

Junjie Fu
portfolio.

Columbia
GSAPP

Architecture in Between

Portfolio of Selected Works
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Brimmed with Memories

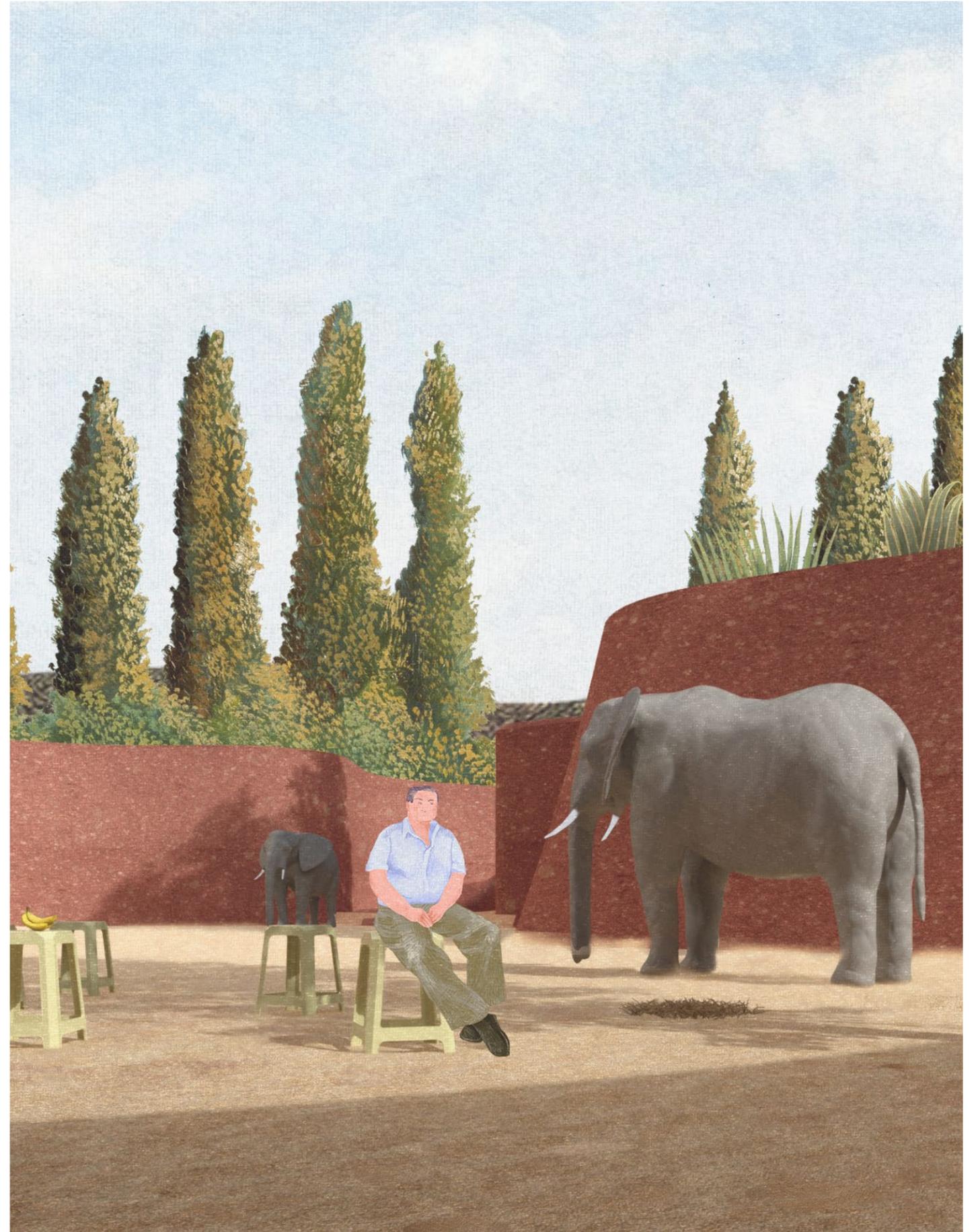
Reinterpreting Archive for Elephants

Advanced Design Studio VI | Boonserm Premthada

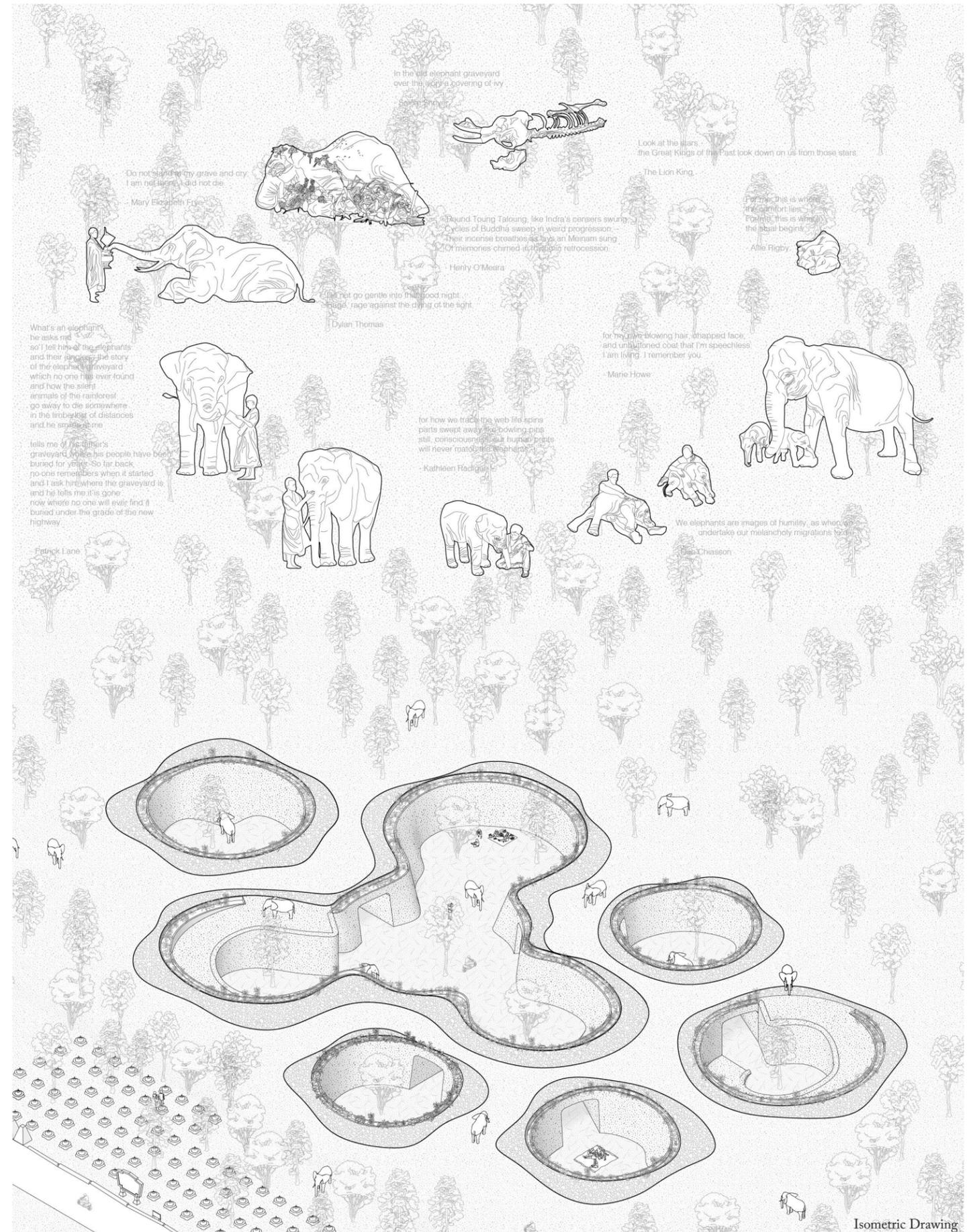
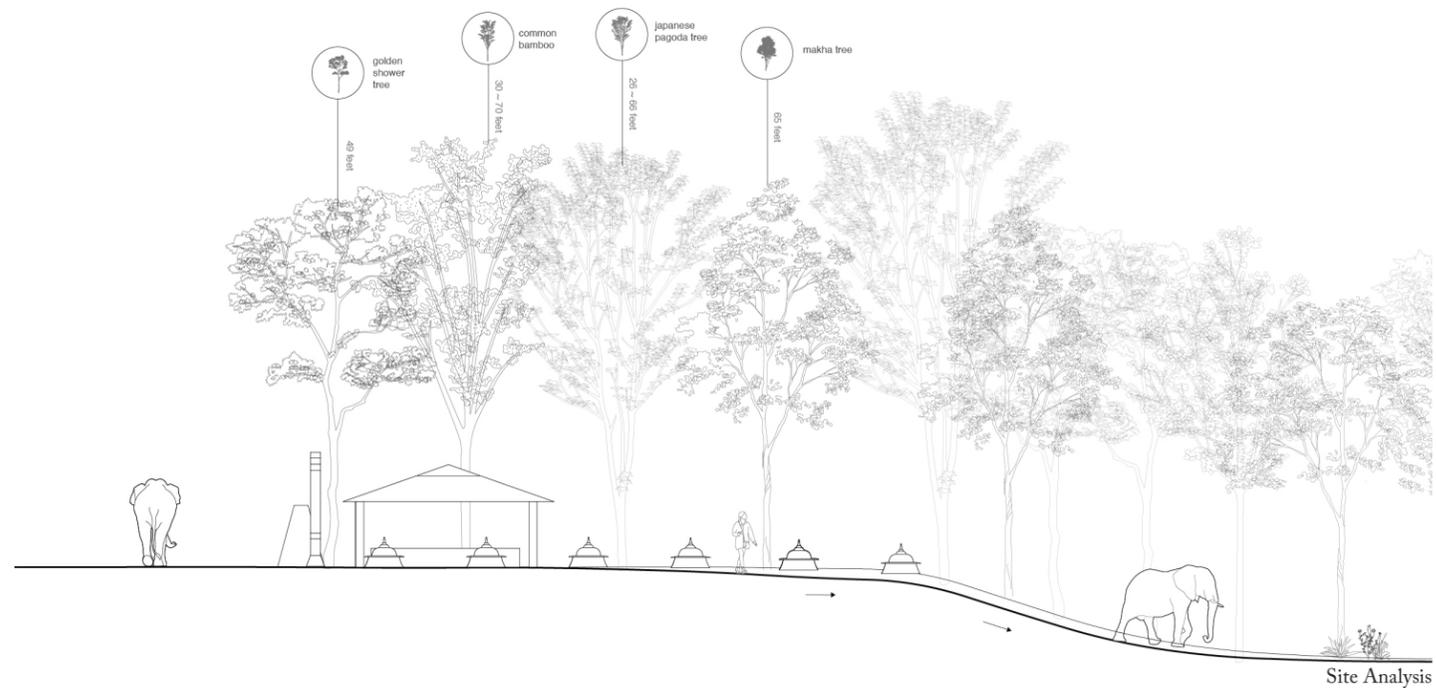
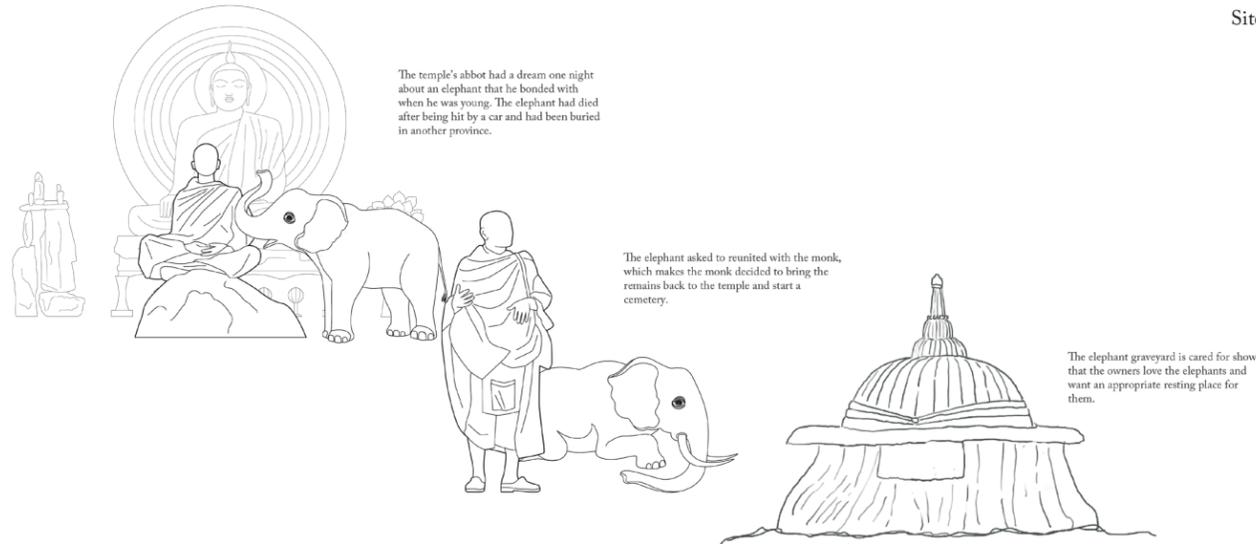
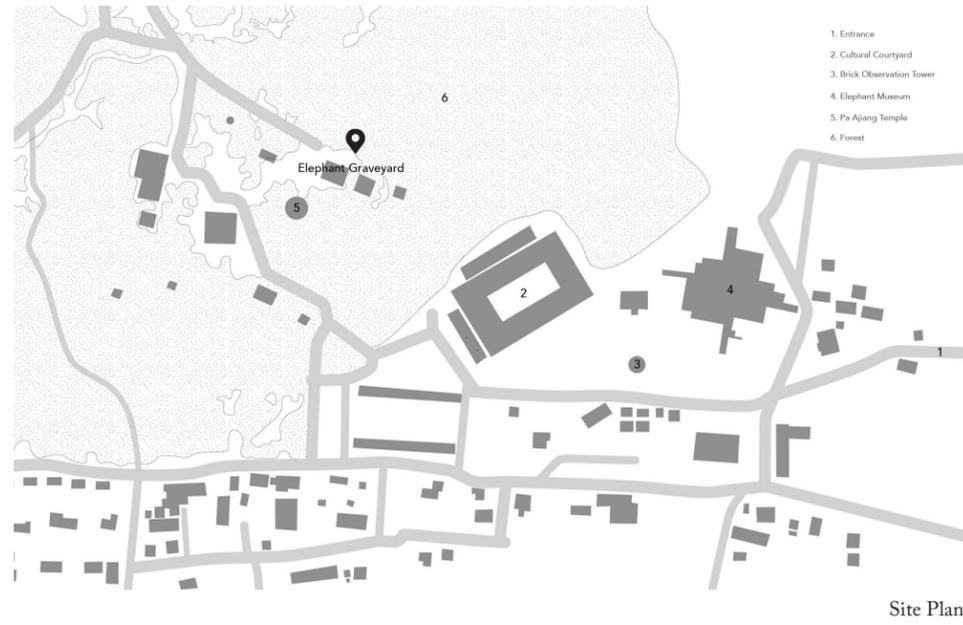
Surin, Thailand

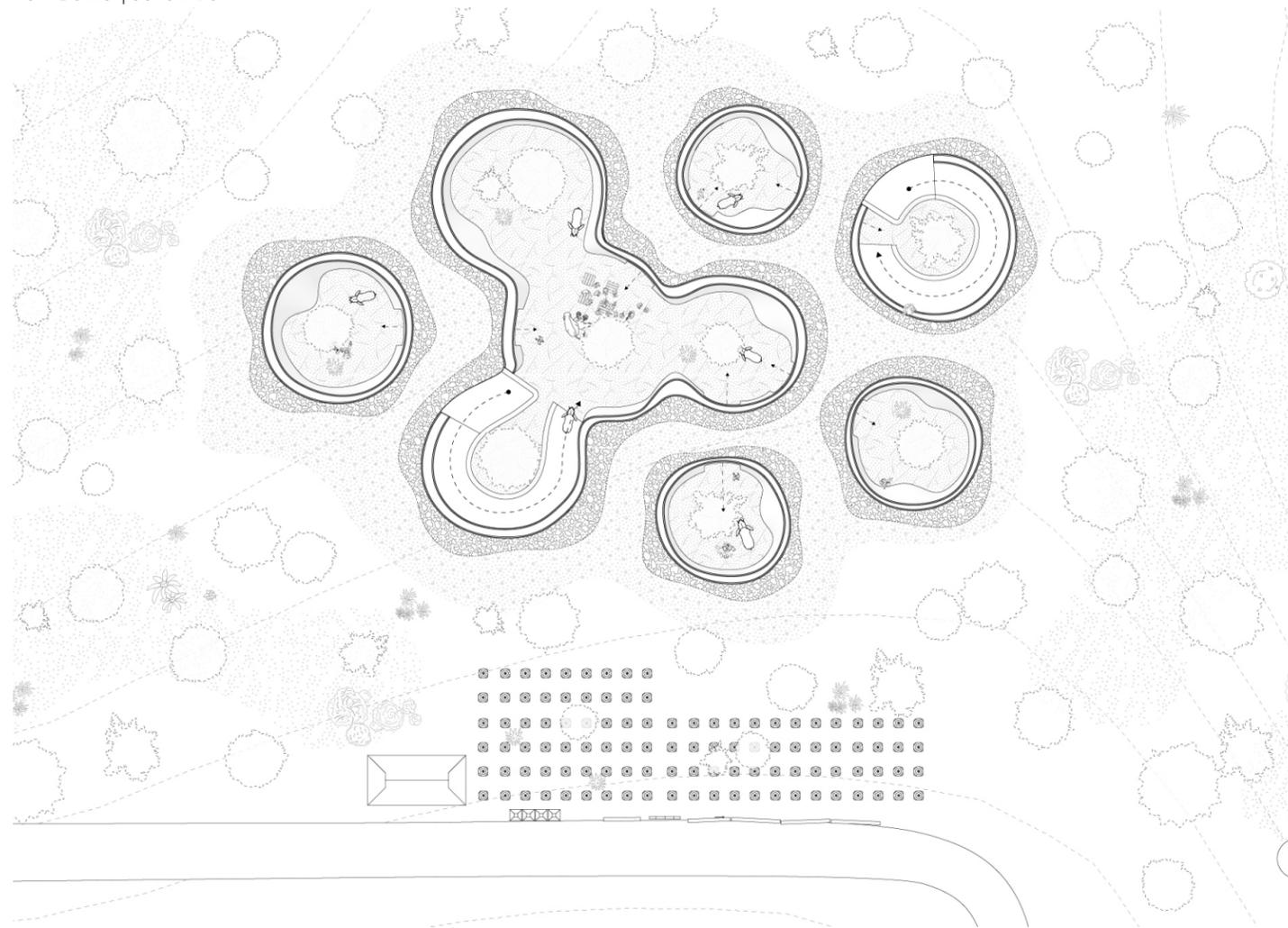
Partner: Zixiao Huang

Located in Ta Klang Village, Surin, Thailand, the project centers on the strong bonding relationship between local people and the elephants that have grown up as part of their families. The villagers maintain a peaceful elephant graveyard with over 100 resting places for deceased elephants, where the tombs recognize and commemorate their bonds with humans. However, the current graveyard's significance is limited by its atomized structure and individual connections between each mahout and their elephants. Thus, the project aims to reinterpret the graveyard into an archive space for elephants, where the village's collective memory can be etched. The design is inspired by the elephant footprint, where each elephant's death is honored by weaving its memory into the ground. The ground keeps track of the elephant footprints, which are collected to form an archive of the village's history. The formless and chaotic nature of elephant marks become a repository for memories and stories, and over time, the space leaves a trace of elephants that complete the design. The space serves as an archive, a garden, a forest underground, and a place for elephants, humans, and other non-human animals, where the stages of grief are respected, and the place of remembrance is defined and fortified with the energies of life. The project transforms the elephant graveyard into a space of archive and commemoration for the elephants' bonds with humans and their collective memories.

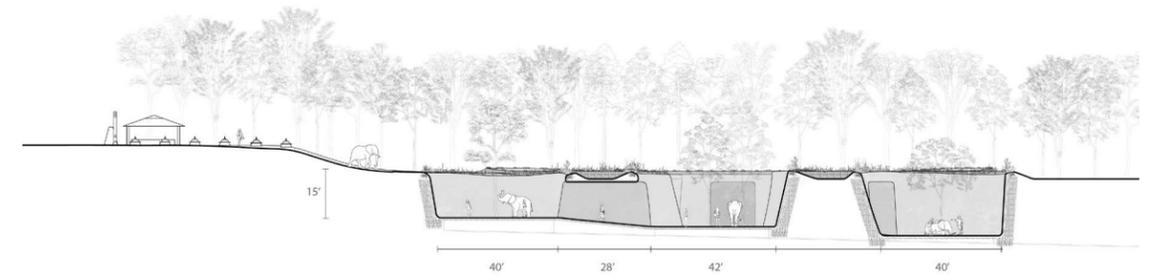


The project combines local beliefs, cultures, and poetic beauty to tell a story and convey emotions of an ancient graveyard. The same holes dug out to bury elephants are where the seeds are planted waiting to be reborn as tree. For this project, the elephant's footprints are reinterpreted as a large archive. As the community has to excavate many elephant graves for the burial rituals, the project takes into account the use of local materials such as laterite, as an effort to maximize resource efficiency. It aims at reminds humans to rethink their role in nature and to respect the environment, the indigenous heritage and history with a humble architecture.

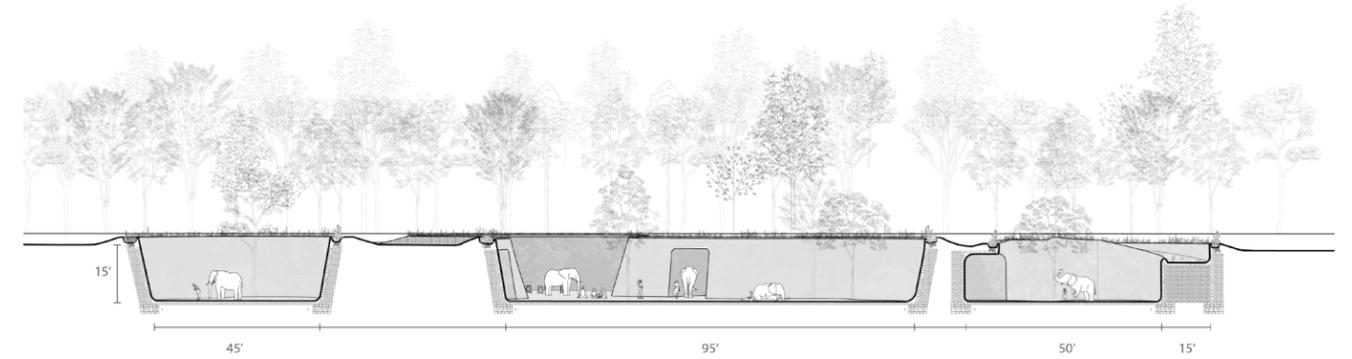




Plan



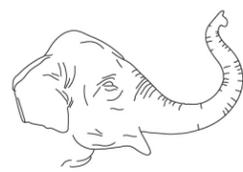
Section A-A'



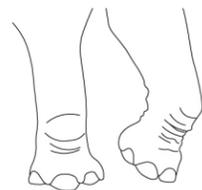
Section B-B'



Elephant Skin



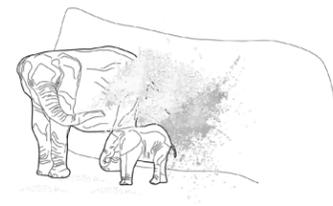
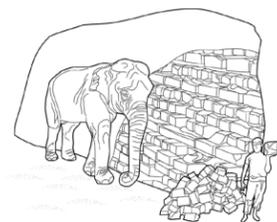
Elephant Trunk



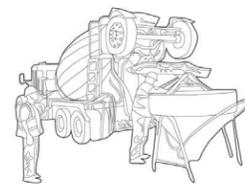
Elephant Foot



Elephant Dung



Elephant Marks



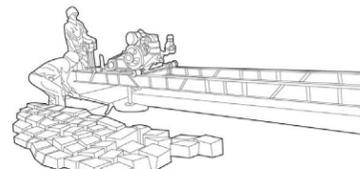
LATERITE MORTAR



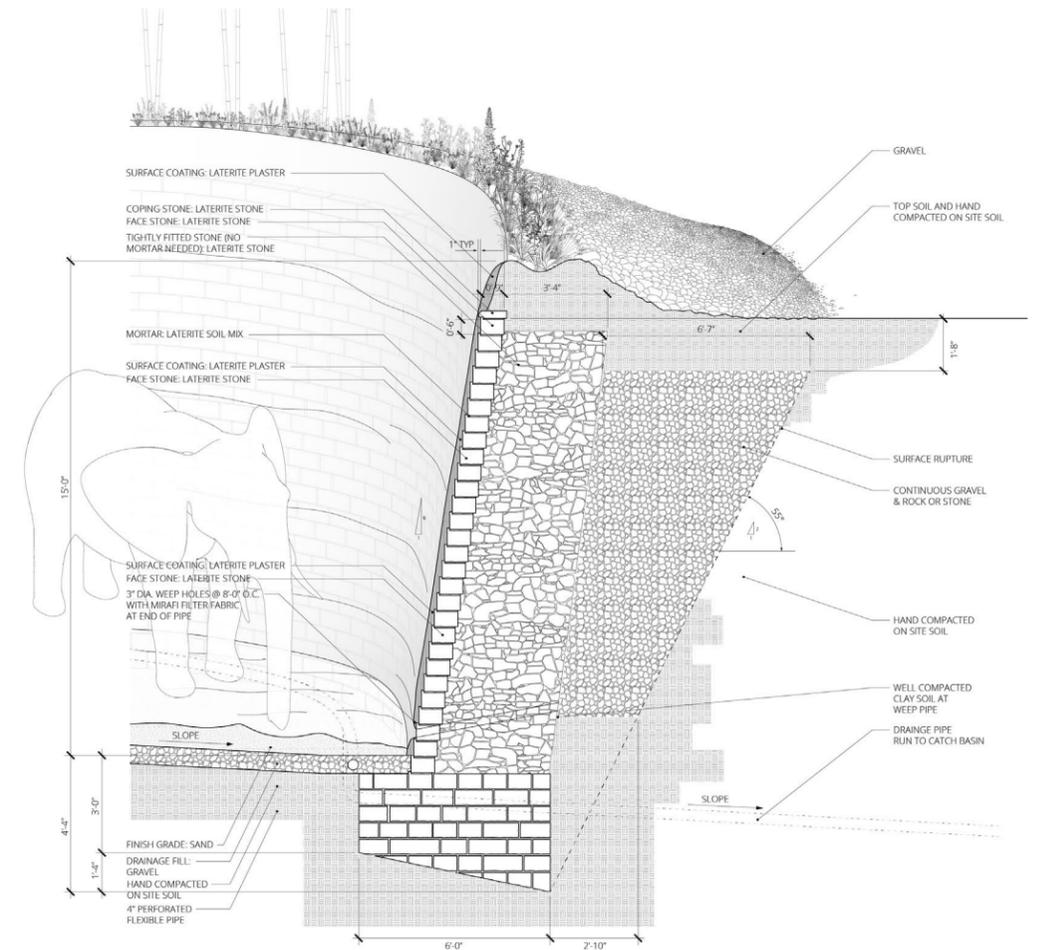
LATERITE PLASTER



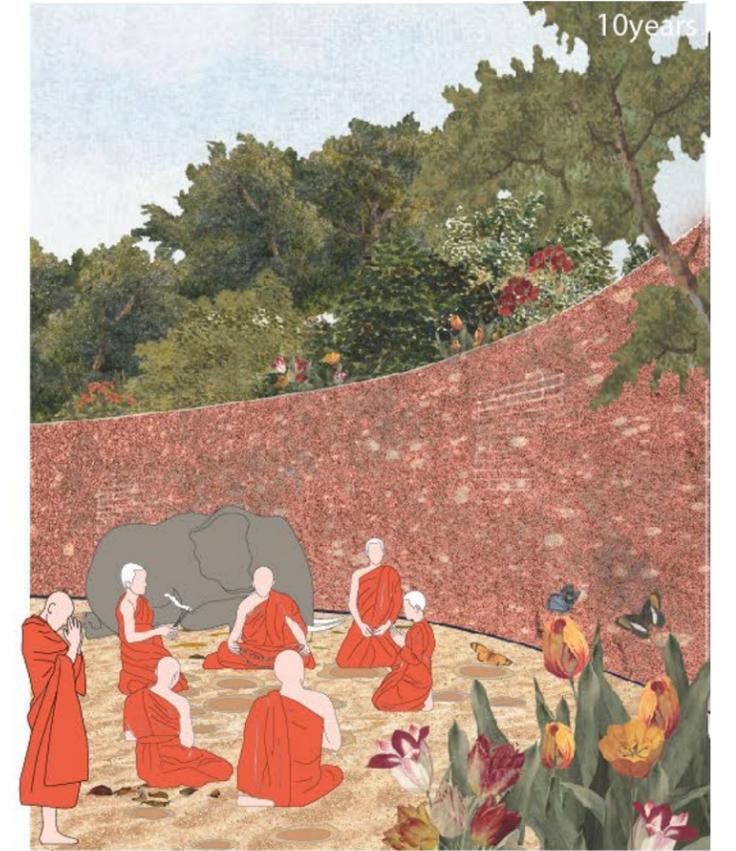
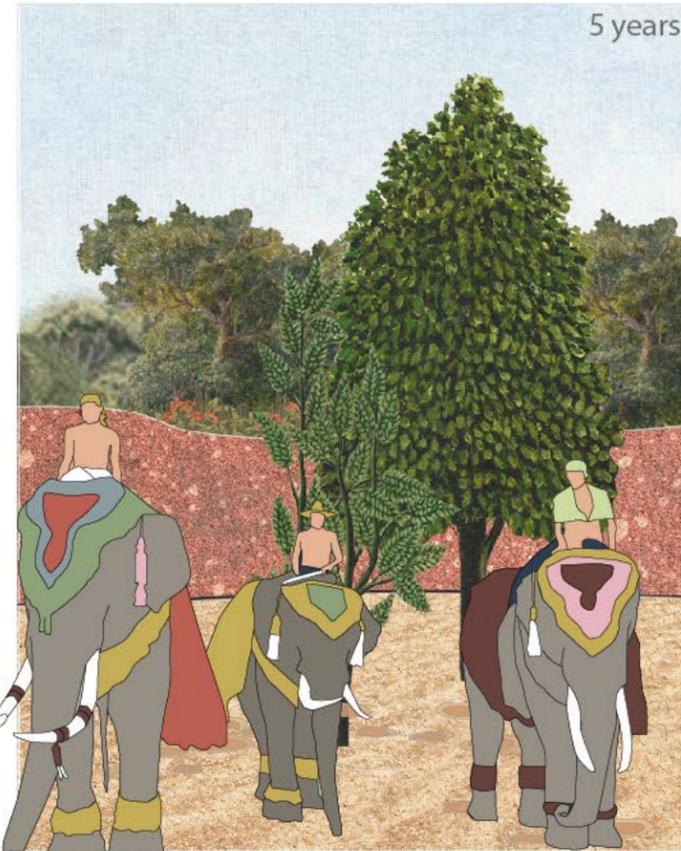
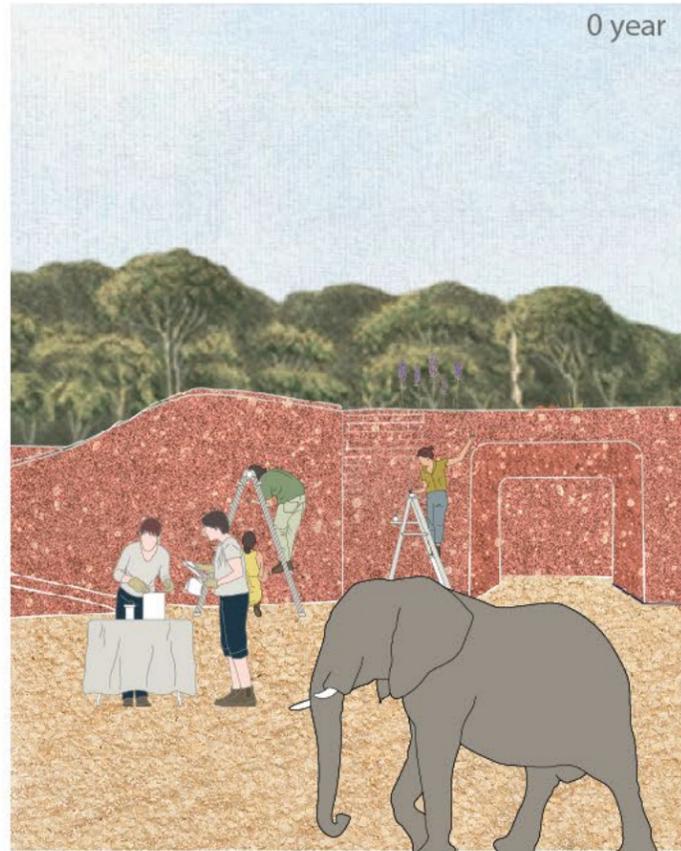
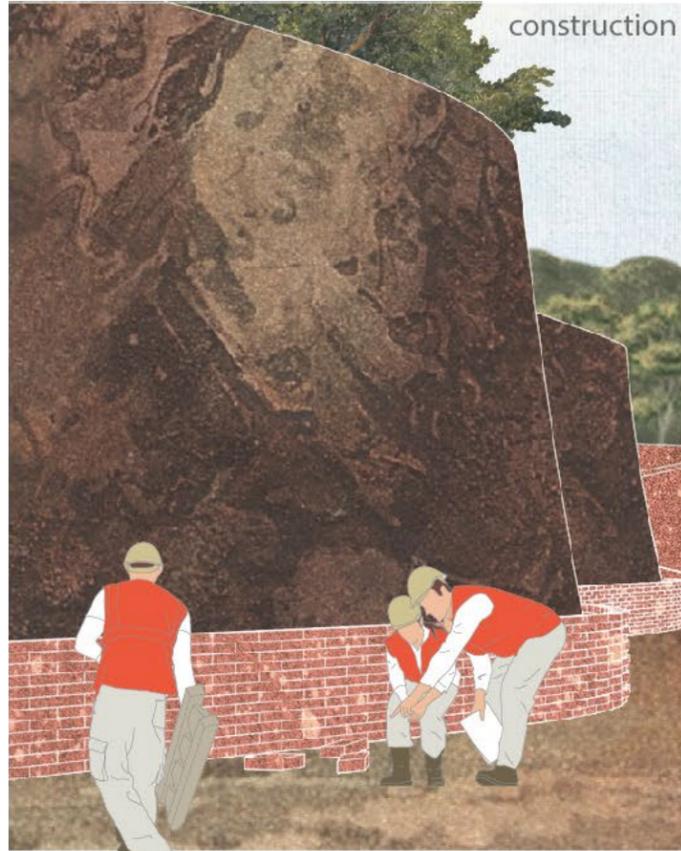
LATERITE GRAVEL GRADING



LATERITE STONE BLOCK



Construction Technique & Formwork



Timeline







The new archive itself forms a new landscape that blends into nature at the back of the existing graveyard, which aims to dedicate to the collective activities and memories.



This proposal rethink how elephants interact with the physical environment and emphasize their existence by leaving marks. They are not for elephants alone, but all relationships and stories between the villagers and their beloved animals.

“Natural Material”

Living Architecture

Redesignating Earth-based Materials as a Design Process

Making with Earth | Lola Ben-Alon

New York, New York

Partner: Weiwei Wang, Yichang Zhang

The concept of “living architecture” presents an innovative approach to design that focuses on utilizing natural materials and incorporating living organisms into the built environment. The use of earth-based materials and intermixing organic and shifted clay allows for the creation of unique volumetric forms that can provide suitable spaces for the growth of plants. This project was eventually exhibited at the “Making with Earth” exhibition at 1014 gallery in New York. The overall curatorial work of the course aims at showcasing the possibilities of using natural materials and incorporating into the built environment as well as promoting more sustainable and innovative design practices.



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The 1014 Gallery may be one of New York's most miniature museums. It is a converted townhouse across the street from the MET, and the gallery is only part of the institute's function. There is also a library, book center, and project center for those interested in the German language and culture. As the exhibit location of "Making with Earth," Goethe House forms a cultural link between us and Germany. The work serve a purpose of forming a link between humans and nature as a response to the site.





“The Marginalized”

The Ethno-Botanic Lab

Deploying Nature as a Resistance of the Fragmented Reproductive Landscape

Advanced Design Studio V | Bryony Roberts

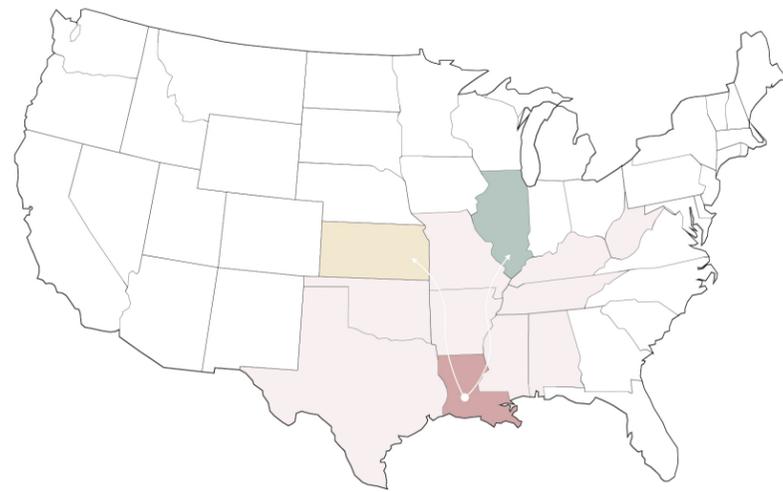
New Orleans, Louisiana

Partner: Sixuan Chen

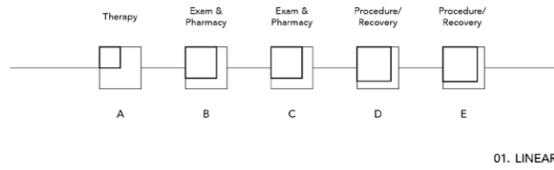
Reproductive Justice has been defined by advocacy organization Sister-Song as “the human right to maintain personal bodily autonomy, have children, not have children, and parent the children we have in safe and sustainable communities.” This project addresses reproductive justice at a moment when reproductive and sexual rights in the U.S. are under fierce attack. In addition, the project is also influenced by discourses of radical care. Offering a counterpoint to capitalist and colonialist exploitation, radical care explores how to build social and economic systems that support human and non-human communities. Approaching care with self-awareness and criticality, this approach builds on the feminist ethics of care with recognition of the complex social histories of care and the dangers of reinforcing rather than challenging paternalistic or exploitative conditions. In the field of architecture, practitioners and scholars working on care are cultivating community-based, collaborative practices that are deeply embedded in larger social and environmental networks. Acknowledging women’s close relationship and empowerment with plants, the project takes federal land as an opportunity, interrogating the interrelationship between plants and humans, and uses it as a resistance in responding to the current situation of reproductive injustice in hostile contexts.



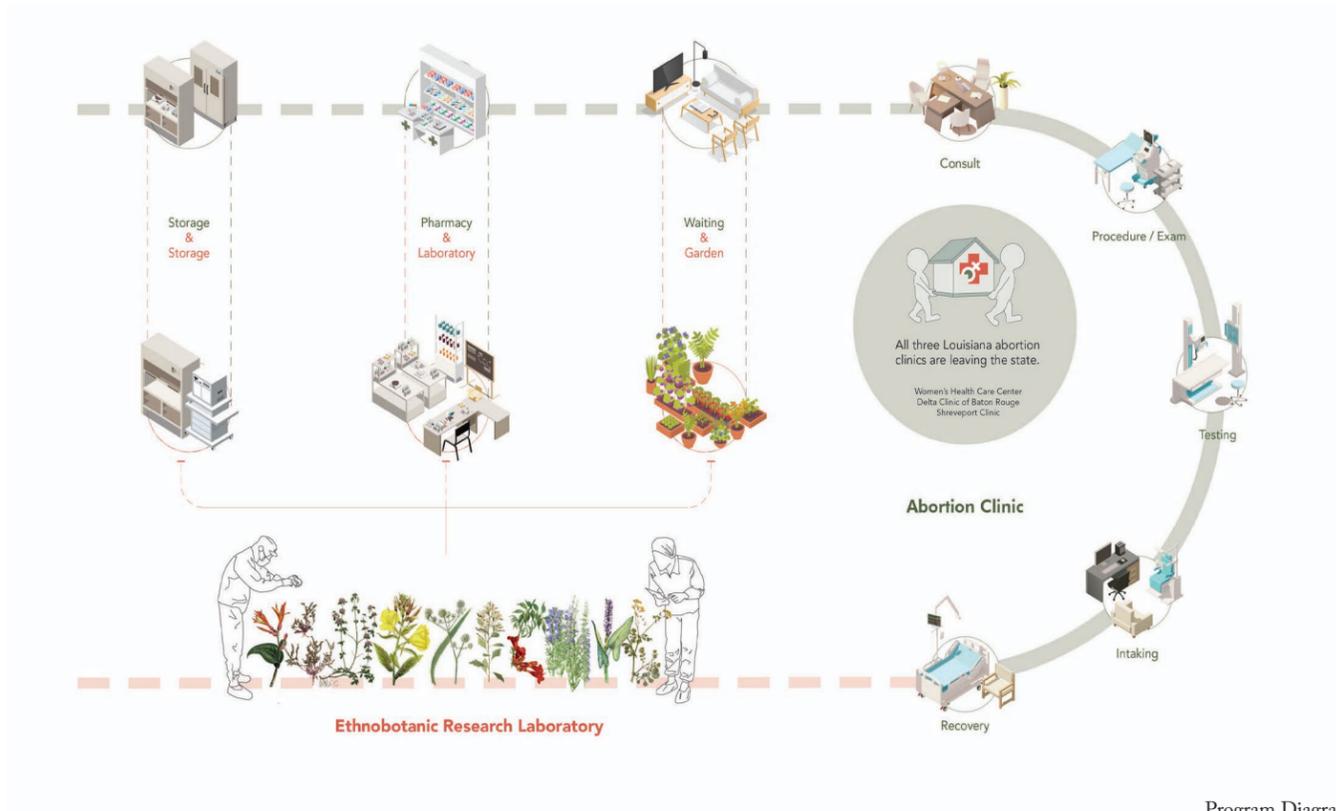
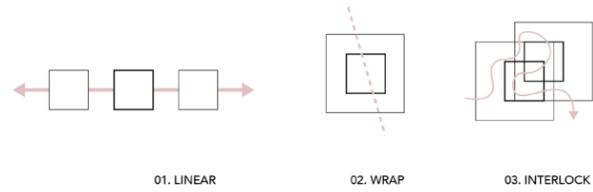
As the abortion landscape is fragmented and increasingly polarized after the overturn of Roe V. Wade, a Louisiana resident would have to drive nearly 700 miles to the nearest abortion clinic, making it one of the toughest states to receive reproductive care. Three existing reproductive care clinics, the only medical supports for reproductive health in the state, are all being relocated, and therefore, the project aims to compensate for the missing medical supports, providing consultation, medical, and recovery space.



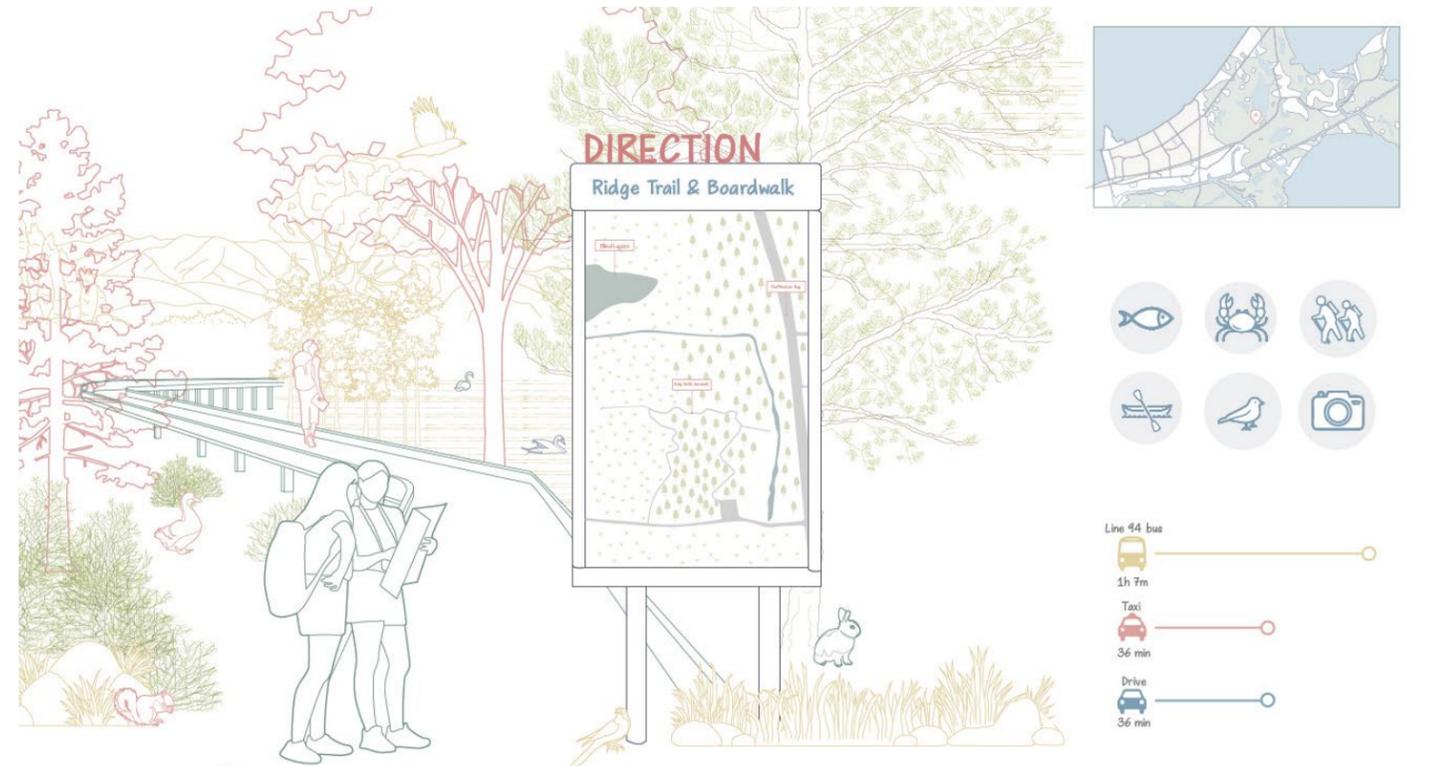
Site Arrangement



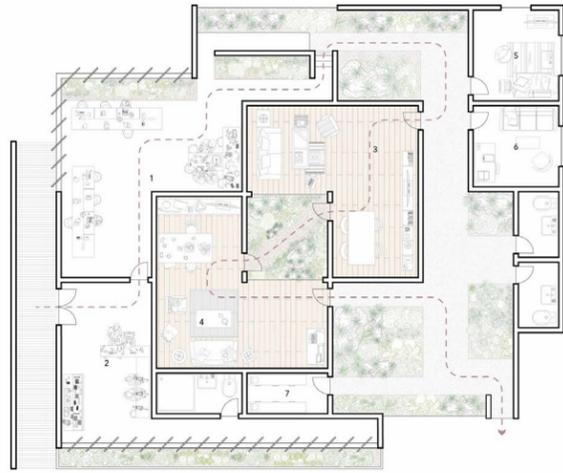
Program Arrangement



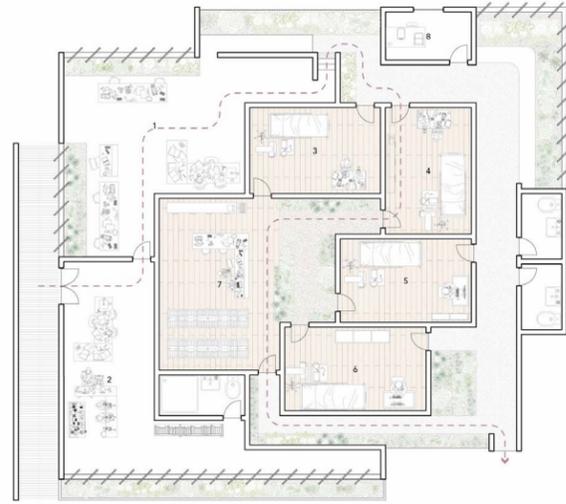
Program Diagram



Site Condition



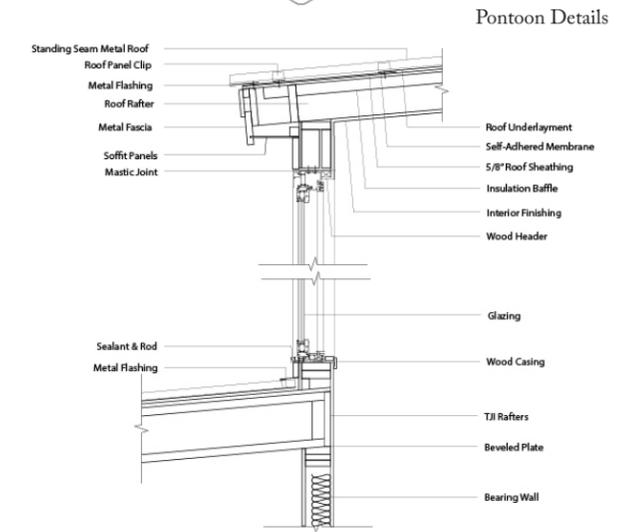
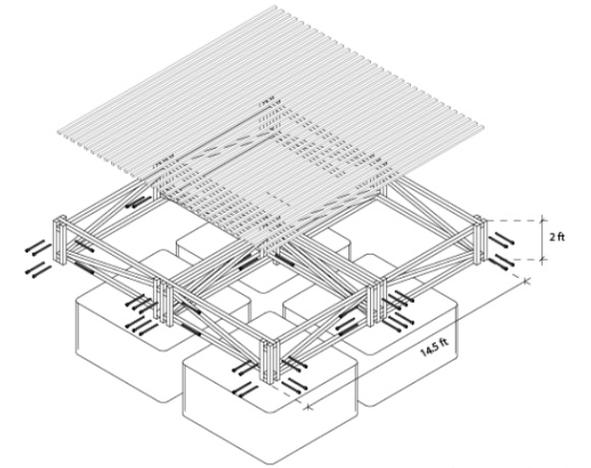
Type A - Therapy



Type B - Exam & Pharmacy



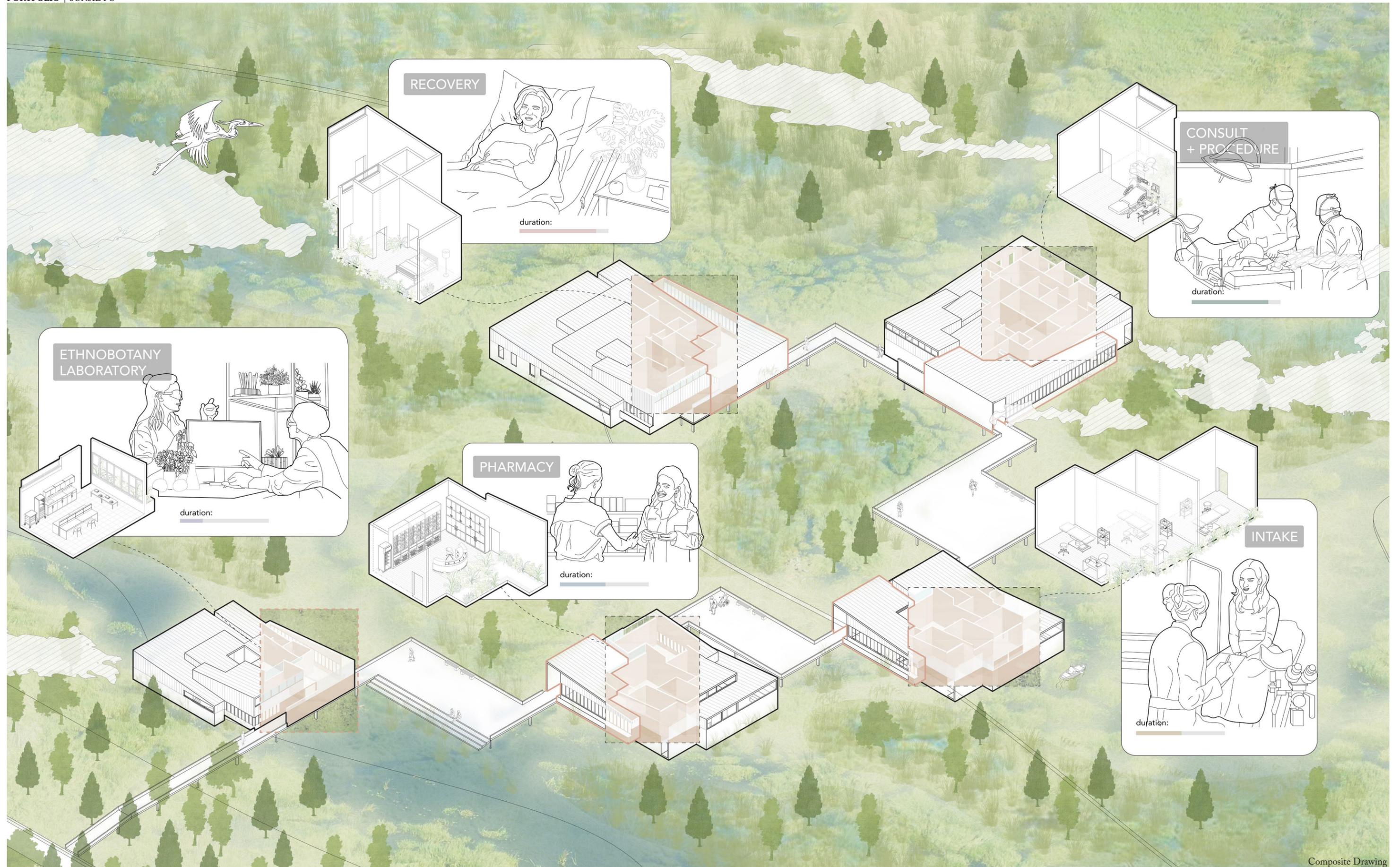
Type C - Procedure & Recovery



Facade Details



Section Perspective Drawing





“Plant”

Dormant Reappropriation of the Golf Course

Turning Around the White Man's Footprint

Advanced Design Studio V | Bryony Roberts

New York, New York

Partner: Simran Raswant

Broadleaf Plantain is known as the “white man’s footprint” as it came to the US through colonizers by accident where it was wanted as an exotic herb. Yet, it became unwanted due to the aesthetics of the elite. This idea of unwantedness was reinvigorated by chemical companies like DOW and Trump as it disrupted the aesthetic quality of grass and thus became a weed. The Golf Courses are sites of ecological disruption and inequity. They are landmarks of exploitation of labor and exorbitant use of water and chemicals for maintenance of the “pristine” nature. This speculative project aims at dispersing broadleaf plantain seeds over time silently to take over the Trump Ferry Point Golf Course through the foot, air, and water. It uses the same techniques as the white man’s project to go against them and use the dormant capacity of the seed to reappropriate the golf course.



100 AD

Nine Herbs Charm
It is part of the Lacnunga (remedies) text which is an ancient 11th-century Anglo-Saxon manuscript.



1386

CANTERBURY TALES
Plantain applauded by Geofery Chausser in his novel.



1503

GREAT PIECE OF TURF
German Renaissance Artist, Albercht Durer frequently used plantain in his woodcut engravings and paintings



1600's

The Puritans brought plantain to New England where it was introduced to Boston, Plymouth, and the Cape Code settlements.



1945

Found by Prof. Edward Salisbury at the bomb sites after World War II



2007

Regarded as a weed for turfgrass and a cause for athletic injuries and disrupter of aesthetics of golf courses by the University of California Agriculture and Natural Resource.



2016

2,4-D: The Most Dangerous Pesticide You've Never Heard
Of 2,4-D falls into a class of compounds called endocrine-disrupting chemicals, compounds that mimic or inhibit the body's hormones.



2022

SOCIAL MEDIA
Use of the plant for consumption: "Todays morning harvest of Taraxacum (dandelion), Trifolium (clover) and Plantago major (broad leaf plantain) turned into pancakes"



600 AD

HERBARIUM
Latin text is a compilation of medicinal prescriptions from Dioscorides



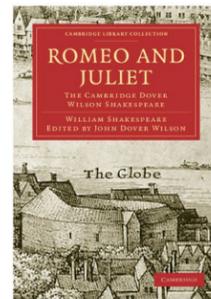
1450

VIRGIN AND CHILD WITH A DONOR
Presented by Saint Jerome, Master of the Munich Bavarian Panels.



1592

ROMEO AND JULIET
Plantain mentioned in the classic for its medicinal properties



1786

CALCUTTA BOTANIC GARDEN
Among the first European herbs grown in India which the British East India Company established as a plant repository and distribution center.



1964, 1977

NEW YORK TIMES, WASHINGTON POST
Described as a "no longer troublesome weed", plantain is introduced to market a quick weedkiller: 2,4D which is described as "a herbicide that is non-toxic to humans but devastating to ornamental plants."



2011

STOCK EXCHANGE
Dow Chemicals which is the leading producer of 2,4-D makes a comeback by collaboration with companies and investors bolster agriculture and materials science.



2019

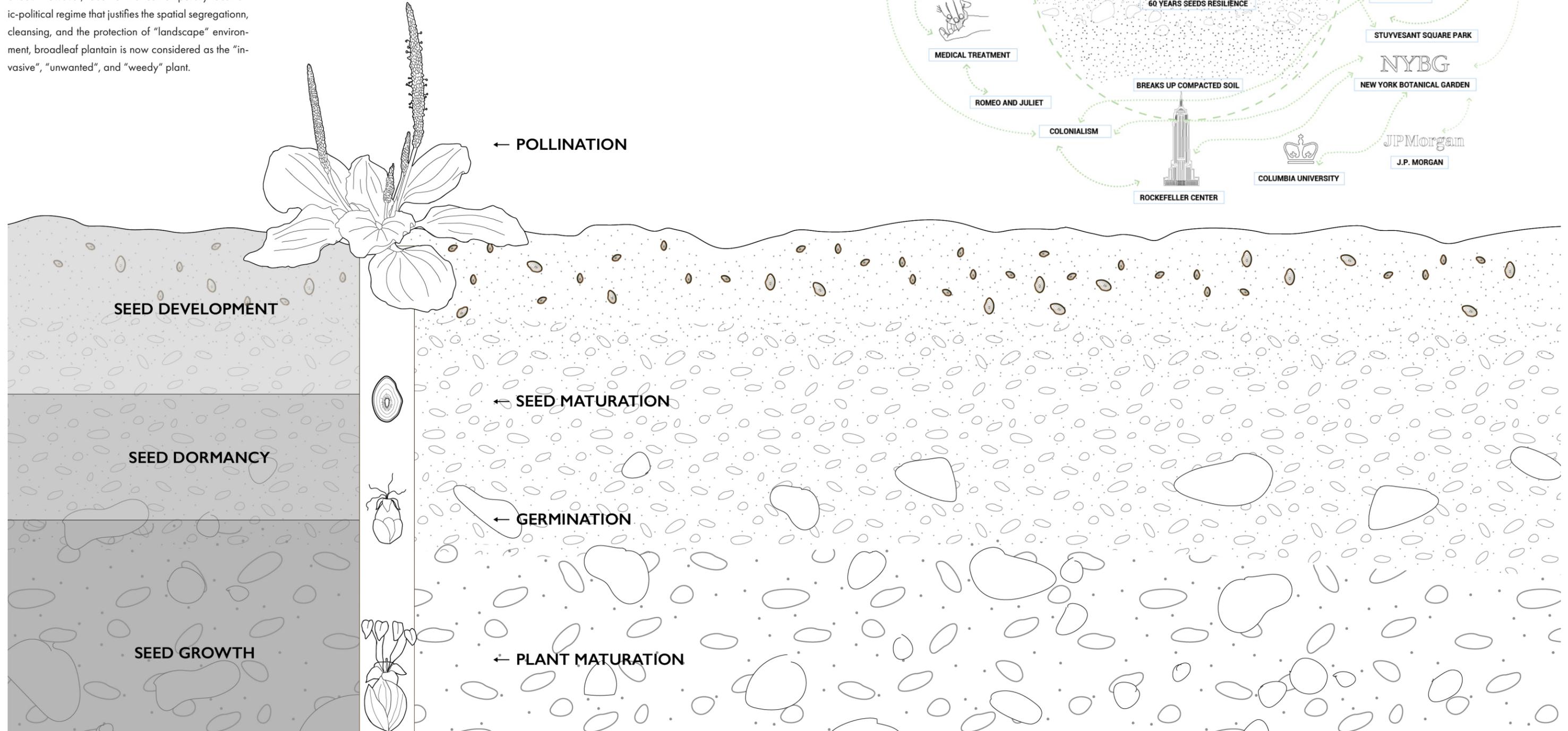
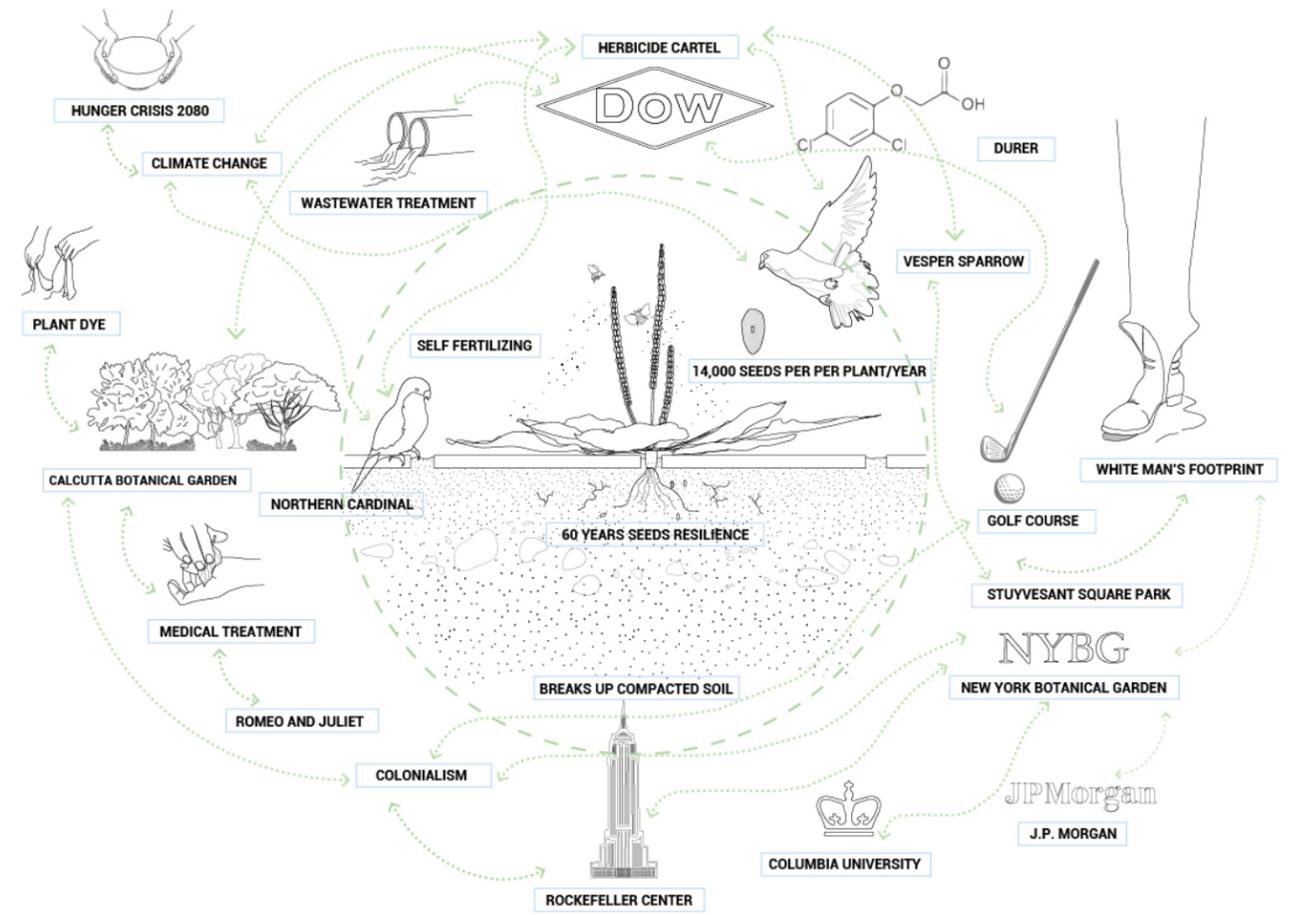
Dow teamed with the LPGA and LET as Official Sustainability Resource through golf where it marketted the use of pesticides for weeds in order to "advance environmental stewardship"



OFFICIAL SUSTAINABILITY RESOURCE



Broadleaf Plantain was originally brought to the US by European colonists and thus Native American called it the "white man's footprint" as it seemed to follow where the settlers went. It's history can be traced back to 100AD and was known for its medical abilities. It was applauded in multiple classics such as Shakespeare's Romeo and Juliet and the Canterbury Tales. Recently, many researchers have also proved the medical use of broadleaf plantain in its antitumor and anti-cancer effect. However, due to the contemporary aesthetic-political regime that justifies the spatial segregation, cleansing, and the protection of "landscape" environment, broadleaf plantain is now considered as the "invasive", "unwanted", and "weedy" plant.





Seed Dispersing Experiment



01 Initiation



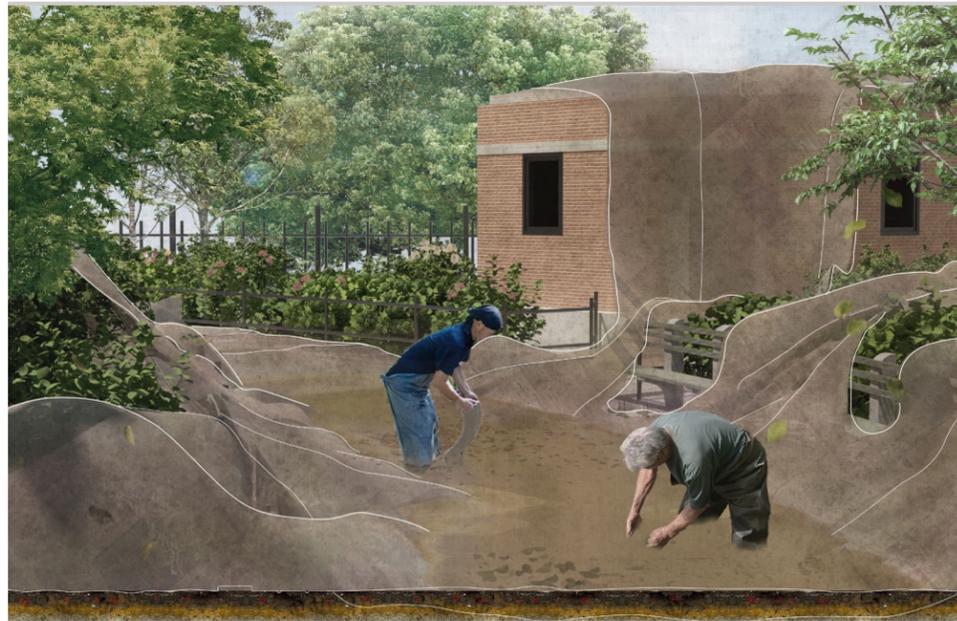
02 Decaying



03 Proliferation



04 Dyeing



05 Seed-Containing Fabric



06 Fabric Ballon Formation







Humans are “in between”.
We are the agency of what architecture could be.

