

CHIH-YU WEN
PORTFOLIO

2023-2024
GSAPP Selected Works
Columbia University

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The decline of the USPS can be attributed to the diminishing practice of letter-writing in contemporary times. Additionally, specific branches, like the Kensington post office, have gained notoriety for their low efficiency.

Conversely, the demand for package delivery has surged dramatically, particularly for companies like FedEx and UPS, with business booming, especially during the COVID-19 pandemic. This uptick in package deliveries has exacerbated traffic issues in cities such as NYC.

I contend that this lifestyle is contributing significantly to material waste. On average, every 100 households receive 35 packages daily, resulting in a substantial amount of cardboard. Unfortunately, much of this cardboard is disposed of immediately after use, contributing to the growing issue of material waste.

Can we transform the decaying post office into a community soil-friendly facility and fix the unusable material cycle?

I started with the research of paper and cardboard material circular. To make paper, trees were cut down somewhere on the planet and delivered to our country to make paper pulp and then into paper and cardboard. Now, the recycled paper ratio across America is around 68%. This means 1/3 of them will go directly into landfills, costing more CO2 emissions to transport them elsewhere. Garbage moves across the city and even sells to other countries.

How can we improve the recycling ratio? And build sustainable material circulation in the community?

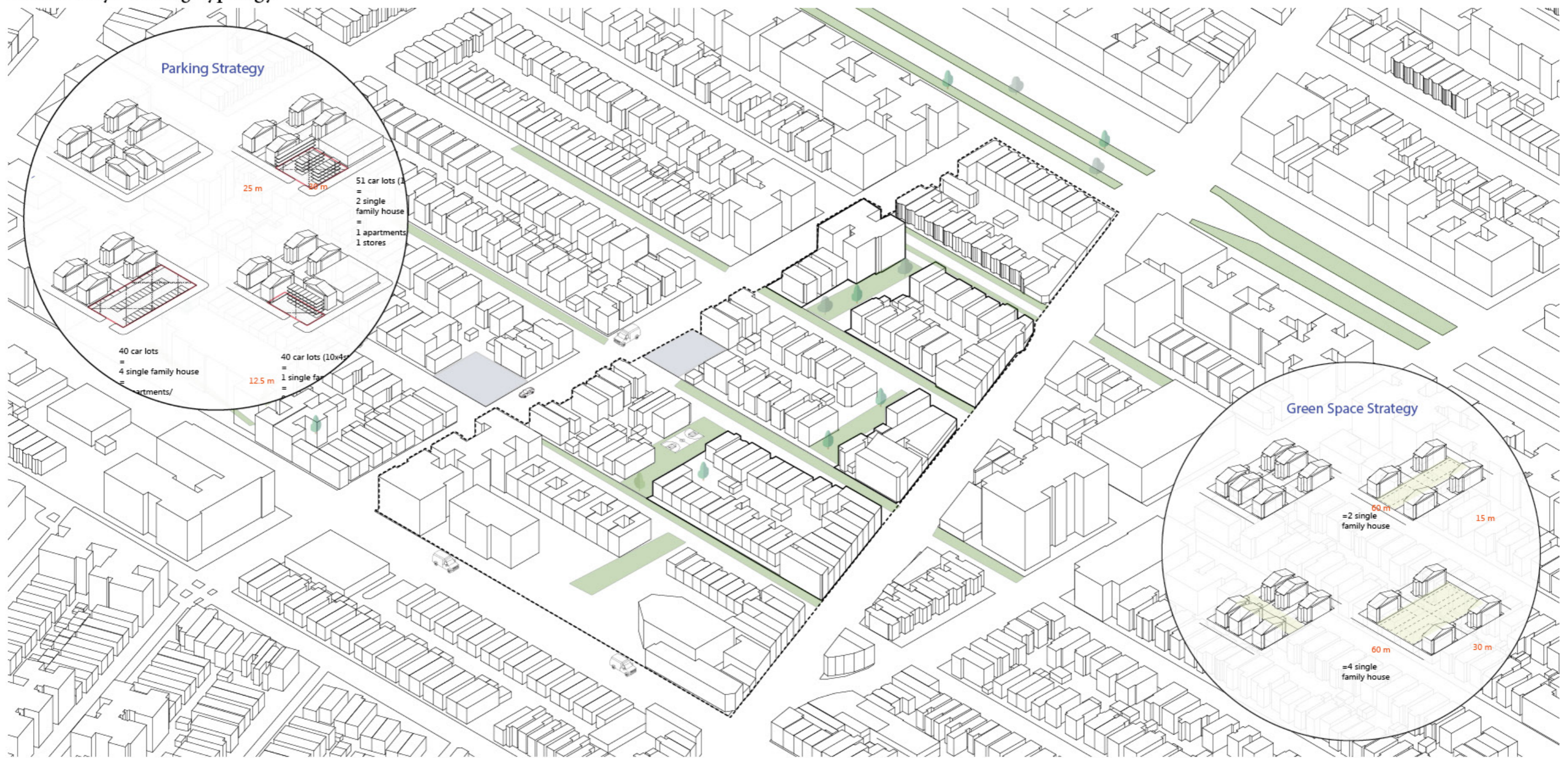
Habitability of Urban Soil Soil Friendly Post Office and Paper Recovery Center

GSAPP MSAAD 2023 Summer
Advisor : Mio Tsuneyama and Fuminori Nousaku
Individual Work

Location: Brooklyn, New York
Structure: Light wood structure
Area: 36328.2 sqft (3375 m2)
Building Type: P5 Community Center

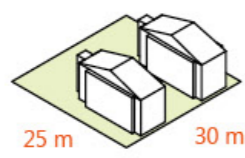


Community Building Typology

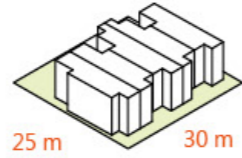


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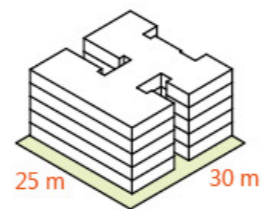
- Chih-Yu Wen -



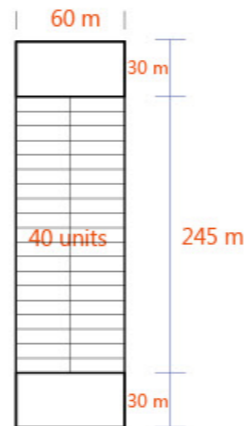
Single familyhouse
2 units
Open space Ratio
55%



Townhouse
5 units
Open space Ratio
27.5~37.5%

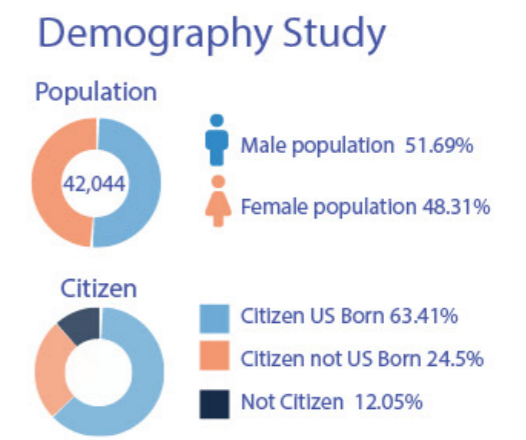
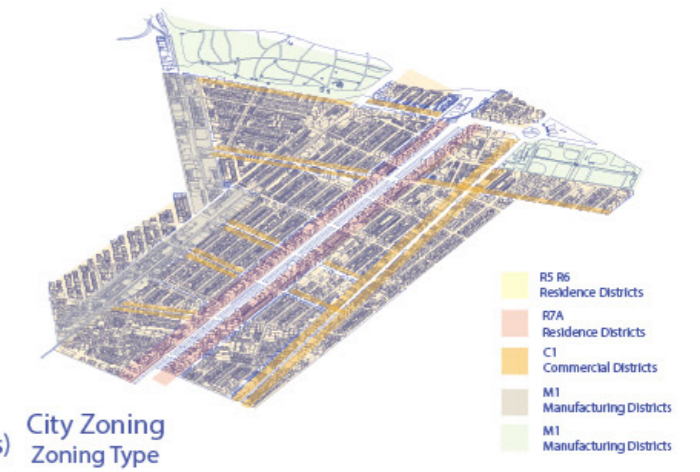
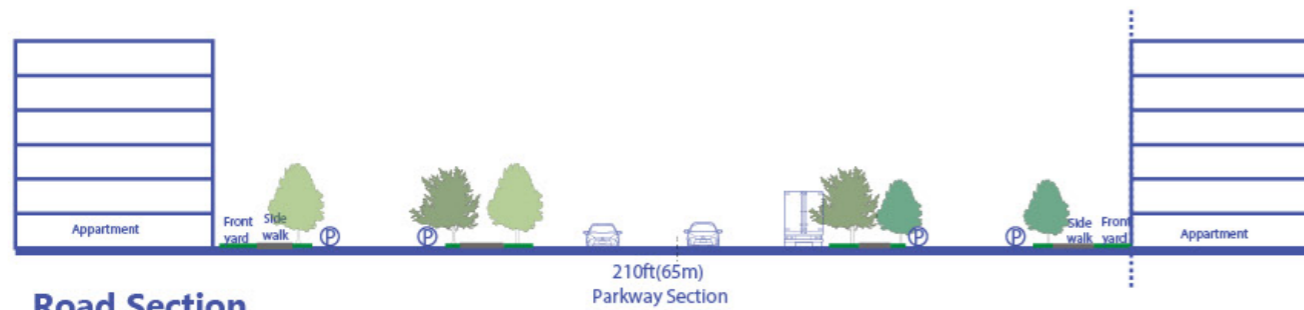
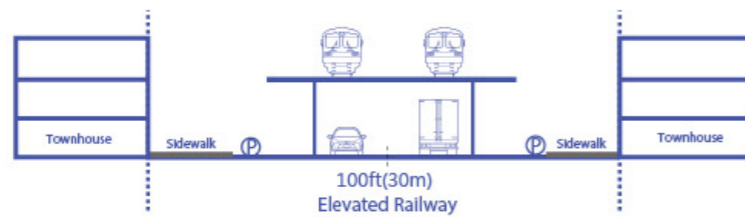
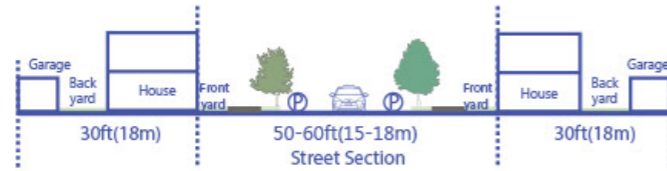
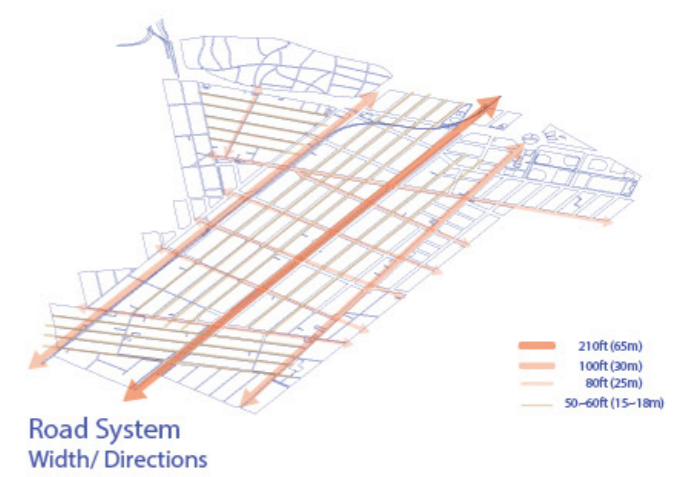
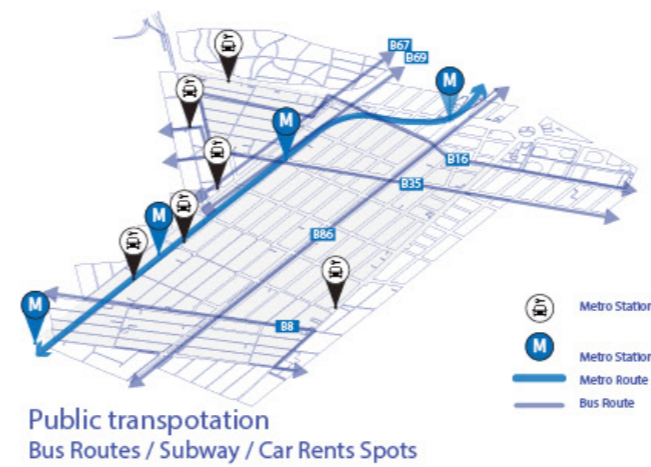
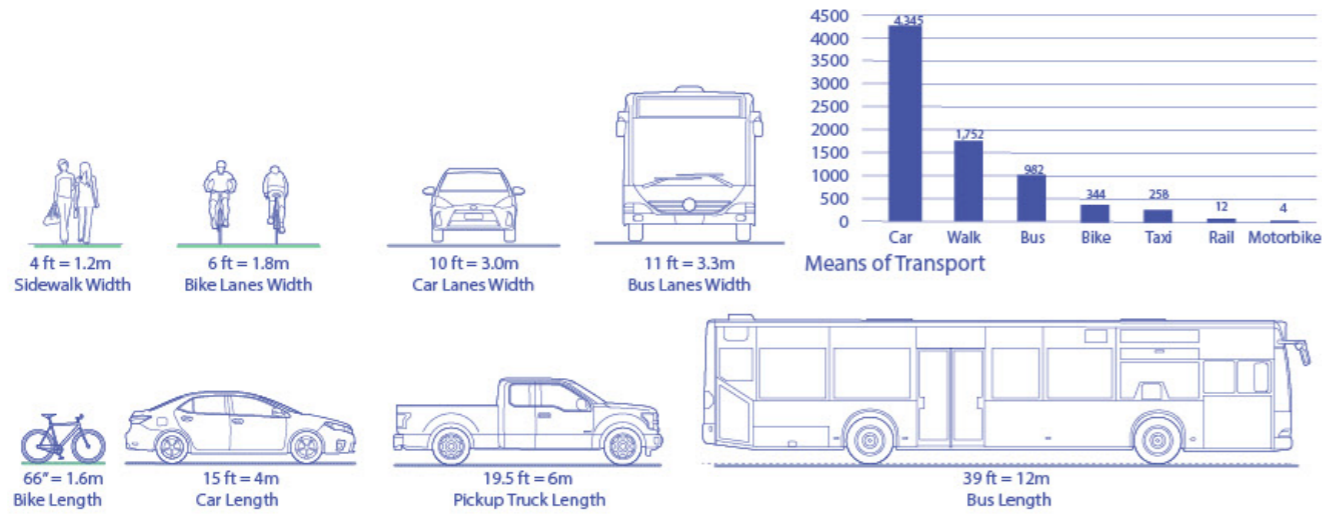


Apartment
50 units
Open space Ratio
0~35%



	Public Green Area Ratio 0%
	Public Green Space Per Person 0m ²
	Road Area Ratio 2.1%
	Public Green Area Ratio 2.6%
	Public Green Space Per Person 11.7m ²
	Road Area Ratio 0.5%
	Public Green Area Ratio 3%
	Public Green Space Per Person 13.7m ²
	Road Area Ratio 0.5%

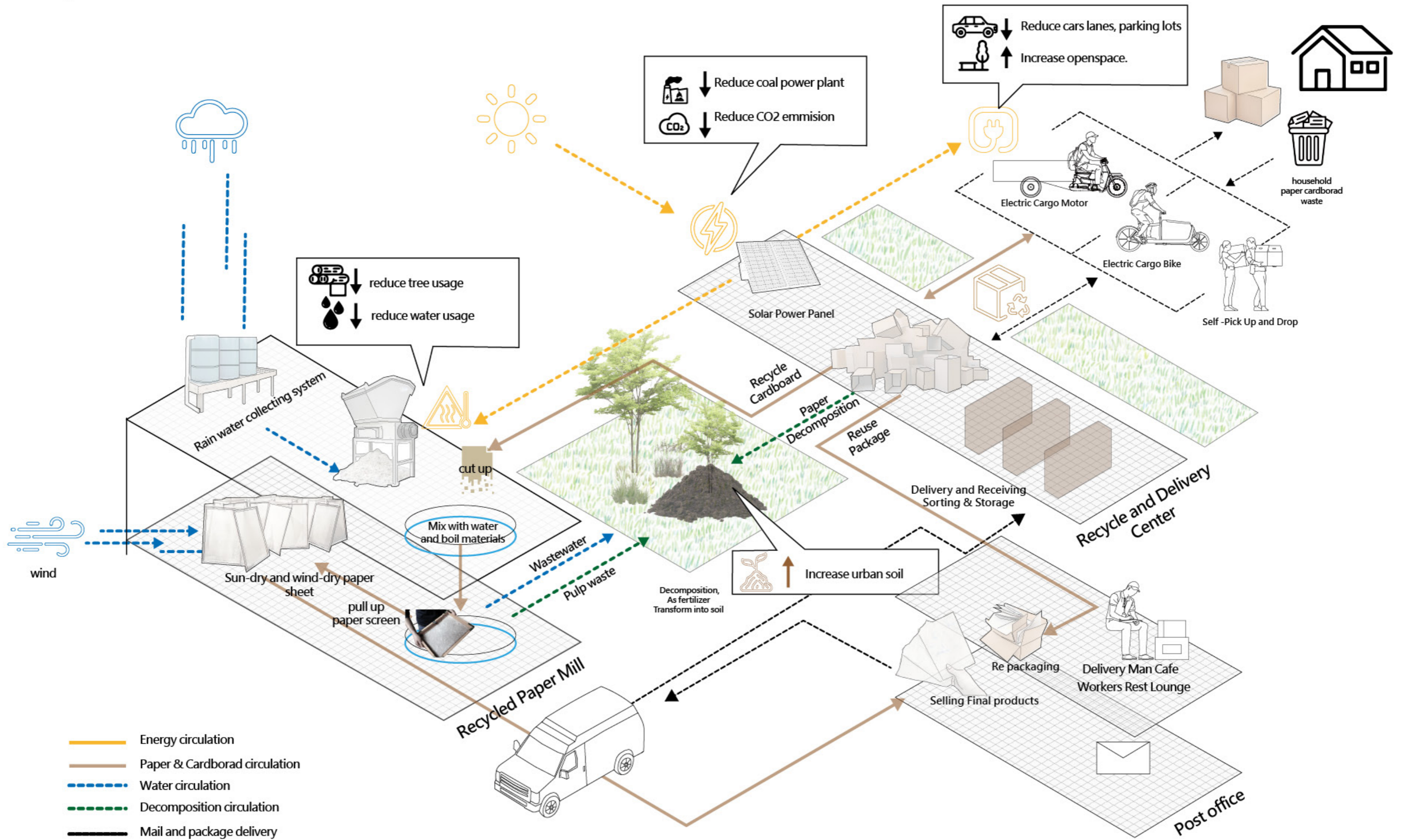
Community Transportation



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Design Network

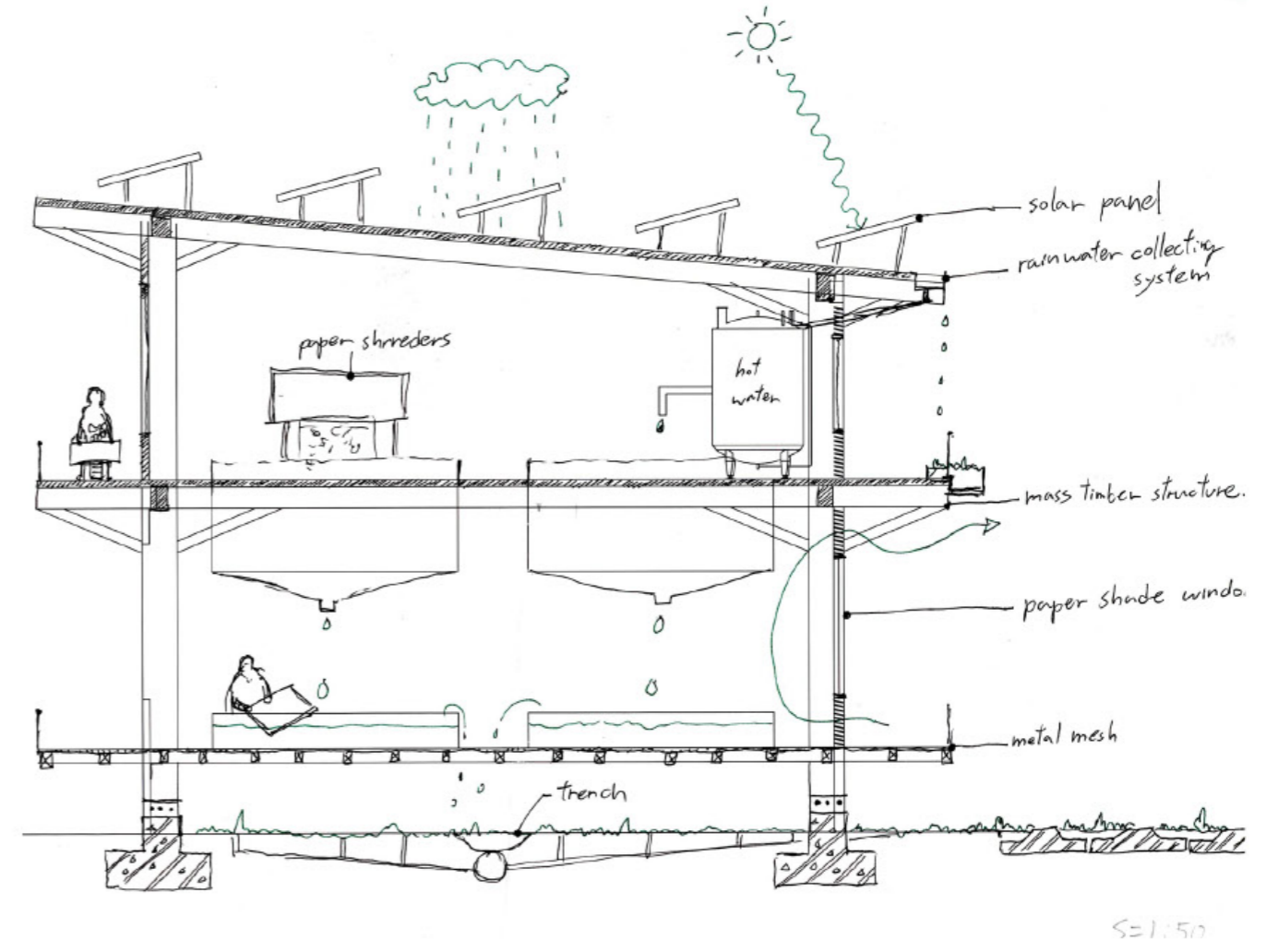
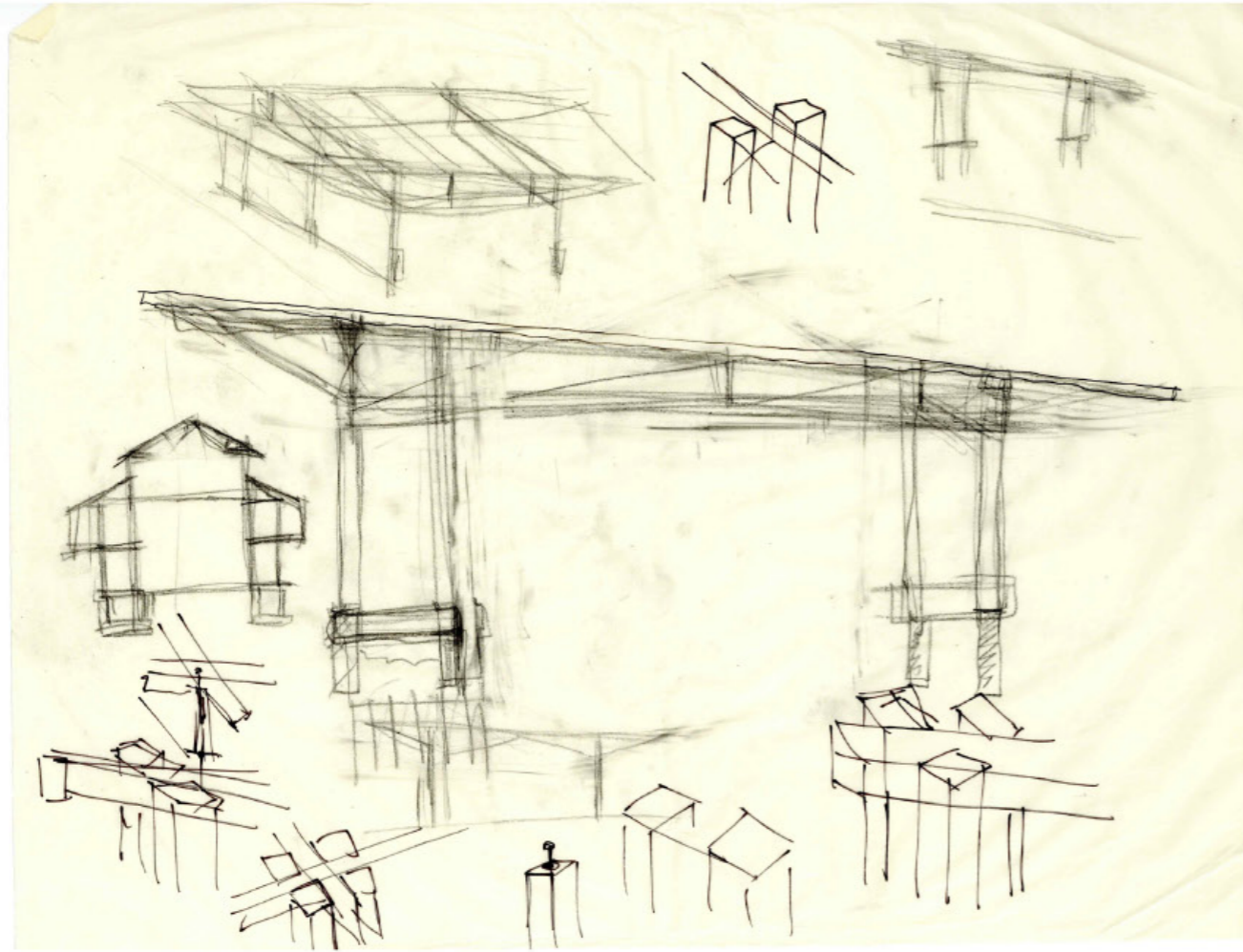


- Energy circulation
- Paper & Cardboard circulation
- - - Water circulation
- - - Decomposition circulation
- Mail and package delivery

-Portfolio-

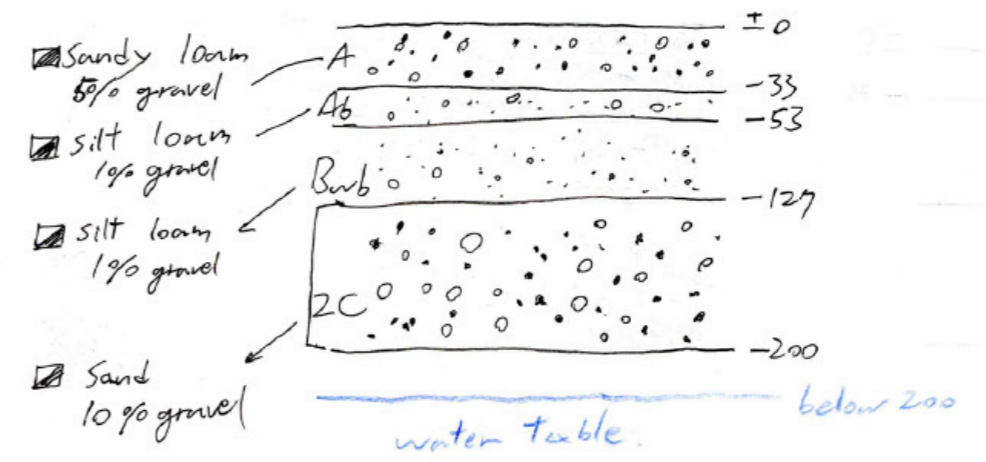
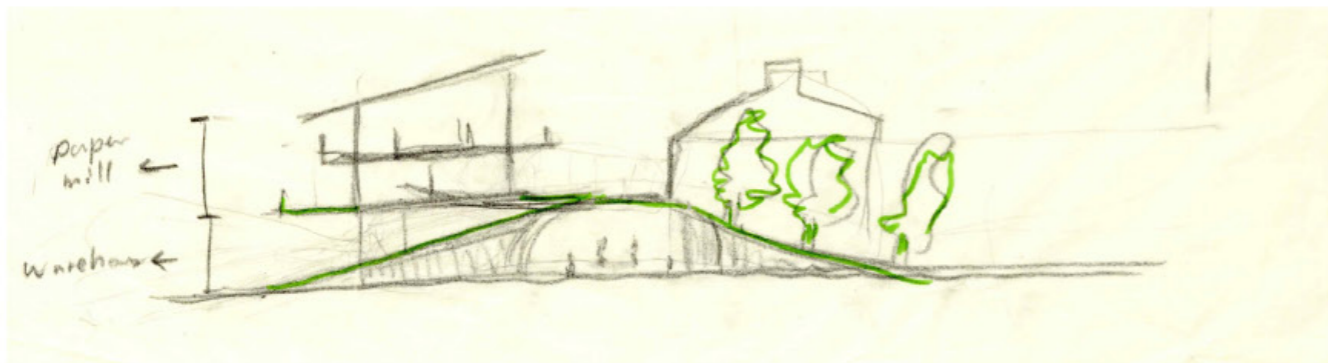
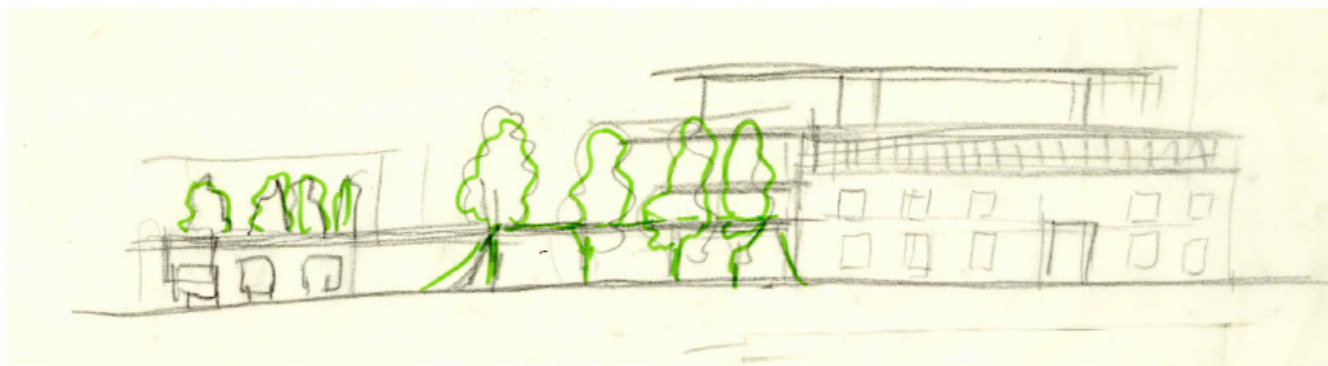
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Progress Sketch

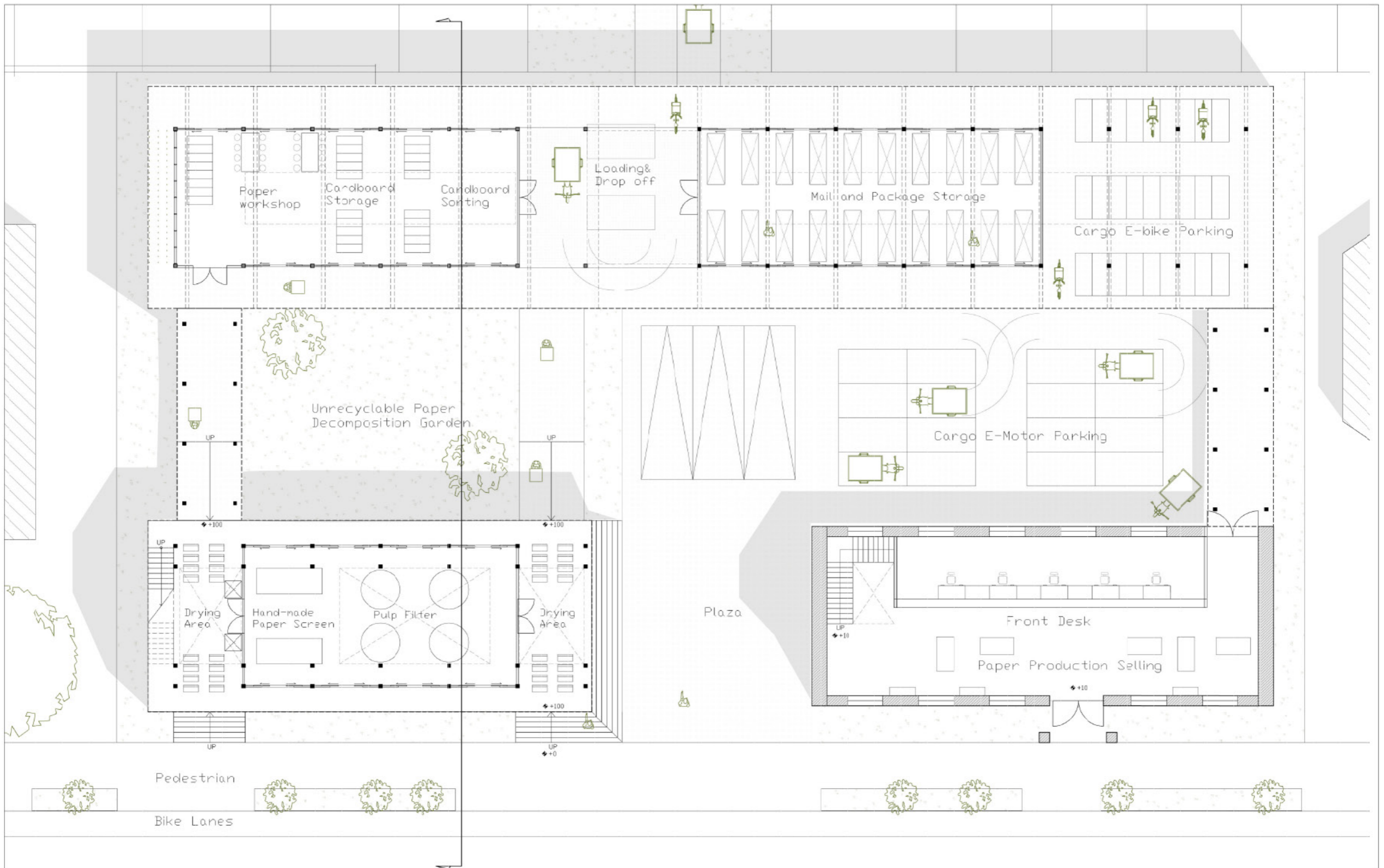


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particle size.
★ clay < silt < sand < gravel



-Portfolio-

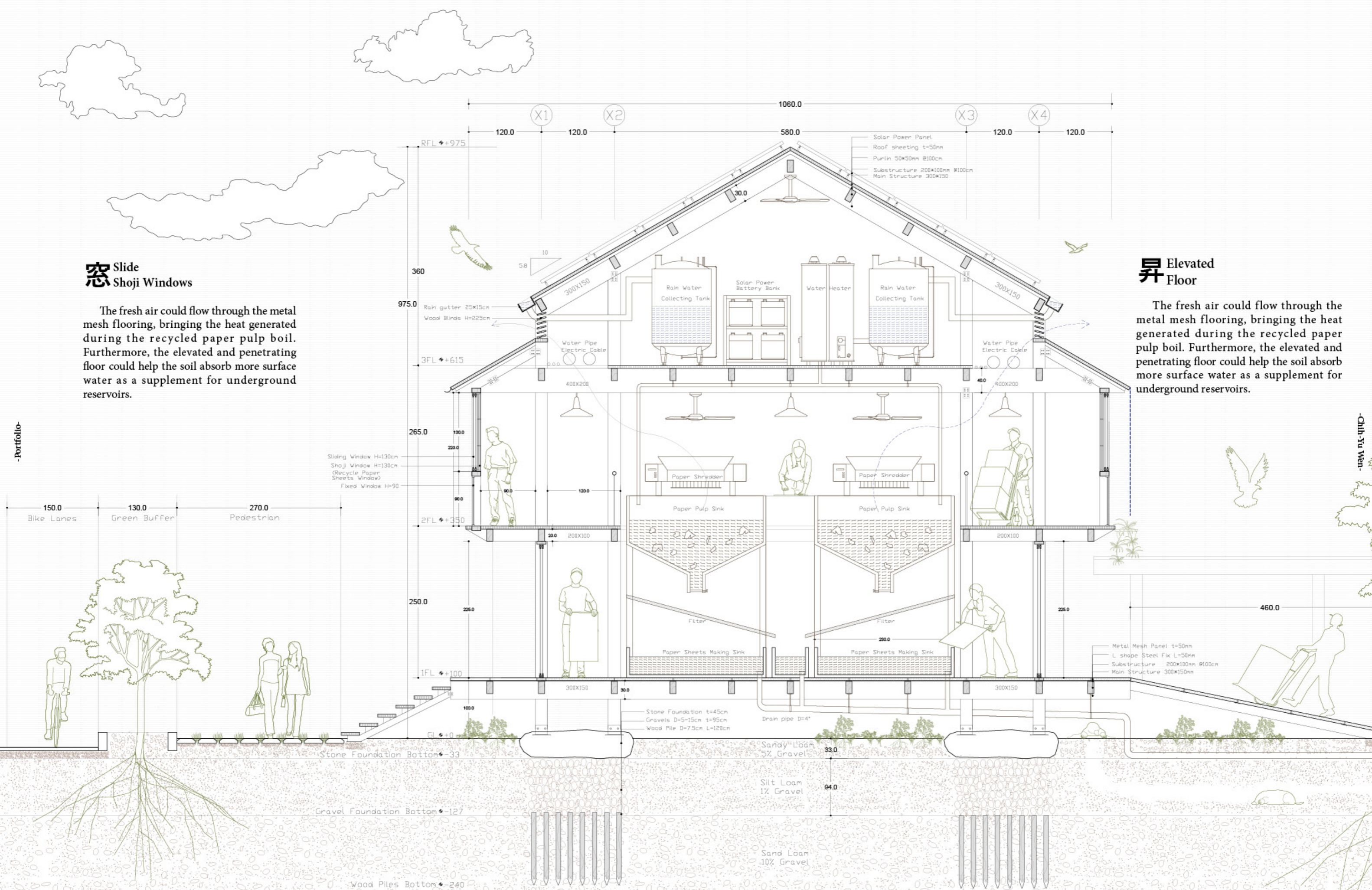
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窗 Slide Shoji Windows

The fresh air could flow through the metal mesh flooring, bringing the heat generated during the recycled paper pulp boil. Furthermore, the elevated and penetrating floor could help the soil absorb more surface water as a supplement for underground reservoirs.

昇 Elevated Floor

The fresh air could flow through the metal mesh flooring, bringing the heat generated during the recycled paper pulp boil. Furthermore, the elevated and penetrating floor could help the soil absorb more surface water as a supplement for underground reservoirs.



-Portfolio-

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植 Decomposition Garden

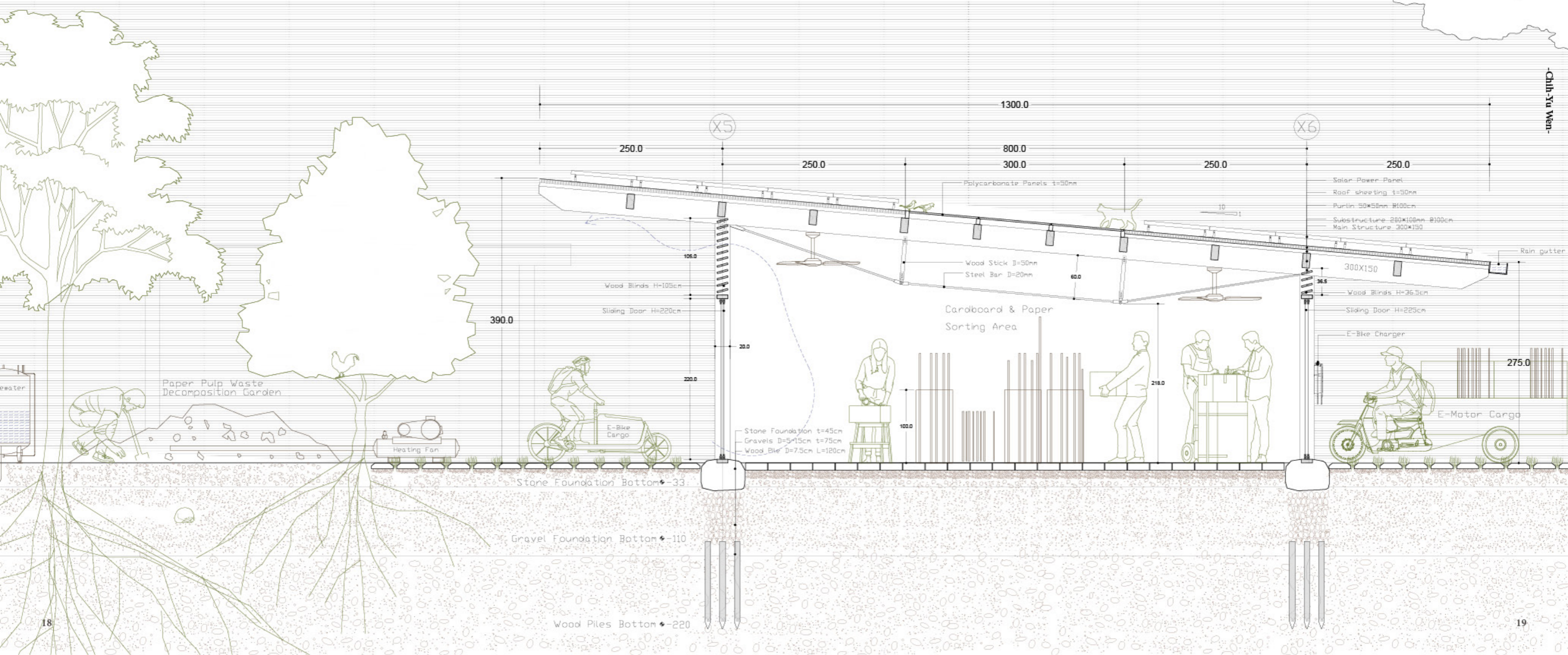
After filtering the paper pulp, the unused material could be piled up in the garden. Eventually, it could increase the amount of urban soil. The materials cycle becomes circular instead of a linear building material process, which is from raw materials directly to dump sites.

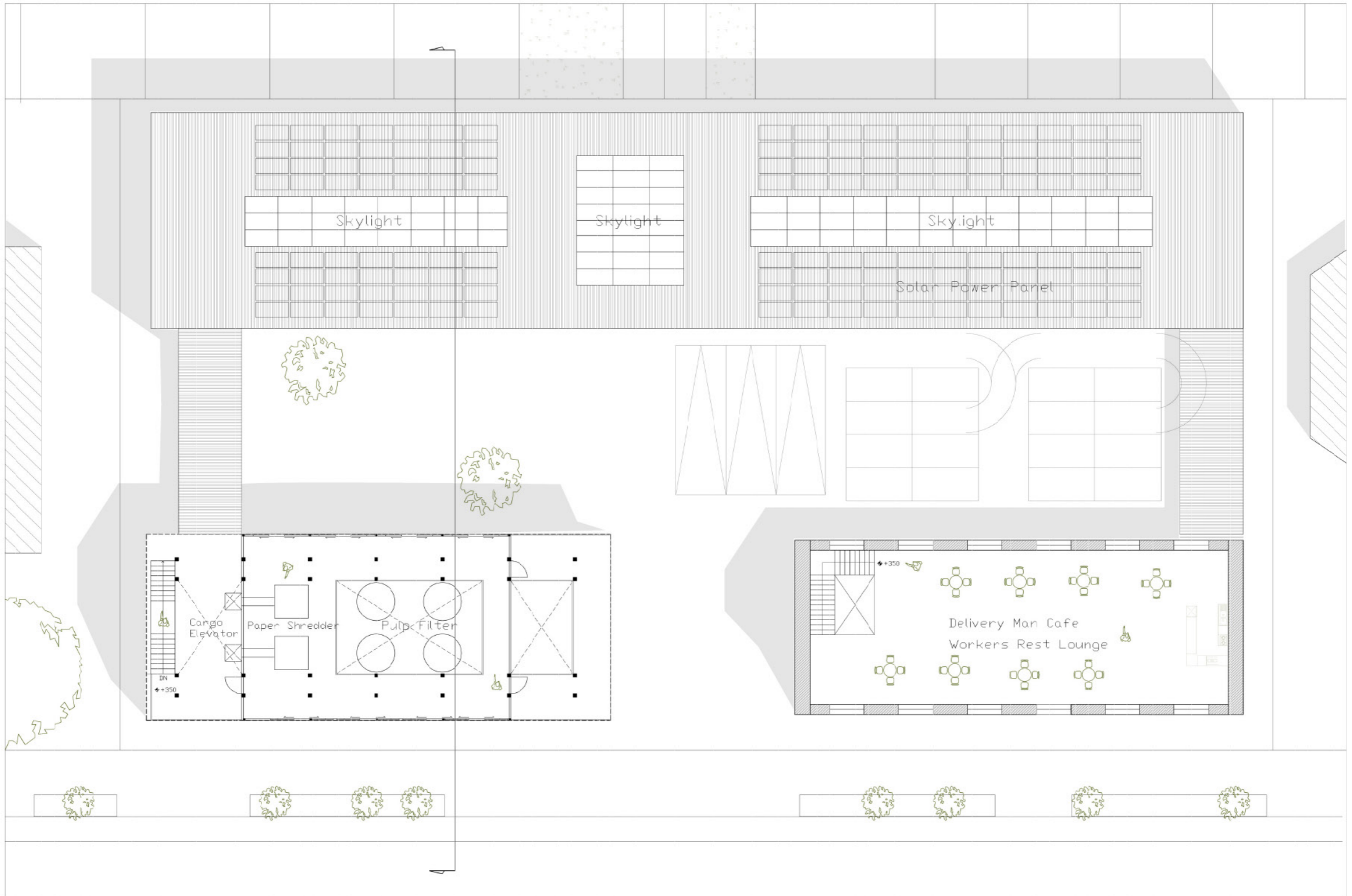
☀ Solar Power Drive Energy System

To ensure sustainability, solar panels on the roof would generate energy for the e-bikes, utilizing natural sunlight. The building's façade would feature sliding doors for ventilation and flexible use. This comprehensive approach aims to integrate eco-friendly practices into our delivery and waste management system.

紙 Paper Recovery & Distribution Center

The recovery center is a transportation center for packages and cardboard. With electric vehicles powered by solar panels, there are no fossil-fuel cars going around inside the community.





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-Portfolio-

-Chih-Yu Wen-



- Portfolio -

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Militarization of Aerial Surveillance

Our research began with the history of weaponizing air for surveillance. The timeline looks at the development of aerial surveillance in the US and its relationship to war. Government funding advanced these technologies as a way to spy discreetly, but also to show power as a nation-state.

Around World War II, blimps became a key player in the war, using gasses lighter than air to float airships in the sky. Air is not only the medium where surveillance happened, but also the material to allow for floating.

Helium

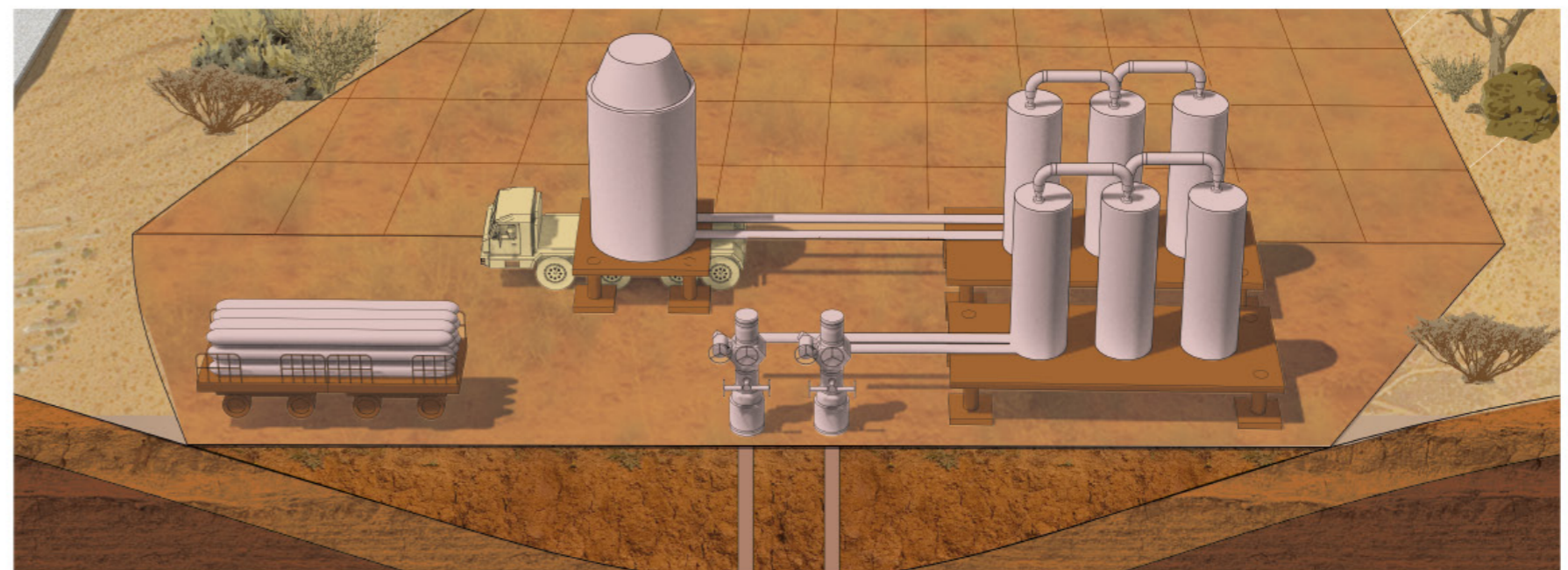
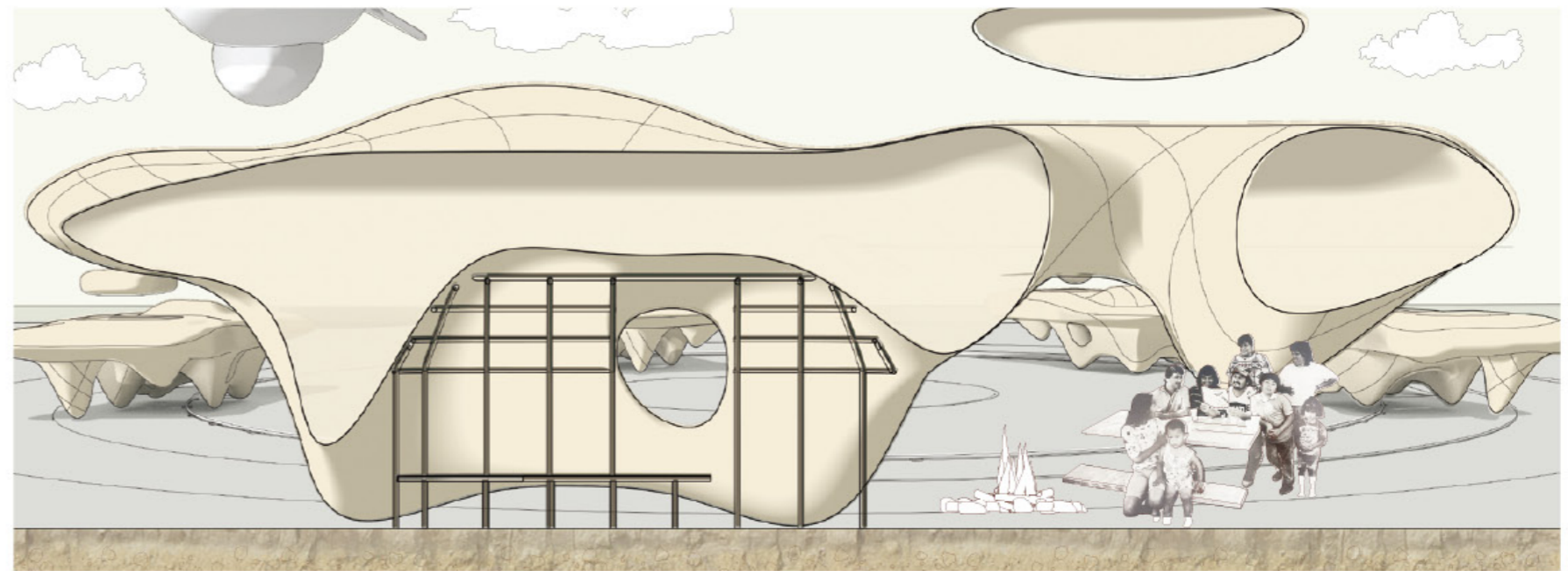
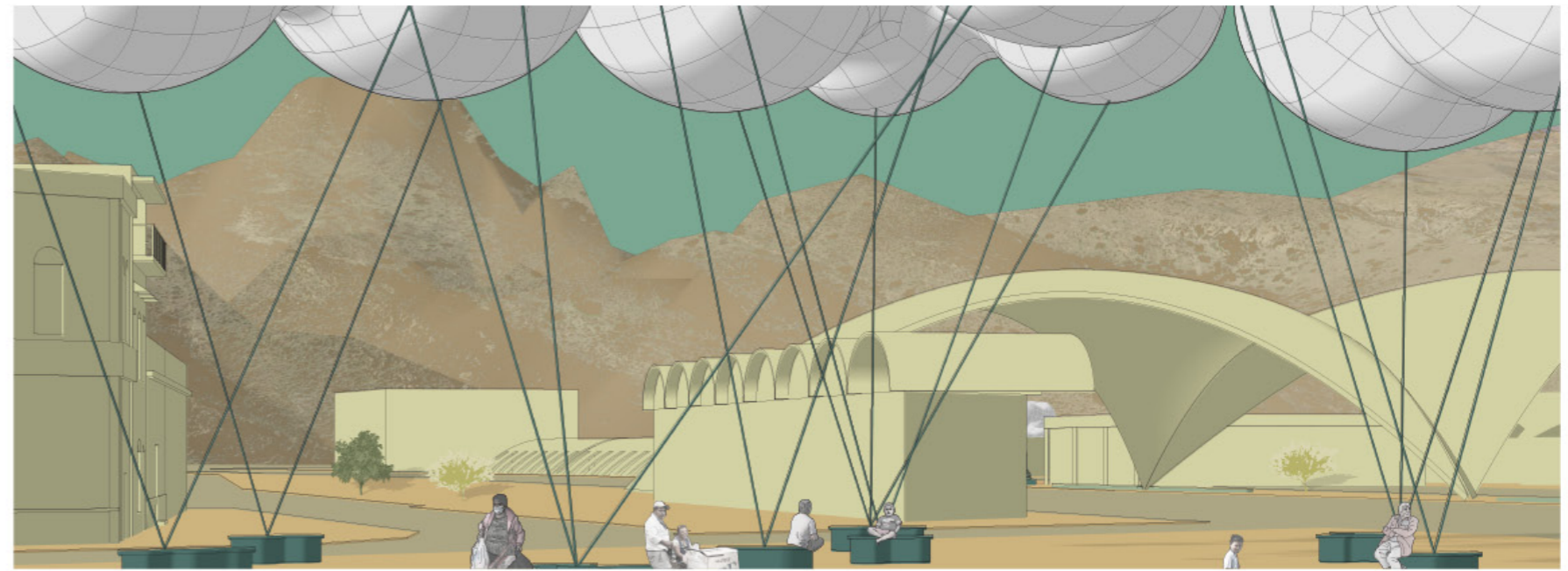
To understand air as the mechanism for floating, we looked in depth at Helium. Helium is the second-most abundant element in the universe but due to it being lighter than air, they escape the Earth's atmosphere making it relatively scarce. Helium can be found from radioactive decay of uranium and thorium in the Earth's crust within pockets of natural gas. This process, while ongoing, takes many millenia, making helium a non-renewable resource.

Most of the recovery process occurs as a byproduct of extracting for natural gas fuel and petrochemical production, where helium in small amounts can be found and be separated. This production known as fracking requires use of chemicals that may travel through the ground and into underground water sources. They are then taken into refinery facilities where the crude helium is further refined to 99% helium.

**Plein Air
Aerial Surveillance, Helium Industry
Territory**

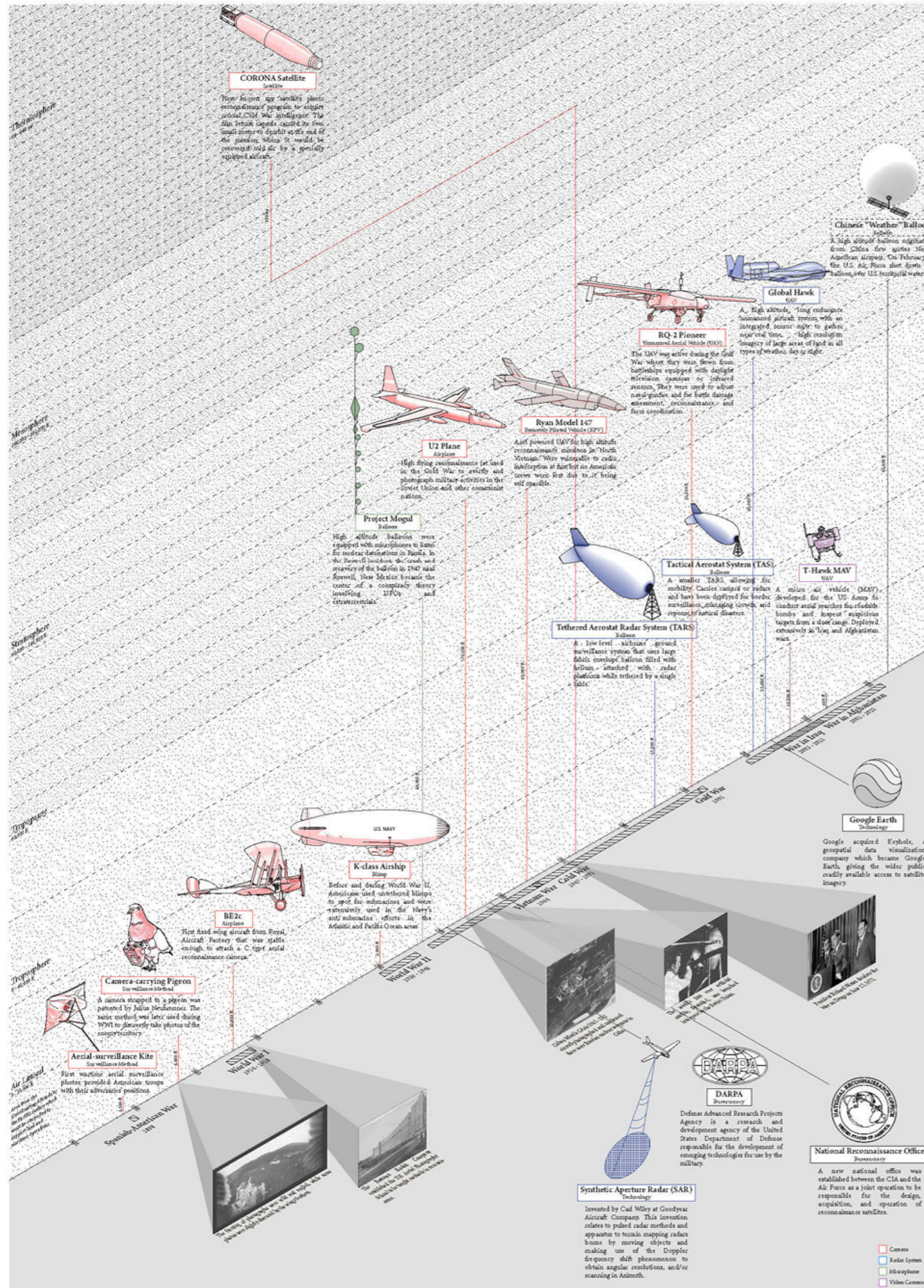
GSAPP MSAAD 2023 Autumn
Advisor : Nahyun Hwang
Group Work: with Erisa Nakmura

Location: US Mexico Border, Navajo Nation, Kickapoo Tribe
Structure: Inflatable Structure



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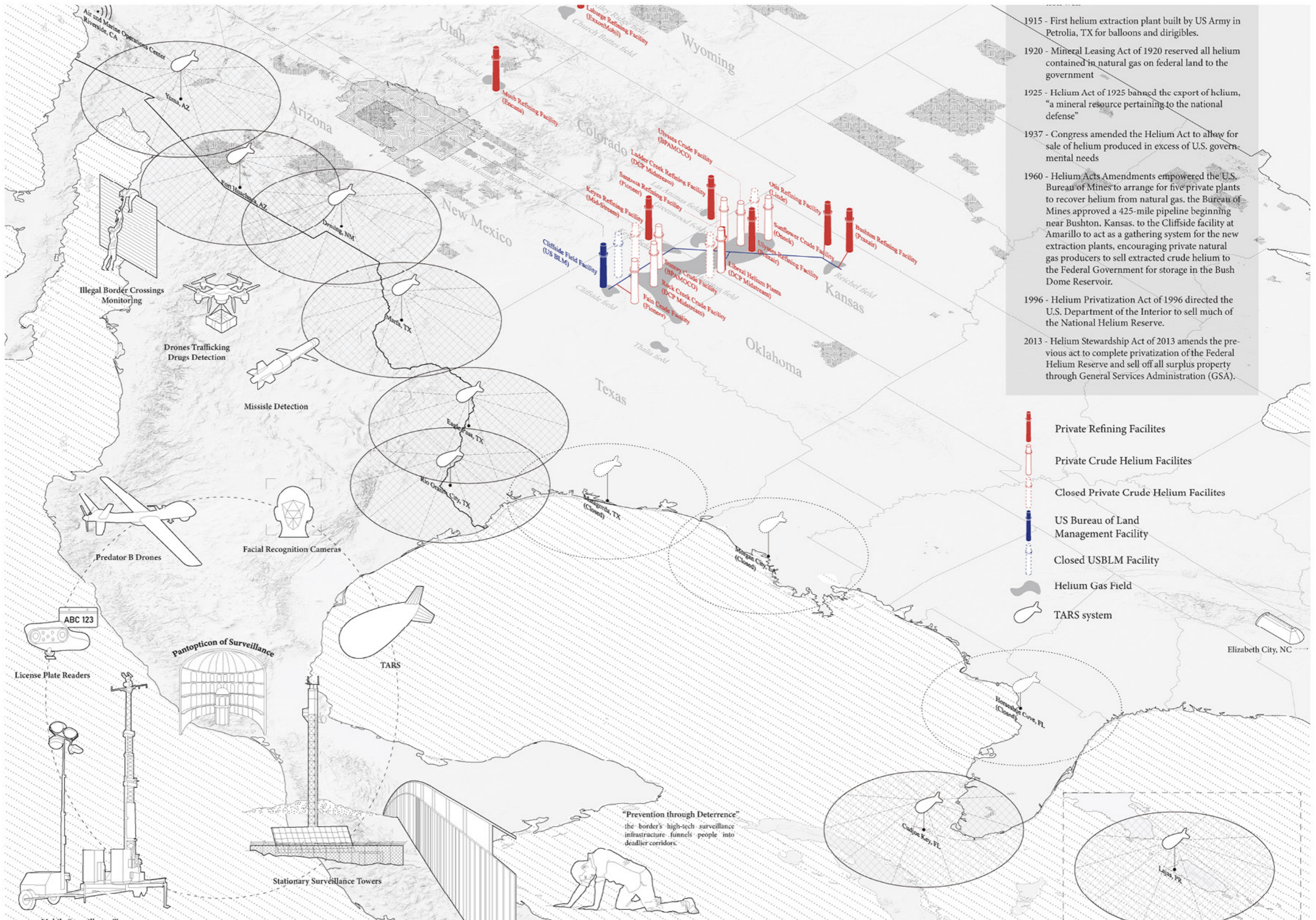
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Domestic surveillance

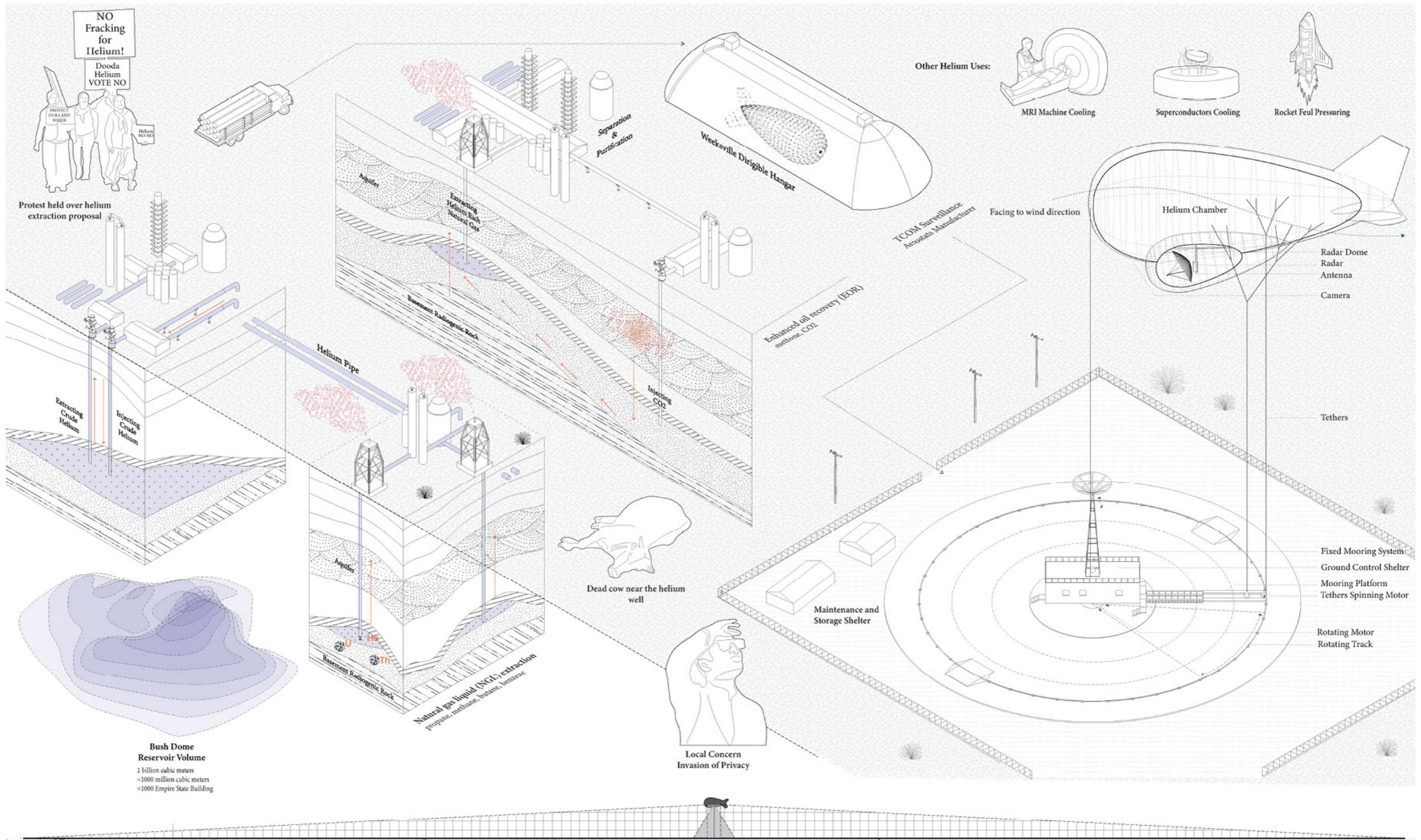
While many of these surveillance technologies have been used to spy on foreign lands, they were deployed domestically starting with the War on Drugs in 1971 and with the inflow of undocumented immigrants in the 1980s.

We are especially interested in The Tethered Aerostat Radar System, also called TARS. They are helium-filled fabric balloons with a radar system to detect low-flying aircrafts often used for drug trafficking. Over time, the TARS systems were placed all across the border. Their existence in the sky became a constant reminder of being watched. The TARS in combination with other surveillance technology used at the border, are held in a panopticon of surveillance. This funnels immigrants into more dangerous paths through the open desert in order to reach and cross the border.



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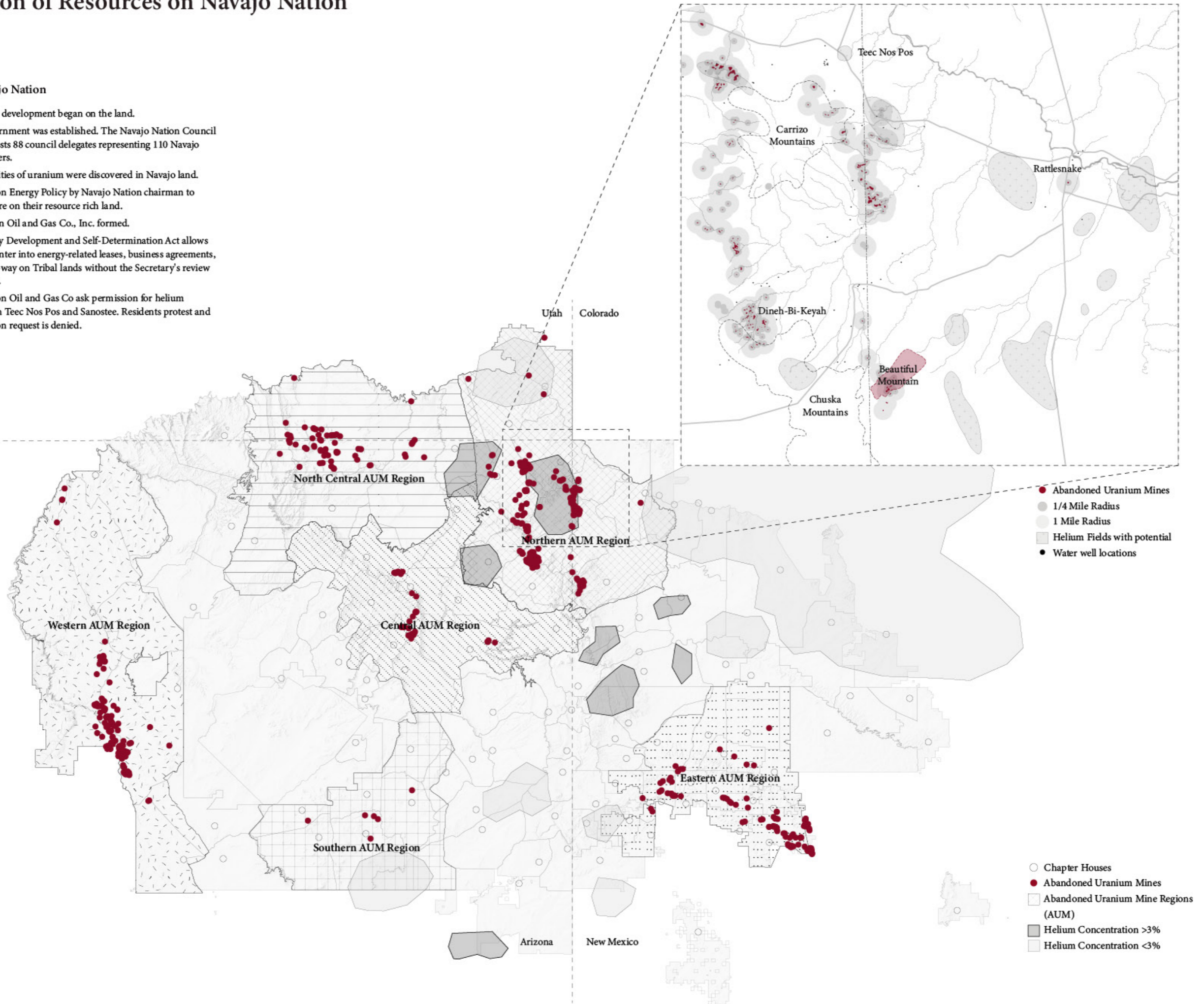
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Extraction of Resources on Navajo Nation

History of Navajo Nation

- 1920s - Oil resource development began on the land.
- 1923 - A tribal government was established. The Navajo Nation Council Chambers hosts 88 council delegates representing 110 Navajo Nation chapters.
- 1940s - Large quantities of uranium were discovered in Navajo land.
- 1992 - Navajo Nation Energy Policy by Navajo Nation chairman to capitalize more on their resource rich land.
- 1993 - Navajo Nation Oil and Gas Co., Inc. formed.
- 2005 - Tribal Energy Development and Self-Determination Act allows the Tribe to enter into energy-related leases, business agreements, and rights-of-way on Tribal lands without the Secretary's review and approval.
- 2022 - Navajo Nation Oil and Gas Co ask permission for helium exploration in Teec Nos Pos and Sanostee. Residents protest and the exploration request is denied.



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Helium in the US

For many years, these extraction facilities in the US were the principal source of helium worldwide. The U.S. government recognized the element's potential to the nation's interest and placed it under government control, claiming it is "a mineral resource pertaining to the national defense."

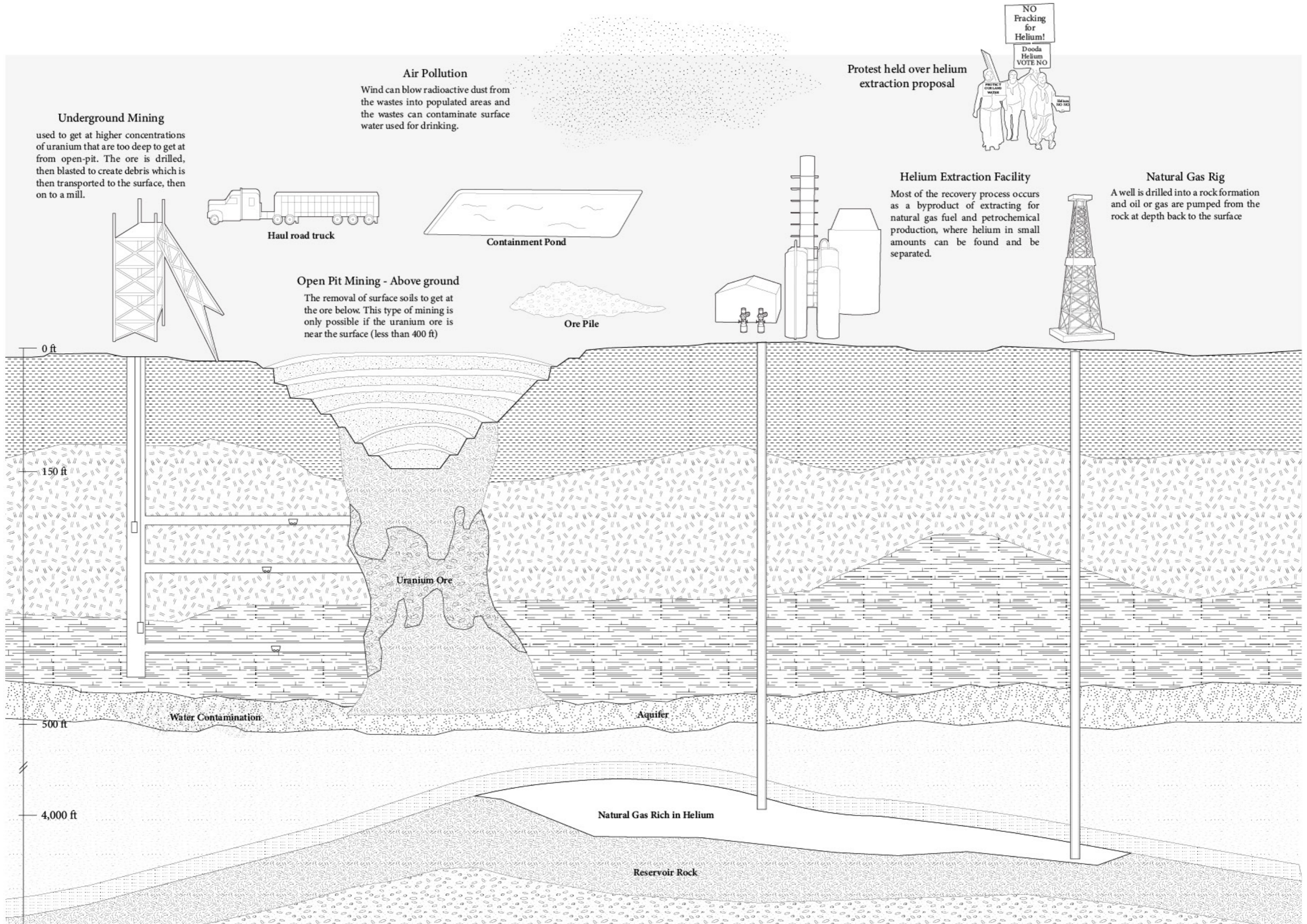
In 1962, The Bureau of Mines constructed a 425-mile pipeline from Amarillo, Texas to Bushton, Kansas to connect a series of private and public extraction plants to the federally-run Cliffside facility.

The helium extracted from both public and private extraction facilities would be placed in storage in the Bush Dome Reservoir, which is a natural geologic gas storage formation where helium can be held. In 2013, the US ordered for the privatization of the helium industry and to sell off the reserve, now only 3% of helium held in Bush Dome remains.

Future of Helium

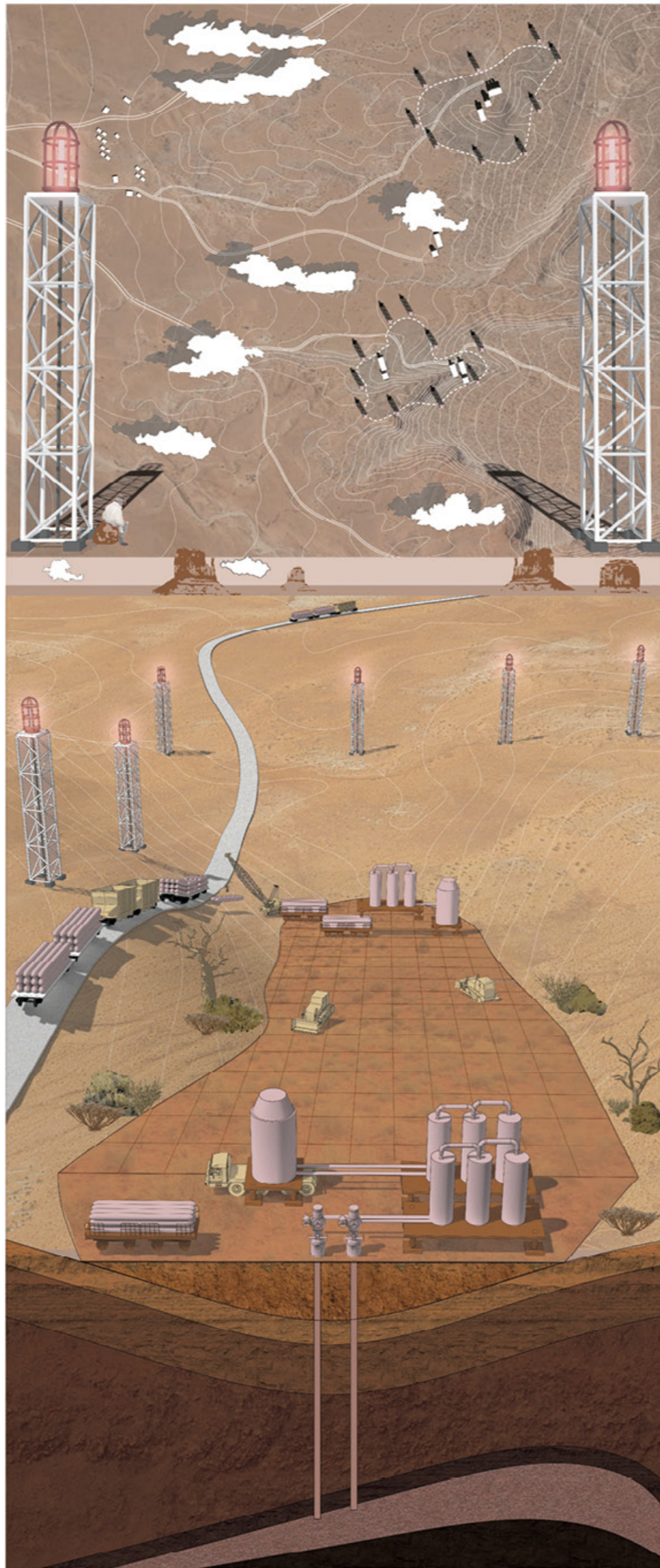
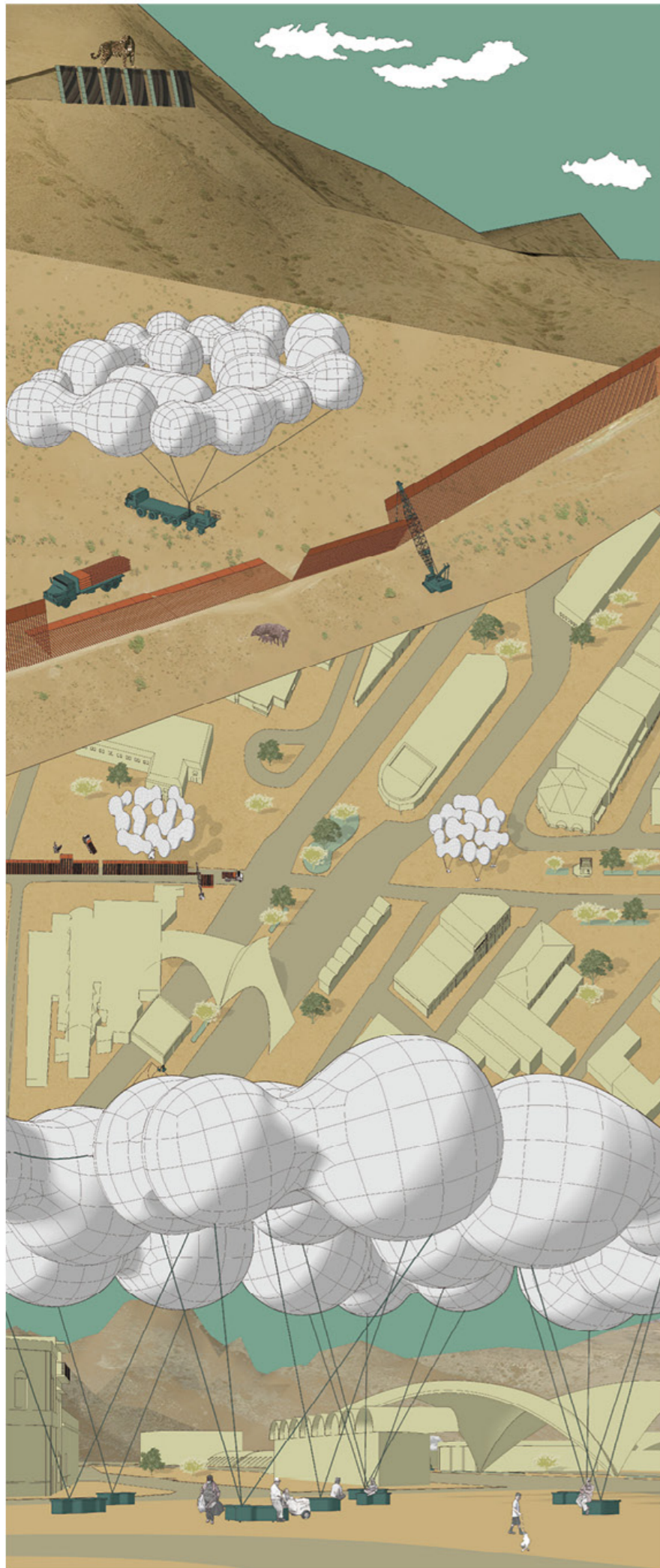
Helium is already a volatile market, due to the limited number of gas fields that contain enough helium to be economically viable to extract.

There are opportunities for finding more gas fields that contain helium, but people are hesitant due to the environmental impacts it could cause. There was a movement by the Navajo Oil and Gas Company to seek for more sources in the Navajo land, specifically in the Sanostee and Teec Nos Pos chapters, but the residents protested in order to protect their natural resources.



-Portfolio-

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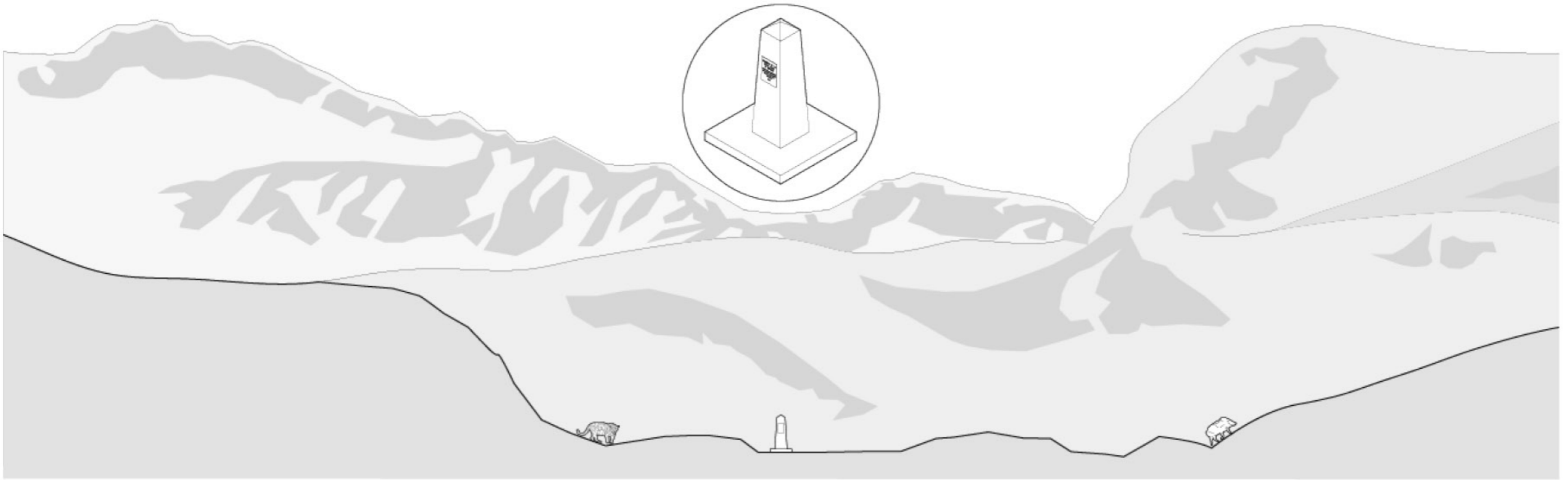


US Mexico Border Cities

This part of our narrative looks at cities located along the border that have been split by the wall. We focused into Nogales which is a city located 70 miles south of Tucson in Arizona as well as in Sonora region of Mexico. Both cities combined is referred to as Ambos Nogales.



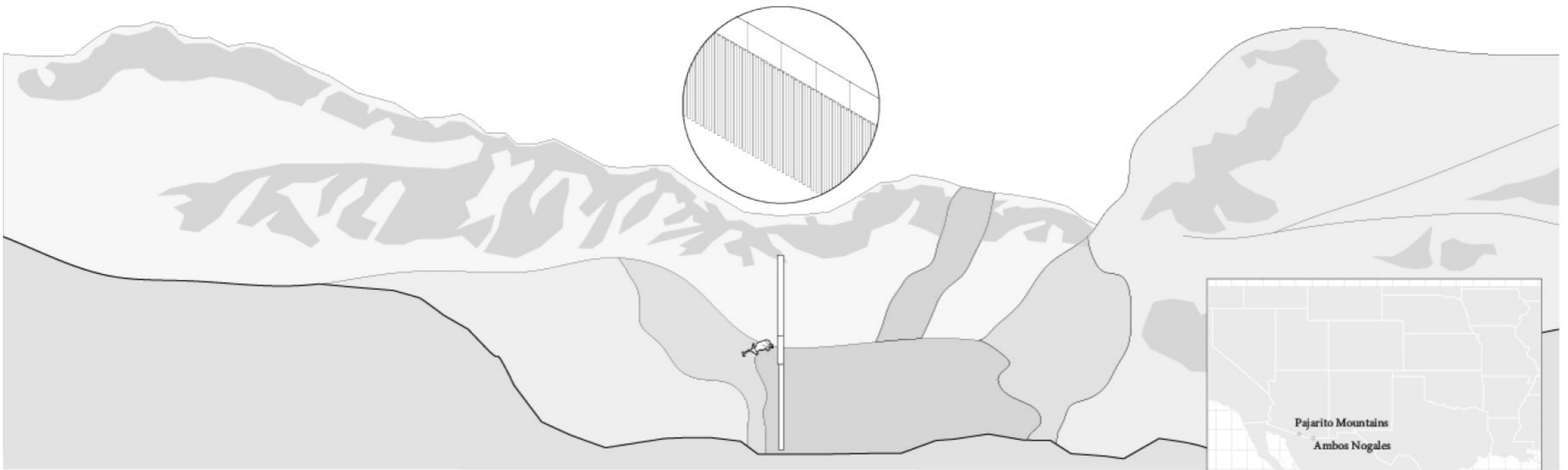
This city was the first location of a border fence built between US and Mexico due to a military clash in 1919. Despite the fence, the cities have been mutually dependent on each other and have grown together economically and socially. But as often with border cities and the desert climate, the city lacks in shading infrastructure.



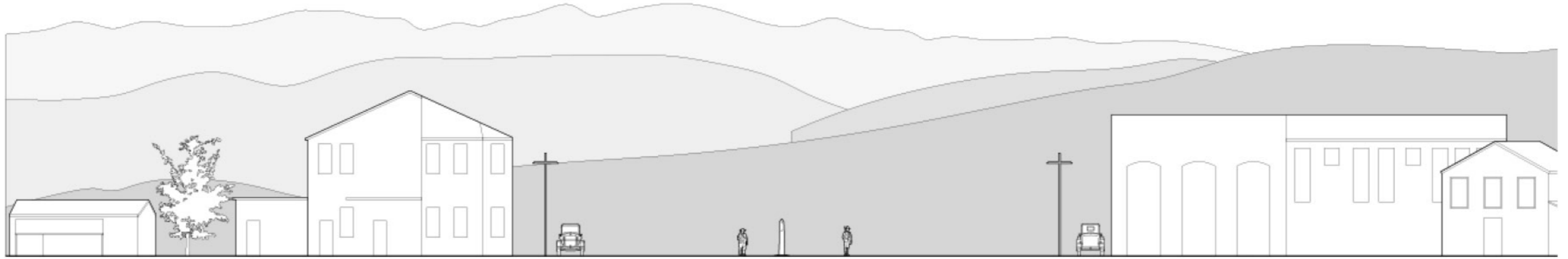
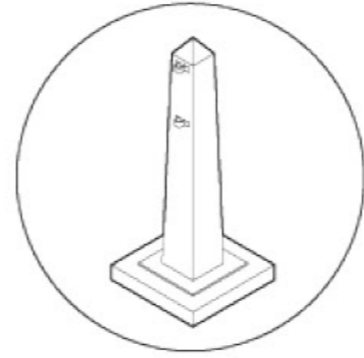
Pajarito Mountains, 2020

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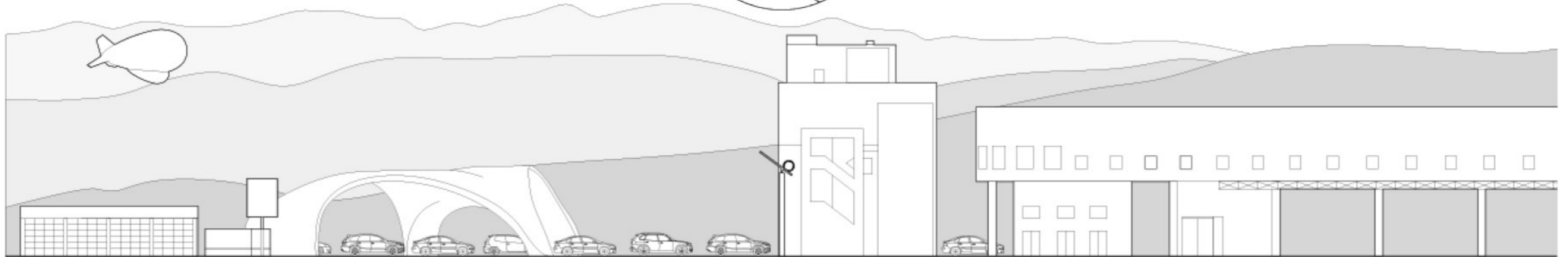
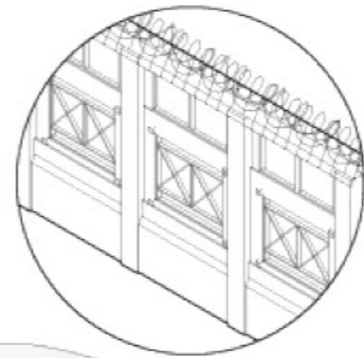
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Pajarito Mountains, 2023



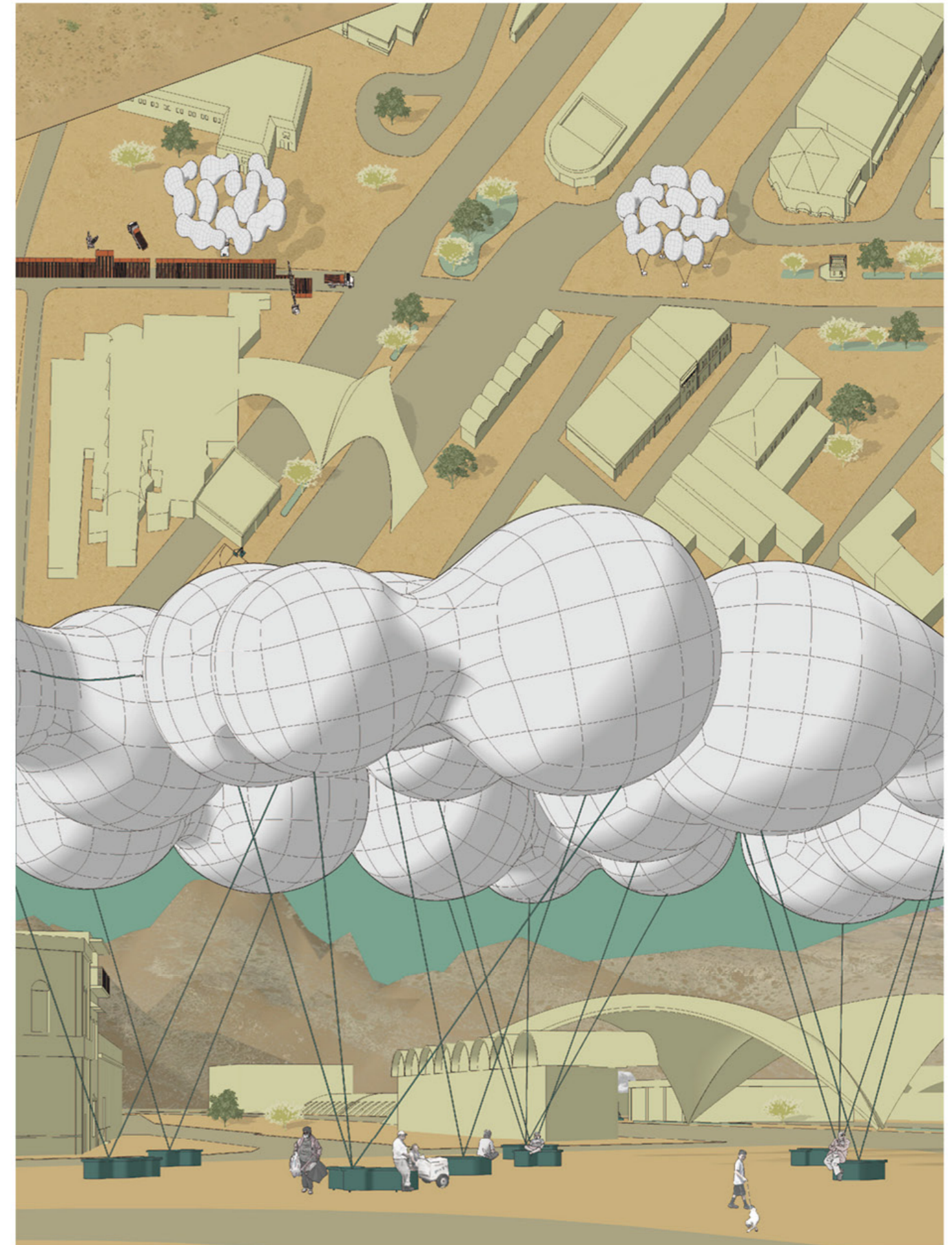
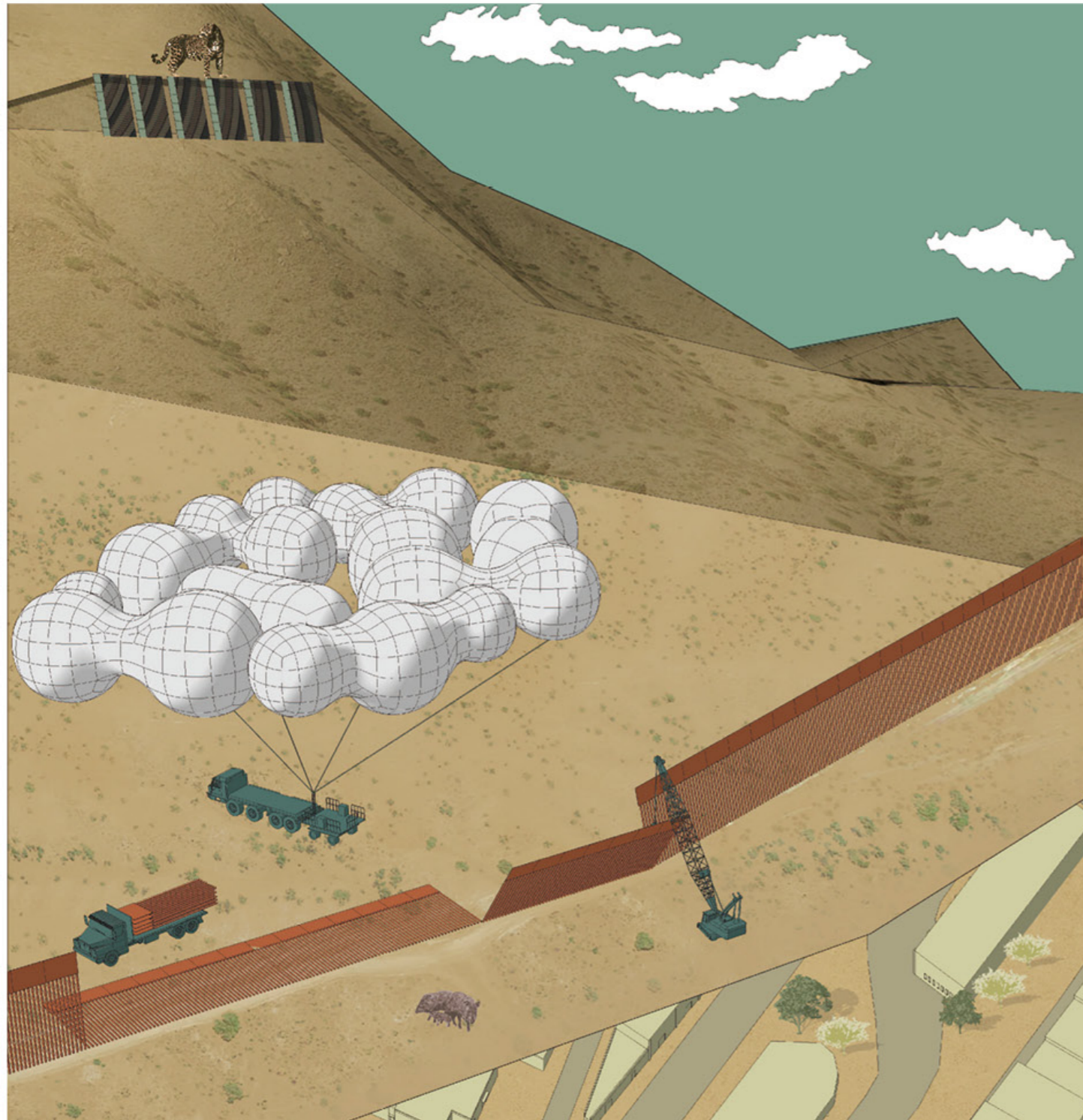
Ambos Nogales, 1918



Ambos Nogales, 2023

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With the end of the nation-state and deconstruction of the border, the cities are reunited across the former wall. The border which used to divide and exclude becomes a connective corridor for humans and nonhumans.

In Ambos Nogales, the extreme weather conditions in the future demand for better solar protection for residents. Using abandoned surveillance, these formerly oppressing structures are subverted to support a new shading infrastructure. The TAS system that

was used for border surveillance is reused to create shading. The fabric is recycled and patched together to create small helium filled forms that can be tied together and moved around to create a new form of public space in the newly reunited city.

The mobile inflatable shading device also follows the dismantling of the border wall to provide shading and cooling for the workers. It becomes a marker in the sky for the progress of the wall being removed.



Navajo Nation and Helium Extraction

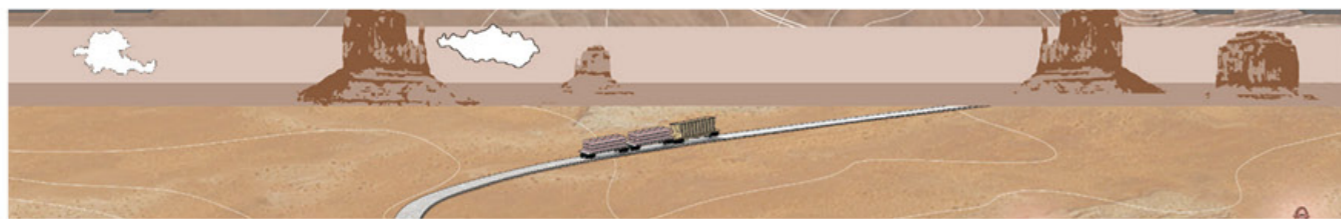
The Navajo Nation is located over rich resources and have had their lands extracted by others throughout history. Originally resisting a centralized tribe and organized by matrilineal kinship, in 1927 the Navajo had to adopt a tribal government in order to meet requirements for tribal sovereignty, as well as to organize the increasing demands of oil companies that wanted to lease their land for oil exploration.

After 1948, the US Atomic Energy Commission (AEC) announced they would purchase all uranium ore mined in the US, causing the Navajo land to be swept up into the mining boom. Their land was intensively stripped for uranium and many Navajo people went to work in the mines with very little protection provided for miners.



With oil and uranium mining, their land had been repeatedly extracted with little regard to its residents. Many of the abandoned uranium sites have been marked as superfund sites and remain intoxicating through contaminated wells and spreading radioactive dust to its surrounding communities.

More recently, they have resisted new helium extraction sites for their fear of further polluting their land and air. Often, the locations of helium fields with potential are co-located with uranium mines, due to their composite connection of uranium decaying into helium.

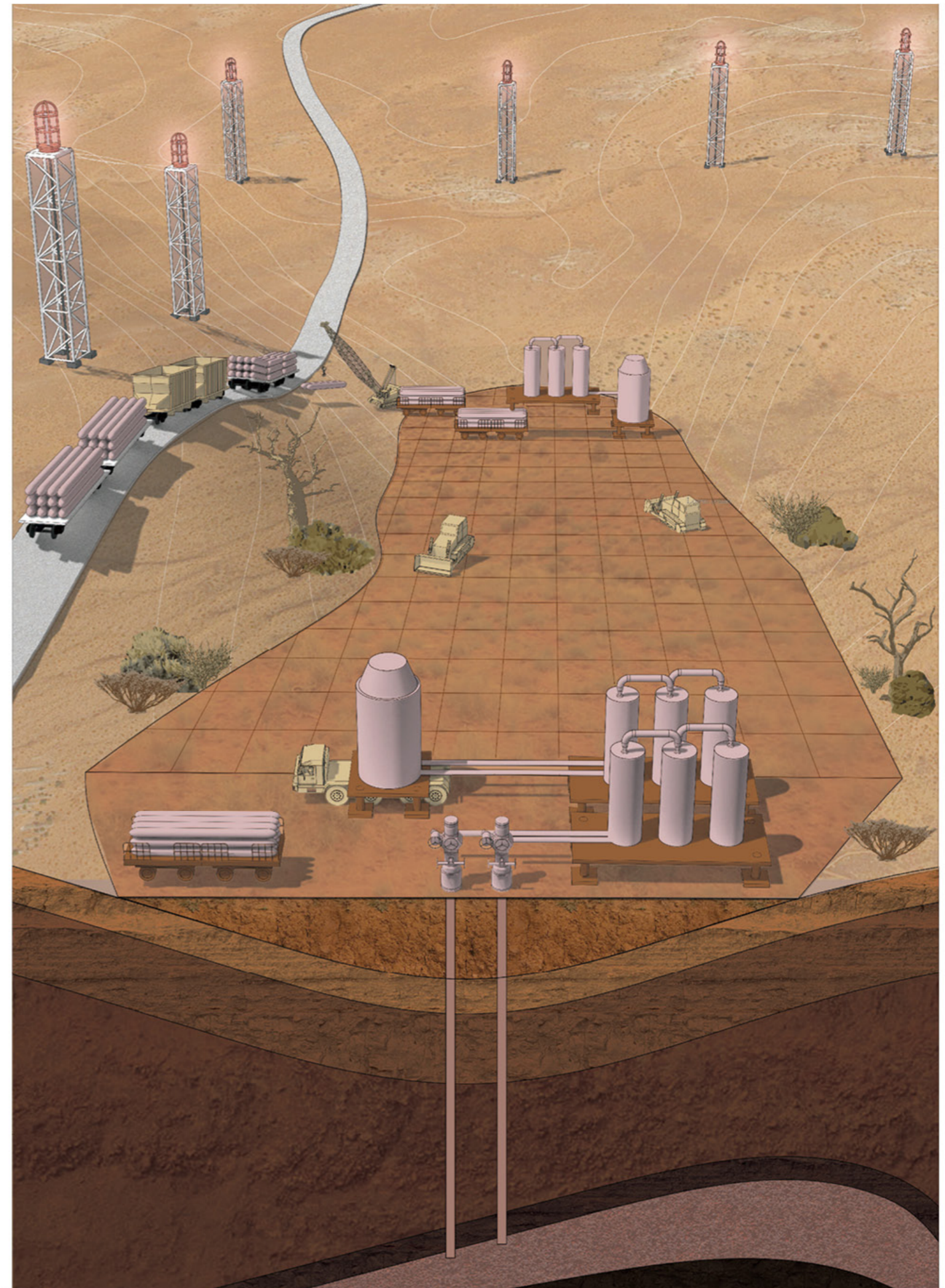


In our speculative future, as a form of reparations for the Navajo Nation, they enter a charter that grants them ownership of helium fields in and around their land. The Navajo Nation may now grant others to lease their land with royalties under the conditions set by their promise of stewardship. They are entrusted to manage extraction levels of helium to ensure the supply has a long-term future.

The Navajo also use a casing and cementing system that allows them to extract helium from their land without fear of contamination to their water source or their air. They reconfigure past helium plants to be placed above abandoned uranium mines to take advantage of the unproductive vacant lands. The

location of this plant above filled in mines will prevent radioactive dust from eroding away and prevent further spreading of air pollution.

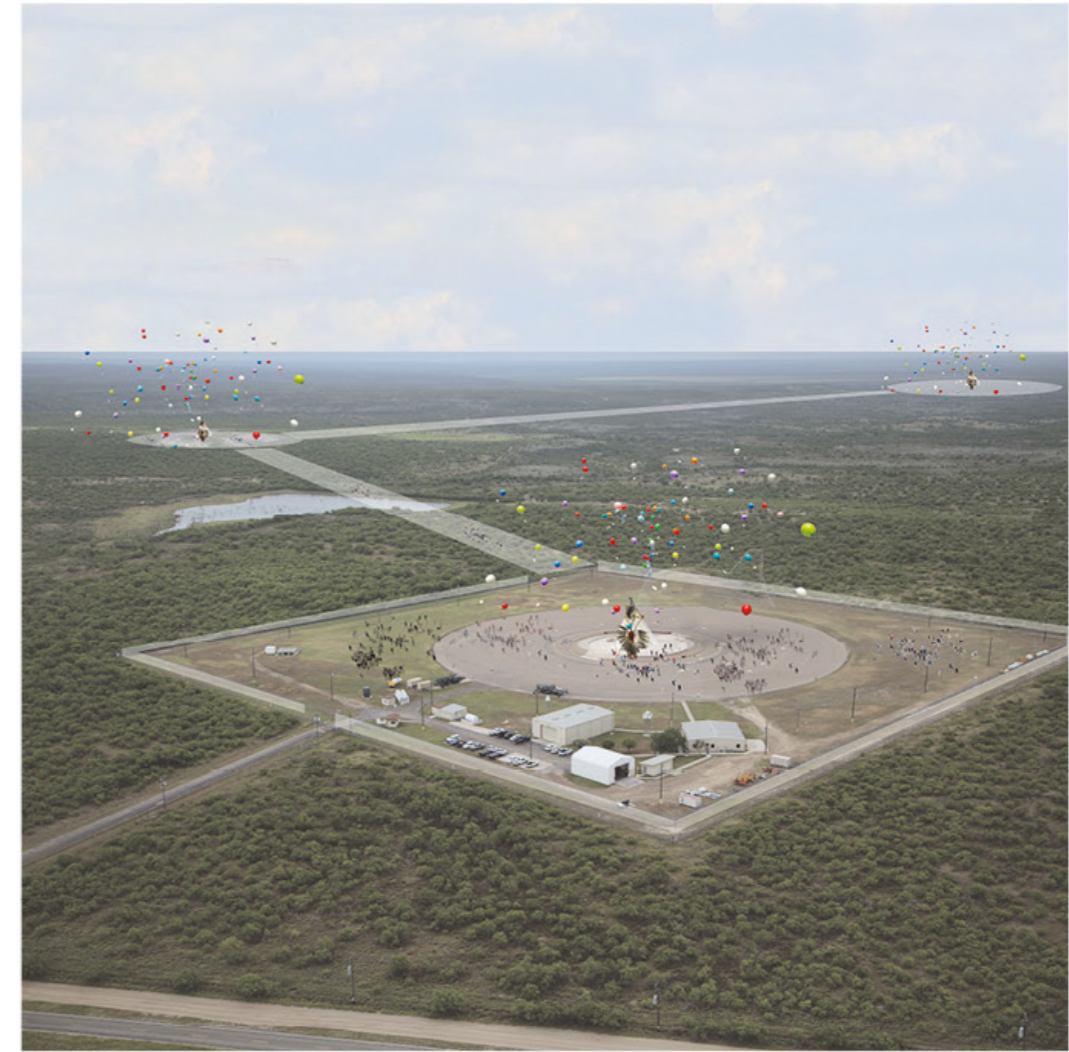
To ensure safety, the new helium plants will be self-operating and will be off-limits for the public. The perimeters of the radioactive zone will be marked by abandoned oil rigs reconfigured to be light towers that glow with helium to warn people of the dangers of pollution. These light towers will monitor the levels of alpha radiation particles of the dust and once the radioactivity has settled, the lights will turn off and the land will be safe to enter again.





Kickapoo Tribe

The Kickapoo tribe, originally located in the central Great Lakes region, has had a complicated history of forced migration due to the pressures of White expansion, Indian removal policies, and frontier violence. The tribe is now split across Kansas, Oklahoma, Texas, and Mexico. While the Mexican Kickapoo found peace by 1920, they were soon met with drought that forced them to seek employment in Eagle Pass, Texas. Most of the Kickapoo left each April to work as migrant workers, returning to their village



in the late fall. The tribe in Mexico still retain their traditional ceremonies, traveling back to the village near El Nacimiento during their New Year festivities to rebuild their traditional homes and conduct their sacred rites.

History of Kickapoo Migration

Ki-wika-pa-wa means "He stands here and there"



Most of the Texas/Mexico Kickapoo tribe leave each April to work as migrant workers, returning to their village in the late fall.



They have always had a semi-nomadic lifestyle that allowed them to have a subsistence lifestyle. They were primarily hunters and gatherers.



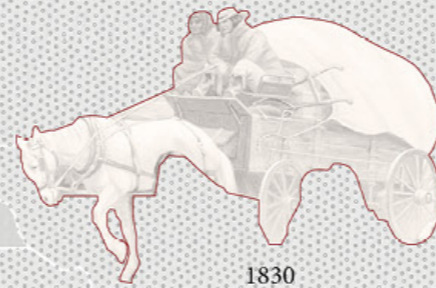
Each year many Kickapoo families from the Texas/ Mexico seek agricultural work with farmers in the northern states.



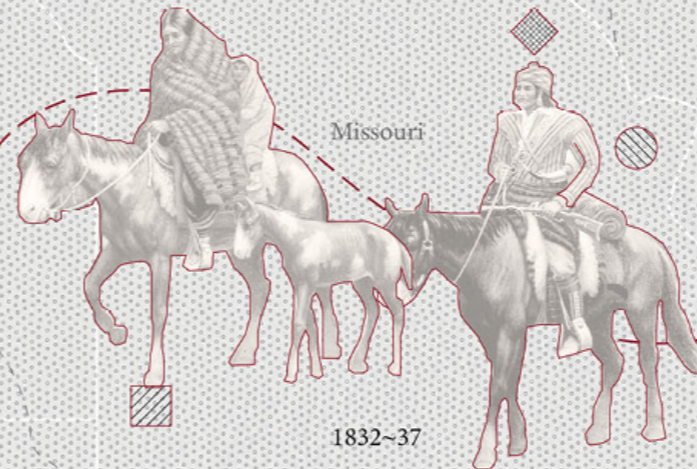
Kansas Kickapoo Tribe
est. 1934



Kickapoo Tribe of Oklahoma
est. 1936



1830



1832-37



1819-29

Wisconsin

Iowa

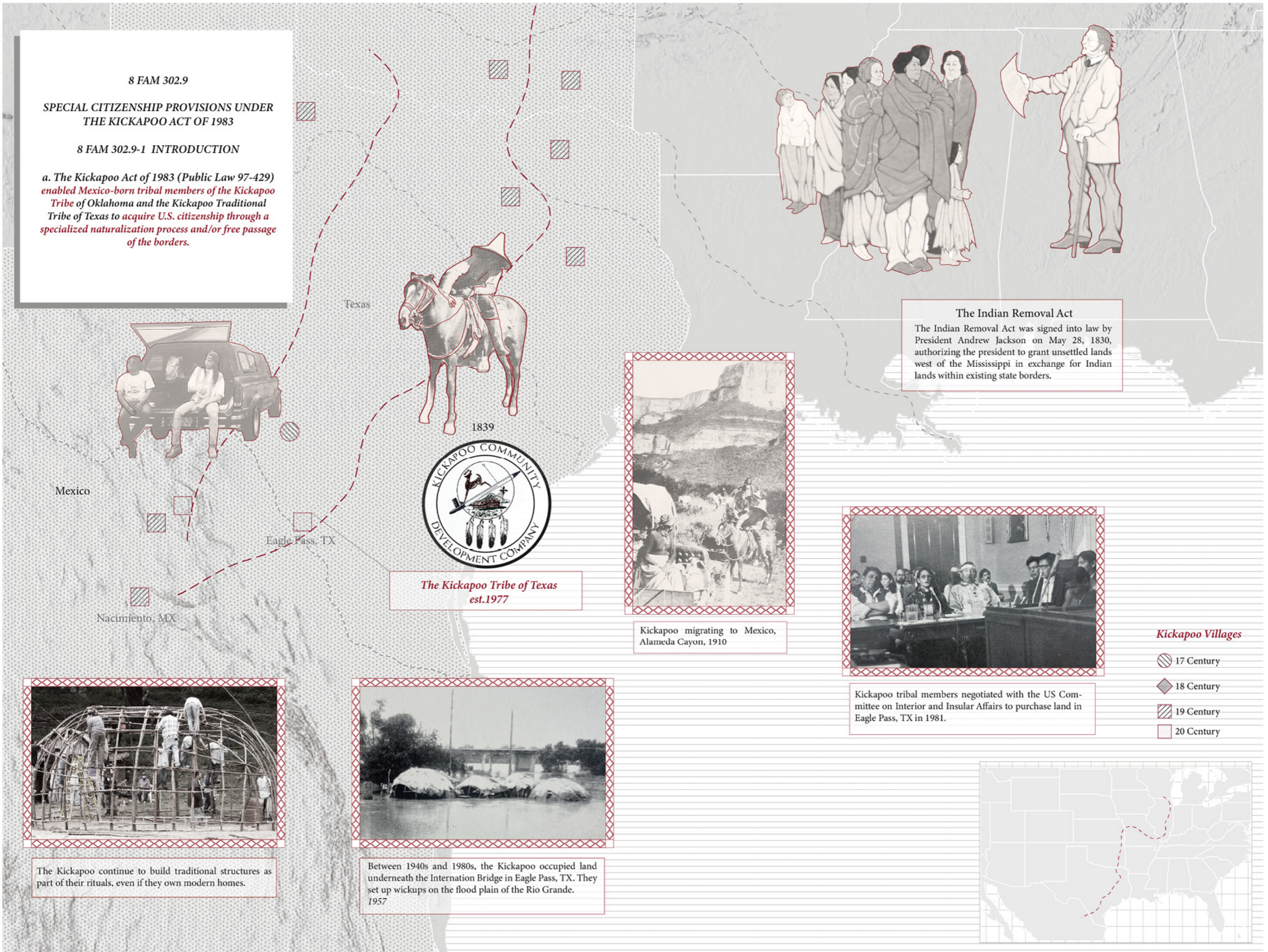
Illinois

Indiana

Kansas

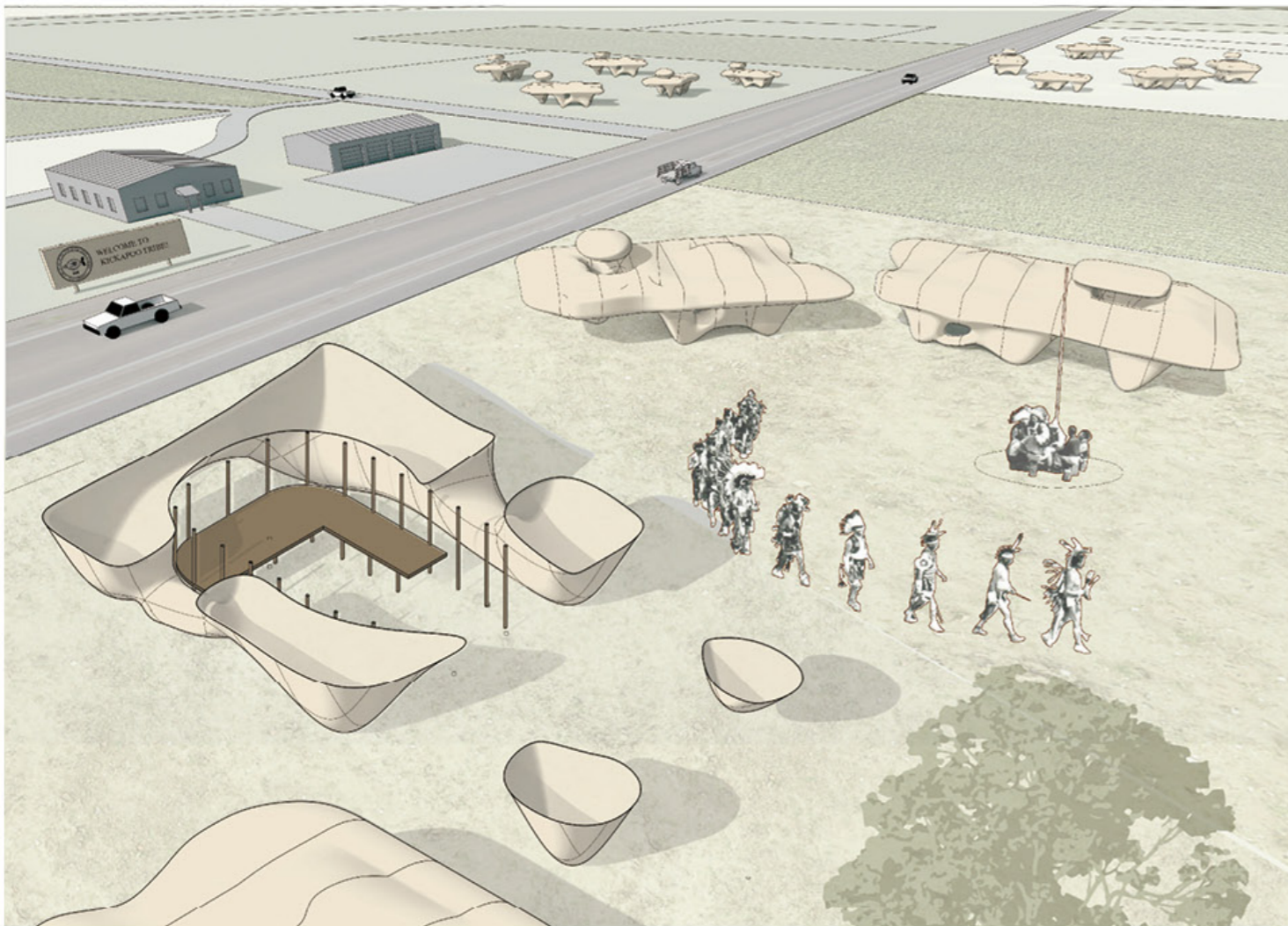
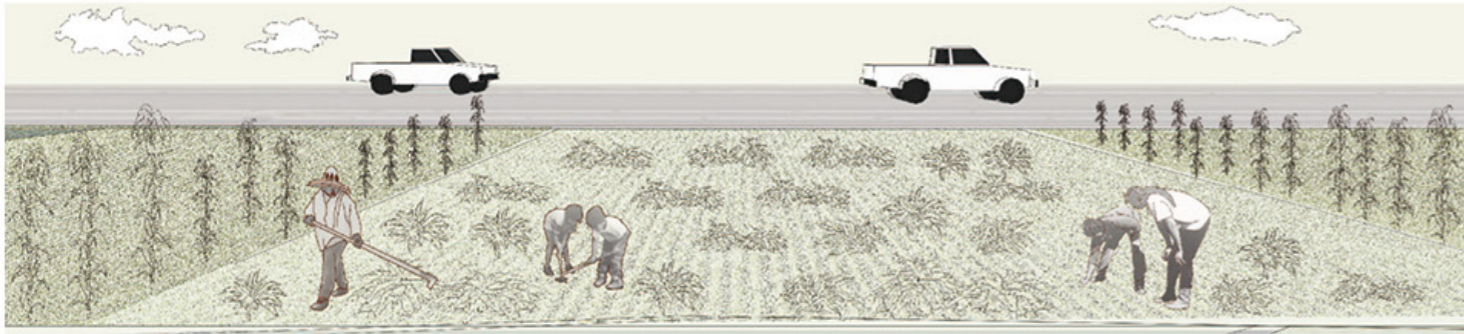
Missouri

Oklahoma



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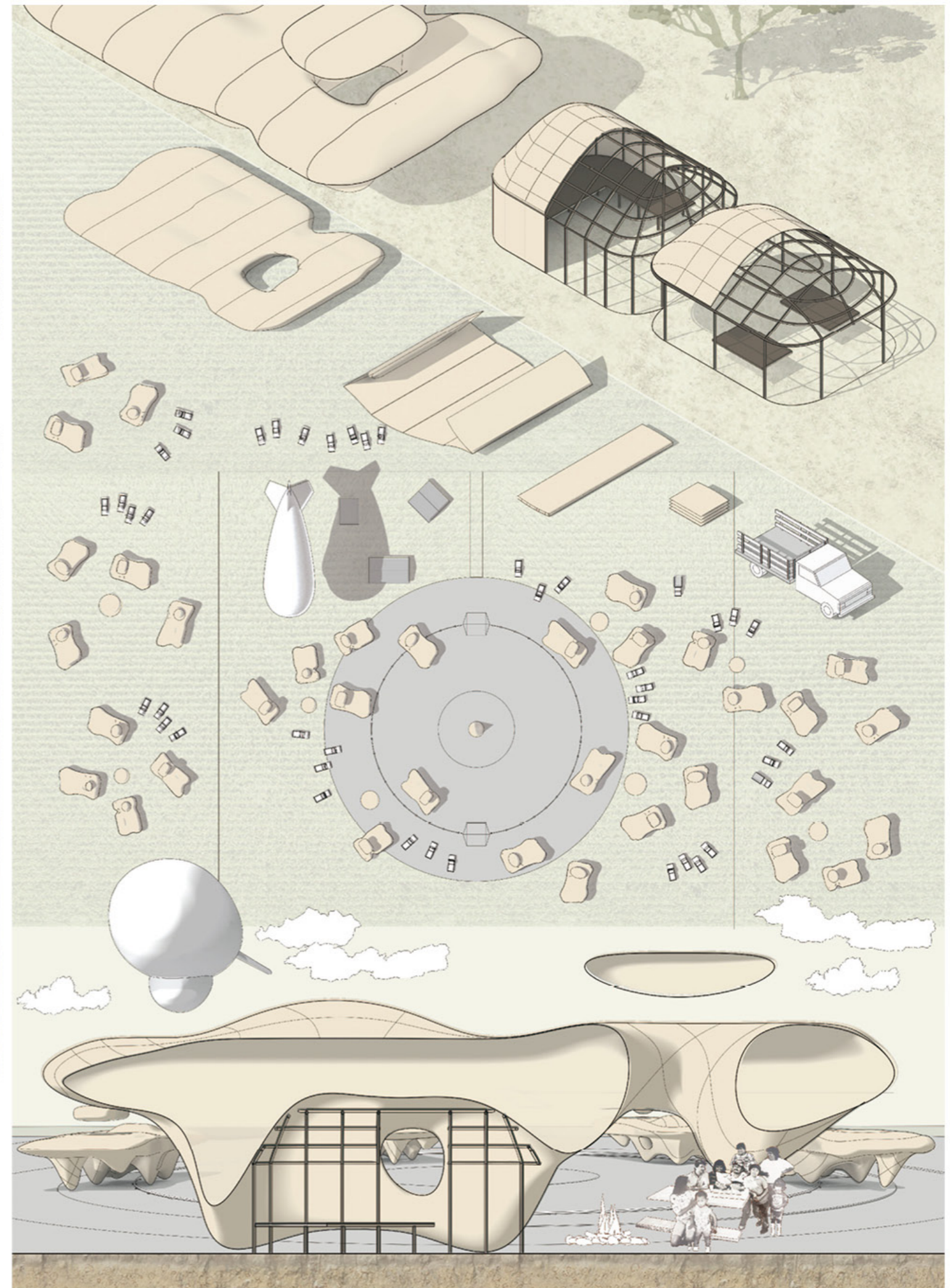


They have always had a semi-nomadic lifestyle which had become adapted to modern lifestyles with migrant work. This gave them the interesting position of having migrated across the international border with little regard for political boundaries.

Within our speculative future, they maintain their migratory lifestyle but no longer restrained to migrant

farm work as their source of income. They have reclaimed their migration as part of their yearly rituals by reuniting with the distant tribal land in Kansas and Oklahoma.

Using the helium filled structure that can be packed up into their cars, it can provide more space to occupy to accommodate their expanded tribe.



Otherness, and the Ritual Poetics of Urban Death represents a conceptual architectural endeavor that critically examines the intersection of urbanism, death, and memory within New York City. The project seeks to disrupt the traditional perceptions and practices surrounding death by weaving it into the urban fabric, particularly through the reimagining of Hart Island, a site historically marginalized and shrouded in secrecy.

A critical examination begins with Hart Island's past roles: from a penal colony to its current status managed by the Parks Department. This transition offers a canvas to rethink the island not just as a site of burial, but as a space of potential communal and ecological integration. The project critiques how such spaces, governed by bureaucratic and penal oversight, have influenced the city's spatial and social dynamics around death.

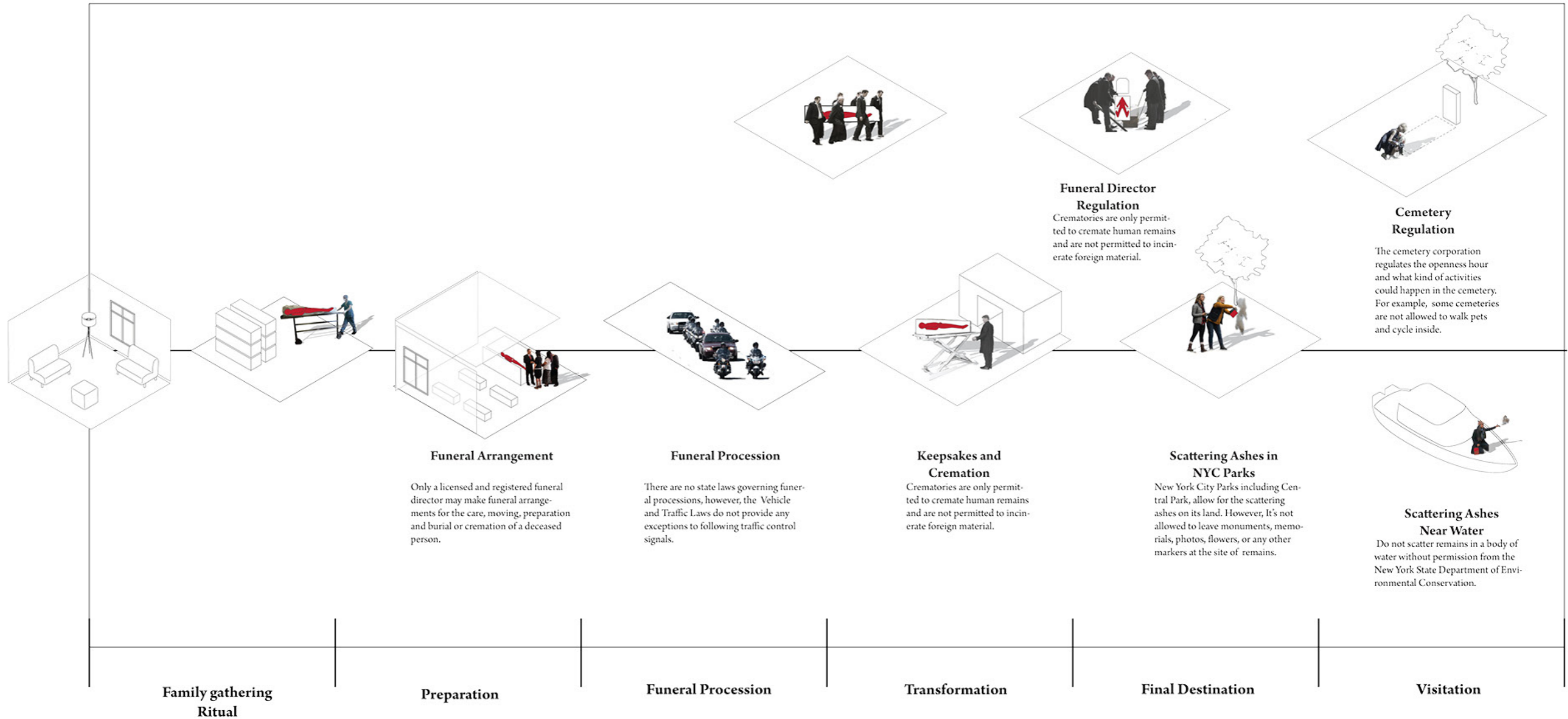
Impermanent Archive
Liminality, Entropy, Indispensability
Otherness, and the Ritual Poetics of Urban
Death

GSAPP MSAAD 2024 Spring
 Advisor : Karla Rothstein
 Group Work: with Devansh Shah

Location: Hart Island, New York
 Structure: Light Wood, Bamboo



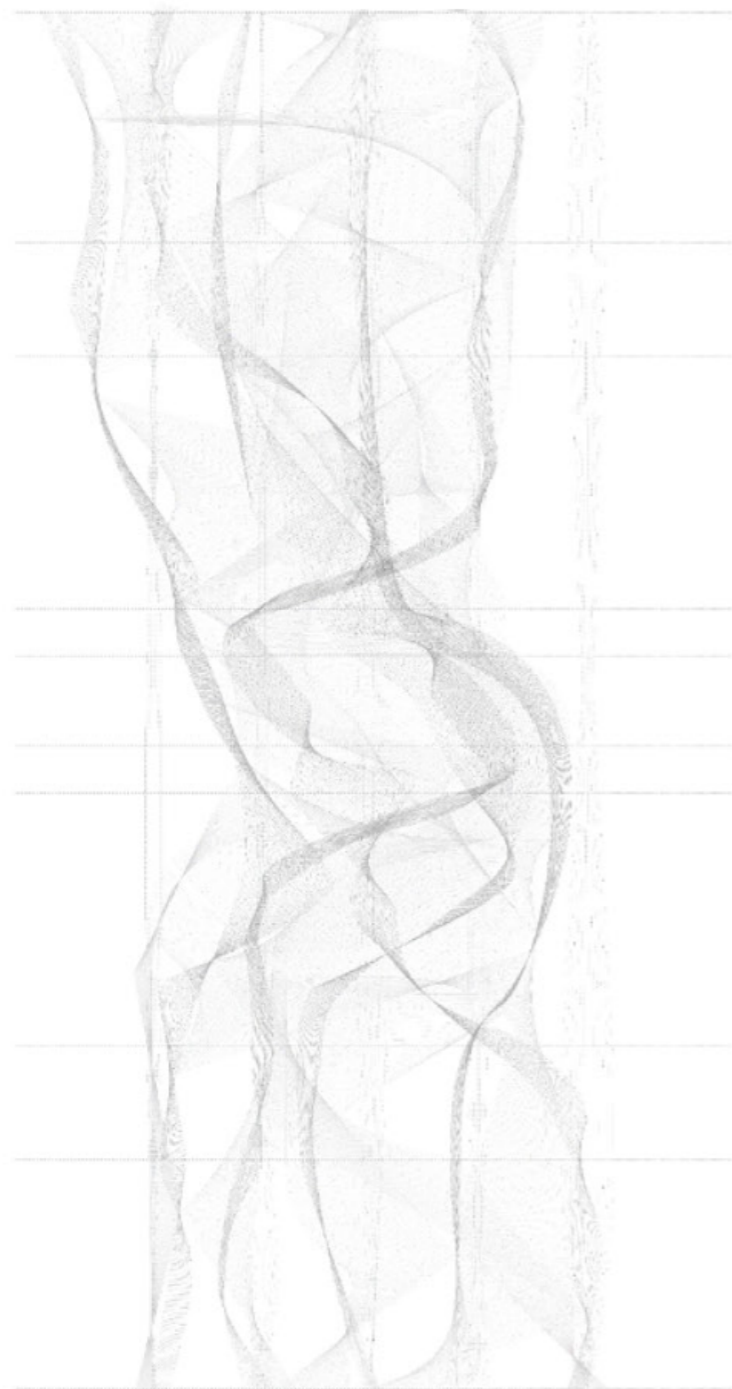
New York Funeral Industry and Crisis



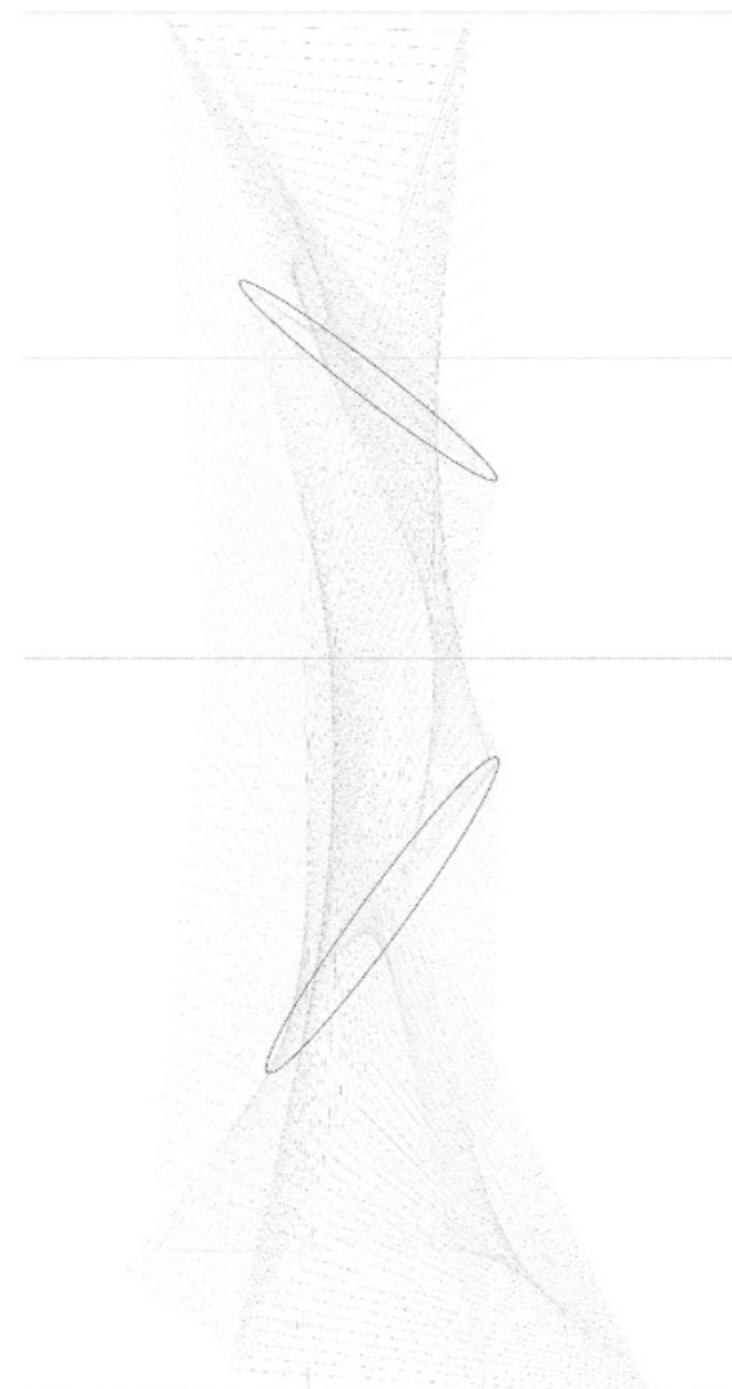
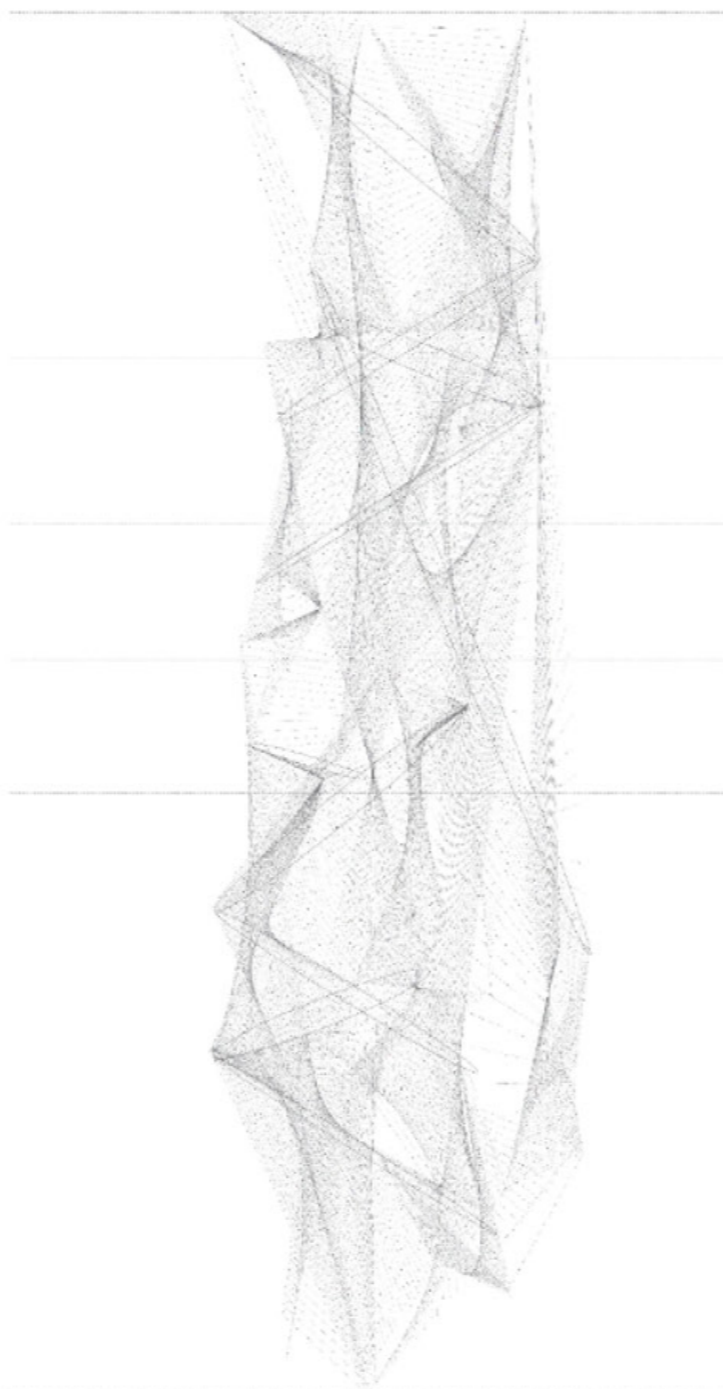
-Portfolio-

-Chih-Yu Wen-

Material Experiment and Geometry Research

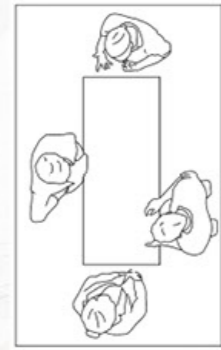


Assimilation



Dissolution

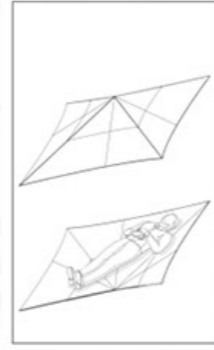
Hart Island Terramation Funeral Process



Ritual



Festival



Terramation



Soil Movement



Accumulation



Remembrance



Planting



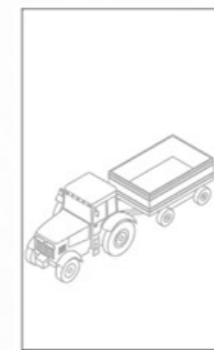
Soil Conversion



Agriculture



Harvest



Transport



Storage

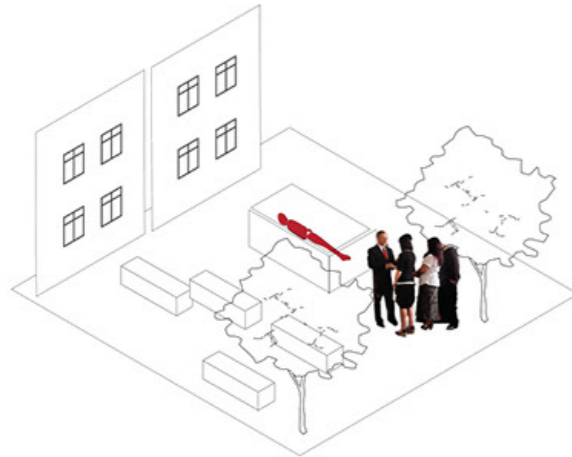
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-Chih-Yu Wen-



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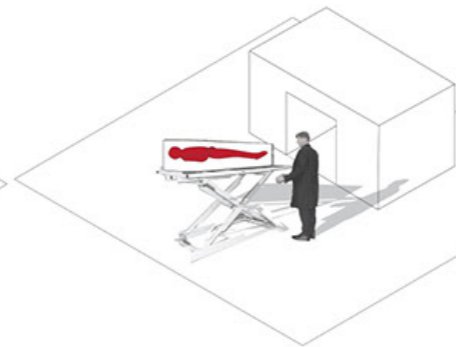
-Chih-Yu Wen-



Public Funeral Place

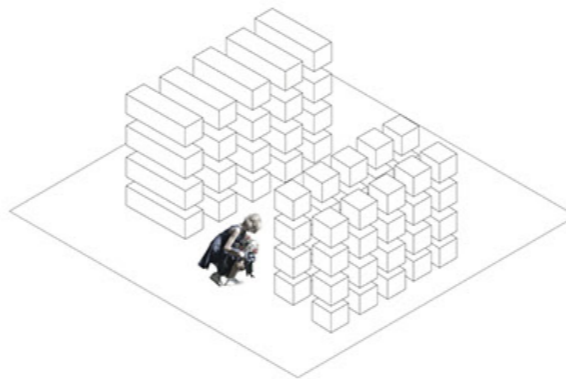
With current Street Activity Permit regulations, Religious Events Applications must be submitted 60 days before the event, and the event is limited to one day and one block.

Could we negotiate a space a public funeral space with more flexibility than a typical funeral house in NYC?



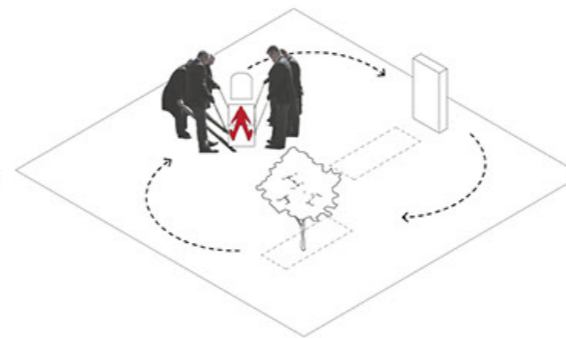
Diverse Rituals Options for Memory & Connection

With the diverse populations in NYC, how to provide the flexibility of the post-mortem ritual and process to erase the otherness of different cultural backgrounds?



High Density Final / Temporary Destination

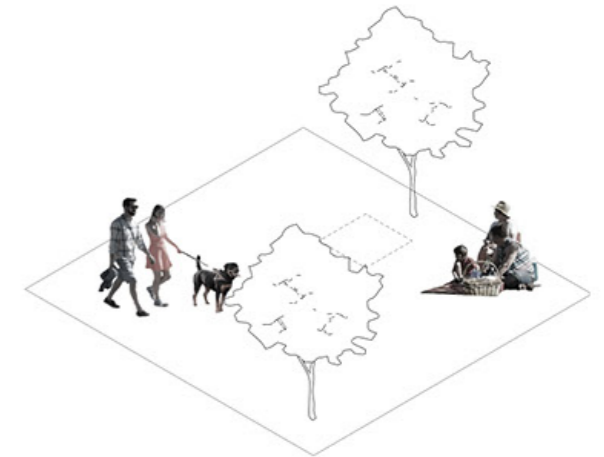
With the high-density population in NYC, how to develop a high-density of final temporary destination to address the scarcity of burial land?



Repurposable Final Destination

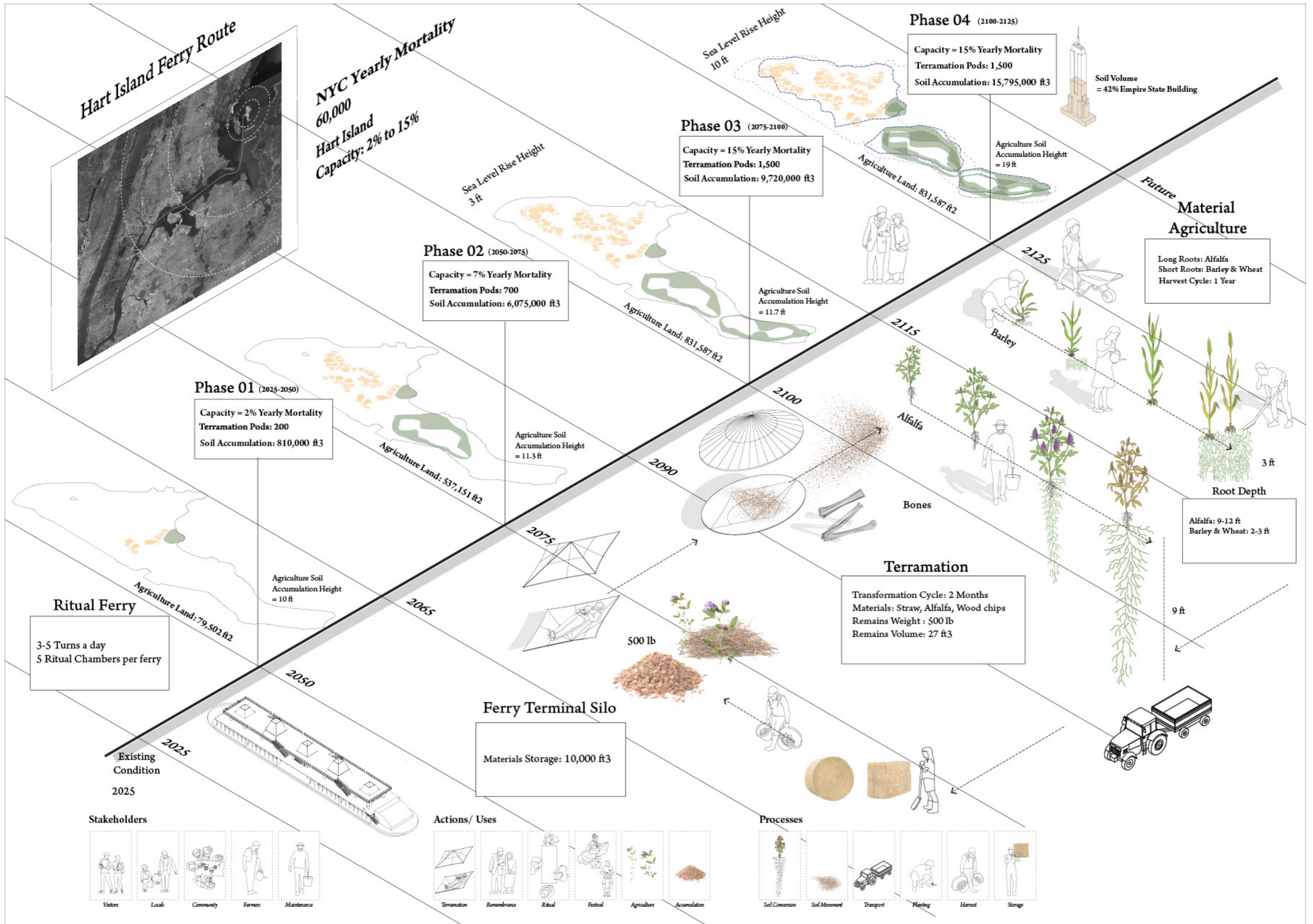
Existing regulations confirm the burial plot land owner has the right of interment with an unlimited span.

Can we provide citizens with a repurposable post-mortem public facility to prevent the endless expansion of cemetery land?



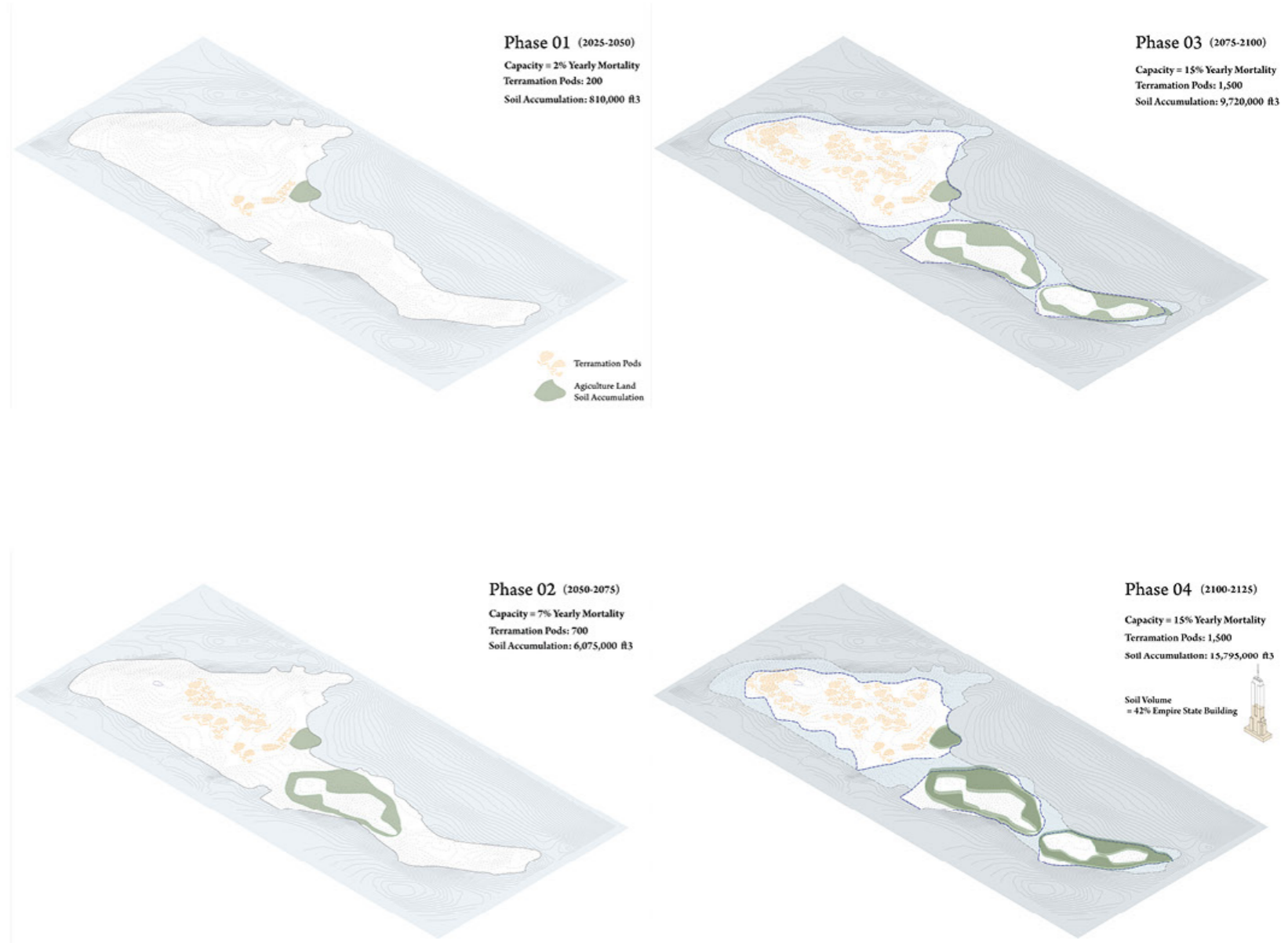
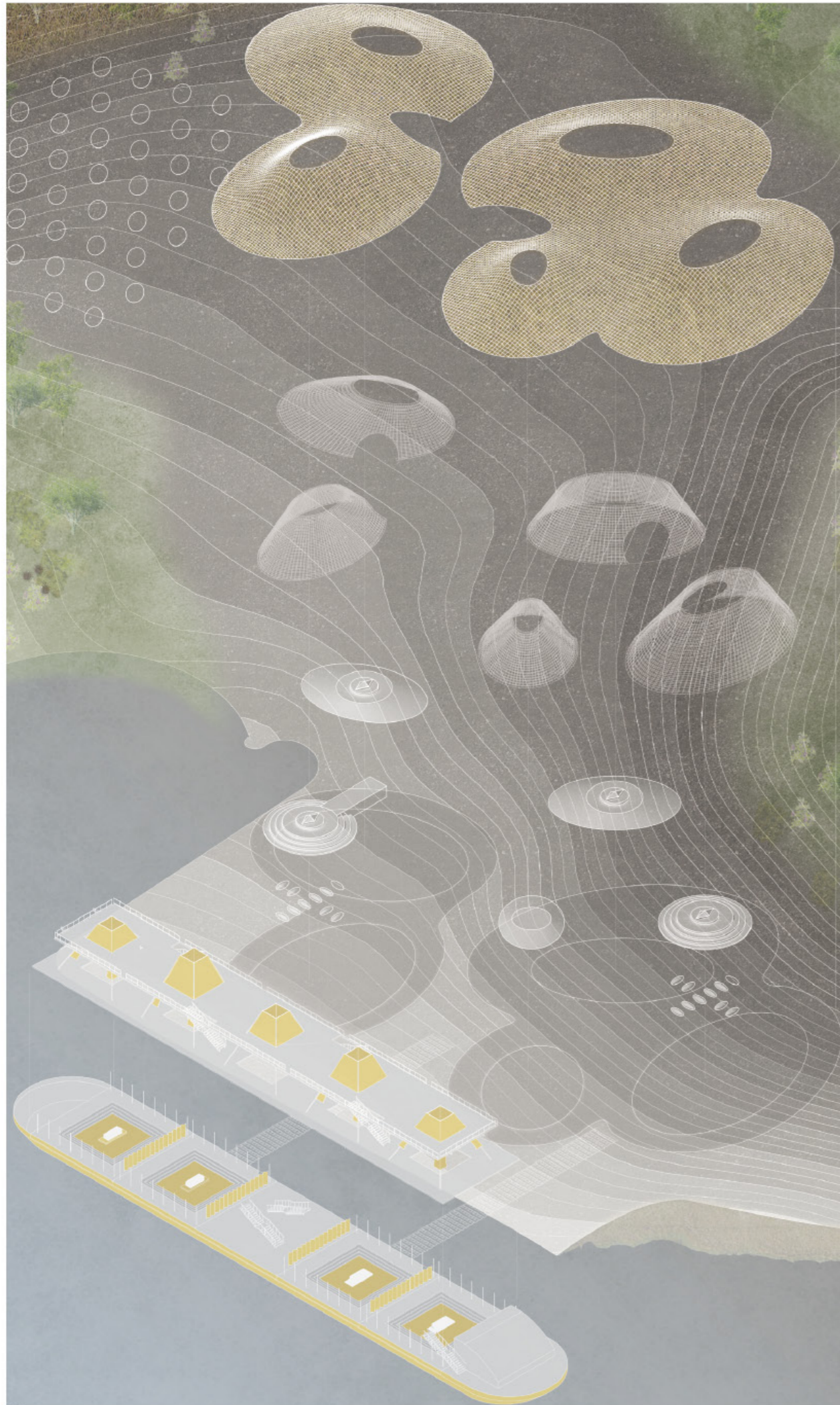
Inmerge in Urban Everyday Life

Instead of keeping pushing the post-mortem process activities to city fringe, could we reintroduce the post-mortem process activities into urban everyday life?



- Portfolio -

- Chih-Yu Wen -



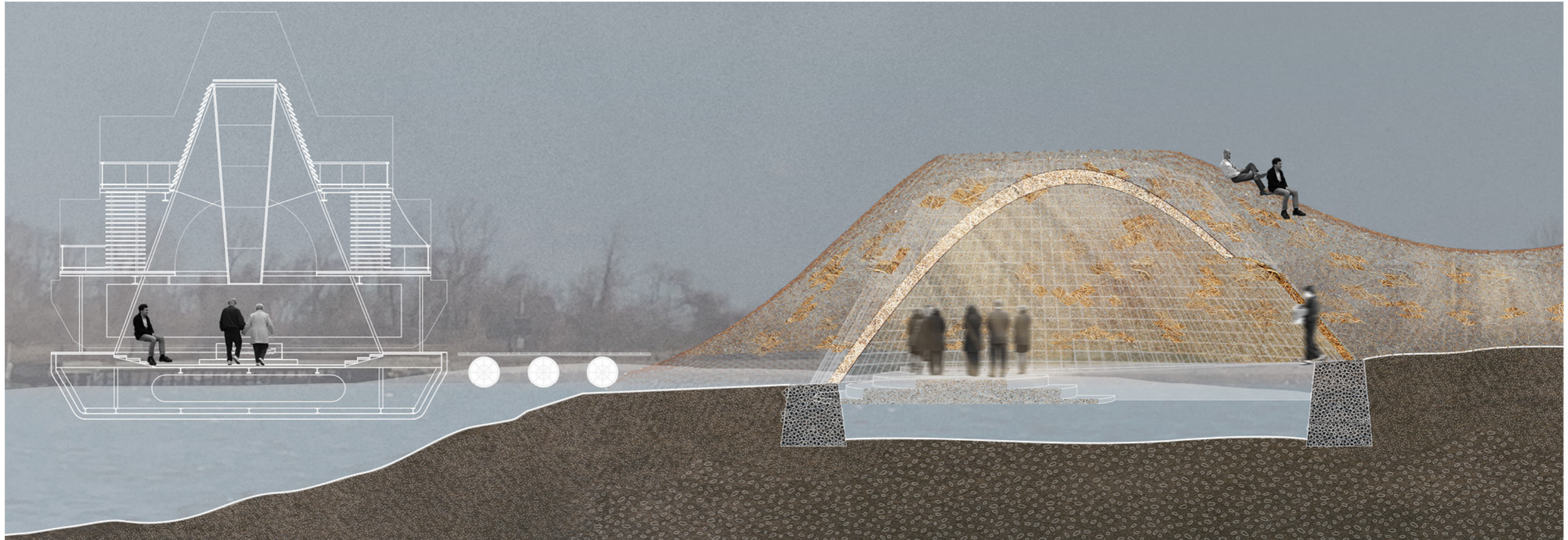
The Evolution of Hart Island

A critical examination begins with Hart Island's past roles: from a penal colony to its current status managed by the Parks Department. This transition offers a canvas to rethink the island not just as a site of burial, but as a space of potential communal and ecological integration. The project critiques how such spaces, governed by bureaucratic and penal oversight, have influenced the city's spatial and social dynamics around death.

Funeral Procession Ferry

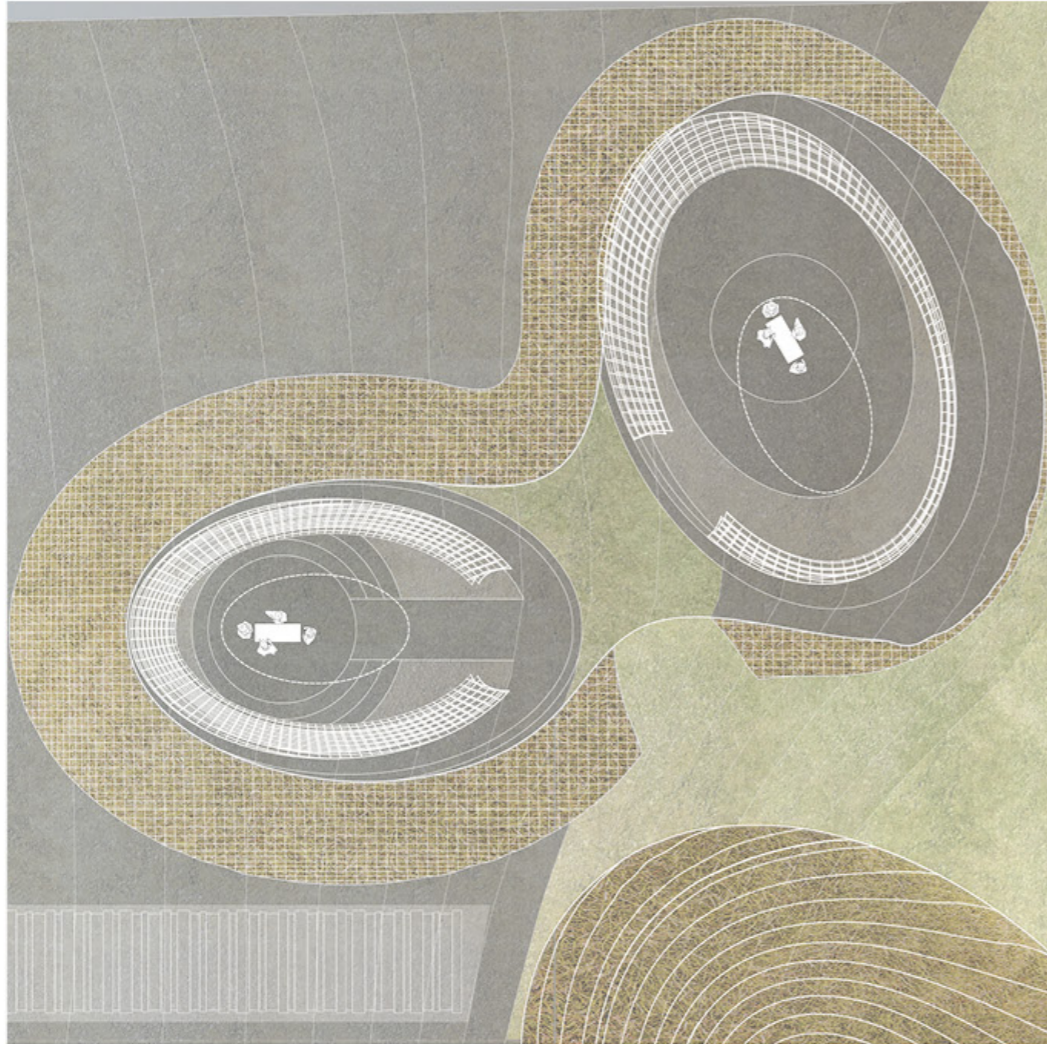


Ferry Terminal and Material Silo



Rituals and Public Spaces: Reimagining Commemoration

The project proposes a reconfiguration of death rituals by designing multifunctional spaces that accommodate a variety of commemorative practices. These spaces aim to foster a community-centered approach to mourning, challenging the isolation of grief. Architectural considerations include the use of transparent materials and open layouts that dissolve barriers between the living city and its dead, allowing for a continuous dialogue between the two.



Redefining the Deathscape

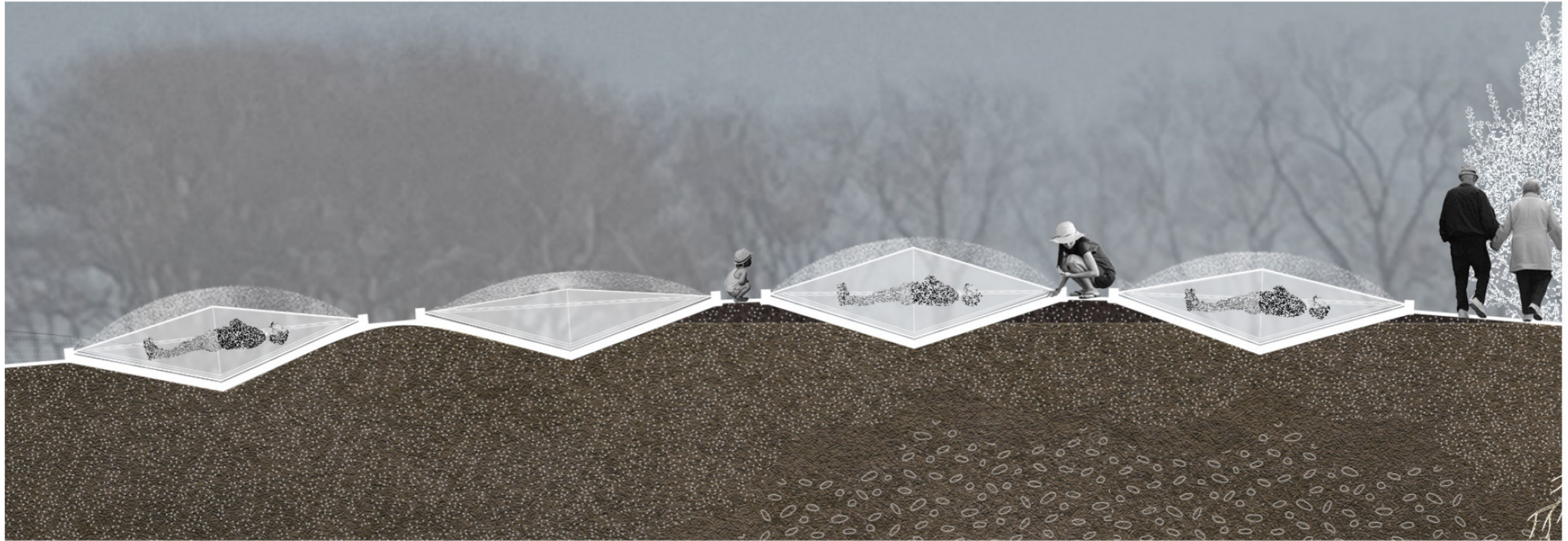
The core of this project involves bold architectural gestures that address the dual threats of urban density and climate change, through the integration of terramation—human composting—into the city’s death care practices. These gestures are designed to critique and counteract the commodification of death, offering instead a model that supports ecological sustainability and resilience against sea-level rise.



Terramation and Urban Integration

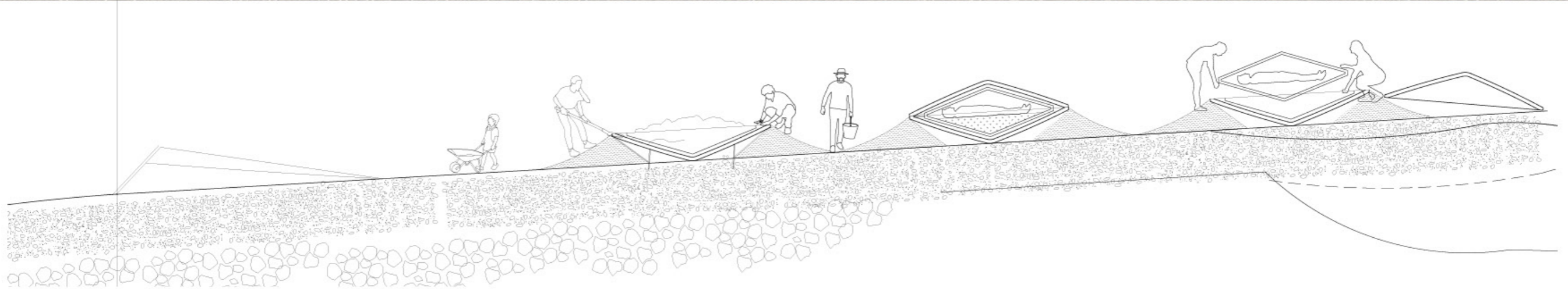
The initial phase of the design proposes the architectural integration of terramation facilities on Hart Island. This involves designing structures that not only facilitate composting but also encourage public engagement and education about sustainable death care practices. The design must consider the rising sea levels, proposing elevated or floating structures that symbolically and practically engage with the water surrounding the island.

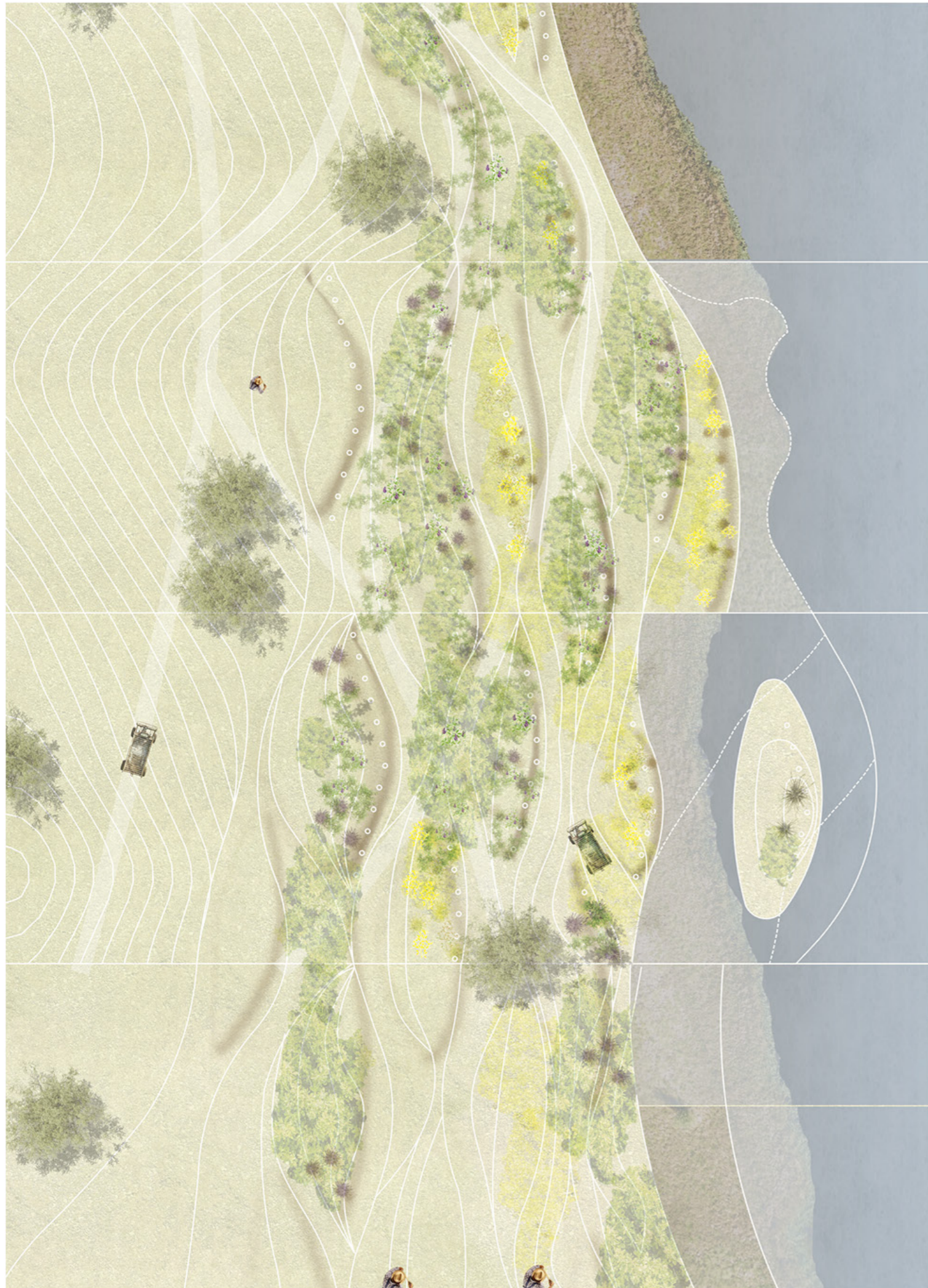
Terramation Facility



-Portfolio-

-Chih-Yu Wen-





Ecological Considerations: Responsive Landscape Design

The landscape architecture of Hart Island is envisioned to be inherently responsive, utilizing native plantings and sustainable water management systems to enhance the site's ecological health. This approach not only supports the decomposition process in terramation but also creates a living memorial, a landscape that evolves over time, reflecting the cycles of life and death.

Agriculture of Terramation Material



-Portfolio-

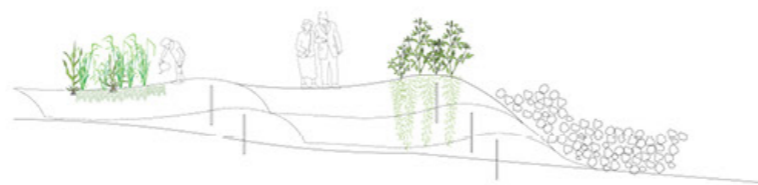
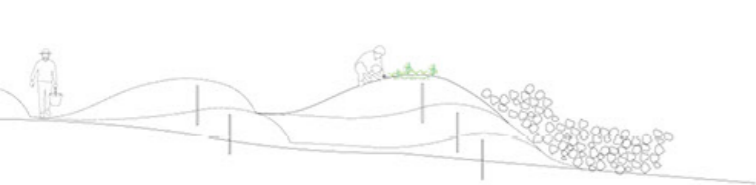
-Chih-Yu Wen-

Spring (3-5)
Sow

Summer (6-8)
Growing/ Remembrance

Winter (12-2)
Fill

Autumn (9-11)
Harvest/



Our kindergarten is in Warwick, NY, a suburban town in Hudson Valley, hence the climate is similar to that in NYC. Our site boasts a rather large lot in its context, allowing the kindergarten to distance itself from the surrounding buildings. However, the site is also surrounded by some of the more busy streets in the area, with multiple stores and a church nearby. For this reason, a moderate to heavy traffic

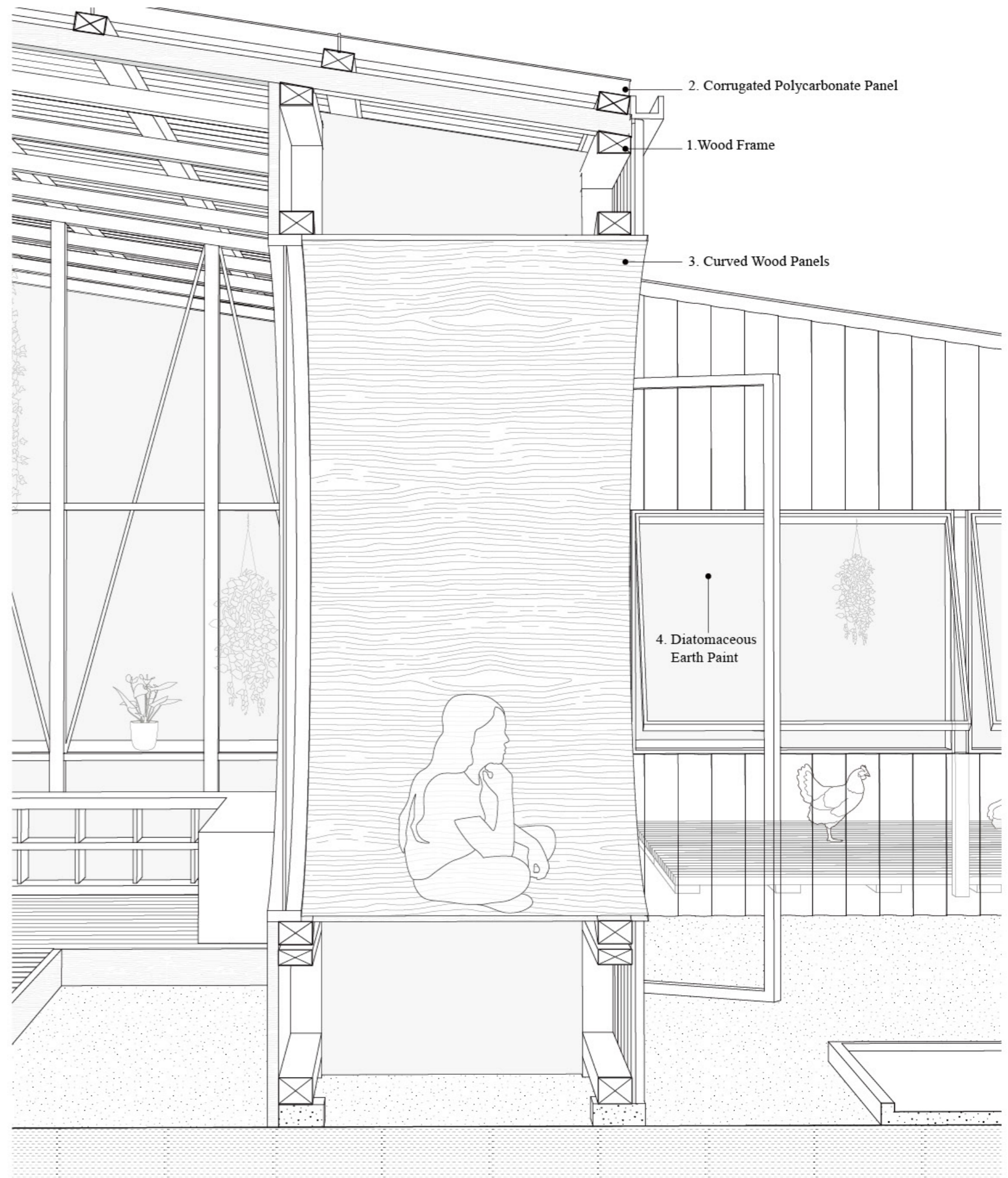
The transition space sits between the classroom (indoor) and a small farm (outdoor). This space features a transition between active and calm, neat and dirty. Kids might change their shoes and wash their hands at this space. Some kids might sit here to observe other kids in the farm. Space should be an outdoor space with roof/shade. It is a space where kids in the farm retreat to rest in or vice versa.

We admire the idea of self-directed learning in the Montessori pedagogy, where kids are encouraged and given freedom to follow their own curiosity at their own pace. They decide for themselves what they want to work on. It is in this spirit that an environment with intermediary spaces are meaningful as it provides opportunities for observation and self-assessment.

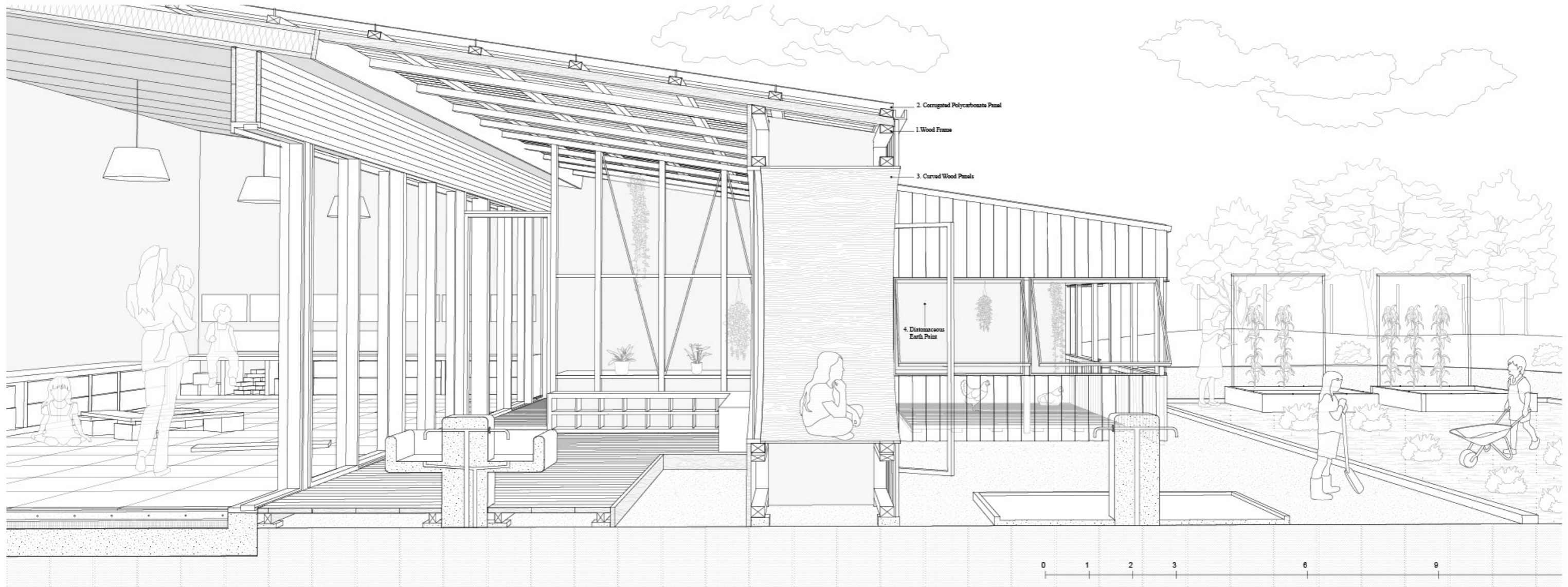
Designing Space for Children Farmroom Classroom

GSAPP MSAAD 2023 Autumn
Instructor: Anna Knoell
Group Work: with Jean Tzeng

Location: Warwick, New York
Structure: Light wood structure
Type: Greenhouse



-Chih-Yu Wen-



- Portfolio -

- Chih-Yu Wen -

Site Plan



Location : Warwick, New York
Type : Greenhouse
Structure: Light Wood Frame

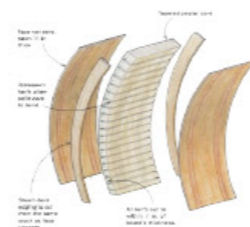
1. Wood Frame



2. Corrugated Polycarbonate Panel



3. Curved Wood Panels

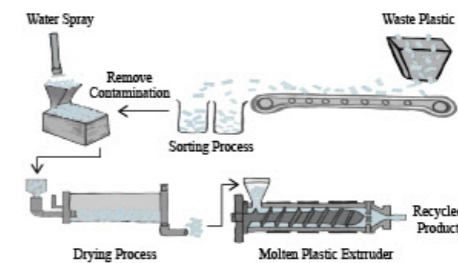


4. Diatomaceous Earth Paint



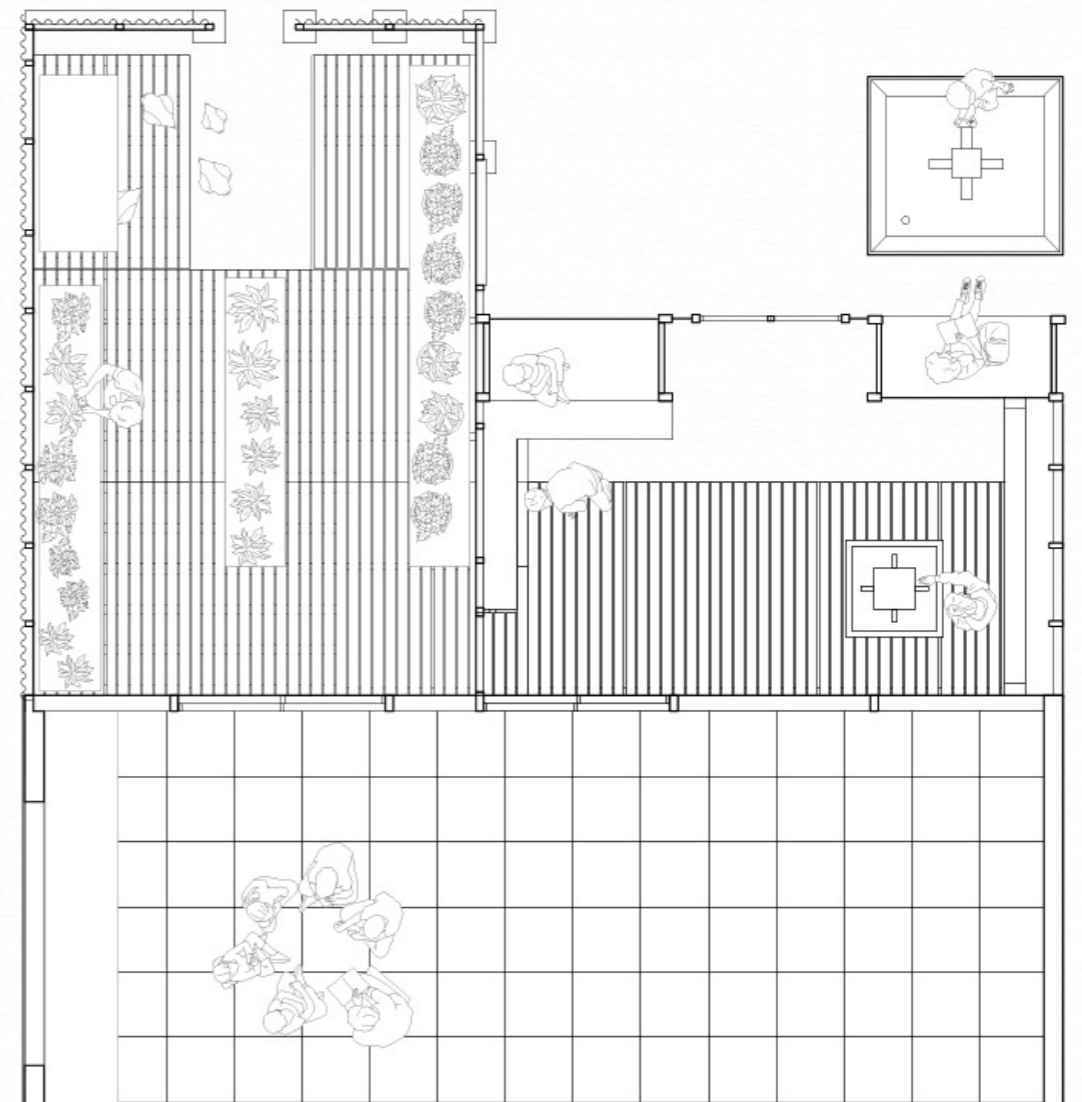
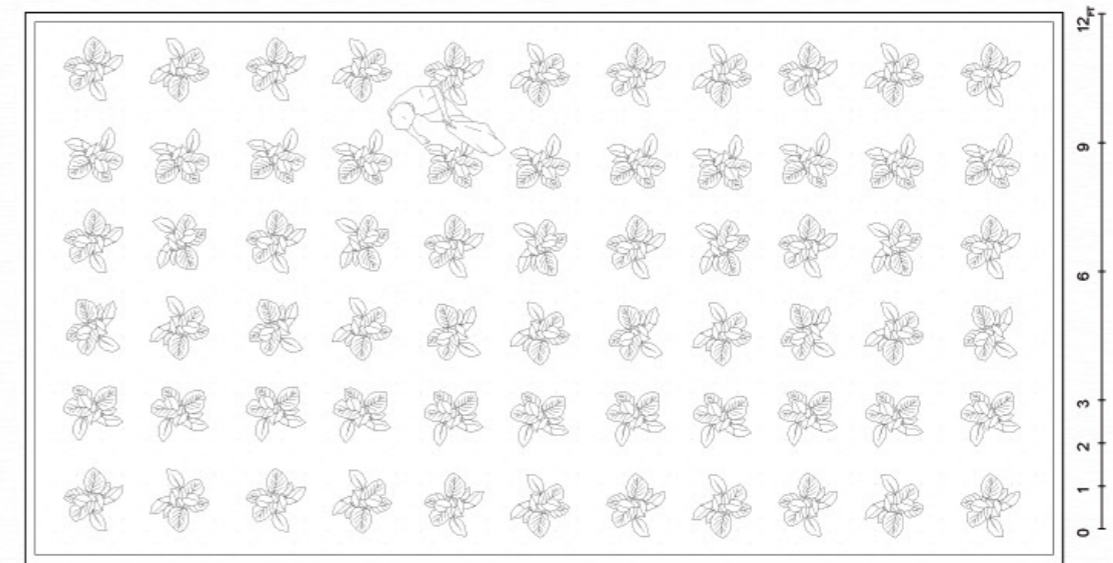
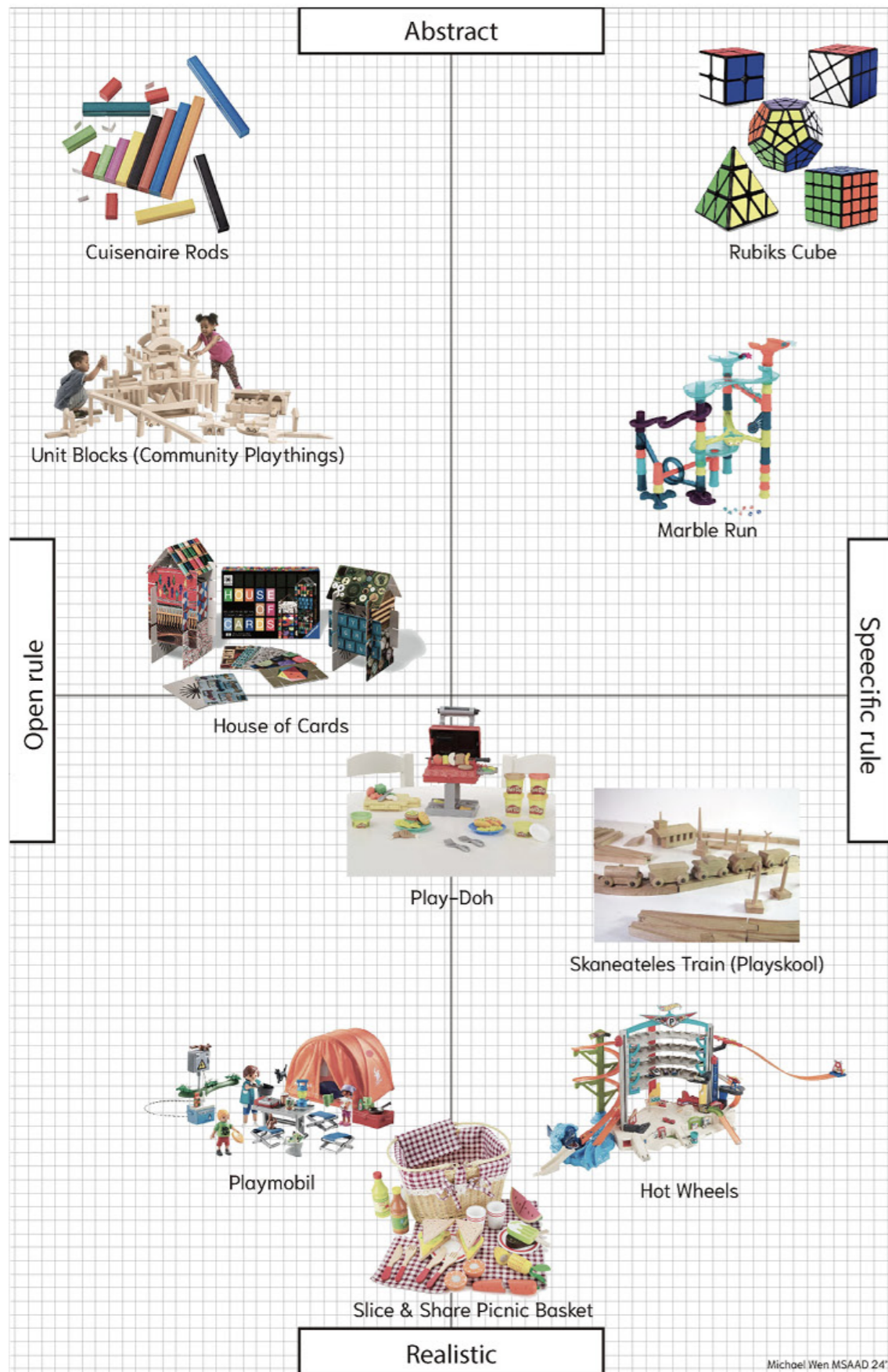
- Not Toxic
- Remediating Humidity
- Diatomaceous earth (SiO₂ nH₂O) consists of the fossilized remains of diatoms, a type of hard-shelled microalgae.

Waste Plastic Recycling Process



Bending Wood Process





-Portfolio-

-Chih-Yu Wen-

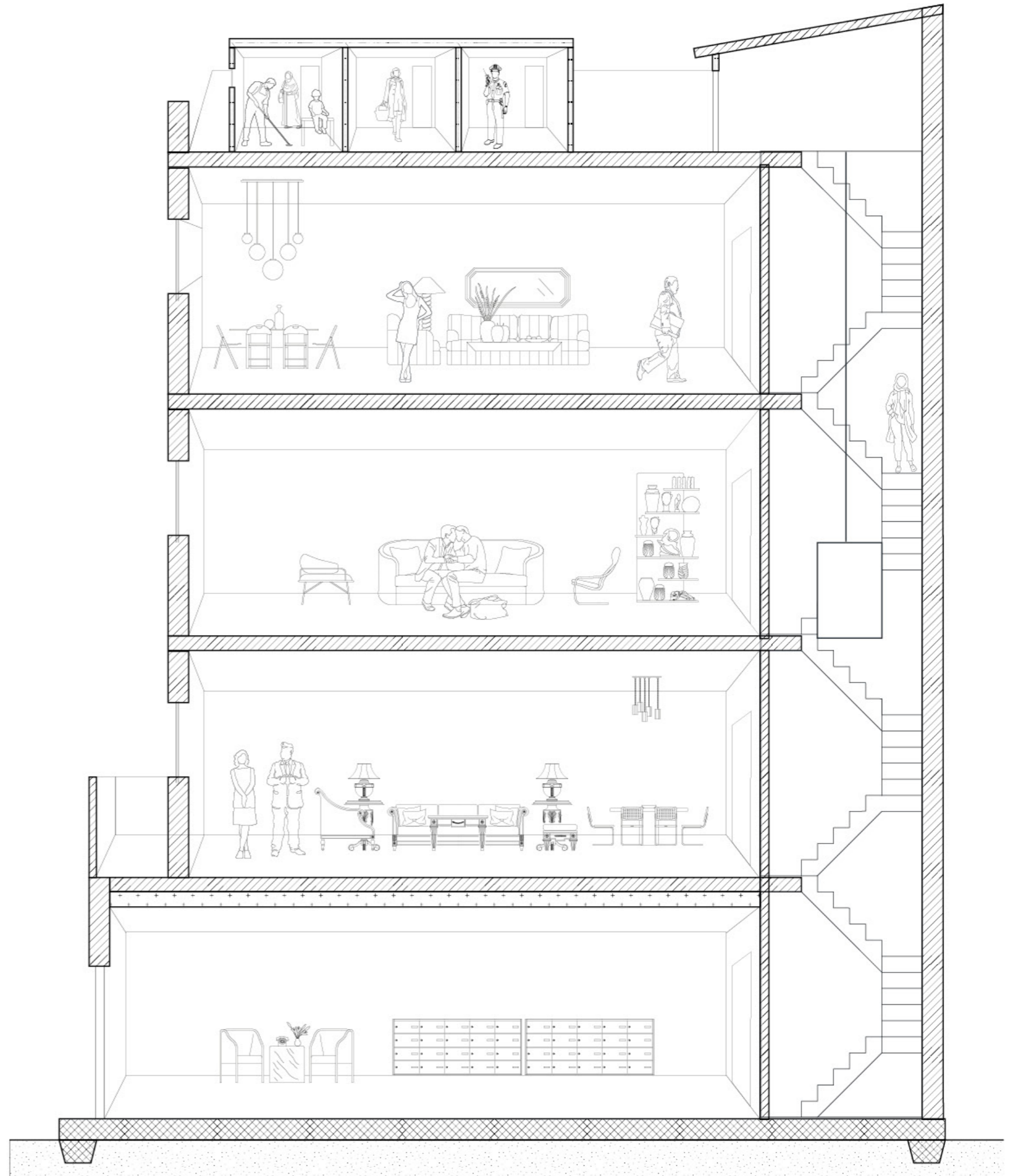
The Yacoubian Building is a luxurious apartment in downtown Cairo where most of the main characters reside or work. This is also where most of the actions take place. Most importantly, the physical representation of the building and the stories unfolding within it serve as metaphors that highlight many topics about modern Egypt, including the contrast between old and new Egypt, the suppression of the dreams of the poor, government corruption, the lack of human rights in Egyptian jails, sexual harassment against women, homosexuality, and people's desires and avarice.

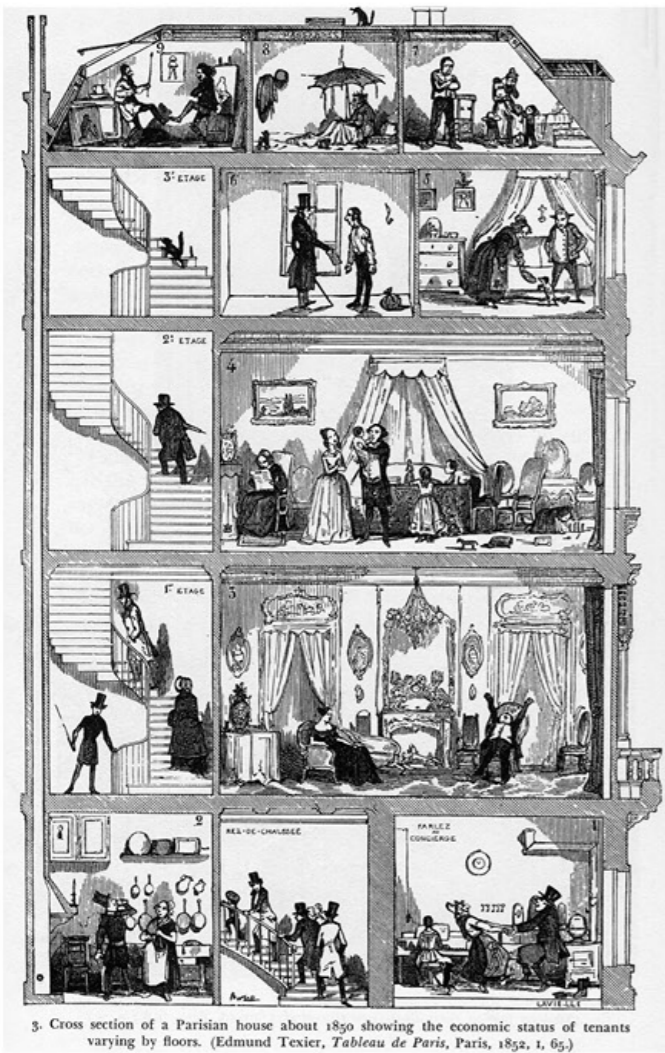
In the trailer, the camera's narration guides viewers from the ground floor to the rooftop. Along the way, viewers witness the various characters of the building, spanning from the lower to upper class. On the ground floor, servants are seen tending to the stairs. On the first floor, wealthy and elderly men, who appear to be politicians, engage in crucial meetings. On the second floor, middle-class religious men are portrayed as desperately desiring to have children. On the third floor, a successful man is seen dating a beautiful lady who seems to eventually rob him. On the rooftop, lower-class individuals work on the floor with communal activities occurring.

The characters throughout the building intertwine, reflecting the broader picture of what the city of Cairo and the country of Egypt are experiencing. The conflicts within the apartment mirror the events of the Egyptian Revolution. The clandestine conversations among the wealthy elderly men in the apartment reflect governmental corruption. The rooftop community resembles the informal cities and markets. The trailer concludes with a wealthy elder angrily exclaiming, 'Dumbs live on the roof, and the deformed in the basement!' This action and quote encapsulate the building, the city, and the country as a whole.

Life in the Yacoubian Building: A Miniature Portrait of Cairo's Struggles

GSAPP MSAAD 2023 Fall
Advisor : Yasser Elsheshtawy
Group Work: with Alexander Wu
Location: Cairo, Egypt





The Yacoubian Building (2006) is an Egyptian film helmed by director Marwan Hamed, an adaptation of the best-selling novel by Alaa Al Aswany (born 1957). Set against the backdrop of Cairo, Egypt, the film boldly explores contentious issues such as homosexuality, religion, and politics. Through a cast of diverse characters from varied backgrounds and social strata, Hamed intricately weaves a narrative that mirrors the complexities of life in Egypt.

Hamed's deliberate inclusion of individuals from different social classes within the apartment building serves a dual purpose. Firstly, it vividly reflects the societal panorama of Egypt, and secondly, it serves as a poignant commentary on the harsh and unjust conditions prevalent in the country. The film doesn't shy away from addressing themes of corruption, drawing clear parallels to the corruption that marred the leadership of former Egyptian president Mubarak. These elements collectively contribute to the film's insightful portrayal of a society grappling with profound challenges.

Constructed in 1937, The Yacoubian Building stands as a mixed-use structure in Downtown Cairo, Egypt. Situated at No. 34 on Talaat Harb Street, Cairo, this apartment showcases the Art Deco style and bears the name of its Lebanese-Armenian proprietor and entrepreneur, Hagop Yacoubian. The architect behind it is the Garo Balian.

In the era of the Kingdom of Egypt, The Yacoubian Building functioned as a residence catering to Cairo's upper class, hosting cotton magnates, members of the



royal family, and foreign nationals. Following the 1952 revolution, the building underwent a shift in purpose, serving as a residence for Egyptian military officers and their spouses. Transitioning into the 1970s, the building evolved into a mixed-use space, incorporating storefronts and offices.

Under Isma'il Pasha, the Khedive of Egypt and ruler of Sudan from 1863 to 1879, "progress"-minded and Europeanized the dynasty. He visited the Paris Exposition Universelle in 1867 and was fascinated by Baron Haussmann's bold plan, which transformed the city. Upon his return, he took up the plan started by his grandfather, and following the example of Paris, he "Haussmannized" Cairo—this type of art deco house composed predominate Carlos urban scape.

The Haussmann-style buildings have a stone facade, with wrought iron balconies and around six floors. The building itself implies the hierarchy of social and economic status. The ground floor of each Haussmann building accommodates shops. The first floor, called the "m ezzanine," xused for storage and housing. The second floor was reserved for the wealthiest clientele to save them from climbing exhausting stairs. This floor had the highest ceilings, a continuous balcony, and the most decorative window molding. The third, fourth, and fifth floors had a more conventional style with lower ceilings and standard molding. Most of their tenants are middle-class bourgeoisie. The sixth floor, or attic, was reserved as the maid's quarters. In the 19, it was occupied by impoverished people, such as elders and artists.

Buthayna represents two particular roles of people living in Cairo: women and low-income individuals. Buthayna works at a clothing store and dreams about getting an education. As a woman, Buthayna faces constant sexual harassment from her boss. Like many women in Cairo, Buthayna refuses to speak up for fear of repercussions, as she relies on her income. More than 90 percent of women in Cairo face sexual harassment in various third places, according to research. From private taxis to Tahrir Square, women are often encircled and taken advantage of by one or more men. Due to the prevalence of this issue, women take measures to protect themselves, covering up from toes to neck to avoid drawing attention. This self-censorship, however, restricts their movement and mobility, consequently limiting their access to basic rights such as education and work.

-Portfolio-

-Chih-Yu Wen-



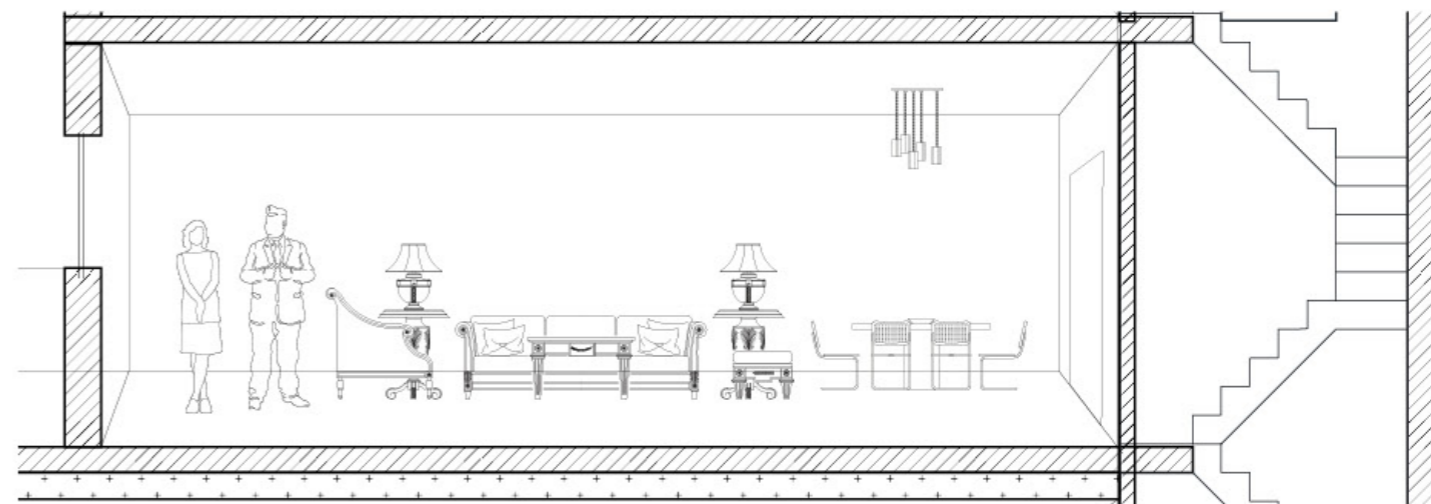


As a low-income individual, Buthayna lives in a small unit on the rooftop. The rooftop dwellers treat this platform as a communal space. Furniture is arranged outdoors, where they gather and discuss dreams. In Cairo, rooftop dwelling or terrace living is a common living condition for millions of people. Many informal settlers and migrants move to these pocket spaces because of the proximity to work and affordable rent, a few US dollars a month. However, these informal spaces often lack running water and protection from the weather. In such a living condition, the rooftop turns into a communal society where all dwellers help each other. In some buildings, they have to use separate stairs from the “formal” building tenants, which further segregates them in the social class.

The finale of Buthayna ends on a good note: she was finally able to move out of poverty. She married Zaki, a wealthy man who lives in a luxurious apartment downstairs. Buthayna’s ending suggests that women are powerful in changing lives, emphasizing their importance in the era of New Cairo.

Taha symbolizes the struggles of low-income men in Cairo. As a janitor residing and working in the Yacoubian building, he frequents its less affluent areas, including the staircase, elevator, and his rooftop unit. Constantly subjected to belittlement due to his social class, Taha dreams of escaping it by becoming a police officer. Unfortunately, the academy rejects his application because of his class. As an alternative, Taha turns to religion and joins the Muslim Brotherhood. Illegally detained and coerced by the police during an investigation, Taha develops a deep-seated hatred for law enforcement. Seeking revenge, he undergoes training as a terrorist with the intention of murdering the police who coerced him. While Taha succeeds in carrying out the mission, he also loses his life in the ensuing gunfight.

In analysis, Taha’s first scene is a close up shot of him brushing the staircase. His last scene is a bird’s eye view of his death on the street. Taha’s ending is tragic, provocative, and unexpected. In terms of the architecture, Taha is often found in informal and illegal places, like the poche part of the Yacoubian building, in a jail cell crying, in the streets gunfighting, and in unregistered desert training. The story of Taha suggests that even if these young men are righteous, smart, and hardworking, the conservative new Cairo pushes them to do bad things because they’re denied human rights just for being born into poverty.



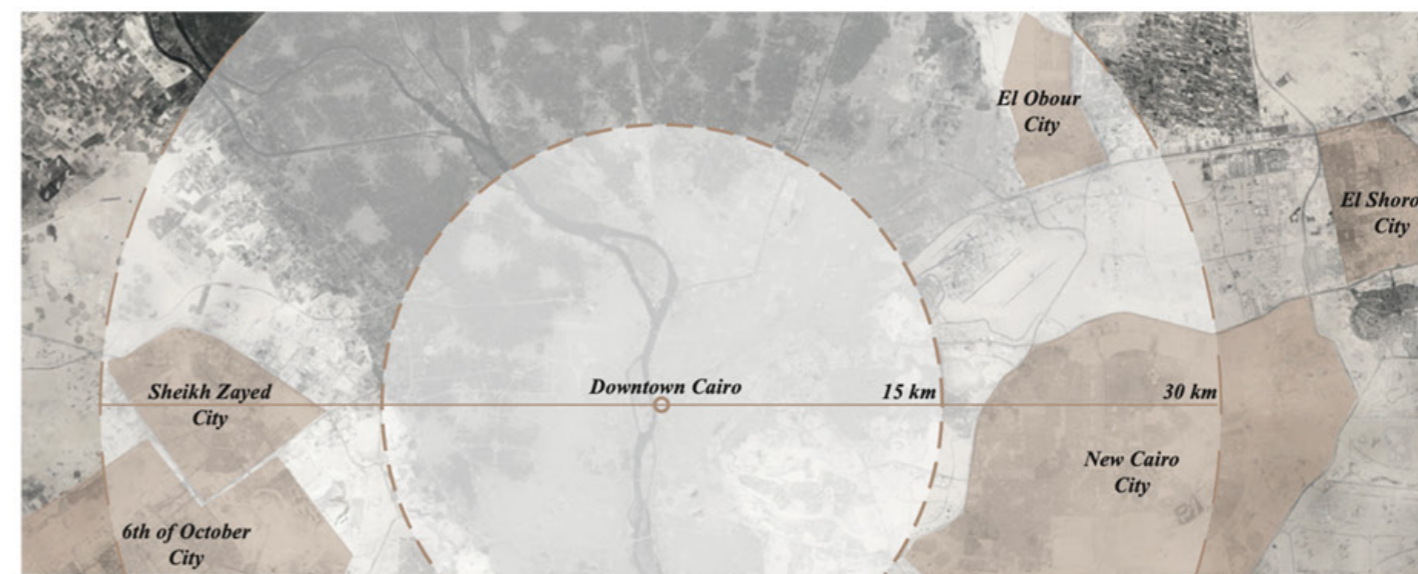
Haj Azzam, a religious man and also one of Egypt’s wealthiest businessmen, has gone from shoeshiner to a millionaire by car dealership. He also looks to serve in the Parliament. In the movie, he faced two crises. The first struggled with his business because of the bribery culture in the government and the second is seeking a legal second wife for his libido needs.

Prime Minister represents the anonymous supporters behind and forces Haj to share his 50% profit of the car dealership business to ensure his business and political power. This character indicates the bribery culture between businessmen and politicians during Mubarak’s governance.

Soad, Haj’s second wife, is a widow with his son, originally from Irque. Because of Living in poverty, she decided to be Haj’s second wife and separated from his children in Alexandria City.

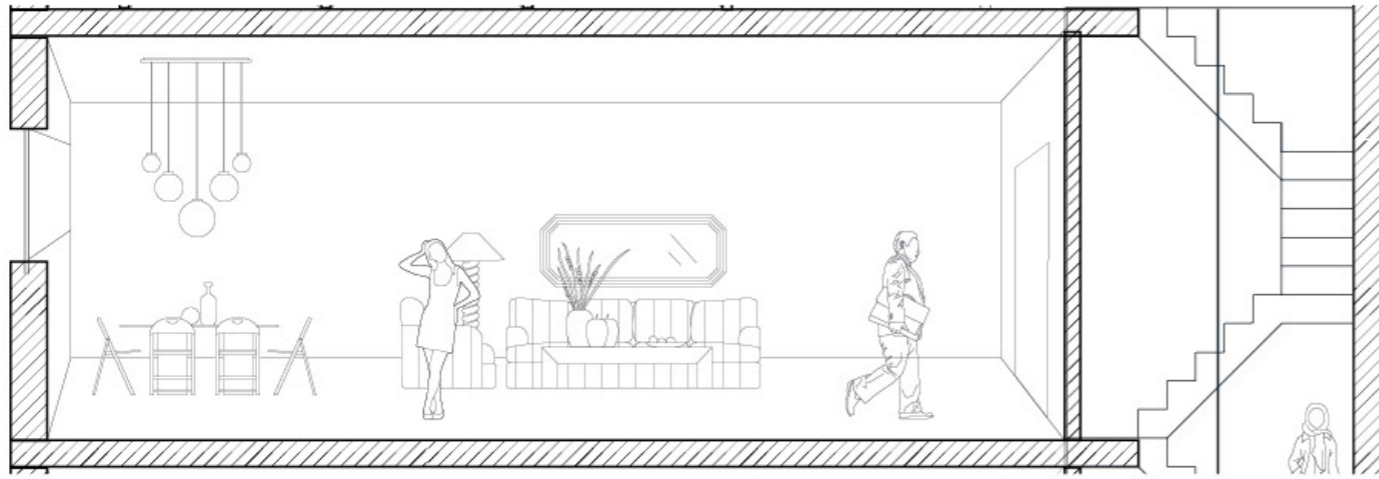
She lives in Haj’s apartment and is not allowed outside without permission. In this narrative, the Yacoubian building represents the prison of the secret wife. In the end, she found herself pregnant, so Haj decided to divorce her.

According to Egyptian law, A man is allowed to marry up to 4 wives at any one time. The husband must inform his previous wife and the future wife. Also, the movie touches on the overseas immigrant issues in Cairo. There were approximately 544,000 international migrants in Egypt in 2020, and the 5 top countries of origin were the State of Palestine (135,932), Syria (125,673), Sudan (60,066), Somalia (20,501), and Iraq (20,042). These people live in the informal area in Big Cairo and face sufficient infrastructures and poor working environments.



-Portfolio-

-Chih-Yu Wen-



Zaki, a prominent figure in "The Yacoubian Building" film, displays the privileged echelons of Cairo society, living on the esteemed second floor of the iconic building. Despite holding an engineering degree from Paris, Zaki forgoes from any meaningful work, opting instead to disperse his family's wealth in pursuits characterized by romantic liaisons and alcohol-fueled revelry.

A symbol of Cairo's elite class, Zaki nostalgically dreams for an outdated era when the city experienced a transformative architectural and cultural period influenced by Isma'il Pasha's Parisian vision. His reminiscence suggests a romanticized perception of the past, where Cairo's buildings surpassed those of Europe. However, as political tides shift, Zaki's life mirrors the gradual decay of the Yacoubian Building, a metaphorical reflection of societal changes.

In a pivotal turn of events, Zaki's character undergoes a profound transformation when he falls in love with his secretary, Buthayna. Portrayed as an honest, innocent, and practical woman, Buthayna catalyzes Zaki's reassessment of life. Rather than dwelling on the past, Zaki starts embracing the present, signaling a departure from his previously hedonistic lifestyle.

This romantic entanglement serves as a vehicle for Zaki's journey towards a brighter future. Influenced by Buthayna, he evolves into a character who confronts challenges head-on, negotiating with the problems rather than seeking escape.

The Yacoubian Building, once a relic of memories, transforms into a contemporary living space for Zaki, symbolizing his personal growth and reflecting the resilience and adaptability of Cairo's urban landscape amidst shifting political and societal currents.



Abdu, a laborer from the rural countryside of Upper Egypt, fulfills his military duties in Cairo while maintaining a family back home. In a complex internal journey, he eventually embraces a unique connection with Hatim, an editor for a French-based newspaper who identifies as homosexual.

Upon accepting Hatim's offer, Abdu's wife relocates with their child to the rooftop housing provided by Hatim. This couple serves as a poignant representation of the challenges faced by migrant workers in Cairo.

Their story encapsulates the contemporary struggles of migrant worker groups in the bustling capital. Over the past five decades, Cairo's population has surged, and the government, grappling with the inability to provide affordable housing, initiated the development of townships in the desert, including New Cairo City and similar areas during the massive suburban expansion of the 1980s to 2000s.



However, not everyone can afford the cost of living at such a distance in terms of time or budget. According to residents, Mahmud says he couldn't afford to move 30 km from his work. The daily commute to work in central Cairo would cost him a quarter of his wages.

The rooftop housing average rental is 5,000 EGP (162 USD), compared to 15,000 EGP (485 USD), the average housing in downtown Cairo. "Poor migrants from the countryside took over small storerooms allocated to each apartment in the Yacoubian building."

In conclusion, as a microcosm, the Yacoubian Building highlights some key problems of modern-day Egypt, including: the unattainable class system; the respect for women and women's rights; the acceptance of the LGBTQ+ community and their rights; nostalgia for the previous generation, and the acceptance of New Cairo; and the unequal power dynamic inherent in polygamous culture. The author provides resolutions for these characters, most of which are tragic, except for the main character who ultimately accepts the New Cairo, which encourages viewers to look forward.



The Graphic Architecture Project is a way of thinking about the intersection of the flat and the deep. In this class we examine the visual rhetoric employed to convey design concepts. Typography is fundamentally the procedure of arranging type, but it can also be the particular art of traversing meaning with form. In addition to developing a general typographic fluency, we will consider the visual tone of how messages are conveyed, and explore ways to appropriately control and manipulate that tone through typography.

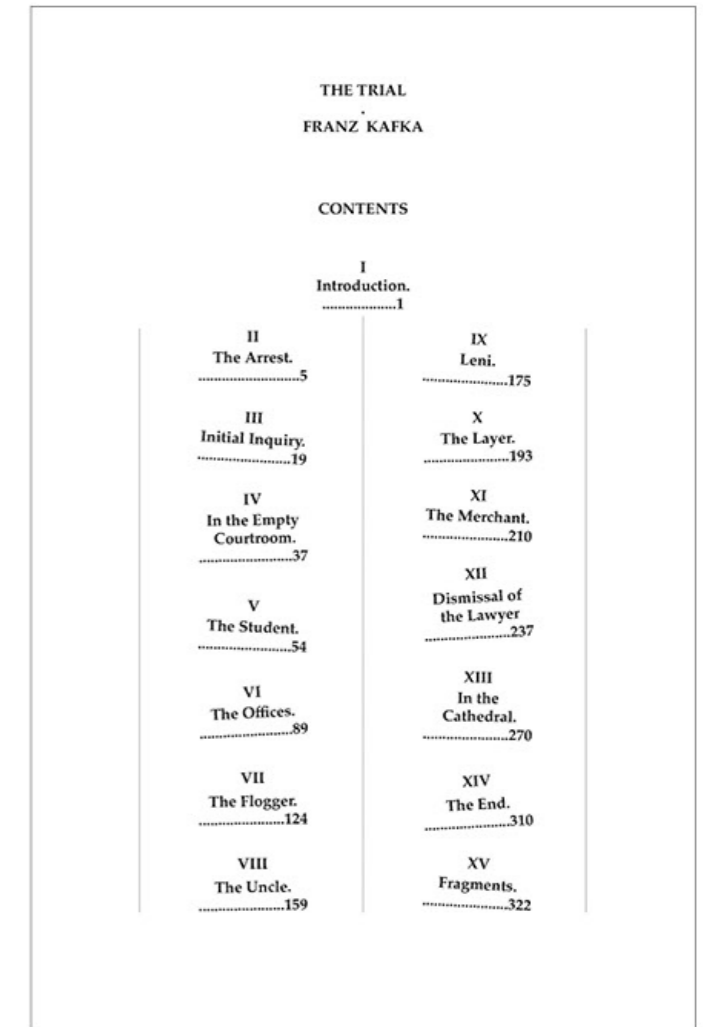
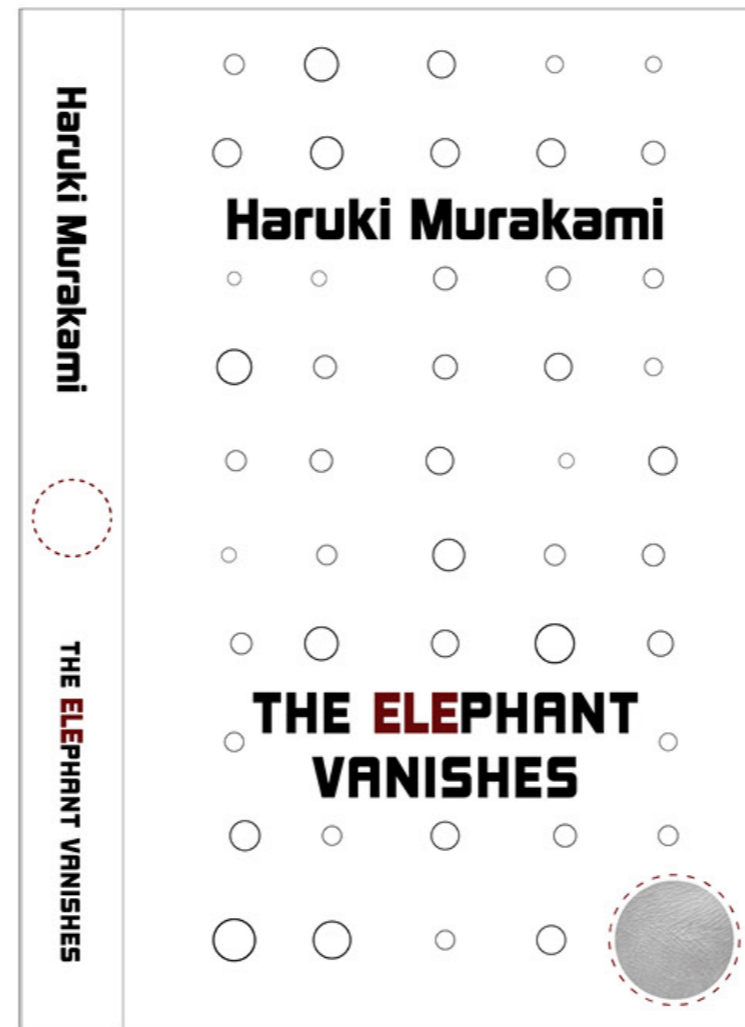
We will also investigate conceptual issues through a series of extremely practical assignments drawing on historical standards as well as contemporary examples of graphic design. Our ultimate goal is to establish a shared verbal and visual lexicon with which we can create, and critique, graphic work and to align conceptual intent with visual results.

Initially, we will focus on basic composition and classical typography. We will study the details of letterforms and investigate type design and typesetting from a historical and visual perspective. We will look at the composition of graphic space using both typography and other visual information. This part will consist mainly of shorter assignments. As the problems are iterative and designed to build from one week to the next, it is essential that you complete each in the given time period.

In the second part of the semester, we will begin with a lesson in simple but considered and refined typesetting, followed by assignments that deal with layered content. We will combine multiple hierarchies of text and images, and therefore work with more sophisticated design systems. We will continue to explore the use of grids for managing complex information and for the graphic articulation of two dimensional space.

Graphic Architecture Project: Design & Typography Visualizing the Abstract

GSAPP MSAAD 2024 Spring
Instructor: Yoonjai Choi
Individual Work
Paper Booklet



-Chih-Yu Wen-



TYPOLOGY: GREENHOUSE



TYPOLOGY: GREENHOUSE

"From the 17th century, advances in technology and techniques have led to a proliferation of greenhouses for more decoration and complex buildings."

The greenhouse is a contemporary architectural typology, a frequent feature at a host of cities, built to shield plants from the elements... from snow heat or cold or to prolong the growing season of crops. Evidence of the presence of greenhouses in some form stretches as far back as the 14th century during the Roman Empire, but it is in the 17th century that the greenhouse was born as a specific architectural form.

The brief for the large public greenhouses of the 18th century was to create a space of attraction for the general public... the greenhouse was envisaged as a space of attraction for the general public.

In Great Britain, as taxes on glass were abolished in the mid-18th century, glass was manufactured in ever expanding quantities. The same expansion of London's New London... the building 'Palm House'... was completed in 1840, applied to much additional for its technological innovations.

Old Palm House, the Palm House at Kew Gardens

PROLOGUE: GREENHOUSE



In the original era, history was far from a neutral activity. The various undertakes by these explorers were part of a detailed system of dissemination and mercantile organization. Entire landscapes were adapted to colonial territories, as crops and plants were introduced to unfamiliar lands.



The Old Palm is a prominent example of the project. In 1840, Kew Gardens botanist George Smith, reporting from the River Niger in Western Africa, packaged oil palm seeds and sent them to Britain.



The Palm House at Kew Gardens, as much as it was a piece of engineering ingenuity, was also a subtle nod of cultural and colonial dominance, where knowledge was transformed into material wealth for the colonial project.

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According to George Kubler and Rama von Scharf, authors of the authoritative history of the type, Palm House at Kew, around the end of the 19th century, as the formal garden was replaced by the English garden across Europe, the emergency was shifted into the house itself... or rather, it shifted to its form as a water garden.

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It was in these years that, across the Channel, the same forces threatening the ability were preparing to roll out the incipient type as well as the greenhouse for exactly new public: the refuge becomes the museum. This development likewise brings from anonymous roots. At Chaux-de-Fonds in 1840, Joseph Paxton completed a huge greenhouse for the Duke of Devonshire, an imposing 60 by 40 meters and with a 20-meter tall central vault.

could say from his side was a hobby, palm-filled garden, perhaps accompanied by his Black servant Auguste Sabat, who, shortly completing the 'Victorian' atmosphere of his artificial paradise in the woods of Kew and now Surrey, behind the scenes to formalize was conceived the right of the authority from the reality of its loss of public power.

Water gardens were typically oriented directly from the apartments of the house's owner, making these miniature systems in which water could only be given to their possession. In this manner, water was an expression of the aristocratic power. In Berlin, the Palm House Palace was modelled by Schinkel in the 1830s to include a water garden adjoining the ground level.



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Seen from the air, vast tracts of the Netherlands and Spain appear flatland sea, and arranged in a geographic cubism. This reason of natural terrain as a fact resulted in glass and plastic, respectively, these are the world's most productive vegetable growing regions, a water they have retained through the production of greenhouses. This development has been halted in the form of farming, yet it produces mountains of plastic waste and rivers of effluent, squanders enormous quantities of energy and is often filled to its capacity with insecticide and fungicide. By such means are Northern Europe's wealthy wealthy people fed or perhaps out of view.

This new type of building opened from anonymous history, scientific enquiry, technological innovation and capitalist's expansion into the tropics. Please gain

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idea used to cultivate medicinal herbs had been planted across Europe in the early Renaissance: the universities of Padua, Oxford and Bologna all had examples, and their developed into botanical gardens, whose specimens collected by visitors were returned to the university for study with an eye to commercial exploitation. The anatomists who funded these museums also adopted the type, building gardens in which they could show off their erudition, flaunt their wealth and power by cultivating exotic plants.

The Pompeii was an early example of a building used to engineer the climate. At Kew, Marston's south-facing garden... the largest conservatory in Europe... opens its arms to embrace the visitors. It is sheltered by a U-shaped, vaulted structure, glazed along one wall and bound in water, where the ground floor is raised above the water level, and the roof is made of glass, which was also used for domes and trellis. The south was brought north, the Earth shifted on its axis, for the delineation of the long.

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But as with all architecture, this typology has been subjected to many wars, missing a building program of passive observation, or housing research that would lead to maintenance. Its proliferation started in the American state of Maryland, where abolitionist Frederick Douglass spent part of his childhood under slavery, researchers unearthed evidence on the greenhouse of agricultural experiments conducted by enslaved people on field and medicinal herbs, and of the practices of African religious traditions in the greenhouse that also served as their quarters.

In Palestine, a greenhouse collaboratively modelled by an NGO and the community of the village of Uvja Al-Khara in the northern West Bank



is a center for housing activities, where villagers can grow their own food and sell products to the market... defining occupations of their memory... a very structure search a progressive resistance... with alternative modes parking on a majority of buildings in the area.

Greenhouses as sites of exploitation, either directly as in the United States during slavery, or indirectly as with the case of the Palm House at Kew Gardens, are unfortunately not a long forgotten thing of the past. The city of Adonia in southern Spain is testimony to how the extremely large concentration of greenhouses, one-topping up to be covered with plastic and supported by steel framework to protect from

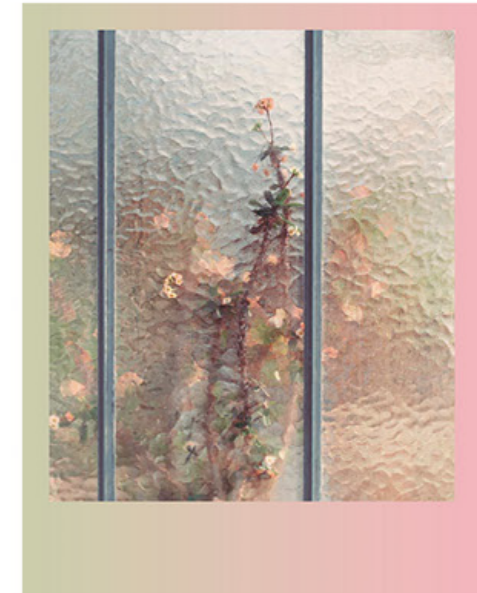


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strong walls. The evidence, however, is shown by irregularly spaced labor, and work is dangerous, with workers toiling under high heat, a frequent element of the global agricultural supply chain.

The greenhouse is essentially a building for plants. In practice, the structure of heat is the larger scale greenhouse on our planet... they are, and have been, sites of both inequity and domination over people and nature.

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