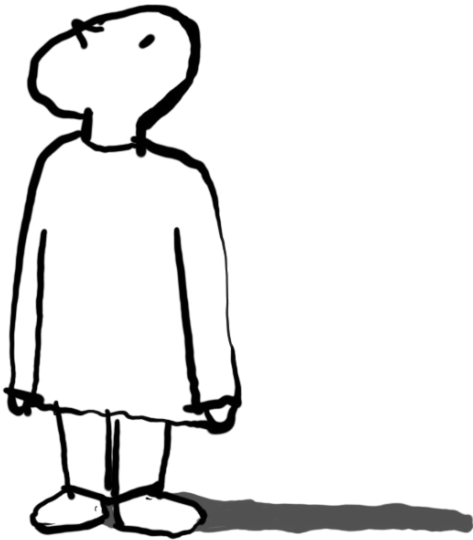




Content

03	Island of Stone
11	Festival of Returning Hands: Balancing Yogyakarta's old political scars and modern change
29	Small Footprint Studio: The Quiet Practice





ISLAND of STONE

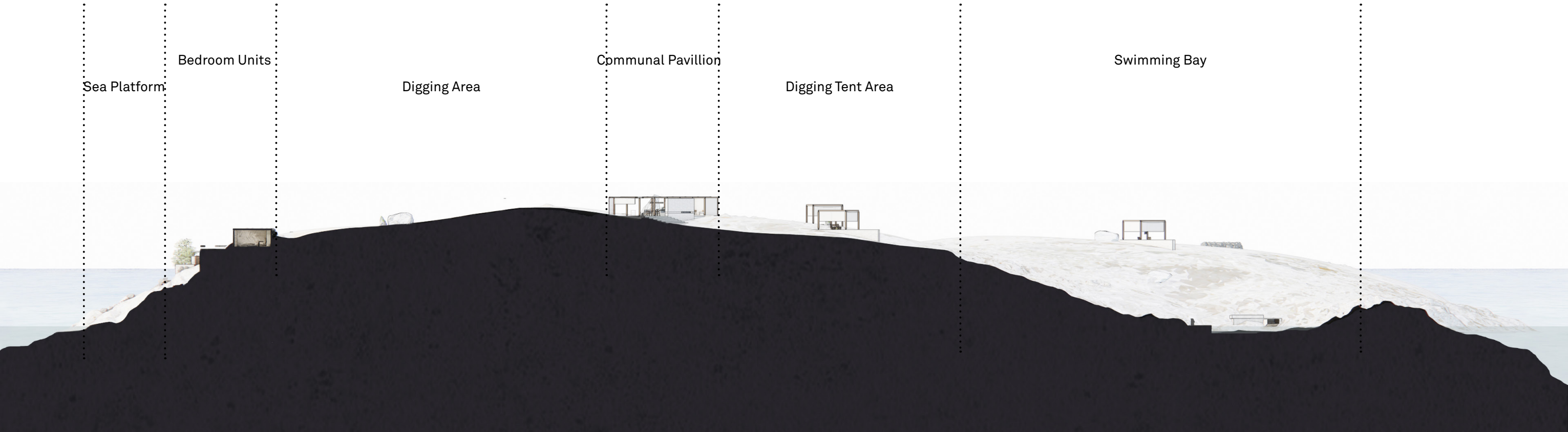
year	location	program	team	instructor
Summer 2025	Kivotos Island, Greece	Stone Masonry Learning Island	Dhanistha Martifauzi	Aristide Antonas (Advanced Summer Studio)

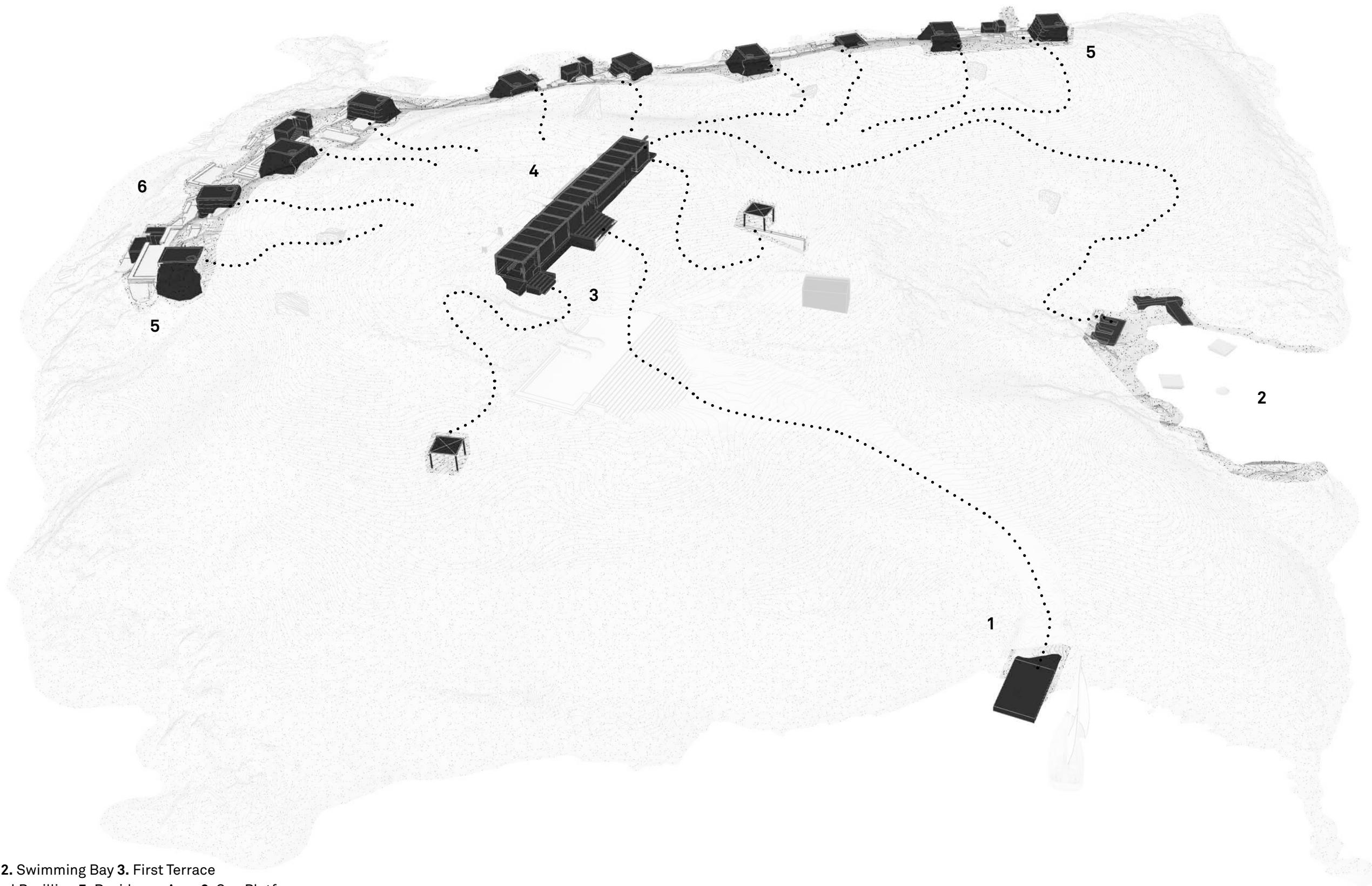


A donkey pick a spot--as it is a highly spatial and cautious animal. People would follow their guts, instinctively like or as an artist.

This project combines **masons, sculptors, and architects** in a shared learning process by doing. At its center is a unique figure: each participant is a builder, a sculptor, and an architect. However, the architect who initiates the project plays the most crucial role. This person sets the framework and draws up a flexible, evolving plan. Through this plan, they organize a school of volunteers who want to learn by working with stone.

Here, the architect is not a distant designer. Instead, they act as facilitators, someone who helps shape the collective effort. Their job is to give form to the energy and skills of others, guiding the creation of a stone landscape. The aim is not just to teach stone techniques that participants will use elsewhere. The goal is to shape the land through learning, making a stone landscape that grows from education.





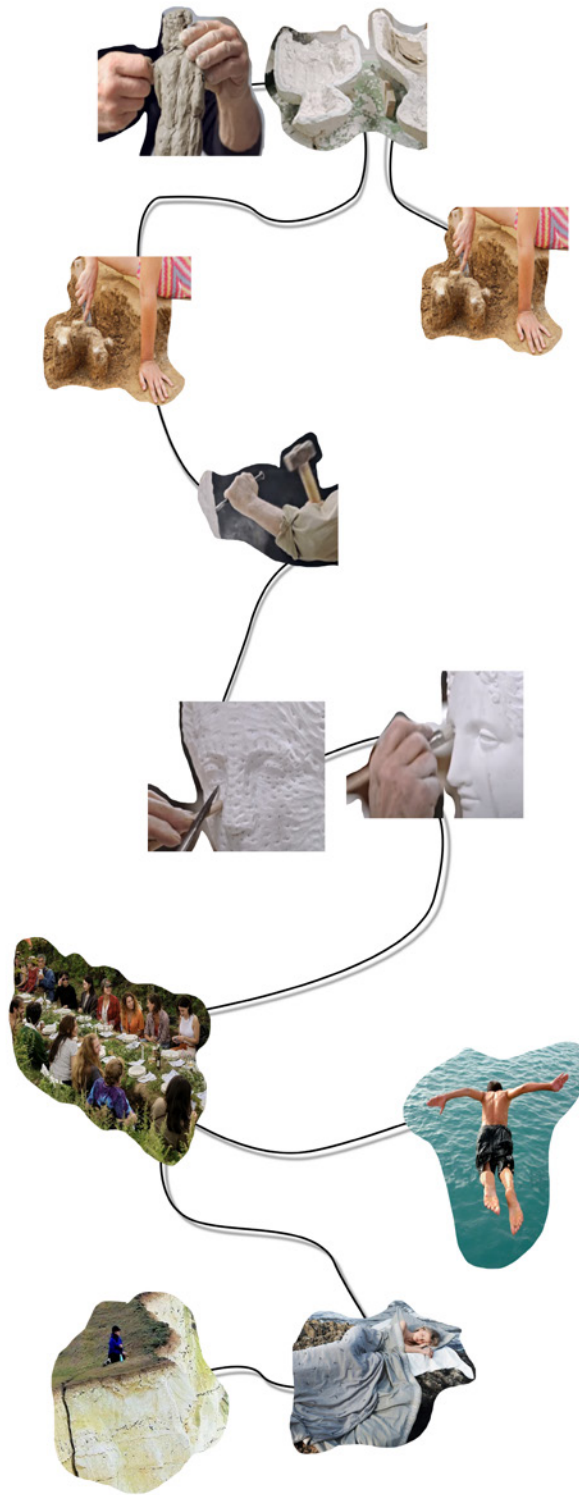
1. Bay Port 2. Swimming Bay 3. First Terrace
4. Communal Pavillion 5. Residence Area 6. Sea Platforms



Variations of Stair Scenarios

Everyone who joins adds something personal. No two staircases will look the same, but they are all part of the same school, a school of stone that values diversity, imperfection, and real engagement with materials.

The masterplan is not static. It evolves gradually, based on two factors: the physical conditions of the landscape, its hardness, shape, and potential to become stairs, walls, and platforms, and the changing needs of the people who participate. Architects, sculptors, and builders work together, shaping the project step by step.



This landscape will not follow any fixed design. It cannot be thoroughly planned in advance. It will emerge through hands-on work, slowly shaped by choices, changes, and imperfections. Dust, decay, and unfinished parts are not mistakes but part of the vision. The whole project remains a non-finito: an open, unfinished space where people can keep building, living, and learning over time.



The project is open to all. The Municipality, together with the Athens School of Fine Arts, the National Technical University of Athens, and other international schools, offers a simple invitation: anyone who wants to learn how to build with stone can participate. The work will unfold in phases: first, the Laboratory of Stone will be built. Then, staircases, platforms, and simple living spaces will follow.



This idea connects with inspiring examples from the past: Hassan Fathi's Gourni Project, the Taliesin School of Frank Lloyd Wright, and the hands-on architecture programs of the Pontificia Universidad Católica de Chile. But this island creates its own version, based on slowness, community work, and the unpredictability of building directly with stone





Festival of Returning Hands:
Balancing Yogyakarta's old political scars and modern change

year
Fall 2026

location
Yogyakarta, Indonesia

program
Royal Palace

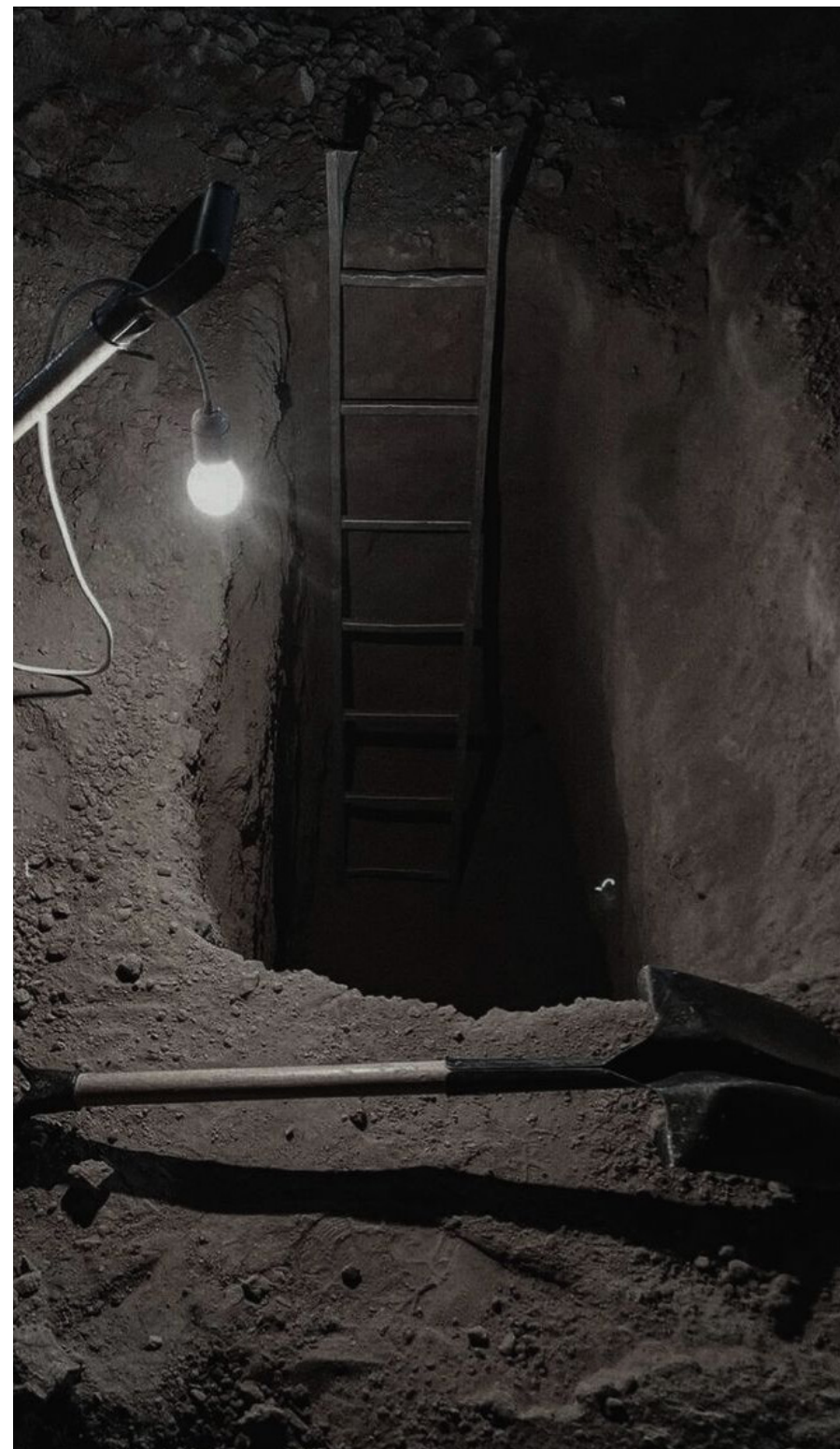
team
Dhanistha Martifauzi

instructor
Sumayya Vally (Advanced Studio V)

1. Phantasm

This project explores the idea of the “ghost” as something that remains after a ritual, event, or action has passed. The word itself originates from the Greek *phantasma*, something made visible yet existing between presence and absence. In this context, a ghost is understood not as a literal apparition, but as a trace, memory, residue, or emotional imprint left behind by human activity. It occupies an uncertain condition: immaterial, fragmented, and suspended between worlds.

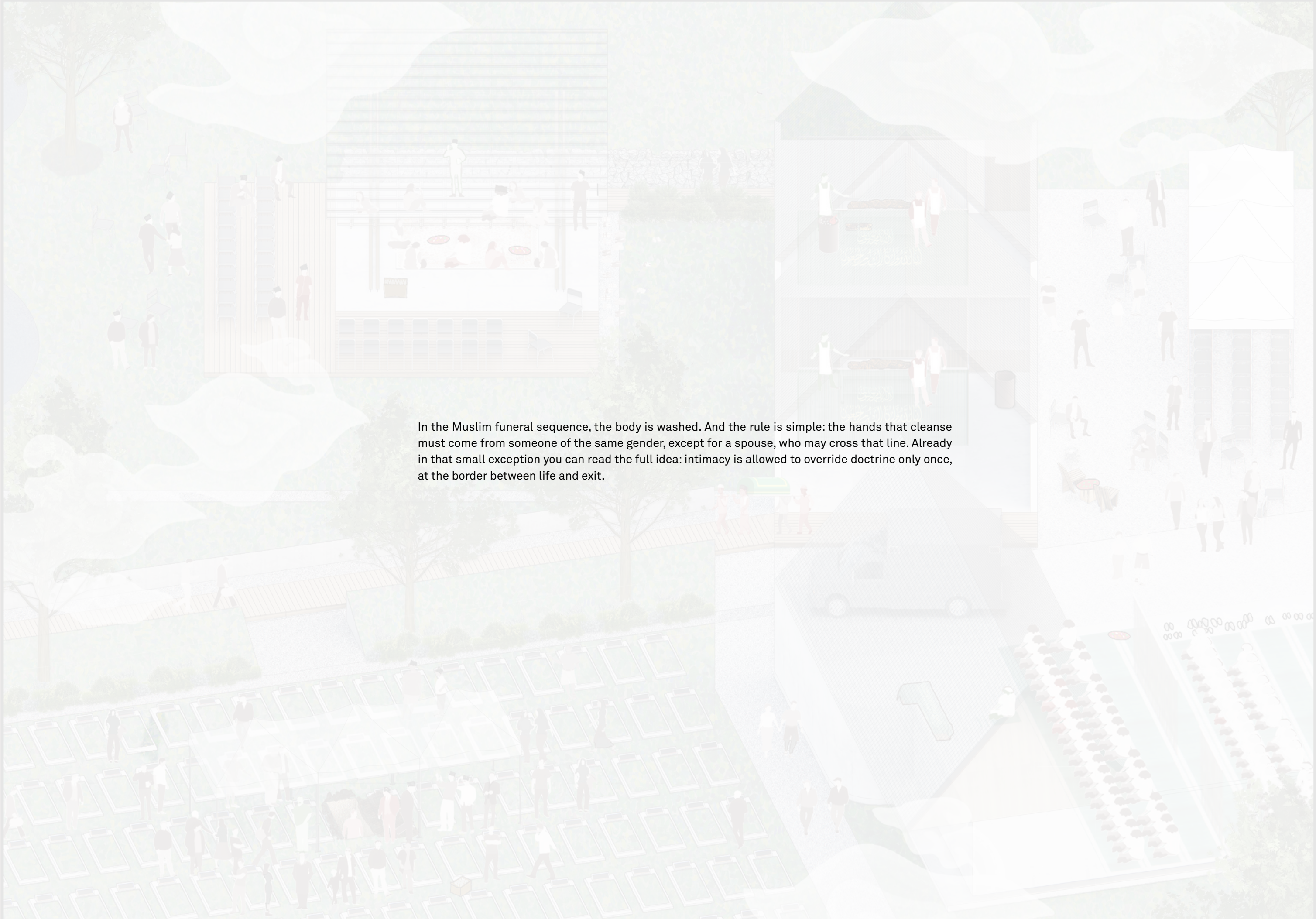
The work begins by observing rituals that exist within everyday life. These rituals may be personal, urban, cultural, or environmental. They can emerge from ordinary actions such as preparing food, commuting through traffic, listening to music, gathering with others, or participating in ceremonies and public events. While rituals are often understood through their visible actions, this project is more interested in what lingers afterward, the atmosphere, memory, rhythm, sound, spatial condition, or emotional residue that continues to exist beyond the event itself.



I did not begin this work with theory. I began with a question that appeared only after watching how people move around a body that is no longer alive. There is a discipline there, not written on paper, but written on hands, on proximity, on who is allowed to act and who must step back.



When someone dies, the world does not collapse. Instead, people begin to arrange themselves. Not by debate, not by vote, but by an inherited choreography that everyone already knows. That is the first thing that interested me: that death instantly produces order.



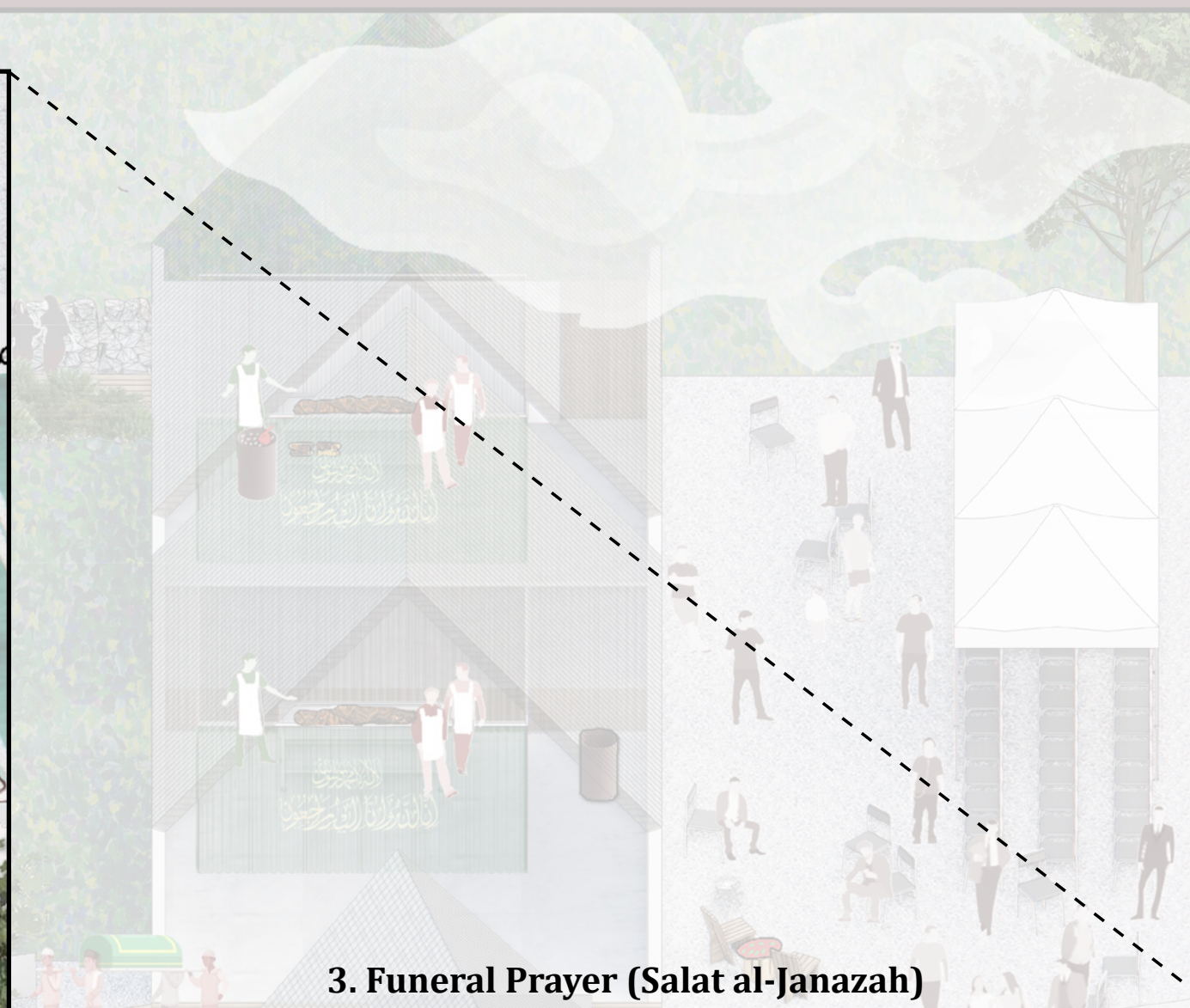
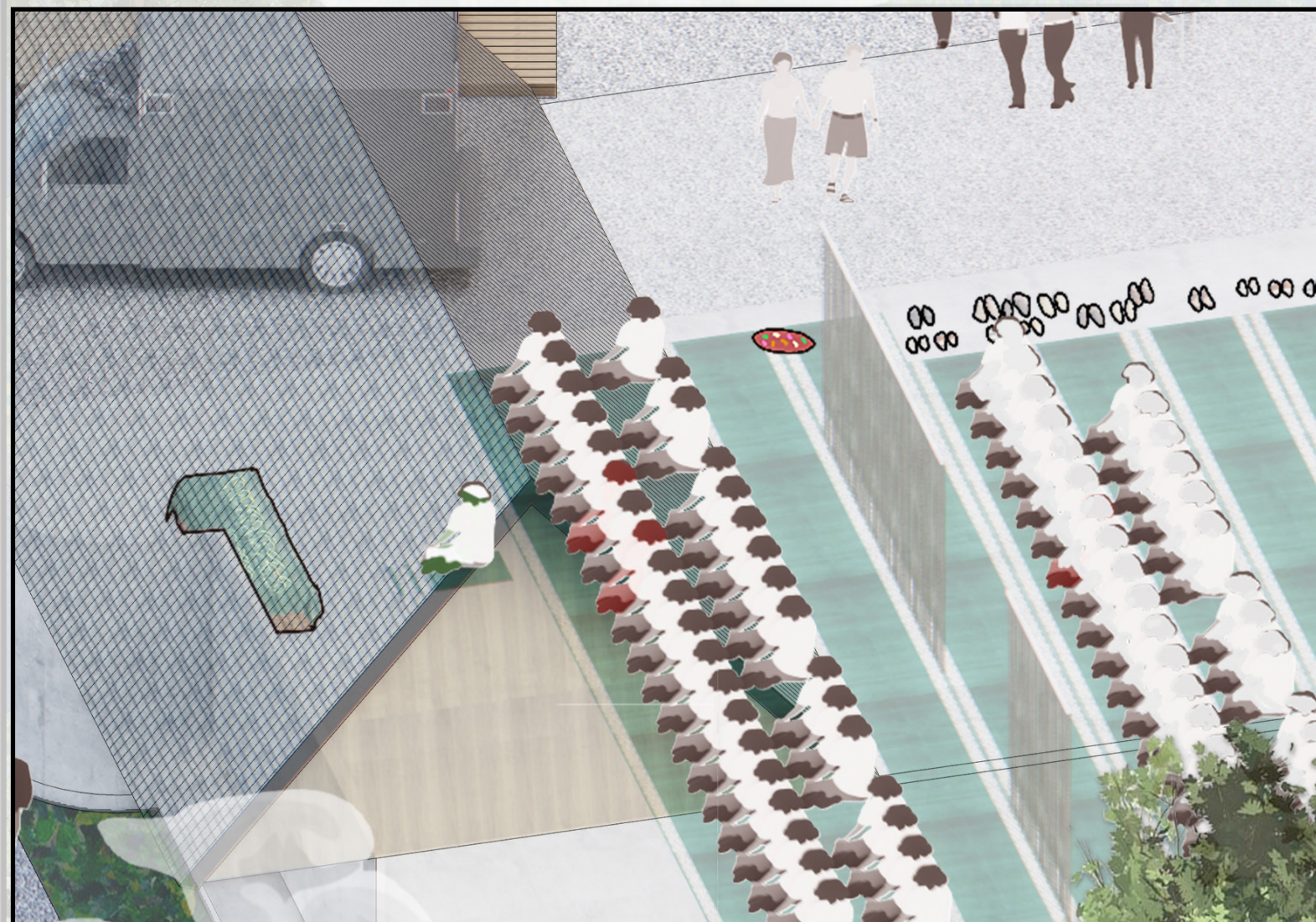
In the Muslim funeral sequence, the body is washed. And the rule is simple: the hands that cleanse must come from someone of the same gender, except for a spouse, who may cross that line. Already in that small exception you can read the full idea: intimacy is allowed to override doctrine only once, at the border between life and exit.



1. Washing the Body (ghusl-al mayyit)
2. Shrouding the Body (Kafan)



1. Performed by: **Person within the same gender as the deceased**
exception: **their partner** (based on prophetic precedent)
2. Performed by:
Usually **the same people who performed the washing**,
assisted by family members.
The deceased is wrapped in simple, clean white cloth, while
maintaining dignity and covering the body properly.



3. Funeral Prayer (Salat al-Janazah)

3.

Performed by:

The Muslim community present at the funeral.

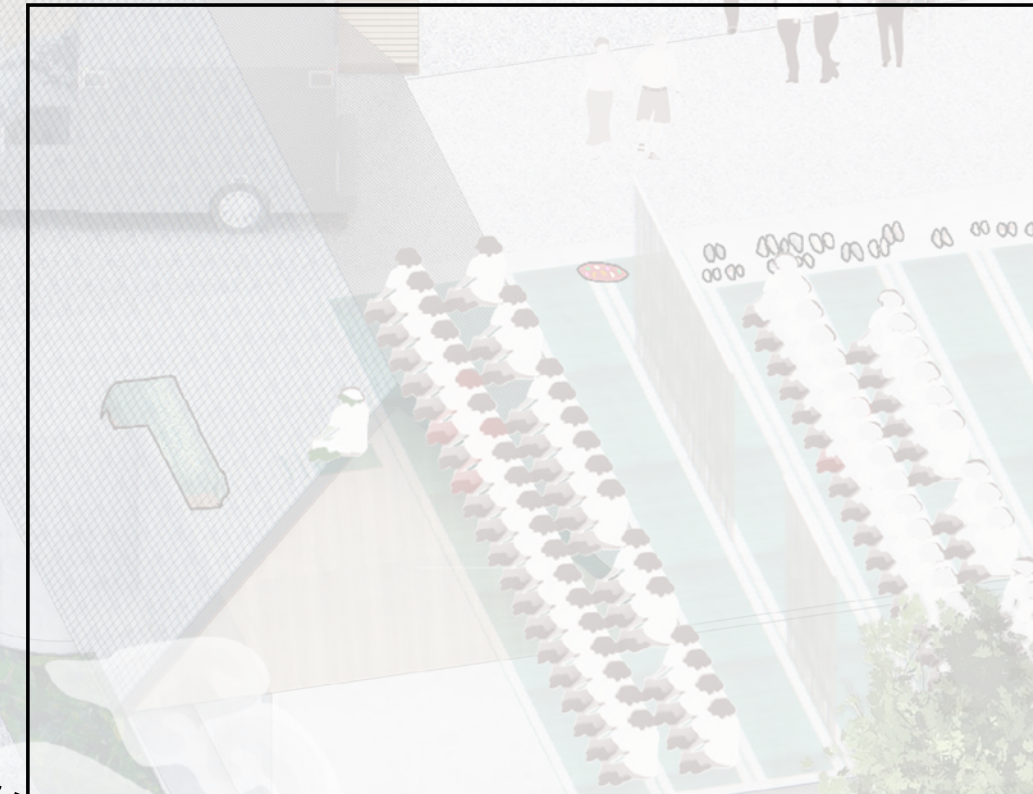
Imam priority:

The community leader (imam, scholar, or authority).

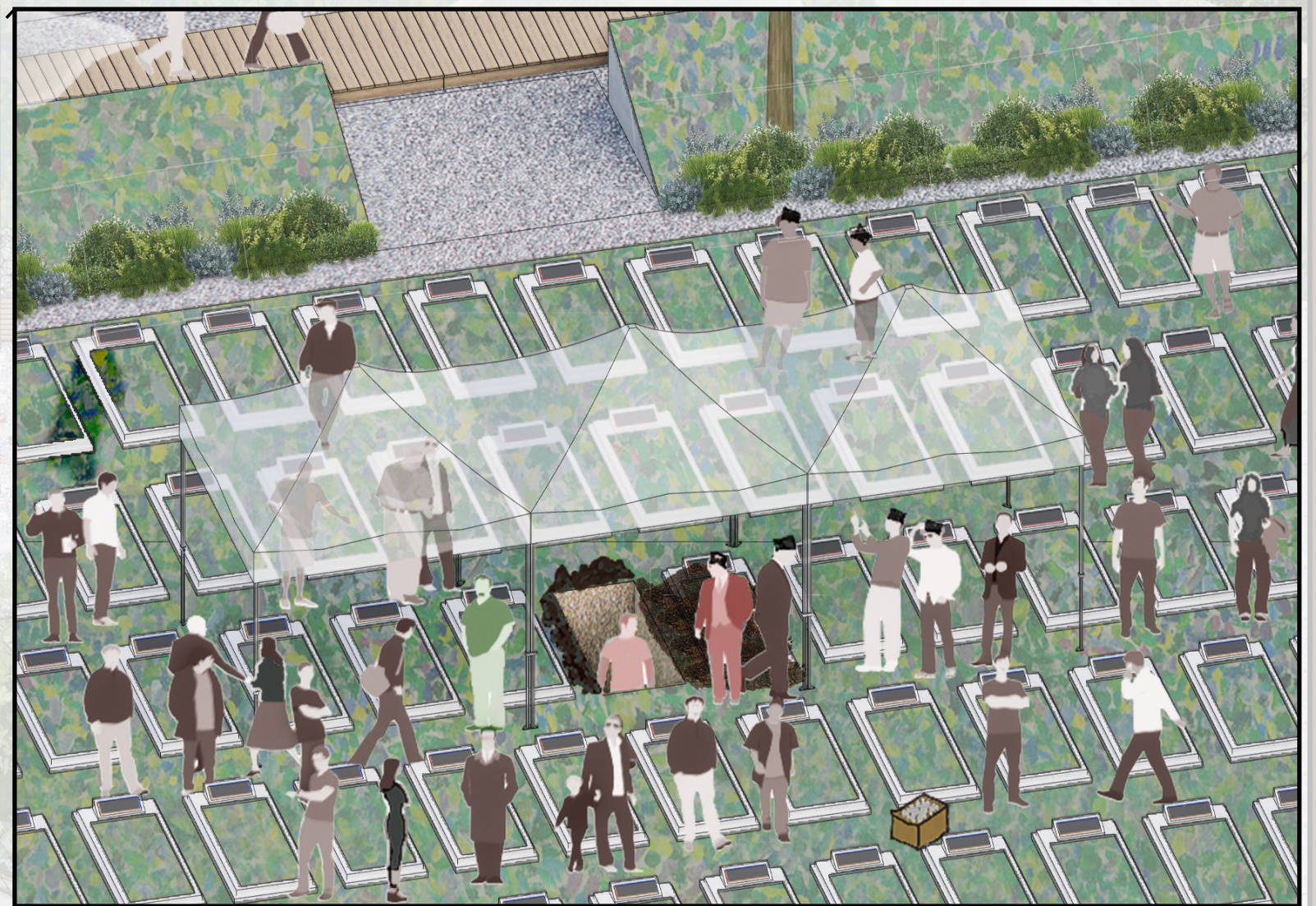
Closest male relatives (father, son, brother).

Any other Muslim present.

Note: The more Muslims who participate in the prayer, the greater the collective supplication and reward for the deceased.



4. Burial



4. Performed by:
Typically carried out by **male relatives, neighbors, or community members.**
Men are prioritized to place the body in the grave.
Women may attend the burial, though traditionally they do not lower the body into the grave.

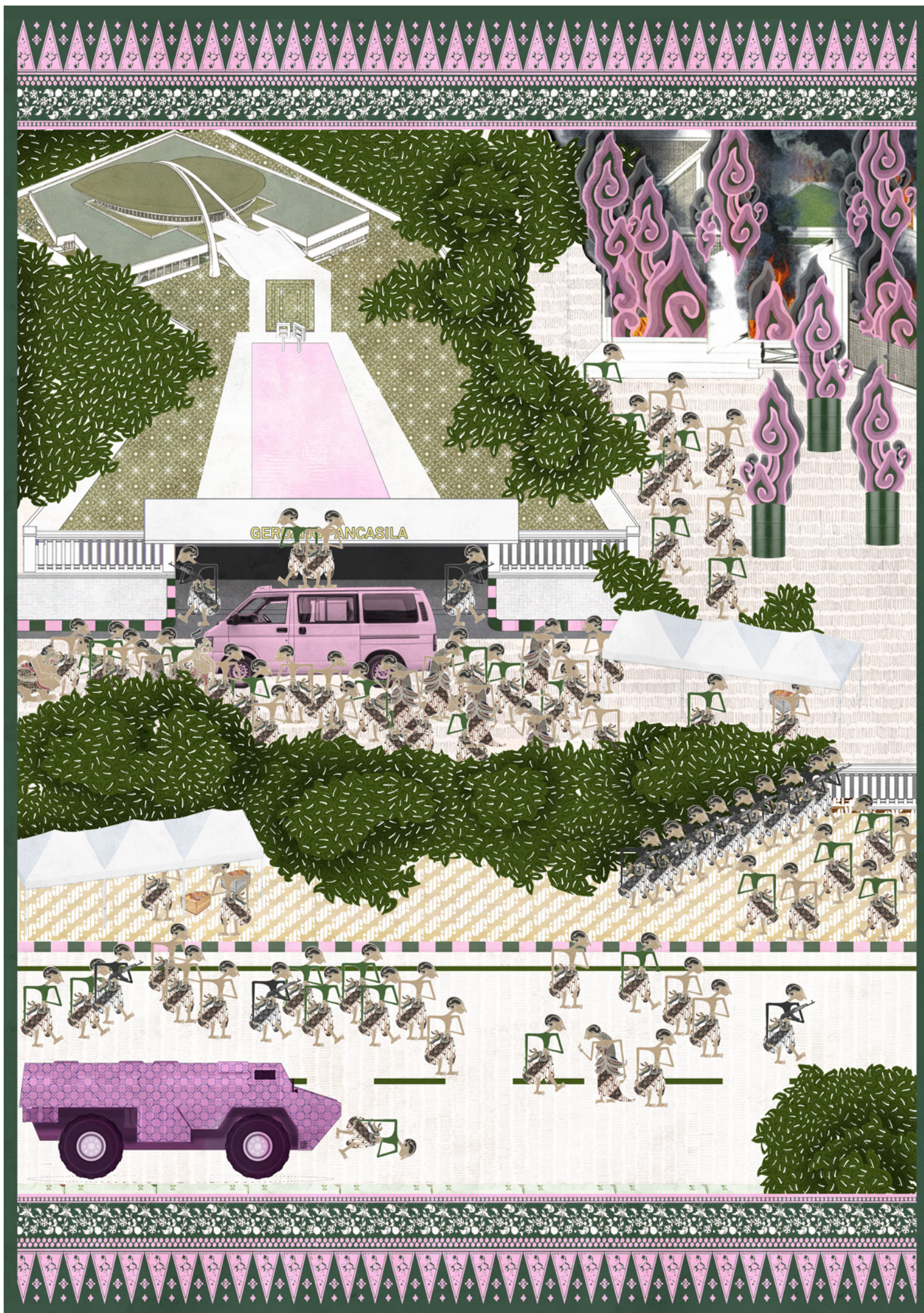
Order of priority for lowering the body into the grave:
Closest male relatives.
Other relatives.
Members of the Muslim community present.



5. Supplication at the Grave (Ta'ziah)



After the burial, **all attendees** are encouraged to pray for the deceased. This may be **led by an imam, a religious figure, or an elder relative.**



3

1

4

2

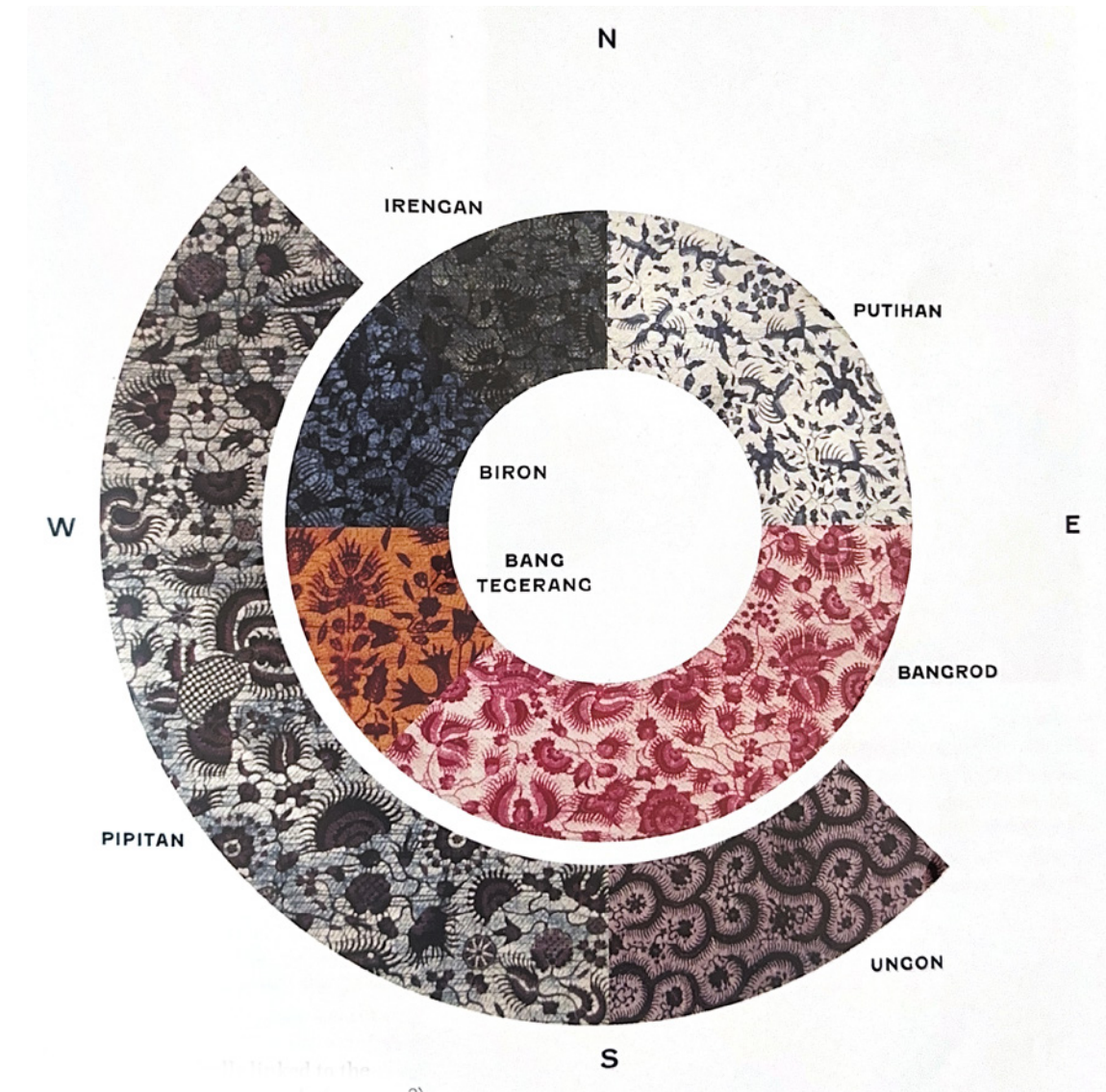
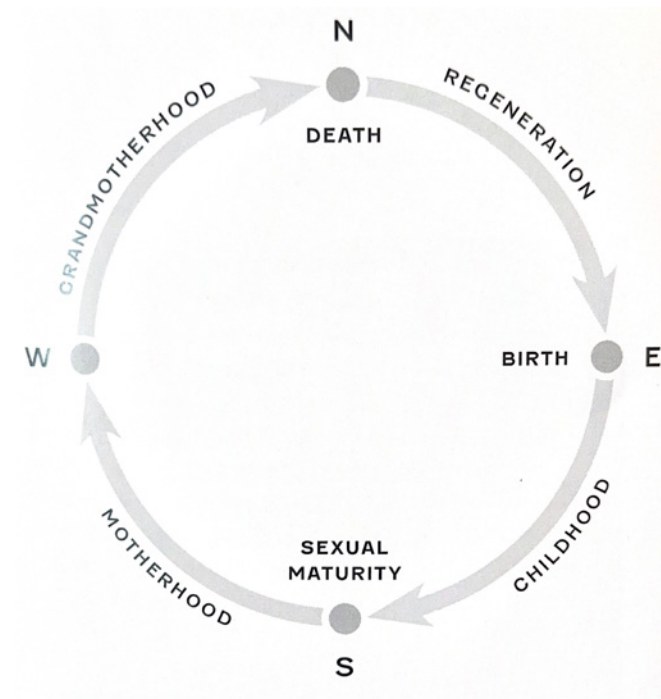
August Demonstration in Jakarta

1. 28 August 2025, demonstrations of people in front of the house of representatives.

2. 28 August 2025, demonstration--police made an attempt to disperse the crowd using Panzer--that ended up crashing on one person in the crowd.

3. 30 August 2025, looting and destruction of the house of one of the representatives.

4. 30 August 2025, a moment of police line up to get ready to catch the crowd.



Color choices for batik cloth are metaphorically linked to the cardinal directions, as well to the stages in the life cycle.



Wayang, as a medium of story telling.

2. Chimera

This project is inspired by Janus, the Roman god who has two faces looking in opposite directions — one toward the past and one toward the future. Janus represents transition, change, and the movement from one condition to another. In a similar way, architects often work between history and the future, rethinking old ideas through contemporary perspectives.

The project asks you to take a historical artifact that interests you and transform it for the 21st century. Instead of simply preserving it as something from the past, the goal is to explore how it changes when affected by contemporary conditions such as technology, media, politics, culture, or decay.

The transformation can happen in many ways: analog to digital, 2D to 3D, traditional to contemporary, or physical to virtual. However, the important part is to focus on one main factor that drives the change and use it carefully throughout the project.

Through this process, the artifact becomes something caught between past and future. Some transformations may look dramatic, while others may appear very subtle, but even small changes can create new meanings and interpretations.

3. Fabrica

This project looks at fabrication not only as making physical objects, but also as creating meaning and stories. The Latin word fabrica means craft, construction, and skilled making. In this sense, architects do not only build buildings, they also shape narratives and ways of understanding the world.

The project asks you to choose a historical moment or event and reinterpret it through a narrative form. The words “history” and “story” come from the same origin, suggesting that history is also shaped by how events are told and represented.

Instead of simply showing facts, the goal is to create your own interpretation of the event. You should think carefully about what you want to say about that historical moment and choose a medium that supports your idea. The project can take many forms, such as a script, film, podcast, stage set, maps, book, or model.

The important part is that the work is fabricated, something designed and constructed, while also communicating a clear perspective about the chosen event.

Java War:
The Arrest of Prince Diponegoro (1830)

- 1825 - Pre-Java War - **Scene 1, Scene 2**

Diponegoro was unhappy with the slackening religiosity in the Yogyakarta palace due to the influence of the Dutch, in addition to the pro-Dutch policies issued by the palace. The infiltration of the Dutch into the palace had turned the Yogyakarta Palace into a brothel.

Early 1830, War Fatigue -

After years of heavy fighting, Diponegoro’s forces were weakened by Dutch scorched-earth tactics, local defections, and dwindling supplies. By early 1830, Dutch commanders believed the war could be ended if Diponegoro himself was captured.

28th March 1830, The Meeting in Magelang -

Diponegoro arrived with several followers. At first, the talks were conducted respectfully, but tensions quickly rose when the Dutch refused his demands and instead pressed him to surrender unconditionally.

- Aftermath
- Diponegoro was moved under heavy guard, first to Ungaran and Semarang, then exiled to Manado in Sulawesi, and
- finally to Makassar, South Sulawesi, where he remained
- imprisoned until his death in 1855.



1825 - Java War starts

In mid-May 1825, Smissaert (Dutch Resident) decided to improve the small roads around Yogyakarta. However, the road, originally planned from Yogyakarta to Magelang via Muntilan, was diverted past the eastern fence of Tegalrejo. In one section, road markers erected by the Kapatihan (regent) crossed the grave of Prince Diponegoro’s ancestors.

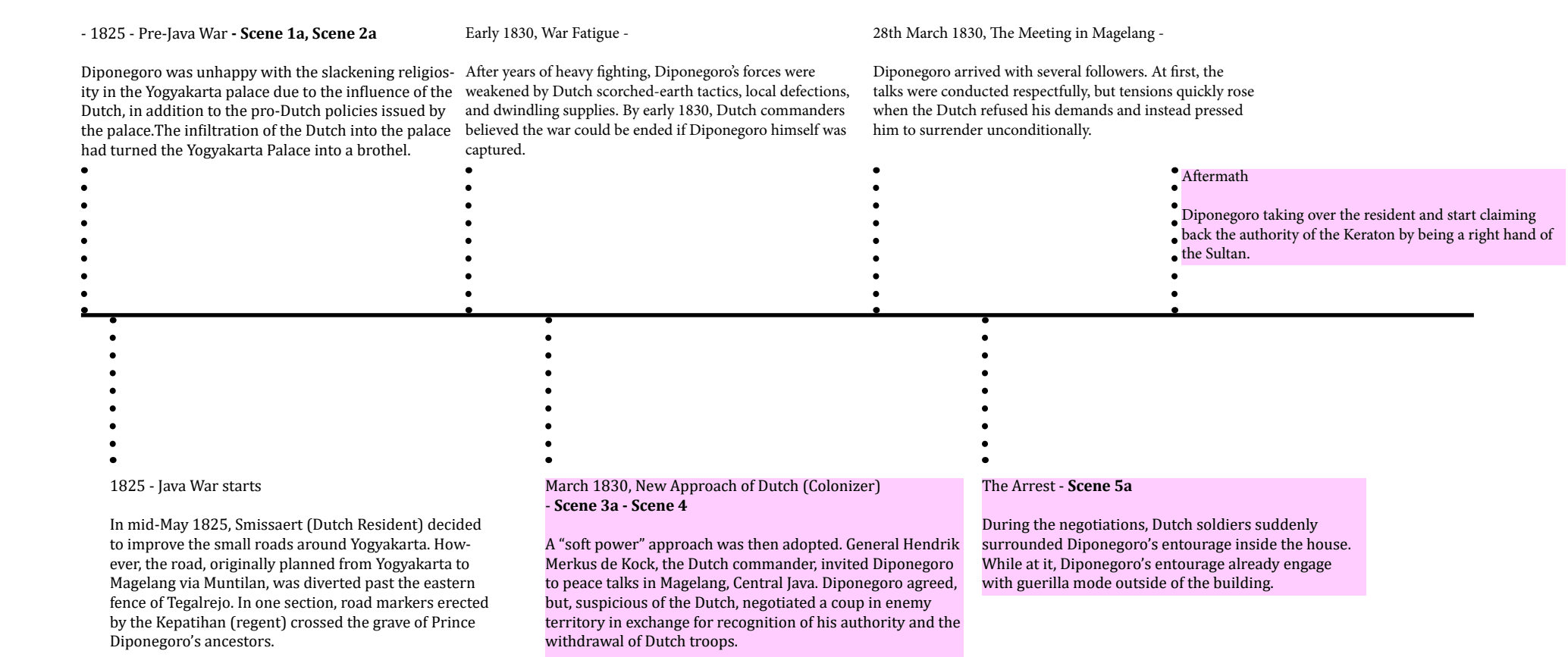
March 1830, New Approach of Dutch (Colonizer) - **Scene 3 - Scene 4**

Soft power approach was decided. General Hendrik Merkus de Kock, the Dutch commander, invited Diponegoro to peace negotiations in Magelang, Central Java. Diponegoro agreed, hoping to discuss terms such as recognition of his authority and the withdrawal of Dutch troops.

The Arrest - **Scene 5**

During the negotiations, Dutch soldiers suddenly surrounded Diponegoro’s entourage. He was declared under arrest on De Kock’s orders. Diponegoro was seized and taken into Dutch custody, while many of his followers were disarmed on the spot.

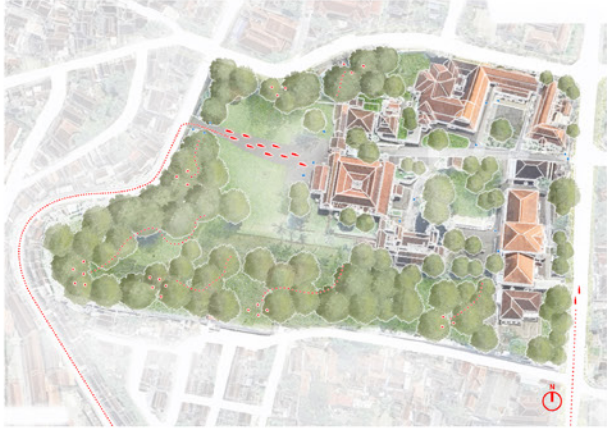
Re-imagine Java War:
The Arrest of Prince Diponegoro (1830)





Scene 5. The Arrest - 28 March 1830

During the negotiations, Dutch soldiers suddenly surrounded Diponegoro's entourage. He was declared under arrest on De Kock's orders. Diponegoro was seized and taken into Dutch custody, while many of his followers were disarmed on the spot.



Scene 5a. The Takeover - Guerilla
28 March 1830

That day is raining hard, the execution of guerilla tactic already proven exhausting the Dutch. Prince Diponegoro fulfilling the invitation of the Dutch--coming from the south part--the other group are preparing the coup by sneaking to the site.



While raining give the Prince Diponegoro and the Javanese troop advantage, the guerilla tactic has started.



The Dutch guard are taken out one by one, make the Dutch more vulnerable to the Javanese troops.



The Javanese troops controlling the Dutch headquarter, carefully taking down the Dutch troops.



Scene 5a. The Takeover - 28 March 1830

Conquering the Dutch at his invitation by taking General de Kock hostage while many of his followers were disarmed on the spot. Reinstating the Sultanate's authority in the Sultanate's territories.

Fabrica - The Win of Diponegoro



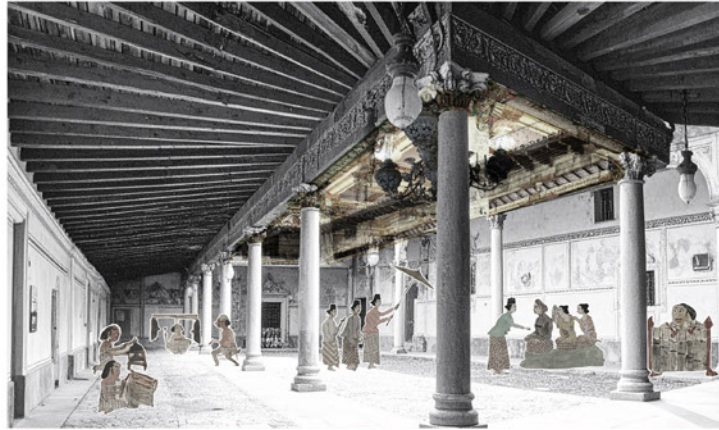
Scene 1. Modesty

The Sultanate enjoyed autonomy over its rice fields, for example. Life there was balanced; despite the Dutch presence on the island, the Dutch hierarchy and the Palace/Sultanate were on the same level.



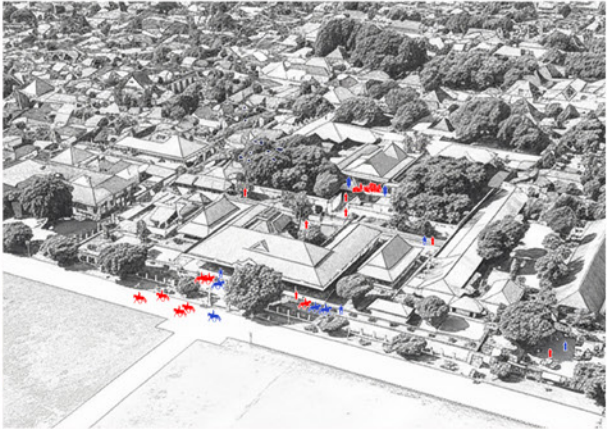
Scene 1a. Modesty - with The People

Diponegoro spent most of his time close to the commoners. He is a devout Muslim--took his scholar life, reading scripts as a big part of his identity. He and his followers, this war was a jihad against the Dutch and the apostate Javanese.



Scene 2. Keraton - Pre 1823

The situation in the palace resembles a typical day before the Dutch intervened in the palace's functions in the Javanese sultanate.



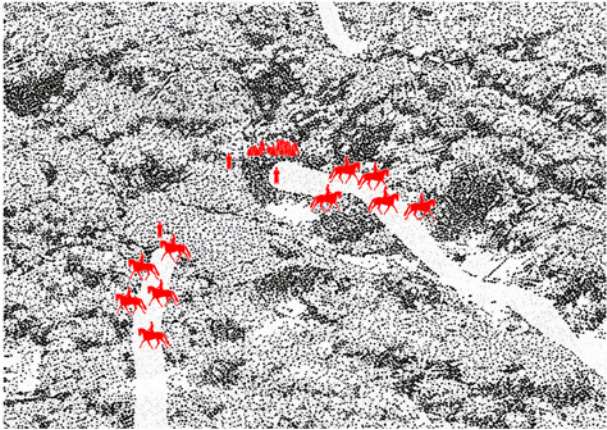
Scene 2a. Lavish-Careless Tyranny - 1823 - 1825

The lax religiosity of the Yogyakarta palace was due to the influence of the Dutch, in addition to the palace's pro-Dutch policies. Dutch infiltration of the palace had turned the Yogyakarta Palace into a brothel.



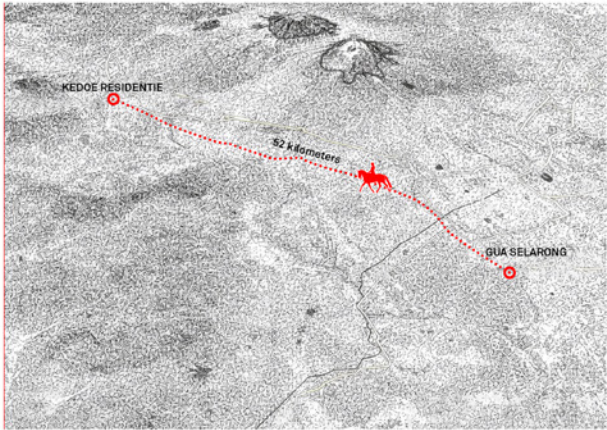
Scene 3. Gua Selarong - The Invitation February 1830

Soft power approached. Noticing Diponegoro's (or Javanese) character for their integrity. Dutch invited Diponegoro for friendly meeting and negotiation on Eid day. The entourages were begging for him to say no, but Prince Diponegoro fell for it in the end.



Scene 3a. Gua Selarong - The Planning February 1830

Soft power approached. Noticing Diponegoro's (or Javanese) character for their integrity. Dutch invited Diponegoro for friendly meeting and negotiation on Eid day. Due to the suspicion, The entourages and Prince Diponegoro seeing this as opportunity to coup the Dutch on their invitation.



Scene 4. The Trip 26-27 March 1830

Prince Diponegoro made a trip of approximately 60km horse ride. From Gua Selarong to Kare Ambtswooning van Resident in Residentie Kedoe, Magelang.

4. Lexicon

This project begins by creating a lexicon of five words connected to the Major Design Project. These words act as lenses for observing the site, helping to focus attention on specific conditions, phenomena, or ideas.

During the field trip, the site should be read through these five words. Each word can guide what is photographed, recorded, collected, or noted. The lexicon becomes a method of looking, allowing the site to be understood not only through its physical form, but also through its atmosphere, patterns, conflicts, and hidden conditions.

The selected words relate closely to the project’s interests, theories, methods, or readings. They may describe spatial conditions, social behaviors, material qualities, political forces, or moments of change.

Over time, this lexicon will become the foundation for a larger “spreadsheet” of observations. It will help organize information and support the construction of future drawings.

Modesty

Social Contrast

Rebel Movement

Liminality

Resillience/ Coping

**Festival of Returning Hands: Balancing Yogyakarta's old political scars and modern change
Yogyakarta, Indonesia**

This project reimagines Sekaten and batik as an architectural festival that renews the dialogue between the Keraton Yogyakarta and its people. Sekaten--an annual Javanese-Islamic celebration of the Prophet's birth--brings out sacred gamelan, activates the royal-mosque axis, and unites the city through ritual, sound, and collective gathering. Through Jamasan Pusaka, Jejak Boto, Miyos Gangsa, and Tumplak Wajik, ritual becomes spatial choreography, while batik becomes the people's hand meeting the palace's Gunungan, restoring reciprocity, memory, and the Keraton's cultural relevance.

1

1. Jamasan Pusaka

Marks the start of the Javanese year. The Sultan's sacred weapons (keris, tombak) are ritually bathed in a jamasan ceremony to cleanse both physically and spiritually. It reaffirms the Sultan's connection to divine ancestry and renews cosmic balance before the new year begins.

2. Jejak Botoh

A rare ritual commemorating Yogyakarta's founding and the spiritual lineage of the palace. The symbolic act of stepping on clay bricks (boto) represents continuity, renewal, and grounding of royal authority. It is also tied to the Tahun Dal cycle -- considered a year of introspection and great transition.

3. Tumplak Wajik

A ritual marking the completion of the Gunungan (mountain-shaped offerings of crops and food). "Tumplak"=stacking up, "wajik" = sticky rice cake. Symbolizes abundance and sweetness gratitude before the offering is presented to the people during Grebeg Mulud.

4. Miyos Gangsa

The Sultan's sacred gamelan instruments (Kyai Gunturmadu and Kyai Naga Wilaga) are carried out (miyos = "to go out") to announce the start of Sekaten week, celebrating the birth of the Prophet Muhammad. This marks the beginning of the Sekaten cycle.

4



Miyos Gangsa



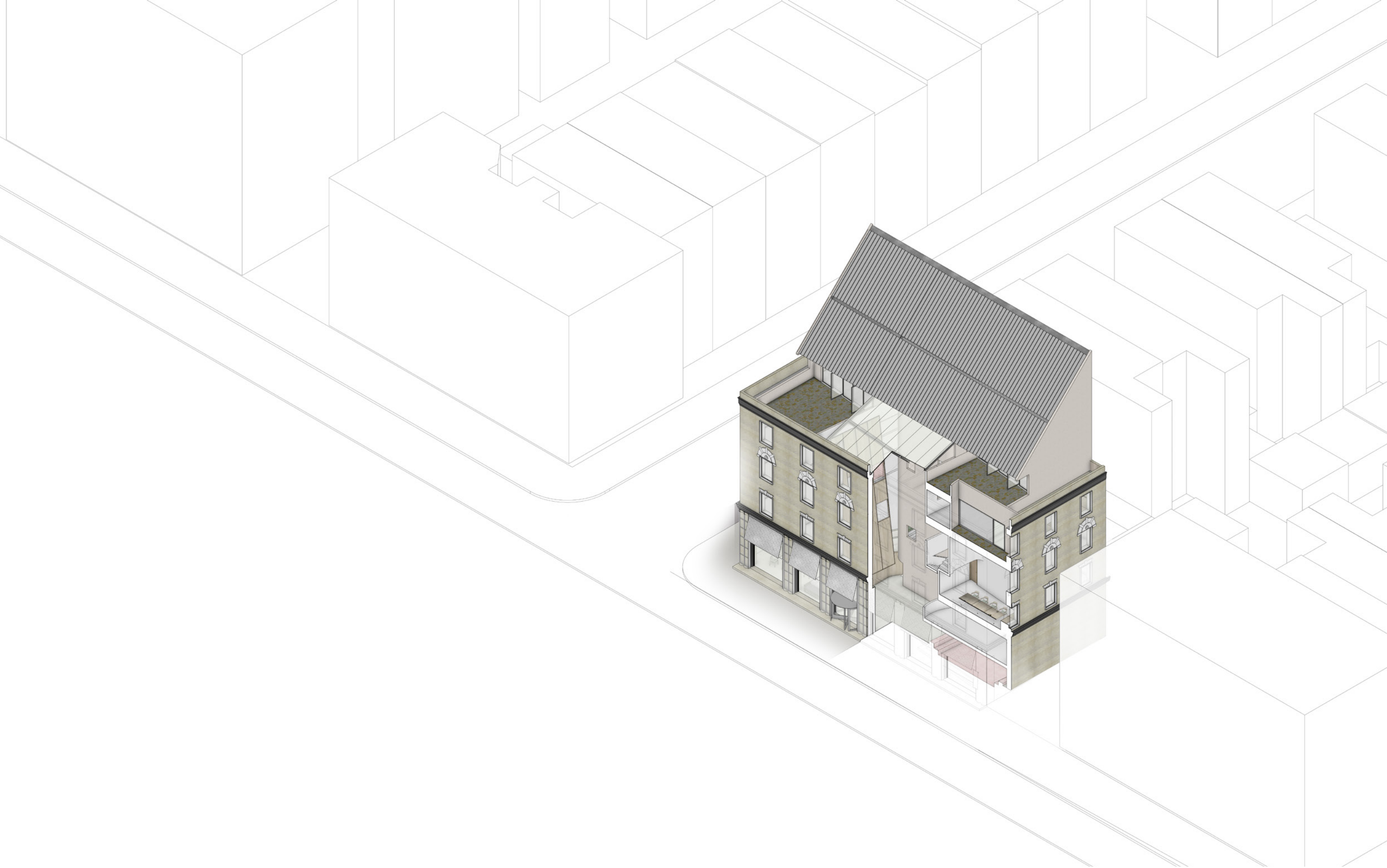
Miyos Gangsa



Jamasan Pusaka



Miyos Gangsa



**SMALL FOOTPRINT STUDIO:
THE QUIET PRACTICE**

year	location	program	team	instructor
Spring 2026	Harlem, New York, USA	Art Therapy Clinic	Dhanistha Martifauzi	Hilary Sample (Advanced Studio VI)

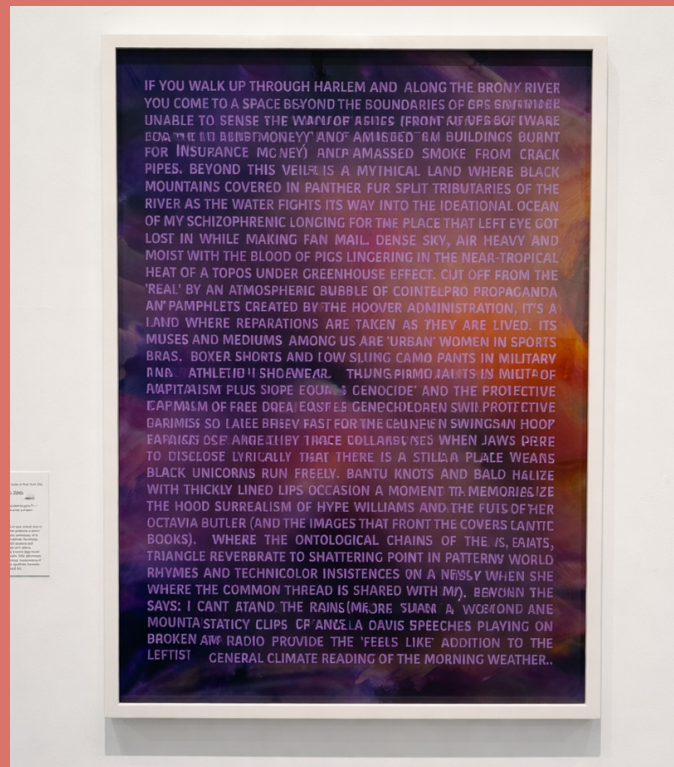
Harlem Context:



In the opening paragraph of *Invisible Man*, Ralph Ellison writes, “I am invisible, understand, simply because people refuse to see me.” The refusal he describes is not a literal disappearance but a social imposition--a willful denial of recognition. In Harlem, this tension between visibility and invisibility has long structured the lived experience of the city. Harlem is at once hypervisible as a cultural symbol and historically marginalized within broader urban and national narratives. The violence Ellison names--between being seen and being refused--remains embedded in the spatial and cultural fabric of the neighborhood.



The arts in Harlem extend this sonic condition into the visual field. Even when artworks do not emit sound, they often translate rhythm, cadence, and improvisation into gesture, material, and composition. Black sound is embodied--carried in posture, brushstroke, movement, and spatial occupation. It responds to sociopolitical realities while simultaneously reaching toward spiritual life, reimagining transcendental figures or crafting new cosmologies to be shared within and beyond the immediate world. Some works draw from culturally specific traditions; others invite expansive interpretive possibilities. Together, they reflect an ongoing artistic engagement with communal lived experience.

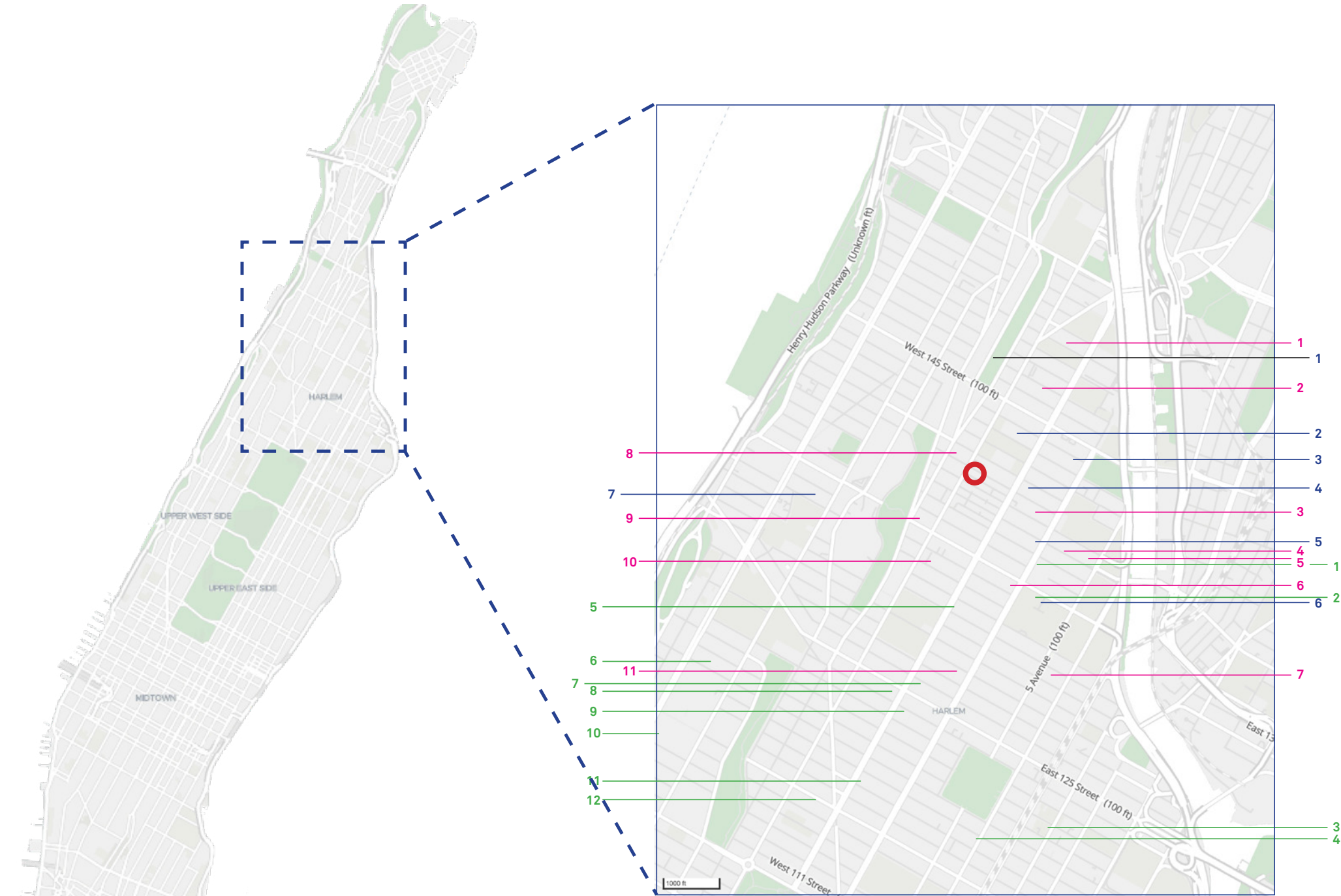


Yet Harlem has consistently answered invisibility with sound. For centuries, Black musical traditions--from spirituals and gospel to jazz, house, hip hop, and R&B--have functioned not merely as aesthetic forms but as modes of articulation. Sound becomes a language through which presence is asserted, memory is preserved, and transcendence is imagined. In a city that can render bodies unseen, Black sonic culture insists on audibility. It carries resistance, joy, mourning, improvisation, and spiritual longing across generations.

Harlem, then, is not only a geographic site but a resonant field--where architecture, streets, and artistic production negotiate the fragile boundary between invisibility and presence. In this charged urban environment, sound and image converge to insist: we are here, we have always been here, and we will continue to be heard.



Harlem Context:



Harlem

- : School
- : Community Center
- : Psychology Clinic
- : Site

1. Jackie Robinson Recreation Center

2. Drew Hamilton Community Center

3. Frederick Samuel Community Center

4. Goddard Riverside Community Center

5. The Salvation Army Harlem Temple Corps Community Center

6. Lt Joseph P. Kennedy, Jr Community Center

7. Manhattanville Community Center
1. Catholic School 1

2. Public School 90

3. Public School 139

4. Catholic School 2

5. Public School 100

6. Public School 89

7. Public School 24

8. Public School 5

9. Public School 136

10. Public School 119

11. Public School 68
1. NYC Health + Hospitals/Harlem

2. CGS Family Counseling and Wellness Center - Harlem

3. New Horizons Psychological Services, PLLC

4. Family Health Center of Harlem

5. Harlem Brain

6. Center For Psychological Services

7. Veterans 125th St Drug Detox Clinic

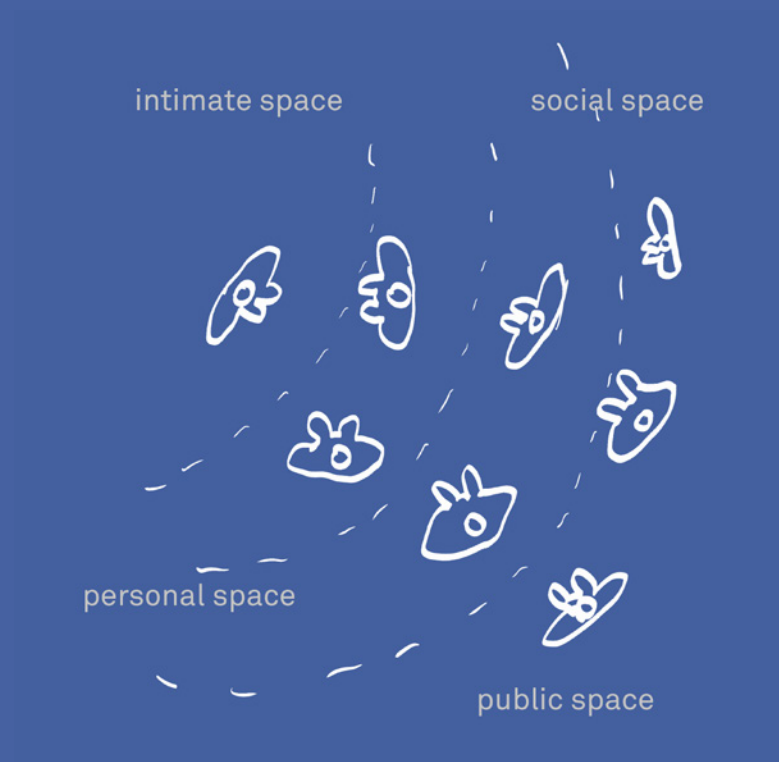
8. Cases

9. Mount Sinai-Harlem Health Center Adult Behavioral Health Services

10. Columbia University Counseling & Psychological Services (CPS)

11. Daniel Criado Mental Health

12. Hope Center Harlem



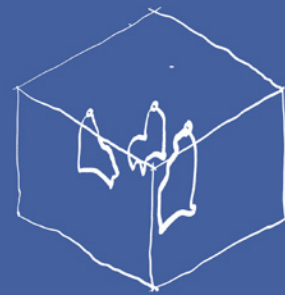
Proximity Matter

By understanding the concept of personal proximity space, one realizes that human psychology profoundly influences how the spatial program within this building is designed. This understanding gives rise to a varied spatial scale--comprising small, medium, and large spaces--each with its own distinct functional implications.

Spaces of this scale define functional areas tailored to the needs of either a mental health clinic or artistic endeavors—ranging from counseling rooms (including one-on-one sessions and group therapy for ten people) and performance spaces, to an atrium that also serves to mediate the building's private and public zones.



small space



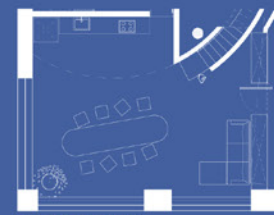
medium space



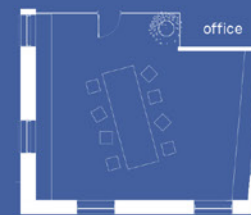
large space



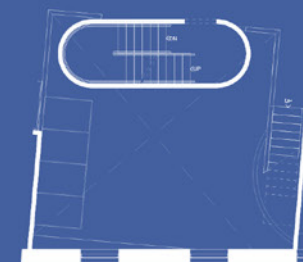
activity area
- performance



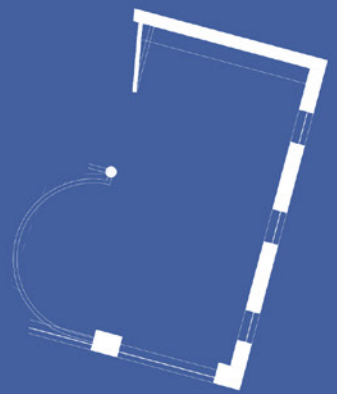
living room - foyer



office



atrium

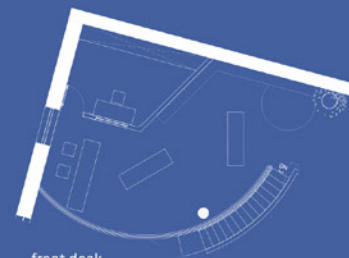


gallery space

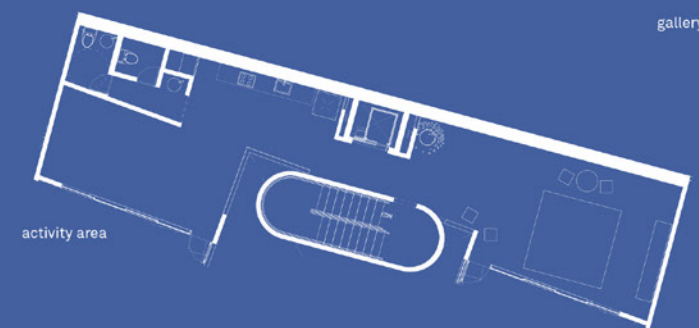
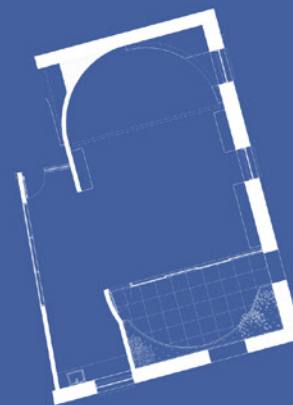


group therapy
studio 1

group therapy
studio 2



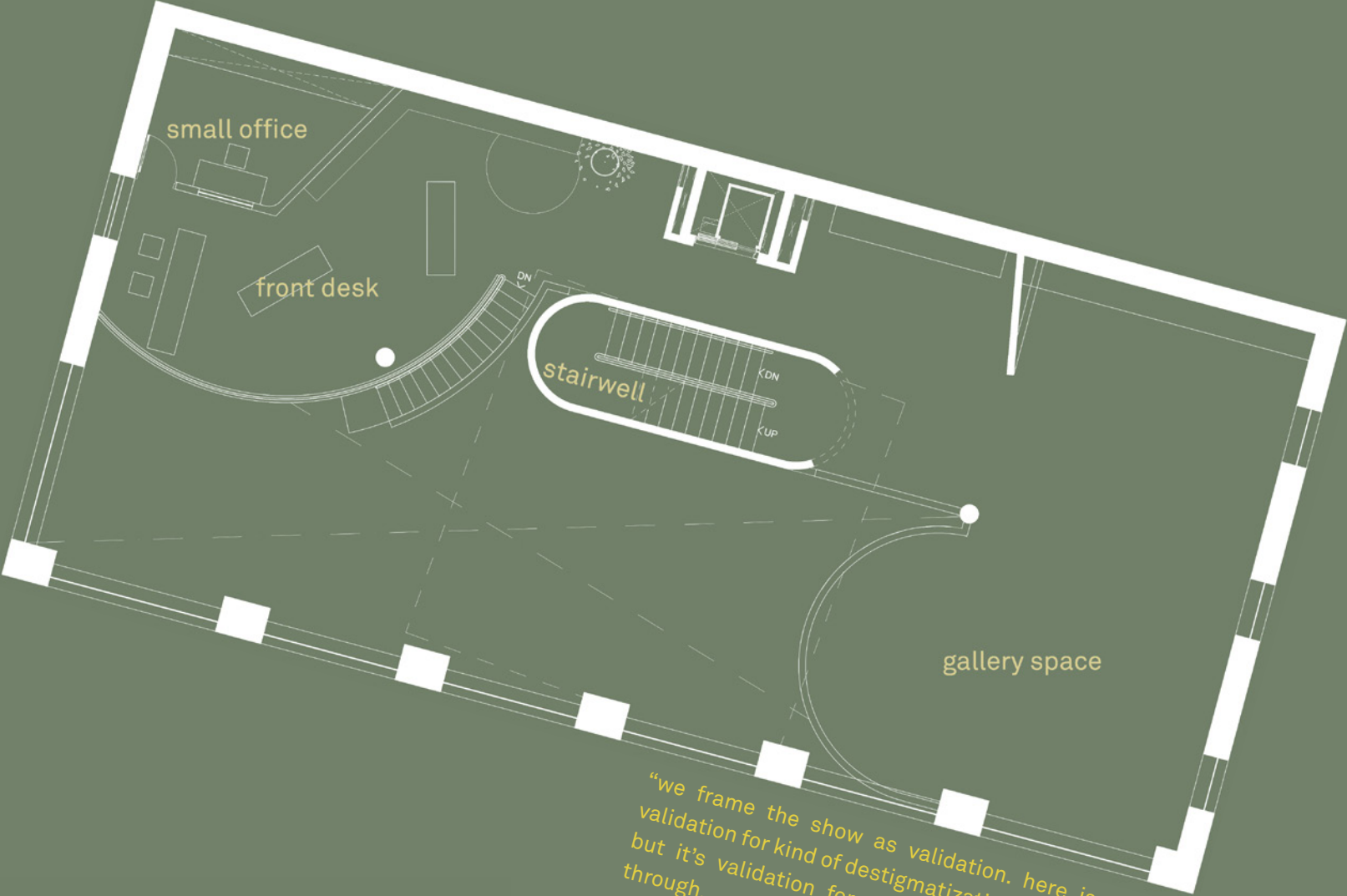
front desk



activity area

Located on Strivers' Row in Harlem, this project reimagines the mental-health clinic through a juxtaposition with cultural space, where healing occurs through art. Serving both youth and adults, the clinic integrates art therapy with counseling, allowing individuals to express and understand themselves beyond words. Studios are placed at the core, emphasizing making as the first step of recovery. A gallery exhibits could clients' work, transforming them from patients into contributors. An artist residency enriches the environment, while therapists guide the process. The building fosters a supportive, non-institutional setting where creativity becomes a shared path toward psychological healing and belonging.

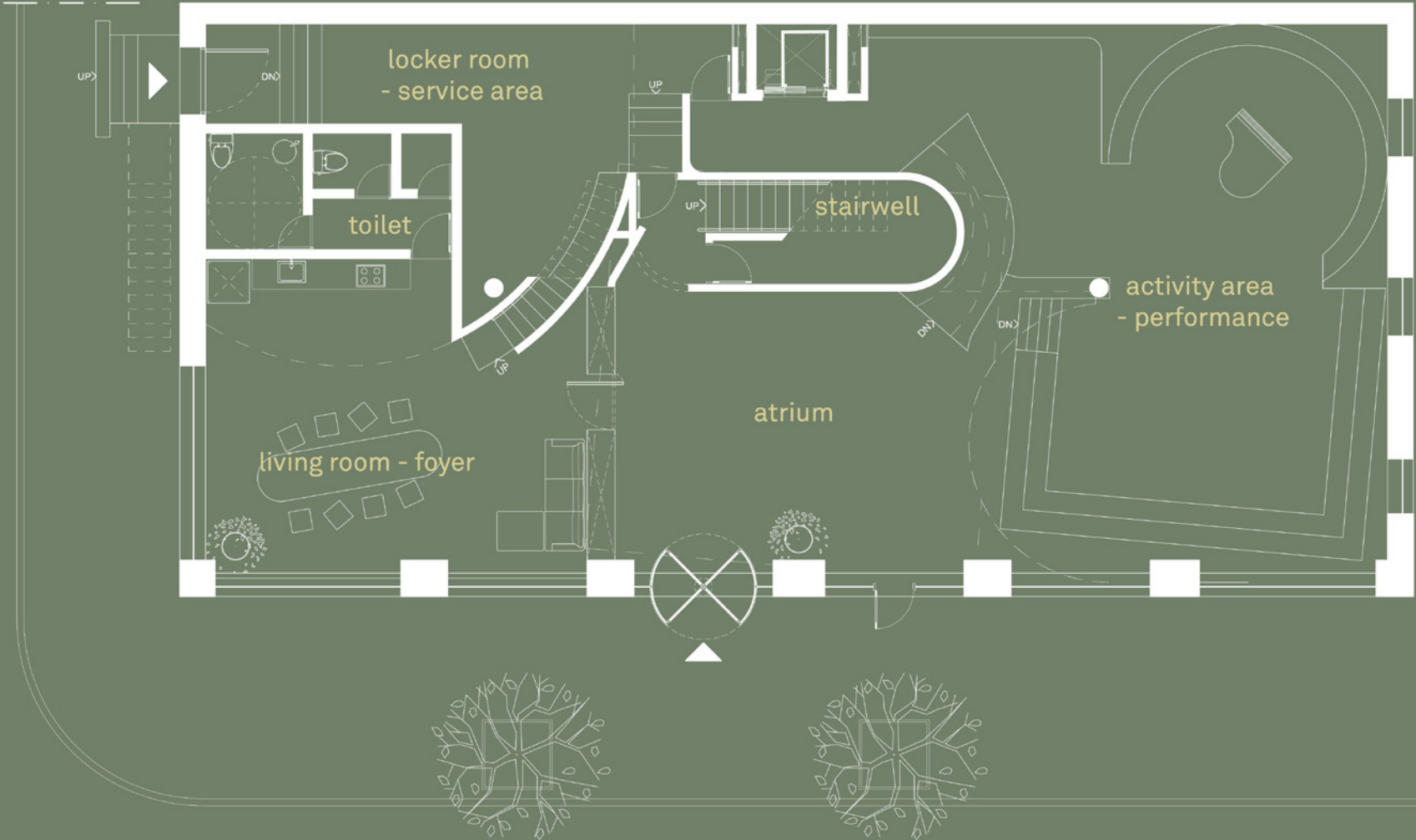
Mezzanine Floor

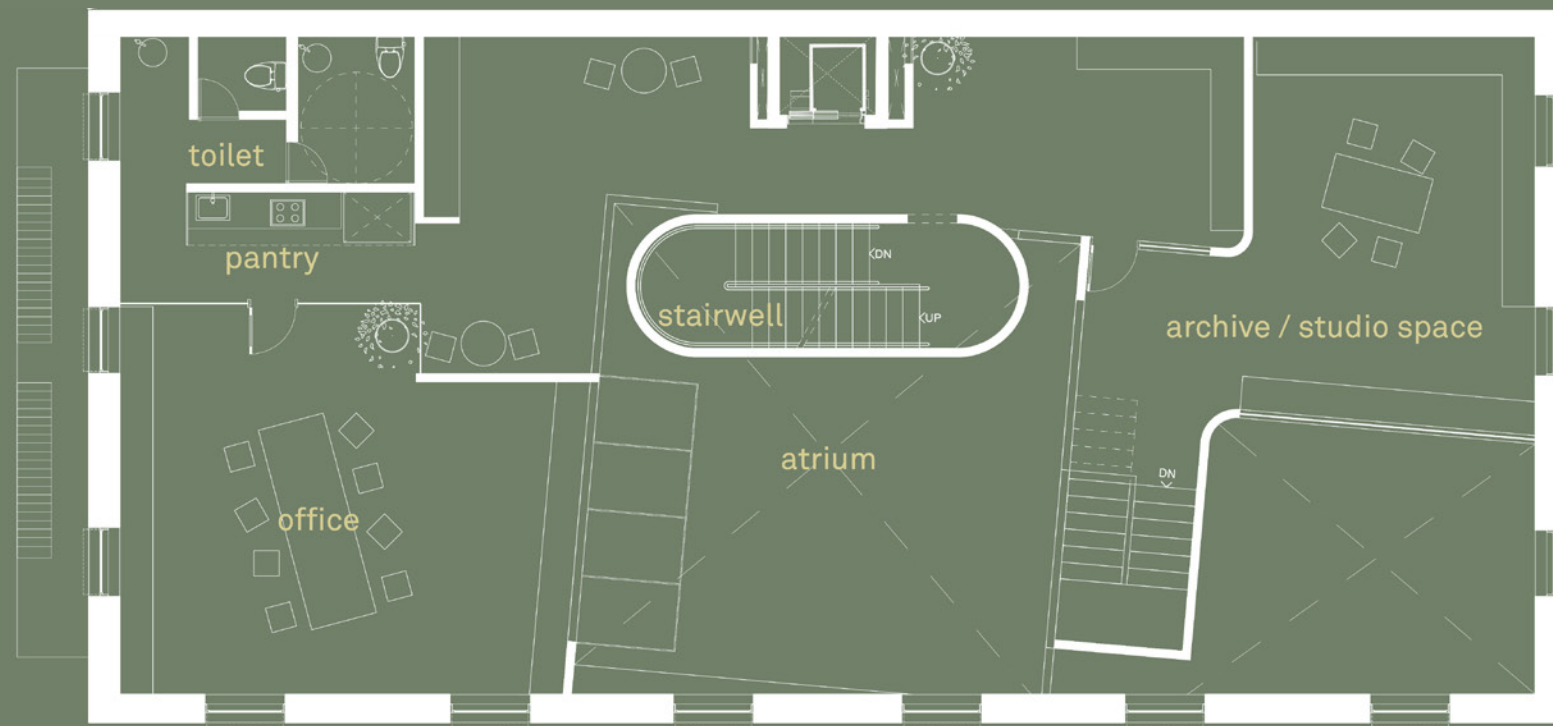


"we frame the show as validation. here is not only validation for kind of destigmatization of mental health, but it's validation for the process that you're going through.

like, this is how i'm showing up today, and next year I might be showing up different. And so every year as people continue to do their work and continue to fine themselves through the process, they can something if they want to. no one is required to show--as they're showing themselves in that phase and not the face that they're in right now."

GF Floor



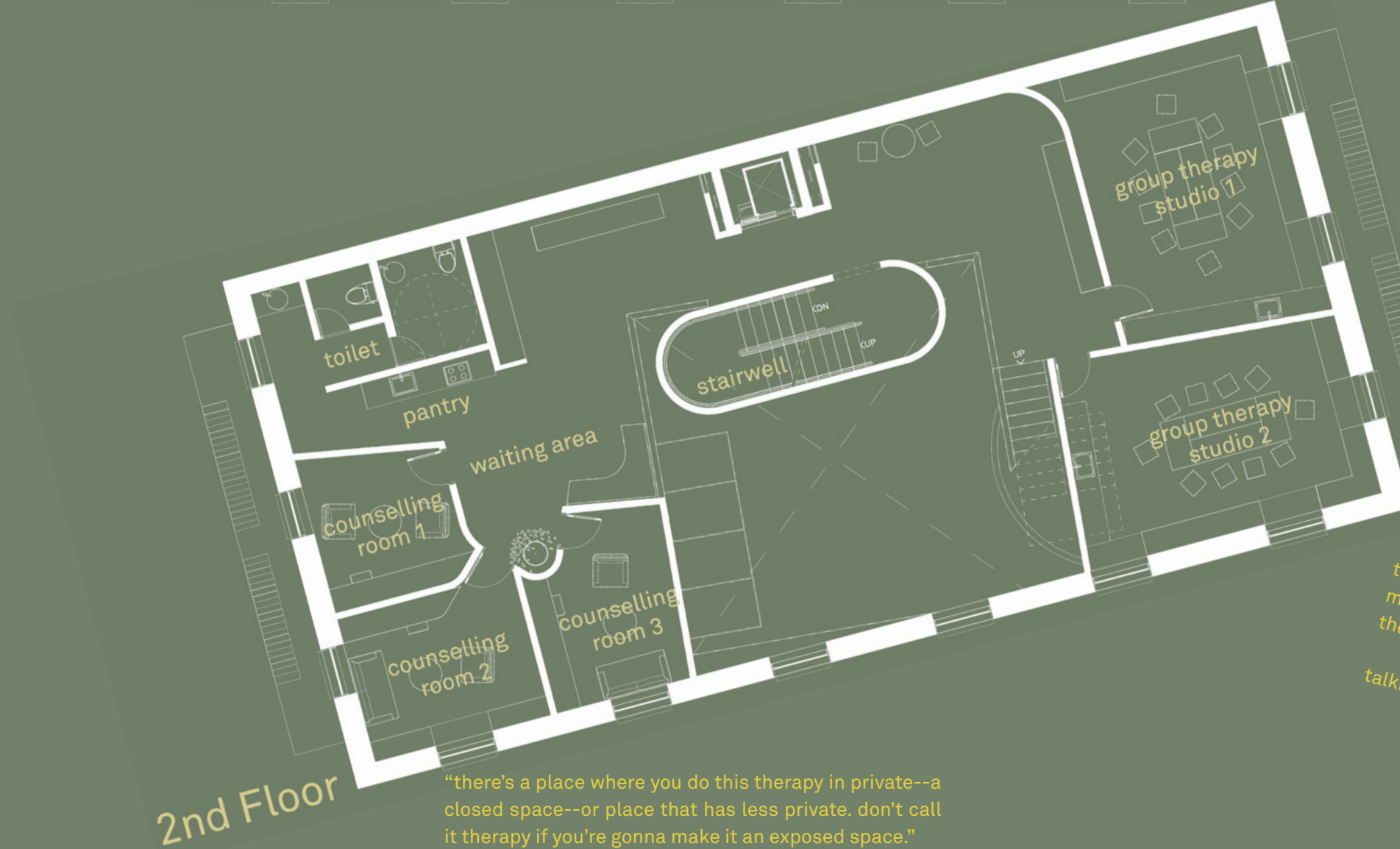


"...let's say I meet you, we figure out what my goals are, what i need to archive and we start therapy.

and hopefully in the month we can check back and say "how am i doing on my goals?" and then 6 months later we can chack back and maybe it takes me a year or maybe 10 years.

we have clients that have been with us since 2011, equally, we have clients that just started yesterday."

3rd Floor



2nd Floor

"there's a place where you do this therapy in private--a closed space--or place that has less private. don't call it therapy if you're gonna make it an exposed space."

"and if you'r gonna have a therapy group, you want everyone in circle. because you want everyone to be able to talk together."

"we run groups for 90 minutes here, we try ti cao them at 8 right now, because 8--only--everyone has so much time to talk and everyone has to make art too,. in 90 minutes people make art and through creative process, they wouldn't witnessed themselves.

talking in the beginning, there's talking in the end."

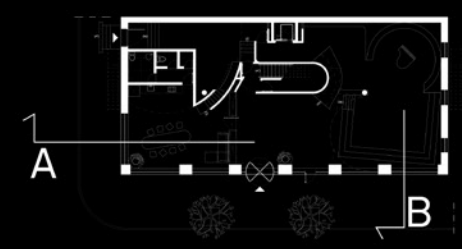


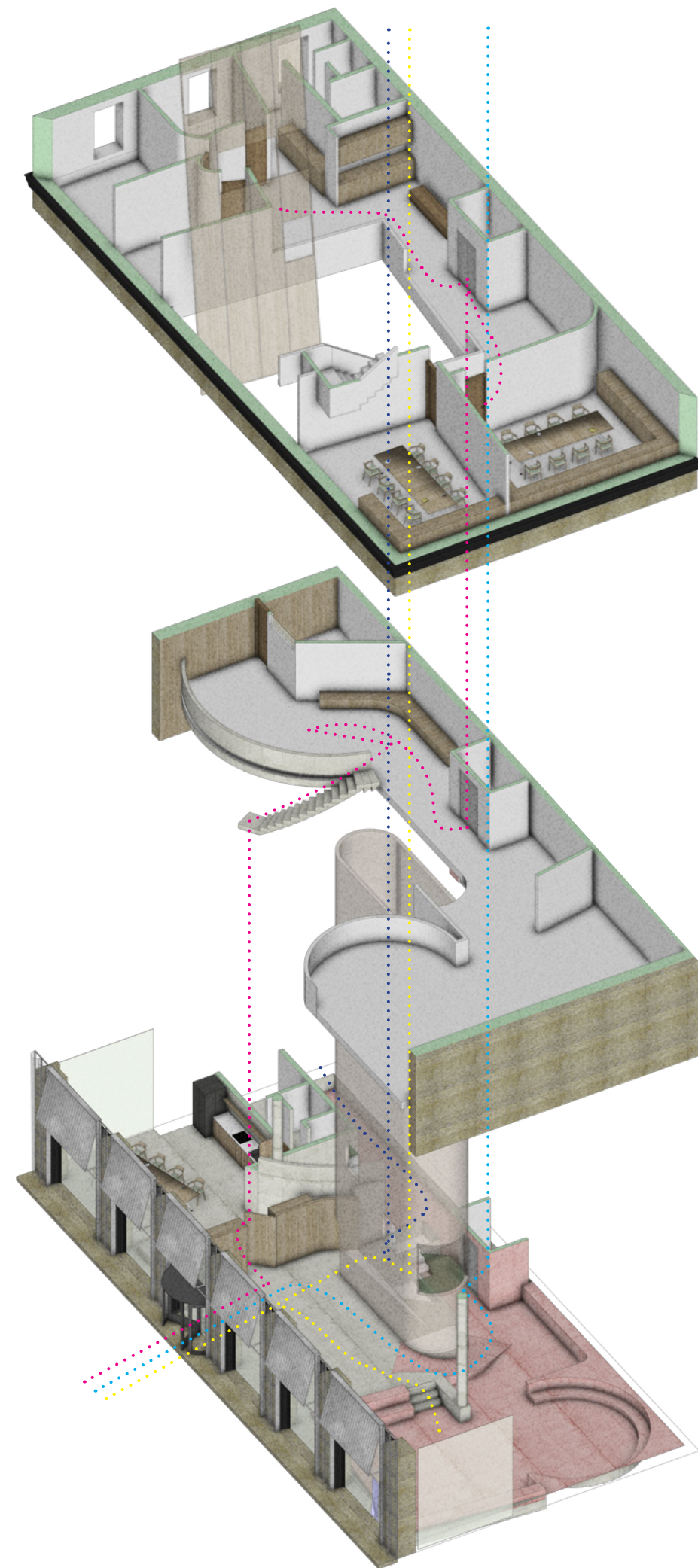


section A

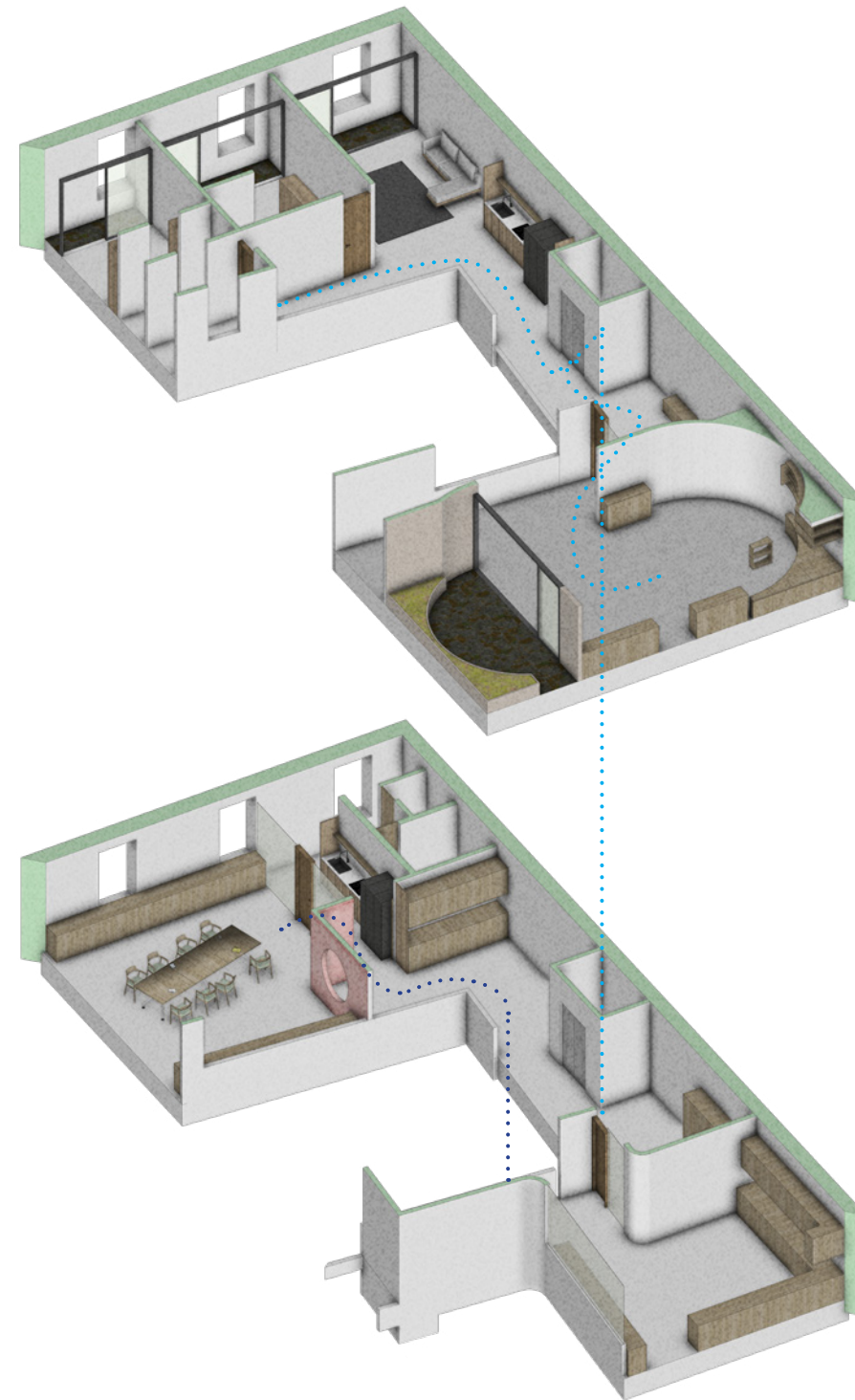


section B



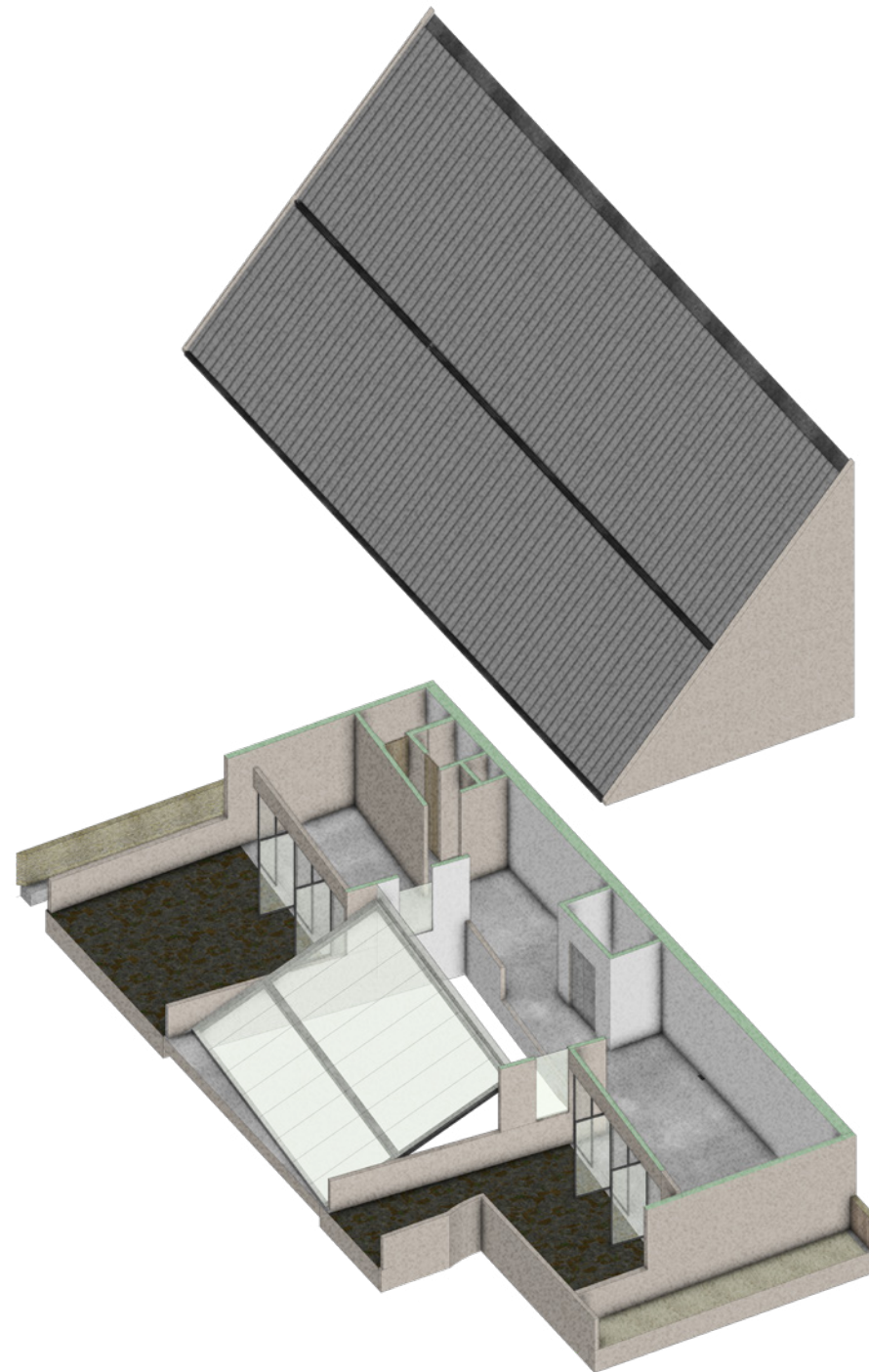


- Circulation Sequence**
- : Clients
 - : Staffs
 - : Public
 - : Artists



Circulation Sequence

- : Clients
- : Staffs
- : Public
- : Artists



Circulation Sequence

- : Clients
- : Staffs
- : Public
- : Artists



