In Manhattan, the indigenous matriarchal society was subverted by the patriarchy of European colonizers, leaving women victimized 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 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
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 cannot see the tower. Prisoners will never know whether or not they are being watched.
The Presidio Modelo was a "model prison" with panopticon design, built on the Isla de Pico ("island of Pico"), now the Isla de la Juventud ("island of Youth"), in Cuba. It is located in the suburban quarter of Caclaca, Havana Province. The prison was built under the presidency of Dictator Gerardo Machado between 1926 and 1933. 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.
THE OBSERVED IN CAVES / OUTSIDE CAVES ?

PANOPTICISM

STEP 1

STEP 2

STEP 3
GEOLOGICAL SECTION

TOPOGRAPHY ANALYSIS
Another one got caught today. It's all over the papers. Damn kids, they're all ALIKE...

But did you, in your tiny brain of psychology and IQ stuck in the 1950's, ever look behind the eyes of the hacker? Or did you ever wonder what makes them tick? Did you ever wonder what it's like to be a hacker? To be a hacker is to be a rebel, to be a free spirit, to be someone who defies the norm. It's not just about breaking into systems, but about the mindset and the philosophy behind it.

I am a hacker, and this is my manifesto. You may stop this individual, but you can stop us all...

ATTACKING...

HACKER SPACE
REALITY EXPLORATION

ESCAPING...
VR SIMULATION

FIXING THE PROBLEM?
Influenced by the colonialism 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 homogenous 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 preserving its traditional urban character.
MEDIEVAL ISLAMIC CITY

- CELLULAR NEIGHBORHOOD
- NARROW ALLEY
- IRREGULAR PLAN

MODERN URBAN FABRIC

- INDEPENDENT HOUSEHOLD
- WIDE ROADWAY
- GRID PLAN
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 hafsa.
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.
Waqf "object" or Waqf "property"

The Jewish Quarter destroyed in World War II have undergone four stages of reconstruction and renovation. With the modernization and economic development within the medina, the demand for commercial spaces has increased. A large number of cheap stores and their storage spaces have taken over spaces that were originally designed as residences.

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.
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 store 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.
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 commercialization 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.

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

Photographer Ernest Cole:
Of Bondage and Freedom

"Cotton Pickers, Carolina, 1961."
There is one of his well-known photographs, titled "Cotton Pickers, Carolina. "Many African-American women working is a cotton field. The laborious, never-ending and monotonous nature of their work is highlighted by Cole's use of various artistic techniques. The twisted postures of the workers is echoed across the picture plane, and their lack of one contact or any other psychological cues to express their response to the way the characters are viewed. The workers are formally eliminated from one another, each one cut off without interaction, focused solely on their own work. The field itself is depicted as harsh and monotonous, with the plants growing like any other, suggesting a sense of oppression which is the same as its beauty.

What is impressive in this photograph is the ability of society Cole brings to the subject — an aesthetic founded in his almost feline sensibilities as a black South African. What Cole finds in the scene is an oppressive portrayal that falls across the picture like a shadow: a channeling of labourer as a trope, one of dignity, and the fullblown of human purpose — what the masters of history historically want to the history of its degradation, the slave's view.

And, at the end of the day this is the point that is shown to the photographer Cole whose subjects lived. He was, bringing them into a conversation — a dialogue — with his own experience of race in South Africa. And whereas, more specifically or is the bad referring to the overall of the making of the race project — the American experience could be used to devise a device of apartheid in South Africa.

At the same time however, Cole has projected his subject with a sense whereas it transcends even his cotton fields, at the same time as they almost viscously naturalise, also look somewhat like something half-forgotten, something mixed with metaphor or unfolding of orthonymy.

Ernest Cole's photographs reveal America's apartheid.

One of Cole's notable works is his series on cotton farming in South Africa which was documented in the early 1970s. It revealed the Caled and Transvaal regions, where black people were forcibly relocated and forced to work in cotton fields as part of the apartheid regime's policy of white exploitation.

Cole's photographs vividly captured the working week, the plot, 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-
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.
Cotton is a soft, fluffy seed fiber that grows in a boll, or protective case, around the seeds of the cotton plant of the genus *Gossypium* in the mallow family Malvaceae. The fiber is almost pure cellulose, and can contain minor percentages of waxes, fats, proteins, and water. Under natural conditions, the cotton bolls will release the dispersal of the seeds.

The plant is a staple 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.

**NAME:**

- *Gossypium* spp.

**ORIGIN:**

- 5000 B.C. - Cotton seeds and cloth fragments found in Mexico date from this period.
- 3000 B.C. - Cotton first cultivated as a crop in the Indus Valley (present-day Pakistan).
- 2600 B.C. - Cotton fibers and South American civilizations began weaving cotton fabrics.
- 300 B.C. - Alexander the Great's army brought cotton goods into Europe, spreading the invention 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 in various times. Cotton can be found as perennial shrub plants in tropical climates but is normally cultivated as a winter annual in temperate climates, within 60-100 days after planting, the plant develops white blossoms, which change to a reddish color.

The fertilized blossoms fall off after a few days and are replaced by small green triangular pods, called bolls, fruit matures after a period of 65-80 days. During this period the seeds and their attached hairs develop within the boll, which increases considerably in size. The seed hair or cotton fiber, reaching a maximum length of about 6 cm (2.5 inches) in long fiber varieties, is known as lint.

FUNCTION:

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

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

Cotton also is used to make pure wool in crust and circuit. While many fabrics are made completely of cotton, some materials blend cotton with other fibers, including rayon and synthetic fibers such as polyester.
The history of an era often seems defined by a particular commodity. The 19th century certainly belonged to sugar and the 20th to oil, but the 18th 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 1820s, 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. Those 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, shuttering many families in the process.

Beyond violence, another major theme of Empire of Cotton is that, contrary to the myth of uncontrolled free enterprise, this expanding industry was fueled at every stage by government intervention. From Denmark to Mexico to Russia, states built large farms as well as cotton manufacturers, whether it was canals and railways in Europe or loans on the Mississippi, governments jumped in to build or finance the infrastructure that big cotton growers and mills demanded. Britain feared Egypt and other territories to labor or displace their sugar duties on British cotton.
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 experience flavors. 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.
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 three-week trip with all the other members. I was faced with the possibility of having to cancel the trip and look to another option if some family issues just a week before the flight.

At a very young age, I was familiar with the name of Cape Town from my grandparents’ homes, due to its special location on the southern point of the African continent and the famous Cape of Good Hope. But it wasn’t until I entered 12th grade this semester and started learning about Earth’s ancient history that I really gained an in-depth understanding of this city.

It is the fastest-growing city in South Africa and the capital of the Western Cape province, famous for its beautiful natural landscapes and its marine. 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 occupied by the Dutch, British, Germans, and French European Europeans. 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 Indian and Portuguese, and so we walk along the streets we can often see the imposing Table Mountain behind the buildings, with its surrounding peaks.

The sea of the mountains is always dark in the morning and facing south, with thick clouds, covering them over the top like a waterfall.

Despite its location in Africa, Cape Town is full of the cultures of a European city. It was evident from the first night I arrived in Cape Town. Our boat 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 limited in such a way. After getting it in two hours morning and we made a stop in the NSA Waterfront to try to have a dinner. This neighborhood made me feel like I was on a European seaside town, as it served various white families who appeared to be tourists, and then sat in a restaurant with a very large black waiter. The prices on the menu were close to those of the U.S., making me realize that I might have arrived in a tourist-oriented place. It was clear that I needed more time and patience to really get into the city of Cape Town, and so how the various cultural, ethnic, and groups were balanced within the society.

Near to our hotel, there is a street in the city called Long Street. Lead with shophouses, bars, restaurants, and nightclubs, making it an excellent nightlife spot. It is filled with wonderful restaurants and the colorful buildings that they have, but the very bright, brilliant lights are a heavy noise. The colorful, narrow streets demand for behavior to scrupulously put down; there are too many large numbers of the streets from the colonial era, and I often wonder how the waves can make it so quiet to keep up with the waves. Everything here was made to be a home, and no one would want to be a home. Instead, everyone has his own name. This street is so crowded and with the flow of the waves, the doors and windows of the buildings are shut. As we walk through the streets, the doors are shut. I tried to get into the main theme of the whole Cape Town trip, to explore the history culture and stories behind the magnificent beauty of the surfaces. We followed into the big hill, the Longmarket street, which is described as a true cross-section of the city. During the trip from the hotel office to the summit, the ridge and beautiful cityscape of Cape Town emerged perfectly. As we opened our shovels, I stopped several times, during the climb to turn back, and each time I found a different view. The buildings on the hill, the high-rise buildings in the city center, the old town, the residential area under Table Mountain and the tranquil town too distant to see details. There must be deep-rooted conversations in every corner and streets between these regions that lead to a city layout that makes me feel set in.
The visit to Boston Tea is a valuable educational resource for the importance of preserving and implementing the natural lands of the site as the design process. The special needs of the children for a public-use space and sustainable monitoring were addressed in the design, allowing them to feel both free and secure. Harvest’s detailed sketching and designing of seating, natural and social interaction, considering the feeling that it was a government project with a very limited budget to overcome these challenges.

The trade of Landscapes at Kiehl’s was very special. It allowed me to experience Cape Town from a different perspective beyond that of a tourist. The beautiful landscapes are not accessible to everyone, as there are leaves covered in water and beaches for fun activities. Local communities are often too busy to enjoy many of the beaches in their vicinity, which surround their culture. In this area, the fisherman’s houses’ Jan 20, 2015 is covered with rich green leaves, brown, and green leaves. This community has been passed down from generation to generation, but they are now fixed with the dilemma of living in this city. This community gave me a glimpse into the different roles and social structure of the land in this part of South Africa. The city is the urban area within a healing experience. I was very happy to see the green leaves and water while enjoying the views, and for that brief half-hour, I felt that we had created a safe, sustainable space together.

Among all the different workshops during the trip, the one that impressed me the most was a research methodology team visit. It was an “Introduction of Local Climate” and landscape. This was conducted by the city as an observation guide and explored in circles titled through flood and seawater. This local urban and ecological environment and more interesting landscape features made me understand the extremes that help build character. Through statistics, research, and engagement, they made this a relaxing place through flood as a means of understanding the world, community, local land, and our collective heritage. Personally, what surprised me the most about her career and what she is doing is that she uses food and seeds as a medium to express her ideas.

She is also holding an Instagram account, a local library that highlights the story of seeds. Complied with the conversation we had with Rupert about plants, landscapes, and nature on the way to Cape Town. Before the trip, I forgot to visit to think about my next project. Rupert talked about it with a wealth of knowledge about plants and natural landscapes. Although I didn’t fully understand all the parts of the plants due to technical terms and my fear of death. I recognized the merging of the differences between Cape and desert/indigenous species. Some plants were brought to Cape Town by immigration, while others are native plants that have taken root for a very short time and became part of the history of the local landscapes. The trees and foraging influence of the aborigines can be seen in the process of preserving the biodiversity between humans, plants, and animals in this land. This made me realize that in order to establish a connection between Zuckerberg’s technologies, I should establish a connection between Zuckerberg’s landscapes. I started to establish connections between the two larger contexts of South Africa and South Africa, and developed a method through a template, such as plants. The process of preparing food in the kitchen of the Zappa family, using fruits and vegetables, can be understood as a process of preparing new directions. The process of selecting a series of planting materials and waiting for a period of time to obtain new images, is the very process of democratizing and reusing an area based on Emile’s ideas of foodscapes.

On the last night of our trip, we gathered at Zoe’s house to come closer, express gratitude, and celebrate. We invited friends from the workshop and prepared different dishes, sharing stories and memories. It was a time of reflection, appreciation, and camaraderie, as we gave thanks for the incredible experiences in Cape Town and the people we met. The trip had provided us with precious memories and formed lasting bonds and friendships. The dinner at Zoe’s house was a fitting end to our time together, symbolizing the connections we had made during our journey.
SPECIAL THANKS TO THE COLUMBIA UNIVERSITY IN THE CITY OF NEW YORK.
SPECIAL THANKS TO MY BELOVED PARENTS AND FRIENDS FOR THEIR SUPPORTS.