

Narratives of architectural

M O T I O N

A collection of non-static
projects, criticalities and thoughts



Maria Candelaria Ryberg
M.S. Advanced Architectural Design 23'
GSAPP Portfolio

Narratives of Architectural Motion

Narrative

A non-linear criticality

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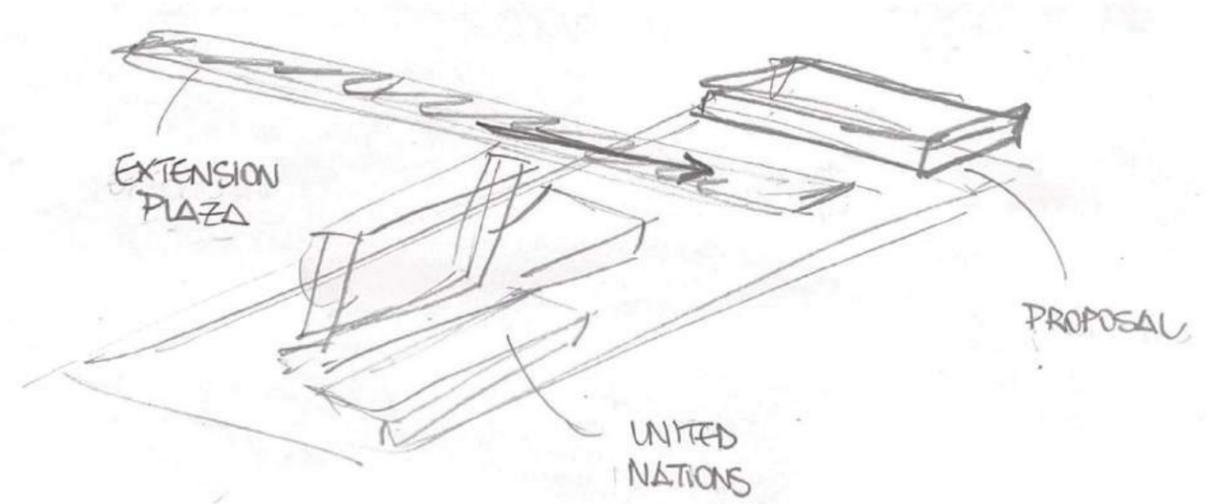
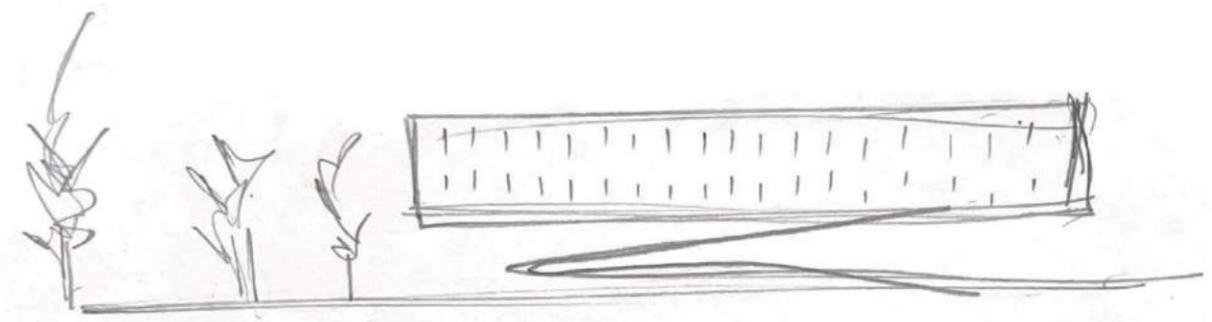
Forum for Humanities

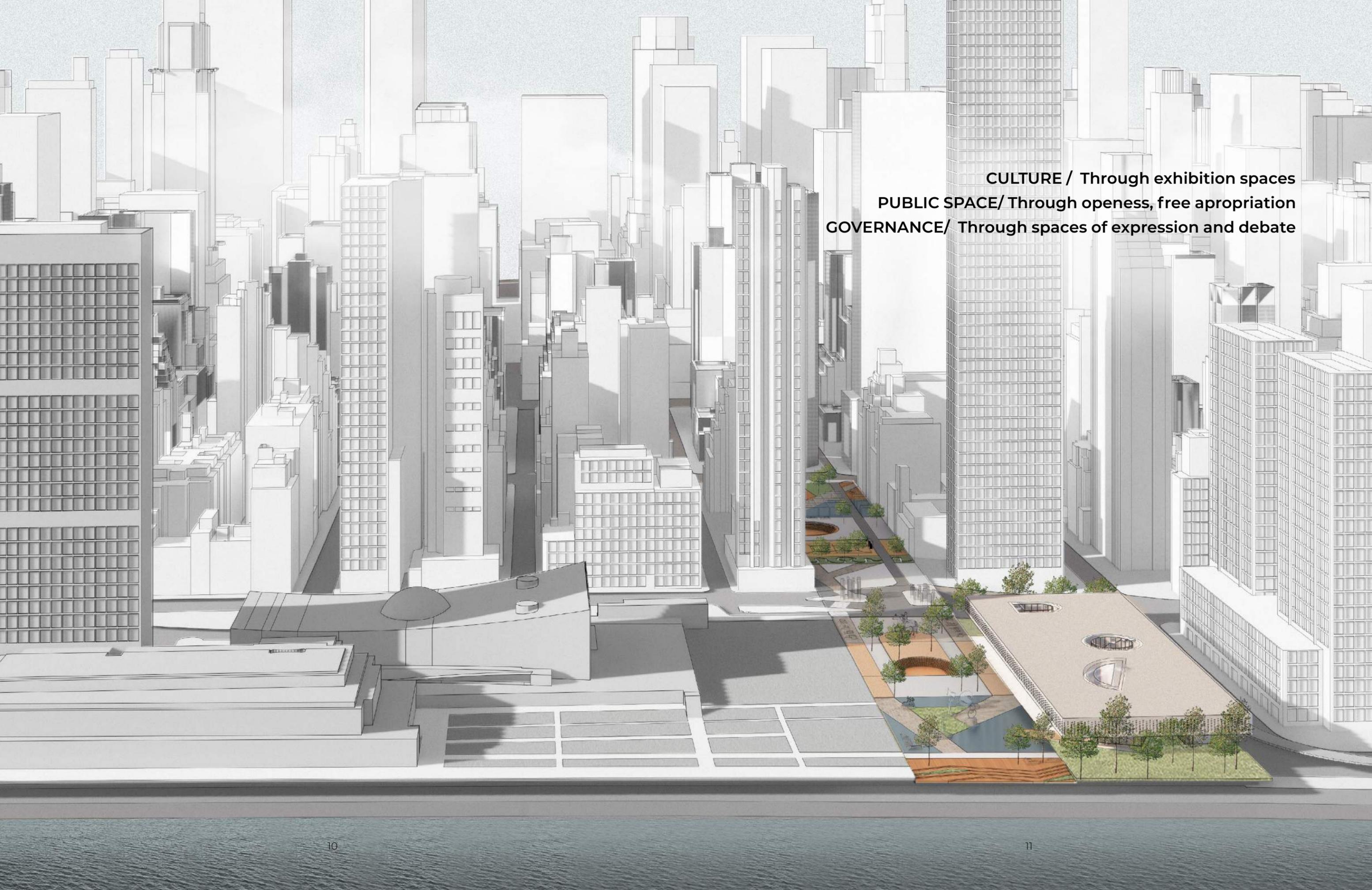
Culture, Governance, and Public Space

Advanced Studio IV | Summer semester
Parallel UN | Prof. Eric Bunge
Collective project | Maria Ryberg, Simon Galecki

Forum for Humanities is a proposal to **rethink the United Nations Headquarters**, exploring its potential to have even greater exposure and transparency. The proposal extends the historical place of debate Dag Hammarskjold Plaza into the UN Headquarters, creating a new hybrid between culture, public space, and space of governance.

The expanded plaza transforms the landscape across UNHQ's North lawn into a series of exhibition spaces. A new exhibition center is designed to be perceived as a floating volume to free up the ground level and reinforce its public realm. A gentle ramp to the upper floor will host the UN mission exhibitions. The second floor provides space for the 195 Nations with varied and rotated layouts as an armature for public engagement.





CULTURE / Through exhibition spaces
PUBLIC SPACE/ Through openness, free appropriation
GOVERNANCE/ Through spaces of expression and debate

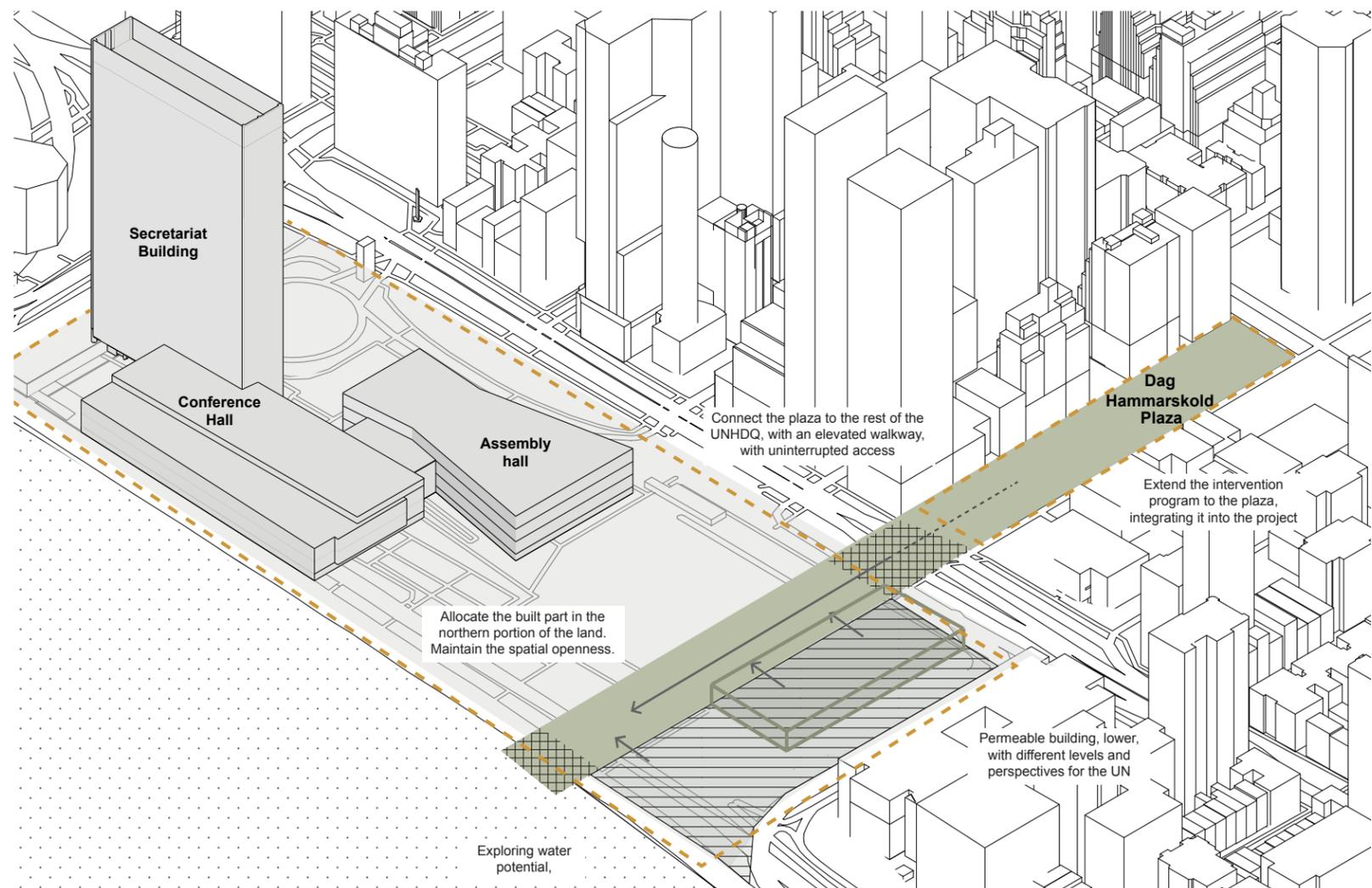
Assembly Hall UN / Session

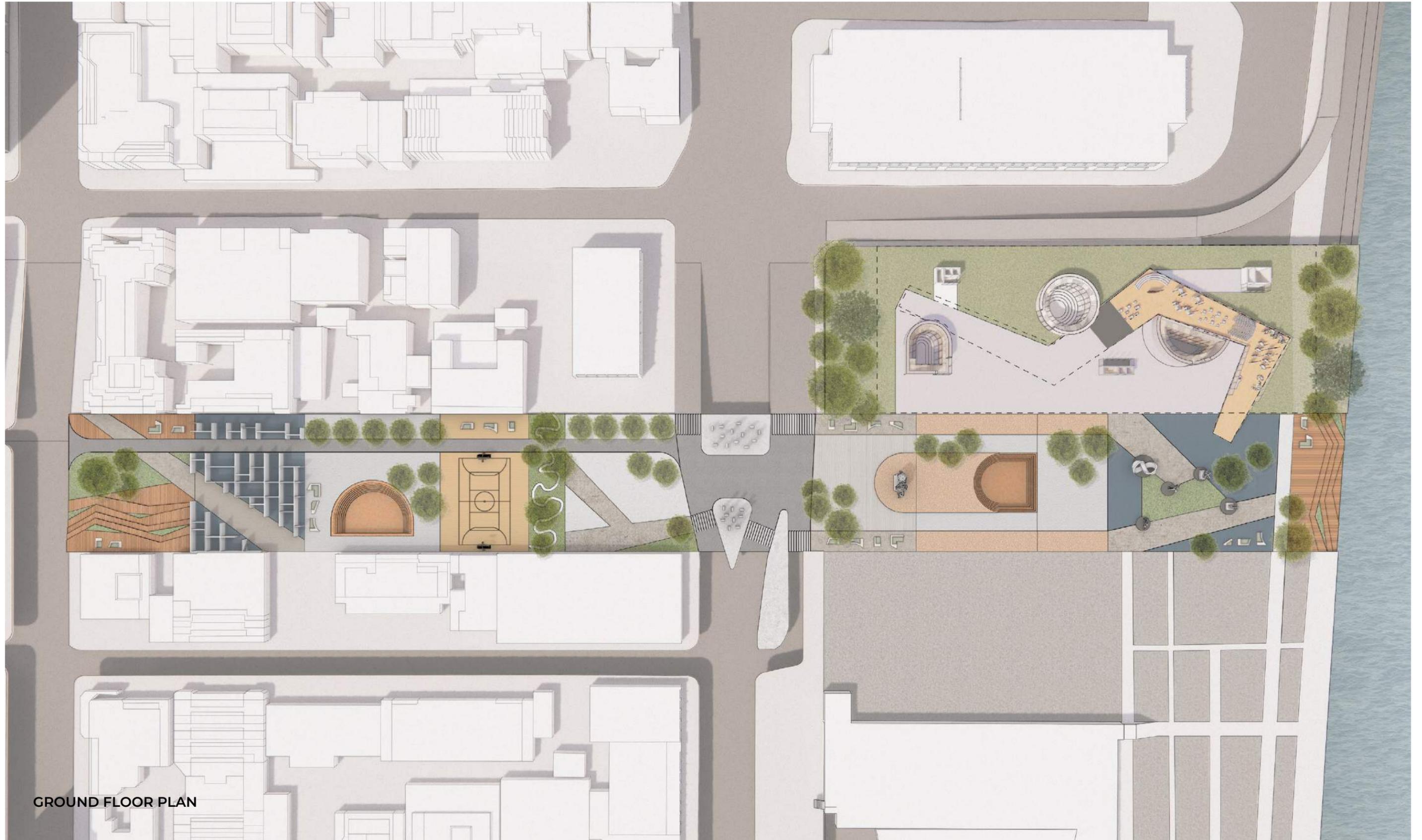


Dag Hammarskold Plaza / Protest



Our intention is to reimagine the UN boundaries as a public realm, creating a new space for gathering, exchange of ideas, and debate:
The forum of humanities



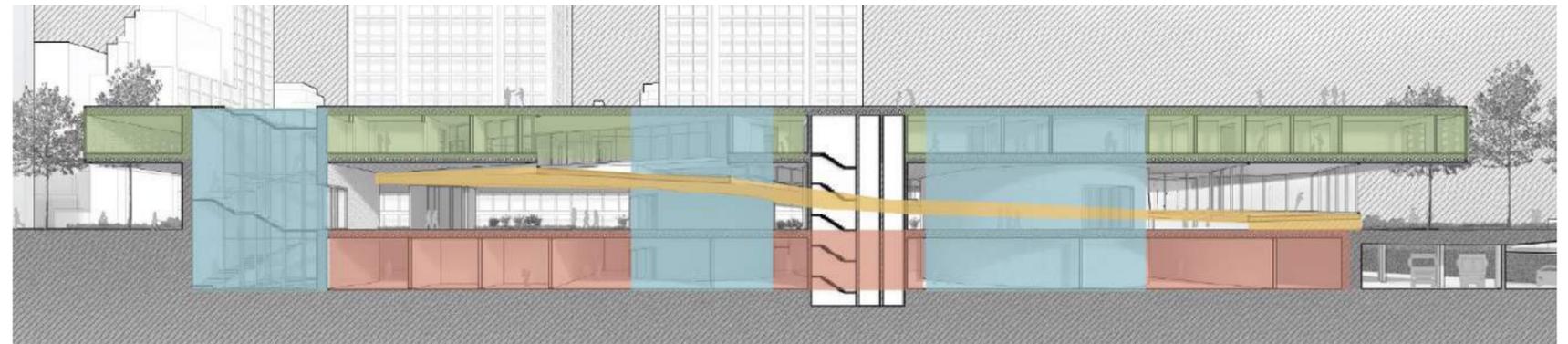


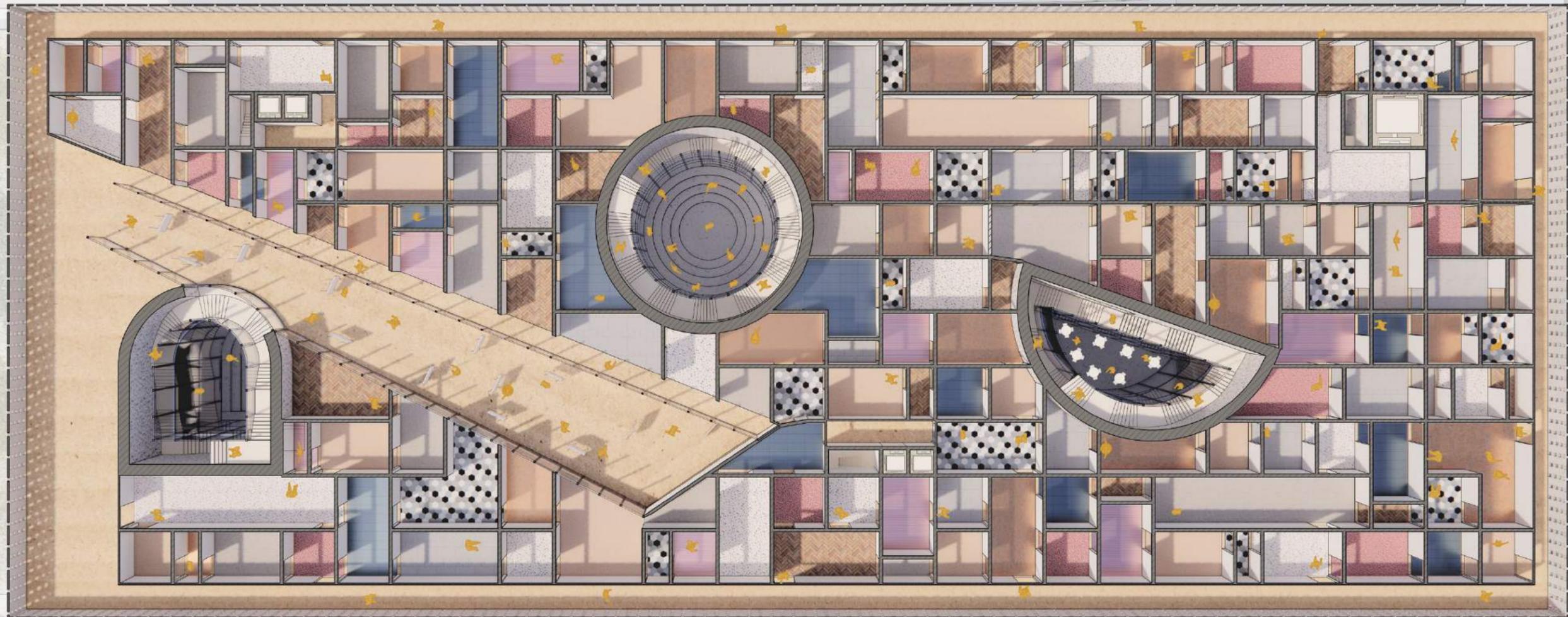
GROUND FLOOR PLAN



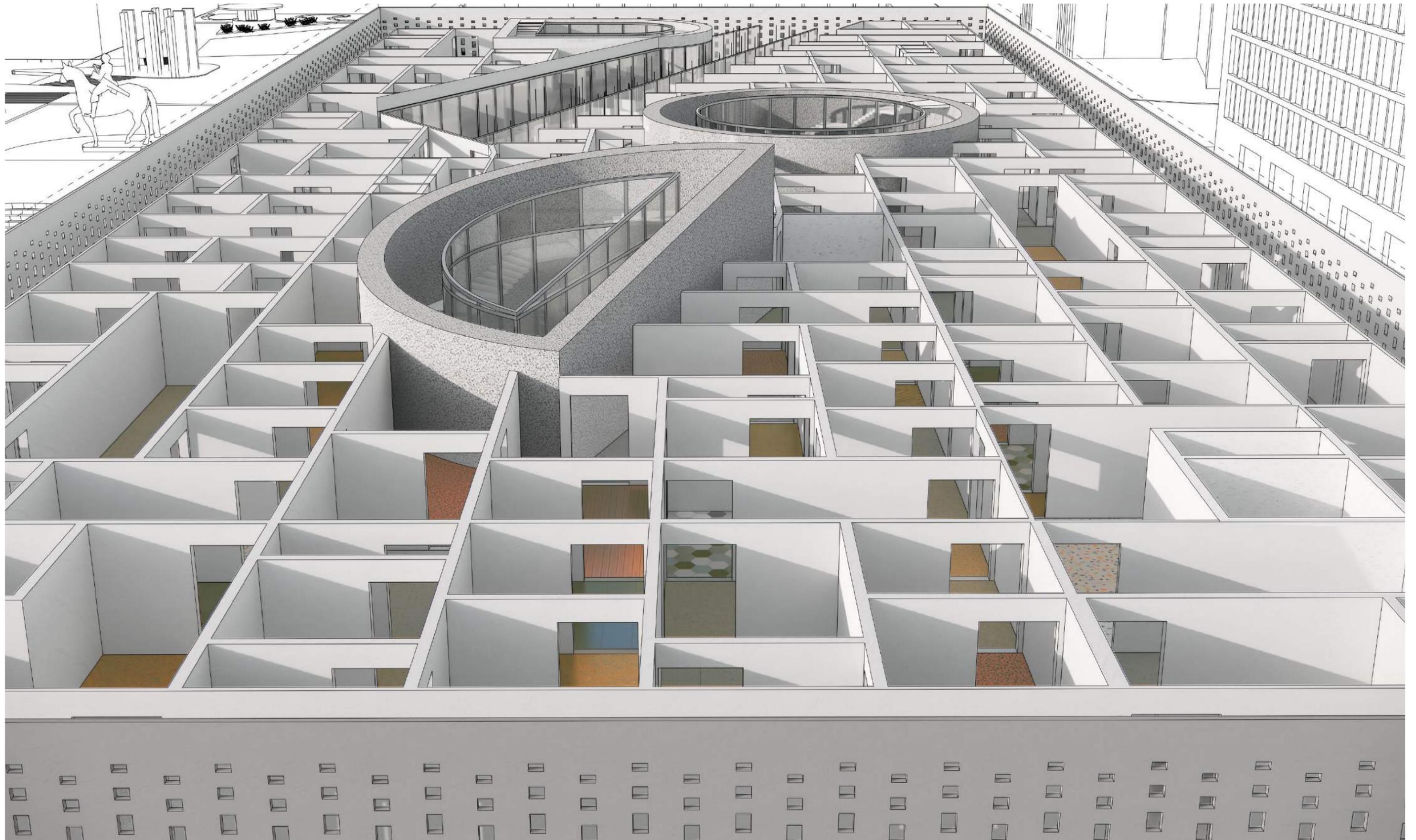
PROGRAM

- UN Mission and history exhibitions
- Nations exhibitions
- Lectures, workshop and interaction
- Service and support



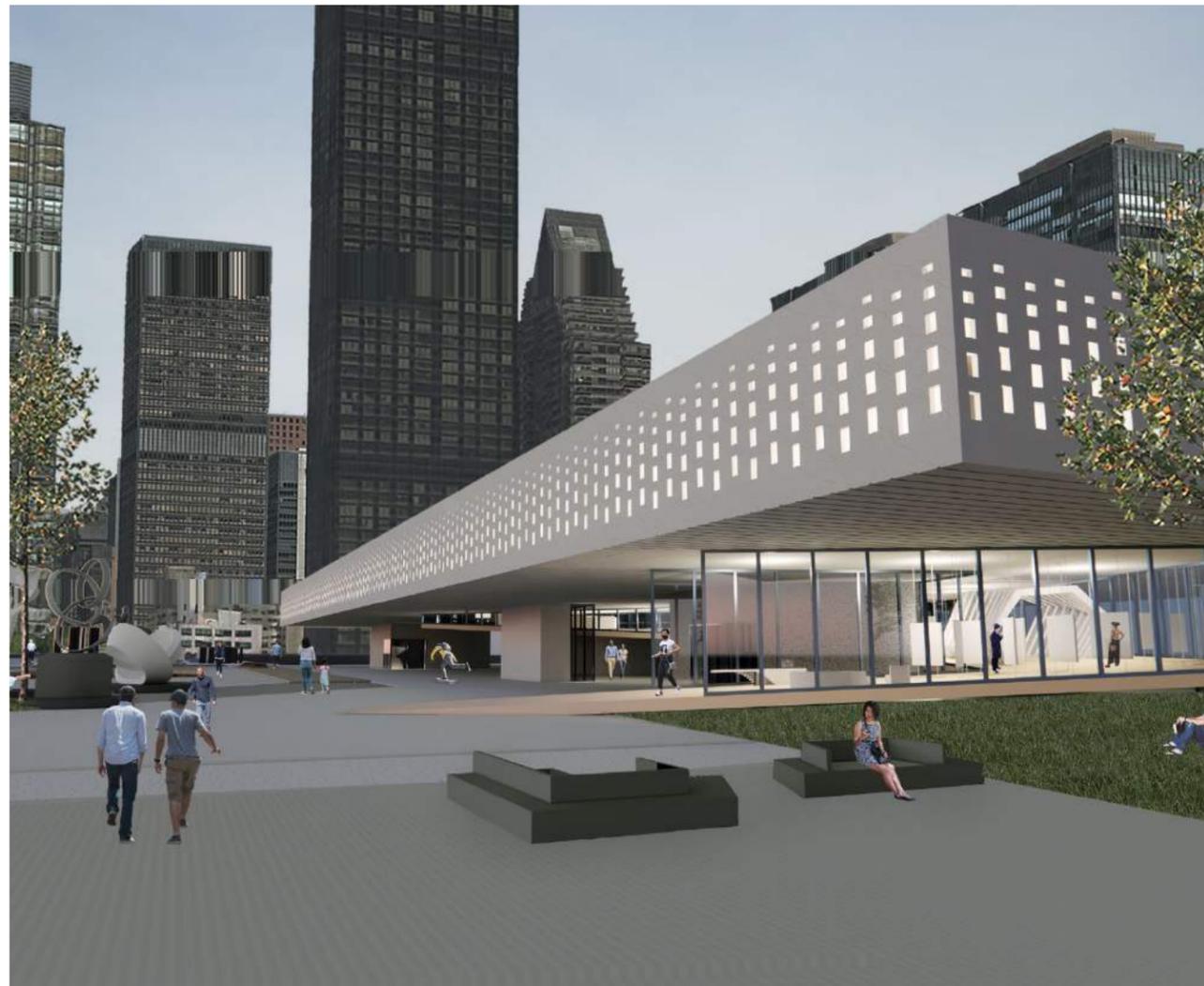


SECOND FLOOR PLAN





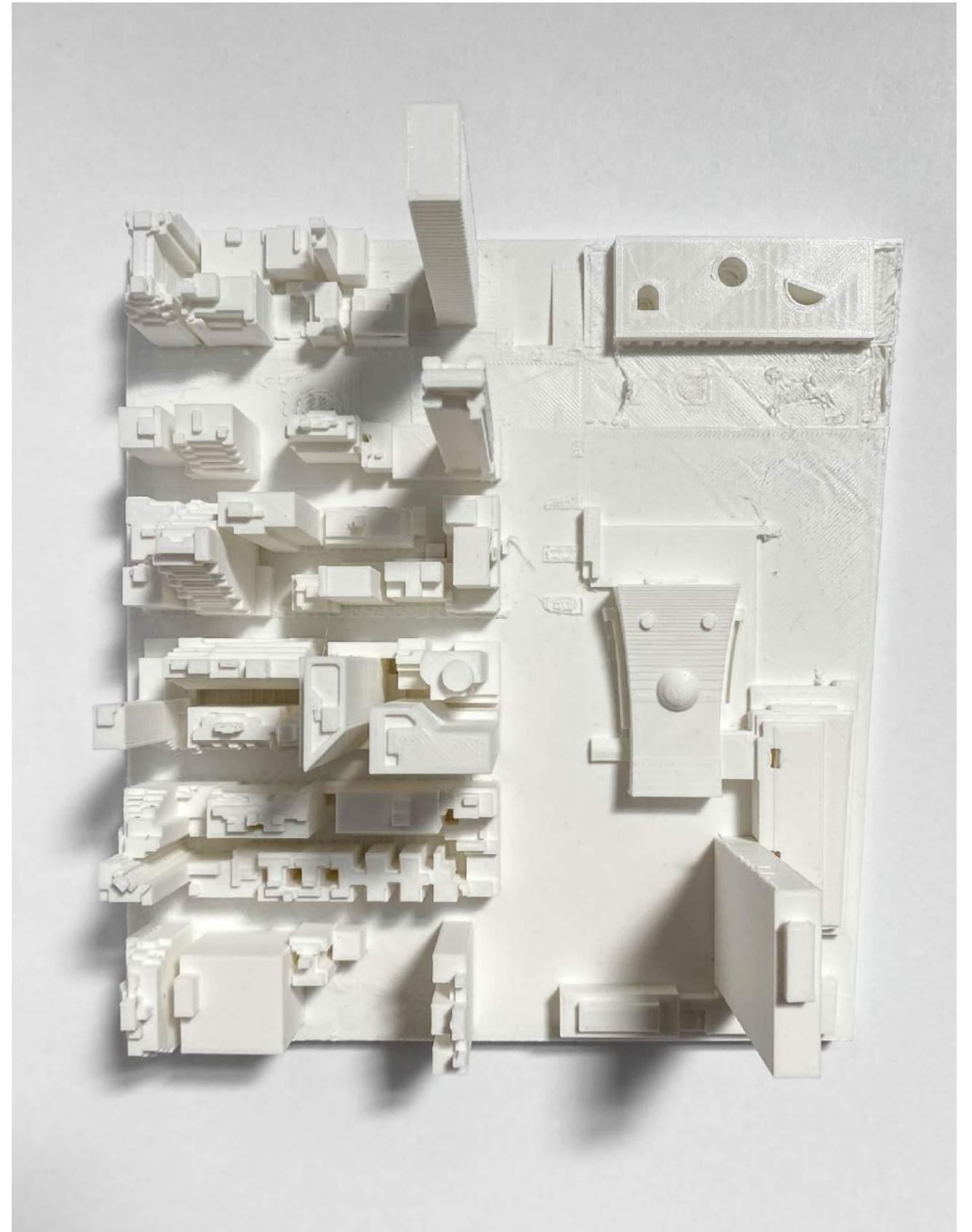
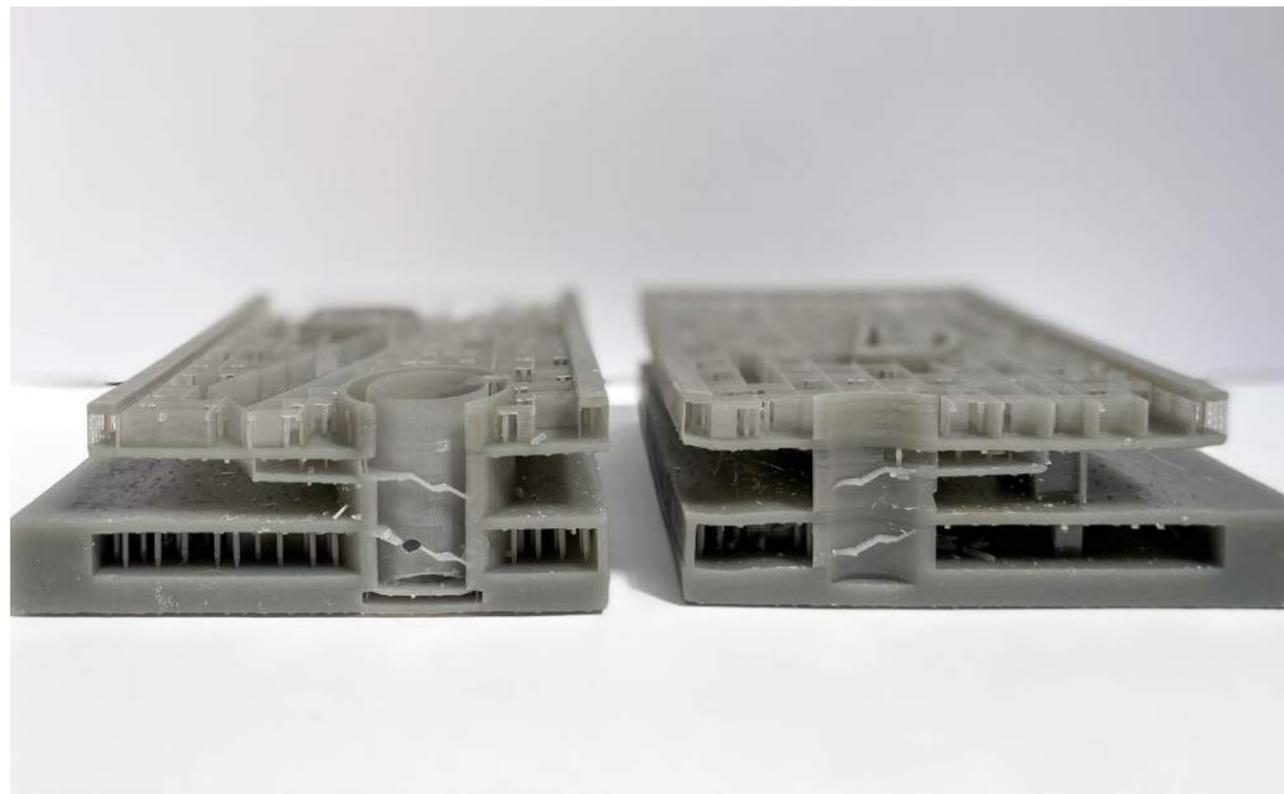
SECTION



EXTERIOR VIEW



INTERIOR VIEW



Kaleidoscopic Assemblies

The lenses of Architectural Complexity

Advanced Studio V | Fall semester

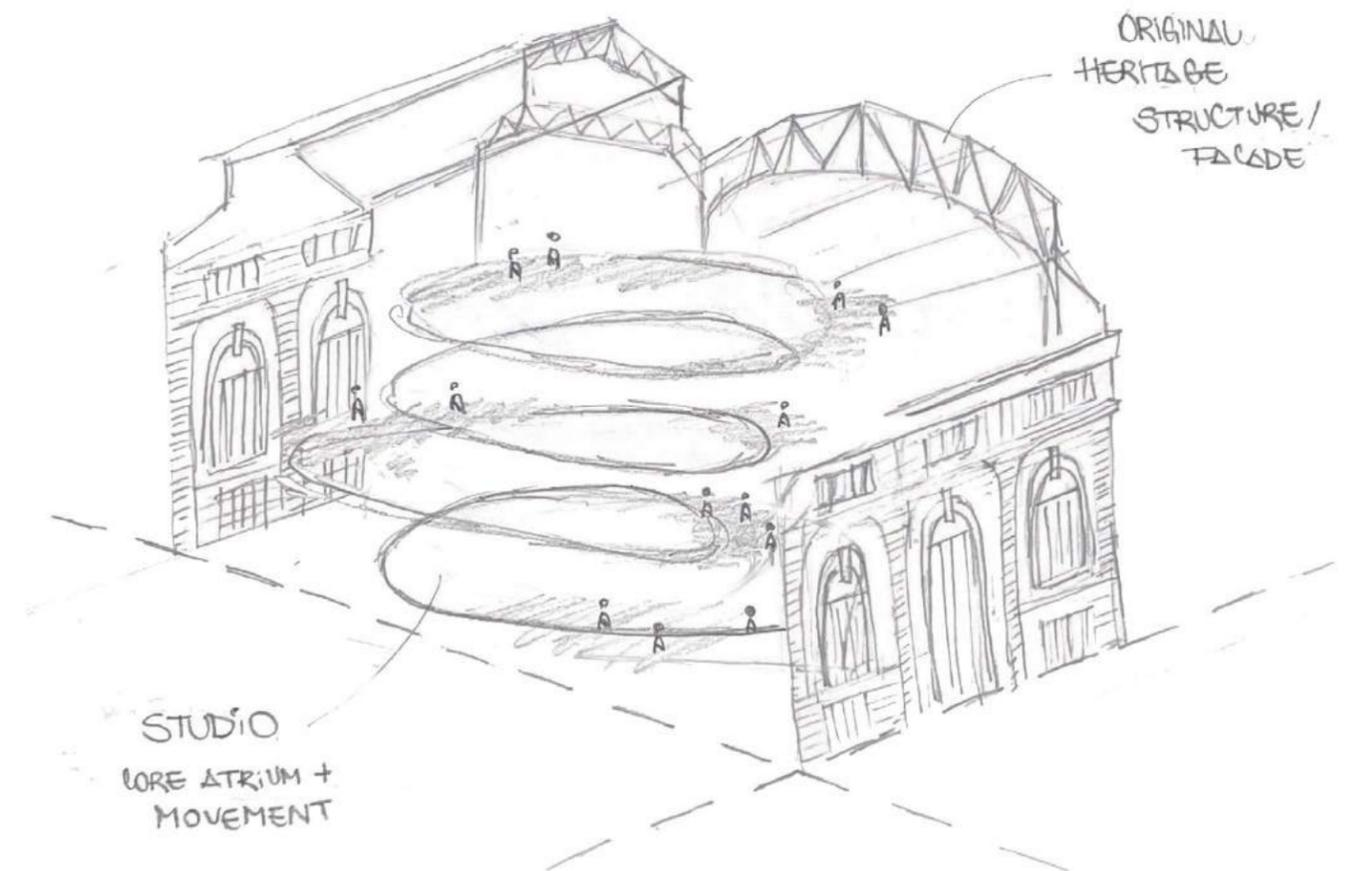
Studio on Studio | Prof. Bernard Tschumi

Collective project | Maria Ryberg, Jonathan Chester, Wesley Kinsey

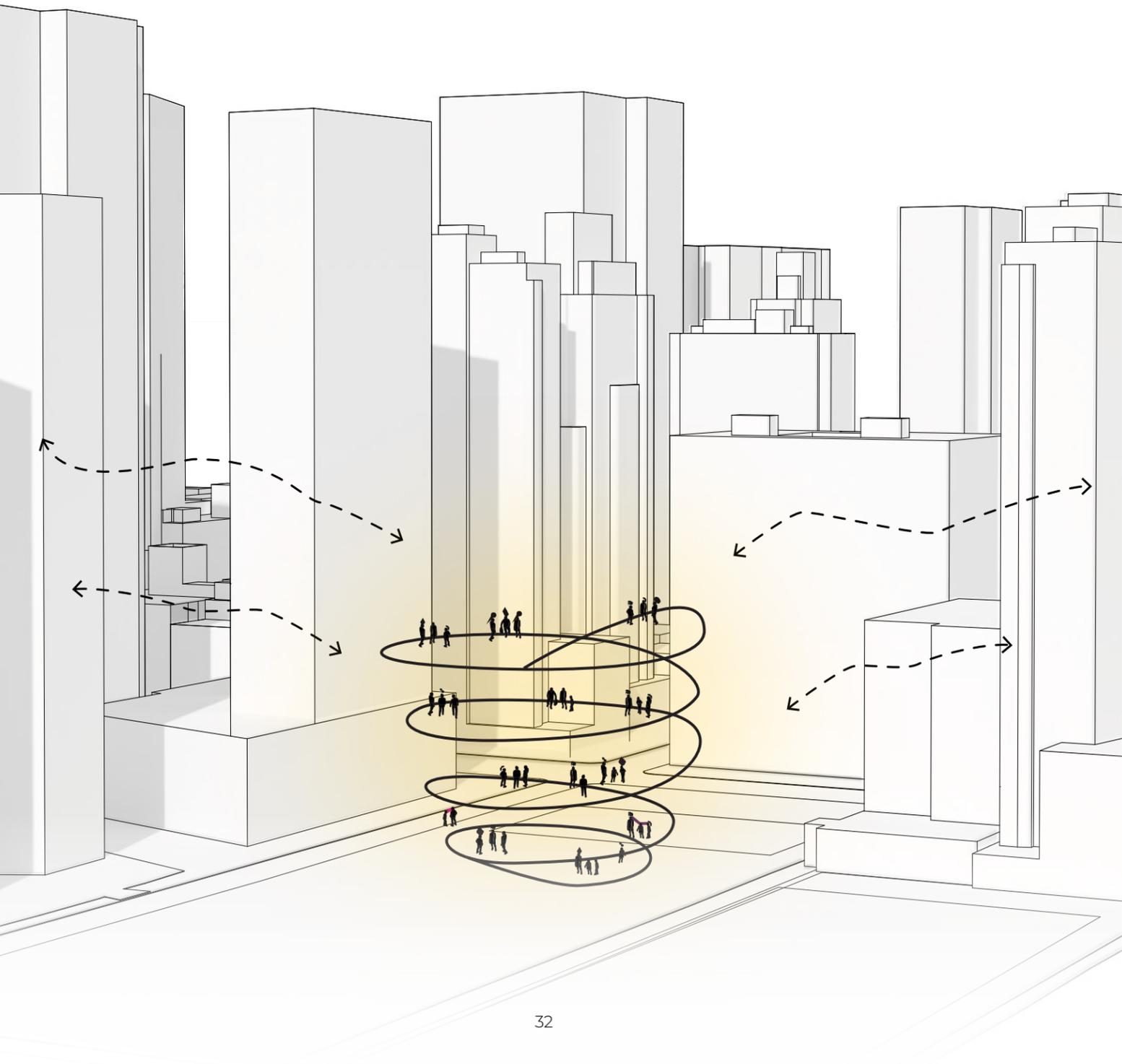
This studio proposes a **new architectural school** in the heritage IRT powerhouse in NYC, **rethinking the role of the studio.**

Kaleidoscopic Assemblies explore new paths of understanding architecture - shaking up the discourse and re-assembling fragments into a new architectural perception. We understand the studio as the binding element in a collaborative construction.

From this perspective, the **studio's primary purpose is to provide a gathering space, where students learn by doing, collaborating, observing, and being observed.** Instead of an enclosed room, the studio becomes the movement of the building, performing as a spread and active space of gathering.

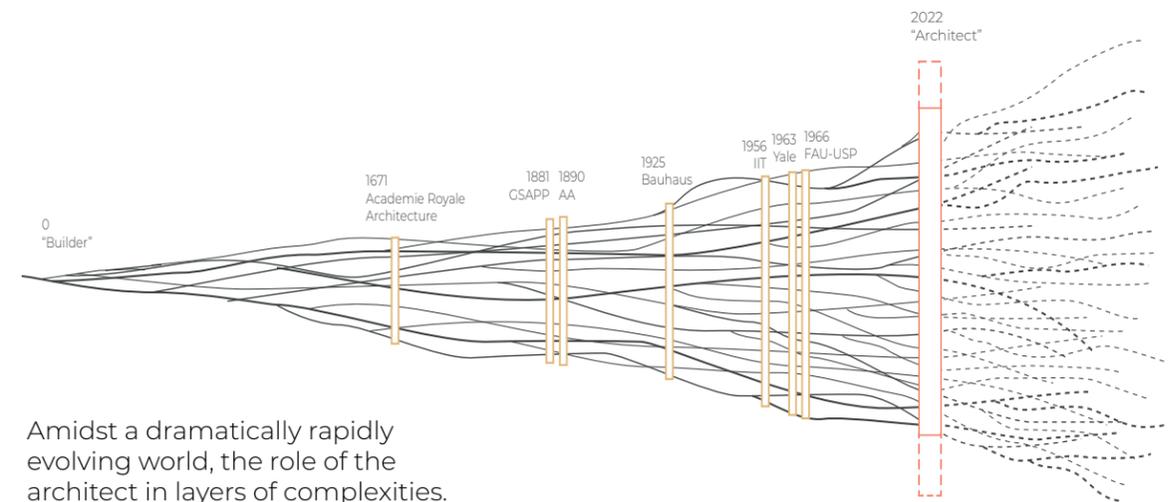
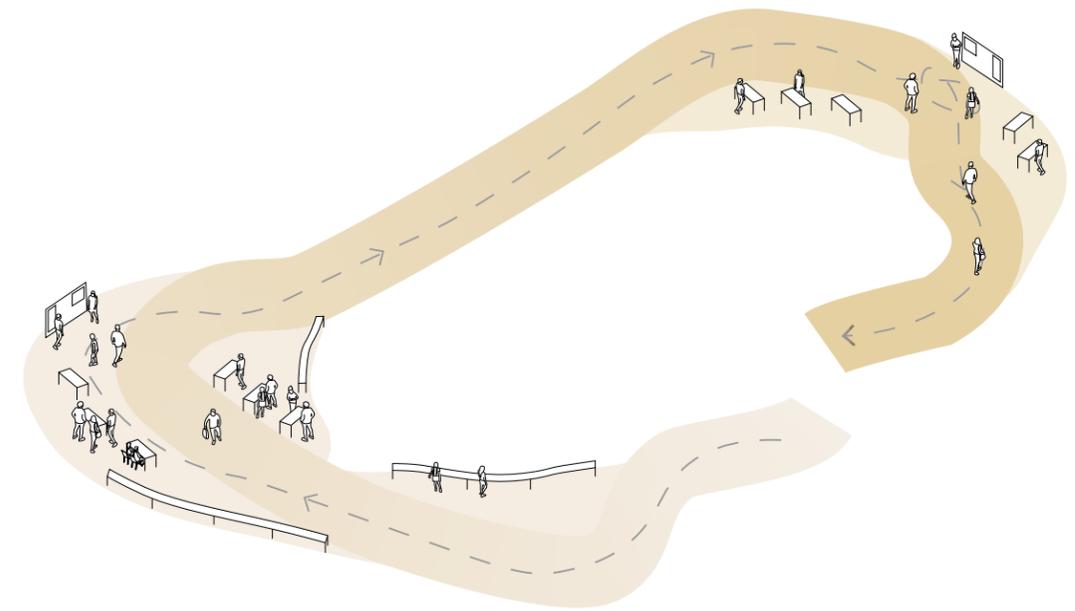


CONCEPT



Studio as Movement + Gathering

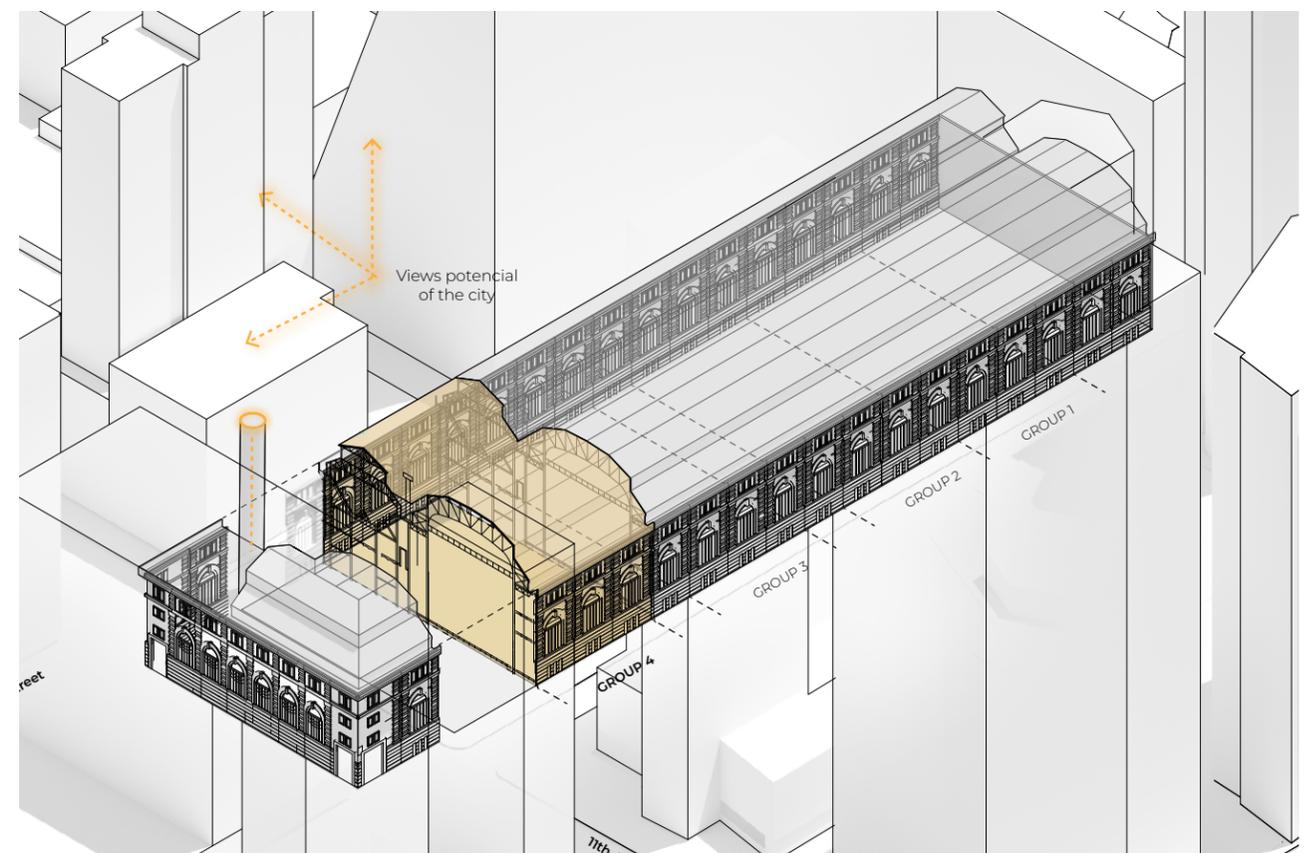
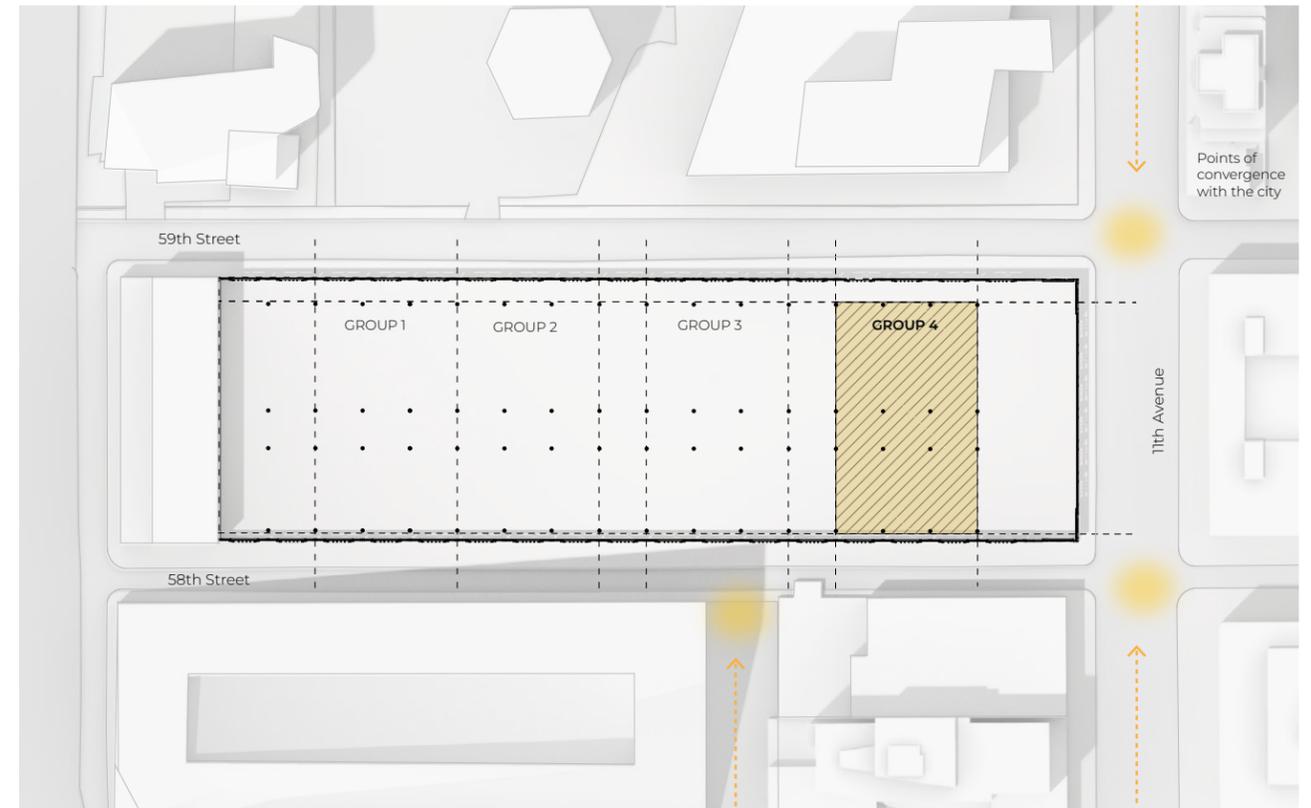
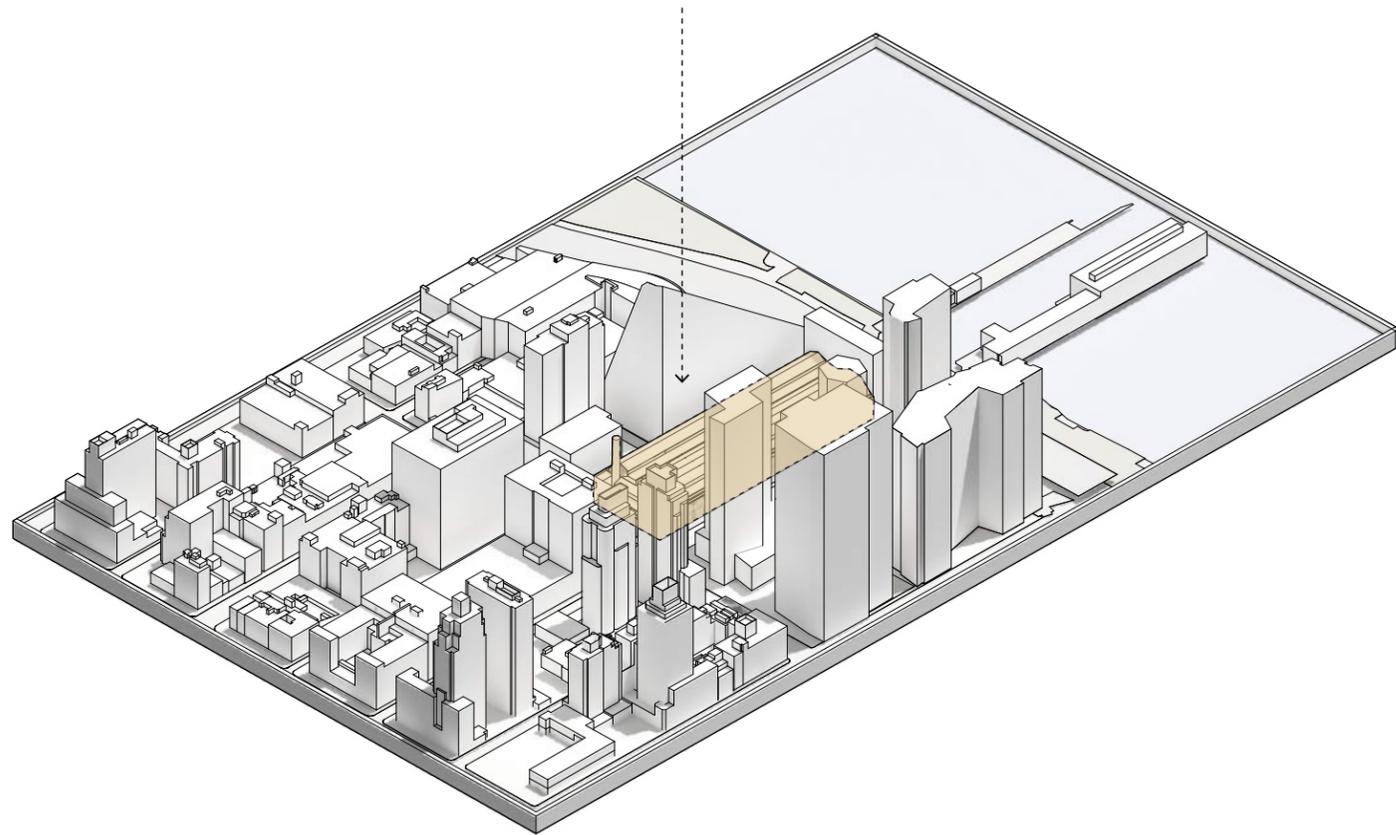
The studio maximizes the **potential of encountering** as one moves through the spaces. Students learn in a **collaborative atmosphere** by **doing, observing, and being observed.**



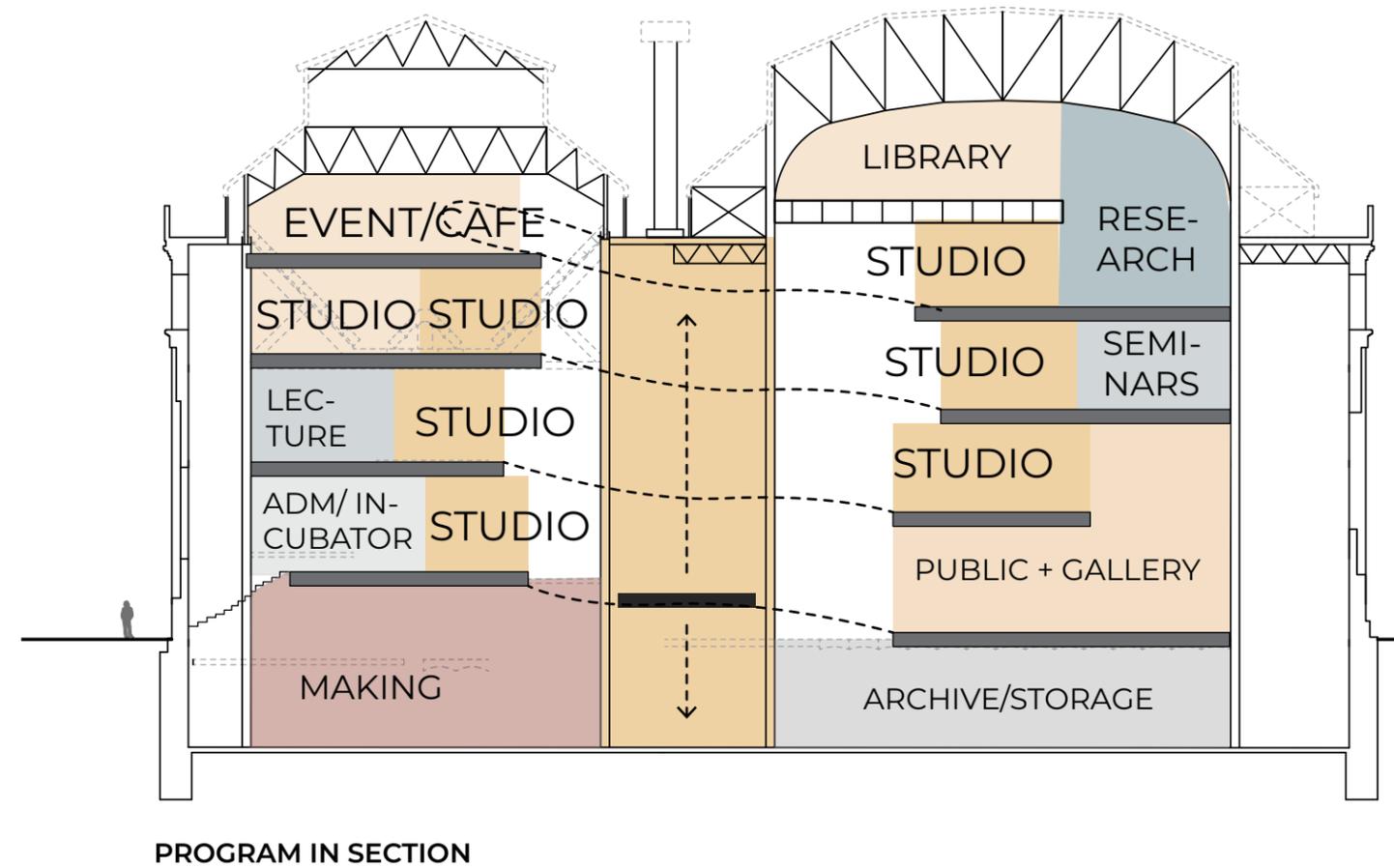
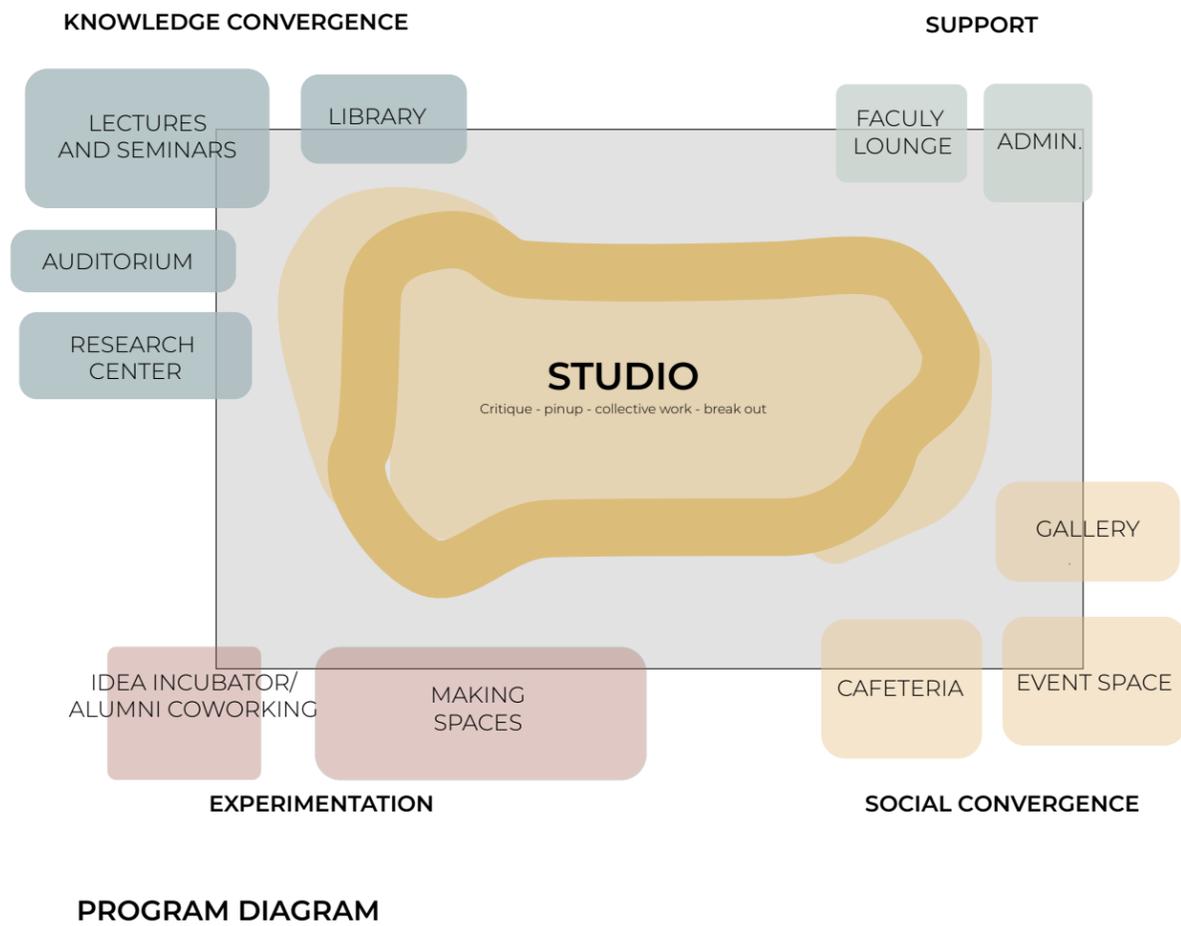
Amidst a dramatically rapidly evolving world, the role of the architect in layers of complexities.

CONTEXT

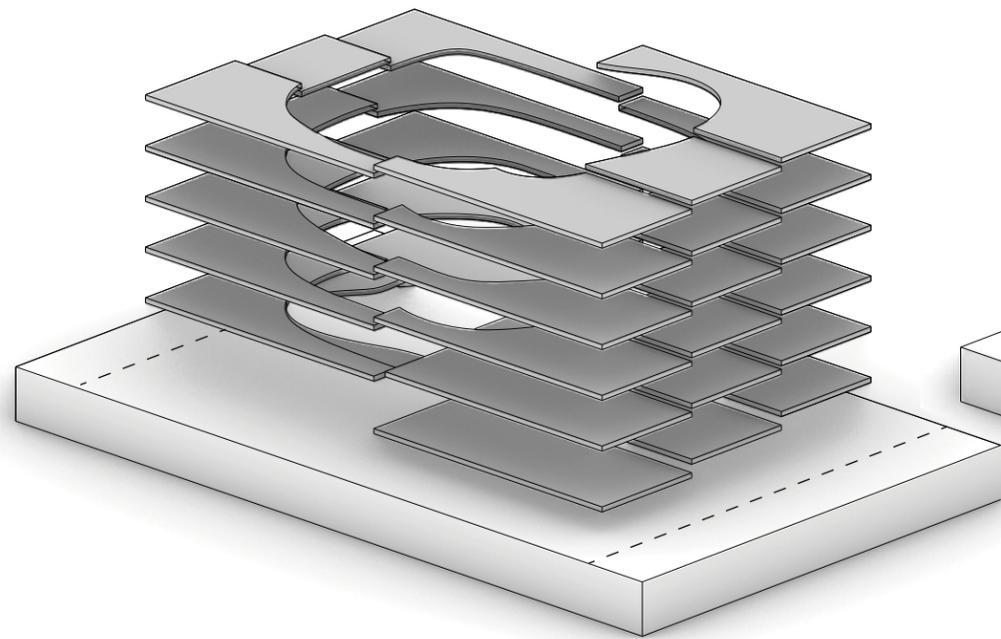
The IRT Powerhouse is a historic building that was constructed in 1904 as a power station for the Interborough Rapid Transit Company (IRT), which operated New York City's first subway system. The building has been reimagined through a collaborative studio process, where each group worked simultaneously on a portion of the site.



PROGRAM

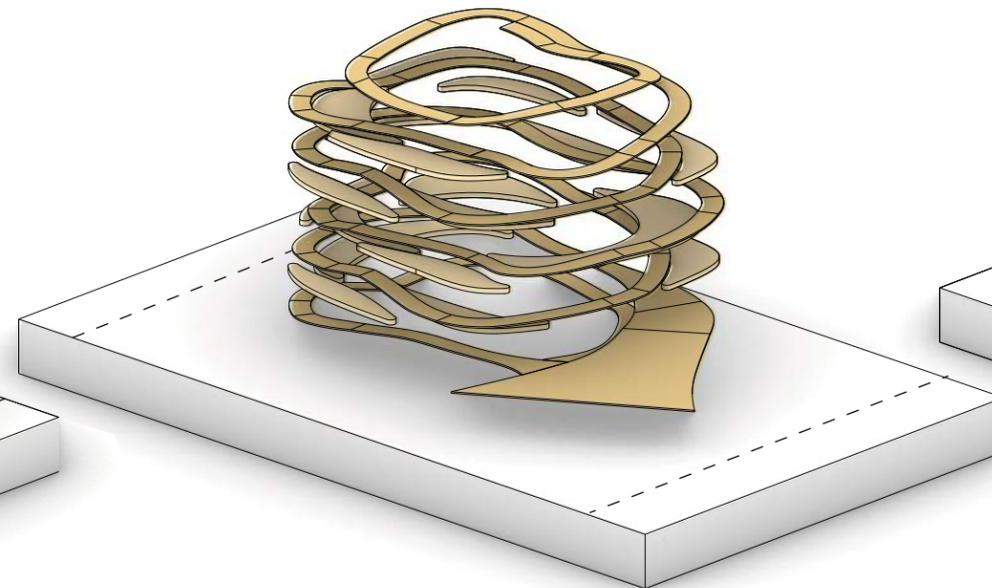


TPOLOGY



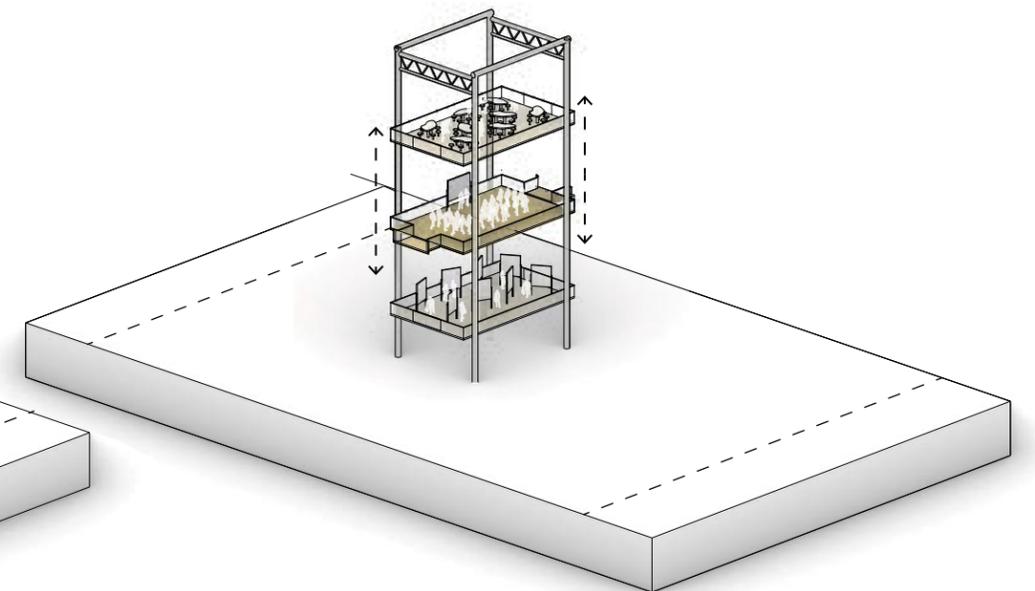
STEPPING

Where the additional program is located



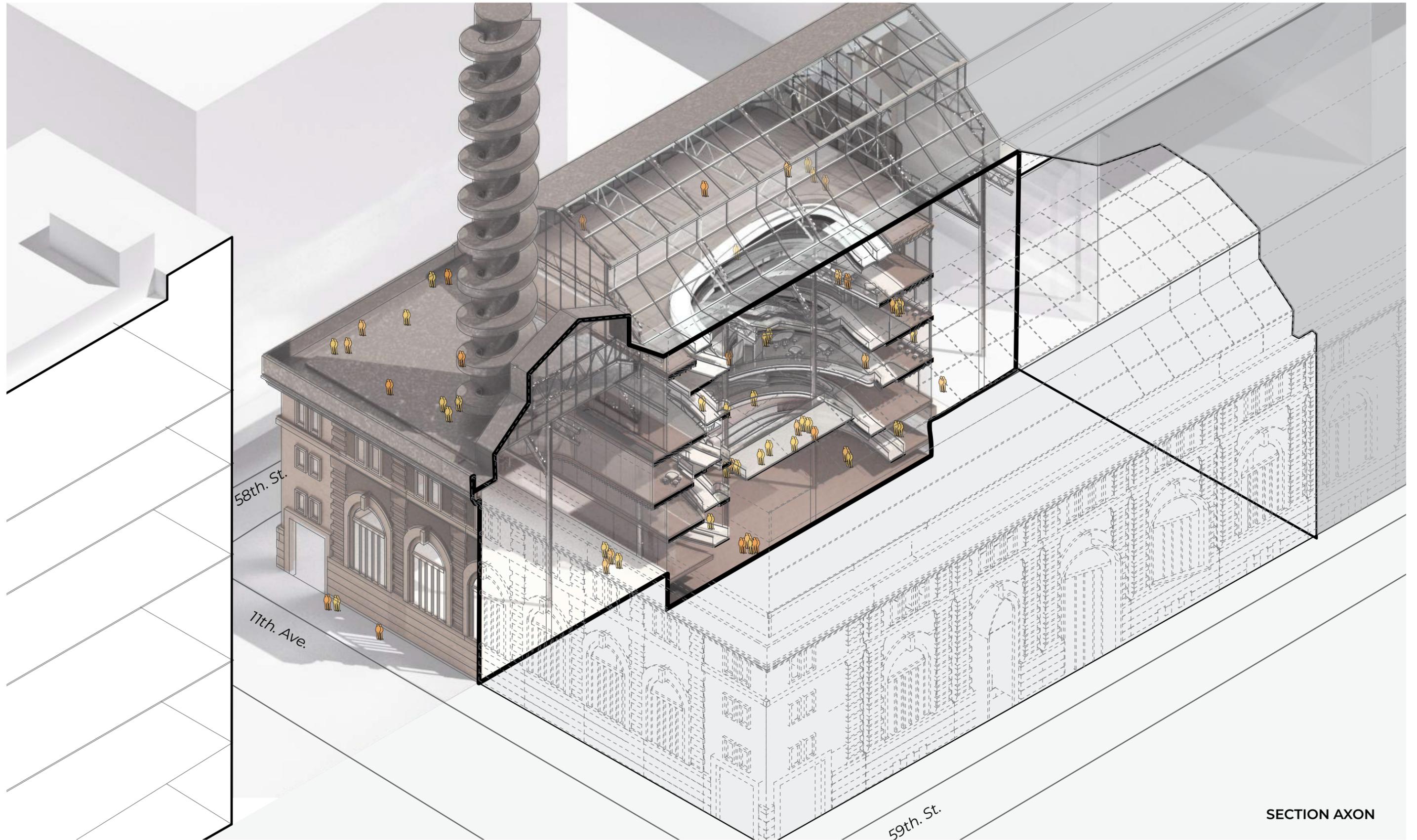
CORE RAMP

Main circulation + Studio



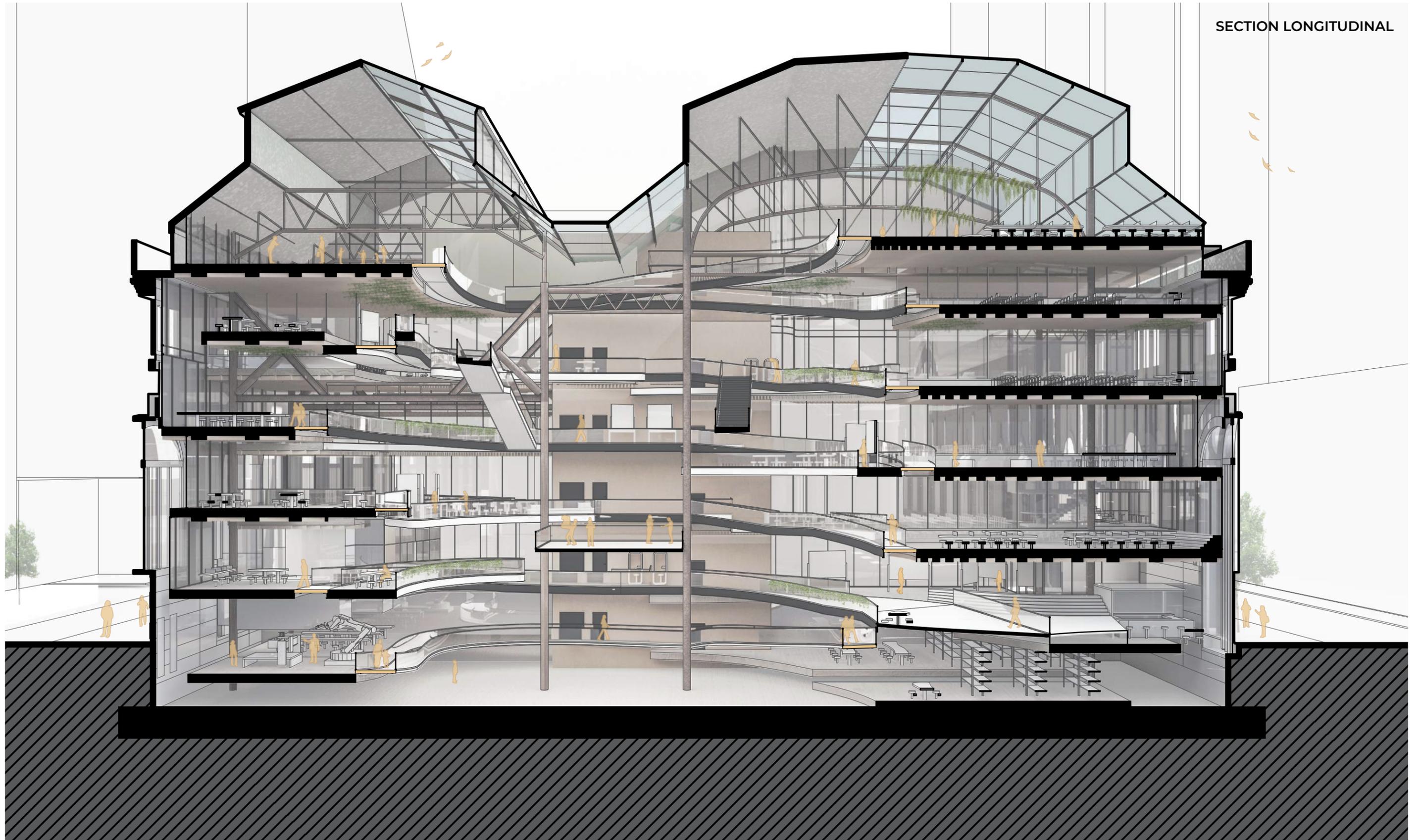
ELEVATOR/PLATFORM

Vertical circulation - big platform performin as program, connected with shortcuts

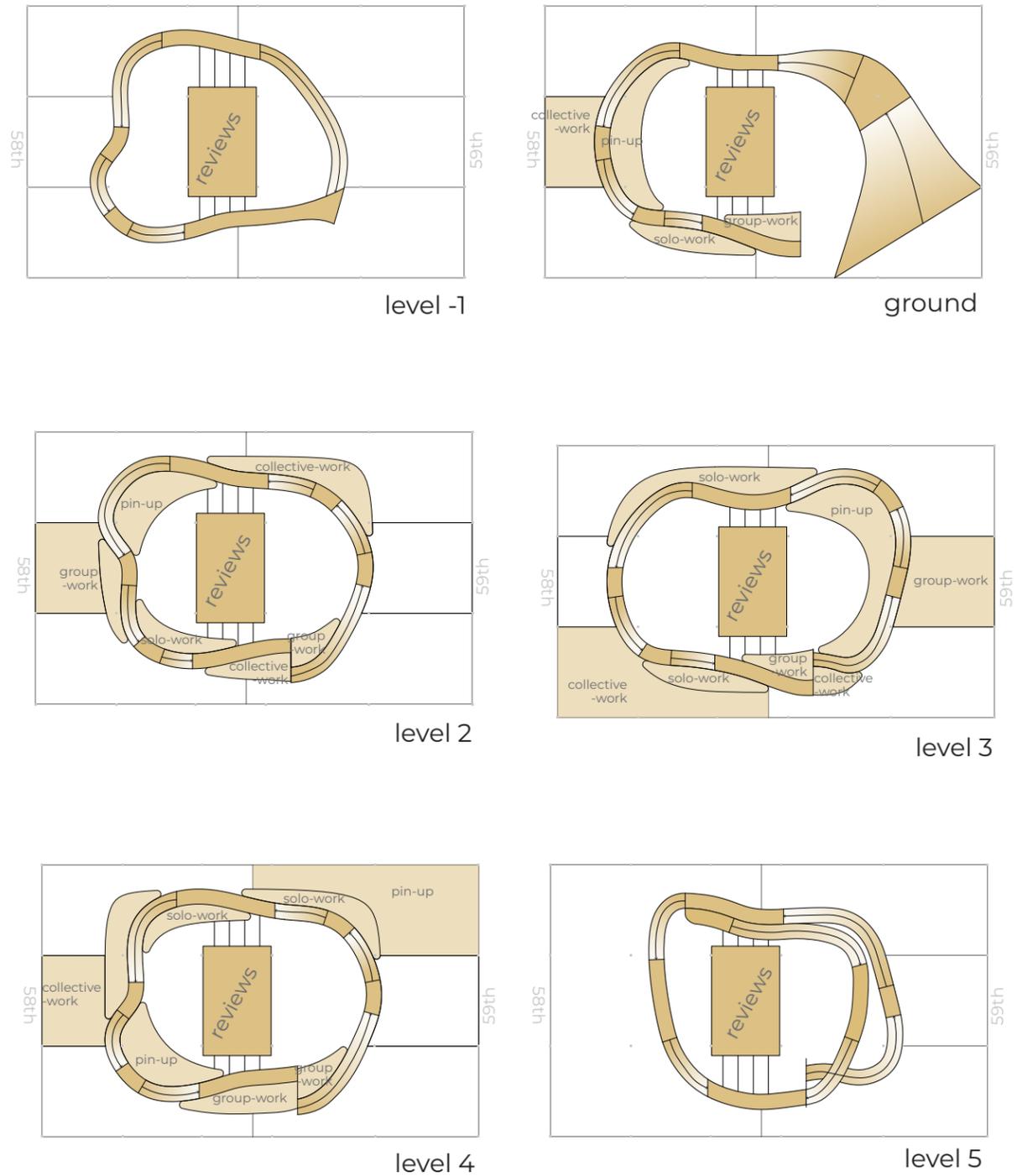


SECTION AXON

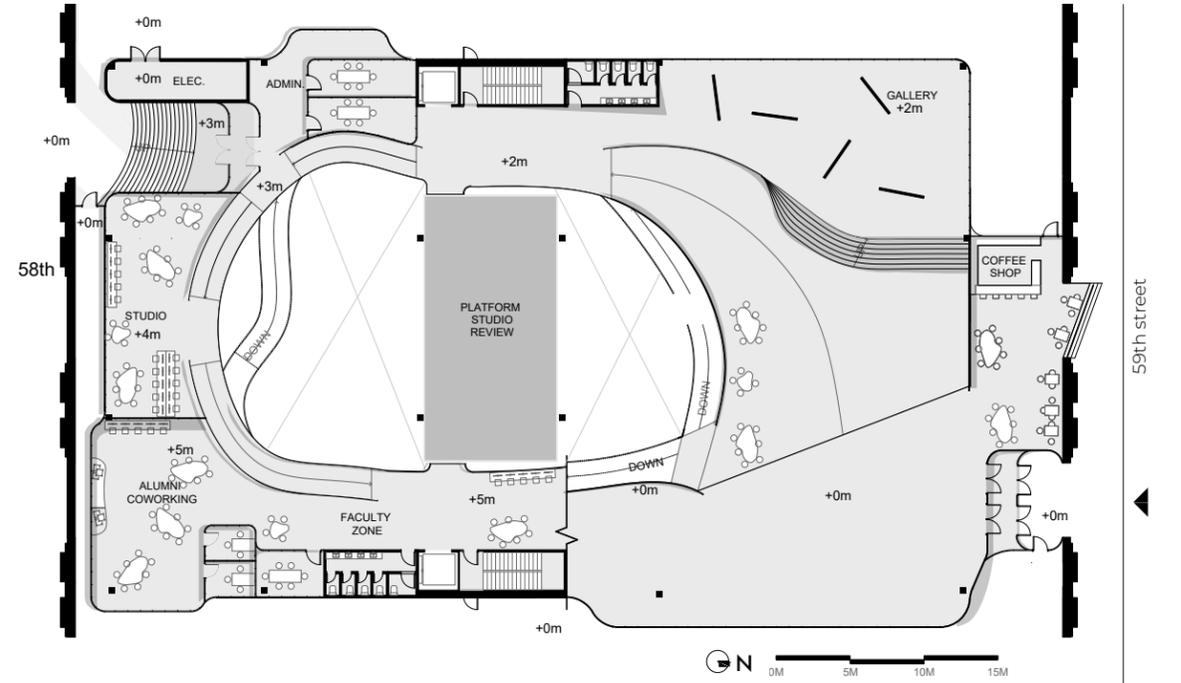
SECTION LONGITUDINAL



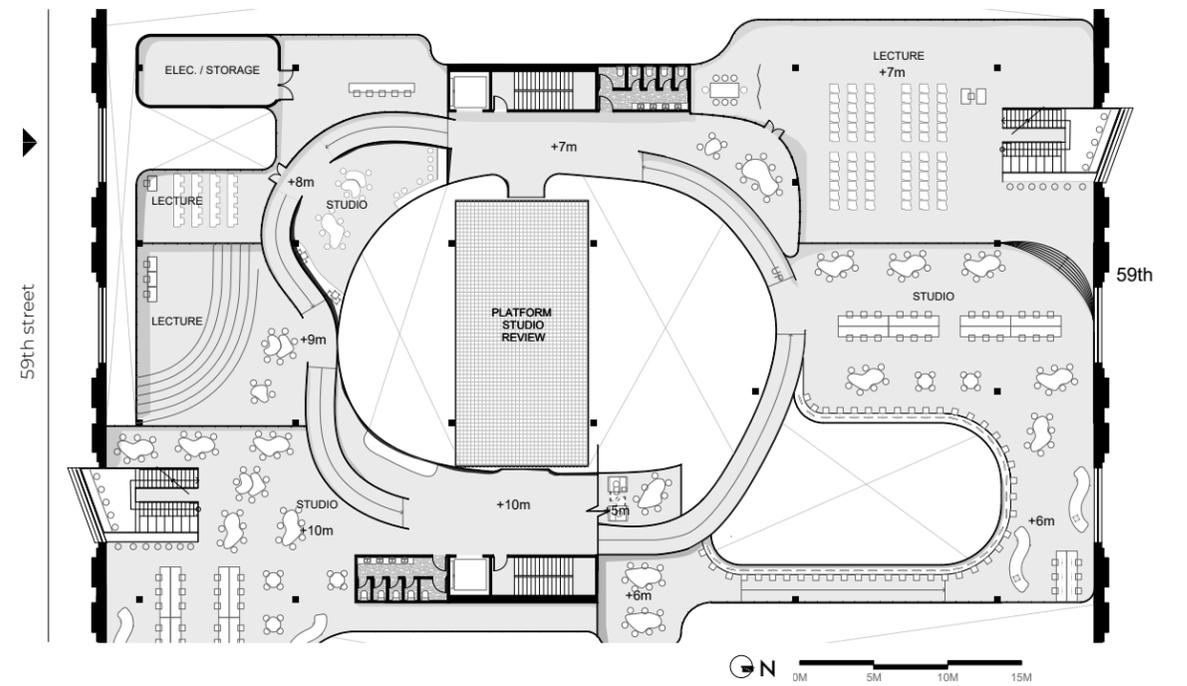
SCHEMATIC MOVEMENT



GROUND FLOOR PLAN



TYPICAL FLOOR PLAN

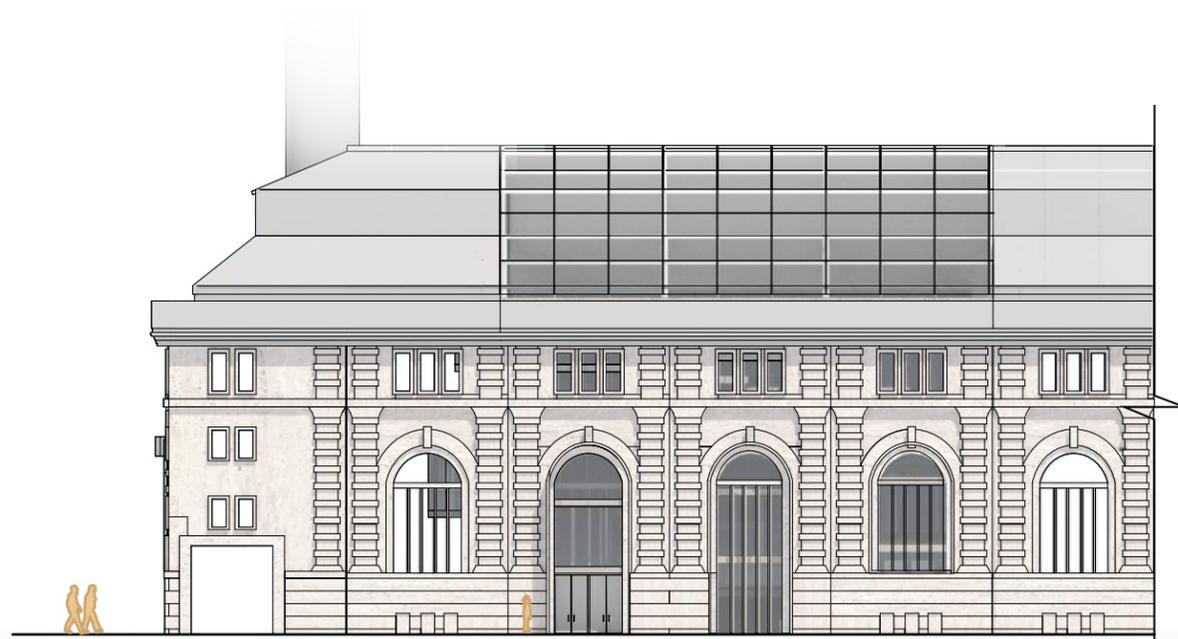




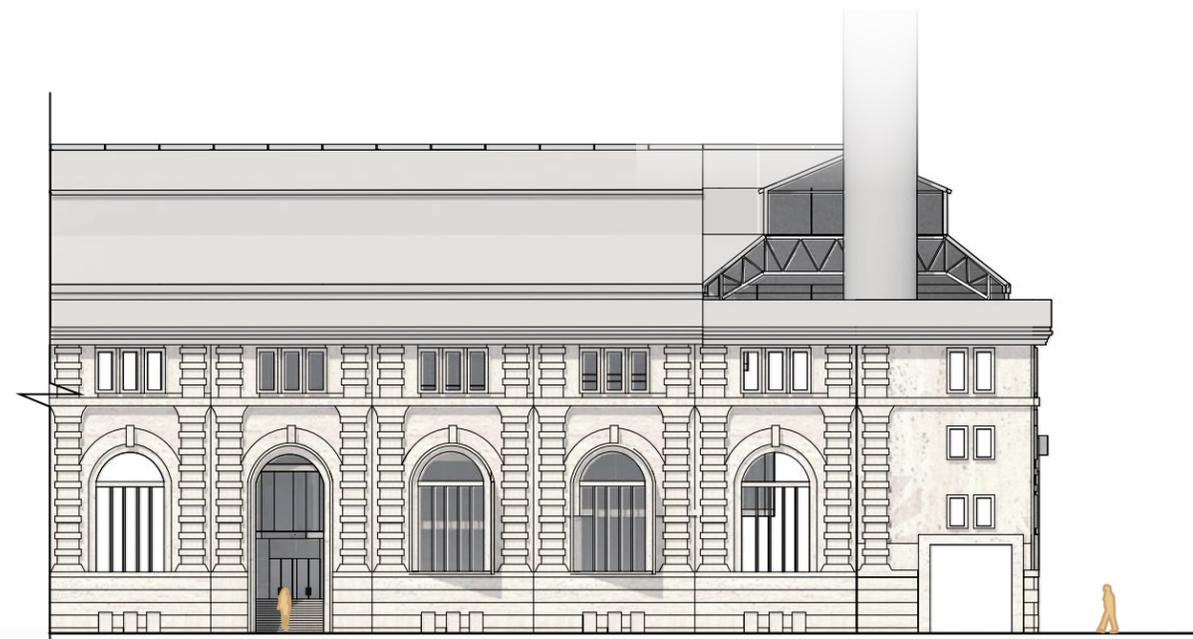
PERSPECTIVE



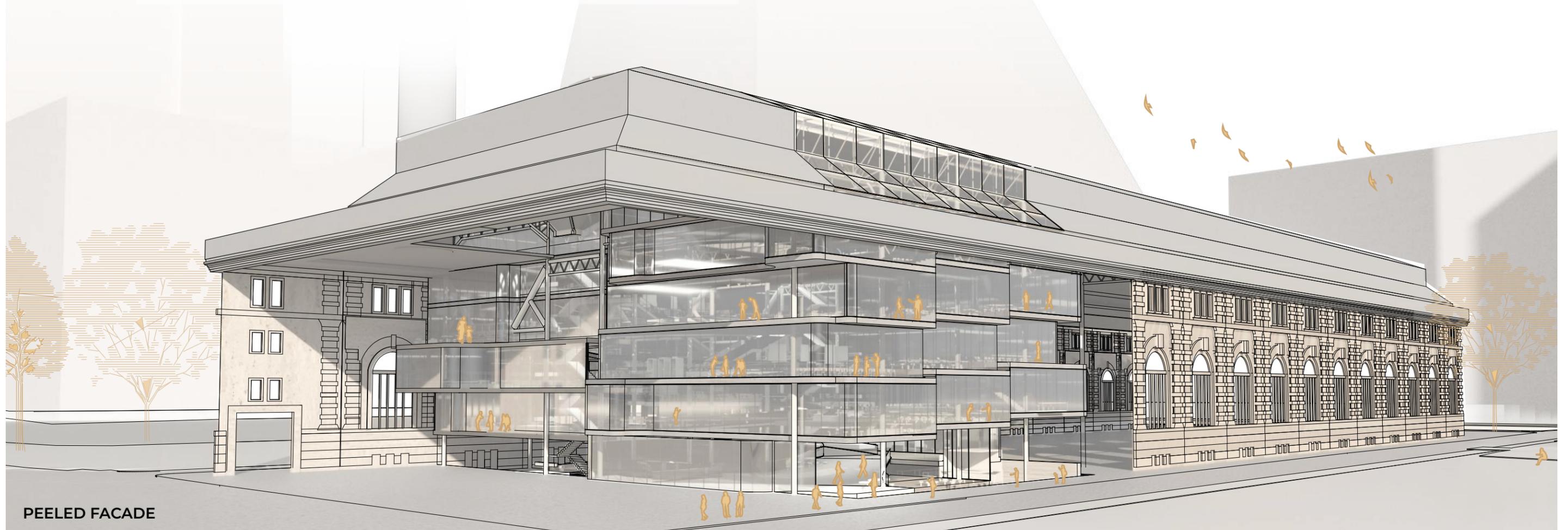
PERSPECTIVE



ELEVATION 59TH STREET



ELEVATION 58TH STREET



PEELED FACADE

My first two studios culminated in a great lesson: **the strength of the concept.** The clearer and more evident the intention, the stronger the project becomes. The project is, in fact, a response to a well-defined and elaborated concept, in which it itself guides the entire architecture. The narrative is an evident consequence.

Studio On Studio had an interesting experience in particular: the first stage of the semester was done without knowing the context, focusing only on the concept of the proposal with abstraction of its exact location. Despite generating discomfort due to the need to work together with the city, it was an exercise in intentions and clarity of method.

The **intensity of experiences until this moment was eloquent.** The multiplicity of visions, the expansion of criticality, the meaning of reflection, and the richness of share and encounters. **My vision of architecture was not the same anymore.**

Sights of Freedom

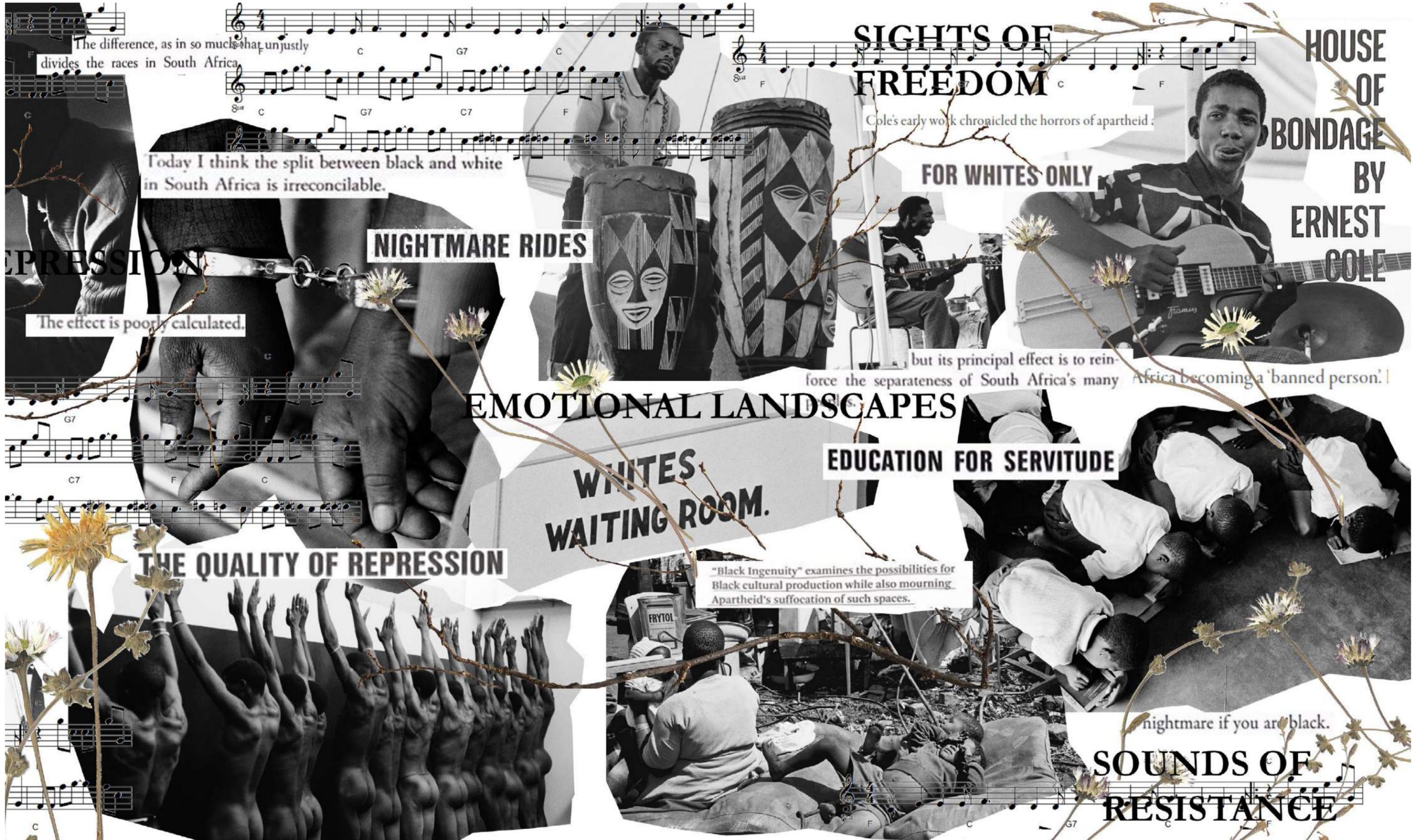
Malombo and the sounds of resistance

Advanced Studio VI | Spring semester
House of Liberation | Prof. Ilze Wolff
Individual project

This **studio drew inspiration from Ernest Cole's House of Bondage, which exposes the brutality of apartheid's racial capitalism.** Published in 1966, the book was immediately banned in South Africa, and Cole went into exile in Harlem, NYC.

The proposal aims to understand the emotional charge of space and reflect on how to use architecture as a tool of reparation. The main instigation comes from Ernest Cole's sensitivity and the Black Ingenuity chapter, which shows the expression in a context of repression - in particular, the musicians of Malombo. **The proposal dissects the sounds of resistance and their role in the struggle against apartheid, unfolding the story of Malombo group** and its three original members: Phillip Tabane, Julian Bahula, and Cindy Abbey. **Dialog and thoughts are materialized in the form of a publication,** reflecting on its importance in fostering awareness and equity.





The difference, as in so much that unjustly divides the races in South Africa

Today I think the split between black and white in South Africa is irreconcilable.

NIGHTMARE RIDES

The effect is poorly calculated.

EMOTIONAL LANDSCAPES

WHITES WAITING ROOM.

EDUCATION FOR SERVITUDE

THE QUALITY OF REPRESSION

"Black Ingenuity" examines the possibilities for Black cultural production while also mourning Apartheid's suffocation of such spaces.

SIGHTS OF FREEDOM

Cole's early work chronicled the horrors of apartheid.

FOR WHITES ONLY

HOUSE OF BONDAGE BY ERNEST COLE

but its principal effect is to reinforce the separateness of South Africa's many Africa becoming a 'banned person.'

nightmare if you are black.

SOUNDS OF RESISTANCE

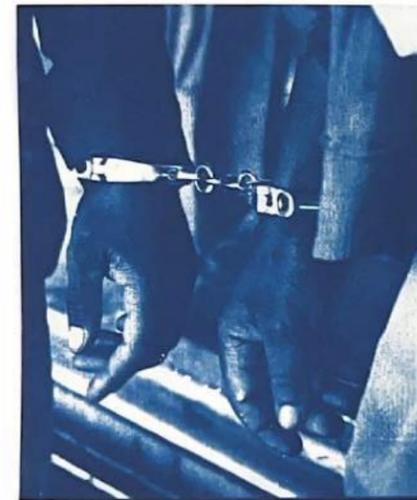
In times of anguish, repression,
and many other feelings triggered
by the inequalities of Apartheid,
music represented one of the few
sights of freedom.

Malombo

The echoing of the drum beats. The subtle vibration of the strings. The gentle blow of the wind instruments. It is within this combination and synergy that the Jazz group known as Malombo was formed in Pretoria, South Africa, in the mid-1960s. The three-piece comprising band included the guitarist Philip Tabane, the flutist Abbey Cindi, and the traditional drummer and percussionist Julian Bahula.

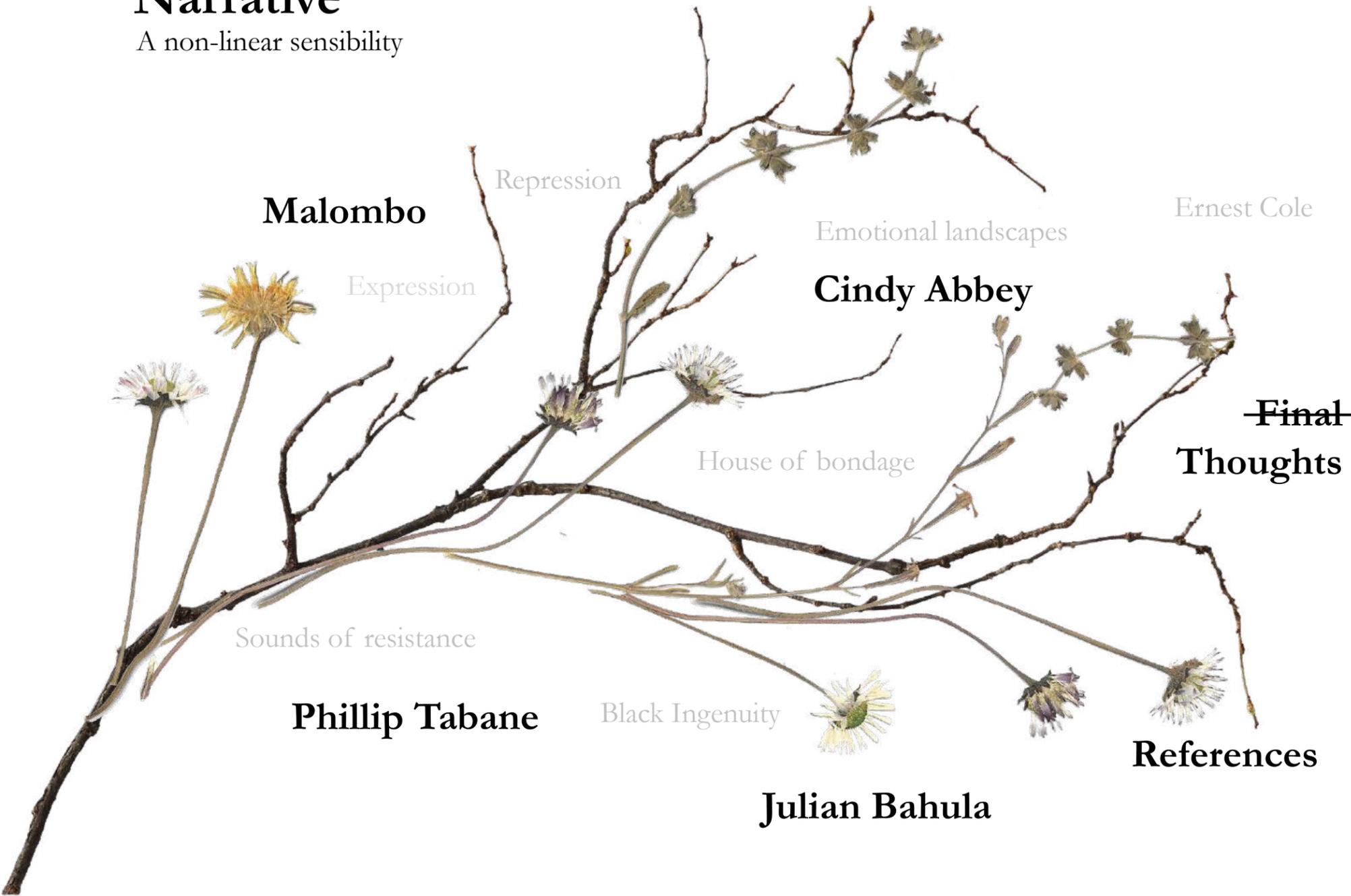
Malombo means “spirit” in Tshivenda, an ancestral and tribal Bantu language from Africa. Celebrating the African spirit was a primordial necessity in the group’s context of origin. The 60s were marked by a series of protests against Apartheid pass laws, followed by the Sharpeville Massacre in 1960 and the life imprisonment of Nelson Mandela in 1964. In parallel, the Malombo group gained surprising popularity in the Pretoria region, winning the first prize at the prestigious Castle Lager Jazz Festival at the Orlando Stadium in the same year. Their unexpected synergy and vibrance enchanted the public at a time when the country needed it most. Malombo group was a summit of expression amidst a context of repression. Celebrating black ingenuity was necessary.

The subsequent years of Malombo’s history are a non-linear trajectory. Between convergences and divergences, the group separated at the end of the 1970s, and its legacy was spread from the particular personality of each member. Their music traveled in time, space, and countless transcalar associations. Moreover, it awakened immeasurable feelings - the physiology of shivers, the sweetness of a smile, or the ecstasy of a dance. The music of the Malombo touched people, as well as it touched me.



Narrative

A non-linear sensibility



The history of Malombo follows the diaspora and the complexity of its music. His stories are found in a spread while rich collection of narratives: Some important academics who have dedicated much of their work. Informal enthusiasts in blogs, youtube channels, or other means of expression. Fragments. Pieces of memories. Silence. Uncertainties.

I thought about several ways to tell - or define - this story.

This publication is not just a literature review of existing content. It is a design project comprising interpretations and personalities. It is about my non-static understanding of Malombo, Ernest Cole, Apartheid, and my experiences of the world.

I wanted to emphasize the word non-static. Not only because of the inconsistency of a single truth but because thoughts are constantly repositioned. I started this research with one vision and ended it with another. Just as I hope you will create your own.

One of my research strategies was to investigate each member of the group individually, inspired by Ernest Cole. In the book House of Bondage, the author does not include any photos where the three members coexist in the same frame. Instead, Malombo is displayed through three separated photographs, highlighting each musician individually but shown together on the same spread. After researching the band, I realized that this structure is meaningfully related to the history and trajectory of the group itself. Malombo Jazzman, as originally conceived by the three artists, lasted only a few years. Its legacy has been transformed by the unique personality and journey of each member and all the artists who touched the Malombo spirit. Malombo was a necessary point of convergence of three - or uncountable - trajectories.

“The jazz label – or any other label – has never worked in my case. (...) To this day, they still cannot categorise my music.” (Phillip Tabane)

Phillip Tabane



Authentic. Hated to be labeled. Moved by spirit. Iconic. These are some of the adjectives that are usually associated with the name of Phillip Tabane - an artist who left a legacy in the music of South Africa in his almost 80 years of life. Some authors say that Tabane was a difficult interviewee, which may explain the surprising divergence of data found about him in different bibliographies. Perhaps his resistance to being categorized and publicized is one of the possible sights of freedom.

Julian

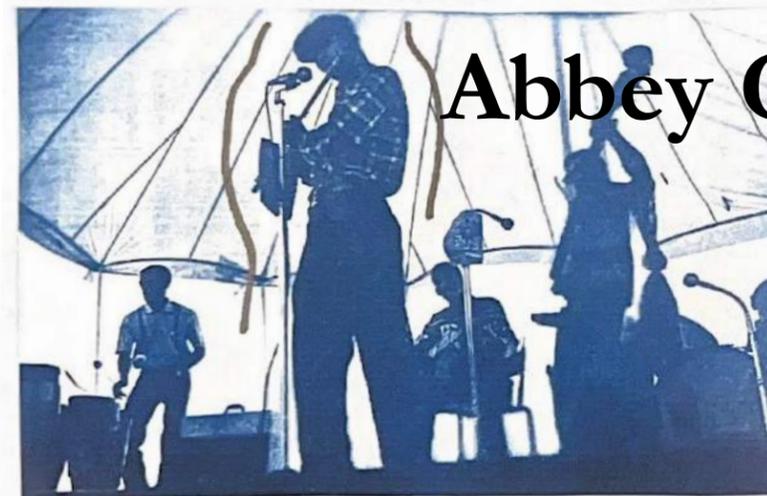
**“Music as a weapon.
It’s good to be reminded of that”.
(Julian Bahula)**



More than a musician, a committed activist. The talented percussionist Julian Bahula was at the heart of the struggle against apartheid as a member of the African National Congress (ANC). He used music as his voice, spreading throughout the world the reality of apartheid and of South Africa. For him, music was a weapon of revolution, which could give South Africa the visibility necessary to change the scenery. And certainly, he succeeded in fulfilling his mission.

**“Music is my life, and I think I am possessed by it. I don’t see myself doing anything else but music. I will sing until the last day of my life. ”
(Abbey Cindi)**

Abbey Cindi



A passionate flutist. Few are the records and stories told about Abbey Cindi, one of the founding members of the Malombo group, who continues to actively practice music even at 85 years old. According to a recent interview, the secret of his longevity is being passionate about his craft since the age of 13, when the music chose him.



**The Malombo spirit is alive.
Its legacy as sounds of resistance
and sights of freedom continues.**

~~Final~~ Thoughts

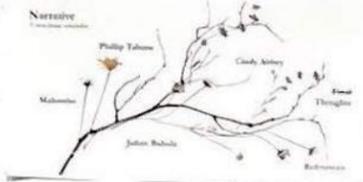
Writing about the significant meaning of Malombo was a challenge for me. Many times, I have questioned myself about my agency to speak on the matter. I come from an external background, Malombo came to my course very recently but intensely. Despite my best research efforts in a tireless search for as many references as possible, I recognize my naivety. I acknowledge that the subject is so complex that it requires a deep sensibility that an outsider can hardly obtain. I wondered how I could intervene using architecture as a tool of reparation.

I see this publication as a tribute. As an opportunity to praise musicians who have been so important in challenging the inequalities experienced in South Africa. To honor all the people who have dedicated their time to keeping the history of Phillip Tabane, Julian Bahula, Abbey Cindi, and the countless versions of Malombo alive. My intention has been to create a collection of stories that I personally have not come across until now.

Malombo Group was a powerful force in the struggle against apartheid. Despite repressive laws trying to prevent them from achieving success inside and outside South Africa, their diaspora and perseverance prevailed. Their story has been preserved through oral histories and the firsthand accounts of individuals who were present during their journey. Their music traversed time and space, accumulating echoes of resistance from all those who played it in some way.

In the final stages of the research, I spoke with Candice Jansen, an important researcher about Ernest Cole, who refers to the book *House of Bondage* as a “profetization.” This gave me a crucial reminder: apartheid is not in the past. Despite the official abolition of apartheid laws, their scars are present and active. The legacy left by apartheid can be seen in many aspects of life, from social and political inequality to spatial segregation within cities.

Dialogue, knowledge, exchange, and empathy need to be even more prominent. Architecture needs to be responsive, conscious, and equitable. Music is truly necessary.



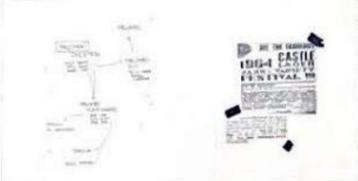
Narrative
The story of Malombo is a story of...
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Malombo
[Text continues]



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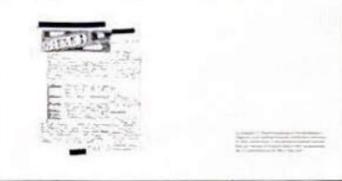
Phillip Tabane
[Text continues]



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Julian Bahula
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Abbey Cindi
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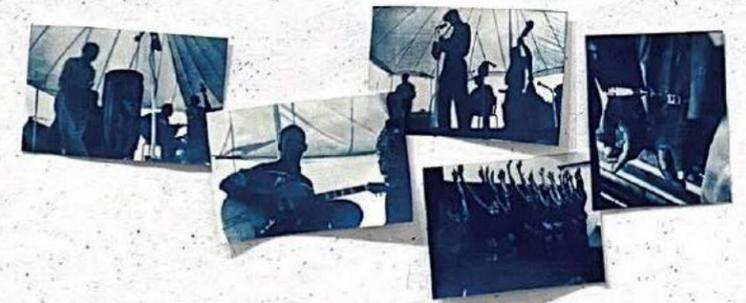
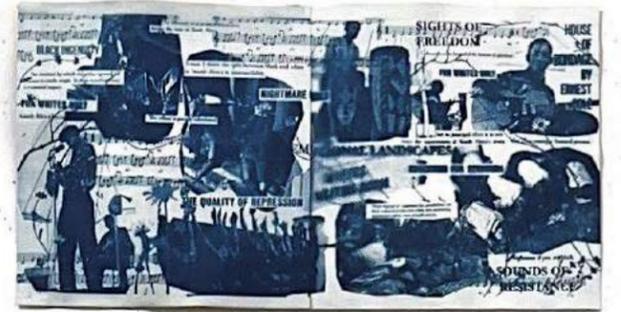


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Final Thoughts
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References
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House of Liberation was a significant a fulfilling culmination at my journey at GSAPP.

My experience highlighted:

Architecture transcends materiality and buildings. Dialogue, criticism, analysis, and meaning are just as important. Experiencing this meaningful understanding is a privilege.

Physical intervention is not always necessary. That is why the meaning of practice goes beyond.

The analog process of architecture is liberating. Since the beginning of the semester, we were encouraged to disconnect from digital drawing. Despite the initial discomfort, the sensitivity of the stroke and the physicality of the paper are unquestionable.

Conviviality and proximity are crucial. You learn from others, from the set of experiences and encounters. Share is needed.

MY CAPETOWN EXPERIENCE:

Personal reflections, memories, and feelings.

(reviews of fragments written before, during, and after the trip)

The House of Liberation and the Kinnie trip to Capetown has been an intense and transformative experience. I know these are frequent words, but I can't think of a better way to describe the impact they had on me. Due to my sensitive personality, I attach my memories to the feelings they awake - whether they are clear, confusing, or introspective. Therefore, I chose to organize this reflection based on my own emotional landscapes.

My Capetown experience started before landing. The expectation, preparations, and previous discussions in the classroom were also part of the whole process. This moment also included a series of readings and videos, expanding our criticality about South Africa. The video of Nick Shepherd particularly caught my attention. It talked about the two versions of South Africa: one that is attractive to global tourists and investors, and another that is marked by segregation, inequality, poverty, and the aftermath of Apartheid. The existence of these two spheres is contributing to further segregation in the country.

The arrival in Cape Town was certainly a euphoric joy. Everything amazed me: the airport hospitality, the workers' friendliness, and the views from the Uber window. My eyes shone every moment, thinking, "I can't believe I'm here." I accumulated moments of gratitude, reflecting on the number of opportunities Columbia opened to me, which I would never imagine one year ago in Brazil. This feeling extended to the arrival at Wolff Architects. Meeting the entire class on a sunny and warm day, seated around the beautiful table on the ground floor. There, our conviviality began.

When we started the first walking tour in Cape Town with Ilze, the feeling of euphoria began to mix with a sense of reality, criticality, and a certain sadness. I remember exactly when we stopped at the highest point of the hill, with a stunning view. But Ilze said, "I'm not here to show the beauty of Cape Town but rather to understand the complexity of beauty." We started discussing together scars, marks, and segregation with profound sensitivity. I began to connect all the dots: the stories of the House of Bondage, apartheid, our prior readings, our discussions in the classroom, and some similar realities I observed in Brazil. I knew that being able to see Cape Town with these eyes was such a privilege, breaking the naive superficiality that usually accompanies tourism. From then on, I began to see everything differently.

An experience full of emotions was the Walk of Remembrance at Kalk Bay, led by Traci. Hearing her stories and direct experiences of apartheid was very strong for me. I remember her talking about her desire to go to the beach, but not being allowed to because of her skin color - the only beach available would be the one polluted by boat fuel. She showed us how the scars in the community remain and how all these complexities are still visible in the urban fabric of the neighborhood. In addition, she showed us a strong sense of community, with one of the warmest hospitality in Cape Town - welcoming

us to lunch in her home, offering us wetsuits, and taking us on a sea adventure. At that moment, I felt so many different things that I couldn't even explain or understand.

Conviviality was one of the most striking sensations. The camp was a beautiful example: Spending time together at night under the starry sky and surrounded by nature, having dinner together, and celebrating the moment. At this point, I felt that the group was so close-knit that it would enrich the collective spirit of the House of Liberation. The natural exuberance of Cape Town is one of the key points in the complexity of its beauty, shoed to us in Rupert's tour of the Cape Point Nature Reserve.

The workshop organized by Zayaan was extremely meaningful. As soon as we arrived, she offered us a cup of tea made from local herbs harvested from her garden. From that point on, our experience had new eyes, with the warmest conviviality. Like Rupert, she reflected on the role of nature but expressed it through other means, such as cyanotypes and food. I realized that knowledge gained through practical means is extremely valuable and significant. We concluded this moment by preparing fermentations with the food workshop through collective work, once again based on conviviality.

Smaller fragments also left feelings and marks, such as visiting the Western Capetown University by Wolff Architects and visiting Chimurenga, both places full of sensibility and personality: the vibrant yellow walls, the cozy living room, and the spacious and integrated space. Finally, visiting MOC-CA showed me again the contrasts of complexity: on the one hand, a building driven by real estate development, designed by external visions which not represent the sensitivity of its context; On the other hand, the exhibition "When We See Us," which emphasizes the contrast of inside and outside. Contrasts permeated the entire experience in Cape Town.

I conclude my records of feelings at Ilze and Andrieth's house. On the last night of the trip, we were all together cooking, eating, and celebrating the end of this experience. At that moment, everything I had reflected on throughout the trip came together as one feeling: I was so grateful. To reunite with Traci, Zayaan, Rupert, Tandazani, Safwan, Kotsho, and extended family members. Among the group, we decided that we wanted to show our gratitude somehow, and we chose to give the Protea flower, a symbol of South Africa. I was happy to hug to say hello or goodbye, which is a common practice in Brazil. New York is much colder - not only in climate but in conviviality. And I missed it so much.

Until I wrote this reflection, I wondered how I could link my experiences with my intention of intervention in the House of Liberation. I realized that the power of feeling and telling stories has become even stronger. Maybe that's the biggest intervention I can make.

Thank you, Cape Town (and all the people involved), for warming me in so many ways.

Critical Inquiries

Arguments | Summer semester

Andrés Jaque and Samuel Stewart-Halevy

Individual work

Arguments was my first class in AAD. One of the things that caught my attention was the methodology: questioning. For each text, we would prepare inquiries for discussion and prepare our own answers.

The richness was not in the final result but in the process.

***You do not need all the answers.
You just have to make the right questions.***

Countermeasures - Emanuel Admassu

The spatial configuration of city development, moved by speculations and market interest, emphasizes social and racial segregation issues. Urban renovation projects, supposedly made for the collective, hide the expropriation of the working-class black people behind happy renders and greenwashing marketing. At the same time, most strong cultural experiences take place in the informalities and immeasurability of suburban spaces.

How can we as architects behave and reduce social and racial segregation? How to bring the intense experiences of immeasurability together with the formality of cities?

Architecture in the Aftermath - Daniel Barber

Technological advancement has offered several resources for architecture, and directly impacted the behavior of its users. There is a dichotomy between the “tech generation”, in which, while exerting great control over all environmental variables, it becomes vulnerable to natural conditions.

Is it really possible to seeking discomfort as if the control has never been known? Could not we think about different scenarios of comfort through a more sustainable perspective?

Unfolding - Frida Escobedo

Architecture is a constant process of production, extended beyond the architect's desire. In parallel, the text “Domestic Orbits” exemplifies a segregationist architecture, which separates workers making them “imperceptible”.

Is producing architecture, as a user, a condition of privilege? The silence of not producing architecture is also architecture, emphasizing its political/social condition?

Serpentine Pavilion operates as a transcalar between time and space. The text also emphasizes that many of the elements that influence architecture are produced.

How to think about architecture at different scales, taking into account its susceptibility to changes?

Ecologies of Care - Ani Liu

The division of work between maternity and paternity still has boundaries centered on the figure of the woman. Sometimes by choice, but other times by patterns imposed by society - about toys, for example, girls take care of dolls.

To what extent, the idealized image of a mother is a figure formed by society, or is it a woman's real desire?

There is a robust gender construction in diverse elements of society. Toys, as shown in Ani Liu's work, "serve as a reflection of the gendered societal values taught through objects of play." **Where are the roots of this bias? Is it in the market and its marketing, or in the consumers who continue to reproducing this dichotomy? Can these standards imposed on children be resignified?**

On Refuge: Monstrosity, Seriality, Solidarity - Riley Snorton

According to Snorton, the term "Trans" crosses boundaries in many sorts, encompassing "transitivity", "transversality", and other concepts beyond gender. These conceptions are explained through nonlinear and asymmetrical spaces, to express what is un/thinkable across complex temporalities. His approach goes far beyond a linear and historical contextualization, which makes me think about the contradiction of the title. **Is it possible to tell the history of trans identity?**

Despite the urgency of diffusion, the language of Snorton book is complex, which makes it difficult for those unfamiliar with the subject. **Is the narrative intention to express the complexity of trans identity following the same pattern?**

Moving off the land, performance - Joan Jonas

Joan Jones's performance involves herself in the scene through three main characters: as narrator, external to the events; as projection, an extension of the medium; and within the video, as a direct agent of the narrative. What is the intention behind? **Is the human species not only guilty, but also a victim of its own consequences?**

Joan Jones' work authentically expresses the complex marine biodiversity and fragile beauty. By interleaving contrasting scenes, she describes the environment and its fauna, while showing with melancholy its relationship with the human being. **How has Joan Jones' view changed over time, considering the exponential human development?**

The Secret Wars of Josephine Baker - Ines Weizman

The study of historical events involving architecture are cataloged in boundaries as a way to facilitate their analysis. However, this categorization is done from a point of view that often hides many layers of history and context. **To what extent can we rely on the conceptual boundaries of styles, concepts, and architectural history disseminated?**

The five senses are seen as primordial elements in the expression and interpretation of human relations. However, there are many situations in which they need to be questioned and reinvented, as perceived in Aldo Loos' sensibility. **How can architecture be reinvented beyond the five senses?**

Atmospheric Topologies - Marco Ferrari & Elise Hunchuck

The impact of water management discussed in the text transcends the material and measurable boundaries that we are used to. **How can architects apply these immeasurable concepts of sustainable natural resources?**

From the moment that humans inhabited and made interventions in the land, the water cycle has changed - regardless of its physical state. **Yellow River project minimize consequences of human use, or enhance it, bringing even more side effects?**

Hegemony and spectacle

A case study of Seed Cathedral by Heatherwick Studio

Essay | Transculturalities | Summer semester

Andrés Jaque and Bart-Jan Polman

Individual work



World Expos, more than cross-culture dialogue, are opportunities for great powers to showcase their hegemony in an arena that manifests itself through space. It was in this context that the emblematic Seed Cathedral was developed. The pavilion, which represented the UK during the World Expo Shanghai 2010, was intentionally prominent. The British government requested the winning proposal of Thomas Heatherwick studio to be among the 5 most commented structures, to reinforce their historical hegemony. The UK hosted the first World Expo in 1851 with the Crystal Palace, during the peak of its power, at the time the country unfolded its colonial advancement on the rest of the world, showing its vision of future development driven by heavy industry. Years later, with the emergence of powerful economies such as the United States and China, and the high level of global market competitiveness, Britain could not stay behind, mostly in Shanghai. The Seed Cathedral, as well as the Crystal Palace, had the goal of impacting and showing hegemony.

Following the theme of the expo 2010 “Better cities, better life”, the Seed Cathedral shows its power through a shift to the green position the UK has also pioneered around the world. The world’s first public park was in Britain. The world’s major botanical institution is located in London - which provided the seeds for the project. The spectacle of global hegemony from the Seed Cathedral contrasts with the scale of its predominant element: encapsulated seeds in fiber optic sticks. These seeds were donated from Kew’s Millennium Seed Bank

of Royal Botanical Garden, with a project aiming to collect 25% of seeds around the world. The UK is displaying its hegemony by putting on view an apparent control of seed storage and production. This spectacle is both tied to specific localities (the seed’s origins) as well as to a global scale, through its impact on trade and markets, and the securing of future food production and biodiversity. Furthermore, the unusualness of its approach is the contrast between nature and non-nature that is evident in the pavilion’s architecture. Amidst the dry building and landscape, nature is displayed as untouched seeds in laboratory form. The seeds are shown as rare and unique elements, that need to be protected from intense and unsustainable urban development.

As a spectacle, the architecture of the Seed Cathedral was a direct performance of what it was exhibiting. The materiality of its space stimulating the senses, as well as the unusual approach to the city and nature theme, made the pavilion unique among the hundreds of others. The seeds were positioned inside 66.000 transparent fiber optic sticks. The bars, 7 meters long, are organized along an imperceptible metal structure, providing a visual, tactile, and sound stimulus. The composition of the filaments creates an optical illusion, with undefined borders that behave differently according to the perspective analyzed. They respond to raw and inner light with different scenarios, creating a galaxy of a vast array of embedded seeds. According to Heatherwick Studio, their intention was “to create an atmosphere of reverence around this formidable collection of the world’s

botanical resources; a moment of personal introspection in a powerful silent space." The Seed Cathedral was not only one of the most commented and prominent pavilions of the World Expo 2010 in Shanghai. It was a powerful resource to show hegemony in a place-disputing spectacle at a moment when world orders are being reconfigured.

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Reproductive Justice and the Politics of Maternity

Essay | Arguments | Summer semester

Andrés Jaque and Samuel Stewart-Halevy

Individual work

The conceptions of gender, specifically the role of women and maternity, are the result of a social construction. This is one of the themes guiding the work of Ani Liu, a research-based artist working at the intersection of art & science. With international exhibitions, Ani has used technology and art to reflect on and critique social behavior in relation to the biopolitics of reproduction, labor, and motherhood. Her analyses culminate in a series of interferences that structure

social concepts, perceptions, and values. Through the exhibition Ecologies of Care, her approach becomes visible based on three main works: Labor of Love, reflecting the role of women in motherhood and their invisible and often undervalued work; The A.I. Toys, showing how gender can be constructed in the early stages of life with simple elements such as toys; and the Surrogacy, discussing the technologization of reproduction and biopolitical control of bodies.

To what extent, **the idealized image of a mother** is a figure formed by society, or is it a woman's real desire?

Is the **division of labor** between maternity and paternity shaped by biological issues or by a **social construction**?

What are the impacts of social construction in which gender is **imposed on children in early stages**, through simple elements like toys?

Is it possible to search for gender equality, tolerance, and freedom, in **parallel to an environment that promotes stereotypes**?

Certainly, Ani Liu's work opens a series of questions and reflections. During her lecture, "Ecologies of Care: Investigating Quotidian Domesticity As A Terrain for Social Change", it was clear how all the above questions are related. Their connection is in the construction of gender in various elements of society, in which the role of women is defined and judged from a series of preconceptions. It extends its historical formation, which originated in a patriarchal and chauvinist society. It is about values that have been powered by the media, capitalism, and politics, and that still permeate contemporary discussions.

To draw a line of co-relation between the above elements, Ani Liu started her discussion about motherhood and its evolution over the last decades. The hospital shift from separating mothers and babies in the first maternity units at the beginning of the 20th century, to keeping them in the same room; The evolution of maternity fashion, which started to be seen as a celebration instead of vulgarity; The influence of the rise of formula's newborn milk marketing in the 60s and 70s on breastfeeding; The regulation of women's bodies with the discussions on abortion. These examples show how the role of women in society is constantly developing. All these events are guided by a social construction in which the role of women is defined by external agents, and not by their intrinsic desires. Certainly, a woman's role in maternity extends far beyond biological definitions.

In parallel, significant maternity work is hidden. The graphic and sculpture

Labor of Love, produced by Ani Liu, shows the amount of labor involved in newborn care. During the first 30 days of the life of the baby, almost every hour of the day is filled with feeding and diaper change activities. Although diaper change has no biological gender requirements, the division of work between maternity and paternity still has boundaries centered on the figure of the woman. Furthermore, they have to deal with career positioning challenges, since newborn care is not socially seen as actual work - even though it is fundamental to the reproductive chain and social sustenance. There is a sensitive limit to what extent the woman's genuine desire is heard. To what extent motherhood is a free and inherent choice or a pressure endowed with judgments and external inferences in which the woman is not part of her main decision?

A.I. Toys is a clipping of the broad construction of gender discussion, in simple elements such as toys. In her work, Ani Liu interpreted the online toys' search algorithm and its differentiation for boys and girls. Girls' toys are dominated by pastel shades of thought, centered on dolls, household chores, and jewelry, while boys' toys are dominated by blue blacks, black punctuated greens or reds, and centered on weaponry, electronics, cars, and construction. This binary differentiation mirrors values of how genders are seen and should act in general social conditions. It is a biased social phenomenon, intensified by techno-giants companies and marketing strategies. Moreover, the work shows how gender differentiation begins at a very young stage. It is not surprising the intrinsic work expect-

ed in the female figure during maternity, since they are educated and influenced towards it.

Thinking about gender equality, especially when it comes to maternity and paternity, causes noise. In parallel to the discussions of socially constructed roles, pregnancy is a primordial biological factor to establish the role of women and maternity. It was with this questioning that the work Surrogacy of Ani Liu, showing a pig uterus carrying a human fetus, brings so many controversies. On one hand, the discussion brings the technologization of reproduction, from a perspective "of a future in which genetically engineered livestock might someday incubate our children". On the other hand, the exploitation of other species for the sake of human comfort and benefits. She ends her positioning by questioning: "Does the ability to defer pregnancy indefinitely liberate women to pursue career and life in equal strides with men?". Surrogacy questions ethical, moral, biological, and social issues. Although women could theoretically and technologically independent from the maternity work, there are many other factors to be considered, especially the strong relationship between mother and fetus that is built during pregnancy. It is an extremely cautious discussion, in which several points of view converge in questioning moral values.

The answer to the questions raised is not static. They are formed by a plurality of values, socially correlated, in constant transformation, and that do not necessarily have a single answer. However, they

converge in the fact that social construction is related to the conception of gender and women, in all stages of their lives. The discussion of gender is much more complex than biological questions and binary connotations. Gender equality, as well as freedom of choice, is endowed with idealization.

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Silent Symphony

Columbia echos and frames

Architectural photography: from the models
to the built world | Fall semester

Michael Vahrenwald

Individual work

The splendor of Columbia's physicality captivates me in an inexplicable way. I remember the exact sensation when I stepped on campus for the first time: I was static. I walked in silence, paralyzed by the grandeur of the campus. My body was all goosebumps, in a remarkable physiology. My eyes filled with tears, in a mixture of ecstasy and adrenaline. I couldn't believe I was there.

Columbia was my first stop in New York, on my first visit to the United States. To my surprise, the magic of the first time extended throughout my year. I love the campus.

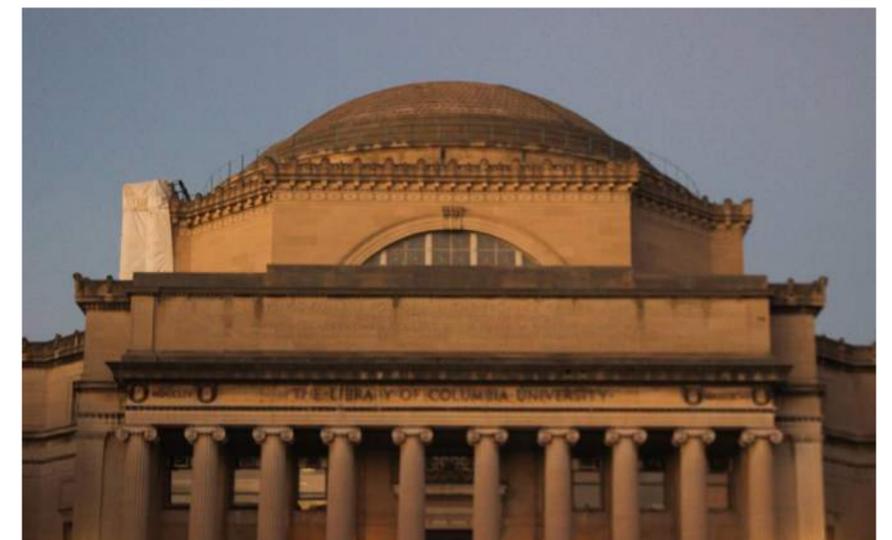
I used the photography class as an opportunity to capture some of the admiration sensations that the campus evokes.

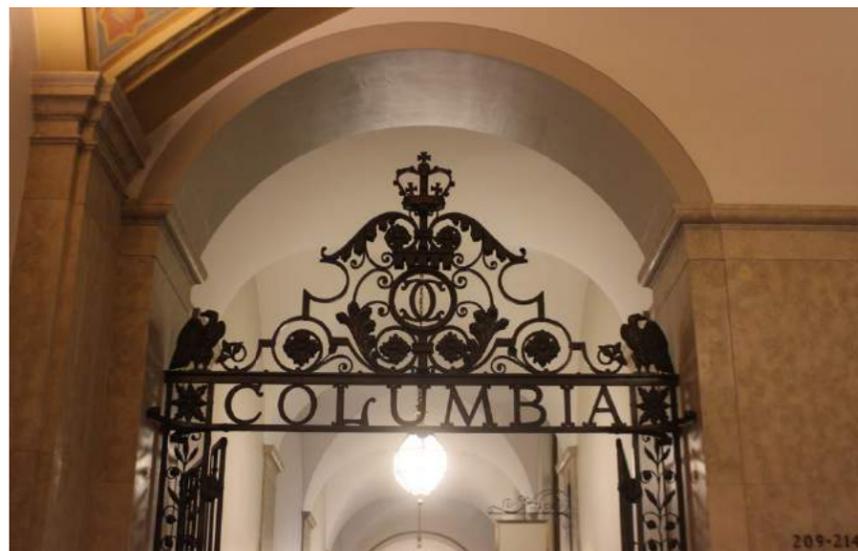


Golden twilight

Photography assignment

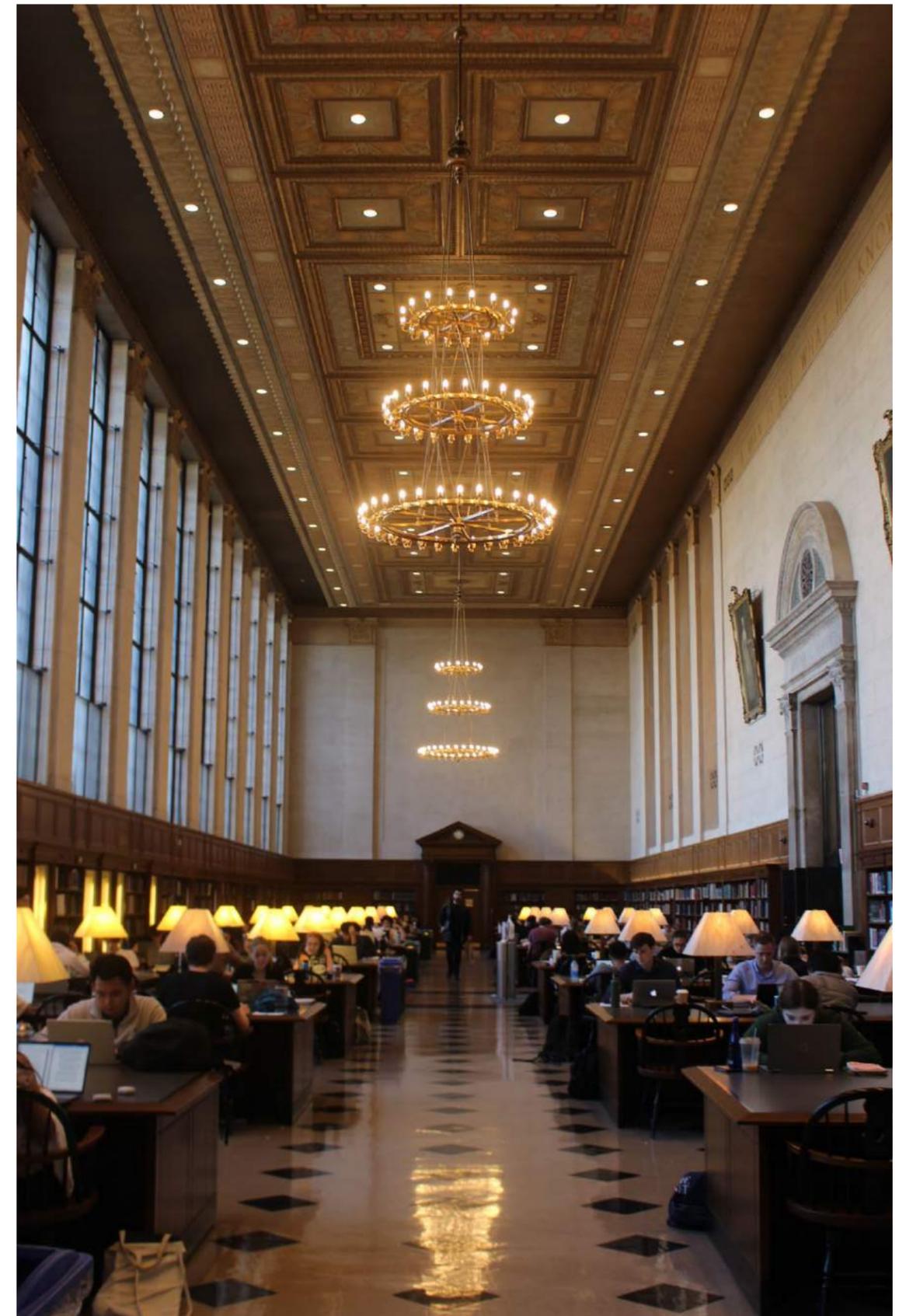
The influence of light





Inner Splendour

Photography assignment
Interior spaces



Unethical

Third Season of rAAudio Podcast

Collective work: Maria Ryberg, Armita Pirovani, Alejandro Marin, Francisca Alliende, Simran Raswant, Zhuofei Tang, Andy El Set.

Guidance: Xiaoxi Chen and Max Lauter

The “Unethical” season dives deep into what it means to be ethical in our profession, practice, and academia. Our goal is to unpack and uncover the intricacies of ethics in areas such as Disciplines, Technology, and Labor, in a world that is full of political, cultural, and social complexities. We won’t be defining ethics, but instead, we aim to explore its viscosity as architecture evolves.

EP 1: Ethical or not?

Introduction: Can we define ethics?

EP 2: White Noise

Must architects be ethical beyond buildings? How does architecture relate to reimagining socio-political dynamics?

EP 3: The Gap

What is the ethical GAP between the academia and practice? And is this gap the answer to solving the ethical dilemmas in architecture?”

EP 4: Let’s ask ChatGPT

Can we define the the ethical boudaries of technology with the rise of generative design tools like Chat GPT and Midjourney?”

EP 5: Labour in Limbo

What is the labor journey behind architectural marvels?

EP 6: Material World

What does ethics mean from a transnational perspective through supply chains?

EP 7: To be or not to be

What are the ethics around fair compensation, should we unionize, and does firm size matter?

EP 8: Ethics in the table

Conclusion: Roundtable discussion

S3_Opening_Take 1

This is rAADio, an investigation by Advanced Architectural design students in the Graduate School of Architecture, Planning, and Preservation at Columbia University. As a cohort from a plurality of diverse backgrounds, we aim to observe the many polycentric entanglements of architecture. We explore the questions of how we expand the traditional role and associations of architecture between assemblages, interrelationships, bodies, and technologies; beyond simple scalar translations.

THE GAP

Episode 3. By Maria Candelaria Ryberg and Armita Peirovani

AP: Hi, This is rAADio, and this third season we are discussing Ethics in Architecture. I am Armita Peirovani.

MR: And I'm Maria Candelaria Ryberg, and today we are asking. "What is the ethical GAP between the academic world and practice? And is this gap the answer to solving the ethical dilemmas in architecture?"

AP: Join us as we deep dive into pivotal organizations such as AIA and NCARB.

MR: And dissect this gap towards finding a middle ground.

S3_E3_3_Gap_Take 1**MR: How do we define the gap?**

AP: The ethical implications of the divide between the theoretical knowledge taught in academia and the practical application of that knowledge in the real world. This gap exists in various fields, including architecture, and can lead to ethical dilemmas in the profession.

MR: And regarding the question of whether it is ethical to keep the academic world separate from practice, there is no straightforward answer. While academic institutions have an important role in shaping the theoretical understanding of a profession, practical experience is also crucial in developing ethical decision-making skills. So, a balance must be struck between the two.

AP: Correct, and as for whether this gap is the answer to solving ethical dilemmas in architecture, the answer is no. Ethical dilemmas in architecture arise from a complex web of factors, including social, economic, and political issues, as well as the individual values and biases of architects. Bridging the gap between academia and practice is only one aspect of addressing these challenges.

MR: Ultimately, architects and those in the profession must strive to maintain a commitment to ethical principles in their work, regardless of the challenges posed by the gap between academia and practice. This needs ongoing education and reflection, as well as a willingness to engage in ethical discussions and make difficult decisions that prioritize the needs and well-being of all parties involved.

AP: There is a quote by Snepscheut, who was both a practicing computer scientist and an educator. Is that "In theory, there is no difference between theory and practice, but in practice there is." I think this is a great reminder that we need to bridge the gap between theory and practice, specifically in our educational systems.

S3_E3_4_Modernity_Take 1

AP: You know this gap is really a modern invention. In the 1900's an architect was truly a master of all. An architect was not only proficient in heavy engineering calculations but also a contractor, a person who knew how to work with their hands. So there was not really a gap between the practice of architecture and its theory in the past. I mean you didn't see Antonio Gaudi sitting in an office all day, the man was obsessed with the construction of his designs, without him the projects came to a halt. Haha

MR: Although Architecture today is practiced as a collective. It's focused on "design" as it's own pursuit. With a globalized and decentralized industry extracting and manufacturing the raw materials of design across geographies, climates and timezones, there is a need to organize the social logic that makes a building, in cooperation with the professional industry ("us") that plans it. Nowadays teaching strategies are changing, and there's an introduction to new study materials which leaves no room for learning the practice of architecture post graduation. Perhaps it's simply too many crafts that an architect is responsible for learning that is creating this gap in between the collective.

AP: I completely agree with you. It is a dilemma. An architect is supposed to be a jack of all trades, to know a little bit of everything but never master one thing. Although the academic world seems to encourage one to be a master of theory. Many professionals believe that it would be inappropriate to design if you have not studied architectural theory, and yet the NCARB series of examinations which are the AREs are completely practice oriented. It is actually illegal to call yourself an architect if you have not passed these exams and are licesed. There is not a single question in there regarding theory. An academic professor believes you are an architect if you can theorize and the Architectural Board believes you are not an architect if you do not have skills in management and construction. (...)

AP: And why? Is the architectural practical doomed to be "unethical"? Or is the academic world unrealistically ethical? How can we bridge this gap?

S3_E3_5_Ethics_Take 1 (...) **S3_E3_6_Conclusion_Take 1 (...)**

MR: Especially when it is about those ethical dilemmas. This is something a lot more complex because goes beyond the architect's spectrum of intervention. And raises questions that we keep asking ourselves in academia: How to make our criticality in fact echo in the production of architecture - from theory to practice.

AP: Narrowing the gap between academia and practice in architecture is crucial for ensuring ethical decision-making and responsible design. It requires a holistic approach that balances theoretical knowledge with practical skills, and engages in ongoing reflection and education. Bridging this gap can lead to a better understanding of the social and environmental impact of a design, and promote collaboration between architects and professionals in the industry. We can create a built environment that is sustainable, responsive, accessible, and Ethical to the needs of the community.

MR: Ultimately, bridging this gap is not only an ethical imperative but also a practical one. It can help architects and professionals in the industry to develop the skills necessary to navigate complex challenges and ensure that their work has a positive impact on society and the environment. By narrowing this gap, we can create a more inclusive, equitable, and sustainable future for everyone.

LET'S ASK CHATGPT

Episode 4. By Maria Candelaria Ryberg and Andy El Set

Andy: Hi, This is rAADio, and this third season we are discussing Ethics in Architecture. I am Andy El Set.

Maria: And I am Maria Candelaria Ryberg. And today we are discussing the role of the architect with the advancement of technology

Andy: How should we respond to new technology in an ethical way, especially with the latest rise of database generative design tools like Chat GPT and Midjourney?

Maria: And how can technology help the architecture practice to mediate ethics?

S3_E4_3_ChatGPT_Take 1

Andy: We will start this episode by asking an Artificial Intelligence tool a question. ChatGPT are you ethical?

ChatGPT: As an AI language model, I do not have personal beliefs, values or moral compasses. It is up to the users of this system to determine whether the information provided by me is ethical or not.

(...)

Andy: Despite AI can help architects be more efficient and perform better. But the boundaries between ethics and architecture are highly questioned... As the name of this season is UNETHICAL, let's unfold it!

S3_E4_4_Risks_Take 1

Maria: We are living in a time of profound uncertainty when talking about AI and its risks. On one side, we have predictable harms: the system may be biased, opaque, or wrong. On the other hand, AI is unpredictable, and becomes one more vector of risks. As a society, we are constantly dealing with risks - climate change, nuclear war, the pandemic... But the point of AI is that it is made by "us," and it involves choice and acceptance of it. And this is where the ethical dilemma is crucial.

Andy: Exactly. And while innovations come with great potential - which may be very seductive from a superficial level when talking about AI - we need to acknowledge the limitations and risks. A crucial point in this differentiation is how they interact with human beings - how those systems are connected to the access of resources and opportunities and impact people's lives. For this reason, we can not say it is OK to lose control of things. The Government, and academia, need to think about the tools. - considering their scale and velocity.

(...)

Maria: Yes!! Well, the Blueprint - AI Bill of Rights is a document published by the white house that set five principles and associated practices to help guide the design, use, and protect the rights of the American public in the age of AI. They are Safe and Effective Systems; Algorithmic Discrimination Protections; Data Privacy; Notice and Explanation; and Human Alternatives,

Consideration, and Fallback

Andy: Something powerful about this document is that even with the rapid pace of technology, foundational principles often remain true over time. We do not have the capacity to change everything every time a new technology comes. For this reason, anchoring in these principles is crucial. This applies to regulators, developers, and the general public.

S3_E4_5_Legibility_Take 1

Maria: You mentioned the general public. Let's bring them to the table... There is a clear level of opacity in the AI system. This recalls the discussion about Legibility.

Andy: There is a general statement that AI policy should be open to the public. But.. How do you make enough consultation, and how to make it effective? How do you ensure this consultation is meaningful? And that this is not only a "democratization washing."

Maria: In this situation, democratization becomes very abstract. For one side, we are in a moment of Profound political opportunity for democracy, considering the accessibility of these tools. Ten years ago, it was challenging to explain what AI was, but today, people can openly use it. While... on the other hand, there may be a "false sense of confidence." A sense that we know something that, in reality, is very complex and unknown. Even the developers do not fully understand how some AI resources perform.

Andy: The point here is that we need to increase people's voices. You don't need to know the difference between narrow and generative AI, but you need to be aware that the automated systems used in your life are safe and effective, your data is secure... But how? This is another ethical and political dilemma.

S3_E4_6_Authorship, biases, criativity_Take 1

Maria: Let's talk more directly about AI and architecture through polemical questions.

Andy: Sure, I love it! The first polemic question is about Authorship. Who owns the work when it is done by generative AI?

Maria: This is a great question. Technically, generative AI is programmed to analyze and generate designs based on certain parameters or prompts defined by the designer. So, while AI may create the design, it is the architect who decides and analyzes the parameters. Therefore, the architect still owns some parts of the work.

Andy: Yes, I see your point. However, if the generative AI uses a database from other architects' work without crediting them (such as an image from Archdaily) ownership is questioned again. Then it becomes more complex! It is necessary to consider the ownership of the architect of the images, the new designer using the AI, and the AI system itself. There are so many possible "authors" involved.

Maria: I totally agree with you! Additionally, within this context, AI can be biased and reflect the existing human discriminations in society.

Andy: Exactly, A.I. systems are only as unbiased and ethical as the data used to train them, and if that data reflects historical biases or discrimination, then those biases can become embedded in the A.I. system itself. One major concern is the ethical implications of using A.I. in our

work, and eventually AI becoming so advanced that it could replace human decision-making altogether. This could lead to a lack of accountability and transparency in judgment processes leaving individuals vulnerable to biased and discriminatory outcomes

Maria: That's problematic. For example, if we train AI to create space layouts, the model learned by looking at a specific database, and would be heavily influenced by those typical space organizations. In clear, the architectural style present in the database would be replicated by the model as well as our biases. So, the critical question remains: how can we ensure that AI is ethically sound and does not perpetuate existing biases in society?

Andy: Well, as AI is based on our collective knowledge, it's important to critically evaluate our understanding of ethics and whether it is being properly integrated into the development and deployment of AI systems. Should we be more careful about the data we use to train AI systems? Do we need a regulatory body to oversee the use of data? Can AI truly identify what is ethical and what is not? These are all important questions that must be addressed in order to ensure that AI is developed and used in a responsible and ethical manner.

Maria: I totally agree with you! In addition, other complex dilemmas are also involved... such as the quality and the human aspect of the work. Good architecture is not just about meeting "AI criteria." It is also about creativity, critical thinking, empathy, and human experience.

Andy: The point here is that... Artificial intelligence fails to create livable spaces, because there is a lot more complexity to create meaningful architecture, which can not be simplified by parameters. We need architects who prioritize ethics and empathy in their design processes, ensuring that A.I. is used in a way that reflects our collective values. Ultimately, human judgment remains the critical mediator of ethics, and we must take an active role in shaping the ethical implications of this powerful technology. And the question is, Can artificial intelligence improve human capabilities, or is it just a way of simplifying architectural work?

S3_E4_7_Conclusion_Take 1

Maria: Well, as we have seen, AI is increasingly being used and impacting a variety of disciplines. We live in a dynamic place where technology is constantly ongoing, and we are constantly being challenged.

Andy: Despite the potential aspects of AI - for example, fostering more sustainable buildings, optimizing solutions, or expanding our capabilities as humans - the debate remains... Is it possible to define the boundaries between the ethical and unethical use of AI?

(...)

S3_Closing Credits_Take 1

This episode has been produced by the 2023 rAADio editorial board, a collective of Advanced Architectural Design students at Columbia University's Graduate School of Architecture, Planning, and Preservation. Thanks to Dean Andres Jaque and Xiaoxi Chen for their guidance. Also a big shoutout to the creative director Max Lauter and sound engineer xx for their support.

Architectural practice has a long way to go when it comes to ethics, and that it's crucial to question all aspects of it.

We acknowledge that ethics in architecture is a shifting and dynamic definition that needs to be constantly revisited and questioned throughout our career.

We hope that our discussions have laid the groundwork for future discussions on what constitutes an ethical architecture practice.

Re-signifying Symbologies

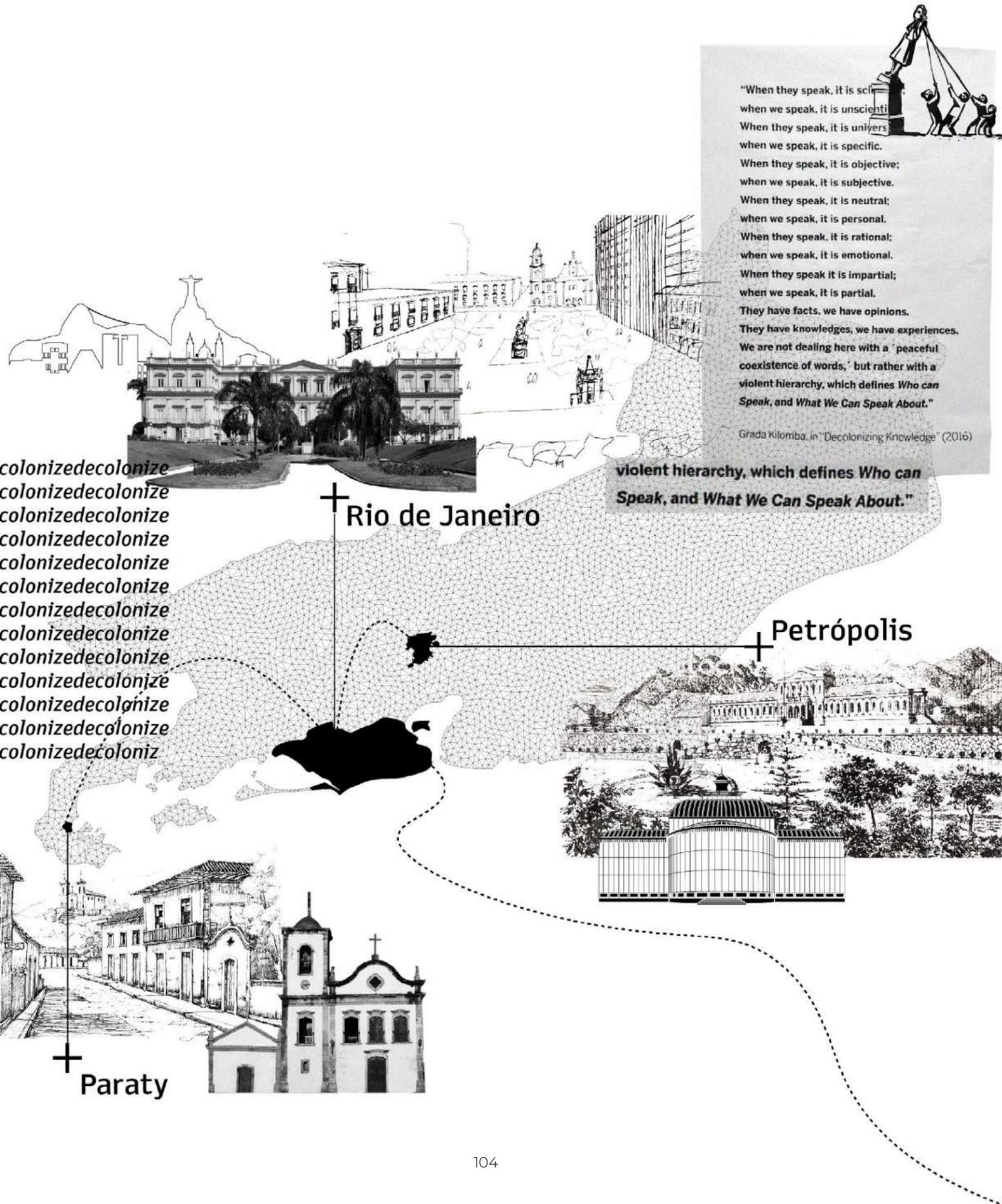
Tools of de-colonization in Rio de Janeiro, Petropolis and Paraty, Brazil.

Kinne Fellowship

Collective work | Maria Ryberg, Marina Guimaraes

Abstract/

“Re-signifying Symbologies” explores the reverberation of colonialism in Brazilian cities, both in the embodiment of architecture and in the dynamics of urban public spaces. The research reflects on reparations tools as a possible decolonizing process of physical and non-physical matters. Motivated by the absence of this topic in their formal education as Brazilian architects and urbanists, the research aims to foster the discussion of decolonization in the country’s context, which is often addressed with opacity. The study focuses on three cities in the state of Rio de Janeiro: Rio de Janeiro, Petropolis, and Paraty, which hold significant historical, cultural, and political importance and are infused with strong colonial symbols. As a product of the Kinne Fellowship, the proposal highlights the role of architects in re-signifying colonial mindsets and advocates for a comprehensive and critical study that demands more attention in various educational spheres, especially in architectural and urban design discourse.



Proposal/

We live constantly surrounded by symbols. Observed in the city as marks, elements, or scars, they are used as a device to convey a concept or meaning.

Colonization itself is a symbol - a tool used for domination, as it involves the subjugation of people and space to reinforce power. The symbols of colonization have been primordial in shaping urban landscapes, visible in the embodiment of architecture or monuments, and in the invisible complexity of socio-political dynamics. The symbols of colonization operate across trans-scalar, trans-disciplinary, and trans-temporal scars of history.

Brazil is a country that still retains alive symbologies of its colonization, which can be attributed to several historical factors. Foremost, the Portuguese colony suffered from aggressive exploration, imposition, and suppression of the native culture. Slavery also had a significant impact: Brazil was the largest importer of enslaved Africans during the transatlantic slave trade, with an estimated 4 million people brought to the country between the 16th and 19th centuries (Mintz, 2008). In addition, Brazil was the last Western country to abolish slavery in 1888.

Ressignifying symbolism involves challenging symbols traditionally used to reinforce power and colonialism, giving them new meanings aligned with cultural values and identities. The movement toward decolonizing symbols goes beyond apparent interpretations but involves subverting a deeper understanding of the impacts of those symbols on the dynamics of the cities. It is about dissolving legacy and re-encountering the country’s unique identity.

Case Study: (De)colonizing the state of Rio de Janeiro/

The research will focus on three cities in the state of Rio de Janeiro - Rio de Janeiro, Petropolis, and Paraty. These cities were chosen due to their significant historical, cultural, and political importance, as well as their connection to colonial symbolisms. Located in close proximity to one another, they have deep roots in the spheres of power and development in Brazil during the colonial era, and each possesses a unique identity.

Rio de Janeiro, also known as São Sebastião of Rio de Janeiro, served as Brazil's second capital as a colony from 1763 to 1960. During this time, it received significant influence from the Portuguese royal family, who inhabited and governed the city.

Paraty played a crucial role as a link between the captaincies of Rio de Janeiro, São Paulo, and Minas Gerais during the rush for gold in the colonial era. Its historic center was declared a UNESCO World Heritage Site and is the first mixed site, appearing as both a natural and cultural heritage site.

Petropolis, also known as the Imperial City, was named after Emperor Dom Pedro. The city was designed to accommodate the imperial family's vacation needs and was one of the first planned cities in the country.

Given the complexity and scale of each city, our study will concentrate on analyzing public spaces, which are charged with strong colonial symbolisms in addition to a plurality of formal and informal dynamics. Where many aspects can be portrayed as symbols of power and prosperity, a more acupunctural analysis is necessary - from the simplest to the most monumental. Until the present days, traces of the colonial era, eternalized in physical form, are sought as tourist attractions and preserved with their symbolic influence. This raised some inquiries:

Are these symbols questioned enough?

Should we have a more critical look at their influence on the current situation of these cities and on the socio-political and cultural diversity?

Does it represent its population's current diversity, identity and needs?

How can we foster the discussions of decolonization in Brazil, using architecture and urban design as a tool of reparation?

Methodology/

Phase 1 - Preliminary Research: Before traveling to Rio de Janeiro, we will conduct a comprehensive literature review on the process of colonization and its impacts on specific public spaces that we will be studying, such as parks, plazas, and museums. Through this research, we will identify public spaces that are most closely associated with colonial symbols, by examining both their physical and non-physical symbolism. In addition, we will map the activities and dynamics on site that challenge this structural order as part of our analysis.

Phase 2 - Decolonizing Research: The second part of our research will focus on identifying current initiatives, research projects, and artists who are addressing the issue of decolonizing these symbols, whether intentionally or unintentionally. During this phase, we will add a decolonization layer to the mapped symbols and carefully examine any gaps that may exist. Our goal is to establish partnerships with local institutions from Rio de Janeiro, so that we can collaborate with them from afar.

Phase 3 - Kinne Travel: While in Rio de Janeiro, we will visit the three cities and the selected public spaces, making detailed observations and conducting analyses of each of them. As we explore these spaces, we will pay close attention to how they are interconnected within the larger dynamics of the city, as well as how they function individually. By conducting this embodied research, which involves using sensorial experiences and proximity as a method of acknowledgment, we aim to validate and refine our previous investigations. In addition, we will reach out to our partner institutions, artists, and initiatives to incorporate their perspectives and make connections.

Phase 4 - Analysis and Conclusions: During this stage, we will carefully analyze all the materials that we have collected throughout the course of this project and engage in critical reflection on our findings. Our goal is to document all of the knowledge that we have produced and share it with others through a publication that takes the form of a significant, non-static narrative. Our hope is that this publication will serve as a catalyst for deeper discussions within the Architecture and Design realms.

Phase 5 - Unceasing Exploration: To ensure the continuity and expand the impact of our proposal, we plan to establish a partnership with the Federal University of Rio de Janeiro (UFRJ) and the Pontifical Catholic University of Rio de Janeiro (PUC-RJ), where we have contact with scholars. Through this partnership, we will give lectures or workshops at these universities, sharing our research findings and encouraging students to continue exploring the topic of decolonization in public spaces. Our goal is to incorporate these discussions into the formal curriculum at these institutions, and we aim to scale this initiative to other important universities in Brazil, such as USP, UNB, and UFSC.

Research Contacts/

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Sights of Collectiveness

Layers of chaos and sociability

Architectural photography: from the models to the built world | Fall semester

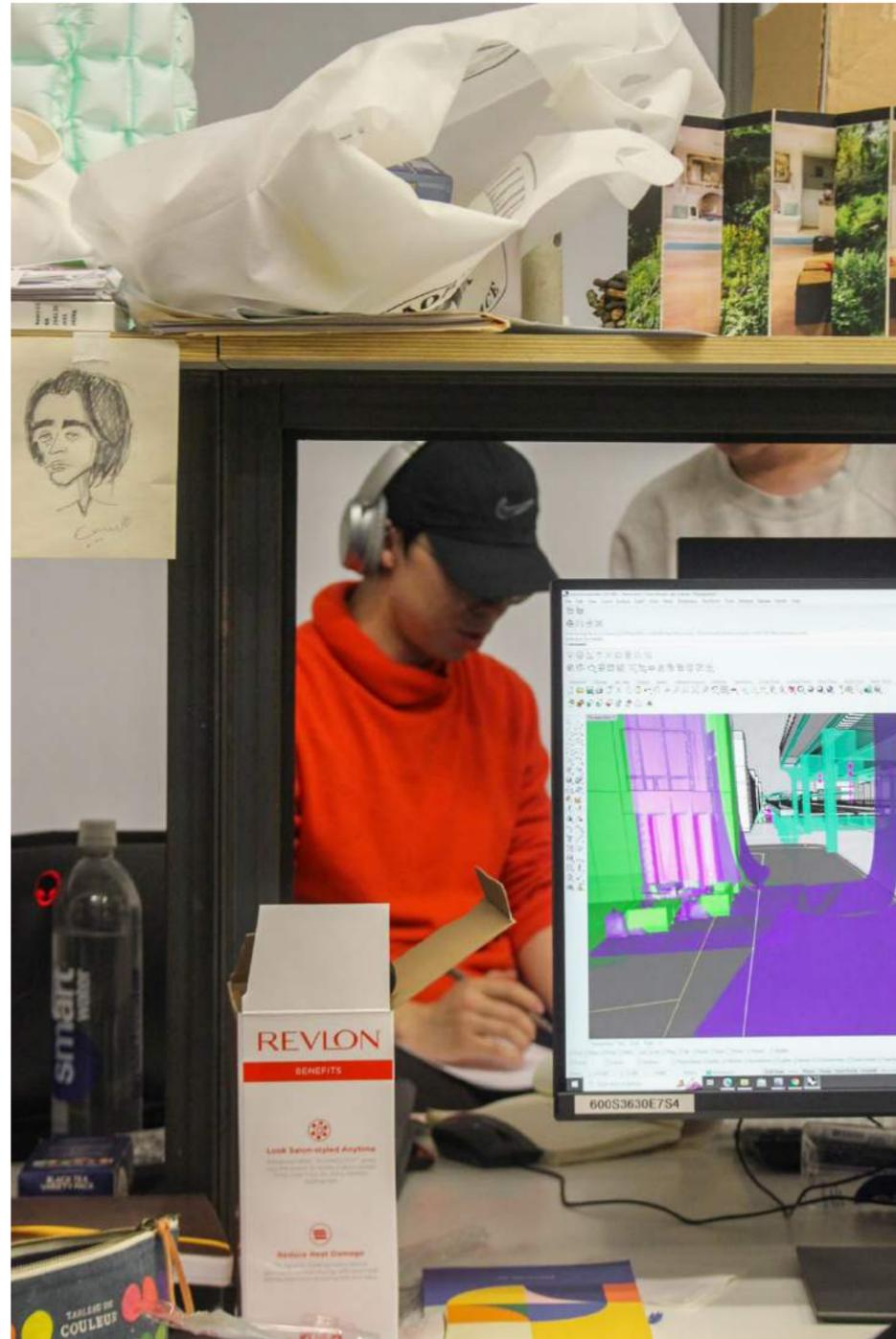
Michael Vahrenwald

Individual work

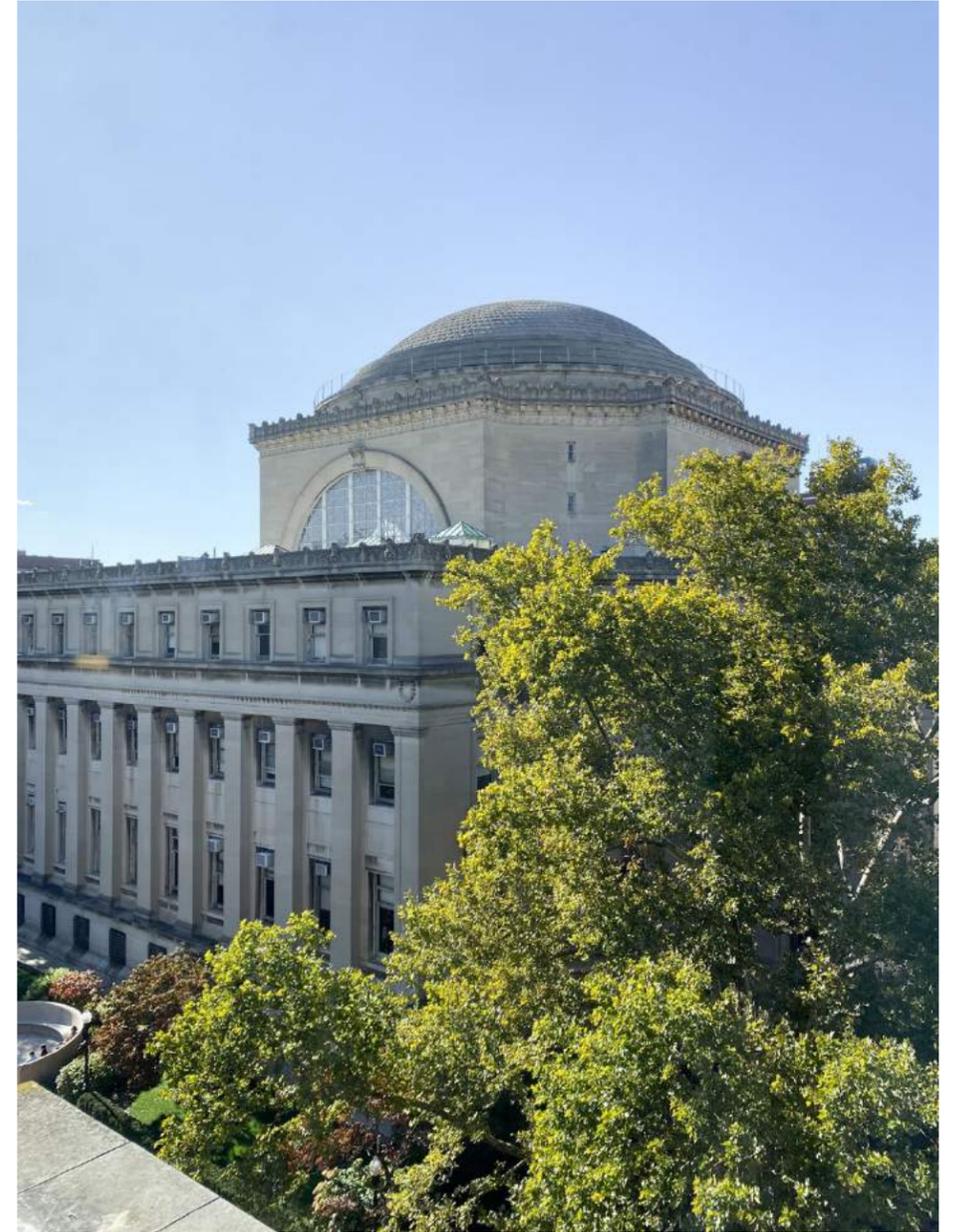
The (in)formality of the collective is one of the richest elements of GSAPP. The AAD experience belongs in the exchange, in the conviviality and the encounters - through a unique cross-cultural perspective. The studio embodies this atmosphere. It is a space of mutual collaboration and symphony of chaos that transcends the sociability of architecture.

Photography assignments of people and architecture

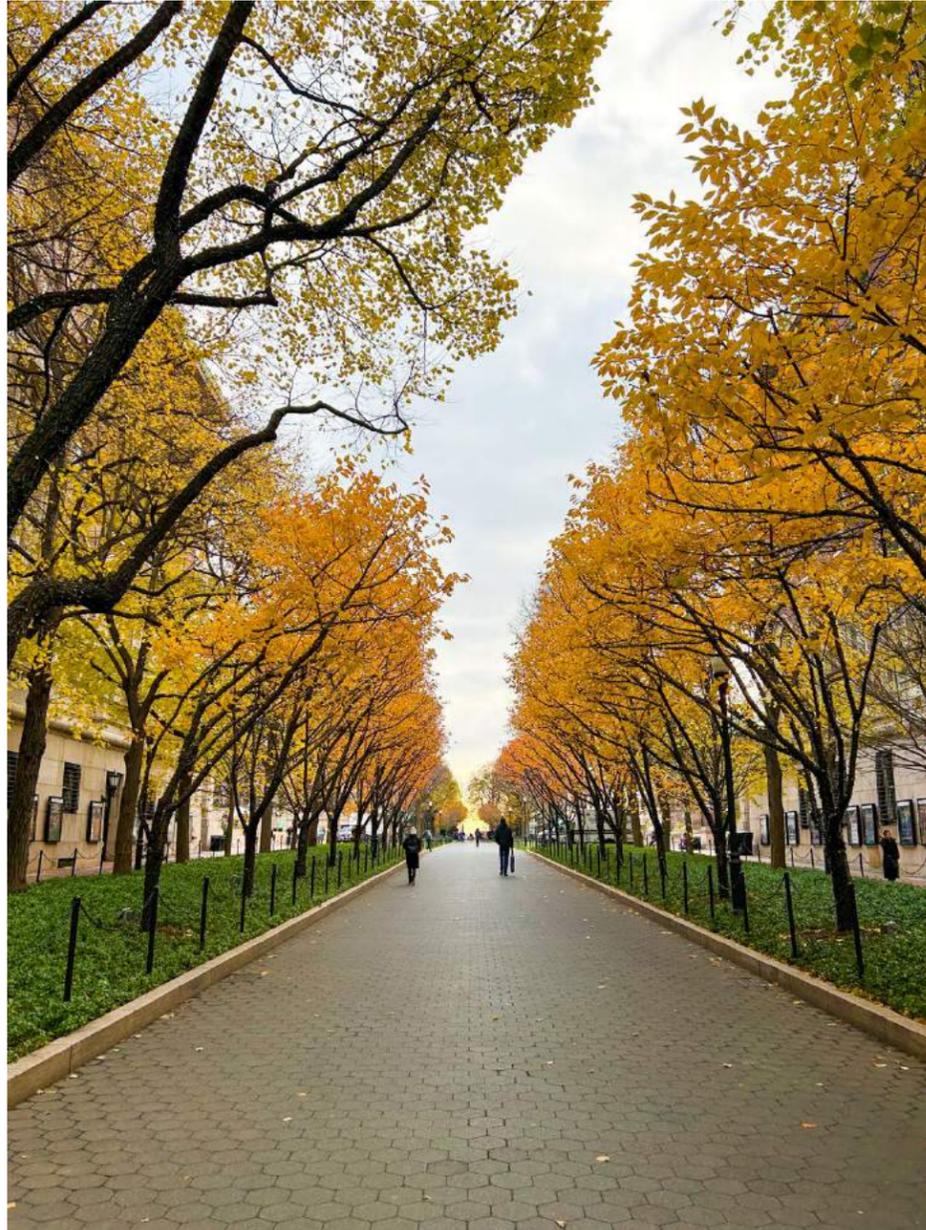




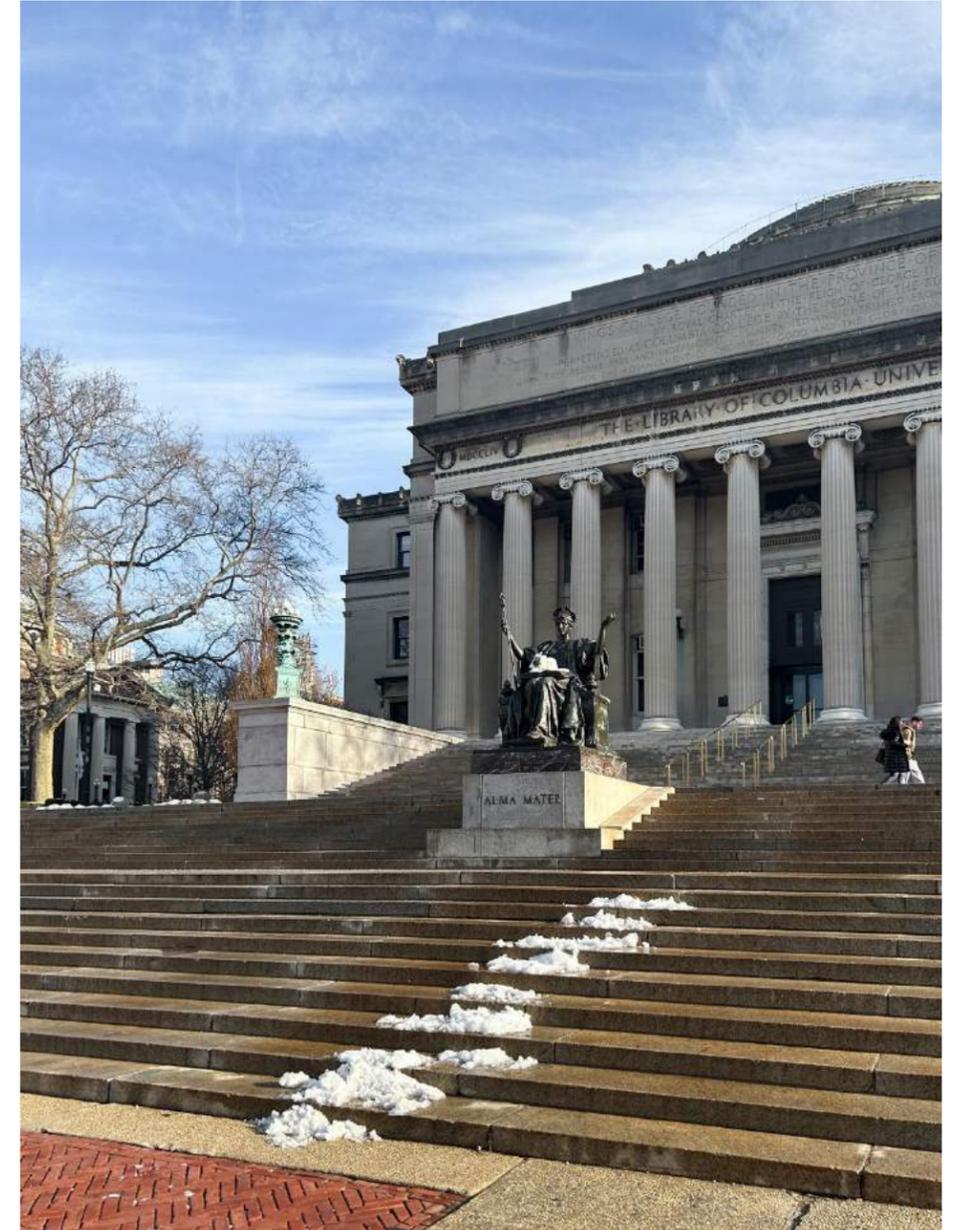
Fresh Summer



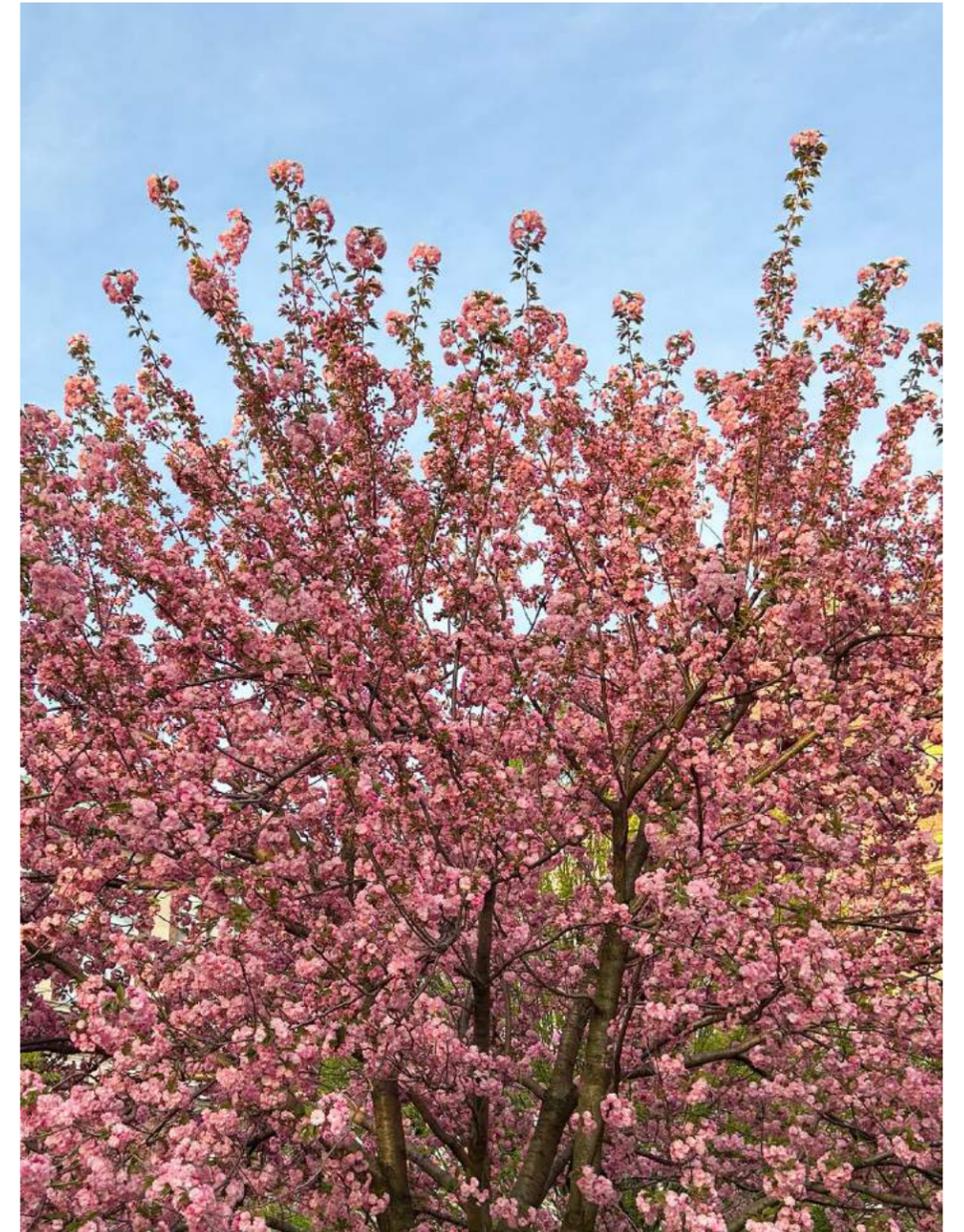
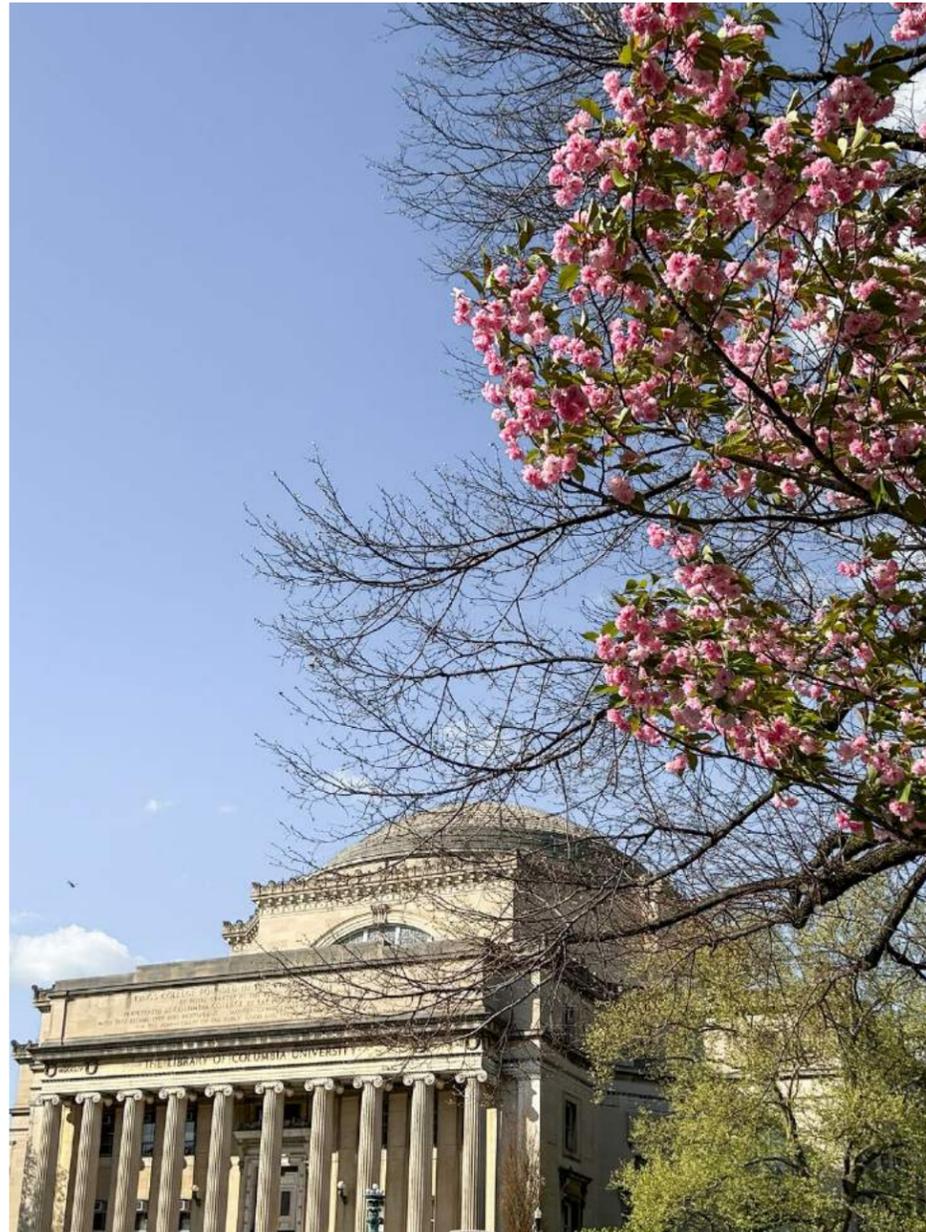
Falling Autumn



Whispers of winter



Blossom spring



GSAPP MSAAD 23' Portfolio

Maria Candelaria Ryberg