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AMBRA GADDA
MSAAD 2020

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Unwanted Waters

SEMESTER:

SUMMER 2019

STUDIO TITLE:

BORDERLINE EXTREME MAKEOVERS

INSTRUCTOR:

NEREA CALVILLO

BRAVE NEW WORLD

SEMESTER:

FALL 2019

STUDIO TITLE:

AFTER SHOPPING: SEOUL BUS TERMINAL

INSTRUCTOR:

RICHARD PLUNZ

DRIPPING SHADOWS

SEMESTER:

SPRING 2020

STUDIO TITLE:

THE MAKERGRAPH

INSTRUCTOR:

ADA TOLLA GIUSEPPE LIGNANO

Unwanted Waters

STUDIO TITLE: BORDERLINE EXTREME MAKEOVERS

SEMESTER: SUMMER 2019

GROUP: AMBRA GADDA - CJ WANG

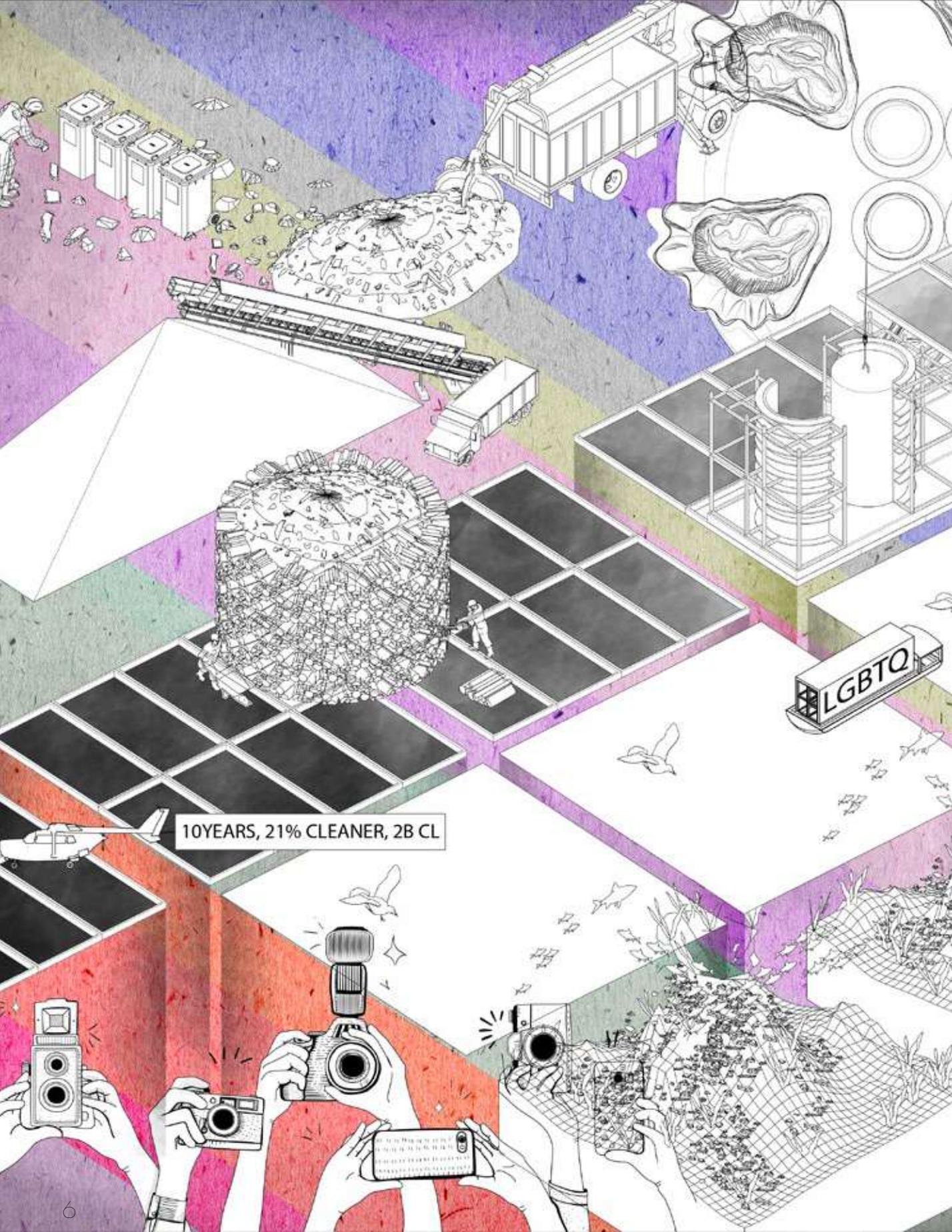
INSTRUCTOR: NEREA CALVILLO

UNWANTED WATERS AIMS TO PROTECT AN UNWANTED FISH SPECIES THAT CURRENTLY POPULATE THE HUDSON RIVER. THESE SPECIES HAVE BEEN MUTATED BY HUMAN-CAUSED POLLUTION RESULTING FROM THE REMOVAL OF AN UNWANTED COMMUNITY THAT PREVIOUSLY INHABITED THE AREA. THROUGHOUT THE HISTORY OF HUDSON RIVER PARK, SEVERAL ENTITIES HAVE BEEN LABELED “UNWANTED”.

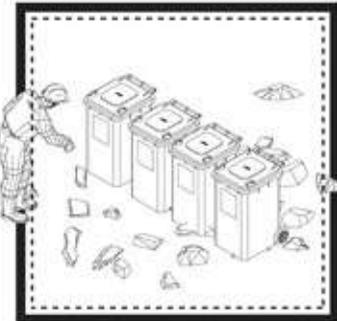
THIS PROJECT AIMS TO REVIVE THE MEMORY OF A FORMERLY UNWANTED COMMUNITY- THE LGBTQ COMMUNITY- TO CREATE AN ENVIRONMENT FOR UNWANTED SPECIES THAT RELIES ON THE REUSE OF UNWANTED WASTE FROM THE CITY.

THROUGH THE PROCESS OF BURNING, OYSTER WASTE IS TRANSFORMED INTO A NEW MATERIAL -CALCIUM DIOXIDE- THAT CAN BE CAST AND RETURNED TO THE WATER TO REMOVE POLLUTANTS. OUR PROJECT EXPANDS THIS CHEMICAL PROCESS INTO THE LANDSCAPE TO CREATE A DIFFERENT “NATURE.”

UNWANTED OYSTER SHELLS FROM THE CITY ARE BURNED AND CAST INTO QUEER STATUES THAT REMEDIATE WATER POLLUTION. THE LANDSCAPE LOCATED ABOVE THE WATER IS USED TO CREATE A NEW ONE BELOW.



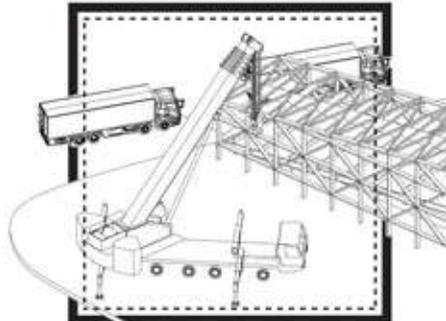
10YEARS, 21% CLEANER, 2B CL



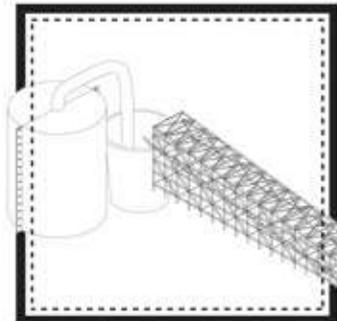
DISCARED OYSTER



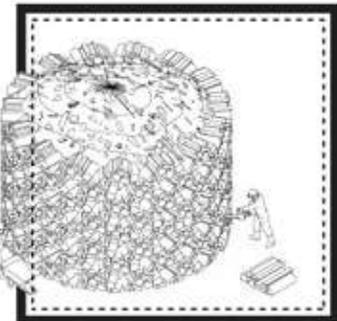
COLLECTING OYSTER WASTE



WASH OYSTER WASTE



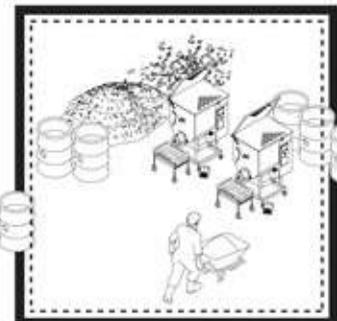
GRIND OYSTER WASTE



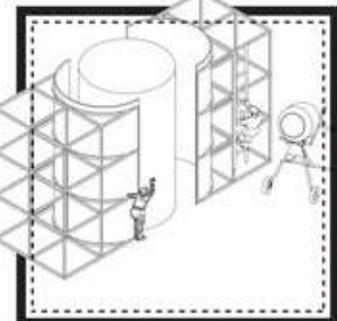
PREPARE THE PIT TO BURN THE SHELLS



BURN OYSTER SHELLS



MIX BURNED SHELLS WITH CLAY



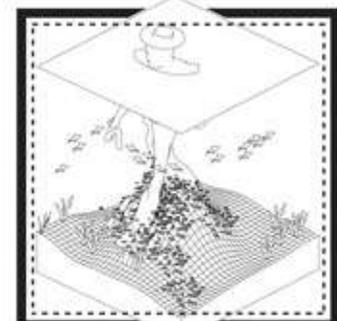
CAST THE MATERIAL



REMOVE THE CAST



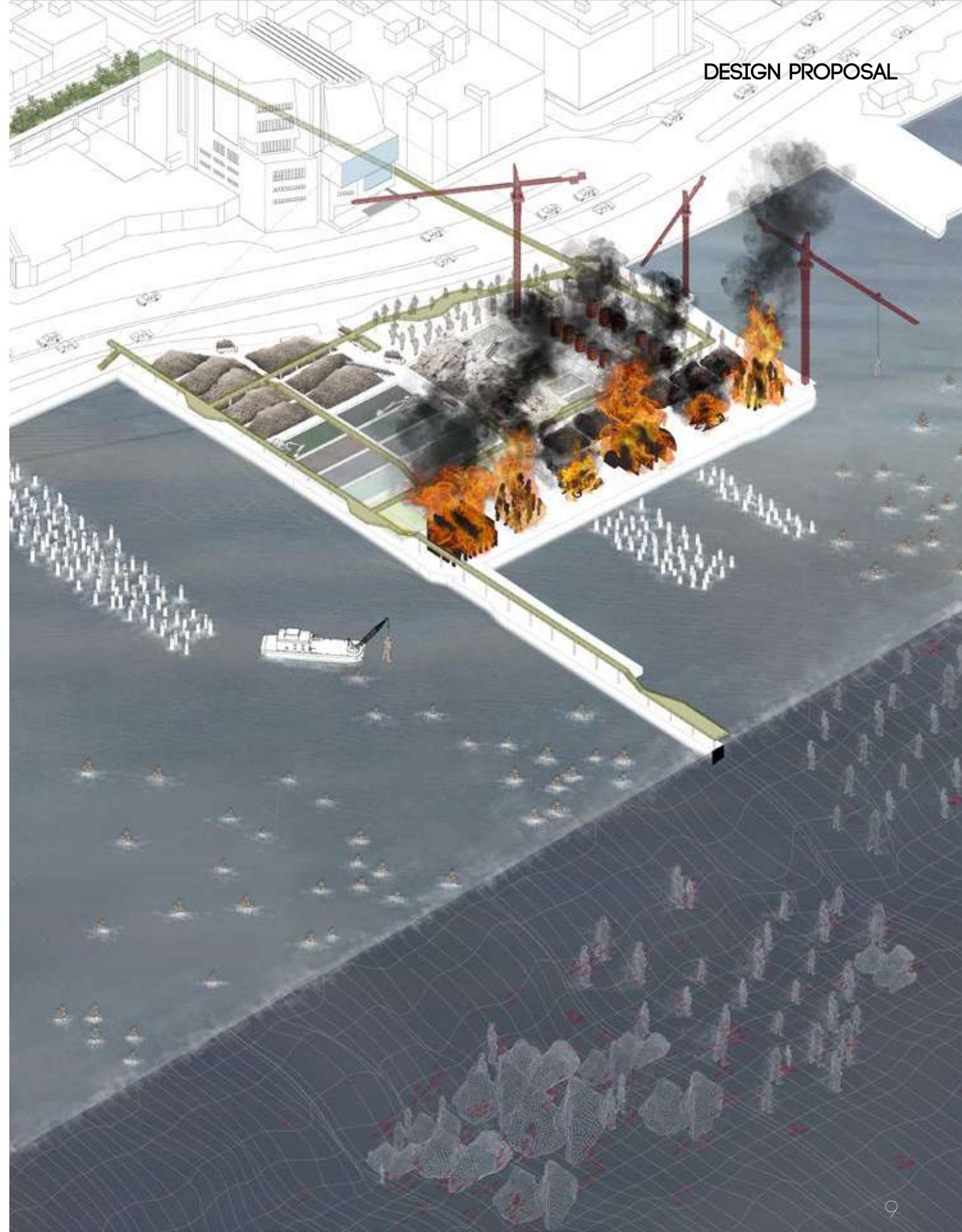
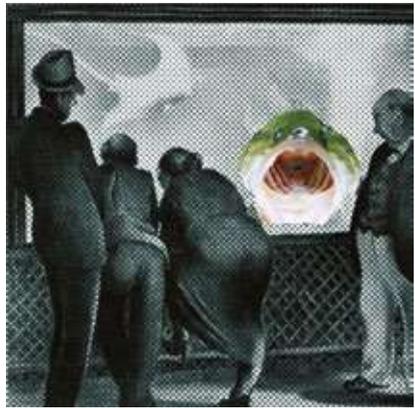
PLACE STATUES IN THE WATER



STATUES START TO DISSOLVE

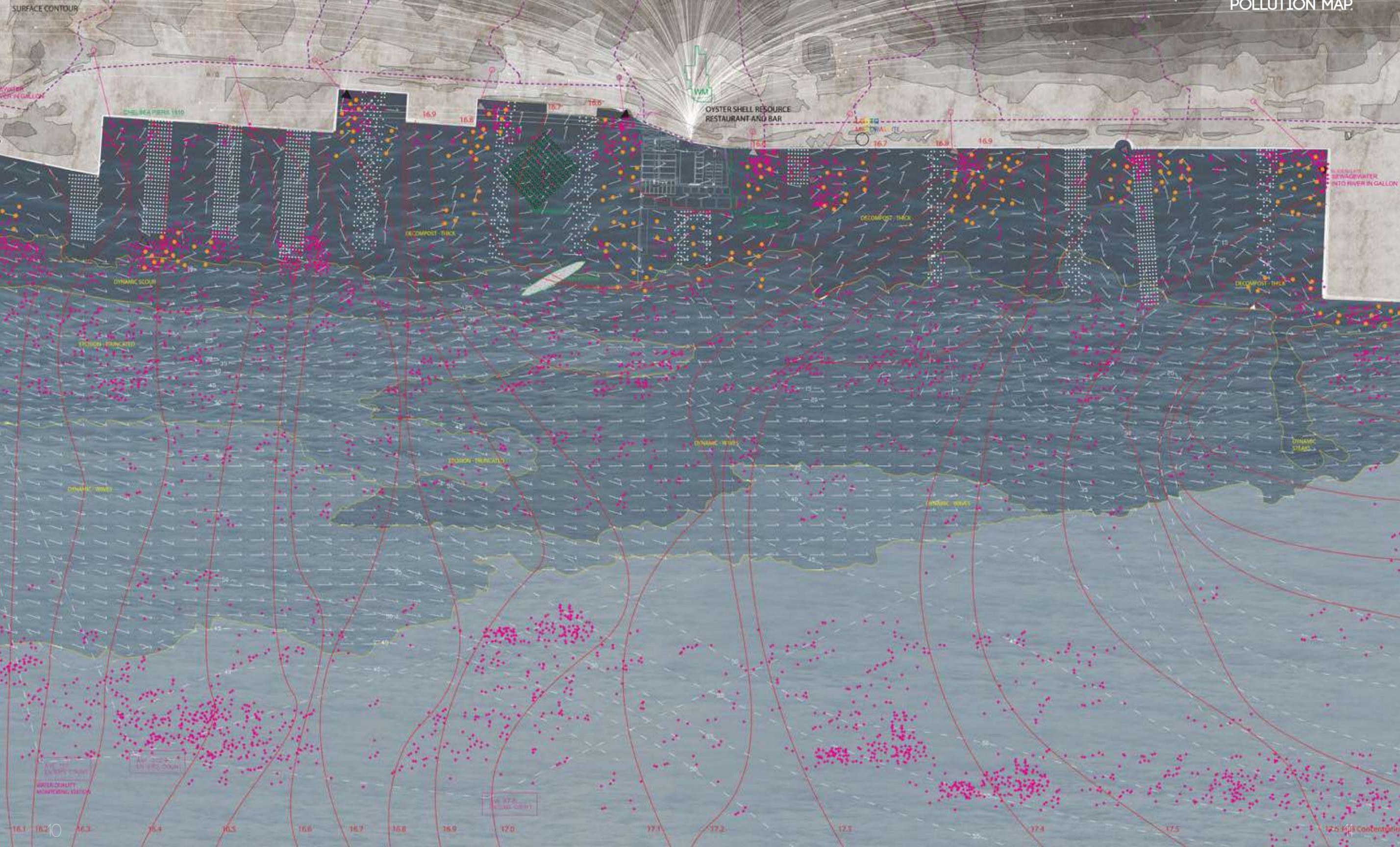


TOTAL EROSION



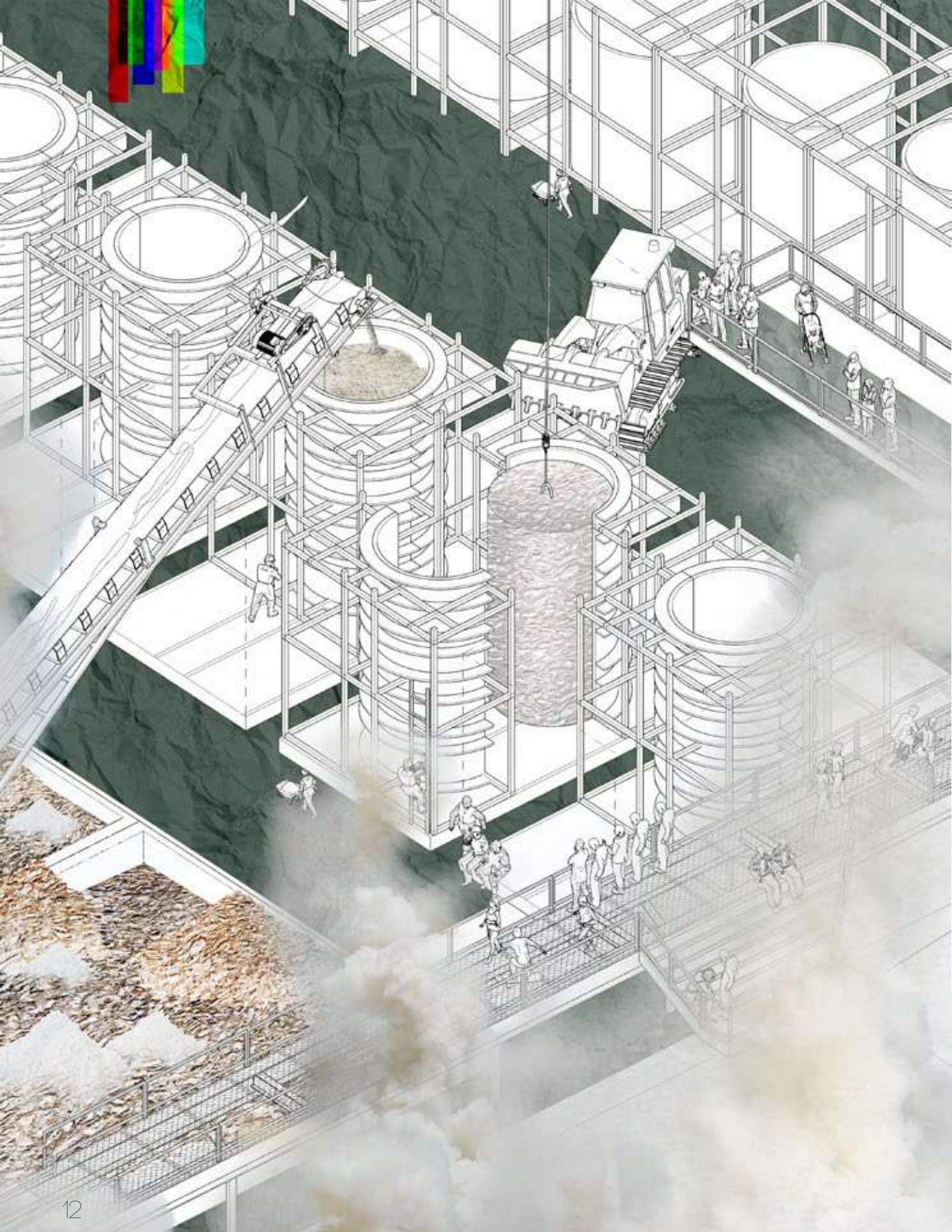
DESIGN PROPOSAL

POLLUTION MAP

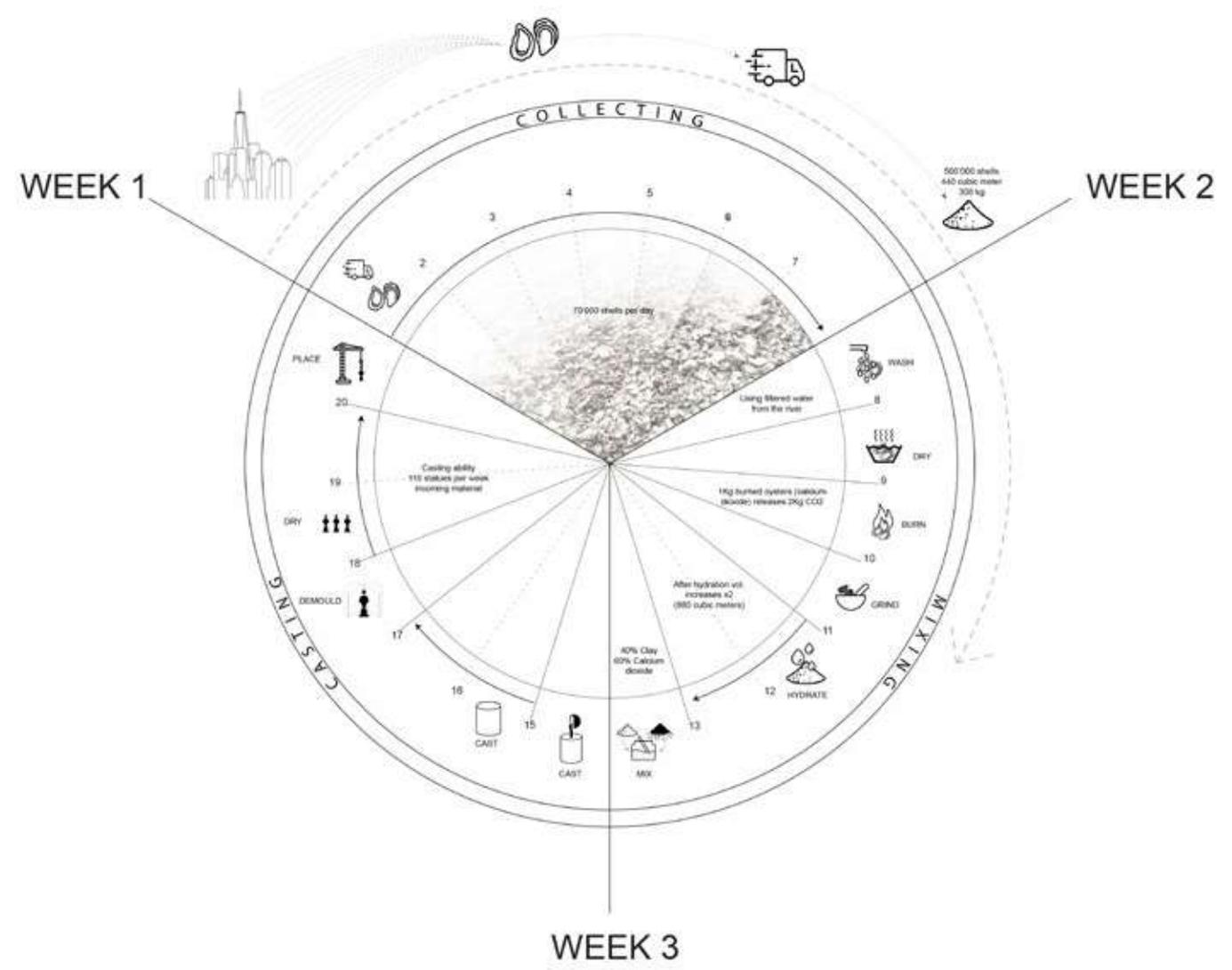


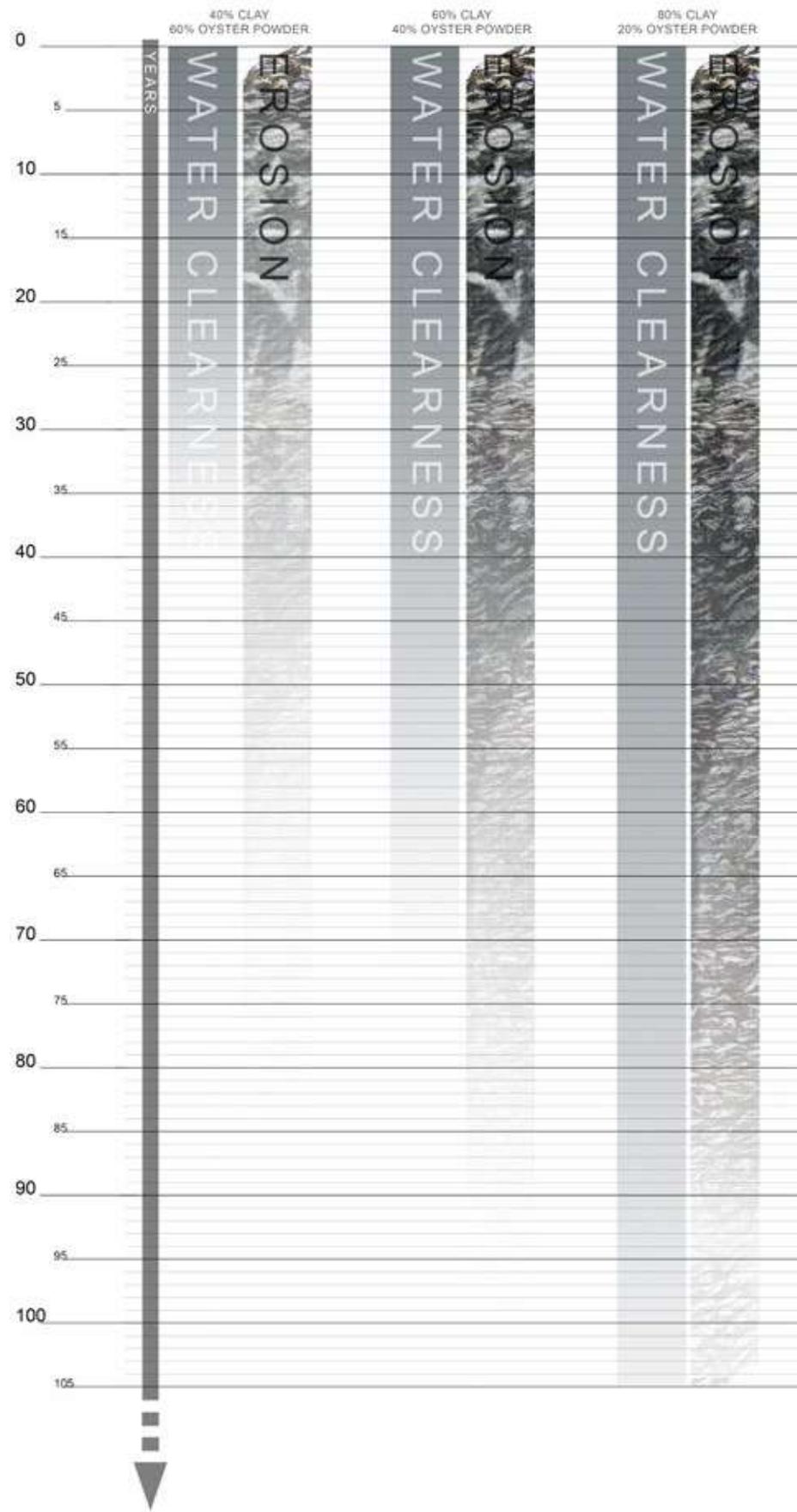
16.3 16.2 16.1

17.0 17.1 17.2



PRDUCTION PROCESS





EROSION PROCESS











BRAVE NEW WORLD

STUDIO TITLE: AFTER SHOPPING: SEOUL BUS TERMINAL

SEMESTER: FALL 2019

GROUP: AMBRA GADDA - AKI YU

INSTRUCTOR: RICHARD PLUNZ

THIS PROJECT AIMS TO CREATE A NEW CHALLENGING EXPERIENCE FOR THE PUBLIC AND CREATIVE INDUSTRY.

IT INVESTIGATES HOW TO CREATE A NEW INTERACTIVE EXPERIENCE THAT CAN ENGAGE THE PUBLIC.

IN OUR UNDERSTANDING, THE “NEW SHOPPING” SHOULD BE MORE FOCUSED ON SELLING EXPERIENCES RATHER THAN JUST SELLING MATERIAL GOODS. WE PROPOSE TO ATTRACT AN AUDIENCE BY PROVIDING AN ENGAGING SPACE THAT IS INTERACTIVE, DYNAMIC, AND EXPERIENTIAL.

IN THIS “NEW WORLD” WE MEAN TO BLEND THE AUDIENCE WITH THE OVERALL PERFORMANCE; THE AUDIENCE BECOMES PART OF THE EXHIBITION AND THE EXHIBIT BECOMES PART OF THE AUDIENCE.

WE ARE DESIGNING A SPACE FOR ARTISTS THAT PROVIDES WORKING STUDIOS AT NO COST TOGETHER WITH SOCIAL MEDIA EXPOSURE,

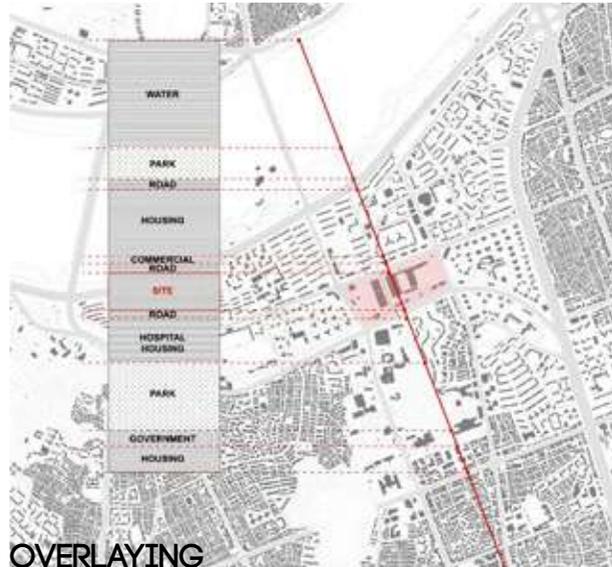
ADDRESSING THE CRISIS OF GALLERIES, WHILE PROVIDING A NEW ART PLATFORM.

THE SITE IS LOCATED IN THE HEART OF GANGNAM SEOUL, IN A VERY DENSE REDEVELOPING RESIDENTIAL NEIGHBORHOOD. ITS CURRENT MAIN FUNCTION IS A BUS TERMINAL, THE BIGGEST AND BETTER CONNECTED IN SOUTH KOREA. OVER THE YEARS THE STRATIFICATION OF DIFFERENT PROGRAMS ADD TO THE SITE AN INCREDIBLE COMPLEXITY ABOVE AND UNDERNEATH THE GROUND.

THE OVERLAYING OF THREE SUBWAY LINES AND THE PRESENCE IF ONE OF THE BIGGEST UNDERGROUND SHOPPING MALLS IN SOUTH KOREA, PROVIDE TO THE AREA AN INCREDIBLE UNDERGROUND LIFE, TURNING THE SITE INTO AN ISLAND ON THE GROUND LEVEL, COMPLETELY DISCONNECTED WITH THE SURROUNDING RESIDENTIAL FABRIC.



WALKABILITY



OVERLAYING



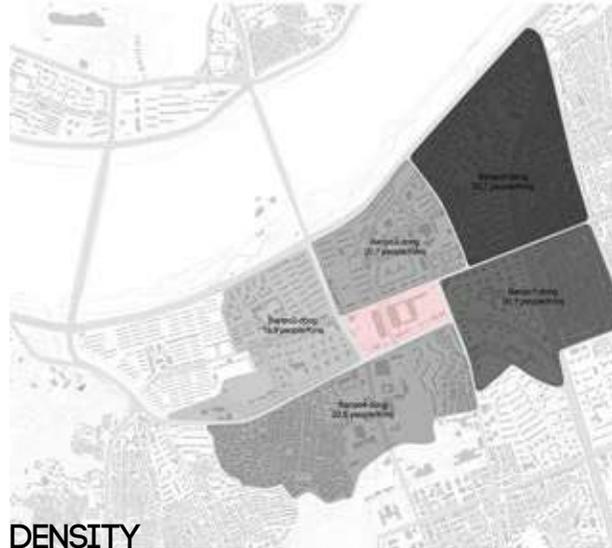
GREEN LINK



INFRASTRUCTURE

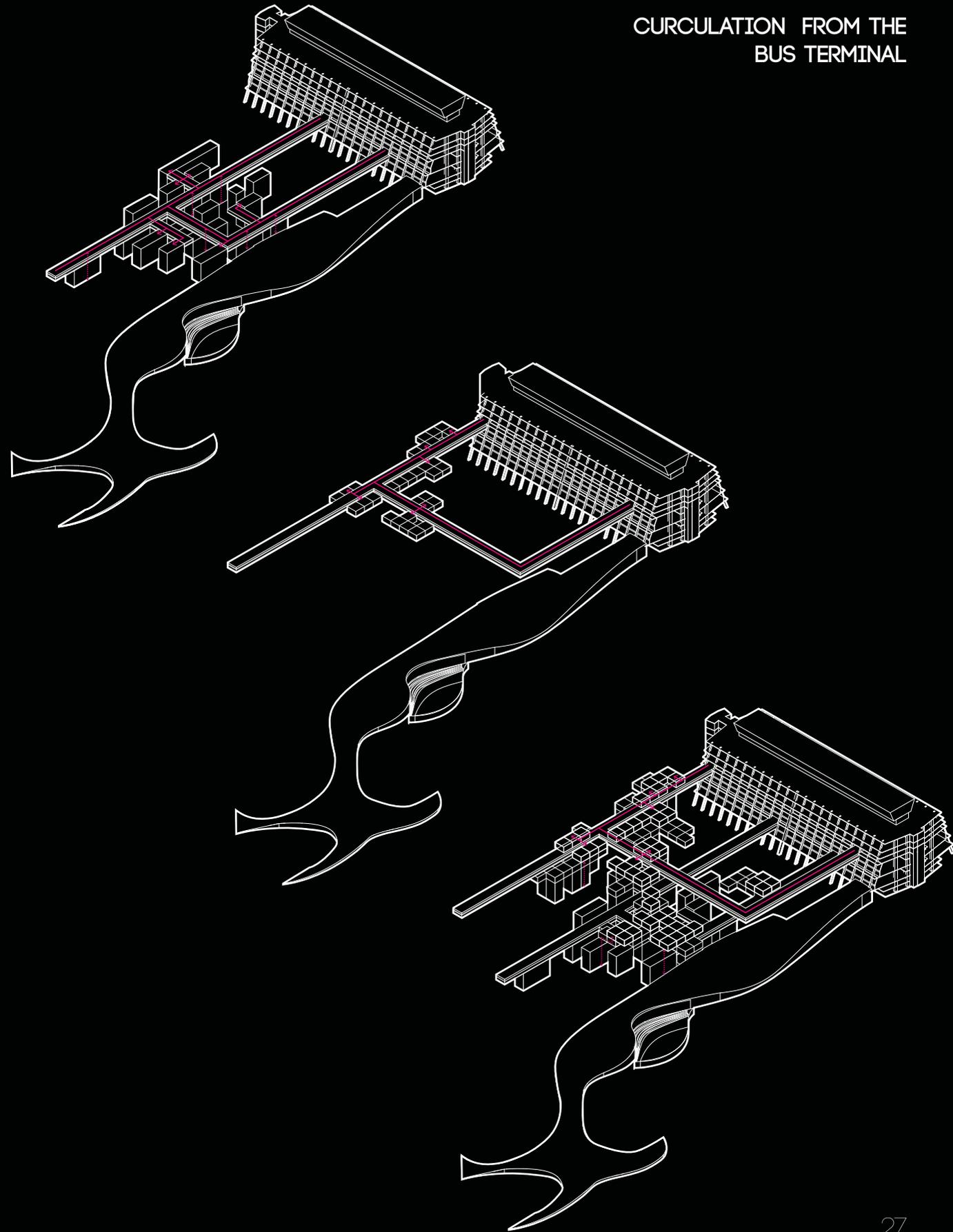


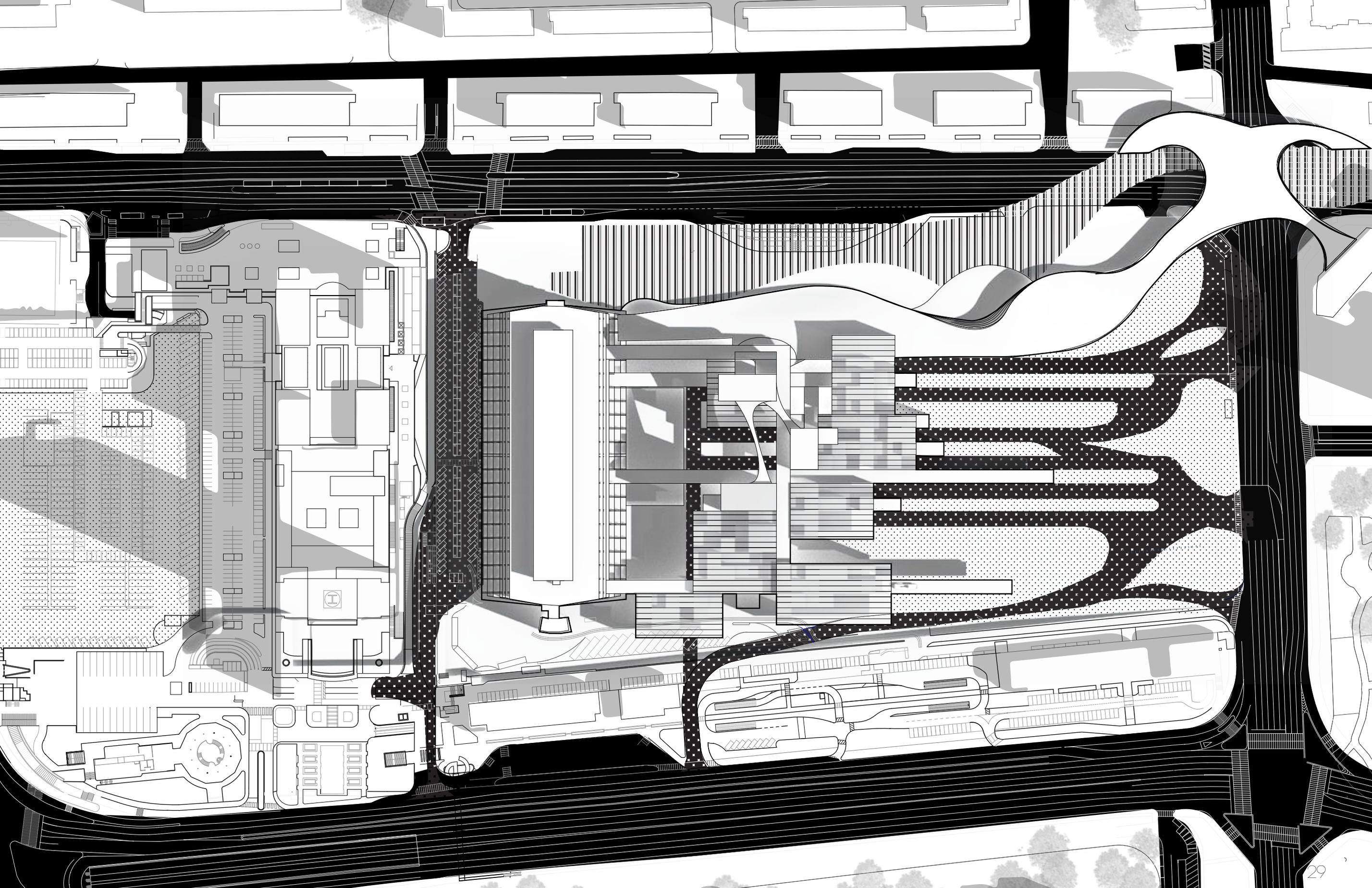
REDEVELOPMENT

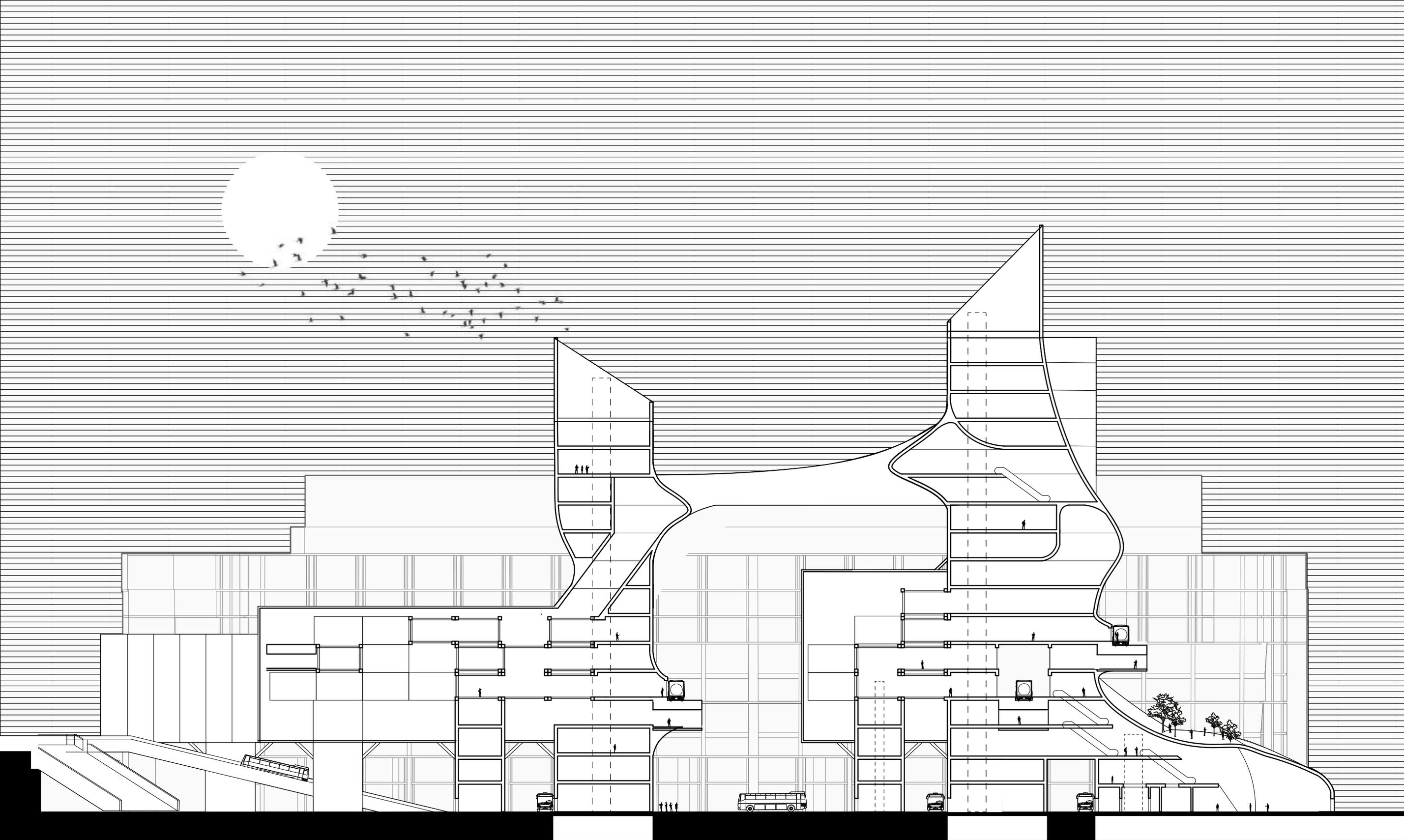


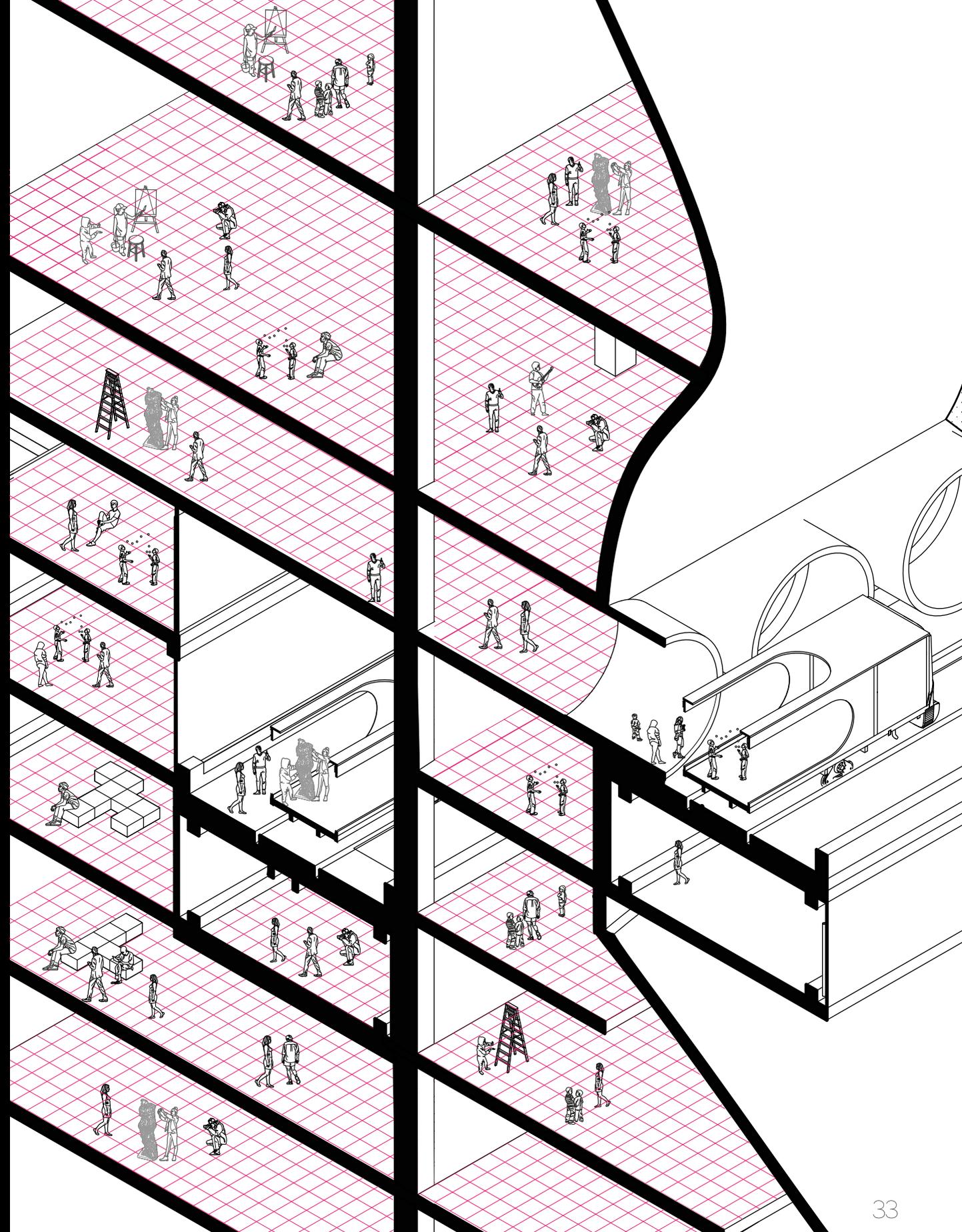
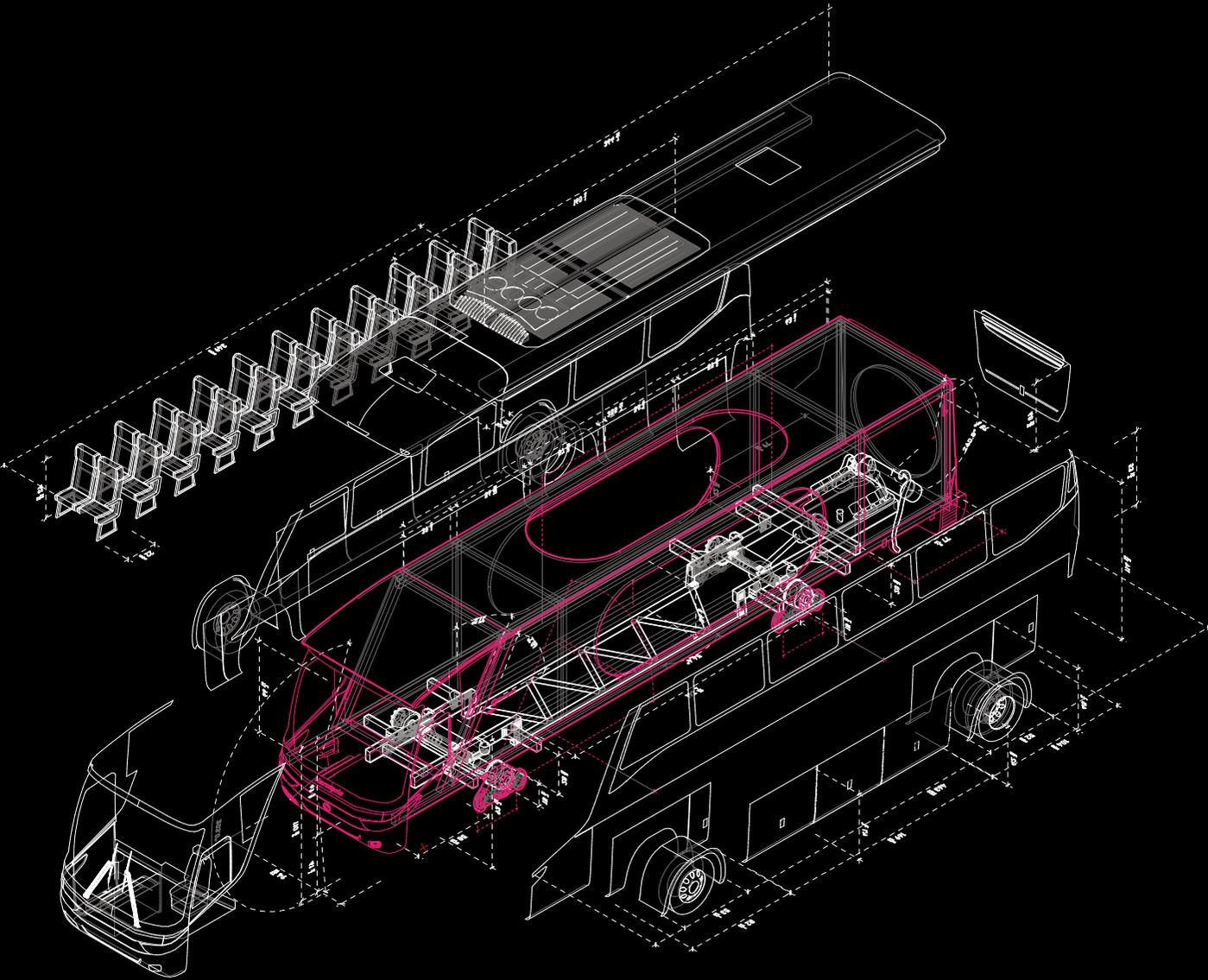
DENSITY

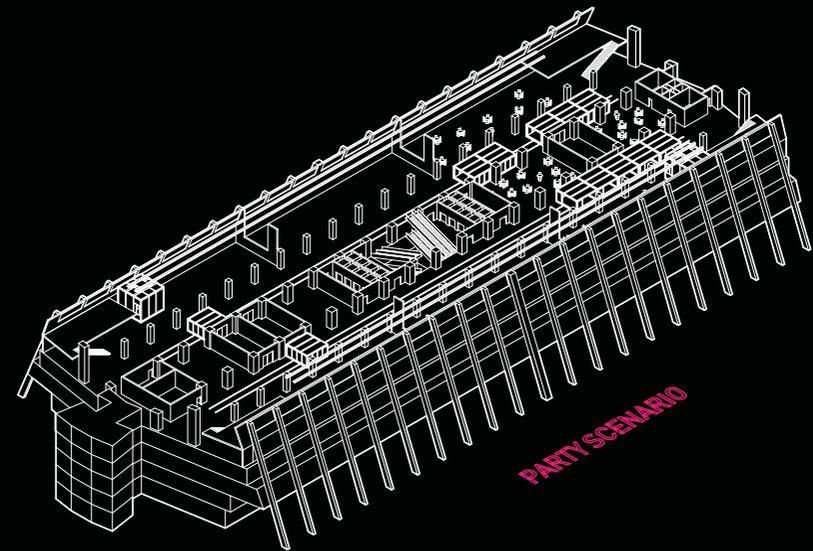
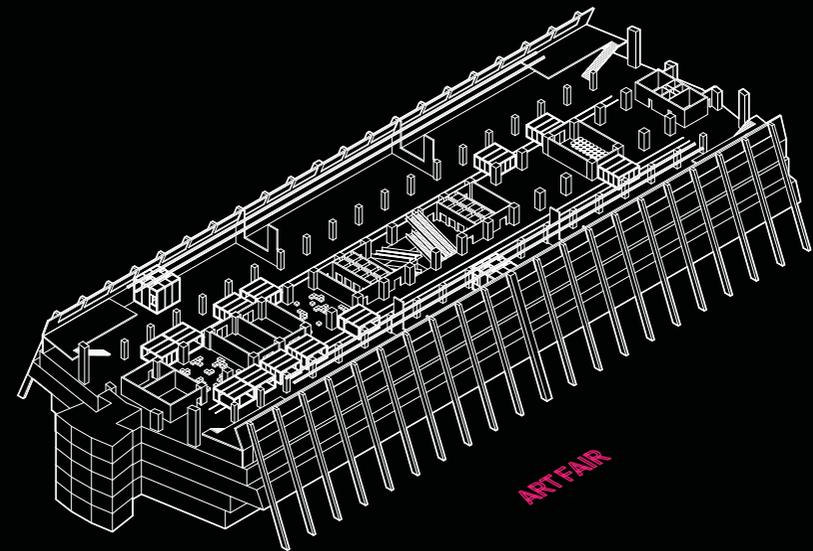
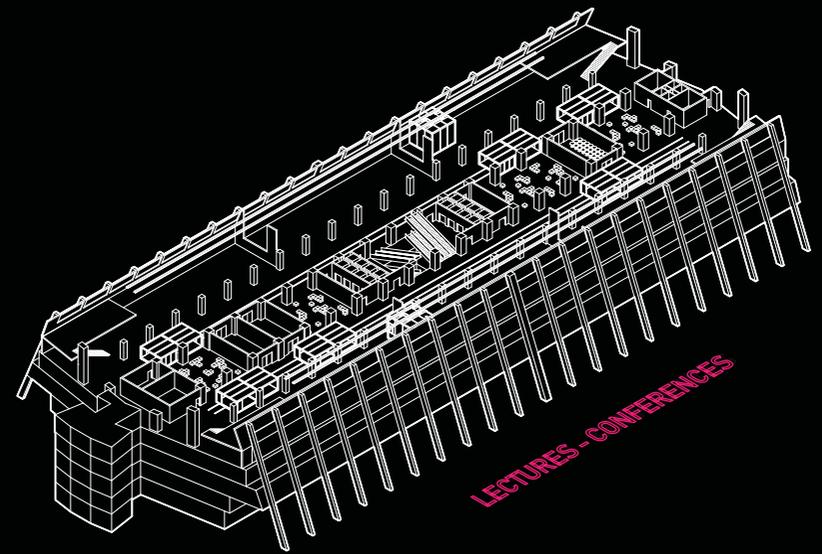
CURCULATION FROM THE BUS TERMINAL

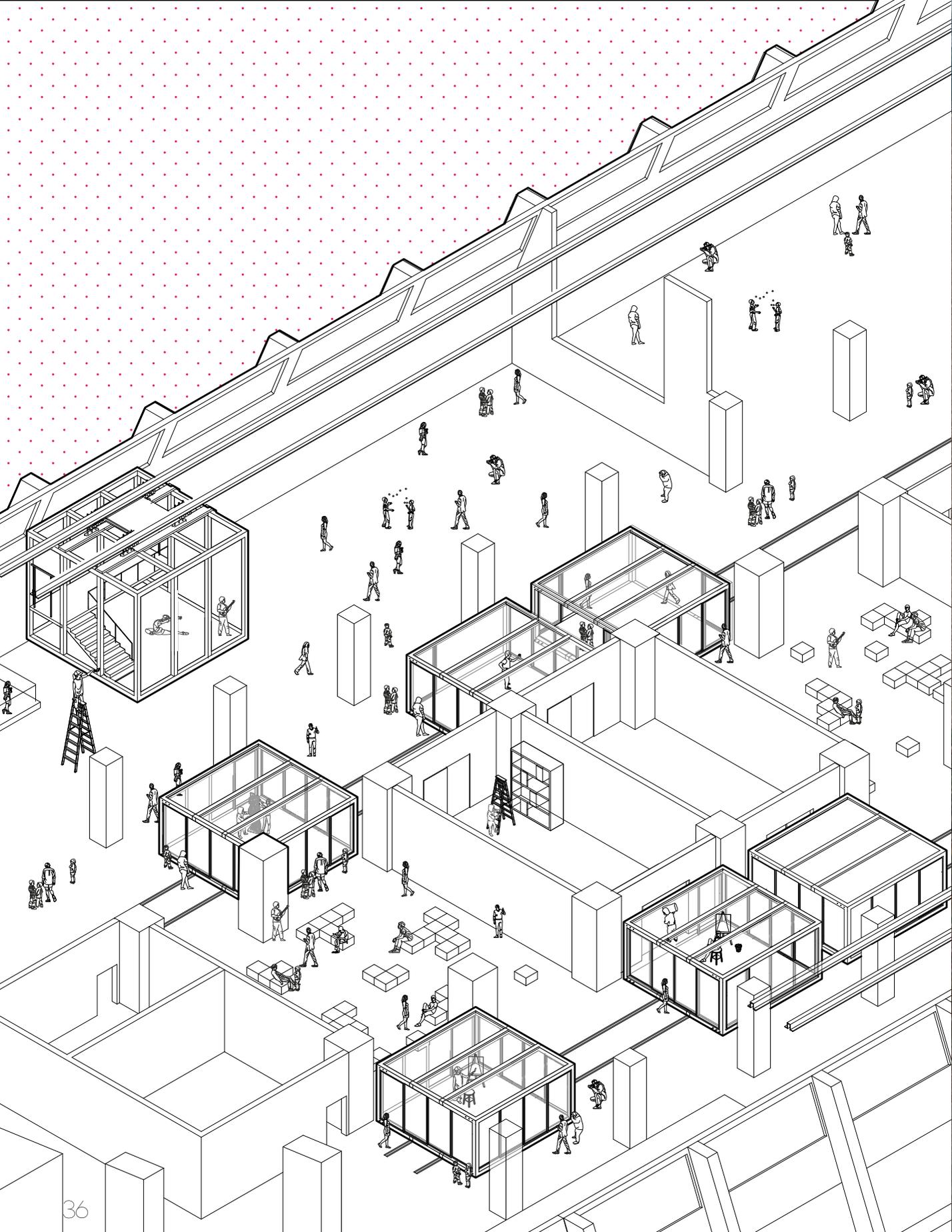


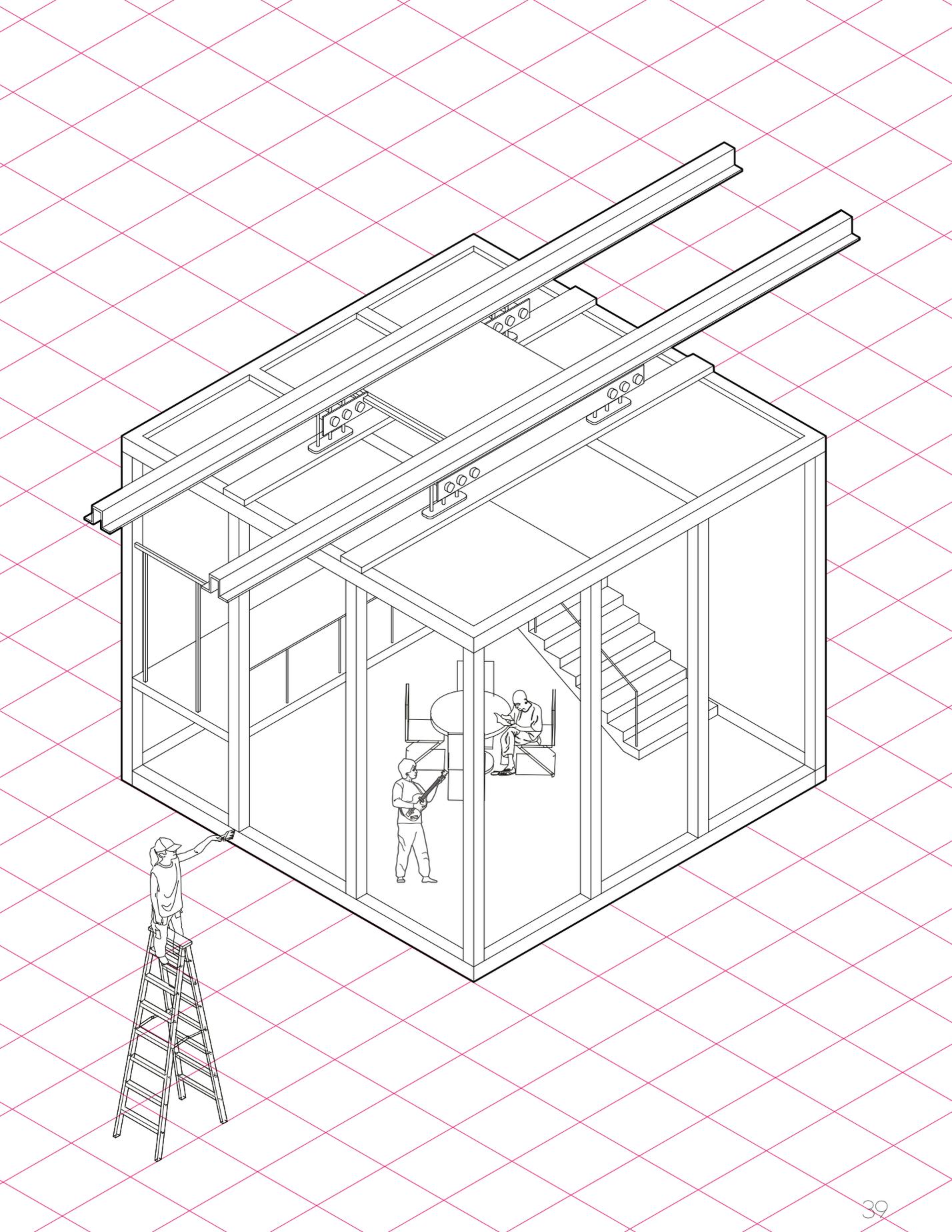
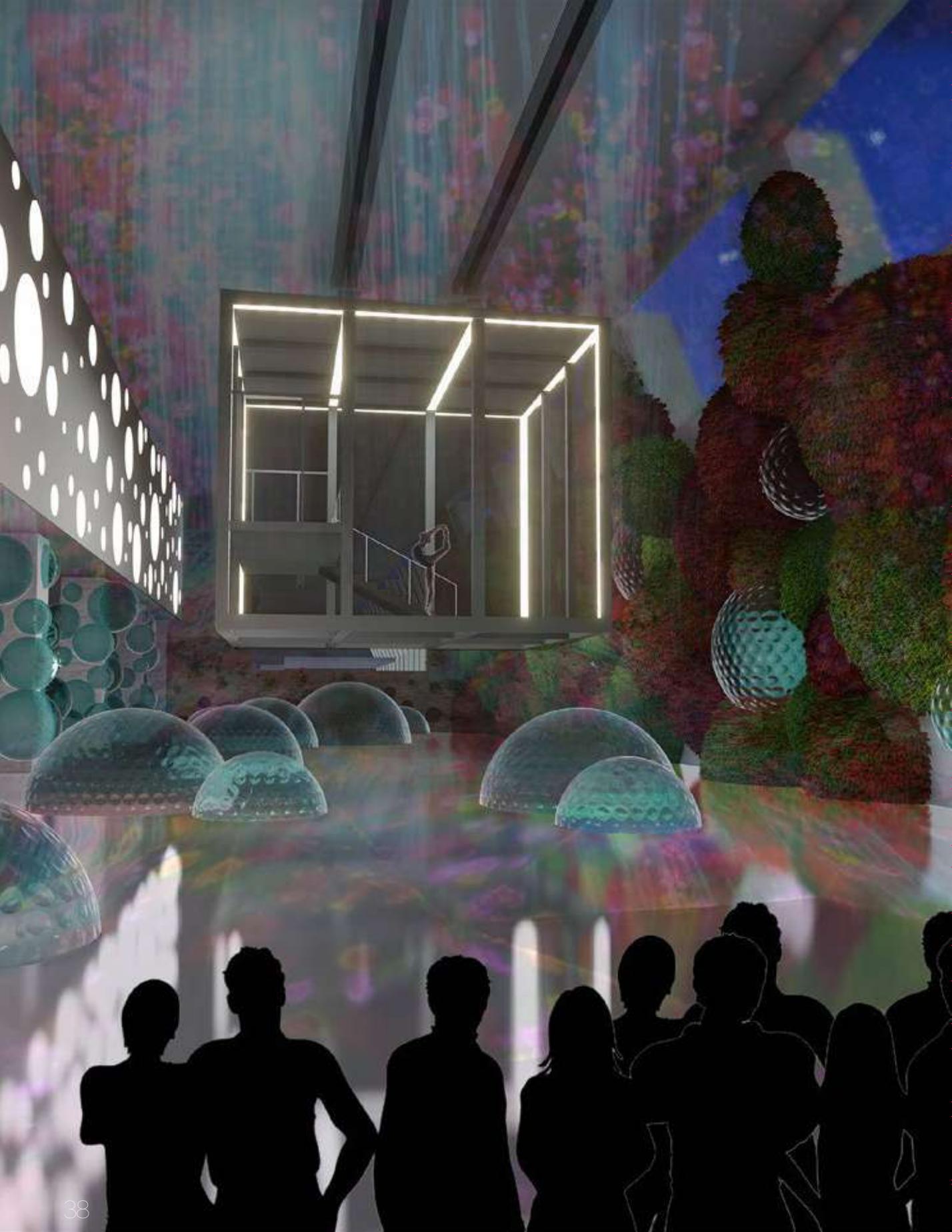














DRIPPING SHADOW

STUDIO TITLE: THE MAKERGRAPH
INDIVIDUAL STUDIO

SEMESTER: SPRING 2020

INSTRUCTOR: ADA TOLLA - GIUSEPPE LIGNANO



GOCCE D'OMBRA
AMBRA GADDA

INTRODUCTION

A BOOK WITH NO CHAPTERS, NO DIVISIONS, NO LABELS, CHAOTIC BUT ORGANIZED, A BOOK THAT IS NOT A BOOK BUT A RECORDED STREAM OF CONSCIOUSNESS; A JOURNEY THAT STARTS ON THE SURFACE ONLY TO GO DEEPER INTO OBSESSIONS I NEVER THOUGHT EXISTED IN MY MIND.

THAT IS A STORY THAT GOES BACK AND FORTH, STARTING NOWHERE AND ENDING SOMEWHERE OR MAYBE THERE IS NO STARTING POINT AS IT HAS NO END. AS PAGES GO BY, I ACKNOWLEDGE TO MYSELF, OVER AND OVER THAT THERE COULD NOT HAVE BEEN A BETTER WAY TO PHOTOGRAPH MY JOURNEY OF THE PAST MONTHS.

THIS PIECE WANTS TO BE A JOURNEY, SOMETIMES PICTURESQUE, SOMETIMES UNCOMFORTABLE AND ALMOST DARK, A JOURNEY CLOSELY PORTRAYING MY FEELINGS AND MY EXPERIENCES OF THESE PAST FEW MONTHS.

AS I KEPT ON WORKING ON WHAT I FELT WAS RIGHT, PHOTOGRAPHING, PAINTING, MAKING, SOMETIMES I FELT MYSELF LOST INTO THE WORK, NOT UNDERSTANDING COMPLETELY WHAT I WAS PRODUCING AS I WAS DOING IT, REALIZING ONLY LATER ON. ONCE THE REALIZATION OF FULFILLMENT HIT ME, I STEPPED BACK AND LOOK AT WHAT I PRODUCED, REALIZED THAT IT JUST FELT RIGHT, UNDERSTANDING THAT MY INSTINCT OPENED UP SOME DOORS THAT WERE ALWAYS LOCKED.

I STARTED BY OBSERVING THE WORLD AROUND ME, LOOKING FOR FASCINATING THINGS, LOOKING AT MY PHONE GALLERY, TO SEE WHAT CAUGHT MY INTEREST, WHAT I RECORDED, WHAT WAS THE HIDDEN PATH THAT MY MIND WOULD FOLLOW WHILE DISCOVERING ITS SURROUNDINGS. IT TOOK A WHILE, BUT AFTER PUTTING ON THE SIDE THE PART OF ME THAT WAS TRAINED AS AN ARCHITECT FOR MANY YEARS, I STARTED RECOGNIZING THE PATTERN OF OBSESSIONS, UNDERSTANDING WHAT WAS THE DIRECTION I SHOULD HAVE TAKEN: WATERDROPS.

THE BEAUTY AND THE TENSION OF A WATER DROP IS HERE DOCUMENTED AND PUSHED TO ITS EXTREME. MY OBSERVATION STARTED FROM THE RAIN, FROM WATCHING THE MESMERIZING PATTERN DRAWN ON THE WINDOW WHEN MILLIONS OF DROPS DISPOSE THEMSELVES ON THE GLASS, SOMETIMES TOUCHING EACH OTHER AND FALLING, SOMETIMES BEING SUSPENDED AND DISTANT ALMOST LIKE GRAVITY DOES NOT WORK FOR THEM.

FLIPPING THROUGH THE PAGES IS QUITE CLEAR HOW FAR THIS SIMPLE OBSERVATION TOOK ME, HOW DEEP MY OBSESSION BECAME, HOW MY WAY OF LOOKING AT THINGS CHANGED AND STARTED TO ENGAGE WITH DEEPER PREOCCUPATIONS, DEEPER THOUGHTS AND SENSATIONS ALSO AFFECTED BY THE WEIRD TIMES WE ARE ALL LIVING.























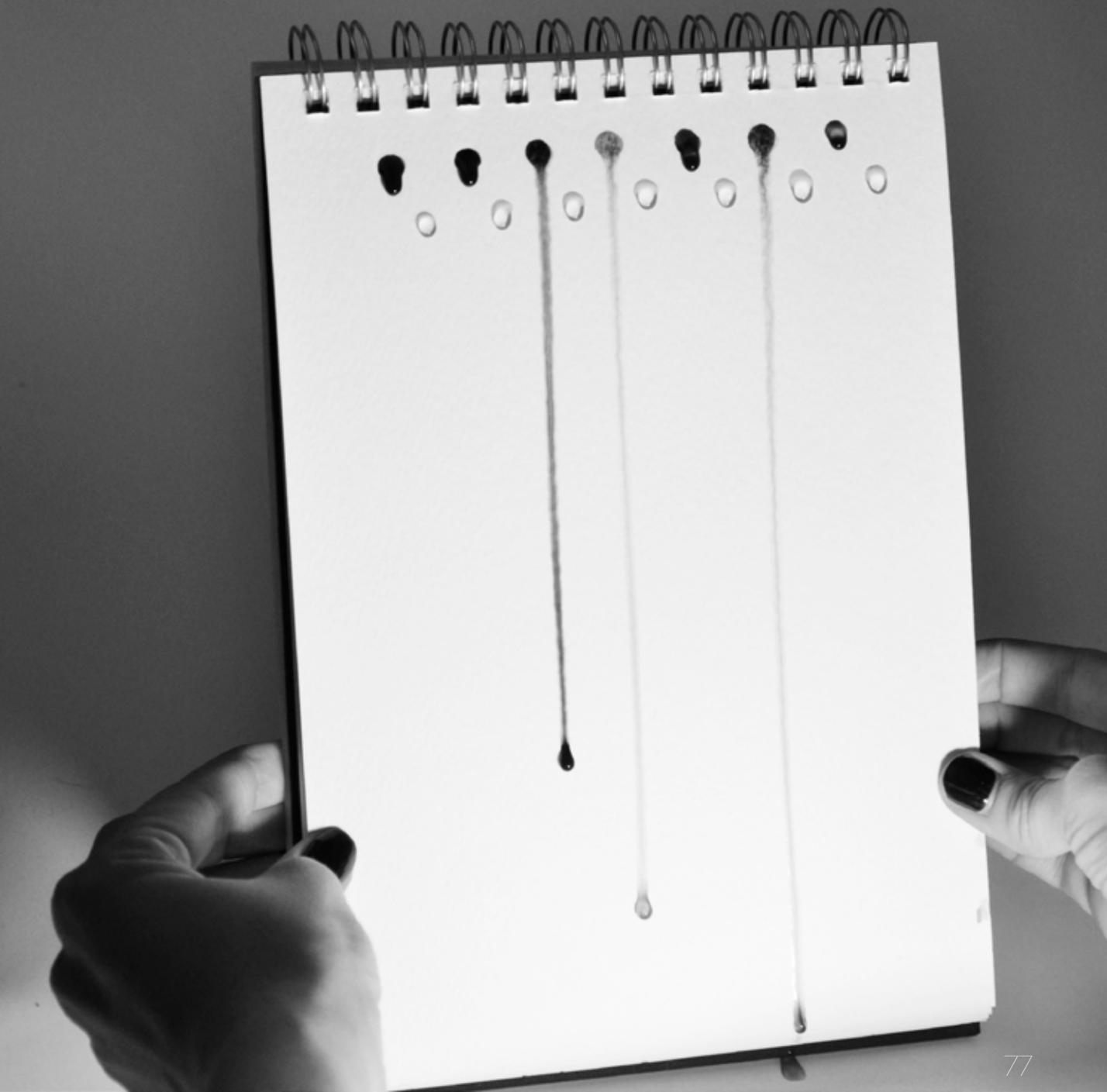
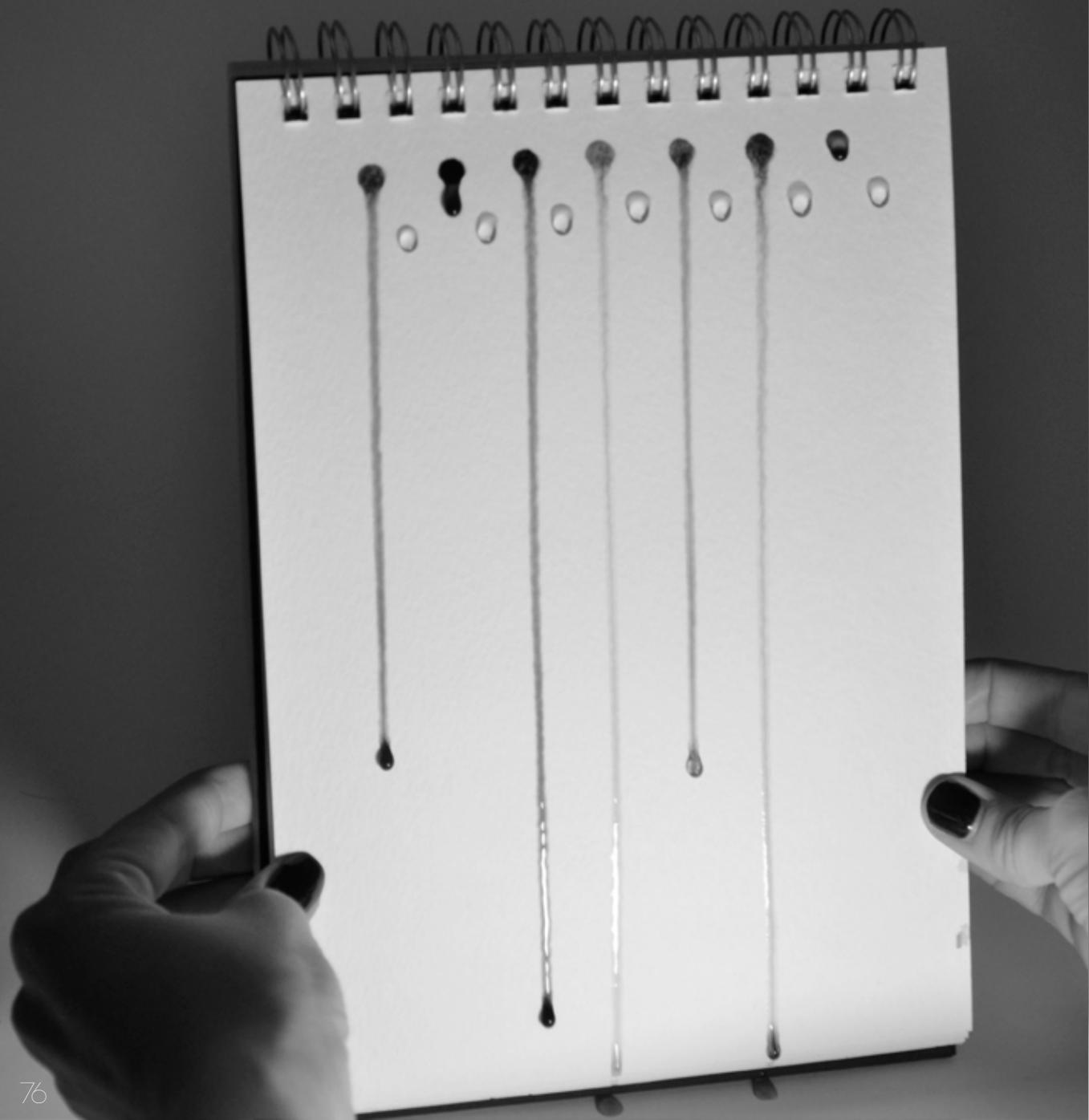










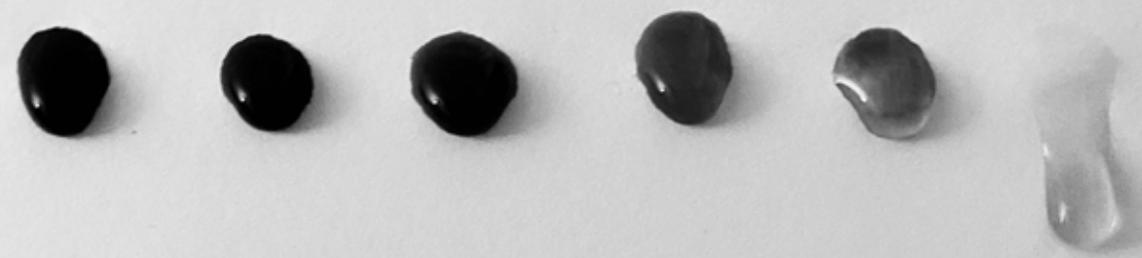


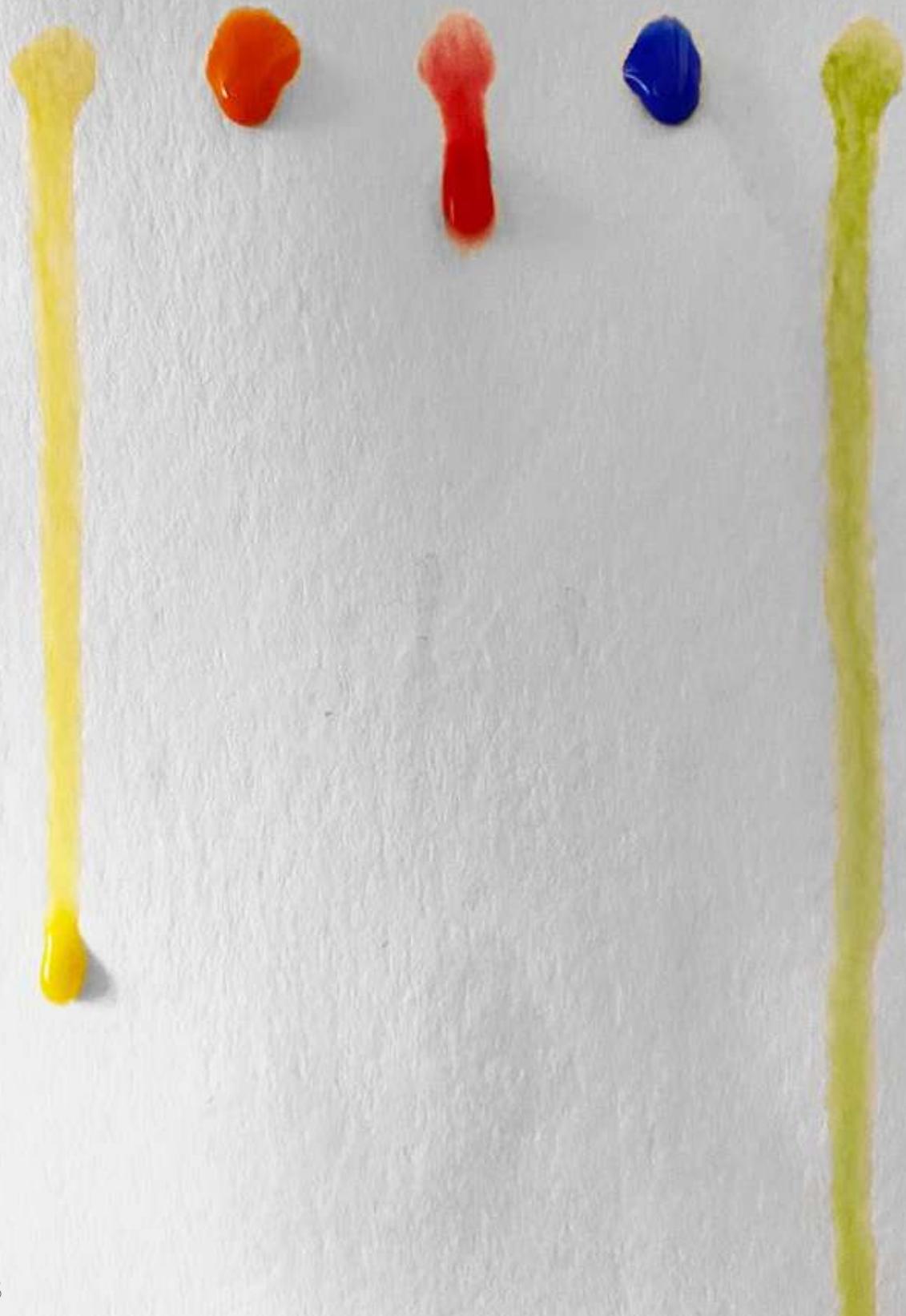


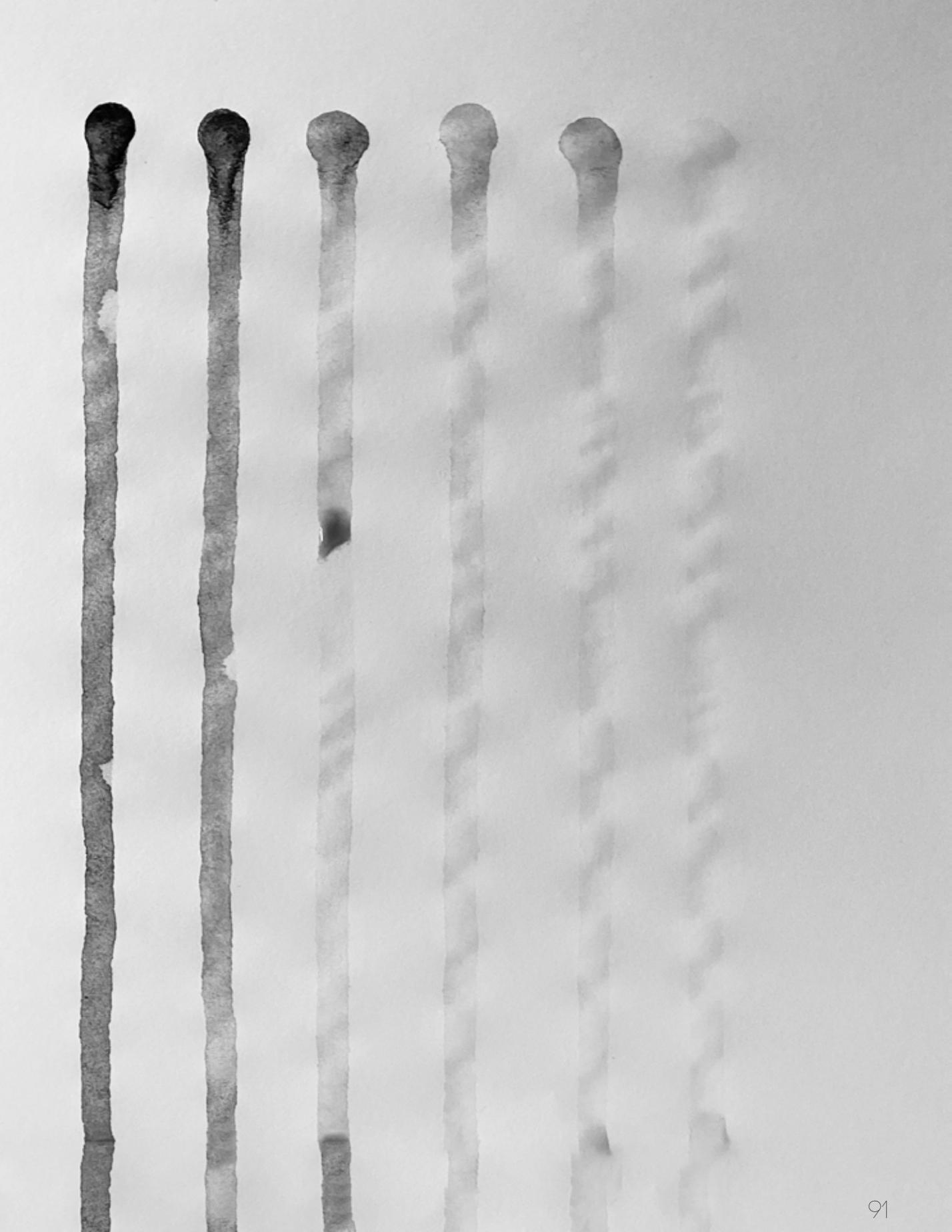
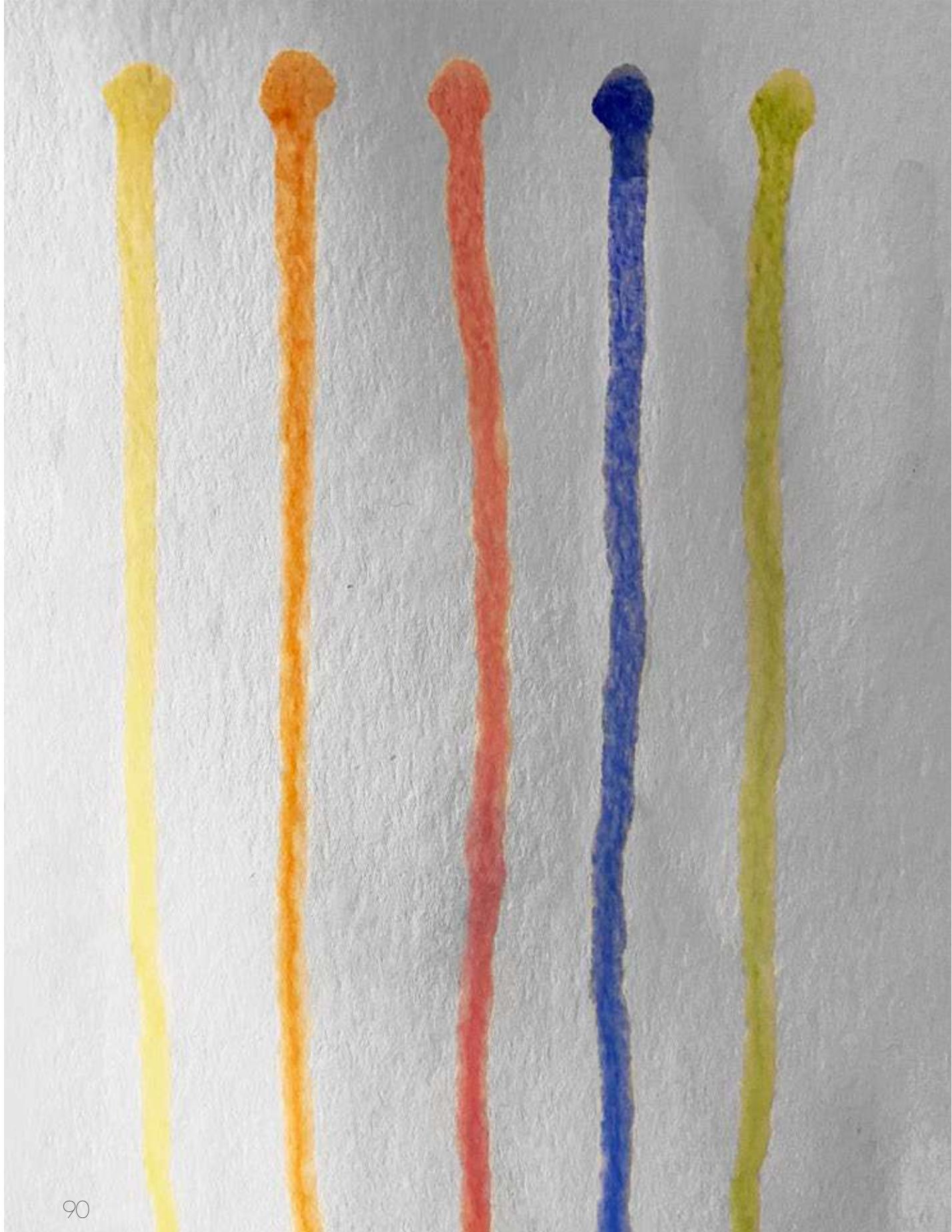


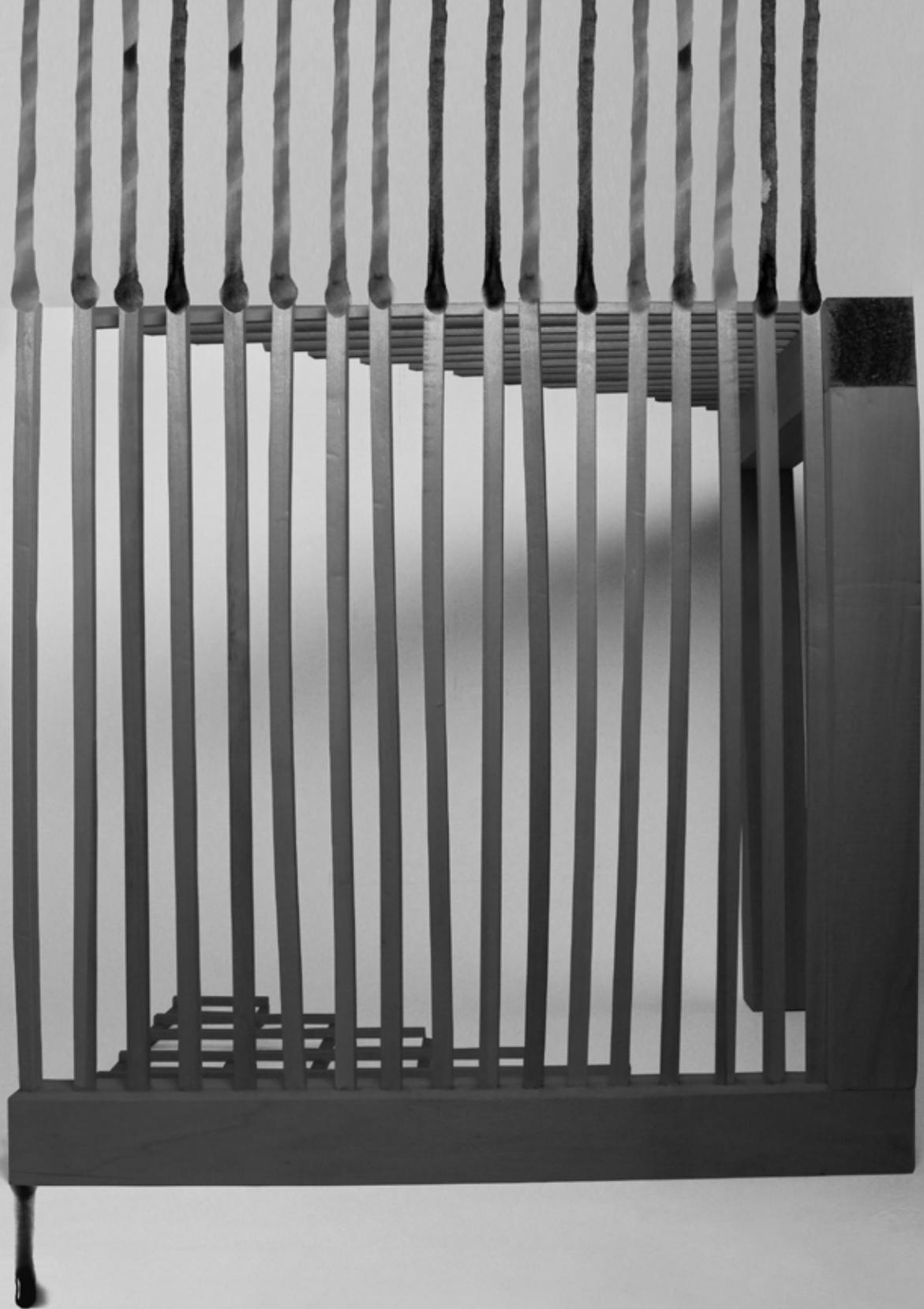
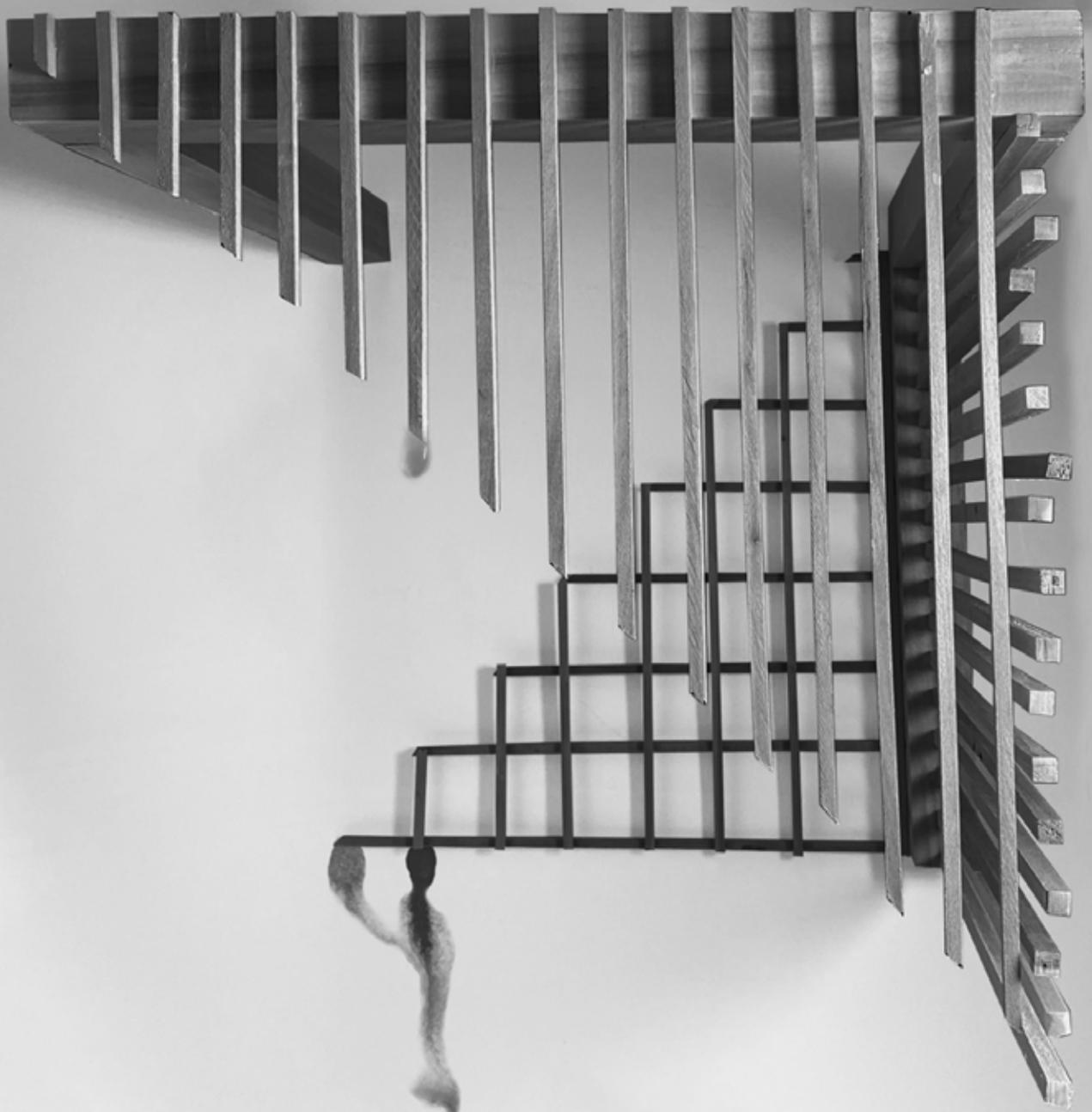
















PAINING DROPS BECOME PAINTING SHADOWS,
THE OBJECTS BECOME SIDE CHARACTER OF A
BIGGER PLAY, WHERE SHADOWS PROJECTED ARE
THE MAIN PROTAGONIST.
THERE ARE TWO REALITIES, THE ONE WE ALL SEE
AND HIDDEN ONE THAT HAS TO BE SHOWN.

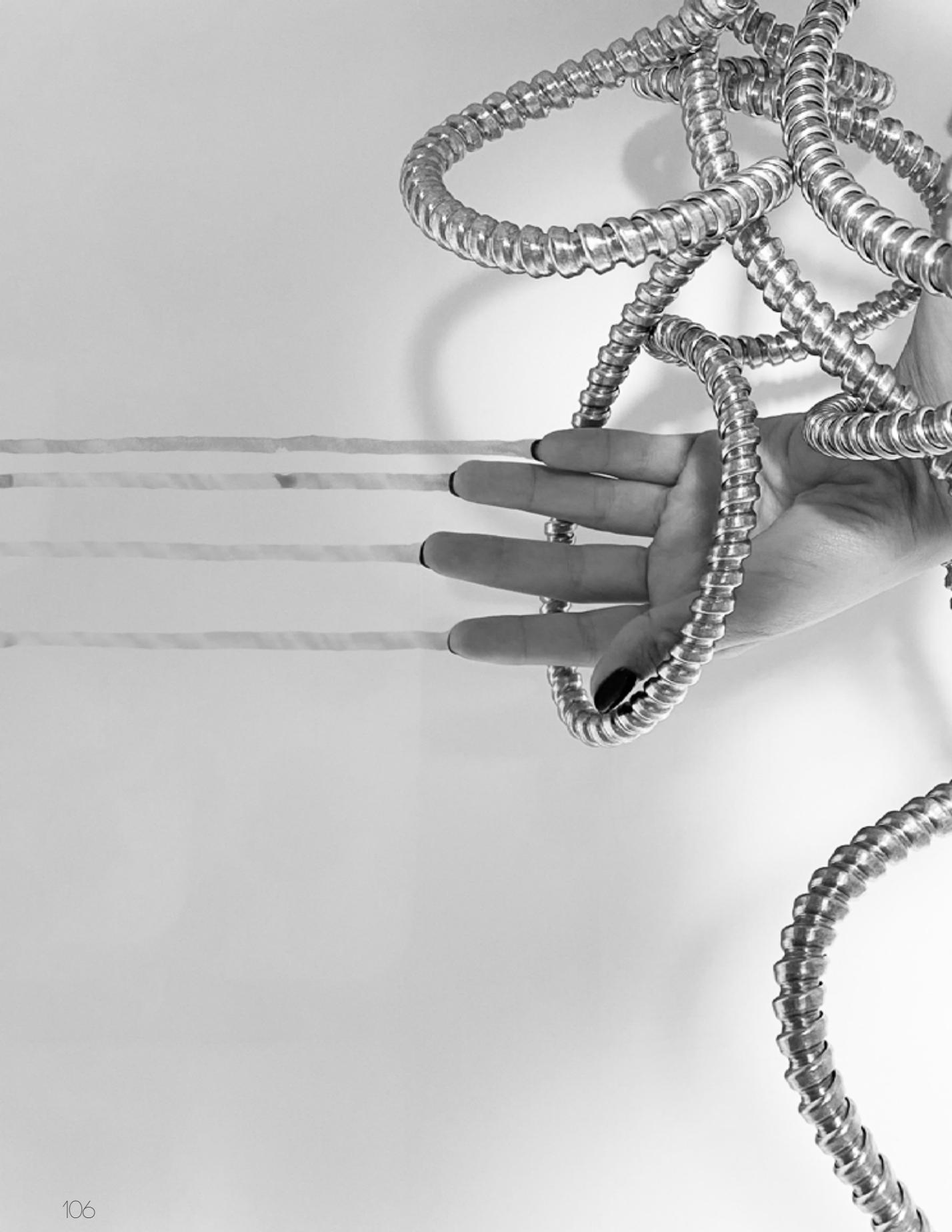




THE HANDS ALSO BECOME A PART OF THE CREATIVE PROCESS BY PAINTING, TWISTING, WRITING AND MODIFYING THE MATERIALS IN A MESMERIZING BATTLE BETWEEN FLESH AND METAL, FINGER AND PAINT, SKIN AND COLORS.



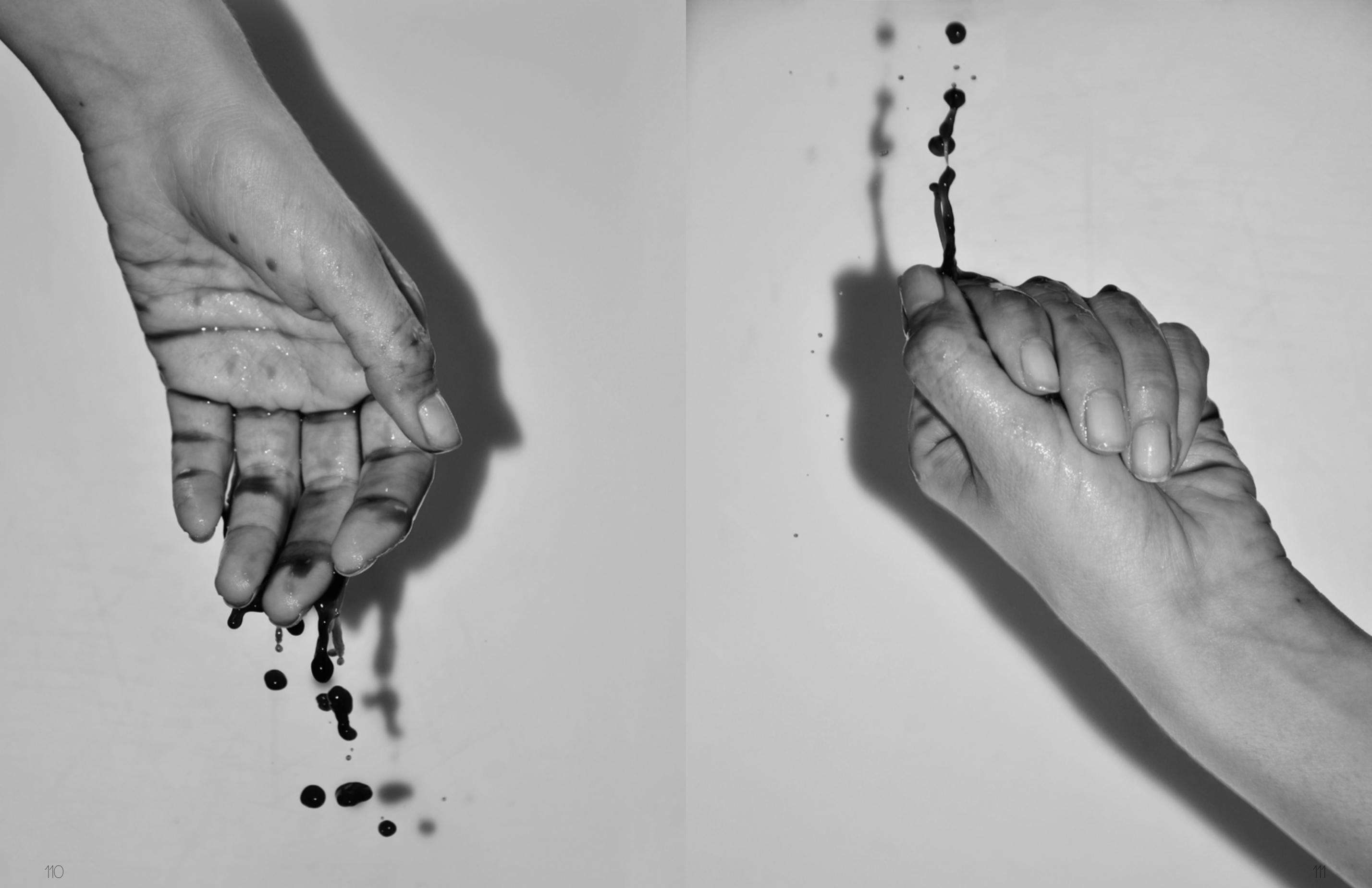




CAGED. TORN.
THE MORE I WORKED ON THE PIECES, THE MORE I
REALIZED HOW THESE WORDS FIT MY THOUGHTS
AND MY WORK.

MOVE, ADAPT.
ARE THE OTHER WORDS DESCRIBING THE
SECOND REALITY, THE HIDDEN ONE. THE SKIN
FIND ITS WAY INTO THE METAL OBJECT, MOLDING
IT, LEAVING MARKS OF ITS PASSAGE.







IN THIS EXPLORATION, AT ONE POINT THE HANDS BECOME THE BRUSH, SPREADING DRIPS AS THEY COME OUT FROM THE BLACK WATER. ONCE AGAIN, SKIN AND PAINT, LIGHT AND DARK. ONCE AGAIN TWO DIFFERENT REALITIES COLLIDE CREATING A BEAUTIFUL ACT IN A PLAY, A DYNAMIC ACTION FROZE THROUGH CAMERA LENS.





I ALWAYS THOUGHT ABOUT CASTING MY HAND BUT
WHAT I NEVER THOUGHT OF WAS TO CAST IT IN
FABRIC. IT ALMOST FELT NATURAL TO CONSTRAIN
A SOFT MATERIAL IN SOMETHING SOLID.
THE DICHOTOMY BETWEEN SOFT AND HARD IS
PUSHED AND PULLED TOGETHER IN THIS PIECE. AN
OBJECT WHERE INSTINCT PREVAILS.



HOUSE HOME

HOME. A WORD THAT ALWAYS MEANT A LOT TO ME, BUT I WAS NEVER ABLE TO GIVE A DEFINITION TO IT OR TO GIVE IT A GEOGRAPHICAL LOCATION. IT IS A FASCINATING CONCEPT, IT MEANS SHELTER, IT MEANS A PLACE WHERE YOU CAN BE THE VERSION OF YOURSELF THAT YOU LIKE THE MOST, A PLACE WHERE YOU CAN TAKE A BREAK FROM THE CHAOS THAT SURROUNDS YOU EVERY DAY. AT THE SAME TIME, I ALWAYS STRUGGLED WITH THE IDEA THAT HOME IS NOT A PLACE ITSELF, BUT IT IS A FEELING RELATED TO PEOPLE, TO MEMORIES, TO SCENTS, IT IS SOMETHING HARD TO EXPLAIN.

I DO NOT WANT TO DESIGN A HOUSE, I WANT TO DESIGN SOMETHING THAT MEANS HOME TO ME, BECAUSE I FEEL LIKE THE WORD "HOME" MEANS A LOT AND ALSO NOTHING, I DECIDED TO DIG DEEPER IN MYSELF AND TRY TO UNDERSTAND WHAT COULD BE THE PERFECT SHELTER FOR MYSELF, IN FACT I WILL BE THE CLIENT OF MY OWN DESIGN. THE FIRST THINGS THAT COME TO MY MIND WHEN I

HEAR THE WORD HOME ARE PLACES WHERE I WAS HAPPY, HAPPY MEMORIES SHARED WITH PEOPLE I LOVE AND MOST OF THE TIME I MISS. THESE PLACES ARE SCATTERED AROUND THE WORLD, AS MY FRIENDS ARE, FOR THIS REASON I DO NOT WANT TO CHOOSE A SPECIFIC LOCATION FOR MY HOUSE, I DON'T FEEL LIKE I WANT TO PLANT STRONG ROOTS ANYWHERE AT THE MOMENT; MY HOUSE SHOULD BE A PLACE THAT CAN MOVE, CAN BE PLACED AND MISPLACED, DEPENDING ON HOW I AM FEELING, WHAT I AM MISSING AND WHO I AM MISSING.

THE HOUSE I WANT TO LIVE IN IS A NOMADIC SHELTER THAT CAN MOVE WITH ME AS I CONSIDER MYSELF A RESTLESS PERSON, UNABLE TO SETTLED IN A SPECIFIC PLACE, AT LEAST, NOT AT THE MOMENT. THIS HOUSE SHOULD BE MORE LIKE A LUGGAGE THAT CAN TRAVEL WITH ME, KEEPING ME SAFE BUT ALSO SHOWING ME THE WORLD AS I DISCOVER IT.

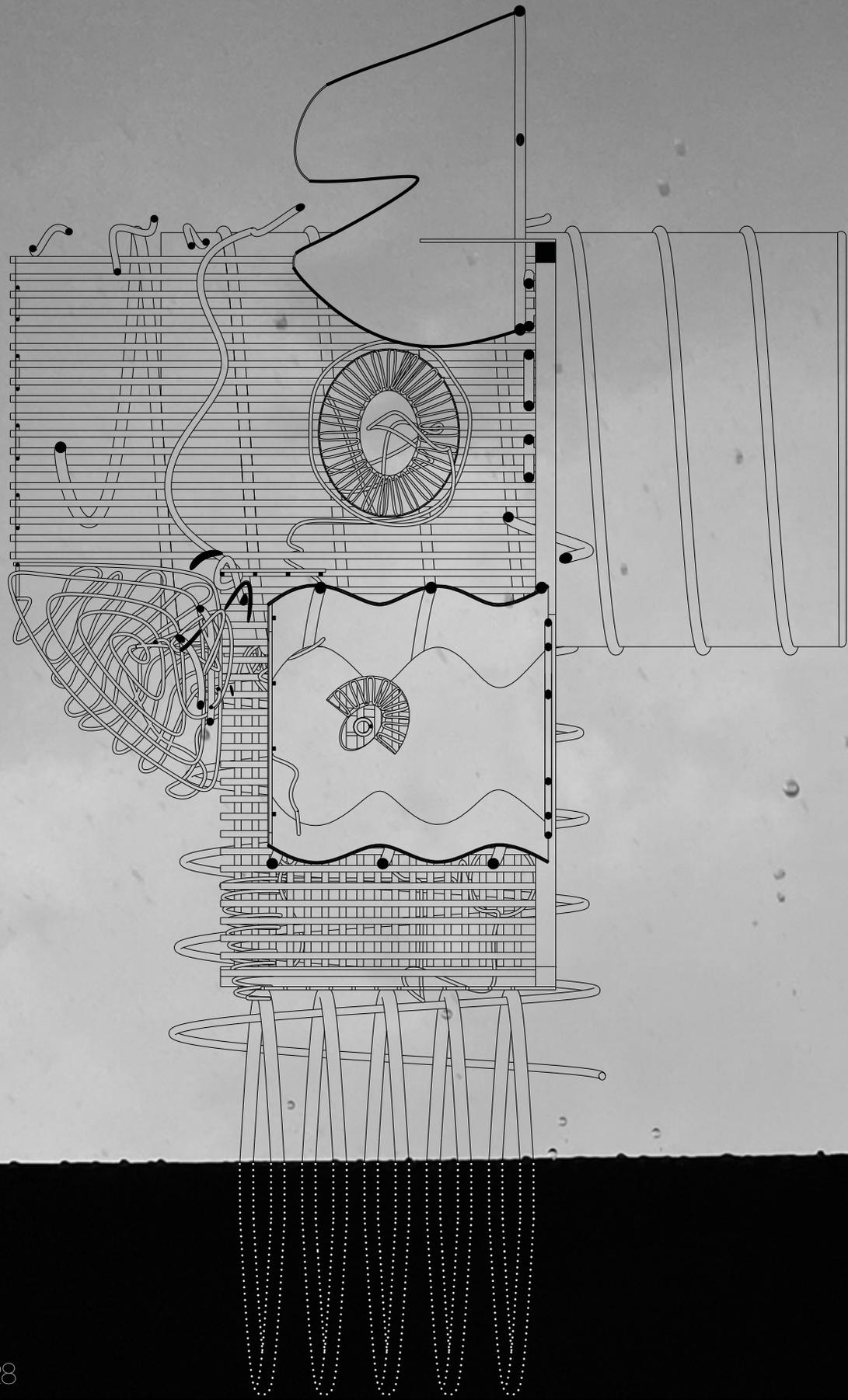


WHERE IS HOME,
WHAT IS HOME,
WHO IS HOME.

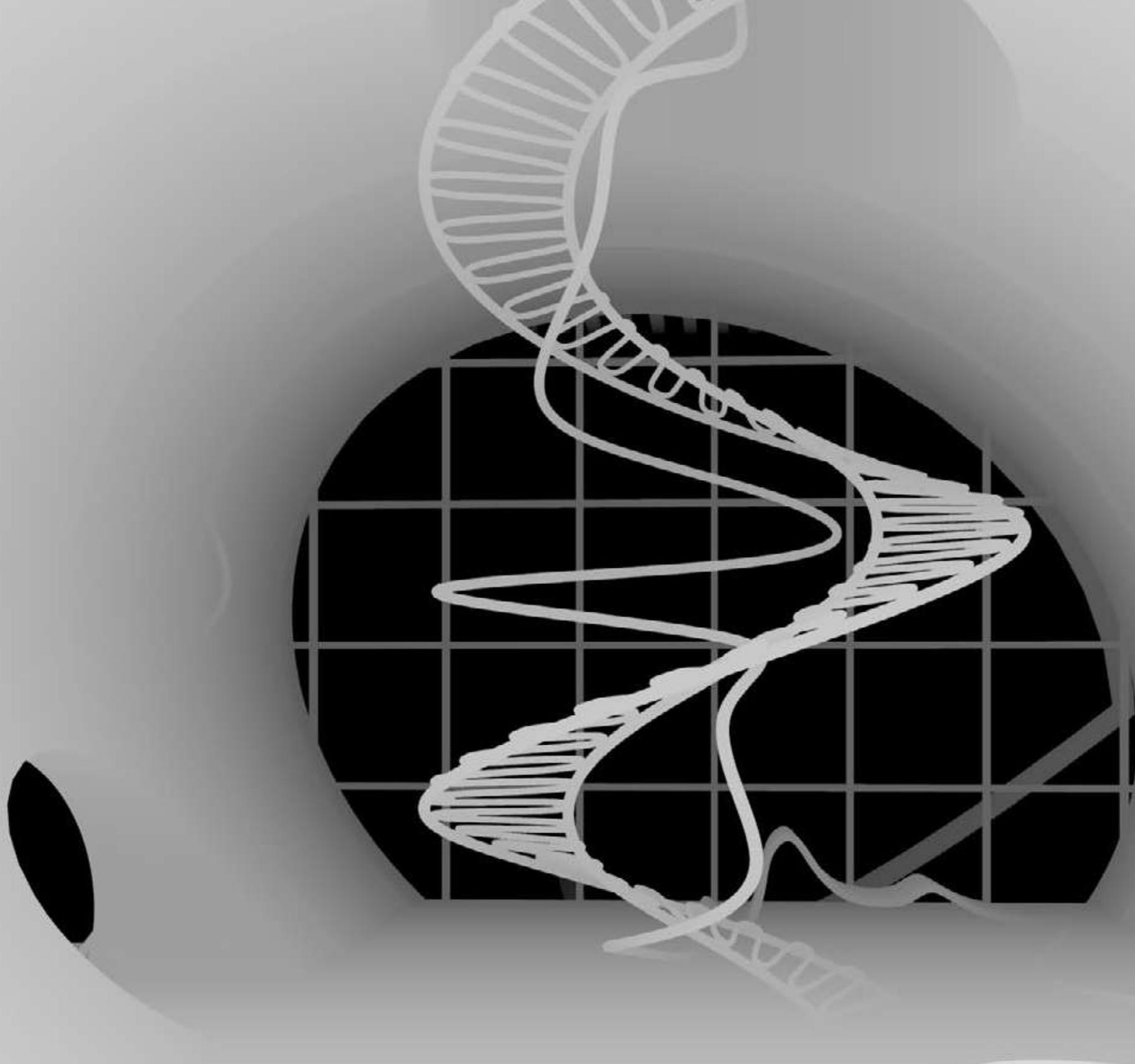




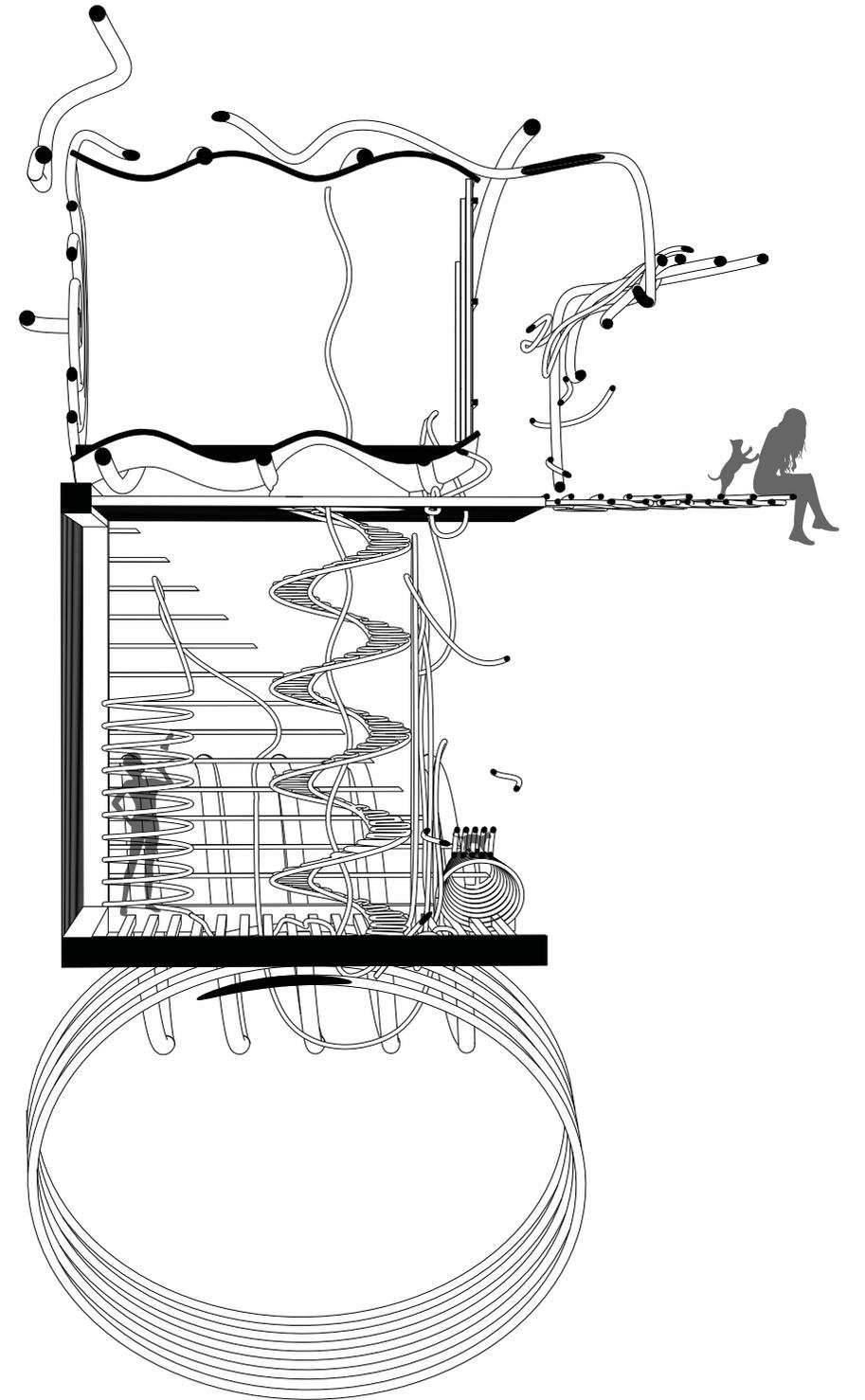
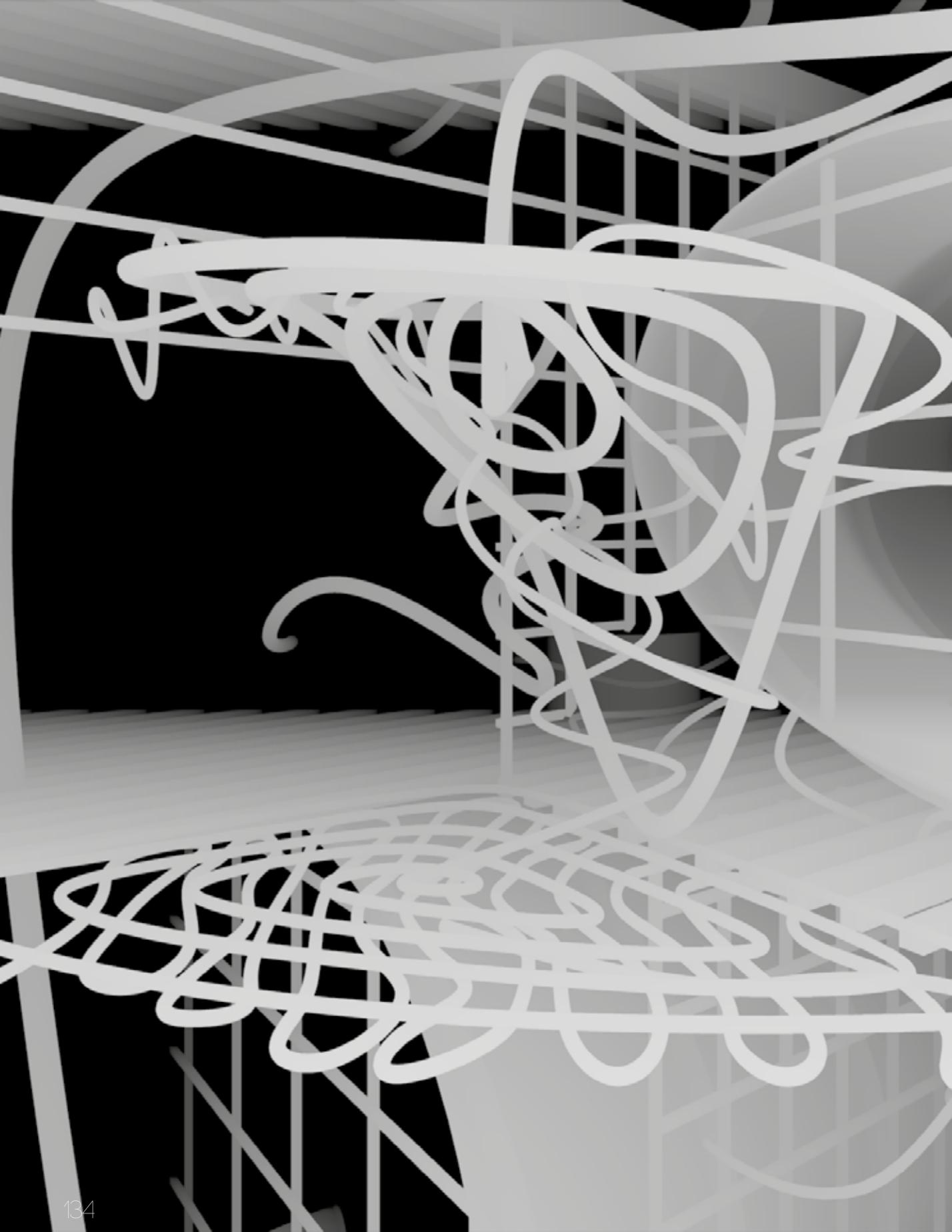


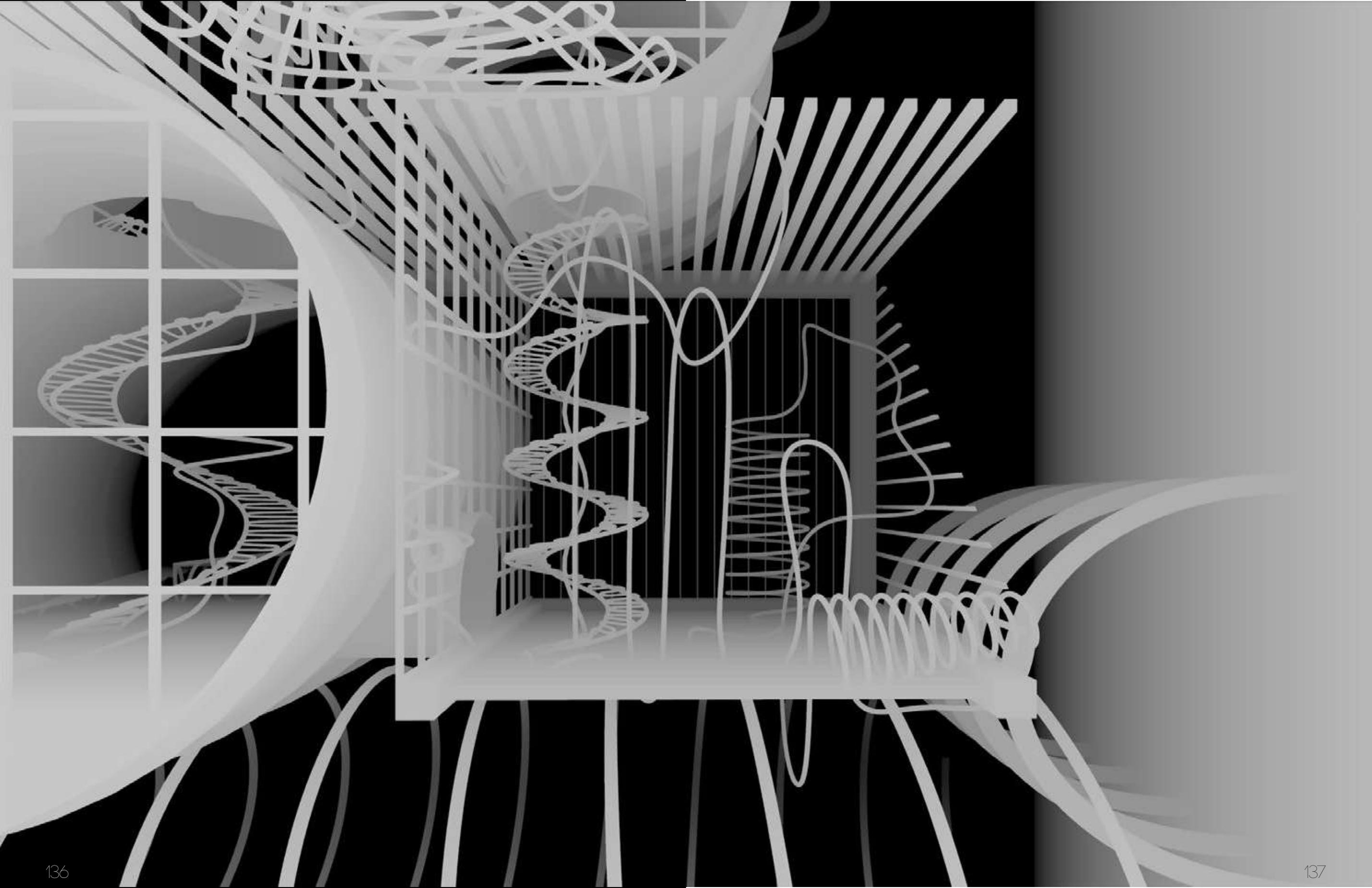


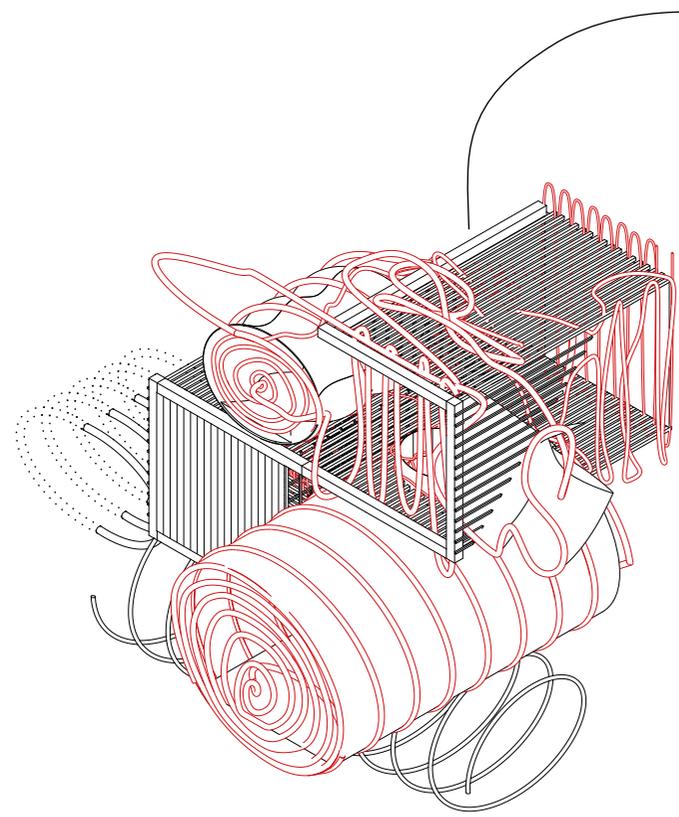
TWO REALITIES CLASH AND COEXIST IN THIS HOUSE: SMOOTHNESS AND RIGIDITY, PLAYFULNESS AND DISCIPLINE, STRUCTURE AND ORNAMENT, NATURE AND ARTIFACT, OR MAYBE JUST METAL AND WOOD.



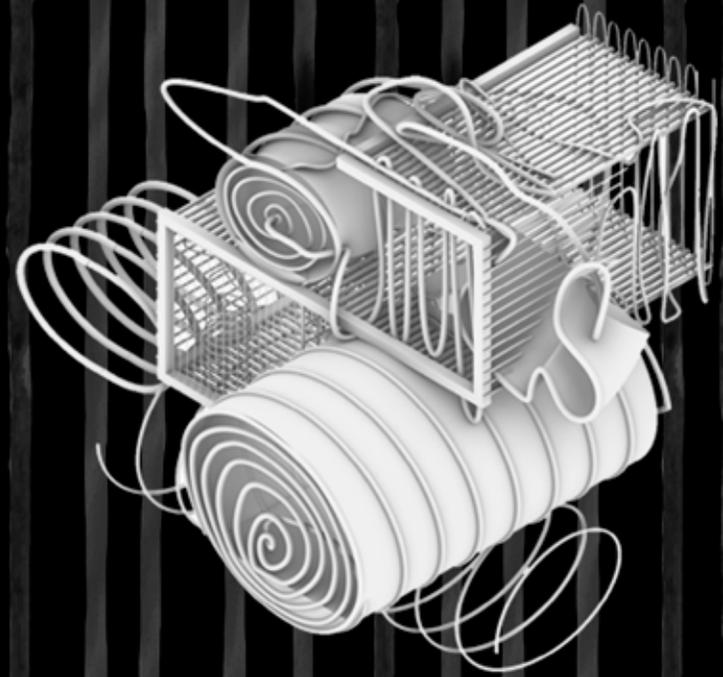
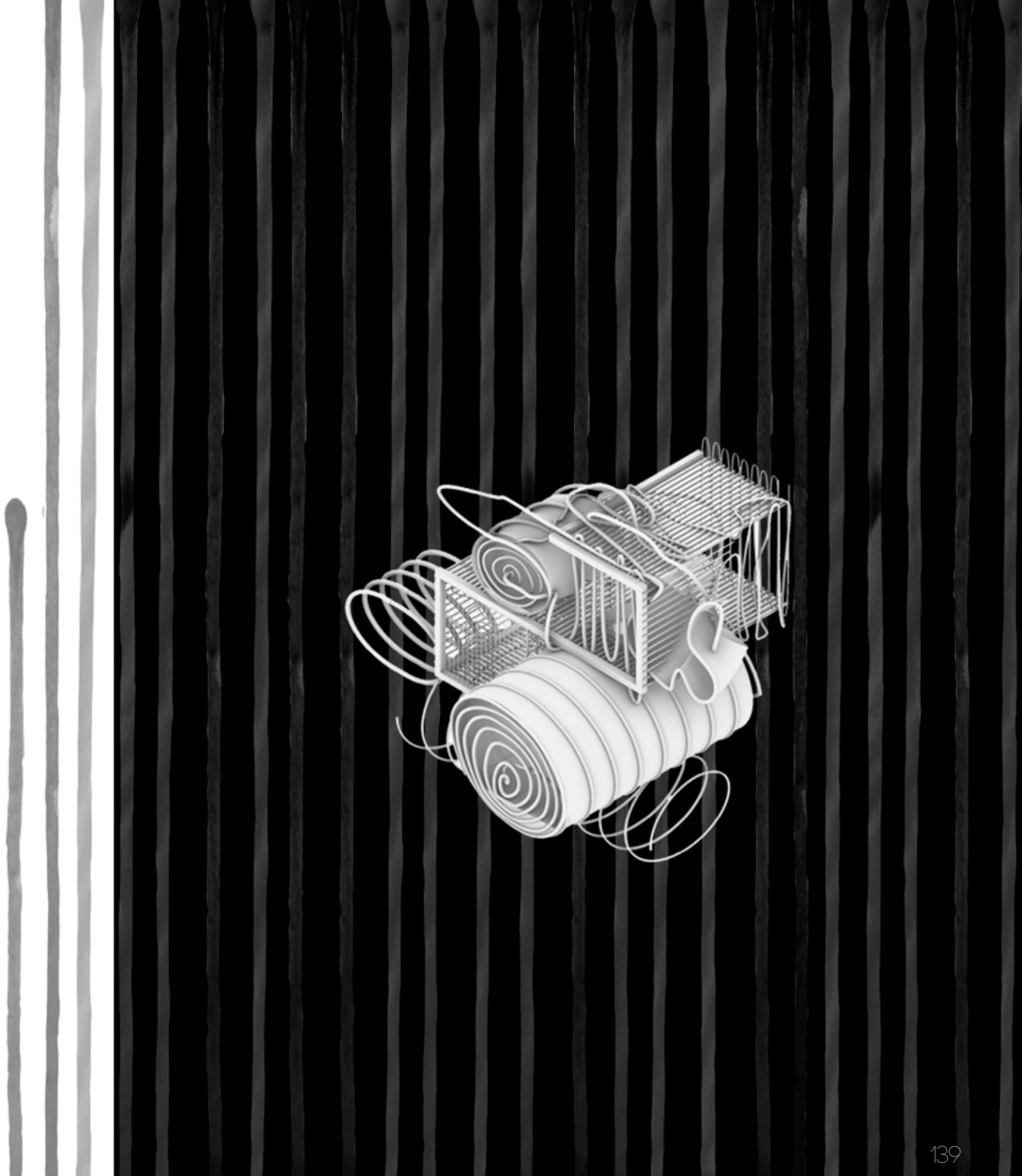


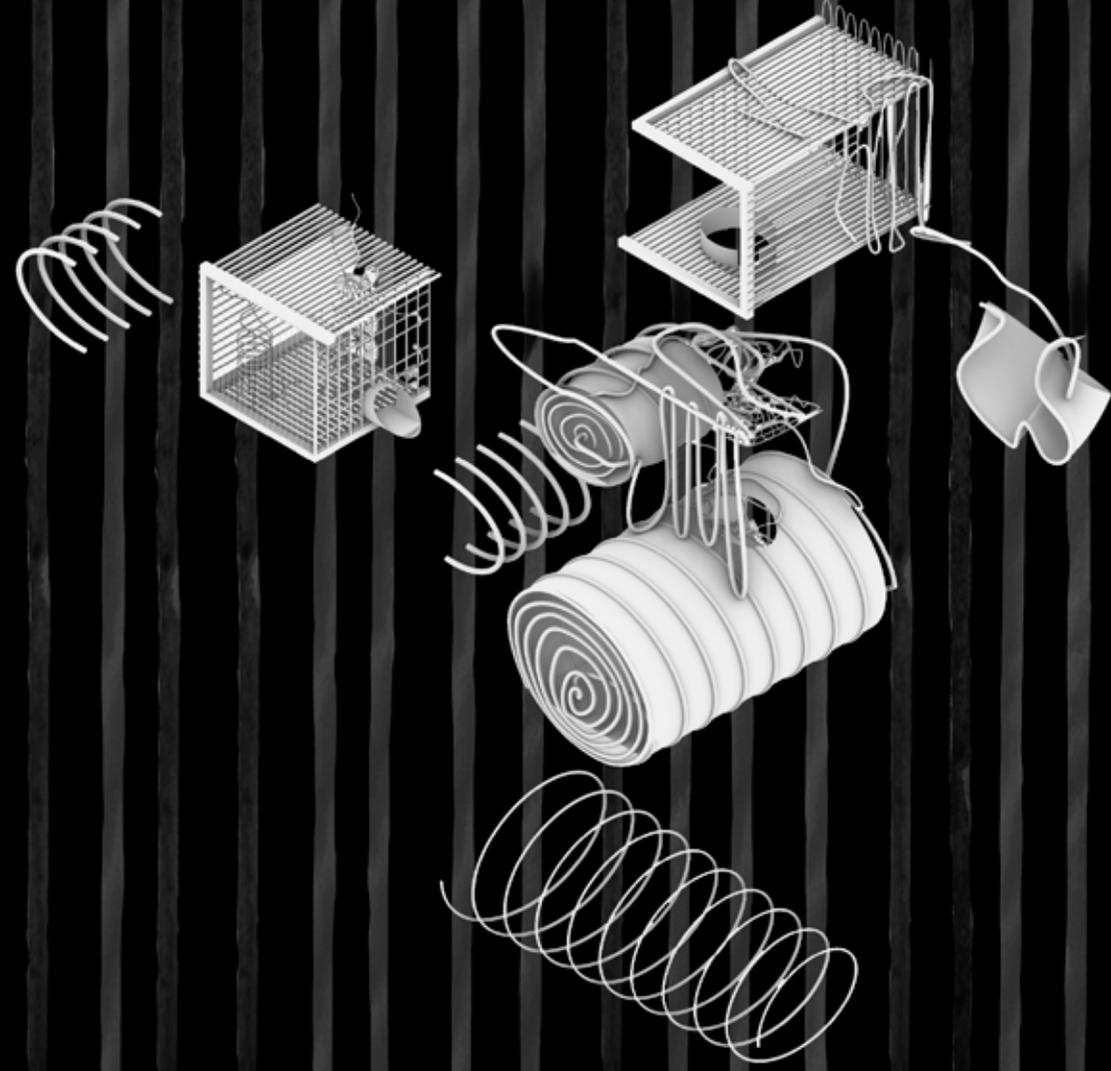
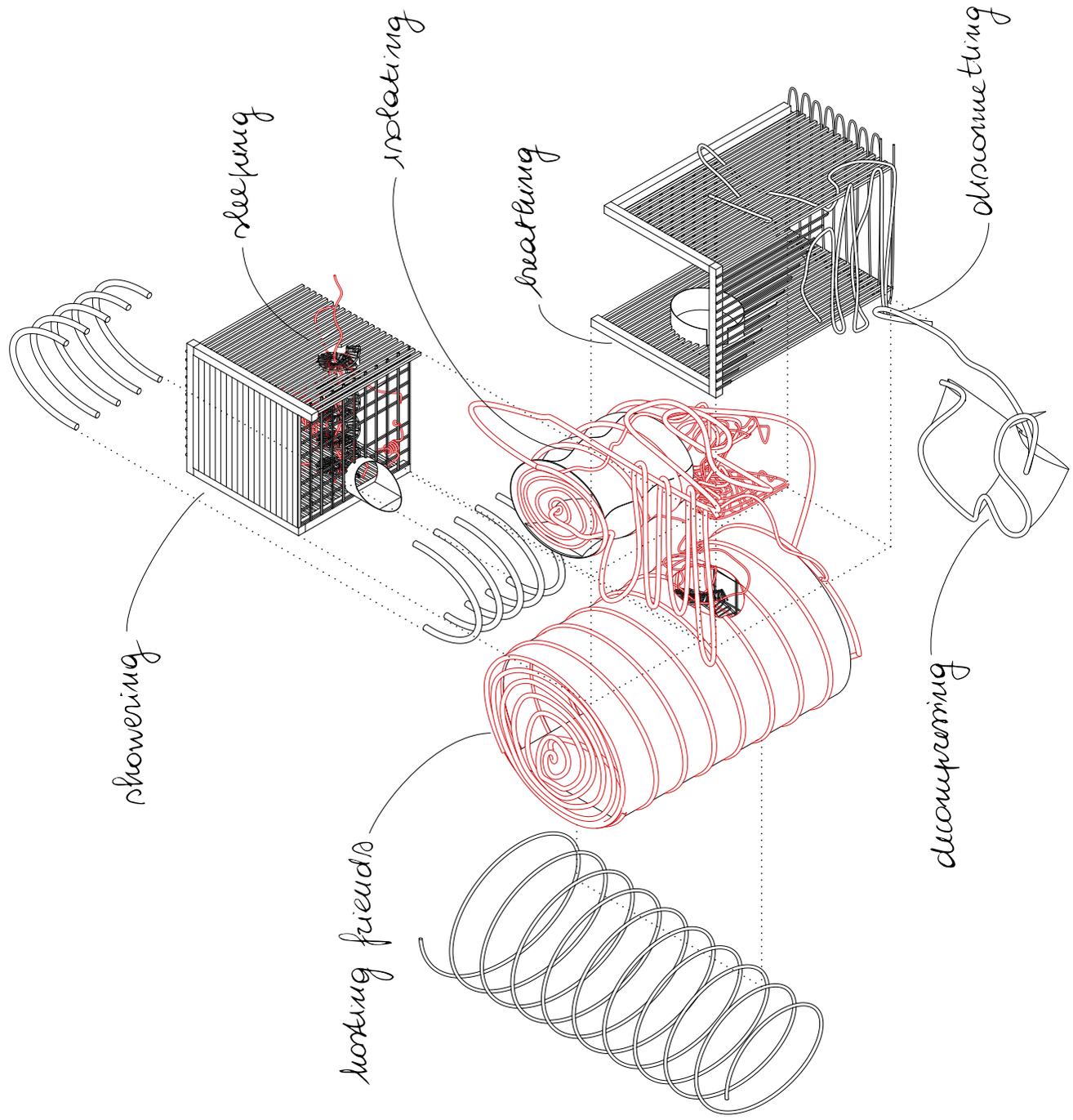


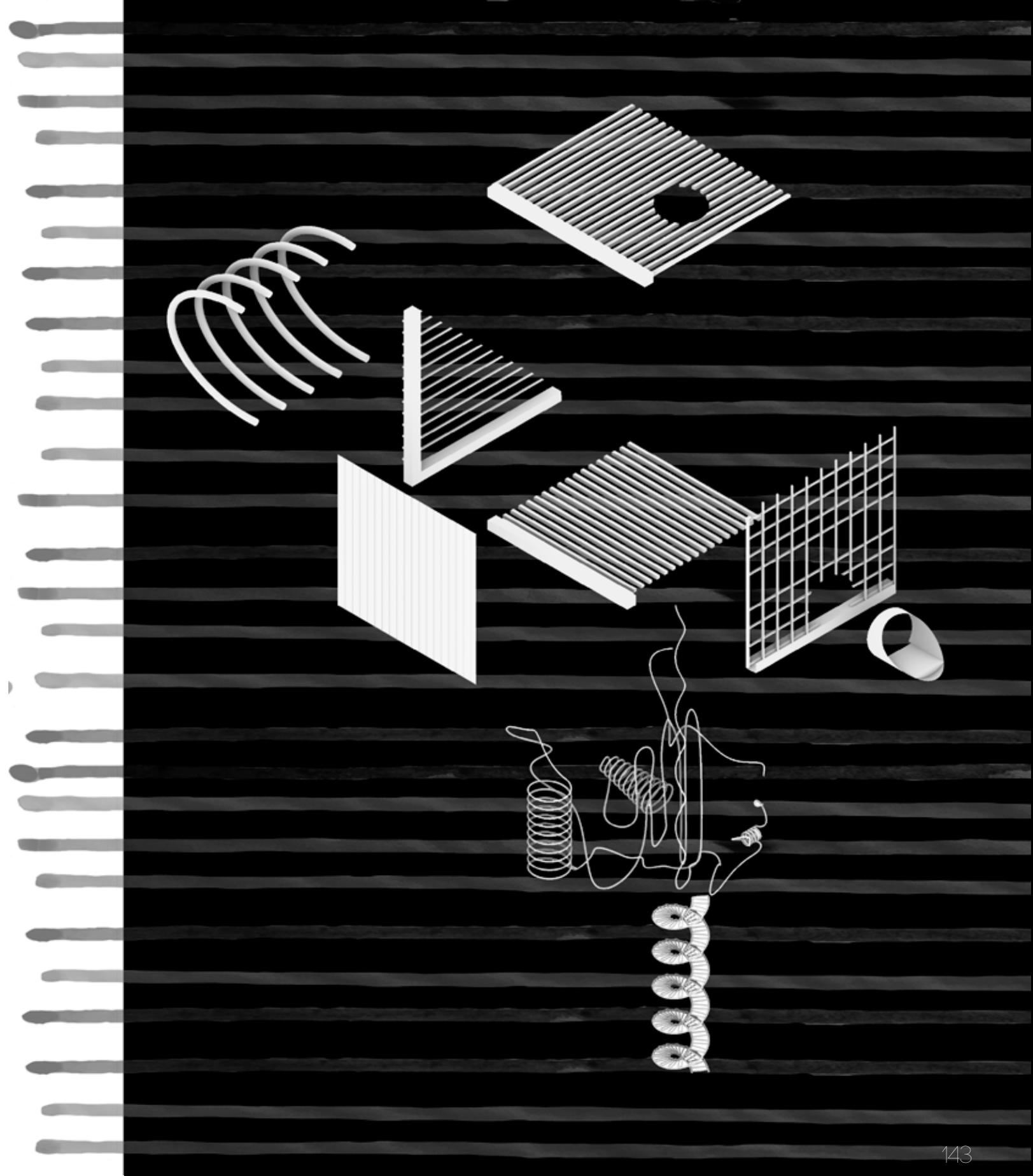
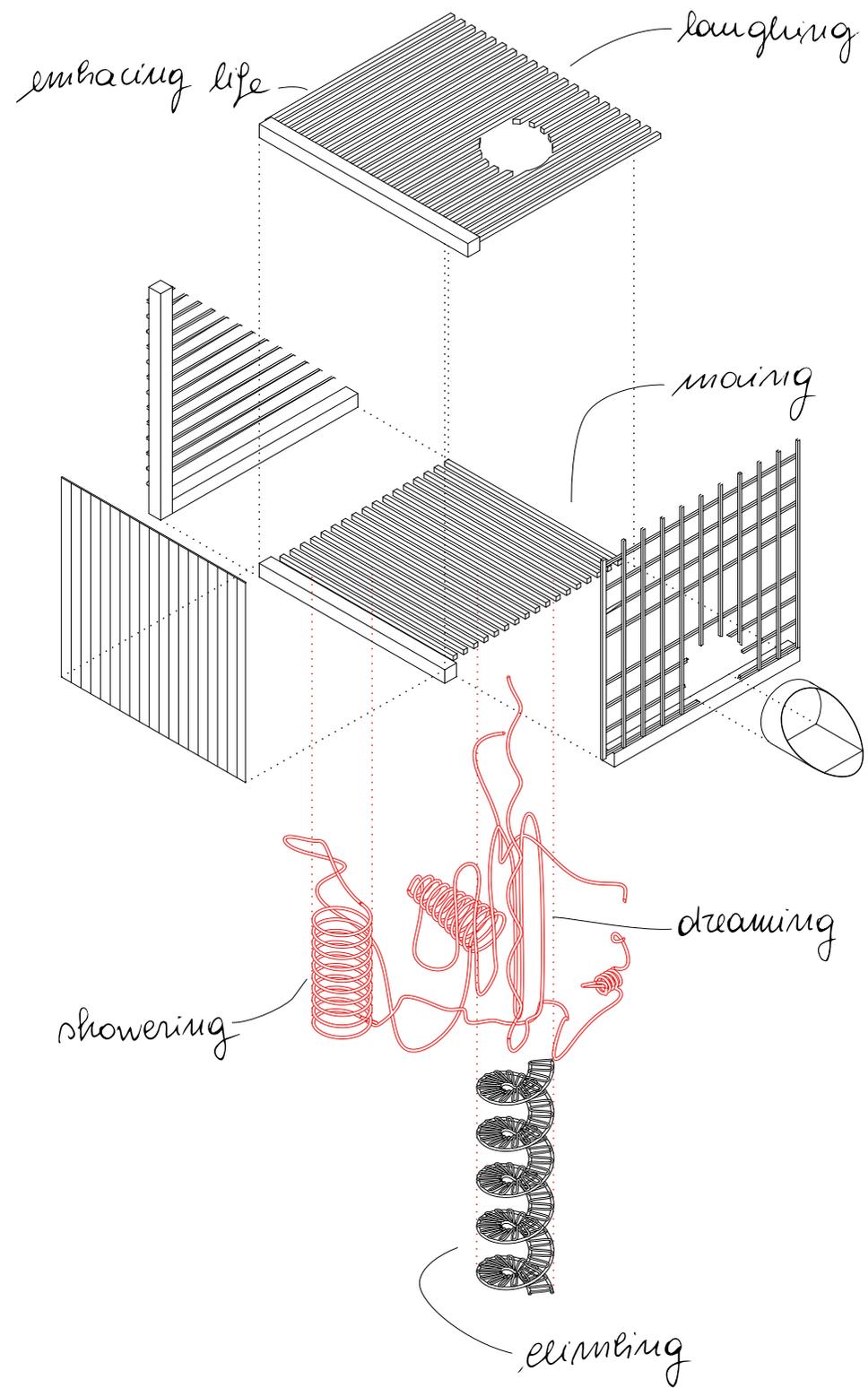




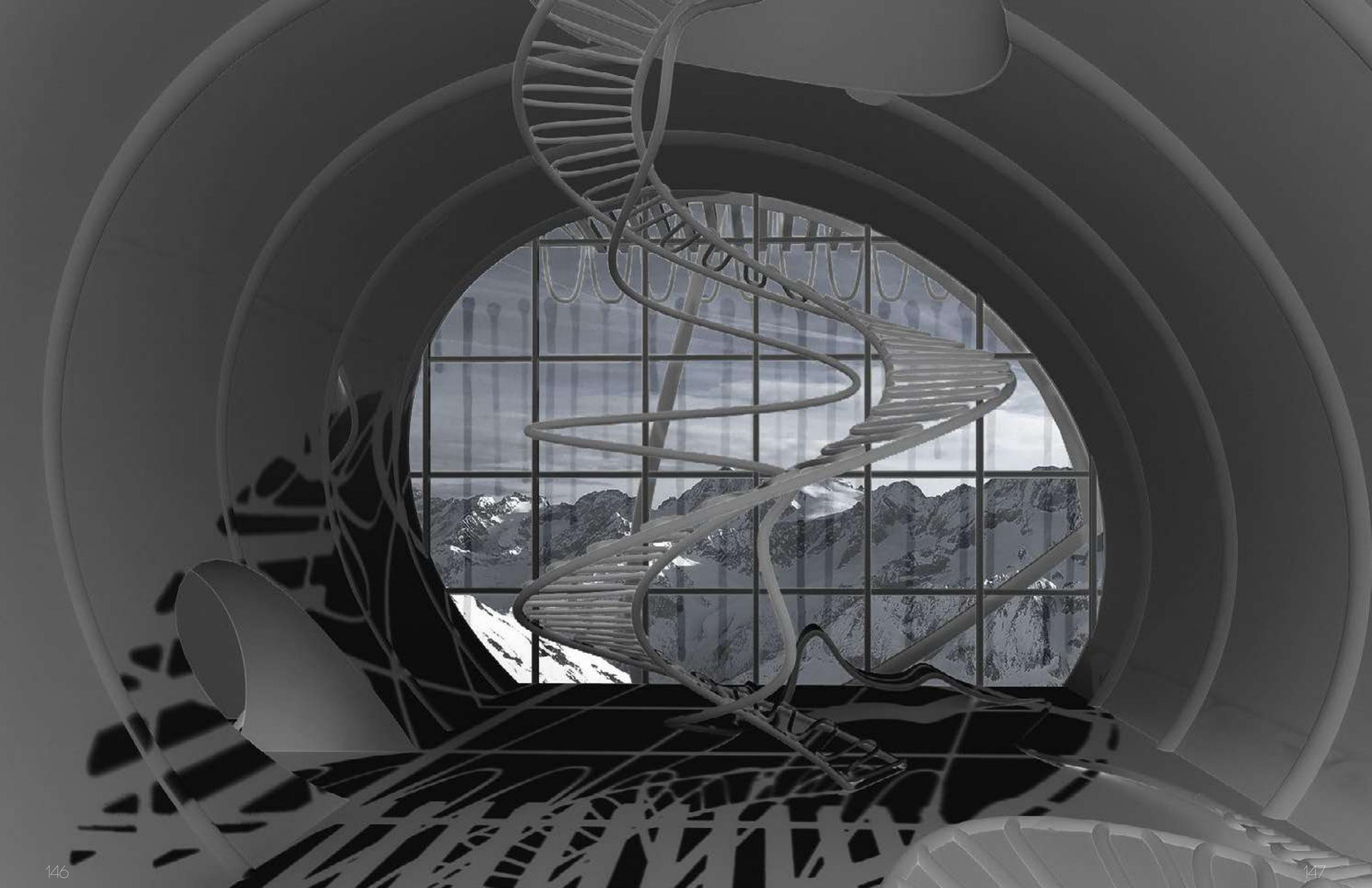
Moving home













DRIPPING SHADOWS

TWO REALITIES, PERHAPS THE POSITIVE AND THE NEGATIVE, THE BLACK AND THE WHITE, THE LIGHT AND THE SHADOWS; THIS BOOK IS ABOUT OPPOSITES, IS ABOUT THE WAY I SEE THE WORLD, THE WAY I LOOK AT THINGS.

THE MID POINT, THE BALANCE, IS THE CLASH BETWEEN THE OPPOSITES.
I SEE THE POTENTIAL IN THEIR COLLISION.
THE CREATIVE PROCESS, FOR ME, STARTS WHERE THERE IS FRICTION, WHEN BLACK AND WHITE DO NOT WANT TO BECOME GRAY, INSTEAD IT START A RESTLESS, ENDLESS DANCE BETWEEN THEM.