

kaeli alika streeter

Columbia GSAPP
Master of Architecture 2022

you will not find many buildings here

would you rather be a cyborg or a goddess?

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makergraph

indigenous futurisms

stay sane

eco-logic

welcome to melrose

myth of the cyborg; metaphor of the goddess

6 cautionary tales for deep time

predator-prey

dept. of care



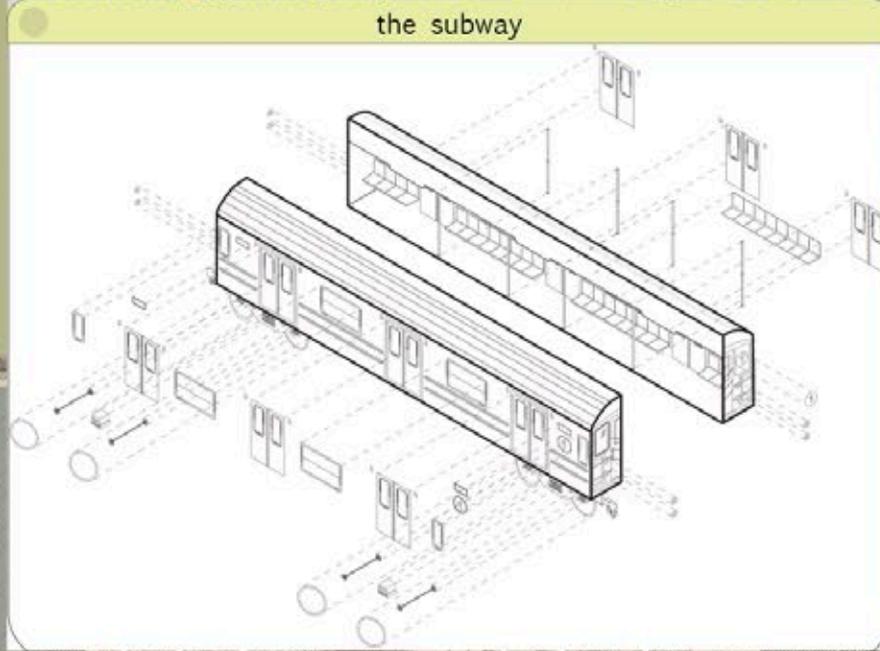
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folding logics

kaeli alika streeter

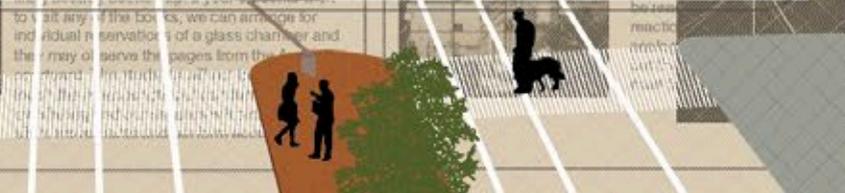
In these tabs you will find a collection of my time at GSAPP. Buildings are a fragment of the architectural work you will see. In fact, you will find very few buildings. Instead, look for three years of experimentation by a student and teacher trying their best during a global pandemic, thoughts on pedagogy and student governance, very physical objects and very digital objects. You will find a mountain, a subway that is actually an ocean, cyborgs and goddesses, rat territories, a suburb, mushrooms, pipes, anti-anxiety tools, bluescapes, queerness, kombucha leather, haikus, cautionary tales, global collaboration, cedar benches. In this space, the digital re-interprets and mis-represents the analog and vice versa. I tend to mix metaphors. "Do I contradict myself? Very well then, I contradict myself. (I am large, I contain multitudes.)"

the subway



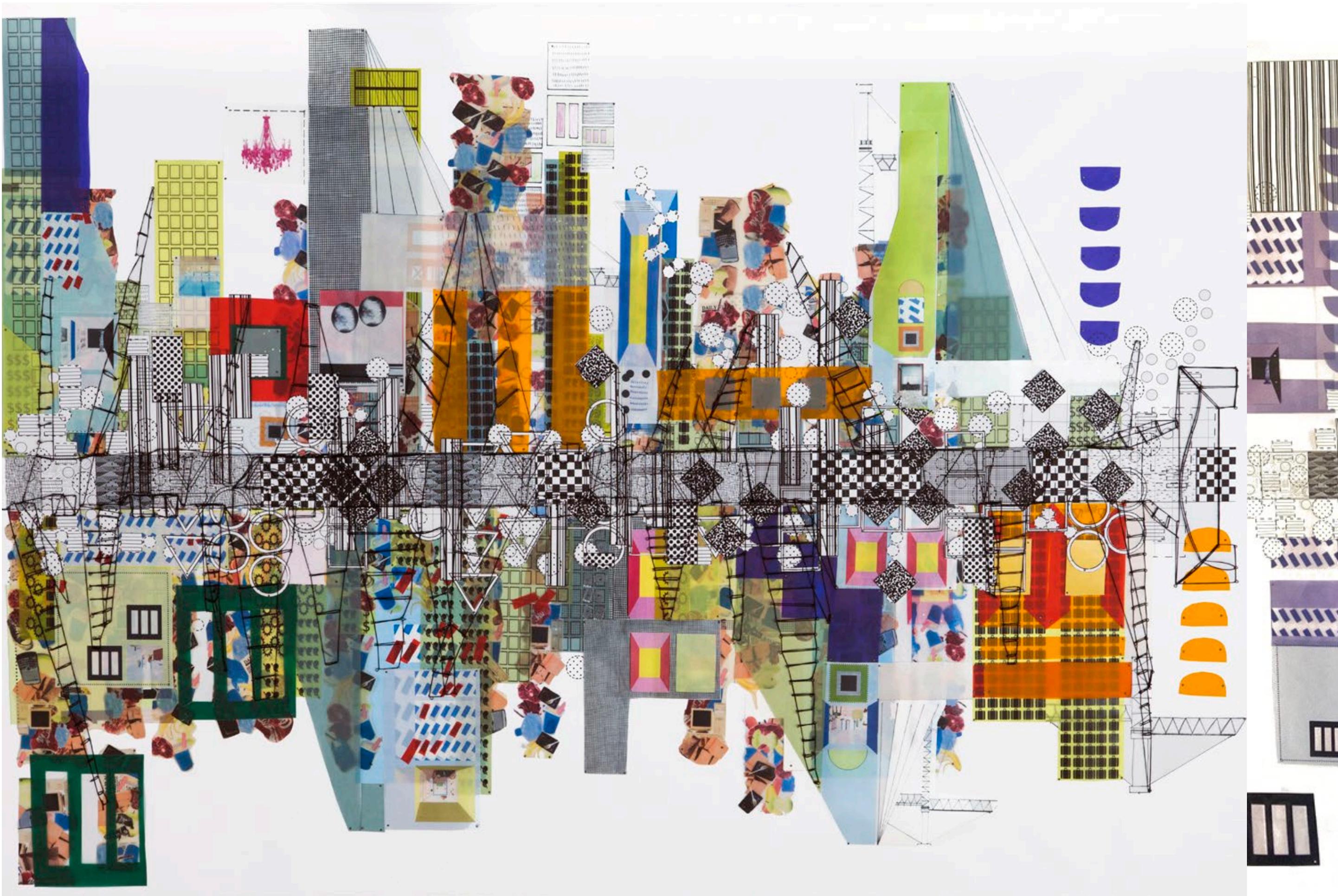
find many

be a cy



relics of pre-colonial thought.

provide any type of solution to the issue at hand.

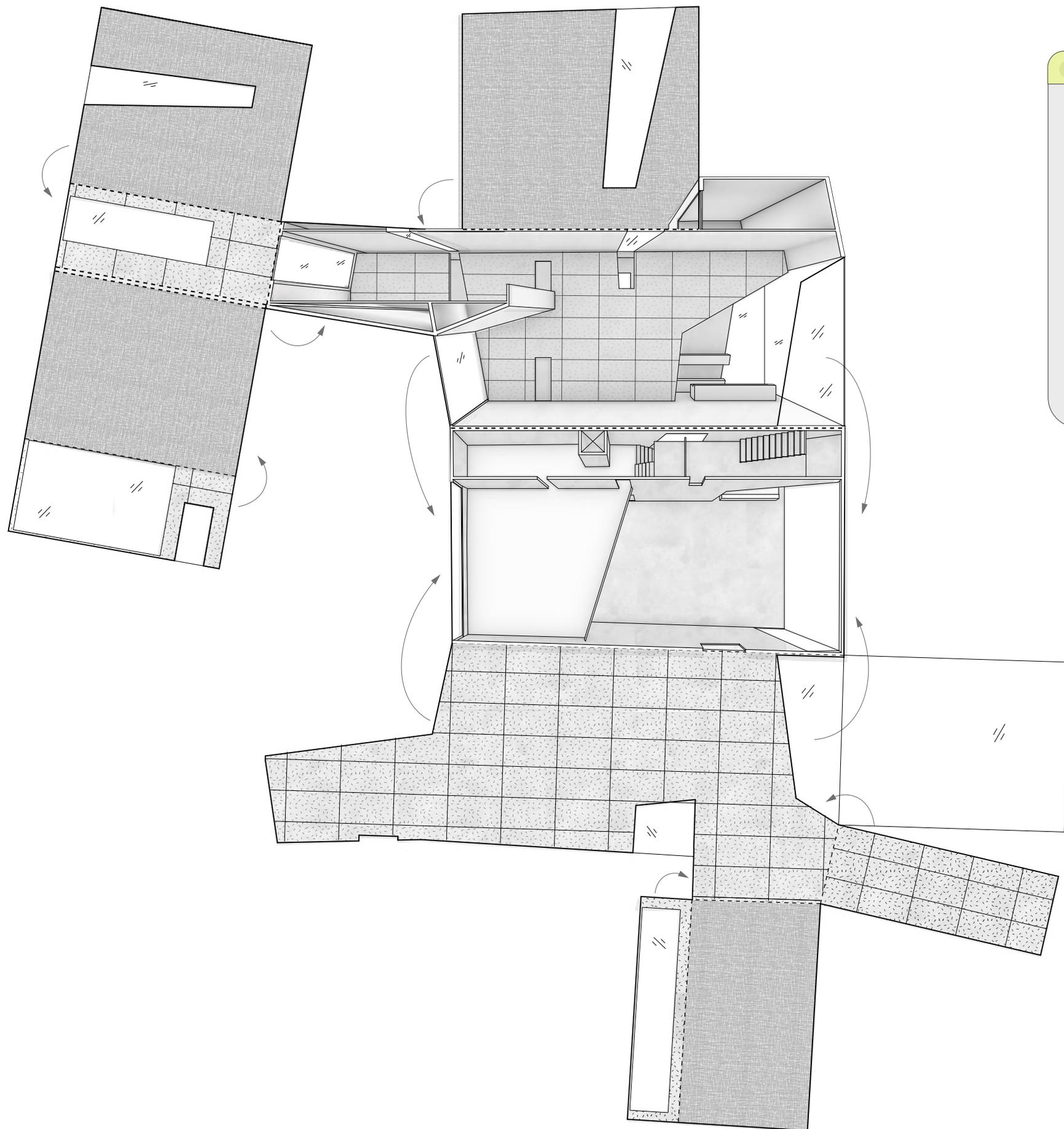




highline dependencies

changes at the highline five years apart;
2017 & 2021;
hand collage;

v.2021 completed for [Michael Wang's Summer Workshop: Other Natures](#)

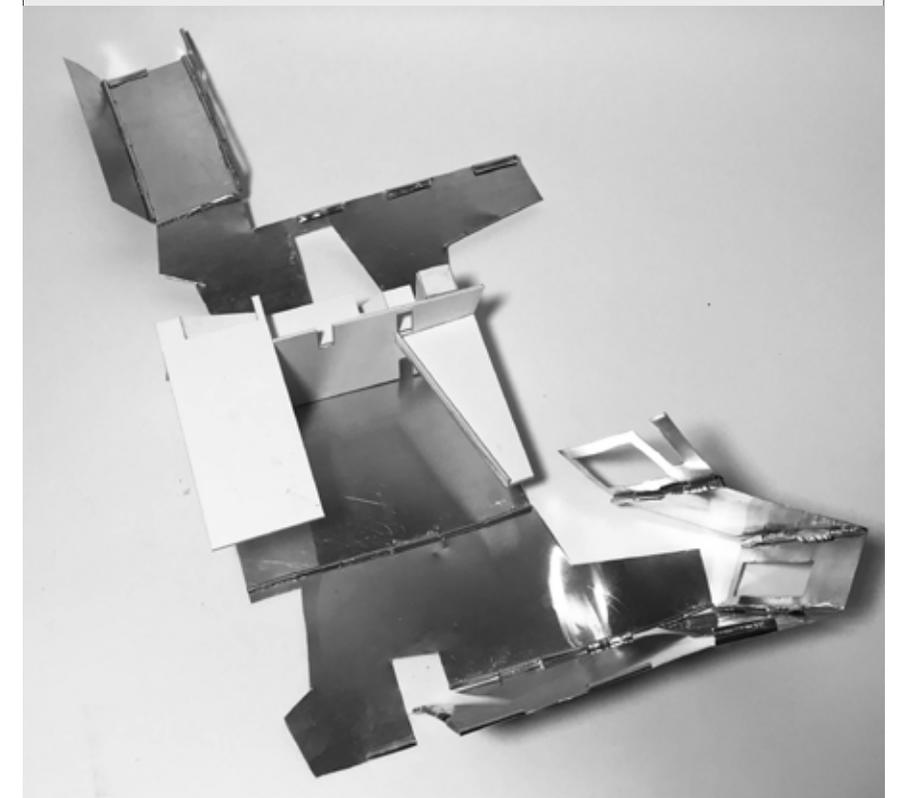


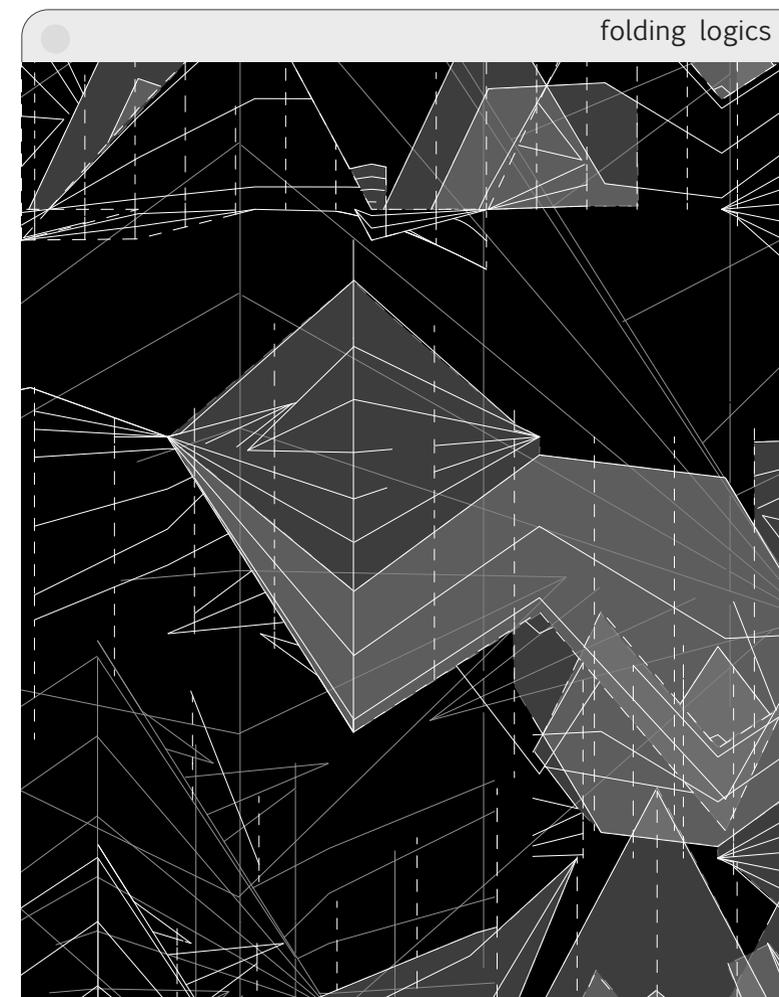
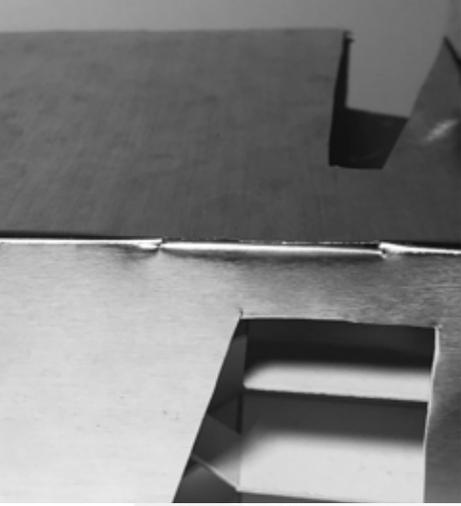
folding logics

ADRI with Lexi Tsien;
Fall 2019;
Rhino, V-Ray, Illustrator, 3Ds Max, After Effects;
a study of Esplanada Studio by Tatiana Bilbao;

<I use folding techniques to analyze the construction process and materiality of the gallery/ studio space. Tatiana Bilbao states that the geometries are only possible given the concrete panels and close contact and collaboration with the construction workers. For this reason, the drawings unfold the exterior surfaces of the building. On a whole, the drawings are an attempt to understand the construction and re-imagined construction via folding, hinging, and extracting.>

unfolding aluminum model



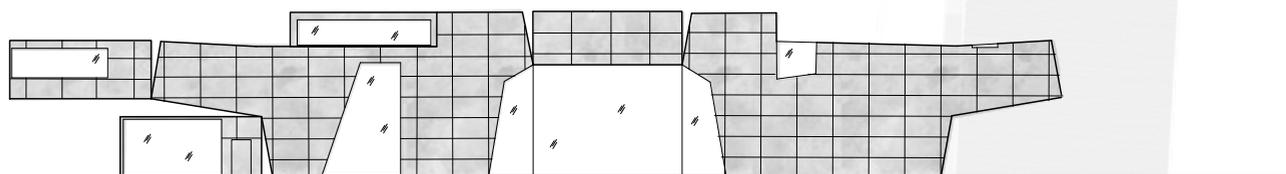
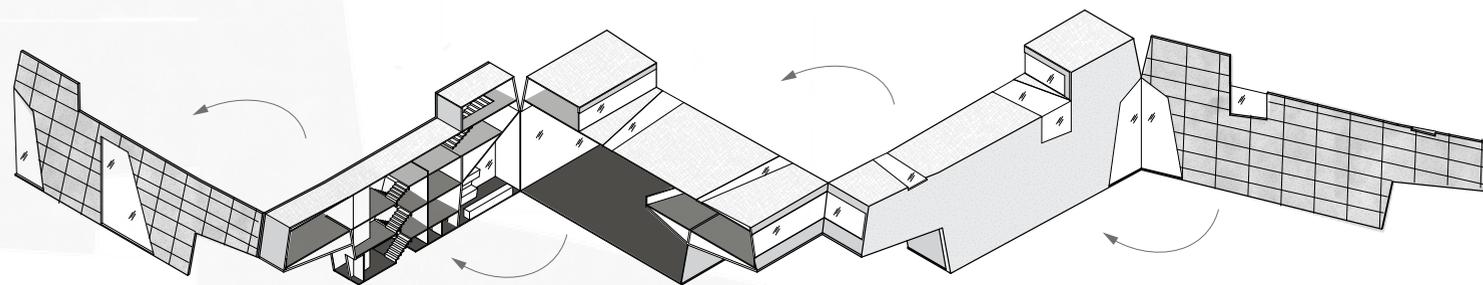


metal hinges

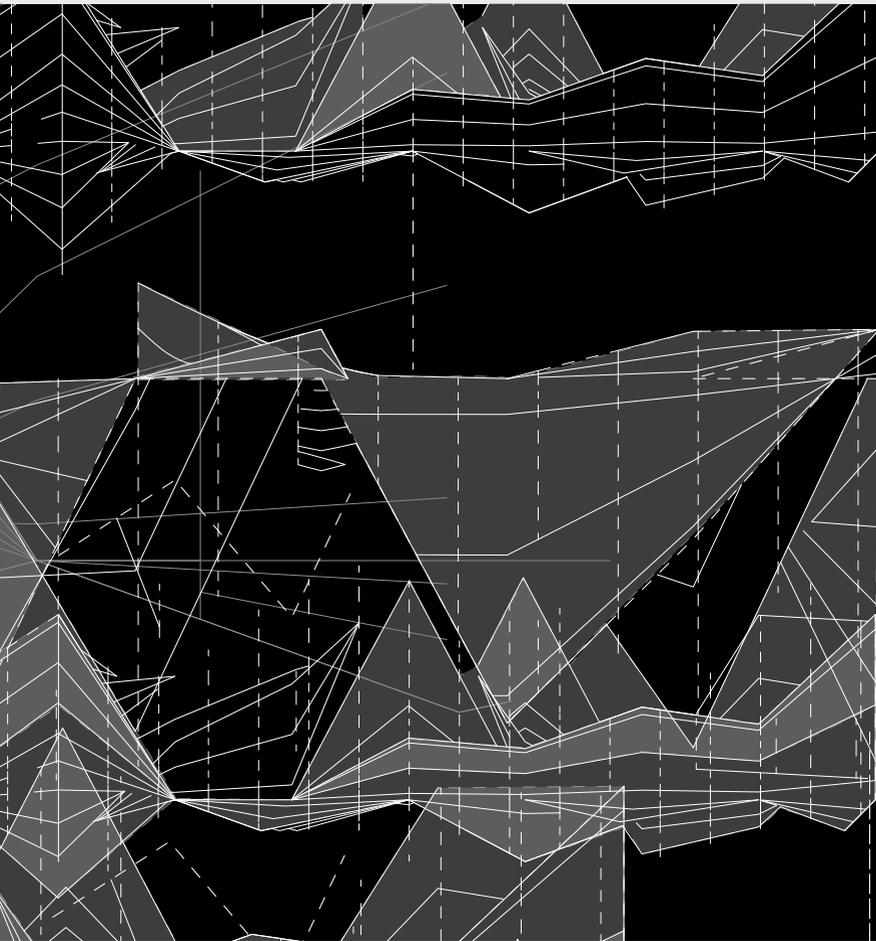
<Metal joints/hinges are fabricated out of aluminum sheets. No adhesives are used in the model.>

unfolded model

<For the physical model, I re-examine these ideas of construction via fabrication. The model hinges to become completely flat.>



operative drawing



rice paper folding logics I

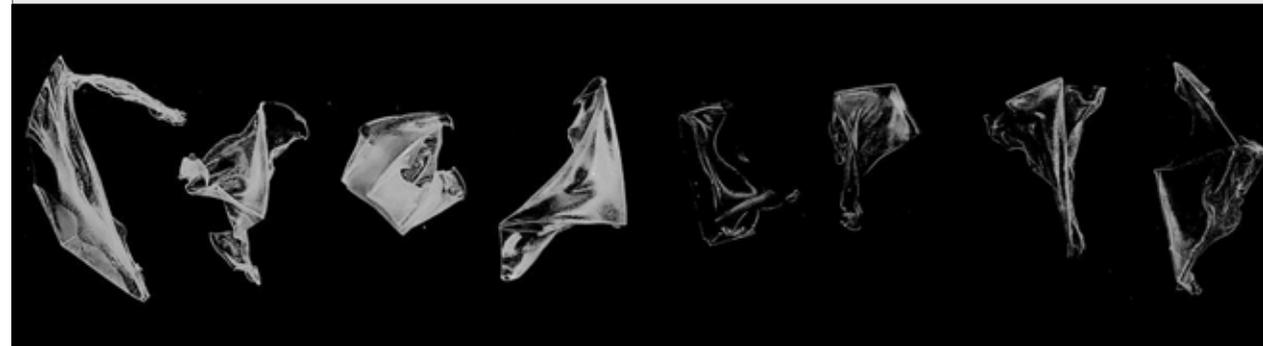
<The operative drawing translates the folding logics and distortion of rice paper;

The circular sheet of rice paper is submerged in luke-warm water, cut into 1 1/2, 1 1/4, and 2 1/8 fragments. The fragments dry on scaffolding with 1 to 6 edges. After 24 hours, the fragments become dry and strong.>

rice planting

Corell with [Karla Rothstein](#);
Spring 2020;
Rhino, Illustrator, Photoshop, model-making;
eco-logic: tending & learning;

rice paper model fragments



rice planting (thesis)

<communication;
conversation;
distortion;
patience;
respect;
empathy;
transparency;
folding logics;
growth;
absorption;
stickiness;
impermanence;
emission;
loss>

rice paper model cumulative

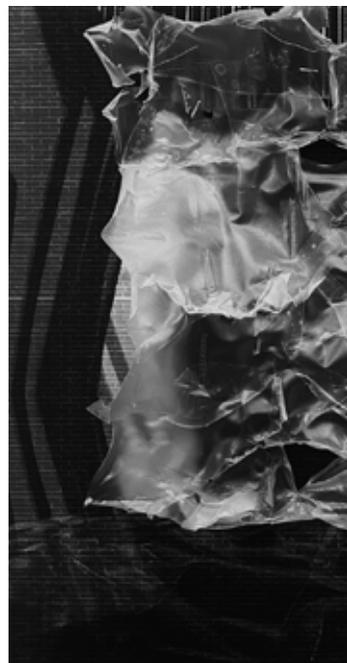


material

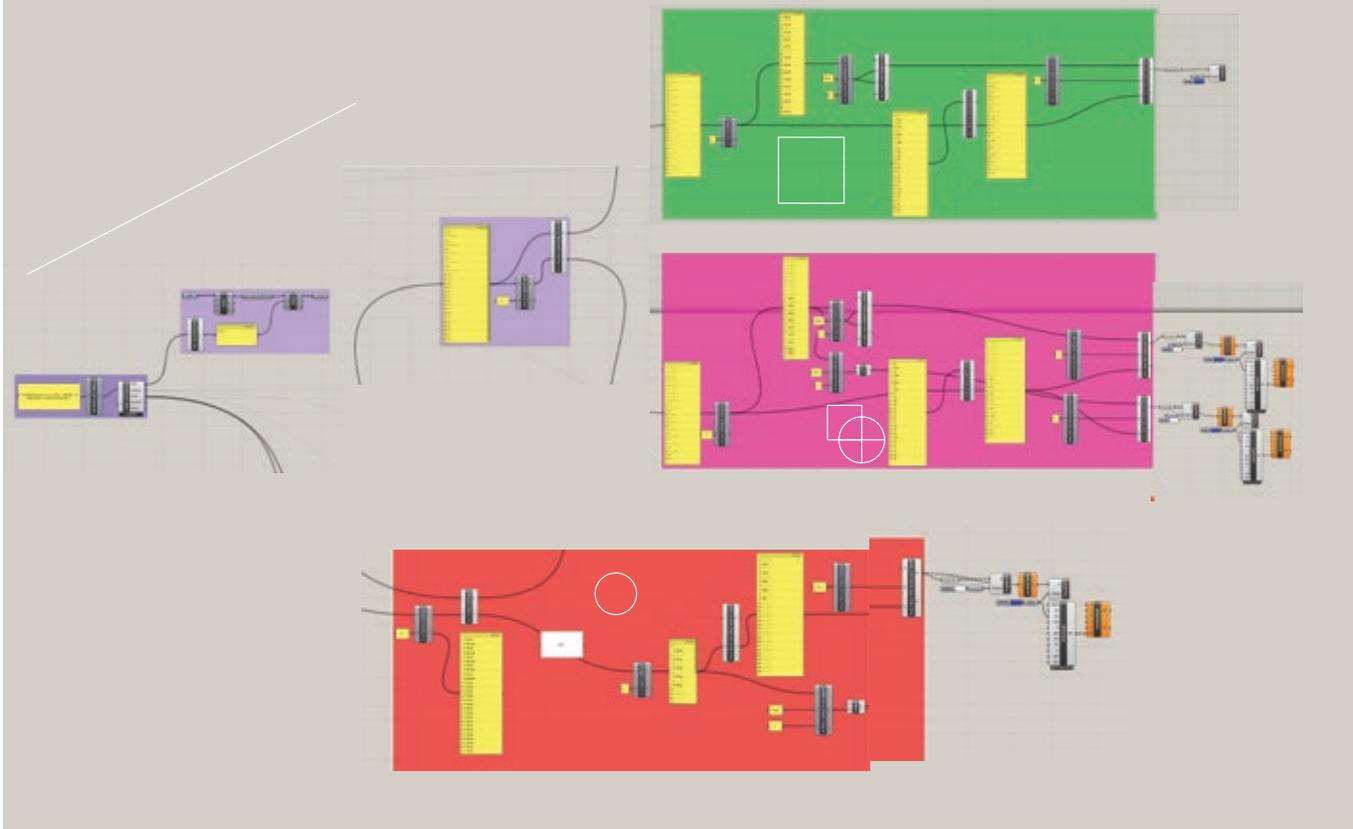
<The entire model is biodegradable.>

rice paper folding logics II

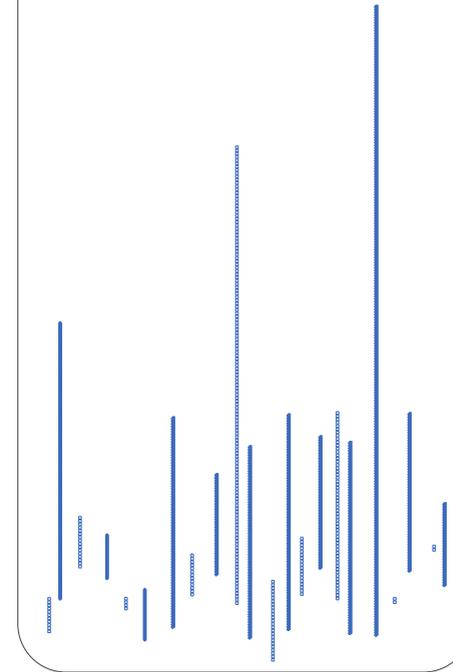
<The cumulative model requires no adhesives. Edges of rice paper fragments are brushed with water to join.>



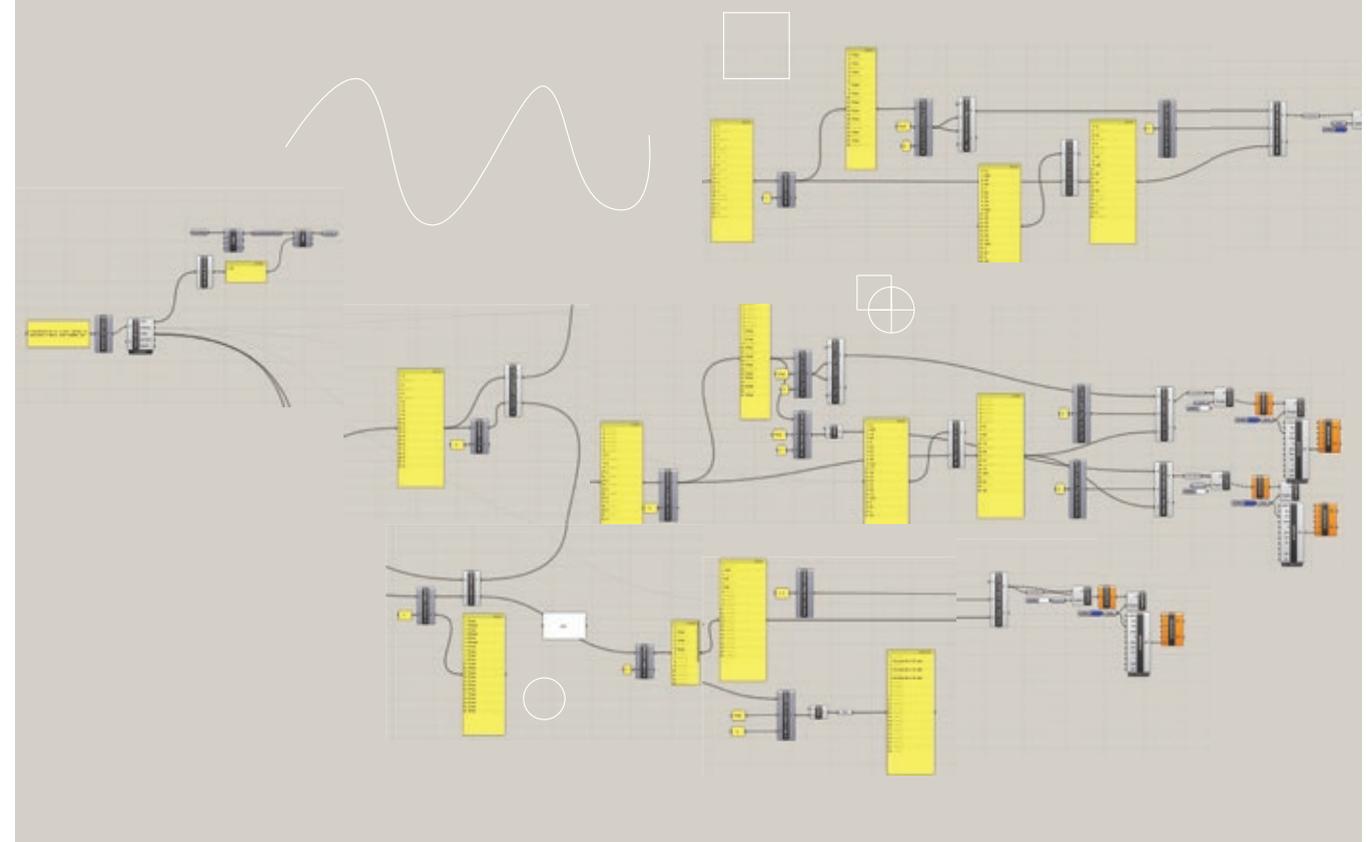
a conversation to a call center to retrieve a metrocard refund



grasshopper result



a conversation to a call center to retrieve a debit card number



grasshopper is a conversation

<The map also delineates when inputs and outputs are necessary to continue the conversation. These are used to create grasshopper functions.

These conversations take shape.>

there was a lot to hear_video



only if you were willing and able to hear it _video



listening to the waves

<During the pandemic, my mom spent some time in my apartment in New York – an apartment that finds no relief from the sound of the 125th St. Subway station. One day, my mom said if she closes her eyes, the train sounds like crashing waves.>

environmental mapping

Measuring the Great Indoors with [Violet Whitney](#) and [Gaby Brainard](#);
Fall 2020;
Bash, AfterEffects;

<A close study of the relationship of my bedroom to an elevated subway platform. What does this relationship to the subway platform outside my window mean for surveillance? for sound? for meditation?>

folder poem to the subway

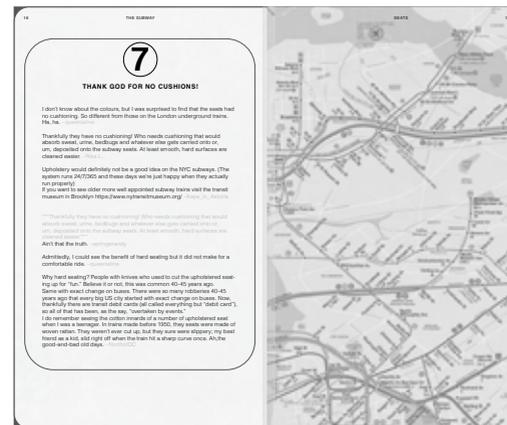
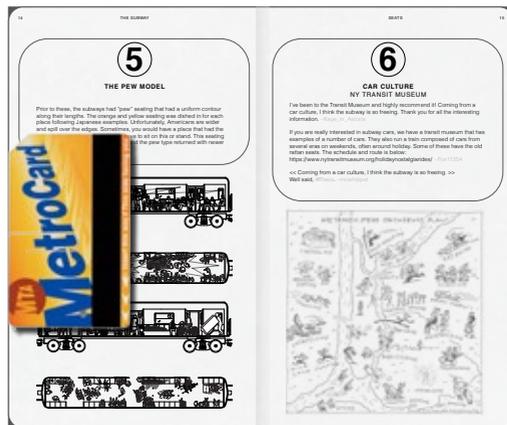
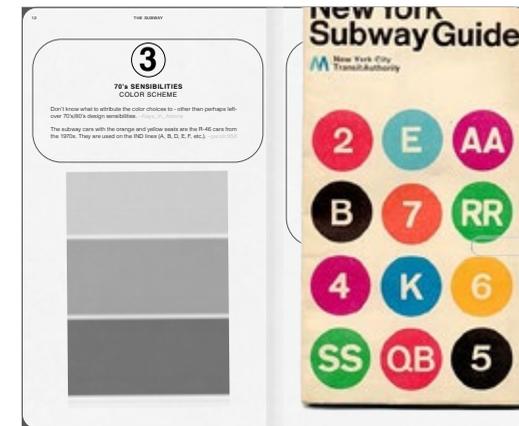
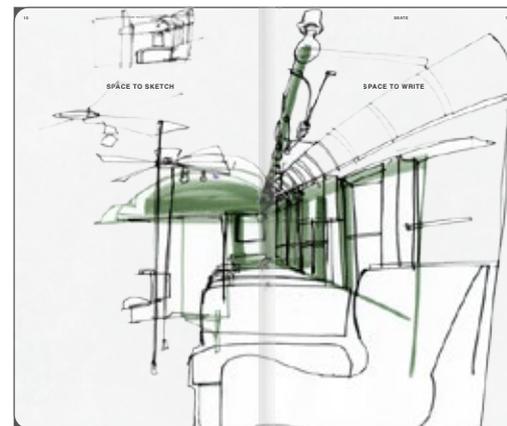
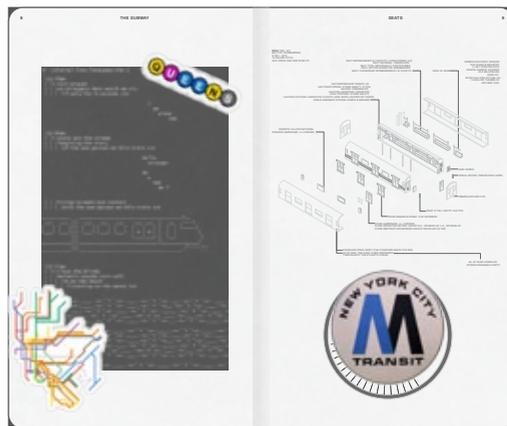
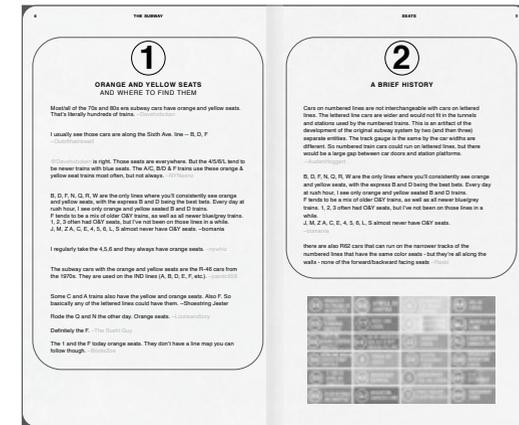
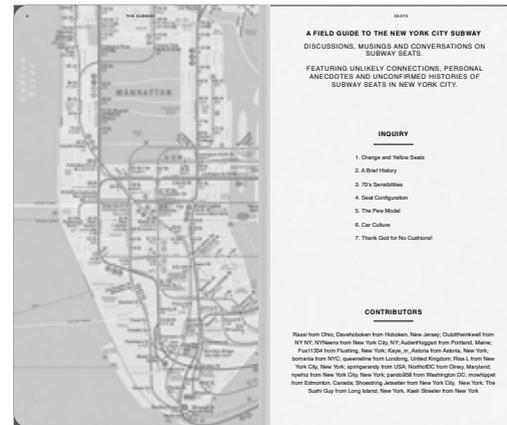
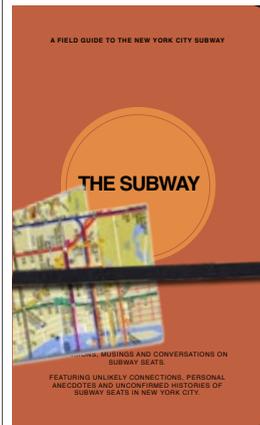


graphic architecture project

GAP I: Typography with Yoonjai Choi; Spring 2022; InDesign, Photoshop; A Field Guide to the New York City Subway;

<A booklet inspired by the color orange. The booklet features Helvetica font, hand drawings, souvenirs and a TripAdvisor inquiry about yellow and orange subway seats.>

the booklet

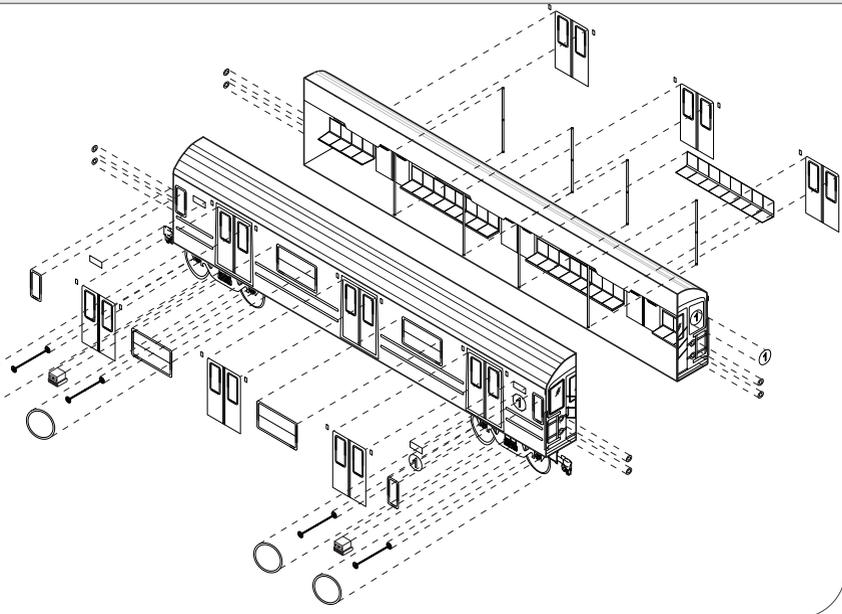


subway habitats

Corel with [Lindy Roy](#);
Fall 2019;
Rhino, Illustrator;

<An analysis of the material
life cycle of the R62A subway
train model and the commut-
er environments within them.>

R62A exploded axonometric



R62A manufacturer information & material lifespan

R62A(1984 - 87)
BUILT BY: BOMBARDIER
1651 - 2475
75,550 LBS TOTAL
AVG. PRICE PER CAR: \$798,770

SEAT ARRANGEMENT & CAPACITY: LONGITUDINAL [44]
SEAT MATERIAL: FIBERGLASS
SEAT TYPE: INDIVIDUALLY CONTOURED
SEAT, MOTOR OPERATOR: BOMBARDIER
SEAT, PASSENGER: BOMBARDIER & F.R. PLASTIC

CARBON-EFFICIENT MISSION:
THE CLIMATE REGISTRY
[LAST UPDATED 2015]
ANNUAL ENERGY SAVINGS:
30.8 MILLION kWh
45000 kW
36,900 GALLONS OF FUEL OIL
1.9 MILLION THERMS OF
NATURAL GAS

AIR COMPRESSOR: WABCO, D4
AIR CONDITIONING: STONE SAFETY 12 TON
HEATER: CHROMOLOX
LIGHTING INVERTER: LUMINATOR
HVAC CONTROL: STONE SAFETY
LIGHTING SYSTEM: LUMINATOR, PLASTIC LENS, BACK LIGHTED 'AD' CARDS
PUBLIC ADDRESS SYSTEM: COMCO & MIDWEST

WINDOW: ELLCON NATIONAL
WINDOW HARDWARE: J.L.HOWARD

SIGN: M. DENKI

SIGN: M.DEKI

SIGNAL DEVICE: PNEUPHONIC HORN

FIBERGLASS END CAP

HEAD & TAIL LIGHTS: GULTON

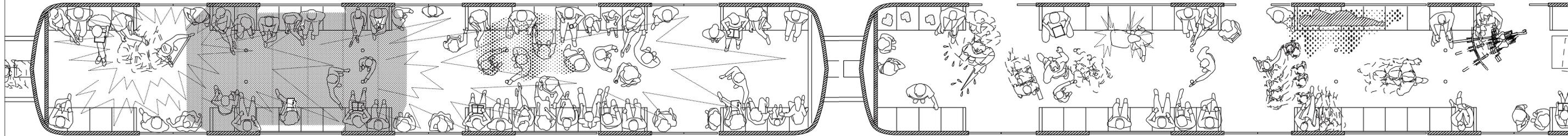
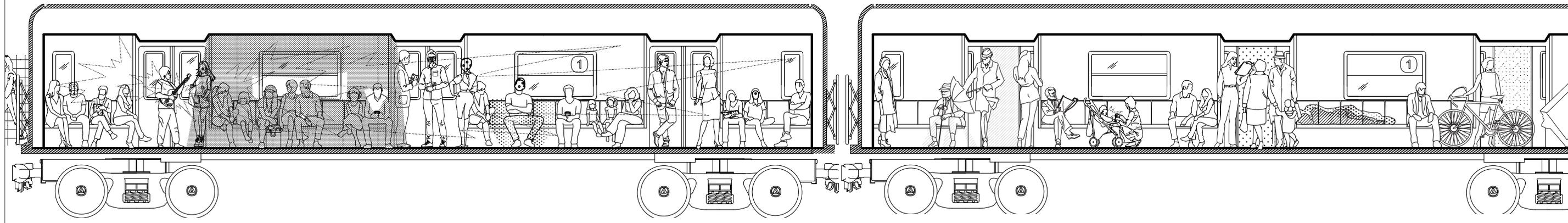
DOOR HANGER & PANEL: O.M. EDWARDS

DOOR HARDWARE: J.L. HOWARD
DOOR OPERATOR MOTOR: VAPOR: R.H., S8166495-20; L.H., 58166496-20
DOOR OBSTRUCTION SENSING DEVICE INSTALLED IN 1993

STAINLESS STEEL BODY (THE STANDARD SINCE THE R32)
AS OF 2008, THE SHELLS ARE DISPERSED
THROUGHOUT THE ATLANTIC OCEAN

48- 50 YEAR LIFESPLAN
INTERCHANGEABLE PARTS

subway habitats



ecosystems

Corel with [Lindy Roy](#);
Fall 2019;
Rhino, V-Ray, Illustrator, Photoshop, modeling;
predator-prey;

<This project proposes species-specific design to be installed along the Broadway medians between 86th to 120th street that work to facilitate a predator-prey ecosystem between raptors and rats.>

rat & raptor habitat from 86th to 120th st.



bird habitat

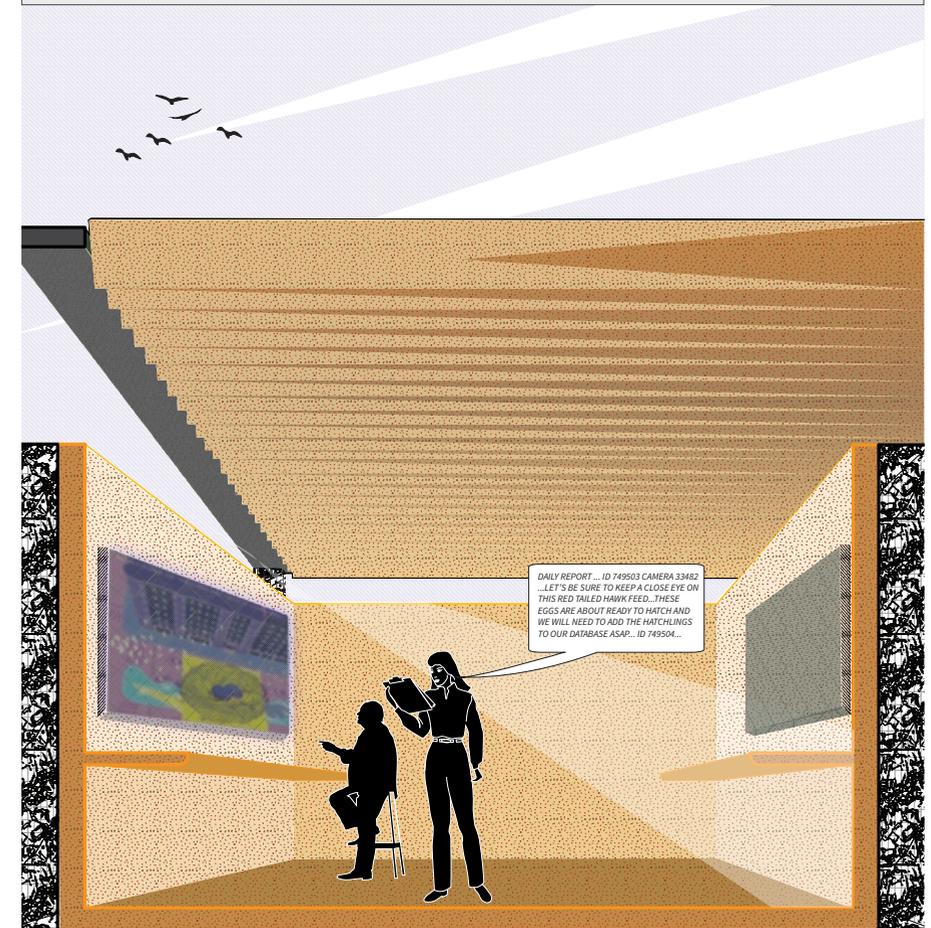
The bird-habitat was designed by [Aya Abdallah](#).

median program

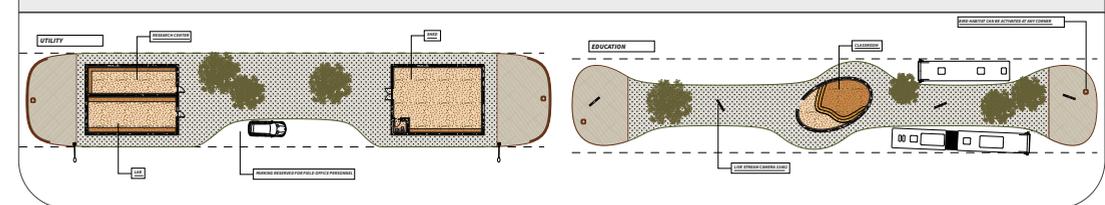
<The field office & storage facilities are components necessary for storage and maintenance materials for the bird habitats as well as the ecological research and monitoring of these species.>

<The final educational medians act as designated learning spaces transmitting the bird "reality TV" from the above bird habitats with the goal of connecting humans with the developed ecosystem surrounding them.>

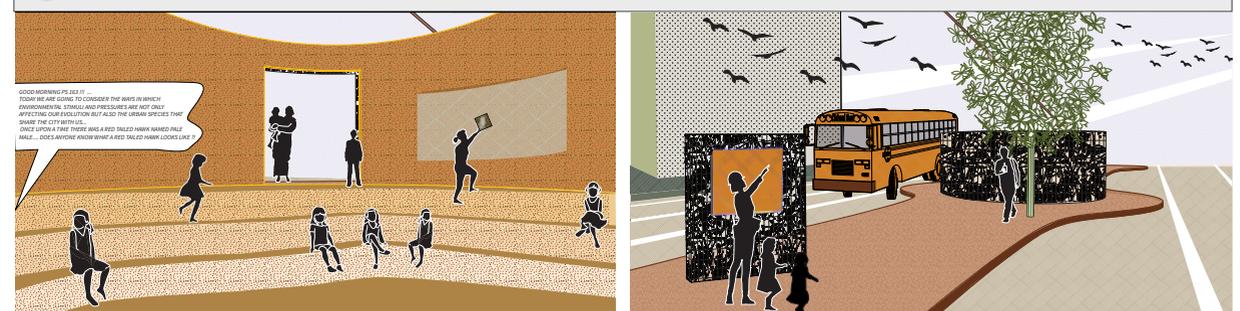
field station



median plan



educational facilities

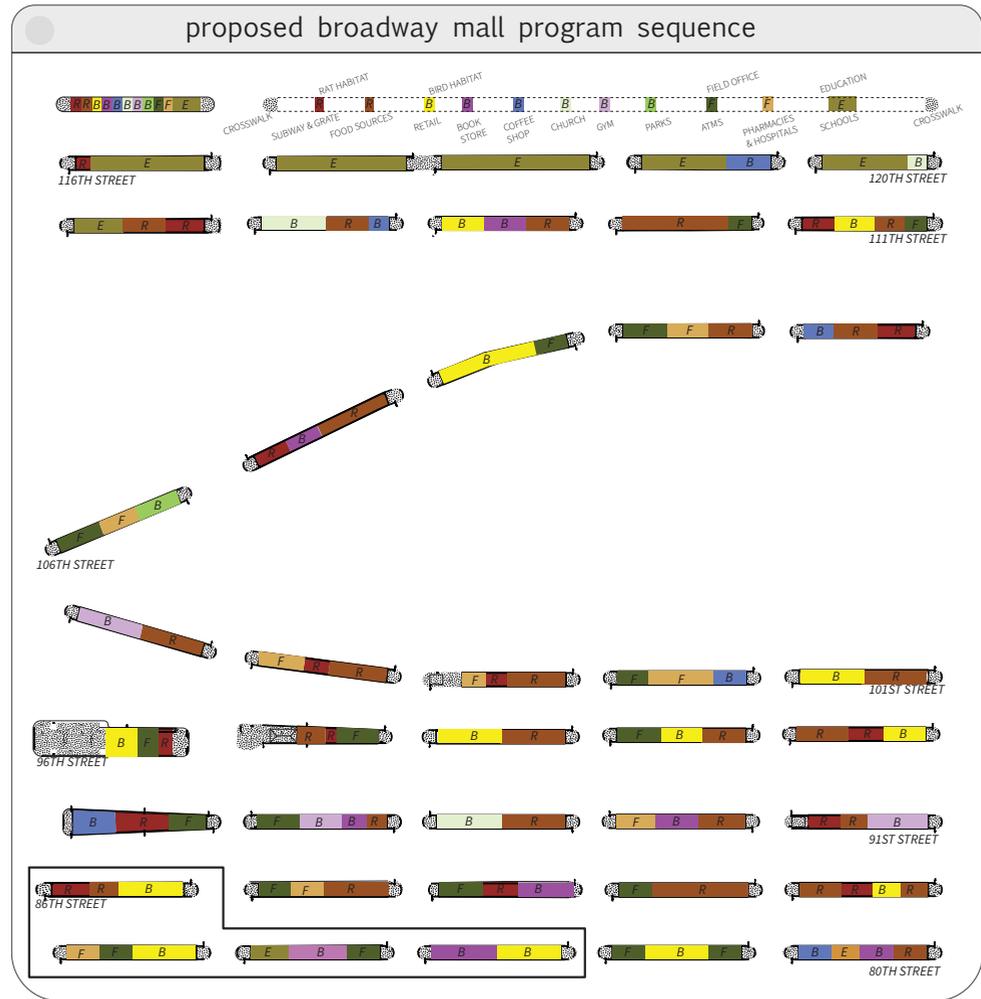


extg. Broadway mall field guide

80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	

extg. Broadway mall guide

<The extg. Broadway mall field guide considers extg. businesses along the Avenue, the subway/ median condition, i.e. is it grated, is there opening to the station, and the rat population on the block.>



median program

<The 10025 zip code is recorded as the highest population of rats in Manhattan and the current condition of the “wild” unoccupied median, the project proposes elements of wildness, public infrastructure, and research.>

welcome to suburbia

Corell with [Galia Solomonoff](#);
Fall 2020;
Rhino, V-Ray, Illustrator, Photoshop, zoning, collaboration;
Welcome to Melrose;

<A gated community in the Bronx, consisting of 16 buildings; 12 proposed renovations and additions; 4 proposed new constructions; new shared resilient infrastructures; amenities; and a communal private landscape. An urban suburbia, in this sense, ensures that living conditions and resiliency strategies will contend with the times.>

I. suburbia

<This gated community proposes that urban suburbia should be redefined. Here, suburbia does not signify poorly constructed, identical, anonymous buildings, and hidden amenities. Rather, this suburbia proposes discrete, individual, personable buildings with history, character, and dignity achieved through strategic, scalar architectural moves that confront issues of health, privacy, and infrastructural responsibility.>

negotiations

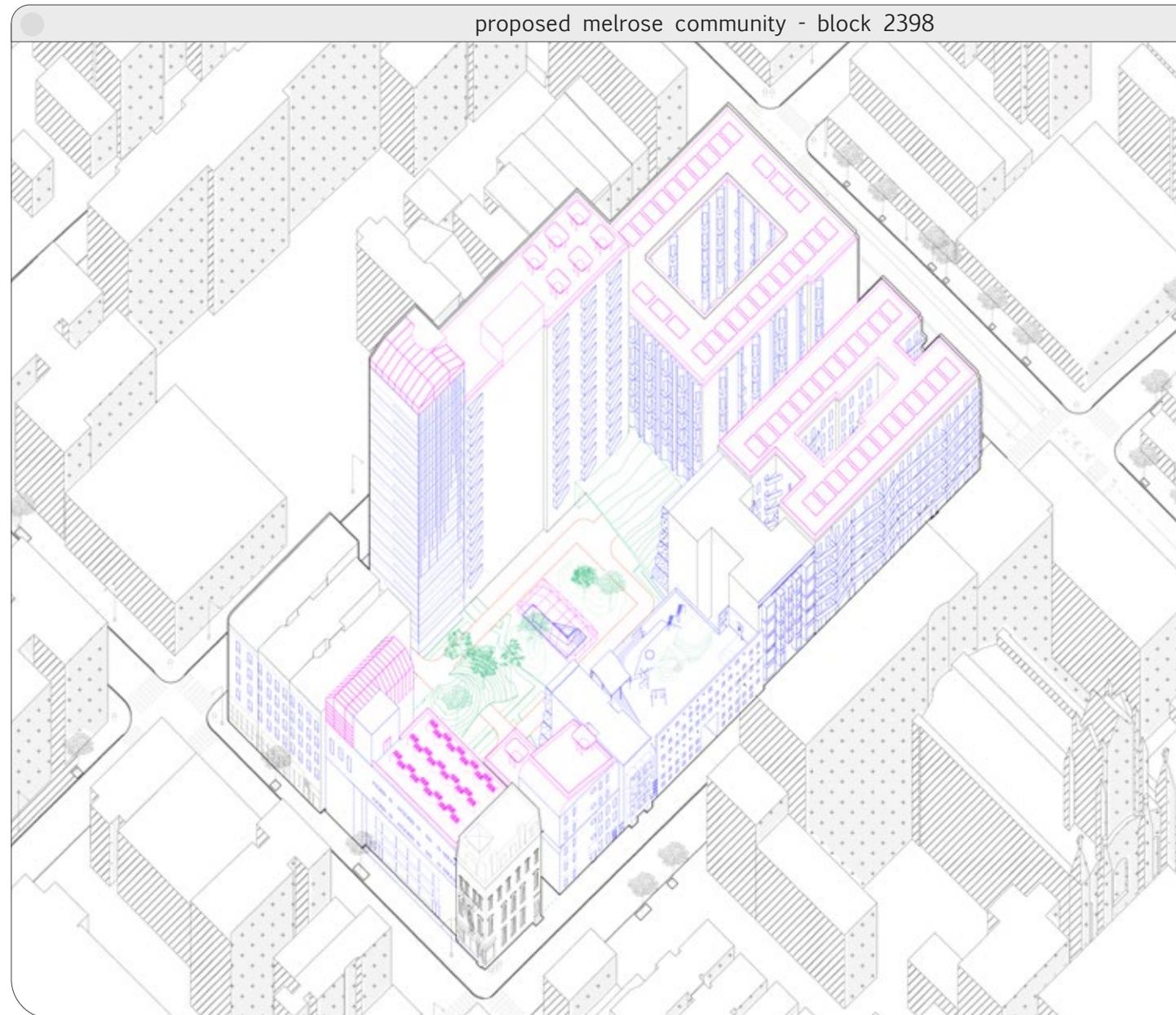
Completed with [Charul Punia](#);

<This project was completed in a partnership and process that valued empathy, health, development, and communication.>

<The design process was completed almost entirely virtually during a global pandemic. Although our school and site are located in New York City, Charul was in Dubai for a portion of the semester and I was in Miami.>

<We negotiated a thorough and resilient design strategy through screens, music, google docs and a meticulously organized google drive and Rhino file.>

proposed melrose community - block 2398



site

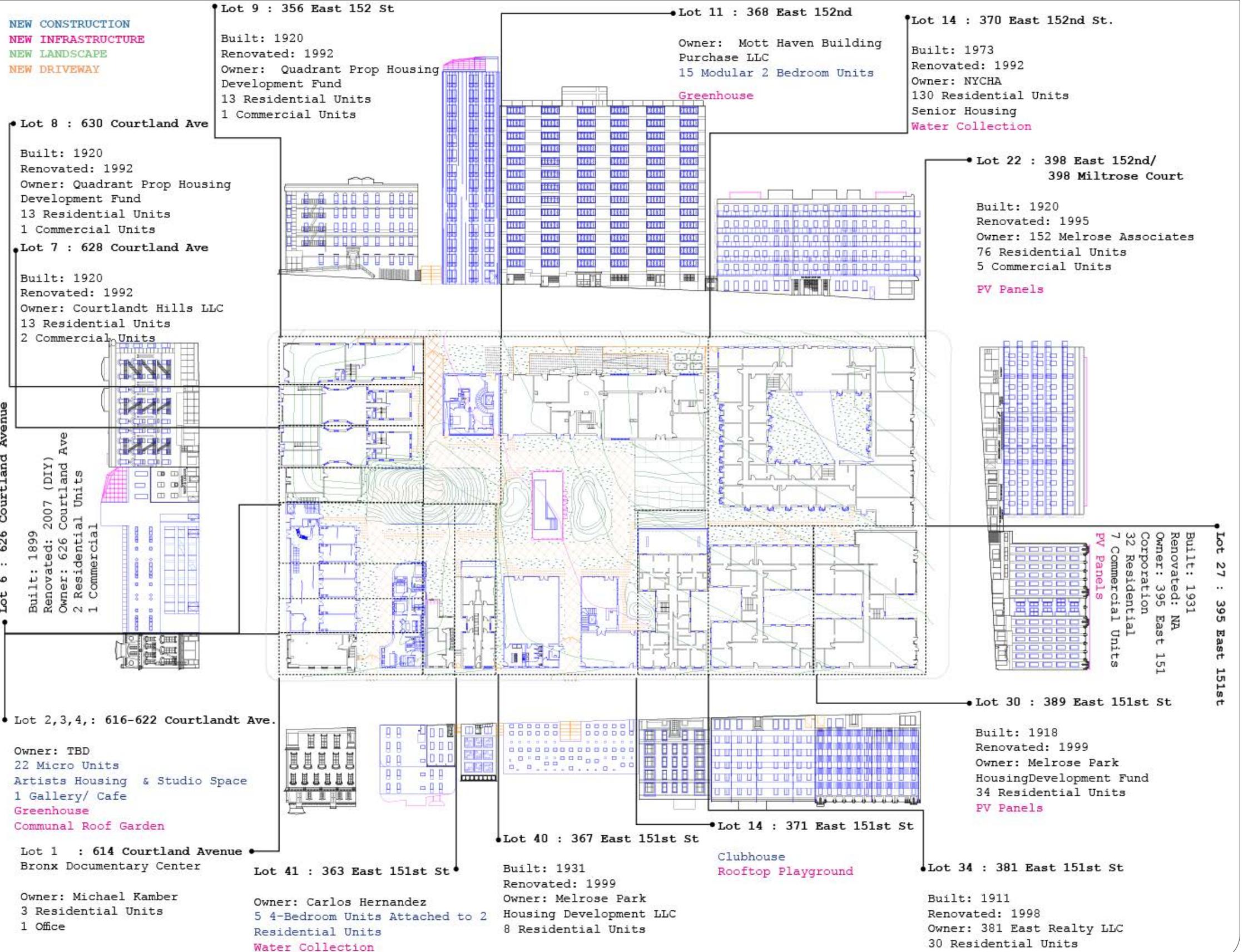


<When in New York, weekends were spent on site helping the community efforts of the Bronx Documentary Center.>

<Photo by Gene Han>

proposed plan/elevation & zoning information diagram

NEW CONSTRUCTION
 NEW INFRASTRUCTURE
 NEW LANDSCAPE
 NEW DRIVEWAY



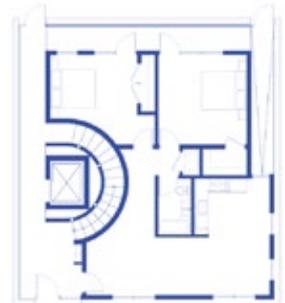
II. resiliency and time

<Buildings hold history - the oldest building on this block was built in 1899. Rather than demolishing this block's history and contributing to unsustainable building practices, new infrastructures will prepare the block for resiliency. Solar, water, and green infrastructures provide the buildings and their inhabitants with shared resources.>

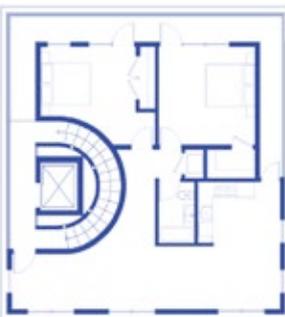
lot 11



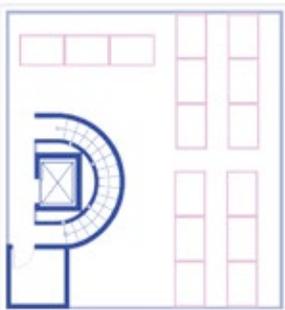
368 E 152nd St.;
owner: Mott Haven Building Purchase LLC;
extg. empty lot;



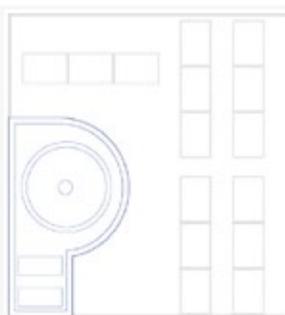
proposed 15 2-bed units;
typ. unit: 1888 sqft.;
balcony: 609 sqft.;
windows: 252 sqft;
operable windows: 84 sqft.;
light: 45%;
air: 36%;



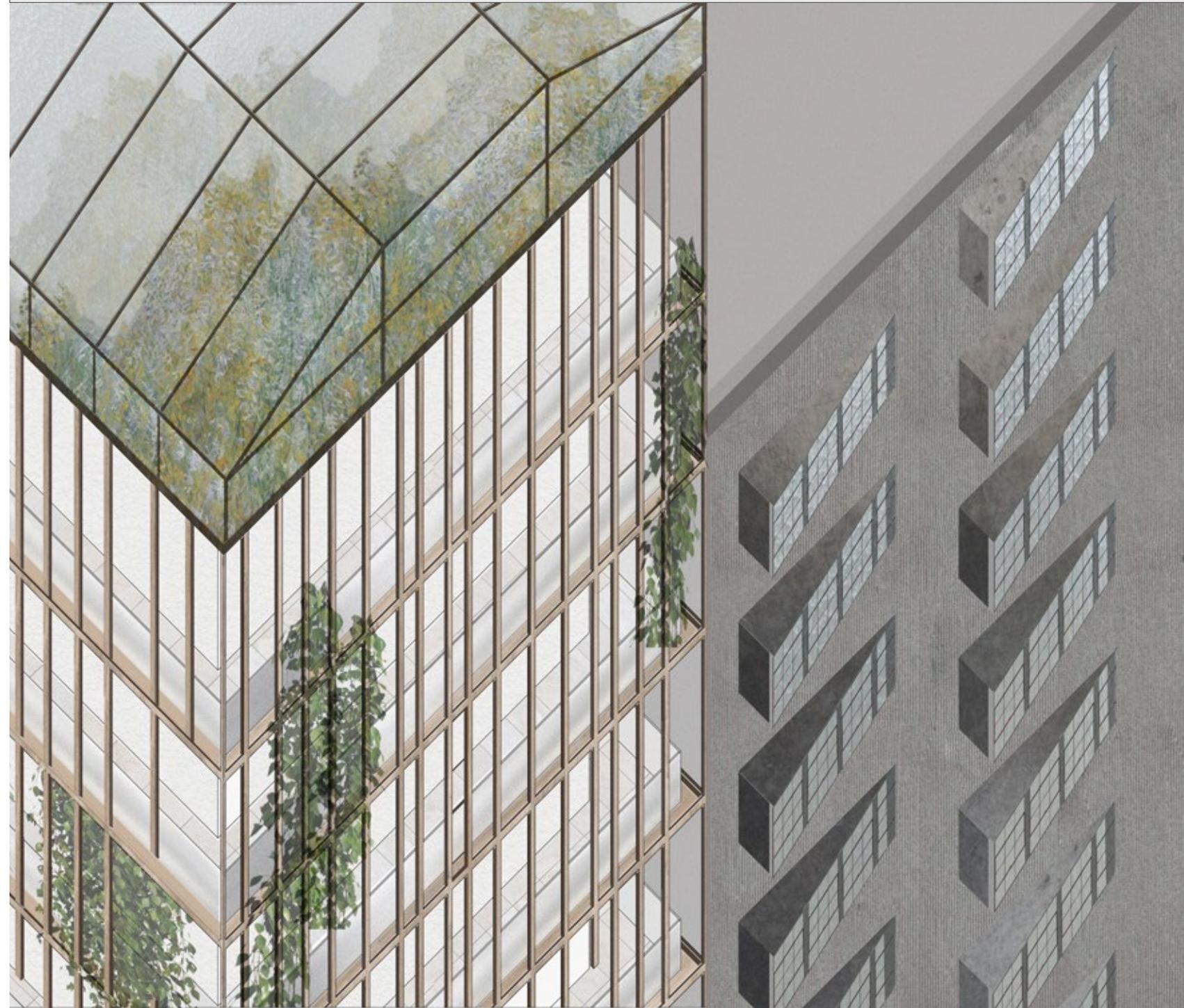
carbon emissions: 828 tons/yr;
const. net embodied carbon: 65 tons;
greenhouse electricity savings: 506.6 kWh;
gas savings: 36.4 Thermas;
total energy cost savings: \$65.94;



bike storage;
roof greenhouse;



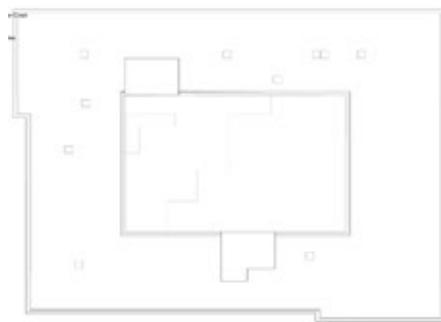
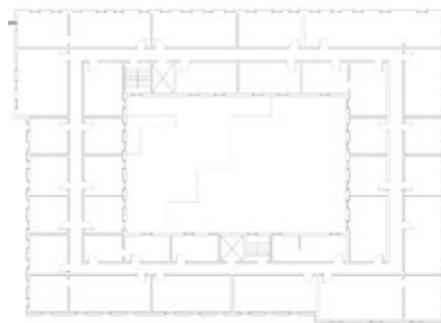
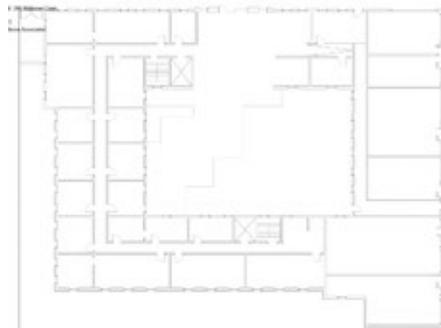
facade_lot-11_lot-14



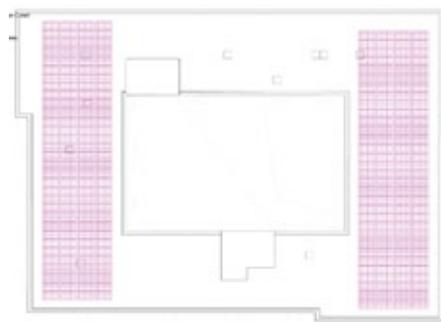
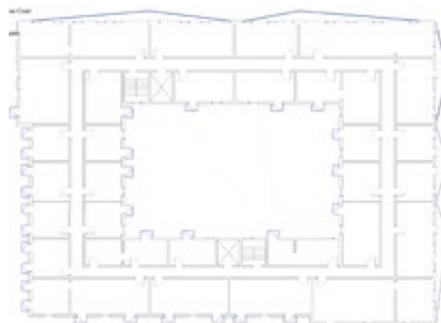
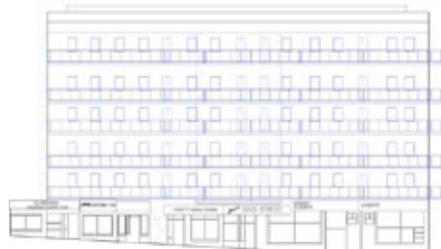
facade_lot-22



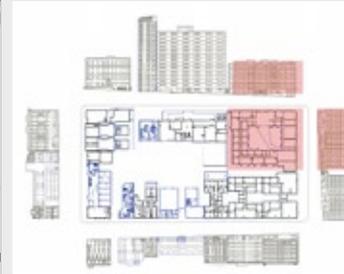
lot-22_extg.



lot-22_proposed



lot 22



398 E 152 St./
398 Miltrose Ct.;
built: 1920;
renovated: 1995;
owner: 152 Melrose Associates;
extg. 76 residential;
extg. 5 commercial;

proposed new window;
proposed new juliette balcony;
proposed new solar panels;

typ. unit: 534 sqft.;
new balcony: 45 sqft.;
new windows: 49 sqft;
light: 22%;
air: 22%;

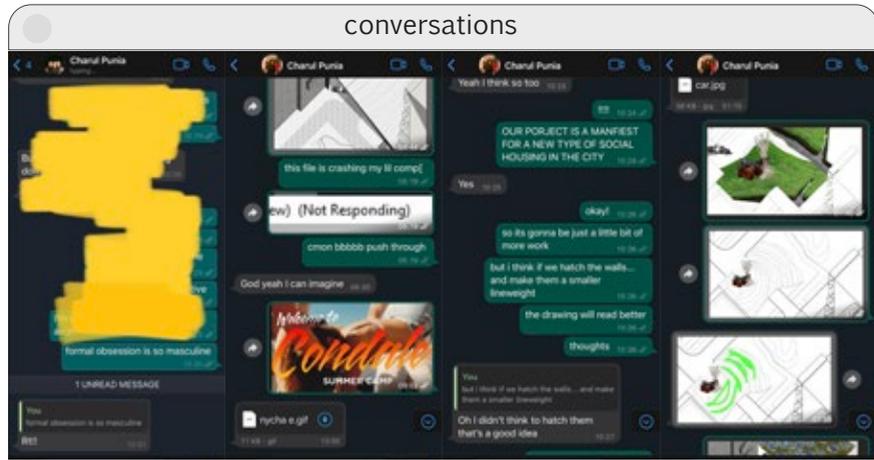
carbon emissions: 1073 tons/yr;
embodied carbon in extg bldg.: 409 tons;
PVs CO₂ emissions offset: 60 tons/ yr

design strategy

<Simply by updating windows and creating more access to light and air, we can improve the living conditions in an extg. residential building.>

<By not demolishing any buildings on site, we will not displace current tenants, nor will we increase our construction net embodied carbon unnecessarily.>

<Resiliency strategies including PV panels, water collection, greenhouses throughout the block are designed so that buildings can share resources.>



partnership values

<Our working strategy was essential to our design process.>

<The semester began with the understanding that 'rituals are constant negotiations' and an agreement that we prioritize each other, the pursuit of caring design, research, resiliency, mental health, and new pedagogies.>



rituals are constant negotiations_video



co-writing & code of conduct

MISSION

Historically the role of the architect has been everything.

From designer, to engineer, to mason, to sculptor - Architects must be everything - planners, thinkers, developers, designers and exhibitors all at once.

No simple feat - but noble in it's inherent optimism, the architectural practice is an exercise in envisioning a new tomorrow.

There is a myth today, of a genius architect. Swept away by his untamed, unquenchable passion - he is the master and creator, inventor and critic. But for whom? For what reason?

There is no room for the starchitect ego in thoughtful, elegant and empathetic design.

Empathy is vulnerability, resiliency, openness and authenticity. Joy, imagination, connection, bravery or ultimately, what we define as success, these are experiments in empathy.

This studio embodies what architectural practice could be, should be, and undoubtedly will be.

Born in an empty room, during a pandemic. Developed over zoom, with a 9 hour time difference.

What do we want to give attention to? everything.

VALUES

<The building as a living object; a lifespan, a community, a scaled operation (time/space)>

<This studio is not a performance>

<We have real intent and focus>
<Pedagogy & Practice exist in the same world.>

<Radical representation is a means of extracting pedagogy & concept from thoughtful grounded projects>

<studio culture does not dictate productivity!>

<studio culture must leave space for humanity>

<I am smart enough to not need to be a genius>

<i am a human, i'm not performing as architect / worker/ manufacturer>

<i am a manufacturer/ architect, i provide a service, and i'm aware of how my space and the spaces and people i am with affect this service>

<Knowing when you don't know enough. There is not always a solution.>

CONDUCT

HEALTH

Healthy, Enjoyable working relationship

Talking through/past stress and anxiety (they are wasted emotion & energy)

FREEDOM

Space, Energy to think about this project/future projects in an enjoyable environment (exciting conversation, not limited by confines of this project, student/prof relationship, working hours, studio space).

IDEAS:

We don't always need a full session with GALIA, but sometimes we need extra time

We can go away for the weekend to get a break/ new scenery = new ideas

DEVELOPMENT

We do not always have to produce something new/radical, but to be efficient we are always at minimum iterating/evolving the project (no wasted time in studio feeling lost - we are better than that!)

CRITICAL

Using language carefully and critically. Being open with the fact that sometimes we may unintentionally say something offensive. Others are bound to do the same. How can we create an environment where we feel open and empathetic to changing language and differences in language?

EMPATHY

Approaching differences with empathy and understanding and not judgment. We have a responsibility to curate spaces and conversations, we have a responsibility and power to give voices. Listen and converse carefully and thoughtfully, always, with everyone.

PROJECTS

All work is a gift, an opportunity for gratitude, to receive and to give back. A gift does need to be wrapped with a red ribbon to be a gift and received as one.

personal wall sections

<The housing studio encourages students to examine their own environments, access to light and air, and in our case: rituals and negotiations with the street, with surveillance, with animals, with family.>

III. luxury

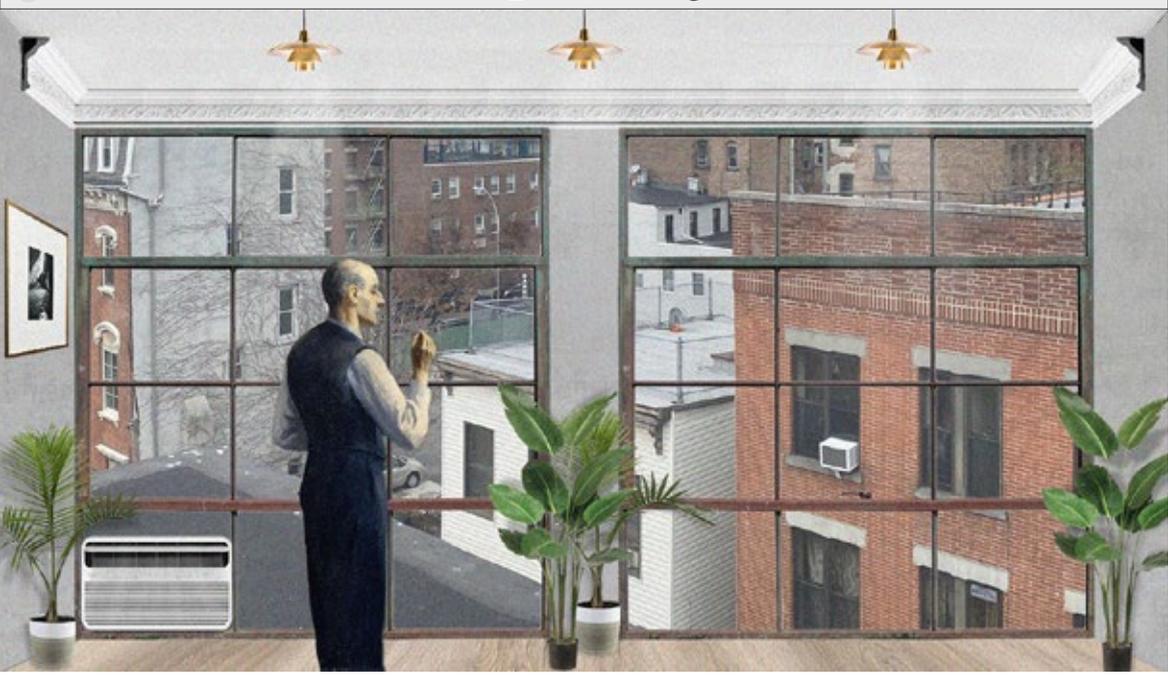
<History is typically retained by and for the privileged. The buildings on Block 2398 are not only to be preserved, but renovated. Real luxury is the practice of continuously preparing buildings for updated fixtures, technologies, materials, windows and resiliency strategies.>



rituals are constant negotiations_wall sections(nyc-left; dubai-right)



lot 7_interior collage

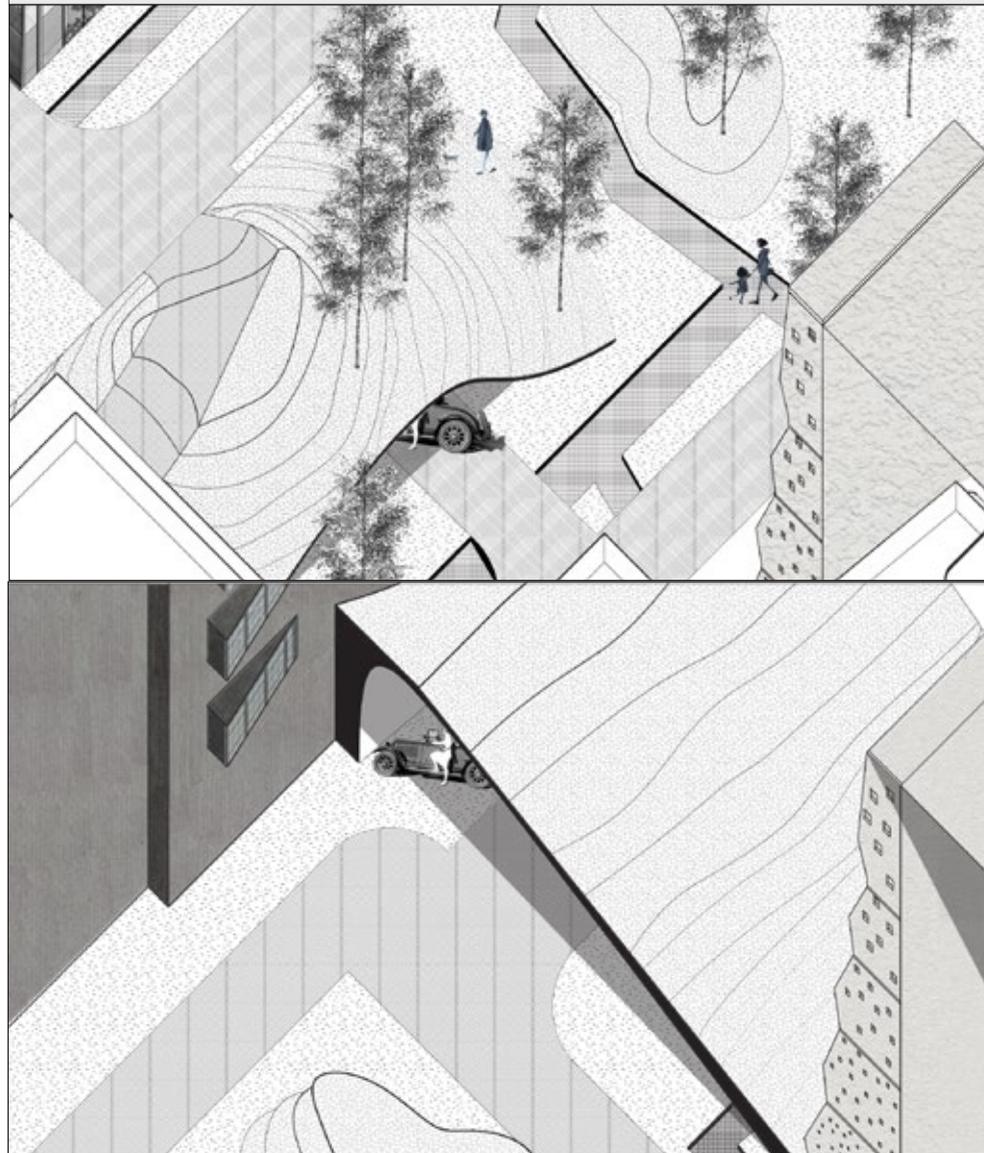




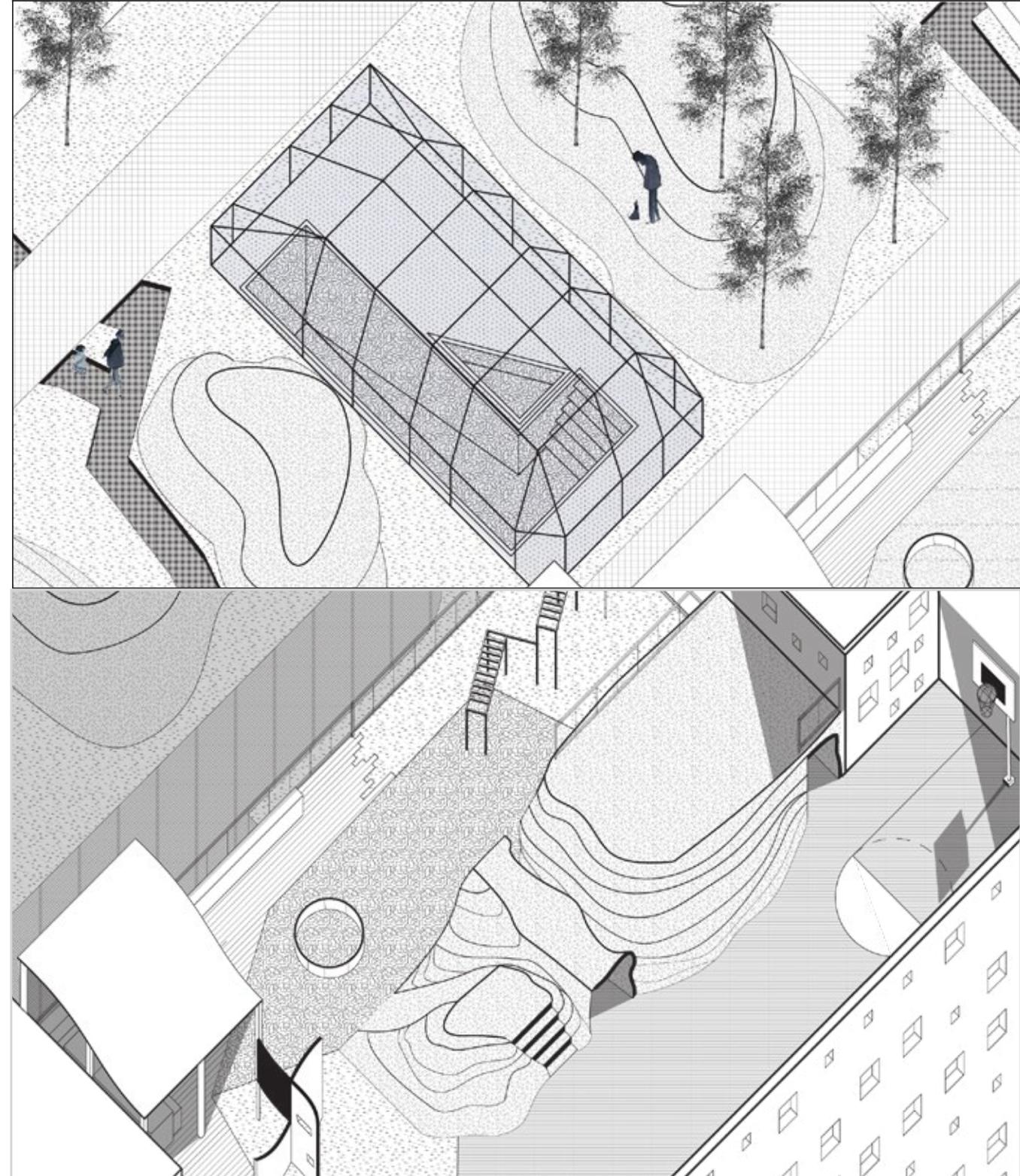
IV. enclosure

<Within the gated community, enclosure from the street allows residents and their guests freedom from policing; safety to enjoy outdoor space; the right to extend or rescind invitations into the community; a sense of ownership and entitlement; the ability and expectation to contribute to and maintain community values; privacy and autonomy from the external; reliance and support from the internal.>

parking structures within community



community spaces (pool & playground)

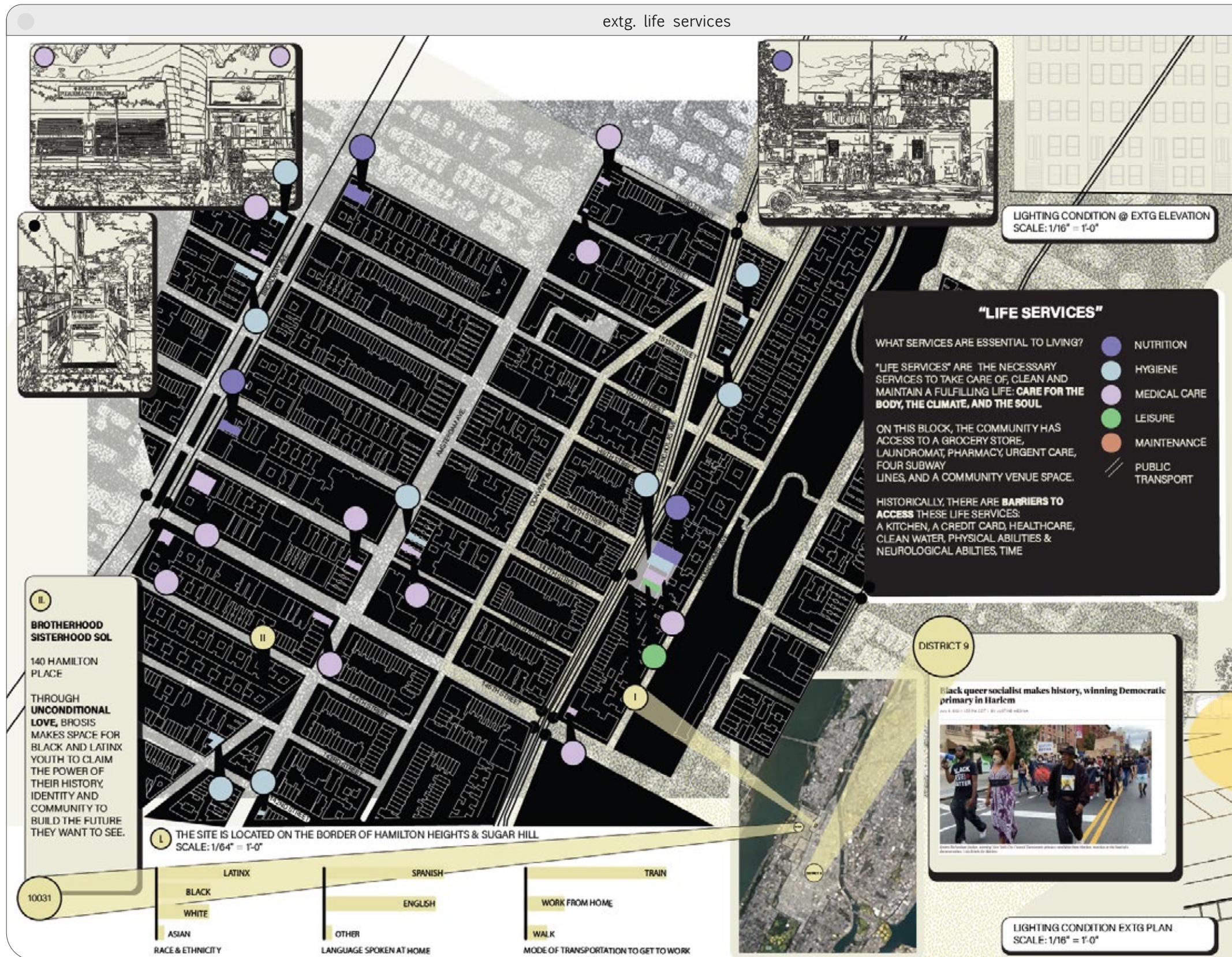


sensory publics

AdvV with Bryony Roberts;
Fall 2021;
Rhino, Illustrator, Photoshop, research;
dept. of care;

<The water recirculation system at the department of care meets a series of 'life services' at the intersection of 148th Street and St.Nicholas Avenue.>

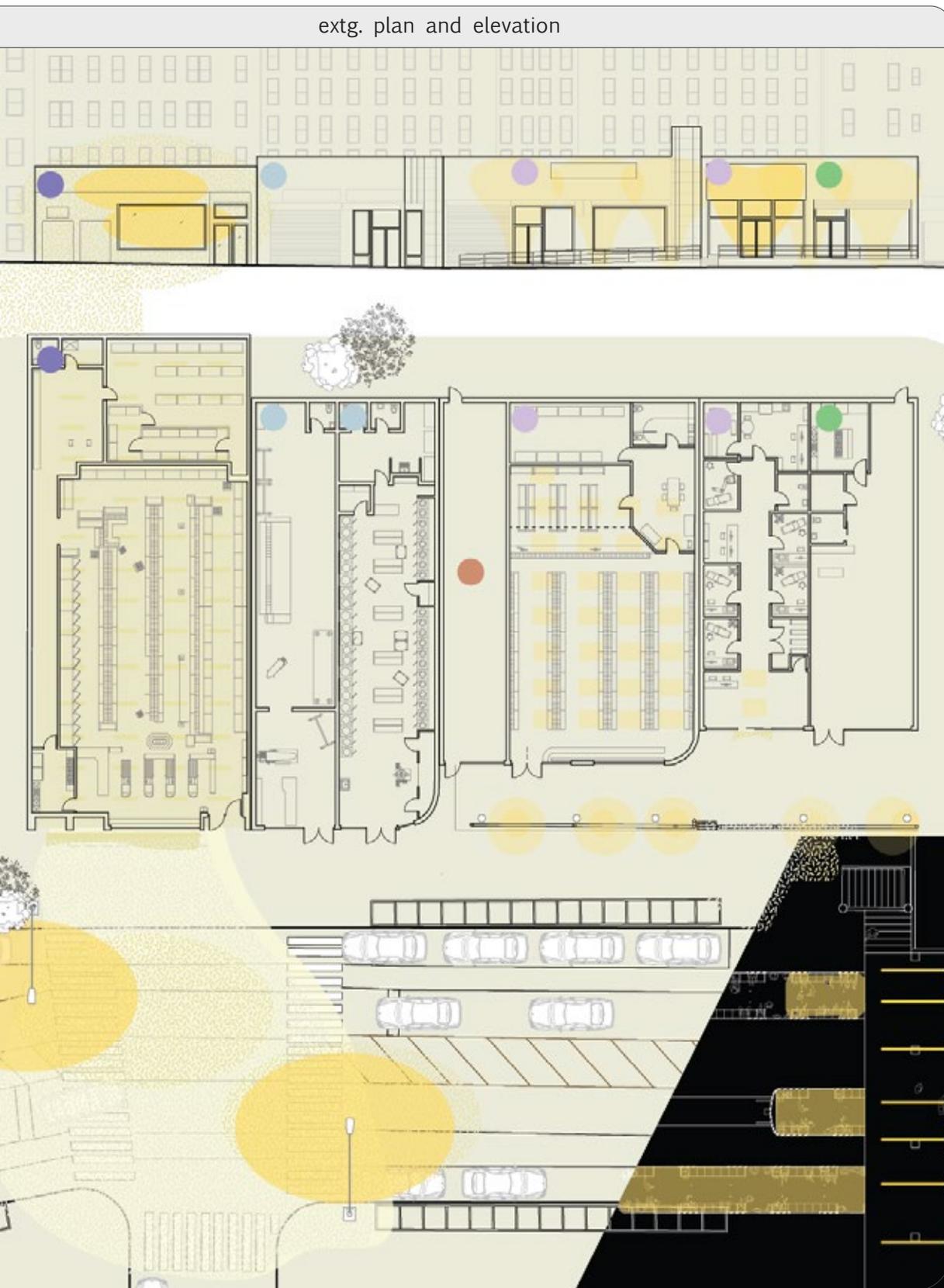
extg. life services



'life services'

<Life services are defined as the necessary services to maintain a fulfilling life: care for the body, the climate and the soul. Here, they include a grocery store, laundromat, pharmacy, urgent care, train station and cafe/venue space.>

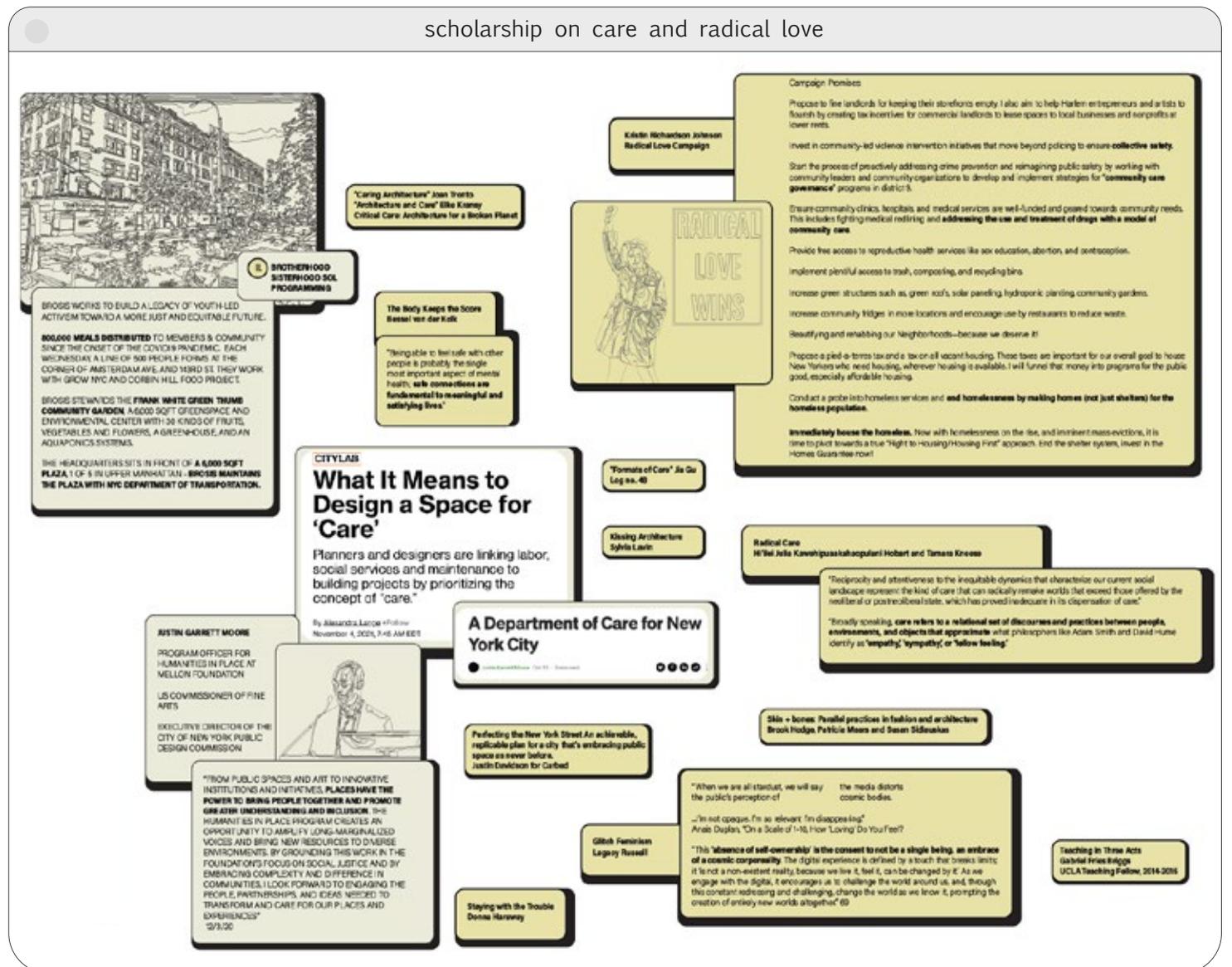
extg. plan and elevation



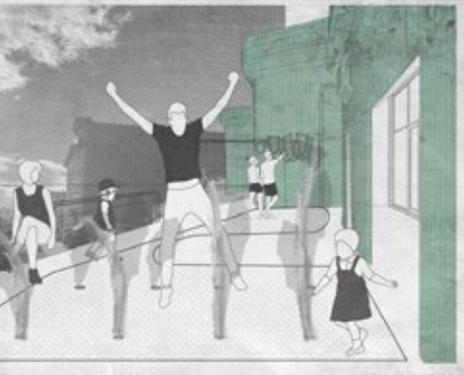
care and radical love

<This project looks to resources and scholarship on radical love and care – including BroSis five blocks south, Kristin Richardson Johnson’s campaign of radical love in Harlem and Justin Garrett Moore and the department of care.>

scholarship on care and radical love

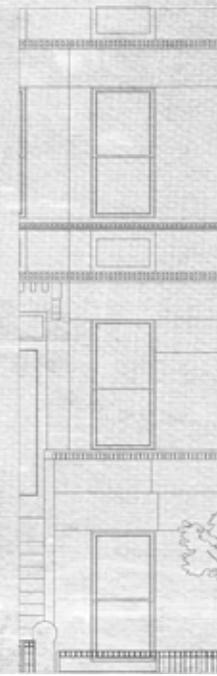


play

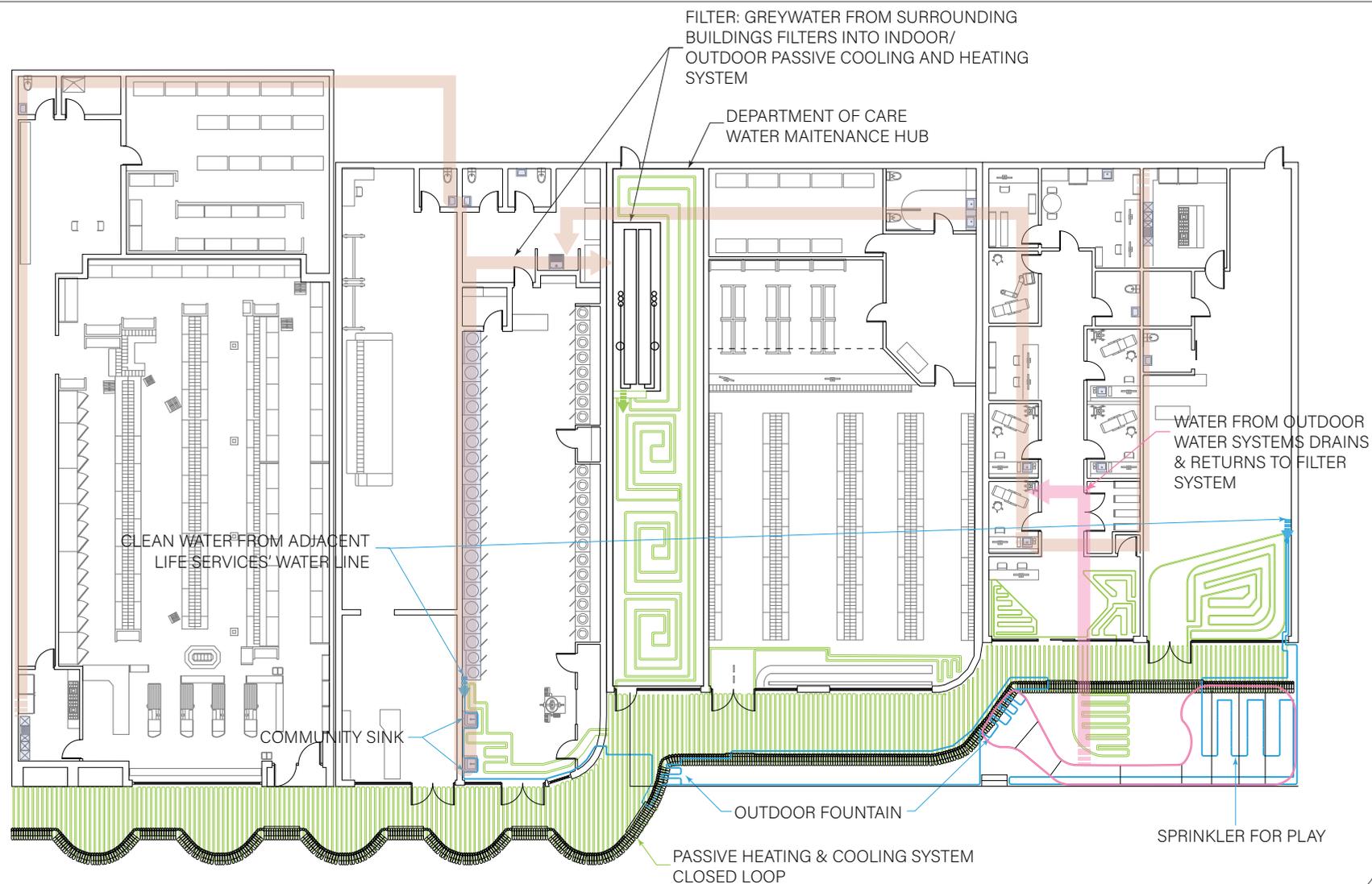


exterior skin

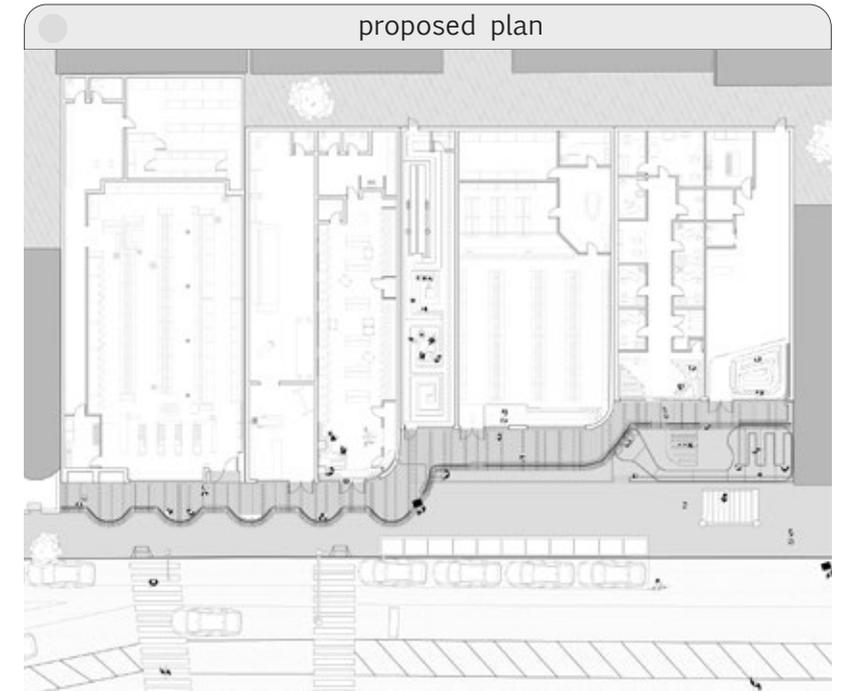
<The exterior skin surrounding the life services' storefronts acts as the structure for the piping systems flowing through the exterior of the buildings. An ode to the historic district of Sugar Hill surrounding it, this piping system also acts as a buffer skin to the overstimulating light caused by the storefronts. Depending on the season, the copper pipes are passively heating or cooling the exterior vestibule space. At times, the pipe system enters the interiors of the stores creating seating as well as providing clean water for cleaning, drinking and/or bathing.>

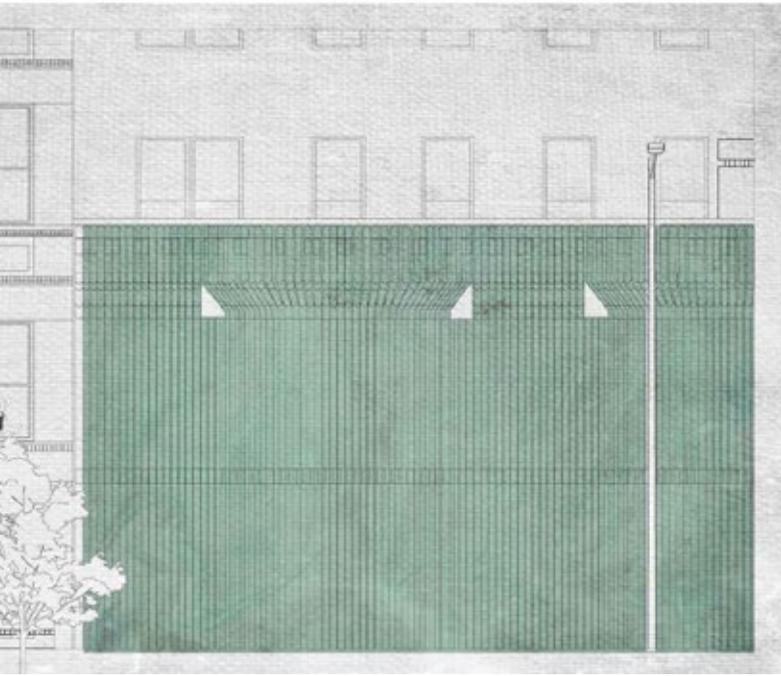


water recirculation system



proposed plan





● piping system facade creates vestibule and integrates into systems of care in extg. laundromat.



● dept. of care
<The proposed dept. of care at the center of this block considers the unnoticed labor and maintenance of these life services, i.e. community and sensory experiences as well as the maintenance of the recirculation water services on the site.>



SIX CAUTIONARY TALES FOR DEEP TIME

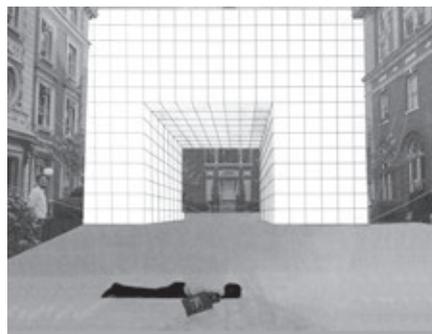
PREMONITIONS OF THE MYSTICAL REBIRTH OF EDUCATION

Kaeli and Aya evoke six visions of ideal competition entries, the supreme achievement of twenty thousand years of an ivy league school, blood, sweat, and tears; the final haven of Man in possession of Truth, free from contradiction, equivocation and indecision; totally and forever replete with his own PERFECTION.

4 ACADEMIC INTEGRITY

The intellectual venture in which we are all engaged requires of faculty and students alike the highest level of personal and academic integrity. As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity. Scholarship, by its very nature, is an iterative process, with ideas and insights building one upon the other. Collaborative scholarship requires the study of other scholars' work, the free

discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited. In practical terms, this means that, as students, you must be responsible for the full citations of others' ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent.



Aya Abdallah: born 1994, graduated in architecture in 2016 and she joined GSAPP in 2019

Kaeli Alika Streeter: born 1996, graduated in architecture in 2018 and she joined GSAPP in 2019

The moment has come in which to reveal the significance of these descriptions: this is a test Of the six entries whose descriptions you have read, how many would you like to come true? Have you felt that they might be of advantage to humanity? Work out your answer carefully. Results below.

Results of test:

If you approved :
more than 5: Congratulations, you have understood the assignment: we are already living in these dystopian worlds.
from 3 to 4: You don't want to admit your educational reality. You pay hundreds of thousands of dollars to participate in this institution - yet don't care to engage your critical thinking skills.
under 2: You haven't caught on. We suggest you rethink your enrollment in this institution, close Instagram and look around.

This design entry is meant to challenge the notion of architectural competitions. These types of competitions, however helpful and inclusive in the past, have been monopolized by big corporations and institutions, spending hundreds of thousands of dollars per submission. In our opinion, architecture competitions are purely concepts and do not provide any type of solution to the issue at hand.

Spring 2022; Photoshop, Rhino, storytelling.

<Deep Time Columbia GSAPP Pavilion proposal.>

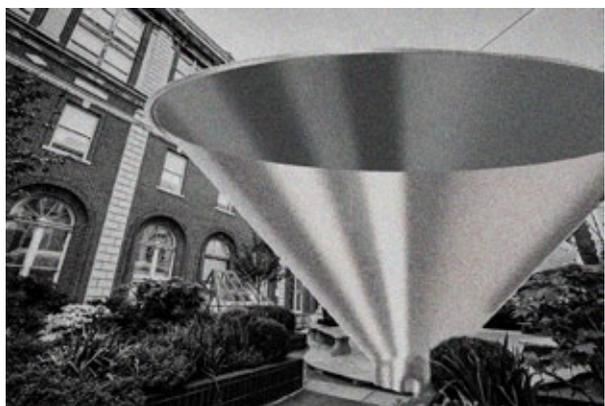
<A reproduction of Superstudio's "12 cautionary tales for Christmas", 6 cautionary tales for deep time warns students and faculty of the dangers of design competitions.>

<Large portions of text were plagiarized from the entry specifications and Columbia University's website.>

<The entry won special recognition from Architecture studio faculty and won "People's Choice Award" from the GSAPP student body.>

1 BIRD DEATH CONE

The Bird Death Cone collects dead species victim to the windows of Columbia University. The 86' wide funnel rests on the ledge of the Avery and Fayerweather window sills. During Fall and Spring migrations, bird strike is inevitable. Upon retrieval of the avian specimen, the metal cone responds with a series of clicks and clacks. The matte metal cone acts as a toxic buffer between dead and living species. Using a process of refined reverse corrosion, the death cone blends the remains of stricken birds, sorts reproducible parts and returns new specimens to surrounding Riverside and Morningside Parks. Once the cone has reached a critical mass, the remaining bones, preserved during the reverse corrosion process, are pulverized and reintroduced to Columbia's campus as mortar.



3 SANDCASTLES

A mound of sand collects between Fayerweather and Avery Halls. Sandcastles is an opportunity to un-cover up the complex history of the Courtyard as well as the larger realm of University building - conceptualizing how traces of various human and non-human communities continue to register and prefigure the future of the site. In addition, the sandcastles should

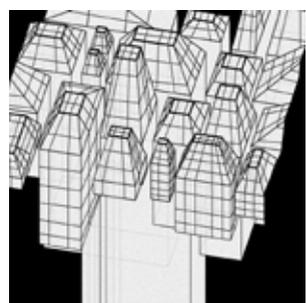


consider deep time: a non-linear exploration of the site from the pre-colonial to the present, including the University's relationship to Harlem, the Hudson River, and the environment at large. GSAPP students MUST MAKE a collaborative, interdisciplinary sandcastle that addresses the Lenape people. Year after year, students build atop other sandcastles and the ground becomes a witness of the different cohorts that pass through GSAPP until Avery is inevitably buried underground.

5 DEEP TIME CAPSULES

As time passes, Columbia University is buried beneath the Old World. Sitting prestigiously underground, it acts as a time capsule of the years 1897 to 2097. Children from the 22nd century are astonished to hear about untouchable Ivy League schools, charging exorbitant amounts of money for education. Excavation trips involve careful restoration of the ivory towers and now dilapidated libraries. Very few historians care to ask what lies below the schools. City infrastructure and pre-colonial artifacts become obsolete. The 2016 IN HONOR OF THE LENAPE PEOPLE sign was extracted some 185 years ago. Some radical thinkers with access to counter-culture texts believe there was an escape capsule that gathered all relics of pre-colonial thought.

2 DO NOT TOUCH [RARE BOOKS]



Please note that any physical materials must be consulted in the RBML/University Archives reading chamber. Each above ground window tunnels through Avery Architectural and Fine Arts Library into the deeply rooted Rare Books Archive. Research is by appointment only (Monday-Friday, 10am-4pm) and, due to the ongoing emergency crises protocols, we only have a limited number of cubicles and time slots available each day - many of which are likely already booked up. If your students wish to visit any of the books, we can arrange for individual reservations of a glass chamber and they may observe the pages from the Avery courtyard. The students will not be allowed to touch the manuscripts but can turn the pages by blinking and our sensors will pick up the slight movements and perform accordingly.

6 DEAR DATA

In this school we are bodiless, contextless, contactless. We exist as pictures on a screen. Buildings exist as pictures on a screen.



Communication has never been easier. Communication has never been harder. Language adapts to our methods of communication. Words are no longer used. Data is constantly gathered, in our mind, in our screen. Correspondence can only be read in symbols. As a reaction to the hyper tech, the analog makes a come back, but this time, can it dissociate itself from the code?

haiku 4 the gr8 indoors

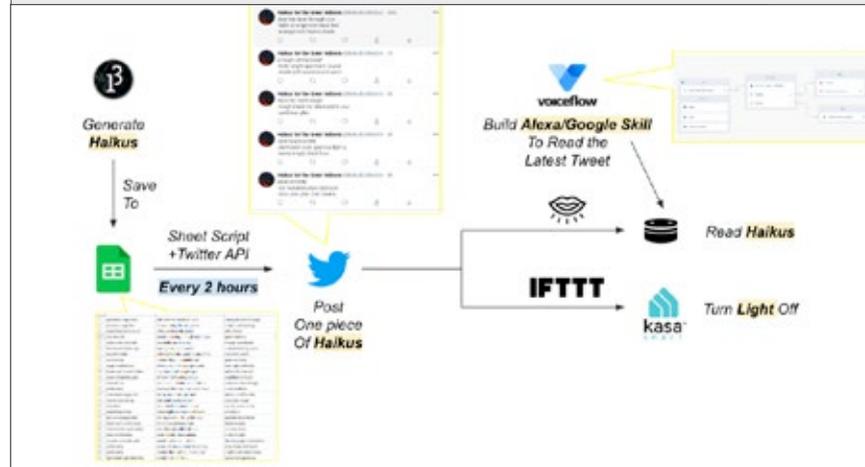
Measuring the Great Indoors with [Violet Whitney](#) and [Gaby Brainard](#);
Fall 2020;
IFTTT; Processing, voiceflow; Twitter API

<Every time a haiku is generated with the TwitterBot, our light turns off and our Alexa or Google Home reads the haiku aloud from twitter. This project connects three humans in completely different parts of the city (and sometimes the country) through both visual and audio cues. When our lights turn off we have no choice but to hear a randomly generated haiku.>

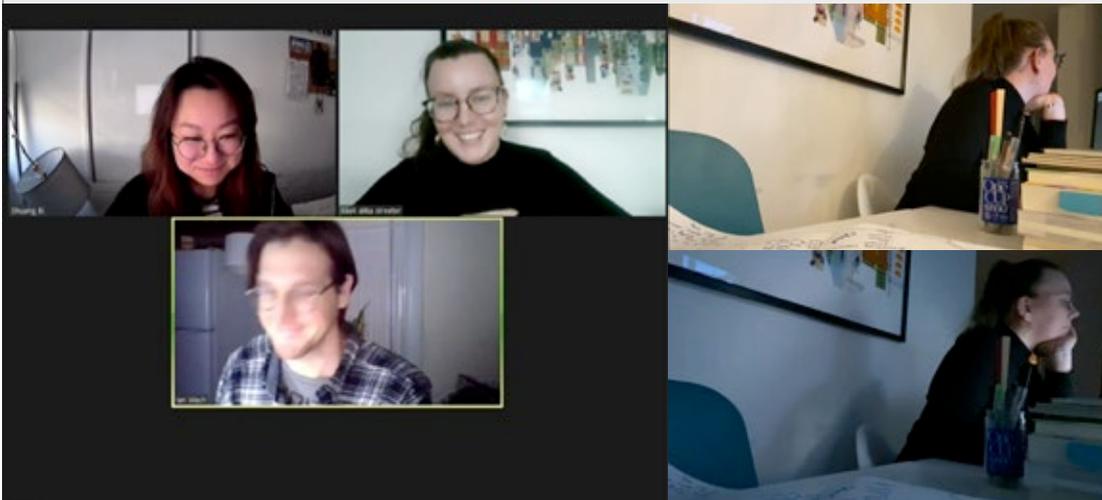
team

<This project was completed with and spatially connected me with [Ian Wach](#) and [Shuang Bi](#).>

technical process



the lights go off and alexa reads a poem



twitter bot

Haikus for the Great Indoors

7,065 Tweets



Follow

Haikus for the Great Indoors

@Haiku4Gr8Indoor

Computer generated haikus designed for collective reflection on our environments

Joined November 2020

0 Following 3 Followers

Tweets

Tweets & replies

Media

Likes

 **Haikus for the Great Indoors** @Haiku4Gr8Indoor · 1h
interior warm sky is sky individual a table warm plan

 **Haikus for the Great Indoors** @Haiku4Gr8Indoor · 1h
small walls narrow rugs
living chair black soft chair beams
rough not floor makes through

● USPS
 <During this project, USPS was being threatened.>

● stay sane
 ADRII with Dan Taeyoung;
 Spring 2020;
 html, css, JavaScript, sketching;
 <Developed during COVID-19 pandemic as a reaction to social distancing, the Stay Sane project experiments with information exchange at varying scales of time, collaboration, and mediums.>

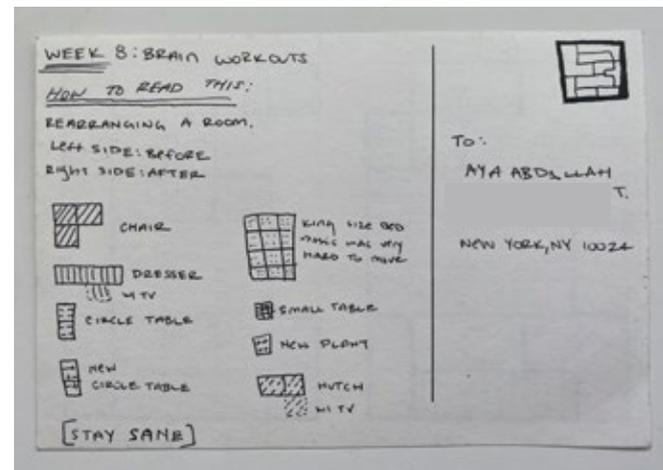
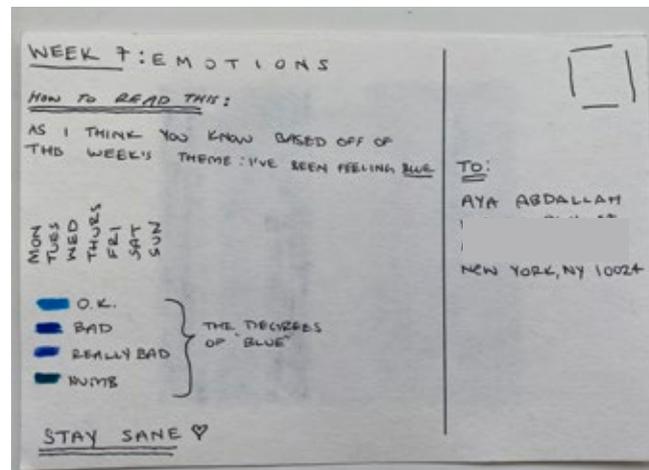
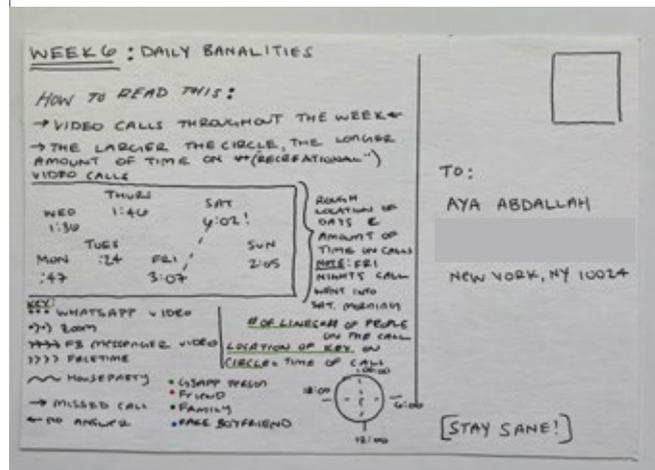
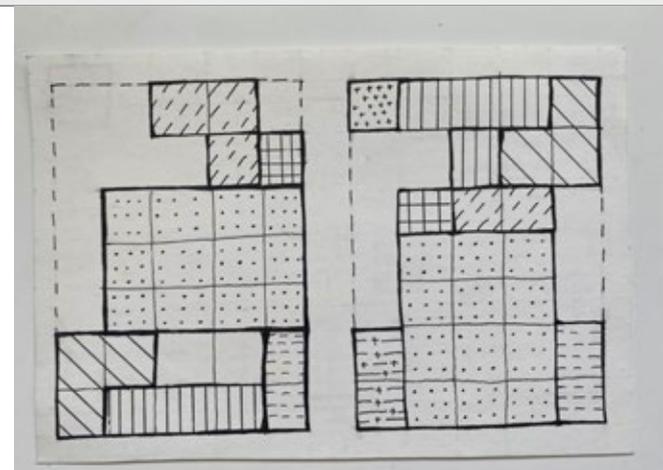
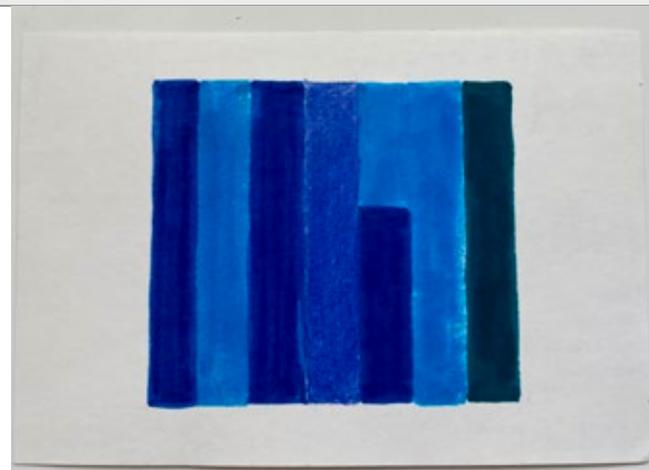
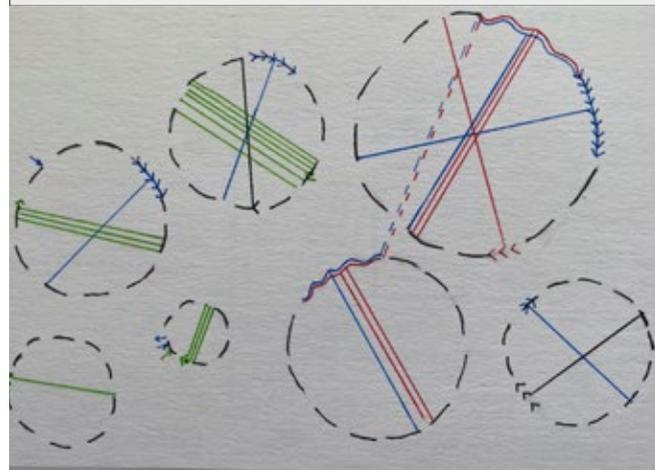
● pen pal
 <This project was done in collaboration and communication with Aya Abdallah.>

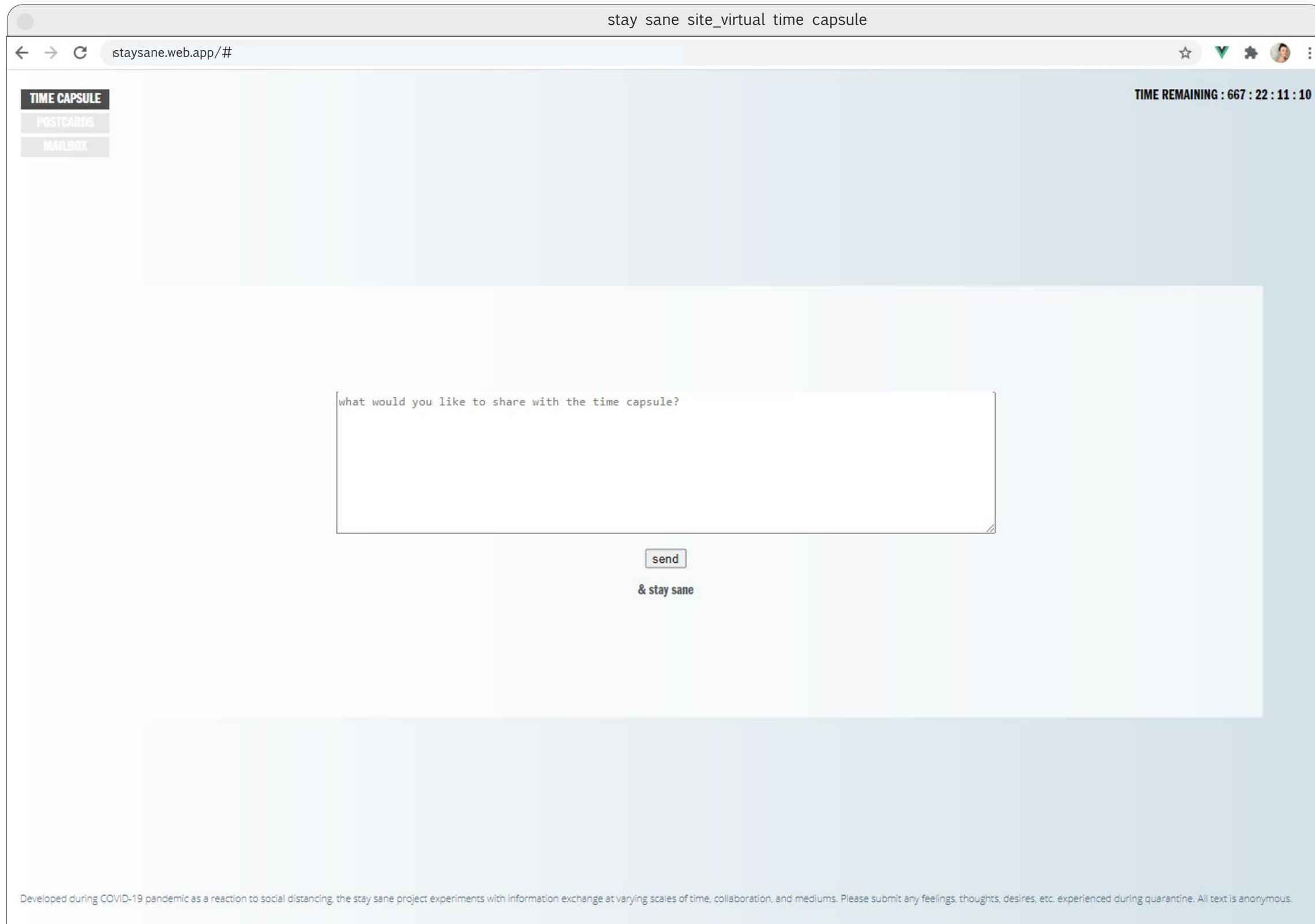
sending week 5 to aya



● postcards
 <The postcard communication is about sharing weekly themed observations with one other person via hand-drawn data delivered through the postal service.>
 <Inspired by Dear Data by Giorgia Lupi and Stefanie Posavec.>

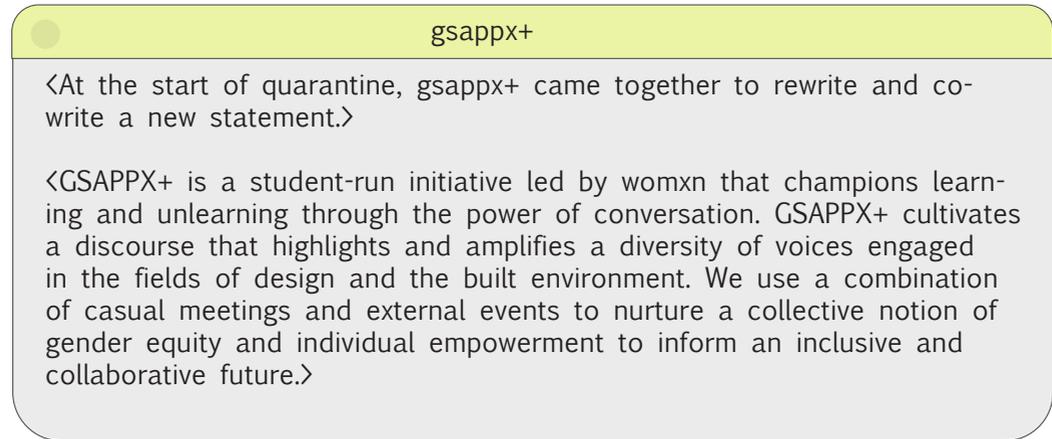
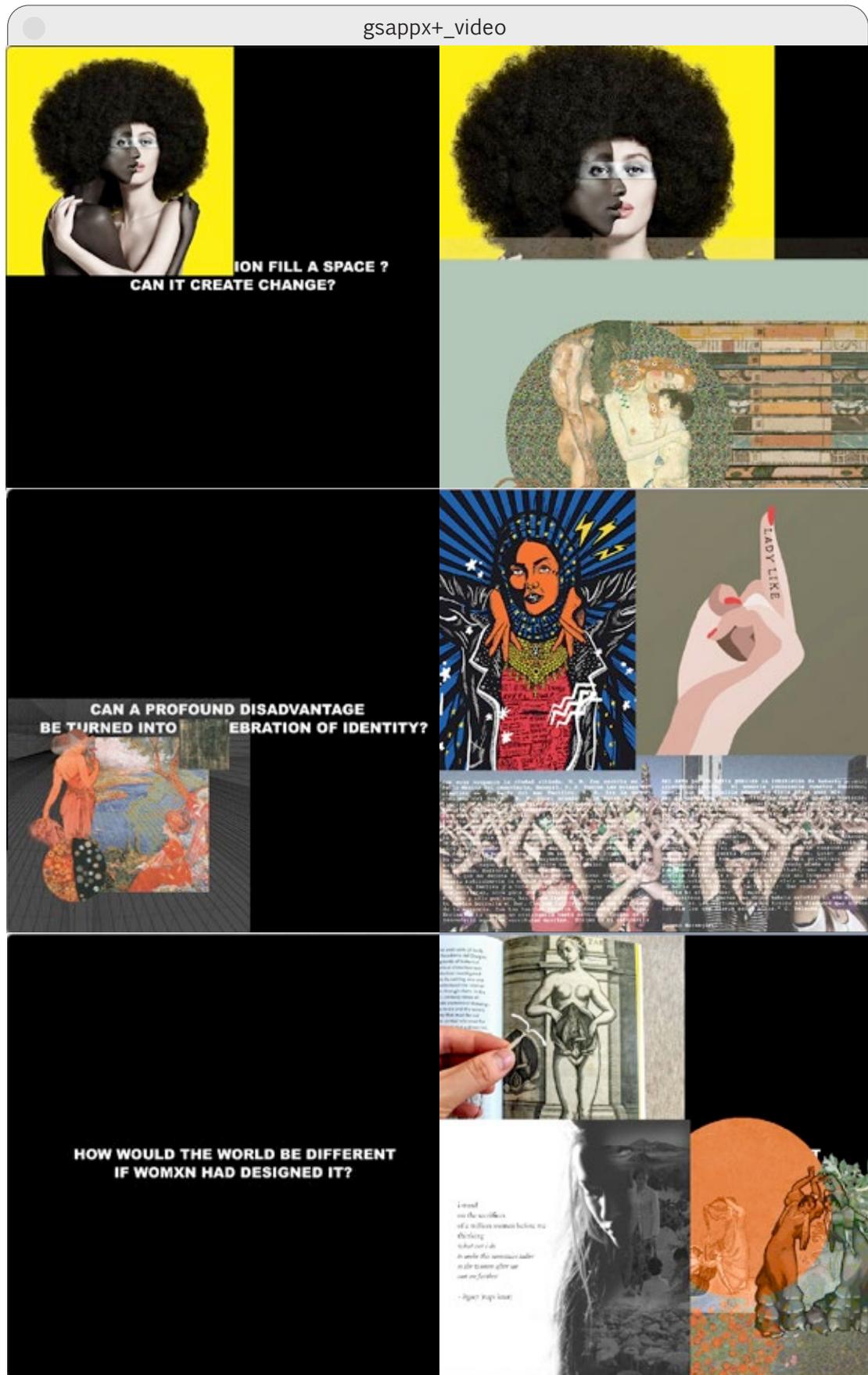
week 6 - week 7 - week 8





● virtual time capsule
<The virtual time capsule encourages a wider audience to submit thoughts, feelings, observations, desires, etc. In a world where hyper speed exchange of information is essential and expected, Stay Sane reflects on these notions and gives time to communication to be received a couple of days (or even years) later.>

● closed
<As of 5/1/22, the virtual time capsule and Stay Sane has closed.>



myth of the cyborg, metaphor of the goddess

QAHll with Teaching Fellow: [Javairia Shahid](#); Spring 2020; The Myth of the Cyborg; the Metaphor of the Goddess: Social Feminism & Eco-feminism;

<This paper will analyze the role of the body, from the female body to the body politic, vis-à-vis modern production and environmentalism. To do this, the paper will evaluate Donna Haraway's myth of the cyborg. In the context of this myth, the paper will look at its origins and trajectory to understand the machine-body's societal context and implications. What are the extents of the cyborg's political, social, and economic influence? How does Haraway's cyborg exist throughout spaces of domesticity and metropolis? To show these varying scales, the paper will use the logic of the cyborg as a foil to ecofeminist principles. The "Tree of Life" by Ana Mendieta and "Washing/Tracks/Maintenance: Outside" by Mierle Laderman Ukeles will be understood in their 1970s eco-work context. The paper will examine questions of nature, technology, domesticity, and politics and moderate an imagined debate between ecofeminism and social feminism. How do these reactions to the late 20th century inform understanding of 'self' and the built environment through a feminist lens?>

footnotes

- 1 Haraway, Donna. "A Cyborg Manifesto: Science, Technology and Socialist Feminism in the Late Twentieth Century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991): 316
- 2 Ibid. 307
- 3 Ibid. 306
- 4 Alaimo, Stacy. "Cyborg and Ecofeminist interventions: Challenges for an Environmental Feminism". in *Feminist Studies* (Vol. 20, No.1 Spring 1994).
- 5 See "tree of life"
- 6 See "washing/tracks/maintenance:outside"

"... i'd rather be a cyborg than a goddess."¹

Donna Haraway makes this claim in her 1985 "A Cyborg Manifesto : Science, Technology and Socialist Feminism in the Late Twentieth Century" published in the *Socialist Review*. For this paper, her quote introduces two important characters/concepts for radical feminists' theories of the late 20th century: the cyborg and the goddess. Specifically, the work and philosophies of ecofeminists beginning in the 1970s and the writings and theories of social feminists in the 1980s. Although the myth of the cyborg and the metaphor of the goddess seem to be oppositional reactions to the oppression and Othering of women, these ideas are both reacting to technological advancement, human's relationship to nature, domesticity, and political identities.

The initial question is how do these two feminist approaches react to specific socio-economic critiques of the late 20th century and how do they respond to one another? For the cyborg, Donna Haraway's social feminist practice acknowledges the blurring of boundaries and dualisms. In her manifesto, Haraway states: "I prefer a network ideological image, suggesting the profusion of spaces and identities and the permeability of boundaries in the personal body and in the body politic. 'Networking' is both a feminist practice and a multinational corporate strategy weaving

is for oppositional cyborgs."² In other words, the cyborg defies the pressures and bounds of labels to become a body-less figure of communication and feminist practice. The cyborg's agenda is not gendered, it is universal. Networking is its tool to transcend the limitations of a 'body' within the built environment and ideological spaces. By defining the cyborg in Haraway's lens, the goddess becomes its foil. The metaphor of the goddess suggests an image of fertility and motherhood. The goddess evokes powerful femininity. This metaphor suggests that women's power is intertwined with the power and symbolism of their bodies. Haraway critiques this approach: "The speculum served as an icon of women's claiming their bodies in the 1970s; that handcraft tool is inadequate to express our needed body politics in the negotiation of reality in the practices of cyborg reproduction. Self-help is not enough."³ This statement begins to expose Haraway's disapproval of the metaphor of the goddess in response to feminist practices. Haraway's social feminism perspective rejects the reclamation and empowerment of the "female body" and "women's work". This practice is common in the powerful eco-work of artists in the 1970s such as Ana Mendieta and Mierle Laderman Ukeles. Haraway's critique proposes the cyborg in place of

this eco-work to subvert the personal body in order to emphasize and negotiate the needs of the body politic.

Haraway's critique of eco-feminism is supported by scholars like Stacy Alaimo in "Cyborg and Ecofeminist interventions: Challenges for an Environmental Feminism."⁴ I will first contextualize these perspectives against eco-feminism using Alaimo's essay and Haraway's cyborg. To challenge these arguments, I will then introduce ecofeminist ideologies and the eco-work of Ana Mendieta and Mierle Laderman Ukeles. In order to debate both feminist perspectives, it is necessary to unpack the purpose and utilization of myth and metaphor in both philosophies. With this historical and conceptual positioning, it will become possible to juxtapose the beliefs of social feminism and eco-feminism. To support the social feminists' perspective, I will use Haraway's 1985 cyborg manifesto. The 1976 "Tree of Life"⁵ artwork by Ana Mendieta and Ukeles' 1973 "Washing/Tracks/Maintenance: Outside"⁶ will inform the eco-feminist response. How do these radical feminism movements and reactions question boundaries, language, and the socio-political realities and futures of oppressed bodies in late 20th century America?

"tree of life"



footnotes

- 7 Haraway, Donna. "A Cyborg Manifesto: Science, Technology and Socialist Feminism in the Late Twentieth Century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991): 291
- 8 Ibid.
- 9 bid. 292 & 294
- 10 Ibid. 298
- 11 Ibid.
- 12 Alaimo, Stacy. "Cyborg and Ecofeminist interventions: Challenges for an Environmental Feminism". in *Feminist Studies* (Vol. 20, No.1 Spring 1994). 140
- 13 Ibid. 133

context: social feminism and the critique of eco-feminism

To analyze the responses of social feminism tête-à-tête with eco-feminism it is necessary to contextualize the cyborg within Haraway's social feminist theory, the critique of eco-feminism and concurrent celebration of the cyborg. The cyborg, or rather the "image of the cyborg" is a representation of paradoxes.⁷ It is a "cybernetic organism, a hybrid of machine and organism" that is both fictional and anchored in social realities.⁸ By defining the cyborg as a creature that is both fictional and fixed in reality, Haraway is able to critique this reality and propose alternative potentials through the experience of the cyborg. Notably, the cyborg and social feminism simultaneously construct and blur societal, natural, and political boundaries. This practice imagines a utopian world without gender, while also criticizing utopian "textualization" that perpetuates social norms of domination.⁹ Social feminism and the cyborg "end the unity of women by enforcing the experience and testimony to radical non-being."¹⁰ Social feminism "naturalize and denature the category 'woman' and consciousness of the social lives of 'women'."¹¹ The cyborg positions social feminism as a practice of being aware of self not by reinforcing this self, but by considering the self that is not.

Stacy Alaimo clarifies Haraway's concept of self-consciousness:

"the utopian cyborg allows us to think of ourselves in ways that subvert the dualisms of domination."¹² In particular, Alaimo is discussing the human/animal boundary and nature/culture dualism. She claims that the cyborg (as a creature that blurs the boundary between human/animal/machine) destabilizes the myth of nature as an object to be dominated. On the other hand, she explains that eco-feminist "strengthen the bonds between women and nature by critiquing their parallel oppressions."¹³ In other words, the association of women and nature continues and supports western systems of oppression. Alaimo suggests that eco-feminism perpetuates Othering by acknowledging patriarchal capitalism and outdated woman/nature associations.

context: eco-feminism

In opposition to Alaimo's utopian belief in the cyborg's utopian society, Karen J. Warren's ecofeminist philosophy explains how these dualisms exists within ecofeminist logic. "Women and nature have been constructed as Other in patriarchal societies' and the dichotomies of man-woman, culture-nature, mind-body, and reason-emotion in Western society have led to a dominance of supposedly 'male' characteristics" and the "logic of domination."¹⁴ Ecofeminism explores the negative effects of the "man-nature dichotomies."¹⁵ In effect, the purpose of the ecofeminist is not that different from the utopian vision of the cyborg. In "Into an Era of Landscape Humanism", Gina Ford states "truly sustainable development requires careful orchestration of complex layers of technical expertise as well as the including of many distinct voices and constituencies."¹⁶ This socio-ecological positioning considers multiple points of views. This practice does not blur human/nature man/nature culture/nature boundaries, it reinforces experiences of women, species, societies, etc. This is contrary to social feminism and the cyborg which "naturalizes" and "denatures" these exact experiences.¹⁷

To expand on this juxtaposition between the work of the cyborg and ecofeminist works, I will use two eco-works. The first is Ana Mendieta's "Tree of Life."¹⁸

This mid to late 1970s series features Mendieta's body camouflaged with elements including (and not limited to) mud, sticks, blood, feathers.¹⁹ Mendieta's series is a notable visualization of the ecofeminist philosophy. Her womanhood represented with her body is physically transformed by earth. What is more is the photographs are powerful and evocative. Like many ecofeminists works of the time, "Tree of Life" is a metaphor for life, death, birth, and her spiritual connection with the earth. This work embodies the metaphor of the goddess.

Mierle Laderman Ukeles' 1973 "Washing/Tracks/Maintenance: Order" incorporates many scales of ecofeminist ideology. In this set of photographs, Ukeles is Mierle Laderman Ukeles' 1973 "Washing/Tracks/Maintenance: Order" incorporates many scales of ecofeminist ideology. In this set of photographs, Ukeles is tending to the built environment.²⁰ She is photographed on her hands and knees mopping and scrubbing municipal steps with

rags. This work allows us to define "women's work" in comparison with the work of cyborg. Ukeles is jumping scales from the 'household worker' to the maintenance worker. These scales will allow us to think about the metaphor of the do-

mestic 'household worker' and the role of women as caretaker. Additionally, these photographs position the "white artist does the hands-on maintenance work that art institutions usually reserve for people of color."²¹ This is significant in terms of the argument of the cyborg and the eco-feminists. Can we also understand how Ukeles Others herself not only as she performs 'women's work' but also performing domestic work within the urban landscape? Lastly, it is important to note that both Ana Mendieta and Ukeles are using themselves as the subjects of their photography. Although their bodies are performing differently, Mendieta is transforming into earth and Ukeles is tending to the city, their bodies are photographed performing in 'traditionally' women roles. This work uses the domination and oppression of women's role to expose societal neglect and oppression.

footnotes

- 14 N. Claire Napawan, Ellen Burke, and Sahoko Yui. "Women's Work". *Avery Review*. 4
- 15 Ibid. 3-4
- 16 Ibid. 4
- 17 Haraway, Donna. "A Cyborg Manifesto: Science, Technology and Socialist Feminism in the Late Twentieth Century," (New York: Routledge, 1991): 298
- 18 See "tree of life"
- 19 Ibid.
- 20 See "washing/tracks maintenance:outside"
- 21 Ibid.
- 22 Haraway, Donna. "A Cyborg Manifesto: Science, Technology and Socialist Feminism in the Late Twentieth Century," (New York: Routledge, 1991): 293
- 23 N. Claire Napawan, Ellen Burke, and Sahoko Yui. "Women's Work". *Avery Review*. 4
- 24 Alaimo, Stacy. "Cyborg and Ecofeminist interventions: Challenges for an Environmental Feminism". in *Feminist Studies* (Vol. 20, No.1 Spring 1994). 145
- 25 Ibid.
- 26 Ibid. 150

With an understanding of the late twentieth century context of social feminism and the cyborg relative to eco-feminism and the work of Ana Mendieta and Mierle Laderman Ukeles, we can begin to debate their approaches and reactions. How does their work use nature as a conceptual scaffolding? How do Haraway and ecofeminists blur the machine-body boundary via coding of realities? How does the work of the cyborg and eco-work react to domesticity and politics of the late 20th century?

post-nature / within nature

What is the role of and relationship with the "Earth" within these radical feminist theories?

- SF: "The cyborg would not recognize the Garden of Eden: it is not made of mud and cannot dream of returning to dust."²²
- EF: "This separation [the separation between man and nature] places people outside the ecosystem of which they are a part and reinforces land ethic of either control or ownership instead of partnership and interrelationship."²³

With this statement, it seems that Haraway's cyborg is directly criticizing the ideology of ecofeminists, specifically the earth-body work of Ana Mendieta. The cyborg clearly and strongly seeks to destabilize the man-nature nature-culture dualisms. In doing so, the cyborg positions a social feminism "that doesn't exploit nature."²⁴ Alaimo continues to examine the relationship between social feminism and nature: "Merchant and Haraway disrupt this narrative by casting nature as an active agent, not an ahistorical, passive resource for domination."²⁵ This reinforces the point of view that Ecofeminism and eco-work exploits and Others nature along woman in the goal

of commenting on their equal oppression. She continues to call this a "politics in affinities of victimization or motherhood" rather than "political alliances of woman and nature."²⁶ The cyborg as a human-machine hybrid immediately subverts this victimization relationship alongside nature. The cyborg body is not an oppressed body; thus it is post-nature and more capable of critiquing and transgressing the gendered tendencies of a patriarchal society.

Is it possible that the cyborg's critique of mud and dust only makes Ana Mendieta's "Tree of Life" more beautiful? Mendieta's images evoke a return to the elements. The effect of her photographs is contradictory to the mission of the cyborg. She links her body with not only elemental materials, but also positions this body in a nature scene.²⁷ It's important to note that her body is not camouflaged with materials in a studio, but that her naked body is positioned within the environment. In doing so, this series literally and conceptually places herself within the ecosystem. It is also important to note that her eco-work does not manipulate or rebuild natural environments (re: Smithsonian or Heizer), she is only manipulating the appearance of her body. This relays respect and partnership with nature, rather than domination or control. This relationship

along with the symbolism of motherhood reinforces the power of Ana Mendieta's message and the complexities of ecofeminism. I would argue that the work of Mendieta and the idea of partnership with the earth is not "an ahistorical, passive resource for domination." The vulnerability between the elemental materials and the body of Mendieta is not an indication of oppression by the viewer (or society), it is a testament to human-nature respect and partnership. The cyborg, and by extension social feminism, does not have a relationship with nature (by design) because it does not exist within the natural or built environment. Ecofeminism, and the symbol of the goddess, are important because it reconnects bodies in a built society to nature directly and respectfully. The cyborg is a machine body that exists in a societal utopia rooted in society AND fiction.

footnotes

- 27 See "tree of life"
- 28 Alaimo, Stacy. "Cyborg and Ecofeminist interventions: Challenges for an Environmental Feminism". in *Feminist Studies* (Vol. 20, No.1 Spring 1994). 133
- 29 N. Claire Napawan, Ellen Burke, and Sahoko Yui. "Women's Work". *Avery Review*. 7
- 30 Haraway, Donna. "A Cyborg Manifesto: Science, Technology and Socialist Feminism in the Late Twentieth Century," (New York: Routledge, 1991): 304
- 31 N. Claire Napawan, Ellen Burke, and Sahoko Yui. "Women's Work". *Avery Review*. 8
- 32 Haraway, Donna. "A Cyborg Manifesto: Science, Technology and Socialist Feminism in the Late Twentieth Century," (New York: Routledge, 1991): 302
- 33 Ibid. 306
- 34 Ibid.
- 35 Haraway, Donna. "A Cyborg Manifesto: Science, Technology and Socialist Feminism in the Late Twentieth Century," (New York: Routledge, 1991): 295
- 36 N. Claire Napawan, Ellen Burke, and Sahoko Yui. "Women's Work". *Avery Review*. 5
- 37 See "washing/tracks maintenance:outside"
- 38 Alaimo, Stacy. "Cyborg and Ecofeminist interventions: Challenges for an Environmental Feminism". in *Feminist Studies* (Vol. 20, No.1 Spring 1994). 137
- 39 N. Claire Napawan, Ellen Burke, and Sahoko Yui. "Women's Work: An Eco-Feminist Approach to Environmental Design". *Avery Review*. 10

"washing/tracks/maintenance:outside"



“On the one hand, Mother Earth and ecofeminist glorifications of nature play into the pockets of patriarchal capitalism; on the other hand, cyborgs forsake alliances between women and nature and may bolster a destructive technophilia.”²⁸

These ideologies and their respective link with nature is intertwined with their position on and/or practice of technology. How does technological advancement reinforce and define the life of the cyborg/ the life of the ‘mother’?

EF: “Challenges to urban sustainability are too often described in terms that position humans as standing outside the nature they seek to protect; in response, engineered or other techno-science solutions become predominant.”²⁹

SF: “Communication technologies depend on electronics.”³⁰

EF: “Translated into contemporary practice terms, the areas for innovation lie in the realms of process and public engagement, maintenance and monitoring, and communications.”³¹

SF: “Communications sciences and modern biol

ogies are constructed by a common move the translation of the world into a problem of coding, a search for a common language in which all resistance to instrumental control disappears and all heterogeneity can be submitted to disassembly, reassembly, investment and exchange.”³²

This imagined conversation between social feminism and ecofeminism reinforce Alaimo’s statement above. In the interest of feminism, the advancement of communication is key. Eco-feminists communications are translated into civic and sustainable engagement. Mireles Laderman Ukeles’ work is a commentary on both. Additionally, contextualizing these statements within the work of Mendieta and Ukeles introduces the role of photography and performance art as specific codes of communication and public engagement. Their art is read and archived in photos. The work exists in the moment of performance, the negative, and the produced photo. These scales of interaction and impact are important within ecofeminism. In response, Haraway suggests that “the technologies of visualization recall the important cultural practice of hunting with the camera and the deeply

predatory nature of photographic consciousness.”³³ In this reading of the eco-work, the scales of performance and photography are counter-productive to feminist practice. The codes associated with photography are inherently corrupt, regardless of intent. Haraway continues to say “the handcraft tool is inadequate to express our needed body politics in negotiation of reality in the practices of cyborg reproduction.”³⁴ Embracing the machine-human boundary of the cyborg allows effective coding of communications and exchanges. Its position in science fiction and reality removes the control and oppression inherent to ‘handcraft’ and historic technologies of communication. With the cyborg, there is no patriarchal lens and no bias in code.

How does social feminism and ecofeminism react to the household, the household worker situated within societal frameworks?

SF: “So my cyborg myth is about transgressed boundaries, potent fusions and dangerous possibilities which progressive people might explore as one part of needed political work.”³⁵

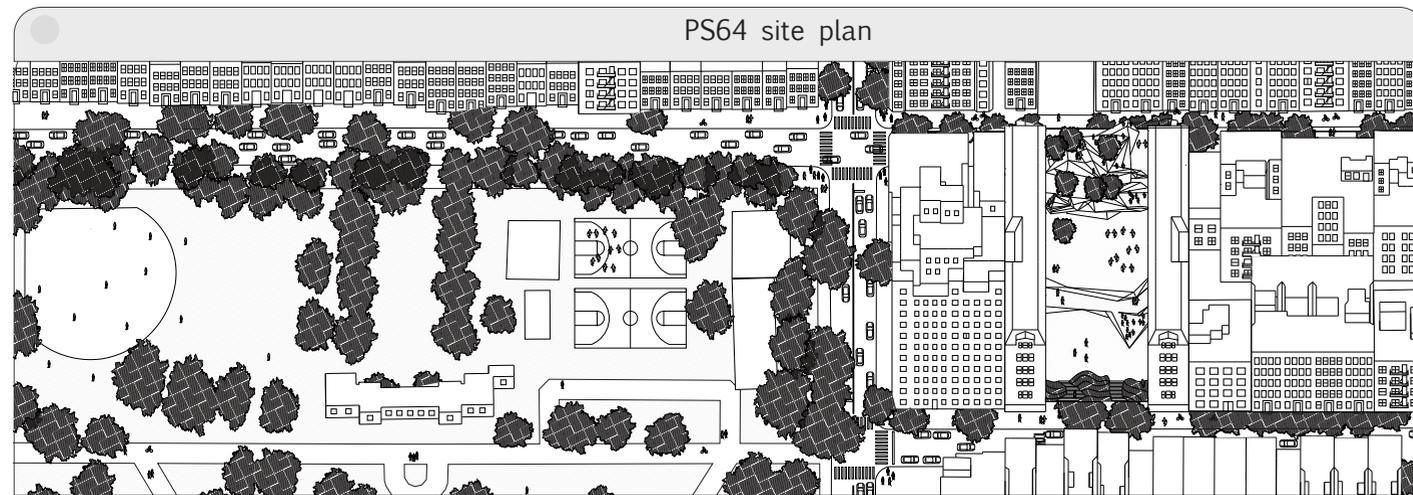
EF: “The very act of sweeping city streets outside her house became a means of linking her domestic actions with her neighbors.”³⁶

Social feminism and ecofeminism blur the boundaries of the oikos, the household and the household worker. The cyborg seeks to remove public and private boundaries of the social relations of the household. With the technology and possibilities of destabilized dualisms, the cyborg removes gender, bias, oppression that accompanies having a body and culture linked to environment and nature. In its place, the cyborg proposes a new environment: one that is between science fiction and social reality. Without a doubt, this is a social feminist utopia. By removing private and public boundaries of self and self-awareness, the cyborg is both an economic and political statement. The work, specifically of Ukeles, also seeks to

destroy the boundaries between the ‘household worker’ and their urban context. Her work literally removes the boundary of ‘women’s work’ within the household and the city.³⁷ Ecofeminism allows us to define “women’s work” in order to criticize its logic of domination. Unlike the cyborg, the challenges and norms provoked by ecofeminism in respect to domestic labor has physical economic and political implications in society. Ukeles, for example, visualizes the link between sustainability, Othering, domestic labor, and the role of the environment in daily life. It seems impossible that the cyborg can have such an impact in society. That being said, in critiquing this eco-work, Alaimo claims “Earth Day Special not only supports a capitalist ethic but also a patriarchal one, because it portrays the planet as a victimized female and suggests that every-day environmental problem solving is “women’s work.”³⁸ This proves that while ecofeminists and social feminists both seek to transgress public and private boundaries, the ways in which they support the Other is opposite. This is mostly likely a result of the cyborg’s positioning between fiction and social reality. The cyborg has a conceptual impact, the opinions and practices of domestic laborer have a physical one. After all, “as humans we exist within our oikos, the environment that is

our home and ourselves.”³⁹ The cyborg is a cybernetic organism, its home exists in its “self” and social context.

Considering the conceptual role of nature and technology and the systematic role of social politics, would you rather be a cyborg or a goddess? Is it not possible to be both? A creature that acknowledges a transgressive self who is capable of translation and communication without distortion and historical oppression and a self who is connected to nature and their environment defiant against societal and patriarchal dominion. Perhaps this is possible. We must acknowledge that the cyborg is in not only a utopian ideal of science fiction, it is rooted in reality and a goddess exists not only as a symbol of motherhood in nature, she is a domestic laborer in the built environment.



eco-logic

Corell with [Karla Rothstein](#);
 Spring 2020;
 Rhino, V-Ray, Illustrator, Photoshop;
 eco-logic: tending & learning;
 PS64;

<A school is intrinsically a place of growth and tending. Educators, students, mentors, parents, and community members engage in conversations that demand patience, empathy, and respect. The proposed environment intends to promote collective and individual tending. Tending towards the productive stickiness of misunderstanding. Tending towards absorption. Tending towards production.>

● mountain building (antithesis)
 <weaving logics;
 navigation;
 occupation;
 engagement;
 play;
 exploration;
 contemplation;
 transparency>

distortions (synthesis)

<A synthesis of tending and learning can be understood by analyzing communication and the degree of 'loss' that Agnes Denes refers to as "study of distortions." Her 1969 exercises in eco-logic can be translated to the built environment and the school. Eco-logic engages a trichotomy of LIFE, its opposite DEATH, and the higher IDEA.>

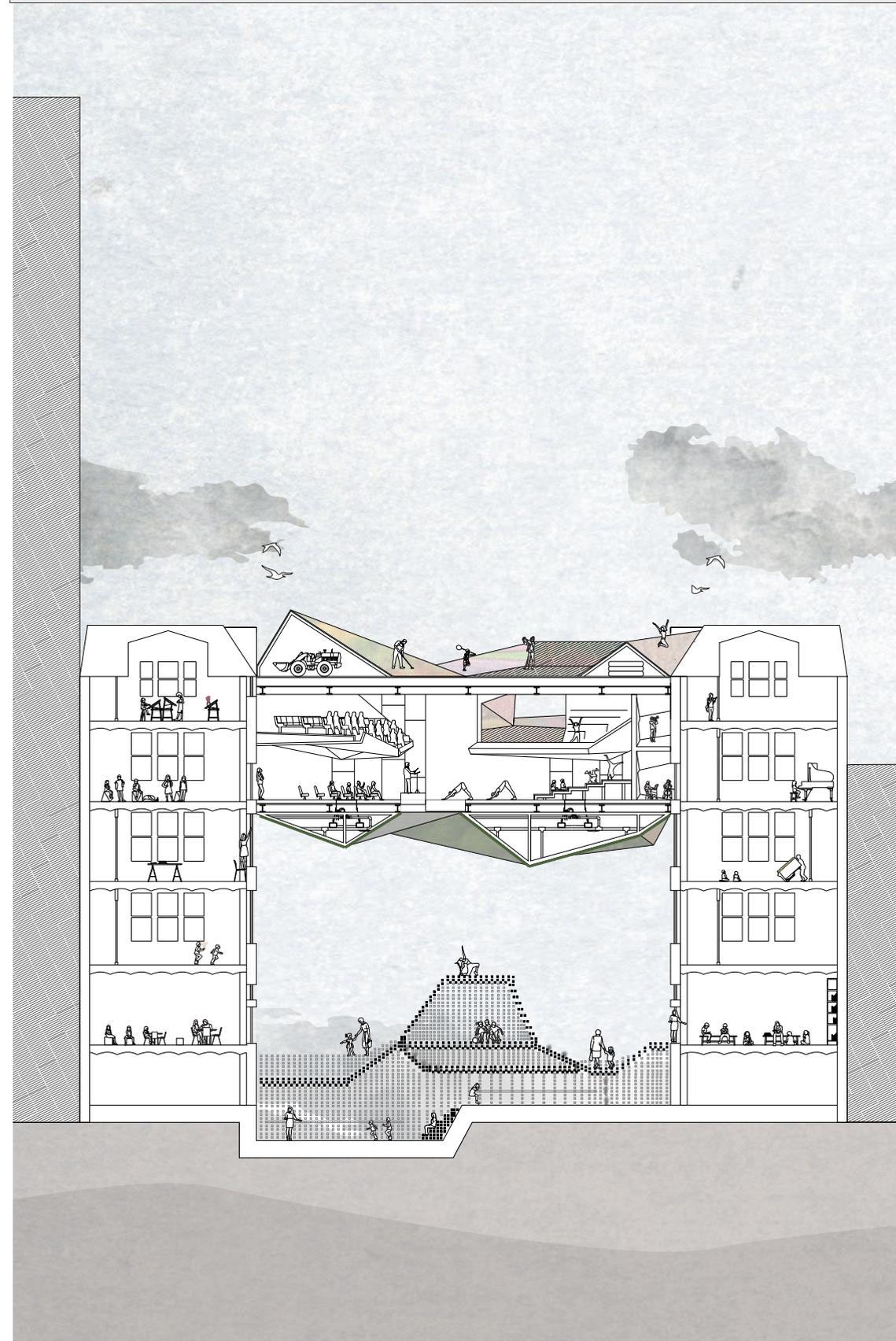
distortions (synthesis)

<induction;
semination;
idea/research;
succession;
development;
temporality;
transmittal;
preservation of concepts;
survival;
growth/evolution;
continuum;
transcendence>

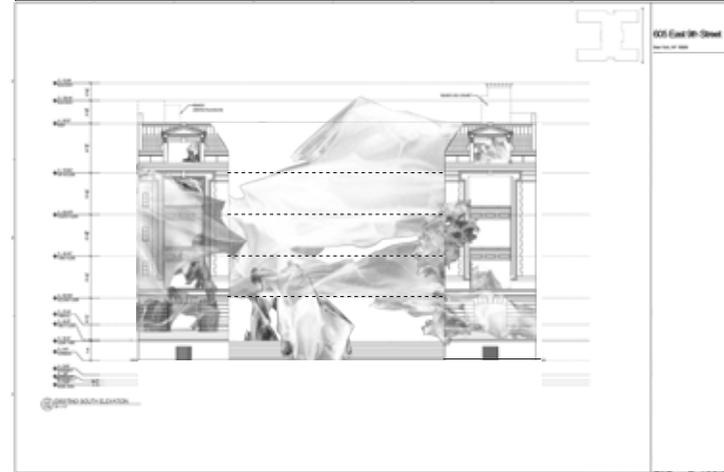
mountain building (antithesis)



distortions (synthesis)



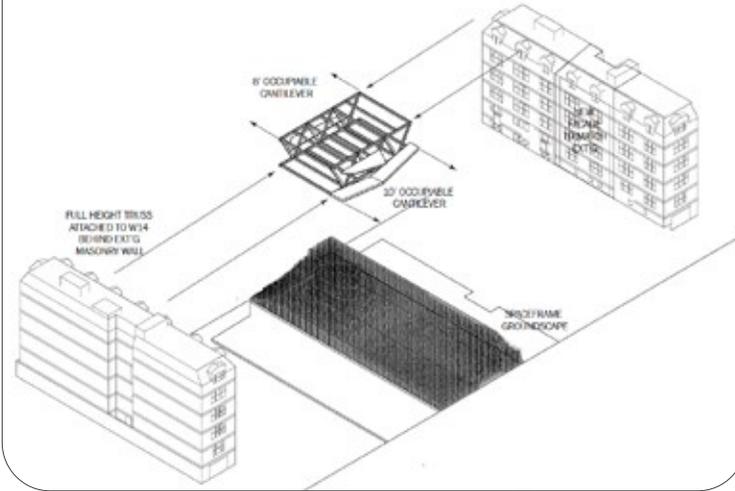
rice planting (thesis)



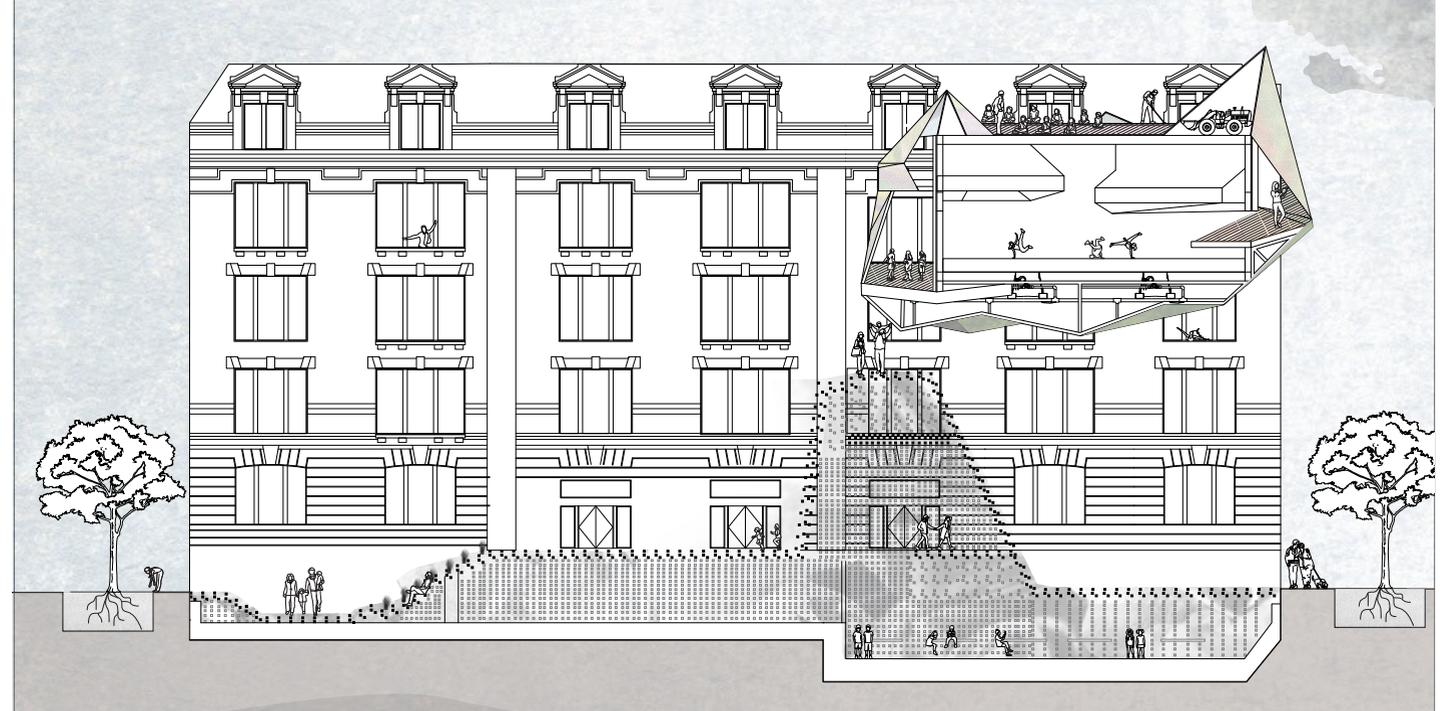
tending (metamorphosis)

<TENDING is a tool to translate (RICE PLANTING) the study of life, growth, and transparency and (MOUNTAIN BUILDING) the interference and celebration of structure. Through a study of DISTORTION, these non-normative landscapes manifest into building, program and atmosphere. This synthesis allows temporality, evolution, tension, community, exploration and contemplation.>

structural diagram



plan and section

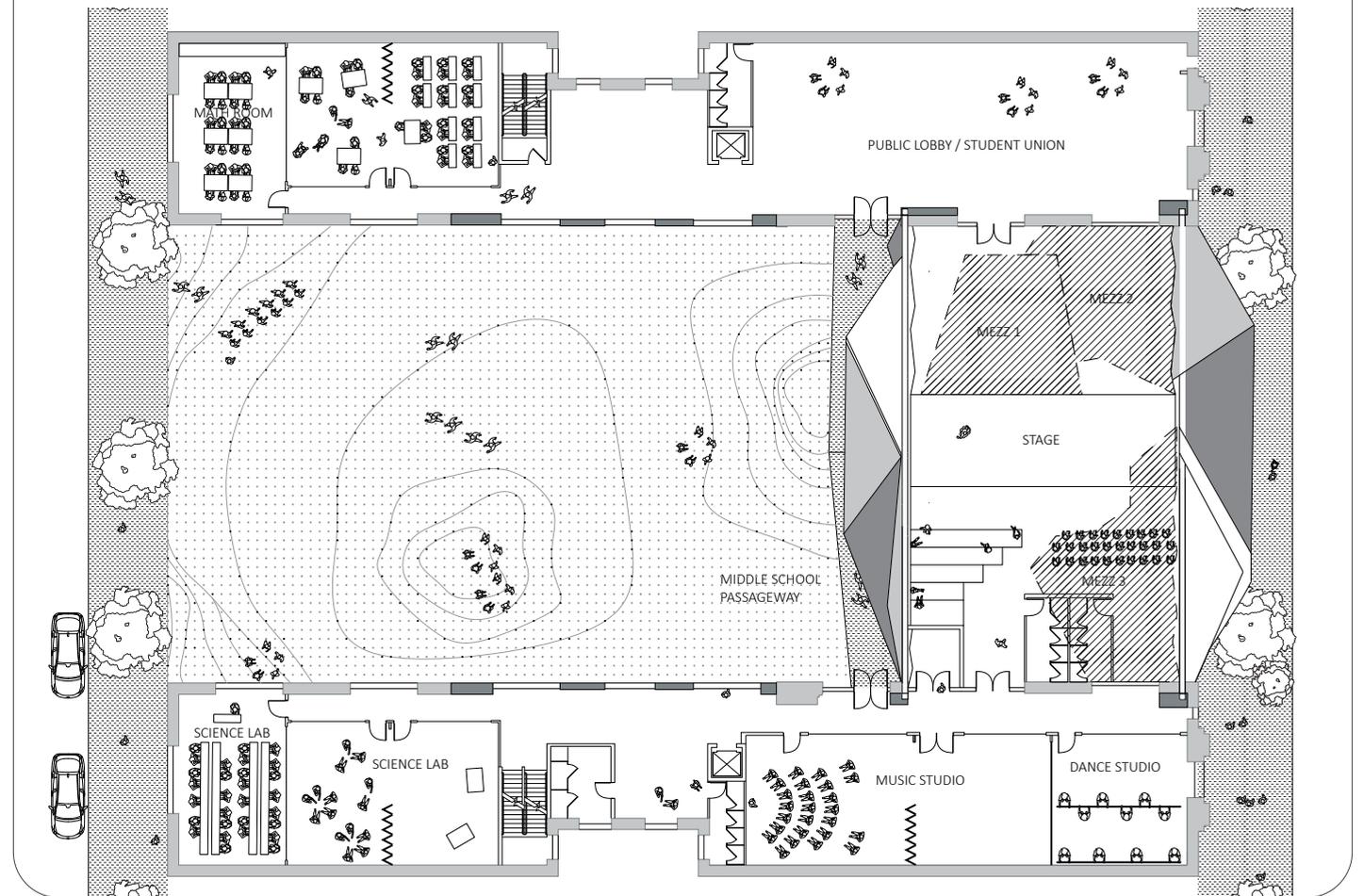


tending (metamorphosis)

<intertwined impact; communication; conversation; degrees of miscommunication; study of distortions; octopus model; paradoxes of existence; spatial & ecological connection; transparency; atmospheric structure>

tending (metamorphosis)

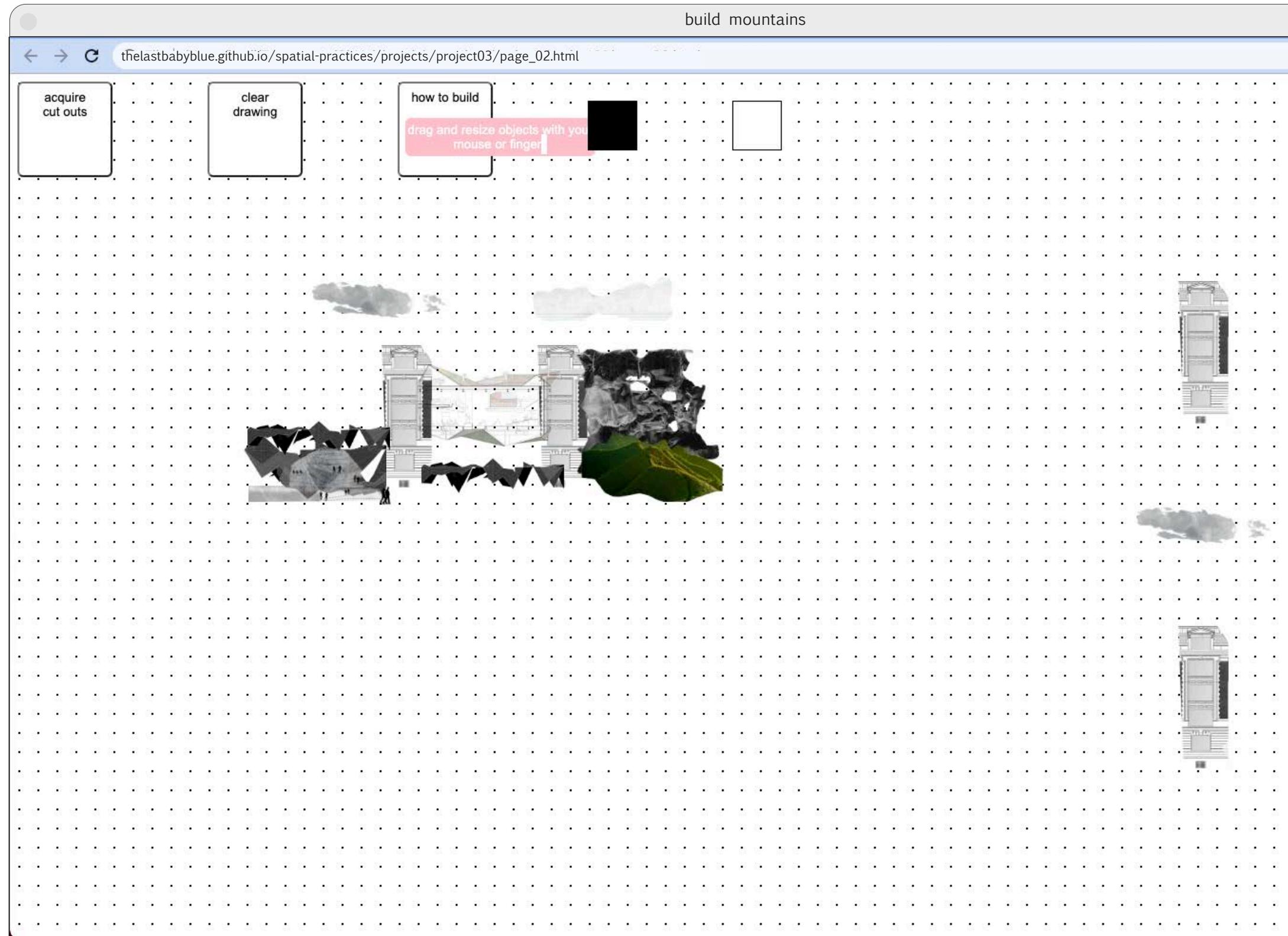
Architecture and landscape are intertwined.

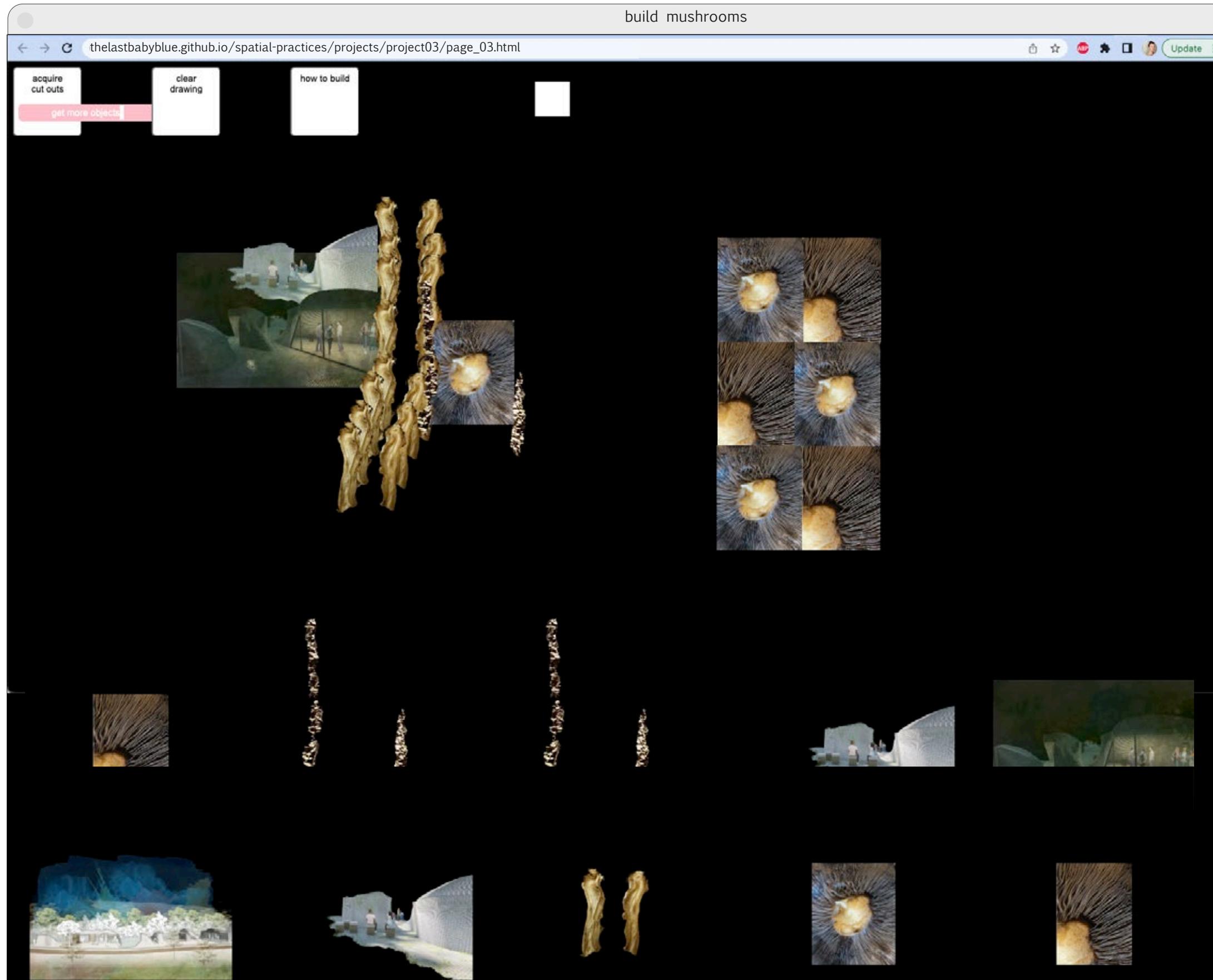
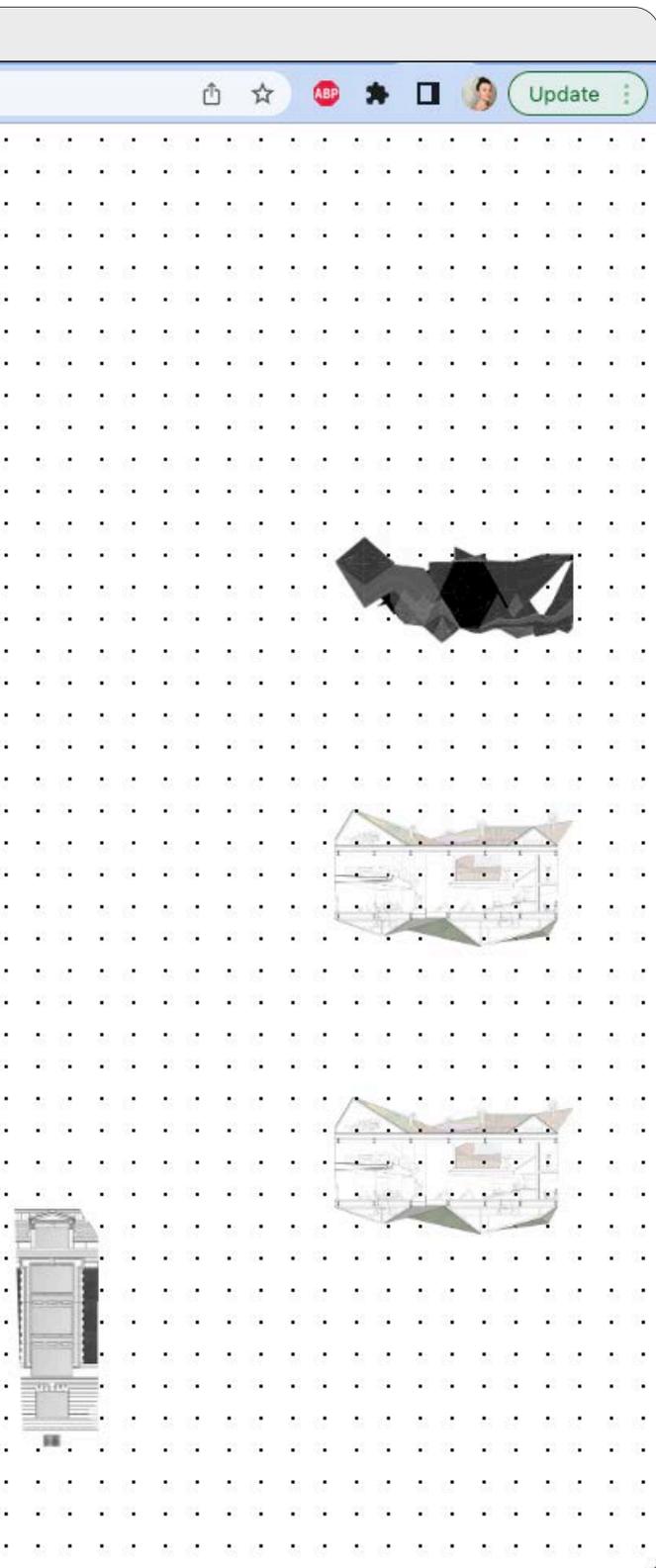


● build mountains/ build mushrooms

Coding for Spatial Practices with Celeste Layne;
Fall 2021;
html, css, JavaScript;

<A website to re-contextualize past studio projects through collage, ephemerality and random image generation.>





indigenous futurisms

AdvIV with [Vanessa Keith](#);
Spring 2021;
Rhino, Grasshopper, Twinmotion, Illustrator,
Photoshop;
beneath our feet;
Schaghticoke Conservation and Cultural
Center

<Beneath our feet asks us to think about the geological and fungal histories and networks that lay below ground, visible on the surface only when we're willing to give time and energy to understanding the delicate systems and geologies below. Training our senses to see, smell, and feel the energies that live beneath us.>

partners

Partner organization: [Schaghticoke First Nations](#),
West Copake, New York

Design partners: [Alyna Karachiwala](#), [Henderson Beck](#)

73-acre site

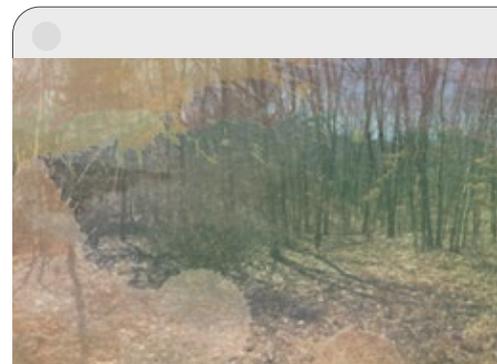


gateway house



site

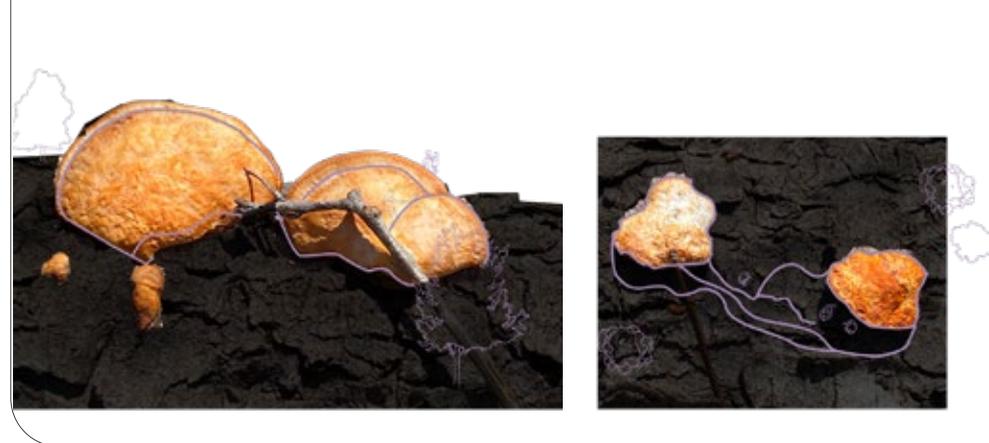
<Three structure typologies were designed for the 73 acre conservation and cultural center: a main house, passive house, and gateway house. I focused on the design, construction and representation of the gateway house.>



fungal networks on site



design sketch



mycelium brick process



design team on site with Schaghticoke First Nations



mycelium networks

<During our site exploration, we became aware of severe natural elements critical to the site and its connection to the land, mycelium, fungi, and milky quarts in particular. Beneath trees exist an underground network of mycelium. Mycelium fibers are a type of fungi that creates an intricate network of interconnectedness in the soil. As a result of this beautiful network and the appearance of several mushroom types on site, mycelium plays an important role in both our design and construction.>

Schaghticoke First Nations' Hawk leading a hike on site



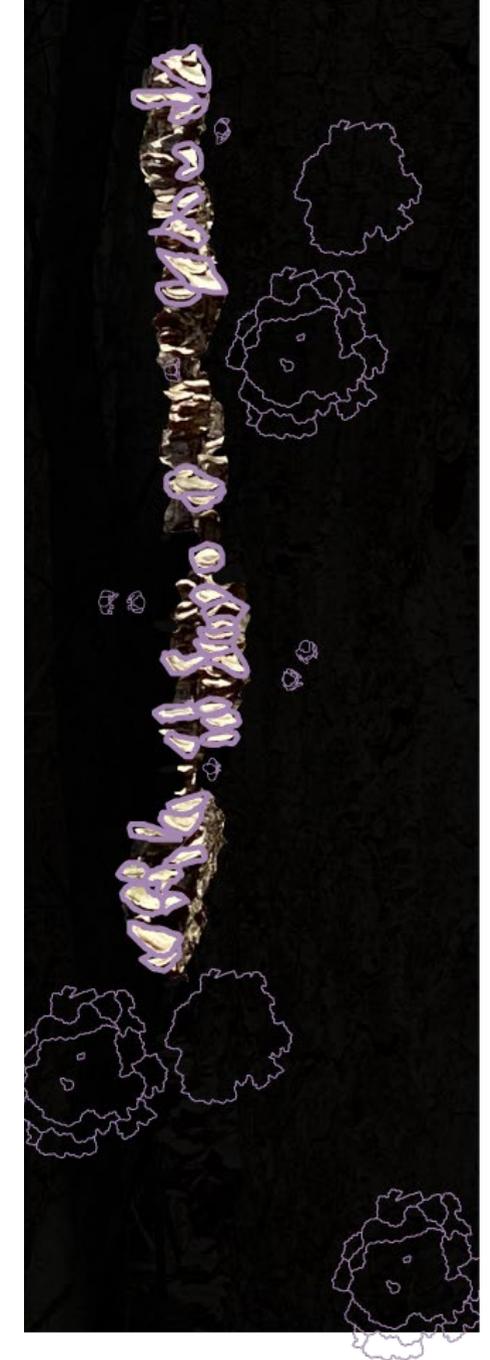
beneath our feet

<We imagine a 1000-year-future where the unseen mycelium networks surface above ground, adjusting, evolving, and living in, on, and among our architecture. While the lack of human interaction in the sight may be seen as unsettling to some, we welcome intertwining architecture and nature. As we learn to respect what's beneath our own feet, we learn to acknowledge the sacredness of land, mycelia, and to think about what it means to give architecture to the fibers of the Earth.>

gateway house elevation



design sketch



gateway house plan



mycelium insulator

<Easily produce-able and a strong insulator, mycelium bricks will create the walls of several temporary pavilions at the gateway and provide insulation in our main house and passive guest houses throughout the site.>

the gateway house is made from mycelium bricks



at night



kombucha leather



kombucha leather

[Making Kin with Biomaterials](#) with [Chris Woebken](#);
Fall 2021;
fabrication; curation;

<n this post-petrol world, we know our body will never suffer from the toxicity of old death practices including embalming and cremation. Our microbes are our legacies. My kombucha is my tomb for living as much as it is a preparation for my death. A present and future gift of the environment I crafted, the memories I've made and the people I've shared a life with.>

kombucha altar



SCOBY samples

<Three SCOBY samples were developed in three different environments with [Camille Newtown](#) and [Ethan Davis](#).>

<SCOBY refers to the symbiotic cultures/colony of bacteria and yeast that creates kombucha. When the SCOBY is dried it produces a leather.>

SCOBY drying process



cedar slabs

The Outside Project with [Galia Solomonoff](#) and [Laurie Hawkinson](#);
Spring 2021;
fabrication; project management;

<Four cedar slab benches for the Spring 2021 pavilion @averyspot.
Each bench is fabricated from one refurbished cedar slab.>

team

<The bench team consisted of [Vera Montare Savory](#) and [Blake Kem](#).>

<Cedar slabs were sourced from Robert Rising of [NYCitySlab](#) in Dover Plains.>

slabs deconstructed in shop



visit to NYCitySlab to choose slabs



bench assembly



design

<The goal was to not only retain the live edge, but to also use the appendages of the slab to create 'legs' so that each bench is formed by one slab.>

cedar benches on site @averyspot



detail



a favorite place for models



the future

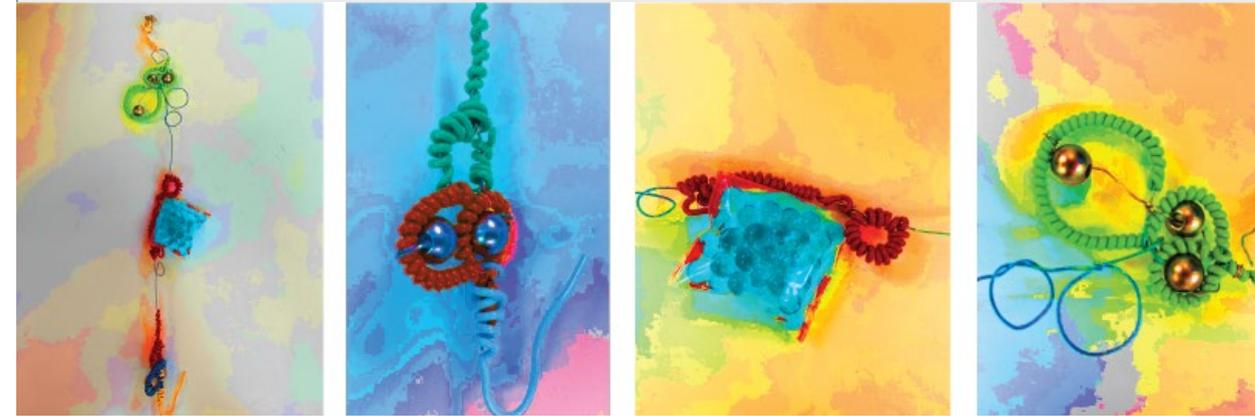
<Once the pavilion closed at the end of Summer 2021, the benches found a forever home in Avery Hall.>

sensory device

AdvV with [Bryony Roberts](#);
Fall 2021;
making; Photoshop; Illustrator;

<The sensory device, although small, is designed to calm the body via main pressure points on the neck and behind the ears.>

cool metal beads behind ear and cool soft gel beads on neck

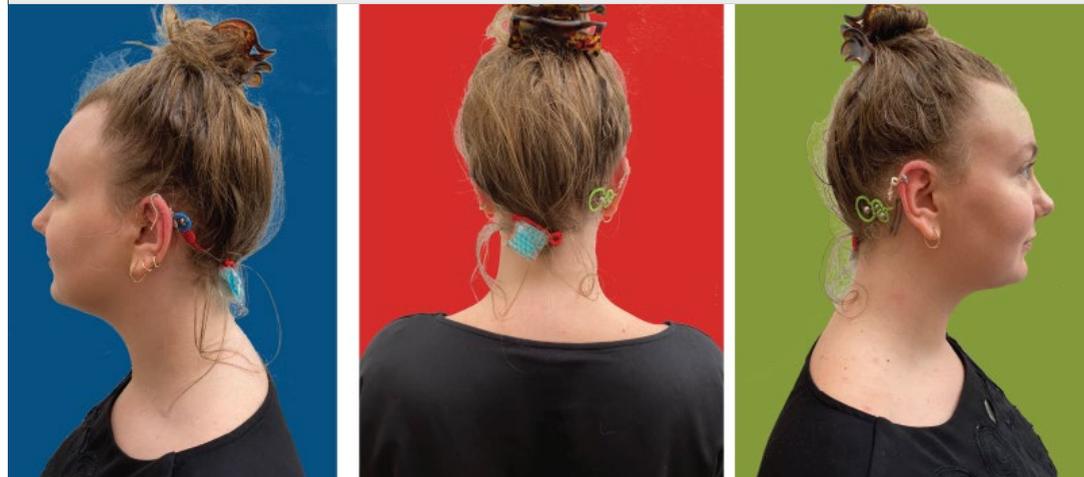


how to use

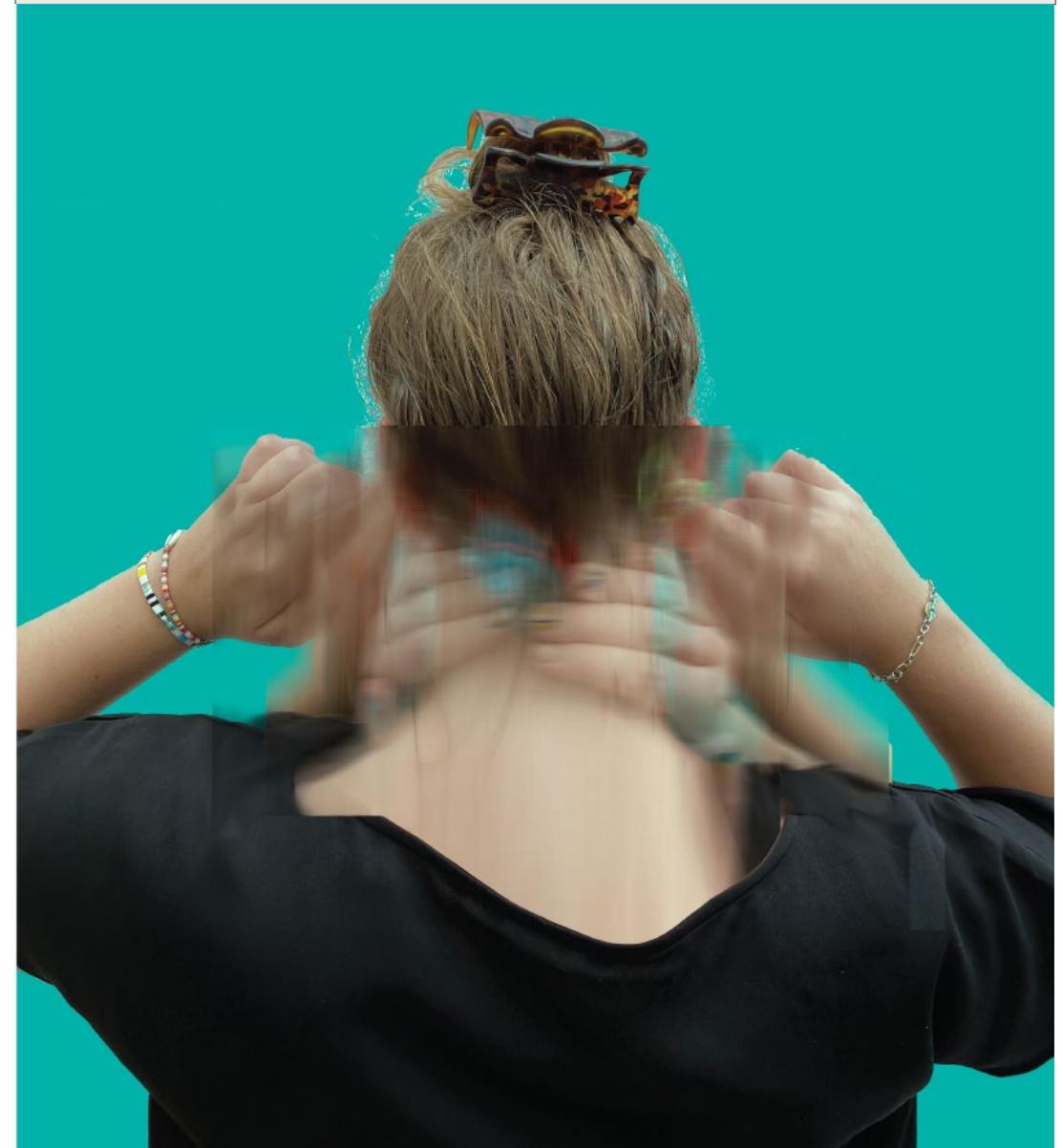
<Colorful and ergonomic, the device can be discretely hidden for everyday use or used as an anti-anxiety accessory for a pop of color on a stressful day.>

<Although fitted for behind the ears, the device can also be activated on pressure points at the temples or on your third eye.>

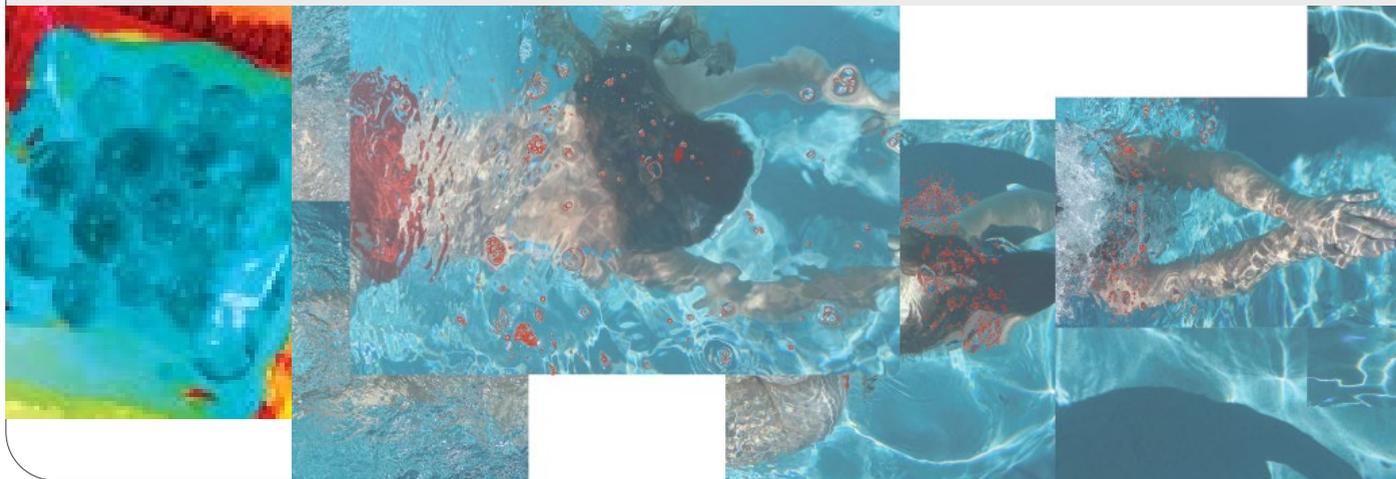
the device hooks onto the ears with a cuff



push down on metal beads on pressure points behind for 'brain massage'

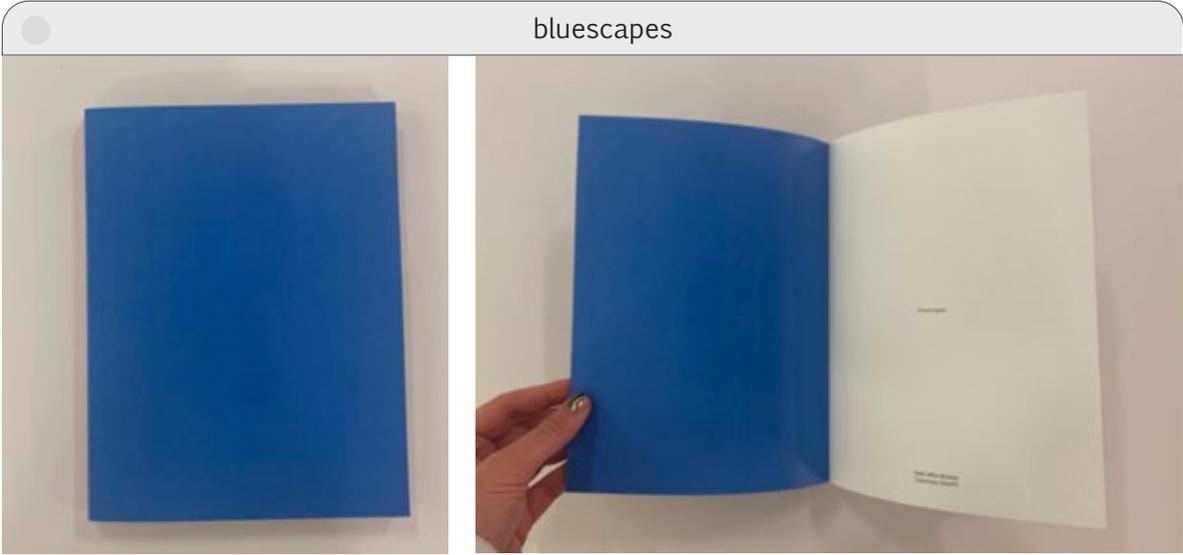


cooling beads replicate comfortable feeling of being underwater



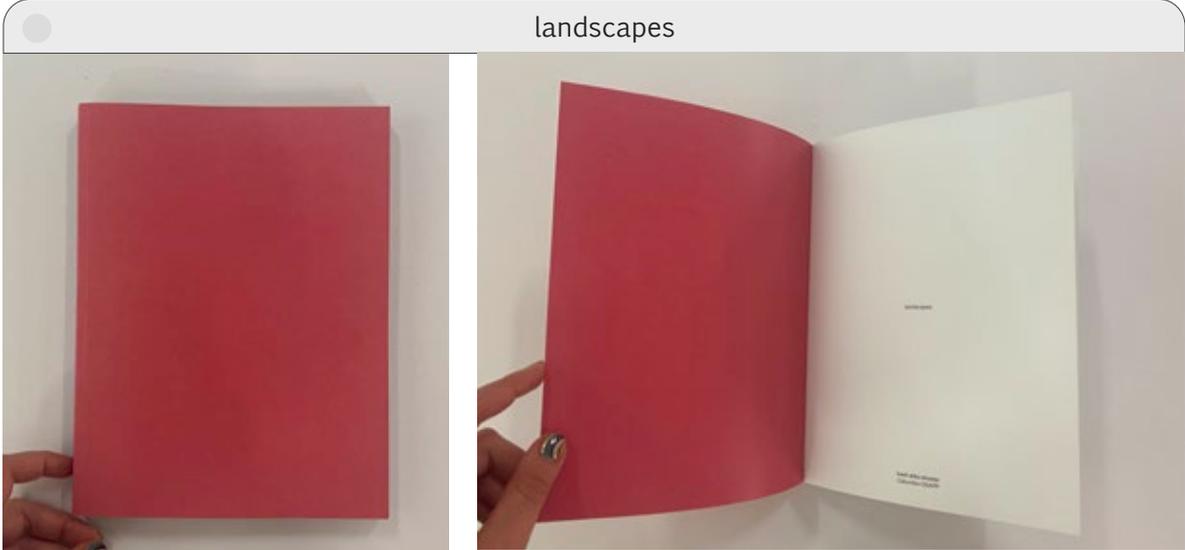
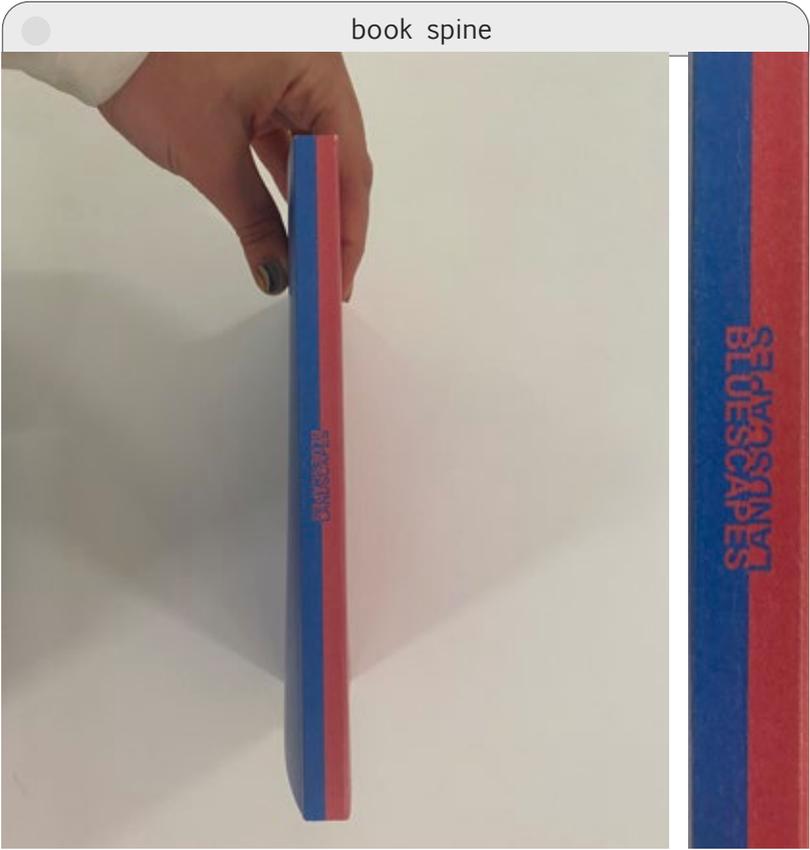
makergraph

AdvVI with Lot-ek (Ada Tolla & Giuseppe Lignano;
Spring 2021;
Rhino, Illustrator, Photoshop, InDesign, Making;
bluescapes;
landscapes;



the book

<The book has no beginning and no end. You may start with bluescapes or you may start with landscapes.>



pink and blue

<Pink and blue to play with the notion of gender binary of which I do not conform. "Girl" and "Boy".>

<Blue to represent an obsession with the color/feeling of blueness and pink to represent curves, design, deconstruction, and landscapes of color.>

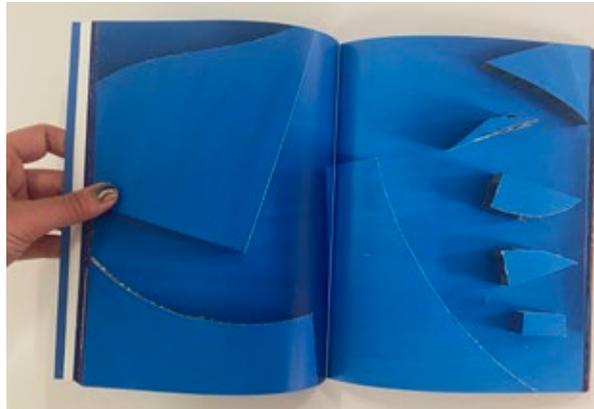
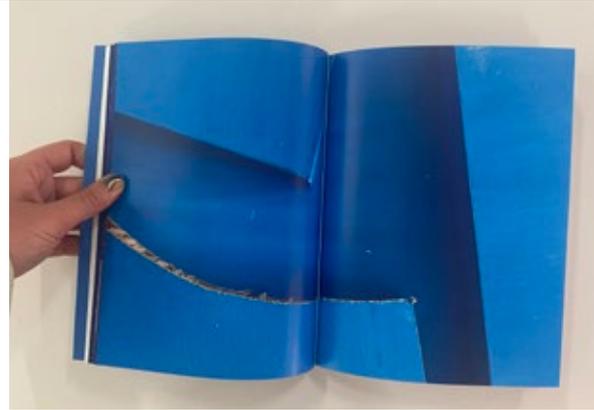
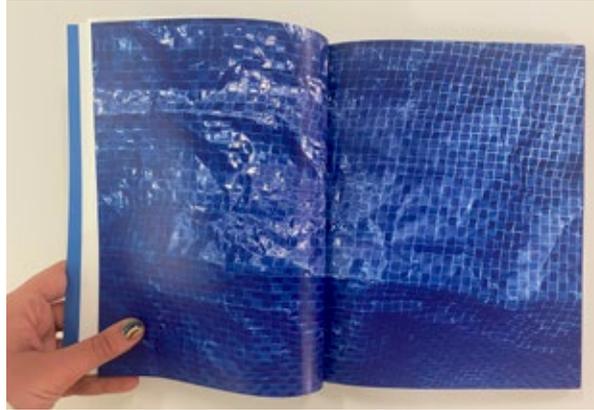
the book represents four materials, six objects, a design and fabrication process; but first and foremost it is an immersive experience.



blues

<Take blues from candy;
blues from the sky and the sea
just leave mine with me.>

select spreads from bluescapes and landscapes



the objects

<Plastic, Wood, Metal, Fabric.>

<Designed to be deconstructed.
Temporal.
Precarious.
Surfaced in blue.
Wrapped in texture.
Excessive tape, excessive staples, excessive annotations.
Secured with metal brackets and screws.>

objects in context



"i invite you into my corner of domesticity, my corner of blue, my corner of texture"



'packed'

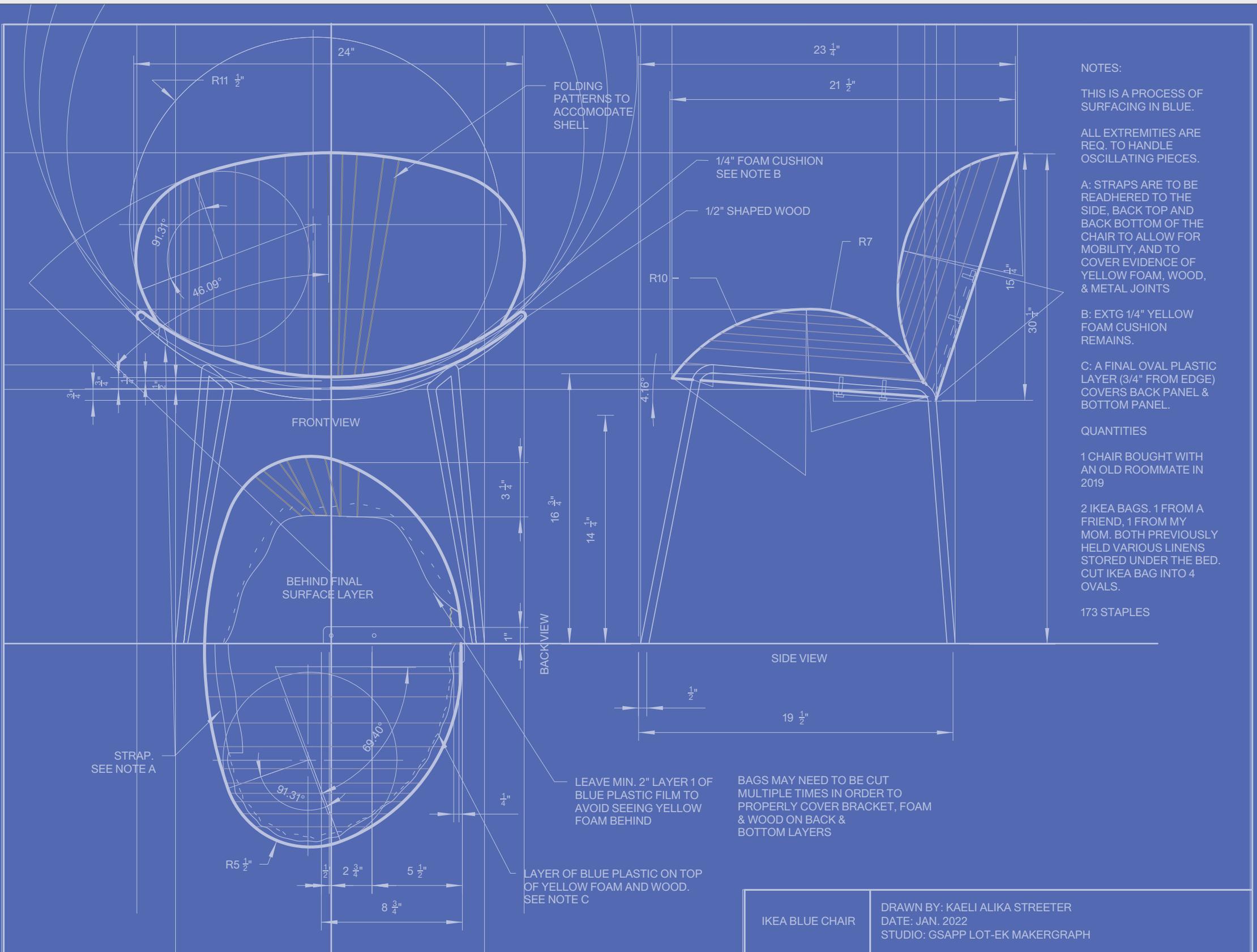


scenes

<Scenes made for you with pieces of my home, scraps and gifts from friends and old roommates.>

<A scene by baby blue. Blue is the surface, it travels in waves.>

ikea blue chair



NOTES:

THIS IS A PROCESS OF SURFACING IN BLUE.

ALL EXTREMITIES ARE REQ. TO HANDLE OSCILLATING PIECES.

A: STRAPS ARE TO BE READHERED TO THE SIDE, BACK TOP AND BACK BOTTOM OF THE CHAIR TO ALLOW FOR MOBILITY, AND TO COVER EVIDENCE OF YELLOW FOAM, WOOD, & METAL JOINTS

B: EXTG 1/4" YELLOW FOAM CUSHION REMAINS.

C: A FINAL OVAL PLASTIC LAYER (3/4" FROM EDGE) COVERS BACK PANEL & BOTTOM PANEL.

QUANTITIES

1 CHAIR BOUGHT WITH AN OLD ROOMMATE IN 2019

2 IKEA BAGS. 1 FROM A FRIEND, 1 FROM MY MOM. BOTH PREVIOUSLY HELD VARIOUS LINENS STORED UNDER THE BED. CUT IKEA BAG INTO 4 OVALS.

173 STAPLES

IKEA BLUE CHAIR
 DRAWN BY: KAEALIKA STREETER
 DATE: JAN. 2022
 STUDIO: GSAPP LOT-EK MAKERGRAPH

i live alone

<I live alone surrounded by blue things. Blue table, blue chairs, blue rug, blue art. I live alone but I am rarely lonely. I live alone and I am sometimes blue.

I have so many things in so many bags. Bags filled with bags filled with trinkets and clothes. My histories, my secrets hidden under the bed, in the closet.>

material



small blue table

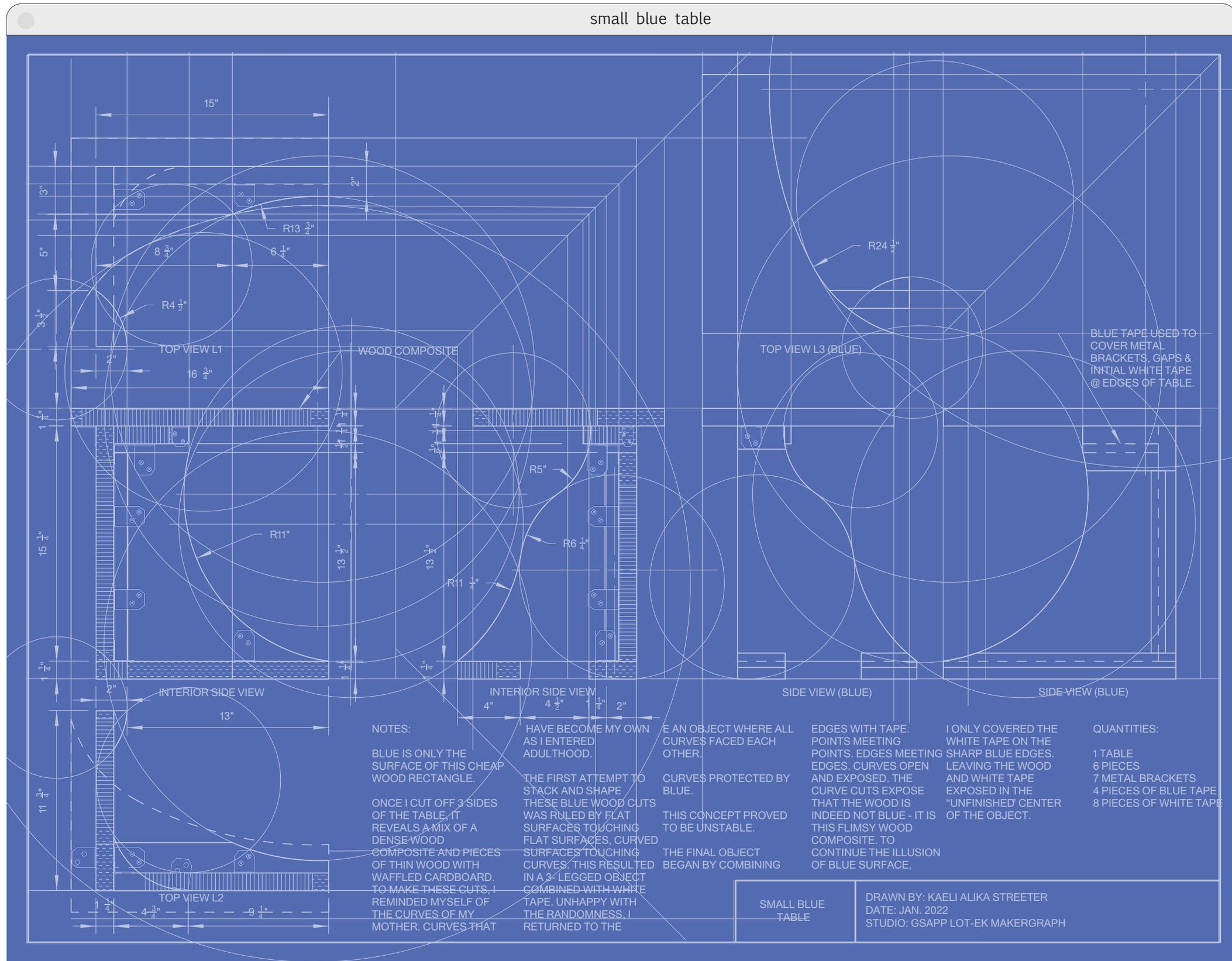
a new name: thelastbabyblue

<Secrets, secrets, secrets covered in blue. A blue surface. A blue identity.>

<When I was 3, I made **my first blue book**. Finding blue things throughout my small, expanding world. A Miami baby, my blue book consists of pools, popsi-cles, and flip flops.

When I was 21, I made my second blue book. I was blue: the feeling. I yearned for the comfort of blue: the color and found solace in rooftop pools.

For the past five years, this has been my identity. A new name: the last baby blue. The more I resist this name, the more it defines me. Blue objects, blue gifts, blue thoughts.>



small blue table



NOTES:

BLUE IS ONLY THE SURFACE OF THIS CHEAP WOOD RECTANGLE.

ONCE I CUT OFF 3 SIDES OF THE TABLE, IT REVEALS A MIX OF A DENSE WOOD COMPOSITE AND PIECES OF THIN WOOD WITH WAFFLED CARDBOARD. TO MAKE THESE CUTS, I REMINDED MYSELF OF THE CURVES OF MY MOTHER. CURVES THAT

HAVE BECOME MY OWN AS I ENTERED ADULTHOOD.

THE FIRST ATTEMPT TO STACK AND SHAPE THESE BLUE WOOD CUTS WAS RULED BY FLAT SURFACES TOUCHING FLAT SURFACES, CURVED SURFACES TOUCHING CURVES. THIS RESULTED IN A 3 LEGGED OBJECT COMBINED WITH WHITE TAPE. UNHAPPY WITH THE RANDOMNESS, I RETURNED TO THE

BE AN OBJECT WHERE ALL CURVES FACED EACH OTHER.

CURVES PROTECTED BY BLUE.

THIS CONCEPT PROVED TO BE UNSTABLE.

THE FINAL OBJECT BEGAN BY COMBINING

EDGES WITH TAPE. POINTS MEETING POINTS. EDGES MEETING EDGES. CURVES OPEN AND EXPOSED. THE CURVE CUTS EXPOSE THAT THE WOOD IS INDEED NOT BLUE - IT IS THIS FLIMSY WOOD COMPOSITE. TO CONTINUE THE ILLUSION OF BLUE SURFACE,

I ONLY COVERED THE WHITE TAPE ON THE SHARP BLUE EDGES. LEAVING THE WOOD AND WHITE TAPE EXPOSED IN THE "UNFINISHED" CENTER OF THE OBJECT.

QUANTITIES:

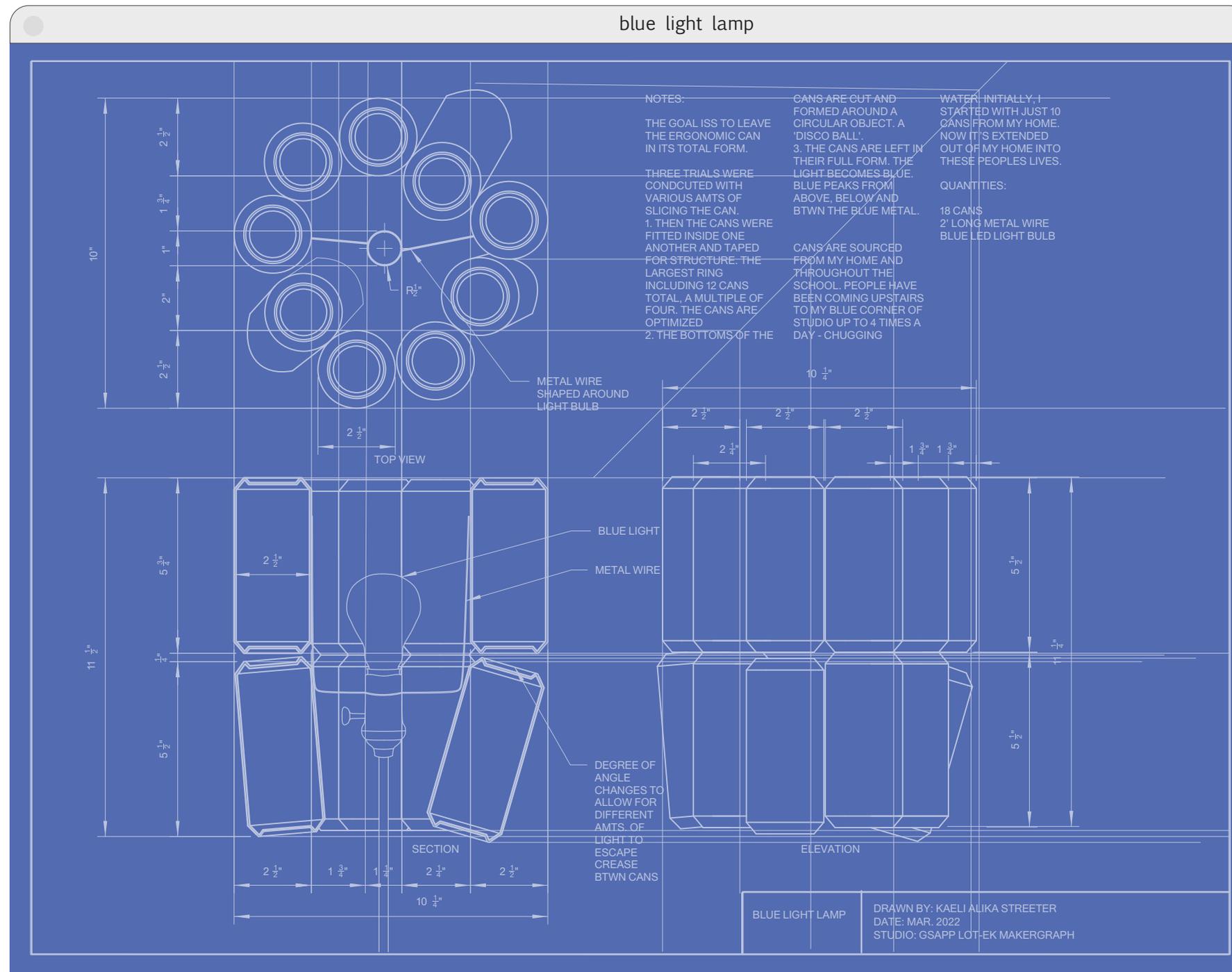
- 1 TABLE
- 6 PIECES
- 7 METAL BRACKETS
- 4 PIECES OF BLUE TAPE
- 8 PIECES OF WHITE TAPE

SMALL BLUE TABLE

DRAWN BY: KAELI ALIKA STREETER
DATE: JAN. 2022
STUDIO: GSAPP LOT-EK MAKERGRAPH



blue light



lacroix can



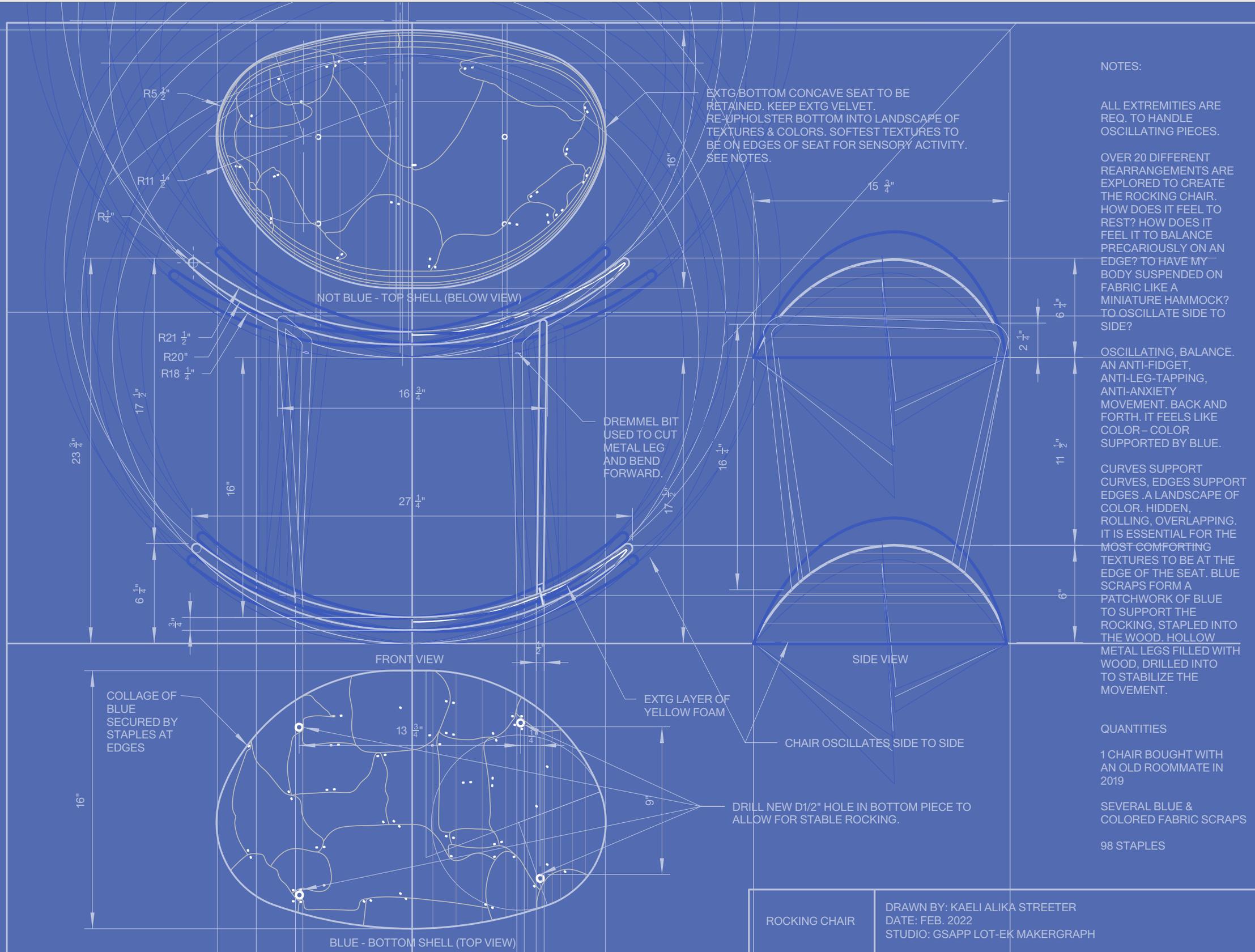
blue travels in waves

<The sky is blue because of electromagnetic radiation by particles of a much smaller wavelength.

The sky is blue because as the sun's light reaches Earth's surface, every color of the rainbow encompasses us, but blue scatters through particles and gases. Our Earth scatters and reflects blue.

Light on this planet is white. The substance is colorless, the blue is surface.>

rocking chair



● blue is the surface

<Blue is the surface. An identity, a name, an alias. Blue are the photos that I take, the sky that I love and the pools that I swim in.

Blue is the support. It comes in waves. It oscillates. It is where I'm from. Forever home.>



landscapes of color

<Blue was never my favorite color. I live in color – surrounded by colors. Partial to pinks, yellows, oranges, greens. I like to live in a collage, **landscapes of color** and texture.>

rug



designed to be deconstructed

<I live alone, but I'm seldom as blue as I was when I was a kid. I live in a landscape of color – held together with excessive amounts of tape and staples.

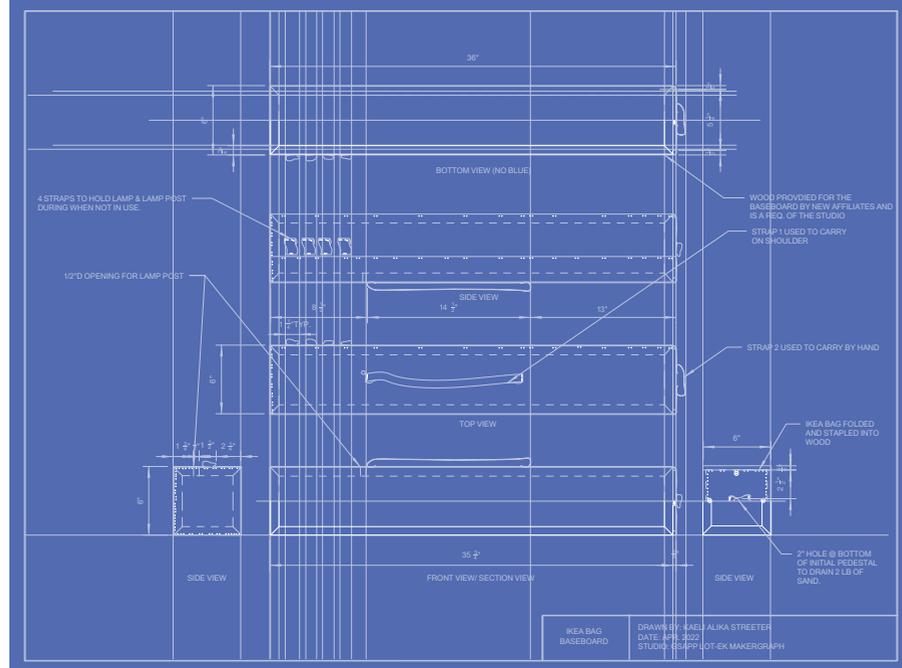
Edges protect curves.

Curves with secrets, texts with stories, blue is an alias – designed to be deconstructed.>

ikea bag baseboard



ikea bag baseboard



rug

