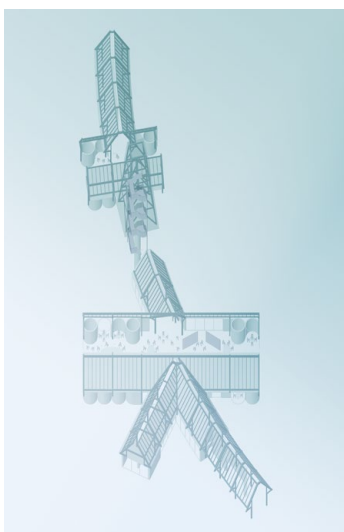
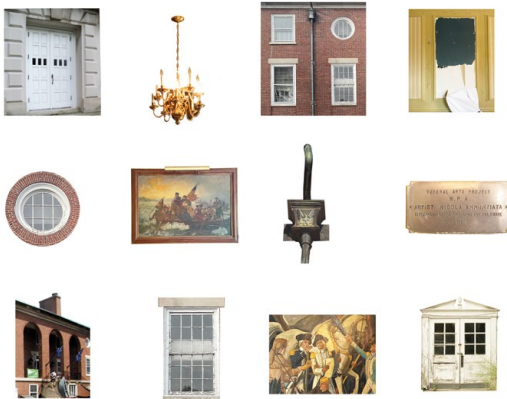


Architecture, Books, and Prints



Flora Ng

GSAPP
2022-2025
COLUMBIA UNIVERSITY

Architecture, Books, and Prints

In a time when the built environment often reflects systems of exclusion, erasure, and unchecked acceleration, *Architecture, Books, and Prints* offers a counterpoint—an inquiry into how architecture can be a medium of reflection, resistance, and repair. This body of work explores the intersections between spatial practice, printed matter, and archival inquiry, asking how architecture is not only constructed, but also recorded, remembered, and reimaged.

Through books, maps, and speculative proposals, my work at GSAPP engages with the infrastructures; both material and narrative—that shape how people and architecture live, grow, and give care together.

Books and prints are not supplemental to architecture, but sites architectural thinking in itself. Books become tools for advocacy, reflection, and dissemination. Prints and drawings become records of place and possibility. Together, they extend architecture beyond the building, foregrounding processes of maintenance, memory, and justice.

Architecture, Books, and Prints is ultimately an invitation: to build with attentiveness, to document what matters, and to imagine spatial practices that are as critical as they are compassionate.

1	An Adaptive Archive	01
	Advanced V Studio	
2	Theoretical Handbook of Adaptive Reuse	25
	Advanced V Research	
3	Never Leaving Vieques	35
	Advanced VI Studio	
4	Plants, Pipes, People	47
	Core 3 Studio	
5	PPP128 Maintenance Manual	69
	Core 3 Research	
6	The Non-court House	78
	Advanced IV Studio	
7	The Silenced Discourse	93
	Advanced IV Research	
8	Bowery Fracture	97
	Core 2 Studio	
9	Untitled	109
	Core 1 Studio	
10	The Great Reuse	121
	Design Elective	

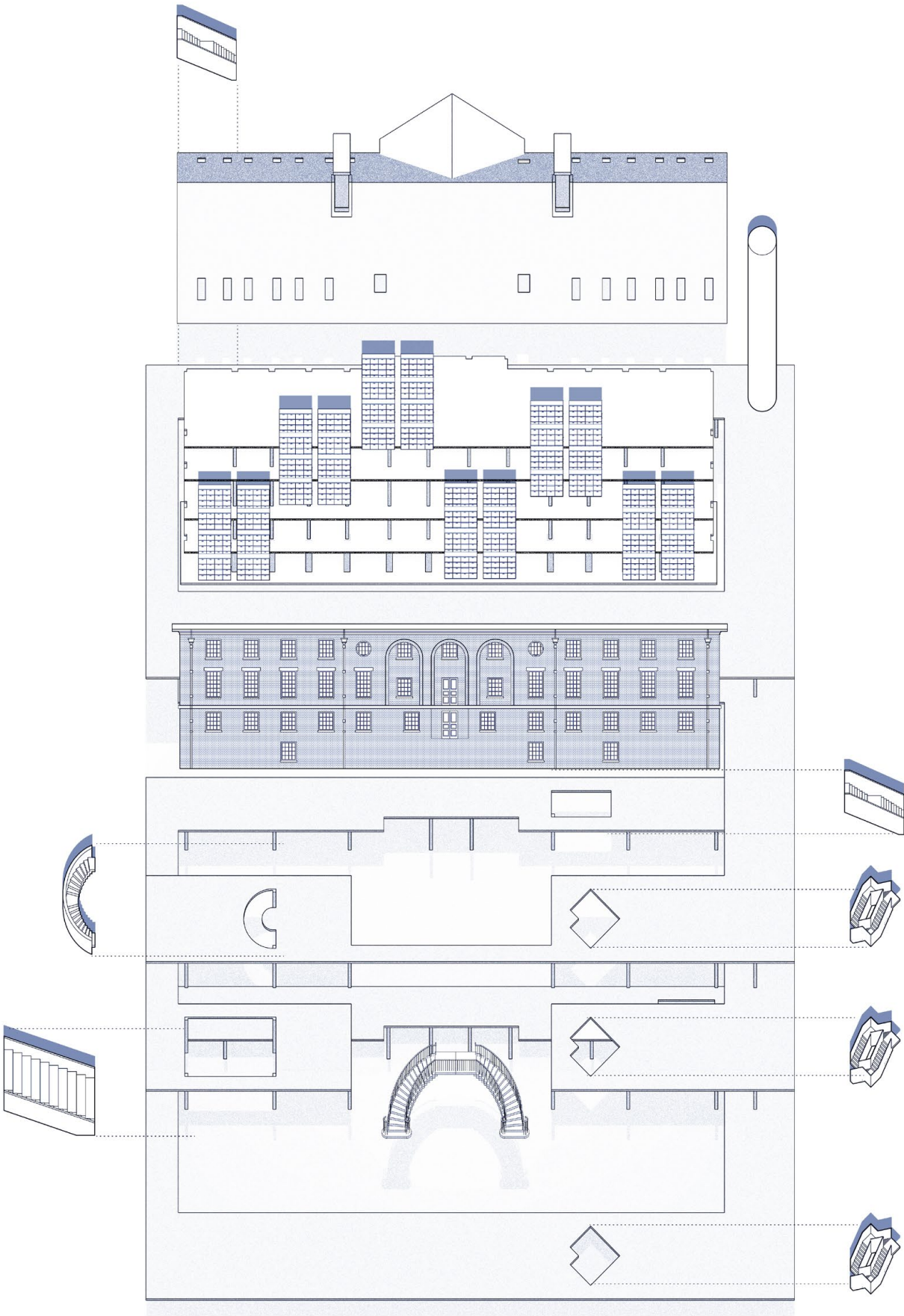
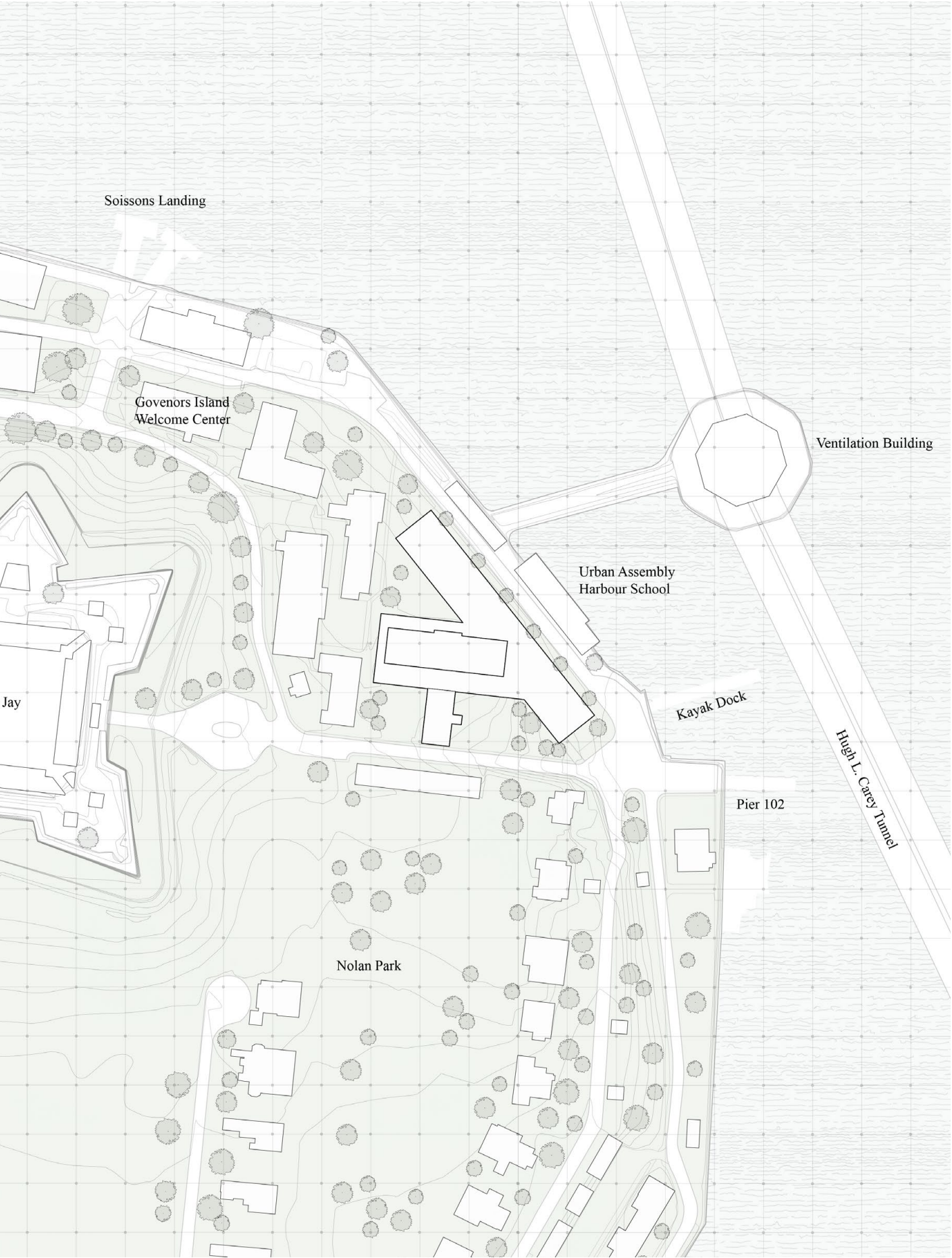
An Adaptive Archive

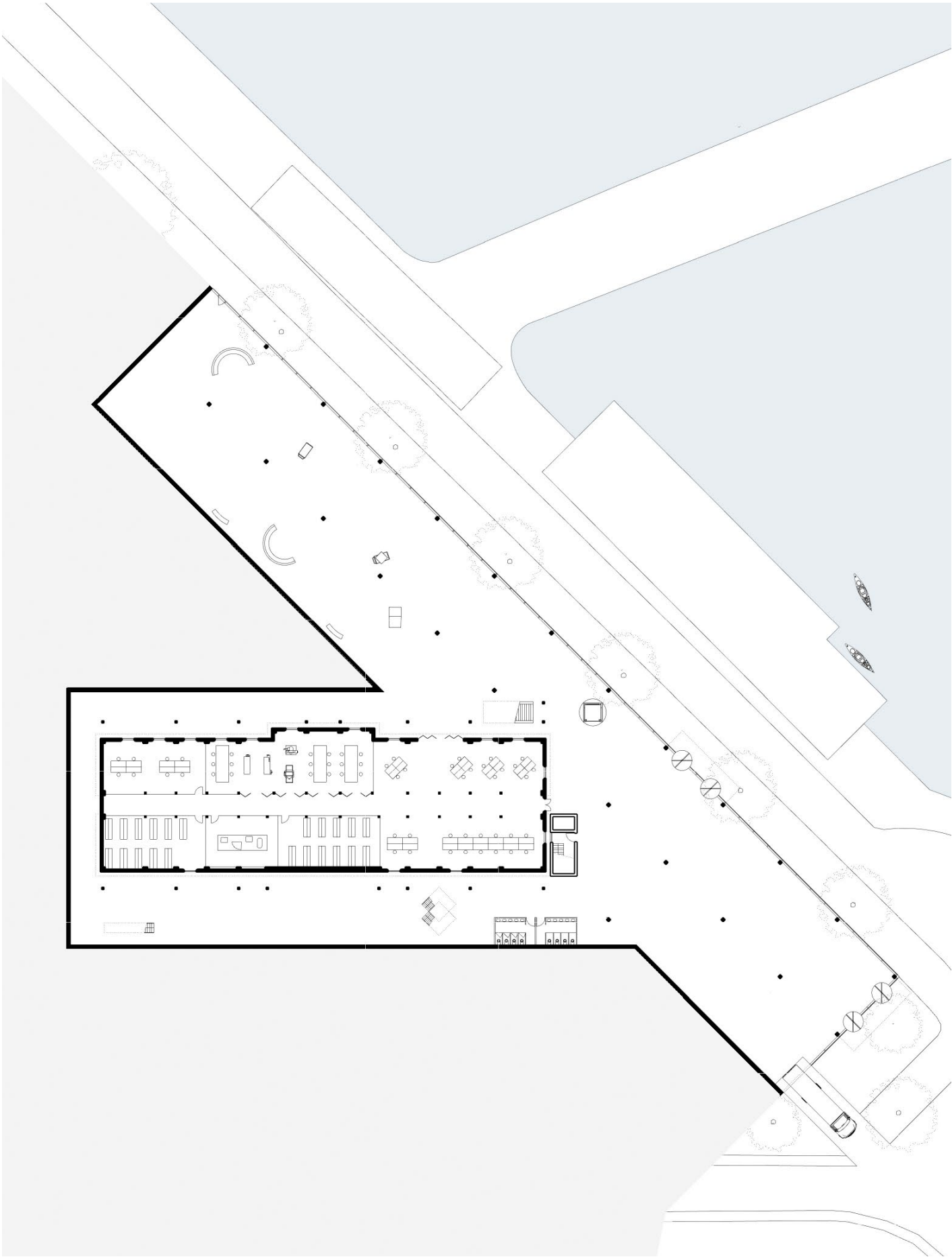
This proposal transforms a 1930s officers' headquarters into a living archive of architecture. Designed in three phases, the project reimagines the archive as a dynamic and accessible resource. The original building is adapted to house archival materials and a restoration workshop, while a contemporary extension introduces new spaces for study and research. In the final phase, a subterranean level is added to host exhibitions.

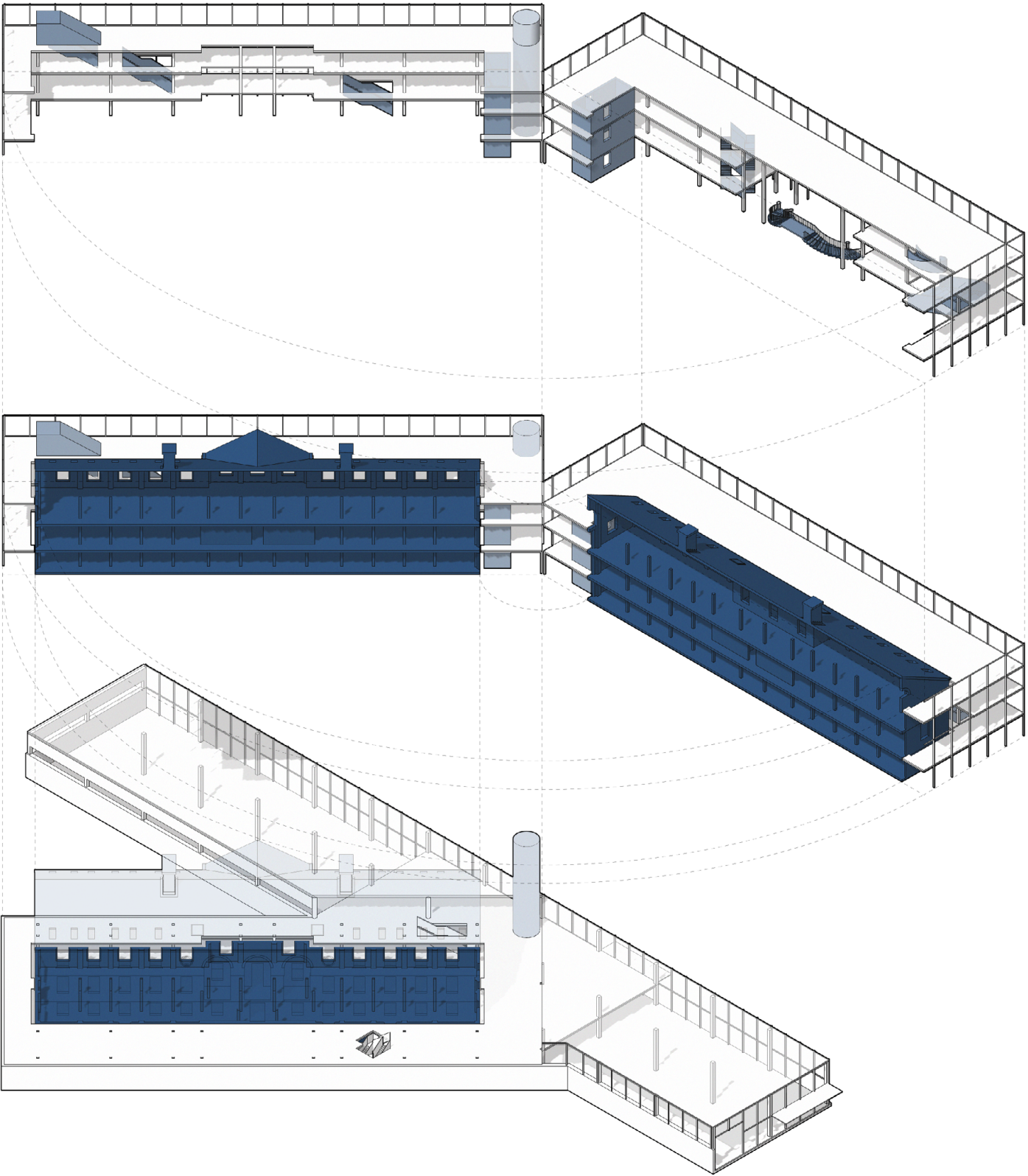
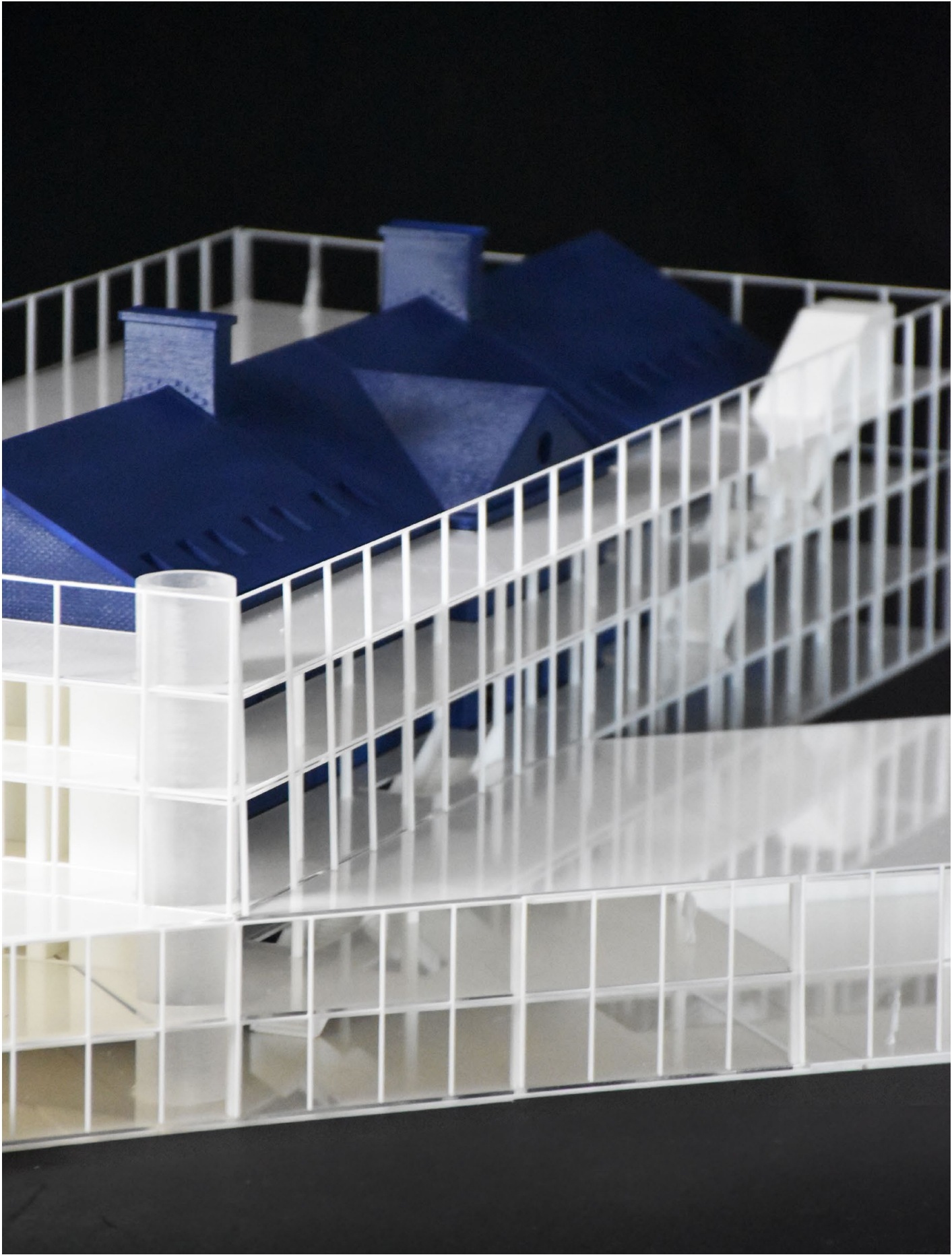
Circulation is redefined through a network of self-supporting walkways, anchored to the existing structure via steel fixtures aligned with a newly established structural grid. A slender glass void separates old and new, allowing daylight to filter down to the basement and marking the transition between historical memory and contemporary intervention.

Advanced V Studio
Building on Buildings 2024
Studio Critic: Wonne Ickx
Collaborator: Jaeyu Kim

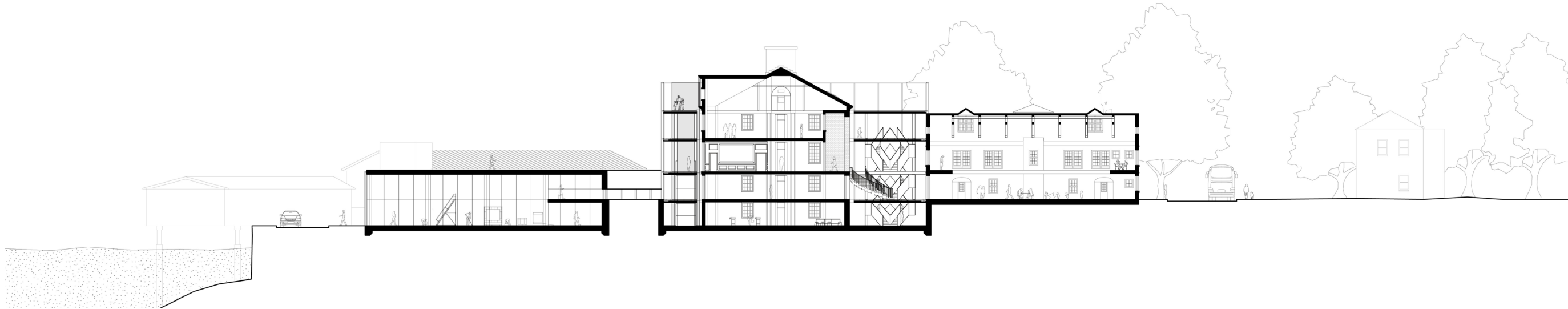












▲ Short section through new exhibition basement extension and the existing building

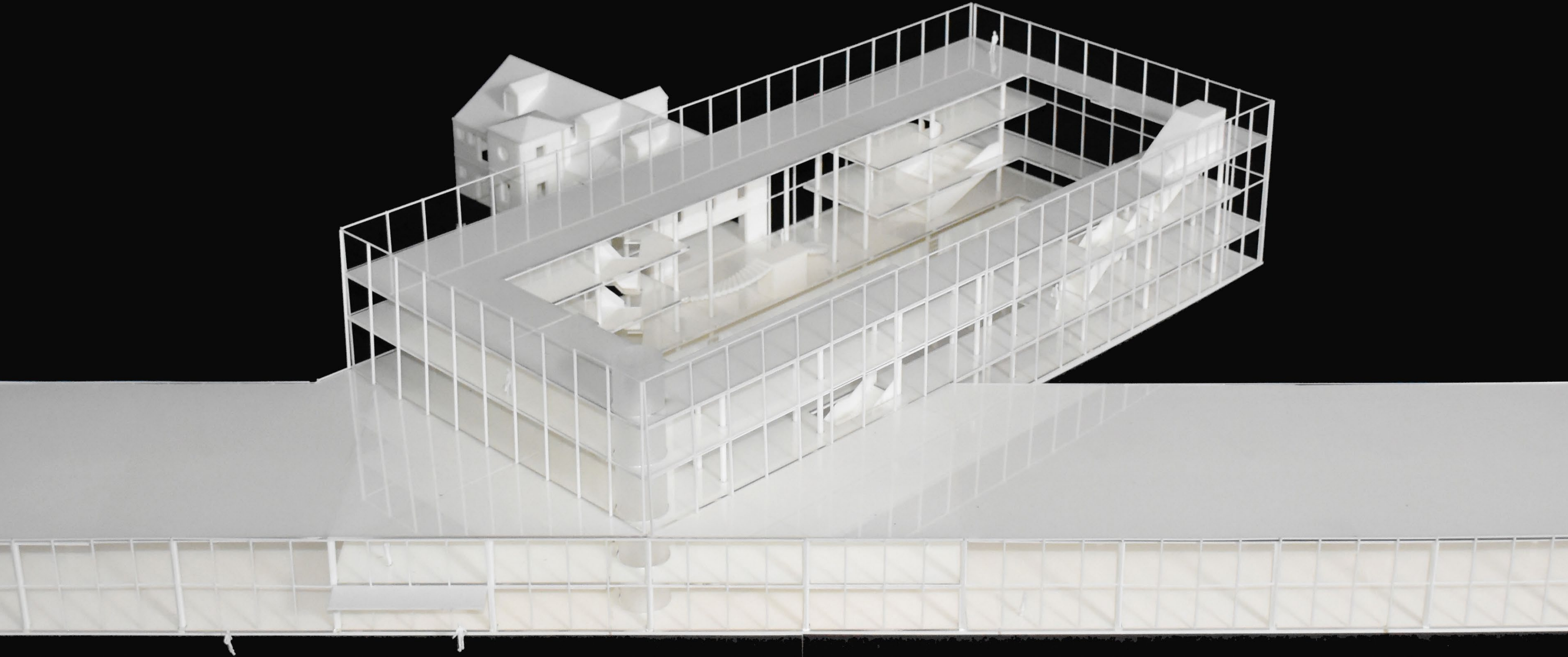


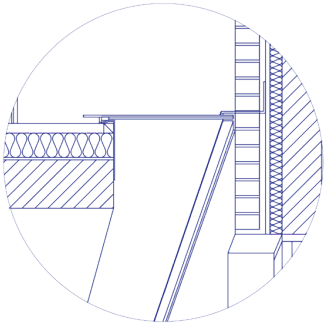
▲ Section through exhibition main archives and exhibition extension and loading and unloading dock



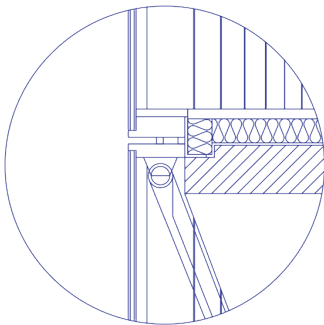
▲ Elevation of exhibition basement extension facade, showing and the existing building behind



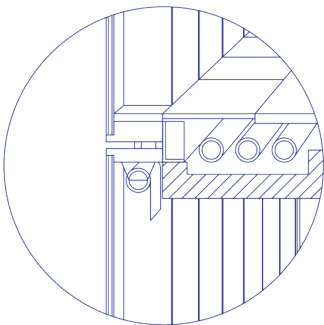




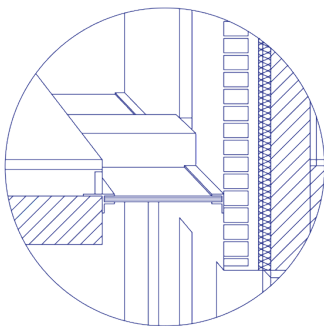
1 glass roofing



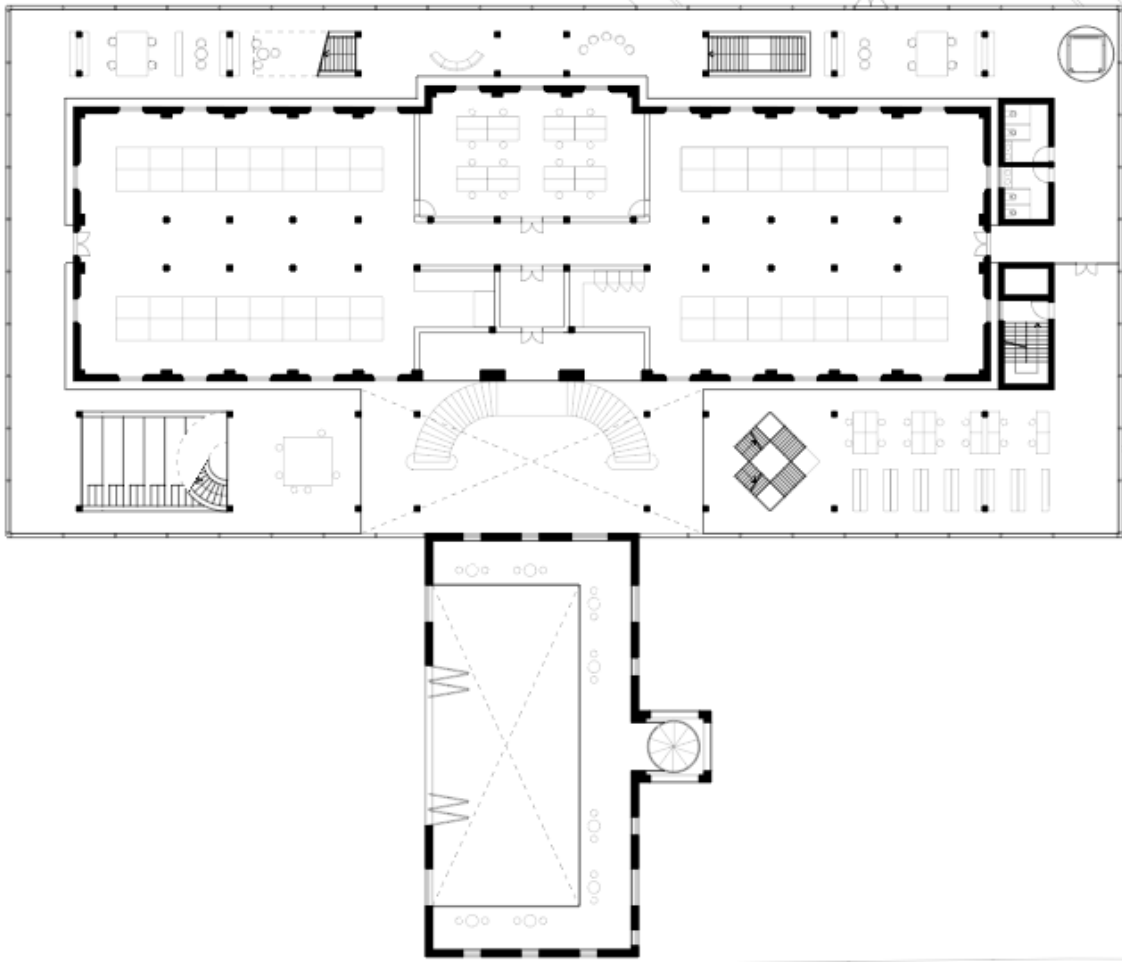
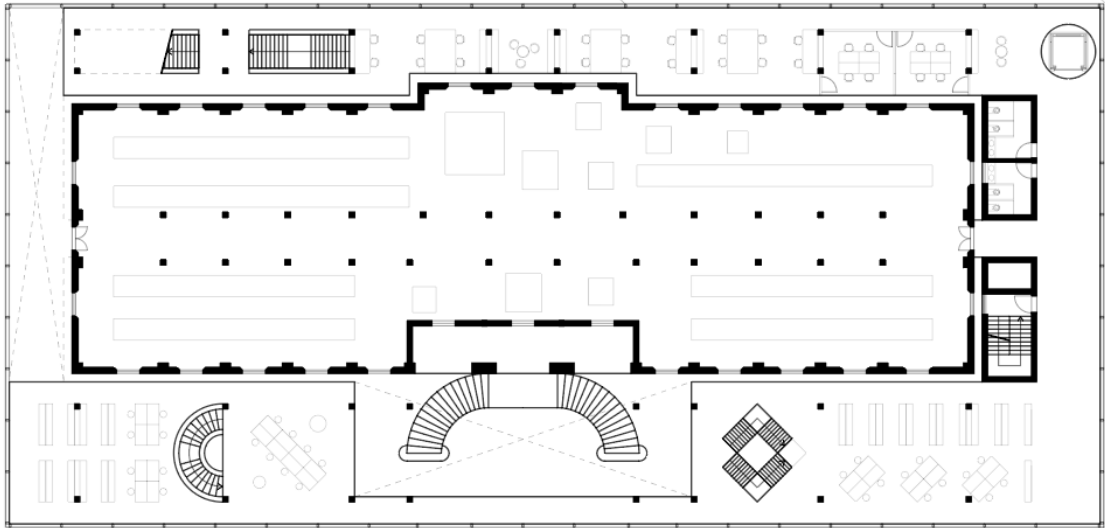
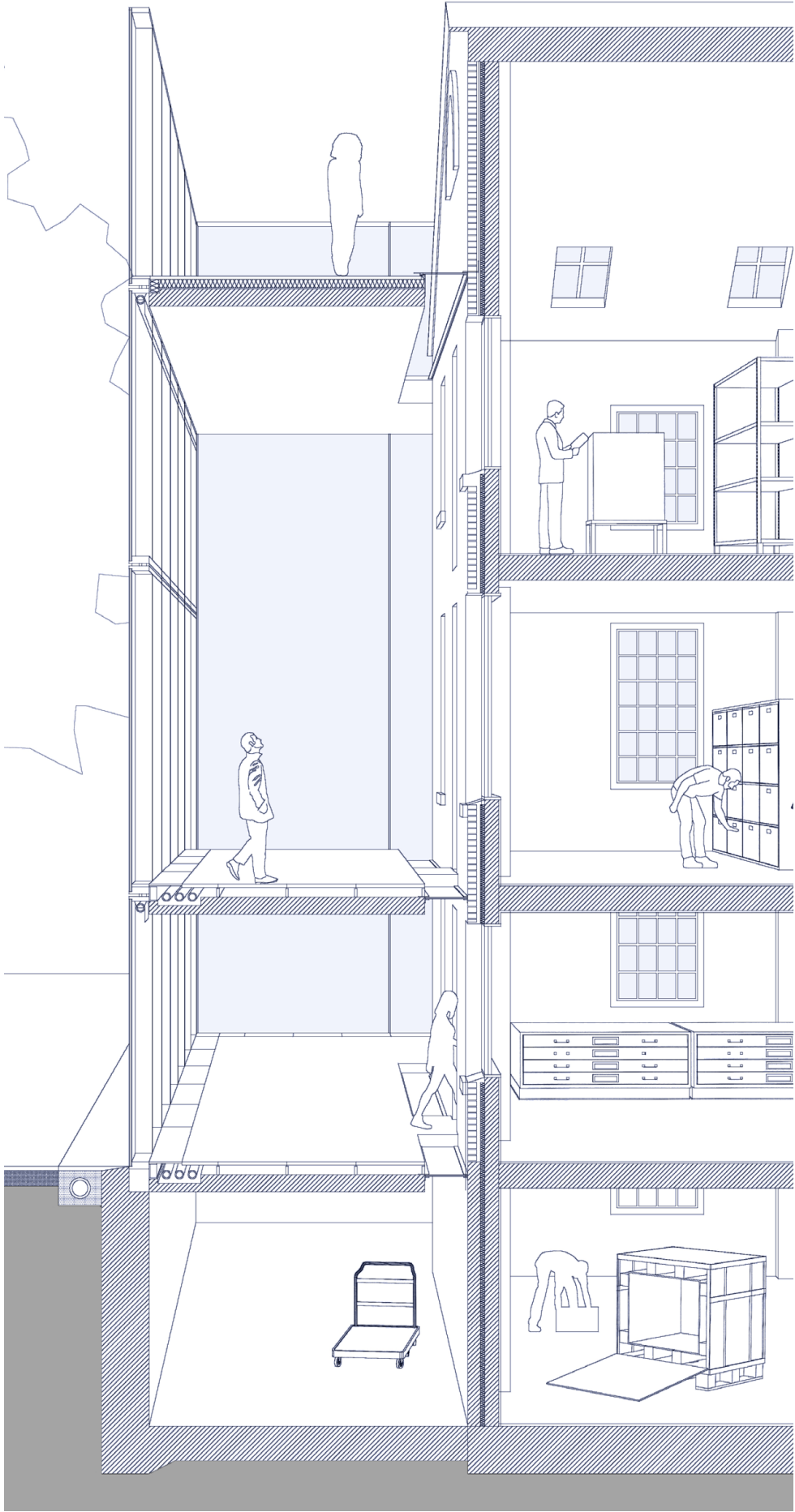
2 shading



3 mechanical ventilation



4 glass floor gap





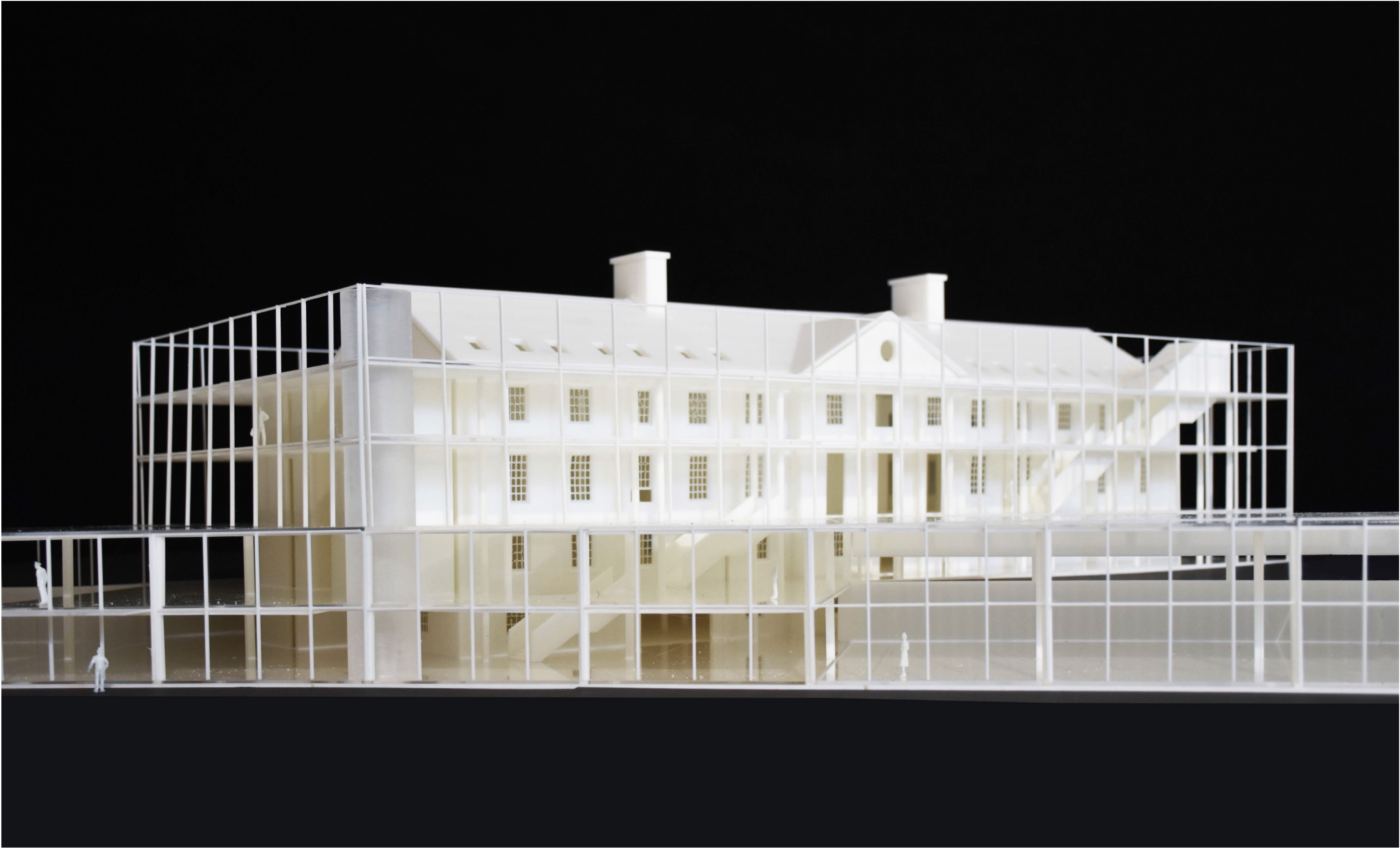


▲ The attic is covered into a model archive

▼ At certain points, the existing building opens into the new extension corridor



▲ New circulation is introduced to the perimeter of the existing building, bringing natural light into the space



Theoretical Handbook of (Adaptive?) Reuse

This handbook emerges from a semester of research conducted in the Advanced V studio 'Building on Buildings,' led by Wonne Ickx. As part of the process, we examined 30 texts and selected three for close comparative analysis.

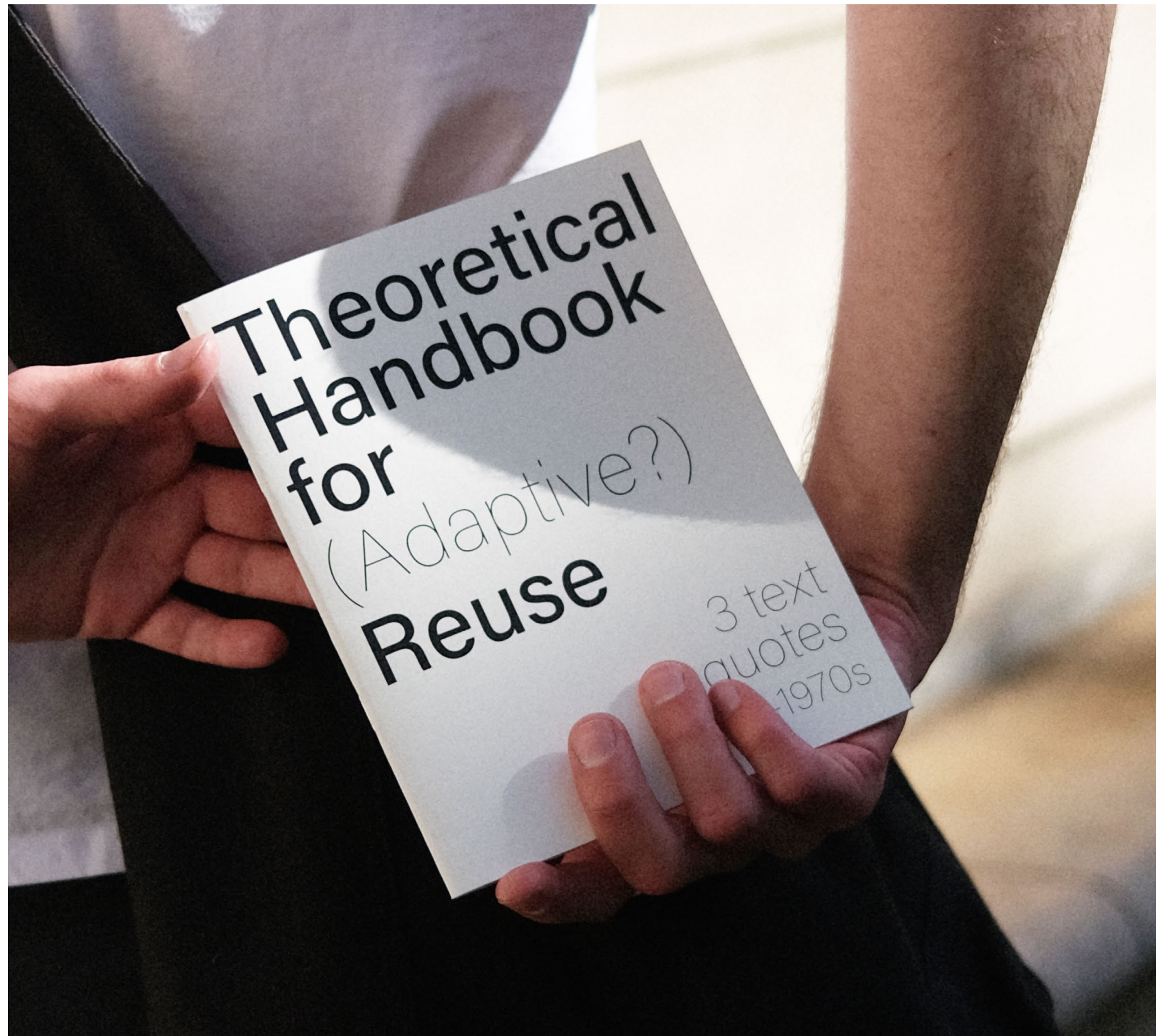
Our study focused on a pivotal shift in architectural thought beginning in the 1960s and 70s, when architects and theorists began to question modernism's formal rigidity. Works like *Complexity and Contradiction in Architecture* and case studies such as the 1972 *Architectural Review* issue on reuse and the Mosque of Córdoba redefined reuse as a culturally and contextually rich practice, rather than a purely functional response.

Advanced V Studio

Building on Buildings 2024

Studio Critic: Wonne Ickx

Collaborator: Esteban Martinez Bacigaluppi





New Uses for Old Buildings

Sherban Cantacuzino
1972

The 1972 issue of *Architectural Review*, edited by Sherban Cantacuzino, presents a collection of reuse examples from Europe, dedicating a significant portion to the conversion of 19th-century industrial and public buildings such as maltworks, churches and schools. The theme was initially explored by J.M. Richards during the 1950s and later in "The Functional Tradition in Early Industrial Buildings," emphasizing the transformation of various public structures.

The rise of adaptive reuse in the UK in this period was closely tied to the aftermath of World War II, as the war's destruction, economic constraints, and shifting social needs made repurposing existing buildings essential. Scarcity of materials and post-war austerity favored cost-effective reuse over new construction, while urban migration and industrial modernization left

many churches, schools, townhouses, and factories obsolete. Critiques of modernist planning during this period further encouraged the creative reinterpretation of historic structures, blending heritage preservation with contemporary functionality. Adaptive reuse became a pragmatic and culturally significant approach to addressing the evolving needs of society while honoring architectural continuity.

Numerous studies have emerged simultaneously within this genre since publication. Cantacuzino was among the pioneering critics to address the reuse of old buildings, authoring several influential works including *Architectural Conservation in Europe* (1975), *New Uses for Old Buildings* (1975), *Saving Old Buildings* (co-authored with Susan Brandt, 1980), and *Re/Architecture: Old Buildings/New Uses* (1989).

Theoretical Handbook for (Adaptive?) Reuse

Architecture Review 1972 New Uses for Old Buildings 19

6 "Our approach was to touch the inside as little as possible and to create harmony between the old and the new through contrasting juxtapositions: to separate the joint between the old and the new layers, to create change by adding to rather than modifying existing interior elements."

16 Complexity and Contradiction in Architecture



Theoretical Handbook for (Adaptive?) Reuse

Complexity and Contradiction in Architecture 17

The Life of Buildings

Rafael Moneo
1977

The essay "The Life of Buildings" explores the autonomy of buildings after their design and construction, examining how they endure—or fail to endure—adaptations, extensions, and renovations. In other words, buildings continuously change over time as open projects, acquiring their own characteristics and autonomy. However, this evolution does not mean renouncing their essence; rather, it strengthens it. Adaptation and reuse should be understood as normal processes in the lifespan of buildings; otherwise, a building is condemned to vanish. As Moneo states in his work: "In some cases, it is relevant to insist on the strict conservation of a building; however, that means, in a way, that the building has died" In the National Museum of Roman Art, Rafael Moneo conveys his thoughts on this theory by acknowledging the


existing layers on the site, from ancient Roman ruins to Renaissance buildings. His intervention serves as a link between these different layers, creating a new function as a museum.

Theoretical Handbook for (Adaptive?) Reuse

The Life of Buildings 25

7 "Because their structure tends to outlive their function, buildings have continuously been adapted to new uses- a fact which has enabled generation after generation to drive a sense of continuity and stability from their physical surroundings."

20 Architecture Review 1972 New Uses for Old Buildings



Theoretical Handbook for (Adaptive?) Reuse

Architecture Review 1972 New Uses for Old Buildings 21

'The windows at Mount Vernon do not follow an exact symmetrical pattern. Instead, the window pattern is the result of an earlier renovations, and it breaks the dominant order of the central pediment and symmetrical wings.'



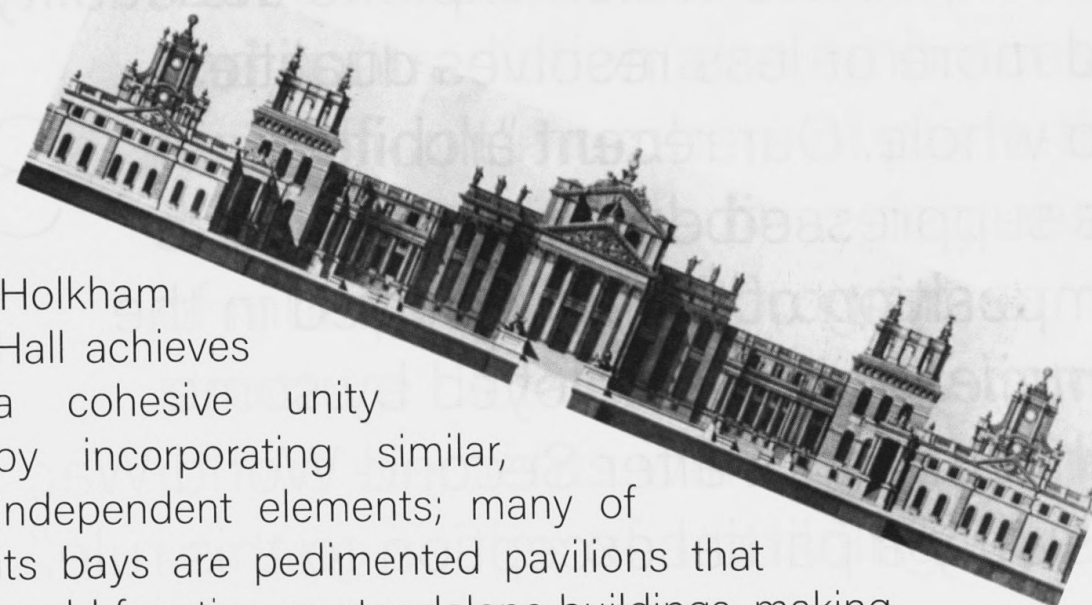
Its contradictory relationships become manifest in discordant rhythms, directions, adjacencies, and specially in what I shall call superadjacences-the superimpositions of various elements.'

"Contradiction adapted is tolerant and and pliable. It admits improvisation. It involves the disintegration of a prototype-and it ends in approximation and qualification."

2

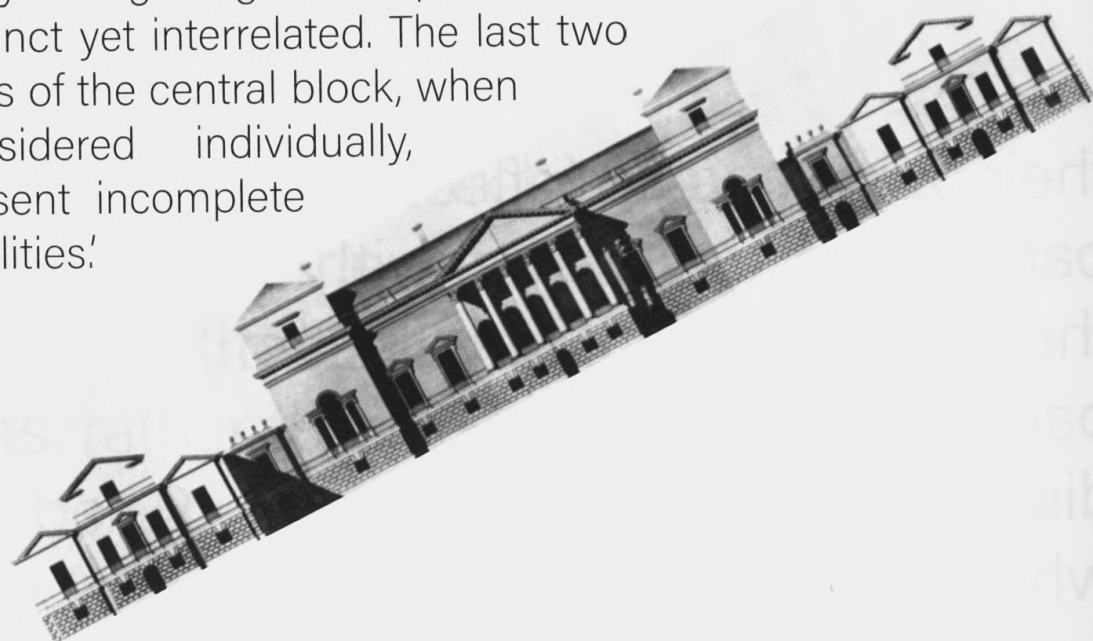
"On the other hand, Contradiction Juxtaposed is unbending. It contains violent contrasts and uncompromising oppositions."

"Contradiction adapted ends in a whole which is perhaps impure. Contradiction juxtaposed ends in a whole which is perhaps unresolved."

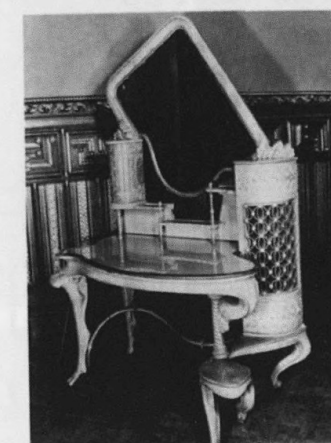


'Holkham Hall achieves a cohesive unity by incorporating similar, independent elements; many of its bays are pedimented pavilions that could function as standalone buildings, making Holkham Hall resemble three consecutive structures.

In contrast, Blenheim Palace creates a complex unity through fragmented parts that remain distinct yet interrelated. The last two bays of the central block, when considered individually, present incomplete dualities.'



"Gaudi's dressing table in the Casa Guell represents an orgy of contrasting dualities of form: extreme inflection and continuity are combined with violent adjacencies and discontinuities, complex and simple curves, rectangles and diagonals, contrasting materials, symmetry and asymmetry, in order to accommodate a multiplicity of functions in one whole."



5

An architecture that can simultaneously recognize contradictory levels should be able to admit the paradox of the whole fragment: the building which is a whole at one level and a fragment of a greater whole at another level."

Never Leaving Vieques

This political ecology project examines the toxic afterlife of U.S. military violence in Vieques, Puerto Rico, where decades of weapons testing have left a contaminated and deeply politicized landscape. Despite its Superfund designation, cleanup efforts remain slow, incomplete, and depoliticized—failing to address the island's ongoing struggles for environmental justice, health, and land sovereignty.

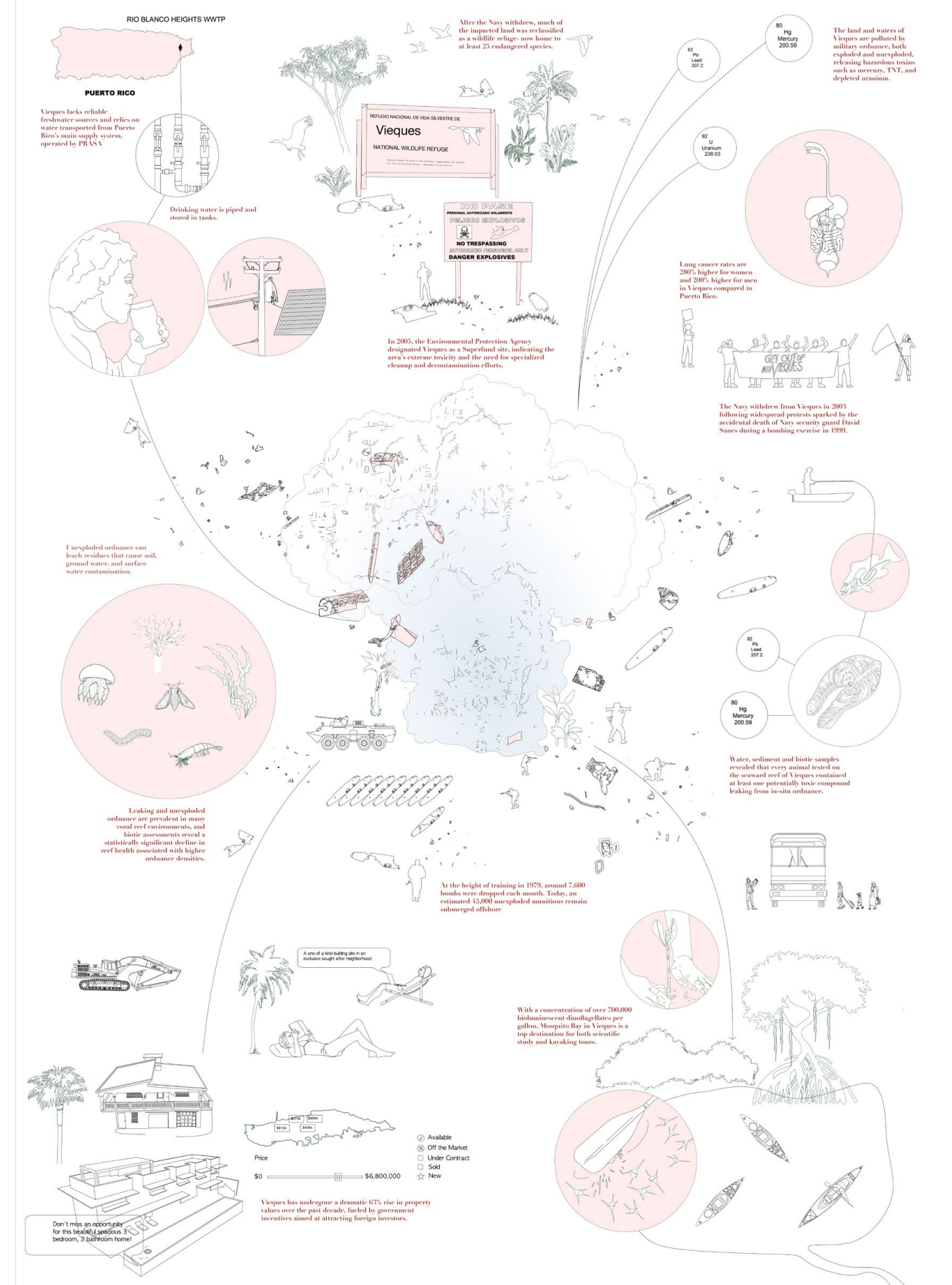
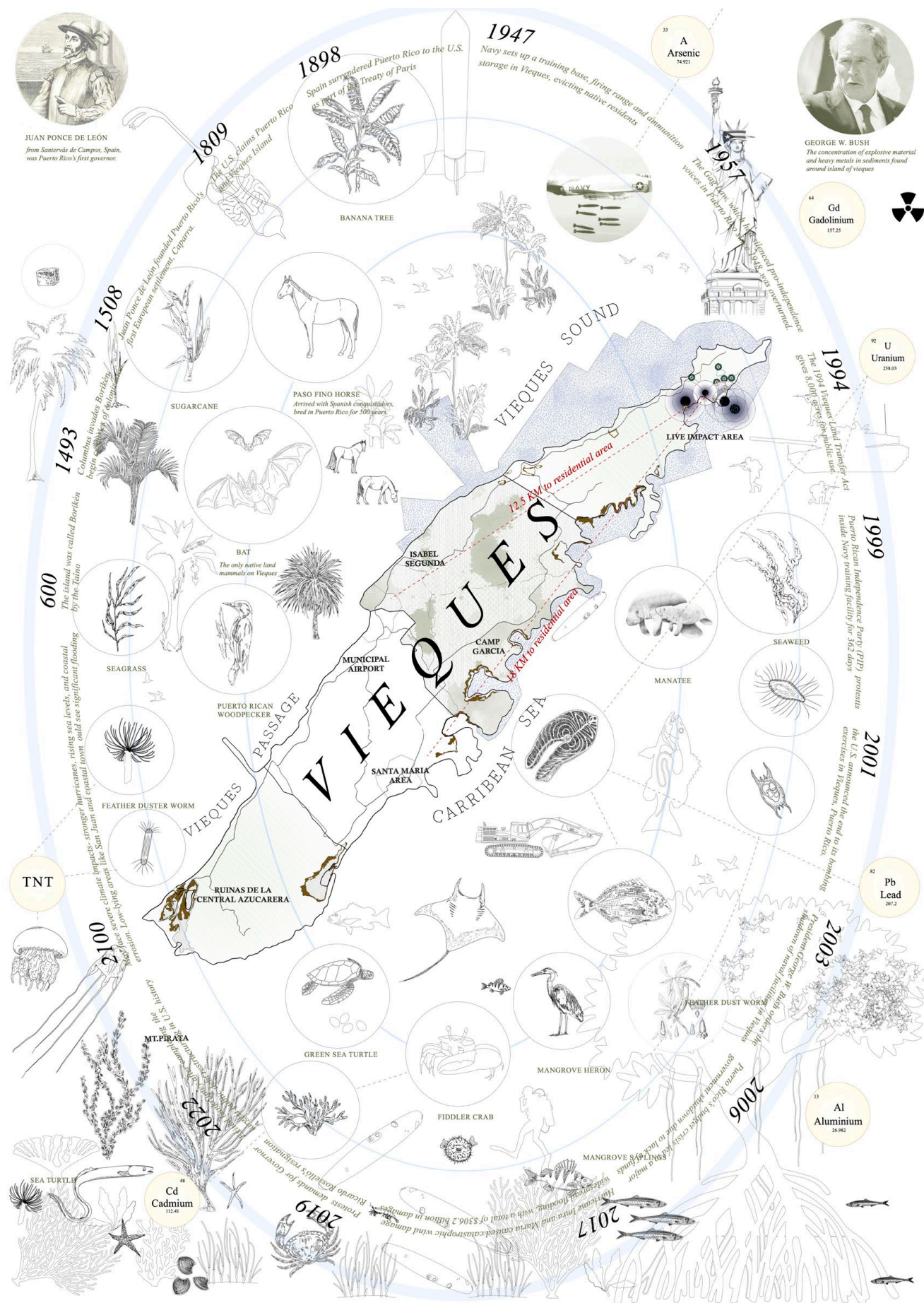
NeverLeavingViequescritiques the bureaucratic and technoscientific frameworks that reduce "cleanup" while obscuring the uneven power structures that shape land use policy and remediation access. In response, the project proposes a mobile, community-driven "living beings" that makes toxicity visible, fosters local stewardship, and supports ecological repair on the island's own terms.

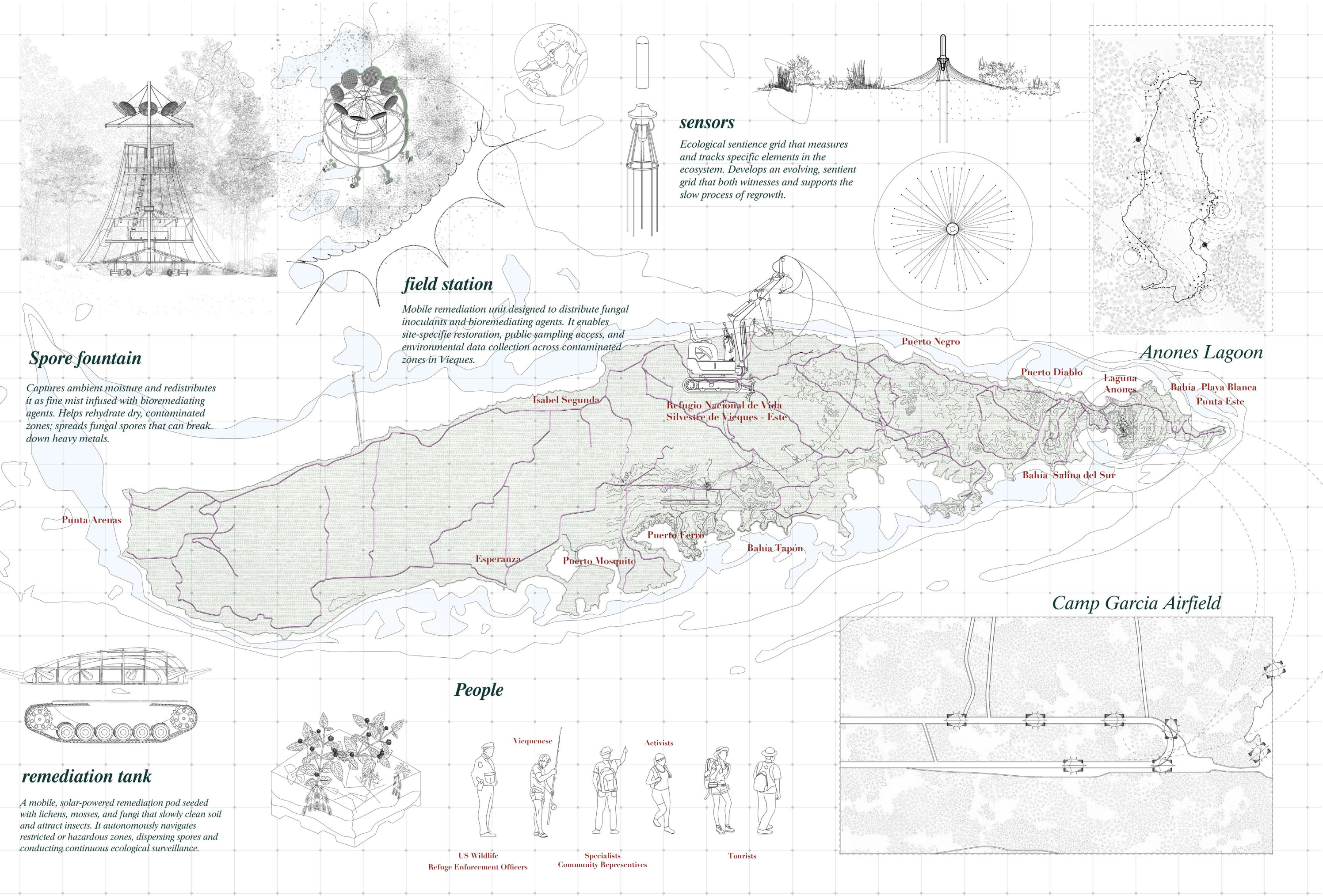
Advanced VI Studio

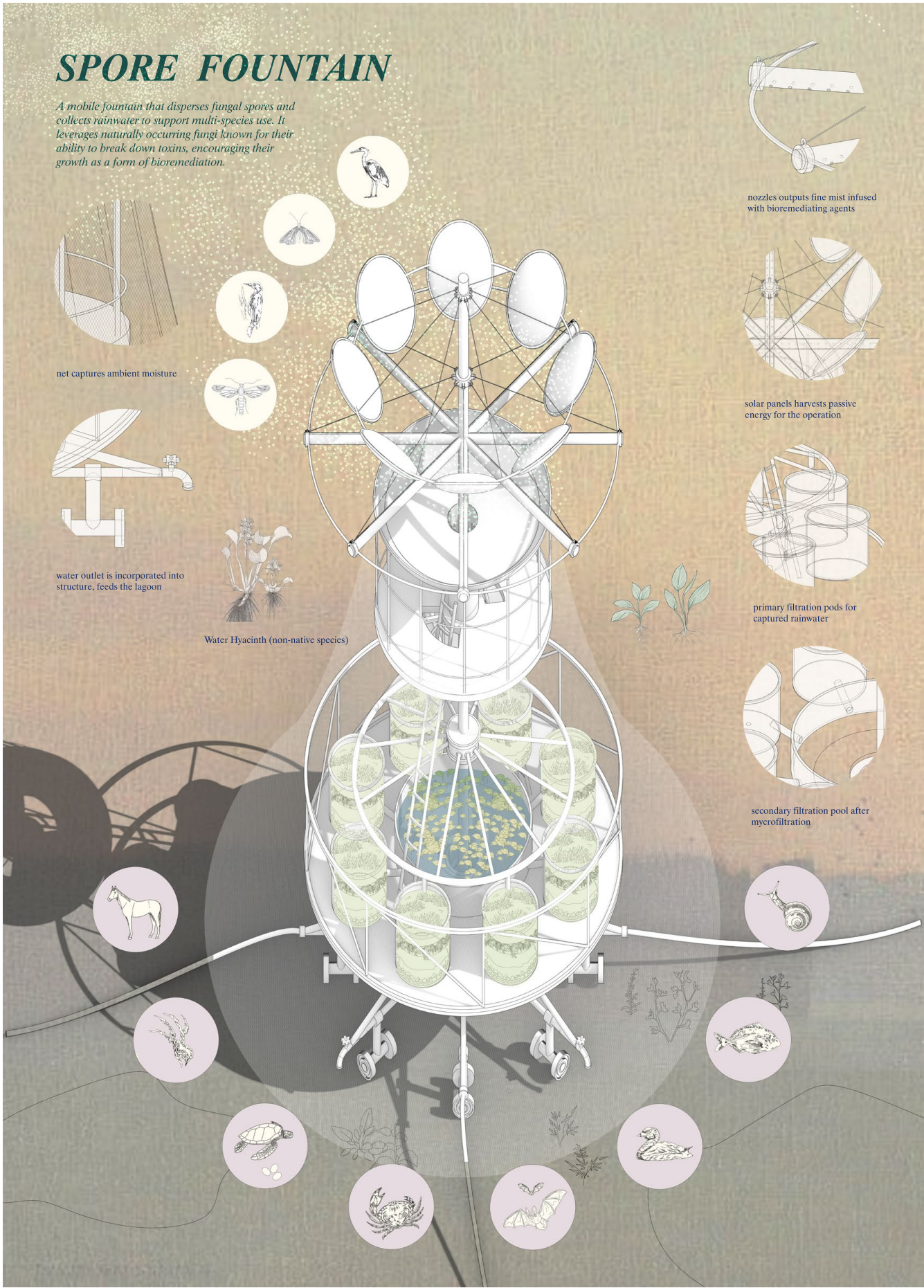
Coding the Storm 2025

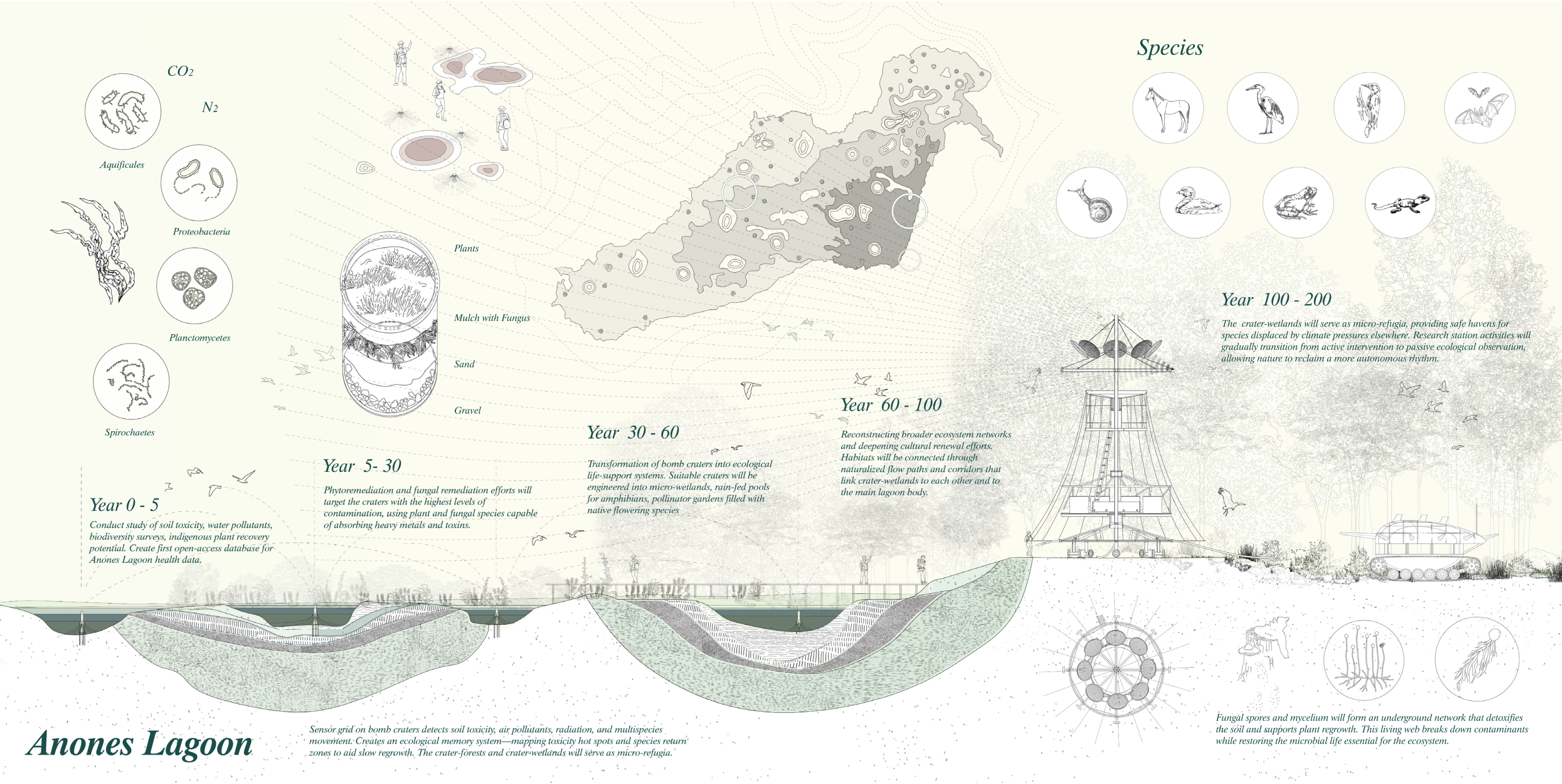
Studio Critic: Mireia Luzarraga













Plants, Pipes, People

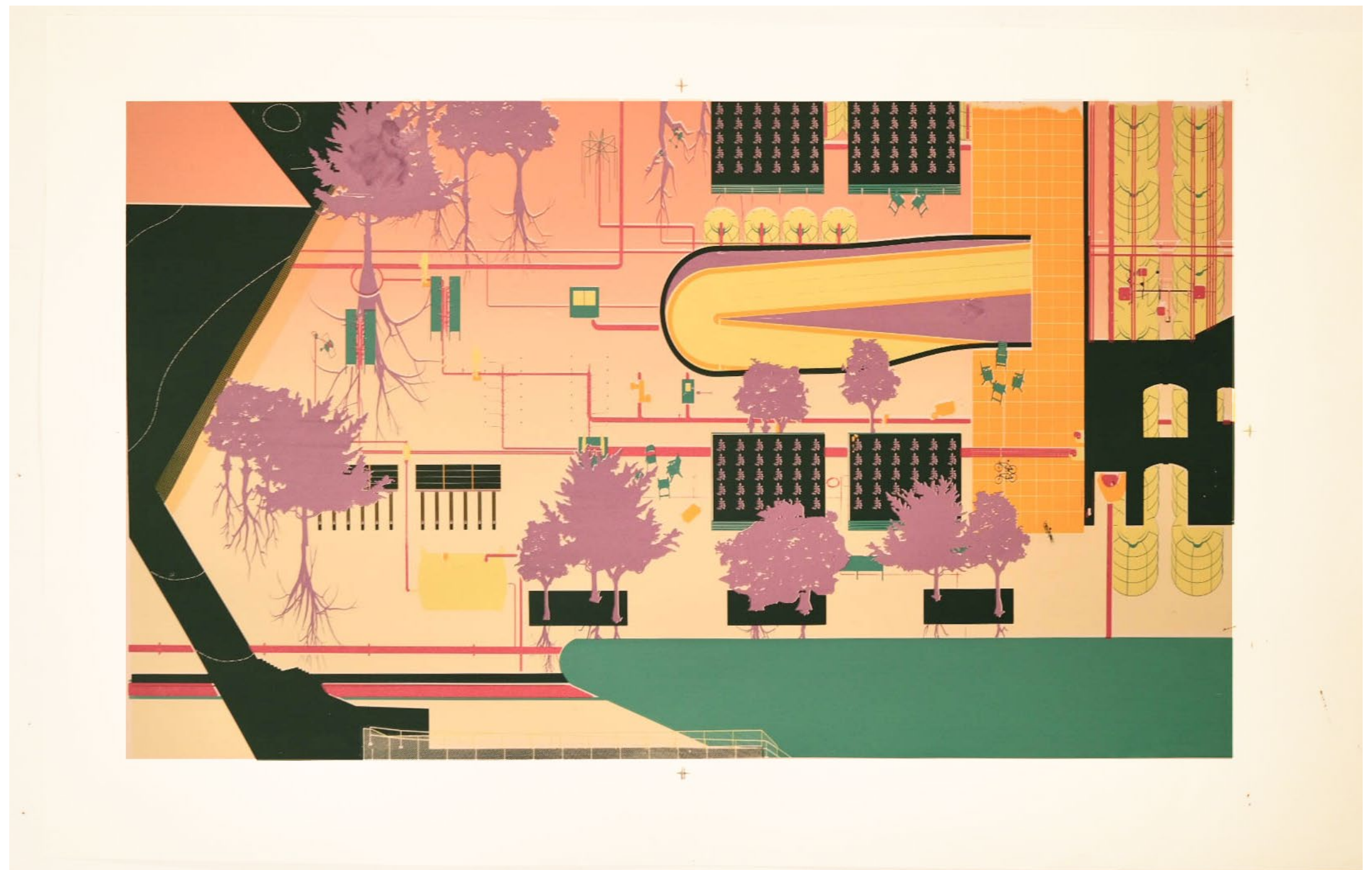
Located on an industrial lot near Harlem, PPP (Plants, Pipes, People) 128 transforms a former brewery horse stable into a 42-bedroom housing complex with a self-sufficient water system. The project enables residents to use water to perform rituals of care and maintenance as communal hearth, cultivating a culture of shared responsibility where utility becomes an act of conscious care for the infrastructure that keeps our bodies sheltered, healthy, and warm.

Core 3 Studio

Housing and Gardens 2023

Studio Critic: Hilary Sample

Collaborator: Val Flanon



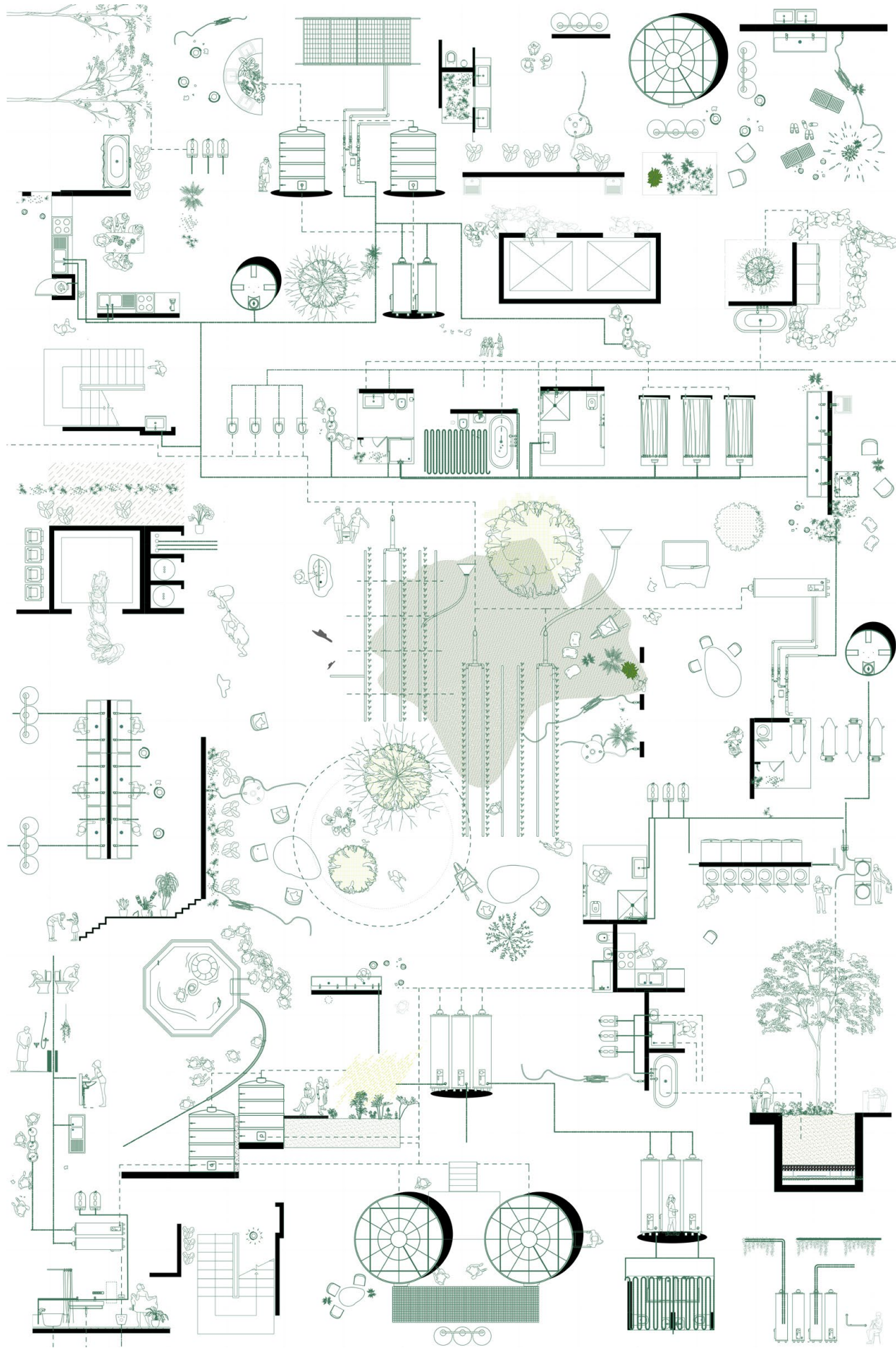
▲ Silk screen print, edition 9, 24"x36"

Pipes in Landscape

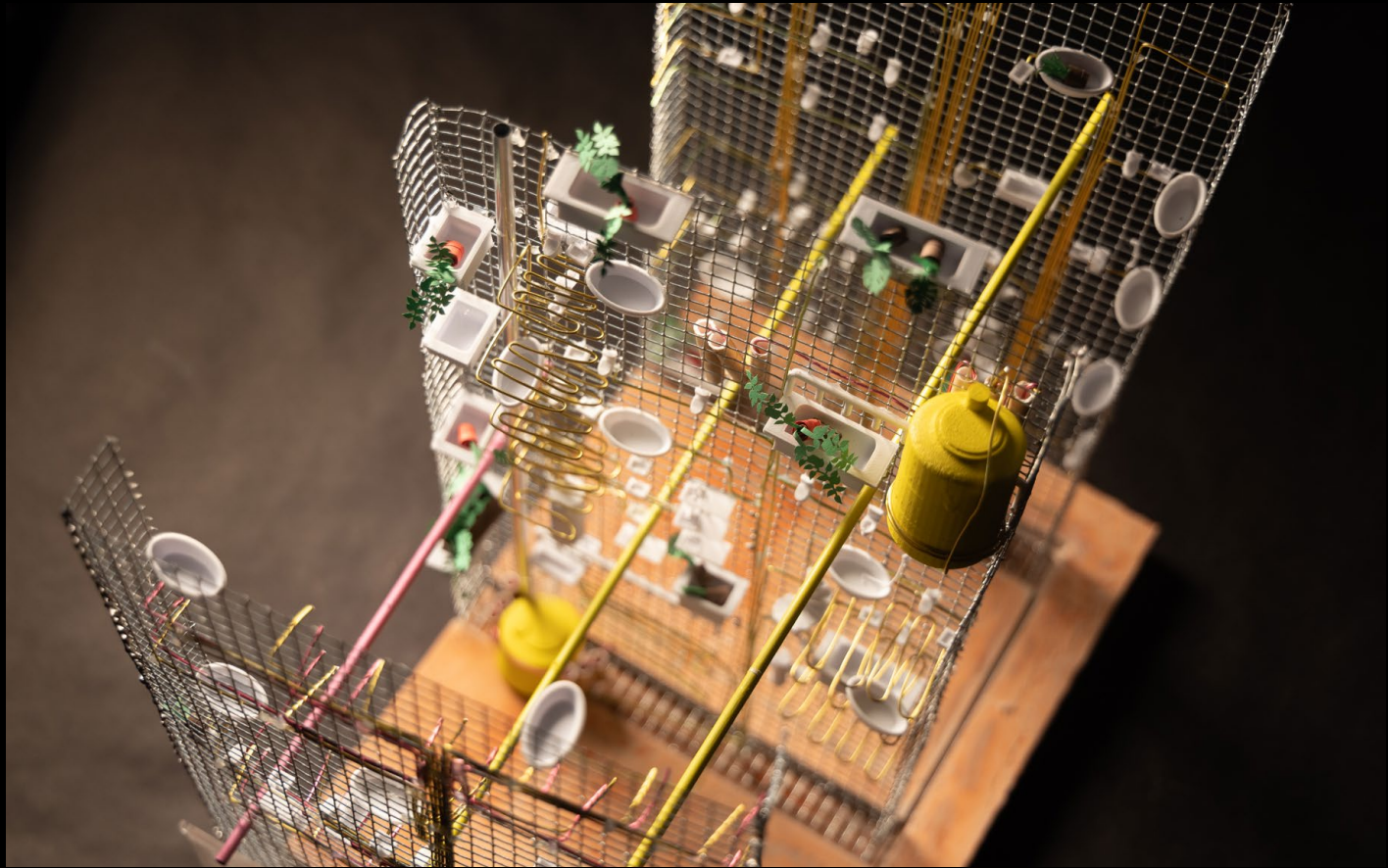
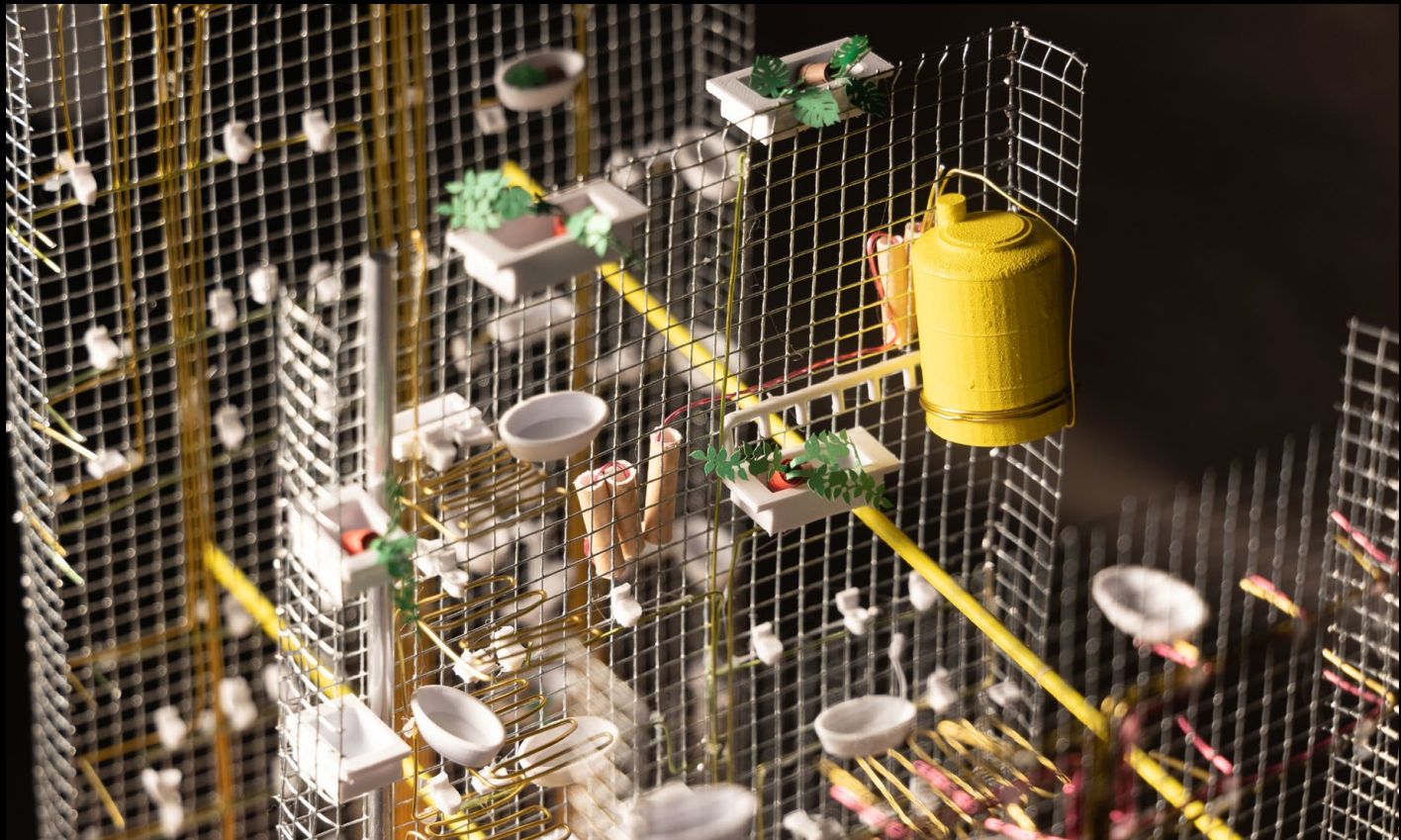


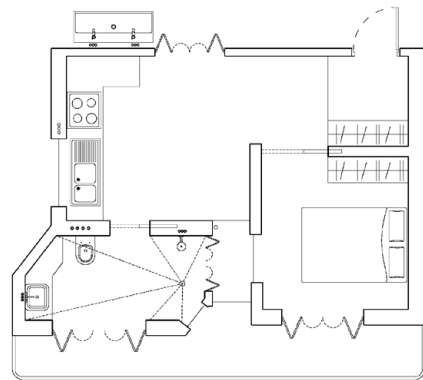
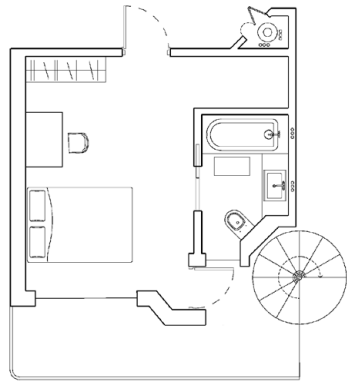
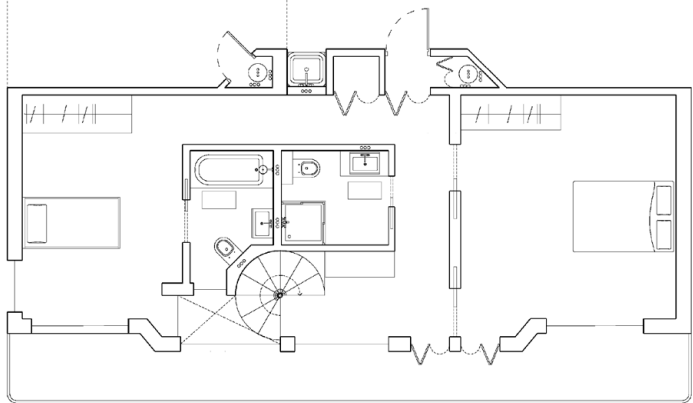
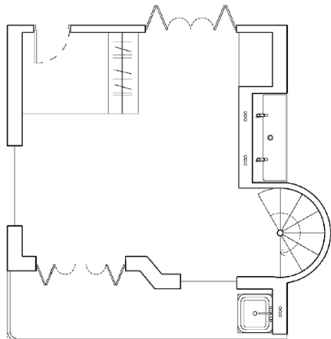
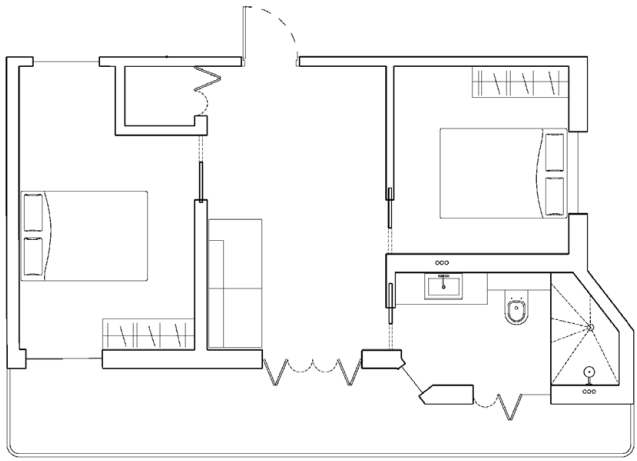
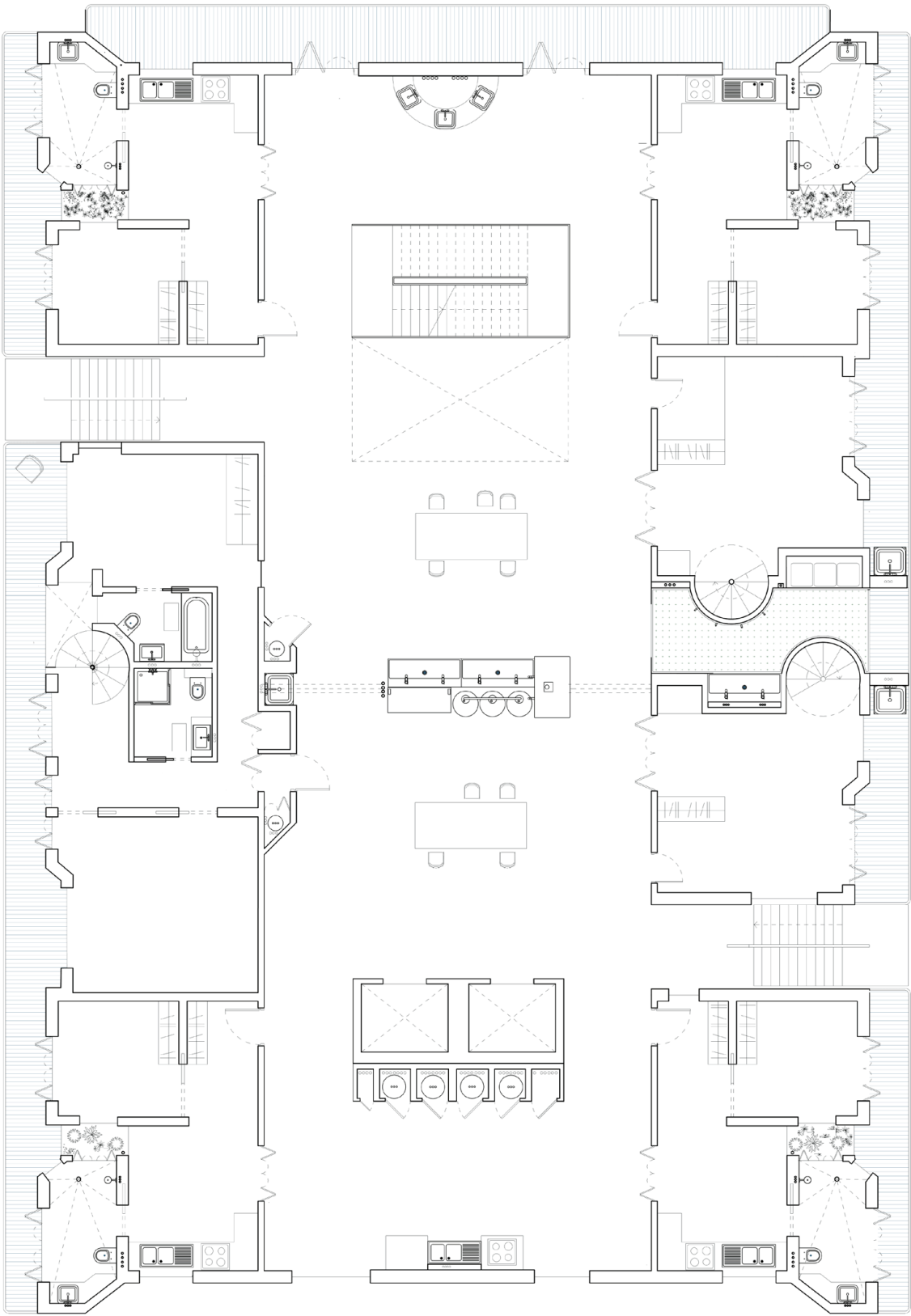
▲ Historic booklet documents the existing building as a brewery





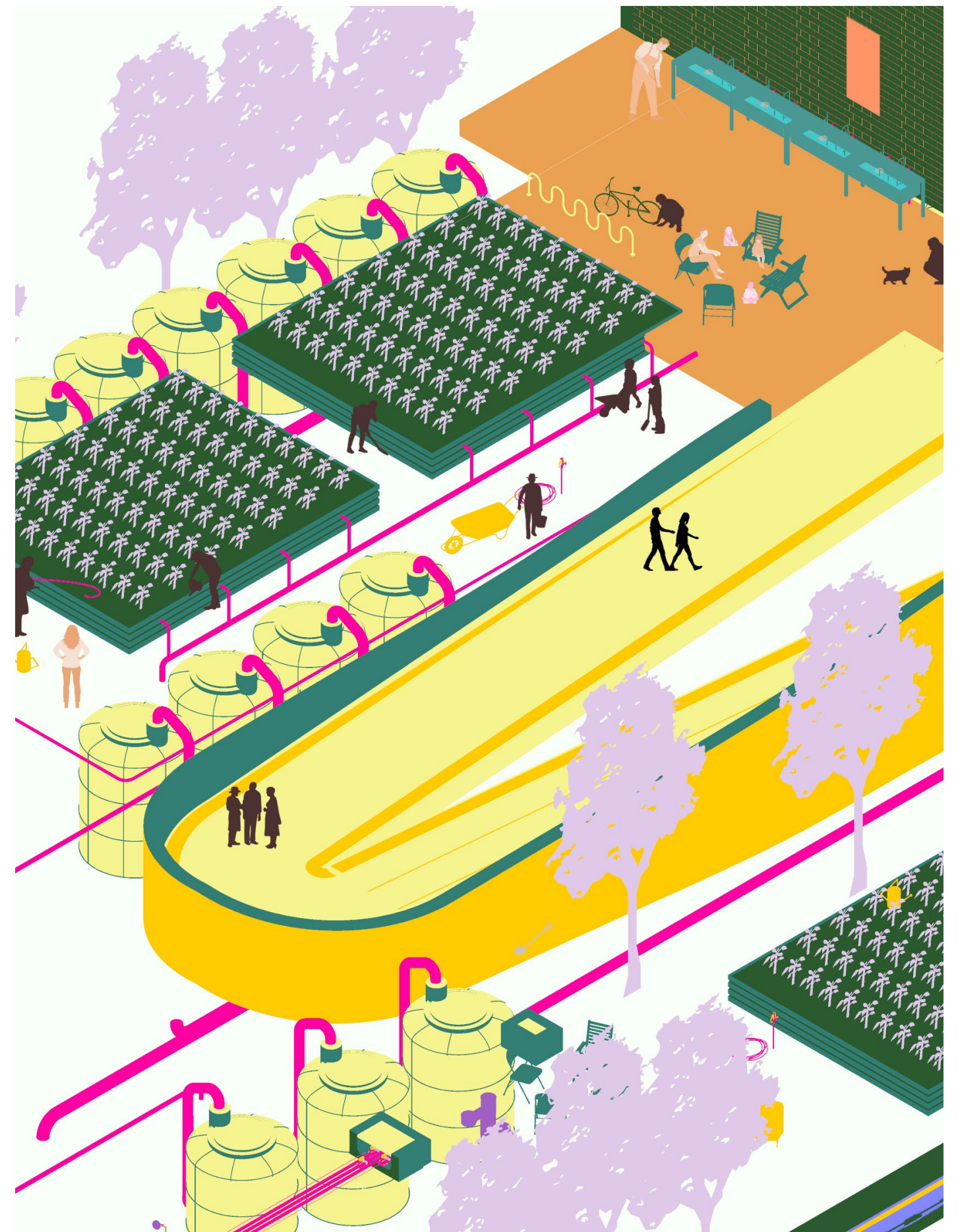
▲ Silk screen print, edition 4, 24"x36"
Duplex Branch Pipes







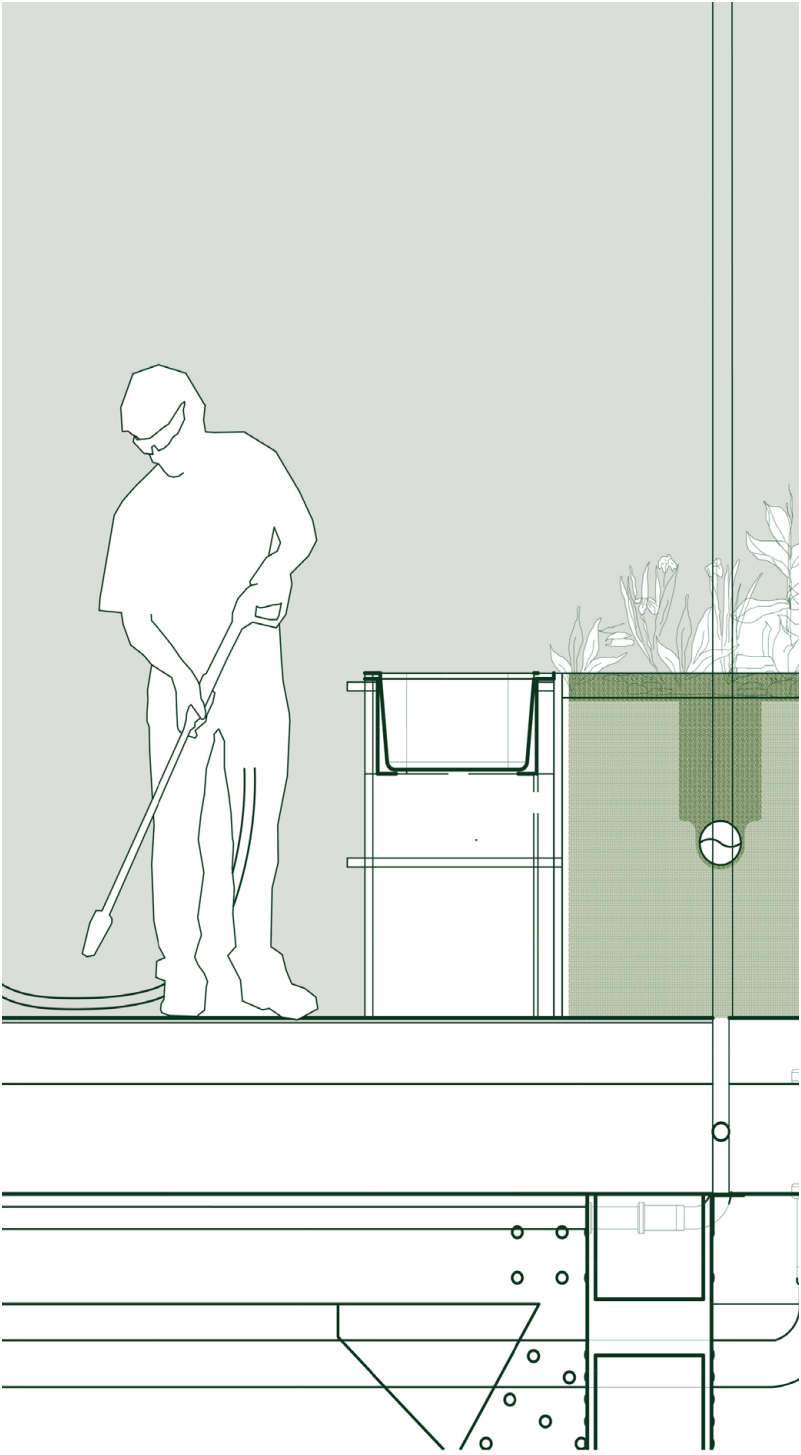
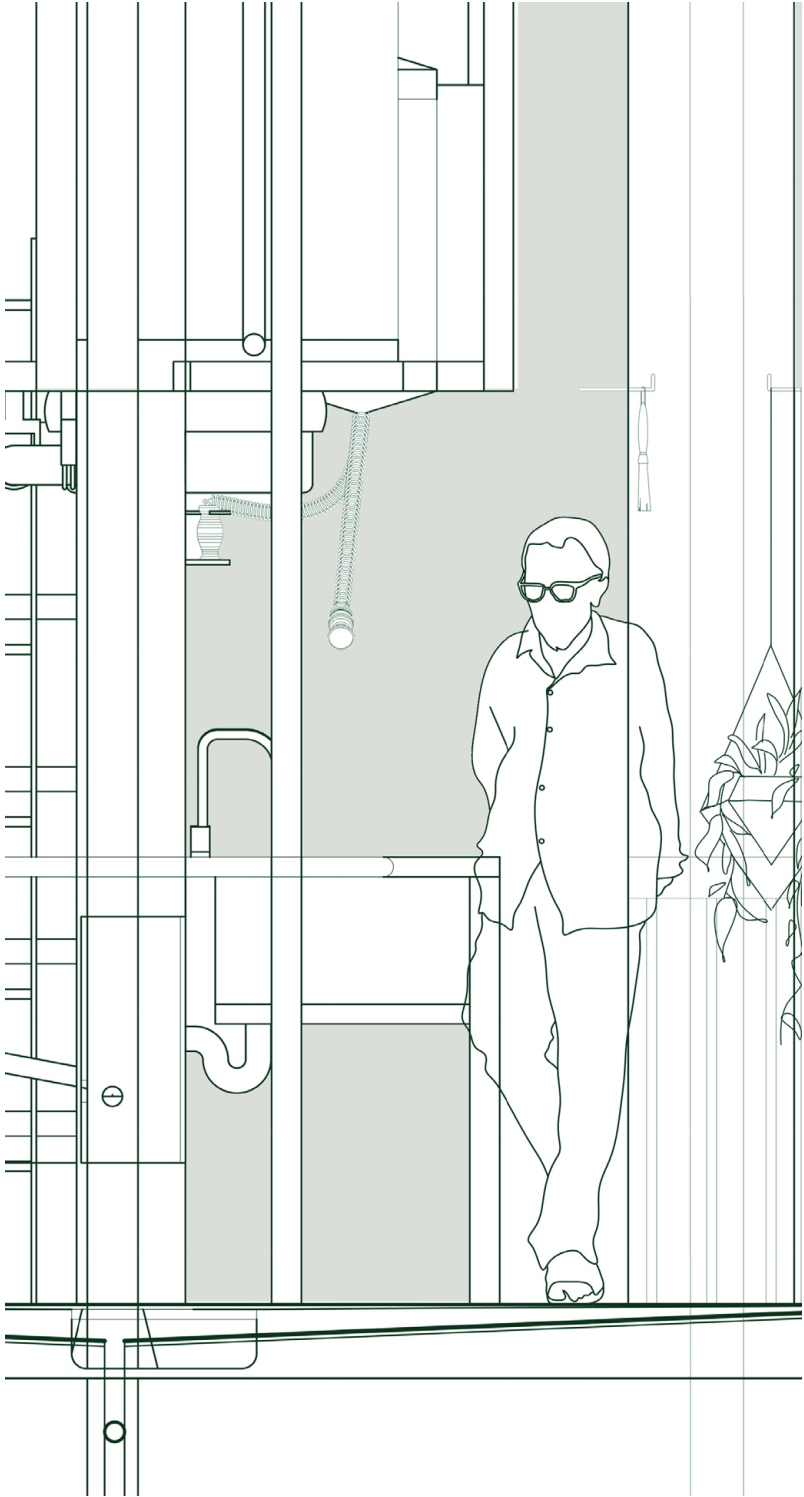
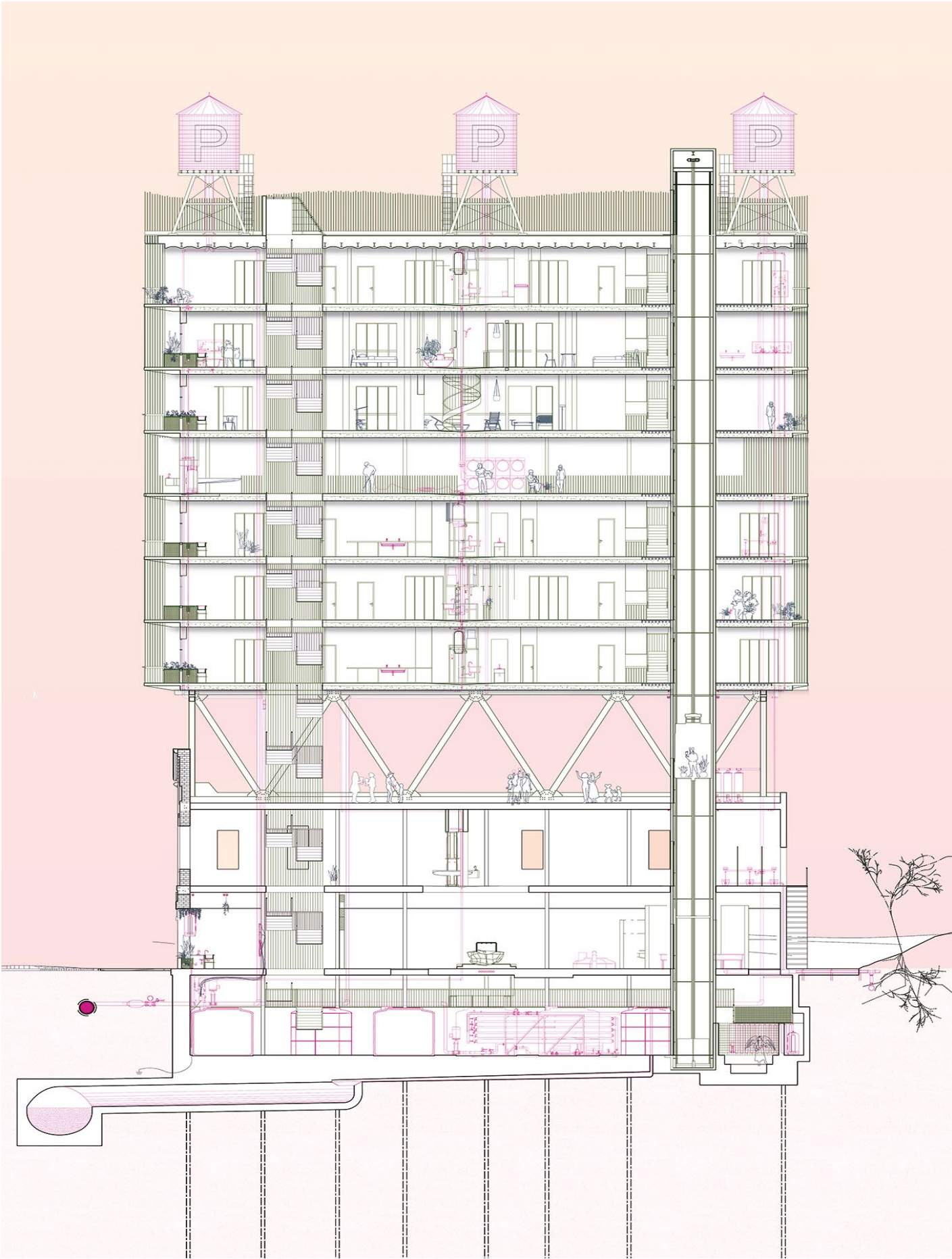
▲ Silk screen print, edition 15, 24"x36"
Communal Sinks





ALL DELIVERIES TO OFFICE

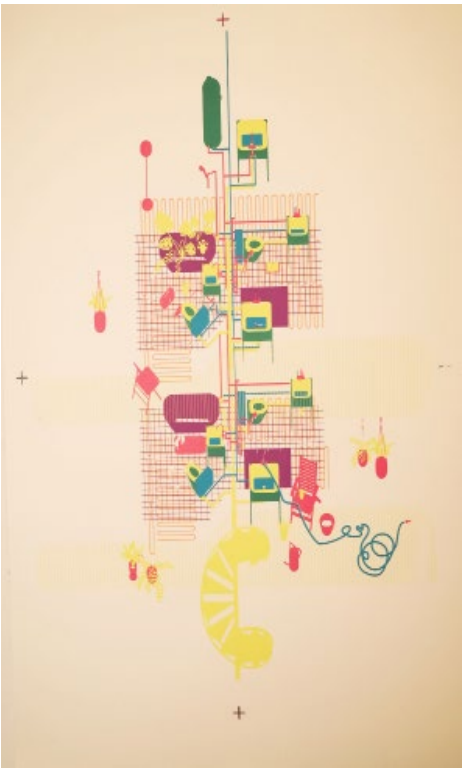
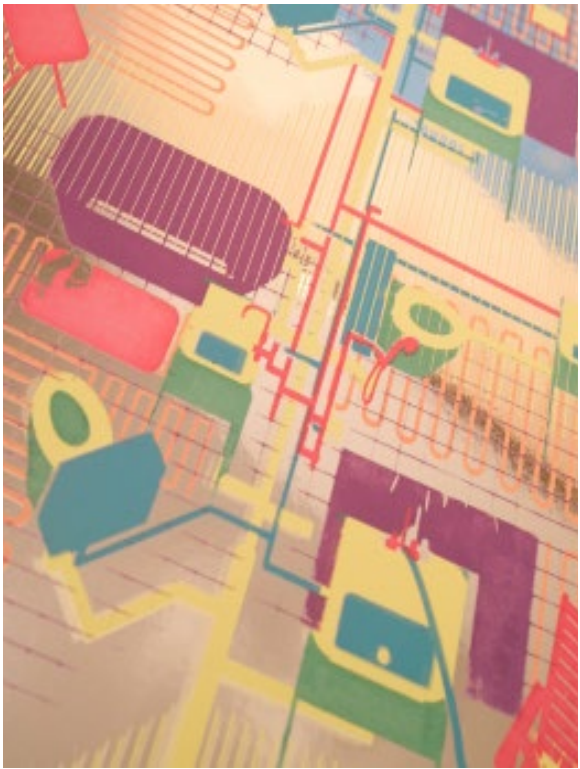
← HAMMAM



The building is designed to harvest rainwater and recycle greywater for irrigation, supporting a self-sustaining water system. With a 6,010 ft² footprint and 10,764 ft² of integrated landscape, the project fosters a resilient water community. Recycled and filtered water is made accessible on each level through communal sinks for everyday domestic use.







PPP 128 Maintenance Manual

This accordion-style booklet is designed as an instructional maintenance manual reinforcing the ethos of care embedded in PPP 128 (Plants, Pipes, People). The manual acts as a kind of shared covenant—an artifact that encourages residents to engage directly with their environment, and to see maintenance not as a burden, but as a shared, sustaining ritual.

Each panel is organized into zones of care—plant care, pipe maintenance, resident use—making visible the interconnected systems that sustain everyday life in the complex. The manual offers intuitive, graphic instructions for repairing household systems such as sinks and plumbing, alongside illustrated diagrams of the building's closed-loop water system.

Core 3 Studio

Housing and Gardens 2023

Studio Critic: Hilary Sample



7 GARDEN CARE

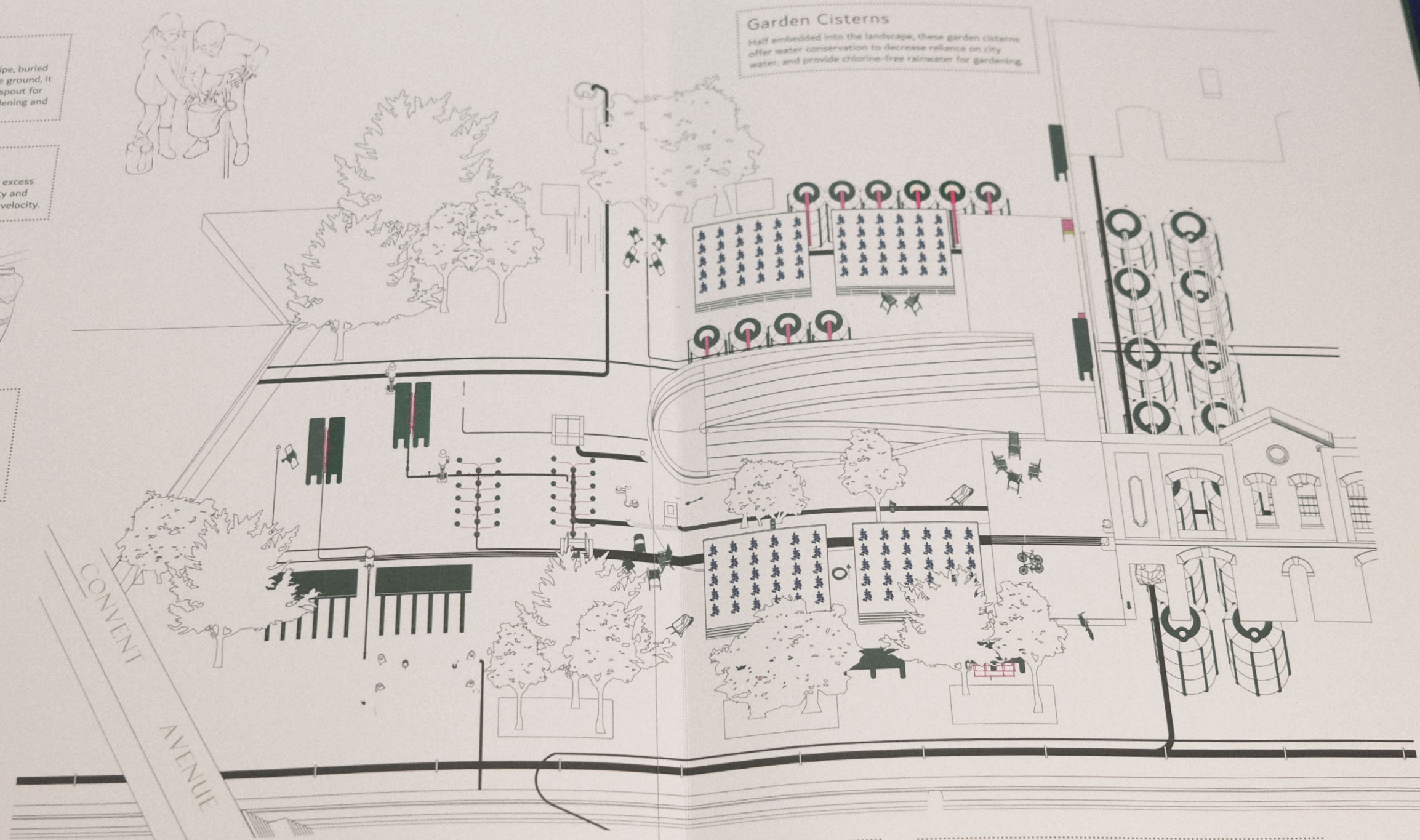
... with a vertical pipe, buried
... ent freezing. Above ground, it
... pl mechanism, and spout for
... monly used for gardening and

... nt designed to absorb excess
... flow, ensuring stability and
... udden changes in fluid velocity.



... en Solar Panels

... nlight, converting it into heat
... fluid-filled system, which cir-
... d warms water for household



Garden Cisterns

Half embedded into the landscape, these garden cisterns offer water conservation to decrease reliance on city water, and provide chlorine-free rainwater for gardening.

Floodable Plaza

Purifies rainwater from roof and landscape before entering cisterns, equipped with a filter and first flush diverter to prevent debris, ensuring the storage of clean water for future use.

Community Gardens

The pipe links the building to the municipal water supply. Regular maintenance is crucial for system integrity. Water meters track consumption for billing purposes.

Purified Grey

Black water exits the building





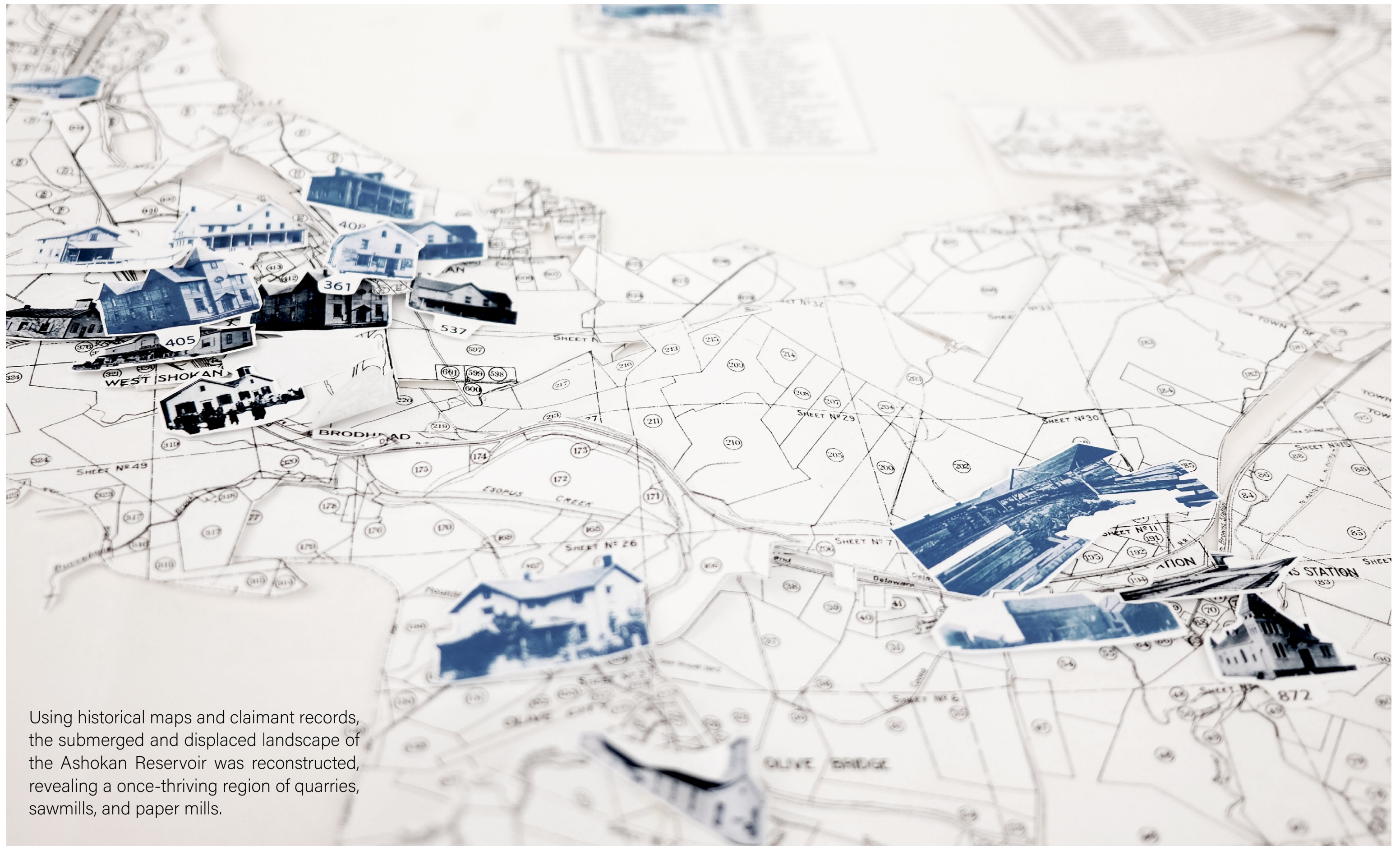
The Non-court House

Watersheds located upstate New York provide more than one billion gallons of high-quality water each day for New York City. Alternately, they have been political battlegrounds and sources of great pain for the commons. Addressing water justice and land dispossession in the Ashokan region, the project reimagines legal discourse through a 'non-court' typology, fostering equitable stewardship between city and watershed.

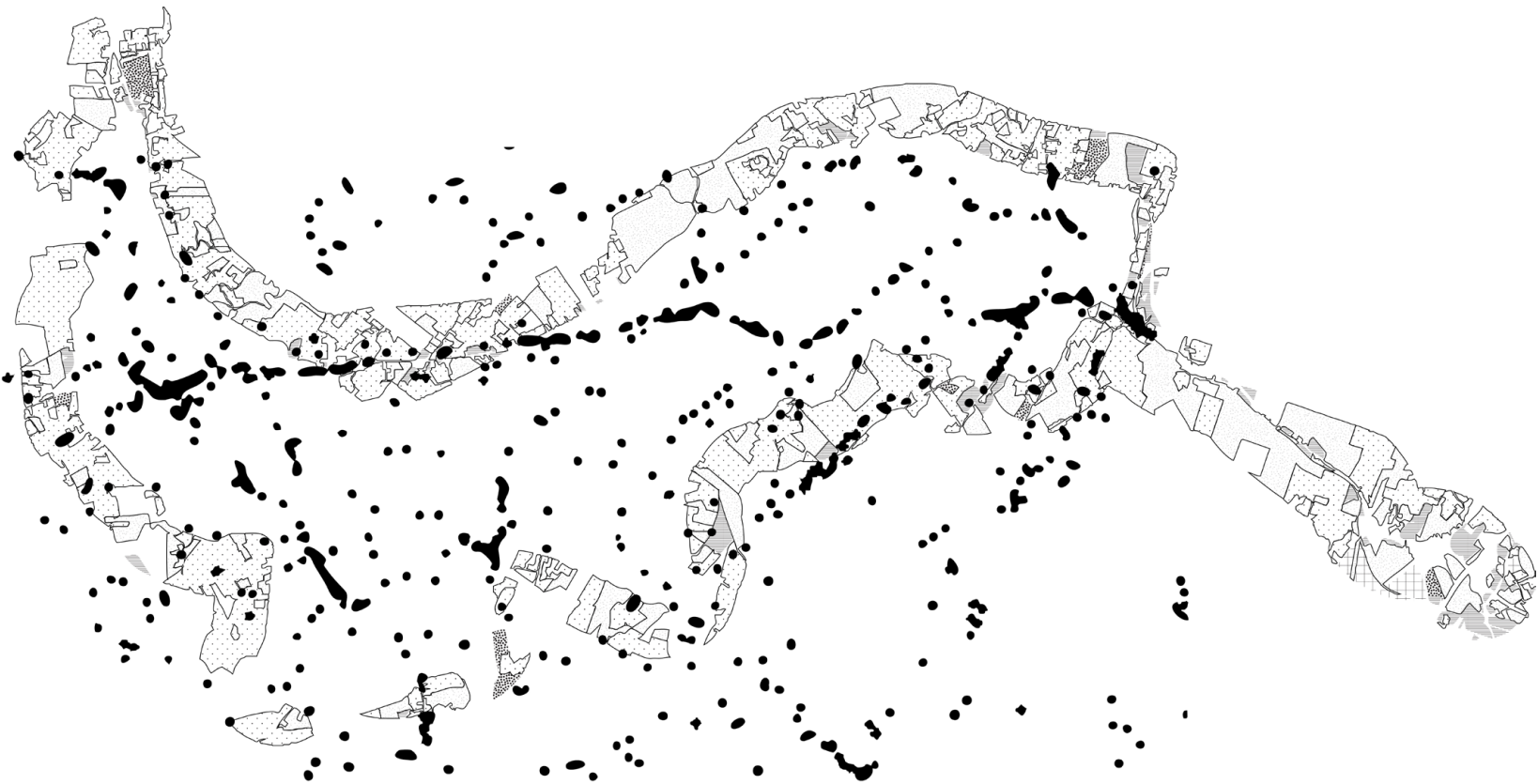
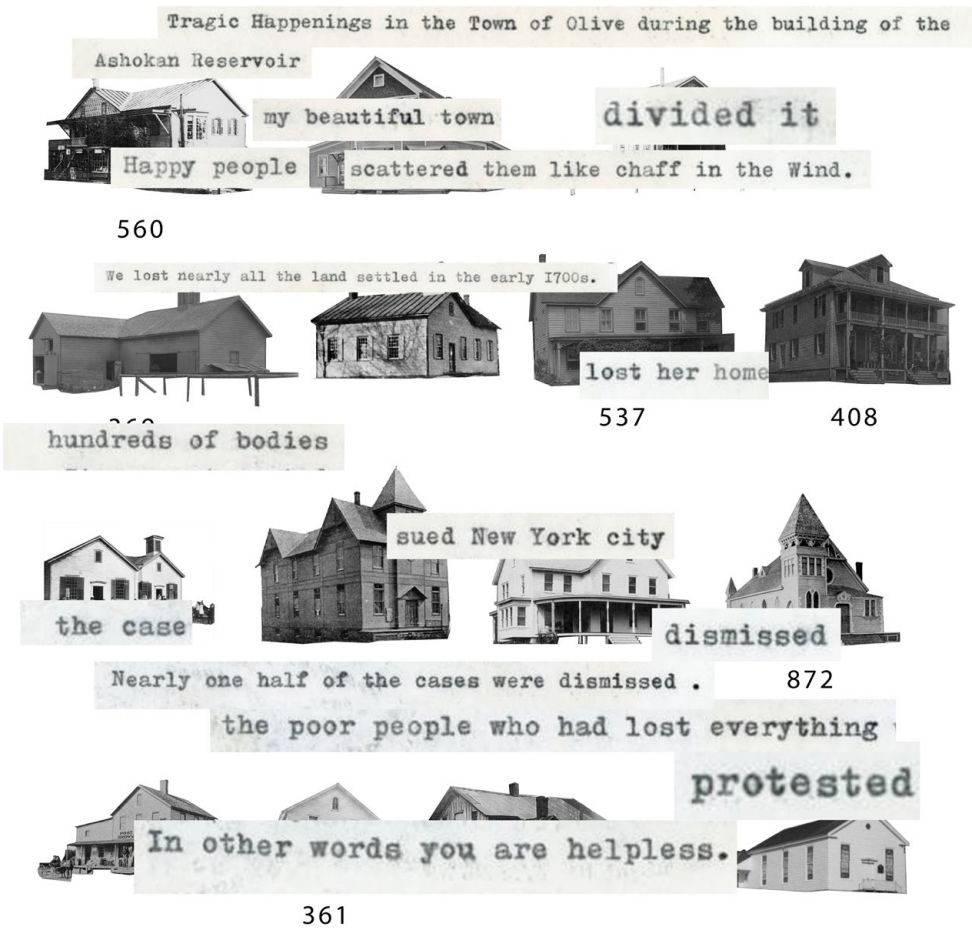
A non-court house typology emerges to facilitate a new relationship between the city and the watershed, building towards an open, equitable, non-hostile, and legal discourse chartered by the commons, which in turn fosters local stewardship.

Advanced IV Studio
Liquid Assets 2024
Studio Critic: Alessandro Orsini





Using historical maps and claimant records, the submerged and displaced landscape of the Ashokan Reservoir was reconstructed, revealing a once-thriving region of quarries, sawmills, and paper mills.

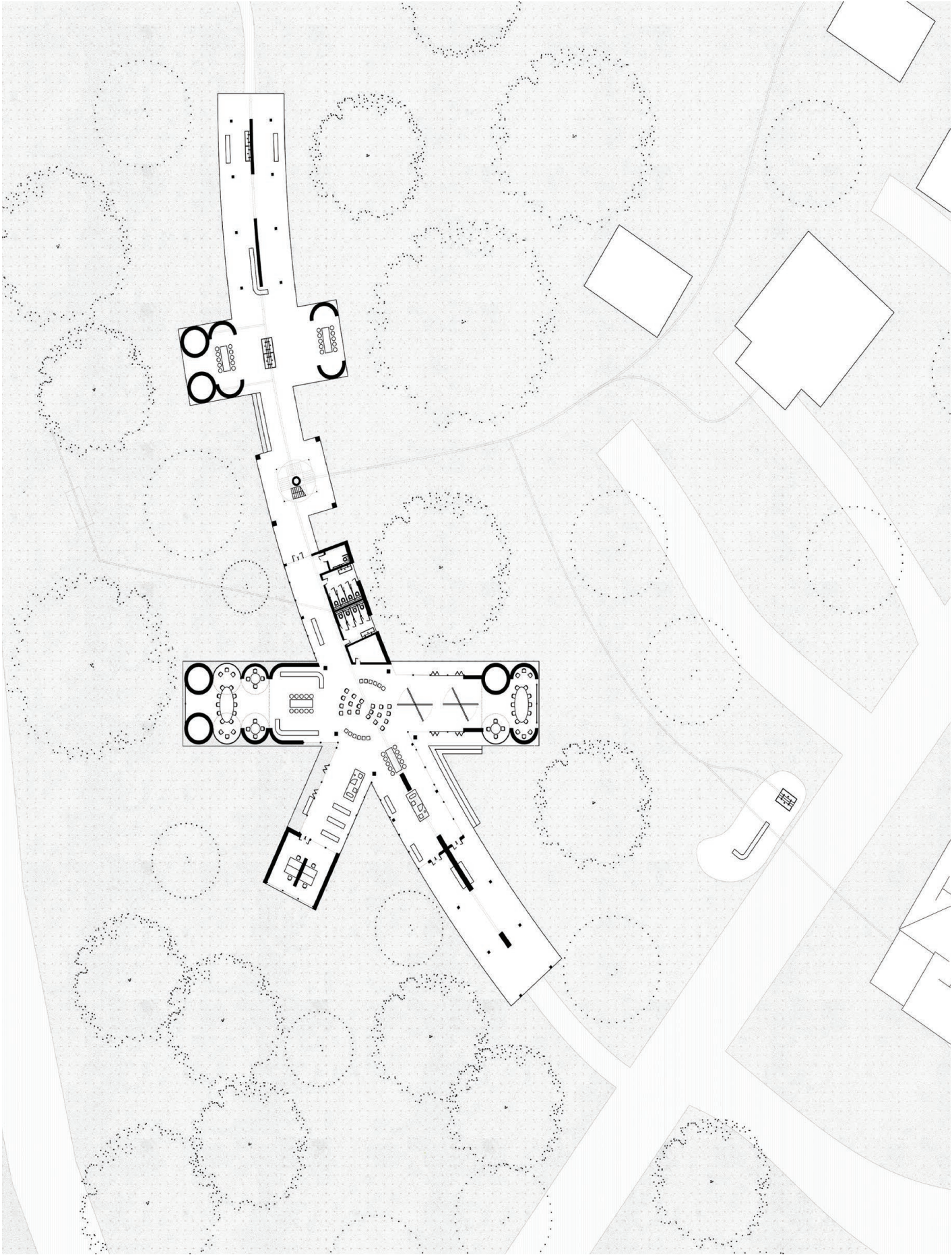


disputed lands

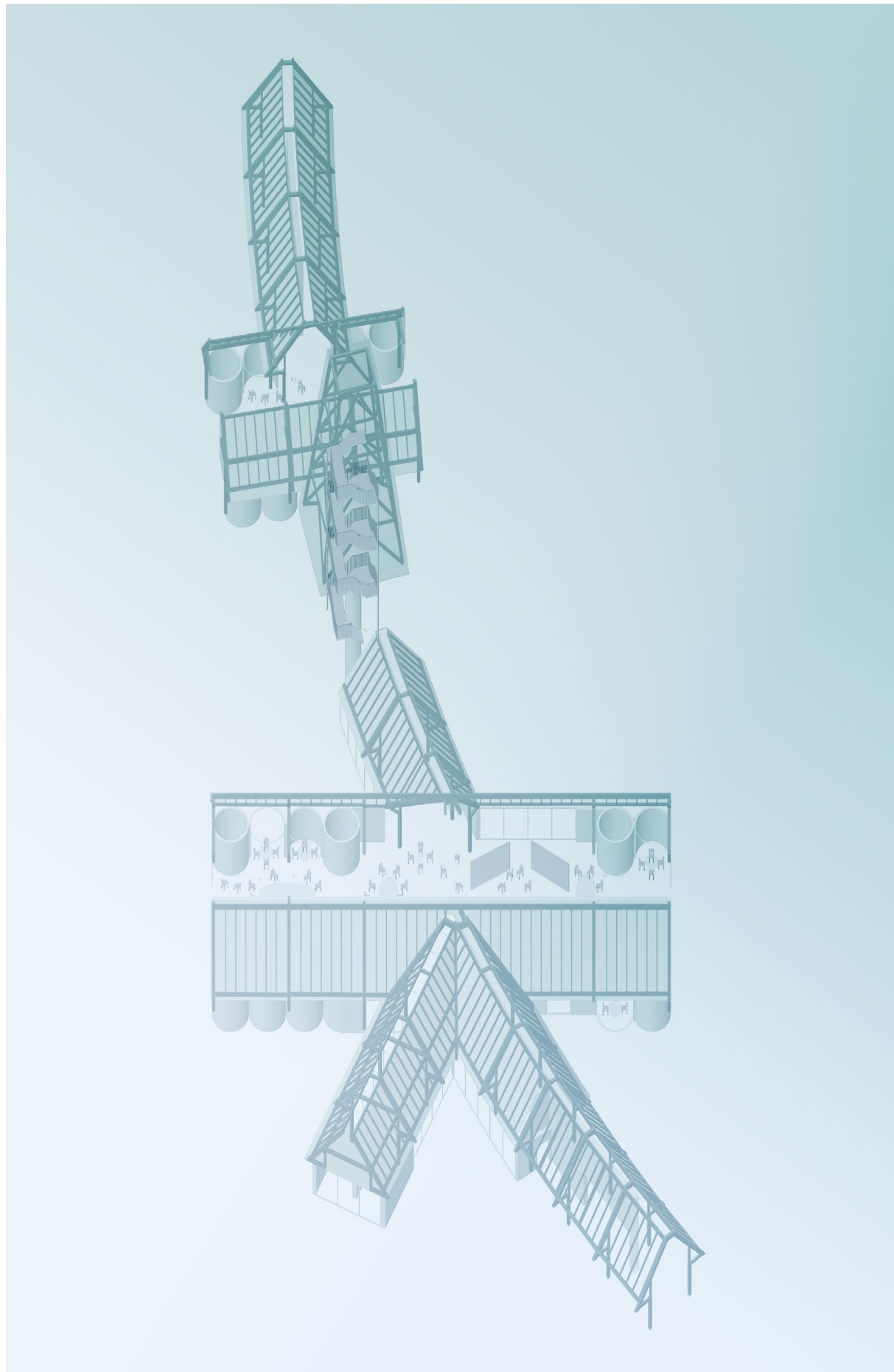
Chapter 724 of the 1905 Acts granted New York City sweeping authority to seize upstate land for water infrastructure, allowing it to condemn and acquire property wherever deemed necessary. Landowners were given minimal notice, compensated at only half the assessed value, and forcibly removed—despite legal resistance, which the state Water Commission routinely dismissed to accelerate the process.

To preserve the region's status as a source of unfiltered drinking water, a series of strict regulations were later imposed, designating the area as permanently "rural" and prohibiting further development and effectively controlling the landscape in perpetuity for the city's benefit.

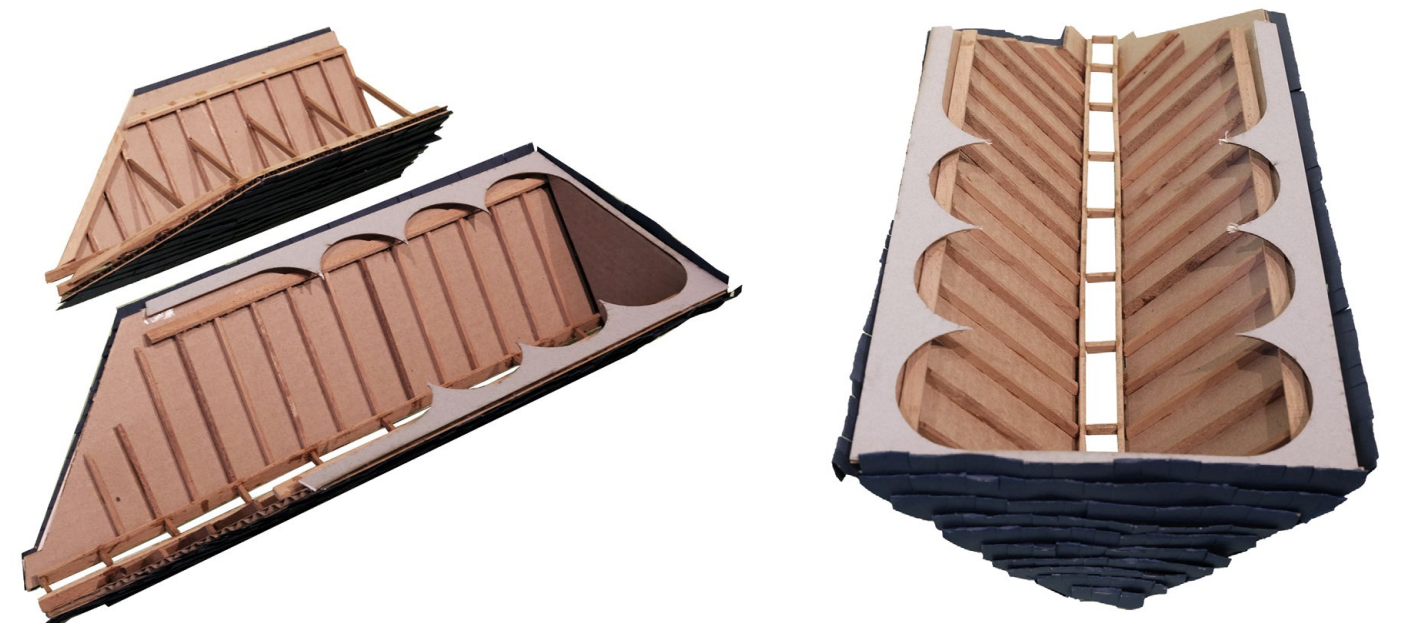


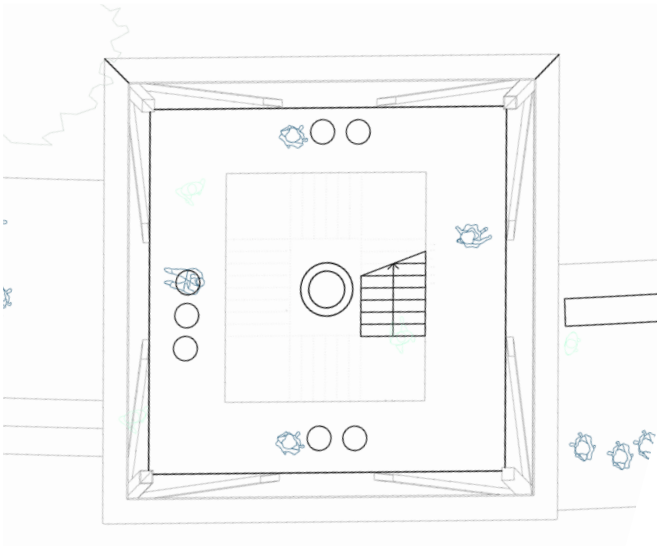
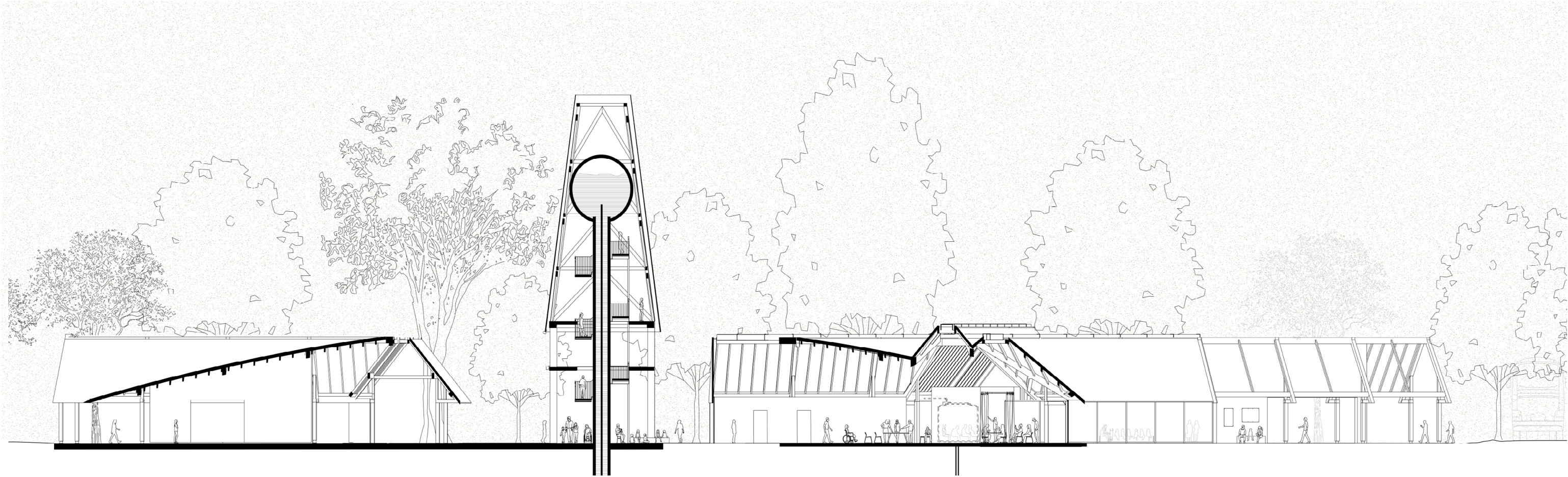




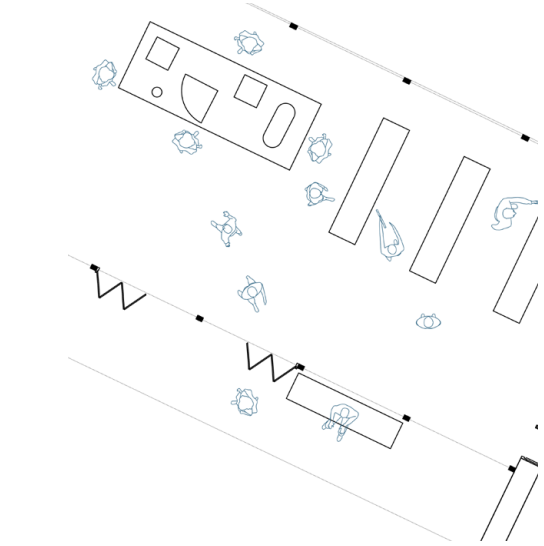


▲ Facade and Discussion Pods: water storage elements frame semi-enclosed discussion spaces, emphasizing the non-court house's focus on liquid assets and rights

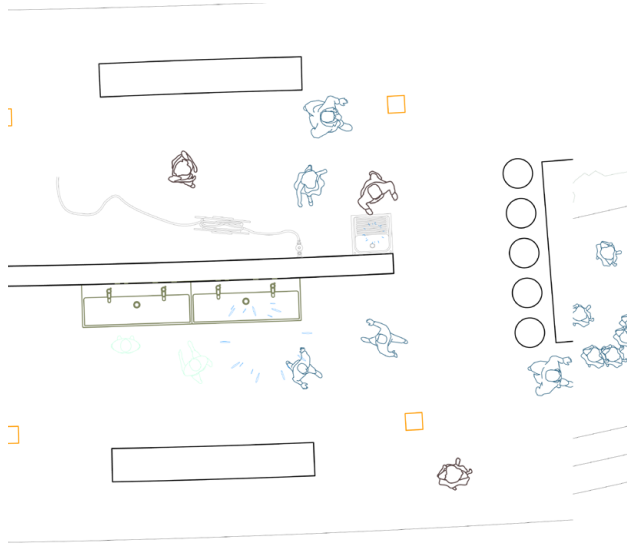




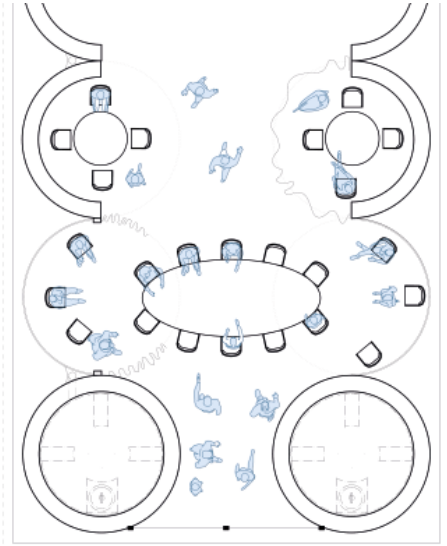
water storage + viewing platform



communal library + exhibition space



public water access



discussion chambers

◀ Detailed Plan

Circular configurations enable adaptive discussions, fostering inclusive and non-hierarchical conversations on resource governance. Modular partitions allow for flexible spatial configurations and control of privacy. A public library and exhibition area anchor the project's educational mission, bridging history, policy, and community engagement



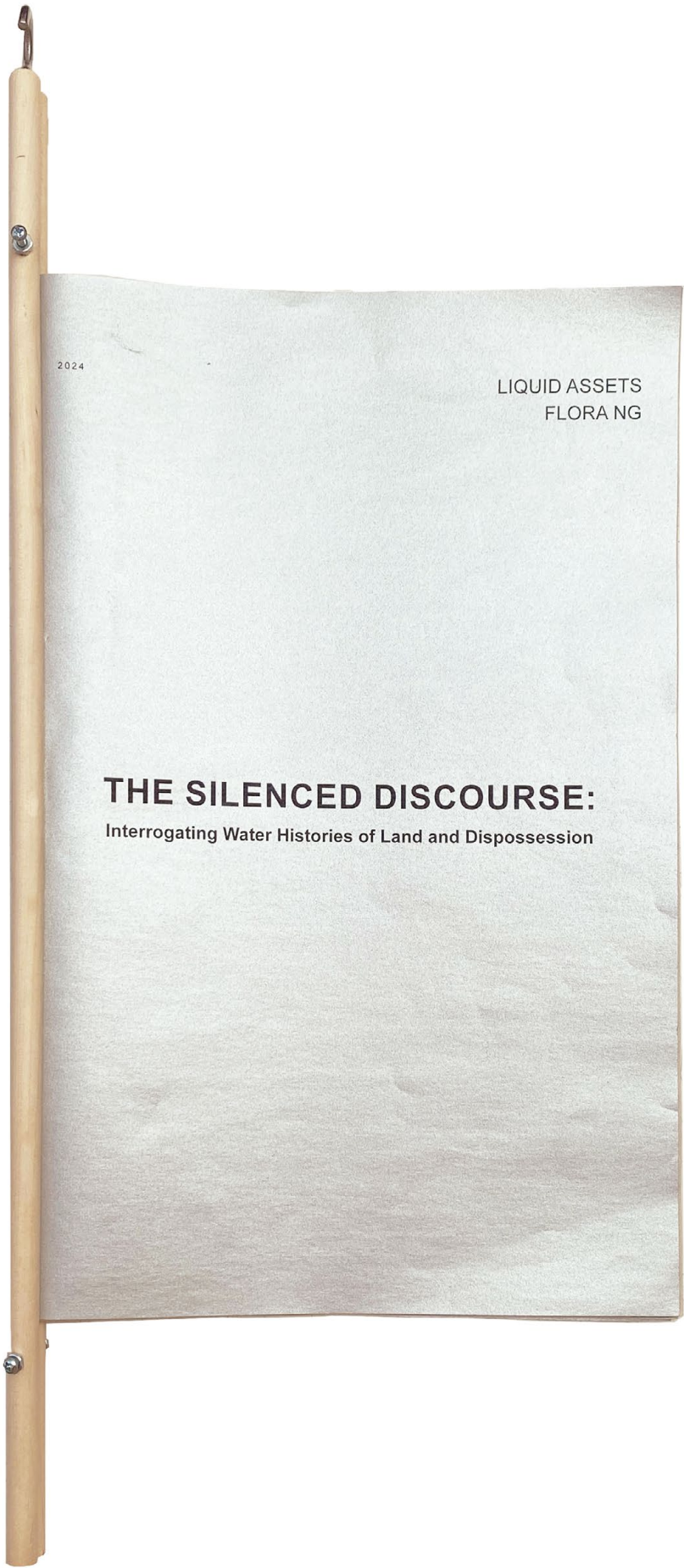
The Silenced Discourse

This news print booklet investigates how water infrastructure; particularly the control of access to clean water and the management of wastewater functions as a mechanism of power that shapes both bodies and landscapes. Focusing on the Ashokan Reservoir region in upstate New York, the project traces how infrastructural and legal systems have displaced communities, imposed rigid rural land-use controls, and subordinated local agency to serve the needs of New York City.

Through cartographic analysis, archival research, and site-specific intervention, the project maps the entanglement of ecological stewardship and socio-political control. The introduction of centralized wastewater treatment plants, funded and operated by the NYC Department of Environmental Protection (DEP), represents not only an environmental measure but also a shift in governance, undermining local autonomy and access to water.

Advanced IV Studio
Liquid Assets 2024
Studio Critic: Alessandro Orsini





Bowery Fracture

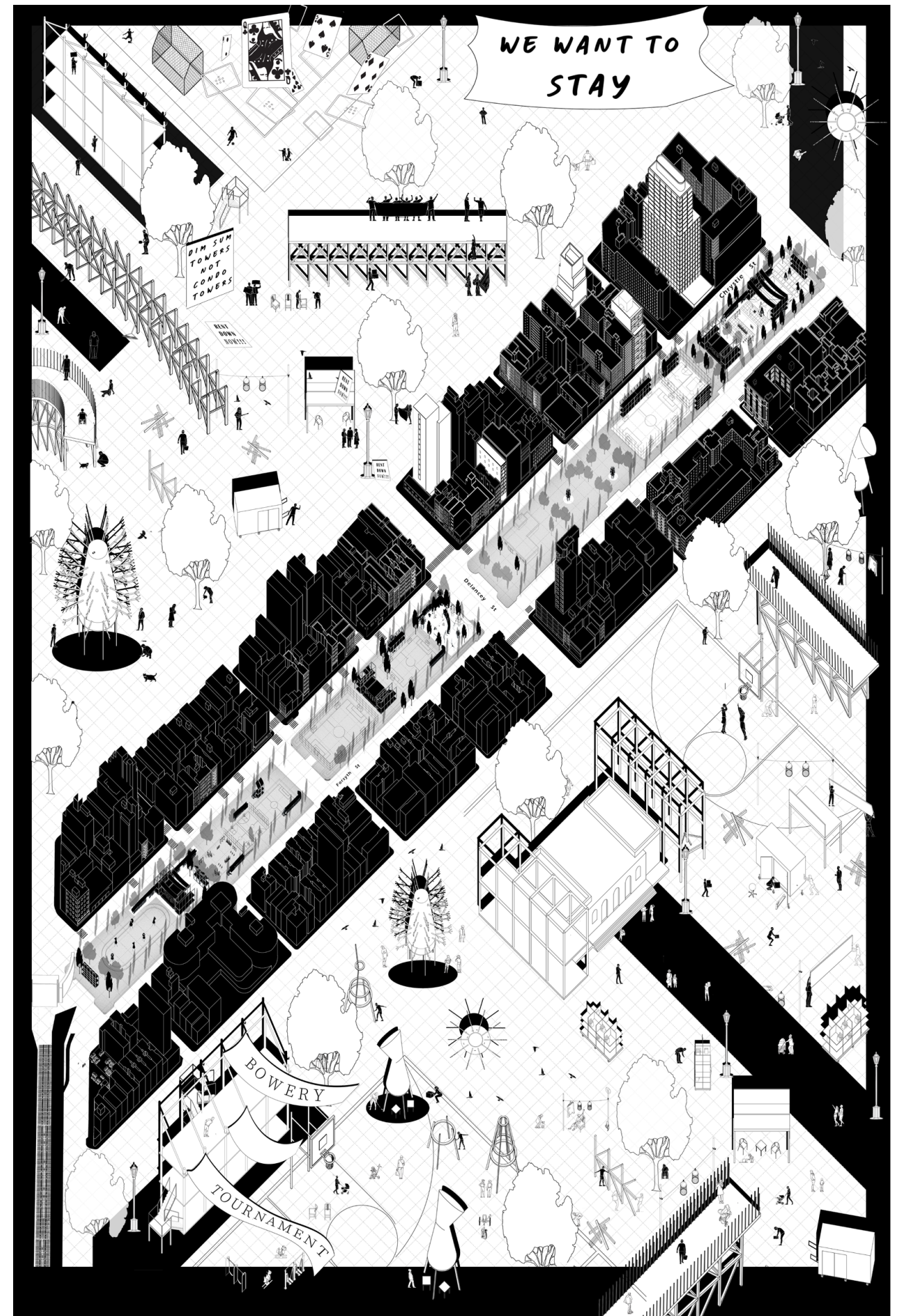
The Bowery is in flux. Decades of demolition and erection of structures have excluded, extracted, and exploited the area's historical and cultural significance. When Sara D. Roosevelt Park opened in September 1934 it provided a much-needed amenity: a green park and recreation space for the Lower East Side, in a sense, a form of damage control to the violent eradication of 375 tenement houses.

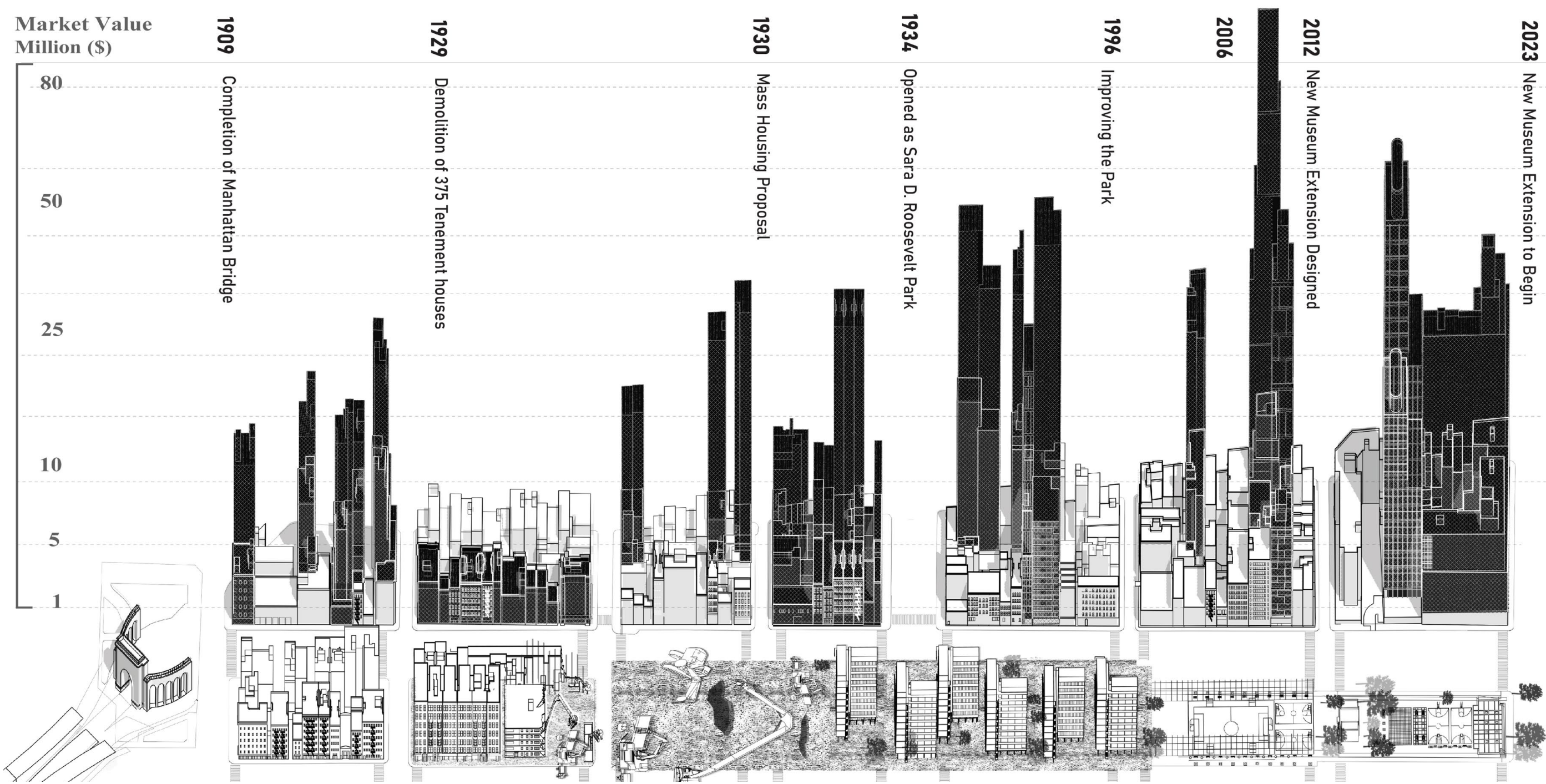
The design intervention consists of the introduction of a central distribution system and seven other prototypes to give agency to the Bowery collective – to protest, defend, connect, store, ferment existing or embryonic social activities in the park.

Core 2 Studio

Damage Control 2023

Studio Critic: Esteban de Bakker





1920
Bowery had a vibrant punk rock culture.



1929
Demolition of 375 tenement houses spanning 7 blocks.



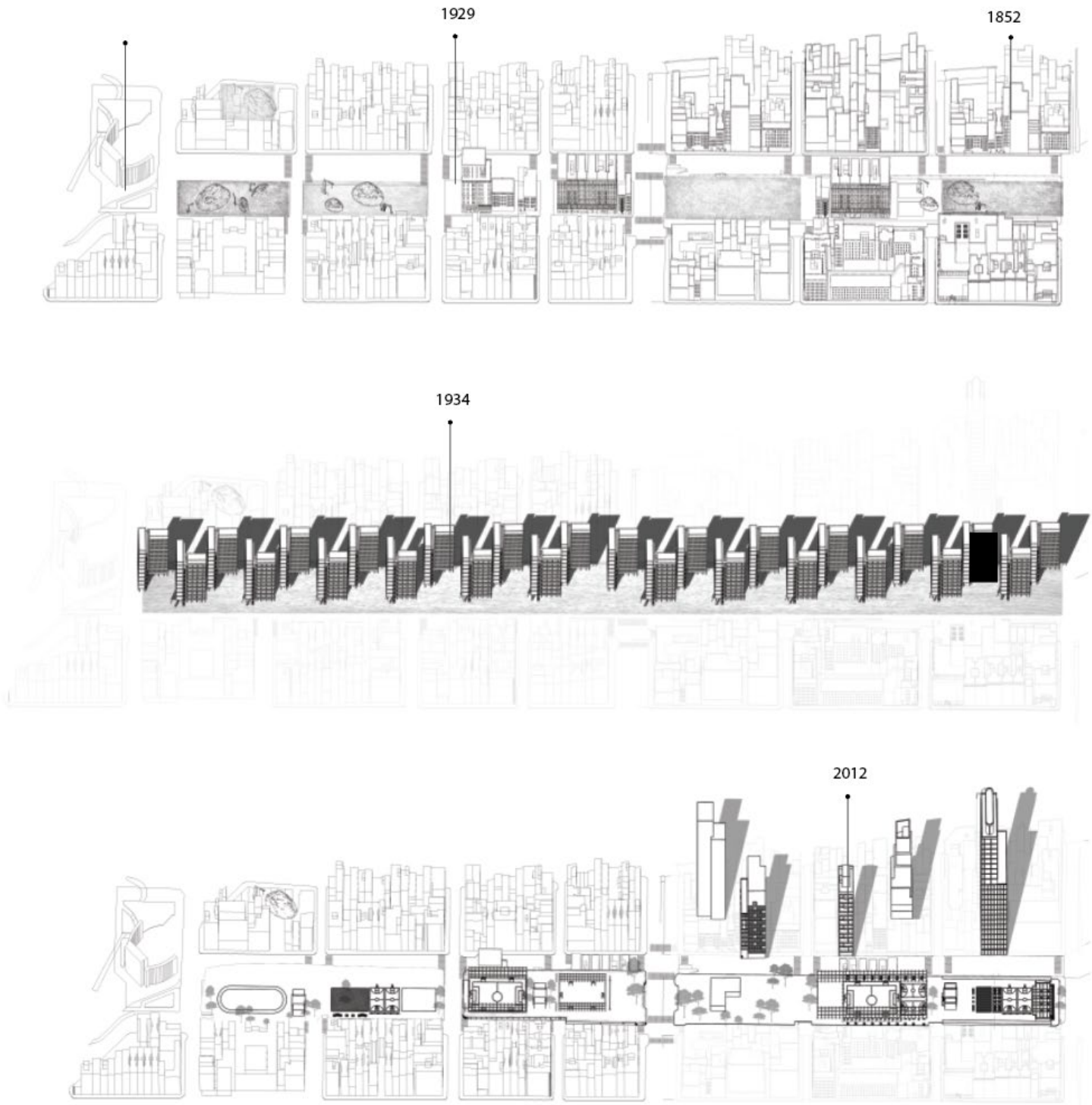
1930
Architects Howe and Lescaze present a housing development plan. Consists of 24 blocks, 9 stories high, and 5,616 rooms to rent.



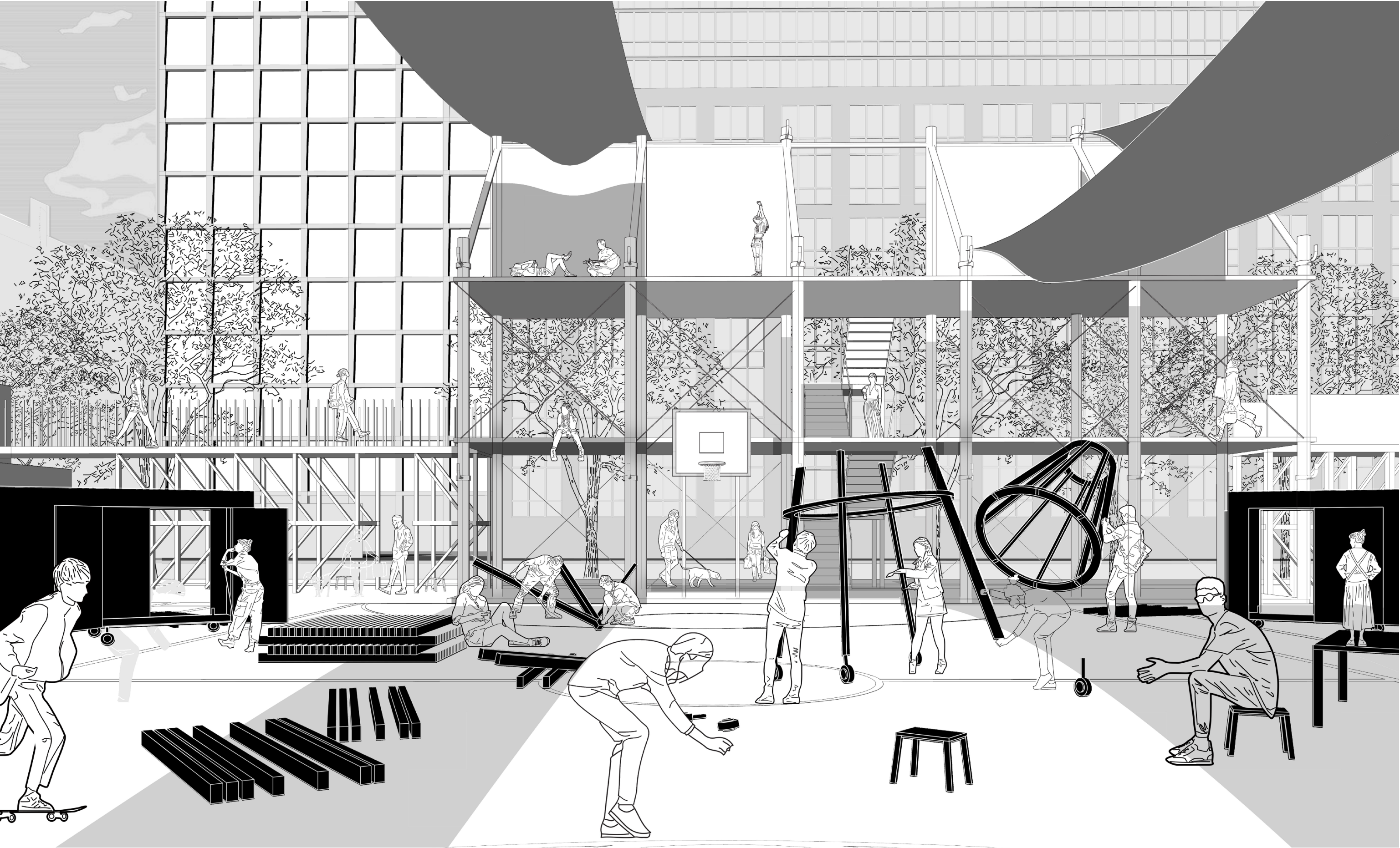
1996
Became a public park. View of sunken sport courts for boys.

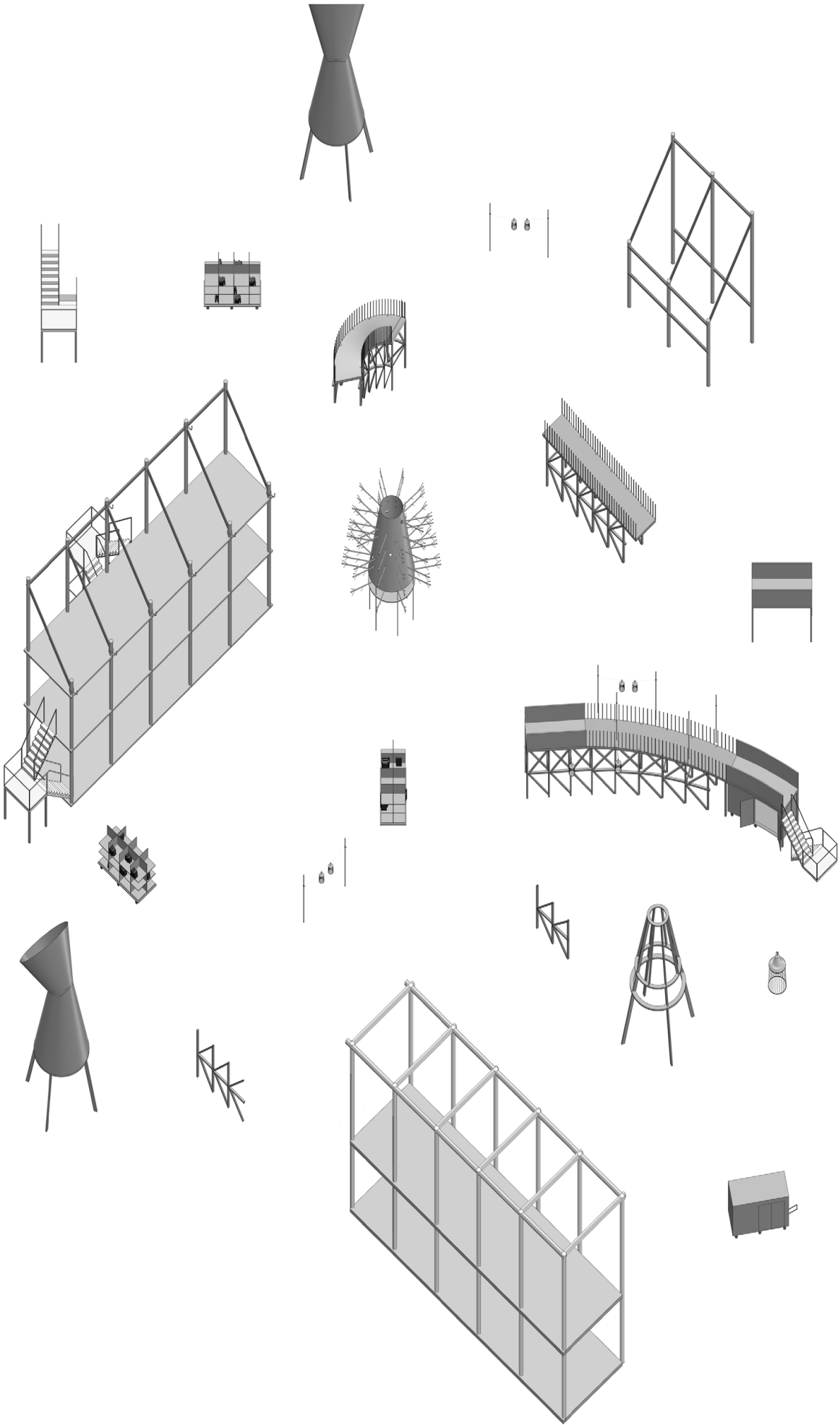
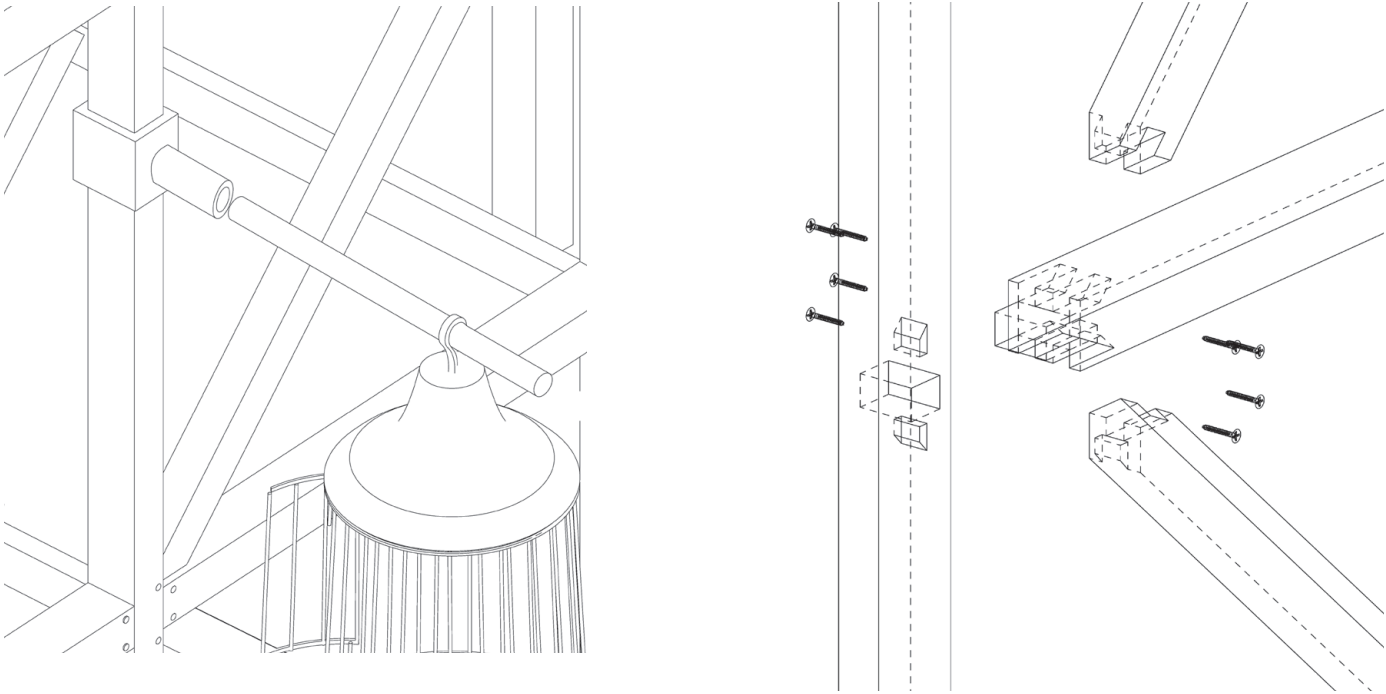


Aerial view from the south of the park looking north.



In the 1930s, plans aimed to clear existing tenement buildings and close off streets to form larger superblocks, making way for massive apartment complexes interspersed with open green space. When Sara D. Roosevelt Park opened in September 1934, it served as a much-needed public amenity. Today, the park has become a key asset for developers, prized as one of the few green and recreational spaces within the Lower East Side and SoHo.





00
Distributor

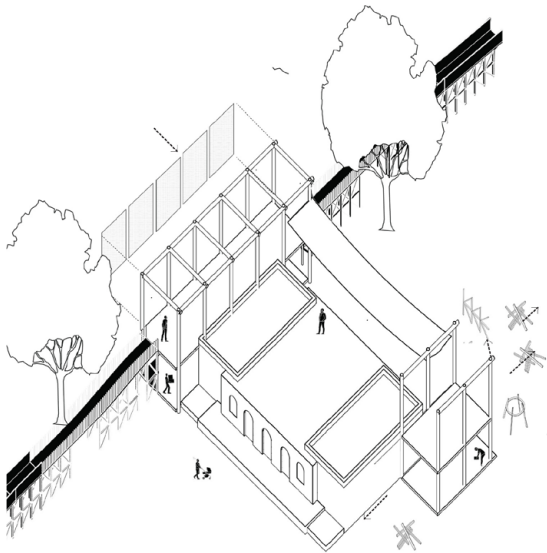
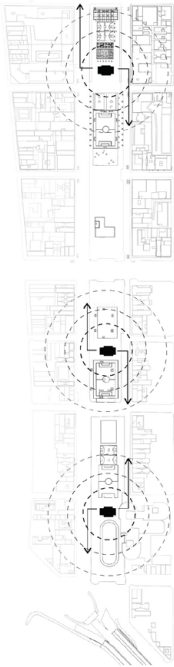
Mother of all creation.

Location: Around 3 existing structure on site
Type: Semi-permanent
Construction method: Steel bars, poles and boards
Adaptive Reuse/ Prosthetic for existing structure.

Current Use: Public Restroom
Current Issue: Misused due to lack of maintenance, surveillance and safe-keeping.

Purpose: Welcoming access to roof, embedding program around existing structure to allow overlap in use.

- > Ran together by NYC recreation & parks and the local community
- > Distributor and storage for construction materials.
- > Pitstop on elevated walkway
- > 'Guardhouse' of the park

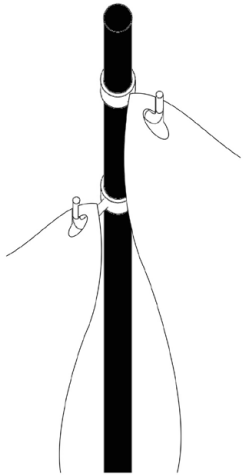


03
Connector

Location: On poles.
Type: Flexible
Construction method: Clasp
Purpose: Enables connection.

Hook for:

- > Drapes
- > Protest banners
- > Team flags
- > Bird cage wires
- > Festive decorations
- > School bags
- > Grocery bags
- > Light Roof Structure
- > Miscellaneous

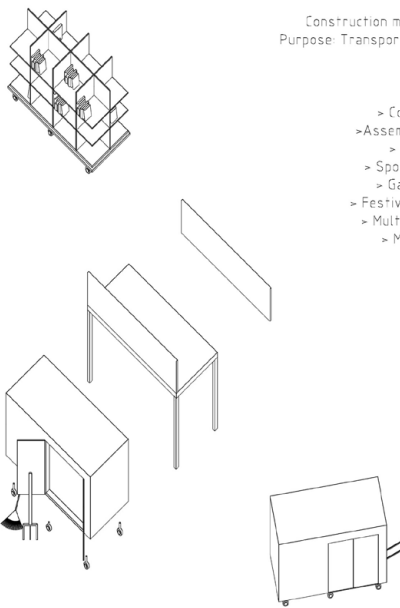


04
Trolley

Location: Everywhere
Type: Mobile
Construction method: Timber
Purpose: Transport and Storage

Container for:

- > Collective tools
- > Assembly materials
- > Protest tools
- > Sport Equipments
- > Gardening tools
- > Festive decorations
- > Multilingual Books
- > Miscellaneous

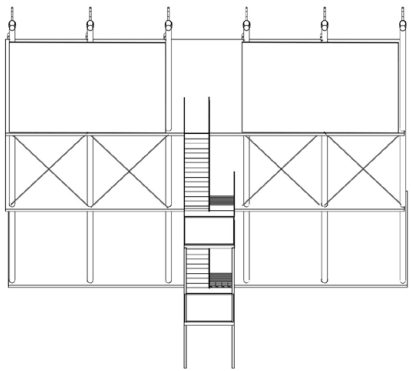


01
Platform

Location: On the edges of the park
Type: Quite Permanent
Construction method: Steel poles and boards
Purpose: Negotiation of space

Platform for:

- > Protests
- > Community Billboard
- > Spectators
- > Social activities

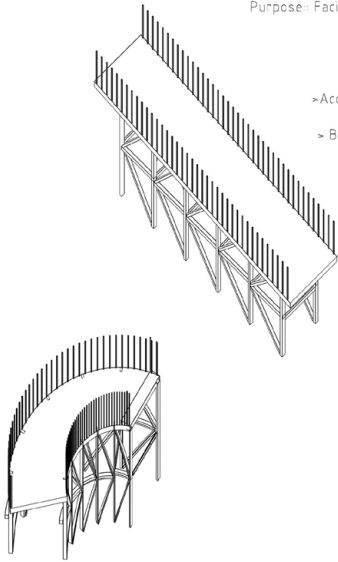


02
Walkway

Location: Everywhere
Type: Quite Permanent
Construction method: Timber
Purpose: Facilitate park activities

Supports:

- > Spectatorship
- > Elevates Views
- > Access to upper levels
- > Bird walking trail
- > Buffer against traffic

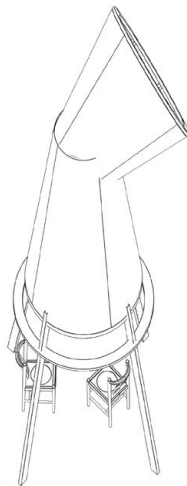


06
Windcatcher

Location: Everywhere
Type: Mobile
Construction method: Timber and Canvas
Purpose: Gathering space

Gathering for:

- > Summer breeze
- > Temporary stroller bay
- > Protesting
- > Sport watching
- > Night time socialising
- > Playing
- > Chess game

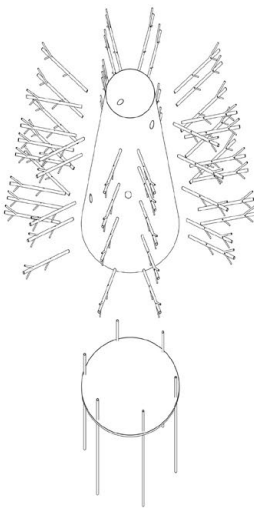


07
Bird Hotel

Location: Among the trees
Type: Semi-Flexible
Construction method: Timber and Steel Base
Purpose: Collect bird poop for compost into fertiliser.

Gathering for:

- > Native birds
- > Bird watching
- > Fostering dialogue between caged and free birds

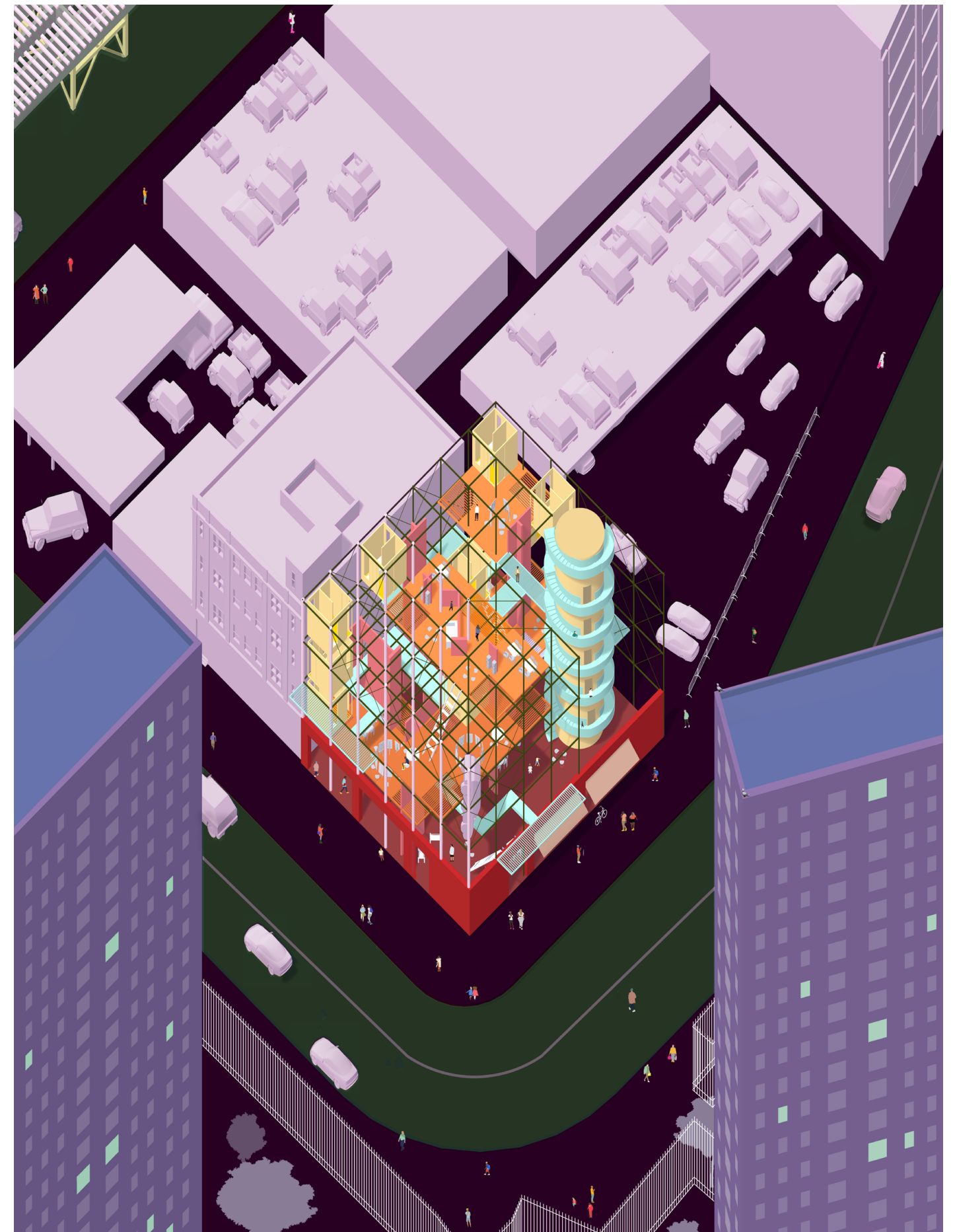


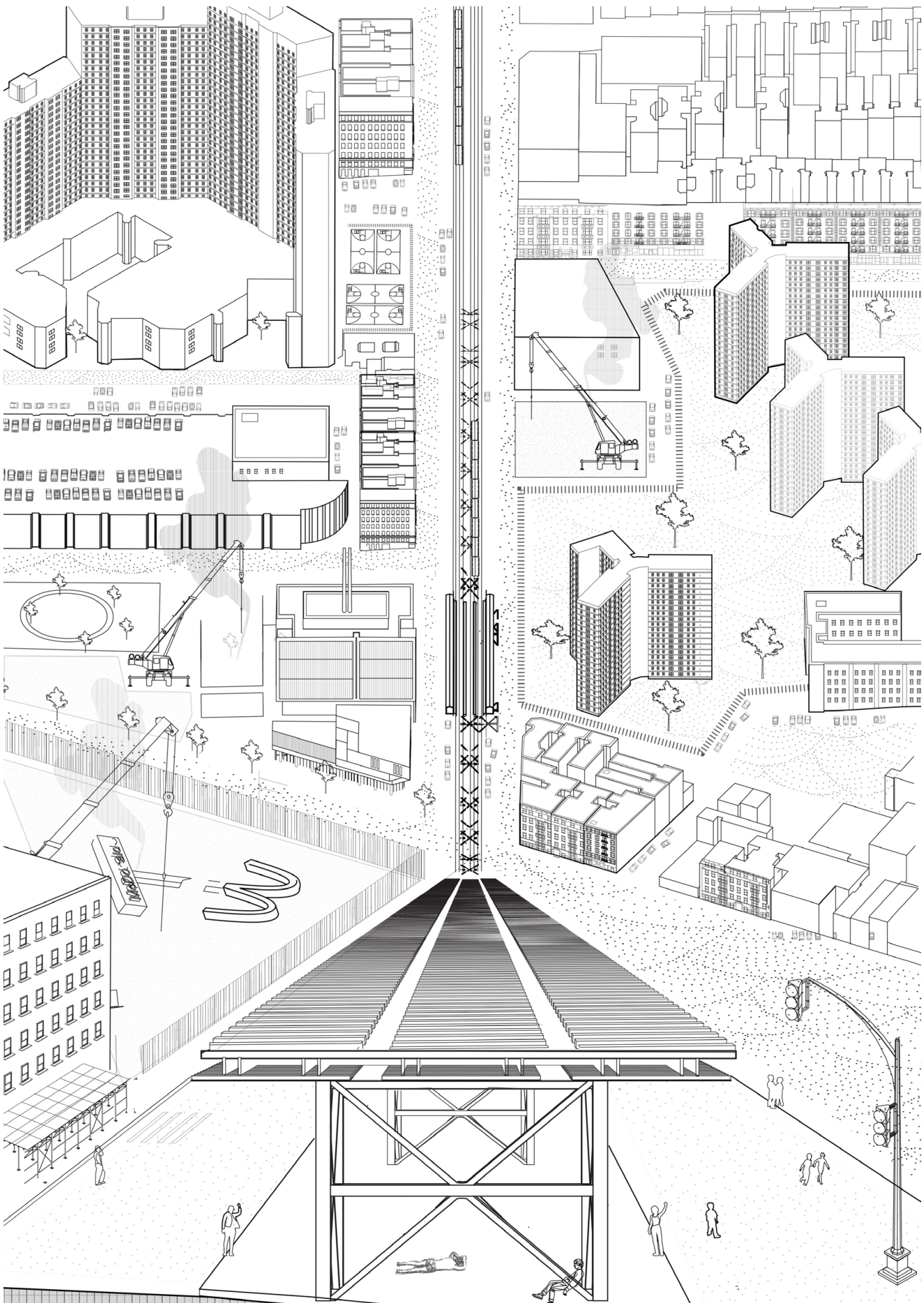
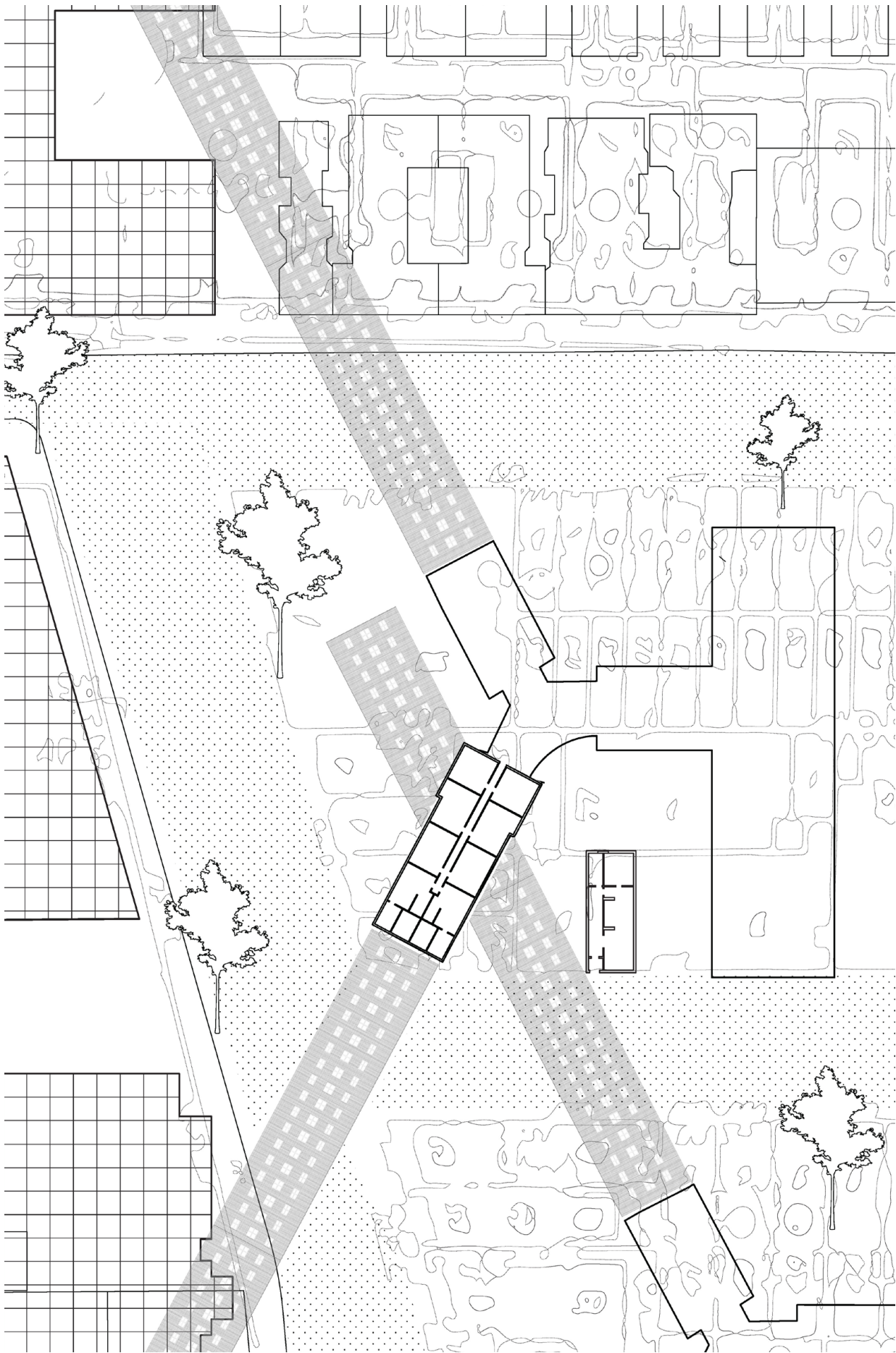
Untitled

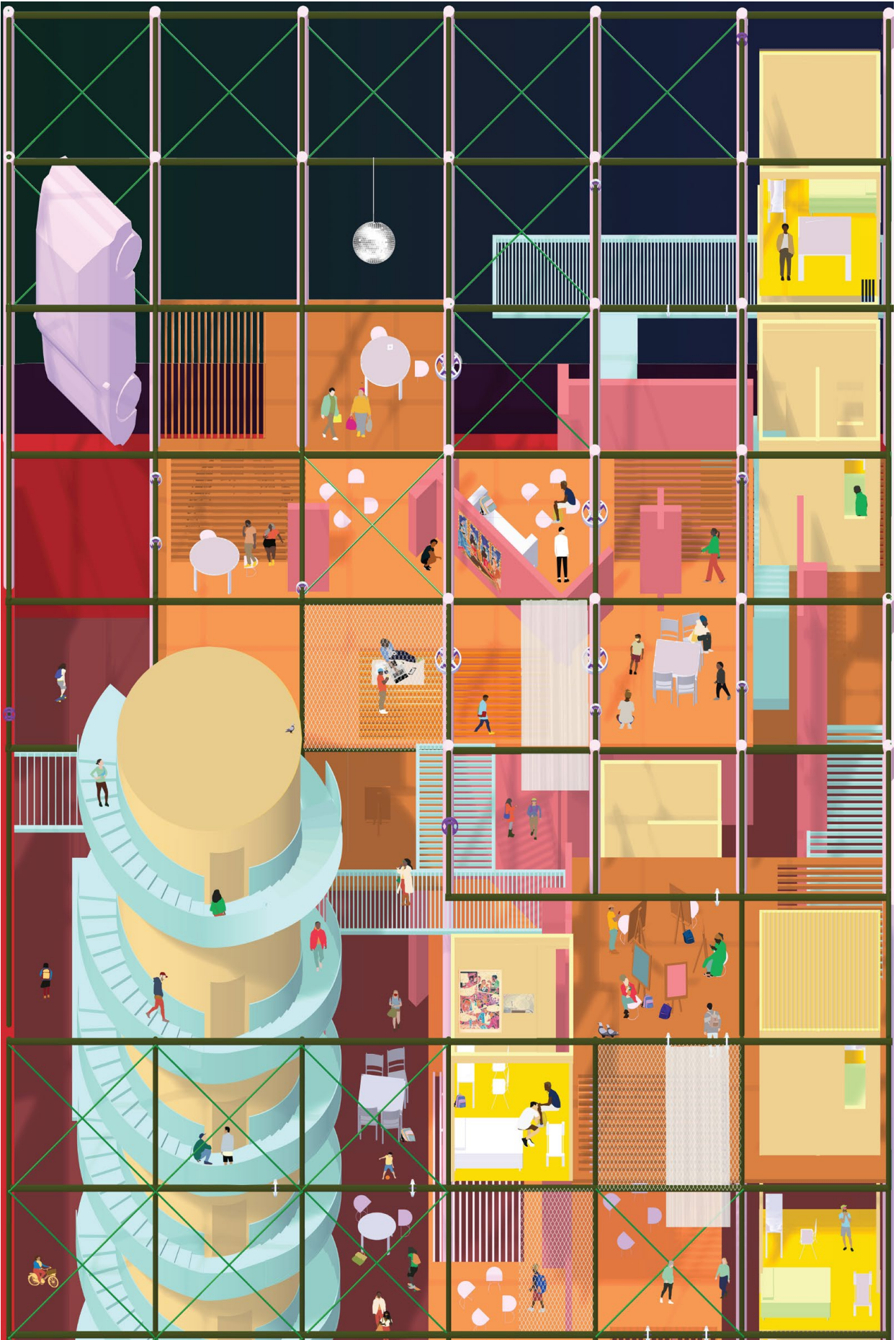
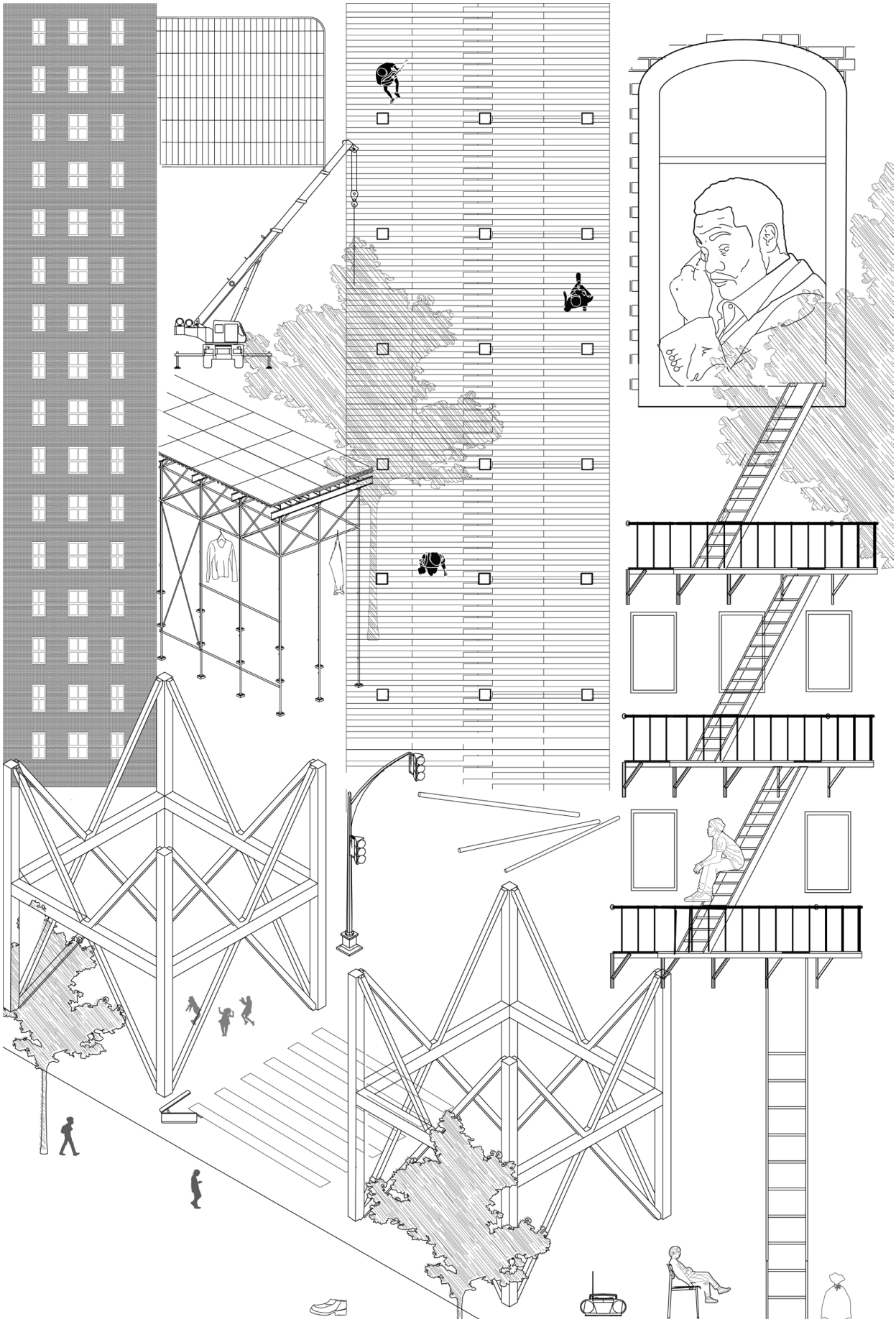
Untitled explores the potential of transformation and reuse by reactivating stagnant scaffold structures across New York City. Mobile and site-responsive, the project is designed to inhabit urban voids. Without a fixed program, Untitled remains open-ended: a scaffold-based framework that can serve as a personal studio, a compact living space, a gathering hub, or an incubator for creative experimentation.

Rejecting the conventions of solid façades, the structure fosters openness and accessibility, inviting Harlem youth to engage with the space informally and freely. Its composition is a collage of interconnected rooms and architectural fragments—most notably, shear wall sections salvaged from a terrace house—woven into the scaffold frame to challenge its normative, utilitarian logic. Untitled is not a building, but a proposition: a call to reimagine scaffolding not as temporary infrastructure, but as a platform for collective presence and adaptive reuse.

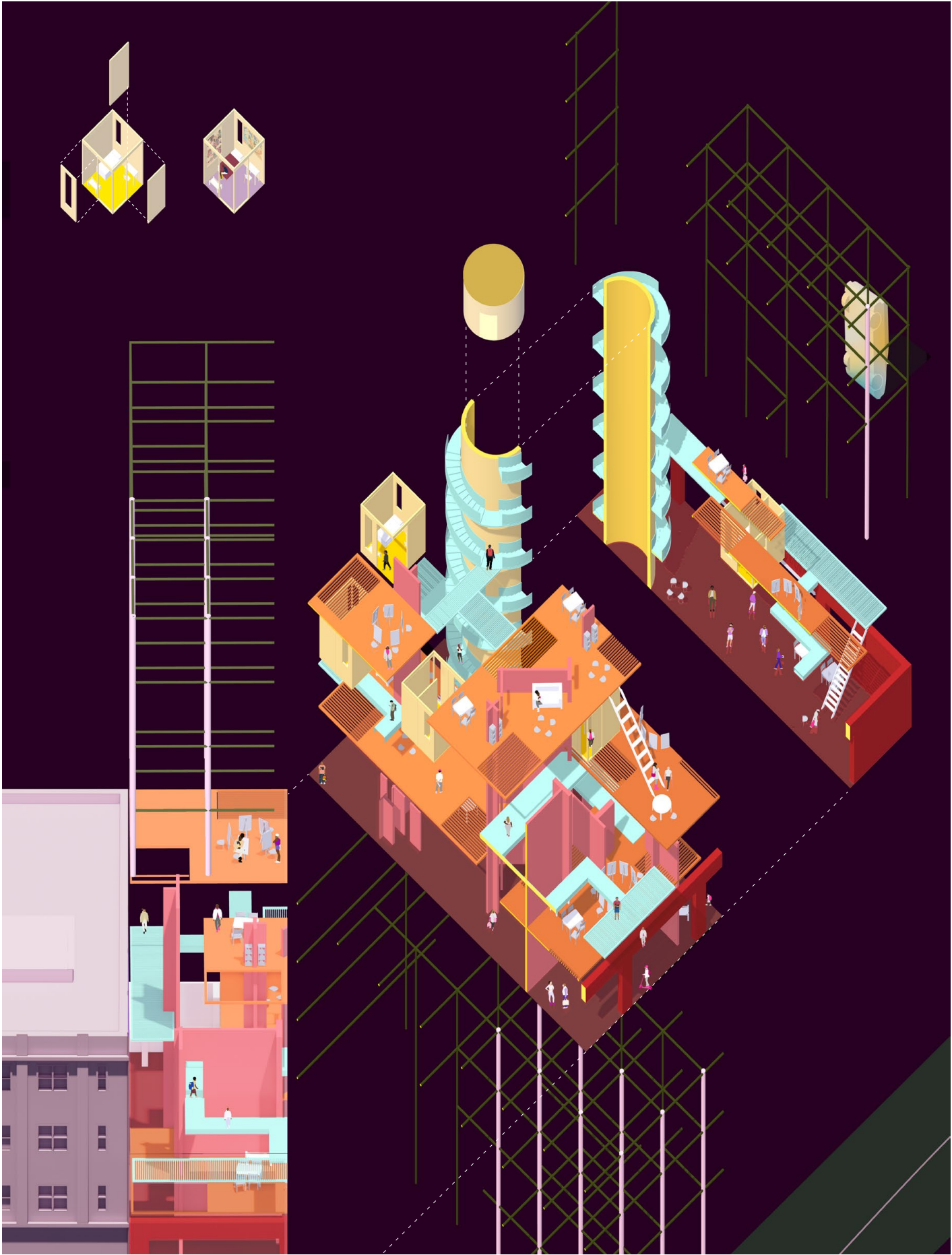
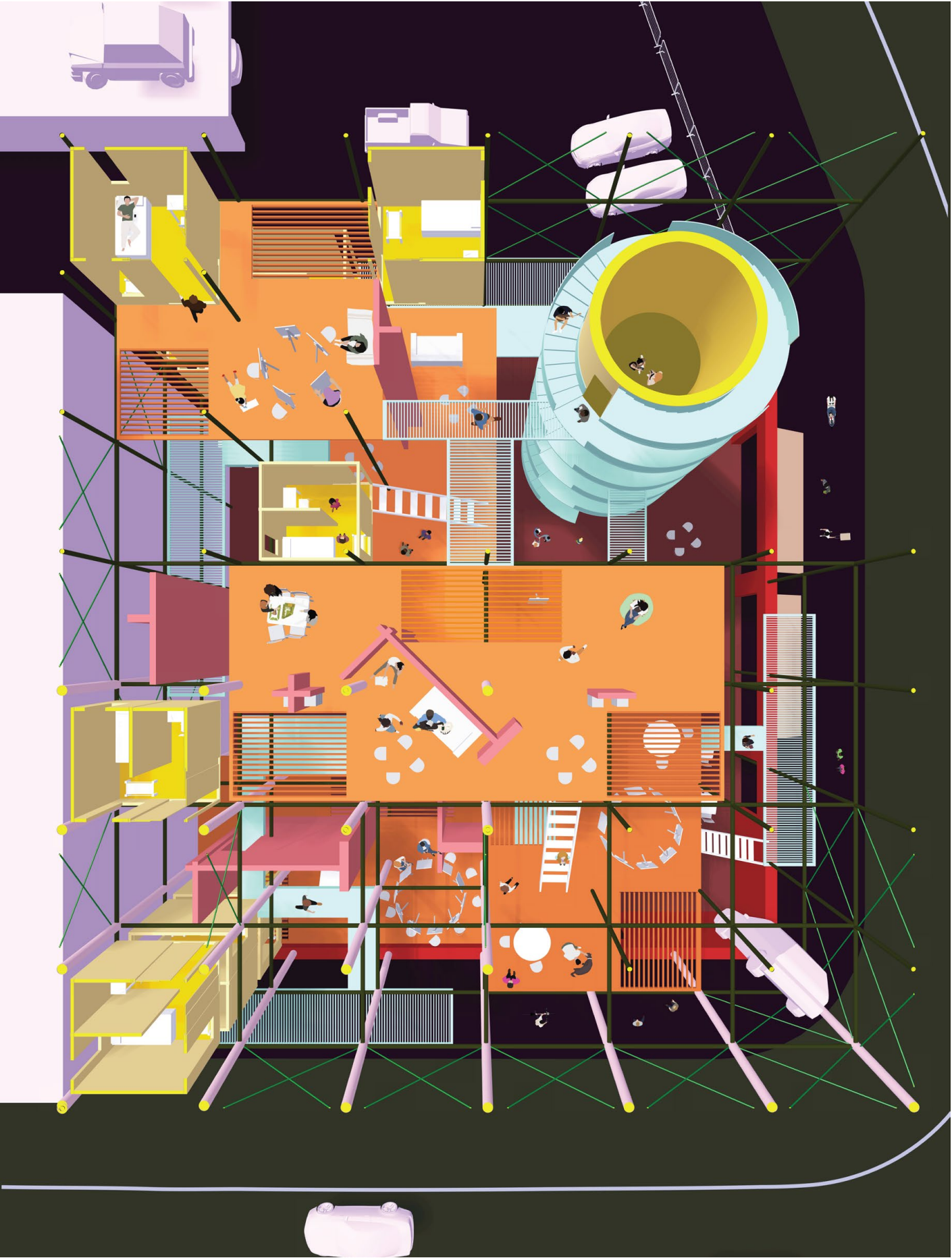
Core 1 Studio
Broadway Stories 2022
Studio Critic: Alessandro Orsini

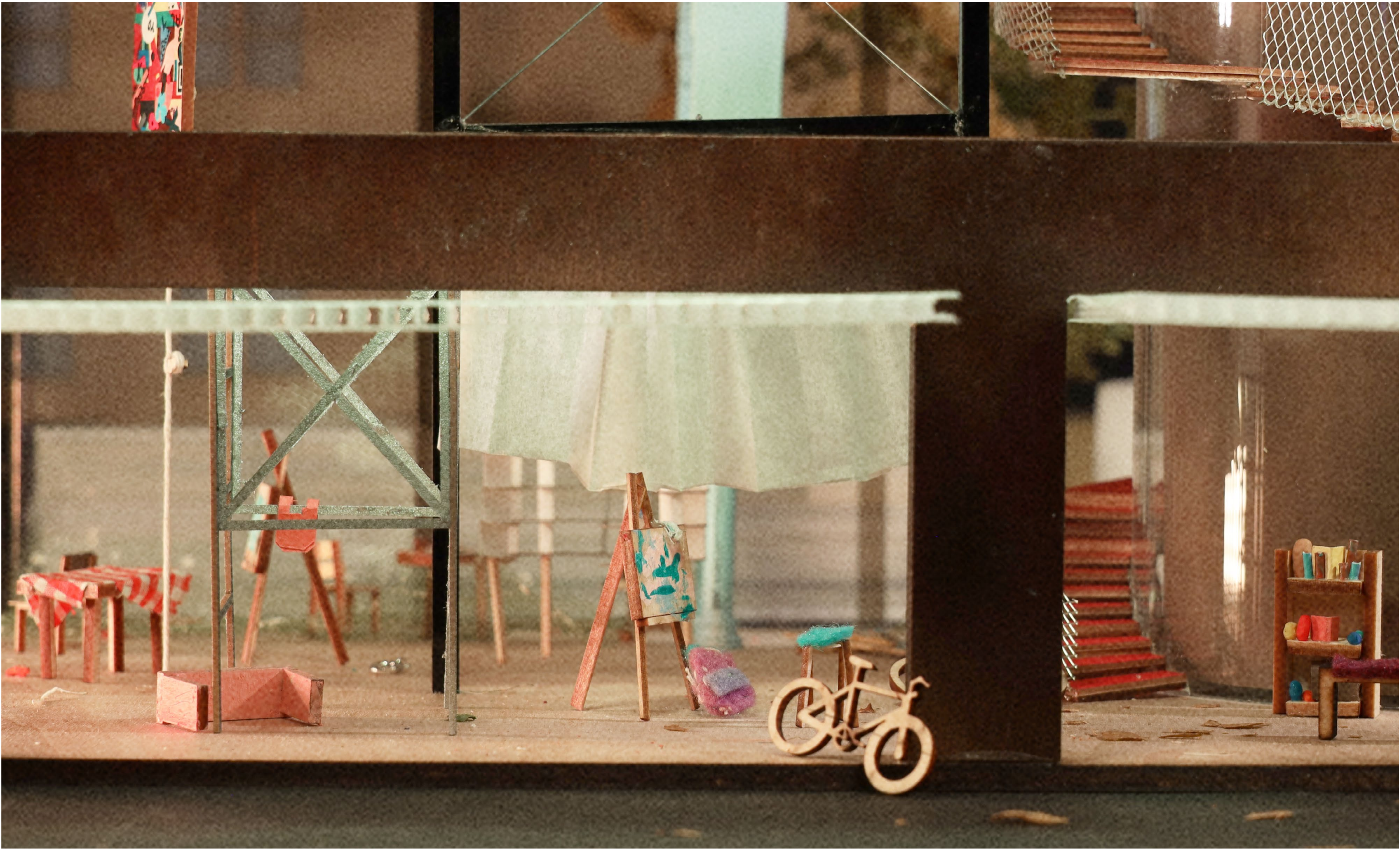










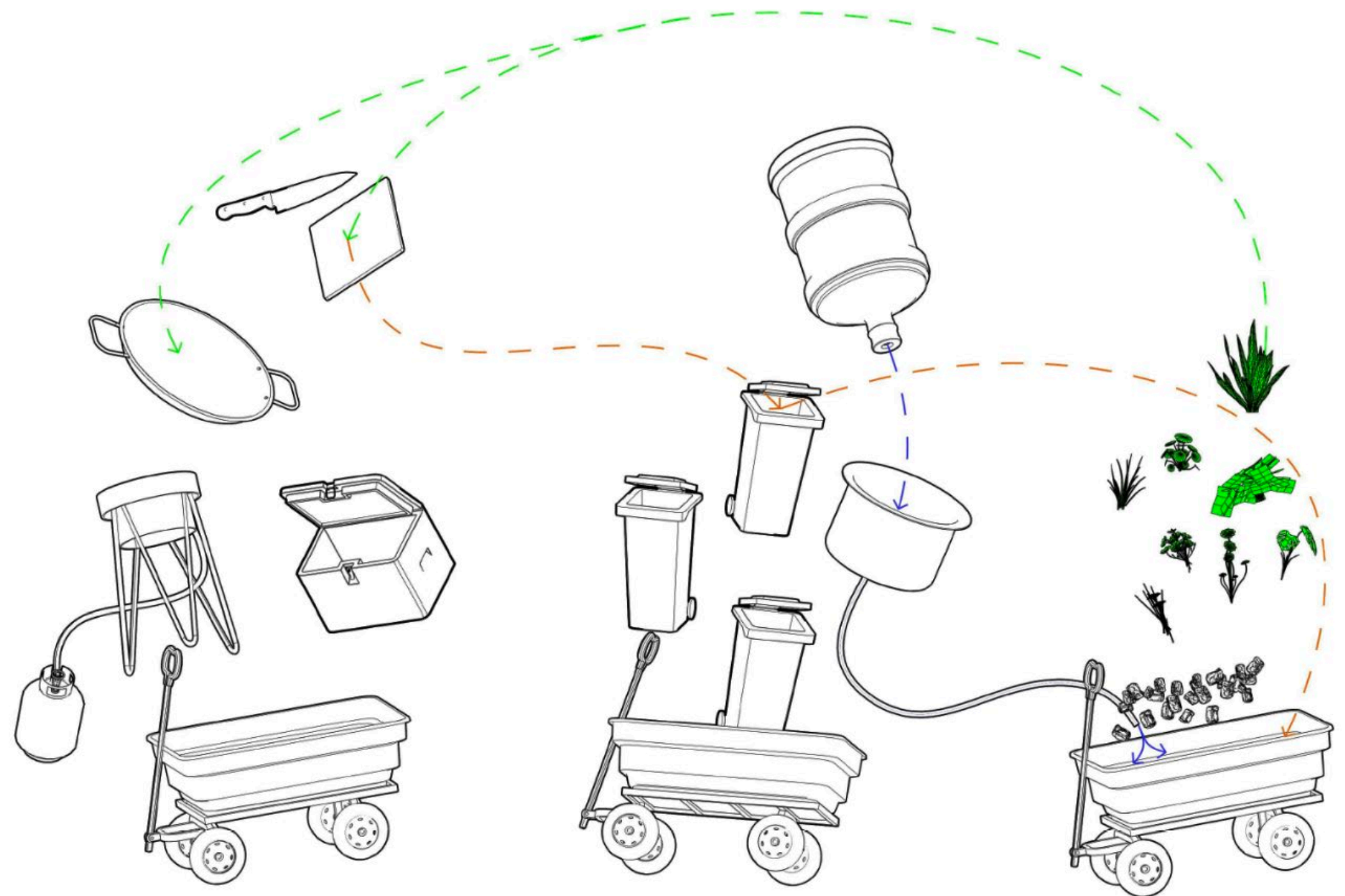


The Great Reuse

Since 2020, human-made mass has outweighed global biomass—up from just 3% in the early 20th century. The Great Reuse reimagines how we organize our material world by observing, identifying, and reusing existing materials.

This project began with the collective vision of designing a mobile “paella train” composed of three interconnected carts. To inform the spatial organization, we identified three essential kitchen zones: cooking, preparation, and storage.

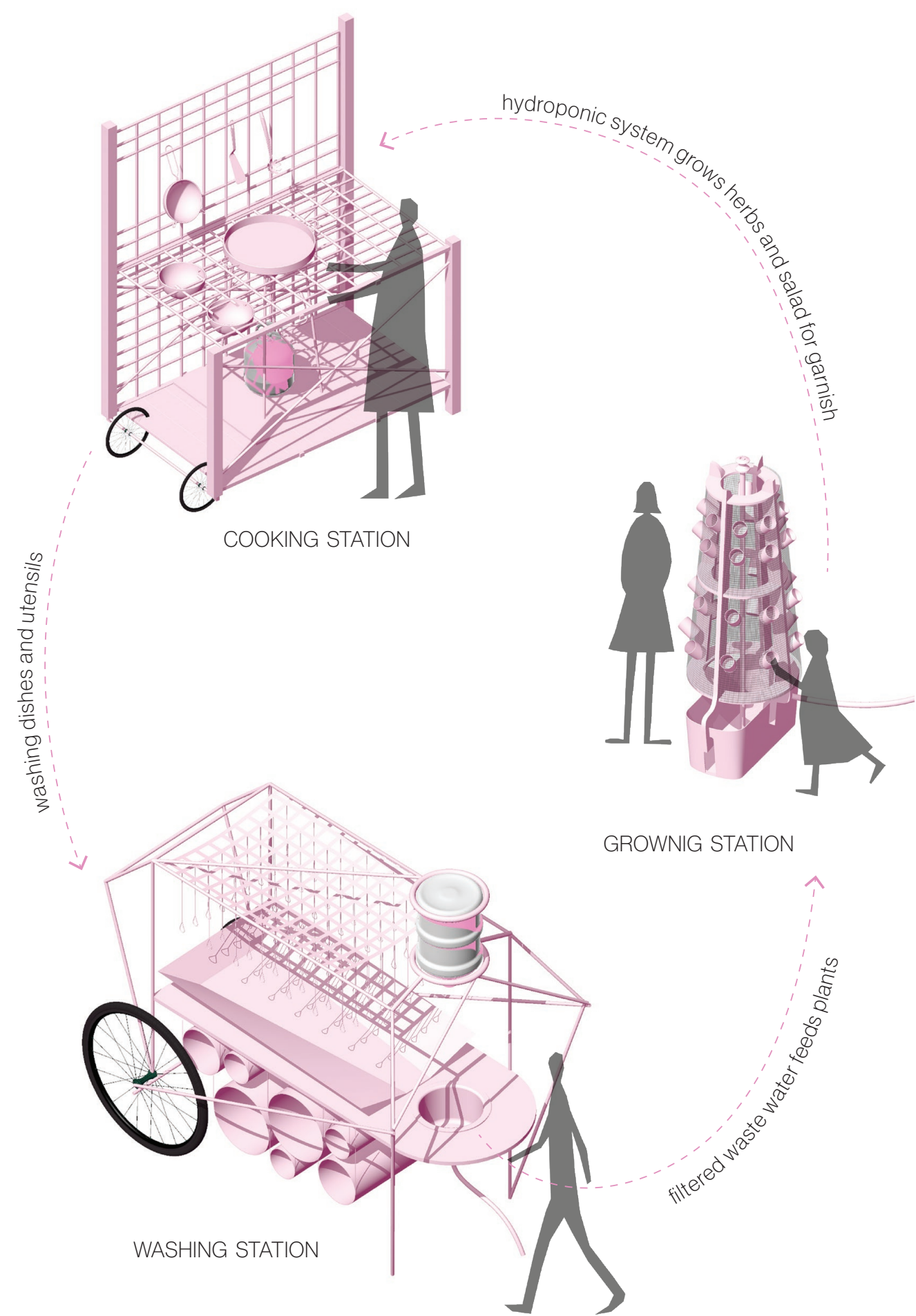
With this framework, we embarked on an iterative process of material exploration, sourcing components from the model shop, our homes, and even discarded materials from dumpsters. The mobile stations challenge conventional notions of domesticity by reimagining contemporary kitchen design as a flexible, collective, and materially conscious space rather than a fixed, private, and gendered zone of labor.



Design Elective

Studio Critic: Mireia Luzarraga

Collaborators: Ambika Chaudhry, Norman Keyes,
Nicholas Richards, Yaqoub Hassan



This project teaches us to critically rethink our relationship to materials, domestic space, and design practices. By foregrounding reuse and improvisation, it challenges the extractive logic of linear consumption and proposes a more adaptive, collective, and sustainable model of living.





