


NICOLE BIEWENGA

 GSAPP GRADUATION PORTFOLIO
2021-2024

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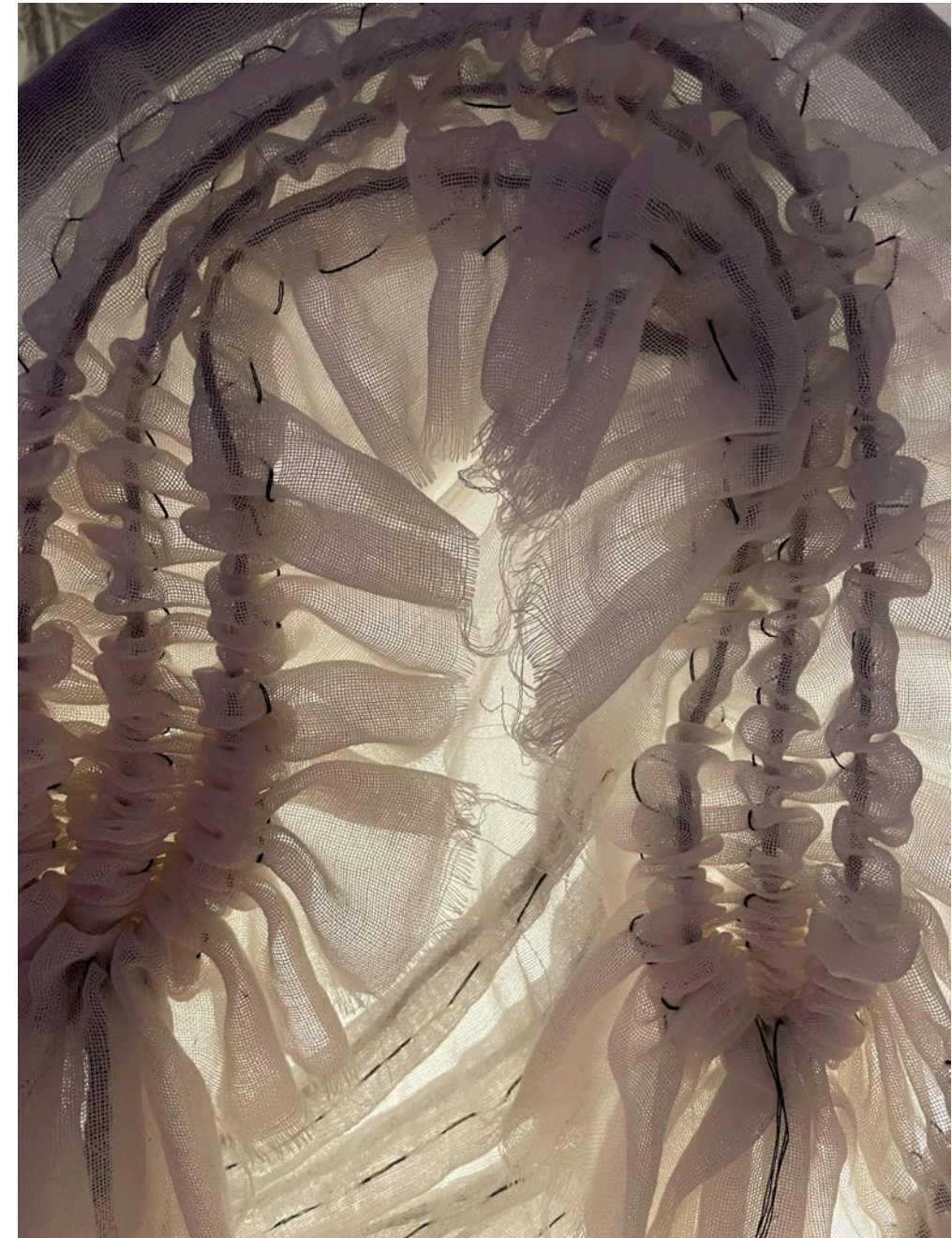
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Materializing Transition

The New Material Economy

By 2040 we will have recognized that the scale of change needed necessitates an entire social paradigm shift. Although many efforts will have to work synergistically, this project focuses on one piece of that paradigm shift centered around the adoption of algae as a core carbon negative material.

Fall 2023

Instructor: David Benjamin, Adjunct Assistant Professor, GSAPP

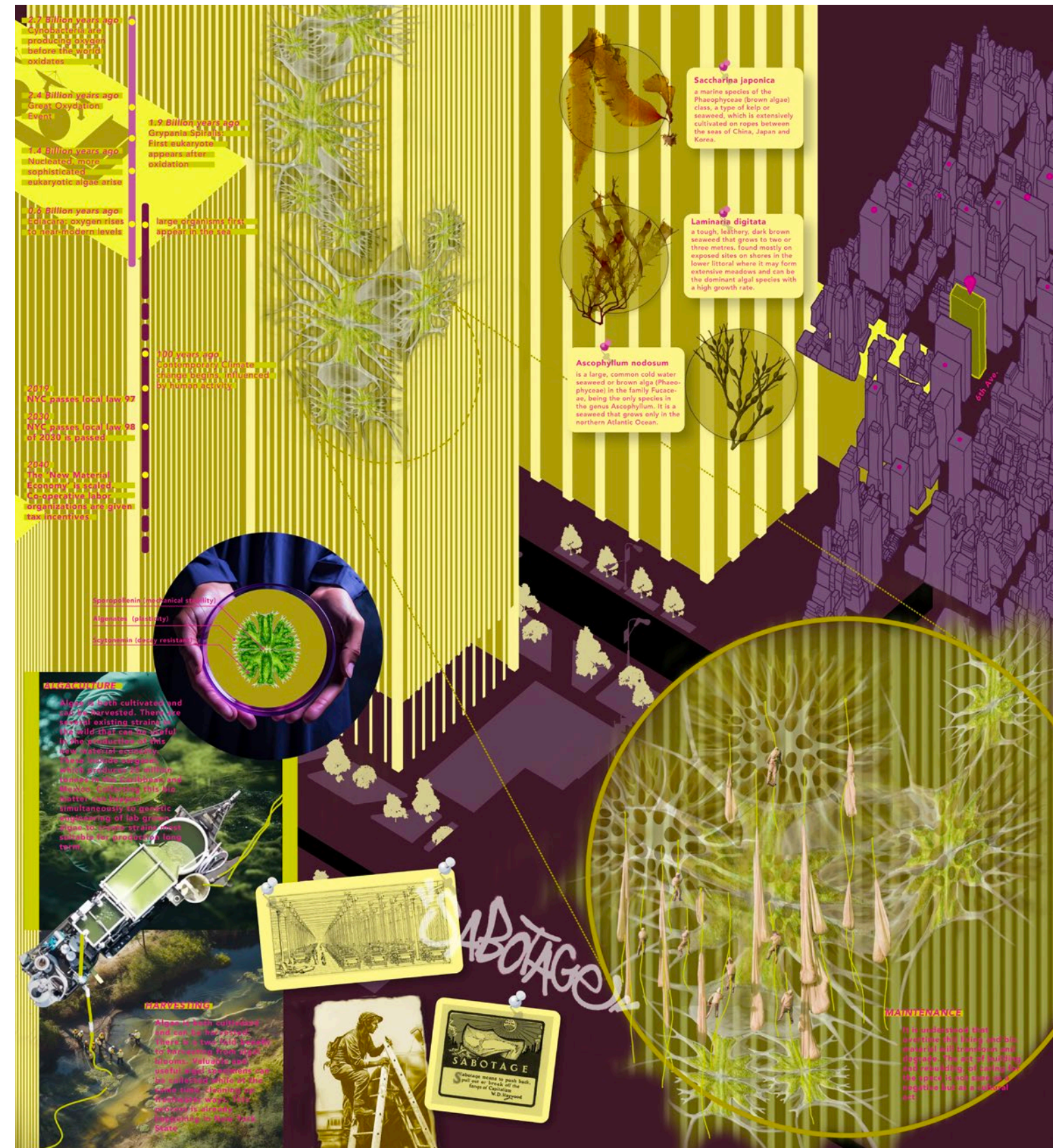
Project Location: New York, NY

On a planetary time scale, algae is responsible for the great oxidation event 2.9 billion years ago, and it will be instrumental in mitigating the effect that humans have had on the ecological environment in just the last short 100 years.

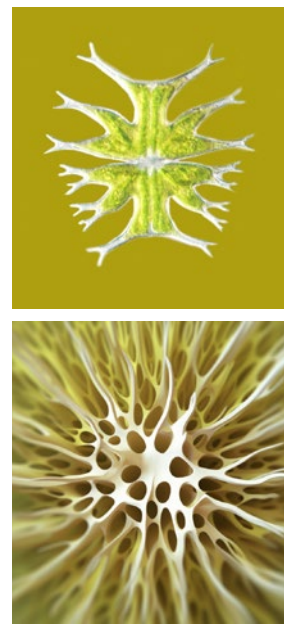
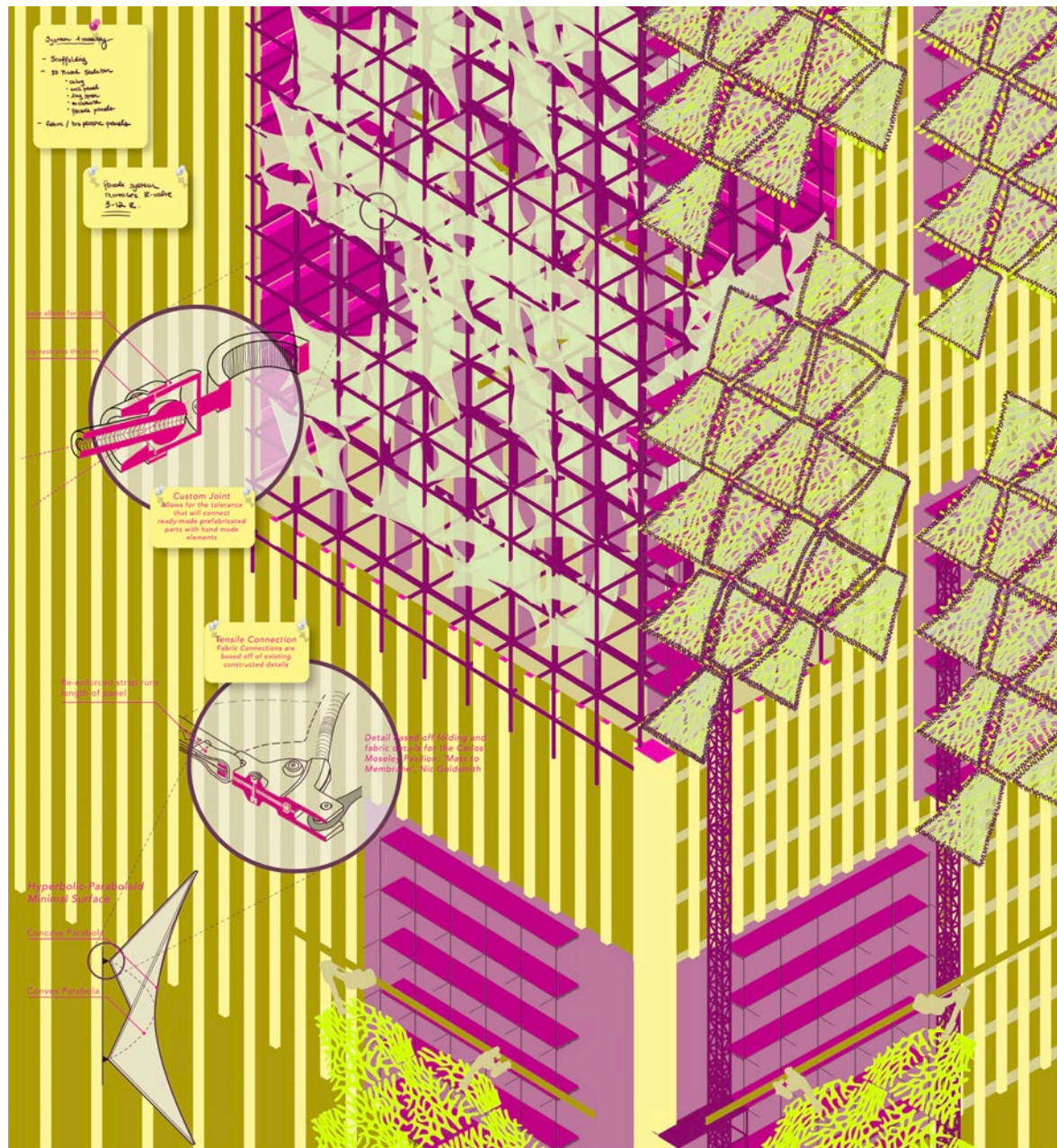
The new material economy becomes a protest to the way of living and working that was invented under the too-long enduring influence of Taylorism. At the planetary scale we see that although seemingly

totalizing, these methods of devaluing the individual by placing the knowledge of the means of production within the bureaucratic system have been just a blip. And their time has come to an end.

The materialized transition constitutes a non-violent form of sabotage. What the loom factory was for Taylorism, the Algae co-operative is for the new labor paradigm. NYC Local Law 98 of 2030 acknowledges the inextricable link of Embodied

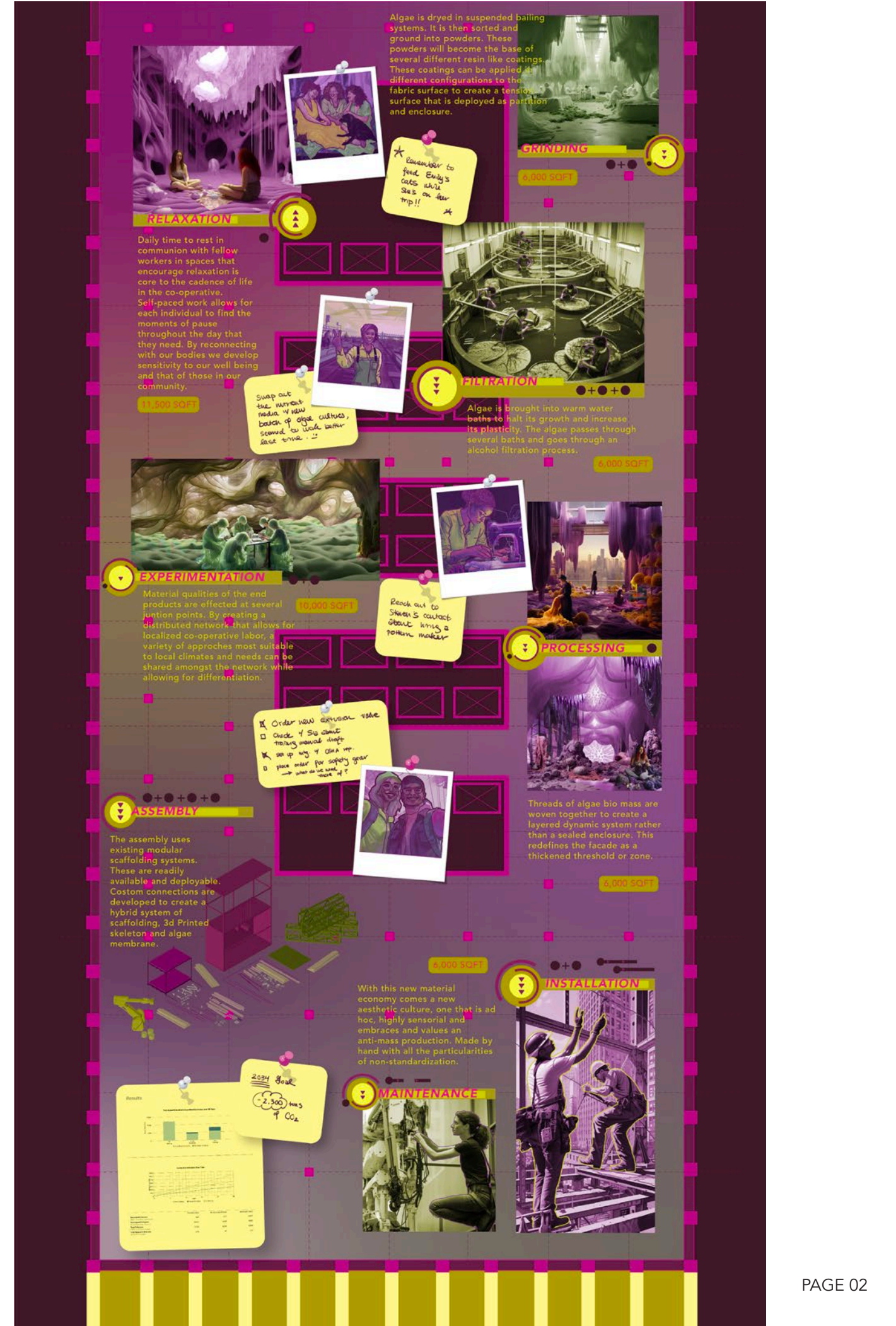


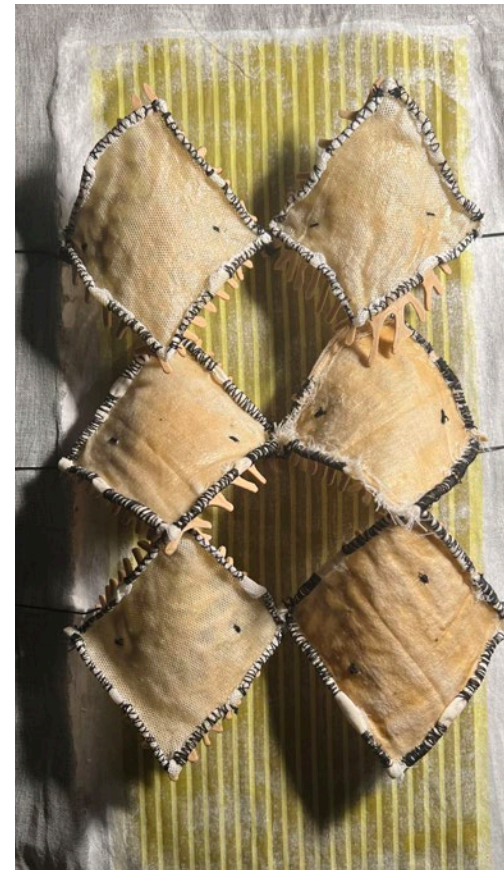
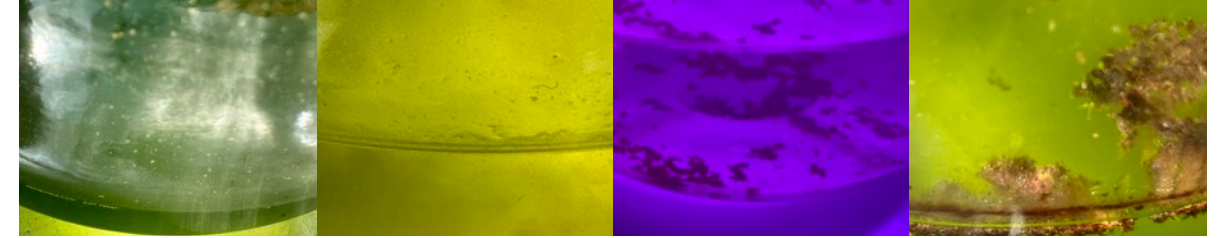
Context of Material, Labor, Site



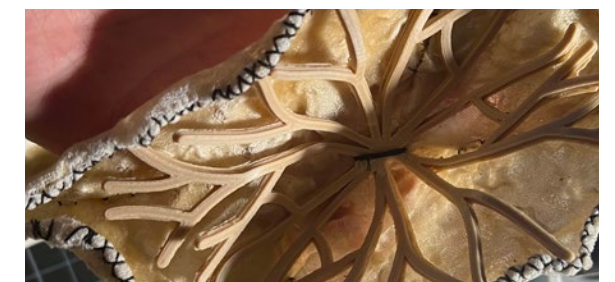
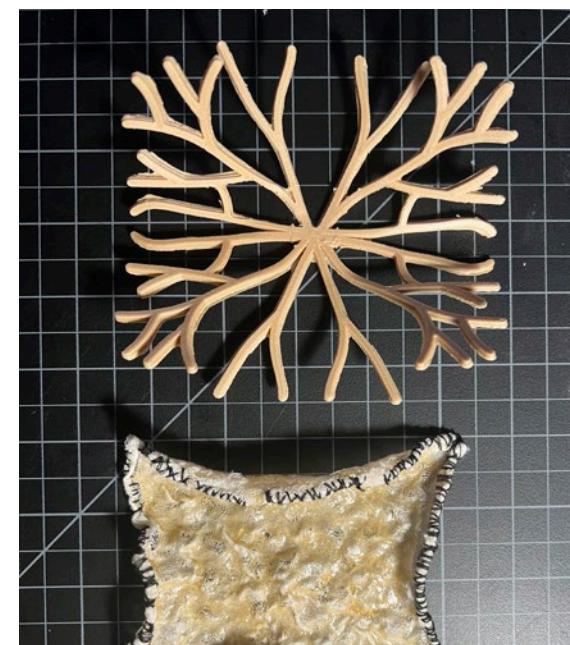
Carbon with not just the embodied labor, but the nature of that labor and how it situates within a body, within a collective. With the shifting nature of work modernist office buildings continue to languish vacant. So this legislation targets Office Buildings as the sites for these labor collectives. The site of the first testing grounds is chosen to be at 1251 6th Ave. in Manhattan. Brown algae produces a mucus

called fucoidan that is responsible for removing one gigaton (one billion tons) of CO2 from the air every year. Considering the adaptive reuse of the building there is a reduction of 7000 tons of CO2 over 25 years, and the capacity of the production of algae sequesters an additional 2300 tons per year. The diagrammatic conceptualization of the process of work is re-specialized. Each laborer is encouraged





Facade Study: Day - Night, back and front lit





to work across different tasks, dispensing with goals of optimization in favor of creating a self-directed daily cadence. It becomes clear that this is a more effective way of working, through joy and inspiration rather than habitual regulation.

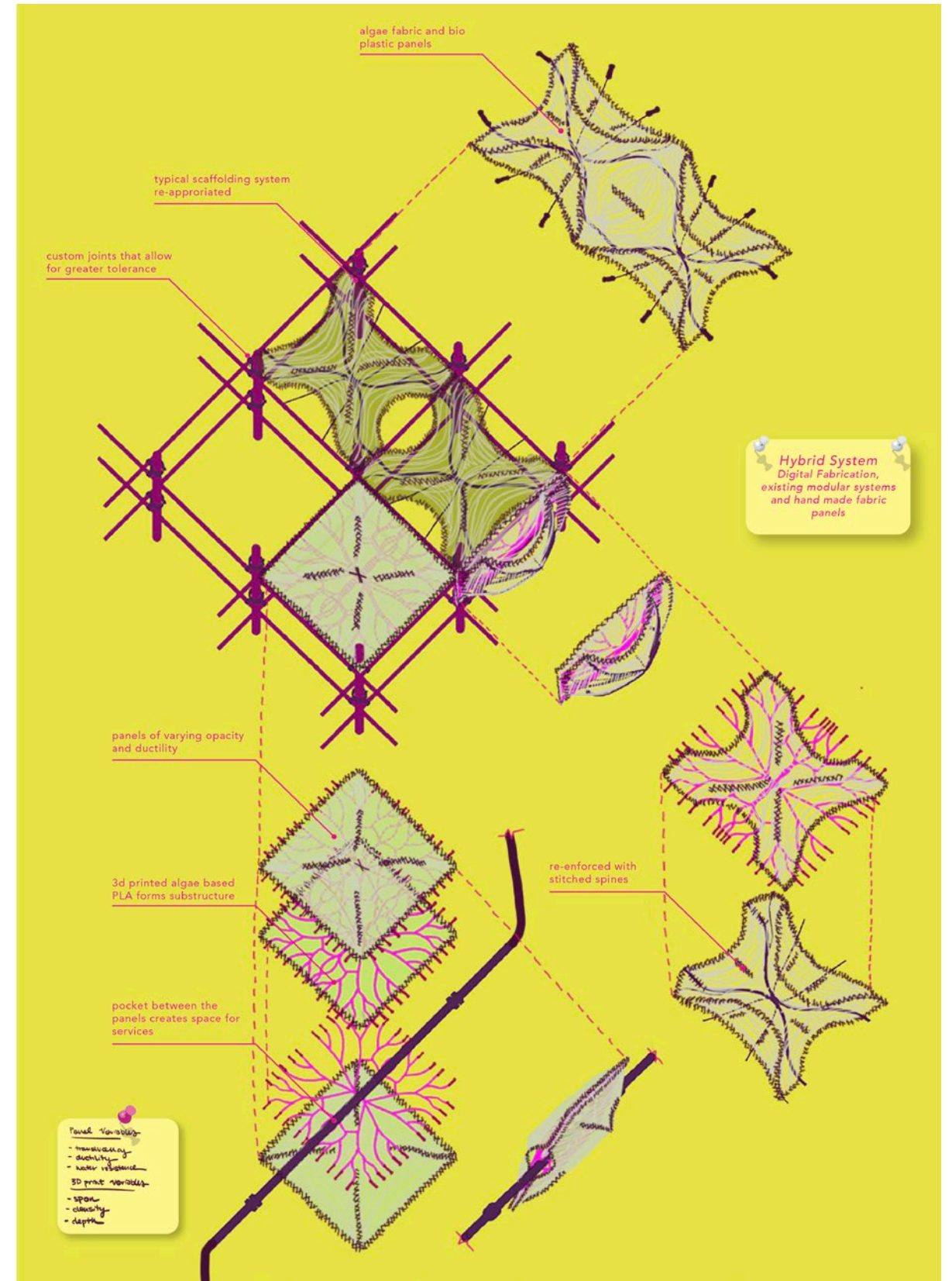
The system creates dynamic layers of thresholds. The variants of panel assemblies are enclosure, partition and grafts that raise the R-value of the failing modernist flat facades. Details allow for the tolerance necessary to work between the modes of digital and hand craft.

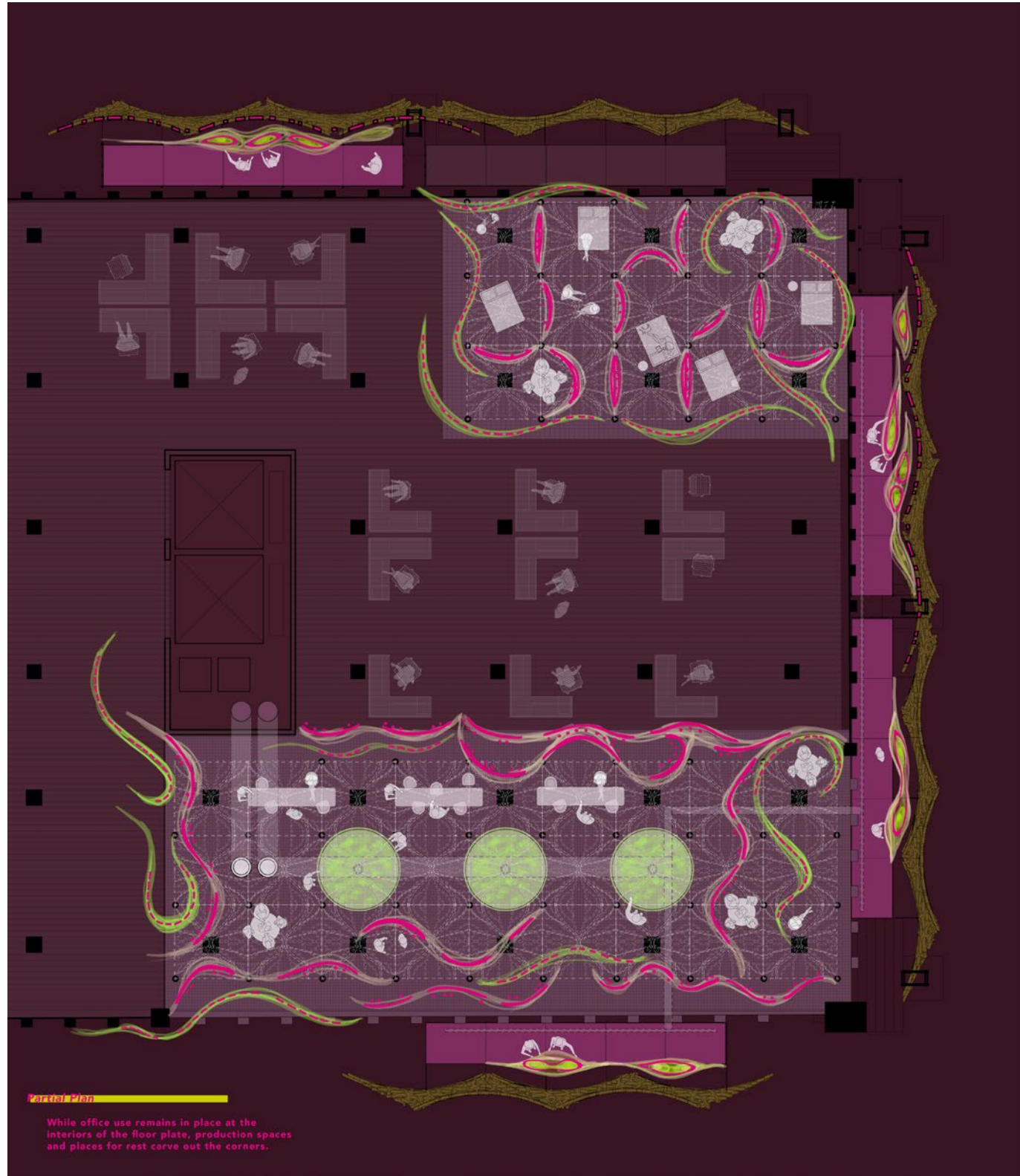
Environments are created with new sensibilities around collective life. Privacy is no longer seen as a penultimate luxury or ideal. Individuals modulate their own spaces through layers of semi-opacity, ductile partition and an attitude of experimentation. There is a rekindling of joy in the work and a sense of belonging.

Hybrid systems of panels aggregate across the possibility field set by the scaffold. Long span structure relies on the tensile strength of the algae fiber fabric, utilizing a bow truss structural logic. Pockets between layers of 3d printed substructure are populated by the networks that service the spaces.

The benefits of a regularized grid ground the deployment of 3d printing mechanics that create the substructure, while the ad hoc in situ nature of hand crafted panels allows for adaptability and a visceral, personal connection to the space.

The traditional office work is brought into juxtaposition and dialogue with the new material economy. Misalignment creates differentiation but still allows for visibility and proximity. This breeds intrigue. The new materials collective is an open community. Anyone can join, and many do.

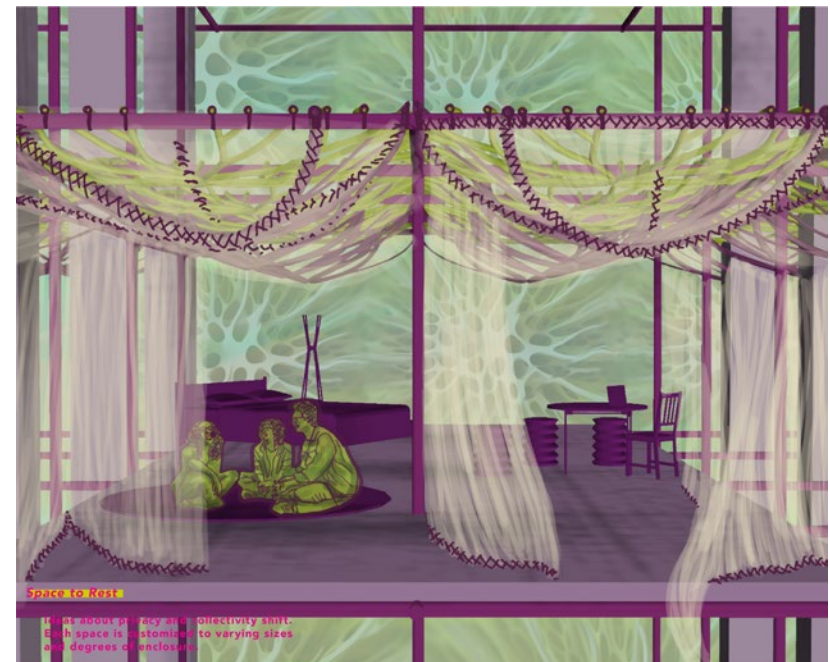




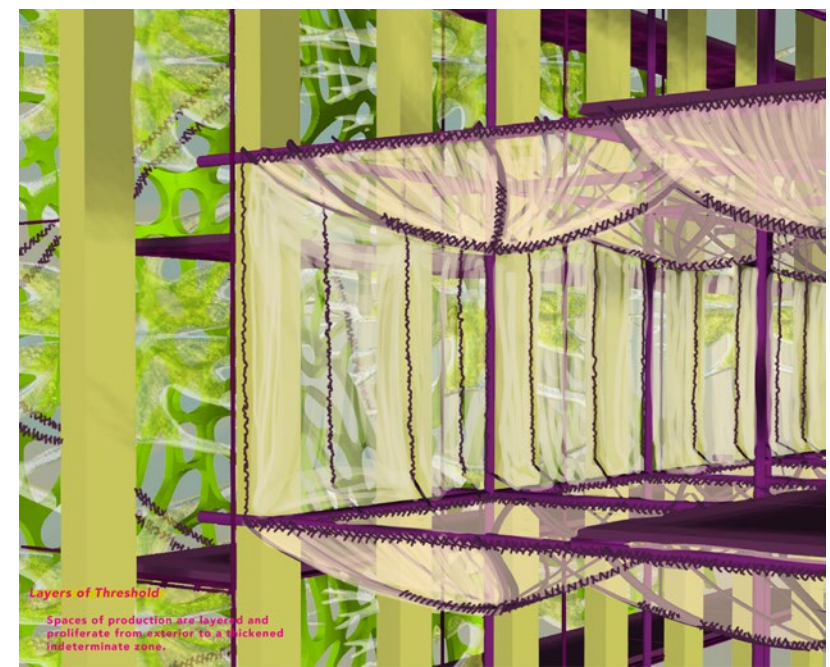
Reactive Sites
While office use remains in place at the interiors of the floor plate, production spaces and places for rest carve out the corners.



Joyful Work and Maintenance
In the world collective work is done, and to different tasks, and the sense of the world that is being made.



Space to Rest
It is about privacy and collectively shift. Each space is customized to varying sizes and degrees of enclosure.



Layers of Threshold
Spaces of production are layered and proliferate from exterior to a thickened indeterminate zone.

Joint, Grid, Pleat

A dislocated network (along the gradient of conjunctive to disjunctive) is both activated and deactivated, creating place for both (digital) engagement and respite.

Spring 2022

Instructor:

Karla Rothstein,
Adjunct Associate
Professor, GSAPP

Project Location:

LES, NYC, NY

Layers of threshold spaces situate within a grid system. The lightness of the elements is registered by the quality of daylight that passes through pleated translucent modules.

The school is an ever shifting field of bodies in motion, bodies in stillness. Seasonally expanding and contracting, the grid is responsively in motion.

Over cycles of time: daily, weekly, yearly - dislocation provides large scale spaces for engagement and

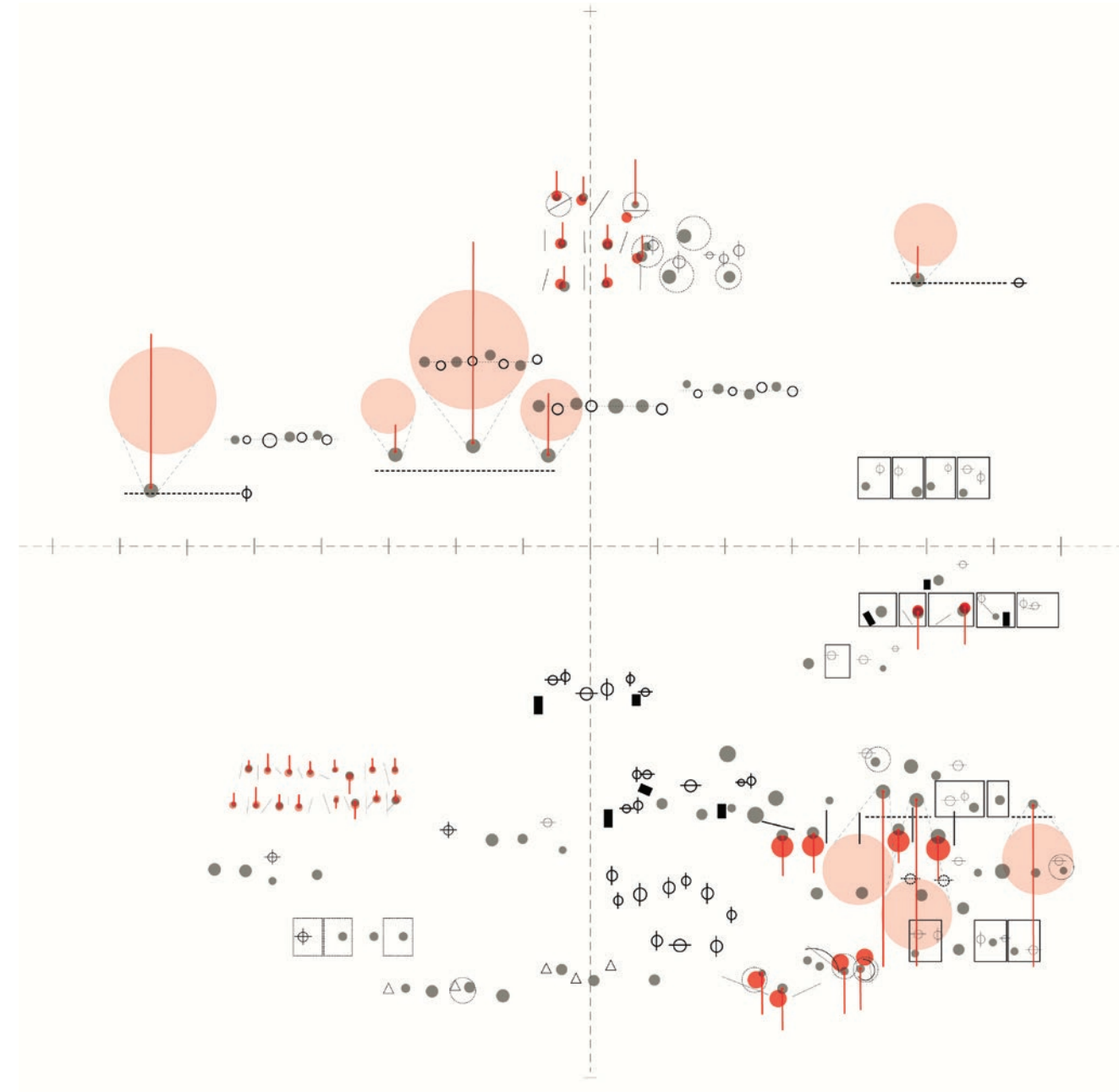
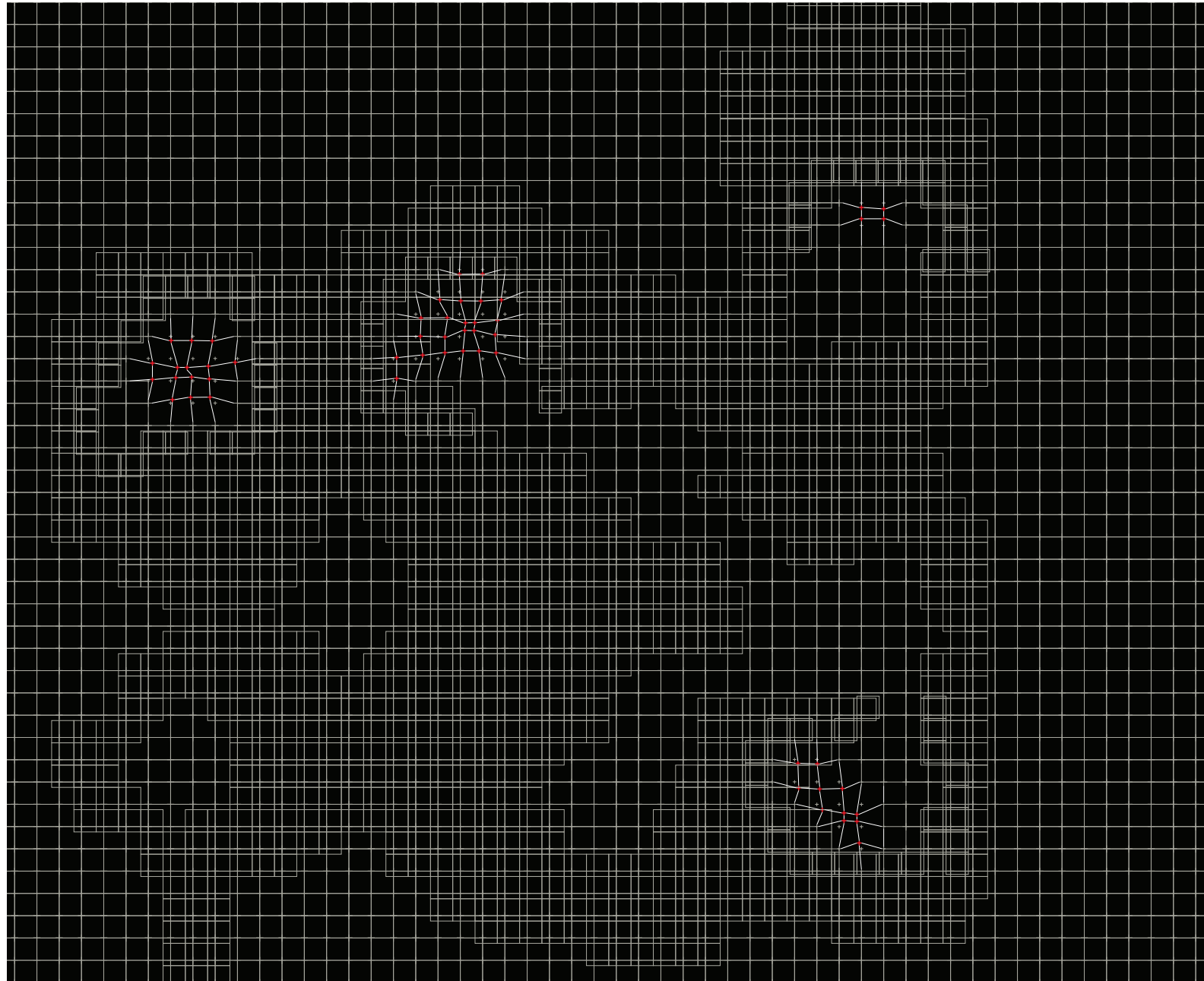
play, while contraction provides respite and intimacy. The system breathes.

This pedagogy proposes an approach to digital education for children ages (5) to (18). As children are exposed to ever more immersive digital environments, there is an acute need to prepare today's youth to manage the addictive, socially and psychologically destructive aspects of engaging in the digital world.



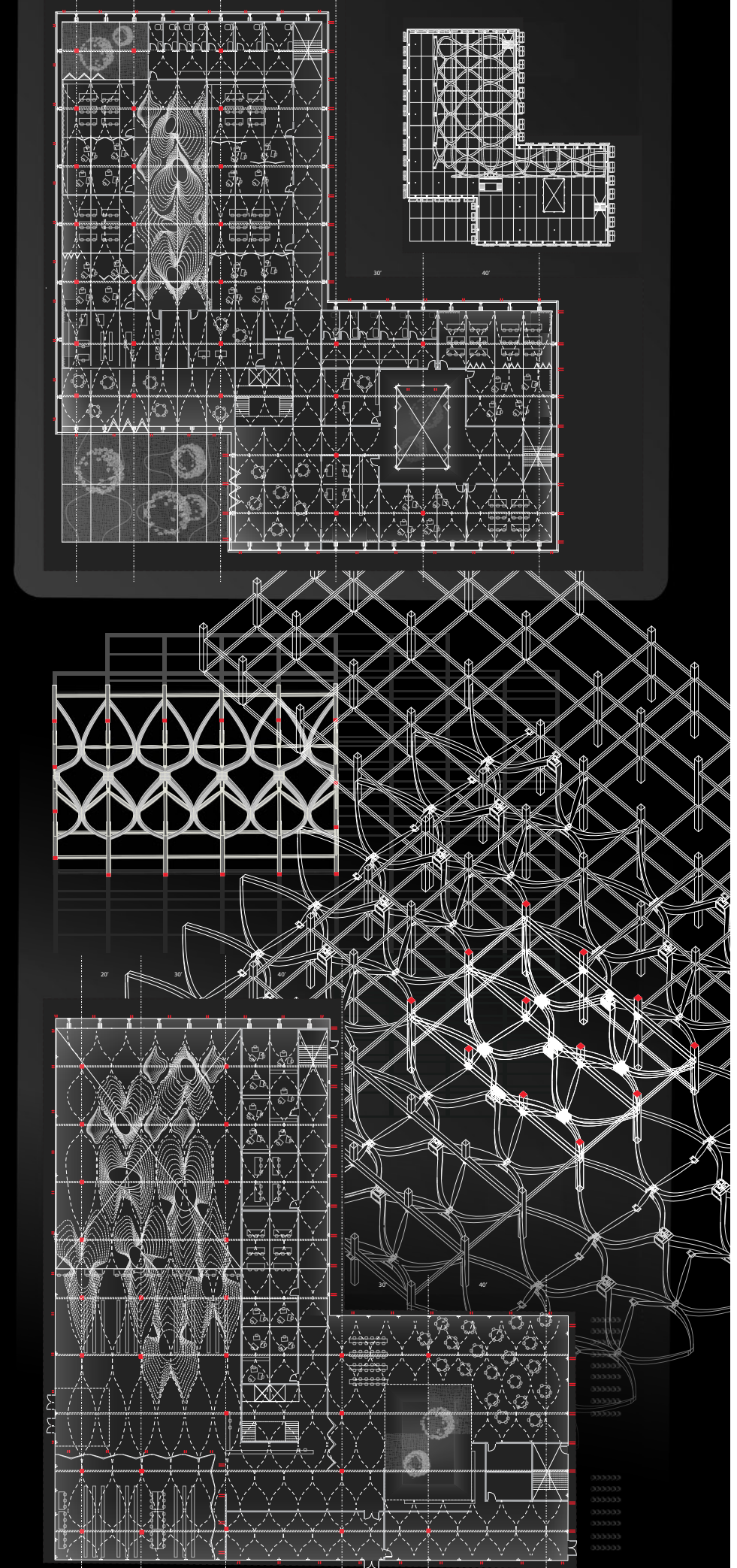
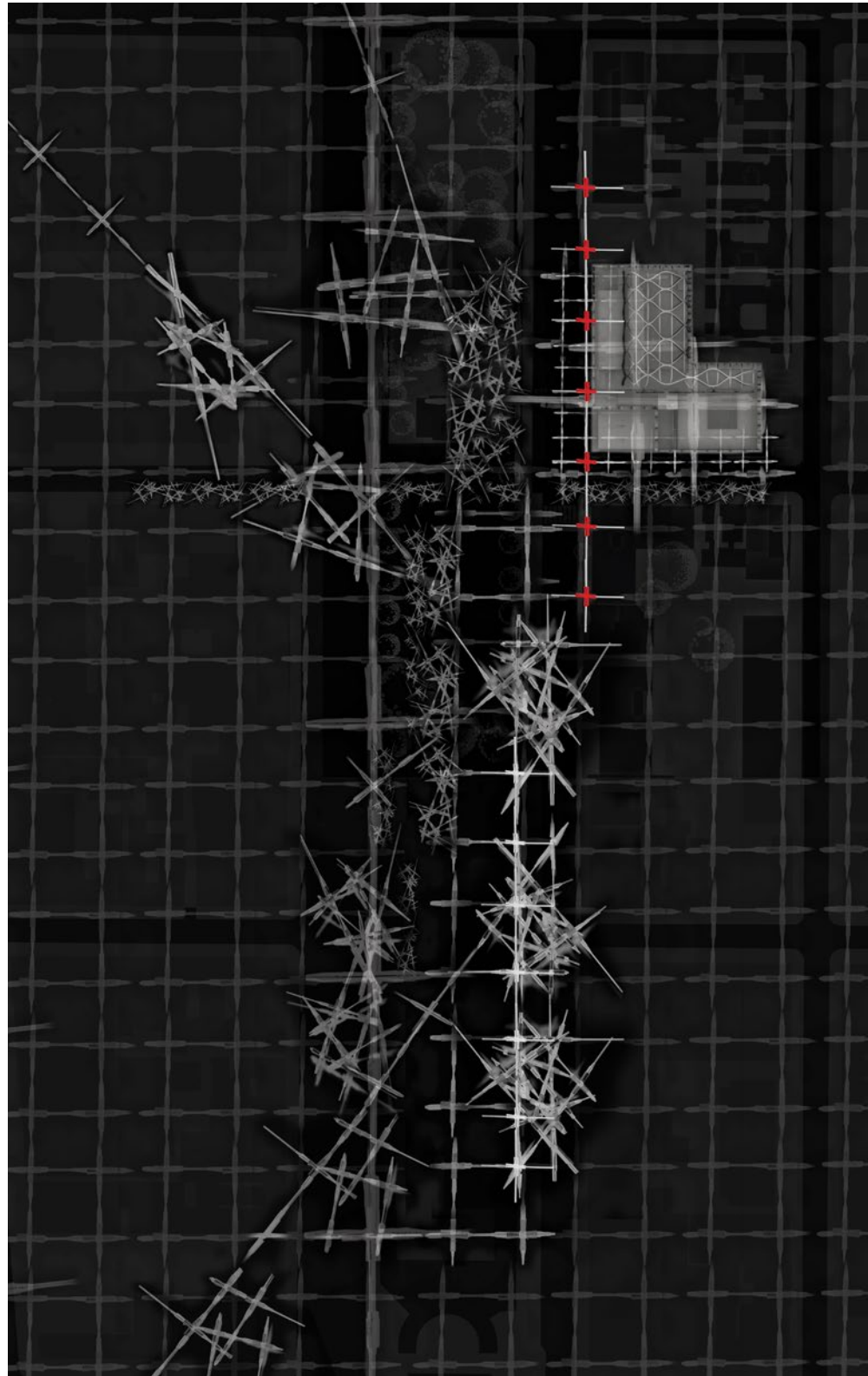
Aggregated Pleat Pockets

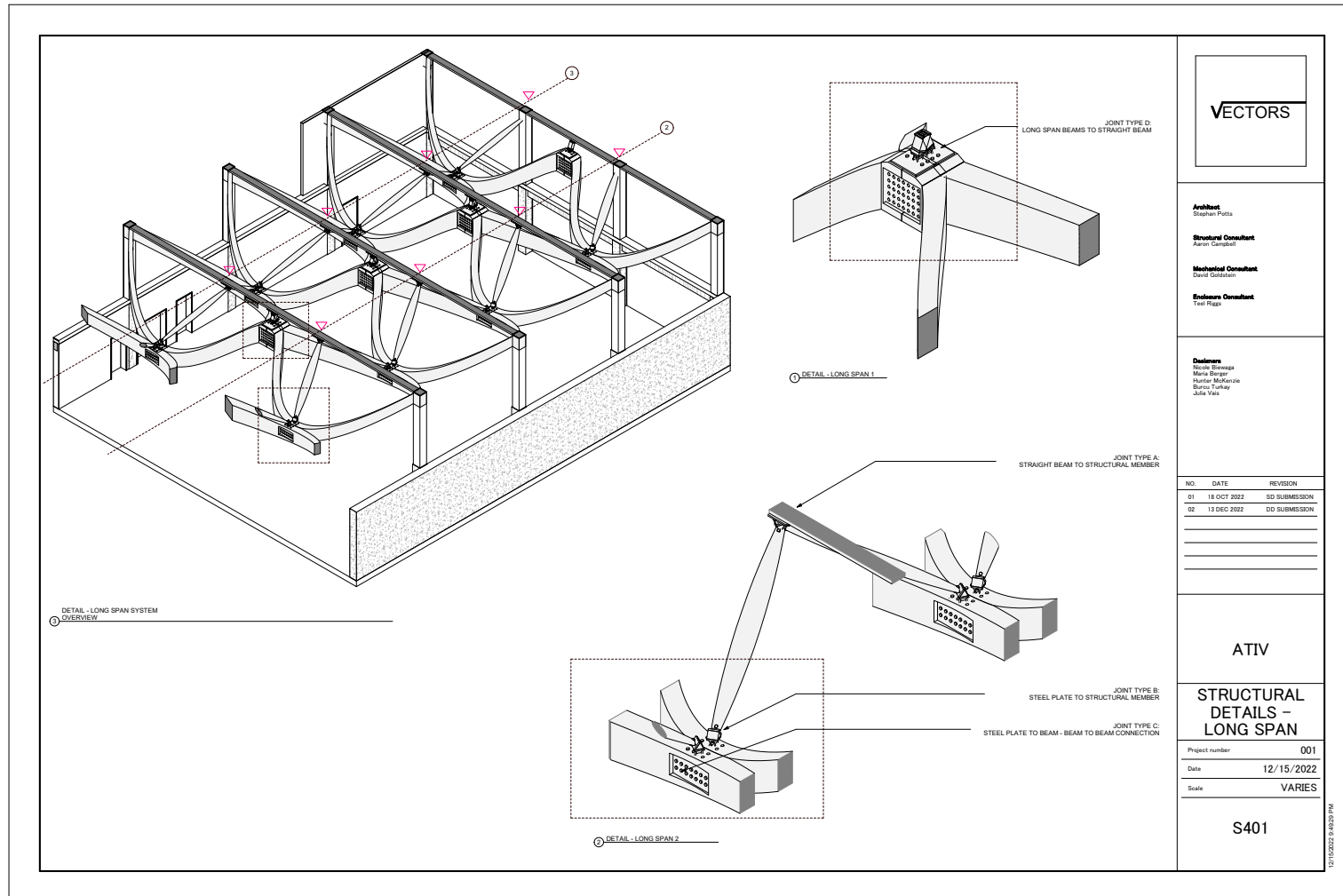
Networked
Dislocation :
Relationships
emerge within a
ductile network.
Connective
nodes of varying
stability create
a gradient
of degree of
dislocation.



Material
Exploration :
Pleating and
stitching operate
on a fabric
surface that is
manipulated
to control for
degree of
translucency and
ductility. The
pleat becomes
structural and
components
are developed
that learn both
from the material
exploration and
the slip joint.

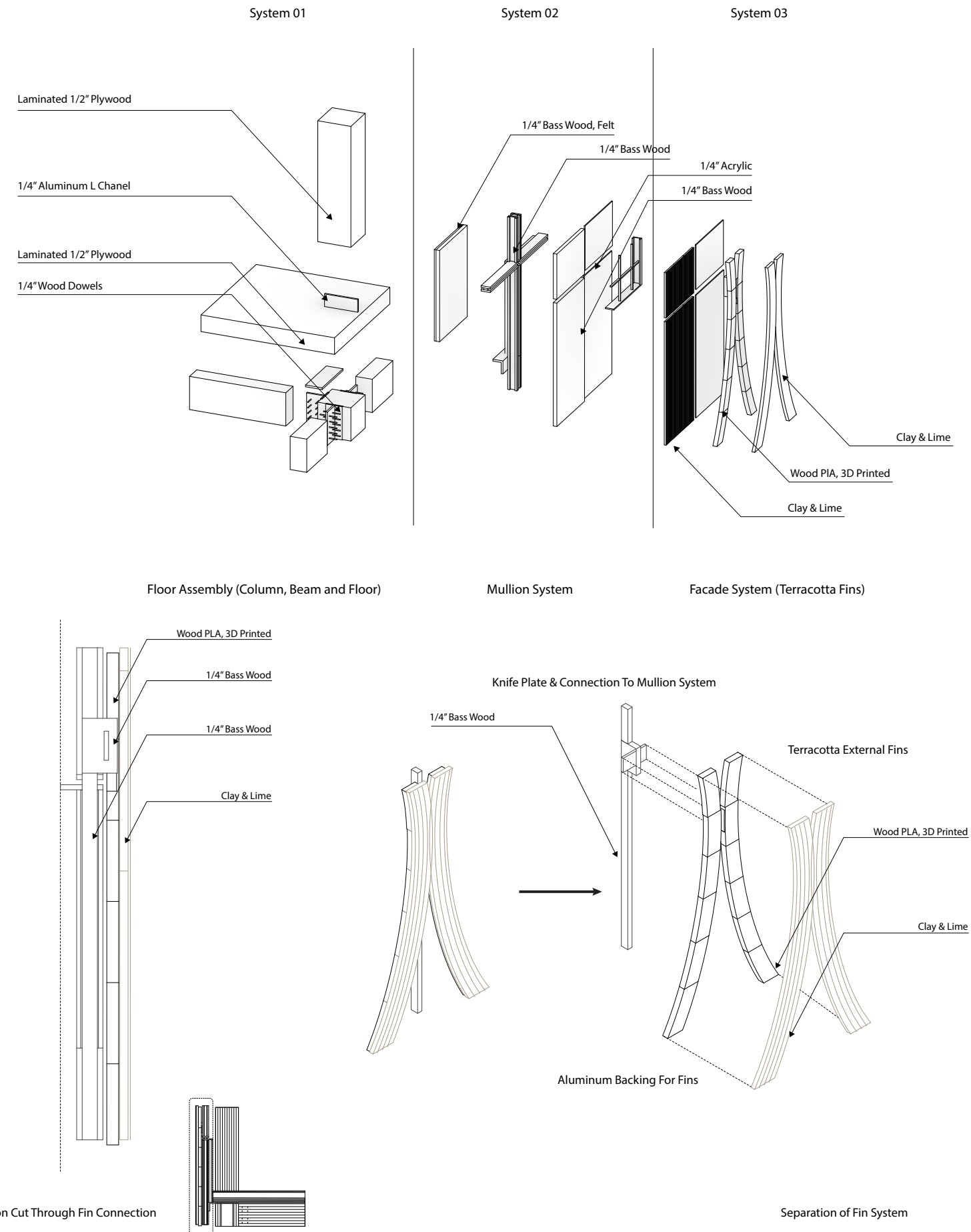


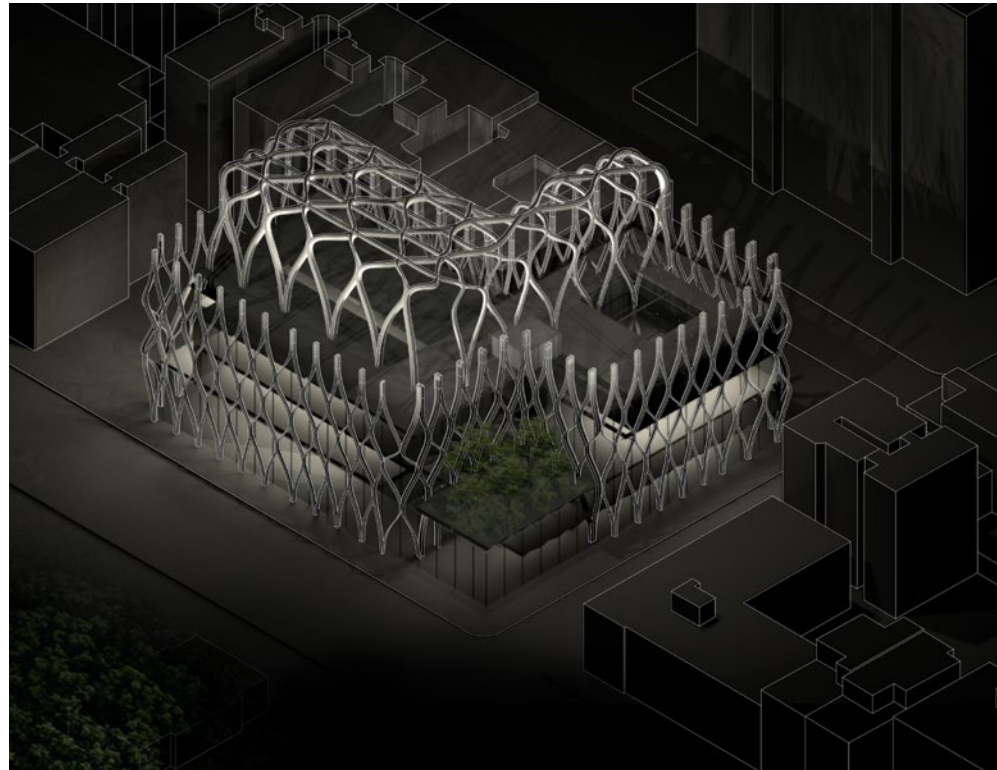




The long span structure in the gymnasium is an articulation of the material studies that inform the language of the design of the building, and are based off of an inverted bow truss system. Point loads from columns above land on horizontal beams which are transferred through truss members to the plate connections at the lowest point of the

bowstring element. The truss system is Glu-Lam and steel connections. Each truss connects to the grid structural system at a custom designed steel cap. These columns are bolted to base plates that are buried into bases contiguous with the retaining wall that extends half a floor below grade.





In section, the translation of the material elements becomes apparent at three scales and in three distinct material assemblages. The grid presents a logic for a cross laminated timber floor plate module, the ribbing of which acts as waffle slab once stabilized with moment connections at the corners of the panel. A visually contiguous ceiling surface maintains the trace logic of the grid while subverting the experience of the grid as this rib translation of the pleat becomes visually dominant and shifts beyond the length of a single

module, where appropriate for program and necessary structural span. The modules have an inherent association to the skin of the building. At the primary elevation of the building along the park side, the skin is light and acts as facade, opening to create visual connection to the nature across the street. At the rear of the building, where shadow from adjacent buildings prevails, the skin becomes exoskeleton, allowing for the longer spans at the interior courtyard, which becomes the primary natural light source for these classrooms.



Section Perspective



At its smallest scale, the pleated material is operable fabric expanding and contracting to provide a more nuanced degree of control over the natural light in the classrooms. The synthetic relationship of these three systems is in the interplay of light and form

in the interior spaces. Throughout the day the shadows cast by the skin of the building are visually harmonious with the ceiling structural system, but are in a constant flux creating a dynamism that is both rich, while also subtle. Subtly is also created in

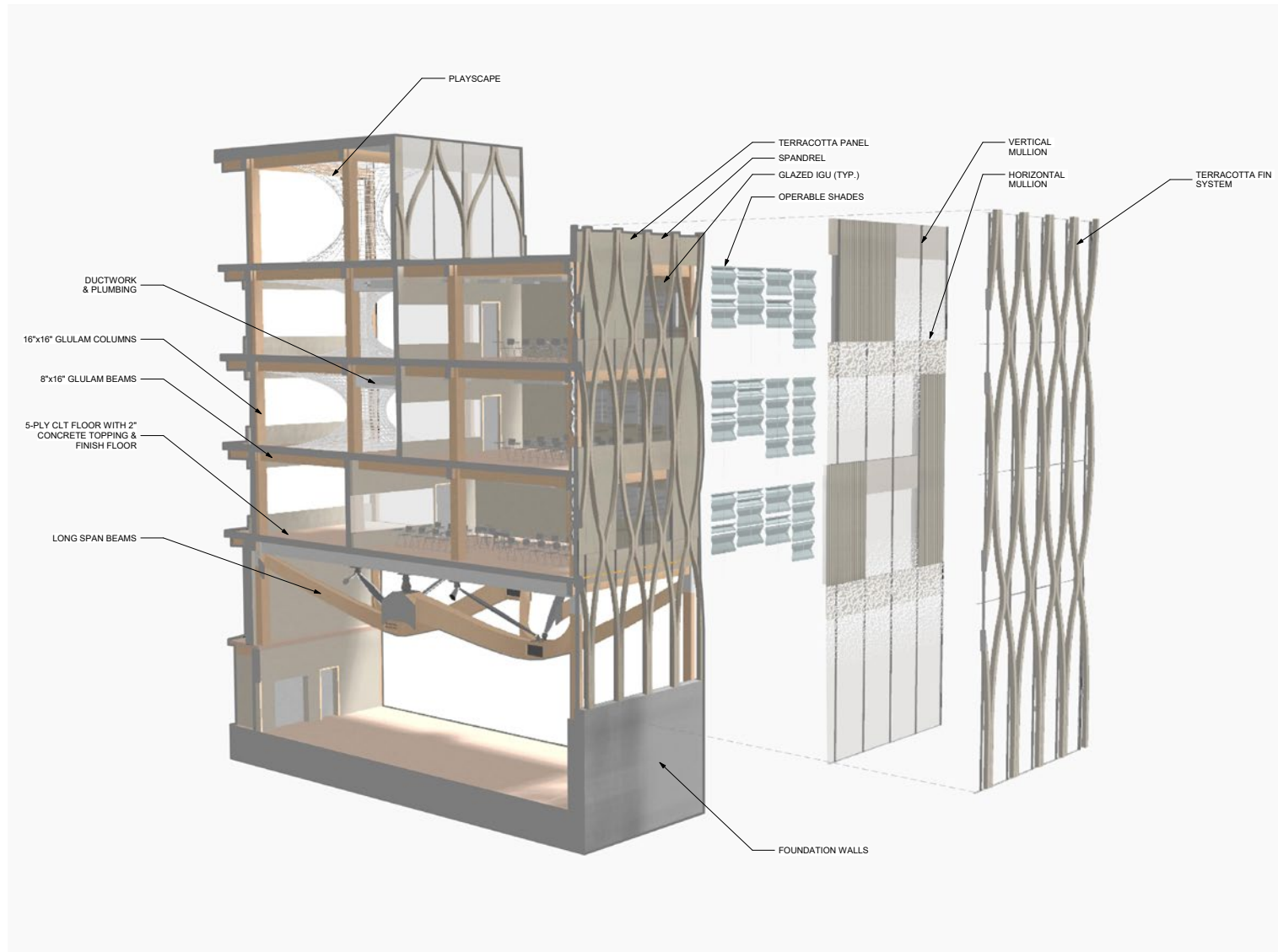


Corner Void

both the tactility and visual quality of the operable interior shading system. Encouraging students and teachers to finesse a comfortable light level for the activity of the moment grounds the space in an intimate relationship to physicality and connection

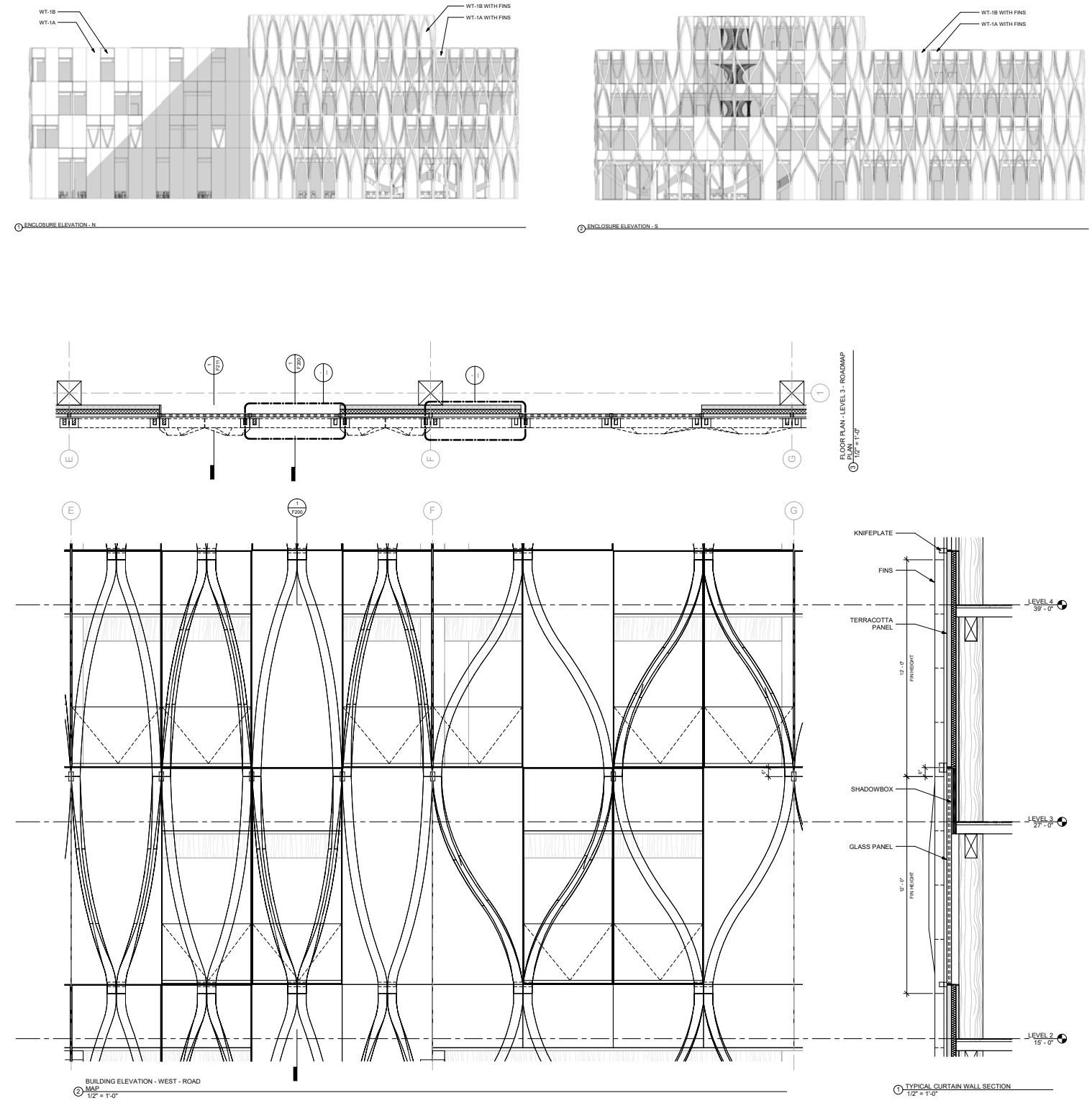


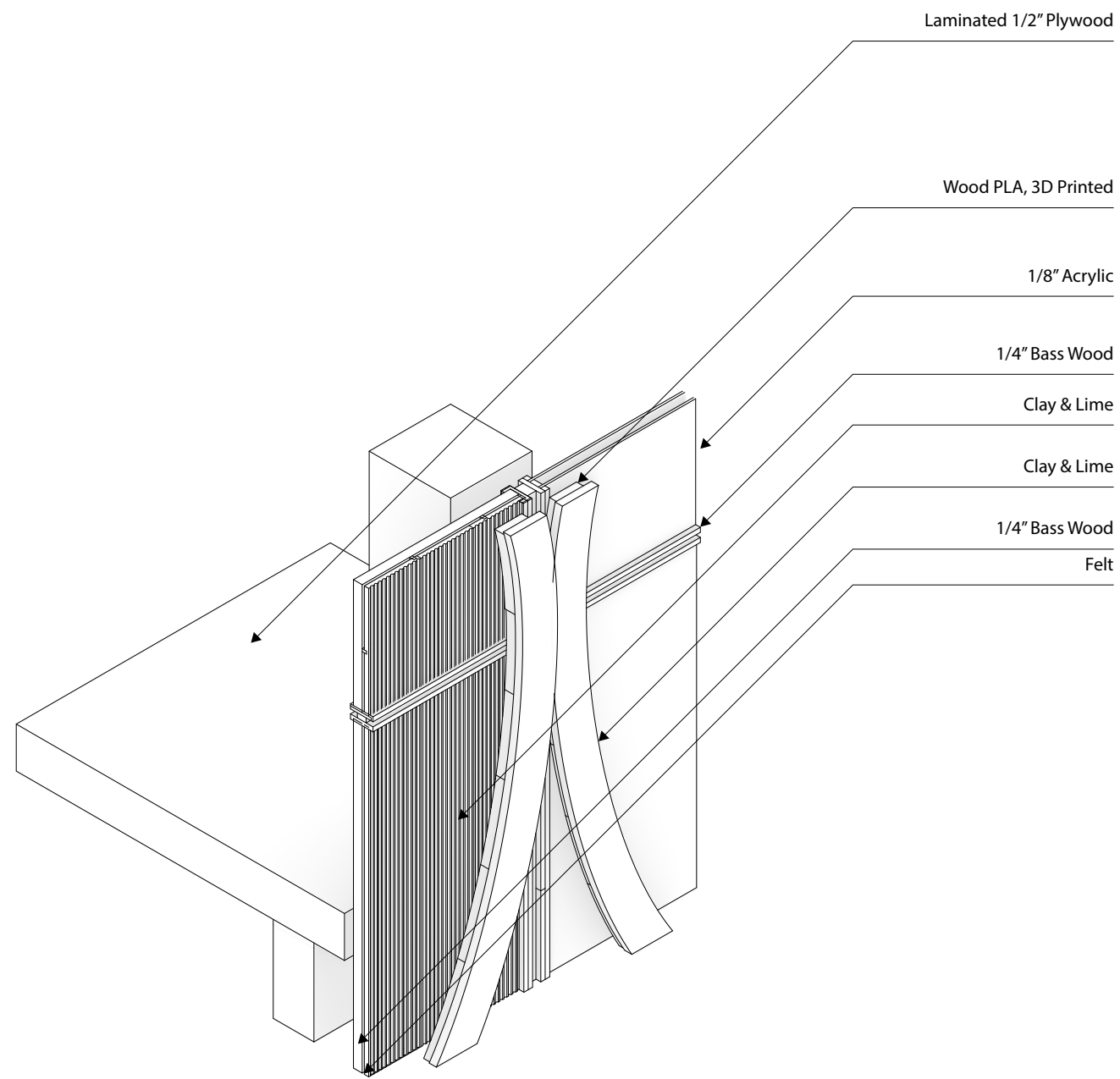
to daily and seasonal rhythms. Spaces of play at the roof level, interior courtyard and corner void provide a variety of scale and degree of immersive physicality. The corner void is serene, open air and intimate - a quiet place for a moment of tranquility.



Interior courtyard spaces are vibrant, collective and unusual. Allowing children to take risk in their play and explore this a-typical environment invites imagination and shared exuberant joy. These exterior spaces are entangled with the always changing light qualities created by the facade fin system. As the sun

moves, interior spaces dance with light and shadow. The modularity of the stick mullion system paired with the panelization of CLT and glass components shift off their vertical grid to accommodate structural requirements of how panels connect to floor plates and to allow for stop gaps at each floor.





Complete Assembly For Final Moment Model



Fall 2022, ATIV:
Instructor: Berardo Matalucci, Adjunct Assistant Professor
Student Team: Nicole Biewenga, Julia Vais, Hunter McKenzie, Maria Berger, Burcu Turkey

Spring 2023, ATV:
Instructor: Lola Ben-Alon, Adjunct Associate Professor, GSAPP
Student Team: Nicole Biewenga, Hunter McKenzie, Joyce Wang, Enrique Bejarano

The Butler's Pantry: A threshold space

Early American Capitalists' dwellings were both instruments for participating in the American caste system¹, as well as objects inherent to the rituals required to make and re-make this social and economic system. As Henri Lefebvre stated: "Space is not a scientific object removed from ideology or politics..."

Fall 2021
Instructor: Lucia
Alias, Associate
Professor, and
Director, Buell
Center, GSAPP

...It has always been political and strategic. There is an ideology of space. Because space, which seems homogeneous, which appears as a whole in its objectivity, in its pure form, such as we determine it, is a social product."² Rather than considering the form of an assemblage of rooms, spaces, materials and treatments, this paper will endeavor to trace a confluence of social and economic conditions as they mapped onto this particular architectural typology. The nature of these conceptually interwoven constructs led to what has been falsely treated in architectural discourse as an empirically neutral dichotomy of

served and servant (or 'service') spaces.

...

The butler's pantry is not exactly of the nature that the kitchen, laundry or servants living quarters are. It is somewhere in-between. We see this in the craftsmanship of the detailing. This ornamentation is certainly not like the spaces for the owners of the home to inhabit, it is ultimately functional, but it is of a fine quality and level of resolution, whereas other servant spaces are bare. At Hyde Park, the butler's pantry had wood paneling and intricate cabinetry, as was customary at the time to accommodate the storage and safekeeping of valuable tableware

and porcelain. In plan, the butler's pantry is located to the right of the main entrance, but positioned behind the poche that forms the oval great hall. It is balanced on the left by the ladies sitting room. Hyde Park had a basement level where all the kitchens, laundry and other service spaces were located. The staff stair that would have been used during service to the dining room is located in the butler's pantry. It is therefore this space that acts as both a vertical threshold and a horizontal one as you enter the dining room further

to the right of the plan. When we consider the level of detailing in this space, it stands to reason that this would be a space with more investment in its appearance given that one would, for brief periods of time as servants moved in and out of the dining room, be able to see into this space as a guest or owner of the home. It is for the gaze of the upper caste that this space receives this privileged treatment over the other service spaces. Additionally, there was a strict hierarchy within service staff, and the Butler was second to none. "In the millionaire's house, the butler did little besides manage,

oversee, and direct the work of the footmen and houseman. He was responsible for the care of wines, including the temperature required for drinking. The butler possessed executive ability, self-command, and dignity."³ The maintenance of social caste depends on a high level of stratification and differentiation.

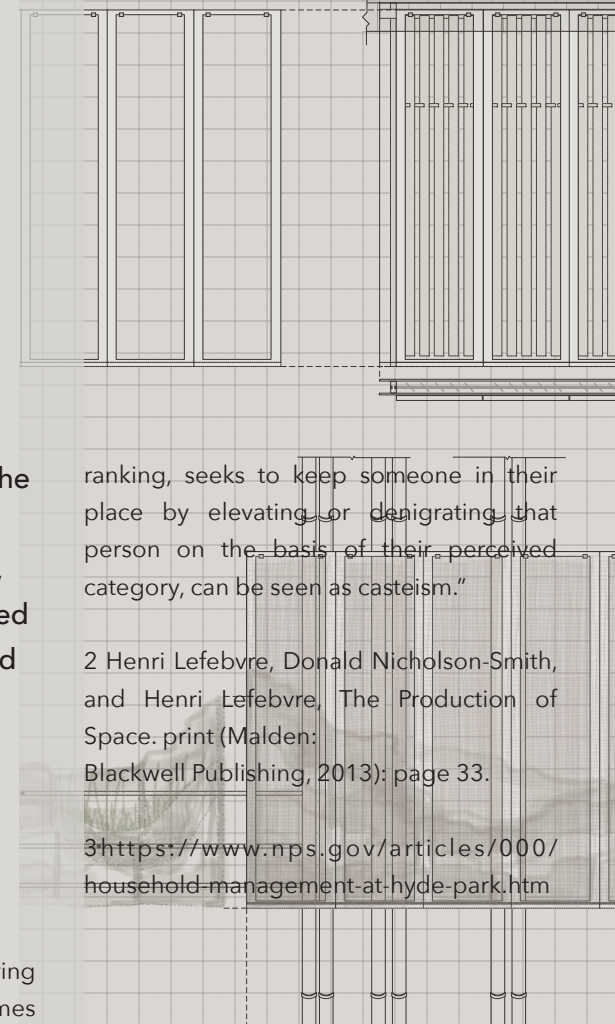
¹ Isabel Wilkerson, "America's Enduring Caste System," The New York Times Magazine, July 1, 2020, <https://www.nytimes.com/2020/07/01/magazine/isabel-wilkerson-caste.html>.
² <https://www.nytimes.com/2020/07/01/magazine/isabel-wilkerson-caste.html> Wilkerson. The American Caste System - "A caste system is an artificial construction, a fixed and embedded ranking of human value that sets the presumed supremacy of one group against the presumed inferiority of other groups on the basis of ancestry and often immutable traits, traits that would be neutral in the abstract but are ascribed life-and-death meaning in a hierarchy favoring the dominant caste, whose forebears designed it. A caste system uses rigid, often arbitrary boundaries to keep the ranks apart, distinct from one another and in their assigned places...Caste is the granting or withholding of respect, status, honor, attention, privileges, resources, benefit of the doubt and human kindness to someone on the basis of their perceived rank or standing in the hierarchy..."

Any action or structure that seeks to limit, hold back or put someone in a defined

ranking, seeks to keep someone in their place by elevating or denigrating that person on the basis of their perceived category, can be seen as casteism."

² Henri Lefebvre, Donald Nicholson-Smith, and Henri Lefebvre, The Production of Space. print (Malden: Blackwell Publishing, 2013): page 33.

³ <https://www.nps.gov/articles/000/household-management-at-hyde-park.htm>



Threshold Services

Housing for transition

Repositioning the role of the institution in providing transitional social services by grounding in a holistic approach that considers personal restoration as inextricable from ecological remediation, this housing acts as architectural framework for collective care.

Fall 2023
Instructor: Hilary Sample, IDC
Professor of Housing Design, Sequence
Director of the Core Architecture Studios, GSAPP

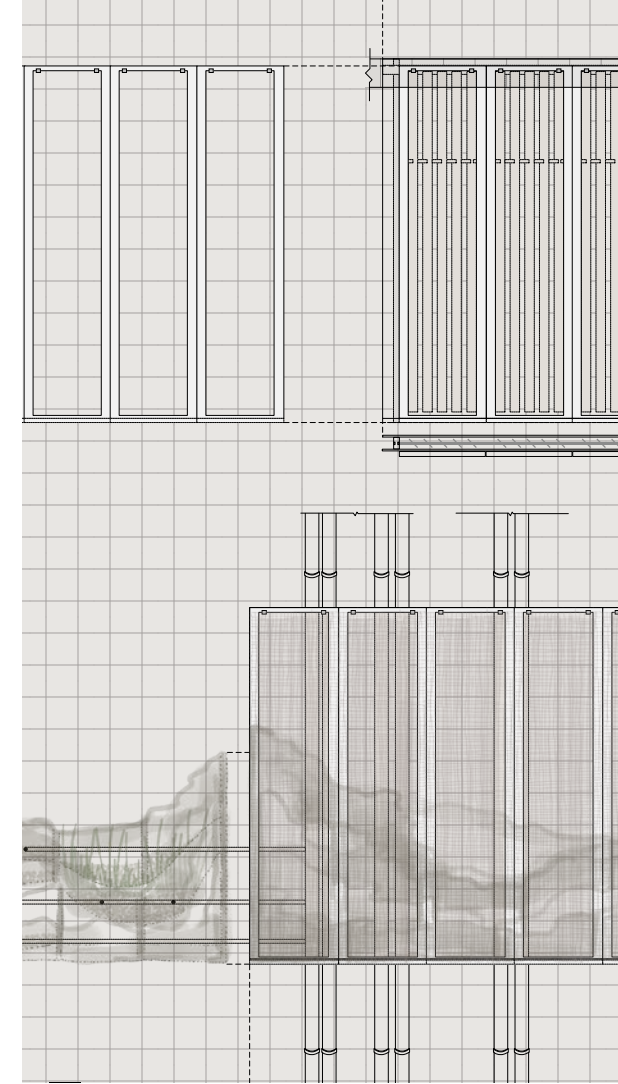
Project Location:
Bronx, NYC, NY

Project Partner:
Hunter McKenzie

The impact of the efforts of the community are not only legible in day-to-day operations, but also in the physical development of the community, allowing the physical nature of the building to change as residents invest their care and labor into the community. This will not only effect the aesthetic of the building over time becoming icon of these endeavors to the wider Bronx community, but will also allow current and future residents to witness the tangible fruits of their labor.

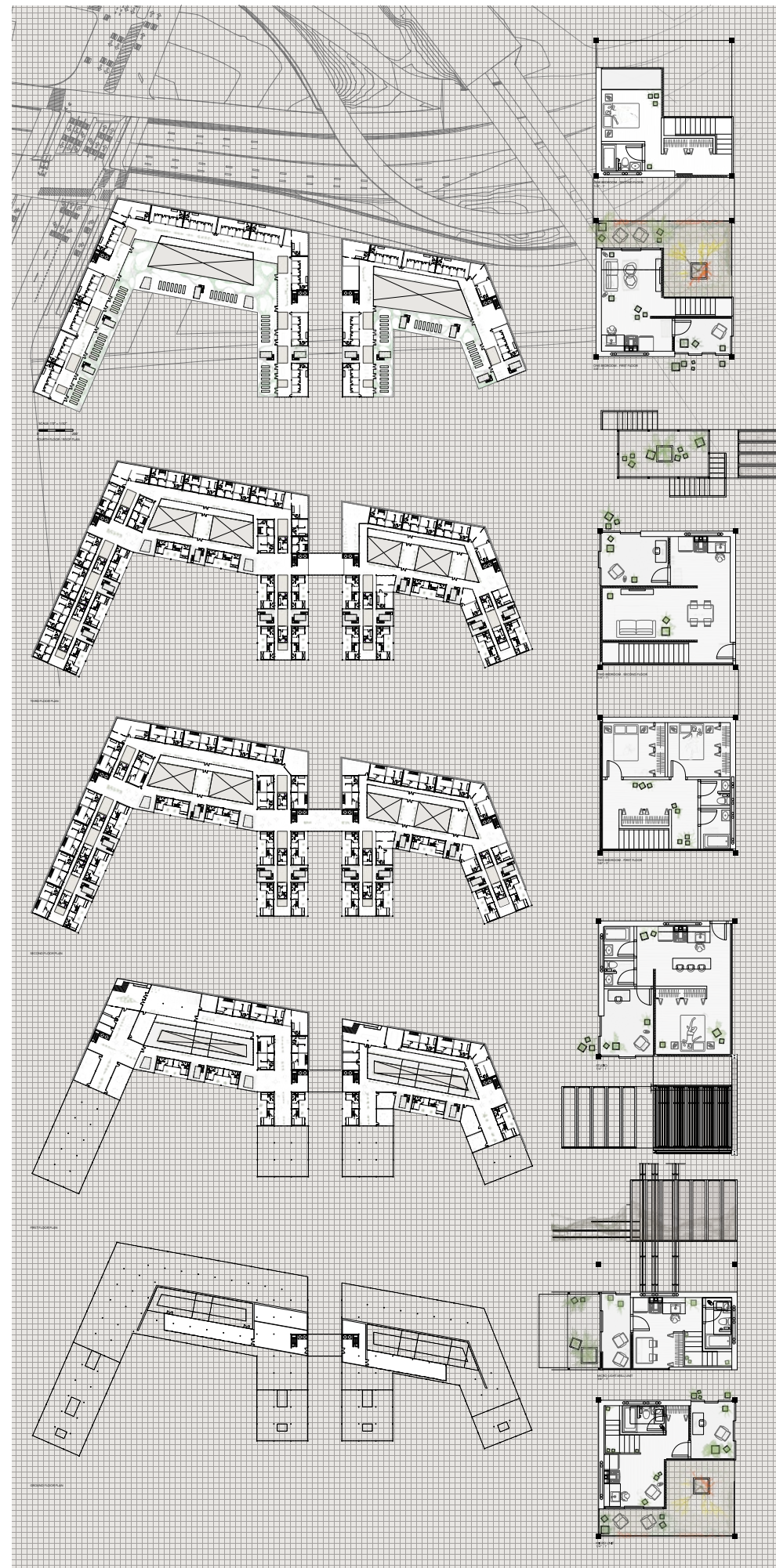
Layers of interstitial spaces, vertical voids and porosity mediate levels of privacy and collectivity and create entanglements of architecture and landscape.

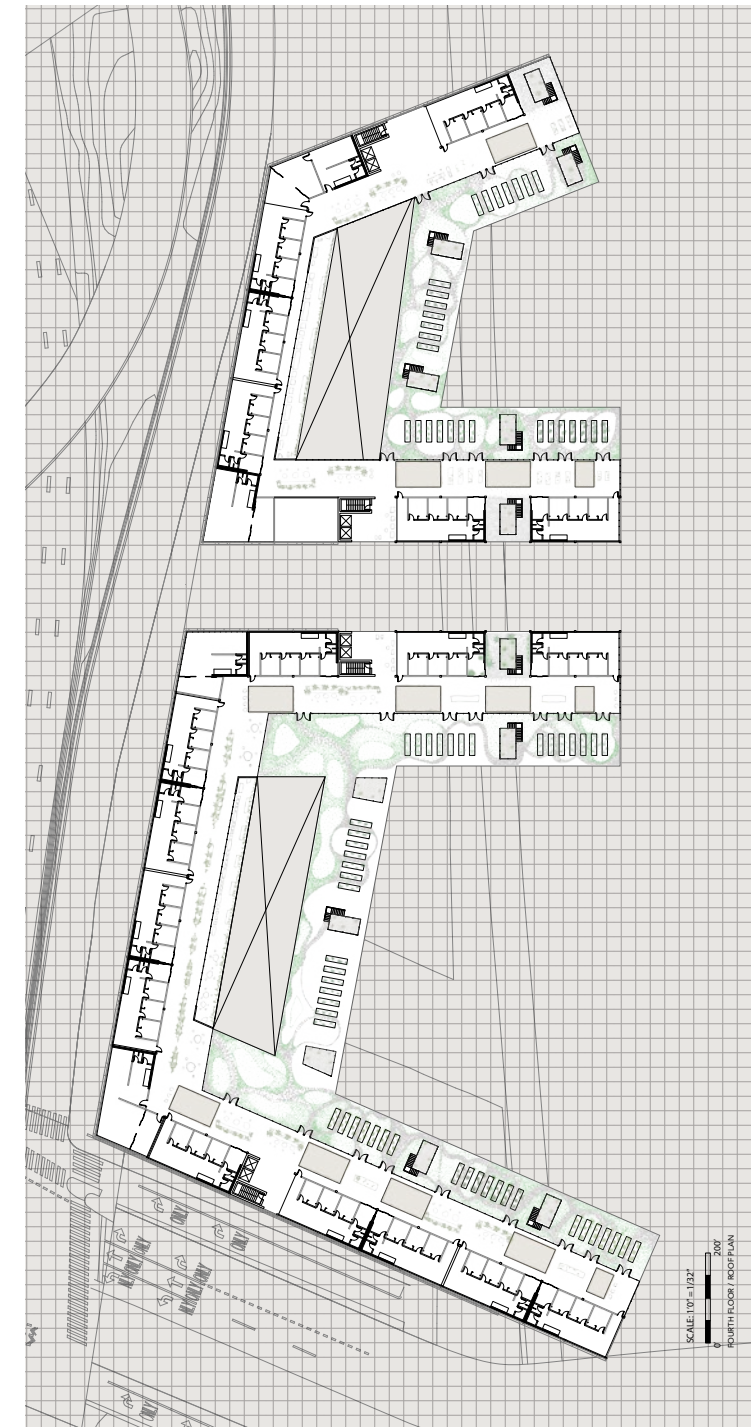
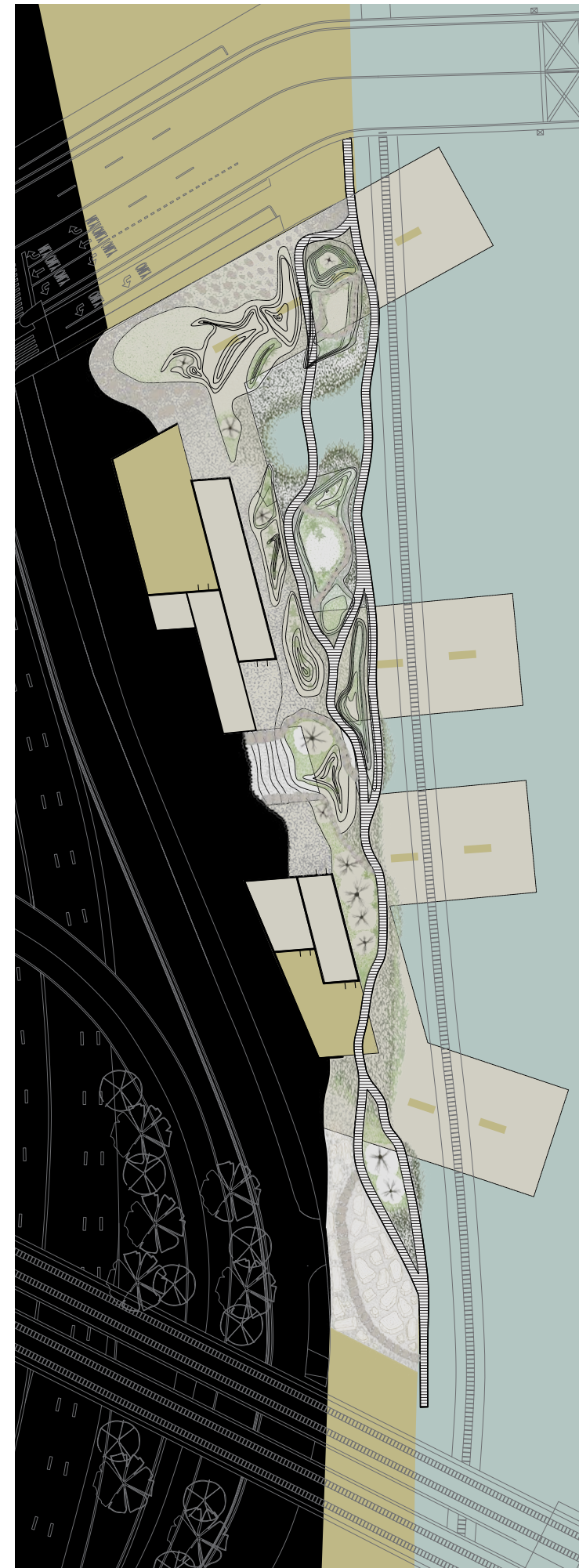
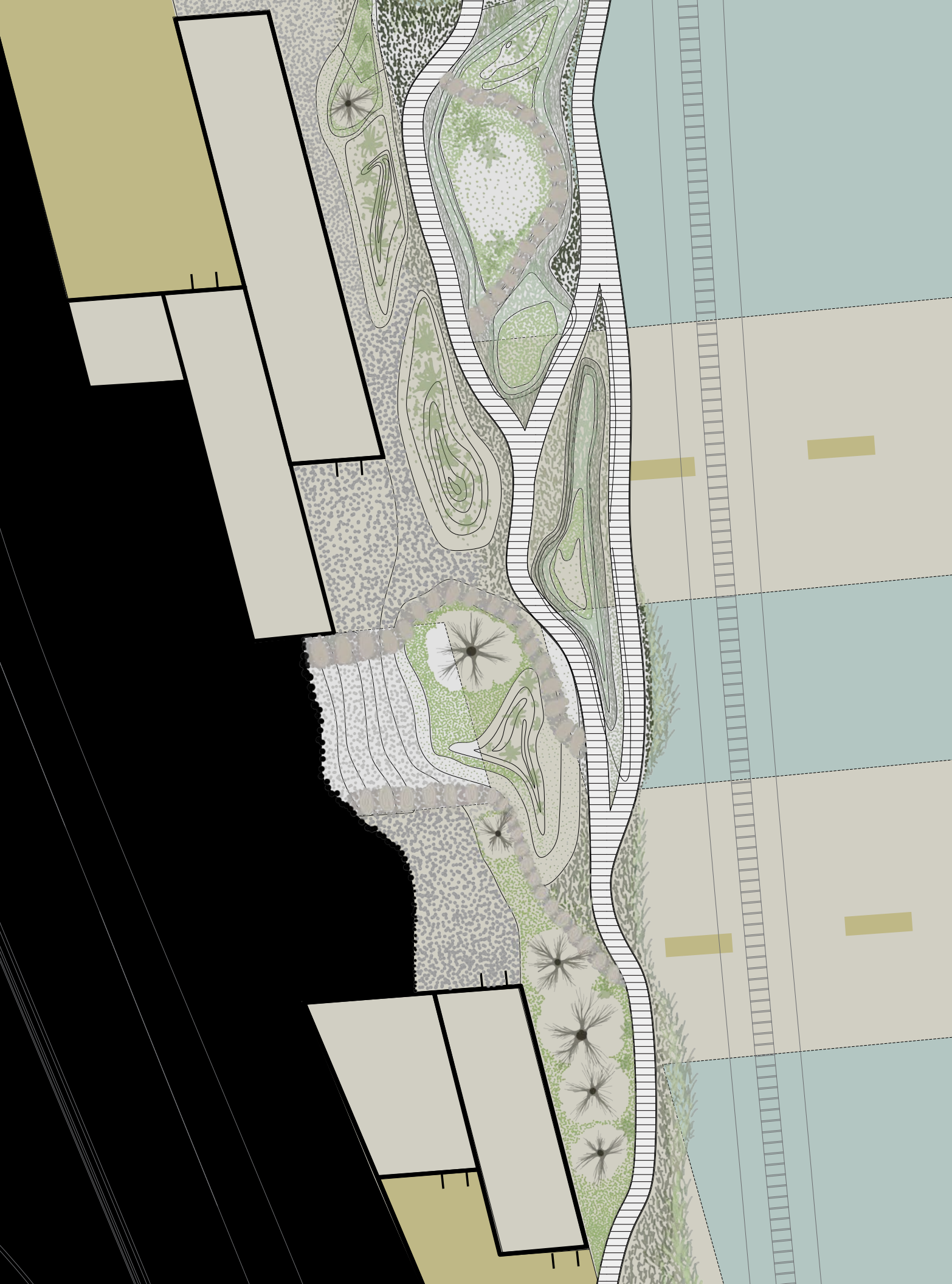
The integration of housing and public services on this site serve as a prototype of rehabilitation, encouraging growth within the community across a variety of time scales and ecologies. Rather than siloing, compartmentalizing and mitigating, this project is an inquiry into how to think synthetically about social and ecological restoration.



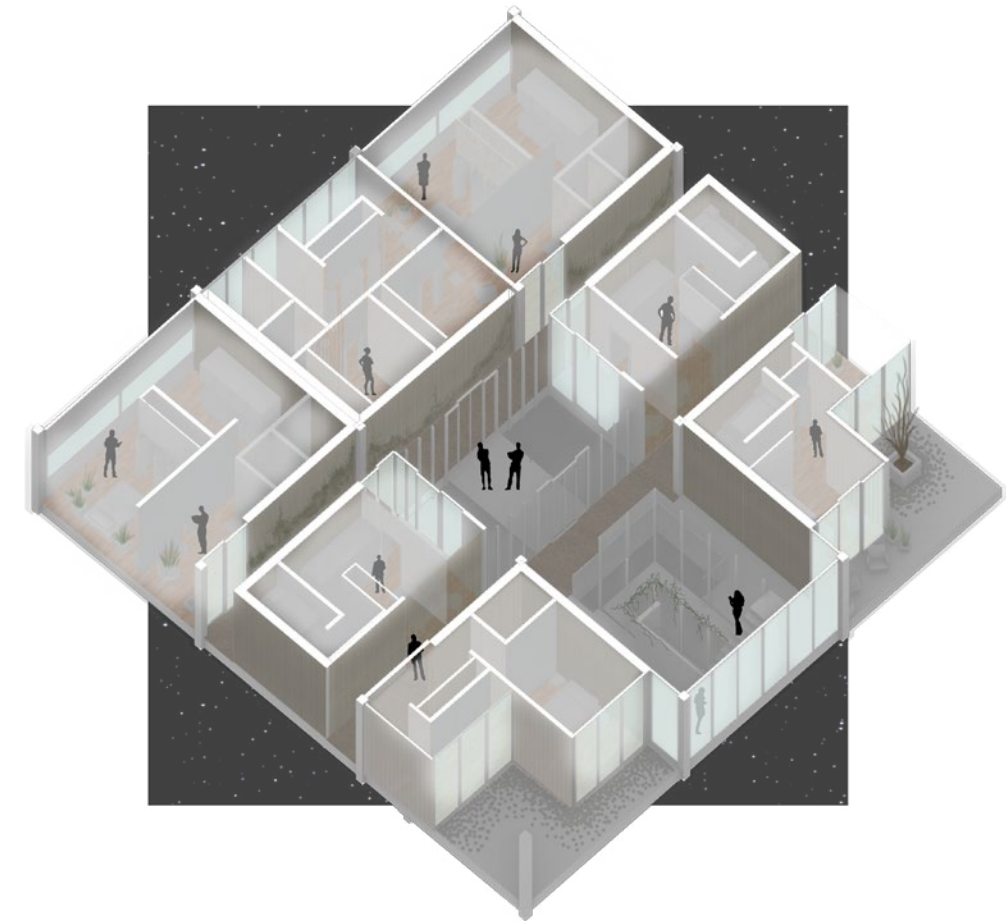
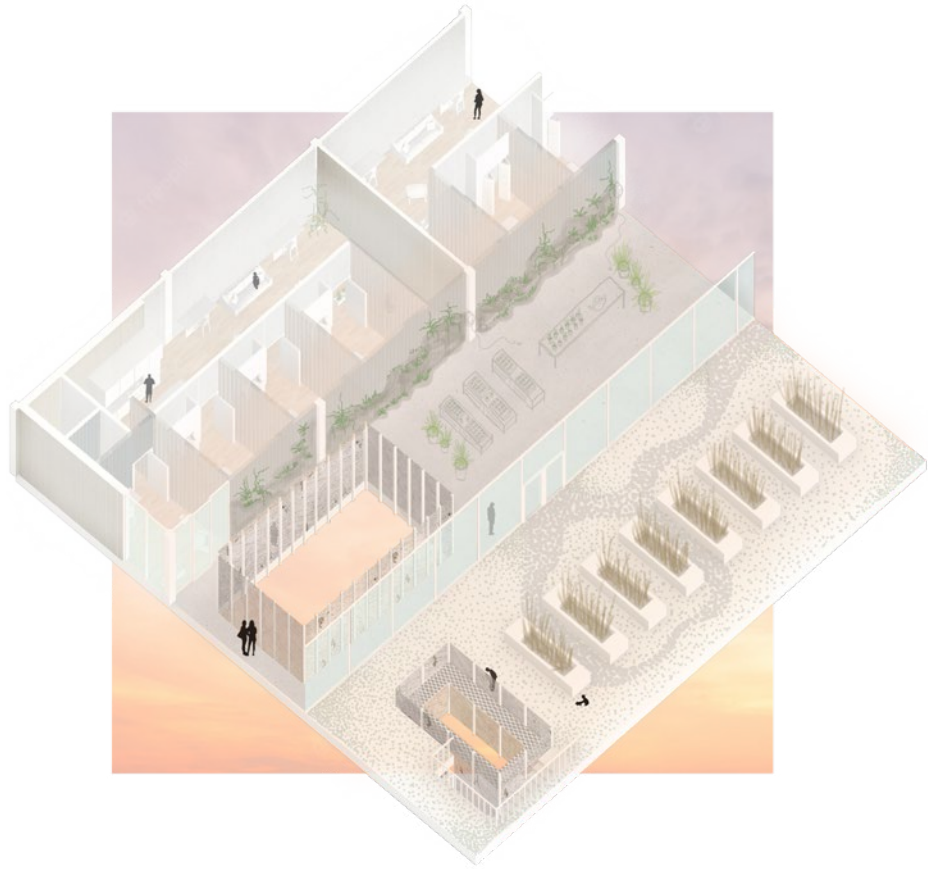


Volumes are perched in this transitional site between river bank and highway. Multi-scalar courtyards create a porous building. Light and water permeate through interior building scale openings. Gauzy, life filled stairwells become communal space for several units. Plateaus are carved away from envelope for private outdoor spaces and rooms that open and close between neighbors. The building is permeated by the willows that grow there. The residents are moving between thresholds.



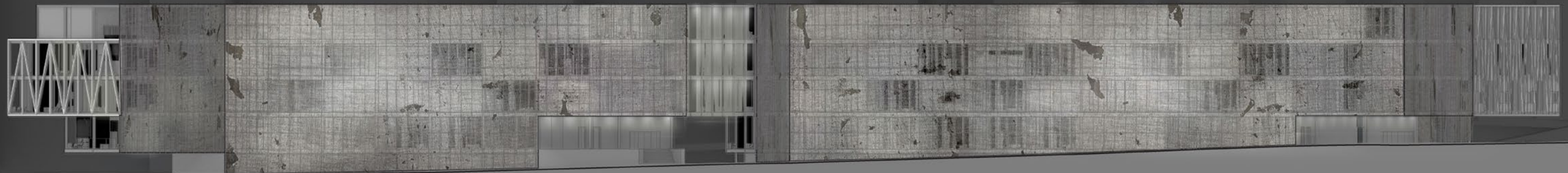


There are over 30 endemic species of willow that are native to the state of New York. The willow family has a particularly potent ability to absorb toxins and to stabilize marsh ecologies, thus providing an adept plant palette to pull from to realize the ecological remediation aspect of this project. Entanglements of site context, ecologies, social dimensions at multiple scales within the building and surrounding community are treated as inextricable. This is a project about housing, but housing within its wider context and considered in its responsibility to these contexts.

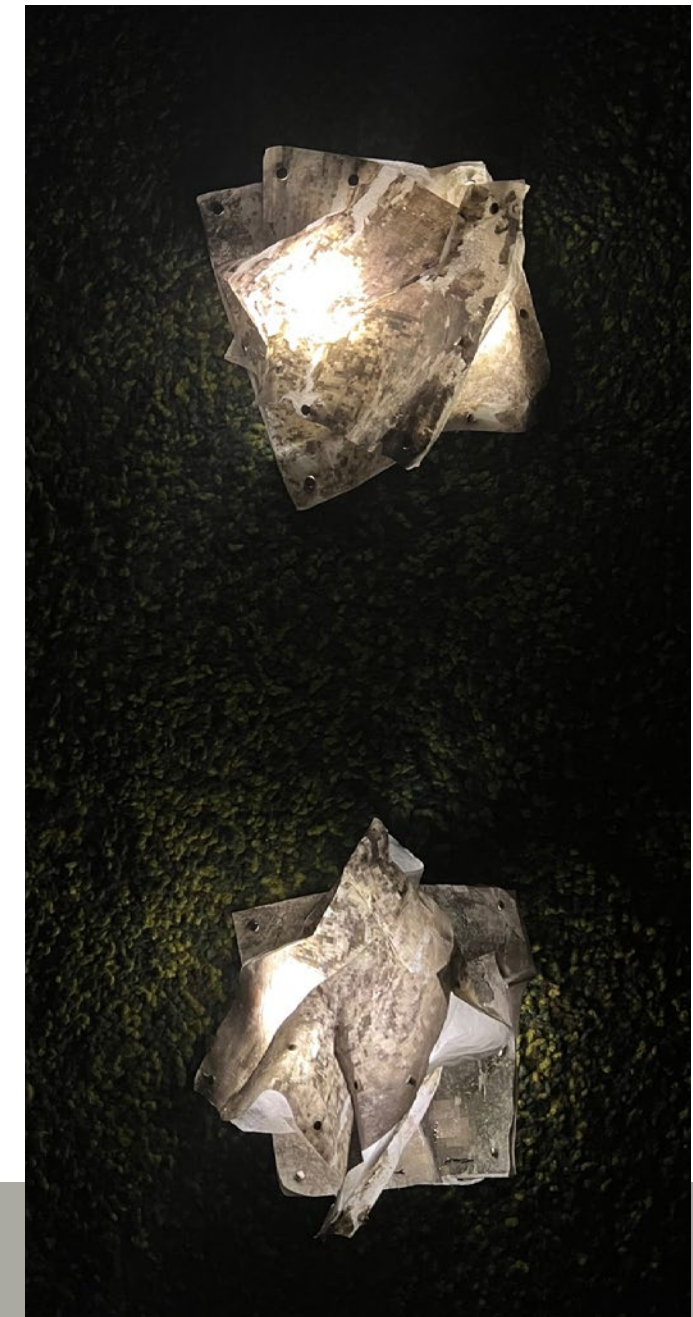
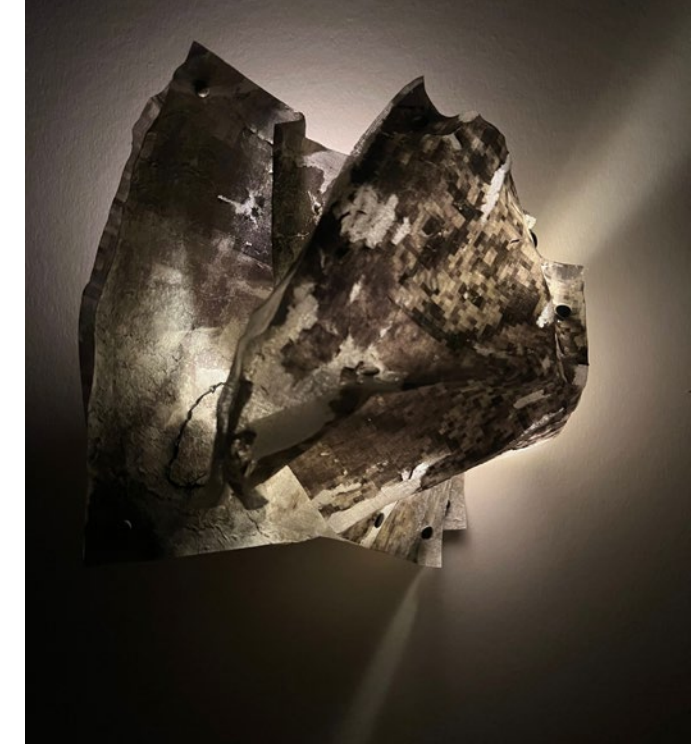


Housing has many temporal scales and cycles. Day and night are both drivers in how the building is conceived and experienced. Living plants are not visualized only in their most verdant, lush state, but strategies are developed with a sensitivity to the change of season and how this effects the experience of living amongst others.

These ways of thinking produce subtle shifts in how design decisions are made. Enclosure, void and threshold take on new dimensions when considered at these time scales.



SATA - LIGHT



2022
ADR II
Instructor: Dan
Taeyoung, Adjunct
Assistant Professor,
GSAPP

Travel as Transience, Tourism as Colonialism

By what processes has the development of tourism on O'ahu, Hawai'i inherited, mutated and/or perpetuated colonial modalities of global exploitation?

New advent in 20th century transportation such as the train, ocean liner and commercial jet, as well as the role film played in the iconification and exotification of cultural artifacts and practices are inextricably linked to the development of accommodation typologies and other tourism infrastructures. While at the beginning of the 20th century, tourism began to participate in a capitalistic modality of value creation by proxy to the privatization of land, development and control of infrastructure and the subjugation of a captive labor base, at the mid-century in addition to these tactics, global tourism was forever changed by the adoption of a mass marketing strategy that relied on popular-culture products such as film to

promote ideas of exotica and create the market for cultural comodification. The Haleiwa Hotel and the Moana Surfrider built at the turn of the century and early 20th century demonstrate a pre-cultural commodification architectural strategy, while the Hilton Hawaiian Village, built in the mid-century shows how a falsified local vernacular was leveraged to both create and benefit from the creation of the image of Hawaiian-ness that could be sold to consumers. This inquiry necessarily begs the question to what extent is our current approach to engaging 'local vernacular' still based on the false equivalences that made possible an acceptance of the importation of a antithetical building methodology unrooted to the intact and active Native

Hawaiian indigenous culture?

...

In *Beyond Global vs. Local*, Levin points out that "In African states, the high involvement of foreign "technique" and "technicians" did not attenuate the force of public buildings as products of independence. Nor did their use of International Style, which depended on foreign design and execution, make it any less their own. If we fail to acknowledge this, we face the risk of separating culture from economic and technological change, with the consequent danger of locking non-Western societies in timeless traditions."¹ This raises the question that in a specifically Hawaiian colonial / post-colonial context, to what extent did an imported architectural vernacular and foreign technologies lend themselves to implementation for local interests by local actors?

...

In examining the effects of these architectural objects within their historic context, we can understand hospitality design as interwoven with seemingly disparate commerce and technologies. In its historic and contemporary

manifestation, tourism continues to act as colonial mechanism for profit extraction, but how might a hotel perform if rather than an artifact of an imported vernacular and financial interests, acts as catalyst for community driven, local specific, cross-demographic, financial and social development? Tourism by its nature both reinforces boundary while paradoxically also providing the opportunity for the transgression of boundary. What role does employing a local architectural vernacular play in mediating this paradox? Can hospitality design avoid the trappings of cultural commodification, or is such an aspiration antithetical?

¹ Ayala Levin, "Beyond Global vs. Local: Tipping the Scales of Architectural Historiography," *ABE Journal*, no. 8 (September 17, 2015), <https://doi.org/10.4000/abe.10869>.

Spring 2022

Instructor:
Alexandra

Quantrill, Adjunct

Assistant

Professor

Server, Served

Seeing & Being Seen

The facade of the former Time & Life Building, an iconic modernist New York City office building, is recapitulated as commentary on the nature of fine dining, the act of service and the theatricality of the social performance of affluence.

Fall 2022

Instructor: Thomas deMonchaux,
Adjunct Assistant
Professor, GSAPP

Project Location:
Midtown, NYC, NY

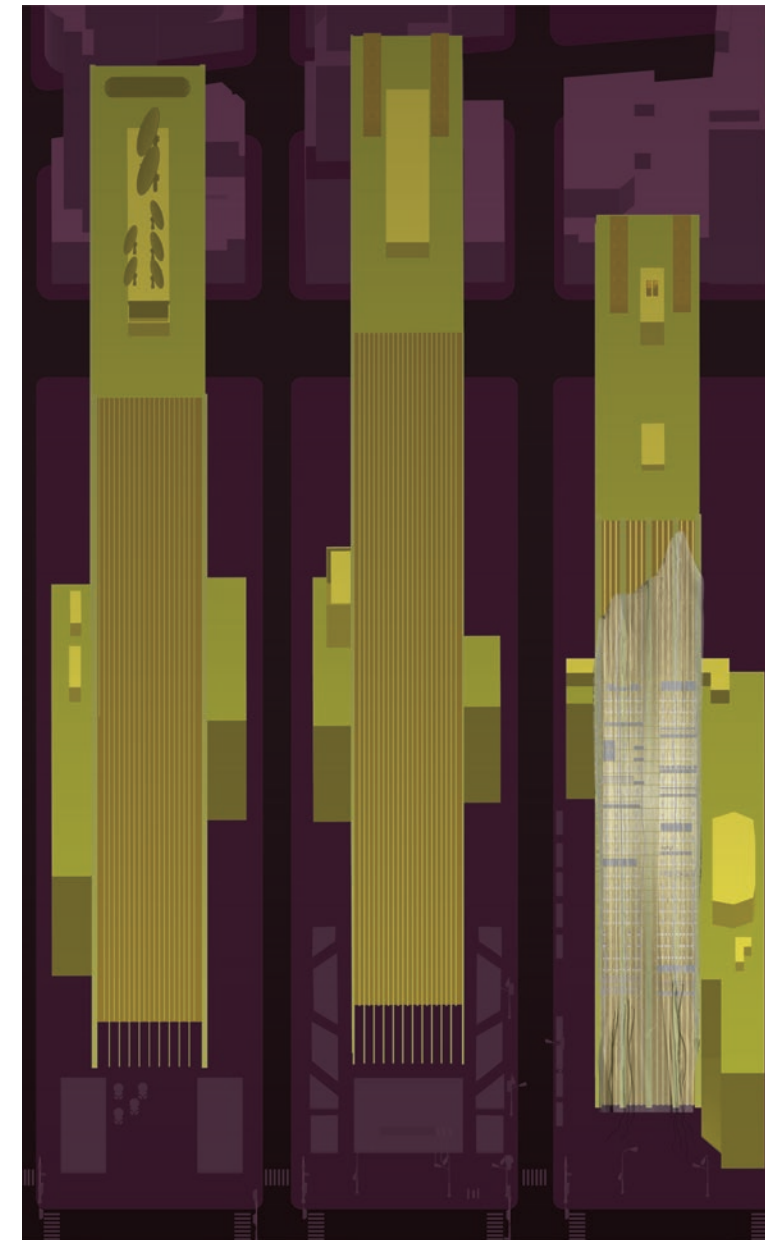
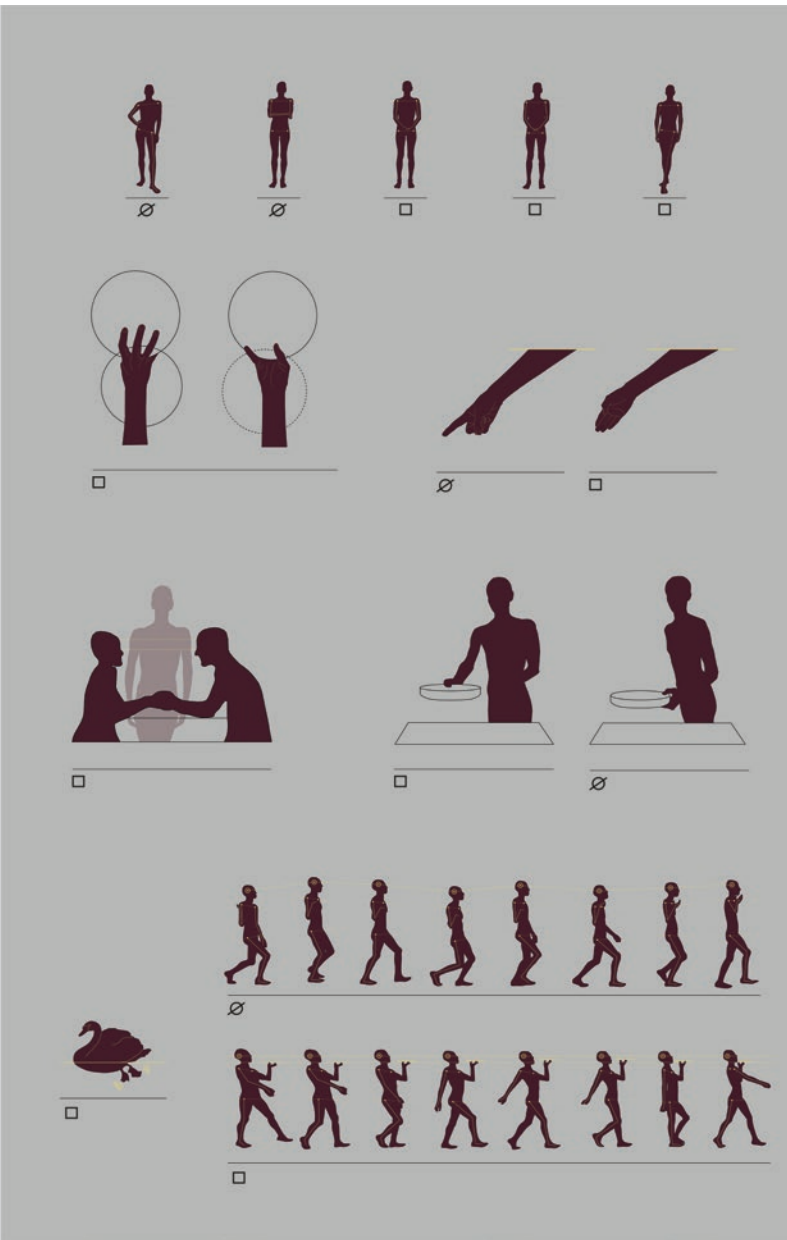
The former time and life building was an icon of modernism, not only in its architectural stature with deep air conditioned floor plates and regimented vertically articulated facade, but also as the generative site of the production of media and corporate culture of the modern era. It set a code that was followed by the other adjacent office buildings built in the subsequent decades all with that same attitude of tower reaching up to the sky, set back from the street with a plaza that took a position on what a

formal austere public space in Manhattan communicated about the entity that owned it.

At the time of this building there was a liveliness in these plazas, people sat and ate their lunches there, fountains flanked with seating were sites for casual encounters. Today these spaces are windswept and mostly unused, a new leftover space that mirrors a left-over attitude about what it meant to work in such a place. At the top of the former Time and Life Building was a



1:1 Model

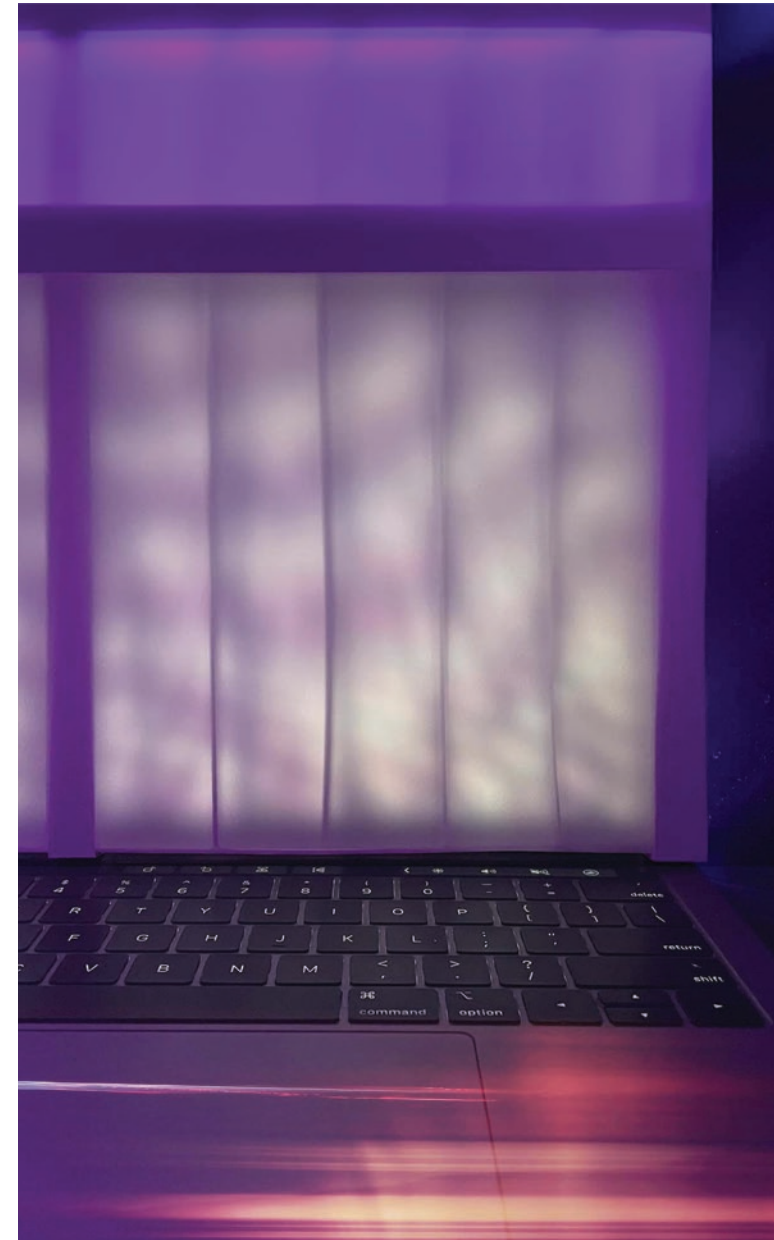
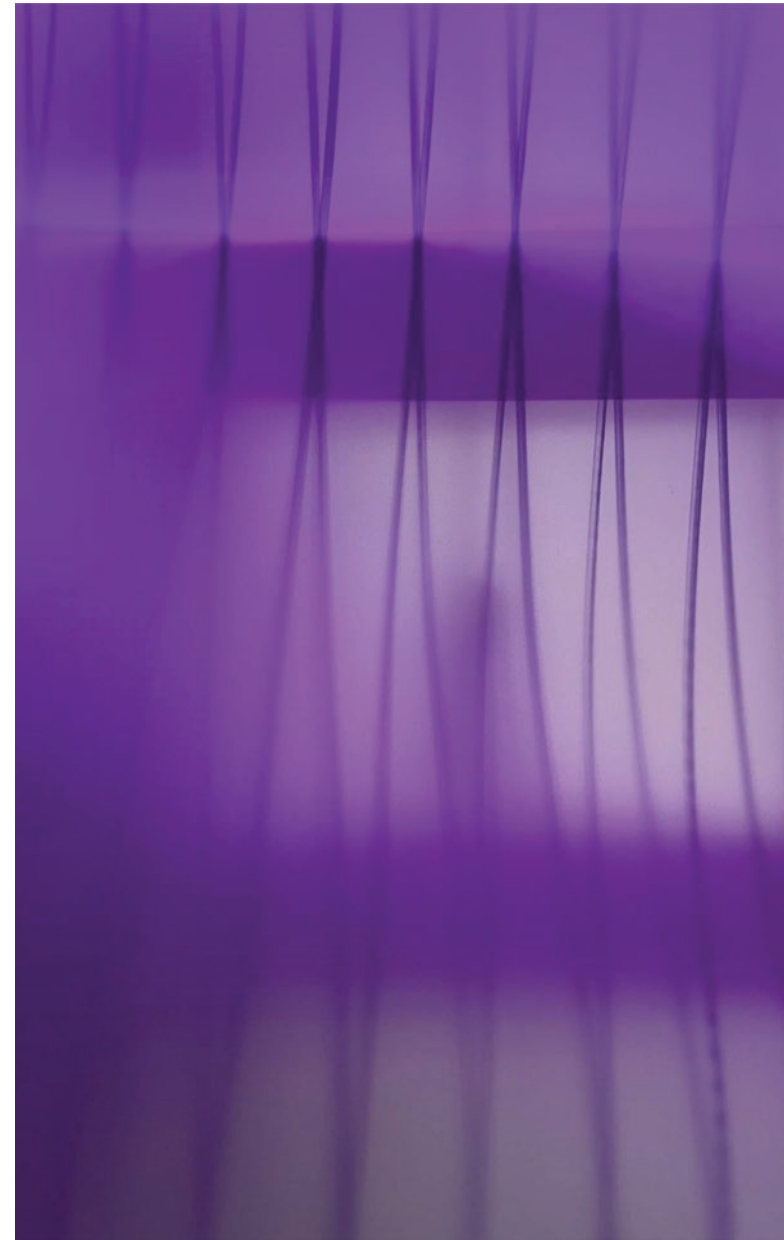
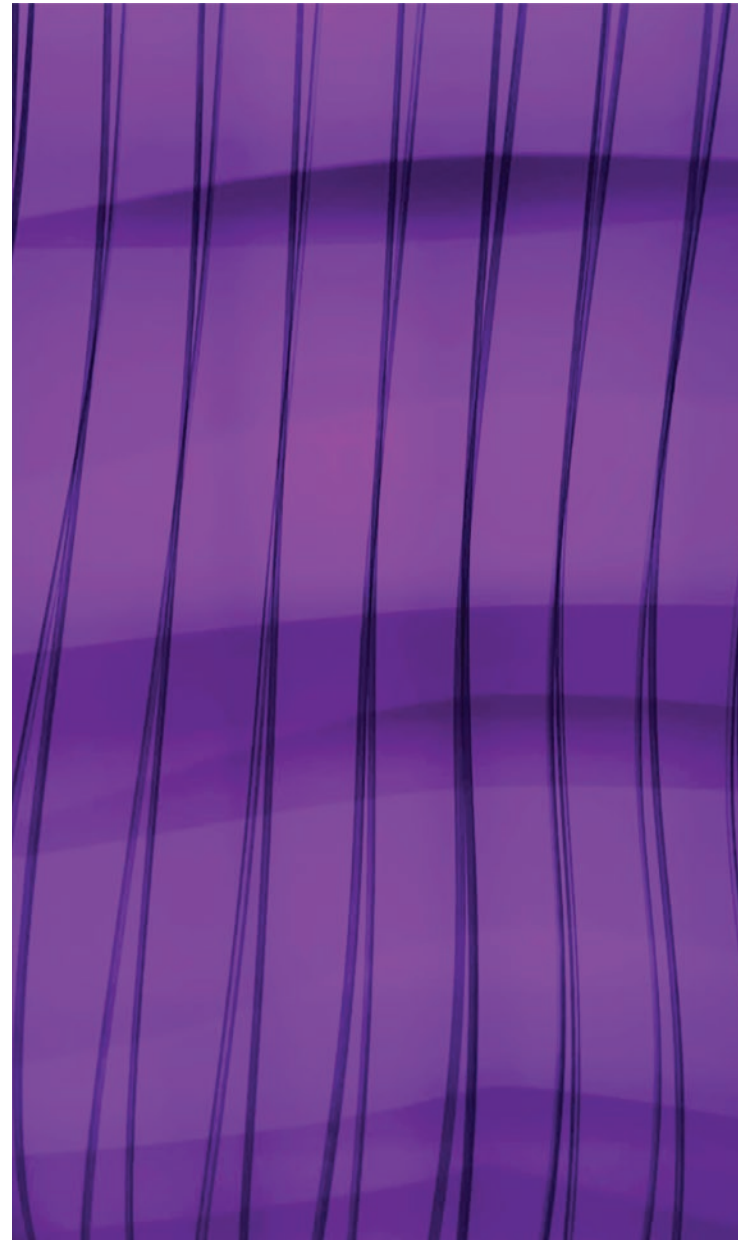
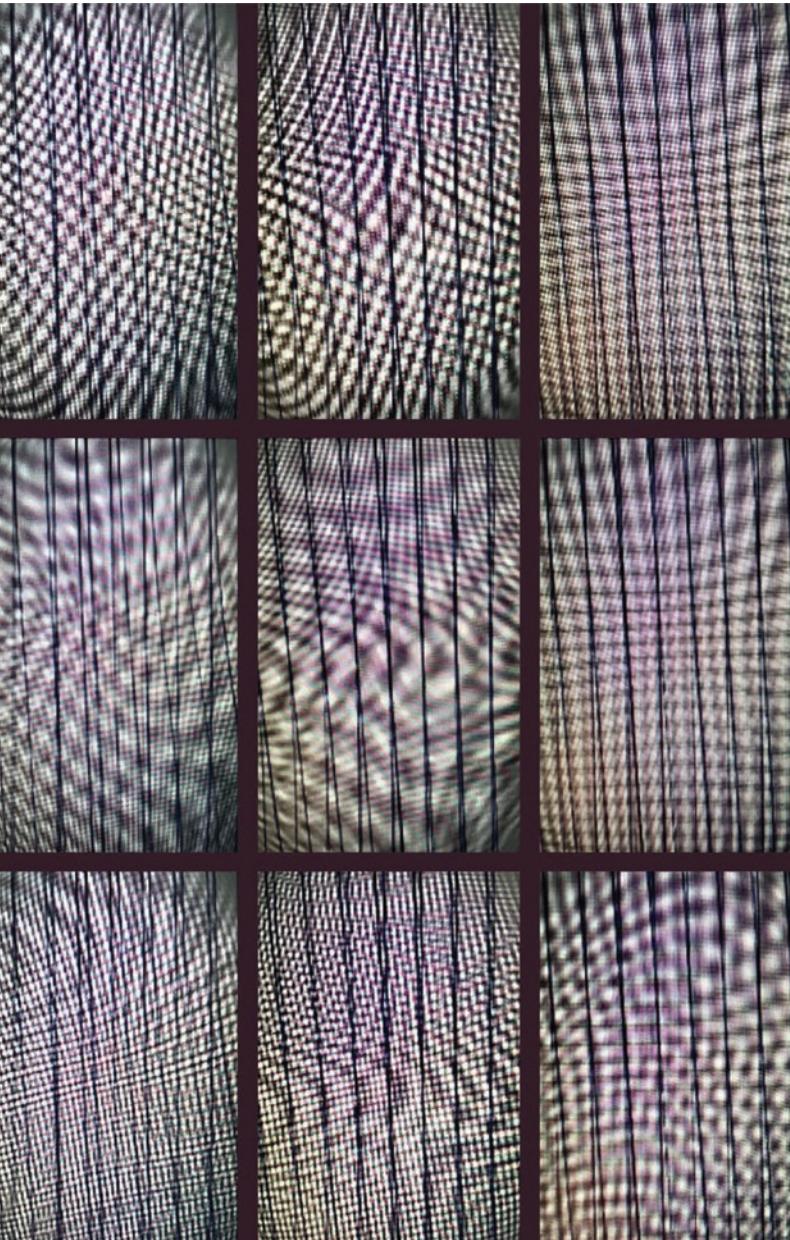


fancy restaurant that pivoted daily from being a place for lunch meetings and doing business during the day and a social club at night, a place for a different kind of business relationship building. This Hemisphere club serves as inspiration for this project. Rather than being exclusive and obscured within the body of the building, the re-opening of the

Hemisphere restaurant is voyeuristically visible. The gestures, mechanics and social prescription of these 'power-lunch' fine dining institutions are pushed out and projected to the facade of the building: making well established, yet rarely acknowledged social ideology of served and server casteism visible as urban theatre.

Lived experience of over a decade of fine dining weaves its way through questioning this particular social construct. The prescription of body posture and movement is codified as lexicon. Much like theatre, the aim of a fine dining server is to create an experience for the guest. Gestures of service are a

craft that is passed down, a craft that within it holds the power to be unseen, to move guests seamlessly through a ritual with out being recognized for the overt control that it exerts on the social dynamic. Vestige plays a role not only as costume but as disguise. A female body in a man's tuxedo shirt



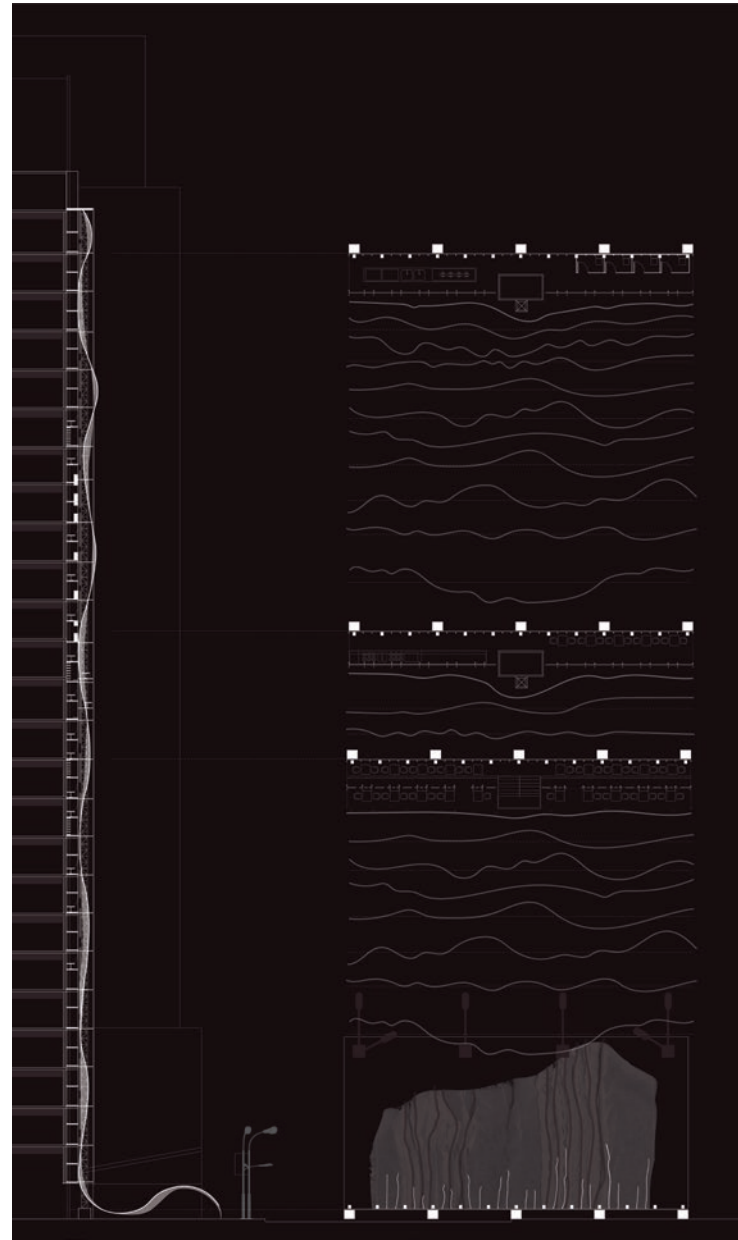
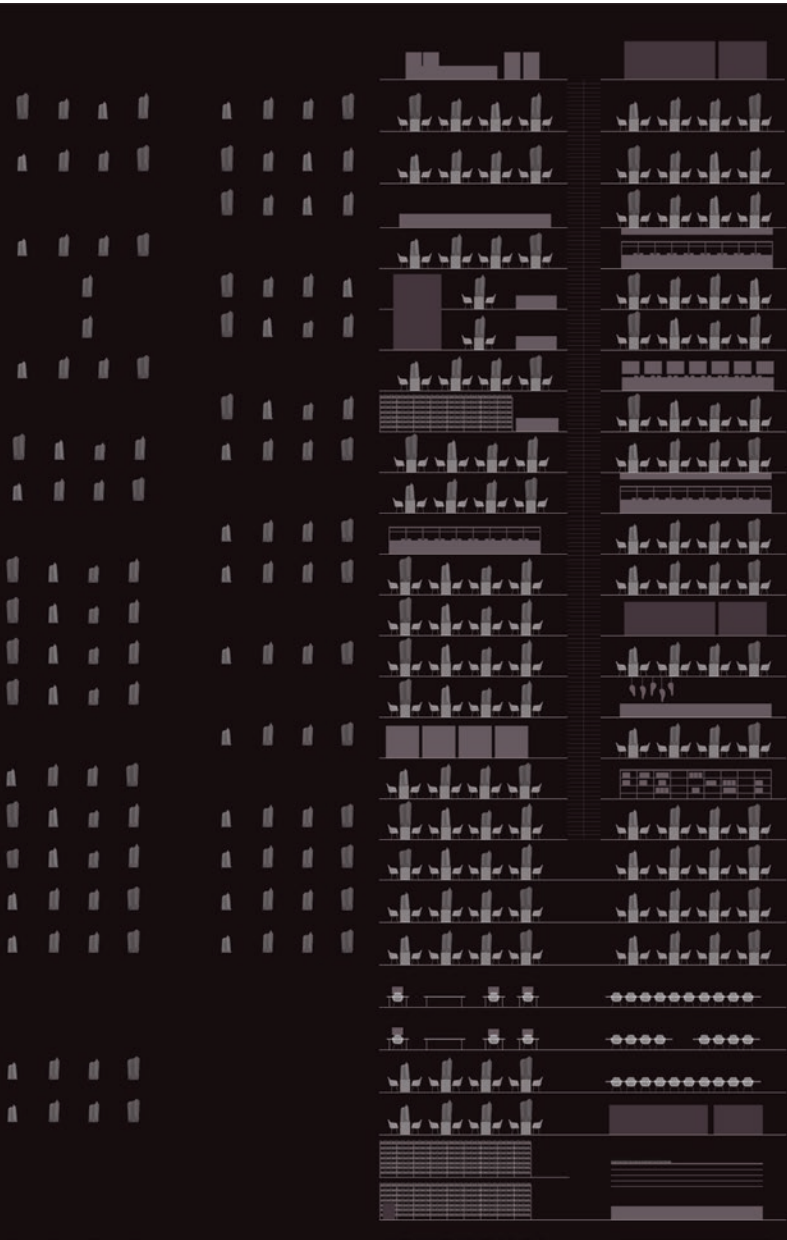
allows her to enter a professional arena she was formerly barred from. The realities of conforming such a garment to the female form belies the propriety it proports to exert. Pleats buckle. The garment developed in this project comments on these gestural and gendered constraints and

highlights the body experience of being tethered to the table - body as extension of environment, for the purpose of presentationalism. This garment was installed at the site of the former Time and Life Building, as an act of subversion, worn on a body with the muscle memory of these prescriptions. This

garment is a 1:1 model of the architectural proposal of this project - body as building, table as plaza.

The articulation of the pleat at an architectural scale learns from the moire effect, which occurs when two self-similar sets are displaced at varying degrees, in

this case two sets of lines with one set skewed at either a 40 degree or 60 degree angle. Images of these overlays are uploaded to a digital surface and then through a process of digital degregation patterns and colors emerge. This skewed juxtaposition and way of looking make apparent a system that was



always embedded, but was not visible. In this way, as inspiration for the facade system, by displacing and creating a new way of seeing, this project seeks to make visible what was formerly illegible in the social construct of fine dining service.

Fine dining is dying. Not because the social inequity created and re-created in these choreographies has been altered, but because the nature of its presentation has changed. With the advent of the digital age, there is a new manner of consumption and a new opportunity for re-constructing the

social dimension of dining that has been withered away. This work raises the question of what is being obscured in our contemporary dining experiences of digitally on-demand delivery services?

And if fine-dining service as well as the culinary arts are respected as craft, is it possible to decouple this industry from social inequity?

Stuff of Light

Calvino purports to be presenting a 'general definition' of his work, with lightness being one of the six core tenants... But this is theory – it is suggestive.

One's mind wanders along with Calvino and strays, as he strays, to consider reflections of these ideas into current circumstance and personal contexts. The space to do so is intentional, there is something about the content that is easily digestible, but not readily metabolized. But with multiple readings, and an allowing of the mind to stray a bit, it becomes one's own, a commentary directly applicable to the reader. "I think not only of Puck and the entire phantasmagoria of *A Midsummer Night's Dream*, or of Ariel and all those who "are such stuff / As dreams are made on," but above all of the particular lyrical and existential shift that allows one's own drama to be contemplated, as if from without, and dissolved in melancholy and irony."¹ Calvino dissolves his discourse.

The play between ideas breaks down the heaviness of the ideas into readily deployable particles

of thought. These particles find application in memory and imagination, in contemplation of the personal and the societal. Calvino notes that "... there's the thread about writing as metaphor for the particular substance of the world."¹ As he considers atoms as letters, words as substance... he layers not just how we might experience this piece, but how we might consider writing in general and lightness of writing in particular.

Lightness is not just a quality that is presented as something to strive for in a creation of written work, but more profoundly as a way to understand the world, and therefore situate oneself within it to find oneself a place from which to create. Calvino coyly hints at a way of understanding process and product in a way where perceiving and acting are collapsed as one: "Must I go down that road? Won't the conclusion that awaits

me sound too pat? Writing: the model of every process of reality... indeed, the only knowable reality... indeed, the only knowable reality at all.... No, I won't go down that one way road, which takes me too far from my understanding of how words are used, which is as a perpetual pursuit of things, a way of adapting to their infinite variety."¹ Much like the beginning of the talk, Calvino suggests a divergent path he is tempted to take, claiming to leave this path untrod, while in fact setting up an invitation to follow it further. Each statement rather than denying or dictating, which serve to prune branches of possibility, Calvino suggestively opens and unfurls. Both through these hints and winks or simply in all the excitement and adoration he shows for the pieces he references. He brings works to life for his audience, and thus gives new life and new meaning to these historic works.

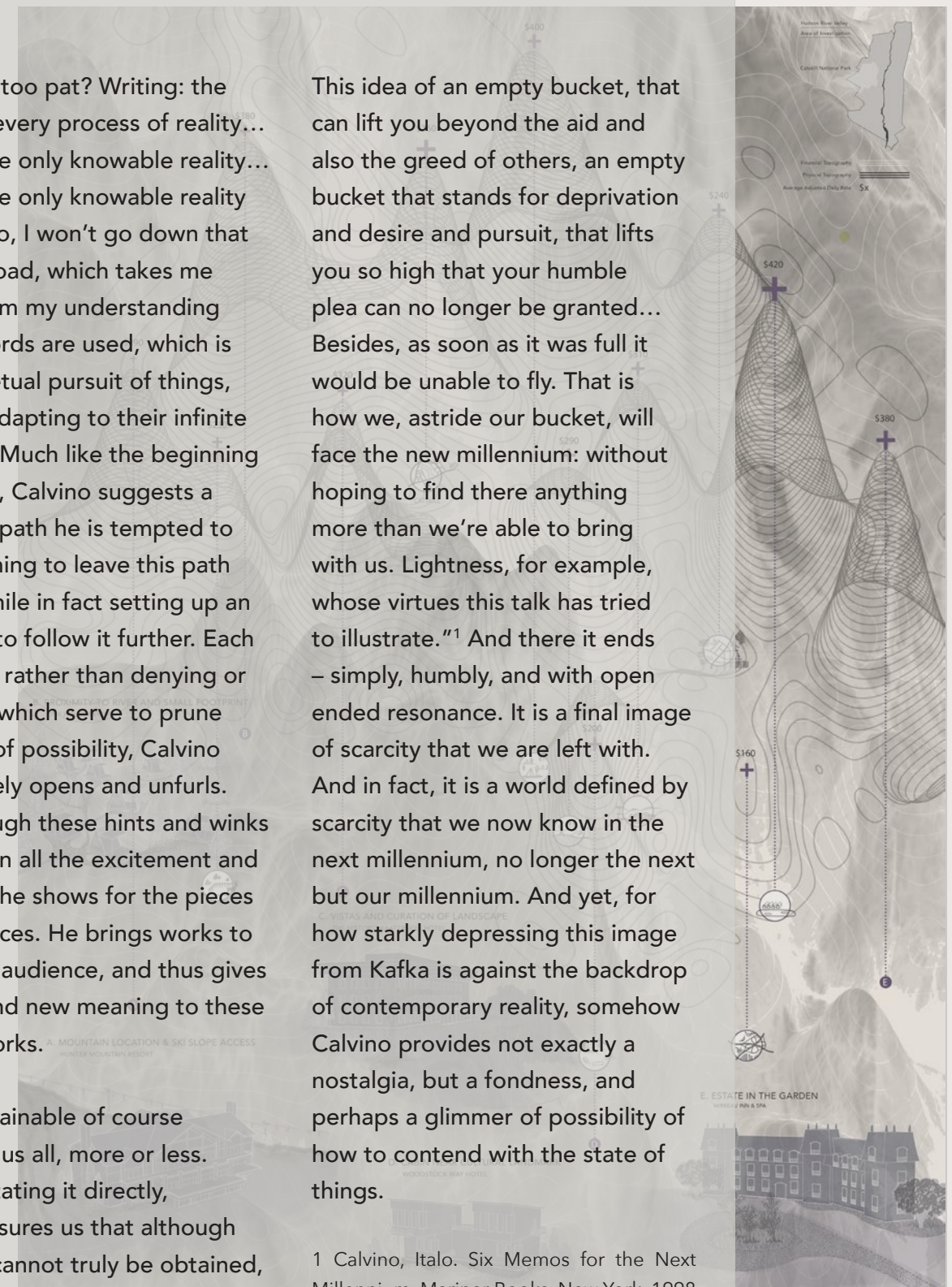
...
The unobtainable of course fascinates us all, more or less. Without stating it directly, Calvino assures us that although lightness cannot truly be obtained, it is because of this that it is transcendent and will pass through the imaginary barrier of time "¹...

This idea of an empty bucket, that can lift you beyond the aid and also the greed of others, an empty bucket that stands for deprivation and desire and pursuit, that lifts you so high that your humble plea can no longer be granted... Besides, as soon as it was full it would be unable to fly. That is how we, astride our bucket, will face the new millennium: without hoping to find there anything more than we're able to bring with us. Lightness, for example, whose virtues this talk has tried to illustrate."¹ And there it ends – simply, humbly, and with open ended resonance. It is a final image of scarcity that we are left with. And in fact, it is a world defined by scarcity that we now know in the next millennium, no longer the next but our millennium. And yet, for how starkly depressing this image from Kafka is against the backdrop of contemporary reality, somehow Calvino provides not exactly a nostalgia, but a fondness, and perhaps a glimmer of possibility of how to contend with the state of things.

¹ Calvino, Italo. *Six Memos for the Next Millennium*, Mariner Books, New York, 1998

Fall 2022

Instructor: Mark
Wigley, Professor,
Dean Emeritus



Amenable Amenity

A Process of Reclamation

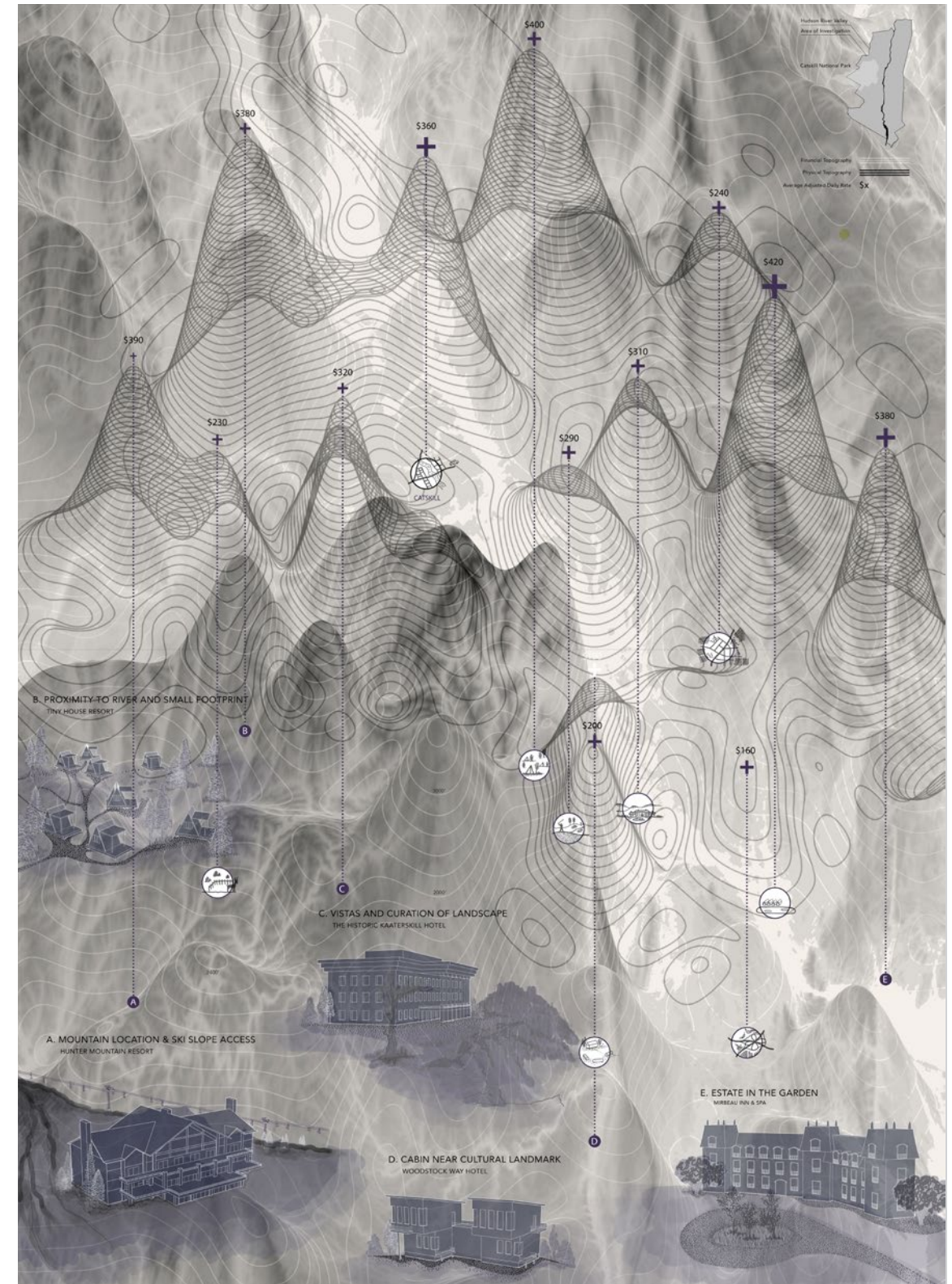
Golf courses are a quintessential manifestation of a way of conceptualizing land use that is dependent on willful artificiality and act as a vestige of a culture of predatory exclusivity.

Spring 2023
 Instructor: Nahyun Hwang, Adjunct Assistant Professor, GSAPP

Project Location:
 Hudson Valley, NY

Starting in the 1800s, in the Hudson Valley there was a shift in the relationship of humans to nature. The concept of land became re-articulated as landscape, and while neither was necessarily understood as wild, dynamics of power and control became paramount. Taking this as an entry point of curiosity, this project looks closely at ways that land is experienced. First by examining temporary stay (hotel) typologies that offer insight into architectural tropes as tools for framing nature and extracting

value. The first thesis drawing considers the psychographic landscape of commodification of the experience of 'nature' in dialogue with a physical reality of the landmass of the Catskills. Notably, the Kaaterskill Hotel suggests that the experience of nature becomes one of a social ritual, where the veranda is the architectural tool that creates the opportunity to see and be seen, while nature provides a backdrop to this performative choreography.

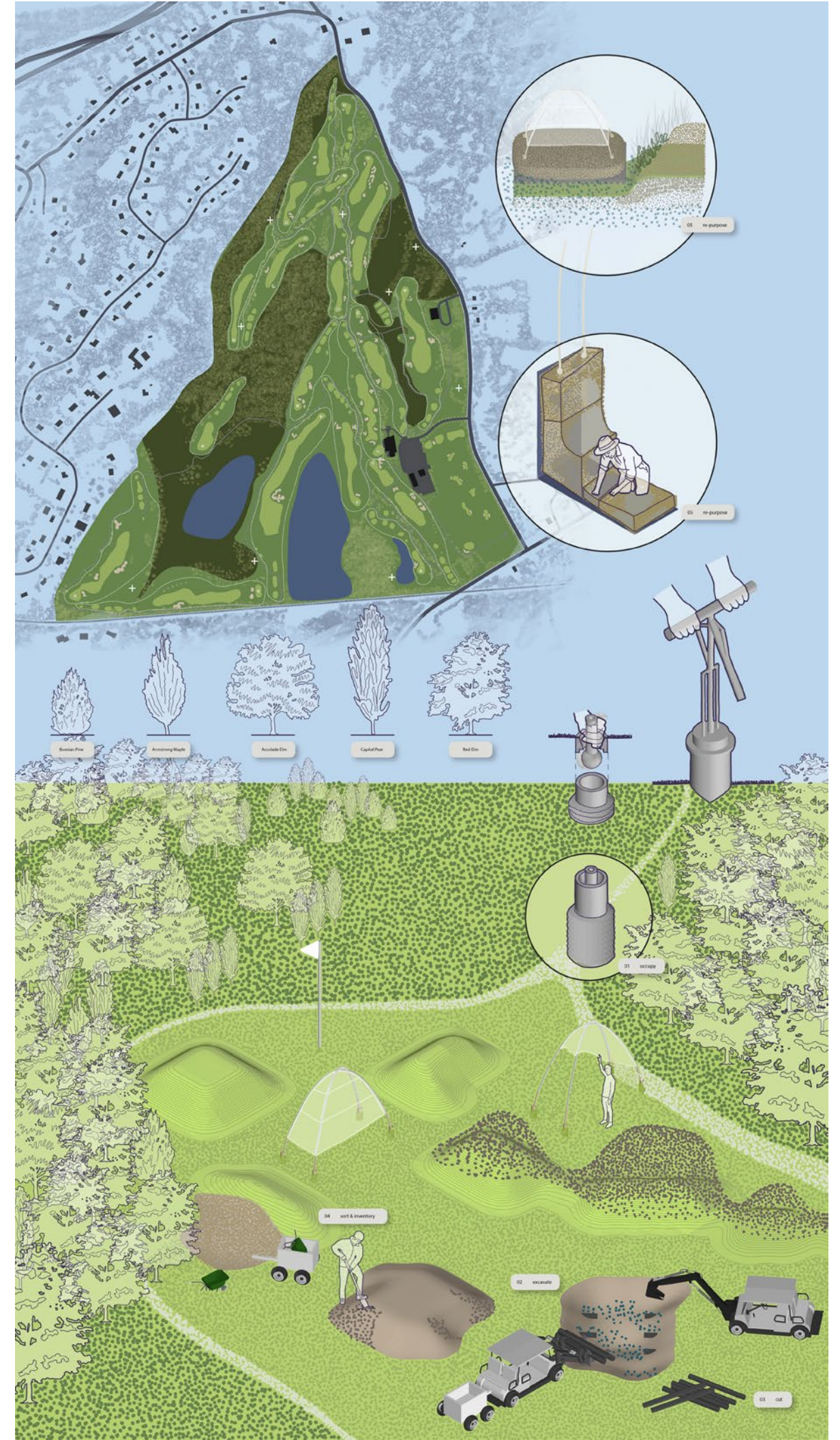


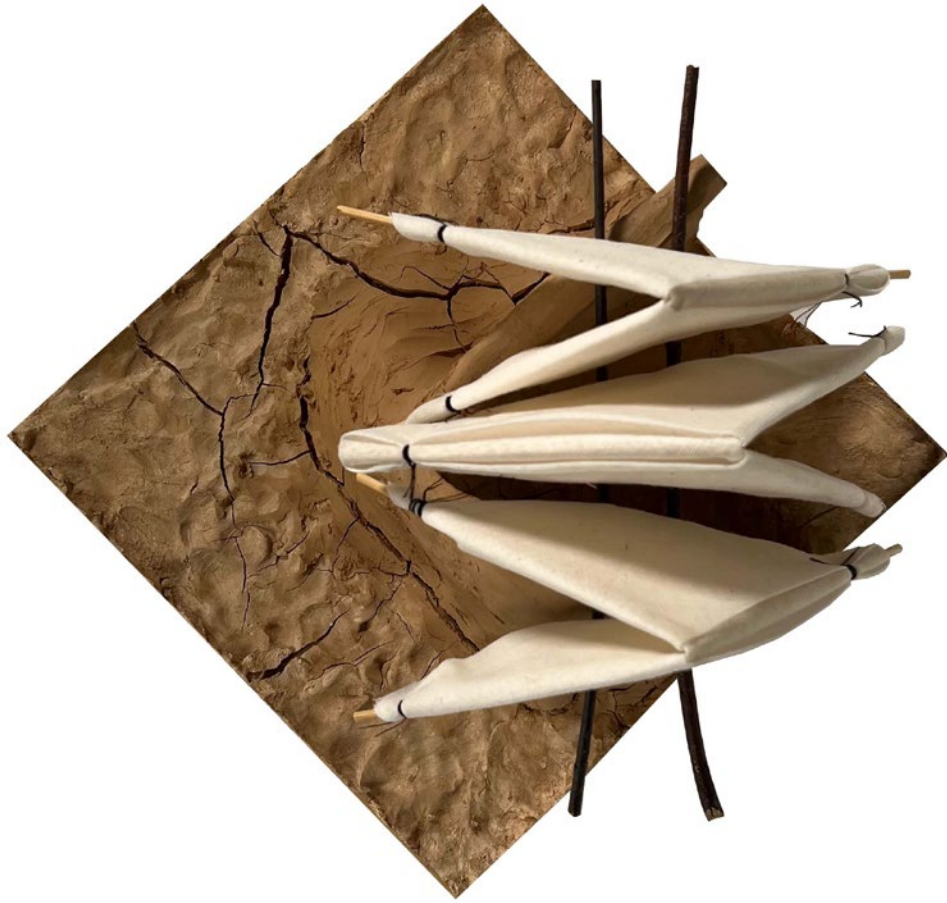
Architectural Tourism Tropes



Golf courses are a quintessential manifestation of a typology that is dependent on this willful artificiality as well as a vestige of a culture of social exclusivity. Over half of Hudson Valley golf courses are built on wetlands, denying these territories that offer essential ecological cornerstone by draining and filling. There is a complex ground condition reliant on layers of artificiality. This layered artificiality also extends to ways of seeing via the remote digital

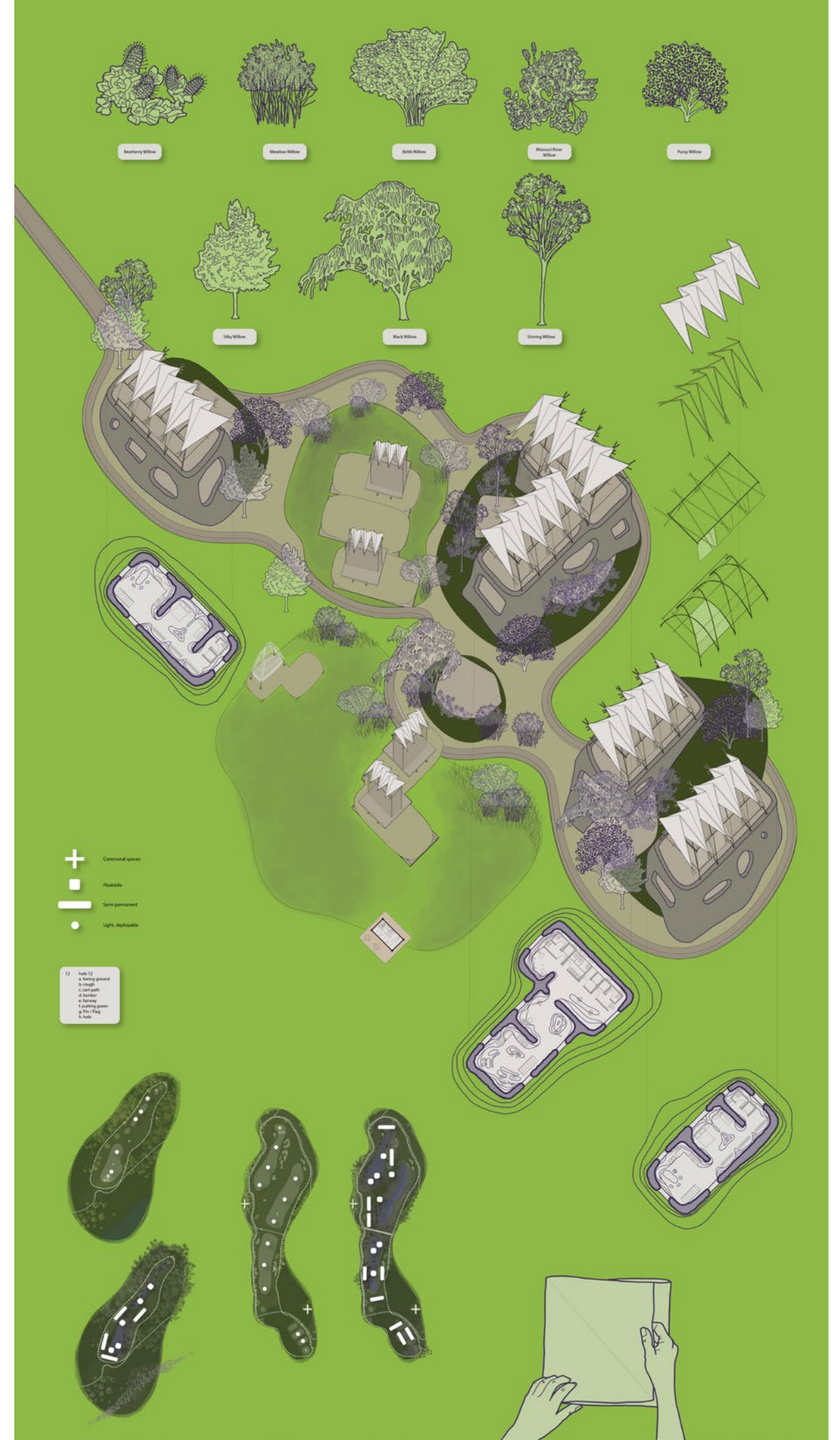
occupation of VR. A manifestation of the colonial attitudes of flattening global variation and denying ecological and climate specificity of place. The Golf Course Club House is analogous to the model of a Summer home of wealthy New York Robber Barons looking for sanctuary from the sweltering heat of Summer urbanity and for a realm to socialize with other members of their social caste

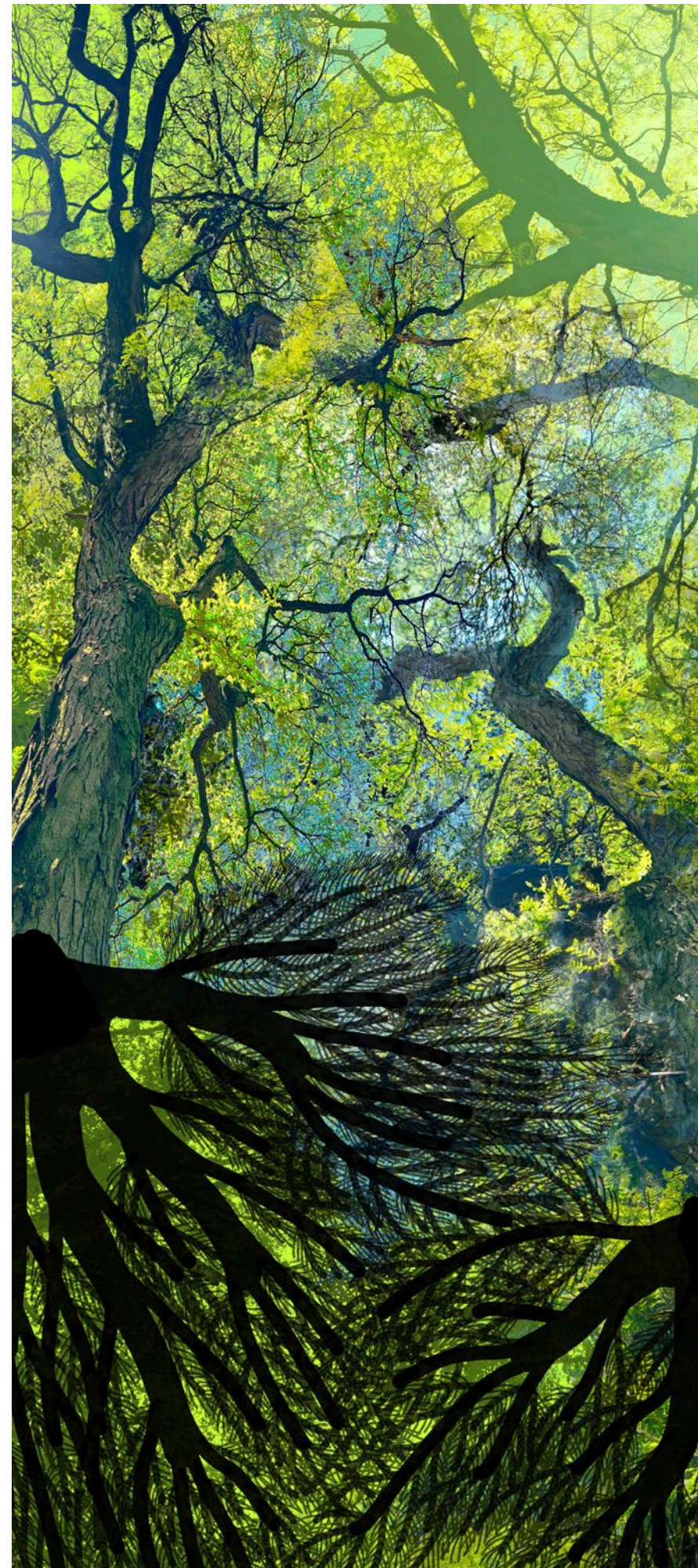




This project approaches reclamation as a catalytic process, one that is not controlled, but participated in. In this act, there is a transformation of the concept of mobility as aspirational and reserved for the upper classes (tourism) to one that is a necessary and an undeniable human need to seek sustenance - social, financial and cultural (transience).

The process to strip back, excavate, repurpose this condition constitutes a different relationship to land, and with it subvert attitudes of ownership, exclusivity and permanence.





A constant change registered in moments collaged into a seasonal sense of the shifting earth, not just dirt, but the living connective tissue from root to trunk to branch, to leaf to light

The vibrancy of moments within a season that create a sense of chapters of the year

The joy of color and pattern, intricate weaving as daily glances pass over the familiar rendering it as companion to the passing of time.

2023
CORE III
Instructor: Hilary
Sample, IDC
Professor of
Housing Design,
Sequence
Director of the
Core Architecture
Studios, GSAPP

How Film, Planning Documents and the Tourism Industry Constructed an Image of Hawai'i

Tourism by its nature is dependent on, and informed by technological evolution, and how these innovations situate within systems of governance. It is also an industry of desire.

Fall 2023

Instructor: Felicity Scott, Director PhD program in Architecture, Co-Director, CCCP program

In the Post World War II era there is a notable shift in the tourism industry in Hawai'i, certainly due to the availability of affordable airline travel, but as this paper will trace - greatly due to the role film played in the iconification and exotification of cultural practices.

The positioning of Hawai'i as an 'exotic' destination in film in the 1960s produced an inconsistent, amalgamated and dislocated flattening of many distinct island cultures into one conceptual and visual imaginary of 'paradise'. Planning policy also developed during the Post World War II era in Hawaii. As the current Waikiki Special District Plan, updated in 2021 states, "The WSD [Waikiki

Special District] was established in 1976, at a time when Waikiki was in danger of losing what made it a uniquely Hawaiian resort destination - Waikiki was losing its Hawaiian sense of place."¹ In fact, from the inception of the WSD there was an acceptance that much had already been lost, and this mode of planning optimized for preservation where it would support the economic goals of tourism by providing the experiences and delivering on the expectations of tourists created through advertising. It also was designed to provide future grounds for mediation between the competing interests of preserving an image of 'Hawaiian-ness' and permitting and managing

the density that would scale the tourism industry in Hawai'i.

...

The entanglement of tourism, film and planning is rooted in systems of governance in Hawai'i. At the state level, the Department of Business, Economic Development and Tourism is the agency that houses both the Hawaii Tourism Authority and the Creative Industries Division. The latter is responsible for the Film Industry Branch with liaises with the State of Hawai'i Film Office. The alignment and interconnection of interests are legible in the case of film and tourism development in Waikiki.

...

Although there are obvious environmental assets that have allowed Hawai'i to become a leader in global tourism, it was long-term, strategic marketing that was key to how Hawai'i created a tourism product at scale. As James Mak points out: "Tourism in Hawaii took off after the jet plane arrived in 1959. However, the foundation for the tourist industry that we know today was being laid nearly 90 years earlier... 1903 was a game changer with the founding of the Hawaii Promotional Committee (HPC)."² From its very inception, the Governing body funded the marketing of Hawai'i as a tourist destination, even before statehood. "Start up funding was sought from the Territorial Government. With a

recommendation from Governor Sanford B. Dole, the legislature appropriated \$15,000 toward the effort, matched by an equal sum from the business community."³

...

It is through the Hawaii Tourism Authority and the Hawaii Promotional Committee that statistical analysis, tracking and projecting of trends in tourism become formulated into policy and funding is appropriated through this policy legislation. "HPC wasn't only a marketing organization. While it was busily selling Hawaii as a desirable tourist destination abroad, at home it carried the torch to make Hawaii more attractive for tourists."⁴ Embedded into the inception of the tourist bureau that operated as the Hawaii Visitors Bureau in the 1960s and 1970s was this notion that not only was this body responsible for how the image of Hawaii would be sold to foreign consumers, but also that they had a role to play in the creation and curation of that image in the built environment of Hawai'i itself.

1 "Waikiki Special Design District Plan," 2021

2,3,4 James Mak, "Creating 'Paradise of the Pacific': How Tourism Began in Hawaii" (The Economic Research Organization at the University of Hawai'i, 2015)



Spring 2022
ADR II
Instructor: Dan
Taeyoung, Adjunct
Assistant Professor

Intuitive collective
mapping of Waikiki
Ahupua'a, Oahu,
Hawai'i. Between
the hand and the
pixel, between
cloth and paper,
unconscious
readings of land
occupation

continued
How Film,
Planning
Documents and
the Tourism
Industry
Constructed an
Image of Hawai'i

Fall 2023
Instructor: Felicity
Scott, Director
PhD program in
Architecture, Co-
Director, CCCP
program



Hawai'i was the first state to pass a Land Use Ordinance. "It all began in Hawaii. The quiet revolution in land use control saw its first legislative success with the Hawaiian legislature's passage of the Land Use Law in 1961."⁵ An enduring and pernicious political battle had been waged to develop legal and governing mechanisms to remove land from collective stewardship under the Native Hawaiian Monarchy, and to shift the understanding of land to be something that can be owned by an individual. This was done through the apparatus of governance, first as a Territory and then through Statehood.

Later, when it became advantageous to limit the rights of this private ownership, the Land Use Ordinance served as a tool to do so. In Hawai'i the concept of land, and the right to the private holding and determining of use of that land, was already amalgamated of fluctuating and competing understandings. In this tenuousness, there was the opportunity to pilot a legal tool aimed at once again shifting how land could be used and by whom and for what ends.

5 Cornelius D. Downes, "Islands in Transition: A Quarter-Century of Planning and Economic Development in the State of Hawaii, 1960-1985" (Department of Planning and Economic Development, June 1986)

2022
ADR I
Instructor: Josh
Uhl, Adjunct
Assistant Professor,
GSAPP



Ruination

Excavation

Regeneration



A Place to be in the Weather, As the Weather

The singularity of the weather is not distinct from, or a consequence of, but a contiguous actor in all that we are and perceive

Spring 2024

Instructor: Mario Gooden, Professor of Professional Practice; Director, MArch Program, GSAPP

Project Location: Salvador, Bahia, Brasil

Research Phase Partner: Stephen Zimmerer

Baptism

Baptism, Januario Jano's series of 20 black and white photographs, capture a choreography operating simultaneously at different scales of space, time and material. In the transmutation of labor into capital, the body is implicated, even when rendered invisible in shadow. When there is a visual absence of the body, the garment appears as if alone, floating in the image. The becoming-invisible of the figure across the implied time of the sequence of images implicates the global slave trade

that transmuted identities of many African cultures into a singular identity of blackness. But rupture and recapitulation open the possibility for refusal and refuge.

Clothing from cloth, cloth from raw cotton, raw cotton from labor, labor from the body – forced laboring and forced enclosure within a foreign garment, prescribed at the scale of the body, manifests systems of power and extraction. Moving through a choreography





of liberating the self-body from enclosure shows glimpses of how the undoing of an apparatus of control is already embedded in its technology.

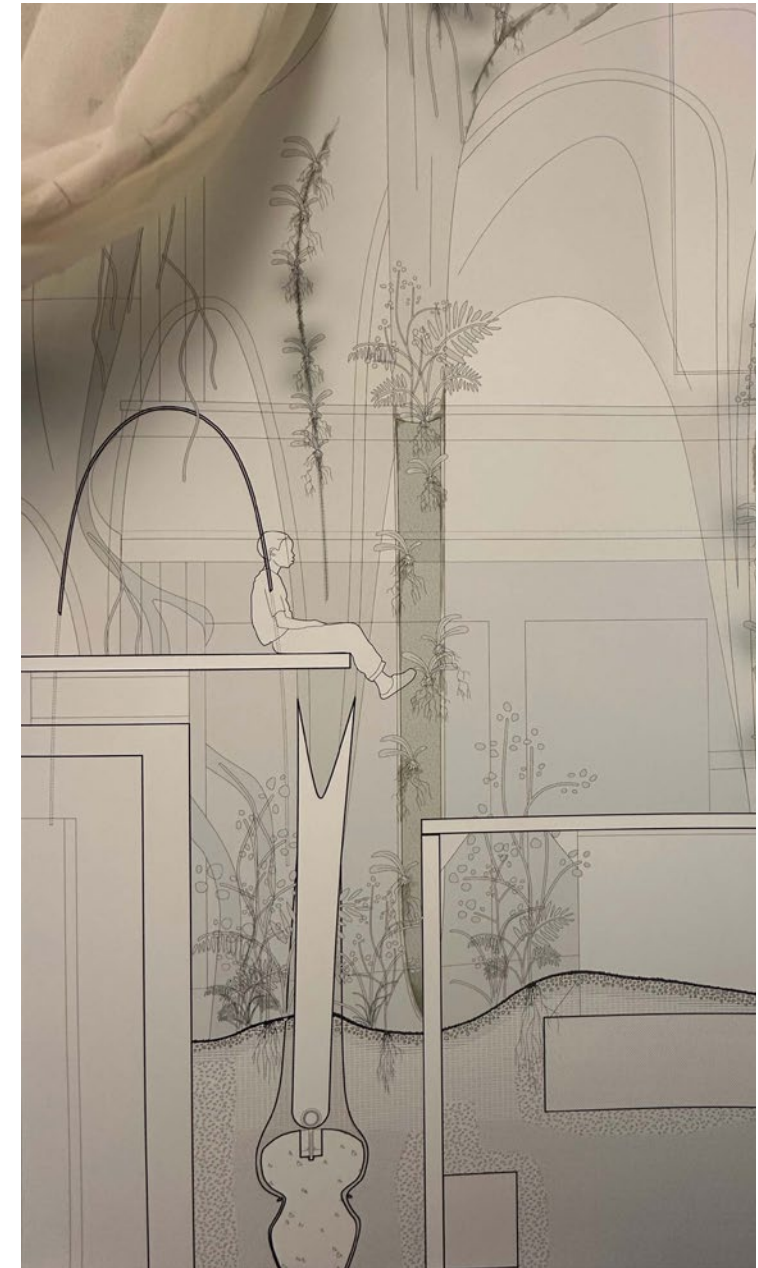
TEATRO CINE JANDAIA

The Teatro Cine Jandaia is a cinema in decay. This

space inherited its position on the earth, separated from the water of the existing river that runs below it from a long history of enclosure. Dutch settlers dammed the Rio das Tripas at two locations in order to create a deep moat at the eastern edge of Salvador, used for defense. The Portuguese later built

walls around the dammed river's banks, separating inside from outside, positioning this territory to be that of the other. Governor José Joaquim Seabra moved the Rio das Tripas below ground to improve urban hygiene and sanitation, widening and straightening Rua da Vala and installing a tram.

Baixa dos Sapateiros became a tight commercial corridor. In 1931, Jao Oliveira financed the theater with the wealth accumulated through land holdings in warehouses.

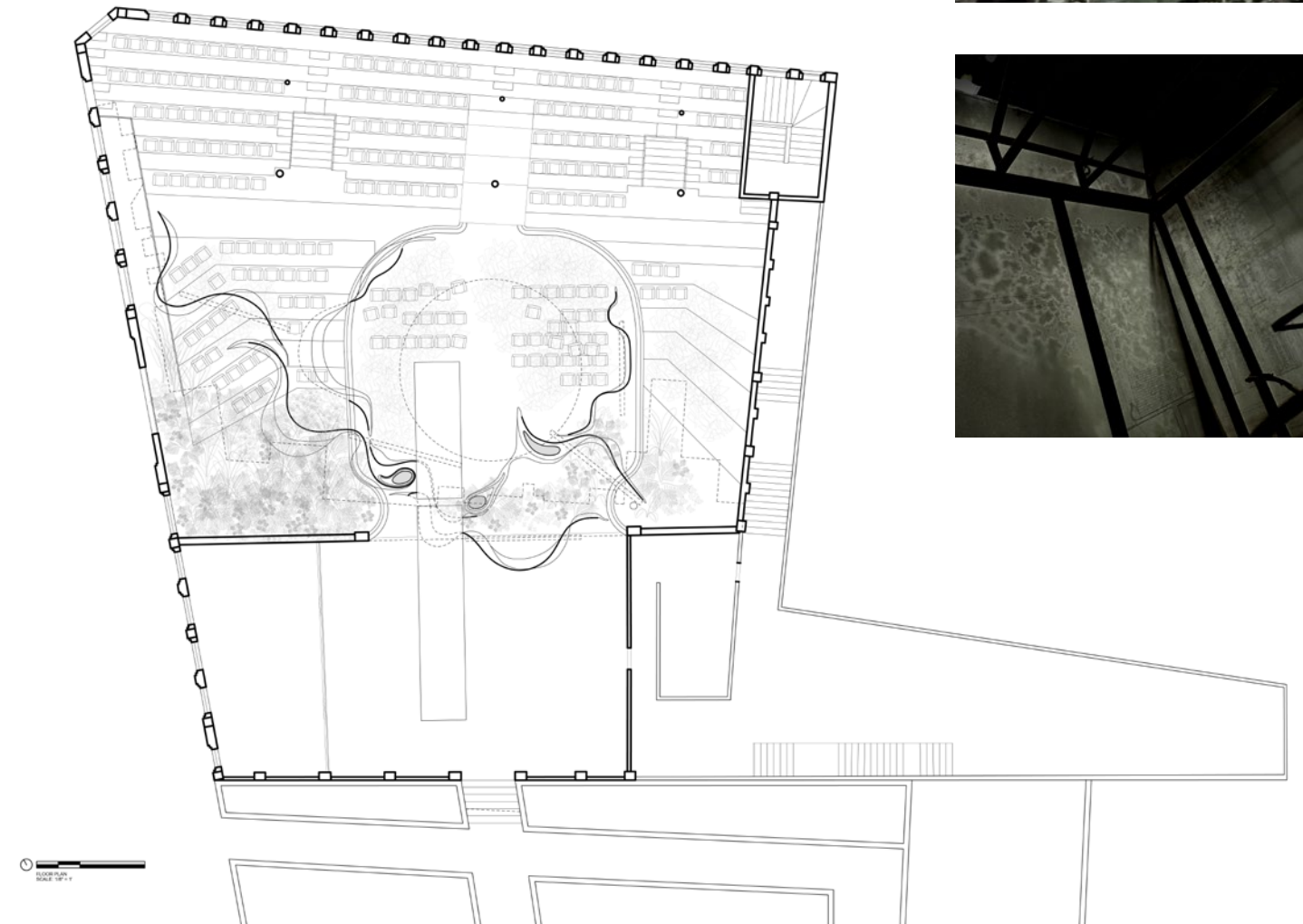
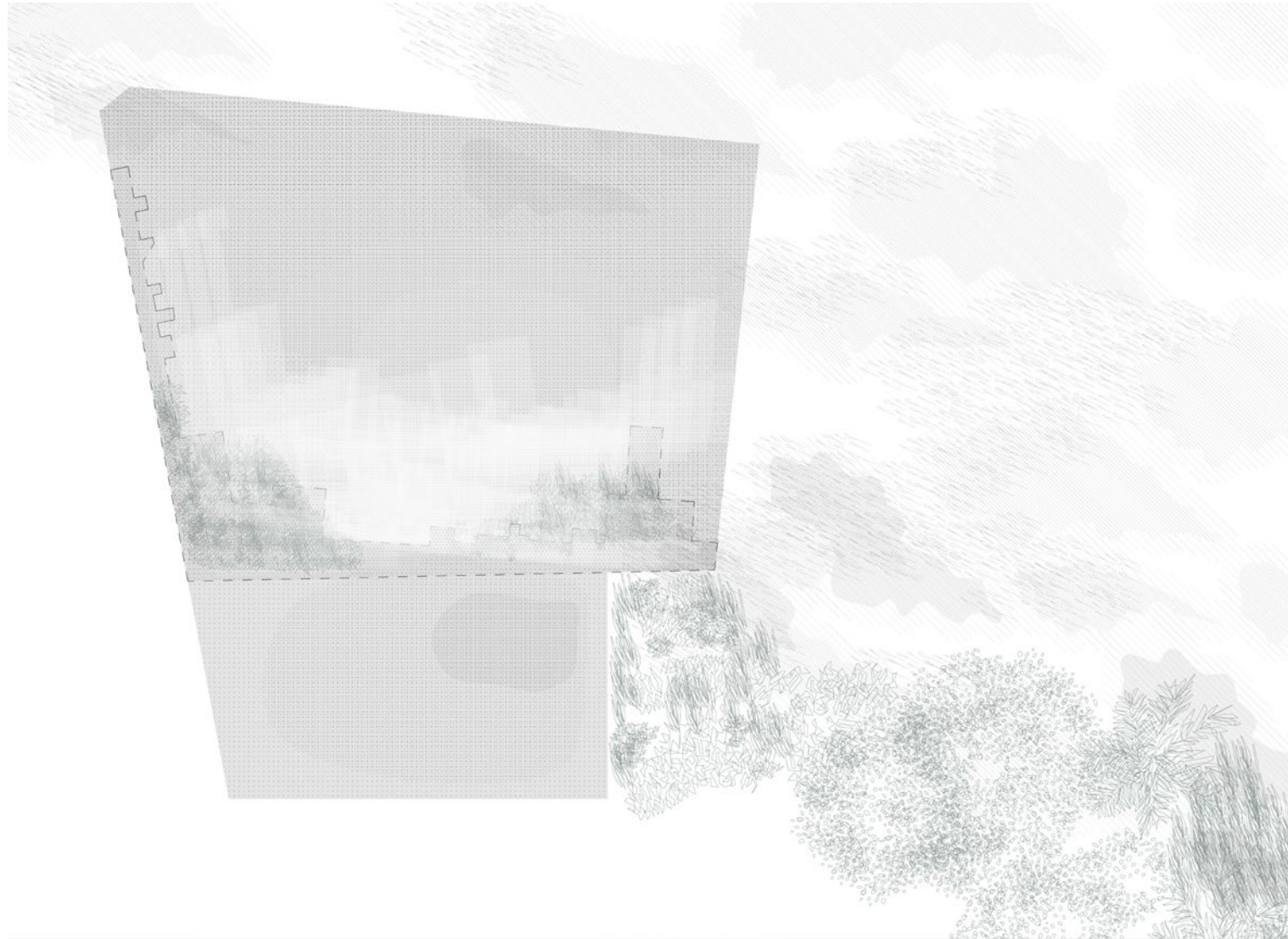


The era called for the social performance of the consumption of spectacle, a new manner of enacting an ideology of progress. As a racially segregated space, the cinema operated as a space of social enclosure. In *The Darker Side of Modernity*, Walter D. Mignolo argues that "...'modernity'

is a European narrative that hides its darker side, 'coloniality'. Coloniality, in other words, is constitutive of modernity – there is no modernity without coloniality." It is impossible to have modernity without coloniality. Mignolo also calls us to fully acknowledge how these systems rely on the

"...The expendability of human life (e.g., enslaved Africans) and of life in general from the Industrial Revolution into the twenty-first century." The Cine Teatro Jandaia is congruent with this trajectory. This is not a history of the past. In *The Weather*, Christina Sharp

writes, "...Slavery was not singular; it was, rather, a singularity – a weather event or phenomenon likely to occur around a particular time, date, or set of circumstances. Emancipation did not make free Black life free; it continues to hold us in that singularity. The brutality was not singular; it was



the singularity of antiblackness... In what I am calling the weather, antiblackness is pervasive as climate. The weather necessitates changeability and improvisation; It is the atmospheric condition of time and place; it produces new ecologies." After sixty years hosting film screenings, circus performances, beauty contests, and political meetings, Cine Teatro

Jandaia closed its doors. And while left to disrepair, a new open-ness formed. The weather acts upon the teatro in a choreography of breaking the enclosure. The teatro is opening to the sky and starting to form new earth. Seeds are being carried in by the South-Eastern blowing trade winds, sprouting and re/inhabiting.

THE WEATHER, AN AGENT OF TRANSMUTATION

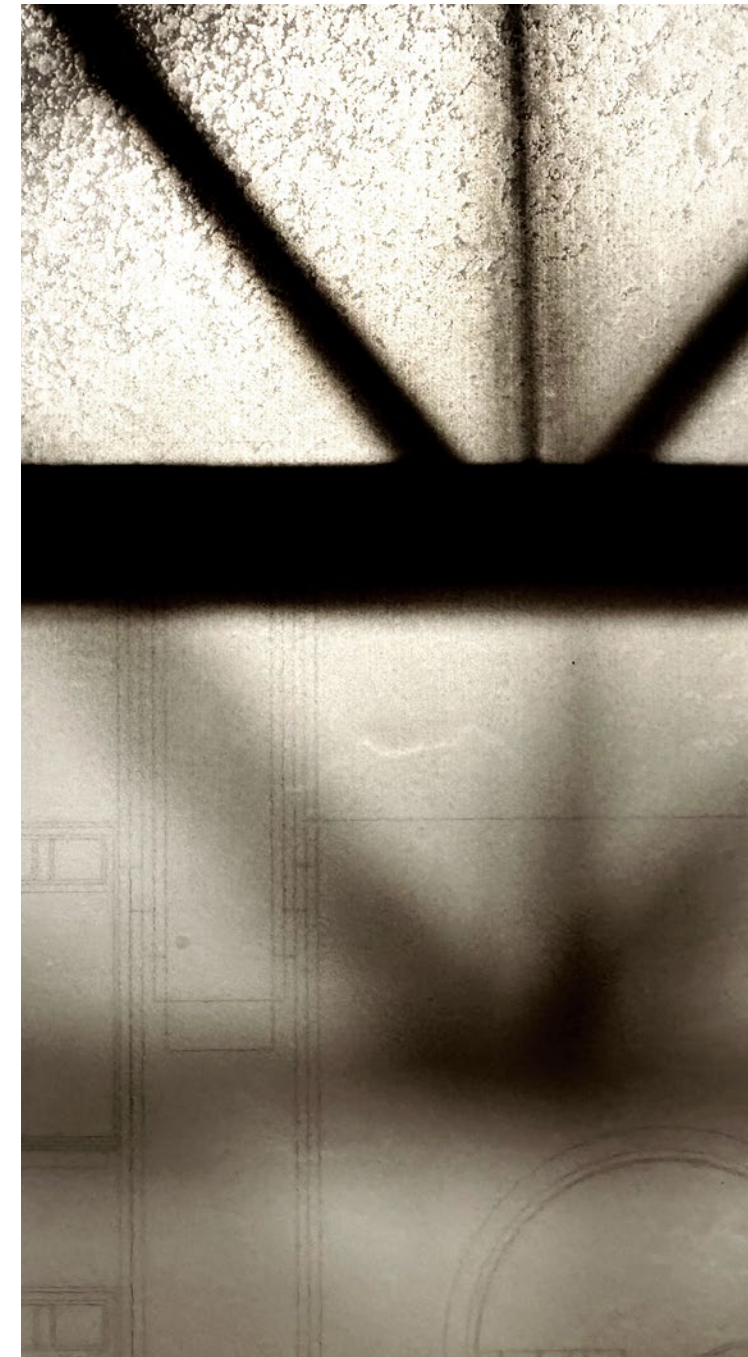
The singularity of the weather is not distinct from, or a consequence of, but a contiguous actor in all that we are and perceive. It also extends further than the human umwelt. The weather, in continuity with humans, is and has been an agent in the transmutation of all life. It acts, and is acted

upon, by life. Some of us have named this era the 'Anthropocene' in acknowledgment of this, although perhaps not knowingly. While the term incorrectly implies a hierarchy where the human has affected the natural world, we might also consider this term as a glimpse of the impossible made possible. Out of a history of valuing control, this term hints first

at an acknowledgment of the futility of this imaginary control, while we also find ourselves confronted with the reality that we are inseparable from the forces and life that surrounds us. As described by Sanford Kwinter in *Into the Mystic*, we are being called "To attain a knowledge no longer deformed by illusions of our separation from the local and cosmic surround... It is about assuming a posture and attitude fully annexed to the three forms of sentience: thought, feeling, perception. It asks us to place knowledge, as well as ourselves the knowers, in the world, within the very element where the mysteries that "work" strives to reveal are developed and where they unfold." So how might we dismantle these illusions of separation, and without thinking, feeling or perceiving, place our knowledge in the world, as the weather?

THE SAIL

From the implementation of sail as a tool of violence propelling slave ships, to a tool of social performance, the leisure of the complicit in the continuation of a social order that relies on caste to propel its profits – the sail has been, and is hoisted in service of the colonial-modern capitalist endeavor, cutting across time and into life on this planet. Implicit in this expansionism is the modern false narrative of progress. In the wake of the violence of colonial expansionism, rather than considering evolution or change as moving outward, how might we rest? In *The Weather*, Christina Sharp brings our attention to "The weather of being in the wake," emphasizing how the "The orthographies of the wake require new modes of writing, new modes of making sensible." A departure from this false narrative might dwell in the rupture and recapitulation of old narrative devices.



Photographs of a Model of the Weather

THE SCRIM

The oleo scrim is a device for narrative rupture, taking its name from the oleograph printing technique. It was used in theater as a method of concealing a scene change, and to create the imagined space of a vignette, downstage, as interlude, breaking the narrative tension of a drama. As intervention in the Teatro Cine Jandaia, the scrim is not a veil of printed or projected image, but rather as a plane that life may directly inhabit.

INTEROCEPTION, AN AWARENESS OF BEING

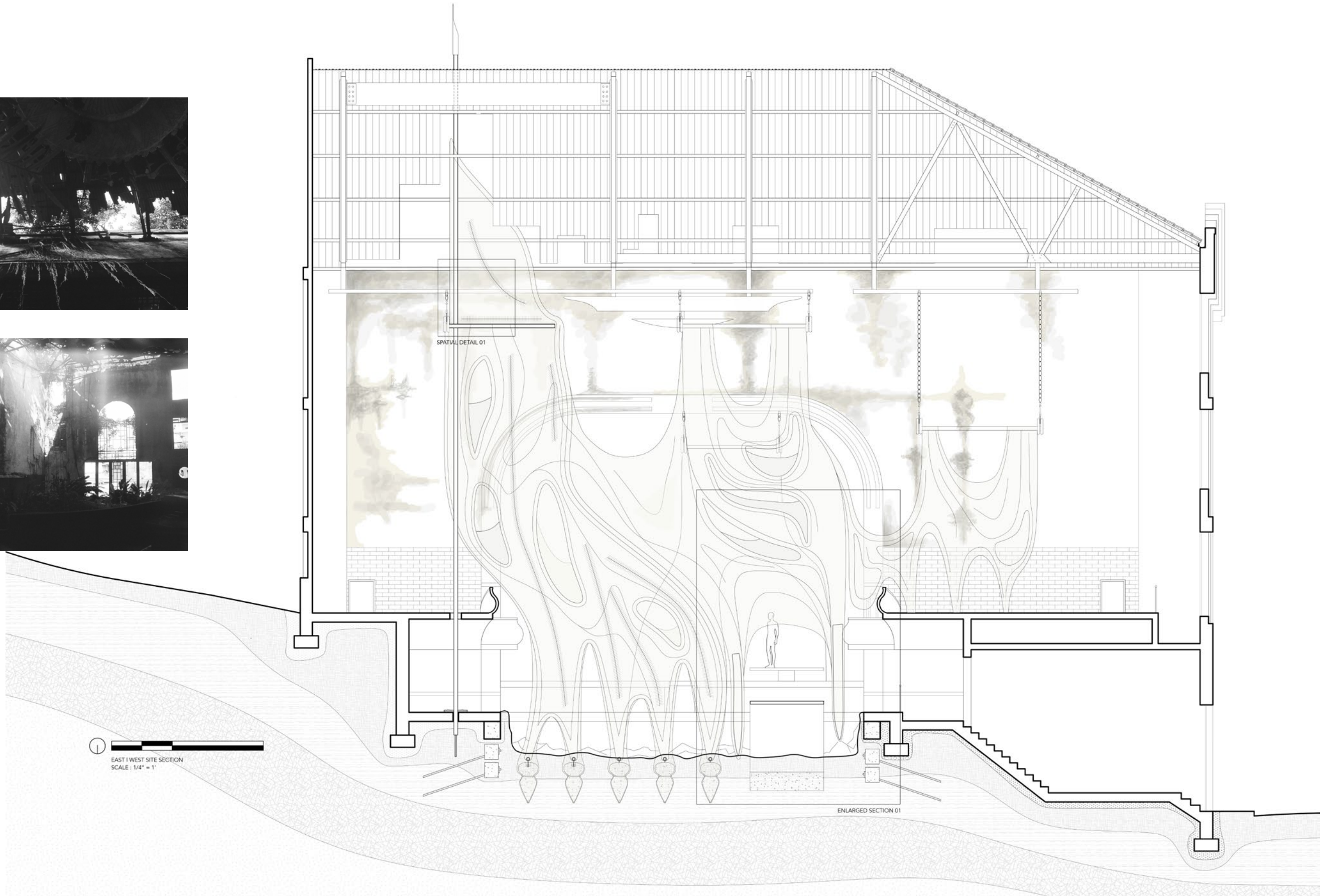
Interoception is to engage with the intuitive connection to this continuity, a sensing of the internal world that perceives in a way not fettered by the logics, rationale and narratives that are easily instrumentalized to order, creating the discontinuity of modern isolation. This isolation stems from being enclosed from

an awareness of being, from our innate knowing that extends beyond the reach of modern-colonial capitalism.

But we might pause within this decaying theater, not for leisure but for rest, and to know, not to construct narratives but to escape them.

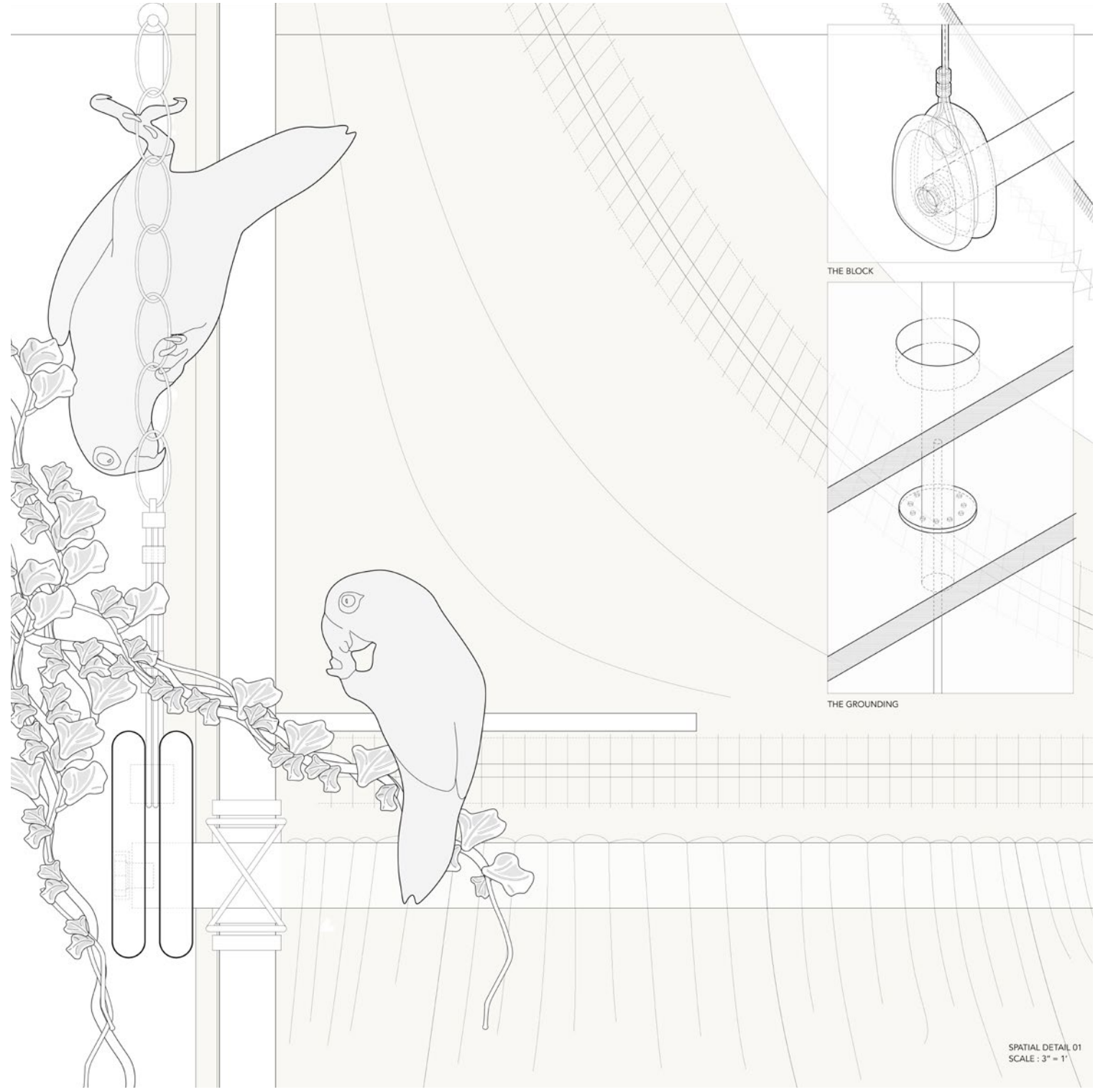
And in this pause, we might experience the sensing of the weather, perceiving not just our place as a part of it, but as also our affect within it.

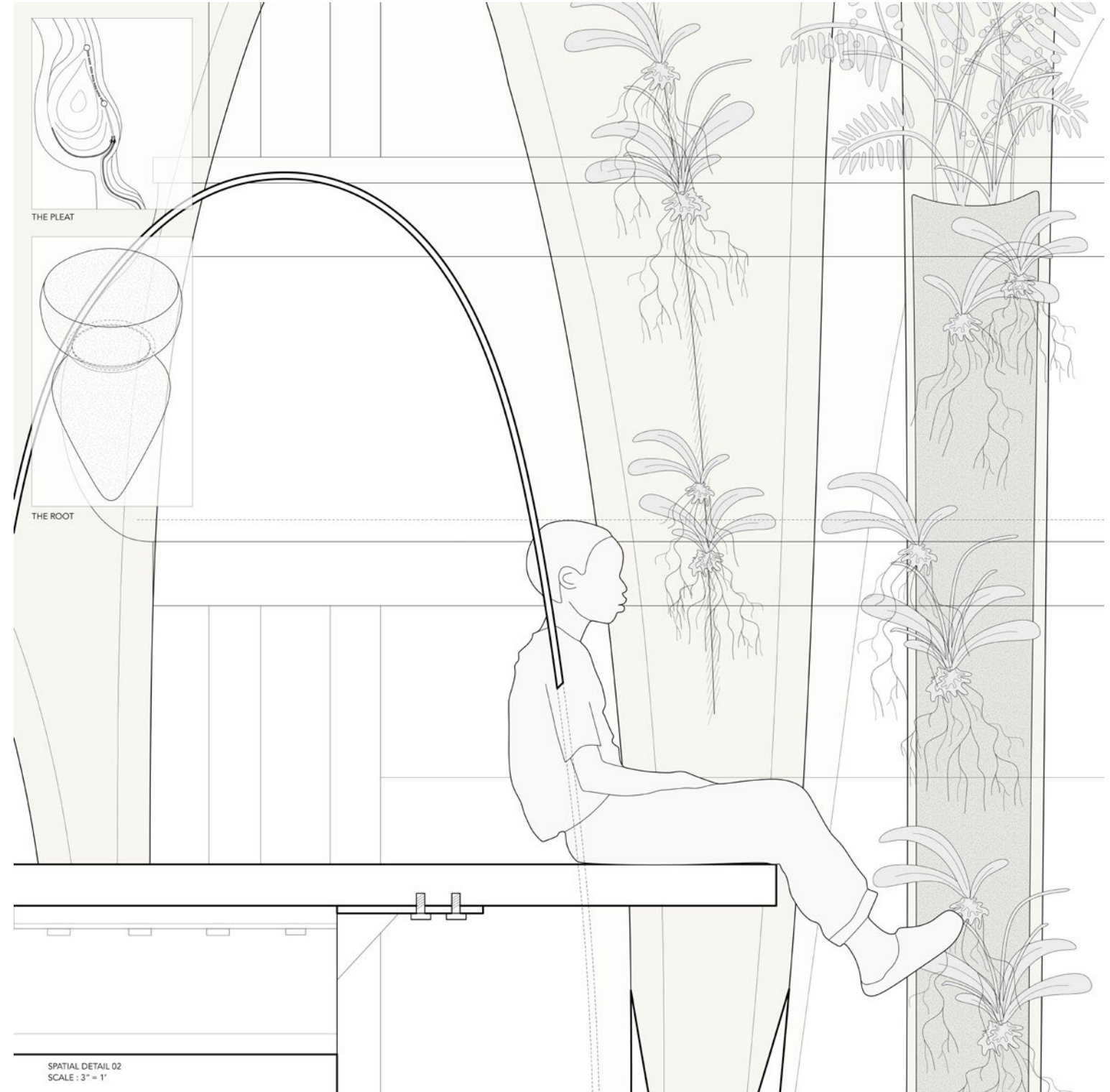
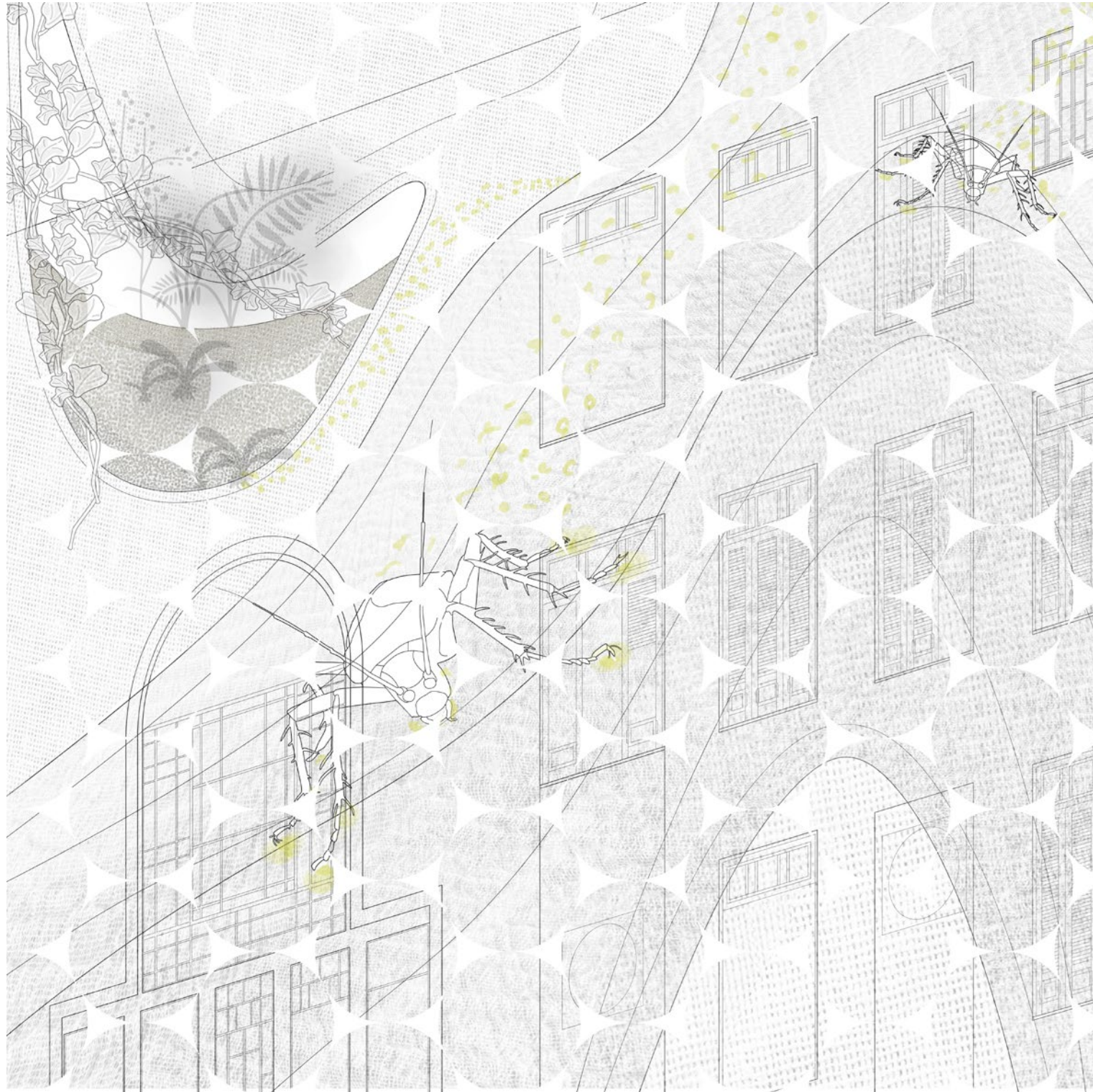






The cotton that once would have been sail and scrim is transmuted to become a space for life. Blurring the legibility of the building, an artifact of modernity and colonialism, the scrim is directly inhabited. The sail brings in water and air, registering and indexing the weather. This is a space to refuse to be seen, to be able to be without gaze.







Threads, Crumbs



Sweet Dessert