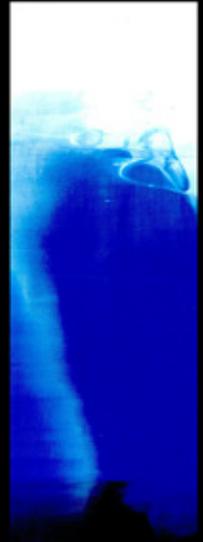


+ PORTFOLIO

YASMINE KATKHUDA

M.S. ARCHITECTURE + URBAN DESIGN
COLUMBIA UNIVERSITY GSAPP
2021 - 2022



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Regenerative Flows

Site: Passaic River, Newark, NJ
Theme: Sites, Systems & Stories

Where the water is too contaminated and the air too polluted, land has been privileged for far too long. At this critical juncture amidst an escalating climate crisis, we must change this narrative.

Echoing notions of destruction, of deterioration and dispossession through the potentials and the pitfalls: water becomes the protagonist.

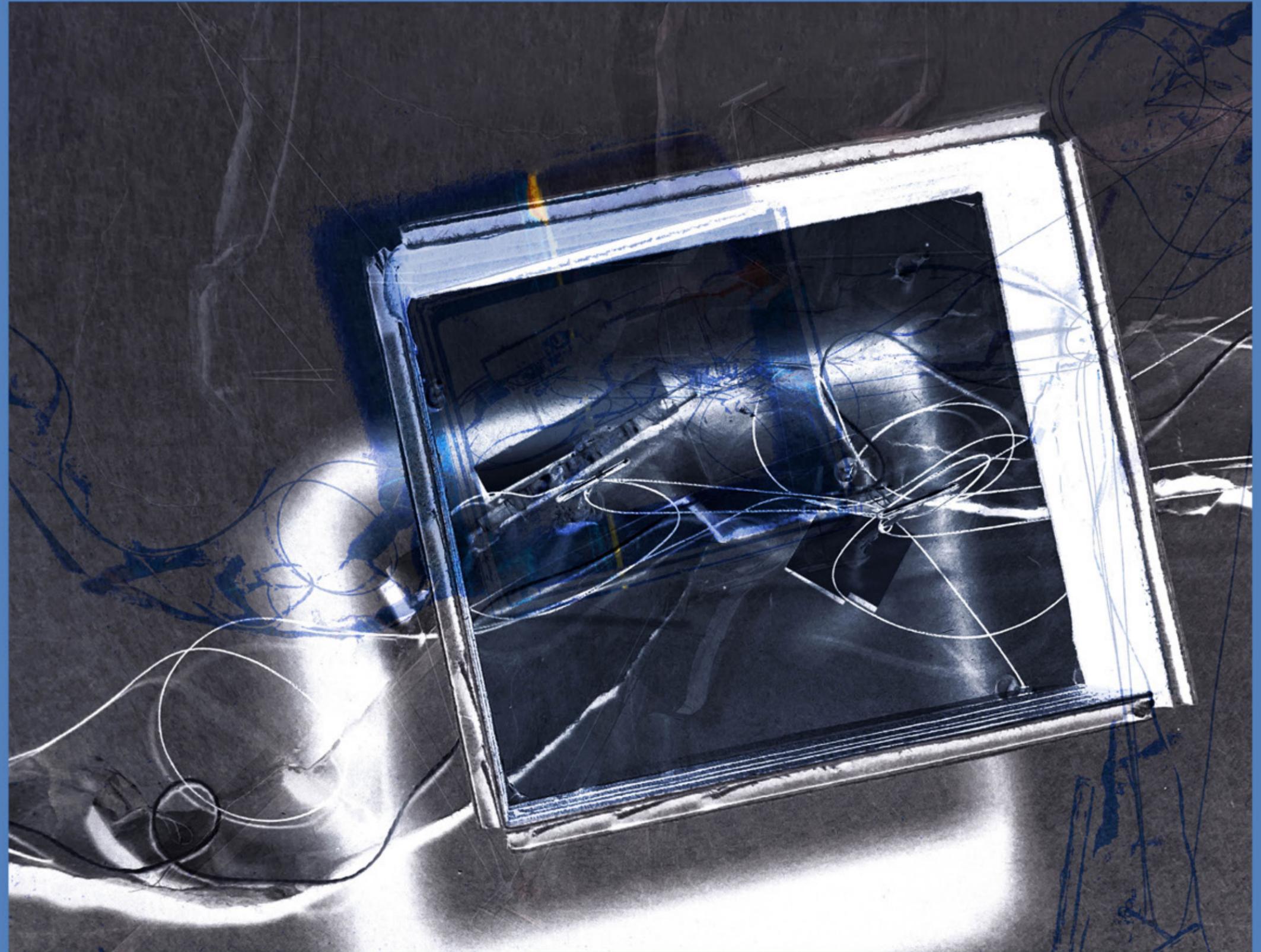
Situating ourselves within a network of regional and international solidarity, we acknowledge the power of our collective awareness as a premise for action. In the prolonged processes of design within contested territories, we work through architectures and their refusal.

This body of work is an anti-hierarchal exploration of water returning to itself. It is both top-down and participatory. It consumes and recedes. Lives and dies.

Ruminating on resilience and hope, this is not a map to utopia nor a claim to sustainability funded by capitalist extractive regimes. This is not the green-washing of aerial imagery nor the romanticization of a past before acts of environmental warfare. This is our reality ahead of natural hazards including erosion, storm surges and continued saline invasion.

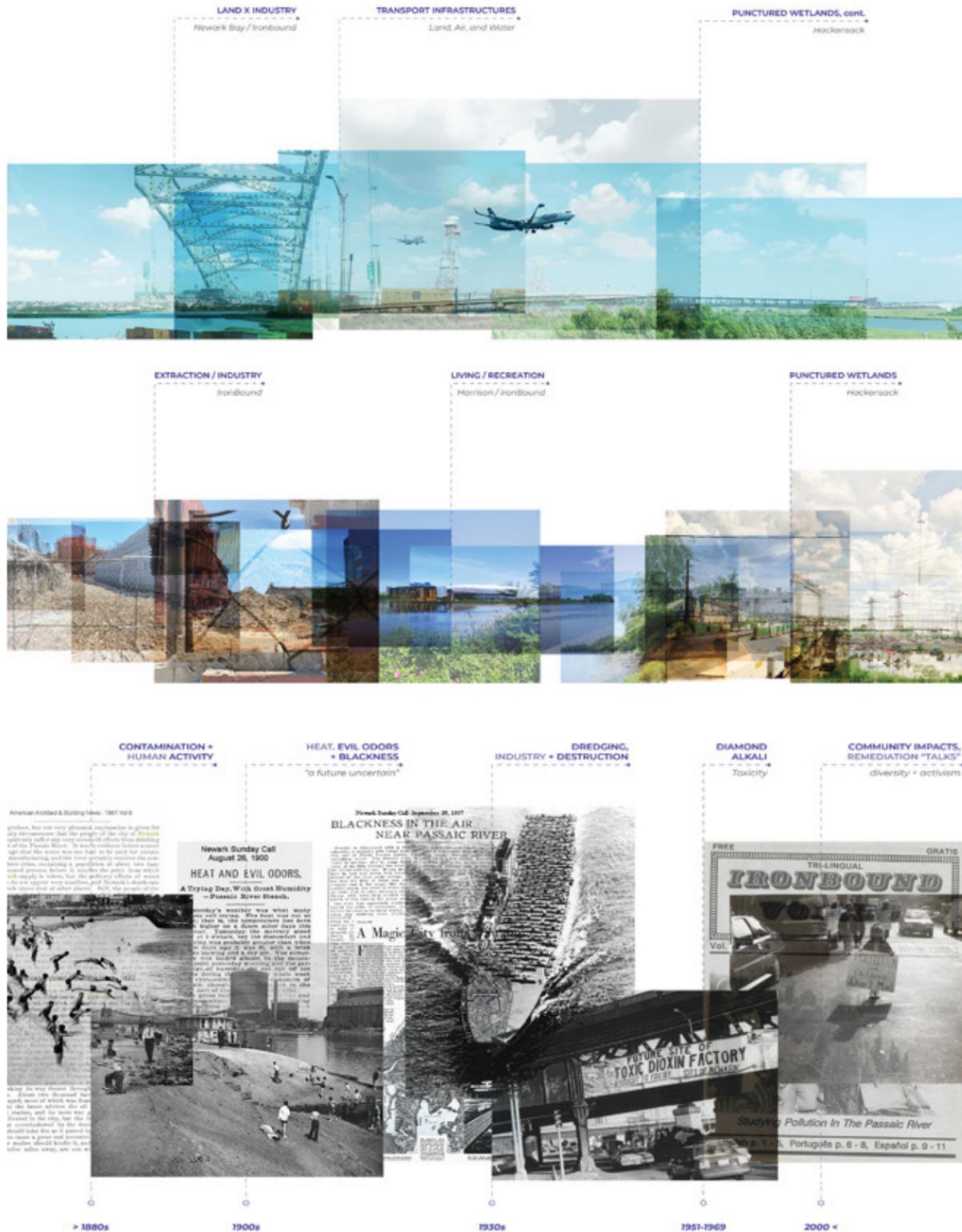
While globally, we are no strangers to escalating climate pressures as they take form, our work centers the urgencies and complexities within and beyond the greater Newark Watershed. Where this: is the futurity in regenerative flows.

Digital Manifesto: [LINK](#)



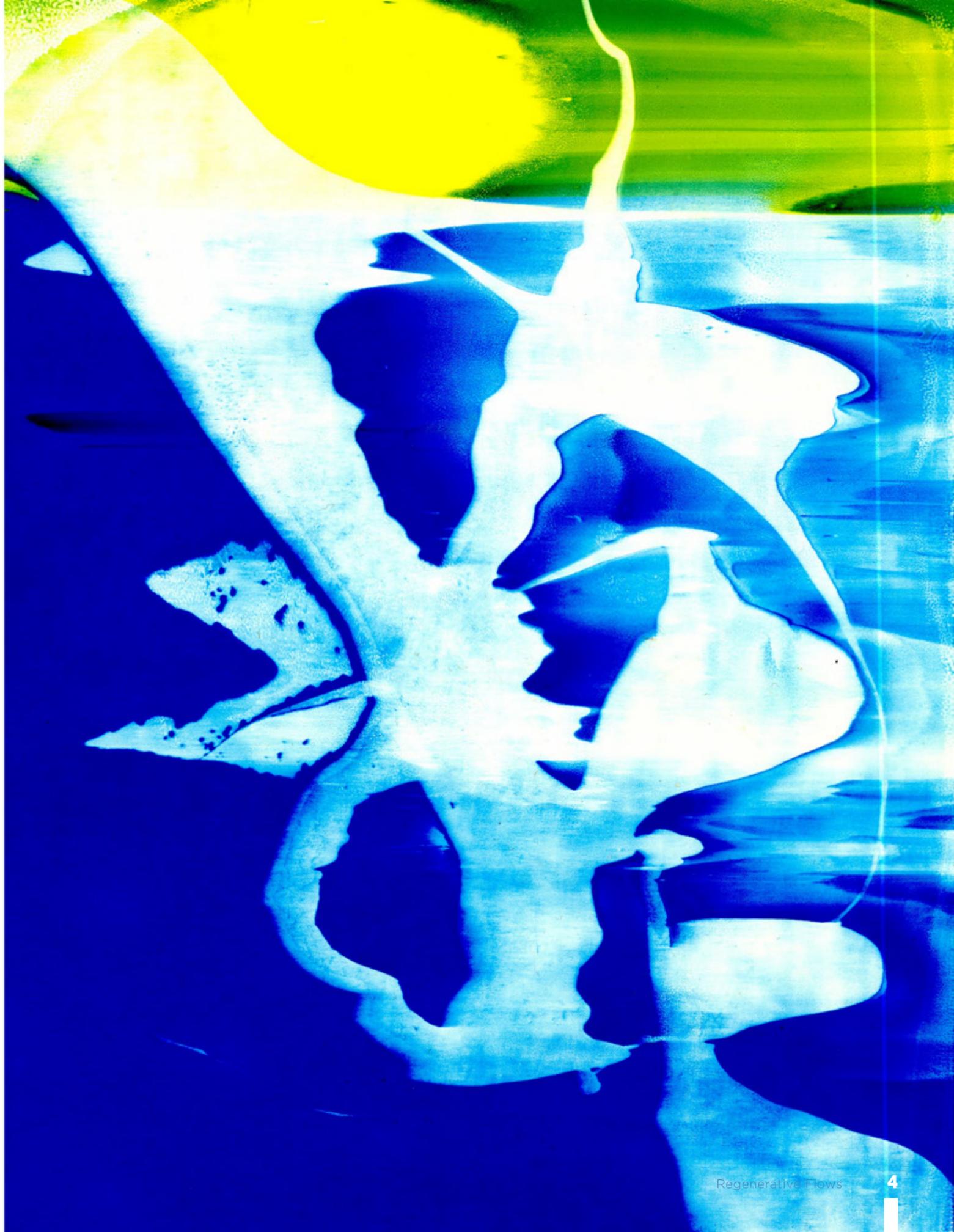


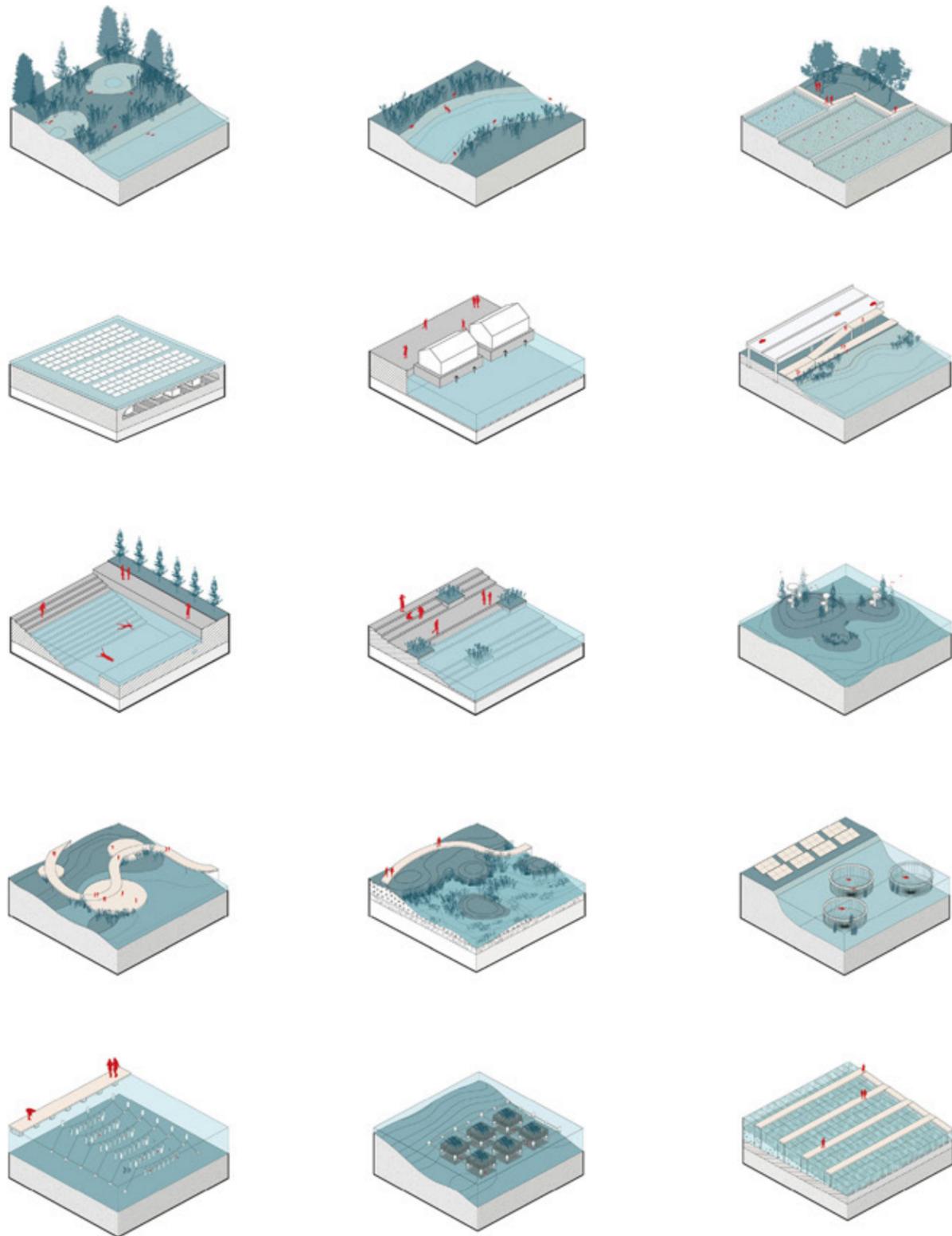
1.2 Constructing Site



1.3 Site Unfoldings Across Land and History

1.4 Right: Conceptual Premise Screen Print





1.5 Design Matrix: In-Water and On-Land Strategies

Water Flows, Water Purification, Aquaculture, Community Access and Industrial Use



1.6 Existing Site Map



1.7 Proposed Site Plan



1.8 Superfund Section Through the Proposal



1.9 Productive Re-invested Infrastructural Landscapes



1.10 Incision x Transit Infrastructure



1.12 Productive Meadowlands



1.11 Residential Waterfront Access



1.13 From Passive I-95 to Power Generation



1.14 Passaic and Hackensack Vision Plan

Reading NY Urbanism

A Story Map on the Dualities of Place Site: Blacksburg, VA

What makes a place? Who comes here and why? Is it defined by people who frequent the space or by its physical confines? Does it reside in a touched material or a growingly distant memory? Can it transform and change, grow and retract? Is it politicized? Is it resilient in the face of the unknown? When is it at its loudest? Does it eat, breathe, live and die?

At the juncture of time and place, the town of Blacksburg, Virginia, is home to such coexisting questions as they become dictated by history and capitalist modernity. The following exploration is a story of the Blacksburg Farmers Market, as it becomes situated within this greater discourse of public space and the dualities of place.

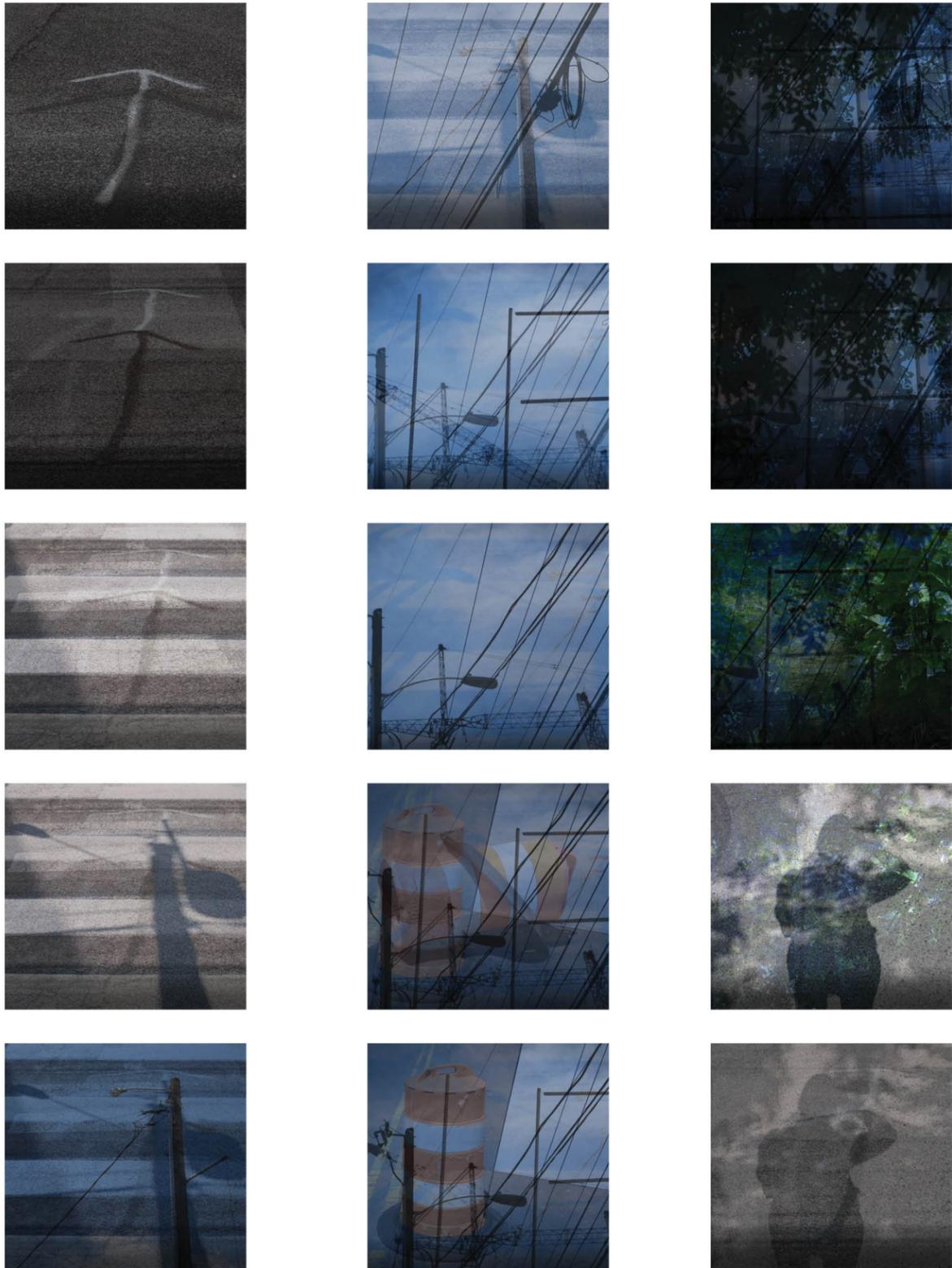
Despite external social, economic and political pressures, as in most urban contexts, the marketplace clearly establishes community networks that would cease to exist without its presence. Through its temporal nature, possibilities for interaction, exchange and solidarity are continually reimagined at multiple and coexisting scales. This speaks to just how important a role the farmers market plays at the scale of the individual, the community and the wider urban fabric towards ensuring its futurity and vitality.

Working across media and material in the framing of a narrative, RNYU offered an experimental approach to representing sites and stories.

Video Montage: [LINK 01](#)
ArcGIS StoryMap: [LINK 02](#)

2.1 Of Site in Double Exposure

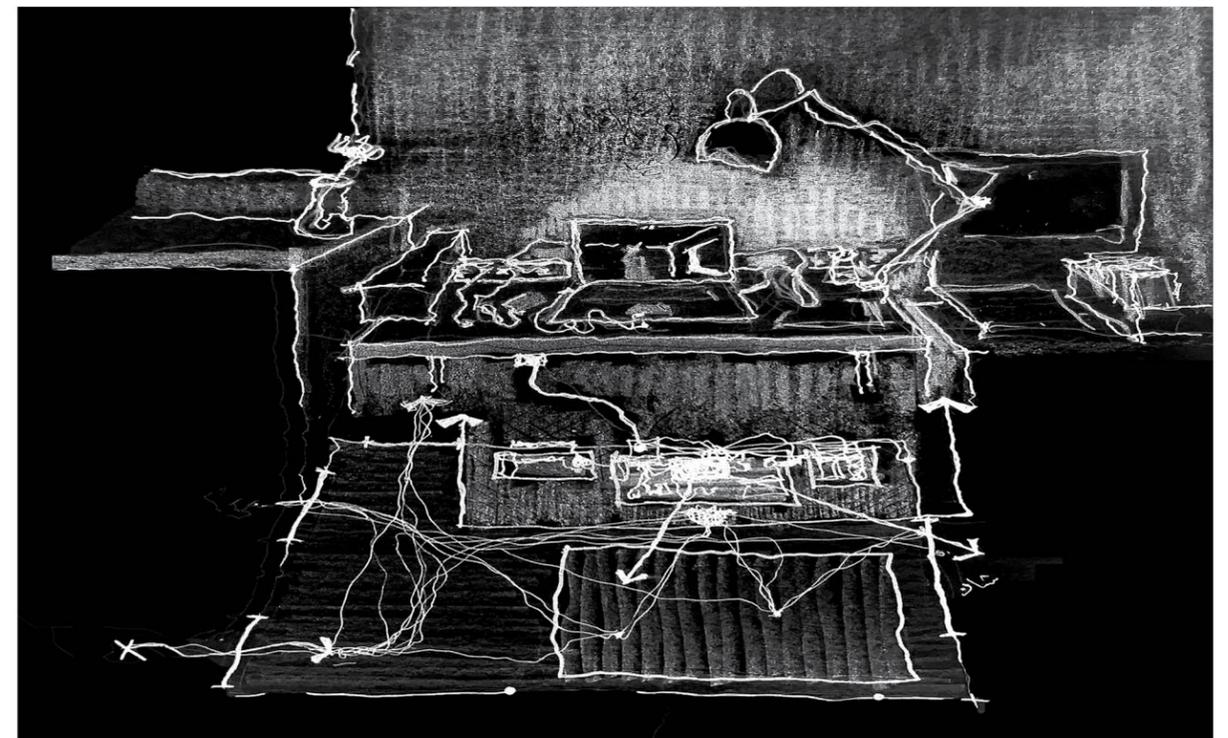




2.2 Unfolding Site (A Sequential GIF)



2.3 A "Current State" Photo



2.4 A "Current State" Drawing

Urban Soil: An Agro-Industrial Imaginary

Site: West End, Atlanta

Theme: Atlanta After Property

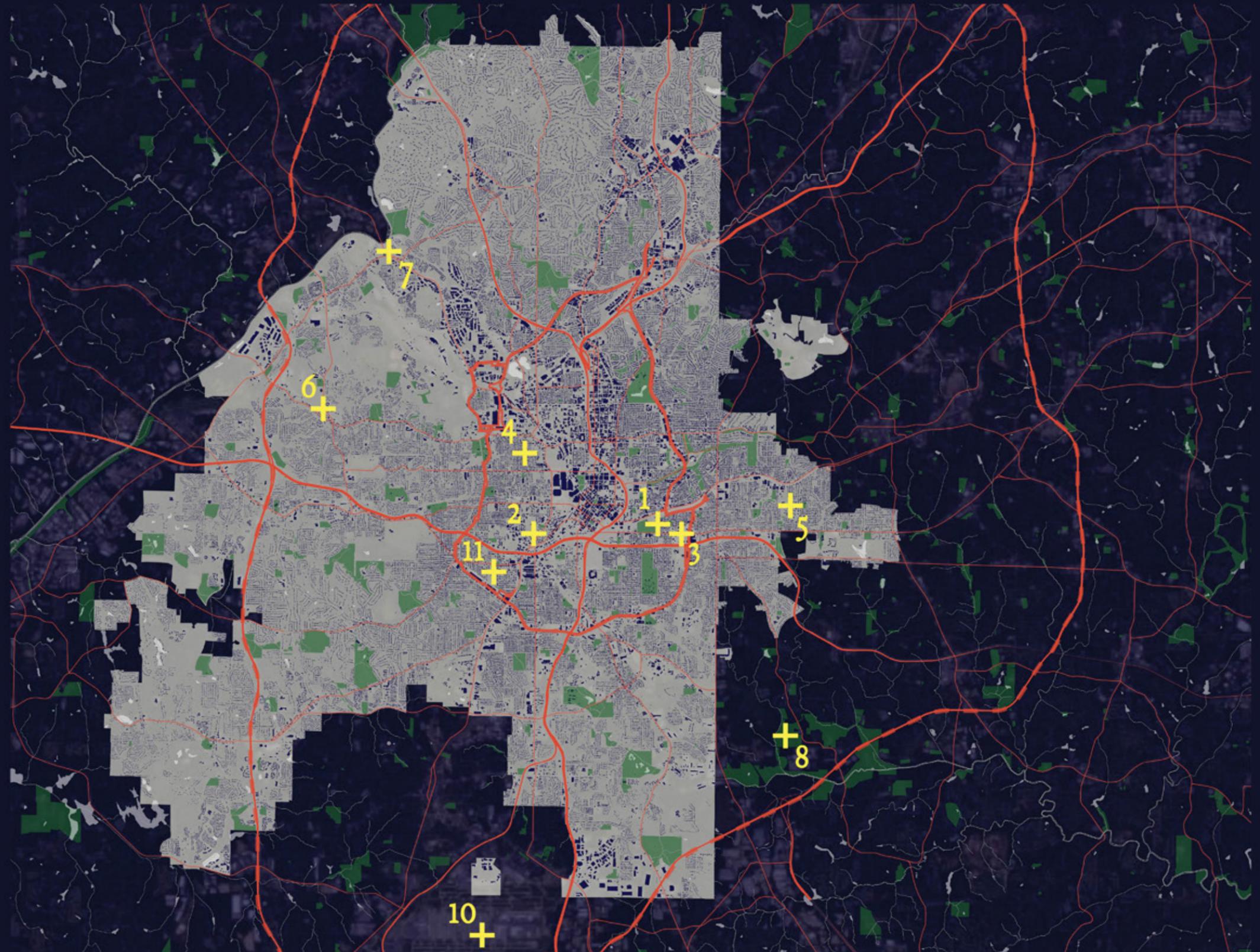
Within the regime of property - land is entangled in cycles of dispossession, privatization and exploitation. In the commodification of territory through industrialization since the colonization of the Americas - practices of agrarian culture and economies have grown increasingly vulnerable to gentrifying measures.

In the delimitation of territory that has historically bordered land ownership as it relates to cultivation, agency now extends beyond the human to encompass other than human actors. Processes that take place in this transitional landscape are of the Earth - reconnecting with nature against capitalist ways of existing. It imagines a new direction for regenerative development where there is duality and expansive potential reclaiming the agency of the soil in this alternative entry to West End - positioning it as a catalyst for agricultural production within an epoch of socio-ecological crisis.

Soil has a material organization with its own scales, contexts and behaviors. It has no reference which precedes it, seeping into and altering other earthly beings. Soil offers a critical depth in understanding our disciplinary conventions, translating aggregate and other-than-human organisms within the soil in their abstraction and extrapolation. Thus, extending the conversation to interdisciplinary questions of ecology and our constructions of nature within this discourse.

Publication: [LINK](#)

3.1 Studio Sites Map



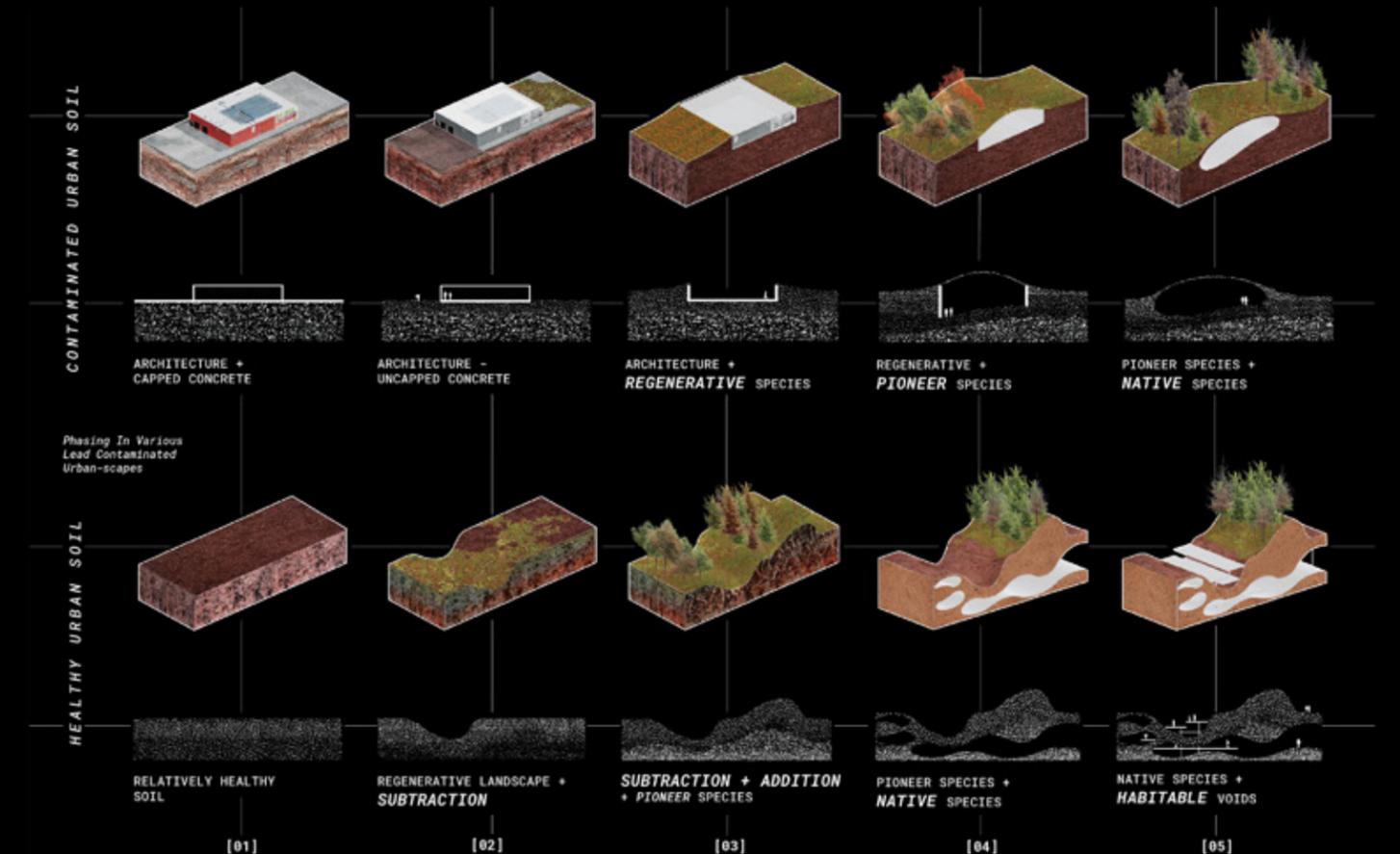
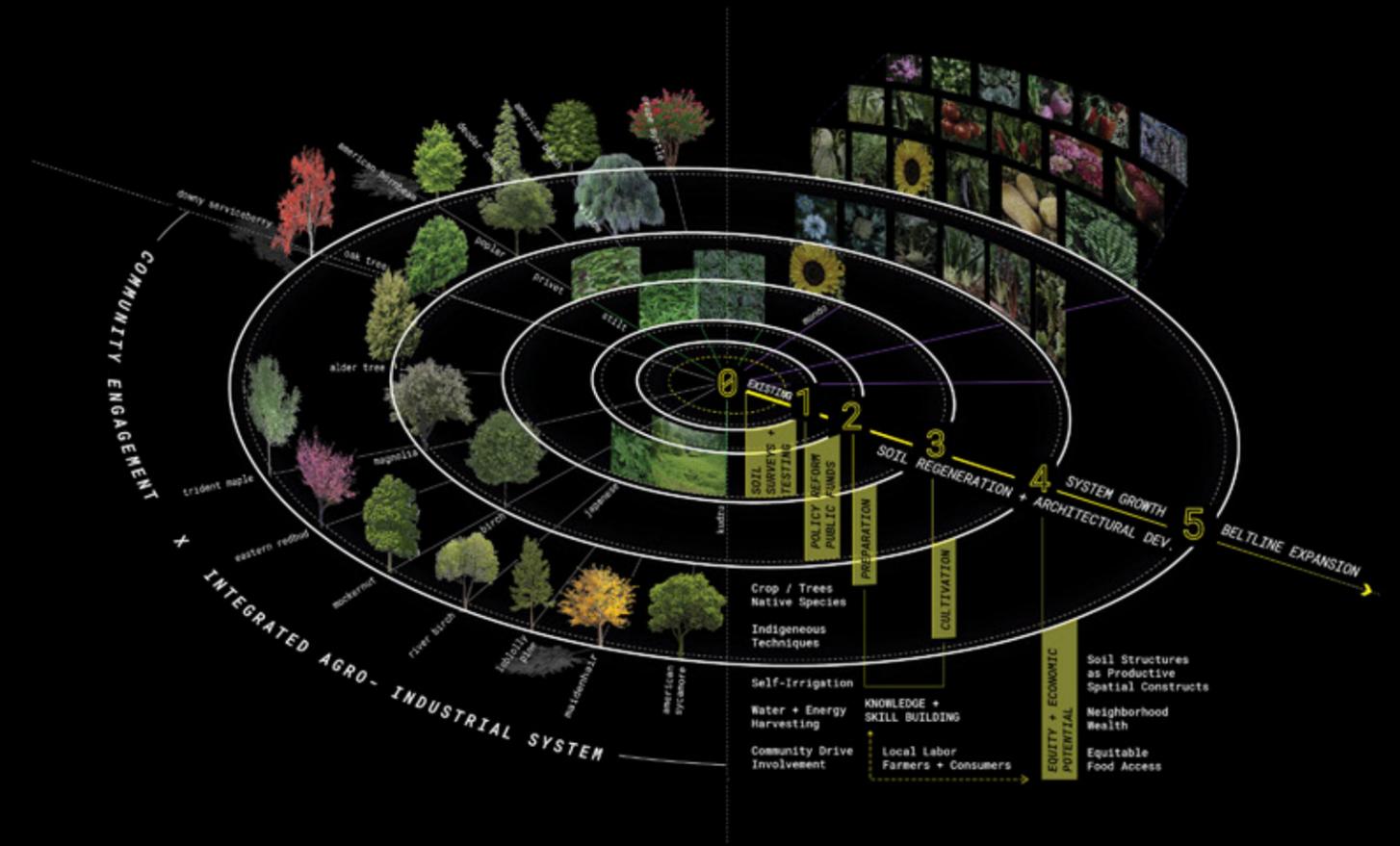


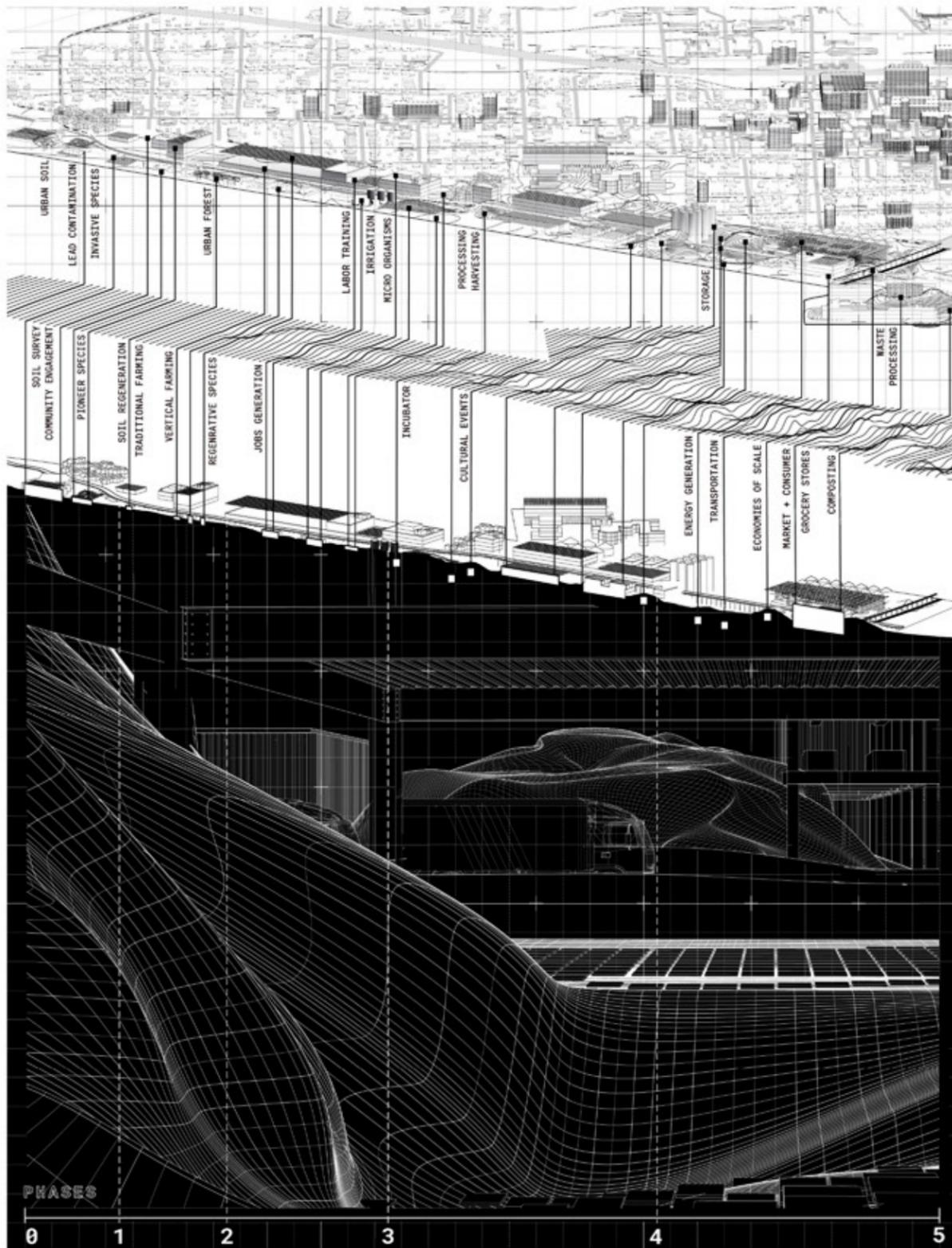
3.2 Local Produce Circulation Beyond Food Deserts



3.3 Regenerative Relationships to Urban Soil

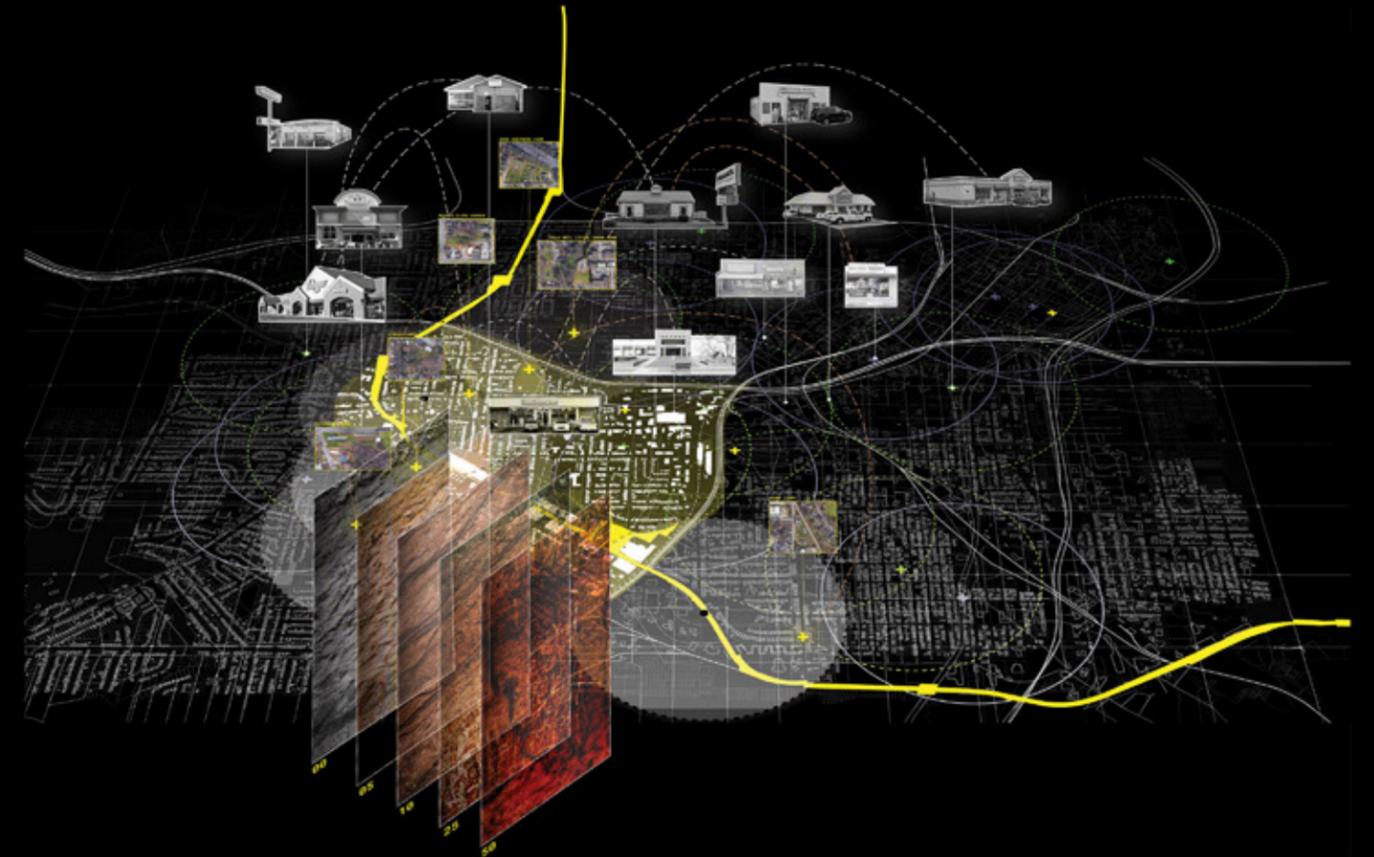
3.4 Right: Neighborhood Networks and Cut / Fill Remediation Strategy





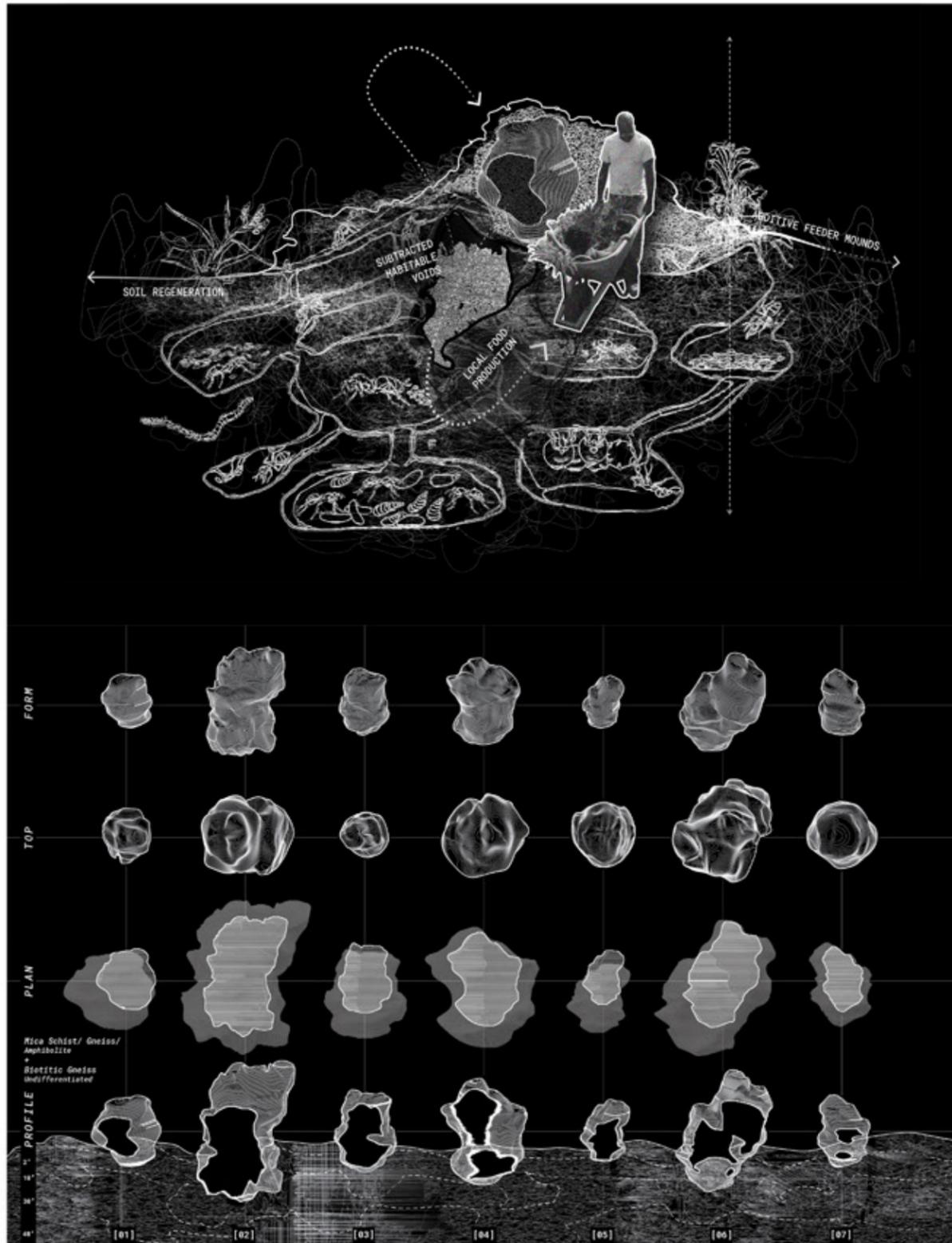
3.5 Neighborhood Scale: Programmatic Unfoldings

3.6 Right: Neighborhood Networks and Urban Farms





3.7 An Agro-Industrial Vision



3.8 From Systems Cohesion and Soil Morphologies



3.9 Right: Towards Regional Reclamation of Brownfields Along the Beltline

Difference x Design

A Counter-Story: Contested Foodscapes

The space of a Palestinian kitchen holds fragments of stories untold by time, places lost in memory, and histories erased through politics. This recipe guide suggests thinking about food, in its processes and political dimensions, at the juncture of architecture's entanglements with settler colonialism. This design research project does not intent to unpack the history of the Palestinian-Israeli conflict nor suggest a solution to an impossible question that is most definitely intertwined with the built environment. Rather, it proposes an entry into rethinking one's associations and understandings of foods consumed and celebrated, to re-initiate conversations around traditional Palestinian cuisine.

While Musakhan is a delicious and often de-politicized dish, it ultimately ties all dimensions of conflict as it draws into the space of the kitchen. Conversations shared in processes of preparation and consumption lend to future imaginaries of liberation beyond its contestation. Palestinian traditional foods, and Musakhan in specific, hold fragments of stories untold by time, places lost in memory, and histories erased through politics. As a lineage of contested bodies, our food carries stories we must reclaim in our modernity as to pass it on to future generations at home and in the diaspora. A meal becomes a space of reflection for socio-political realities, attitudes, and fashions - unearthing often suppressed elements of culture and history. Now more than ever, food is a means of historical validation, where processes of food production and consumption become a form of ongoing resistance.

MUSAKHAN

Recipe adopted from
Chef Rawia Bishara
Tanoreen Brooklyn '88

+ DEFINITION:
A staple Palestinian slow-cooked chicken dish smothered in onions and bright, tangy sumac, set on top of taboun flat-bread.

+ ORIGIN:
Jenin & Tulkarm region in the North

+ DESIGN PREMISE:
Musakhan is one of many dishes appropriated by Israel, that is undoubtedly Palestinian. Displayed here as a multi-faceted recipe, each dimension becomes the result of meticulous research that looks into relation of the meal and its components and effects of occupation on it.

+ FOLLOWING SPREAD:
Counter-ingredients: a politicized reading of the meal.

INGREDIENTS

TIME: 1hr
SERVES: 4

1 tsp. ground **allspice**

½ tsp. ground **cardamom**

½ tsp. ground **cumin**

2 Tbsp. **sumac**,
more for sprinkling

4 whole **chicken** legs
(thigh and drumstick;
about 2½ lb. total)

Kosher salt

¼ cup plus 1 Tbsp. **extra-virgin olive oil**

3 white **onions**,
coarsely chopped

¼ cup **pine nuts** or
slivered almonds

Taboon bread, warmed

1 **lemon**, halved

IN DIS APPEARANCE
Kitchen Stories
YASHINE KATOUUDA

INTRODUCTION

The space of a Palestinian kitchen holds fragments of stories untold by time, pieces lost in memory, and histories erased through politics. This recipe guide suggests thinking about food, in its processes and political dimensions, at the juncture of architecture's entanglements with settler colonialism. The Israeli agenda in large, is facilitated through architectural tropes - including that of segregated roads, land seizures, air and water control, military blockades checkpoints, an apartheid wall, seemingly rhizomatic settlements and so forth. This design research project does not intend to cover the history of the Palestinian-Israeli conflict nor suggest a solution to an impossible question that is most definitely intertwined with the built environment - but it does begin to rethink our associations and understandings of the food which we consume and take pride in, at home and in the diaspora, to reinstate conversations around traditional Palestinian cuisine towards a future of liberation.

CONTEXT

Sitting with my Palestinian mother, aunts and grandmothers in listening to their conversations, following their hands while cooking only to become part of their kitchen adventures - I grew fascinated with inherent spatial dimensions to food and its consequent processes. As with many countries in the Middle East, common dishes are interpreted and styled differently across borders. They are also appropriated by colonial and imperial powers in their own pursuits. Masakhan, is one such dish that has upheld its immense popularity as being synonymous to the national dish of Palestine. It holds the power of existence within it - which for Palestinians evokes a right to return - consequently making of this dish, and many others, contested especially in the fragmented territories across Palestine. From labour practices that are interwoven in the production and maintenance of food facilities and lands, to the water we all need and the roads we use to transport - stories of politics and frustrations are equally a part of the domestic space as they are contentious within the urban fabric.

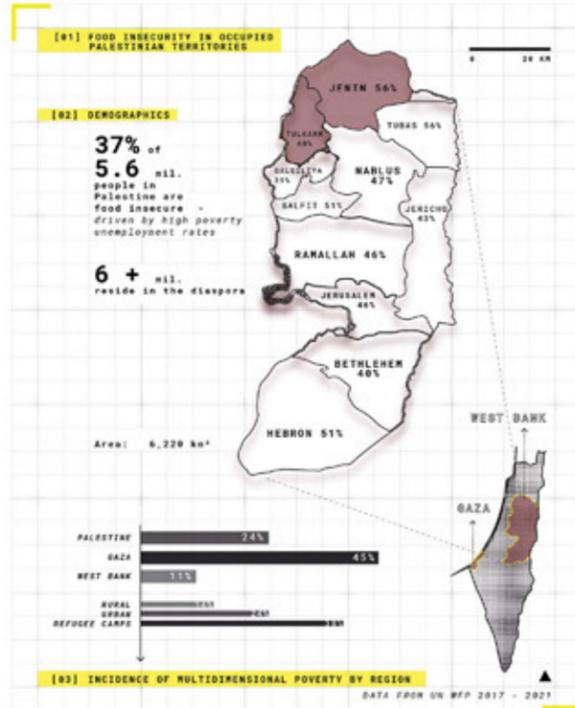
ISSUES

There are exhaustive dimensions to the Palestinian-Israeli conflict - my focus however dwells in how the right to adequate food, in this context becomes contested and highly politicized - slowly detaching from the love of food within the community at home and in the diaspora. Palestinians face an alarming rate of food in-access, where over 2.2 of 5.6 million people within the borders in rural and urban areas alike are food insecure. This is not surprising as 61% of the West Bank is also classified as zone C per the Oslo Accords, assumes Israeli control over the land - therefore acts of farming are severely hindered. Palestine has historically been a farmer community on fertile lands, and processes of the soil and seedling were passed across generations. This local knowledge is diminishing fast in the light of technologies and policies crippling the labor of land in access and cultivation processes. Fruits and vegetables are now largely imported from Israel, where neoliberal developmental policies and limited access to land and markets have diminished the Palestinian agricultural sector.

DESIGN

An intervention between the imaginary or possible, and the real and existing - this seemingly straightforward recipe menu unpacks dimensions of food as design and culture in Palestine. It aims to construct and reconstruct one's relationships to place, history, society and politics, through images and infographics. As the research and design meander between the tangible and intangible acts and associations of food - of land practices, sourcing, cooking, eating, hosting and conversing - social concerns and limitations of contemporary political dilemmas, which reflect upon the conditions that characterize contemporary Palestinian communities are broken into digestible elements. Understood through and between its fragments, this design research brochure suggests foods inherent entanglements with architecture and urban design, especially in the context of settler colonialism.

¹ Palestine, World Food Programme.



4.2 Introduction and Context



4.3 Ingredients List



4.4 Translation and Placement

The Arab City in Film

Individual Writing + Reflections
 Final Project: "West Beirut" Sectarian
 Urbanism x The Architecture of War

In beginning to understand cinema's intrinsic ties to architecture and associated practices, I am drawn to the dualities within and beyond this so-called fantasy. Where the Modern is perpetually thought of in opposition to considerations of tradition, stripped away from associations of modernization to fetishize a certain imaginary, my interests dwell in this contested rhetoric.

How do we subvert narratives that positions canonical ideals as superior to cultural practices? Can the Arab body be at one the oppressed and the oppressor within globalized plays of power? To distort, to manipulate and fragment, and to selectively choose to include or exclude scenes, is to an extent reminiscent of colonial permanences that seem ever-present within the Arab landscape. This is very similar to inherent acts of architecture, where representations and physical manifestations rely on both the imaginary and the integrity of the author and the laborer alike. In contrast to larger practices of urbanity and planning, architecture in its isolation and capital power could mask or reveal larger societal and political questions.



5.1 West Beirut: The Green Line



5.3 Collaged Unfoldings Along the Green Line



8.0 DUALITIES OF PLACE

Although the Green line is seen as this space of separation and conflict, it transcends such associations to become a space of unity - of social cohesion and hope. In the coming together of both Christians and Muslims, men and women, the elderly and children, to both celebrate and mourn, there is joy in mundane encounters despite a divide that has scarred the urban landscape for generations to come. Urban developments and proposals like the Solidere begin to imagine a Beirut beyond its entanglements with ruin and destruction - although issues of social equity and access remain loud questions. Nevertheless, the heart of Beirut which has been and continues to witness devastation also echoes the resilience of a people who hope and work towards a for a future not beyond reach.

5.4 Collaged Unfoldings x Excerpt

REACTION [03]

09/29/21

In The Last Days of The City

Post-movie showing, questions & thoughts -

- 01 Ch12: Urban Rupture, Fuccaro ElSheshtawy
- 02 Reviews from the NYT, LA Times and the Guardian
- 03 Max Rodenbeck's "Cairo"
- 04 The Nile Hilton Incident, Tarik Saleh, 2016

+ I find it almost impossible to intervene in a body of work so personal, so complex and entangled in politics and social dynamics close to home. Where our imagination is left suspended between the streets of Cairo as they draw narratives from elsewhere, to its buildings in various states of decay almost frozen in time - I am still trying to re-collect and better make sense of the fragments that make up the story. The almost chaotic nature of the film, for both the audience and characters themselves - uncertain of what is happening but at once highly aware of it - there is much to unpack.

+ [q1]

In creating this imaginary, this atmospheric immersion into Cairo through its streets and buildings, sounds and people - there is tension that manifests at every level. Where social / political relationships are shadowed by war and adversity, often blanketed by Islam or traditional practices, how is one's understanding of Cairo, an urban conglomeration of sorts, shaped or created through such layers to the city and their opposition to one another?

+ [q2]

There is a recurring mentioning of Paris - almost a fascination of sorts. Despite a British colonial rule that in some ways persists, all references to the West refer to Paris and Berlin, as pristine examples of a better life, a future of prosperity and potential. Where does this stem from? From my brief understanding, Al-Tahtāwī, a scholar considered one of the first Egyptians to "grapple with the question of adjusting to the West and to provide answers in Islamic terms" is in part responsible for creating this image and assimilating it into Egyptian culture. (Kuiper, Britannica) What more is there to dreams of foreign Western cities whilst faced with a very different local reality? How does this feed into the overarching frustration and tension within the Cairo?

+ [q3]

Where words fail, the images screened depict an emotional depth otherwise unattainable. We see this in the piercing of one's lips, the soft smile drawn beneath a heavy breath, the frown line almost engraved between most characters' eyebrows etc. In all such instances, it is as though the character's are searching for something, they're hoping, longing, dreaming, or waiting for change. This cross-generational yearning manifests beyond national borders, where notions of nostalgia and despair persist. This cinematic technique of focusing on faces, on interactions and experiences through hand-held shots often unstable and slightly dizzying adds a layer to the city that allows us, a foreign audience, to almost live the scenes. What is the relationship between sounds of the city that are almost constant in the background, to specific musical elements, to the radio that is constantly regurgitating information as it is intentionally, or not, matched to certain expressions and emotions as they are depicted on the faces and in the bodily movements of each character / group of characters?

REACTION [04]

10/7/21

The Battle of Algiers

A collection of thoughts and questions -

01 O'LEARY, ALAN (2016). "THE BATTLE OF ALGIERS AT FIFTY: END OF EMPIRE AND THE FIRST BANLIEU FILM." FILM QUARTERLY. 70:2, PP. 17-29

02 CELIK, Z. (1992). LE CORBUSIER, ORIENTALISM, COLONIALISM. ASSEMBLAGE (17), 59-77

03 LOCARELLI, F. (2014). CLIMAT DE FRANCE (1954-1957) IN ALGIERS, BY FERNAND POUILLON. SOCKS. RETRIEVED FROM

+ Resistance is rhizomatic. There is not a traceable lineage as to events and their outcomes, or built conditions and their repercussions. Architecture facilitates such resistance, especially when considering the Arab population in Algiers in opposition (at large) to the French colonizers. Between the alleys, in domestic spaces, under veils, along rooftops etc. all the way to more public plazas or European quarters in the city, the architecture becomes associated with certain ideological differences and power structures. Consequently, allowing for cycles and waves of resistance to take form and play out in different ways at different times through different actors.

+ When people are loyal to an ideology, an imaginary almost, being neutral is no longer an option. For the colonizer, the act of urbanizing was synonymous to the act of colonizing. As opposed to preserving towns or buildings that hold practical and emotional associations with them for the colonized people, the colonizer seeks to rid the colony of such through acts of destruction and dispossession masked by words and smaller suggestions of making the "city better" or "cleaning the slums" and so on.

+ The "Climat de France", as an autonomous city within a city, in my understanding wants to assume a detachment from the Casbah and other peripheral developments, in holding onto its grandeur. In its architectural and consequential monumentality however, it goes against the customary ways of living in Algiers and therefore re-iterates a colonial agenda that strips indigenous people's collective identity in hopes of building it anew under Western ideals. So, despite housing thousands of local population - alongside the very act of having a French architect design this monument, is subversive to the presumed "end of colonization" in Algiers.

+ I find it interesting to draw from Celik's opening statement on Corbu's fascination with the orient as "lands of Islam in the Middle East and North Africa" in parallel to O'Leary's statement on critique that Battle has received as it is persevered to "posit a clash of civilizations, [homogenizing] North Africa and the Middle East in terms of a "pan-Arab terrorism," and [obscuring] the history of Western occupation as itself terroristic." How the "orient" is a beautiful imagination that Westerners can assume and project spatial ideas onto, complicit in a savior complex that is not wanted.

+ Monuments erected at a time of or around colonization, are like sores left in the city often by those with political and social means, to commemorate and memorialize a certain ideal, an image of a person or group. Inhabiting a monument places the habitant in the arms of the colonizer so to say - as though sheltered by it and belonging to it. So is there really ever an end to colonization? Does post-colonization really exist? Or does the act of colonization just change form and persist in other ways and through other means? When a people still speak the language of the colonizer, still have political ties and are seen as a "lesser" people or nation than the colonial state, is this really an end or just a different iteration?

REACTION [05]

10/21/21

City of Life // Code 46

01 Elsheshtawy, Analysis of Urban/ Architectural Themes Text "Code 46"

02 Elsheshtawy, Ch 3 "Temporary Cities: Scenes from Dubai: Capturing Uncanny and Fleeting Experiences"

A collection of thoughts and questions -

+ In reference to writings of Pallasnaa and Clavino, I find myself somewhere between a dream and an uncertain reality. "... *The city and my body supplement and define each other. I dwell in the city and the city dwells in me.*" An odd idea, or so I thought, to relate to Dubai. The highly personal experiential nature of their writings lend to an inherent sensitivity in associations of the city- an intimate degree I had wrongly assumed alluded Dubai. My preconceived perceptions framed Gulf metropolitan cities as impersonal and only experienced at a distance. I think of unethical labor practices, and acts of exploitation, segregation and intentional disenfranchisement of certain bodies. I think of the epitome of capitalist extraction devoid of any sense of morality. The readings really made me question such notions to think of Dubai through a new set of frames. What is most striking to me, is this perpetual state of fleeting images and associations of the city as a set of flattened images- rasters that compress time and space.

+ Understandings of the city happens through image consumption, where the term "detached gaze" struck me and once again iterated the idea of Dubai as this dream of sorts. This speaks to themes of rootlessness and belonging, where there is both familiarity to images consumed in urban spaces but also a looming sense of foreignness. In the construction of this "dream" - dualities and dichotomies add layers to the city unparalleled in the Arab world I believe. Juxtapositions of terms including *known and unknown, intelligible and irrational, certain and fragmented, homely and unhomely, utopia and dystopia, hides and conceals, experiential and perceptual* etc. really heightens the inherent complexities of Dubai beyond its flattened and artificial perception from a foreign perspective.

+ Despite the dualities to Dubai that become realized within the urban fabric, there is a sameness that manifests in many metropolitans elsewhere in the world. So how does an architecture of anywhere and everywhere become highly rooted in a site-specific understanding of place and culture? When one speaks of Dubai as *home*, does this mean Seattle, Shanghai, London etc. *all* are *home* - whatever home implies beyond a physical material boundary? Architectural elements that multiply and exist everywhere - the mall, the skyscraper, the highway - imply a capitalist association to place, devoid of a personal human scale that one would typically associate with notions of home. It is in the memories of such standard archetypes of a modern civilization, where sustained relations to the idea of home manifest. But memories are not material artifacts that are held onto, and in the act of recollection stories become distorted and reconstructed thus feeding into the realm of the imaginary similar to processes inherent within the act of making film. There is risk in reliance on memory in the understanding of place, which speaks the language of utopia - echoing persistent themes of the readings. So if Dubai is understood and experienced as a set of fleeting images, fragmented memories, disassociated spaces and devastated or homogenized places- what becomes of the global city Dubai is, in the near future in a world of climate change and heightened socio-political tensions?

REACTION [07]

11/11/21

Caphernaum

01 Mervat Youssef, Journal of Islamic and Muslim Studies, Volume 5, Number 2, November 2020, pp. 94-99 (Review)

02 Mona Fawaz, Planning and the refugee crisis: Informality as a framework of analysis and reflection

03 Review by Mona Fawaz: Hiba Bou Akar's For the War Yet to Come, Planning Beirut's Frontiers

04 Nasser Yassin, Cities: Beirut, Elsevier Journal

A collection of thoughts and questions -

+ Having endured so much - so much destruction, dispossession, displacement, and corruption - how do we shift the narrative to think of Beirut in its instances of triumph beyond a looming sea of despair? In a region that is narrated by sectarian division, war and ruin, alongside complete economic devastation, it is almost impossible to plan for a future where such discourses seize to exist. Set against a backdrop that is burdened with all such moments of violence enacted against an already vulnerable people - what does systemic reparation look like beyond societal resilience? Where do we begin and how do we move on to prioritize acts of care, strengthening informal ties that somehow foster such whilst ensuring a future that is not beyond repair? Or is it too late for Beirut to ever gain a sense of normalcy, devoid of fear and frustration, of secularization and commodification?

+ The devastation of Beirut at large, cannot be attributed to one player - one villain so to say. Just as Labaki does not depict the parents as the primary antagonists - nor the pedophile, or any other specific individual - it is a much greater intricate system that has been exploited within a capitalist neoliberal regime that allows for certain players and ideologies to cause so much pain. These actors are symbolic of entangled politics and personal ambition, dreams of a future unable to escape the web of a past - perpetually caught in and acting violently against the most vulnerable players - the marginalized and silent voices of society. In the wake of the Beirut explosion in 2020 and the pandemic alike, this violence really continues to disrupt and display within the urban fabric at every level - disproportionately affecting aforementioned vulnerable communities which are a majority within Beirut and its peripheries. Politicians who knowingly allowed hazardous chemicals to remain stored at the port, left untouched after the mess of a blast - are no different to a conceited woman who kicked to the curb her migrant maid without pay because of economic frustrations. How is fair to both the population at large and the individual themselves when societal "villains" are left to enact their privileges within a corrupt system - assuming no consequence?

+ The notion of value is grappled with to be understood through its multi-scalar dimensions. Most evidently, value is extracted and profited in the exchange of commodity. Commodity in this logic is seen as more than simple goods - to include people, time, knowledge, resources and power. Through such, people are reduced to paper machines, time and knowledge to monetary worth, and care to labor. With such dualities at play, the refugee or undocumented body becomes a valuable commodity because of an assumed entrapment within this regime of property. In thinking of the players that feed into this regime as it unfolds through the urban fabric in the making of Beirut, the city has to be read not as disparate sectarian or ethnic enclaves, but rather a distorted, contested continuity. It begs to question - how do such extremities continue to coexist? Furthermore, a particularly interesting condition that manifests in informal housings where many such exchanged occur - is the idea of ownership and more specifically property ownership. What does it mean to own something, including real-estate, in seemingly permanent state of temporary? Profiting, extracting and commodifying places that are not meant to stay - an embedded irony to Beirut's urbanity.

Em(power)ing Belize

Site: San Pedro Town Core, Belize
Theme: Water Urbanism

As a leading destination for tourism and development in Belize, we propose that San Pedro can be a model for climate resilience and a testing ground for future habitats through clean energy and sustainable tourism infrastructure. By pairing ecological restoration and land-based strategies, renewable energy is rendered visible within the urban fabric. Local and regional energy independence can be achieved through urban design towards decarbonization, economic diversification, and coastal resilience.

In defining resilience, we see an opportunity to shift the conversation towards equitable and regenerative systems. Phased over three timescales with an urgency to begin now, six design interventions engage multiple stakeholders in proposing a transition from fossil fuel dependence, seasonal tourism, and ghost reefs to local clean energy, alternative economies and coral nurseries.

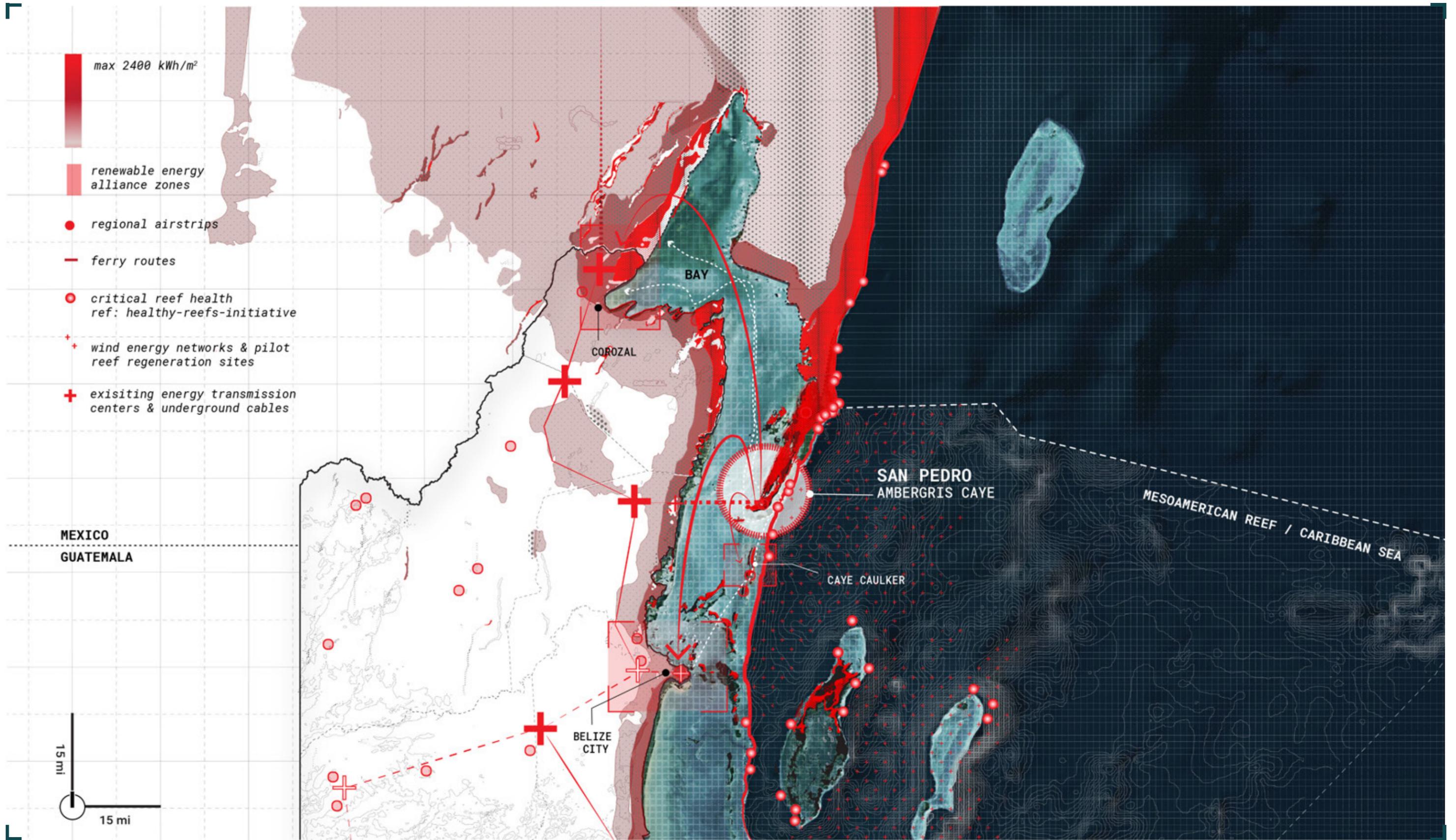
More specifically, floating solar farms are proposed alongside fishing industries and mangrove restoration in generating local wealth and ecological restoration. Offshore wind turbines are coupled with coral nurseries and opportunities for educational tourism. And at the town core, structural building retrofits and heightened public spaces begin to embody urban resilience.

Beyond notions of adapting and acclimating to existing and external conditions, resilience is a system that can respond to and recover from crisis towards a future not beyond reach. Through which, urban and coastal challenges become opportunities piloted in San Pedro and echoed globally.

Story Map: [LINK](#)

6.1 Town Core, 2030

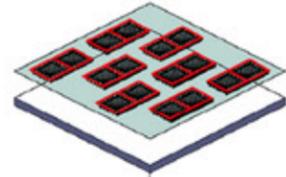
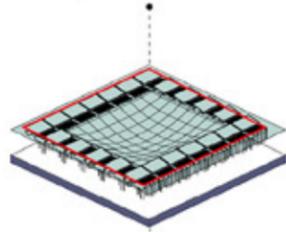




6.2 Siting Map: Energy, Tourism, Reef Health with Solar and Wind Potential

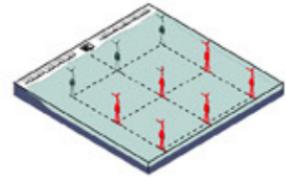
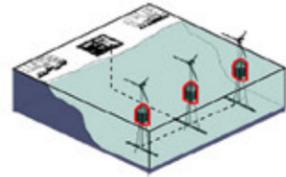
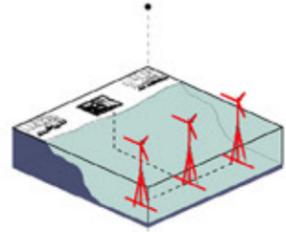
FUTURE HABITATS TRANSITION ADAPT IN PLACE
 "2080"
 "2050"
 "2030"

SOLAR ENERGY
+ AQUACULTURE

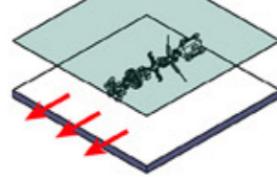
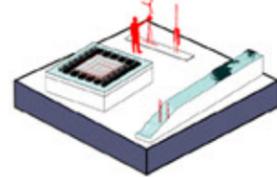
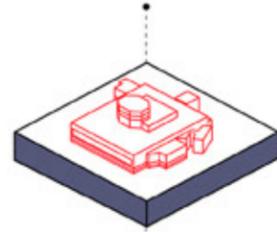


~30,000 Belizeans engaged in BOT solar and fishing activities

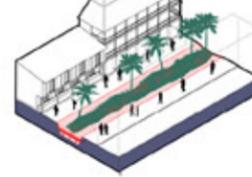
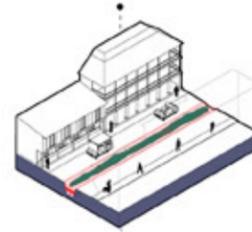
WIND ENERGY
+ REEF RESTORATION



ALT. STRATEGIES
+ ECONOMIES

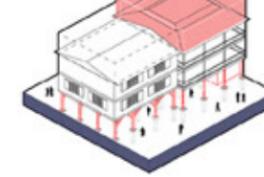
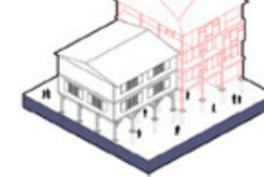
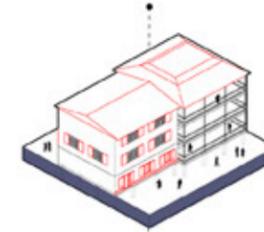


STREET REDESIGN
+ ECO INFILL

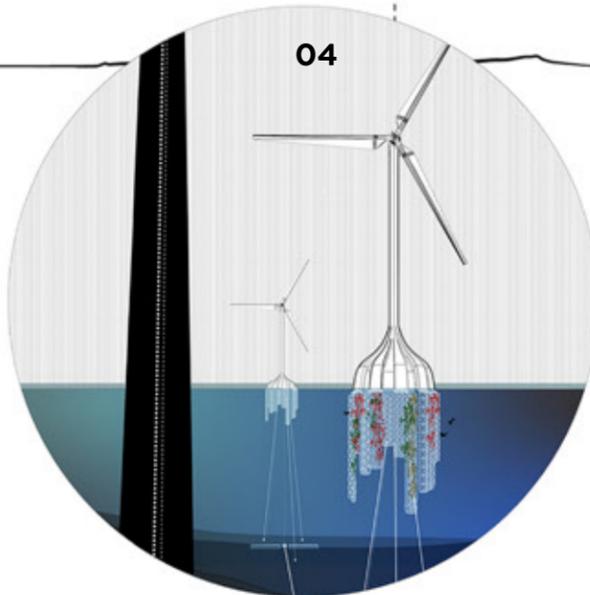
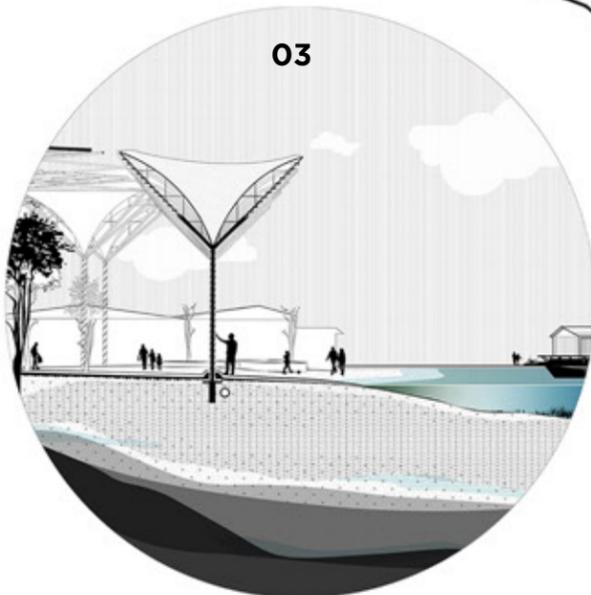
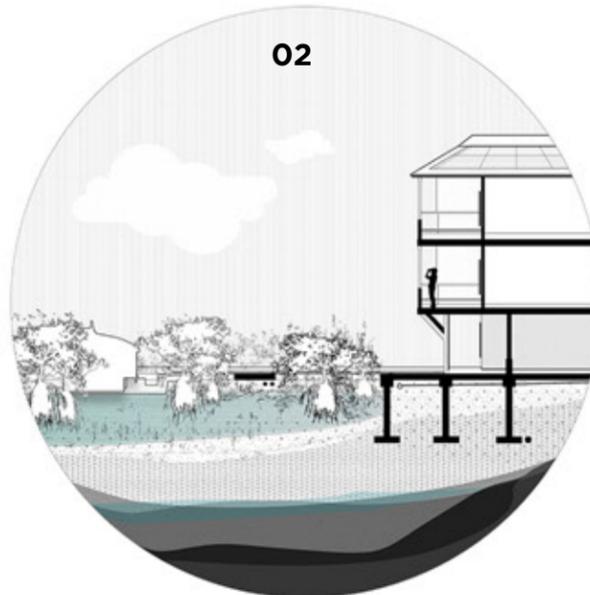
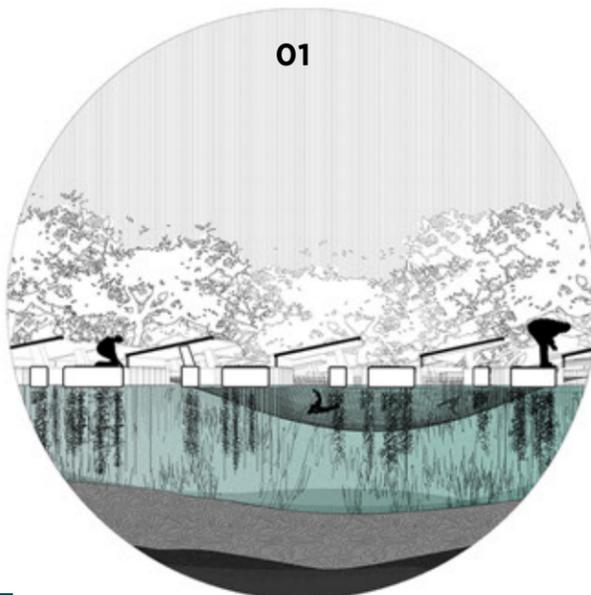
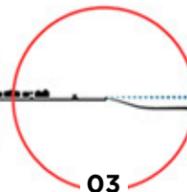
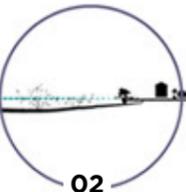
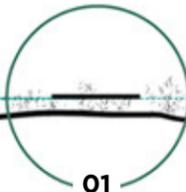
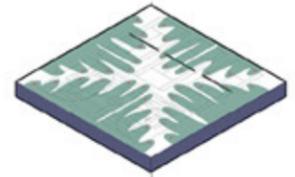


Collective urban-scape maintenance and continuous engagement

GROUND FLOOR RETREAT
+ SHORE ADAPTATION



PUBLIC SPACES
+ WATER COLLECTION



6.3 Design Matrix: Clean Energy + Infrastructure, and Transect Section

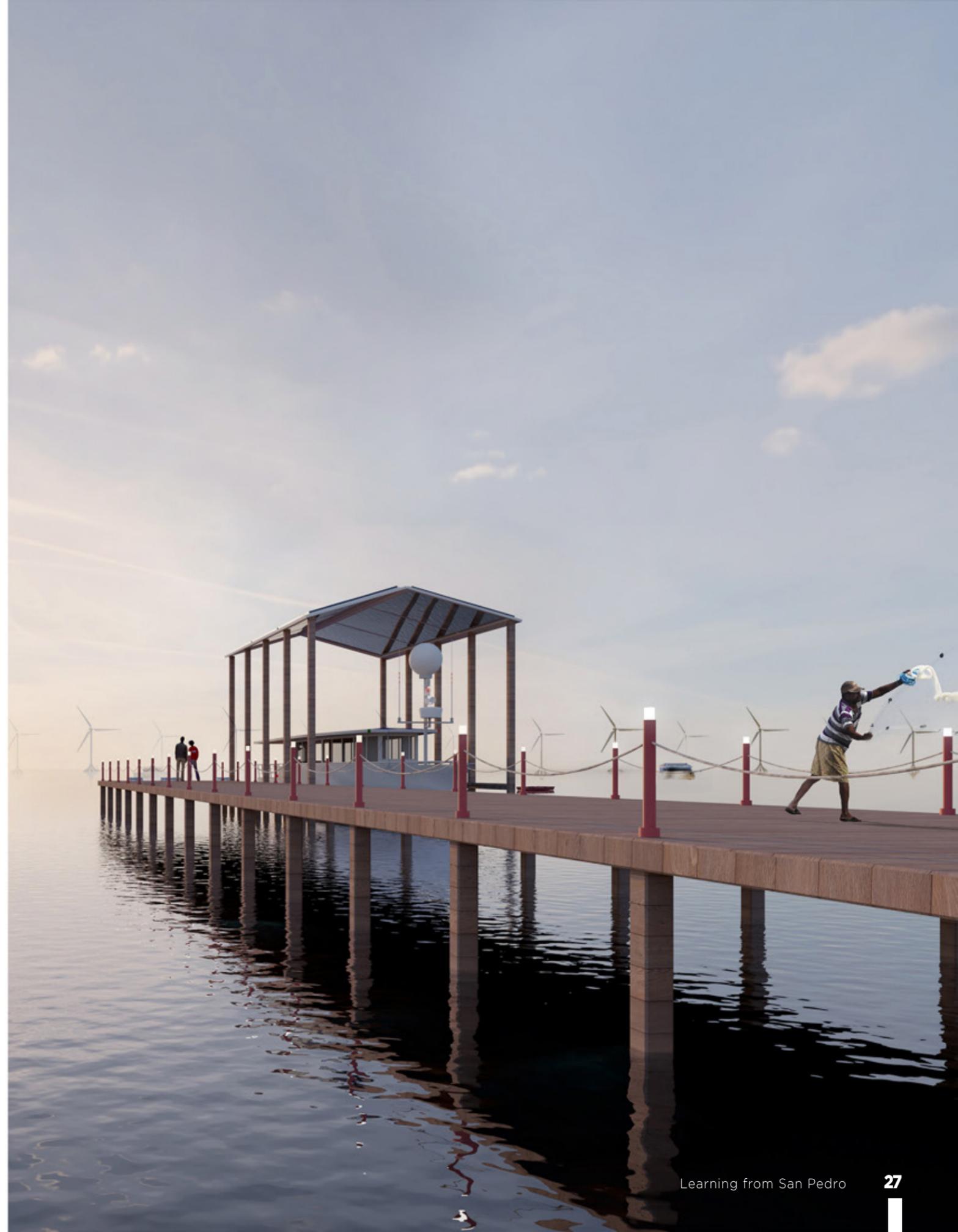


6.4 Proposed Site Plan: Urban Core



6.5 Proposed Site Plan: Storm Water Mitigation

6.6 Central Par: Adapt In Place Strategy, 2030





6.7 Flood-able Public Space Facing Regenerated Mangroves, 2050



6.9 Central Park: Bringing Energy to the Public Eye, 2050



6.8 Bay to Roof Town Core Section



6.10 Reef to Roof Town Core Section



STRUCTURAL RETROFITS +
ZONING EASEMENTS FOR
NEW FLOORS

STRUCTURAL SOIL
BIOSWALES

ELECTRIC VEHICLES
CHARGING STATIONS

CLEAN ENERGY
COMPENSATION

ACCESSIBLE
SIDEWALKS

LOCAL VENDORS,
BUSINESSES + POP-UP
EDUCATION SPACES

6.11 Resilient Town Core, 2050

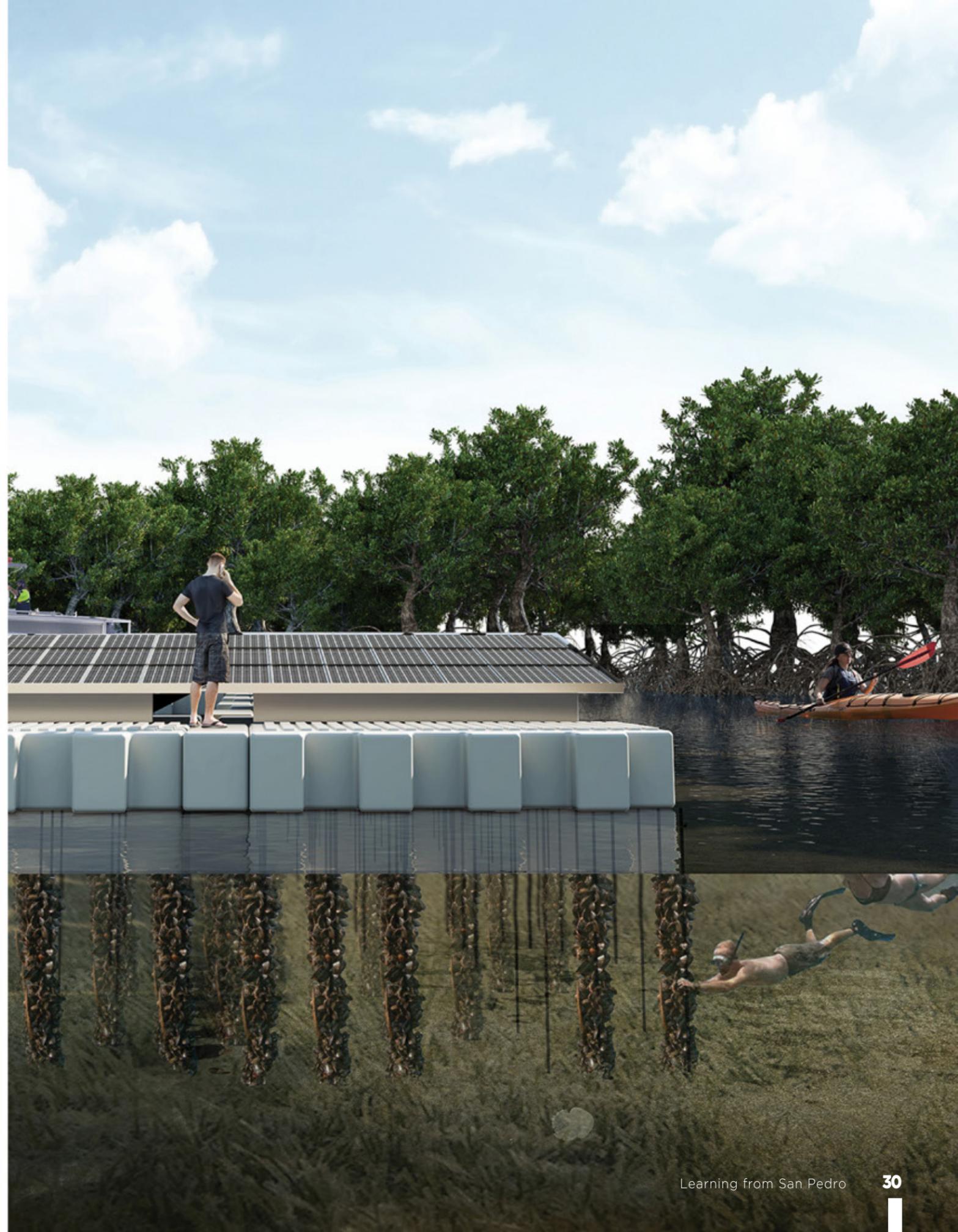


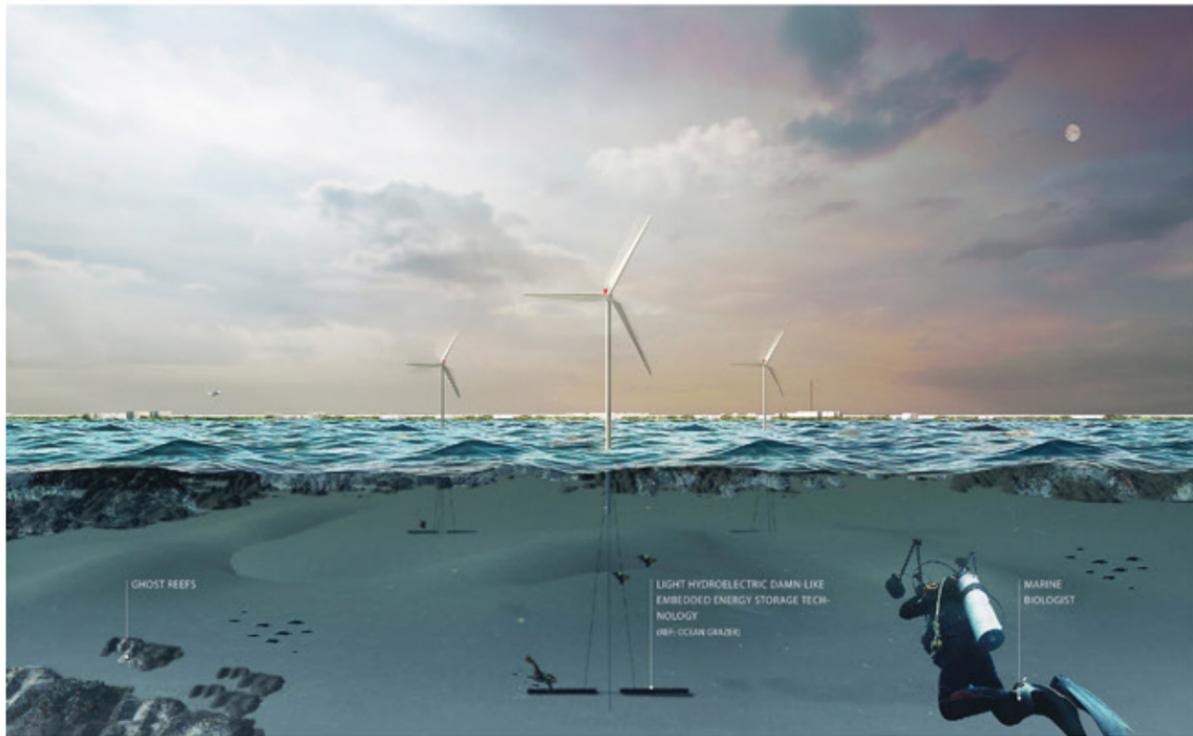
6.12 Floating Solar Implementation + Mangrove Nurseries, 2030



6.13 Solar Energy (+) as a New Postcard for San Pedro, 2050

6.14 Alternative Economies: Eco Tourism x Clean Energy





6.15 Offshore Wind Implementation, 2030



6.16 Wind Energy as a New Postcard for Belize, 2050

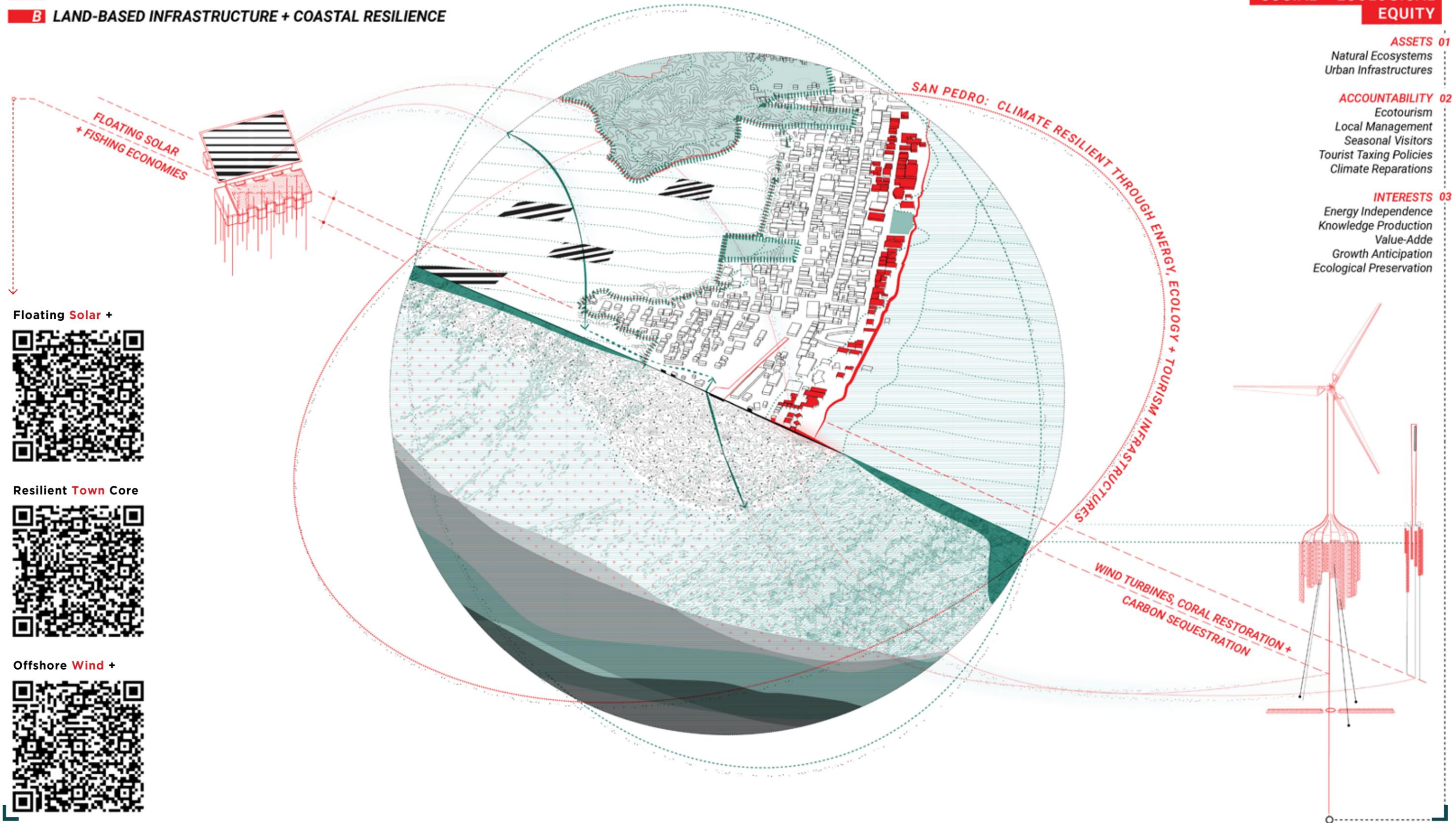
6.17 Carbon Sequestration, Clean Energy and Coral Nurseries



A WATER BASED ENERGY + ECOLOGY

B LAND-BASED INFRASTRUCTURE + COASTAL RESILIENCE

SOCIAL + ECOLOGICAL EQUITY



ASSETS 01

- Natural Ecosystems
- Urban Infrastructures

ACCOUNTABILITY 02

- Ecotourism
- Local Management
- Seasonal Visitors
- Tourist Taxing Policies
- Climate Reparations

INTERESTS 03

- Energy Independence
- Knowledge Production
- Value-Added
- Growth Anticipation
- Ecological Preservation

6.18 Unit of Change Systems Cohesion Diagram and 360s

Camp Urbanism

**Site(s): Za'atari Refugee Camp,
Dheisheh Camp, FEMA Post-Katrina**

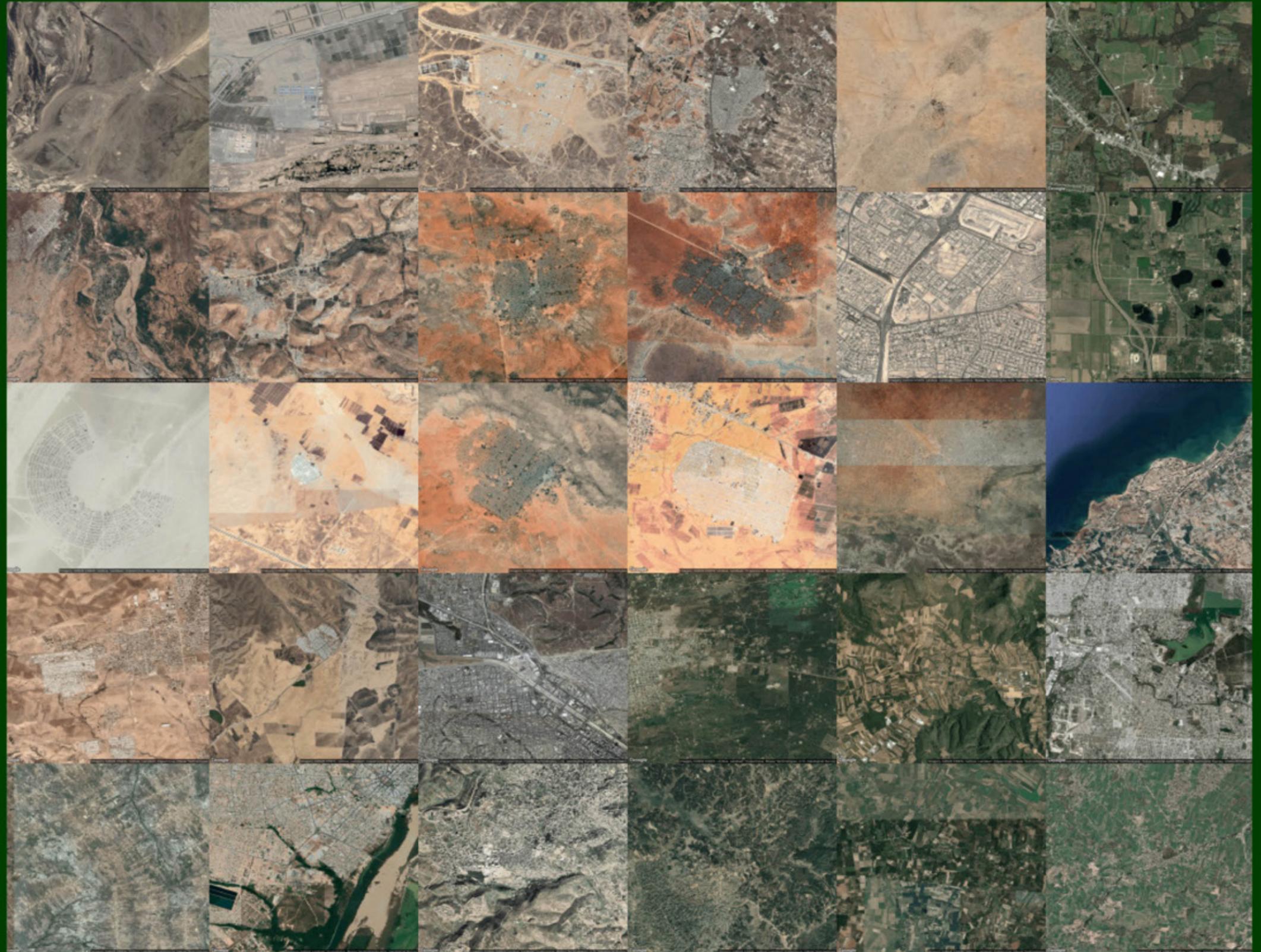
Migration at large - whether forced or voluntary - physically manifests in what one might term camp urbanism. Camps are an inherently ephemeral urban typology, where logics of time and space are collapsed. While camps are meant to act as non-permanent spaces of shelter, they have often grown increasingly permanent or regulated. Camp Urbanism is the formal typological manifestation of "temporal" structures onto the landscape to accommodate an influx of people and associated objects for a "limited" duration of time often dependent on external factors including war, climate, and capital.

At the core of this investigation is the logic of mobility and capital invested or averted, and ultimately the footprint ingrained onto the soil in fluid contexts of migration. Questions of refuge, mobility and migrancy consequently manifest in the discourse around access, policing, and enclosure of bodies, space, and resources. Honing into three case studies entangled in differing questions of conflict, this investigation centers three camp formations: Za'atari Refugee Camp in Jordan, FEMA Post-Katrina Camp in New Orleans and Dheisheh Refugee Camp in the West Bank.

There is conflict embedded in the creation of camps; curating a series of these urban spaces by their similarity in a top-down aesthetic enables an analysis of disparate formations along a similar lineage of questions and critiques. The outcome is a narrative website with time-based satellite imagery, migration path maps, and object stories diagrams.

Website: [LINK](#)

7.1 Camp Matrix, Satellite Earth

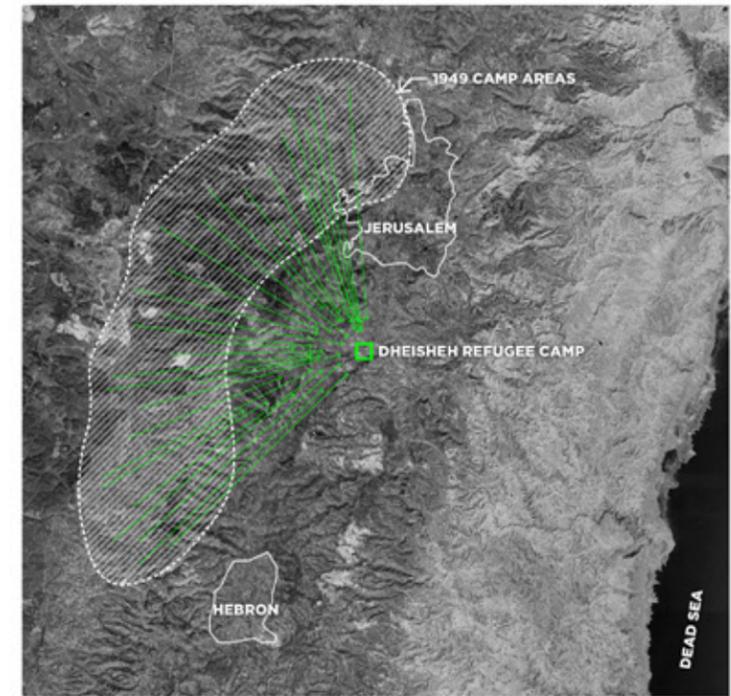


- Burning man
- Dagahaley - Kenya
- Darashakran - Iraq
- Dheisheh - Palestine
- Domiz - Iraq
- Dubai labor camp - Al-Muhaisnah
- Electric Forest
- FEMA New Orleans
- Hagadera - Kenya
- Ifo - Kenya
- Kah - Syria
- Kakuma - Kenya
- Kara Tepe - Greece
- Kutupalong - Bangladesh
- Maicao - Colombia
- Mishoma - Tanzania
- Mrajeeb Al Fhood - Jordan
- Nahr Al Bared - Lebanon
- Nduta - Tanzania
- Nilka Labor Camp - Chine
- Nong Samet - Thai Cambodia
- Panian - Pakistand
- Pugnido - Ethiopia
- Reynosa - Mexico
- Ritsona - Greece
- Sayam Forage - Niger
- Tijuana - Border Mexico
- Tuas View Dormitory - Singapore
- Yida - Sudan
- Za'atari - Jordan



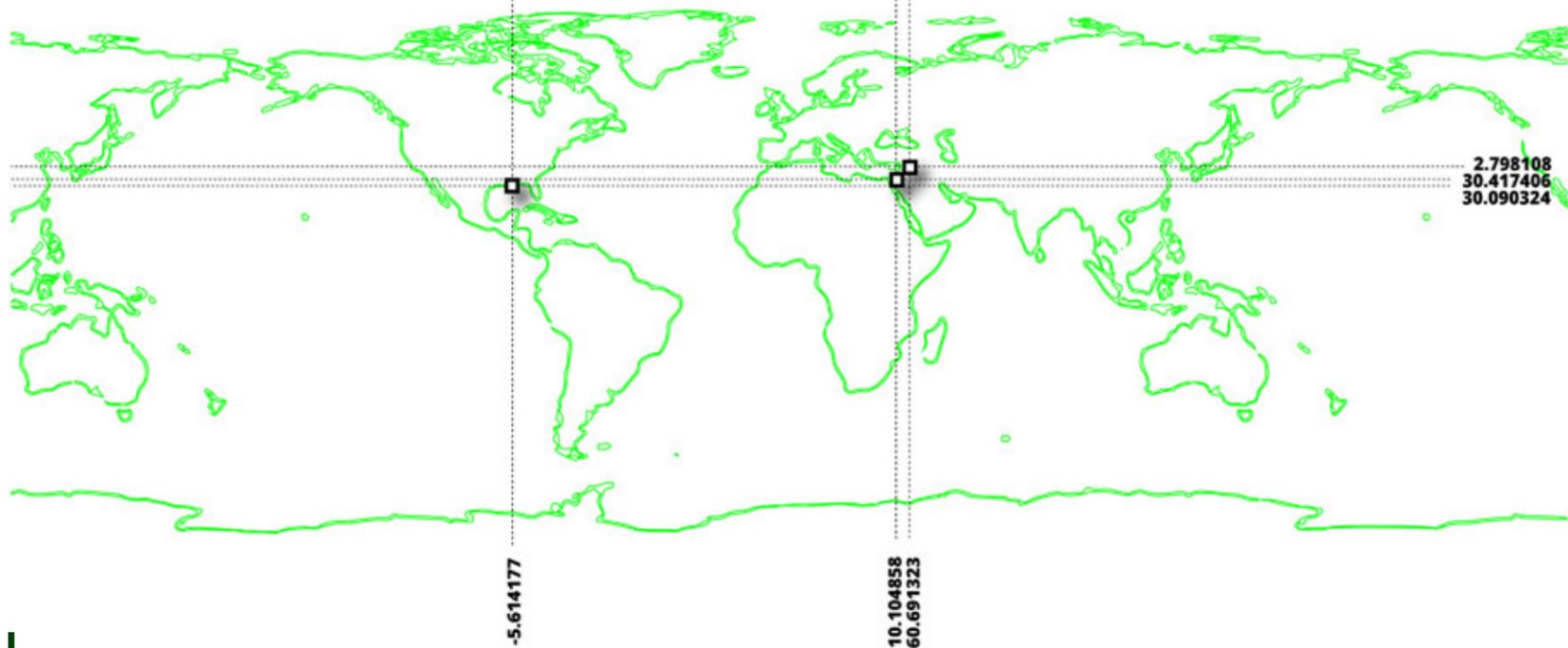
DHEISHEH REFUGEE CAMP

LOCATION: Near Bethlehem, West Bank (Area A - Palestinian Control)
DATES: 1949 - Present
ORGANIZING BODY: UNRWA + PA + JOR Gov.
POPULATION: from 3,000 - ca. 15,000
SIZE: 0.12 mi²



- 1949: TENT ENCLAVEMENT SET UP FOLLOWING MILITARY BOMBING ALONG UNDESIRABLE LANDSCAPE
- 1950: TENT ENCLAVEMENT SET UP FOLLOWING MILITARY BOMBING ALONG UNDESIRABLE LANDSCAPE
- 1975: UNRWA TENTS AND WELL-HEALTHY BUILDING CONSTRUCTION
- 2011: GROUND FLOOR SINGLE UNIT CONSTRUCTIONS IN LIMESTONE, CLAY AND WOOD
- 2022: STRUCTURAL NETWORK, CONNECTIVE GROWTH AND RESOURCE NETWORKS (CAMP WALL, SECURITY WALL, SERVICE STRAITS...)
- 2022: EXPONENTIAL GROWTH, GENERATIONAL MATERIAL PERMANENCE

FEMA Camp, New Orleans, LA, USA Dheisheh Camp, Palestine Za'atari Camp, Jordan



FEMA KATRINA RECOVERY CAMP

LOCATION: Lake View, New Orleans, LA, US
DATES: 2006 - 2008
ORGANIZING BODY: FEMA
POPULATION: peak 116,000 in trailers after Hurricane Katrina
SIZE: 0.14 mi²



- 2006: HUNDREDS OF THOUSANDS OF TRAILERS MASS-PRODUCED COST: \$1,000 EACH
- 2006: MASS SHIPMENTS TO GULF REGION
- 2006: INSTALLED AT SITE OF KATRINA DISASTROUS NEW ORLEANS, LA
- 2006: CDC CONFIRMS TOXIC CHEMICALS IN TRAILER MATERIALS
- 2006: STORAGE IN YARDS LIKE THIS, AVERAGE ANNUAL COST: \$10M PER YEAR
- 2008: SOLD AT AUCTION IN BATCHES OF 10,000 FOR AN AVERAGE OF \$400 EACH

7.2 Global Camps, Case Study Examples

Immeasurable Cities

Independent Reading Reflections Final Project: Measuring / Travelling

How do contested and intangible ideas and objects translate into the material and aesthetic world? How is art or architecture curated within the public realm to create or represent new knowledge beyond artists' individual practices? What is considered an "authentic" practice? When does an aesthetic production become generative from a cultural standpoint, and what are its limits from a political standpoint? Do we always need to be this critical and often cynical of art? Does it always have to be politicized or radical? When does it become gestural or reductive?

Traveling beyond perceived boundaries of spatial practices, this course offered another understanding into notions of "measurement". Situated in opposition to disciplinary obsessions with quantification, classification, bordering and extraction, trans-disciplinary knowledge was developed in spatializing and re-learning through specific modes of legibility and abstraction. From inception, to curation and translation of artistic works, the final project in specific considers the practices of DAAR and Cameron Rowland in unfolding dimensions of all such questions and thoughts.

Questioning the limitations and potentials within and beyond aesthetic works of these practices, and ultimately ourselves in many ways, we explore and critically unpack contested pasts towards a collective future not beyond reach.



8.1 The Mythical Reflection Diagram

1/26 – Nomadic Disciplines

POST – COLONIALISM pohst-kuh-loh-nee-uhl
 noun: a theoretical approach in various disciplines that is concerned with the lasting impact of colonization in former colonies / adj: of or relating to the period following a state of colonialism.

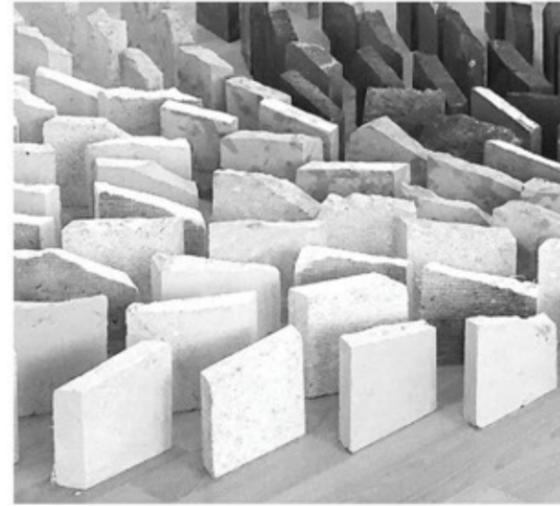
Simultaneously part and a-part of two cultures often at odds with one another: American and Arab, and similar to Said, I grew up in the Arab world surrounded by and in-part perpetuating this notion of leaving in search of a something better, only to realize that its the same in the West, but in different ways. Like many others, I grew more comfortable speaking a language once-foreign, through which one feels displayed even at home; a seemingly fleeting concept in the diaspora.

To draw from writings of Said - being in exile or living in the diaspora one becomes aware of at least two cultures, two settings where such plurality allows heightened awareness (or critique) and appreciative sympathy. Considering such factors, academic freedom becomes this negotiation in ties to an individualistic identity towards assuming more than one.

The notion of home through its abstraction and consequent duality becomes celebrated - where the unending search for truth through life-long processes and exchanges in teaching and learning, within and beyond academic institutions, questions the role of the potentate and the traveler. Can we be at once both? Can the oppressed also be the oppressor?

"To understand the tremendous spiritual wound felt by many of us because of the sustained presence in our midst of domineering foreigners who taught us to respect distant norms and values more than our own."
 — Edward Said

Colonialism (post-?)
 Imperialism
 Distortion
 Academic Freedom
 Repression



Dina Hadadin, *Displaced - The Exhibition*, Amman, 2019

2/2 – IDEAS TRAVEL

MEMORY: \ˈmem-rē , ˈme-mə-\
 noun: a particular act of recall or recollection

There is a space that exists between memory and material, non-hierarchical in nature- and subjective yet ambiguous, which I find myself in often. As someone who's identity is not confined to borders and paper, languages nor traditions, the idea of home and the inherent sense of belonging bring with it many questions - to perpetually searching for something. For what is home to the diasporic body? And what is the diaspora without this perpetual longing for home? Where does it manifest and does it negotiate its existence? Without coming to a solution, the reading attempts at multiple resolutions in navigating complex terrains on notions of migrancy, home and estrangement.

I was raised on nostalgia. I was raised between stories and sounds, smells and sights as I grew up in Amman, to Palestinian parents, carrying Austrian and Israeli nationalities. At once, I consider such a privilege allowing me "free" travel - physical access to my many homes (despite having been dispossessed of or otherwise), while inversely the weight of carrying a passport of my oppressor makes home a seemingly fleeting concept. In such readings of identity, I find almost an impossibility in accessing home - beyond its physical limits, which seeks alternative understandings and associations of this constructed dream-space. Cabinets of the domestic sphere, in their collection of artefact's and curation of possessions become by-products of our collectivity - and to me, whether consciously or not, segue into the potentialities and dualities of home for one whose home is not singular.

"It is the 'real' home, the very space from which one imagines oneself to have originated, and in which one projects the self as both homely and original, that is the most unfamiliar"
 — Sara Ahmed

Home
 Migrations
 Memory
 Estrangement
 Diaspora



Photograph of Lena Diab's *Cabinet of Memory*, NYC, 2022

2/16 – Who Is Ordinary?

AFFECTIVE LABOR af-ctē-tive | a'fektiv
 Affective labor is work carried out that is intended to produce or modify emotional experiences in people.

Labor, experienced and enacted with or through an image - being the subject of such labor - is fundamental to the discourse of refusal as practice. Through such, there is an inherent need to rethink the "time, space and vocabulary of policies, activism and theory." (Camp, T) In the works of Arthur Jafa and Luke Willis Thompson, such notions echo beyond the final outcome to encompass processes of work - collection, navigation, translation and production, to forefront seemingly mundane, or otherwise suppressed or dis-regarded realities as spatial-visual-sensory content where labor is intrinsically interwoven yet seemingly seamless. There is solidarity in and across the works of Jafa and Thompson, and another example would be works of Basel Abbas and Ruane Abou-Rahme (images to the right) where images beyond their static conception become a tool towards healing through traumatic realities which persist and manifest in various forms and degrees. Abbas and Abu-Rahme ask: "What are the tools that we can use to not just survive, but also generate different [political and artistic] possibilities?" Reflecting upon concepts of amnesia, erasure and return, rooted in a memory continually written over and erased in history - akin to diasporic identities, the artists deploy existing visual and textual content in composing fragmented scenes, through which the violent realities of Palestinians are foregrounded. In all such instances, refusal is practiced continually, from the content of the films, to where it is displayed and the audience at the receiving end-intentional or not, and consequently the conversations provoked which put forth the harder questions.

"How do we write, think, perform, practice, visualize, engage, theorize, story, or enact a practice of refusal?... what constitutes a practice of refusal?"
 — Tina Campt

Visuality
 Relationality
 Affective Labor
 Adjacency
 Practicing Refusal



"Bodies not supposed to be seen like this exhibitions surrounded by smiling European experts. A violent act. Museums are graveyards on the piles of dead bodies. Once an artist now just a tool."

Basel Abbas and Ruane Abou-Rahme, "If only this mountain between us could be ground to dust", Installation at The Chicago Art Center, August 2021

2/23 – SCALES OF MEASURE

UNCERTAINTY un-cer-tain-ty
 noun: the state of being uncertain
 adjective (uncertain): not able to be relied on; not known or definite

"If today writing about utopias is a sign of spiritual desolation, then planning them must be a criminal act."
 — Isozaki, Arata, "Erasing Architecture into the System," in *Re*: CP 1972

Utopia
 Non-formalistic
 Uncertainty
 Porous
 Non-permanent



Cedric Price's *Fun Palace* x John Cage No. 4'33

3/23 – BEAUTY / OBSTACLE

TELEVISUAL te-le-vi-su-al | \ˌtel-ə-vi-zhō-ə-l
 adjective: relating to or suitable for television.
 related: broadcasting; television; ghost image

Where the distinction between seemingly disparate objects is dissolved, Pindell's Video Drawings are the byproduct of labors of care, manual and iterative processes of consumption and production, and spectacular engagement with various media and critique. The juxtaposition of kinetic media - of moving images - and of still drawings brings to light notions of form, color, abstraction, and specificity as well as one's perception of all such. As becomes apparent in the text, "televisual re-framing" allows multiple readings of the figure and ground, where the blurring of such is allusive to discourse beyond merely the physical or tangible. In unfolding such discourse, Pindell is critical of her own and others' passivity in the consumption of media from within the confines of the domestic sphere and beyond (from passive consumption of news on the TV and political disinvestment to corporate and capitalist schemes infiltrating and dictating private life). Ultimately, the series of provocations in video-drawings "compel the viewer...to become active in their visual engagement... re-present[ing] the TV screen as something to be engaged with and challenged by." In doing such, elements of chance become concurrent to conflict and chaos where various forms of imagery are "pulled" intentionally and objectively to shape meaning by "chance" in the consumption of new media - both geographically distinct yet logically connected.

"A philosophy on the position of the spectator emerges, one that introduces freedom, play and chance in response to the passivity and conformity that defines television viewing." — Grace Deveney

Transparency + Opacity
 Televisual + Technology
 Intention + Chance
 Social + Political
 Passivity + Engagement



Map of "Europe's Refugee Crisis", ibtimes, 2016 x CNN Live Screenshot 03/18/22

3/30 – TECHNOLOGICAL DISCIPLINES

SHADOW WORLD sha-dow-wor-ld
 Intellectual field, termed by geographer Graham of military urban research institutes + training centers that have been established to rethink military operations in cities could be understood as somewhat similar to the international matrix of elite architectural academies.

While "Lethal Theory" clearly narrates events of the IDF invasion on Nablus in 2002, drawing on acts of warfare and inherent resistance through theoretical dimensions - the text lacks a clear and stated position beyond its neutral tone. In displaying events as facts detached from the alternative and coexisting narratives of the time and place, Weizman successfully unfolds and intertwines military tactics and spatial understandings in reference with and support of architectural theory - Deleuzian theory, Tschumi, Agamben and Ardent, and Debord. In doing so, the explicit depiction of tactics, narration of events and presentation of facts lends to question the very nature of "evidence" as it becomes displayed, curated and exhaustively articulated at the cost of the oppressed. To acknowledge oppression at a universally understandable level (as we do with theory in architecture schools) does one have to present and re-present, theorize and project parallels at such a high-level of working all the time? Furthermore, exercises of cartography and drawing forms of occupation, habitation and resistance are continually in conversation with one another in the question of Palestine. "Walking Through Walls", for instance, thought of as a means of conceiving the city beyond merely a site in becoming the medium of warfare - a "flexible, almost liquid medium that is forever contingent and in flux" - could lend to new spatial dimensions that challenge conventional urban understandings of cities as encompassing of a divide between public and private. Questions of sovereignty, surveillance, property, and conflict here come to mind. The issue here is the obsession with systems, functions, and processes associated with tactics of war where space itself is lost as a subject in the planning, design, and thinking of the city - the average individual is left to bear the trauma inflicted upon them by an enemy who perceives them as nothing but a number.

"No longer merely the locus of war, the city became its medium and its very apparatus" — From *Lethal Theory* by Eyal Weizman

Inverse Geometry
 Critical theory / practice
 Shadow World
 Enclave
 Swarming



Matta Clark "Anarchitect" x Walking Through Walls Evidence Digital Collage

Title:
48_Exiled Permanence (2022)

Authors: DAAR
Sandi Hilal & Alessandro Petti

Dedication:
To those at home, those who
can't go home, and those in the
diaspora - on their way home.

Special Thanks:
Suad Amiry
Khalidun Bishara
Eyal Weizman
Nora Akawi
@adalahjusticeproject
@visualizing_palestine
@theimcu
@jewishvoiceforpeace

- Citations:**
- 1 Amale Andraos and Caitlin Blaschfield, "Interview with Suad Amiry," in *The Arab City: Architecture and Representation*, eds. Andraos and Akawi, (NY: Columbia Books, 2016): 141-147.
 - 2 "Exile and Liberation: Edward Said's Out of Place," *Rhetorics of Belonging: Nation, Narration, and Israel/Palestine*, by Anna Bernard, Liverpool University Press, Liverpool, 2013, pp. 42-66.
 - 3 Fadi Shayya, "Architecture is Never Non-Political: Michael Sorkin," *Failed Architecture*, 13.04.2020.
 - 4 "Learning from Palestine," *The Panambullist*, with the Pal Festival of Literature 2019. Léopold Lambert, "The Politics of Narrowness: When Walls Tighten on Bodies," *The Avery Review*.
 - 5 Monk, Daniel. *An Aesthetic Occupation: the Immediacy of Architecture and the Palestine Conflict*. Duke University Press, 2002.
 - 6 Noura Erakat, *Justice for Some: Law and the Question of Palestine* (California: Stanford University Press, 2019).
 - 7 Rana Anani, "Forensic Architecture's First Exhibition in Palestine: Problematic Language and Non-Daring Positions", *Coasterpunch*, December 17, 2019.
 - 8 Weizman, Eyal, "Lethal Theory," in *Log 7* (2006): 53 - 77.
 - 9 Vivien Sansour, "Palatal Geographies," in ...and other such stories: 2019 CAB, eds. Umole, Angiana, and Tavares (NY: Columbia Books on Architecture and the City, 2019): 117-131.

Camps are constructed as non-permanent sites for shelter in response to influx of peoples (political or climate refugees, voluntary or forced migrants, and internally displaced people). Despite their supposed temporality, they are growing seemingly permanent and regulated especially in the case of Palestine. Where once tensile structures have been replaced by CMU blocks and steel reinforcement - often extruding from rooftops to suggest a generational growth - embodied material of place questions its permanence and failed politics.

Spectators to their disappearance and destruction, uprooted constructs of camp dwellings re-emerge as objects into their subversive futures. How do we rethink material fragments of refugee camps as a political space in exile? How do we re-inhabit, or reclaim, the space of the occupier? Material objects far outlast inhabiting bodies, with geological periods - histories and lineages of their own scales. In states of building construction and decay, colonial practices of property seizure, land dispossession and displacement, urban violence and ecological devastation are fore fronted. Beyond narratives of suffering and displacement, 48_Exiled Permanence re-imagines buildings, architecture, construction and industry through ordinary and everyday samples of material and bodily resistance in continual contestation with the occupying force. Stories of places lost in memory, contained within the concrete walls, or otherwise untold by time are here unearthed and reassembled through their fragments towards a future of Palestinian liberation.



8.3 Measuring Diagram

18th International Architecture Exhibition - La Biennale di Venezia

Title:
Narratives of Dispossession (2022)
Light Boxes and Photographic Dossiers

Courtesy the Artist

Authors:
Cameron Rowland

Collaborators:
Mosaic Room, London

With Special Thanks:
MacArthur Foundation
Saidiya Hartman
Tina M. Campt

Narratives of Dispossession is an attempt to imagine and practice 'objecthood' beyond property value. In colonial times, the slave functioned as a source of labor, chattel, and reproduction for the master as well as the greater economy as both person and property. Rowland interprets today's prison labor force, as a practiced form of neo-slavery that not only has historical precedence in this country, but continues to thrive in our present economy. Shifting the focus from subjects to subjectivizations and from persons to situations, Rowland highlights the forces that shape, produce, and terrorize it.

In tracing, documenting, revealing and representing objects of labor production and extraction beyond the narrative of suffering and displacement, Rowland's work combines research and strategic contractual agreements with the presentation of objects selected for their socially illuminating value. They reclaim these objects that are markers of corrupt history, stripping the objects of their use-value, and positioning them as relics of structural racism. Narratives of Dispossession thus calls for speculation of a different kind: is it possible to conceive of reparations outside of systems of property and wealth?

With a nod to site-specificity, the exhibition challenges definitions of people, objects, and their colonial foundations, asking instead how art can be mobilized as an agent of political transformation. This collection of images attempts to deactivate the claims of objectivity and provide an affirmation of political idealism in the face of shackling historical precedent.



8.4 Travelling Diagram

+ YASMINE KATKHUDA yk2821

