PORTFOLIO

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M.S. ARCHITECTURE + URBAN DESIGN
COLUMBIA UNIVERSITY GSAPP
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1.1 Conceptual Site Model

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]
1.3 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
1.8 Superfund Section Through the Proposal
1.9 Productive Re-invested Infrastructural Landscapes
1.10 Incision x Transit Infrastructure

1.11 Residential Waterfront Access

1.12 Productive Meadowlands

1.13 From Passive I-95 to Power Generation
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]
Dualities of Place

2.2 Unfolding Site (A Sequential GIF)

2.3 A “Current State” Photo

2.4 A “Current State” Drawing
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 borderized 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](https://example.com)

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
A Counter-Story: Contested Foodsapes

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 intend to unpack the history of the Palestinian-Israeli conflict nor suggest a solution to an impossible question that it 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 adapted from Chef Nabil Abou Assi
Tanoreen Brooklyn '88

INGREDIENTS

<p>| | |</p>
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1 tsp. ground allspice</td>
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<tr>
<td>¾ tsp. ground cardamom</td>
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<tr>
<td>½ tsp. ground cumin</td>
<td></td>
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<tr>
<td>2 Tbsp. sumac, more for sprinkling</td>
<td></td>
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<tr>
<td>4 whole chicken legs (thigh and drumstick; about 2½ lb. total)</td>
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<tr>
<td>Kosher salt</td>
<td></td>
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<tr>
<td>¼ cup plus 1 Tbsp. extra-virgin olive oil</td>
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</tr>
<tr>
<td>3 white onions, coarsely chopped</td>
<td></td>
</tr>
<tr>
<td>¼ cup pine nuts or slivered almonds</td>
<td></td>
</tr>
<tr>
<td>Taboon bread, warmed</td>
<td></td>
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<tr>
<td>1 lemon, halved</td>
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DEFINITION:
A staple Palestinian slow-cooked chicken dish smothered in onions and bright, tangy sumac, set on top of taboon flatbread.

ORIGIN:
Jenin & Tulkarem region in the North

DESIGN REMARKS:
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 leads into relation of the meal and its components and effects of occupation on it.

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


4.2 Introduction and Context

4.3 Ingredients List

4.4 Translation and Placement

The space of the kitchen holds fragments of stories untold by time, places lost in memory, and histories erased through politics.

Sourcing food, cleaning, cooking, gathering and hosting become political acts practiced at present, and projected as images into an uncertain future. The once displayed, destroyed, or forgotten becomes a story of existence, of permanence and of belonging.
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 position 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.
5.2 Excerpts from Final Project on "West Beirut"
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 war 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.
In The Last Days of The City

01 Ch12: Urban Rupture, Fuccaro ElShandawey
02 Reviews From the NFT, LA Times and the Guardian
03 Max Rodenbeck’s “Cairo”
04 The Nile Hilton Incident, Tarik Saleh, 2016

Post-movie showing, questions & thoughts -

+ 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.

+ [a1]

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 Islamic or traditional practices, how is one’s understanding of Cairo, an urban congergeration of sorts, shaped or created through such layers to the city and their opposition to one another?

+ [a2]

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-Tahald, 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. (Kuper, Britamica) 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?

+ [a3]

Where words fail, the images screamed 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 frozen 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] 18/7/21

The Battle of Algiers

02 CELIK, F. (1992). LE CORBUSIER, ORIENTALISM, COLONIALISM. ASSEMBLAGE [17], 50-77

A collection of thoughts and questions -

+ 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 colonization. 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 dispossessment marked 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 terrorist.” 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 an image of a person or group. Inhabiting a monument places the habitant in the area of the colonizer, so to say, with the colonizer 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 forms 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 an different iteration?

5.5 Weekly Reading and Film Reflections 03 + 04
City of Life // Code 46

A collection of thoughts and questions -

+ In reference to writings of Pall outsider to 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 epistemology 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 and conformed to an inherent sensitivity in the nature of their writings. 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 epistemology 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.

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+ Despite the dualities to Dubai that become realized within the urban fabric, there is a sameness that manifests in many metropolises elsewhere in the world. 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 home - whatever home implies beyond a physical material boundary? Architectural elements that multiply and exist everywhere - the mall, the skyscraper, the highway - simply 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 into, 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 remaking film. There is risk in relíence 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, dissociated 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?

+ The notion of value is grasped with to be understood through its multi-scalar dimensions. Most evidently, value is extracted and profitted in the exchange of commodity. Commodity in this logic is seen as more than simple goods - to include social 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 image of the 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 become a place to read not as disparate sectarian or ethnic enclaves, but rather a distorted, contested continuity. It begins to question - how do such extremities continue to coexist? Furthermore, a particularly interesting condition that manifests in informal housing - 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. Are we still able to think of Beirut in its instances of triumph beyond a looming sea of despair? Is it a region that is narrated by sectarianism, war and ruin, alongside complete economic devastation, it is almost impossible to plan for a future where such discourses cease to exist. Set against a backdrop that is burdened with all such moments of violence enacted against an already vulnerable people - what does systemic repair 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?

+ Having endured so much – and so much destruction, dispossession, displacement – how do we shift the narrative to think of Beirut in its instances of triumph beyond a looming sea of despair? Is it a region that is narrated by sectarianism, war and ruin, alongside complete economic devastation, it is almost impossible to plan for a future where such discourses cease to exist. Set against a backdrop that is burdened with all such moments of violence enacted against an already vulnerable people - what does systemic repair 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 Arab City in Film Writings and Research
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
6.3 Design Matrix: Clean Energy + Infrastructure, and Transect Section

- Solar Energy + Aquaculture
- Wind Energy + Reef Restoration
- Alt. Strategies + Economies
- Street Redesign + Eco Infill
- Ground Floor Retreat + Shore Adaptation
- Public Spaces + Water Collection

~35,000 Bolteens engaged in BOT solar and fishing activities

Collective urban-scape maintenance and continuous engagement
6.3 Proposed Site Plan: Storm Water Mitigation

6.6 Central Par: Adapt In Place Strategy, 2030

Learning from San Pedro
6.11 Resilient Town Core, 2050

- 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
6.12 Floating Solar implementation + Mangrove Nurseries, 2030

6.33 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
WATER BASED ENERGY + ECOLOGY

LAND-BASED INFRASTRUCTURE + COASTAL RESILIENCE

FLOATING SOLAR + FISHING ECONOMIES

Resilient Town Core

Offshore Wind +

SAN PEDRO: CLIMATE RESILIENT THROUGH ENERGY, ECOSYSTEM REHABILITATION, COASTAL REFORESTATION

WIND TURBINES, COAL RESTORATION + CARBON SEQUESTRATION

UD Studio III Learning from San Pedro

6.18 Unit of Change Systems Cohesion Diagram and 360s

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-Add
Growth Anticipation
Ecological Preservation
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]
Global Camps, Case Study Examples

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

7.2 Global Camps, Case Study Examples
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.
Immeasurable Cities Measuring / Travelling

3.23 - SCALES OF MEASURE

Uncertainty, on either a grand or an intimate scale, is not the refuge; it is necessarily fatal to contemplation.

Considering the built environment as a microcosm of all human activities, through an understanding of the interrelationships between people and places, the architect must strive to design for the needs of the present, while respecting the needs of the future. This requires a comprehensive approach, encompassing the physical, social, and environmental aspects of urban development.

3.22 - MEMORY, TRAVEL

There is a certain sense of memory and identity that is embedded in the places we inhabit. Our experiences of place are shaped by the quality of the built environment, the history of the site, and the cultural heritage that it embodies. The memory of a place is not just a record of events that occurred there, but a complex layering of experiences and emotions. It is through these memories that we develop a sense of place, a connection to the past, and a sense of belonging.

3.21 - TRAVELING

In the realm of speculative architecture, images are often used to signify potentialities and possibilities. This is a strategy that can be used to challenge the status quo and push the boundaries of what is possible. Images are not just representations of existing conditions, but they also have the power to envision new realities. The use of images in architecture and urban design can be a powerful tool for proposing alternative futures and imagining new forms of social and environmental organization.

3.20 - TRANSLATION

The process of translation involves not just the transfer of ideas, but also the transformation of those ideas. It is a process of interpretation, recontextualization, and adaptation. Through translation, we can explore the potential for new ideas to emerge from existing contexts, and for existing ideas to find new contexts in which they can flourish.

3.19 - COMMUNICATION

Effective communication is essential for the success of any project. It involves not just the exchange of information, but also the exchange of ideas and perspectives. Effective communication requires a deep understanding of the context, a willingness to listen, and a commitment to finding common ground.
8.3 Measuring Diagram

Camps are constructed as non-permanent sites for shelters in response to influx of peoples (political or climate refugees, victims of armed conflicts, and internally displaced people). They provide a temporary sanctuary, albeit a temporary one, that allows for survival and basic needs. These camps are not permanent and are often seen as temporary solutions until a more permanent solution is found. Despite their temporary nature, these camps can become permanent due to the prolonged duration of displacement, leading to socio-economic and cultural changes that make it difficult for individuals to return to their original homelands. These camps can also become centers of migration and displacement, leading to the formation of new communities and identities.

In “Measuring Diagram,” the artist uses light and movement to create an interactive installation that explores the theme of displacement and identity. The installation consists of a series of stone slabs that are gradually illuminated by a rhythmic light display, creating a visual and auditory experience that evokes the memories of displacement and the process of rebuilding identities in new environments.

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Immeasurable Cities Measuring / Travelling

With Special Thanks:
Institute for Architecture
Bernd H. Coda

Narratives of Disappearance is an attempt to imagine and practice “disappearance” through projects made in uncontrolled times, the space (represented as a series of Ratio, Shelter, and reproduction for the senses as well as the general economic as both processes and project). Material interactions today is private labor force, as a practiced form of acceleration in the production of economic activities. The presented projects are driven by the need to reproduce the sense of purpose and new directions. The site from which are produced is from processes to structures, downland highlights the Vienna state museum, Broome, and their creation.

In tracing, documenting, rendering and representing objects of labor production and extraction beyond the usual context of labor and displacement, it makes visible the complex network and strategic maneuverings with the preservation of objects selected for their capacity to determine value. These images were made from a number of long-term efforts to organize the forms of urban aggregate and producing them as a virus of economic times. Narratives of Disappearance thus evade the specter of a different kind in a possible to conceive of expansions around ecologies of projects and models.

With a read on a time-specific, the edition as challenges demonstrated partial mobility and new economic introductions, acting arrival time can be monitored as an agent of global slowdowns. The circulation of goods as a virus of mobility and produce an alternative to political value in the law of emergence temporal processes.

8.4 Travelling Diagram