

MASTER OF ARCHITECTURE PORTFOLIO | COLUMBIA UNIVERSITY GSAPP 2026

K A Z E
A D N E T H
M A R I E

ADNETH MARIE KAZE

B.ARCH.SC, M.ARCH
COLUMBIA UNIVERSITY GSAPP
adnethmarie@gmail.com

STATEMENT

This body of work approaches architecture as a mediator of memory, power, and belonging. The projects assembled here investigate design as a reparative spatial practice capable of metabolizing residues of historical dispossession, infrastructural violence, and ecological rupture into new frameworks for collective life.

Across scales and materials, architecture is positioned as a counter-geography: a means of reclaiming the overlooked, the informal, and the dispossessed while revealing latent spatial, social, and material histories embedded within the built environment.

Thank you to:

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FUGITIVE MOBILITIES

BLACK GEOGRAPHIES THROUGH HARLEM'S BLACK HAIR INDUSTRY

STUDIO_ CORE 1
CRITIC_ VIRGINIA BLACK
LOCATION_ HARLEM, NYC

HOW DO BEAUTY SALONS OPERATE AS SPACES OF NEGOTIATION BETWEEN OPPRESSION AND LIBERATION?

The sequential exploration of fugitive mobility navigates the Black hair care industry within the context of the reclamation of Black space in Harlem. This project initially examines the relationship between hair, labor, and time, uncovering the forceful manipulation of hair as a manifestation of struggles against Eurocentric beauty standards and systemic oppression. Through movement studies and documentation of daily maintenance rituals, acts such as combing, straightening, braiding, and containment reveal the physical and emotional labor imposed upon Black bodies.

Black geographies are located within and outside the boundaries of traditional spaces and places; they expose the limitations of transparent space through black social particularities and knowledges

(Katherine McKittrick, 2006)

Embracing black geographies, the project transcends traditional spatial confines, unraveling the intricacies of Black identity through spatial relationships. Maintenance processes like braiding are meticulously examined and translated into systems of folding, repetition, density, and interlocking. These processes inform the structural framework of an urban intervention that perpetually generates its own unregulated wildness as a radical spatial manifestation of resistance, reclamation, and Black autonomy within Harlem.



braiding patterns, Sonya Clark ▲





Hair salons in Harlem



MADAM C.J. WALKER BEAUTY SHOPPE

Harlem's most elaborate beauty parlor was the Madam C. J. Walker Beauty Shoppe, at 110 West 136th Street, in the elaborate townhouse built by Walker in 1914, and occupied in the 1920s by her daughter A'Leila. The building also housed a beauty school teaching the Walker System

APOLLO BEAUTY SUPPLY

SITE OF INTERVENTION

APOLLO BEAUTY LAND

A vast beauty supply store encompassing a hair braiding salon on the mezzanine and second floor. This location was chosen as the site of intervention as it combines both typologies explored.

FEEL BEAUTY SUPPLY

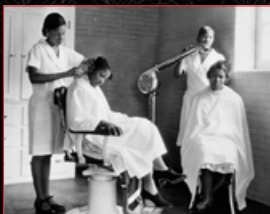
TOTAL 25 BEAUTY SUPPLY

BEAUTY SUPPLY STORE

BLACK HAIR SALON

HARLEM HAIR CARE INDUSTRY

Beauty parlors were the most prevalent form of black business in Harlem in the 1920s and 1930s. Most women in Harlem operated out of their own home. The trade provided an alternative to domestic service



Harlem beauty school, 1920s-1930s

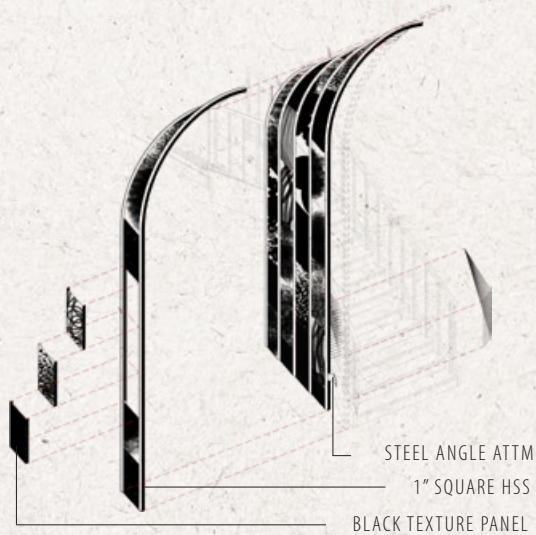


Domestic hair salon, Harlem 1930s

◀ Expanding into Harlem's historic context, the project investigates the emergence of beauty parlors during the 1920s and 1930s as one of the most prominent forms of Black entrepreneurship. These spaces functioned simultaneously as sites of economic independence, cultural production, and negotiation with dominant ideals of whiteness. Focusing on the beauty industry concentrated along 125th Street, the intervention situates itself at the threshold between beauty supply stores and braiding salons, exposing the duality between oppression and perceived liberation embedded within Black hair practices.



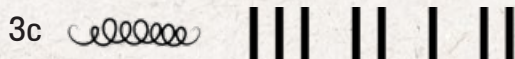
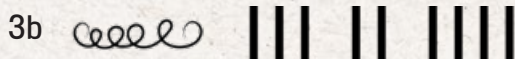
initial capture of the repeated movements associated with daily hair maintenance processes which prompted a deeper exploration into the intricate connections between Black individuals and their hair ▲



The metal panels are perforated and textured in a pattern derived from varying black hair textures and hairstyling.



SMALL INTERVENTION 1



ENCODING



woman from the island of
Nosy Be, Madagascar, 1868



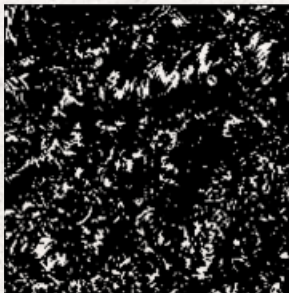
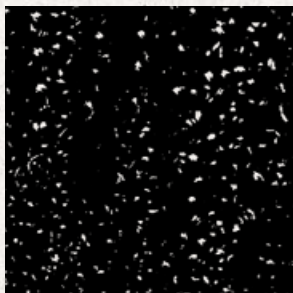
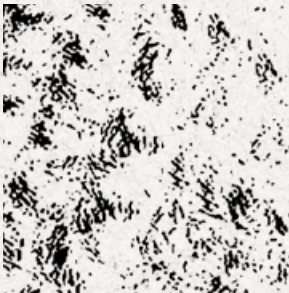
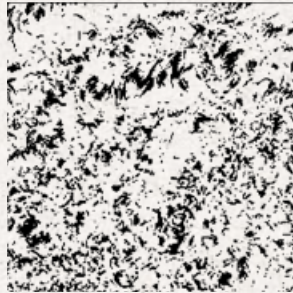
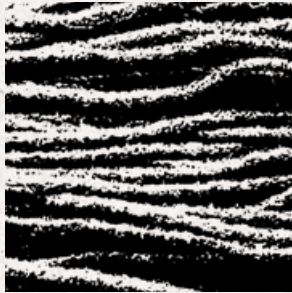
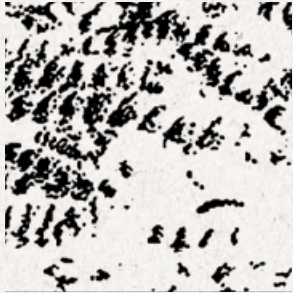
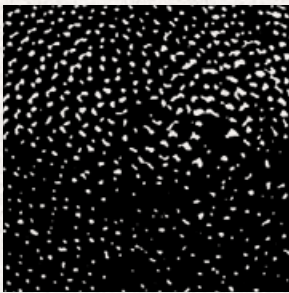
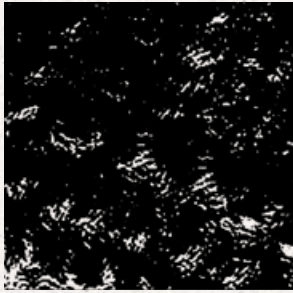
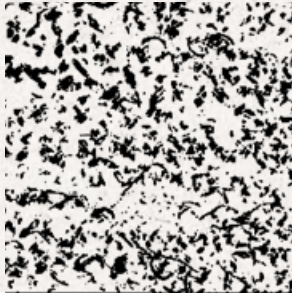
braiding pattern, part of a
series from Sonya Clark



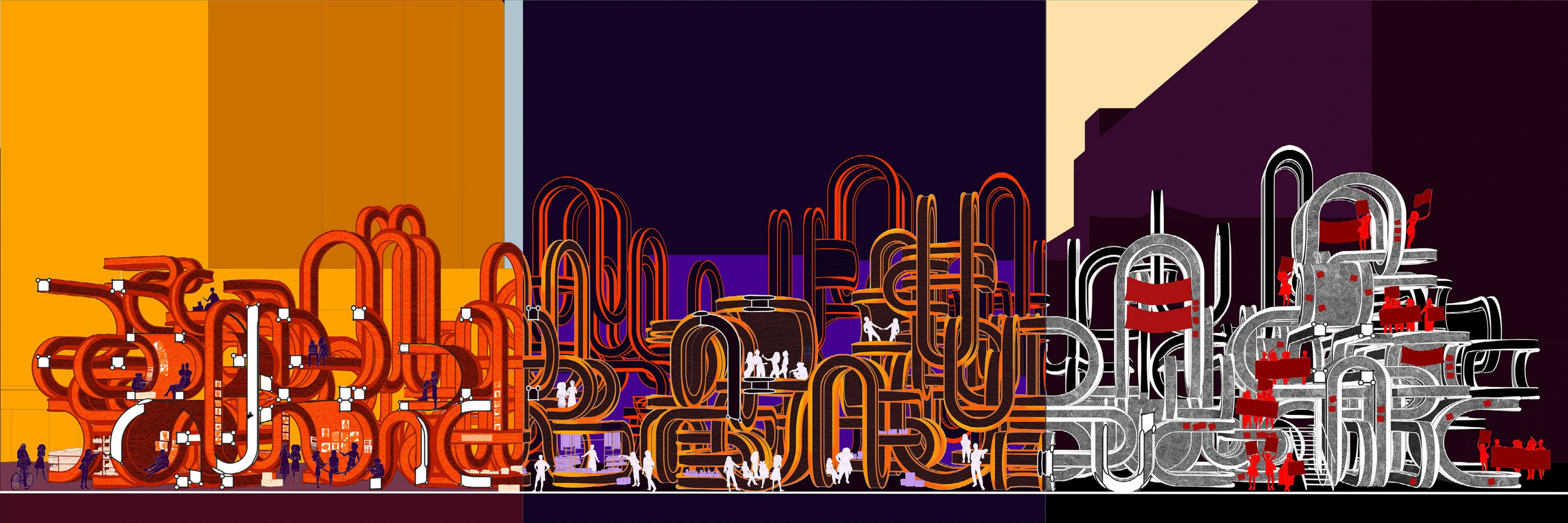
woman from Zaire with
bamboo hooped coiffure,
nineteenth century

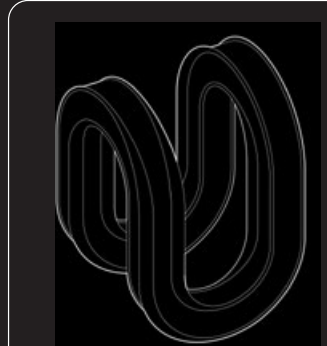
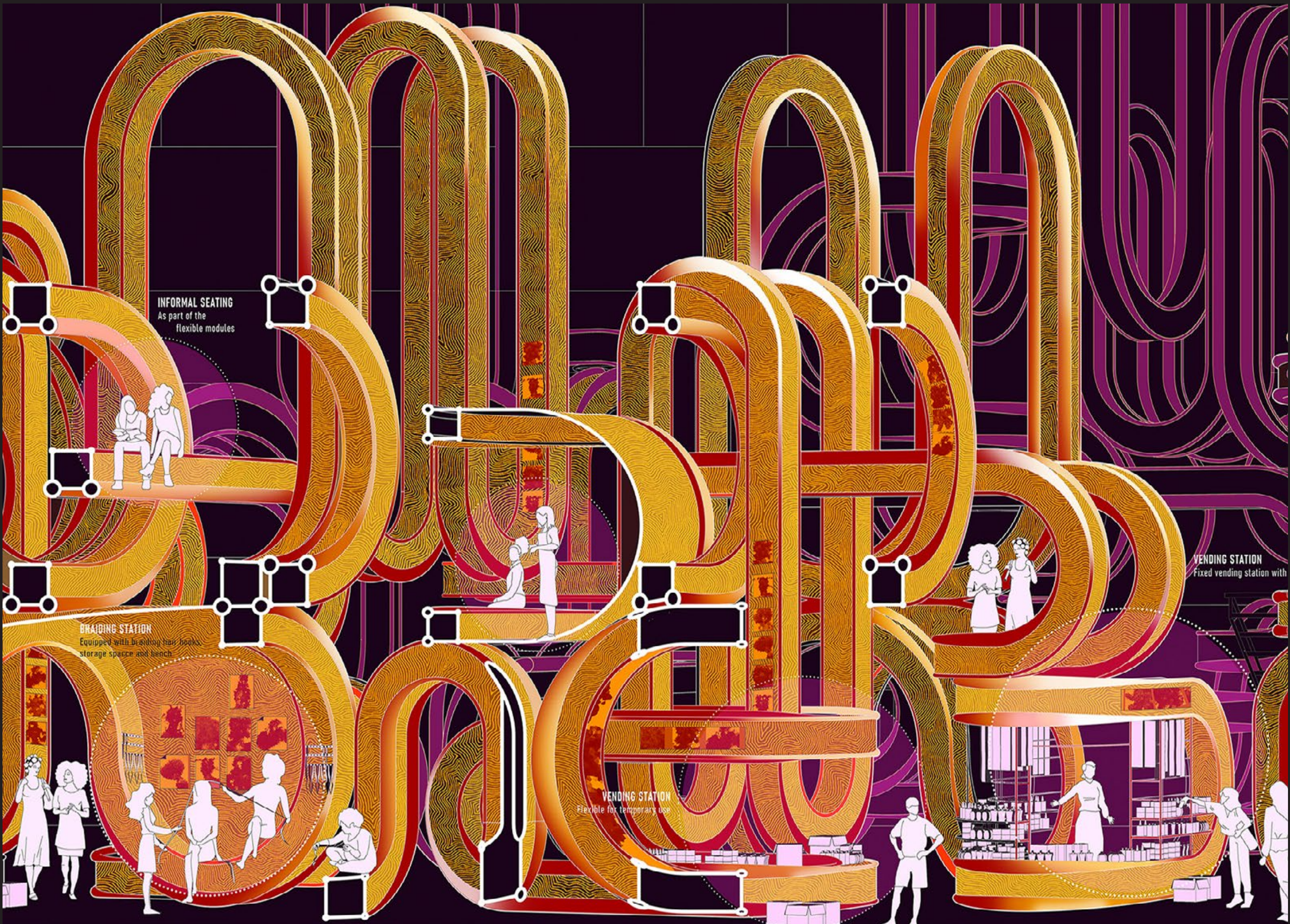


East African hairpins; reimagining the relationship between
the comb and the hair; In the spacesuit, african artifacts are
placed and stuck in the hair the way the comb was



hair texture study through photography

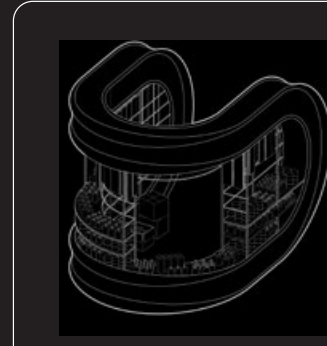




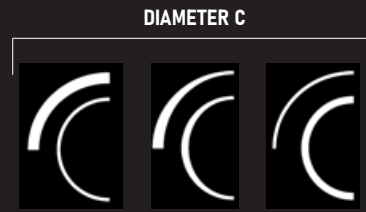
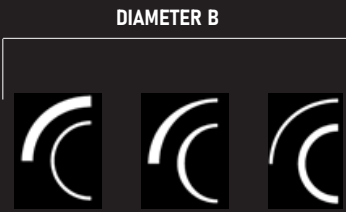
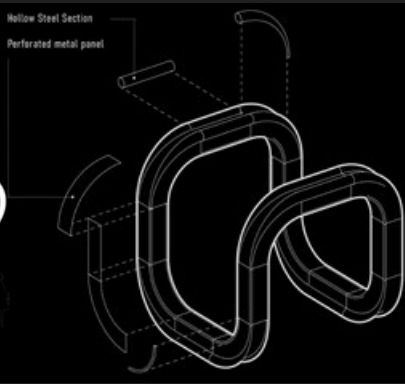
1 FLEXIBLE
versatile modula that can be configured to support varying program



2 BRAIDING STATION
covered module supporting activities related to hair care [specifically hair braiding]



3 VENDOR STATION
varying module incorporating shelving to support the display and storage of merchandise



Various possible configurations of a sigular module with curved component varying in 3 distinct diameters to symbolize the diversity of curl patterns



MODULE 1



MODULE 2



MODULE 3

STORY OF WATER

STUDIO_ ADV V
 CRITIC_ MARIO GOODEN
 LOCATION_ ILHA DO SAL, CABO VERDE

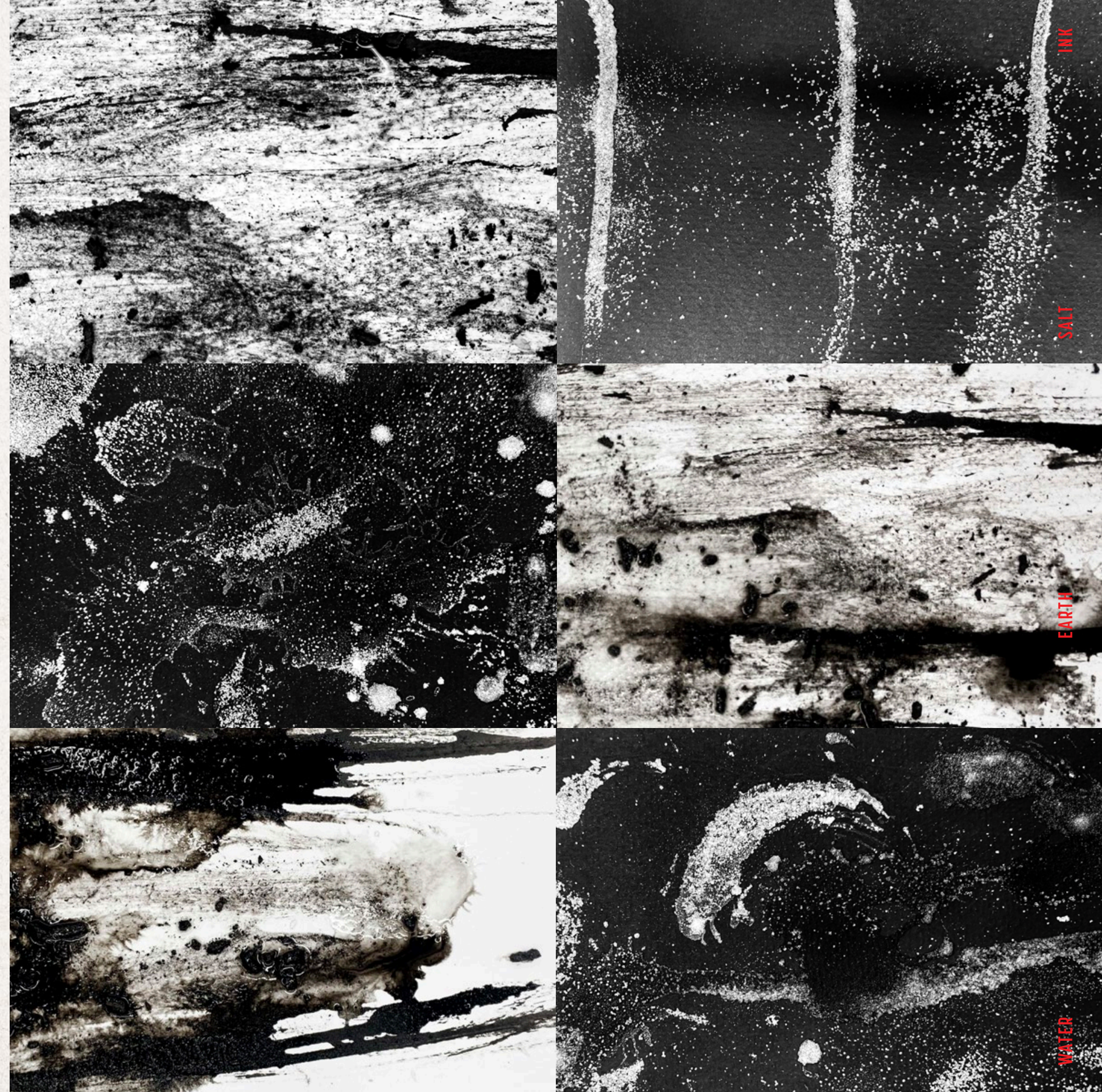
IF LIBERATION IS NOT THE ERASURE OF HISTORY BUT THE CAPACITY TO REMAIN WITH IT DIFFERENTLY, HOW CAN ARCHITECTURE PRODUCE SPACES OF WITNESSING, REPAIR, AND BELONGING?

This project investigates water, salt, sweat, and breath as living archives that carry histories of Black labor, displacement, survival, and renewal across time. Through material experiments and atmospheric architecture, cycles of evaporation, pressure, and buoyancy become spatial expressions of endurance.

*The amount of time it takes for a substance to enter the ocean and then leave the ocean is called residence time. Human blood is salty, and sodium, tells me, has a residence time of 260 million years. And what happens to the energy that is produced in the waters? It continues cycling like atoms in residence time. We, Black people, exist in the residence time of the wake, a time in which "everything is now. It is all now" (Morrison 1987, 198).
 Christina Sharpe*

We inhabit a temporality in which the Middle Passage, slavery, colonial extraction, and their afterlives are not past but enduring. To say we exist in the residence time of the wake is to recognize that Black being moves within a temporality of accumulation and persistence, where events never resolve into discrete before/after but remain suspended, circulating, sedimenting. Residence time, here, names the condition of ongoingness, an endurance that is at once imposed and generative.

Embodiment drawing [Earth + Water]
 Alien School of Drawing Epistemology and Liberation





SWEAT IS THE BODY'S DIALOGUE WITH WATER.

IT EMERGES AS SALT, HEAT, AND RELEASE, CARRYING
TRACES OF LABOR AND SURVIVAL WHILE ALSO OFFERING
RECOVERY AND RENEWAL.

IN THE SAUNA, **SWEAT BECOMES RITUAL.**

IT IS NOT EXTRACTED THROUGH EXHAUSTION BUT
CULTIVATED THROUGH CHOICE, A REMINDER THAT WATER
LEAVING THE BODY CAN SIGNIFY RESTORATION RATHER
THAN DEPLETION.

SWEAT HOLDS LAYERED HISTORIES.

IT RECALLS BODIES MADE TO ENDURE AND LABOR UNDER
HEAT AND IT RECALLS BODIES RECLAIMING CONTROL OVER
THEIR OWN RHYTHMS AND CAPACITIES.

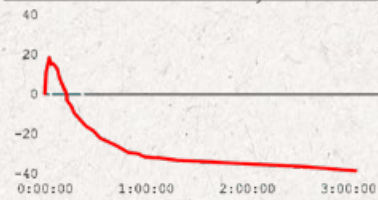
ENERGY TRANSFERS AS SWEAT MOVES ACROSS THE SKIN,
COOLING, CLEANSING AND TRANSFORMING THE BODY.
TO SWEAT IS TO INHABIT THE CYCLES OF WATER AND EARTH,
TO ACKNOWLEDGE THAT MY BODY IS POROUS, RECEPTIVE
AND GENERATIVE.



WHAT DOES IT MEAN TO UNDERSTAND ‘WATER’ AS AN ARCHIVE THAT CARRIES THE RESIDUE OF SALT, LABOR, MEMORY, AND BLACK LIFE?

Atlantic Ocean [3.5% NaCl]

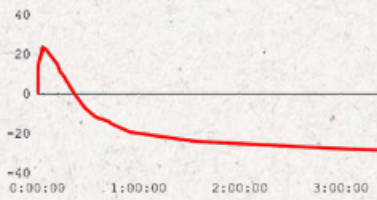
Volume Difference	-114.05
4.2 Initial temp (°C)	90
Final temp (°C)	23.6
4.4 Initial pressure (kPa)	70.0
Final pressure (kPa)	2.9
5.1 Inflection Max (mm)	19
Time to Max Infl.	0:02:30
Inflection Duration	0:12:30
5.2 Deflection Max (mm)	-38
Time to Max defl. (min)	≈ 3:00:00
5.3 Oscillation type	fast/frequent
Oscillation duration (m)	0:18:00



Atlantic Ocean

Human Blood [0.9% NaCl]

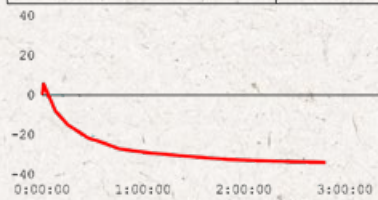
Volume Difference	-78.55
4.2 Initial temp (°C)	86
Final temp (°C)	23.5
4.4 Initial pressure (kPa)	56.4
Final pressure (kPa)	2.8
5.1 Inflection Max (mm)	24
Time to Max Infl. (min)	0:03:00
Inflection Duration (min)	0:22:30
5.2 Deflection Max (mm)	-29
Time to Max defl. (min)	≈ 3:00:00
5.3 Oscillation type	fast/initial
Oscillation duration (m)	0:10:00



Human Blood

Lac Rose [32.0% NaCl]

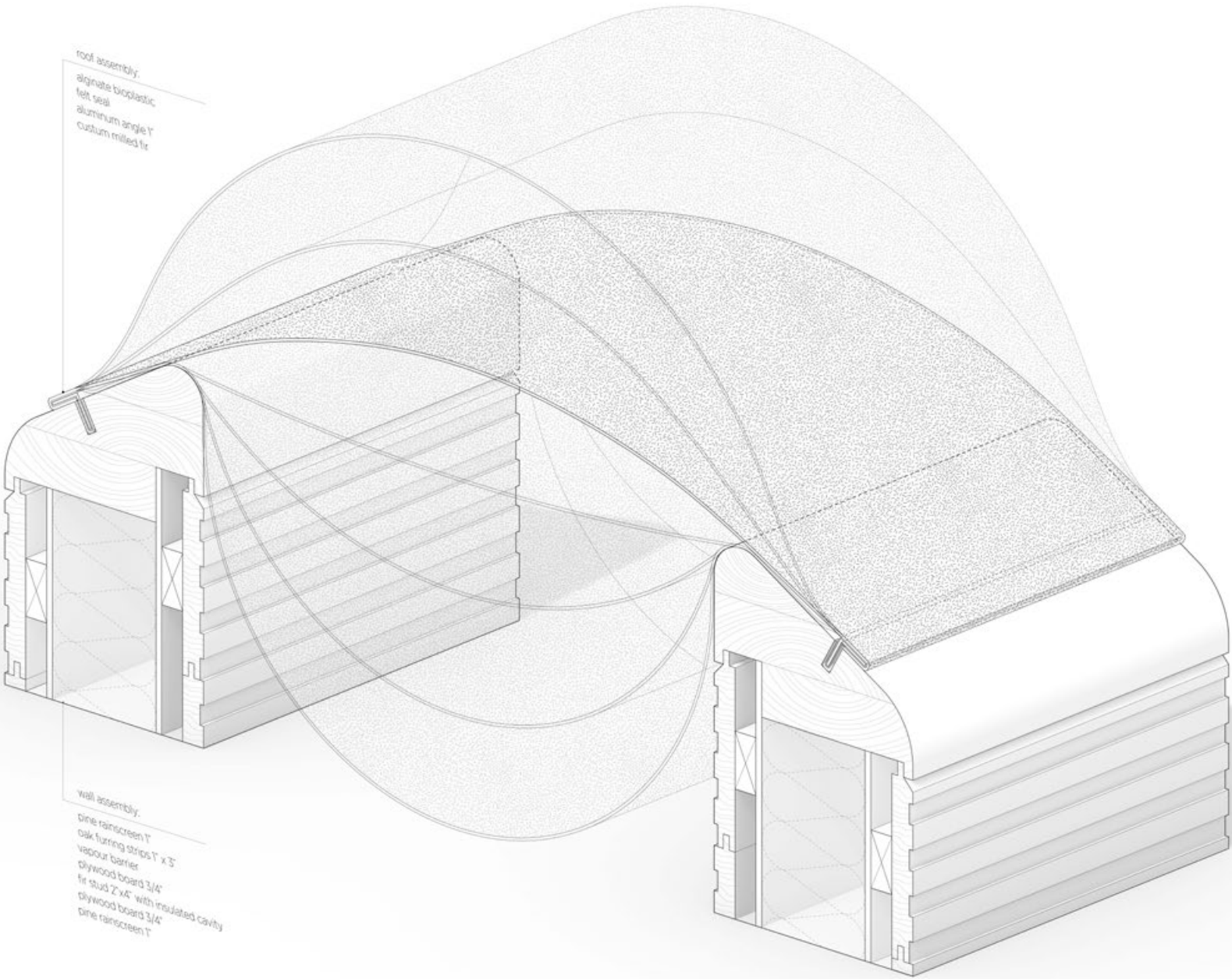
Volume Difference	-97.70
4.2 Initial temp (°C)	76
Final temp (°C)	23.4
4.4 Initial pressure (kPa)	40.1
Final pressure (kPa)	2.8
5.1 Inflection Max (mm)	6
Time to Max Infl. (min)	0:01:00
Inflection Duration (min)	0:03:30
5.2 Deflection Max (mm)	-34
Time to Max defl. (min)	≈ 3:00:00
5.3 Oscillation type	minimal
Oscillation duration (m)	-



Lac Rose

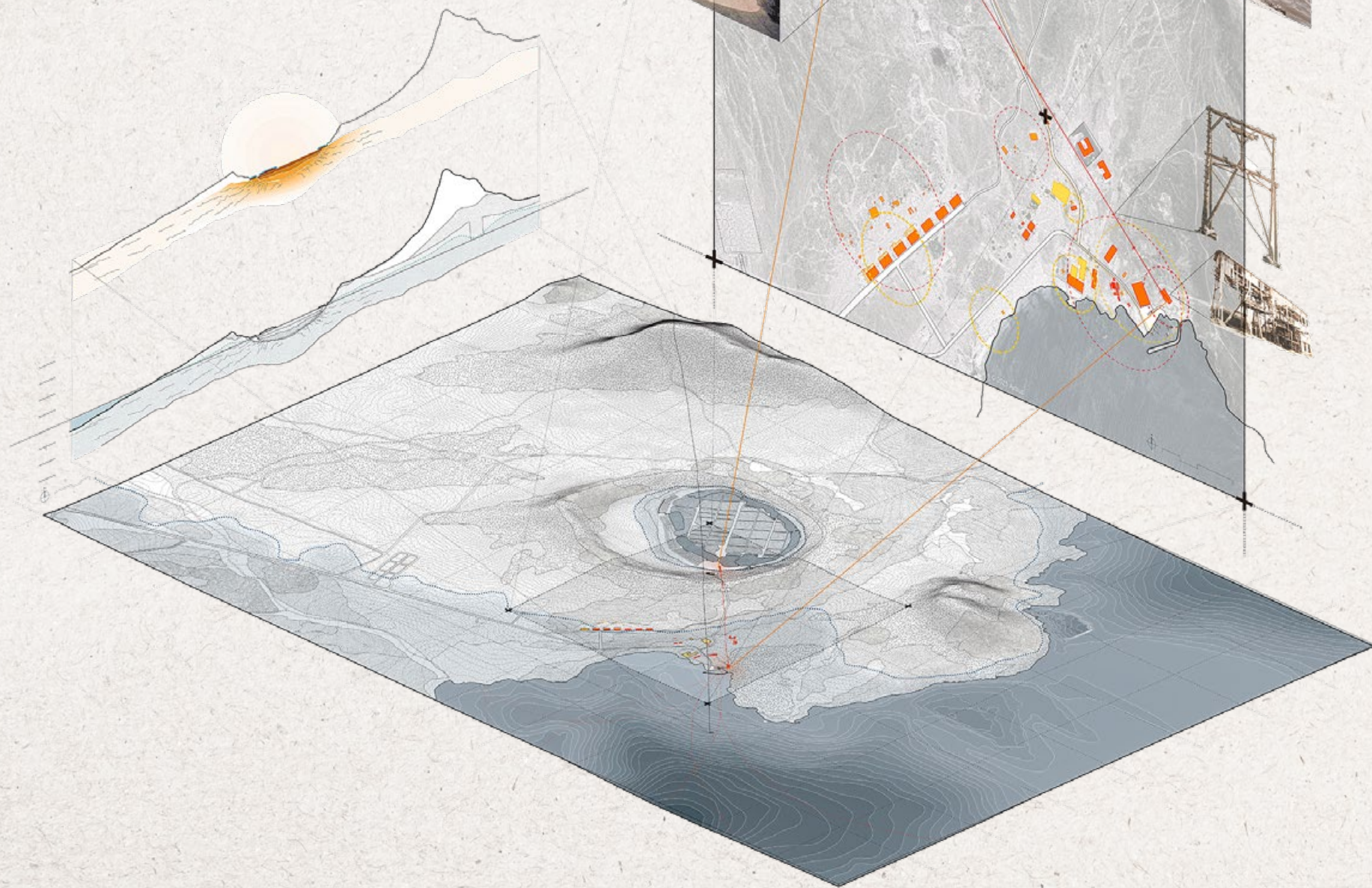
A sealed glass cylinder examines state change through cycles of heated and cooling saltwater. As pressure shifts, a polyvinyl membrane **expands and contracts**, producing measurable changes in movement and form. The experiment compares Atlantic seawater, blood-level salinity, and hypersaline water (Lac Rose, Atantic Coast, Senegal).

The **detail** translates the cylindrical experiment into architecture. An alginate bioplastic ‘**skin**’ expands and contracts with shifts in temperature and pressure, reproducing the atmospheric behavior of the experiment. Embedded black hair reinforces the membrane while **carrying traces of Black life within the wake**. A carved timber structure receives and supports the membrane’s movement.





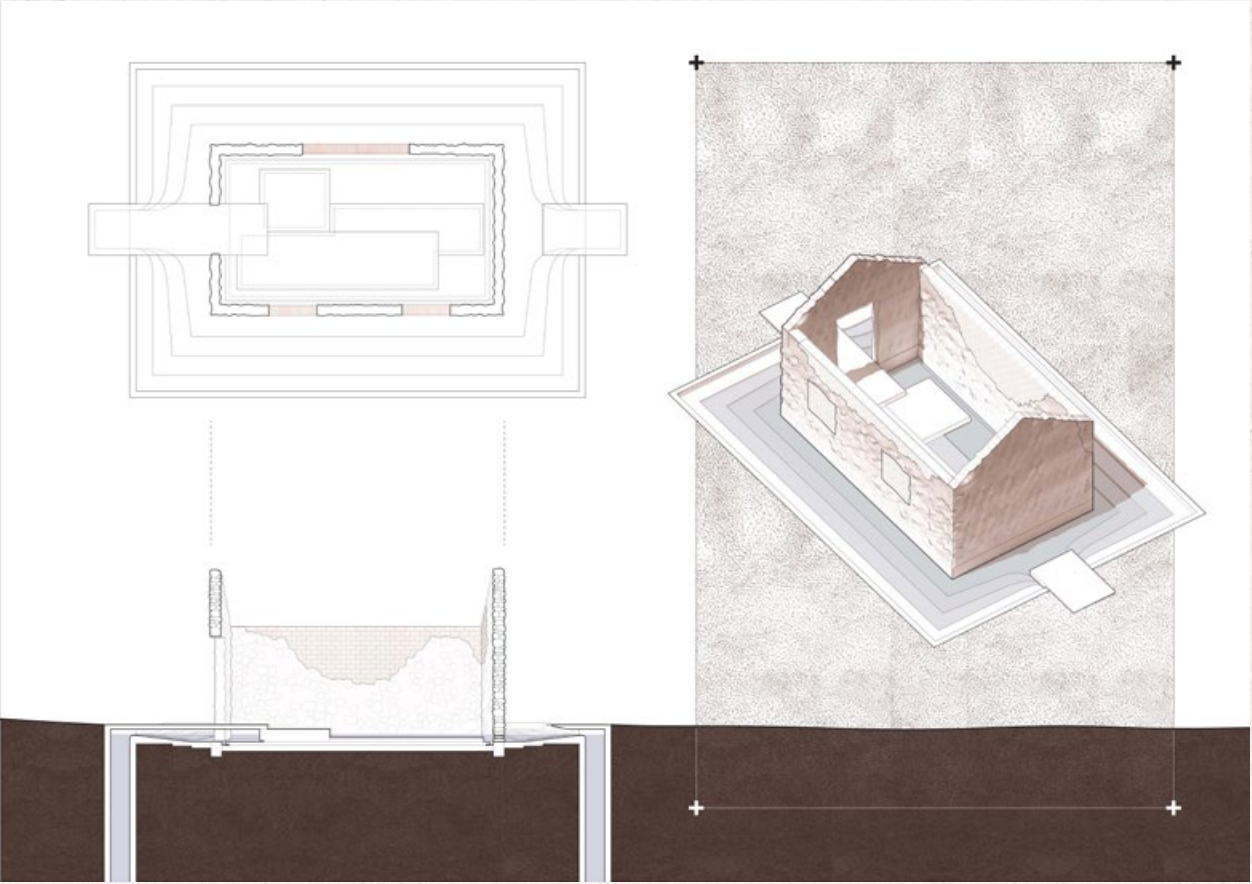
Salinas de Pedra Lume in Cabo Verde frames the project as a landscape shaped by geology, colonial violence and tourism. Formed through volcanic activity, the crater became a **salt extraction site** within the transatlantic slave trade, where enslaved Africans labored under extreme aridity to sustain Portuguese empire. After the collapse of extraction economies, the salinas were repurposed into **wellness tourism** centered on hypersaline floating, transforming a site of forced labor into a consumable landscape of leisure.





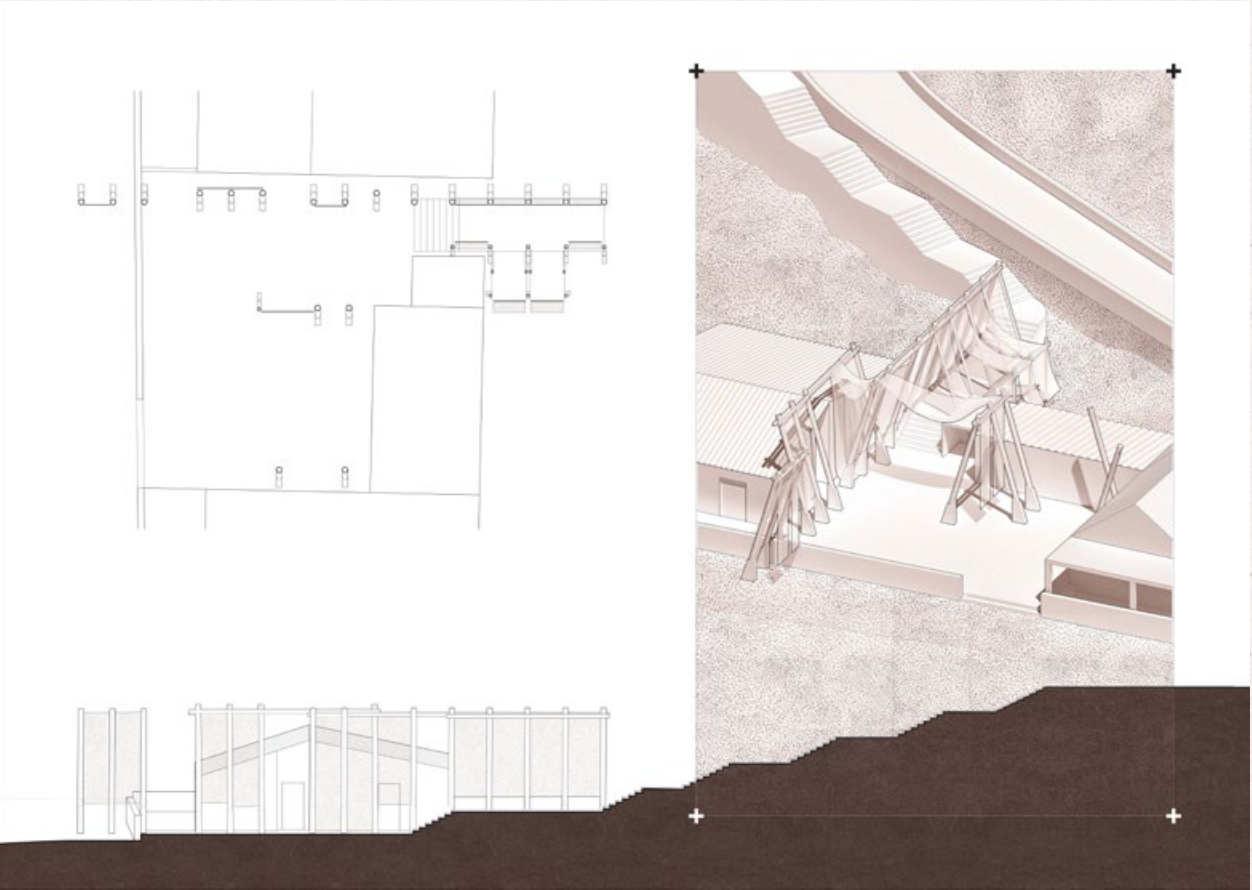
INTERVENTION A
RUINS OF SLAVE HOUSE

Two artesian wells drive the architecture, lifting brine that floods the ruin in controlled pulses. Salt blocks extend basalt walls, dissolving and recrystallizing as water spreads across terraced ground, forming shifting gradients of wetness and submersion.



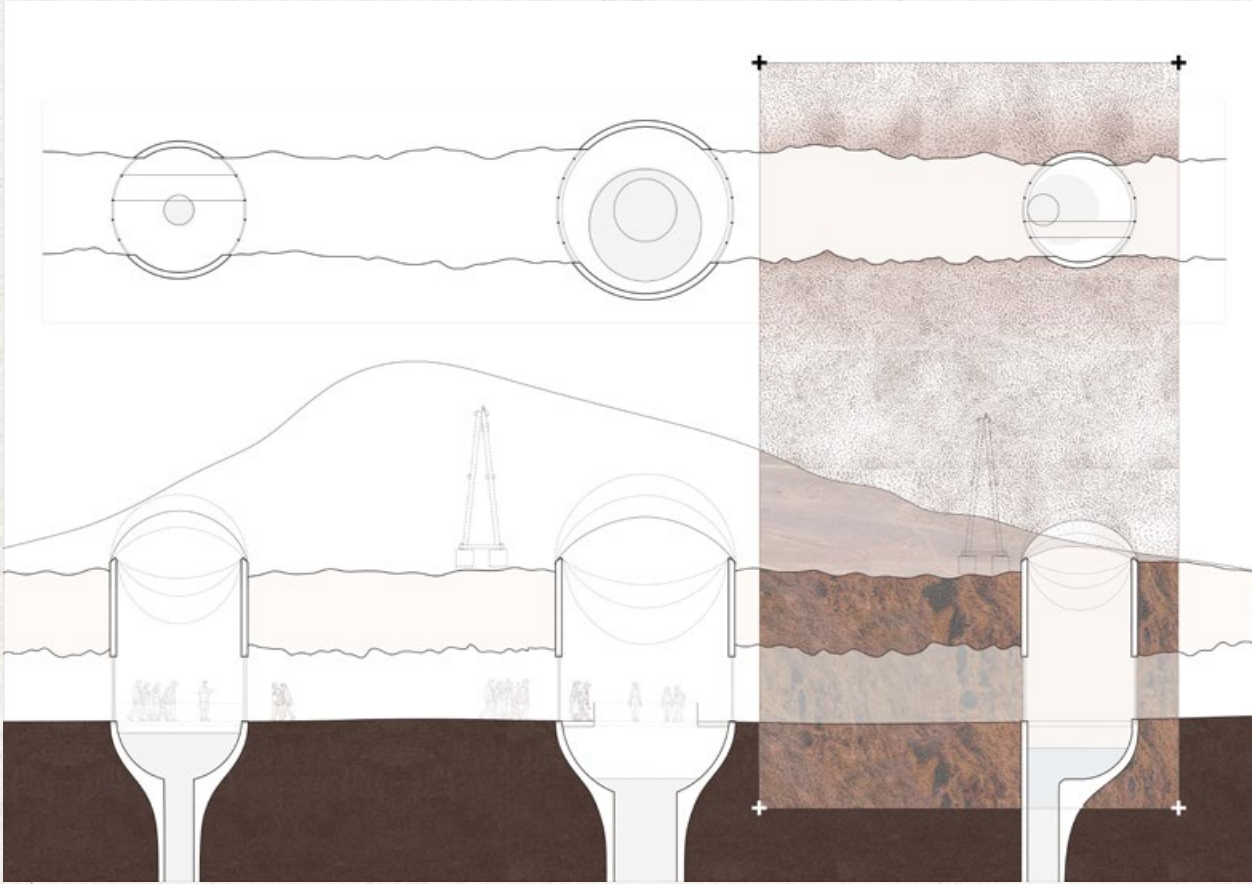
INTERVENTION C
SALINAS RELAX
[TOURIST RELAXATION HUB]

Using timber from remaining salt infrastructure, a suspended field of 'skin' hangs across the site, overtaking it. Wind moves through it, shifting the experience into a fully horizontal, immersive atmospheric surface.



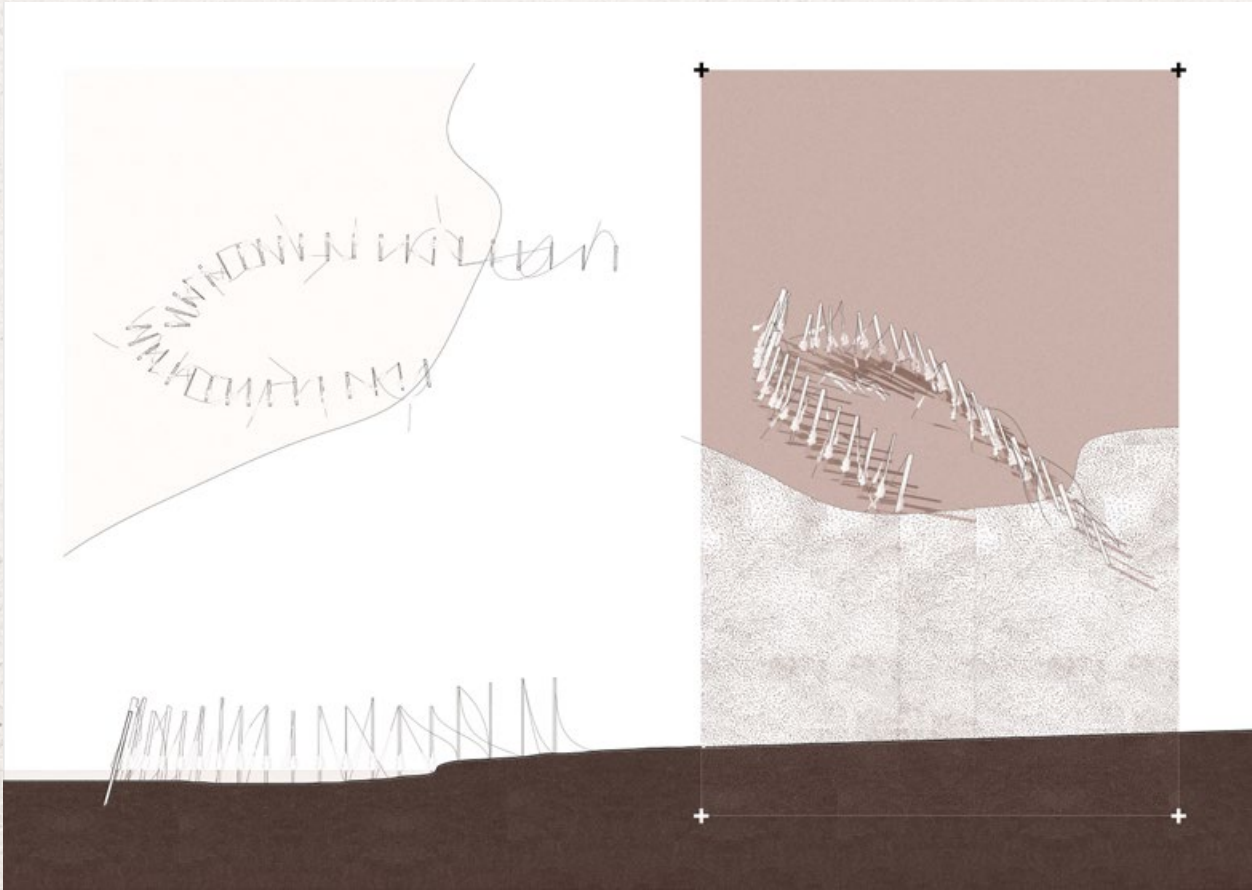
INTERVENTION B
ACCESS TUNNEL

Three vertical wells descend below the water table. At their openings, is the 'skin' detail previously explored, expanding and contracting under pressure. The shafts flood with heat and brine, inducing forced sweating for tourists passing through.



INTERVENTION D
FLOATING BEACH

Former extraction site where timber from wrecked slave boats is anchored into saline ground and woven with Black hair to form an enclosure at the entry of the floating pool. Salt crystallizes on hair and rises via capillary action, reframing what it means to 'float' in the wake.



GROWING FUTURES

STUDIO_ CORE 3 HOUSING
 CRITIC_ GARY BATES
 LOCATION_ HARLEM, NYC
 PARTNER_ NASHIA OLISE

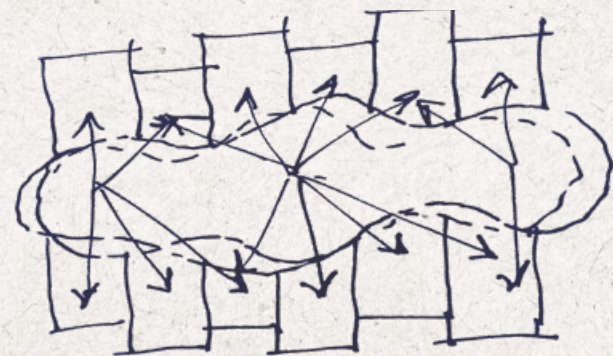
WHAT FORMS OF LIVING BECOME POSSIBLE WHEN CHILDREN DEFINE THE LOGIC OF THE CITY?

This project envisions growth of people and plants as the cornerstone of urban regeneration, centering children as active agents in shaping their environments.

It reclaims a dead-end street and underutilized lots to transform them into networks of play, collaboration, and self-guided exploration. The design prioritizes shared spaces that foster collective care and intergenerational connection, reviving the ethos of "raising a child through the village".

A city without the child's particular movement is a paradox. The child discovers its identity against all odds, damaged and damaging, in perpetual danger and incidental sunshine.
 (Aldo Van Eyck, 1956)

Rooted in Harlem's sociocultural realities, the project presents strategies to address food insecurity and food apartheid through the integration of formal (greenhouse) and informal gardens (terraces, communal spaces). The on-site food production focuses on culturally significant crops which are harder to obtain in Harlem.



Floor Plan Interconnectivity sketch ▲



GREENHOUSE - FOOD PRODUCTION

RESIDENTIAL BUILDING PROPOSAL



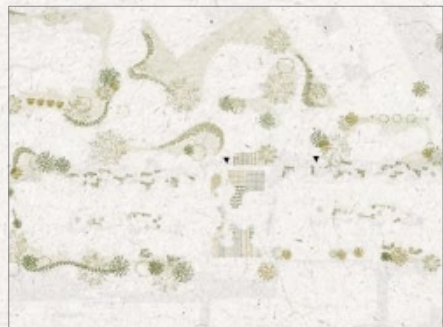
INTERSTITIAL SPACES MAP

The ambiguity of these spaces that creates openings for plants and behavior that is considered transgressive in most other contexts.



SOIL TYPES MAP

Site analysis revealed glacial outwash soil contaminated by urban debris and spills.



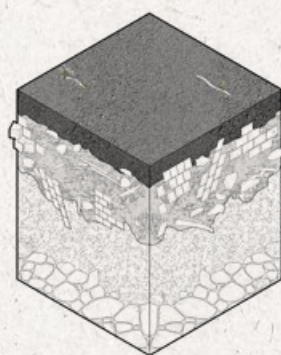
GROWING MAP

Gardening is woven throughout the site both within the building and the landscape.



CROPS CATALOGUE

On-site food prod. focuses on culturally significant crops which are harder to obtain in Harlem.



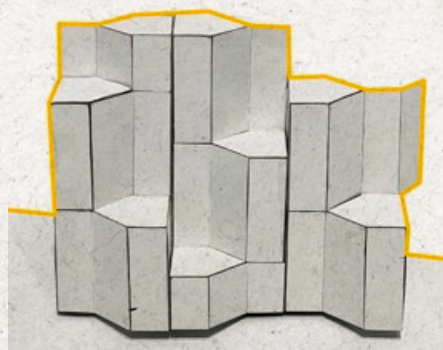
EXISTING SOIL LAYERS

Soil regeneration: contamination is not erased but metabolized into renewal (facade)



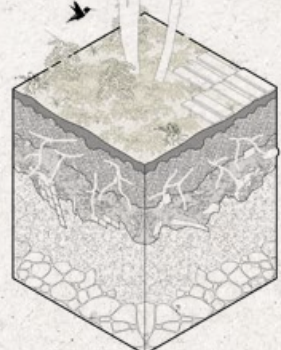
HARLEM GARDENS ARCHIVES

1923 - A lot of debris in Harlem becomes a plot of flowers and greenery



SKETCH MODEL - MASSING

Process model to develop form and opportunities for outdoor terraces.



IMPROVED SOIL LAYERS

Organic shape of playscape defines the envelope around the "ourtyard"

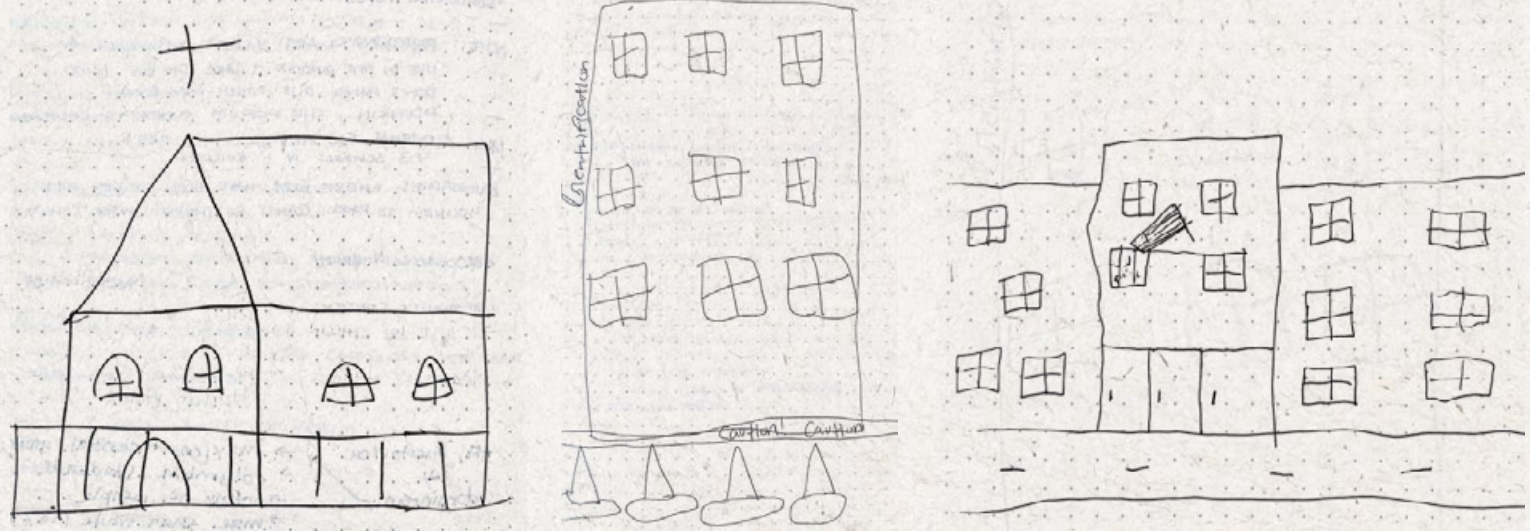


HARLEM GARDENS ARCHIVES

1923 - A lot of debris in Harlem becomes a plot of flowers and greenery

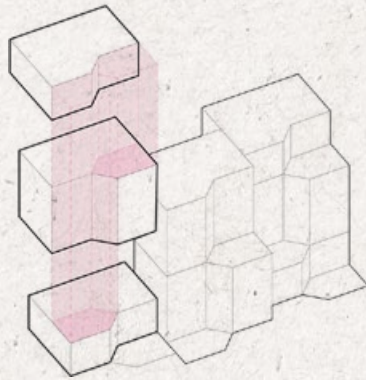
WHAT DOES THE CITY'S FORM ACTUALLY MEAN TO THE PEOPLE WHO LIVE THERE?

- Kevin Lynch on the Imageability of a city



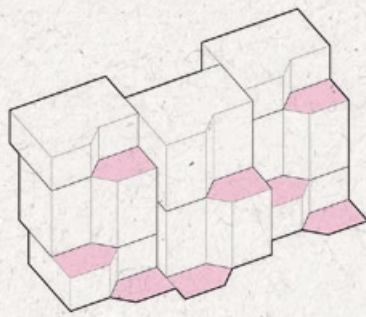
SKETCHES BY HARLEM RESIDENTS
[MOTHERS AND TEENAGERS]
developed through on-site drawing sessions
and collective storytelling exchanges





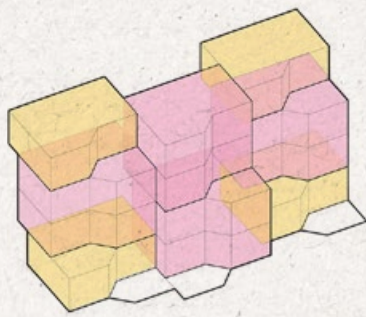
FORM STACKING

stacking, mirroring and shifting
module back creates exterior space



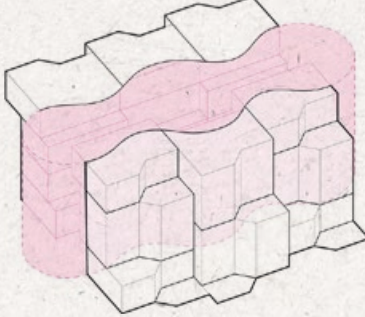
TERRACES

resulting space is turned into
green roof terraces with full solar
exposure



UNIT TYPES

Form of building allows for
stacking of duplexes and single
story apt



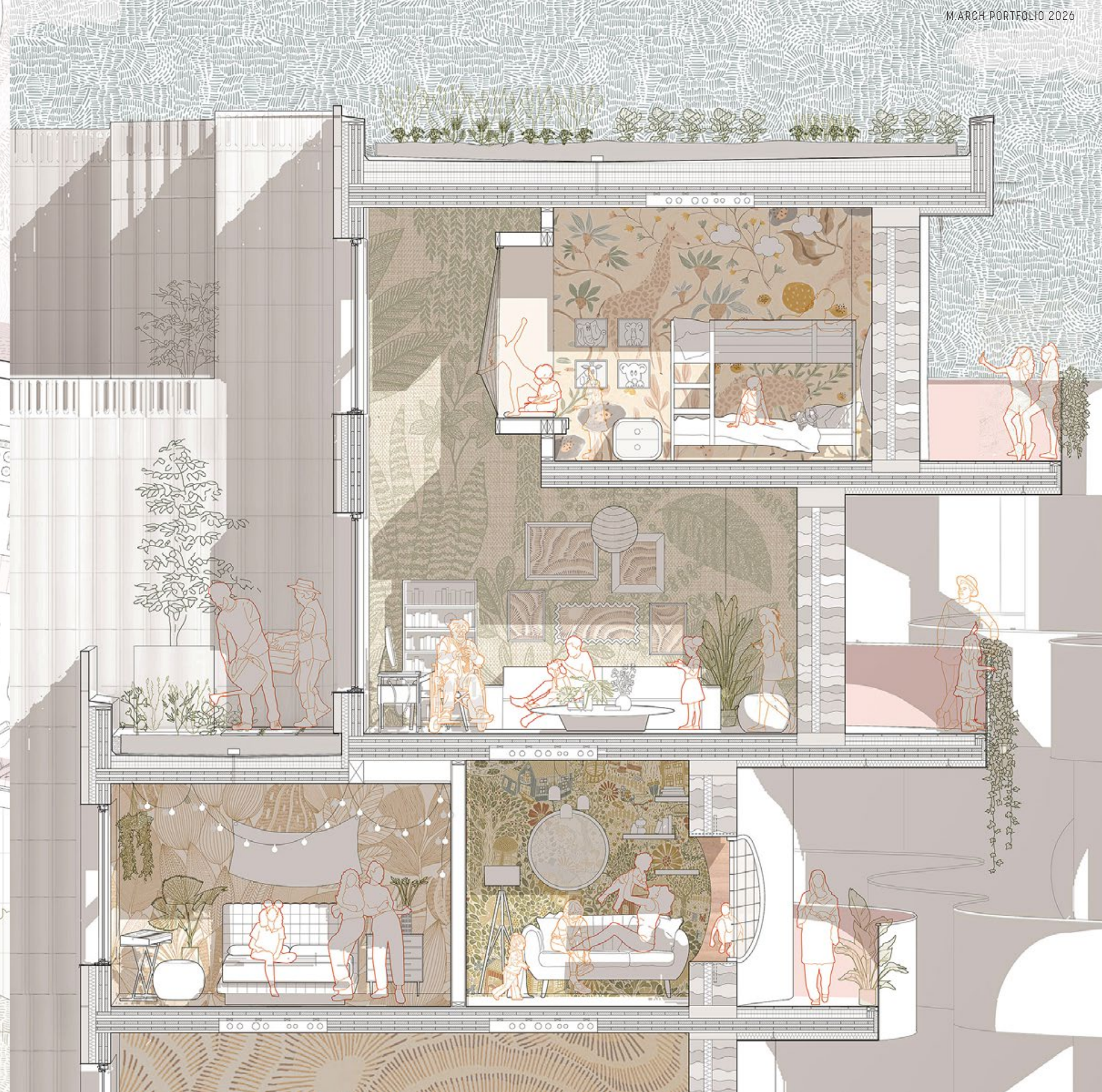
COURTYARD

Organic shape of playscape defines
the envelope around the "ourtyard"



 **FIRST FLOOR PLAN**







BROOKLYN RISING

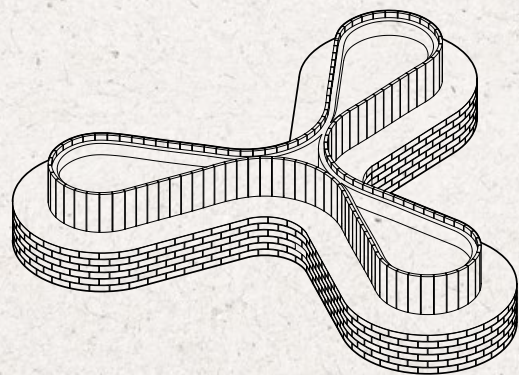
STUDIO_ CORE 2 DAMAGE CONTROL
CRITIC_ EMILY RUOPP
LOCATION_ BROOKLYN

WHAT DOES IT MEAN FOR A CITY TO CRIMINALIZE
TEENAGE PRESENCE WHILE SIMULTANEOUSLY CLAIMING
TO BUILD 'PUBLIC' SPACE?

The Atlantic Barclays Center, a core element of the \$4.9 billion Atlantic Yards development in Brooklyn, aimed to revitalize what was perceived as an underutilized site surrounding Atlantic Terminal. However, the project's trajectory was marked by contentious debates, particularly regarding the use of **eminent domain** to acquire properties, sparking social, economic, and reputational damage.

Despite promises of affordable housing and jobs, the project accelerated displacement among Black and Latino communities while benefiting wealthier residents. Marketing materials presented a whitewashed vision of the future neighborhood, masking social tensions, demographic transformation, and unfulfilled commitments.

This youth-centric proposal aims to reclaim space and engage teenagers in redefining the urban landscape. It transforms the site into a dynamic hub offering diverse amenities such as gathering spaces, a skate park, art galleries, workshops, community gardens, flexible athletic facilities, and performance spaces. The design reflects the resilient and rebellious spirit of Brooklyn's youth.



urban furniture module ▲

blighted
 blighted
 blighted
 blighted
 blighted
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blighted
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 blighted

before --



after !

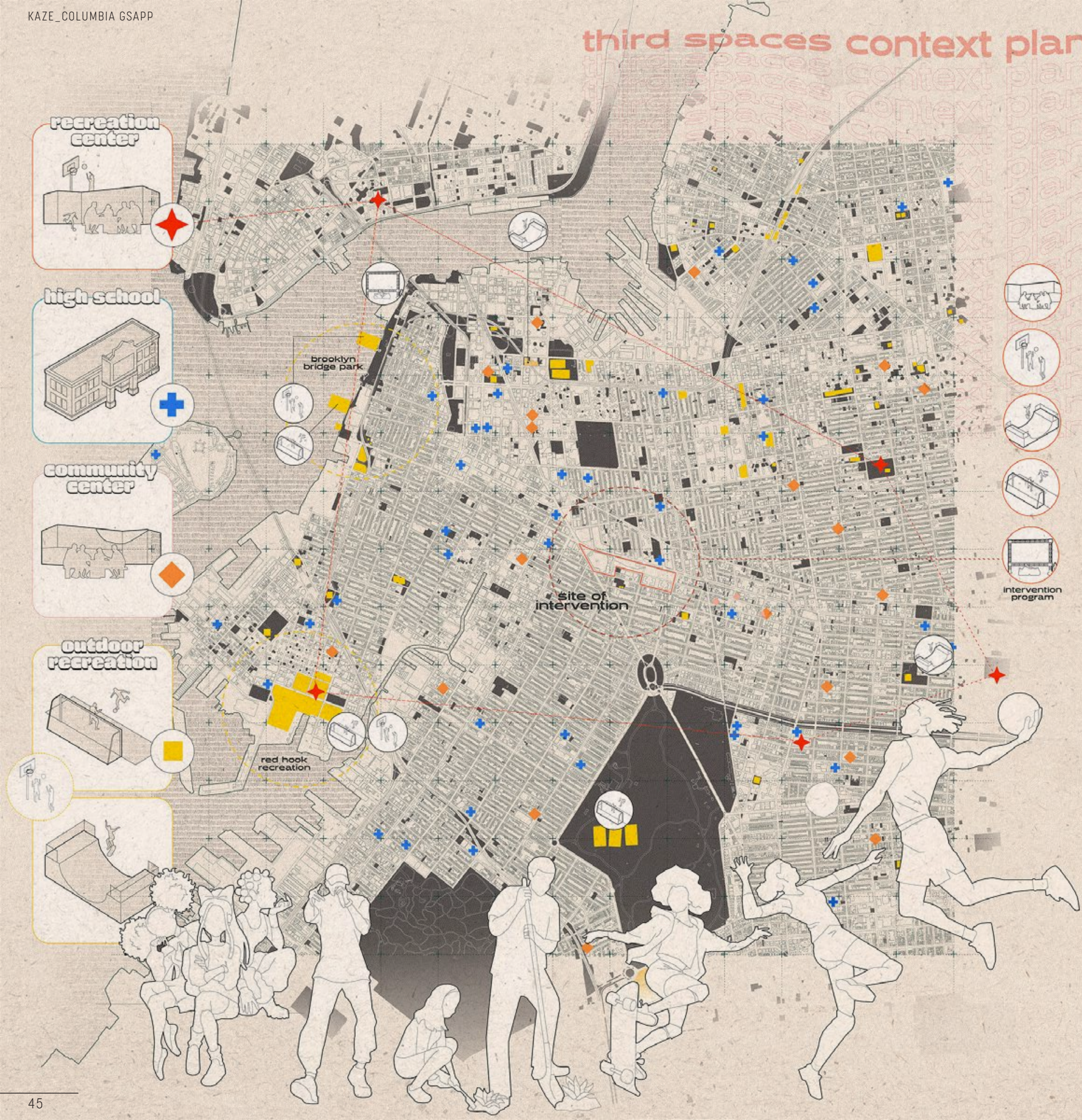


ATLANTIC YARDS PROJECT

✦ ✦ building a community from scratch! ✦ ✦



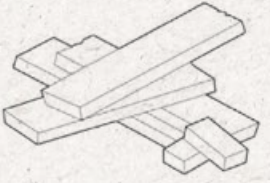
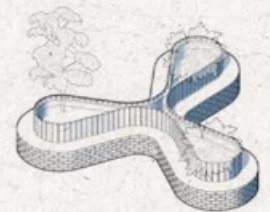
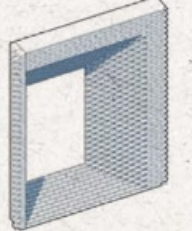
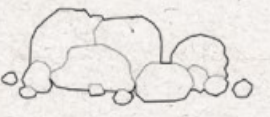
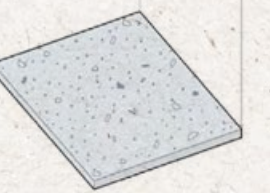
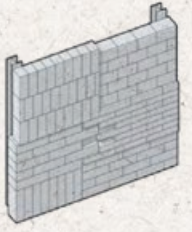


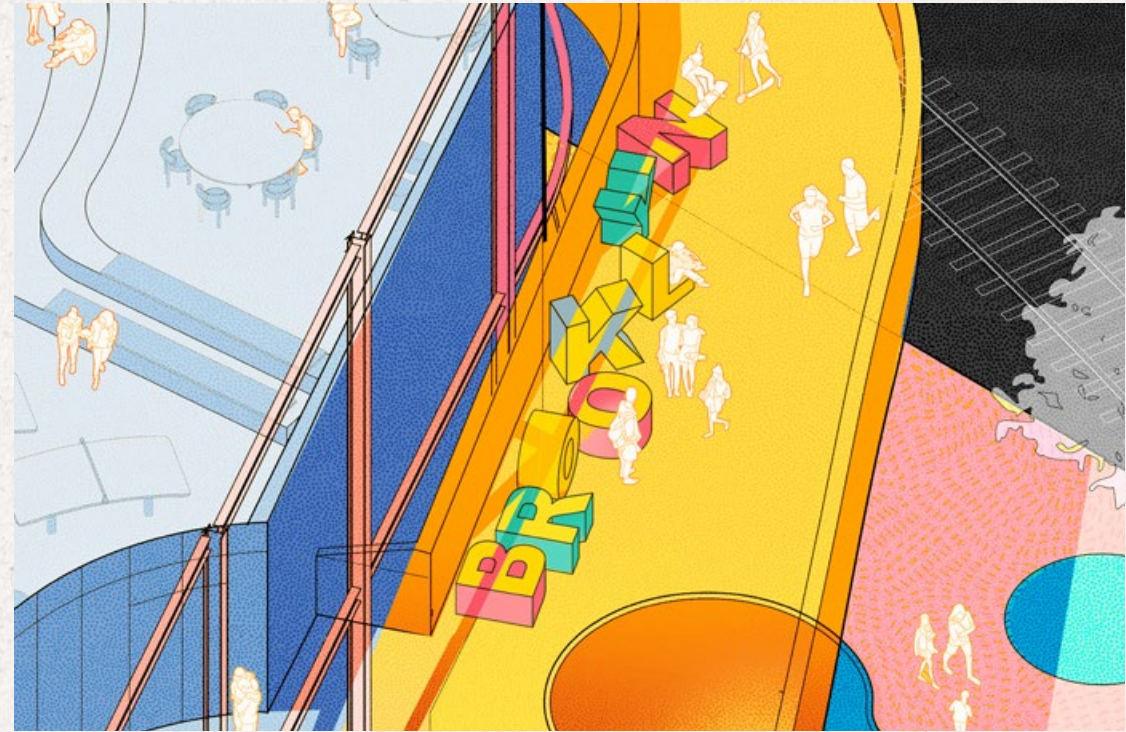


The intervention incorporates a **participatory design approach**, engaging youth in the construction of both small-scale and large-scale elements onsite. This promotes self-sufficiency and fosters a sense of community pride and ownership.

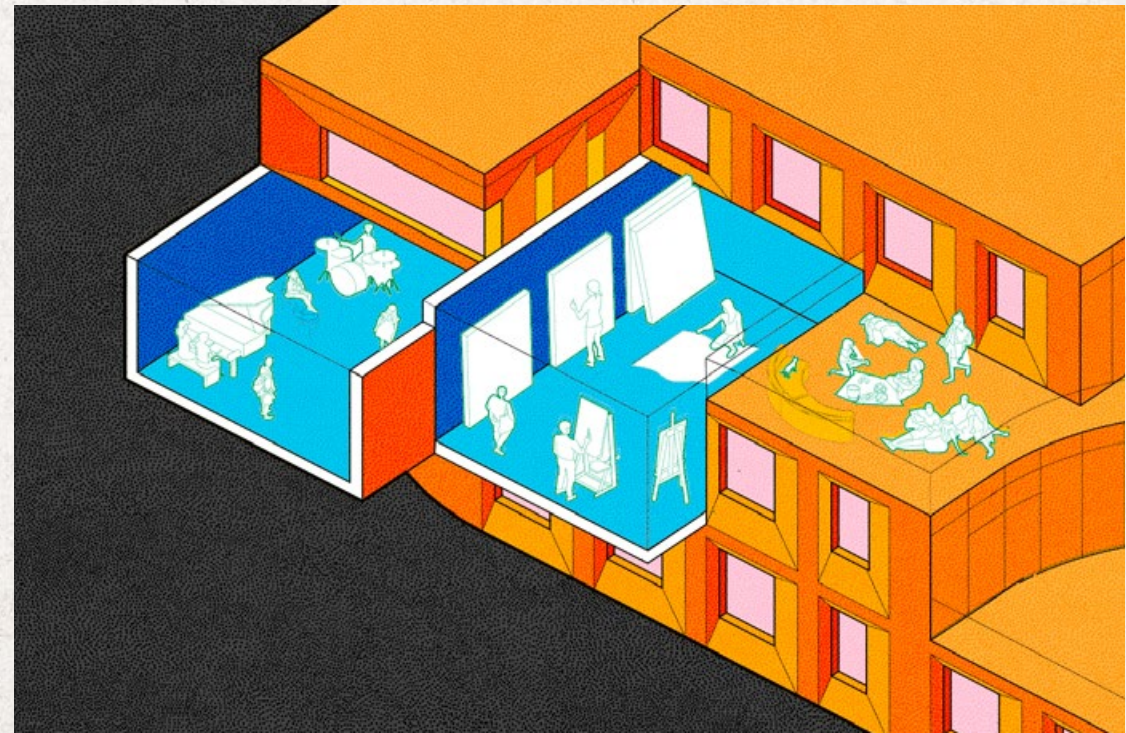
the circulation within the site mirrors the unruly disposition of teenagers, eschewing rigid hierarchies in favor of fluid pathways that encourage spontaneity, exploration, serendipitous interactions and self-expression.

The architectural design encapsulates a continuous state of transformation, mirroring the dynamic evolution characteristic of adolescence. By deliberately revealing structural elements, the design educates and encourages inquiry.

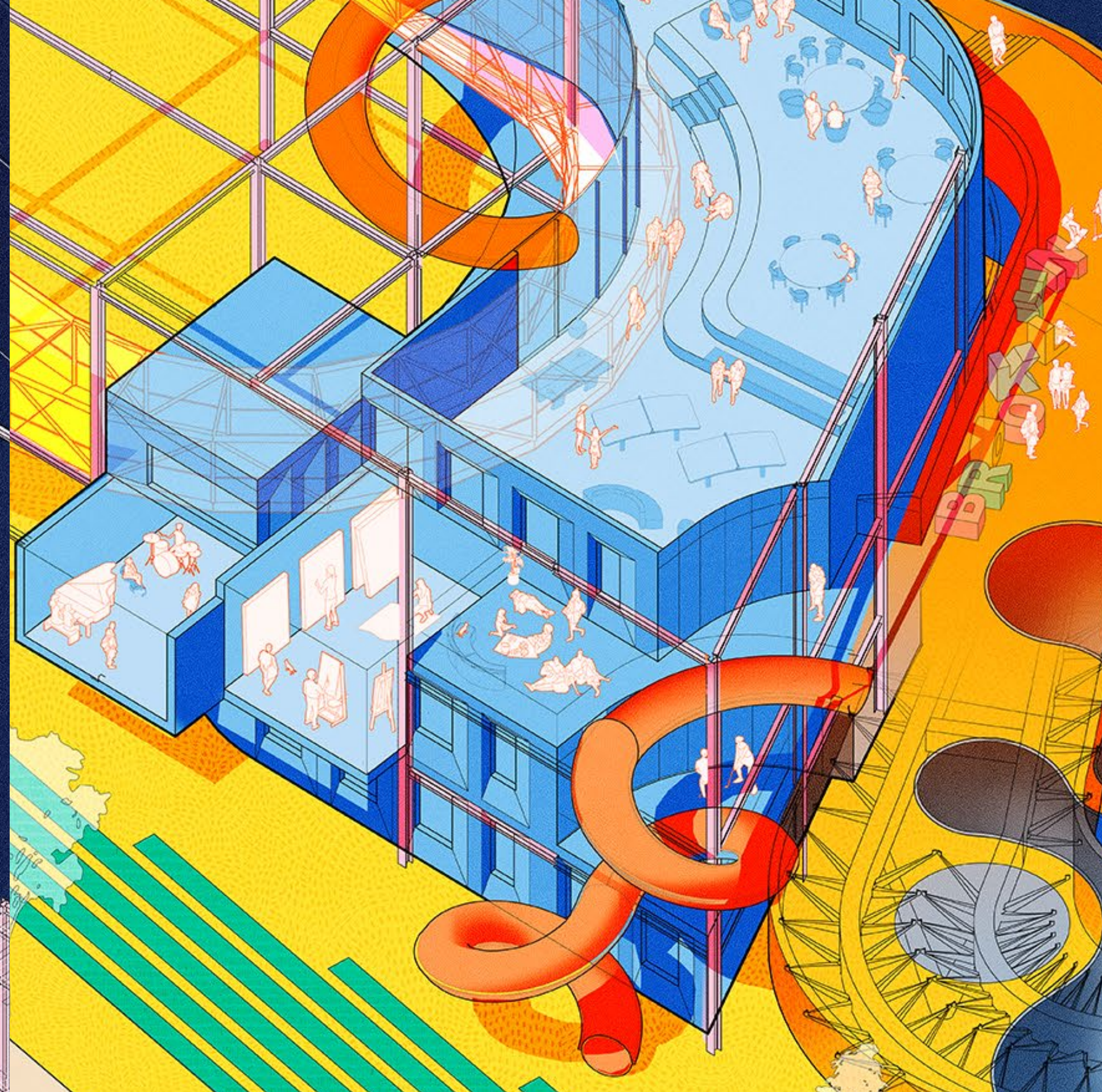
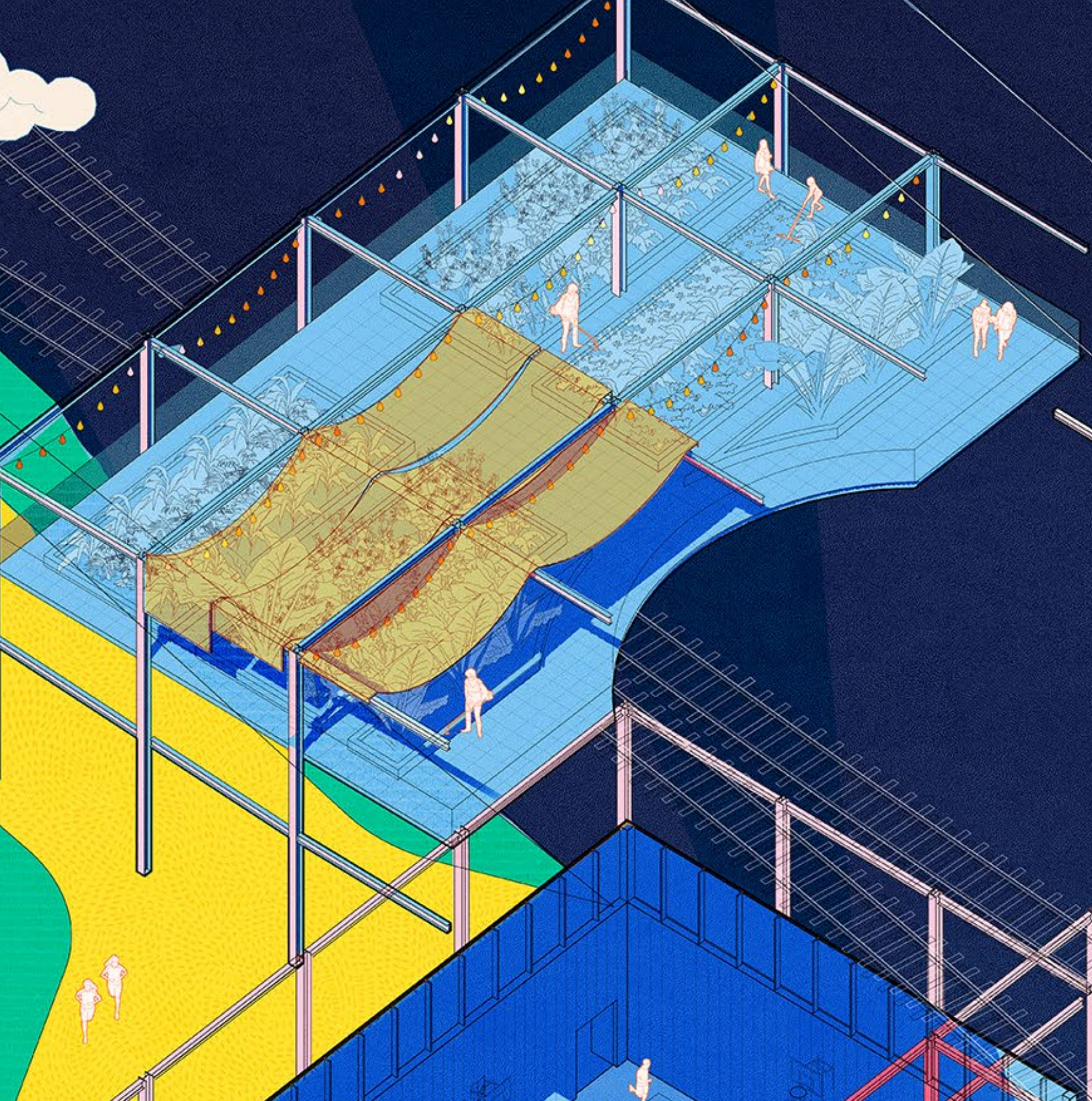
	RECYCLED MATERIALS	SINGULAR MODULE	
URBAN FURNITURE	 bricks + wood	 typical module, design varies with individuals involved	ON-SITE
PRECAST PANEL	 masonry bricks	 one of four base modules to be redesigned by youth	OFF-SITE
TERRAZZO FLOORING	 stones + aggregate	 terrazzo tiles of various sizes as floor finish	ON-SITE
WALL ASSEMBLY	 mixed bricks	 combination of wasted bricks to create unique facade	ON-SITE



EXTERIOR BRIDGE CONNECTION TO BARCLAYS ROOF



MULTIPURPOSE ROOMS



WEAVING GROUNDS

STUDIO_ ADV VI
 CRITIC_ JING LIU & ALESSANDRA CIANCHETTA
 LOCATION_ ISHIGAKI, JAPAN



abstraction of trees intertwined on-site ▲

**IN WHAT WAYS CAN ARCHITECTURE BE
 STRUCTURED TO FOREGROUND IMPERMANENCE AS
 AN EXPERIENTIAL CONDITION?**

Okinawa has long stood as a site of resistance against military occupation, a struggle that continuously threatens the livelihoods and cultural traditions of Okinawan women. Anchored in the generational knowledge of local artisans, this project serves as a spatial counter-narrative against the erasure of traditional weaving methods like Bashofu, Yaeyama Jofu, and Ikat Kasuri.

*We hope to devote our knowledge
 and skills, which were inherited
 from our ancestors, to create a new
 and exciting world which no one has
 yet seen
 (Tatsuhiko and Ryoko Murai, 2014)*

The intervention establishes a conceptual dialogue between two forms of weaving: the deliberate geometry of traditional textiles and the wild, irregular entanglement of the site's banyan roots, pandanus branches, and mangroves. This juxtaposition drives the structural logic of the project. Drawing from textile techniques at a building scale, the bamboo structure is resolved through intricate joinery, adapting responsively to the living jungle.





MASTERPLAN - GROUND CONDITION

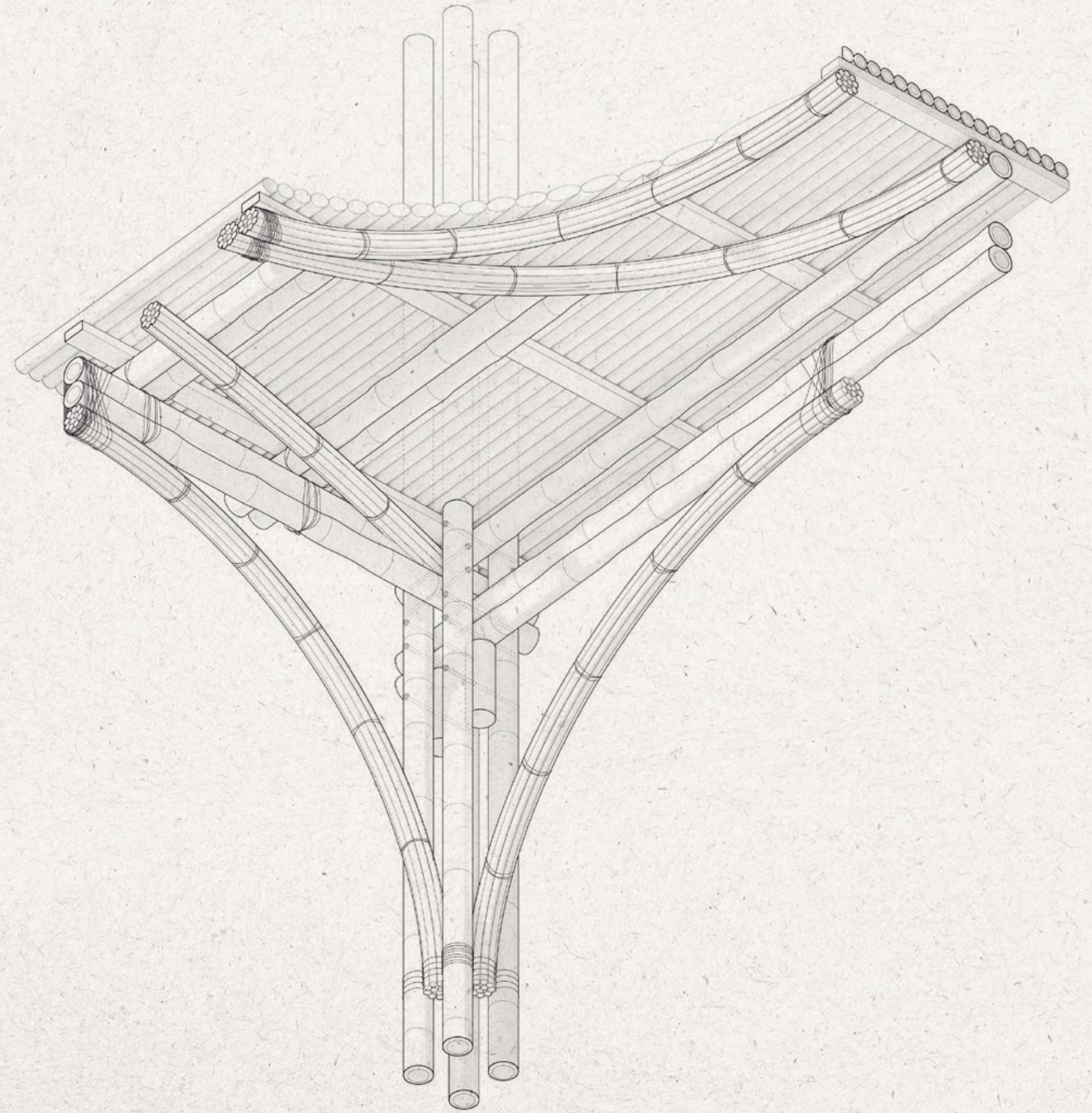
The masterplan features a weaving workshop, communal spaces, and dwellings placed around the existing water stream and unfolding vertically.

The architecture engages with the varying conditions of the site: rooting into the textured ground, rising through the interwoven branches of the canopy, and ultimately emerging above the treeline, where views to the mountain and ocean restore a connection to the landscape.



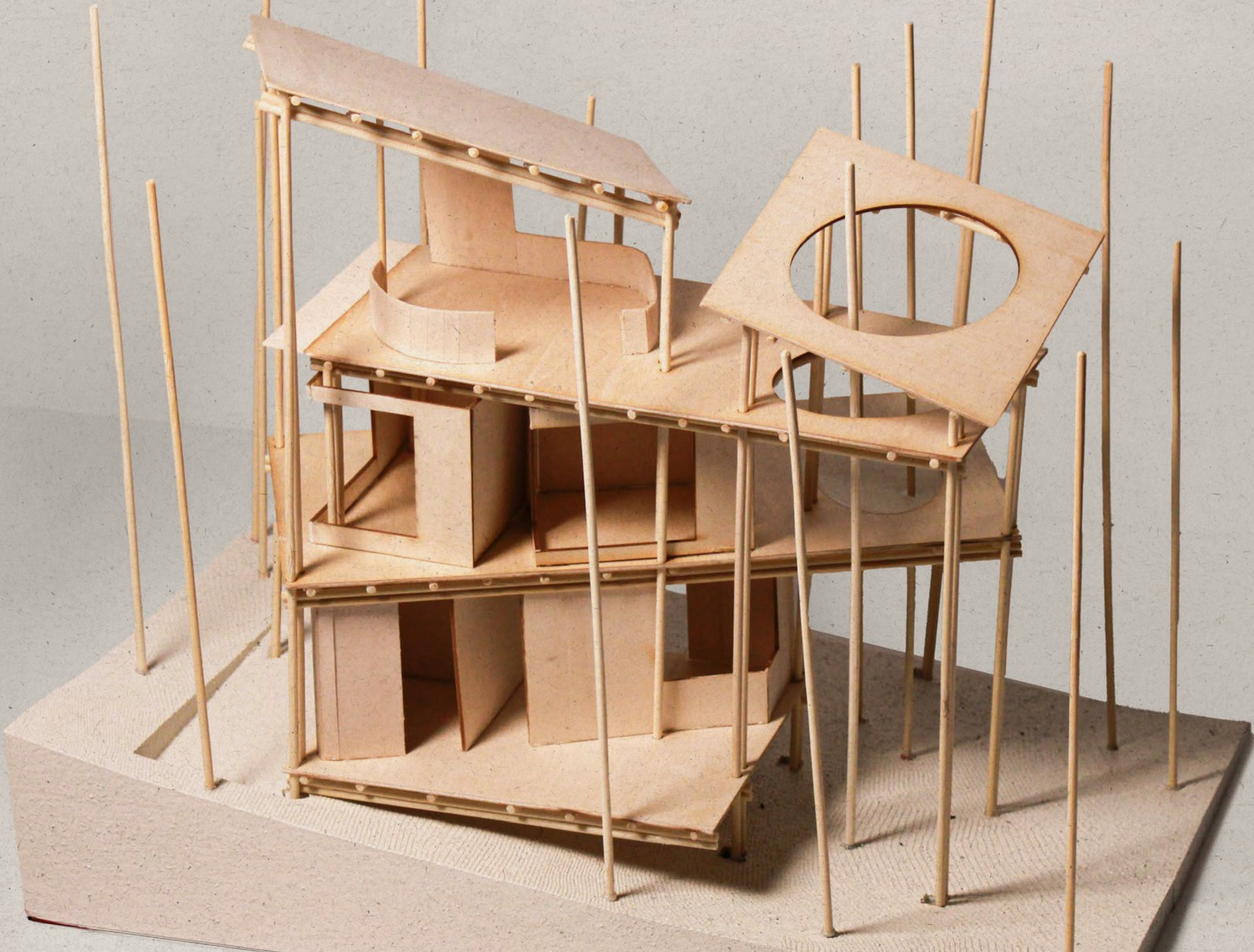






The use of bamboo as the structural system reflects the logic of weaving at a building scale.





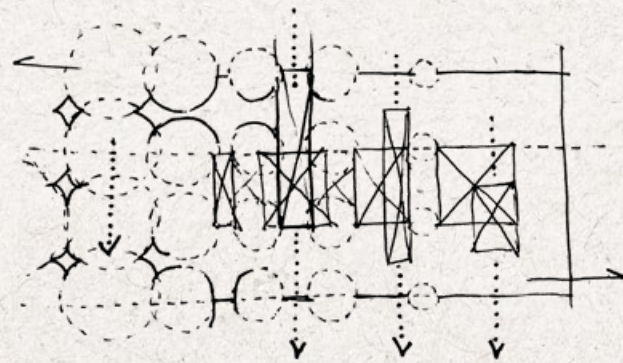
LIBERTY STATE PARK MULTISPECIES TRANSIT

STUDIO_ ADV IV WILD/WILLED
CRITIC_ MIMI HOANG
LOCATION_ LIBERTY STATE PARK, NJ
PARTNER_ JAGGER UDY

COULD THE STRUCTURE MEDIATE BETWEEN PAST HUMAN MIGRATION AND PRESENT ANIMAL MOVEMENT?

Once a threshold of human migration, the historic train shed is reimagined as a corridor of multispecies transit, an evolving landscape where ecological restoration, education, and cohabitation converge. Situated at the meeting point of the Atlantic Flyway and Jersey City's diverse diasporic communities, the project transforms a relic of industrial infrastructure into a layered environment of exchange. Through vertical and horizontal gradients (arched care zones, open canopies, circular wild pocket) the design fosters encounters across species, space, and time.

A primary school is embedded within this living system, where students learn in motion, attuned to migratory rhythms. The project builds upon Liberty State Park's critical role as habitat for birds and monarch butterflies, extending conservation efforts through architecture that breathes, shelters, and invites. By reclaiming a site once marked by exclusion and extraction, the train shed becomes a shared landscape for mutual flourishing, shaped by the memory of past migrations and the possibility of future ones.



sketch, spatial/structural diagram ▲



REDLINING CLASSIFICATION

Jersey City's industrial shoreline of railways, ports, and factories coincided with redlined neighborhoods, confining working-class residents and people of color to hazardous zones.



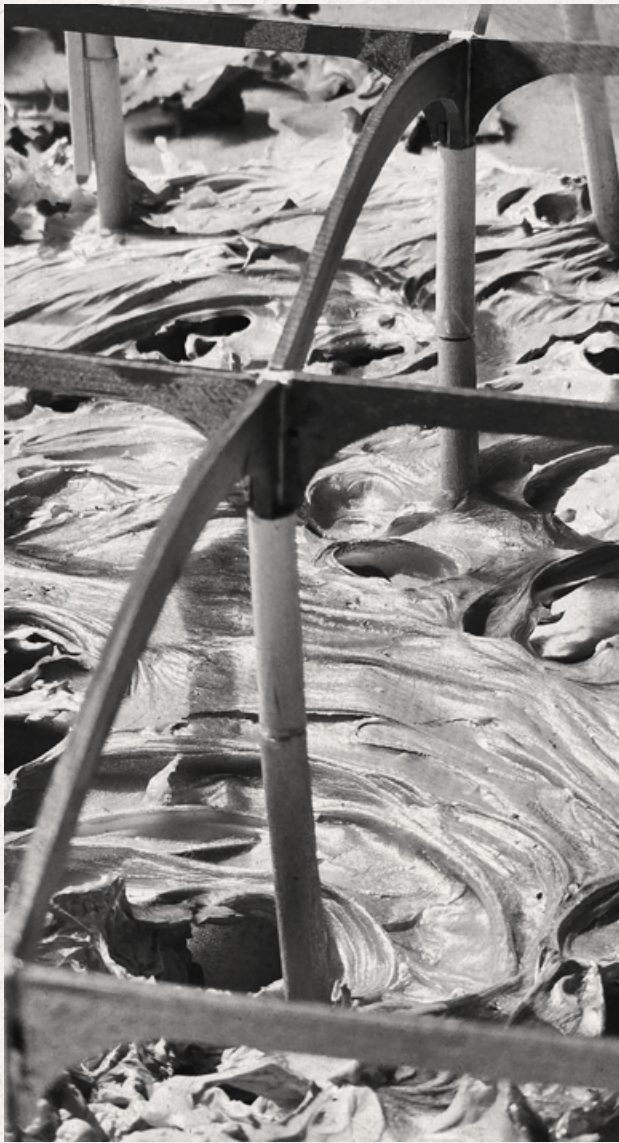
1940s FERRY & TRAIN CIRCULATION

Since the mid-20th century, New Jersey has shifted from European arrivals to a multiethnic landscape. In Jersey City, over 40% of residents are foreign-born.

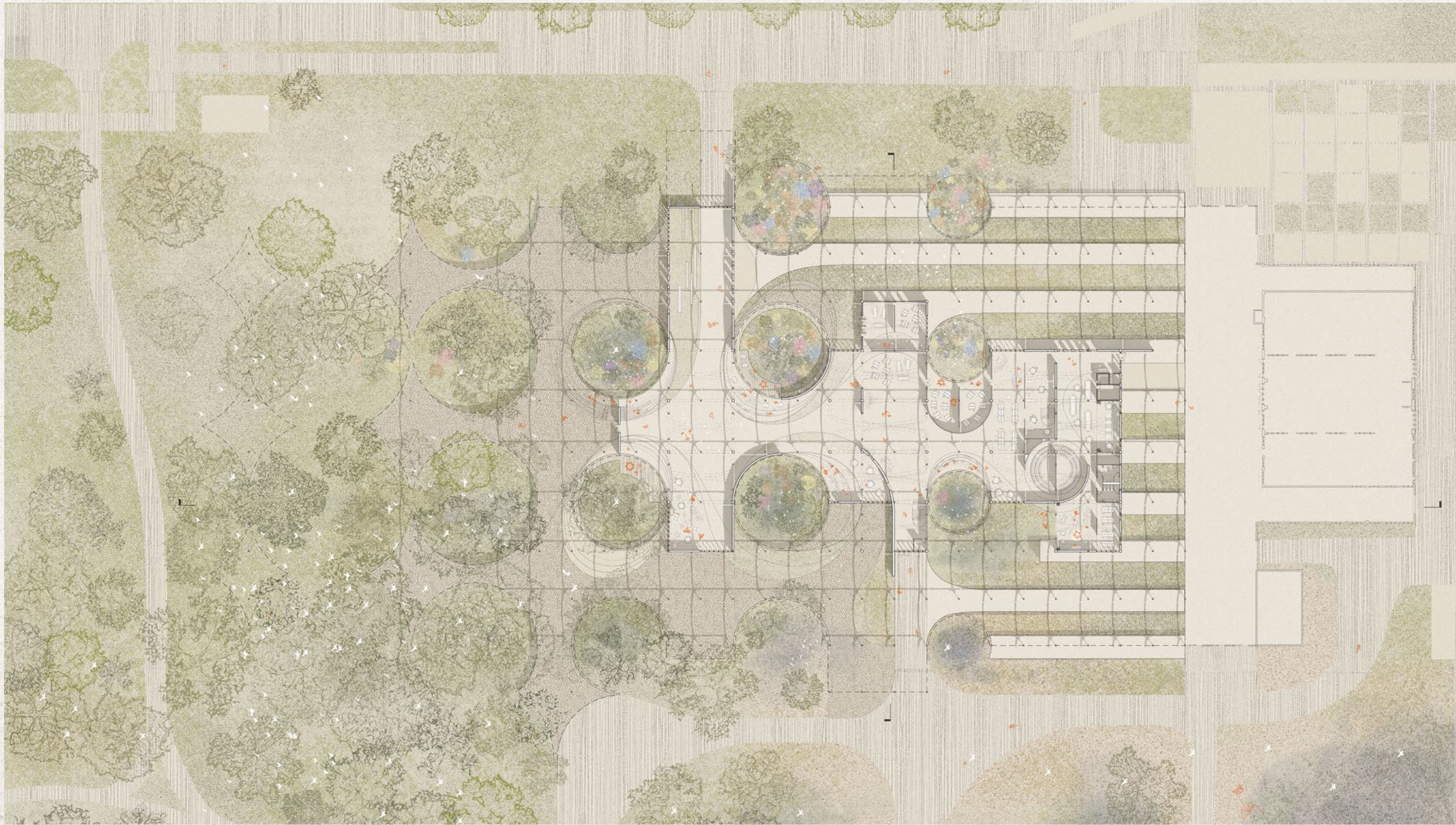


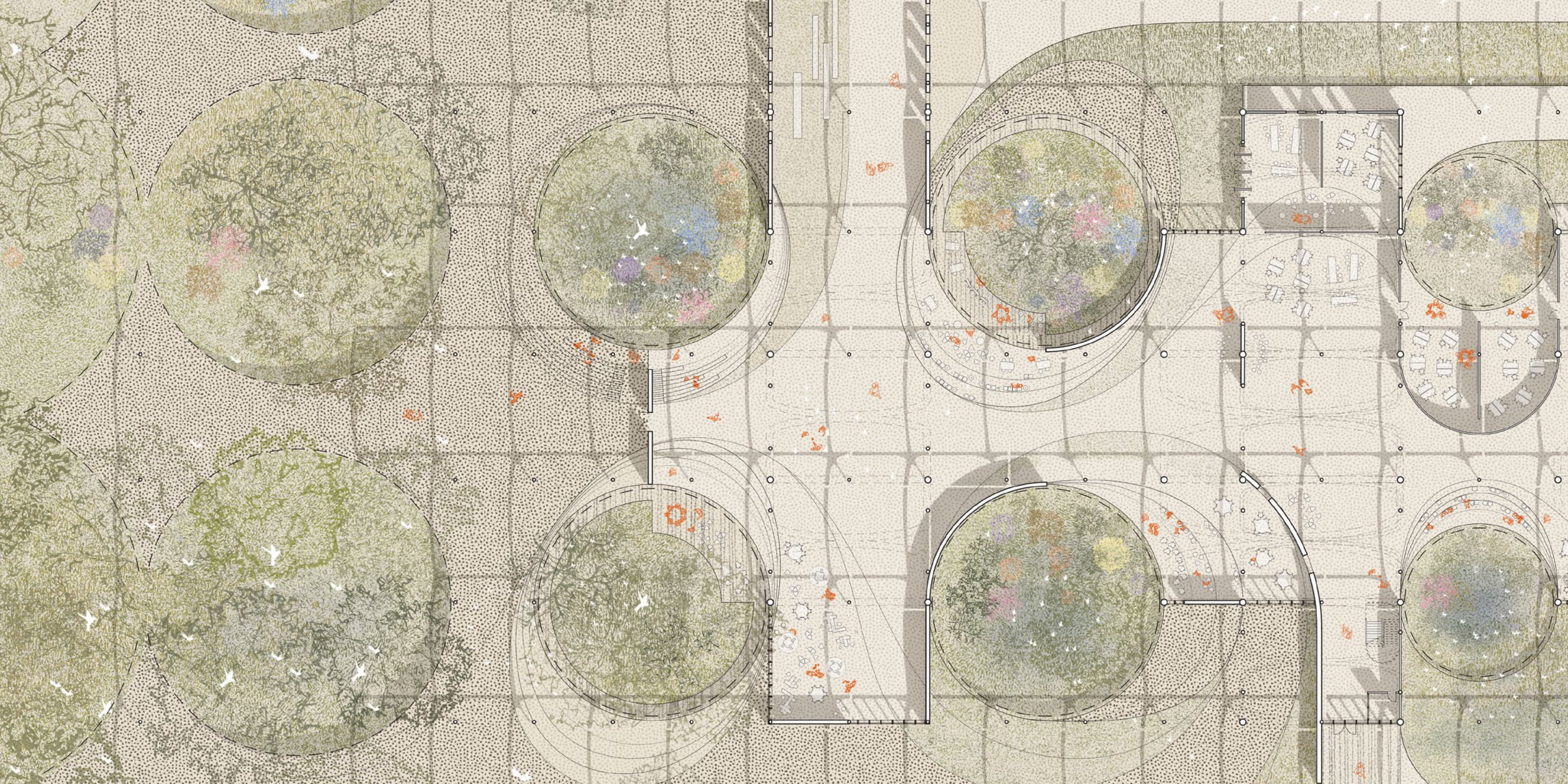
HYDROGRAPHIC FLOW

Liberty State Park, at the Hudson River estuary and Atlantic Flyway, is a vital stopover for migratory birds, offering rare green space along the urbanized Northeast for species traveling between breeding and wintering grounds.



PHYSICAL MODELS INVESTIGATING GROUND CONDITION







DETAIL AS THE ADORATION OF NATURE

ARCHITECTURE APROPOS ART
CRITIC_ STEVEN HOLL & DIMITRA TSACHRELIA

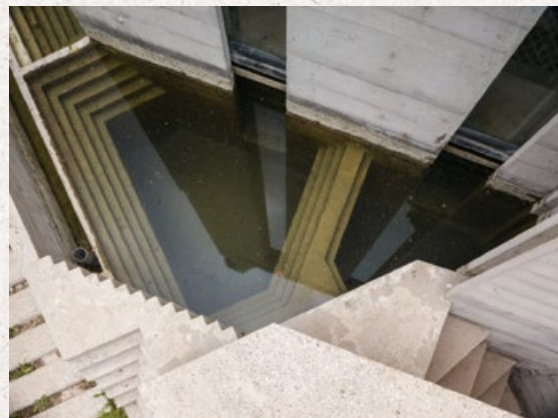
*In the work of Carlo Scarpa
"Beauty"
the first sense
Art
the first word
Then Wonder*

*Then the inner realization of 'Form'
the sense of the wholeness of inseparable elements.
Design consults Nature to give presence to the elements.
A work of art makes manifest the wholeness of 'Form' the
symphony of the selected shapes of the elements.*

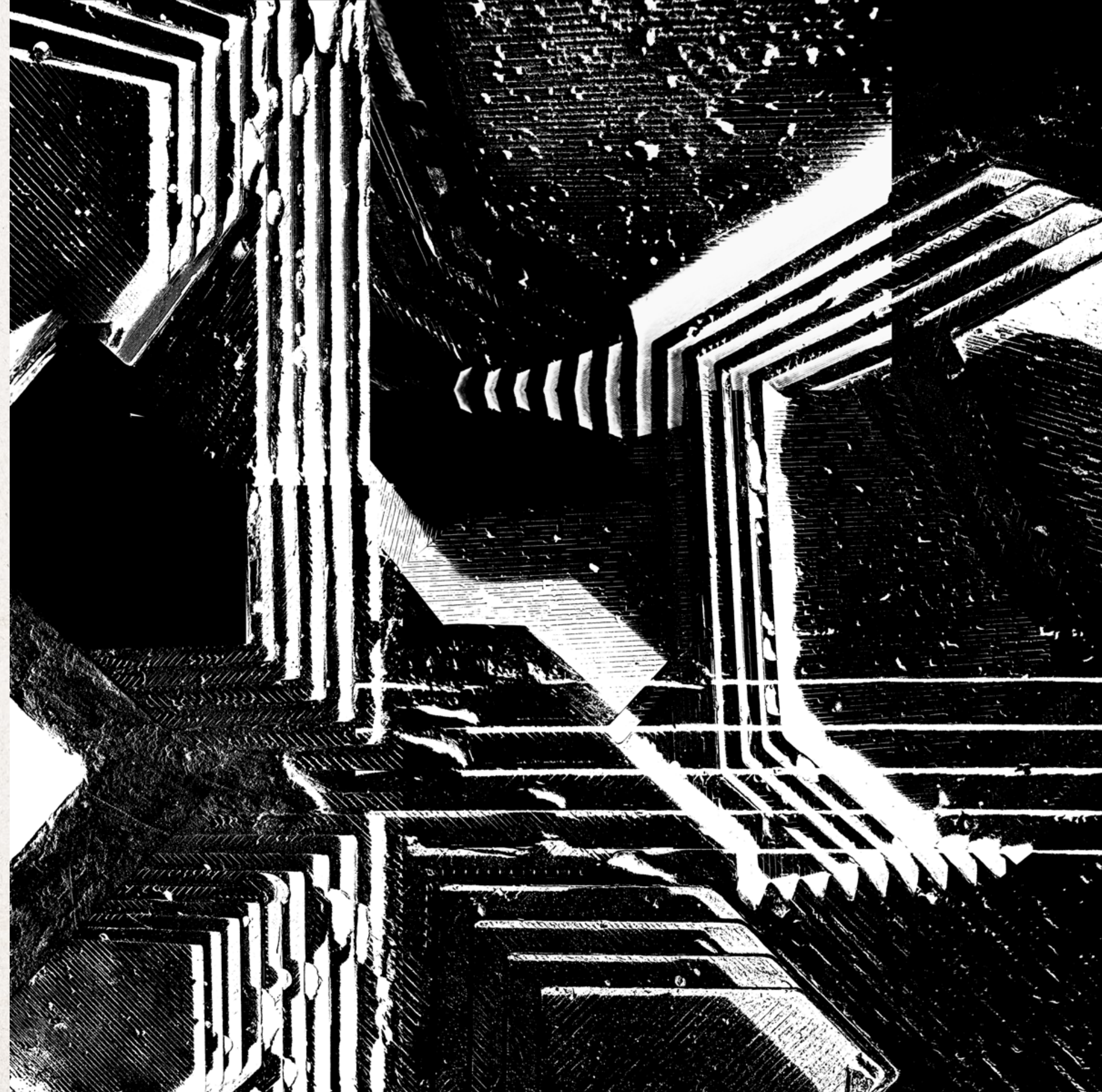
*In elements the joint inspires ornament, its celebration.
The detail is the adoration of Nature.
Louis I. Kahn*

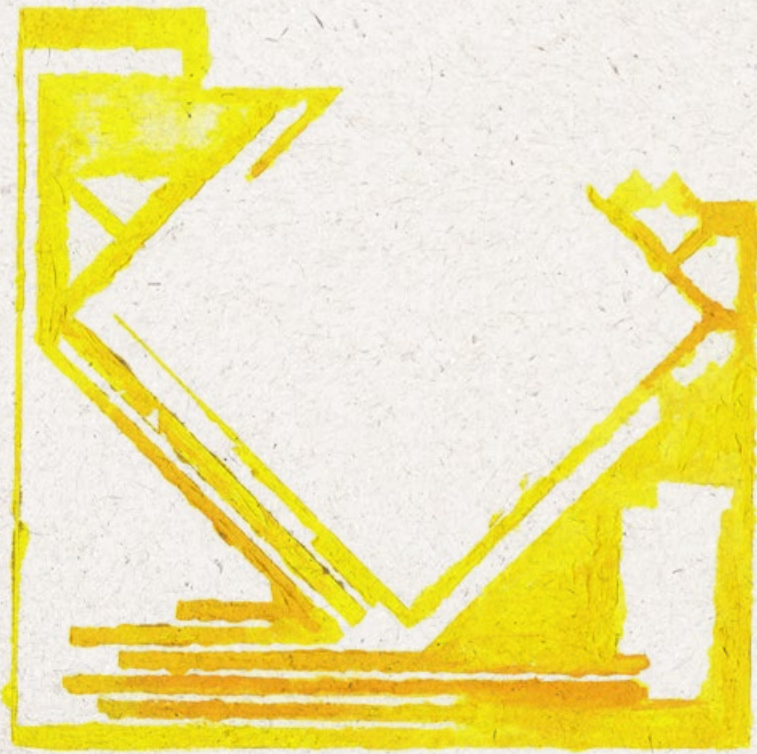
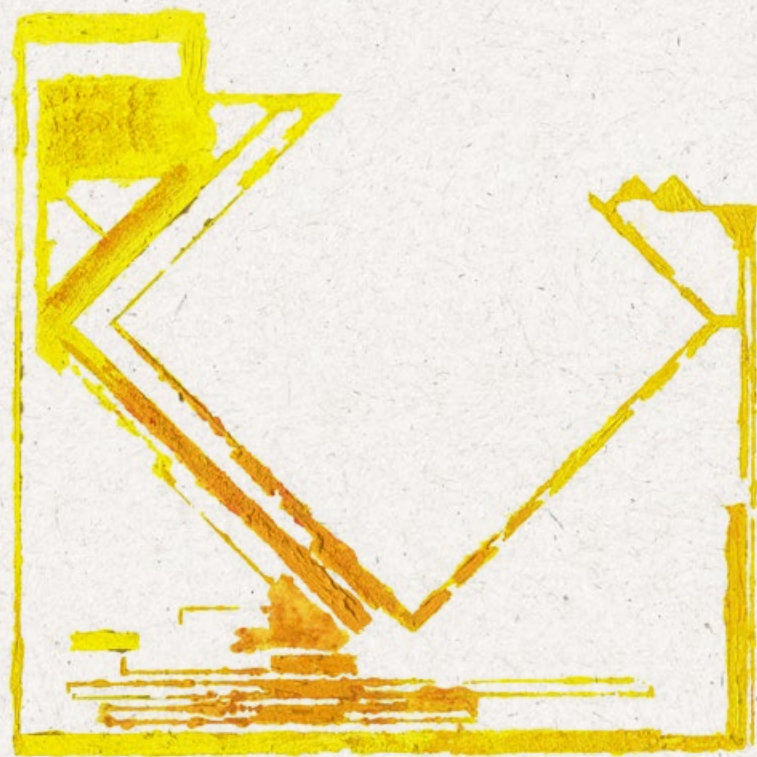
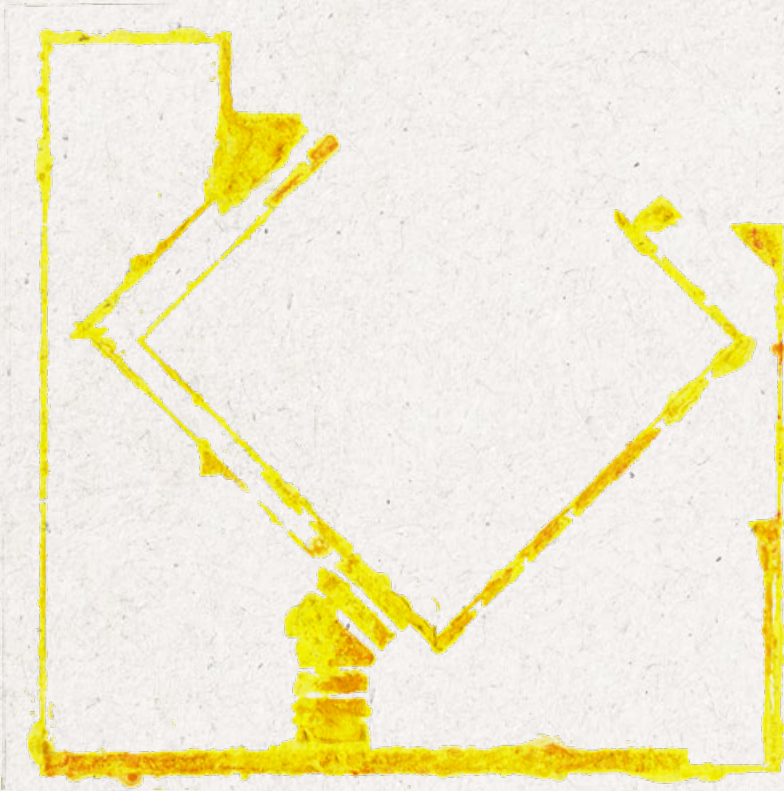
The **Brion Tomb** is a funerary landscape in which memory is made spatial through elemental forces. The Cemetery fills one's senses with nature and changing seasons. Beginning in 1969, Scarpa produced about 1200 drawings over the following 10 years. With the purpose of unifying the Brion Cemetery into a single poem.

Sunlight functions as an active design instrument in Brion. Scarpa uses harsh directional light to carve temporary geometries across surfaces, producing an ephemeral extension of the built form. I began to translate this phenomenon through light and shadow studies, utilizing textured paint to capture this fleeting spatiality.



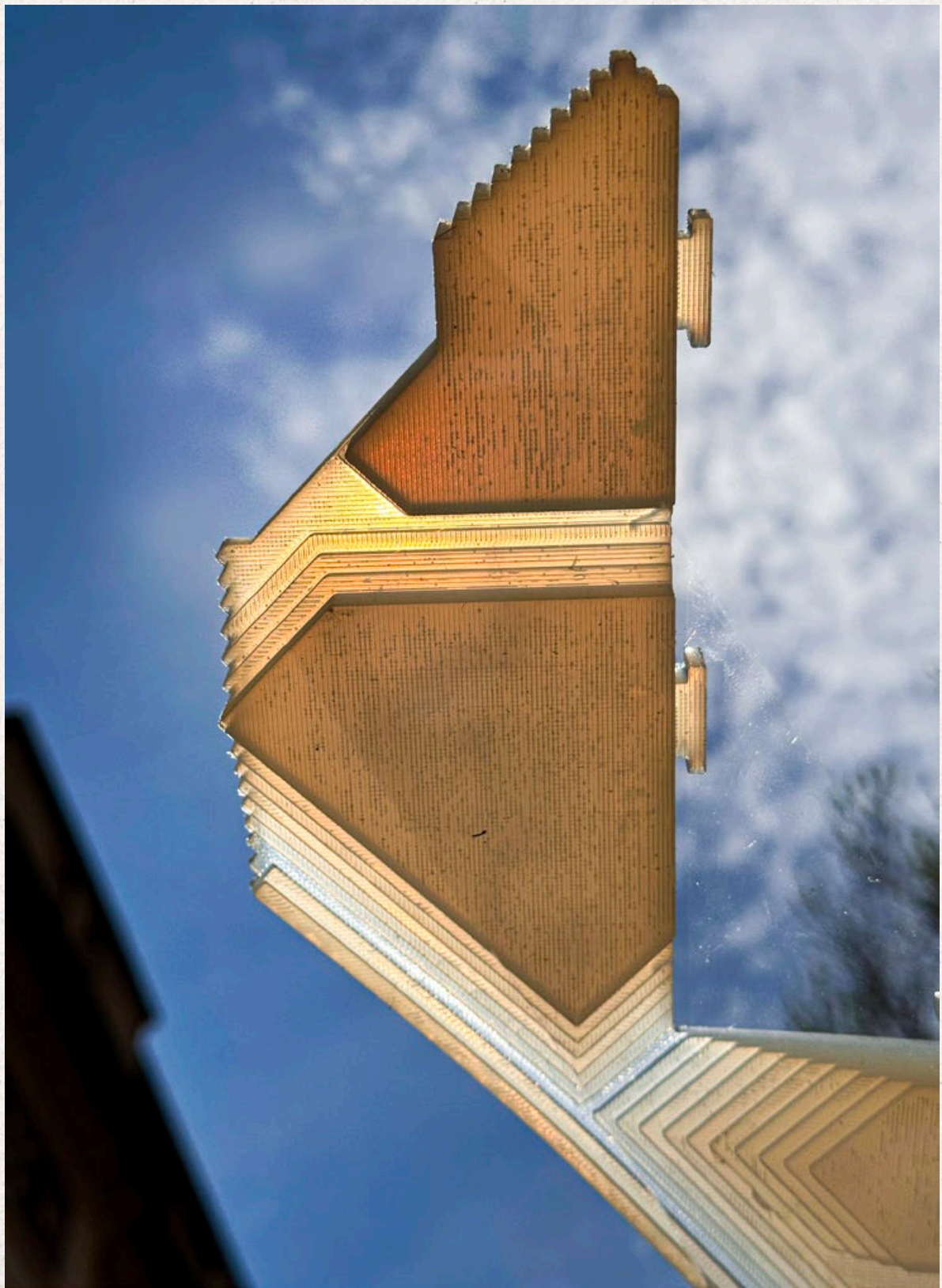
photograph, credit: Filippo Poli ▲





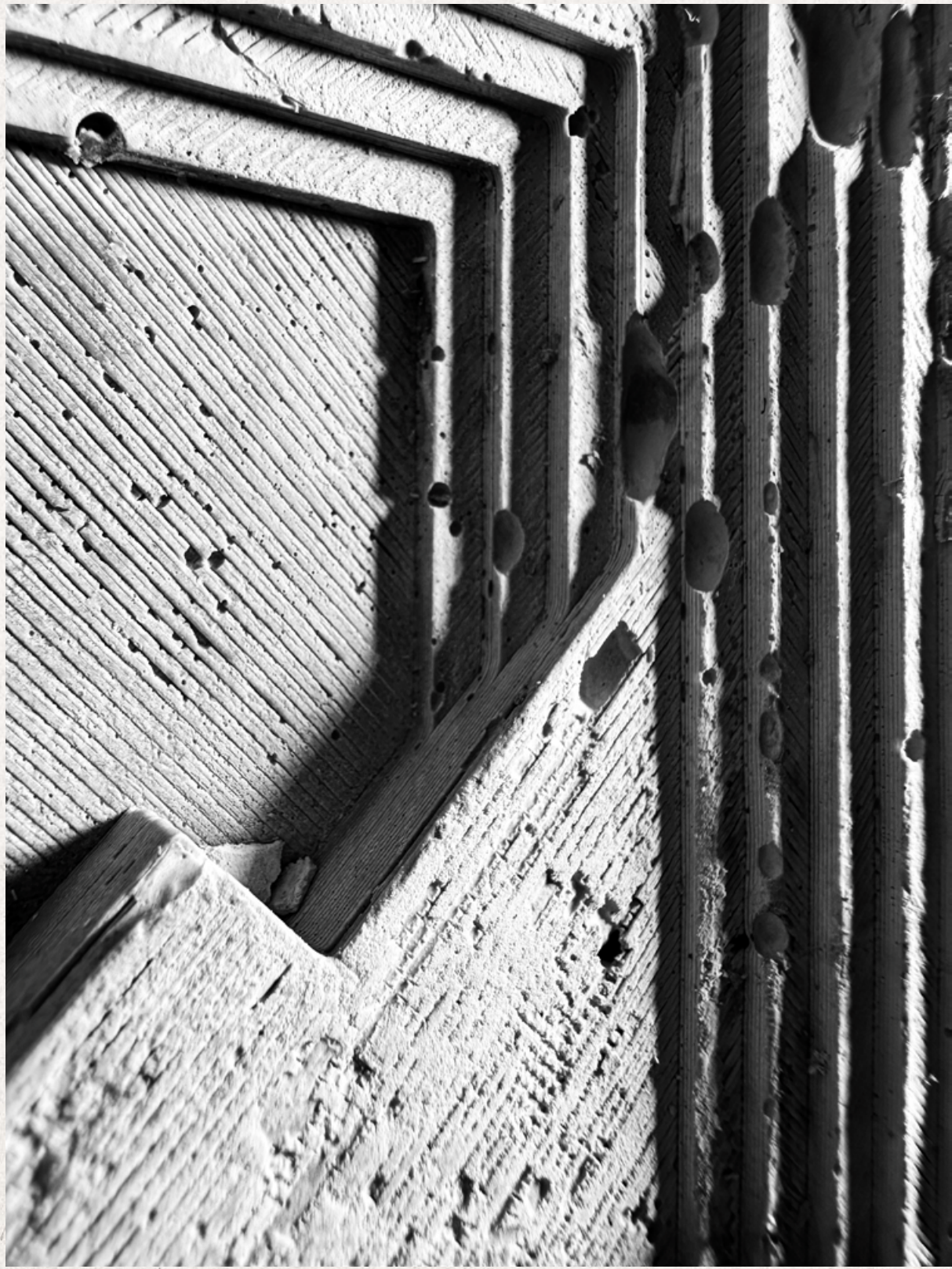
The pond surrounding the chapel became my primary site of inquiry. Hovering almost submerged, the architecture allows the water to dissolve the boundary between structure and earth. Scarpa actively “carves” the water through varying depths. Shallow thresholds expose raw sediment and texture, while deeper zones pull light into a dense opacity. Staining, moss buildup, and chromatic deepening occur at different depths, allowing the concrete to record seasonal fluctuation. These deposits act as a material memory, where time is physically inscribed.

Adopting a similar textured painting technique, my analysis examines the sectional relationship of this carved water and the organic weathering of the concrete. The intention is to translate the submerged realm into a dialogue with light. The use of yellow paint, a reference to Scarpa’s own coloured sketches, treats the water just as he treated architectural elements exposed to the sun.





I cast the submerged architecture into concrete. During this process, air bubbles naturally formed, introducing an unforeseen texture that echoes the natural weathering and organic deposits of the site.



08

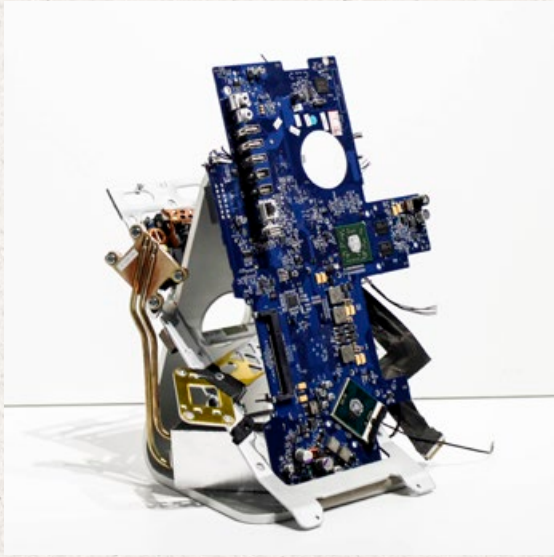
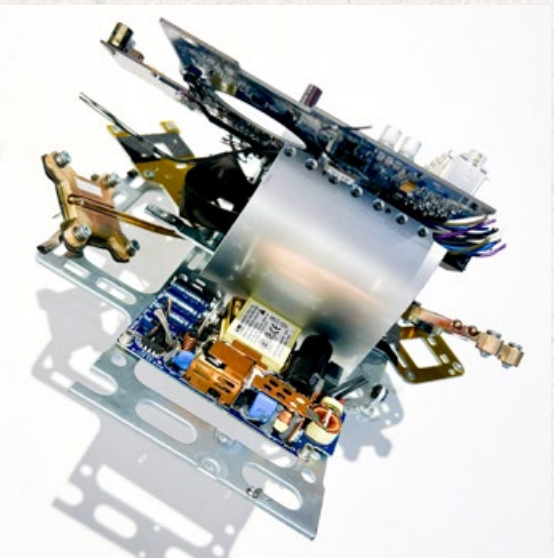
MAKE

VISUAL STUDIES, REPRESENTATION ELECTIVE
CRITIC_ ADA TOLLA & GIUSEPPE LIGNANO

series of six material volumes derived from everyday debris and infrastructural fragments collected across New York City.

Traffic cone,
discarded monitor,
broken chair,
milk crate,
scaffolding pipe,
fallen tree branches
and ceramic tiles

Each object is reworked, rethought, transformed, allowing form to emerge through repetition, failure, and tactile negotiation. The series records acts of making as inquiry.



Thank you!

ADNETH MARIE KAZE
B.Arch.Sc, M.Arch
adnethmarie@gmail.com