

ANGIE MENDOZA FERNANDEZ
PORTFOLIO



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Throughout GSAPP, we have continuously questioned, and deliberately resisted fixing, what architecture is. My understanding emerges through the guidance of my professors and the inquiries that have shaped my work. To which I am extremely thankful to Ziad Jamaledine, Mireia Luzárraga, Alessandro Orsini, Gary Bates, Josh Uhl, and Mpho Matsipa.

My developed studio projects have produced these conclusions, as I am sure I will add to in the years to come: Architecture **is** a political instrument that refuses to be neutral. Architecture **is** an ecological instrument shaped by histories of extraction, territorial control, and environmental transformation. Architecture **has** the power to reorganize land, resources, and collective life. Architecture **can** dissolve Indigenous knowledge, local stewardship, and reciprocal relationships with the environment. Architecture is **not** static, and through accepting its impermanence we can learn to design through its fleeting relationships with people, land, and uneven histories that bind them all together.

Architecture to me serves as an act of continual negotiation, where what is built is always accountable for what it displaces, and what is repaired is never fully separate from what was broken.

Reciprocal Ecologies

Reclaiming Stewardship in the Watershed Periphery

Conservation in the Ashokan watershed has long been framed as a neutral practice of environmental protection. Beneath this guise lies a spatial and political apparatus that reshapes land access, cultural memory, and ecological value through acts of exclusion. Since the late 20th century, the New York City Department of Environmental Protection (DEP) has expanded its Land Acquisition Program (LAP) to avoid federal filtration mandates by securing land in perpetuity around the reservoir. These regulatory boundaries perform like buffer zones around reservoirs, wetlands, and steep slopes, redrawing community relationships to land, often severing generational ties and limiting development in rural areas that receive none of the water they are burdened to protect.

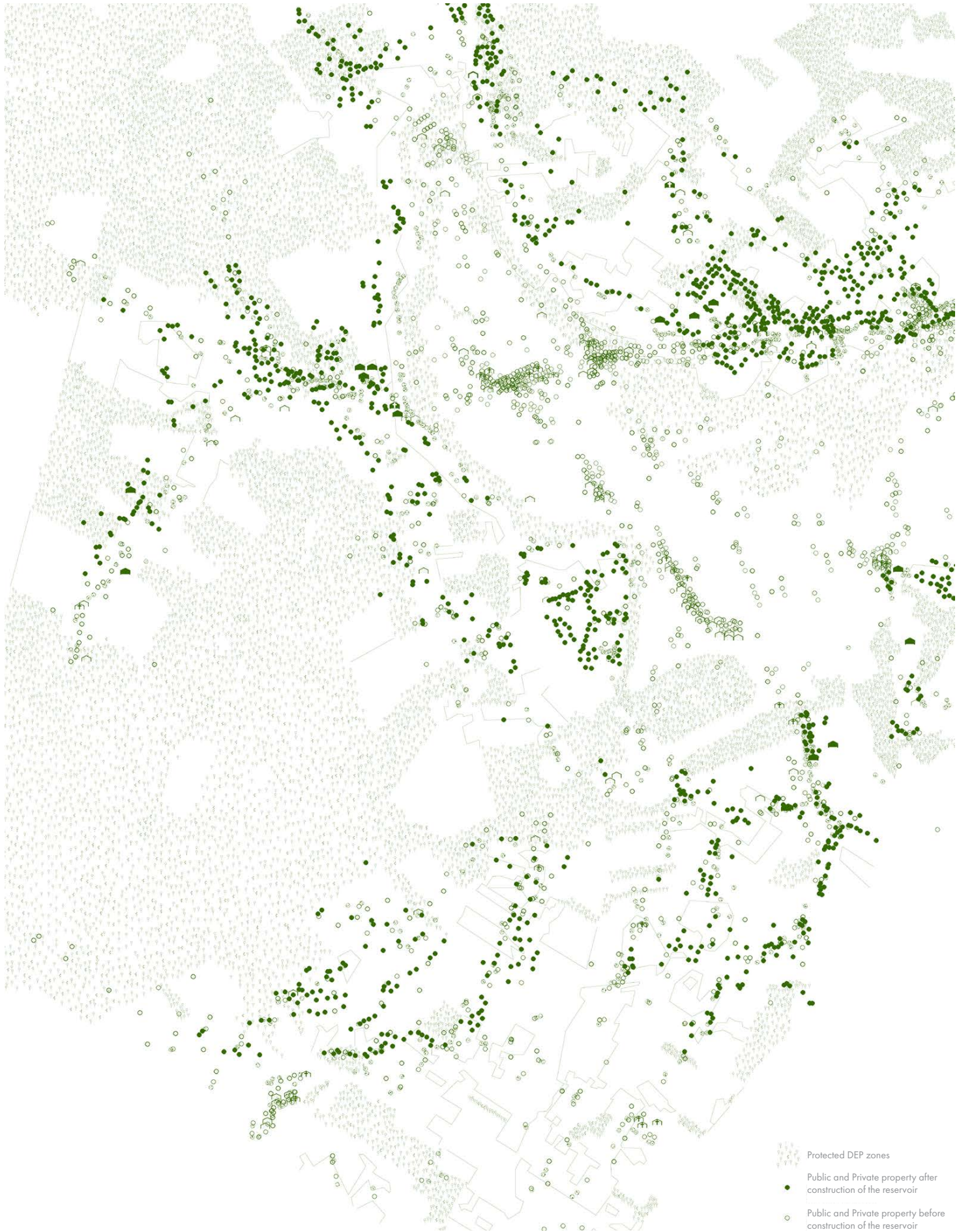
Rather than preserving land as a static, depopulated zone, the proposal reclaims the reservoir's periphery beyond a buffer of exclusion towards a new commons. One where parcels are no longer shaped to benefit a pure resource for the city of New York or where land use decisions are made around the maintenance of a fabricated landscape, but instead one that is transformed by grazing, walking, and community, that is also overgrown, eaten or decomposed, so that what is left is a landscape shaped by appetite and local knowledge.

Advanced IV | Studio

Instructor: Alessandro Orsini | Spring 2025

Site: Ulster County, New York

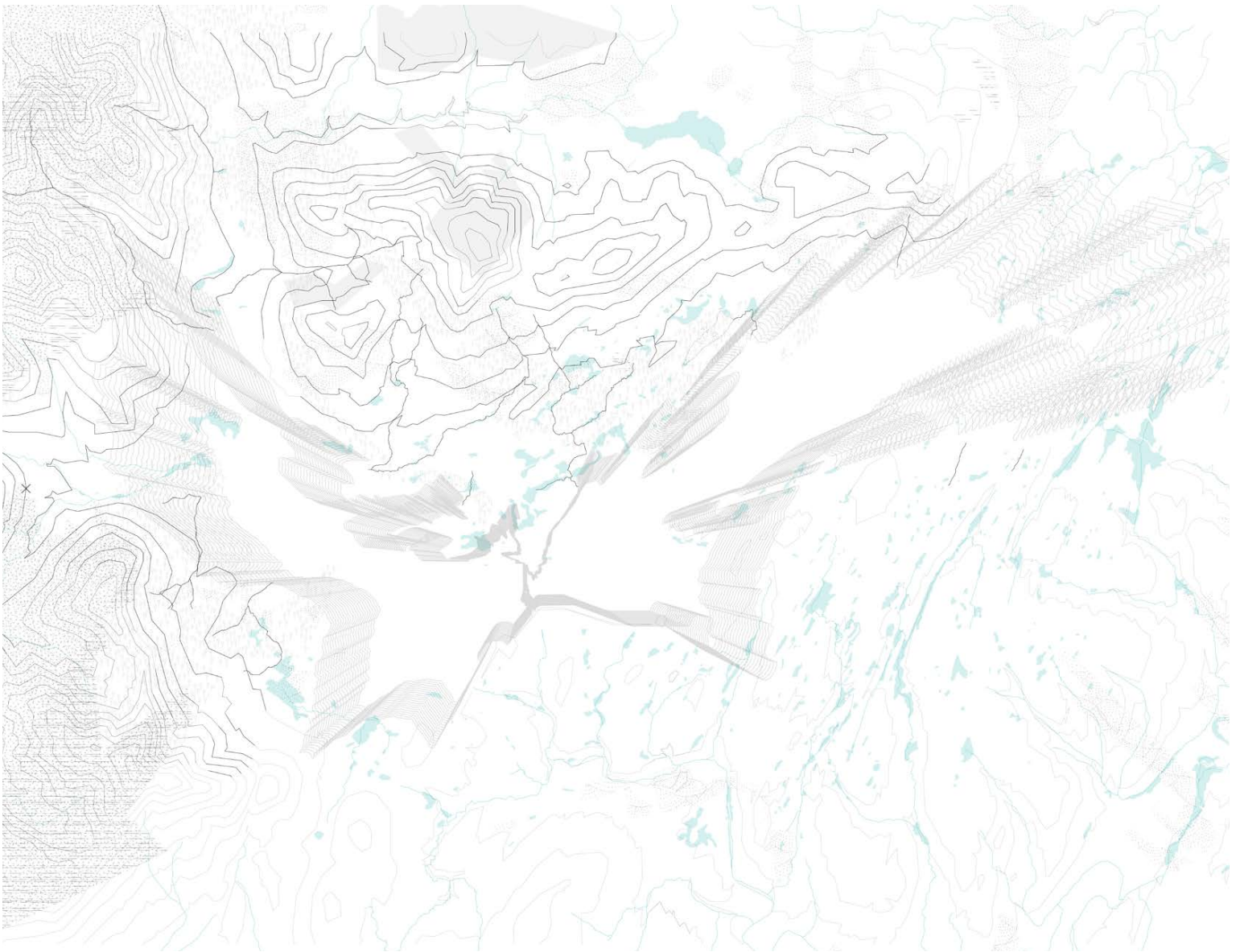
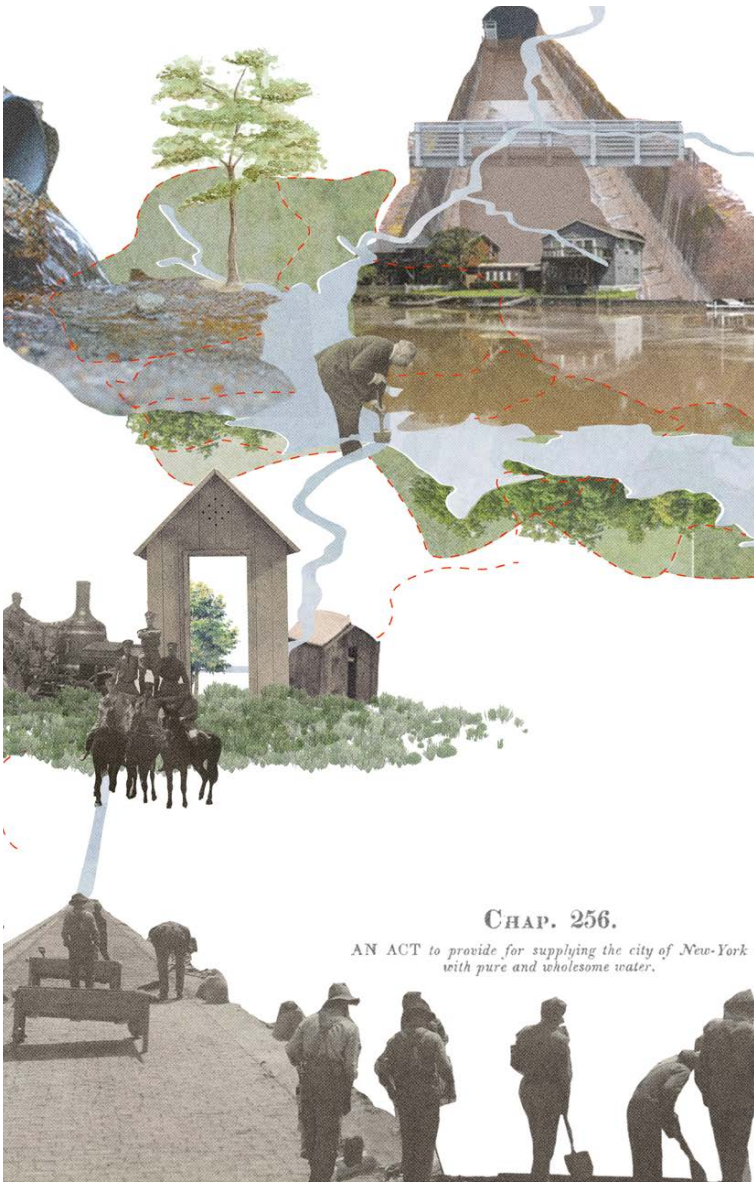




Critical Cartography depicting DEP's alteration of the landscape through erasure of means for gathering and circulating in order to protect the reservoir.

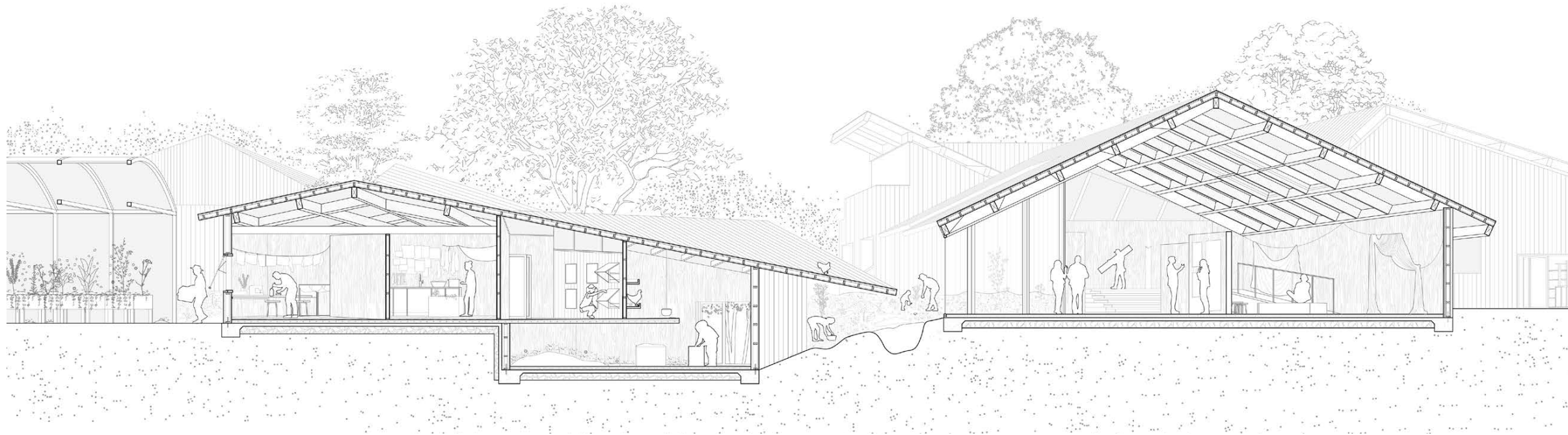


A new toolkit for care and land use includes a multitude of approaches to biodiversity: rewilding alongside "zoning," with the aim of educating, building agency, and encouraging foraging; an ancient method for recognizing and learning about the abundance of one's surroundings as opposed to the Ashokan's existing monocultures.

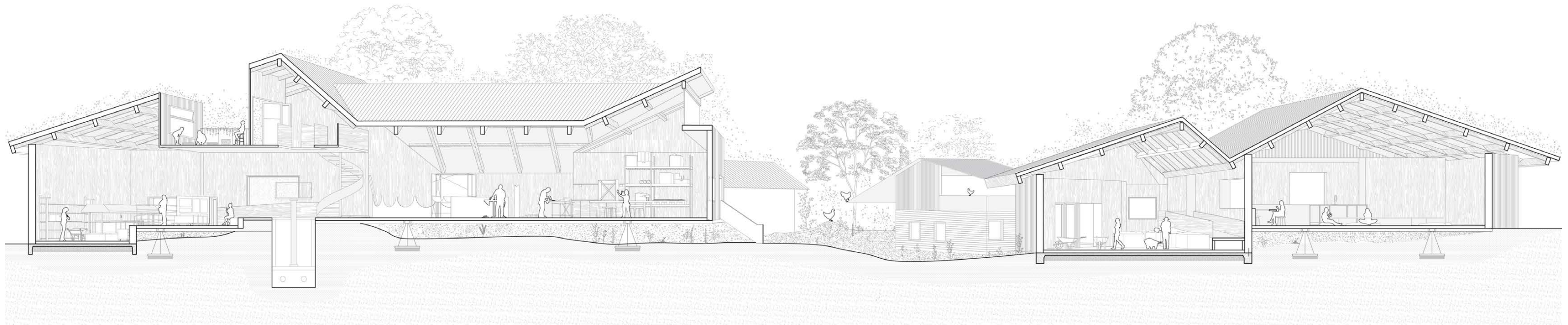


Assemblages that portray the signage distributed since the reservoir's construction that marked the beginning of land use policies and restrictions.

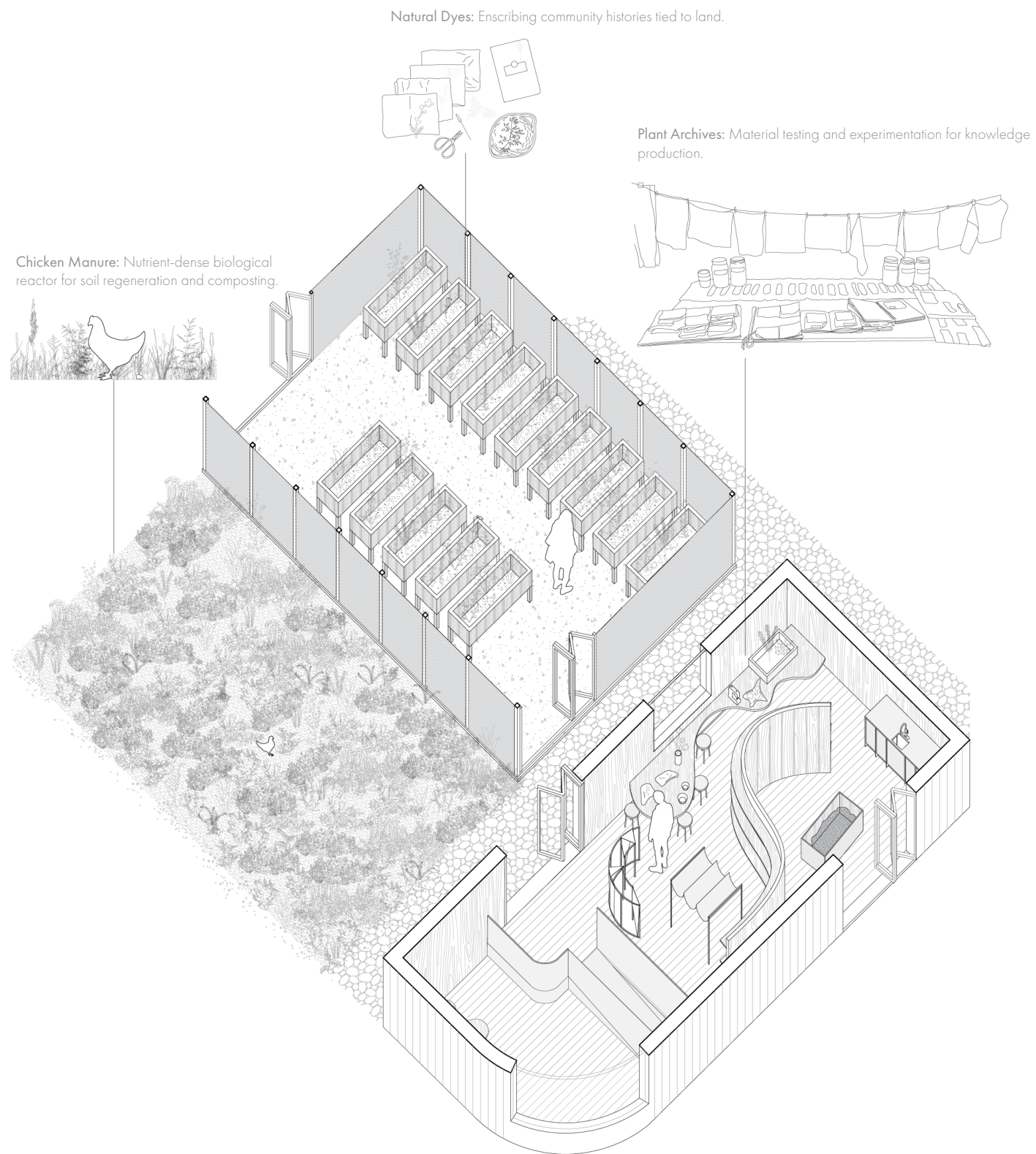
Critical Cartography mapping important topographies for the maintenance of the reservoir by the DEP. The runoff from these areas into water bodies has led to unequal



Sited along the edge of a conservation zone, the building introduces a community-led framework for ecological regeneration that resists state directed preservation. The design centers on a diversification garden where community significant plants are cultivated, rejecting the monocultures imposed by DEP reforestation. A composting kitchen links food preparation and waste with soil nourishment, forming a metabolic loop that counters linear extraction. A land-use archive and planning room offers tools for collective memory and local decision-making, while a materials lab invites residents to test soil, explore bio-based materials, and engage in participatory science that generates knowledge needed to by-pass laws restricting construction by the DEP. A natural dye lab then connects to the greenhouse in order to create quilts and archives out of the land, similar to quilts on display at the Olive Branch Library. Together, these spaces form a living infrastructure rooted in reciprocal care between human and non-human life, fostering a commons that understands the depths of time embodied in these plants to create an imaginary that is outside the logic of origins and the oppressive boundaries of the state.







Archiving the transformation of the land is integral to disseminate plant-based knowledge and practices. Seeds have always defied ideas of order, law, and borders, therefore as the diversification garden transforms, the nearby conservation zones will transform from extractable commodities into something embedded in the sociopolitical fabric of the community.



Physical Model of Archive Space, where natural dye experiments and material innovation to subvert construction limitations protecting the reservoir are showcased. Unlike most archives, these objects are beyond dead relics, but products of knowledge production that reinvent how to live together and with the land.

Processions of Scaling Back

Collective Infrastructures for participating with a more porous landscape :
“It’s Time to Stop” - Cesar Manrique

Historically shaped by water scarcity, the island once depended on distributed systems of rainfall, fog, and humidity collection embedded directly into the terrain. Agricultural and architectural practices such as La Geria’s volcanic planting pits worked with wind, condensation, and topography, creating a culture of collective maintenance and participation with the land. That relationship shifted dramatically with the arrival of desalination infrastructure and tourism economies in the 1960s, where water became detached from ecological cycles and recast as an endlessly produced financial asset. Through a cosmogram mapping successive waves of development, the project traces the political and economic systems that displaced Indigenous water knowledge and reorganized Lanzarote into an overbuilt and overheated landscape driven by private accumulation, extraction, and profit. César Manrique’s later warning, “It’s Time to Stop,” frames the contradiction of environmentally conscious development absorbed into the same systems it sought to resist.

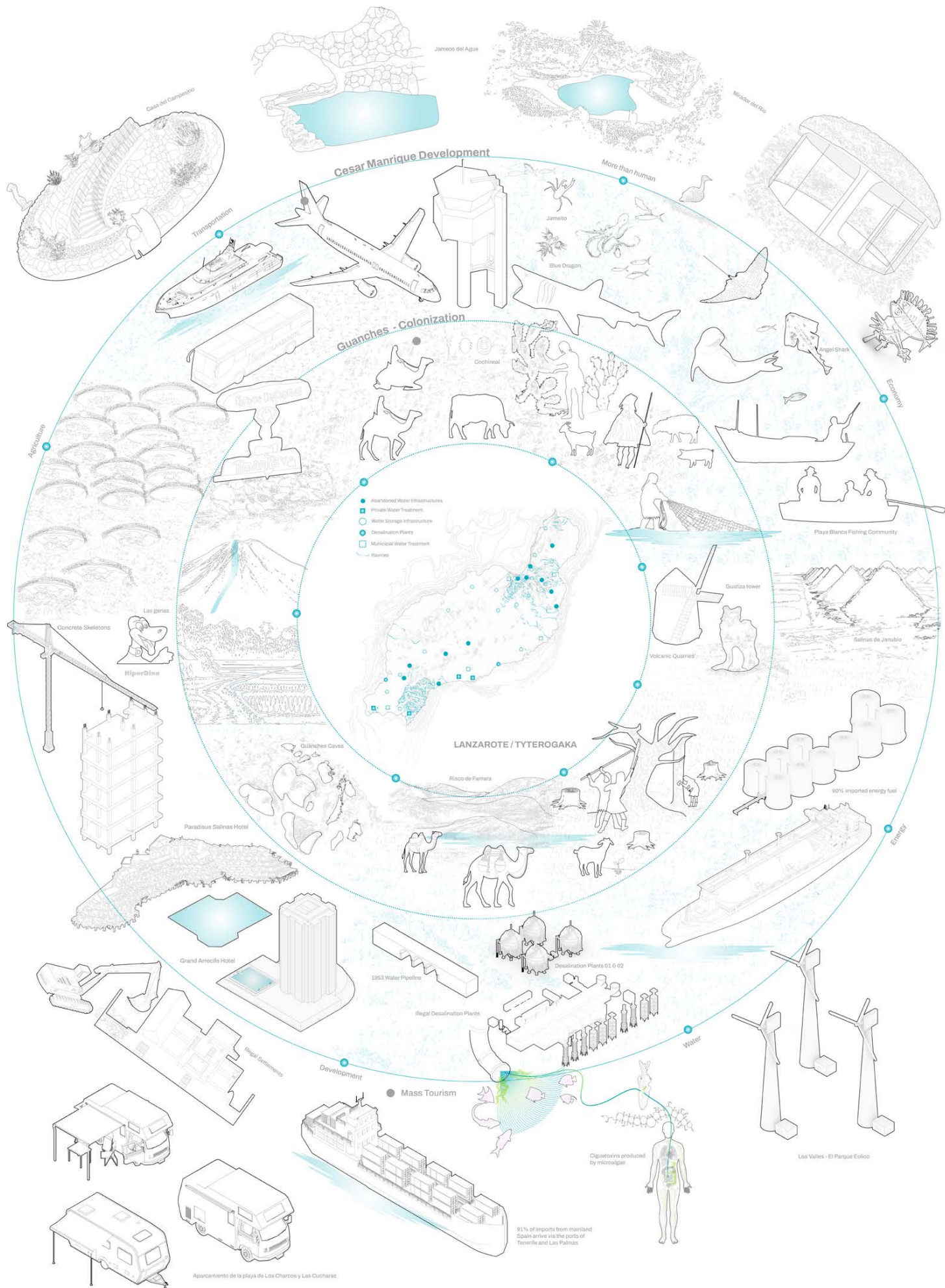
In response, the project proposes a procession of decentering: scaling back centralized infrastructures and re-centering collective relationships to water through distributed ecological interventions across the island.

Advanced VI | Studio

Instructor: Mireia Luzárraga | Spring 2026

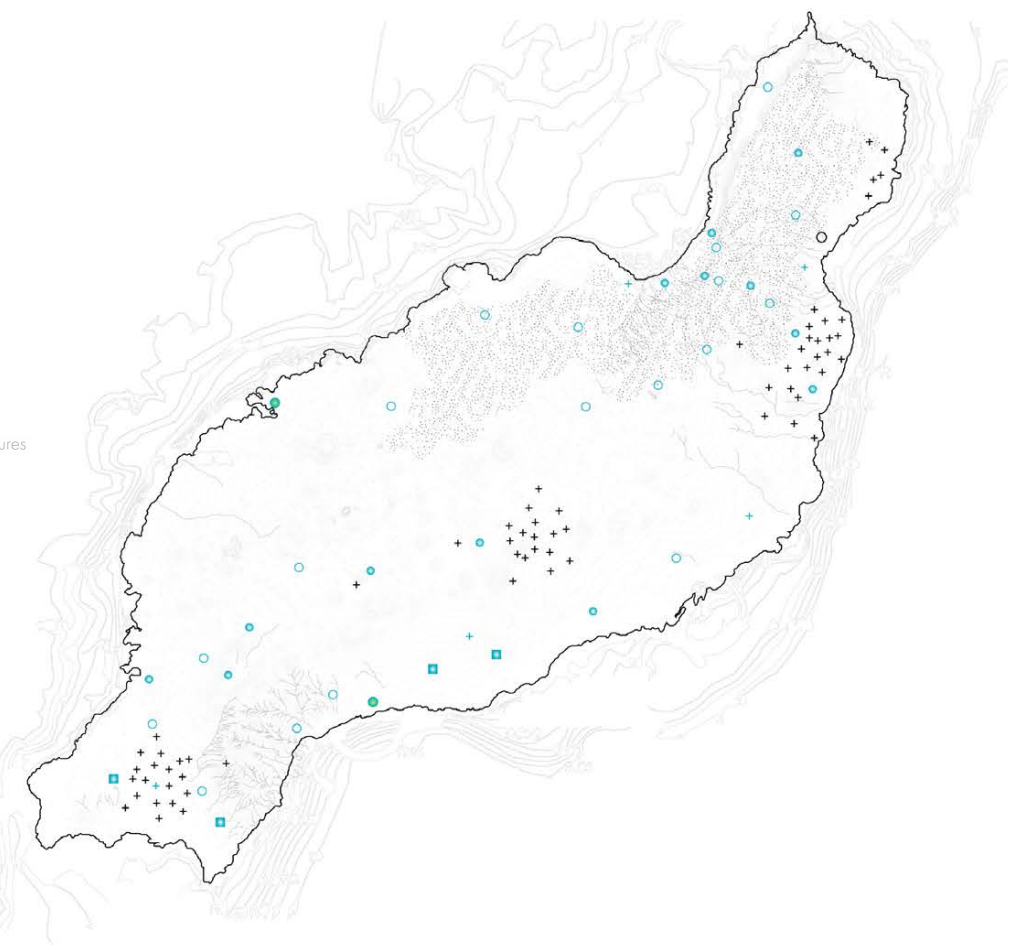
Site: Lanzarote, Canary Islands

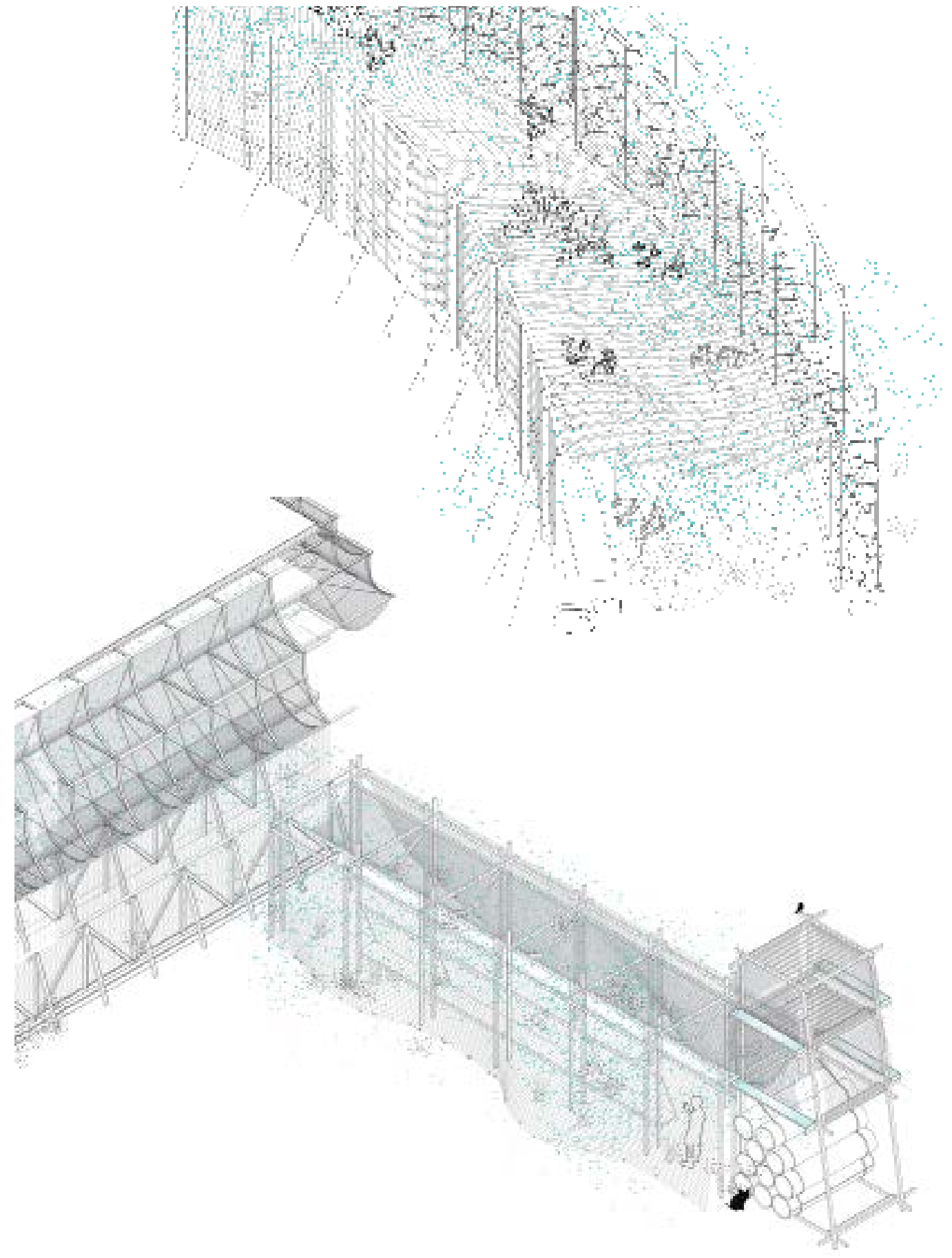
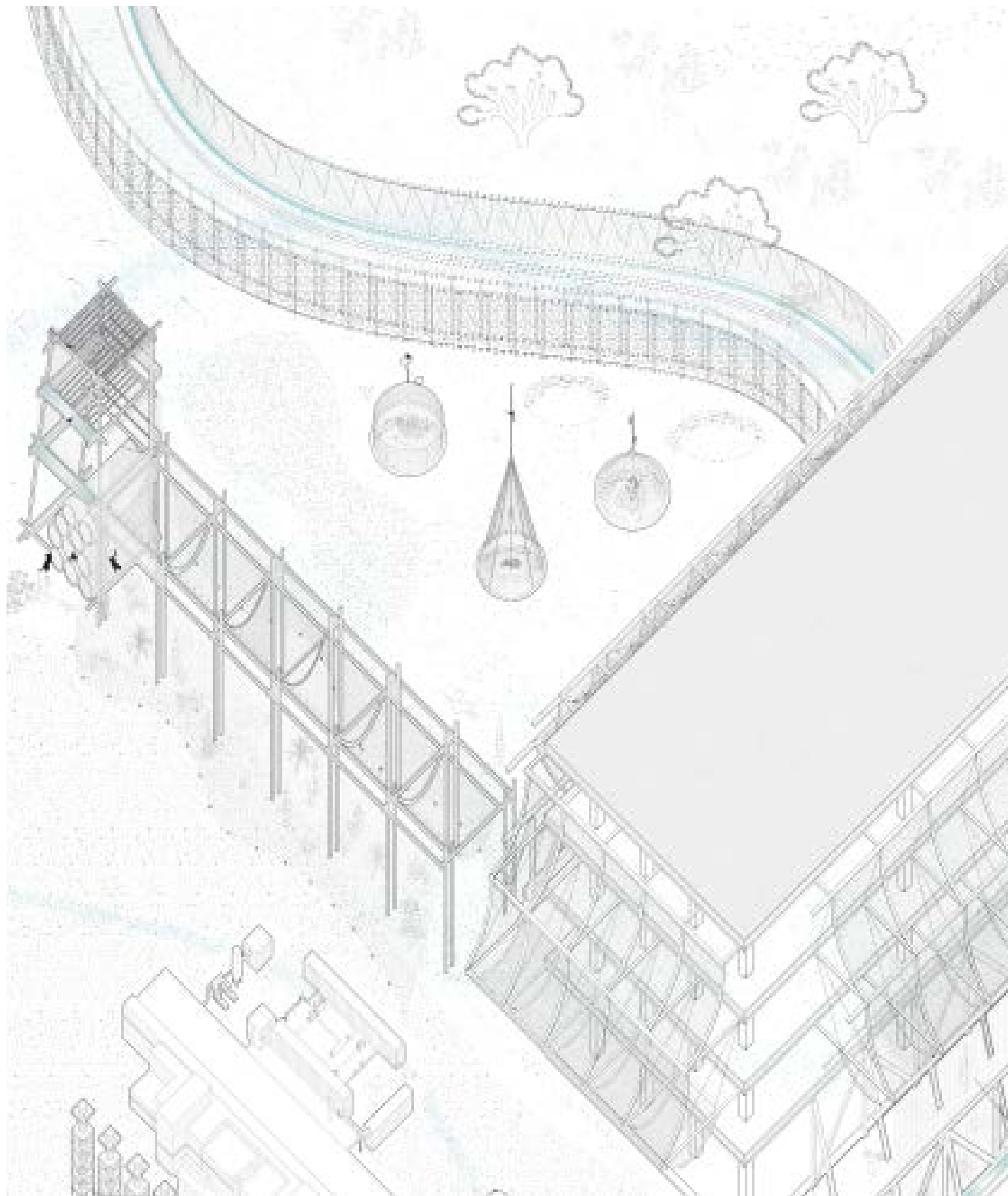


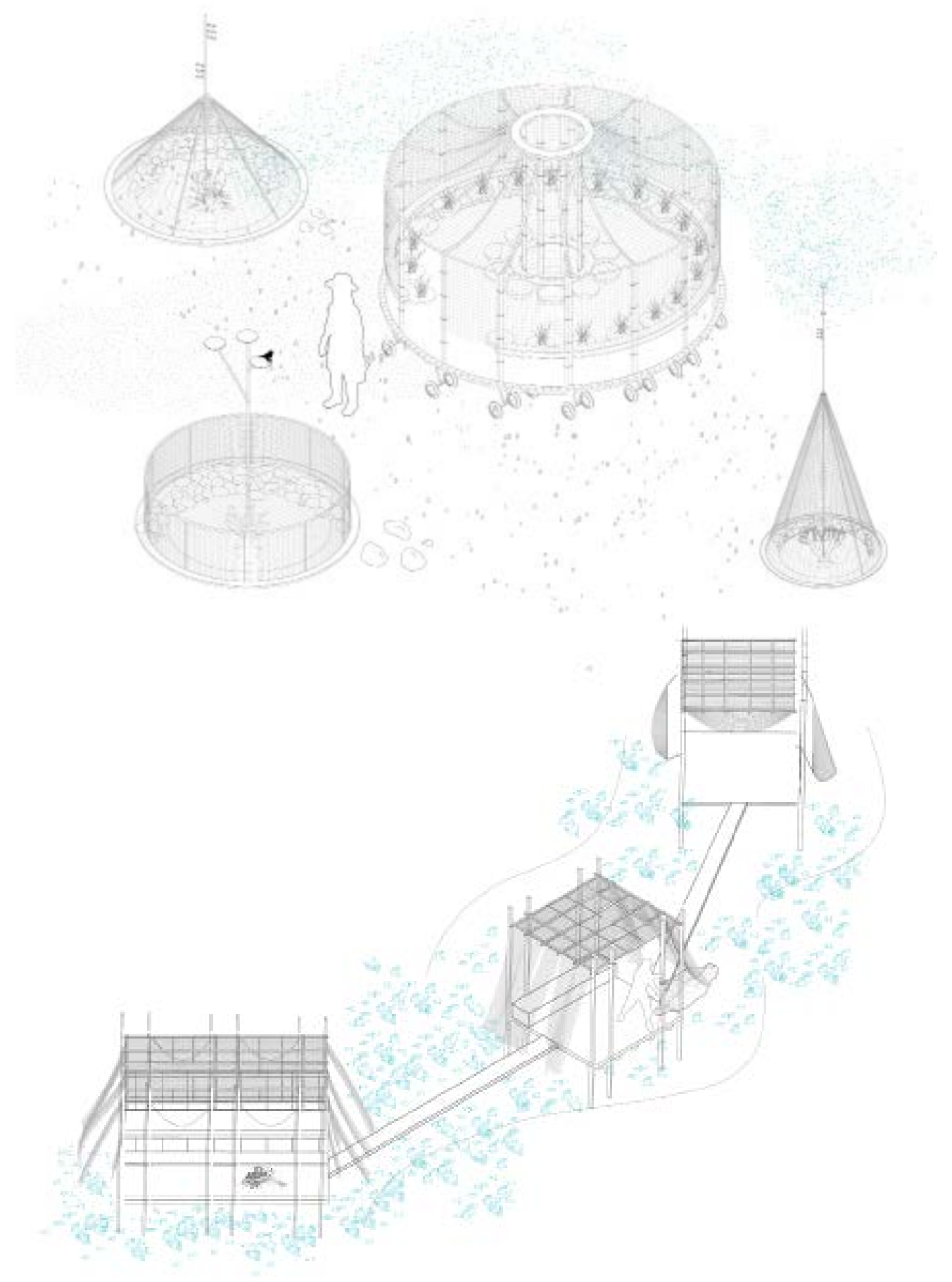
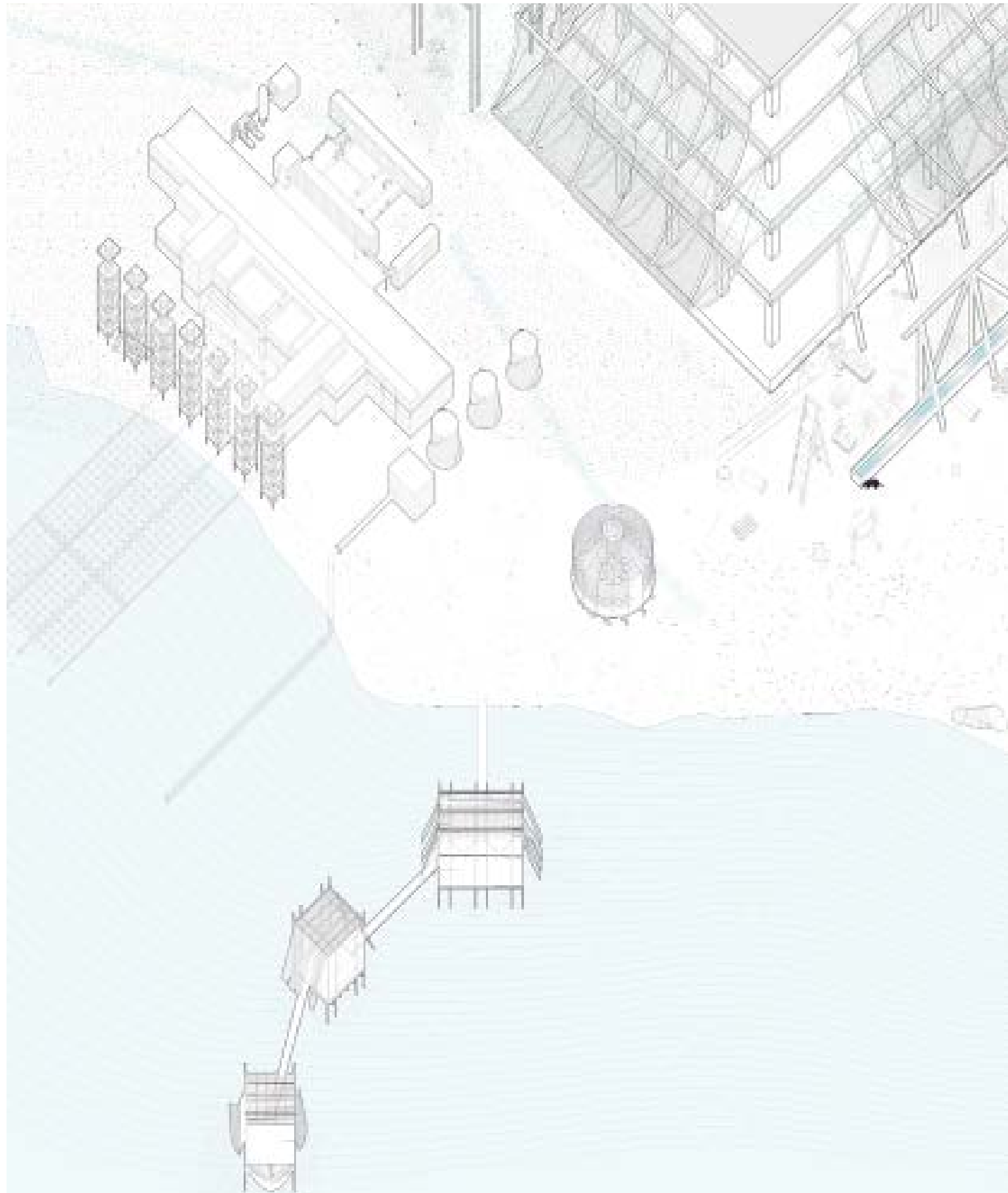


Before modern infrastructure, the island depended on a series of landscape-based systems that collected water from rainfall, fog, and humidity. They now serve as territorial memories that showed an early understanding of atmospheric systems and topography as part of water infrastructure.

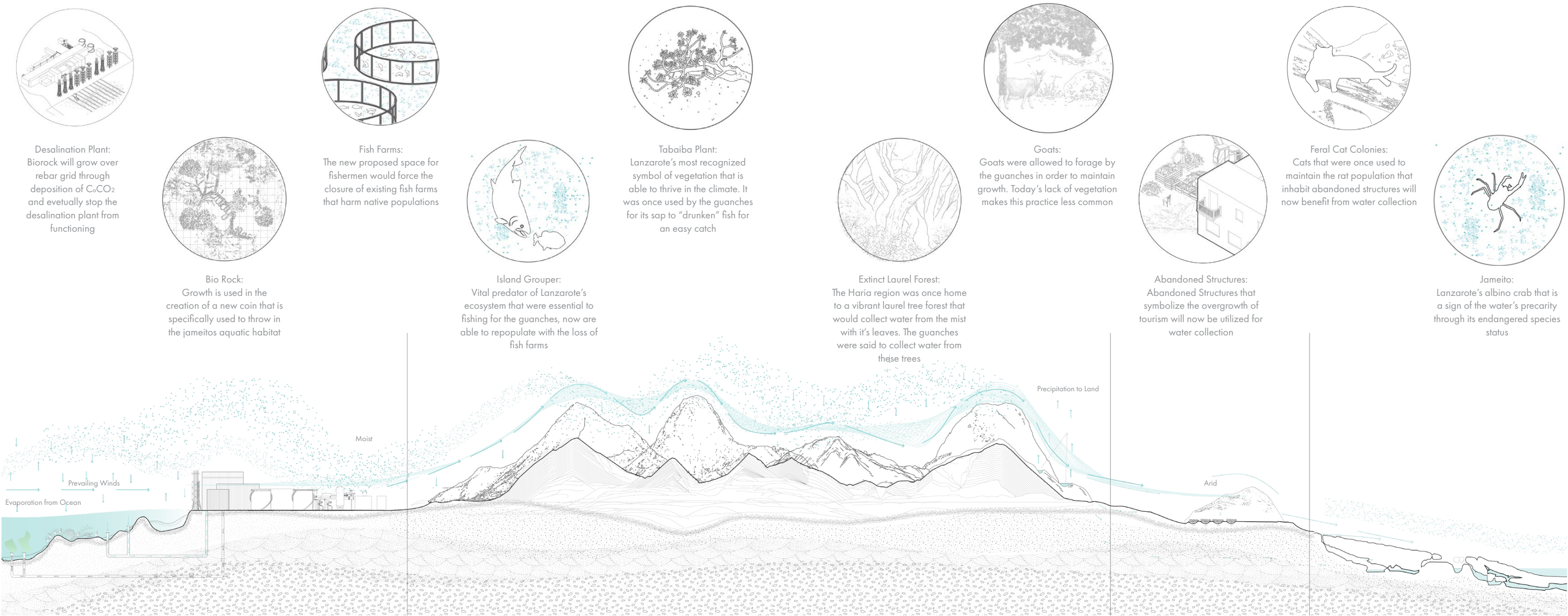
- + Illegal Construction Sites
- Jameos del Agua
- Ravines
- + Municipal Water Treatment
- Desalination Plants
- Water Storage Infrastructure
- Private Water Treatment
- Abandoned Water Infrastructures
- Exinct Haria Forest







Lanzarote’s Water Cycle Re-Emergence in the next 50 years Actors :



Abandoned hotels and unfinished developments are transformed into porous sites of water absorption, fog harvesting, and ecological restoration where captured water is released back into the environment rather than controlled by machines. Reclaimed materials from illegal developments are reused for local fabrication systems, including biorock

structures that offset damage from desalination plants and sapling growth mechanisms influenced by the moisture-retaining forms of La Geria. Additional interventions restore the lost Haria forest through mist collectors and establish fishermen's fabrication spaces rooted in Guanche practices and communal resource sharing.

Infrastructures of Sacred Care

The un-picnic house & distributed sites of mutual support

This project proposes a distributed architecture of care embedded within the everyday routes of food-delivery workers in Manhattan's East Village. Responding to the failure of secular public infrastructure to support this labor, the intervention builds upon an existing network of care sustained by religious institutions, storefronts, and informal worker communities. Lightweight structures made of wood framing and stretched fabric extend from churches and restaurant facades, creating spaces for rest, repair, storage, nourishment, and prayer directly within the landscapes where delivery labor occurs.

These interventions formalize practices delivery workers already perform collectively: sharing equipment, charging bikes, repairing gear, storing belongings, and gathering for mutual support. Their material softness and permeability contrast with the rigid infrastructures that often exclude migrant laborers from access to basic amenities. Designed to be easily assembled, repaired, and reconfigured, the structures mirror the flexible conditions under which delivery workers operate, allowing care to expand and contract in response to need. Anchoring these spaces to sites of worship acknowledges the long-standing role of sacred institutions in filling gaps left by municipal systems, while situating care within the public realm rather than behind institutional boundaries.

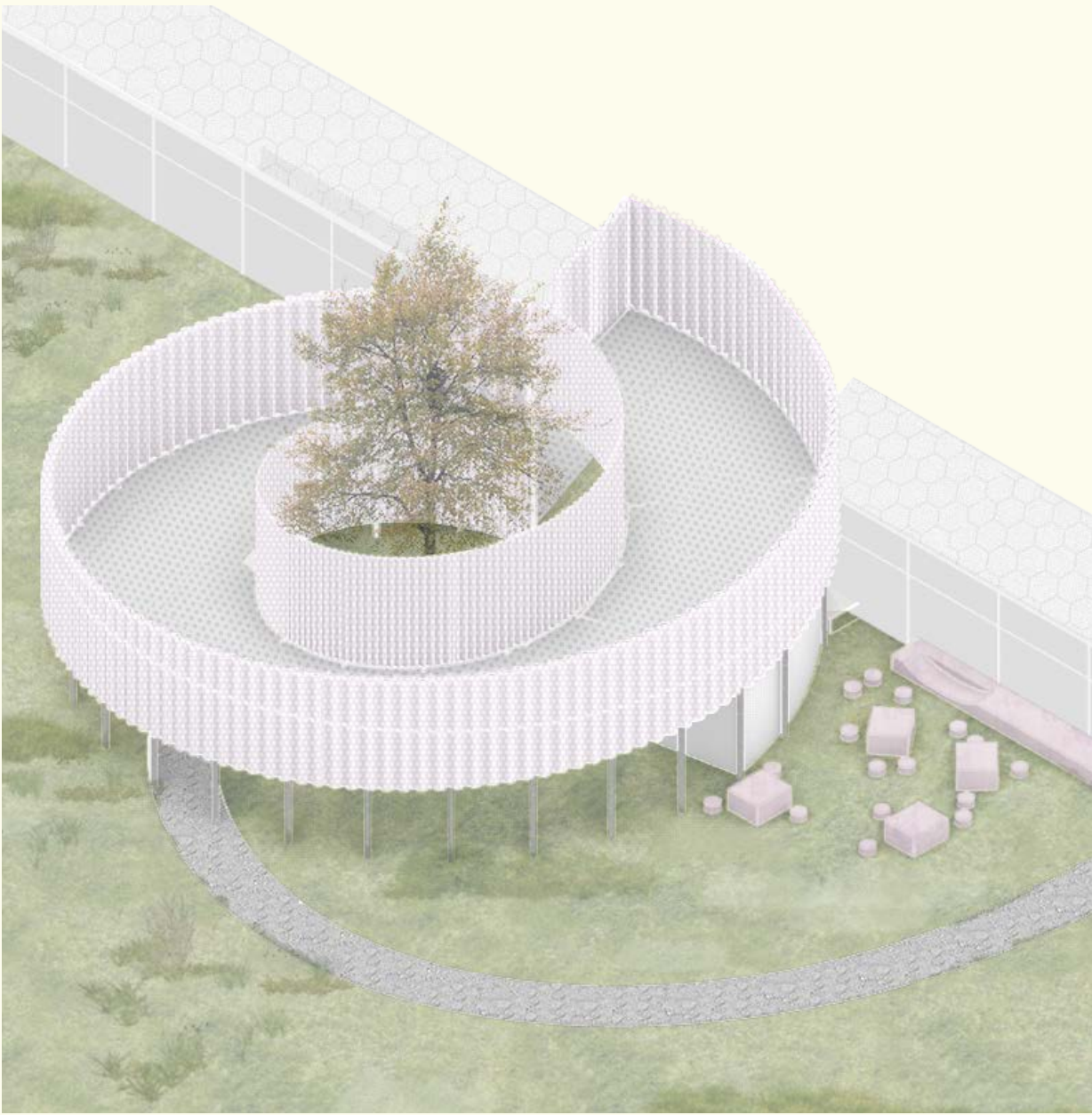
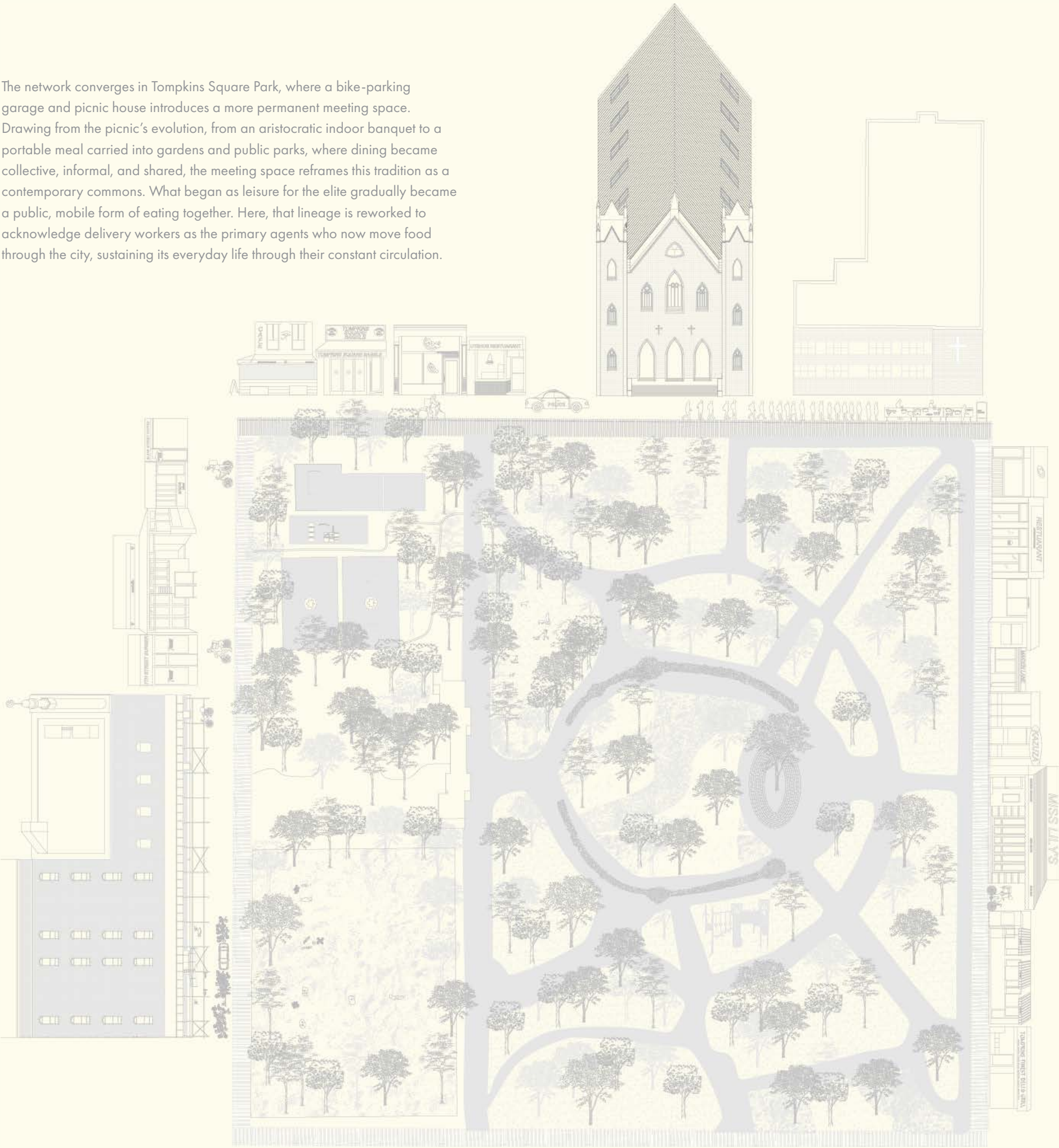
Advanced V | Studio

Instructor: Ziad Jamaledidine | Spring 2025

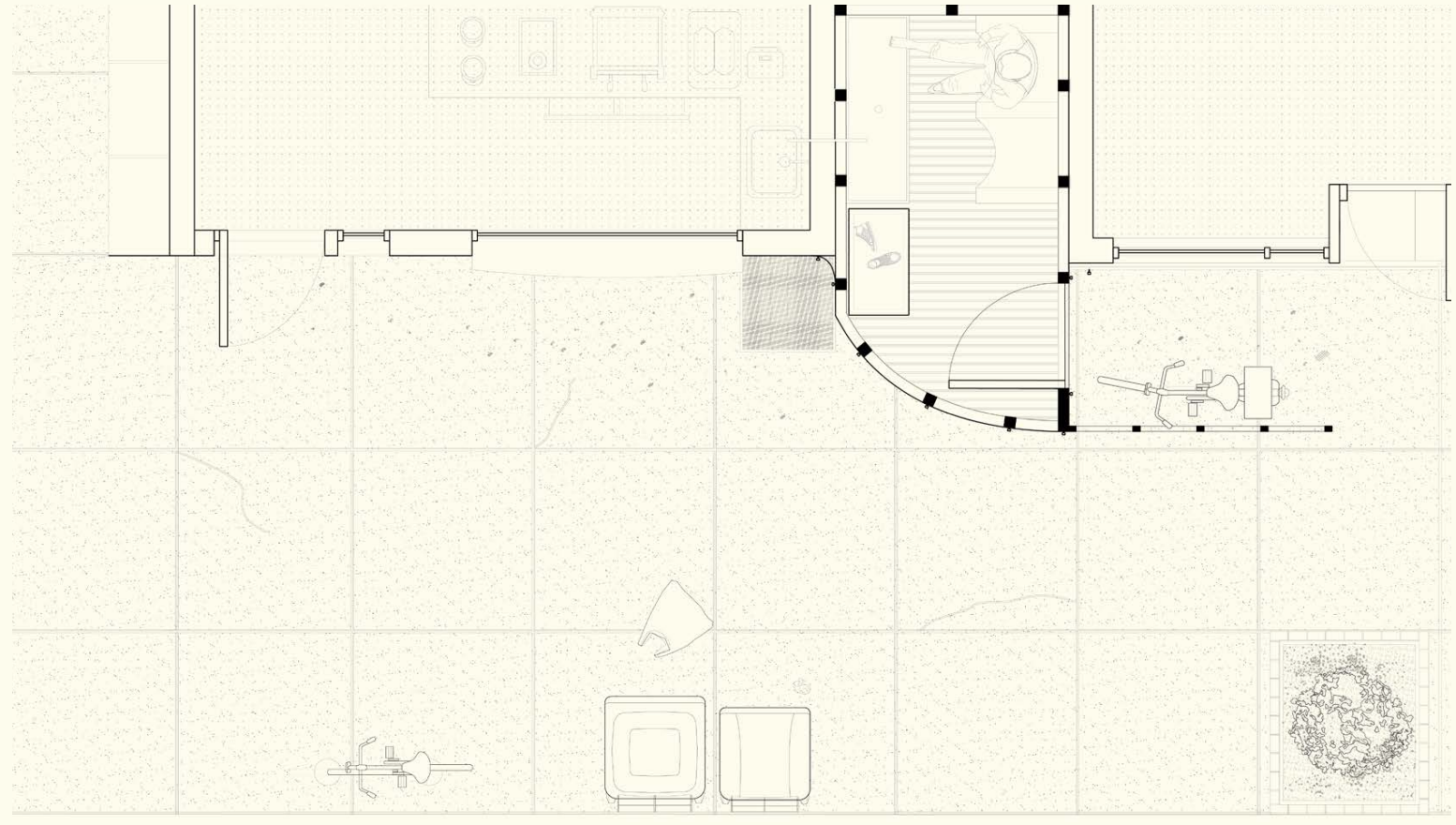
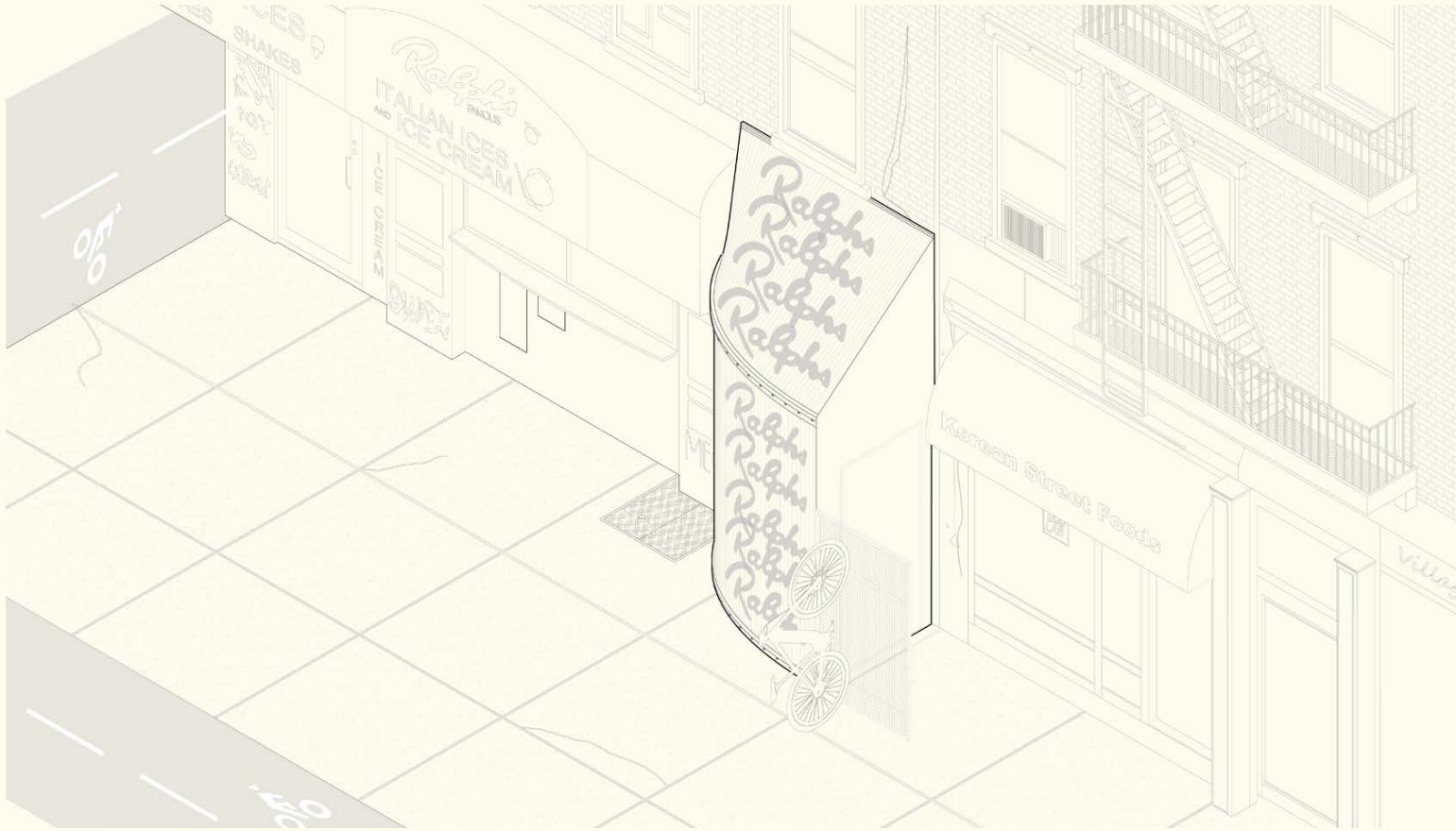
Site: East Village, New York

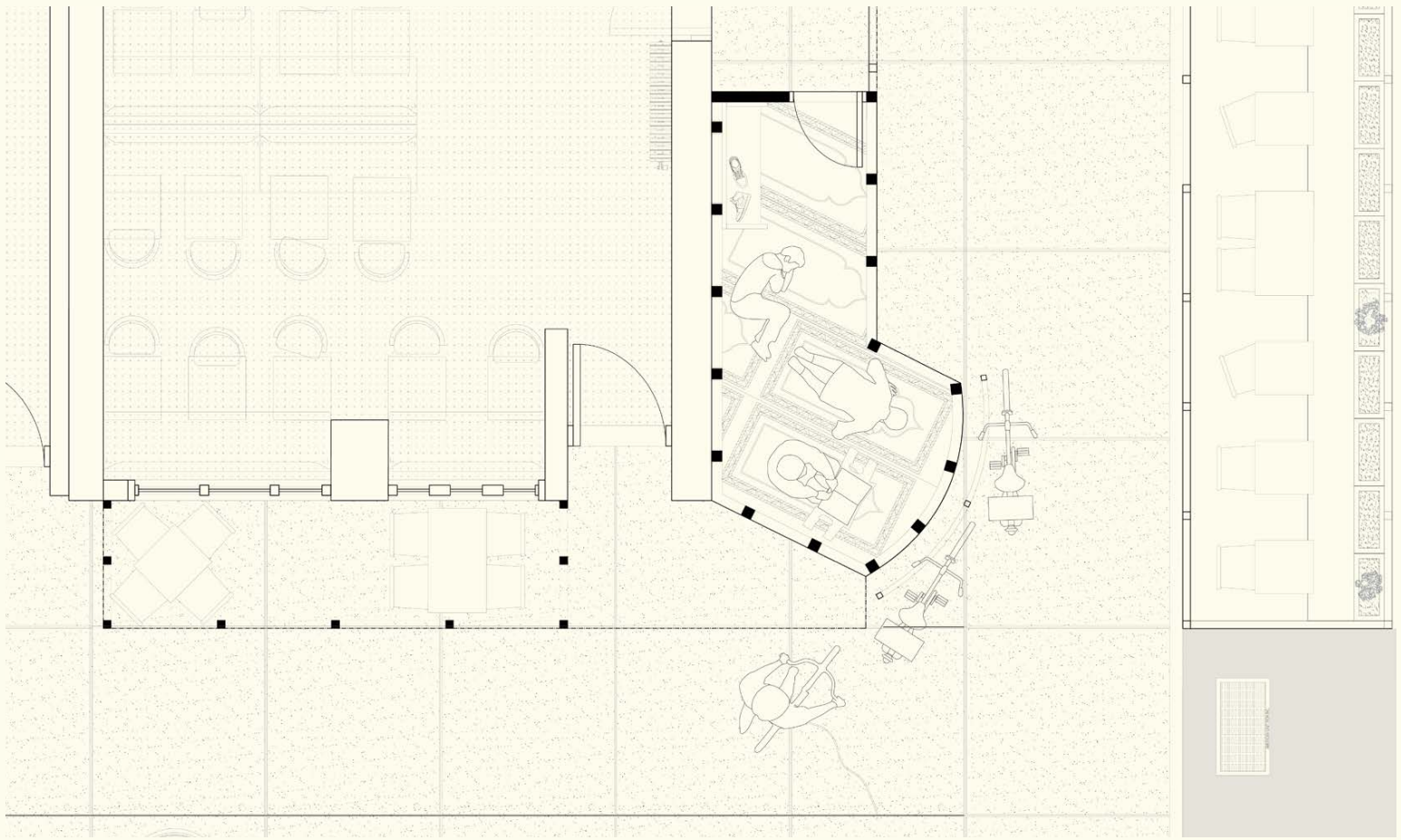
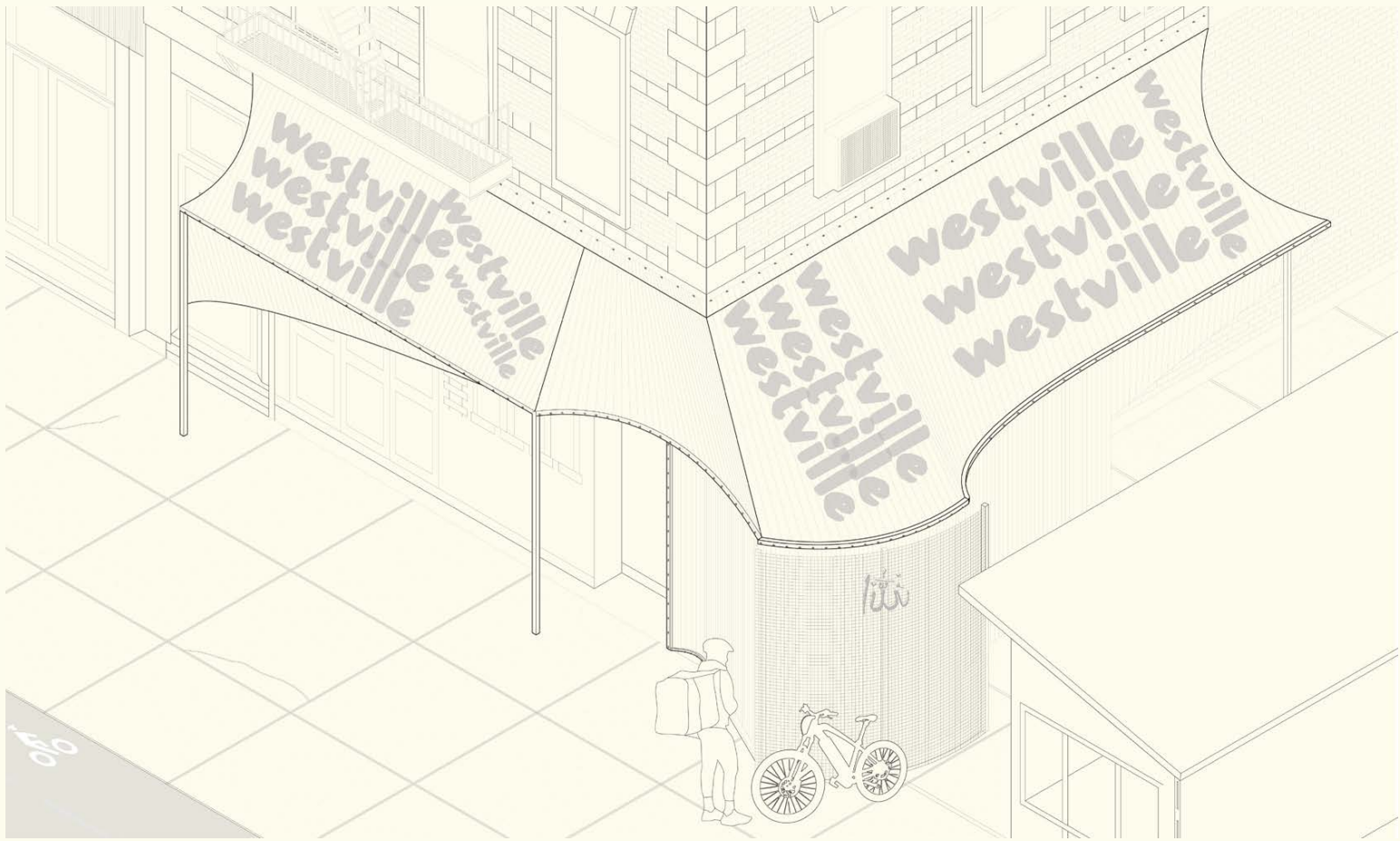


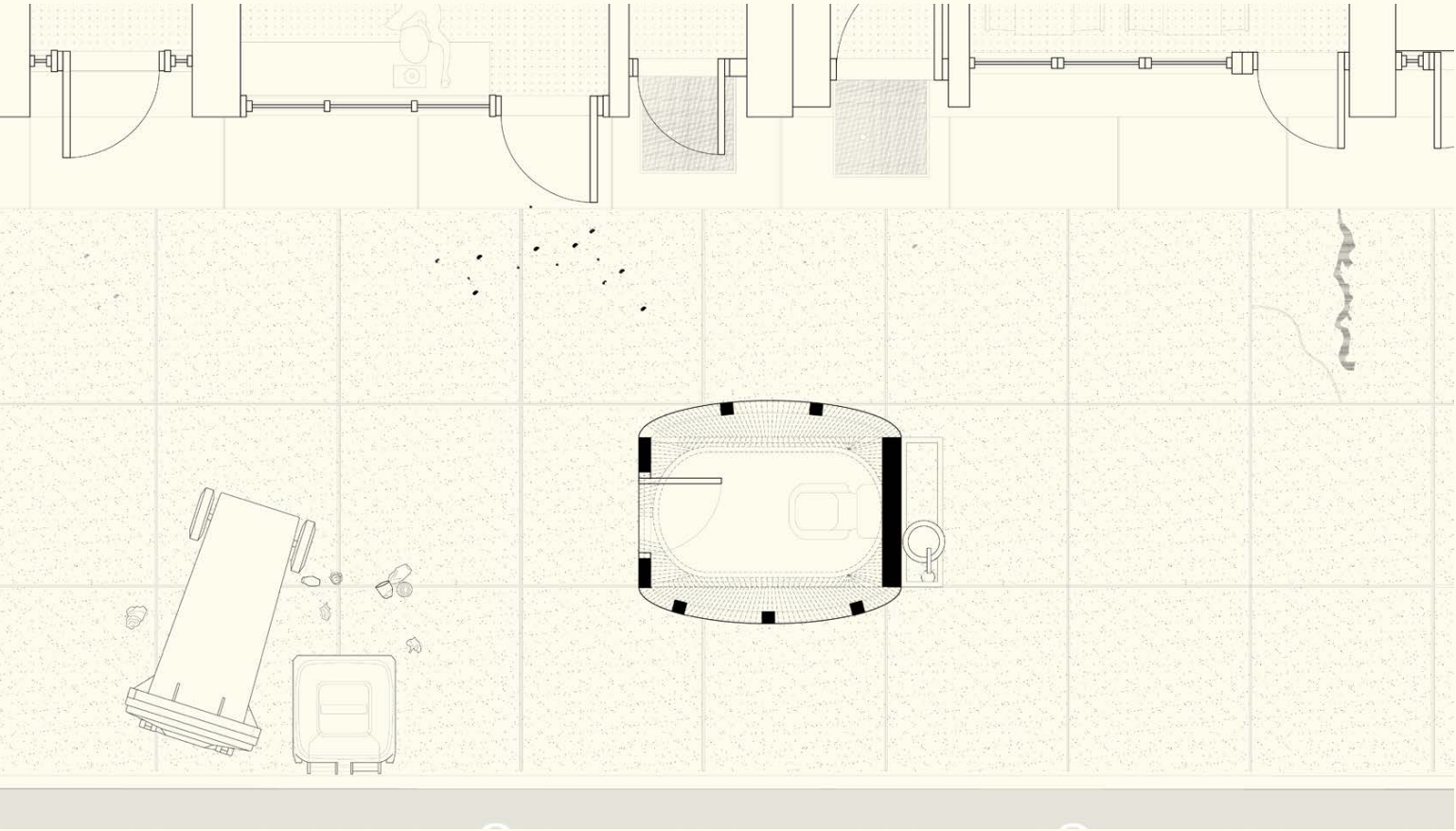
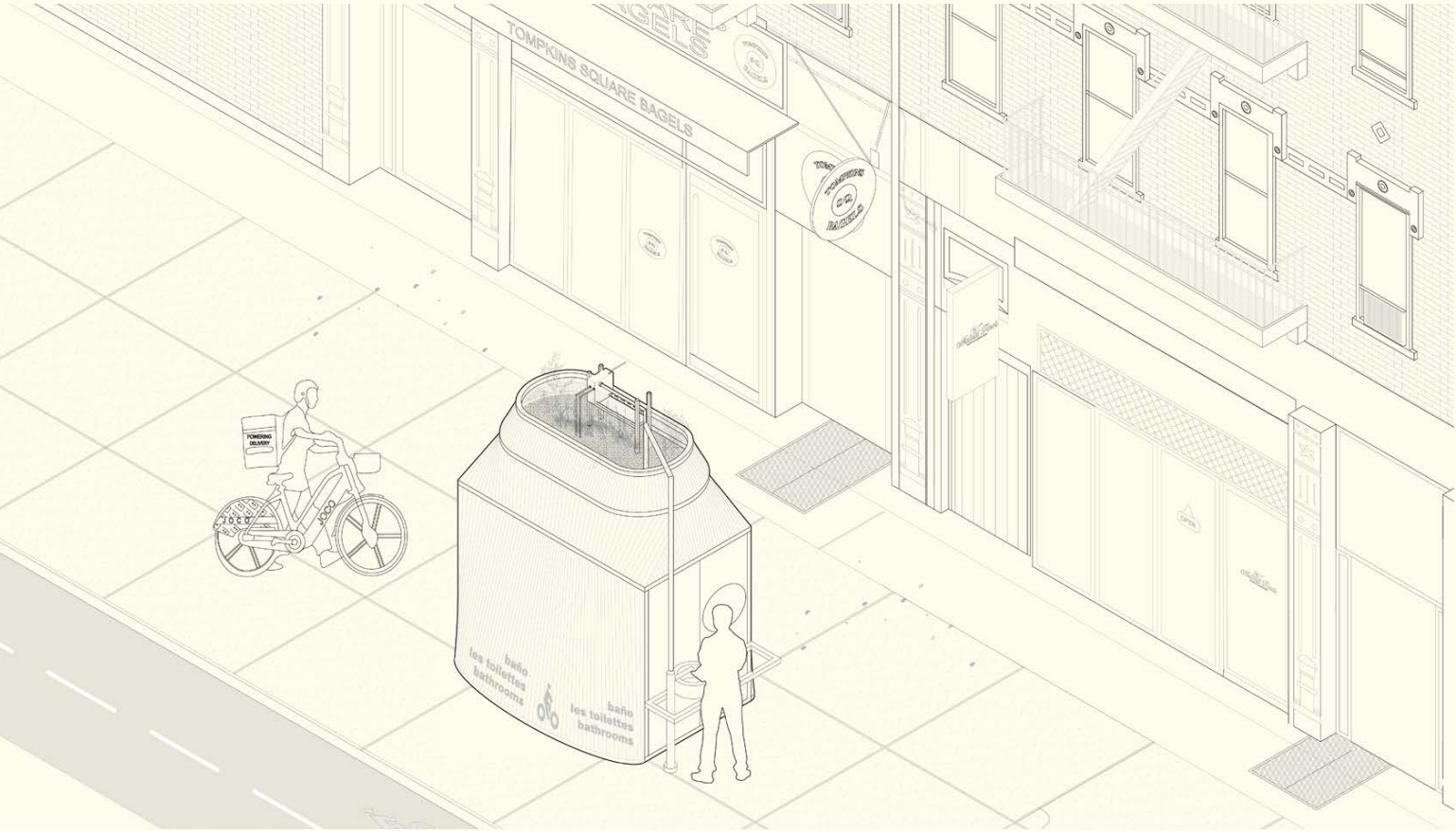
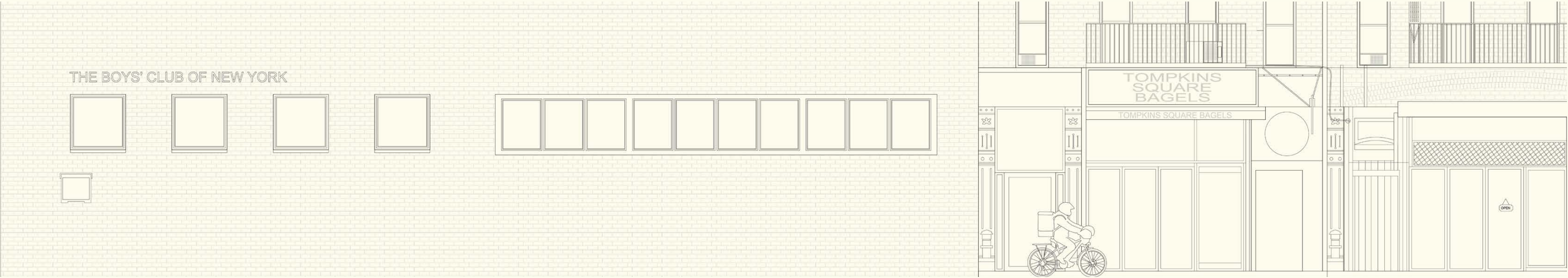
The network converges in Tompkins Square Park, where a bike-parking garage and picnic house introduces a more permanent meeting space. Drawing from the picnic's evolution, from an aristocratic indoor banquet to a portable meal carried into gardens and public parks, where dining became collective, informal, and shared, the meeting space reframes this tradition as a contemporary commons. What began as leisure for the elite gradually became a public, mobile form of eating together. Here, that lineage is reworked to acknowledge delivery workers as the primary agents who now move food through the city, sustaining its everyday life through their constant circulation.

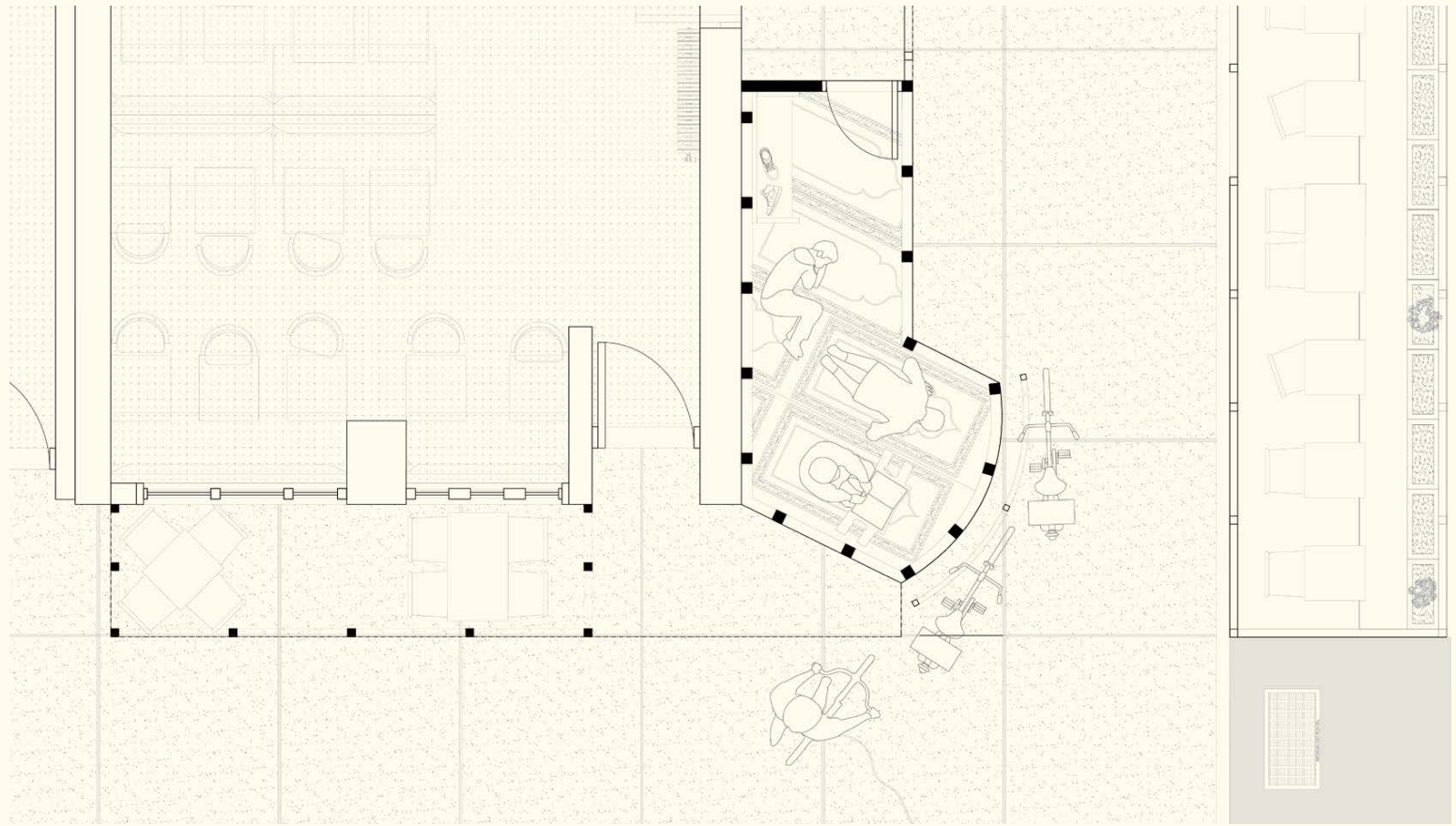


Delivery biker parking garage + shared dining space











Imagined futures for both Tompkins Square Park and the Future of Food Delivery Service on the street. Both futures signify a shift towards spaces of care for those laboring in this work.

Conic Assemblage

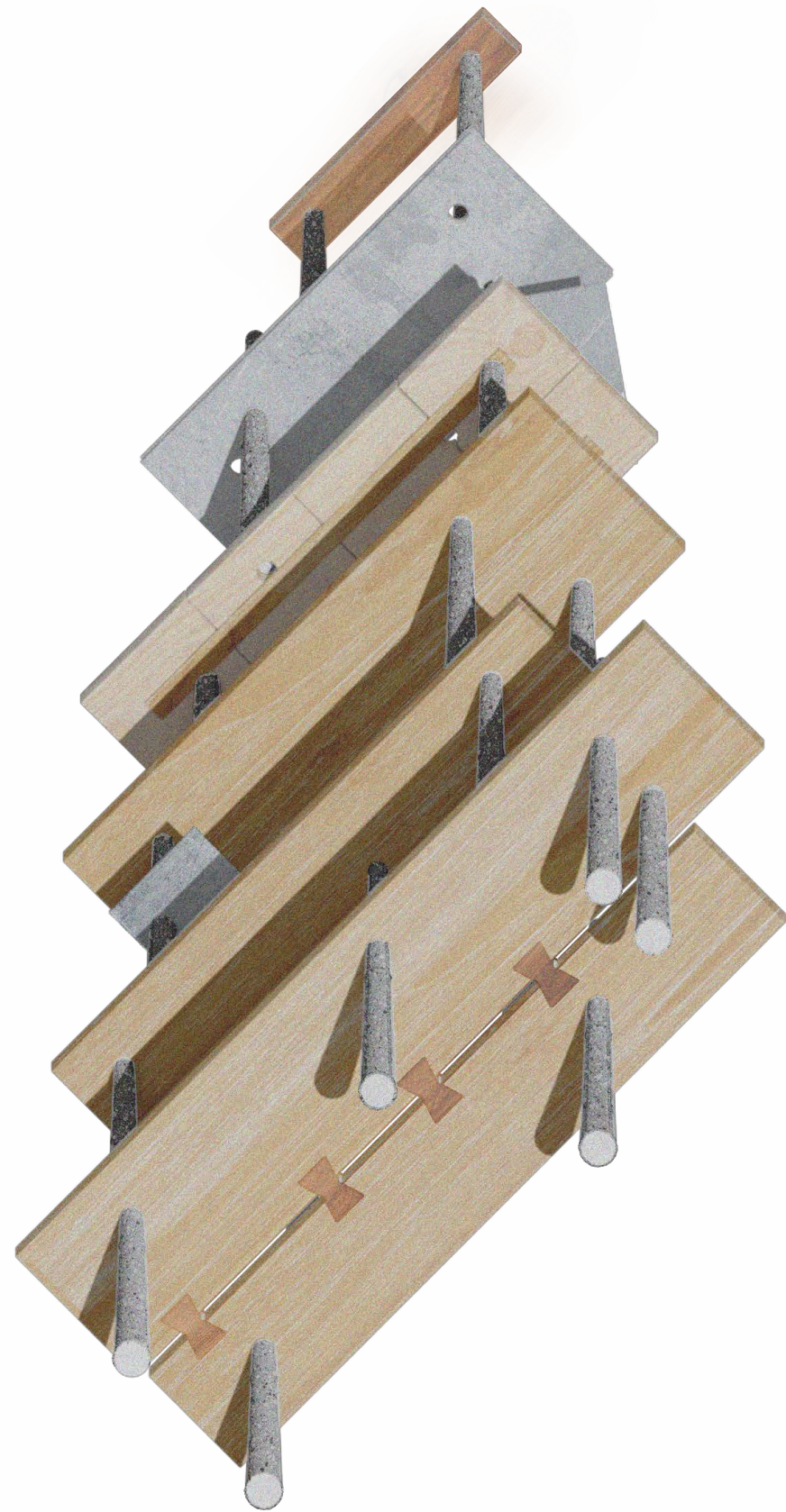
One Size Fits Many

Flexibility through standardization was our method in the production of Conic Assemblage, where a single tapered column can accommodate a wide range of materials. The concrete cone is designed to receive sheet materials of varying thicknesses and hold them at different heights, with placement determined by the size of the opening cut into each sheet. This system allows disparate, found materials to be recombined in loose, adaptable configurations with greater compatibility. The columns also reflect this heterogeneity of materials with the various aggregates the three of us found throughout the semester to incorporate that included: sand, cork, wood shavings, seashells, string, and gravel.

1:1 Crafting and Fabrication of Details | Tech Elective
Instructor: Zachary Mulitauaoepele | Spring 2026
In Collaboration with Omar Ismail and Karim Baba







Negotiating the Non-Negotiables

Replicating systems of architecture for systems of agriculture, creating a new standard for both

We approached our project with the belief that conscious housing cannot be designed without challenging the ways infrastructure and architecture have converged, allowing crises of economic, energy, and environmental inequality to materialize and continue unabated. In a place like New York, where every square-foot of land is precious, how can we rise above a purely capitalist notion of value, and acknowledge community, public space, and quality of life, which includes clean and fresh air as assets worthy of preservation and nurture? Where the inaccessibility of essentials like food and energy is underpinned by a larger context of discriminatory practices and systemic racial hierarchies, how can architecture become a reparative force that makes these hostile sites more liveable?

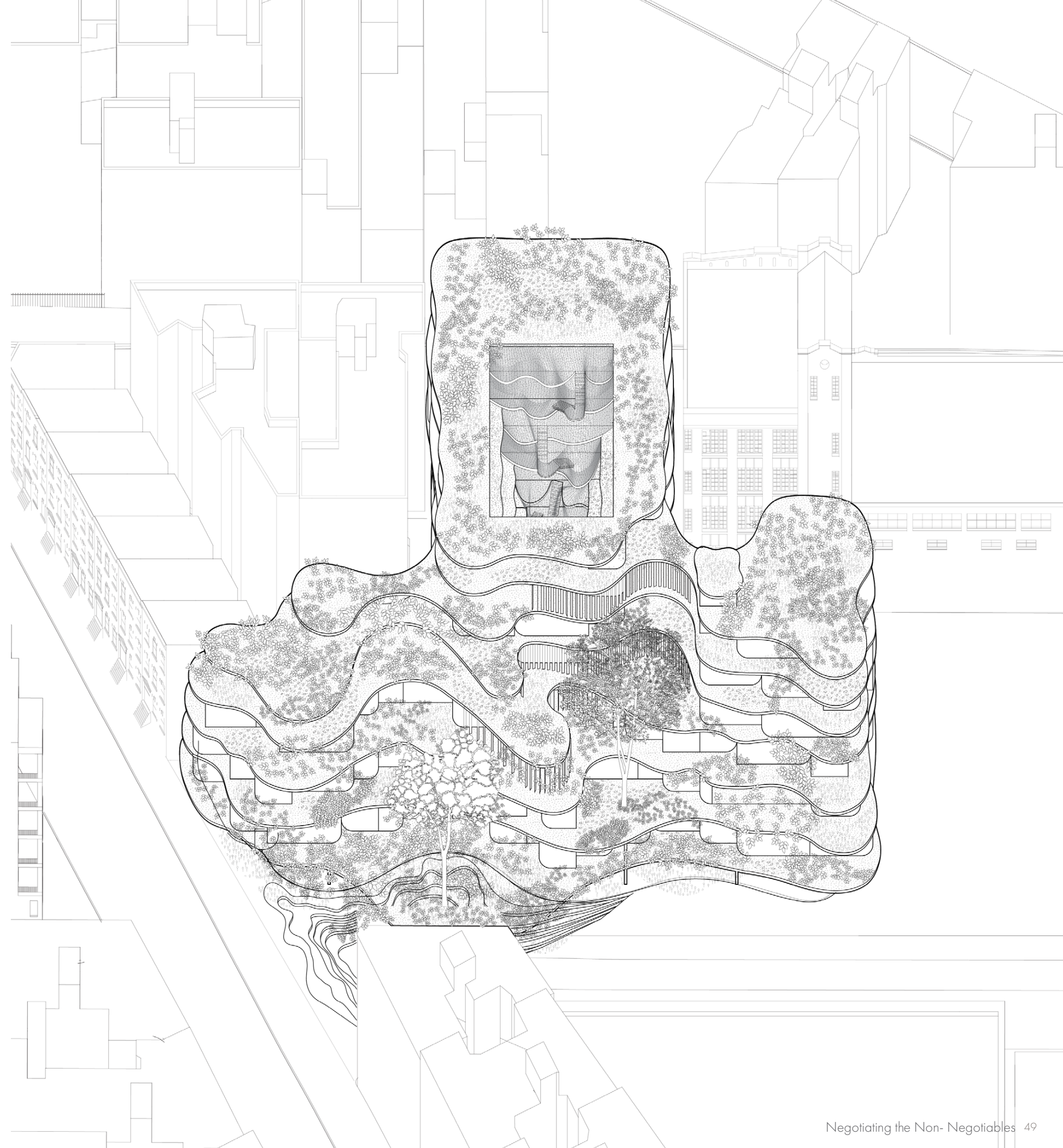
With this, we aimed for our housing project to establish a new relationship between the indoor and outdoor. Using the garden as a mediator between neighbors, it serves the larger role of cleaning residents' shared air, and where plants become the means of healing, connection, and sharing. Our underground intervention and systems of integrated growing and cleaning of air using integrated architectural systems allow us to rethink the reality for new urban projects that promote social and economic inclusion that are created not from sites of economic power, but from sites of scarcity & zones of conflict.

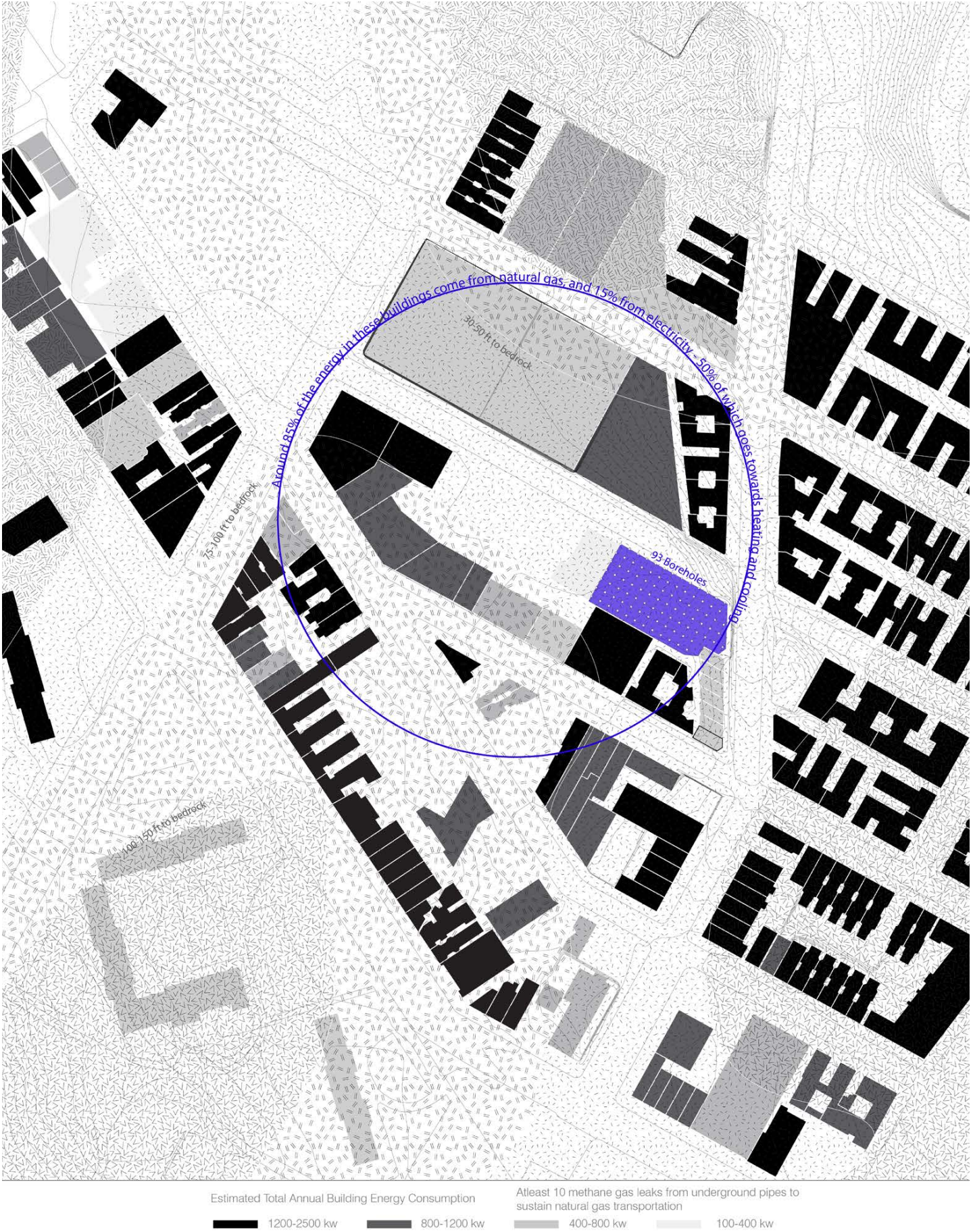
Core III, Columbia University

Instructor: Gary Bates | Fall 2024

Site: West Harlem

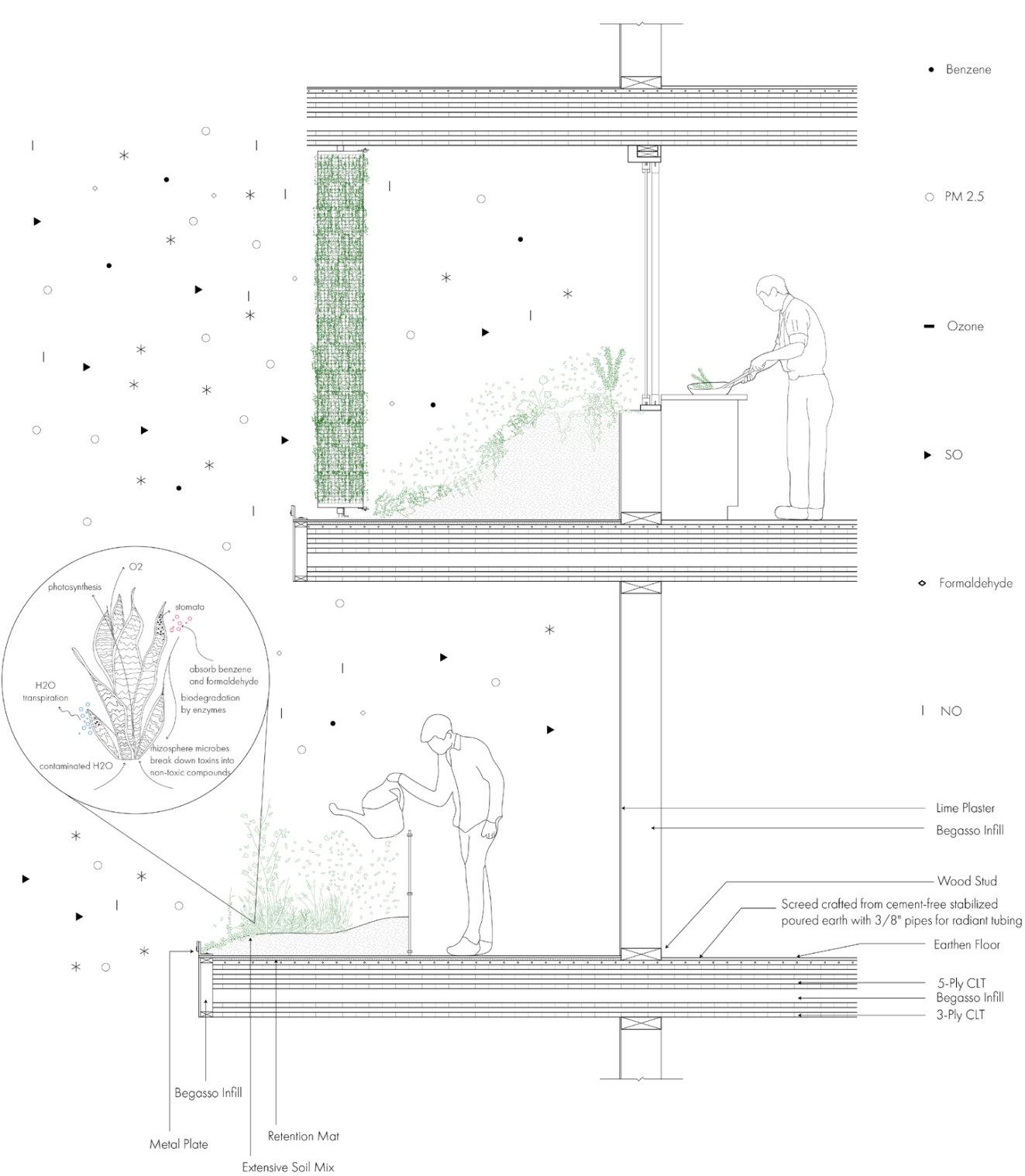
In Collaboration with Swezya Joshi







Residential units are organized into clusters, forming smaller communities.



Wall Section reveals material choices made based on growth and health for residents to protect them from existing toxicity in the air.



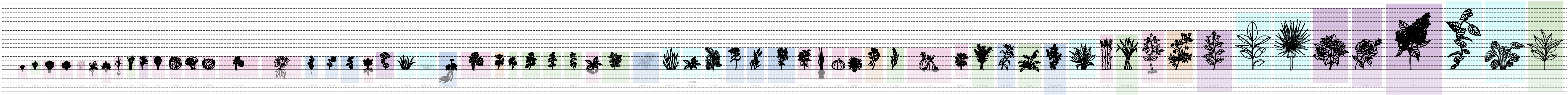


Staircases enveloped by a metal mesh where air purifying plants grow, illustrating our strategy to protect a vulnerable group through a connected playspace.

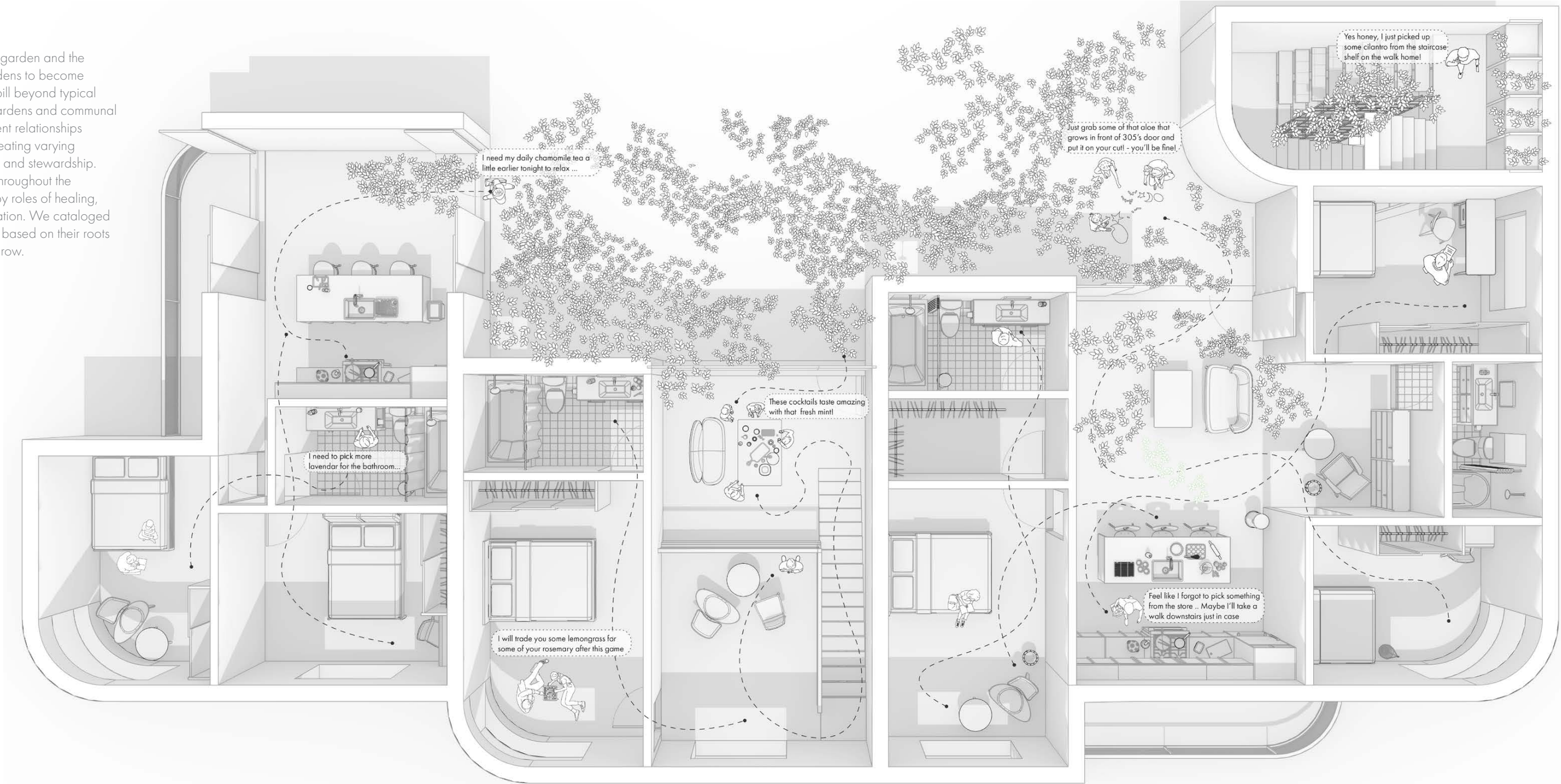
Relationships to light and fresh air are illustrated through the courtyard, connections to green spaces, and louvers that protect residents from contaminants

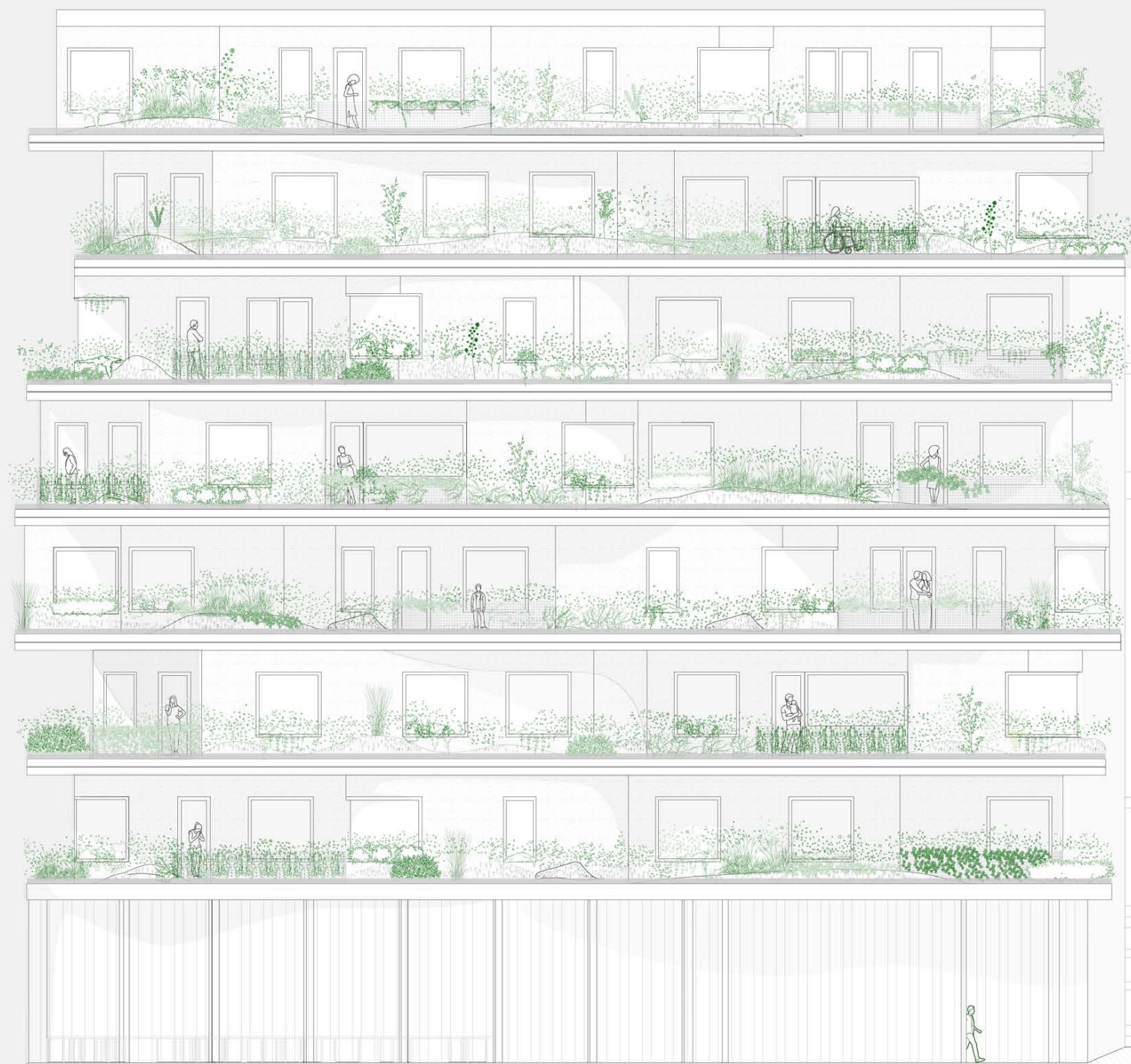
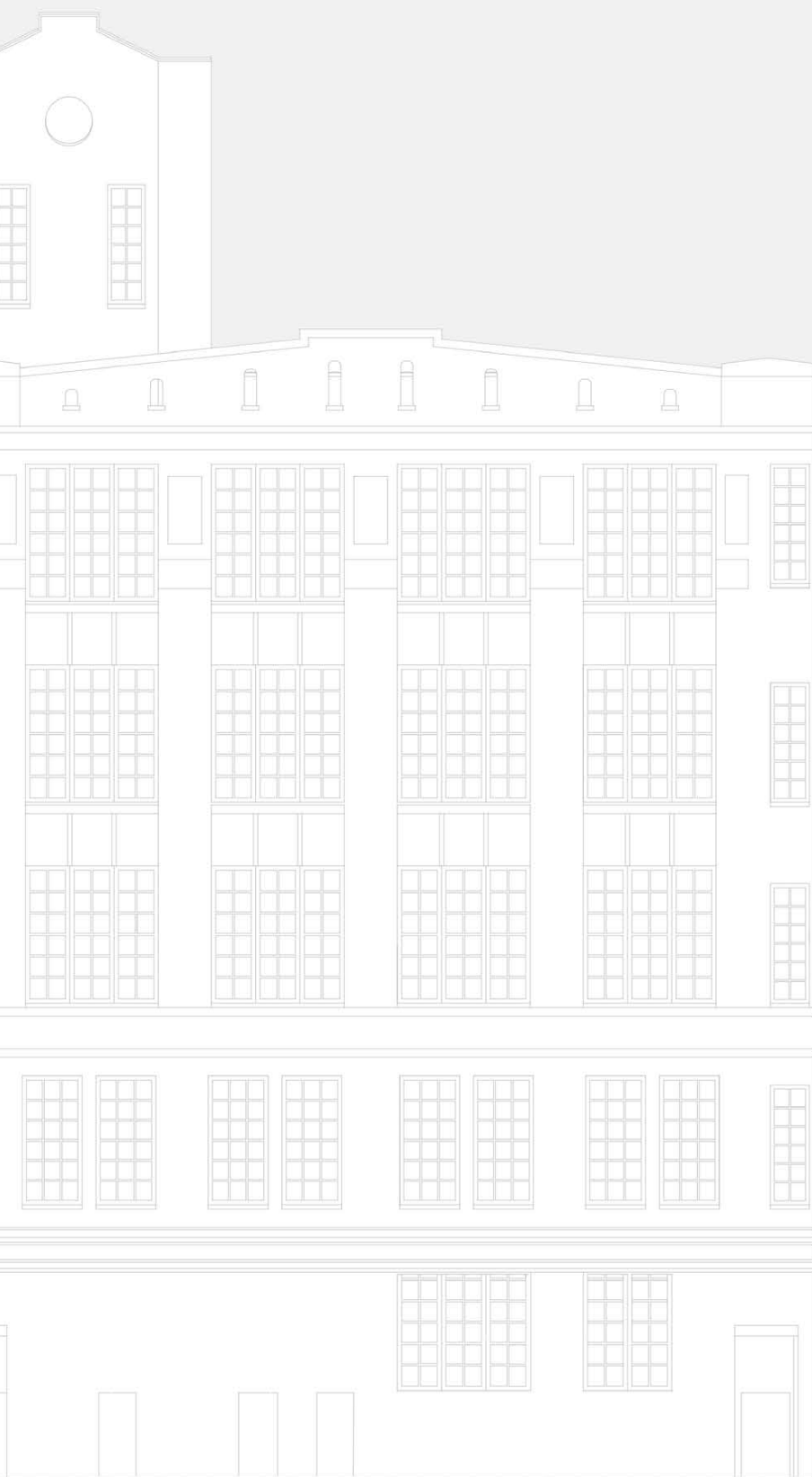
Germination labs to provide seedlings to building residents & community. Also serving as a place of learning for children to reimagine alternate possibilities of living and energy consumption

80 boreholes providing heating/cooling energy relief. While the rest of Manhattan uses centralized district steam heat, hidden infrastructures that relied on coal, oil, and natural gas bring energy to Harlem. This geothermal system aims to challenge these energy injustices.



Our project merges the garden and the home, allowing for gardens to become domestic spaces and spill beyond typical confinements. Private gardens and communal gardens mediate different relationships between inhabitants, creating varying conditions of ownership and stewardship. The locations of plants throughout the building is determined by roles of healing, connectivity, and reparation. We cataloged them and ordered them based on their roots and space needed to grow.







Children's play spaces are merged with circulation and infrastructures with plants that clean air, introducing care for Harlem's most vulnerable population.



A Remedy for Longing

Infrastructure assembling new ecological systems for populations living in the urban diaspora

My investigation started with the concept of mobility and the act of “unrooting” oneself from our original environment to a new one. Perceptions of being and belonging becomes altered through migration and the creation of a temporary, and at times artificial, environment that becomes further complicated with the constraints and possibilities of a new place. My explorations were centered around the kitchen and its use as an agency to create a sense of home for those who migrate, and how building systems could facilitate this practice. It transforms from a place that hides domestic labor, into one that embraces every step of cooking and eating.

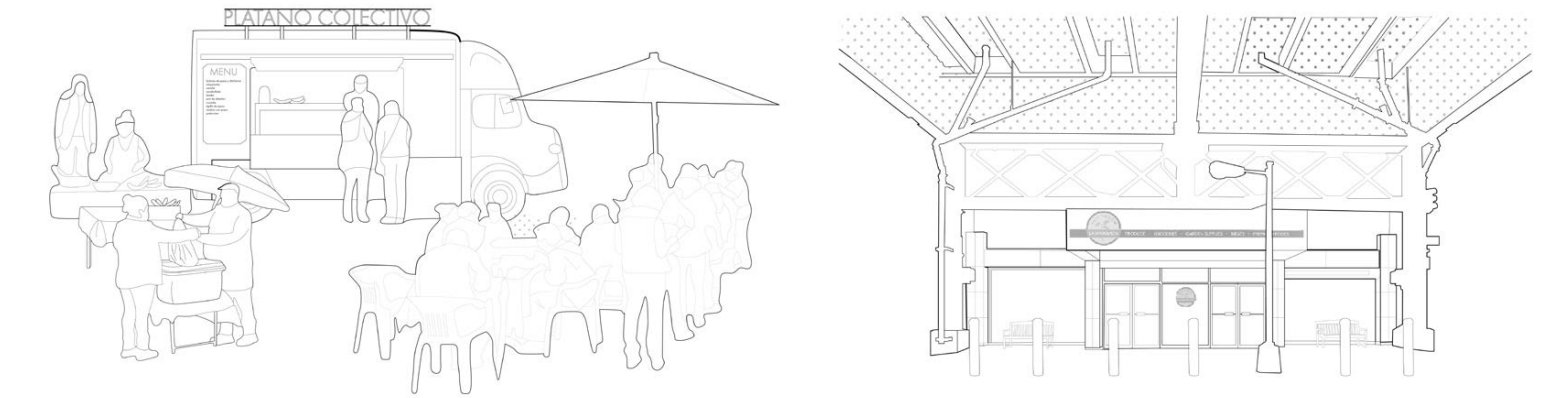
East Harlem’s 116th Street corridor marks the heart of “El Barrio,” embodying the thriving Hispanic and Latino community that has grown in the neighborhood. Restaurants and shops representing a variety of Latin and Caribbean cultures provide sites for sharing ancestral recipes and creating communities of care through cooking. East Harlem holds the largest concentration of NYCHA housing, and across the street from La Marqueta are the James Weldon Johnson houses. I chose one of the residential buildings in this community as a space of opportunity to contribute to the neighborhood’s existing corridor of spaces for Latin American cuisine and culture through the addition and activation of its rooftop, balconies, and parking lot.

Core I, Columbia University
Instructor: Mpho Matsipa | Fall 2023
Site: West Harlem, New York



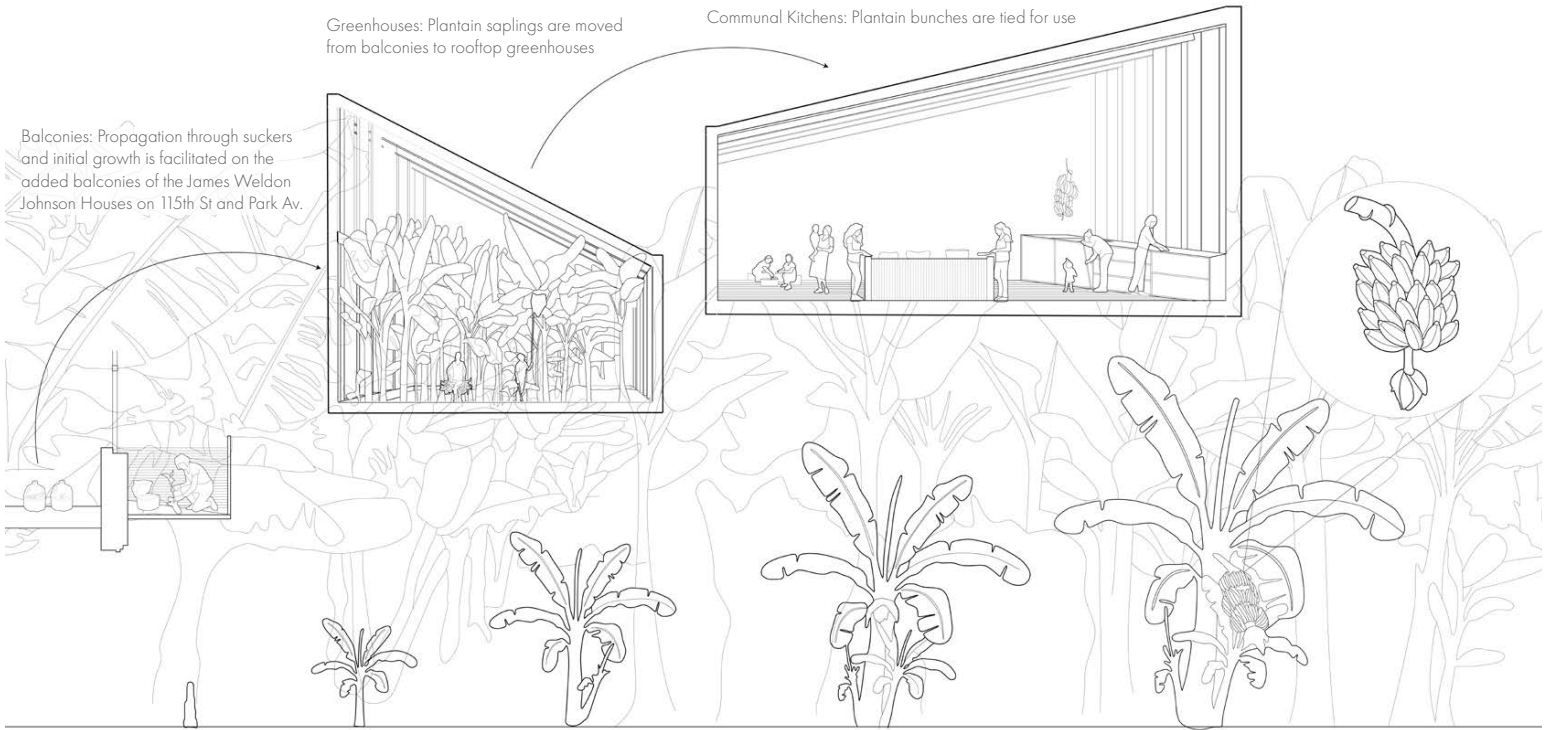


Movement studies of making a plantain empanada



Food Trucks: Prominent and mobile ways of collective sharing symbolic to New York culture, recipes and domesticity would be shared beyond the greenhouses

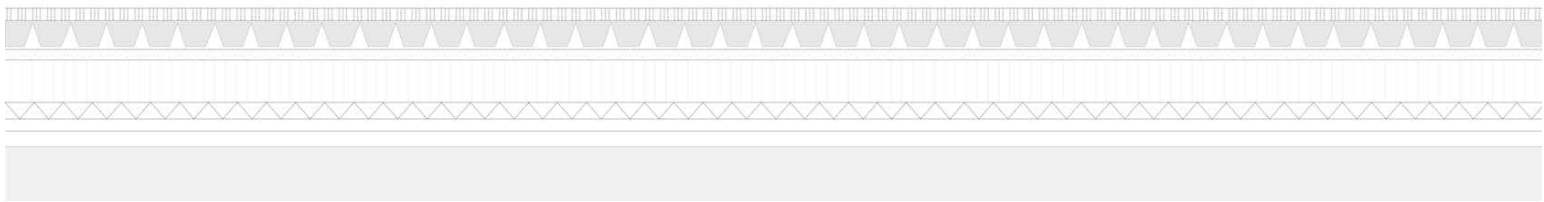
From the 1930s to the 1950s, immigration from Latin America led this new population to establish their roots in La Marqueta to spatialize recipes in the community.



Balconies: Propagation through suckers and initial growth is facilitated on the added balconies of the James Weldon Johnson Houses on 115th St and Park Av.

Greenhouses: Plantain saplings are moved from balconies to rooftop greenhouses

Communal Kitchens: Plantain bunches are tied for use



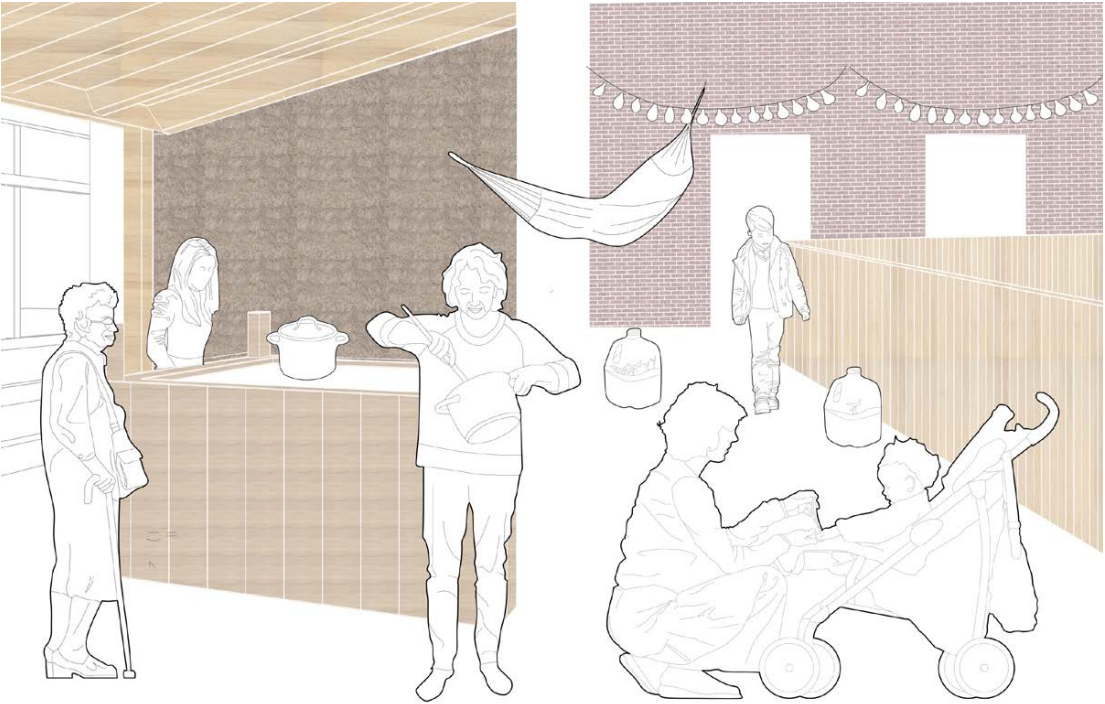
Renacer de Chamanga
Community House -
Chamanga, Ecuador

Comedor Popular - Lima, Peru

Project Iche - San Vicente, Ecuador

Care Yoshikawa - Saitama, Japan

Community Kitchen of
Terras de Costa - Costa Da
Caparica, Portugal



Platano Collectivo encompasses studies of my own rituals in cooking a plantain in versatile ways, where memories are intertwined in the act of cooking it with the traditional movements in preparing empanadas, dumplings, and pancakes that I learned from my mother and grandmothers. In this practice, the proximity of the plantain tree, to the preparation of dishes, and eating them together is one that is seamless and interconnected.

Bricolage for Human and Non-Human Life

Utilizing concepts of re-use and circular economy for communal gathering

The design of this table came from the challenge to rethink architectural production at a moment when human-made mass exceeds the planet's living biomass. Rather than introducing new materials, we participated in methods of reuse, resisting extractive construction logics, and treating material excess as an active design condition.

The variety of rituals and practices in Avery Hall led us to introduce this communal device, extending gathering space into the landscape and creating an informal setting for gathering, studying, and rest. Through methods of bricolage, we designed with what we found throughout our studios and makerspace recycling bins, allowing the table to become an assemblage shaped by reuse and collective occupation. The temporary assembly and celebration at the table invited students to participate in co-existence with each other and other species who call the tree outside of Avery Hall home.

The Great Re-Use | Design Seminar

Instructor: Mireia Luzarraga | Spring 2025

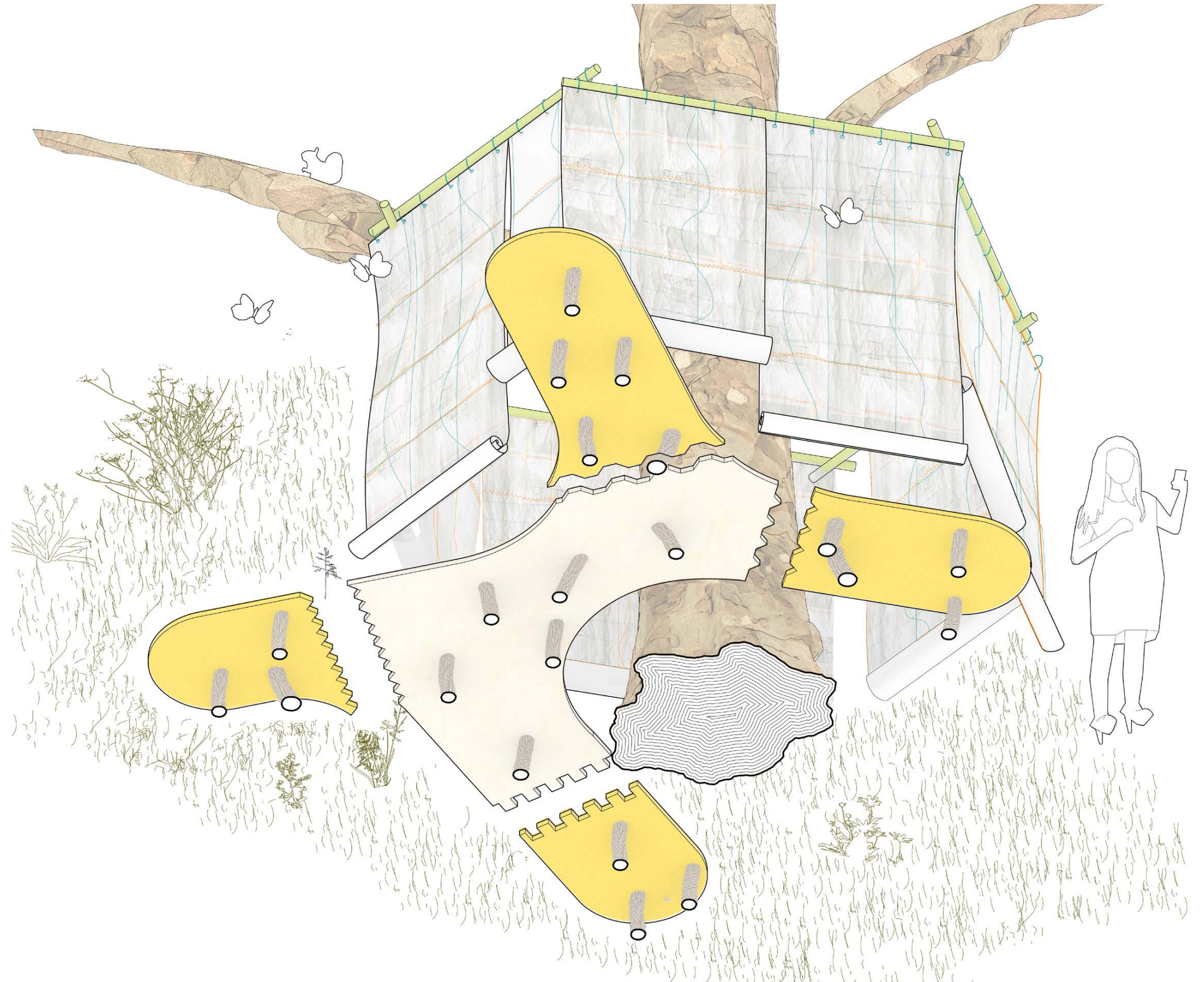
Site: Columbia University Campus

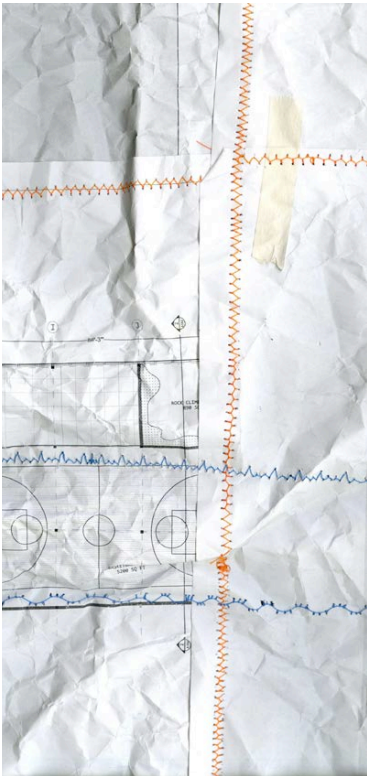
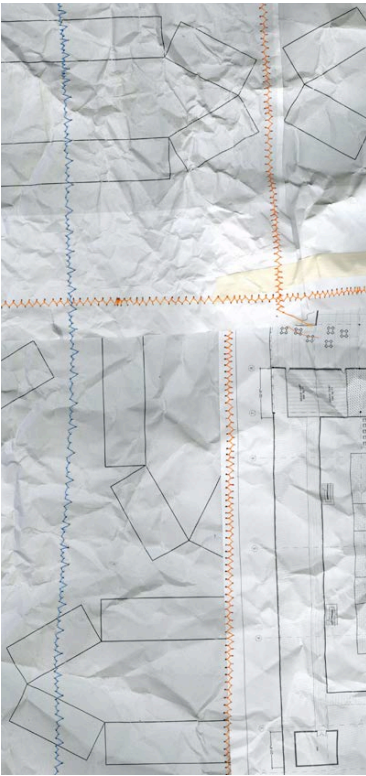
In Collaboration with Tamzid Jaigirdar, Delaram Haghdel, Doeï Kang, Chang Cao, Laurent-Shixun Huang



11.5' of plywood
12' of bamboo
21 fallen tree
branches
80' of sewn paper
187 zipties

The table was assembled from found recycled wood fragments collected in disparate sizes and conditions, zip-tied together to allow for disassembly. Tree branches function as the table's legs, embedding them back into the ground they were once found in. Recycled bamboo pieces were tied together and then attached to the tree using non-invasive binding techniques that minimize harm to the tree, treating it as a living element rather than a structural resource. Curtains sewn from discarded studio paper introduce softness and adjustable privacy, enabling varying degrees of enclosure from collective gathering to more intimate meetings.





The Port Newark Hotel

Damage registration through architecture

Sprawling over 3,000 acres, the Port of Newark stands as one of the busiest ports in the Northeast, processing more than 1.5 million containers annually. It is integral to global commerce, yet also a hub for illicit activities. Above all, the port symbolizes the toll of mass consumption and the expansion of globalization, which is further amplified by today's large-scale migration flows and monumental infrastructure projects. Since the 19th century, ports like Newark have had to adopt advanced technologies to keep pace with growing demand, evolving into a stark, almost otherworldly environment now home to some of Newark's tallest structures. What was once a labor-intensive operation has now shifted to a capital-intensive model, reducing human presence while dramatically increasing efficiency.

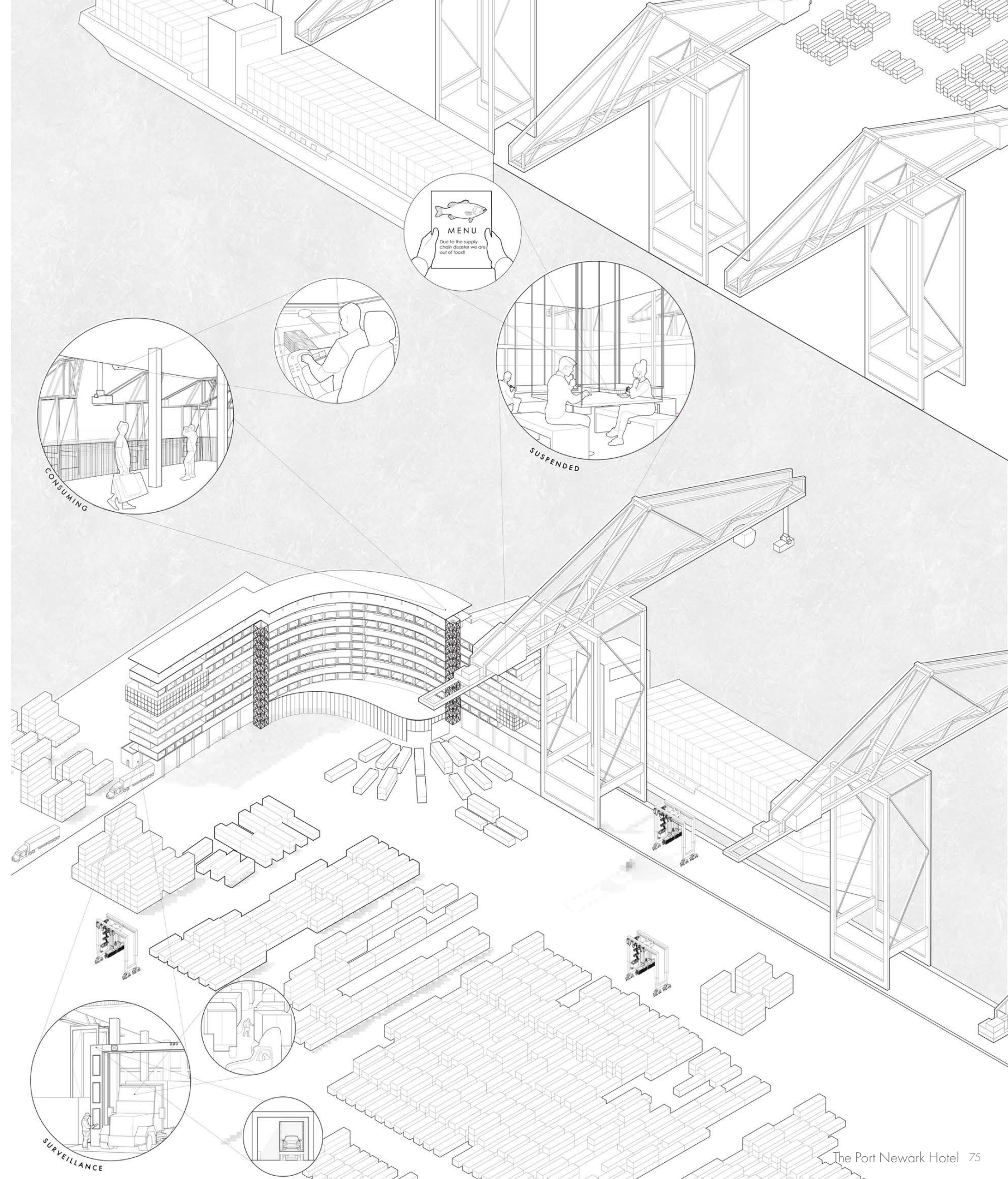
The mechanical precision and synchronized operation of the port's colossal machinery create a kind of hidden spectacle—largely invisible to the consumers who benefit from it. Despite its prominent location, most people will never witness the scale and complexity of the port's operations, which are marked by congestion, illegal trade, and the mismanagement of resources.

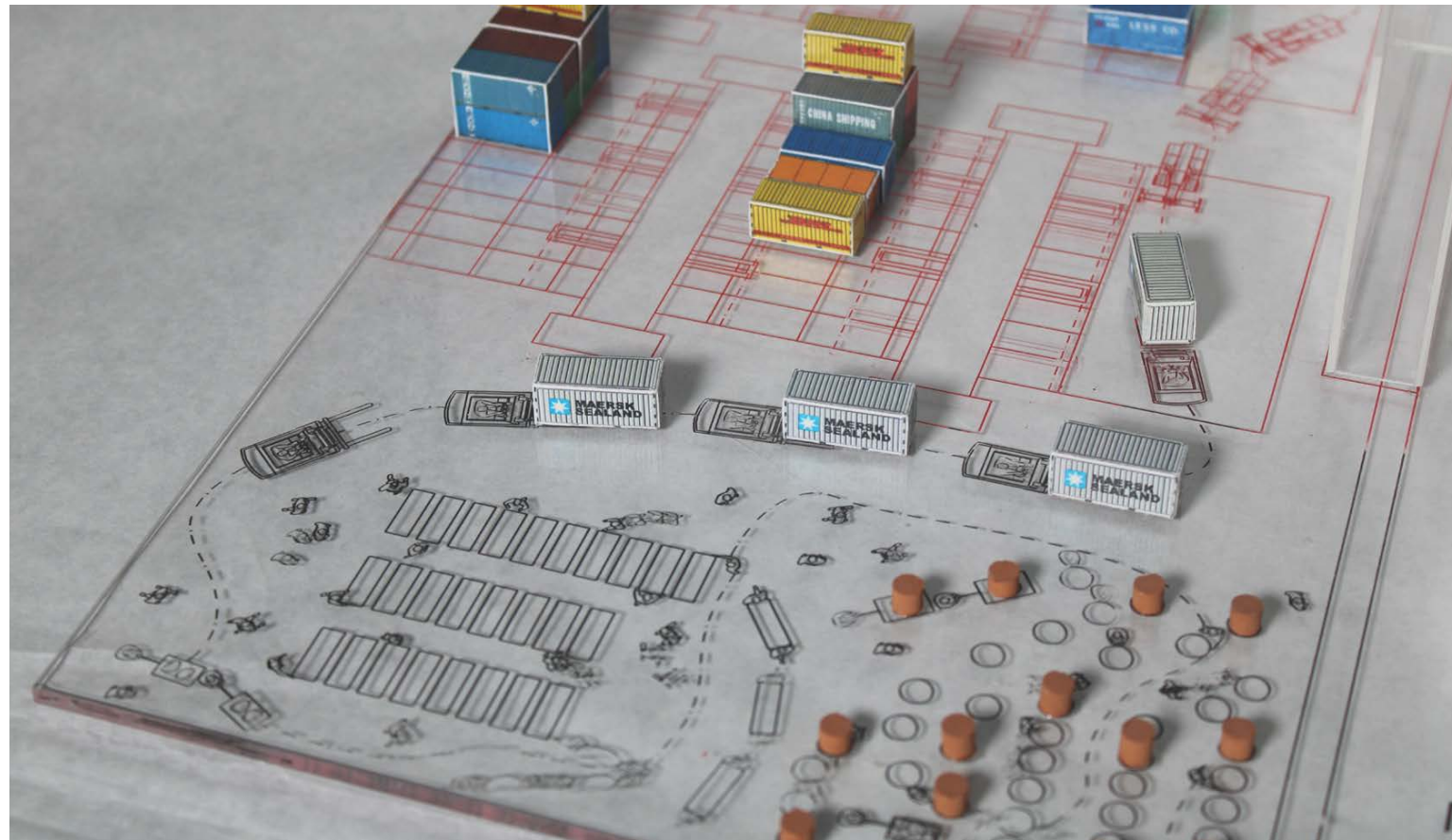
The Port Newark Hotel offers a rare vantage point, providing guests with a front-row view of this industrial marvel. The hotel aims to blur the lines of private anonymity commonly granted in hotels, with public grandeur where occupants are now suspended in this system. The rooms start to resemble a container, an anti-human object, in order to expose inhabitants to this site of logical abstraction composed of flows, coordinates, costs, and global trade at an incomprehensible scale.

Core II | Studio

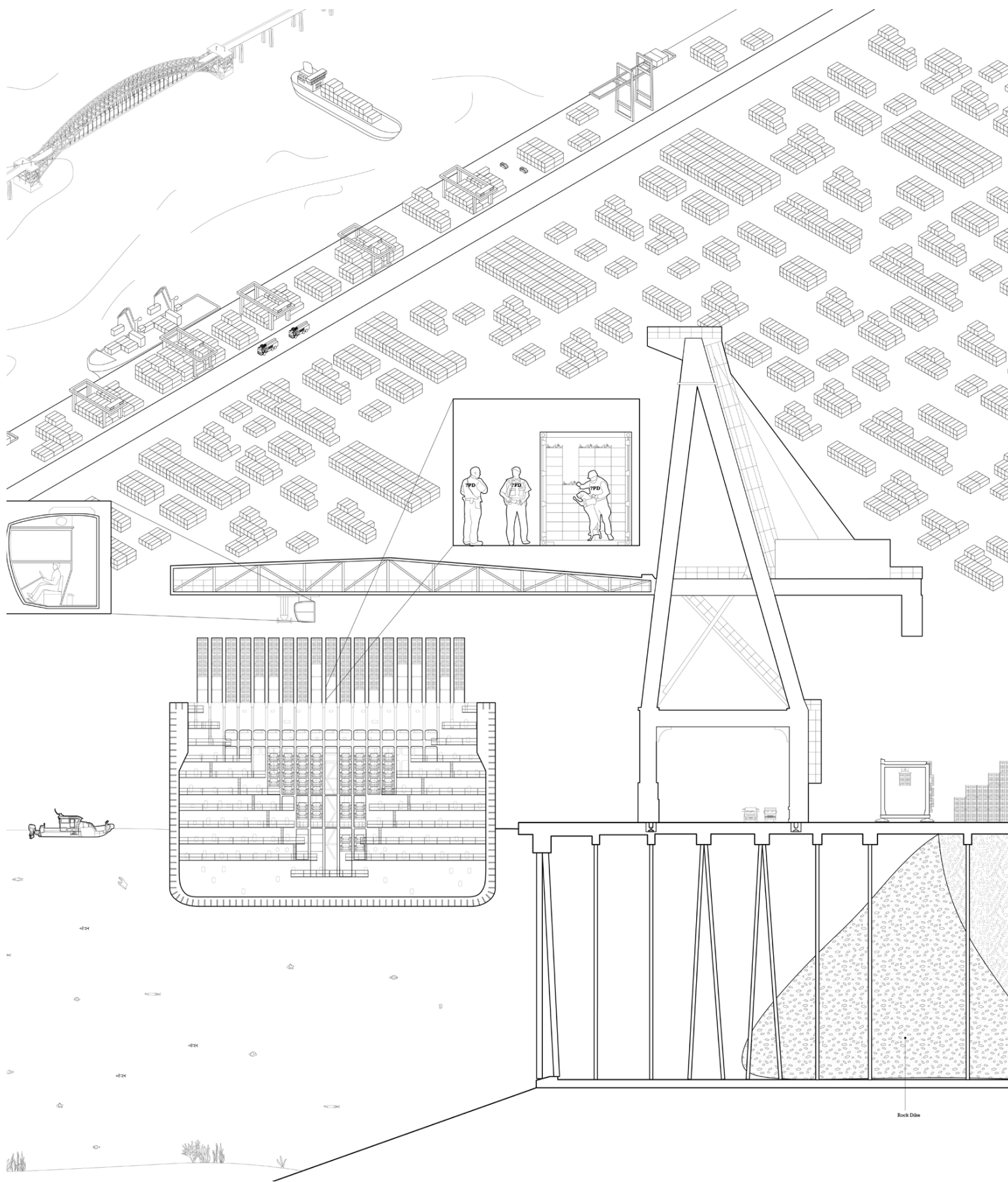
Instructor: Josh Uhl | Spring 2024

Site: Port of Newark

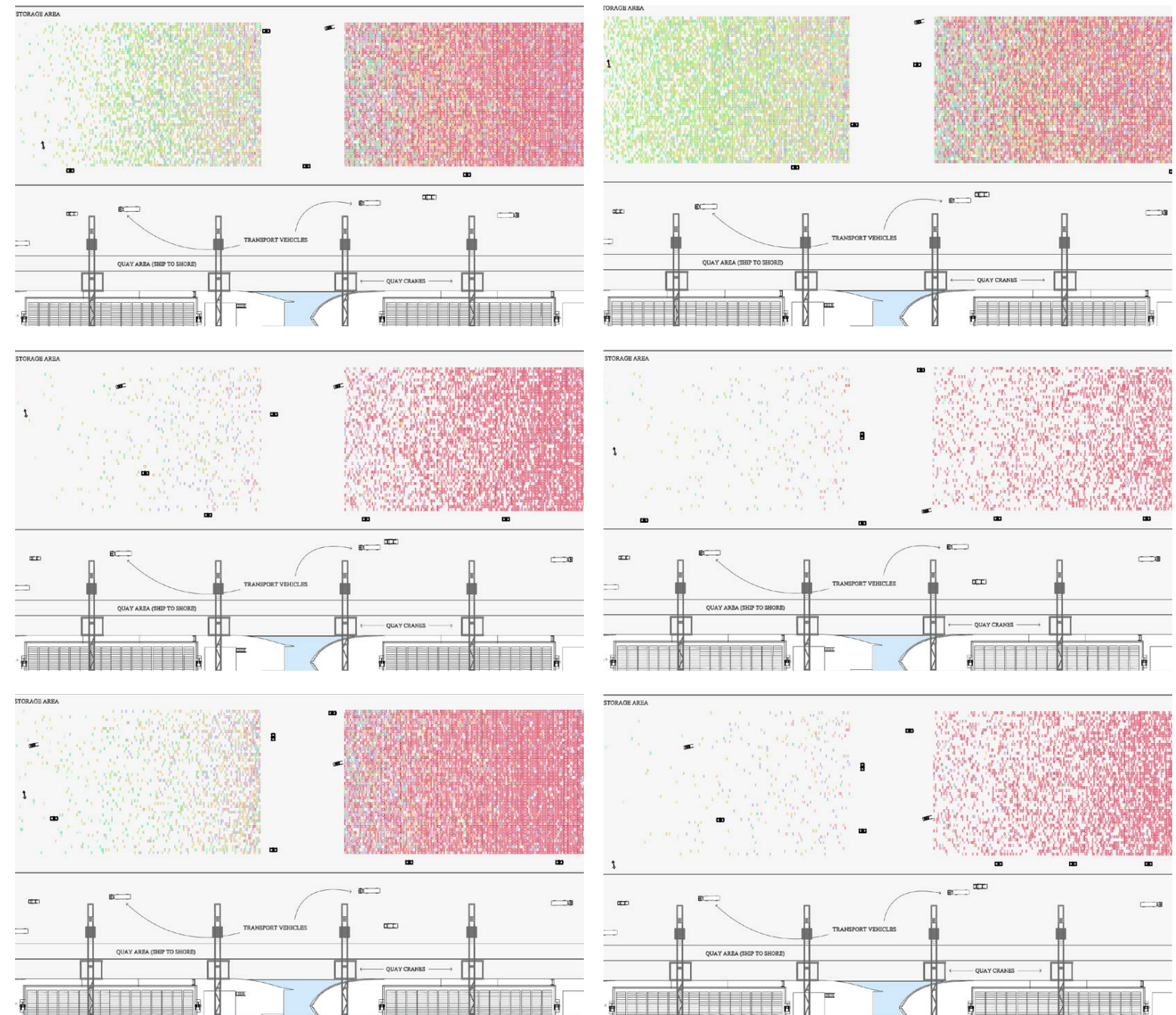




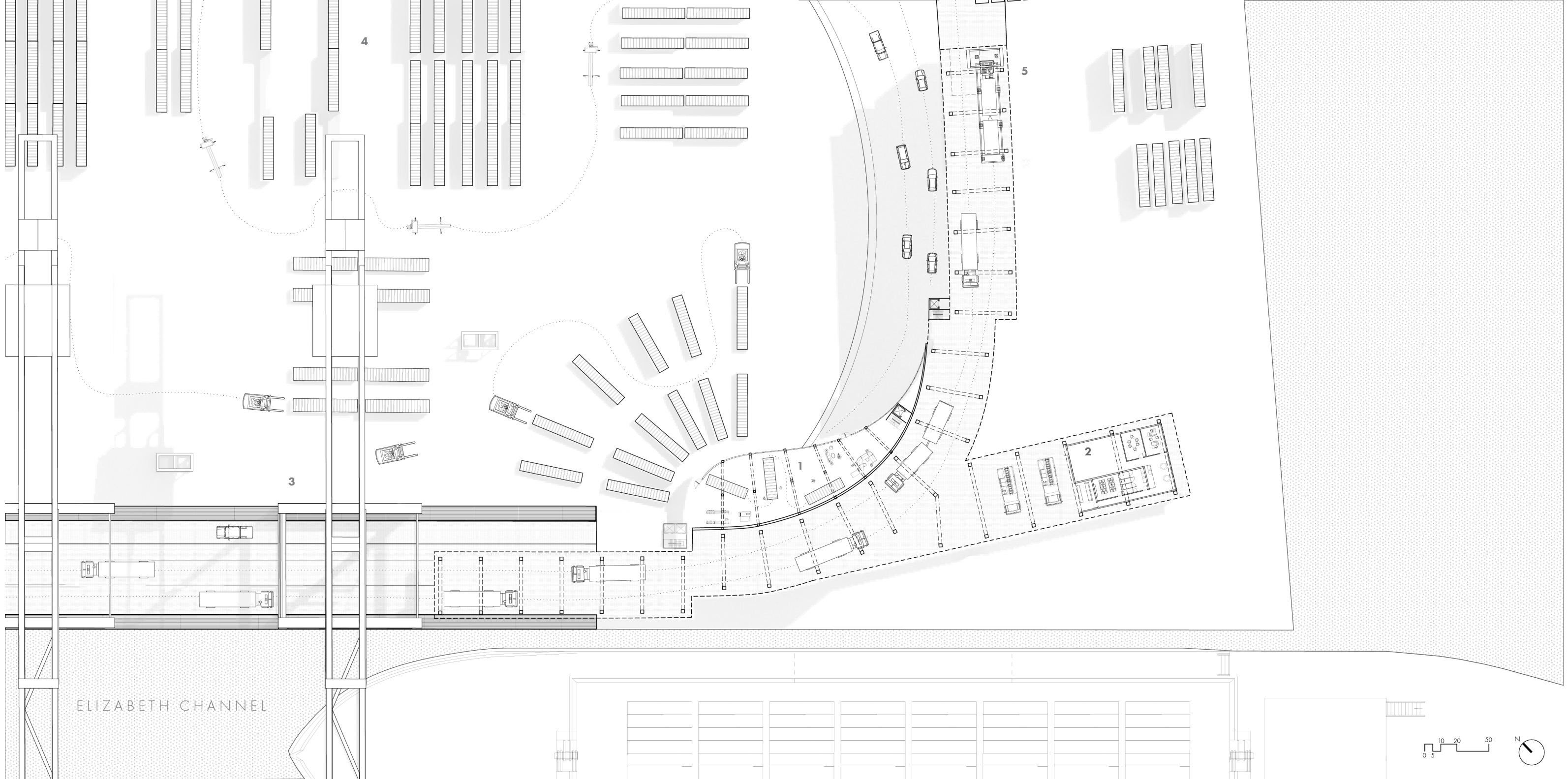
Temporal models displaying machinery incrementally farther from the human scale: ships that are currently around the height of the eiffel tower in comparison to the scale of one of the first commercial ships to handle contemporary consumption.



Site section understanding existing infrastructure of the port of newark



Stills from grasshopper script that depicts the choreography of goods at the port, where goods are moved around to allow brand new containers of cargo to move in every three days.

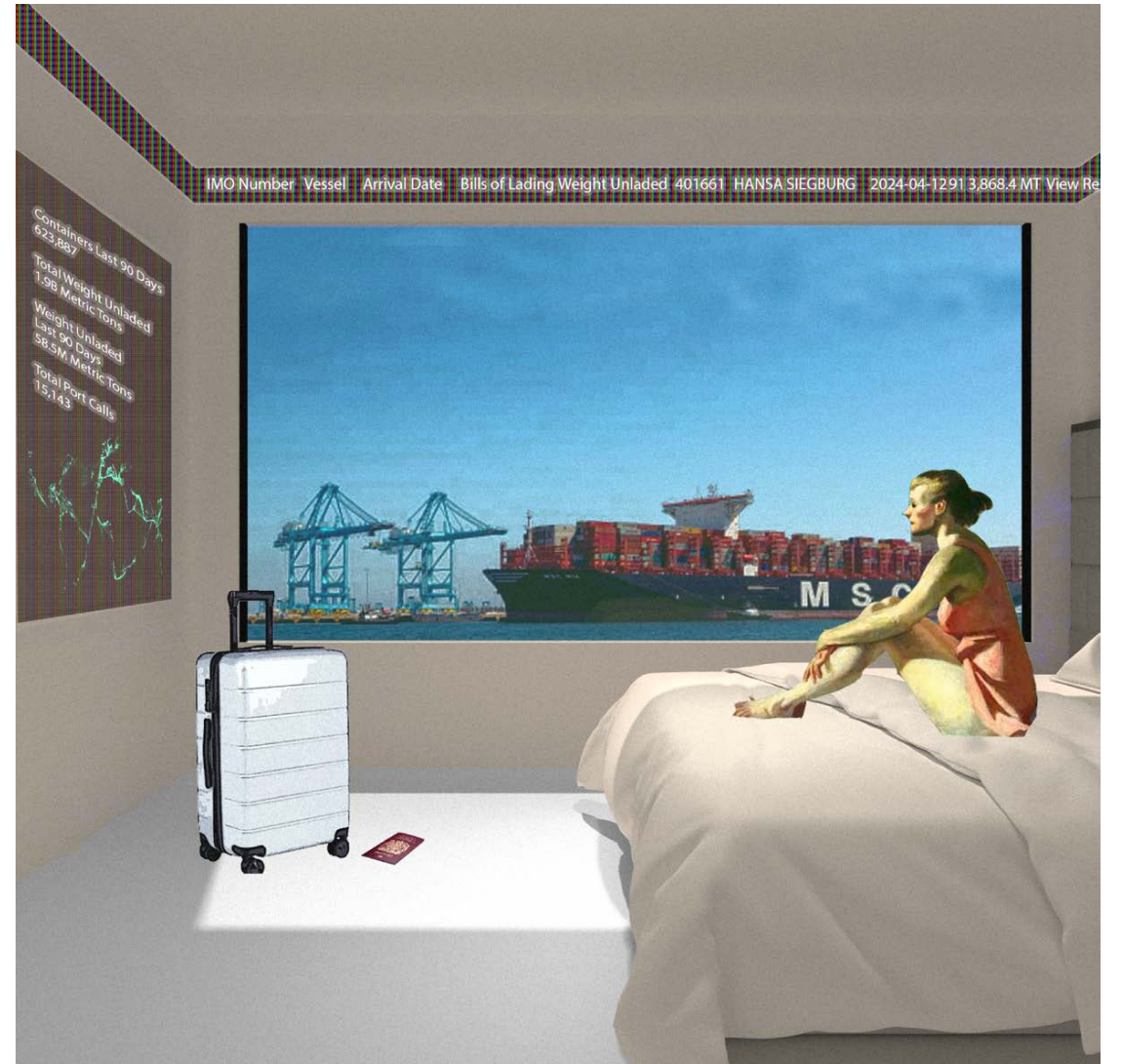


Ground Floor Plan

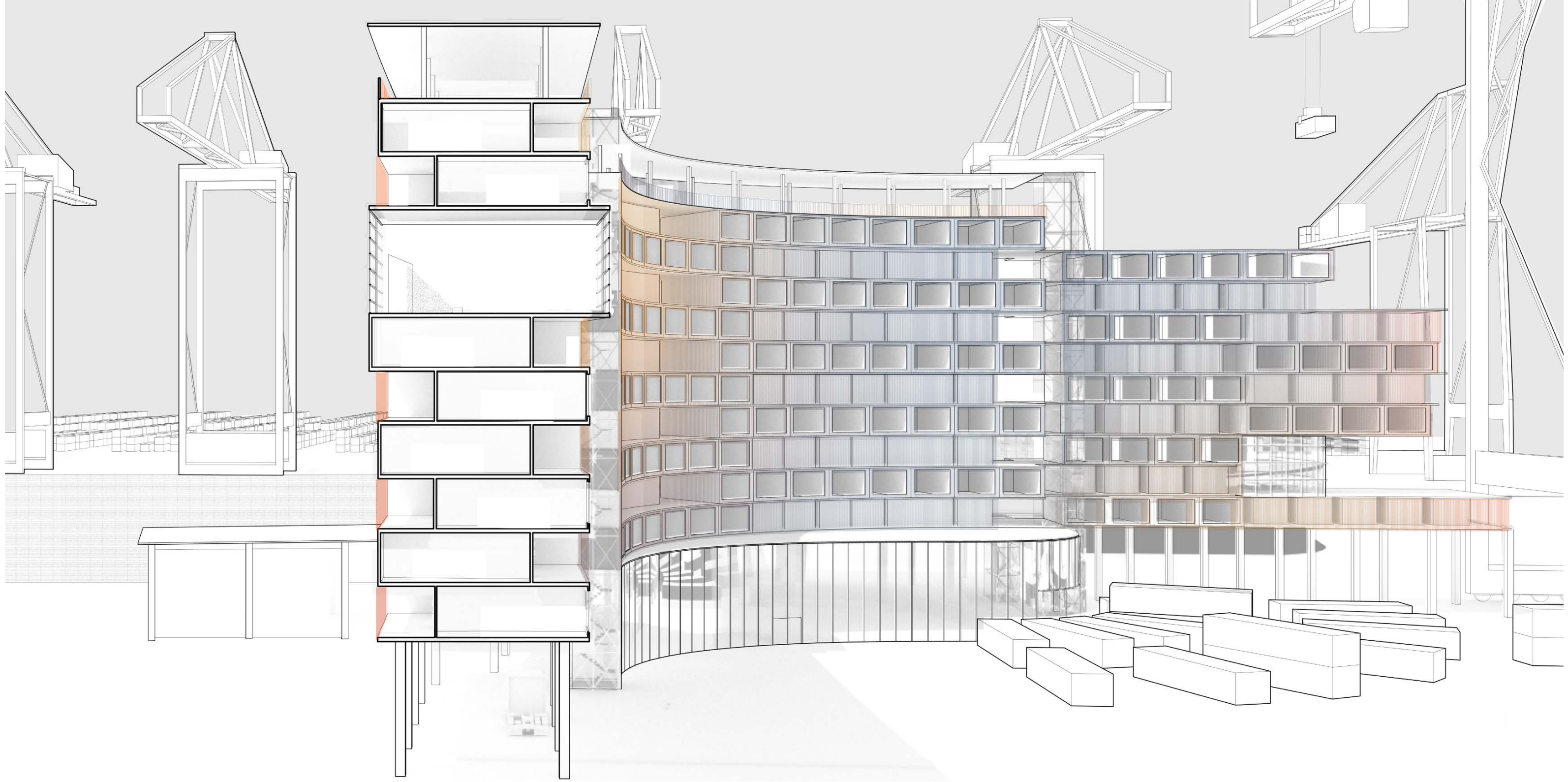
- 1.** Gift Store of contents from abandoned containers
- 2.** Fire Station + Fire Trucks (preventing future casualties)
- 3.** Quay Area
- 4.** Storage Area
- 5.** Integrated Weighing Station



Hotel room that provides comfort & relaxation for the worker maintaining overconsumption



Hotel room for typical visitor/voyeur that reads out flows of goods creating discomfort



Procedural Suburbia

Damage registration through architecture

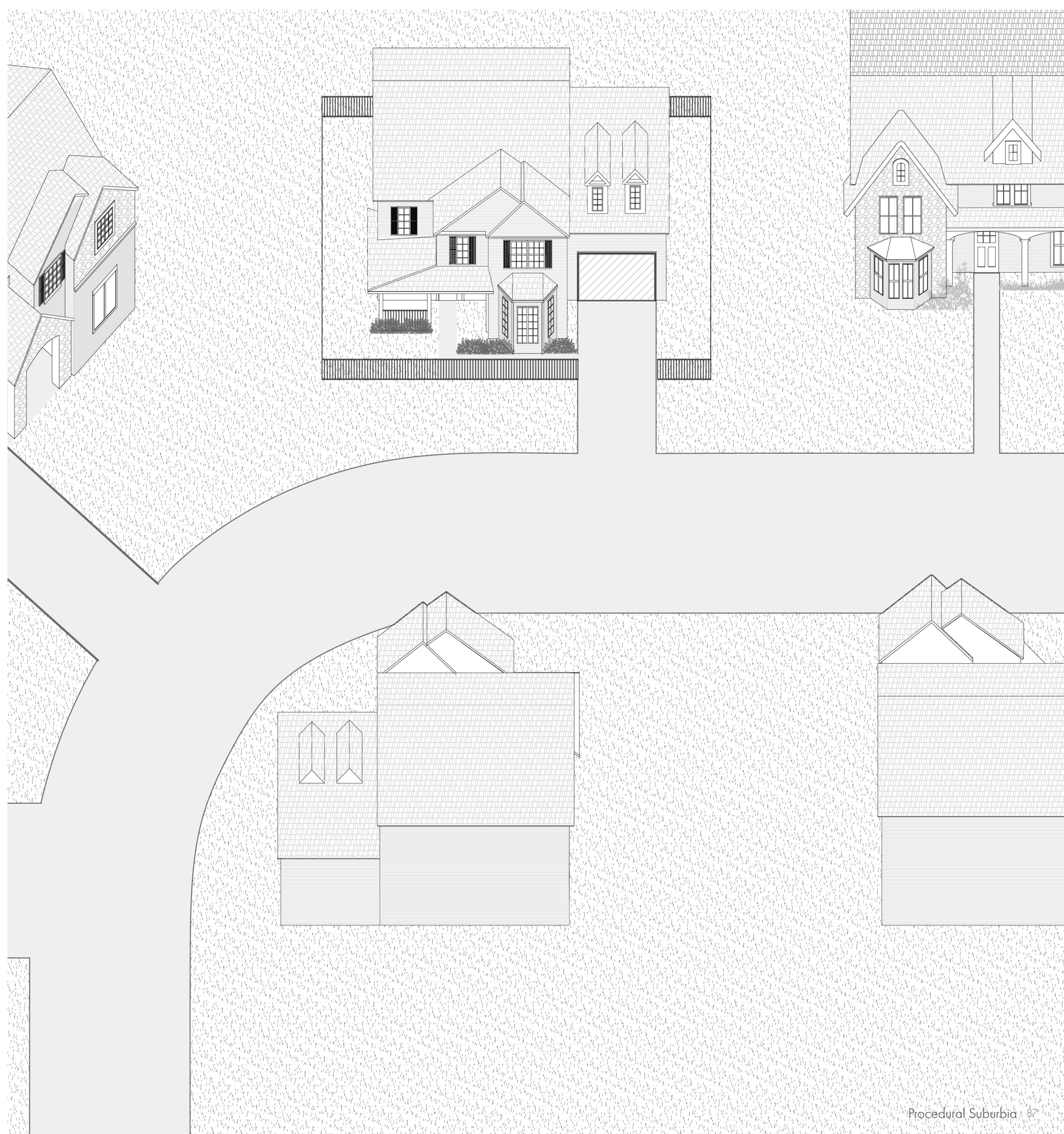
Procedural Suburbia began with an exploration of the American Dream, the image of a detached house, a manicured lawn, a pool, and two cars in the driveway. Once marketed as a promise of personal freedom and comfort, this image quickly evolved into a system of mass production and repetition, shaping cultural expectations around domestic life. Advertisements in the mid-20th century played a significant role in selling this dream, particularly to returning war veterans and their families, equating homeownership with happiness, belonging, and success.

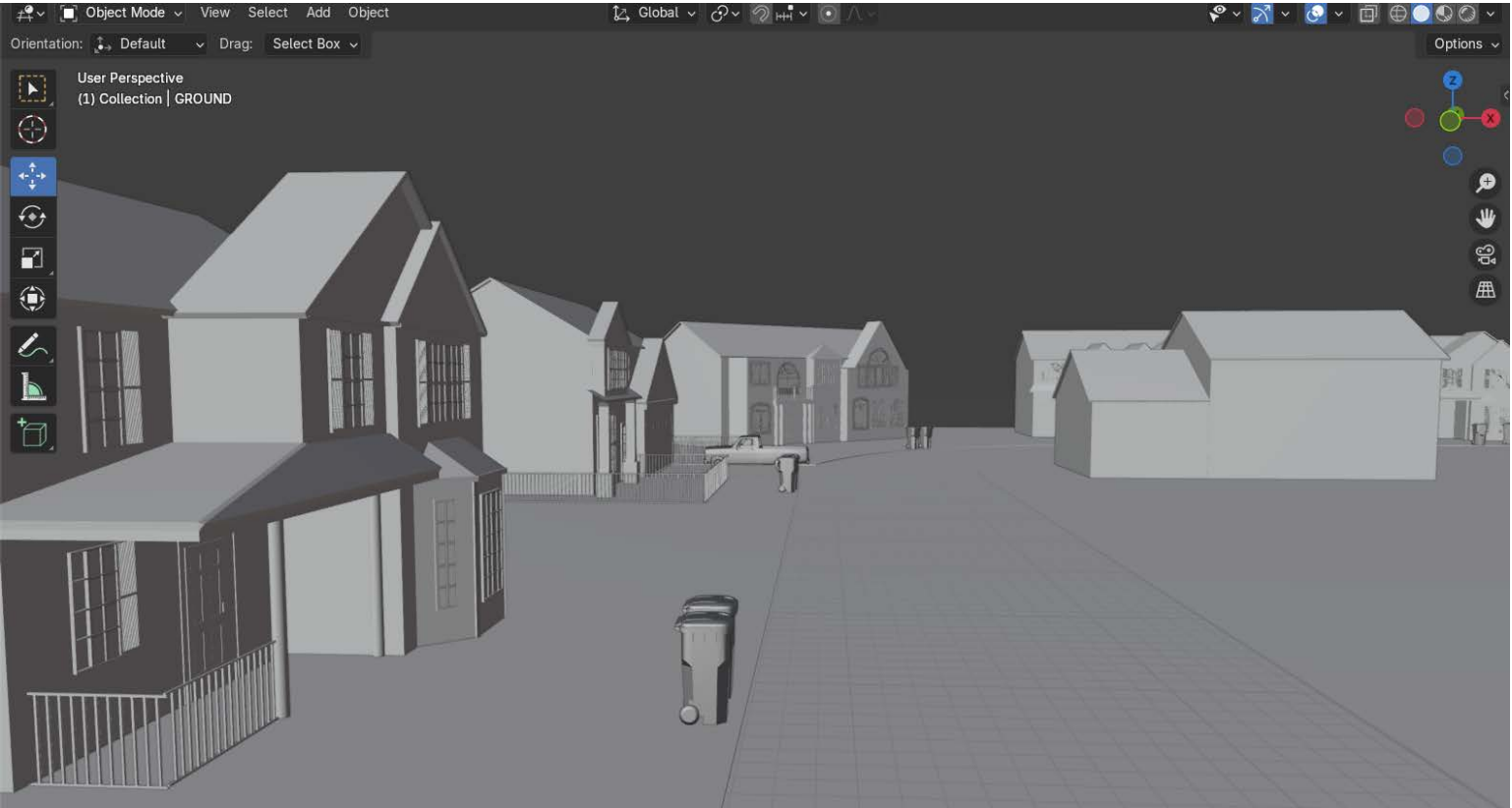
The long driveway, side garage, and porch are both comforting and isolating, exemplifying the suburban pattern of being surrounded by nature yet detached from community. These elements, while familiar and personal, are also emblematic of the broader American landscape. Aerial perspectives of suburbia reveal the recurring symbols of suburban life that include pools, fences, cul-de-sacs, and driveways, each representing both convenience and separation.

I approached suburbia as a parameterized system where roads generate lots, lots generate houses, and each house adjusts slightly while remaining constrained by a consistent ruleset. This mirrors the practice of procedural modeling, in which a few parameters can produce infinite variations within defined limits. As a first study, by using Blender's geometry nodes, I modeled key suburban elements like fences, pools, roofs, porches, doors, and windows, each scaled uniformly for the purposes of testing. These components then became the building blocks for an animated representation of suburbia, where the generation of the environment reveals the uncanny and repetitive logic of suburban design. By accentuating the tension between surface calm and underlying disorder, the animation evolved into a visual narrative of suburban life unraveling under procedural design.

Information Richness | Visual Studies & Representation Elective

Instructor: Amelyn Ng | Fall 2025





Site Parameters

Parameter	Range / Example	Notes
Lot length	65.6–164 ft	Length of the entire lot
Lot width	32.8–98.4 ft	Width of the entire lot
Front setback	9.8–26.2 ft	Distance from street to building
Rear setback	16.4–32.8 ft	Backyard depth
Side setback	3.3–9.8 ft	Spacing between houses
Driveway width	8.2–16.7 ft	Controls driveway width
Garage position	Front or Side or Detached	For different garage placement

Building Massing

Parameter	Range / Example	Notes
Stories	1–2	Number of floors
Building length	26.2–65.6 ft	Overall footprint length
Building width	19.7–49.2 ft	Overall footprint width
Roof type	Gable or Flat	Switch roof geometry
Roof pitch	10–40°	Roof angle
Garage size	Single or Double	Affects garage width and door type

Outdoor Features

Parameter	Range / Example	Notes
Has pool	True / False	Toggle pool visibility
Pool size	13.1–39.4 ft	For scaling pool asset
Has Porch	True / False	Toggle porch visibility
Vegetation density	0–1	Drives particle system density for landscaping
Fence type	None, Timber, Hedge	Toggle Type

