

Chi Chi Wakabayashi

Life was here...



Thank you

To my parents, my sisters, my pups, and my grandparents. I am here because of you all.

To all my GSAPP professors who have taught me to think, to dream, and to explore. And especially to Amina Blacksher and Bryony Roberts, who have changed how I think about architecture.

To my roommates, Saba and Julie. We have spent an obscene amount of hours together, and each was a special, sweet, crazy joy.

To all my classmates and dear friends who I have learned from the most.

To the shop crew, especially Josh and Yonah, for the best vibes in the land.

To the big and small encounters I was able to have these past three years. Thank you for the joys throughout the struggles and for filling my thoughts with questions, ideas, and memories.

Three years of learning, growing, and becoming

Columbia University GSAPP
Portfolio
2020-2023

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how can we tell that life was here?

VERBAL AGREEMENTS

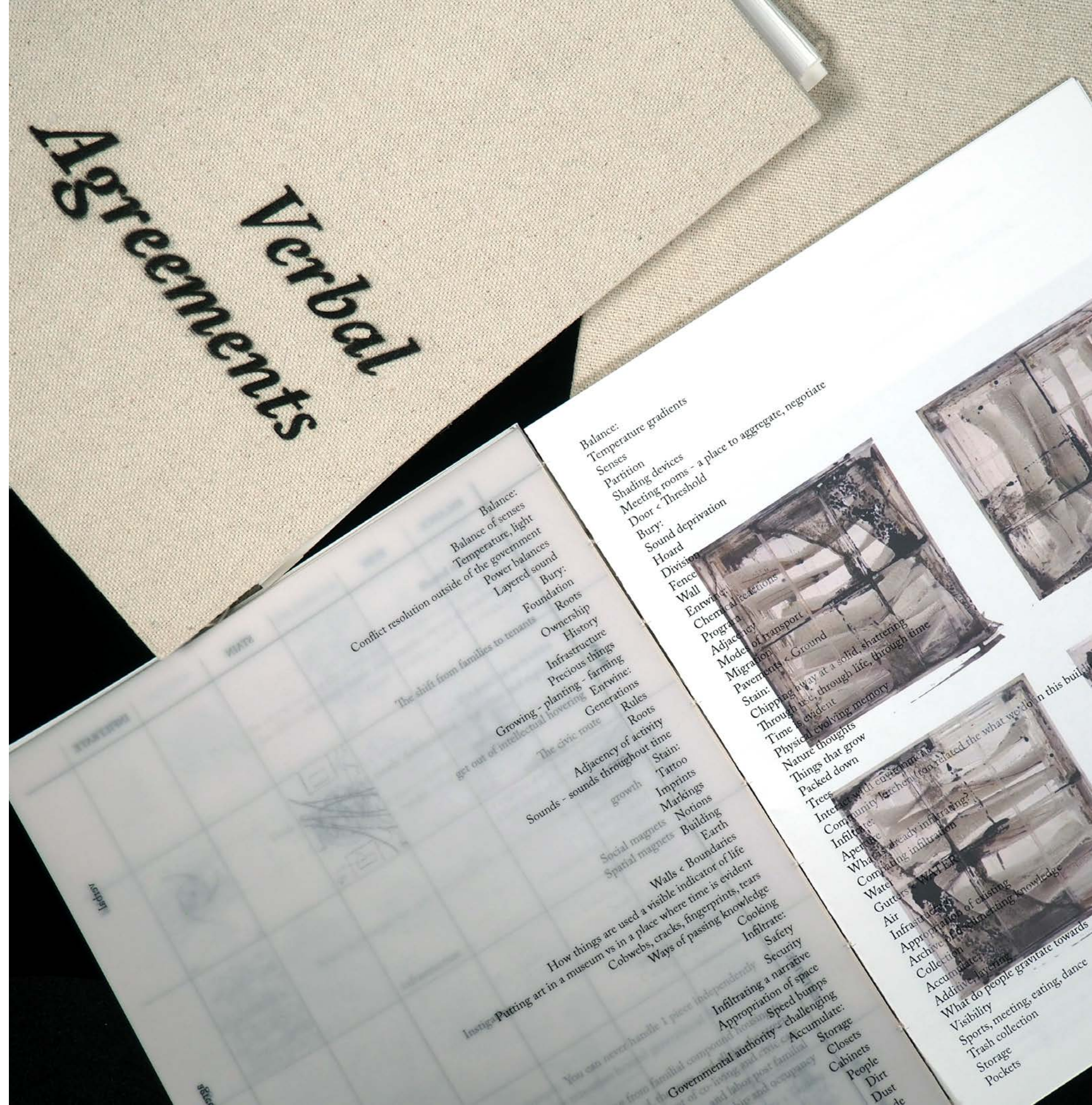
ADV VI (Spring 2023)

Professor: Gary Bates

TA: Sonny Han

Collaborators: Saba Ardeshiri, Maclane Regan

This exploration began as a probe into the civic reality of Ghana, utilizing news, books, food, podcast, music, and poetry as a collection of sources in which we viewed, or mapped, the city of Accra. Beginning as a rejection of a traditional cartographic approach to urban understanding, and instead deployed a series of readings over research, response over representation. The ideas presented are meant to be appropriated, iterated, and adopted to living space as civic space. How can we mine the civic from the conditions of familial tenancy that has framed a way of living in the neighborhood of La, Accra, oriented around collective maintenance, and obligatory care of neighbor, and neighborhood? We have designed conditions, ranging from architectural, spatial, relational, and conceptual, that instigate the interaction of co-living, co-laboring, and collective maintenance, where the familial relationship of living has given way to intimate adjacency with strangers. These conditions, or moments, are structured through the lenses of ownership, maintenance, infrastructure, material, and space. Do you care for something because you own it? Or do you feel ownership over space once you care for it? This project is a series of hypotheses, test beds, claims, and counter-claims that interrogate how we live with each other, and how the civic negotiation infiltrates the intimate corners of daily life, imagining new forms of living.



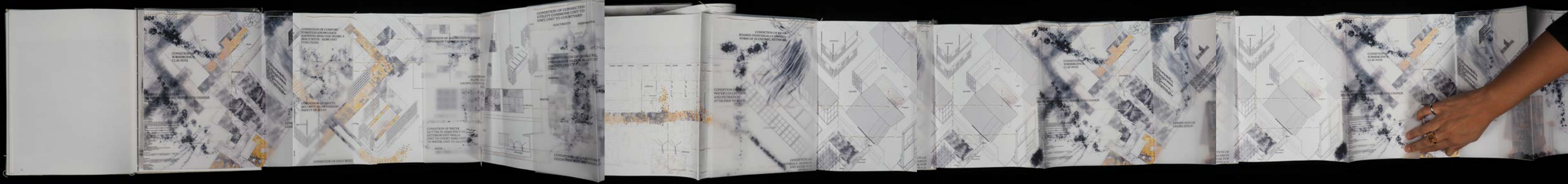
Conditions of ways of living

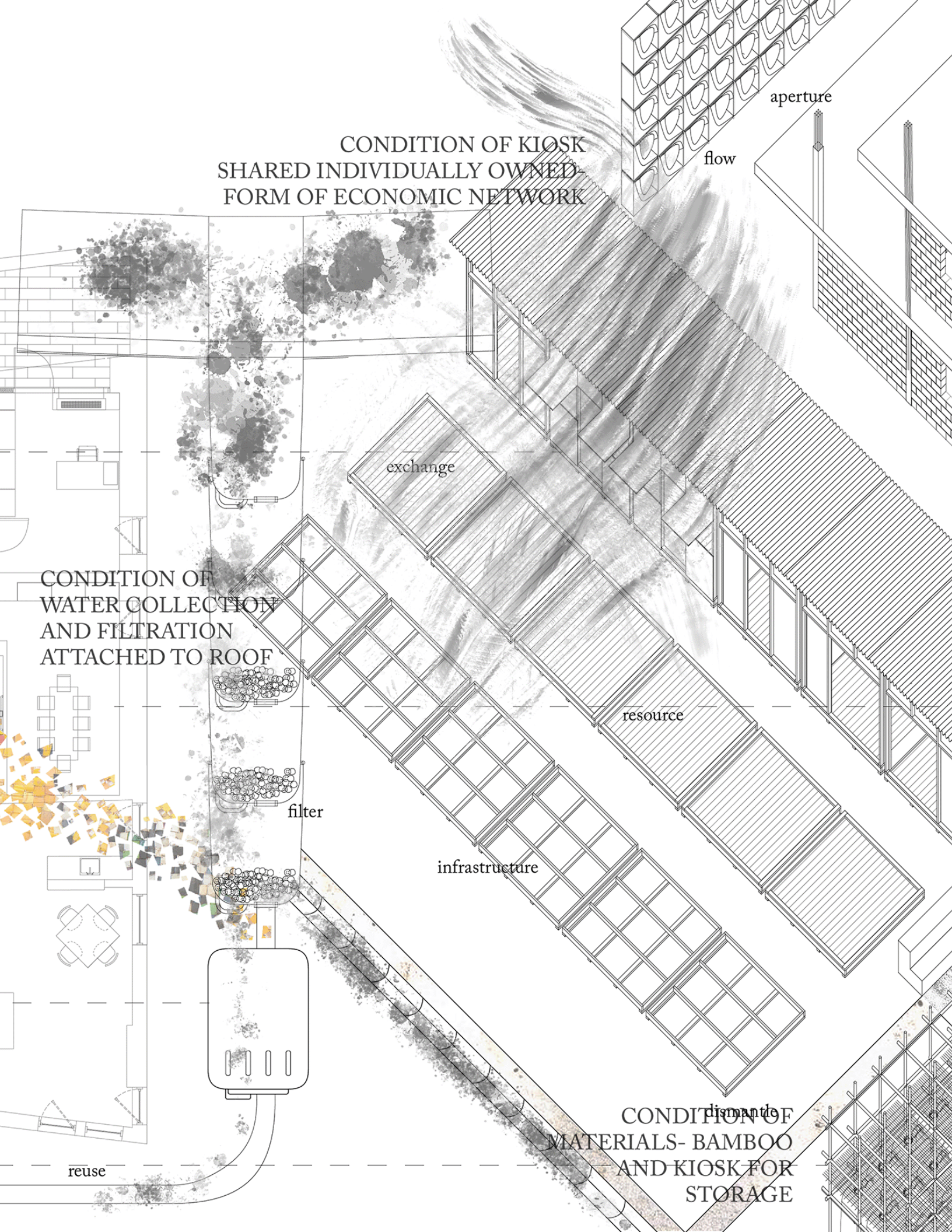
Through the lens of our experience in Ghana and understanding ways of living over ideas of housing, spaces and people are connected through ideas of ownership, maintenance, infrastructure, material, and shared resources.

Facilitating interactions that frame these conditions as potentials, not solutions, that bring nodes to networks and enable possibilities of emergence.

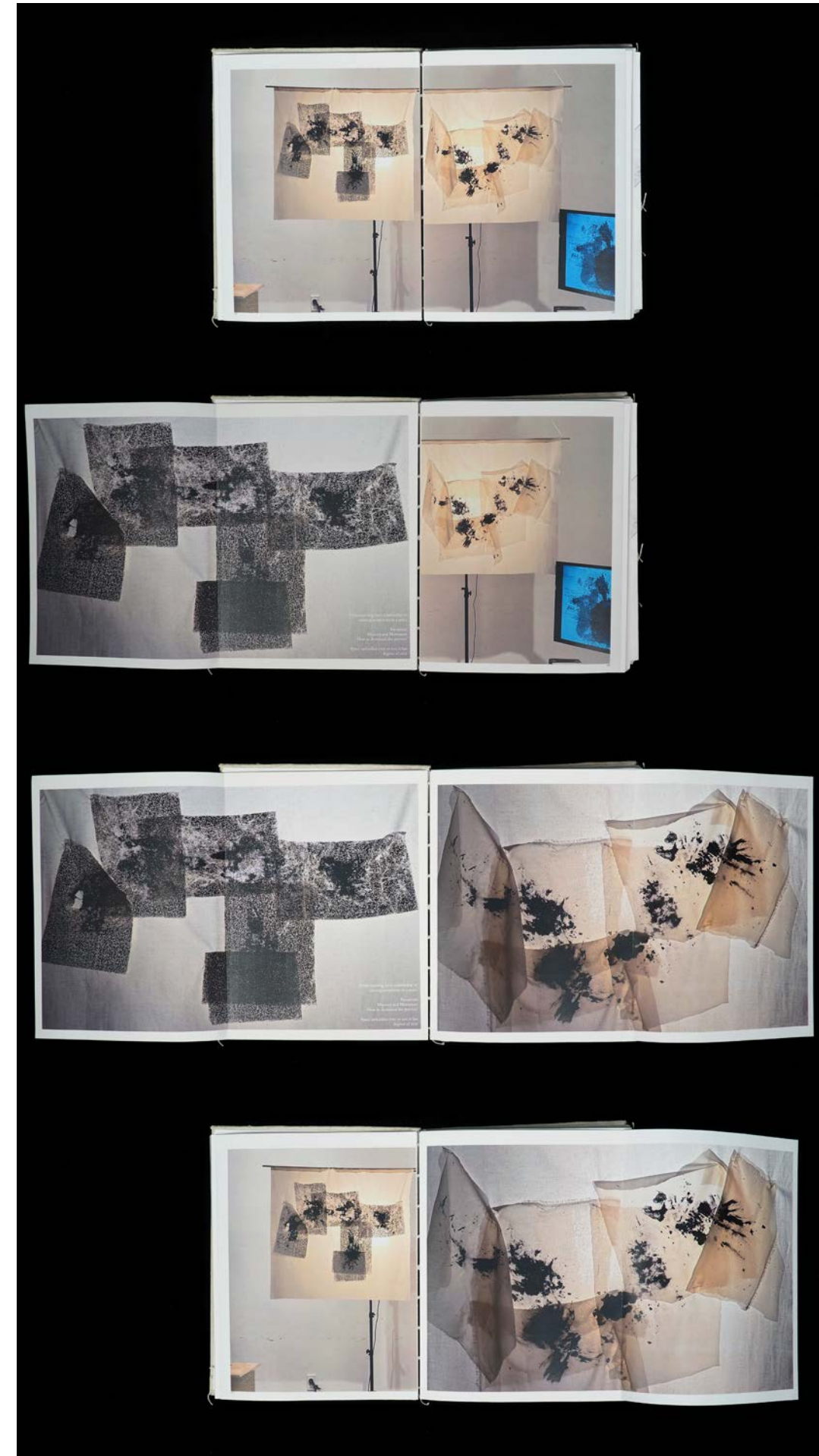


- living > housing
- reading > research
- giving agency > getting agency
- response > representation
- situation > site
- potential > solution





Life was here...



Publication

What if we look at mapping as a horizontal reading over research? When the outcome becomes movement beyond spatial specificity based on first hand experiences, culture, civic behavior.

news, poem, art, food, podcast, and music.

balance, bury, accumulate, stain, entwine, infiltrate.

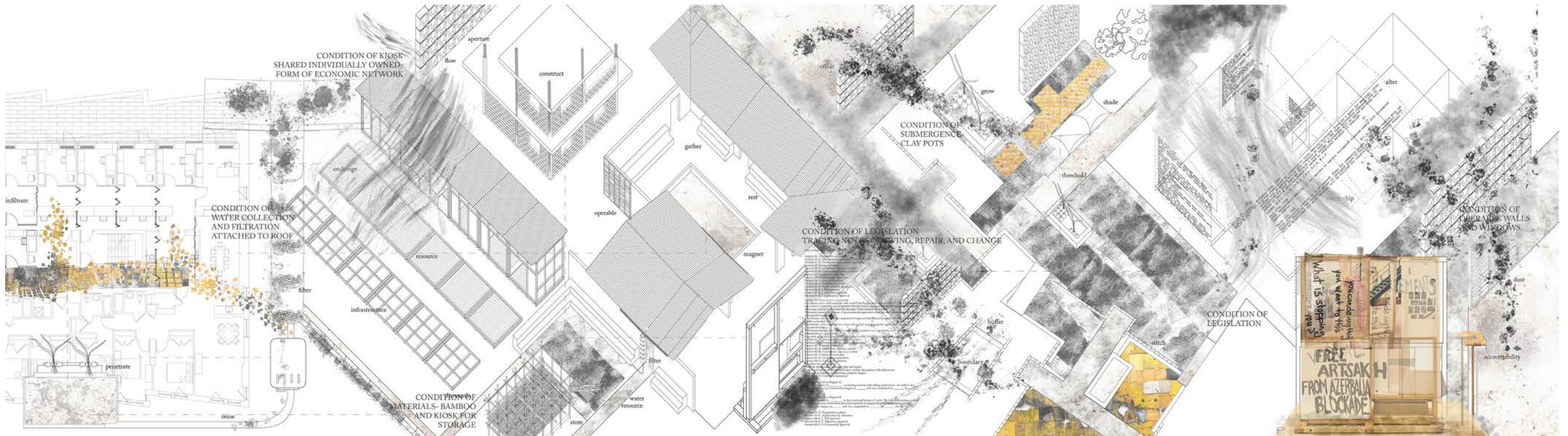
Visual Agreements Installation

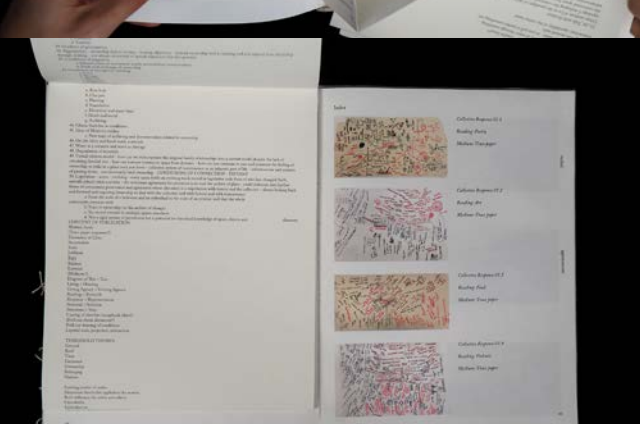
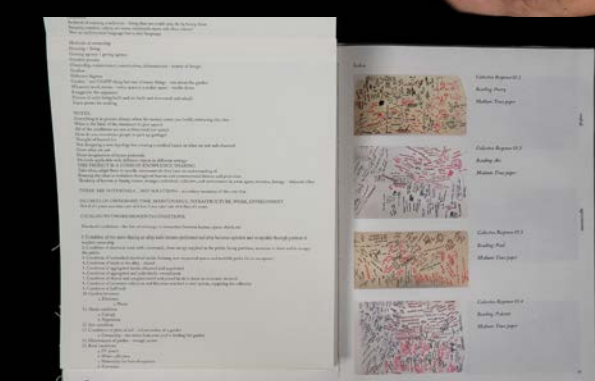
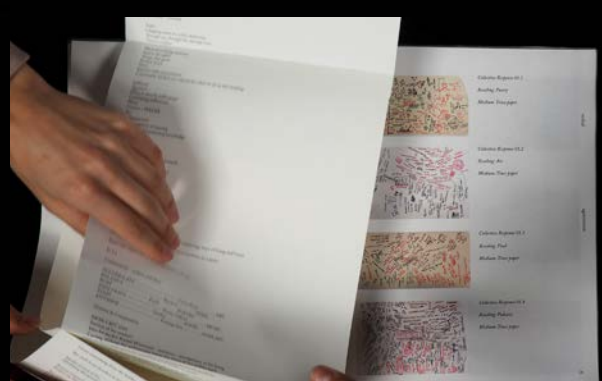
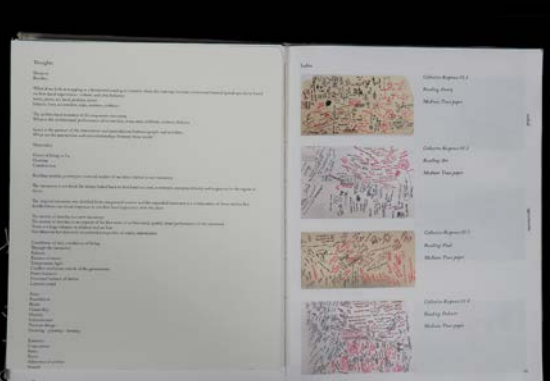
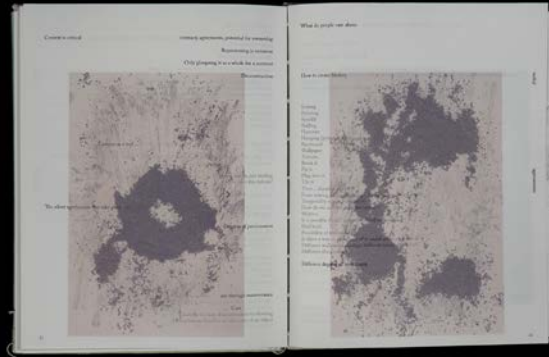
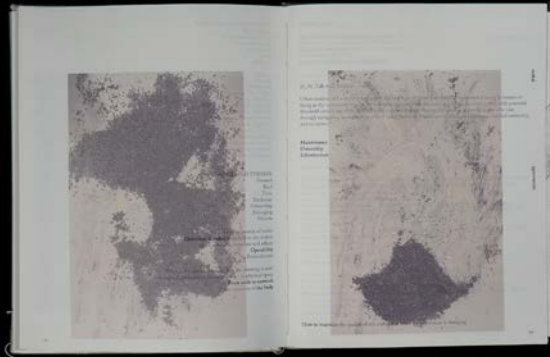
50. Legislation - the condition of an active, evolving track record in legislative code form of who has changed, built, unbuilt, or rebuilt a space, a wall, or a roof. Translating verbal agreements of ownership and change into a physical record and archive, where alteration of space is a negotiation with history and the collective. It is a trace of ownership but also a form of knowledge sharing. A way of understanding why and how someone who lived there before you extended a roof, removed a wall, or built a bench outside. Creating a potential for historical knowledge and memory of space, objects, and people.

This idea is represented by this model, which is meant to be an archive of interaction, alteration, and craft between humans to wall, but also human to human through time. Becoming an active test bed for how creative space is taken, re-taken, passed down with every alteration, where a new author takes ownership of a once blank canvas.

Every action is a negotiation, with history, and with the future of civic display.

How did you find it?
How did you leave it?





AWAY, AT HOME

ADV V (Fall 2022)

Professor: Bryony Roberts

TA: Abri Aiken

Living in a reality where people will now, more than ever, be seeking abortion support across states, this project proposes a network that provides both tangible and intangible compassionate care. Imagining how to expand both spatially and socially what a clinic can offer to support the entire experience that might begin well before entering the space of the clinic.

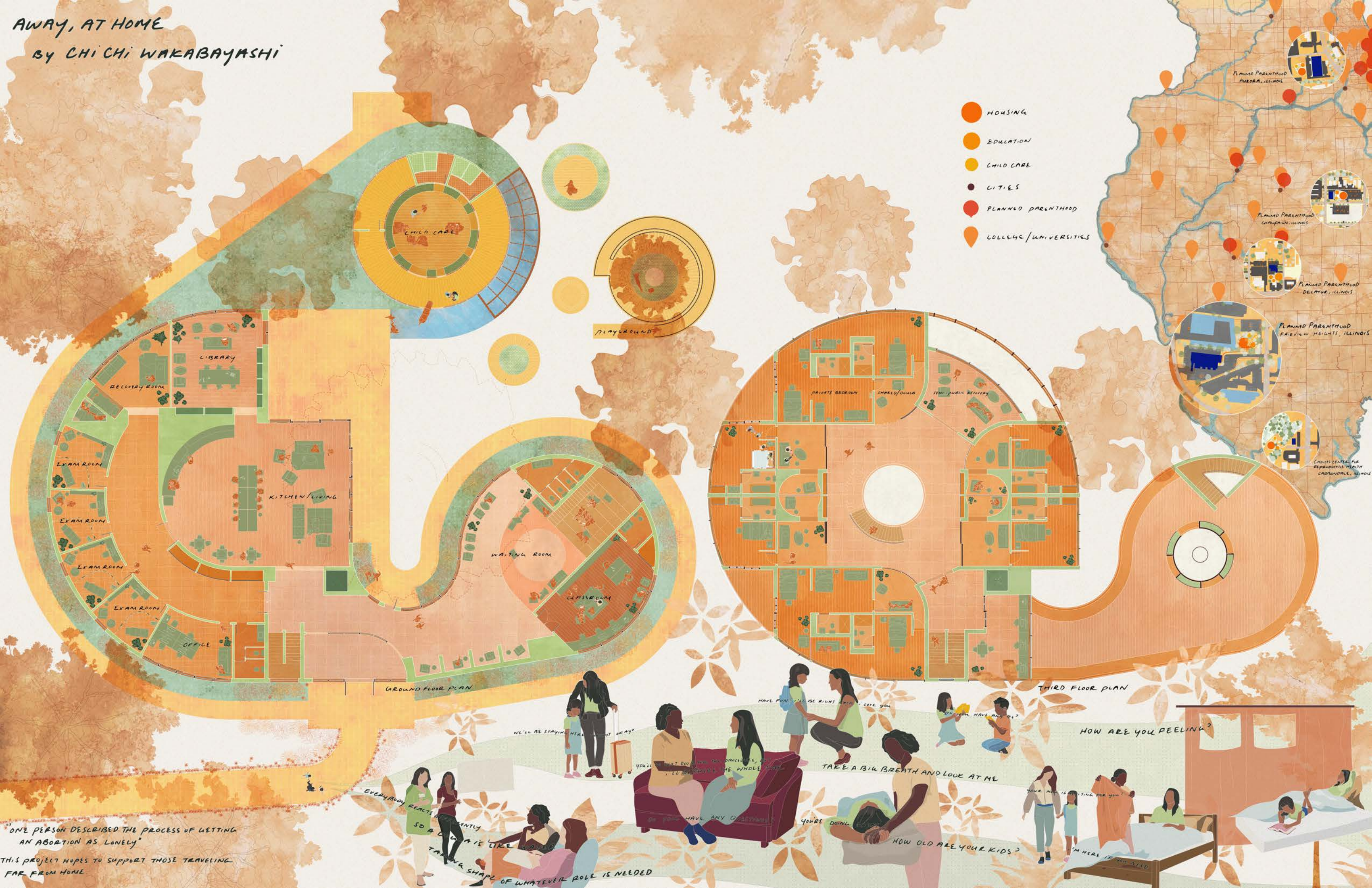
By placing the role of the doula in healthcare spaces at the forefront, this network highlights and fosters the emotional, physical, and informational support doulas can provide to those seeking an abortion far from home. Rethinking the experience of those traveling for abortions by aiding the current programs on-site and extending the circulation to include more intimate moments of support, connection, and recovery through a new housing typology that embeds compassionate spaces of care within the program.



AWAY, AT HOME

By CHI CHI WAKABAYASHI

- HOUSING
- EDUCATION
- CHILD CARE
- CITIES
- PLANNED PARENTHOOD
- COLLEGE/UNIVERSITIES



GROUND FLOOR PLAN

THIRD FLOOR PLAN

"ONE PERSON DESCRIBED THE PROCESS OF GETTING AN ABORTION AS LONELY"
 THIS PROJECT HOPES TO SUPPORT THOSE TRAVELING FAR FROM HOME

EVERYBODY REACTS DIFFERENTLY SO A DESIGN IS LIKE TAKING SHAPE OF WHATEVER ROLE IS NEEDED

WE'LL BE STAYING HERE OR GOING AWAY?

YOU'LL WANT TO DO THE PRACTICE, BUT I'LL BE THERE TO BE THE WHOLE THING

DO YOU HAVE ANY QUESTIONS?

YOU'RE DOING GREAT

HOW OLD ARE YOUR KIDS?

HOW ARE YOU FEELING?

YOUR MOM IS WAITING FOR YOU!

TAKE A BIG BREATH AND LOVE AT ME

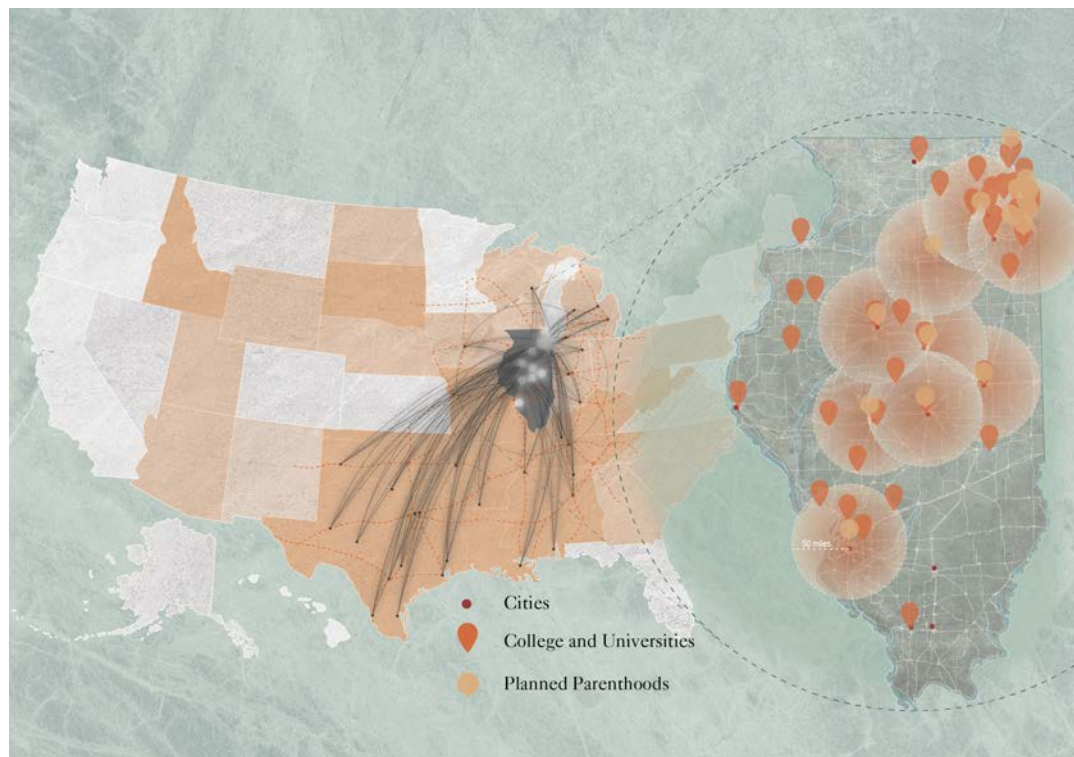
HAVE FUN! I'LL BE RIGHT THERE TO LOVE YOU

DO YOU HAVE ANY QUESTIONS?

*Illinois Map: Potential Hubs
Site Map: Existing Network*

This map illustrates the location of clinics and nearby schools in Illinois. Envisioning a partnership between these clinics and the universities to create hubs that can potentially extend and bring care 50 miles beyond the physical space of the clinic.

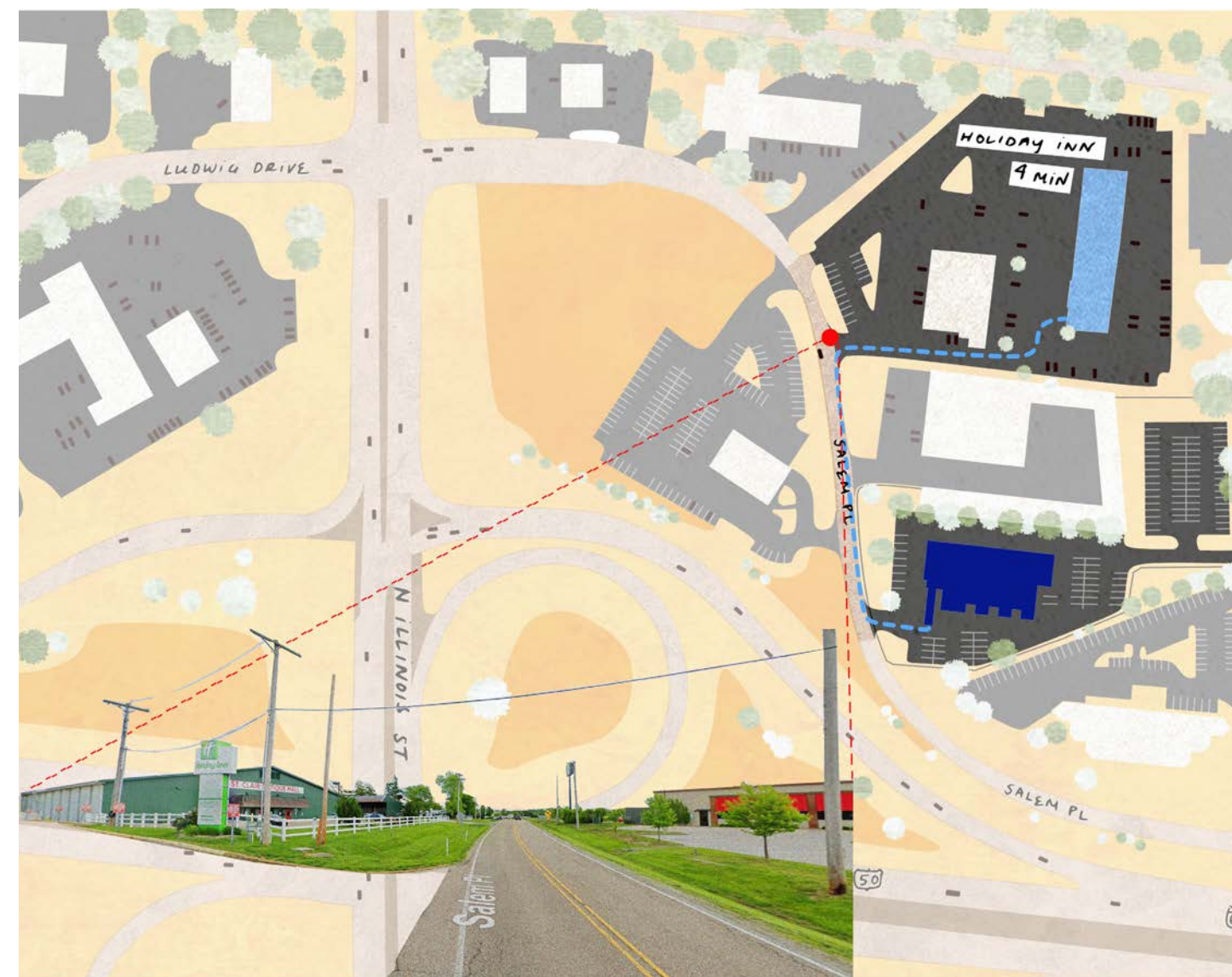
The larger context around Fairview and analyze the potential connections between the clinic and nearby schools and organizations.

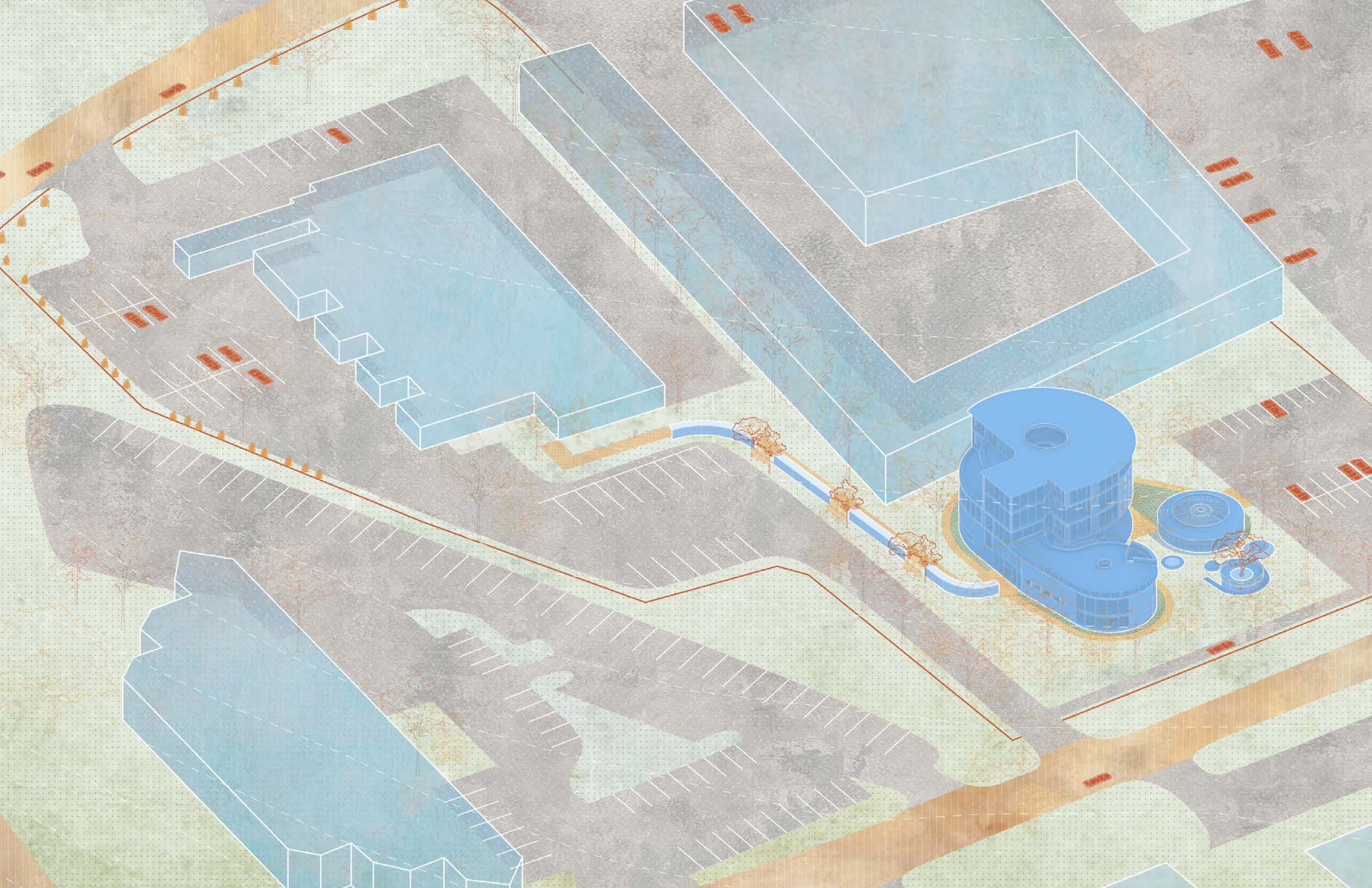


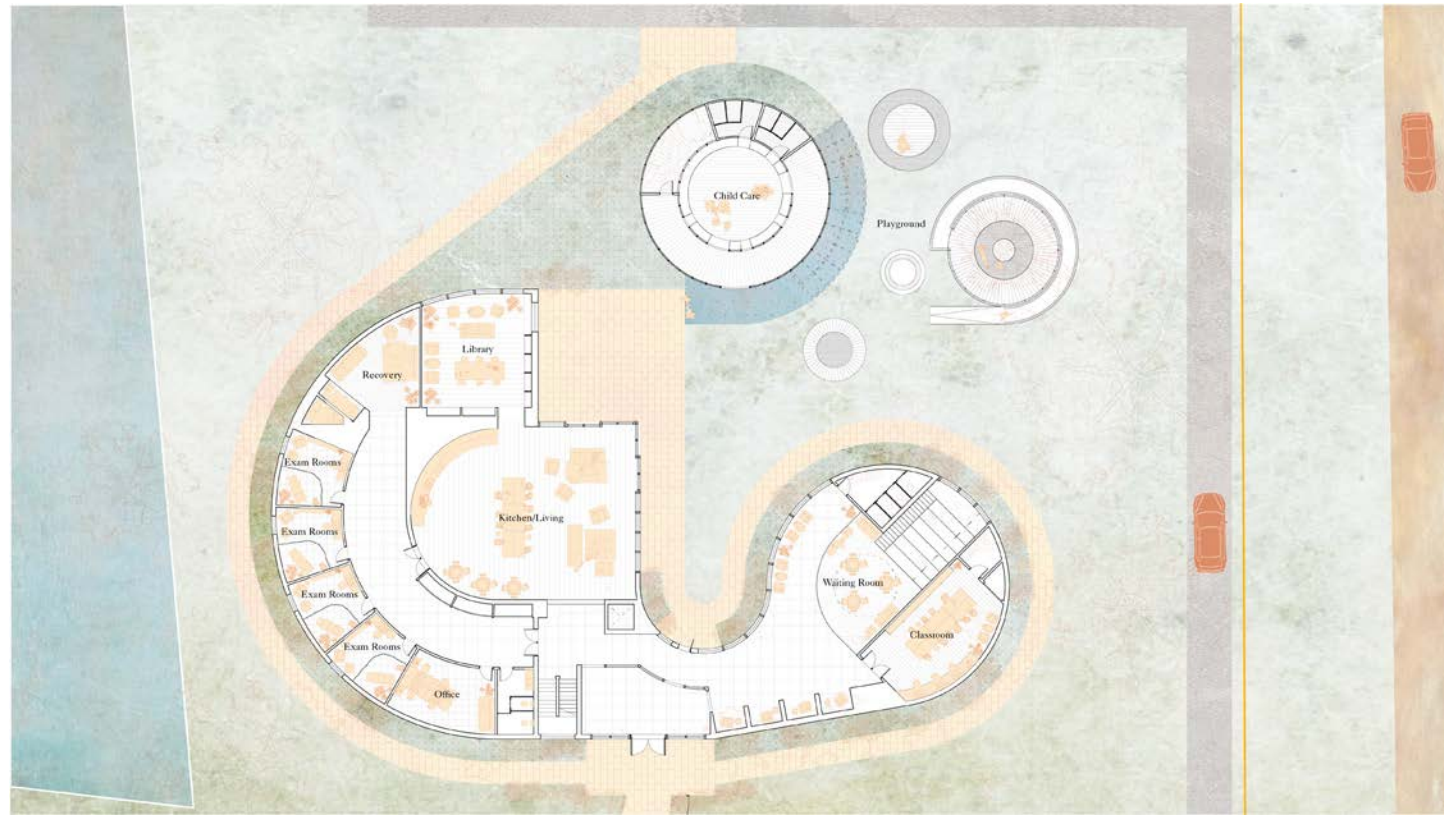
*Collage: First Encounter
Diagram: Circulation from Hotel*

While abortion is legal in Illinois, the clinic still experiences protestors standing on the small grass area outside the clinic's gates. In thinking about what out-of-state residents might encounter, the clinic has hotels nearby where the patients might stay during their visit. The holiday inn is only 4 minutes away. However, walking to the clinic could be a negative experience, with no sidewalk next to a large road.

The circulation from hotel to clinic begins their experience. It could hold daunting moments, especially if passing through a group of protestors on their way inside.





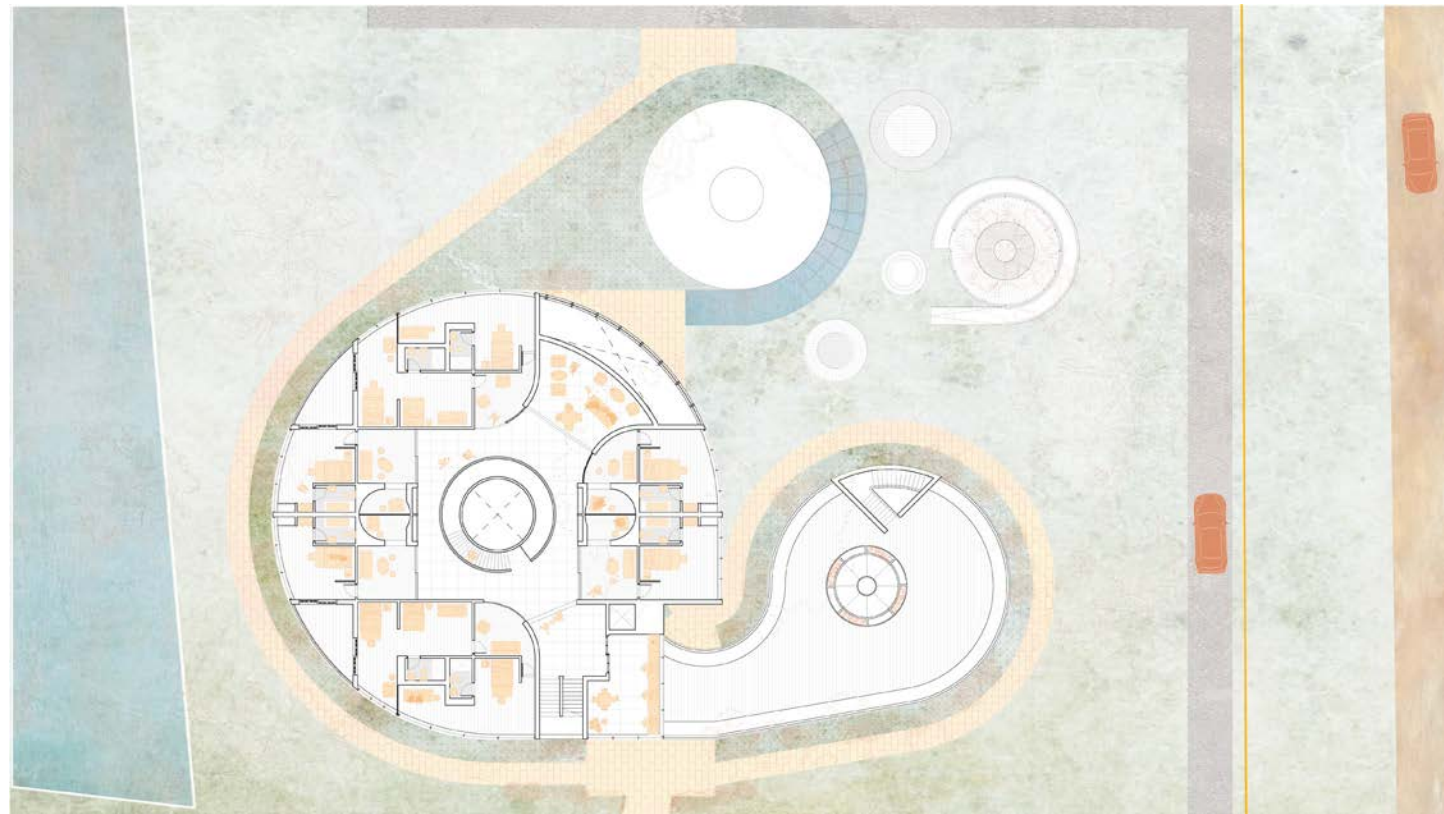


Plan: Ground Floor_integrating clinic with housing



Collage: Ground Floor_family and patient waiting room

Plan: Third Floor_housing units and recovery spaces



Collage: Third Floor_a space for recovery together



Diagram: Housing Typology

This new housing typology can be broken down into a few main elements in reimagining how to expand and aid the current clinics.

Temporary housing that includes the care doulas can provide by integrating physical, emotional, and informational care into living spaces. An education program that allows volunteer students to learn and be a part of supporting a patient's experience. And a child care center that assists those visiting with families.

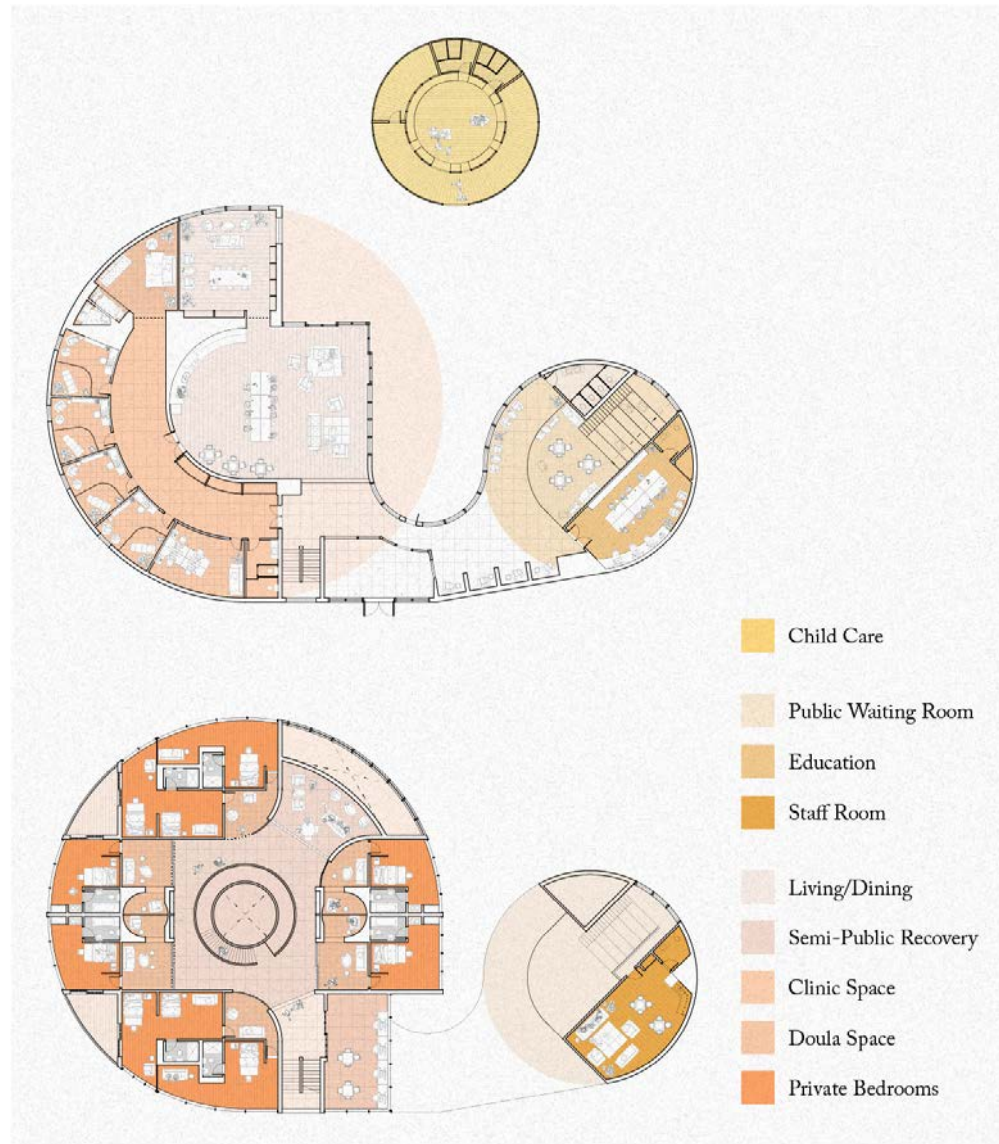
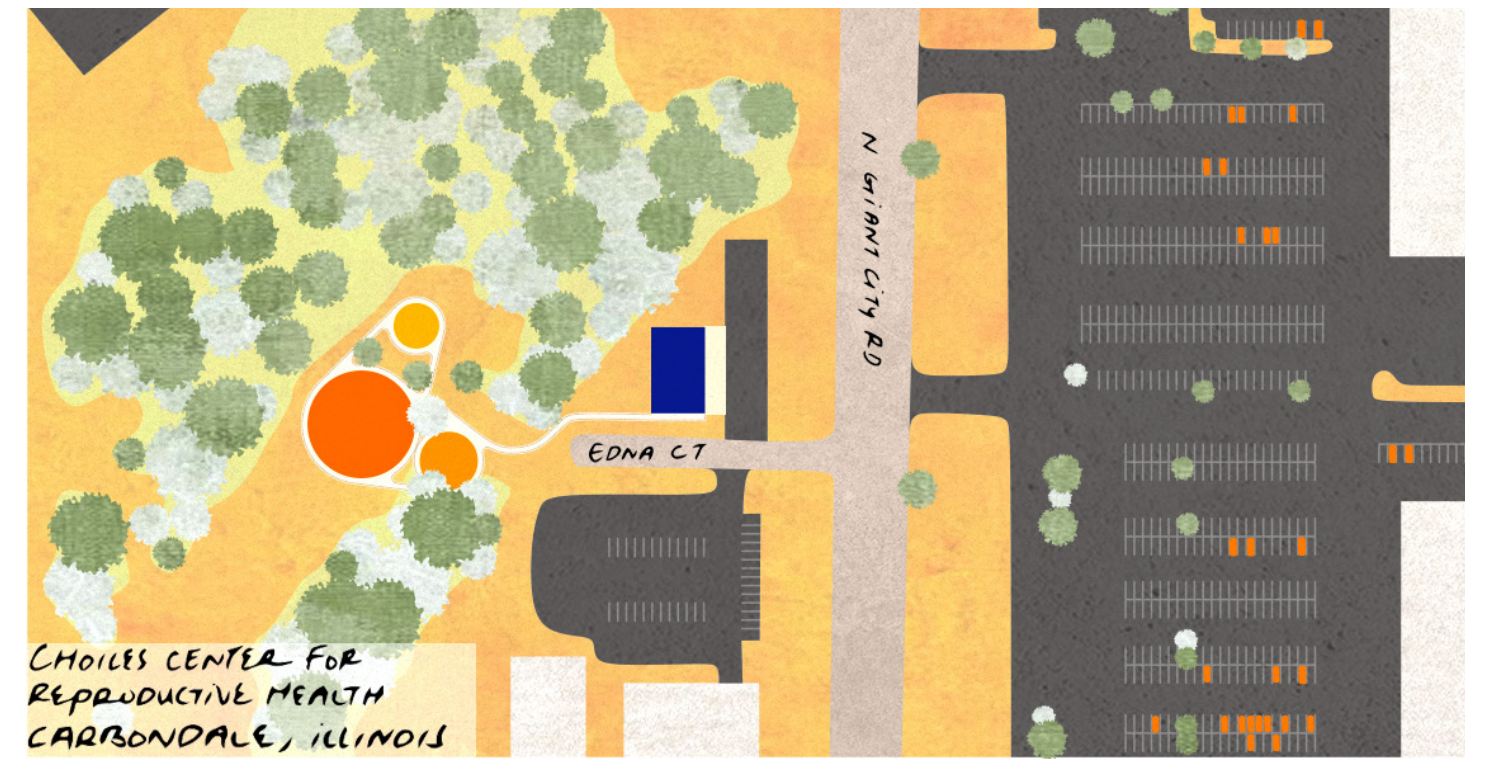
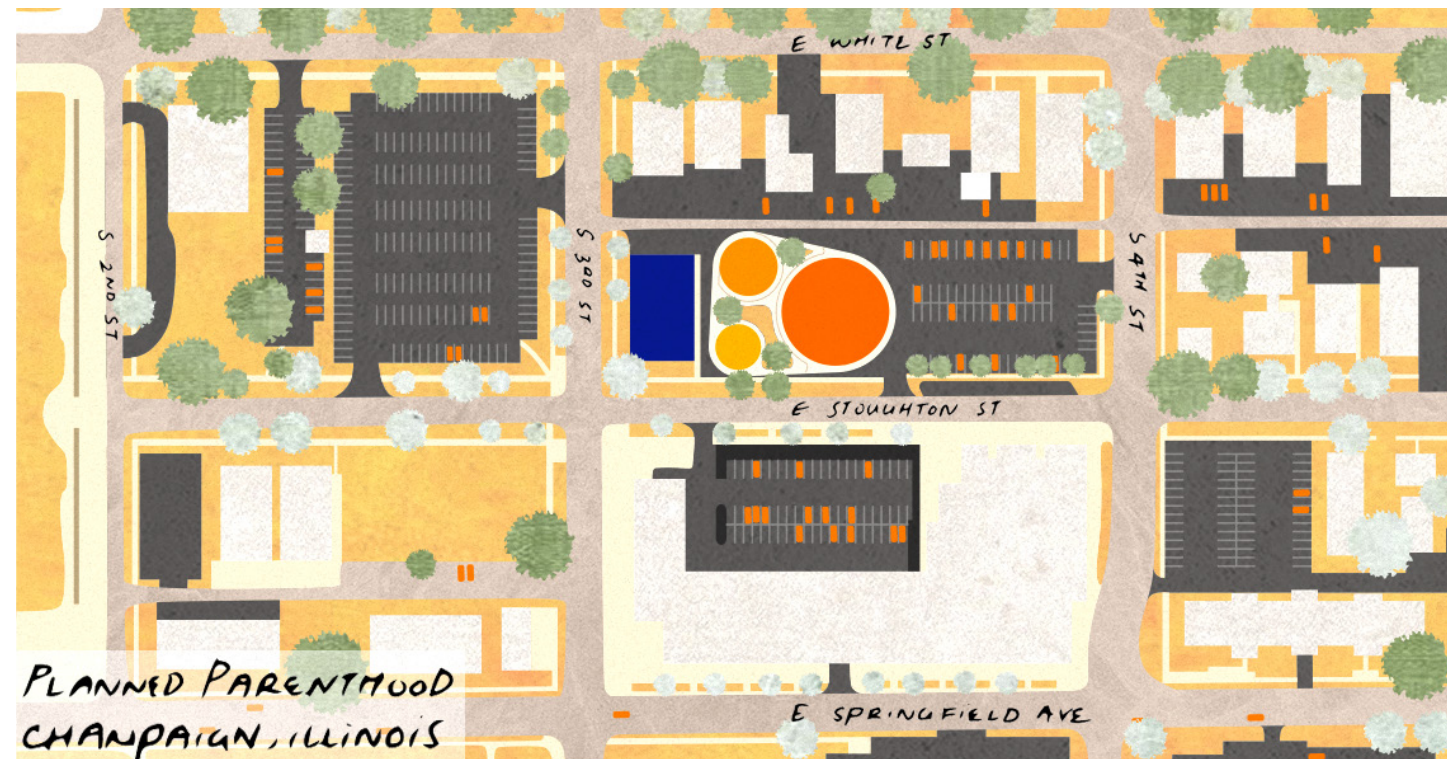
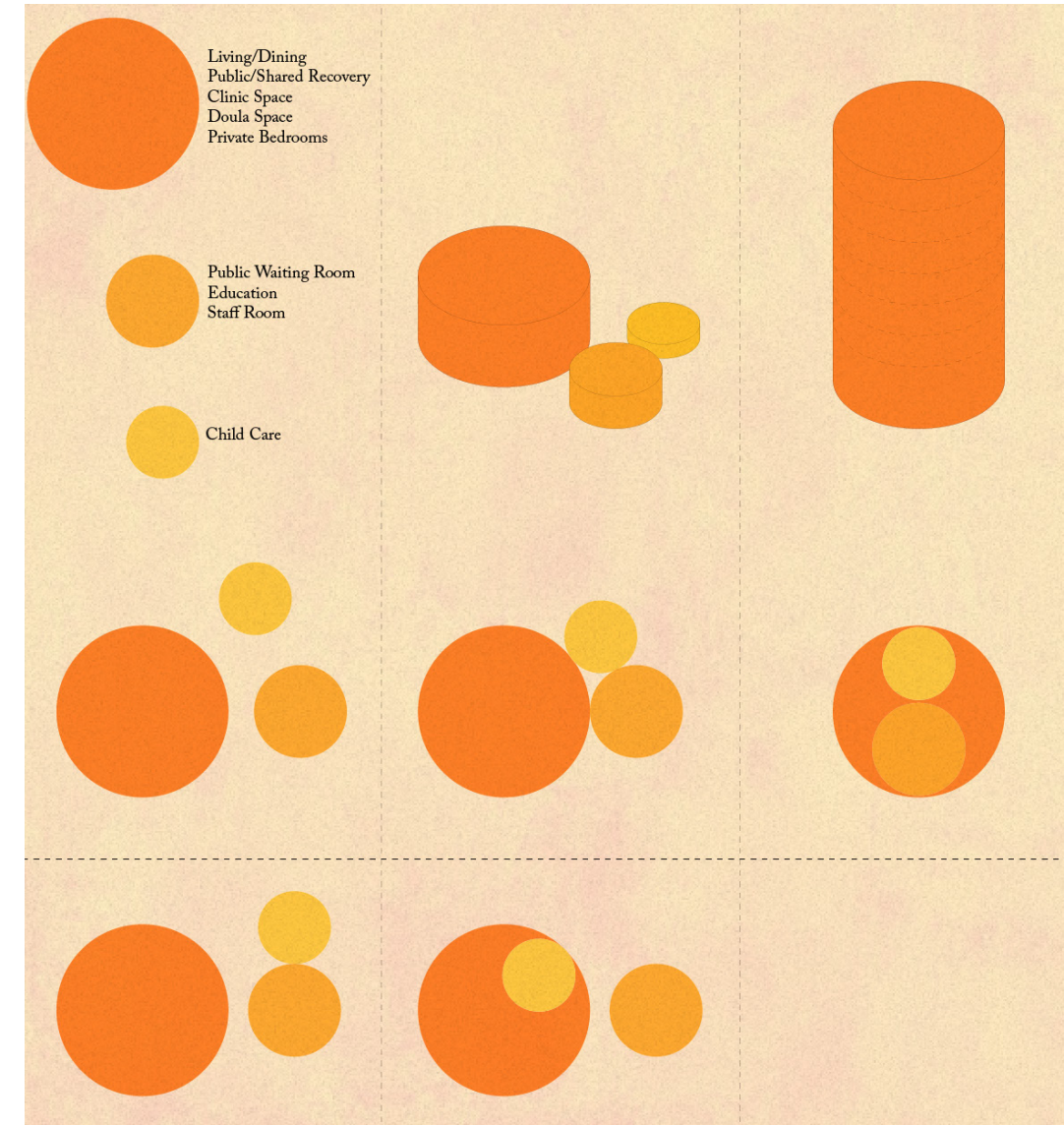


Diagram: Spatial Combinations

These elements can be combined in various ways and imagined to exist on multiple sites with clinics that might need them.



Collage: Child Care Center

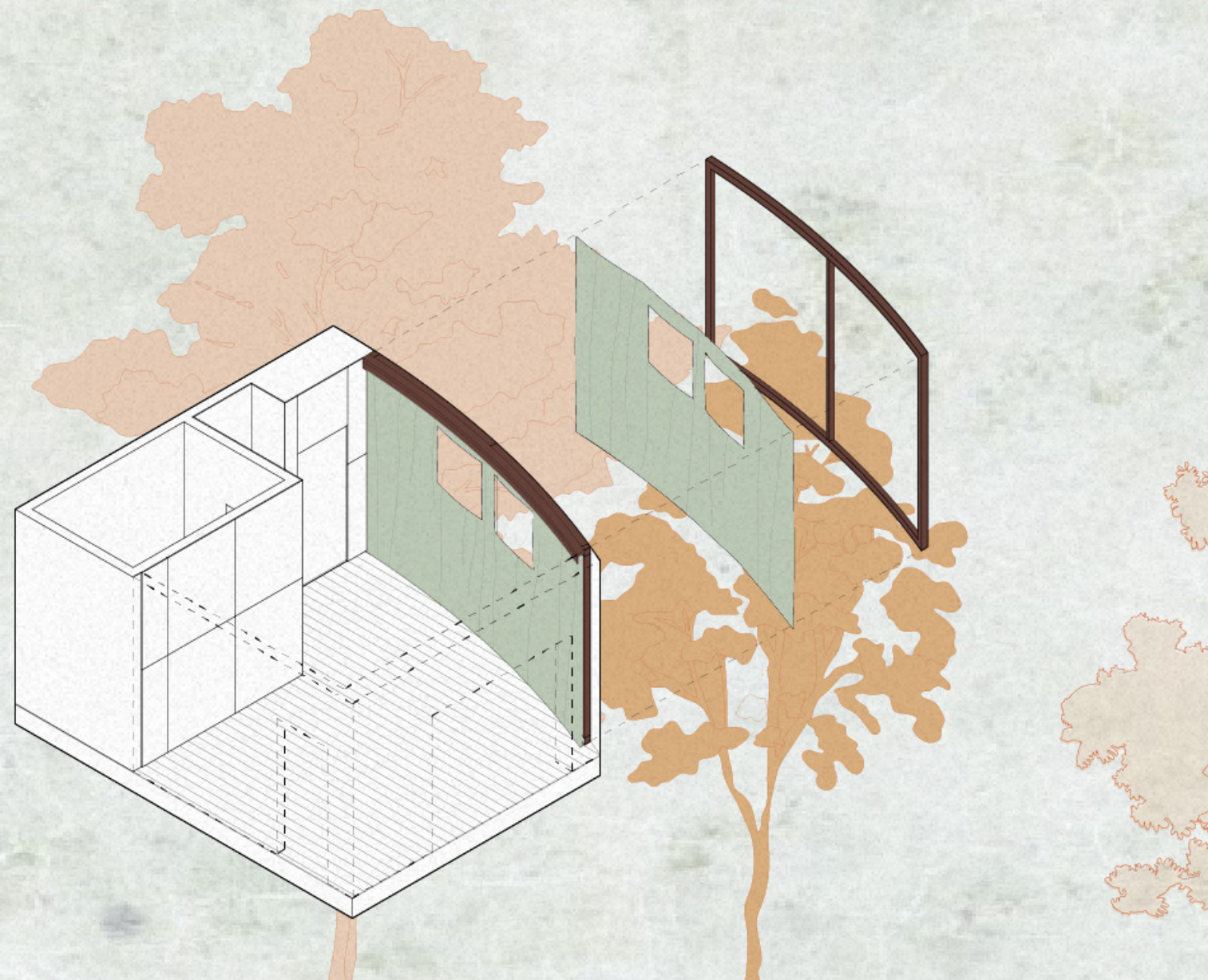
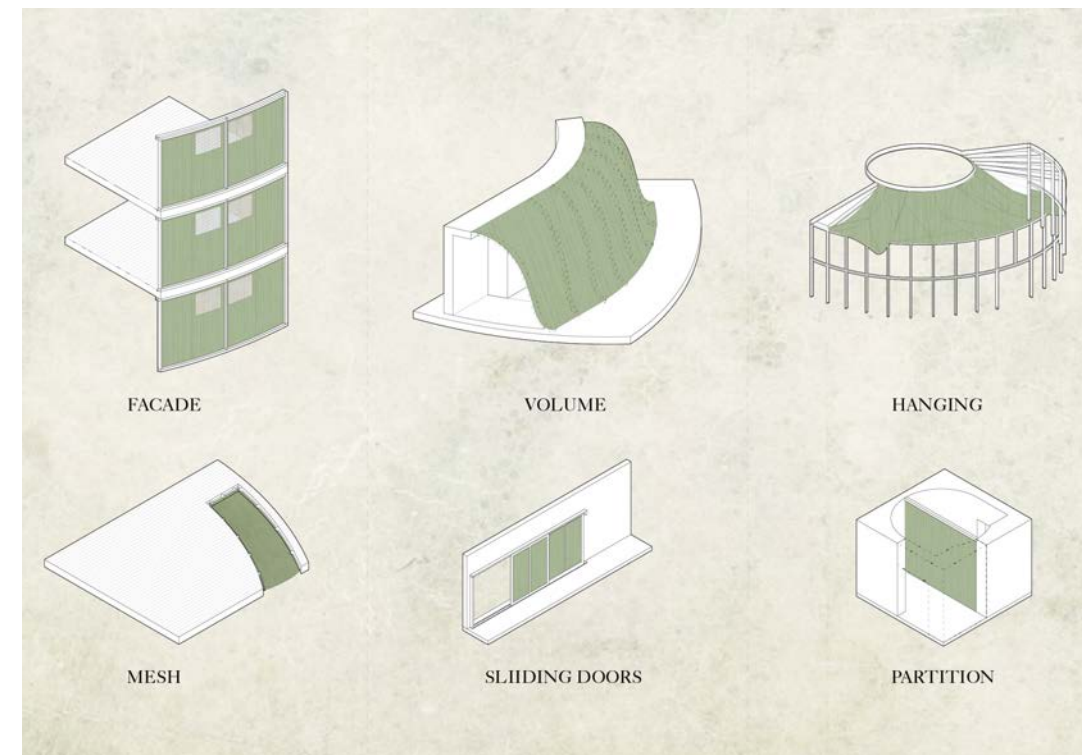
How to make people feel connected to one another, even if they're only there for a short amount of time?

Fabric is used to bring softness to the interiors while also utilizing its transparency to create moments where people can be alone but connected visually. Hung behind a glass exterior, with cuts to create windows. Potentially at heights, that will orient sight toward the sky rather than at the surrounding context, which could include on-site protestors or other negative sensory stimuli.



Diagram: Fabric Matrix

The role of fabric is utilized in a collection of moments throughout the project, hoping to interact with all surfaces to encourage moments of solitude, connection, and enjoyment.





NETWORKS OF SANCTUARY

ADV IV (Spring 2022)

Professor: Nina Cooke-John

Collaborators: Jacqui Pothier

Networks of Sanctuary considers the site of Guineatown in Hudson River Valley as both a site of memory, of the free black community who settled in the area, and a site of historic and modern sanctuary. The project takes the position that sanctuary depends on its provision of community, network, and resource, and intends to be a space consisting of these programs for today's vulnerable or at-risk communities. Networks of Sanctuary serves as a transitional space for people who seek its resources, and a collector for pre-existing local organizations and communities to gather, advocate, and provide support.





Diagram: Existing Networks

Research specific to the project's conceptualization focused on looking at the organizations in the area that are currently involved in providing support to immigrant and undocumented communities. Mapped in relation to our site, these programs are divided and given space across the intervention.

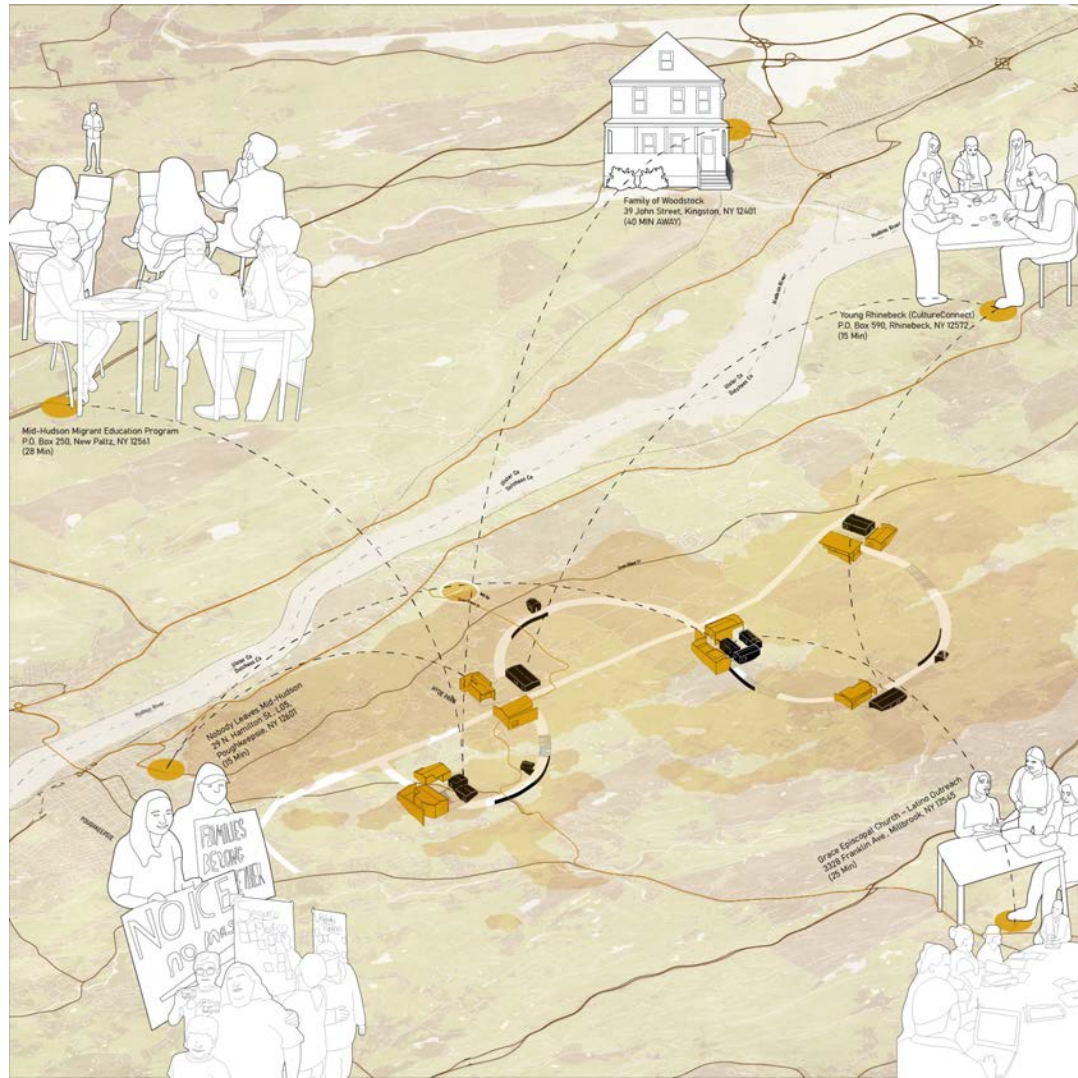
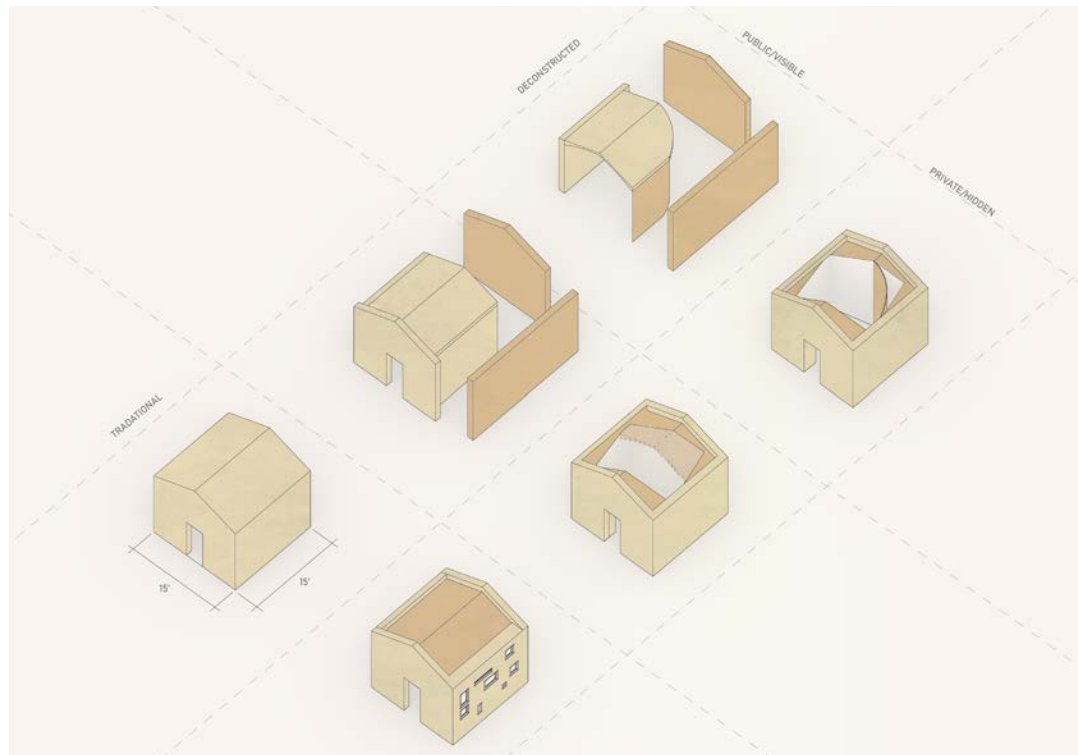


Diagram: Reflection Rooms

Scattered throughout and are the most hidden spaces on our site.

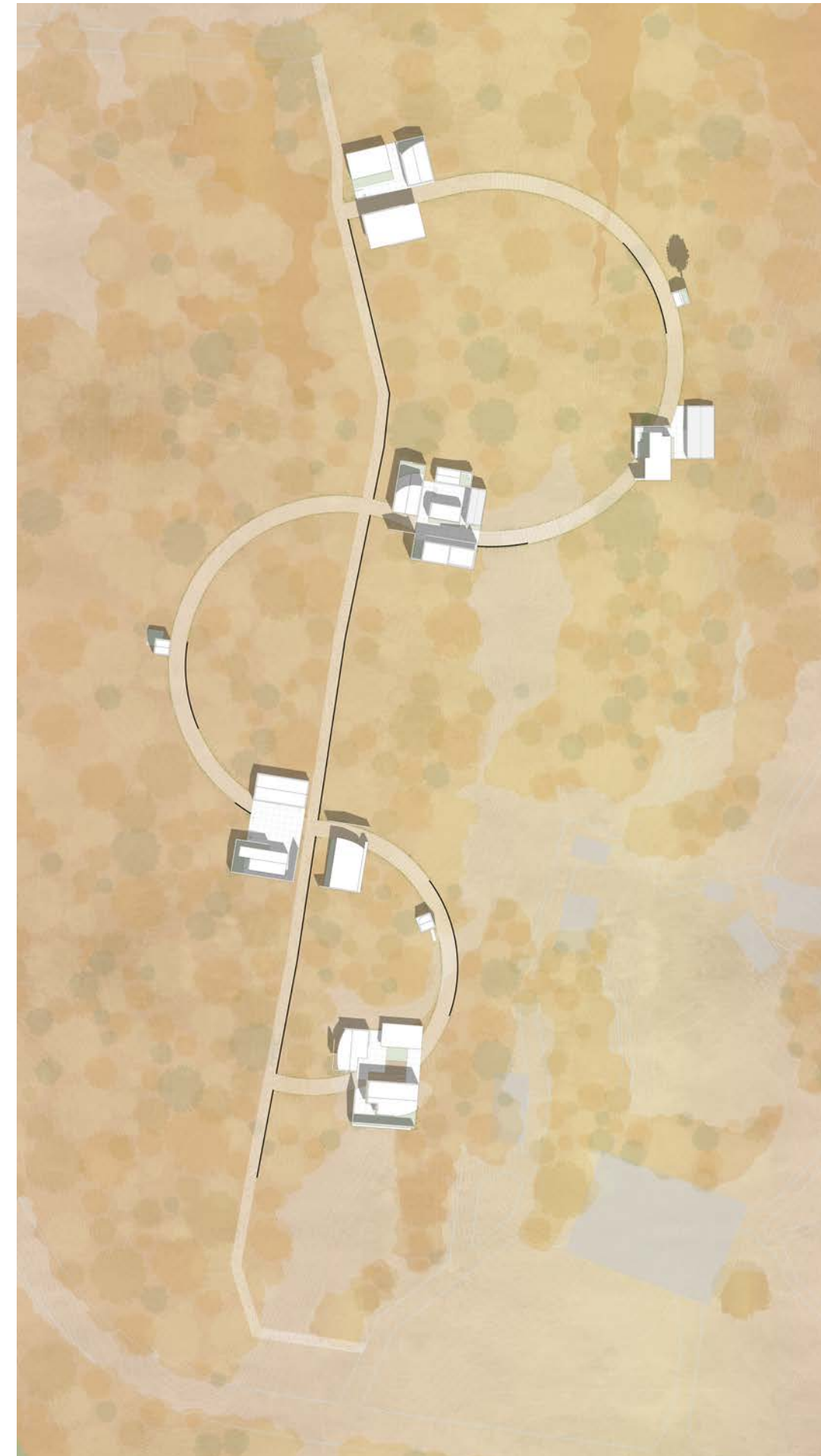
Sized at 15' x 15', similar to the average size of the homes of Guineatown, the reflection spaces hope to convey a sense of intimacy through scale.

Varied exposure allows for the possibility of nature's intervention on our spaces of sanctuary. Some of these rooms may have animal visitors, or may slowly become overgrown in the summer.



Site Plan

In its final siting composition, Fredonia Lane serves as a central axis off of which a wandering curved path weaves through the site. While Fredonia acts as an accessible and direct path through all the site's programs, isolated moments of solitude and reflection encourage exploration.

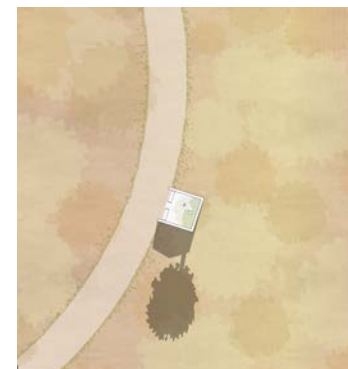
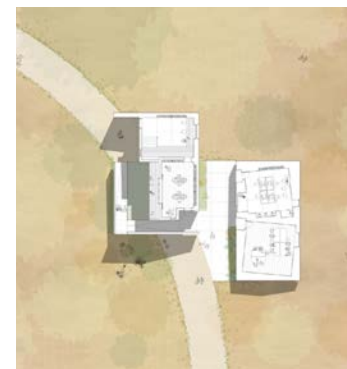
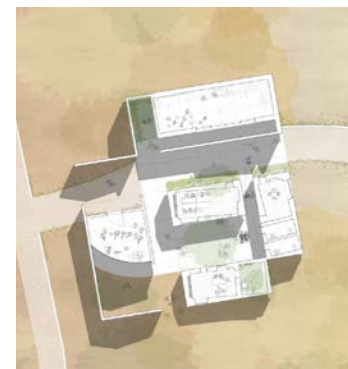
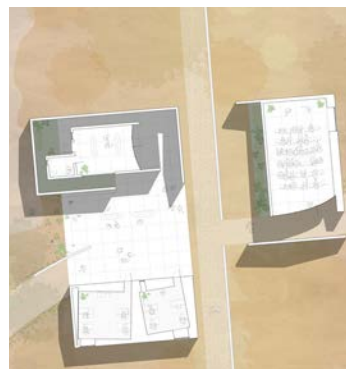
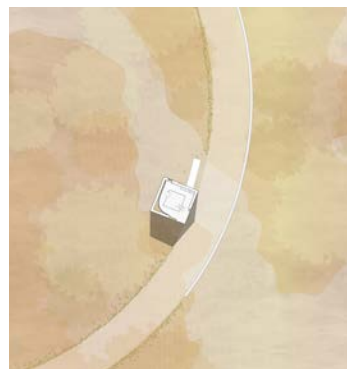
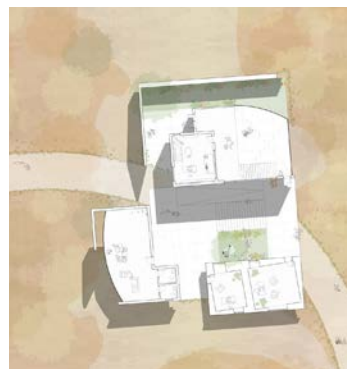
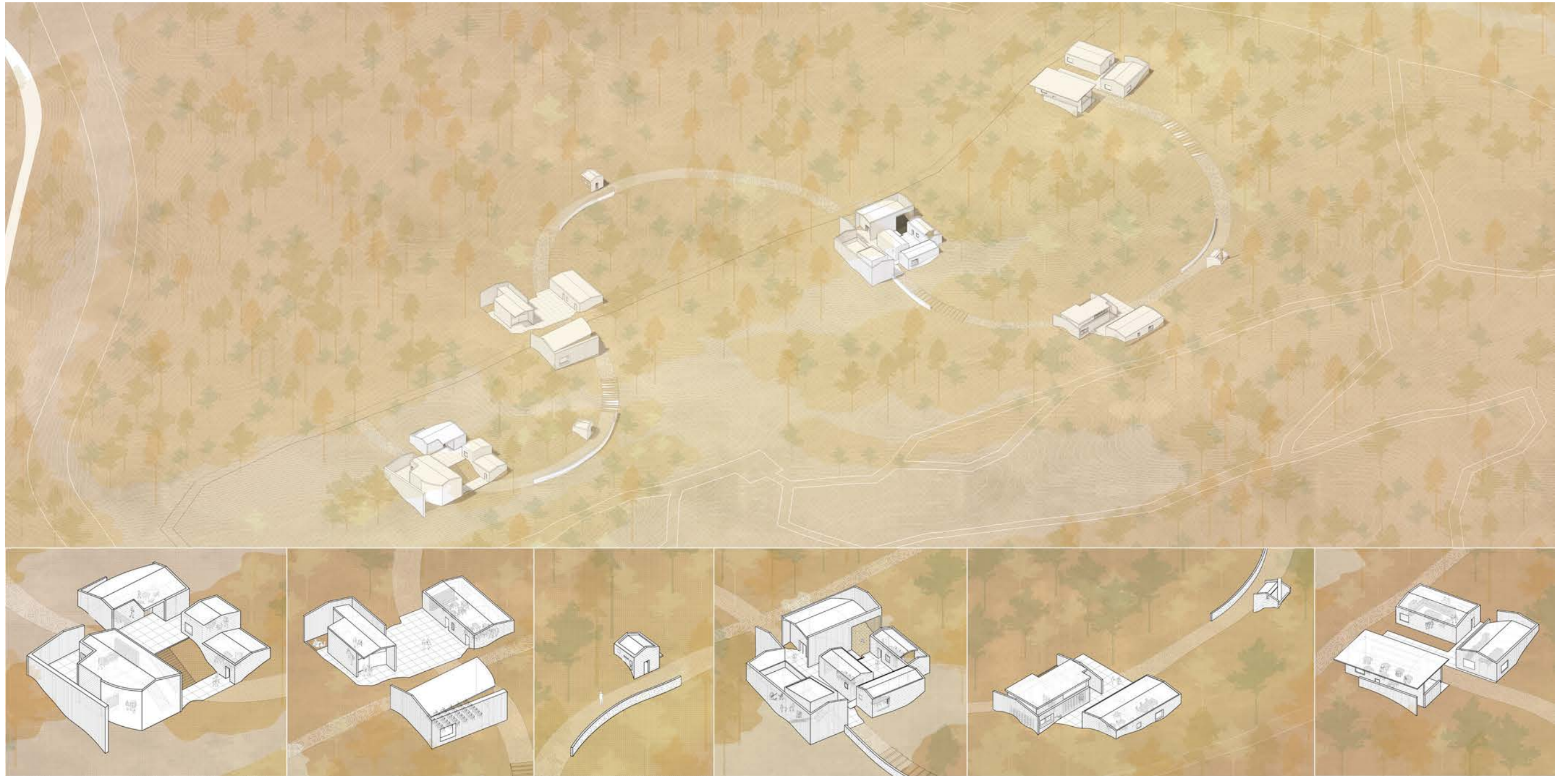


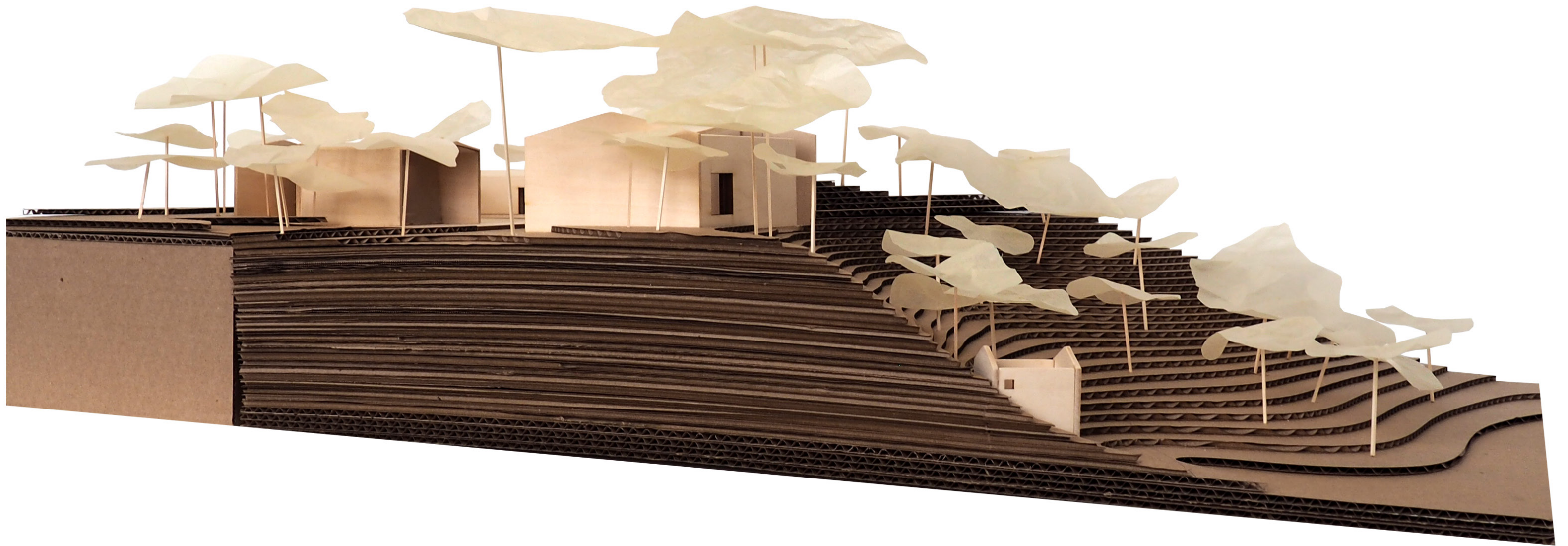
Site Axon

Private, more hidden, programs are nested within the more exposed, public spaces.

The intervention presents an experience of three parts, all of which relate to the historic use of the site; wandering, discovery, and settling or utilizing the resources of the site.

The site aims to engage these experiences with visitors, volunteers, children, people seeking resources, and animals.





SCALABLE STREETS

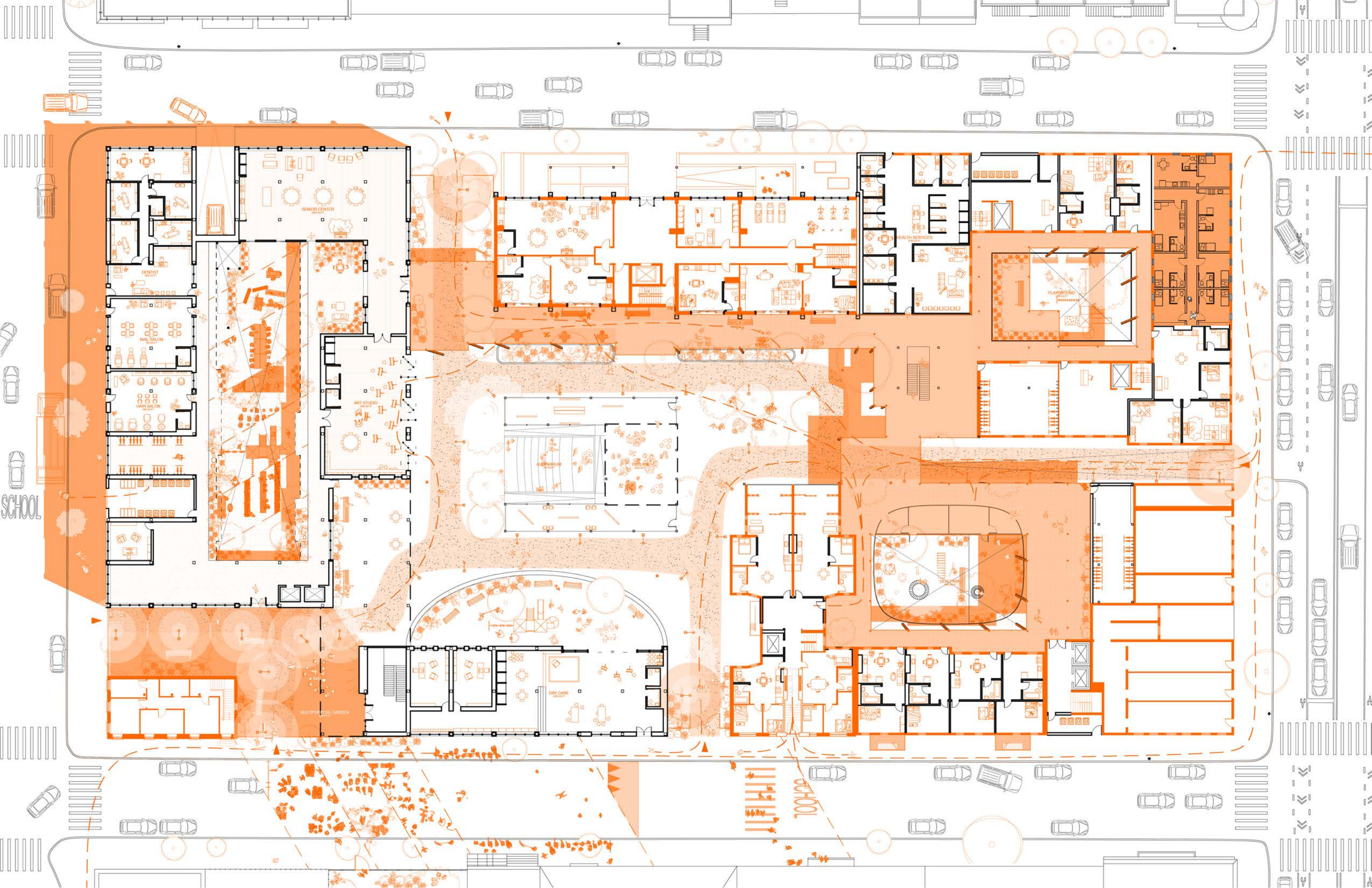
Core III (Fall 2021)

Professor: Esteban de Backer

Collaborators: Zoe Su

Following the idea of add, transform, and reuse championed by Lacaton Vassal, this housing project aims to bring the life and activity found on the streets of Melrose, Bronx, within the block. A network of sprawling and overlapping walkways connects the proposed housing to the existing buildings on site to give space and support to the already existing community. Through walking, one understands and puts into perspective multiple scales of kinship and connection that intertwine the lives of the residents to their building, block, and neighborhood.

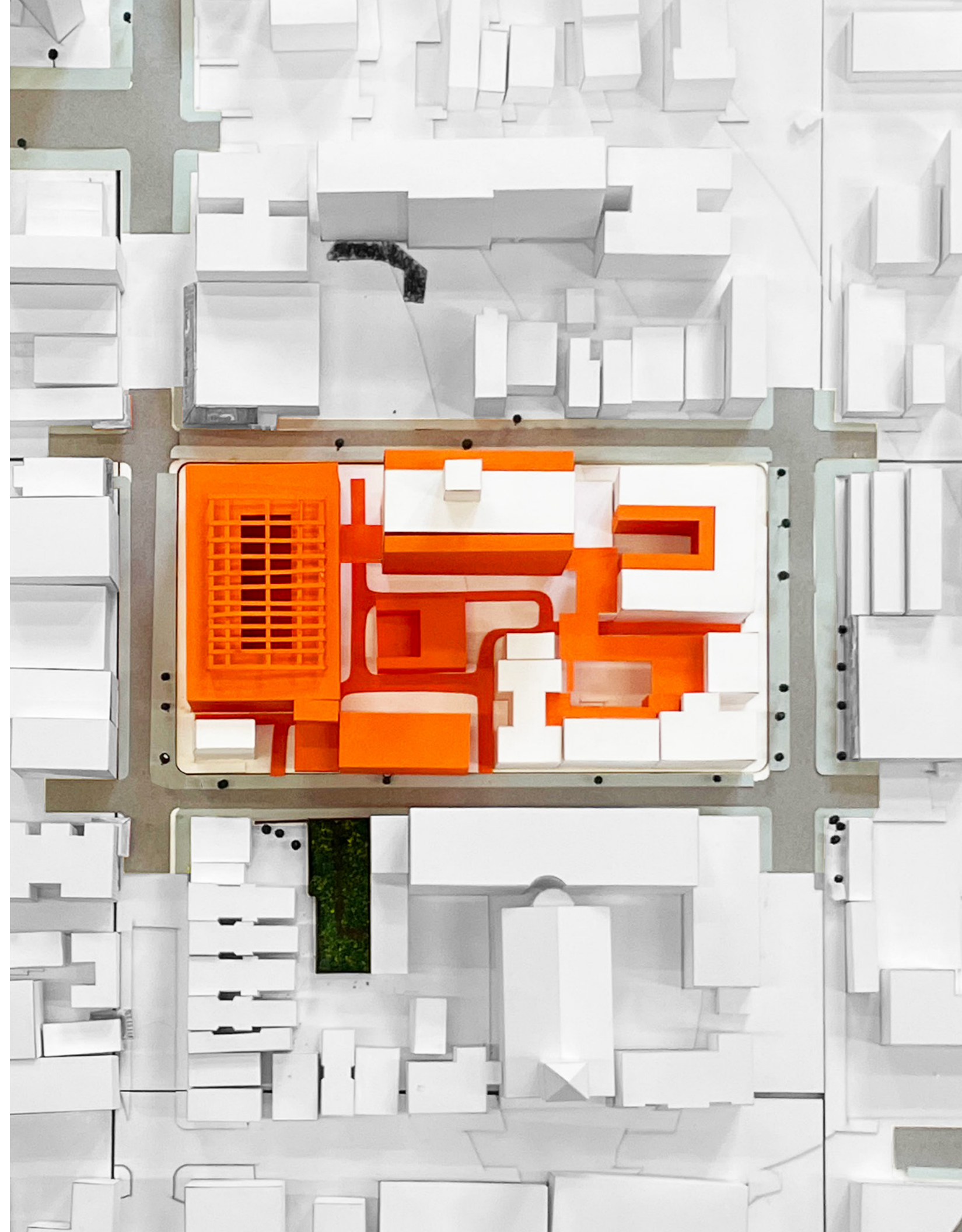
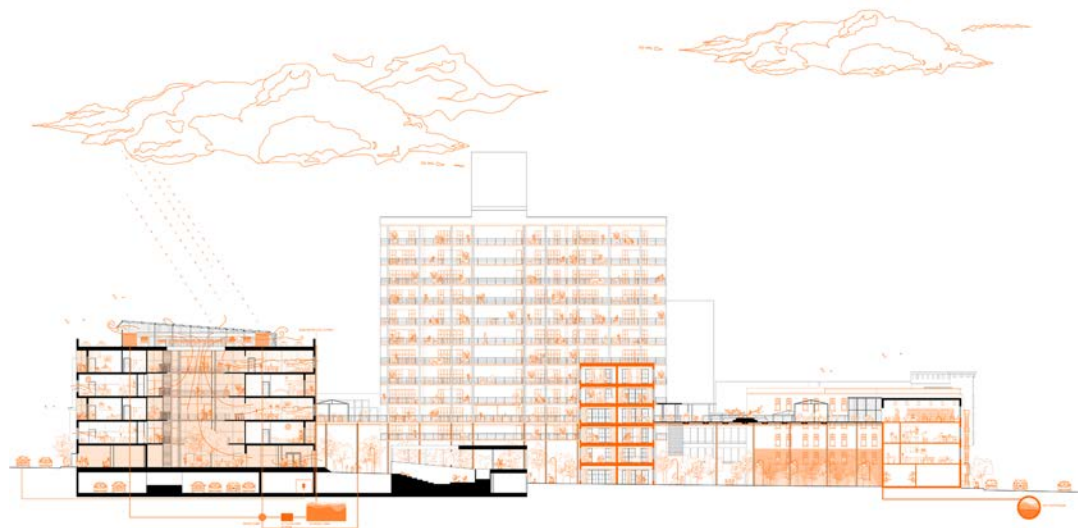






*Collage: View from Garden
Section: Looking North*

Lives of the residents are supported by the building and block's capacity to perform, depicted in orange.





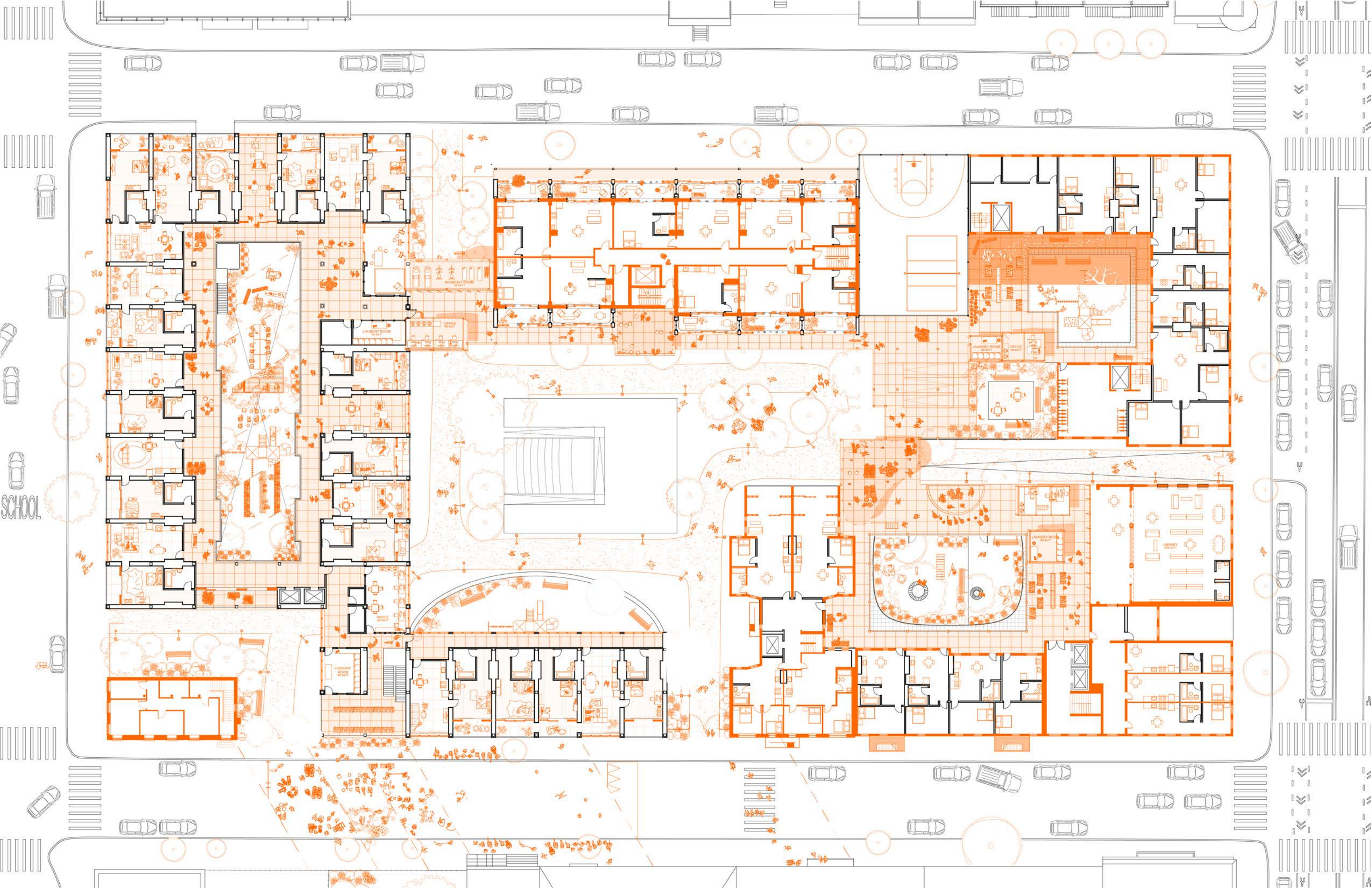
Life was here...



*Collage: View from Walkway
Diagram: Unit Layout*

The walkways hold different types of enclosed or exposed spaces depending on the season. Program is placed to support the inner block community.

Anchoring units to the wet core creates possibilities of change over time. Units are able to merge together in order to foster the development of the resident's lives.



L.E.S TEAM SCHOOL

Core II (Spring 2021)

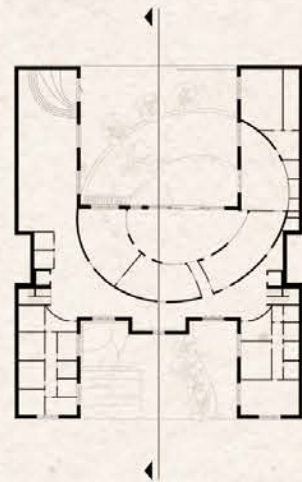
Professor: Amina Blacksher

TA: Alice Fang

This project aims to analyze the mechanics and philosophy behind the movements in the game ultimate frisbee. Informing a school that emphasizes the importance of spatial and emotional connections, to create moments where boundaries vanish between the distinction of who teaches and who learns.

A school that fosters the individual while emphasizing the importance of kinship to the whole, the curriculum prioritizes creating strong emotional bonds between all students, inspiring even the brief chance hellos that can happen between classes.

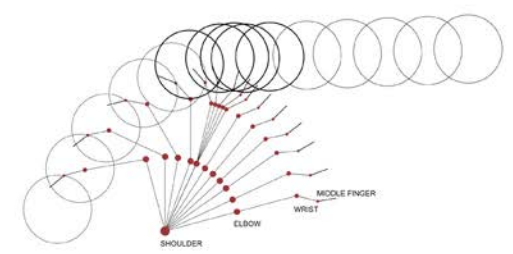
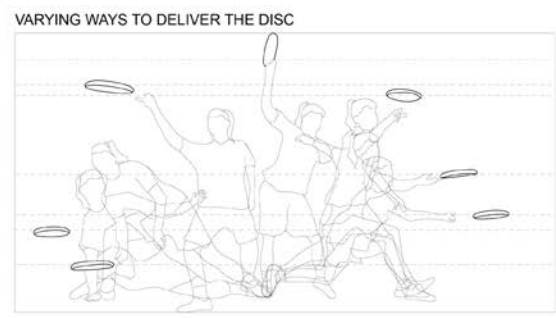
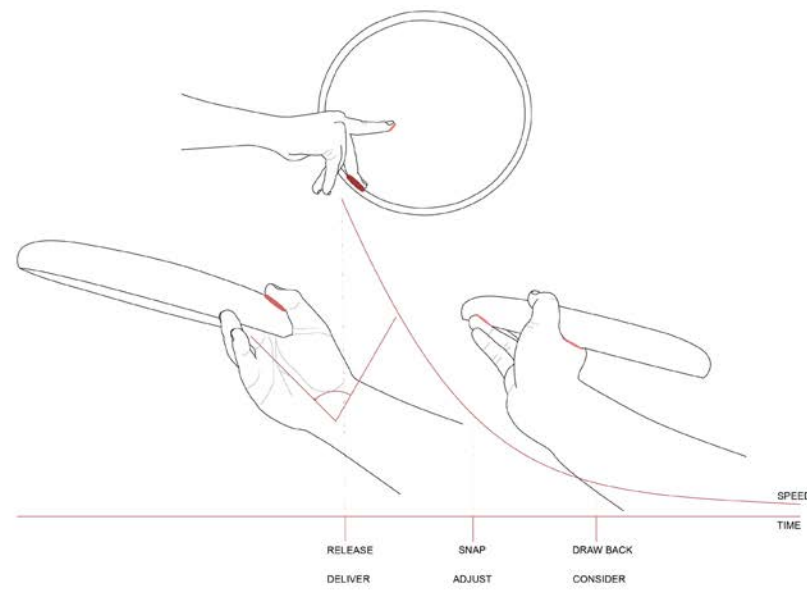
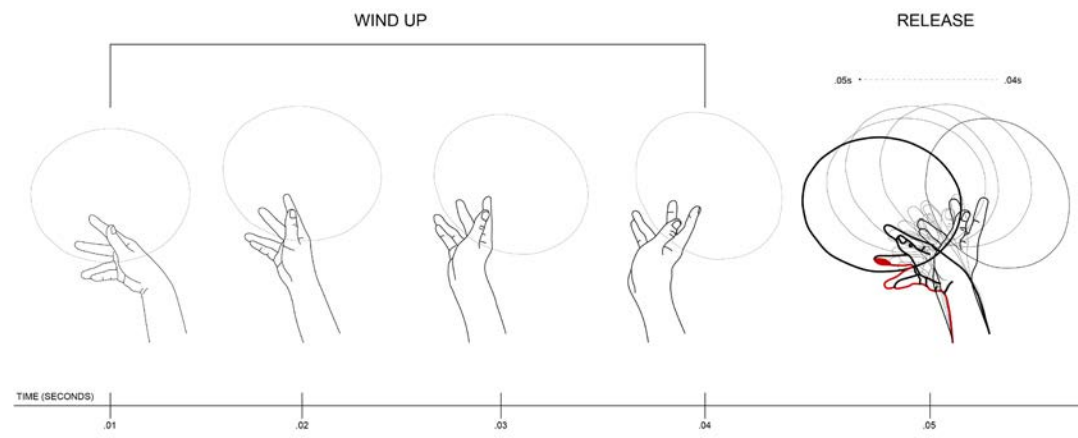
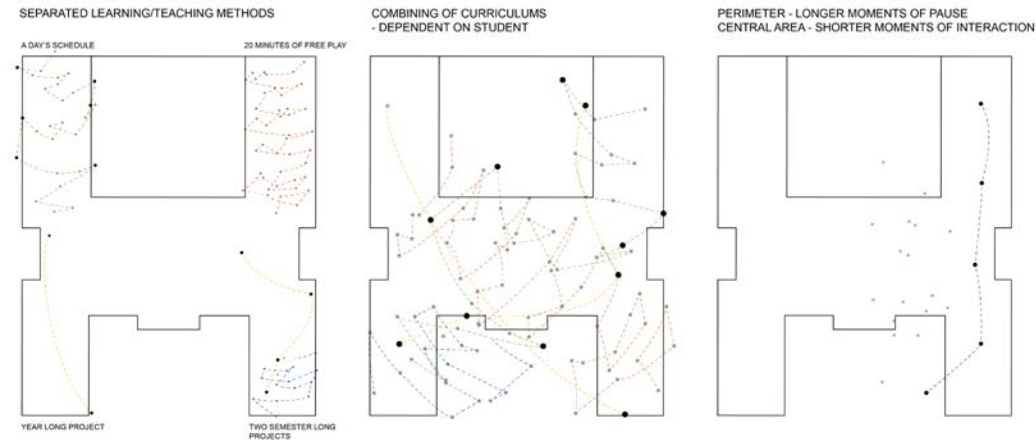




Diagrams: Analysis of movement
- throwing a disc

At its core, frisbee is a game of continuous catch and throws between multiple people. The thrower must consider their receiver, adjusting the angle, speed, and strength of their toss based on an understanding of the space between and the obstacles that stand in the way.

These connections happen in a split second, somewhat unconscious, flick of the wrist where, based on experience and knowledge, teammates can react instantly to each other's movements.



MECHANICS OF MOVEMENT - RIGHT HANDED FROM RIGHT SIDE OF BODY

MECHANICS OF MOVEMENT - RIGHT HANDED FROM LEFT SIDE OF BODY





1. SUMMER INTRO TO KINDERGARTEN

5 week program from July-August. 8th graders help teachers design a curriculum and play an active role in teaching the children how to prepare for their exciting upcoming year.

2. KINDERGARTENER'S FIRST DAY

8th graders visit and help the kindergarteners write letters to their future selves.

3. 1ST & 2ND READING PARTNERS

2nd graders are paired with a 1st grader who they read to twice a week.

4. 1ST, 2ND, 3RD OPEN CLASSROOM HALF DAY

Once a month, 1st-3rd take agency in exploring their individual interests. Classrooms serve as stations where students can spend the whole time or bounce around doing activities such as music, art, dance, reading, free play, etc.

5. 7TH GRADERS TEACH A 4TH GRADE CLASS

Once each semester, 7th grades spend a week choosing a subject of interest to design a class to teach to the 4th graders.

6. SIBLING WEEK

One week of the school year, students in older grades visit their siblings in K-3rd classes and bring a book to read to the class.

WHOLE SCHOOL FUN

7. 5TH GRADE AIRPLANE CONTEST

5th graders design airplanes to fly across the main atrium in a contest to see whose plane will soar the farthest.

8. 6TH GRADE EGG DROP

6th graders design devices to attempt to drop an egg safely from 15 feet.

9. UPPER SCHOOL FAIR

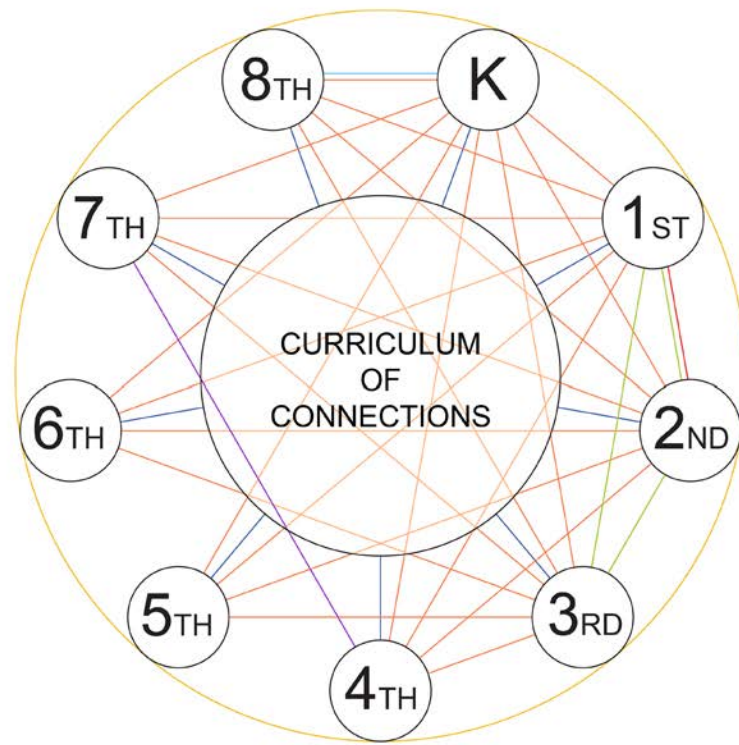
Introduction to upper school fair designed by 4th-8th graders. A week where students from K-3rd visit the older student's classes.

10. FAMILY WEEK

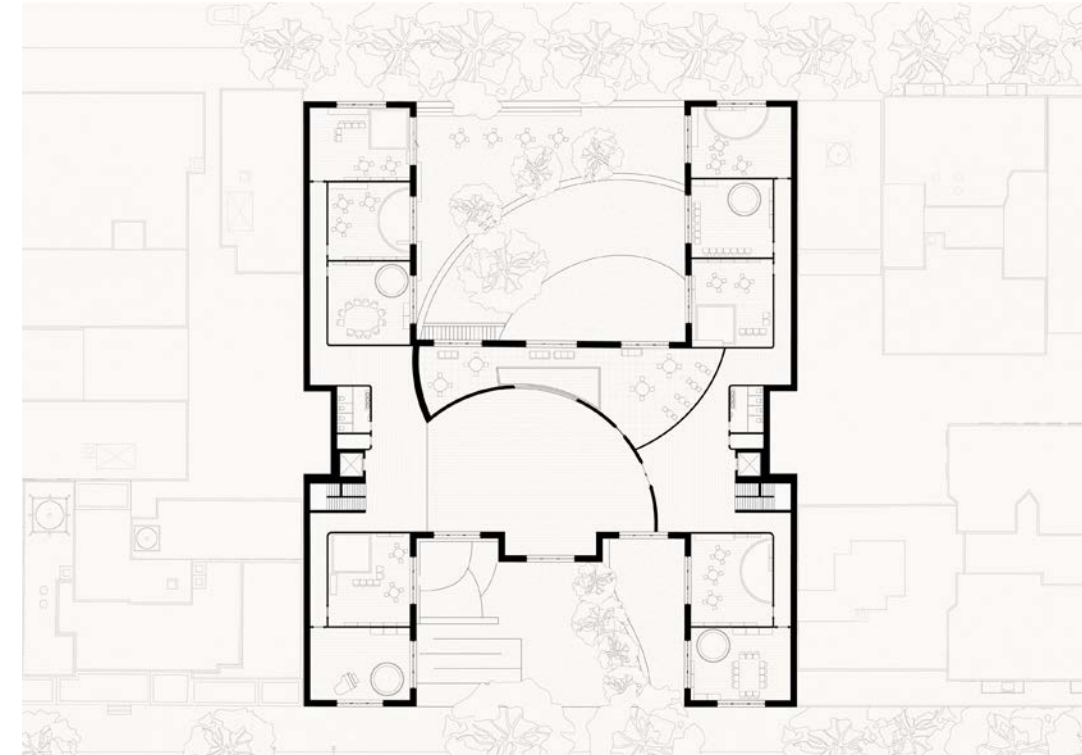
Children's work is showcased for family members to experience. Family members are welcome to come to the school and sit in or their child's classes during the week.

11. 8TH GRADE GRADUATION

Kindergarteners present the graduating 8th graders with the letters they wrote on their first day of school. A reminder of their past dreams and interests.



Plan: Second Floor

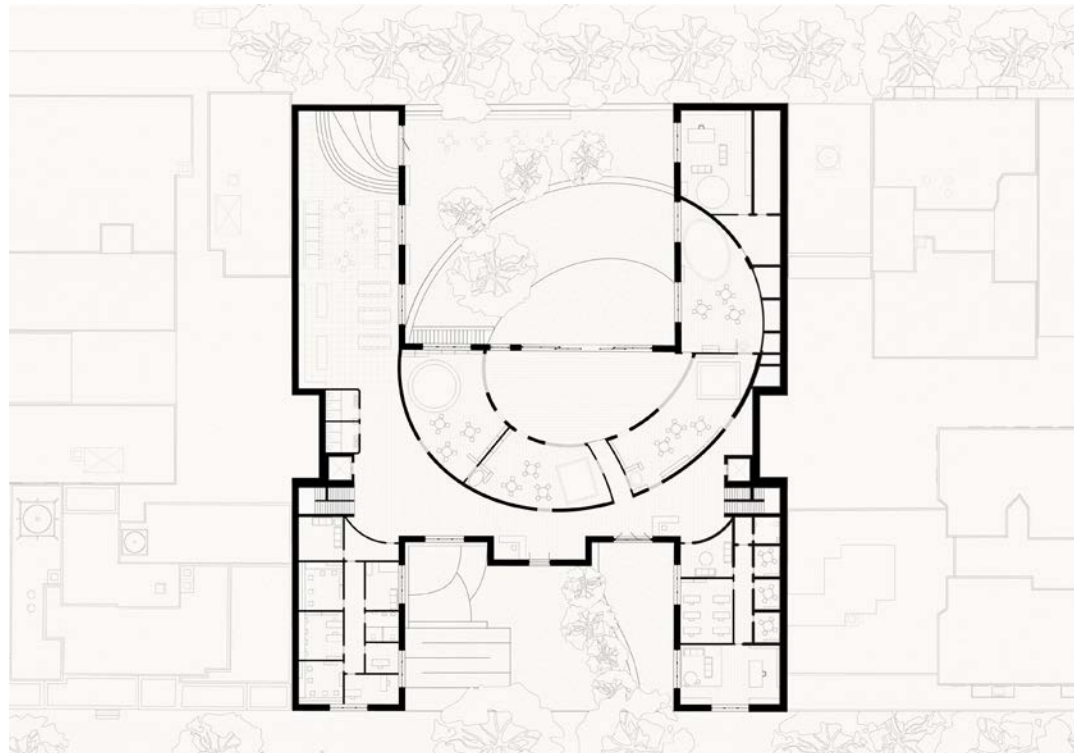


In the following years, students are encouraged to celebrate their success and feel pride in their accomplishments through team teaching, with first, second, and third grade primary classrooms located on the second floor.

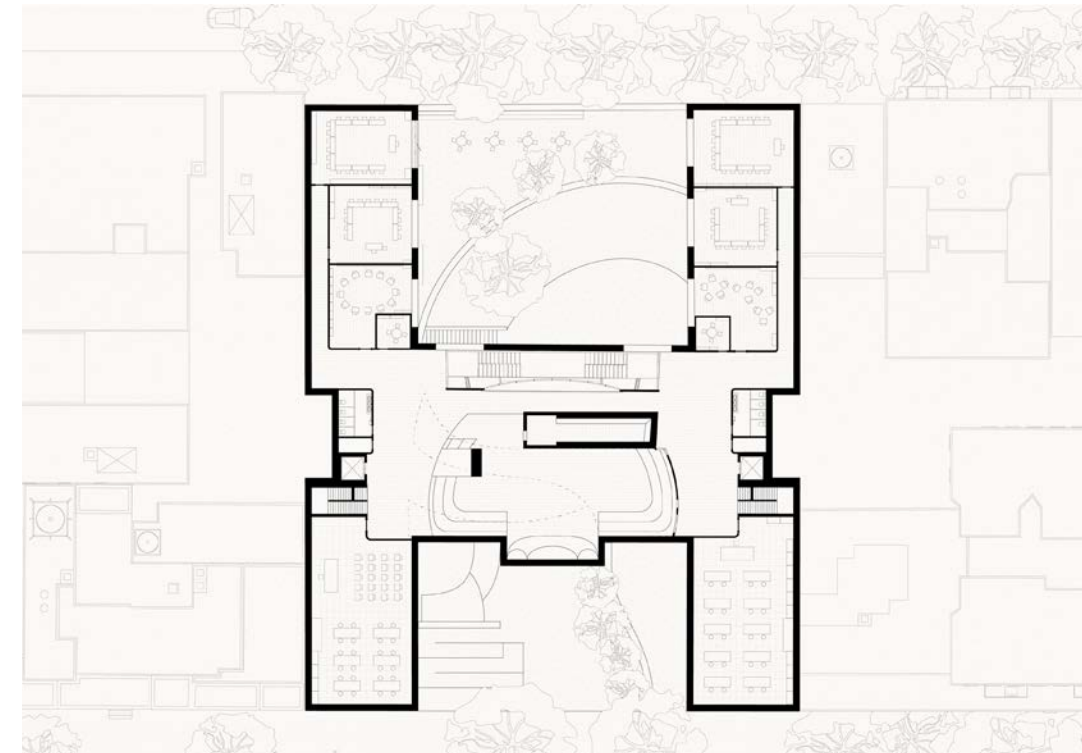
Plan: First Floor

Placement of the Kindergarten allows students to flow from the street, to the classroom, and to an outdoor play area.

Creating a space that separates and celebrates the kindergartners.



Plan: Fourth Floor



During 4th-8th grade, emphasis is placed on the development of identity and sense of self. Students are allowed to take agency over their schedules while taking classes on the 3rd-5th floor.

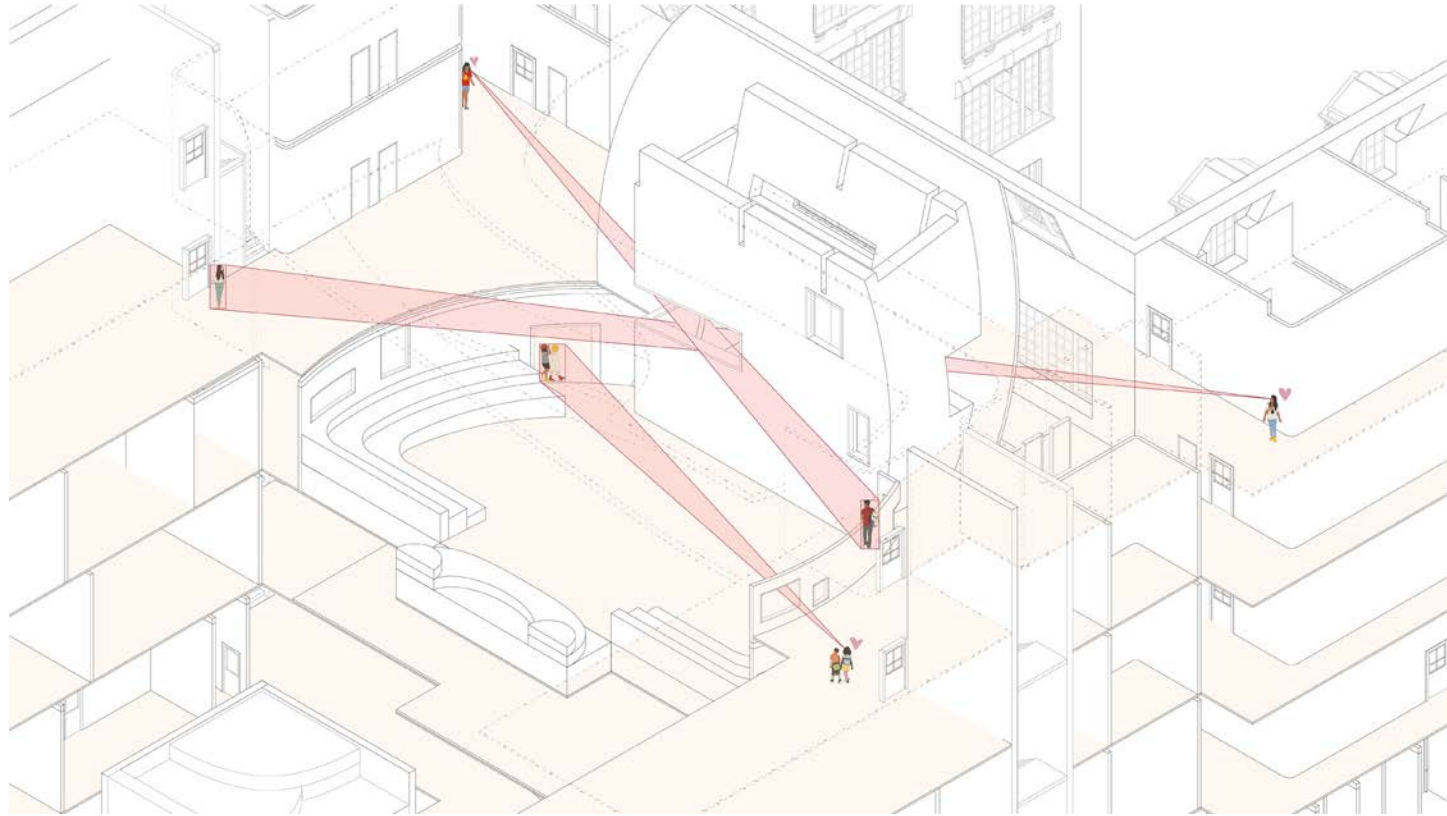


Diagram: Visual Connections_chance hellos between classes

Model: Diorama_voids allow visual interaction between floors



Collage: Fifth Floor_movement between class

Collage: Kindergarten_play time





A PLACE TO SIT, A SPACE TO BE

Core I (Fall 2020)

Professor: Jerome Haferd

TA: Alina Abouelenin

In the daily life of Washington heights, the streets hold fragments of a different way of living that has emerged and re-emerged despite defeat. Chairs scatter the streets, claiming private ownership of space that forms the experience of living beyond the grid. This opposition between the city given public spaces versus the ones made by the neighborhood reveals the close community's values that live in Washington heights. The connections between people and these objects show the possibilities of what is discovered in cramped space.

Using the chair and other fragments of living otherwise found on the streets of Washington Heights to inform an architecture that creates spaces for thought, spaces for being, and to quote Saidiya Hartman's book, *Wayward Lives*, "a glimpse of the earth not owned by anyone."

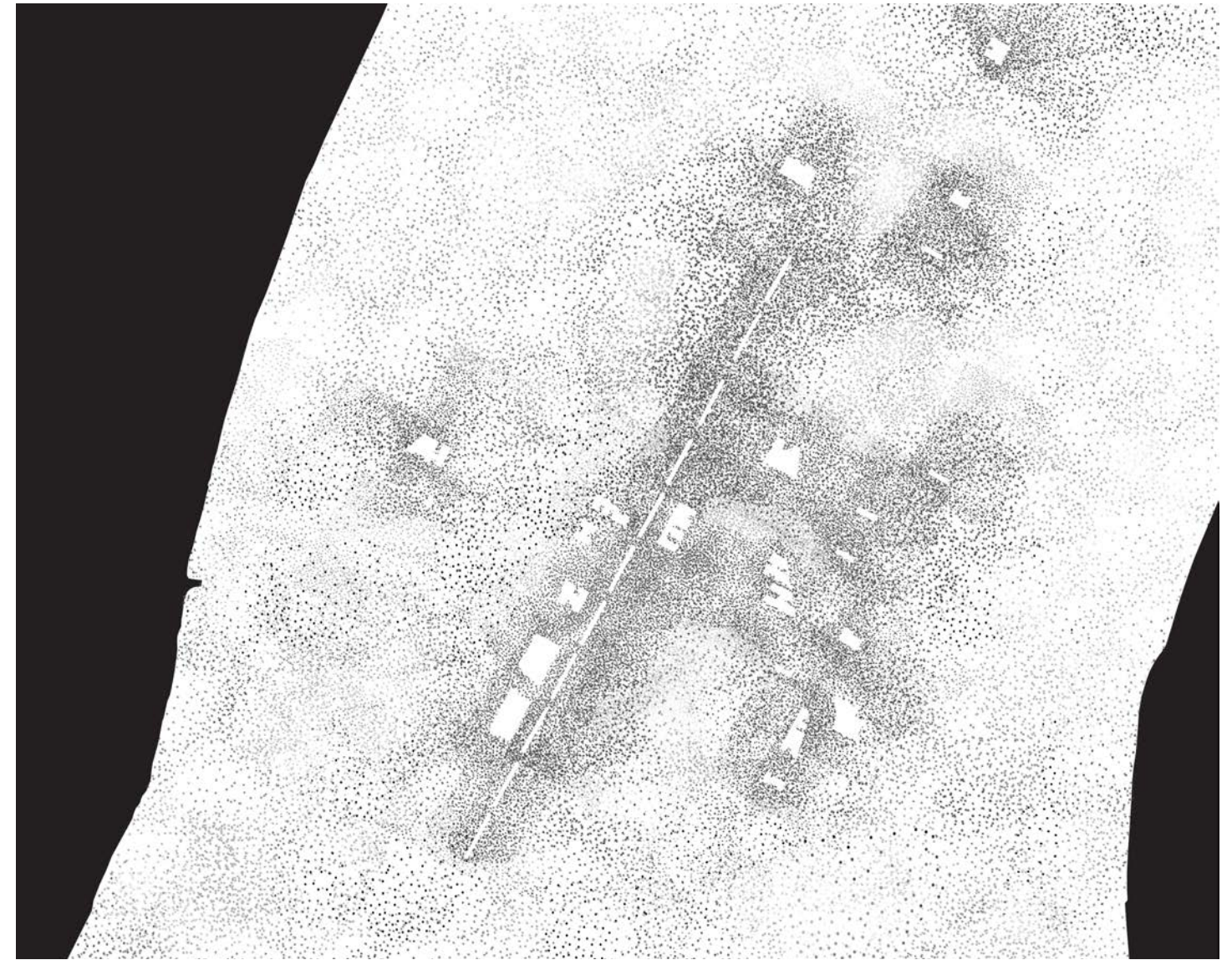
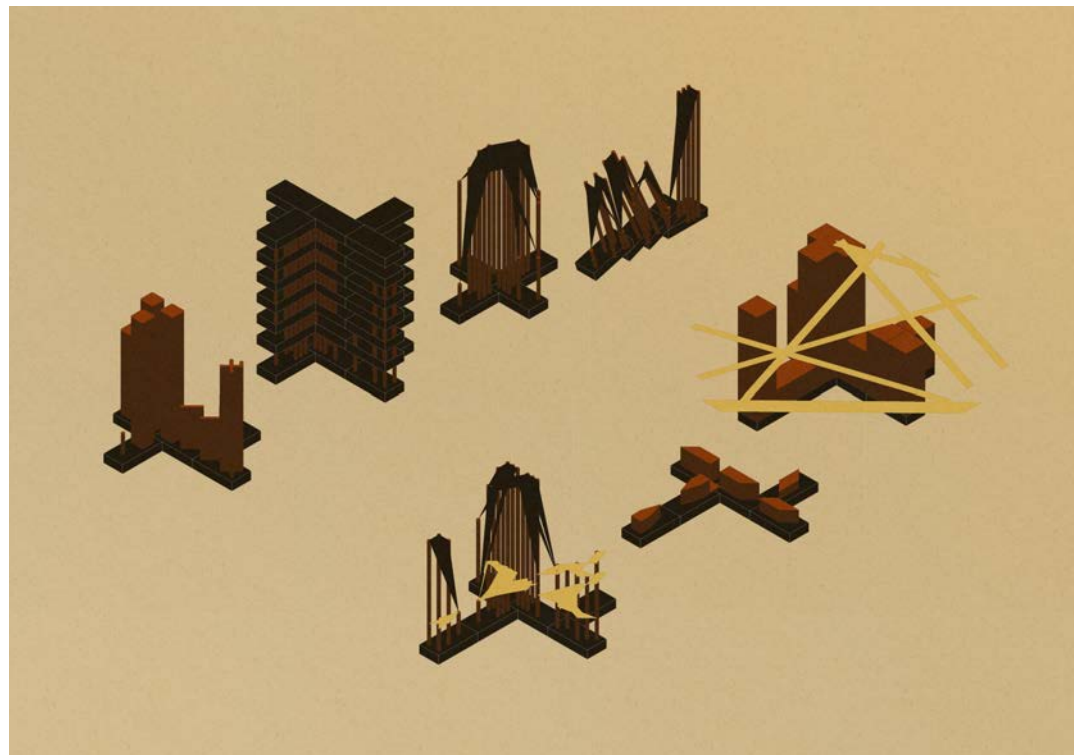
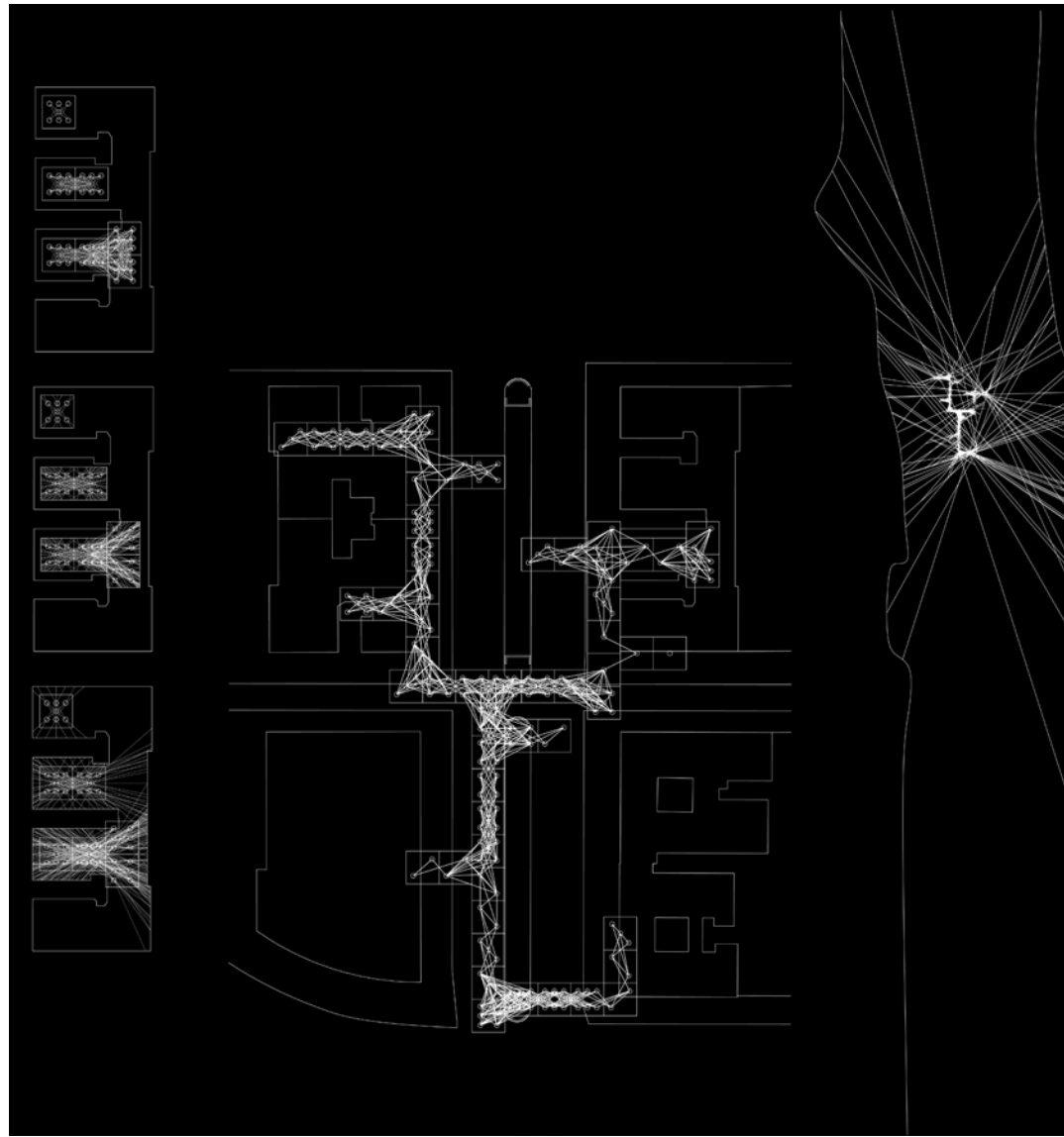


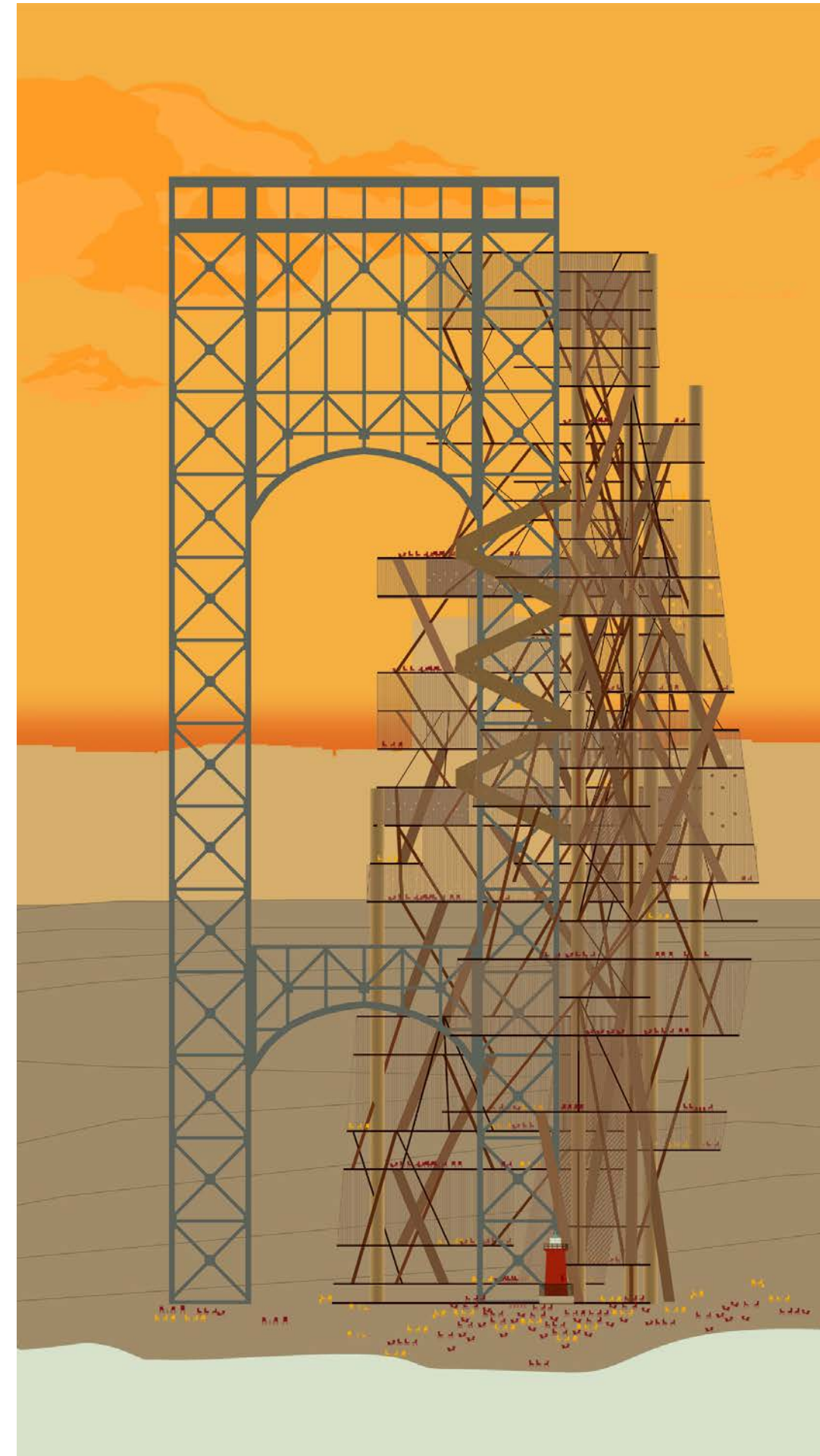
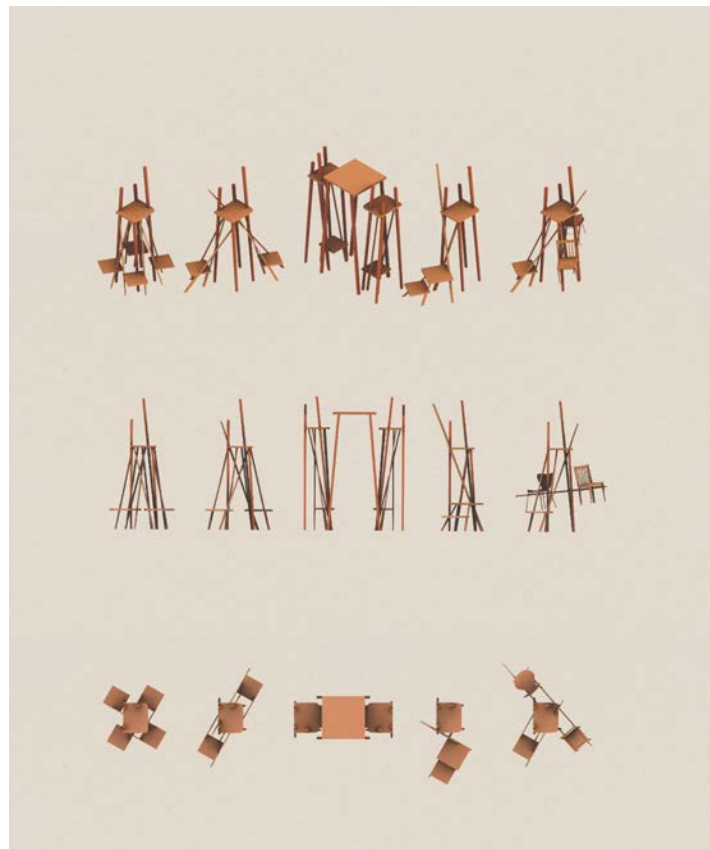


Diagram: *Beyond the Grid*
Diagram: *Reimagined Urbanism*

Continuing to be inspired by the street's activity to inform an immeasurable imaginary, the game dominos is borrowed and used to represent how people, without breaking the grid's physical boundaries, extend beyond them experientially—allowing new environments to form and expand at different scales beyond the residential building, the street, the neighborhood, and the Manhattan grid.

To picture a future in which Washington Heights has grown beyond the grid, two forms at two drastically different scales emerged. Still, both are aiming to question why we question exuberant amounts of space when it is for poor people for public use. Using the meaning behind the simple chair and the game dominos to attempt to think beyond the mundane scale to strive for a future that has no bound on who can create and what can be created.

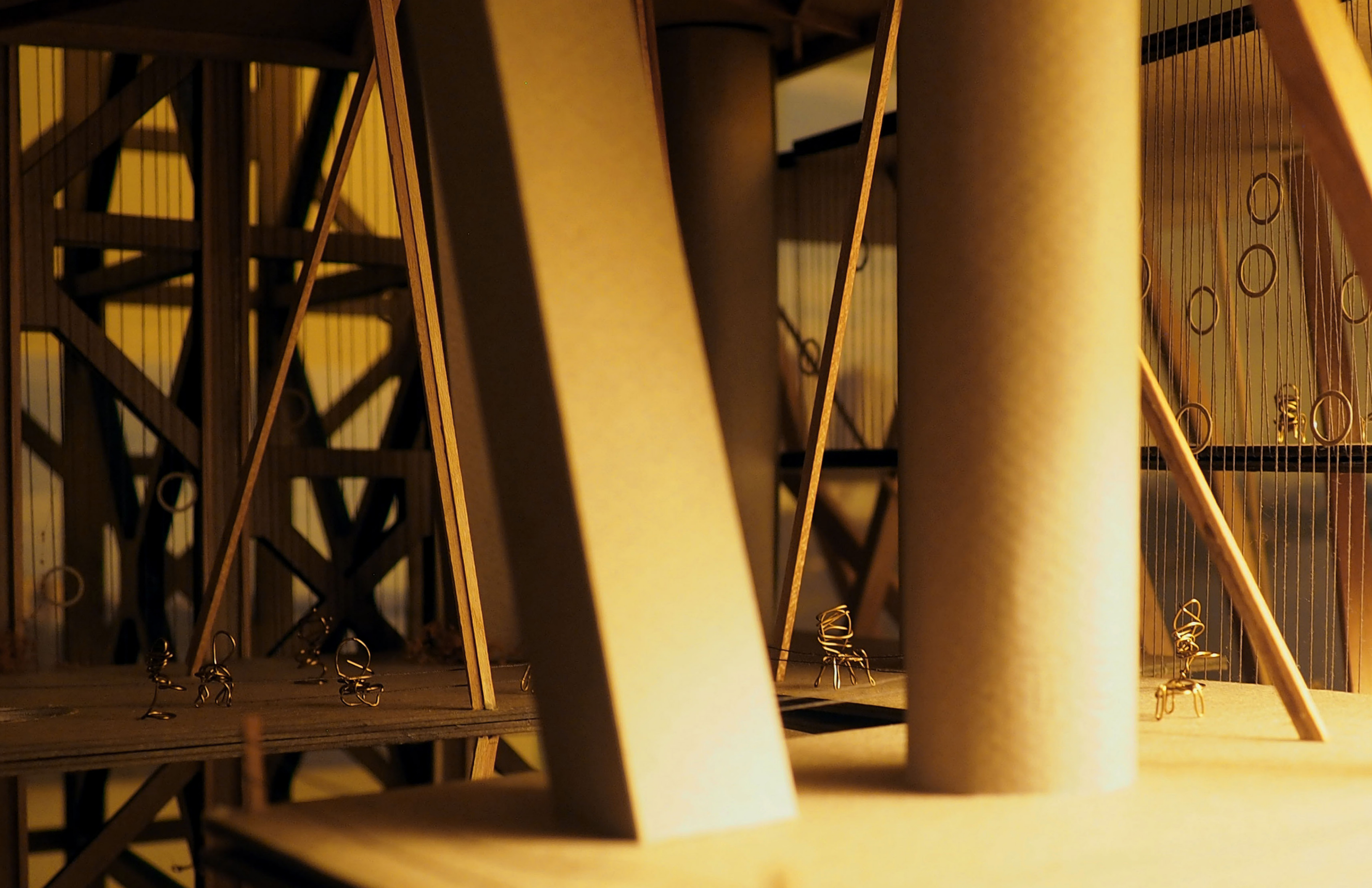




Elevation: GW Bridge Tower

From street chair to open tower. The George Washington Bridge symbolizes a contrast from the corporate, usually private, buildings found Downtown and turned into a flexible unowned public high-rise.

On the streets of Washington Heights, the chair informs the structure, which begins to co-opt the city's spatial volumes within the language of this vernacular imaginary. The form addresses the lack of public space and acknowledges the communal environment created by the chair where people come to sit, to gather, and chairs are left and taken continuously. This world emphasizes the idea of "living in relation," a notion that exchanges in resources, ownership, and support between people and their environment create a kinship that opposes late capitalist ideas. A community with a network of dependence and support between the people, the residences, and the shops.



Catalog: Models



Fall 2020_Core I_Experience of Space



Fall 2020_Core I_1:2



Spring 2021_Core II_Concept Model



Spring 2021_Core II_Diorama Model



Fall 2020_ADR I_Bait Ur Rouf Lantern



Spring 2021_Core II_Initial Massing Model



*Fall 2021_Core III_Precedent Study_Lacaton Vassal
Collaborators: Zoe Su*

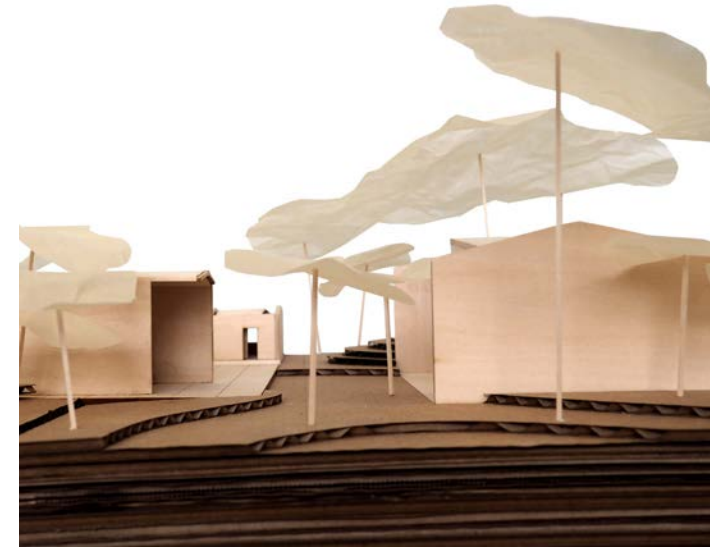
Catalog: Models



Fall 2021_Core III_Structure
Collaborators: Zoe Su



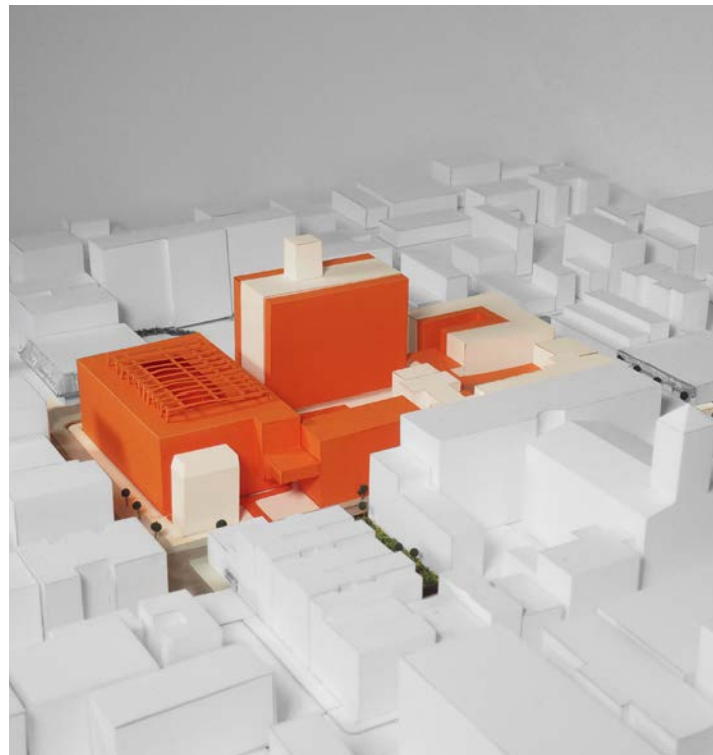
Fall 2021_Core III_1/2" Scale Housing Model
Collaborators: Zoe Su



Spring 2022_ADV IV_Structures on Site
Collaborators: Jacqui Pothier



Spring 2022_AT V_Curtain Wall Chunk
Collaborators: Audrey Dandenault, Yiyi Gao, Myungju Ko



Fall 2021_Core III_Massing on Site
Collaborators: Zoe Su



Spring 2022_ADV IV_Initial Topography Study
Collaborators: Jacqui Pothier



Fall 2022_Transitional Geometries_Tiles
Collaborators: Priscilla Auyeung

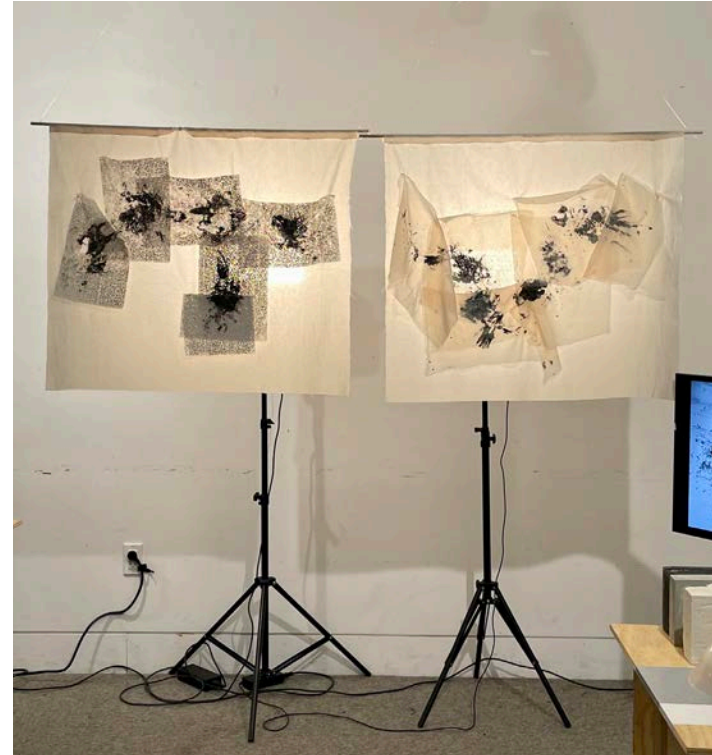


Fall 2022_Transitional Geometries_Tiles
Collaborators: Priscilla Auyeung

Catalog: Models



Fall 2022 _ADV V_Material Study



Spring 2023 _ADV VI_Response over Representation
Collaborators: Saba Ardeshiri, Maclane Regan



Spring 2023 _ADV VI_Matrix
Collaborators: Saba Ardeshiri, Maclane Regan



Spring 2023 _ADV VI_Publication
Collaborators: Saba Ardeshiri, Maclane Regan



Spring 2023 _ADV VI_Shabu Shabu as Civic Space



Spring 2023 _ADV VI_Archive of Interaction
Collaborators: Saba Ardeshiri, Maclane Regan



Spring 2023 _Outside Project_GSAPPxThe Hug
Collaborators: Saba Ardeshiri, Angela Keele, Julie Kim, Carley Pasqualotto, Maclane Regan

Catalog: Questions that shaped these projects and my thoughts, and continue to...

How do people claim space in everyday life?

Where do we go for refuge?

What does it mean to be out of the outside?

How to find fragments of another world, another way of life?

How to rethink what we know to be given?

What do people need to just be?

What can be created in cramped space?

How to use a space according to your feelings?

How to represent the intangible?

How to design for a child's delight?

What are moments of pause?

How does the curriculum inform the structure?

How to create split seconds of potential connections?

How does it affect the community fabric?

How can space support possibilities?

Where to stop...when to leave the place to the inhabitants?

How to celebrate and support the pleasures of living?

What is the capacity of living?

Who is this for?

How to create potential?

What does it mean to engage with a memory?

Whose story is being told?

What motivates people to help?

Is this a space of day to day support?

What are the barriers to access these resources?

Who has access?

How is memory archived?

Where can spaces of agency be located?

What are the tools we have?

How to radically rethink the space of "home?"

Do you want to be with people?

Do you want to be alone?

Is there a way to change the circulation of care?

What are the potential moments for interaction?

How can people feel connected even just for a moment?

How to document a process?

What if we look at mapping as a horizontal reading over research?

What is the architectural performance of accumulate, bury, stain, infiltrate, entwine, balance?

What are ways to give agency?

How to maintain the quality of the communal when the population changes?

How can the communal be instigated through

material? Through infrastructure? Through space?

Through maintenance?

Does there need to be instructions?

How to give permission without prescribing a response?

Do you care for something because you own it?

Or can you feel ownership over something once you care for it?

How can we tell that life was here?

Three years...in a lifetime of learning, growing, and becoming

Columbia University GSAPP
Portfolio
2020-2023

