

PORTFOLIO Zeyin (Steven) Fei





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Queens Borough Hall NEW YORK, US

The role of city halls triggers the question about evolve these government buildings can evolve in the 21 st century. Despite the fadct that city halls usually provide public services, for most of the times they are cut off from the social and political life of the public. Through transforming and assuming alternatives for the space of governance, the project reconsiders the emblematic and constituent elements of the halls to the society.

Queens has become one of the most diverse counties that hosts a wide range of residents from various cultural backgrounds. Within such **kaleidoscopic environment** of diversity, Queens Borough Hall was constructed in 1940s with a low cost of \$1.6 M.

Though featured with highly diverse residents at the center of Queens, the area is still **losing its popularity**. To **revitalize** the heart of Queens, the project expands the architectural capacities of Queens Borough Hall with a series of **arenas** to re-energize the site. The proposal carves out a wedge void at street level to maximize its openness towards the public. Thereby, an elevated volume is created and more programs are proposed within the massive form.

Type: City Hall Work: Individual Time: 2023 Spring Duration: 5 weeks Instructor: Eric Bunge





ELEVATED PRISM

The upper levels consist of stepped floors connected by a series of experiential stairs that guide circulations and views towards different spatial volumes. The original borough hall only provides limited public services like post office and marriage registration. The proposal brings a wider range of programs for community service, cultural activities, and public care to the residents. Exhibition space, meeting rooms, performance rooms, library, team building space, and healthcare rooms are included in the design to encourage interactions with different residents.

A **central void** is also carved from the upper volume to introduce more sunlight deeper into the areas at street level. The slight upward slope of the ground floor contrasts with the extruding overhanging structure, gently inviting the public to gradually enter and explore the elevated volume above ground. The council chamber is set **in juxtaposition with the central arena** to create the condition in which **decision-makers have to listen to the public's voice while making policies**.











WEAVING IN THE OVERHANG

Some of the circulation area provides ample space for public engagement. Their orientations towards the center of the borough hall also transfer the focus down to the arenas. Arenas of different types are explored to also express the kaleidoscopic qualities of Queens. The arrangements and placings create different spatial experiences too. In addition to the 3 arenas accessible from ground level, another elevated arena greets the advent of the audience when they first arrive at the upper volume. Walking further up, programs for civic, cultural, governmental, and recreational uses are combined together to foster communications and collaborations.













ARENAS IN THE SHELTER

3 arenas are directly accessible from street level surrounded by a ring of outdoor gardens. The main staircases leading to the upper levels are placed behind central arena so that when people are getting up to the elevated floors, they will again have the opportunity to witness the ongoing activities around the arenas. Echoing the kaleidoscopic quality of Queens, different material and texture combinations are also explored to convey the vitality and diversity of Queens.

- 1. Outdoor Garden
- 2. Sunken Arena
- 3. Main Entrance to the Upper Levels
- 4. Central Arena
- 5. Sheltered Arena 6. Sunken Garden
- 7. Parking Lot Ramp



Grecale 2180 SOCORRO, SAO PAULO, BRAZIL

Environmental challenges are projected to be more frequent and severe in year 2180. However, with the advancement of technology, architecture is equipped with more resilient strategies to confront such ecological issues and to help with urban regeneration. A **dystopic utopia** is proposed as an alternative for what and how architecture can evolve into.

Situated in a network of wetland park, the architecture actively responds to the prevailing northeasterly wind and **proposes a dynamic** experience for the audience to act as part of the airflow particles to **navigate through the institute.** The sleek aerodynamic profile converts accelerated airflow into energy and purifies the surrounding air quality by expanding the exposure with openable photobioreactor panels.

Equipped together with the climate devices, the project creates an intimate experience for the audience to engage with the architecture to form a symbiotic relationship between future architecture and the reconstructed urbanscape.





Type: Research Institute

Work: Individual Time: 2022 Fall

Duration: 4 weeks





RESTORATION EXPANSION -- CLIMATE DEVICE

PTU PNEUMATI MEMBRANE

The research institute is located in a wetland park and is working closely with wind and sun. In 2180, it is projected that the water level will rise on an average of 13 ft and most areas of the site will be changed into wetland and wildlife parks as buffers against the issue of flooding or storms. The parks and green areas create a network of sponges to absorb and store water. Small singular warehouses and residential buildings will be merged into large structure with sustainable features for energy or food production facilities for a self-sustaining lifestyle.

A climate device is proposed at a medium scale to integrate environmental factors such as wind, sun, and soil. Such elements are combined with photobioreactors to provide cleaner air and extract toxins from the soil. To reinforce the symbolic notion, the climate device also includes TPU membrane allowing people's walking , jumping, and sitting as the driving force to pump more air into system which increases efficientcy.







Relationships between carbon footprints and environmental issues are explored to inform the urgency for ecological restoration. Moving beyond constructing single plant devices to mitigate such challenges, actors across the whole urbanscape at all scales will be integrated as a living entity to gradually regenerate an amicable and resilient future.

-, CI-, OH-,



AERAINMA (AROMA)

The facade of the research institute harnesses **wind**, sunlight, and rainwater. The triple-layered algae facade panels are openable structures that can open during the day to expand areas to receive sunlight and provide an adequate shading down below. When the panels are expanded, the PTFE membranes are extended to fill the gaps between the panels and the fixed structure. They will also act as rainwater conductors that later leads rainwater to the algae photobioreactors or the water storages. In addition to the openable algae panels, the rest of the facade consists of titanium dioxide integrated solar panels to generate electricity and hot water arrays and at the same time cling wastes in the air to the building facade. Triangular patterns of slits are also designed on some areas of the facade to let airflow into the algae pipes.



Spatial Vitality Aroused by Tangible Structure



Refreshing Experience with Air and Light











Floor III

DISPERSION - CONVERGENCE

The architecture consists of 2 wings that are connected together to create an inner courtyard. The truss structure is working both with the exterior facade and the interior programming to create a spacious and immersive experience. Atriums are created across floor levels and special public programs such as conference auditorum, vr experience hemispheres, libraries are also integrated into the design. The north and west wing welcomes public participation and is also the place where most classrooms are located at. The central transitional zone is arrrayed with offices and administrative rooms and the south wing is more private for research purposes.

Changing gradients of the zones determined by the transparency of programs are weaved by the contiunous walkways and staircases, **relating to** a similar experience of the airflow along the outer facade of the architecture. Audience act as such airflow members explore the freedom of the interior space by following the contiunous curvature of the roof, leading to different conversations and interactions among different groups of users.







Flushing Post-Pandemic Healing Park FLUSHING CREEK, NEW YORK, US

Facing the risk of flooding and mental health issues of Flushing residents, the project proposes an alternative for the site to become a healing garden that incorporates a theater, a "village" of healthcare units and a boathouse with wetlands, habitats, farming lands. The proposal hopes to invite more residents from the FLushing community by hosting growing events to both heal the local residents and improve the waterfront ecology. The original U-haul building is turned into a laboratory for indoor growing and experimentations.

The north end of the site is bounded by the existing U-haul building, and we decide to renovate the facade and reuse it as our agricultural management and research center. The south end is our healthcare village. The second level of those buildings provides an open and panoramic view of the site. The huge sloped area in the middle is our collective farming land. The soil at the site now is highly contaminated. The bioswale garden close to the street helps mitigate stormwater runoff. The two plots next to the farming facility help experiment with suitable vegetations and crops for soil remediation. The main farming lands in the middle are further divided into smaller plots so that the community members can claim and take care of them. Type: Research Institute Work: Collaborated with Lingfan Jiang Time: 2022 Fall Duration: 4 weeks Instructor: David Moon





Rendering Courtesy Lingfan Jiang

URBANIZATION REFERENCE

The study of long island city along the 7th line shows an uneven distribution of population and wealth caused by gentrification. Similar to our site, the 7th line also comes from underground to above ground, and the rails transition from parallel to overlapping at different levels. Most of the high rises are constructed along the 7th line, and the addition of the amenities, healthcare, and open space are forming a network to reinforce the gentrification by excluding people who cannot afford the rising housing values. Because of its **proximity to manhattan**, the layout of long island city is getting more aligned with the manhattan grid. The similarities of both the MOMA, the Citigroup building, the Chrysler Building, and the zoning of the mid-to-high rise residential buildings create a symmetrical pattern along the axis of the river. The analysis of LIC gives us a negative example of urbanization and thus we hope to suggest an alternative for the public and create a space with the Flushing characteristics.

Facing the **risk of flooding**, the topography of the site is moderated to be more resilient against natural disasters. Kayaking represents a proactive action to fight for environmental justice and waterfront rehabilitation. Though the theater and the botanic garden wil become submerged, the top of the structure still permits a possible connection for to the main site and provides a relatively stable and proper space for public gatheirng.



Rendering Courtesy Lingfan Jiang















HEALING PLACE FOR ENVIRONMENTAL JUSTICE

A theater exists discreetly among the plants. The theater is also connected to a botanic garden that provides a space for people to both witness different types of vegetation growing and to observe birds inhabiting from the sloped roof. The perforations on the roof create a niche-like area for birds to hatch and breed. Wetlands and forests are considered as buffers. The habitats are created to attract birds and animals (such as Canada goose, blue jay, and European starling))to come back and reinhabit the site and restore local ecology. Pollinator pathways are also proposed to **encourage peo**ple's connection with the environment such as bees and flowers.

and descends. bly accessible flushing creek.

ENGAGEMENT WITH LANDSCAPE

The programs are arranged and woven based on the slope of the landscape with the theater structure to create a walkable condition that gently ascends

The kayak docks are arranged along the branch of the waterway and part of the riverside. Our design hopes to invite the public deeper into the site and create possibilities for their circulation flow to meet with people coming for the theater or healing events at the waterfront. Besides, it's also a satellite site for the existing Guardians of Flushing Bay who is a coalition of human-powered boaters, park users, and local residents advocating for a healthy and equitaType: Commercial Work: Individual Time: 2023 Spring Duration: 6 weeks Instructor: Marc Tsurumaki



Type: Research Work: Collaborated with Jie Lai, Yufei Huang, Weiyu Xu, Tony Feng Time: 2023 Spring Duration: 6 weeks Instructor: Danil Nagy

STALL & PATH OPTIMIZATION FOR BRYANT PARK

Bryant Park has become a popular place for public activities. In order to encourage more flexibility in circulation and maximize exposure to the market stalls distributed in the park, the project aims to test out possibilities to balance the locations of the stalls of various capacities and sizes and propose convenient circulation routes for the pedestrians.

Through the iterations of circle packing and experiments with shortest paths to navigate within and through each boundaries for the stalls, a primary map for locating each stall and scheme for the orientations of these stalls to maximize orientations towards the visitors are laid out.





Size: Small (S)

Design Top View





Size: Medium (M)





Size: Large (L)













Rethinking Bim

Type: Residential Work: Collaborated with Ze Meng, Annie Yu Time: 2022 Fall Duration: 12 weeks Instructor: Joseph Brennan



160 EAST 22ND STREET S9 Architecture

Zoning District: Land Use: Lot Area: Lot Frontage: Lot Depth:

Number of Floors: Gross Floor Area: Total # of Units: **Residential Units:**

C2 Commercial FAR: R10A Residential FAR: Allowable Zoning Floor Area: Purchased Area for Additional Air Rights: Available Air Rights from Neighboring Buildings:



Narrow Street

Wide Street



C2-8A Mixed Residential & Commercial Buildings 4,950 sq ft 66 ft 75 ft

21 89,730 sq ft 82 81

10 59,400 sq ft 30,330 sq ft 16,944 + 15,938 = 32,882 sq ft



Commercial Districts

Wide Street







Recreation



Paneling

Standardizing panels to get the lowest cost







6th Floor Tiling Area: 263.4 ft₂





Piping Rationalizing pipe system for better rainwater usage

8" Diameter Pipe for Bathroom

8" Diameter Pipe for Rainwater Collection

Wood \$3/ft2 12" x 12"

160 East 22nd

Outdoor Garden Sunlight Analysis







Autumnal Equinox



Winter Solstice













25%



Radiation Map



Axon-North View



East Elevation

North Elevation





West Elevation









160 East 22nd

Indoor Daylight Availability Analysis



Daylighting Compliance w/o shading





DayAgter 10







Daylighting Compliance w/ shading











Daylighting Compliance w/ shading





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160 East 22nd

Optimization & Improvement Analysis





Decolonizing the Architectural Imagination

Type: Architectural Critic Work: Individual Time: 2022 Fall Duration: 12 weeks Instructor: Ijlal Muzaffar

Museum West

zation have become a leading trend in almost all parts of the world. However, the design principles of the rising architectural projects seem to be in the hesitation of conflicts with the international design strategies and the vernacular culture of the architectural contexts. The paper, on the topic of decolonizing architecture from the universal ambitions of the contemporary cityscape, tries to analyze one architectural project, the Suzhou Museum West. Located in one of the oldest cities in China with distinctive cultural and architectural heritages, Suzhou Museum West is designed by GMP Architects to echo with the Suzhou Museum by IM Pei. Nevertheless the cubical layouts of the architecture and the arbitrary analogy between the sloped roof with the traditional rivertown folk houses are far from deeply reaching into the local life and cultural environment of Suzhou. The aspects of localness of Suzhou's history and the entanglements of its own unique culture seem not to meet in the design scheme of the architecture. Through comparing and exemplifying with other precedent cultural architectural designs in China, this paper will criticize the narrative of the newly buil



is boasted as a special design related to the classical gardens of Suzhou, however, the layouts of the design fail to emphasize the cultural and regional specificity. While the planting of shrubs and pine trees surrounded by the zig-zag grid path illustrates a modernist "Zen" feeling to the audience, the outdoor design lacks the intent to incorporate detailed arrangement to portray an experience connected to the past. The architects hope to align every outdoor element to the view of the main museum architecture, but the attempt faces challenges and uncertainties since the visual connections are not strong enough. Walls with different perforation patterns could be arranged to redefine the path and at the same time frame the views and add visual depth. Though the architects hope to create a contrast between the void outdoor garde and the solid cubic forms of the architecture, the transitioning approaches are abrupt and less consistent. To creatively guide people down to experience the sunken courtyard, the architects could utilize more specific cultural elements and reconfigure the compositional relationships. For instance, grey roof tiles are a particular type of **Exhibition Halls Suzhou Museum West." Exhibits at Suzhou Museum West Expansion, www.szmujseum.com/News/Index/Ibdxn

igure 20: Detail Crafting of the Rooftile Assemblage

⁹ Arquitectura Viva. "Folk Art Museum, Hangzhou - Kengo Kuma." Arquitectura Viva, Arquitectura Viva, Arquitectura Viva.com/works/museo-de-arte-popular-hangzhou-8.

7. Saieh, Nico. "Ningbo Historic Museum / Wang Shu, Amateur Architecture Studio." ArchDaily, ArchDaily, 22 Feb. 2009, https://www.archdaily.com/14623/ningbo-historic-museum-wang-shu-architect. 8. Rinaldi, Bianca Maria. The Chinese Garden: Garden Types for Contemporary Landscape Architecture. 1. Aufl., Birkhäuser Verlag, 2012, https://doi.org/10.1515/9783034610650. 9. Wang, Degen, et al. "Multi-Dimensional Hollowing Characteristics of Traditional Villages and Its Influence Mechanism Based on the Micro-Scale: A Case Study of Dongcun Village in Suzhou, China." Land Use Policy, vol. 101, 2021, p. 105146https://doi.org/10.1016/i.landusepol.2020.105146. 10. Henderson, Ron, The Gardens of Suzhou, 1st ed., University of Pennsylvania

Press, 2013, https://doi.org/10.9783/9780812207255.

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project and propose some insights to connect the architecture with the cultural

notations it is situated in

¹Chen, Collin. "Suzhou Museum (West) / GMP Architects." ArchDaily, ArchDaily, 12 Oct. 202 www.archdolly.com/050038/authou.museum.wat.com.architects.

roofing material and they could be individually hung in a vertical pattern by wires to both define a porous borderline and allow visual transparencies to the afar. Moreover, pavilions or gazebos with simpler geometric shapes similar to the one in I M Pei's Suzhou Museum could also be placed somewhere in the garden to depict the poetic scene. Unusual stones are also choices to enrich the atmosphere of the garden. Often related to mythical figures, the process of selecting and arranging the limestone rocks also requires effort to understand and imagine the representations that the stones are capable of. Under such circumstances, the audience would be naturally encouraged to experience the sunken courtyard and try to reach a cultural link to imagine together the



ortant element to resonate with the cultural silhouettes the typical watertown figure in Suzhou, the architects attempt to simplify and unify the tilts of the roof in the design. The random tilting, however, might go against the idea of ⁵ "Lion Grove Garden." Wikipedia, Wikimedia Foundation, 27 Mar. 2022, en.wikipedia.org/wiki/Lion Grove Garden.

In GMP's most design strategies, a universal space with a generic quality of "localness is shown. The architects' design for the local appears to be only as an object. The concept of localness should be otions concerning with space and time. For instance, in I M Pei's design for the Suzhou Museum, the composition of the architecture's silhouette reminds of a past lifestyle and history of the folk housing along the riverside and the elegance of the classic Chinese gardens native to the city. Moreover, in traditional design of the classic gardens, the placement of rocks and stones resemble typical mountains, places, and even characters depicted in the mythological and historical stories. The visual connections exist beyond the physical limit of the architecture which defines the space but create opportunities to encourage audiences' imaginations to achieve further bounds beyond the objects that are witnessed in front of them. The spaces infiltrated with beams of light serve as paths to gradually inspire and trigger the audiences' contemplation of space.

Harmony and Reminicense are usually associated with the notion of localness. Through exploring the architecture and landscape, the journey of self reflecting and learning is also guided through the intention of design. Localness is not defined as a unified spac to represent the map of geography but as a media to arouse contemplating and participating. The Quality of invoking something not just present or close at hand allow iewers to expand and travel from past to future and exert multiple ontologies onto the form of beings at the same time. Therefore, the act of design with localness not only

Reflections from Similar Projects by Other Arc Discussion of Localness Redesign of Suzhou Museum Wesl Works Clted

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relating to the folk housings in traditional alleys. While the approach of simplifying roof elements prove to be effective and elegant, variations of roof shapes and combinations into more organic continuous forms could lend more consistency and the sense of modularity into the design. Moreover, the architects could manipulate the roof shapes such as dutch gables or extend the overhanging eaves to highlight certain space of importance under the roof. Under the atrium, skylights with a more distinctive roof typology might be incorporated to create the harmonious environment. Not only could the roofs be connected in an undulating pattern, overhanging eaves at different level



Arrays⁶

While light-colored natural stone is explored on the exterior and interior facades of the architecture, there exists more opportunities to build deeper connections with the architectural materiality to the rich history of vernacular building culture. Located at the site of the Lion Mountain which houses abundant resource of granite, there might be a ⁶ "PressReader.com - Digital Newspaper & Magazine Subscriptions." PressReader.com - Digita

brings the audience closer to what they have experienced or inherited but also allow imaginations to build further links with things across time and spatial distances

The architecture that illuminates localness should spontaneously and proactivel encourage the audience to notice the sense of being and their connections to the surrounding and things beyond physical boundaries. The grids of the GMP's Suzhou Museum West seem to be too rigid a limit that it minimizes the viewers ability to imagine and foresee. What's more, the architects fail to empower the materials and the built forms with such vitality to connect people to their memories of the past and the recognition of the transformations across history.



to Guide the Visitors' Journey1

¹⁰ Song, Kening, and Kening Song. "CCTP-802 Spring 2020." CCTP802 Spring 2020, 2 May 2020, blogs.commons.georgetown.edu/cctp-802-spring2020/2020/05/02/the-dynamic-dialogues-through-museu.

the world, yet it also leads to a generalized trend of cultural understanding towards places with specific milieu. The Suzhou Museum West designed by GMP Architects serves as an example under the influence of such universality of design. The west expansion is designed to relate to the east one by I M Pei 16 years ago, however, the expansion seems to be losing a number of cultural value and elements in the current

Though aiming to recall the narrow alleys of the traditional folk housing in Suzhou, the square grid line and the cubic layouts are designed in a too abstract way to create the semi-enclose, meandering, and intimate atmosphere. The intention to incorporate the surrounding lion mountain landscape with the design of the museum presents an inconsistency regarding the path fabric to the park garden layout. The scheme was narrated as an approach to organically integrate with the surrounding natural environment, but the cluster of the cubes exhibits such an independent pattern embrace or orient towards the highlights of the landscape. The expansion desig creates a contrast with I M Pei's Suzhou Museum which aligns itself with the street fabric and is elaborated along the central ponds to allow conditions for the audience igate throughout built forms and constructed landscapes.

architectural designs. In the west expansion of the Suzhou Museum, the architects strives to combine the flow from east to west and from north to south in a clockwis sequence with the perforations from the walls and skylights in order to invent a loopin experience of infinity. The move appears to be exciting and challenging, but the xperience within different exhibition halls could be further explored to modify a spectrum of circulation senses. The current plans and interior arrangements appear to be generic under the same roofs connected by universal passages. Since the museun prepares exhibition themes including domestic history of the city, Suzhou-style handcraft products, youth education development, and international itinerant exhibitions of the British Museum, a number of opportunities for different spatial and lighting conditions could arise to delineate each unique difference across different halls. For instance, in the domestic history hall, the arrays of exhibits with the spatial dividers

design.

chance for the architects to consider incorporating such building material combined with other stones to create different tones and textures to suggest the long history of the city. On the other hand, in I M Pei's Suzhou Museum, the architect also utilized dark granite which changes color according to different weather conditions. The roofs become darker during the rain and gradually return to lighter black in sunny days. The material choice of the roof design also attracts the audience to spontaneously look to the above and appreciate the volume and space the architecture is hosting. Similar approach could be explored in the West Museum to add more textural variations of the roof an wall combined with the perforations to strengthen the scheme of casting cozy and sacred light constellations. Meanwhile, the walls could be arrayed in different linear

patterns at different height variations to recall the traditional alley folk residences a crease visual depth at the same time

ite and Black Wall and Roof Materials of Suzhou Garder

Through deconstructing the design schemes and the analyzing the failing aspects of th Suzhou Museum West, some potential proposals are made to echo a more cultural onnection between architecture and the societal context. The Following sketches and frawings suggest potential possibilities to bring back the sense of localness and relate closer to the masterpiece of Suzhou Museum by I M Pei.

While recognizing the rigid cubical layout as the primary design agenda of GMP, the sketch considers transforming the grid into arrays of rectangular pieces which are forming courtyard gardens at different scales. Meanwhile, the narrow alleys amongs the different halls create possibilities to remind of the traditional watertown roads meandering and naturally leading to different street blocks. To illuminate localness to the design of the project, courtyard gardens are arranged amongst the semi-enclosure at the center of each "block". Therefore, when the visitors are navigating deeper into the buildings, an experience of self contemplating, decision making, observing, and reminding will be naturally aroused through the circulation. The approach tries to creat a level of freedom and possibility to the audience so that the sensual experience towards localness could become a more individual and spontaneous reaction. To echo the complex street network of the ancient masterplan of the city, the meandering paths allow people to be purposefully lost in the architectural space and at the same time pa more attention to the surroundings and further beyond such as the lion mountain at the back of the park



housing appearances. By adding variations of the roof shapes such as dividing into triangular or trapezoidal shapes, the design manifests itself as an indicator to inherit the cultural and historical bounds with the lives and traditions of the local. Meanwhile, the roofs grant more opportunities to resonate with the spatial experiences concerning with the rising and descending of the ceiling that induce feelings of guided or compressed. Aligning with the plans of the design, volumes of the individual halls display similar patterns to suggest the climax and hierarchy for the experience of the visitors when they enter different stages of the architecture. The subdivisions of the roofs also grant possibilities to make more intentional manipulations of the skylights and their orientational relationships to the exhibition halls with different themes. Courtyards are ni-enclosed by the halls with the purpose that when the visitors are passing onto different areas, they would be inevitably crossing such gardens, which triggers their



Circulation path is another important aspect to consider for the specificity of cultura could be organized in the dense "grid chess-board" way to recall the historical urban ² Says:, Mc, and Roberta says: "Chinese Gardens and Water Streets: Exploring the Highlights of Suzhou." ARCHITECTURE ON THE ROAD, 2 Oct. 2021, architectureontheroad.com/keyloring-suzhou-highlights/#/YSycQHbMKUk.

Reflections from Similar Projects by Other Architects

In order to decolonize the role of architecture from the global universalness and incorporate more cultural and regional uniqueness to the design of architecture, the following precedents of museums and galleries are analyzed to contrast with the Suzhou Museum West and to offer more insights to the potential improvements of the

In the design of Ningbo Historic Museum, the architect, Wang Shu, purposefully ollected the debris of the demolished villages from the surrounding area. The design choice enlivens those waste building materials and at the same time bounds a connection between the local residents with the past history that was dismantled Cherishing the ruins of the site, the architect carefully rearranged the bricks, clay tiles and stones into various patterns on the facade as a way to recollect memories of the past. Meanwhile, instead of creating a cluster of cubical forms. Wang decided to tilt and merge the angular shapes into geometries resembling the hilly landform of the city and the figure of boats which was of high importance of maritime trade across the history of the site. What's more, the growing volume frames a narrower experience of the alleys, recalling to the traditional alleyways of the folk housing. Focuses on exhibition halls with different themes have also given rise to different spatial and emotional experience of the audience. The bright and cavernous atrium appears after a low and long entrance tunnel, creating a relieving condition for the audience to appreciate the space and look above to the textured ceiling lights. Instead of fully manipulating the circulation routes,



The angular shapes of the tilting geometries are exaggerations of the traditional fol

planning of the city. Such composition may provide opportunities for people to be fully mmersed in the atmosphere of vernacular folkhouse alleys in this famous watertow Currently, the only approach to resonate with such idea exists in the design of the history hall, where peripheral walls with similar stepped patterns are arranged along the boundaries of the rooms, vaguely recalling to the peripheral walls of traditional gardens Resides the handcraft exhibition hall could also be revised to highlight the particularity of the city's ancient culture. Housing a great deal of cultural relics including jade sculptures, silk fabrics, bamboo and wood engraving paintings, the space of the room could also be constructed through the framing of vernacular building materials such as bamboo and dark grey clay tiles to suggest the longevity and continuation of local culture and energy. In addition, the lighting of the museum seem to be a random pattern. While in Pei's design of the museum lightings were created with combinations of strong traditional geometric shapes such as diamonds and hexagons (many of which are also assigned at different exhibition halls at the museum), patternings of lighting in the west expansion museum only display a sign of brick-like arrangement. Thereby, the patterns of the light and shadow fail to fulfill the ambition of creating a harmonious and eful atmosphere under the constellation of skylights.



Wang also includes 2 entrances to each gallery for a flexible choice of navigation routes

periphery of the architectural project, Wang Shu purposefully arranges it at the center of

among different gallery halls. Another highlight of the design is the location of the

garden space. Different form GMP's strategy of putting the courtyard on a random

the building to attract the audiences' explorations deeper into the architecture. The

process of construction is also a chance to collectively reconfigure the site and bring

and craftsmen to create the collages of patternings on the facade, inviting different

people to intimately discover and trace the historical past on their will. In addition, the

arrangement of the garden has been placed inside of the enclosure which the mair

architecture is outlining. Different from what GMP Architects' strategy for placing it at the

connection between the built form and the artificial landscape which enhances the level

puter edge of the architectural grid. Wang Shu's design allows more opportunities to

view the garden from different locations of the museum, thus adding more visual

of intimacy between the local residents and the land of history.

more public awareness to the architecture. The architect collaborated with local artisans

Figure 4: Domestic History Exhibition Hall Figure 5: Handcraft Exhibition

imilarly in the design of the atrium, there appears to be possibilities to apply more spatial specificities. While the current design scheme offers a sweeping view of the door lounge area and the massive volume of the interior space to the ceiling, the spatial and viewing conditions are too universal to echo the "Suzhou-ness" of the museum. The architects utilize the skylights and perforations on the light-colored natura stone walls for a constellation of light patterns. However, more considerations could be taken into account. For instance, in the classic scholar gardens in Suzhou, a spectrum of ornamental perforated windows are designed on brick walls and wooden frames Such patterns can be abstracted and converted into a more contemporary pattern to both provide more sectional transparency and view framing possibilities to the space Such patterning could be combined with the current curtain walls which are designed specifically to frame the views towards the city or the lion mountain for visual connections. Since the atrium is at the heart of the exhibition halls and the architects aim to guide the audience in a clockwise pattern to visit each exhibition room, it is also possible to design a set of spiral stairs to lead circulation sequence. Meanwhile, the structure of the building could also be partly shown at the atrium to relate to the ditional foyer in classical Chinese architecture



"Wu Pagodas." Exhibition - - SUZHOU MUSEUM, www.szmuseur

Figure 16: Sloped Alley to Create Depth and Infinity Figure 17: Facade Material Collected on Site Figure 18: Sections with Atriums and Different Spatial Volumes to Guide the Circulation Path8

On the other hand, Kengo Kuma takes advantage of a modular approach to design the Hangzhou Folk Art Museum in response to the complexity of a sloped site. Instead of ^a Editor, CFile. "Architecture: Wang Shu's Ningbo Museum: Cfile - Contemporary Ceramic Art + Design CFile, 21 Nov. 2013, cfileonline.org/architecture-wang-shus-ningbo-museum/.

ited facades and walls, alleys and interior walkways also create conditions for peopl o gaze above to the afar and look around to relocate themselves throughout the ation sequence. These design decisions indicate a level of reintroducing the ide of localness to the mind journeys of the audiences.



similar to discussed previously, lighting conditions of the museum deserves more effo to highlight the cultural uniqueness of the architecture. Although the architects utilize erforation patterns on the walls of the cubes, the brick-like patterning resembles a mere random design choice. Meanwhile, limited amount of skylights are arranged in the architecture. The only skylights are put as glass corridors in adjacency to each of the cubes. Admittedly, light is already casting warm and cozy conditions, however, greate possibilities could be created through relating lighting conditions to the 10 cubes of different themes. In the history hall, combined hexagonal and square shapes are arranged in a fractal way as the ceiling light. Nevertheless, the patterning appear to be rather contrived than fully resolved. Instead of organically combining different geometric shapes, the pattern only consists of squares with smaller ones inside arraying along each edge of the hexagon. The designers could be more aware of the abundance of the lassic patterns in Suzhou Gardens like ice lay patterns and derive a more organic and integrated pattern to suggest a contemporary sense of appreciating traditional beauty

creating a orthogonal grid like GMP's strategy, the architect actually utilizes a serial combination of parallelograms to carve out a gentle footprint on the hillside as if it was a ghost to the mountain. Meanwhile, the pitched roofs are merged into undulating entities resonating with the sloped natural landscape rather than standing out as an alien sculpture enforced onto the site. The combined units also evoke a village appearance along the hill, bringing the viewers closer to the history and traditional lives in the past of the site. In terms of materiality and lighting conditions, Kengo Kuma's choice of using "floating roof tiles" attached by wires responds actively to the angle of natural dayligh casting interesting patterns down to the interior of the architecture and bringing more transparency and guidance to the visual experience of the architecture. Such a design strategy reaches a strong contrast with GMP's scheme which encloses the building with a suppressing atmosphere. Similar to Wang Shu's attitude of respecting local buildin materials, the folk art museum also incorporates those old roof tiles from local dismantled houses. The tiles, floating beyond the building components of the architecture, also bear and witness the changes of the site overtime and build a deep timental connection with the residents to share and continue the memories



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Figure 24: Masterplan of Revised Design

and reflect upon what they have wi

sent, thereby leading to a deeper understanding of the localness of the



To create different interior experiences, the sloped roofs create conditions that resonate both with the background of the mountains and also the psychological experiences of the visitors. Floor plates with different dimensions and extents are further combined with underground levels to increase visual depths, granting the visitors to take deeper look at the exhibition halls and reflect upon what they have experienced. Combined with the



Floating University by Raumlabor

Steven Fei Transscalarities Javairia Shahid July 28, 2022

Abstract

The Floating University Berlin Project reimagines a sustainable future for urban coliving in Germany. The heavy industrial use of a water basin near an airfield has caused serious ecological damage to the site. Incorporated with water purification and reuse systems, the project creates a limited space with abundant programs that leave as little carbon footprints in the urban territory as possible. Through actively engaging with ameliorating the adjacent environment and communicating with hardsracross different disciplines, the project also proposes an effective alternative to future urban political structure for collective decision making and sustainable coliving paradigms. The following case study examines the Floating University Project through three lenses for the key aspects of the project: territory, ecosystem, and social alliance.

Case Study

Serving as a haven for collective and experimental learning, the Floating University Project proposes a more sustainable future for the ecosystem and social infrastructure

Situated on a wasted rainwater basin previously used for the airport field, the floating structure creates a possibility for revisiting the deserted ecosystem and actively engaging with environmental restoration. Through soil rehabilitation and water purification, the project gently touches the site with light structure at a controlled scale for various events and programs to take place.

In response to the changing dynamics of environmental exacerbation and reduction of usable territories for human society to expand, the architecture provides an alternative to embrace such shortages into simplified programming and integrated envisioning. The practice of the architecture encounters the problem of resource and land depletion, limiting its physical size and scale and the space it requires to occupy its architectural territory. Through constant reprogramming and efficient event management, the project invites artists, local experts, architects, musicians, and dancers to research and investigate daily routines and practices of urban living. The experiments prove effective solutions to mitigate carbon usage while still maintaining adequate dwelling environment for the residents.



Climavore by Cooking Sections

Steven Fei Transscalarities Javairia Shahid July 28, 2022

Abstract

The Climavore project envisions the construction of space and infrastructure in response to climatic events and landscape alterations. Iterated in various sites by the water and mostly working through the method of food and diet modification, the team Cooking Sections has proposed different menus for local restaurants in accordance with local food resource management for maintaining more robust intertidal ecosystems. In order to propose new set of adaptations towards the unexpected climatic phenomena, the project frames our diet in the globalized market setting to transform large-scale agribusiness for sustainable food production and consumption. The following case study examines the practice and influence of Climavore through three lenses for the key aspects of the project: territory, political alliance, and actors.

Case Study

Starting from an installation of an oyster table in the intertidal zone in Portree, Scotland, the Climavore project has been expanding its investigations concerning with food and local ecology. Through establishing intertidal polyculture farms to cultivate food, ecology, and habitats, Climavore proposes alternative recipes for what human should eat or not to address environmental preservation and



Over-cultivating of salmon has led to an exacerbation of water quality and ecological disturbance. In response to the dead zones caused by salmon farms in the Isle of Skye in Scotland, Climavore collaborates with local residents, restaurants, activists, schools, and the general public to divest away from salmon farming. Through working with bivalves and seaweeds that clean the water, the project utilizes a structure with 1000 oysters to breath and filter seawater. During low tide periods, it serves as a dining table for humans.

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In addition to the territorial confinement and revitalization of the adjacent ecosystem, the constructional details of the project guarantees a minimal impact on the surrounding context and envisions a solution to a structure capable of supporting dense population. Since most of the structure is built on water, lightness and stability are highly required for construction and connection. Though light in dimension, the structure performs in a versatile way to ensure abundant programs to take place. A leafy tower provides experimental space for tomato forests, and the narrow boardwalk bridges the tower to another laboratory ower incorporated with performative filter system to collect rainwater and actively joins with the daily water system in the kitchen and toilet. To consume material and spatial resources at a minimal scale and actively implement water recycling and purification systems, the project situates itself in a microclimate and constructs positive impact to revive the site.



Not only does the project address the importance for climate and environmental engagement, the project Too only does us project address to a more collective political atmosphere for social structuring and urban also innovatively approaches to a more collective political atmosphere for social structuring and urban coliving. The "intra-urban offshore-lab" allows for collective thinking about the production of the city and the alternatives for urban models. Through hosting a series of lectures and public engagement events, Floating University attempts to question how applied research can be used for urban routines under various cultural environment, and how unbar transformation processes should evolve and collaborate. The project reimagines the sizes of cities and urban spaces to deal with climate change and environmental ssues collectively by uniting social actors across different disciplines. The collectivity of coworking and coliving are fulfilled through diverse programs taking place in the limited structure.

Transitioning from large-scale to a limited territory for aquaculture, Climavore aims to develop a more sustainable scheme for food production. The practice of overfarming has caused soil degradation and erosion. Wetlands have been drained for agricultural cultivation and more artificial "concrete shores" are onstructed to prepare for the rise of water level worldwide. By recognizing the food shortages and the shrinking territories for human to exploit, the project constructs the light lattice-like structure in the ntertidal zones to encourage new ways to support diverse food systems that thrive between the land and the sea. Less industrial-scale infrastructure is used for aquaculture and the negative impact of such territorial forms are reduced greatly. Under the circumstance, more space are liberated for wetland restoration and natural habitats to enhance a symbiotic relationship between land and sea.

In addition to the efforts to restore intertidal ecosystems, Climavore investigates ways to align political strategies and also aims to engage with the contemporary lifestyles through altering food production. Switching to the growing of seaweeds and bivalves ameliorates the water quality because they release antibiotics and chemicals to treat the excess of nitrogen caused by open-net salmon farming. To address the urgency of acidification, antibiotics release, appearance of superasites, and the disappearance of wild species, the project raises such issues as a social and political coalition with local restaurants, farmers, and politicians to change the food production chain and recipes and expand public educational programs for regenerative aquaculture. The project continues to extend to a series of pedagogical actions, programs to registrative equations in the project commutes to extend of a series of pediagenerations, apprenticeship programs, ecosocial material innovations, and fostering of circular economies to encourage local societies to transform with more ecological awareness and sustainable aquaculture practices.



What's more, Climavore considers the role of human and non-human species as actors to promote a sustainable symbiotic relationship under the current climate issue. Instead of considering non-native species as invasive forms that severely damage local environment, economy, and human health, the project encourages rethinkings of the arrivals of such species aused by human actions. Through reflecting upon the nuances of the actors, regardless beneficial or not, native or invasive, Climavore experiments and mingles with different eating approaches to relocate, reuse, and redistribute such characters into the

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Through emphasizing the shared experience and encouraging complex communication of the multifaceted venture, Floating University both incorporates the institutional way of organizing and educating and elaborates on the entanglements of need for resource and social collectivity in the real world.

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society. The project considers the "negative" species as potential food or diet resources to shift from the need to exterminate pests to the mode of feeding on the pests. To rework the imbalances in multispecies relationships and the disturbance to social order, Climavore Station is created to investigate ways to convert the "pests" and extreme weather conditions into a beneficial foundation to support ecological and infrastructural systems.

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Working beyond the alternative food systems that triggers a series of social and infrastructural regeneration, Climavore looks into a broader spectrum of issues in the current era of climate change such as subsidence, desert ecology, and shore pollution. To better organize the use of resources and participation of different actors, Climavore proposes an alternative future through aligning its effort with public coalition for environmental restoration and sustainable social lifestyles.

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3

Social and Political Responsibility of Architecture – A Collection of Thoughts from Lectures by Ines Weizman and Frida Escobedo

The issue of architecture that I will be analyzing concerns with the social and political roles of architectural design selected from my questions from week 3 for Ines Weizman's lecture. Since my question is relatively broad to outline, I will be specifying these responsibilities and capacities of architecture by generalizing the discussions from the workshops and lectures. Through deconstructing Ines Weizman and Frida Escobedo's work from historian and designer perspectives, my essay aims to understand how architecture engages social participations into the complexities of reality.

Weizman's methodology of tracing the materiality though 2 concepts (dust and data) reflected the entangled problem of colonial and imposing design strategies across the globe. Her interpretation of history through unfolding material made me wonder what political role architecture should take to avoid the same mistake in the contemporary global scale. Remains of the architecture lent evidence to reveal the secret treaties between UK and France, which outlined a border that gave rise to continuous conflicts in the middle east. Some of the material examined also reflected the allegations of disputable collaborations with Nazi Germany to transfer Jews and material assets. The analysis, which examined not only architectural materials but also bank accounts of the "companies", appalled us in the processes of material, capital, and political transfers exerted onto the development of modernism architecturally. The Max Liebling House presented in the lecture recorded different layers of material history related to the political and economic entanglement of the house as a nexus of the White City's complex history. Weizman illustrated the story of the residents with those of the Jewish students from Bauhaus who were forced to move to Mandatory Palestine. It implied the growth of Tel Aviv in 1920s to 1930s with the import of building materials and structures from Nazi Germany and situated beyond the border of Palestine to the development of Bauhaus modernism across the Sykes-Picot border line. Weizman's alignment as a historian with contemporary digital data techniques discreetly unveiled the diaspora of modern architecture and dynamic movement of modern architecture forced by politics. To rebuild and restore the historic remains, the perspectives of the marginalized, dislocated, and oppressed voices that used to be unheard were now revealed through her analysis. To position architecture's role in the contemporary reality, Weizman answered us to consider how and where architectural material could be assembled and the political regimes behind it. Through emphasizing the consciousness in design with buildings to document conflicts, complexity, and different historical narratives, she further reminded me of architecture as an active agent to echo the physical need and experiential sheltering for those are enduring political injustice and misconduct.

The migration of Bauhaus implied the practice of colonial modernism spreading across the world through the challenges of political reinforcement and historical authenticity. Such complex trajectories were also shown in the entanglements of Josephine Baker's fight against fascism and issues of identity and social relationships. The enchantment with the actress led to Loos's design for her house. Studying from Adolf Loos's design of her house as a media, we were able to ponder Loos's personal life and his design choices because of his hearing disability. Although lacking of detailing and program specificity,

capital, and societal factors. By addressing the physical distance between sites of labor and manufacture and sites of consumption, she guided us to think more about multi-scalar cultural, material, and territorial implications of architecture.

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Weizman and Escobedo had strong consciousness to use different aspects of architecture (materiality, programming, and geopolitical connections to physical and cultural transformation) to capture place and time and uncover conflicts and nuances across borders and actors. The beauty of modernist space couldn't exist without the separation of discrimination, domestic labor, or coercion by political regimes that put those in dirty, precarious, and bad conditions which were usually inaccessible to the rest of the audience. Recognizing the failure of modernism in its neglection of sociocultural environment and diverse range of audience types, both architects addressed the ethical responsibilities to reveal what political driving force was behind the formation of architecture and whether the architecture held the capability to serve for good causes collectively. Though neither of the architects responded directly to the question of what extent to punctuate on the flexibility in the programming of the space, Weizman and Escobedo called for transforming and blurring the boundaries to create more spaces with qualities of "circulating exteriority", which provided chances for collectivity and equality.

Architecture used to be a passive device forced by political regimes or ideologies. Weizman and Escobedo motivate us to consider architecture proactively to participate in global geopolitics and stay genuine to the specific social context and milieu. Architecture is not a permanent monument but cultural bindings that echo the collective memories and histories and project towards a humanistic narrative of equality and unity.

different spaces of a spectrum of sound qualities were purposefully incorporated into the abstract design. The design of such rooms intrigued me for the capabilities to host various types of domestic, social, and political events. Weizman's analysis discussed in the workshop and lecture presented the domestic work of Adolf Loos and the backgrounds and results revealed both the material evidence and the stories behind the secret wars of Josephine Baker. Her illustration and attitude to the universal subject of modernist architecture led me to weigh more considerations of the qualities of the audiences to architecture beyond just the architect's design choice. Relating Loos's design with the universalizing aspect of Bauhaus movement into colonial and imposing design strategies, Weizman demonstrated the sensitivity to understand the cultural and social elements specific to site and the conflicts and stories behind building materials and components to avoid the mistakes of modernism. Thus, personal experiences of design could be more linked to the socially constructed and the narrative of both the past and projected future.

Different approaches to care about the social hierarchy and political complexities across social classes were shown through Frida Escobedo's lecture. From an architectural designer's perspective, Escobedo examined the spaces for domestic labor workers specifically to illustrate the inequalities in Mexican modern architectural design. While Weizman was using digital techniques of the building material to uncover the invisible entanglements of those hidden history and reality in peril conditions, Escobedo explored such invisibility through a series of floor plans of houses and condominiums by other Mexican architects to amplify the discrepancy of the living conditions among different groups of users. Raising the question about the duality of visible and invisible, she highlighted how the spaces of domestic labor were consciously concealed by Mexican modernist architects. She also mentioned recent political changes in Mexico in 2018 changed the balance of forces involved in domestic labor composition and the complicit discrimination against them. She directly encountered the problems of the gendered, classist, and racist configurations in architectural design and encouraged us to deal with such division of social and economic relationships through architectural design. In regards to the question of how the social role of architecture should be to create chances of connection and communication among different social classes, Escobedo pointed out the importance of the awareness to make architectural interventions to recognize and redistribute the problems through circulation flow, structural and tectonic consideration, and materiality of opaqueness and transparency to move the "hidden spaces" into the public realm.

Aside from examining the lack of concern for domestic "reproductive" labor workers among some Mexican modernist architects, Escobedo managed to incorporate both empathy and experience of subjectivity to create more spaces adaptive to multiple uses and to blur the spatial and social boundaries. The interview and analysis about Escobedo's Serpentine Pavilion discussed in the workshop highlighted her intention to create "temporal without being ephemeral and permanent without remaining in place" conditions. I found her Serpentine Pavilion echoing Weizman's attention to the materiality and data that recorded history uniquely by displaying the site of material and spatial redistribution and accumulation and the capacity to witness the forced movements of migrant and refugee. The alignment with the Prime Meridian reminded us of her intention to position architecture in a geopolitical stance and the capability of architecture to encounter issues of global transfer of assets,

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