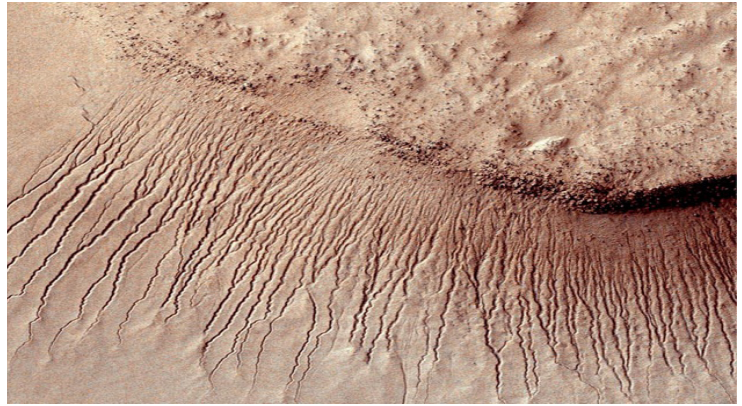


Karla Maria Rothstein, critic
Aya Maceda, TA and David Zhai, DA

IN-finity. *Democratizing Death*

Architecture is a transformative practice. We engage immersively with physical and intellectual substance, framed by conceptual position and argument, in order to imagine the future and catalyze change. Urban and social fabrics are intertwined and fluid. This implicit dynamic interdependence enables architecture to ignite social-progress via the strategic introduction of new structures and patterns which influence awareness and engagement with the metropolis.



Strongest evidence of water on Mars, by NASA Mars Reconnaissance Orbiter 2011

In an interlaced process—analyzing, envisioning, listening, leading, and testing—architects instigate evolution in the city, and adjust how society is shaped by the urban environment. *Considered through lenses of civic space and dignity, projects in this studio will engage intimate and universal issues—including the inevitable finitude of our biological existence—and the associated spatial, social and political delineations that accompany mortality.*

MORTALITY and the METROPOLIS.

Shaping the future of how cities accommodate the mortal remains of their residents is the focus of Columbia GSAPP DeathLab and this advanced research and design studio, the 4th in a current series on mortality and the metropolis. The dead will always outnumber the living. With over 7 billion humans currently alive on earth, and after centuries of ritualized burial, our cities are facing a predicament of extinguishing cemetery space as increasing urban populations continue to exceed the infrastructural means of the metropolis.

By multiple metrics, the practice of individual burial in perpetuity is logistically unsustainable. In our increasingly dense world, the environmental toll of traditional burial and cremation calls for innovative procedures and new relationships to corporeal disposition. And while existing cemetery territories serve a passive role in metropolitan ecologies, these sacred lands are socially marginalized and psychically and spatially repressed from the experience of most inhabitants.

Far from macabre, we see the future of how urban society will deal with death as a highly pertinent and potent territory for sensible, respectful, and radical transformation.

Architecture has the potential to frame both existence and absence. Accepting the indeterminate and inevitable aspects of mortality, projects will tangibly engage life's materiality intertwined with an implicit immateriality of memory. *Proposals for future urban spaces of remembrance will negotiate diverse pressures—environmental, political, economic, social, cultural, religious, technological, personal—to craft civic spaces and phenomena with the capacity to meaningfully alter urban public perception, space, and infrastructure.*

STUDIO ADVISORS

We engage diverse advisors to stimulate thinking and awareness—both ours and theirs. Projects will craft and hone critical positions throughout the semester. Work must be legible to both architects and experts from a broad array of disciplines. At appropriate times, in addition to our architecture colleagues, studio reviews and working sessions will be joined by the following:

Kartik Chandran, PhD. microbiologist, environmental engineer

Studying microbial communities in natural and engineered systems. Currently running lab-scale fermentation processes on Columbia's campus, Kartik's practical knowledge related to biological fermentation, decomposition, water cycles, and the conversion of waste to energy facilitates our aspiration to explore the strategic application of microbial communities to accelerate biotransformation, particularly related to the disposition of human remains and the future of urban ecology.

Jennifer Preston, sustainability expert

Currently working on sustainable building projects in NYC and Senegal, and a member of AIANY Committee on the environment. Jennifer's expertise encompasses critical sensitivity to human perception and a commitment to building judiciously resilient futures.

Mark C. Taylor, PhD. philosopher-theologian

Chair, Columbia University Dpt of Religion, cultural critic, and author on subjects ranging from visual arts to nanotechnology. Mark's lucid analysis and cultural critique instigate discourse and design invention to engage philosophical contention and theology.

Christina Staudt, PhD. end-of-life coach

Art-historian and chair of the Columbia University Seminar on Death, Christina is co-founder of the Westchester End of Life Coalition and a hospice volunteer working with patients in their last days of life and their families. Her research and scholarly interests center on the interplay of death and community.

Chelsea J. Dowell, historic preservationist

Manager of Programs at Green-Wood Cemetery Historic Fund and has worked in programming at the Museum at Eldridge Street on the Lower East Side. At Green-Wood, Chelsea uses living history, design education, and public programming to advocate for the continued and modern use of historic spaces.

TBD, real estate finance analyst

Columbia School of Engineering and Applied Science

Carlos Menchaca, NYC Council member District 38

Prior to becoming a City Council member, Menchaca received his master's in urban planning from the Robert F. Wagner Graduate School of Public Service at NYU and worked for Brooklyn Borough President Marty Markowitz as capital budget and policy coordinator.

TEMPORALITY

Possessing the certainty that individually we will not endure, students will design with an awareness of the sometime alchemical qualities of light, seasons, and time, in pursuit of urban architectures that embody the evanescence of snow.

We will explore mutability over permanence. While an increasing portion of the western population elects to scatter cremated remains, the burial plot, mausoleum or niche “in perpetuity” has been for nearly two centuries the prevailing expectation in the US. As if to denounce our mortal impermanence, a slab of stone was set to endure in our absence.

Temporal anti-monuments have a long tradition in the realm of art installations. Most recently in Kara Walker’s “A Subtlety,” an 80’ long haunting sphinx-like woman enveloped in 30 tons of sugar presided over a grand industrial shed for just two months prior to the Domino factory being torn down to make way for 2,200 new condos on the Williamsburg waterfront.

A transient, crystalline presence confronting dark shadows of dysfunction related to race, ego, and power.

Ephemeral art works like Judy Chicago’s “Atmospheres”—dissolving sculptural environments—made, discretely from tons of dry ice, or the fleeting presence of fireworks and smoke bombs; or Robert Smithson’s Spiral Jetty—a coil of rock extending into the Great Salt Lake, disappearing and reappearing in the veils of nature, celebrate life’s temporal indeterminacy.

Buddhist sand mandalas are impermanent and unreproducible. Meticulously crafted of colored crushed stone powder, they are almost immediately ritually disrupted, gathered and released into moving water. They serve as meditative metaphors for the impermanence of material life.

DEATH+ [Secular Sacred]

The roles of spiritual space, places that inspire awe and facilitate reflection in the urban everyday, are evolving beyond prescribed monumental doctrine and preconception. Architecture, through the crafting of material place and the shaping of immaterial phenomena, has the capacity to catalyze this socio-cultural evolution. Projects will courageously engage the resonance of the loss of individual life, while fundamentally *celebrating architecture’s larger capacity to both inspire and recast our civilization.*

Contrary to an implicit “setting apart” of the Sacred, our work and research aims to (re)integrate civic sanctuaries into the fabric of the metropolis. Notions of sacred as related to the body, in particular the corpse, are evolving. Medical uses of organ donation and full body anatomical research are now widely accepted by most religions.

Programming will evolve and be amplified relative to students’ conceptual intent. Projects will be broadly understood as alternatives to traditional, segregated urban cemeteries, engaging methods of disposition that accelerate natural biological decomposition, and modes of remembrance that appreciate the fluctuations of human memory. With approximately 1,000 deaths per week in NYC, current environmental, logistic, and social imperatives require alternative mortuary practices. While “natural burial” is a sensible alternative in contexts where adequate open space is available to be conserved, it does not address the predicament of many contemporary cities unless one overlooks the environmental costs of refrigeration and transport, and the social cost of displacing spaces of death from the quotidian existence of the living. Contending with and honoring our dead locally is a challenge that merits both intellectual and creative attention.

GRAFTING

Architecture is discursive, revisiting the past and stealthily disrupting the present to project futures that cannot be wholly predicted. Grafting implies working inventively with what exists to create something new. It assumes we conceive of the city and our work as comprised of living, resilient, transforming, and interconnected 'bodies.'

Spaces of death will be engaged as part of the essential ecosystem of the city. We will operate at the edges of existing urban cemeteries, giving shape and texture to new civic spaces and the landscapes that join them in the larger tapestry of the city. The spiritual and the quotidian exist in parallel space and time, one inserted into the other.

Projects will engage in programmatic and typological grafting, strategically interpreting constraints of existing structures while adding new content to transform prevailing patterns and situations. Through an interplay of adaptive interactions of anatomies, new roles and definitions will inform innovative "organisms," without nostalgia or prejudice.

Seeming incompatibility is not necessarily negative. Friction induces evolution. The studio will mix things that seem to belong together - with some that don't.

SYNERGY

Work throughout the semester will be prolific and provocative. The studio environment thrives on affiliative, open-ended, mutually beneficial relationships. Collaboration helps build momentum and cope with stress.

Clear, complex thinking generates innovation. No single tool, expertise, logic, nor deductive, linear process is sufficient to engage the complex needs and opportunities of the metropolis. *Individual research will cross-pollinate and collectively compound to inform team vision and propositions.* The studio will operate synergistically, instigating critical dialogue among diverse perspectives to constructively provoke trajectories and challenge intuitions.

DIALOGUE and LEGIBILITY

Architecture is an agent of change. We have a mandate to produce both increased knowledge and responsible socio-spatial possibility, increasing awareness both personally and politically, educating not only ourselves, but also the public. Projects will problematize, articulate, mobilize, and motivate.

The studio will conduct frequent internal debates and critical discussions. To better understand and translate the complex context in which we are operating and to instigate our thinking, we will engage an array of relevant advisors, with guest critique from disciplines as diverse as theology, philosophy, thanatology, biology, environmental engineering, business, hospice, and sustainability. Toward that end, work must be highly legible. Graphics and language must be both elegant and eloquent, reflecting both the passion in your work and the intelligence of the argument in which you are invested. *Legibility will require the invention of forms of representation that emerge from and inform critical conceptual positions.*

CONSEQUENCE

Work in this studio will be informed by critical, conceptual positioning in relation to tangible constraints and consequences. Scales and degrees of transformation will range from the perception of a single individual to a global shift in perspective. Projects will speculate on their potential implications relative to individuals, material properties, structures of organization, the city, and the world. Work will include a means to measure and evaluate consequence, summoning real-world perceptions and tangible engagement with ways in which spaces may actually be experienced.

We will analyze how diverse rituals, underlying doctrines and collective understandings of death impact the built environment and experience of the city, and how *reframing relationships to our finite existence* might instigate new readings and exchanges among the sacred and profane realms of our lives, to inform meaningful, future-thinking alternatives.

The scope of this semester is an opportunity to shape both your experience and understanding of place and memory, and catalyze public imagination of future possibility. While dealing with virtual lives and social networks after death is increasingly discussed (including Facebook's "If I die" posthumous-preparation, and Twitter_LIVESON accounts), *this studio is about physical, urban place-making, experimenting with tectonic structure and phenomena, and crafting spaces that engage and augment human, urban, and natural ecologies*. We will optimistically engage death, dying, and memorialization intertwined with life, living and the future.

SITE(s)

"Whereas the beautiful is limited, the sublime is limitless, so that the mind in the presence of the sublime, attempting to imagine what it cannot, has pain in the failure but pleasure in contemplating the immensity of the attempt" – Immanuel Kant, Critique of Pure Reason

Manhattan was once home to nearly one hundred active graveyards. During the 19th century, increasing land values and fears that decomposing cadavers were producing an unhealthy "miasma" instigated the relocation of New York's dead to Brooklyn, Queens and peripheries further afield. Today, Trinity Church Cemetery in Washington Heights is the only location in Manhattan with available burial plots.

Beliefs about and approaches to death, dying, and remembrance have changed over time. *The urban cemetery was once a social destination*. For example, in the decades after its establishment in 1838 as one of America's first rural cemeteries, Green-Wood in Brooklyn attracted half a million visitors a year, rivaling Niagara Falls as the country's then-greatest tourist attraction. Commanding 478 bucolic acres, this historic landscape is almost identical in size to nearby Prospect Park, and greater than half the size of Central Park. Founded in an era where cemeteries offered the primary open space within the chaotic, congested city, Green-Wood pre-dates both Prospect and Central Park, and was designed with picturesque carriage routes and promenading vistas looking out to New York harbor - clearly meant for the pleasure of the living. Its diverse topography was formed by glacial moraines, including Battle Hill, the highest point in Brooklyn. Today, relatively few people seek out a trip to the cemetery—but when re-conceived as civic topographies—new urban infrastructures of mortality could stimulate substantive change.

The present trustees of Green-Wood are bravely expanding the public mission of the cemetery, engaging diverse and sometimes controversial programming. The cemetery now serves as repository for both human and material belongings of the deceased, with new areas of the cemetery designed for culturally specific rituals. While the Rules of Green-Wood Cemetery explicitly forbid jogging, biking, and eating, when large portions of nearby Prospect Park were closed during President Obama's Fall 2013 visit, the cemetery made a rare exception to allow joggers to run on their hallowed grounds. On Summer Saturday mornings they host a series of serene outdoor yoga classes followed by breakfast amidst the tombs overlooking the Manhattan skyline. There is an annual whiskey tour, dance performances, concerts and cocktails in its chapel and catacombs. *Things are changing in the cemetery.*

INITIAL STUDIO RESOURCES / REFERENCES

Social / Ethical

1. Kwame Anthony Appiah, *The Honor Code: How Moral Revolutions Happen*. W.W. Norton & Co., 2010
2. Alain de Botton, *Religion for Atheists: A Non-Believer's Guide to the Uses of Religion*. Vintage International, 2012
3. Jacques Derrida, *Archive Fever*. University of Chicago Press, 1998
4. Jacques Derrida, *The Gift of Death*. University of Chicago Press, 2007
5. Henri Lefebvre. *The Urban Revolution*, 2003, (Originally published in French, 1970)
6. Erika Dross. *Memorial Mania: Public Feeling in America*, 2010
7. David Harvey, *Spaces of Hope*, University of California Press, 2000
8. David Harvey, *Right to the City: Social Justice and the Fight for Public Space*, UC Press, 2003
9. Philip Kitcher, professor of philosophy at Columbia University and author of the forthcoming book: *Life After Faith: The Case for Secular Humanism*. 2014
10. Michael Sorkin, *Variations on a Theme Park: The New American City and the End of Public Space*. 1992
11. Carolyn Steedman, *Dust: The Archive and Cultural History*. Rutgers University, 2002
12. Mark C Taylor, *After God*. University of Chicago, 2007
13. Bardo Thodol (popularly known as the Tibetan Book of the Dead) explores Tibetan concept of liminality known as the "bardo," a series of in-between states that characterize the cyclical nature of existence.
14. The Free Funeral Service Society (Yangon) has been offering free funeral services since January 2001. More than 100,000 funeral services have been rendered free of charge. Recently they have expanded their civic presence to assist in cleaning the streets of Myanmar. <http://www.mizzima.com/mizzima-news/environment/item/11154-free-funeral-services-society-to-help-keep-myanmar-s-streets-clean/11154-free-funeral-services-society-to-help-keep-myanmar-s-streets-clean>
15. Alan Weisman, *The World Without Us*. Picador, 2007

Urban / Environmental

1. Ricky Burdett and Deyan Sudjic, eds. *The Endless City: The Urban Age Project* by the London School of Economics and Deutsche Bank's Alfred Herrhausen Society, 2008
2. Beatrice Colomina, *Privacy and Publicity: Modern Architecture as Mass Media*. The MIT Press, 1996
3. Keller Easterling, *Organization Space: Landscapes, Highways, and Houses in America*. The MIT Press, 1999.
4. Greg Dickinson, et.al., *Places of Public Memory: The Rhetoric of Museums and Memorials*. University of Alabama, 2010
5. George Kubler, *The Shape of Time: Remarks on the History of Things*. Yale University Press, 1962
6. Henri Lefebvre, *The Urban Revolution*. University of Minnesota, 2003
7. Mayor's Office of Environmental Remediation (OER). <http://www.nyc.gov/html/oer/html/home/home.shtml>
(The New York City Brownfield Cleanup Program was officially launched on August 5, 2010. This program is the first municipally-run brownfield cleanup program in the nation.)
8. NYC Brownfield Partnership. <http://www.brownfieldnyc.org/>
(NFP resource for the private sector's better understand and navigation of Brownfield processes for re-developing idle land)
9. You Are The City. <http://www.youarethecity.com/>
(Working with soil scientists at Brooklyn College, Cornell University, and Lyndon State College of Vermont to make sure that FIELD LAB and FIELD GUIDE are up-to-date with the latest phytoremediation and soil contamination research and knowledge, that all information in the field guide is accurate and fact-based, and that field lab experiments are useful and beneficial.)
10. The Cloisters. Washington Heights, Fort Tryon Park, 99 Margaret Corbin Drive.
(Parts of five medieval French cloisters and gardens reassembled to house medieval European art.)

11. *The Earth Room* by Walter De Maria, DIA Art Foundation, SOHO, 1977.

(250 cubic yards of earth, 3,600 square feet of floor space 22 inch depth of material, Total weight of sculpture: 280,000 lbs.)

12. Hart Island, Bronx NY. 101 acres, about a million bodies are buried — the homeless, the poor, the stillborn, the unidentified and the unclaimed. The island is said to be home to the largest active potter's field in America.... controlled by the city's Department of Correction. The burials (up to 1,500 a year) are performed by inmates from Rikers Island who are paid 50 cents an hour. Common graves, 70 feet long hold about 150 adults each; plots for babies hold a thousand stillborn fetuses and infants interred in miniature coffins

Energy Technologies

1. Prof. Kartik Chandran's Fermentation Laboratory, Columbia University (see Advisors page 2)

employs multidisciplinary strategies to study microbial communities in natural and engineered systems, guided by the ultimate vision that gaining a better understanding of these communities will allow us to fully harness their power towards waste treatment, bioenergy, anti-microbial therapies and ultimately contribute to improved environmental and public health.

2. Prof. Bruce Logan, Ph.D.

Director, Hydrogen Energy (H2E) Center & Engineering Energy & Environmental Institute (E3I)

Penn State University Logan lab - development of new bioelectrochemical technologies for achieving an energy sustainable water infrastructure. Logan and his collaborators have invented a method for sustainable hydrogen production using microbial electrolysis cells (MECs); improved direct bioelectricity generation by several orders of magnitude in microbial fuel cells (MFCs).

Death

1. Christina Staudt, et. al, *Our Changing Journey to the End: Reshaping Death, Dying, and Grief in America*. 2 vols, Praeger 2013

2. Robert Pogue Harrison, *The Dominion of the Dead*. University of Chicago 2003

3. Columbia GSAPP DeathLab, <http://deathlab.org/imperative.php>

4. Michel Ranson, *The Space of Death: A study of Funerary Architecture, Decoration, and Urbanism*. University Press of Virginia, 1983

5. Jessica Mitford, *The American Way of Death Revisited*. Vintage, 2000

6. Nigel Barley, *Grave Matters*. 1995

7. The Columbia University Seminar on Death. <http://www.columbia.edu/cu/seminars/death/>

8. NYC Municipal Archive Collections. Coroner and Office of Chief Medical Examiner, 1823-1946. Inquests, Ledger Books and other death records. http://www.nyc.gov/html/records/html/collections/collections_coroner.shtml

9. The Green-Wood Historic Fund, Green-Wood Cemetery, 500 25th Street, Brooklyn NY

10. The Columbarium at the Cathedral of St. John the Divine.

11. The Columbia Libraries of Health Sciences, Prentis, Social Work, and Psychology. (death and mortuary practices)

12. Morbid Anatomy Library and Museum (private research library and collection of curiosities run by Morbid Anatomy, Gowanus Brooklyn, New York)

13. *Mortality*, the first European journal of death studies. Glennys Howarth Founding-Editor

14. G. Howarth & O. Leaman, eds., *Encyclopedia of Death and Dying*, London: Routledge, 2001

15. John Troyer, RCUK Research Fellow & CDAS Deputy Director Centre for Death & Society (Analysis of the global history of science and technology and its effects on the dead body). <http://deathreferencedesk.org/category/eco-death/>

16. Small cemeteries scattered throughout NYC. <http://www.forgottenny.com/CEMETERIES/Hidden%20cemeteries/hidcem.html>

17. 9-11 Memorial. <http://www.911memorial.org/take-virtual-visit1>

18. Cremation Association of North America (CANA)
19. Funeral Consumers Alliance. Joshua Slocum, executive director
20. American Funeral Director magazine. Ed Defort, managing editor

Analysis / Thinking

1. Stan Allen, *Notations and diagrams: Mapping the Intangible in Practice: Architecture, Technique and Representation*. London: Routledge, 2009
2. Italo Calvino, *Six Memos for the Next Millennium*. Vintage, 1985
Essays on "lightness," "quickness," "exactitude," "visibility," and "multiplicity."
3. James Corner, *The Agency of Mapping: Speculation, Critique and Invention.*, in Dennis Cosgrove [ed] *Mappings*, 1999
4. Katie Davis, *Memory Map*, in Katharine Harmon [ed] *You Are Here: Personal Geographies and Other Maps of the Imagination*, PAP, 2003
5. Gilles Deleuze, *Francis Bacon: The Logic of Sensation*. University of Minnesota, 1981
6. Paul Feyerabend, *Against Method*, third edition. University of Chicago Press, 2002
7. Karla Rothstein, *Studio Works 11, process is the pollywog*. Columbia Books of Architecture, 2003
8. Bernard Tschumi, *Operative Drawing: The Activist Drawing, Retracing Situationist Architectures from Constant's New Babylon to Beyond*. MIT Press, 2001
9. Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely*. MIT Press, 1994
10. *This American Life*. Episode 110 – Mapping <http://www.thisamericanlife.org/radio-archives/episode/110/Mapping>
"Map making means ignoring everything in the world but the one thing being mapped"

Inspiration

1. Alastair Mackie (Sculptor creating spheres out of mouse skulls, panels out of wasp heads and fabric out of owl sick; alternative taxidermy as a canvas for art)
2. Tara Donavon <http://www.acegallery.net/artistmenu.php?Artist=8>
(Installation art employing multitudes of everyday manufactured materials which transcend themselves to explore the phenomenological effects of infinity; monograph by Monacelli Press)
3. Anish Kapoor. <http://www.anishkapoor.com/>
(Sculptor investigating surfaces, materials, and proportions. Often massive and simultaneously enigmatic or immaterial)
4. Andy Warhol. <http://www.guggenheim.org/new-york/collections/collection-online/showfull/piece/?search=Orange%20Disaster%20%235&page=&f=Title&object=74.2118>
(Commercial pop artist critically engaging issues of seriality, death and disaster)
5. Damien Hirst, butterfly series. <http://www.gagosian.com/exhibitions/beverly-hills-2007-02-damien-hirst/>
(Controversial works challenging ideas about existence; calling into question our awareness and convictions about the boundaries that separate desire and fear, life and death, reason and faith, love and hate. In his art, Hirst uses the tools and iconography of science and religion, creating sculptures and paintings whose beauty and intensity offer the viewer insight into art that transcends our familiar understanding of those domains.)
6. Valentin Louis Georges Eugène Marcel Proust, *À la recherche du temps perdu* (In Search of Lost Time; earlier translated as *Remembrance of Things Past*). It was published in seven parts between 1913 and 1927. Buried at Père Lachaise Cemetery
7. *Soylent Green*. classic 1973 American dystopian sci-fi film, starring Charlton Heston as a NYC cop. Set in 2022, 40 million people live in NYC and the world is in ecological ruin.

KARLA MARIA ROTHSTEIN, critic

Karla Rothstein has taught design studios at all levels in the GSAPP for the past 17 years and is also the director of GSAPP's transdisciplinary Deathlab (www.deathlab.org). She is a registered architect, International Associate AIA, and the Design Director at Latent Productions, an architectural practice operating at the nexus of design, real estate, and research (<http://latentnyc.com/capacity/4/>). In 2011, based on her professional and academic work related to spaces of death and memory, Karla was appointed as a member of Columbia's University-wide Interdisciplinary Seminar on Death. Content she presented at the seminar's 2012 Conference, addressing the contentious and evolving environment of death studies in the 21st century served as the basis for her chapter in Our Changing Journey to the End: Reshaping Death, Dying, and Grief in America, an anthology of academic writings which was released by Praeger in 2013. Supported as a Jacob Javits Fellow in Fine Arts from 1988–1992, a William Kinne Traveling Fellow in 1992, and a NYFA recipient in 2000, Rothstein's professional and academic work has been featured and/or exhibited at Storefront for Art and Architecture, Rensselaer Polytechnic Institute, Barnard College, Columbia University, Van Alen Institute, Max Protetch Gallery, the Center for Architecture, architizer.com, Gizmodo, Architecture magazine, Casabella, and The New York Times. Most recently Latent Productions received a 2014 AIA NY Honor Award for Runner&Stone, a bakery-bar-restaurant in Gowanus NY, and their concrete Belly Blocks, cast into flour sacks emptied by the baker, were a finalist in Architizer's A+ Awards, Architecture + Materials. Rothstein's first single-family house is included in Kenneth Frampton's American Masterworks 2nd edition, Rizzoli 2008. (<http://latentnyc.com/projects/>)

AYA MACEDA, ta

Aya is an architect with extensive professional experience from Australia and South East Asia specializing in residential architecture and projects dedicated to the enhancement of the public domain. An MS AAD graduate from GSAPP and a former student of Karla Rothstein, Aya was the recipient of the Percival and Naomi Goodman Fellowship, Award for Excellence in Design and the Lucille Smyser Lowenfish Memorial Prize. Aya is currently working on post-disaster school rebuilding in the Philippines, a flexible live-work housing model and residential projects at actLAB (www.actlabnyc.com), and contributing to Australian publication Habitus.