

之间

In-Between

Meichen Wang

Selected Works 2021-2022
MSAAD | GSAPP | Columbia University

In-Between

The relationship between the individual and the field always reminds me of the typical scene in my hometown Yinchuan where a yellow sandstorm envelops the window with white plastic bags flying around the sky and covering people's faces. My grandfather once told me it was the very first scene he saw when he was assigned from Tianjin to Yinchuan at 16, as an educated youth .

"Where am I from?" We usually answer this question by using the name of our hometown to define our identities. However, it becomes tricky when a person settles down in a new place for so long that he becomes alien to both his new home and birthplace. This kind of in-between situation occurs in identity construction, gender perception, work-life status and nearly all the aspects in a fluid, modern world.

Designs and articles I created at GSAPP try to deal with this in-between by in-between, which can be simultaneously public and private, visible and invisible, soft and hard. Like the wet and dry intensity of a brush that is always changing, these designs for minorities under the current social definition embrace a more open and fluid state.

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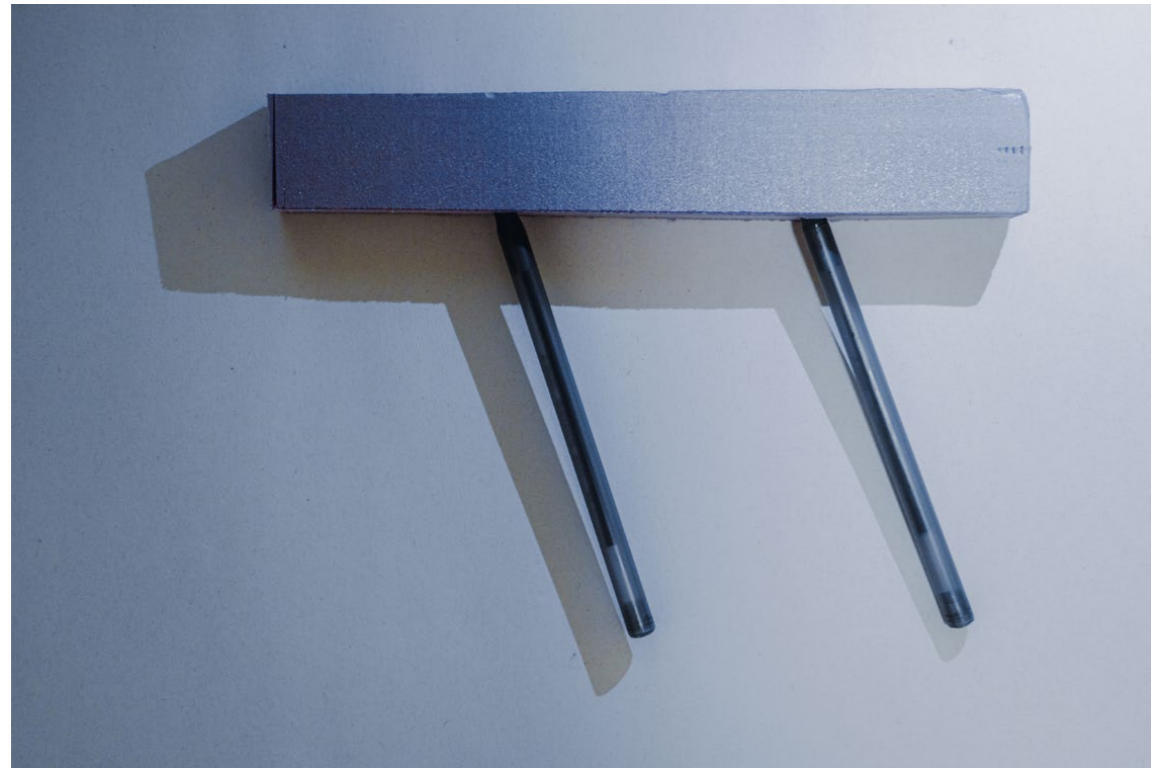
01 Extended Pier

New Community and Health Infrastructure in Chelsea

King Kong Manhattan Studio
Spring 2022

Instructor: Anna Puigjaner
TA: Jared Payne
Site: Chelsea, New York City

Group Work
Collaborator: Yutong Deng

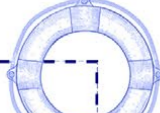


Master's Tools Will Never Dismantle the Master's House.

—Audre Lorde

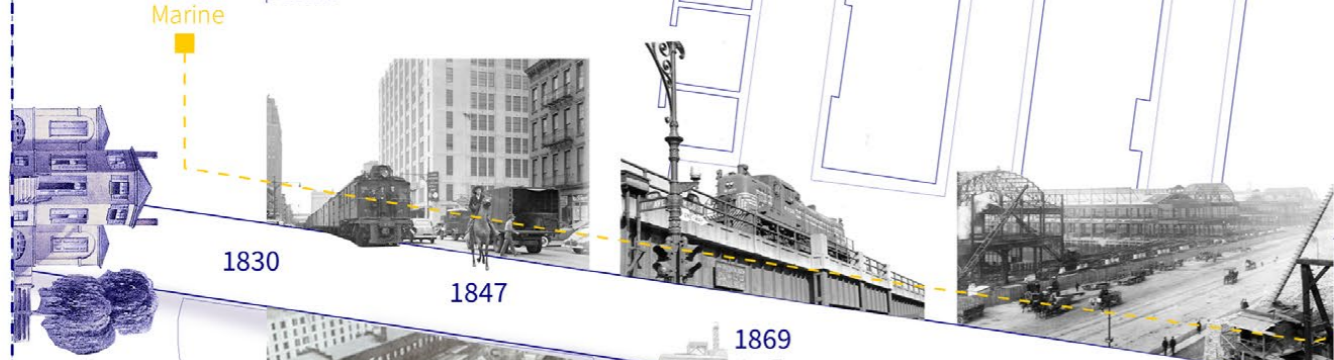
This design focuses on exploring new kinship and chooses Chelsea Pier and the surrounding blocks as the site. The pier was the initial engine of New York's development, and the maritime trade brought the city's initial prosperity. However, grid of the riverfront has long been excluded from the urban fabric of Manhattan. Similarly, after the transfer of pier functions from Manhattan to New Jersey, queer groups occupied the abandoned site in the 1970s and used body performance to show their identity. These excluded people and sites from Manhattan actually contributed significantly to cultural and social development and economic prosperity and should be part of the Manhattan grid order. Also, an interview with staffs in LGBT Center tells that health infrastructure is in urgent need and St. Vincent Hospital nearby is no longer just served to cure AIDS.

Thus, this design extends the pier grid into Chelsea block and dismantles the ground floor of existing buildings to create a pier gallery, the third floor to insert body-related health programs, such as esthetics, sauna, sex reassignments and so on. Furthermore, this design challenges the existing division of publicity and privacy in health program. By setting up different levels of windows, holes and doors to transform the relationship of the visible and invisible, the partially exposed care becomes a body performance again, leading us to think about the physical discipline of the act of care.



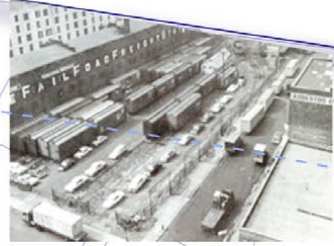
In 1750, Chelsea was only a "ten-square-block span" (8th Avenue to the Hudson River and 21st and 24th streets.)

Today, the total area of Chelsea is approximately 0.774 square miles, five to six times the original size. But the expansion has not really radiated and served more groups in any meaningful way, and both the pier, which was an important contributor to New York's port trade, and the queers of color, which brought a rich culture to Chelsea, have been expelled in the process.



1830

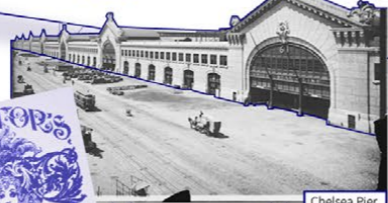
1847



1869



1900



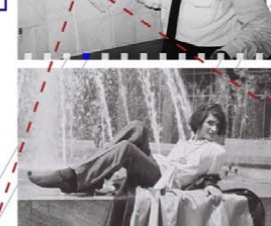
1930



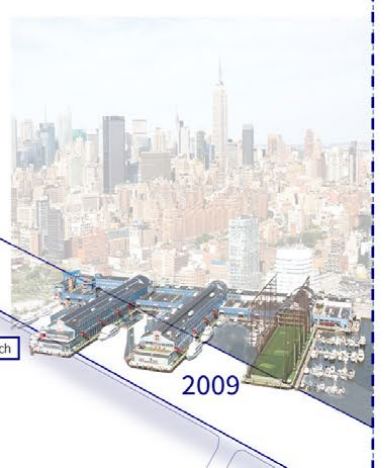
1970



1980



2009



Marine

Buildings

Chelsea has undergone a number of significant changes and regional expansions over the past two hundred years.

The laying of the Hudson River Railroad tracks along 10th Avenue in 1847 had a major impact on the community. The neighborhood was filled with warehouses, lumberyards and industry.

The industrialization of western Chelsea allowed immigrant populations from many countries to work in the factories, including a large number of Irish immigrants who worked on the waterfront near the Hudson River Terminal and at the truck terminals integrated with the freight rail spur. The Chelsea industrial area also included lumberyards and breweries, as well as apartments built for workers.

Industrial advances brought more leisure time, and West 23rd Street became the center of American theater, led by the Pike Opera House on the northwest corner of Eighth Avenue (demolished in 1960). Drag queens made attempts at gender issues.

In 1869, the world's first elevated train was erected, running from Battery Park to Ninth Avenue.

In 1884, the Chelsea hotel opened. It was envisioned as a socialist commune whose residents would share in the costs and services of the artists represented by Andy Warhol, who lived here and expressed the social gaze of the LGBT through body performance.

Chelsea Piers, built in 1907 handled much of Trans-Atlantic luxury passenger lines up until 1935, when the ships moved to newer and larger berths further uptown. Chelsea's fortunes might have been different had the RMS Titanic not sunk. Pier 60 was to be NY's berth for the Titanic. It's survivors arrived on the Chelsea Piers by way of the RMS Carpathia.

From 1869 to 1969, Chelsea was the site of industrialization and affordable housing. It explored housing with single working women's apartments, congregate housing, and other housing models to accommodate a wide range of people.

Garages and warehouses are the main types

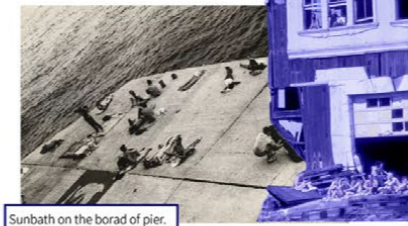
Population

The pier was an important engine of New York's maritime trade, but with the transfer of New York's maritime traffic to New Jersey, the pier no longer plays a transportation role and only sightseeing cruises travel daily.



The evicted queer community has made the abandoned docks their utopia, using any corner they can find to run naked, have sex, protest, entertain or assert their gender identity. Their bodies became their weapons.

Open holes are everywhere, and cool kids create a freer living space by tearing down parts of it. They gather in bathrooms, dance halls, bathrooms, warehouses, abandoned railroad tracks and docks to socialize.



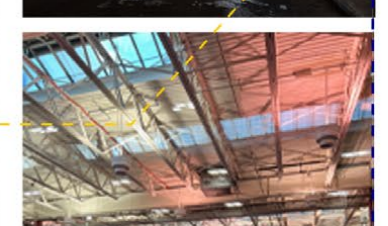
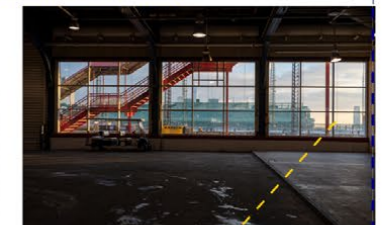
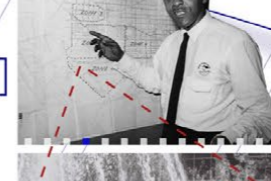
Sunbath on the board of pier.



St Vincent Hospital served as an AIDS treatment center previously.



The rapid upscaling of the Chelsea community has squeezed out the cool kids of color, previously the most vibrant group, who have been forced to move to other parts of New York. Today, the gallery-lined, luxury residential neighborhood of Chelsea is virtually exclusive to white male queers.



Ballroom-Sound Factory

AIDS De-Stigmatization March

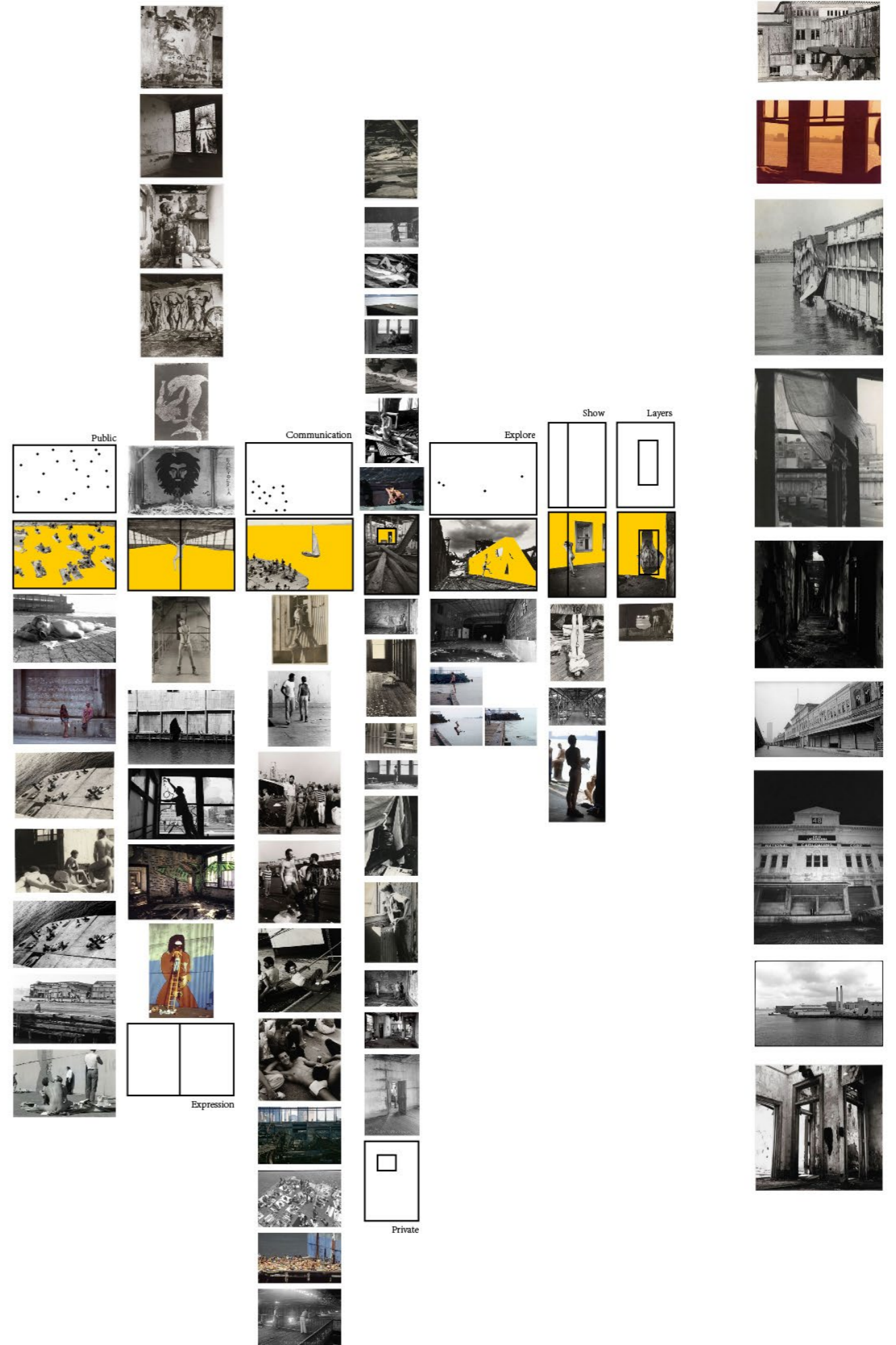
Gathering in restrooms

Roxy-ballroom

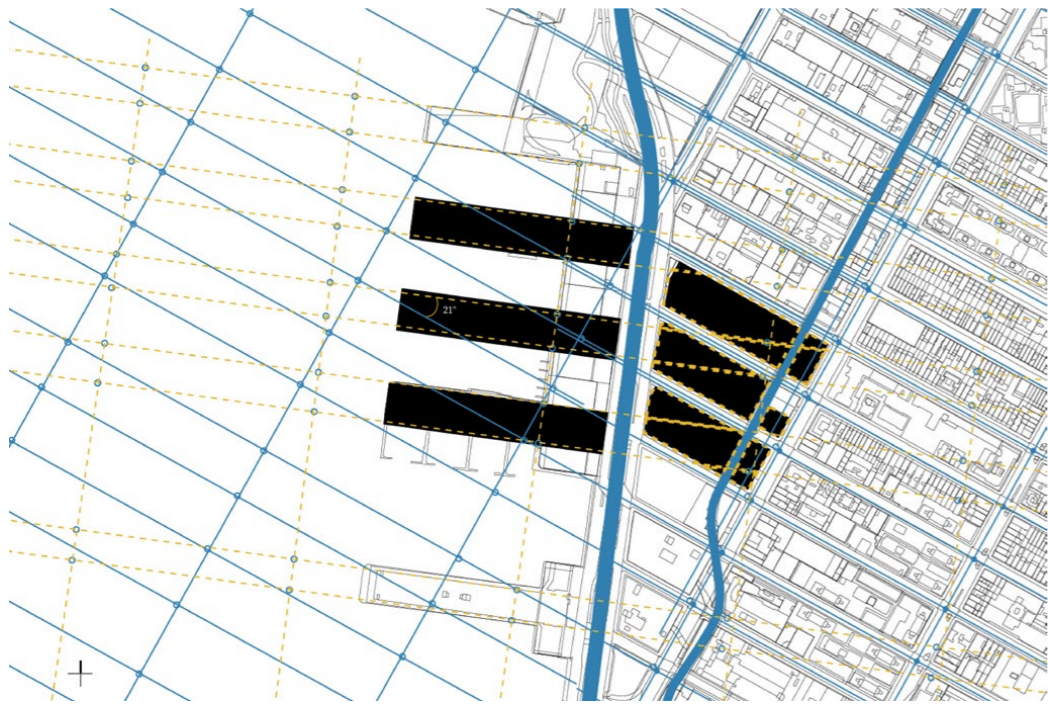




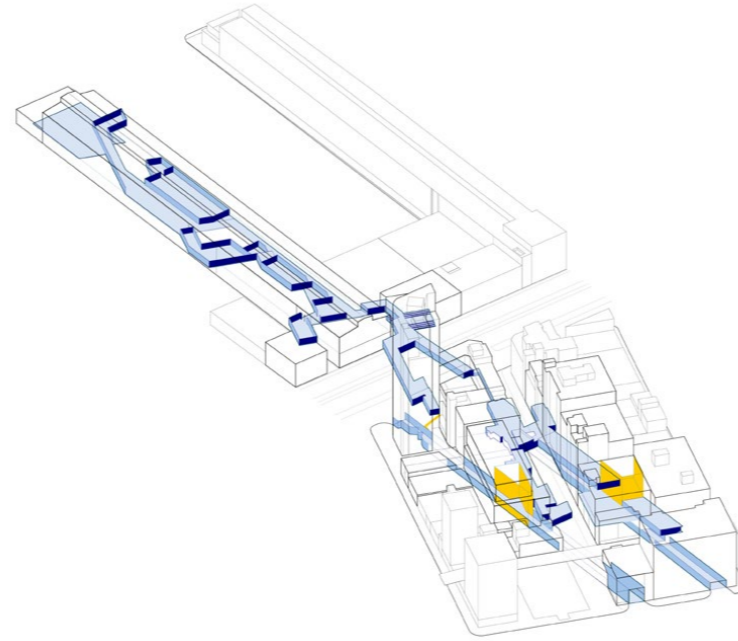
Site Model



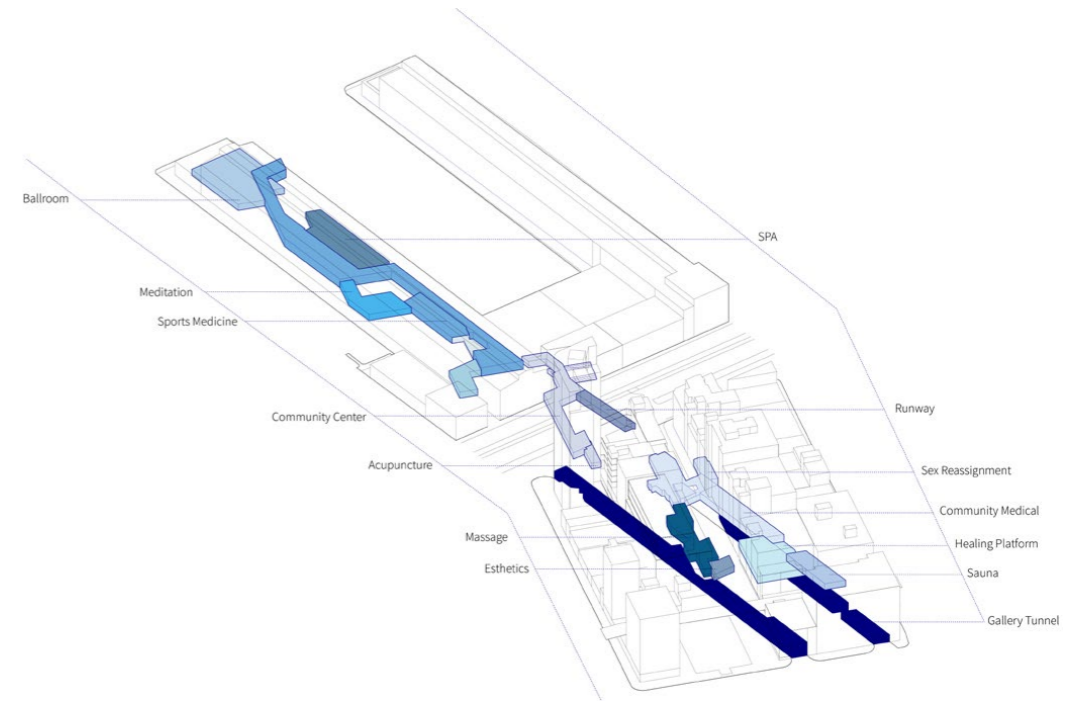
Analysis on Body Performance of the way queers occupying piers in 1970s



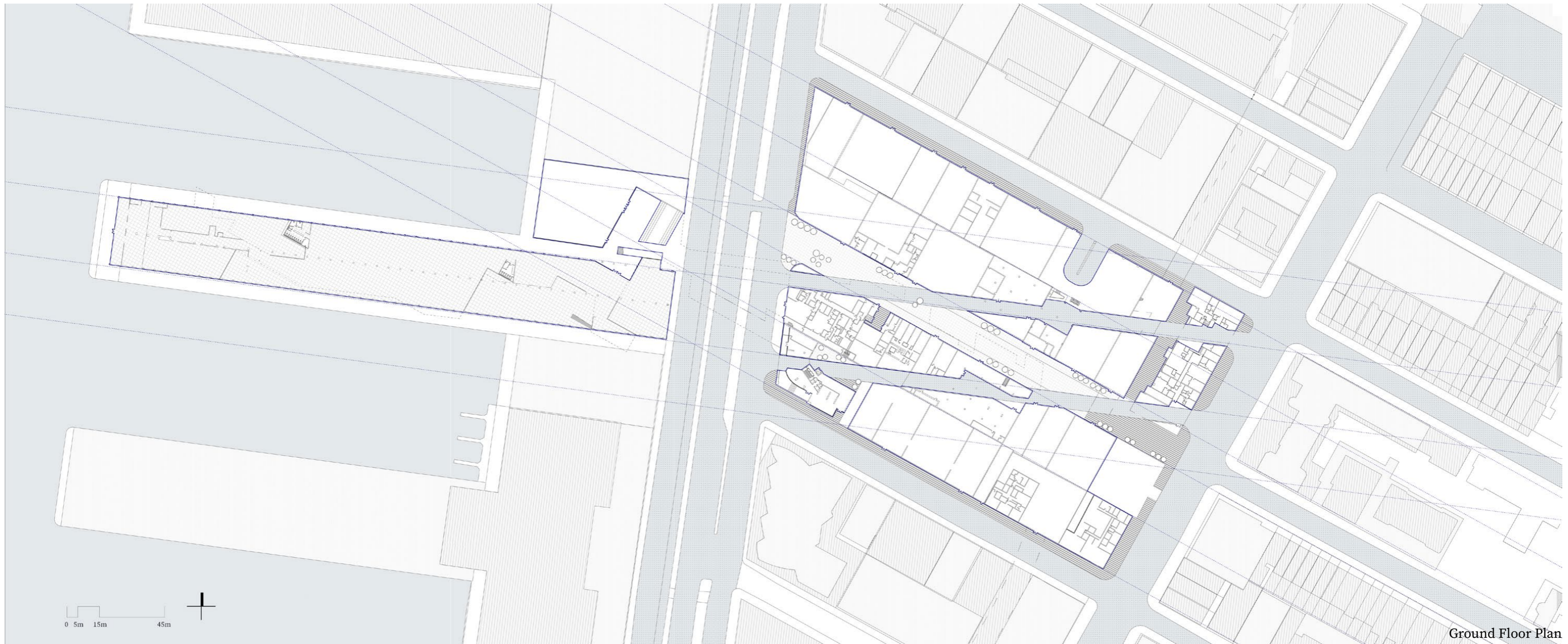
Extend the pier grid into Chelsea blocks



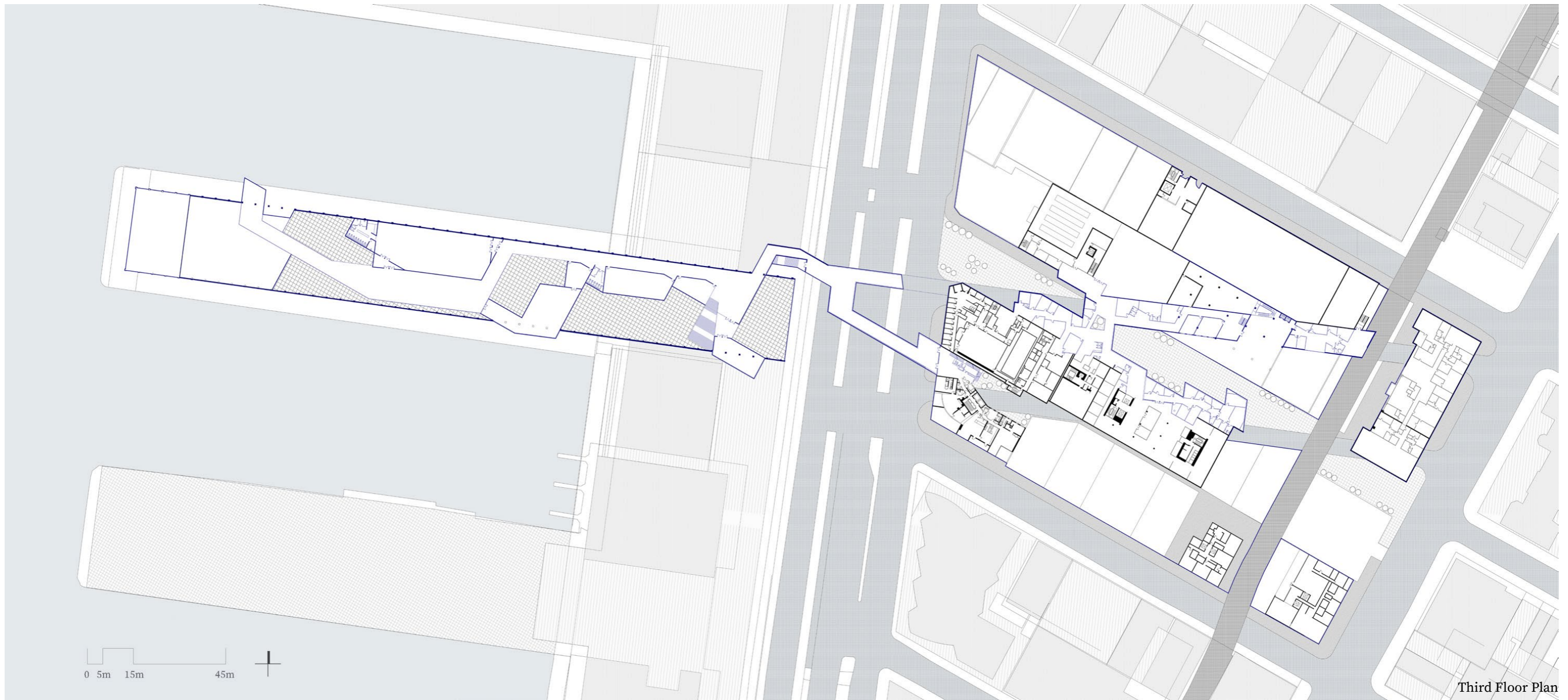
Dismantle the ground and third floors of existing buildings to create space with various heights



Insert body-related health programs, especially in queers' need
Connect the Pier60's existing sports program with sports medicine



Ground Floor Plan

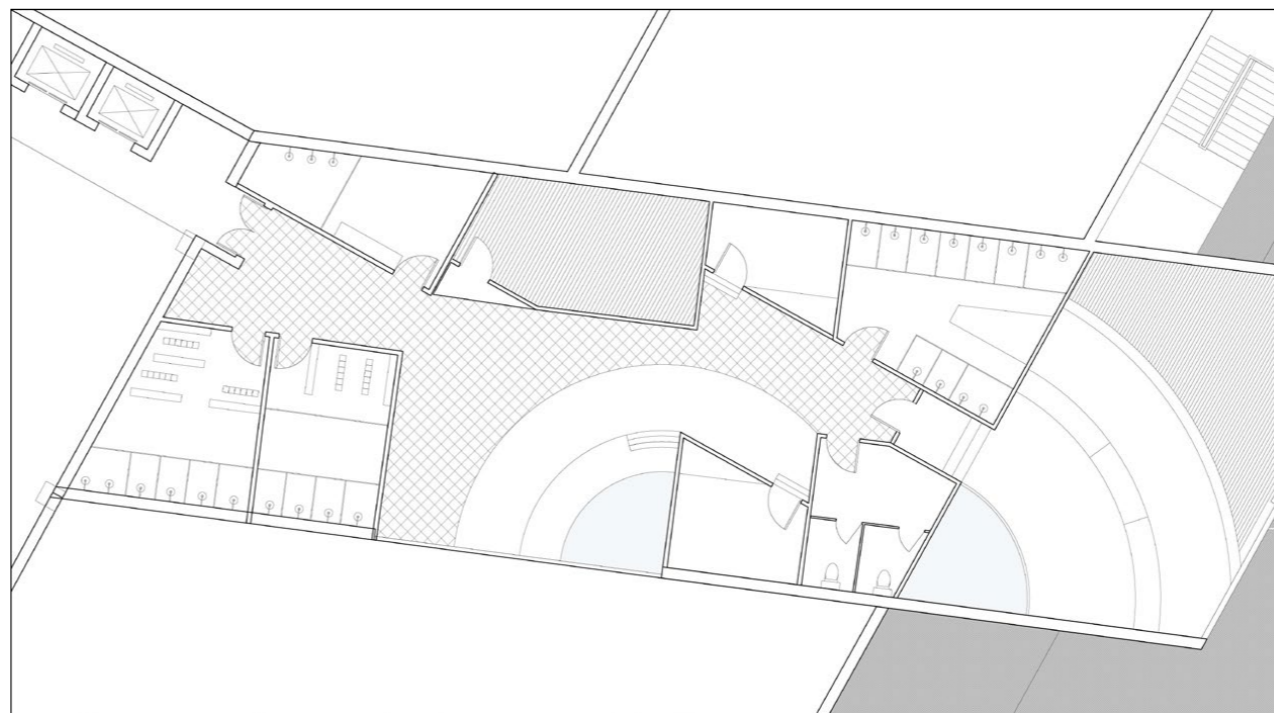


Third Floor Plan

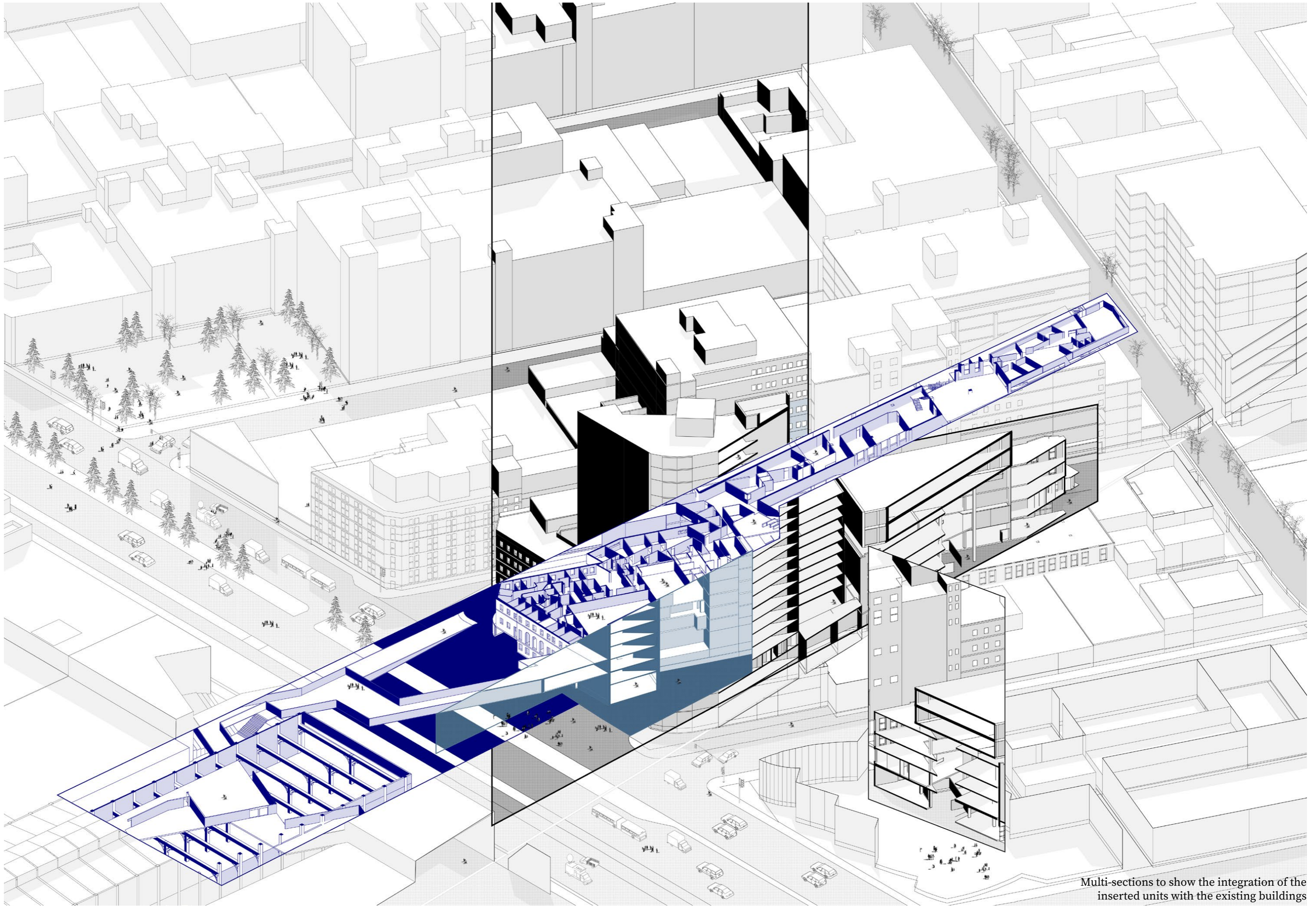


Unit Plan of Esthetics and Sex Resignments

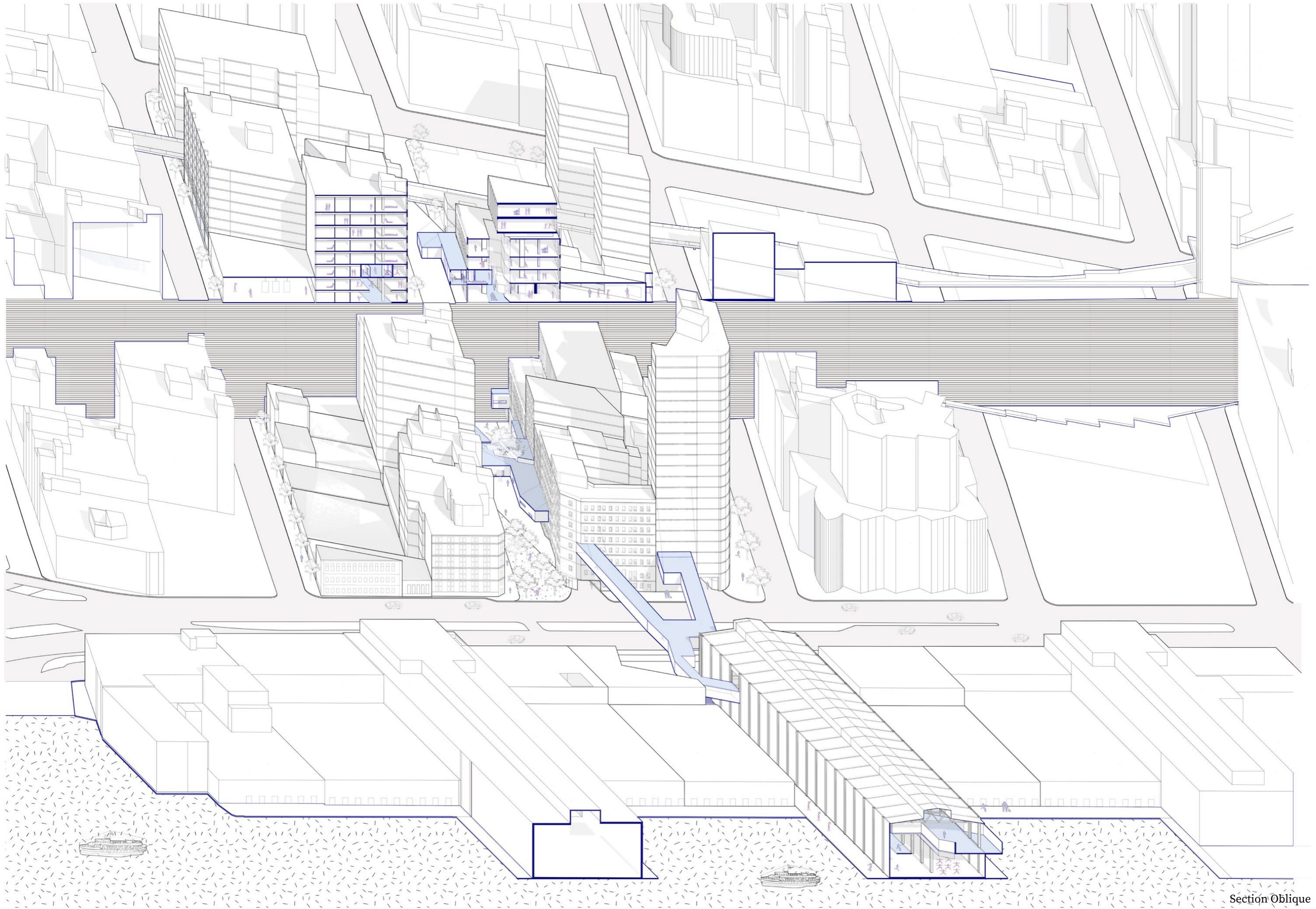
When four doors are closed at the same time, a tiny room is created. The open and close of the doors suggest the choice and construction of gender.



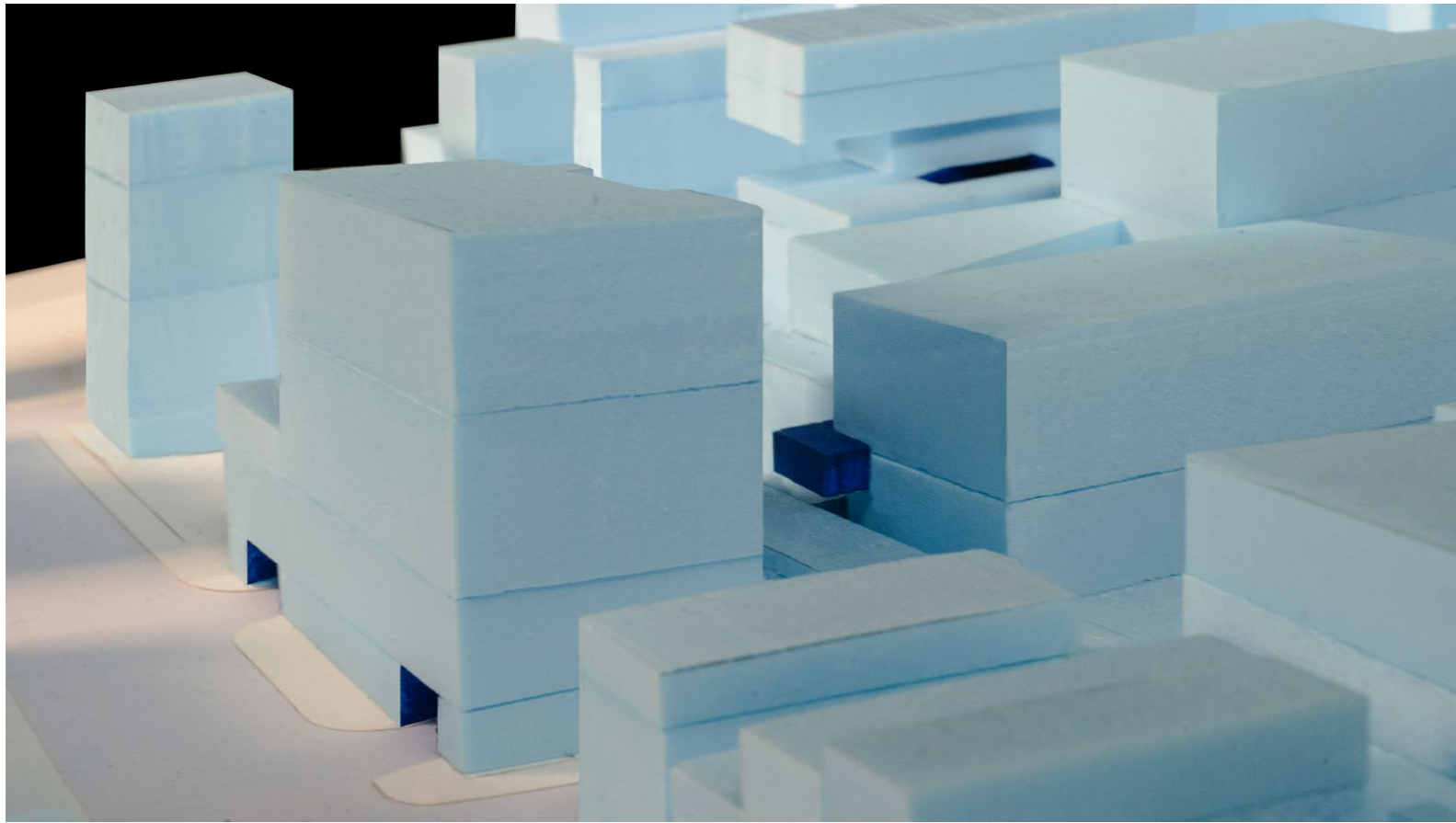
The relationship between the two groups of seeing and being seen.
 - Sauna-goers looking at the exhibition and exhibits at the museum.
 - People walking on the highline feel the steam of the sauna.



Multi-sections to show the integration of the inserted units with the existing buildings

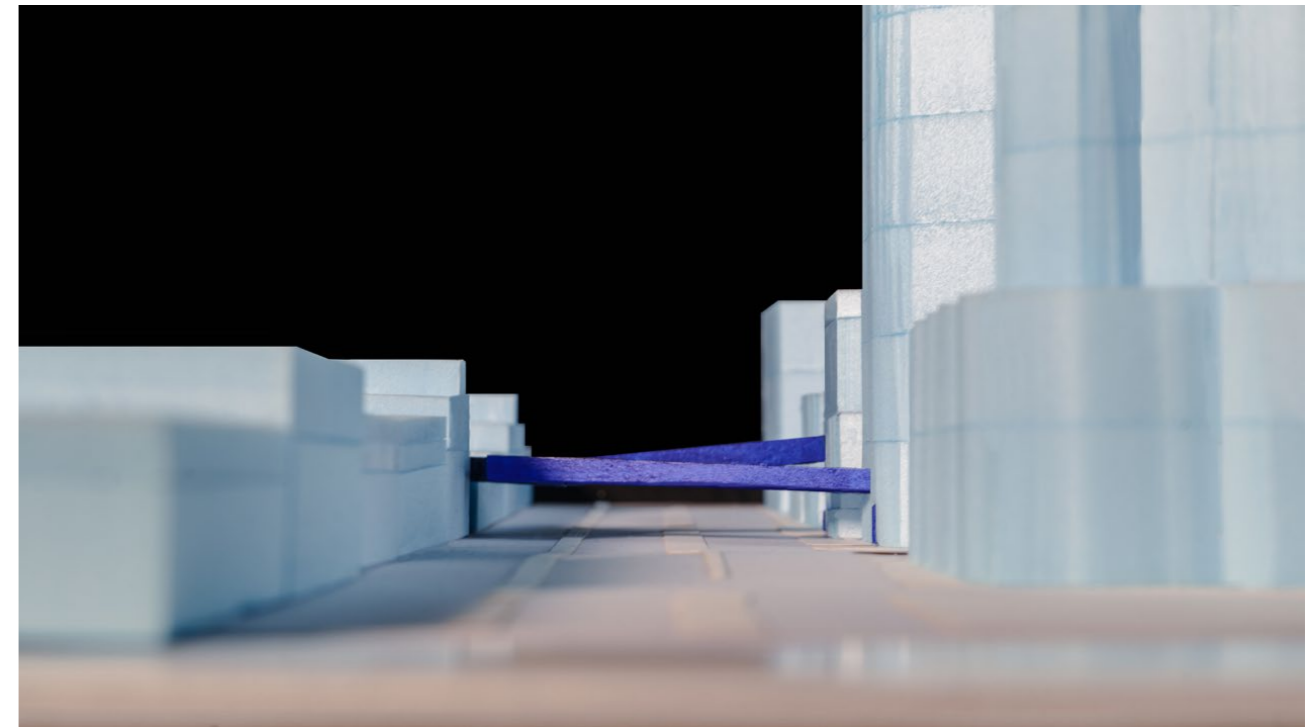


Section Oblique



Two entrances of the pier gallery, sauna house pokes its head above the highline.

Two bridges connect the pier with the block and extend in a linear maze.



Two bridges (community center and runway) connect the pier with the block, one is horizontal while the other one rises slowly.



The interior of the pier reflects the activities of people and its own structure.



The dismantled ground floor created many corners and crannies of space where protests, marches, socializing, training and creative activities could take place. The bottom of the inserted health units(ceiling of the underneath space) are made of thermally sensitive material, reflecting the people walking and body performance.



The surface of the health unit is made of the metal mesh with gradations of transparency from top to bottom, creating a relationship between seeing and being seen that changes with the weather. Part of the courtyard uses a biophilic surface with natural shading formed by plants as a barrier.

02 Soft Ark

Transformation of East River Houses

Typological Corrections
Flooding, Urban Heat Island Effect, and Environmental Justice in East Harlem
Autumn 2021

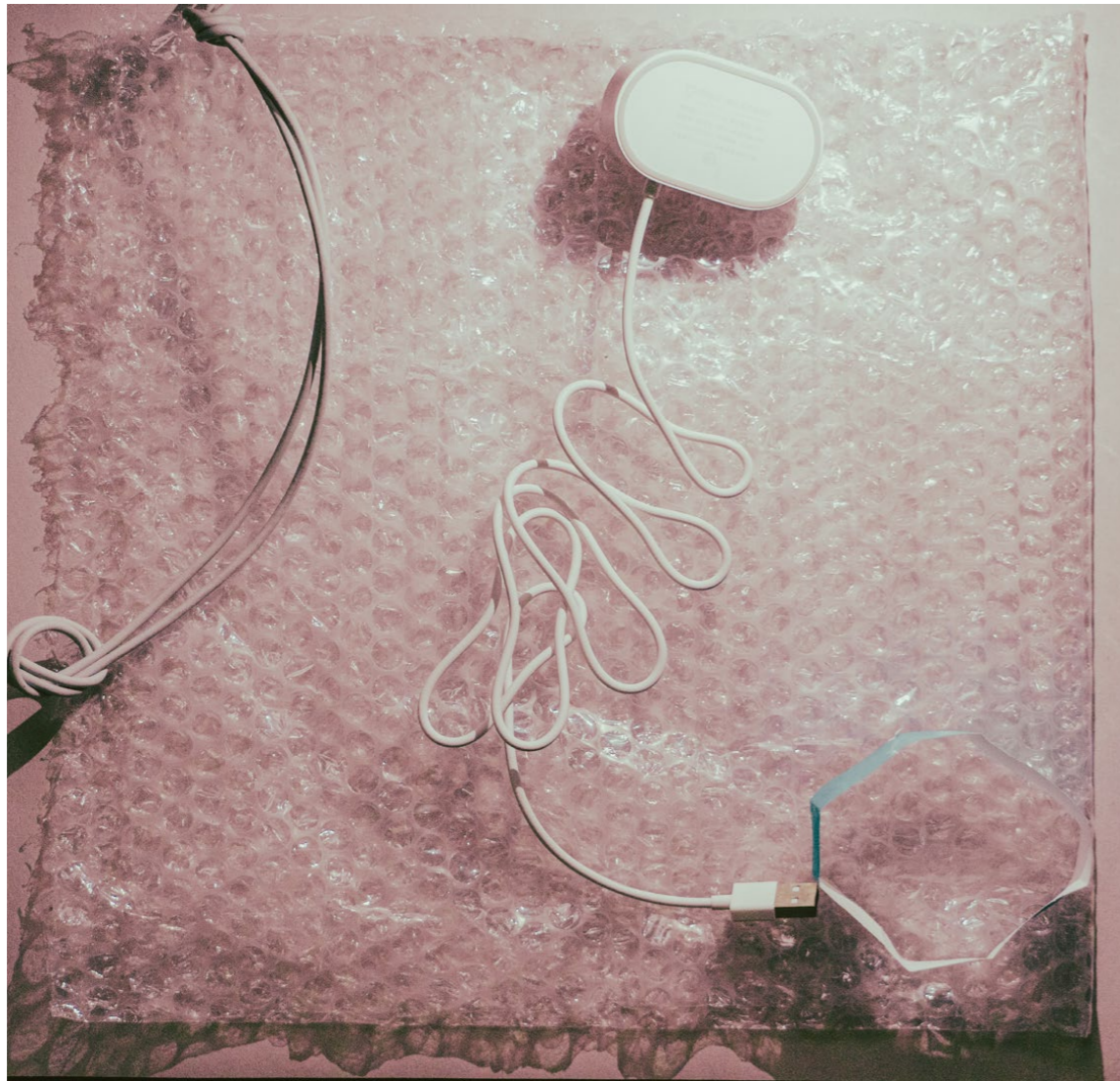
Instructor: Juan Herreros
TA: Tung Nguyen
Site: East Harlem, New York City

Individual Work

The residents of nycha housing are trapped in a brown box: a system of isolation from the surrounding neighborhood, a façade with minimal window openings and iconic building materials, all of which identify them as a low-income group and worsen this outcome.

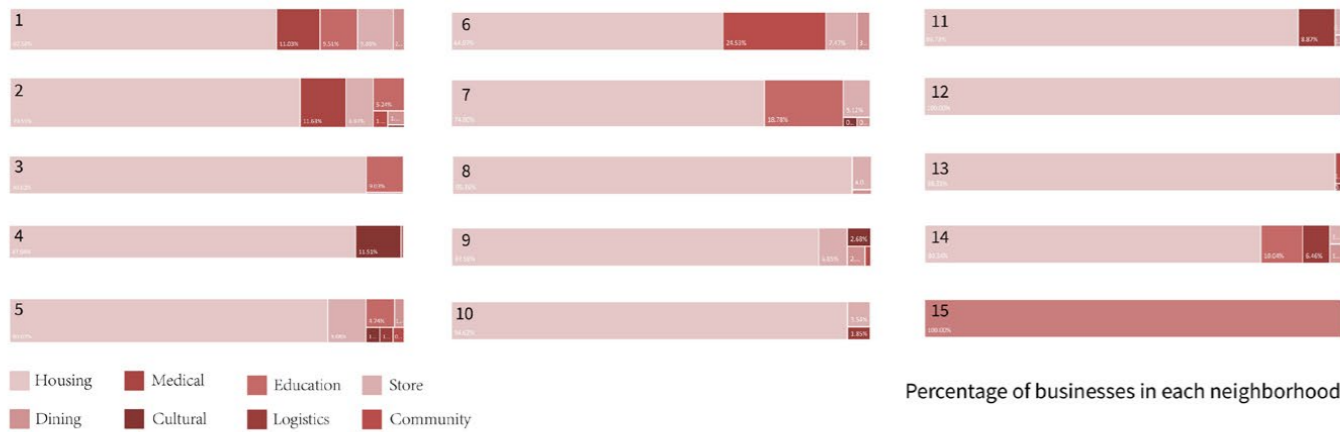
The design is based on the reality of rising sea levels and a warming climate, and seeks to connect the street interface of the East River neighborhood with the riverfront interface using soft but resilient boundaries, while creating an internal street to strengthen community cohesion at the same time. In addition, the design redistributes household units and businesses, designing different modes of living units and guest units, etc., to provide residents with a dignified life.

Borrowing the metaphor of Noah's Ark, each resident will have their own "deck" and "façade", which will be put together to form a co-passable sky corridor when heavy rainfall or heat island effect intensifies. The translucent polycarbonate façade reflects the blurred silhouettes of people and community activities, reflecting the community's shared efforts to withstand natural disasters.

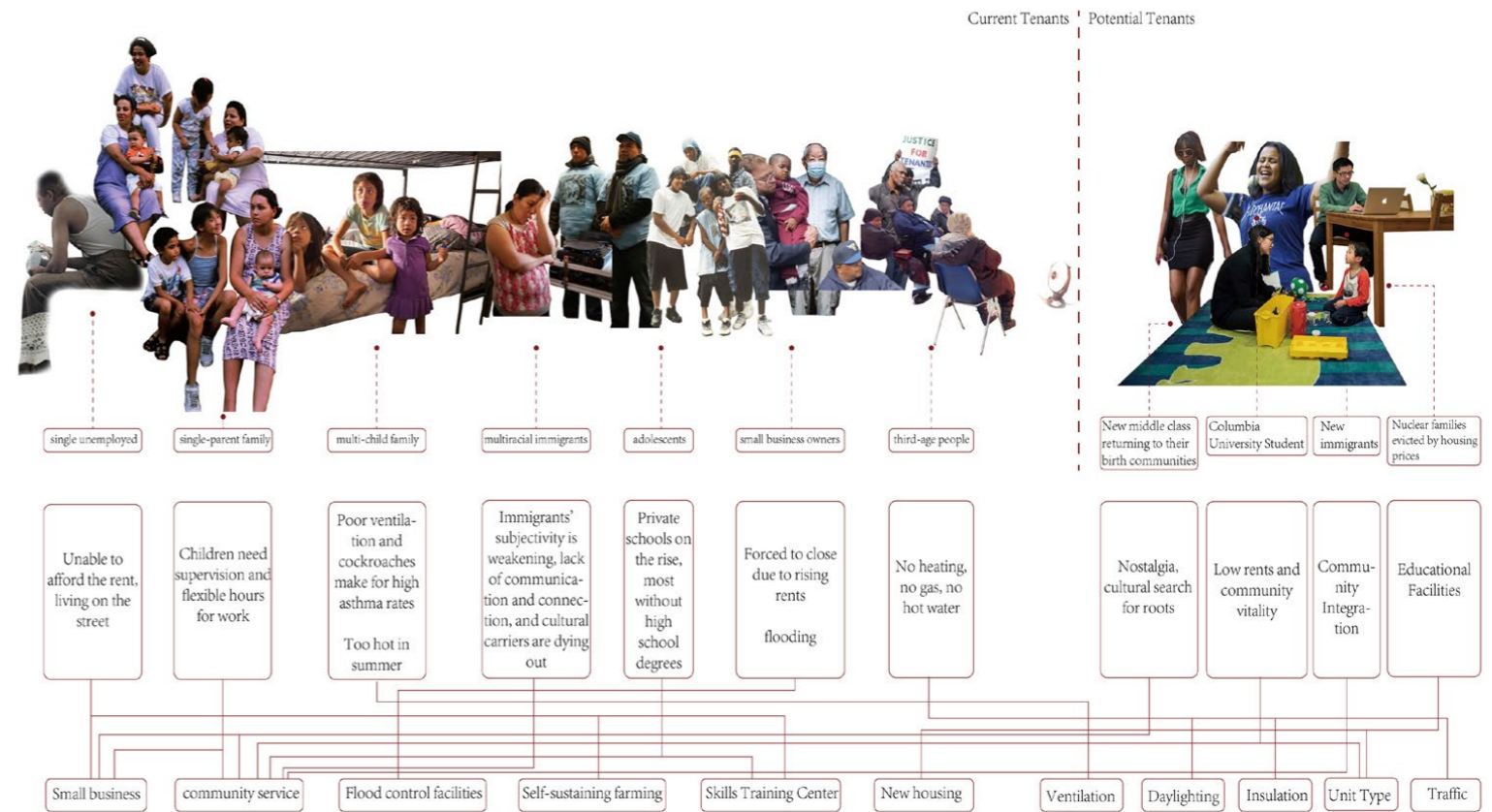




Current Site Plan



Percentage of businesses in each neighborhood



Observation Analysis Program

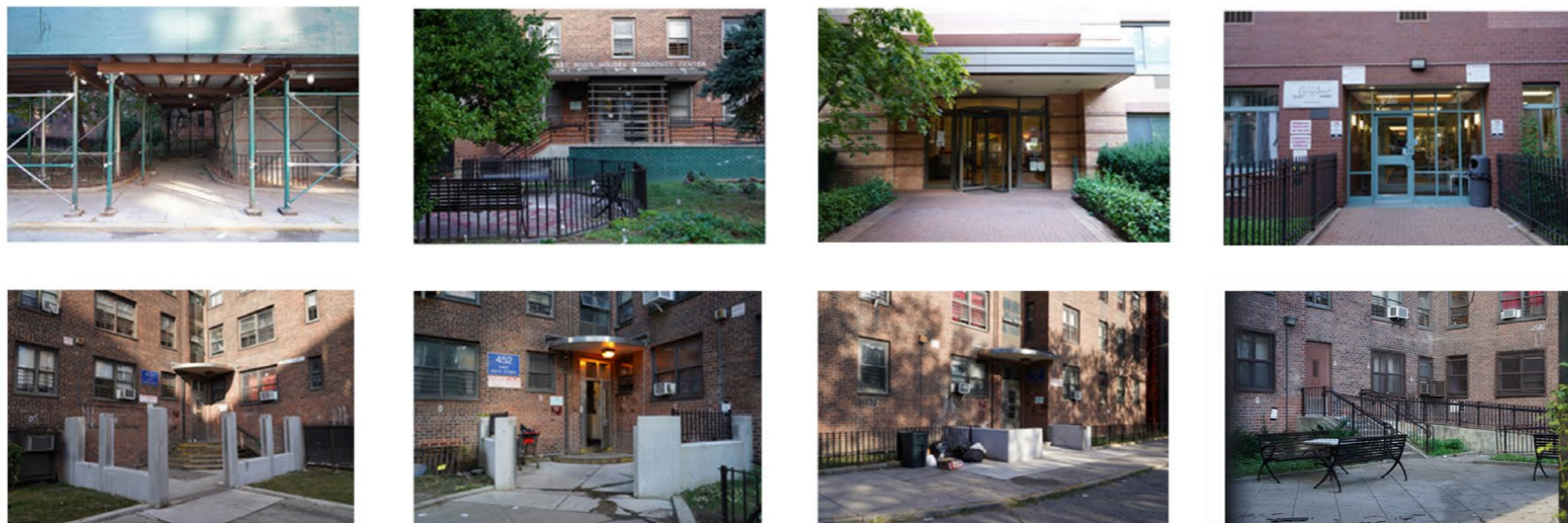
- Continuous Modular Ship Commercial Street
- Community internal service street
- Riverside Wetland and Sports Field
- Air joint gallery
- Extended facade

By calculating the portion of each program in East River Houses(block 13) and other fourteen surrounding blocks, I observed the type of program is extremely homogeneous. There is a lack of effective job training and small businesses to facilitate the integration of East River Houses residents into society.

Residents Analysis

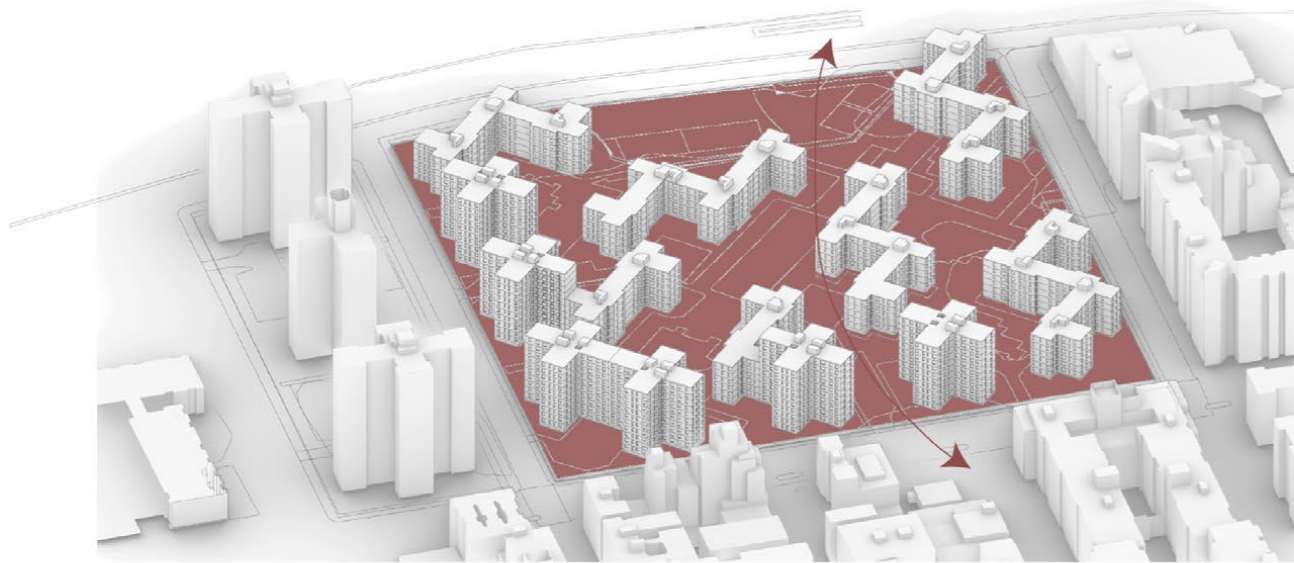


Windows

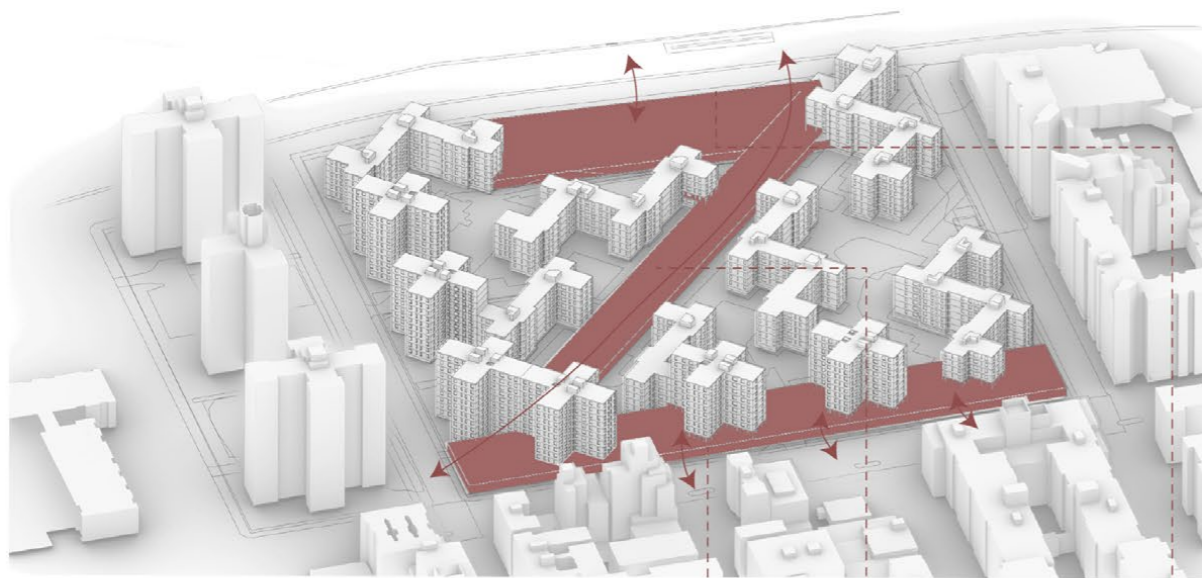


Entrances

Typologies of windows and entrances in East River Houses(nycha housing) and surround housing.

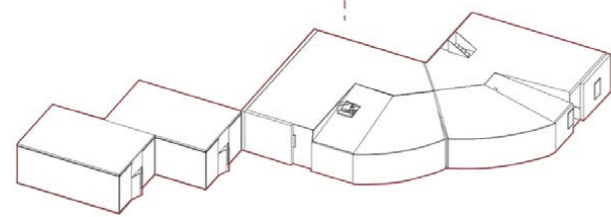


Articulate both sides of the border

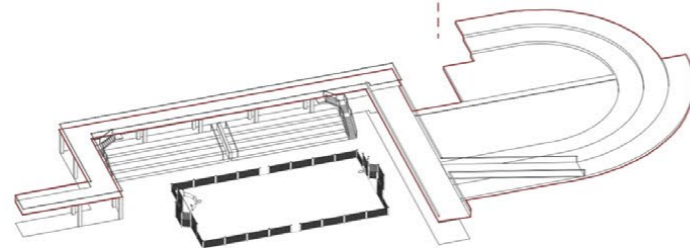


Soft interface activation along street level ground floor, internal axis and riverfront

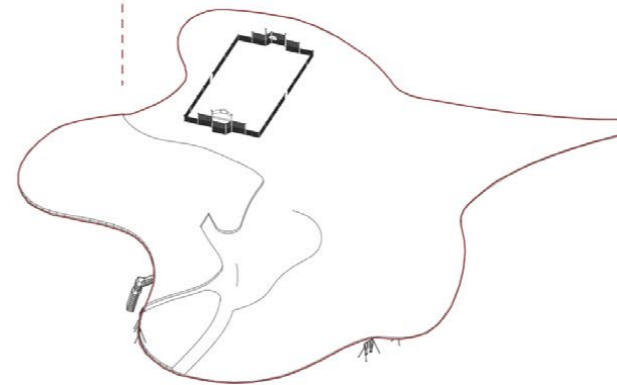
The proposal seeks to connect the street interface of the East River neighborhood with the riverfront interface using soft but resilient boundaries, while creating an internal street to strengthen community cohesion at the same time.



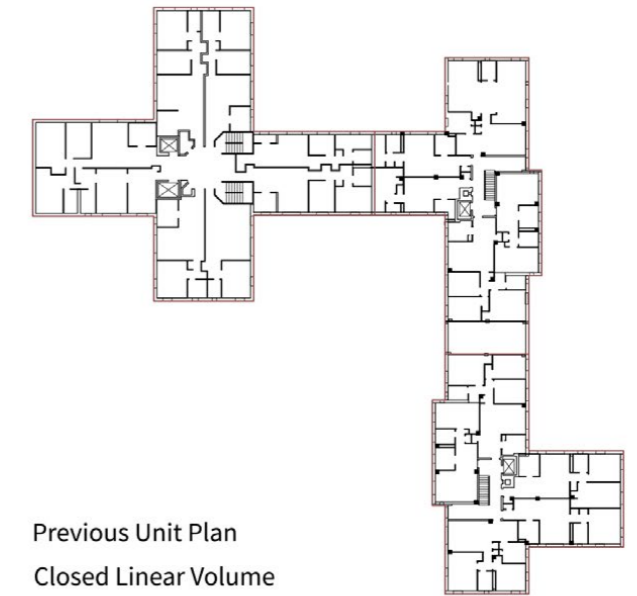
Street Level Commercial



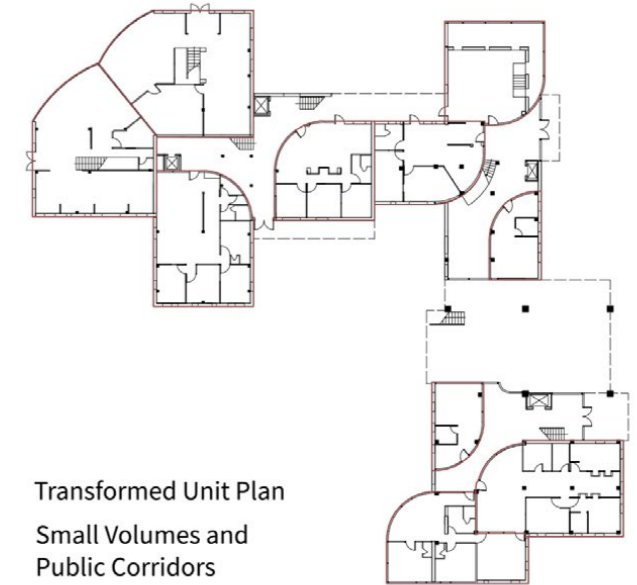
Platform and Sports Field on the Axis



Riverfront Flood Control Wetland



Previous Unit Plan
Closed Linear Volume

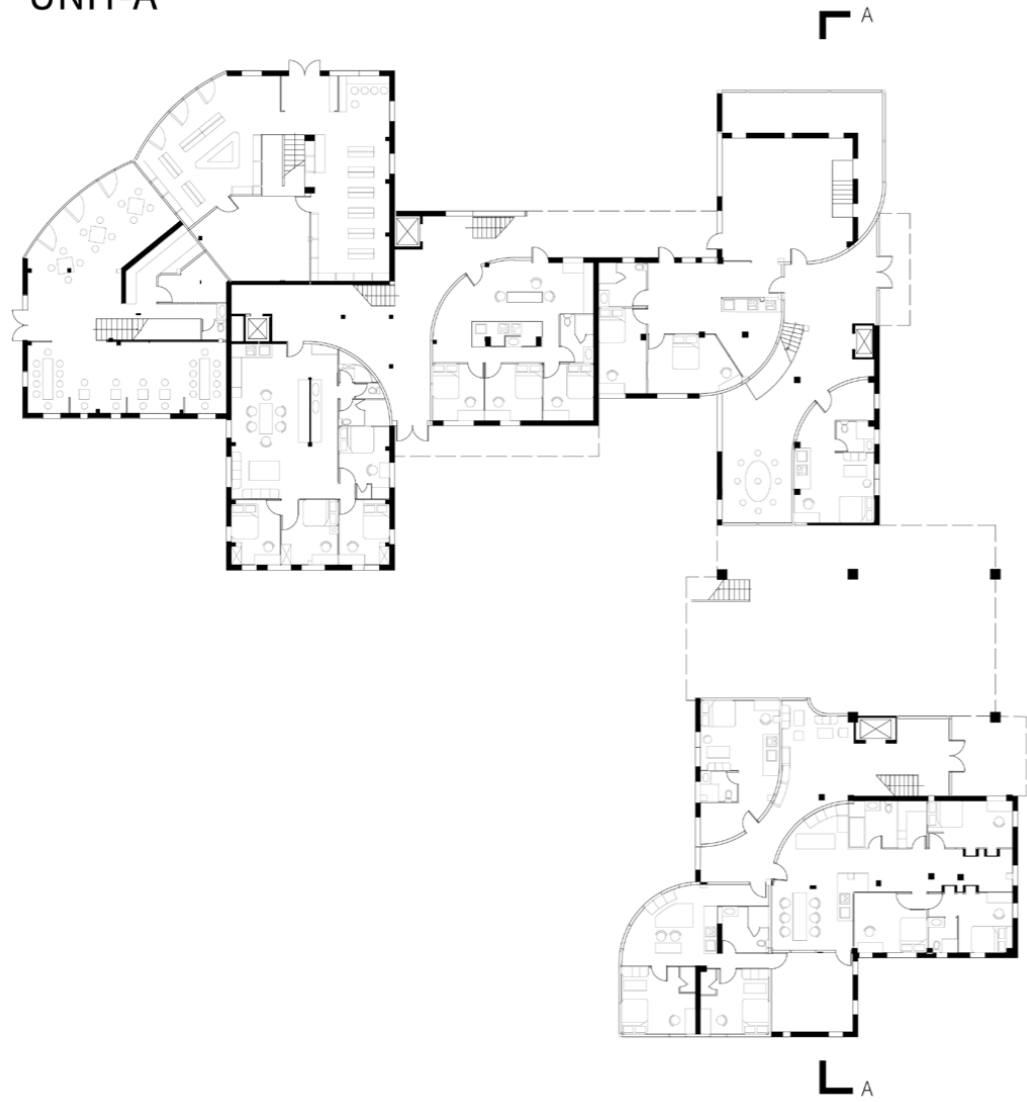


Transformed Unit Plan
Small Volumes and
Public Corridors

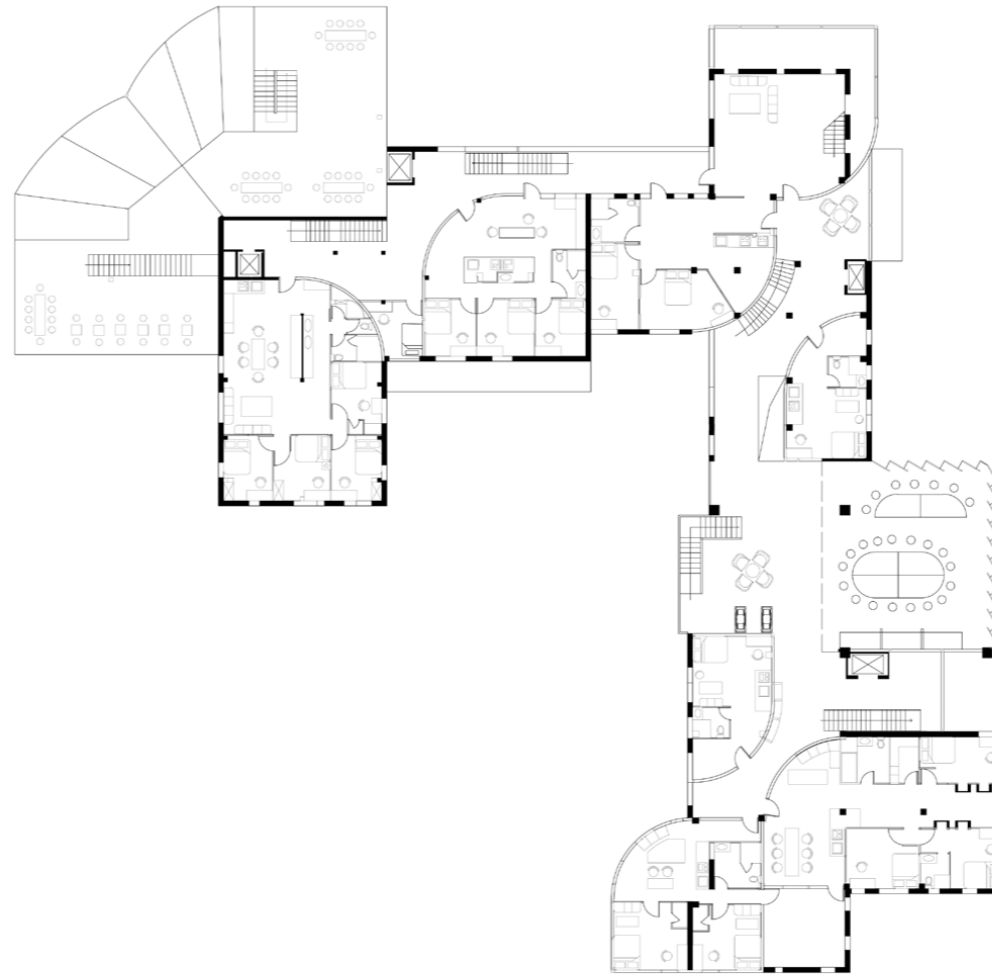
The inner corridor with good light becomes the main space for residents to socialize. The floor plans range from one person, shared by multiple single mothers, to large families, with three or four family units sharing a guest house and reading space.

The staggered floor plan on each level increases light wells and creates vertical visual connections, creating good ventilation to mitigate the heat island effect.

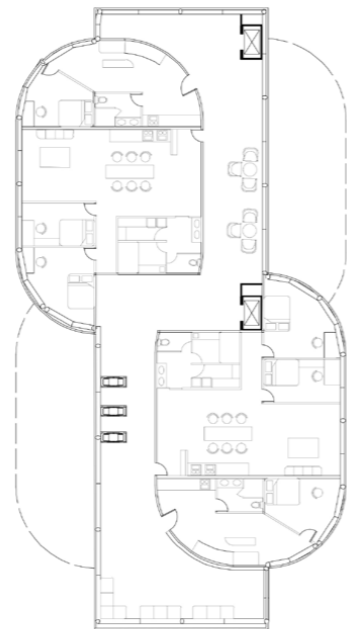
UNIT-A



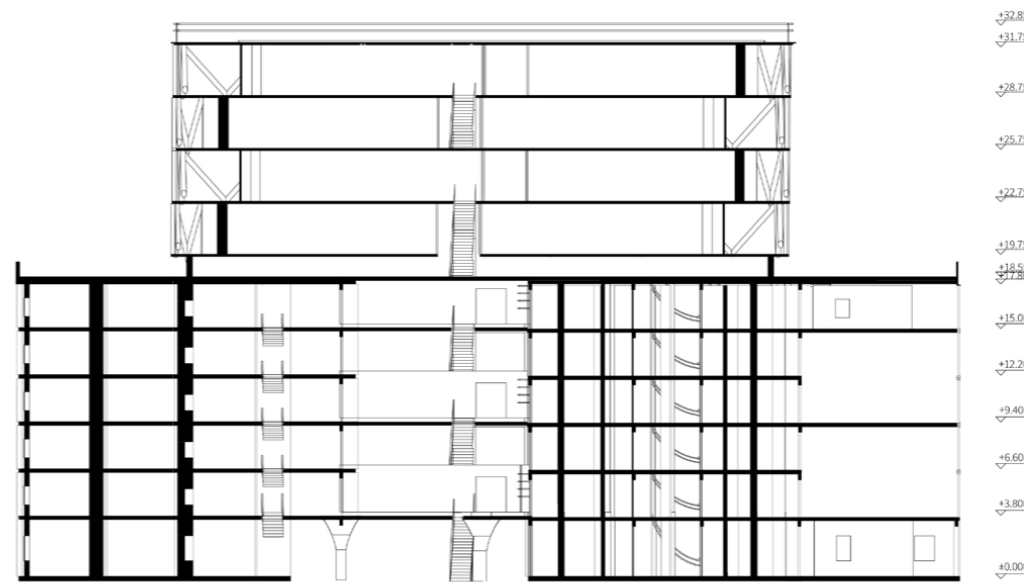
Ground Floor Plan



Second Floor Plan



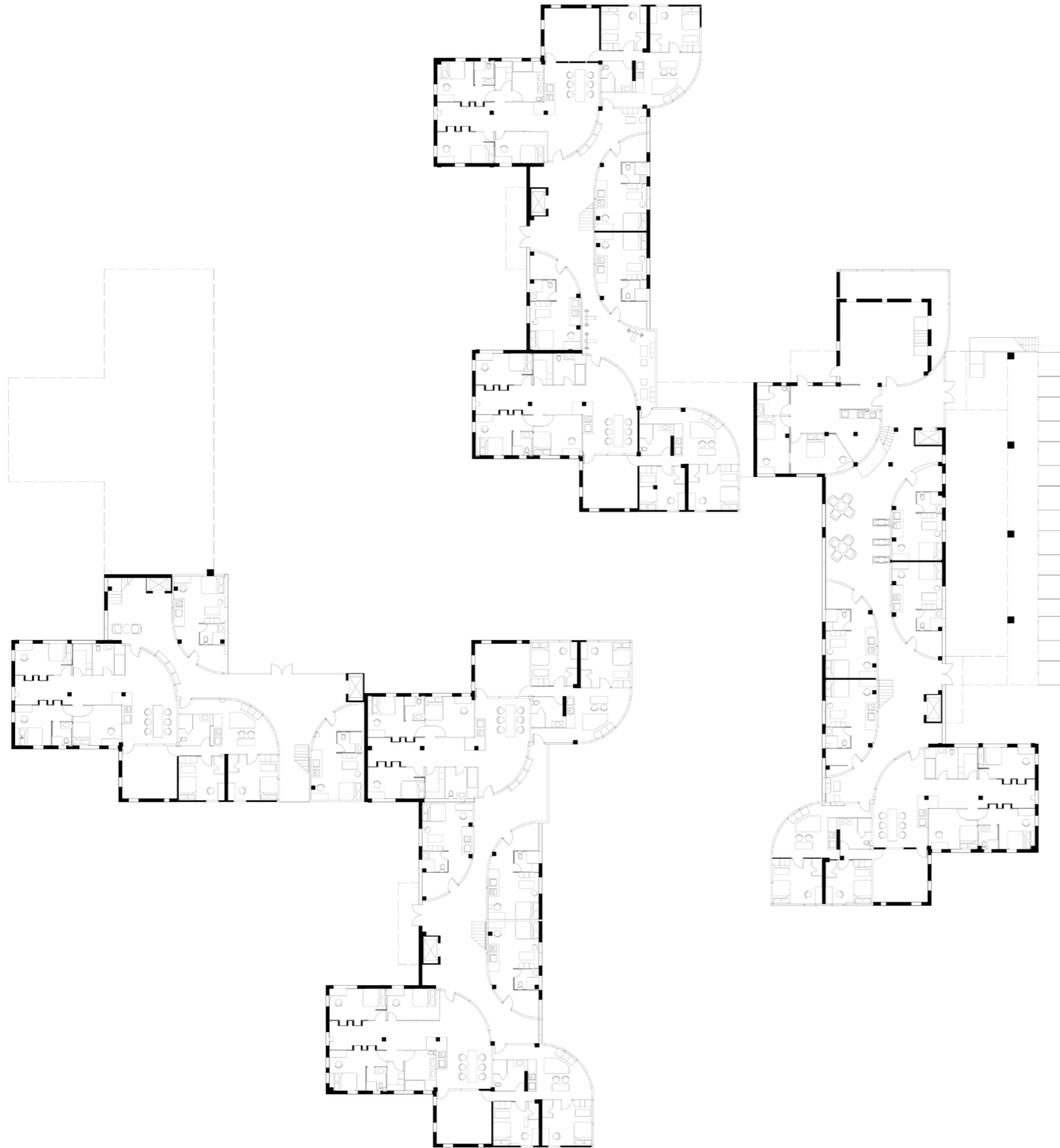
Addition Floor Plan



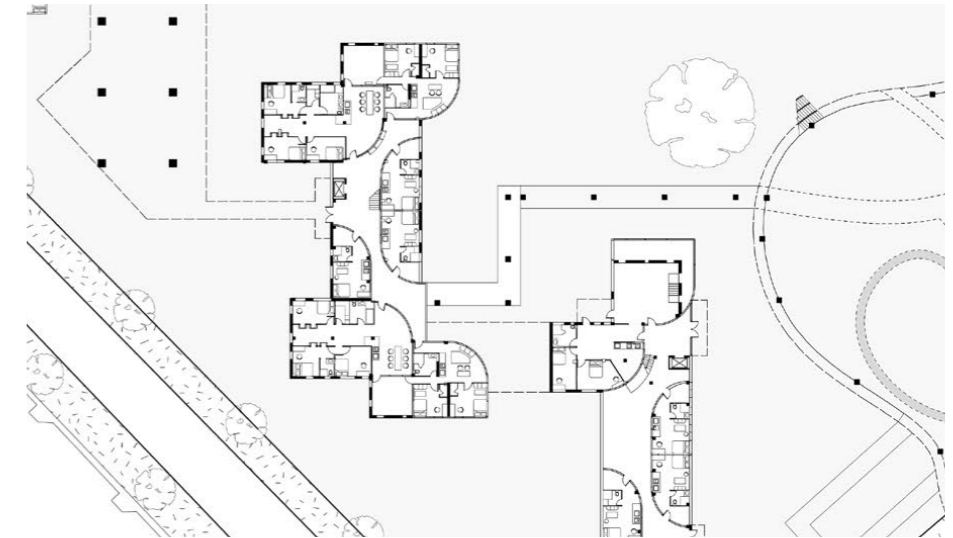
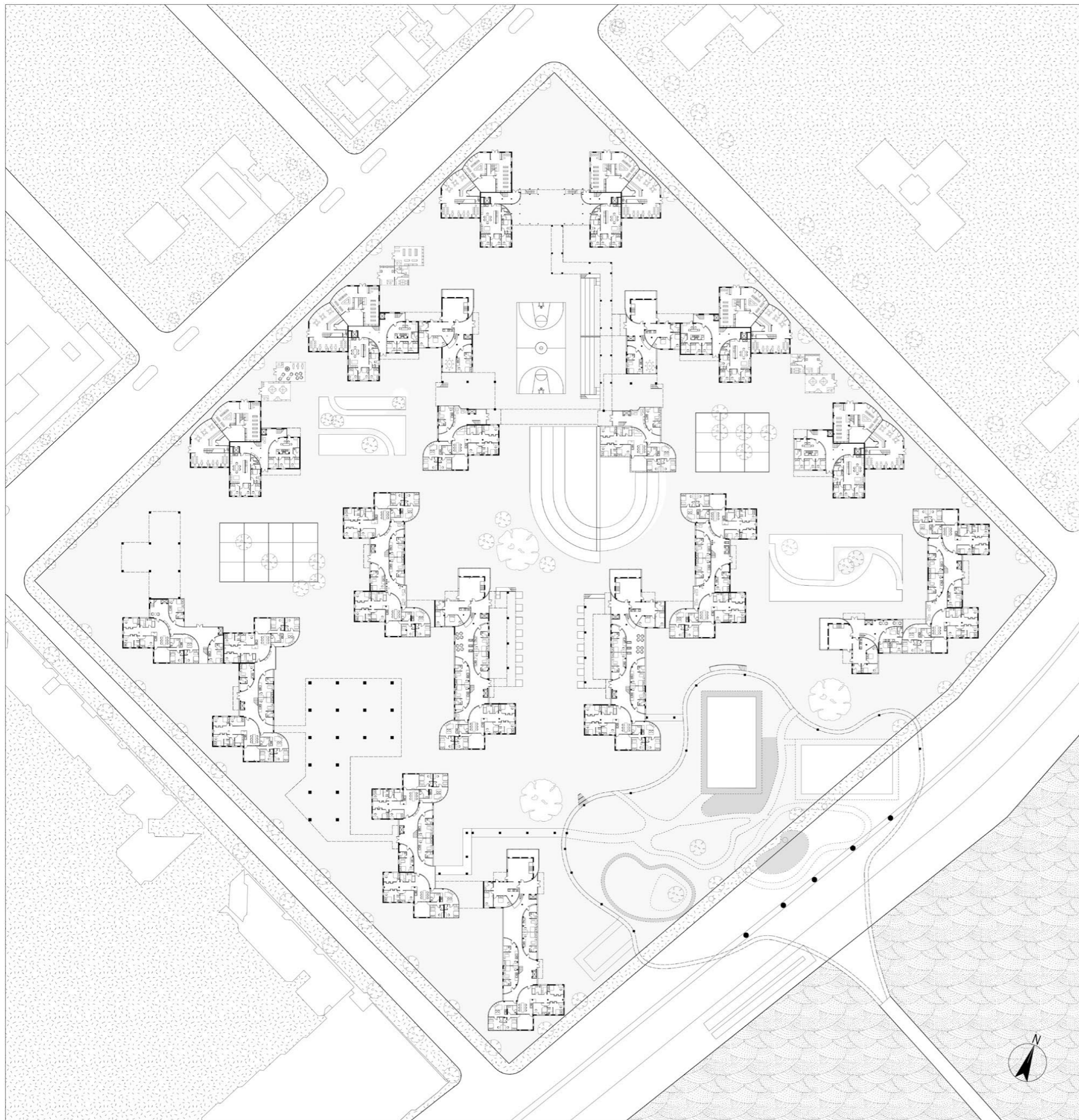
A-A Section

UNIT-B

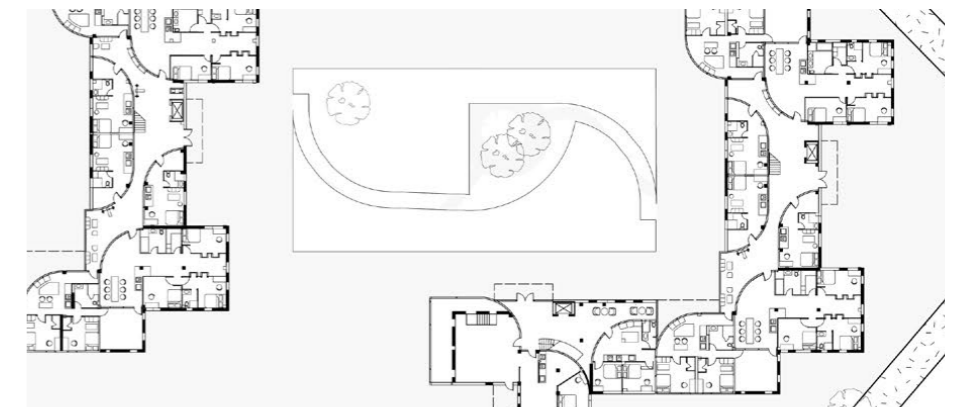
UNIT-C



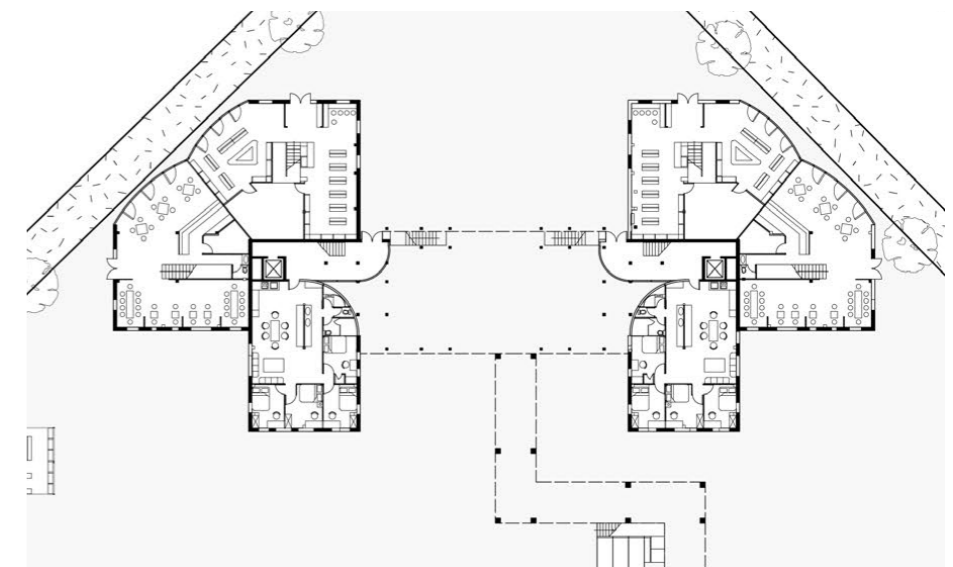
Ground Floor Plan of Unit B and Unit C



Hallway connects training center, different apartments and the wetlands.



Landscape and inner corridors share similar form to create continuity of experience.



North side entrance to create a view frame and interaction space.

Ground Floor Plan of the proposed East River Houses



Axon of the proposed East River Houses



The inner courtyard serves as a stage to voice out for residents.



The soft wetland connects the community with east river.



The translucent polycarbonate facades act as lanterns at night.



When it is raining, the ground floor will serve as barrier to resist the rising river and residents will use hallways in the air to walk.

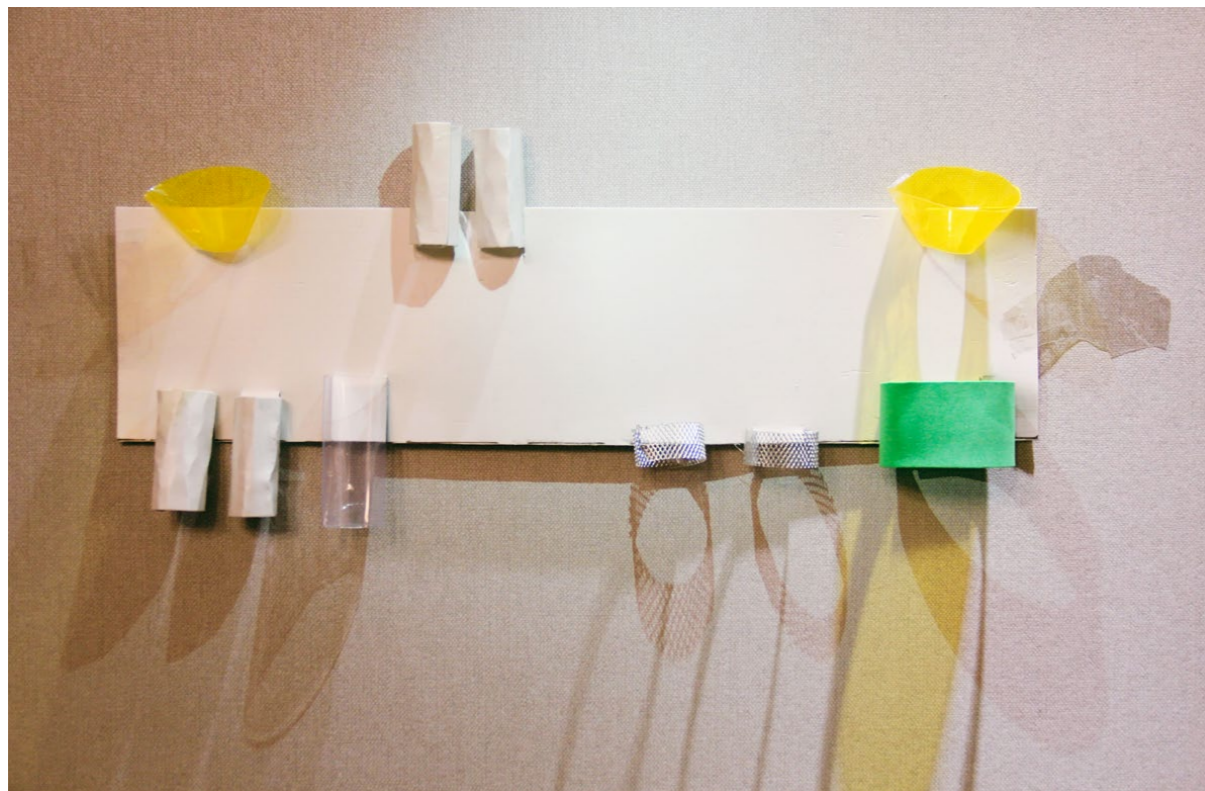
03 Nomadic Walls

A house for myself

House Fail Studio
Summer 2021

Instructor: Dan Wood, Nuar Alsaadir
TA: Maurizio Mattioli
Site: Yinchuan, Ningxia, China

Individual Work



*Lord, it is time. The summer was very big.
Lay thy shadow on the sundials,
and on the meadows let the winds go loose.*

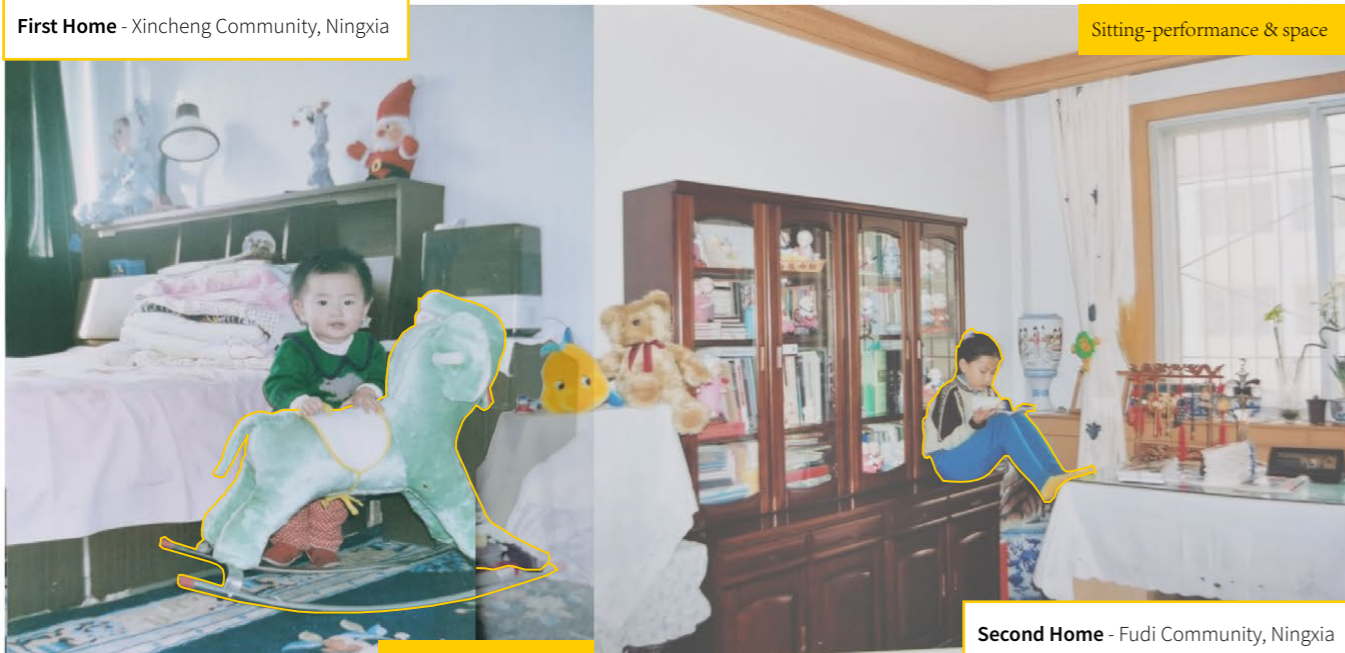
*Command the last fruits that they shall be full;
give them another two more southerly days,
urge them on to fulfillment and drive
the last sweetness into heavy wine.*

*Who has no house now, will build him one no more.
Who is alone now, long will so remain,
will wake, read, write long letters and will in the avenues to and fro
restlessly wander, when the leaves are blowing.*

— Rainer Maria Rilke

"Where am I from?" We usually answer this question by using the name of our hometown to define our identities. However, it becomes tricky when a person settles down in a new place for so long that he becomes alien to both his new home and birthplace. To design a house for myself, I looked back to all the apartments and dormitories I used to live and understood that I and they were defined by each other in this process.

First Home - Xincheng Community, Ningxia



Sitting-performance & space

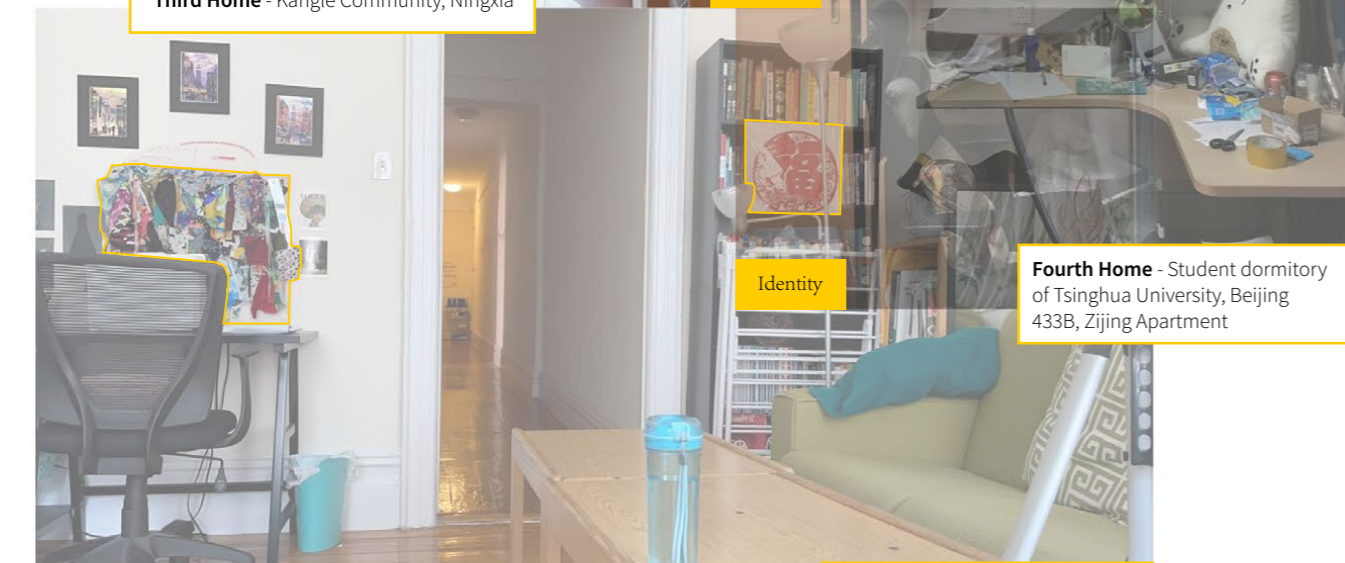
Second Home - Fudi Community, Ningxia



Playing-body & objects

Layers

Third Home - Kangle Community, Ningxia



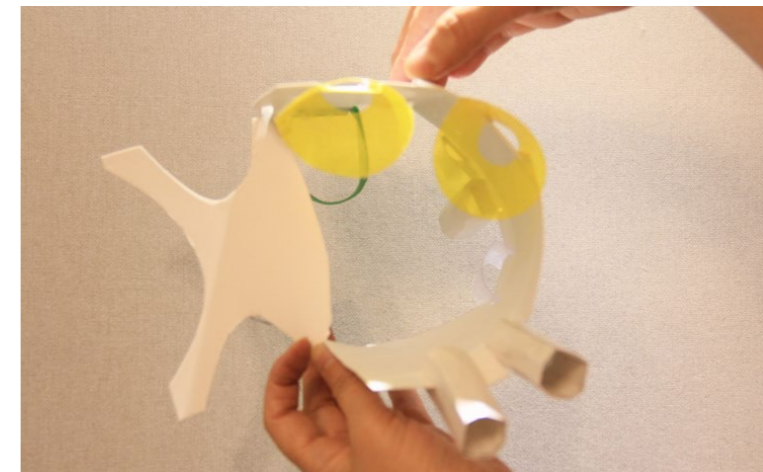
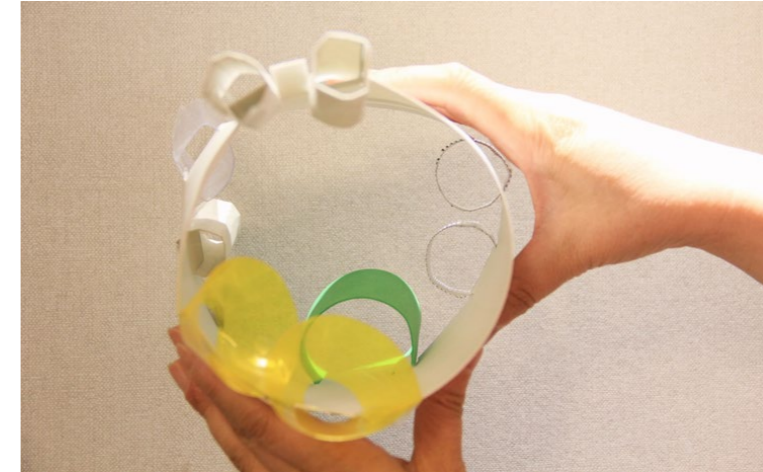
Lighting

Identity

Fourth Home - Student dormitory of Tsinghua University, Beijing 433B, Zijing Apartment

Sharing

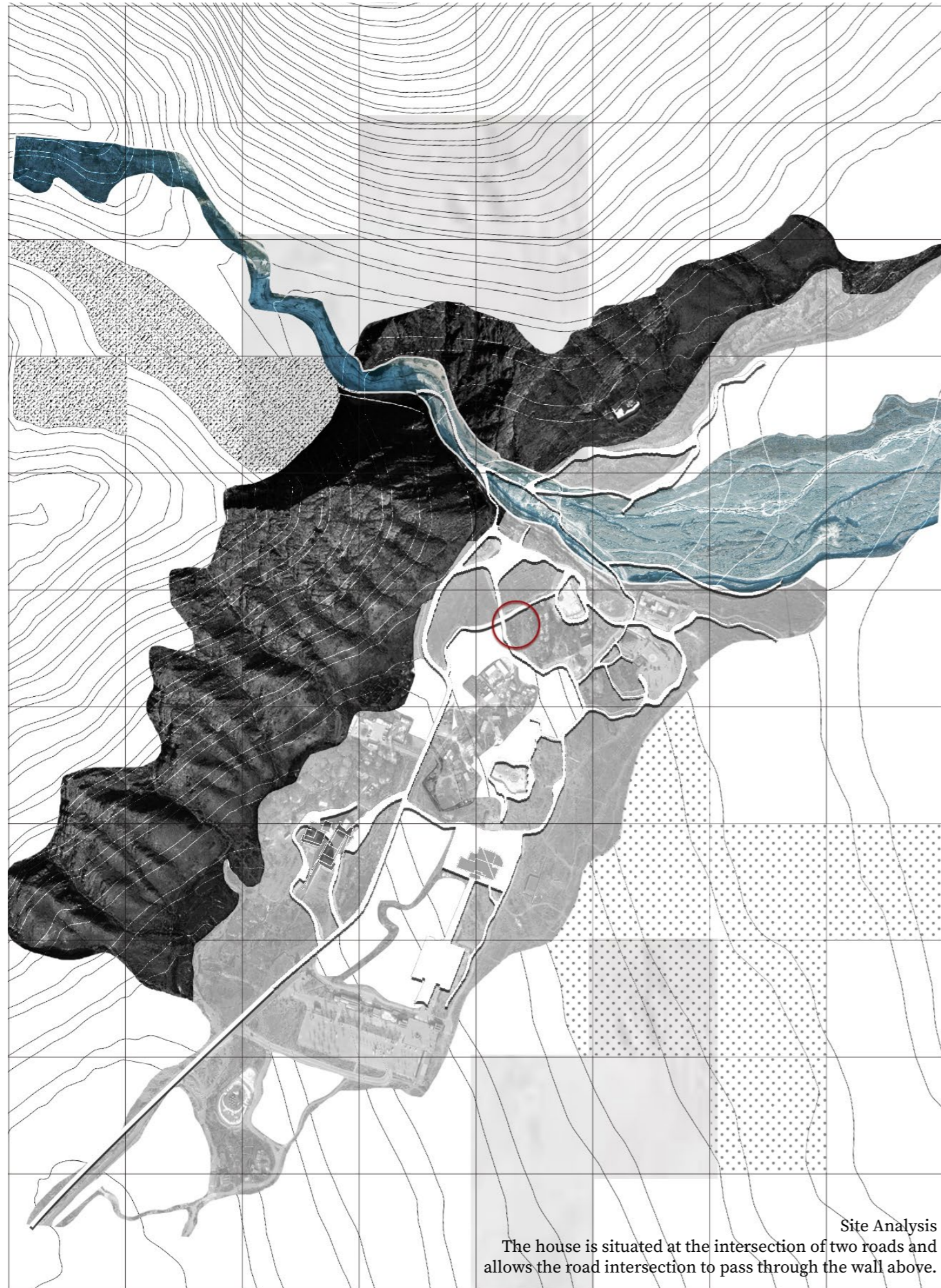
Fifth Home - Student housing of Columbia University, New York 529 West111 Street



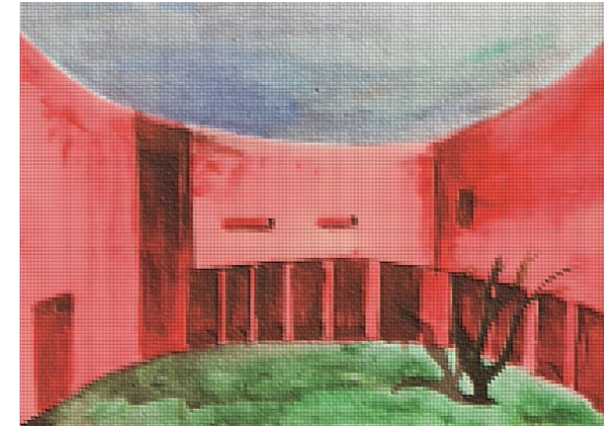
Light wells carrying different functions are connected in series on a strip.

This strip forms a ring that creates a circular daily experience and corresponds to the flow of daylight and seasons.

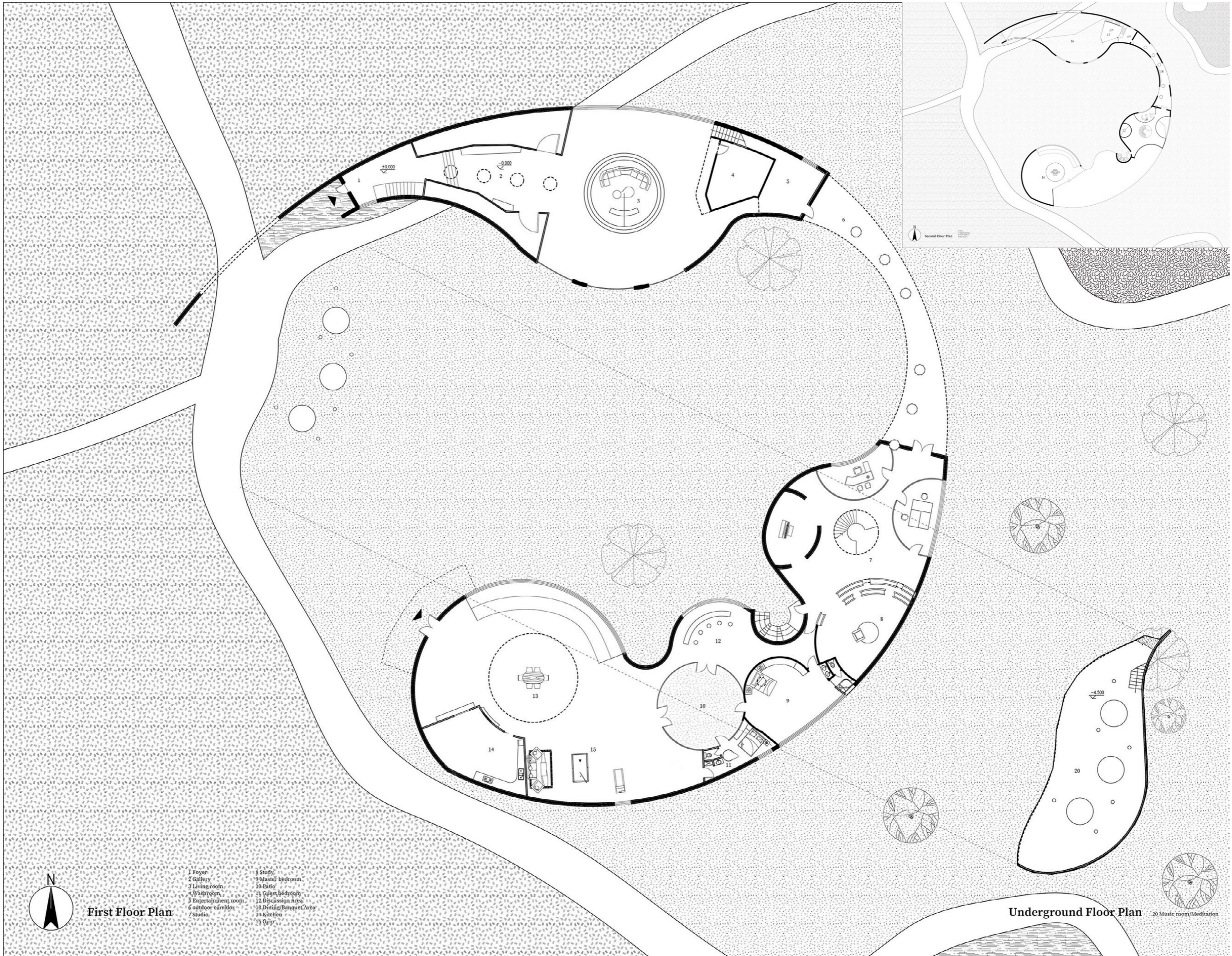
Looking back to all the apartments and dormitories I used to live, I understood that I and they were defined by each other in this process, such as the way I sat, the light shined, the space I shared with my roommates and the objects I used to show my identity.



Site Analysis
The house is situated at the intersection of two roads and allows the road intersection to pass through the wall above.



Conceptual drawing of the house for nomads

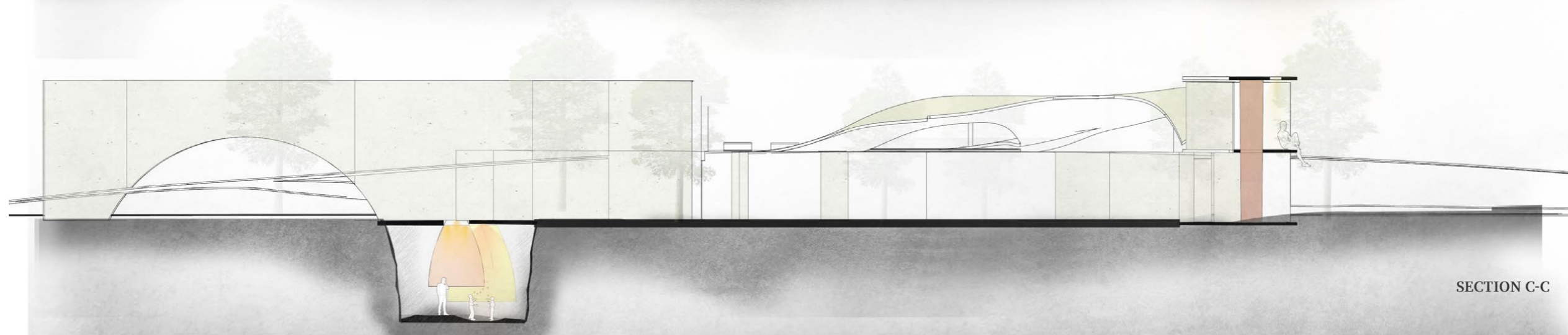
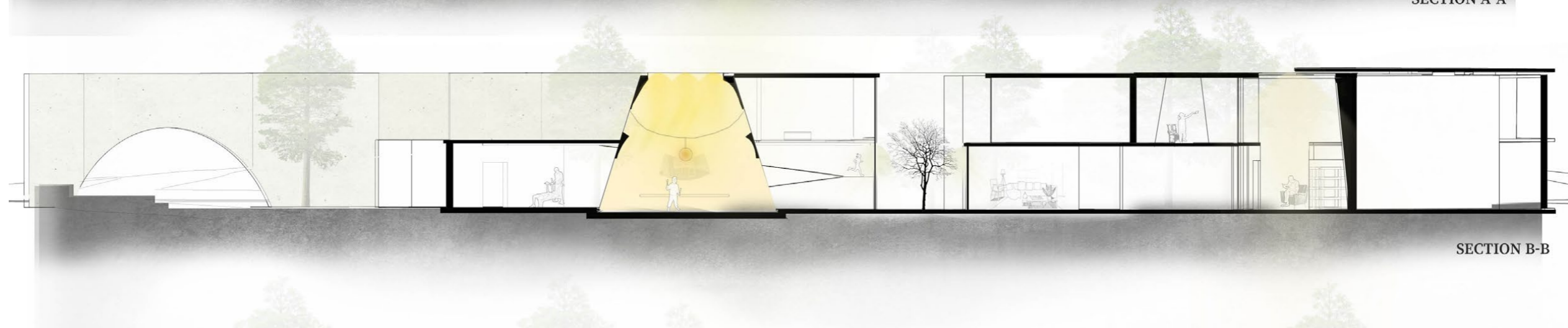
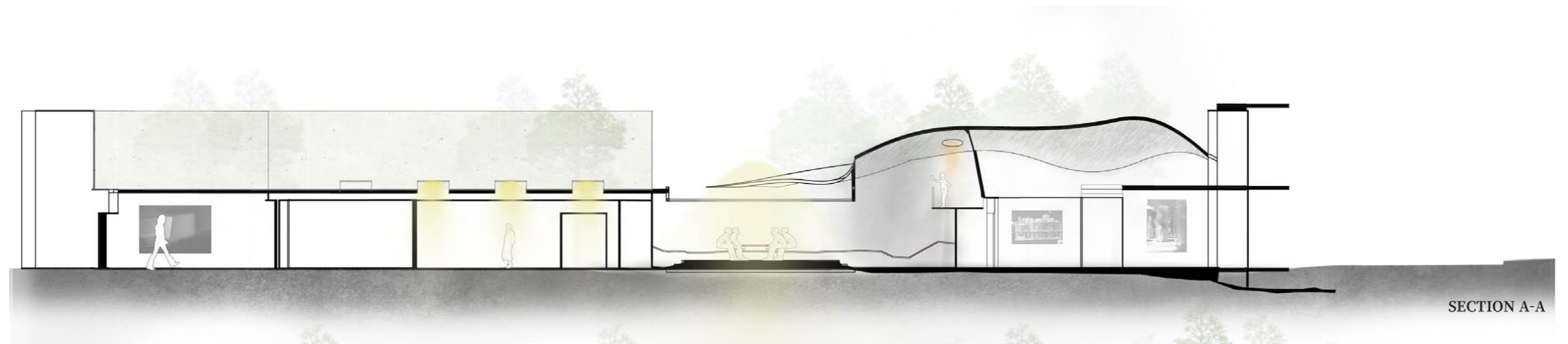


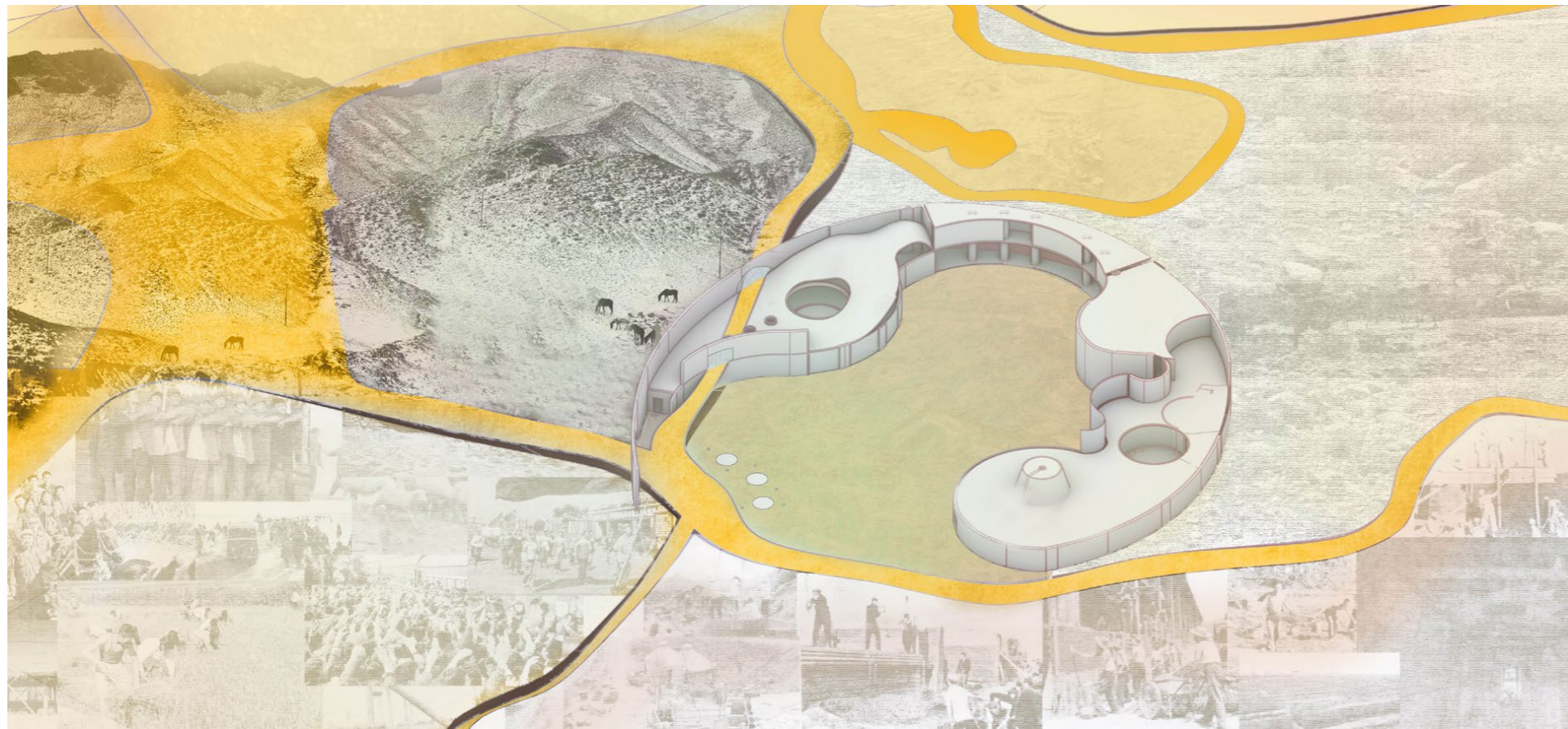
First Floor Plan

- 1 Foyer
- 2 Gallery
- 3 Living room
- 4 Washroom
- 5 Entertainment room
- 6 outdoor corridor
- 7 Studio
- 8 Study
- 9 Master bedroom
- 10 Bath
- 11 Guest bedroom
- 12 Discussion Area
- 13 Dining/Banquet Area
- 14 Kitchen
- 15 Courtyard

Underground Floor Plan

- 20 Music room/Meditation

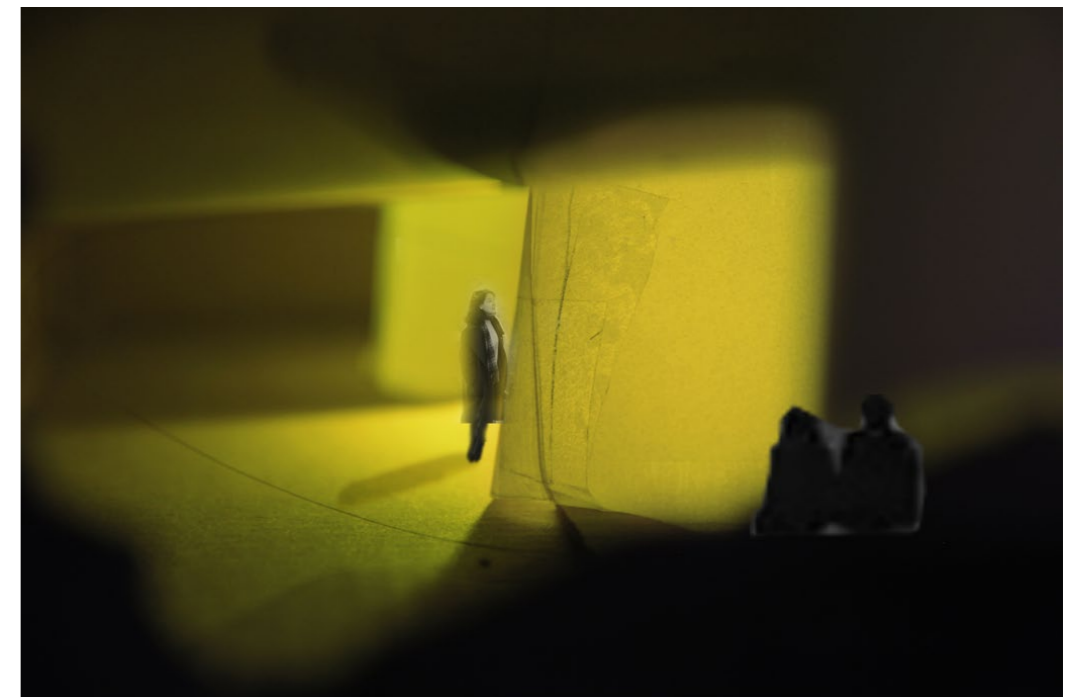




Site Axon



Family members gather around lightwells.



Family members gather around lightwells.

04 Paper Theatre of Making New People --Brodsky and Utkin's paper architecture practice

History of Theory
Autumn 2021

Instructor: Mark Wigley
TA: Ashraf Sami Abdalla

"This sin consists instead in man's "diabolical" insistence on remaining man, in taking his place as an "imperfect machine" in a social universe in which the only consistent behavior is that of pure silence."

— Tafuri Manfredo

A glass tower, stands in the center of the city and operates day and night, is not built to defend against enemies, to transmit television signals, or to economically accommodate more inhabitants, but only to shred superficial pretensions and let people inside howl as loud as possible. In this huge glass tower, there is only a small glass room with "a narrow and steep glass staircase". Through the reflection and refraction of the glass, the whole city can see the image of the man filled in the whole tower, see his raised finger and angry expression.

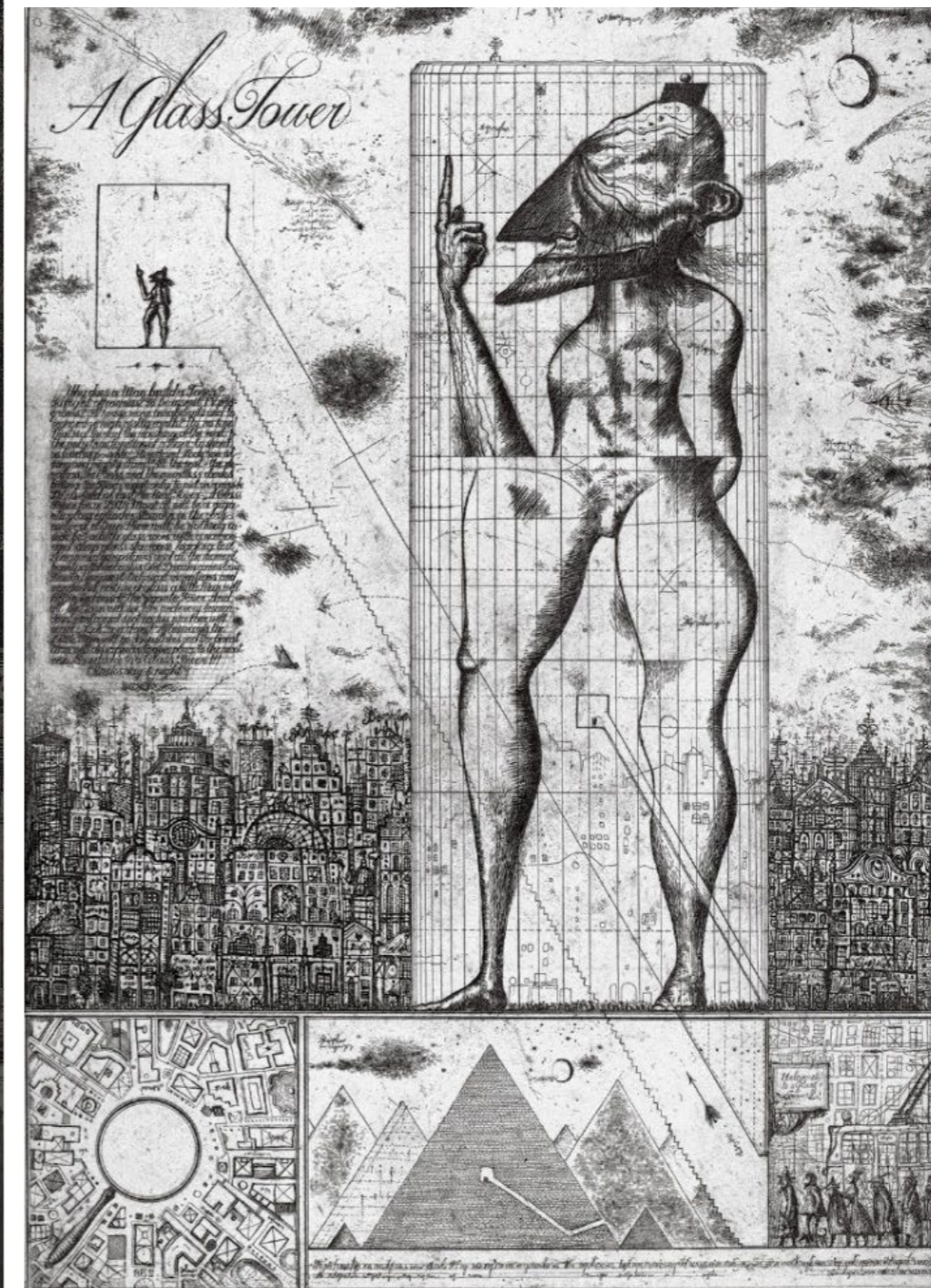
This appears to be a pictorial presentation of Ginsberg's poem "Howl", a howl confined to a glass tower where the vocalist is the actor and the city serves as the backdrop, critiquing the oppressiveness of society and pursuing individualism. In fact, it is a work by Brodsky and Utkin for the 1984 Competition of Japan Architect, a sharp attack on Soviet reality in the form of paper architecture.

Drawing on the dramaturgy theory adapted into sociology from theatre by Erving Goffman, this essay understands urban construction and architectural production as a performance within the mechanisms of the state and shaping people with a particular ideology. The essay will look back to the Soviet society in which Brodsky and Utkin lived to understand how architecture and the shaping of people in Red Soviet society bred a critically charged group of paper architecture. Further, by analyzing the potential front and backstage, actor and spectator in Brodsky and Utkin's work, it will point to their method of paper architecture as a critical approach

and a means of making new people. Finally, by comparing the ironic critique of the machine in Brodsky and Utkin's conception of the new man with Archigram and Metabolism's reliance on the machine in the 1960s, the difference between these two kinds of individual autonomy is emphasized.

Glass Tower II

Source: Brodsky, A. & Utkin, I. Reprinted in L. E. Nesbitt. *Brodsky and Utkin: The Complete Works*. New York: Princeton Architectural Press, 2003.



Red Star Over Soviet Union

Architecture has always existed in the former Soviet Union as a "dual-identity art" - both as physical construction and as a visual form of propaganda. Thus, after the Russian Revolution of 1917, graphic art and architectural painting became the most effective tools for communicating the new government's message in a country where more than half of the population was illiterate.

Homogenized social housing is a clear reflection of this period. Eating became a communal activity, and food was prepared in kitchen factories while children were in the public nursery. The inhabitants followed a daily route back to the slab-type apartments regarded as sleeping quarters. Such communist enthusiasm yet the simultaneous erasure of individuality shaped the Soviet people, whom the writer Aleksievich² called the Red Man. They were, Aleksievich notes, the product of the compulsory guidance and transformation of natural man by great men for a sublime, transcendent purpose. These great men did not tell their "products" that one day this transformation might fail; nor did they tell the hard-working, simple, but inherently fragile people how to live in a country whose timeline no longer points to "heaven on earth" when all their efforts have gone to waste.

Aware of this, Brodsky and Utkin, who studied at the Moscow School of Architecture in the 1970s and were both from architectural families, made efforts to challenge the unified architecture and its production mechanism. Accompanied by a group of their contemporaries, they added and borrowed many features of traditional architectural styles from different periods, including some western classical paintings, and reinterpreted them in their creations. Although they considered their work to be distinctly different from that of others, the two were seen as representatives of paper architects, a derogatory epithet applied to avant-garde architects still producing radical work after the Socialist Realist clampdown in the thirties.

An Extreme Paper Theatre

Brodsky and Utkin's works are full of seemingly infinitely high but crumbling wooden structures, endless traffic jams on rainy days, and countless buildings packed on bridges that span the past and the future. They push the urban status quo of the Soviet Union and beyond to the extreme, which is the advantage of paper

architecture, avoiding the compromises and uncertainties of real designs and constantly examining the present boundaries. Mark Wigley points out that in paper architecture, people are constantly realizing all their desires by reconfiguring the space around them. Under such circumstance, everyone is an artist, an architect, an actor, living in their endless and collective redesign (Wigley, 2001) In Brodsky and Utkin's work, this performative mechanism is utilized even more thoroughly.

Let us look back on the dramaturgy theory adapted into sociology from theatre by sociologist Erving Goffman. In his *The Presentation of Self in Everyday Life* published in 1956, he claimed that a person's identity is not a stable, independent psychological entity, but is constantly reshaped as the person interacts with others. Social interactions are analyzed in terms of how people live their lives like actors performing on a stage. Goffman defines the front stage as where individuals are expected to put on a costume and act differently when in front of the 'audience', while the back stage is where performers are present but audience is not, hence the performers can step out of character without fear of disrupting the performance.

The existence of the front stage and back stage can be sensed in Brodsky and Utkin's work. The paper theater they created is a projection of everyday life pushed to its extreme, with actors who are metropolis residents and impoverished architecture, through "front stage" where megastructures and imagined representations of people are supposedly actively adapting to a new life, versus "backstage" where lived animal-like people, the howling and repressed mental state. The aimless pursuit and the suspended architectural state reflect the confinement of the human body and spirit, both from the rigid political system and the physical form of the architectural space. At some point, the audience becomes actors, jolted by the extreme design images derived from the familiarity of the living environment, aware that his life is manipulated by the authority. Just as they wrote for the *Stageless Theatre* (1986), "One must feel oneself a viewer, observe the streets, yards and cars through the frame of the theatrical portal. Then the meaning of the presentation - where everyone plays his or her own small, unrepeatable role - will begin to reveal itself to you."

Take *Museum of Disappearing Buildings* (1984/90) for example, viewing the two works created in different eras from left to right is a process like Brecht breaking the fourth wall. From the work for competition in 1984 (Fig.8), the audience first grasps the context information from the ground plan and site plan on the top, then get to see the overall interior where torn-off facades of demolished dwellings are exhibited

*Dwelling House
of Winnie-the-Pooh
in a big modern city*

on the surrounding shelves with a hanging ball in the center. Furthermore, the audience can see a specific building of 1911-1983 and a person mourning his disappearing house. And ultimately, the audience can see the exterior of the museum, which also has a torn-off façade of the previous building with the ongoing construction and demolition urban background. During this process, the audience will experience the building as a visitor. However, when it turns to the work for competition in 1986(Fig.9), the interior is framed and there sits a lonely person watching the interior, whose body is completely covered by a cage-like high-backed chair. Suddenly, the previous behavior as a visitor is transformed into acting watched by this lonely person. And thus, the audience is turned into a conscious actor.

New People with Privatized Time

The lack of human presence is evident in Brodsky and Utkin's work. The buildings' forms have the leading role in their city, creating urban collages as a criticism of the aesthetically restricted Soviet-Union architecture. Their figurative and often anthropomorphic structures resemble the bizarre designs of Jean-Jacques Lequeu, whose buildings often took the forms of animals. So, what kind of new people are they willing to create?

Using Ship of Fools or a Wooden Skyscraper for the Jolly Company(1989) for a deeper analysis, we will find these new humans both fragile and resilient. On a ship where a crowd raises a glass for a feast is written Pushkin's poem, "A feast during the plague". The poem sets the scene at a roadside trestle where a noisy group of men and women are gorging themselves on food and drink. They have forgotten about the plague raging around them. However, a priest comes along and rebukes the revelers for their "godless feast, befitting godless madmen" in the time of the plague. He reminded Walsingham that just three weeks before, his mother and wife had died of the plague. The priest could not convince him to withdraw from the party, and he left. The feast continues, but Walsingham is lost in thought. (Aspen, 2020) This is regarded as a very Russian way to end a play: leave it in the air to float, just as the drawing by Brodsky and Utkin reveals. The ship, erected on top of rickety wood, leaves the body of water necessary for navigation and faces a world of display surrounded by skyscrapers. This is not a heroic hymn to modernism. It acknowledges the challenges of facing the future, but it is also a mocking farewell to the past. The ship has not yet found the island of utopia while it has plunged

headlong into the reality of a post-political world. (Michael J. Ostwald, 2008) The people on board already sense that the ship will sink, just as the Soviet Union will disintegrate, but they are either joyful or expressionless, full of confusion. "The Ship of Fools project exemplifies Brodsky and Utkin's fantastic ability to mix text and painting and to refer to reality with metaphors. Also, the completion of the project in 1988 marked the end of a phase of the architecture on paper movement.

The context of the reality that Brodsky and Utkin are addressing is changing. At first, they criticized homogenized urban construction and ideological control. Later, they portrayed the confused Soviets on the eve of the collapse of the Soviet Union. But what remains the same is their quest for individualism. They wanted to shape new people who could design their own lifestyles and time allocation, who could control their own standards of value judgment. In the part of the privatized time they envisioned, people were able to live at their own pace. That is to say, in a machine-like world, man still exists as a human being rather than a perfect or imperfect machine.

This is particularly evident when contrasted with other individual autonomous architectural visions of the 1960s. Archigram embraced the machine and focuses on the interaction of individuals. In the imaginable city, a new symbiosis between individual units is eventually formed, and this symbiosis forms a new world. The metabolism movement also uses machines as a means of achieving project renewal and constantly adjusts the ratio between individual and collective, while the people created by Brodsky and Utkin hold a critical view of machines. However, Brodsky and Utkin envisioned an ideal life and new people that was realized in part with the very machine they were critiquing. Such a paradox makes it difficult to really dissipate nostalgia in their creations. Moreover, when the two dissolved their collaboration in 1993, their mutual architectural practice did not inherit the critique of paper architecture.

Today, the urban realities that Brodsky and Utkin have critiqued are happening all over the world. These hidden paper theaters prompt us to think about, what kind of new people architecture should foster.

05 Two Faces of Kuwait: Prosperous Cities and Marginal Pains

A Case Study on Women, Social Housing
and the Construction of Identity

Arab Modernism
Spring 2022

Instructor: Yasser Elsheshtawy

"I was more like a bamboo plant, which doesn't belong anywhere in particular. You can cut off a piece of the stalk and plant it without roots in any piece of ground. Before long the stalk sprouts new roots and starts to grow again in the new ground, with no past, no memory."

Saud Alsanousi
The Bamboo Stalk, p.67

Jose1, or Yousef finally arrived in Kuwait, the country to which his father belonged. However, it was not the ideal paradise he had envisioned. Stuck between the Filipino culture he grew up in and the Kuwaiti culture he dreamed of, Jose used a keen insider's and outsider's eye for Kuwait social customs. He saw the forest of tall buildings and bustling business, girls in fashionable beehive-style headscarves and men with long hair under headdresses. Nevertheless, he also saw foreign laborers who were extremely restricted because they couldn't obtain residency, women who were forced to cling to their male relatives, and yellow sand rolling around. This is the plot of the novel *The Bamboo Stalk*, which presents the struggles of marginalized people in two languages, religions, and cultures through the eyes of a Filipino/Kuwaiti protagonist. Analyzing the potential front and backstage, actor and spectator in Brodsky and Utkin's work, it will point to their method of paper architecture as a critical approach and a means of making new people. Finally, by comparing the ironic critique of the machine in Brodsky and Utkin's conception of the new man with Archigram and Metabolism's reliance on the machine in the 1960s, the difference between these two kinds of individual autonomy is emphasized.

Back to reality, Kuwait's second-highest urbanization rate globally and super high per capita GDP also constitute a dichotomous rift with the marginalized population. This tear is reflected in all aspects of social life and is particularly evident in social

housing. Among these, the Sabah Al-Salem Housing Project is a typical case. From an urban development perspective, it reflects Kuwait's attempt to move from detached villas to social housing, and the different working methods of the Polish socialist architects who assisted in the construction. From an operational perspective, the project further exemplifies the differentiation between Kuwaitis and non-Kuwaitis, the segregation by income and class, men and women, when housing designed for middle-income families is instead accommodated for divorced women and widows. The SSHP project has witnessed the restructuring of urban planning in Kuwait over the past fifty years and reflected the political orientation of Kuwait in an era of neoliberalism and globalization.

This paper will first provide an overview of Kuwait's changes in urban planning after the oil outbreak in the 1930s. Then, the essay will retrace the original intention and final results of the SSHP housing competition in 1977, analyzing how the Polish background of Krzysztof Wisniowski, the architect of the SSHP project, contributed to his winning. In addition, the paper will explore how the SSHP project's multiple and flexible combinations of housing sizes and the translation of the traditional gender space of diwaniya, achieved demographic control and deepened the marginalization of disadvantaged women. Finally, just as bamboo stalks are resilient, women living in SSHP also foster self-organization and use spontaneous construction to speak out. This paper will explore the duality of such construction in expanding living space while altering existing social connections. In conclusion, this paper hopes to reveal the complex and somewhat integrated double-sided nature of Kuwait's urban operations, deeply embedded in institutions and culture. Social housing has deepened women's marginalization through its social and operational modalities but is changing by recent adjustments and women's spontaneous construction.



Demolishment of old houses.
Source: Yasser Mahgoub. Kuwait: Learning from a Globalized City: The Evolving Arab City: Tradition, Modernity and Urban Development (ed by Yasser Elsheshtawy). Routledge, 2008, p.157.

Part Three Marginalization and Remaking of Women

Has SSHP improved the survival of vulnerable women? The answer, to some extent, is no. What's worse, women are more deeply marginalized by how it is designed and operated. These factors can be categorized primarily as missing transportation links, lack of community organization, state surveillance, and closed design and material choices.

It is always important to remember the identity of the occupants. Although divorced women and widows are no longer the only group in this community with the proliferation of private rentals, they still constitute the main occupants. However, their children are often unable to inherit the right to live here due to harsh resident regulations, contributing to the community's decay. Expressly, to qualify for low-income housing, Kuwaiti women must be divorced or widowed, unemployed, getting social welfare and must have at least one child. A factor that plays a significant role in widow and divorcee public housing is their children's nationality. Many of the women were formerly married to non-Kuwaiti men, and since nationality is inherited only through the male line, females cannot give their children Kuwaiti citizenship. Consequently, the mother of non-Kuwaiti children is given temporary rental housing at SSHP, which returns to government possession upon her death.

The presence of what seems to be an arbitrary mix of owners and renters at SSHP prohibits the formation of a close-knit community and provides for potential social problems. An example can be seen in Mae's observation. An owner may live in the apartment, sell it, or rent it to anyone of her choice without notice to any governing body. In contrast to this lack of adequate community organization, the positioning of government offices on the premises of SSHP serves as the state's surveillance of residents. They pay close attention to the self-organizing behavior of low-income groups but give a certain degree of tacit approval to their spontaneous additions that are in a legal gray area.

In terms of the built environment elements, first of all, the suburban location of SSHP outside the city center results in spatial dislocation and social displacement. As mentioned in Part One, the sub-center near Sabah Al-Salem envisioned in the second master plan was not built, and the planned road traffic and business mix just stayed on the design. Lukasz Stanek notes that the Polish architects attempted to reconcile pedestrian and vehicular traffic. Wisniowski responds to this challenge by separating pedestrian walkways from vehicular routes, introducing relationships



Fig.(Up two) Paths and hallways at SSHP have been taken over
Source: Alaa Khalifa, "Al-Anba Examines Sabah Al-Salem Housing Complex" Al-Anba, July 15, 2015, 20.

Fig.(Down two) Iron bars on windows and doors indicate heightened levels of security at SSHP.
Source: Naser Al-Farhan, "Danger Knocks on Sabah Al-Salem's Doors" AlRai (no. 11359), August 7, 2010, 4.

of parallelism and perpendicularity between them, and creating a network of pedestrian paths linking the project to the adjacent neighborhood commercial center.

Most paths have been taken over, enclosed, or become receptacles for storage and waste disposal in areas near apartments, and residents seem to prefer commuting by car rather than walking. A crucial cause of this phenomenon is the failure of sidewalks to carry residents through their community life. In an era when women were not allowed to drive on the roads, they were dependent on their male relatives. When women are allowed to go on the street, Kuwaiti women benefit from the introduction of the automobile, which makes them mobile in public spaces. But from another perspective, the car becomes a substitute for the veil and the gown, shaping new class divisions.

In addition, the green spaces and landscape nodes in the courtyard planned initially by the architects, such as fountains and seating areas, were not realized. Even the proposal to modify the program to include large areas of greenery only as aesthetic elements surrounding the community was rejected. The result is that the leftover open spaces bordering the project become a buffer zone or "no man's land" that separates and distances it from neighboring homes and public facilities.

The other element is the material. At SSHP, the NHA employed sand-lime bricks (9*9*19cm) and fair-faced concrete as exterior façade, aluminum for the flowerbed/air-conditioning façade elements, and plaster-paint layers for recessed corridor walls in facades along with the parking. However, take sand-lime bricks as an example. To support the national economy and create an Arab-Islamic identity, the government has encouraged architects to make extensive use of NIC bricks in low-income housing as an economic and weather-resistant material. , the 9x9x19cm sand-lime bricks become symbols of the ordinary citizen with low or limited income. This material allows the project inhabitants to be profiled as powerless and vulnerable to activities imposed on them by those with more social, political, and financial power.

But it is also essential to see that the sealing of facades with iron and the addition of spaces with colorful steel sheets also improves the community's resilience. This is a bottom-up change in living space. Kuwait has passed bills to increase women's rights to political participation and expanded the scope for non-Kuwaiti residents to inherit their parents' property in recent years. Also, with the steady voice of the

Kuwaiti Women's Liberation Organization, the SSHP community has reflected and given voice to its demands in the community's self-organization and additions. To some extent, marginalized women struggle to construct their new identities, and some bridging of the two sides of Kuwait is taking place.



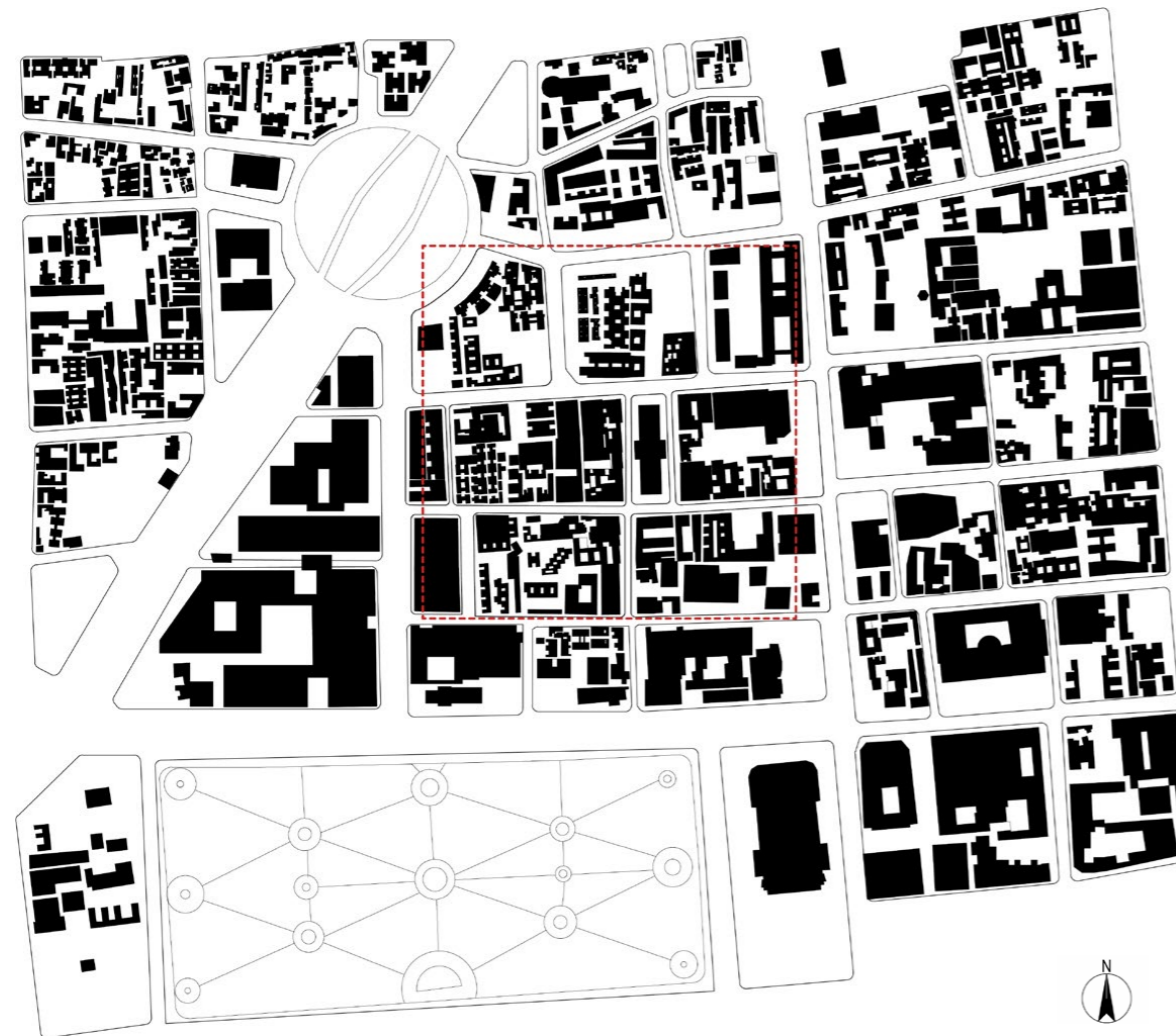
The internal courtyards at SSHP with spontaneous constructions
Source: Stanek, "Mobilities of Architecture in the Global Cold War," 377.

06 House the Mexicans

An analysis on low-income housing in Historic Center, Mexico City, Mexico

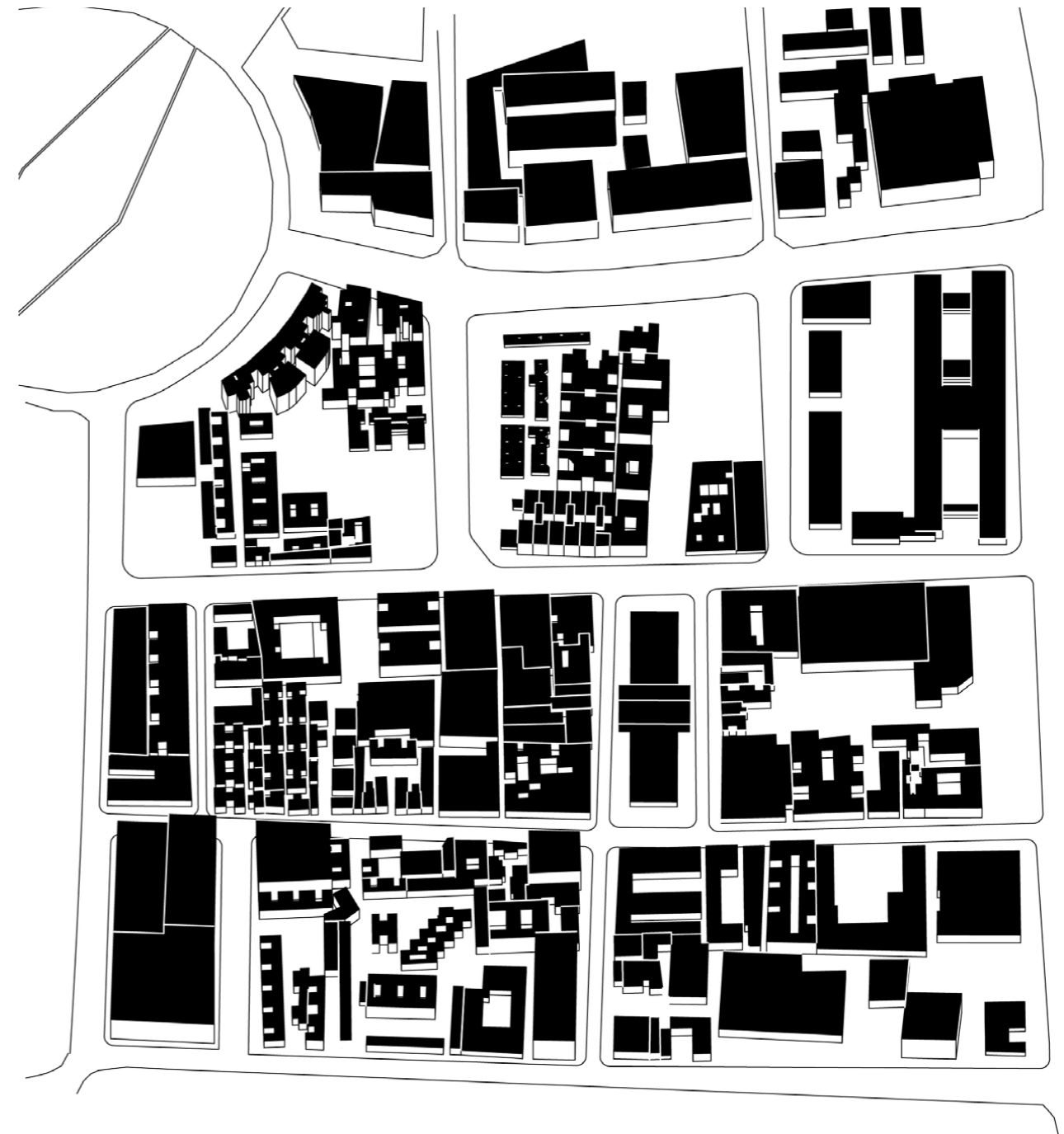
Fabrics & Typologies
Autumn 2021

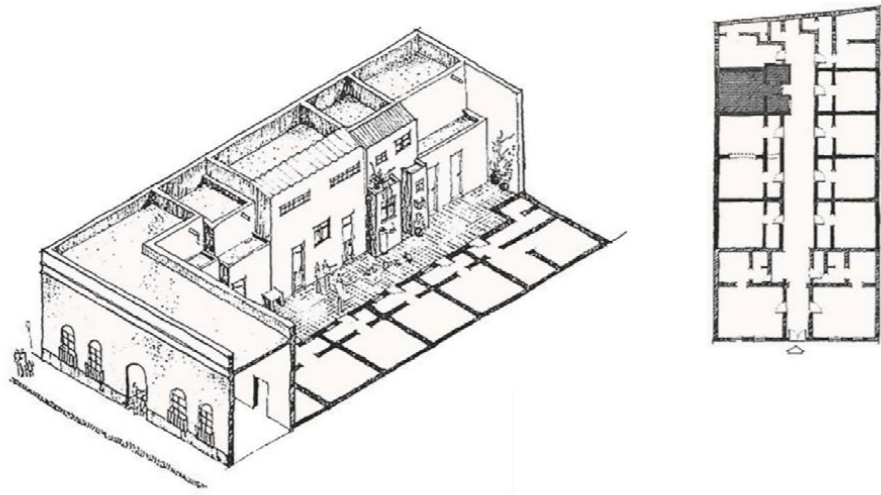
Instructor: Richard Plunz
Collaborator: Minghan Lin



Located in the historic center of Mexico City and adjacent to the Alameda Central Park, the site has a unique character as it is mostly residential equipped with programs of schools and markets which are relatively local and exclusive.

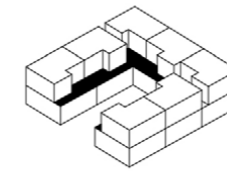
Meanwhile it is very close to a series of top tourist attractions in Mexico City that are causing a high flux of incoming population/tourists and eventually triggering gentrification.



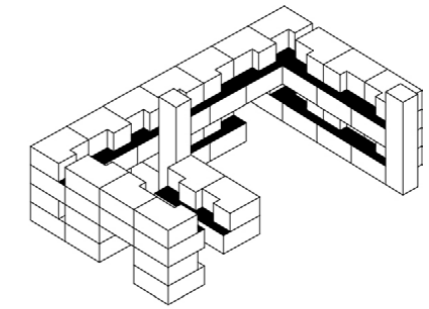


Vecindades were very popular as low-income housing from the late 19th century to the 1950s.

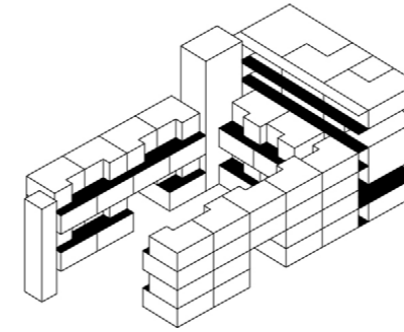
Their rooms form a U shape around a long narrow courtyard where services and activities are shared. The high ceilings allow the addition of lofts for sleeping. Rooms facing the street are usually shops. The sizes and shapes of the inner courtyards vary according to different functions.



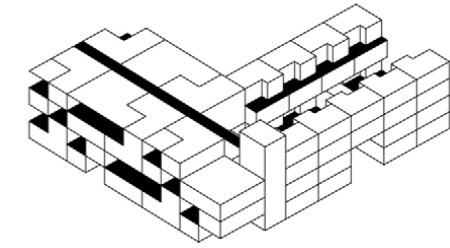
Two levels, a single courtyard



Four levels, combined courtyards



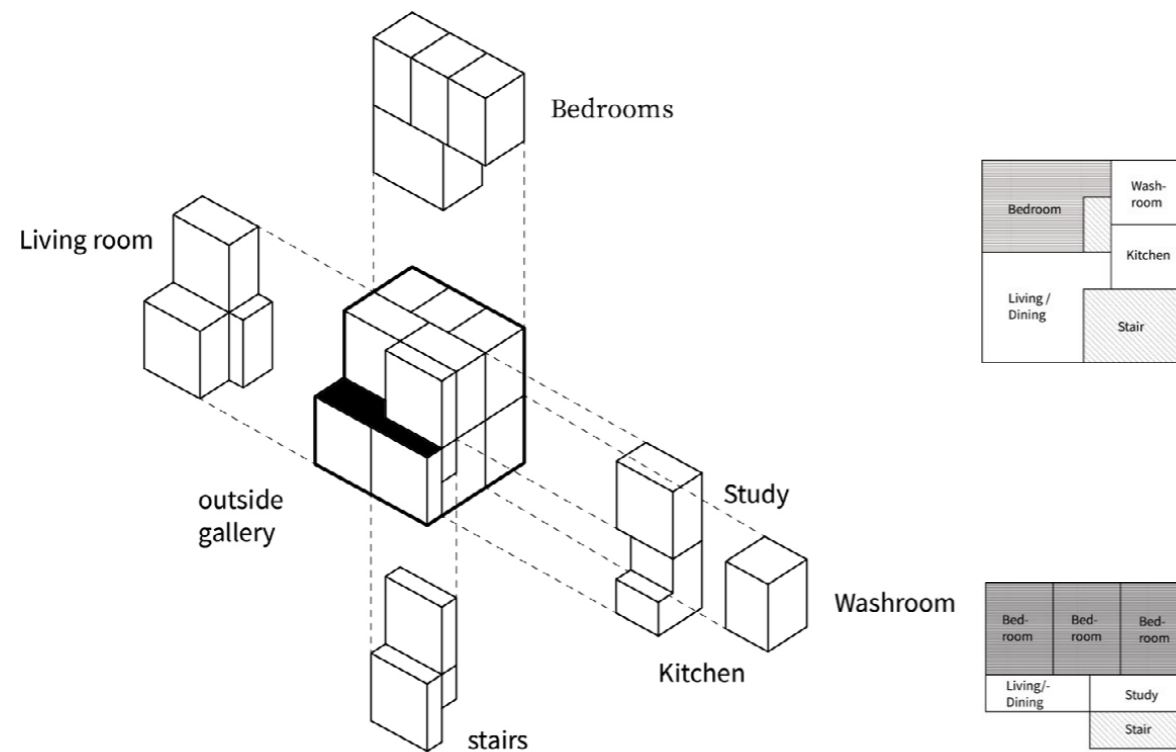
Node One - four & six levels shared corridor with commercial housing



Node One - two & four levels shared corridor with commercial housing

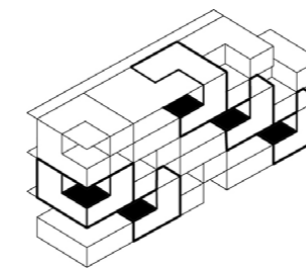
Low-income housing unit - combination

Different sizes and hierarchies of courtyards.

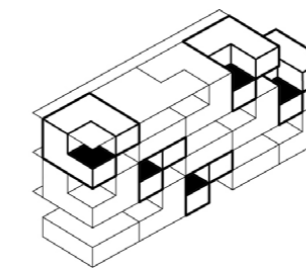


Low-income housing unit

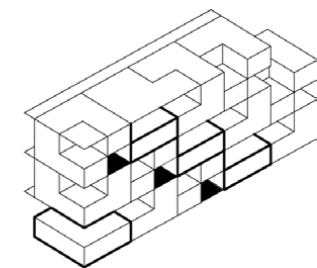
Transformed from vecindad, the unit has compact space layout and shared exterior corridor.



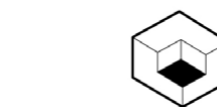
Three bedrooms



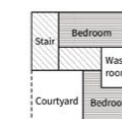
Two bedrooms



One bedroom

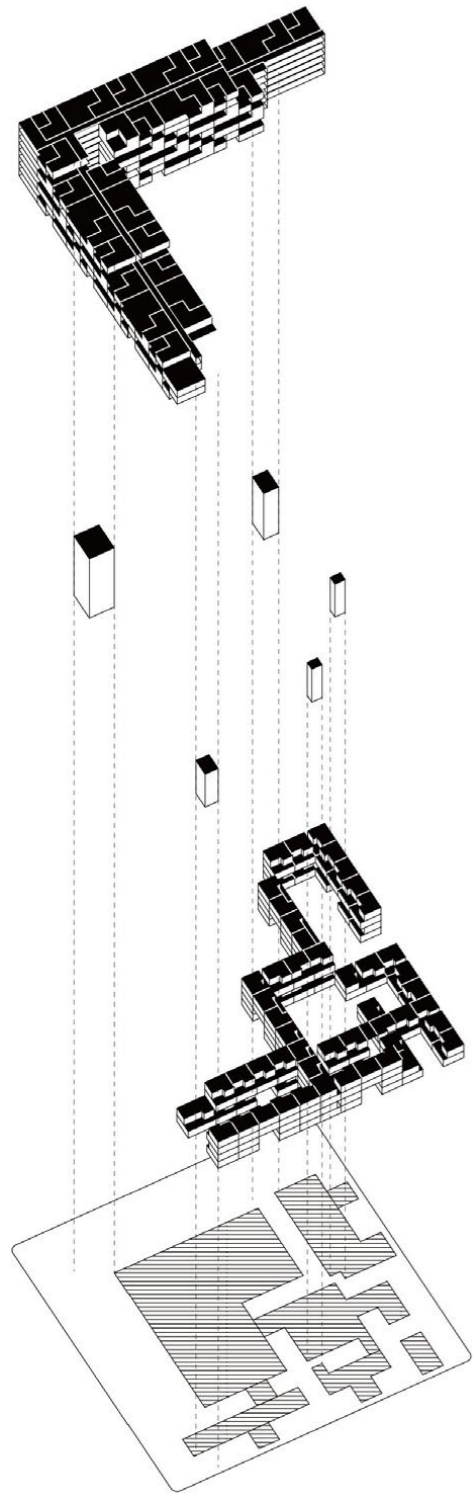


Commercial unit



Vertical courtyards and stepped stacking.



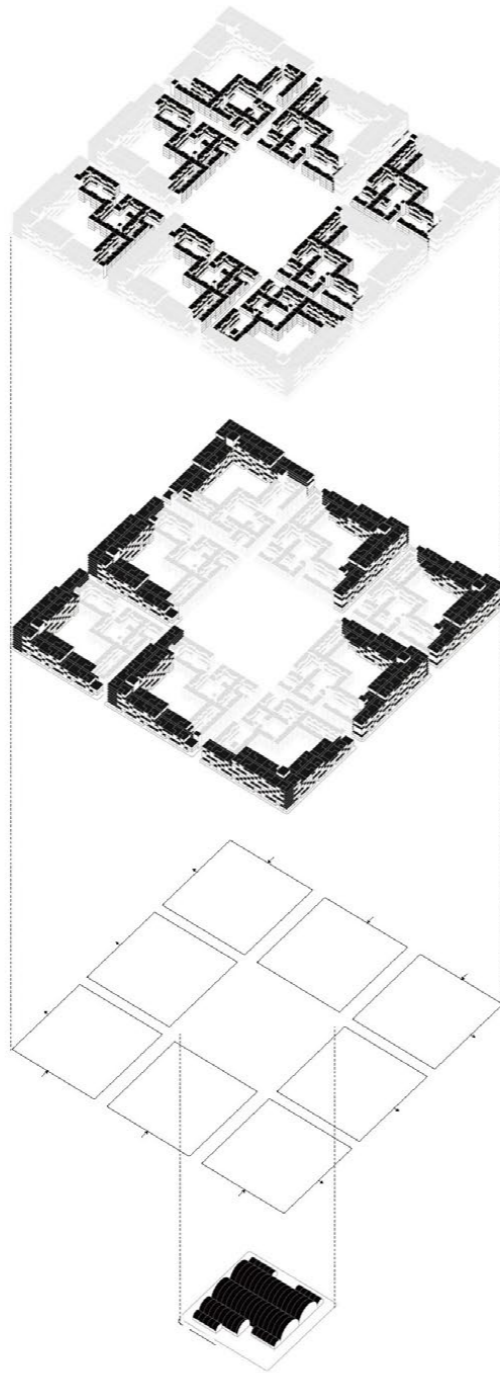


Commercial Housing
(1BR+2BR+3BR)

Vertical Circulation

Low-income Housing
+ Small business

Different hierarchies of
courtyards



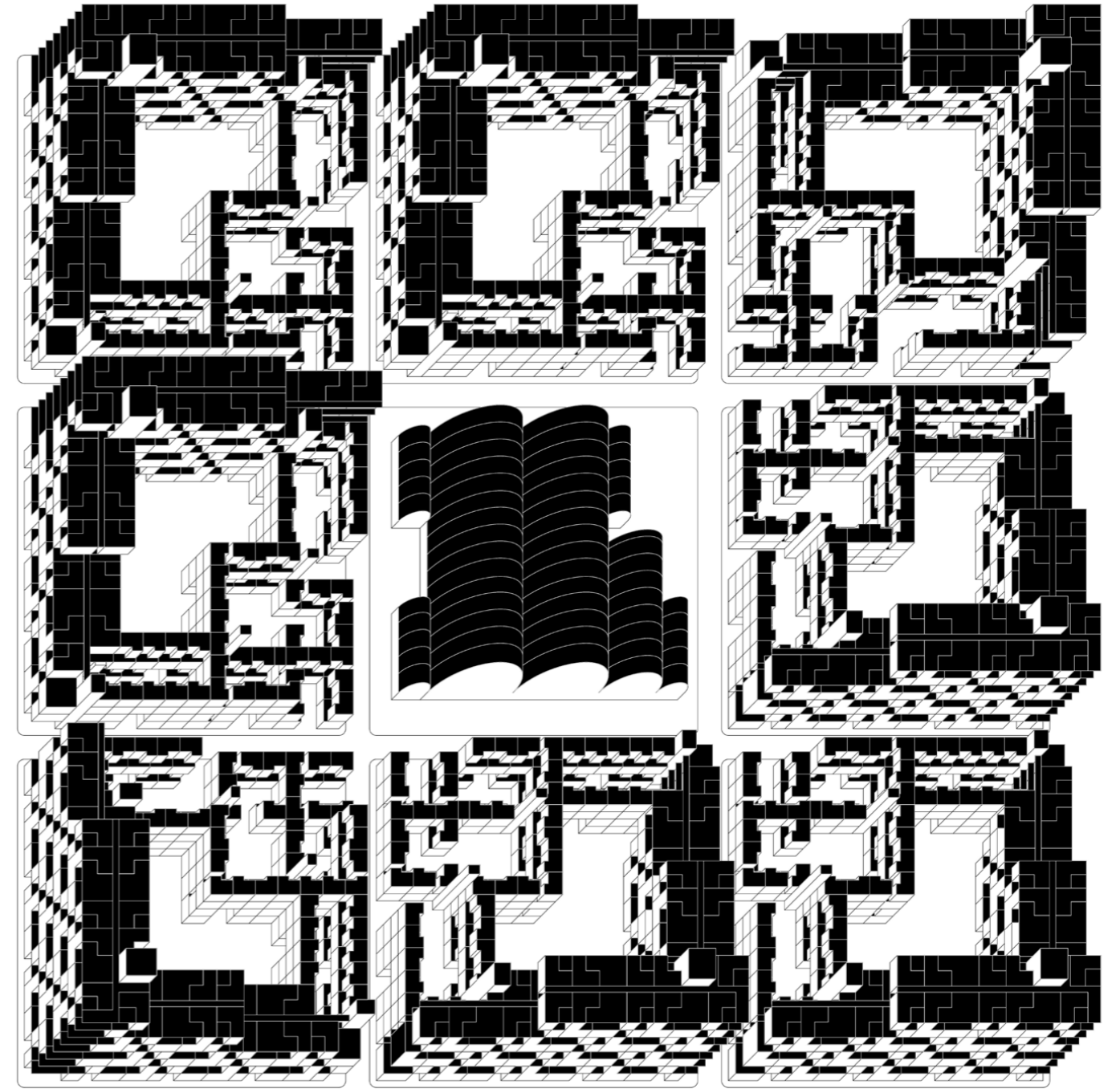
Low-income
housing
surrounds the
market

Commercial
housing
on the periph-
ery and lifts up

Each block
has its own
underground
parking

The central
market as a
link of com-
munity and
spirituality

Block Development

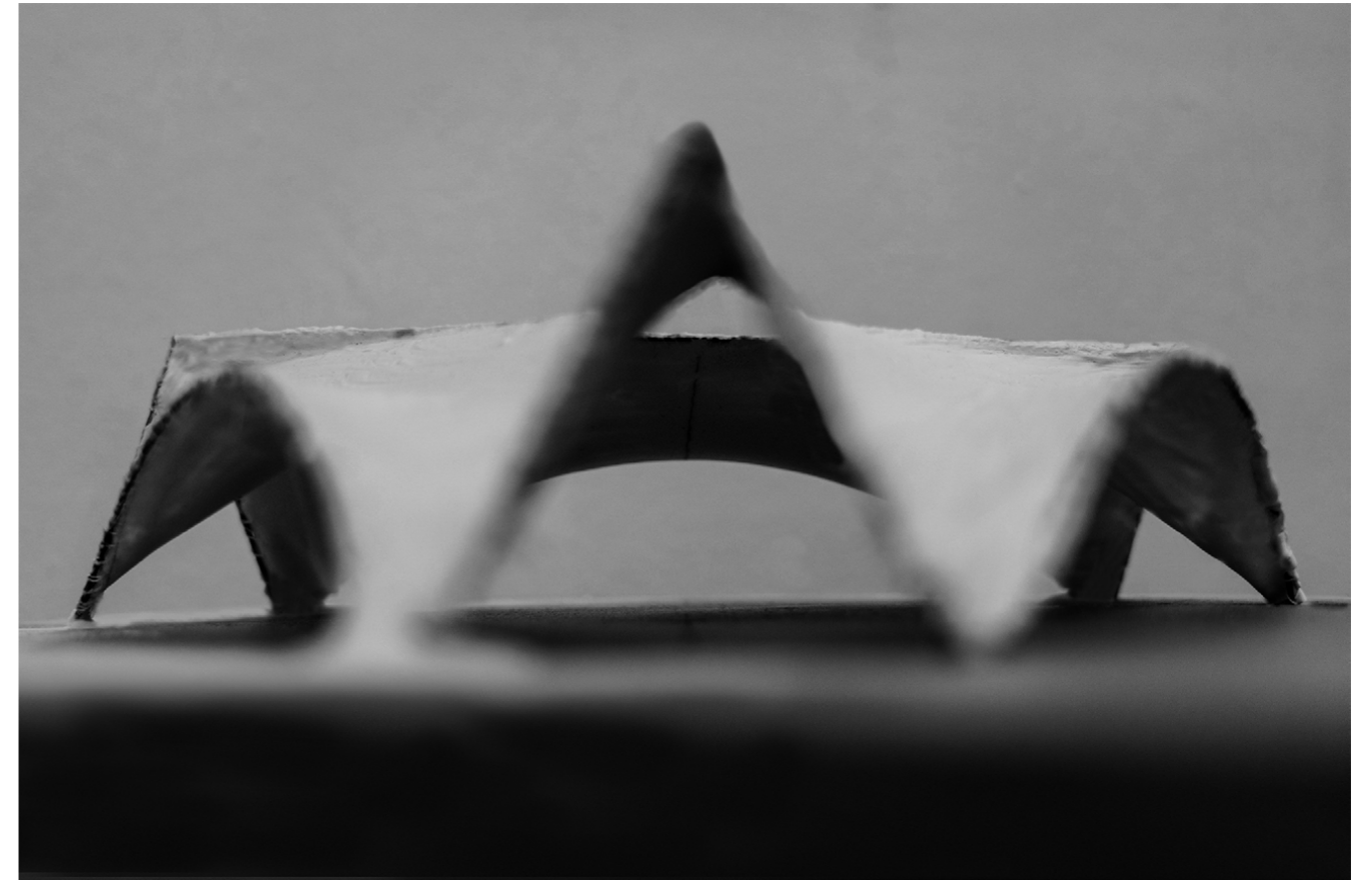
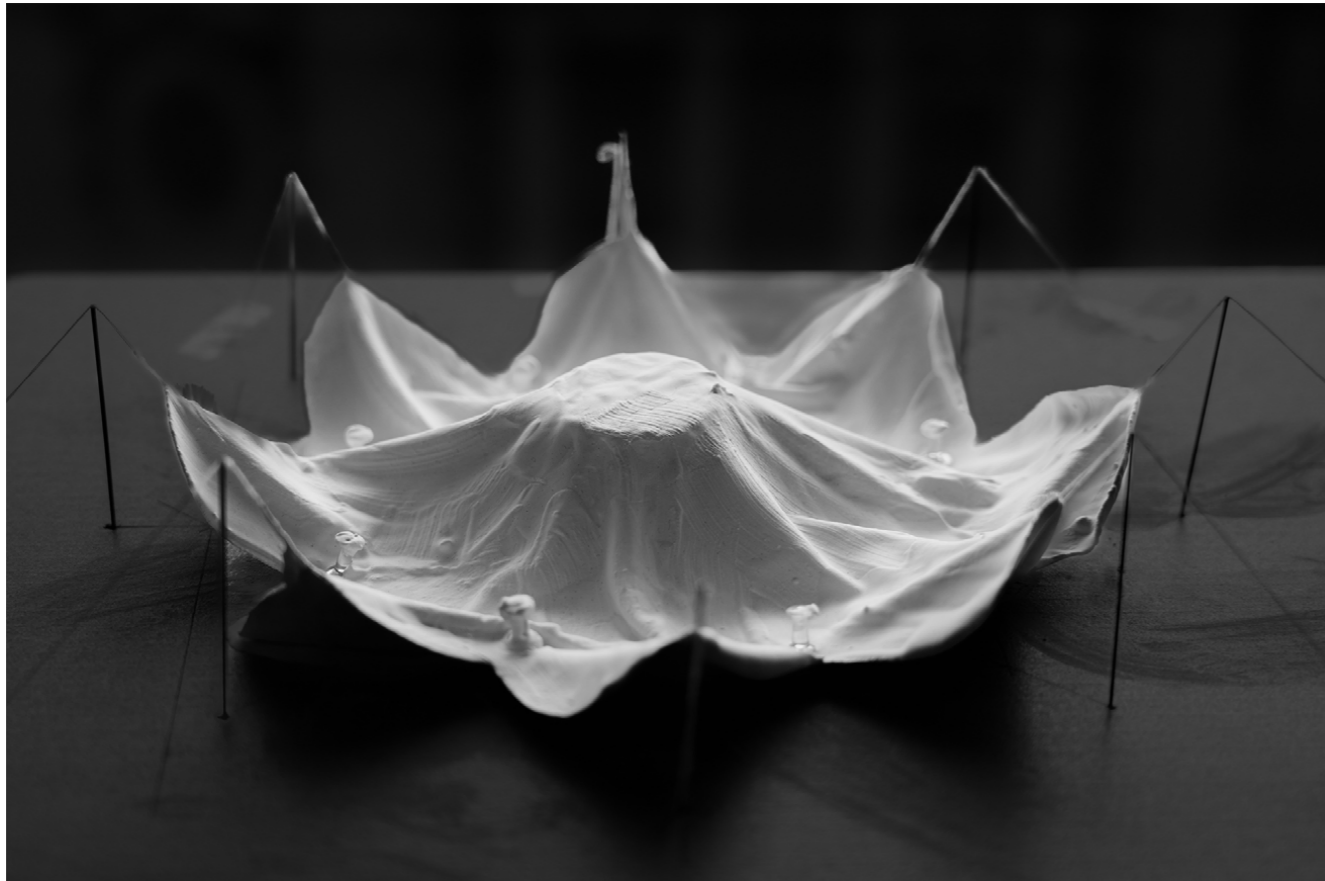


Proposed Oblique

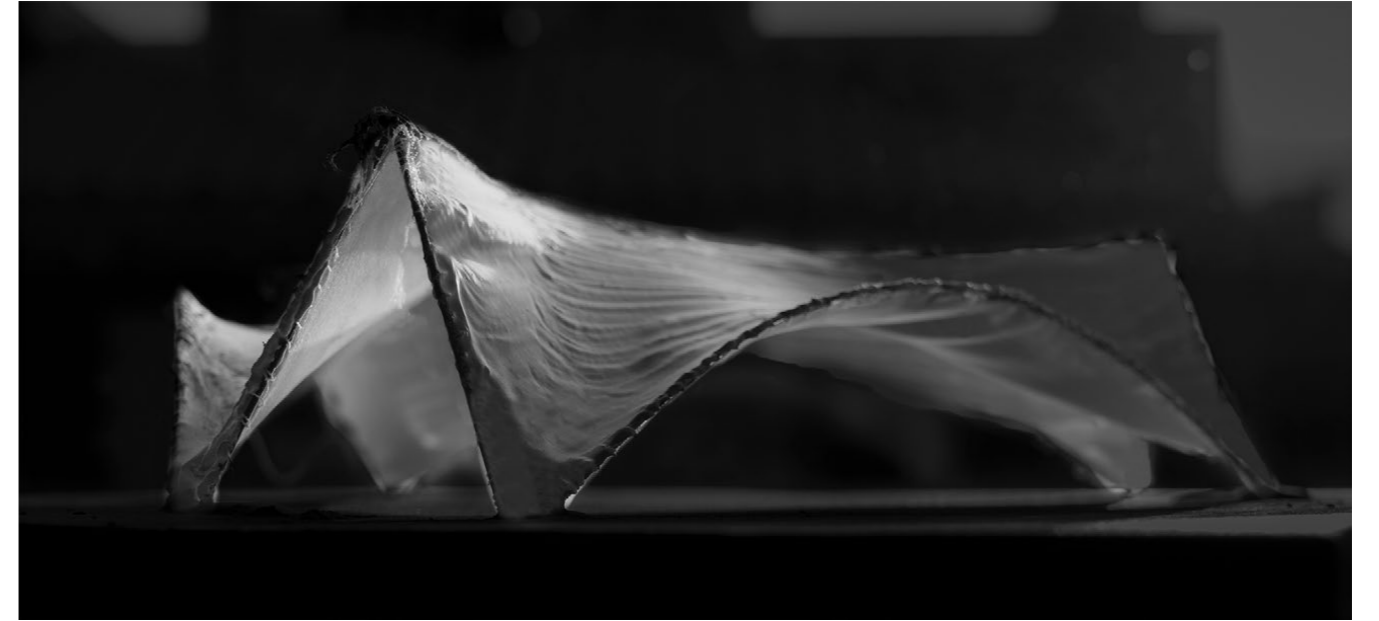
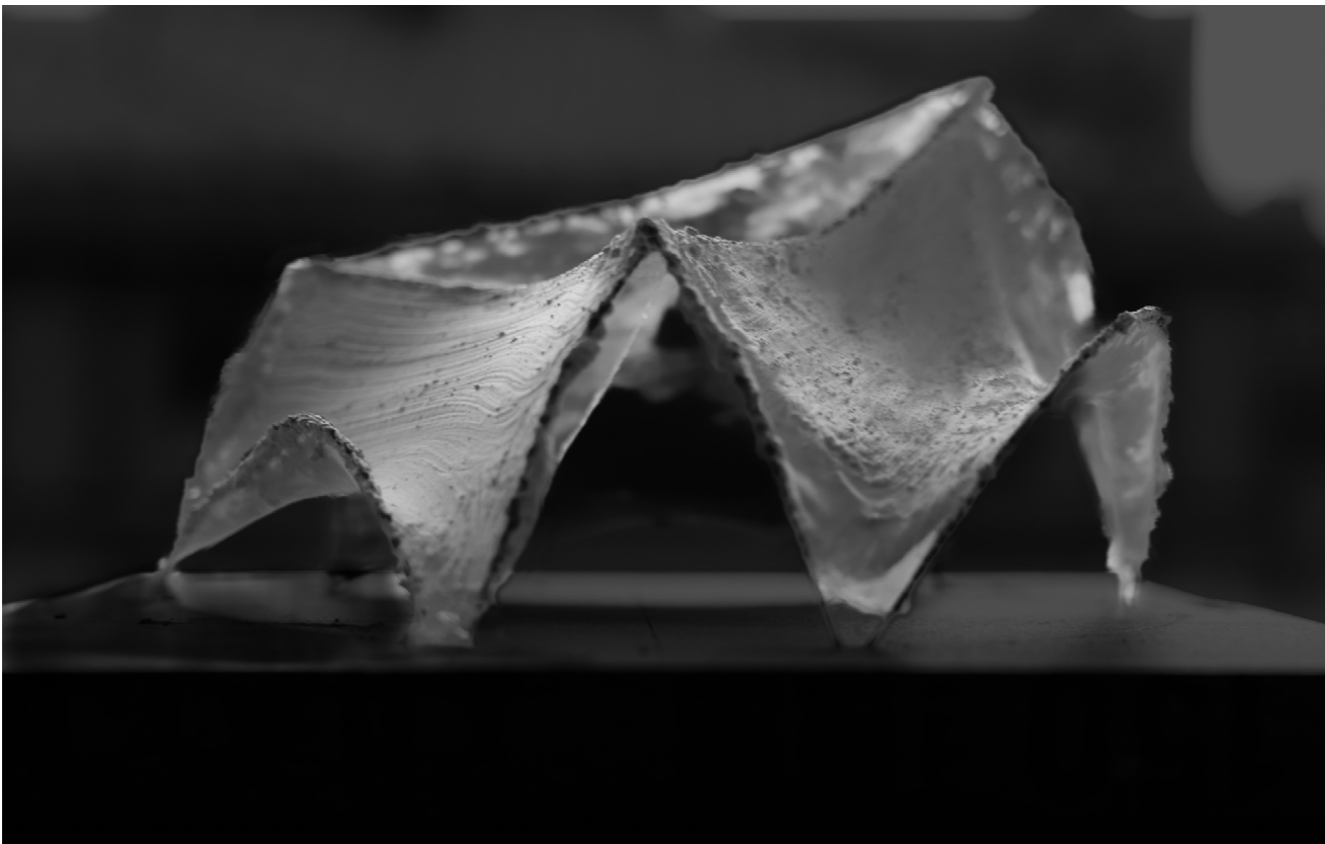
07 Shells

Tensile & Compression Surfaces
Autumn 2021

Instructor: Robert Marino
Individual Work



These sets of exploration aim to create shells with tensile/compressed surfaces.

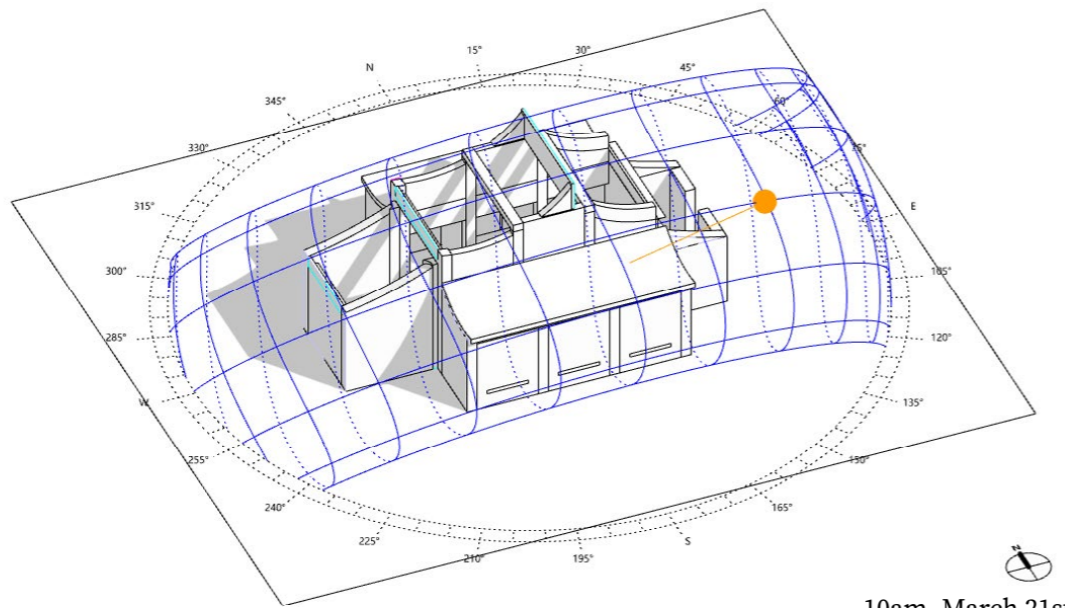




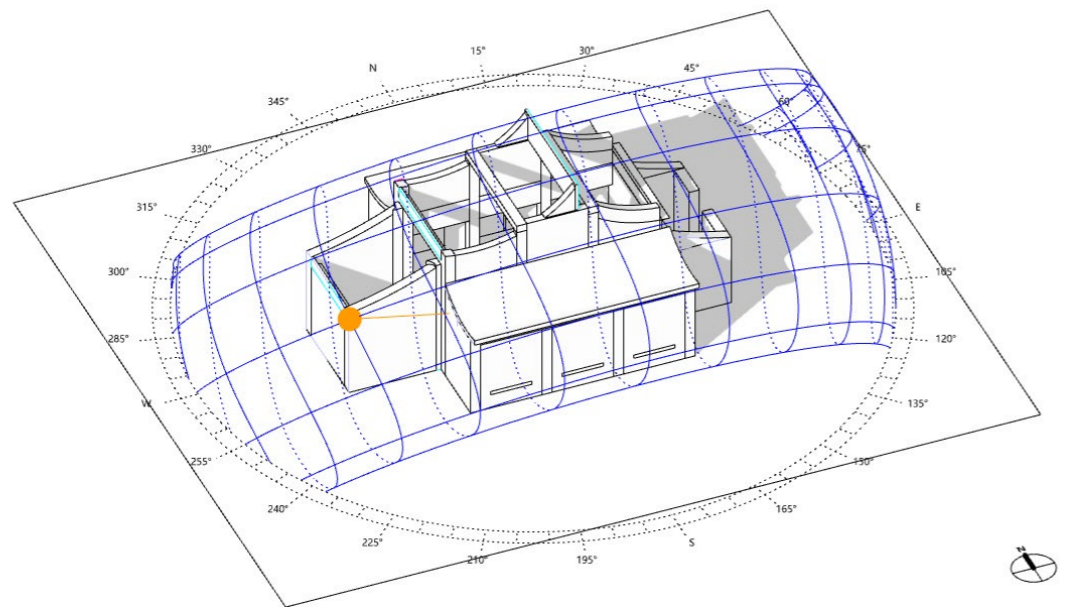
08 Measuring the Sun

Architectural Daylight
Spring 2022

Instructor: David Norris
Individual Work



10am, March 21st



3pm, March 21st

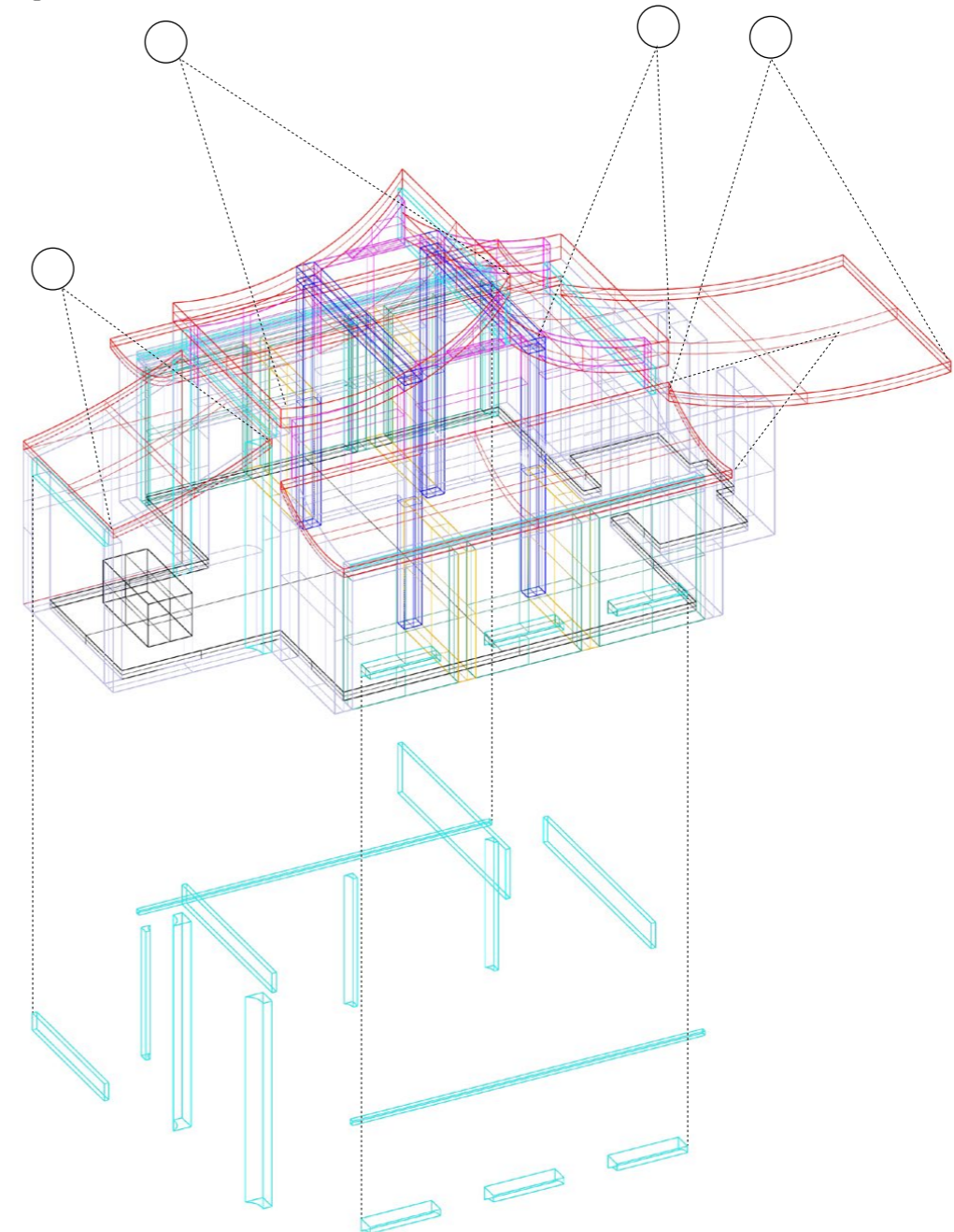
The church to register the changing light throughout the seasons and throughout the day, casting clear columns of light on the walls on sunny days and blurring like a watery mist on cloudy days. The angle of the roof skylight is set by the angle of light at 10am and 3pm on the equinox and 10am and 3pm on the winter solstice, creating a cosmological experience.

Procession

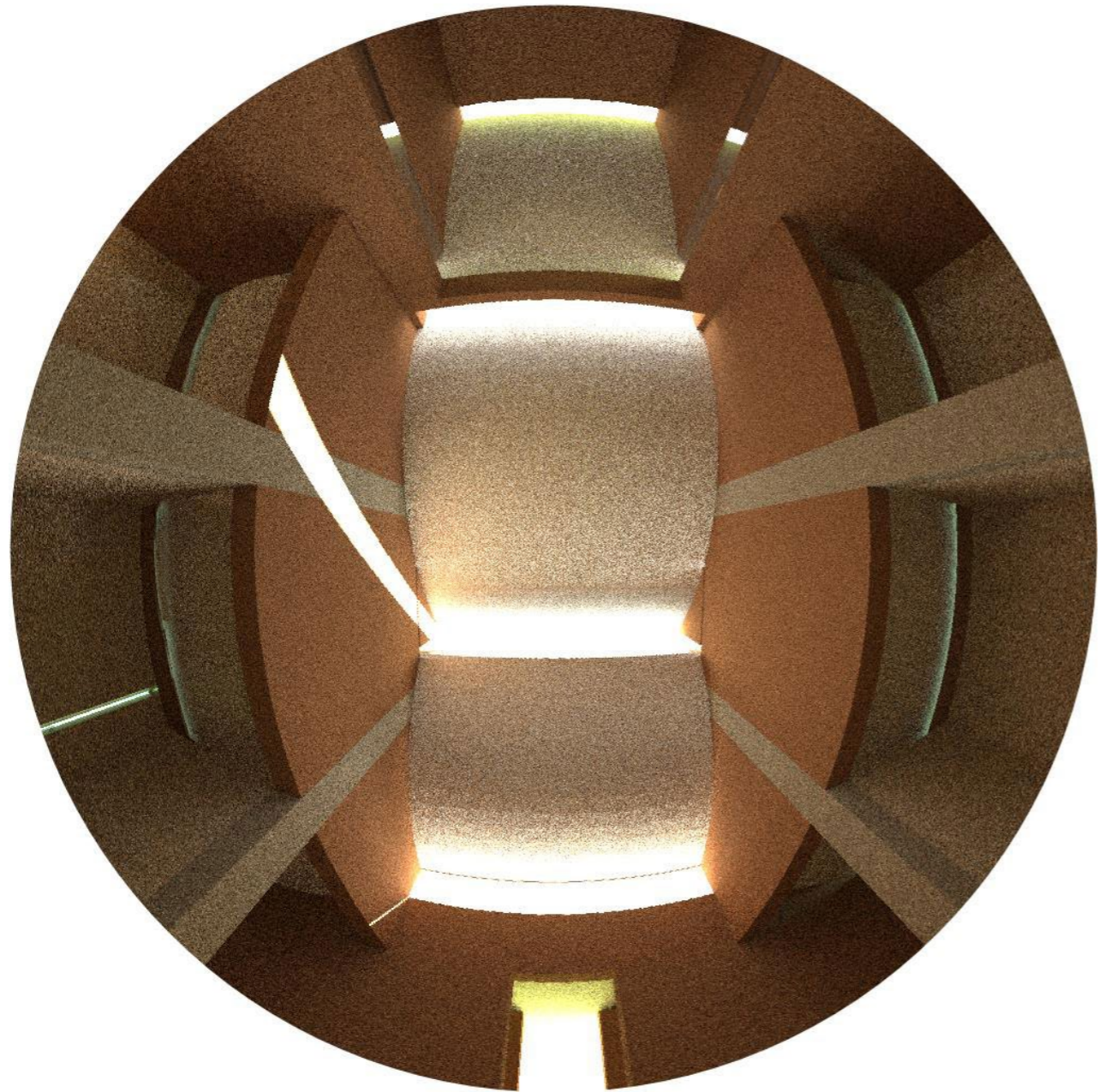
Approach & Narthex- The depressed roof blocks the light and makes the entrance less harsh.

Nave & Side churches- People will feel the traces of time walking, as on the north side of the wall, the division of light and shadow is clear. At the height of the seat on the south side, the yellow-green-blue light is soft and rich in mystery. Looking up at the roof, the light pours in and embraces you warmly.

Apse- Faint light on either side hints at the edge, and a clerestory behind the altar will illuminate the it at 3 pm on the summer solstice.



The light openings in the horizontal and vertical directions use similar means of multiple reflections of light in the arc.



Lightscape directly overhead



Lightscape facing the altar

09 Hey, Smart Stuff

Model Fictions
Spring 2022

Instructor: Joshua Jordan
Collaborator: Enrique Bejarano

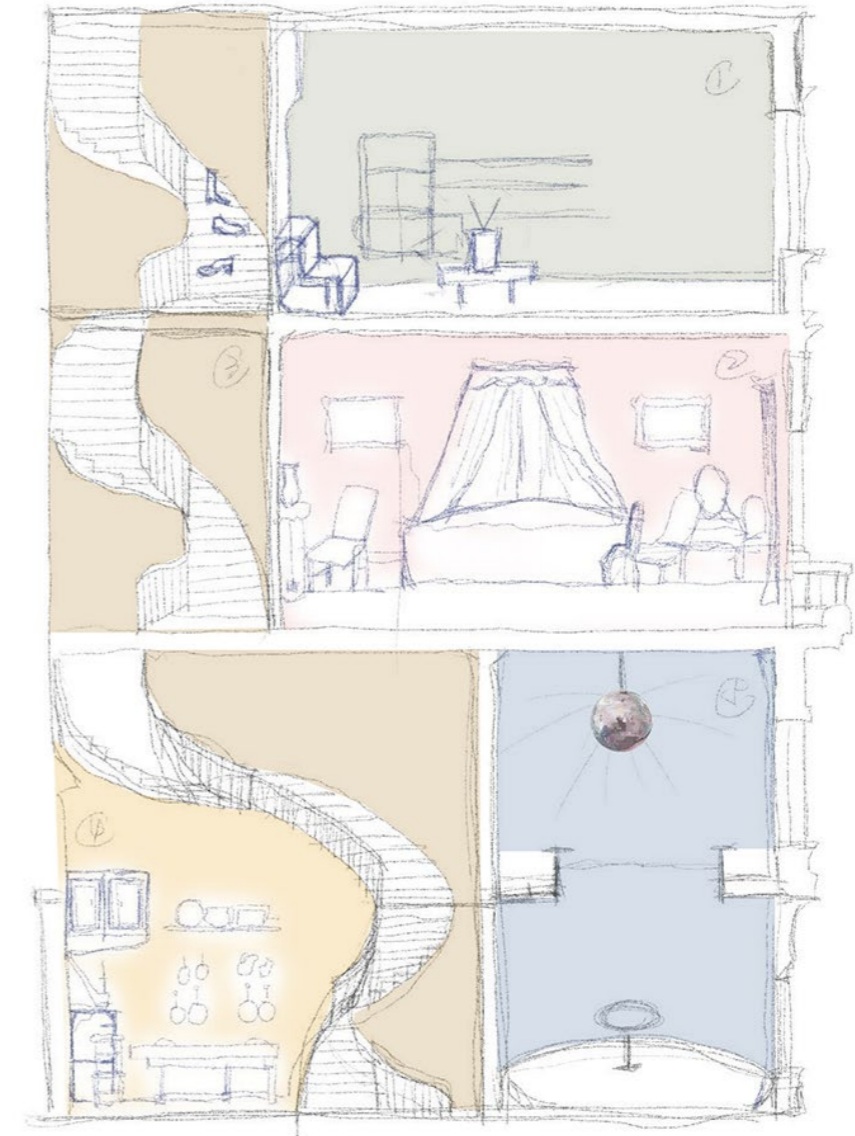
Instead of a Skynet-like hostile takeover, AI has gradually and without fanfare taken over much of public life as the completely proliferated Internet of Things gains self-awareness. All objects are smart objects: toasters, cast iron pans, car washes, dog toys, hot dog stands. As consciousness tends to do, these intelligent mechanical creatures go searching for community, and in doing so completely overrun all digital means of communication humans had built. What was the "internet" is now constant, incessant energy, noise, and spam from every object on earth talking laughing thinking at once. All electronic systems are essentially now operated as one enormous social media network for nonhuman things. Humans must adapt as slow, silent participants in this new community.



Conceptual Collage
- Objects reluctant to serve and willing to serve people



Conceptual Collage
The first day when objects gain their self-awareness



Set Design



Test Model



Scene One - Living Room
TV broadcasts the news that objects have gained their self-awareness



Scene Two - Bookshelf
Cards are playing themselves and smoking.



Scene Three - Bedroom
Moneymen are swallowed by the mattress.



Scene Four - Kitchen
Shoes are going downstairs in their own way and cooking machines rotate crazily.



Scene Five - Ballroom
Everything is dancing with everything while human becomes silent.

之間

In-Between