

2016-2020



Kritanai
Pisutigomol

Arch
Portfolio

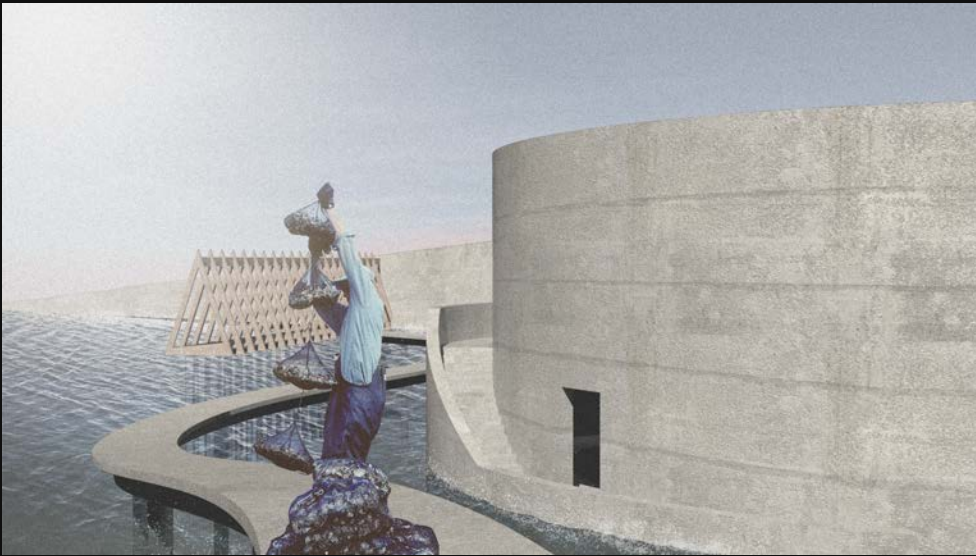
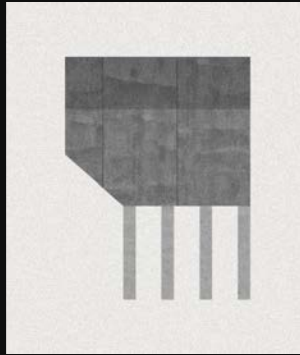
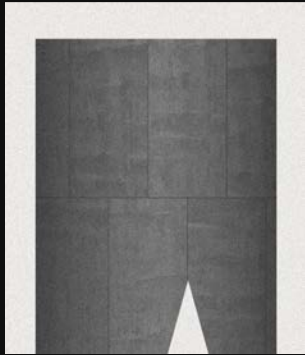
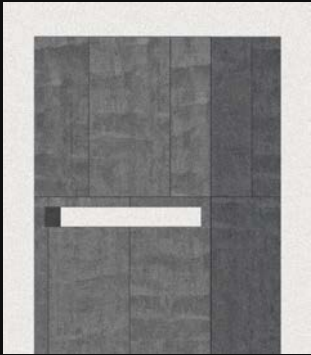
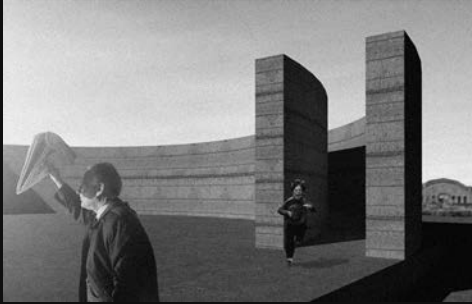
KRITANAI PISUTIGOMOL
Assoc. AIA

399/18 Soi. Nanglinchee 9,
Nanglinchee Rd, Chong Nonsee,
Yannawa, Bangkok 10120
+66 89 993 5454
kpisutig@pratt.edu

Education	Bachelor of Architecture 2015 - 2020	Pratt Institute School of Architecture Dean's List
Work Experience	Design Intern Jun - Aug 2015	Index Living Mall, Bangkok, TH Assisted and designed furniture pieces for the brand's in-house stores. Involved in the initial R&D phases in furniture design. Coordinated in the model making and 1:1 prototyping of chairs, desk lamps, office desks. Attending client meetings on custom-built furniture and office wares for a local bank.
	Architecture Intern May - Aug 2018	P Landscape, Bangkok, TH Assisted in the design & development phases of the public square for the 'One Bangkok' project, in conjunction with SOM, KPF & A49. 3D modelling and detailed CAD & BIM drawings for the 'One Bangkok' project. Preparation of presentation packets for clients. Attended site visits and inspections for the landscape design of a gated residential community. Designed and modelled an interior design for a café.
	Architecture Freelance Dec 2019 - Ongoing	Freelance, Saraburi, TH Residential Project - Single Family Home, Saraburi, Thailand From schematic design to visualisation. Client undisclosed
	Junior Architect Sep 2020 - Jan 2021	Third Landscapes, Brooklyn, NY Prefab homes/Residential projects in Hudson Valley, NY For a startup firm.
	Lab Monitor 2019-2020	Form Tech Lab, Pratt Inst., Brooklyn Assisting & monitoring students within the laser lab facilities. Facilitated day-to-day lab operations. Cooperated in the daily upkeep of equipment and machinery.
Teaching Experience	Teaching Assistant 2017-2018	Design II - ARCH 203 Critic: Maria Vrdoljak
		Representation I - ARCH 111 Critic: Philip Lee
		Technic I - ARCH 131 Critic: Philip Lee
Awards	Nominated 2017	Michael Hollander Drawing Excellence Award
	Nominated 2020	Degree Project Jury Award
Software Proficiency	CAD 3D Modelling Algorithmic Design Rendering Software Adobe CC Suite Traditional Media	AutoCAD Autodesk Revit LayOut Rhinceros 6 3ds Max SketchUp Grasshopper V-Ray Maxwell Corona Lumion Enscape Photoshop Illustrator InDesign Lightroom Model Making Oil Gouache Drafting Watercolour

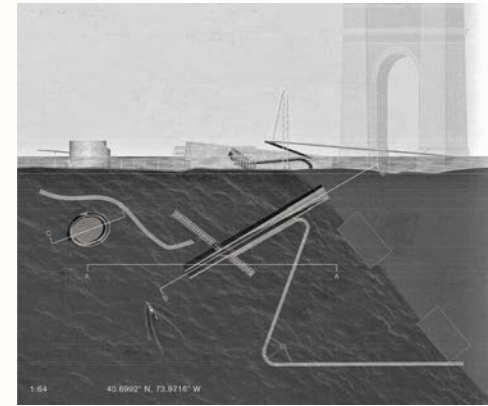
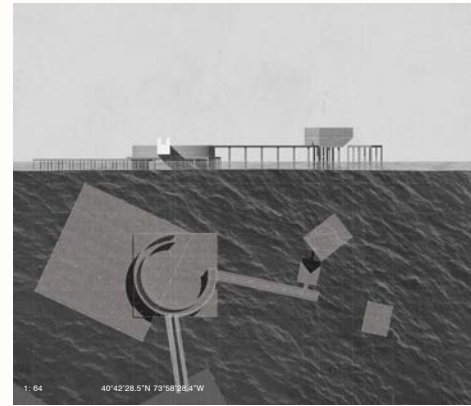
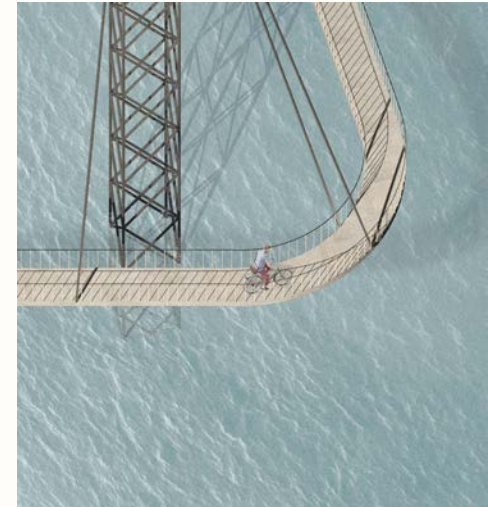
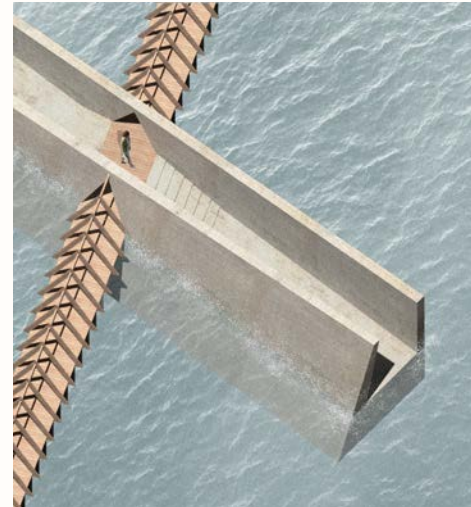
IT'S NICE TO BE HERE

Semiotics of Transiency



The project 'It's Nice to be Here' seeks to propose a series of architectural instances along the East River shoreline, establishing both a literal and metaphorical stance towards the ever-changing state of New York city. More often than not, a metropolis such as New York is synonymous with growth and development, fast-paced activities, businesses and people going about their day. However, we rarely associate the city with decay and emptiness. This phenomenon, of buildings and infrastructure decaying, being torn-down and replaced, have seemingly gone unnoticed by us, the inhabitants of the city since its very first inception, and it is only fair to shed light on this phenomenon, utilizing them as a blank slate for our project.

In Yasujiro Ozu's 1949 masterpiece, *Late Spring*, the shot of a seemingly banal and inanimate object like a vase becomes a vessel, transporting us through the emotional journey between one shot and the next. Instead of relying on showing the actual transition through the passage of time, the shot of the vase interrupts the scene, allowing the viewer to interpret the 'missing' moment themselves. The architecture of 'It's Nice to be Here', is *the vase*. It straddles between land and water, and from one 'world' to the next. It seeks to interrupt our relationship between ourselves and the city, the street and the river and our understanding between us and the passage of time. Like the vase, the static nature of architecture itself becomes the representation of time. It allows us to observe this transient phenomenon in its purest form.



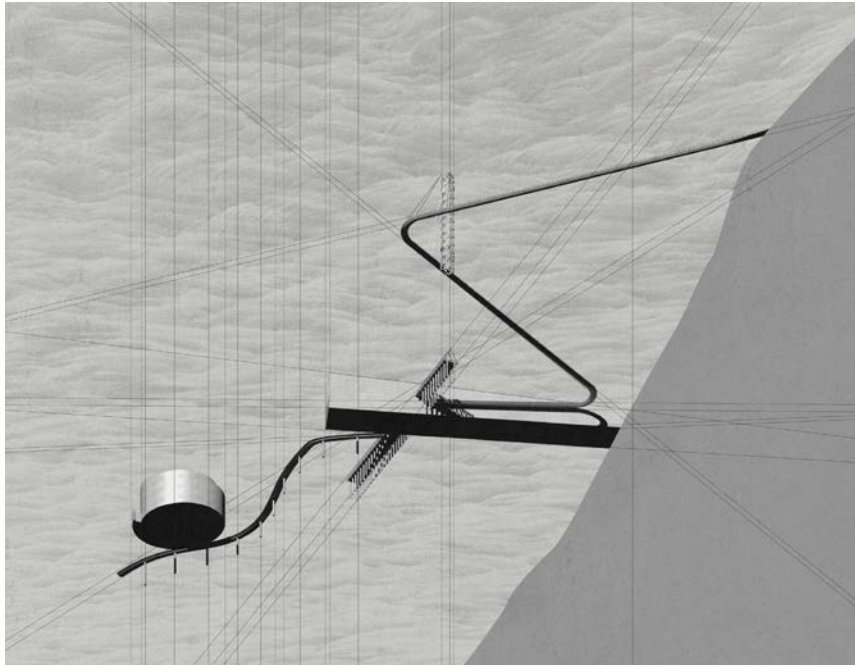
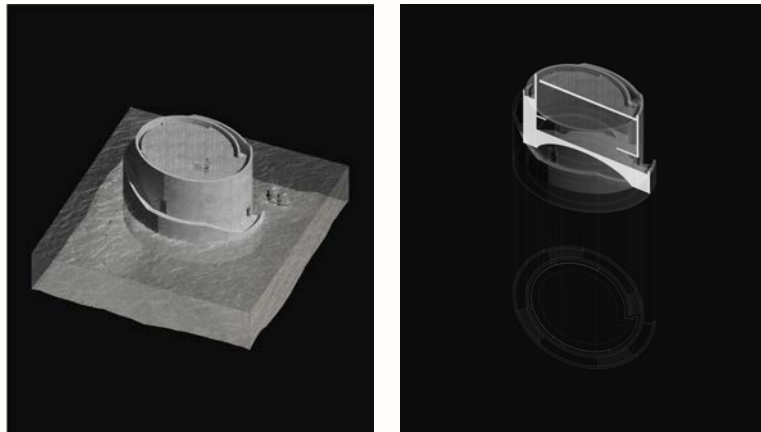
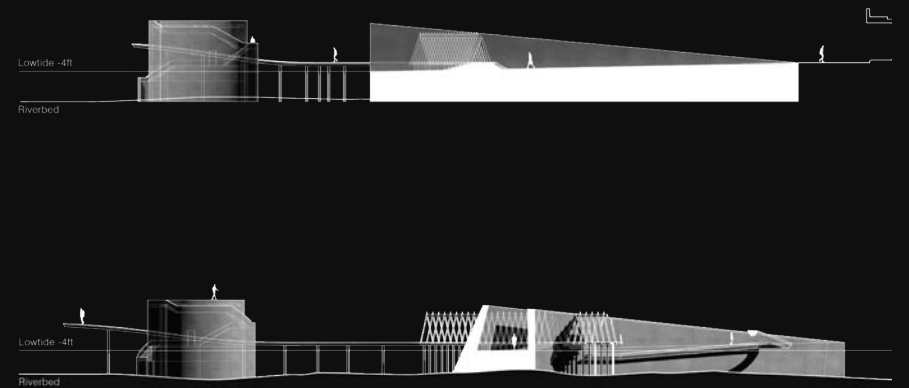
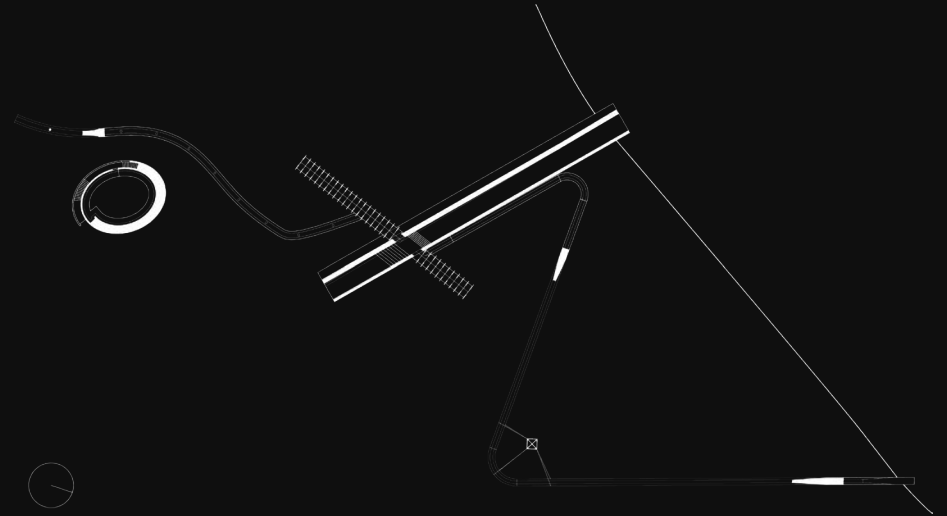


fig.vi (Above) View of the structure ensemble (Ed Koch Queensboro Bridge site) from beneath the water line.



- fig.vii-viii Form study of the tower structure.
- fig ix-xi Plan and section drawings of the structure.



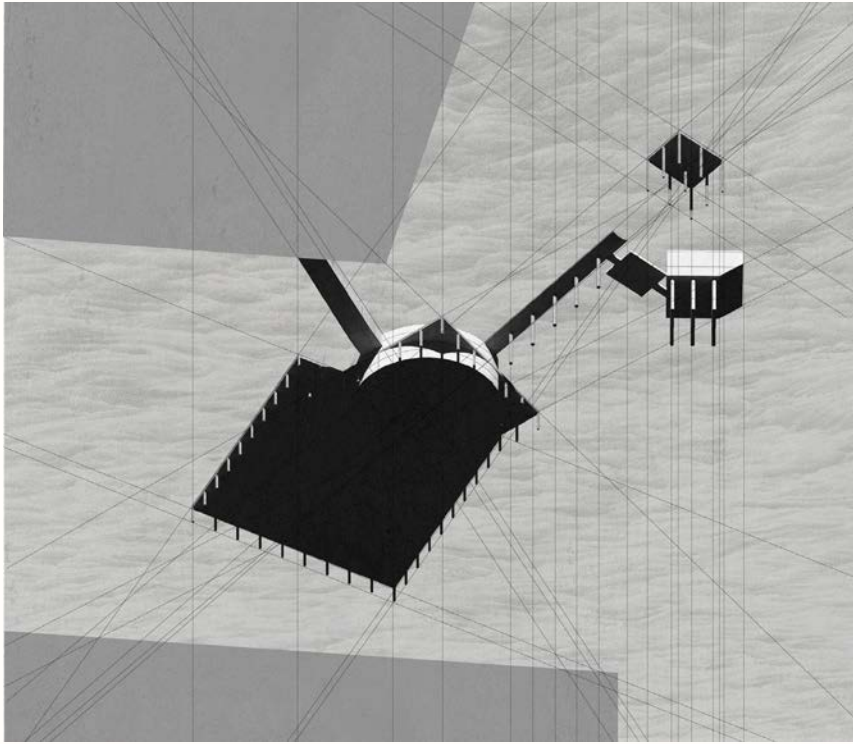
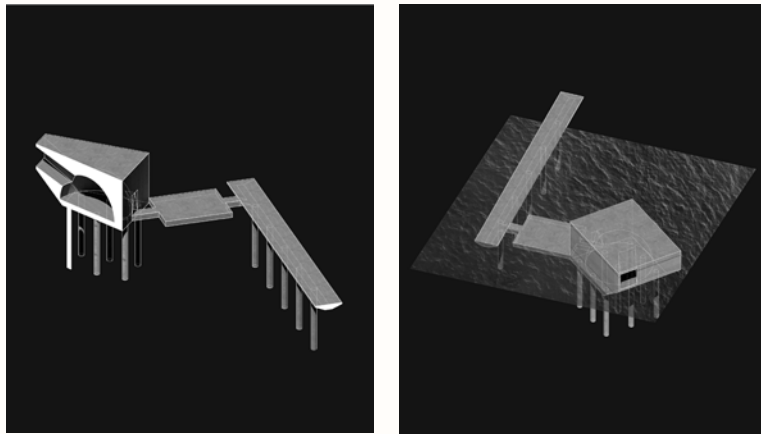
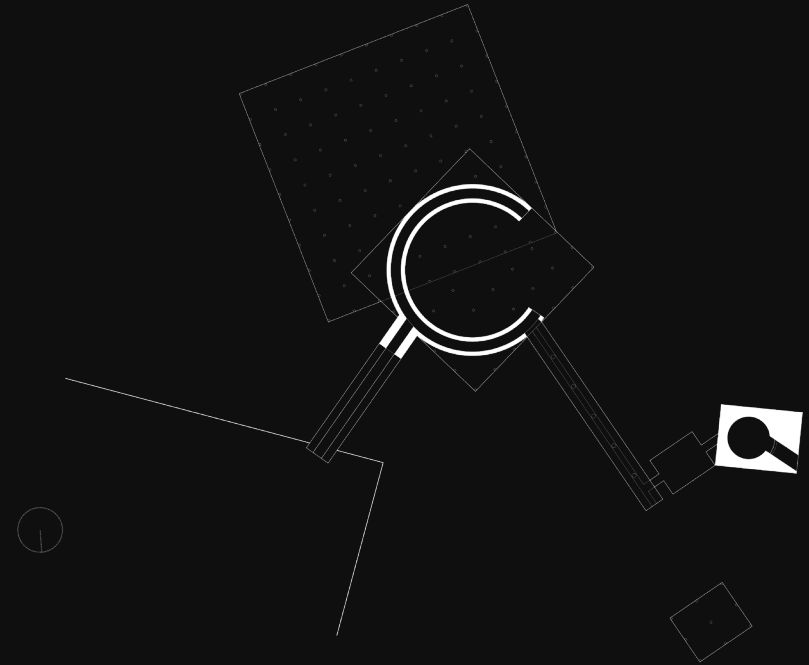


fig.xii (Above) View of the structure ensemble (Brooklyn Navy Yard site) from beneath the water line.

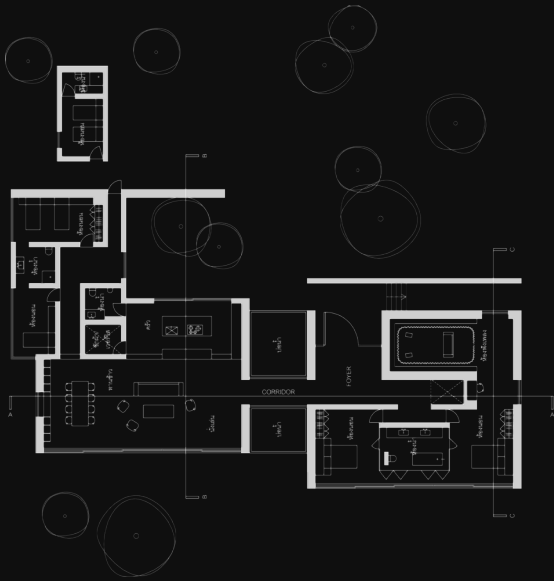


- fig.xii-xiv Form study of the tower structure.
fig xv-xvii Plan and section drawings of the structure.



HOUSE B27

Single Family Residence



House B27 is an ongoing project for a single-family home in the Khao Yai plateau of northeastern Thailand. The plan aims to make the most out of the mountain vista by positioning the bedrooms on two corners centered around the shared open-plan living/dining space. Each room faces the south western perimeter of the site, garnering maximum view of the National Park. The sequence between outside and inside follows a series of corridors and partitions to cordon off private areas whilst allowing the porousness and light to flow between the two.



ONE BANGKOK

PLAZA

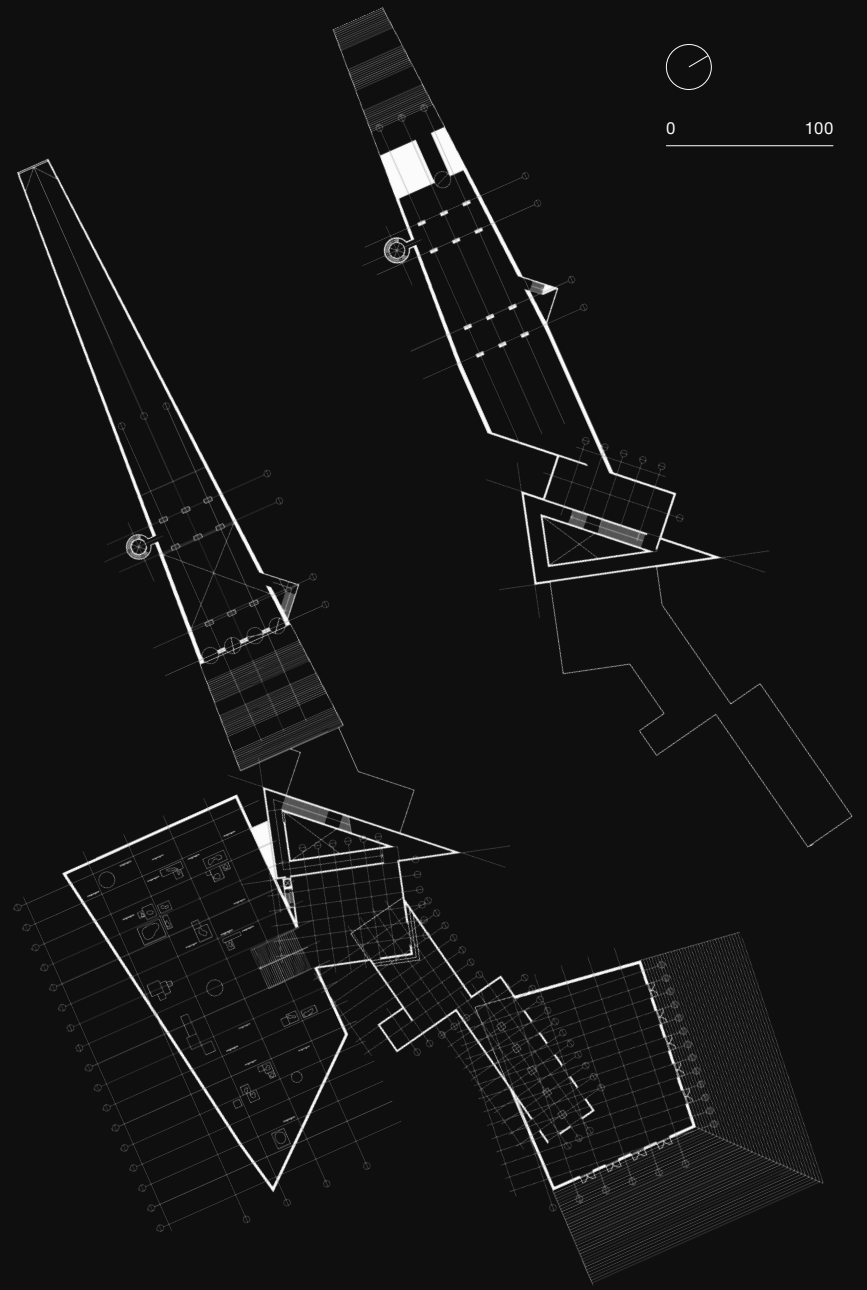
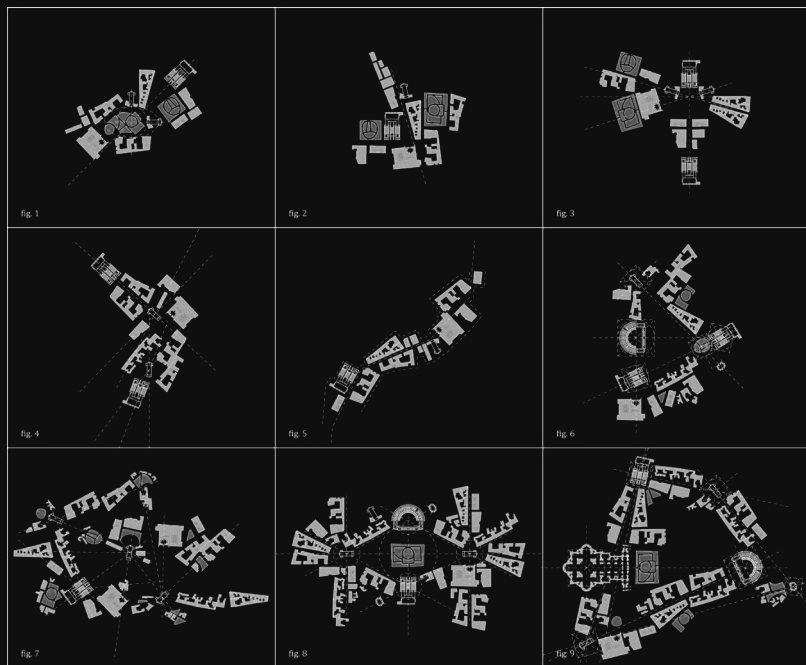
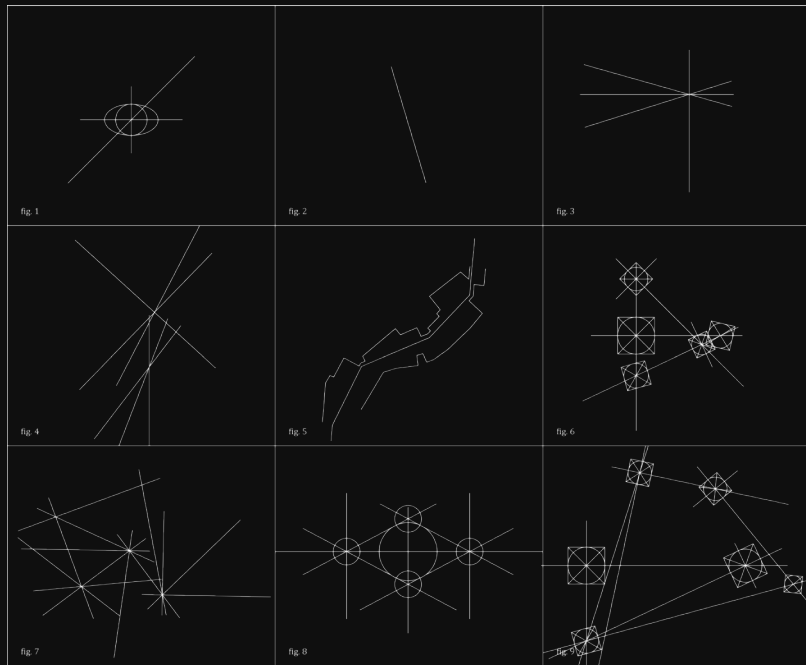


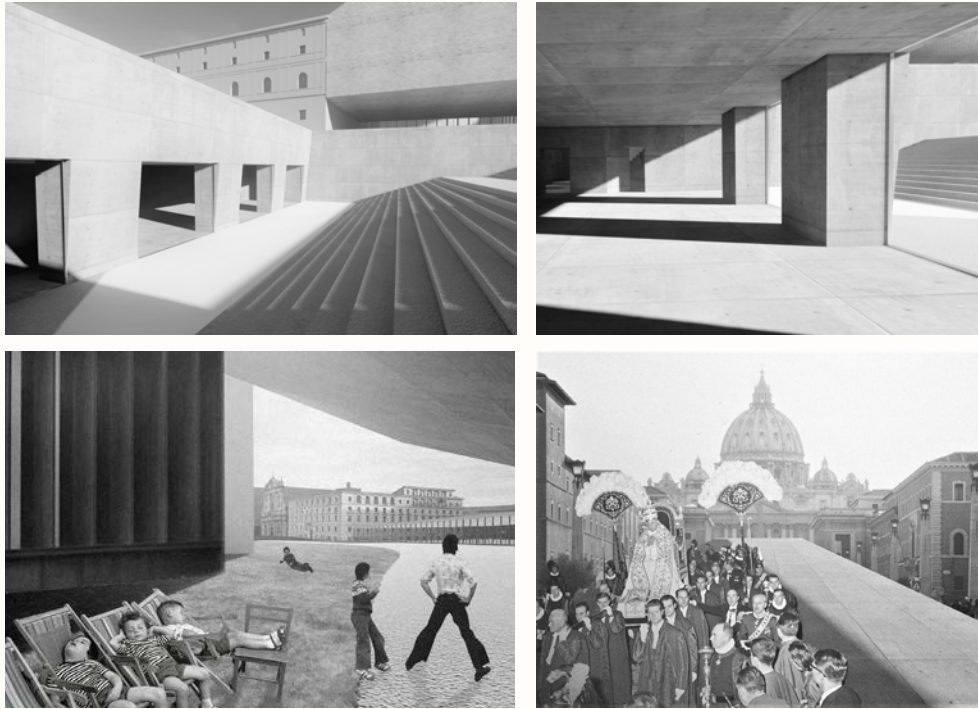
The One Bangkok project is an ongoing endeavor by P Landscape, a Bangkok-based landscape architecture firm, to realise the main plaza and masterplan for the One Bangkok district. As an intern at the firm, I was tasked in helping with the design process for the main feature 'bridge', atop the main square. The feature bridge was designed to be an elevated platform for outdoor venues, events and daily public recreational use with views of the park seen from the crest of the structure. The underpass of the bridge however, allows for outdoor seating for cafes and restaurants to take place under its shade. The monolithic form of the bridge is intended to represent the traditional Thai 'phan' or an ornate silverwork tray used in ceremonies as a receptacle for flower offerings. The use of plants and vegetation atop the structure are so congruent to this very theme.

SIC TRANSIT
GLORIA MUNDI

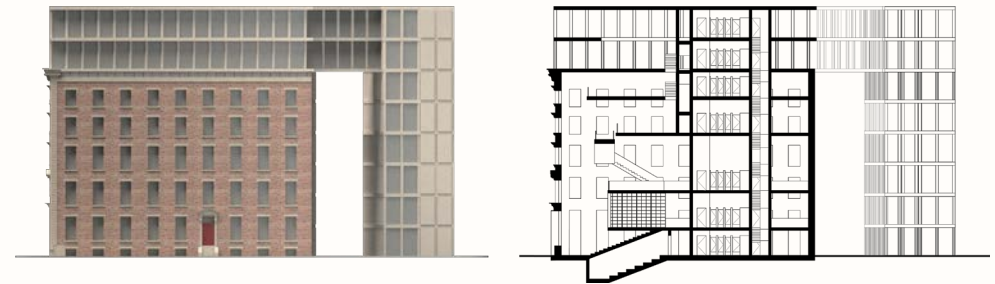
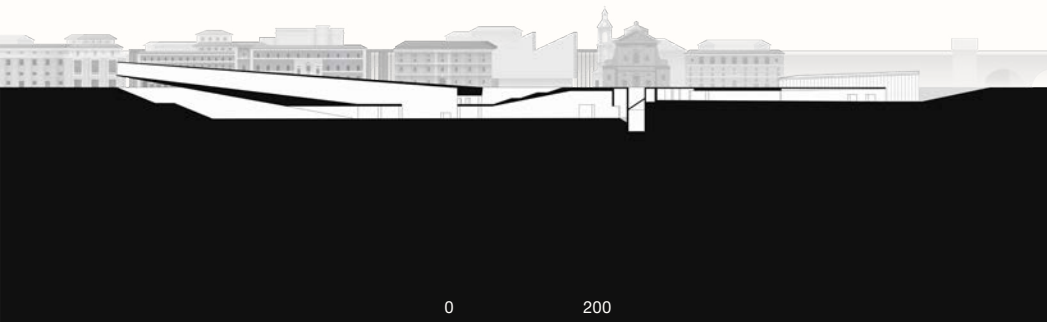
The urban fabric of Rome has seen a multitude of iterations throughout its history. True to the title; 'Sic Gloria Transit Mundi', *words that are addressed to the pope as a reminder of the transitory nature of life and material goods*, the project utilizes the intricate and ever-changing forms of Rome's urban figure-ground as means to reconfigure the plan of Borgo Vecchio. Although much of the original make-up of the Borgo was demolished under the behest of Benito Mussolini in 1937, new interventions such as the chapel structure conforms to the pre-demolition Palazzo Jacopo de Brescia in order to revive the original circulation paths of the site. The stark, monolithic forms of these new interventions however, bring new architectural language, celebrating the Catholic theology of mortality, whilst preserving the genius loci of this ever-changing city.



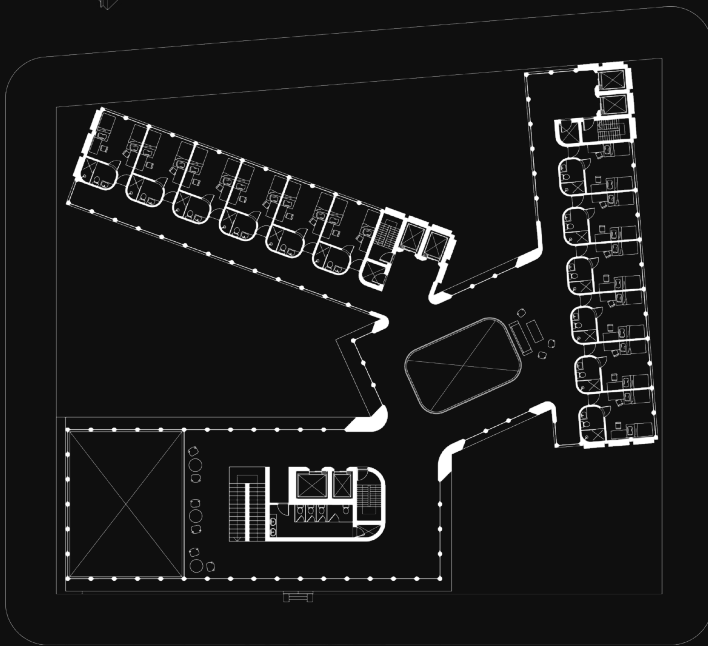
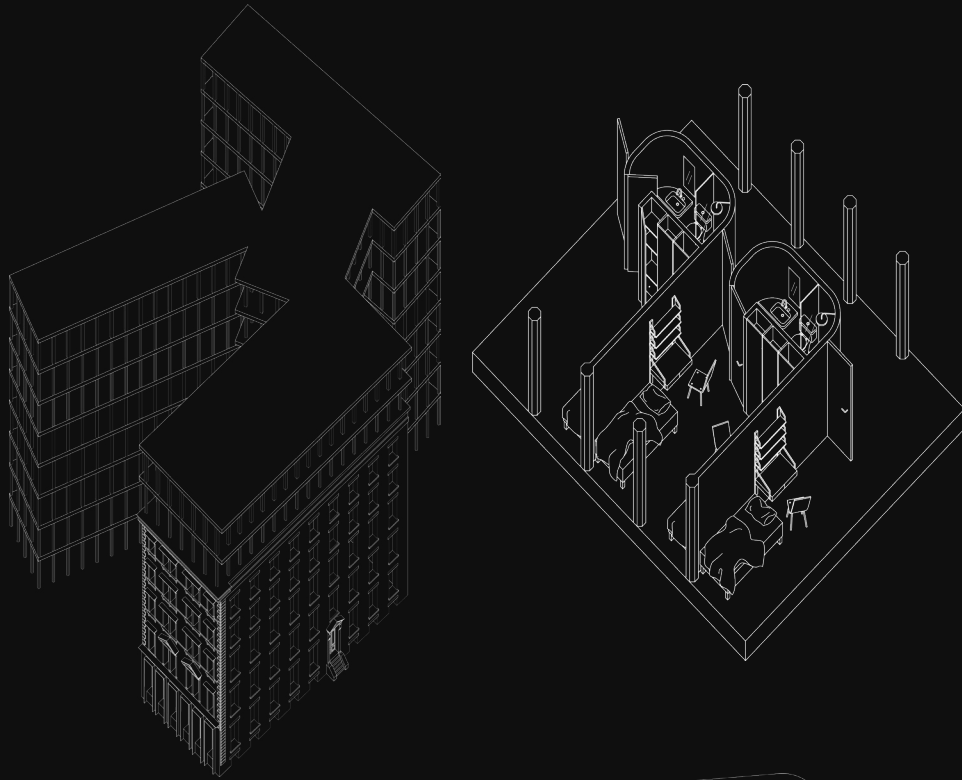




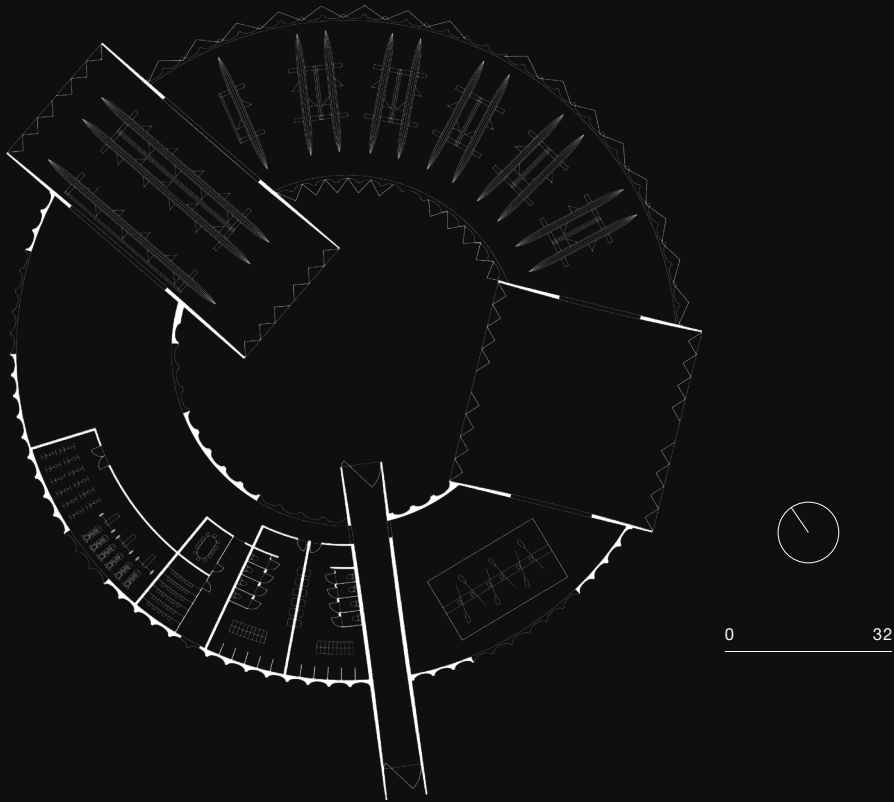
ST FRANCIS COLLEGE DORMITORY



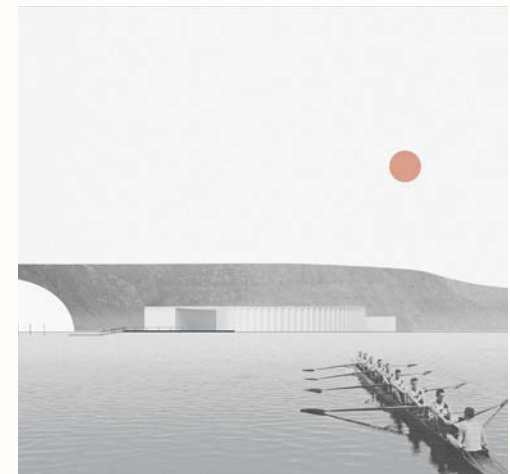
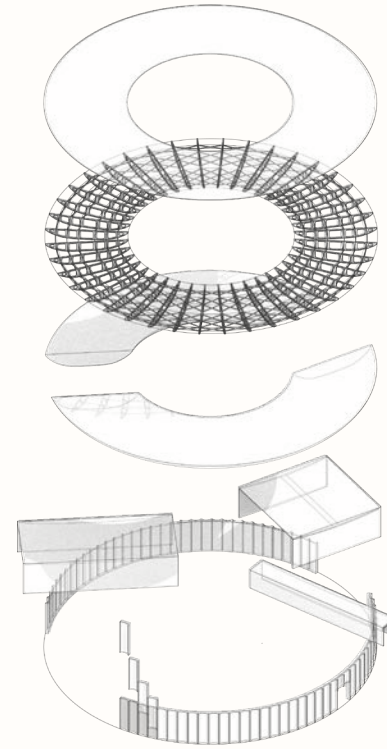
With a strong focus on adaptive reuse, the dormitory for St. Francis College utilises the existing 8 Old Fulton St. brownstone as an anchor point for the project. Each 'arm', containing 7 floors of double room units splay from the central axis at the far northeastern corner of the brownstone. This connective sinew between new and old also becomes the threshold between private and public, with the existing structure as the main entrance and the most publicly accessible area within the project. The geometry of the new additions conform to that of the site, with each arm facing inwards creating a series of publicly accessible courtyards defined by the perimeter of the structures.

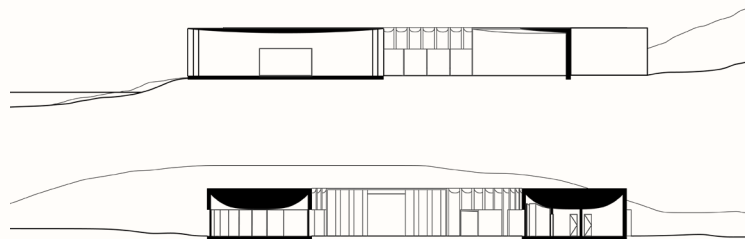


COLUMBIA UNIVERSITY BOATHOUSE

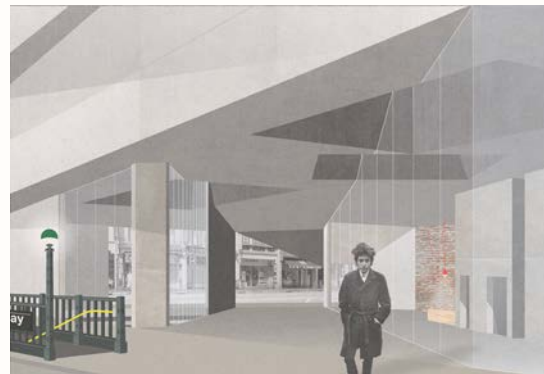
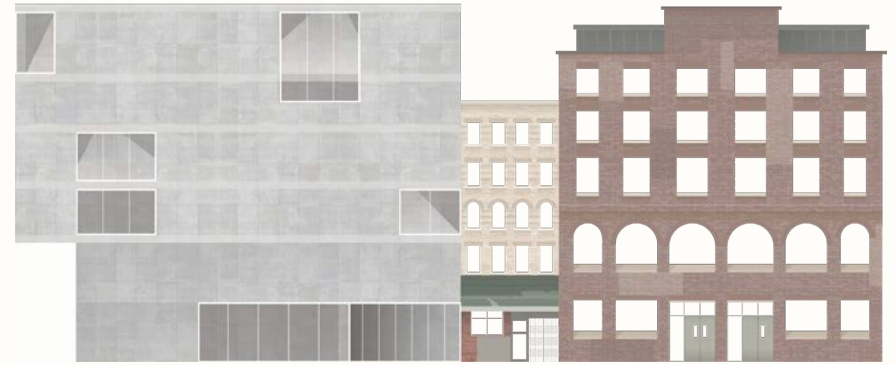


The Columbia University's boathouse proposal pays homage to the lightweight and efficient construction of a scull boat. The simple concentric plan incorporates three distinctive parts, the roof, the load bearing ribbed concrete walls and the rectilinear interventions. These rectilinear wood-cladded elements are intended to provide a visual and programmatic break in the otherwise homogeneous typology. The roof itself is of a lightweight construction and reflects the form of a boat hull, achieved by the use of load bearing exterior walls. The lack of internal structures and the curvilinear underside of the roof meant that the effect of walking under a hull of a boat can be achieved.

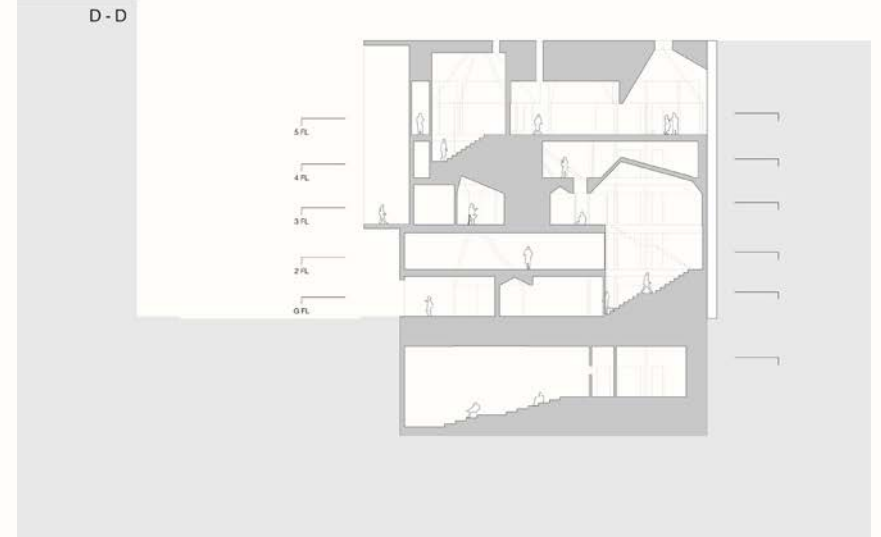
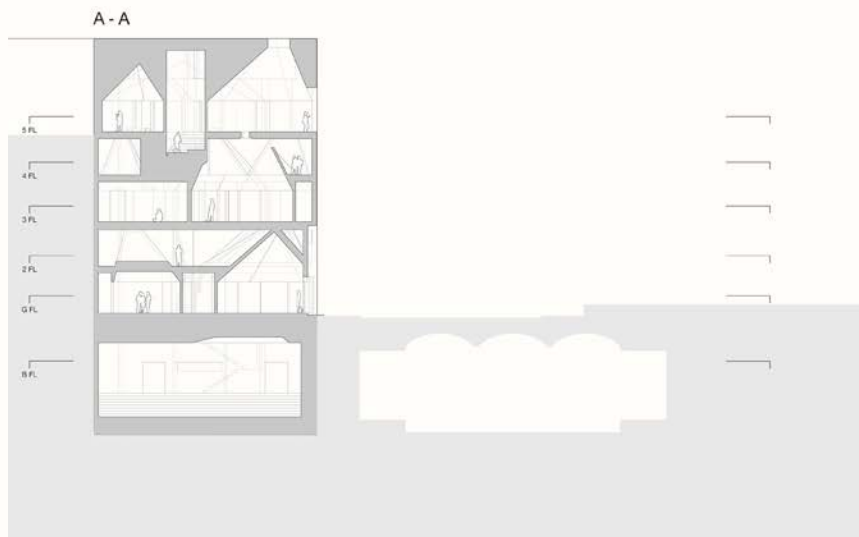
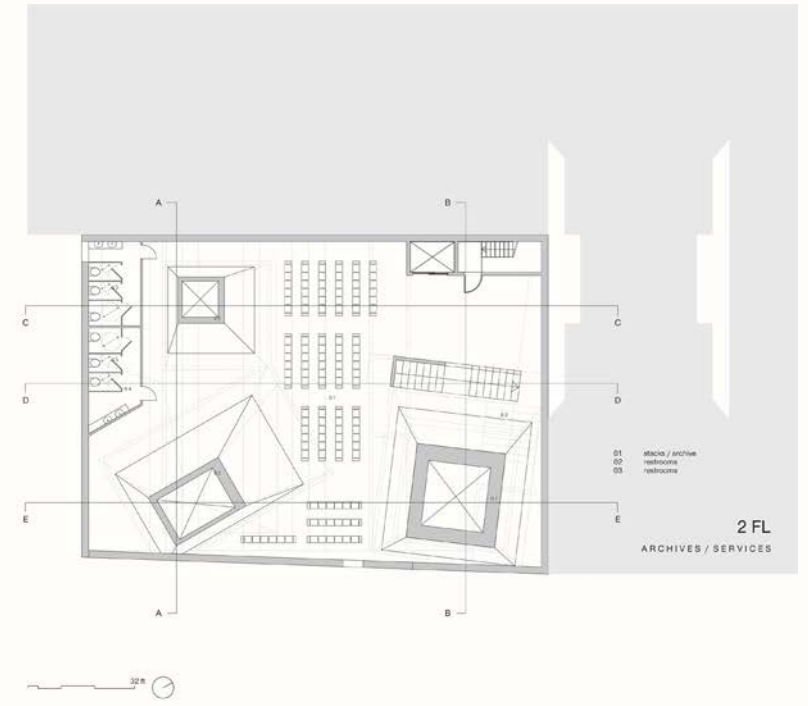
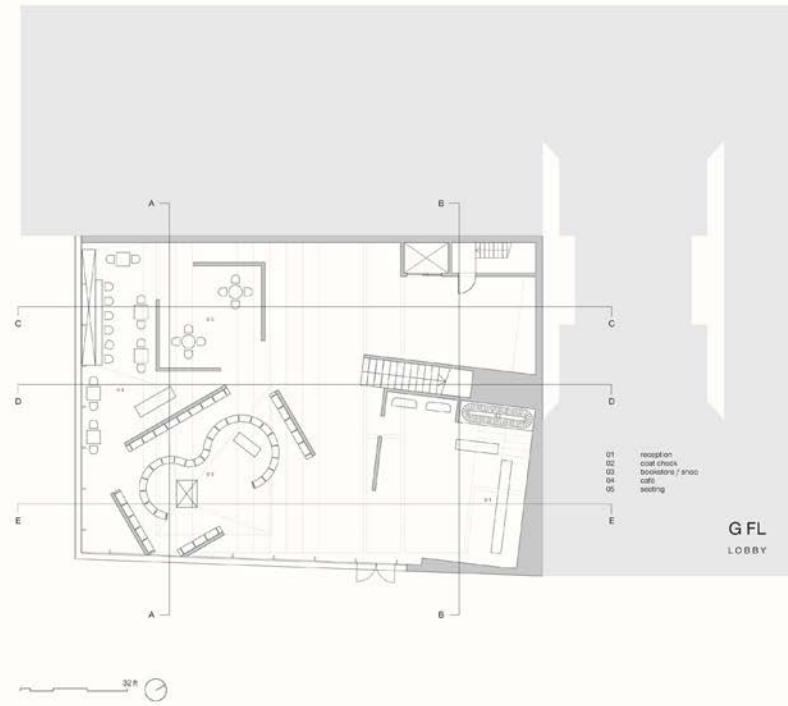


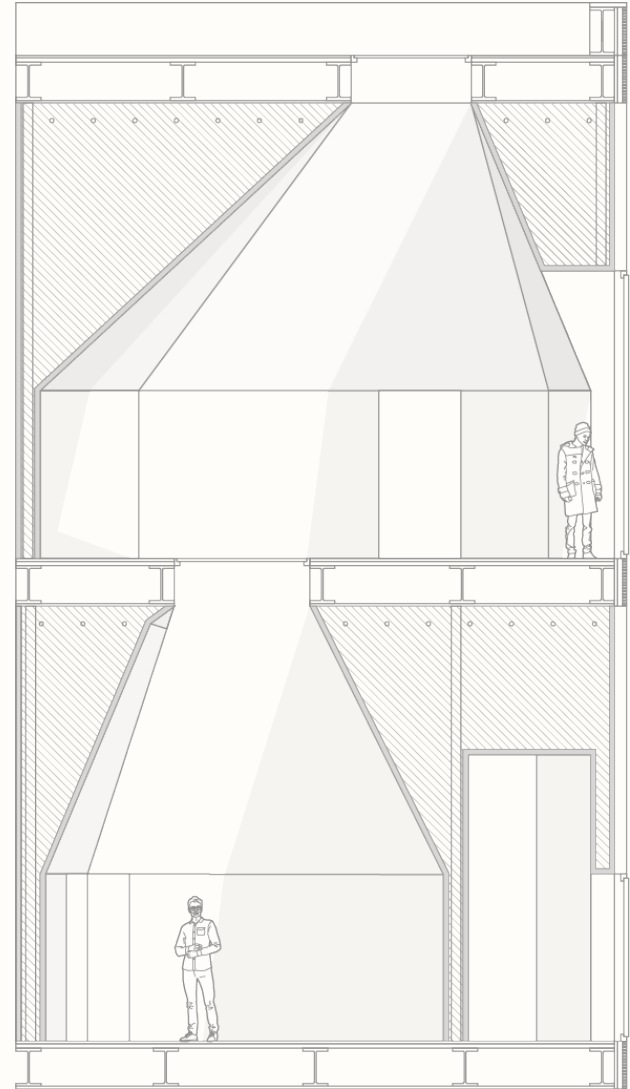
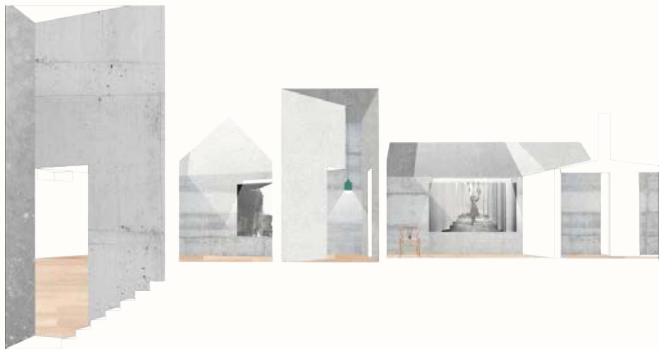
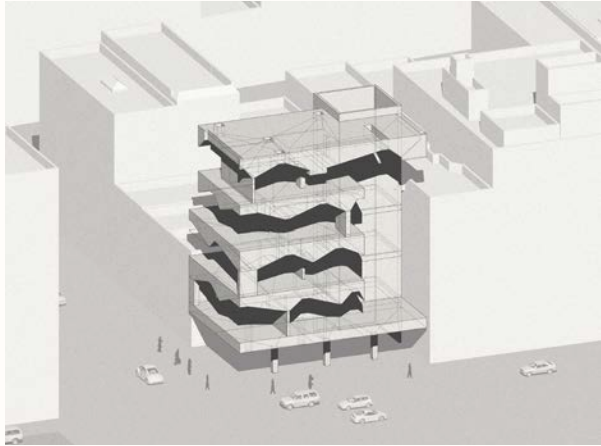


ARCHIVE FOR PHOTOGRAPHY & STILL IMAGERY



The Archive for Photography project aims to provide the city with an epicentre where historical photographs are archived and exhibited. Photography, since its inception in 1816 by the French gentleman Nicéphore Niépce has been the primary means of recording events throughout modern history. The instrument in which photographs are made, a camera, can be traced back to the camera obscura [1], Latin for 'dark room' that projects an inverted image onto a flat surface through a small opening or aperture in front of the device.





2016-2020



Kritanai
Pisutigomol

Arch
Portfolio