

Portfolio

Projects Selected 2023/2024



About

This portfolio contains some of the work I completed in the MSAAD program at GSAPP during the 2023-2024 academic year. It contains projects from three semesters of STUDIO and some elective projects.

0 STUDIO Projects



PROJECT 02

GAZE REVEALED

2023 / Fall
 Instructor
 Location
 Group Work

Extreme Scale
 Wonne Ickx
 Kingsbridge
 Fan Fei / Zhuorui Li

PROJECT 01

THE THINGS THEY CARRIED

2023 / Summer
 Instructor
 Location
 Individual Work

Loudlistening Studio
 Cruz Garcia / Nathalie Frankowski
 The Metropolitan Museum of Art
 Zhuorui Li



RESERVE AND RESILIENCE
Floating New York Studio
South Brooklyn Marine Terminal
Simar Kaur Kochhar / Zhuorui Li



Project 03

RESERVE AND RESILIENCE

2024 / Spring
Instructor
Location
Group Work

Floating New York Studio
Laurie Hawkinson
South Brooklyn Marine Terminal
Simar Kaur Kochhar / Zhuorui Li





Project Name

01

THE THINGS THEY CARRIED

Project Intro

2023 / Summer

Loudlistening Studio

Instructor

Cruz Garcia / Nathalie Frankowski

Location

The Metropolitan Museum of Art

Individual Work

Zhuorui Li

THE VALISE :

Nellie Two Bear Gates (1854-1935), whose Dakhóta name Maŋpíya Boŋáŋwiŋ means Gathering of Clouds Woman, was known as a masterful artist whose beautiful bead work illustrated the transformation of Native lifeways in the late 19th century.









THIS IS A TRAIN FROM THE METROPOLITAN MUSEUM OF ART. AS THE PROTAGONIST, YOU EMBARK ON THIS TRAIN THAT TELLS THE HISTORY OF COLONIAL AMERICA WITH A VALISE THAT YOU JUST PURCHASED AT THE SOUVENIR STORE.





THE FIRST CARRIAGE REPLICATES THE OLD TRAINS OF THE AMERICAN CONTINENT IN THE EARLY COLONIAL PERIOD; IT IS DILAPIDATED, AND THE ROAR OF THE STEAM ENGINE IS IN YOUR EARS. BEFORE YOUR EYES ARE ALL THE SPOILS OF WAR THAT THE COLONIZERS PLUNDERED FROM THE NATIVE AMERICANS.





YOU COME WITH THE TRAIN TO THE ABORIGINAL HABITAT. YOU OBSERVE THEM THROUGH THE WINDOWS OF THE TRAIN, AND THEY SEEM TO BE UNDISTURBED, LIVING PEACEFULLY AND HAPPILY.





AS THE TRAIN RUNS, YOU REALIZE THAT A SMALL GROUP OF PEOPLE SEEM TO BE PEERING OVER THE ROCKS IN THE NEAR DISTANCE, WAITING FOR AN OPPORTUNITY TO MAKE A MOVE.

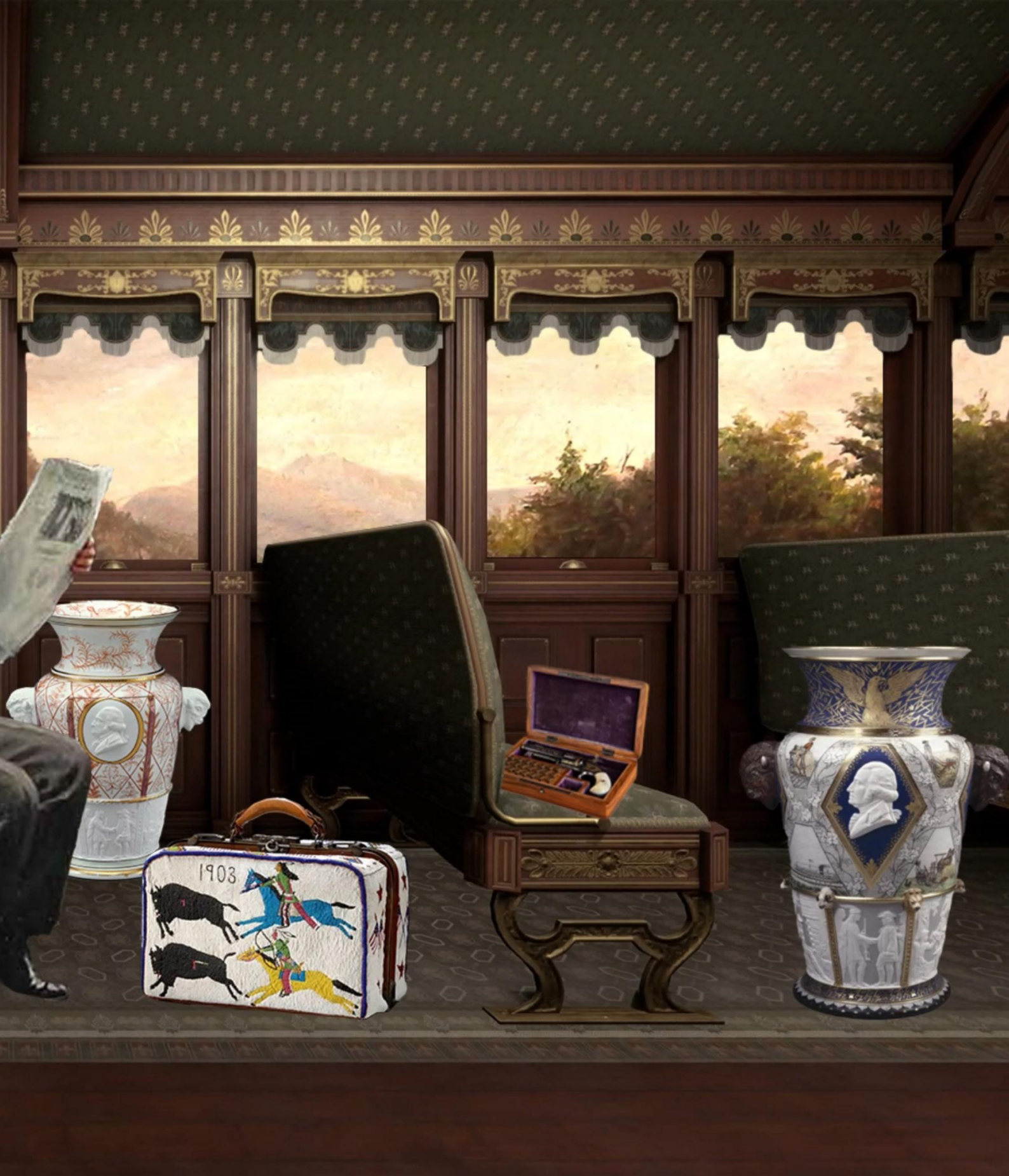




YOU HEAR THE RUSH OF HOOFBELTS IN THE DISTANCE AS INDIAN WARRIORS ON HORSEBACK WITH SPEARS IN HAND CHASE A HERD OF BUFFALO.



AFTER WATCHING THE FOOTAGE OF THE TENSE AND EXCITING HUNT THAT HAS JUST TAKEN PLACE. YOU DECIDE TO COME TO CARRIAGE 2 TO TAKE A BREAK. IT'S BEAUTIFULLY DECORATED, IT DISPLAYS A VARIETY OF ARTIFACTS COLLECTED DURING THE MID-COLONIAL PERIOD, AND EVEN ELABORATELY DECORATED FIREARMS.



INTERESTINGLY, AMERICANS SEEM TO FAVOR THE BUFFALO AS A SPIRITUAL TOTEM, AND THEY APPEAR IN MANY EXHIBITS.





THERE ARE POSTERS OF BUFFALO BILL PLASTERED ON THE CARRIAGES, WHICH SEEM TO BE SINGING THE PRAISES OF THIS "HERO".



SOON THE TRAIN ARRIVES AT THE NEXT STOP AND YOU NOTICE THAT THE AREA IS BECOMING INDUSTRIALIZED: A NEW TRAIN STATION IS BEING BUILT; MULTIPLE RAILROADS ARE INTERSECTING TO DRIVE THE HERD.



ALMA MATER HOLDS BOOKS IN HER HANDS AND PULLS CABLES TO SPREAD KNOWLEDGE AND TECHNOLOGY TO FARAWAY PLACES.





THE SUDDEN NOISE COMING FROM YOU SCARES YOU. IN A FLASH, THE SCENE OUTSIDE CHANGES FROM ONE OF PEACE AND QUIET TO ONE OF INVADERS AND INDIANS FIGHTING IN A BLOODY AND VIOLENT MANNER. THE TRAIN IS LIKE A TORRENT OF STEEL OCCUPYING THE TERRITORY OF THE NATIVE PEOPLE.



A MILITARY TENT ROSE IN THE MIDDLE OF THE BATTLEFIELD. SEVERAL CHIEFS INDIFFERENTLY WATCHED WHAT WAS HAPPENING AROUND THEM.

THE SPAWNING GROUNDS ARE LITTERED WITH CORPSES, THE TWO SIDES ARE WRITHING TOGETHER, AND YOU CAN SEE A CHILLING HILL OF BUFFALO CORPSES STACKED UP IN THE DISTANCE. AND ALL OF THIS IS TESTIMONY TO THE SCORCHED EARTH POLICY THAT THE INVADERS HAVE IMPOSED ON THE NATIVE PEOPLE.



SUDDENLY BLACK CURTAINS COVERED IT ALL, AS IF TRYING TO HIDE SOMETHING. THEN YOU SEE THE POSTERS ABOUT BUFFALO BILL THAT YOU SAW ALL OVER THE CARRIAGE EARLIER.

THE CURTAIN OPENS ON A POMPOUS AND COMICAL STAGE, AND AFTER A SHORT OPENING SPEECH, A MOVIE ABOUT THE COLONIAL PERIOD, WITH BUFFALO BILL AS THE "STAR OF THE SHOW" AT THE TIME, IS SCREENED.

WHAT Baffles you is how comical the images in the show are, with not a trace of blood or violence to be seen, and it seems that the invaders and the natives get along well?

BUT IS THAT REALLY THE CASE????



WHY DON'T LET THEM TELL THE HISTORY THEMSELVES?



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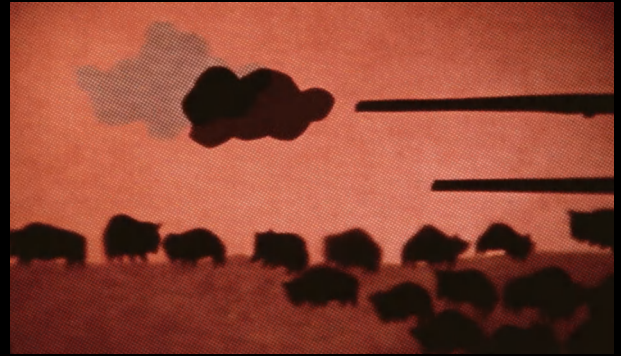




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7
Lasswell

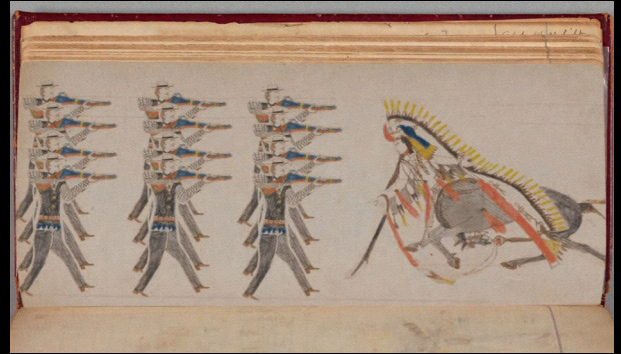


7
Lasswell

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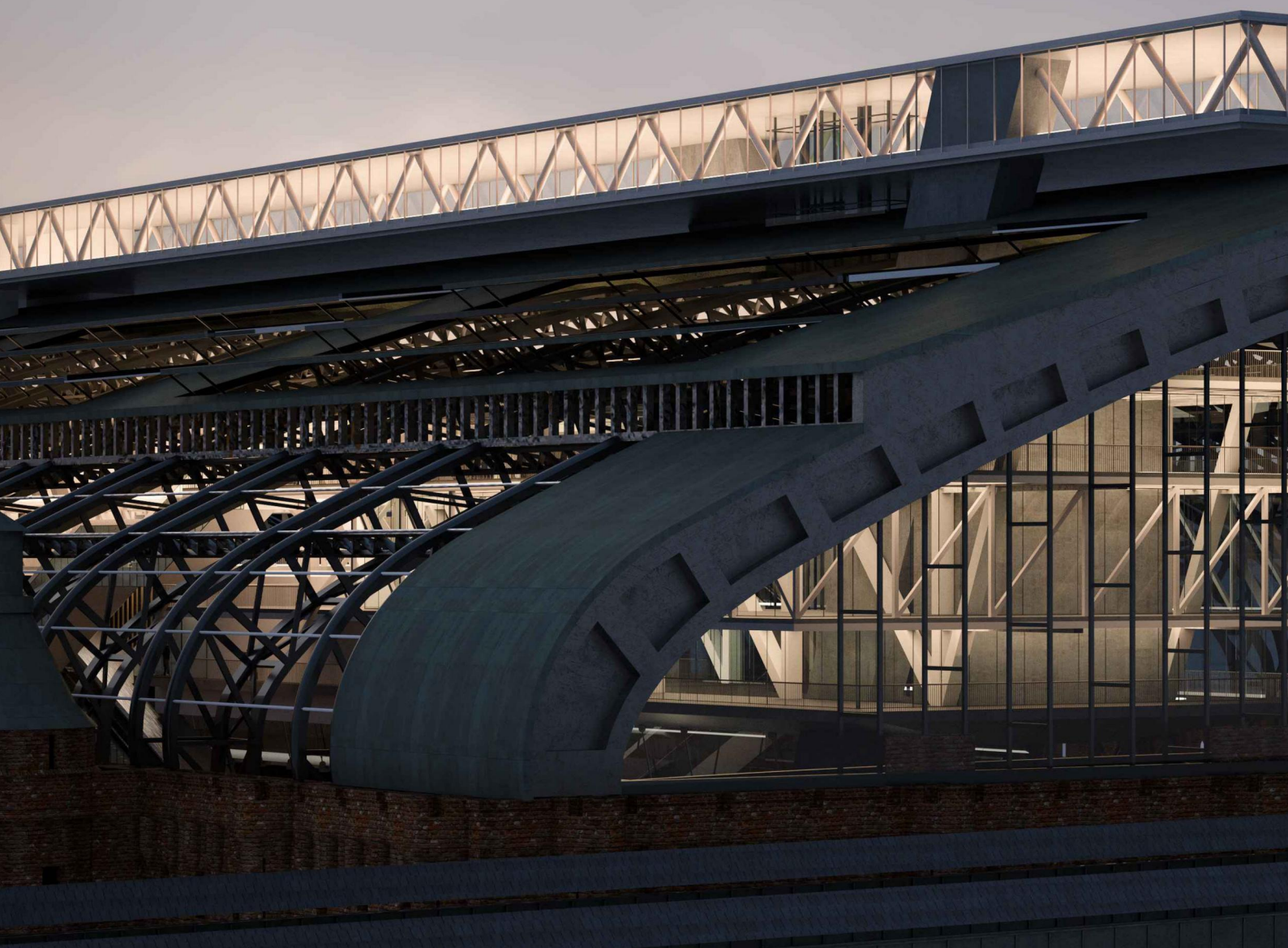
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YOU DON'T SEEM TO UNDERSTAND
 THEIR LANGUAGE, BUT YOU'RE TRYING
 TO FEEL THEIR EXPERIENCE THROUGH
 THEIR ARTWORK THEIR BRUSHSTROKES.
 THIS HISTORY IS PAINFUL, BLOODY AND
 UNMENTIONABLE, BUT PLEASE DON'T
 TRY TO COVER IT UP, DISGUISE IT OR EVEN
 TAMPER WITH IT.

**PLEASE KEEP LOUDLISTENING TO THEM
 PLEASE KEEP LOUDLISTENING TO THEM
 PLEASE KEEP LOUDLISTENING TO THEM**



In embarking on the redevelopment design project for the Kingsbridge Armory, our initial inspiration was deeply rooted in appreciating the unique character of the Armory itself.



Project Name

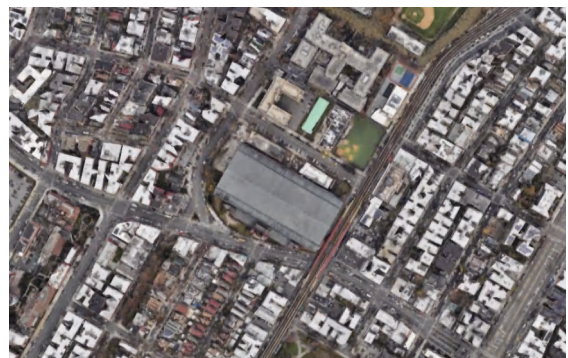
02 GAZE REVERSED

Project Intro

2023 / Fall
Instructor
Location

Extreme Scale Studio
Wonne Ickx
Kingsbridge Armory

The design will foster a mutual relationship between the Armory and the city, preserving and celebrating the Armory's historical essence while introducing modern functionality that emphasizes its inherent grand scale and visual prominence in the urban environment. Through careful design strategies, new visual pathways will be created, establishing a dynamic interaction between the interior spaces and the continually changing urban scenery beyond, positioning the Kingsbridge Armory as both a protector and a narrator of the urban story.



29 W Kingsbridge rd, Bronx

Project Name

02 GAZE REVERSED

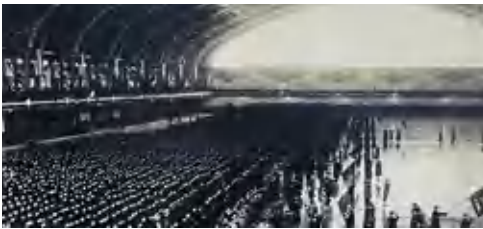


Armory, 1910-17. An undated view, perhaps architect's, and was taken by camera construction. Photograph (1910) courtesy of the New York State Military Museum.

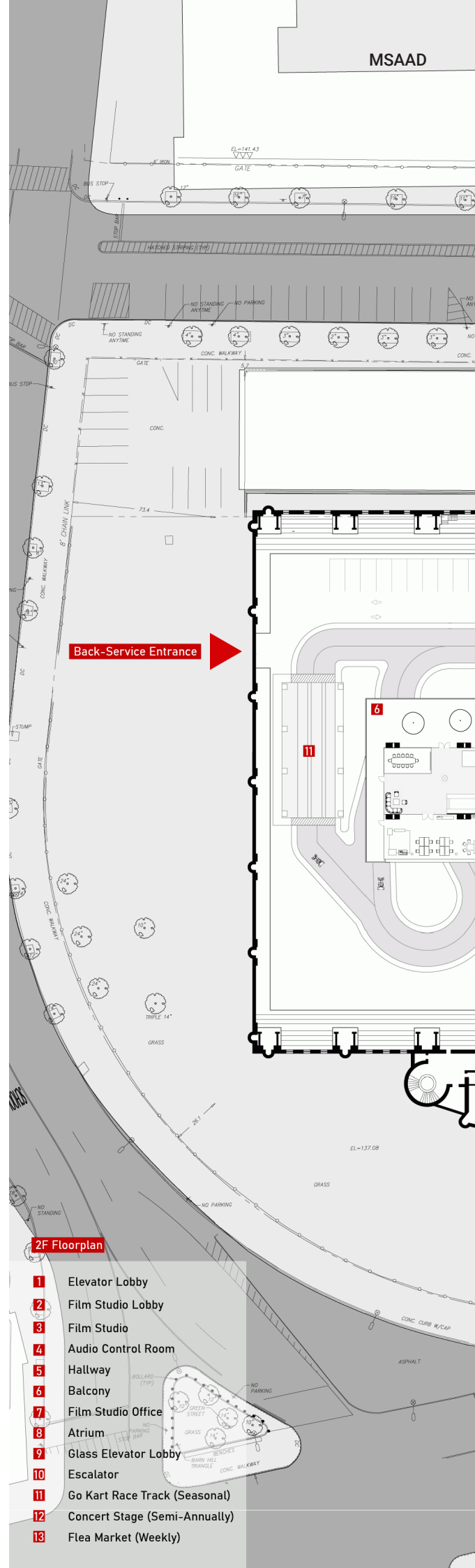
Since the rise of many of New York State's regional armories and theaters in the 1910s, large-scale public spaces have become a staple of the city's urban landscape. On 17 August 1918, the Eighth Central Armory Theater was inaugurated by the United States Defense Command. Subsequently, the site was converted into a seasonal field and used as a 11.

October 1913, officially designated as the 11th Field Armory. The complex was decommissioned in 1986 and turned over to New York City for use as a homeless shelter. In five months of neglect, particularly because of its extremely deteriorated condition and increasing size.

This is an old photograph taken in 1910, showing workers celebrating the completion of the Armory's steel structure. The photo allows us to vividly appreciate the grandeur of this steel giant.

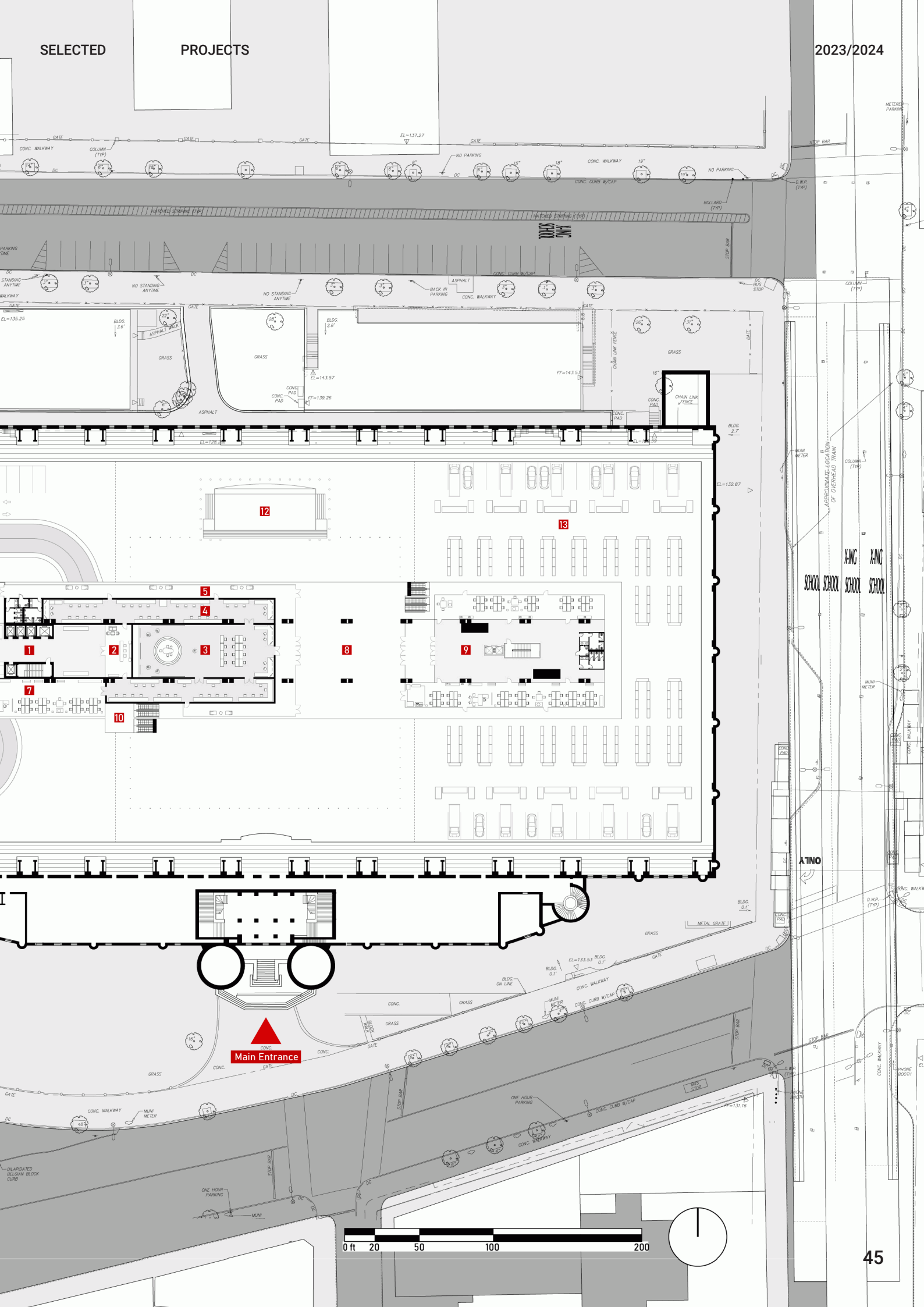


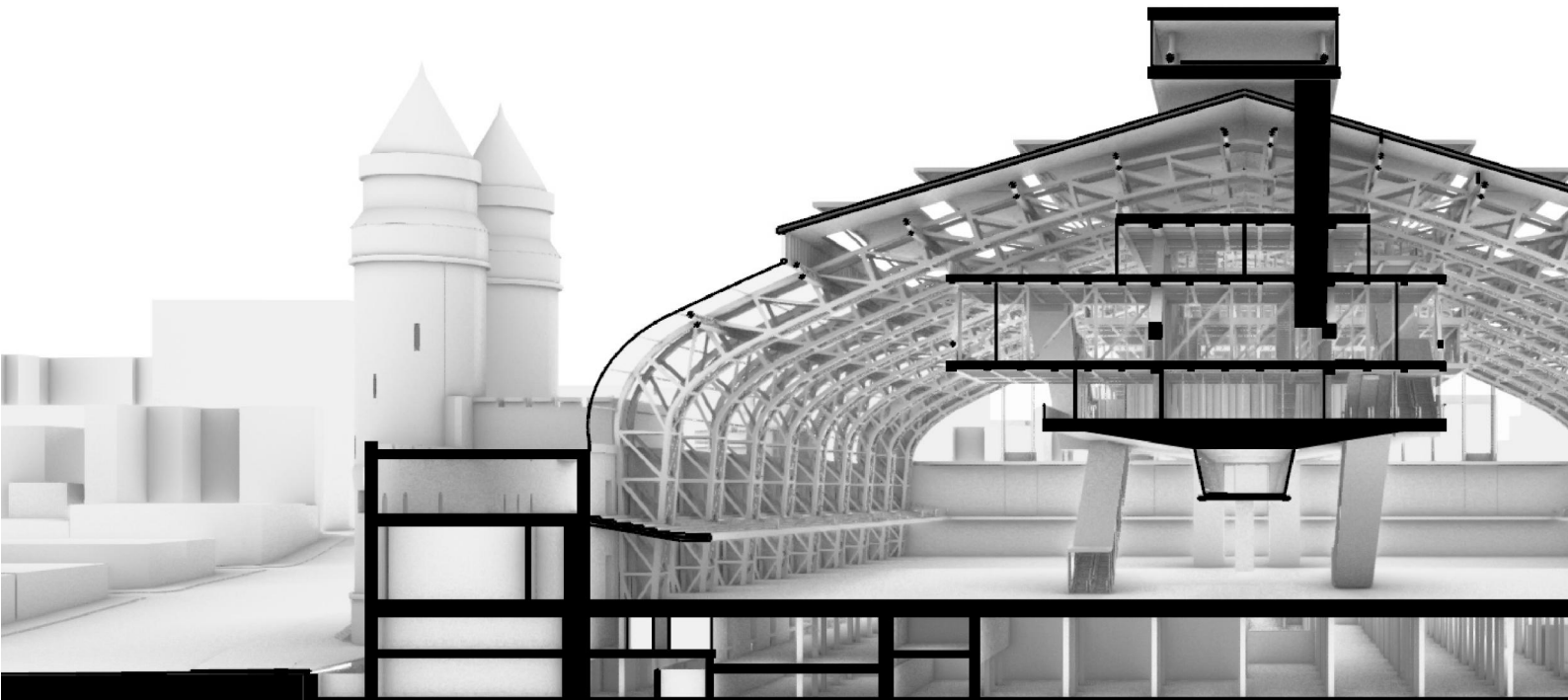
The Armory was a major place for large events during its most glorious days. We wanted to preserve this aspect in our design, so we amplified the advantages of our initial concept, increasing the overall volume of the building to gain more ground space and to integrate the functional units more closely with the cityscape.

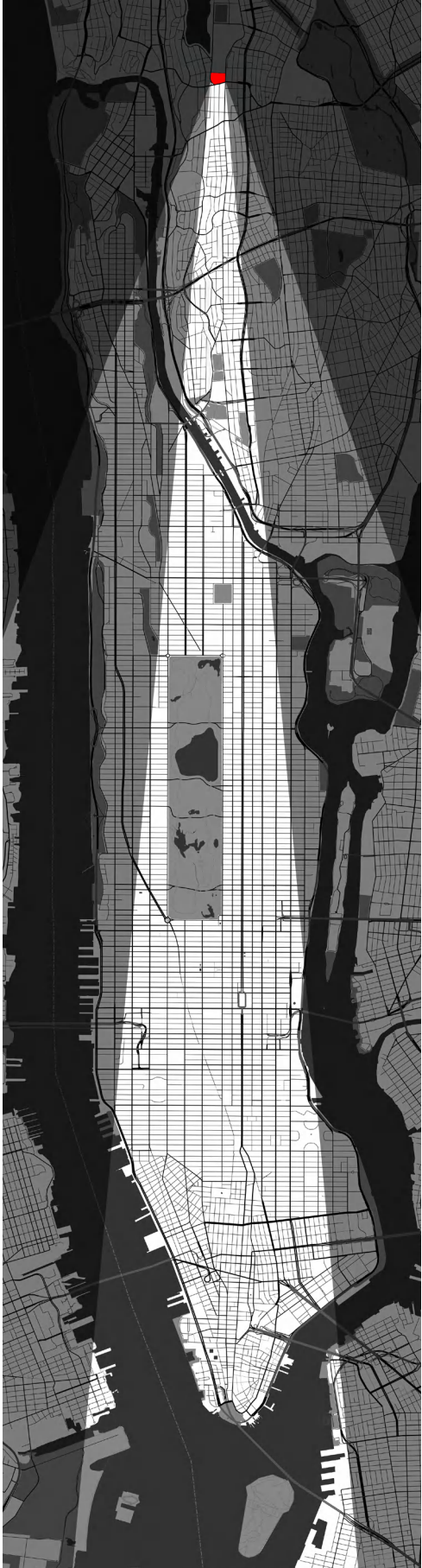
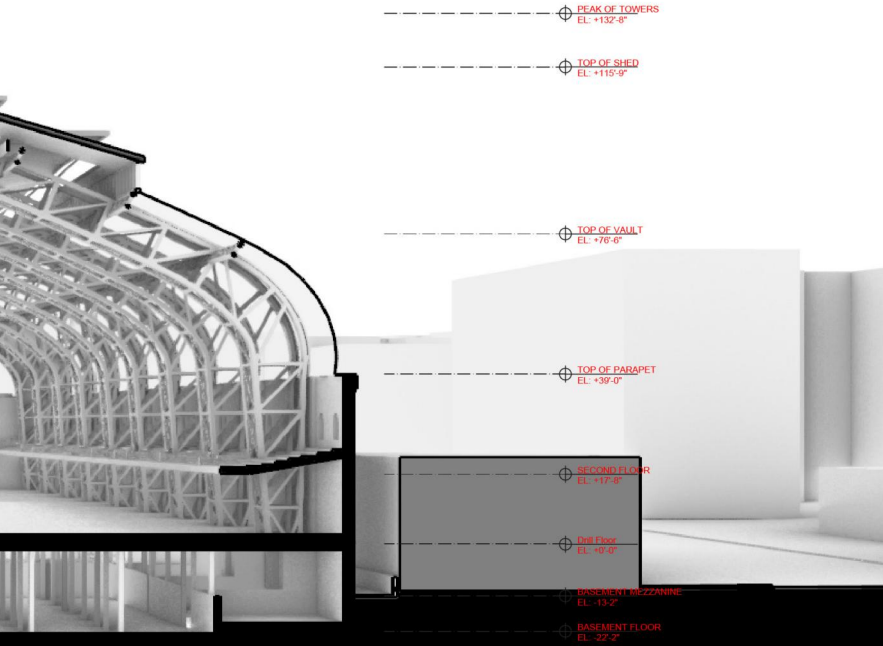


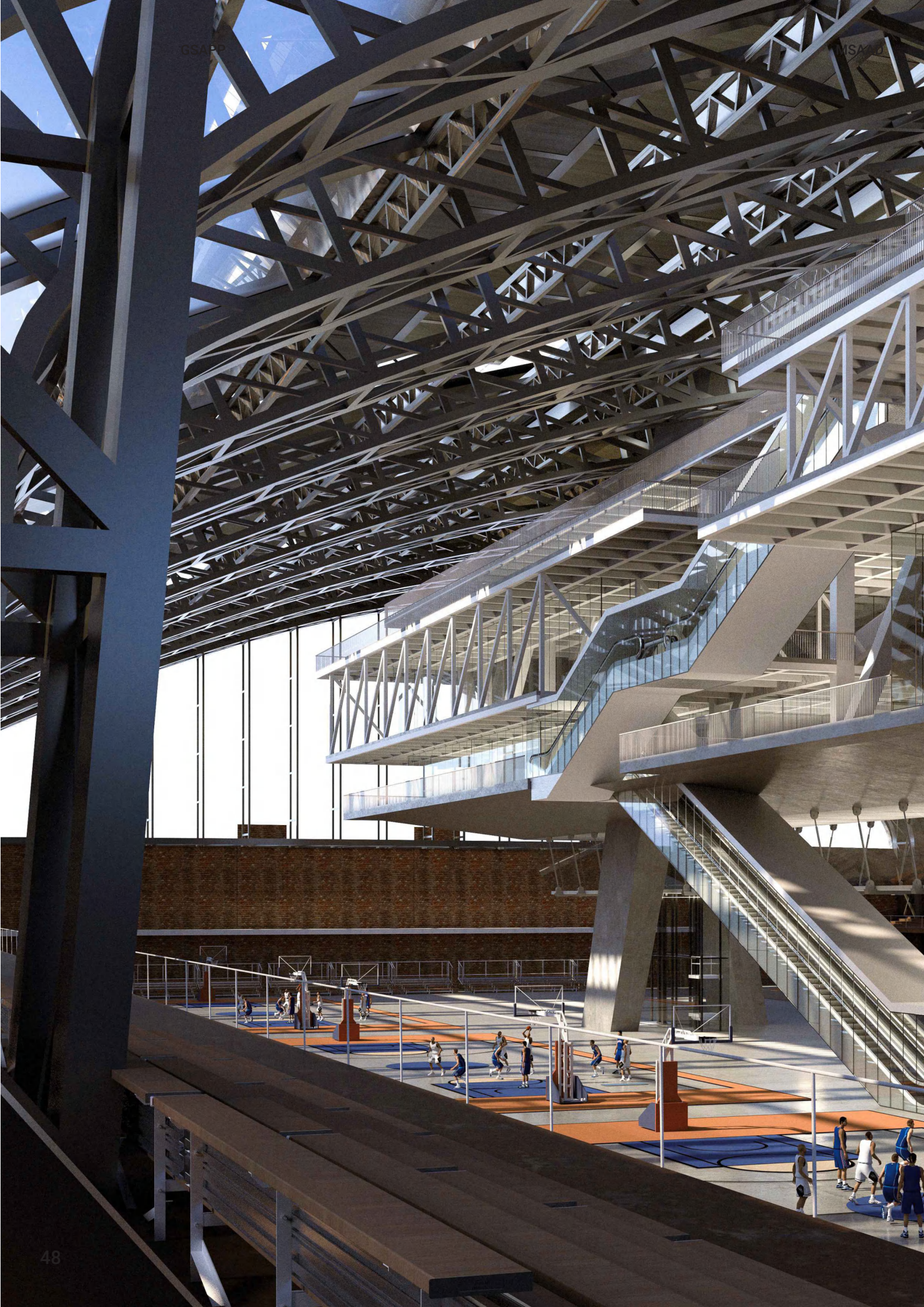
2F Floorplan

- 1 Elevator Lobby
- 2 Film Studio Lobby
- 3 Film Studio
- 4 Audio Control Room
- 5 Hallway
- 6 Balcony
- 7 Film Studio Office
- 8 Atrium
- 9 Glass Elevator Lobby
- 10 Escalator
- 11 Go Kart Race Track (Seasonal)
- 12 Concert Stage (Semi-Annually)
- 13 Flea Market (Weekly)









GSA&P

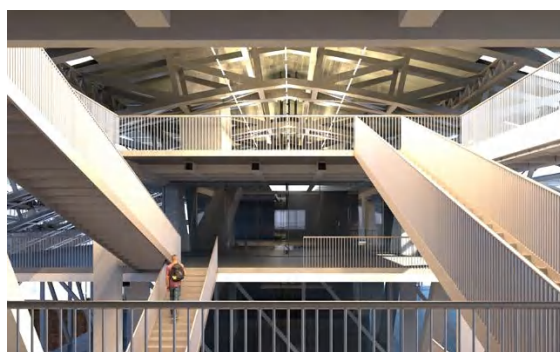
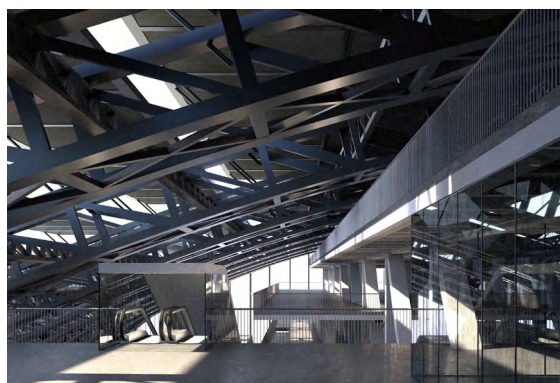
USA&P



Project Name

02

GAZE REVERSED



Bring people to the top of the structure, allowing them to reach out and touch the historically rich old structure.

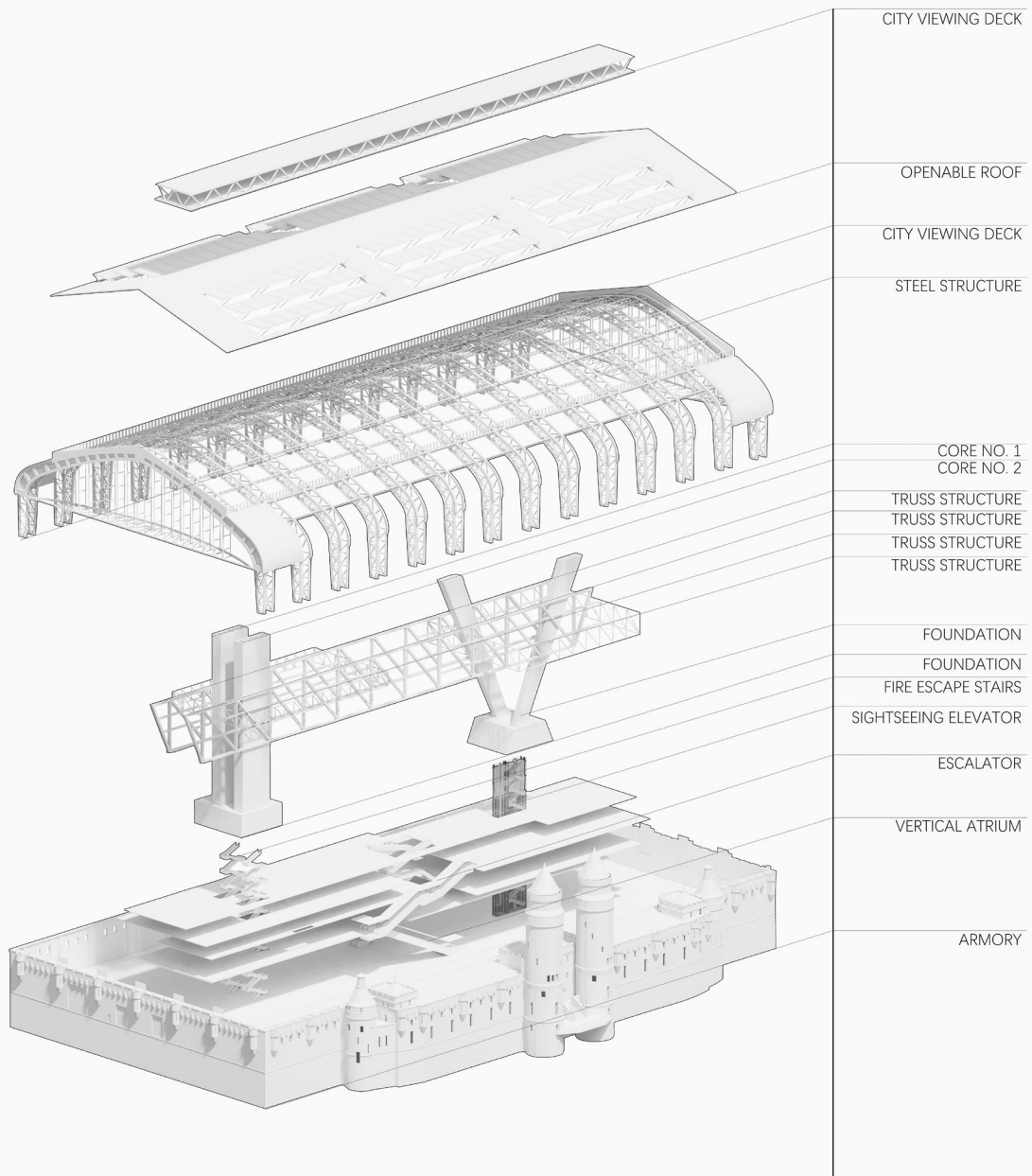


The fun aspect of vertical transportation is also one of the design themes. We combined transportation with landscaping and designed a scenic escalator to serve the community.

The stairs between staggered levels serve as a visual guide, forming a bridge that connects various programs. In terms of form, they are lively and contribute to an animated atmosphere in the atrium.

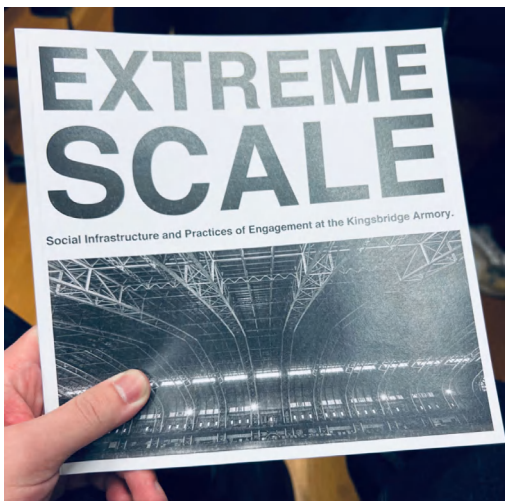
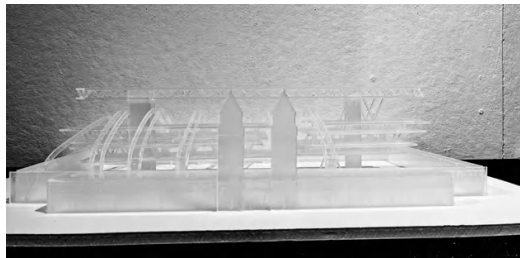


The giant truss structure extends from the atrium, and its exposed elements convey a rugged feeling while emphasizing its structural significance.



For a skyhall with a span of 120 meters, at least three support points are required. However, to maximize the openness of the first-floor drill hall, we utilized two core cylinders in the structure. One of the core cylinders is composed of two structures intersecting like scissors, forming two support points for the skyhall.

One major highlight of the structural design is the seamless integration of the new and old structures. Particularly, the core cylinders and structures such as fire escape stairs elegantly intersect with the original roof truss through precise calculations. They stand independently, not relying on the old structure for support.



Can large infrastructure projects do more than one thing?

Can Architecture parallel alongside infrastructure rather than an afterthought?



Project Name

03

RESERVE AND RESILIENCE

Project Intro

2024 / Spring

Instructor

Location

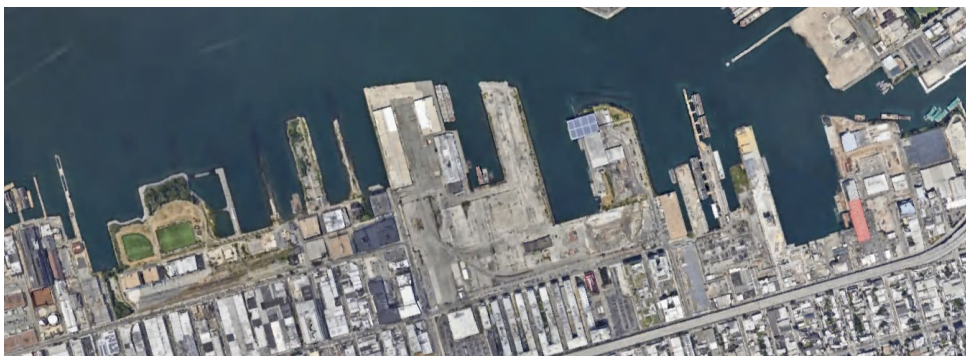
Floating New York Studio

Laurie Hawkinson

South Brooklyn Marine Terminal

Background

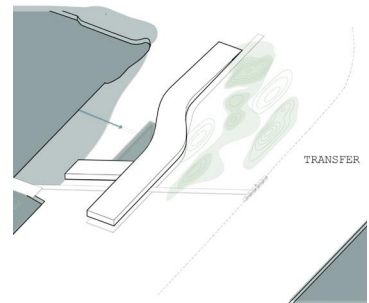
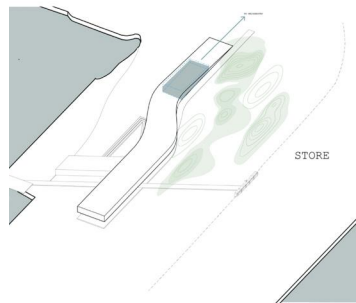
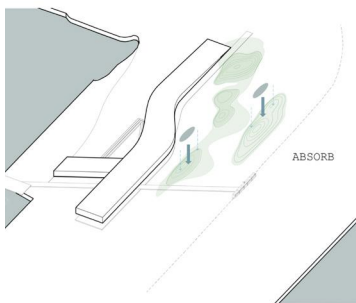
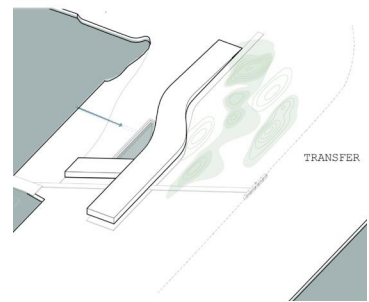
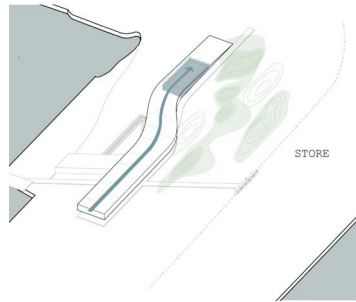
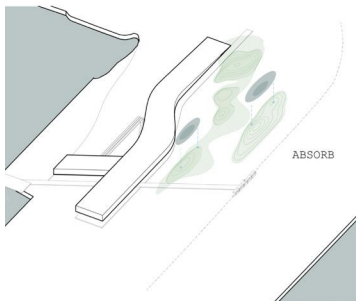
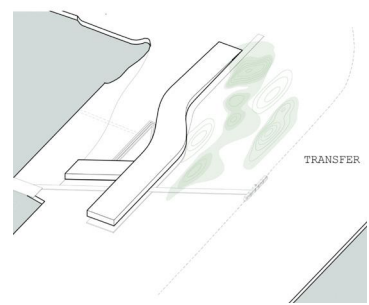
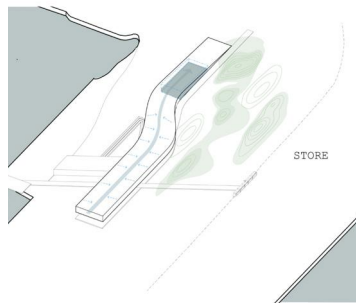
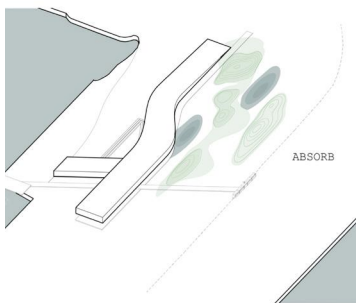
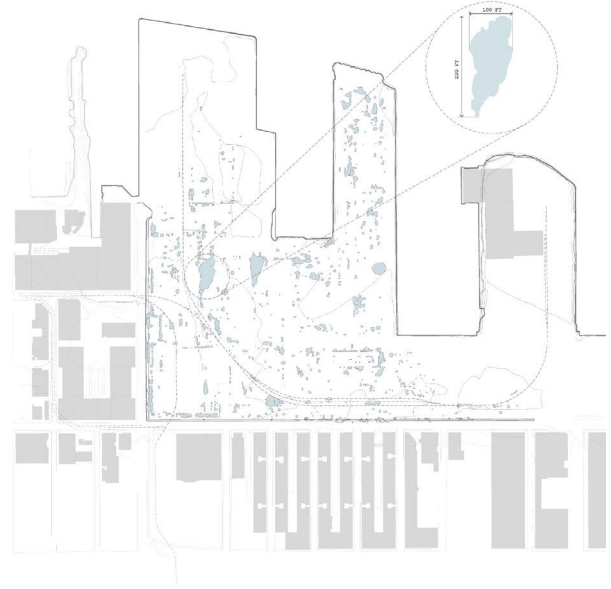
Higher Sea levels and increasing coastal flood exposure pose growing challenges for the large population and major economic assets along New York City's shoreline. Historically, severe coastal floods (both hurricanes and nor'easters) have struck the City, causing great harm.



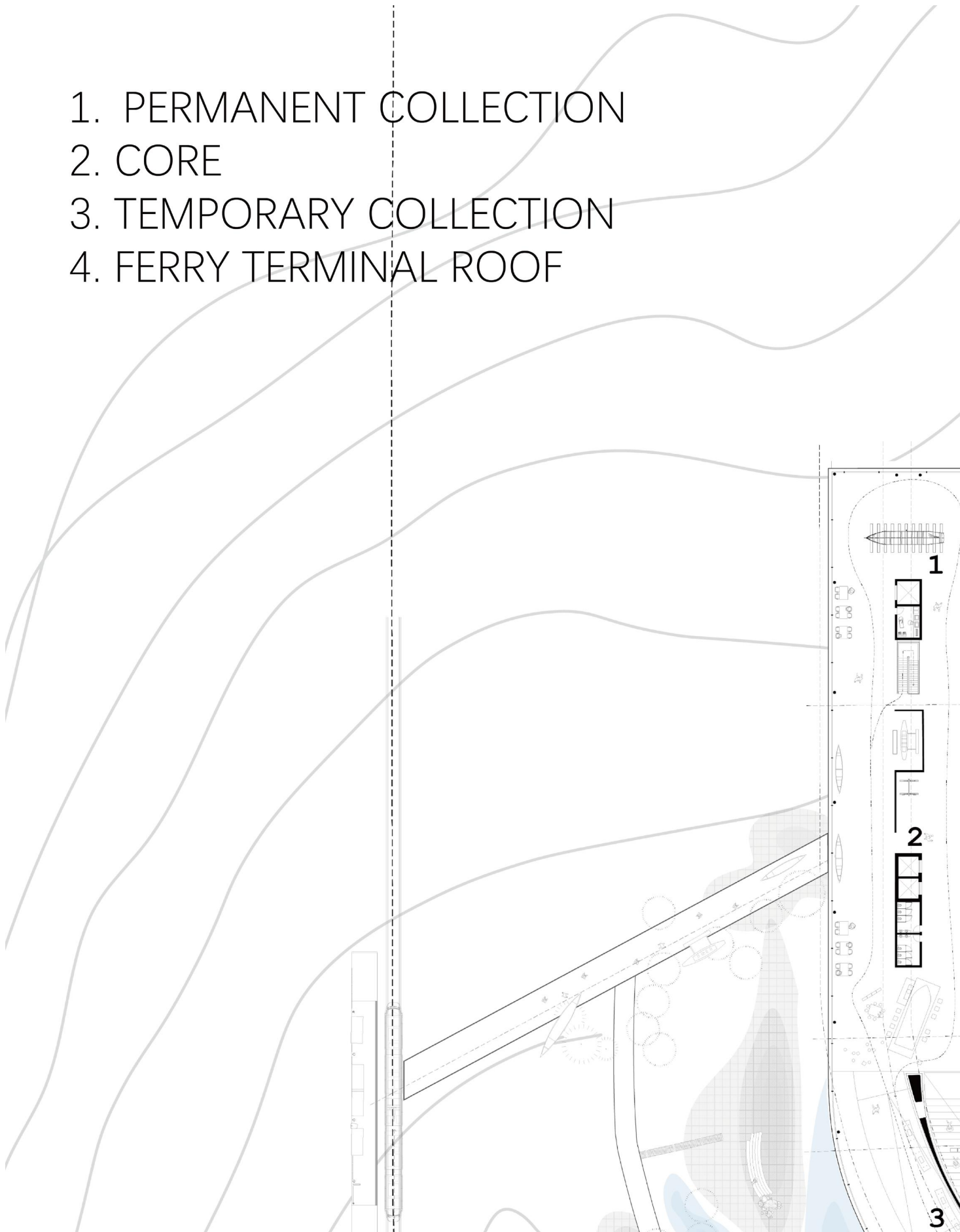
South Brooklyn Marine Terminal, 2nd Ave, Brooklyn, NY 11232

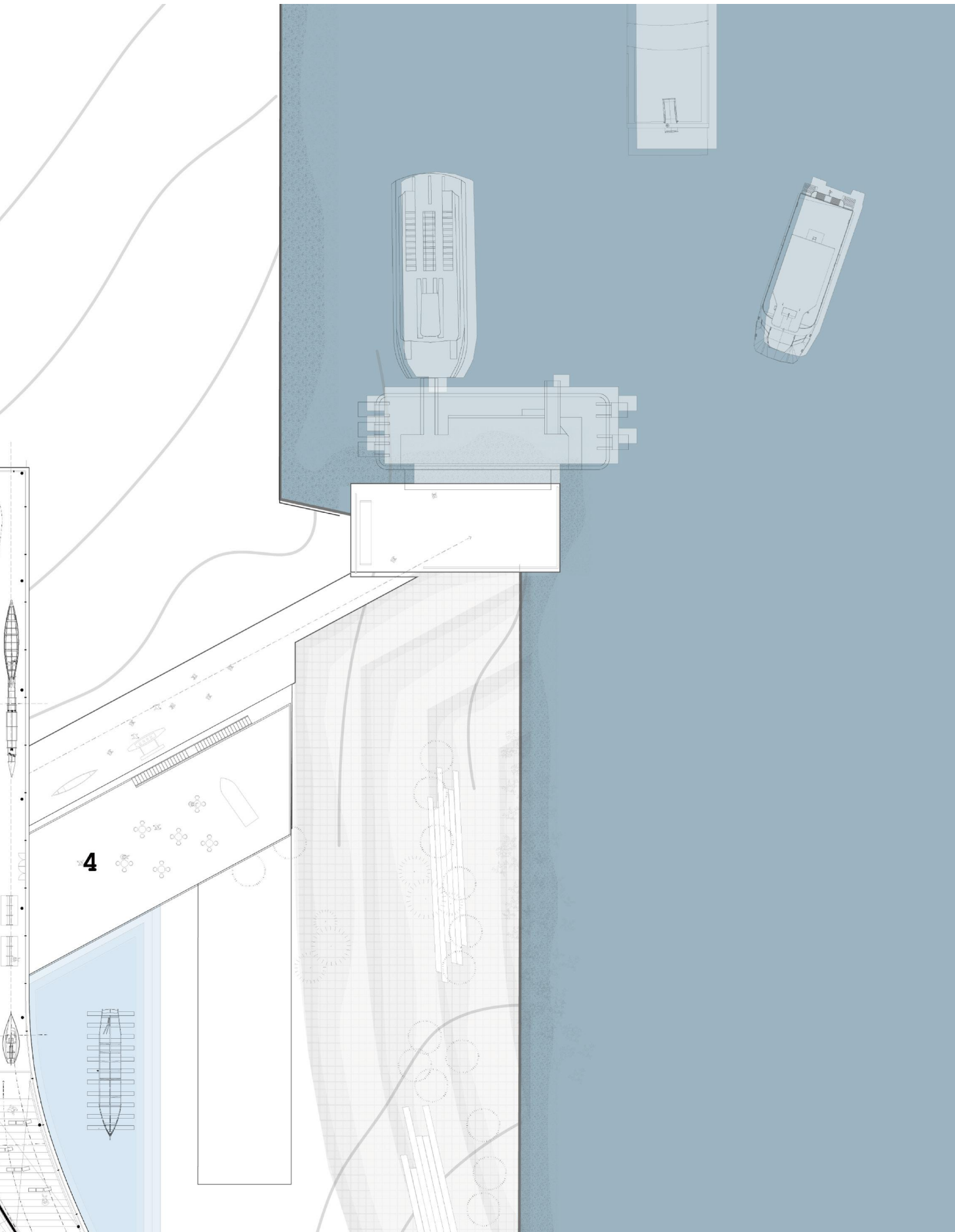


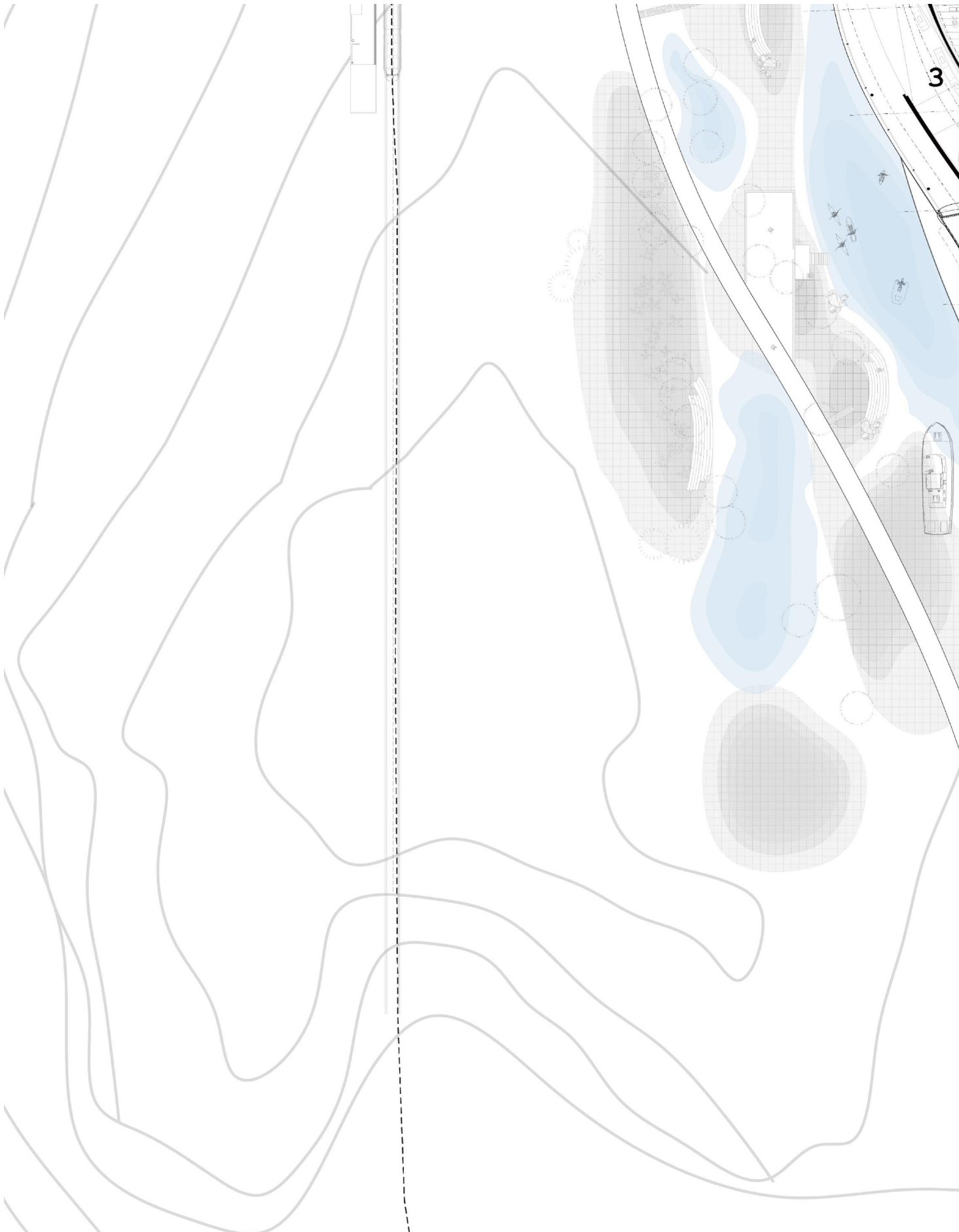
There are two main challenges we need to face within the site: one is how to increase the site's resistance to rainwater, and the other is how to counteract the rising sea water that is becoming more and more of a problem over time.

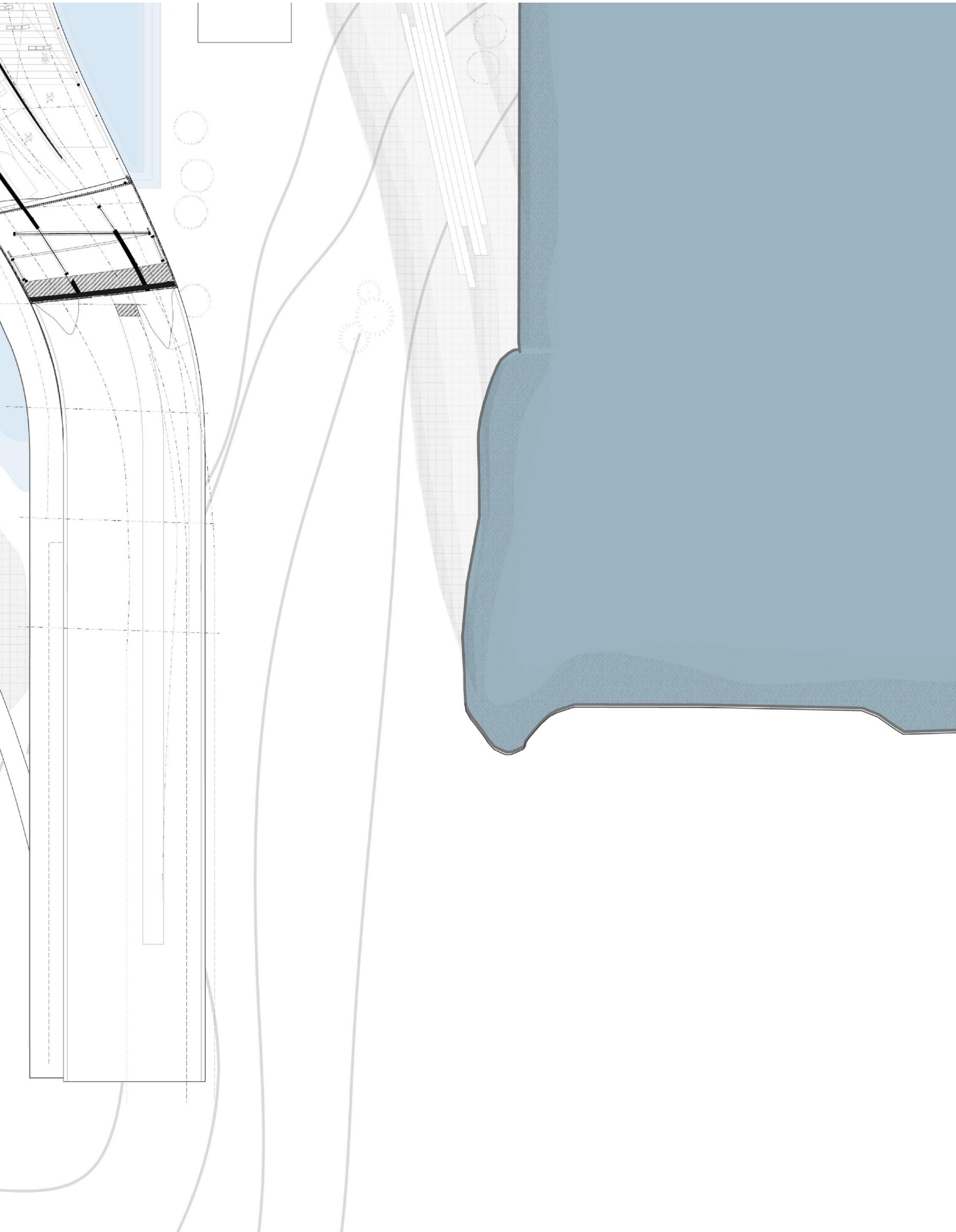


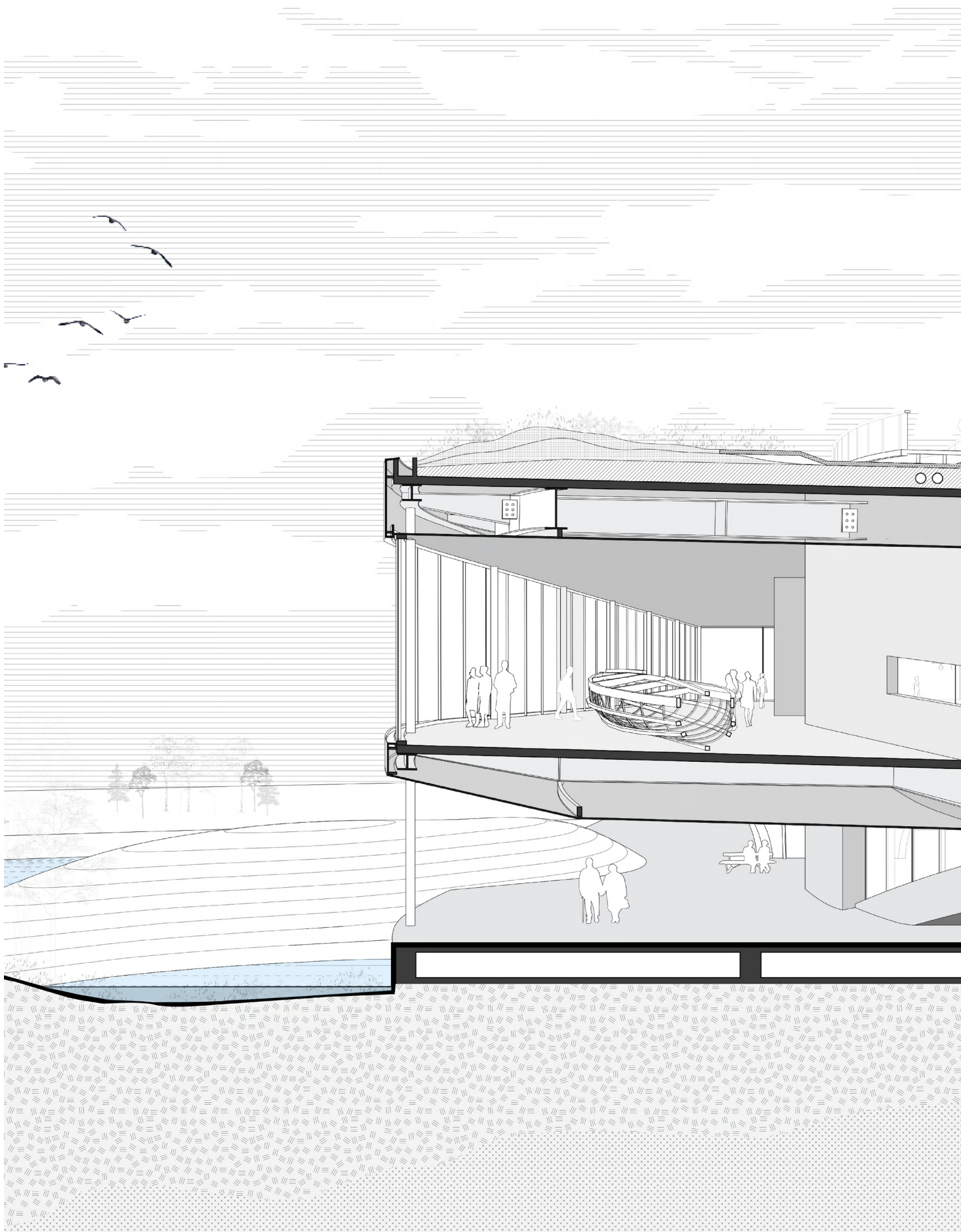
1. PERMANENT COLLECTION
2. CORE
3. TEMPORARY COLLECTION
4. FERRY TERMINAL ROOF

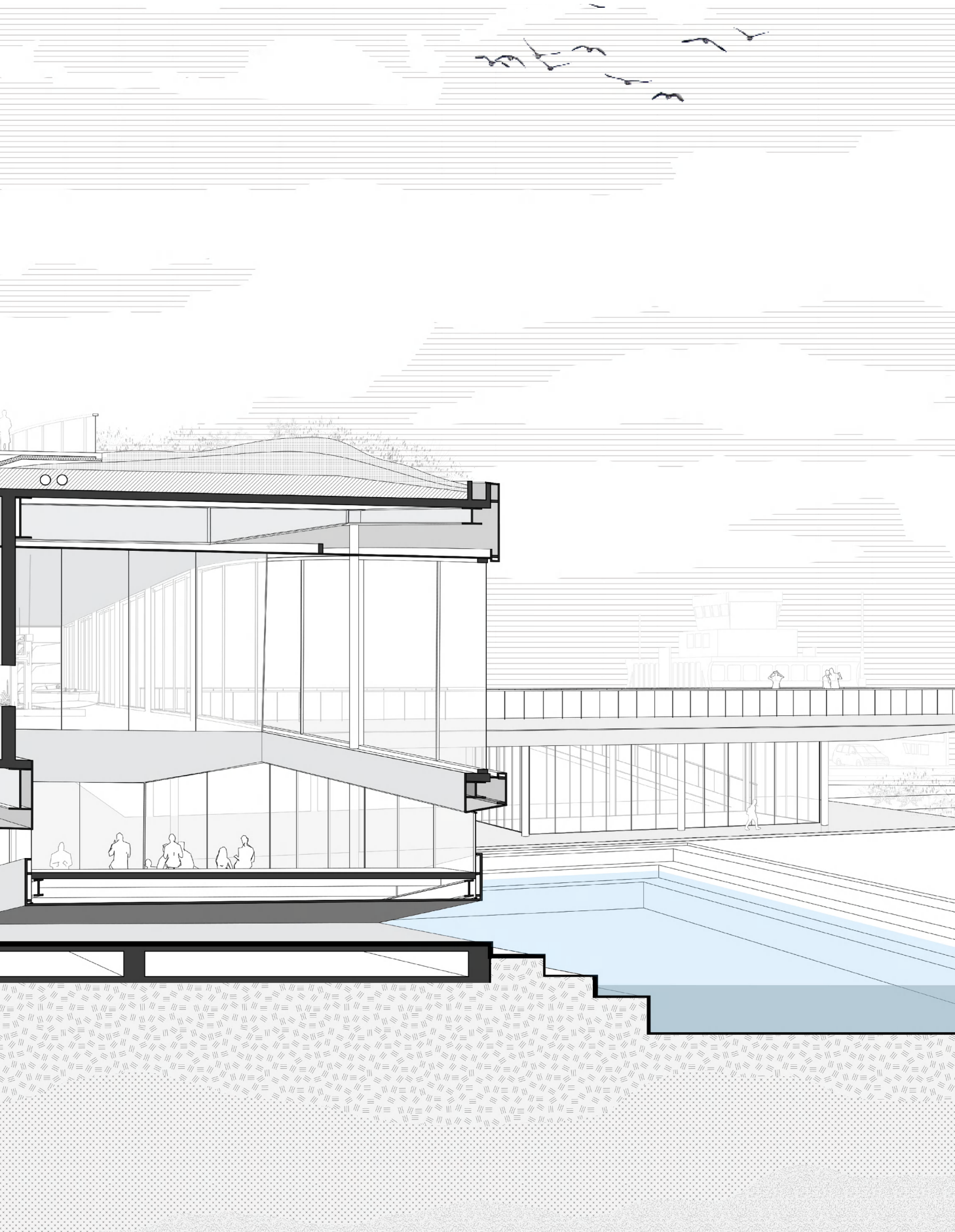


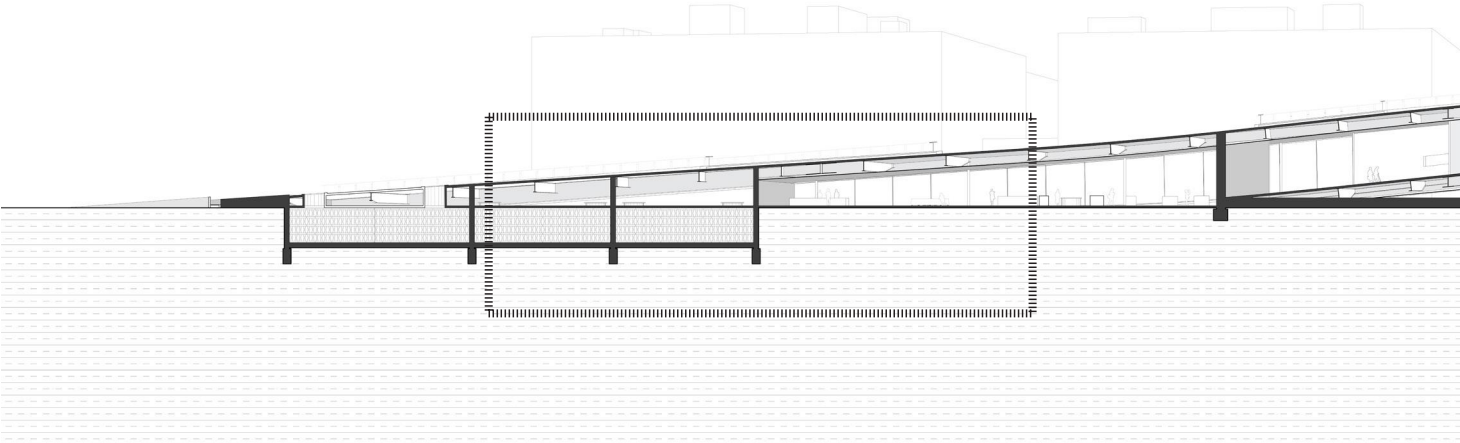
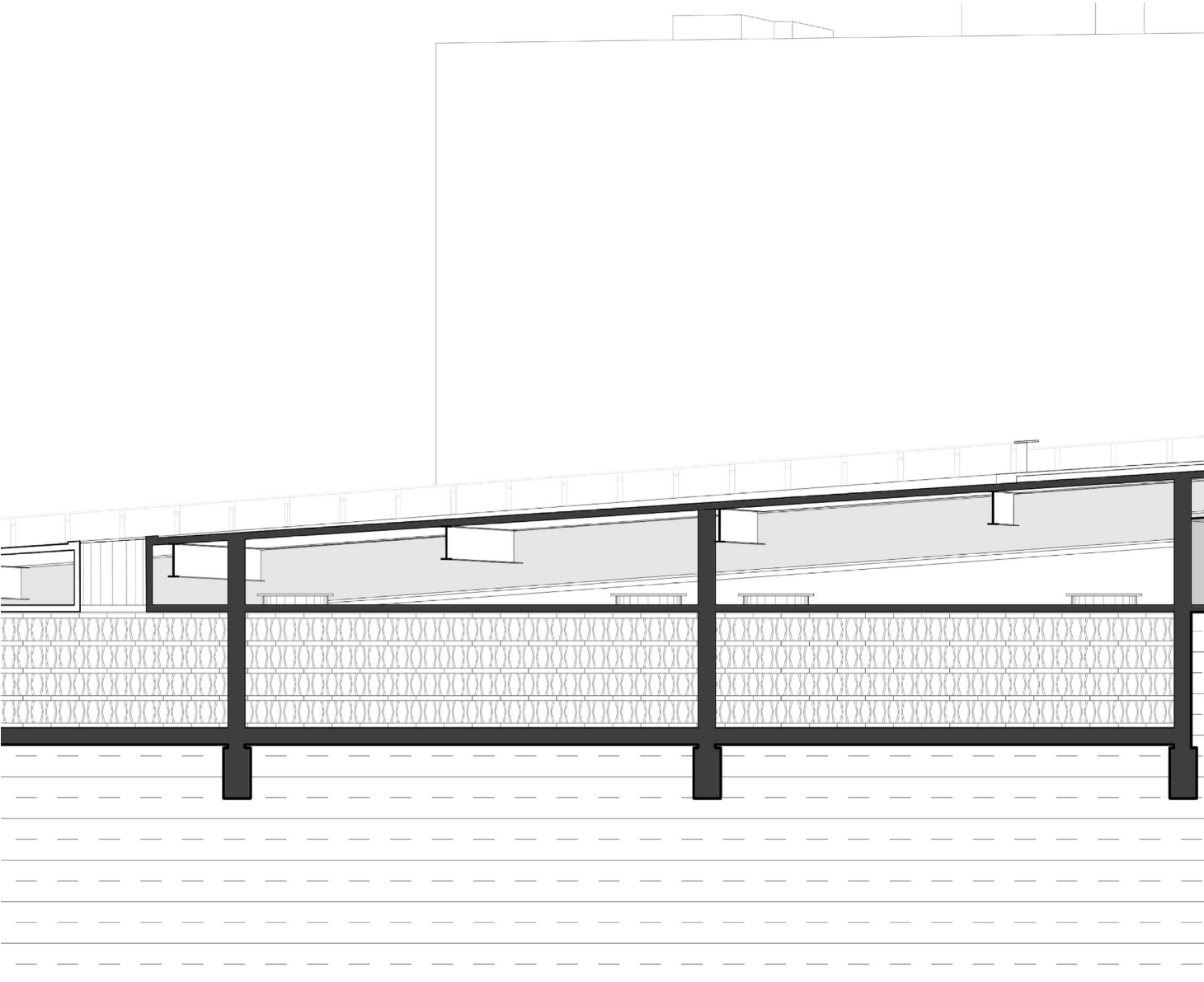


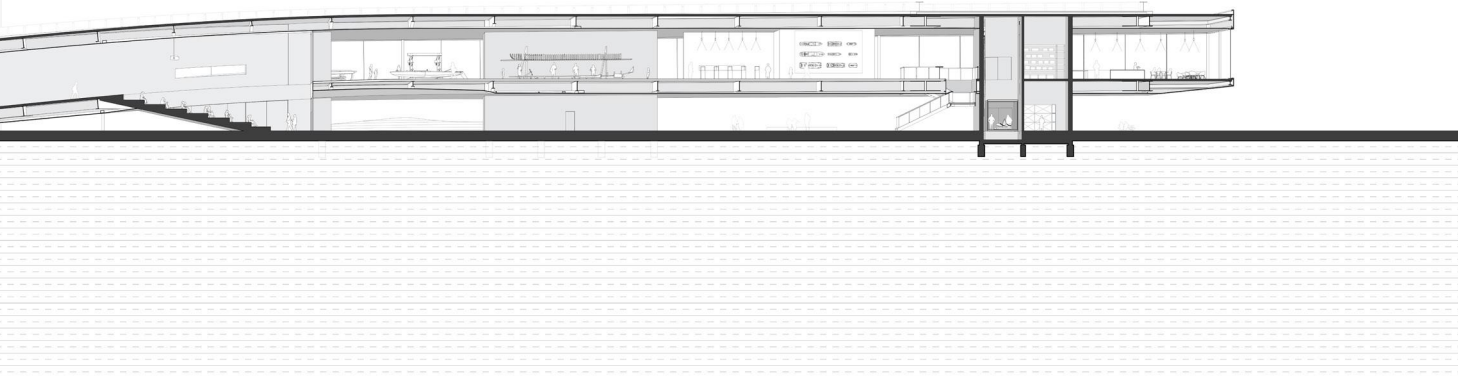
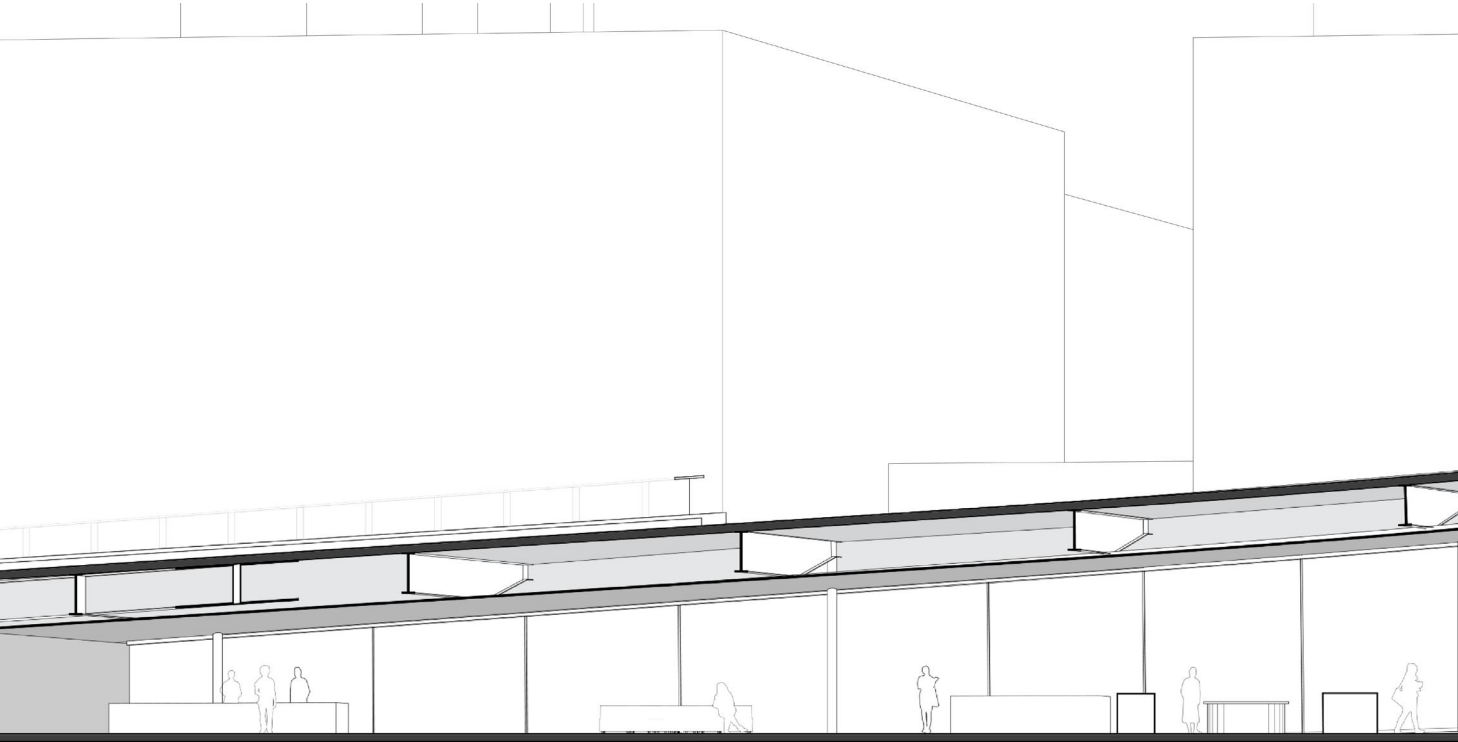






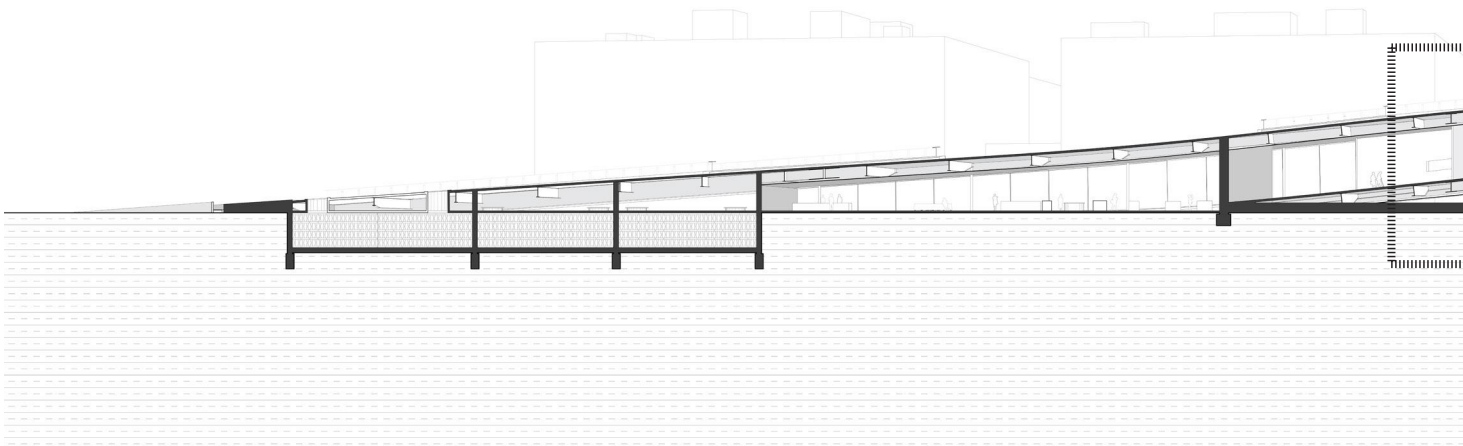
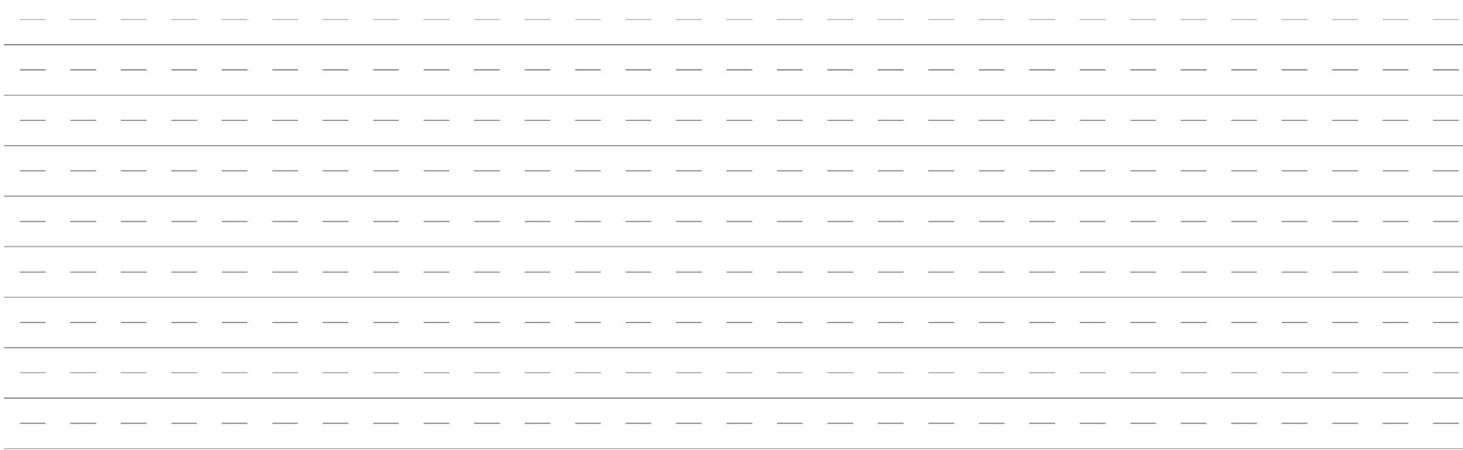
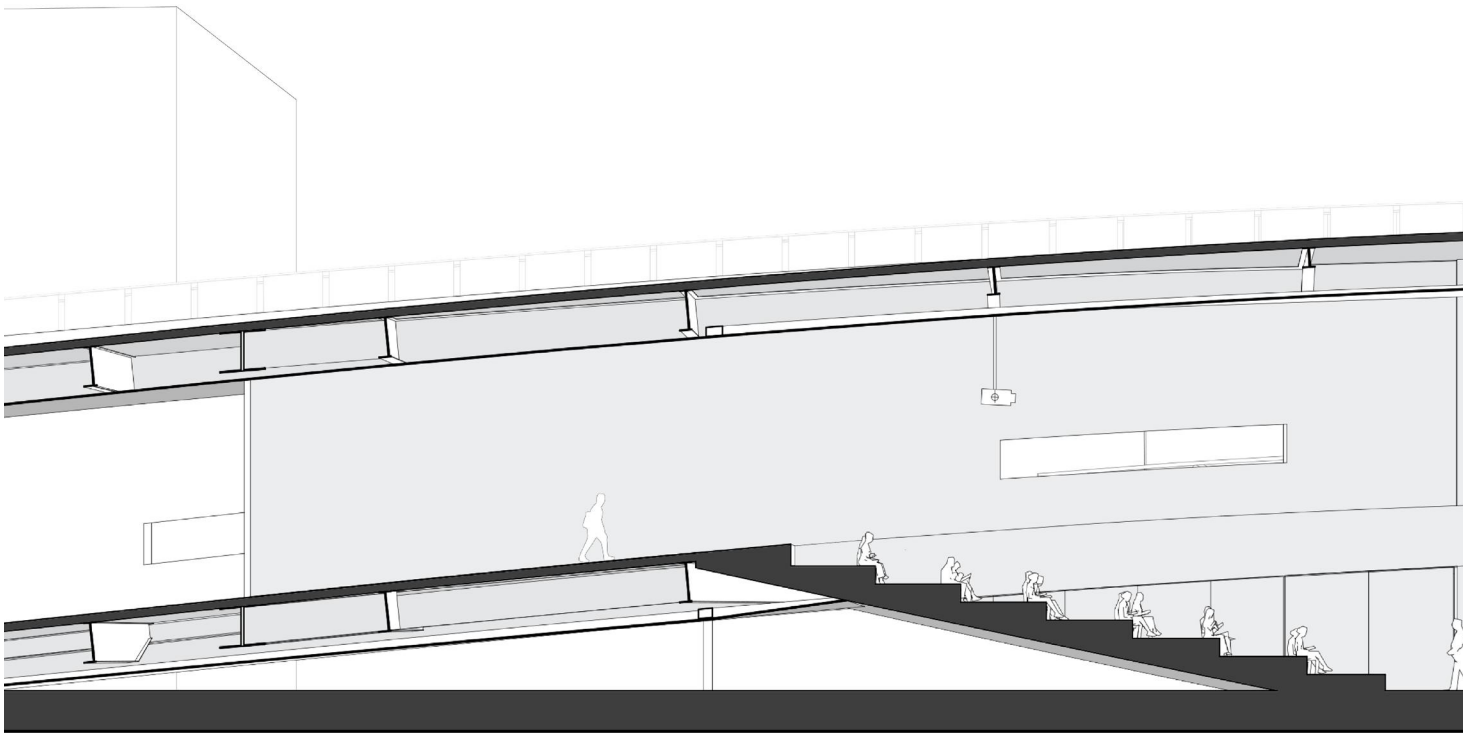


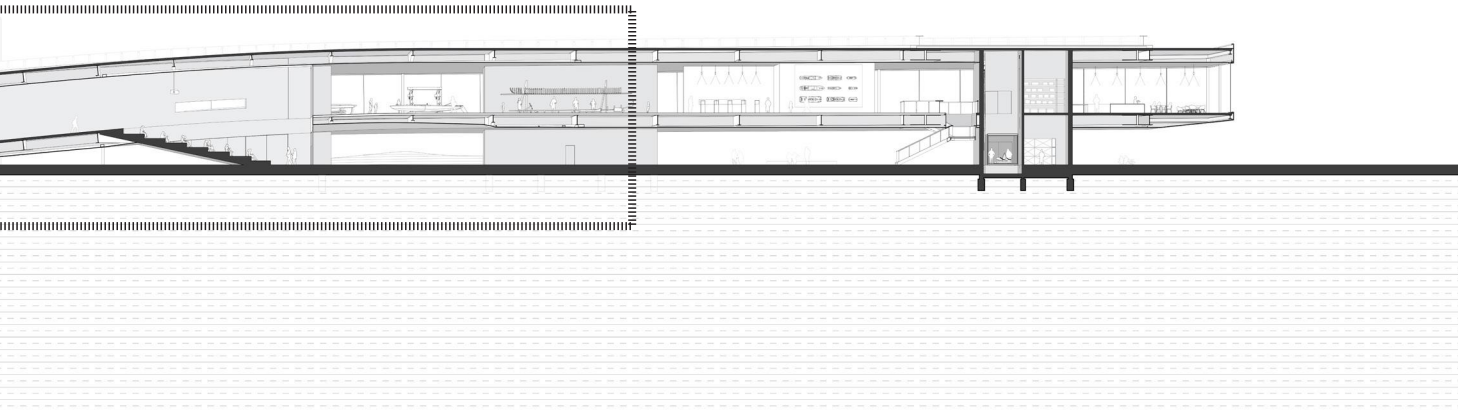
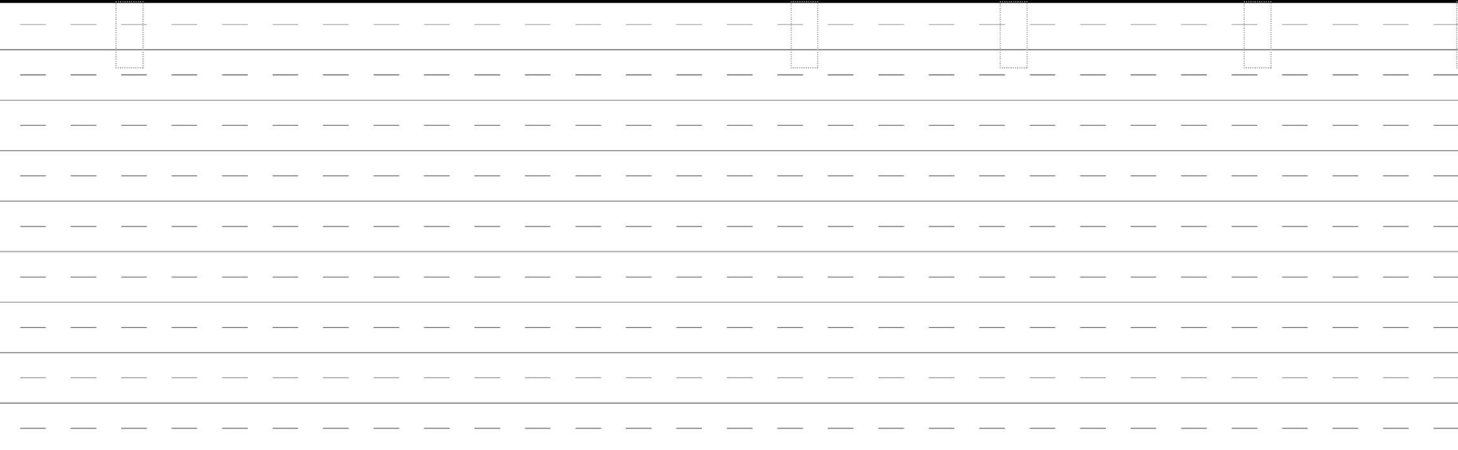
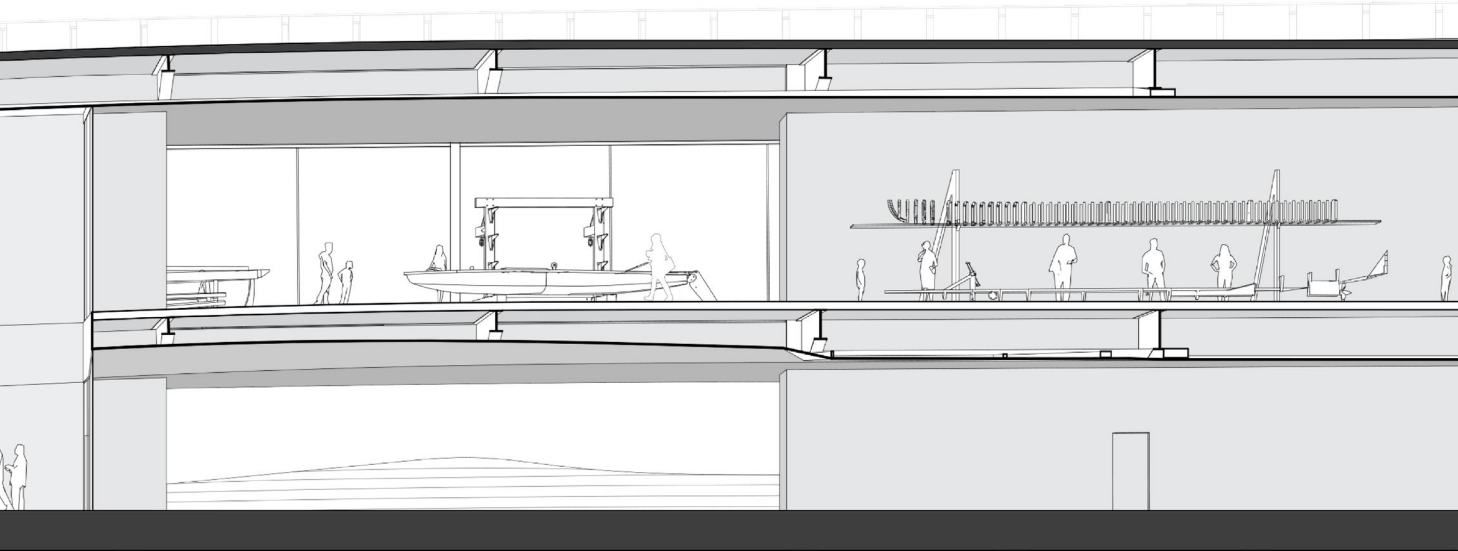






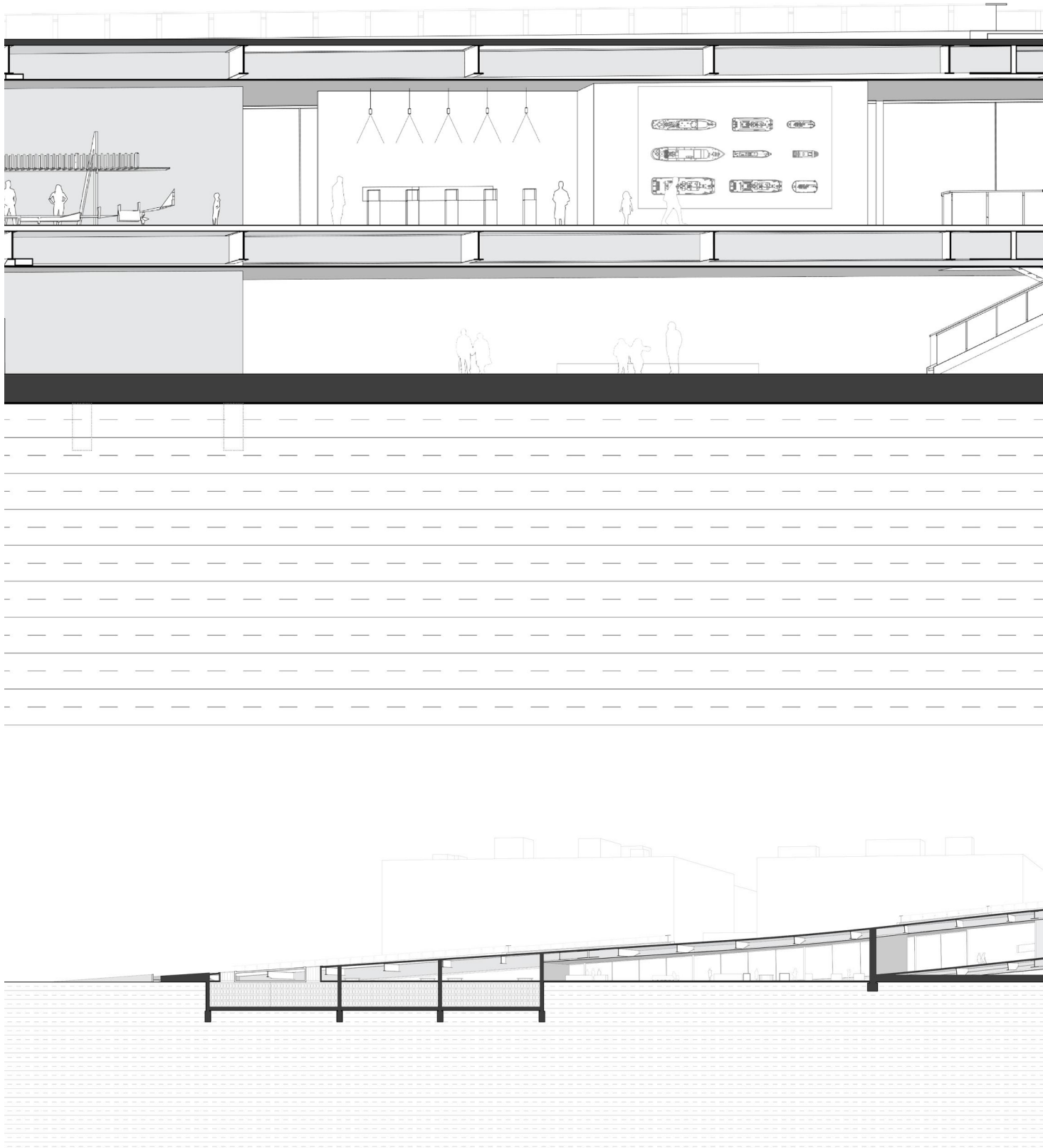


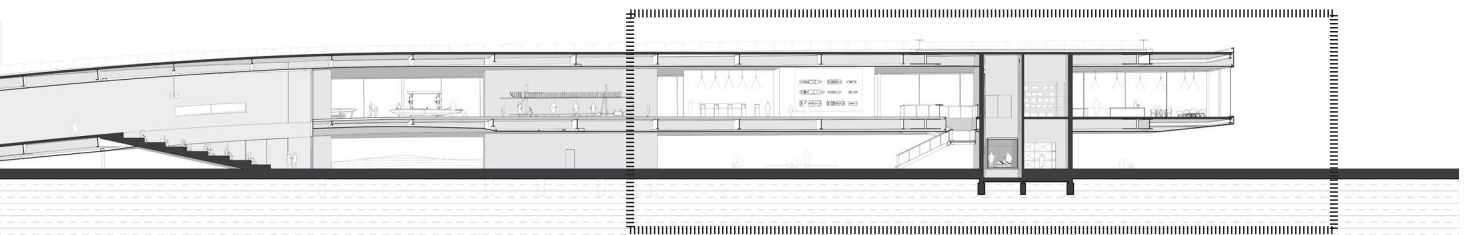
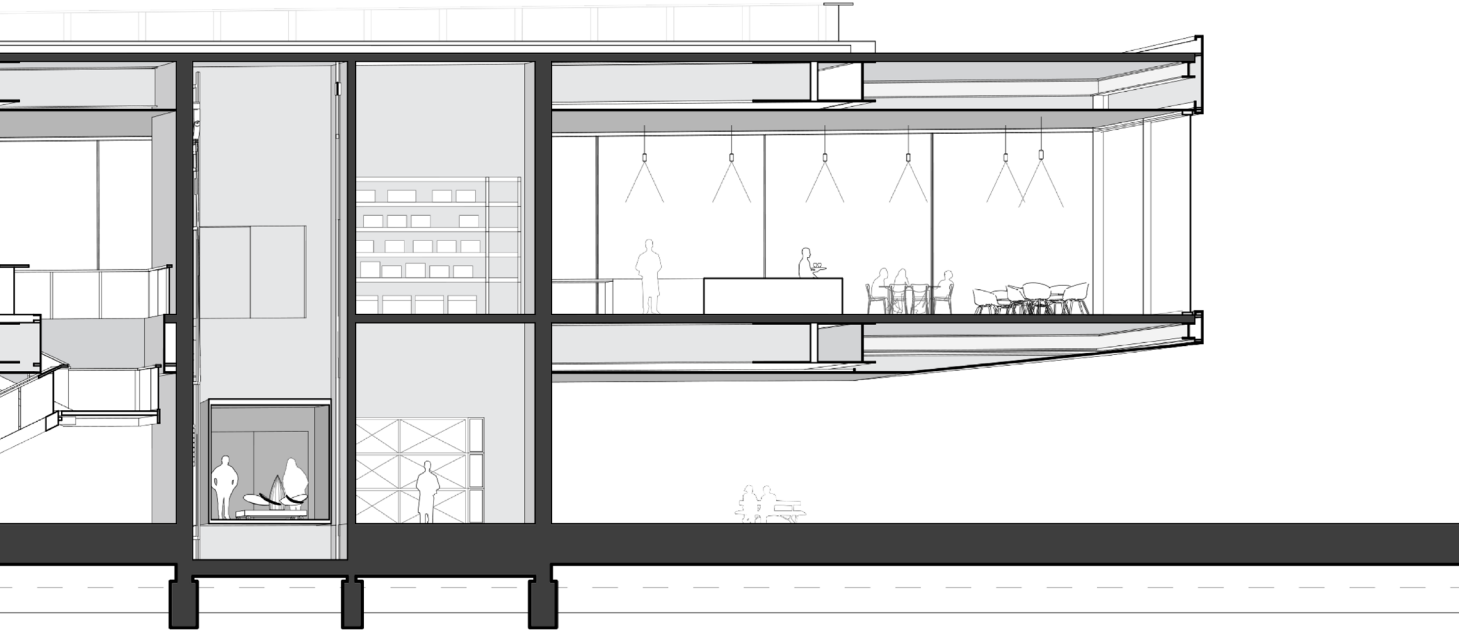




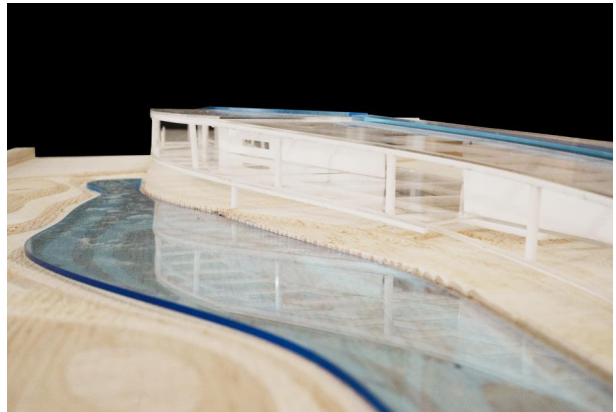












OTHER PROJECTS



Film

2012 "Wadjda"
2019 "The Perfect Candidate"

-Haifaa al-Mansour

&

The Arab City

RIYADH
SAUDI ARABIA



23 Fall
Course
Project

Instructor
Group Work

Arab City in Film
Wadjada _ Redefining Boundaries:
Women Navigating Riyadh's Transition from Tradition to Modernity
Yasser Elsheshtawy
Kris Liu / Zhuorui Li / Zhihan Guo



23 Fall
 Course Rendering System
 Project Architectural Model Visualization
 Instructor Seth Thompson
 Individual Zhuorui Li

24 Spring
 Course SPATIAL DATA NARRATIVES
 Project NYC_TIDAL_CHRONICLES
 Instructor Joshua Begley
 Individual Zhuorui Li



ARAB CITY IN FILM



Film

2012 "Wadjda"
 2019 "The Perfect Candidate"

-Haifaa al-Mansour

The Arab City

RIYADH
 SAUDI ARABIA

&



Redefining Boundaries:
 Women Navigating Riyadh's Transition from Tradition to Modernity



Prof. Yasser Bsheshtawy

— MSAAD —

Kris (Jiachen) Liu
 Cedric (Zhuorui) Li
 Zhihan Guo

Columbia GSAPP || FALL 23'

FILM INTRO

The Enlightenment and Development of Feminism: A Comparison between Two Movies Based on Characters' Behavior

Wadjda is a 2012 Saudi Arabian drama film, written and directed by Haifaa al-Mansour (in her feature directorial debut). It was the first feature film shot entirely in Saudi Arabia and the first feature-length film made by a female Saudi director. The heroine, Wadjda, a spirited 10-year-old living in Riyadh, dreams of owning a green bicycle, but Wadjda's mother refuses to buy one for her, fearing repercussions from a society that sees bicycles as dangerous to a girl's virtue. When Wajada tried her best to raise money to buy a bicycle herself, she broke many established rules for women in society and also witnessed the struggles and confusion of other female characters in the face of conflicts between human nature and rules.

I use colors to evaluate the degree to which characters adhere to or break rules and categorize the main characters by gender (#6), as they exhibit different attitudes in the film. Male characters remain indifferent as guardians of rules, even if they witness the plight of women; However, most female characters exhibit contradictions and changes in attitudes, such as the principal, who initially appeared to be a staunch supporter of rules, but later was discovered to have an affair with a stranger.

Seven years later, Haifaa al-Mansour made her fourth feature film, The Perfect Candidate, in

2019 which was the first feature film to be supported by the new national Saudi Film Council. This film is about a determined young Saudi doctor's surprise run for office in the local city elections sweeps up her family and community as they struggle to accept their town's first female candidate. Compared to Wadjda's innate pursuit of freedom and equality, which has not been infected by social values, and the awakening and initial exploration of female consciousness by other characters in the film, the female protagonist of The Perfect Candidate seems to be more aware of her social environment and decided to make changes.



The Arab City in Film Prof. Yasser Elshahawi
Columbia GSAPP | FALL 23'

Kis & Zihon & Cecic

Mobility

Women's Spatial Experiences in Riyadh

In the context of Riyadh's evolving urban landscape, significant changes have taken place over the last half-century. The city's transformation from a traditional Arab Medina into a modern metropolis has been accompanied by shifts in socio-cultural norms, particularly impacting women's experiences in public spaces.

The lifting of the women's driving ban in 2018 marked a pivotal change, empowering women with greater independence and mobility. This shift has substantial implications for women's participation in the workforce and in public life. Prior to this, the absence of driving rights for women not only imposed financial burdens due to the need for private drivers but also restricted their social and economic freedom.

The gendered nature of urban spaces in Riyadh is prominently evident on Al Tahliya Street. Despite sidewalks being public spaces, cultural norms and societal expectations significantly influence women's visibility and accessibility in these areas. Women's presence in public is often conditional, accepted only when exhibiting purposeful behavior.

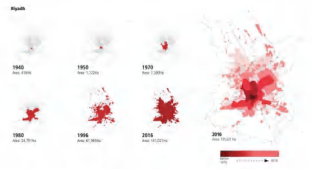
To a certain extent, Sidewalk is the only gender-mixed space where men and women may meet spontaneously, but women are still subject to social and cultural norms. Women, especially in socially conservative societies, need to justify their presence in public urban spaces in order to be socially accepted, which can be observed through their purposeful spatial behavior such as shopping, carrying something or moving quickly towards a destination (Phadke, 2012). In an analysis of the behavior of men and women on Al Tahliya Street in Riyadh, Almahmood M et al. (2018) found that women's spatio-temporal behavior is self-regulated to avoid unpleasant encounters as well as externally regulated by gender norms through the socially conceived 'appropriate' behavior for women. It is more respectable for women not to appear on



82% of women tend to have a purposeful pattern of movement (from car to shop) taking the fastest and shortest routes.

-Al Tahliya Street at night as this may lead to verbal or behavioral harassment from men. This phenomenon is also reflected in the plot where Wajida is harassed on the Sidewalk home from school.

This phenomenon is also indirectly reflected in the urban development of Riyadh, where the city planning process seems to rarely consider pedestrian thoroughways in urban spaces, and even less so the spatial experiences of women in these transit spaces.



Over the past fifty years, Riyadh has evolved from a traditional Arab Medina into a sprawling international metropolis covering over 2000 square kilometers. This growth, shaped by modernist planning like grid layouts, has unfortunately prioritized motorized vehicles, leading to traffic congestion and a lack of pedestrian zones. The city's car-centric planning has not only increased traffic problems and pollution but also contributed to one of the world's highest rates of traffic fatalities.

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Empowering Change

The film "Wajida" offers a vivid portrayal of the day-to-day life of its eponymous young protagonist, Wajida, as she navigates her way between school and home, subtly depicting the diverse realities of Arab women within the societal fabric. Despite the constraints of deeply entrenched class concepts and a male-dominated society, Wajida emerges as a beacon of courage and independence, symbolizing the potential of Arab women. Her mother, another central figure in the narrative, embodies the complexities faced by many in adhering to devout Muslim beliefs while grappling with personal tribulations, such as her husband's decision to marry a second wife.

The director adeptly captures a sense of warmth and humanity within the film, while concurrently highlighting the stark gender divide that has historically characterized Saudi Arabian society. The depiction of public spaces, including mixed roads and the chaotic urban planning of Riyadh, serves as a metaphor for the societal order and its gender disparities.

This gender segregation, deeply ingrained in the Saudi interpretation of Islam, has historically led to the creation of extensive separate spaces exclusively for women. Scholars have noted how the design of religious institutions and public spaces has reinforced this separation, perpetuating the "Glass Wall" between men and women. However, recent developments, such as the Saudi government's 2019 announcement ending gender-segregated entrances in restaurants, mark a significant societal shift. This change is part of a broader initiative to modernize and liberalize the ultra-conservative kingdom.

In the realm of employment, the role of Saudi women has evolved markedly. The General Authority for Statistics reported in 2021 that women comprised 33.8% of the workforce, a notable increase indicative of their growing presence in the labor market.

The trajectory of female labor force participation reflects a broader societal change. Before the Arab Spring, women's employment was largely confined to gender-segregated spaces. However, there has been a steady increase in their participation, with the latest data from The World Bank indicating a rise to 27.8%. This trend, although not yet meeting the Saudi Vision 2030 target of 30%, shows promise. The introduction of the first anti-harassment law in 2018 further underscores the changing landscape, offering greater protection to women in the public sphere.

Despite these advances, the transition towards gender equality in Saudi Arabia is not without its challenges. The traditional social structure, where men are viewed as providers and women as caregivers, still holds significant sway. As women's roles evolve, there is a gradual shift in attitudes, yet resistance remains, particularly among some male family members who view these changes with skepticism.

The path to women's emancipation in Saudi Arabia is complex, marked by a mix of opportunities and obstacles. Some conservative elements within society, adhering to religious feminism, have staunchly opposed the liberalization efforts. This resistance underscores the varied viewpoints within Saudi Arabian society regarding women's rights and roles.

In summary, the journey towards women's empowerment in Saudi Arabia is multifaceted and ongoing. The government's reforms, societal shifts, and the increasing participation of women in the labor force are collectively reshaping the landscape, gradually dismantling the barriers to gender equality.

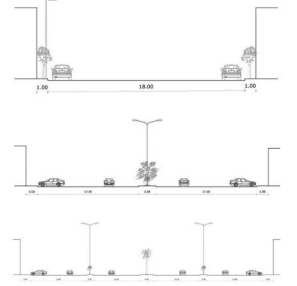
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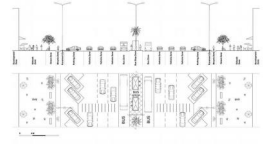
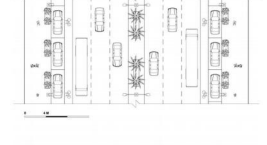
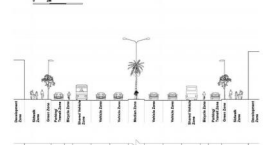
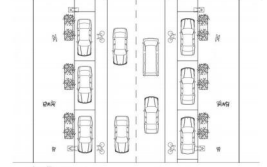
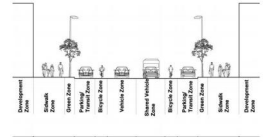
Women's Spatial Experiences in Riyadh

Addressing these challenges, the Riyadh Municipality launched 'Humanising the City' to create a more pedestrian-friendly environment. This initiative focuses on optimizing pavements and rethinking urban layouts to enhance public safety and reduce traffic congestion. The concept of 'complete streets' is integral to this plan, aiming to balance transportation needs with environmental, societal, and economic considerations.



A key example of this new approach is the Al Khaldiah pavement, part of a broader strategy to integrate pedestrian accessibility into Riyadh's road network. This project is geared towards enhancing infrastructure in line with Expo 2030 preparations, aiming for a city that supports both vehicular and pedestrian traffic harmoniously.

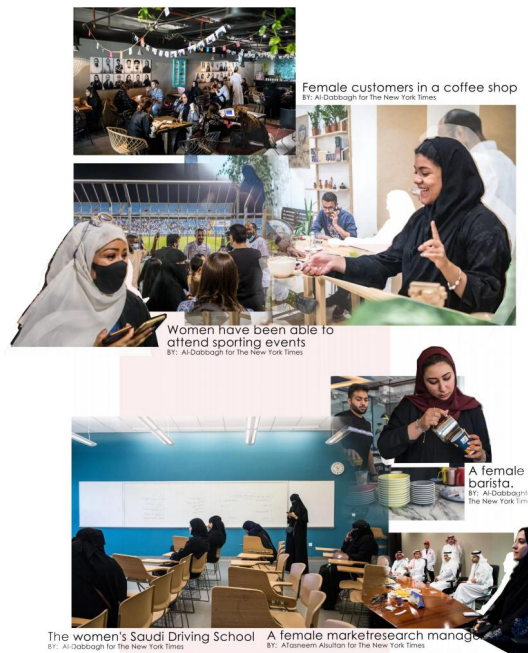
These developments highlight the growing recognition of the need for inclusive urban planning in Riyadh. The city's evolution underscores the importance of addressing gender dynamics and ensuring equitable access to urban spaces, reflecting a broader commitment to social and economic progress for all residents.



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Empowering Change



Female customers in a coffee shop
BY: Al-Dabbagh for The New York Times

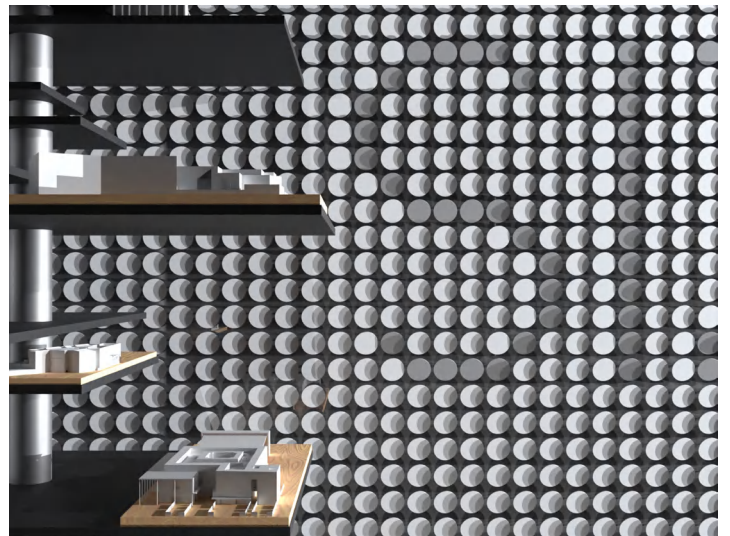
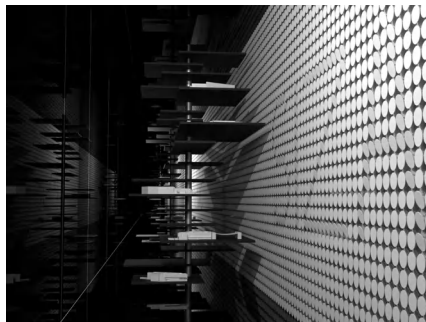
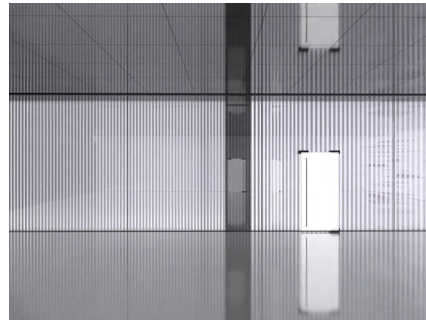
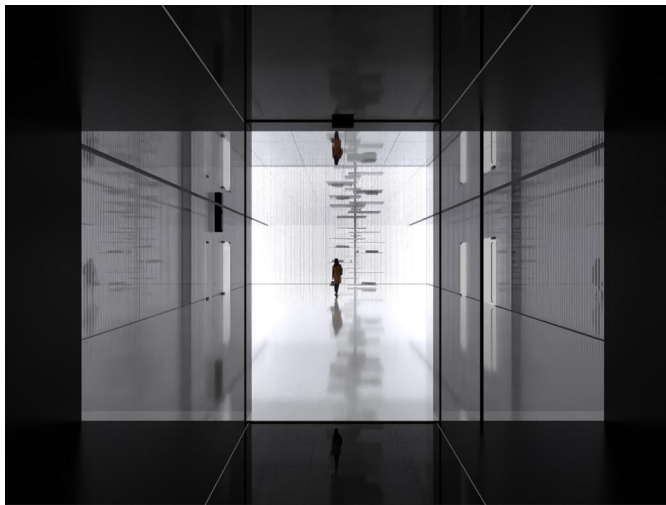
Women have been able to attend sporting events
BY: Al-Dabbagh for The New York Times

A female barista.
BY: Al-Dabbagh for The New York Times

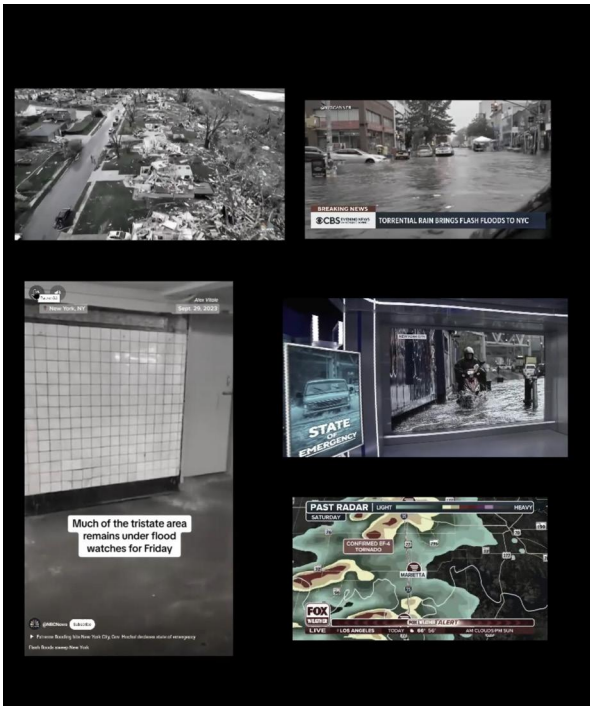
The women's Saudi Driving School
BY: Al-Dabbagh for The New York Times

A female market research manager.
BY: Al-Dabbagh for The New York Times

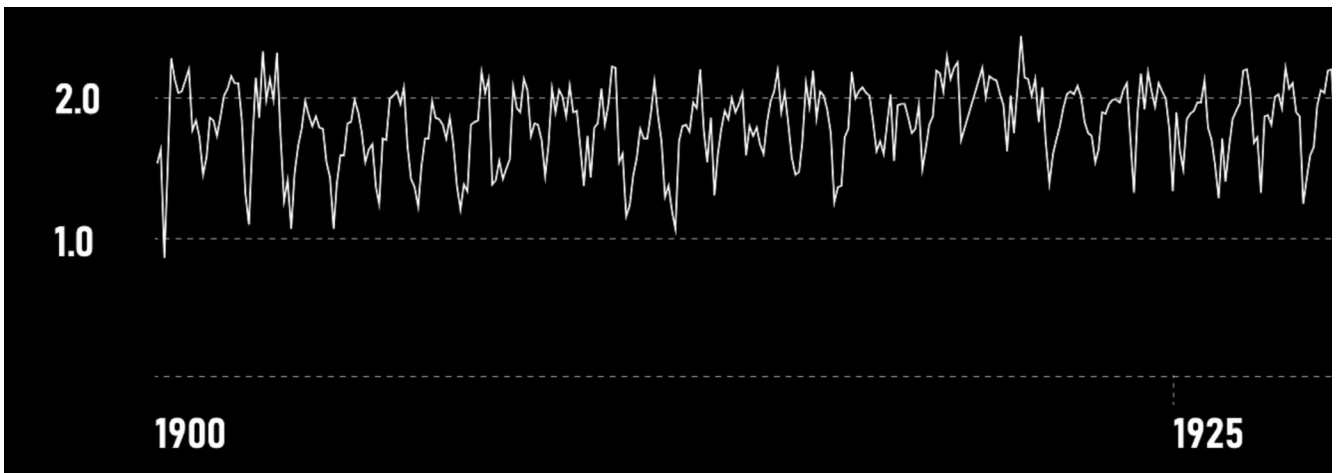
RENDERING SYSTEM



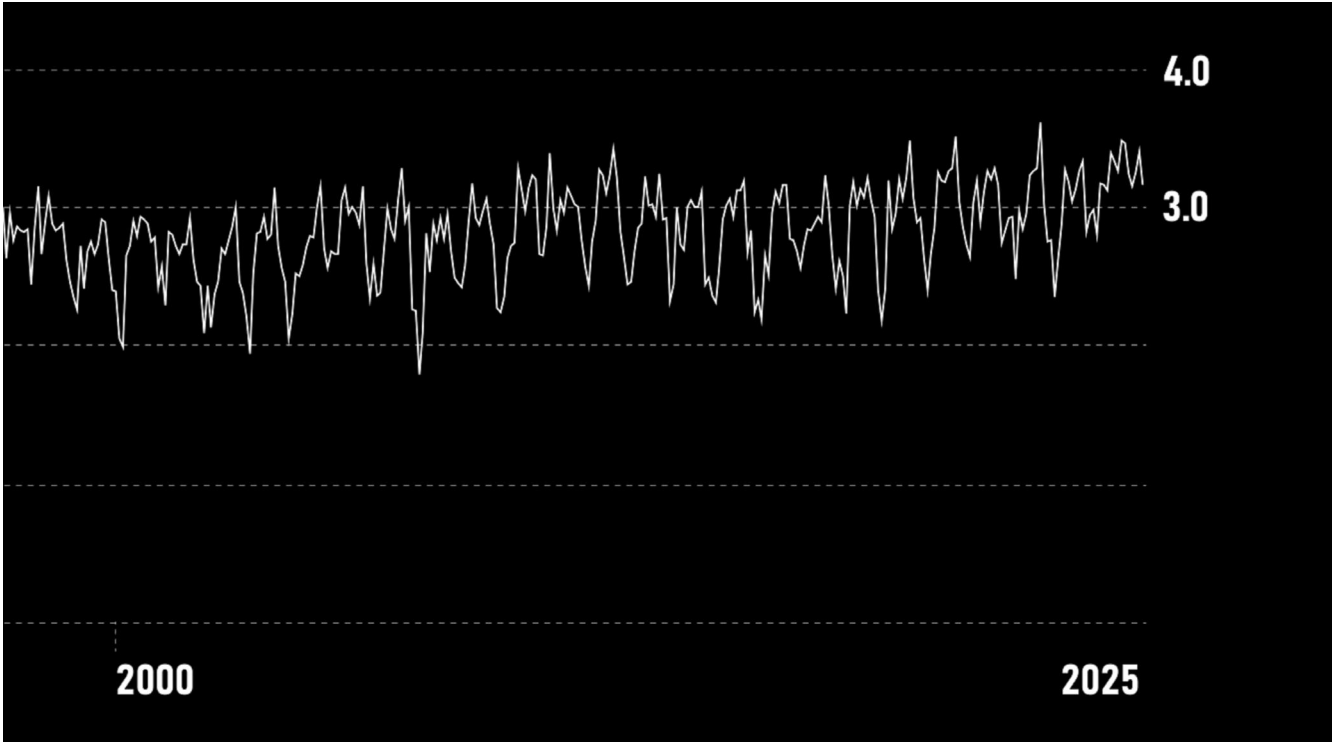
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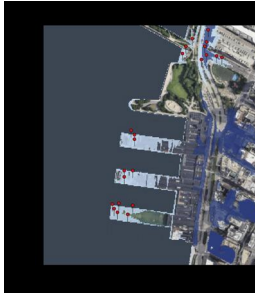
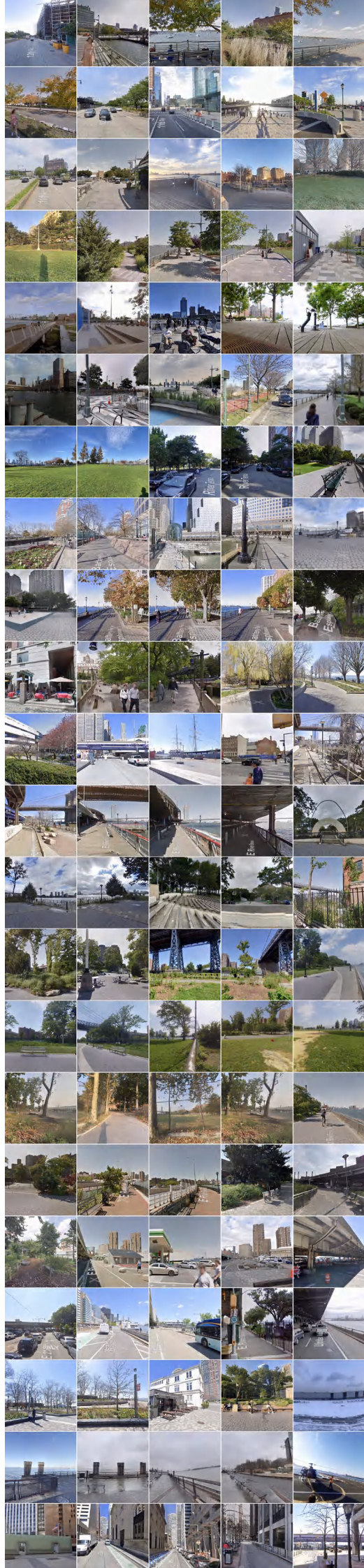
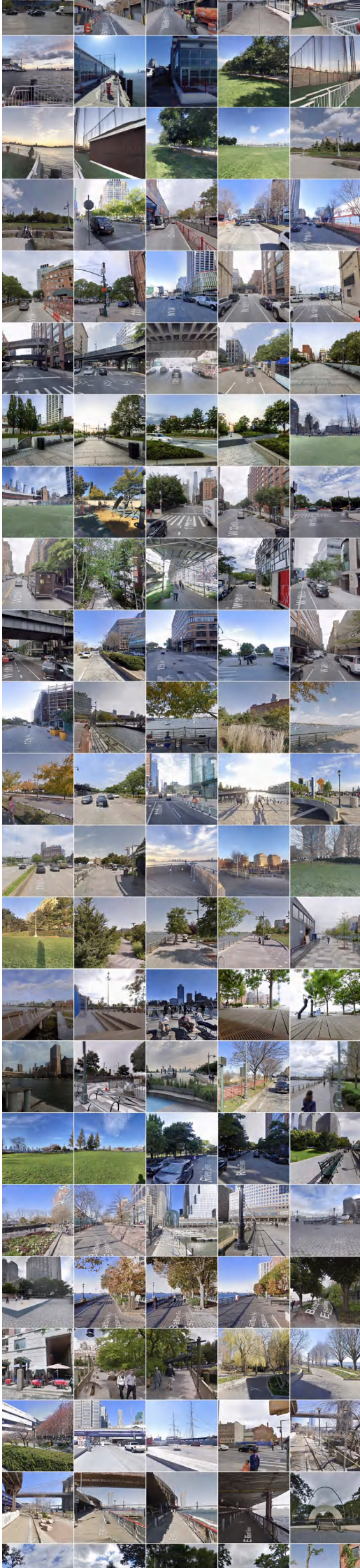
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CHELSEA

HIGH TIDE 2020

LOW ESTIMATE - 0FT
MIDDLE ESTIMATE - 0.5FT
HIGH ESTIMATE - 1FT

HIGH TIDE 2050

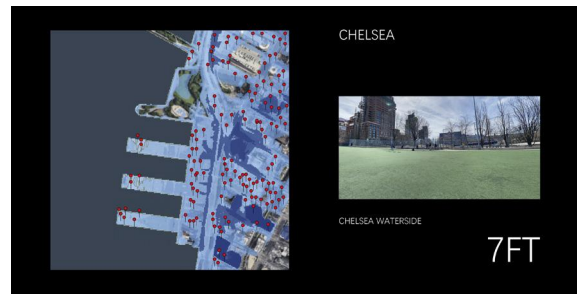
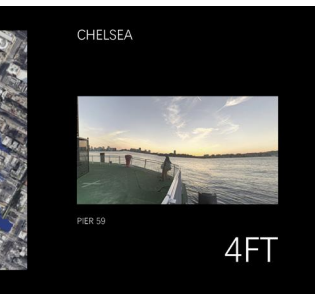
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MIDDLE ESTIMATE - 1.5FT
HIGH ESTIMATE - 3FT

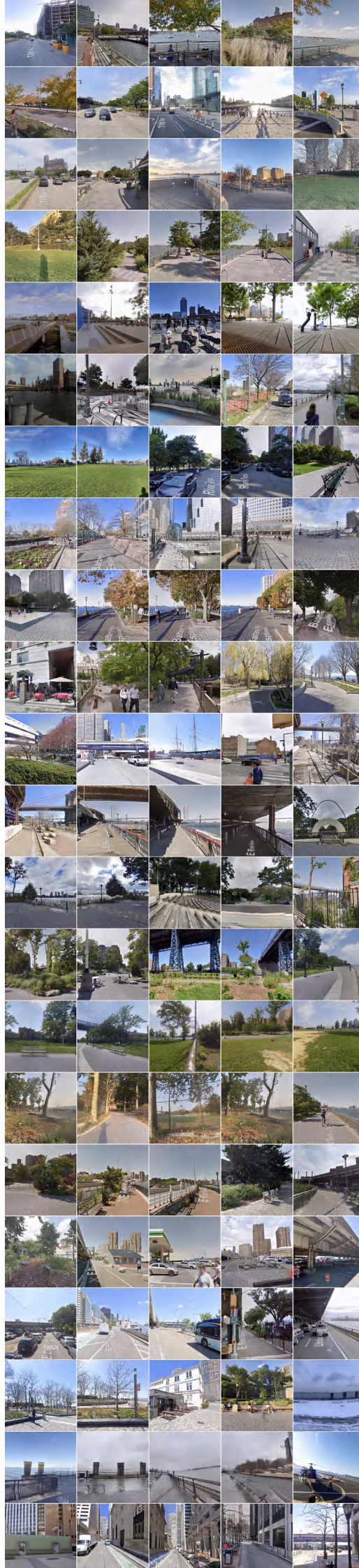
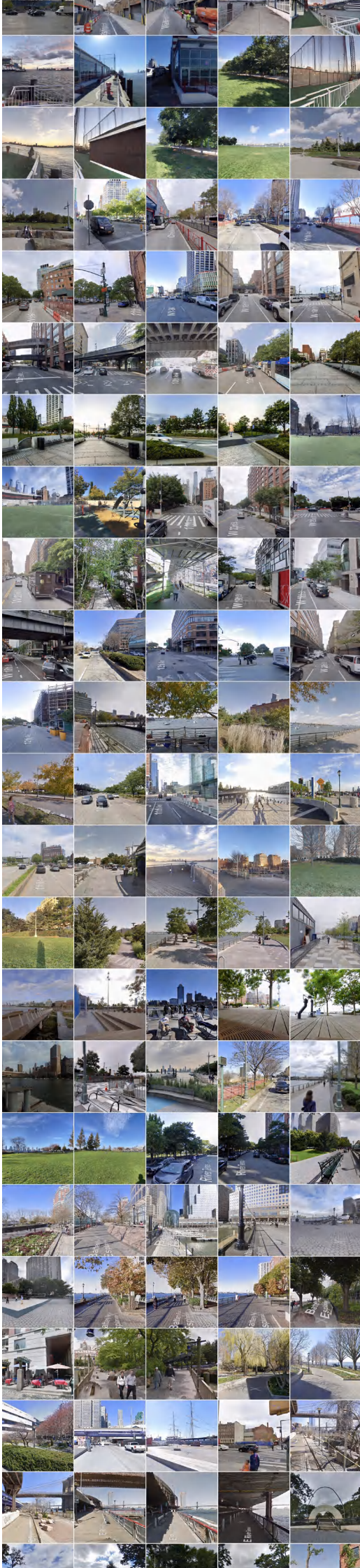
HIGH TIDE 2080

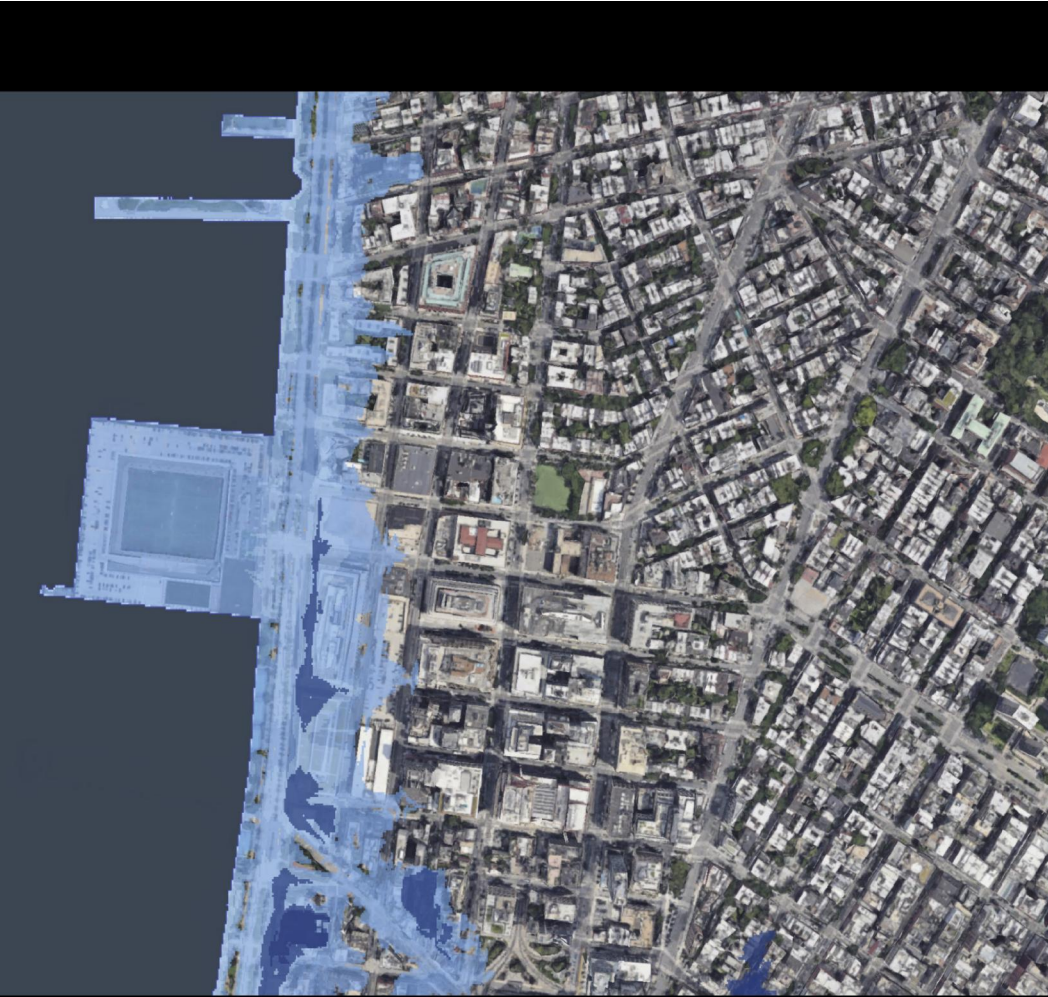
LOW ESTIMATE - 1FT
MIDDLE ESTIMATE - 2FT
HIGH ESTIMATE - 5FT

HIGH TIDE 2100

LOW ESTIMATE - 2FT
MIDDLE ESTIMATE - 3FT
HIGH ESTIMATE - 7FT







SOHO

HIGH TIDE 2020
LOW ESTIMATE - 0FT
MIDDLE ESTIMATE - 0.5FT
HIGH ESTIMATE - 1FT
HIGH TIDE 2050
LOW ESTIMATE - 1FT
MIDDLE ESTIMATE - 1.5FT
HIGH ESTIMATE - 3FT
HIGH TIDE 2080
LOW ESTIMATE - 1FT
MIDDLE ESTIMATE - 2FT
HIGH ESTIMATE - 5FT
HIGH TIDE 2100
LOW ESTIMATE - 2FT
MIDDLE ESTIMATE - 3FT
HIGH ESTIMATE - 7FT



