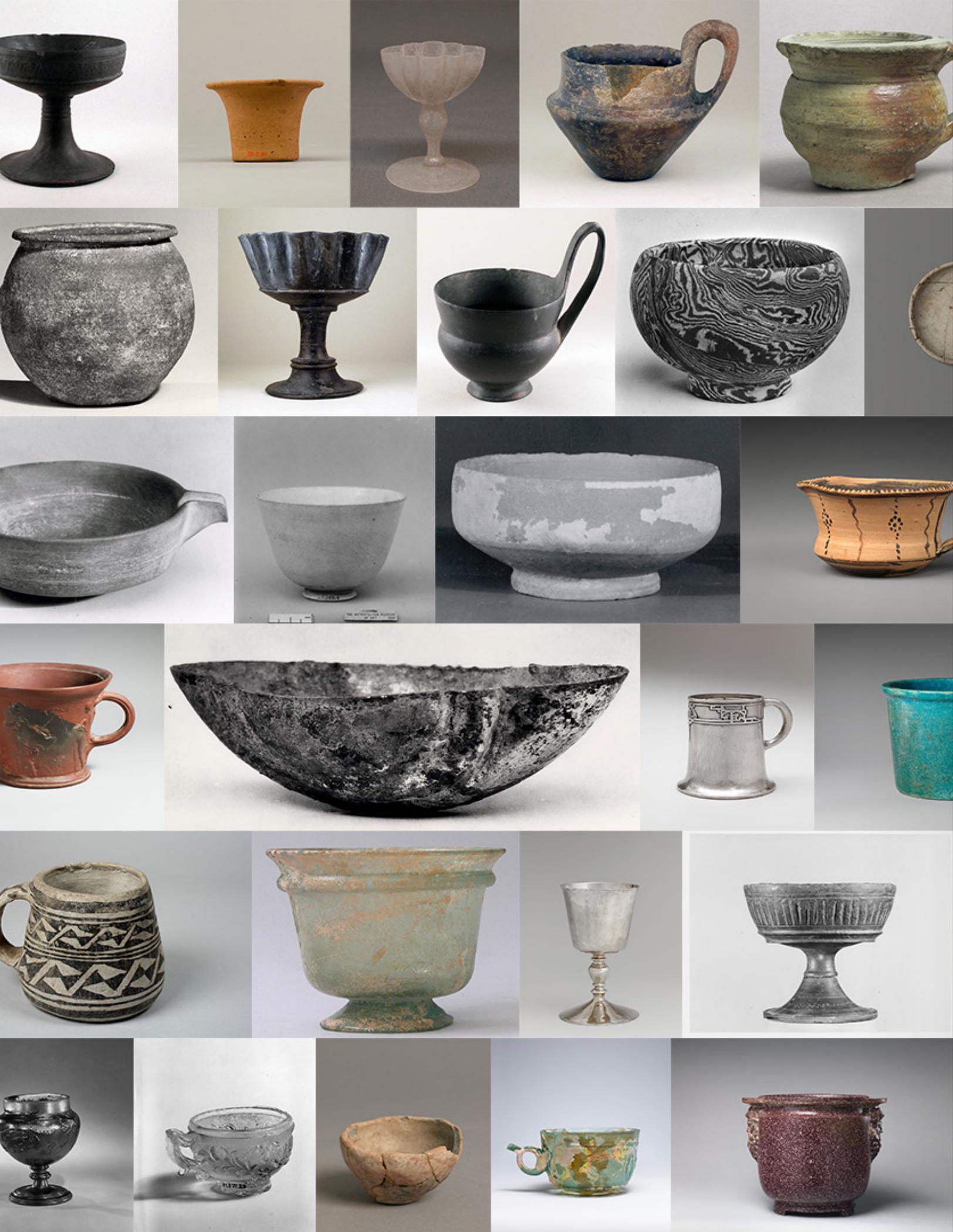




Vessels : Portfolio of Selected Works - Kritanai Pisutigomol







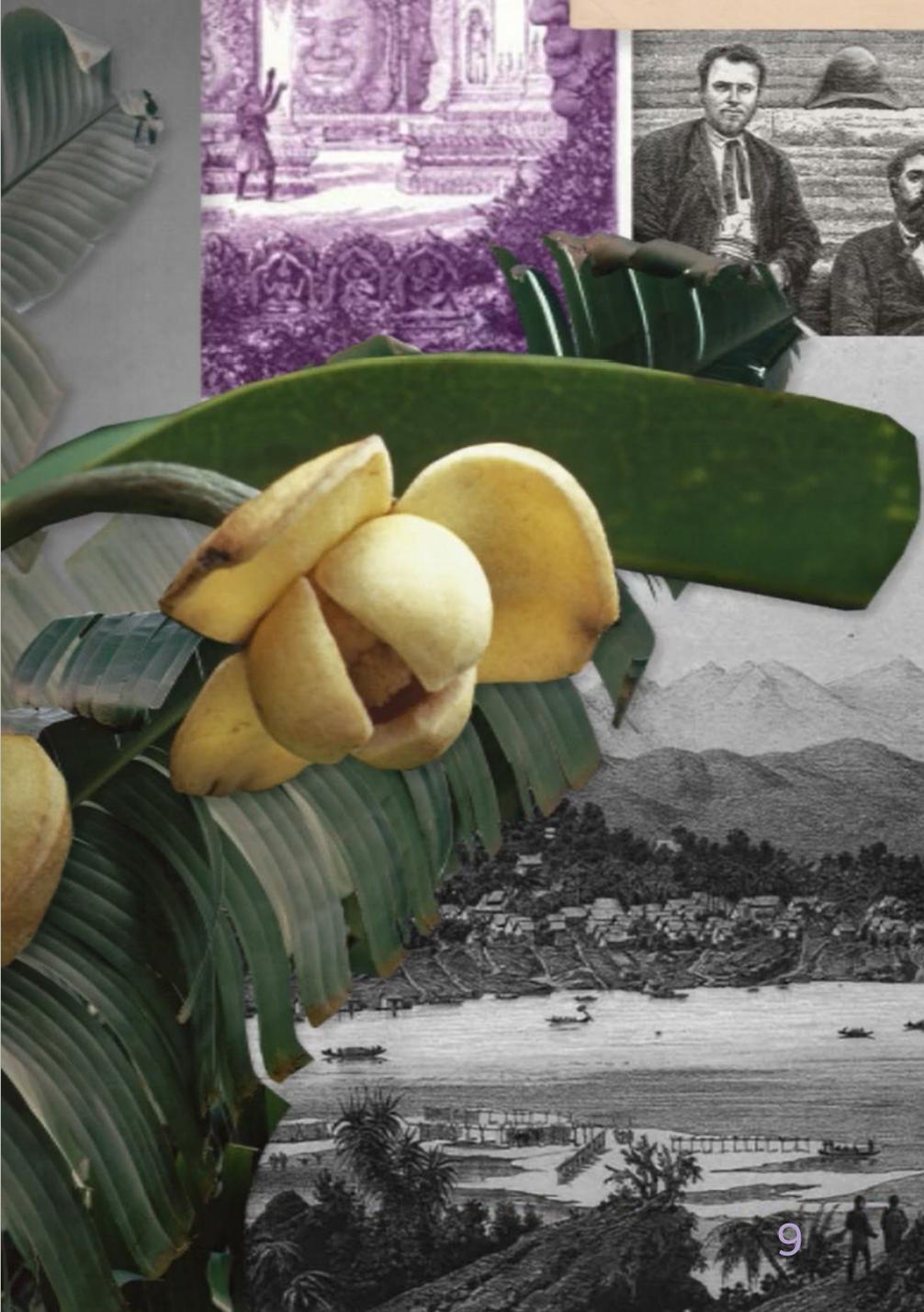
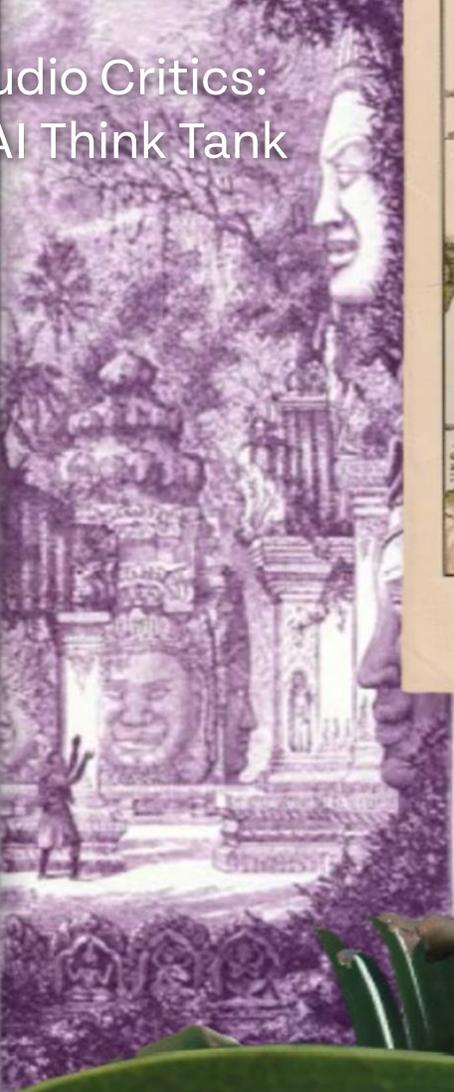
S22	001	Advanced Studio IV
	002	Transcalarities
F22	003	Advanced Studio V
	004	Sick Cities
	005	Extreme Design: 10 point manifesto
S23	006	Advanced Studio VI
	007	Architecture Apropos Art

GSAPP  
Masters of Science  
Advanced Architectural  
Design

Loudreaders:  
*Cold to the Touch*

Studio Critics:  
WAI Think Tank

Cruz Garcia &  
Natalie Frankowski





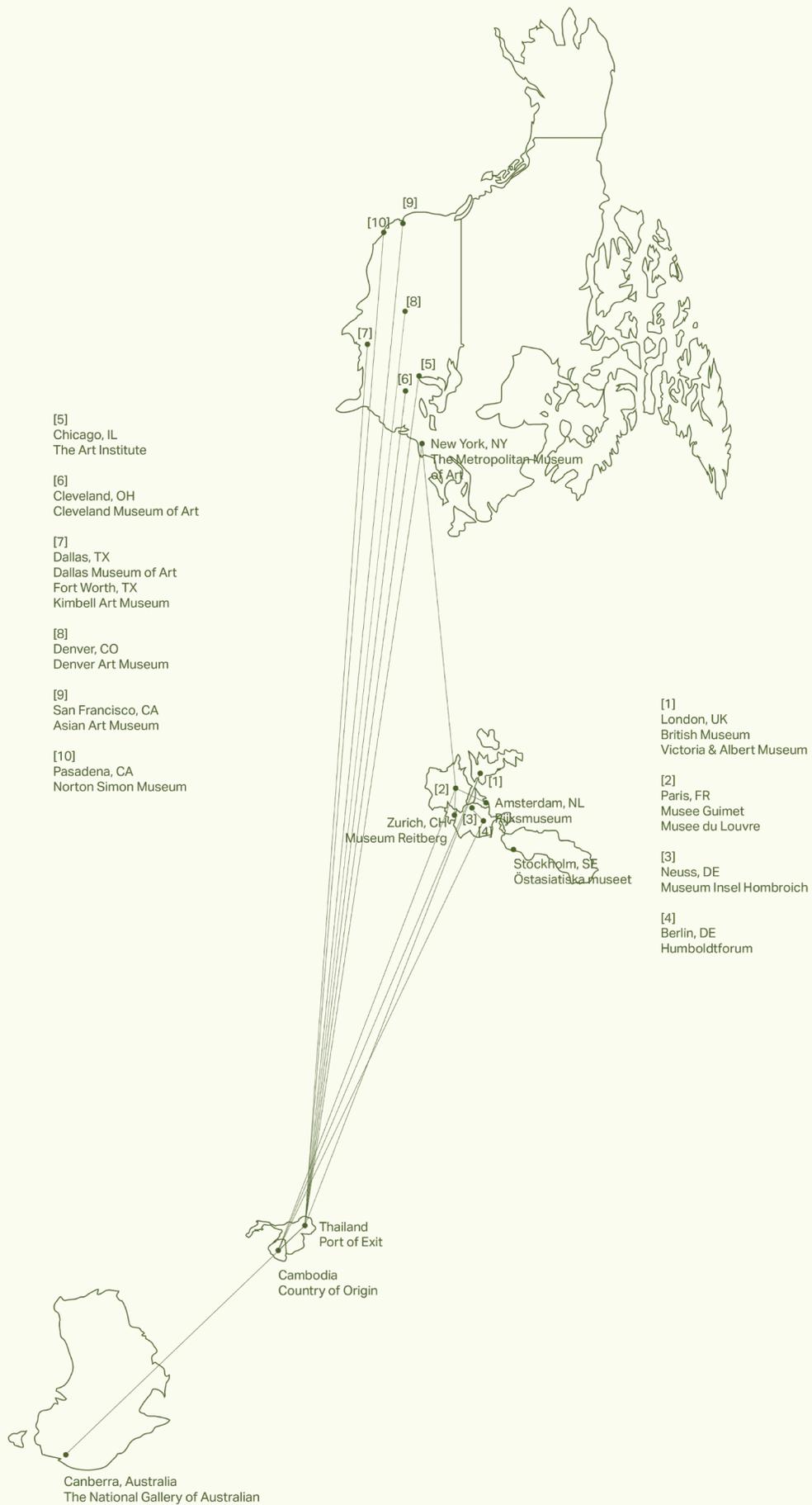
*The Metropolitan Museum of Art currently holds over 50,000 artifacts from around the globe. Here we look at 33.*

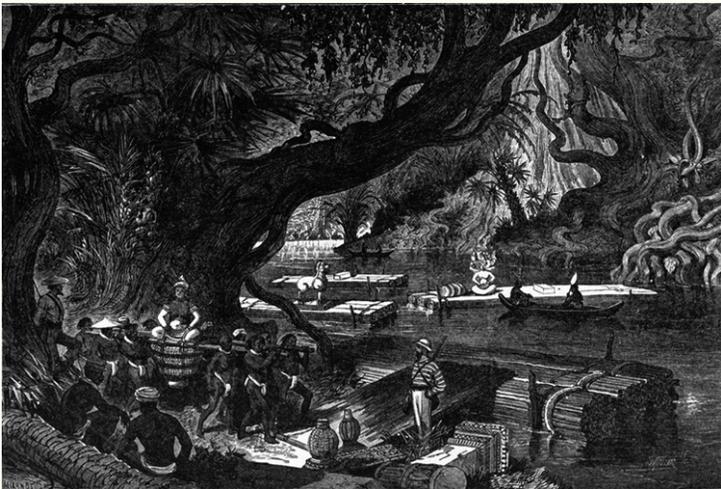
*‘Cold to the touch’ interrogates gallery 249, a comprehensive collection of 33 Southeast Asian objects in the Metropolitan Museum of Art identified in the Pandora Papers to be looted from Cambodia, Thailand and Vietnam. To further understand the acquisitions and heinous crimes hidden behind the pristine white walls of the museum, the research aims to shed light onto the administrative spaces where handshakes, signatures and deals were struck in total oblivion to the public eye.*

*One of the key figures in the museum’s procurement of Khmer artifacts is Douglas Latchford. In the eve of 1983, the British-Thai antiquities dealer sold over 13 artefacts with direct links to the Khmer Rouge (CPK), a communist-autarkic regime led by Pol Pot, whose heterogenous state led to the torture and demise of over 2-million Cambodians. In the attempt to rid Cambodia from its ties to the Angkorian monarchy and the French colonial rule, the CPK and a network of looters formed an underground antiques trade ring where countless artifacts were trafficked into Thailand, ending up in prominent museums across the western world.*

# Loudreaders:

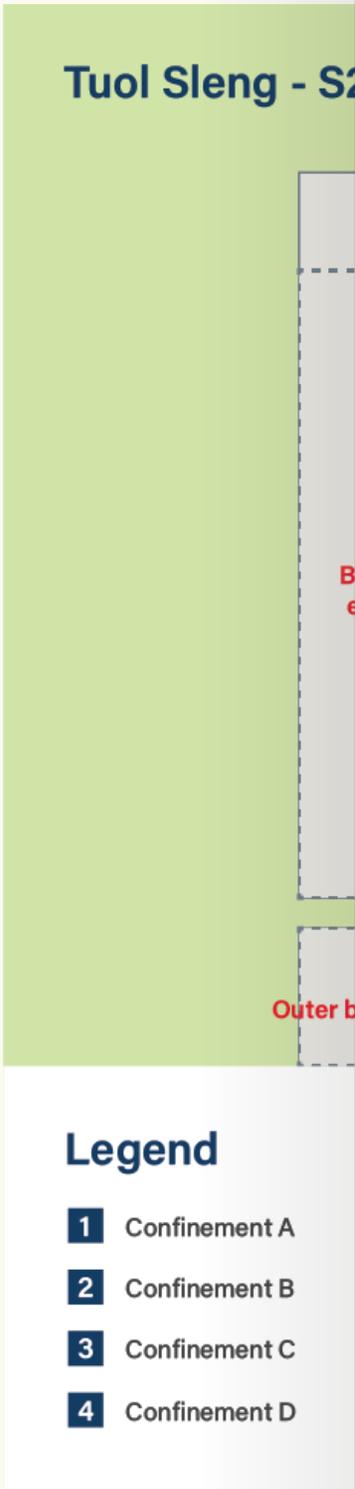
# Cold to the Touch



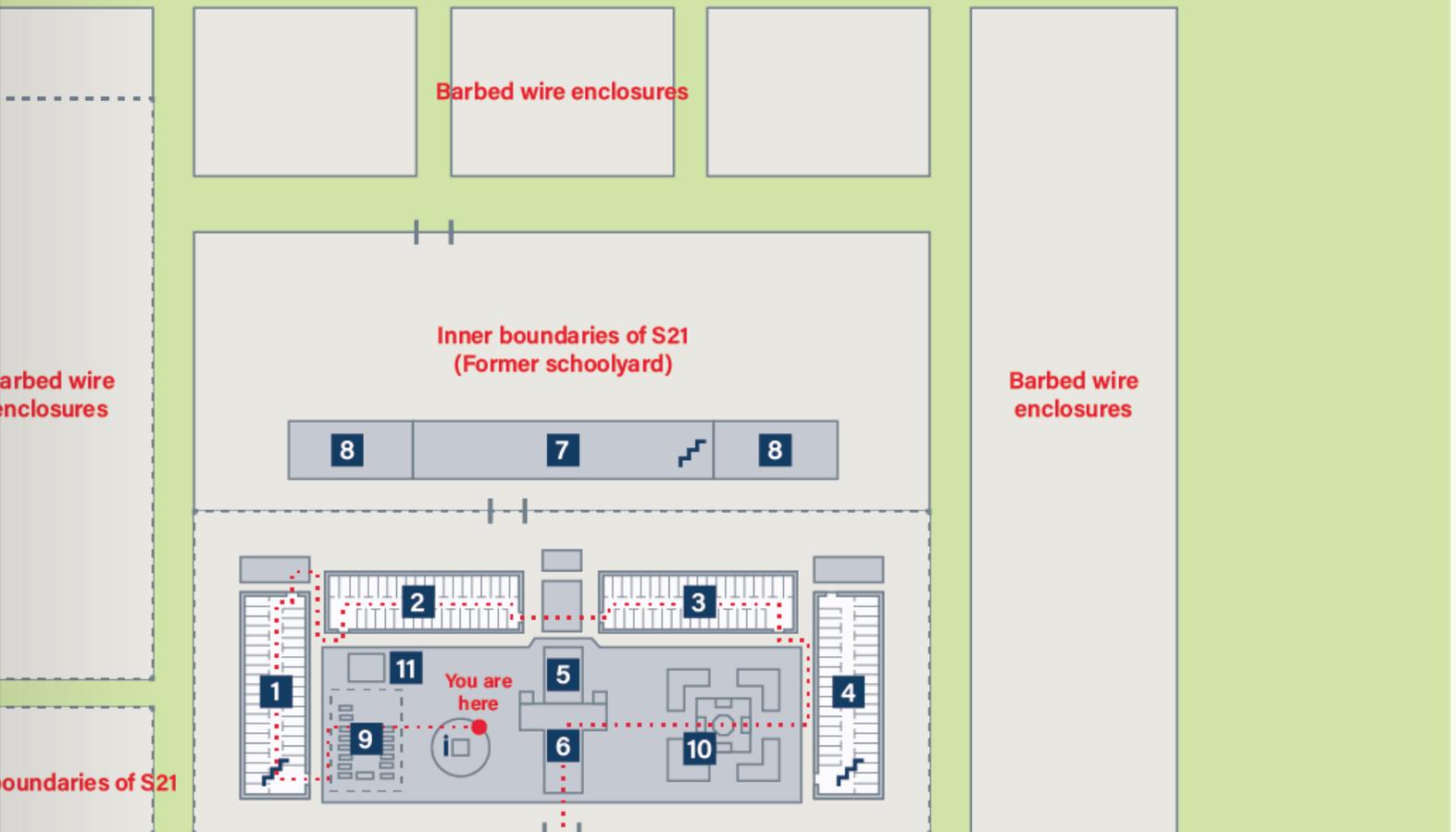


*The sale of these objects at the tail-end of the Cold war were done behind closed doors, in office spaces, labs and boardrooms of museums. These uncanny liminal spaces tend to project an unwavering 'coldness' of the institutions and individuals who have shown no regard for the violence behind the complicit obtainment of these artifacts. This however is not a product of the modern era. Many of these institutions perpetuate the colonial-era myth that Southeast Asian cultures were primitive and in need of Western 'rescue', thus the removal of objects from their original contexts were justified.*

*The engraving 'Voyage au Cambodge: l'Architecture Khmer' 1880 by Louis Delaporte depicts the very beginnings of the extraction of Khmer artifacts from their homeland, where sculptures were loaded onto rafts and taken back to Paris. During the time when the Europeans romanticized the Orient world, the French had a task of catching up to the British. With Egypt and India, the two oldest civilizations on the planet already claimed by the British, the French hurried their hunt for a civilization hidden in the jungles of the French protectorate of Cochinchine. Since then, the efflux of Khmer artifacts were standard procedure, only recently when the US Department of Homeland Security and the Cambodian ministry of antiquities began the investigation into these artifacts and museums, the dialogue for the repatriation of these artifacts can begin to take shape.*



21

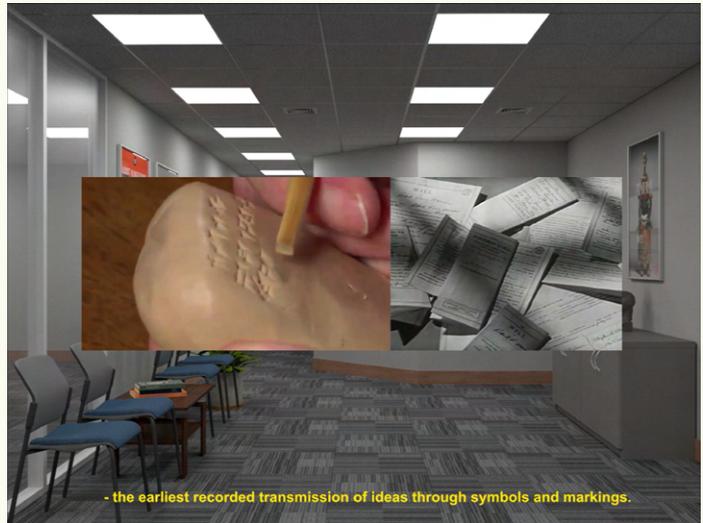


- |                                         |                                               |
|-----------------------------------------|-----------------------------------------------|
| <b>5</b> Former workshop space          | <b>9</b> Tombs of the 14 victims              |
| <b>6</b> Administrative bureau          | <b>10</b> Memorial stupa for the S-21 victims |
| <b>7</b> Kitchen house                  | <b>11</b> Gibbet                              |
| <b>8</b> Former pigsty, now residential | <b>i</b> Information                          |

**Red Route** .....  
 The Red Route is the quickest way to navigate Tuol Sleng and access the full sweep of the facility's collection and spaces.



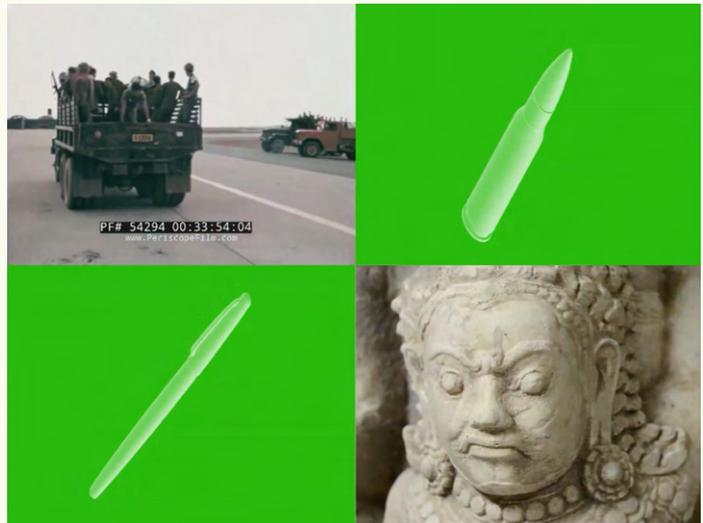
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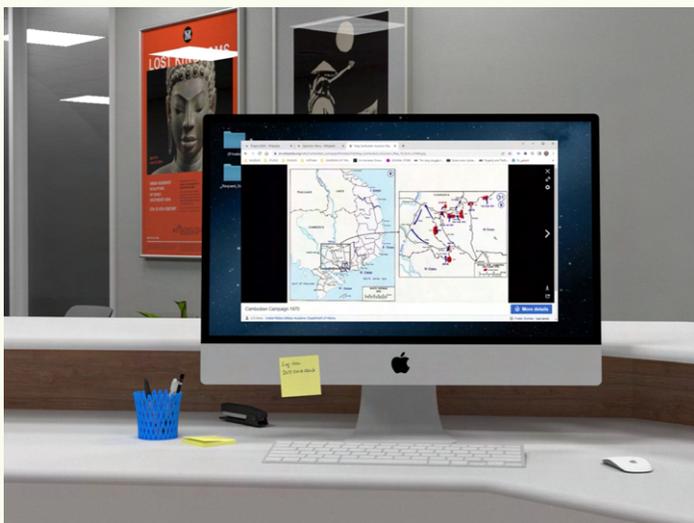
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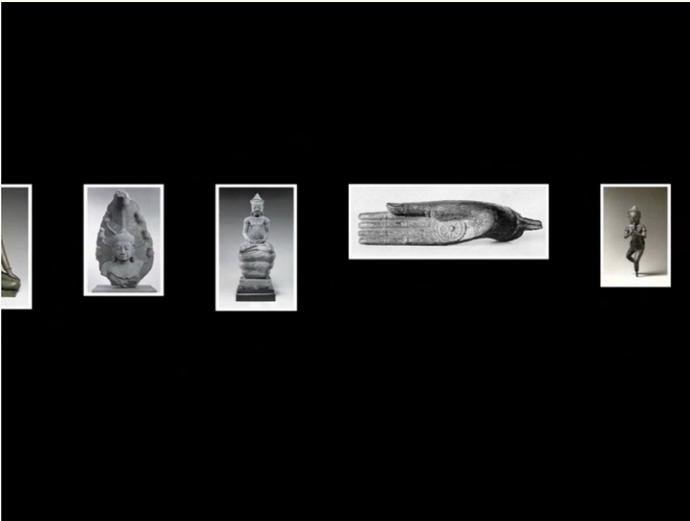
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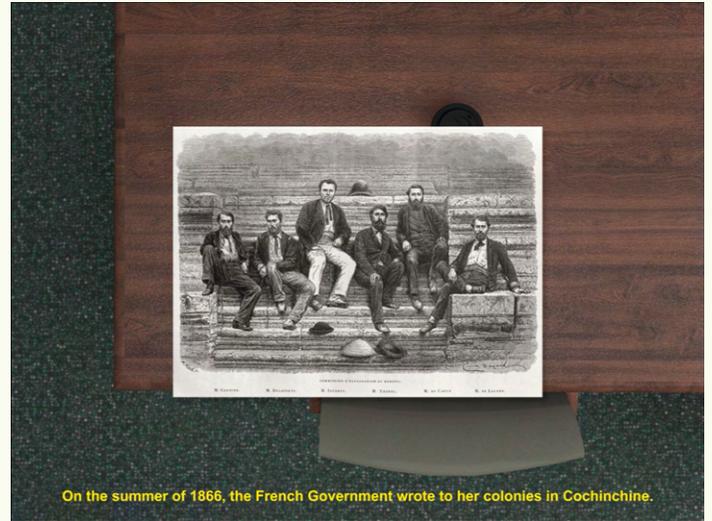
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# Loudreaders:

# Cold to the Touch



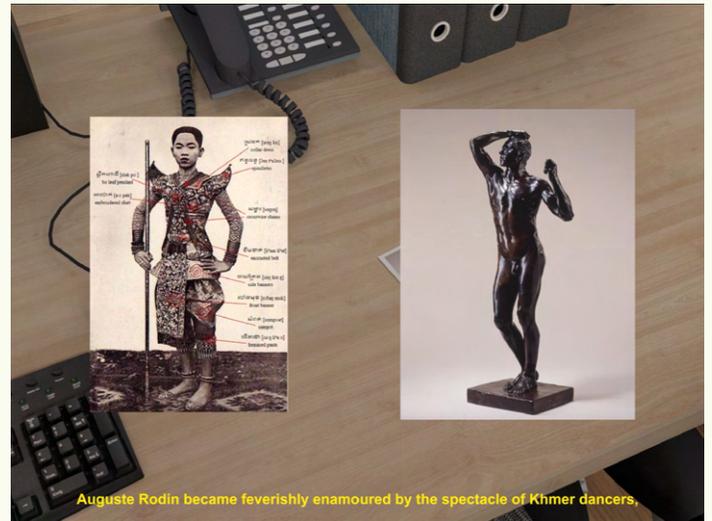
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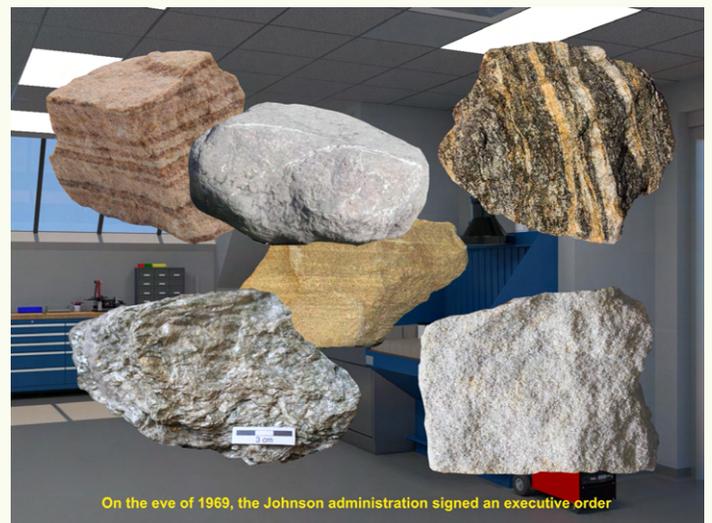
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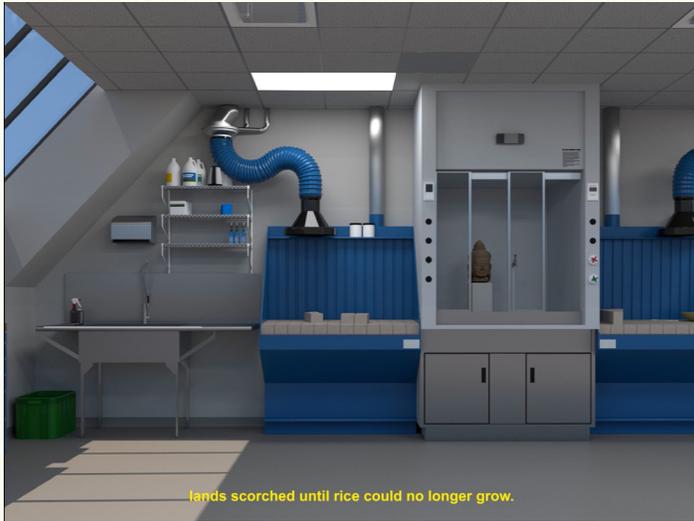
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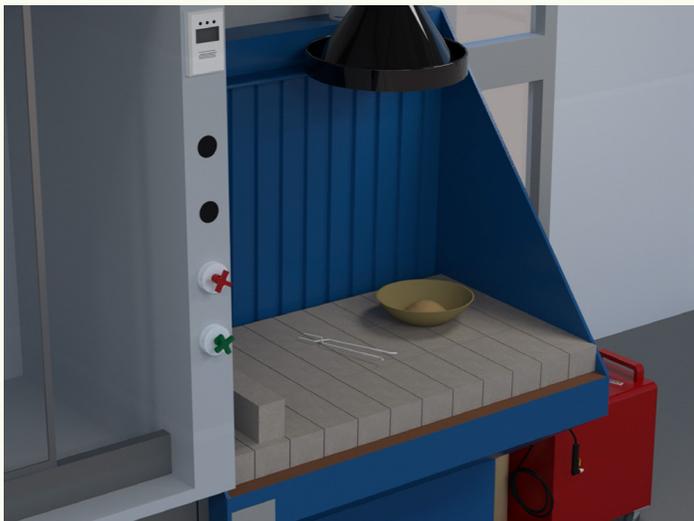
[014]



[015]



[016]



[017]



[018]

# Loudreaders:

# Cold to the Touch



protected by the governments of Cambodia and Thailand.

[019]



lands scorched until rice could no longer grow.

[020]



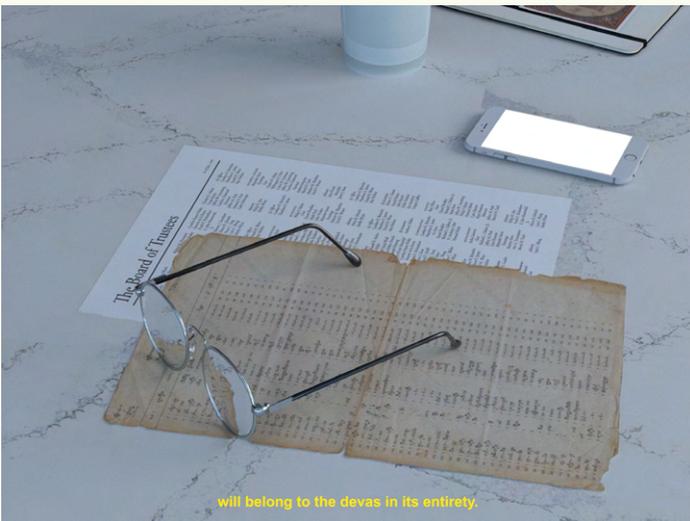
Legend has it that Lord Indra, the King of the gods

[021]



Enraged by the sight, the sage cursed Lord Indra and all the devas

[022]



will belong to the devas in its entirety.

[023]





However, Lord Vishnu vowed to the devas

Case Study:  
*MARS500*

*A cooperative effort between the European Space Agency, Russia and China, the MARS500 mission started in November, 2007, sought to study the effects of long-term human isolation in the confinements of space travel. By testing the six-month limit set by the ISS (International Space Station), the mission examined the physiological and psychological effects, namely the long-term exposure to weightlessness, resource management, and the human capabilities to perform highly technical tasks after 520 days of hermetic isolation [1]. Considering the amount of resources gained to run this experiment, the question then arises on whom does this experiment benefit?*

*On face value, findings from experiments like this do add to the ever growing portfolio of collective human knowledge. However, as with many other space-related missions, participation seems to only comprise of countries from the Global North, consuming resources and manpower that could be diverted to other, more urgent matters concerning humanitarian aid etc, especially in the Global South.[2]*

*The all-male crew, composed of members from economically sound nations specifically, France, Italy, Russia and China were chosen based on their professional skills such as medical diagnostics and mechanical engineering. All members of the crew performed vital tasks and were an integral part of the entire 'organ' comprising the crew themselves and the mock shuttle spacecraft.*

*Set in isolation in the Russian Institute for Biomedical Problems (IBPM) in Moscow. Each unit was designed to mimic real-world technologies that were feasible at the time. In order for the results to be as realistic as possible, there were no room for speculation, as quoted by the engineering team "the aim of the experiment was not to speculate future technologies of space travel, but to study the limitations of the human body under circumstances of today's technologies."*

*The level of accuracy here though, comes into question as many aspects of the experiment could not truly mimic the experiences of space travel. Factors such as climate and the lack of gravity by default, forces the agencies to plan for future experiments as new technologies progress. With this in mind, would the mission today provide the results necessary to further our endeavors in space travel, or would it be more beneficial to reduce time and resources and carry out missions when technologies allow.*

*On the other hand, the findings from this particular experiment can be seen as an important milestone to show how our planet consumes today. Comprising of five chambers for living, medical equipment, laboratory, food storage and a Mars simulation pod, the experiment not only sought to understand the human limitations and resource consumption of space travel, but gave a clear view, a point of reflection for the resources we (the Global North) consume on Earth. Due to the limitations of space travel, the amount of food and supplies aboard the simulator are by default calculated to the minimum amount needed to sustain a crew of six. The extreme contrasts between the amount of food, space and sustenance required by the crew to that of our contemporary day-to-day needs was an unexpected eye-opener, resulted from the 520-day experiment, and one that highlighted our issues concerning overconsumption and exploitation of global resources.*



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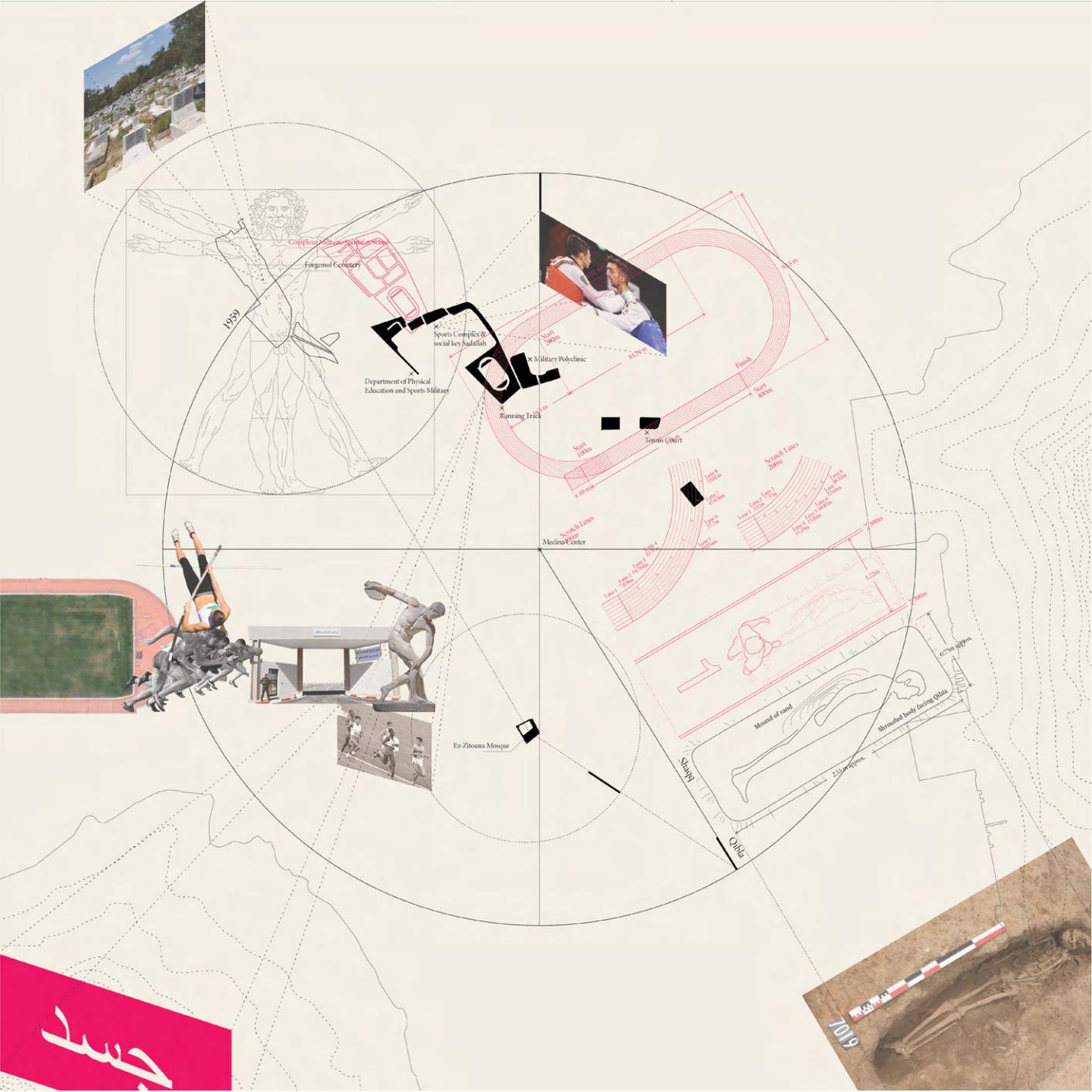
Right to the (Dual) City:  
*Hijrah*

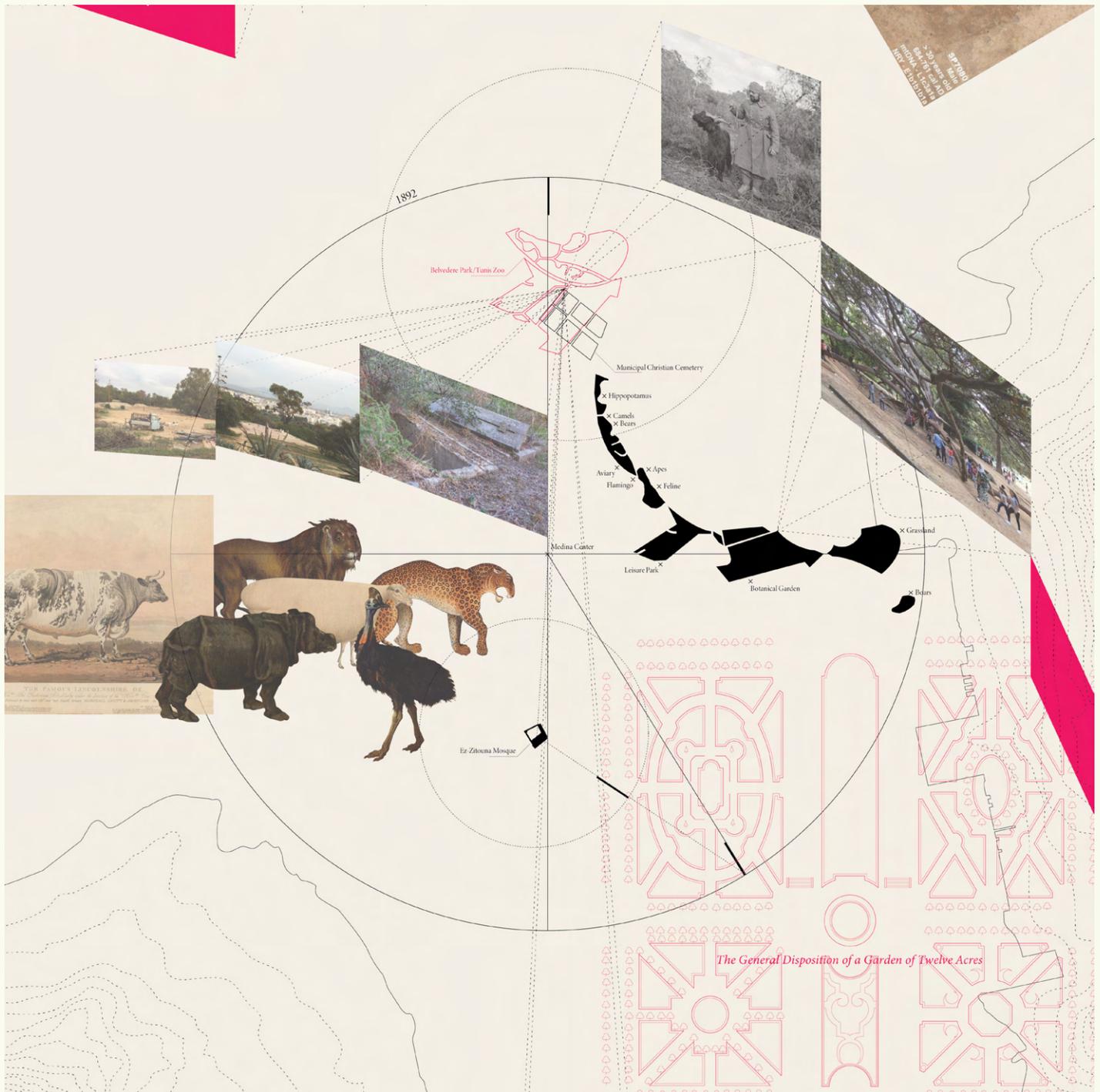


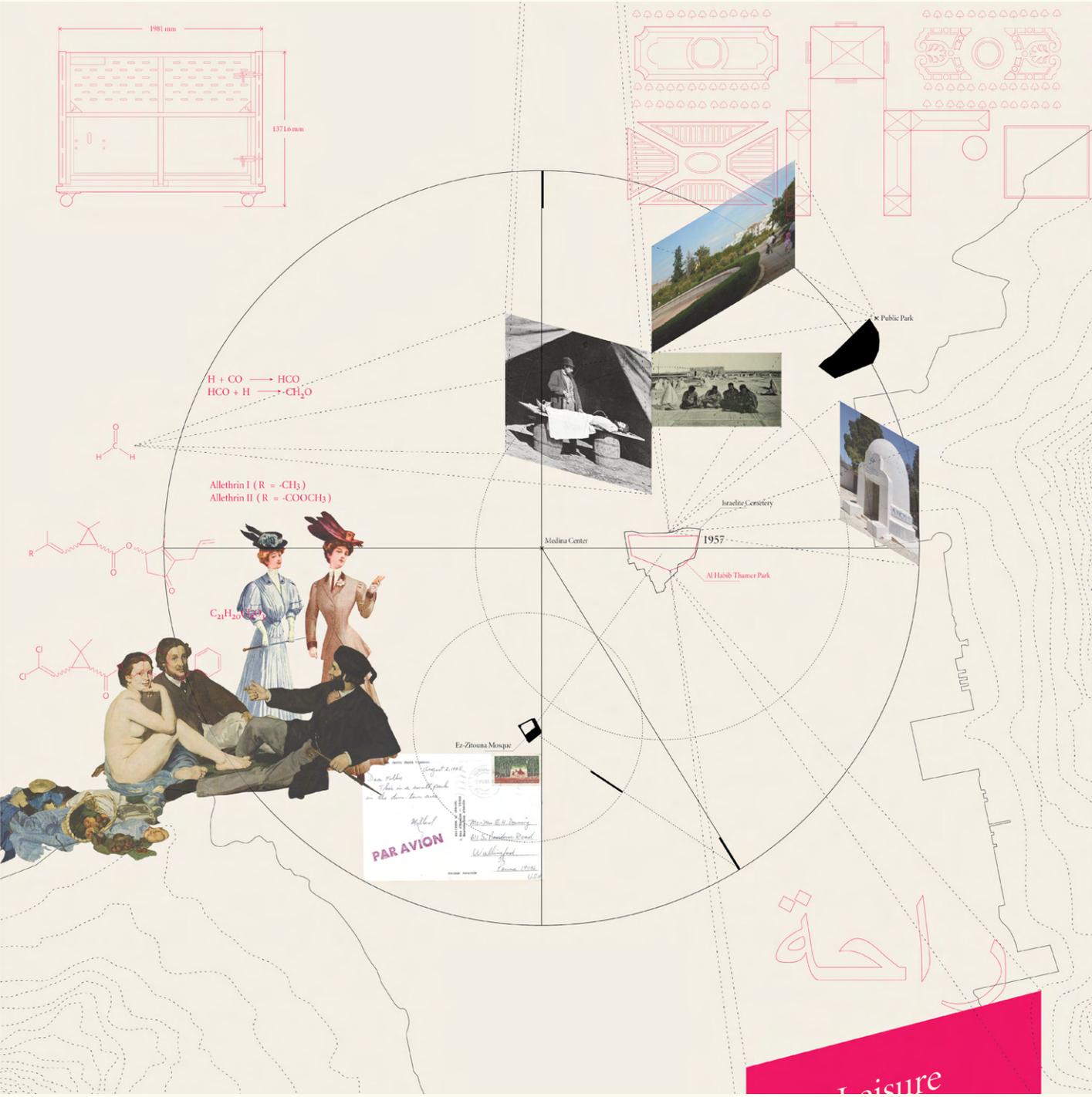
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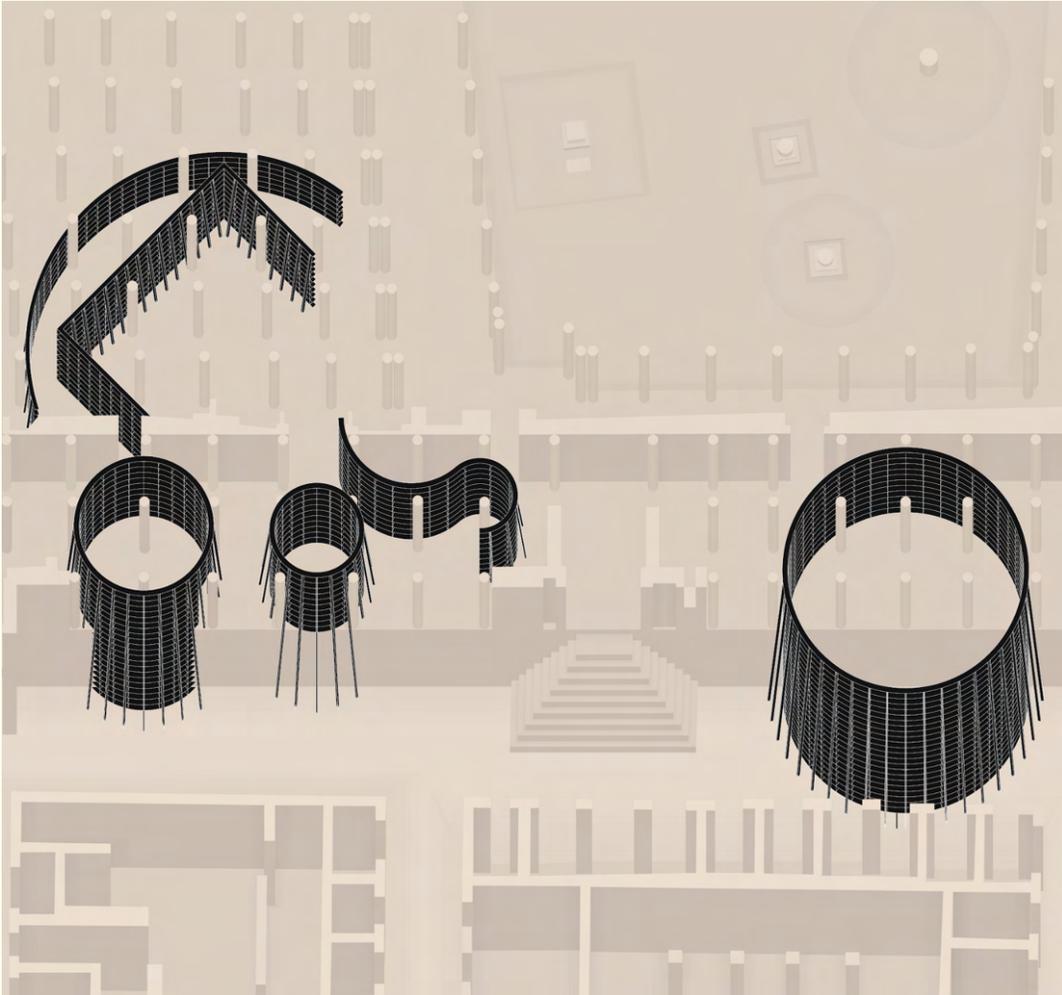
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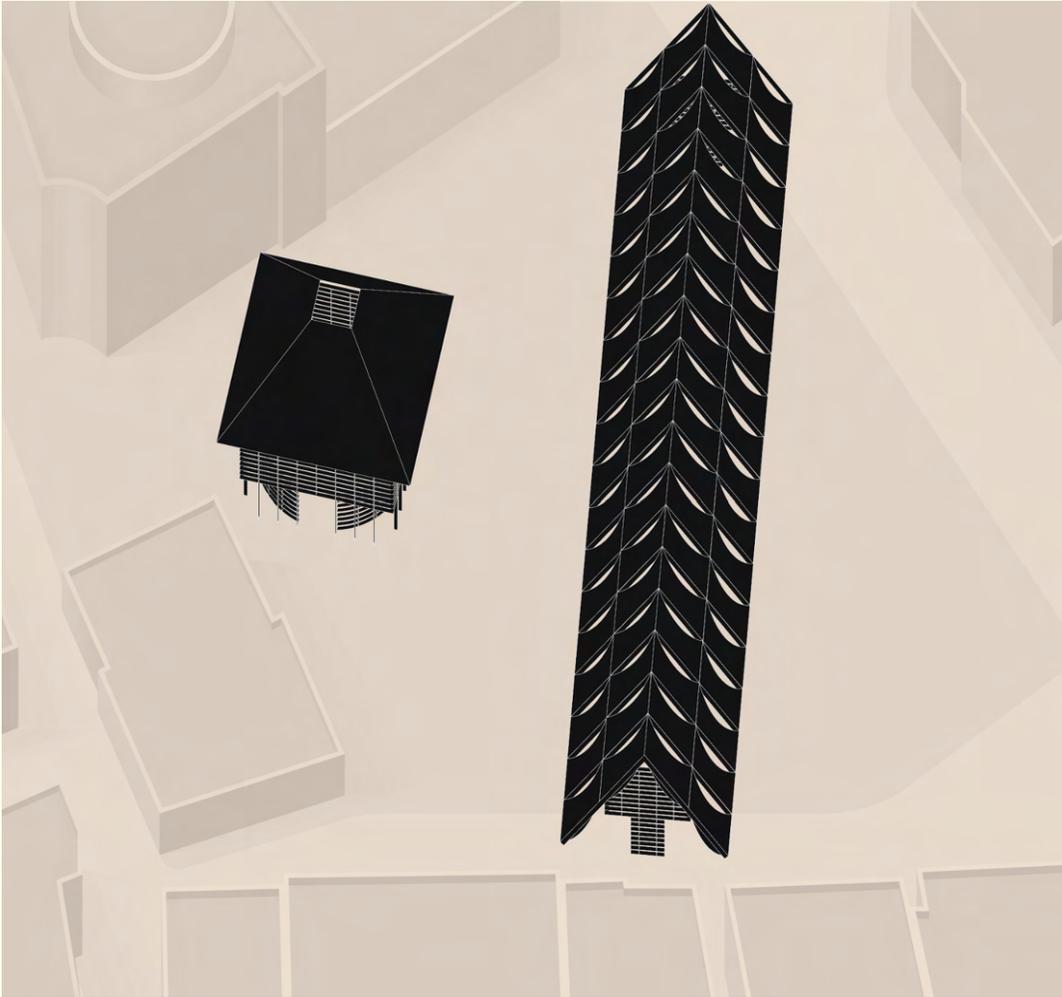


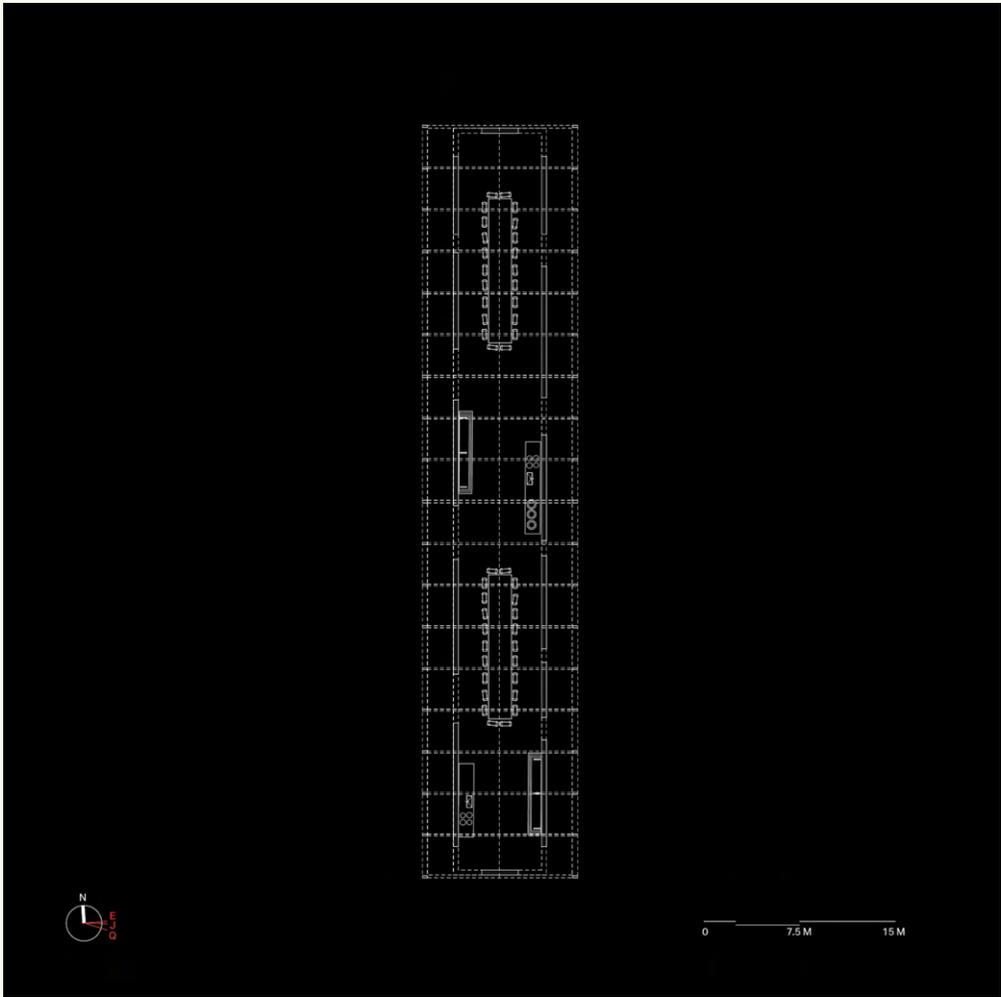


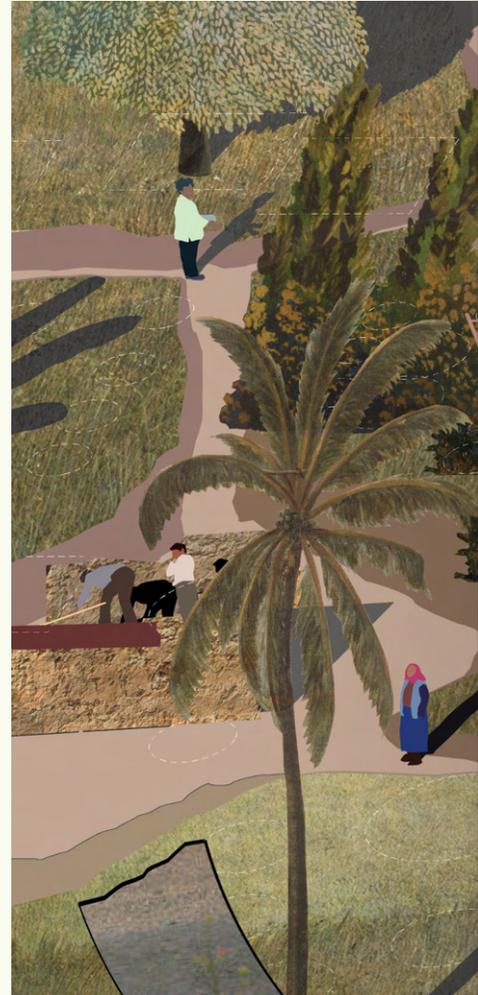
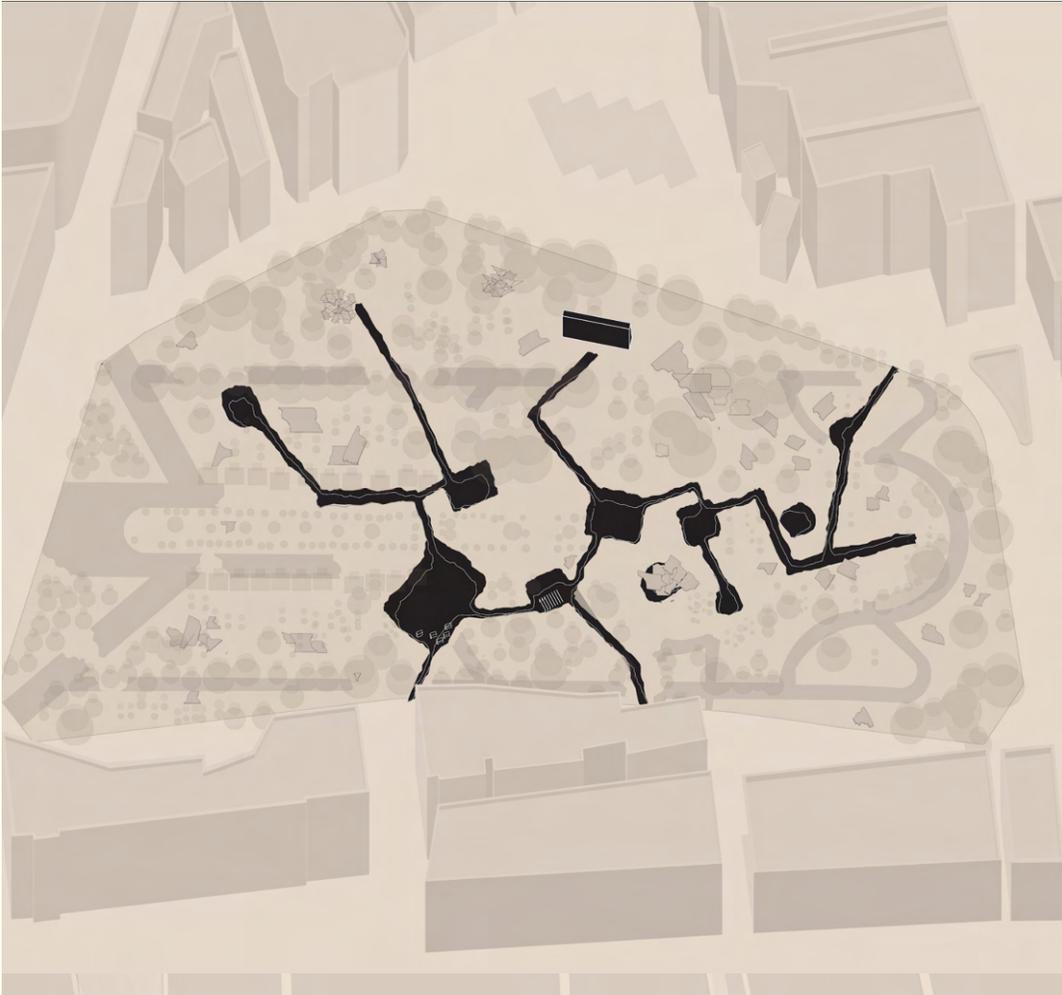














Case Study:  
*Tambacounda Hospital*

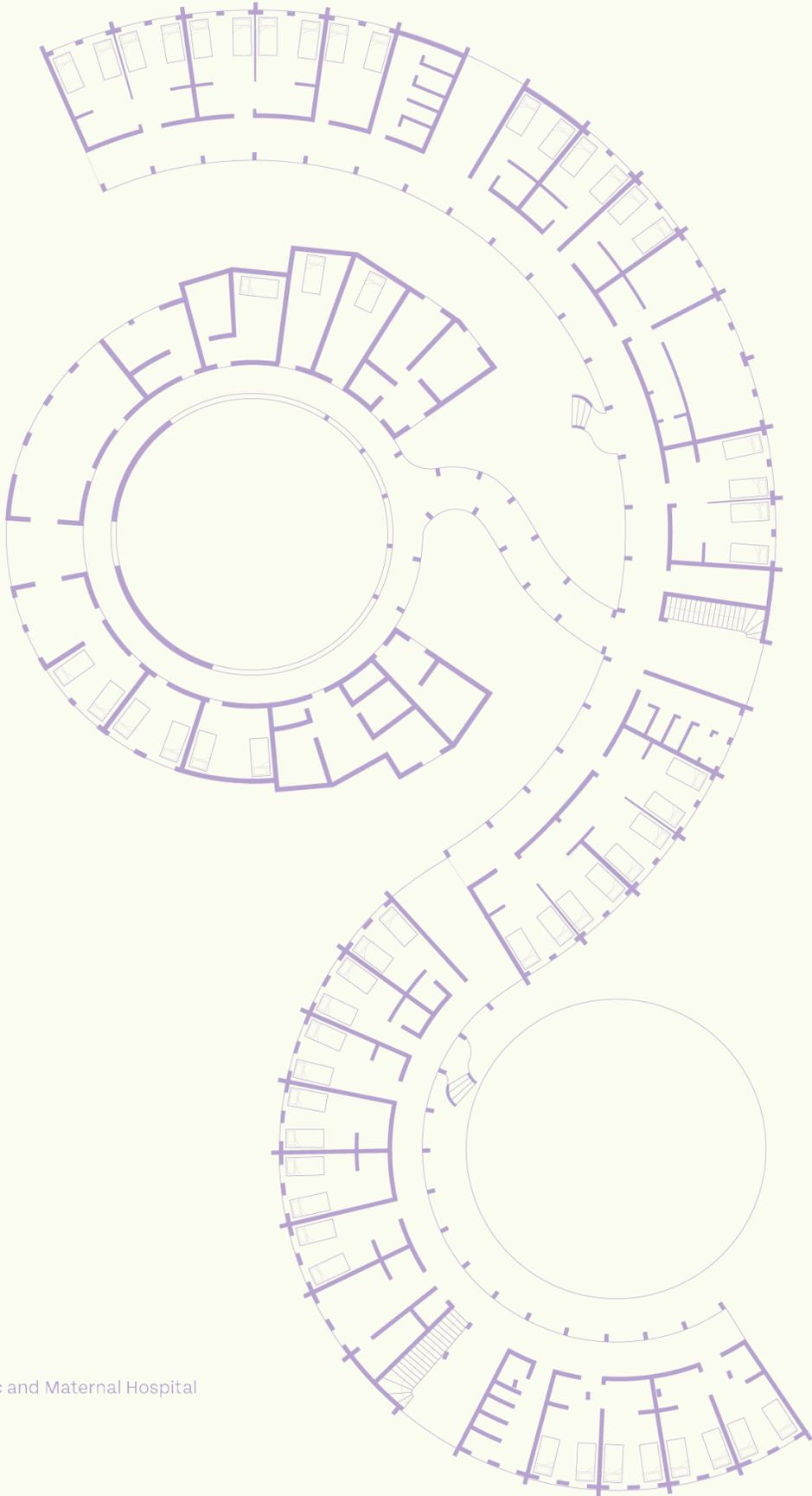
Instructor:  
MOS Architects

Hilary Sample



*The Tambacounda Maternity and Paediatric hospital in Tambacounda, Senegal is the largest and only hospital dedicated to maternal and paediatric care in Tambacounda city, one of the largest and most populated regions of Senegal. Serving over 20,000 patients annually, the hospital serves as an important center for healthcare for the surrounding cities, including those from the neighbouring country Mali. Prior to the establishment of the new hospital, smaller localized clinics were the backbone for the healthcare of the nearby communities, however at a much lower capacity and efficacy as compared to the modern 150-bed hospital.*

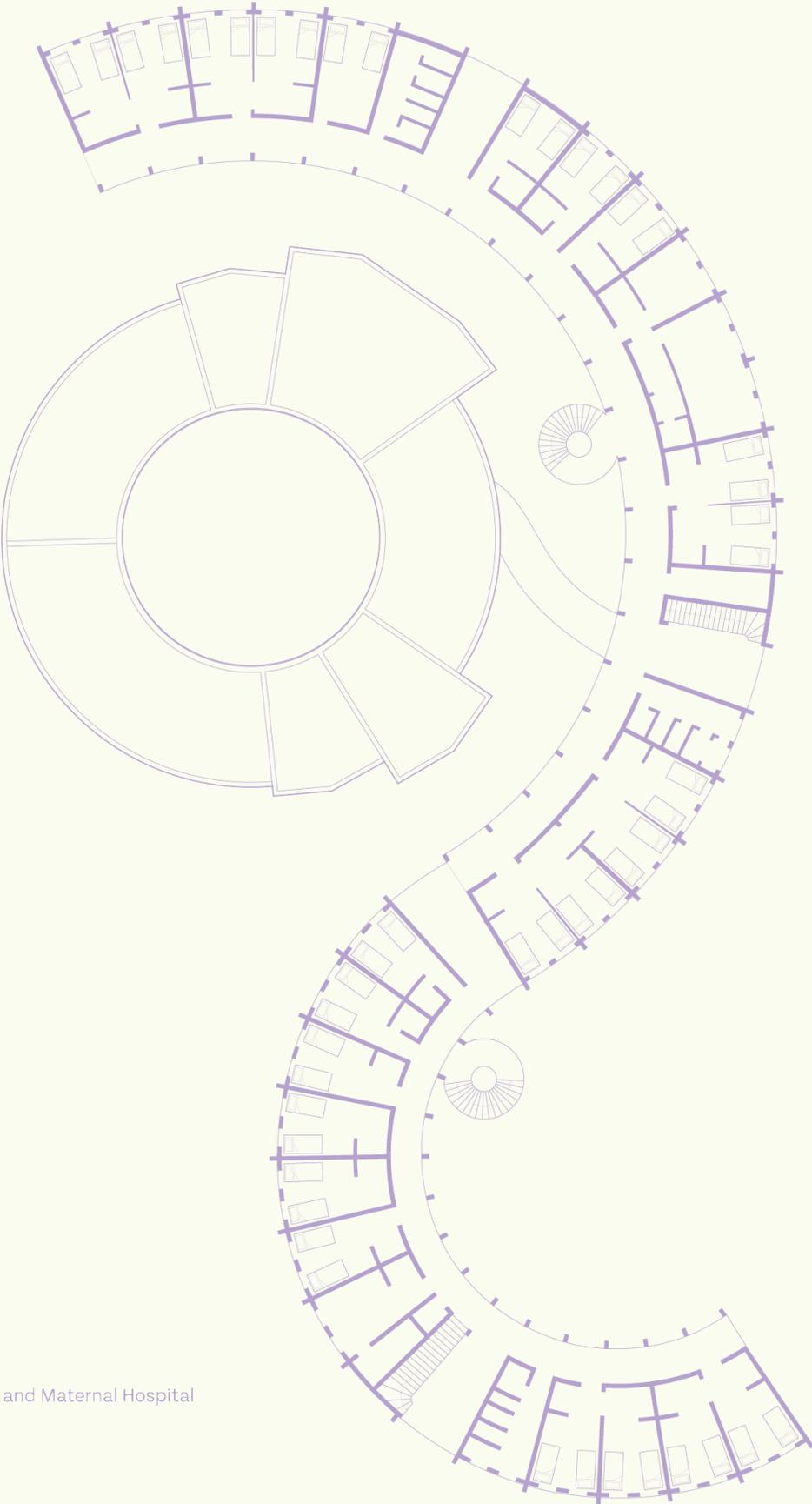
*The two main factors driving the design of the hospital are the integration of healthcare with the community and the extreme heat. Firstly, in order to break the barrier between the people and the forbidding nature of hospital architecture, Manuel Herz proposes an ‘S-shaped’ structure creating two distinct and enclosed courtyards that allow for the intermingling of patients, visitors and healthcare providers alike, creating a welcoming experience and thus removing the need for a lobby/entrance hall program, typical of many standard hospital designs. Many of the local villagers tend to steer from clinics and hospitals due to their cold and uninviting nature. To combat this, the curvilinear form characteristic of Herz’s design with the corridor and patient rooms facing towards the courtyard, the ‘social spine’ that is created from this relationship of public programs becomes a safe and welcoming space dedicated to mothers and children in need of care.*



Floor 1  
Tambacounda Pediatric and Maternal Hospital  
Tambacounda, Senegal  
Manuel Herz, 2021  
1:16

*Secondly, Tambacounda being one of the hottest cities in Western Africa, Herz utilizes passive climate design to create a comfortable environment for both the patients and healthcare workers without need for air conditioning or mechanical ventilation. The perforated mud-brick facade inspired by Senegalese vernacular architecture along with the narrow form of the building allows for cool air to cross-ventilate throughout the structure, whilst giving ample shade to the corridors that line along the building. The vaulted ceilings of the building and the arch-like opening where the roofline meets the facade draws heat upwards and outwards through the ‘chimney effect’ cooling the patient rooms to a comfortable temperature.*

*Herz along with the community leader gathered the expertise of local craftspeople as a joint effort to build the hospital. This incorporation of people in and around the city provided them not only with a new healthcare infrastructure but also opportunities of employment that provided support for the local economy. The respect towards the existing conditions of the site including the use of local materials and the S-shape form of the building avoiding any local trees highlight the importance of hospital infrastructure not only as a place of healing and care but also serving the community as a place of gathering, reconciliation, respite and reprise.*



Floor 2  
Tambacounda Pediatric and Maternal Hospital  
Tambacounda, Senegal  
Manuel Herz, 2021  
1:16

Rethinking Lina Bo:  
*Towards a Transpecies  
Architecture*

**1. Plants before architecture** - To design like Lina Bo is to inhabit the mind of Lina Bo. Her sensibilities dictate that one should put forward and emphasize plants before any man made intervention would be put in place. Have plants take the front seat, have them dictate programs, circulation, boundaries. Have them be the focus of all things architecture - an element of the sublime.

In the case of the Itamambuca complex 1965, her initial sketches reinserted the importance of nature through the emphasis of plants. The dominance of plants within the field of view, pathways that are shaped by the shrubs and foliage fusing into the built environment as if her interventions are the appendages of the trees themselves are all but evidence that architecture in the eyes of Lina Bo was never meant to be the star of the show. As with her 1957 Cirell House, the architecture is a mere backdrop for the display of plants that dominate the entirety of its facade.

**2. Be gentle always, but be monolithic when necessary.** - Architecture should touch as lightly as possible, and have as little of an impact to its surroundings. Her 1950 Casa de Vidro demonstrated this point with the use of Corbusier-esque columns elevating the glass mass off the ground. The vantage point from the approach shrouds the house with thick, albeit man-made foliage, as if the house was always an inseparable part of its environment. By that token, we could conclude that Lina Bo's delicate gestures prioritizes not the architecture, but everything else surrounding it.

However, when necessary, Lina Bo's architecture commands presence. As for the 1977 Sesc Pompéia, in order to preserve the integrity of the former industrial complex, the concrete towers were built as a way to visually complete and complement the existing brick warehouses without any demolition or alteration. Lina Bo's monolithic intervention then becomes a necessity in this case, and an outlier to the refinement that marks Lina Bo's works.

**3. The back is as important as the front.** - Both sides tell a story. To Lina Bo, paintings are not mere 2D objects but 3D sculptures where frames, wooden struts, labels and markings tell an equally important story to the paintings themselves. She strongly believes that antiquity should be free and active as opposed to the traditional means of representation - hung on a static museum wall. - 'To violate an era by embalming it in plaster means ignoring the fatigued and painful process of humanity.'

**4. Restore before replacing.** - Outright replacing any piece of architecture should be the last resort. To Lina Bo, preserving is part of her DNA and an integral part of her architectural practice. Prior to her career as an architect, Lina Bo studied rehabilitation and conservation, both of which played an important role in her successive projects, one most notably being the 187 Casa do Benin. Devastated by fire, the main building of the Benin House had undergone refurbishment efforts that would otherwise be demolished. The facade, an important element to the integrity of the surrounding urban fabric was kept, with any interior additions being prefabricated and as lightweight as possible.

**5. Be mindful of the details, even when no one is looking.** - Small gestures are as important as large, expressive ones. But the details are where it counts. Lina Bo's portfolio of works can easily fit into the term gesamtkunstwerk, where all of the elements comprising a complete work of architecture are all put into her consideration. Her design intentions can be seen from the large suburban scale (Casas economicas, 1951) to small scale (Window blind designs of Sesc Pompeia, lighting design, furniture design etc). Her staircases from the lightweight underspanned suspension design in Casa do Benin to the wooden pegs used to secure the spiral staircase in 1959 Solar Unhao both provide clear evidence of careful thought and consideration that goes far beyond aesthetics and user experience.



**6. Be invisible, but seen.** - Plants and nature are important to Lina Bo's pedagogy, and thus it is imperative for architecture to serve as its backdrop. The 1962 Biblioteca na encosta and the 1977 Fábrica de Perfumes Rastro serve as an example of Lina Bo hiding architecture within the untamed natural landscape. Architecture here should not be obvious, nor should it be an intrusion to the landscape in which it is planted. Her sketches of both of these projects shroud the architecture themselves behind a green blanket, only to be hinted at by the sparsely populated architectural elements that indicate its existence.

**7. Leave the plan free, but populate in its entirety.** - Lina Bo's works fit neatly into the ethos of Corbusier's free and open plan. Her sketches of spaces acquire the frugal use of lines as hints of architecture and the perimeter in which it creates. Within this free and open space, Lina Bo populates them with floating furniture, objects, plants, people and sometimes indistinguishable forms that inform us of the programs in which they serve and the feeling that each space expresses.

**8. Invent a new language when the old does not suffice** - When opportunity arises, do not simply solve the problem at hand, invent a new language entirely. With a narrow strip of space, Lina Bo's 1984 Teatro Oficina provided her with a narrow site in which performers and audiences must be housed. In order to solve this problem, Lina Bo created a three-storey scaffolding structure to the north facing wall, looking down onto the stage (land-strip), extending the entire length of the site. The narrow design forces both the audience and the performers to maneuver up and down the length of the theater, creating a new dynamic and interaction between both parties. This design completely shatters the separation of performer and audience as would be the case with the traditional theater archetype.

**9. Authenticity of the material is key.** - Be mindful of the materials used, and be truthful to them wherever possible. In the case for most, if not all of Lina Bo's works, her choices of materials are reflected truthfully and honestly throughout her designs. The projects Restaurante Coati and the Santa Maria dos Anjos Church both are prime examples of materials used being left as they were in its true form, no alteration, no decoration, no embellishment.

**10. Ask not whether architecture would last eternally, but what would it become after its demise.** - Given the combination of Lina Bo's philosophy of restoration and preservation and her ethos regarding nature, one could speculate that her attitude towards architecture would be less about creating something that would last forever and more towards the idea of how architecture would adapt and transform after the end of its lifespan. Many of Lina Bo's sketches illustrate an overgrown environment where vegetation has overtaken architecture in its entirety. Her architecture allows for plants to take over, to become the main occupant and create this new post-human domain, changing the transpecies relationship and hierarchy between humans and plants. The Coati restaurant is the living embodiment of this very phenomena, a post-human world in which humans are no longer in charge.

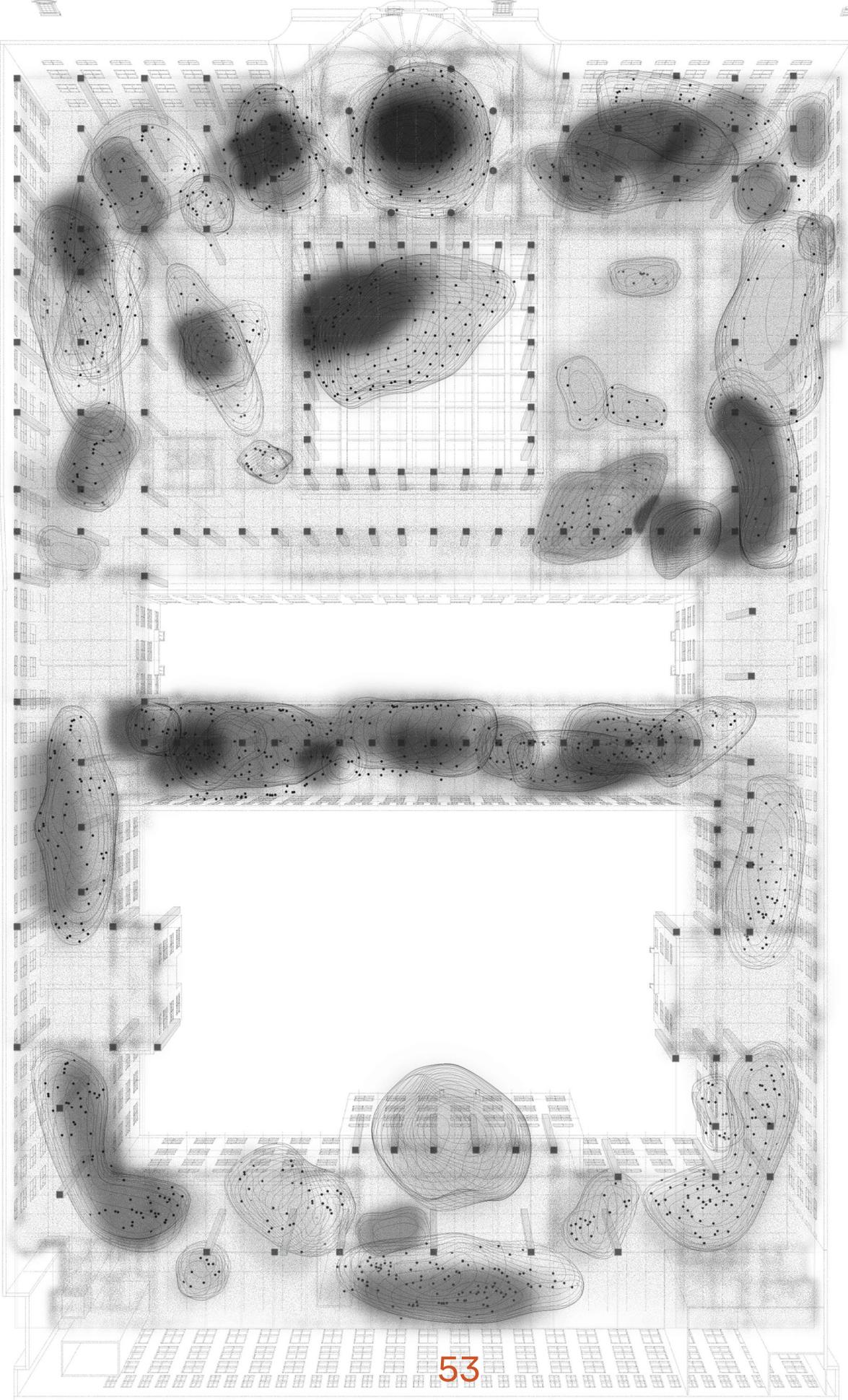
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*Seeing, Not Seen*

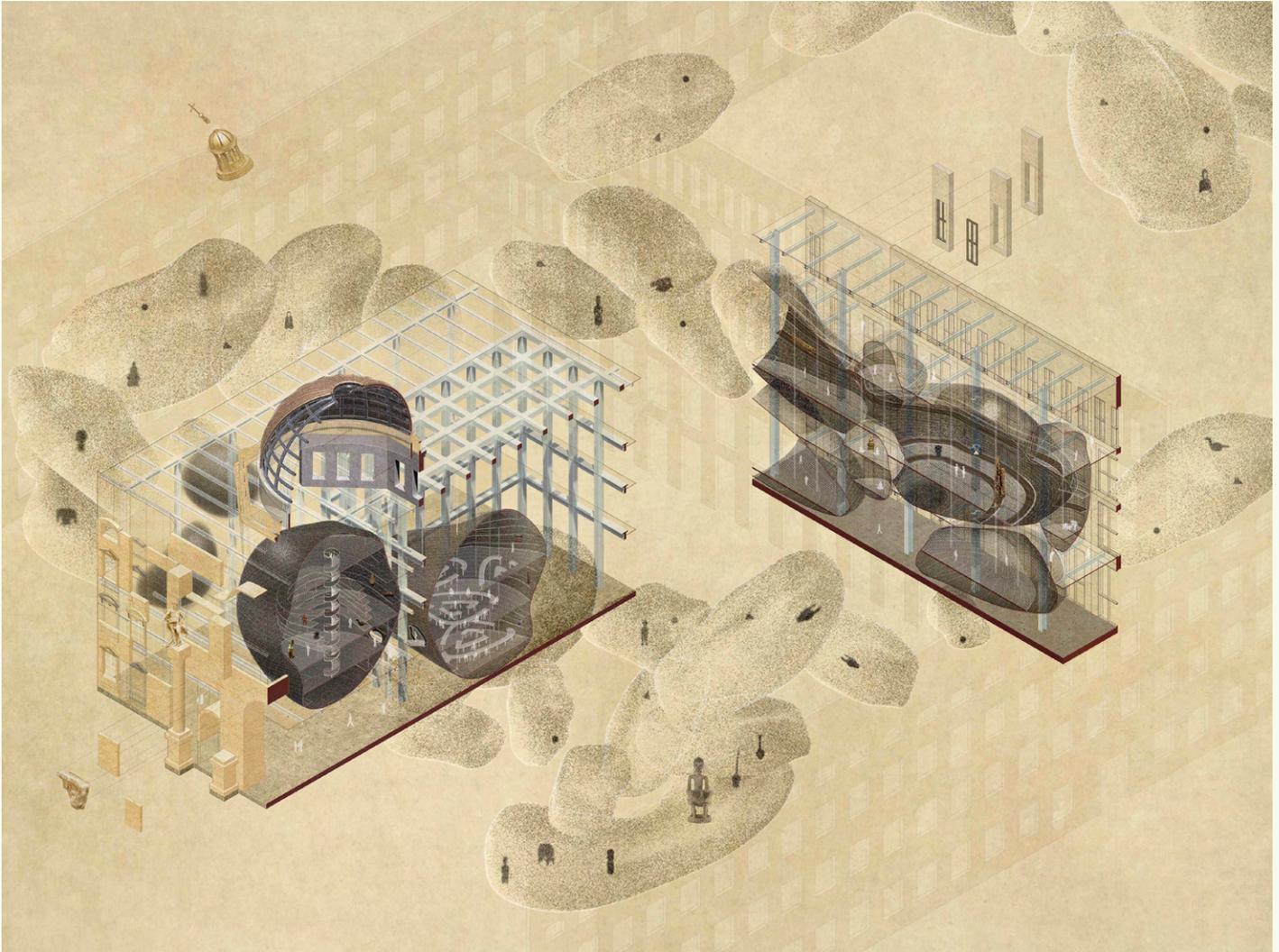


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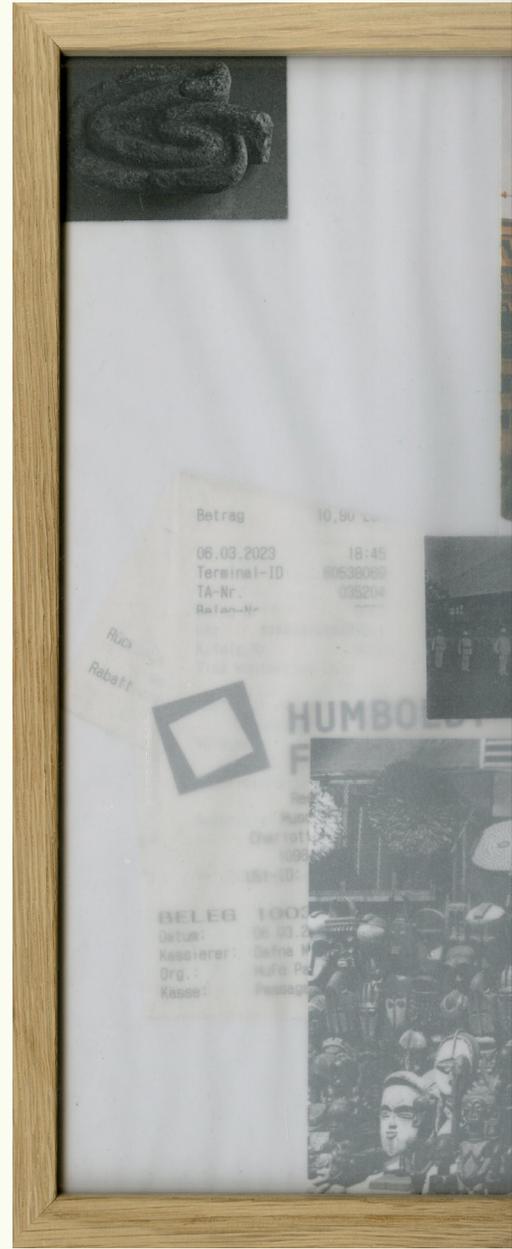




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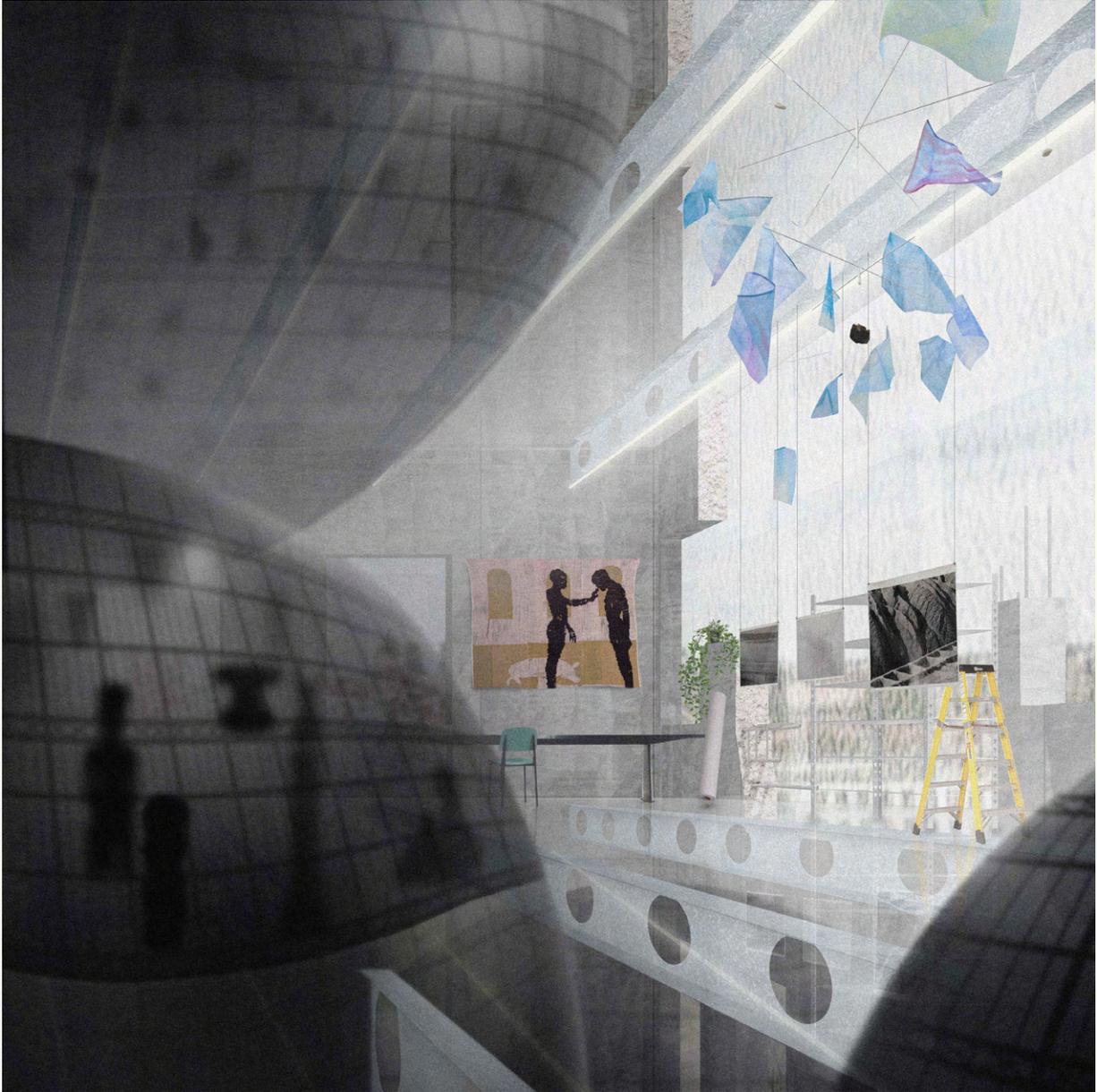
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THE VOICE OF MY  
ANCESTORS  
IS TRAPPED INSIDE  
THIS BUILDING!





Isamu Noguchi:  
*Presence/Absence*



Isamu Noguchi's later works took a deep dive into the themes surrounding duality and existentialism. Much of this can be attributed to his dual background as a half Japanese and half Irish artist practicing and traveling back and forth between Japan and the United States. Right after the shift from portraiture and realism, informed by his apprenticeship under Constantin Brancusi to his post 1960 contemporary sculptures, he brought forth his Japanese sensibilities and attitudes towards the concept of dualism as his major drive in his practice. In Zen, the concept of a dualistic world view posits that all things co-exist with it's counterparts as a matter of fact of nature. Whether it be rough v smooth, heavy v light, light v shadow, form v formlessness or presence v absence, opposites form a bedrock for balance and harmony which forms the very essence of Noguchi's practice. In his visit to the Yosemite National Park as a homage to his father's time as a poet there, he connected this dualistic world view to the grander scheme of nature, our own perception of scale and the cosmic powers at play. In what he describes as geological time or cosmic time Noguchi posits that mountains and valleys form, as much as countless other dualities, through a force that is grander than what we can possibly perceive. The other major pivoting moment in his career was his visit to Hiroshima right after WWII as part of his commission for the Memorial to the Atomic Dead. Citing the horrors humanity inflicted upon ourselves Noguchi designed a somber mausoleum based on primitive tombs of Neolithic Japan and his previous speculative work 'a Monument to be Seen From Mars'. At a scale and time beyond our own capabilities of imagination, he yearned for a design that would last beyond generations, beyond humanity and have us ponder the existence beyond our own.

