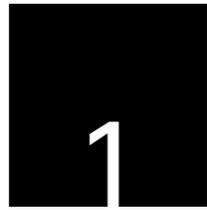


Siyu (Tara) Zhang  
selected GSAPP works  
2022-2023





Studio Fall 2022  
Leslie Gill  
Khoi Nguyen



Studio Spring 2023  
Laurie Hawkinson



Transsclarities  
Andres Jaque  
Beril Sarisakal



Studio Summer 2022  
Elias Anastas  
Yousef Anastas



New York Rising  
Kate Ascher  
Thomas Mellins



Advanced Curtain Wall  
Dan Vos



The Contemporary  
Bernard Tschumi

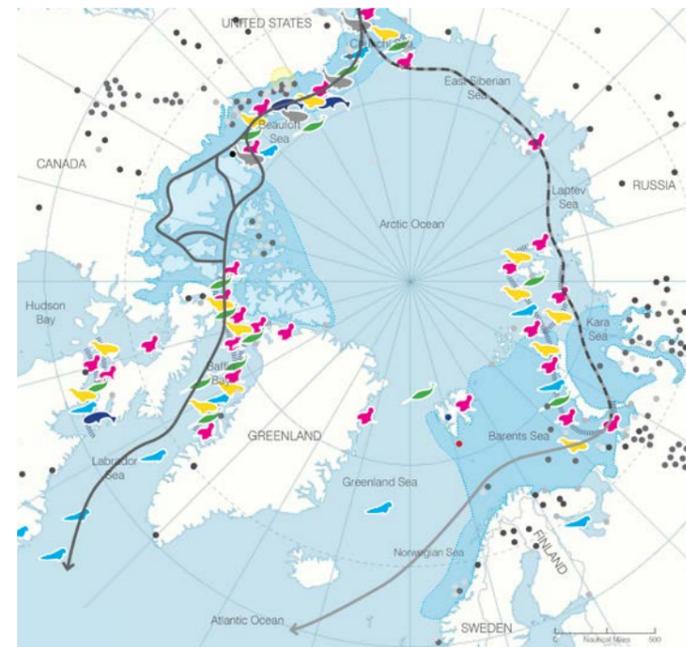
 Studio  
 Elective

# Underwater Noise Research Vessel - Fall 2022

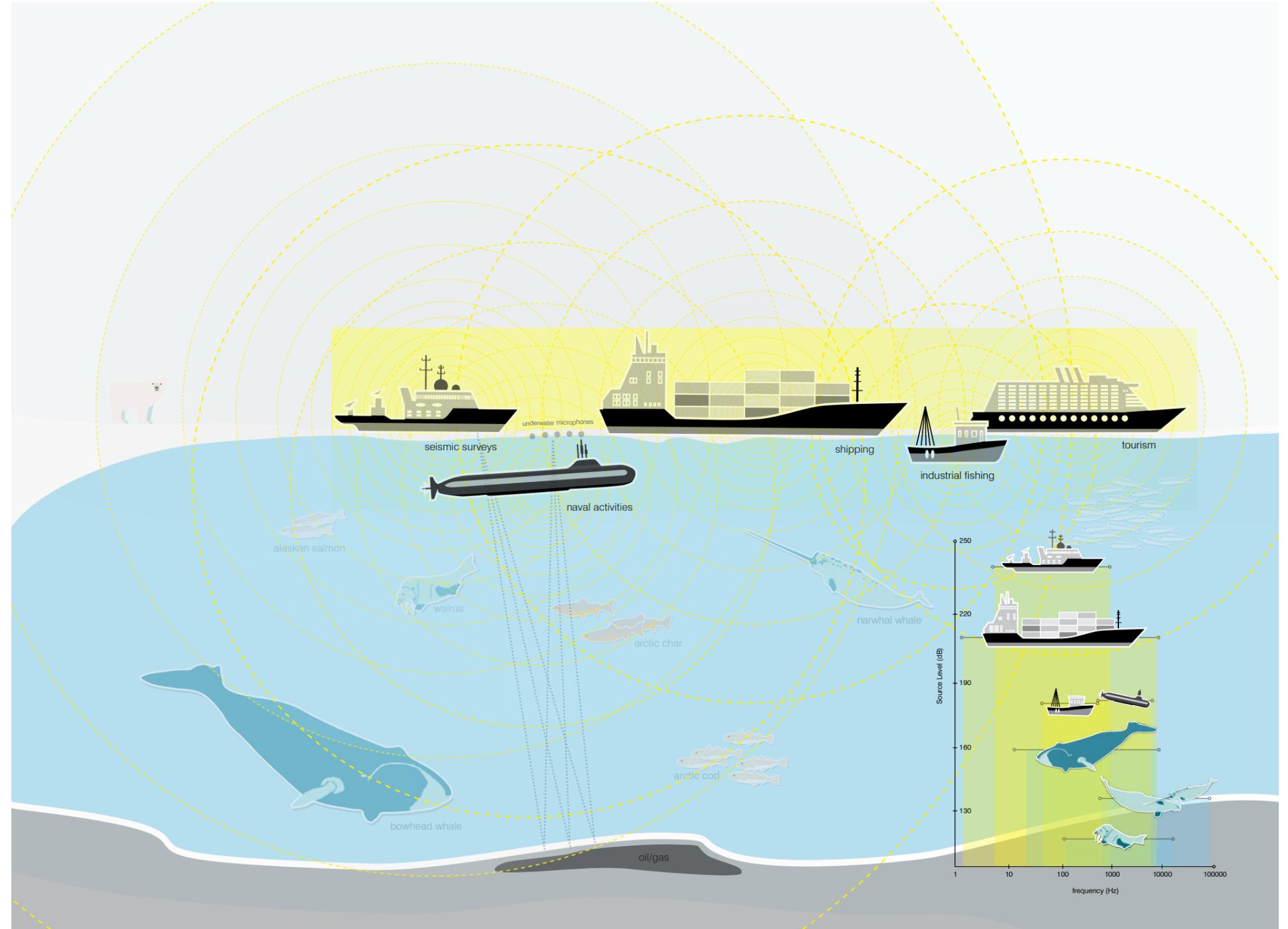
Instructor:  
Leslie Gill  
Khoi Nguyen

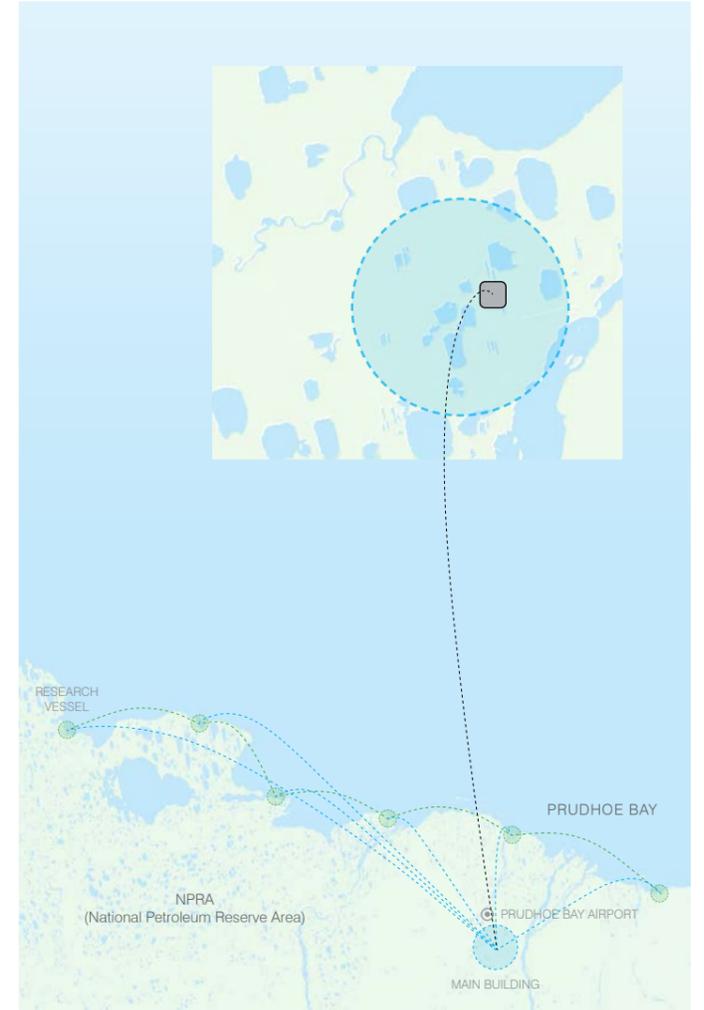
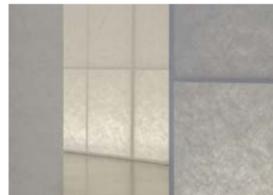
As the polar ice cap in the Arctic region continues to melt at an increasing speed, human activities are quickly spreading to areas that we were not able to access in the past. These newly introduced vessel traffic on water as well as deep-water oil/gas exploration activities may lead to increased underwater noise, which can be devastating to marine mammals, as they depend on reflected sound waves to navigate underwater.

Moreover, human beings cannot relate to the damage these noises bring for the marine mammals as we do not perceive sound in the same way as they do. Beyond being a data collection center to monitor and better understand the harmful underwater noise, this project also aims to translate such noise by creating disorientation in the building both visually and physically, in order to better sympathize with the marine lives.

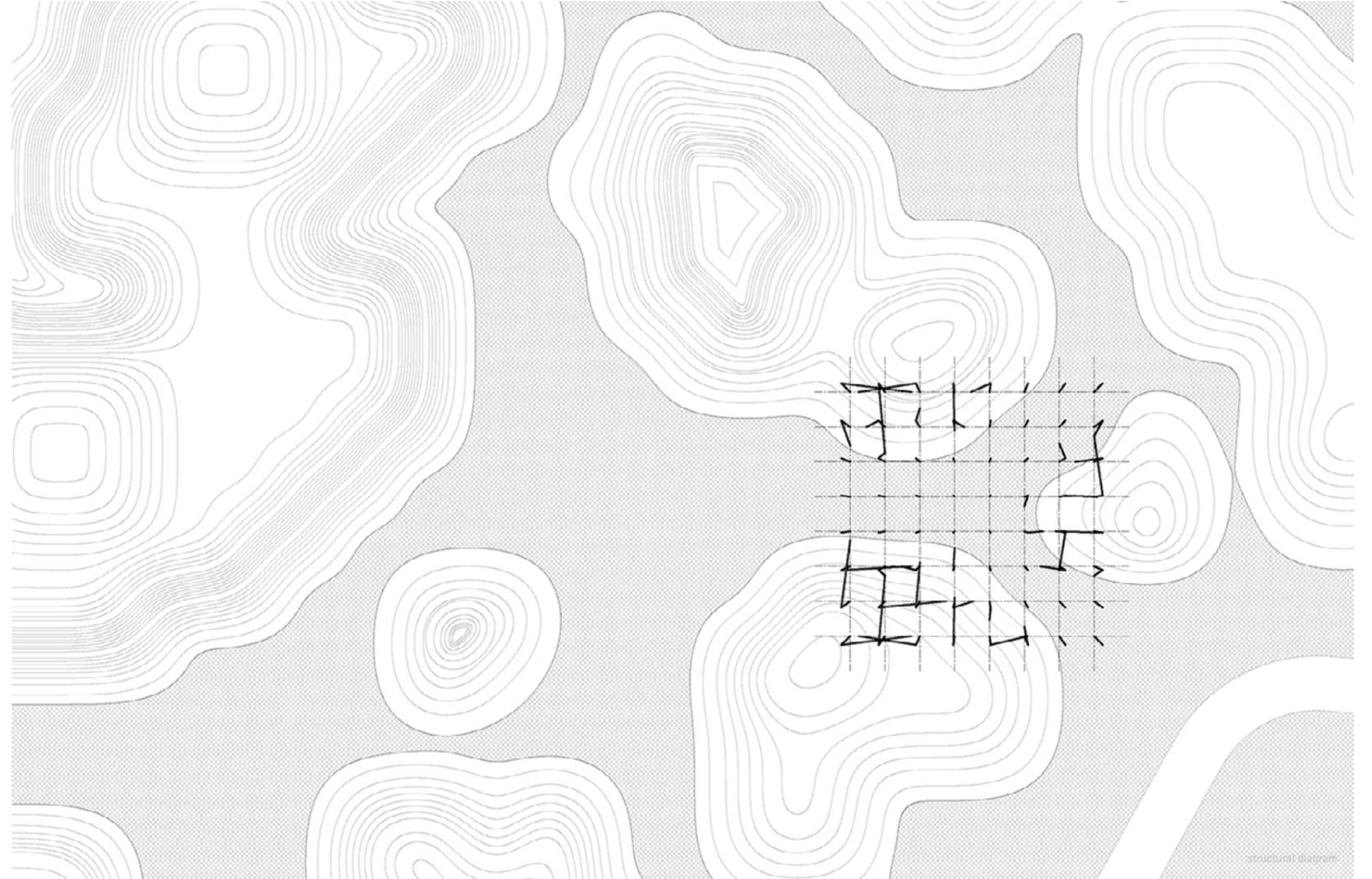


- Northwest route
- Northeast route
- Northern Sea Route
- ⋯ Marine Mammal Migration Route
- Research Vessel
- Seismic Airguns
- Pile Driving
- Ice Breaker/Military Base
- Drilling
- Major Oil/Gas Extraction Area
- Seal
- Walrus
- Narwhal
- Beluga
- Bowhead
- Gray Whale

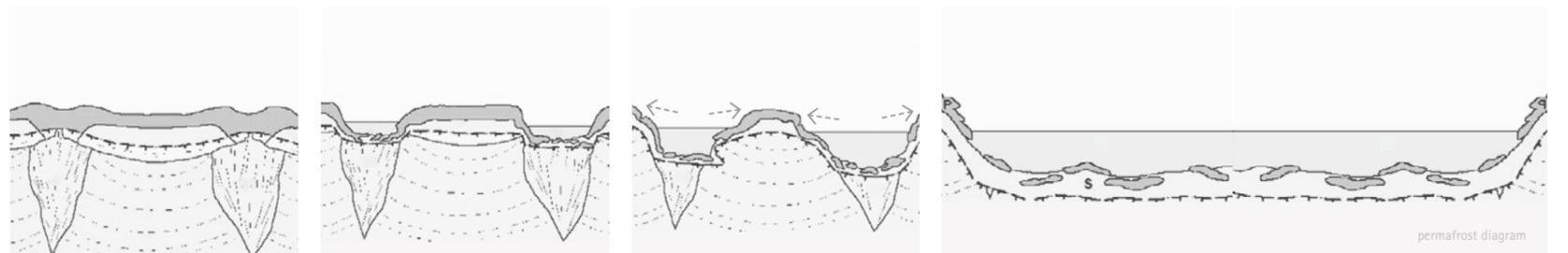


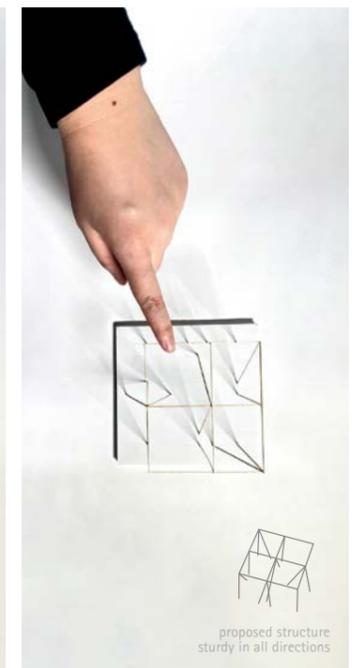
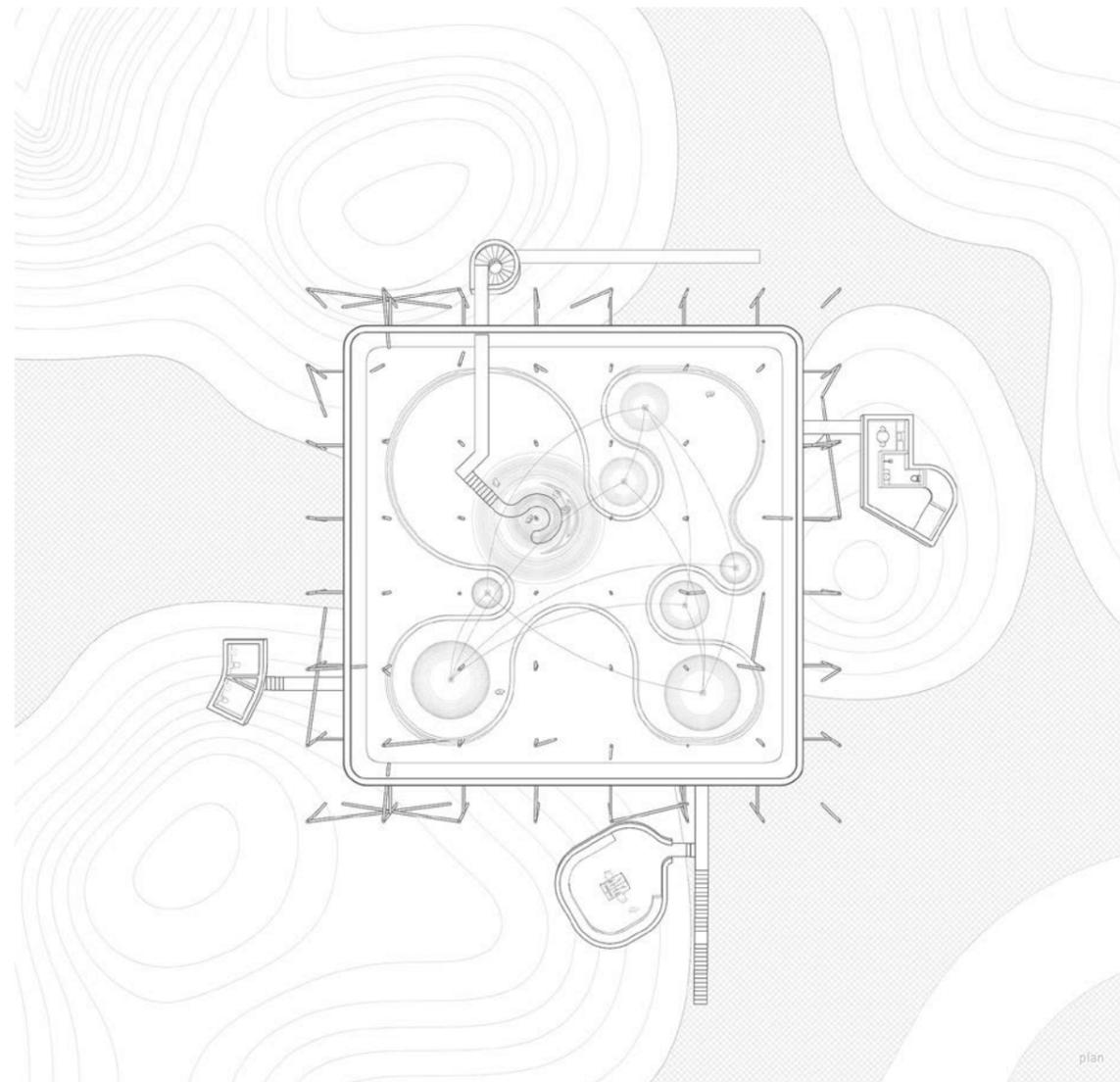
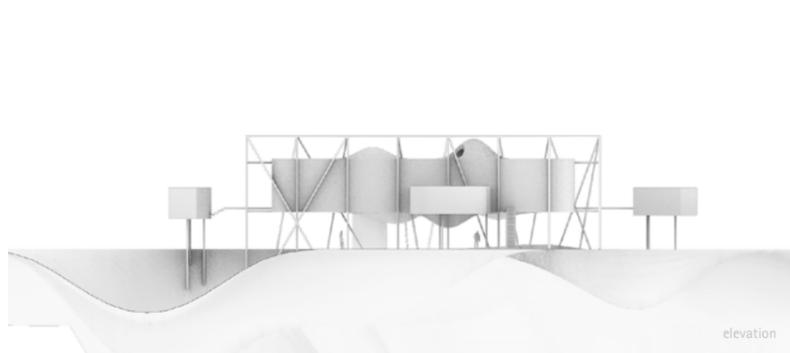
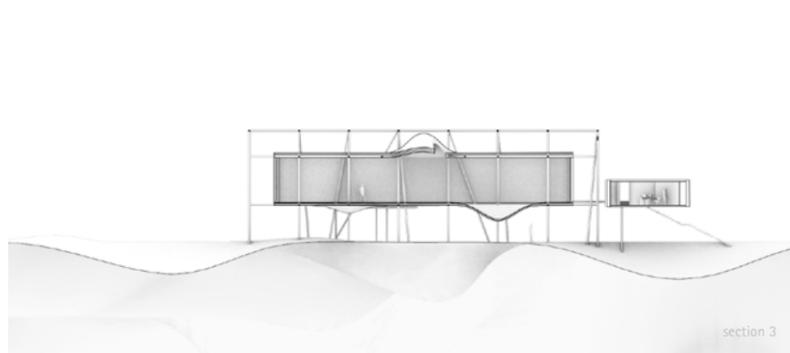
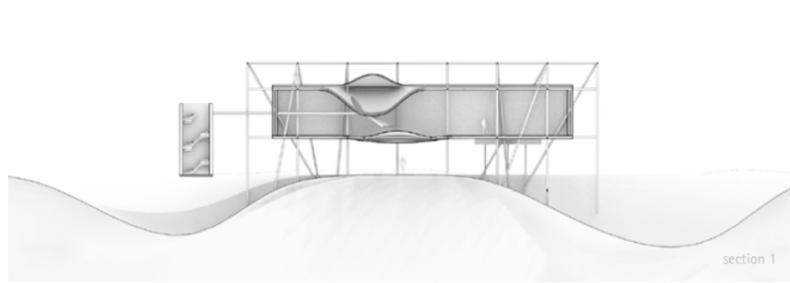


Several small remote research centers are distributed along the coastline of Prudhoe Bay, Alaska. The site is located closeby the start of the Trans-Alaska Pipeline, where lots of drilling and sea transporting happens on a daily bases. These research centers provide lodging for the researchers, as well as a deployable vessel to go out further into the ocean daily to record and monitor underwater noise. Located more in land near the region's airport, the main building is easily accessible by the public. Data gathered from the remote research centers are then transferred to and collected at the main building.

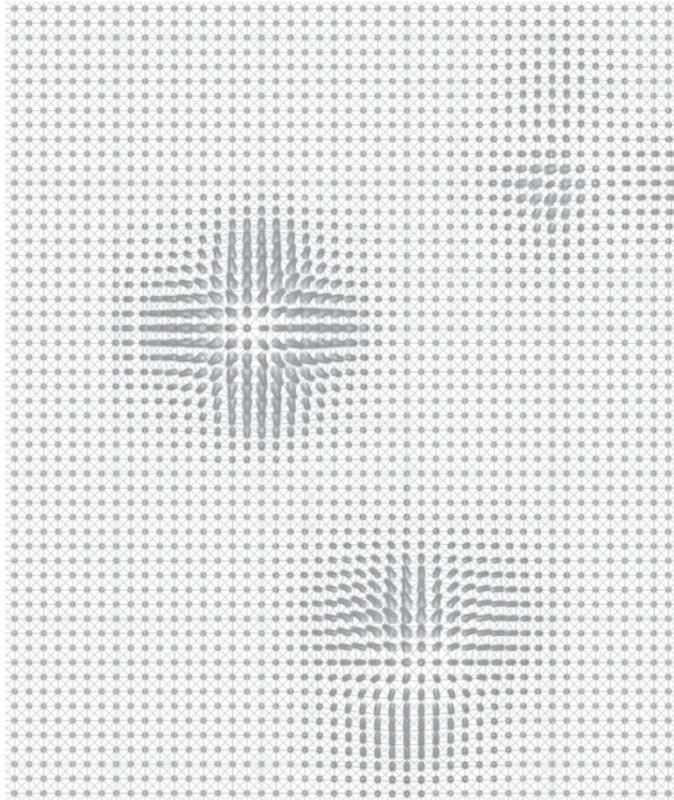


The landscape of Prudhoe Bay is mostly *permafrost*, which consists of thick layers of frozen ground that undergoes a freeze-thaw cycle constantly now because of increasing temperature. As a result, a special condition called the *drunken forest* is created, where the trees tilt and eventually fall due to the instability of soil. The structure system was inspired by this condition; Pairs of angled columns, like trusses, are design to counterbalance this instability in their foundation.





The main volume of the building is suspended in between the column structure, enabling it to be entirely flexible and elastic. Therefore, other strictly functional spaces are placed outside on the perimeter. These spaces include the living space for an on-site researcher, a data processing office, two restrooms for visitors, as well as one exterior stairwell connecting to a water vessel motor testing room which is hung from the ceiling.

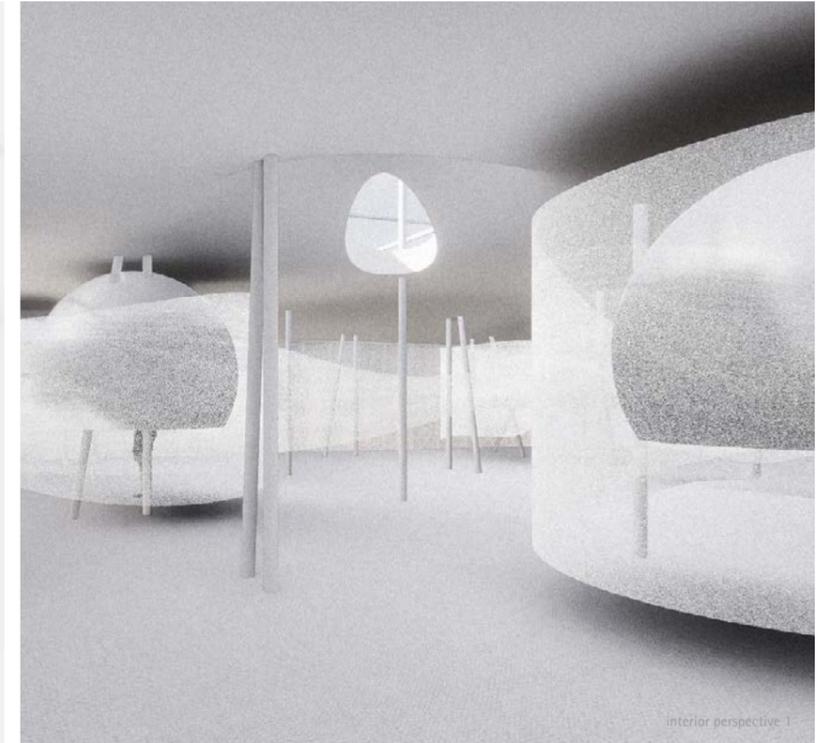


plan of spring floor + model photo

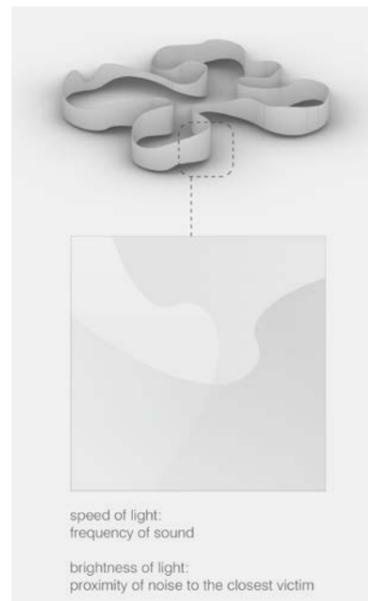
On the interior of the main volume, sound gathered by remote data collection centers in proximity are processed and translated into visual projections on the ribbon-like screen partition that divides the interior space. Inside each divided compartment, the actual sound recorded from each marine mammal is played within a metal bubble chamber, mimicking the sound reverberation condition underwater.



interior axonometric

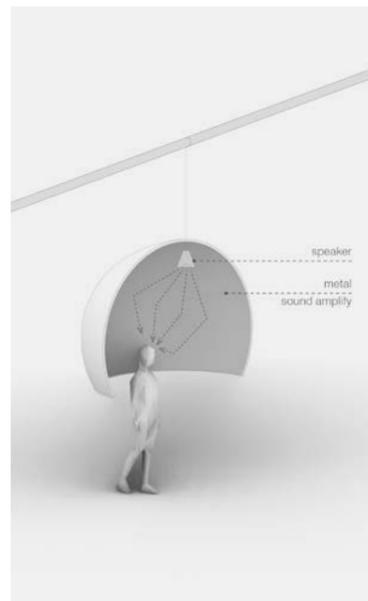


interior perspective 1



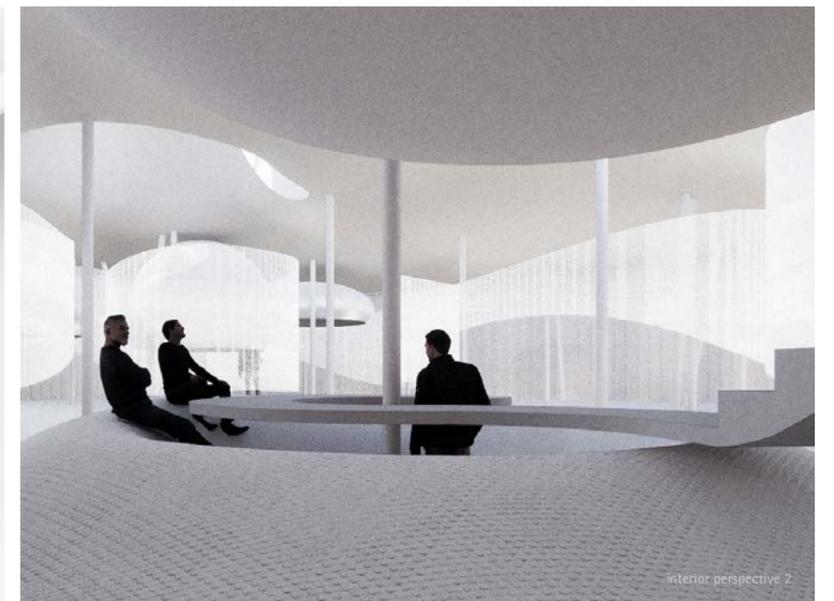
speed of light:  
frequency of sound

brightness of light:  
proximity of noise to the closest victim

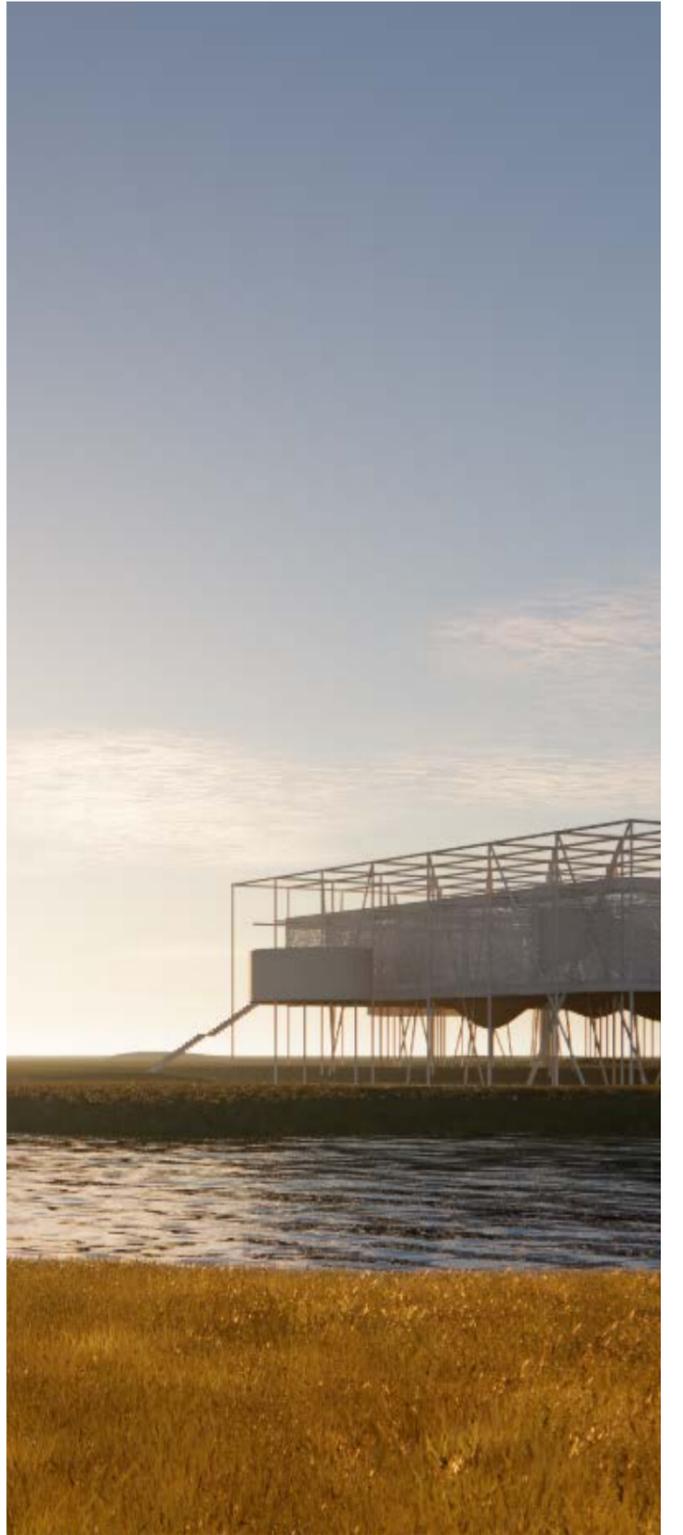


speaker

metal  
sound amplitude



interior perspective 2

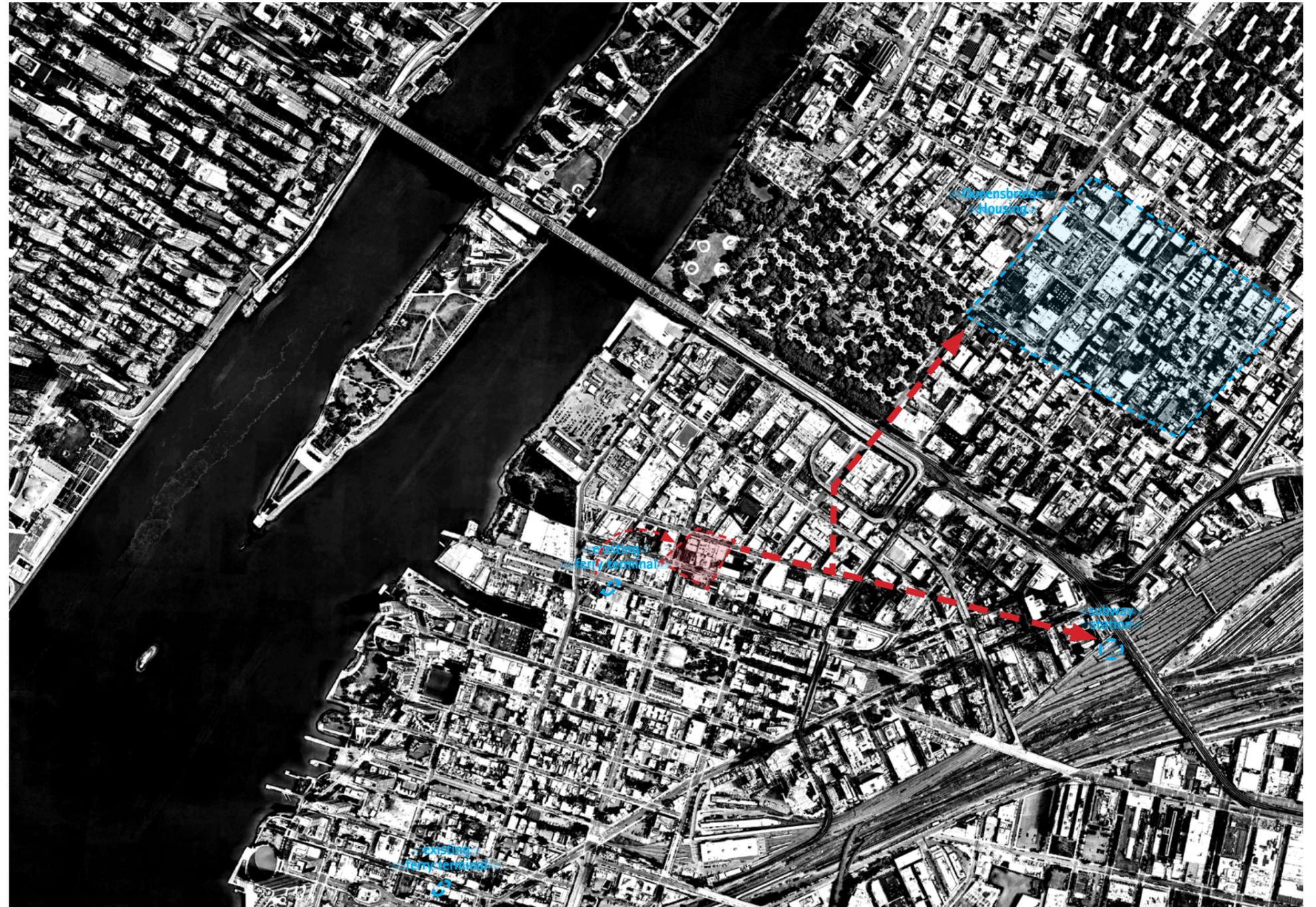


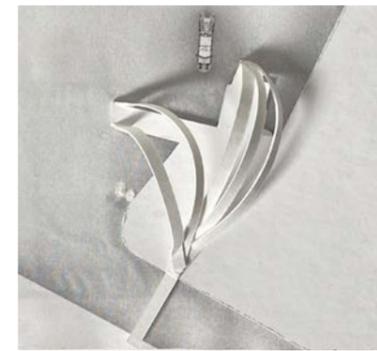
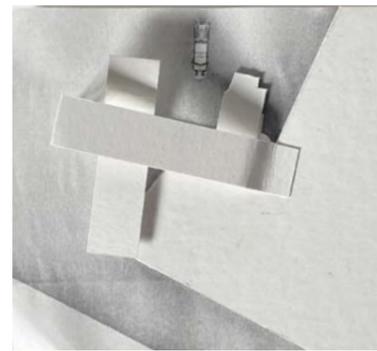
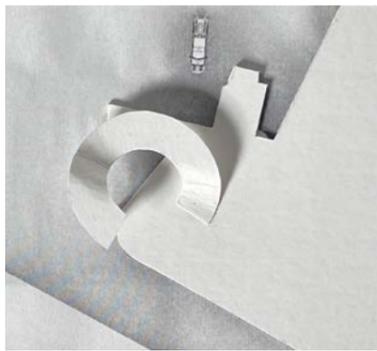
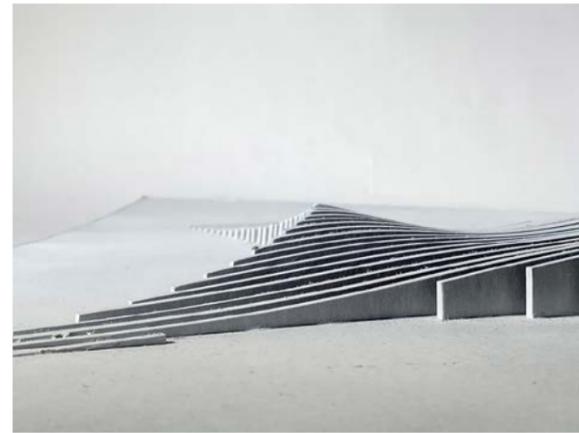
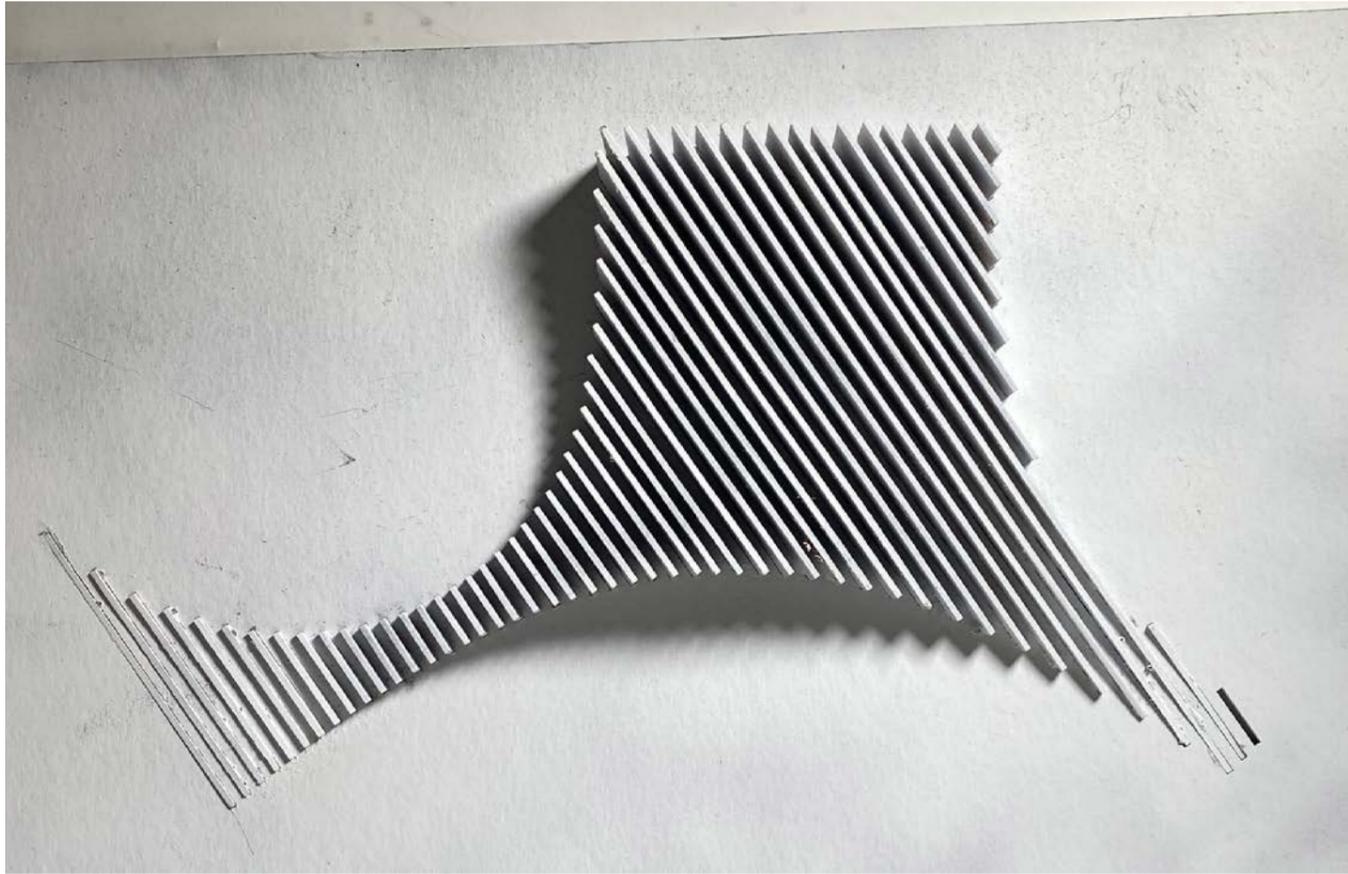
## Anable Basin Ferry Library - Spring 2023

Instructor:  
Laurie Hawkinson

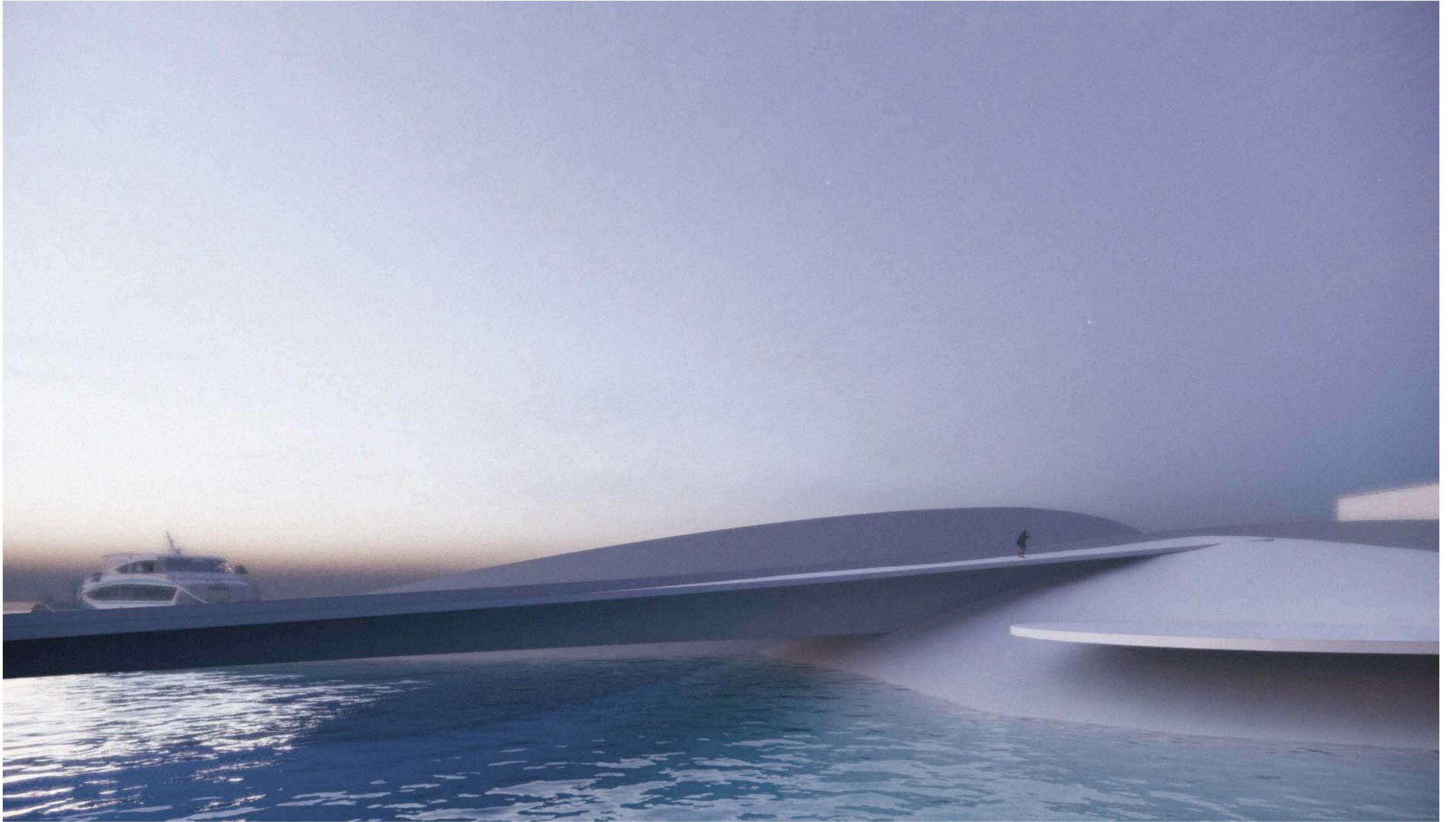
Higher sea levels and increasing coastal flood exposure pose growing challenges for the large population and major economic assets along New York City's shoreline. Historically, a number of severe coastal floods (both hurricanes and nor'easters) have struck the city, causing great harm. Superstorm Sandy in 2012 generated the highest water levels in at least 300 years and caused an estimated \$19 billion in damages and 43 fatalities. How do we mitigate this through our design at the water edge?

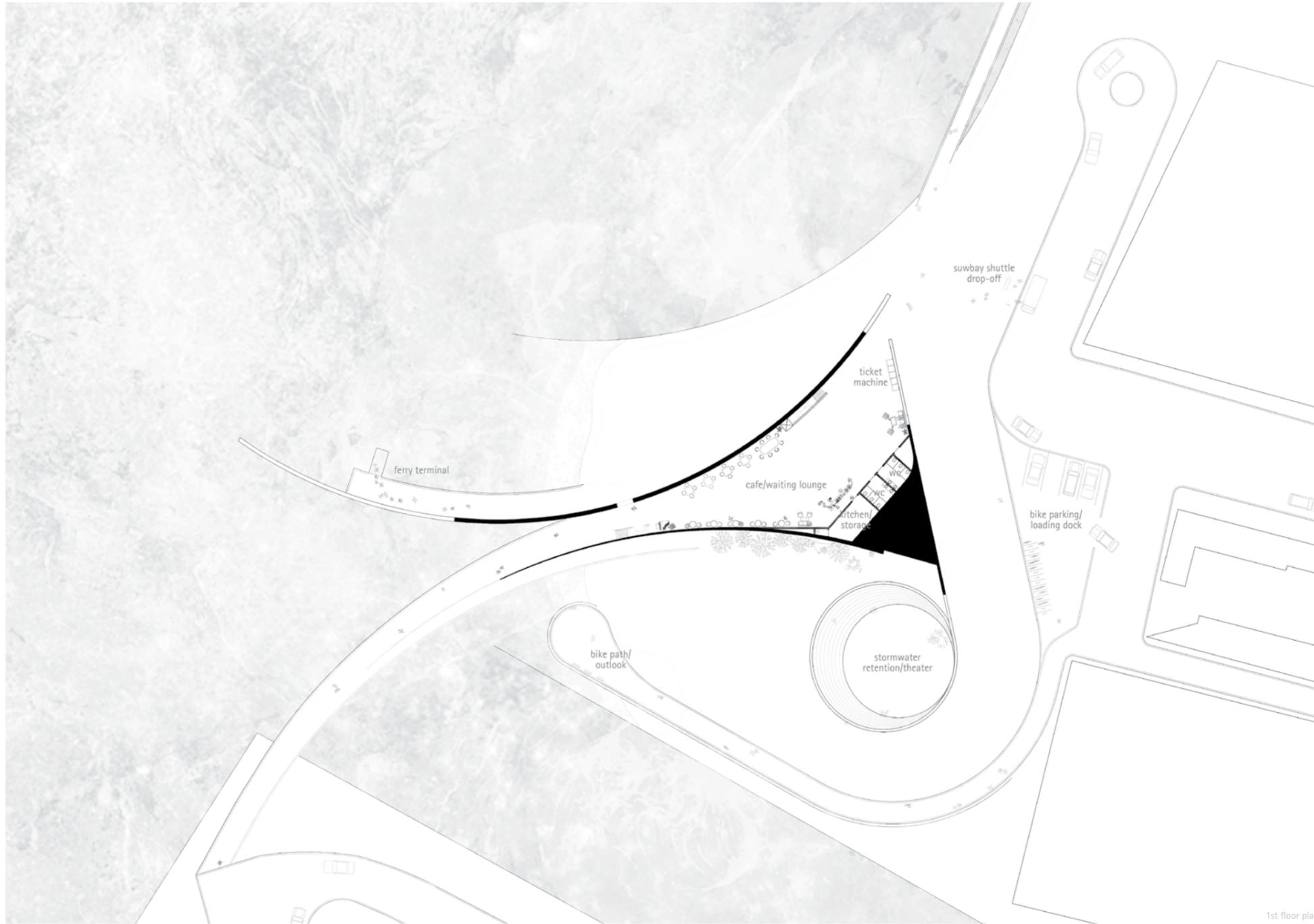
In my project, I reimagined the ferry terminal at Anable Basin, Long Island City. By moving the existing ferry terminal up North, it will better serve the large community at the Queensbridge Housing, which is the largest social housing project in Northern America. In addition to its function as a ferry terminal, the building also serves the community as a library, gather place, and outdoor playground.



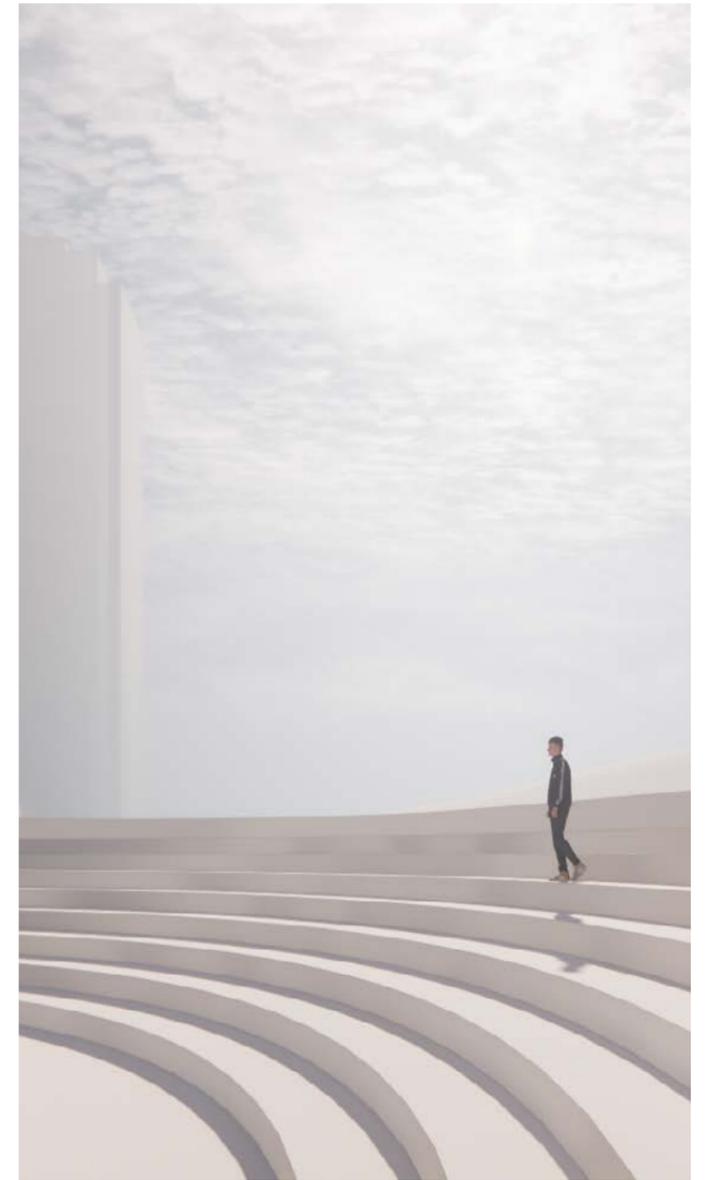


Early study models focused on how to connect the new ferry terminal back across the Anable Basin, as well as bridging towards the nearby subway station.

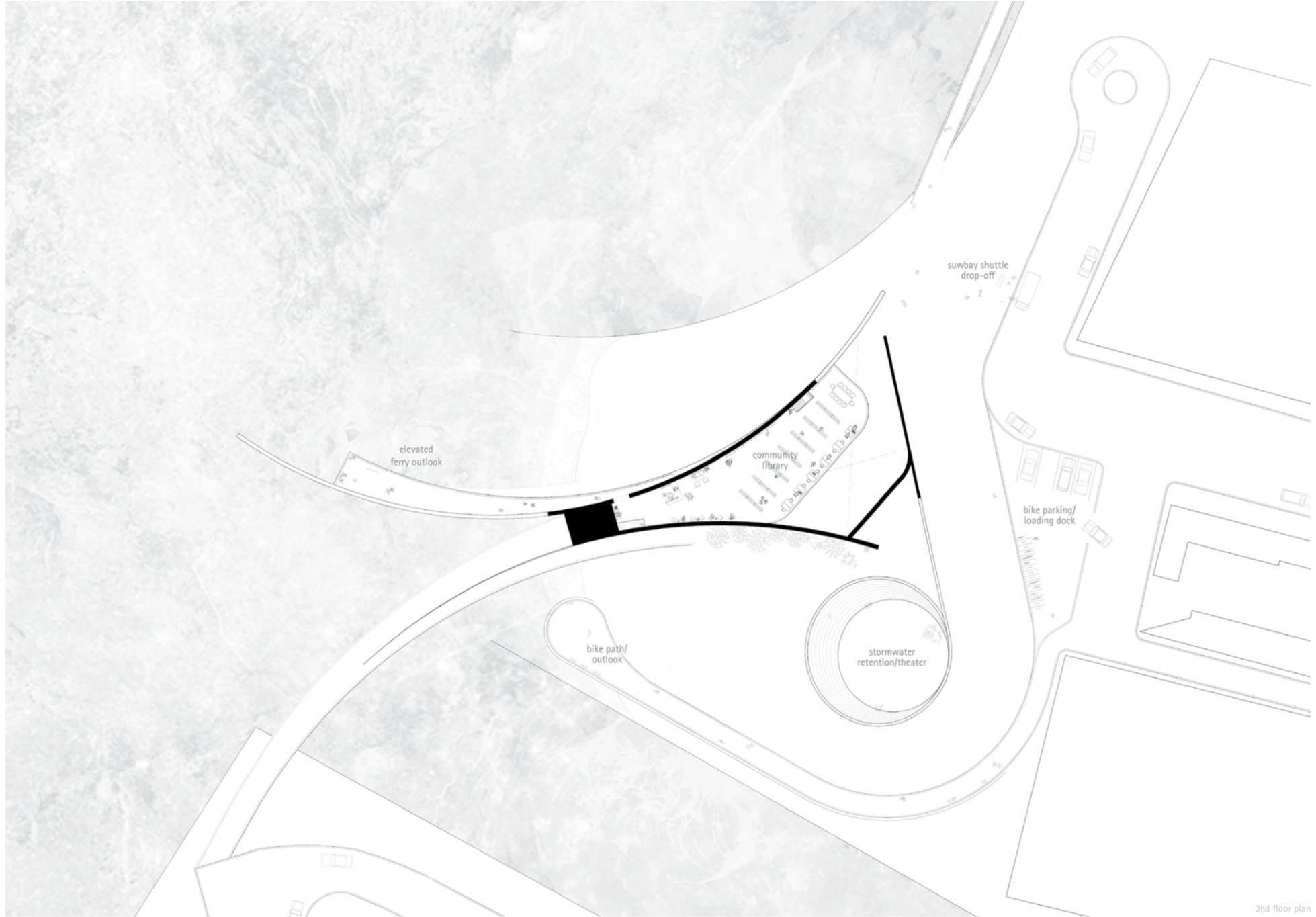




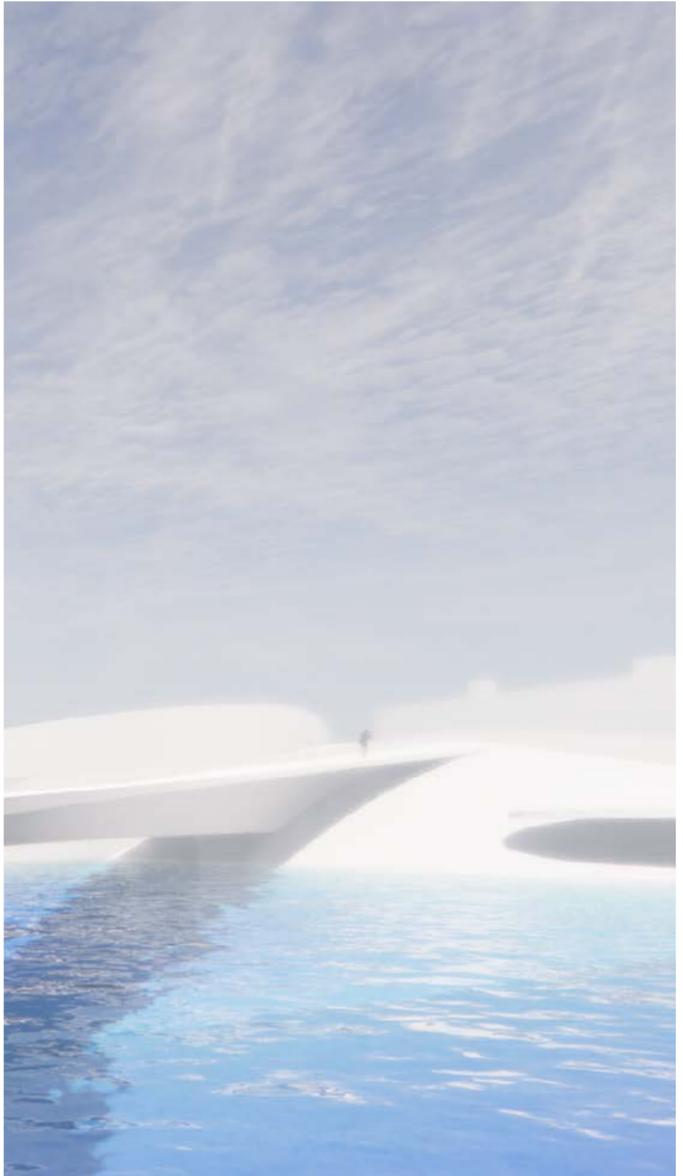
1st floor plan



There is a waiting lounge/cafe on the ground floor of the building, with direct connection to the ferry terminal that extends over the water. The outdoor theater on site acts as a stormwater management basin in case of heavy rain and flooding.



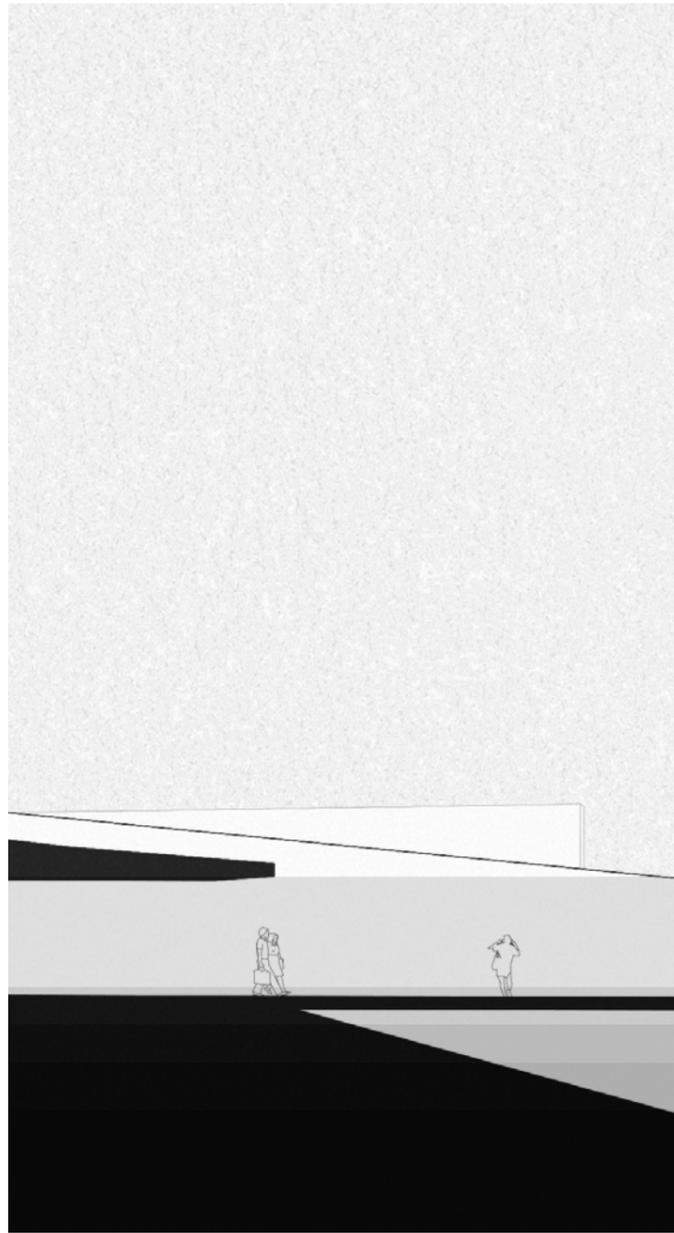
2nd floor plan



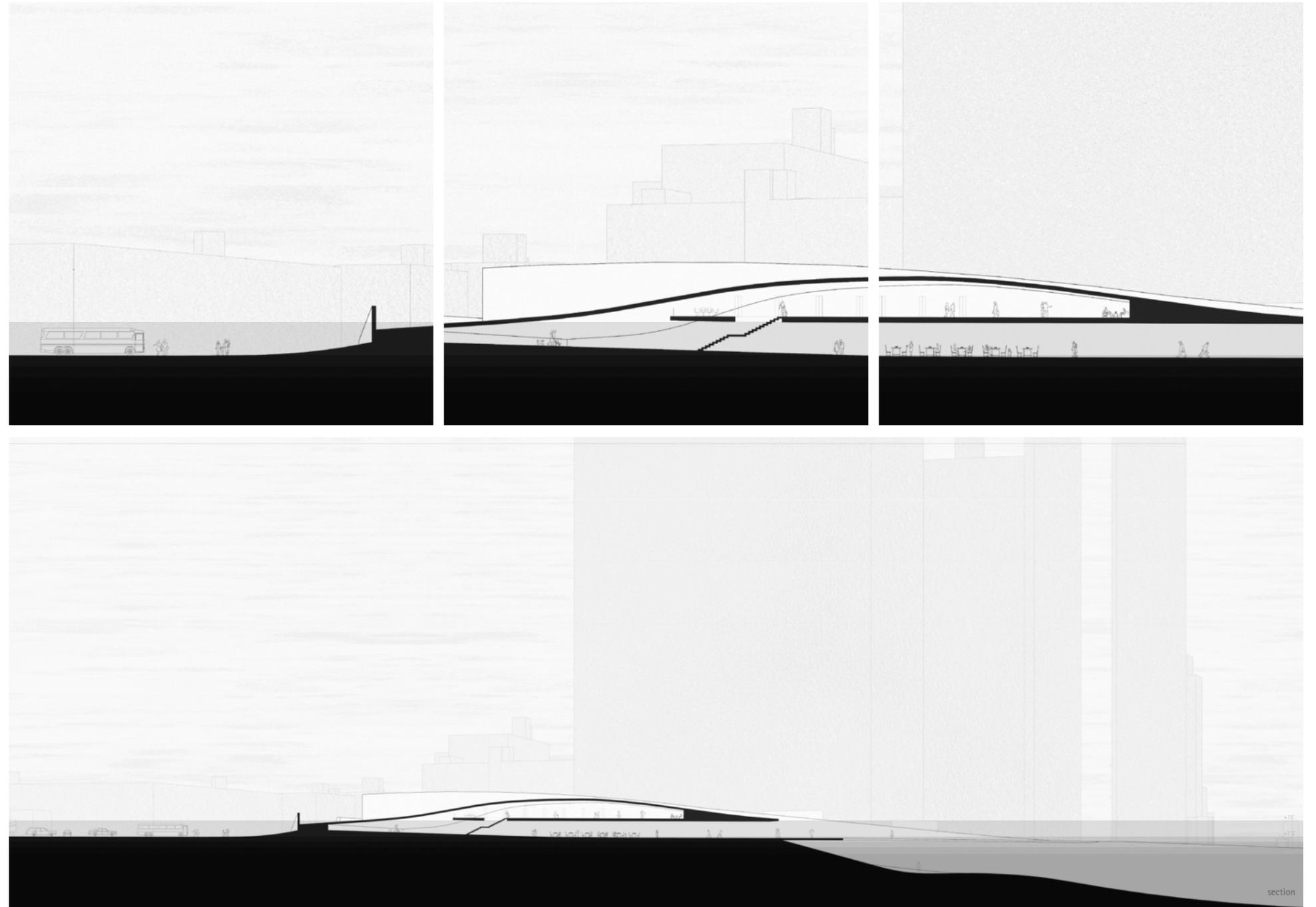
The second floor is a community library, which will act as a branch of the nearby Queens Public Library at Hunters Point. The bridge that connects to the high-rise buildings across the Anable Basin can also be accessed from here.



2nd floor plan detail



The community library is located above the design flood level at +15 feet, which will keep the books dry even during a 100-year flood.





# Transslarities - Summer 2022

Instructor:  
Andres Jaque  
Beril Sarisakal

In Transslarities during the summer semester, I researched about the Rebirth Bricks by the Chinese architect Liu Jiakun. This concept of repositing existing building materials inspired my design for studio in the summer.



**Post-Disaster Relief: Reclamation of Memories through Materiality**  
Tara Zhang

On May 12, 2008, a devastating earthquake destroyed hundreds of thousands of homes in Wenchuan. Time and resources were limited, debris from collapsed buildings had to be cleared off and new structures needed to be built. Among volunteers from all over the country, Chengdu based architect Liu Jiakun also rose to the occasion, thinking about how architects can contribute to the city's rebuilding by developing a simple yet effective procedure. Debris from collapsed buildings was used as aggregate, mixed with cut straws as fiber and cement as the adhesive, forming lightweight building blocks that could be made by existing local brick factories in the disaster area as reconstruction materials.<sup>1</sup> Produced by and for the village residents, Jiakun's proposal was not just about reusing building materials in an environmentally sustainable way, but also honoring the memories of people and places that were destroyed by the earthquake. So much had been lost and now only resides in the crumbled pieces of clay, but reconstructing the community with the bricks that held this past was particularly meaningful. Jiakun refers to this strategy as the Rebirth Brick.

Producing on manual machines, Jiakun worked together with the local craftsmen to test a series of different bricks in different forms and ingredients. Smaller pieces of broken bricks were ground up and compressed together into new bricks, while larger pieces of stone were somewhat loosely joint together to make a type of porous exterior floor tile.<sup>2</sup> With the gradual

<sup>1</sup> Liu, Jiakun. *Now and Here - Chengdu Liu Jiakun: Selected Works*. Berlin Aedes. 2017. 5-7.  
<sup>2</sup> Williams, Austin. "The Simplicity of Liu Jiakun's Work." *Architectural Review*, February 20, 2017.



completion of the post-earthquake reconstruction, however, the methods of production changed and factories were built to regulate and mass-produce the Rebirth Brick, generating work for the local people and helping with the economy.<sup>3</sup> But as Jiakun adopt the same methodology in his other projects outside of Sichuan, the original intention of Rebirth Bricks was lost in translation.

Three years after the earthquake, these bricks were later used in the Novartis office building in the distant city of Shanghai, in a context that is unassociated with the Wenchuan Earthquake in any way. Transporting the bricks back to the job site for over 1,300 miles, the time and cost in searching for the right materials, as well as storing and processing them for re-making, were all unnecessary burdens for the contractors. Not only was this process economically inefficient and unsustainable, but the company located in Shanghai also shared no sentimental connections with the Wenchuan community. This decontextualization of building materials resulted in no merit except a possible advertising gimmick for renting out the office building. Using these particular bricks in this way is utterly artificial, deviating from Jiakun's original intention for the Rebirth Bricks to carry much more than the pure functionality of building blocks.

The primary objective of Rebirth Brick is not only about giving a second life to the fragmented clay tiles, but also about helping the local community to rejuvenate. Memories were etched into these local building materials, recording the community's endurance as well

<sup>3</sup> Fan, Lu. "Review of Shuijingfang Museum, Chengdu, China, 2013: Liu Jiakun/Jiakun Architects." *Time+Architecture Magazine*, February 1, 2016. 98-105.

as change.<sup>4</sup> Through rebuilding the damaged neighborhoods, these bricks acted as the "...physical reincarnation of waste materials, as well as a psychological and spiritual rebirth in the reconstruction process after the disaster."<sup>5</sup>

<sup>4</sup> Bastéa, Eleni. *Memory and Architecture*. Albuquerque: University of New Mexico Press. 2004. 25.  
<sup>5</sup> Liu, Jiakun. *Now and Here - Chengdu Liu Jiakun: Selected Works*. Berlin Aedes. 2017. 50.

**Reference**

Bastéa, Eleni. *Memory and Architecture*. Albuquerque: University of New Mexico Press. 2004.

Fan, Lu. "Review of Shuijingfang Museum, Chengdu, China, 2013: Liu Jiakun/Jiakun Architects." *Time+Architecture Magazine*, February 1, 2016. 98-105. 2016.

Liu, Jiakun. *Now and Here - Chengdu Liu Jiakun: Selected Works*. Berlin Aedes. 2017.

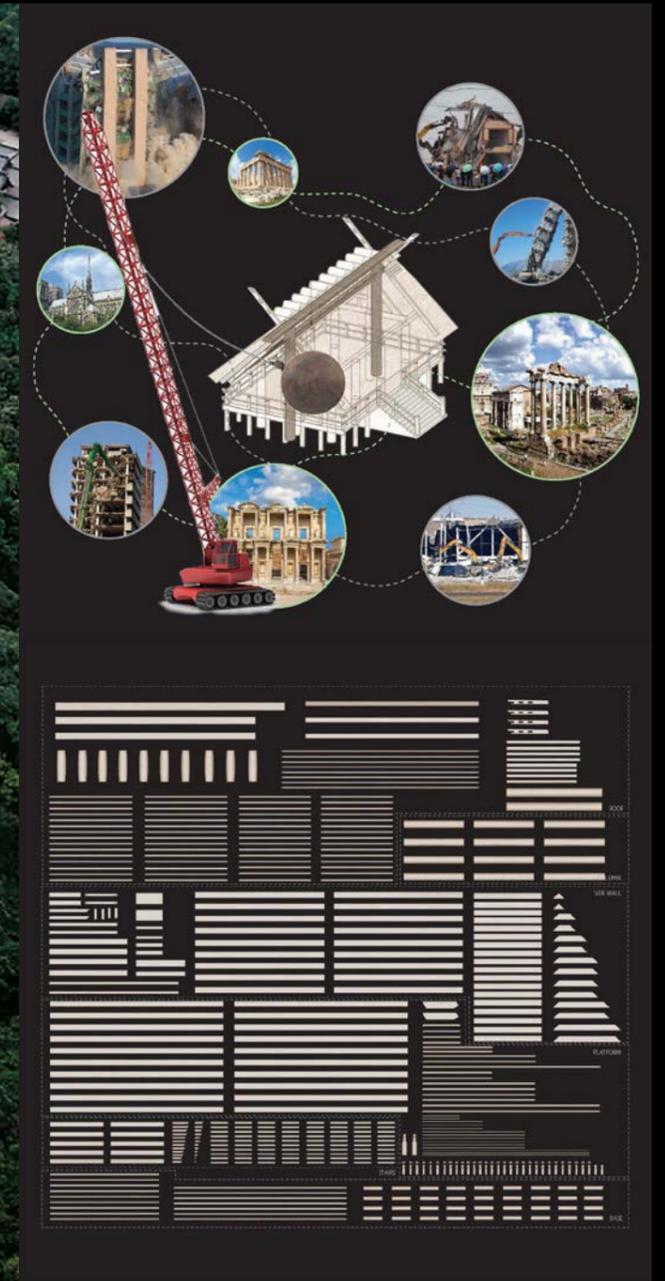
Williams, Austin. "The Simplicity of Liu Jiakun's Work." *Architectural Review*, February 20, 2017: <https://www.architectural-review.com/buildings/the-simplicity-of-liujiakun-work-2017>.

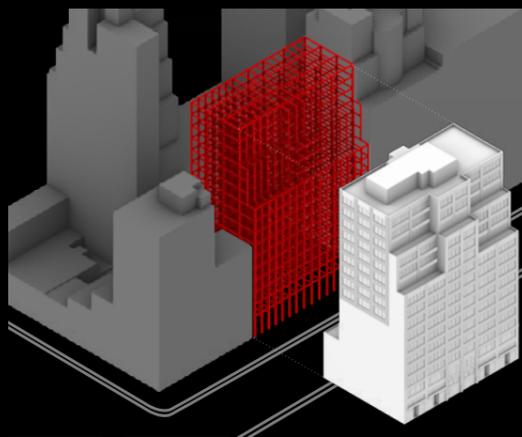
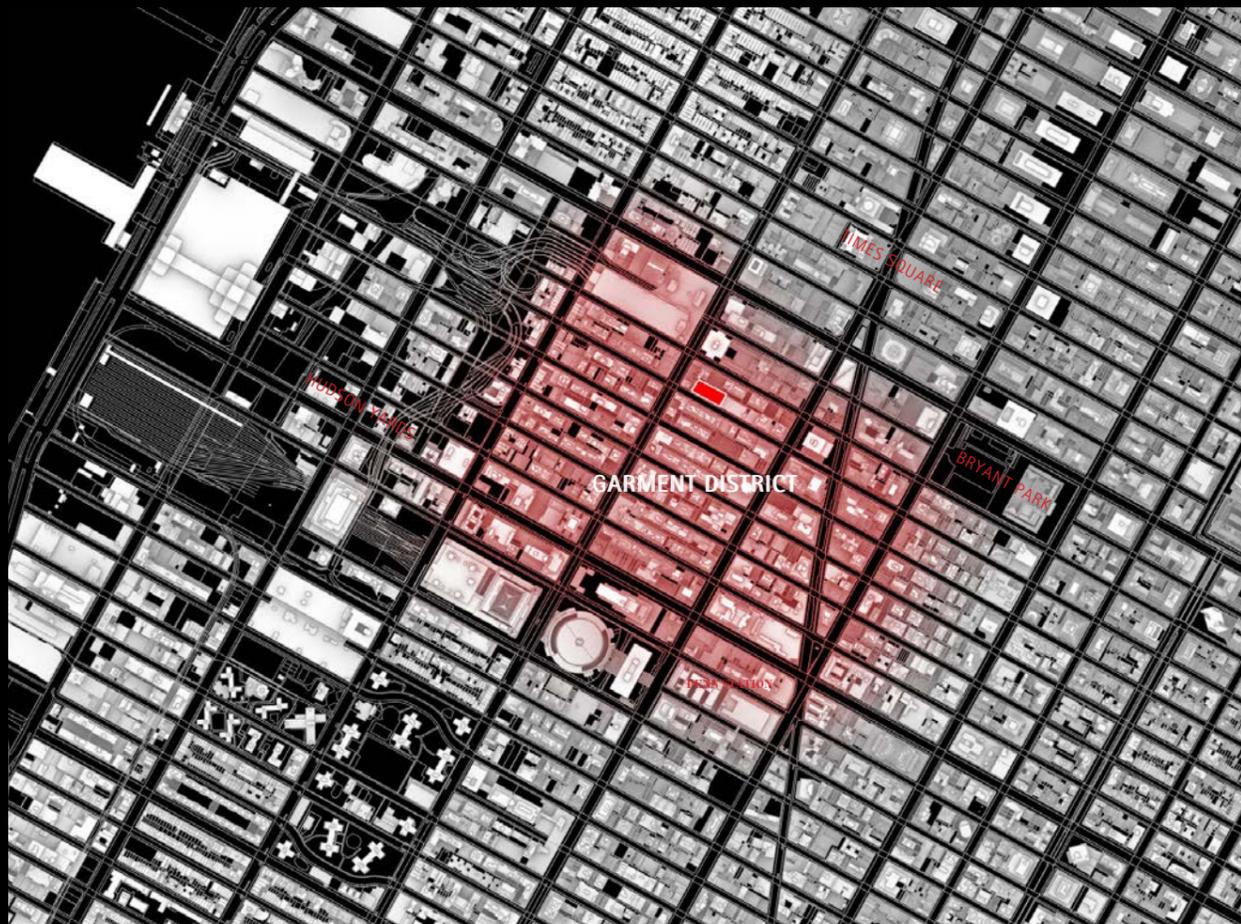
# Rebuilding Memories - Summer 2022

Instructor:  
Elias Anastas  
Yousef Anastas

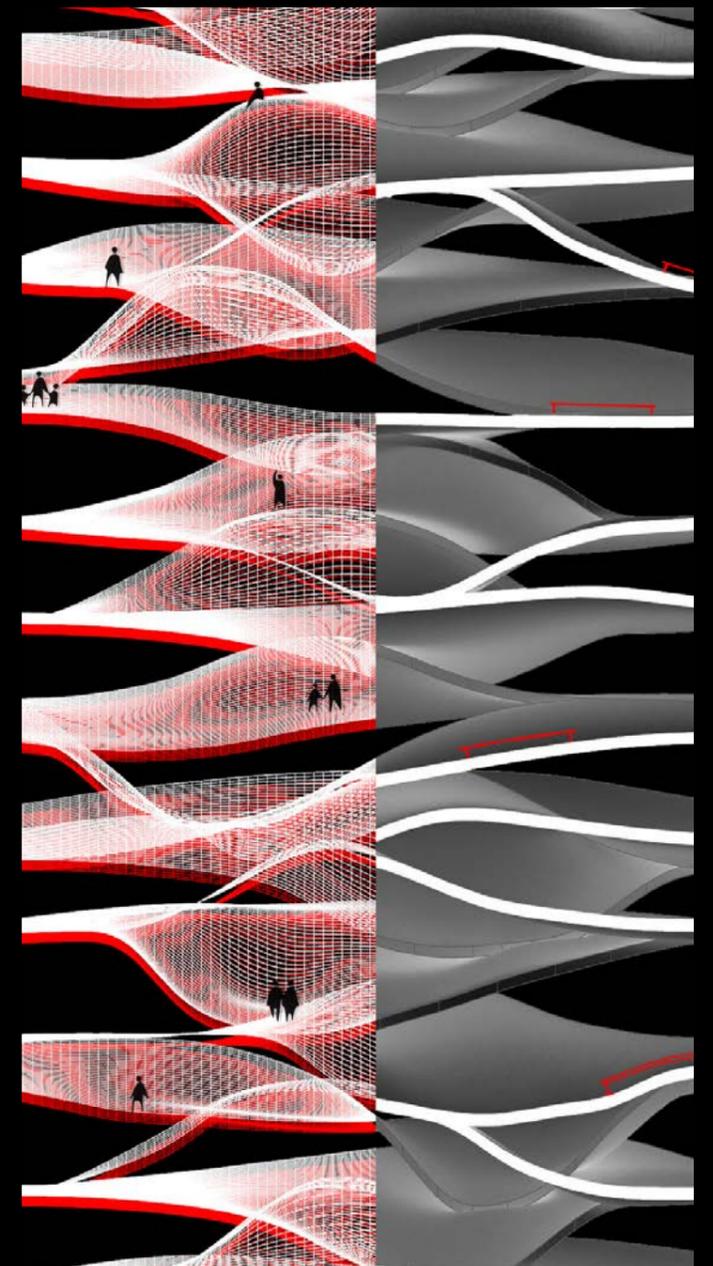
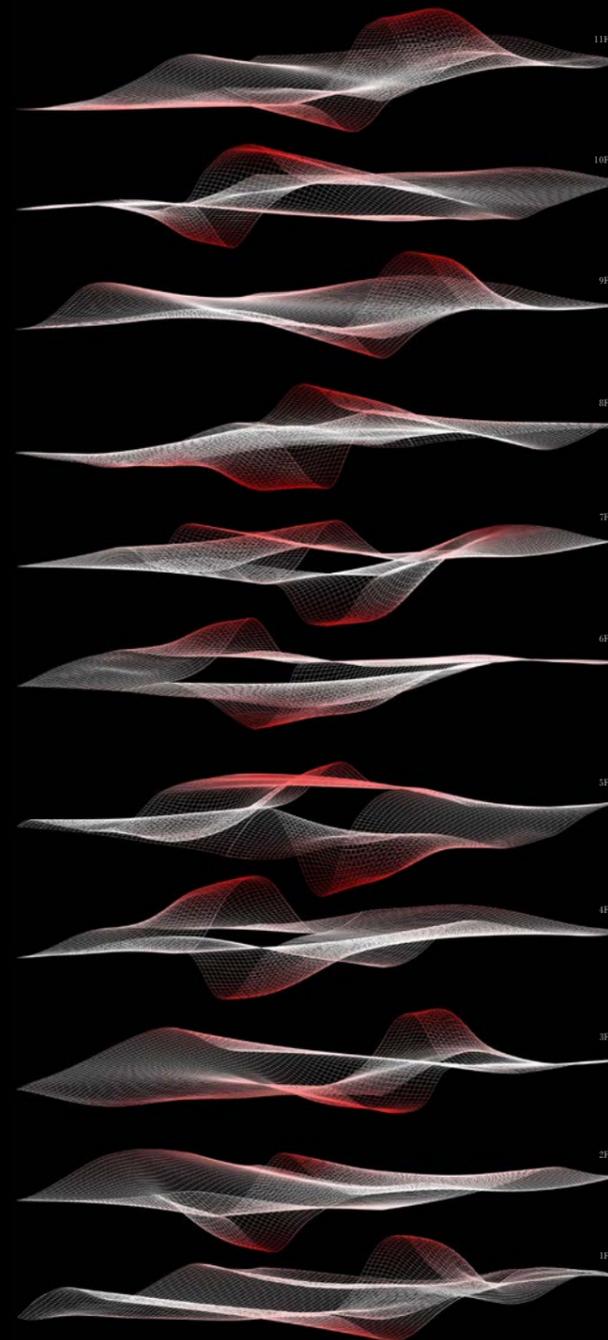
As time goes on and technology advances, people's ways of living are constantly changing. We are seeing more and more abandoned buildings because of this, whether they have been deserted due to deteriorating structures or outdated functions. This project takes an historical building under the threat of demolition, and investigates ways to reconstruct the structure with the exact same existing building members.

The site is located in the Garment District in Midtown, which is a historical area that has been limited in its renovation possibilities. To study the concept of rebuilding, I first researched about the Ise Jingu in Japan, which is rebuilt in its exact form every 20 years.





STEEL STRUCTURE	BRICK	GLASS	STUDS	INTERIOR FINISHES
11,328 FT	106,500 FT <sup>2</sup>	14,690 FT <sup>2</sup>	29,134 EA.	349,607 FT <sup>2</sup>
116 120 72		74 8 44	16" O.C.	CEILING WALL



The redesigned structure will be built with the existing building materials.

# New York Rising: How Real Estate Shapes a City - Fall 2022

Instructor:  
Kate Ascher  
Thomas Mellins

*New York Rising: How Real Estate Shapes a City* offered a historical survey of the last two centuries of real estate development in New York City, with a primary focus on Manhattan. It relied on sources held by Columbia libraries and others, including material from the collection of Seymour Durst – the patriarch of one of New York’s foremost real estate families and a passionate collector of the City’s historical memorabilia.

In this class, I extended my interest developed in the summer semester studio and research more in-depth on the topic of the Garment District.

New York Rising Midterm Paper  
Tara Zhang  
202308

**The Garment District in the Early 1900's**

Inscribed by the hustle and bustle of the highly developed Hudson Yards, Times Square, and Penn Station, the Garment District seems out of place with its modest size and historical mix-use buildings. This paper discovers the reason for how the Garment District affected the development of the zoning law of 1916, and how the new zoning law at the time in turn affected the development of the Garment District in the early 1900's.



Photograph of the Garment Industry Workers

New York City had long been known as the center for fashion, both in designing and making. With the invention of the sewing machine in the 1800s, the immigrants, especially women, could work from home and earn some income to support their families. Among them,

Zhang, Page 1

many were new Jewish immigrants who had already acquired textile production skills in their home country. In addition, the combination of many events happening at the same time period led to an even greater need for the garment industry. Uniforms were urgently needed for soldiers of the Civil War, and there was also an increasing demand for mass-produced inexpensive clothing for the general public. With the popularity of Broadway and other entertainment shows, various components of manufacturing and different forms of production came out of the Garment District. Besides everyday clothing articles, gloves, hats, customized stage costumes, etc. were designed and manufactured there. And because there were also some shops that specialized in the making of textile, the designers and manufacturers could collaborate and communicate with each other very efficiently and effectively.



Image of a Typical "Dumbbell" Apartment Plan

Starting in the late 1800s, however, the garment industry was gradually forced out of that area as the downtown Financial District grew. Apartment rental rose, and the low-income garment workers could no longer afford living there. As a result, the garment industry slowly migrated up to Madison, adjacent to Fifth Avenue and Madison Avenue. Since that time, that area had already been a crowded area for clothing retail shops. In addition, with their proximity to the Broadway shows and other entertainment stages, the workers could efficiently walk and take their customers. Having the right location for a business is always the most

Zhang, Page 2

The original concentration of the garment industry was actually situated in lower Manhattan. The garment workers worked at their looms, which was not the ideal condition neither for making clothes nor for the health of the workers. The lack of natural light and effective ventilation made the tailoring jobs difficult, and some of the apartments even lacked proper basic sanitary conditions.

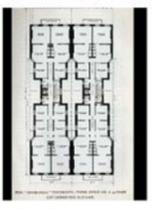


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Zhang, Page 3

critical for success, and the Garment District being located close by its major customers was extremely important and beneficial.

Between the Hudson River and the Fifth Avenue, where the Garment District is located today, was known as the Tenderloin District, which was considered the most chaotic and transitional area in the city. Filled with late-night entertainments, the Tenderloin was the center for undesirable and illegal activities. No one wanted to live there, but many of the low-income garment industry workers had no choice but to establish their residences and at-home studios in that area due to its lower rent payment and close proximity to retail shops and entertainment show stages. During the time, most buildings in that area were small two-story houses, which were not fit for clothes making. This raised many health and safety concerns, as viruses could be carried on clothing articles.



Photo of an Immigrant Family Working in Their At-Home Studio

In 1911, the State Factory Investigating Commission banned tenement work for the garment making community. Under this new policy, many workers converted their old brownstones into lofts, designed more for manufacturing than living. They required large open spaces with high ceilings for the sewing machines and heavily regulated, the Fifth Avenue Association wanted to keep the workers even further away. Therefore, the people in power from the FAA threatened landlords in the surrounding area and major leading institutions to refuse helping the garment workers in acquiring land and constructing their new loft studios.

The loft factories themselves actually constituted new problems for the manufacturing community, as the production process became more industrialized and moved into proper factories instead of being done at home. Rather than working with family members, the owners of the factories now had to hire outside employees and consider the cost-benefit profile for their

Zhang, Page 4

As the area continued to expand, it began to hover over the edge of Fifth Avenue, which was filled with high-end retail stores in contrast with the local tailor shops in the Garment District. The people that lived and worked on Fifth Avenue were a distinctly different group, who despised the dress-making, low-class immigrant workers. The image of the tailor and fabric makers window shopping down the pristine Fifth Avenue in small groups after a long day at work was detrimental for them. As a response to take action against this degradation to its streetscape, the Fifth Avenue Association (FAA) was formed. (New York Times 2016) In the early 1900s, smallpox was found spreading through clothing, which originated in the disease-infected home studios of the garment workers. Therefore, the FAA started to monitor and attempt to regulate the conditions of its neighboring garment industry closely, watching out for health concerns as well.

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Zhang, Page 5

production process. Of course the factory owners all wanted to maximize their profit, so they took measures to control their employees, some of which were quite extreme. It was not uncommon for clocks to be covered, so the workers could lose the sense of time and not think about finishing work early. Some factories even locked their exit doors to prevent the employees from ducking off from their positions to take a break.



Photo of a Garment Factory Working Conditions

The spread of these unethical practices eventually led to a devastating fire on March 25, 1911, which killed 146 garment workers. It is known as the Triangle Shirtwaist Factory Fire, as it happened in the Triangle Shirtwaist Factory. One of the cutting tables on the eighth floor of the building caught fire, and just like other nearby constructed lofts during that time, it was also built with wood, so the fire spread quickly. There were both elevators and stairwells in the building,

Zhang, Page 6

but the owner of the factory had locked the stairway doors from the outside to prevent the workers from leaving early. The left the elevator to be the only method of exiting the burning building at the time, except that some people decided to take their chances and jump out of the window in desperation to escape.



Image of Newspaper Clippings on the Fire

Zhang, Page 7

Although the garment making business continued to thrive after this incident, the Fifth Avenue Association began to be even more insistent in pushing them further out of the area. Robert Otis Cooke, the founder and president of the FAA at the time, worked tirelessly to push for a zoning regulation to keep the garment factory lofts away. He called it the "Save New York" campaign. Cooke claimed that the crowds increase caused by the influx of garment workers had created pedestrian congestion in the area, and this was damaging the value of real estate as a result. In the bigger picture, he aimed to control and eliminate traffic, both pedestrian and automobile, as well as the advertisement on buildings, freeing the streetscape to express the true beauty of the architecture.



Image of Newspaper Clippings by the FAA

Zhang, Page 8

As a result, the first zoning law of its kind was finally passed on July 25, 1916. In addition to the regulation of the height and bulk of buildings, it also worked in "...regulating and restricting the location of trades and industries and the location of buildings designed for specified uses and establishing the boundaries of districts for the said purposes." (City of New York 1916)

Within just four months after the zoning law had passed, sixty-five percent of the garment making community had already been relocated, willingly or not. But where could they go? Nobody welcomed them, more or less for the same reasons that the Fifth Avenue Association tried to push them away. In the end, the New York City and the FAA decided to create a special district for them within the Tenderloin, in prevention of any future risks of the garment workers spreading out into areas they do not wish them to be in.

Since then, the Garment District has taken place between 9th Avenue and Broadway in the East-West direction, having 34th Street and 42 Street as its North-South boundary. Since that area was undeveloped and completely disregarded at the time, many real-estate developers, some of whom were garment workers previously, took advantage of this opportunity to redevelop and reestablish the new Garment District.

By the 1920s, the Garment District was already the home for half of New York City's garment manufacturing shops. In a way, being forced to be contained in one area helped it grow stronger as a business and as a community; it formed its own ecosystem. As the area went through radical zoning and planning rethinks, it also developed its unique style in terms of architecture.

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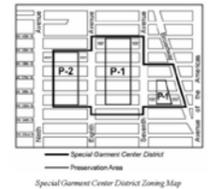
During the transformation process of the Garment District, the architect Ely Jacques Kahn played an important role in shaping its streetscape. Understanding the context and historical background of the area, Kahn wanted to create architecture that related to the immigrant workers at the time. He designed tall buildings in the Garment District, experimenting and inventing a new language for the preexisting community by using design.



Photo of Kahn's Iconic Building - 1400 Broadway, on the Site of the Former Tenderloin Cocktailbar Theater

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This area continued to receive attention in terms of zoning and city planning after the initial 1916 zoning regulation. As the area around the Garment District developed further commercially in the mid-1980s, especially Times Square, concerns were raised about the increasing number of conversions of industrial lofts into office spaces, which could potentially lead to a decline in the opportunities for garment production jobs. To address this issue, the Special Garment Center District was established in 1987. A Preservation Area was created, restricting existing buildings on side streets to retail, wholesale showrooms and industrial uses. Conversions to office use on these streets were only allowed case-by-case by the City Planning Commission. In addition, a restrictive declaration of the property owners would also be required, specifying their agreement to preserve at least an equal amount of square footage in the building for garment manufacturing, perpetually.



Special Garment Center District Zoning Map

In 2005, with the reopening of the Hudson Yards, the zoning laws of Special Garment Center District were modified once more to accommodate the current planning strategies of the

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City overall. The Preservation Area established in 1973 was further divided into two different categories, P-1 and P-2. While the regulations of area P-1 were unchanged, area P-2 had been modified to permit new residential buildings, as well as allowing for the use of eight conversions of smaller existing buildings into any use allowed by the underlying zoning district regulations. For large buildings, which are defined as over 70,000 square feet, they can only be converted into office, hotel, or residential uses with a guaranteed preservation of the equivalent amount of spaces for garment manufacturing purposes.



Interior View of One of the Buildings in the Garment District Today

Until today, the Garment District is still the home to major fashion related design, retail, and manufacturing shops. The impact it had on New York City had led to the beginning of the county's zoning regulations, whether or not we consider the reason to be fair or ethical. In fact, the zoning law that was established because of it had made the Garment District a strong and unique community in New York City, in regards to its history, zoning, and architectural style.

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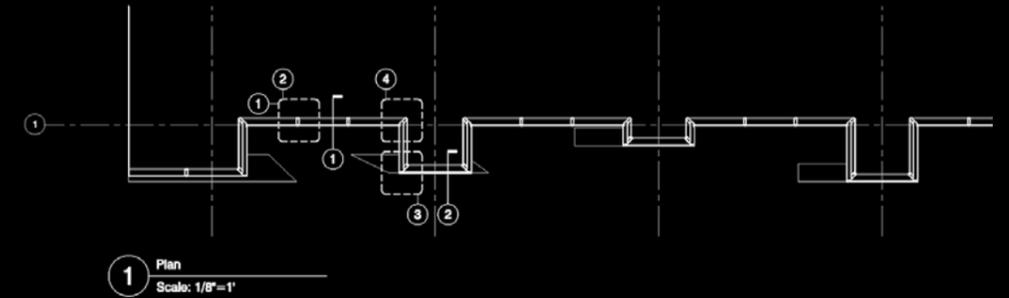
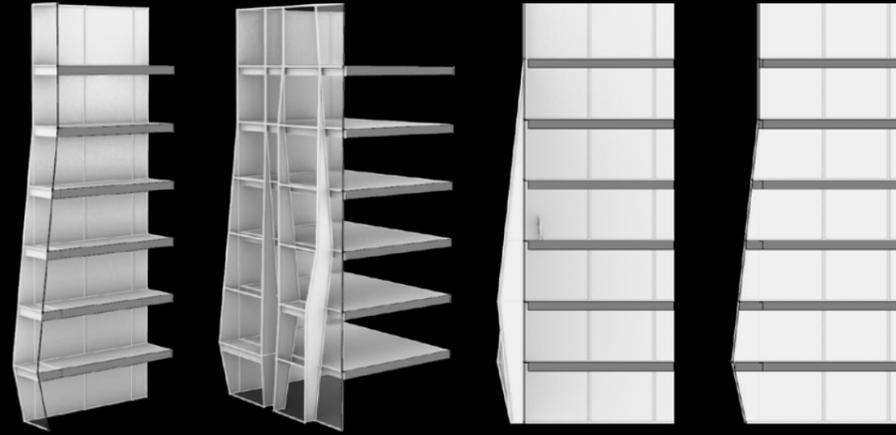
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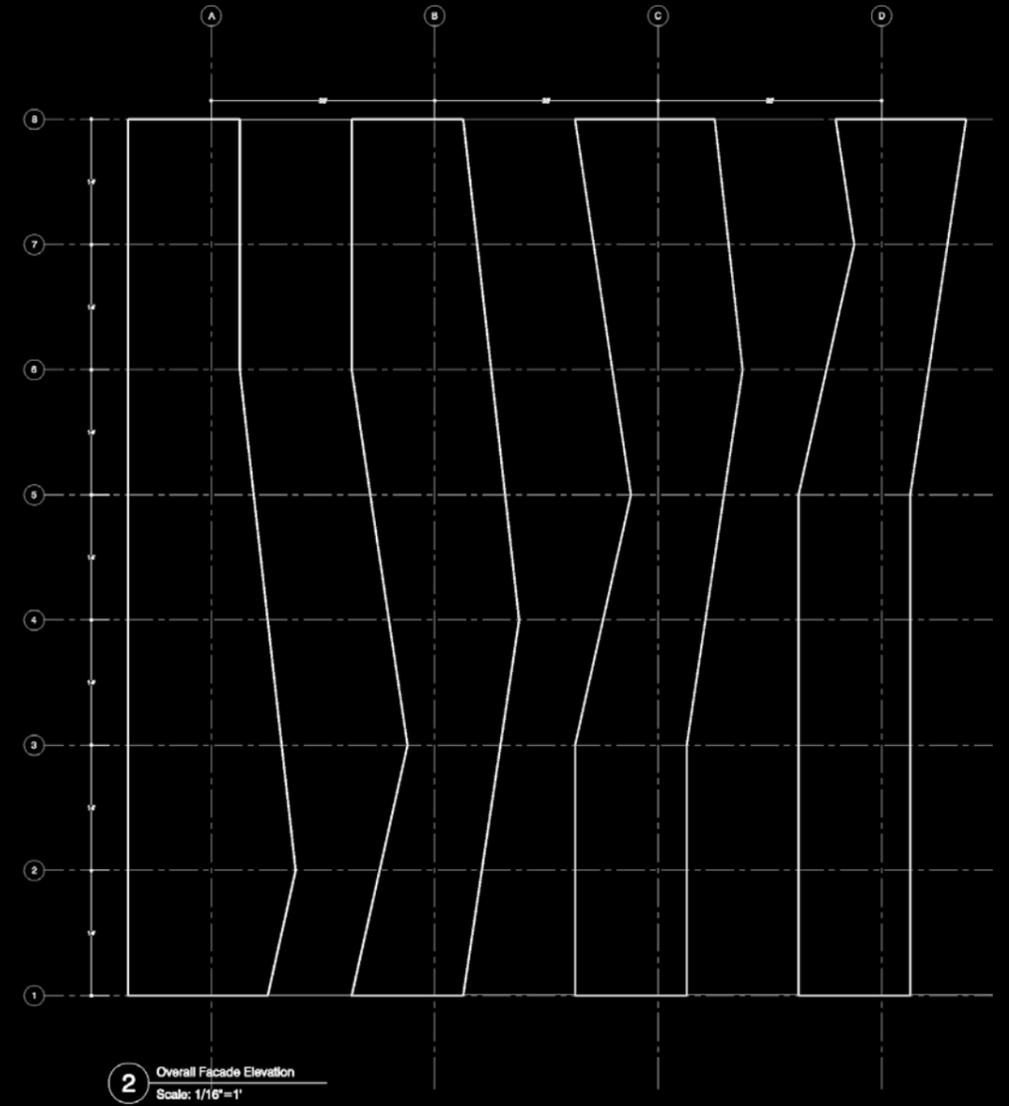
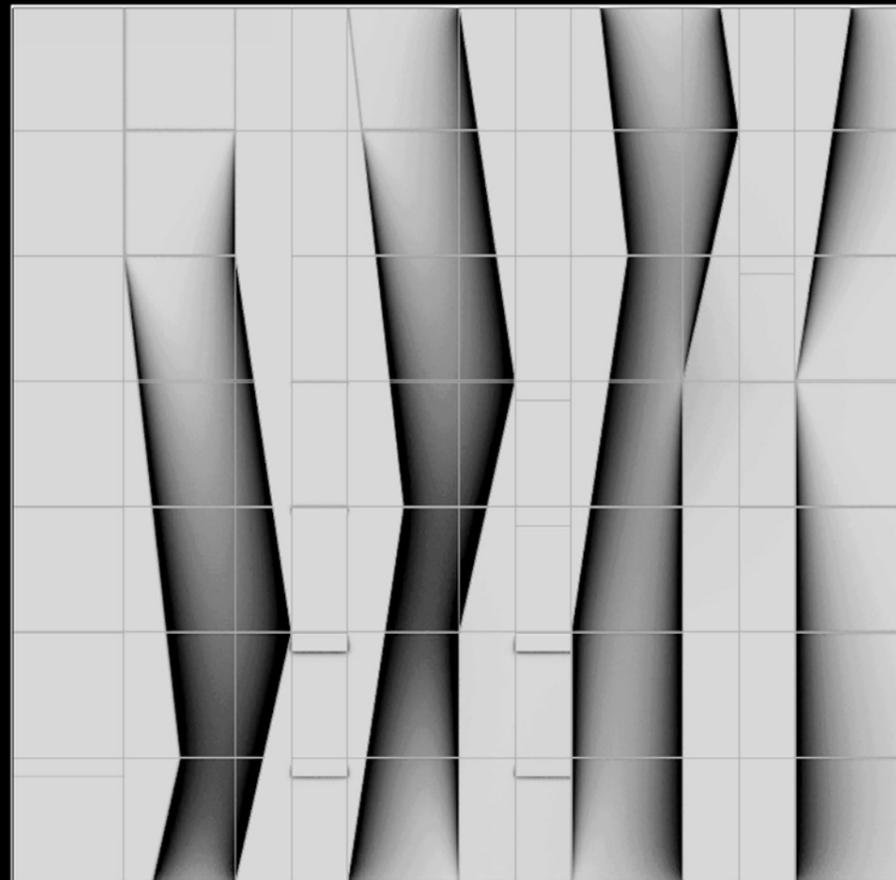
# Advanced Curtain Walls - Fall 2022

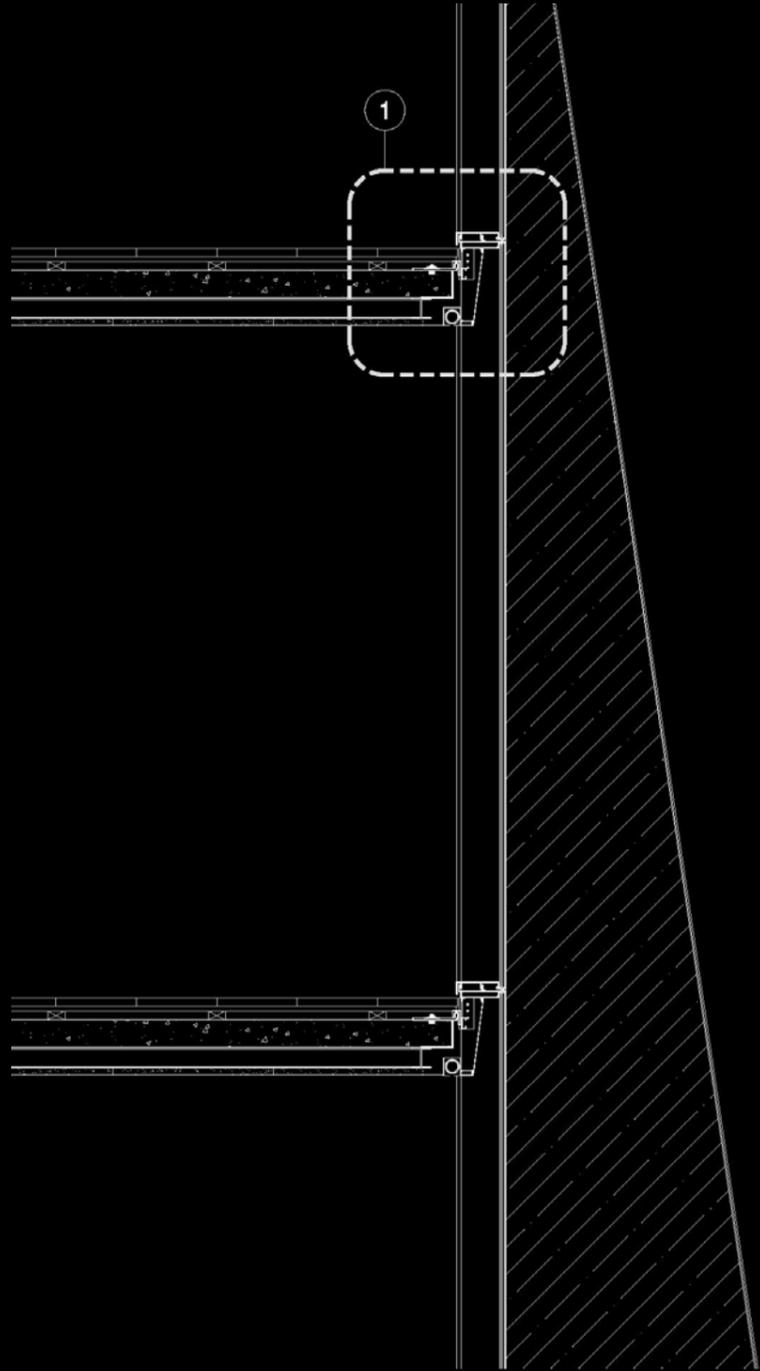
Instructor:  
Dan Vos

In the beginning of the class, we each chose one piece of art work to develop a curtain wall design. The primary focus of the course was a semester-long Technical Studio Design Project. We designed our own unique custom curtain wall, developing detail drawings and preparing outline specifications.

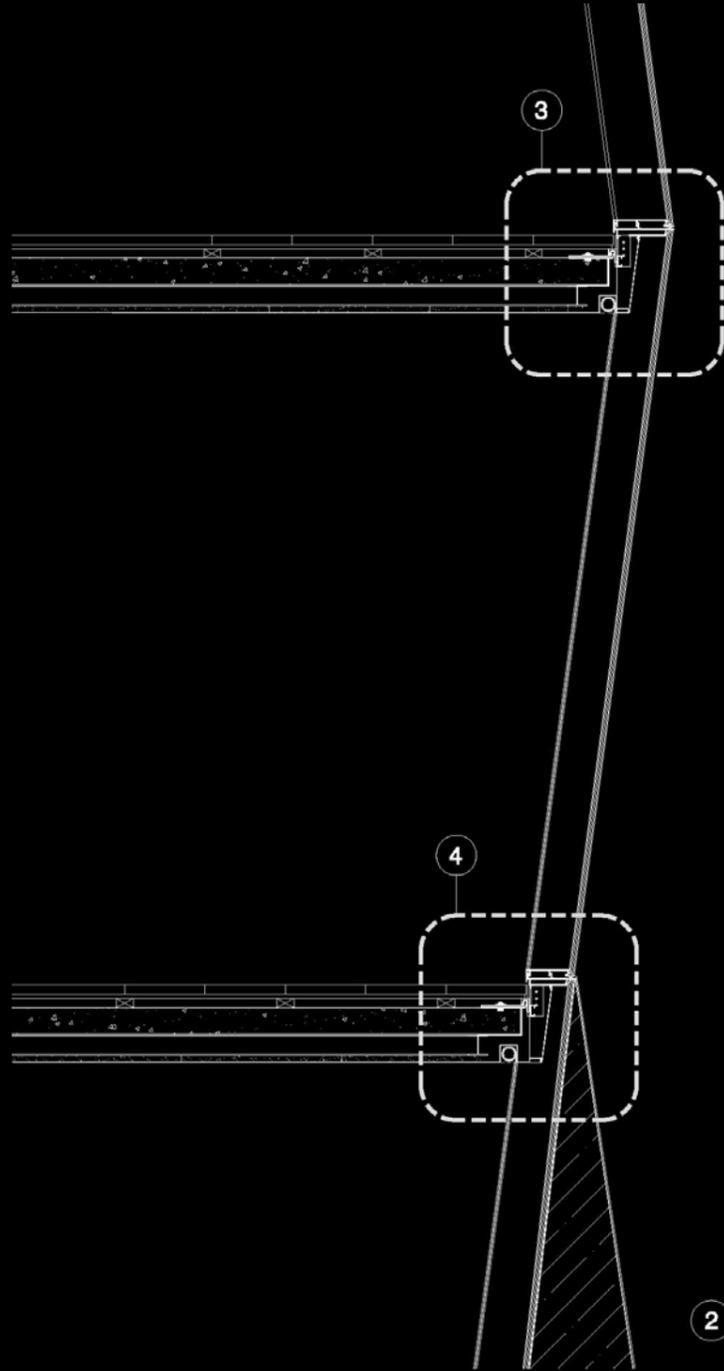


Chosen image below:  
*Descending*  
Bridget Riley

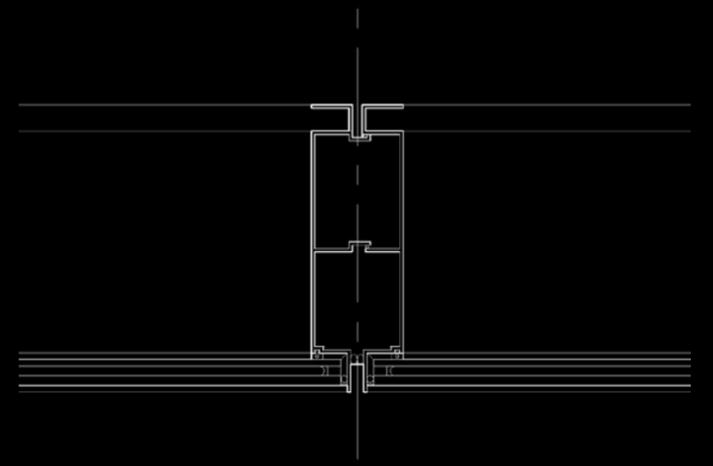




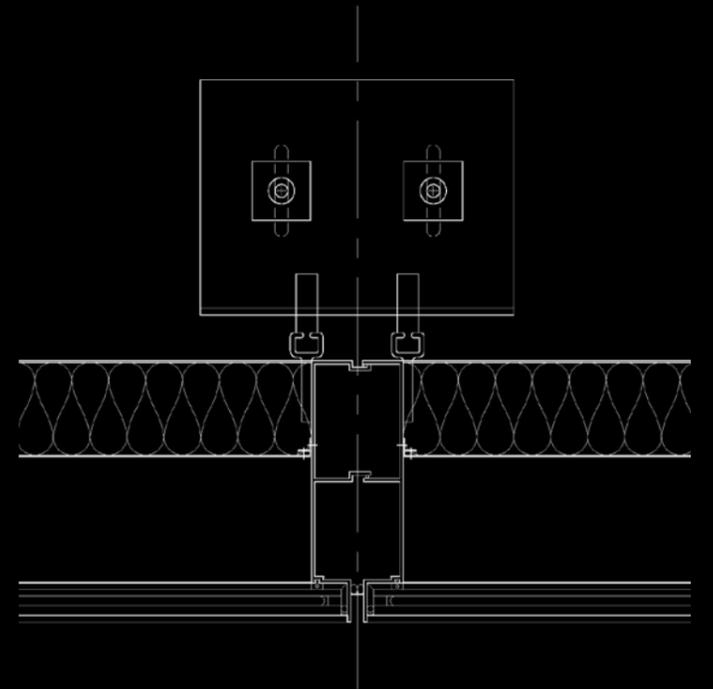
1 Facade Elevation 1  
Scale: 3/8"=1'



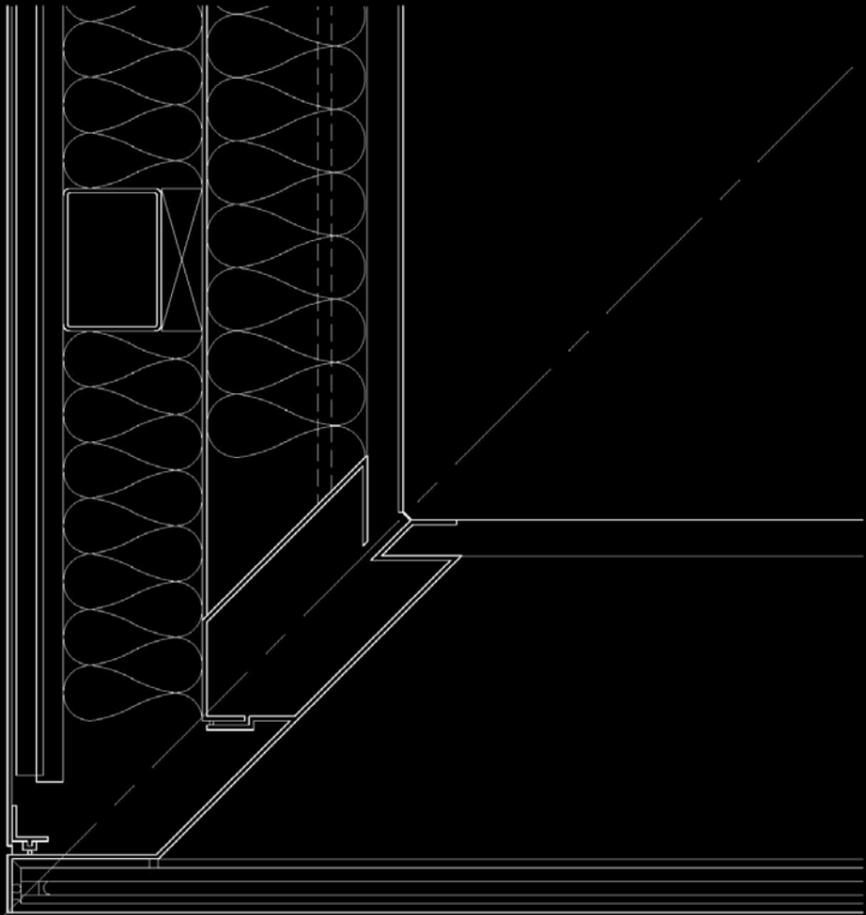
2 Facade Elevation 2  
Scale: 3/8"=1'



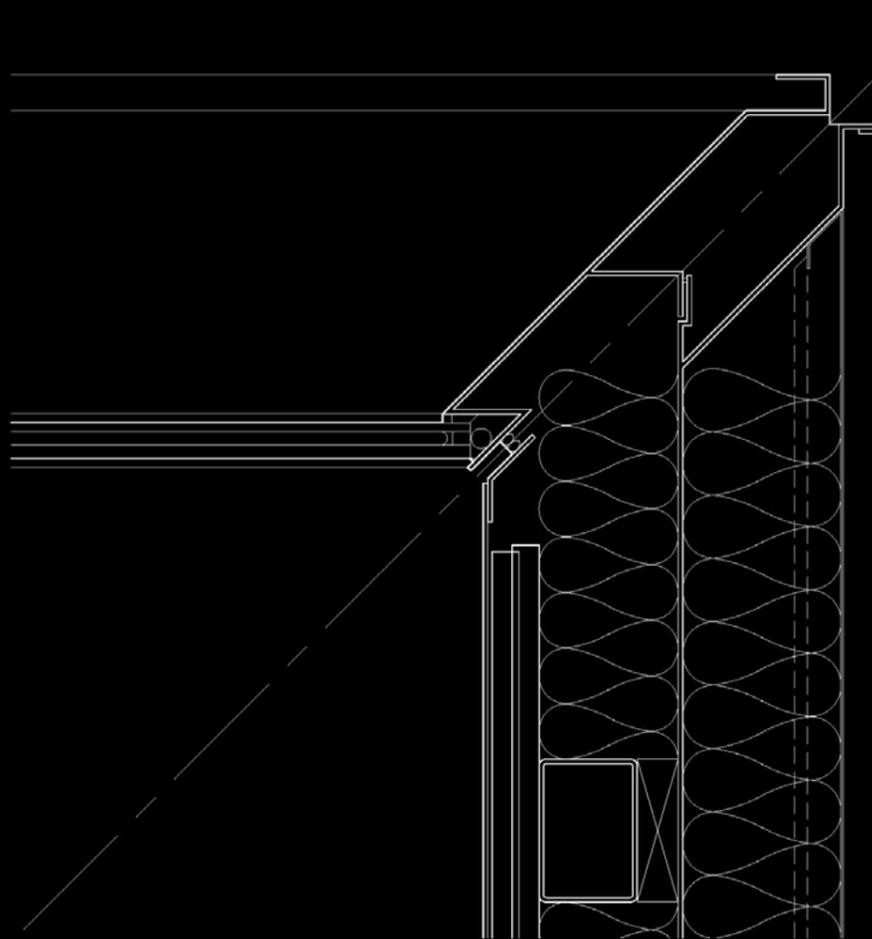
3 Mullion Detail Plan 1  
Scale: 3"=1'



4 Mullion Detail Plan 2  
Scale: 3"=1'

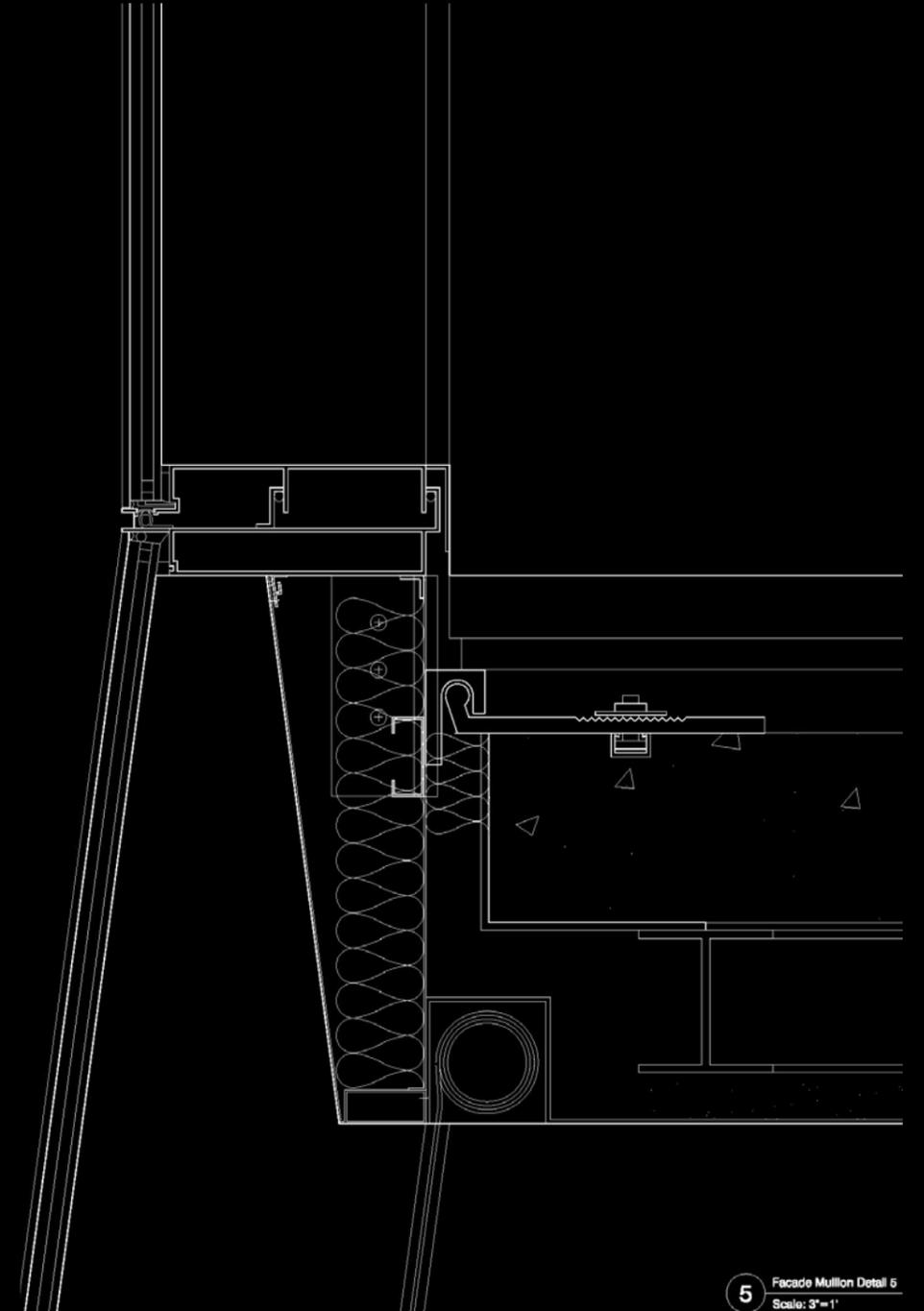
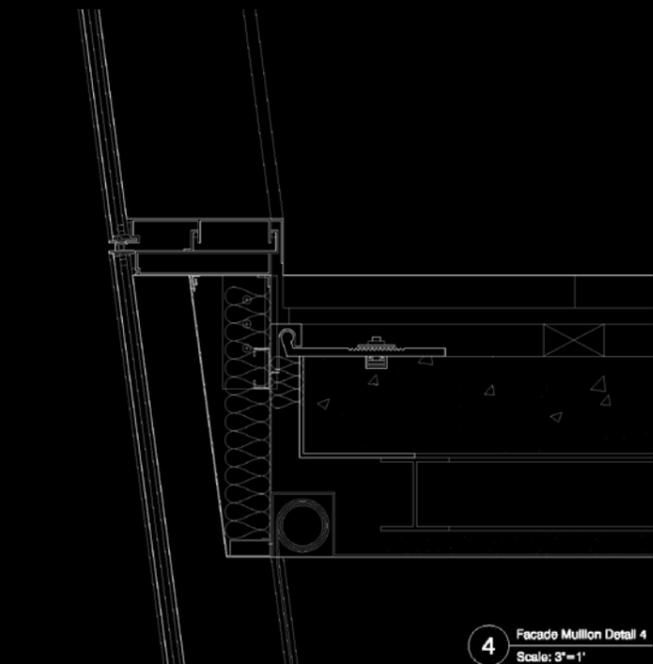
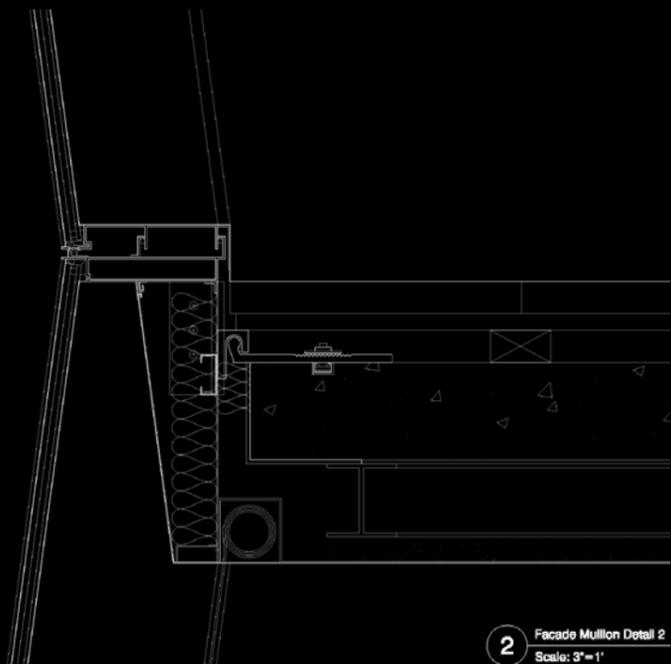
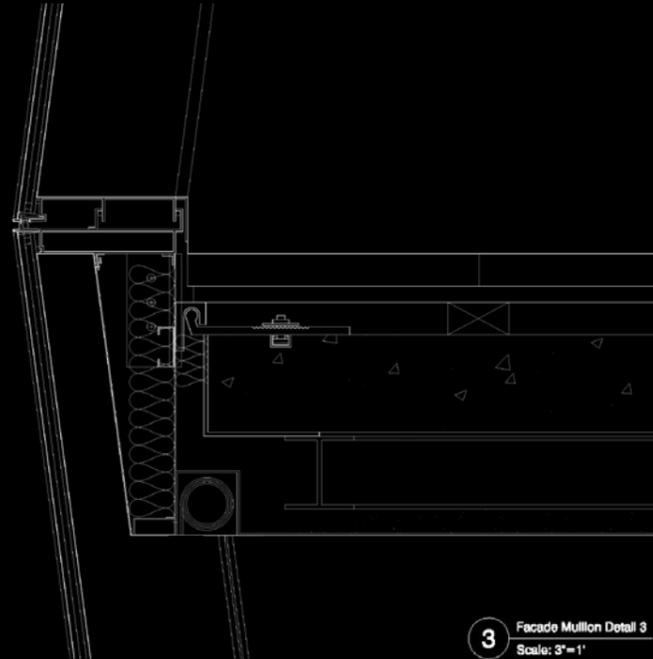
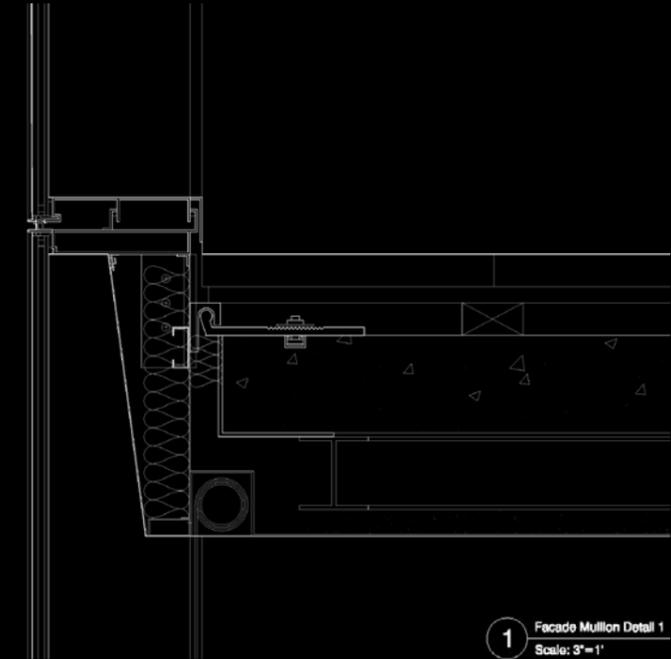


3 Mullion Detail Plan 3  
Scale: 3/4"=1'



4 Mullion Detail Plan 4  
Scale: 3/4"=1'

The facade design resulted in many different variations in the detailing, due to its angulation glass frames.



## Architecture: The Contemporary (Ideas And Concepts From 1968 To The Present) - Spring 2023

Instructor:  
Bernard Tschumi

The Toledo Glass Pavilion by SANAA is an internally organized autonomous object that creates its own context, situated on the site of a glass-making institute. Bonded by a clear boundary, the pavilion has a non-hierarchical plan that is entirely independent from its surroundings. With a careful juxtaposition of programs, visitors traverse through the building across a series of public spaces freely, abandoning the use of corridors. Layers of curved glass walls blurs the boundaries in between individual rooms with their reflections, further erasing any ordering of the interior spaces, although in an extremely organized manner.



*"The Toledo Glass Pavilion by SANAA is an internally organized autonomous object that creates its own context, situated on the site of a glass-making institute. Bonded by a clear boundary, the pavilion has a non-hierarchical plan that is entirely independent from its surroundings. With a careful juxtaposition of programs, visitors traverse through the building across a series of public spaces freely, abandoning the use of corridors. Layers of curved glass walls blurs the boundaries in between individual rooms with their reflections, further erasing any ordering of the interior spaces, although in an extremely organized manner. The Toledo Glass Pavilion is both an exhibition space for the museum's glass collection and a glass-making facility. Given the program of this pavilion and its location on a glass making institute, there was a deliberate intention to show off contemporary glass making technology with all the curved glass walls.*

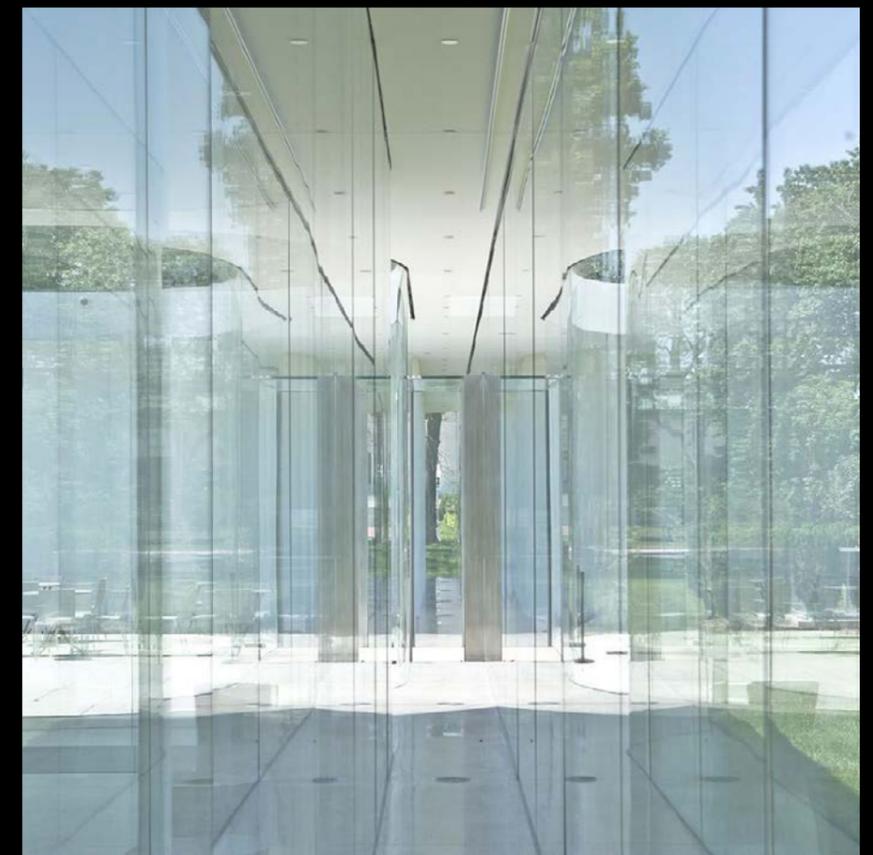
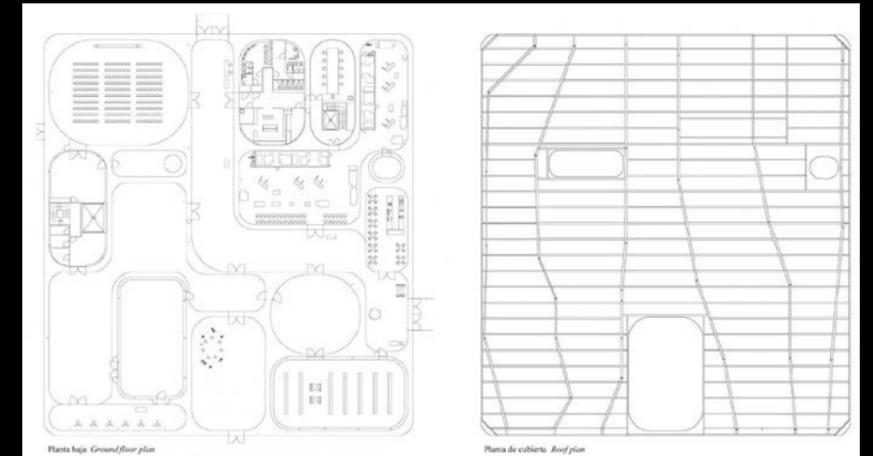
*The transparent glass walls allow visitors to see across different spaces and levels, eliminating physical barriers and creating a sense of visual continuity. This transparency fosters a sense of equality and accessibility, challenging traditional hierarchies between different areas of the building. "It allows people to choose how to behave, how to move through spaces, how to interpret and establish*

*Relationships."The continuous exterior and interior glass walls slide gently past each other to create a shifting relationship between museum and garden, filtering the view through layers of curved glass, each with its own reflection. The buffer zones between activities perform a special function by regulating the temperature and humidity requirements of each space.*

*The use of layered glass in the museum serves a dual purpose: it provides a practical solution to accommodate various museum activities while also creating a vibrant sensory experience. The curved glass does not seem transparent anymore, but instead features flexible surfaces that create dynamic reflections and distortions, which fluctuate with variations in light, visitor movement, and the surrounding environment. The glass blurs visual connections between each individual room. Adjacent rooms seem to be merged with each other and the facade beyond, regardless of their shapes, sizes, or functions. The distinct separation of people inside and outside each room starts to disappear.*

*Due to its transparent materiality, glass invites everything in. As Sejima describes it, 'glass is a way to animate the building: by providing a view through to ever-changing interiors or by capturing the shifting character of daylight and changing colors across seasons'. In the Toledo Glass Pavilion, the layers of glass used on both the interior and exterior of the building merge together to create an internally integrated building. Additionally, when facing the outside, there are no intentionally cropped view boxes or framed windows although the exterior facade of the pavilion is entirely glass. In fact, there is almost no direct physical connection between the interior and exterior sides of the facade; there is a non-occupiable interstitial mechanical space in most places. This further emphasizes the non-hierarchical relationship between the building and its surrounding context.*

*Through the extensive use of glass, a new relation of viewer and art object has been created. Attention was shifted away from the object as demarcated solid to emphasize the space of the viewer, the situation of viewing, and the duration of perception. The pavilion functions to display glass sculptures, at the time becoming both a glass sculpture on display in itself. The architecture becomes scaleless, or a scalable object, entirely independent from its context. "*



Thank you

Siyu (Tara) Zhang  
selected GSAPP works  
2022-2023

