

# GSAPP PORTFOLIO

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SIXUE LONG

2022-2023 Collective Works  
The Master of Science degree in Advanced  
Architectural Design



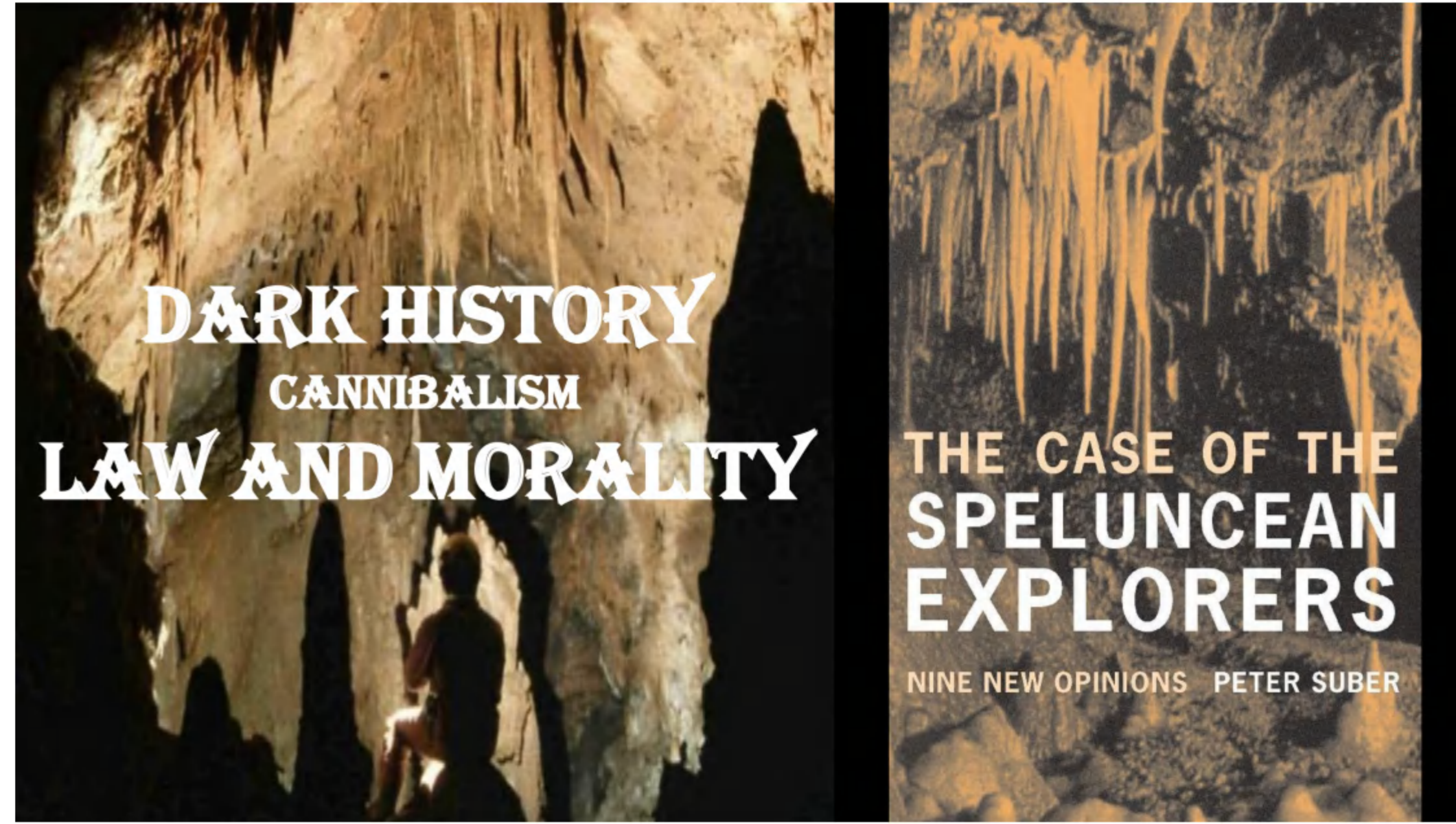


**Anthropocene Museum 5.0**  
A Virtual Archive for Matriarchy and Misogyny of Manhattan

Type: Research Studio  
Institution: GSAPP, Columbia University  
Instructor: Kabage Karanja, Stella Mutegi  
Collaborator: Mengyu Wang  
Date: May-Jul 2022

Site: Ramble Cave, Central Park, New York

In Manhattan, the indigenous matriarchal society was subverted by the patriarchy of European colonizers, leaving women plagued by misogynistic crime and denied equal and safe access to public spaces. The Ramble Cave in Central Park is both the original settlement of the Lenape matriarchal clan and the site of a high crime misogynistic modern society. The cave was scanned and documented by technological tools and was transformed into a VR museum as the archive of women's history. The intent of this design is to promote native American culture, call for the elimination of gender violence, and encourage female empowerment through interaction with the public.





**SACRIFICE?**

**EXTRA-LEGAL ?**

**BOUNDARY?**

**CIVILIZATION ?**



**DISCIPLINE AND  
PUNISH**

Michel  
Foucault

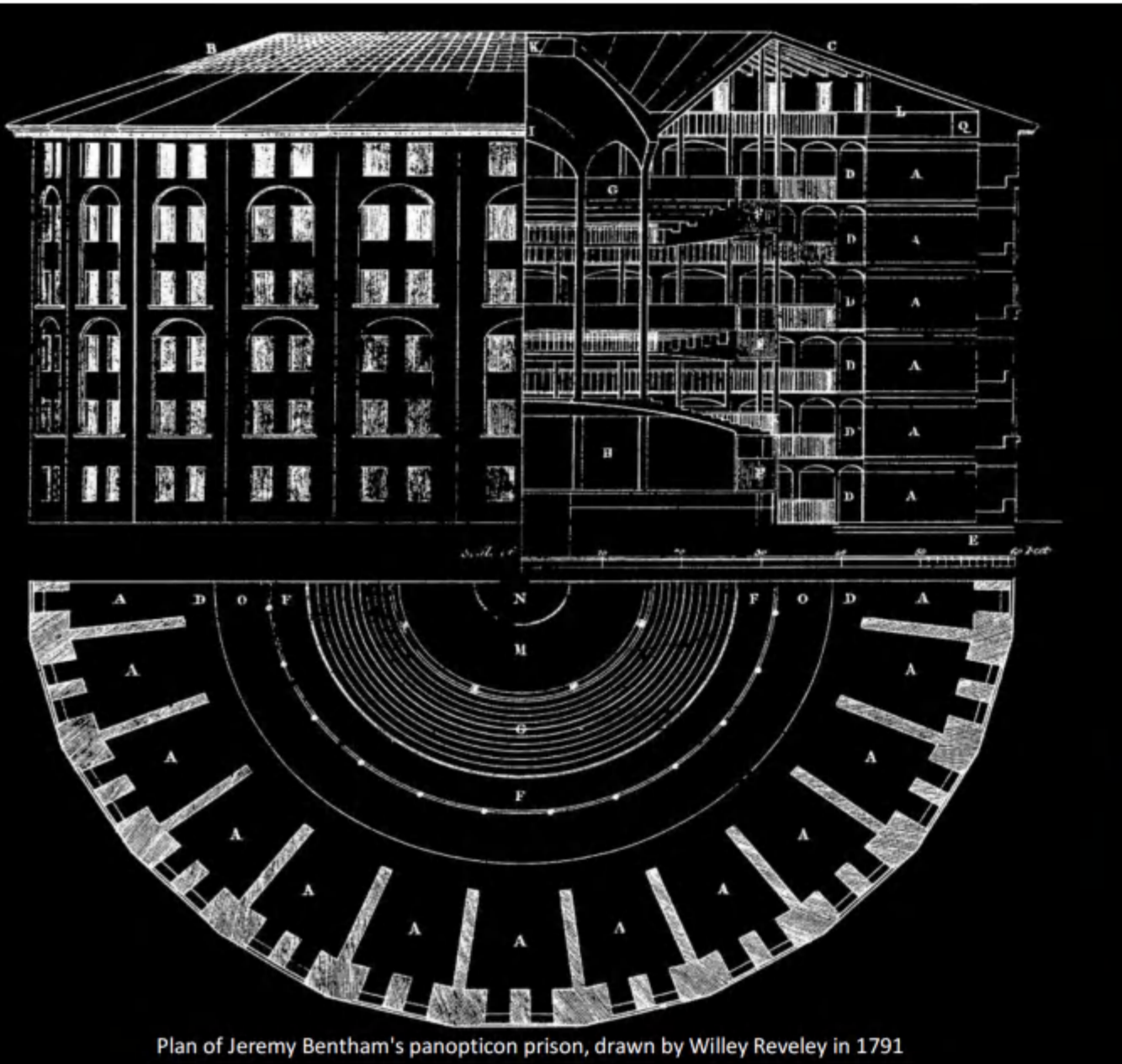
*Discipline  
& Punish*

The Birth of the Prison

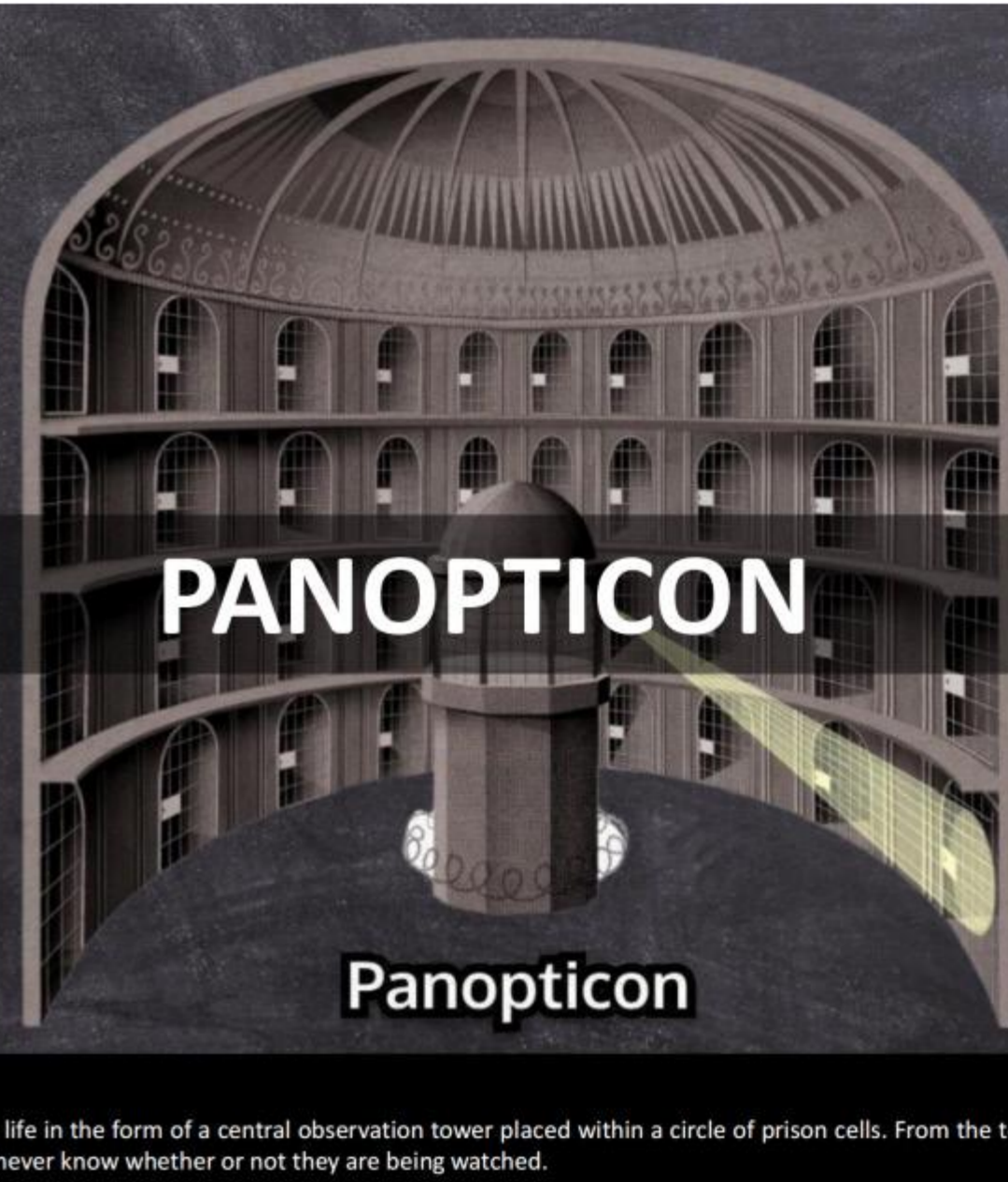
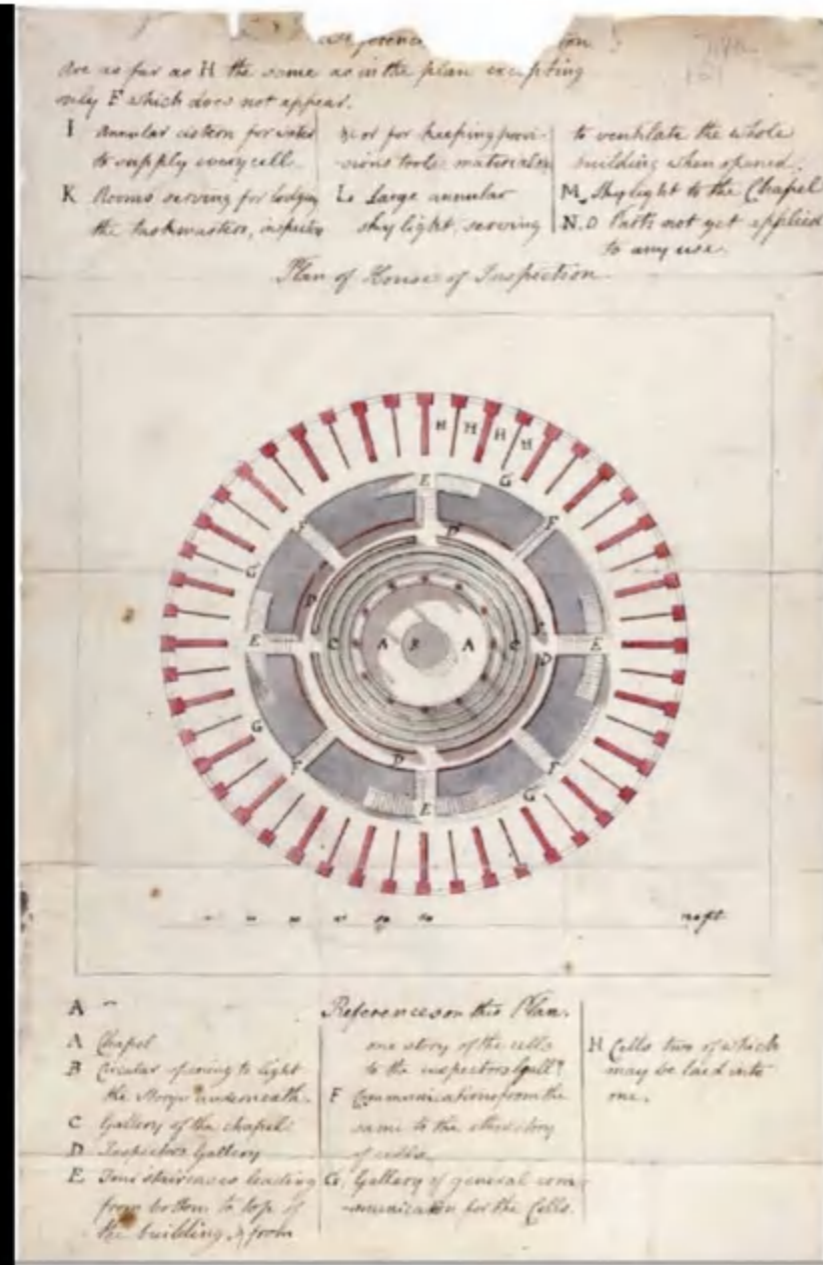


Pl. 12





Plan of Jeremy Bentham's panopticon prison, drawn by Willey Reveley in 1791



The panopticon is a disciplinary concept brought to life in the form of a central observation tower placed within a circle of prison cells. From the tower, a guard can see every cell and inmate but the inmates can't see into the tower. Prisoners will never know whether or not they are being watched.





# PRISON/MUSEUM

The **Presidio Modelo** was a "model prison" with panopticon design, built on the Isla de Pinos ("Isle of Pines"), now the Isla de la Juventud ("Isle of Youth"), in Cuba. It is located in the suburban quarter of Chacón, Nueva Gerona. The prison was built under the President-turned-dictator Gerardo Machado between 1926 and 1928. The five circular blocks, with cells constructed in tiers around central observation posts, were built with the capacity to house up to 2,500 prisoners. The panopticon design allowed the guards to watch the prisoners constantly. The prison now serves as a museum and has been declared a national monument. The old administration building now serves as a school and research center.



**Panopticon**

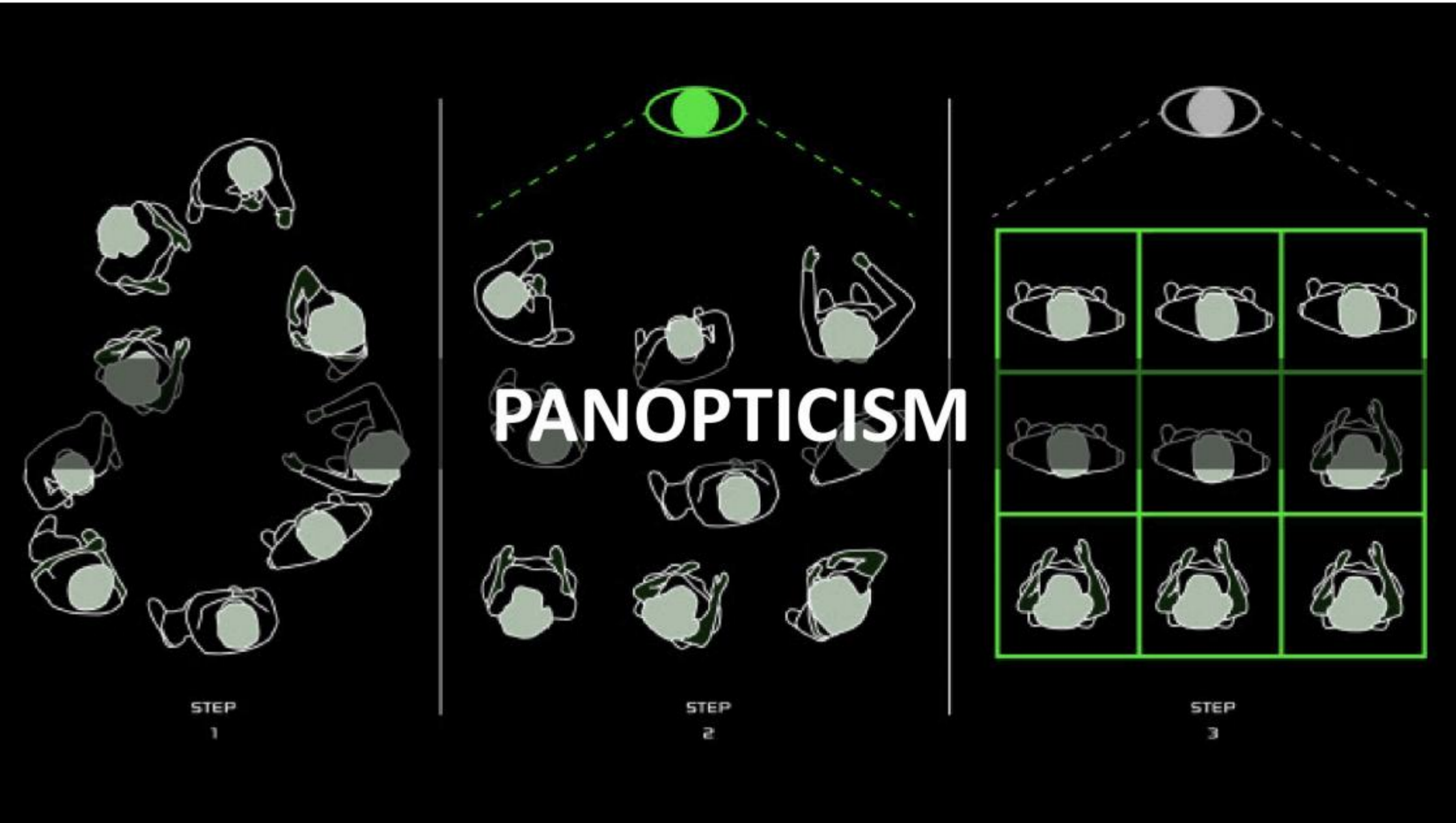
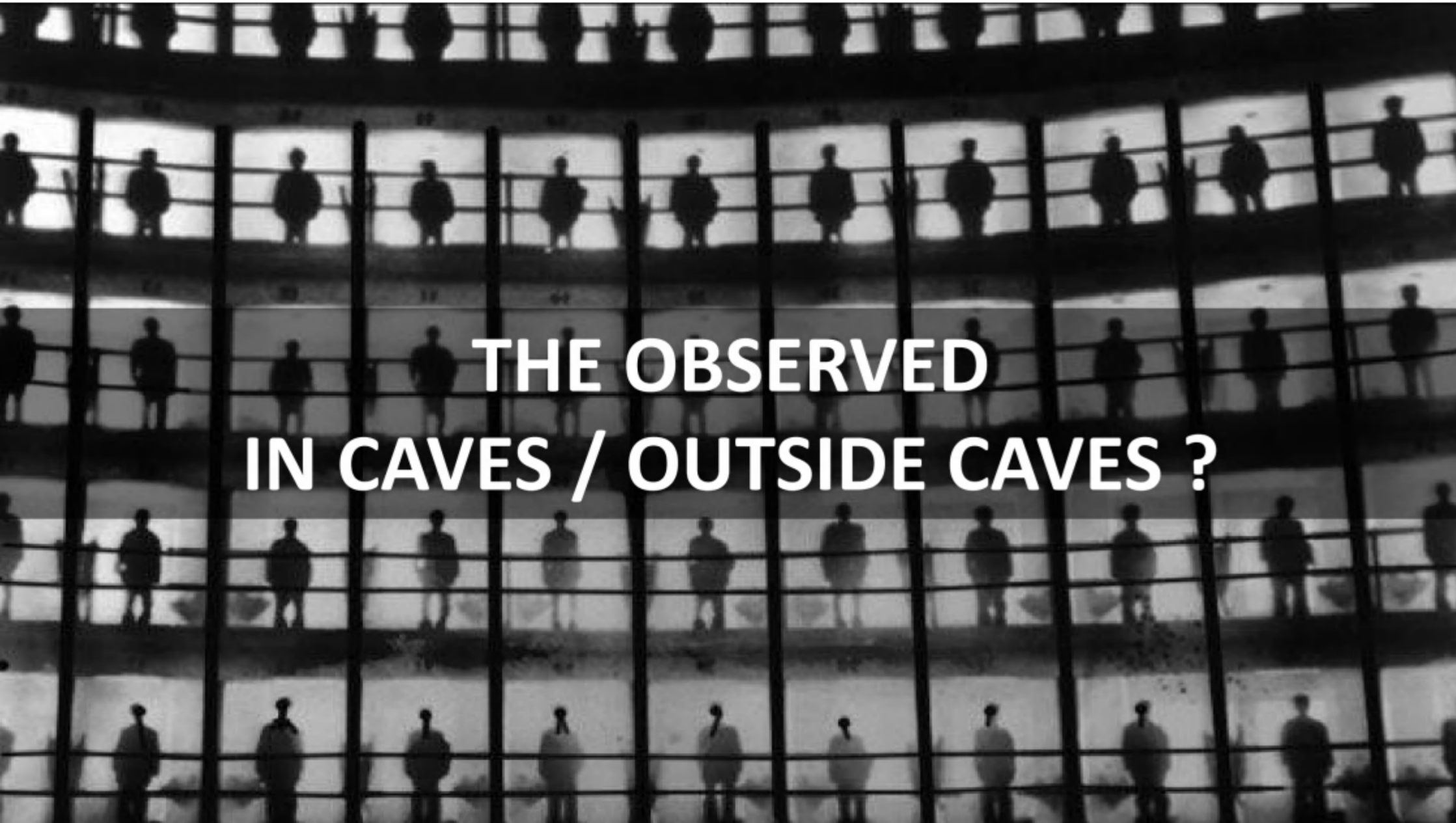
**Prisoners**



**Museum**

**Artifacts**

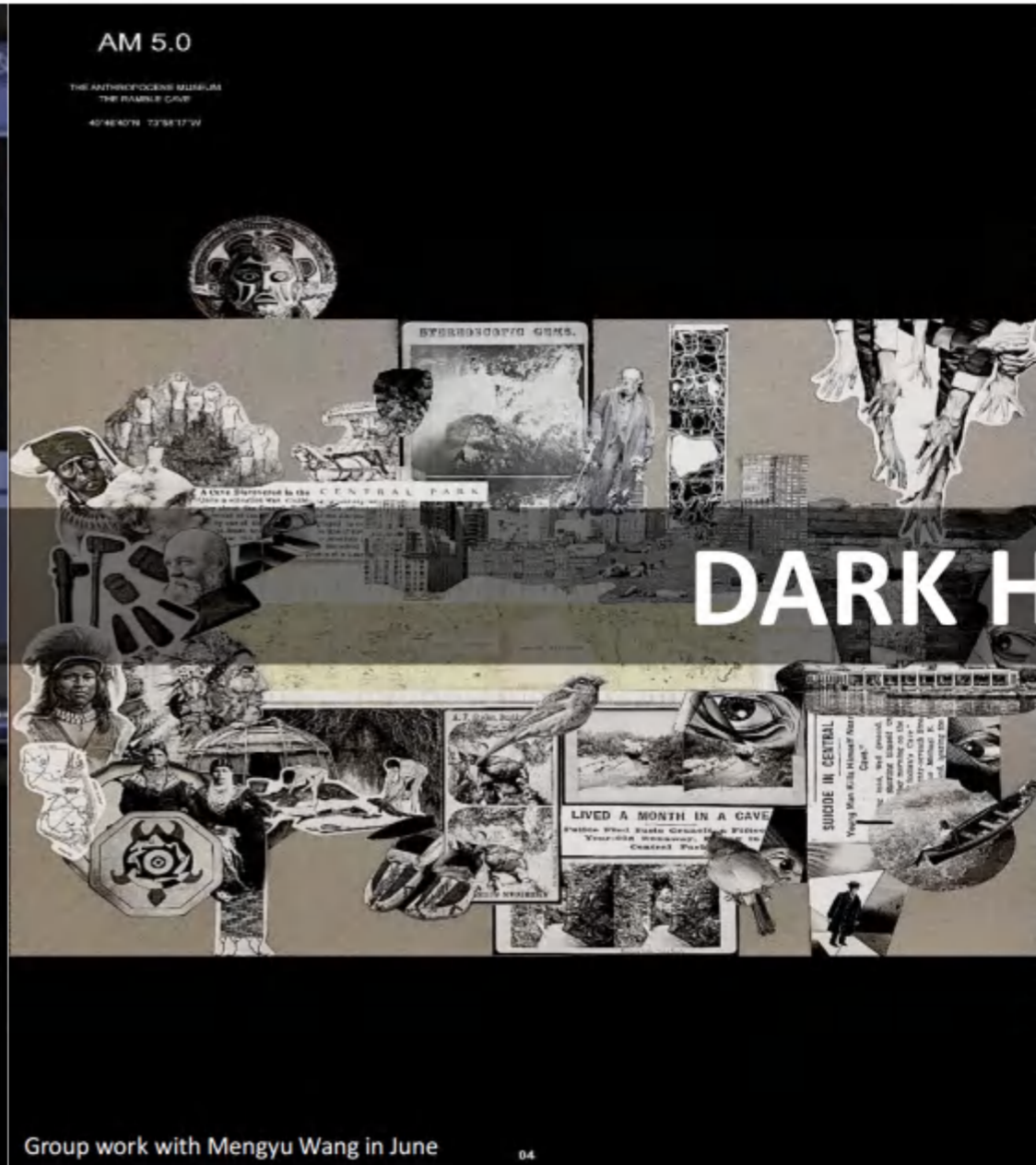








# MODERN SURVEILLANCE



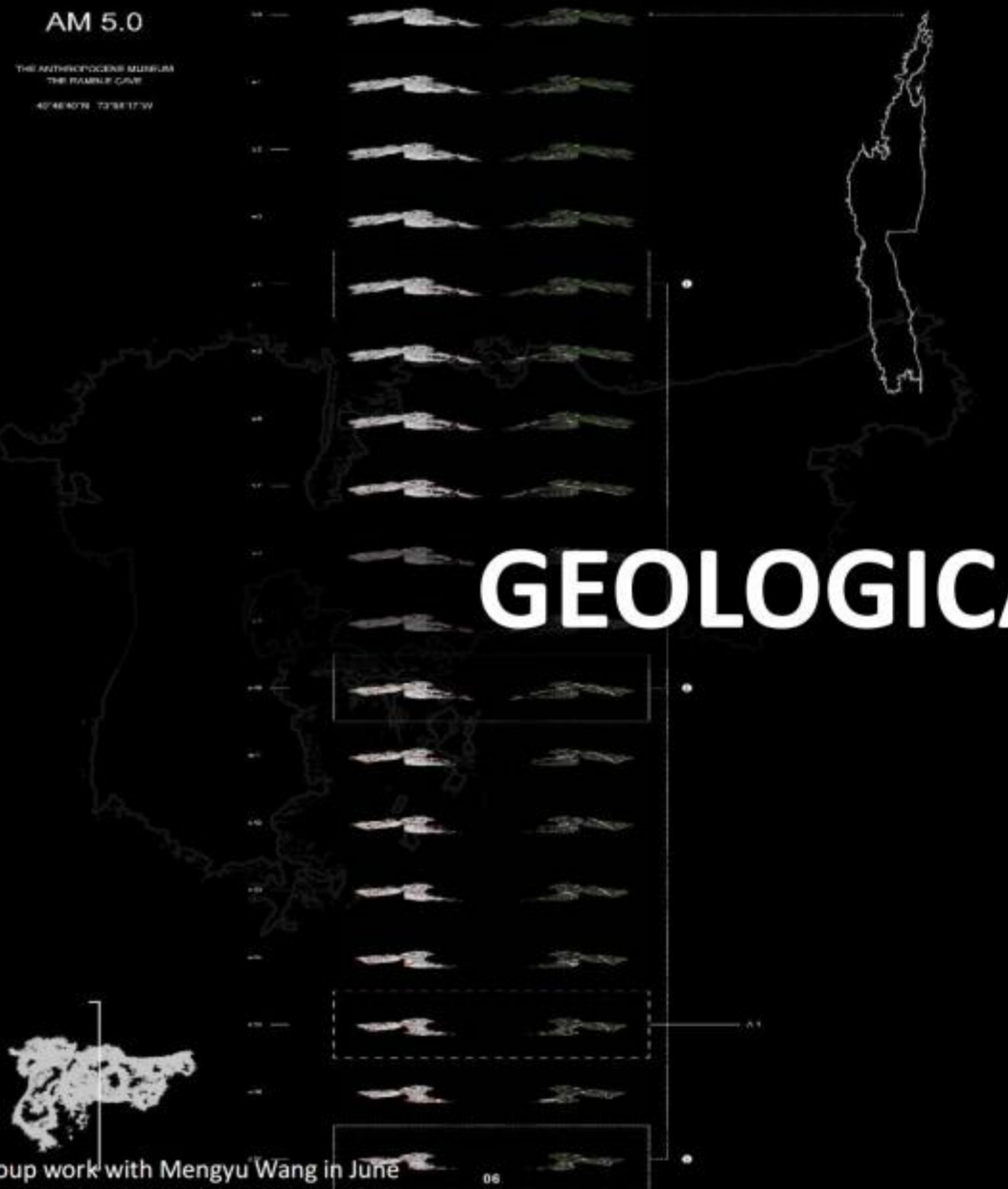
Group work with Mengyu Wang in June





AM 5.0

THE ANTHROPOCENE MUSEUM  
THE RAMBLE CAVE  
40°48'47"N 125°58'17"W



Group work with Mengyu Wang in June

# GEOLOGICAL SECTION

AM 5.0

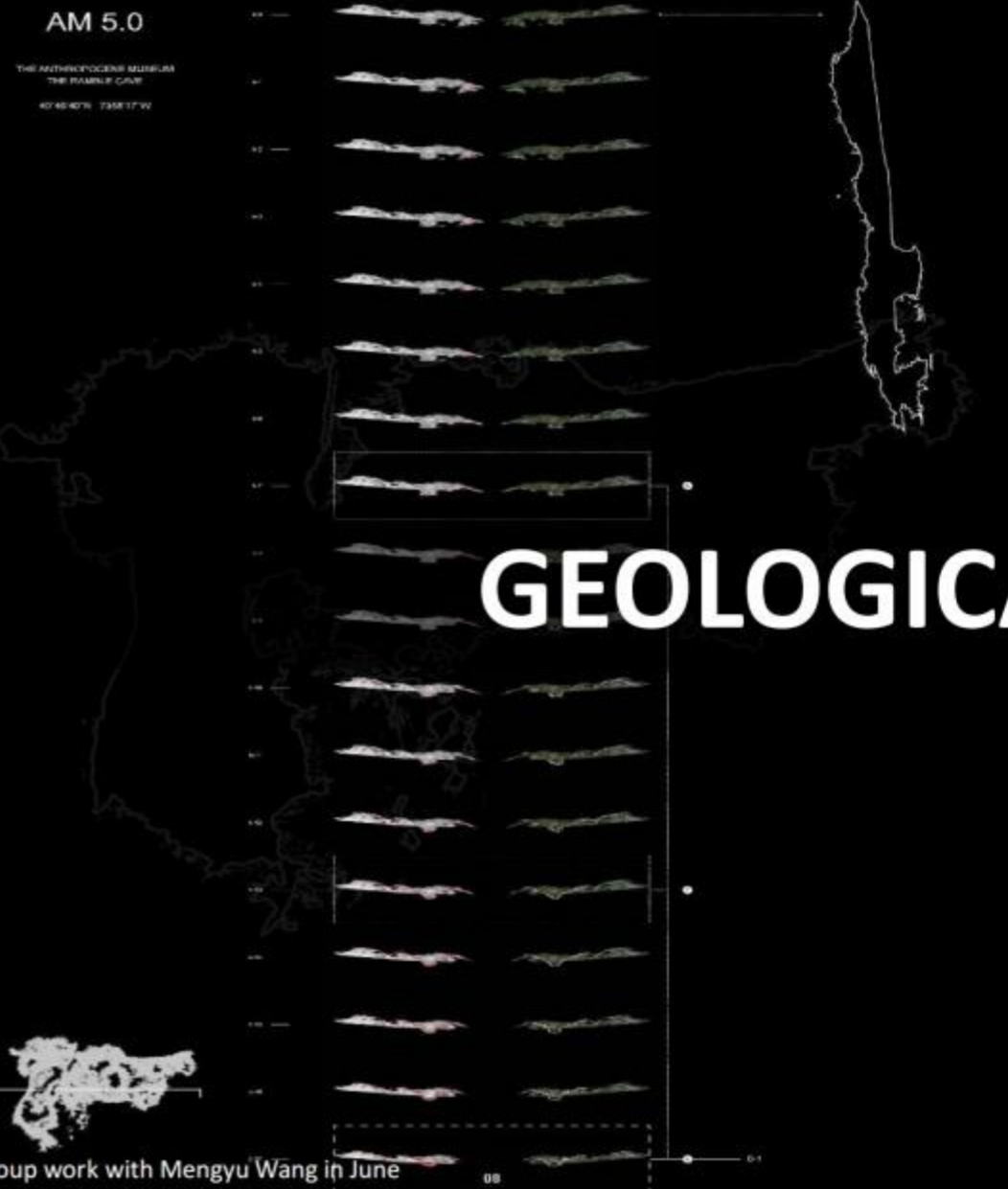
THE ANTHROPOCENE MUSEUM  
THE RAMBLE CAVE  
40°48'47"N 125°58'17"W



07

AM 5.0

THE ANTHROPOCENE MUSEUM  
THE RAMBLE CAVE  
40°48'47"N 125°58'17"W



Group work with Mengyu Wang in June

# GEOLOGICAL SECTION

AM 5.0

THE ANTHROPOCENE MUSEUM  
THE RAMBLE CAVE  
40°48'47"N 125°58'17"W

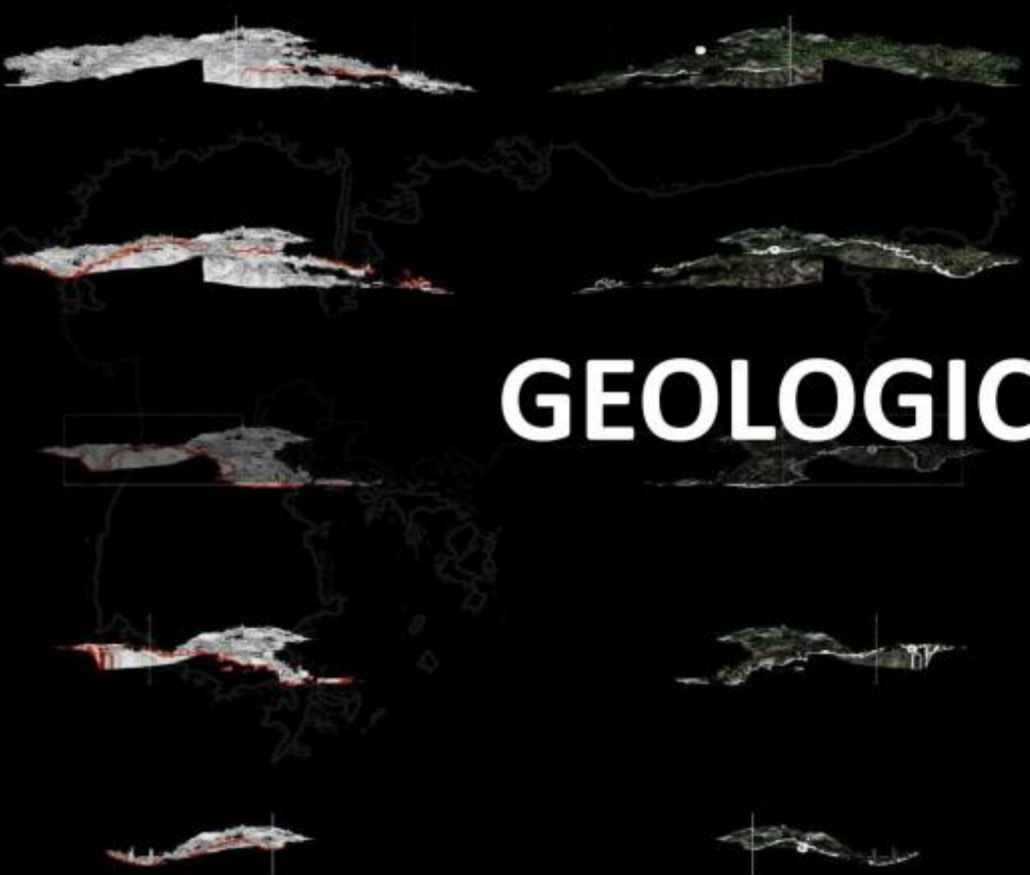


09



AM 5.0

THE ANTHROPOCENE MUSEUM  
THE RAMBLE CAVE  
40°48'0"N 121°38'17"W



# GEOLOGICAL SECTION

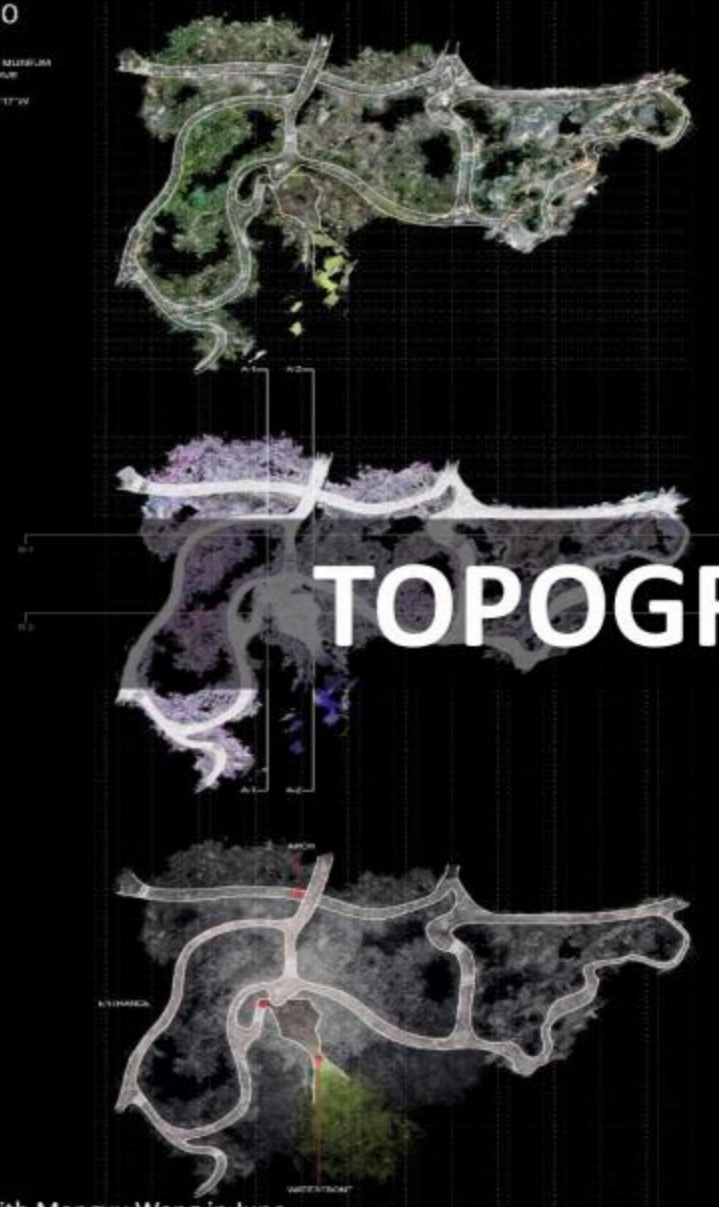
AM 5.0

THE ANTHROPOCENE MUSEUM  
THE RAMBLE CAVE  
40°48'0"N 121°38'17"W



AM 5.0

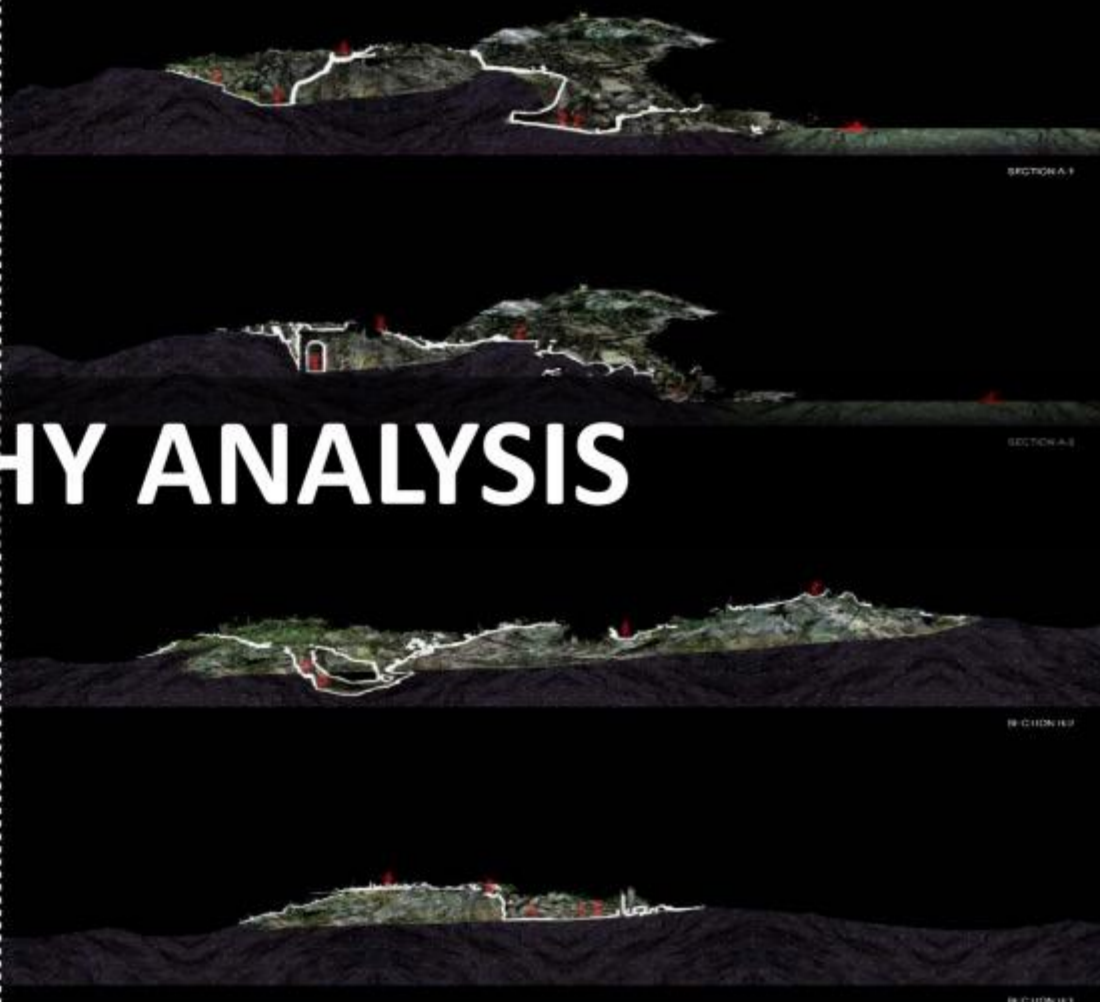
THE ANTHROPOCENE MUSEUM  
THE RAMBLE CAVE  
40°48'0"N 121°38'17"W



# TOPOGRAPHY ANALYSIS

AM 5.0

THE ANTHROPOCENE MUSEUM  
THE RAMBLE CAVE  
40°48'0"N 121°38'17"W







**1**

3D SCANNING OF THE RAMBLE CAVE AROUND CENTRAL PARK



**2**

3D SCANNING OF THE RAMBLE CAVE AROUND CENTRAL PARK





3

3D SCANNING OF THE RAMBLE CAVE AROUND CENTRAL PARK



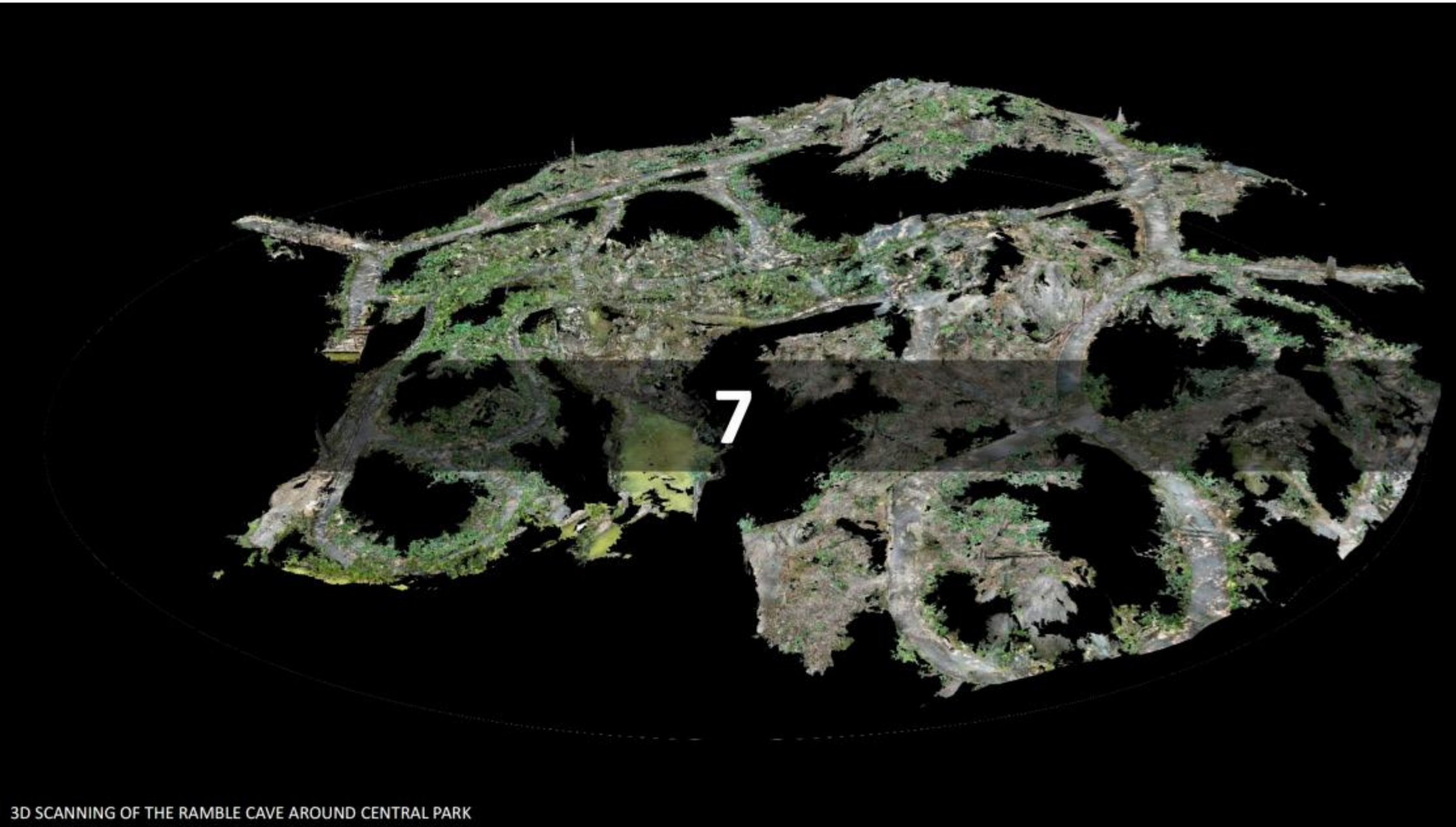
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3D SCANNING OF THE RAMBLE CAVE AROUND CENTRAL PARK

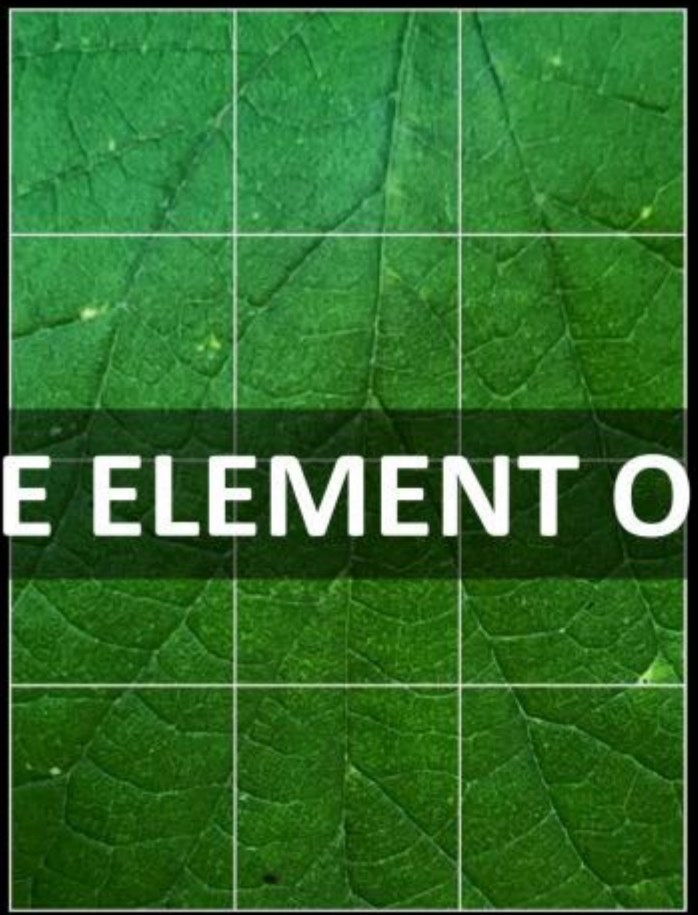
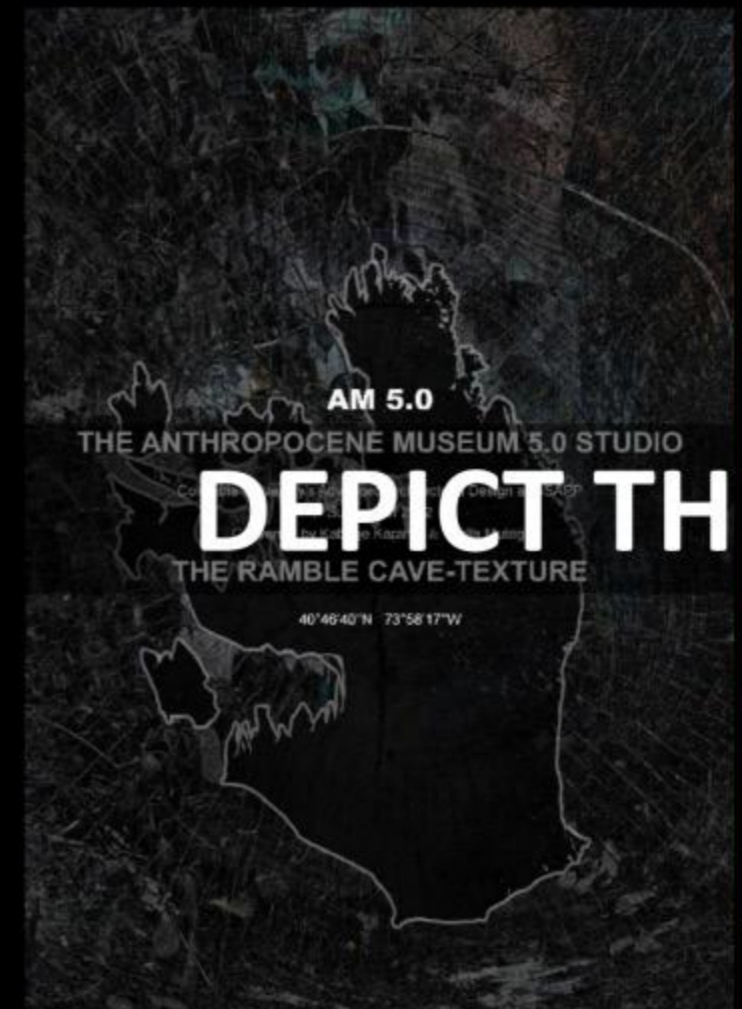




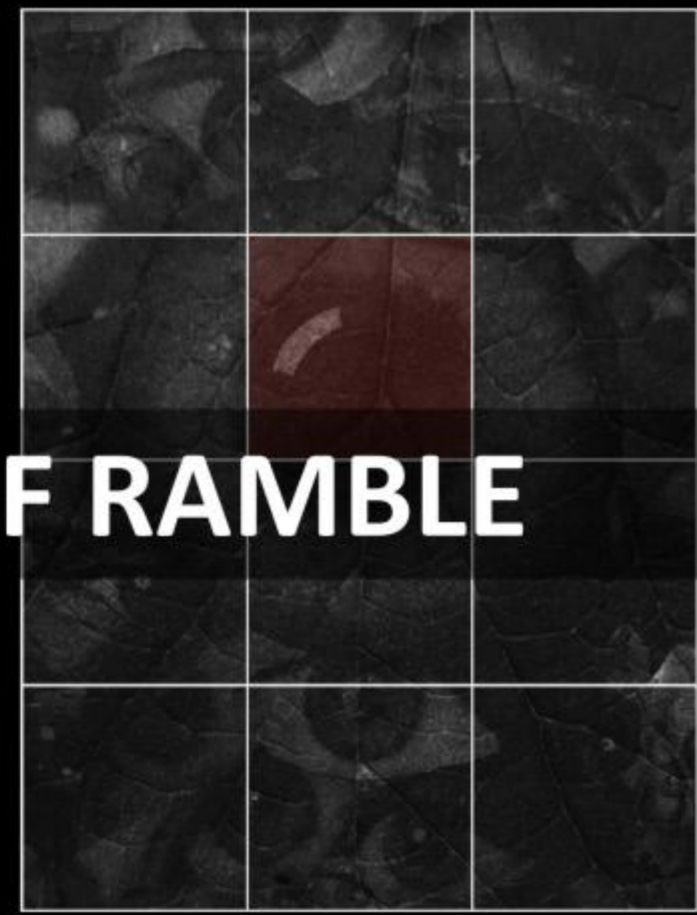








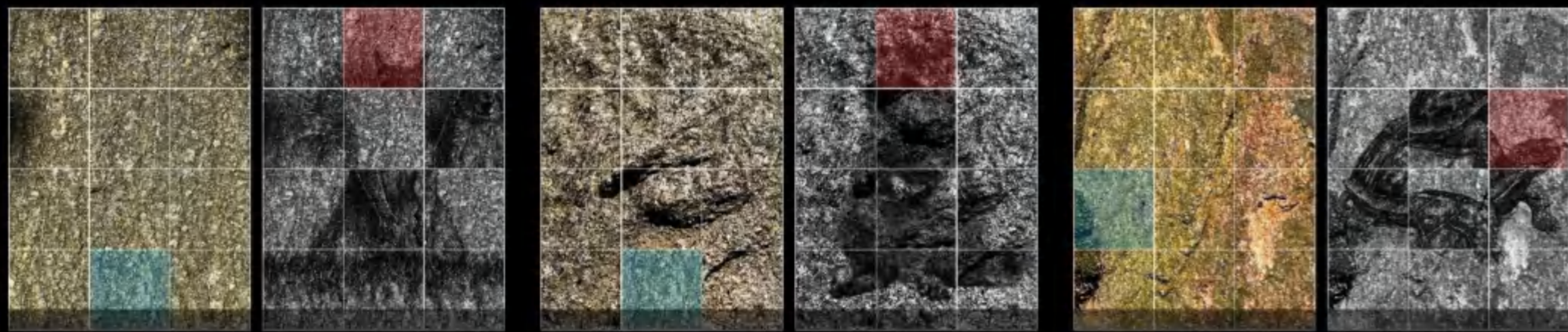
NO. 13 THE RAMBLE WORLD



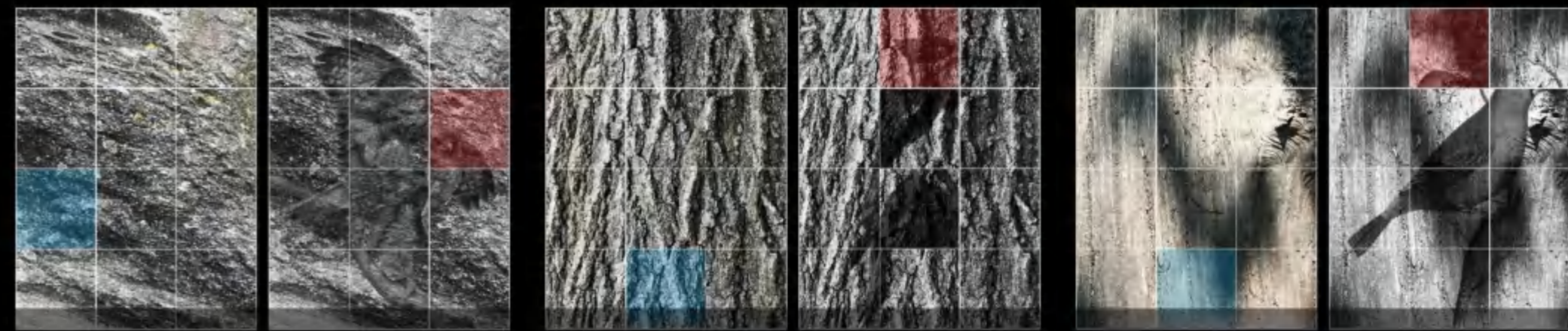
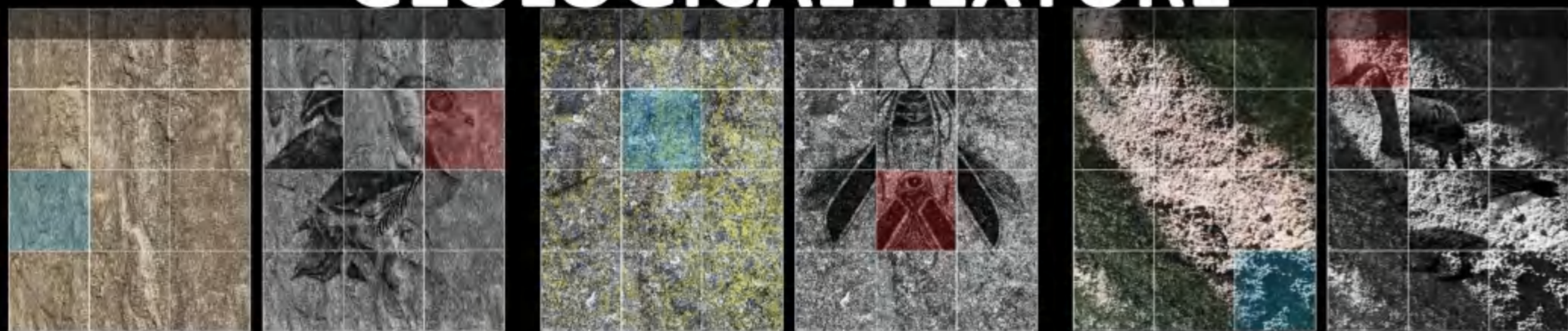
NO. 13 THE RAMBLE WORLD

**DEPICT THE ELEMENT OF RAMBLE**





# GEOLOGICAL TEXTURE



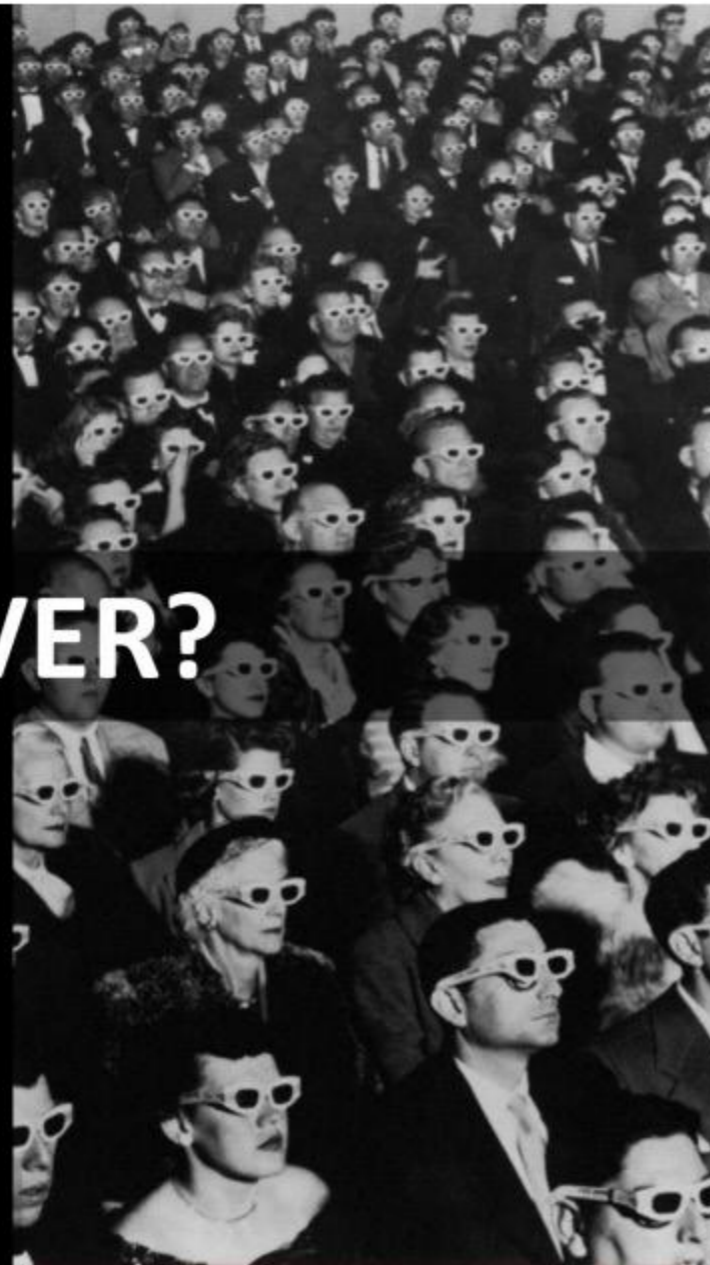
# LIVING CREATURE







**OBSERVED/OBSERVER?**

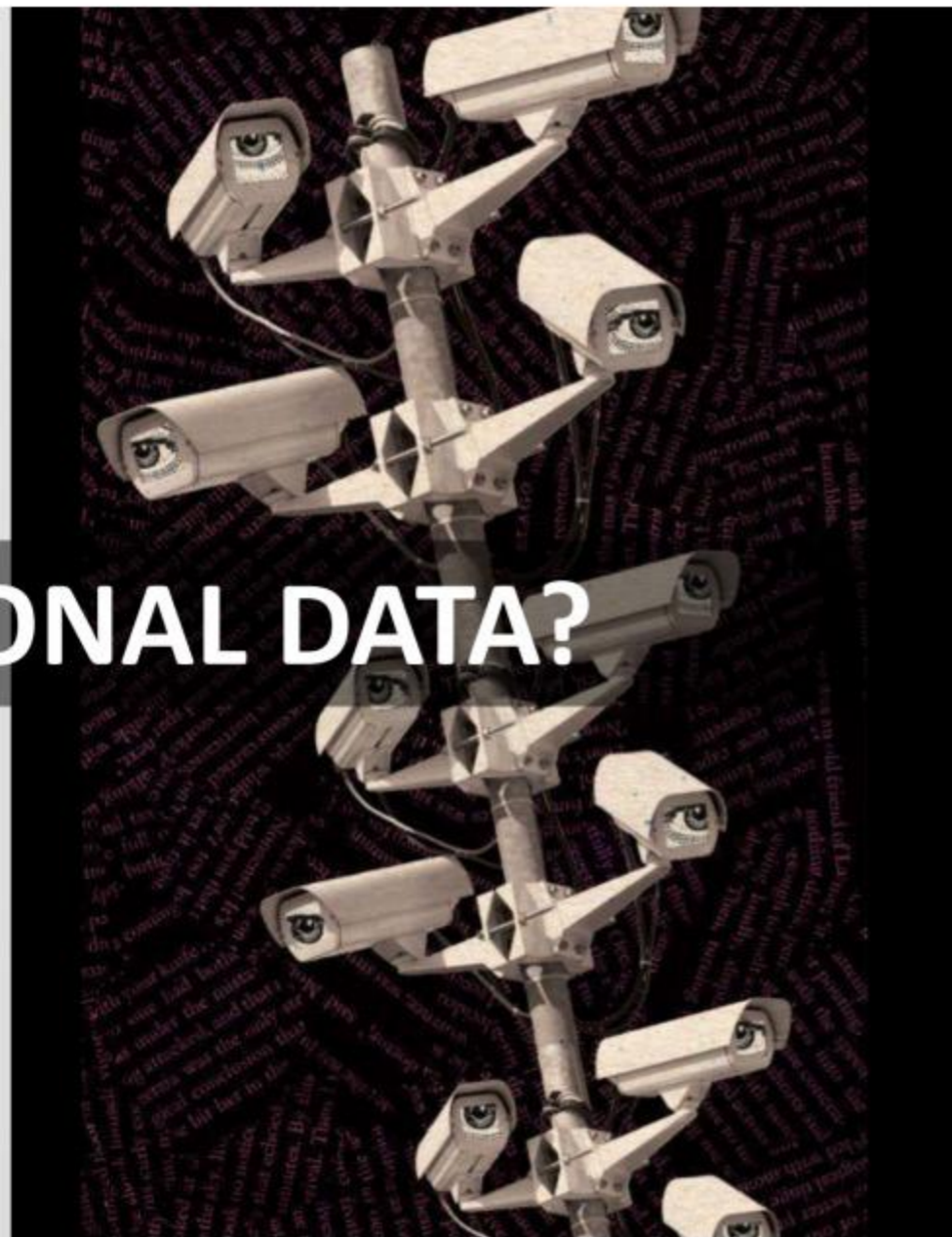


**SURVEILLANCE CAPITALISM**

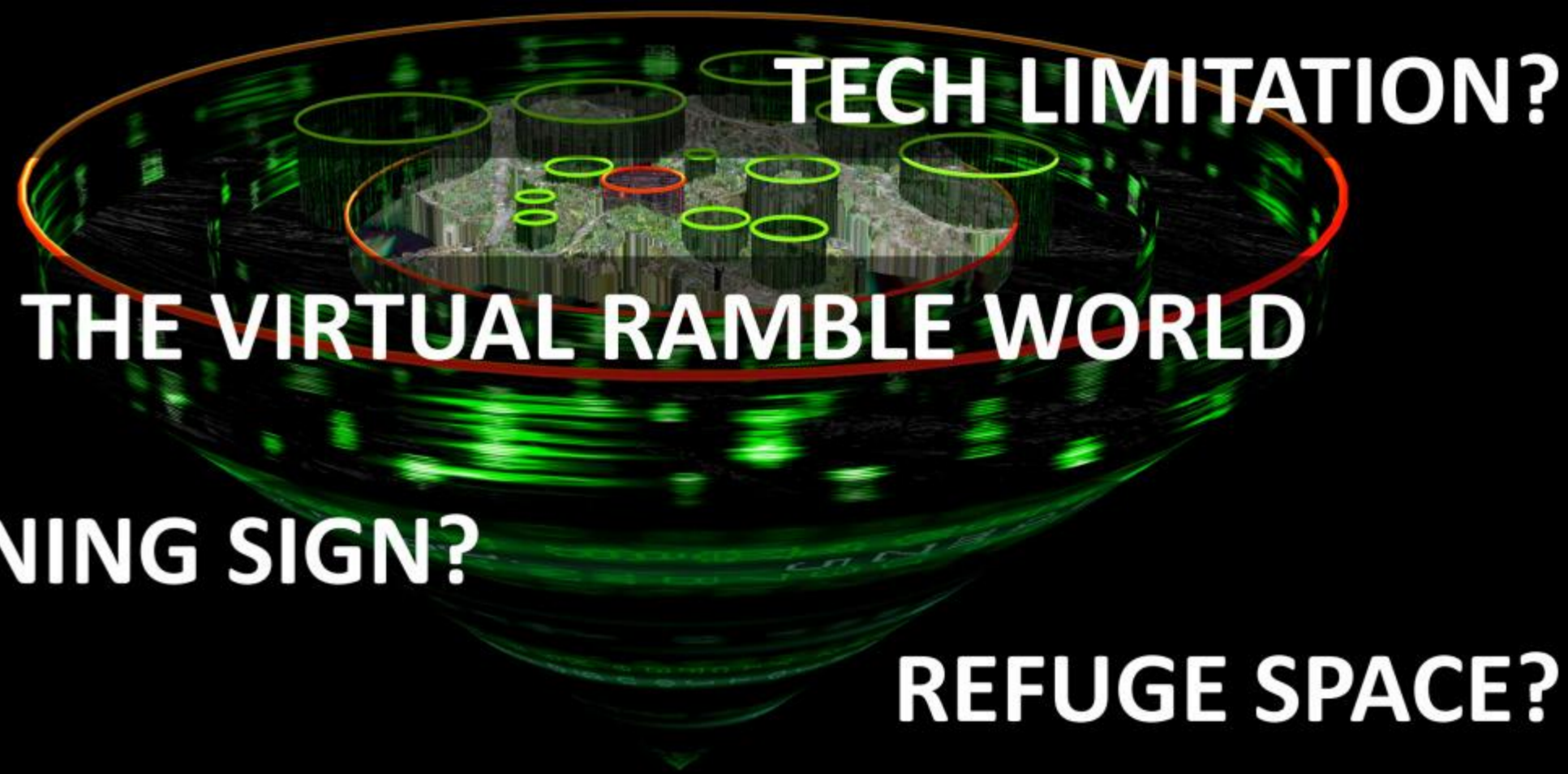




**PRIVACY? PERSONAL DATA?**



**OBSERVATION?**



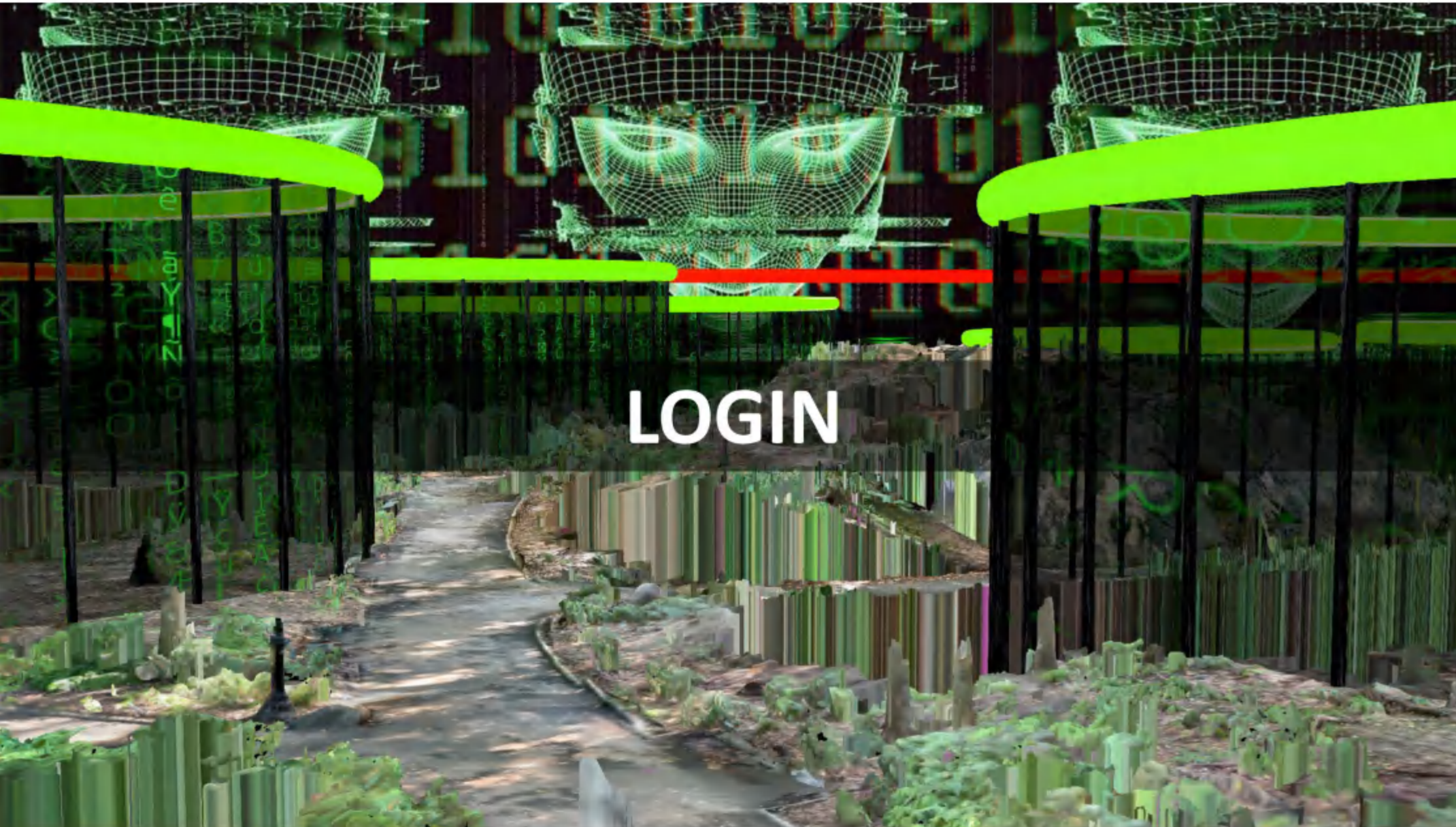
**TECH LIMITATION?**

**THE VIRTUAL RAMBLE WORLD**

**WARNING SIGN?**

**REFUGE SPACE?**









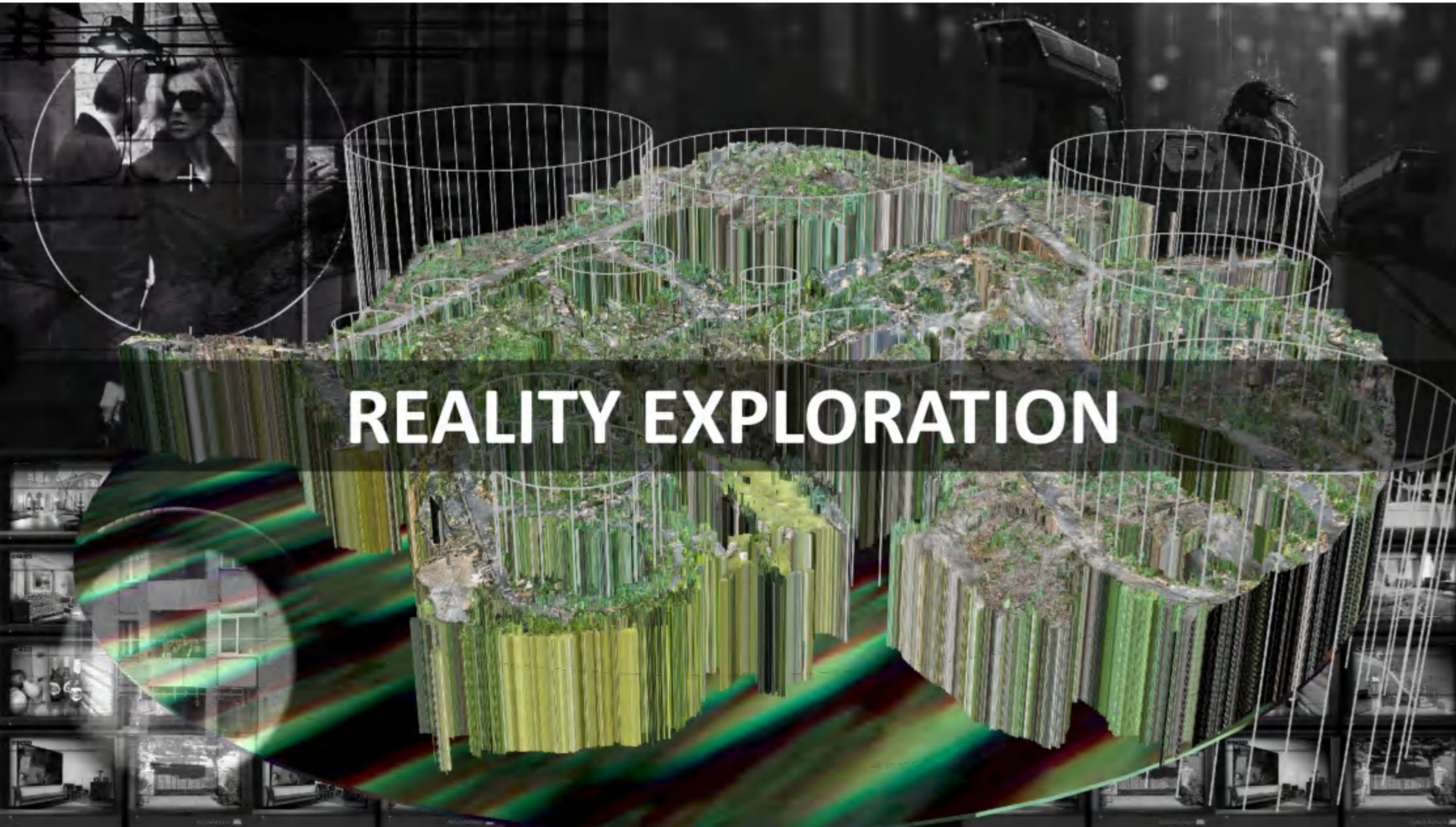




# HACKER SPACE

Another one got caught today, it's all over the papers.  
"Teenager Arrested in Computer Crime Scandal" "Hacker Arrested after Bank Tampering"  
Damn kids. They're all ALIKE...  
But **did you**, in your three-piece psychology and 1950's techno-brain, ever take a look behind the eyes of the hacker?  
Did you ever wonder what made him tick, what forces shaped him, what may have molded him?  
I am a hacker, enter my World....  
Mine is a world that begins with school. I'm smarter than most of the other kids, this crap they teach us bores me..  
Damn underachiever, They're all alike. I'm in junior high or high school.  
I've listened to teachers **EXPLAIN** for the fifteenth time how to reduce a fraction. **I understand it.**  
Damn kid. "No, Ms. Smith, I didn't show my work. I did it in my head..."  
Probably copied it. They're all alike.  
I made a discovery today. I found a computer. Wait a second, this is cool. It does what I want it to. If it makes a mistake, it's because I screwed it up.  
Not because it doesn't like me... Or feels threatened by me... Or thinks I'm a smart ass... Or doesn't like teaching and shouldn't be here...  
And then it happened... a door opened to a world... rushing through the air... an electronic pulse is sent... a huge... a board is found.  
"This is it... **this is where I belong.**"  
I know everyone here... even if I've never met them, never talked to them, may never hear from them again... I know you all...  
Damn kid. Tying up the phone line again. They're all alike... You bet your ass we're all alike...  
We've been spoon-fed baby food at school when we hungered for steak... the bits of **meat** that you did let slip through were pre-chewed and **tasteless**.  
We've been dominated by **sadists**, or ignored by the apathetic. The few that had something to teach found us willing pupils, but those few are like drops of water in the desert.  
This is our world now... the world of the electron and the switch, the **beauty** of the baud. We make use of a service **already existing** without paying for what could be dirt-cheap if it wasn't run by profiteering **gluttons**, and you call us criminals.  
We explore... We seek after knowledge... **and YOU call us criminals.**  
We exist without skin color, without nationality, without religious bias...  
You build atomic bombs, you wage wars, you murder, cheat, and lie to us and try to make us believe it's FOR OUR OWN GOOD, yet we're the criminals.  
Yes, I am a criminal. My crime is that of curiosity. My crime is that of judging people by what they say and think, not what they look like. My CRIME is that of outsmarting you, something that you will **NEVER** forgive me for.  
I am a hacker, and **this** is my manifesto.  
You may **stop** this individual, but you can't stop us all...  
**after all...** WE'RE ALL ALIKE.



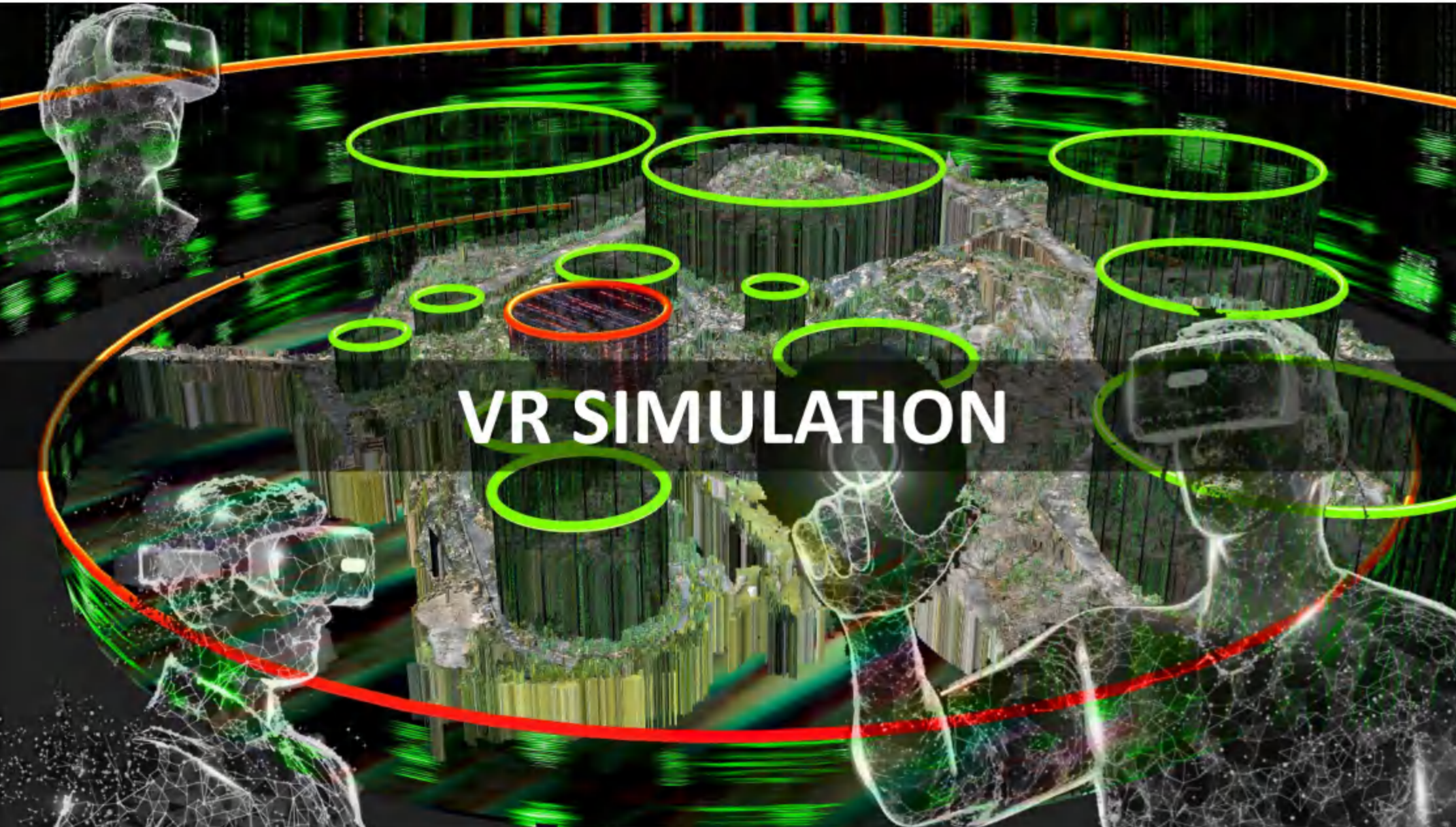


**REALITY EXPLORATION**



**ESCAPING...**





**VR SIMULATION**



**FIXING THE PROBLEM?**





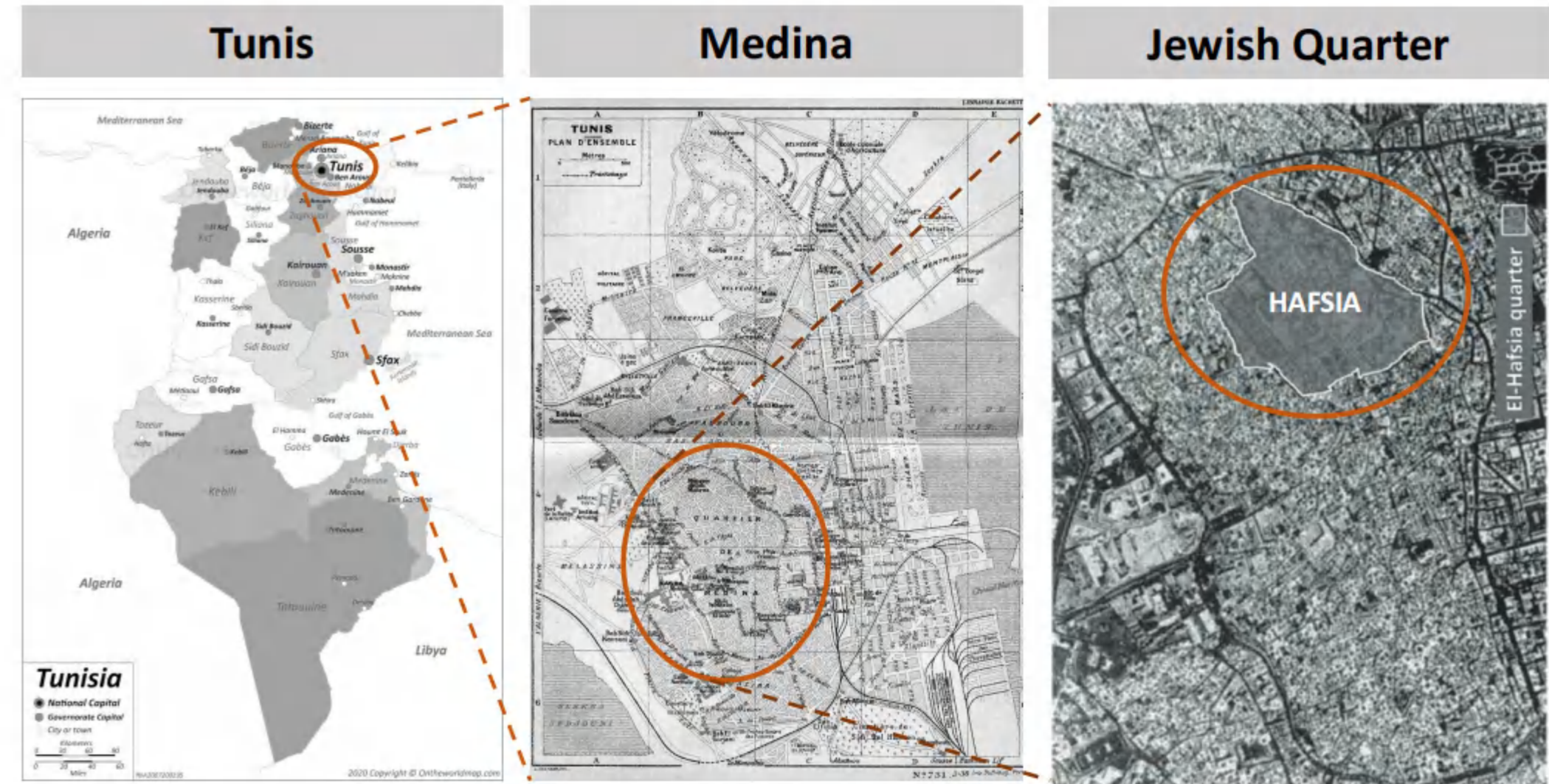
## The Right to the Dual City

### Renovating the Commercial Realm in the Medina of Tunis

Type: Design Studio  
 Institution: GSAPP, Columbia University  
 Instructor: Ziad Jamaledine  
 Collaborator: Mengyu Wang  
 Date: Sep-Dec 2022

Site: Medina of Tunis, Tunisia

Influenced by the capitalism brought by France, the Medina of Tunis was disfigured by the domination of the commodity economy, leading its inhabitants to abandon their traditional Arabic living patterns and compete in the market of cheap and homogeneous goods. In order to improve the living environment of local residents, restore the commercial order of the old town and give room for the development of local cultural commodities, I utilized Waqf, a mechanism for asset donation unique to Islamic societies as an entry point to conduct design practices. By learning about the true aspirations of the local residents, the design revitalized the old neighborhood while preserved its traditional urban character.

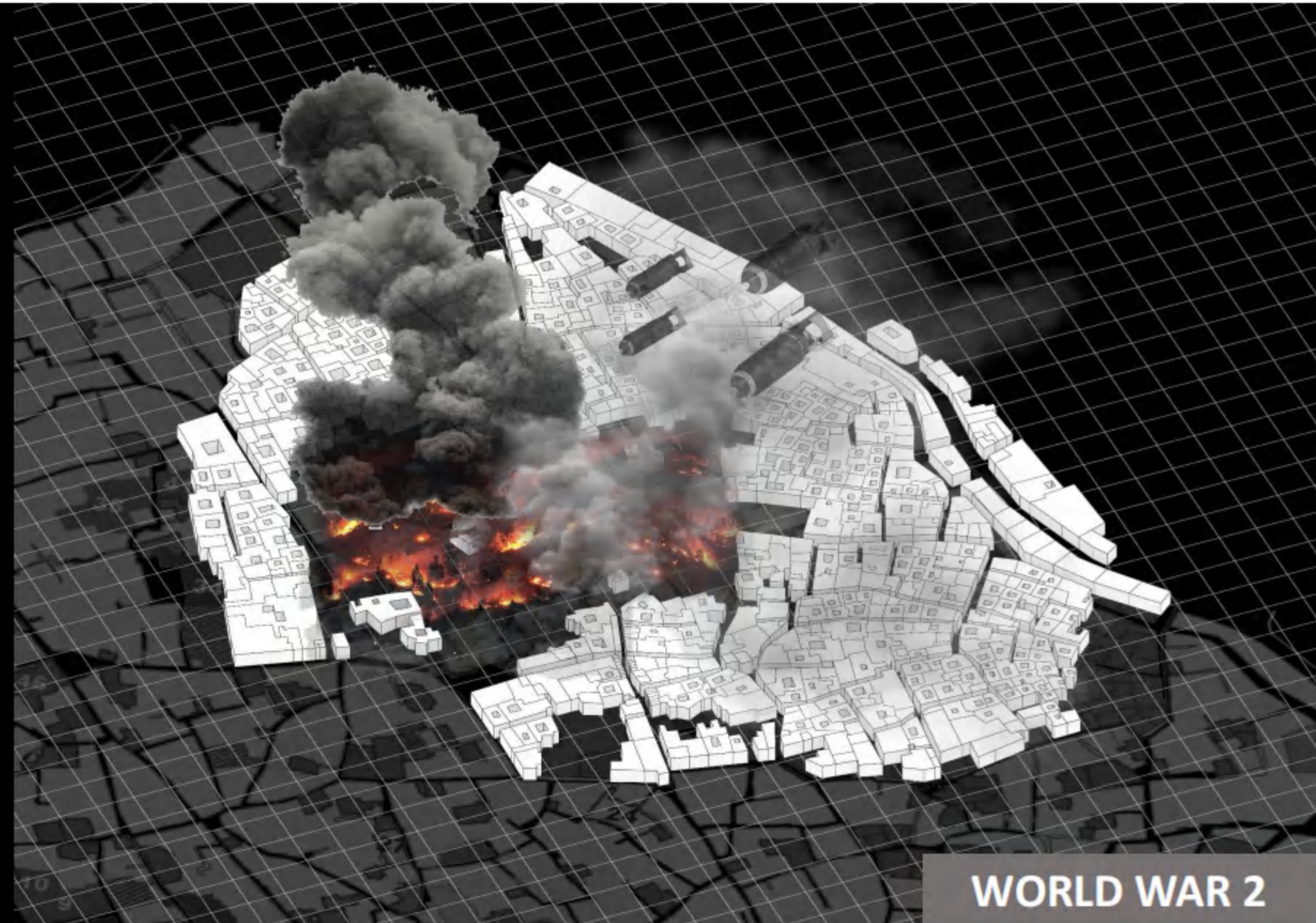




## CHANGE OF MASTERPLAN





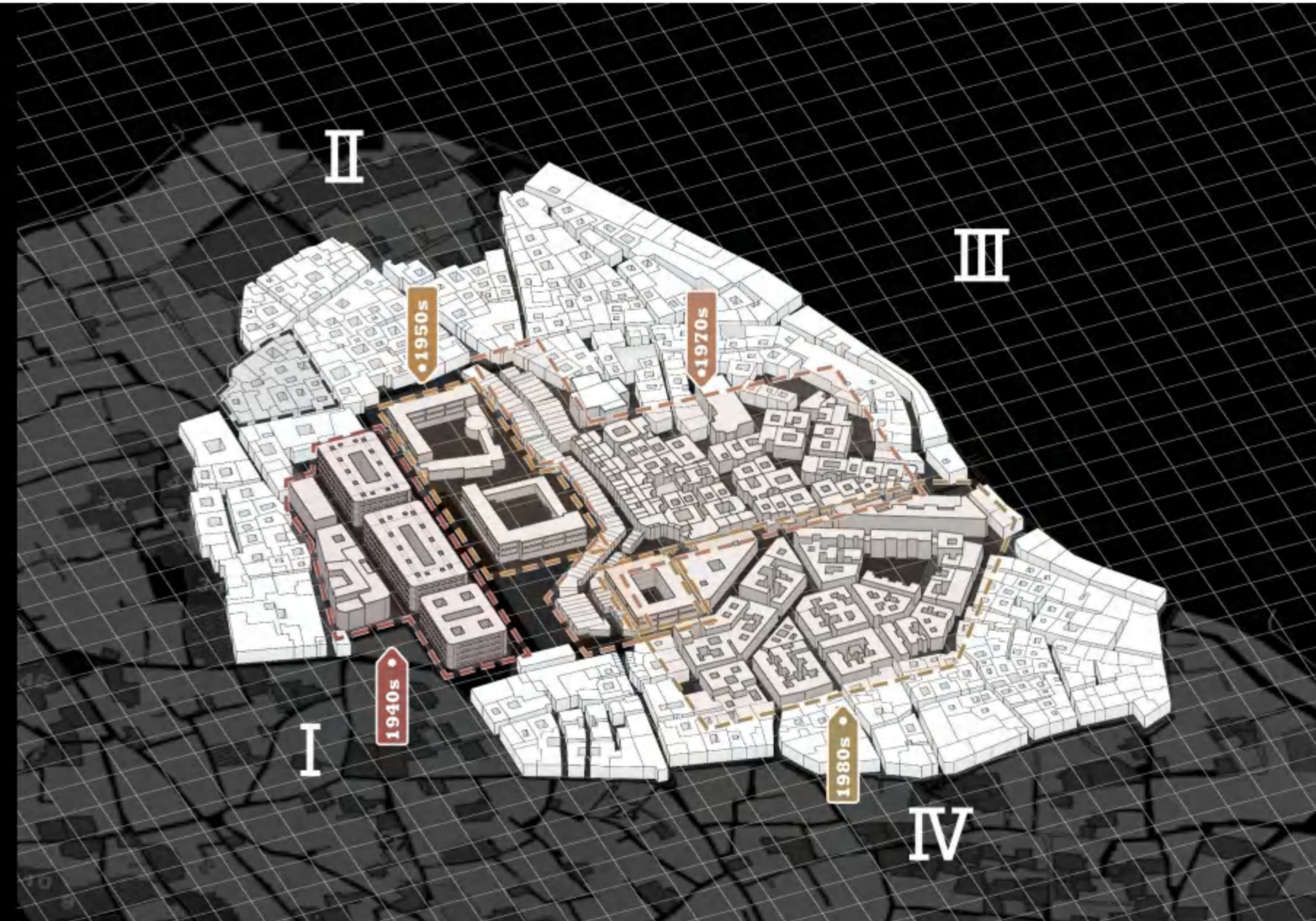
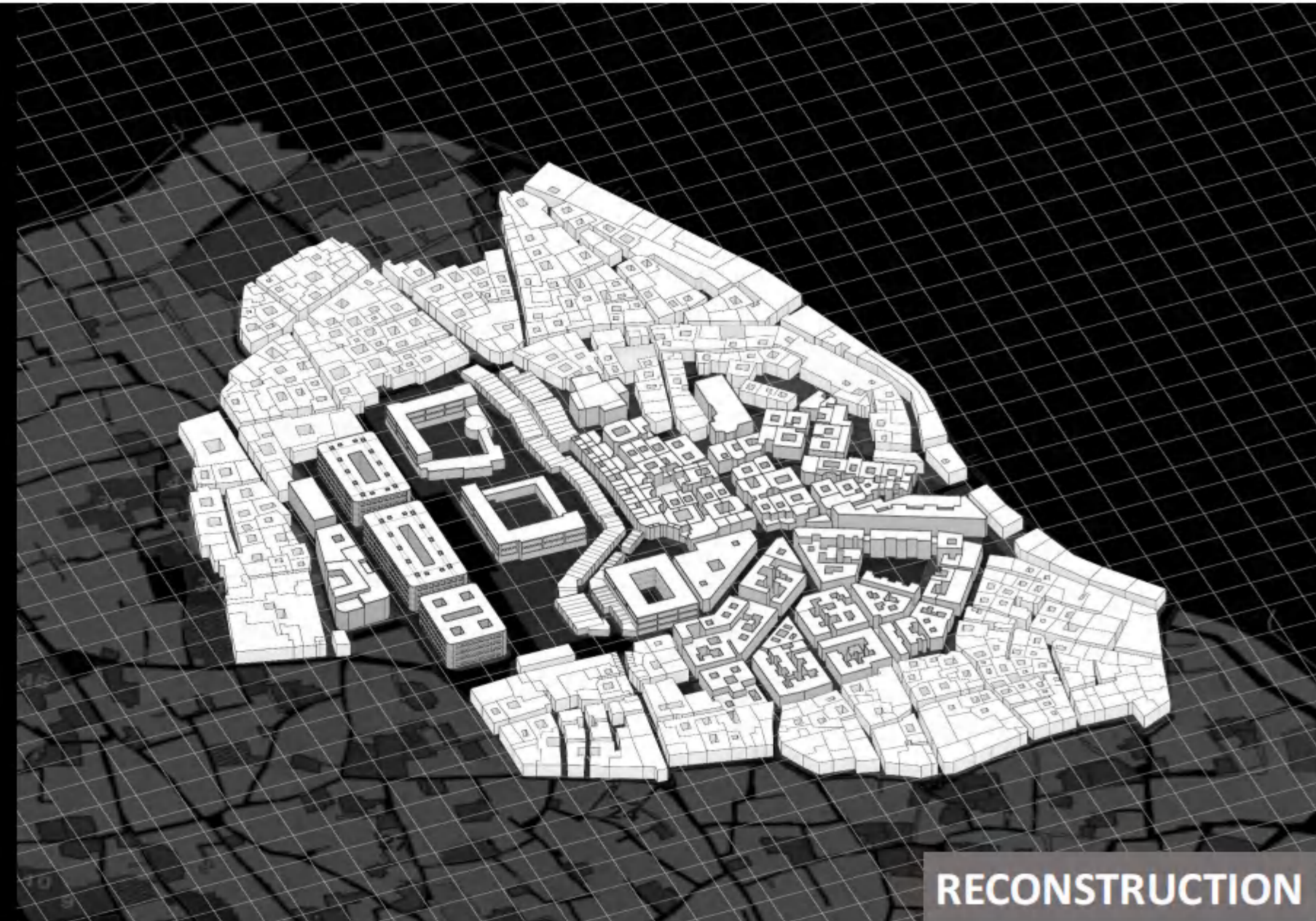


WORLD WAR 2

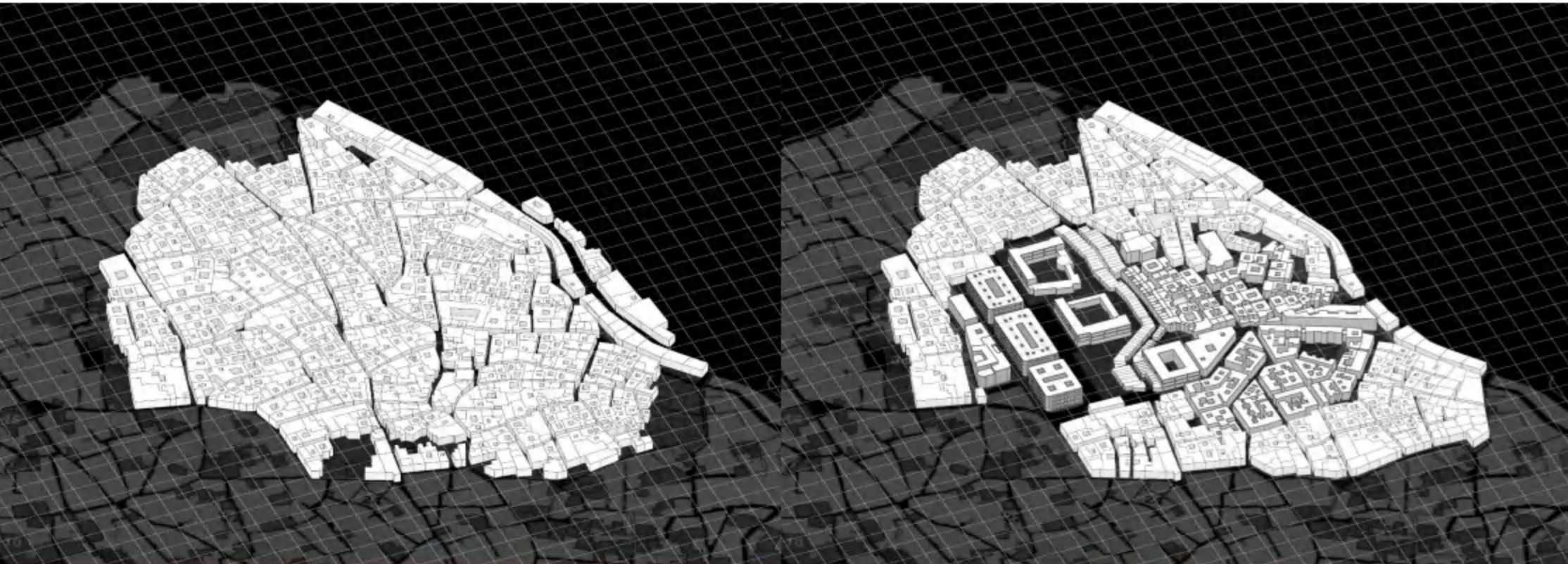


POST-WAR









## MEDIEVAL ISLAMIC CITY

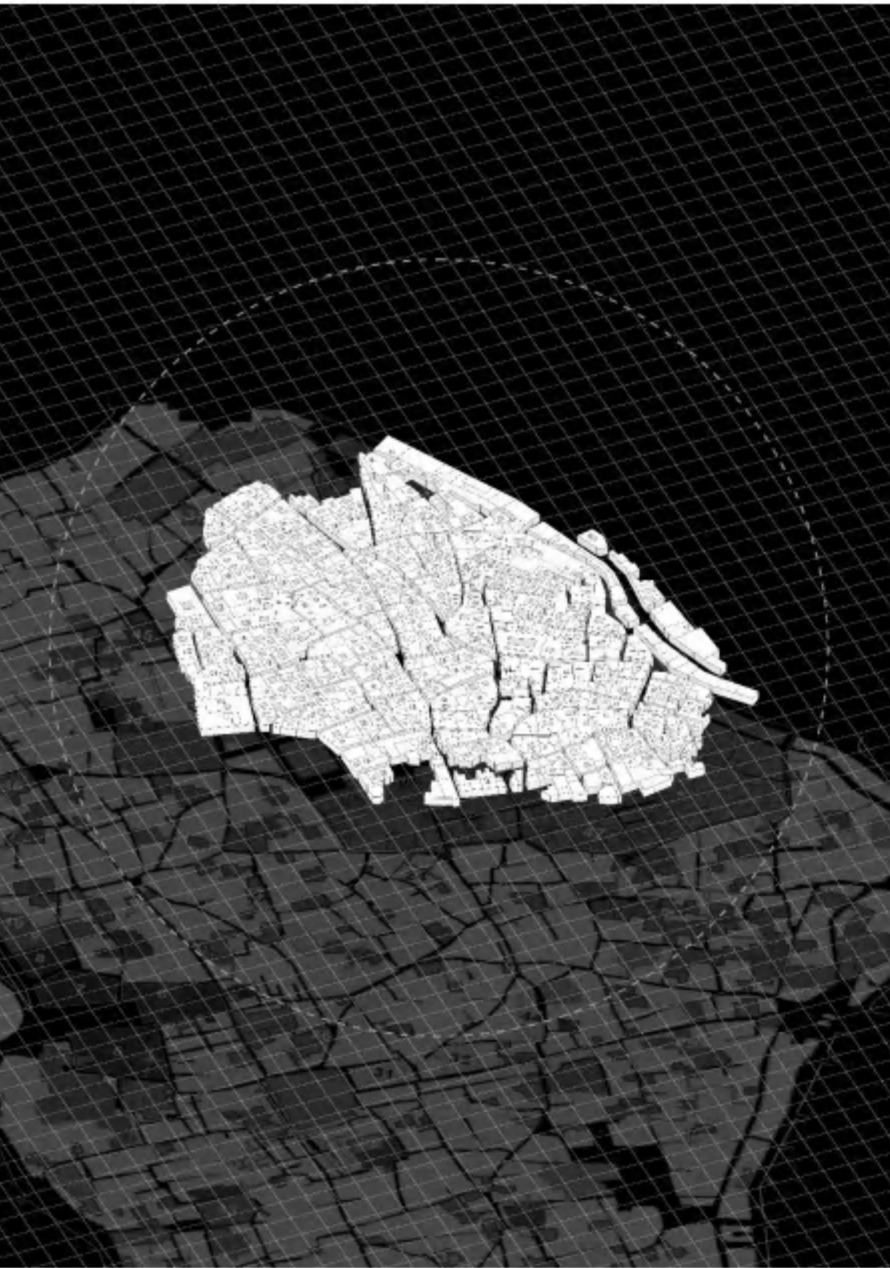
- CELLULAR NEIGHBORHOOD
- NARROW ALLEY
- IRREGULAR PLAN

## MODERN URBAN FABRIC

- INDEPENDENT HOUSEHOLD
- WIDE ROADWAY
- GRID PLAN



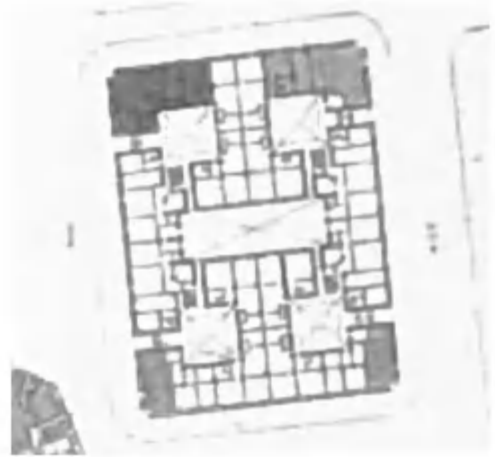




## MEDIEVAL CITY



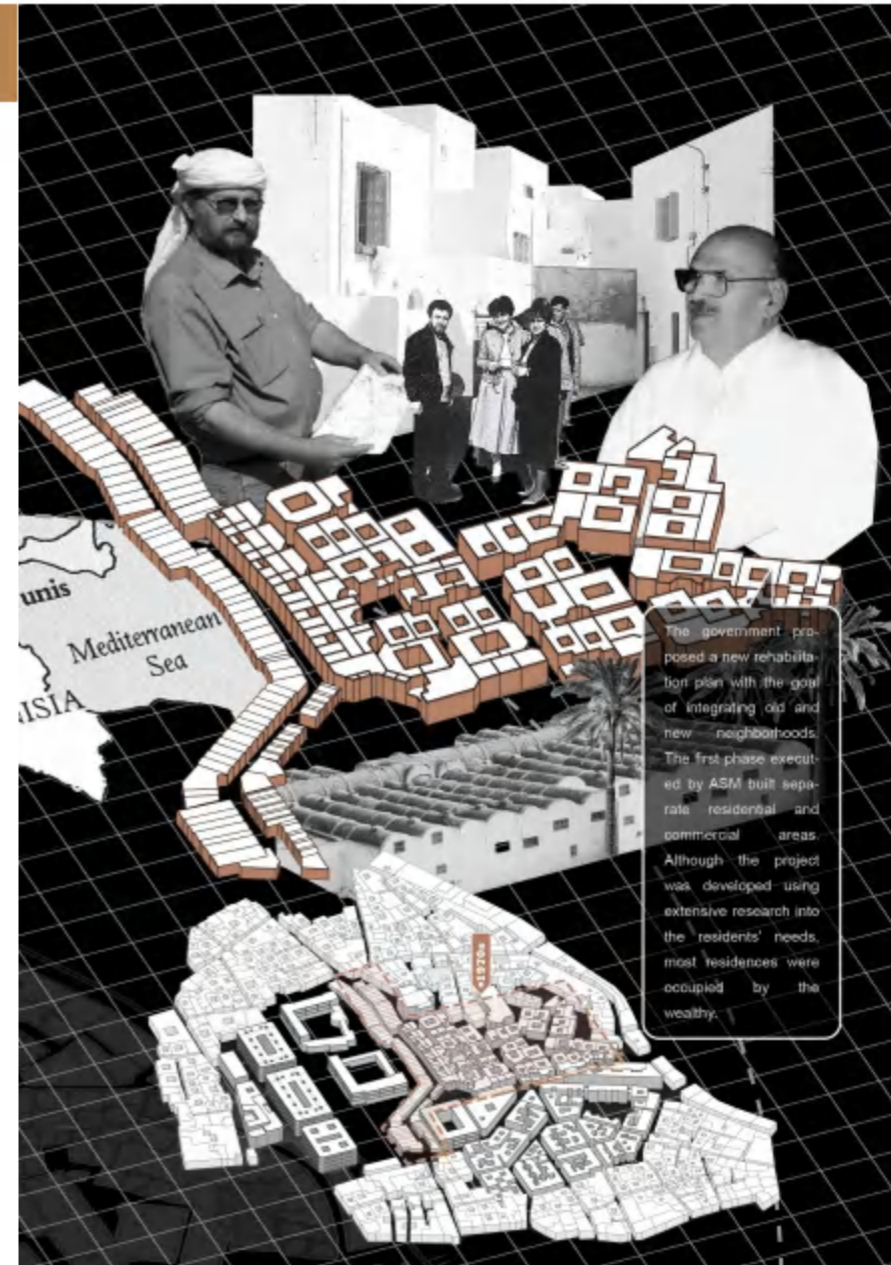
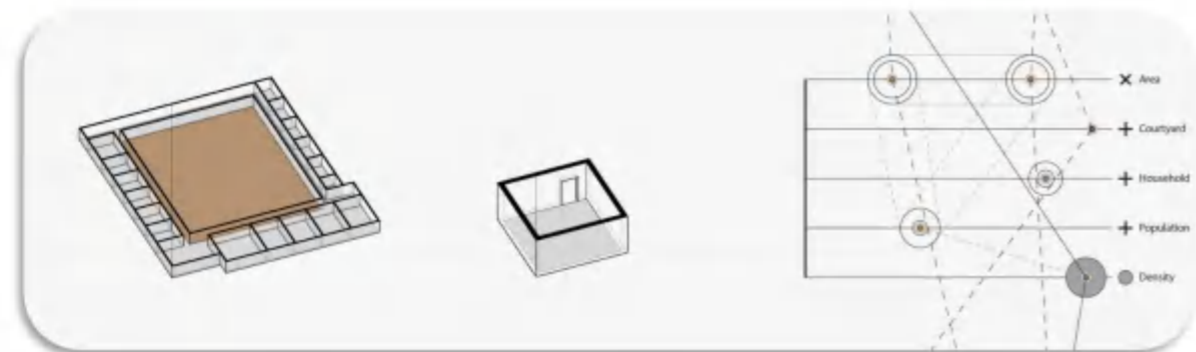
## 1940S FRENCH COLONIZERS







## 1950S TUNIS GOVERNMENT



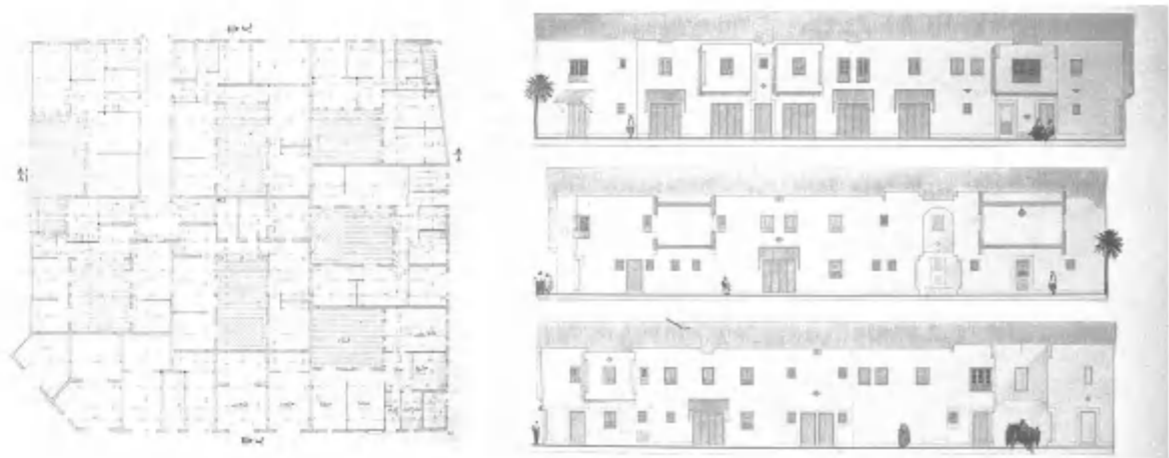
## 1970S HAFSIA PROJECT-1



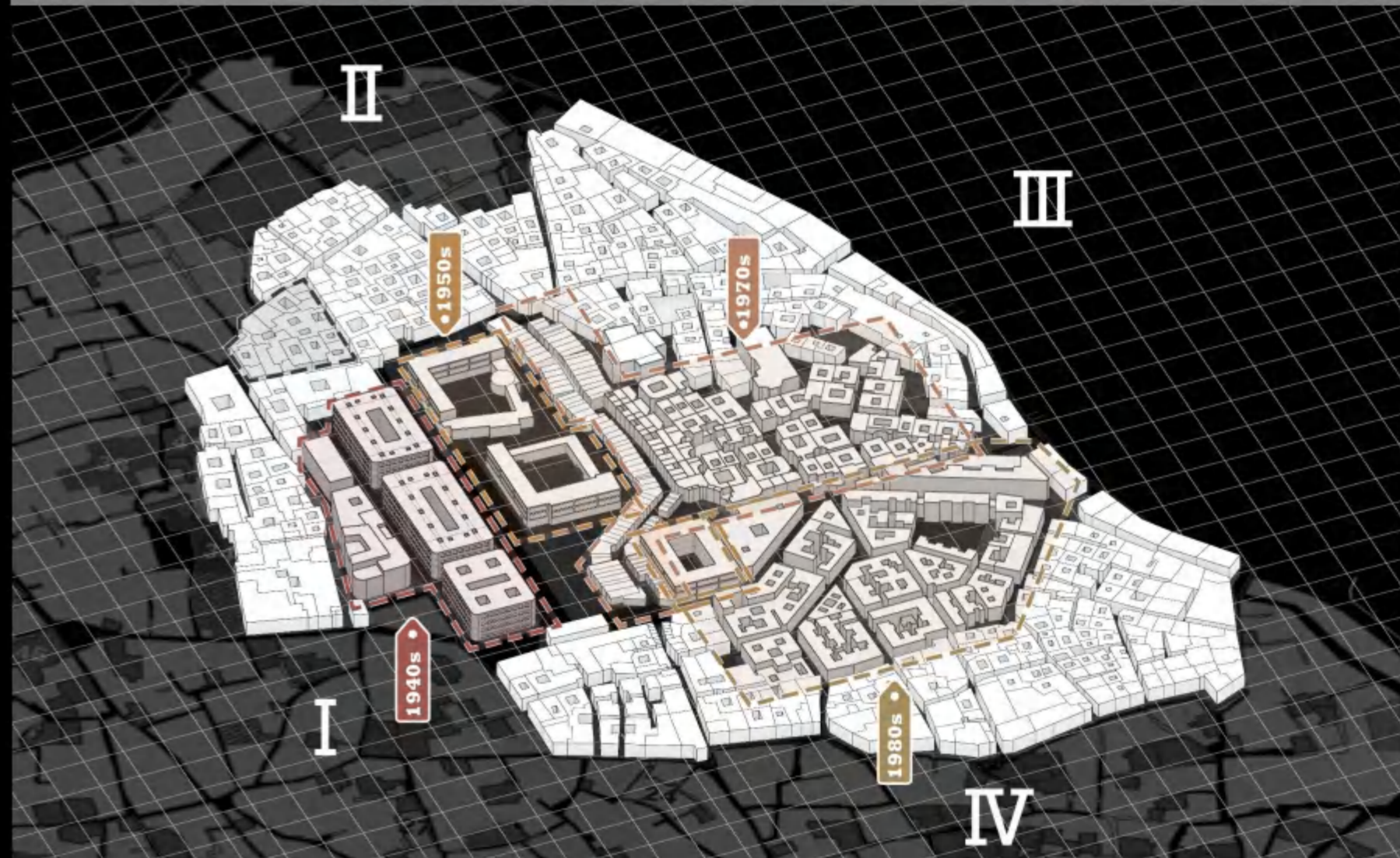




## 1980S HAFSIA PROJECT-2

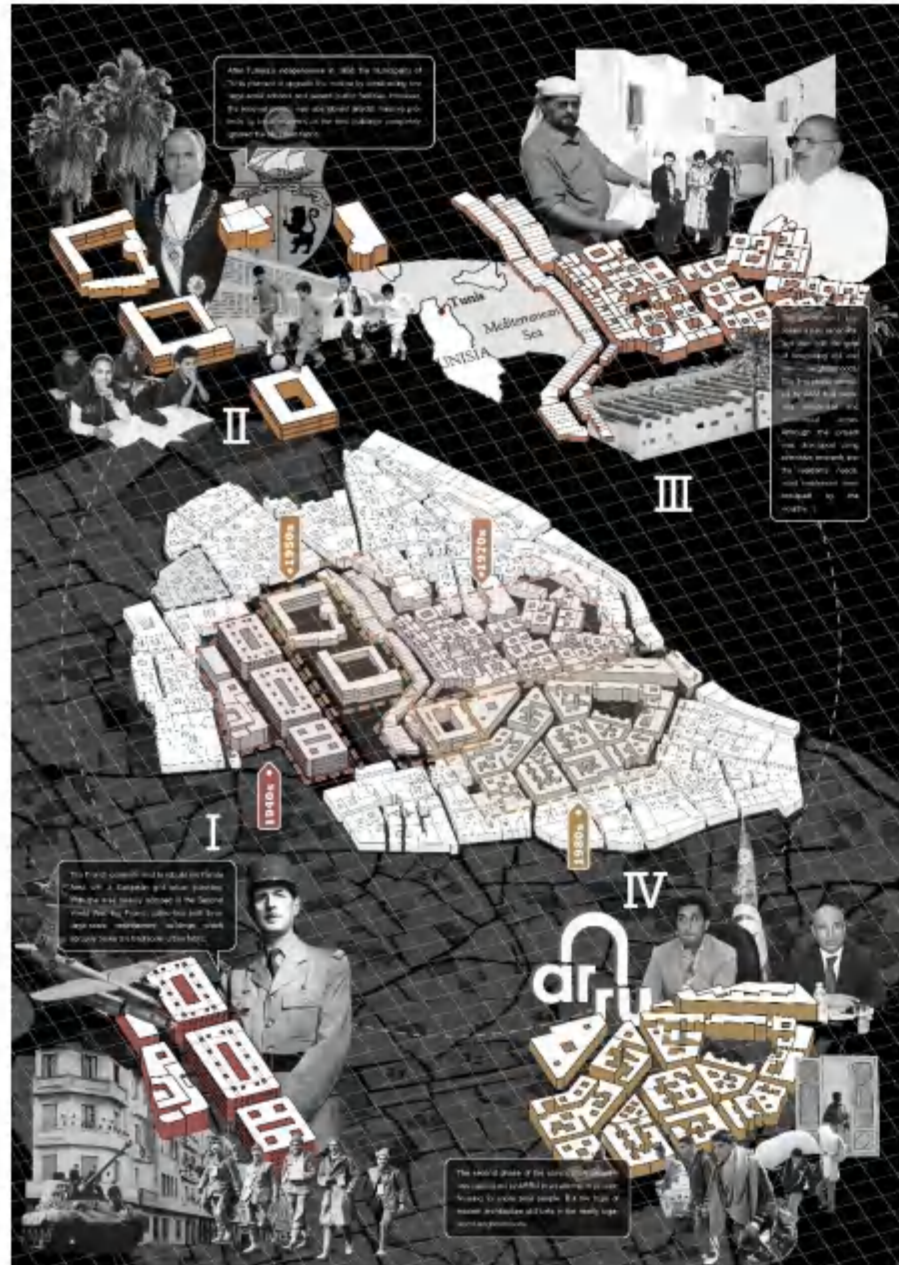


## "MODERN ARCHITECTURAL THINKING"



SEPERATED PRIVATE AND PUBLIC SPACES





## Cultural Plaza (Storage)



The only remaining synagogue in the Jewish quarter is abandoned and its first floor and basement have been converted into a café.

There is an open space in front of the synagogue, located at the southwest corner entrance of the entire hafsia.



## Jewish Apartments (Stores)



Most of the apartments in the second phase of the hafsia project are apparently vacant and are occupied by store owners on the first floor as storage space for their goods.

Street-facing stores have placed their goods on both sides of the street, resulting in narrower and more crowded sidewalk space.

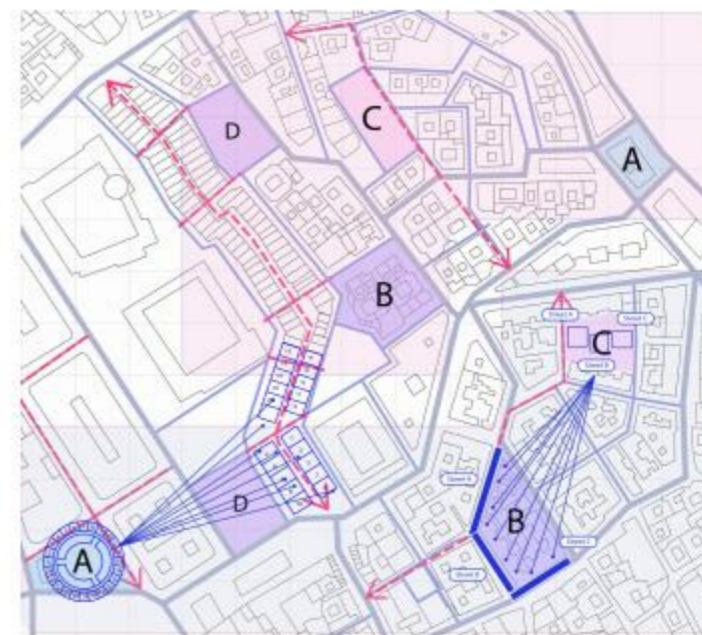
## Commercial Bazaar (Storage)



The carriageway on the northeast side of Hafsia is very congested and traffic conditions are affected by the stores on both sides.

An open space near the northeast exit is occupied by vehicles parked indiscriminately, and the public space is not effectively used.

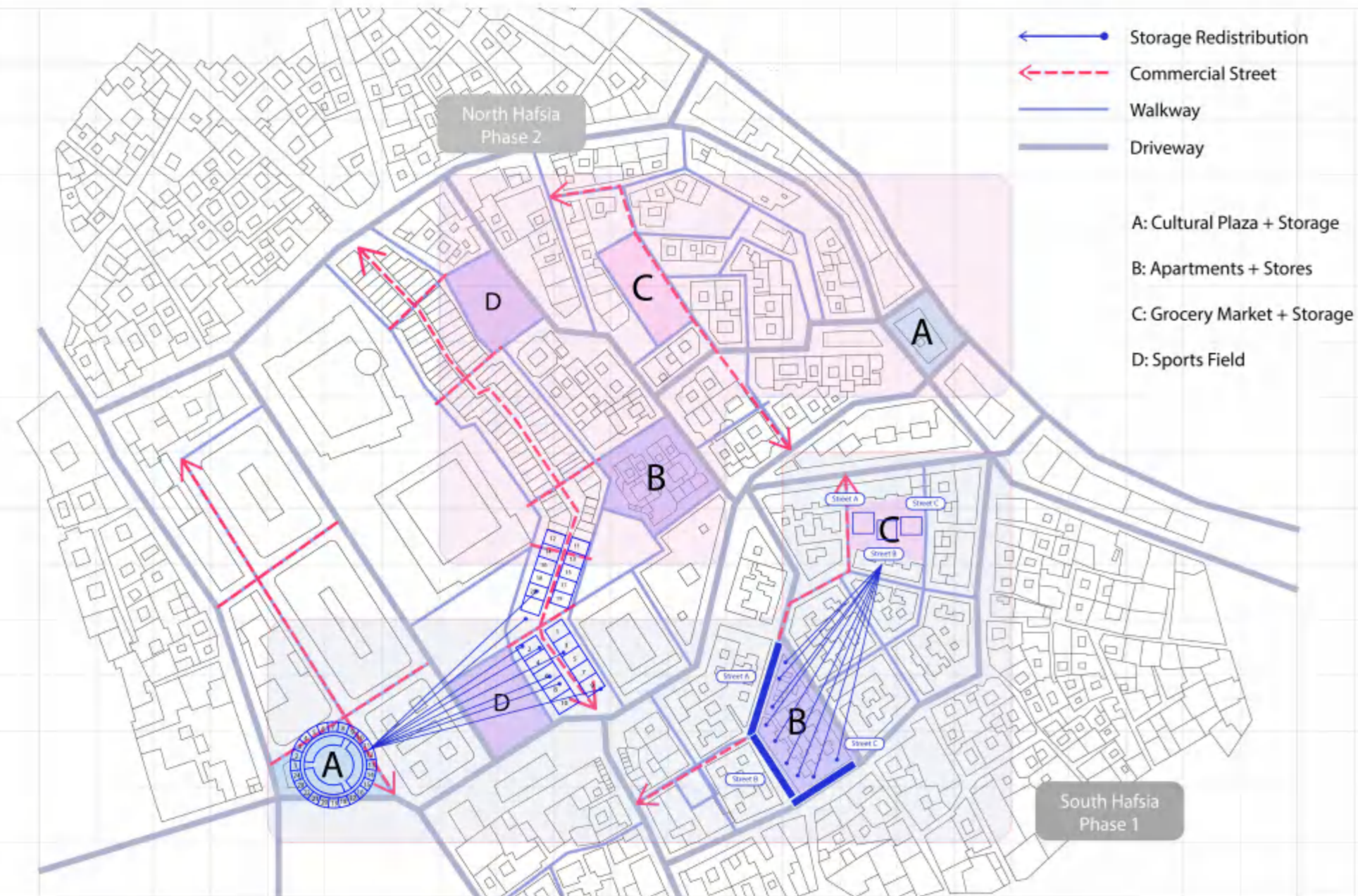




### Waqf "object" or Waqf "property"

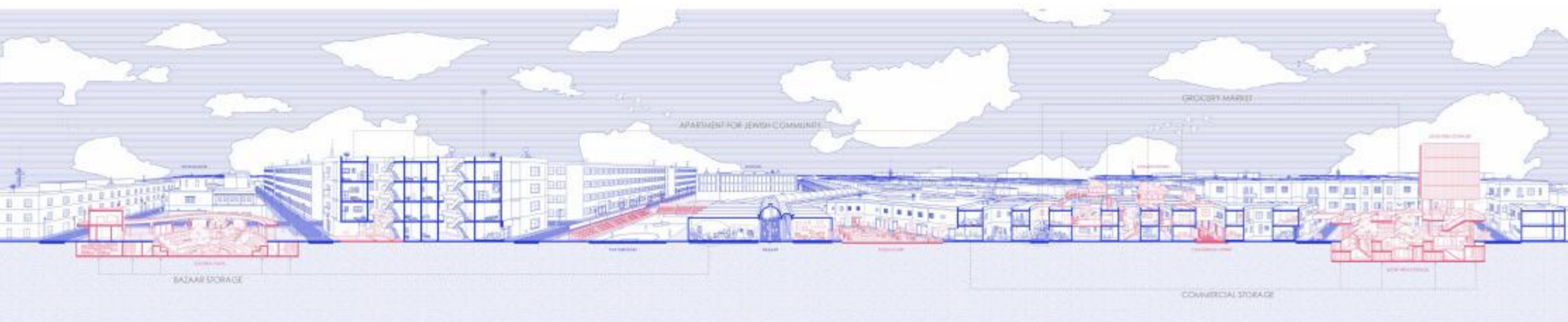
WAQF objects are the apartments filled with storage, shop storage and still empty sites in the Hara area (since its destruction), and commercial spaces storefronts.





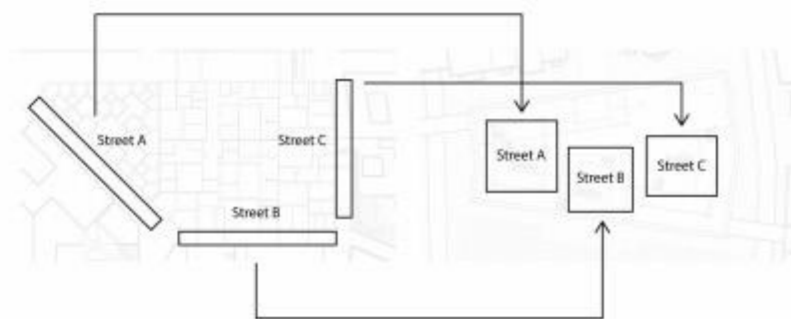
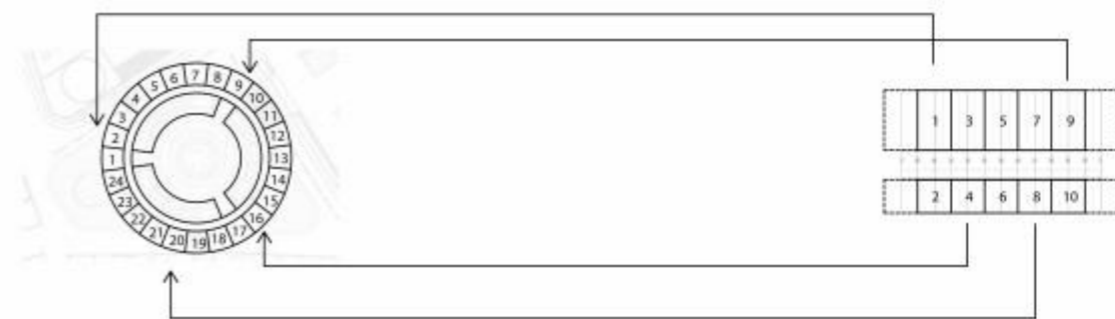
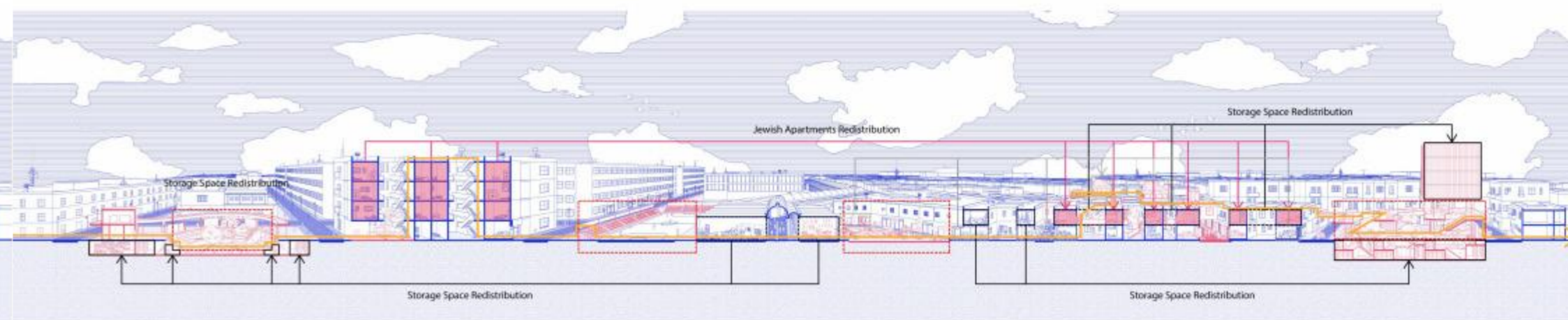


# INTERVENTION TO SOUTH HAFSIA



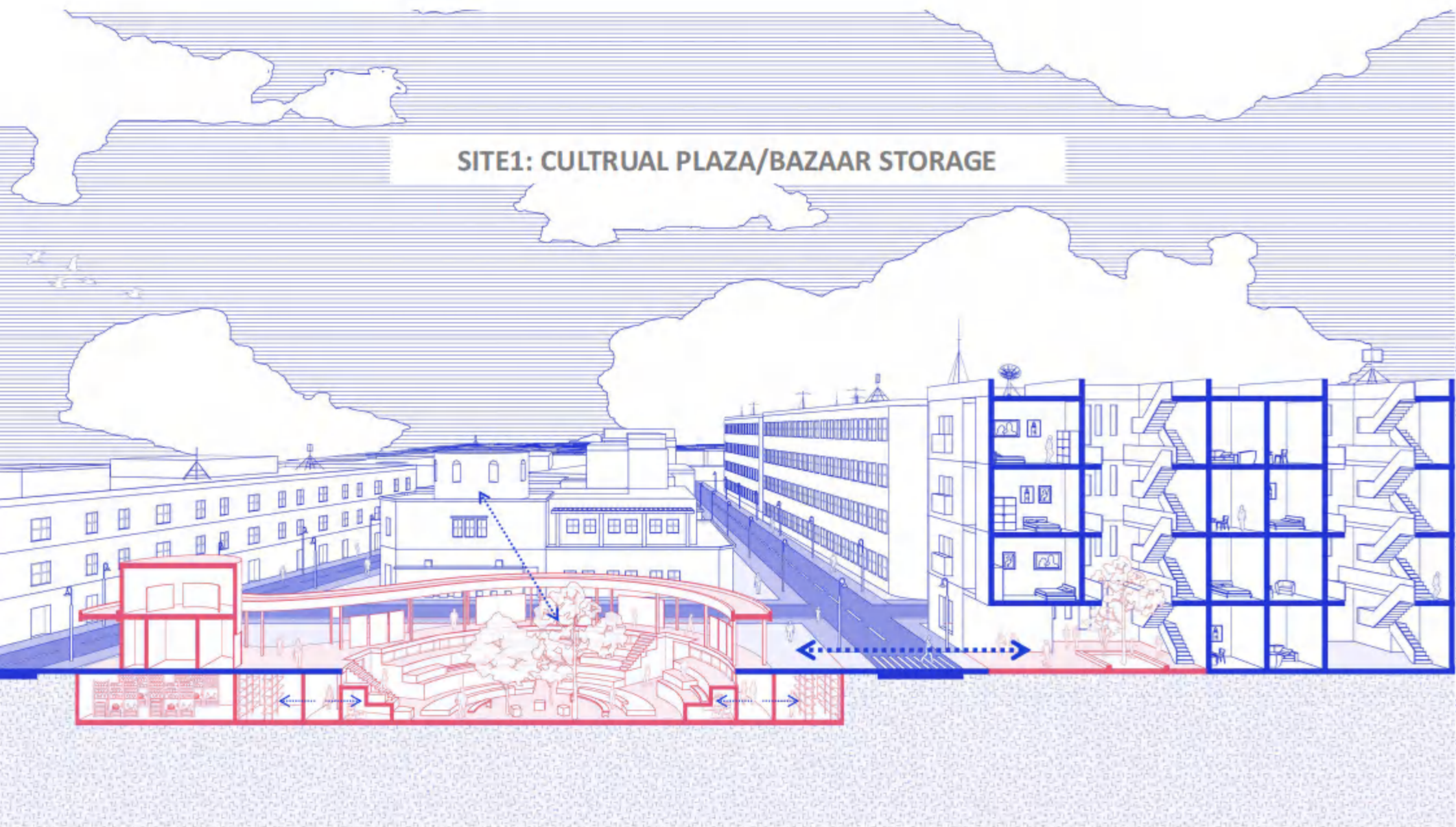
SECTION PERSPECTIVE COLLAGE

# DESIGN STRATEGY

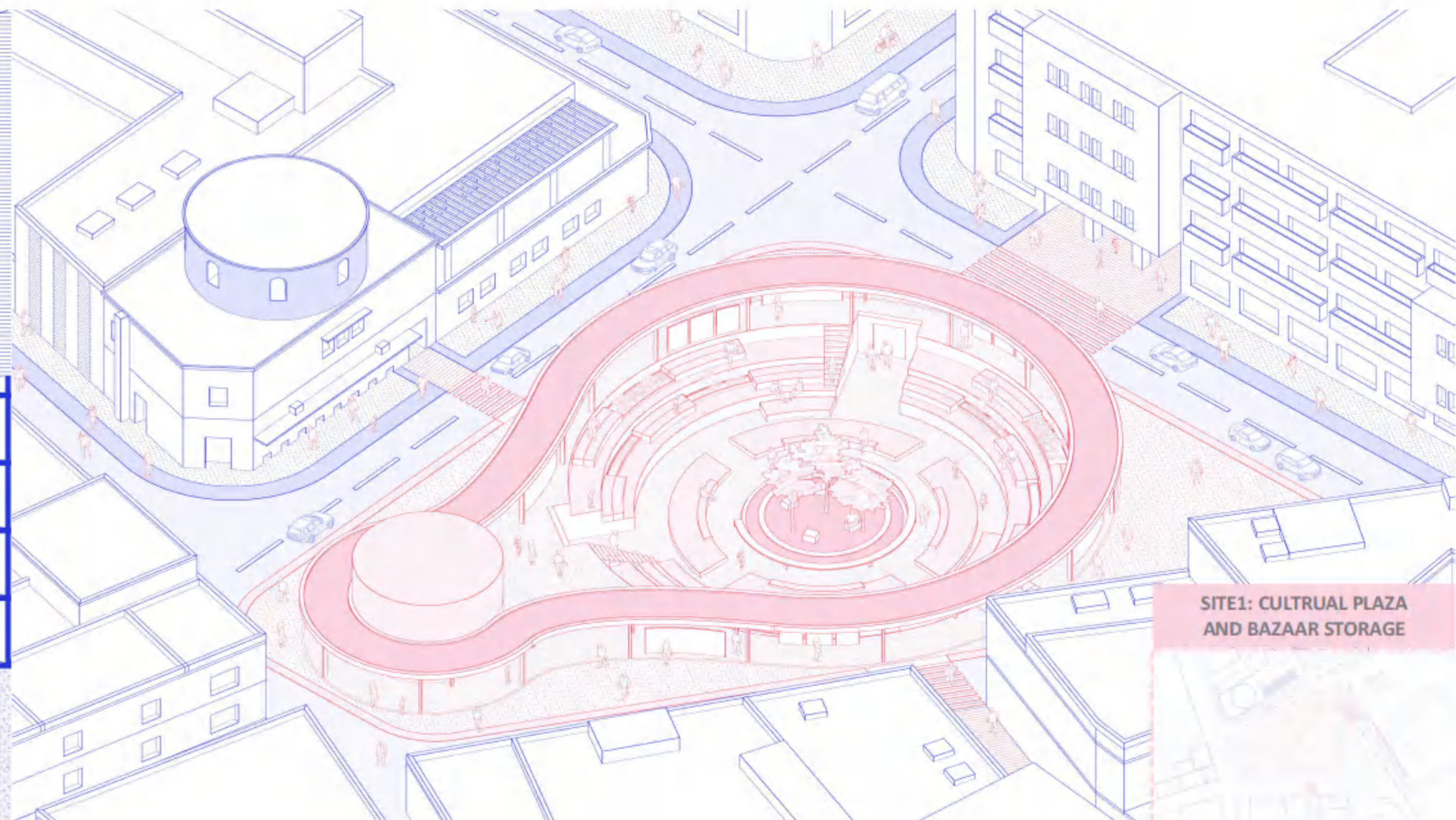




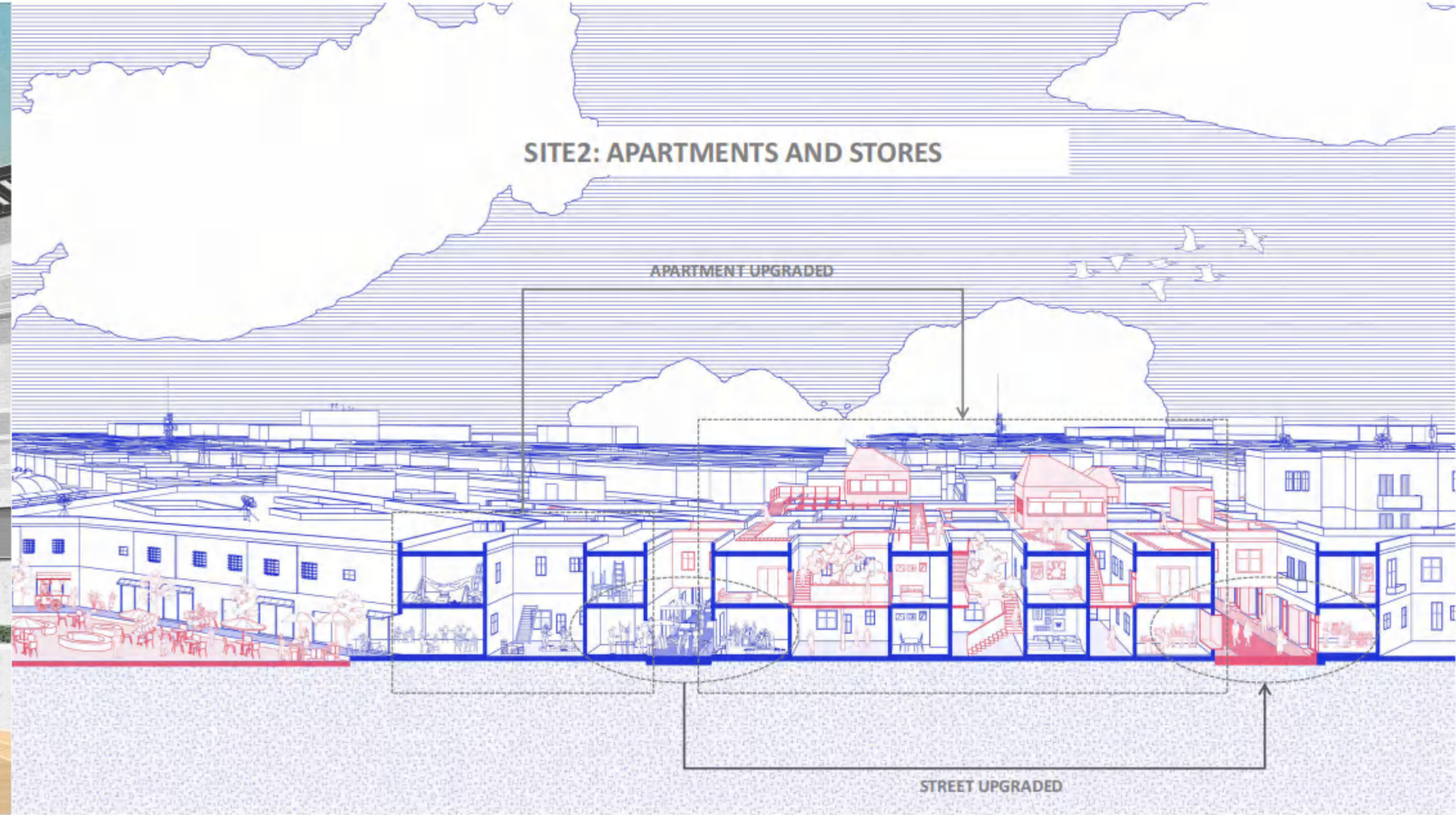
**SITE1: CULTRUAL PLAZA/BAZAAR STORAGE**



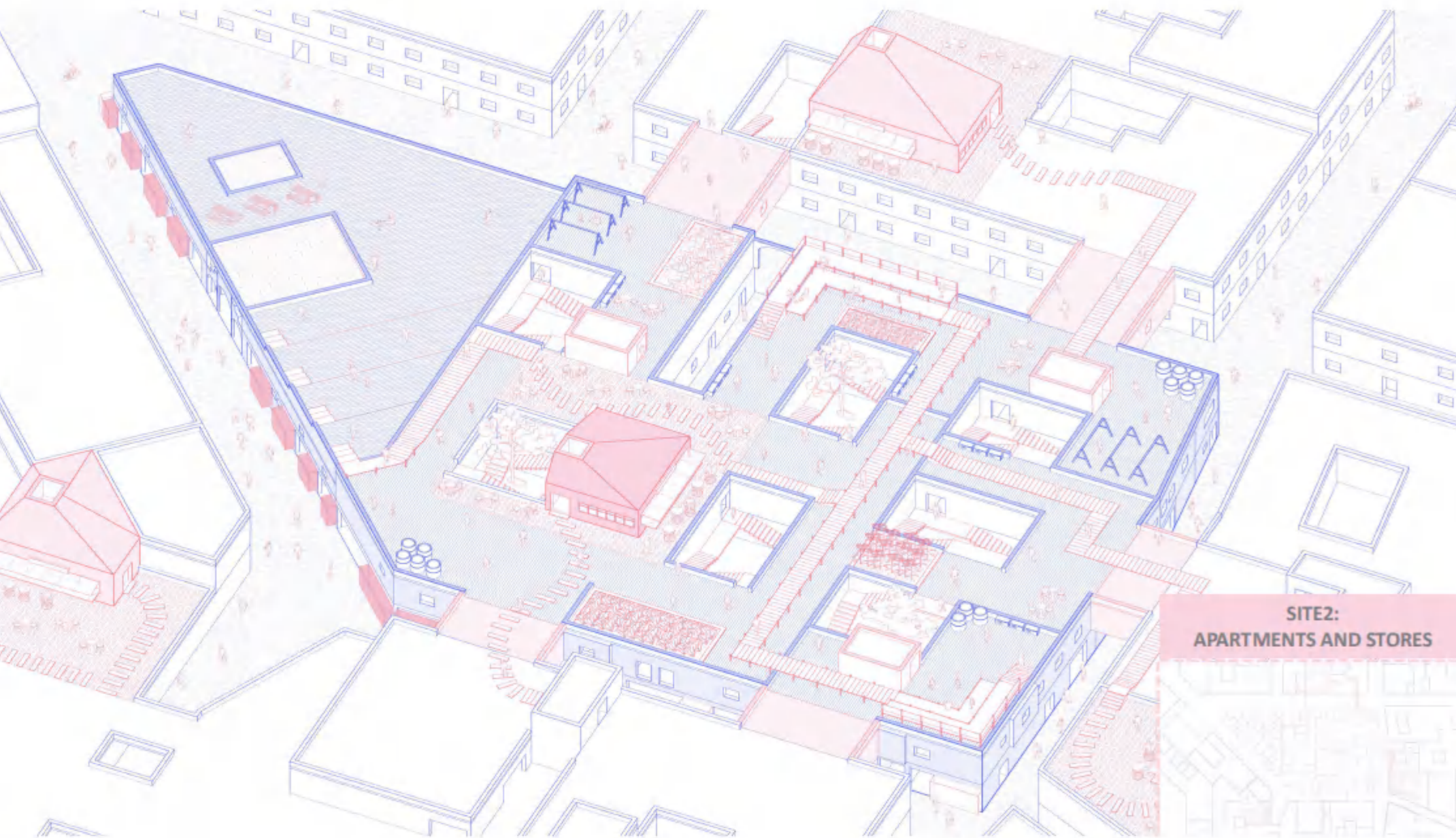
**SITE1: CULTRUAL PLAZA AND BAZAAR STORAGE**









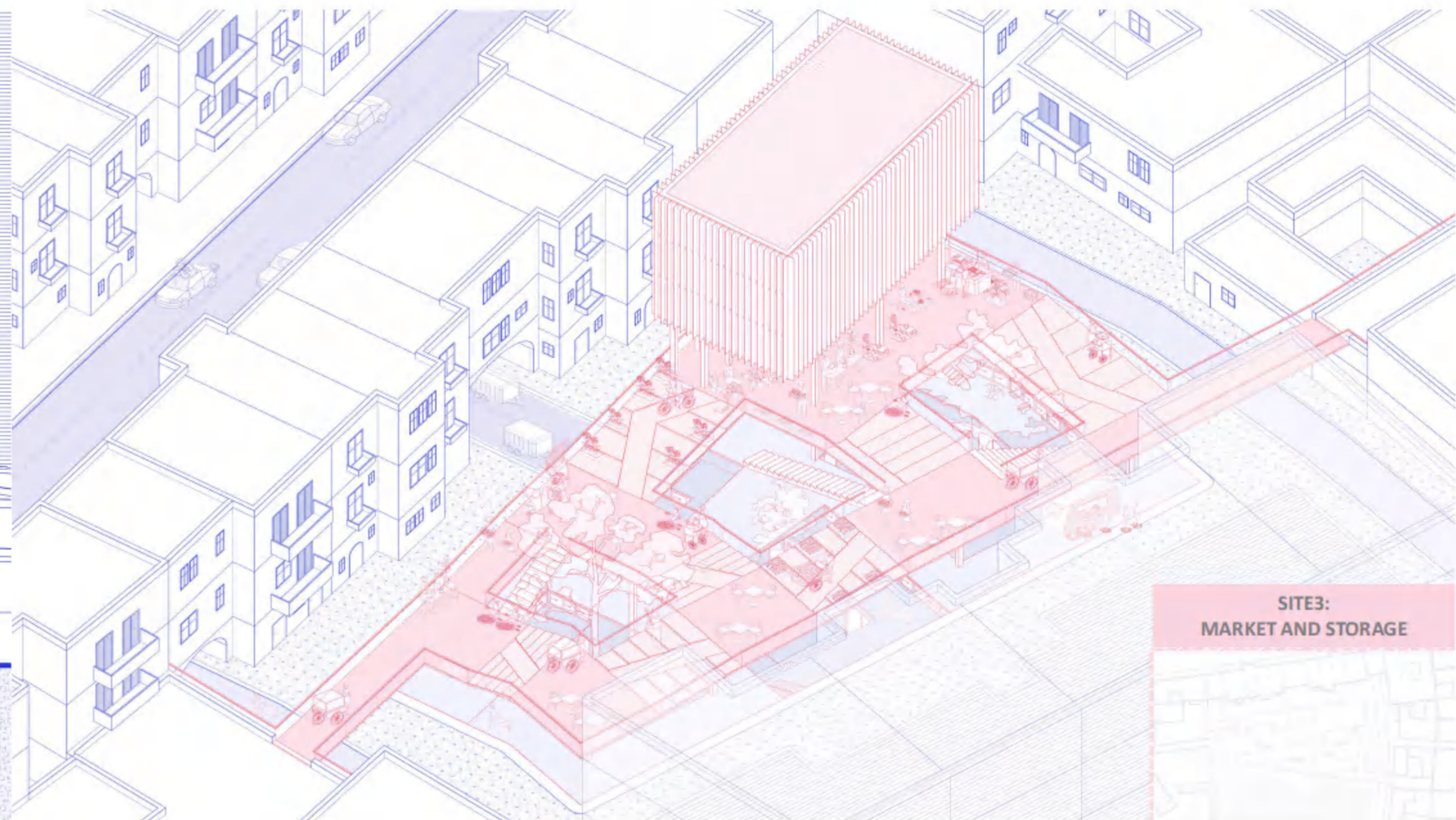


**SITE 2:**  
**APARTMENTS AND STORES**





**SITE3: MARKET AND STORAGE**

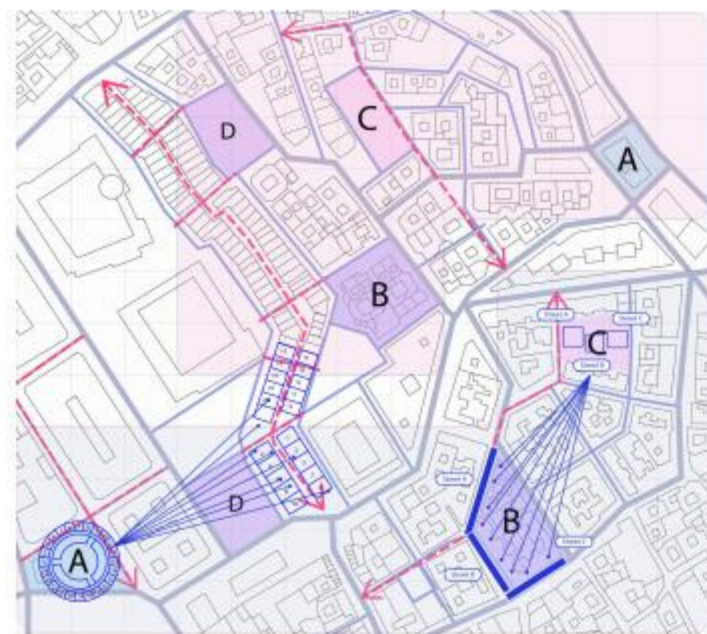


**SITE3:  
MARKET AND STORAGE**



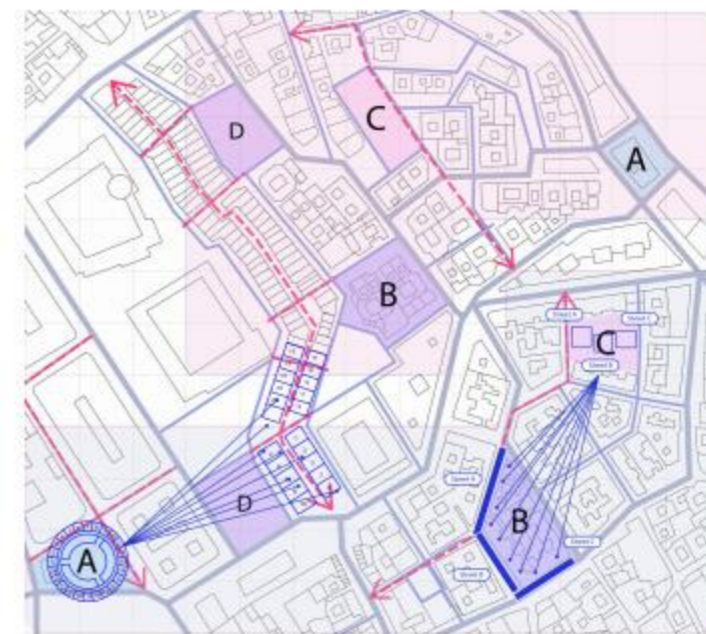






### Waqf donor and administrator

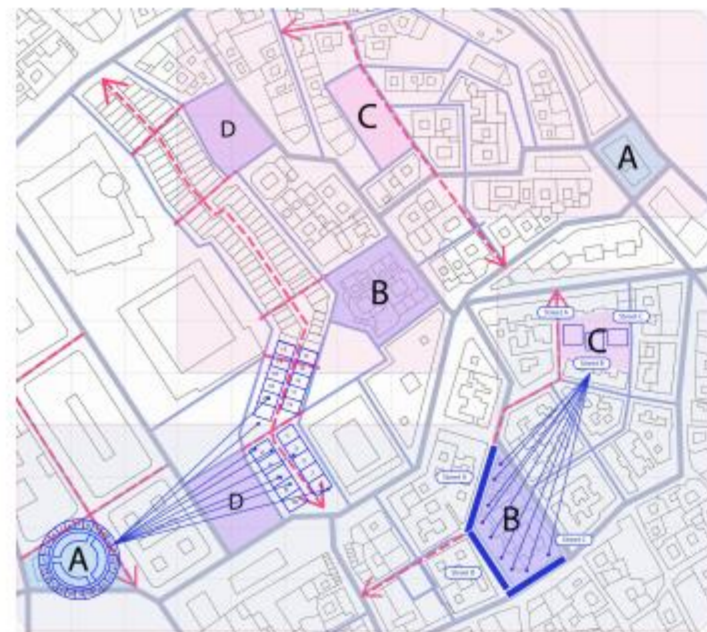
1. Chamber of Commerce
2. Association for the Safeguarding of the Medina (ASM)
3. Agency for Urban Rehabilitation and Renovation (ARRU)



### Waqf Beneficiaries

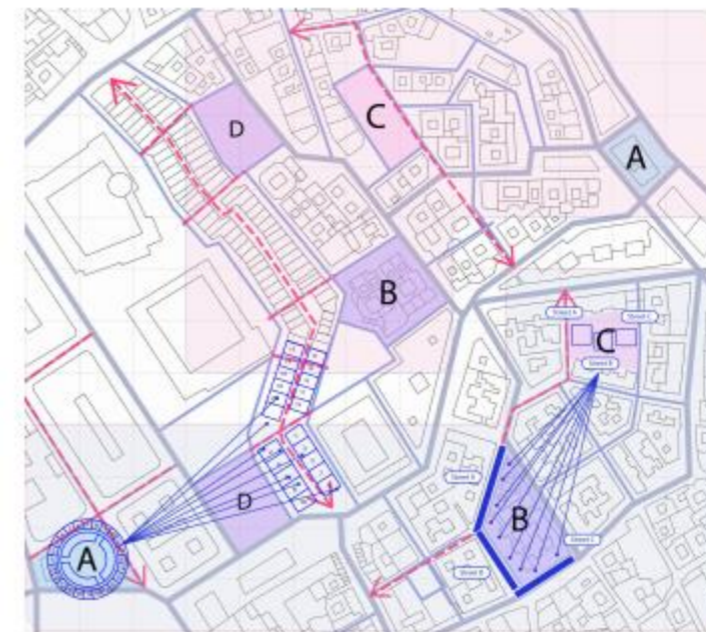
1. Local residents
2. Shopkeepers in Hara
3. Tunisian Jewish diaspora / visitors





### Waqf Benefits

- 1.The waqf upgrades the existing stores with new storefronts and provides more spacious and efficient storage spaces. This will improve the dysfunctional street environment that is now filled with stalls.
- 2.The Waqf clears out the second floor of the apartment (from storage use) and offered it as a social welfare apartment for the Jewish community visitors who visit Medina historical Hara neighborhood. The visiting Jewish community will have appropriate residents, public spaces and collective kosher kitchens across the existing roofscapes.
- 3.The Waqf creates public spaces out of the new storage sites for public use by local residents and visitors. A cultural plaza and a grocery market will be coupled with the storage, and the surroundings of the sports field and food court will be improved.



### Imagined Future

The Waqf will build and transfer the storage spaces in phases. The first phase will transfer the goods from the second floor of the residence to the east open space, and the second phase will transfer the goods in the bazaar to the ground floor of the cultural plaza. After completing the renewal of the southern area of the Hara, The Waqf will use the same architectural prototype to transform the residential, commercial and empty sites in the northern area of the Hara.



# HOUSE OF BONDAGE

BY ERNEST COLE

aperture

## House of Liberation

Cotton comes to Harlem

Type: Design Studio  
Institution: GSAPP, Columbia University  
Instructor: Ilze Wolff  
Date: Jan-May 2022

Site: Harlem, New York

There is one of Cole's well-known photographs, titled "Cotton Pickers, Carolina, 1961," depicts six African-American women working in a cotton field. Why did Cole take this picture? What was he trying to say with the cotton?

The history of an era often seems defined by a particular commodity. The 18th century certainly belonged to sugar and the 20th to oil, but the 19th belonged to cotton. Every stage of the industrialization of cotton rested on violence. Whether in South Africa or the American South, slavery and cotton farming were closely intertwined. In the book Harlem is no where the author refers to these people as new arrivals and the land of Harlem is described as a city within a city and a new world of possibility. From South Africa to Harlem, cotton becomes the perfect lens to document this historic journey. Exploring and documenting the society and culture behind the plants has become the most important narrative technique in my project.



Photographer Ernest Cole:  
Of Bondage and Freedom



"Cotton Pickers, Carolina, 1961,"



There is one of his well-known photographs, titled "Cotton Pickers, Carolina, 1961," depicts six African-American women working in a cotton field.

The laborious, monotonous and ungrateful nature of their work is highlighted by Cole's use of various artistic techniques. The hunched posture of the workers is echoed across the picture plane, and their lack of eye contact or any other psychological cues to empathy that resonate in the way the characters are viewed. The workers are formally alienated from one another, each one cut off without interaction, focused solely on her own work. The field itself is depicted as harsh and unyielding, with the plants growing like dry sticks, suggesting a sense of oppressive bleakness rather than earth's bounty.

What is impressive in the photograph is the quality of empathy Cole brings to the subject – an empathy founded in his almost febrile sensitivities as a black South African. What Cole finds in the scene is an oppressive bleakness that falls across the picture like a shadow: a channelling of labour as a trope, not of dignity and the fulfilment of human purpose – what the masters of history characteristically want to like to highlight – but of its degradation: the slave's view.

And, at the end of the day this is the point: that in looking to photograph race in the US, Cole was doing more than just recording how his black subjects lived. He was bringing them into a conversation – a dialectic – with his experience of race in South Africa. And where, more specifically – or so he hoped at the outset of US race project – the American experience could be used to develop a critique of apartheid in South Africa.

At the same time however, Cole has projected his subject into a zone where it transcends realism: his cotton fields at the same time as they almost viscerally naturalist, also look somehow like something half-remembered, something imbued with metaphor or embodying of archetype.

### Ernest Cole's photographs reveal America's apartheid



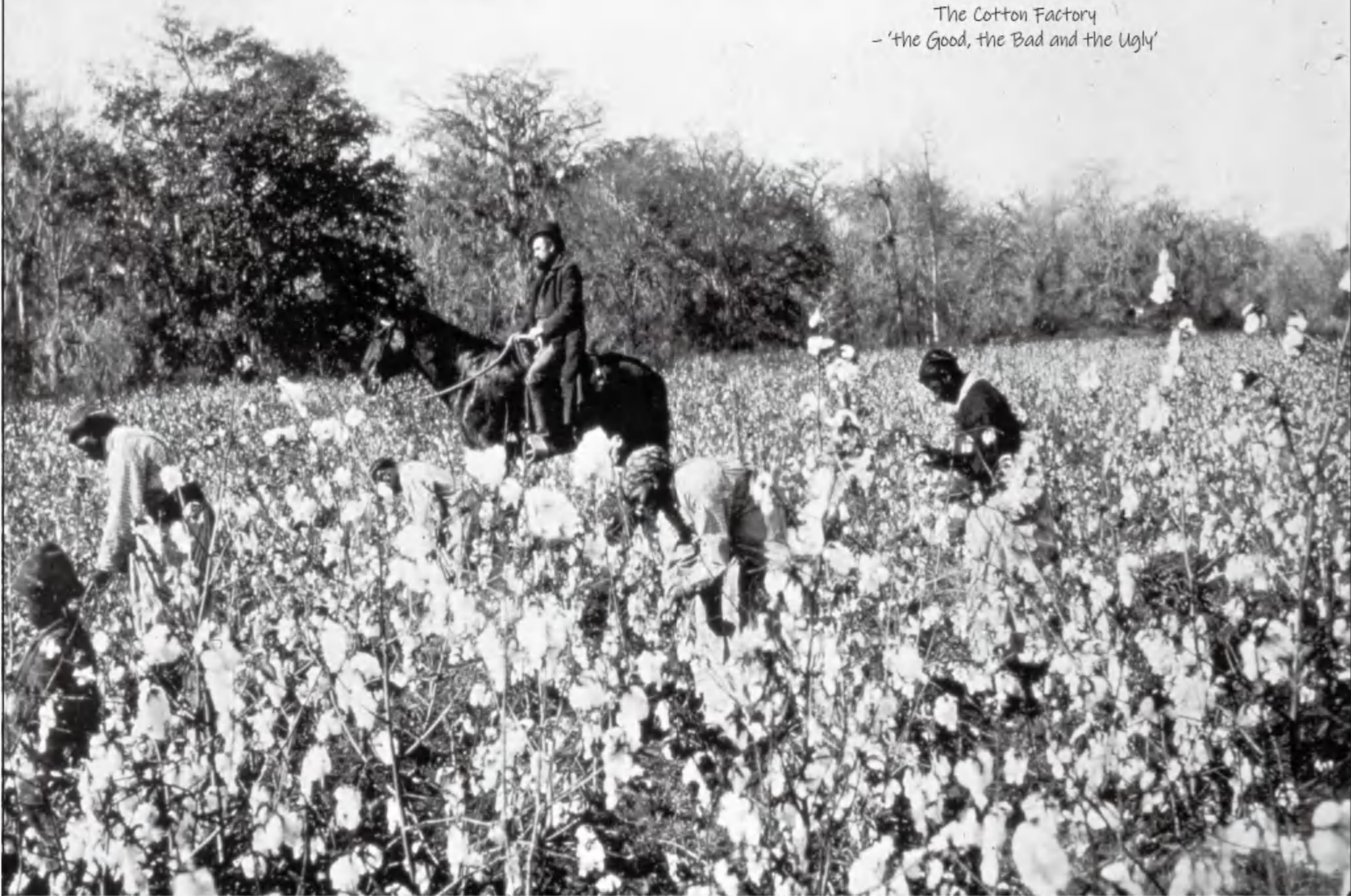
One of Cole's notable works is his series on cotton farming in South Africa, which he documented in the early 1970s. He traveled to the Ciskei and Transkei regions, where black people were forcibly relocated and forced to work in cotton fields as part of the apartheid regime's policy of labor exploitation.

Cole's photographs vividly captured the grueling work, low pay, and poor living conditions of black cotton workers, who were subjected to harsh working conditions and treated as disposable labor.

Ernest Cole  
USA. 1971



The Cotton Factory  
- 'the Good, the Bad and the Ugly'



Cape Point Nature Reserve and Hike,  
led by botanist Rupert Koopman





Zayaan Khan's food and land workshop  
 "Stories of seed and storytelling through foods."



Backyard of the Zayaan's house



South Africa indigenous plants





## OUR STORIES TOLD THROUGH PLANTS

We're an online platform educating visitors on the many ways our politics, economics, and culture are shaped by plants. With a focus on Black, Brown, and Indigenous voices, we provide an inclusive learning experience that encourages critical thinking and self-reflection.



## WHAT WE DO:

### TO DISCUSS HISTORY

We look into the complex histories that continue to shape our relationship to plants.

### TO DISCUSS ECONOMICS AND LABOR

We expose the human cost of turning plants into consumer goods.

### TO DISCUSS ARTS AND CULTURE

We feature the beliefs, art, and science born out of our interaction with plants.





Botanical Archive Of Cotton

## NAME:

Cotton is a soft, fluffy staple fiber that grows in a boll, or protective case, around the seeds of the cotton plants of the genus *Gossypium* in the mallow family *Malvaceae*. The fiber is almost pure cellulose, and can contain minor percentages of waxes, fats, pectins, and water. Under natural conditions, the cotton bolls will increase the dispersal of the seeds.

The plant is a shrub native to tropical and subtropical regions around the world, including the Americas, Africa, Egypt and India. The greatest diversity of wild cotton species is found in Mexico, followed by Australia and Africa. Cotton was independently domesticated in the Old and New Worlds.



## ORIGIN:

5000 B.C. - Cotton fibre and cloth fragments found in Mexico date from this period.

3000 B.C. - Cotton first cultivated as a fabric in the Indus River Valley (present-day Pakistan).

2500 B.C. - Chinese, Egyptian and South American civilisations begin weaving cotton fabrics.

2500 B.C. - Early farming societies in South and North America domesticate and breed two local species of cotton: *Gossypium hirsutum* and *Gossypium barbadense*.

300 B.C. - Alexander the Great's army brings cotton goods into Europe following the conquest of the Persian Empire.



## CULTIVATION:

The various species of cotton grown as agricultural crops are native to most subtropical parts of the world and were domesticated independently multiple times. Cotton can be found as perennial tree-like plants in tropical climates but is normally cultivated as a shrubby annual in temperate climates. Within 80-100 days after planting, the plant develops white blossoms, which change to a reddish colour.

The fertilized blossoms fall off after a few days and are replaced by small green triangular pods, called bolls, that mature after a period of 55-80 days. During this period the seeds and their attached hairs develop within the boll, which increases considerably in size. The seed hair, or cotton fibre, reaching a maximum length of about 6 cm (2.5 inches) in long-fibre varieties, is known as lint.



## FUNCTION:

Cotton is used to make a number of textile products. These include terrycloth for highly absorbent bath towels and robes; denim for blue jeans; cambric, popularly used in the manufacture of blue work shirts; and corduroy, seersucker, and cotton twill.

Socks, underwear, and most T-shirts are made from cotton. Bed sheets often are made from cotton. It is a preferred material for sheets as it is hypoallergenic, easy to maintain and non-irritant to the skin.

Cotton also is used to make yarn used in crochet and knitting. While many fabrics are made completely of cotton, some materials blend cotton with other fibers, including rayon and synthetic fibers such as polyester.

# COTTON ON







The history of an era often seems defined by a particular commodity. The 18th century certainly belonged to sugar and the 20th to oil, but the 19th belonged to cotton. Every stage of the industrialization of cotton rested on violence. As soon as the profit potential of those Southern cotton fields became clear in the late 1780s, the transport of slaves across the Atlantic rapidly increased. Cotton cloth itself had become the most important merchandise European traders used to buy slaves in Africa. Then planters discovered that climate and rainfall made the Deep South better cotton territory than the border states. Nearly a million American slaves were forcibly moved to Georgia, Mississippi and elsewhere, shattering many families in the process.

Beyond violence, another major theme of Empire Of Cotton is that, contrary to the myth of untrammelled free enterprise, this expanding industry was fuelled at every stage by government intervention. From Denmark to Mexico to Russia, states lent large sums to early clothing manufacturers. Whether it was canals and railways in Europe or levees on the Mississippi, governments jumped in to build or finance the infrastructure that big cotton growers and mills demanded. Britain forced Egypt and other territories to lower or eliminate their import duties on British cotton.



1908 A cotton plantation owner photographed with a group of workers in a field



African-American workers on a cotton plantation in Atlanta, Georgia, 1895



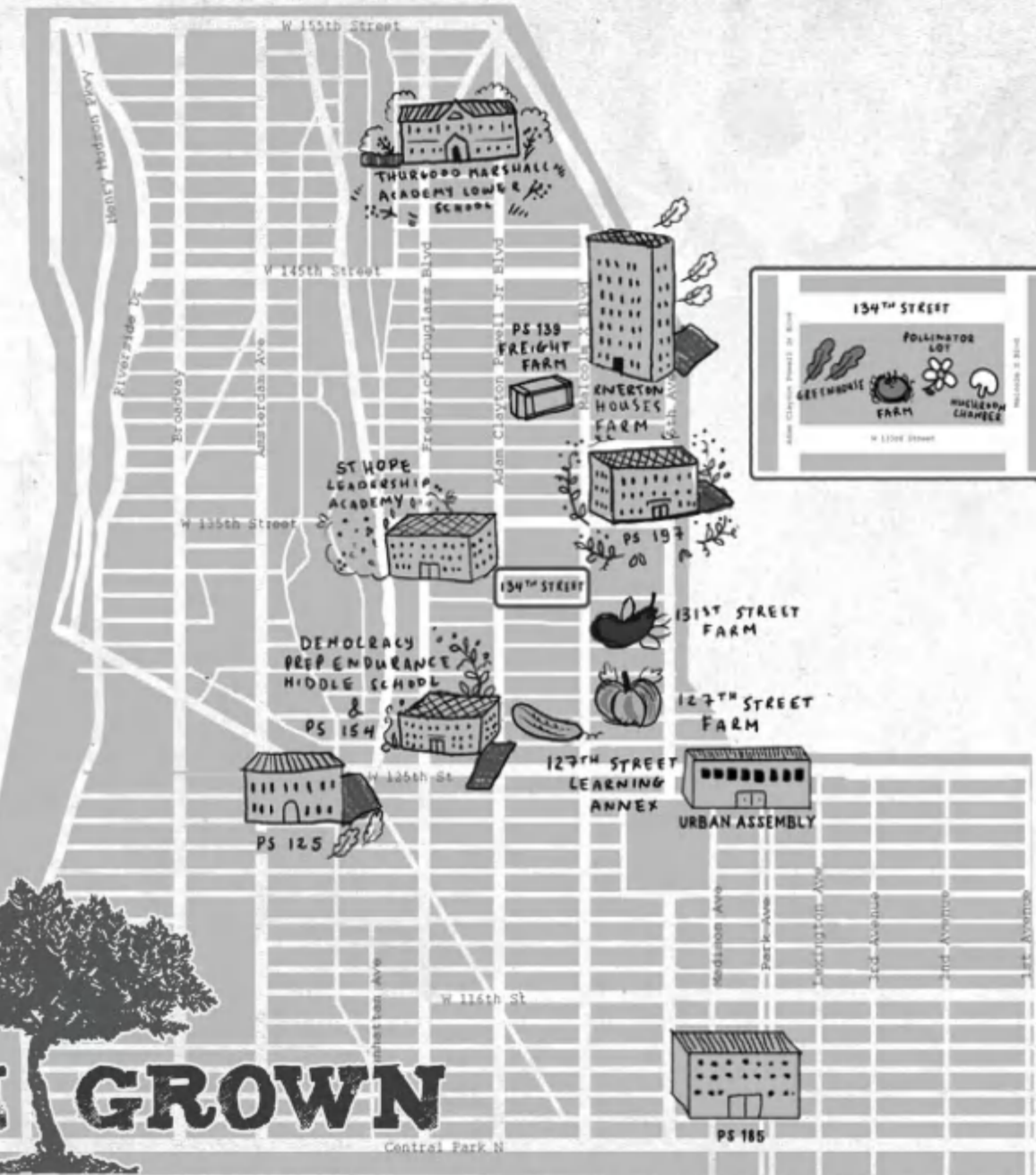


THE LAND OF FREEDOM



HARLEM

**HARLEM GROWN**



THE LAND TO PRODUCE FREEDOM





WE GROW MORE THAN FRUITS  
AND VEGETABLES.

WE GROW HEALTHY CHILDREN.

### SCHOOL PARTNERSHIPS

HARLEM GROWN'S INTENSIVE SCHOOL PARTNERSHIPS GIVE STUDENTS THE OPPORTUNITY TO NOT ONLY GROW PRODUCE FROM SEED TO HARVEST BUT TO ALSO COOK WITH THOSE NUTRITIOUS INGREDIENTS.

Through learning about the history and cultural significance of the ingredients they grow, students begin to identify and enjoy healthy dishes. In a community where fresh, healthy food is often inaccessible or unaffordable, students learn about healthy eating and sustainable food systems and become leaders in their communities.

### IN THE HEART OF HARLEM

Our mission is to inspire youth to lead healthy and ambitious lives through mentorship and hands-on education in urban farming, sustainability, and nutrition.



### ADAPTABILITY

EQUITY

FUTURE GENERATIONS

COMMUNITY

FOOD

DIVERSITY

SOVEREIGNTY



## WHAT PLANTS TELL US ABOUT SOCIETY WHERE WE'VE BEEN AND WHERE WE'RE GOING



A writing reflection on the trip to Cape Town

Something that needs to be written at the top is that I am very grateful to have been able to participate in this Kinne week trip with all the studio members. I was faced with the possibility of having to cancel my trip and back to China due to some family issues just a week before I left.

At a very young age I was familiar with the name of Cape Town from my geography classes, due to its special location at the southernmost point of the African continent and the famous Cape of Good Hope. But it wasn't until I entered Ilze's studio this semester and started to learn about Ernest Cole's photography that I really gained a deep understanding of the city.

It is the second largest city in South Africa and the capital of the Western Cape province, famous for its beautiful natural landscape and its marina. It was the first city in South Africa to be founded by white Europeans and has been the mother city of white South Africans for more than 300 years, having been colonised by the Dutch, British, German and French European powers. The city is set against Table Mountain and faces the sea, where the Indian and Atlantic Oceans meet. The city has many old buildings from the colonial era, the streets are interconnected and as you walk along the streets you can often see the imposing Table Mountain behind the buildings, with its sprawling peaks. The top of the mountain is always cloudy in the morning and evening, with thick clouds cascading down over the top like a waterfall.

Despite its location in Africa, Cape Town is full of the culture of a European colony. This was evident from the first night I arrived in Cape Town. Our hotel was located in the heart of the city, right next to the Greenmarket square, but because of the heavy rain on the day of our arrival, my view of the city was very blurred on the way. After settling in it was already evening and we took a cab to the V&A waterfront to try to have a dinner. This neighbourhood made me feel like I was in a European seaside town, as I passed various white

families who appeared to be tourists and then sat in a restaurant with largely black waiters. The prices on the menu in the restaurant were close to those of the US, making me realize that I might have arrived in a tourist-oriented space. It was clear that I needed more time and patience to really get into the city of Cape Town and see how the various complex cultural elements and groups were balanced within the space.

Next to our hotel, there is a street in the city called 'Long Street' lined with clothing stores, bars, restaurants, and souvenir shops, making it an excellent place to stroll. Crossing this street and continuing north, you are greeted by a sea of colourful houses. The hillside neighbourhood named Bo-Kaap is popular with tourists for its cobbled streets and the colourful buildings lining them, but the story behind its brilliant colors is a heavy one. The colonisers' massive demand for labour to establish a port drove them to extradite large numbers of slaves from their colonies in Malaysia and the Indonesian archipelago. During apartheid, homes here were not allowed to be marked with house numbers, and to make it easier for postmen and others to find where they lived, local residents came up with the idea of using colors to distinguish them. Nowadays, every house has its own number. The afternoon sun shines softly and warmly on the minarets of the mosques and on the balconies and windows of the houses as we walk through the small streets and alleys. I think perhaps this is the main theme of the whole Cape Town trip, to explore the heavy culture and stories behind the glittering beauty of the surface. We followed Ilze up the hill along the Longmarket street, which is described as a true cross-section of the city. During the hike from the Wolff office to the summit, the rich and layered urban layout of Cape Town emerged little by little as we gained altitude. I stopped several times during the climb to turn back, and each time I found a different view. The harbour by the sea, the high-rise buildings in the city centre, the old town, the residential area under Table Mountain and the township too distant to see clearly... There must be deep-rooted inequalities in every overlap and crevice between all these regions that lead to a city layout that makes me feel cut up.













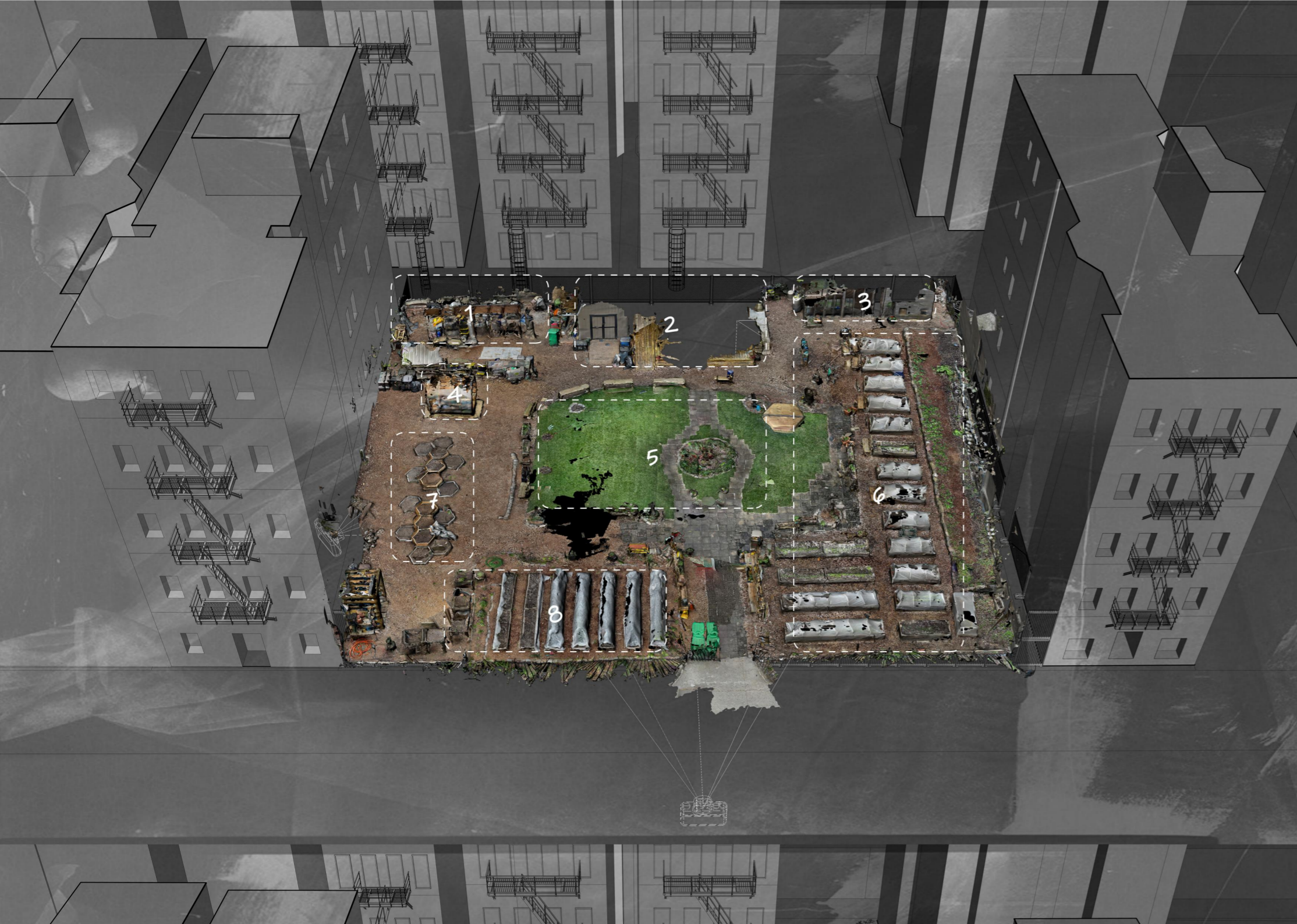








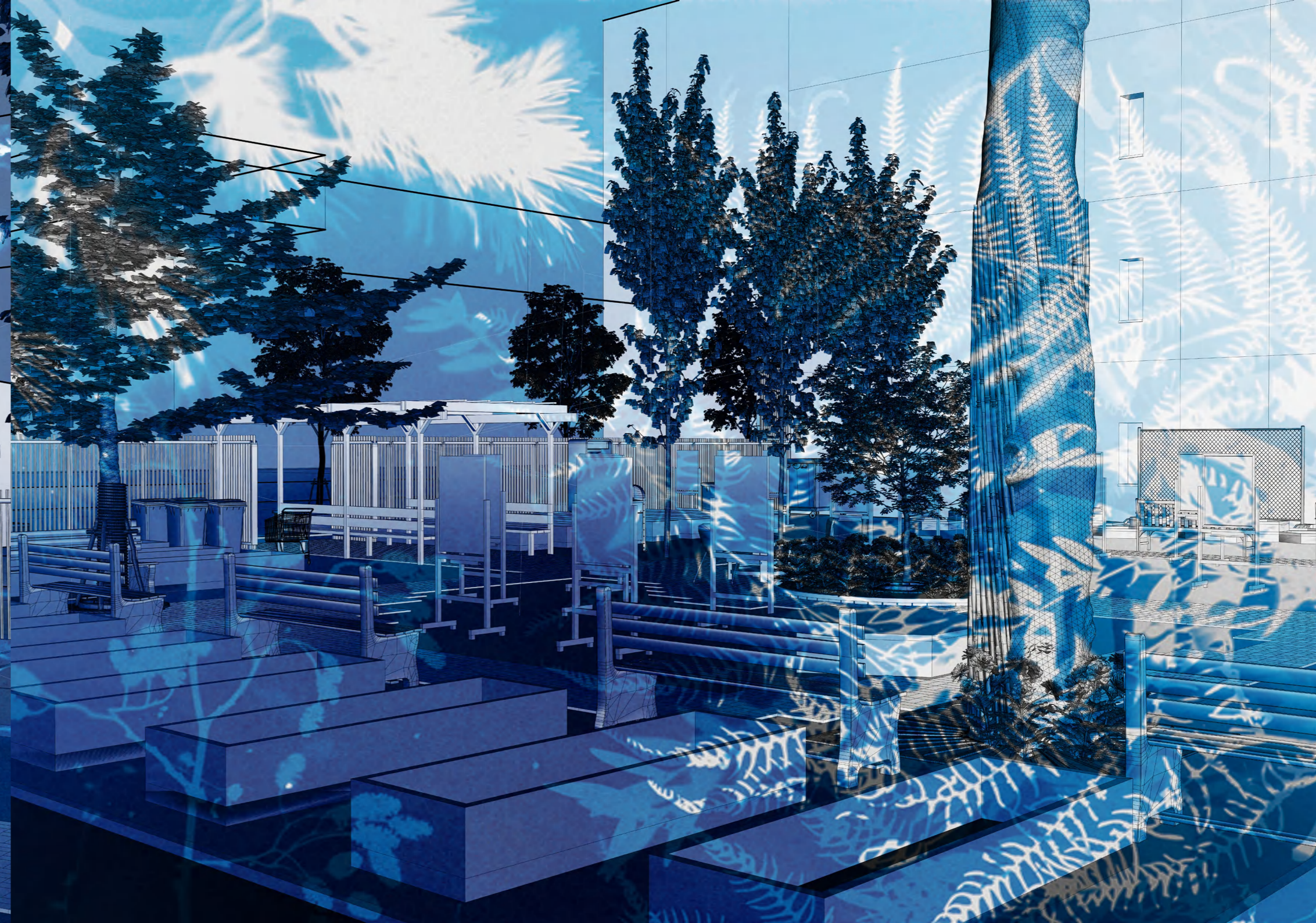
















SPECIAL THANKS TO THE COLUMBIA UNIVERSITY IN THE CITY OF NEW YORK.  
SPECIAL THANKS TO MY BELOVED PARENTS AND FRIENDS FOR THEIR SUPPORTS.

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