Remember, Remember
Re-Enchanting the Disenchanted Land

1. The ideal medina, ruptured, and rememd
2. The three erased sacred land and its current functions
3. The new route of passage
4. Rammed earth bricks made of the earth removed from the Al Habib Thamer park. The shapes come from the odd corners in the medina
Remember, Remember
Re-Enchanting the Disenchanted Land

Instructor: Ziad Jamaleddine

ARCH 4005 Advanced Studio V - GSAPP
Academic - Group Work
Fall 2022
Site: Tunis, Tunisia
Group Member: Kritanai Pisutigomol

This project is an investigation into Tunis Islamic/Colonial Dual City model. An incremental approach that employs the act of walkabout to breach over the schema between the historic center and the superimposed colonial grid. When the overpowering conformity of the grid collides with the old medina, the sacred lands erased, agencies wiped, the old cemeteries and its religious institutions are replaced with “new” western infrastructures teaching the locals how to properly repose, relax, and recreate. How to re-sacralize a desacralized land? How to re-enchant the disenchanted memories?

1. The re-making of Al Habib Thamer park/cemetery, axon
2. The three phases of the remaking process, plan
3. Conceptual sections showing the connection between the digging
4. Moments during the three phases of the remaking of the Al Habib Thamer Park
5. Zoomed in sections showing the activities and digging process, the co-living of humans and vegetations
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Our intervention starts with a research into the three proposed sites: Al Habib Thamer park (previously Islamic cemetery), the Military Stadium (previously Muslim cemetery), and the Belvedere Park (Christian cemetery). These three sacred land were all erased by the western colonials in need for modern establishments.

The design started with re-creating an ideal map of the medina according to the world depicted by the 16th century cartographer matrakci nasuh: Zitouna as the city center, surrounded by riads; outside the human center is wild nature and animals.

1 Two WAQFs as earth storage and market pavilions in front of the synagogue. Axonometric drawing
2 Shows the context of the two pavilions in the proposed site
3 Plan and elevation of the storage and market
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The city is depicted as a floating globe encompassed by the sea, garded by city gates. Using the earth from the Al Habib Thamer park as the agency, the incremental process will start with dismantling the current hardscape of the park, letting the local nature and residences to reclaim the "ornamental" park, and transporting the soil back into the medina, where the religious institutions are, through a walk of remembrance. The soils removed from the park will be made into rammed earth bricks and structures that contribute to the medina's renovation and reconstruction, at the same time serve as a silent reminder of the erased history. Through the reversal of funerary procession, this project brings to gather the ruptured sacred procession route, in the margins of transmigration, at the confrontation between the old Medina, Hafsid Quarter and Ville Novel. From the absence to the presence, the old funerary procession route now became the walk of remembrance.
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1. Zoomed in moments for the WAQFs as earth storage and market pavilions
2. Zoomed in moments for the WAQFs in Zitouna
Disabling Modernities - Mitte 15
Disabeling the Placelessness - the Hadrian’s Villa or anti villa reconfigured

1 Conceptual Collage of Mitte 15. The “very much grey of the west”, layered with the history of the red vienna, the ideal way of living, and reference to schmelz - the former military parade ground, now allotment garden.

2 Axonometry: The Island, the Network, the Crossing

3 View from the south side neighborhood

4 The Island and the Crossing

5 View from the south side neighborhood
Disabling Modernities - Allotment
Disabling the Placelessness - the Hadrian's Villa or anti villa reconfigured

Completed as the first phase of my last design studio at Columbia GSAPP, this project is the beginning of my exploration of the potential of collage as a medium for architectural creation, collating architectural elements into the given site in the Mitten 15 of Vienna, Austria. Always referred by the locals and the media as “Much gray of the west”, the site is a vacuum cutted into the neighborhood - the rail yard of Wesbanhof that spans more than a kilometer long and 20 meter wide with two 6 meter drops from north to south ever since 1860s. Still maintained as one of the major transportation hubs in Vienna and even Europe,

1 The entrance to the pedestrian walkway
2 View of Mitte 15 from the pedestrian bridge
3 Streetview of the neighborhood south of Mitte 15
4 Zoomed in axons for the proposed intervention
The design springs from the speculation of the disableling fact of the Mitte 15 area, that creates a schism between the two neighborhood on both sides of the train station: the northern part has the largest nursing home and a deaf school and five kindergartens, and the south is a growing hipster community. The two current bridges that cuts across the site is definitely not enough to sew the schism created by the rail yard, this vacuum is longing for a solution. These islands will be inserted into the site, floating above the rail yard or in light interference with the current structures in site- factory buildings, maintenance depot, storages and rail yard office buildings. With a incremental approach, the site will evolve into a new urbanality consisting of three strategies: The Island, the Crossing, the Network.
Disabling Modernities - Allotment
Disabeling the Placelessness - the Hadrian's Villa or anti villa reconfigured

The ISLANDs: This is an extensive -yet dense- attempt to let people and nature re-conquer and domesticate urban space - and the fecundity of the land to return into the grids and zones - by inserting means of dispersed and wide-spread sets of islands of activities and through cut and fills of the land. This attempt of adapting - or disabling the totality of the karl-marx-hof had created this hadrian's villa, or anti-hof gestalt of islands that claims for understanding the much gray of the west as an open field where the 14 islands of activity re-configure the limit between the urban and the domestic, the public and the private spheres, where the boundary becomes blurry and potentially redefinable.

The characteristics of the islands of forms comes from observing the routines of the residents living near the site: The kindergarten kids, the adolescents, the families, the railyard workers, the elderly, and the rebellious, protesting groups.

Instructor: David Gissen

ARCH 4106-2 Advanced Studio VI - GSAPP
Academic - Group Work
Instructor: David Gissen

Site: Mitte 15, Vienna, Austria
Spring 2023 (Ongoing)
Group Member: Feng Ziqi, Xu Zhikang

1 Swimming pool and garden
2 Cafe and Study
3 Study, Garden and Half and Half Athletics
4 Cinema and Public Restroom
5 Public Restroom, Half and Half athletics and Playground
6 Screeningroom, Archive
7 Playground, existing vehicular bridge and Clinic
8 Clinic

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The interactions between the occupants and the sites and the reciprocal effects points towards the void, of what is missing from the very much gray of the west. Thus comes the 14 Islands of Activities. The 14 islands is created under four categories: deposit, viewing and relaxing, exercising, and hygiene and well-being. Under these four general categories derives the sub-categories of the characteristics of each individual island. The islands are defined by the activities that happens within Nouns and verbs.

The sheer reductionism of the programs leads to the richness of life and activities that can be happening within each Islands. in it the tensions of the individual, the neighborhood and the community and the geophysical relationships have been deliberately patterned. The insertion of the 14 islands of activities are interconnected, and seeks to operate as architecture parlante, an organized whole that is perceived as more than the sum of its parts.
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1 Public Restroom
2 View to the Westbandholf
3 Swimmingpool, Place to sleep and Parking/Storage
4 Under the Cinema
5 To the Cinema
6 The Clinic
Cheap art, cheap labor. The cheapness of Chinese commodities. When workers become piggy, piggy becomes sugar, sugar turns into exotic arts that are bought in batches because they are “well worth it,” exotic arts now on exhibit in designated galleries in the Metropolitan Museum of Art. The thickness of histories behind are pulverized, fame and recognitions are given for exchange. Spanning the Eurasian continent, this video essay seeks to unveil the unsettling unspoken histories. The research starts with a Buddha head casually displayed on a staircase inside the MET - a place that was neither meant for exhibition nor worship. As climbing up towards the head and the light from the window behind gleams through the half-dropped eyelids, I start wondering how this buddha head came here and what are the stories behind? Using video as the media, this summer studio is more like a small curatorial project, employing the architectural structuring for the trilogy of narration rather than using architecture itself as the media. The narration is organized following the global flow of capital in southern China ever since the 1800s till the Rise of the MET’s Asian Division. from the Opium War, the Nanking Treaties, the Piggy (Coolie) Trade to the sugar cane plantation and the production and purification of sugar. The finishing project includes a 12-minute video, a website, and a physical model - a board game. Using multi-sensorial tools of rhetorical, material, audiovisual, textual, and graphic presentation. Employing Saidiya Hartman’s “critical fabulation” to investigate reparation and repatriation and “participatory interpretation” as the method of interaction and representation, this project provides me a chance to articulate ideas and research agenda in a non-architectural way. The MET is nothing more than a pawn shop for the exchange of lust and desires.
Cheap labor cheap art

For the first two chapters (Chapter I: Pig and Chapter II: Buddha) of the Trilogy, I created two panorama collages of the found and related objects from the Coolie Trade and artworks from the MET collections, viewed bottom-up (Pigs) and then top-down (Buddha). The landscape backdrops of the collages are created following the footsteps of the objects in the foreground: From the Pearl River Delta region to the dining table, from temples in northern China to the MET storage room. The objects in the foreground are given different motions and speeds, enlarging and diminishing, sliding into the story frame from different angles, while the landscape backdrops slowly scrolls up and down in uniformity.
A ongoing project that explores fabrication and the potential of visualization of history. Building on my previous work “BuddhaSugarPig”, following the footsteps and transformations of trafficked coolies, bone charcoals, purified sugars and smuggled artworks, this fabrication project aims to speculate When the literary “critical fabulation” expands into the digital world. This project aims to speculate the translations between digital and physical, literalism and realism of the chosen objects through 3-D scanning and 2-D unfolding. The process of selecting and combining each object is, in essence, the fragmentation and juxtaposition of their materiality and spatiality, folding the past and future and reversing the interior and the exterior. The result is a flattened exterior fold. The tradition of Afro-pessimism: the inescapable prison is conceptualized by the allegorical use of the exterior folds as the immanent shackle, the impossibility of being liberated from one’s own skin. This project seeks to speculate the infiltration of the bifurcated boundaries, the permeable folds, the intertwined diasporic experience, the intimacy and the entanglements of the objects, and the elasticity of the absence and margins in the archive. The proof of existence in the past accumulates on top of the growing relics of the future. The dish, made of plantain starch and colored by charcoal as a representation of all the coolies that were made into bone charcoals for sugar purification process.
The inspiration for this dish came from David Lynch’s *Twin Peaks: Fire Walk With Me*, where a creamy corn mixture called Garmonbozia is depicted as a substance created from pain and sorrow.

In the film, Garmonbozia is consumed in an unsettling manner, thanks to Lynch’s direction: The actors perform their actions in reverse, and the shot is then played backward, resulting in an eerie, otherworldly effect for the daily routines.

This reverse action is similar to the critical fabulation method for reparation and repatriation. For the consumable goods, the only physical substance can be returned is this dark, semi-digested mixture with all the fragments that represents the erased histories of the pain and sorrow behind the purified, delicate pieces.
This class aims to explore the variability of earth construction. The agenda was divided into two phases: the first half of the semester we were grouped into teams of three to research on case study and came up with a design proposal for the design and build of small-scale earth-based artifact as a class that will be presented at the 1014 at the end of the semester.

As part of the pre-midterm Dynamic Solidity team, together we had proposed an earth casting method combining the traditional earthbag construction and poured earth. We had speculated the feasibility of using fabric as a non-rigid molding material as a variation for the traditional rammed earth technique, and had proposed using recycled material - nonwoven fabric for the material selection of the earthbag.
Casting Earth - 1014 Gallery
Earth fabrication and construction

Instructor: Lola Ben-Alon
ARCH 6913-1 / Spring 2023 - GSAPP
Academic - Group Work
Group Members:

Exhibition Site: 1014 New York City

1-2 The final design proposal for earth bag casting method
3-6 Dynamic Solidarity on exhibit in 1014 Gallery Space
7 Installation process for the rammed earth wall on site
8 Exhibition on view

Second half of the semester, the class was divided into six teams, each team in charge of one specific role that all together contributes to the final production and realization of the exhibition at the 1014 5th Avenue space, from earth fabrication, to wood fabrication, gallery-space curatorial, exhibition text, video and light design for each artifacts.

As part of the gallery-space curatorial team, we were in charge of the spatial design, visualization and realization of the exhibition layout packing and transportation of all the exhibited artifact, accessories such as the dowels, podiums, lighting and tools needed for safe installations, Each member of the pre-mid term team are also in charge of composing the wall text for their specific podiums and the packing/installation arrangement for their own design proposal. The installation process and the final opening of this exhibition was stretched over three weeks to allow changes and improvisation on site, The exhibition opening was on April 28, 2023. The whole exhibition will be un-installed and transported back to Avery for re-installation.
A research conducted as a member of the GSAPP History/Theory Teaching Assistant. The goal of this research is to put together a database for under-represented architect/architectural pieces that has not been documented or digitized, to make the previously unrecognized resources more accessible for public's academic use.

Each of the member of the team has their own research agenda and focus. As a continuation to my previous research interest, also as a homage to my own cultural background, my research concentrates on the western/colonial footprint documented by architecture and architectural elements in the Pearl River Delta Region - a region in southern China long known for their trading harbor and oversea commerce activities ever since the 12th century. To contribute to the database, each member has to scan and upload the images and related text to the database cloud, at the same time re-organize the previous research work by our predecessors, identifying the information as incomplete - rare on the internet, or complete - well digitized.

The database is officially published in April, 2023.