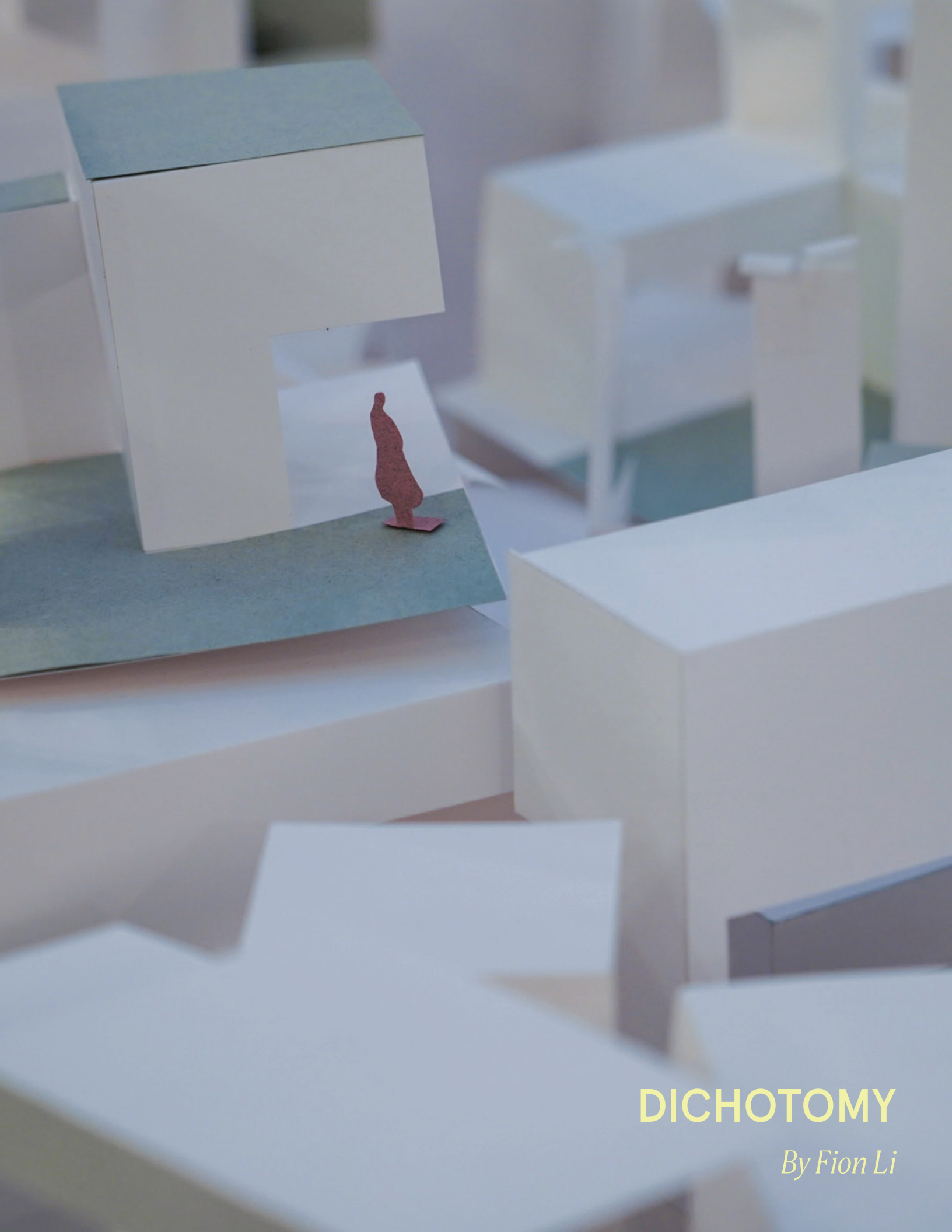




DICHOTOMY

By Fion Li



It was a cold night, later than it should have been.

We stepped outside of Avery, leaving the warmth of the studio behind, and sat along the stone benches that had already begun to hold the night's chill. The air felt sharper than usual, or maybe we were just more aware of it. Some of us lingered longer than we intended, stretching the break, holding onto the moment.

There was a quiet pause, the kind that only happens when no one is rushing to speak. And then someone said, almost in passing, *isn't it strange that we're all here, right now, doing this at this time?*

It stayed with me. Not because it was profound, but because it felt true in a way that was difficult to hold onto. That this moment—so ordinary, so unremarkable—would never happen again in the same way. That it was already passing as we were noticing it.

Over the past year, I have found myself returning to this feeling, not directly, but through the work. Through an attention to things that do not fully hold their form. *To conditions that shift, adapt, and remain open.*

One of the more important takeaways has been the use of words. How carefully they are chosen, when they are made precise, and when they are intentionally left open. *What is included, what is excluded, and how those decisions begin to frame architecture.*

The word “concept” carries that same weight. It suggests something stable, something that holds a position and gives architecture its clarity. But over time, that understanding began to shift. Rather than something fixed, the concept began to feel less like a point of control and more like something that requires attention. Attention to how space is used, how it changes, and how it is interpreted beyond the moment of design.

There is always a gap between what is intended and what unfolds. Between drawing and occupation, between structure and use. It is within this gap that architecture begins to act.

Across this work, I find myself returning, almost unconsciously, to fabric. Not as a singular material, but as a way of thinking. *Fabric does not fix space; it negotiates it.* It stretches, adapts, shades, filters, and connects. It holds tension while allowing movement. It is both structure and surface, both boundary and invitation.

This recurrence is not something I fully understand, but it persists. In weaving practices, in waste systems, in acts of shading and occupation, *fabric reveals an architecture that is provisional, collective, and responsive.*

In this sense, the concept no longer concludes a project. It sets conditions. It initiates.

Architecture remains incomplete.

Not because it is unfinished, but because *it is always in the process of becoming.*

dichotomy *index*

WAHA

Adv IV Studio:
Climates <=> Models <=> Images

06

CHOREOGRAPHIES OF CONTROL

Transscalarities

18

ARCHIPELAGO OF KINSHIP

Adv V Studio: Islands of Care

24

TRACING TIME

Architecture Apropos Art

38

A COMMON THREAD

Adv VI Studio: Non-Binary Habitable Landscapes

46

THE FIELD OF LOOKING

Arguments

60

THE INITIATION

Architecture from 1968 to the Present

62

FIBER MIGRATIONS

Waste/Works

64

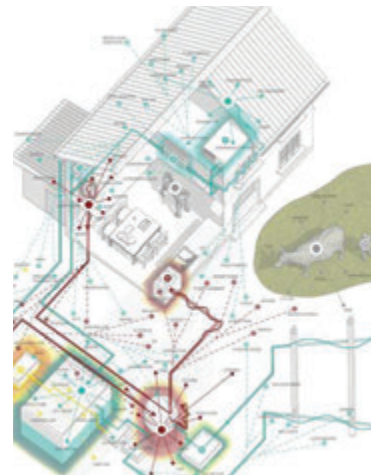
B-SIDE Publication

Issue 1: Among Things

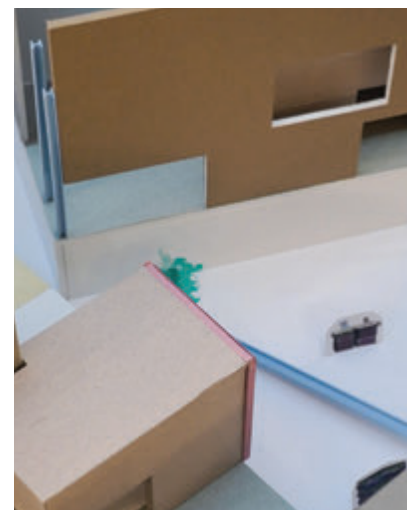
68



06



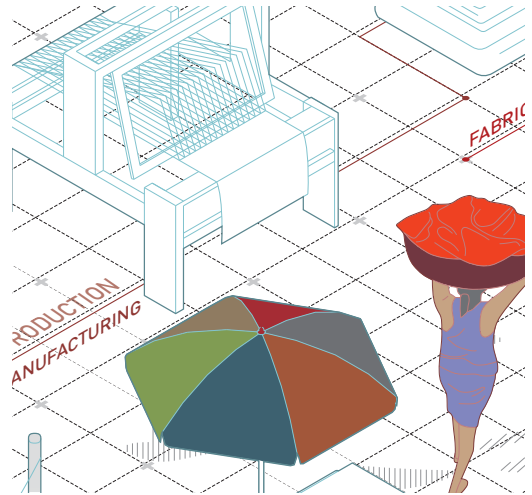
18



24



38



46



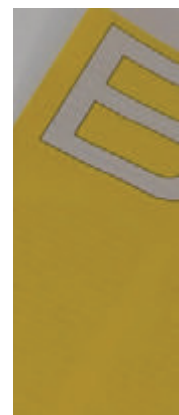
60



62



64



68

GENERAL FEATURES الخصائص العامة

Climate Classification تصنيف المناخ

- Hot Summer Mediterranean Climate
مناخ البحر الأبيض المتوسط الحار
- Hot Semi Arid
شبه جاف حار
- Cold Semi Arid
شبه جاف بارد
- Hot Desert Climate
مناخ الصحراء الحار

Colonial History التاريخ الاستعماري

- Portuguese Ceuta (1495-1541)
سبتة البرتغالية
- Wattasid Dynasty (1472-1666)
سلالة الوطاسيين
- Saadi Sultanate (1510)
سلطنة السعدي
- Agency of Algeria (1830-1837)
وكالة الجزائر
- Saadi Sultanate (1644)
سلطنة السعدي
- Kingdom of Morocco (1666-1912)
المملكة المغربية
- French Algeria (1830-1962)
جزائر فرنسا

- Saharan Trade Route Settlement
مستوطنة طريق التجارة الصحراوي
- Settlement
مستوطنة
- Region Capital
العاصمة الإقليمية

- Saharan Trade Route
طريق التجارة الصحراوي
- Small Streams
أودية
- Perennial/Non-Perennial Rivers
أنهار دائمة / غير دائمة الجريان
- Rivers
أنهار

- Oasis Location
موقع الواحة

PRECAMBRIAN ما قبل الكامبري

- Ad : Dolomites
الدولوميت
- qxl : Volcanic
بركاني
- yxl : Granites
صخري نارية
- xyl : Volcano-sedimentary Series
سلسلة بركانية-سعدية
- xl : Migmatites, micaschists, gneiss
مigmatites, الميكاسشست, الجنييس

Figure F.1 Phoenix dactylifera L. (Date Palm, Family: Arecaceae)
Leaves (pinnae frond) in different levels of dryness. Cultivated and occurring in oases and irrigated valleys of Morocco, particularly within the Draa-Tafilalet and Tafilalt regions, thriving in arid to semi-arid climates with seasonal flooding. Known for its ecological and cultural significance within traditional oasis agricultural systems.

Agadir
أكادير

Tiznit

Tighmert, Morocco

Climates ⇌ Models ⇌ Images

Summer 2025

Elise Misao Hunchuck, Marco Ferrari

Advanced IV Studio



IMG 01. Maps, section weavings, and palm specimens collected from the Tighmert oasis. These materials register the site through touch and fiber, pairing cartographic data with plant matter to trace water, labor, and ecological care.

WAHA

WAHA

Beneath the Palms

With Elise Misao Hunchuck and Marco Ferrari – Summer 2025

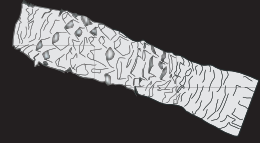
In Collaboration with Latifa Alfalah

Tighmert, Morocco

The project reimagines the Tighmert oasis as a multispecies landscape shaped by water, climate, and daily acts of care. Through weaving, embroidery, and material studies, it translates data and ecology into tactile mappings that speculate on infrastructures to sustain fragile desert systems.

drawing by latifa alfalah are marked with an *

Beneath the Palms



Top Net:
Second net (jute) tied down for
wind protection and structure.



Palm Fiber Layer:
Dried fronds shredded and
spread thin to insulate and
hold moisture.



Soil + Seed Layer:
Mix of local soil, compost,
and seeds (alfalfa, barley,
nettle).



Nonwoven Fabric Layer:
Cotton and wool, breathable
cover for germination.

OI* Sectional assembly of a desert geotextile blanket designed to reduce evaporation, stabilize soil, and support germination in arid landscapes



O2* Close-up details of the woven plan map. Threads, knots, and overlaps expose the backside of the drawing, emphasizing the physical mechanics of weaving.



O3* The map is understood not as a flat image, but as a constructed surface shaped by effort, care, and material resistance.

Beneath the Palms



O4* Woven plan map of the Tighmert oasis, translating land use, water flows, and settlement patterns into textile form. Threads trace rivers, paths, and cultivated zones, allowing ecological relationships to be read through material density, color, and stitch.

المغرب

Morocco

Beneath the Palms

WAHA



ATLANTIC OCEAN

البحر الأطلسي

El Jadida

الجديدة

Safi

أسفي

Essaouira

الصويرة

Agad r

أكادير

Tiznit

تزنيت

Guelmim

كلميم

Tan-Tan

طانتان

Tarfaya

CANARY ISLANDS

جزر الكناري



13

Caravan of camels
loaded with wheat
Tafilalet region, 1945.



06*

Mosaic of Date Palm
Tree, 6th century C.E.
(Photo by Brooklyn
Museum)

Embroidery sampler
Salé, 1800.
(The Cleveland Museum
of Art)

Mustapha, Responsible for
Water Distribution, 2021.
(Photo by Seif Kousmate)

Beneath the Palms

Tailor Mohamed, Shows his latest curtains, 2020.
(Photo by People of Tighmert)

Embroidery sampler Salé, 1800.
(The Cleveland Museum of Art / Latifa Alfalah+Fion Li)



Three Weavers Make Crochet Caps Fez, 1950.
(Photo by Evans/Three Lions/ Getty Images)

Women singing while they worked, Tighmert, 2017.
(Heidi Vogels / Gilles Aubry via Caravane Tighmert)

IMG 05. Territorial map of Morocco read through layers of climate, geology, and movement. Rather than a static backdrop, the landscape emerges as an active system that produces oasis life through water, trade, and terrain.

IMG 06. An unrolled image of Tighmert assembled across time, weaving past, present, and future through the introduction of geotextile systems. Archival fragments—mosaics, photographs, and collective memories—are embedded within the landscape, tracing how material practices and environmental conditions persist, shift, and reappear.



07 Woven section constructed through layered stitches that map atmosphere, habitation, waterways, cultivation, and geology.

drawing by latifa alfalah are marked with an *

Beneath the Palms



08



09

Distribution of Section

ATMOSPHERE	Sky, Air
OCCUPIED LOT	Residential Structures
STREAM	Waterway
CULTIVATED LAND	Plants, Flora, Humans
UNDERGROUND	Khetteras, Minerals, Geology

CHOREOGRAPHIES OF CONTROL

Keywords: environment, control, measurement, infrastructure, governance, resistance

Abstract

This paper critically examines the role of architecture in the production, manipulation, and framing of environmental knowledge through an analysis of three case studies: the Wind Tunnel developed by the Form and Climate Research Group at Columbia GSAPP, BIOS-3 constructed by the Institute of Biophysics of the Russian Academy of Sciences, and Forensic Architecture's investigation into the shelling of the Khudair warehouse in Iraq. By situating these projects across territorial, bodily, and ecological scales, the study illuminates how architecture, operating as a spatial and technological instrument, renders environmental conditions measurable and governable within the context of geopolitical conflict and climate crisis. The analysis demonstrates that architectural enclosures and experimental infrastructures are not neutral containers but active instruments that contribute to the design and control of environments while shaping scientific knowledge and political arguments regarding ecological governance and accountability. By clarifying the processes through which environments are defined, manipulated, and made legible, this paper argues for a reexamination of the ethical responsibilities of architecture, foregrounding its potential complicity in structures of violence while highlighting its capacity to contest environmental injustices and articulate new modes of planetary stewardship.

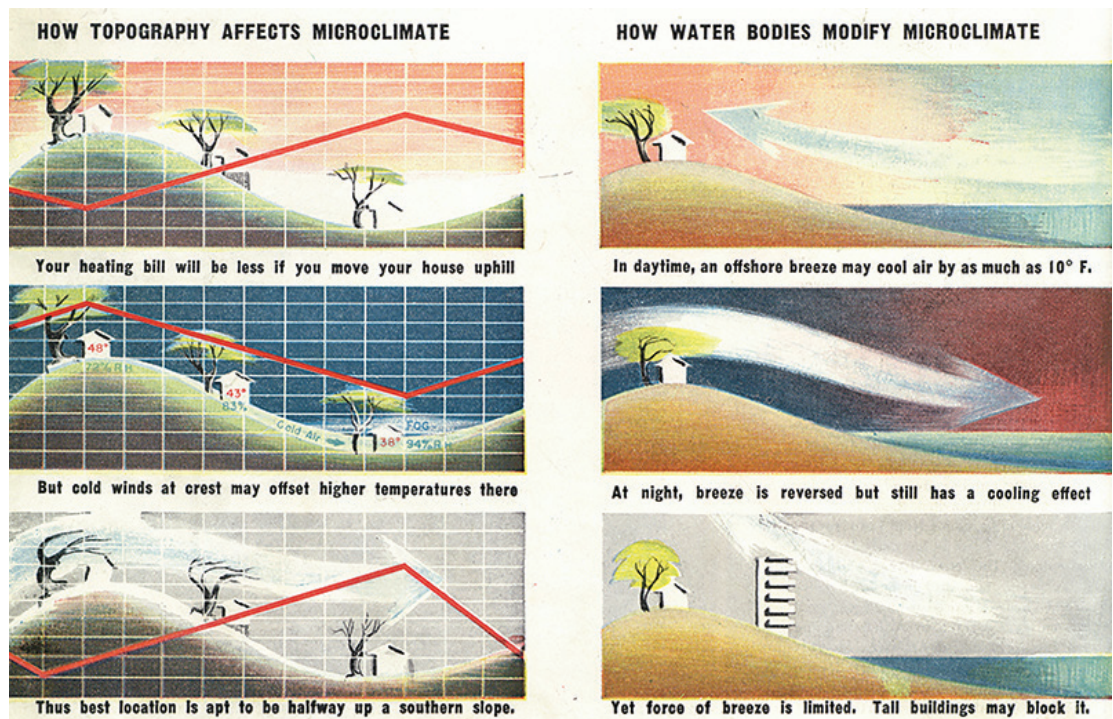
Introduction

Data is fundamental to understanding our world, including the complex systems governing environmental health. Monitoring systems are rapidly evolving which are propelled through technological innovations in sensor technology, data analytics, and artificial intelligence. These systems hope to revolutionize how we understand and manage our resources. Now more than ever, addressing the existential threat of climate change to humanity has grown remarkably over the years with conflicting views and interest in societies. Climate change agendas have been driven by political and economic ambitions in varying degrees, often not considering environmental sustainability. This in turn can result in disputes over power and increases the risk of prolonging confrontations for environmental sustainability. Through these three cases: the Wind Tunnel (Form and Climate Research Group), Bios-3 (Institute of Biophysics), and Forensic Architecture's The Shelling of Khudair Warehouse: Chemical Warfare by Indirect Means, they each employ environmental data either to simulate, control, or expose environmental conditions and its implications for human experience, sovereignty, and power.

The Wind Tunnel

Architectural design has long been entangled with climate, as designers historically oriented structures to the sun or chose materials based on local weather conditions, grounding vernacular traditions of shelter-making. However, after World War II, scientific methods and technological tools were increasingly integrated into design concepts, intensifying the desire to refine design according to climatic adaptability. Within this context, the Form and Climate Research Group at Columbia Graduate School of Architecture in the early 1950s constructed the Wind Tunnel as an experiment model to simulate and analyze the airflow across building models. This allowed designers to measure, visualize, and manipulate environment conditions within a controlled enclosure.

Operating at the territorial scale, the Wind Tunnel took conceptual site-specific climatic conditions into measurable data, enabling architects to translate localized phenomena into generalizable design strategies. The ability to simulate wind patterns and sun exposure at the scale of architectural models allowed the Wind Tunnel to inform suburban and urban development. They were contributing to the shaping of emerging territorial conditions that were aligned with the ideological expansion of Western modernity. According to *Climates: Architecture and the Planetary Imaginary*, "These areas were seen as new frontiers for design and also sites for experimentation in the felicitous engagement between architectural techniques, government programs, and social needs, all seemingly resolved through climatic adaptability."¹



Illustrations of microclimatic factors from Helmut Landsberg, "Microclimatology," in *Architectural Forum*, March 1947.

At the microscopical and bodily scale, the Wind Tunnel enabled architects to refine airflow to shape thermal comfort, rendering the environment legible as a manipulable factor in human physiology. This mode of design experimentation aligned bodily comfort with architecture form, naturalizing the "comfort zone" as a normative condition, later codified by ASHRAE regulations and absorbed by the HVAC industry, as "the factors, methods, and simulation tools of midcentury climate research...clarified the architectural and physiological terms of the 'comfort zone' that we are now all forced to inhabit."²

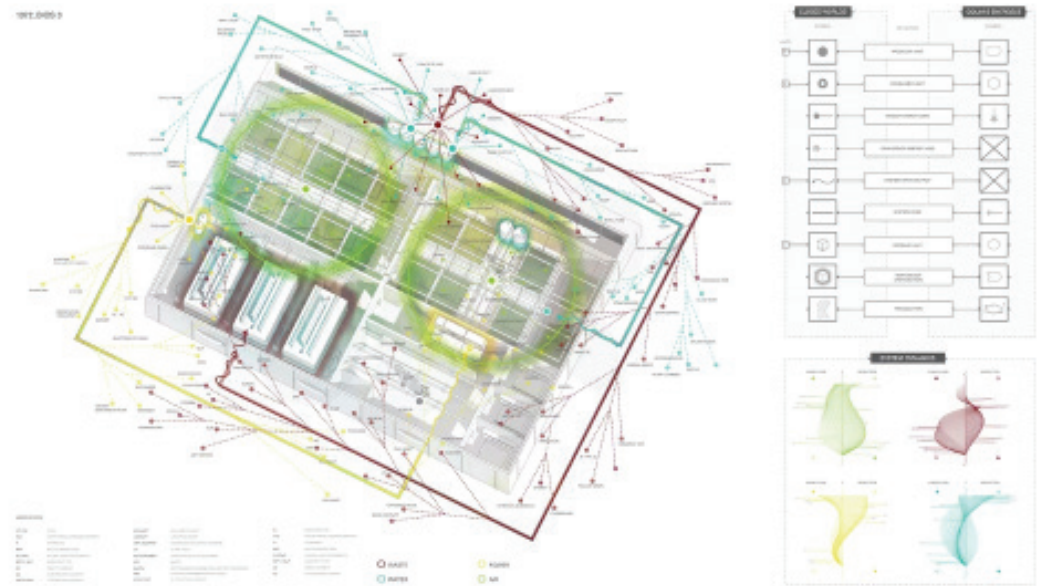
NOTES

1. *Climates: Architecture and the Planetary Imaginary* (New York: Columbia Books on Architecture and the City, 2016), 308.

2. *Ibid.*, 317.

While the Wind Tunnel's immediate context was the testing chamber, its construction details were deeply entangled with environmental contexts beyond its enclosure. *The tunnel's simulations informed the environmental management of entire neighborhoods and urban plans, linking the measurement of airflow to the politics of postwar suburbanization, consumer culture and energy governance.* In this sense, the Wind Tunnel became a site of knowledge production where environmental conditions could be defined, manipulated, and rendered actionable within design, shaping how architecture framed and managed the climate.

Politically, the Wind Tunnel participated in alignments between architectural modernism, technological optimism, and the expansionist ideals of Western civilization, positioning climatic adaptability as a marker of progress while obscuring the potential social and environmental consequences of producing uniform comfort. The main actors in these politics included architects, government agencies promoting suburban expansion, and eventually the HVAC industry, whose evolving standards reflected and solidified the ideological frameworks initially explored within the Wind Tunnel's experimental airflow tests.



Bios-3 Feedback Drawing. Kallipoliti, Lydia. *The Architecture of Closed Worlds: Or, What Is the Power of Shit?*. Zürich: Lars Müller Publishers, 2018

NOTES

3. A. M. Sukhikh, V. N. Denisov, and I. I. Gitelzon, *BIOS-3: The Russian Experience in Bioregenerative Life Support Systems*, *Acta Astronautica* 38, no. 11 (1996): 917–922, 918.

4. Nathalie Blair, *Cold War Closed Worlds and Environmental Management*, *Journal of Historical Environments* 5, no. 2 (2000): 135–149, 137.

5. *Ibid.*, 137.

6. Buckminster Fuller, *Operating Manual for Spaceship Earth* (New York: Simon & Schuster, 1969), 15.

BIOS-3

The BIOS-3 closed ecological system, developed in the 1960s by the Institute of Biophysics of the Russian Academy of Sciences, operated as a territorial microcosm, simulating a complete, life-supporting environment within a series of sealed chambers to sustain human life through air regeneration and food cultivation³. While geographically located in Krasnoyarsk, BIOS-3 was conceptually oriented toward planetary autonomy and extraterrestrial colonization, revealing how architecture and environmental technology could be enlisted in geopolitical projects of expansion and control. As Nathalie Blair argues, BIOS-3 was part of a broader “closed-world mentality,” wherein environmental containment and the pursuit of technological self-sufficiency were tied to Cold War imaginaries of planetary survival and territorial conquest⁴.

At the microscopical and bodily scale, BIOS-3 transformed the acts of breathing, eating, and waste production into quantified ecological operations, tethering the physiology of the human body to the cycles of algae tanks and hydroponic plant beds. “The system provided a constant recycling of air, water, and nutrients to support human life while being isolated from the external environment”⁵, reducing the complexities of ecological interdependence to technologically manageable metrics. In this sense, BIOS-3 enacted what Buckminster Fuller described as the “Operating Manual for Spaceship Earth”: a vision of humans as stewards within a contained, rationally managed system, where environmental stability was achieved through the precise calibration of flows and exchanges.⁶

Although BIOS-3's enclosure appeared self-contained, its construction details were deeply connected to contexts beyond its sealed chambers, with technologies for air purification and food production intended for use in space missions and potential planetary survival infrastructures. *The laboratory environment became a site for generating knowledge that could be projected outward into geopolitical and ecological governance frameworks, aligning with the drive to simplify and replicate environmental processes otherwise entangled within Earth's ecosystems.*

Politically, BIOS-3 was entangled within the Cold War's techno-political competition, aligning scientific experimentation with state narratives of ecological mastery and technological authority. As Peter Sloterdijk describes in *Foams: Spheres Volume III: Plural Spherology*, these “foam-like” enclosures represent spaces where isolated micro-worlds are created to secure human life, reflecting a desire to control and contain environments under the pressures of geopolitical and climatic anxieties (Sloterdijk, 2016). In BIOS-3, the environment was framed as a problem to be solved through technological enclosure, with knowledge produced within the system manipulated to align with the ideological priorities of the Soviet state. The primary actors in these political formations—including Soviet scientists, state agencies, and cosmonaut programs—transitioned from localized ecological experiments to broader ambitions of extraterrestrial survival. This evolution reflects shifting articulations of environmental governance amid the intersecting pressures of climate crisis and geopolitical tension.



On May 15, 2021, Abu Halime captured video of a dense black smoke column rising from the Khudair Warehouse. To assess the plume's scale, Forensic Architecture used weather data from that day, including wind direction, and pinpointed the location of two frames from the footage to measure its dimensions. (Al-Haq and Forensic Architecture).

Forensic Architecture

Forensic Architecture's investigation into the shelling of the Khudair warehouse in Taqba, Iraq, which led to the release of toxic chlorine gas, exemplifies how architecture and spatial analysis can expose environmental violence as a mode of chemical warfare by indirect means. At the territorial scale, the attack on a single warehouse resonates across regional ecologies, demonstrating how the destruction of industrial sites can weaponize the environment, transforming local air and water systems into tools of harm. As Rob Nixon states in *Slow Violence and the Environmentalism of the Poor*, such violence often unfolds as “slow violence” yet intimately tied to the logics of geopolitical conflict and resource extraction (Nixon, 2011). Through satellite imagery, 3D modeling, and geospatial analysis, Forensic Architecture translates this diffuse violence into legible evidence, countering the erasure that often accompanies environmental crimes.

At the microscopical and bodily scale, the release of chlorine gas transforms the human body into a site of environmental harm, as respiratory systems are attacked by toxins that spread invisibly across air currents. In Donna Haraway's *Staying with the Trouble: Making Kin in the Chthulucene*, call to "stay with the trouble" invites us to attend to these entanglements, recognizing that environmental violence cannot be separated from the bodily suffering it produces⁷. In the Khudair case, the bodies of local civilians became instruments through which the environment's contamination was felt and made knowable, underscoring the need for methods that can render these harms visible within frameworks of accountability.

The construction details of Forensic Architecture's investigation are deeply linked to the ecological and human contexts of the Khudair attack. The project's methodologies rely on collaborations with local witnesses and activists who provide testimonies and on-the-ground evidence, aligning with Anna Tsing's emphasis from *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* on collaborative survival within damaged landscapes and the necessity of "contaminated diversity" in knowledge production⁸. In documenting the indirect weaponization of chlorine, Forensic Architecture demonstrates how environmental destruction can be traced, visualized, and contested using architectural technologies, creating links between lab-based spatial analysis and the lived realities of ecological violence.

NOTES

7. Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham, NC: Duke University Press, 2016), 1.

8. Anna Lowenhaupt Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (Princeton, NJ: Princeton University Press, 2015), 4.

9. Bruno Latour, *Politics of Nature: How to Bring the Sciences into Democracy*, trans. Catherine Porter (Cambridge, MA: Harvard University Press, 2004), 10.

10. Rob Nixon, *Slow Violence and the Environmentalism of the Poor* (Cambridge, MA: Harvard University Press, 2011), 2.



Working with fluid dynamics expert Dr. Salvador Navarro-Martinez, the project measured the dispersion and concentration of hazardous chemicals released from the warehouse. The analysis revealed that airborne levels in surrounding areas exceeded Acute Emergency Levels (AEG), with concentrations of sulphur dioxide and phosphorus pentoxide reaching AEG-2 thresholds—indicating a significant risk of irreversible harm to human health. (Al-Haq and Forensic Architecture)

Politically, the investigation into Khudair's shelling confronts state actors and military operations, demanding accountability for the use of environmental violence as a tactic of war. As Bruno Latour describes in *Politics of Nature: How to Bring the Sciences into Democracy*, science and evidence must be integrated into democratic processes rather than treated as neutral facts⁹. Forensic Architecture enacts this principle by leveraging scientific data as a tool for advocacy, placing environmental evidence within legal and public forums to challenge the denial and manipulation of facts by those in power. This aligns with Nixon's articulation of the environmentalism of the poor, as local communities and activist networks seek justice for harms that intersect environmental destruction with political violence¹⁰.

The main actors in these politics include local civilians, activist networks, legal teams, and forensic investigators whose roles evolve alongside shifting geopolitical conditions, the intensification of climate crises, and the changing nature of warfare. In *A Billion Black Anthropocenes or None*, Kathryn Yusoff reminds us that the Anthropocene is not experienced evenly, with certain communities subjected to heightened environmental and political violence due to racialized and geopolitical histories (Yusoff, 2018). The Khudair warehouse case underscores how *architecture, when mobilized as forensic practice, can transform environments from passive backdrops into active sites of evidence and resistance, demanding accountability in the context of ecological warfare and the ethical responsibilities of design under conditions of climate crisis.*

Conclusion

Architecture does not merely provide shelter within the environment; it actively constructs *the environment as a domain of measurement, control, and governance*. The Wind Tunnel abstracted climatic conditions into data that shaped suburban territorial expansion and normative comfort zones, while BIOS-3 enclosed life within a technoscientific system, transforming ecological interdependence into controlled cycles of human survival under geopolitical pressures. Forensic Architecture's investigation into the shelling of the Khudair warehouse demonstrates how architectural tools can be repurposed to expose environmental violence as a mode of indirect chemical warfare, challenging the denial and erasure of harm within zones of conflict.

Across these case studies, *architecture emerges as a technology of knowledge production that can be manipulated by those with access to its tools*, shaping environmental narratives to align with ideological, economic, and political goals. Yet these same tools, when critically applied, can render slow violence visible and demand accountability for the environmental and bodily harms otherwise obscured by power. In the context of the climate crisis and geopolitical conflicts, the ethical responsibilities of architecture require an expanded practice that recognizes its role in framing the environment—not as a neutral backdrop for human activity, but as an entangled, contested space of life, harm, and potential collective repair. ■

Blair, Nathalie. "Architecture in Space: Habitats and the Closed-World Mentality." *Journal of Architectural Education* 53, no. 4 (2000): 220–28.

Bratton, Benjamin H. *The Terraforming*. Moscow: Strelka Press, 2019.

Buckminster Fuller, R. *Operating Manual for Spaceship Earth*. Carbondale: Southern Illinois University Press, 1969.

Easterling, Keller, Eva Franch i Gilabert, Nikolaus Hirsch, and Andrés Jaque, eds. *Climates: Architecture and the Planetary Imaginary*. New York: Columbia Books on Architecture and the City, 2016.

Haraway, Donna J. *Staying with the Trouble: Making Kin in the Chthulucene*. Durham, NC: Duke University Press, 2016.

Latour, Bruno. *Politics of Nature: How to Bring the Sciences into Democracy*. Translated by Catherine Porter. Cambridge, MA: Harvard University Press, 2004.

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Cambridge, MA: Harvard University Press, 2011.

Sloterdijk, Peter. *Foams: Spheres Volume III: Plural Spherology*. Translated by Wieland Hoban. Los Angeles: Semiotext(e), 2016.

Sukhikh, G. T., S. G. Krivobok, I. G. Lisovsky, and V. I. Kovaleva. "BIOS-3: History of Development of Closed Ecosystems." *Acta Astronautica* 38, no. 11 (1996): 917–20.

Tsing, Anna Lowenhaupt. *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*.

ARCHIPELAGO OF KINSHIP – Islands of Care



Sunset Park, New York

Climatic Architecture and Diasporic Cities

Summer 2025

Phu Hoang

Adv V Studio



ARCHIPELAGO OF KINSHIP

Islands of Care

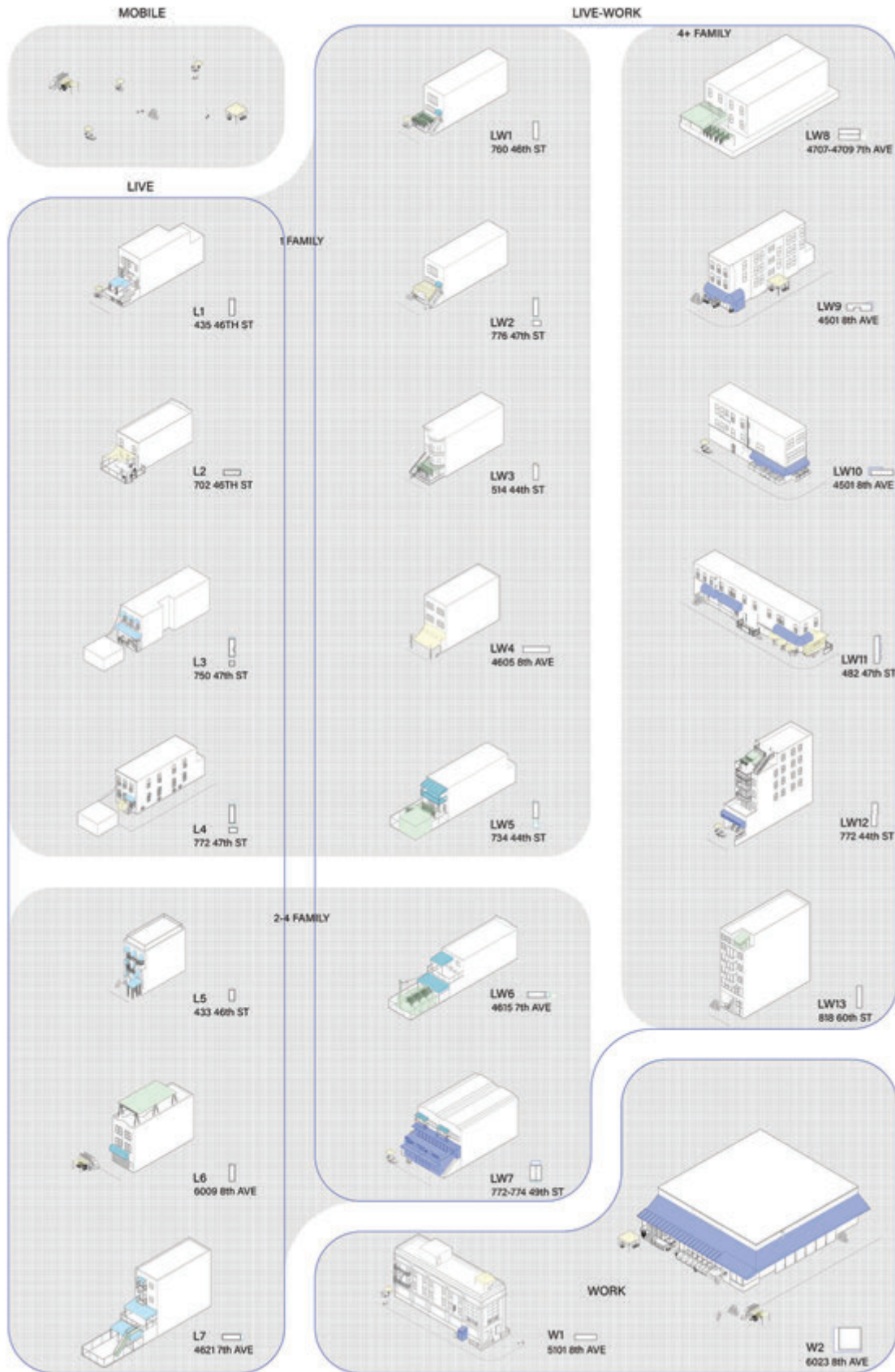
With Phu Hoang - Fall 2025

In Collaboration with Juke Jose and SeungWon Lee

Sunset Park, New York

Archipelago of Kinship is a collective proposal that gathers fragments of living, working, and growing into a shared urban landscape. Emerging from the everyday adaptations of Sunset Park, the project reshapes the Brooklyn Wholesale Meat Market into a constellation of small “islands,” each carrying its own rhythm yet bound through courtyards, paths, and thresholds.

Islands of Care



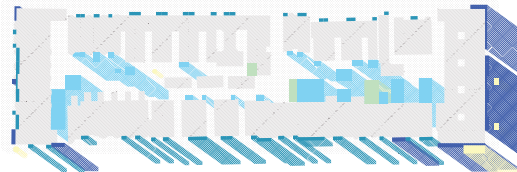
OI A catalogue of live, work, and live-work thresholds in Sunset Park, mapping how everyday adaptations form an archipelago of kinship across housing, industry, and street life.

ARCHIPELAGO OF KINSHIP

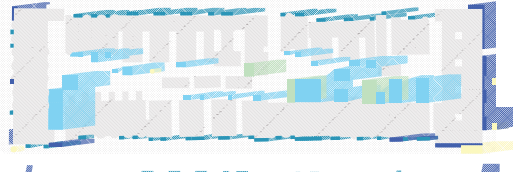
URBAN SCALE



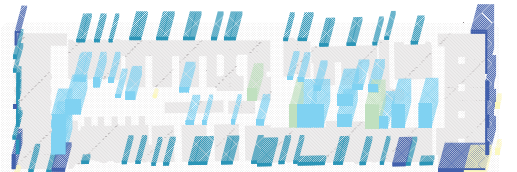
BLOCK SCALE
SUMMER



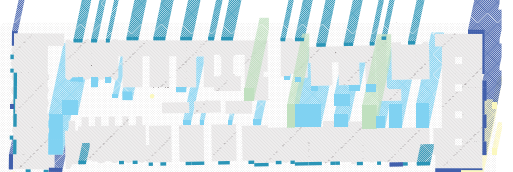
FALL



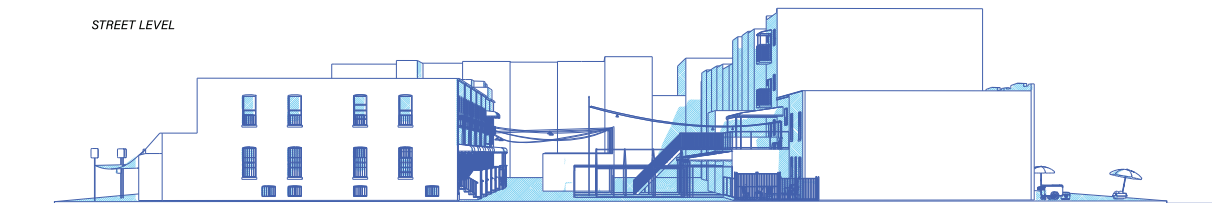
SPRING



WINTER



STREET LEVEL

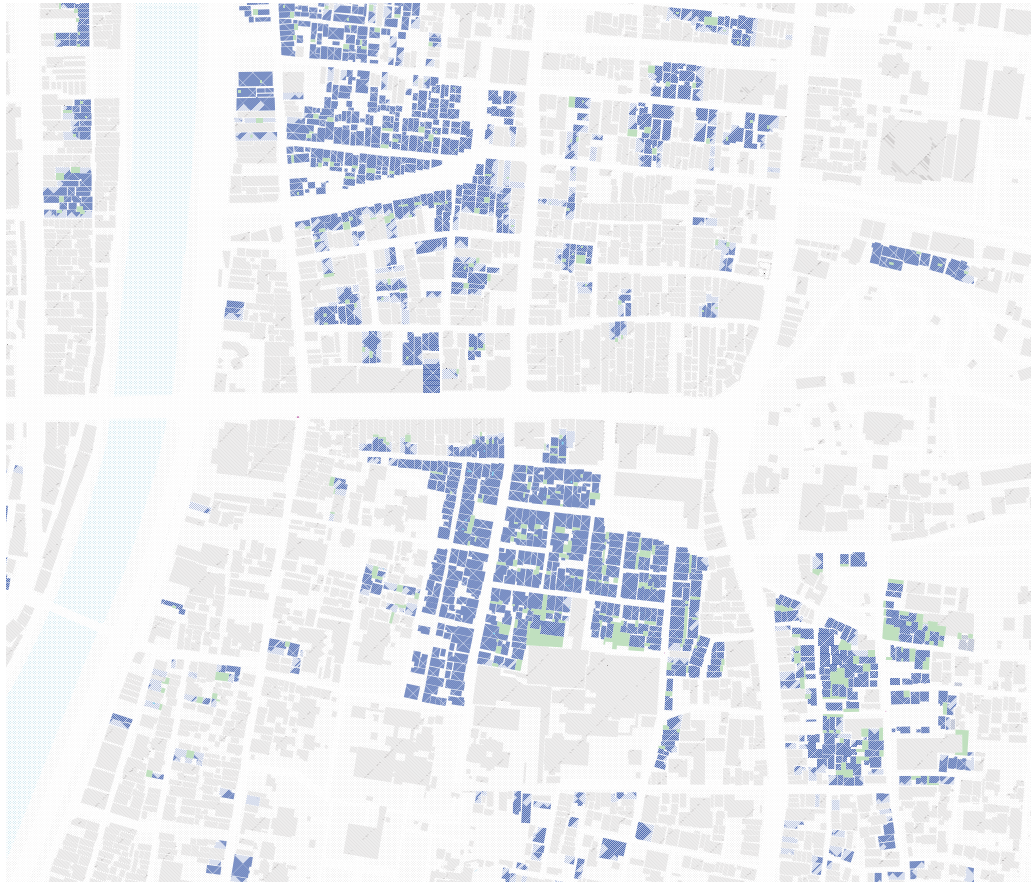


O2 A multi-scale mapping of Sunset Park's everyday thresholds, tracing how light, shade, and informal extensions shape shared life across seasons.

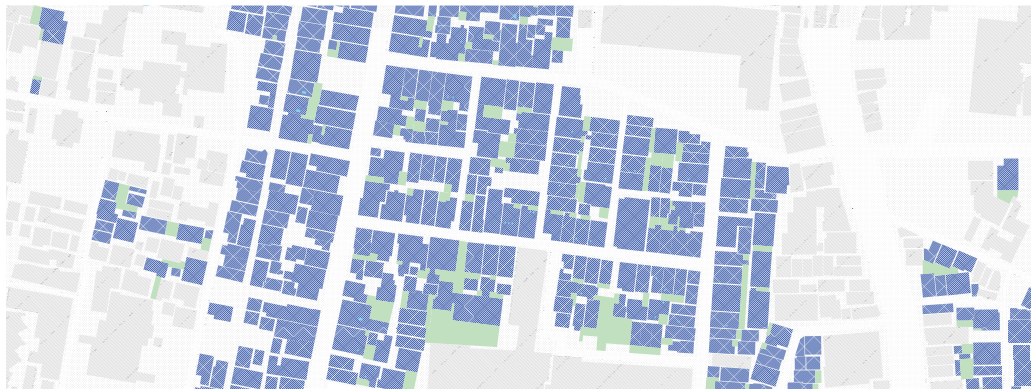
drawing by juke jose and seungwon lee are marked with an *

Islands of Care

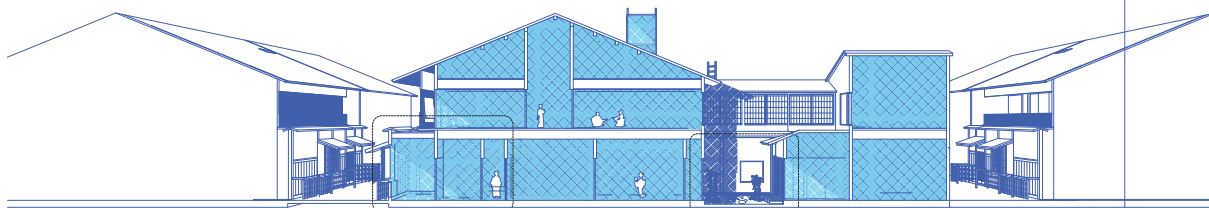
URBAN SCALE



BLOCK SCALE
SUMMER



STREET LEVEL



O3 From city fabric to street section, this study reveals how Kyoto's incremental spaces of light, court, and passage quietly sustain everyday kinship.

ARCHIPELAGO OF KINSHIP



04



07



08

drawing by juke jose and seungwon lee are marked with an *

Islands of Care



05



06



09

IMG 04. Street markets selling local native snacks to the neighborhood.

IMG 05. Backyard trellis and service alley becoming a quiet architecture of care and cultivation growing gourds.

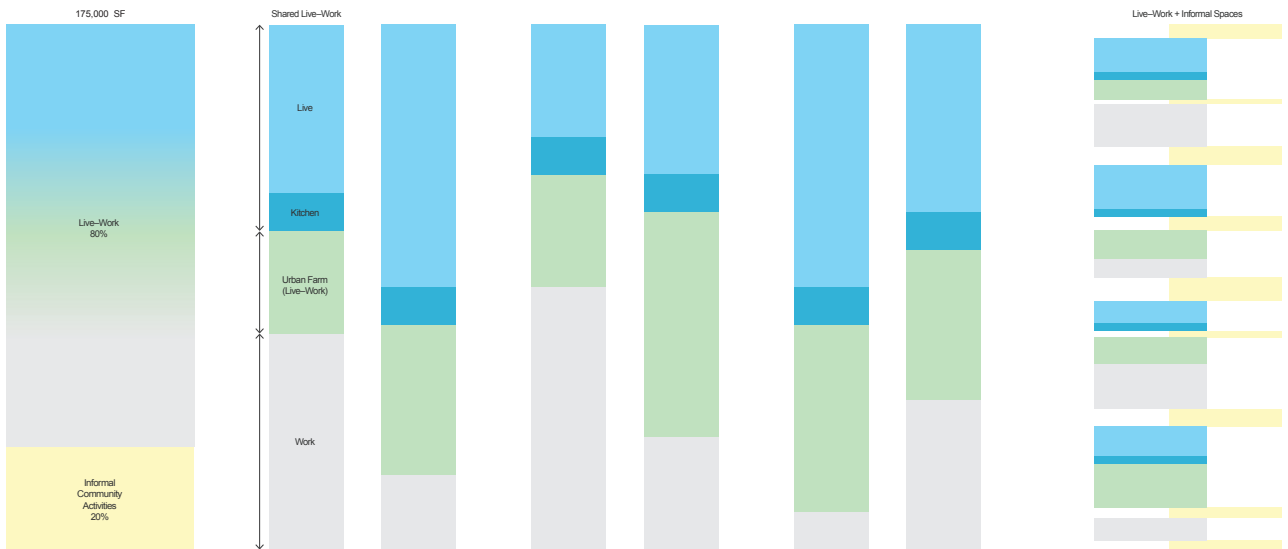
IMG 06. Mobile vending of locally grown gourds, spring onion, tomatoes, and long green beans from backyard gardens.

IMG 07. Informal produce stand as a social and economic threshold.

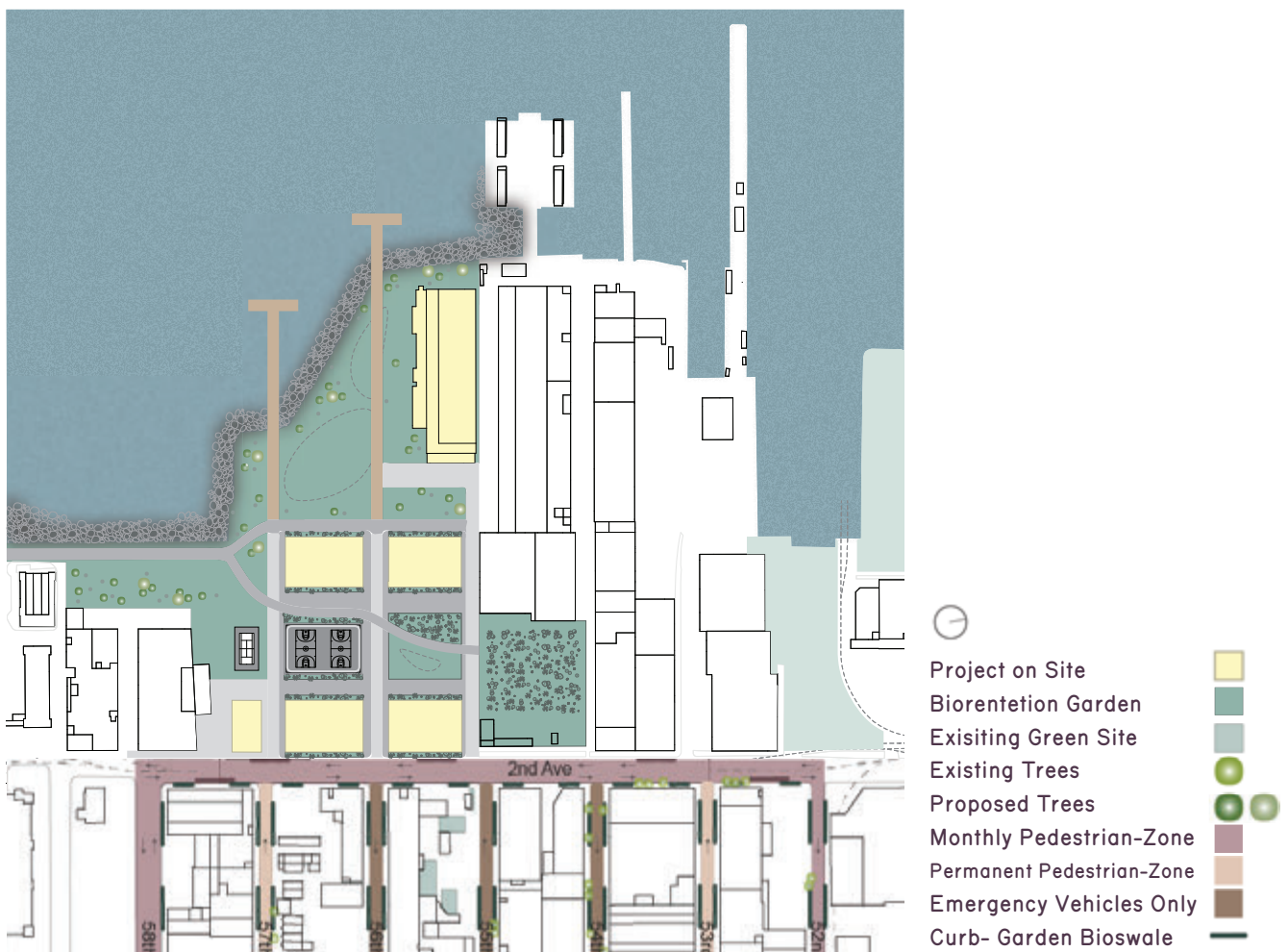
IMG 08. Domestic facade adapted into a layered edge of shade, growth, and enclosure.

IMG 09. Food carts animating the walkways of the park, turning circulation into gathering.

ARCHIPELAGO OF KINSHIP



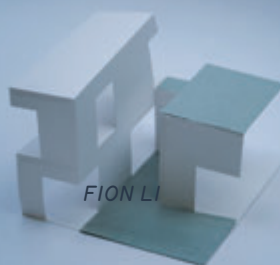
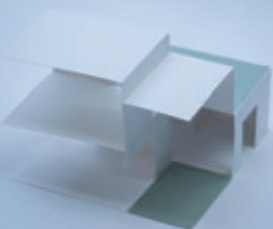
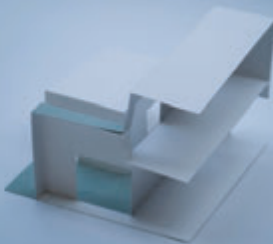
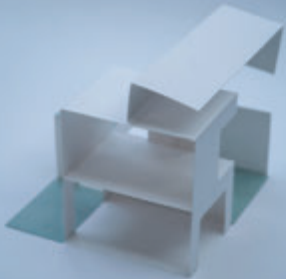
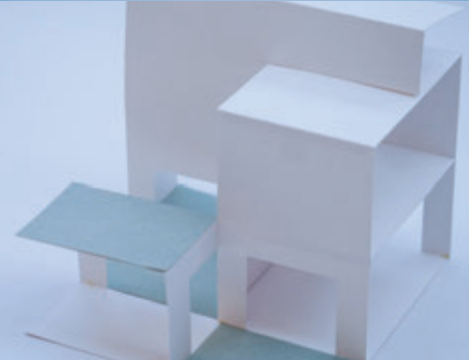
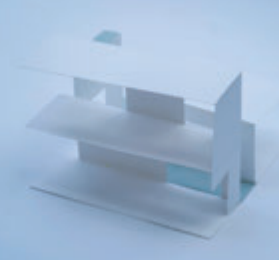
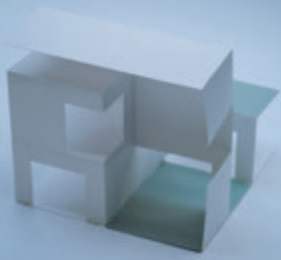
IO* A spatial framework organizing live-work units, shared courtyards, and circulation core to support collective living, light industry, and everyday domestic routines.



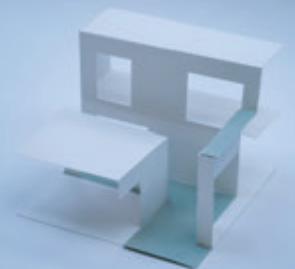
II A network of distributed live-work clusters inserted into the industrial fabric of Sunset Park, translating informal economies and co-adaptive practices into a connected urban system.

drawing by juke jose and seungwon lee are marked with an *

Islands of Care

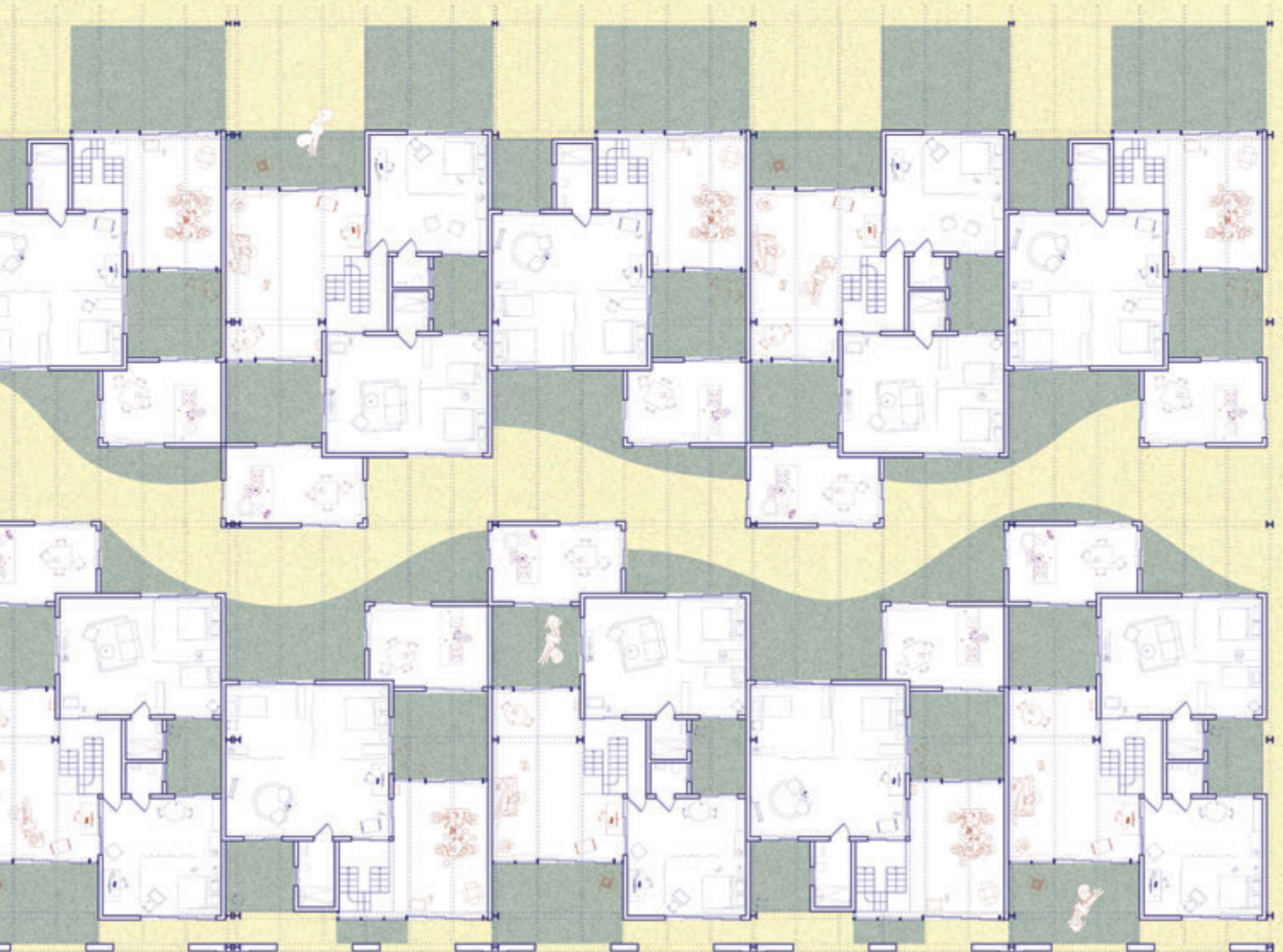


FION LI

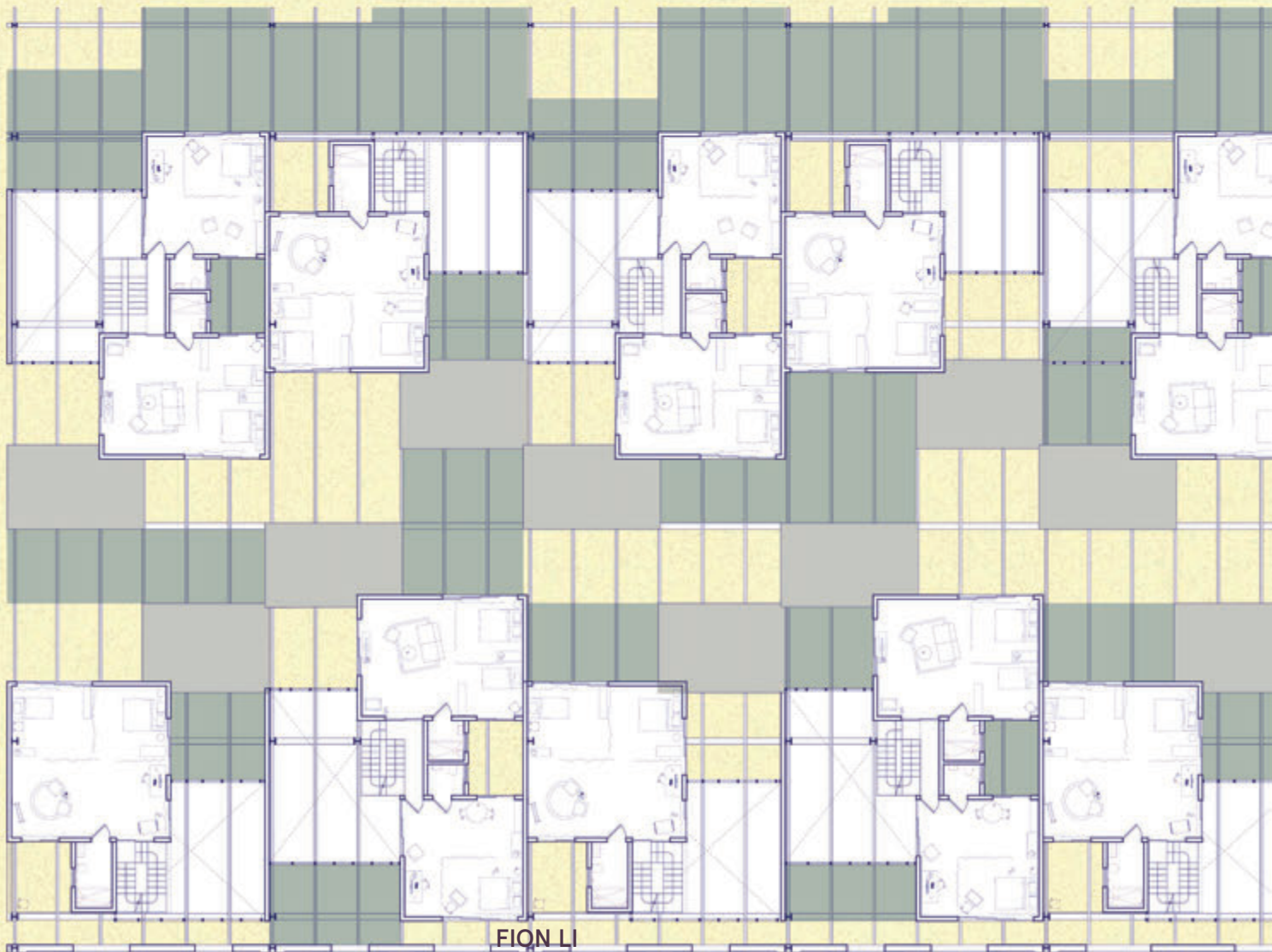
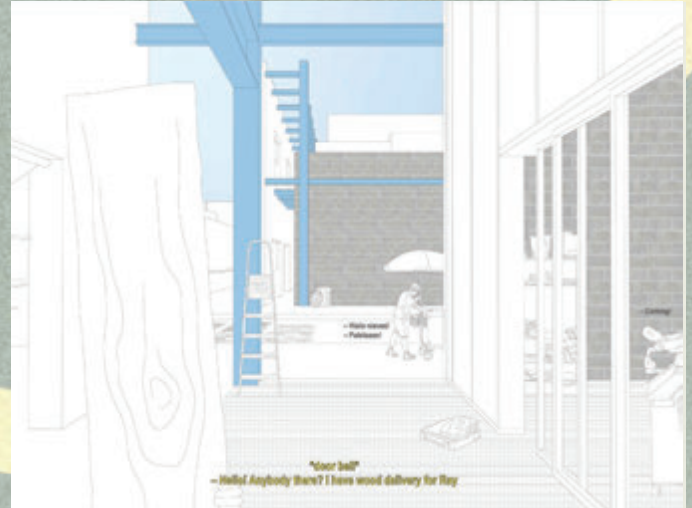


ARCHIPELAGO OF KINSHIP

Basketball Court
- 8'

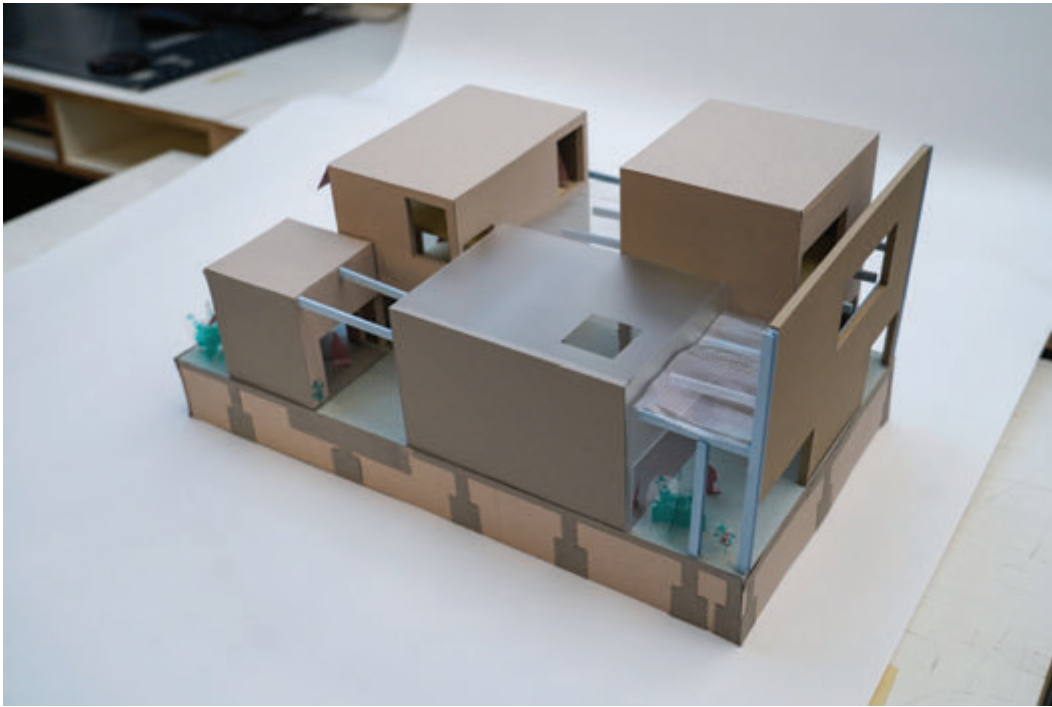


Islands of Care



Second Floor Plan 1" = 1/8"

ARCHIPELAGO OF KINSHIP



14



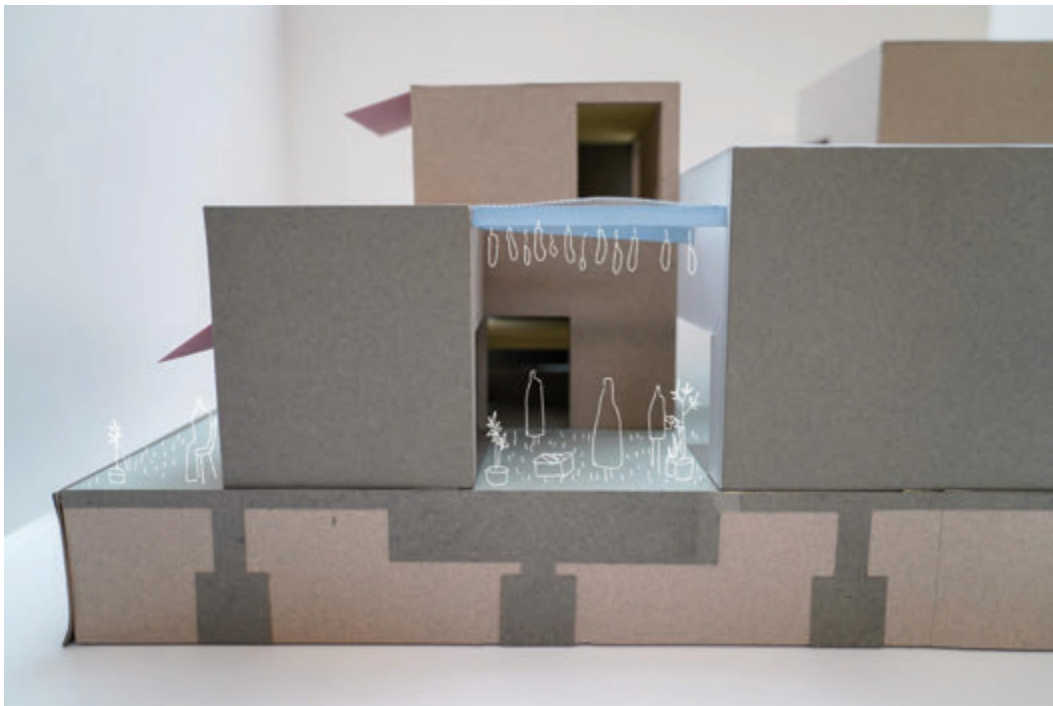
15

drawing by juke jose and seungwon lee are marked with an *

Islands of Care



16



17

TRACING TIME





TRACING TIME

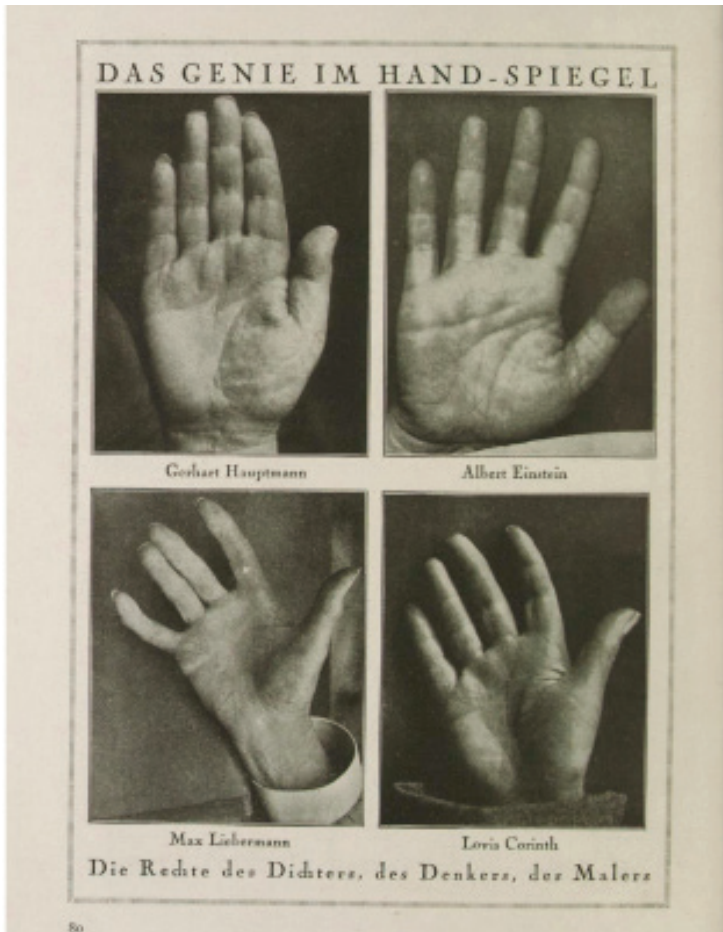
When I first wrote about wanting to connect the hand and the eye, to question how images, spaces, and bodies meet, I imagined this course as a place to test those ideas. Over the semester, that intention opened in ways I could not have predicted. We begin at a distance, identifying works and timelines as if we are organizing a catalogue. The work changes when we move closer, when we start to risk placing a part of ourselves inside it.

Studying László Moholy-Nagy, I realized that tracing his ideas meant tracing my own interests in light, time, the hand, and the position of the viewer. I began with his *Komposition* paintings, pulling them apart into layers to understand how color overlaps and how these relationships unfold over time. What first appeared as flat compositions began to shift into spatial and temporal constructs.

This led me to the role of the hand. Looking at *Das Genie im Hand Spiegel* and *Charakterdeutung – die grosse Mode*, I became interested in how the hand was understood as a site of intelligence and production. Moholy-Nagy's photograms extended this further. In works such as *Photogram* (1926), the layering and double exposure of materials, tools, and the hand itself collapse making and seeing into a single act. The image becomes a record of contact, placement, and duration.

In response, I began making cyanotypes using my hands, allowing light to register touch and movement. This process led to a large watercolor drawing, where I traced the shadow and light from my window over a three-hour period. Each line records a shift in time, building a drawing that is less about representation and more about duration.

Through this work, I began to understand the limits of control. It is always a risk to imagine what these artists might have been thinking and to let our thoughts overlap with theirs. Yet that risk feels necessary. The process required patience and a willingness to let things unfold. Light moves on its own terms. The hand can follow, trace, and respond, but it cannot fully direct. In that space between control and surrender, I found a different way of working, one that allows time and nature to take part in the making, and one that I will continue to carry forward in my practice.



02



03

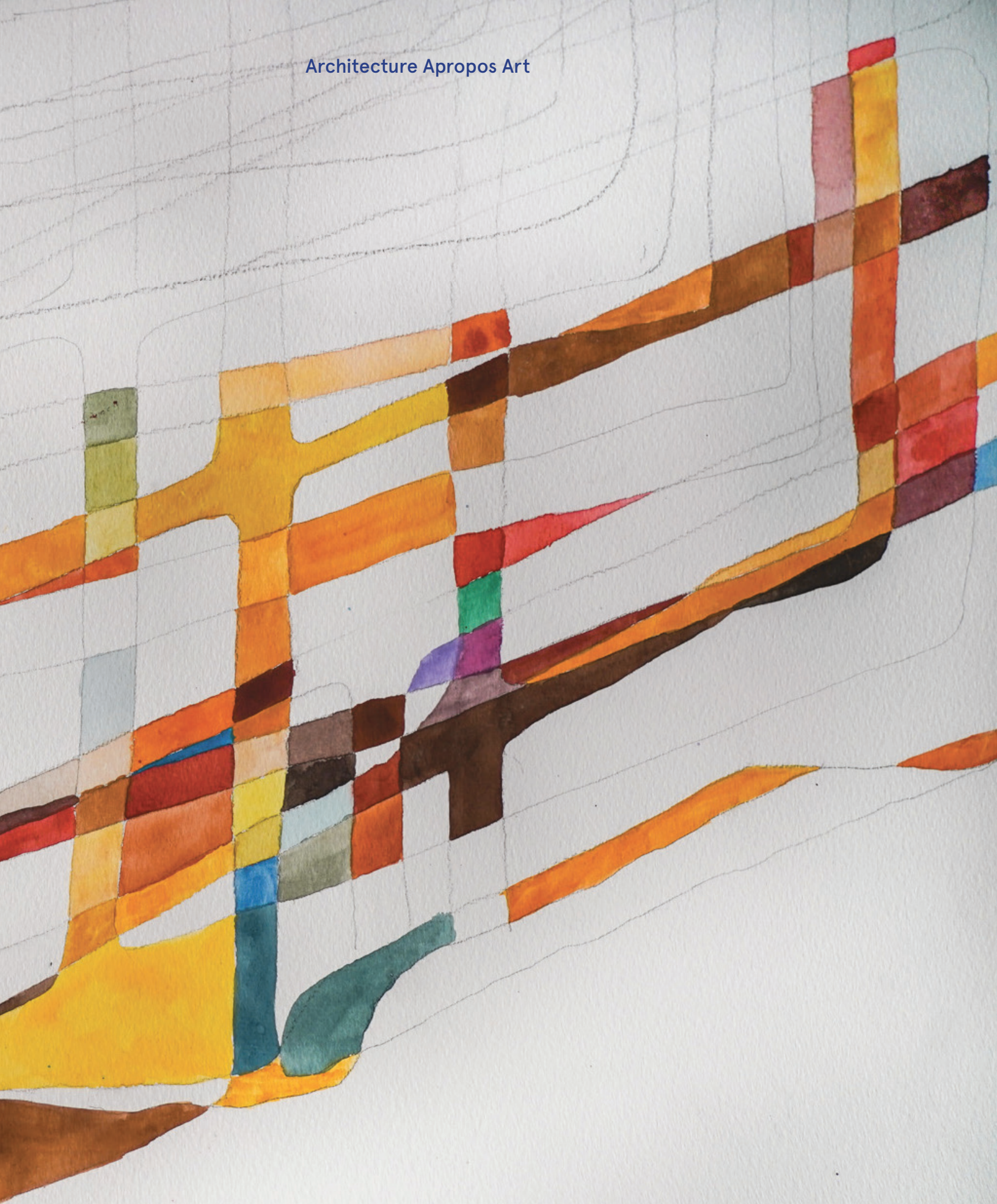
IMG 01. Fion Li, *Passing Light*, 2025,
Watercolor on Paper, 48"x50"

O2. Das Genie im Hand Spiegel (Genius in the Hand Mirror)

O3. Charakterdeutung – die grosse Mode (Character Interpretation – All the Rage)

TRACING TIME





TRACING TIME



04

IMG 04. Fion Li, *Passing Light*, 2025, Watercolor on Paper, detail.

IMG 05. Cyanotype of hand on paper with rings cascaded around.

06. *Komposition Z VIII*, 1924, 114 x 132 cm (44,8 x 51,9 inches),

07. László Moholy-Nagy, *Photogram*, 1926, gelatin silver print, 23.9 x 18 cm (Museum Folkwang, Essen; photo: Moholy-Nagy Foundation)



05



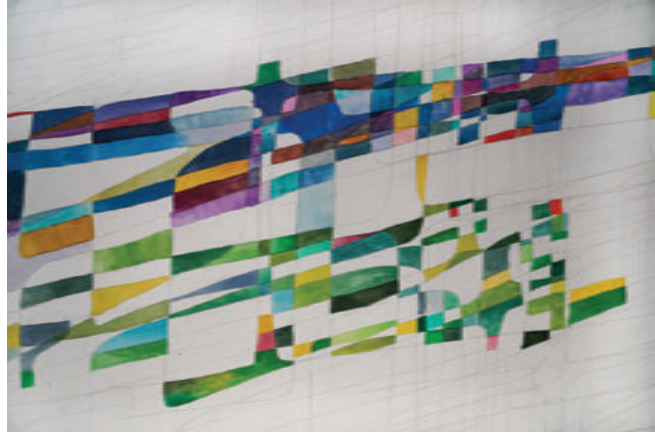
06



07



09



08



10

IMG 08. Fion Li, *Passing Light*, 2025, Watercolor on Paper, detail.

IMG 09. Cyanotype of hand on paper.

IMG 10. Fion Li, *Komposition Revisited*, 2025, Watercolor on Paper, 8.5"x11".

A COMMON THREAD – Weaving the Social Fabric of Mexico City



CDMX, Mexico

Non-Binary Habitable Landscapes

Spring 2026

Fernanda Canales, Foteini Kallikouni

Adv VI Studio



A COMMON THREAD

Weaving the Social Fabric of Mexico City

With Fernanda Canales and Foteini Kallikouni – Spring 2026

In Collaboration with Georgios Koltiris

CDMX, Mexico

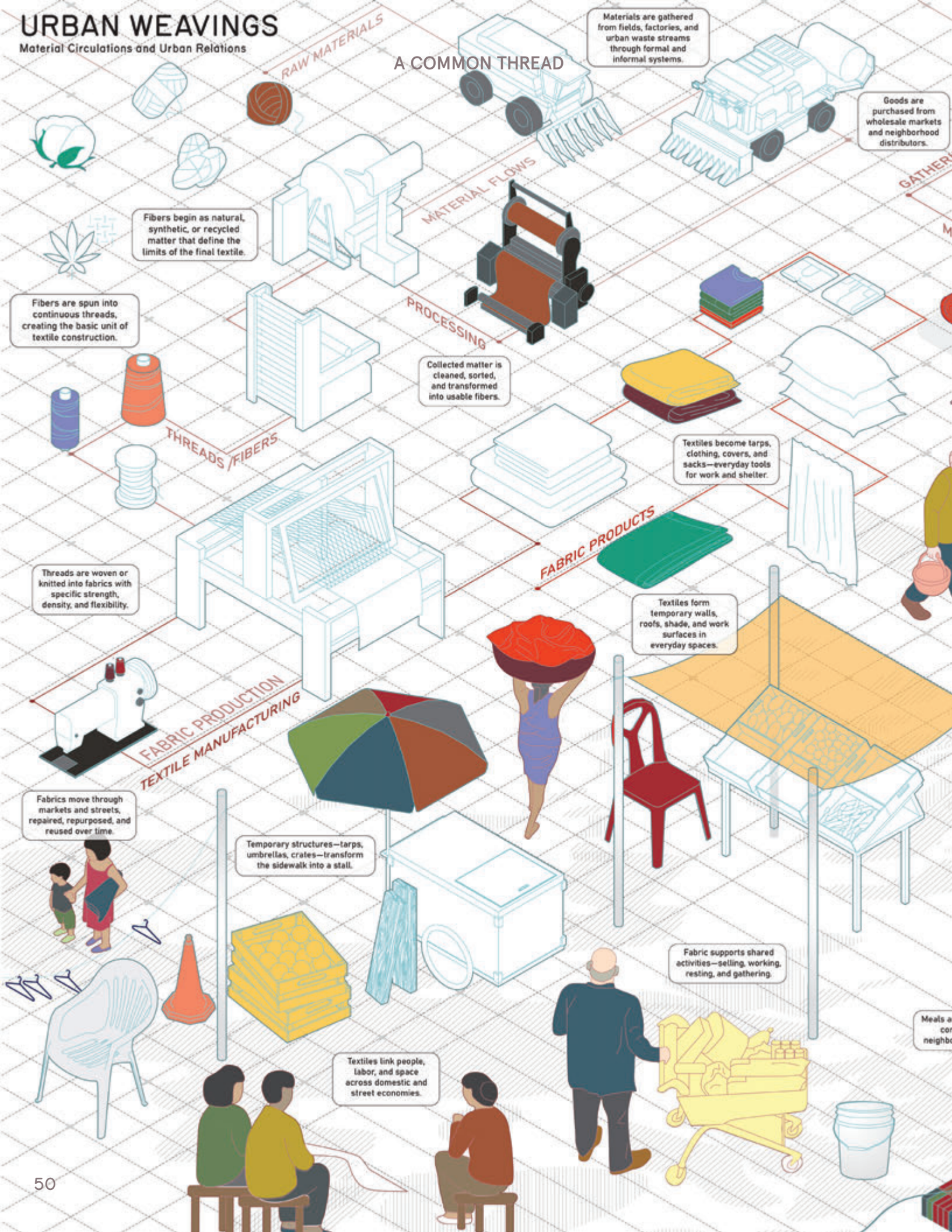
A Common Thread is a collective housing proposal that weaves together living, working, and making into a shared urban fabric in Colonia Doctores. Emerging from the neighborhood's informal economies and deep material relationship with textiles, the project transforms abandoned and underused sites into a network of courtyards, workshops, and incremental housing. Fabric becomes both material and method: a medium through which shade, labor, care, and collective life are continuously assembled and reconfigured.



Weaving the Social Fabric

URBAN WEAVINGS

Material Circulations and Urban Relations





Weaving the Social Fabric

SOURCING

ING

AKING

TRANSFORMATION

TRANSPORTING

Ingredients are purchased early from local markets and suppliers. Food is washed, cut, cooked, and portioned in shared household spaces.

Food is carried to selling locations in coolers and carts.

Fabric is purchased, salvaged, or collected as offcuts and deadstock. Pieces are stitched, reinforced, and finished.

Products and equipment are moved by handcart, metro, or small vehicle.

Fabric products circulate through shops, markets, and direct commissions.

are sold directly to commuters and neighborhood residents.



03



05



04



06



07



08

IMG 03. The comuuuuter from Xochimilco

IMG 04. The Marked One

IMG 05. Rituals and refuge

IMG 06. Evening conversations

IMG 07. The Shadows In-between

IMG 08. Doorstep meeting

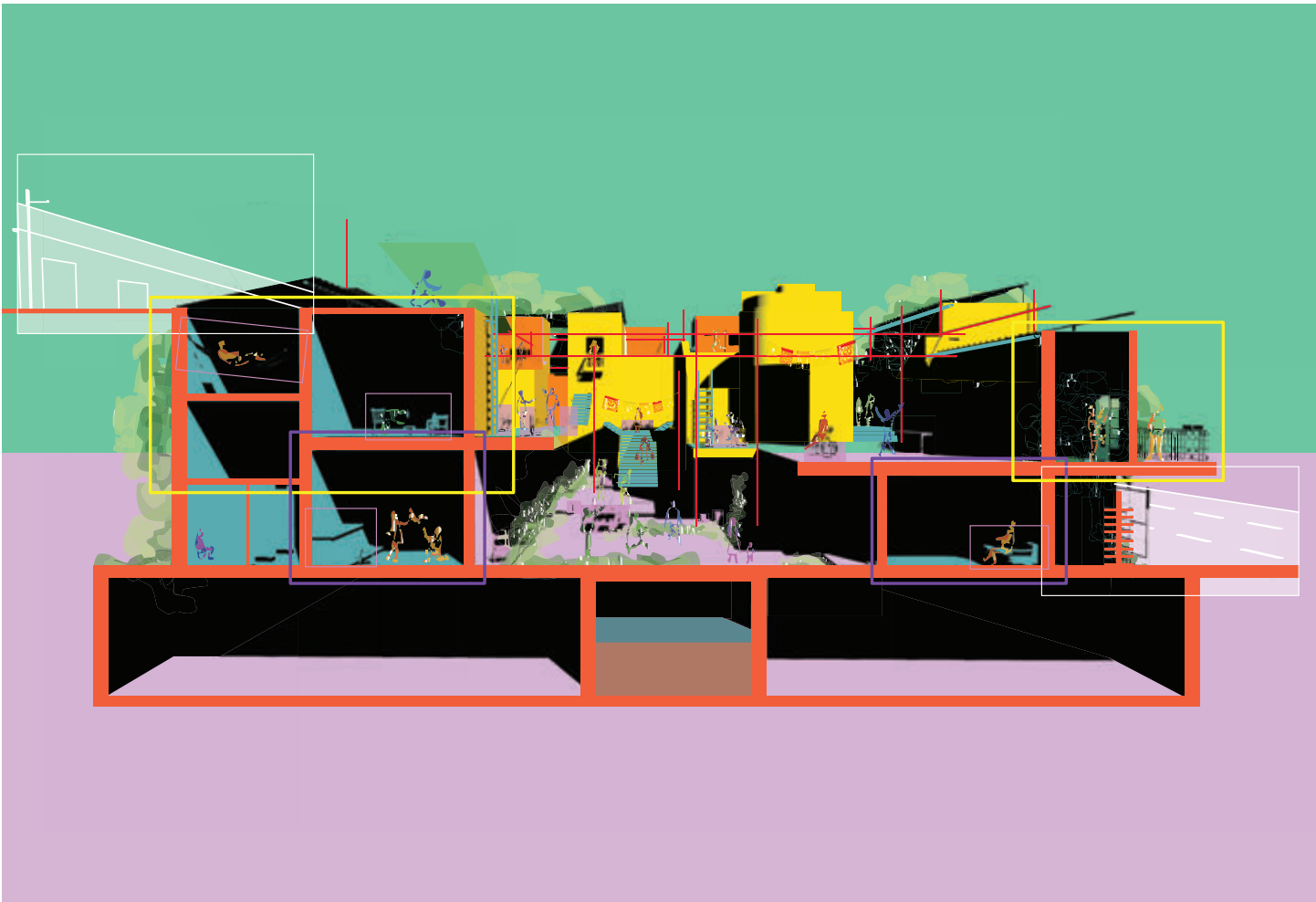
IMG 09. Brick wall standoff



09







12*



13

- 10. Collage of collective acts of making produce a continuous field of spatial and material relationships.
- 11. Ground floor plan showing a continuous field of shared spaces where living, working, and public activity overlap.
- 12*. Section illustrating the spatial relationships that weave together programs horizontally and vertically throughout the project.
- 13. Collage of a courtyard life organized through shared labor, textile systems, and everyday exchange between people and places.





14. Mixed-use housing network organized through shared courtyards, elevated connections, and textile shading infrastructures, transforming the block into a porous system of living, working, and collective gathering.

THE FIELD OF LOOKING

Keywords: friction, smoothness, seamlessness, attentiveness, infrastructure, control

The spaces we design often assume smoothness as comfort and seamlessness as freedom. Yet in this condition of sensory numbness, we risk forgetting how to see, how to notice, and how to question the systems and labor that hold these environments together. *We risk losing the friction that reminds us we are alive.* Michael Young's critique of hyper-homogeneity¹ suggests that this numbness is not only aesthetic, but political. In cities that promise variety, there is often a strange sameness beneath the surface. Glass towers rise in different shapes, but their reflective skins mirror the same clouds, the same skyline, erasing context and absorbing the city into a smooth, global image. Interiors across continents share the same downlights, vinyl floors, and neutral tones, asking nothing of your body except quiet compliance.

Stan Allen's concept of field conditions² offers another way of thinking about space. Instead of imposing uniformity, fields allow difference to emerge from within. They deform, shift, and respond to topography, social rhythms, and material irregularities. Paths widen where people gather, rain pools where the ground inclines, shadows mark the passage of time. These spaces do not demand attention through spectacle, nor retreat into numb smoothness. *They invite us to slow down, to adjust, to notice how we move in relation to others.* Allen's quiet utopianism imagines architecture as an active practice of attentiveness. Anthony Vidler complicates this optimism³, reminding us that even well-intentioned forms can carry systems of control. Even well-intentioned designs can carry hidden systems of moral and spatial control. *Good form, Vidler reminds us, shapes good citizens*, often by regulating behavior and limiting possibility. Surveillance infrastructures and social norms operate in the background, structuring movement, defining safety, shaping belonging. *Utopian visions, even Allen's, cannot escape these dynamics.*

Cheng and Zhan's *How Much Wattage is One Handbreadth of Water?*⁴ shows how infrastructures appear seamless while enforcing control beneath the surface. Water flows through dams and pipes, measured and managed for extraction. Yet water resists: it seeps, leaks, evaporates, floods. Friction reappears in systems that seek smoothness. Unlike Allen, who imagines fields designed to hold difference, Cheng and Zhan reveal that difference is already present within infrastructures if we choose to see it. They remind us that noticing is a practice of resistance. Vidler reminds us that utopias carry surveillance within them. The seamless spaces of hyper-homogeneity do too. Both shape how we see, how we move, how we learn to belong.

Allen asks us to design for attention. Cheng and Zhan ask us to notice resistance within the systems we already occupy. Behnaz Farahi's work⁵ asks us to see the gaze itself, to question who is seen and who is not. Young warns us that without friction, we risk forgetting how to notice at all.

Architecture shapes what we see, how we move, what we notice, and what we ignore. It can smooth over friction in the name of comfort or create fields that hold traces of labor, context, and time. It can participate in making people invisible or demand that we see them. It can hide systems of power or hold them up to the light.

NOTES

1. Michael Young, *Hyperhomogeneity*, 2012. A critique of aesthetic sameness and sensory flattening.

2. Stan Allen, *Field Conditions*, in *Points + Lines* (Princeton Architectural Press, 1999). Spatial systems that allow variation through use.

3. Anthony Vidler, *The Architectural Uncanny* (MIT Press, 1992). Architecture as a mediator of perception and control.

4. Rania Ghosn and El Hadi Jazairy, *How Much Wattage is One Handbreadth of Water?* in *The Planet After Geoengineering* (Actar, 2021). Infrastructure as control and resistance.

5. Behnaz Farahi, works on responsive environments and the politics of the gaze, n.d.

The question is not only how we design but how we want to see. The question is how architecture can resist the numb drift of seamless environments by designing for presence rather than passivity. The question is how to hold friction without turning it into spectacle. How to let difference remain alive without being erased by the desire for control.

Architecture cannot fully escape the dynamics of governance Vidler warns about. But it can reveal them, making them visible and contestable. Designing with this awareness is a commitment to friction, to noticing, to continuous questioning. Smoothness promises comfort. Seamlessness promises freedom. Friction reminds us we are alive. ■

THE INITIATION

Keywords: attention, concept, contingency, occupation, reinterpretation, incomplete

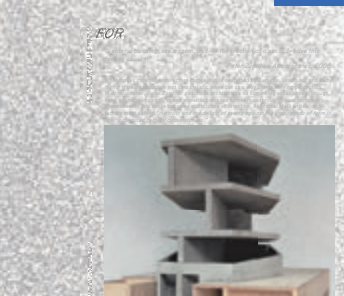
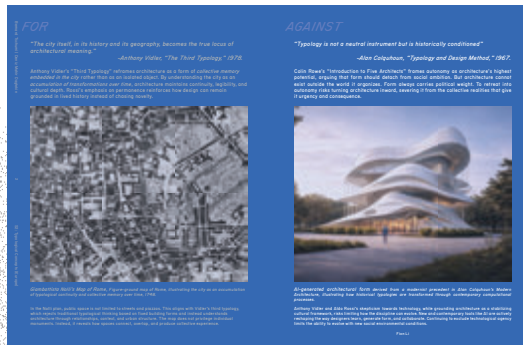
One of the more important takeaways was *becoming attentive to the use of words*: how carefully they are chosen, when they are made precise, and when they are intentionally left open. What is included, what is excluded, and how those decisions begin to frame architecture.

The word “concept” carried that same weight. At first, it suggested something stable, something that holds a position and gives architecture its clarity. Over time, however, the concept began to feel less like a point of control and more like something that needs to remain attentive: *attentive to how space is used, how it changes, and how it is interpreted beyond the moment of design*. A concept can organize a project, but it cannot fully determine how that project is experienced over time. There is always a gap between what is intended and what actually unfolds.

Through a series of arguments positioned for and against architecture, I became increasingly interested in this tension between control and contingency, between architecture grounded in the body and place and architecture shaped by systems beyond its control.

Rather than asking what architecture is, I began asking what architecture does once it leaves the certainty of its concept. Everything that follows—use, reinterpretation, occupation, and change—is where architecture is actually tested.

The concept no longer acts as something that fixes architecture, but as something that sets conditions, initiates relationships, and allows space for the incomplete.



FIBER MIGRATIONS

Global Textile Afterlives

With Amelyn Ng – Spring 2026

In Collaboration with Andrea Hernandez and Latifa Alfalah

New York, New York

The project investigates textile waste as a global system of migration, circulation, and afterlife. Using fabric scraps sourced from FABSCRAP, garment labels, sewing, and dye sublimation printing, it traces the movement of clothing between China, Kenya, Chile, and India through processes of production, exportation, degradation, and reuse.

Rather than treating fabric as a neutral surface, the project approaches textiles as both archive and medium—materials capable of carrying labor, climate, geography, and systems of care within the fabric itself.







03

IMG 01. Fabric scraps sourced from FABSCRAP suspended on a rolling rack, transforming discarded textiles into a spatial map of migration, care, and afterlife.

IMG 02. Garment labels, stitched diagrams, and fabric offcuts layered together to trace the hidden infrastructures of textile production, circulation, and disposal.

IMG 03. Viewers browsing and handling textile fragments embedded with warnings, care instructions, and research, transforming discarded clothing into an interactive archive of global material flows.





AMONG THINGS

AMONG THINGS

B—SIDE Publication

Advisor Amelyn Ng - Fall 2025

In Collaboration with Juke Jose, Hilary Kusama, Fern Spripongtanakul,
Alex (Ching-Chen) Liu, Patrick Rodriguez, and Bolun Qiu

New York, New York

Beside (B—SIDE) is a co-founded publication that emerged from a shared interest in how ideas become anchored in things. Developed collaboratively, the publication investigates objects, materials, and everyday artifacts as sites of memory, labor, and meaning. Rather than treating architecture and design as purely visual practices, Beside frames objects as participants in social and spatial relationships. Issue 1 gathers conversations and contributions that reflect on how objects accumulate stories, shape habits, and mediate our connection to one another and the world.



02 The front cover of Issue One, *Among Things*

AMONG THINGS



03



04



05



06

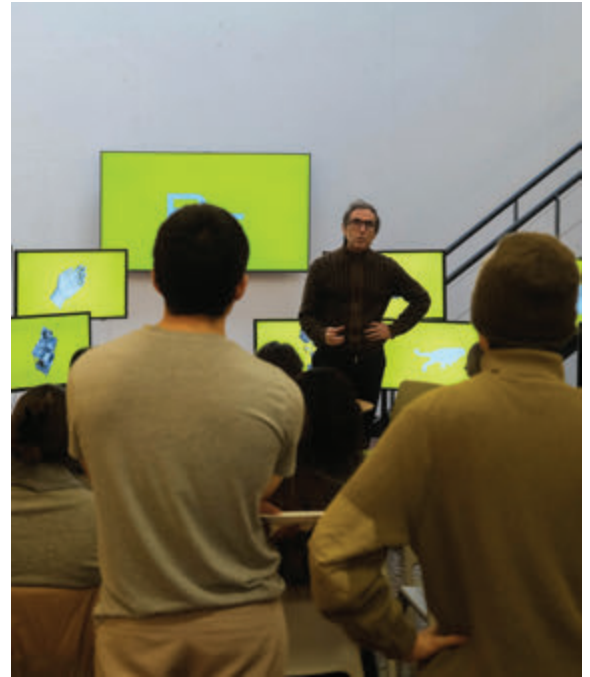
B—SIDE Publication



07



08



09



10

IMG 03. Detail of Beside Issue I, Among Things

IMG 04. Issues placed around the event space

IMG 05. Issue launch featuring conversations about objects and material attachment

IMG 06. Event setup with Issue I distributed across the seating and display screens

IMG 07. Materials and ephemera featuring the Journal Issue of Flores and Prats' sketches

IMG 08. Issues displayed along the gallery seating

IMG 09. Ricardo Flores in conversation during the Issue launch event

IMG 10. Audience reading and engaging with the issue



THANK YOU GSAPP

Alex (Ching-Chen) Liu

Amelyn Ng

Andrea Hernandez

Andrés Jaque

Andrew (Tsung-Pei) Lin

Benjamin Weisgall

Bernard Tschumi

Bolun Qiu

Deniz Mahir Dagtekin

Dimitra Tsachrelia

Elise Misao Hunchuck

Fernanda Canales

Fern Spripongtanakul

Foteini Kallikouni

Georgios Koltiris

Hilary Kusama

Juke Jose

Latifa Alfalah

Lydia Kallipoliti

Marco Ferrari

Patrick Rodriguez

Phu Hoang

Seungwon Lee

Steven Holl

Xiaoxi Chen

