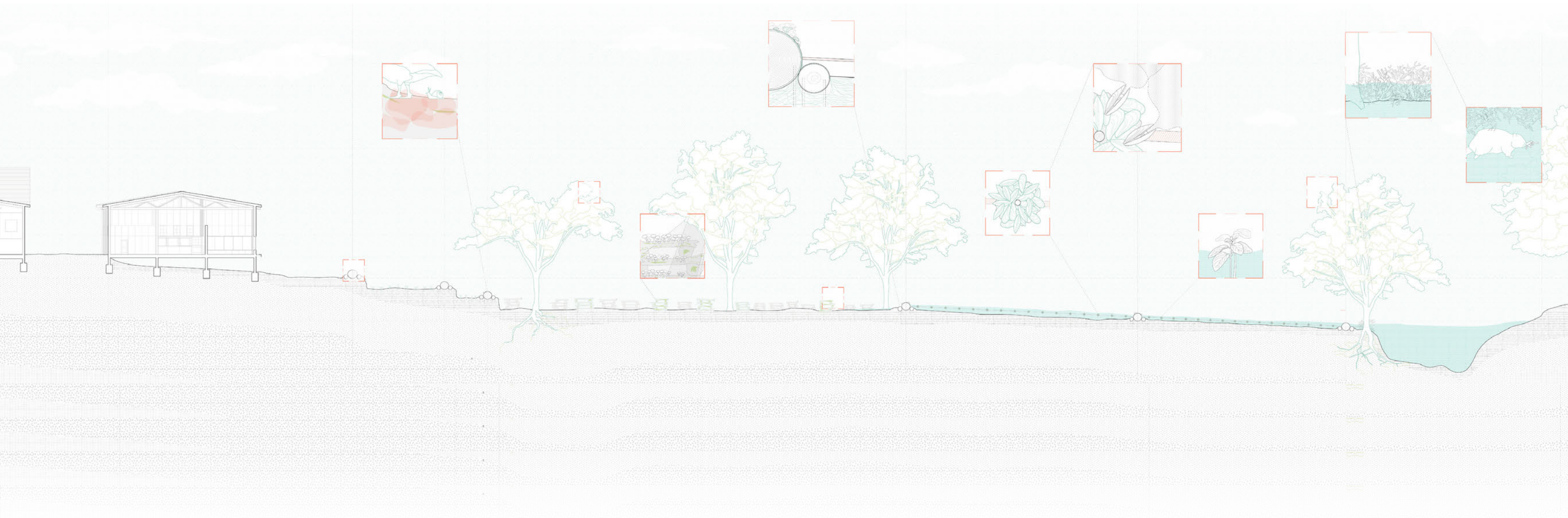




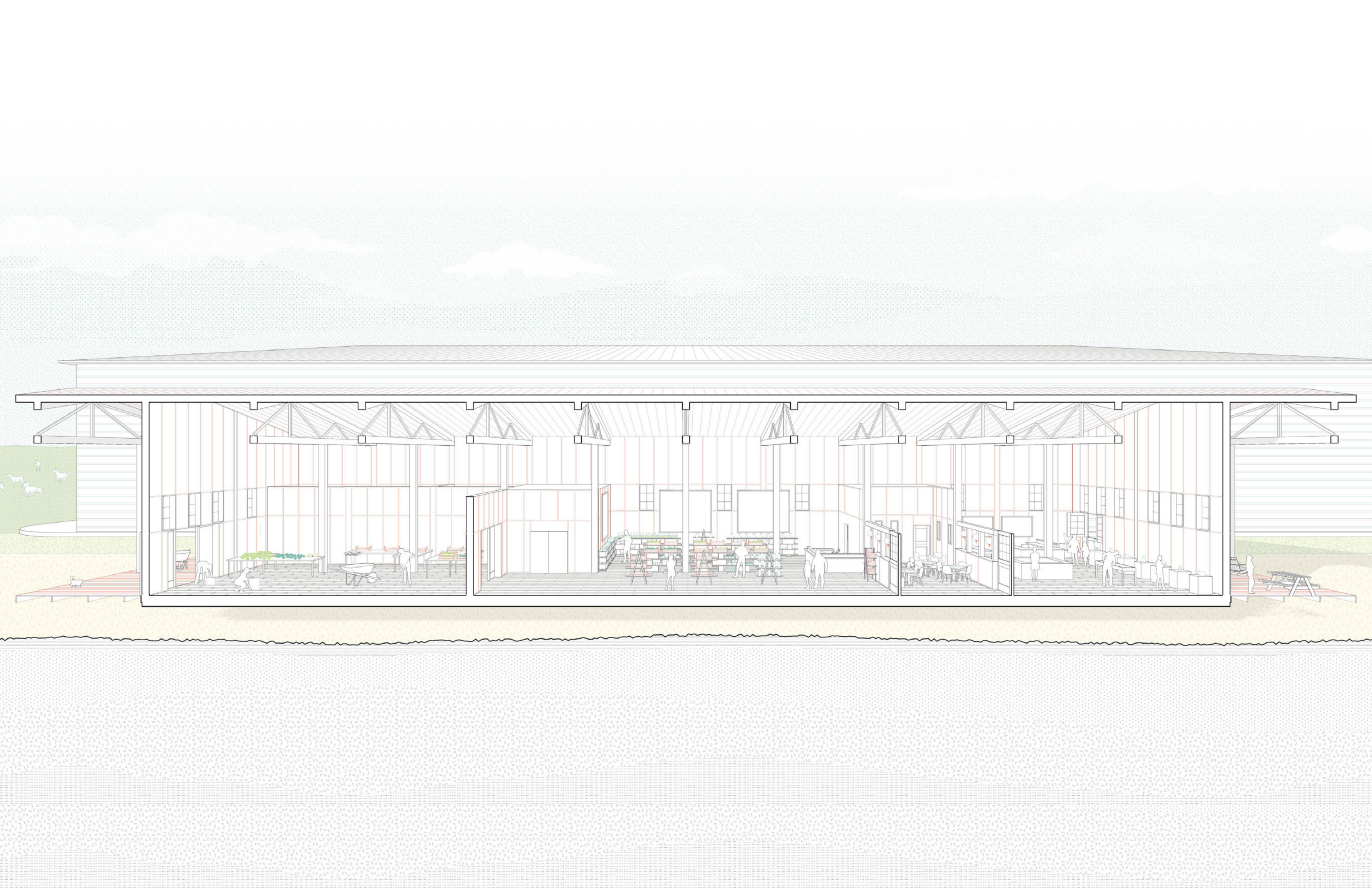
The flood-prone US Route 209, engineered for flood resistance, contributes to recurrent and severe flooding in the region. The existing site plan shows extensive flood zones, endangering visitors and reaching beyond crop beds due to chemical fertilizers and pesticides. Legal issues with Dragon Springs, a Falun Gong site, involve Clean Water Act violations for allegedly dumping waste into the Neversink River, affecting New Century downstream. The proposal aims to address toxicity through multispecies farming and terrace farming, inspired by southwestern China's practices. It also promotes cultural communication through a fusion cuisine using on-site ingredients. Natural barriers, akin to beavers' strategic use of hedgewood, are employed to mitigate flooding.



Using bottom culture technique in shallow waters, aquaculture with native eastern elliptio mussels purifies flooded zones through filter feeding. Mycoremediation with shiitake and oyster mushrooms detoxifies soil in the subsequent tier, followed by cultivation of Orange County crops for wastewater treatment in higher tiers. These elements converge in the Community Kitchen atop the hill, offering a fusion of Hudson Valley farm-to-table Chinese cuisine. Inspired by on-site flora and guided by multispecies care principles, this cuisine transcends boundaries, addressing environmental challenges and fostering cultural understanding. The predominantly white community actively engages in land restoration, cultural appreciation, and dialogue through the shared experience of the community kitchen, serving as a hub for education and bridging demographic tensions.









## STOR(AGE)FRONT

### Inverting Invisible Conditions via Housing

*The Bronx, New York*

Fall 2022

Core III Housing Studio

Instructor: Benjamin Cadena

Partner: Jillian Katz

*Storagefront* is a mixed-use collective housing complex adjacent to the Bronx's Harlem River. Drawing inspiration from New York City's eclectic population, layered ecosystems, and the site's propensity for impenetrable industrial storage, *Storagefront* welcomes residents to engage in the practice of celebrating the notion of stuff, as artifacts from different lifestyles, and the art of living.

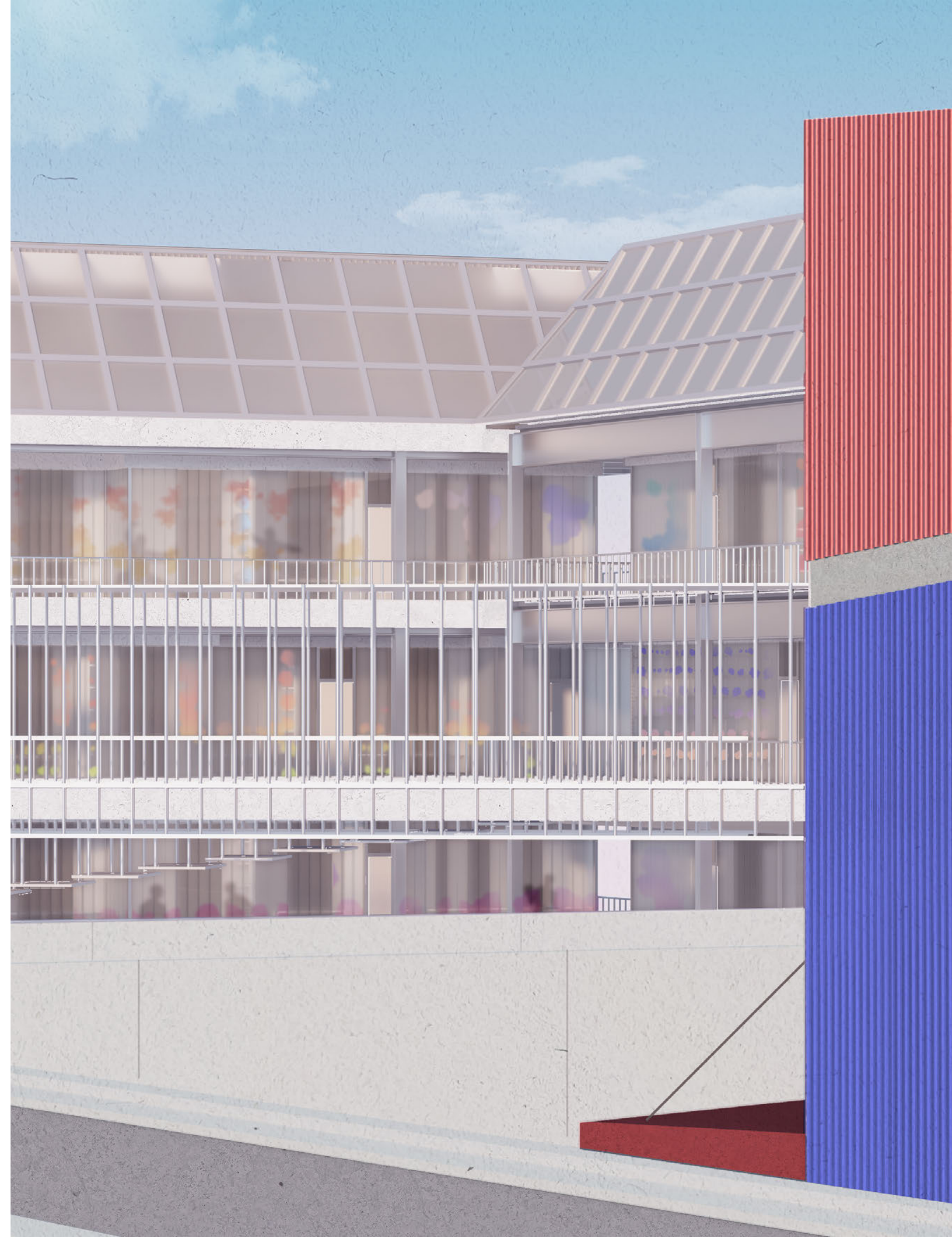
The amount of storage facilities on the surrounding site is a testament to the amount of "stuff" that is stored, hidden, and forgotten. *Storagefront* aims to invert the current cultural treatment of belongings and excesses to something that is shown off and celebrated, and embedded into the very nature of the building. The entirety of the exterior facade is encased in a varying transparency of channel glass. Like how all their belongings are on display on the interior, the units are all on display on the exterior, as if the entire complex was a Tupperware container of life.

Through its varied glassy facade, *Storagefront* offers glimpses and exchanges with residents' mundane household objects exhibited alongside their most prized possessions. Alongside river-front public programming, *Storagefront* promotes a community of curiosity and discovery through confluent paths through the site, and display and exchange-based activities such as street markets and evolving communal storage displays.

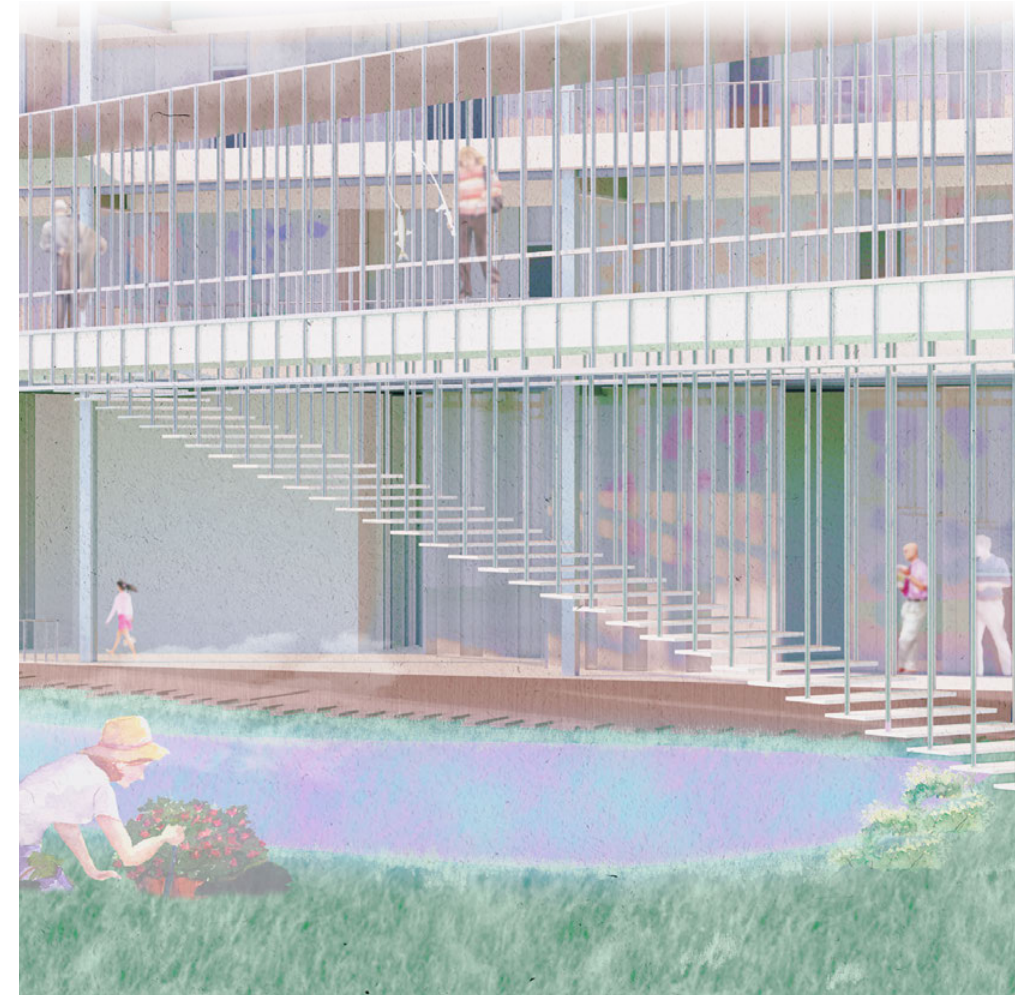
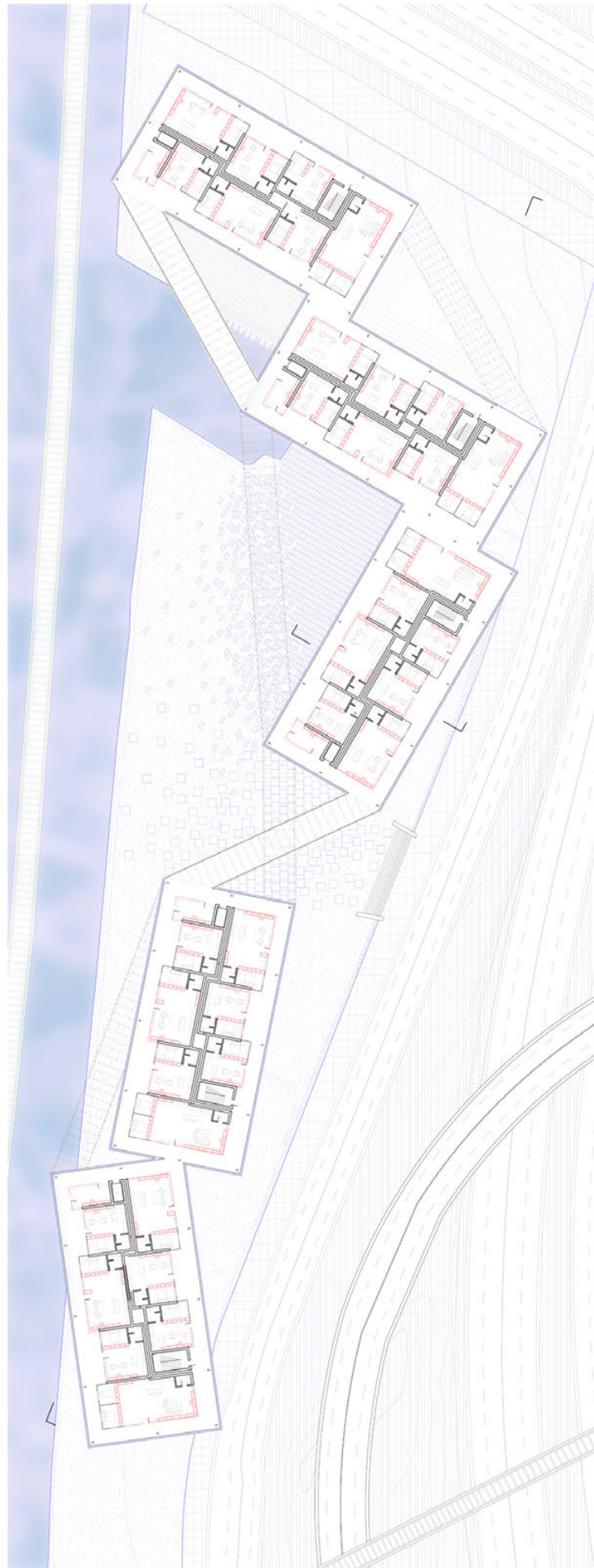


See the continuous landscape  
of milky silhouettes:

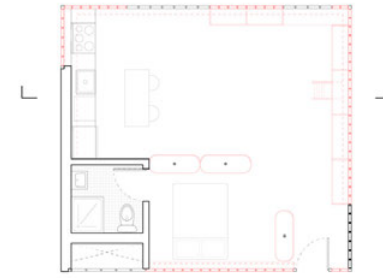
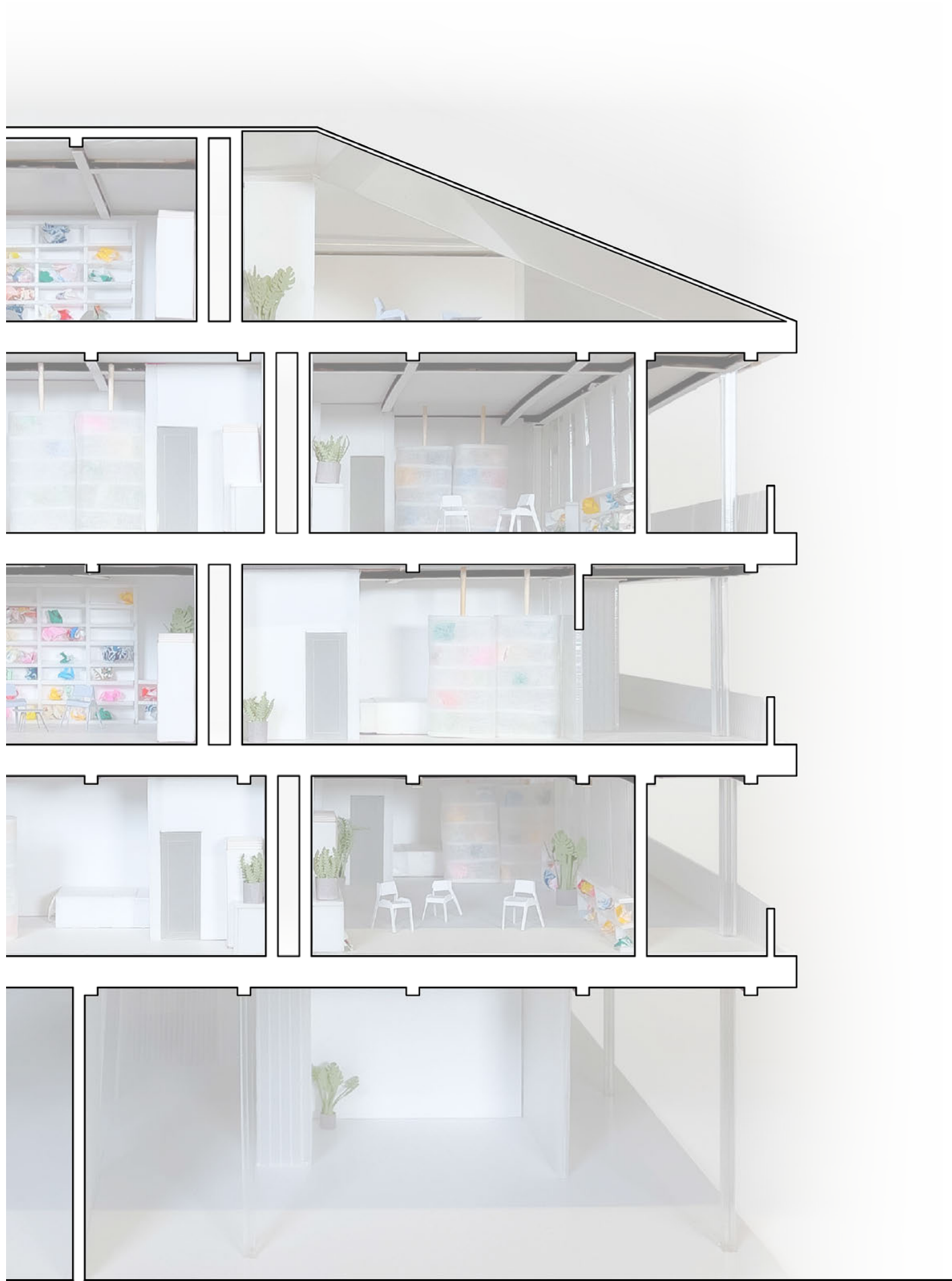
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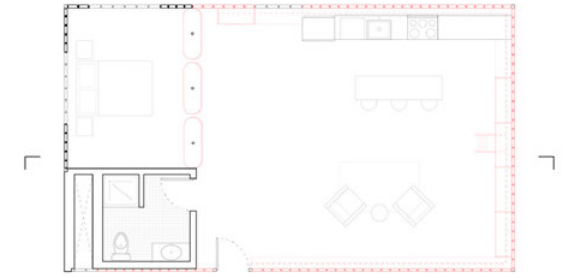
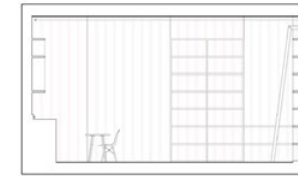




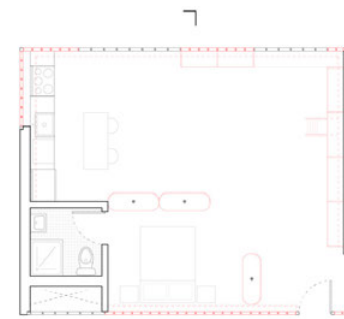
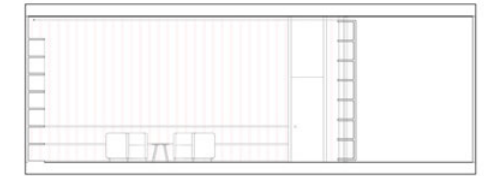




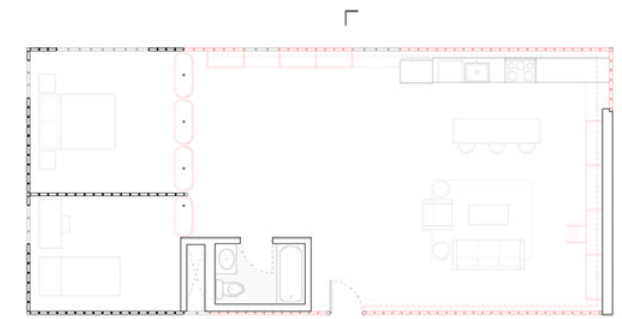
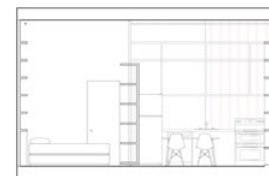
Typical micro-unit



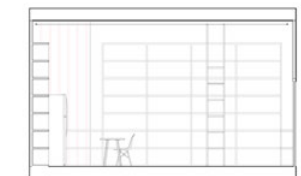
Typical 1 bedroom



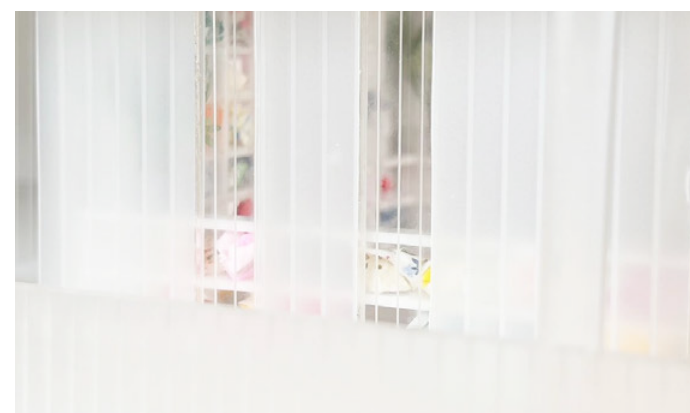
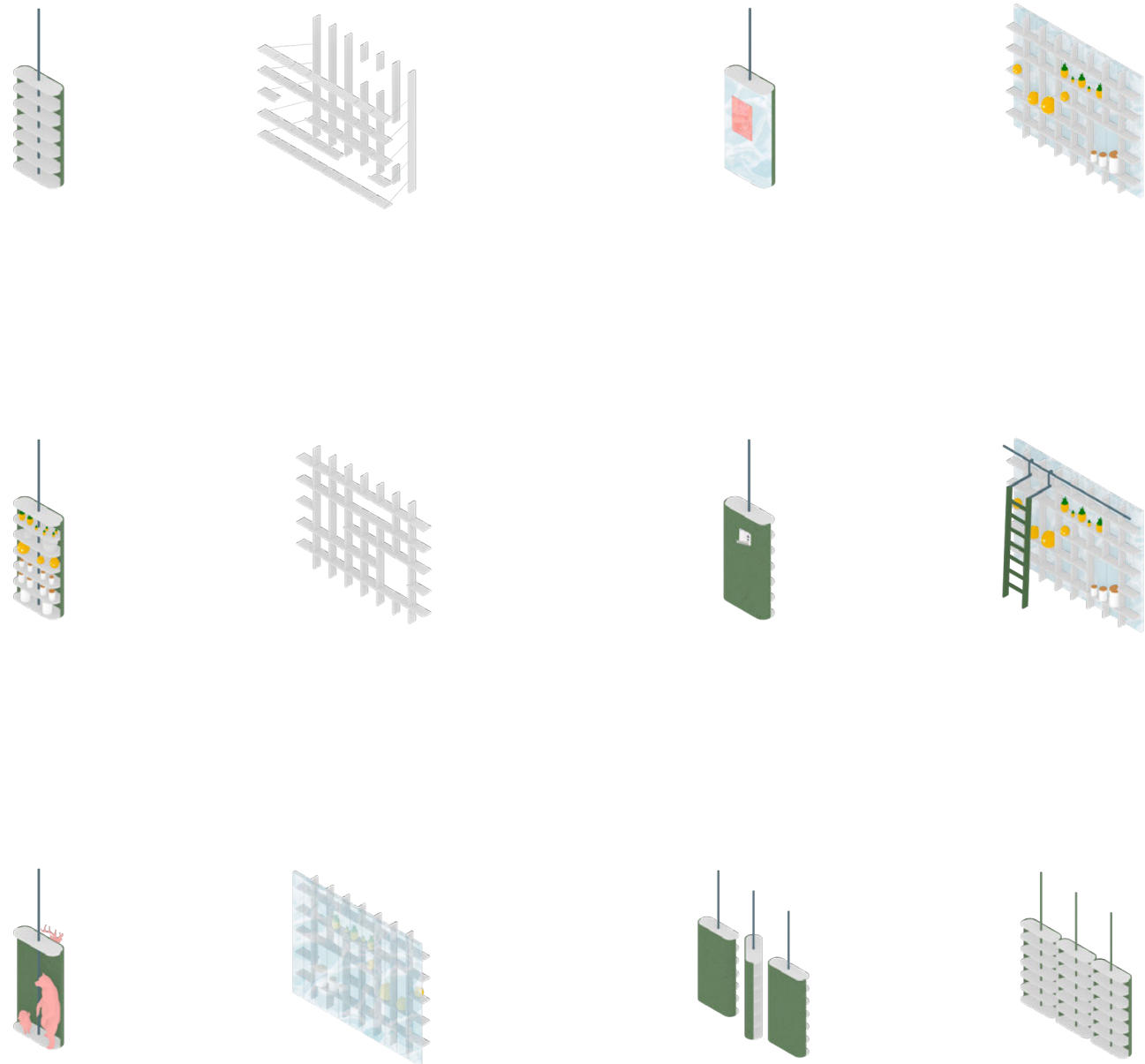
Typical studio



Typical 2 bedroom





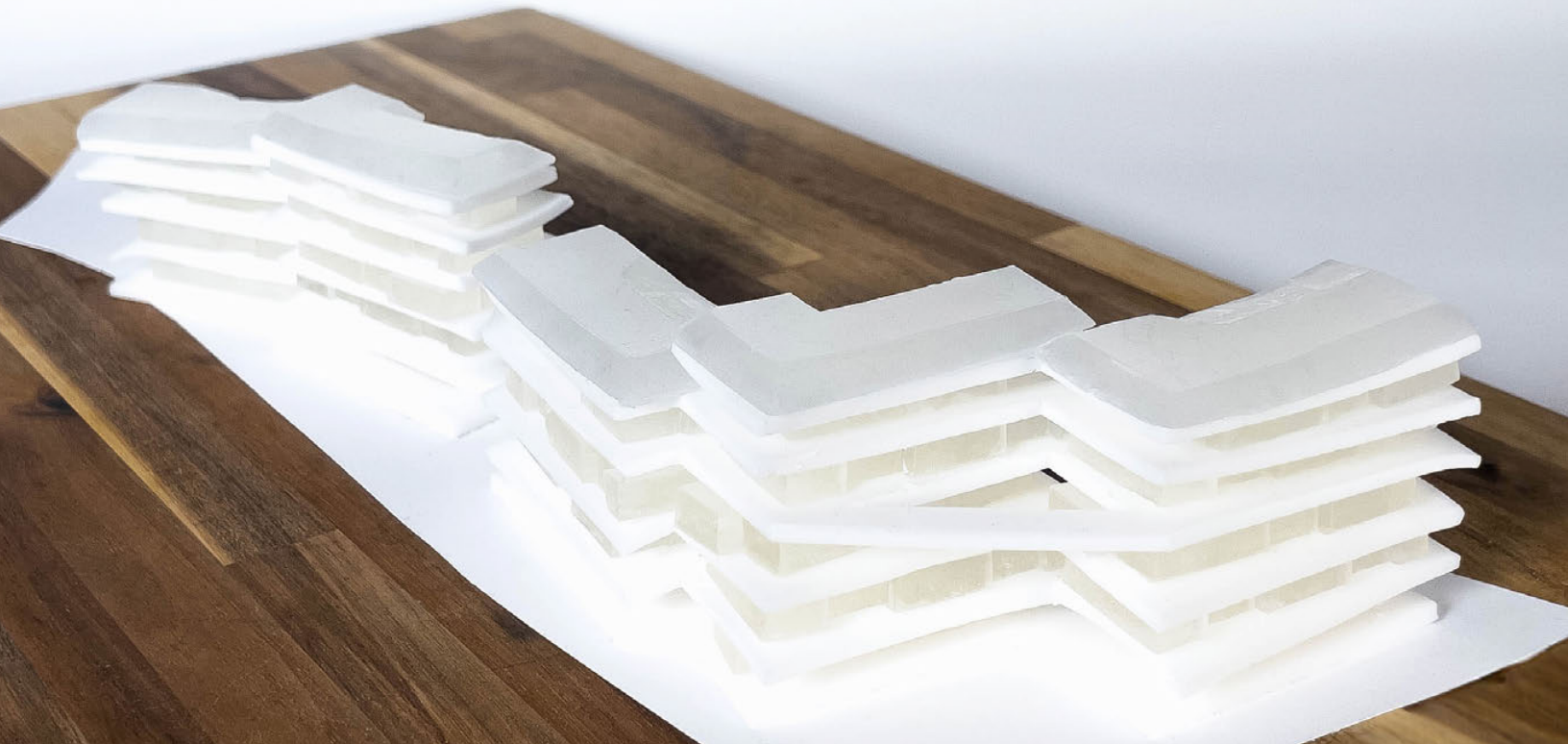


The design of each unit emphasizes showcasing residents' lifestyles, foregoing traditional interior and exterior walls except for bathrooms and partition walls between units. Instead, unique open shelving serves as internal architecture and partitions, allowing objects to define spaces. The site features five blocks of varying heights and orientations, forming two main structures at the northern and mid-southern ends. Elevated walkways connect these blocks, functioning as promenades and exhibition spaces. The ground floor remains mostly open, facilitating flexible river-front community programs and accommodating the site's natural floodplain. The abundant storage facilities in the surrounding area indicate a culture of excess and hidden belongings. The concept of "Storagefront" challenges this by making belongings visible and celebrated, integrating them into the building's design. The exterior facade consists of channel glass with varying transparency, allowing the internal units to be visible from the outside, resembling a Tupperware container where residents' lives are on display.





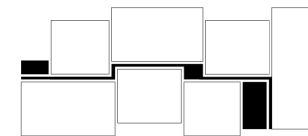
Each aggregate of units is recessed from the terrace slab edge to create a strong horizontal reading of the site, similar to open shelving. The illusion of floating slabs extends the objectification of stuff to the residents and their homes too. The intent is for this language, with the building's materiality, to convey a light and open accessibility to the site and neighborhood, something that is lost in the neighboring shielded storage facilities and heavy materials. Transparent channel glass serves the role of traditional vision glass for views and light, while the opaque sort creates a visual divide in bedrooms. The semi-transparent variety offers residents a medium between the two and offers an opportunity to intimately exhibit their possessions without sacrificing privacy. The result when traversing through *Storagefront*, is a continuous landscape of blurry, milky silhouettes.



Typical 7-unit aggregate



Offset units for views & variation



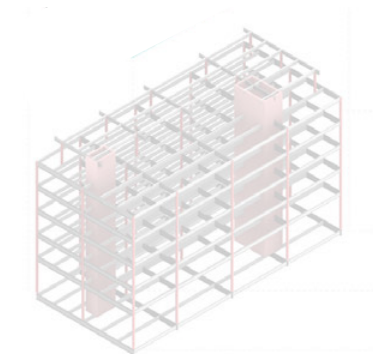
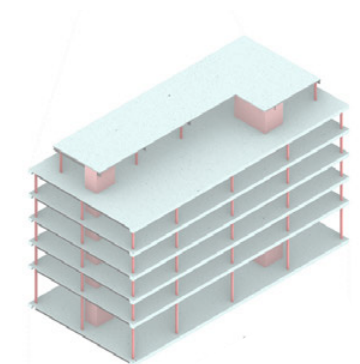
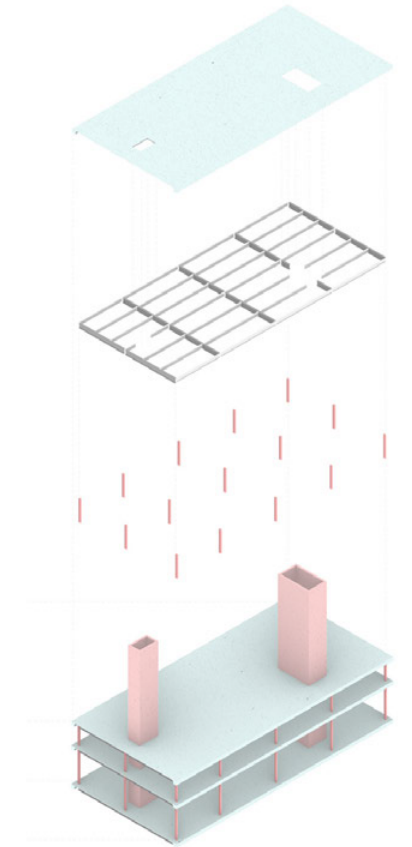
Shaft & service spaces



Visual permeability of envelope



Sunroom and community terraces





## MONUMENT OF MONUMENTS

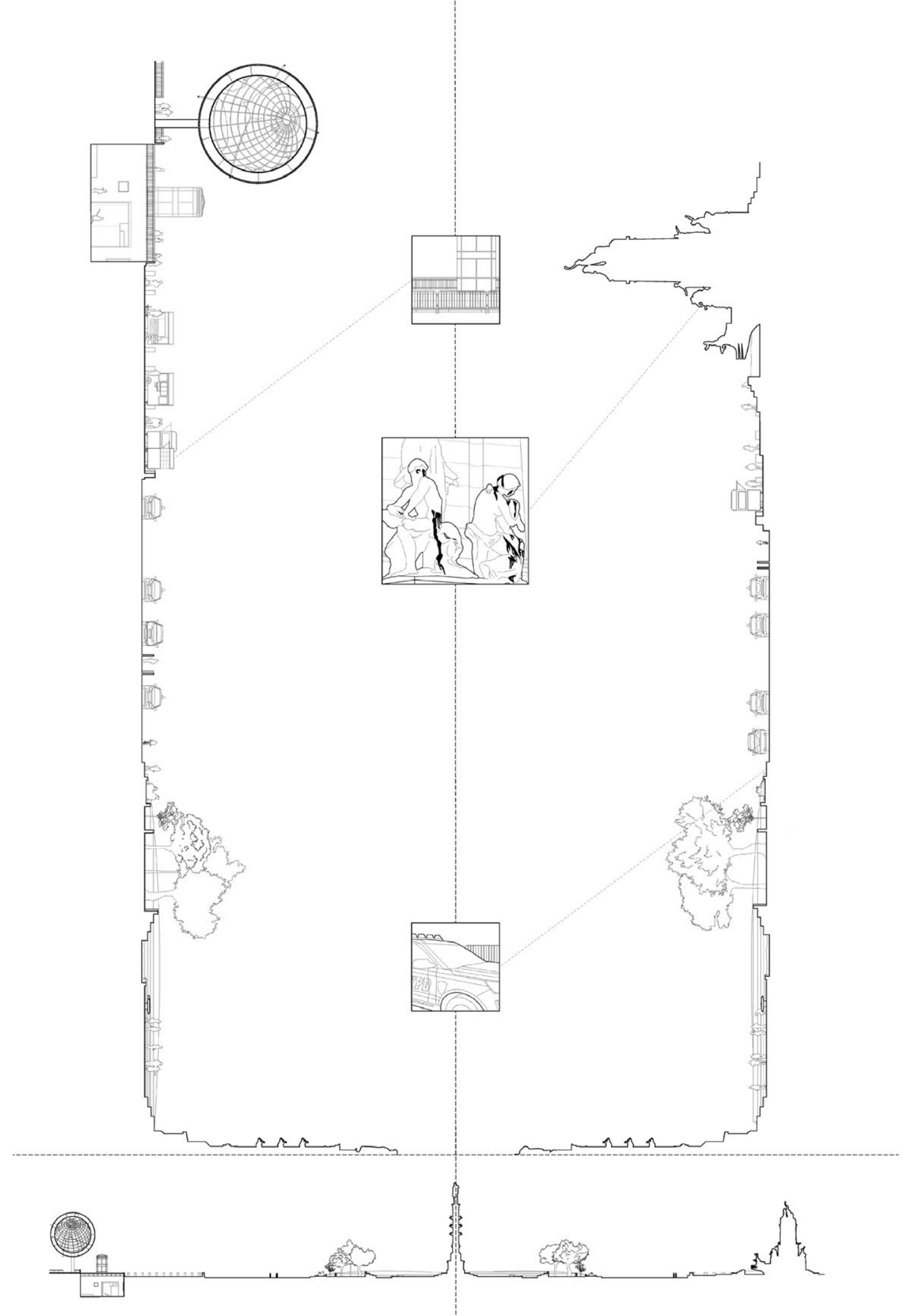
**Recontextualizing the People's Monuments**  
New York, New York

Fall 2021  
Core I Studio  
Instructor: Anna Puigjaner

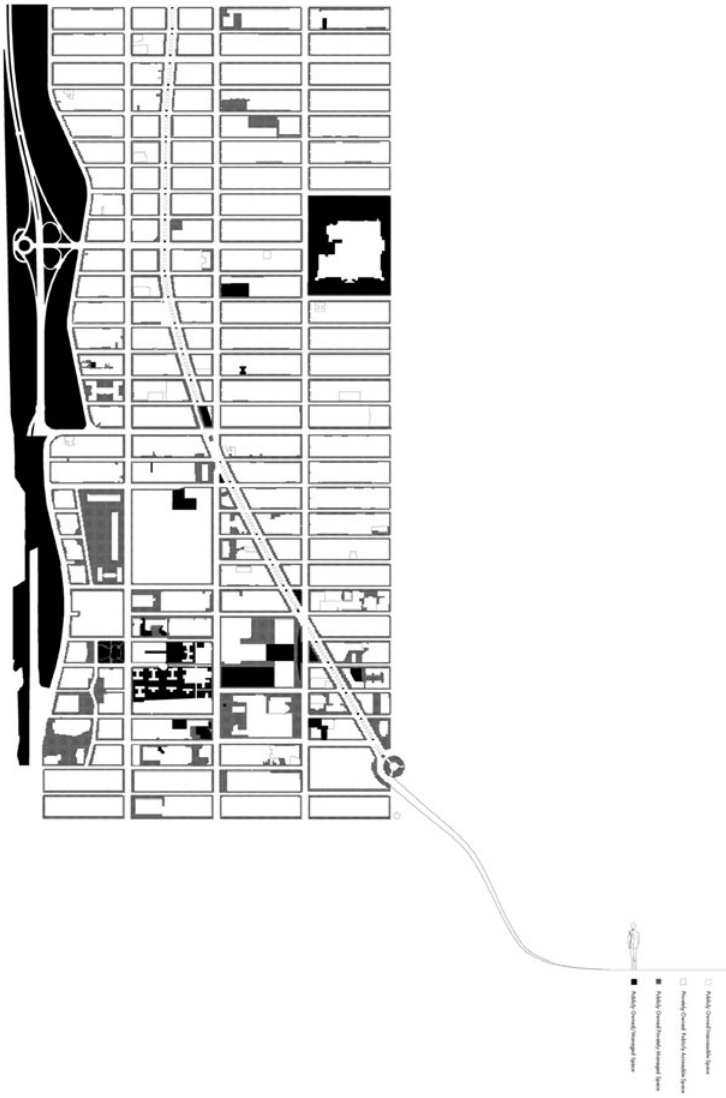
The inspiration for this project stems from the constitutional rights allowing citizens to organize and protest, particularly evident in the natural inclination of the Upper West Side and the broader New York City to organize around Columbus Circle. The 20 monuments in New York City Parks, diverse in size and type, can be categorized into three primary typologies that serve distinct yet overlapping purposes. These typologies form a framework for a system of occupation across the Upper West Side.

This project involves three adaptable typologies occupying the 20 monuments and public art installations on the Upper West Side. These interventions re-signify and transform existing monuments into active, evolving landmarks that reflect temporal changes in the political atmosphere. The result is a network of mutable public forums—real-life message boards embodying protest motions and serving as spaces for discourse, performance, and exchange. The Place is normally small in physical demarcation but vast in size. Typically represented by a plaque on the ground, it becomes a sheltered theater for assembly, named the Gathering. The Object is larger than a plaque but still close to the ground. They are the distillation of a historical event or group into something deemed apt and appropriate for representation in a commemorative setting. The Object becomes a stage, the Performance. The Person is the most common monument seen in the Upper West Side. They are conspicuous and distinguishable. The Person combines elements and activities from both the Gathering and the Performance to become the Manifesto.

The development of this project involved a comprehensive contextualization of the histories, denotations, and connotations of Upper West Side monuments. Through historical, material, and inhabitable subversion, each monument becomes a symbiotic forum for action. Columbus Circle serves as a fascinating case study, being the symbolic center and zero-mile point of New York City despite its controversial occupant. Protests and celebrations often commence and conclude at Columbus Circle. A study of aerial news coverage and first-person recorded accounts of three protests reveals the organizational and spatial anatomy of protests.

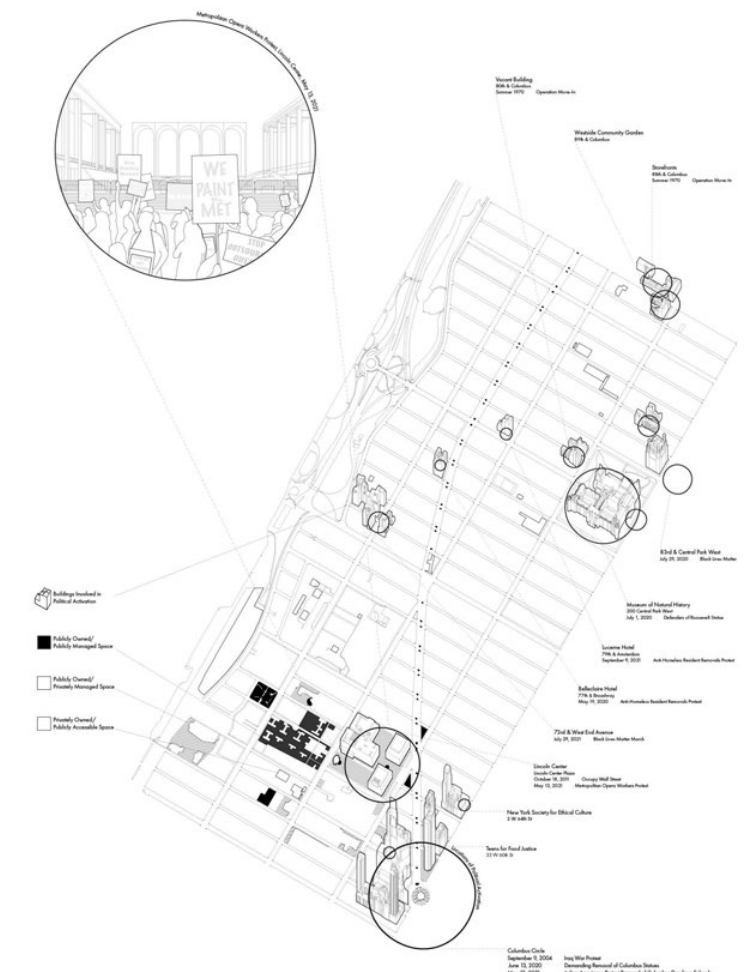
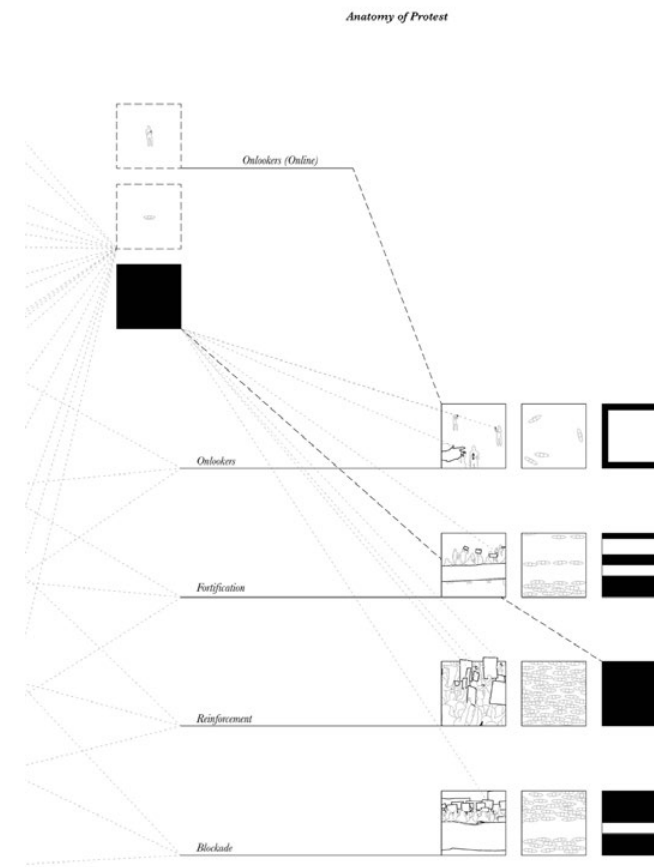
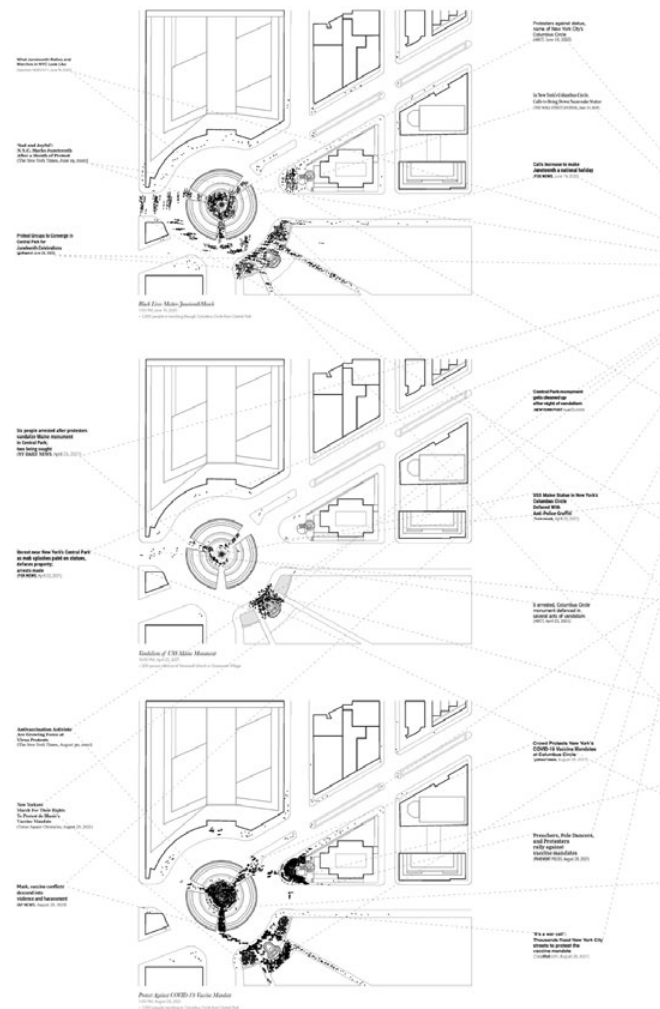




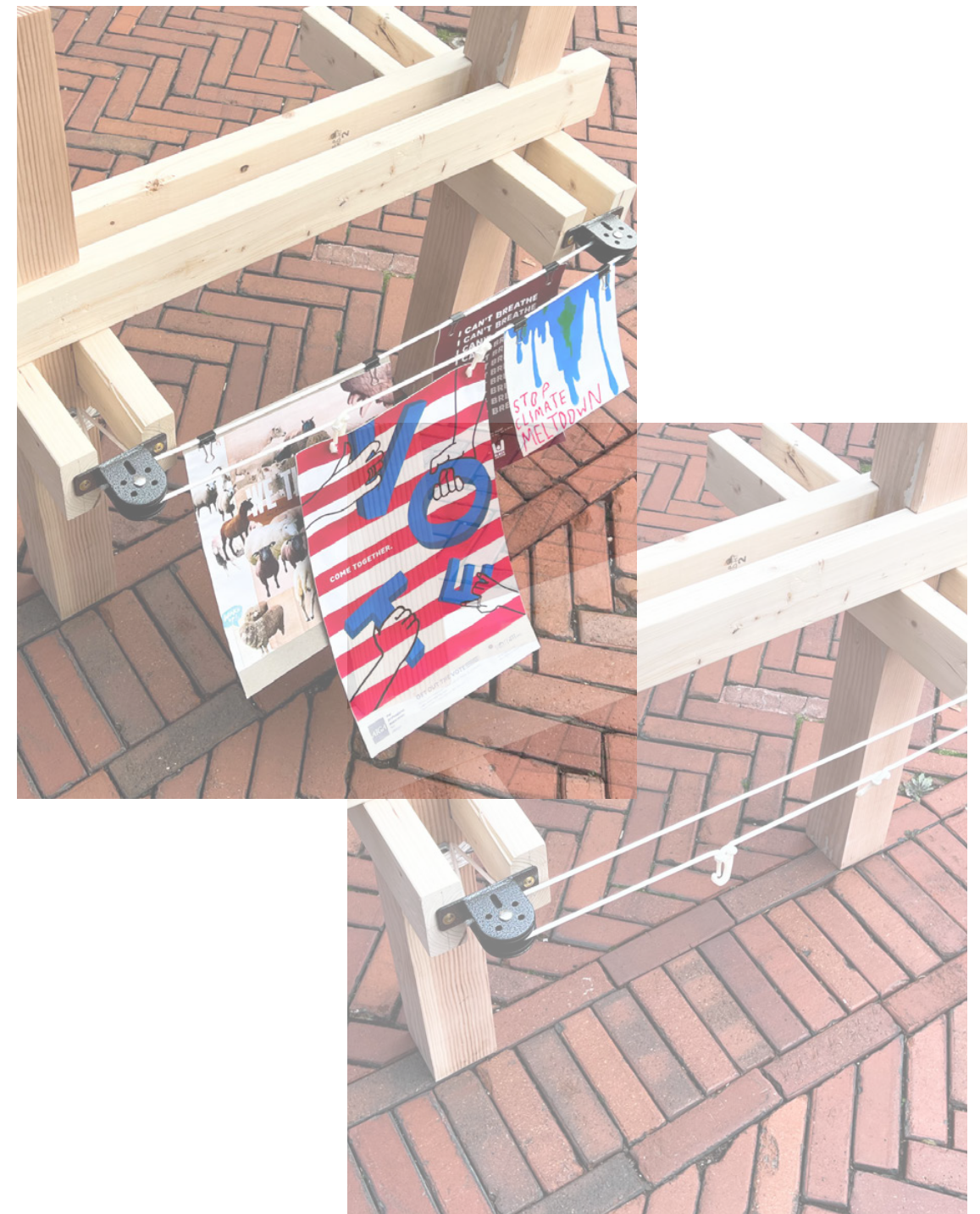
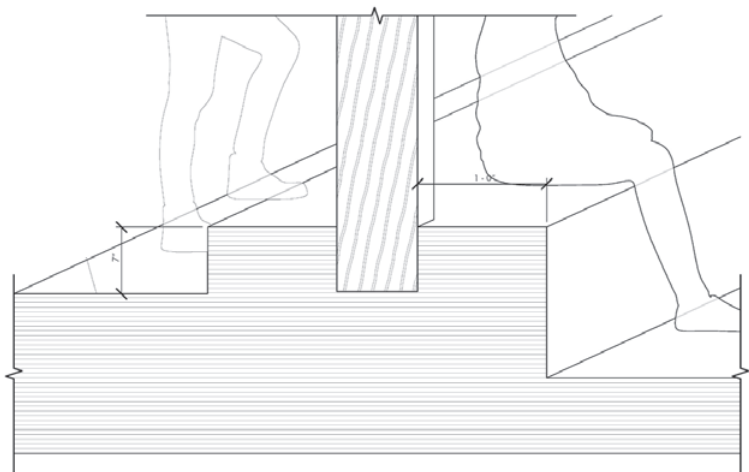
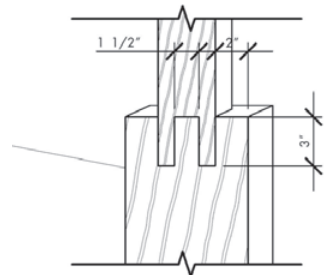
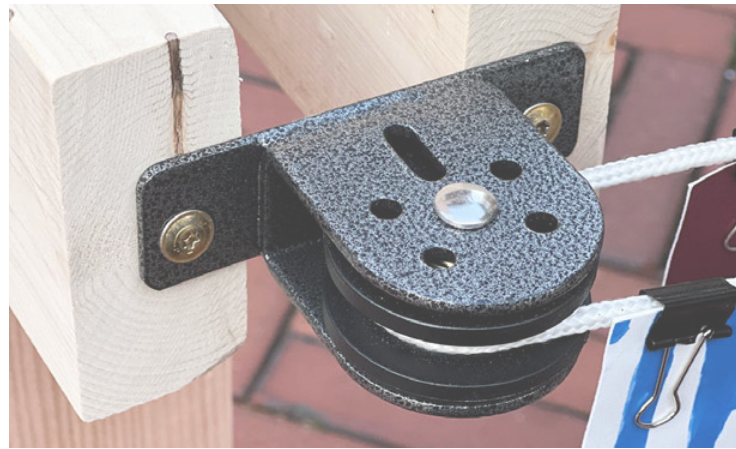
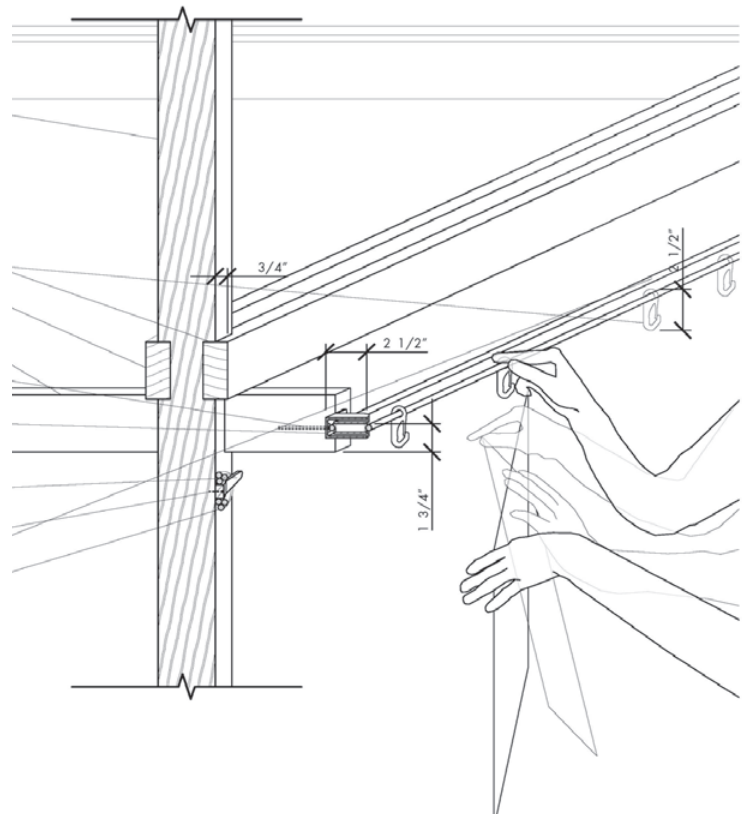


Columbus Circle served as an interesting case study because despite its controversial occupant and namesake, it is also the symbolic, geographic center and zero-mile point of New York City. Protests and celebrations alike begin and end at Columbus Circle. Studying aerial news coverage and first-person recorded accounts of three protests revealed the organizational and spatial anatomy of protest.

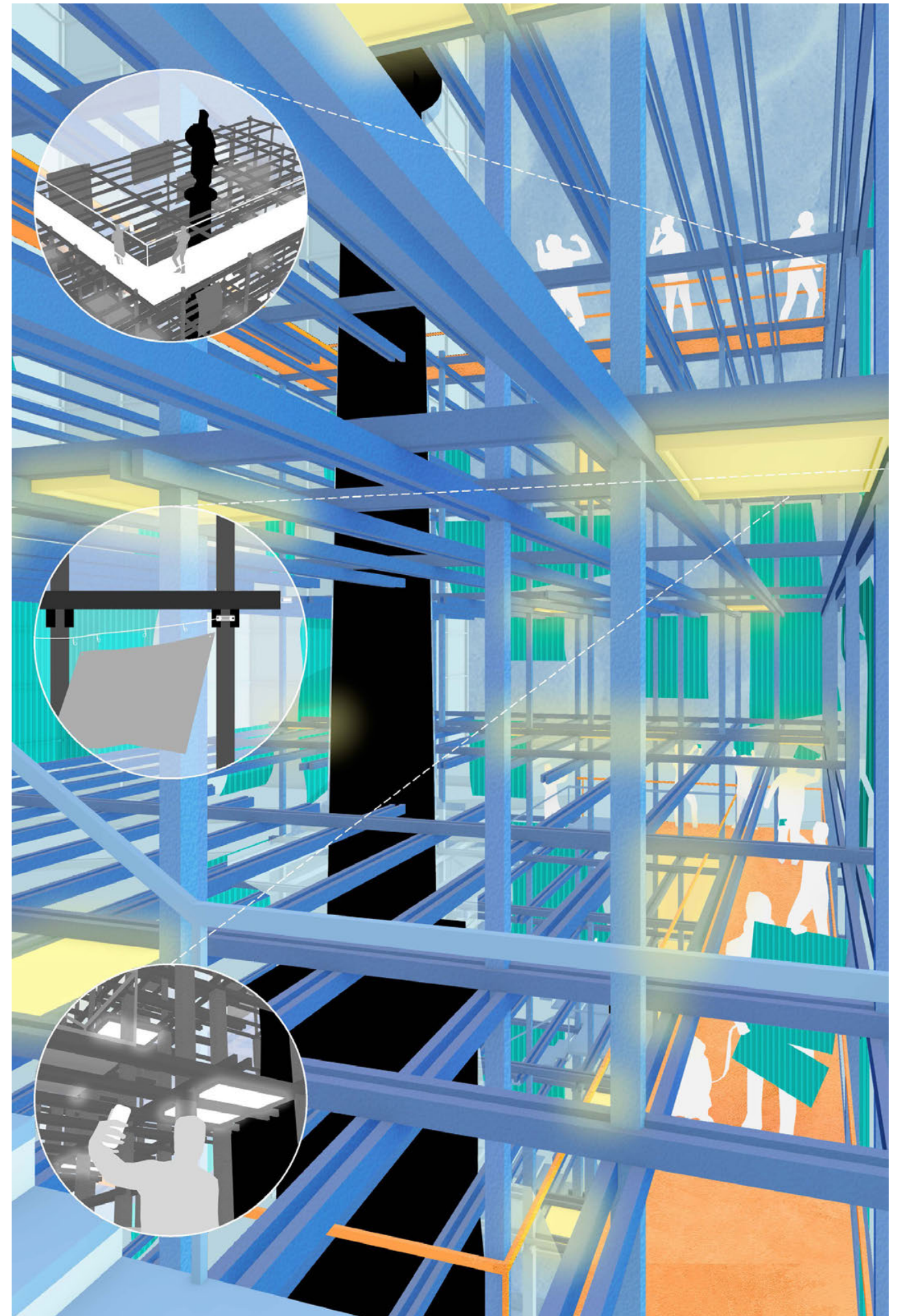
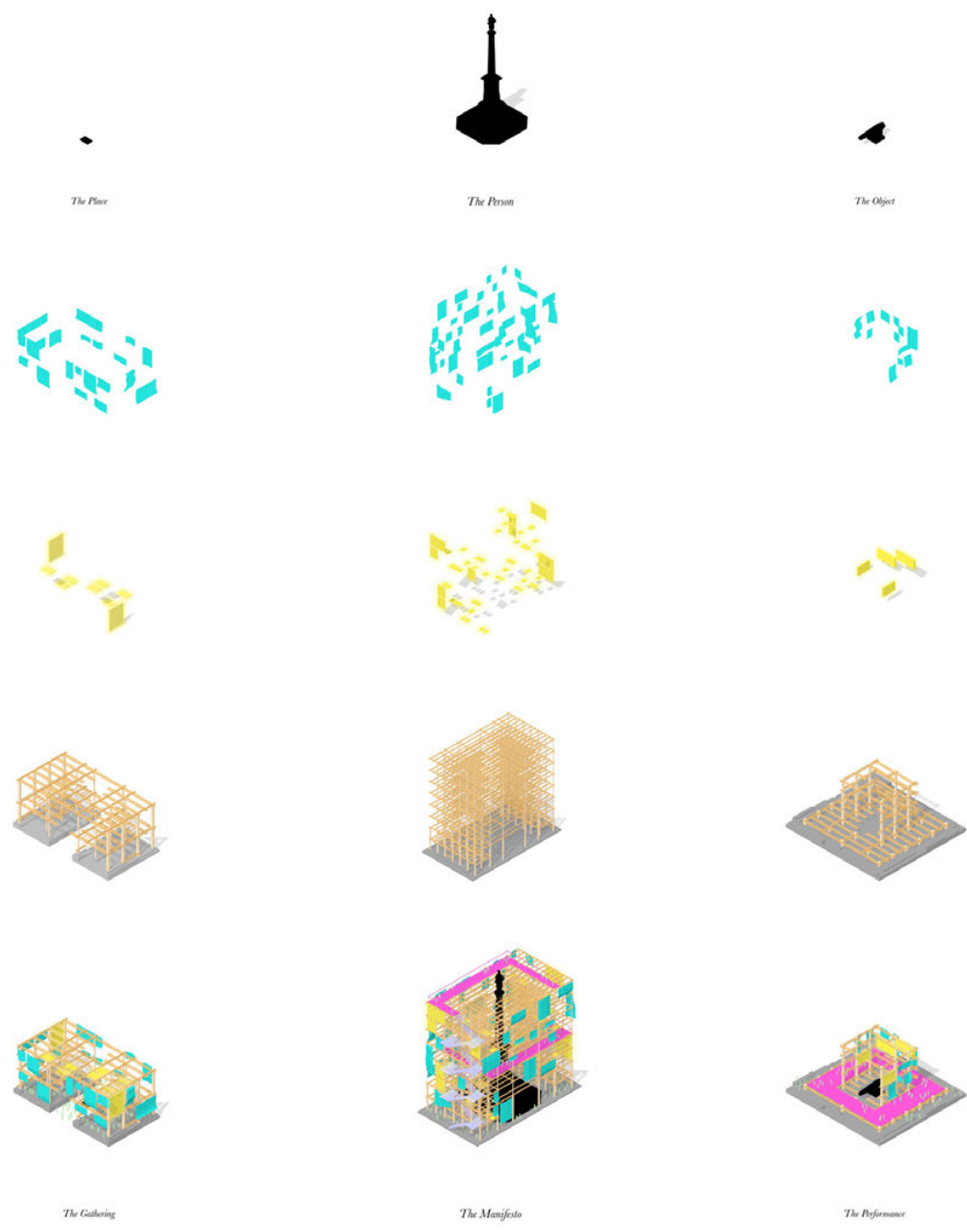
There consists of 5 primary groups: the *Blockade* leading the charge, the *Reinforcement* coming quickly behind, the *Fortification* that continues for blocks, and the *Onlookers* from the sidelines and online.



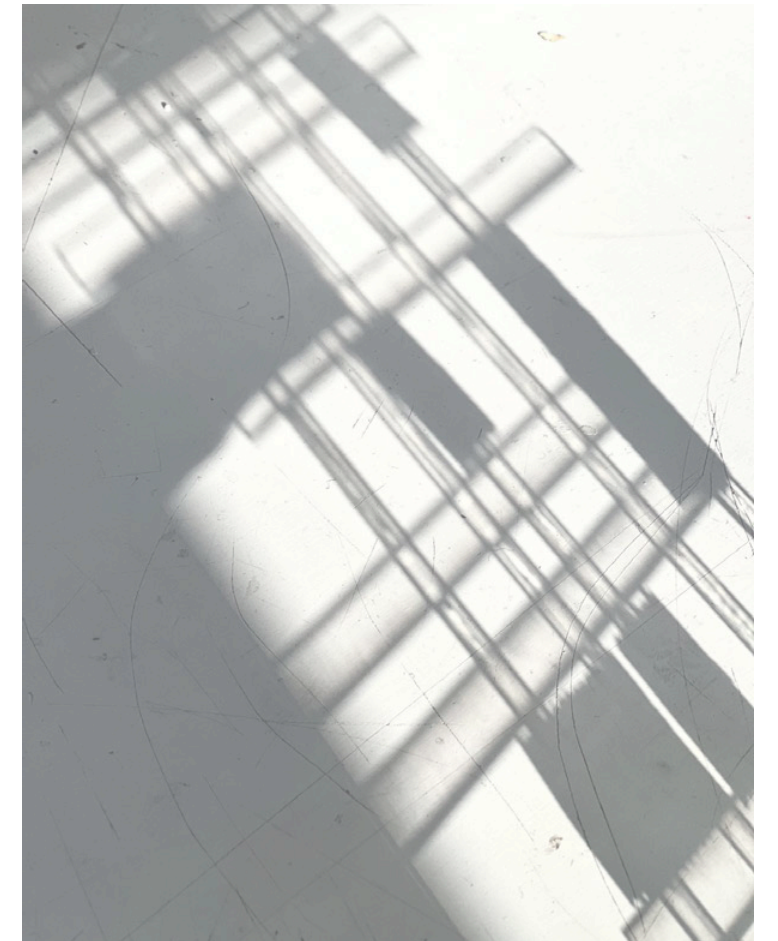












Each intervention is assembled through a system of wood joinery - a warm contrast to the stone/metal monuments. Oversized screens allow for visitors to project themselves onto the monument. A system of pulleys bring message boards back to analog. Stairs and steps physical bring up the street, elevating and amplifying the people's voices.



## EXHALE

### Inflatable Commencement Pavilion

New York, New York

Spring 2024... (coming soon Fall 2024!)

The Outside In Project

Instructor: Laurie Hawkinson and Galia Solomonoff

Collaborators: Entire 37-person seminar and more!

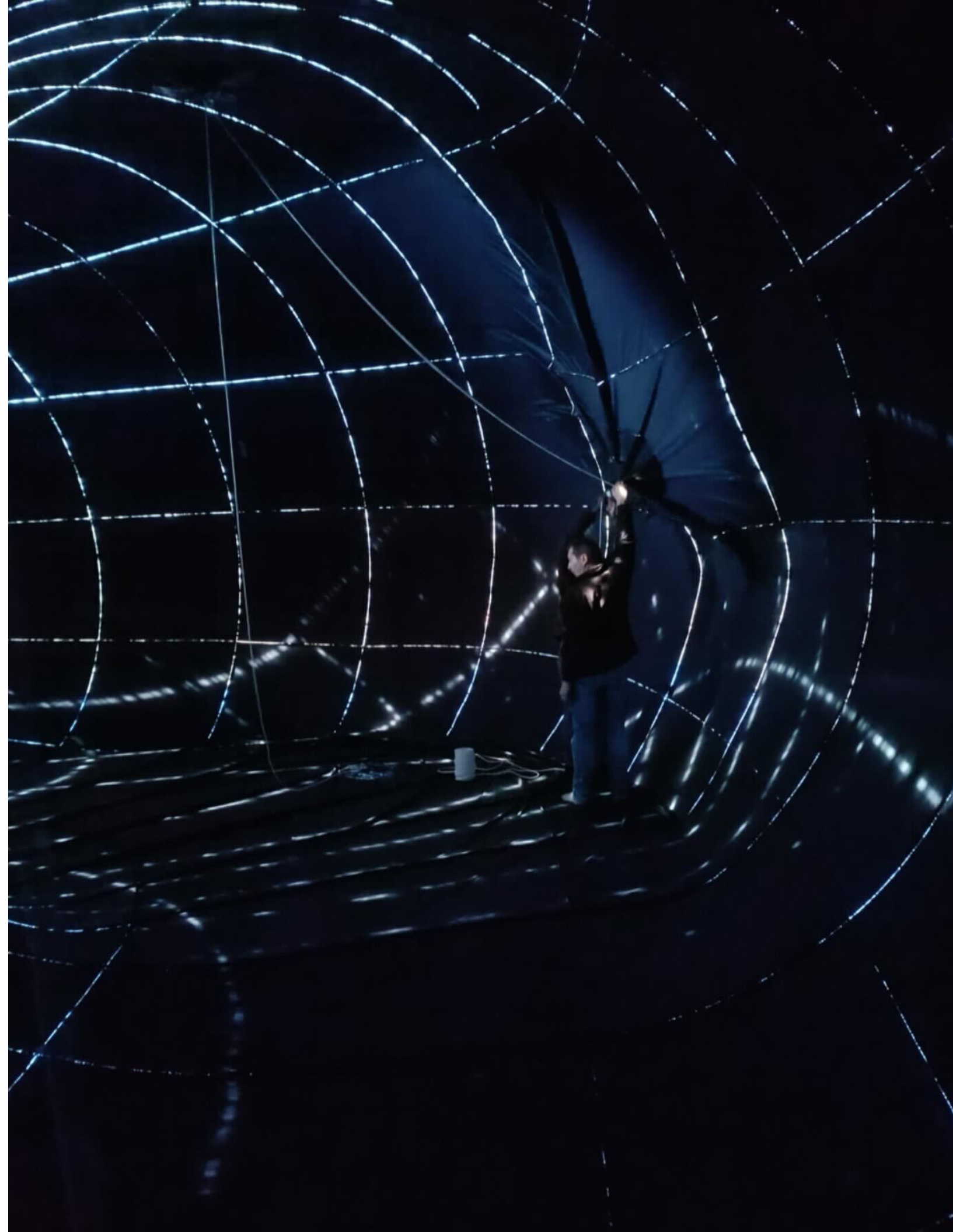
*Exhale* is a unique, student-driven creation that is the culmination of a semester-long seminar titled "The Outside In Project" led by faculty Galia Solomonoff and Laurie Hawkinson, and teaching assistant Haseeb Amjad in Spring 2024. The seminar was a highly collaborative, cross-discipline endeavor where students experienced the hands-on process of designing, building, fabricating, and constructing a temporary pavilion structure within a short timeframe. Throughout the semester, students also engaged in project management, budgeting, and construction management of the final pavilion.

*Exhale* is a 2-part installation that plays with the viewer's perception of geometry and light, and invites a new element of activation and playfulness to Avery Plaza. The exterior portion is a 20.39 m long x 19.51 m wide x 7.84 m high inflatable donut powered by 4 blowers, suspended by 16 cables anchored to 4 steel beams in Avery and Fayerweather Halls, and tied to 9 points on the ground in Avery Plaza. A net rests atop the inflatable donut, descending into the center with 8 tube-like appendages that serve as moveable, adjustable seating. The interior portion is a 6.36 m long x 5.13 m wide x 2.55 m highly interactive installation that extends from the exterior inflatable into Avery Hall, occupying the inside of classroom Avery 408. The materiality is inverted from the metallic exterior to one of darkness and discovery.

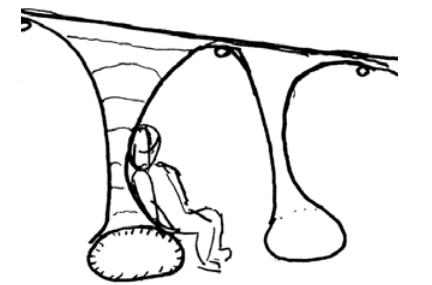
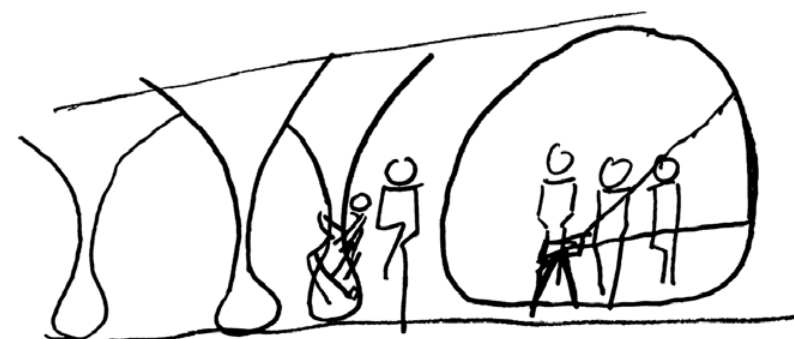
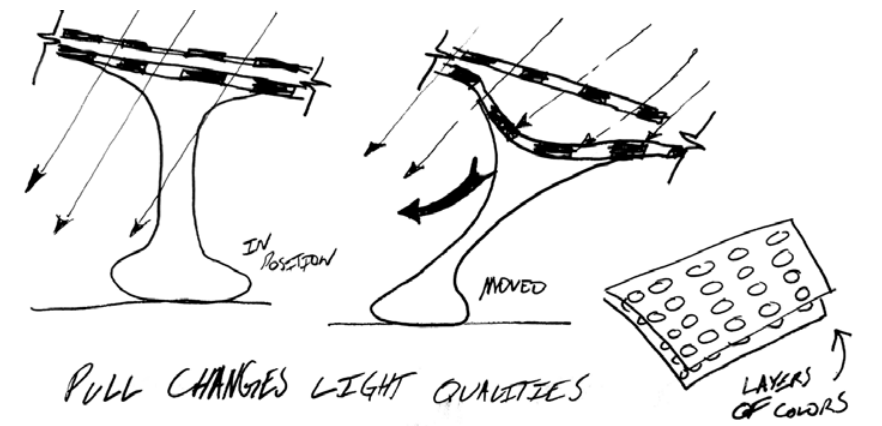
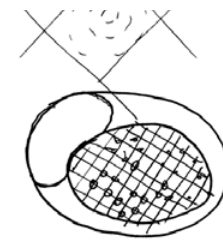
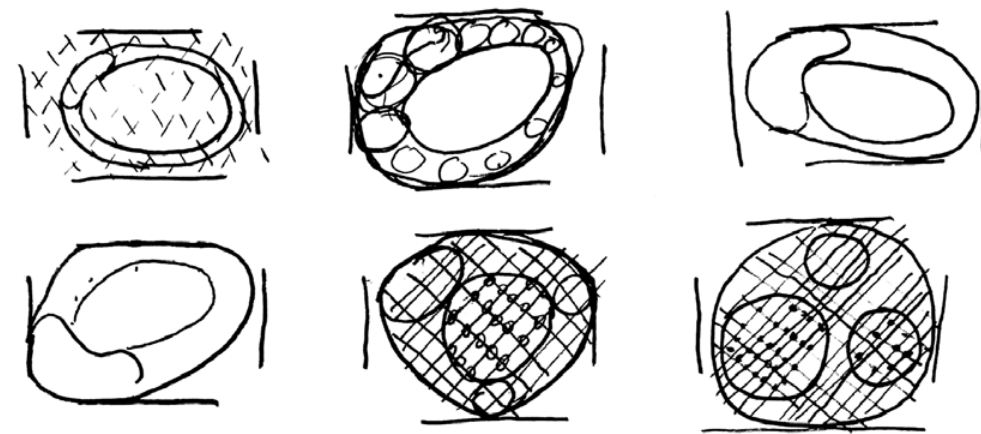
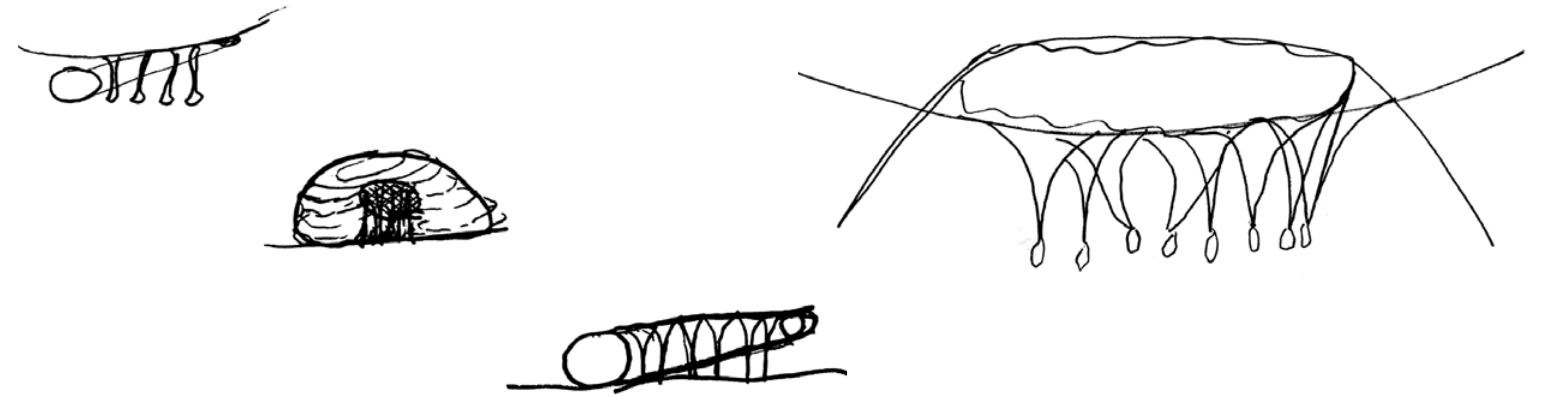
This project would not have been possible without the direction and dedication of Professor Laurie Hawkinson and Professor of Professional Practice Galia Solomonoff, and the generous support of Dean Andrés Jaque. Additional support was provided by Danielle Smoller (Associate Dean of Academic and Student Affairs), James Nanasca (GSAPP Making Studio Director), and Yonah Elorza (GSAPP Making Studio Assistant Director). Engineering consulting was provided by Hubert Chang, PE from Silman Structural Solutions and Xavier Rabassa Calderó of àreacúbica. Fabrication was completed by at àreacúbica and at the GSAPP Making Studio.

While the pavilion was originally intended for GSAPP events and commencement festivities in Spring 2024, its opening date has been postponed to Fall 2024. The pavilion will be installed in Avery Courtyard between Avery, Fayerweather, and Schermerhorn Halls on Columbia University's Morningside Heights campus.

The development of the final pavilion was based off of *Cilly*, of which the original team members included Carmen Chan, Conrad Hiller, Kelsey Jackson, Jillian Katz, Noah Miller, Rena Okamoto, and Andrea Yang.









## FIN(AL) PRODUCT

Spring 2023

AT 5 Urban Systems Integration

Instructor: Lola Ben-Alon, Anna Knoll, Aaron Campbell

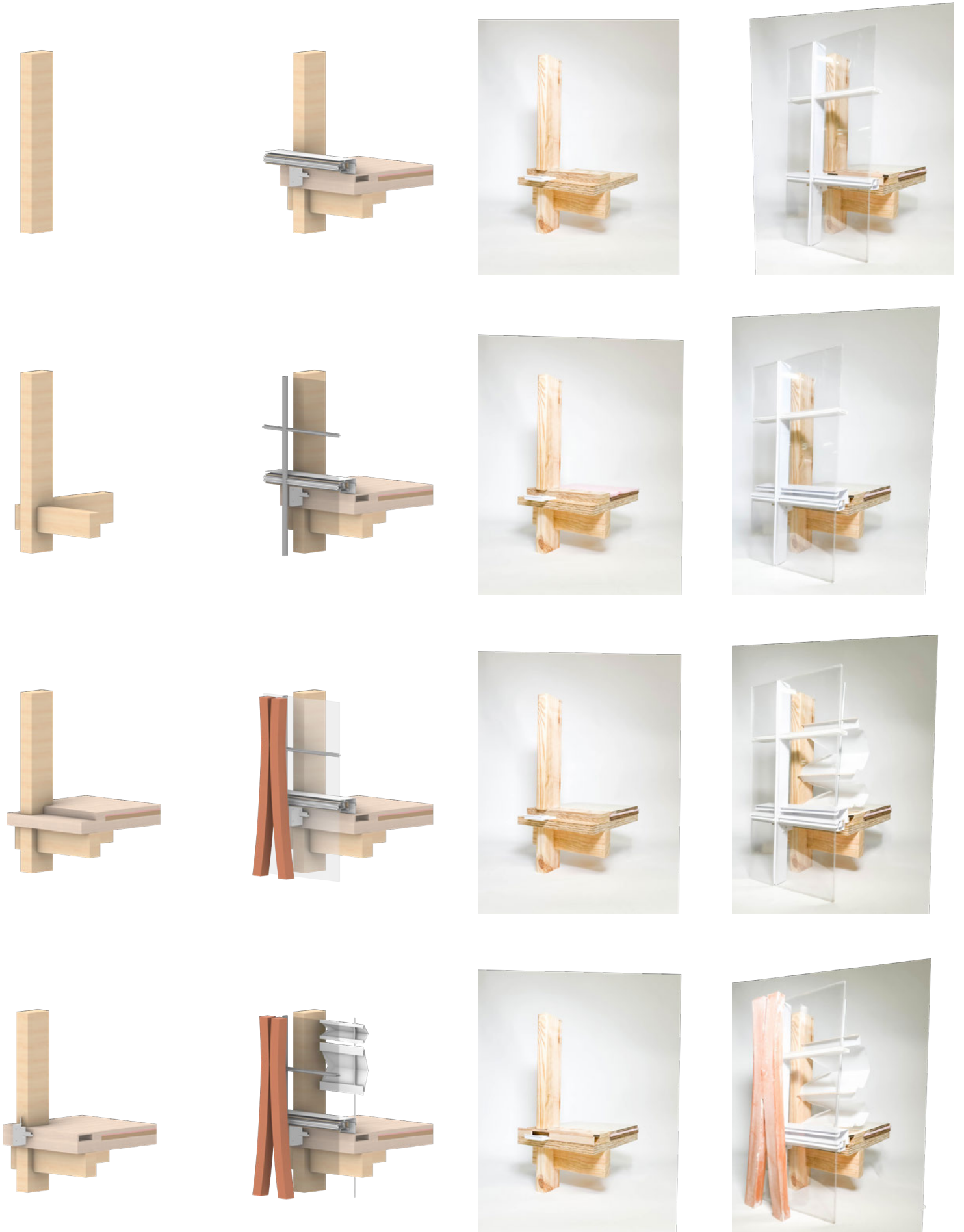
Partners: Jillian Katz, Burcu Turkey

The images capturing the digital representation of a terracotta fin facade, alongside shop drawings and a physical 1-to-1 scale model constructed with real materials, form integral components of an expansive research exploration into ethical supply chains within the Architecture, Engineering, and Construction (AEC) industry. This comprehensive investigation delves into the intricacies of mistranslations and discrepancies that may arise between digital designs and the tangible realization of architectural elements. By scrutinizing the process from conception in digital form to the manifestation of a full-scale physical model using authentic materials, the research aims to uncover and address challenges associated with ethical supply chains in the AEC sector. This scrutiny contributes to a deeper understanding of how ethical considerations intersect with the translation of design intent into physical reality, shedding light on the importance of maintaining integrity and transparency throughout the entire production and construction chain.

Moreover, our research has played a pivotal role in enhancing our comprehension of fair, humane, and sustainable labor practices across every stage of material engineering and production, extending from the initial manufacturing processes to the eventual arrival of materials at the construction site. By scrutinizing the entire lifecycle of these architectural elements, the project underscores the significance of ethical considerations not only in material selection and fabrication but also in the labor practices associated with these processes. This holistic examination contributes valuable insights toward fostering a more responsible and conscientious approach to the intersection of design, production, and construction within the AEC industry.



See the facade assembly in motion:  
<http://tinyurl.com/gsapptvchan>





## WOOD KNOT, COULD KNOT

Spring 2023

1:1 Crafting and Fabrication of Details

Instructor: Zachary Multaoupele

Partner: Jillian Katz

The 2' x 2' x 5' wooden totem stands proudly back in its natural context, showcasing a harmonious blend of traditional weaving techniques and natural elements. Crafted with meticulous care, the totem boasts an intricate tapestry of textures and patterns, each representing a unique weaving technique and narrative. Each woven pattern reflects the many design directions that can be taken with the same single foundation knot.

Extra care was taken to source fallen sticks and logs from local Riverside Park and Central Park. They are held together using lashing techniques, resulting in a sturdy and durable structure. The natural fibers and materials lend an earthy charm to the totem, creating a seamless connection between human craftsmanship, manufacturing, and the natural world. The totem stands as a testament to the beauty of traditional weaving methods, the sustainable utilization of local resources, and the enduring importance of hand craft.

The amalgamation of wood branches and cotton string in the totem raises thought-provoking questions about evolving consumerist notions of nature. As both these components are considered organic and natural products, their union prompts contemplation on the intrinsic relationship between human creativity and the environment. The totem becomes a symbol not only of traditional craftsmanship and sustainable resourcing, but also a catalyst for exploring the blurred boundaries between what we perceive as natural and the evolving landscape of consumer attitudes towards nature and environmentalism.









## BUILDABLE, HUGGABLE

Fall 2021  
Architectural Drawing & Representation I  
Instructor: Zachary White

Built as part of the 1971 *Schéma Directeur de la Région Ile-de-France*, Ricardo Bofill's high-density social housing complex, Les Espaces d'Abbraxas, is a hallmark of postmodern architecture. Les Espaces d'Abbraxas was part of a regional government-directed mission to address uneven population growth patterns and housing shortages throughout France, and ease the congestion in nearby Paris to the project site in suburban Noisy-le-Grand.

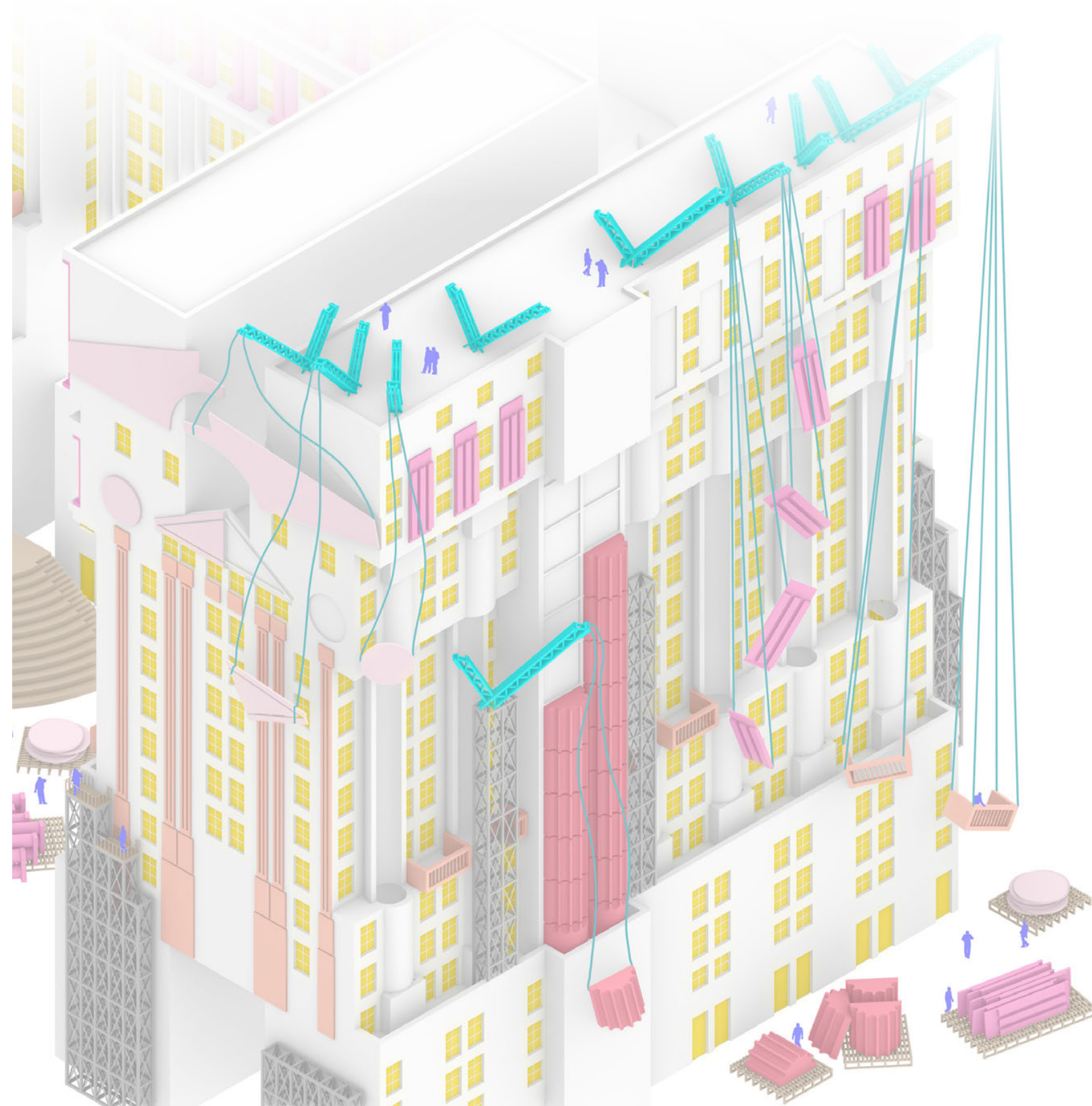
This semester-long study on Ricardo Bofill's Les Espaces d'Abbraxas in suburban Paris explores the postmodern project in three visual and material forms: the model, the drawing, and the moving image. These three mediums served as vehicles for narratives surrounding postmodern's nature of commodifying traditionally high-brow architecture, the unique prefabricated construction process, and the unwanted social effects and duplicitous straddle between playful and omnipotent surveillance.

d'Abbraxas possesses an amalgamation of motifs distilled from architectural styles that reigned throughout the history of western civilization. Bofill commodified traditional architecture as cheap and replicable ornament for the commoner in changing times. In keeping with Bofill's design intent of commodification, the models are a set of 3 elements made into marketable, colorful novelty items. As such, L'Arc is an oversized pink plush pillow, and the columns and roof ornament from Le Palacio as a bar of purple soap and a pink comb, respectively.

The construction process of d'Abbraxas is further explored in a 46-second animated video. The story follows the carts and cranes around a storybook-like construction of the middle tower, L'Arc, before it comes alive, waves, and runs off screen. Production of this short spanned design across vastly different mediums, including preliminary study shots with the novelty pillow of L'Arc, traditional storyboarding by hand, digital graphic production on Rhino and Adobe Illustrator and Photoshop, and compiling and animating on PowerPoint and Adobe After Effects.



See the accompanying video:  
<https://tinyurl.com/gsapadr1chan>









## PASSIVE AGGRESSIVE

Spring 2022  
Architectural Drawing & Representation II  
Instructor: Carlo Bailey

Passive aggressive writing is layered with meanings, waving flagrantly in the text itself and dancing in the subtext. I felt the only way to convey my irritation with the continuous passive aggressive emails, messages, and demeanor from my roommate was to physically layer my interpretation of it.

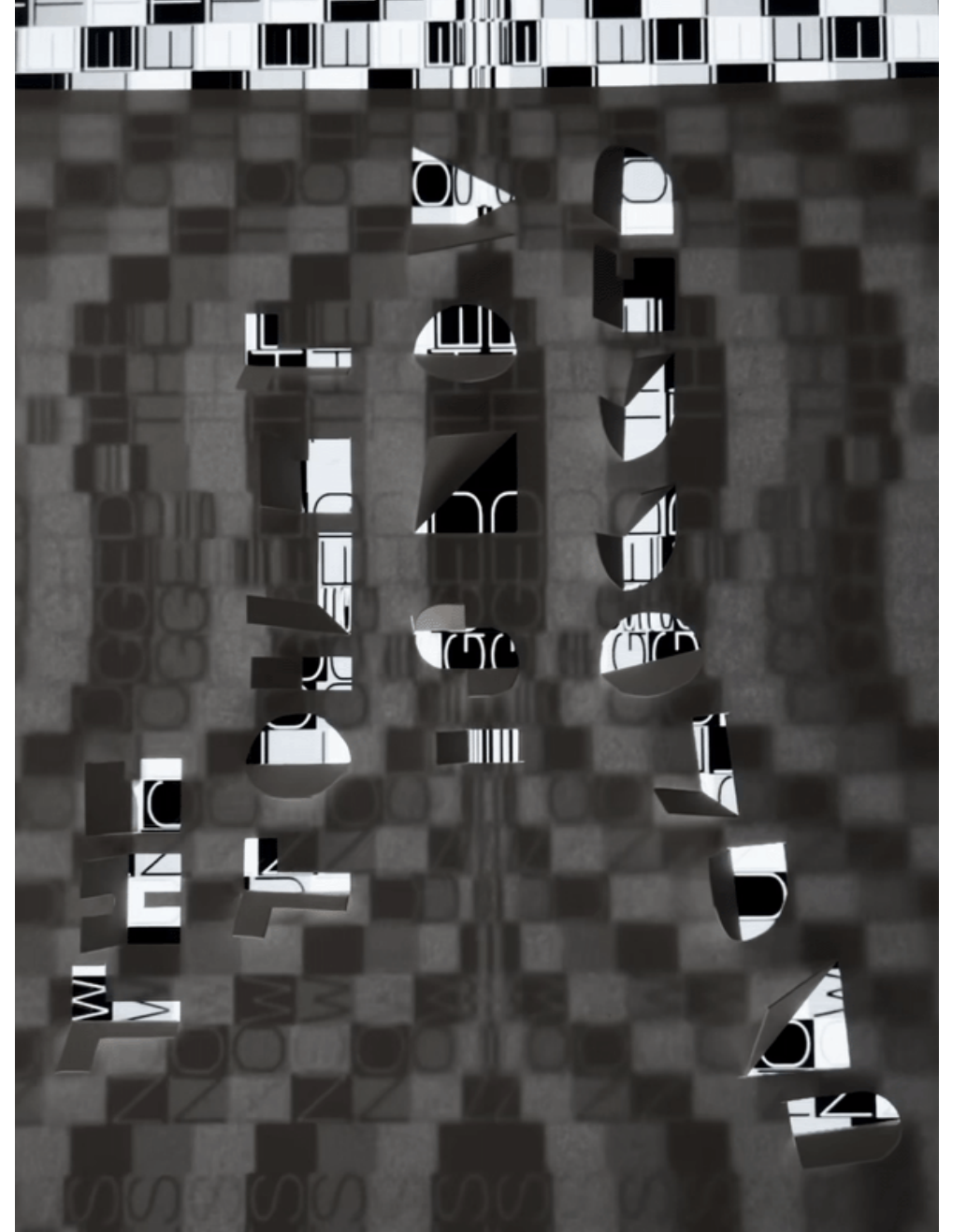
I simulated the wall-of-text messages I received from my roommate through repetition and manipulation of their thesis in some of their messages on spacetypegenerator.com. By placing the static, hand cut paper of the same message over the animated GIF, I am reinterpreting the connotations I consistently receive from them (manipulation, belittlement, censorship) into *just. words.*

Producing this series of gifs has been cathartic for me, especially when I cannot confront my feelings directly to my roommate. In real life, I am ignored. Through text, I receive emails with introductions, bullet points, links, and conclusions in return. Although I mostly approached this experience of "conflict resolution" in digital space, the physical space of our apartment is quite polarized as well. Their room is further into the apartment while mine is on the opposite end. There isn't actually any space to physically meet in the middle. My physical environment is not a site for conflict resolution, and neither is my digital environment, apparently. It is a situation I have learned to live with.



See the process and gifs in motion:  
<https://tinyurl.com/gsapadr2chan>







## UN-ARCHIVING LA

Summer 2023

Un-Archiving LA Summer Workshop

Instructor: Felicity Scott & Mark Wasiuta

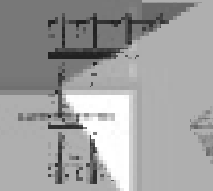
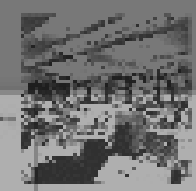
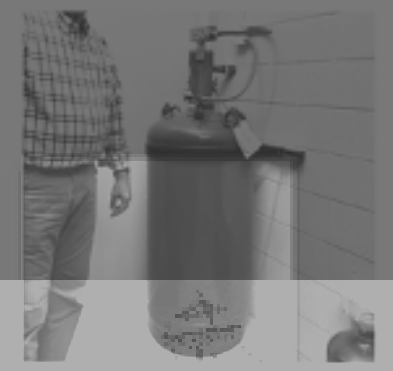
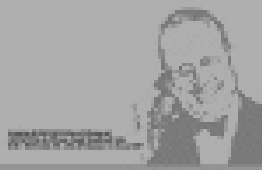
During our two-week summer workshop in Los Angeles, California, we had the unique opportunity to delve deep into the world of film archiving. Our journey took us to a variety of esteemed institutions, each with its own focus and expertise. At the Getty Institute, we observed how artworks, manuscripts, and other cultural treasures are carefully preserved. The attention to detail in their conservation process provided a fascinating parallel to the meticulous work required in film archiving. The UCLA Film and Television Archive, known for its extensive collection of American films and television shows, offered insights into the vast scope of materials that require preservation, from iconic classics to lesser-known independent films. It was here that we first began to understand the immense challenge of not just storing films, but preserving the myriad elements that constitute a film's legacy. It became clear that archiving is not merely about keeping a record of the final product, but about preserving the entire ecosystem that supports film production. This ecosystem encompasses technologies, techniques, and crafts that have evolved over the decades, each playing a vital role in bringing stories to life on the big screen. These archival visits underscored the complexity of the archival process, where the interaction of technology, infrastructure, and human expertise forms a delicate balance to protect invaluable assets.

The more we explored these archives, the more we realized that film archiving is a sophisticated and undecipherable endeavor that requires a deep understanding of both art and technology. It is not just about preserving the films themselves, but also about maintaining the knowledge of how they were created, the techniques used in production, and the cultural context in which they were made. Each archive we visited presented a unique perspective on this intricate web of interactions, and it was clear that without careful documentation and preservation, much of this knowledge could be lost to time.

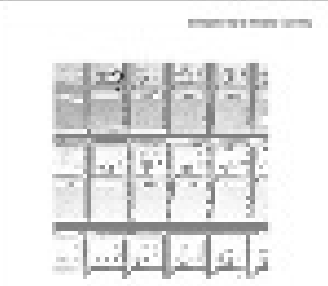
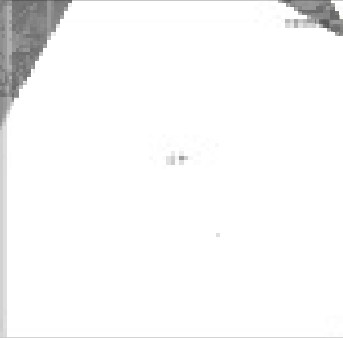
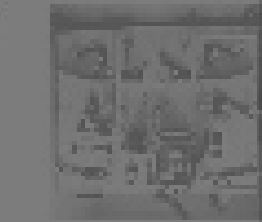
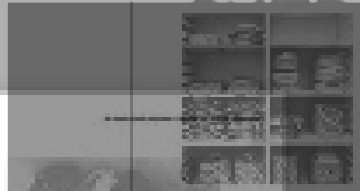
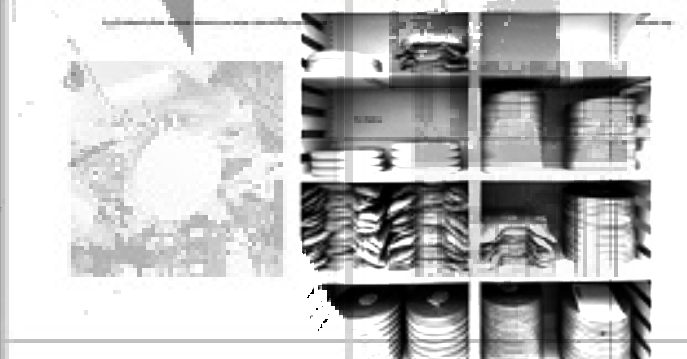
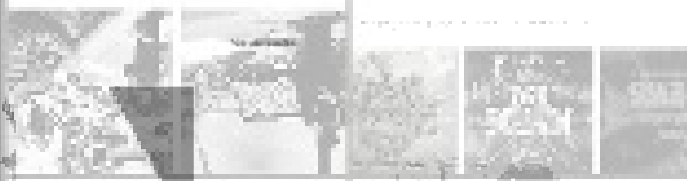
In this pamphlet, I aimed to capture the compressed essence of our workshop experience and offer a guide to the steps involved in film archiving. From the initial discovery of rare or deteriorating materials to the final upload into a digital repository, the cards detail the processes and challenges that archivists face. By sharing this journey, I aim to shed light on the remarkable work being done to ensure that our cinematic heritage endures, and inspire others to appreciate the complex art of archiving.







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## CARMEN'S 2023 MOVIES IN REVIEW

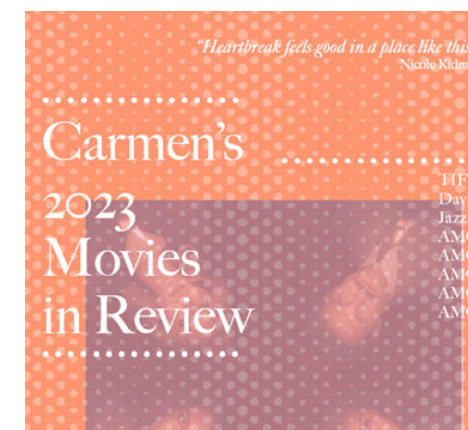
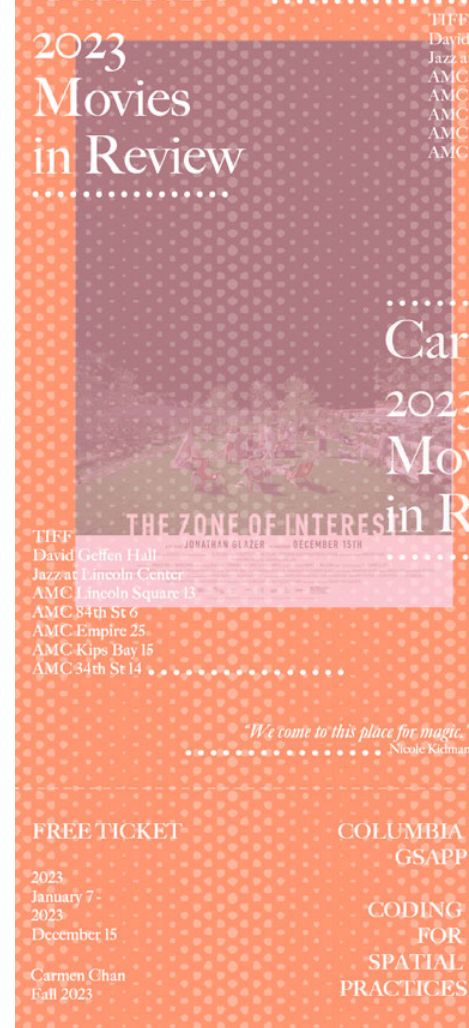
Fall 2023  
Coding for Spatial Practices  
Instructor: Celeste Layne

*Carmen's 2023 Movies in Review* is a collection and summary of my cinematic journey throughout the year. As a devoted moviegoer and passionate film lover, this project was a fun and immersive way for me to document, reminisce, and share the experiences of every film, film festival, and premiere I have enjoyed in theaters in 2023, and a cherished keepsake of the magic I've experienced at the theaters in 2023.

By coupling my proficiency in graphic design with newfound skills in HTML, CSS, and Javascript, this website presents an inviting, organized, and interactive way to seamlessly filter through the content. It was crucial to ensure that the content remained legible and accessible across a diverse range of device screens and formats. Recognizing the significance of an inclusive user experience, I implemented responsive design principles to guarantee that the website's presentation maintained clarity and functionality, regardless of the device used. This commitment to accessibility underscores a dedication to creating an engaging and user-friendly platform that resonates with audiences across various technological landscapes.



Visit the website:  
<http://iinyurl.com/gsappcsfpchan>





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Adobe Caslon Pro Regular

Abcdefghijk

Raleway Light



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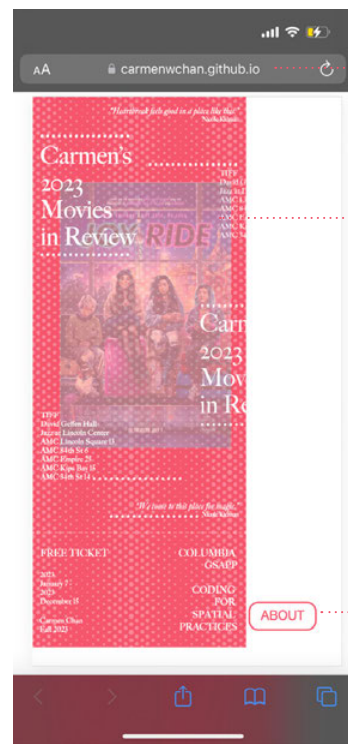
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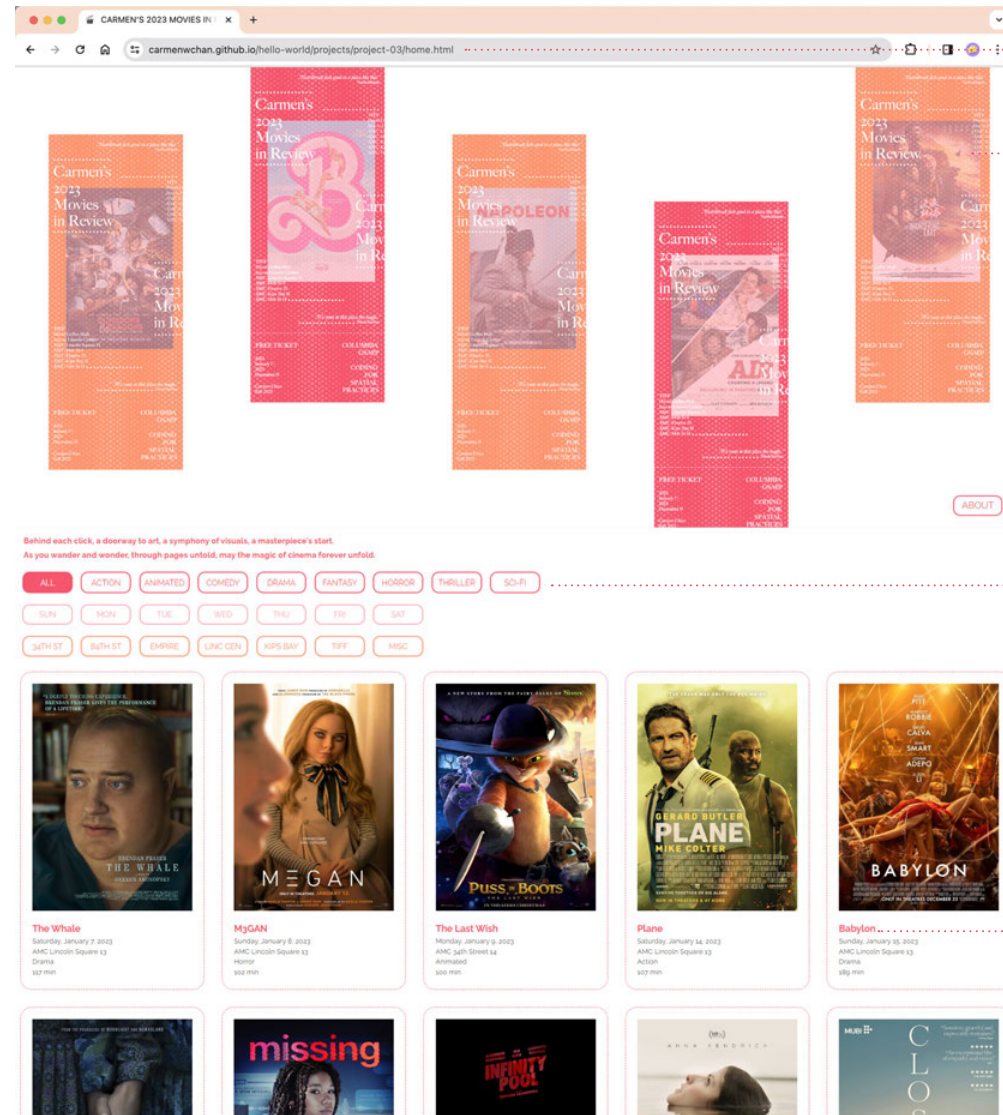


Mobile browser view

Responsive layout adjusts landing to fit mobile browser view without compromising design, theme, or usability

ABOUT

Button to external About page



Desktop browser view

Flickering landing page is reminiscent of ticket stubs and theater marquees

ABOUT

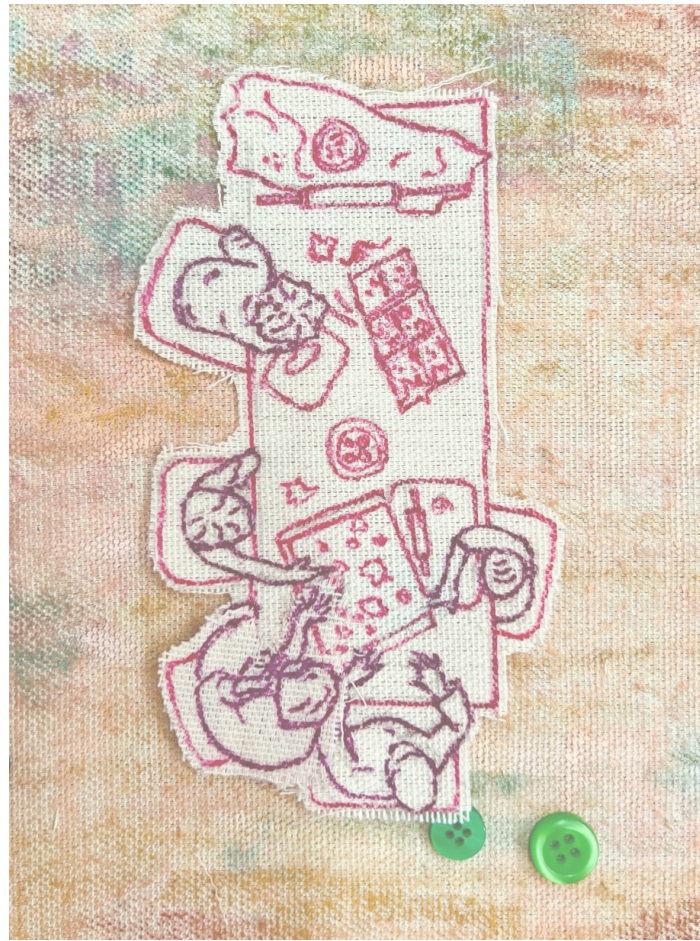
Button to external About page is clearly on landing cover

Javascript filter buttons allow user to view page by genre, weekday watched, and venue

Responsive grid

Each movie tile contains poster, title, date watched, venue, genre, and length





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