Junjie Fu
portfolio.

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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.

"Non-Human"

Brimmed with Memories
Reinterpreting Archive for Elephants

Advanced Design Studio VI | Boonserm Premthada
Surin, Thailand
Partner: Zixiao Huang
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 trees. 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 reminding humans to rethink their role in nature and to respect the environment, the indigenous heritage and history with a humble architecture.
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
Redesigning 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.
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 serves a purpose of forming a link between humans and nature as a response to the site.
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.
Radical care is inseparable from systematic inequality and power structure. Studies of care thereby prompt us to consider how and when care becomes visible, valued, and necessary within broader social movements. By identifying the existing typology network of reproductive care that the project is able to explore the interdependence relationship between human bodies and objects, infrastructural system and bodies, as well as humans and other species; therefore, understanding how the decision about architectural space can become impactful elements in shaping the social relationships and individual embodied experiences of a place.
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.
COMPOSITE DRAWING
Dormant Reappropriation of the Golf Course

Turning Around the White Man’s Footprint

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 exacerbated 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 Lunenburg (medieval) text which is an ancient 11th-century Anglo-Saxon manuscript.

1386
CANTERBURY TALES
Plants supplied by Geoffrey Chaucer in his novel.

1503
GREAT PIECE OF TURF
German Renaissance artist, Albrecht Dürer frequently used plants in his woodcut engravings and paintings.

1600’s
The Portugese brought plantain to New England where is was introduced to Boston, Plymouth, and the Cape Cod settlements.

1945
1945
1945
Found by Prof. Edward Salisbury at the bomb site after World War II

1964, 1977
NEW YORK TIMES, WASHINGTON POST
Described as a “no longer troublesome weed”, plantain is introduced to market as a quick weelchicker: 2,4D which is described as “a herbicide that is non-toxic to humans but devastating to ornamental plants.”

2007
Regarded as a weed for turfgrass and a cause for aesthetic injuries and disruption of aesthetics of golf courses by the University of California Agriculture and Natural Resources.

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.

2019
Dow teamed with the LPGA and LPGA to Official Sustainability Resource through golf where it marketed the use of pesticides for weeds in order to “advance environmental stewardship.”

600 AD
HERBARIUM
Latin text is a compendium of medicinal prescriptions from Dioscorides.

1450
YIRISH AND CHILD WITH A DONOR
Presented by Saint Jerome, Master of the Milanese Byzantine Panels.

1592
ROMEO AND JULIET
Plants 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.

2022
SOCIAL MEDIA
Use of the plant for consumption:
“Today morning harvest of Tennessee (daubnut), Triticum (toret) and Plantago major (bread leaf plantain) turned into pancakes.”

Historical Timeline
1600's
The Puritans brought plantain to New England where it was introduced to Boston, Plymouth, and the Cape Code settlements.

Increase in abundance of plantain species in Denmark's prehistoric pollen record as original forest cover was replaced by cultivated land.

2000-4500 BCE
Broadleaf Plantain increased drastically in numbers and spread within its native range after the widespread clearing of land began during the Neolithic.

1500-1600's
Broadleaf Plantain in Africa could have been transported and introduced by Portuguese voyagers along their voyages to southern and eastern Africa.

1786
Among the first European herbs grown in the Calcutta Botanic Garden, which the British East India Company established as a plant repository and distribution center.

1770
P. Major may have arrived with explorers such as the Dutch, who arrived in Australia and New Zealand.

Geographical History
Broadleaf Plantain was originally brought to the US by European colonists and was Native American called it the “white man’s footprint” as it seemed to follow where the settlers went. Its 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.
01 Initiation
02 Decaying
03 Proliferation
04 Dyeing
05 Seed-Containing Fabric
06 Fabric Balloon Formation
Humans are "in between".
We are the agency of what architecture could be.