

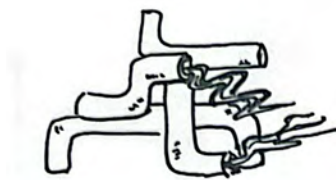
# DISRUPTION

LUCY LI  
Columbia University GSAPP  
Master of Architecture Portfolio



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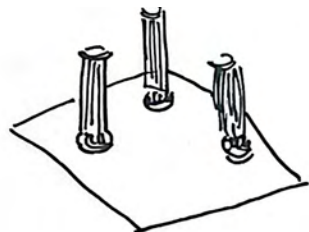
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A **DISRUPTION** is a force that pierces through any event, system, or process. It enters uninvited and leaves with impact. It is an unforgettable interruption, a moment of disorder, an upheaval, and lastly, it is an interesting take on an activity or industry that leaves the participant in perplexity. Throughout my 3 years at GSAPP, I have struggled with navigating how to fit into the role of the ideal architectural candidate, suppressing my confusion and desires to express myself. Just as I have been disrupted in my academic and personal journeys during this time, my work serves to disrupt everything that was taught to me, along with everything I have learned as a result of those lessons.

In an increasingly hybrid world, the line between work and leisure is dissolving. The series of works throughout my time at GSAPP aim to question and blur those boundaries, designing spaces that are both purposeful and playful, structured yet sensory.



# 01

# SEWAGE TO SOIL?

*Studio: Advanced V*

*Year: Fall 2024*

*Critic: David Benjamin*

*Site: Leander, TX*

Agriculture accounts for 80% of water production and 10% carbon emissions in the US while wastewater treatment plants collectively emit 2-3% of total annual greenhouse emissions. The re-evaluation of municipal sewer networks can be seen as a new method in reducing carbon emissions. The proposed design solution will be a mechanism in which urban wastewater irrigation is employed onto agricultural land. In this case, the future of carbon removal could start in the suburb: from house to backyard.

Estimating the carbon emissions specifically from growing and maintaining all crops in the U.S. is complex. However, it's generally estimated that crop production contributes a significant portion of agricultural emissions, primarily from fertilizer application, machinery use, and land use changes.

While detailed figures can vary, estimates suggest that crop production alone might account for around 250-300 million metric tons of CO2 equivalent emissions annually. This includes emissions from fertilizers, soil management, and fuel used in farming equipment. For the most accurate and current numbers, it's best to refer to studies or reports from the USDA or EPA that focus specifically on emissions from crop production.





1. LAND PREPARATION

Reduced or no-till farming: Trains laborers to prep soil without heavy tilling, preserving soil carbon.

Manual or low-impact tools: Use of hand tools or solar-powered equipment where possible.

Cover crops: Workforce can plant cover crops instead of plowing fields bare, improving soil health and sequestering carbon.

2. PLANTING & SOWING

Precision planting: Train laborers to space crops optimally, reducing seed/fertilizer waste.

Efficient water use: Promote labor practices like drip irrigation setup, reducing energy and water consumption.

Use of climate-resilient crops: Shift labor toward crops that require fewer inputs and are suited to local conditions.

3. MAINTENANCE

Organic practices: Train workers in non-synthetic pest and weed control (e.g., crop rotation, mulching).

Biological fertilizers/pest control: Reduce nitrous oxide emissions by applying compost, biochar, or biopesticides.

Agroforestry techniques: Workforce can manage tree-crop systems that absorb CO<sub>2</sub> and improve soil.

5. HANDLING

Local processing and storage: Reduce transportation emissions by creating local value chains.

Solar drying/storage: Train workers to use renewable-powered infrastructure.

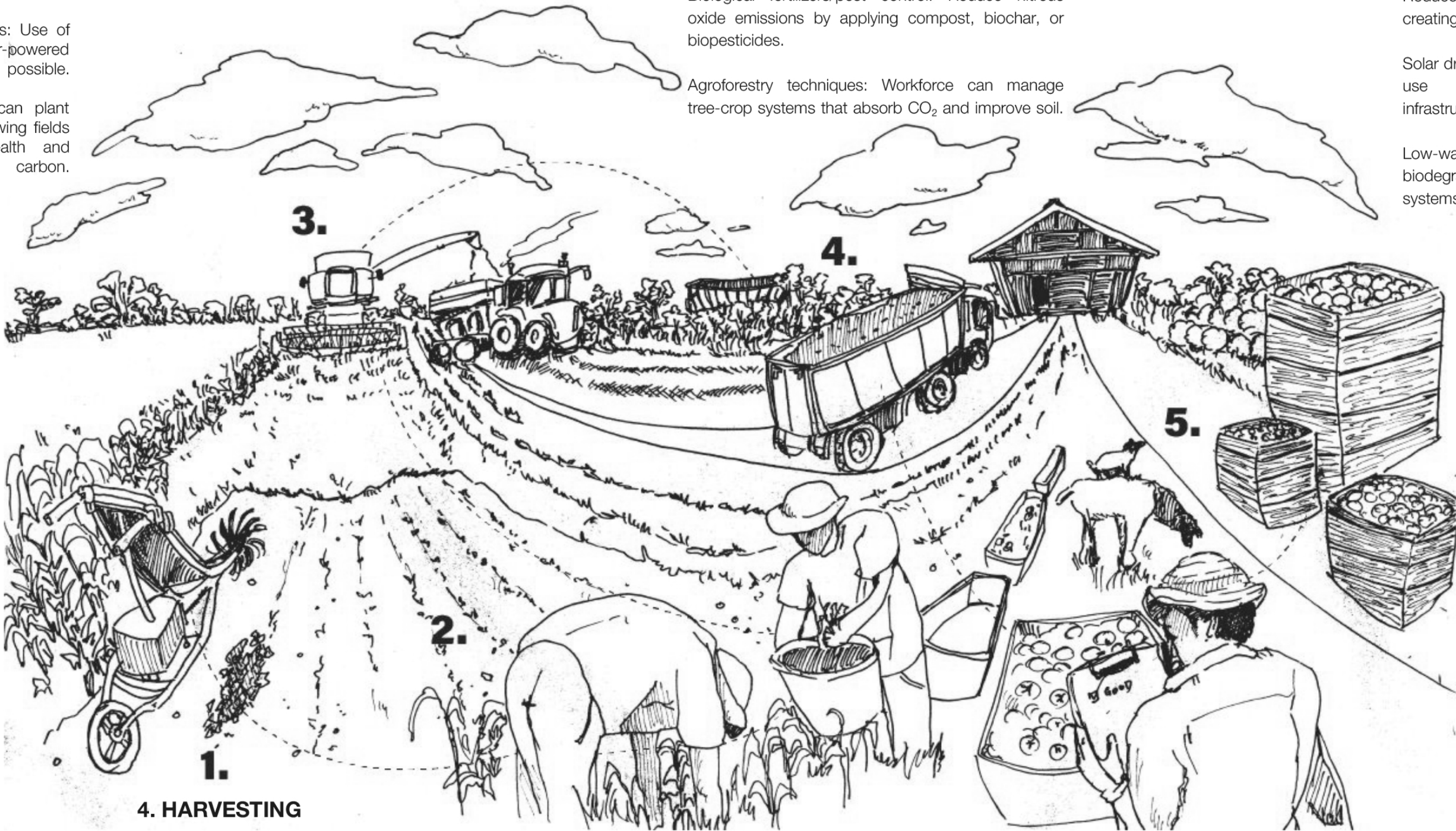
Low-waste packaging: Introduce biodegradable or reusable packaging systems.

6. OFF-SEASON

Carbon farming training: Upskill laborers in regenerative practices (e.g., composting, biochar production).

Agroecology and permaculture design: Empower workers to manage land for carbon capture.

Skill diversification: Encourage roles in renewable energy maintenance, soil monitoring, and environmental stewardship.



4. HARVESTING

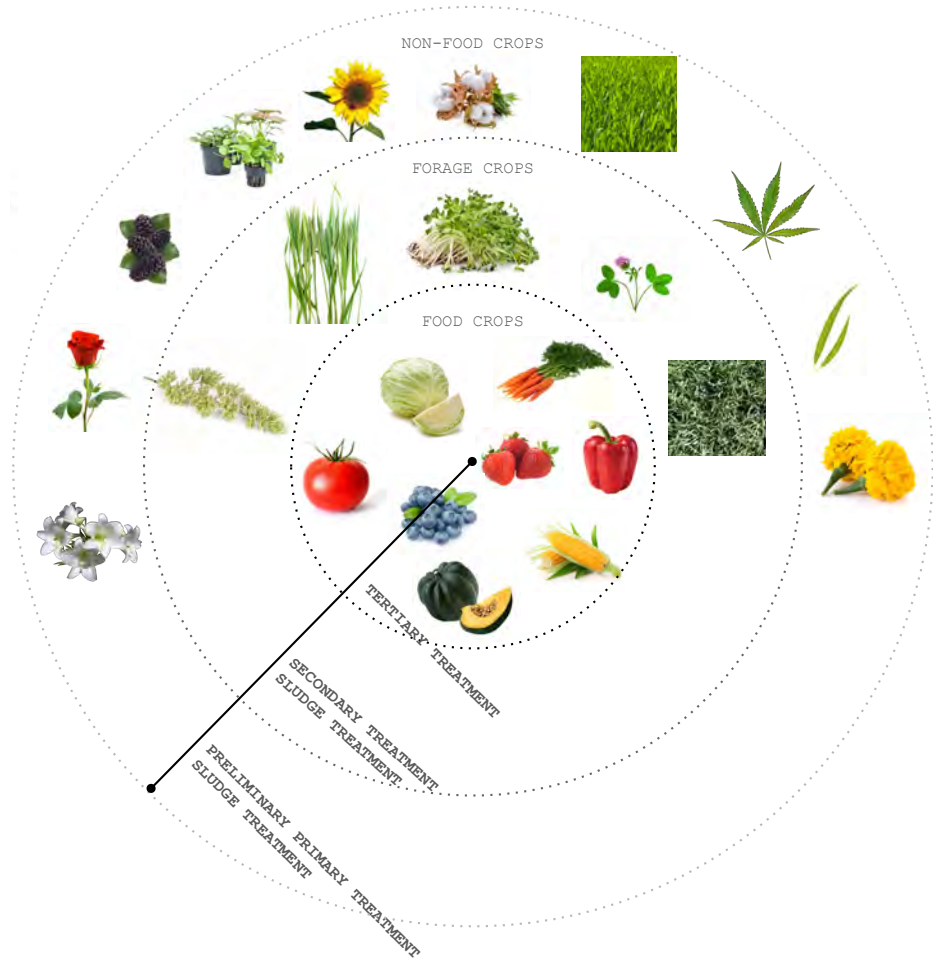
Manual or semi-mechanical harvesting tools: Encourage methods that use less fuel.

Harvest timing optimization: Reduce food loss (and associated carbon emissions) by training workers in crop maturity assessment.

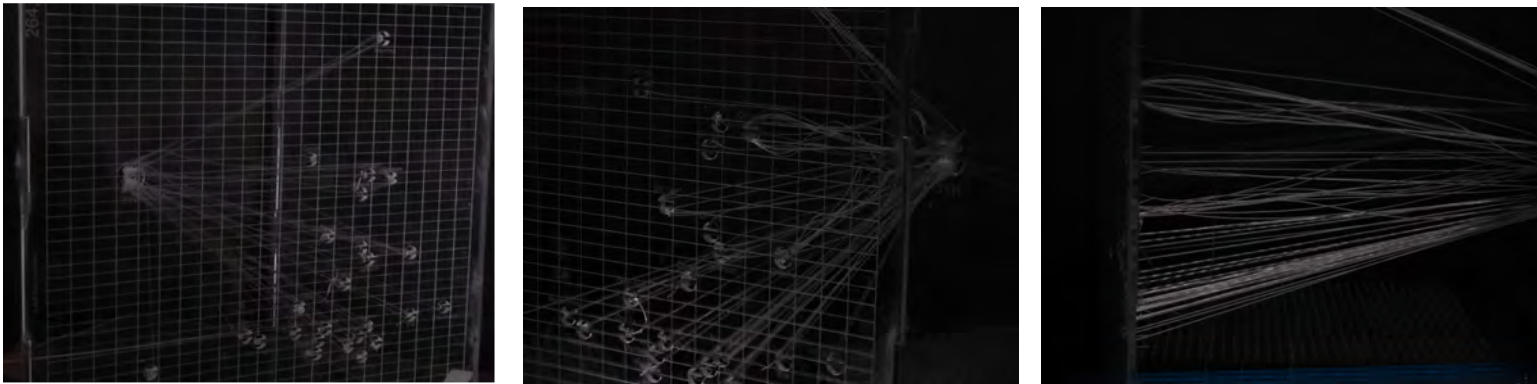


What agricultural needs/production exists in the US? What is the relationship between urban and rural? How can they mutually benefit each other?

- 1) Wastewater issue?
- 2) Drought/drylands?
- 3) Crop Suitability



Crop Suitability and Treatment Chart

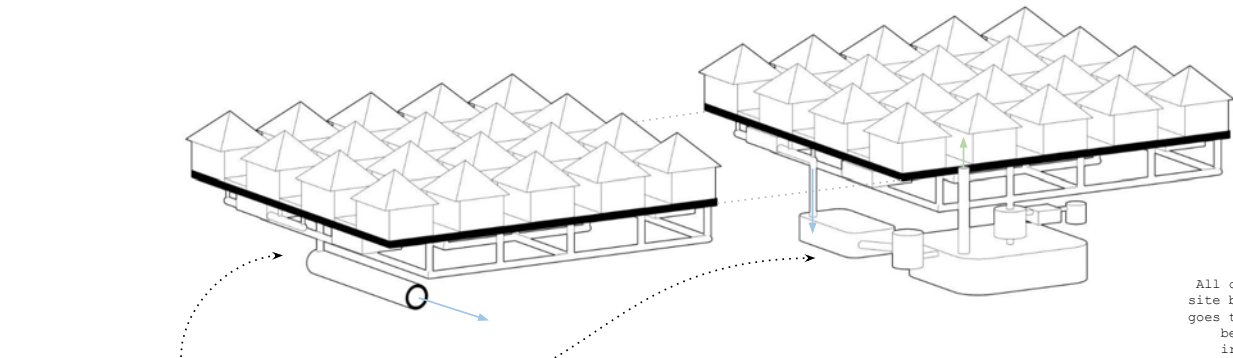


NYC Excess Wastewater Distribution to Farms Upstate Research Model

Housing Scale: City Block as its own Treatment Unit

**TYPICAL**

All collected water from residences, manholes, basins, drains, etc. gets gathered and transported elsewhere for treatment.



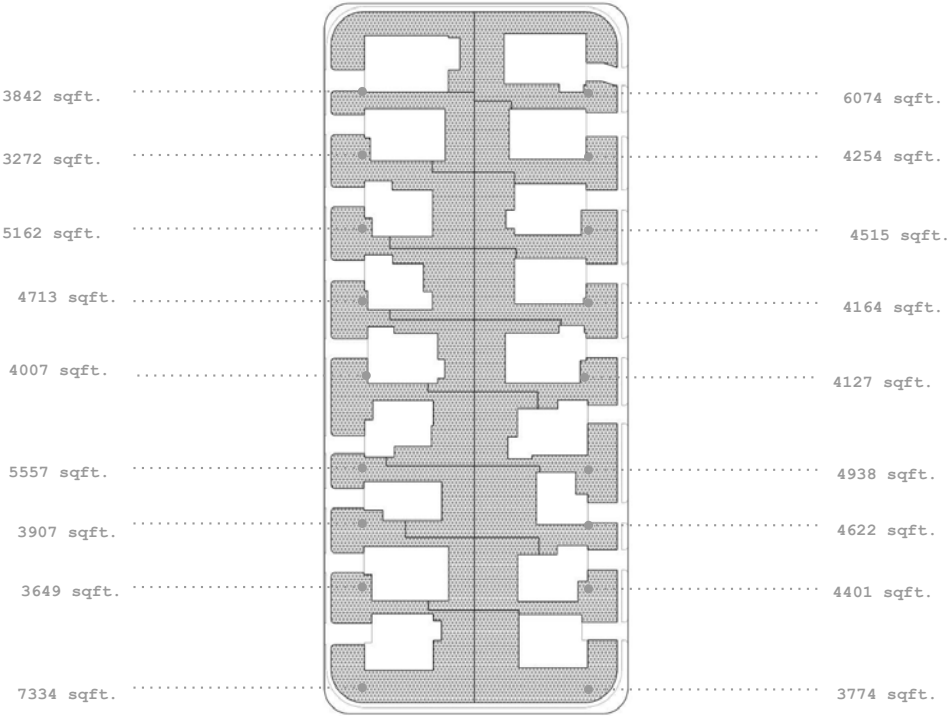
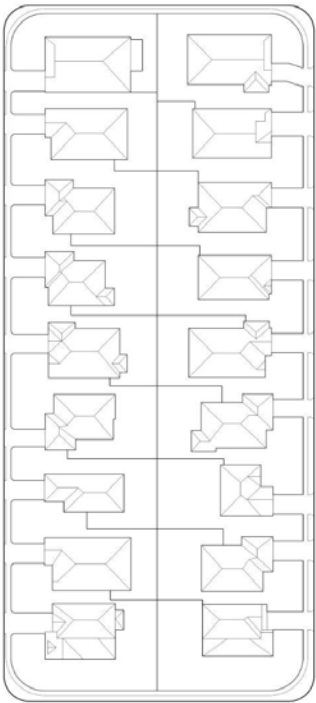
90,000 sqft. Land  
2,000 sqft. x 20 Residences = 40,000 sqft.  
Remaining 50,000 sqft. (~1 acre) for green space

Typical square footage breakdown of city block in Leander, TX

Approximate Green Space Area:  
84,310 square feet

~2 acres of land to irrigate  
= 54,308 gallons of water  
= 12x weekly water consumption by one single family household

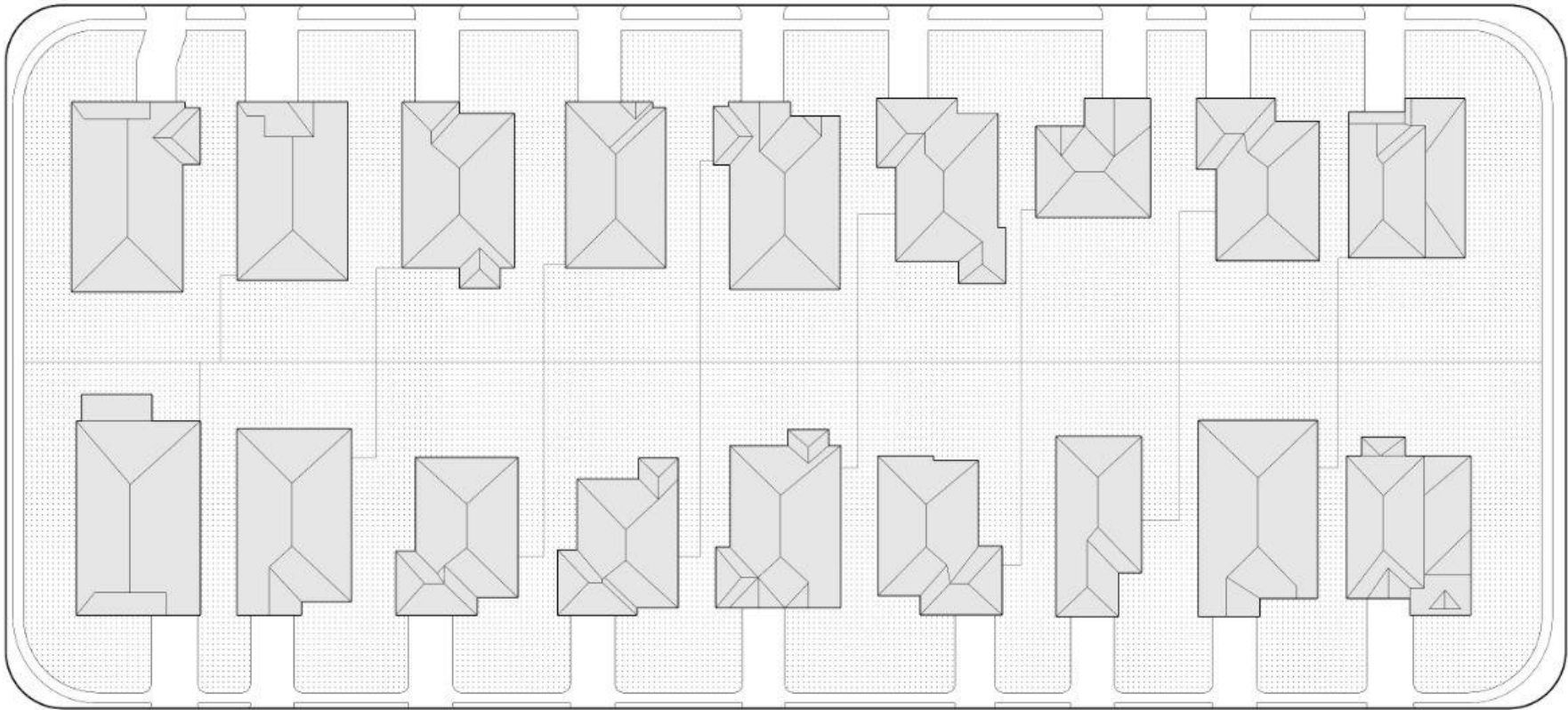
Approximate Total City Block Area:  
152,673 square feet





Former City Block: Waterworks Breakdown  
Ground Floor Plan

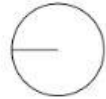
55% of the US population in suburbs according to the American Housing Survey. This includes inner (60.2 million people) and mature suburbs (47.6 million people), emerging suburbs (14.7 million) and exurbs (6.4 million).  
Total: 128.9 million people in the U.S. live in suburbs





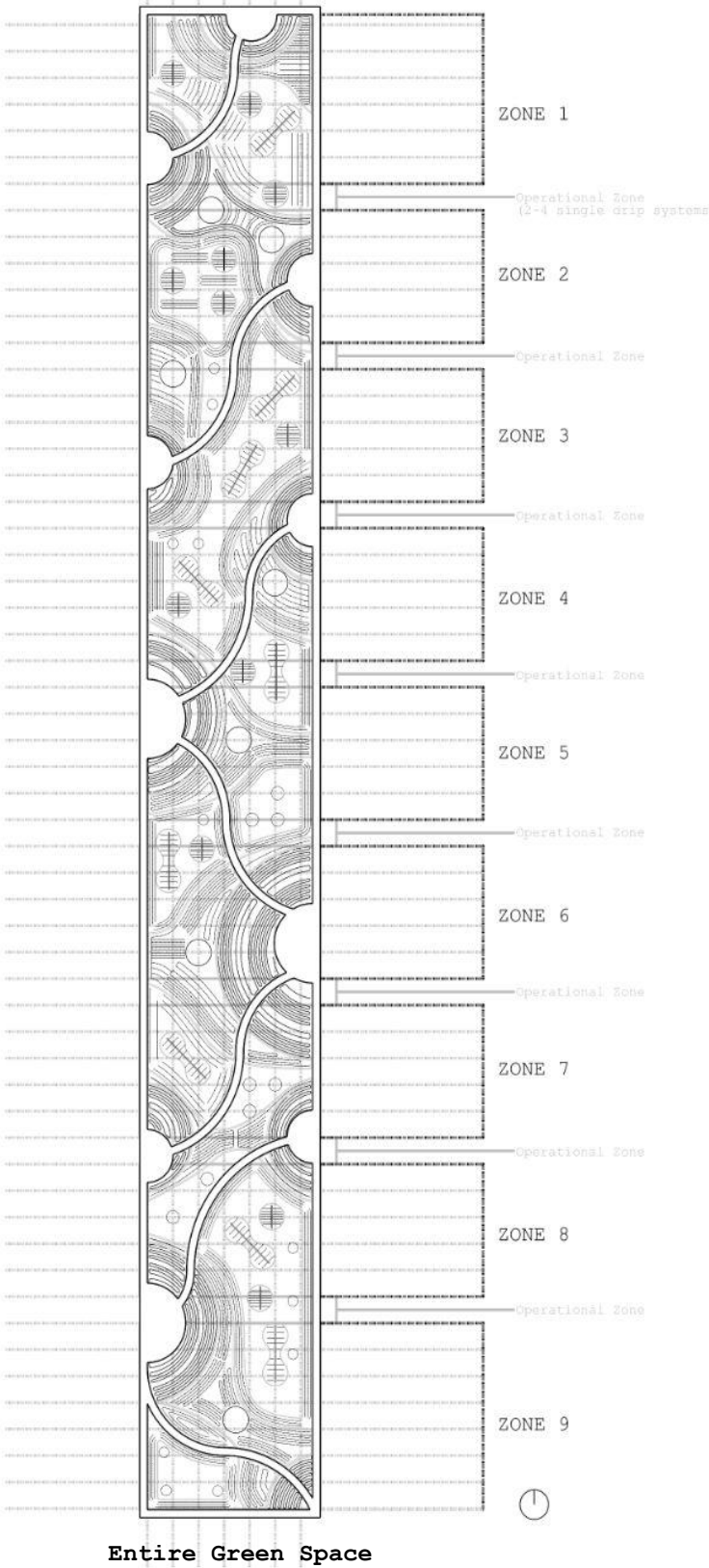
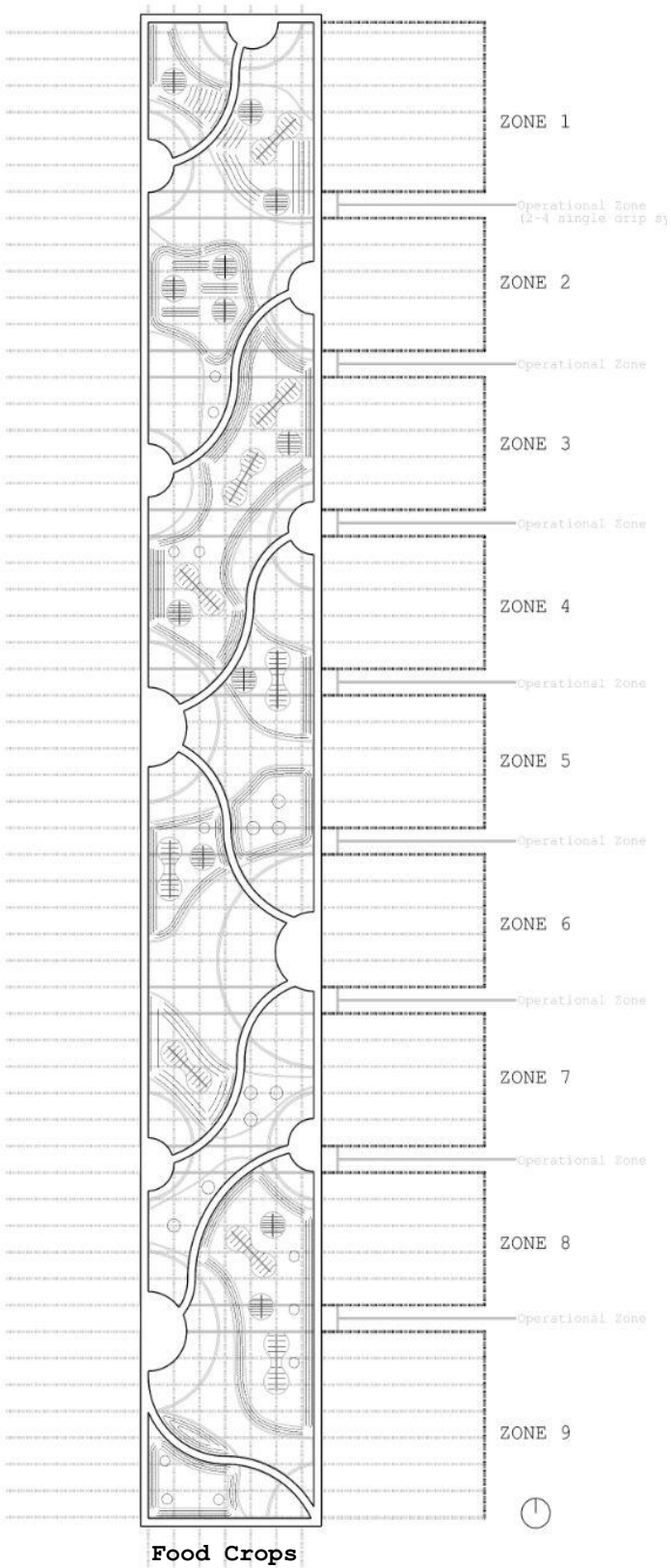
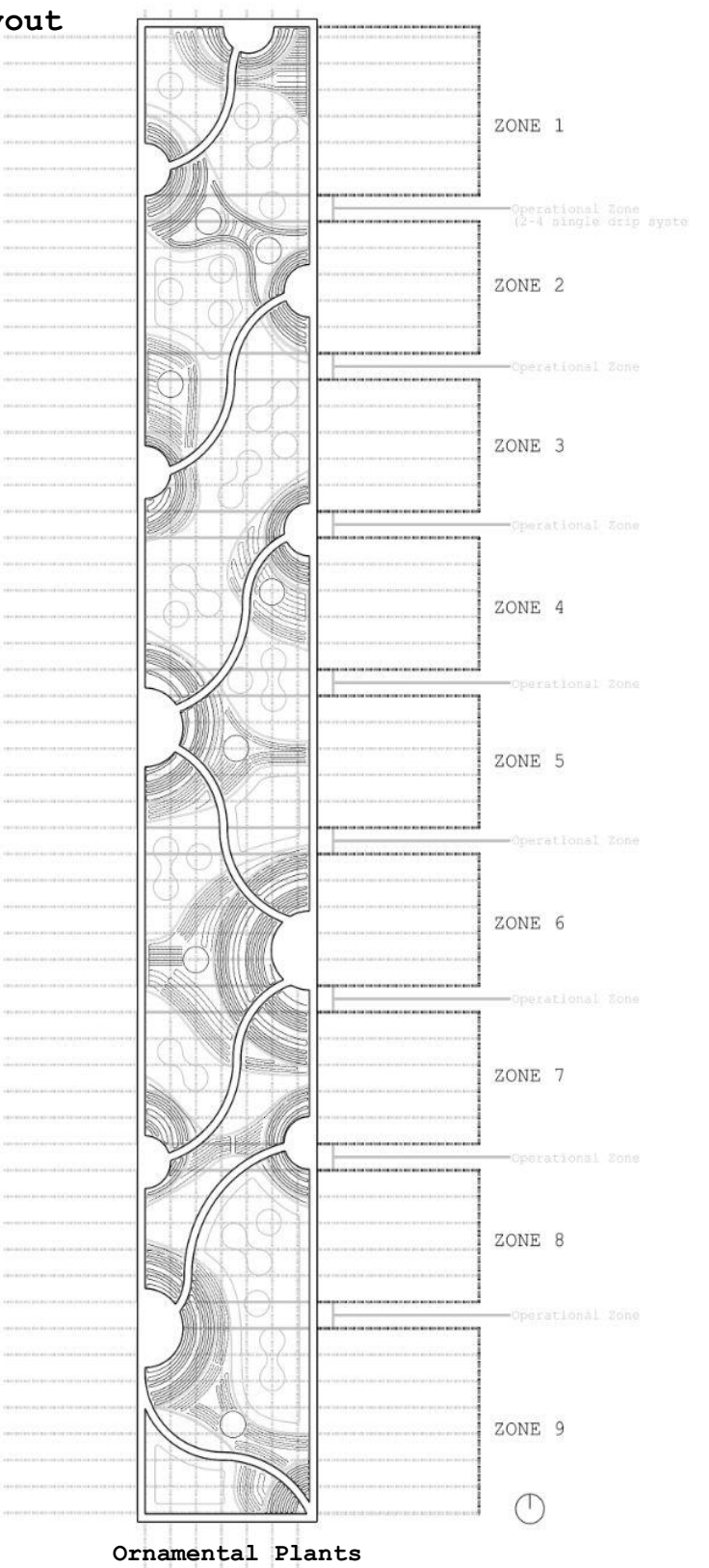
**New Design:**

- 1) Wastewater collection through 2 central wet walls
- 2) 3000 sq ft housing



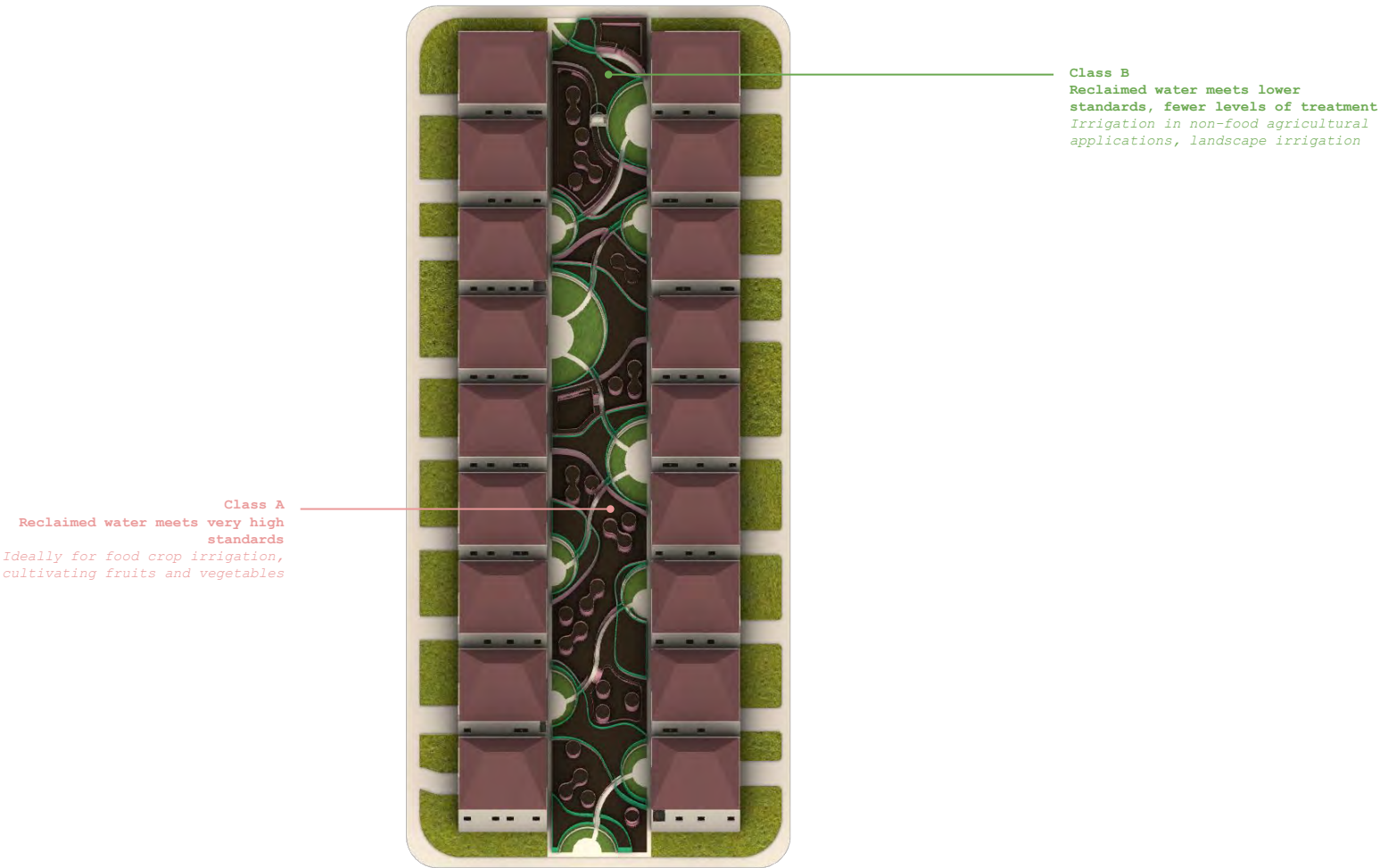


Drip Irrigation Layout





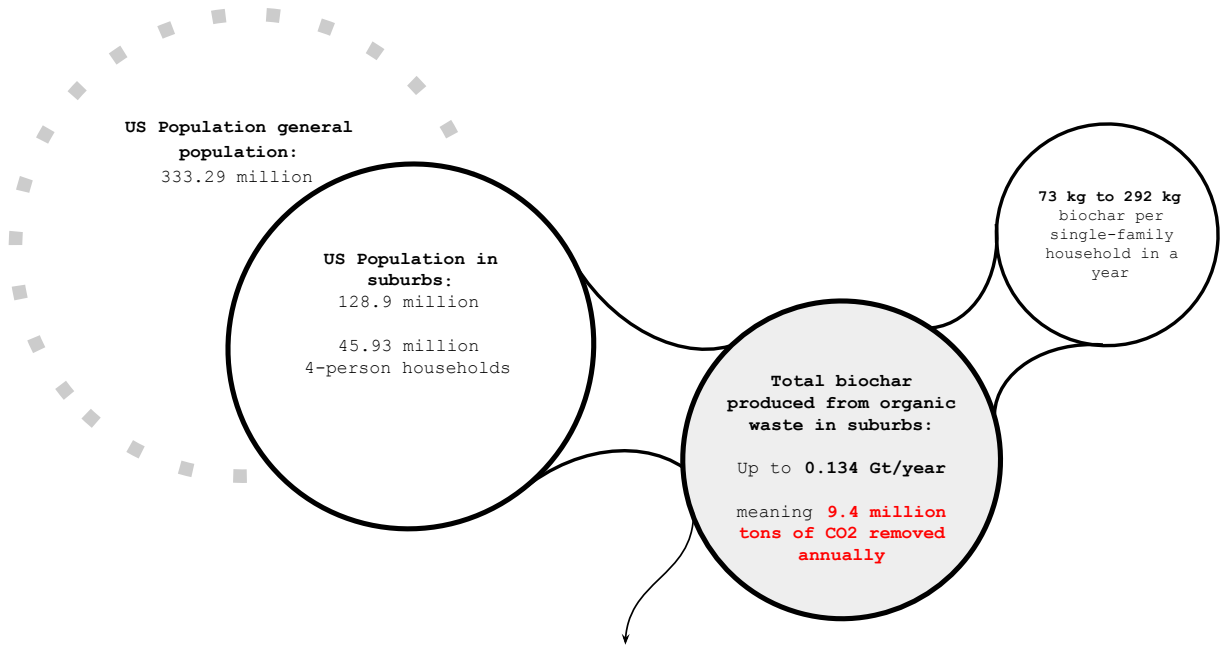
New Design: Prescription within landscape



Texas Native Plant Chart

ORNAMENTAL PLANTS	 Bluebonnet <i>Lupinus texensis</i>	 Indian Paintbrush <i>Castilleja indivisa</i>	 Black-eyed Susan <i>Rudbeckia hirta</i>				
	 Purple Coneflower <i>Echinacea purpurea</i>	 Blackfoot Daisy <i>Melampodium leucanthum</i>	 Texas Thistle <i>Cirsium texanum</i>				
	 Autumn Sage <i>Salvia greggii</i>	 Hill Country Penstemon <i>Penstemon triflorus</i>	 Texas Bluebell <i>Eustoma exaltatum</i>				
	 Mexican Hat <i>Ratibida columnifera</i>	 Prairie Verbena <i>Glandularia bipinnatifida</i>	 Prickly Pear Cactus <i>Opuntia</i>				
	 Coreopsis <i>Coreopsis texana</i>	 Winecup <i>Callirhoe involucrata</i>	 Evening Primrose <i>Oenothera speciosa</i>				
				TREES + GRASSES + SHRUBS			
				 Mesquite Tree <i>Prosopis velutina</i>	 Mountain Laurel <i>Sophora secundiflora</i>	 Buffalo Grass <i>Buchloe dactyloides</i>	 Texas Lantana <i>Lantana urticoides</i>
				 Live Oak <i>Quercus virginiana</i>	 Bald Cypress <i>Taxodium distichum</i>	 Little Bluestem <i>Schizachyrium scoparium</i>	 Turk's Cap <i>Malvaviscus arboreus</i> var. <i>drummondii</i>
				 Texas Red Oak <i>Quercus buckleyi</i>	 Black Willow <i>Salix nigra</i>	 Sideoats Grama <i>Bouteloua curtipendula</i>	 Texas Sage <i>Leucophyllum frutescens</i>
				 Cedar Elm <i>Ulmus crassifolia</i>	 Mexican Plum <i>Prunus mexicana</i>	 Big Bluestem <i>Andropogon gerardii</i>	 Rattlesnake Master <i>Eryngium yuccifolium</i>
				 Pecan Tree <i>Carya illinoensis</i>	 Desert Willow <i>Chilopsis linearis</i>	 Indiangrass <i>Sorghastrum nutans</i>	 Flame Acanthus <i>Anisacanthus quadrifidus</i> var. <i>wrightii</i>

Carbon Removal: Scale of Annual Biochar Production



We would reduce around 10% of annual US agricultural emissions (half of our goal) with employment of biochar production alone if we manage to employ this city block model on all suburb households by 2050.



Conceptual wastewater-works model: Landscape-making through drip irrigation, community-centered space through shared garden



# 02 CIRCULATORY SYSTEM

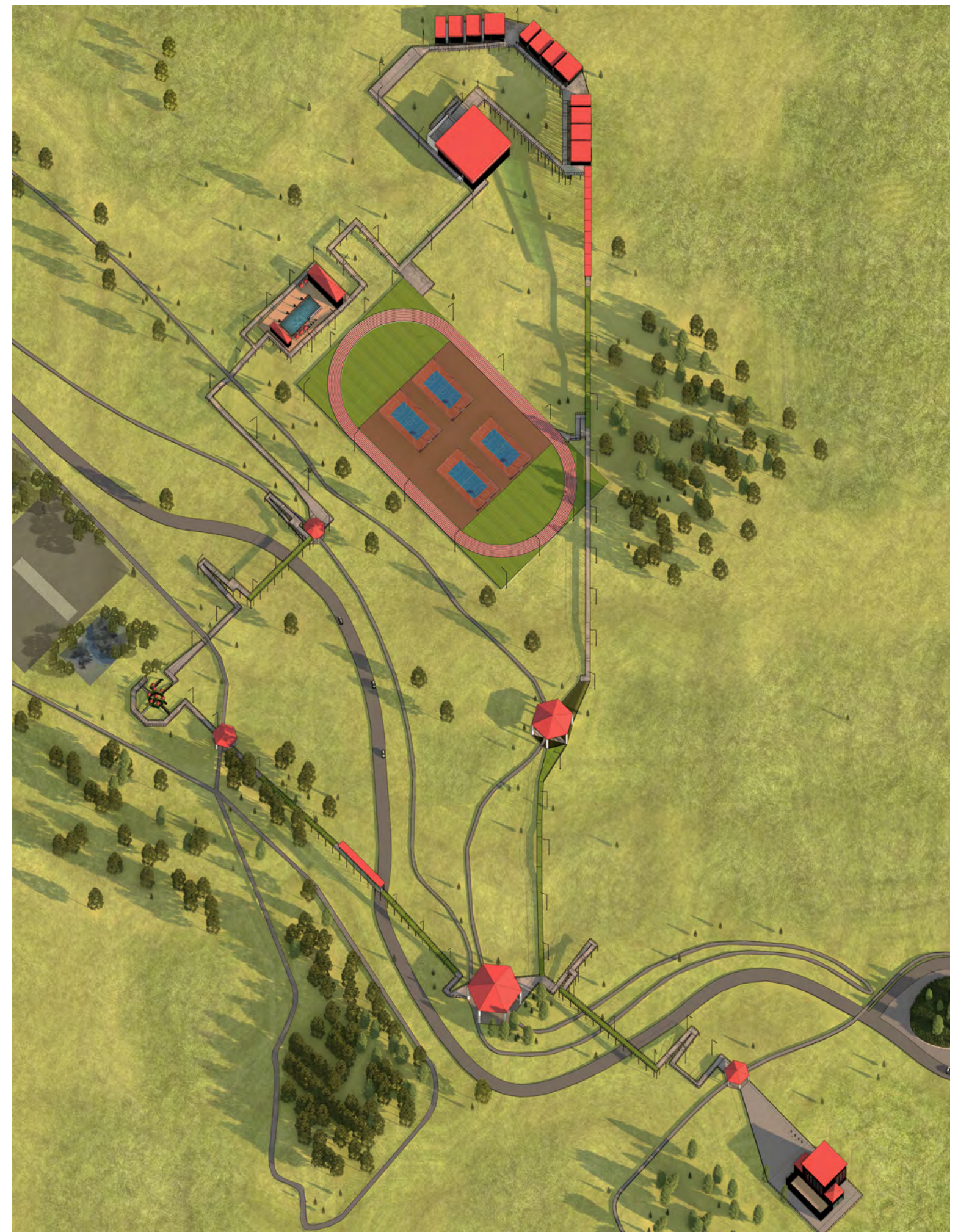
*Studio: Advanced IV*  
*Year: Spring 2024*  
*Critic: Todd Levon Brown*

*(Re)Imagining Blackness*

This project envisions an accessible and inclusive ecovillage and trail system located in Colonie, NY, rooted in the belief that access to outdoor space is a fundamental human right. Designed with a focus on serving Black individuals with physical disabilities, the proposal redefines outdoor recreation as a site of equity, empowerment, and belonging. The development comprises a small-scale intentional community of single-family residences with an occupancy of 50 people, integrated into a landscape that promotes environmental stewardship and collective well-being.

At the heart of the project is a continuous, elevated ramp system—conceptualized as a circulatory spine—that connects all residential units, communal spaces, and amenities. The ramp is not only a functional accessibility feature, but also an architectural gesture that reorients how bodies move through space, enabling all residents to engage with nature on their own terms. The trail network, embedded throughout the site, features wide, gently sloped pathways, rest areas, and immersive natural experiences that respect and enhance the existing ecology.

The design incorporates principles of universal design throughout the ecovillage, with thoughtful interventions such as raised garden beds, wheelchair-accessible amenities, and barrier-free transitions between indoor and outdoor space. These elements are aimed at fostering autonomy, mobility, and meaningful interaction with the environment.

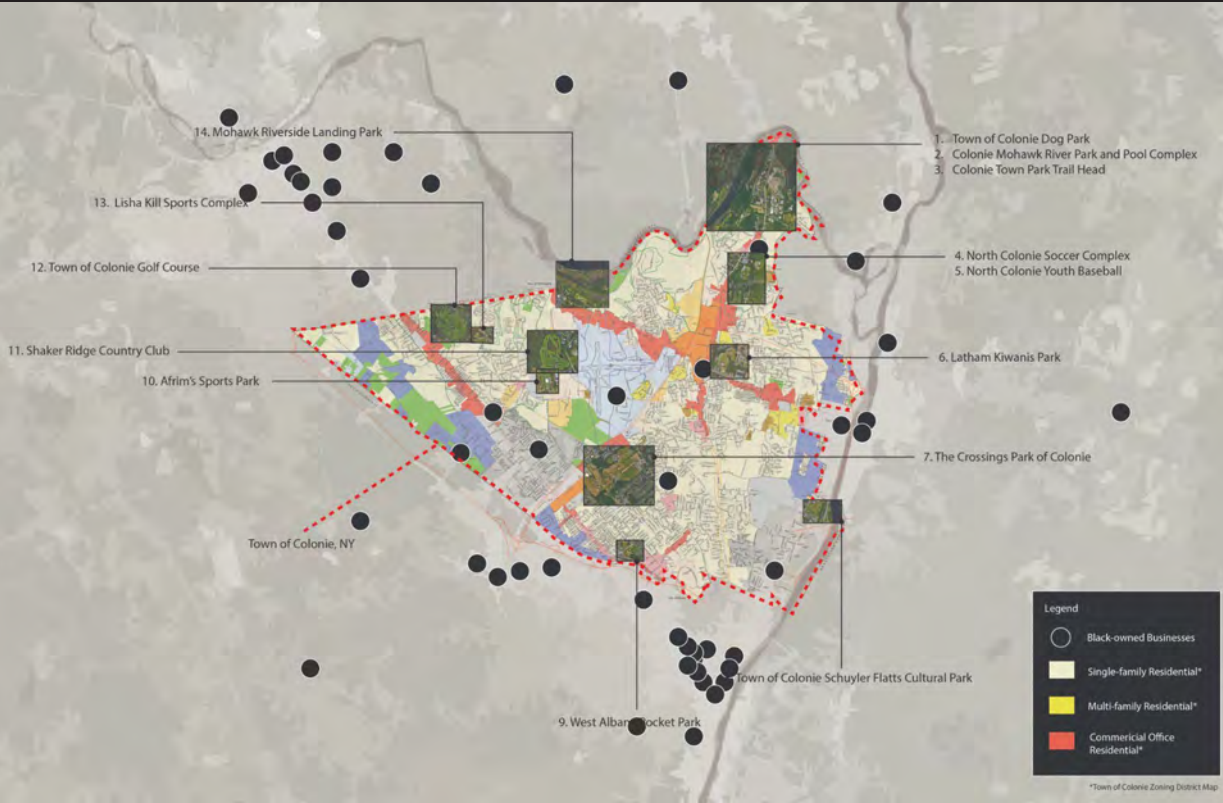
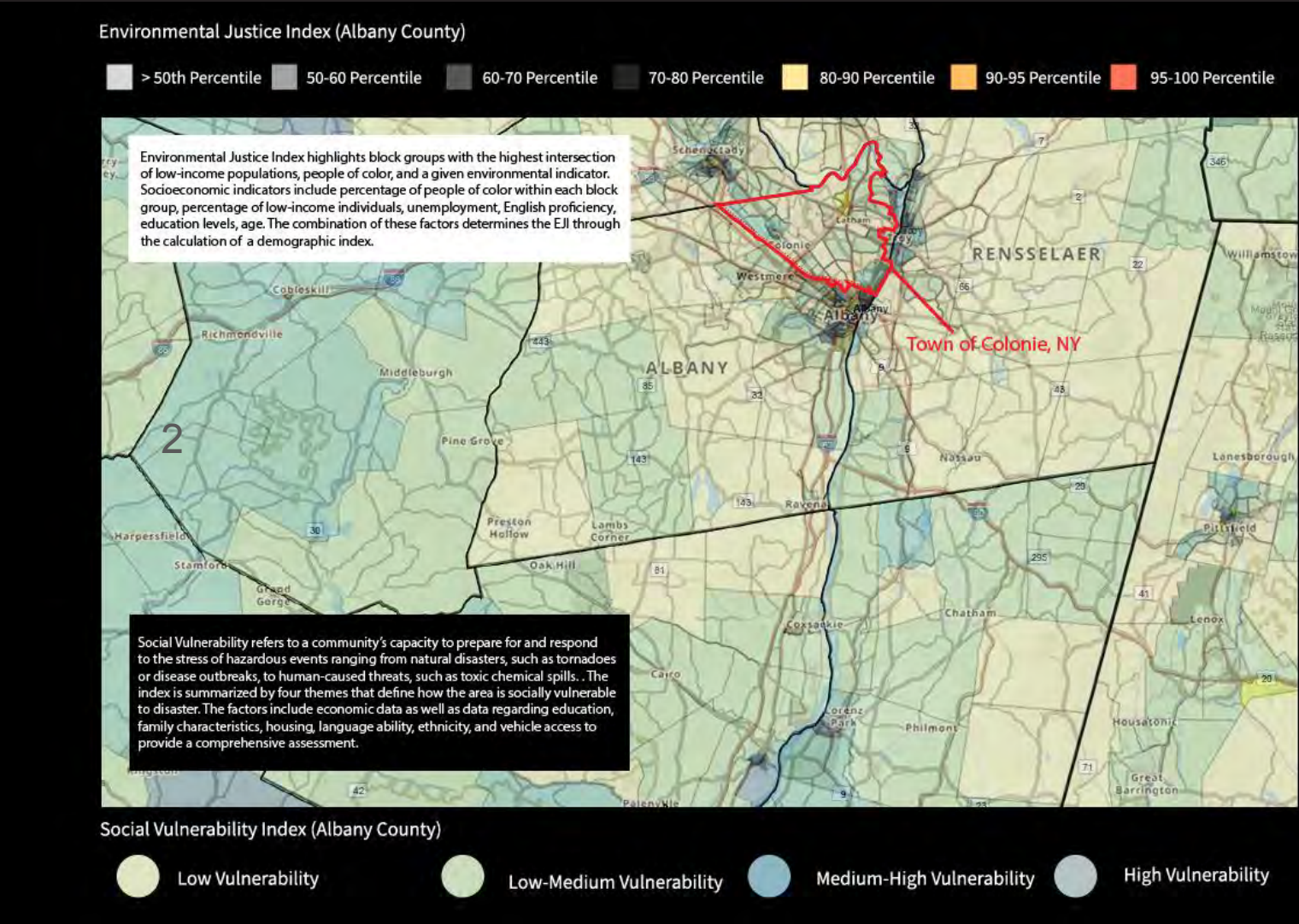




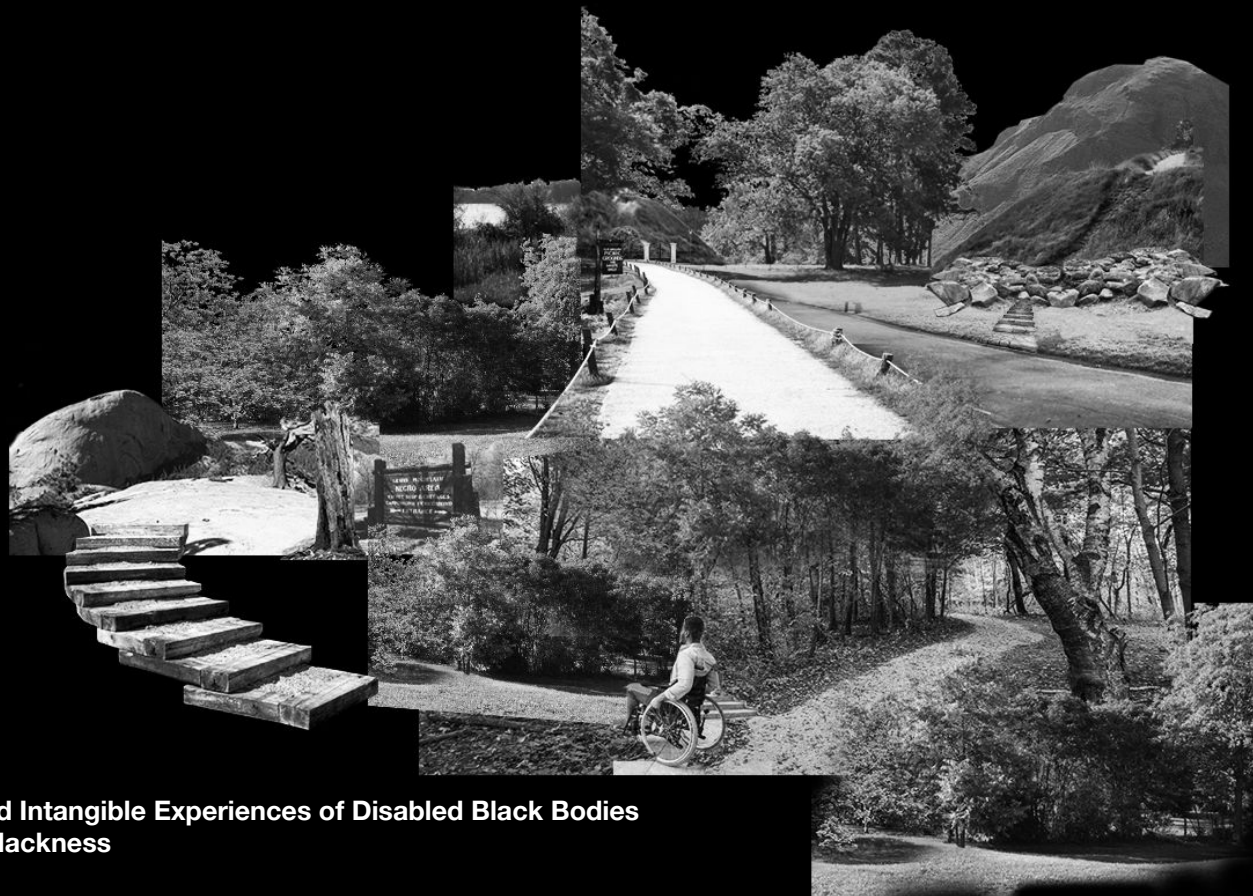
Historically, disability is a factor that has been excluded or wiped out entirely when prescribing a space. Black people with disabilities are further considered invisible and are “othered” due to the combination of tangible and intangible forces. Instead, their exclusion results in the diffusion of the body to unused and poorly held spaces. This highlights the main issue as the collective feeling shame and fear, facing exclusion from activities participated by able-bodied, not being able to experience the full possibilities and opportunities of green space, not being able to engage without assistance, and being prone to chronic illness linked to physical inactivity that further inhibits them from engaging with their physical environment. What does social involvement for black people with disabilities look like? Is it the ability to work, play, and live, as mentioned in the town motto? How can we reinforce that so that it applies to ALL individuals of Colonie, and not just the white, able-bodied?



Colonie, NY Demographic Research (Historical and Social)







# The Tangible and Intangible Experiences of Disabled Black Bodies (Re)Imagining Blackness

Physical Barriers to Entry



# The Tangible and Intangible Experiences of Disabled Black Bodies (Re)Imagining Blackness

“Concrete Jungle”- Figurative Experiences in Environment

Jay Willis, 30, who is 7 months pregnant and has a back injury, is told by doctors to avoid stairs. Requesting relocation in public housing, such as being placed on the ground level for better access, is extremely difficult for those who request it like Willis. When requesting further help and accommodations, she was confronted with a written response from the shelter that read: “If you feel that we are asking too of you then please pack your belongings, take all family members with you, and go back to [the intake shelter to be reassigned to another shelter].”

Eddie Ndopu, 27, diagnosed with Spinal Muscular Atrophy, demonstrates how “determined disabled people, in an enabling environment, can excel like anyone else.” He has outlived his prognosis by over 2 decades, with hopes of becoming the first disabled person to go to space. He states that he wants to give credence to the idea that closing the access gap for people with disabilities is not simply by adding braille and ramps to everything.

These anecdotes repeat the

Alison Phillips has multiple sclerosis and works to raise her 3-year old daughter in Brooklyn, NY. With the limited amount of accommodations provided to her, it makes it hard to even take care of herself as she relies on ramps, the only accessible way of moving through the shelter, on her motorized scooter. Despite the access to these things, she still struggles with moving through her daily life, such as not being able to use her kitchen burner on her scooter and therefore having to use crutches instead. Crutches ultimately take up too much of her energy, and falls become frequent.



# The Tangible and Intangible Experiences of Disabled Black Bodies (Re)Imagining Blackness

Anecdotal Study Compilation

Dawn Christopher, 49, has kidney failure and asthma and uses a motorized scooter as well. Shuffling between shelters, she struggles through her economic and physical condition on a daily basis, finding more efficient ways to seek dialysis treatment. With 2 children, 16 and 20, she has had to raise them alone as a single mother on top of fighting her medical conditions and need for housing.

Christian Cooper, a man who describes himself as an avid bird watcher, encounters a situation where he is deemed a threat to a white woman, Amy Cooper (no relation). He was accused of being a predator to the park despite warning the woman to put her dog on a leash for everyone else’s safety. This event circulated all throughout the internet in 2020.



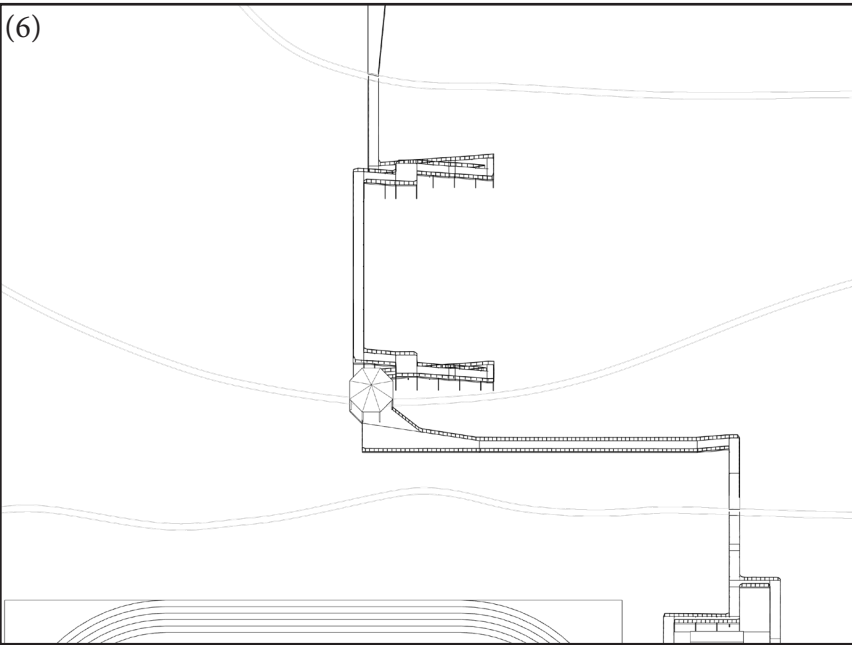
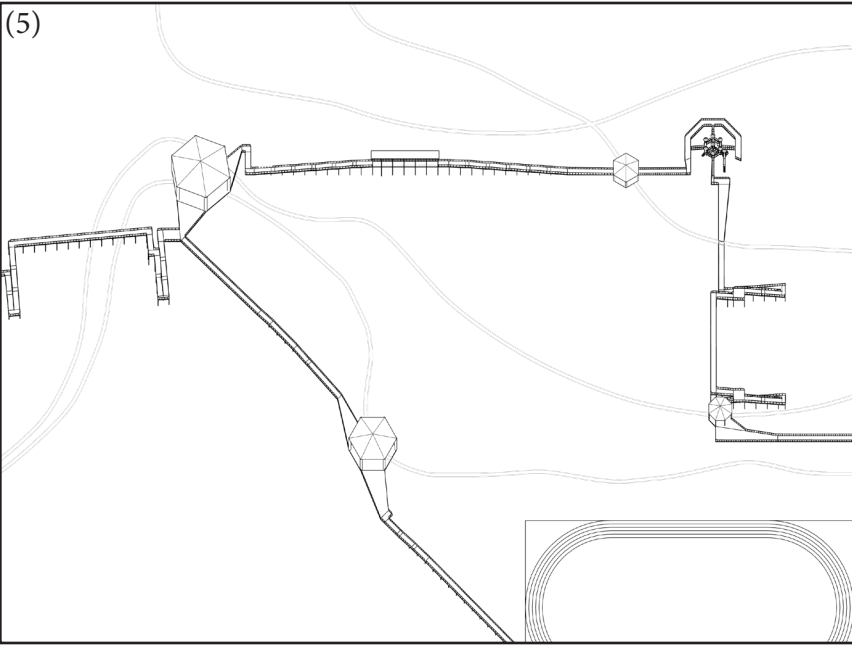
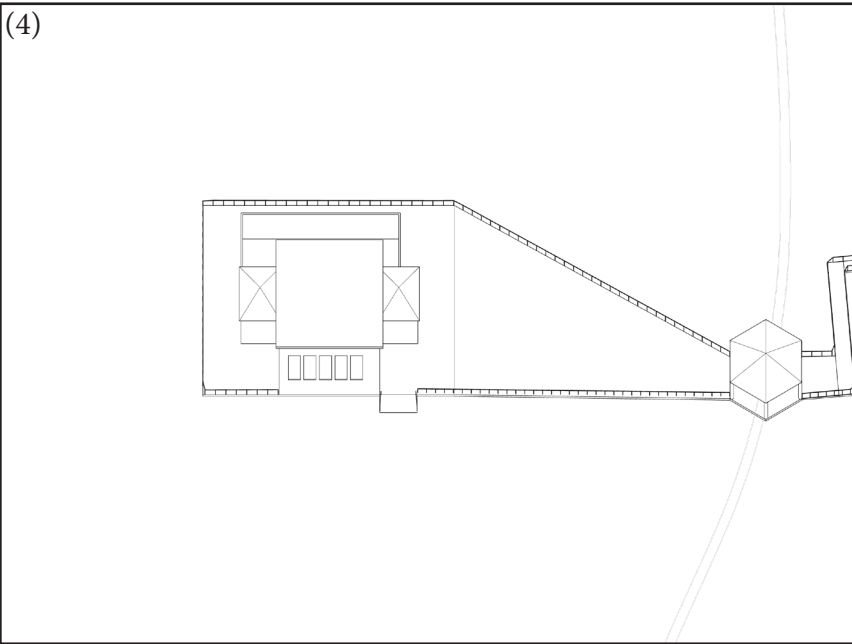
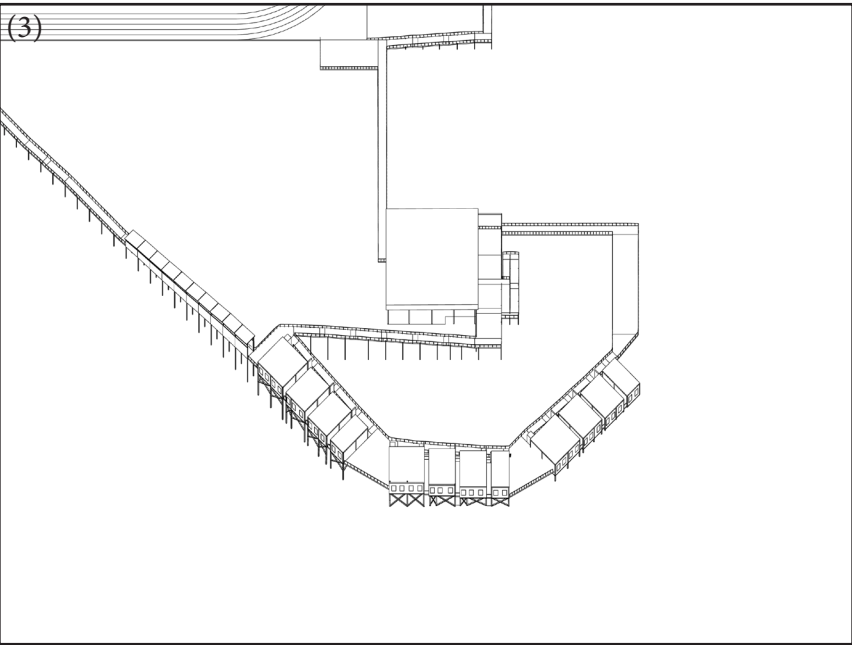
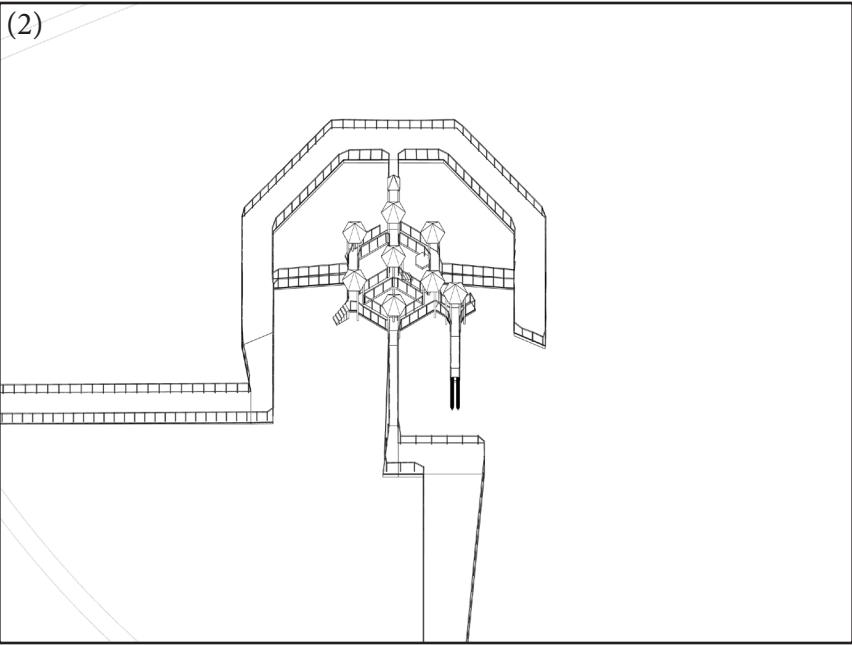
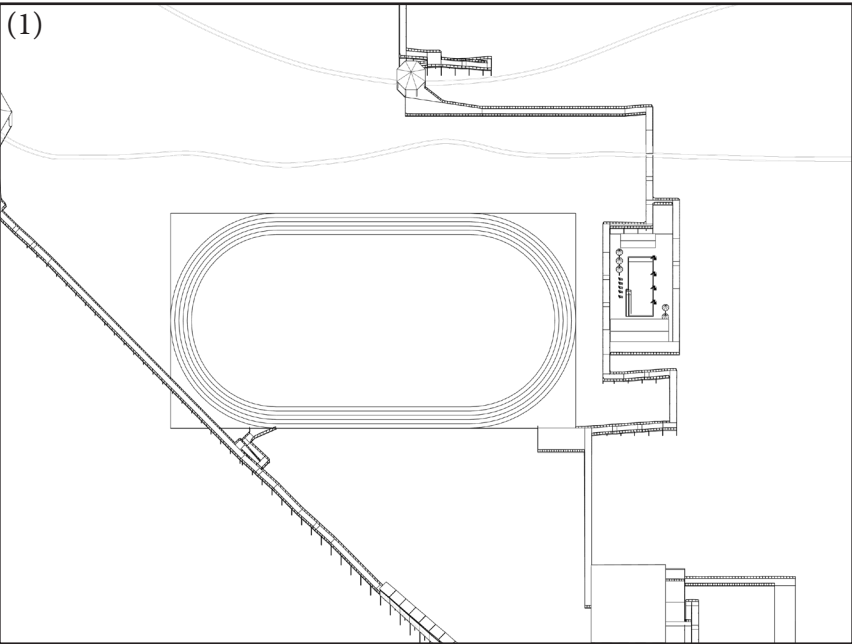
# Typologies in Play

Three key spatial typologies, living, education, and play, anchor the intervention. An educational and community center serves as a multi-purpose hub for gatherings, programming, and mutual aid efforts led by local organizations. It also houses a rehabilitation and recreation space, providing physical therapy, adaptive sports, and wellness resources tailored to the needs of the community.

Play is positioned as a critical aspect of both social and physical life. The accessible playground is designed for children and adults alike, with elevated platforms, generous circulation paths, and multi-sensory play elements that encourage inclusive interaction and joy. Adjacent to this is an adaptive sports center offering active recreation opportunities such as outdoor track, basketball, rock climbing, and swimming. These amenities recognize the importance of high-intensity physical engagement for individuals with disabilities, supported by accessible infrastructure such as pool lifts, locker rooms, and specialized equipment.

Together, these systems form a holistic vision for inclusive, community-driven outdoor life. Through spatial justice, environmental integration, and the prioritization of marginalized bodies, the project challenges conventional models of recreation and residential development. It offers a new typology of living—one in which access, care, and dignity are embedded into every layer of the built environment.

*Every element of the ecovillage is a continuous, traversable experience.*



## Key for Accessible Living

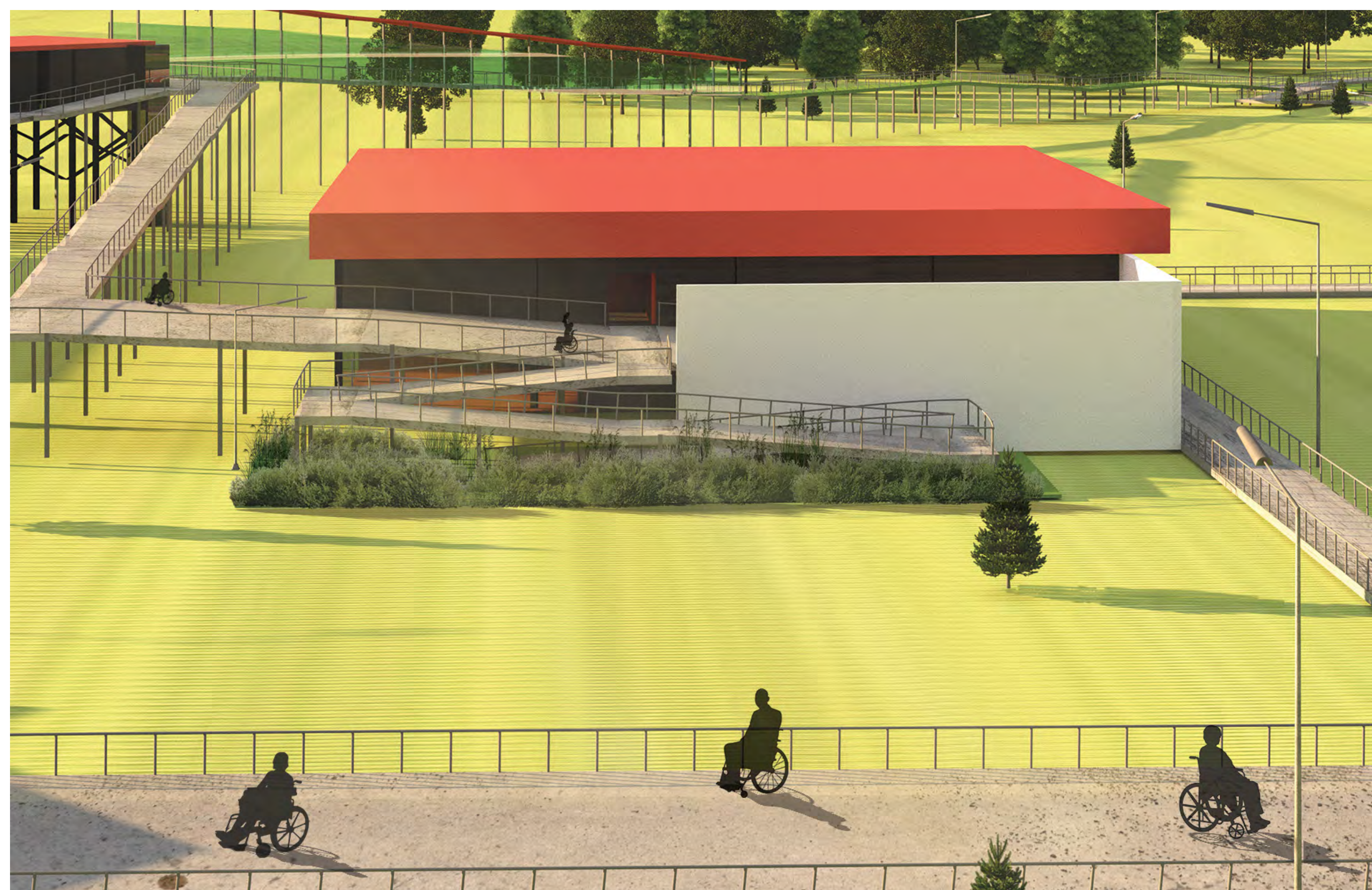
- (1) Recreation (Track & Pool)
- (2) Playground
- (3) Housing Units & Community Center
- (4) Sports Center
- (5) Rest Stops 1-3
- (6) Rest Stop 4



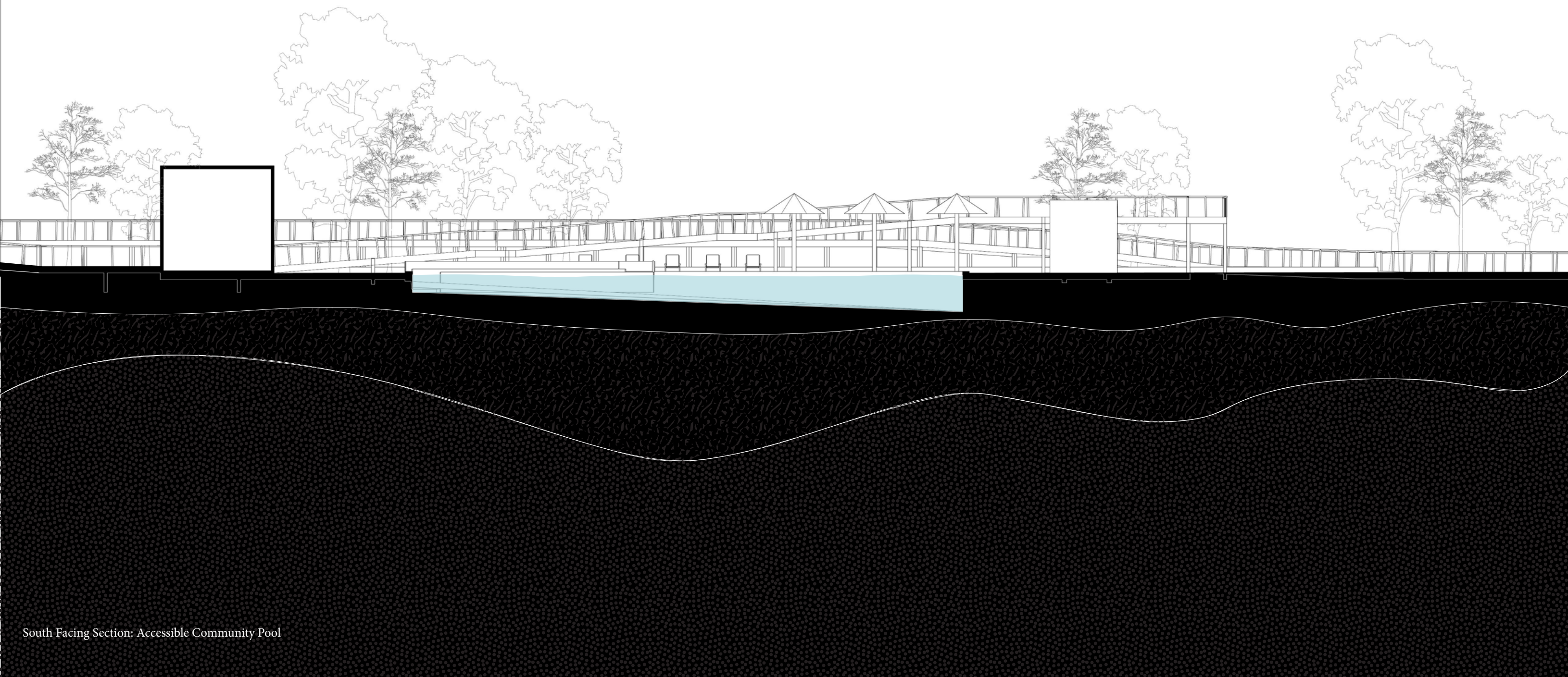


Housing and Community Center Floor Plan (18' Elevation)









South Facing Section: Accessible Community Pool



03

# "COLLECTACTIVITY" HOUSE

Housing in a Mass Timber Armature

Detail Drawing

Studio: Core III

Year: Fall 2023

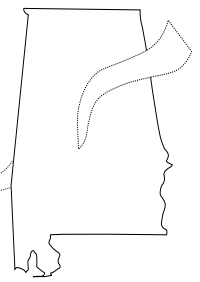
Critic: Eric Bunge

Collaborator: Camille McGriff

Mass Timber Construction Life Cycle Analysis

*What is collective and diverse living?*

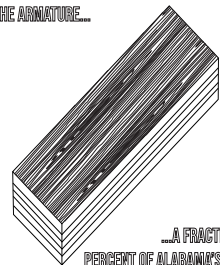
23 MILLION ACRES OF FOREST



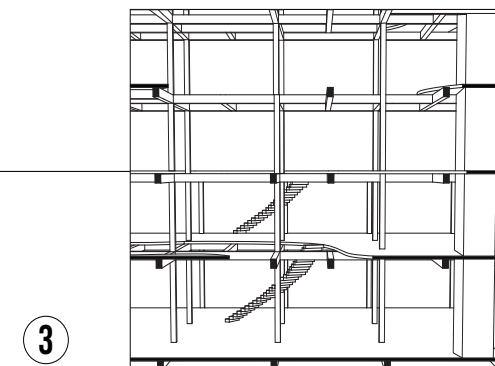
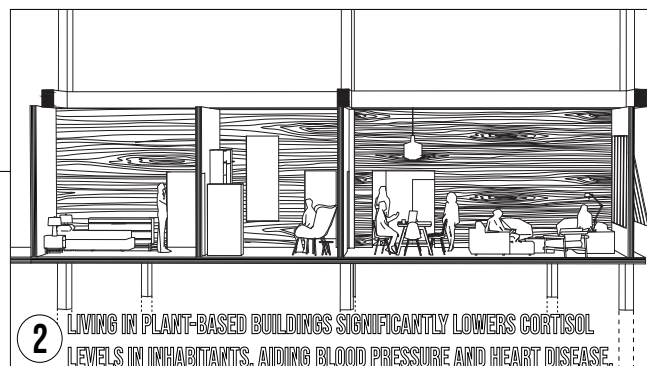
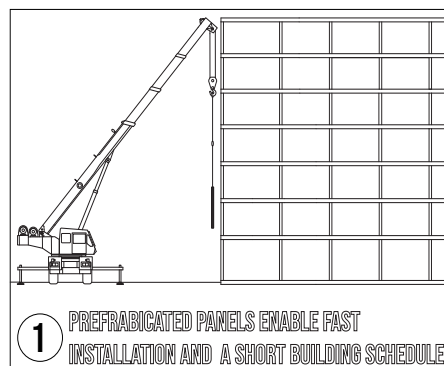
23 BILLION TONS OF CARBON SEQUESTERED ANNUALLY

SOUTHERN LOBLOLLY-SHORTLEAF PINE  
90-YEAR GROW CYCLE, COVERS NEARLY 70% OF ALABAMA.

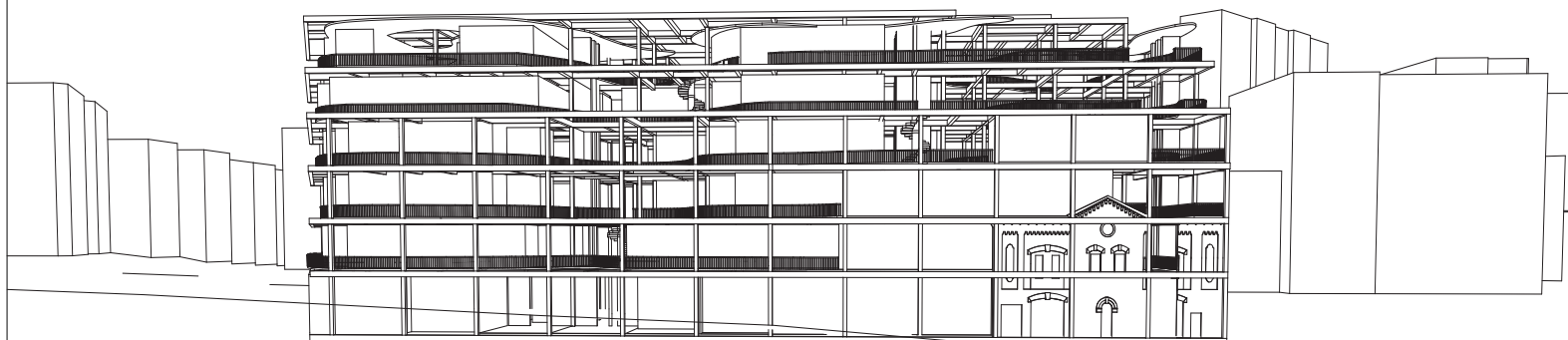
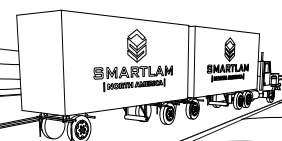
IT WILL TAKE 80.4 ACRES TO GROW ENOUGH TIMBER FOR THE ARMATURE...



...A FRACTION OF A PERCENT OF ALABAMA'S FOREST.  
IT WOULD SEQUESTER ALMOST 10,000 TONS OF CO<sub>2</sub>.

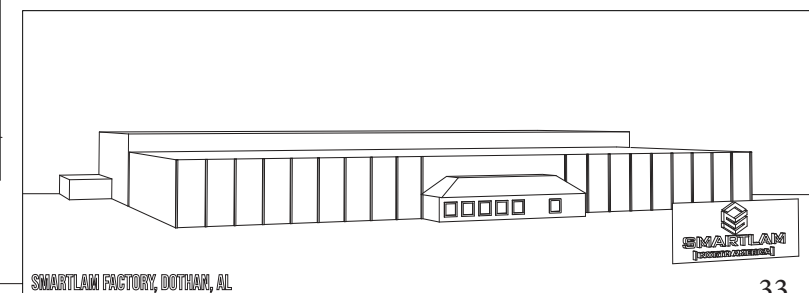
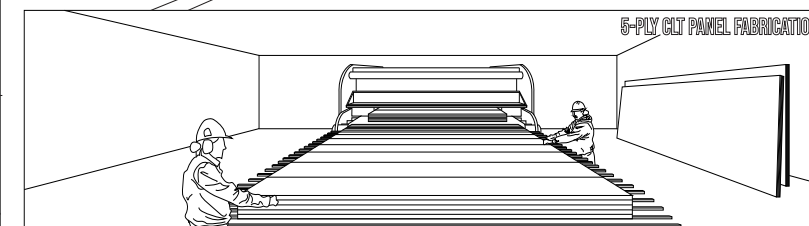
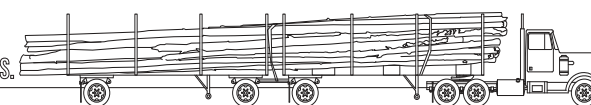


TRANSPORTATION TO HARLEM, NY

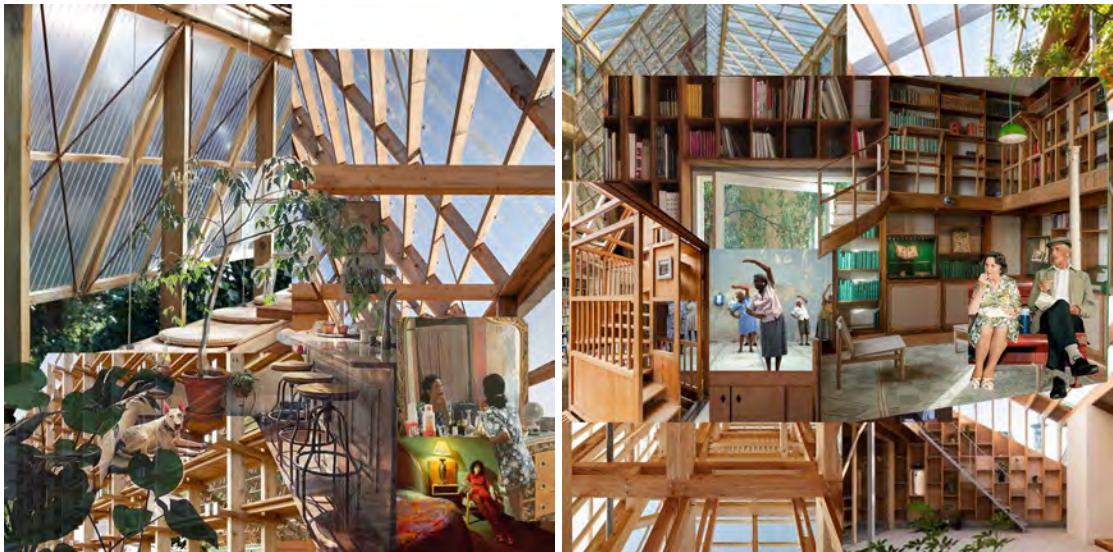
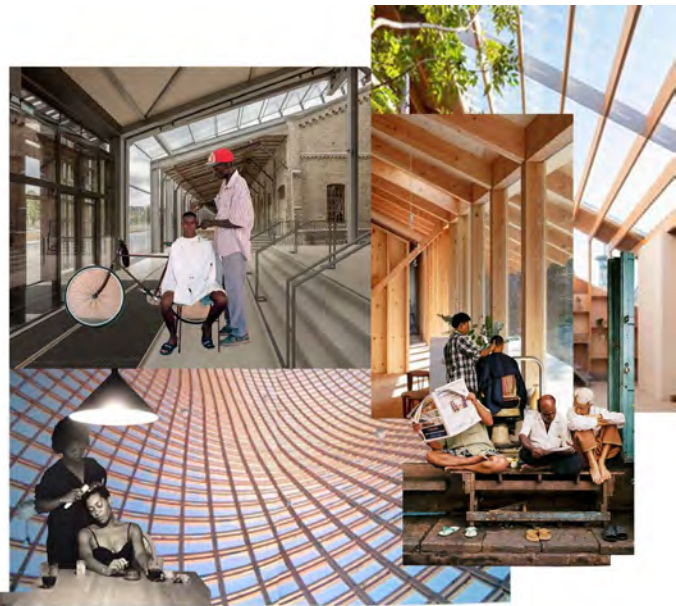


**LIFE CYCLE: USE, REUSE, DISUSE**

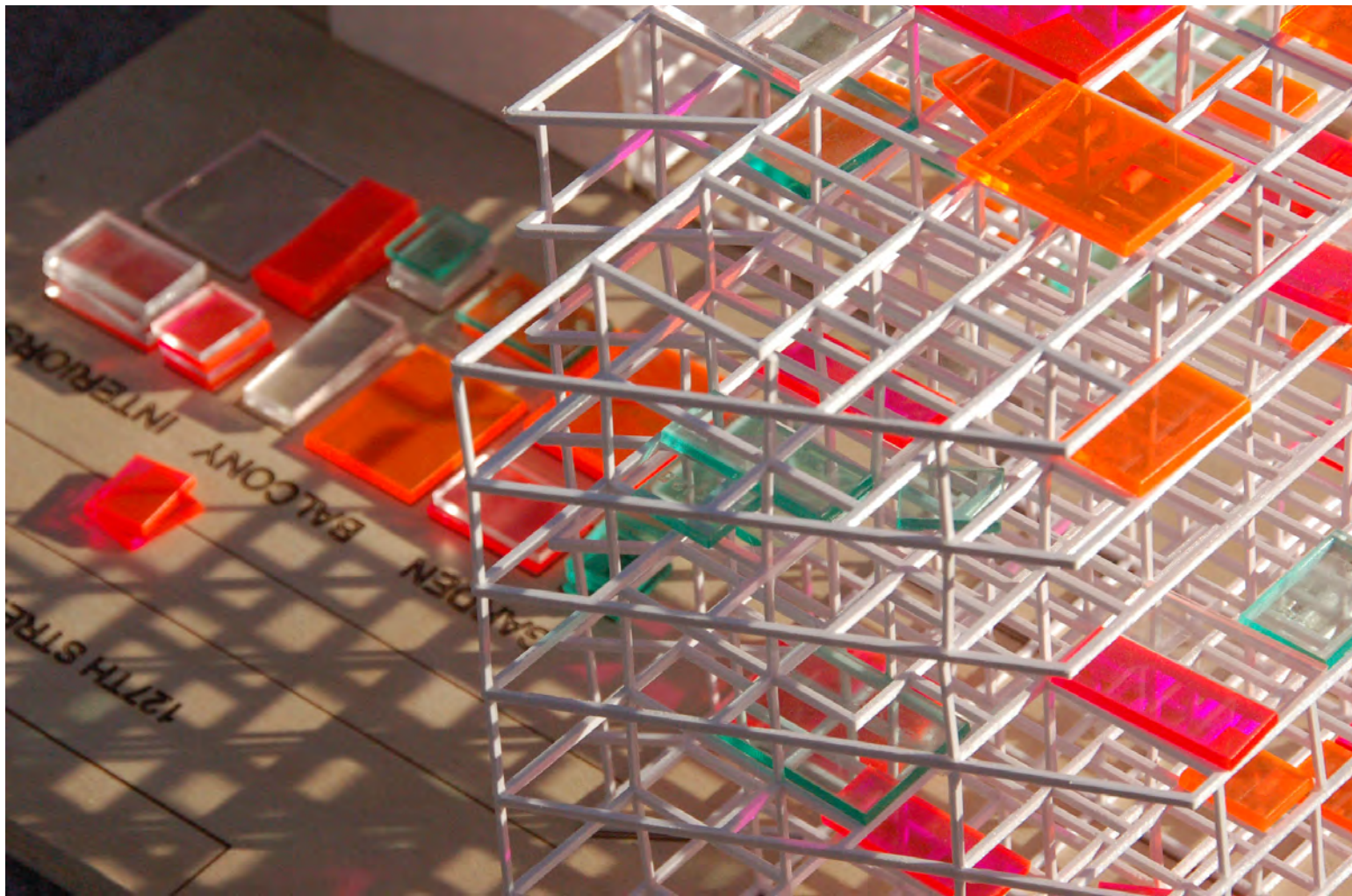
PANELS ARE FABRICATED AT THE SMARTLAM FACTORY IN DOTHAN, AL, AT THE HEART OF ALABAMA'S COMMERCIAL PINE FORESTS.











Massing Study Model



Massing Study Model: Adaptive Reuse

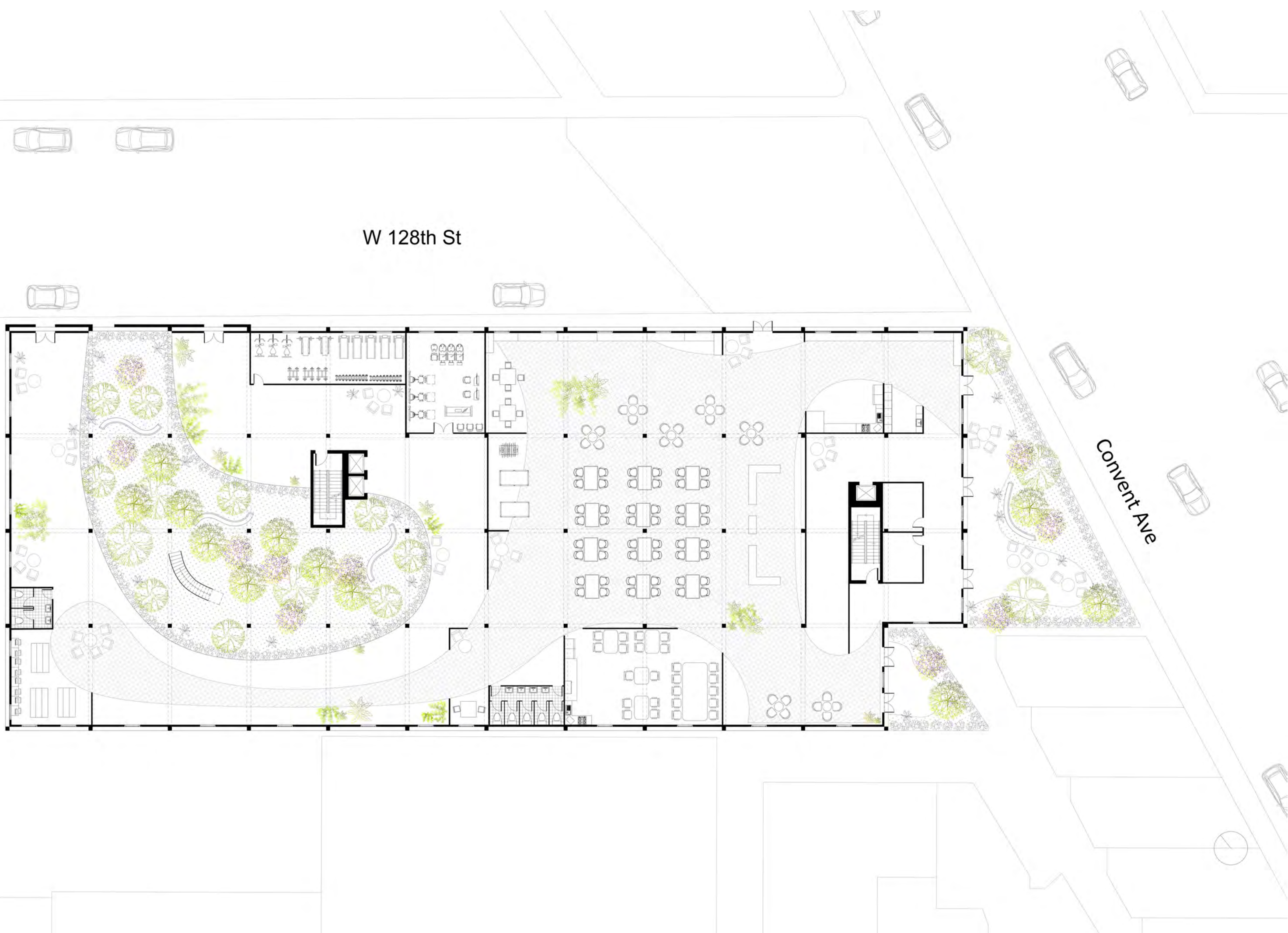


Armature and Area Analysis  
36



Modular Configurations: Four Base Dimensions Extracted from Armature





Ground Level Floor Plan





W 128th St

Convent Ave

Second (Unit) Level Floor Plan





Longitudinal Section (North Facing)







Physical Unit Perspective Collage



Top View of Balcony Space



Physical Model: Atmospheric Experience



Balcony Experience Perspective

At its core, the mass timber armature serves as both structure and social infrastructure. The timber frame is not simply a material choice, but a political one. It represents a rejection of extractive construction practices in favor of a regenerative, low-carbon system that aligns with communal care and long-term stewardship. Its modular and flexible nature allows for a spectrum of residential typologies, from co-living clusters and multigenerational suites to cooperative housing units with shared kitchens, gardens, and support spaces.

Rather than enforcing a singular way of living, the armature embraces multiplicity. Units expand and contract vertically and horizontally, enabling families of varying sizes and compositions to inhabit space according to need. Semi-public thresholds such as terraces, galleries, and community kitchens act as mediators between private dwelling and public engagement, reinforcing the idea that home extends beyond the front door.

Situated within Harlem's rich cultural and social context, the project resists the displacement logic of top-down development. It proposes instead a living framework that celebrates difference, where architecture supports shared rituals, mutual aid, and evolving patterns of use. The timber structure becomes a scaffolding for social life, capable of growing over time and accommodating the lived complexity of its residents.

In this way, the project reimagines mass housing not as a neutral container but as an active participant in shaping inclusive urban futures. It is rooted in place, driven by community, and built with materials that speak to sustainability, equity, and collective belonging.



# 04

## EM[BODY]MENT OF MATERIAL

*Studio: Core II*  
*Year: Spring 2023*  
*Critic: Regina Teng*

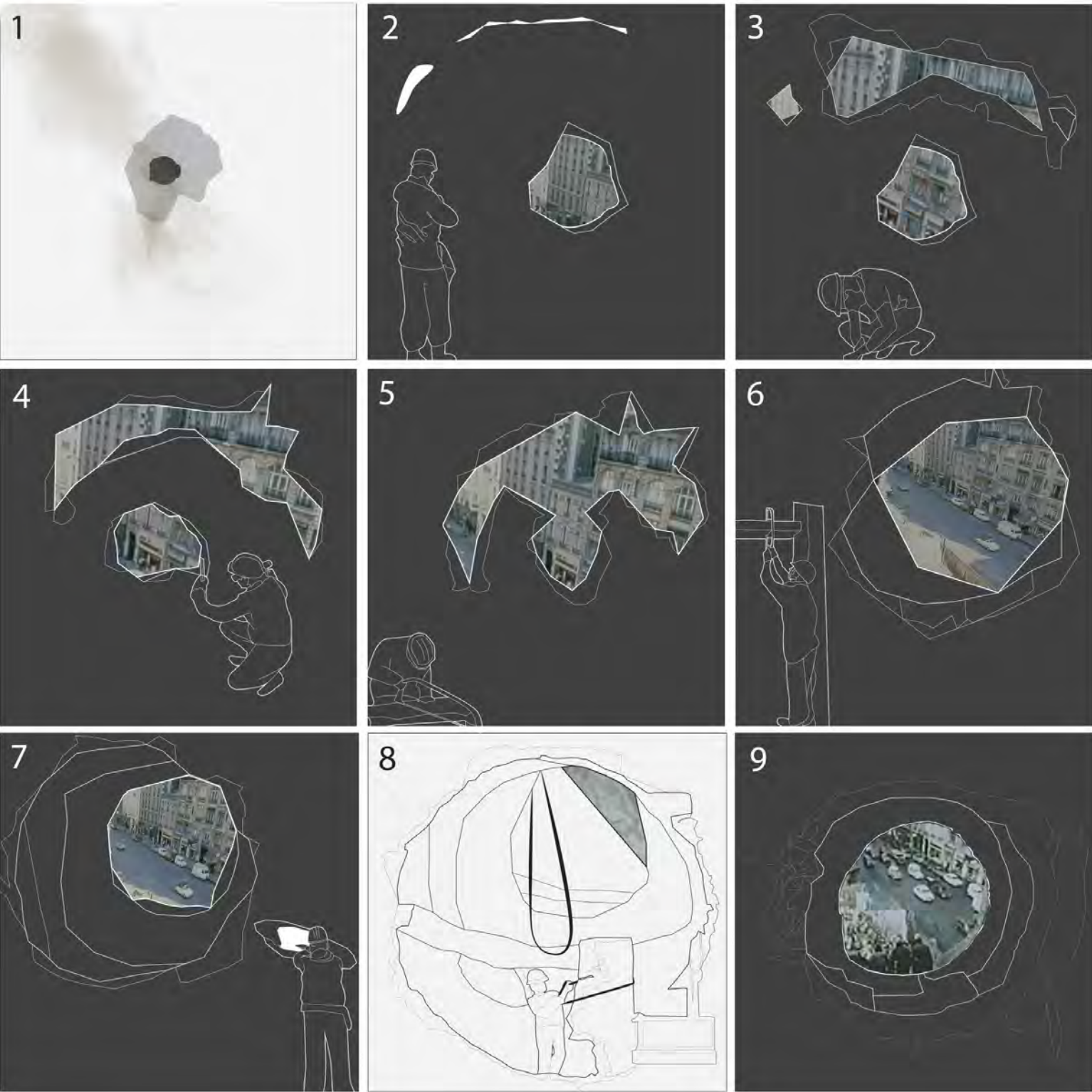
*How does materiality relate to damage control?*

- (1) Materials experience a force or phenomenon (internal or external), which causes damage.
- (2) Materials exert a force or phenomenon (internal or external), which causes damage.





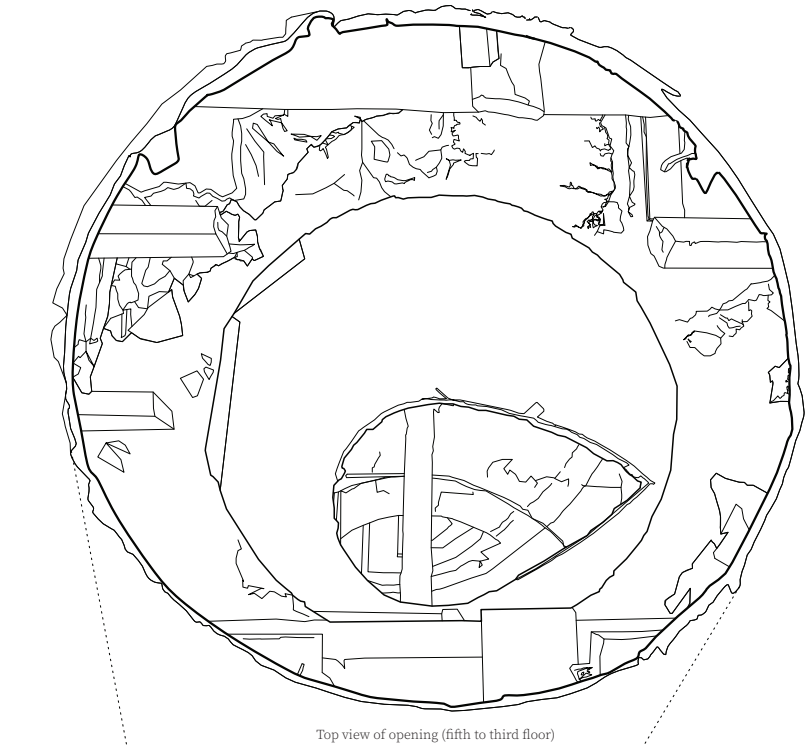
The execution of construction labor becomes a performance that is enacted upon a building, with the site being the set, the building as the stage, the worker as the agent. The choreography of labor maps out the human body that the environment has been built around for. Over time, this choreography has simplified to labor that is standardized, mechanized, and repeated with the rise of automation and mass production.



Temporal Recording of Gordon Matta-Clark's Deconstruction: *Conical Intersect*

## Different Scales of Agency

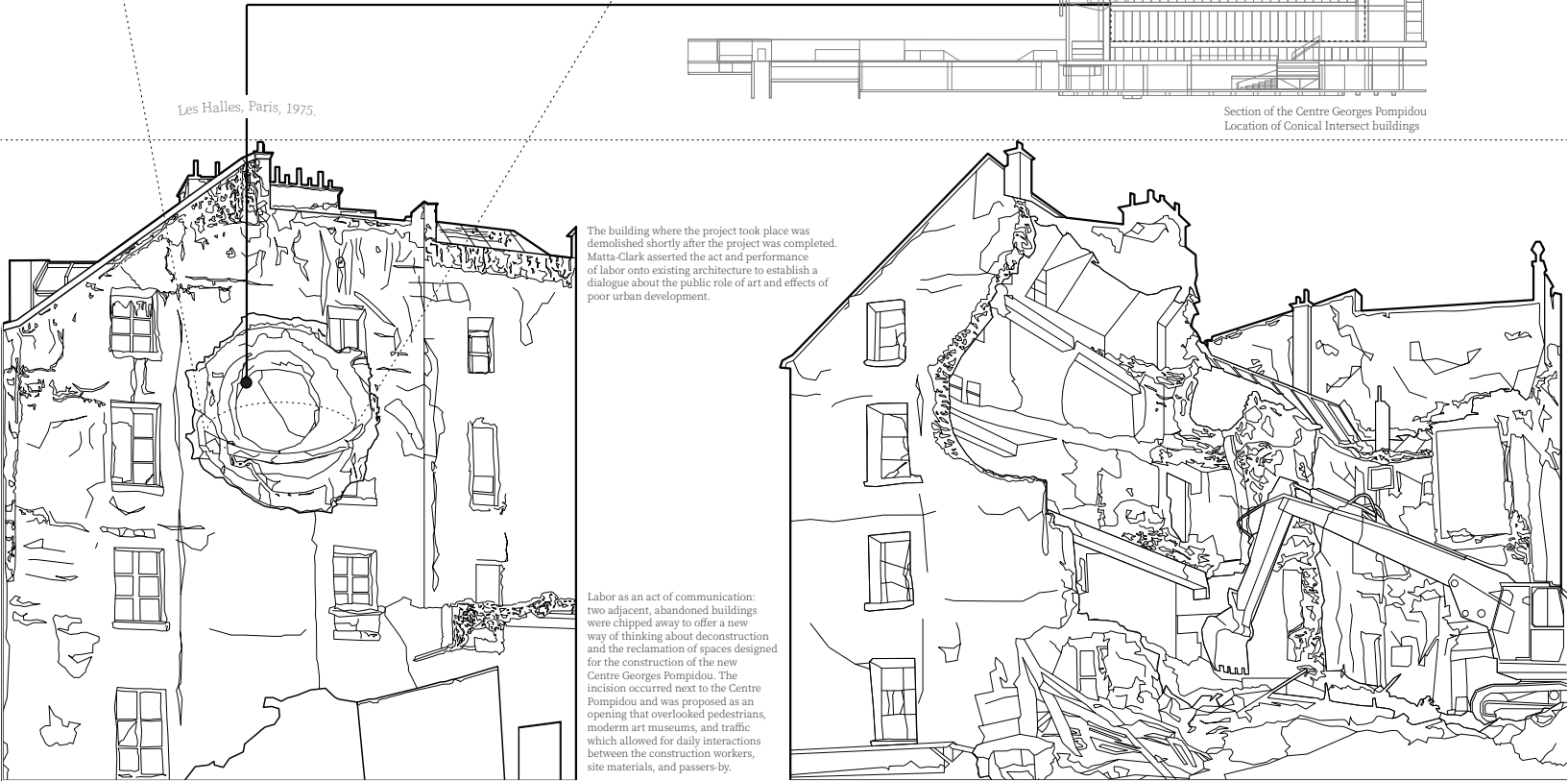
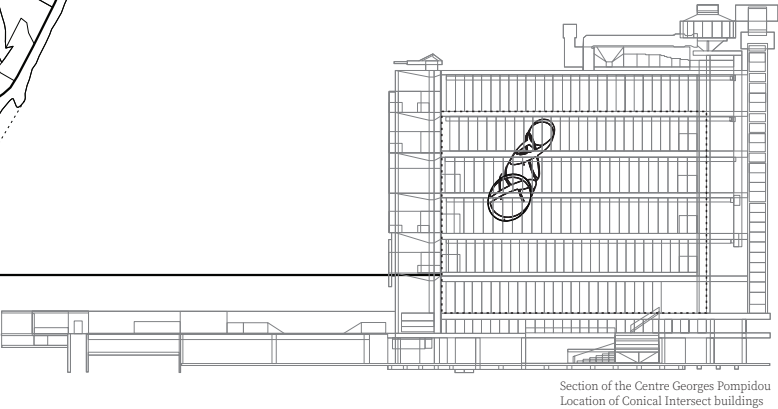
Through the act of casting, there are several ways that malleable materials such as concrete and plaster can record the expression of the body.



[1a] Gordon Matta-Clark, *Conical Intersect*: A tornado shaped void that runs through a concrete building. Cuts should be made so that such opening exits through the roof at a 45-degree angle. The building will be demolished upon completion.

[1b] An upwardly thrusting abstraction of surfaces in a building site already slated for demolition. One large physical manifestation of the drill used by the hand of the laborer. Deconstruction occurs from the third to fifth floor.

Several large circular openings, ranging from 2 to 4 meters in diameter, are asserted.







Gestural Door Knob Models



Sand Cast Models (5" x 5")

Contemporary working-class systems have increasingly devalued the human body and figure. This stands in contrast to earlier frameworks, such as the Vitruvian Man and Bauhaus ballet studies, where the human form was regarded as both divine and secular, a central figure expressed through geometric precision and artistic interpretation. The understanding of the human aspect has shifted significantly, moving away from these historical ideals toward a more utilitarian and diminished view within modern labor structures.

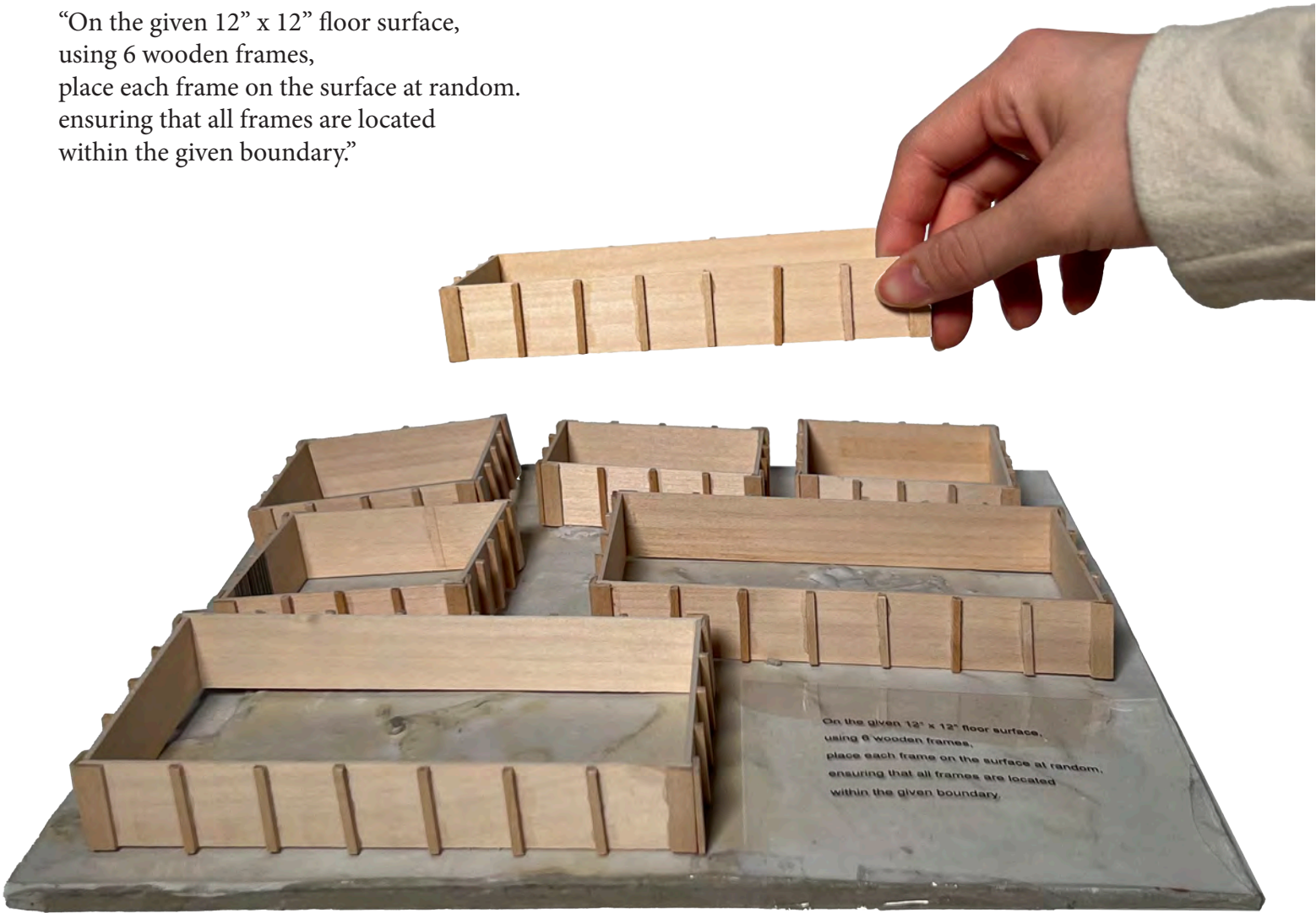


Tape Cast Models (5" x 5")

Architecture must urgently address the mechanization of construction work and the emphasis on mass production and automation popularized as a result of urbanization and industrialization. The combination of explorations each responds to this damage by creating a new language that de-mechanizes the process of construction labor, leaving room for worker autonomy.

Instructional Model:

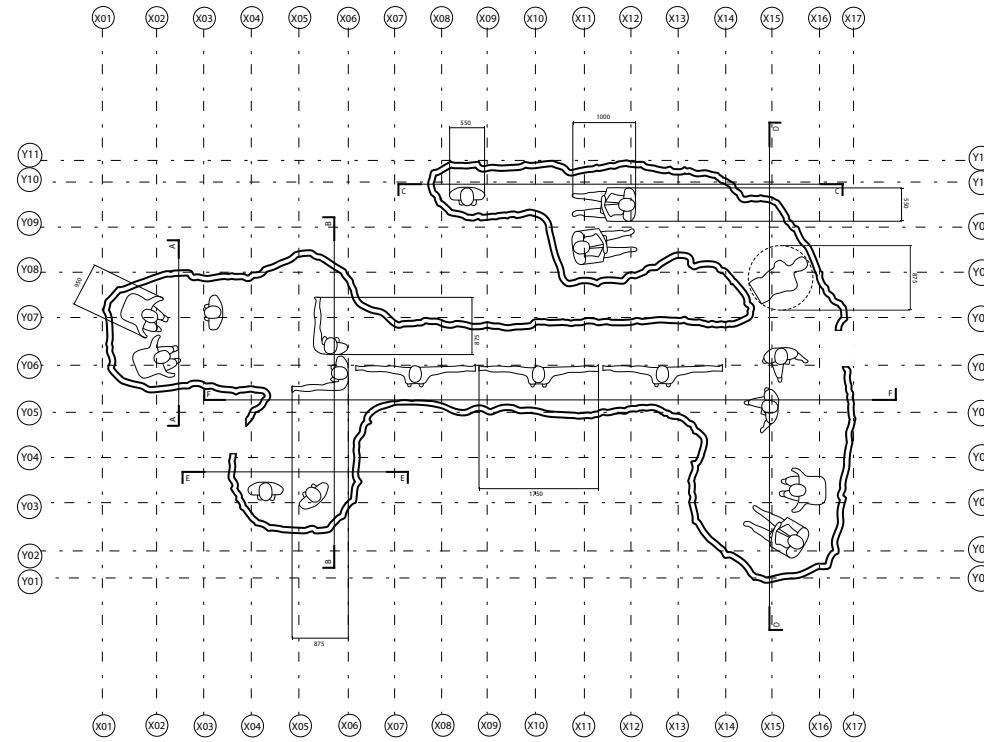
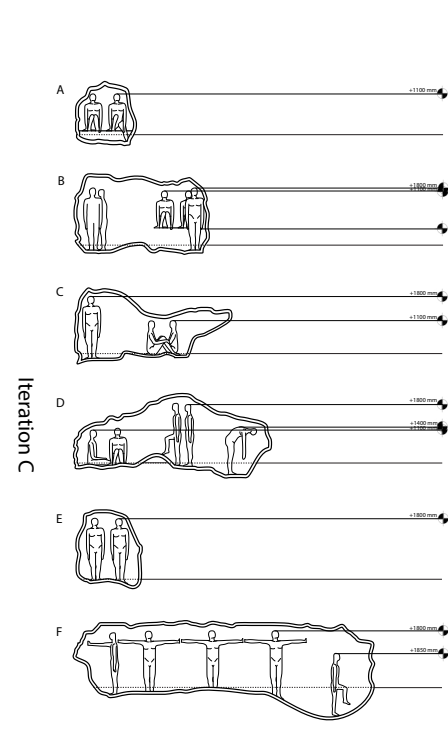
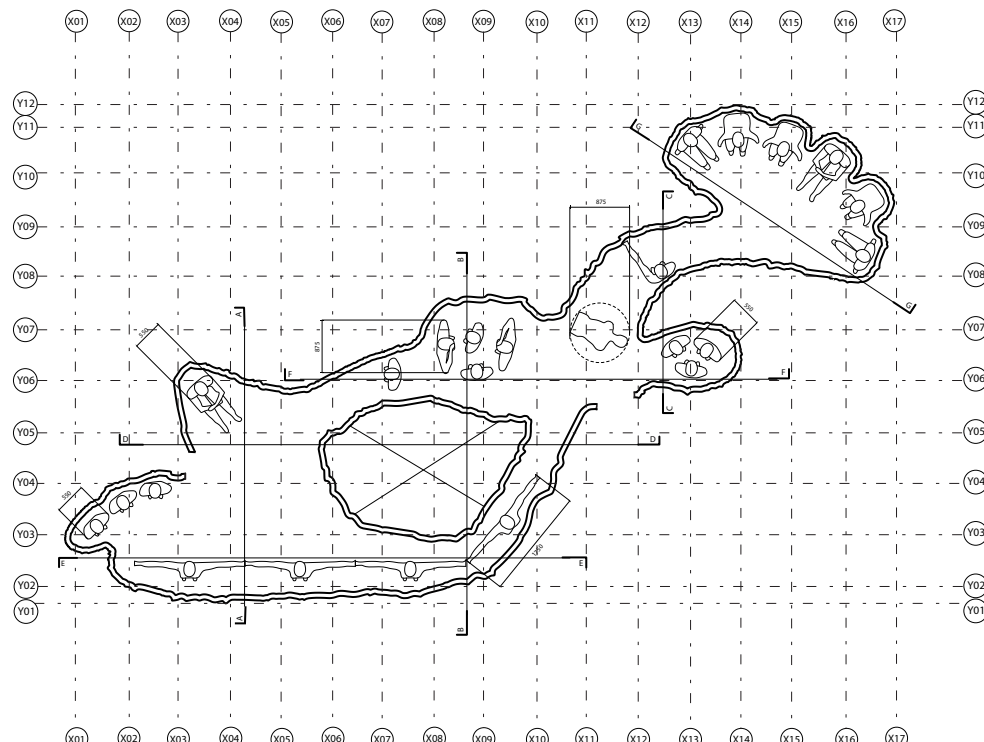
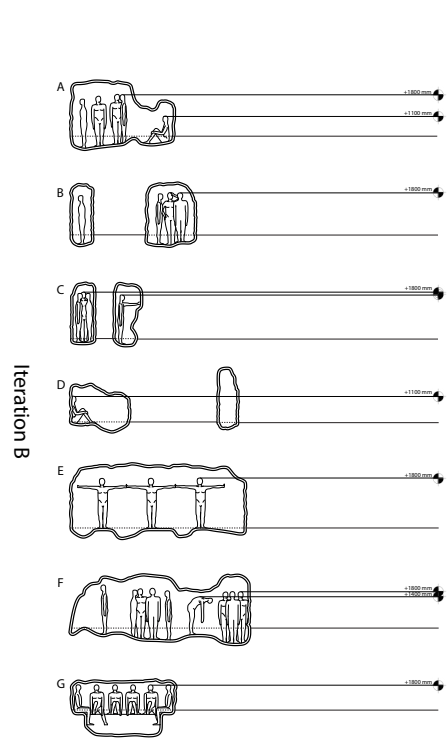
“On the given 12” x 12” floor surface, using 6 wooden frames, place each frame on the surface at random, ensuring that all frames are located within the given boundary.”



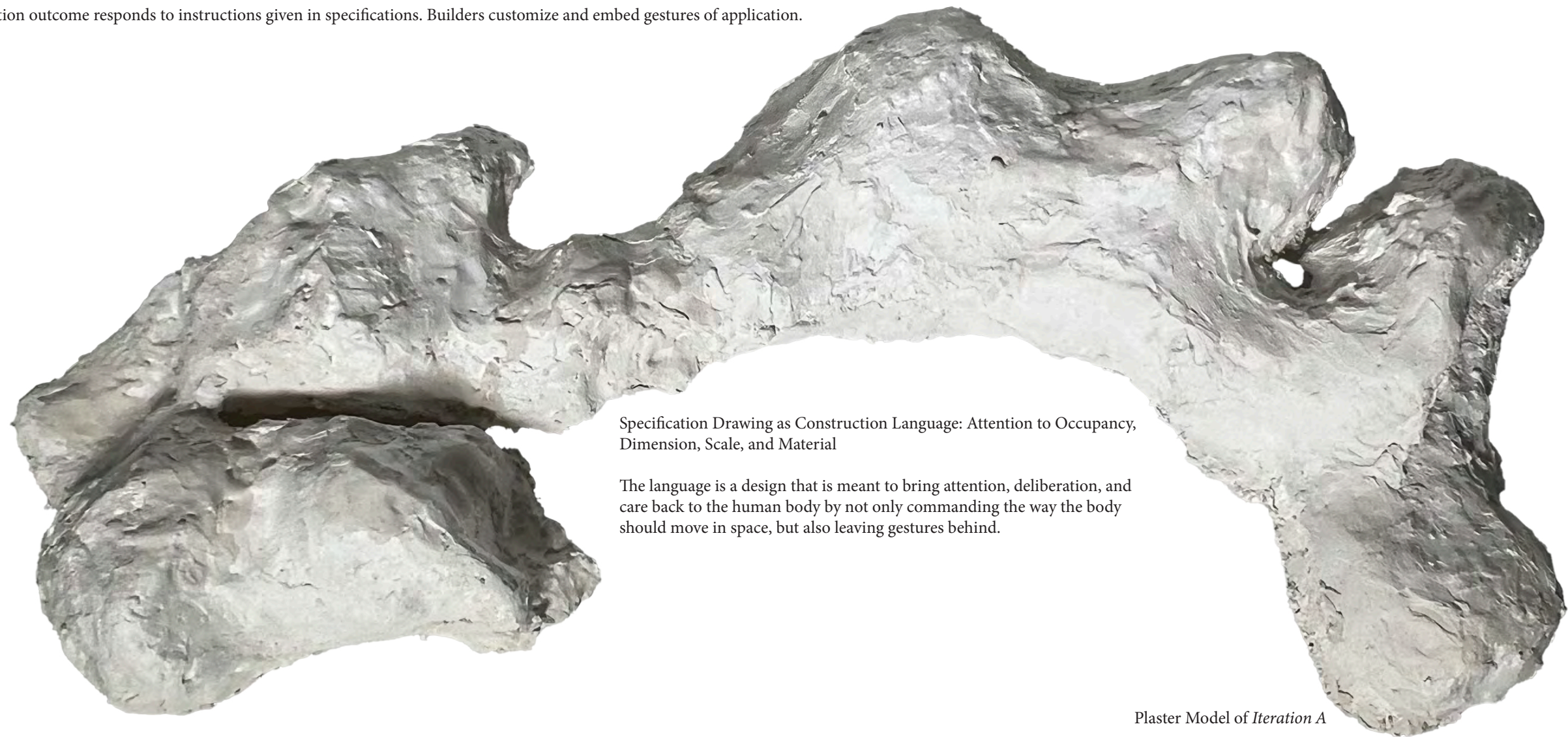








Construction outcome responds to instructions given in specifications. Builders customize and embed gestures of application.



Specification Drawing as Construction Language: Attention to Occupancy, Dimension, Scale, and Material

The language is a design that is meant to bring attention, deliberation, and care back to the human body by not only commanding the way the body should move in space, but also leaving gestures behind.

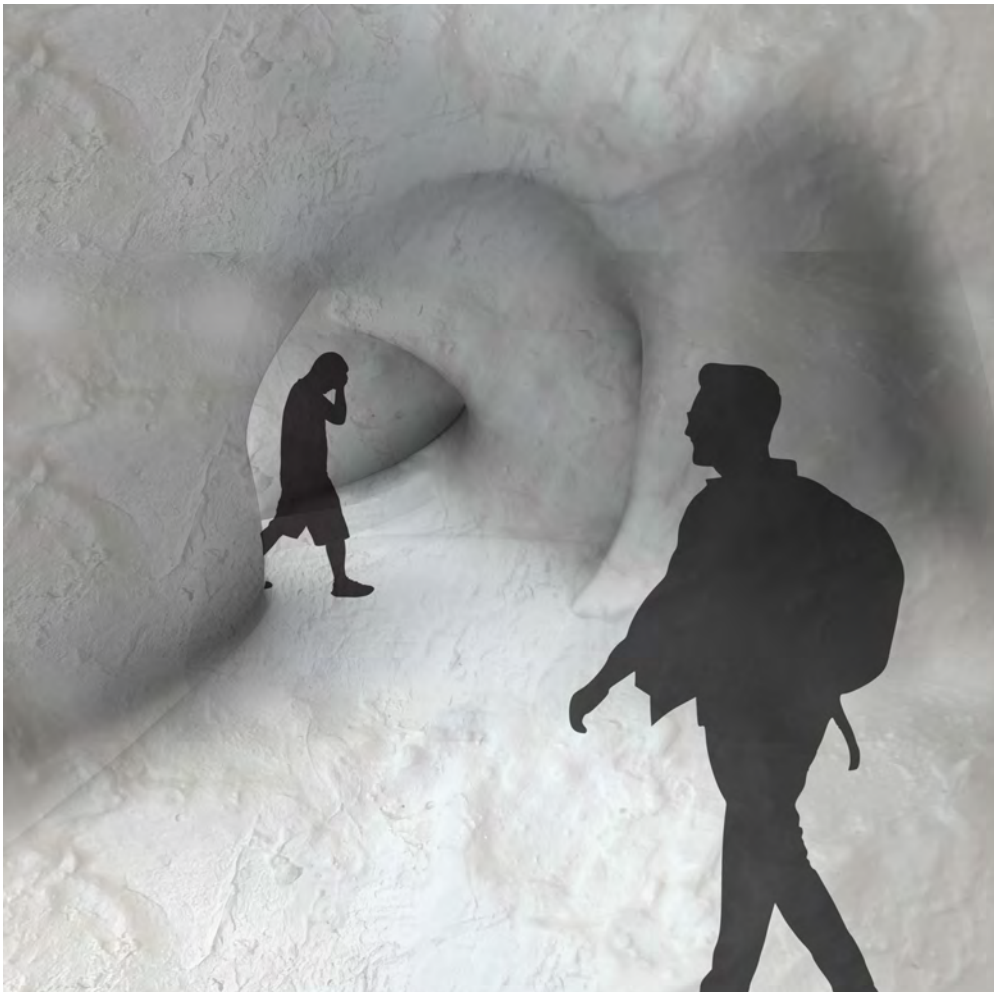
Plaster Model of *Iteration A*



Bodily Engagement inside Building,  
Outside Pavilion



Bodily Experience within Pavilion



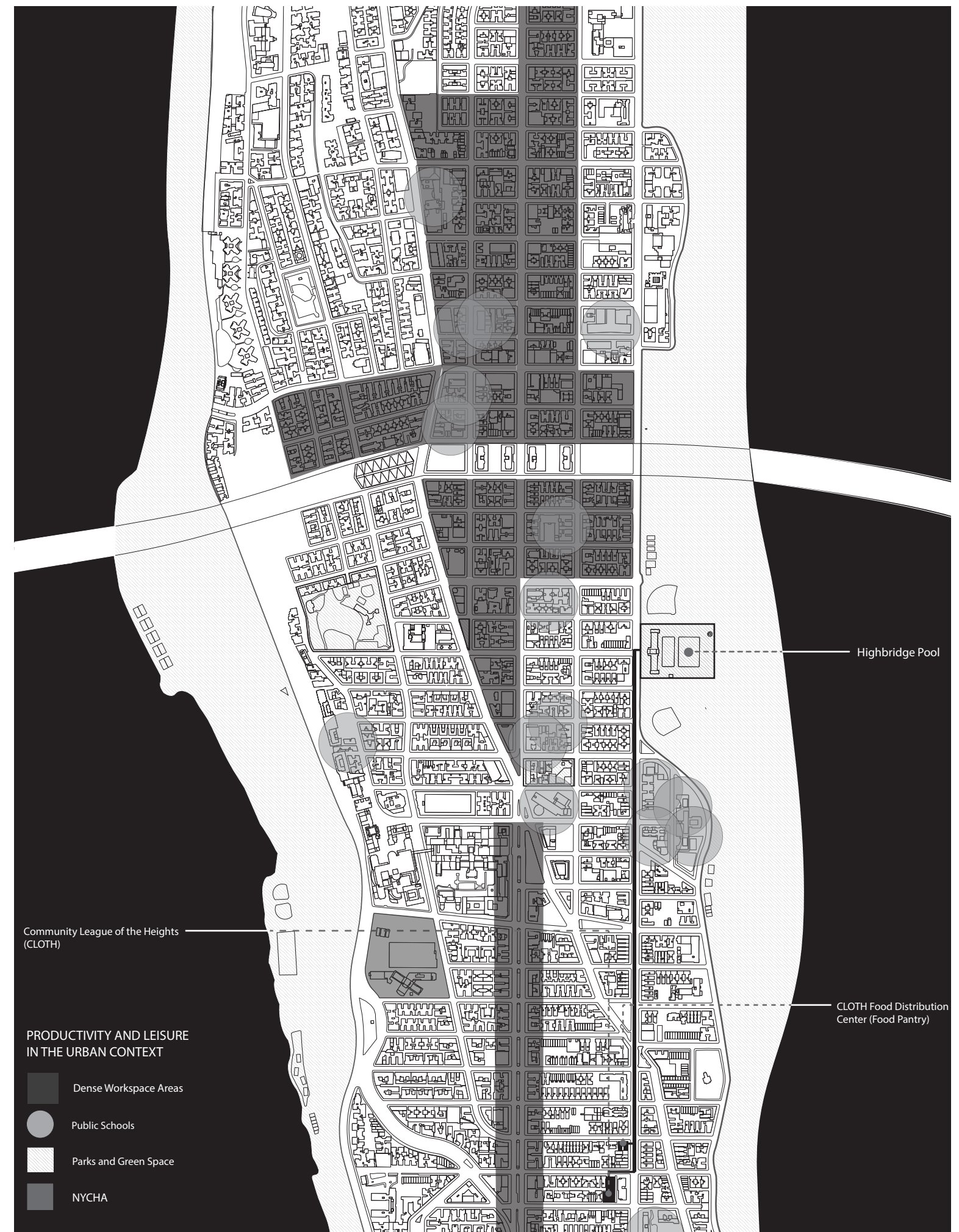


# THE VOID

Studio: Core I  
 Year: Fall 2022  
 Critic: Virginia Black  
 Site: Harlem, NY

*What does it mean to build something unproductive?* Unproductivity, not to be confused with anti-productivity, is the act of not consuming or producing. The project dissects this theme by asserting a space into existing structures that represent a resistance against the institution of labor.

This structure is situated between the selected community organization, CLOTH (Community League of the Heights), which provides vital health and food resources to the public and residents of affordable housing, and the adjacent urban context. The project began to explore the spatial relationship between labor and leisure, particularly in the daily lives of working-class individuals. This led to an analysis of the characteristics that define the “productive worker” and how leisure, reimagined as unproductivity, can act as an abstract force capable of dismantling dominant labor structures, including capitalism, where the working class remains entrenched in systems of oppression and exploitation. The intervention interrogates what it means to be unproductive, while also acknowledging the complexities and challenges of resisting the social systems that uphold productivity as a value.





- 1)



- 2)



- 3)



- 4)



- 5)



- 6)

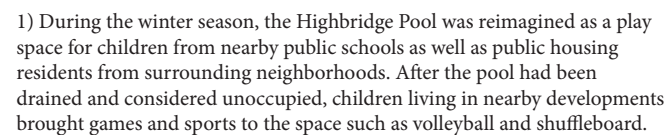


5) A current COVID-19-related lifeguard shortage has led to several public pools across NYC closing. Without the labor needed in order to maintain the level of regulation and surveillance that was once a major part of the pool's operation, patrons are no longer able to access their public property.

6) Gang violence erupted rapidly in the 1980s, leading to a call for enhanced disciplinary protocols and security throughout the pool after a shooting on the Highbridge pool as a result of a dispute between a lifeguard and a gang group. Enforcements such as the 'Zero-Tolerance Policy' (a disciplinary protocol established to control the entropy and unruly behaviors in pools that involved bureaucratic surveillance like the TSA) and the 'White T-Shirt Rule' (a regulation that created uniformity and suppressed self-expression to eliminate any signs of color antagonism in pools) were enacted in the late 80s to address and prevent the occurrence of attacks at the pool. These policies continue to persist in present-day NYC Public swimming pools as a mode of regulation for visitors.

## EVOLUTION OF THE SHUFFLEBOARD

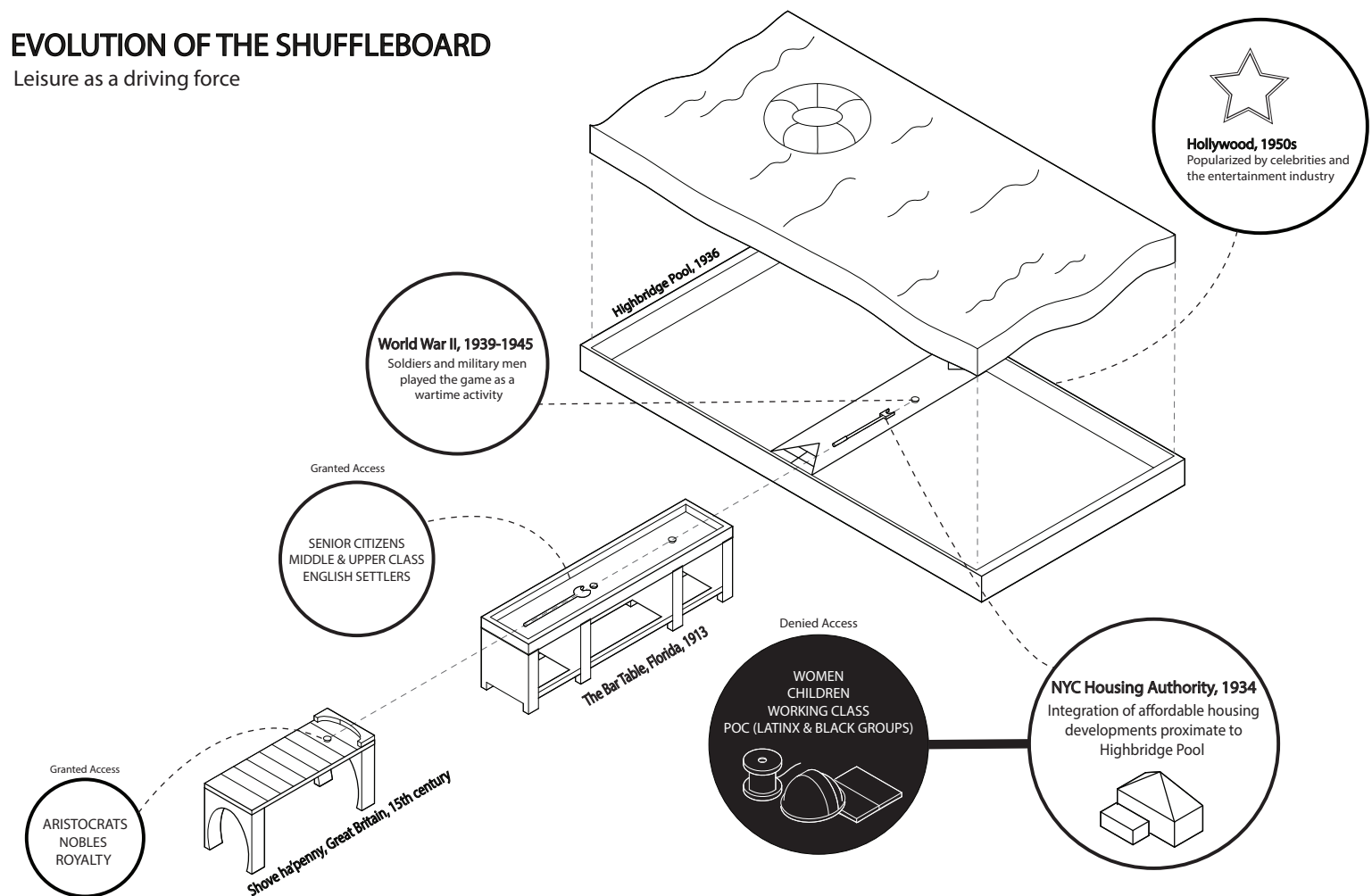
### Leisure as a driving force



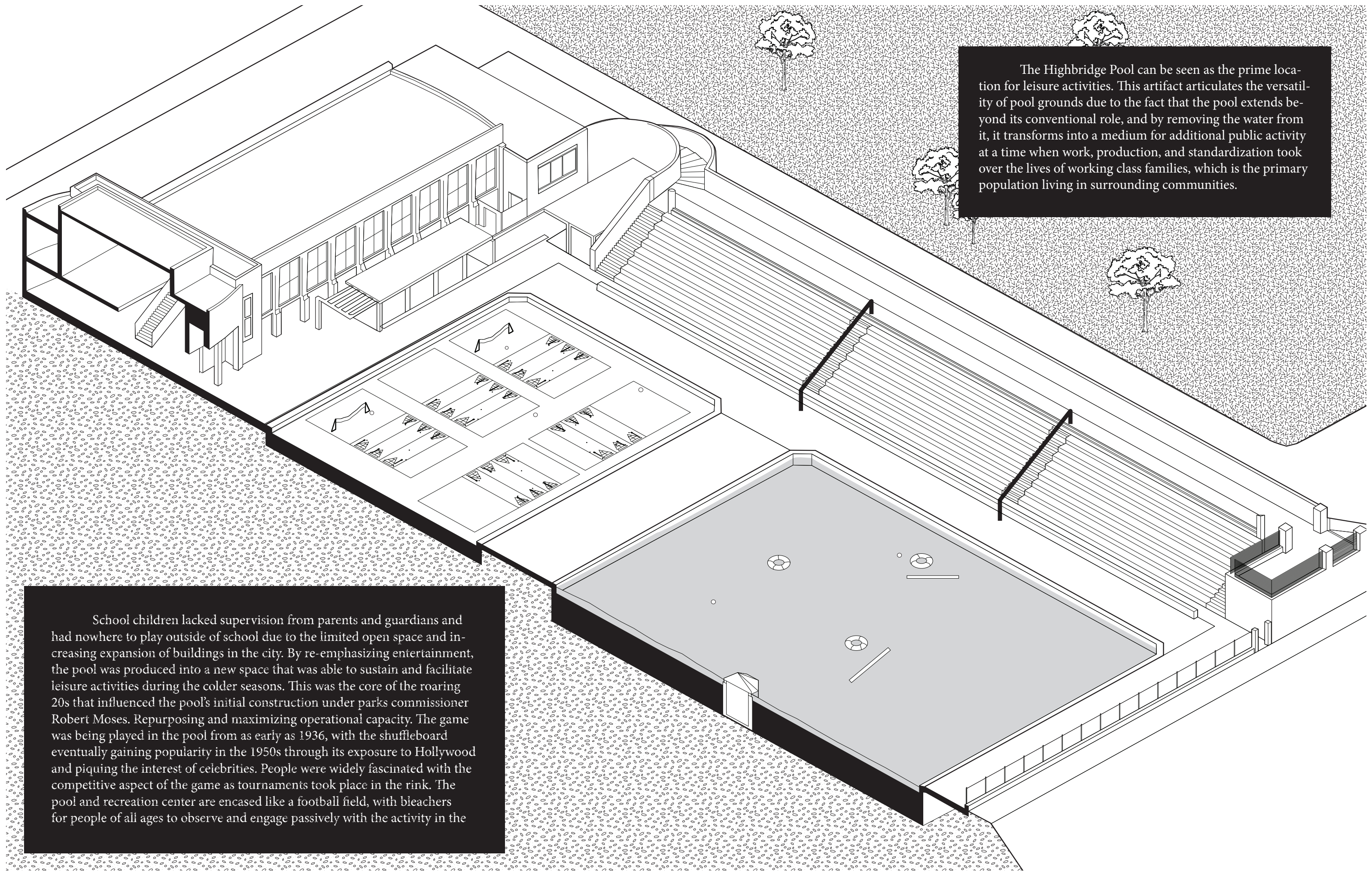
2) Performers are pictured in a film set dancing in unison for Lin-Manuel Miranda's "In the Heights". The scene was filmed in the Highbridge Pool for the musical number "96,000" which consisted of synchronized swimming along with a mashup of styles inspired by popular musical elements presented within New York City history such as jazz, mamba, and hip hop. The pool became the optimal site for musical and artistic expression as well as a source of representation that depicted the daily lives and working struggles of the pool's visitors.

3) Image captures the result of a violent encounter at Highbridge Pool that occurred on July 30th, 1957 at approximately 10:30pm, where two teenage boys entered the pool after closing hours with hopes of enjoying a late night swim. They were stabbed by members of predominantly Puerto Rican and African American teenage gang groups, referred to as the Egyptian Kings and Dragons. This group was known to be in conflict with another gang called the Jesters and was led predominantly by Irish members. This conflict resulted in the death of one of the two boys, raising concerns about whether the creation of public pools such as the Highbridge Pool reinforced racial tensions rather than racial integration. Such gang groups of different races fought over who could use the pool, later giving NYC public swimming pools the nickname “contested waters”.

4) Fire hydrants are hacked to create ad hoc swimming pools on the street. A once incidental event suddenly becomes a source of entertainment for children and families occupying the streets of Washington Heights. The water released from the broken fire hydrant served as a makeshift sprinkler system and playground on a hot summer day. People are celebrating the reclaiming of space as adults capture children running excitedly through the spewing water on camera.







The Highbridge Pool can be seen as the prime location for leisure activities. This artifact articulates the versatility of pool grounds due to the fact that the pool extends beyond its conventional role, and by removing the water from it, it transforms into a medium for additional public activity at a time when work, production, and standardization took over the lives of working class families, which is the primary population living in surrounding communities.

School children lacked supervision from parents and guardians and had nowhere to play outside of school due to the limited open space and increasing expansion of buildings in the city. By re-emphasizing entertainment, the pool was produced into a new space that was able to sustain and facilitate leisure activities during the colder seasons. This was the core of the roaring 20s that influenced the pool's initial construction under parks commissioner Robert Moses. Repurposing and maximizing operational capacity. The game was being played in the pool from as early as 1936, with the shuffleboard eventually gaining popularity in the 1950s through its exposure to Hollywood and piquing the interest of celebrities. People were widely fascinated with the competitive aspect of the game as tournaments took place in the rink. The pool and recreation center are encased like a football field, with bleachers for people of all ages to observe and engage passively with the activity in the





Urban Drawing of Entire Span (W 157th St to W 170th St)



Plan Perspective: Transition of Tunnel Between Workspaces



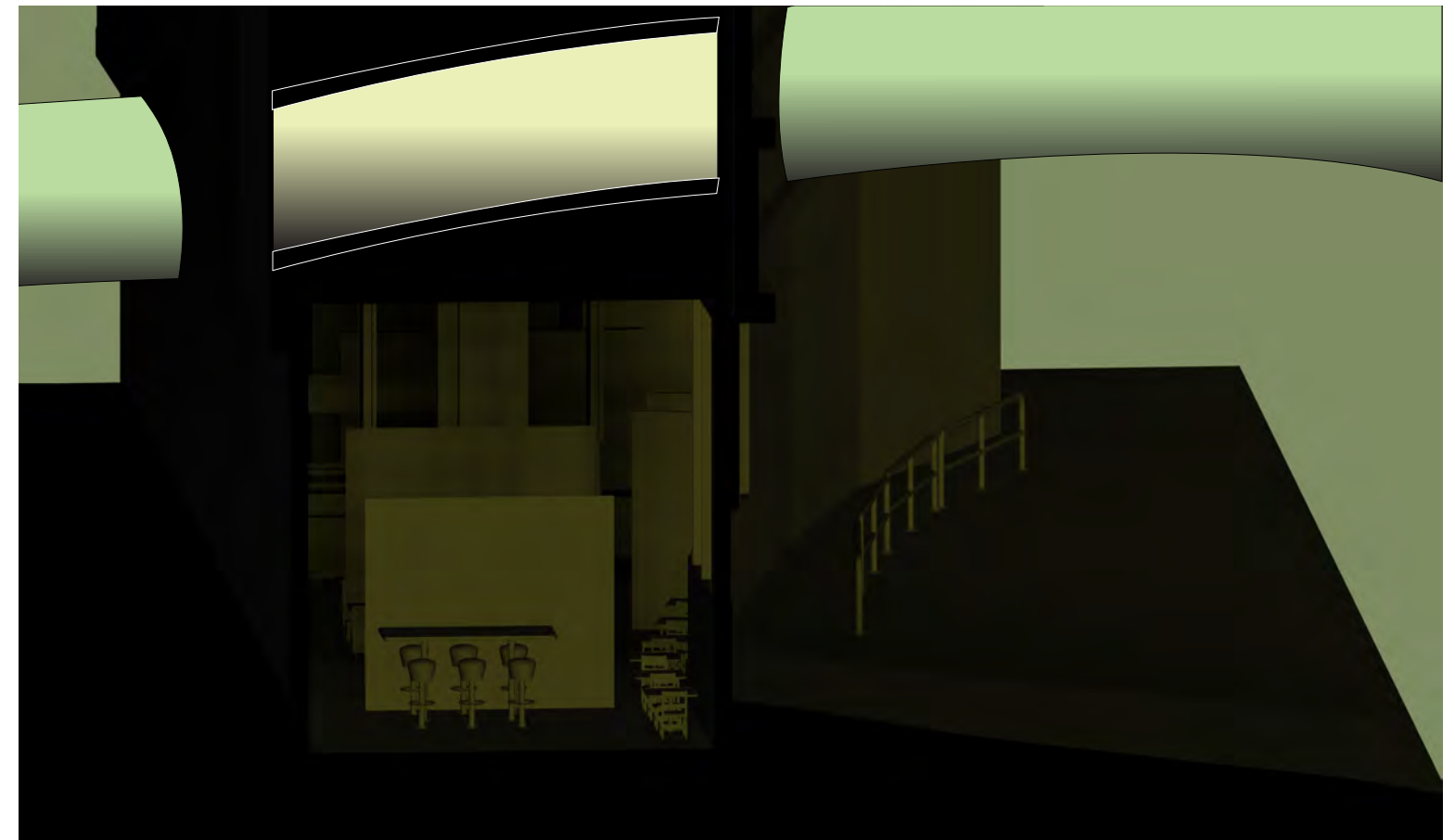
Section Along Broadway

## Broadway Stories

The intervention rests along Broadway from W 157th to W 170th Street where the precedent study, Highbridge Pool, and community organization of interest, Community League of the Heights, resides. The intervention circulates through time, space, and orientation, creating a whimsical experience for the visitor. As users traverse through Broadway, they explore the complementary relationship between labor and leisure and the way the balance of such two concepts is pervasive in their daily lives.

## Invitation for Collective Action

The user utilizing the intervention would have the option of judging these day-to-day roles passively while also having the opportunity to participate by entering into the areas of transaction. The working class unknowingly participates in their own exploitation.



Section Perspective of Tunnel Passing through Restaurant





Tunnel Structure against Building Context: Interior (left) and Exterior (right)

## The Voids

The tube-like, parasitic structure is representative of unproductivity, cutting into entities of work and re-establishes the claimed space as unproductive space, a gray area that cuts into productive culture and standardized work spaces.

## Counter Infrastructure that Disrupts

Leisure is the state of not engaging in labor. In this instance, the pathway forcibly entangles labor and leisure as two inseparable concepts: mode of leisure is to reflect on the maintenance of the urban environment. The exterior and interior components respond to this idea by highlighting points of contact between areas of transaction versus areas of exposure to the public urban environment.

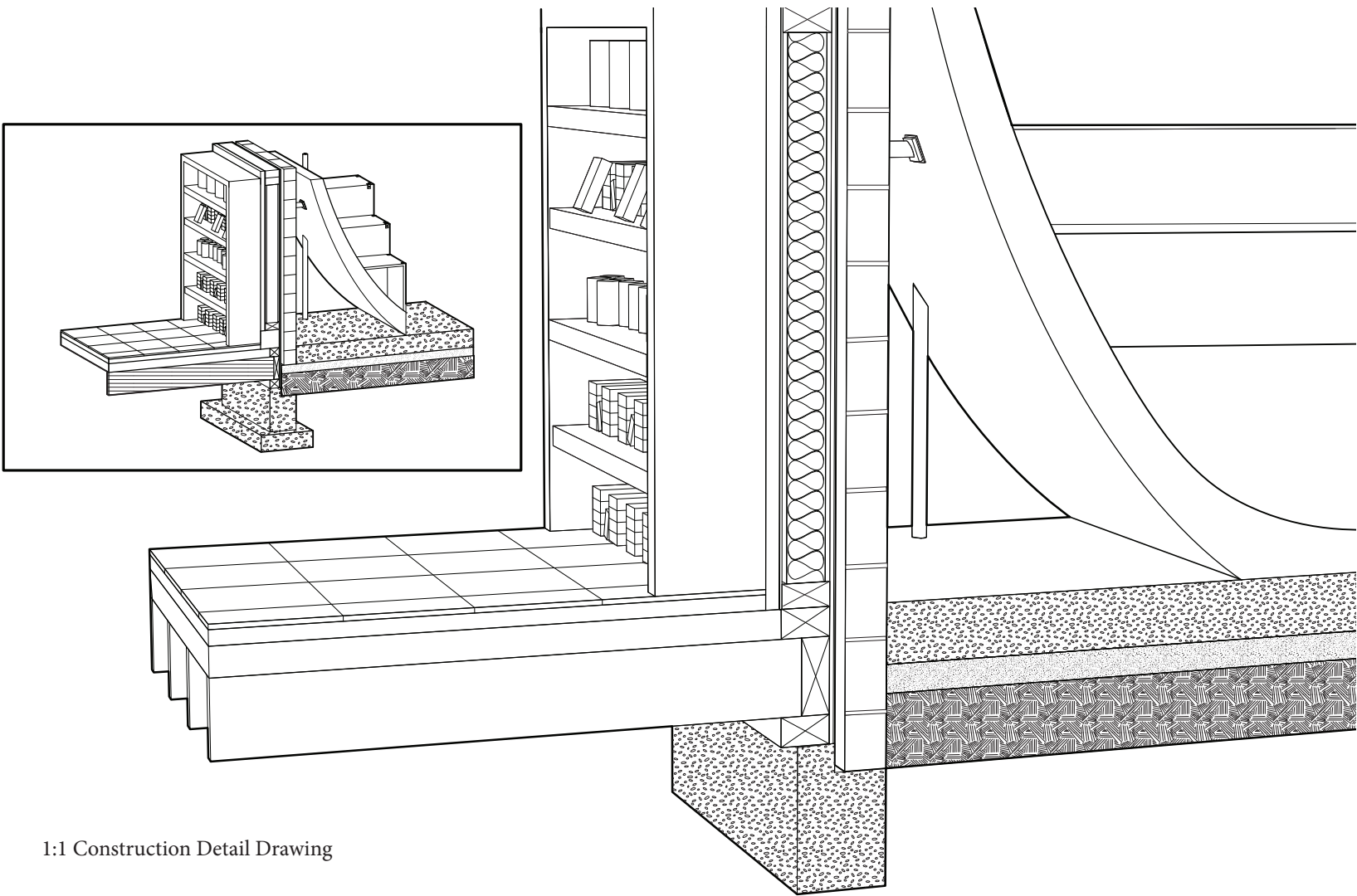


Tunnel Structure Interior (Outside looking In)

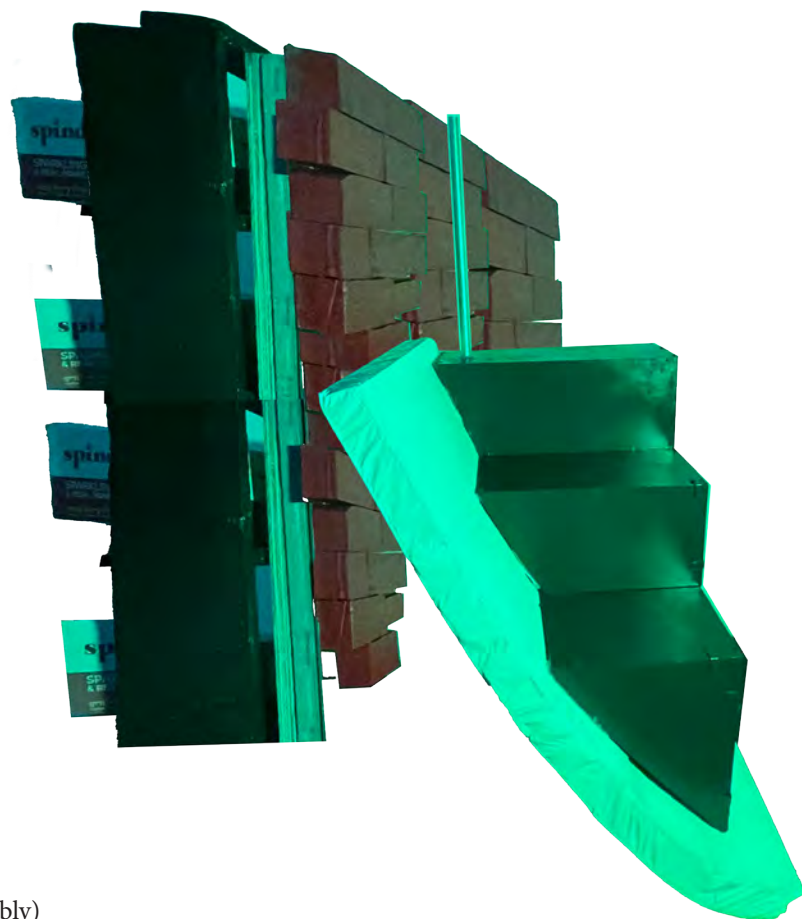


Tunnel Structure Interior (inside looking Out)





1:1 Construction Detail Drawing



1:1 Construction (Collaged Assembly)

## Reclaiming Public Spaces

The project was initially driven by an intrigue in the versatility of the pool grounds and surrounding public spaces. As water was removed from the pool, the transformed grounds began to invite and support new forms of leisure and entertainment within an otherwise regulated environment. This shift prompted a conceptual question: what would it mean to center “unproductivity” rather than leisure? Could this reframing inherently challenge or disrupt existing social systems?

Leisure was understood as a form of rebellion against the institution of work—an institution framed as a confined space that imposes order and prescribes how people should live. The resulting architectural intervention takes the form of an elevated, parasitic structure that weaves through institutions of labor along Broadway, particularly those representing the productive worker. In essence, the design seeks to disrupt existing systems of labor, with a specific focus on blue-collar and working-class environments.

Architecturally, the intervention introduces voids into existing buildings, almost as a way of forcing unproductivity into the physical fabric of labor and work. It reveals both fragments of daily life and the material junctions where the intervention’s mass interrupts and interacts with the existing built environment.

As evidenced in the entry sequence, the intervention brings the workers, those central to the inquiry, to the forefront of the institutional framework. The stairway is designed as a symbolic and literal passage for protestors and workers to gather, becoming visibly present at sites of productivity. The design emphasizes how individuals enter the site, how the intervention intersects with its context, and how it is ultimately occupied, functioning as a space for both disruption and reflection.



# THE PROTAGONIST

My Animated Mind

Studio: Advanced VI

Year: Spring 2025

Critic: Ada Tolla, Giuseppe Lignano

The final project to wrap up my entire GSAPP career is sealed tight in a blue book. This project has been the expression of everything I know and will come to know as I move further along my journey. Through my elaborate storytelling and handdrawings, I project my animated mind to the world, hoping that the reader will perceive me and enjoy my performance. Every chapter touches upon every facet of my current identity. The accumulation of journeys has led me to one final inconclusive conclusion every single time:

*What does it mean to be interesting? Am I interesting yet?*

My Animated Mind

# The Protagonist

The Protagonist

# The Protagonist

My Animated Mind

LUCYLI



**PRECAUTIONARY INSTRUCTIONS**  
**HOW TO READ**

**THIS IS SECTION A**

*Please refer to the right panel for access to this portion of my story. Full spreads will be indicated with the Ⓐ symbol along with its respective page number.*



*1) Pages will ideally be read on the right panel of this book. All pages for both sections will be numbered accordingly.*



*2) Pages can also be read like this when images permit a full spread. This will happen occasionally throughout both portions of the book for a more immersive experience. Enjoy!*

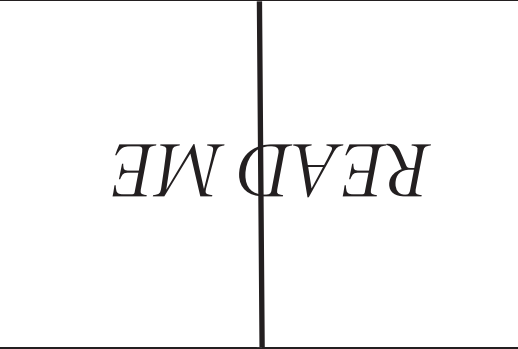
**PRECAUTIONARY INSTRUCTIONS**  
**HOW TO READ**

**THIS IS SECTION B**

*Please refer to the right panel for access to this portion of my story. Full spreads will be indicated with the Ⓑ symbol along with its respective page number.*



*1) Pages will ideally be read on the right panel of this book. All pages for both sections will be numbered accordingly.*



*2) Pages can also be read like this when images permit a full spread. This will happen occasionally throughout both portions of the book for a more immersive experience. Enjoy!*



*I am an open book.*

*I am an open book with a storyline whose character faces challenges and experiences that shatter their sense of self. I am, in fact, the protagonist... of this story anyway.*

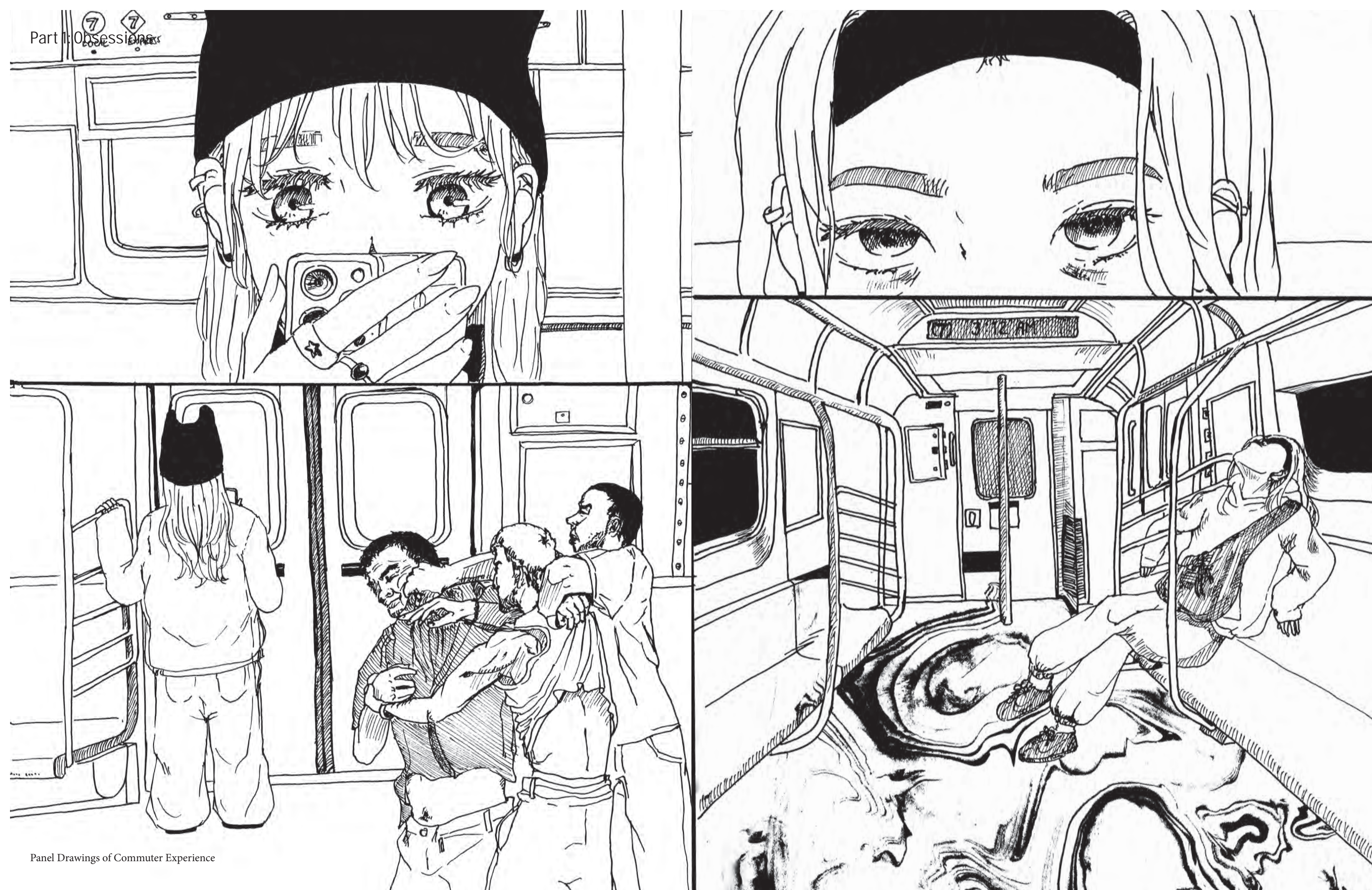
*The protagonist is not necessarily always the main character, although the two are not mutually exclusive either.*

*What is a protagonist anyway? At what point do we consider one to be a protagonist? Is it egotistical to portray oneself as such? An emotional anchor, an entertainer, a container of existential conflicts, and the embodiment of transformational journeys: I aspire to be all of these things. My character loves to be the center of attention, yet there is a level of shame when it actually happens. She lives and makes decisions on impulse, sentiment, and passion but frequently feels uncertain. My character is filled with contradictions, and it is almost as though I am looking for the reader—the consumer—to diagnose me.*

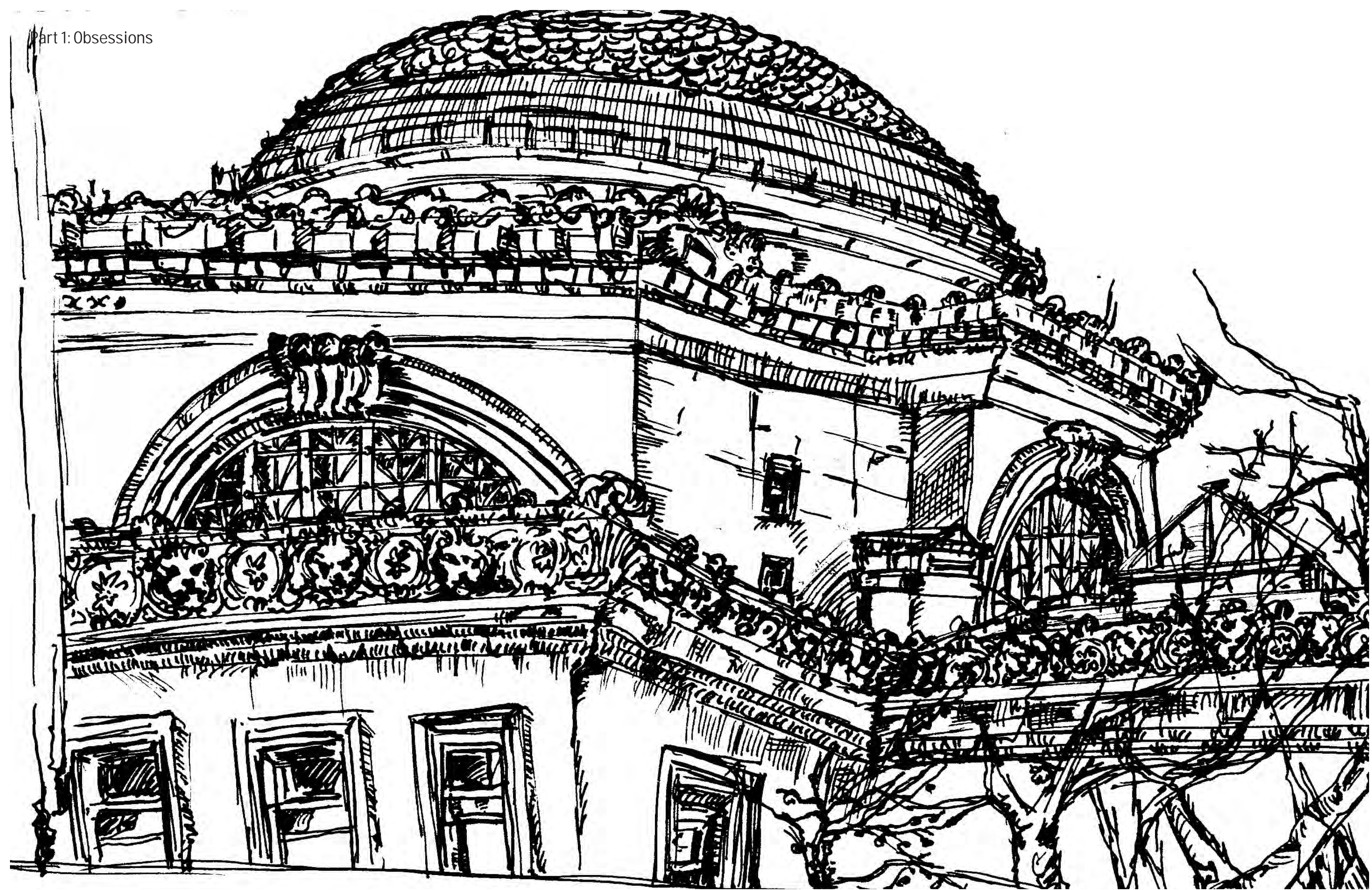
*There is an ego, and then the alter ego. One aims to be a free spirit with no filter to her own expression and a complete disregard for the status quo. The other is tied down by her responsibilities and setbacks, constantly struggling to find her place in this world.*













## Part 2: Constructions

### ***I am an open book.***

*I have this obsession with being unique and distinguished. Upon further reflection, maybe I have equated being unique to being distinguished, and therefore, the more I stood out, the more successful I was as a person. One might interpret this as a call for attention, and I don't exactly disagree. However, I can pinpoint my obsession as more of a hope to be revolutionary and original. It is not to say that things should not influence me. But rather, I hope that the things that I make can influence others, to any extent if possible.*

*This section is a culmination of all my efforts as a [self-proclaimed] designer. Marked by a combination of unnecessary complexity, selective irony, and stubborn perfectionism, I can proudly say that the following contructions are a solid representation of my craft. In other words, this is another dissection of my animated mind.*

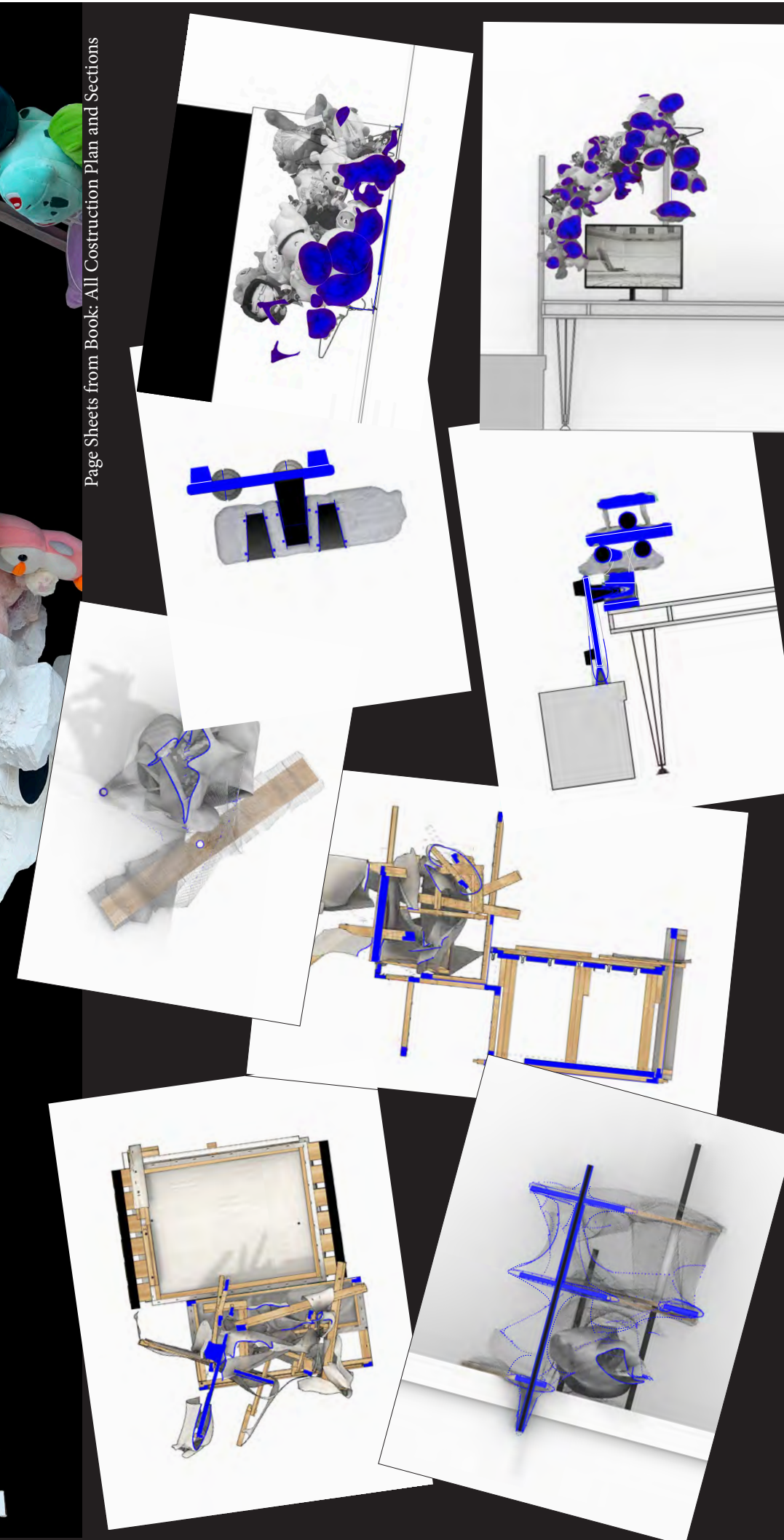
*There is a strange set of paradoxes that define the way I present myself, as well as why I express and present myself in the ways that I do.*

*I'm confident that I am capable of extraordinary things.  
I'm not confident that my capabilities are extraordinary enough for this complex world.*

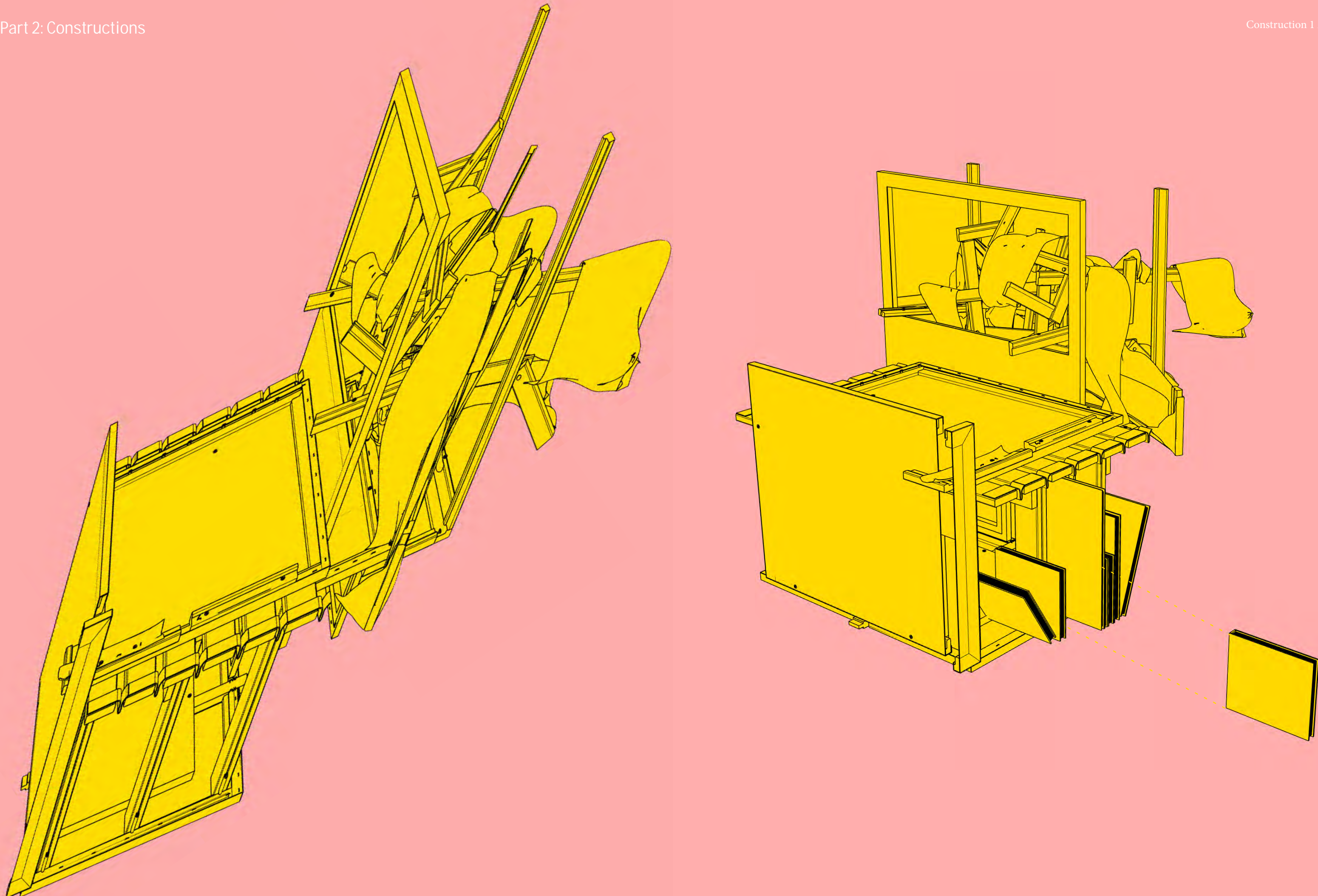
Panoramic View of Construction Series



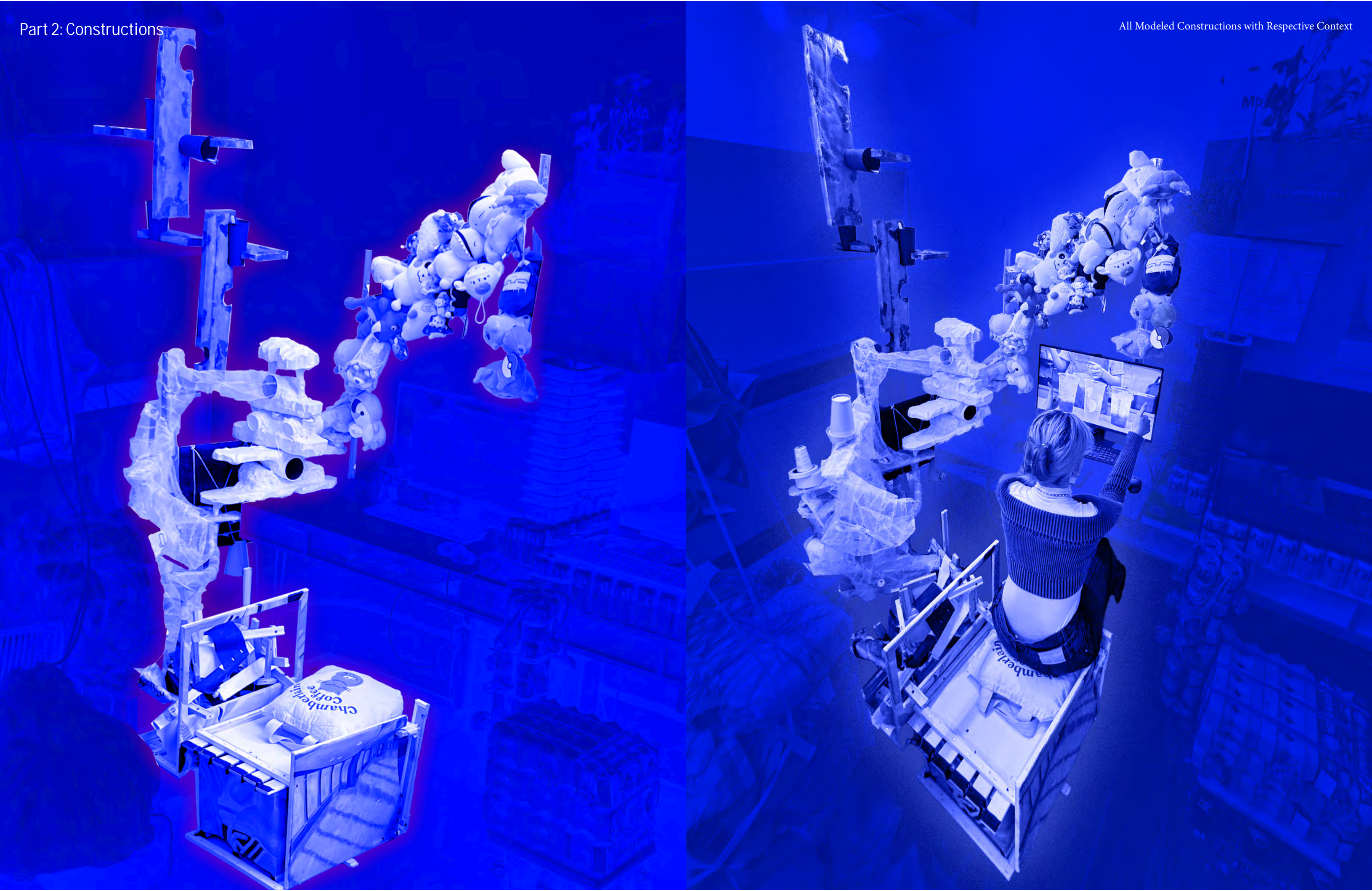
Page Sheets from Book: All Construction Plan and Sections



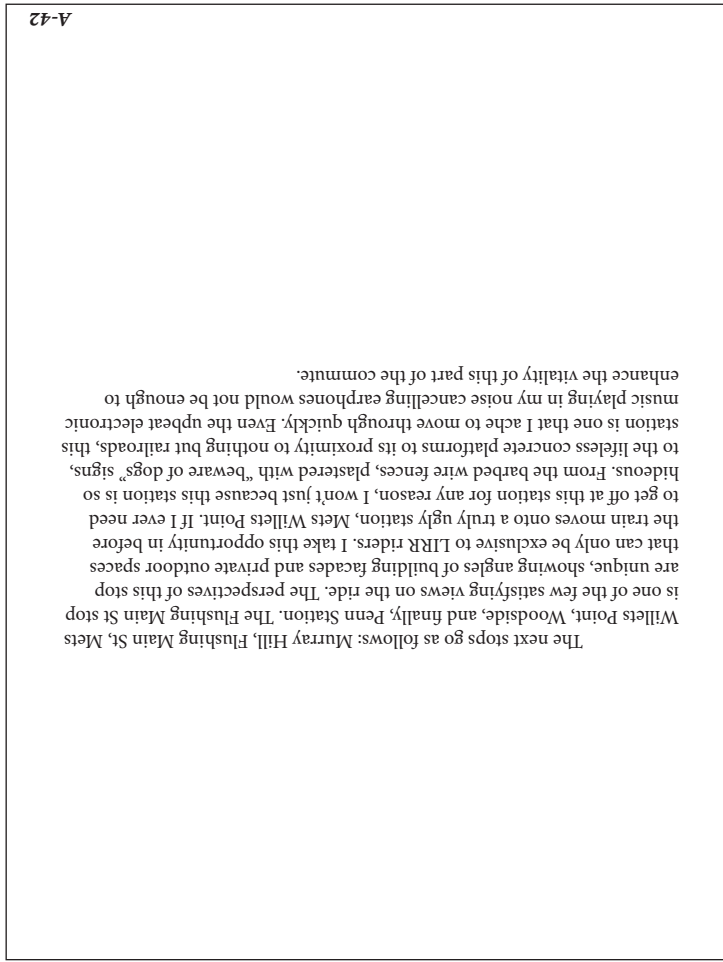
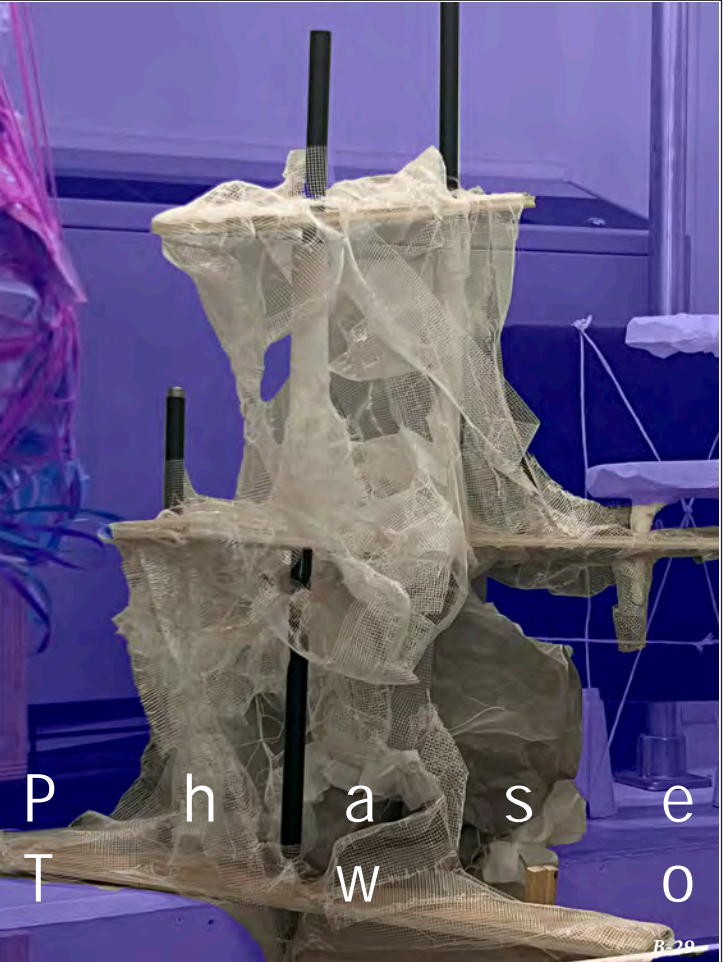
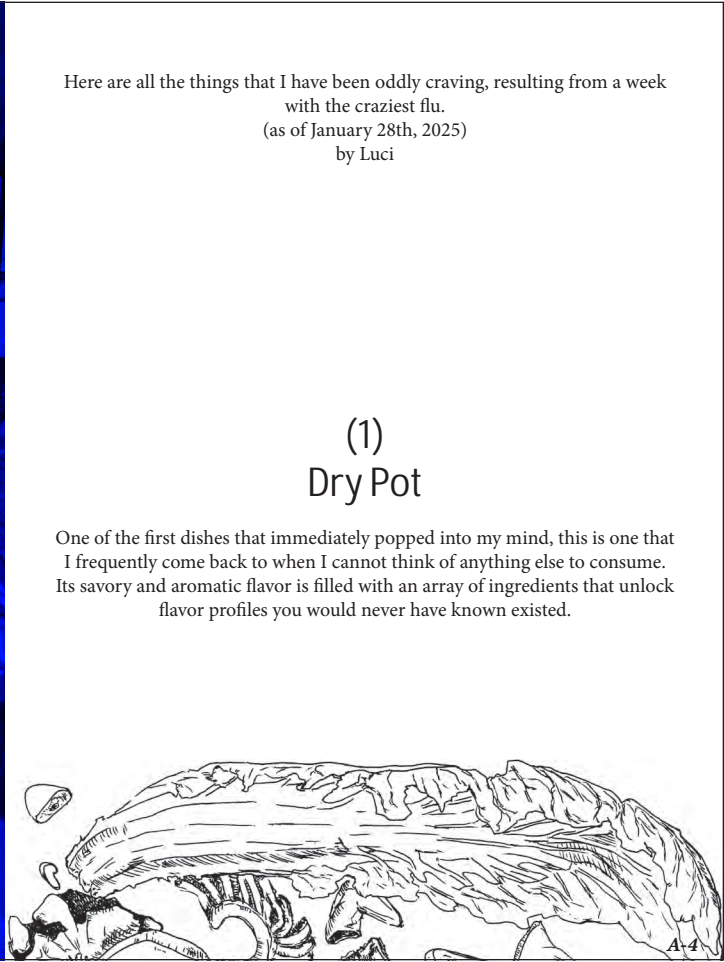
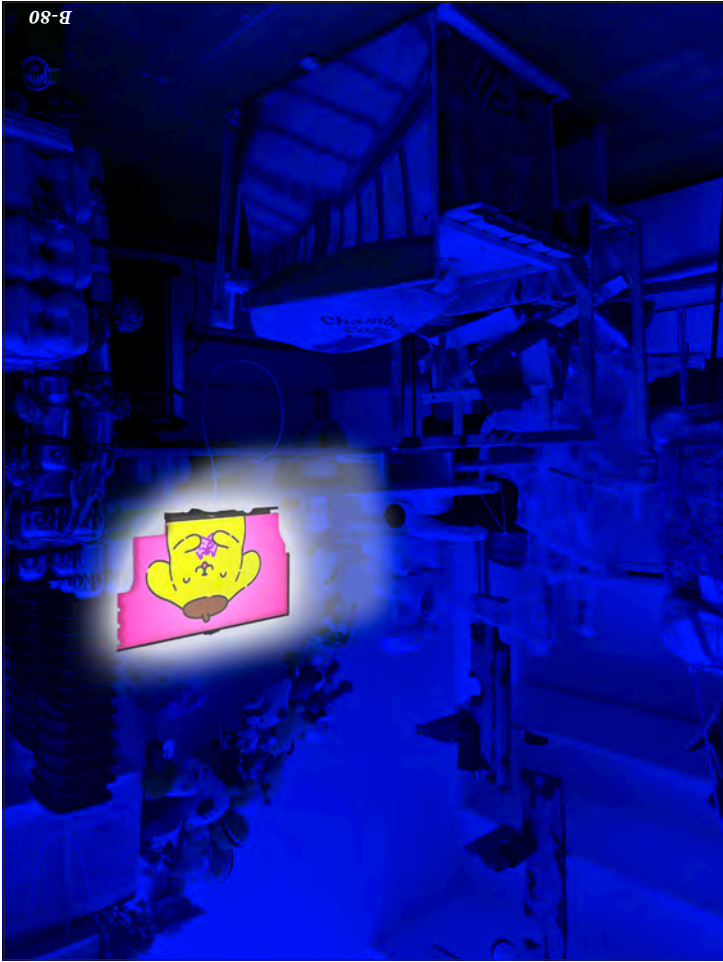












When Switching Parts to Read: Flip 180 Degrees and Keep your Eyes Aligned to the Right Panel!



07

# THE PRODUCTIVITY MACHINE

*Course: Architectural Drawing & Representation I*

*Year: Fall 2022*

*Critic: Zachary White*

## *Work to Play to Work*

The Druzhba Sanatorium, completed in 1985 in Yalta, Crimea, stands as a powerful architectural and ideological artifact of the late Soviet era. Designed by Igor Vasilevsky and Yuriy Stefanovich, the structure exemplifies the Soviet Union's unique approach to leisure, not as an escape from work but as an essential and regulated component of the socialist labor cycle. Built during a period of intensified state interest in the health and productivity of its workforce, the sanatorium functioned as a state-sponsored retreat for physical rehabilitation, targeting worn or overburdened laborers with the intent of restoring their capacity for work.



Druzhba Sanatorium as Productivity Machine: Assembly Line that Generates Working Class



Far from being a luxury resort, the Druzhba Sanatorium embodied a model of leisure tightly interwoven with labor. Within the socialist ideology, the body of the worker was seen as both a productive unit and a state responsibility. Sanatoria like Druzhba were part of a vast network of facilities where leisure was administered with clinical precision through schedules, medical treatments, and carefully designed routines. Leisure, in this context, was not about freedom or personal indulgence but a functional mechanism for maintaining societal efficiency and the well-being of the collective labor force.

Architecturally, Druzhba is striking. Its dramatic circular form, perched above the Black Sea on massive concrete supports, suggests both utopian ambition and institutional control. With its elevated and enclosed design, it resembles a spacecraft or surveillance hub, simultaneously evoking protection, futurism, and the management of bodies. The building houses medical treatment areas, hydrotherapy rooms, and sea-access facilities, all of which reinforce its role as a kind of machine for physical recovery. The formal expression of the structure communicates a technocratic vision of health, where the environment itself is instrumentalized for the betterment of the worker.

Though Western perspectives have often interpreted such Soviet-era leisure architecture as dystopian or overly bureaucratic, within the Soviet Union, facilities like Druzhba were considered part of the social contract and a testament to the state's role in safeguarding its citizens' health. They stood in contrast to capitalist leisure, which was privatized and often inaccessible to the working class. Druzhba, whose name translates to "friendship," captures the ideological blending of collectivism, welfare, and productivity, encapsulating the belief that rest was a shared right but also a regulated duty.

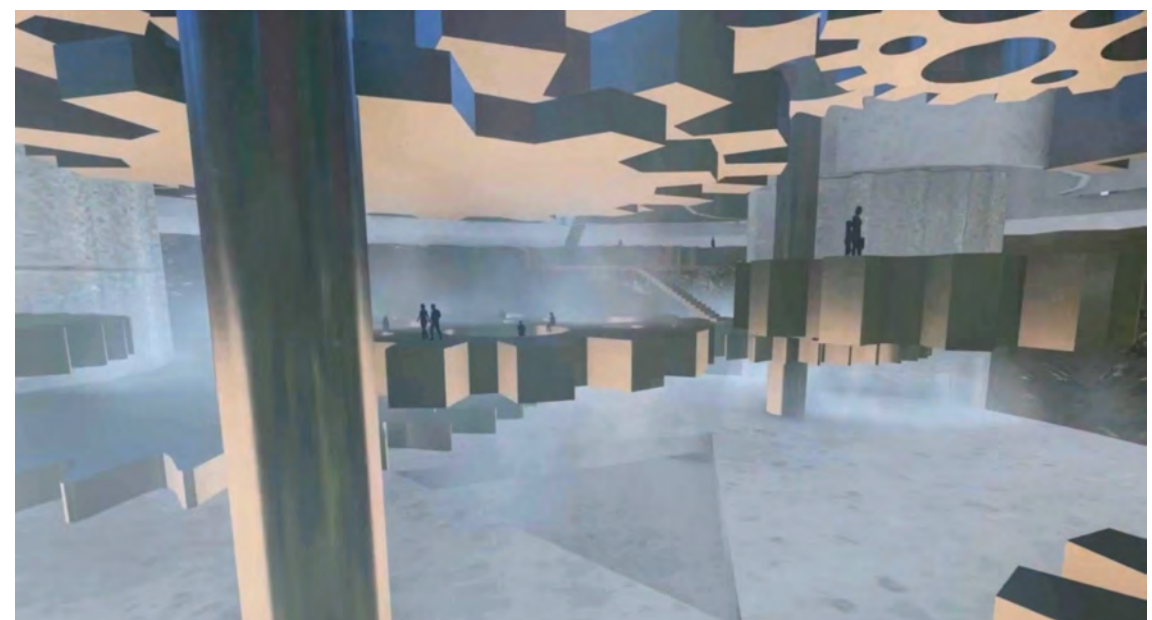
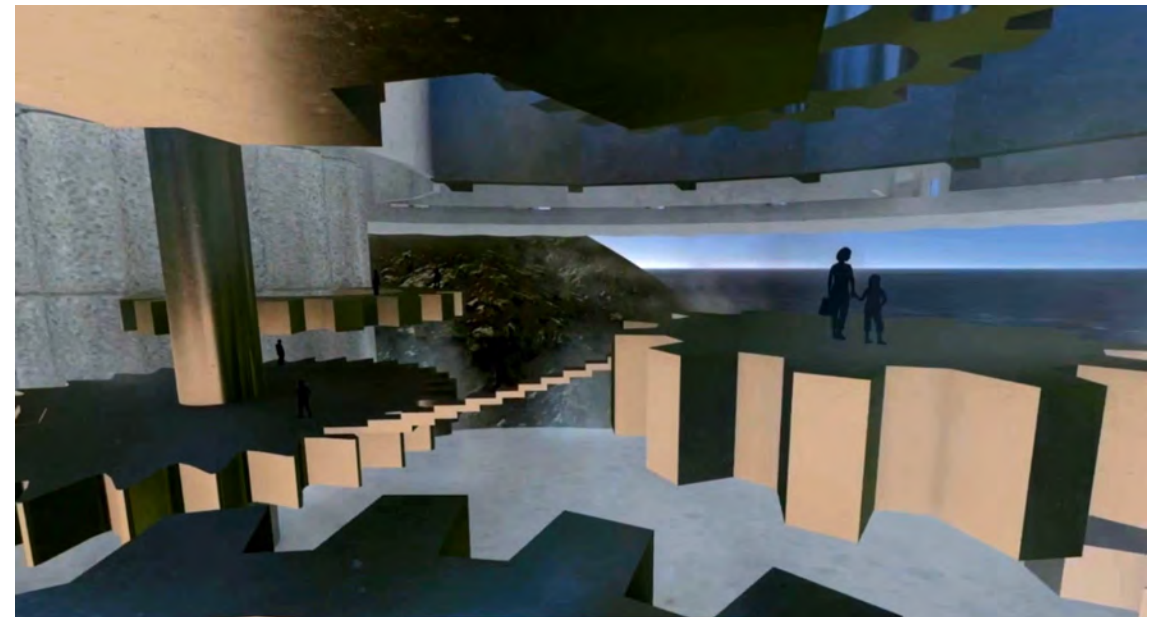
In contemporary discourse, the Druzhba Sanatorium invites renewed attention as a site where the politics of care, labor, and architectural form intersect. It resists simplistic interpretations of leisure as either liberation or control and instead reveals how spatial and social systems can fold rest into the mechanisms of governance. Its bold form and ideological underpinnings continue to provoke questions about how we design for the body, particularly the laboring body, and the structures we build around care, recovery, and state responsibility.



Section Perspective amidst Industrial Landscape: Labor and Leisure behind Walls



Representational Model: Metal Rendered from Insulation Foam



Video Stills: Animation as Figurative Depiction of Productivity Machine





**DISRUPTION**