

CORE

WALL

& SOUL

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Preface;

CORE, WALL & SOUL is the accumulation of work, research, and knowledge that has been conducted during my Masters in Advanced Architectural Design in Columbia University. During my journey, these three elements has been questioned, challenged, and redefined.

Core; defined as the central or most important part of something, in architecture it refers to an uninhabited vertical space used for structural purposes, circulation and services. This paradox is being pushed to meet a new definition of a core. Exhibited into a futuristic skyscraper.

WALL; this chapter looks into different propositions of Walls. A wall that has been built in the past with an intention for the future. A project of adaptive reuse. Another attempt of understanding a wall that act as a sculptural envelope. A building section. And a third Wall, a historical monument, translated into a modern coat. A wall tile.

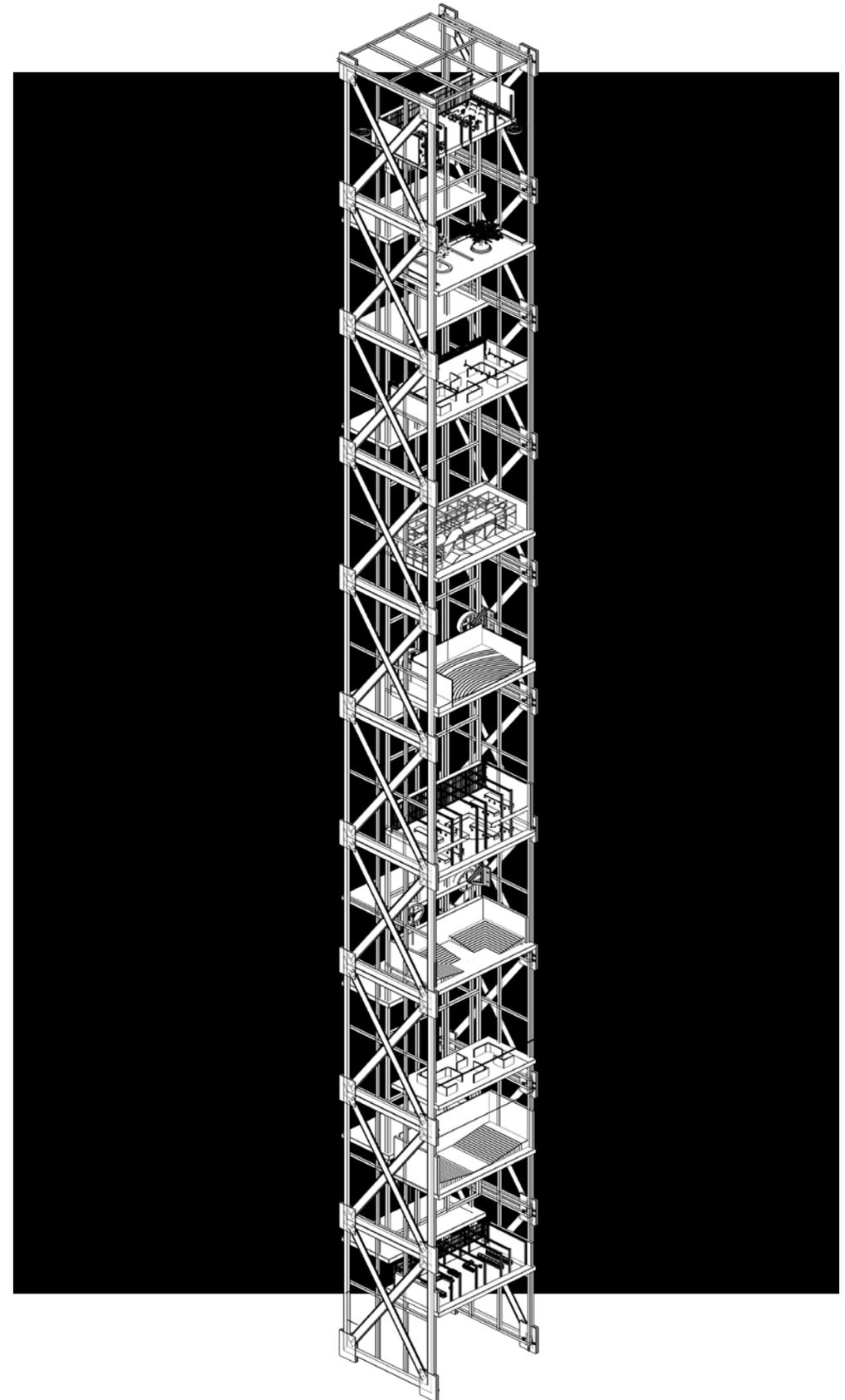
SOUL; this chapter display my monograph. A journey of discovery of my soul. The essence of my design values, laid out in pages, forming a book.

01. CORE;

GOING UP STUDIO - SUMMER 2019

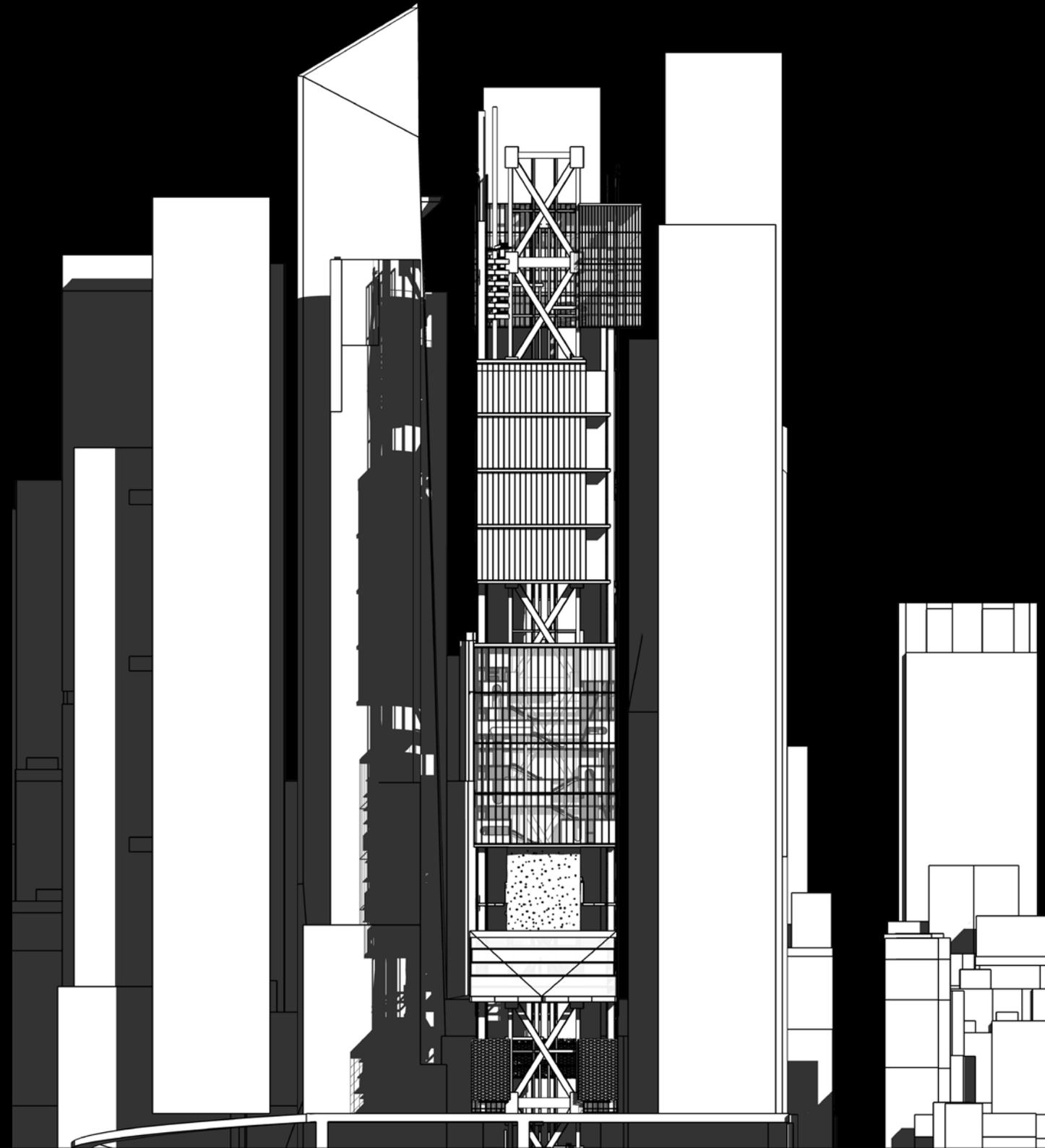
Engine Tower, Hudson Yards, New York.

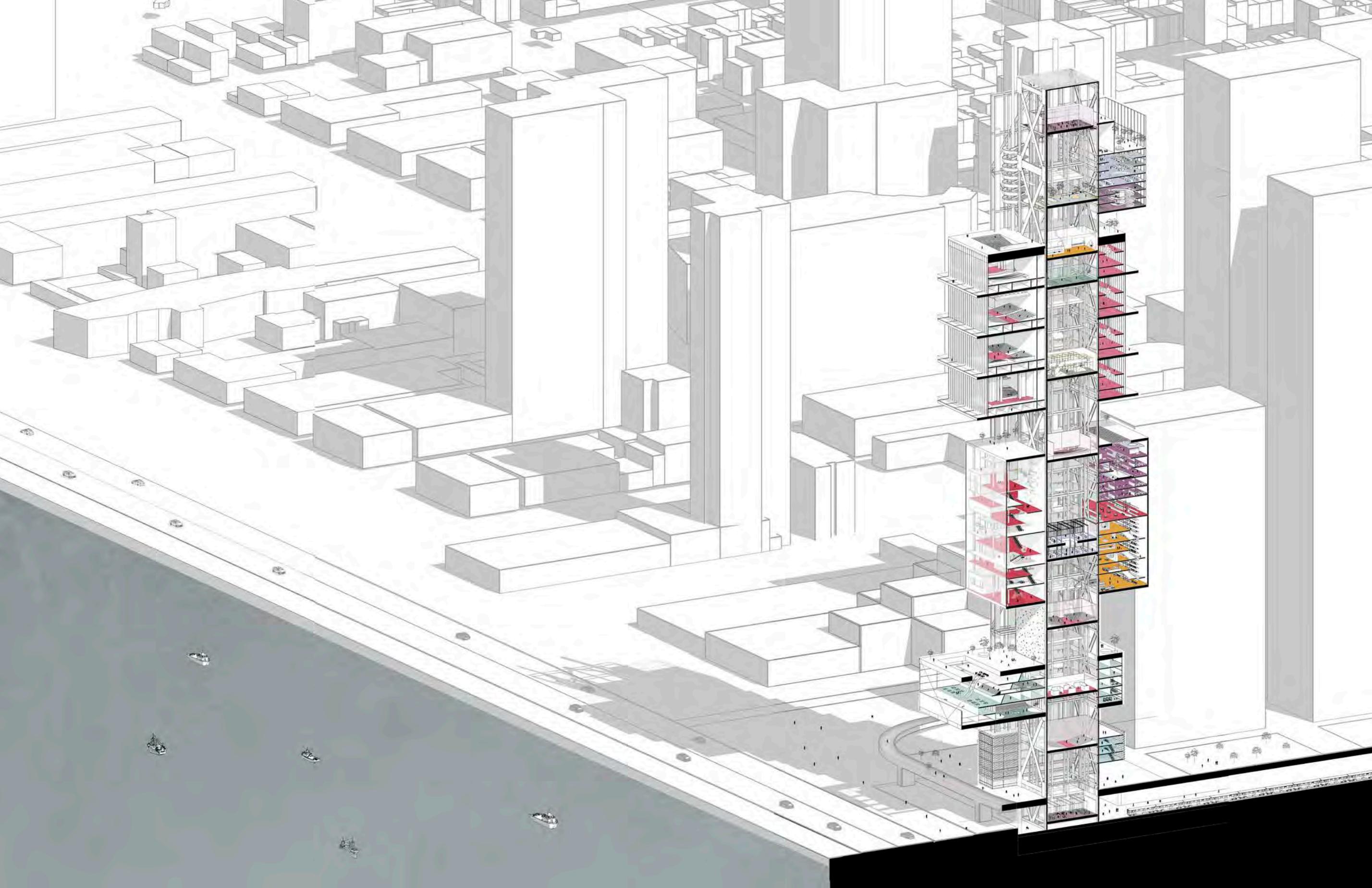
Dan Wood, Maurizio Mattioli

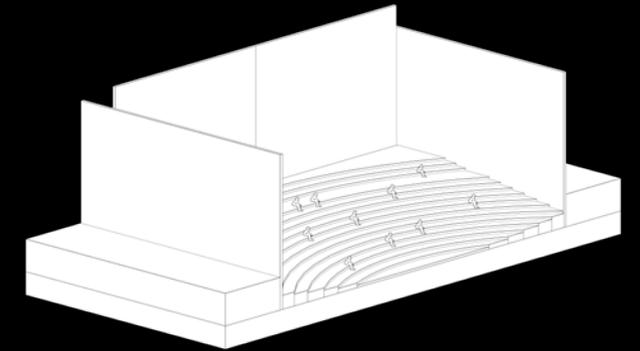
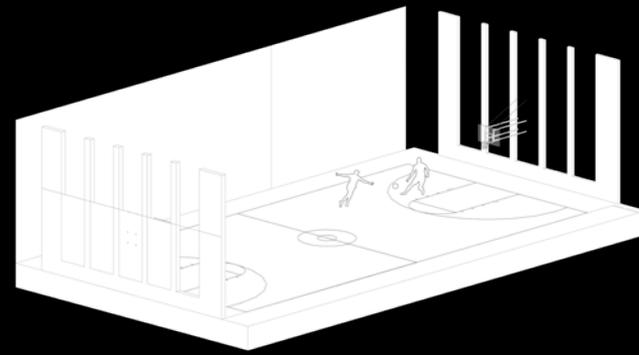
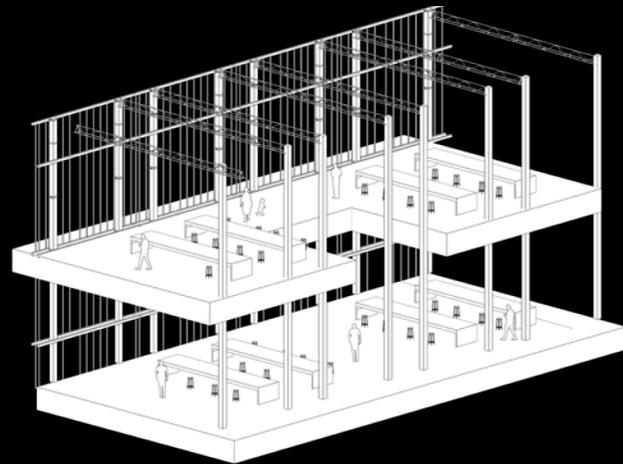
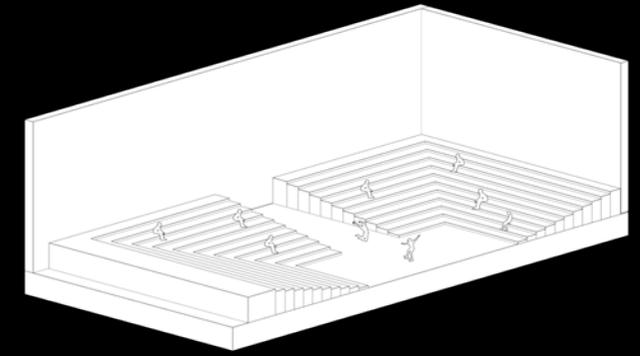
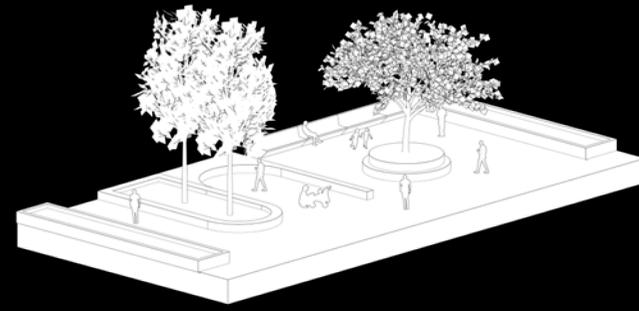
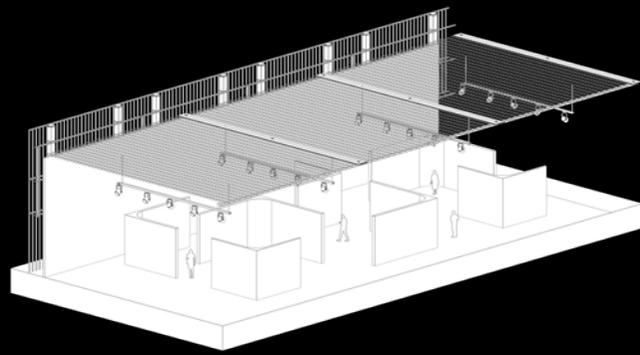
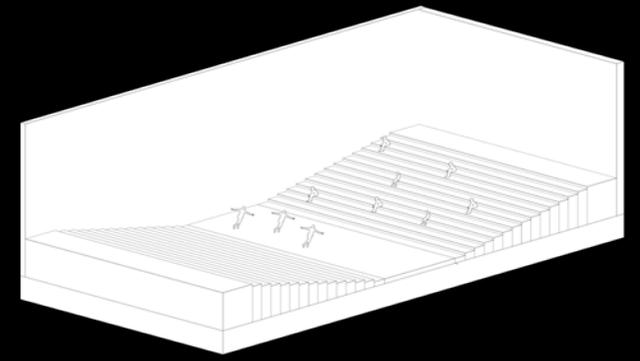
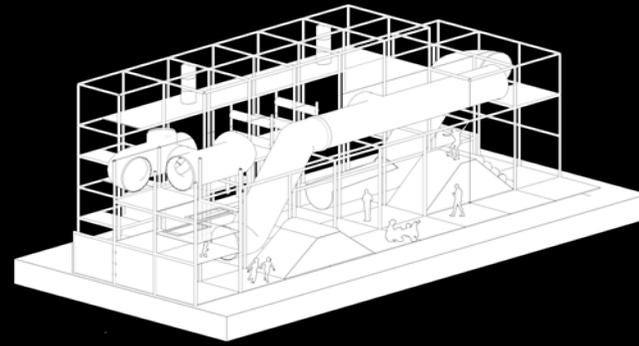
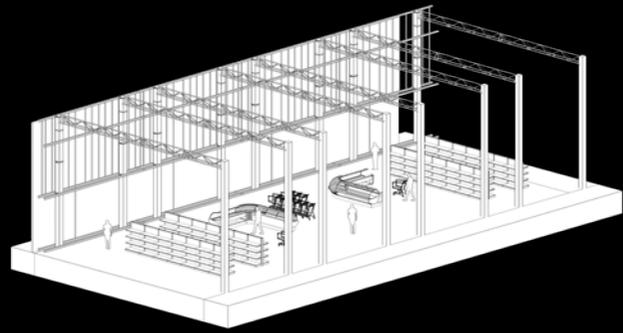


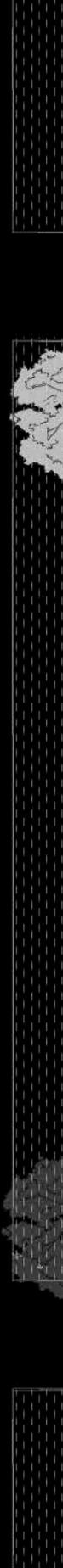
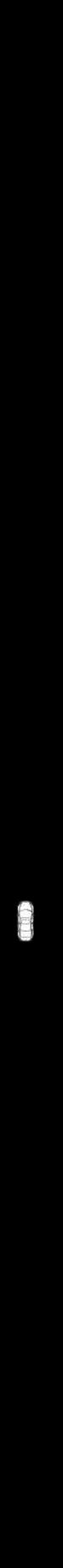
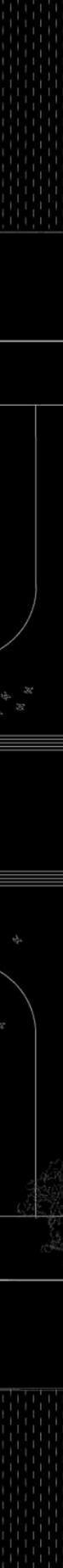
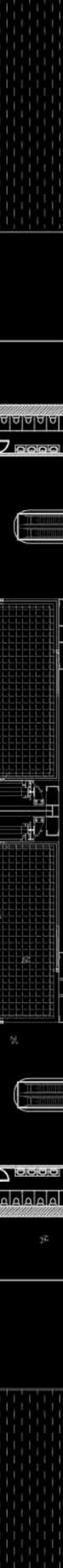
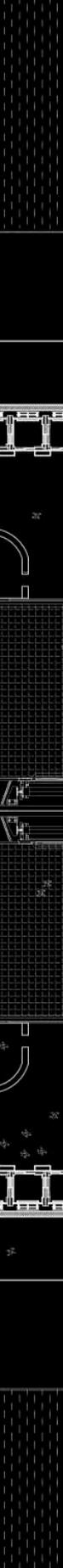
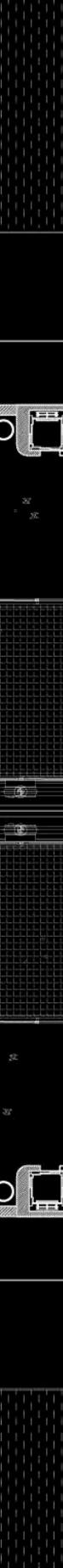
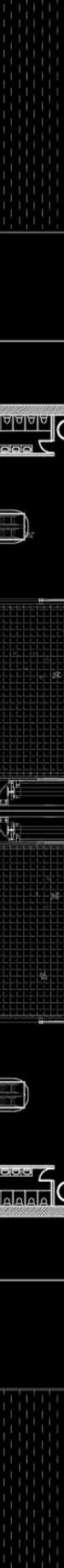
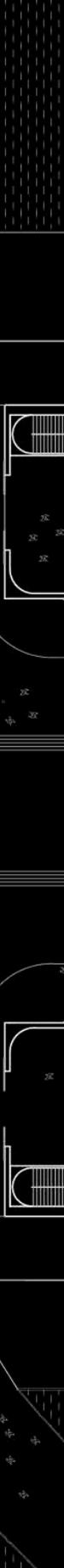
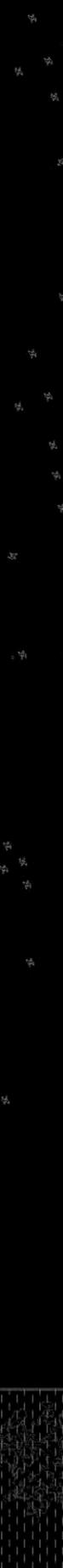
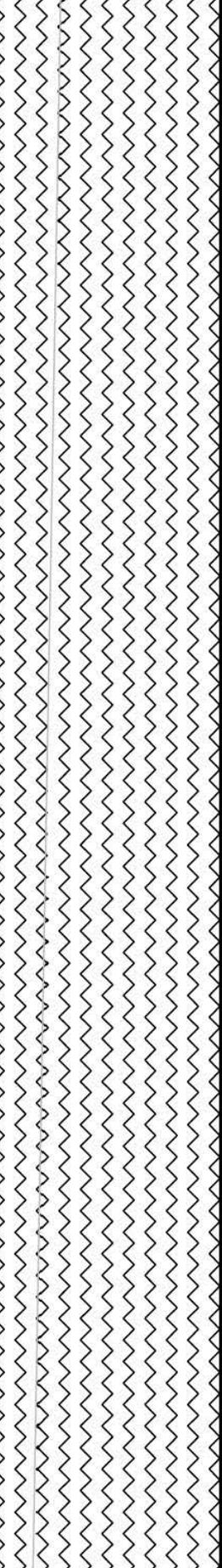
“A skyscraper is a machine that makes the land pay” architect Cass Gilbert (1859-1934)

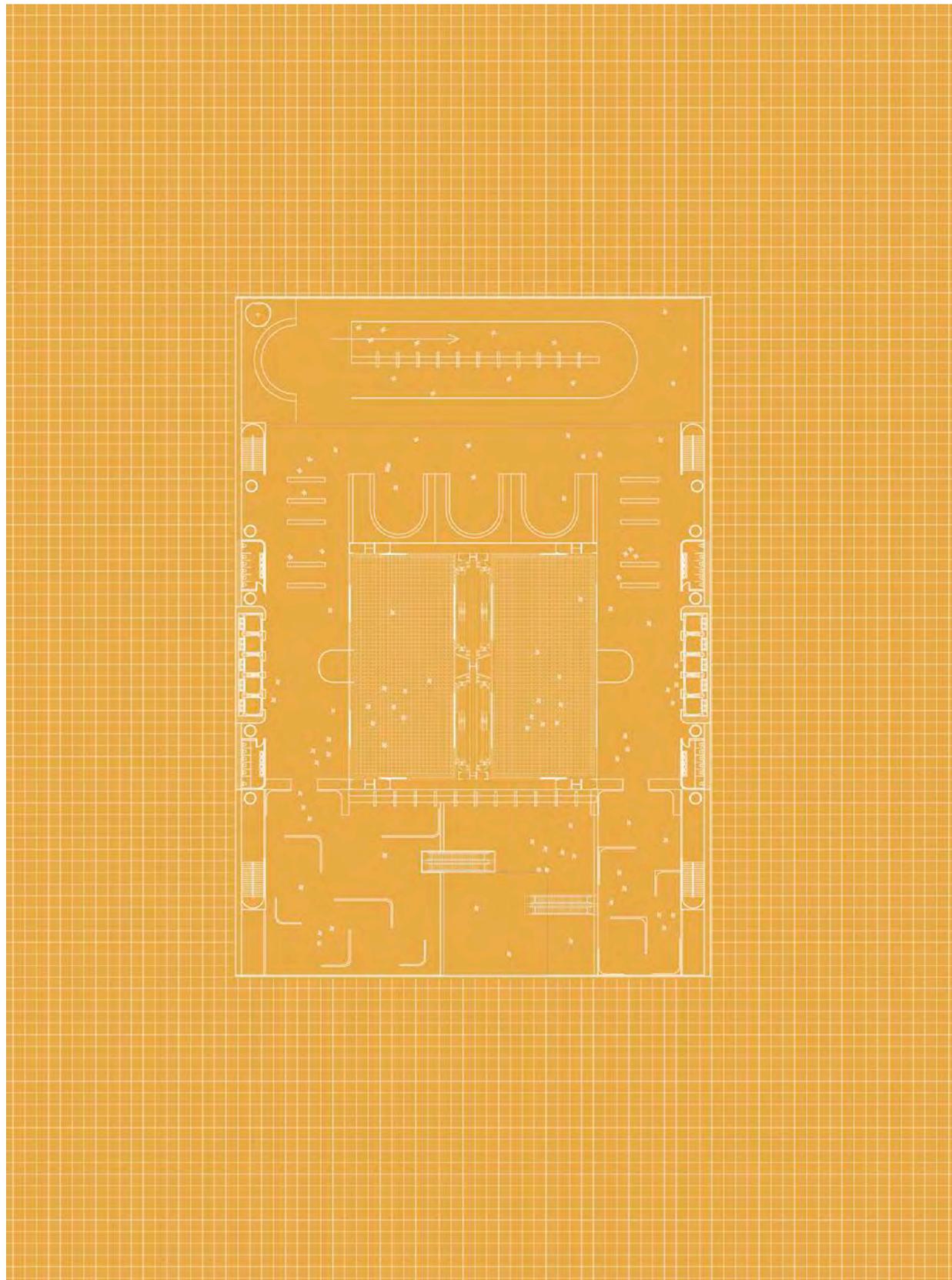
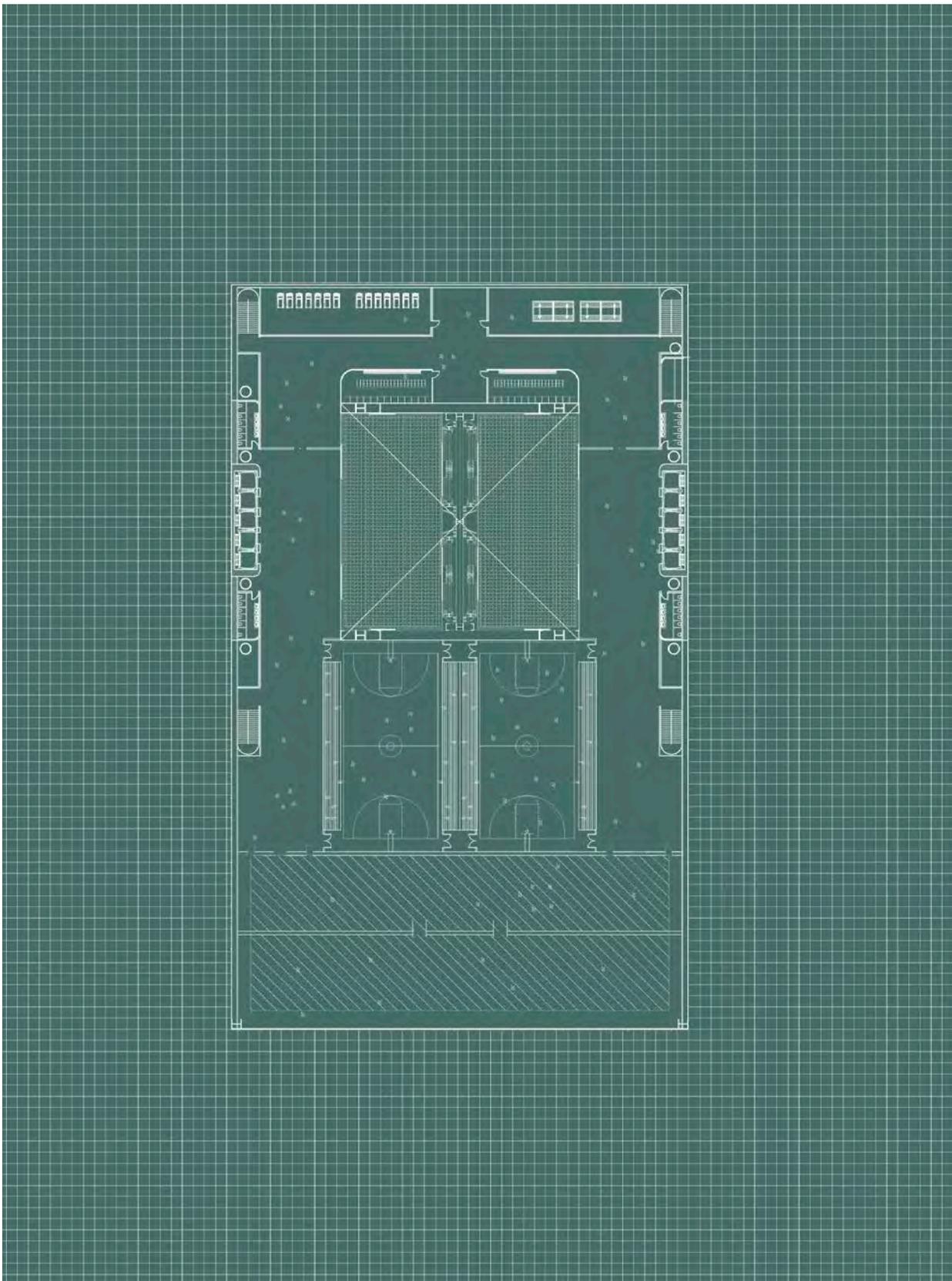
Built on a subway network, the most public form of transportation, this skyscraper facilitates the ideology of public accessibility and mobility. It's programmed to be fully public tower with five different destination boxes. The Tower challenge the idea of a core in a skyscraper. The 35x 35m core is an extension of the five programs. Moving on radial loop, the core hosts different platforms which extends the programs of the boxes into the core. The tower meets the ground as a transportation station and meet the sky with a food market, leaving the retail, sports facilities, library, gallery spaces, and theaters in between.

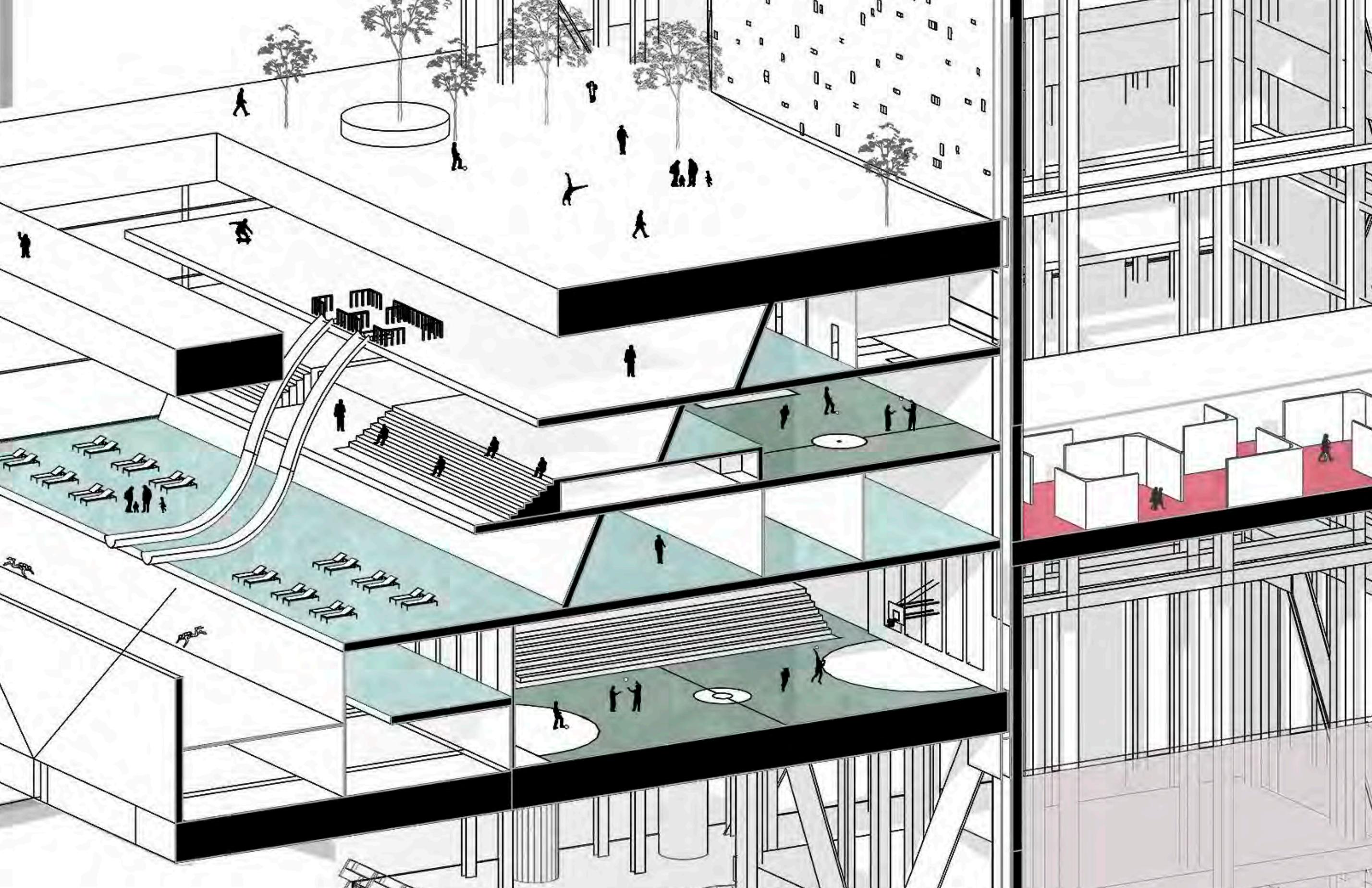


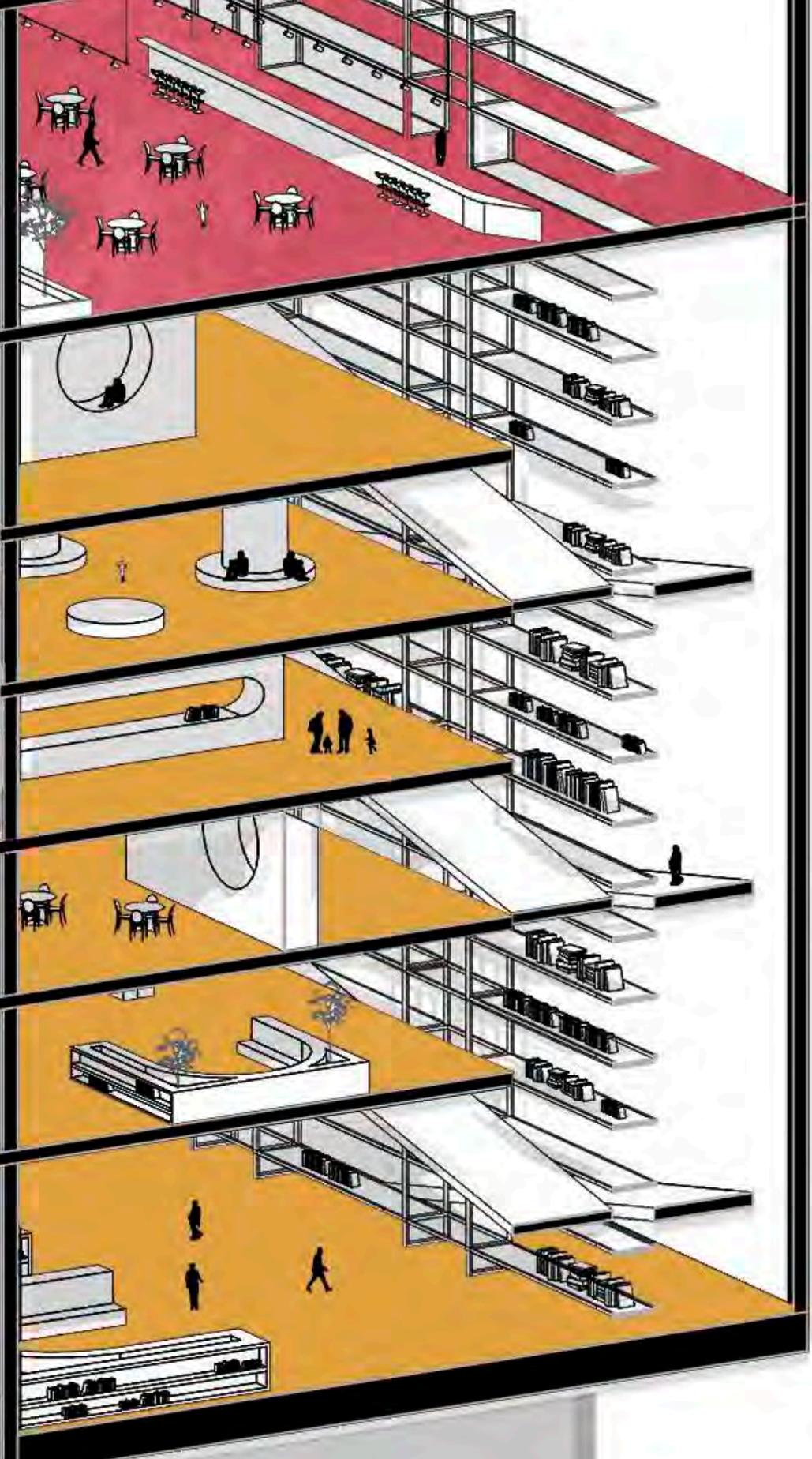
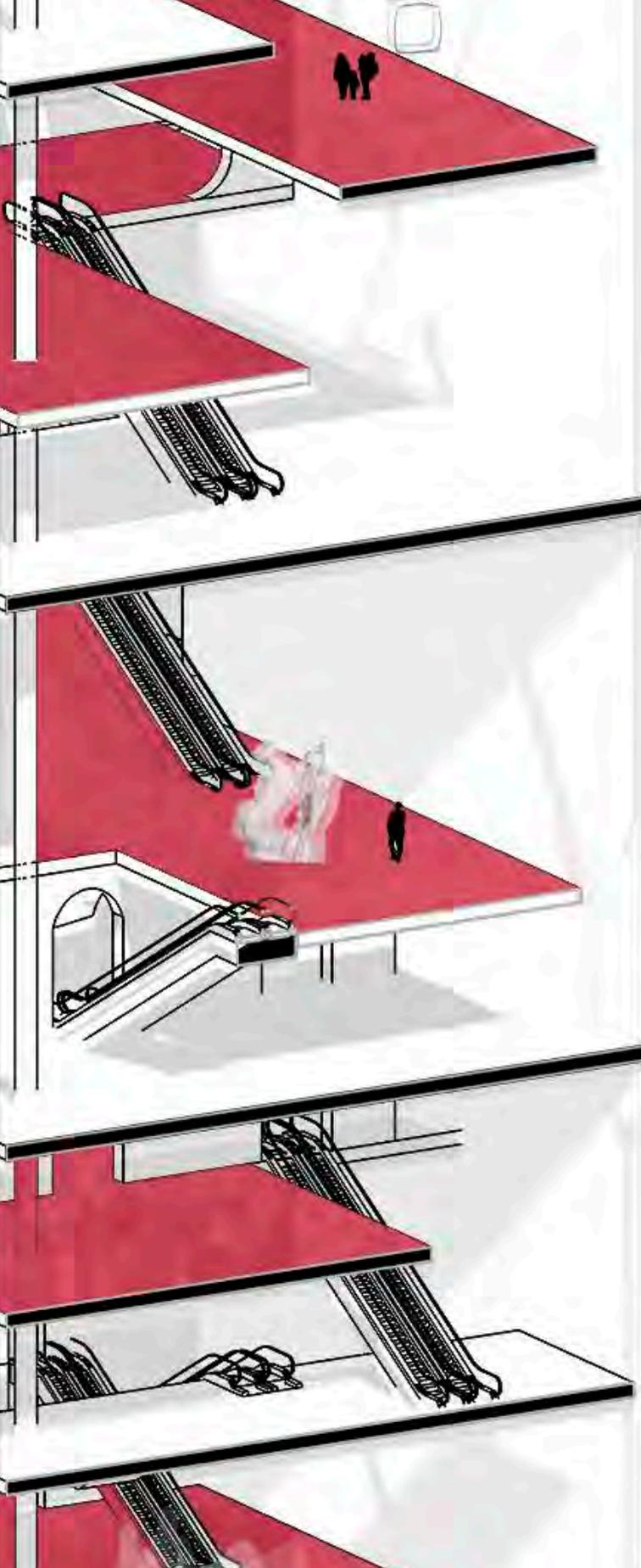


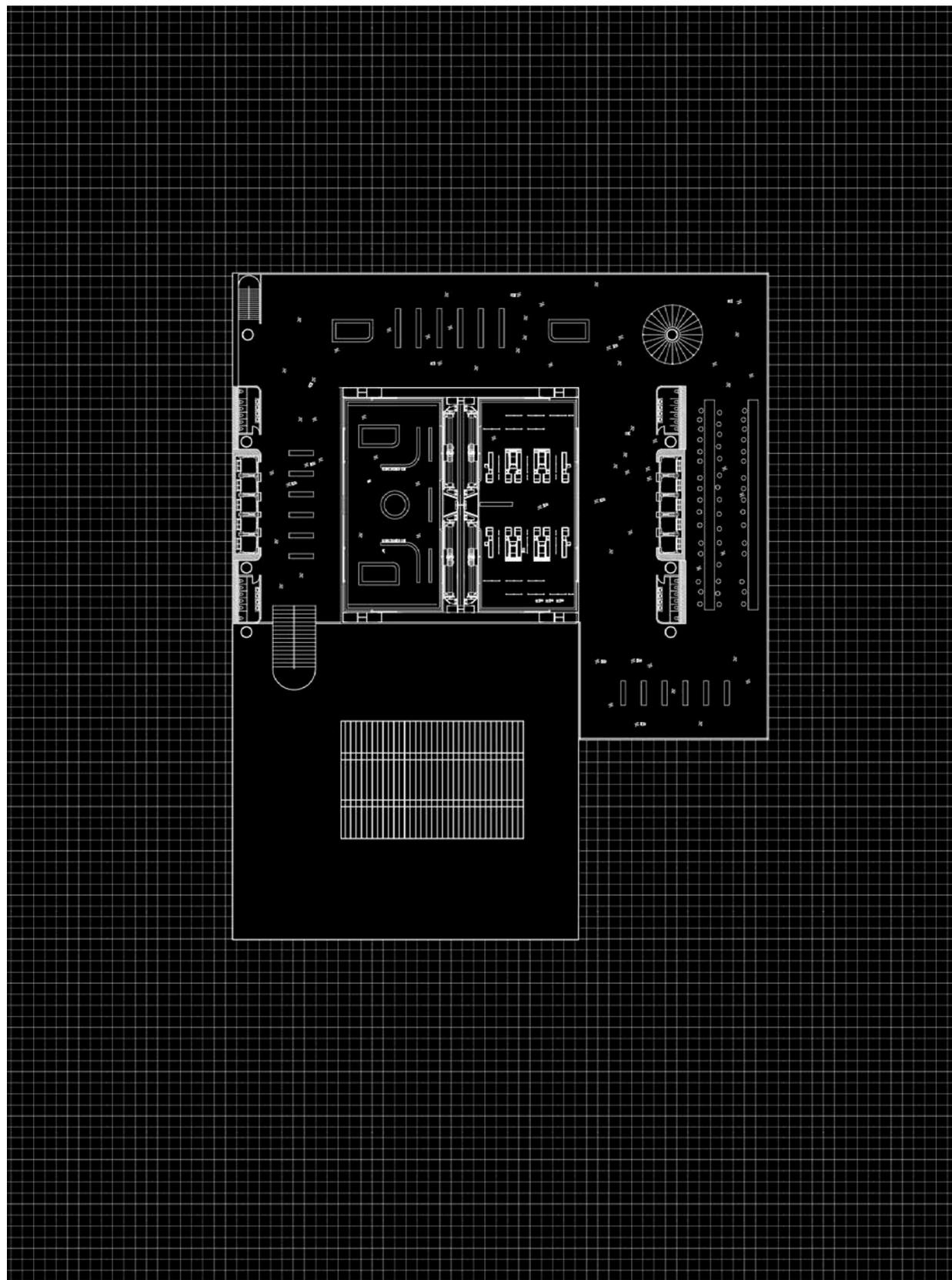
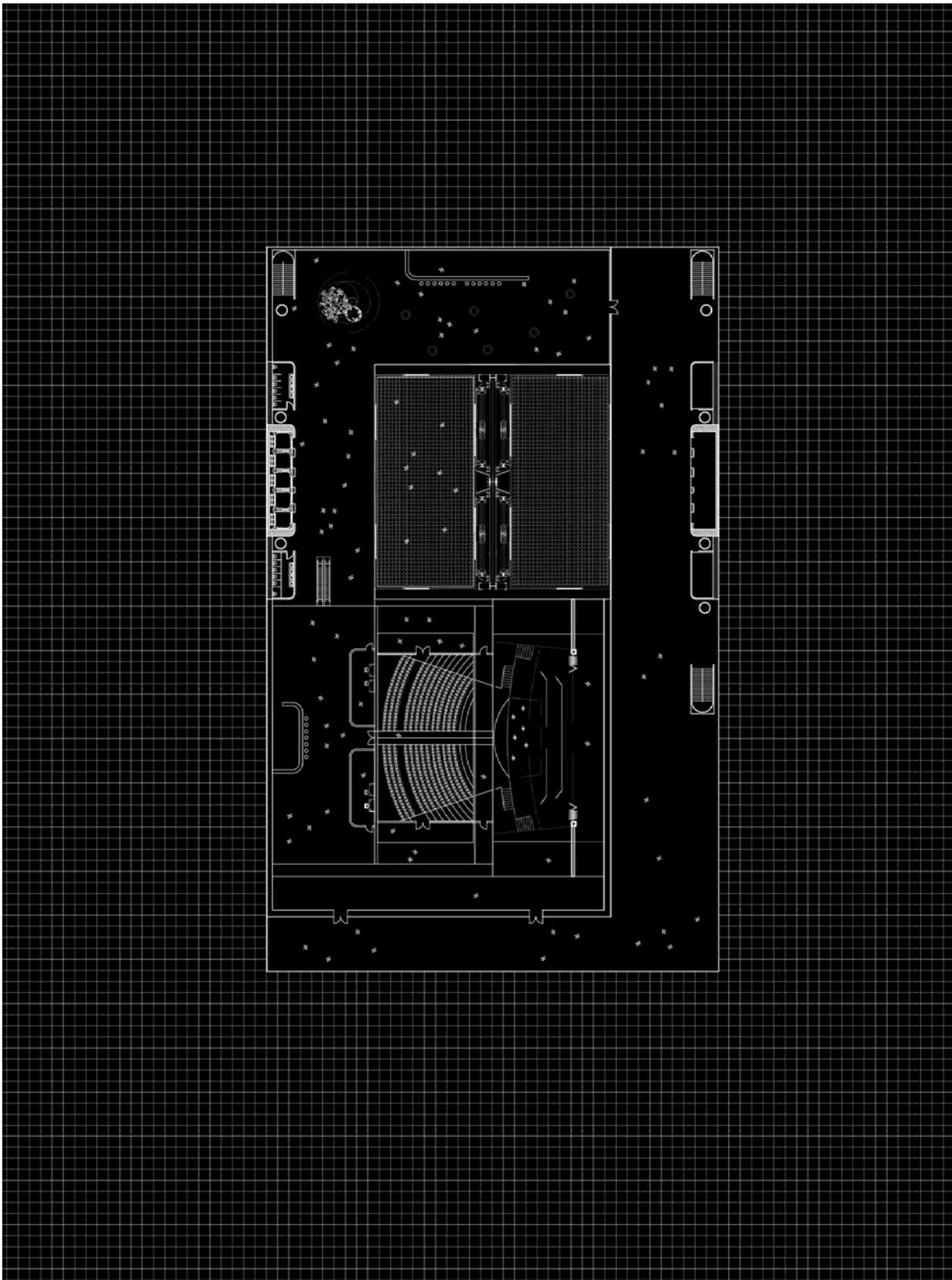


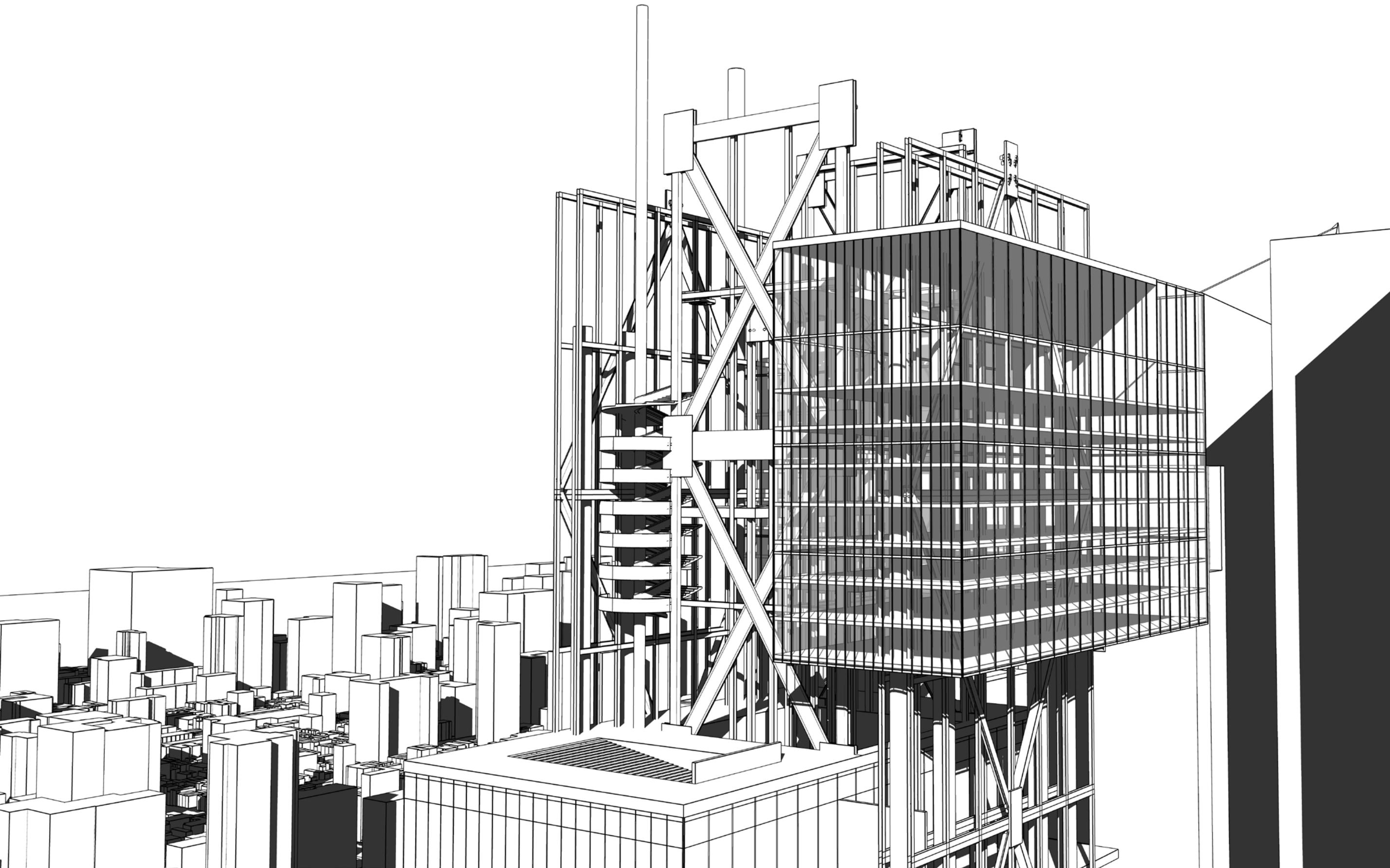














02. WALL

ADAPTIVE RE-MODULATION STUDIO - FALL 2019

Marcel Breuer's US Embassy In The Hague, Netherlands

Mark Rakatansky + Kim Yao

Team: Aseel Sahab x Yanxi Fu

This project looks into a wall from the past, to be transformed into the future. The US embassy by Marcel Breuer in The Hague, Netherlands is transformed into an MC Escher Museum and a Hotel.

This building has a heavy political associations of colonialism and foreigner architecture. It used to host the US embassy in the 1950's. Breuer's load bearing walls heavily situate itself as a cut boundary to the building surroundings. The building is situated between different art museums and institutes facing a public park. This project aims to question the idea of a wall or a boundary. How to break a brutalist wall and turn it into a public space? How to connect two different programs into an existing building? How to define the module to re-modulate? And how to combine the architecture of Marcel Breuer and the art of MC Escher?



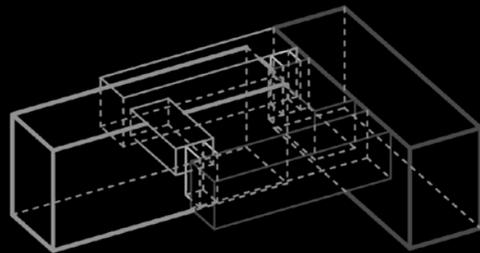
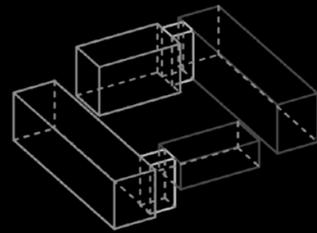
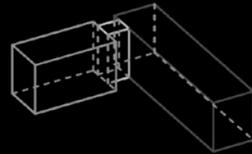
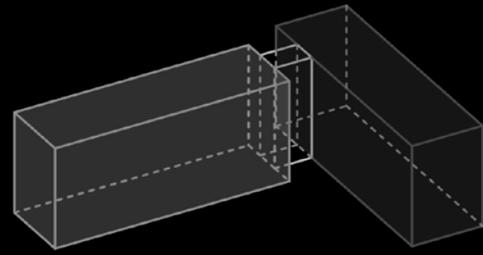
MODULE // RE-MODULATE

The design of the building aims to exhibit the MC Escher Museum within a Culture Institute that hosts facilities and accommodations for designers and artists such as hotel rooms, studio spaces, and lounges.

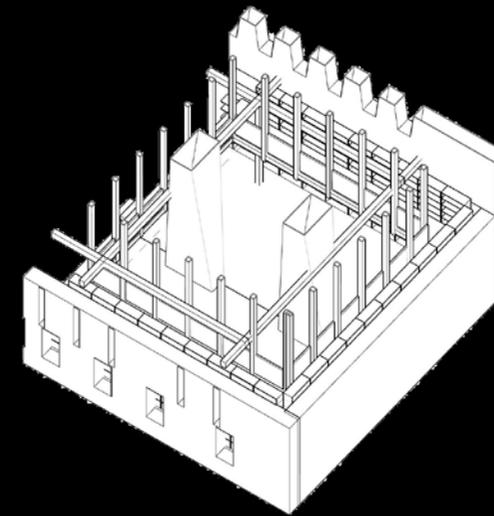
The design aims to remodulate the overall layout of the existing building by creating an interesting interlocking spaces between the museum and the hotel. Also, we took the library space, one of the most significant preserved room in the building and we remodulated Breuer's shelving. The shelving tectonics is duplicated around the building forming stairs, walls, and display racks.

Lastly, we challenged Breuer's load bearing walls by introducing a new structure. Elevating the building to create a new visual connection to the interior court and creating a new hall and connects all the programs together.



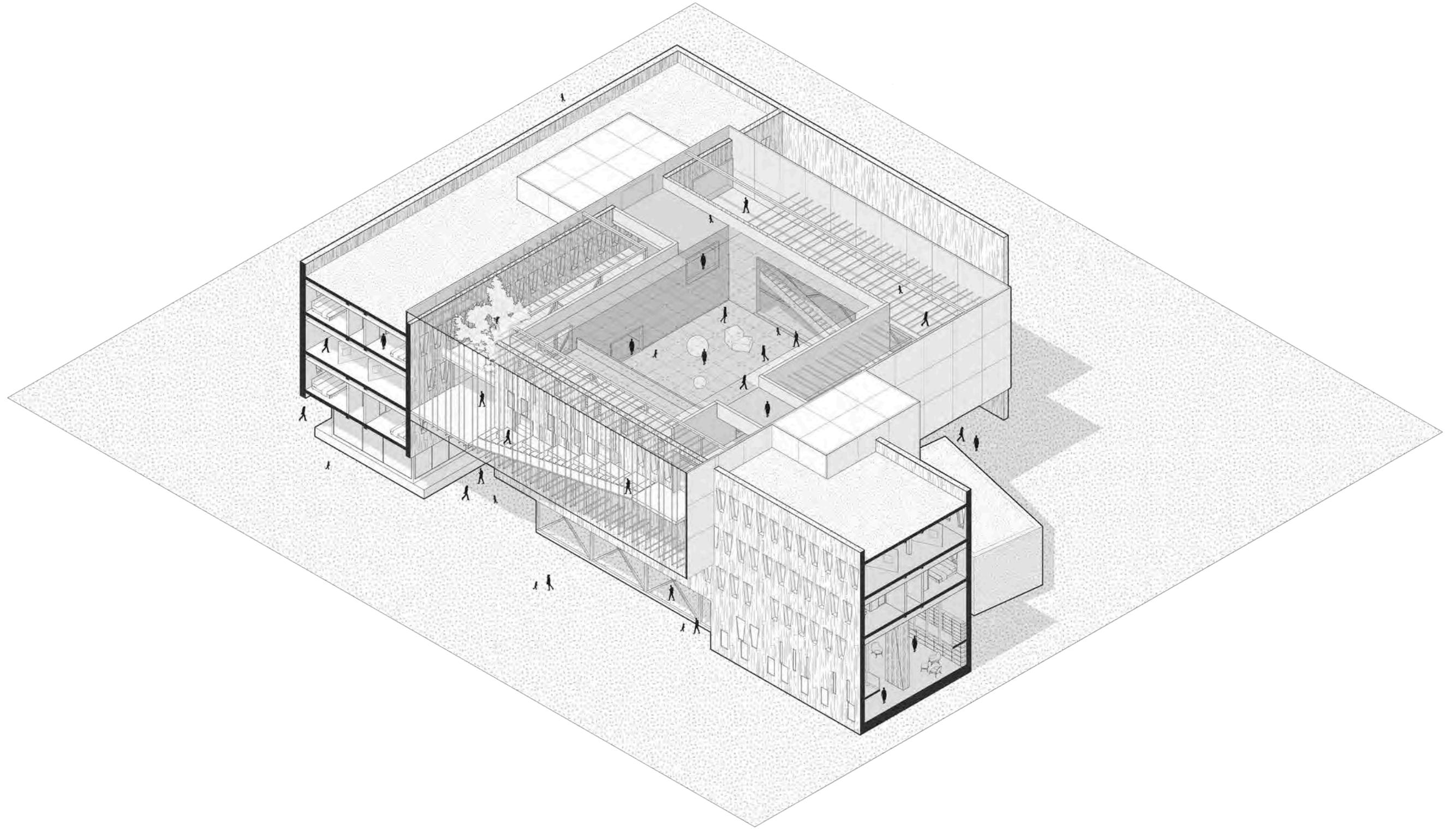


BUILDING AS A MODULE

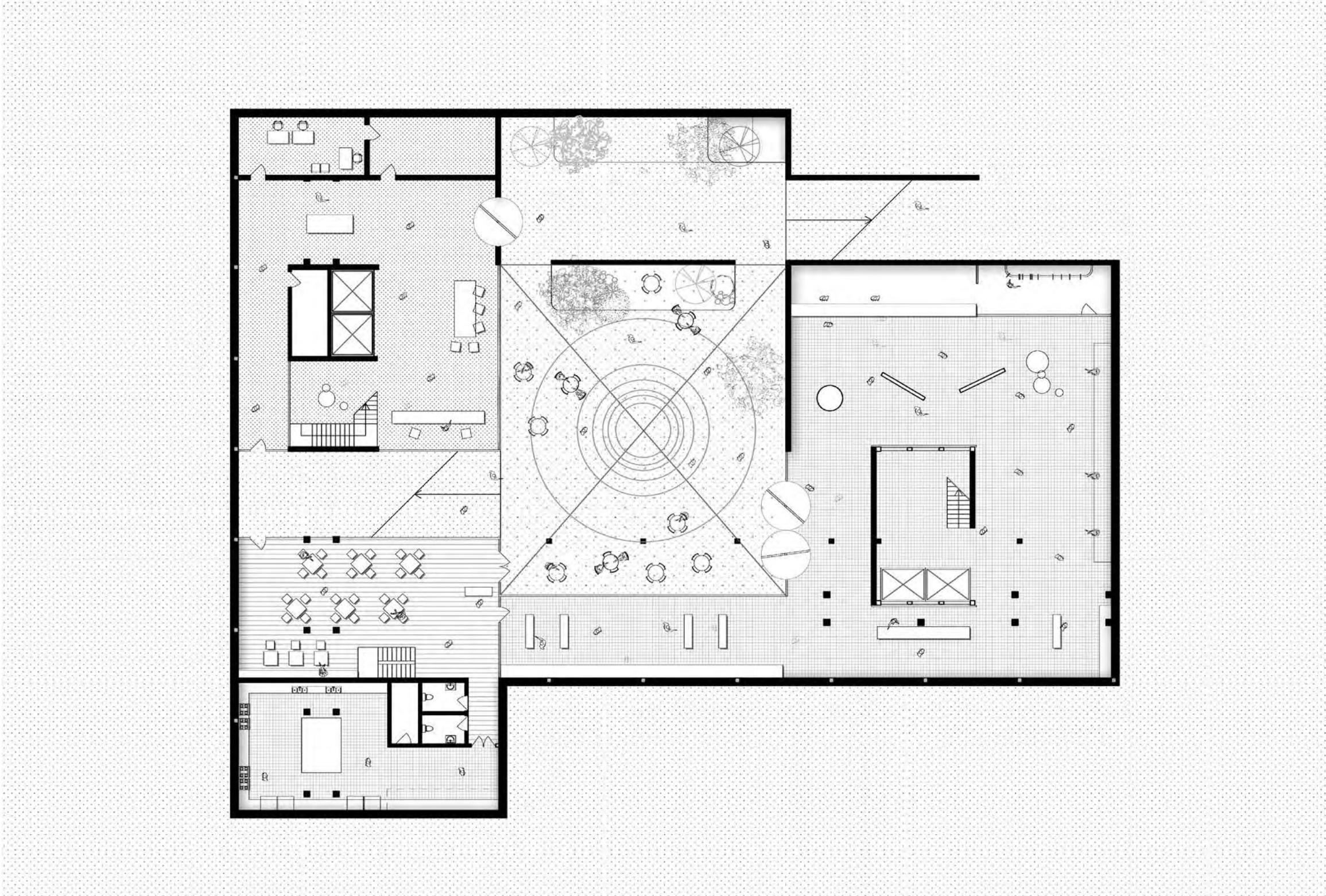


SHELVING AS A MODULE





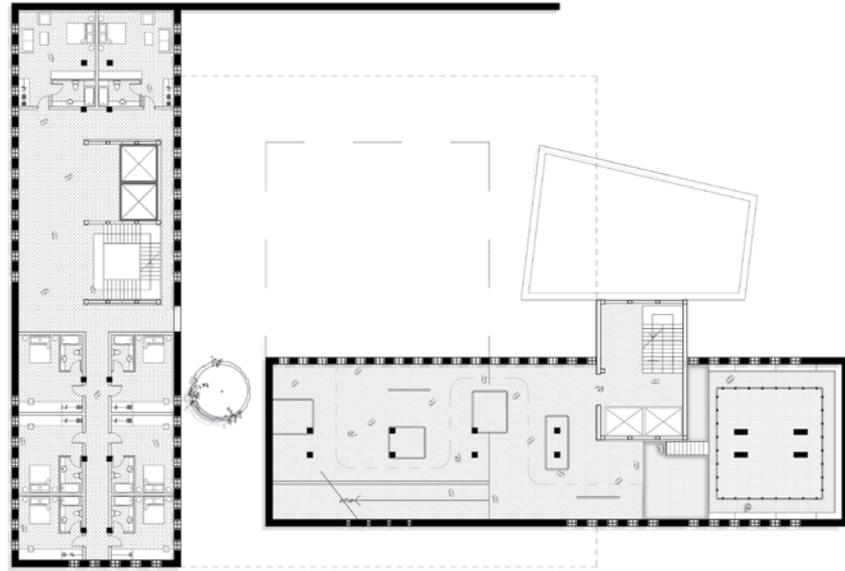




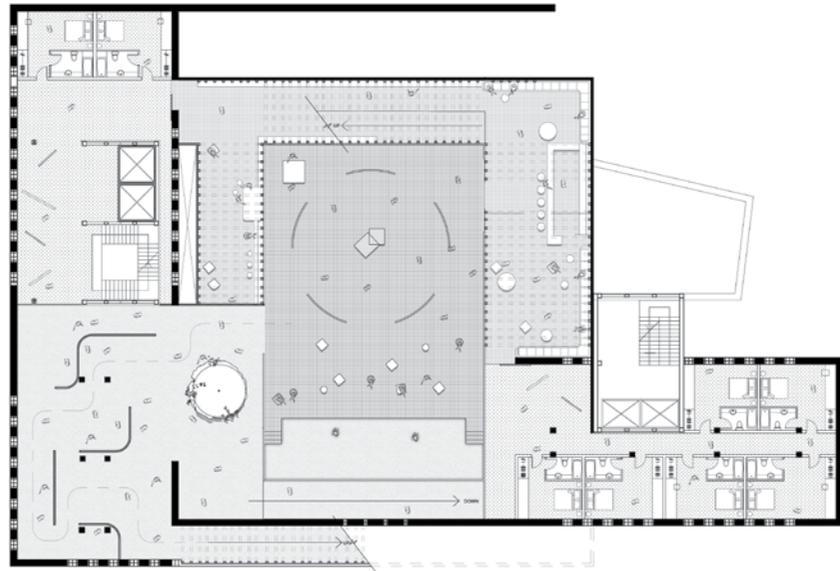
" It's no longer about one thing or the other, the museum or the hotel, Breuer or Escher, it's how they all became ONE."

- Galia Solomonoff

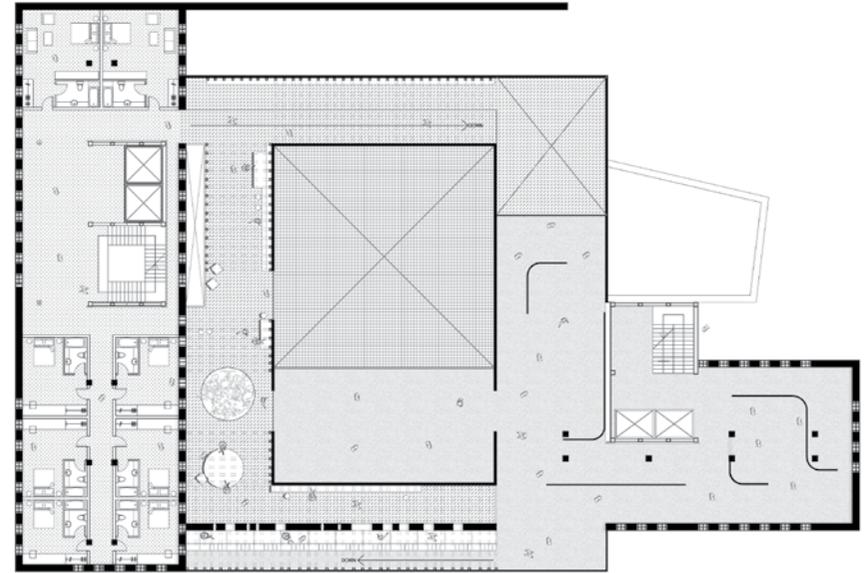




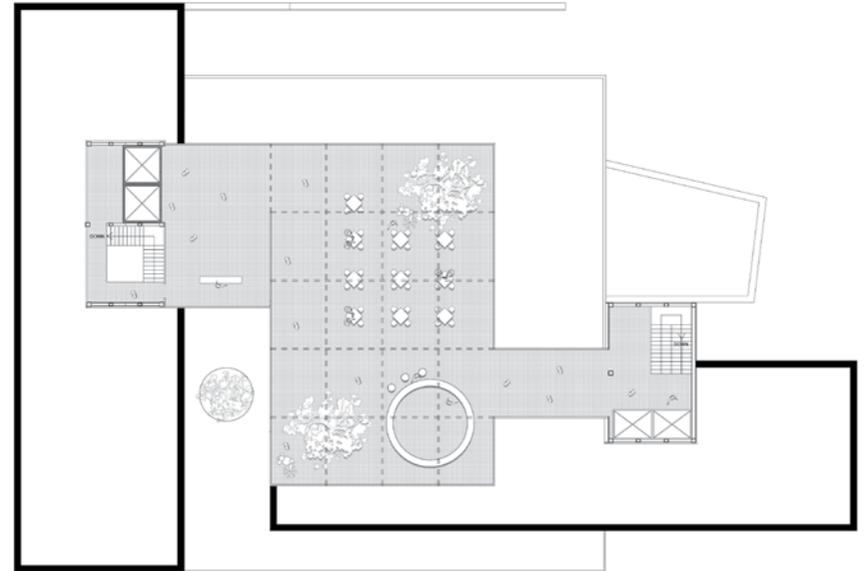
First Floor Plan



Second Floor Plan



Third Floor Plan



Roof Plan







02. WALL;

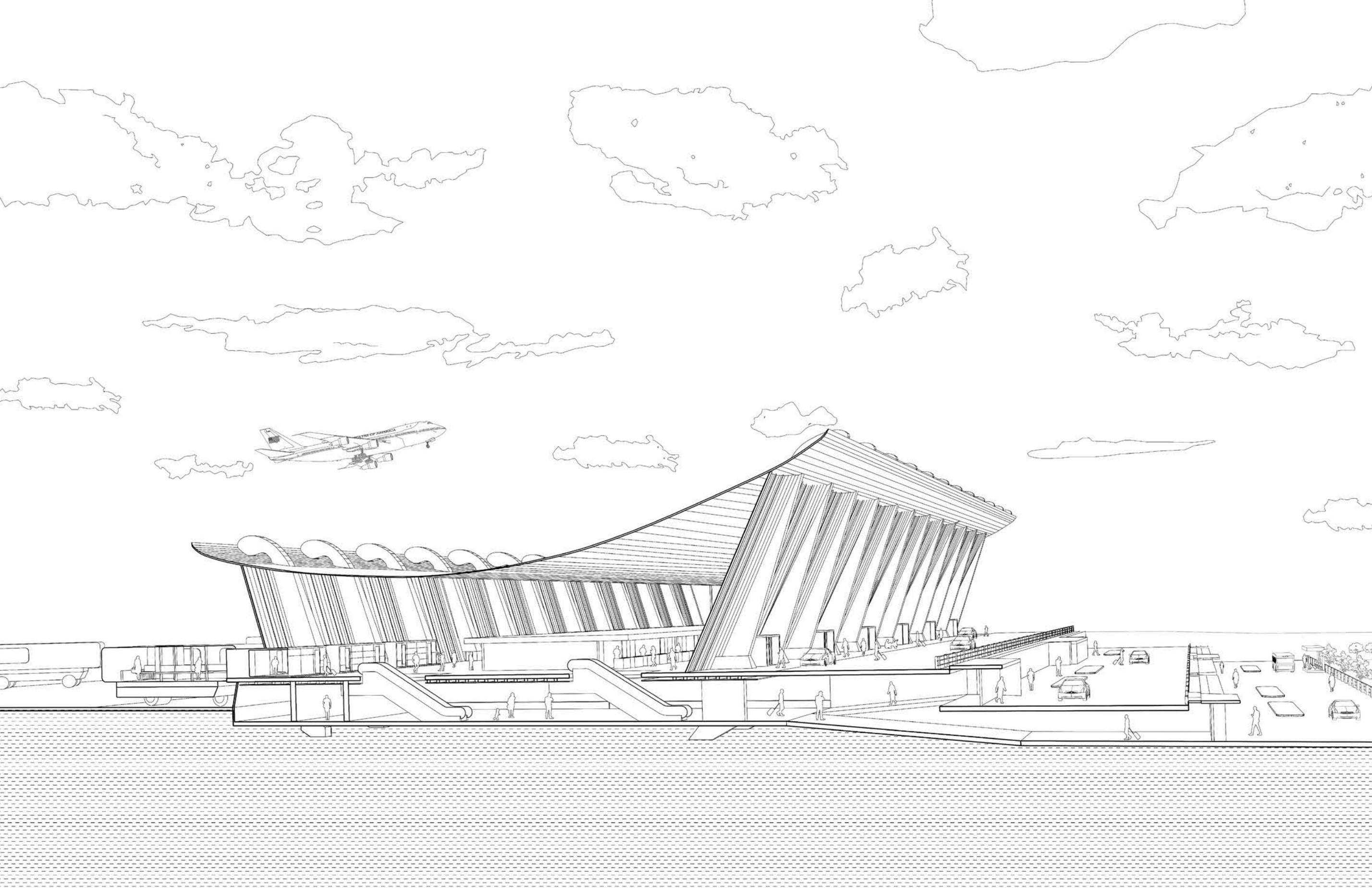
SEMINAR OF SECTION - SPRING 2020

Dulles International Airport by Eero Saarinen

Mark Tsurmaki

Dulles International Airport by Eero Saarinen which has been built on 1962 has been investigated in this course. Saarinen buildings examines the juxtapositions of structural and sculptural. This airport is also special in the user experience. The section aims to reveal the building envelope, and tells the story of the user's experience.





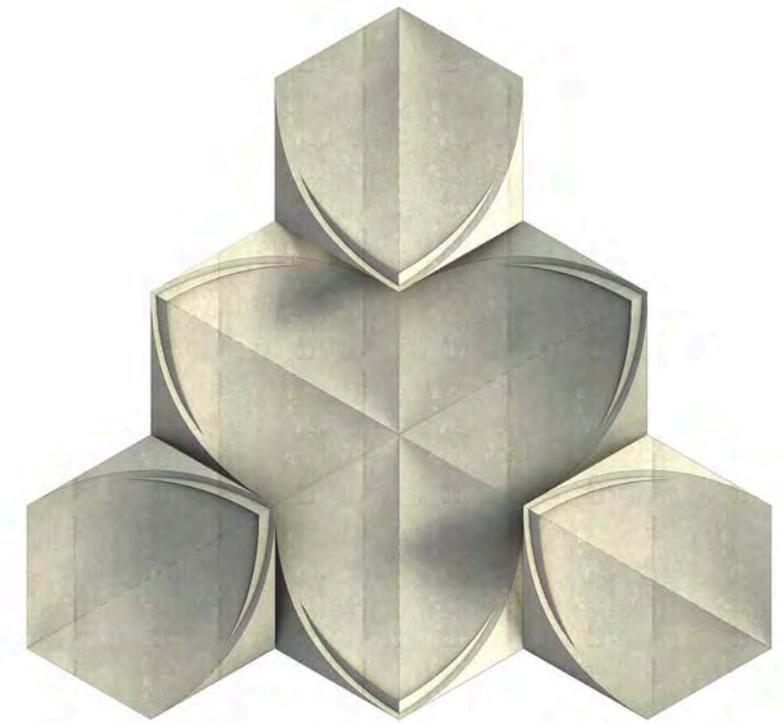
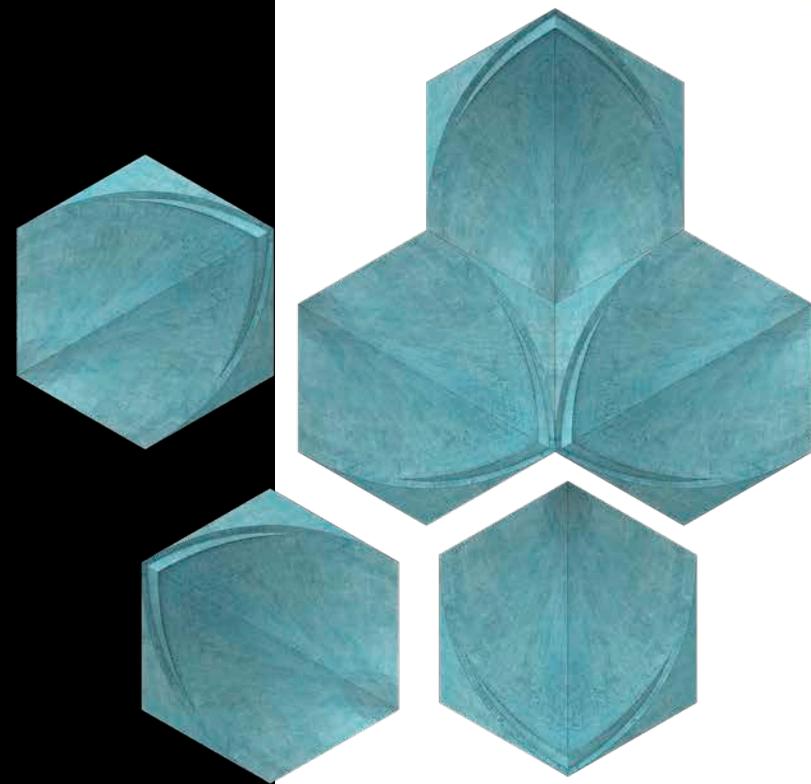
02. WALL;

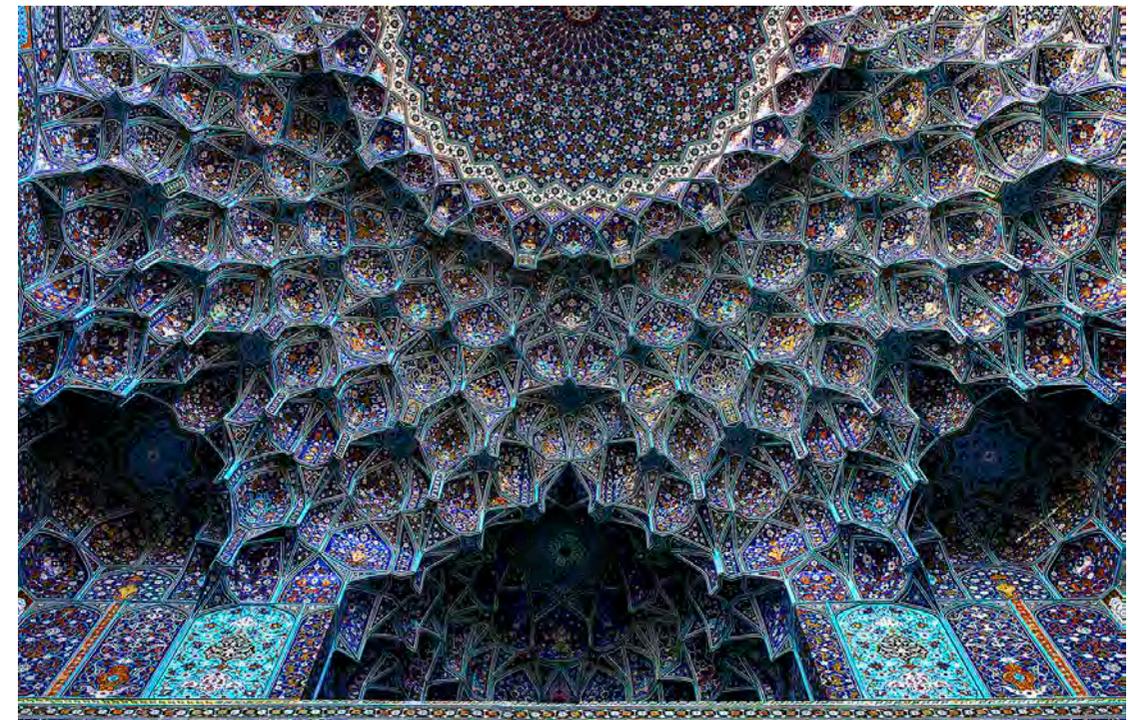
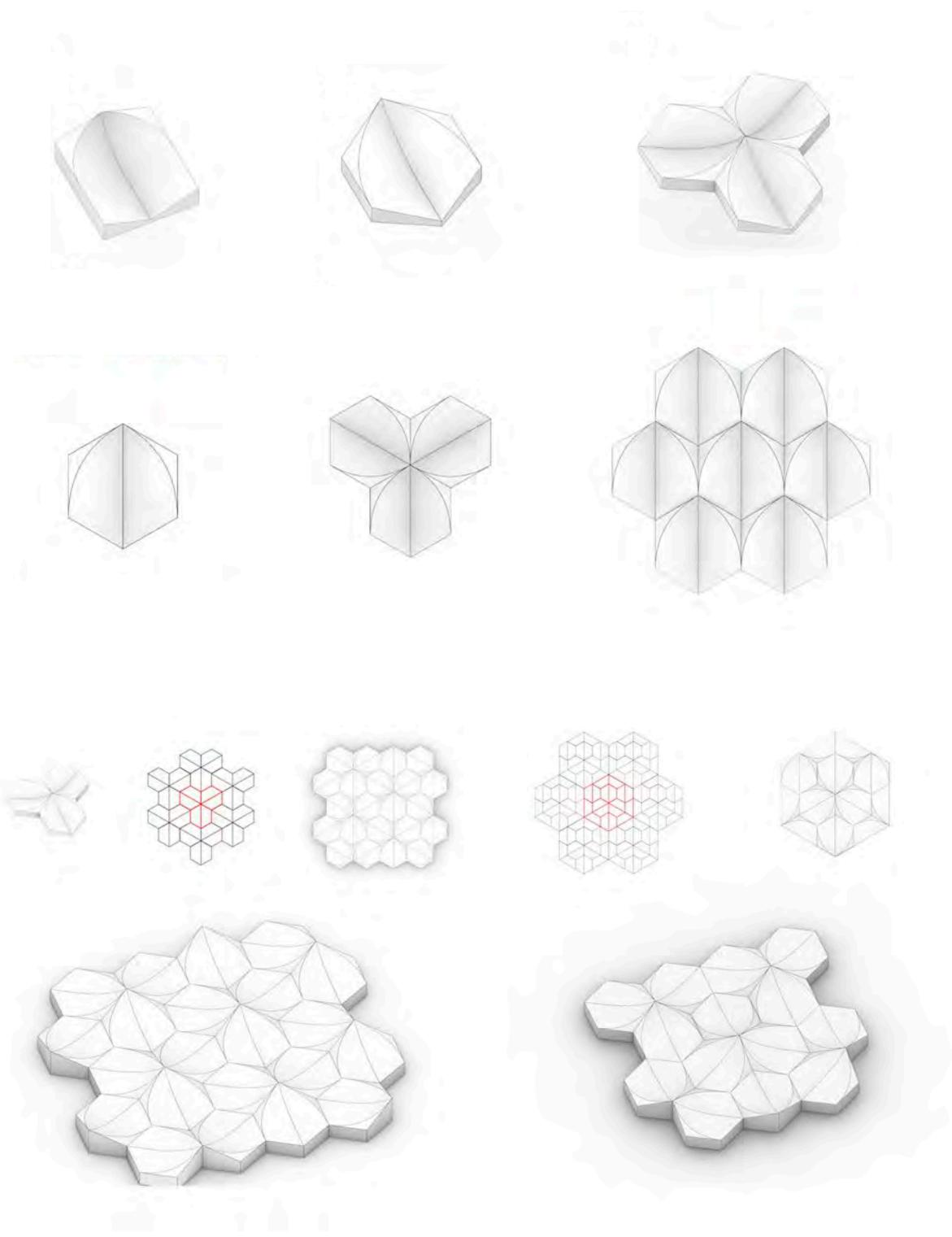
HISTORY IN THE MAKING, SPRING 2020

MUQARNAS

Team: Aseel Sahab, Leon Ismaeel, shengyang He

This project aims to translate an element of historical context into an Analytique & Tile Permutations. We studied a specific type of Muqarnas found in the Iwan of Shah Mosque in Tehran, Iran. The tile development translate from the original shape of the module in the dome. Playing the geometry and depth. This tile offers different configuration depending on the orientation, color, and light and shadow.





Architectural Orientalism

History of Architectural Theory
Mark Wigley



The Snake Charmer, Jean-Léon Gérôme, 1879

In my discussion with Mark Wigley about the topic of this paper, Architectural Orientalism, he said "So you are in Columbia University writing about the theory of Orientalism and referencing a piece of writing that has been written in English. I think this says a lot about Orientalism."

Orientalism, is the term that defines the Western imitations or depictions of the Eastern world. It has been widely deliberated as form of representation in art, literature, and cultural studies usually done by Western writers, designers, and artists. The work of Sibel Bozdogan, Orientalism and Architectural Culture, is the main reference of this paper. However, Bozdogan refers to Edward Said's seminal work Orientalism, 1978, as a major intellectual contribution rigorously posing the problems of the East and West.

She outlines the main arguments of the book as well as focusing on specific Orientalist undercurrents in architectural culture.

What is more, to fully understand the mechanism of the theory of architectural Orientalism, at first, this paper is going to address the context which historically explains the scope and status of the "Orient" in the Western world. Second, the discussion of Orientalism as a tool of cross-cultural representation in art and literature is going to be conferred. After that, the question of the evolution of Orientalism as a form of architectural theory is going to be highlighted. Moreover, in this paper I'm going to argue that evolution of Orientalism in architectural theory has defined and redefined the manifestation of the modern and contemporary architecture in the Eastern world.

CONTEXT AND ISLAMIC ORIENT

Beginning with Orientalism as a form of discourse, we must identify the meaning of Orientalism and in which context "Orient" has accrued. Orientalism in short, is the imitation or depiction of aspects of the Eastern world. According to Bozdogan, The East and the West have acquired many different, not always overlapping, connotations based on geographical, and cultural, religious or political definitions. This started between the sixteenth and seventeenth centuries at the time of the development of geographical system in Europe. The West covers the Christian- Greco Roman world in contrast to an East or "Orient" covering the lands from the Mediterranean to India and China. From that point onward, even the terms "near", "middle", and "far" East suggests a European-centered perspective.

ORIENTALISM AS A TOOL OF REPRESENTATION

After defining the historical scope of Orientalism and the status of the Orient of the West, the discussion of Orientalism as a tool for cross-cultural representation is now to be raised. According to Edward Said, how culture is perceived, described, and ultimately reconstructed by another is often gravely reducing, schematizing and distorting the image according to the predilections of the beholder. Said argues that Orientalism has been installed in Western academia as a form of discourse whereby the East is reconstructed verbally and visually in the texts and imagery of Western travellers, scholars, poets, ambassadors, merchants and adventurers.

"The Orient is almost a European invention", says Said. It emerges with the creation of an image of the orient in contrast to the self-image of the west. Which means that there is an Orient, because there is an Occident in need of the image of the "Other". The distinction is constituted as a set of opposing concept pairs: the West is rational, the East is irrational and emotional; The West is dynamic, the East is static etc.... Europe has defined itself as a measuring scale, everything has to be distinct between the same or the other. Additionally, Orientalizing the Orient has always come with its own imaginative geography and representation. Stories, myths, images and beliefs are constructed around the word. However, this imaginative reconstruction is depicted with a remarkable level of accuracy of detail and realistic representation of tiles, calligraphy, carpet patterns, clothes, and etc. The realism in depiction is adopted as a tool to lend legitimacy to underlying restructuring of the Orient. For example, the representation of bazars, baths, slave markets, the call to prayer and the violence scenes does not only represent the image of the East but it also determines what type of information about "the other" or the East should be delivered to the West.

ORIENTALISM AS A FORM OF ARCHITECTURAL THEORY

The evolution of Orientalism from literature to the visual medium of art and paintings transpired to the built environment as well. The succession of Islamic Orientalism as a theory in the architectural culture is going to be discussed here in relation to the timeline of its early practices and representation to the postmodern applications in the western world.

Conferring to Bozdogan, Orientalism in architecture started with the venture of Western travelers and artists to Asia and the Middle East in the eighteenth and the first half of the nineteenth centuries. They discovered, studied, and depicted oriental architecture with fascination and fantasia. She contends that what really prepared the accumulation of an immense stock of information in the Western world is the engravings and the illustrated travel accounts of the early nineteenth century.

After that, the period of measured drawings, documentations, and architectural studies constituted the foundation of Oriental architecture. An example are the drawings of Pascal Coste, Francis Arundale and Joseph Bonani, who were the first westerners to measure and draw the Dome of the Rock. These models give a certain legitimacy and accuracy to prepare methods and significant scientific grounds for the revival or reproduction of Islamic architecture in the Western world. And it came in the form of influential publications and more significantly, as actual buildings modeled after these authentic examples. Pursuant to Bozdogan, it was at that point Oriental/ Islamic architecture was discovered and delineated, and then appropriated and displayed to the Western world. Since this aligned the period of eclecticism of the nineteenth century, Oriental/ Islamic architecture constituted just another style of architect's disposal, just another form of ornamental selection in a matter of taste and fashion. This behavior of western Orientalist

was exemplified also in the Chinoises, Turqueries, Pegodas, and Oriental Pavilions exhibited in Europe as well as in international fairs and colonial expositions of the latter part of the nineteenth century. The architecture of these remote cultures have been literally transported to Europe for the consumption by the public. The West viewed Oriental architecture as an exotic flavor to these international fairs and expositions. The East would display buildings, silks, embroidery, crafts etc. to the Western public. And it would showcase itself not as proud testimonies of powerful and challenging cultures but rather as a spectacle reinforcing the differentness and superiority of an industrialized West. In another words, the contact between the East and the West was not really a matter of reciprocity. Conversing to Bozdogan, the Eastern presence in the West was a passive one unlike the Western presence, which appropriated the letterform of descriptions, illustrations, and knowledge.

ARGUMENT

One of the major arguments that the theory of Orientalism in architecture prevails is that it resolves the issue of defining non-Islamic architecture that wears Islamic costume. It provides a name for the non-authentic design practices through defining a new typology of architectural theory. It is worth mentioning that the problem of identity in the Islamic world is heavily presented by its modern and contemporary architecture. Hypothetically speaking, the classification of Islamic architecture as a one typology by the West is fundamentally incorrect. The Islamic world has developed a wide range of different architectural languages that

were highly influenced by its own unique local culture and nature. However, Orientalist architecture generalize these aspects by taking fragmented understanding of these architectural languages and call it Islamic. Theoretically speaking, Bozdogan classifies the appropriation of Islamic Architecture, or learning from it, into three different modes: ornamental, iconographical, formal/ typological and craft/technical. What she tabs on is the former ornamental iconographical mode, which ends up being the case in the reproduction of the myth of Islamic architecture.

The example of Jean Nouvel's Arab World's Institute in Paris built in the 1980's set a clear image of Orientalist Islamic architecture. This building has been designed to represent "the Arab World's Institute" and hence it aims to reflect what an Arab, or Islamic architecture would look like. The building is designed as a 1980's modern glass box wrapped by high-tech envelope of over scaled Islamic patterns. The envelope is inspired as Jean Nouvel states by the Islamic Mashrabiyas found in residential buildings in some of the Arab regions of the Islamic world. Nouvel's high tech Façade of moving Islamic patterns, which respond to sunlight, has been highly recognized as an innovative modern application of Mashrabiyas. And it has been highlighted as a pioneering attempt of modern high-tech Islamic Architecture. However, coming from Jeddah, Saudi Arabia, a region where Mashrabiyas has been widely used in the historical part of the city, I believe that Jean Nouvel's attempt to re-conceptualize the Mashrabiyas has a vital issue of understanding its means and mechanism. It's factual that controlling sunlight is one of

the aspects that this form of paneling would do, but it has much deeper connection to the environmental, social, and artisan aspects of its local context. In addition, the relevance of Mashrabiyas to the European context of Paris and the objectification of that form of Islamic architecture is what Orientalism arises to question. The problem of the West not fully understanding or fully applying what has been found in the East "the Orient" developed what Bozdogan would call "architectural myth" and false imagery of Islamic architecture.

In conclusion, Orientalism as a form of discourse, has been developed by the West in regards of many different historical and cultural contexts. It evolved from a historical/ political perspective, to a representational language that has been used in art and literature, and finally developed into a style found in architecture and the built environment. Besides, it is crucial to distinct Orientalism from theorizing Orientalism in the Islamic architectural culture. As the first plays the role of the guilty, which depicts and reshapes Islamic architecture with Western understandings and steals away its formal identity and authentic form. One that Mark Wigley call to understand in the beginning in this paper. The second plays the role of the judge, questioning the status quo of these forms while giving the architecture the chance to justify its tactile behavior. And then it identifies the characteristics of the problem and tries to quantify the amount of damage. The theory of Architectural Orientalism, I would argue provides a chance to reevaluate, and redefine what could or should be called Islamic. It gives a chance to reflect on what an authentic Islamic architecture would look like, and how it would evolve into a modern form without the influence of the Orientalist.

03. SOUL

EYE + EYE // Monograph - SPRIGN 2020
MAKERGRAPH STUDIO
ADA TOLLA, GIUSEPPE LIGNANO

Preface;

This is the story of my visual journey. As my eyes are the physical tool that allow me to see the world, they are also the tools that keeps me inspired to design my world. My eyes have always drew lines on top of pictures, fixed proportions of my surroundings, and created an imaginary visual utopia that only myself would actually perceive.

This book can be read as an illusion of different veracities. One that reflects back to myself, one that is created into tangible objects, and another one that contemplates through both and call itself home.

This book can be also read as a manifestation of symmetry and an exploration of reflection. As one eye will always have its other pair reflected on the other side, my eyes would always look for the other image. Mirrored on an axis, duplicated into a pattern, or sitting solo where I drew the line.

Monograph by Aseel Sahab
MAY 2020

Makergraph Studio 007 Avery Hall
These juxtapositions of single and double, reality and illusion, tangible and intangible is where my EYE + EYE equals this book.

EYE EYE

Monograph by Aseel Sahab
MAY 2020

Makergraph Studio
Columbia GSAPP

007 Avery Hall
New York, New York

CHAPTER .01 - **Reflect +**

Fixations .01

Eyes;

Fixing the tissue box at a certain angle on every table around my house, firmly stretching the edges of the tissue piece on top and waving its middle part, is a game I used to play when I was six.

Organizing my Barbie's shoes collection by color, sometimes by height, other times by size was more fun to me than actually dressing the Barbies out.

This organizational obsession grew in different forms in me. Finding patterns, following repetition, and creating connections is where I am mostly alive.

I love being outdoors. The lines of the waves, the rhythm of trees, the form of the clouds and the silhouettes of the nature are my favorite conversations. I breathe the air with my eyes, and for that I'm always looking for the next moment, for the next scene, for the next place to be.



My eyes do not only see,

my eyes **reflect**,

my eyes **create**,

my eyes **contemplate**.

- Index



***Fixation .02 +
Chasing Lines;***

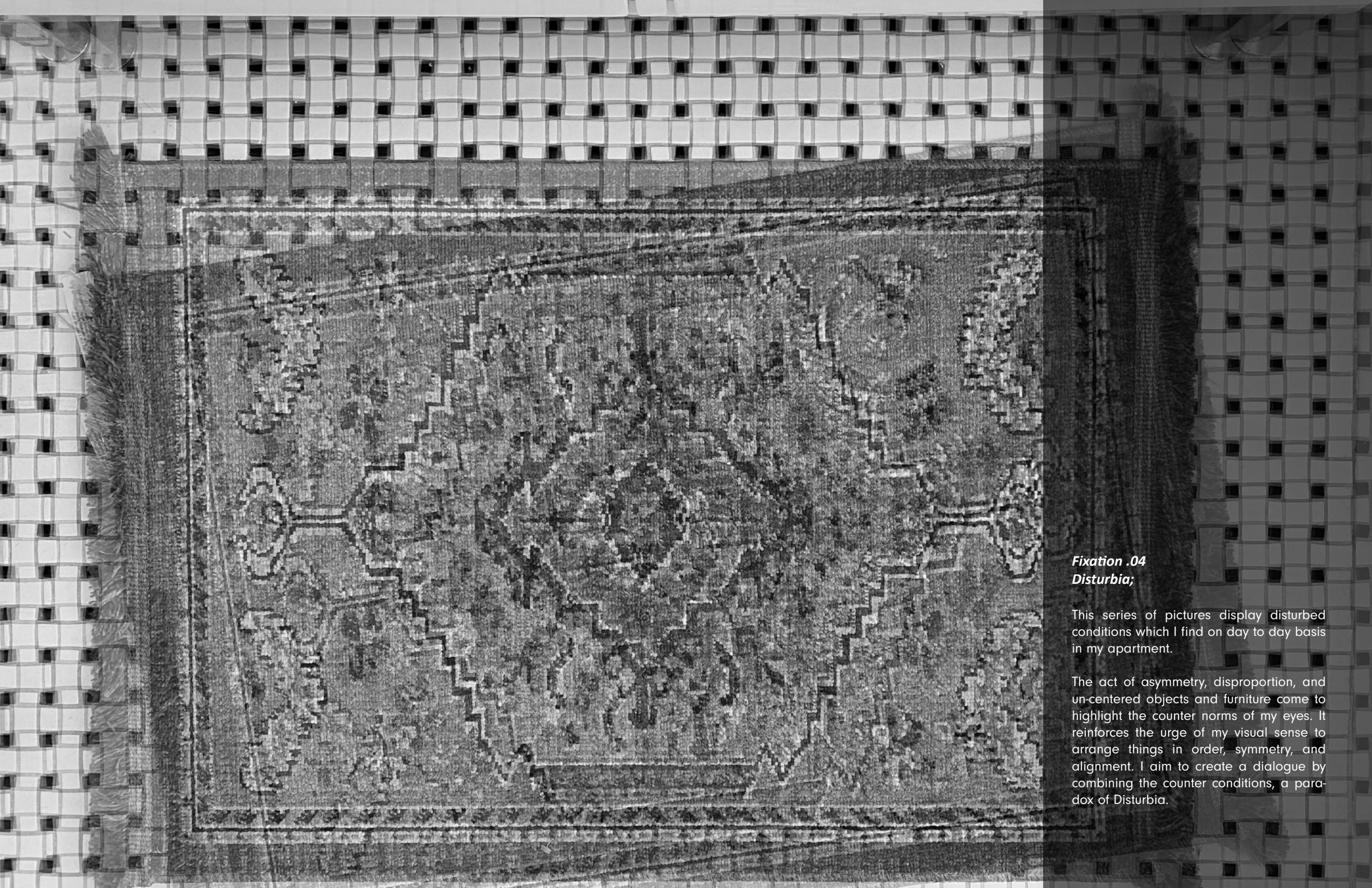
Grids, lines, patterns, ratios, one, two, three, two thirds, one third, halves, quarters, one point, two points, three points, axonometric, oblique, off axis, on axis.
Rhythms, reflections, repetitions, and textures.
This is how my eyes function.

This is a window through my daily journey to Columbia University. From 808 Columbus Ave to 116 Amsterdam Ave. It captures proportions of buildings, patterns of windows, and structures of ceilings. These images has been taken on a sequential order following major turns of my walk.









Fixation .04
Disturbia;

This series of pictures display disturbed conditions which I find on day to day basis in my apartment.

The act of asymmetry, disproportion, and un-centered objects and furniture come to highlight the counter norms of my eyes. It reinforces the urge of my visual sense to arrange things in order, symmetry, and alignment. I aim to create a dialogue by combining the counter conditions, a paradox of Disturbia.







Fixation.05
QUARANTINE; District of Mars

Staying home for the past weeks got me thinking, what does staying at home means? Why it's so special now? What does these walls, windows and doors do? In a time where homes are defined by the means of protection more than comfort, the question of architecture as a highly specialized envelope which can save or destroy humanity reminded me of what I saw a couple of weeks back on top of Mauna Kea in Hawaii. These NASA Telescope Facilities looking like spaceships landing on Mars seems to be a fictional reality that I can imagine happening now. These spherical structures acting like quarantine cells, perfectly setting apart with the right social distancing measures are saving humankind on Mars. The collages form an urban realm of the neighborhood on District Mars, a replica of visual fantasy that I once saw in movies, combined with an image of a reality that I saw with my bare eyes.

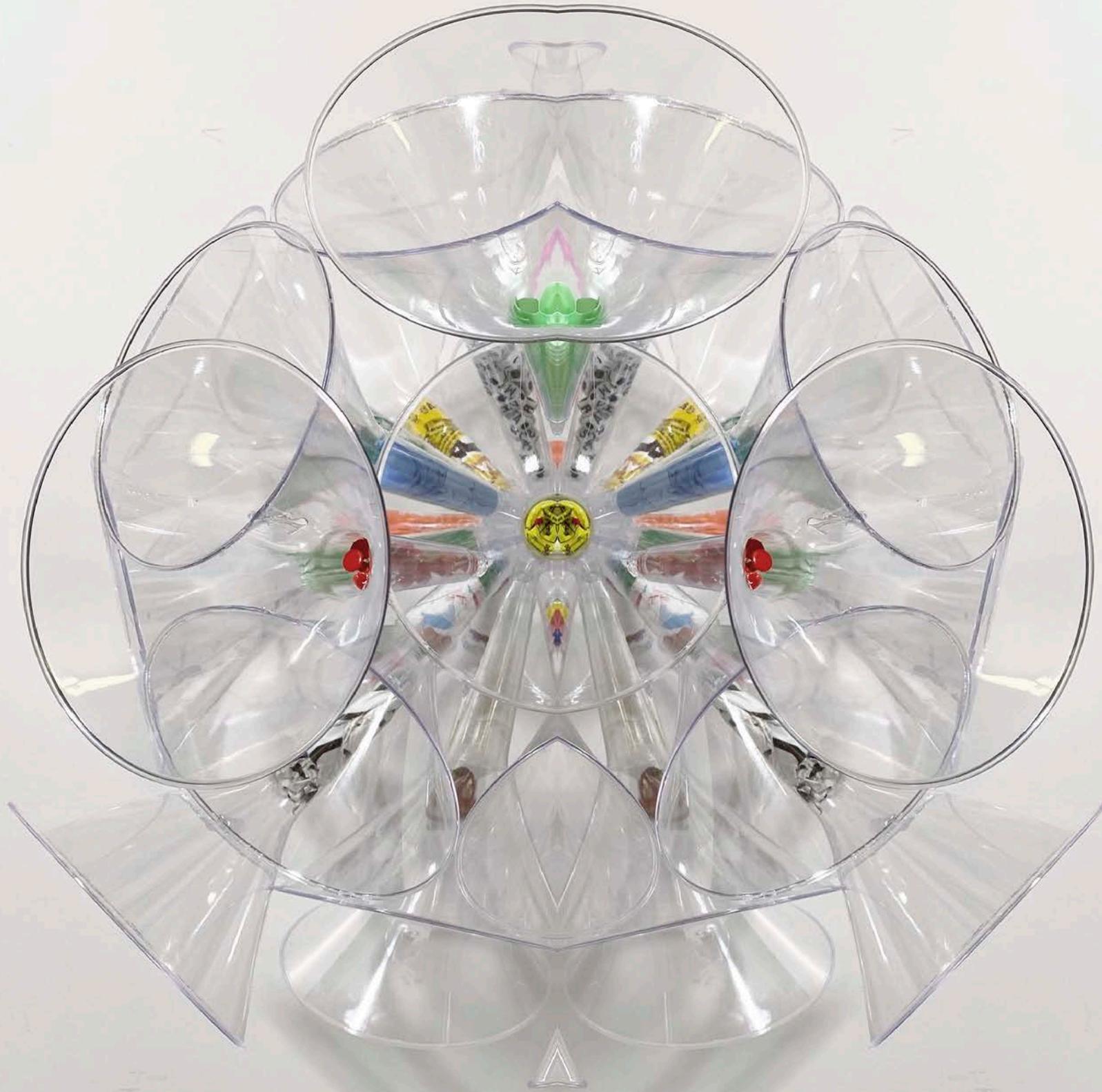


Fixation .06
Function Follows Fiction;

This preoccupation represent my occupation of my apartment. How many realities one can do within one reality? How one home can become the entire world you live in? How we reform to function, or function to reform. This series of images capture different settings that I have created for myself during quarantine. The dining turns into an office, the couch is the lounge, the coffee table is the library, the corridor of the living room is the gym, and the plants are the outdoors. As half of the image is the reality that I capture with my eyes, the other half is the fiction that I imagine with my eyes.

CHAPTER .02- **Create +
Objects;**

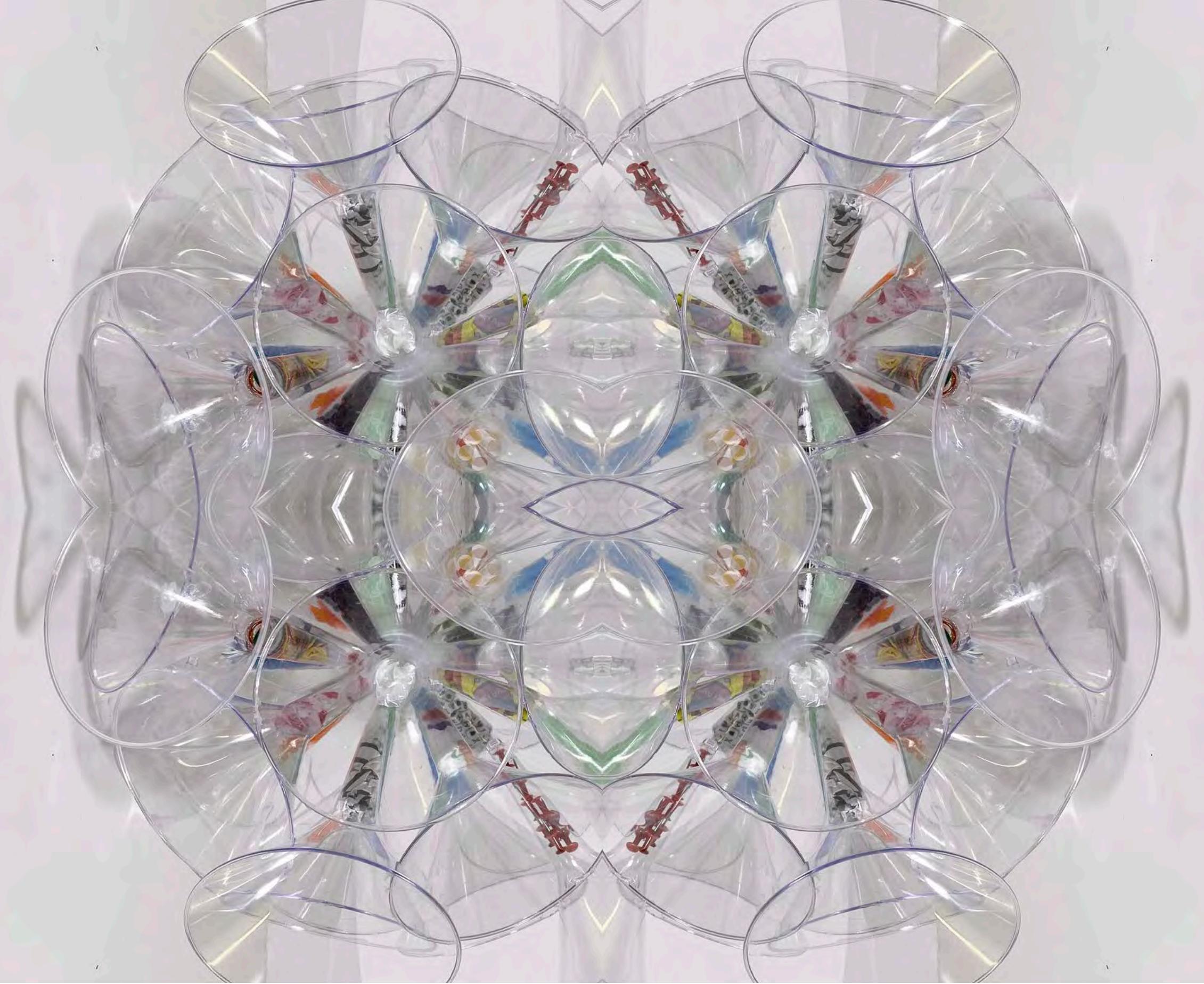
This chapter showcase four different materials of plastic, wood, metal, and fabric. Each material makes an object. And each object have two prompts of the size and the number of spaces that it holds. The size is consistent of 18x18x18 inches frame and the prompts of no space or one, two, or multiple spaces is given with every object. How I create these objects narrates how I want to perceive them. There is always a line of reflection and an urge of repetition. There is always an investigation of the material quality and an exploration of its property.



***Object.01 + Multiple Spaces
PLAST-INI;***

How much plastic is out there? What are the different types of plastic? Is there a plastic material made out of all plastics? What will happen if I melted all the products of plastic and I made a plastic liquid?

Plast-ini is an object of plastic martini. It's the metaphor of the toxicity and the act of combination. The object is made out of a sphere of plastic martini cups filled with different plastic products. The sphere is clear in the outer edge and more complex in the center to represent the problématique of plastic consumption and production.



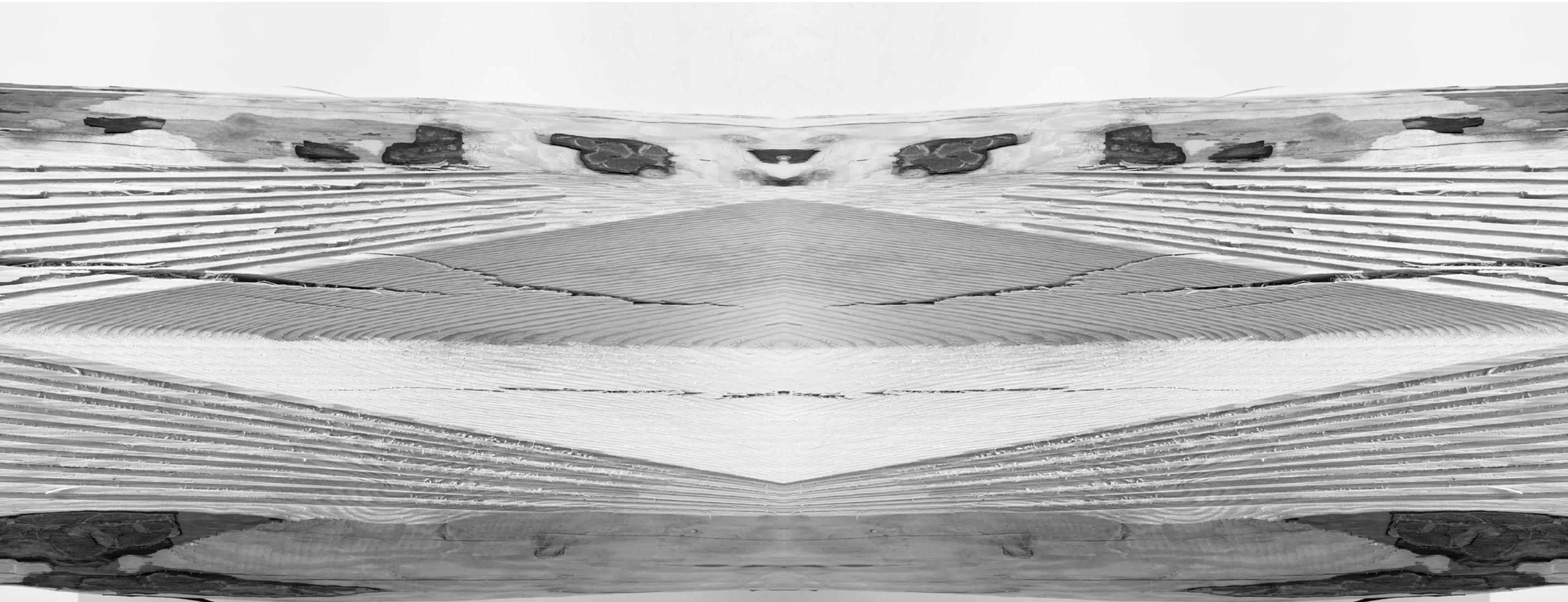


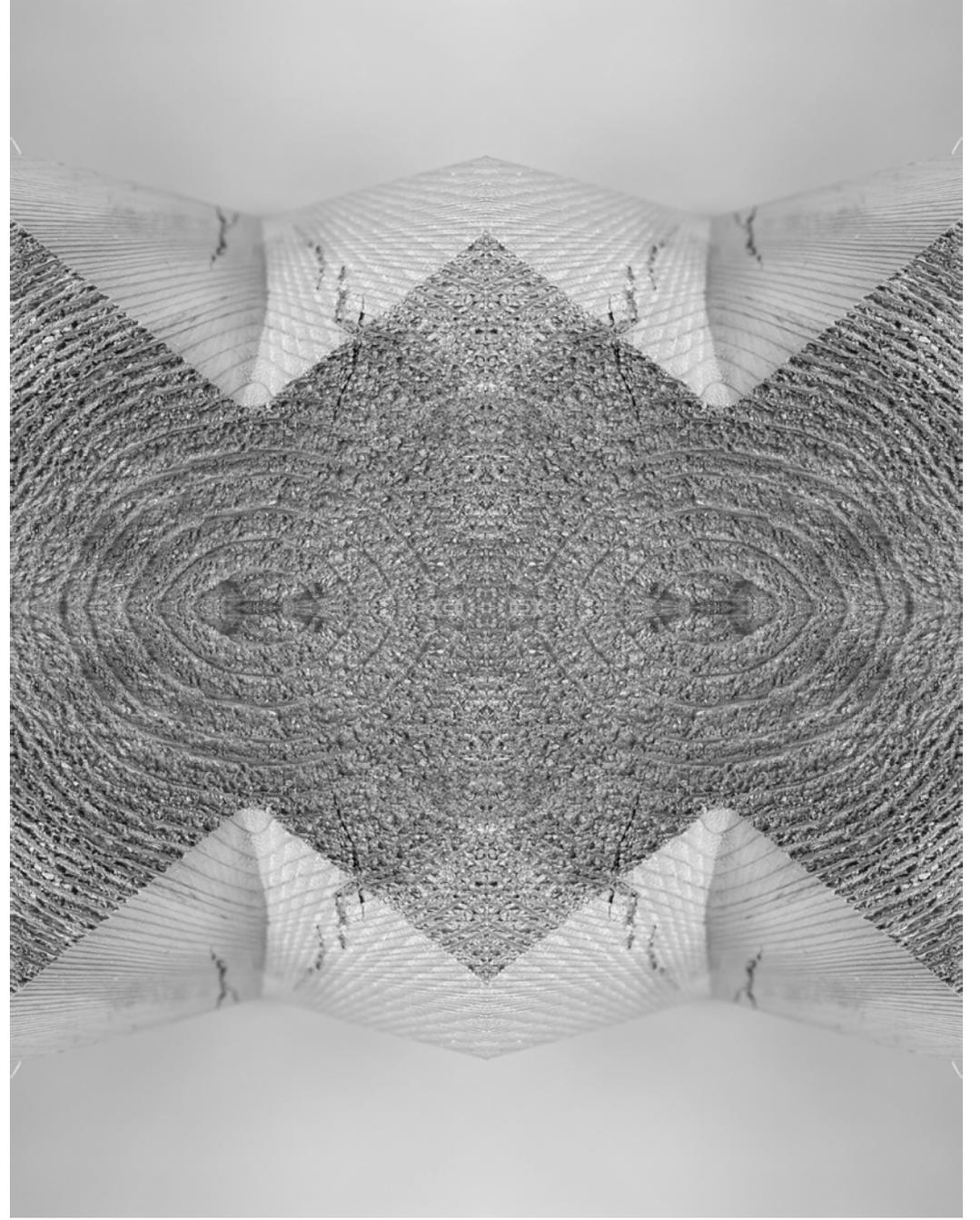
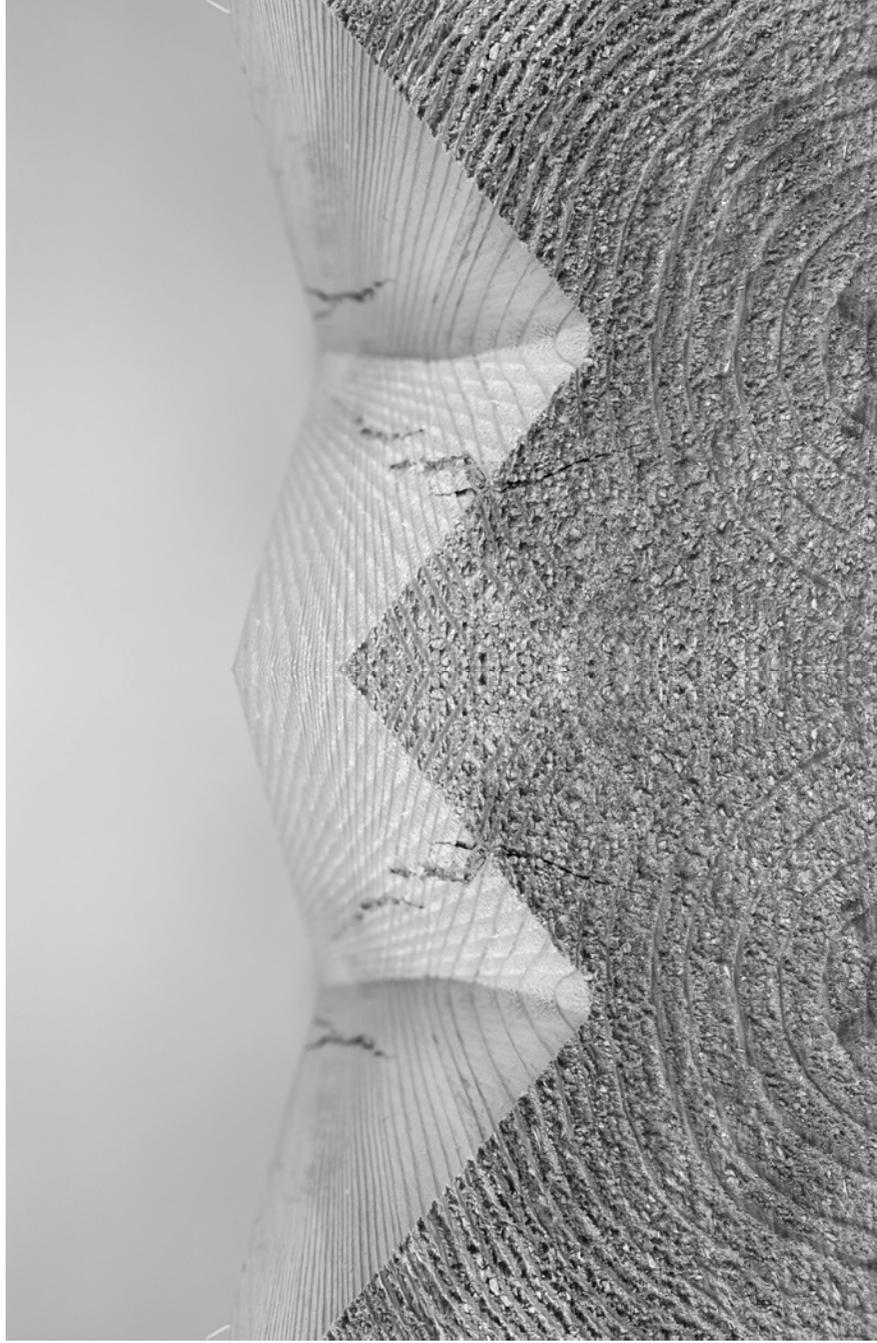
***Object .02+ One Space
Computer Numerical Controlled Wood;***

Hundreds of colors, patterns, textures, and millions of products yet coming from one source, the tree. As wood is a material that has a certain beautiful natural quality; the production of wood uses a wide variety of complex technology. In this chapter, I wanted to explore the combination of the raw source of wood, a tree log, with the high tech application which is available in the university, the CNC machine.

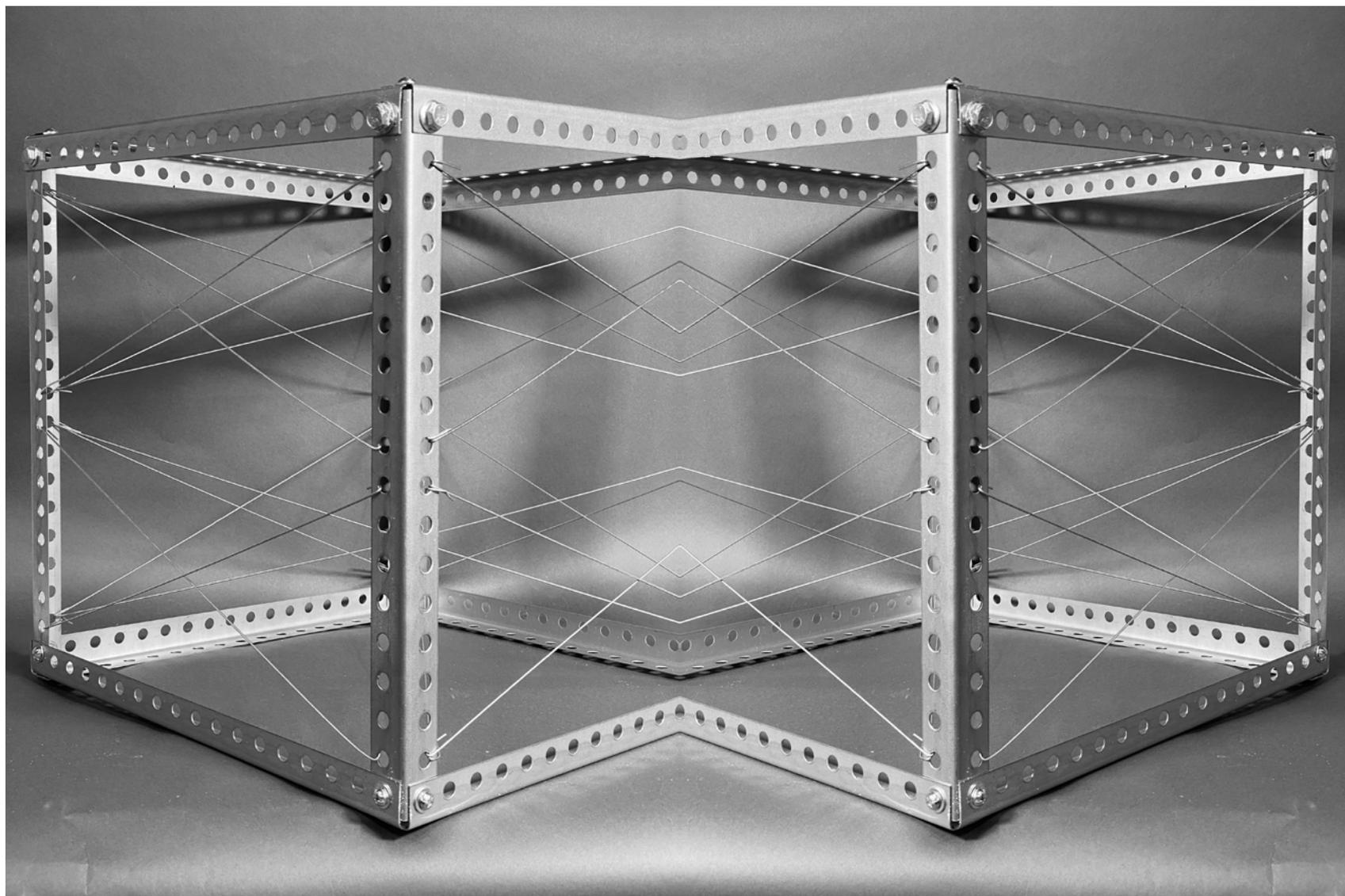
The design examine the contrast and the relationship between the natural quality of wood and the man-made design of the material. It showcase the transitional treatment of the wood. From its natural state in the log moving to a machine-made cut with artificial grains. Then to the combination of machine cut with the natural grains. The cut forms a triangular geometry to contrast the circular log. The combination of the artificial pattern with the natural grains gives a Moiré effect.

This object aims to display the natural and artificial and the process in between.





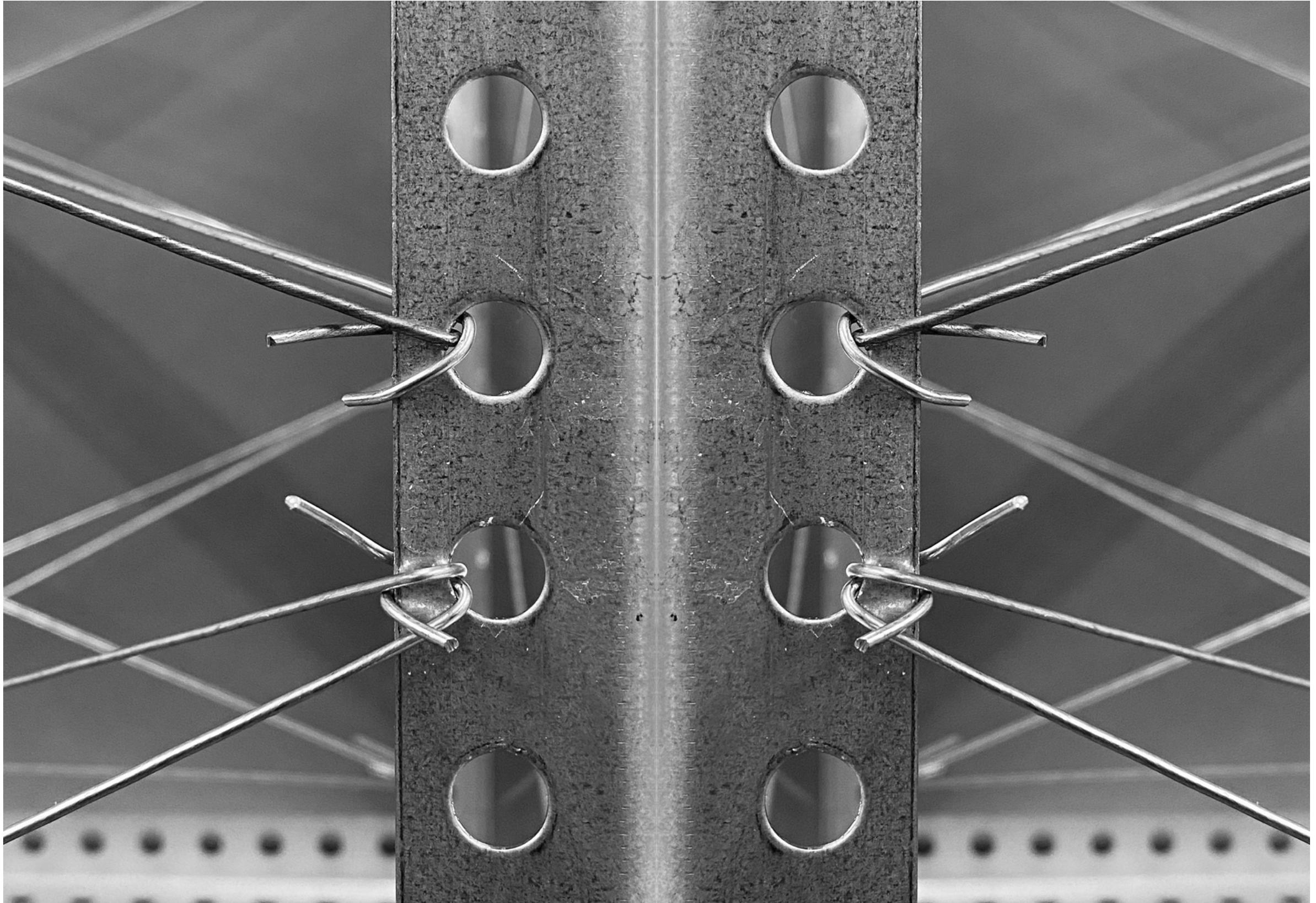


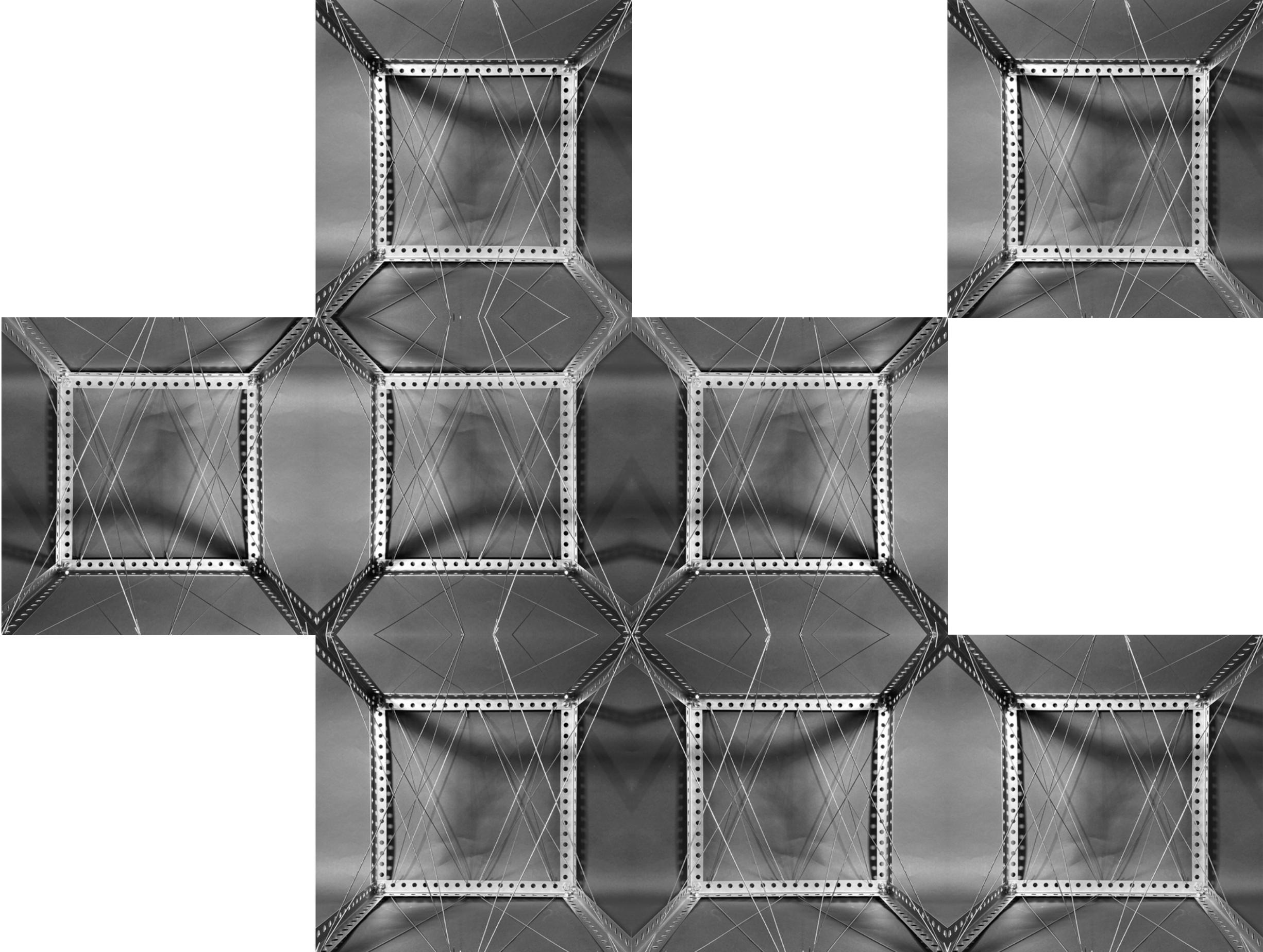


**Object .03+ Multiple Spaces
SPACE TRUSS;**

Metal is solid, is heavy, is brutal, and it is very dear to my heart. Metal is the silhouettes of bridges, the rhythms of structures. And the engine of mechanics.

Driven from my obsession of structures. This object aims to replicate a space truss. Challenging the process, the object uses no welding or gluing rather it only uses mechanical joints. The object consists of L-shape channels, steel wires, screws, bolts, and nuts. The 18"x18" box frames the lines, the lines replicate in symmetrical manner. The wires tie themselves into the frame, the frame hold itself by using bolts and nuts.

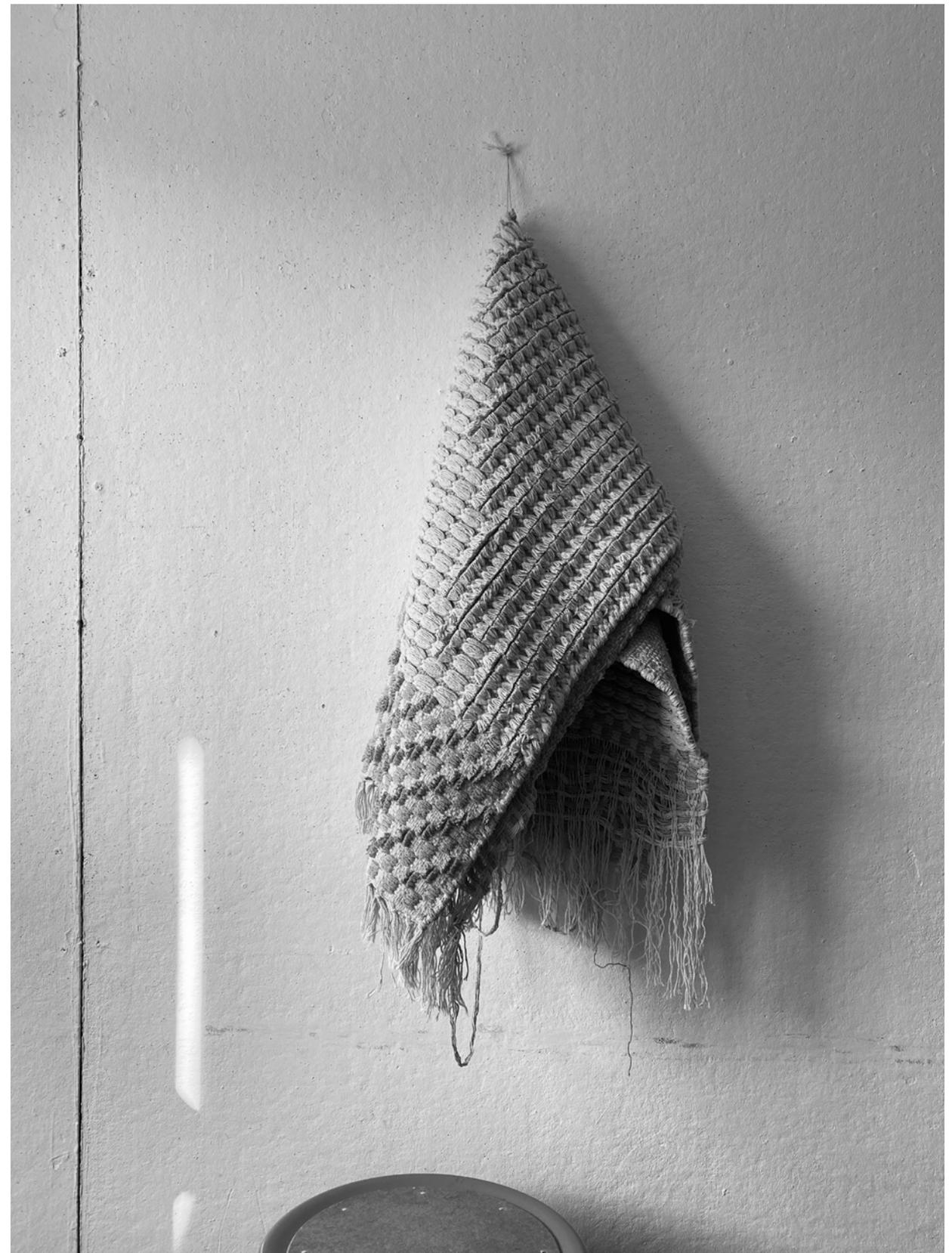


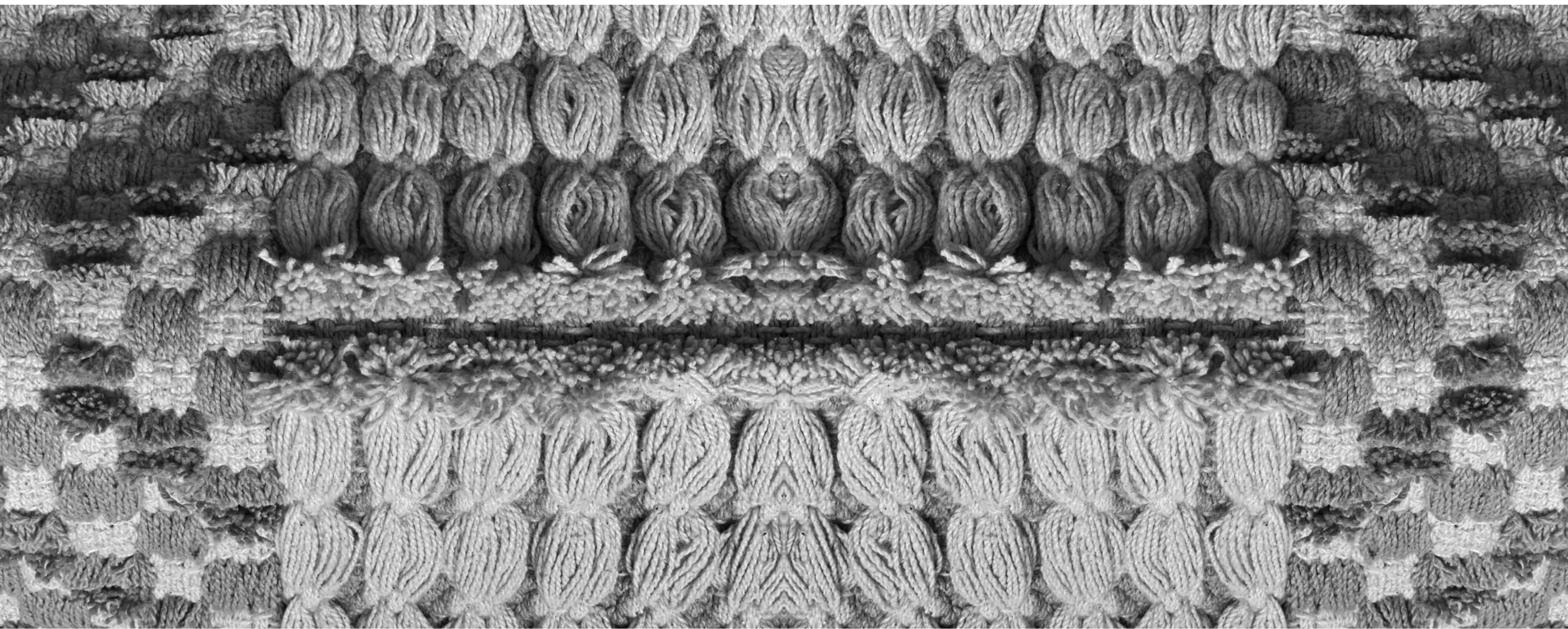


***Object .04+ Zero Space
Un-Weaving Symmetry;***

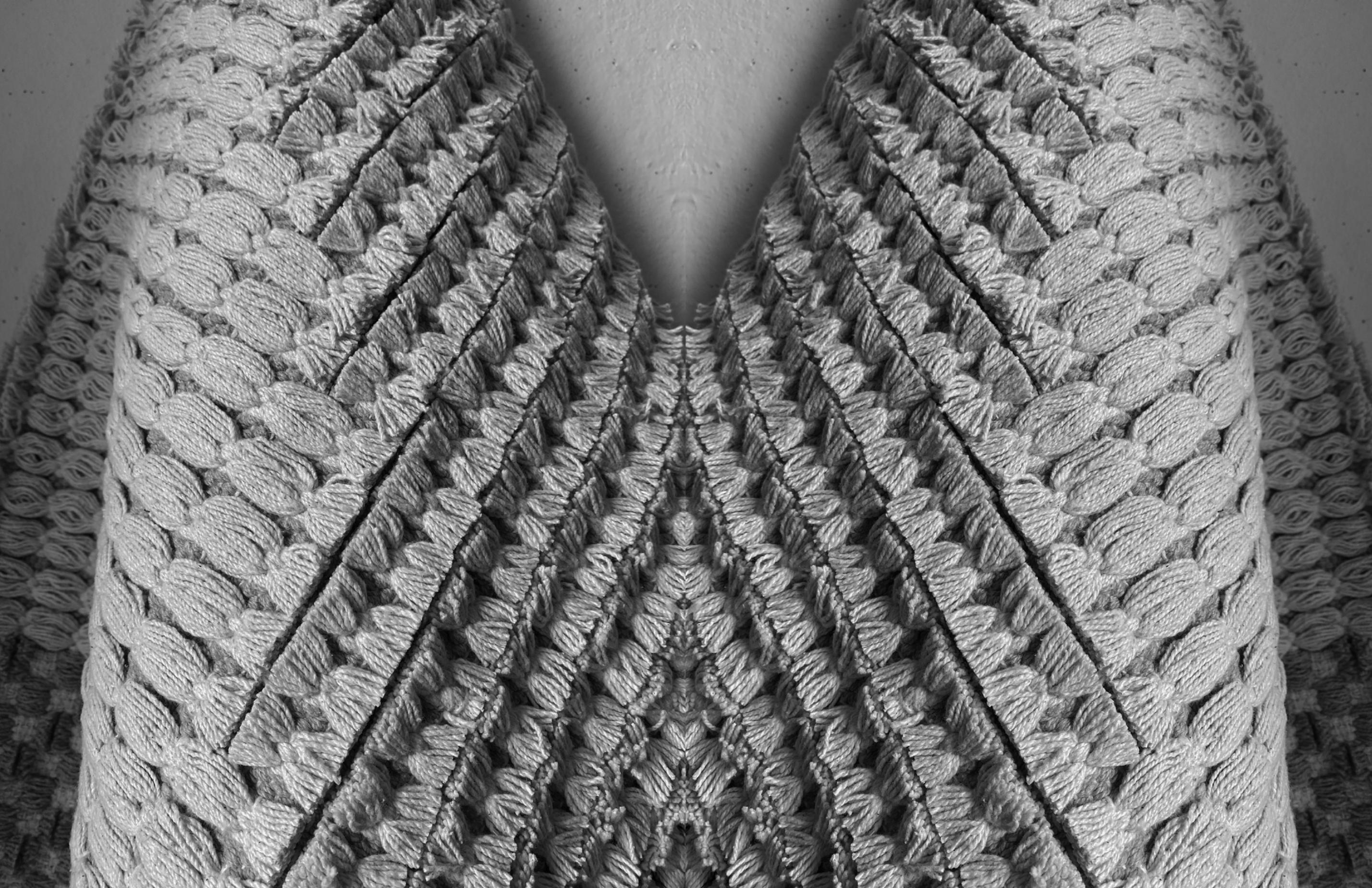
In this object, the rug is showcased by folding it into halves and then into quarters. Hanging from its center, every side has been enweaved to represent asymmetrical symmetry. The rug is divided into three different axis's with four different treatments on every side. The middle axis, which cuts the rug into two sides, half is un-weaved, and the other half left weaved. The second axis, which cut the halves into quarters, leaving the cone with a front and back. The back is highlighted with the cut line while the front is deconstructed by cutting the pattern. And the two side axis's are highlighted by the transition of the patterning.

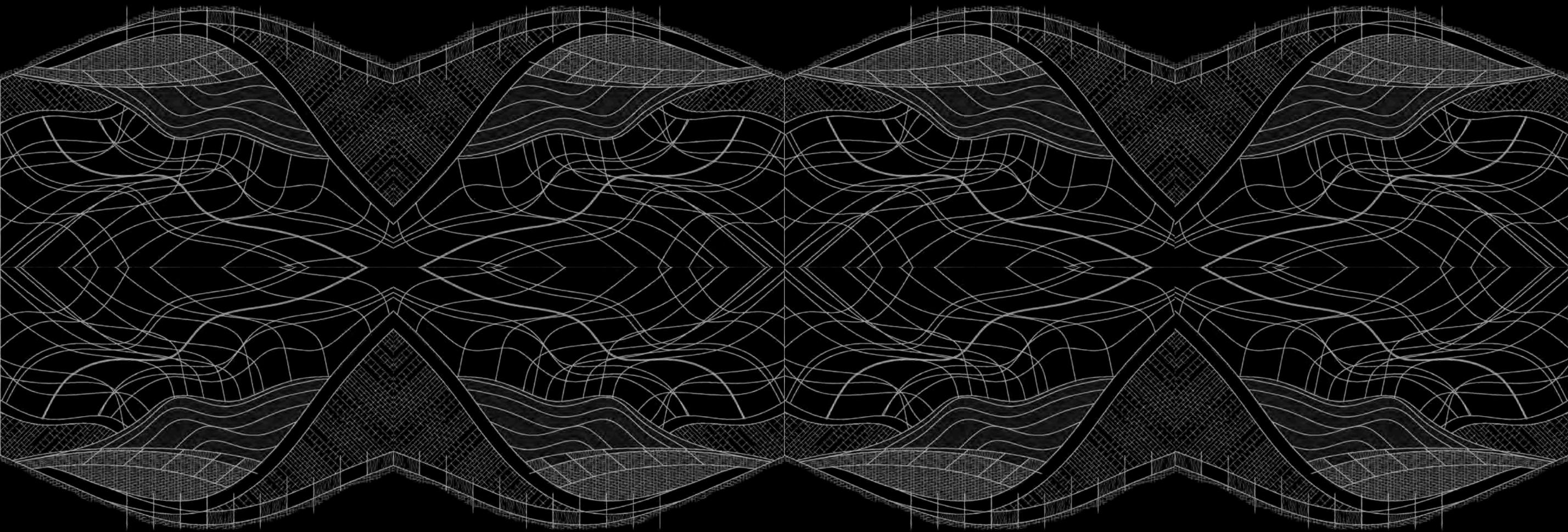
This object has been also translated to form different landscape drawings. As my eye can see it forming waves, mounds, and grounds.

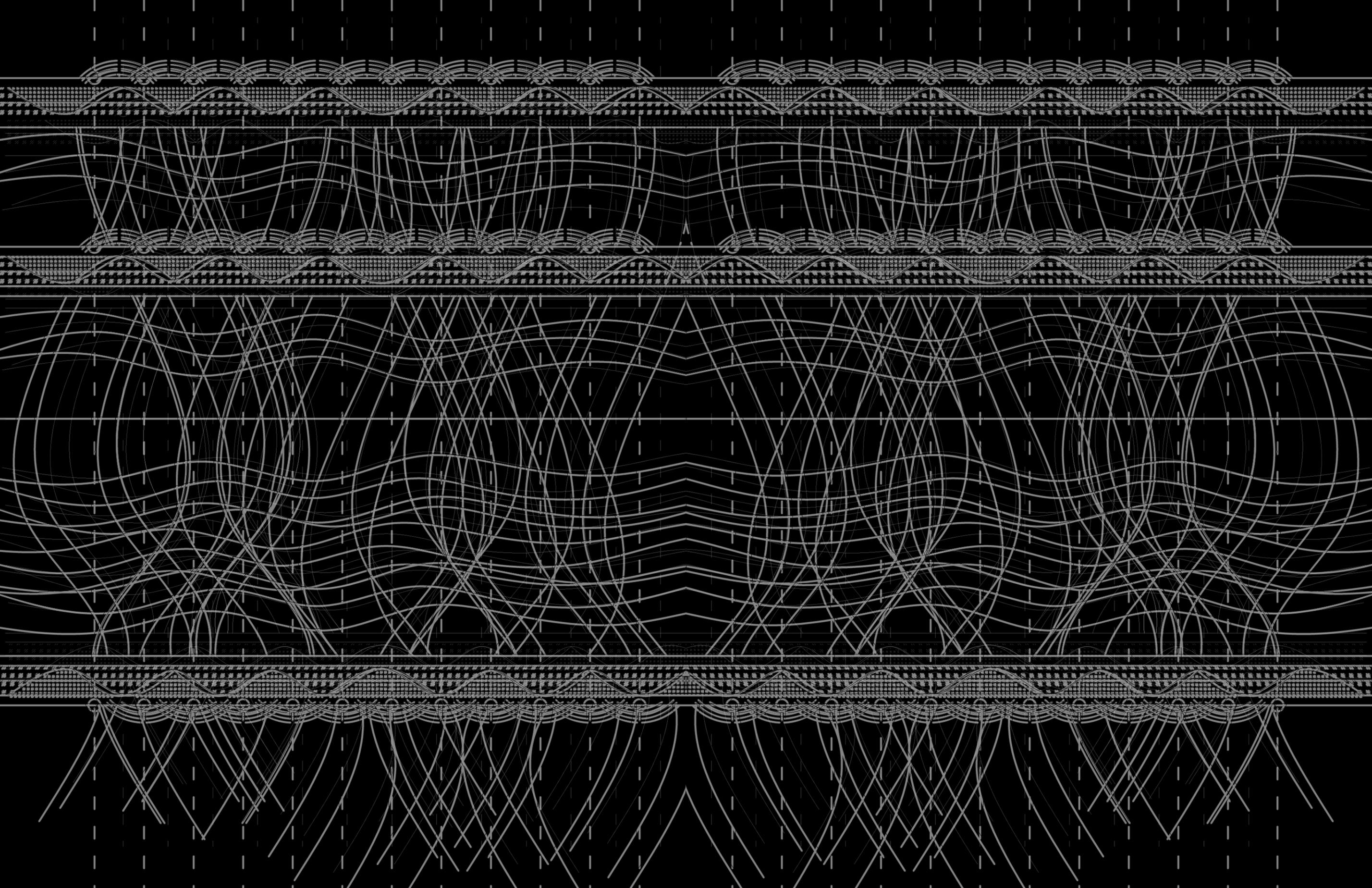


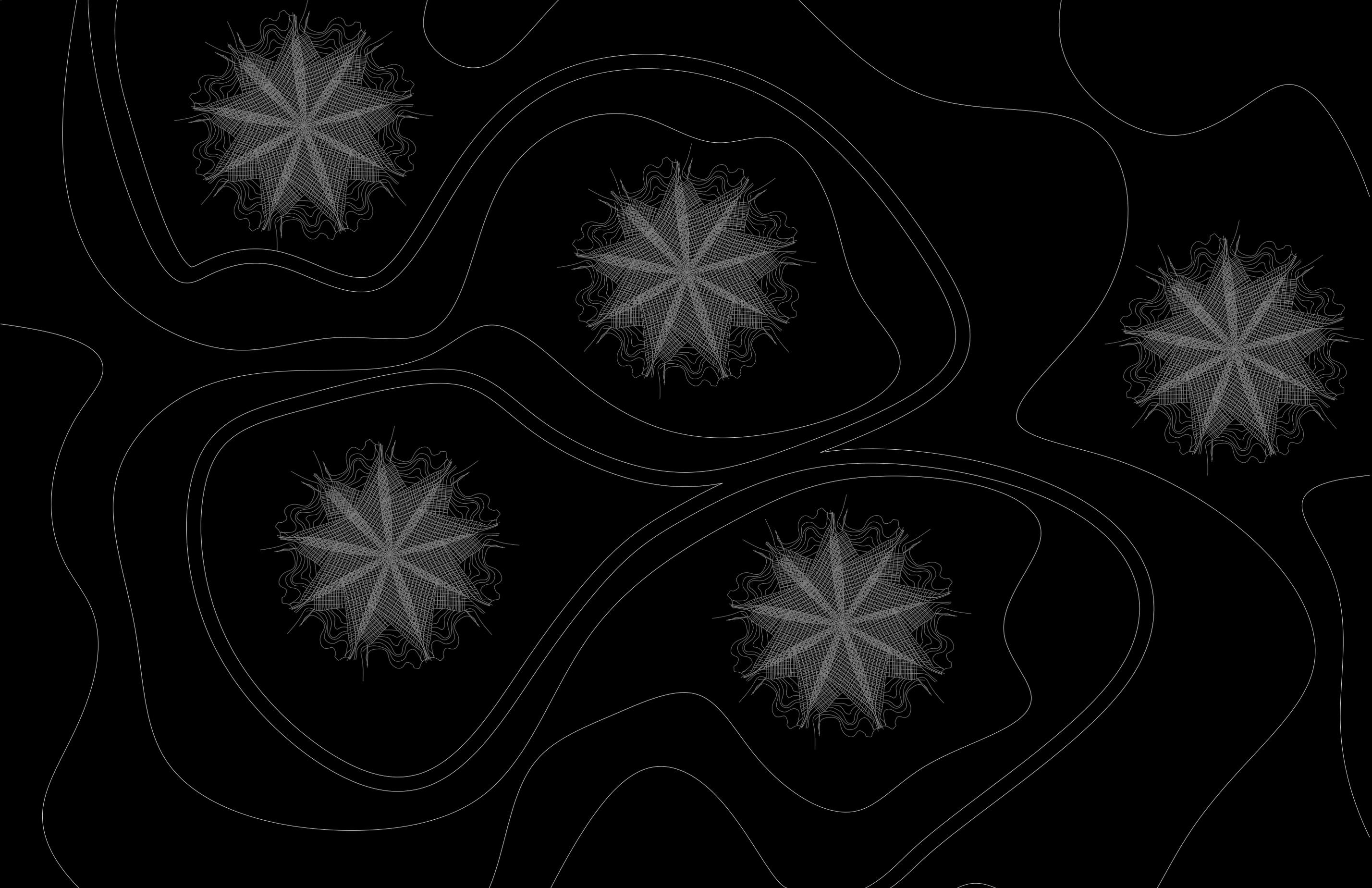


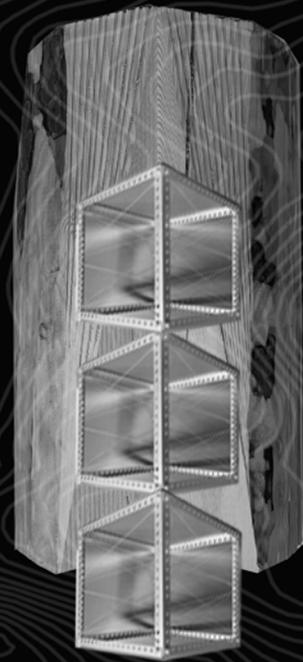












CHAPTER .03 - *Contemplate +* Home;

She closed her eyes, took a deep breath, and imagined her comfort zone. A home far away yet close, close enough yet far. A home for her future self, one she already knows very well, one she's about to meet, and one yet remains unknown. A home that can travel through the ocean and stay on mountains, the two places where she strongly belongs.

This chapter reintroduce the tangible objects into an intangible fantasy. It contemplates by reimagining two physical objects from the previous chapter and turning it into a domestic space, an intervention of home.

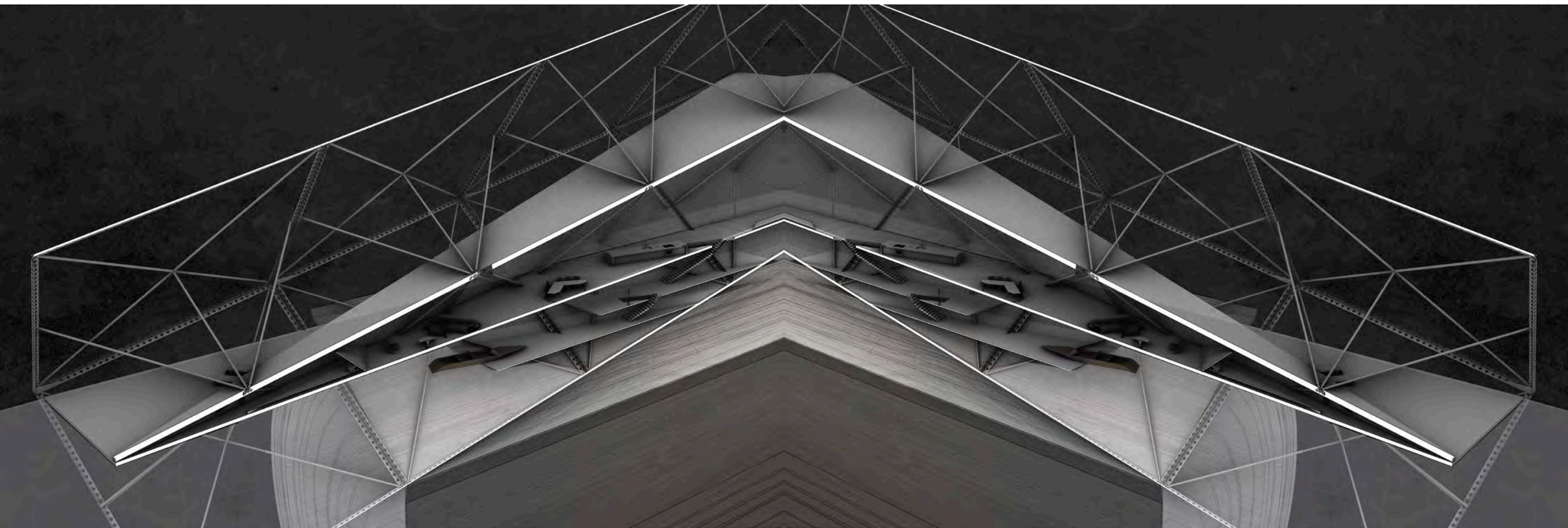
OBJECTS;

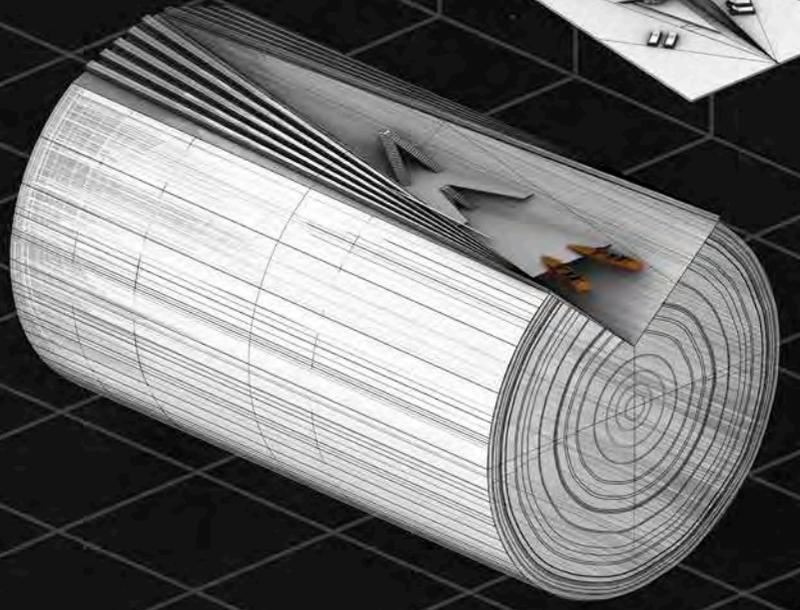
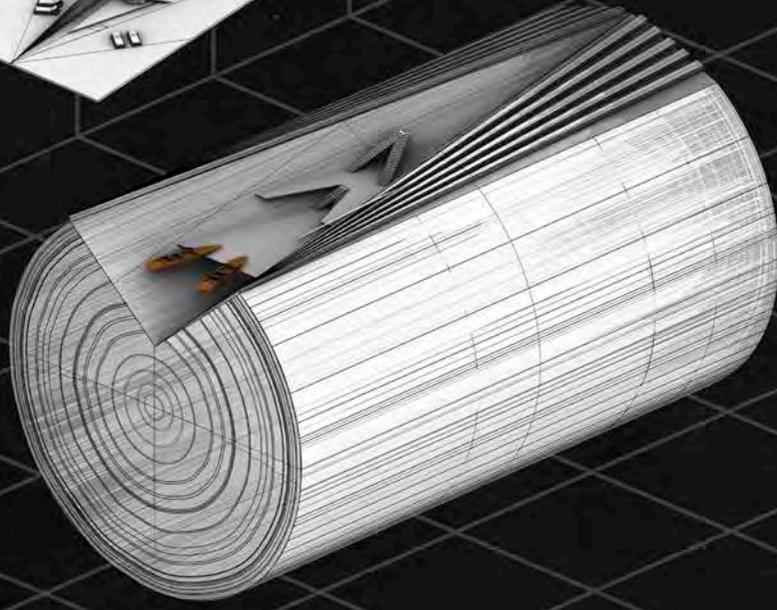
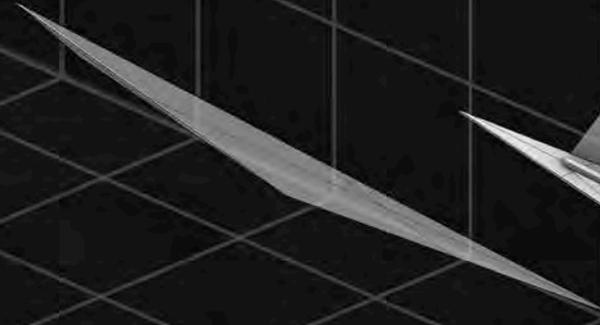
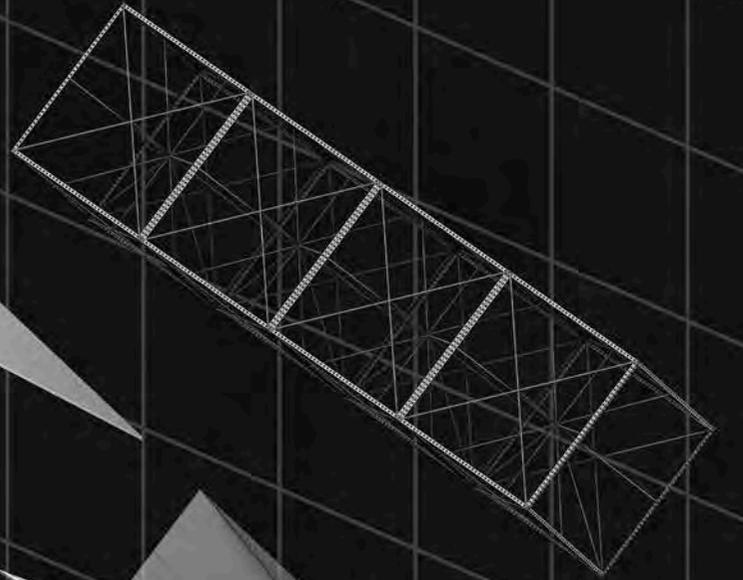
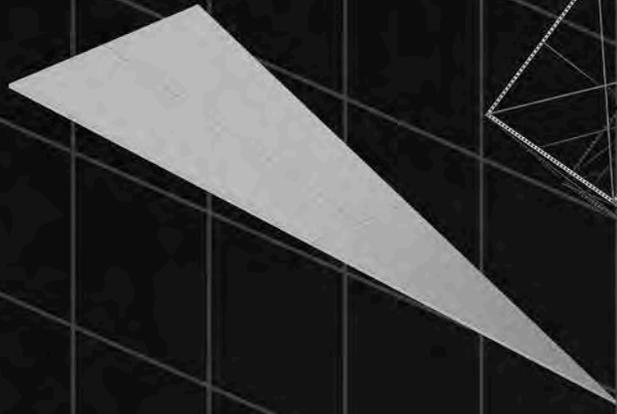
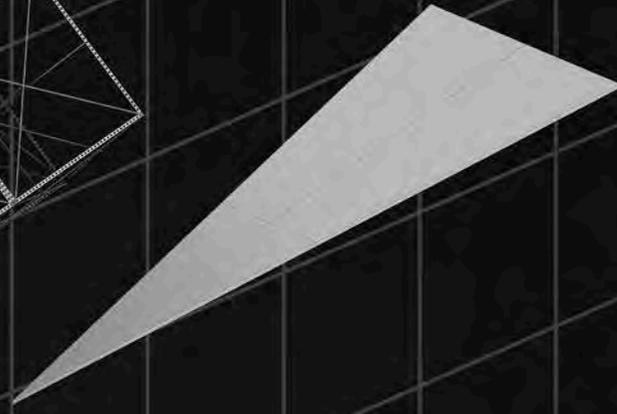
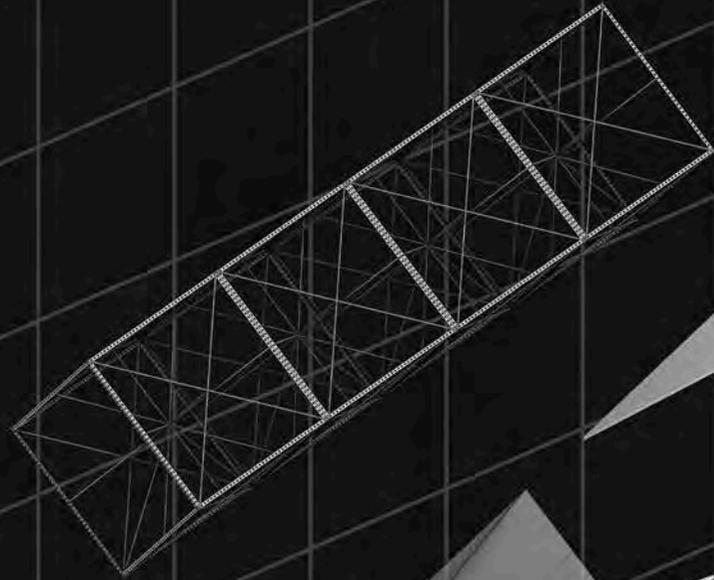
The wood // metal objects

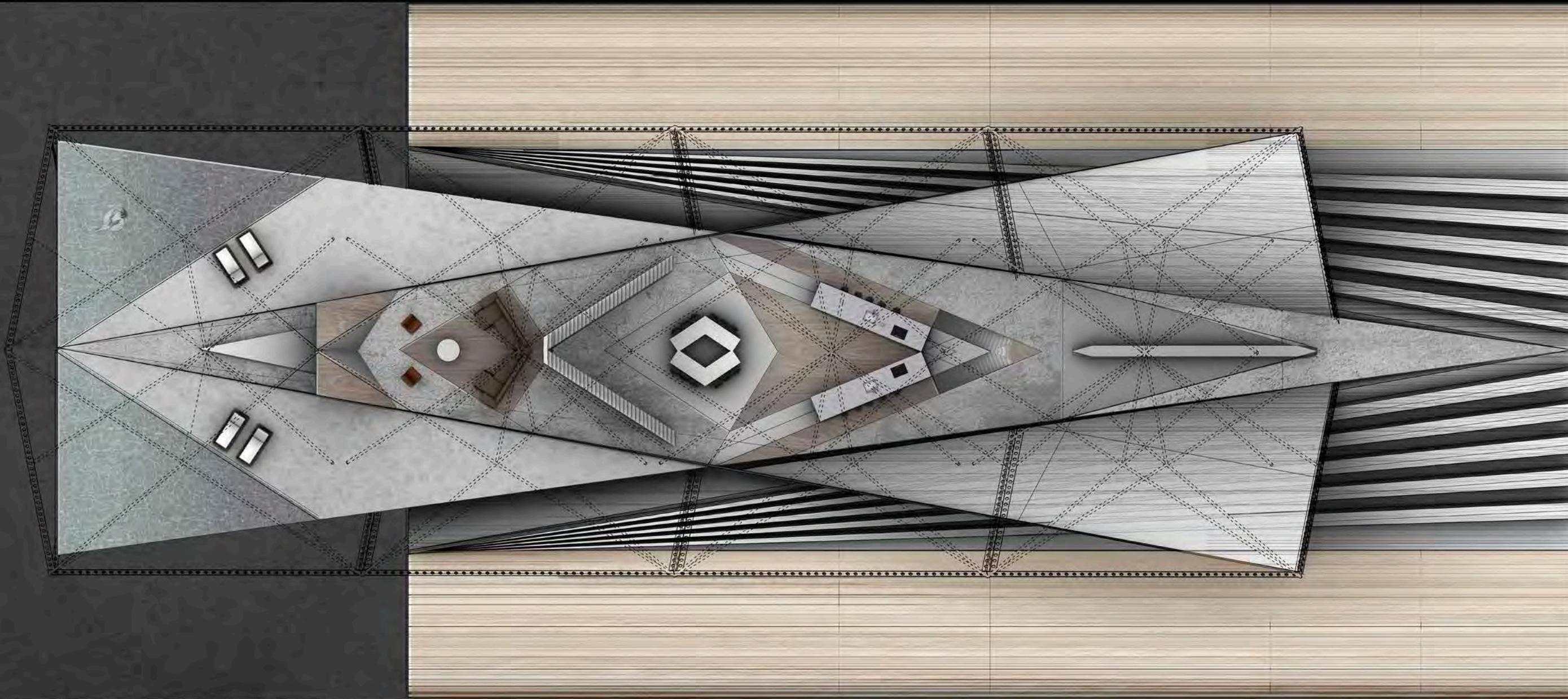
This house is hosted by the wood object where the wood log resemble the site. It reflects the log natural quality so it floats in the water, and it can docks between rocks. Its heaviness is used to carry the steel object which creates the house envelope. The steel object falls into the cut of the wood. Rotated, inclined, and duplicated to perfectly situate itself into the hole. The house host three different levels, one which fill the triangular cut to form the ground floor. Another unground level that hosts the pier, where the walls are formed by the deep cut of the wood. Ending with the roof, which mirrors the ground floor and follows the inclined center of the metal object.

The interior layout of the house follows two primitives. The central axis which has been originally used to cut the wood log and the overcasted geometry created from the steel trusses. The spaces are arranged to follow the inclined of the roof. Moving from more open spaces like the kitchen and dining to more intimate spaces like the living room and the bedroom. Everything in the house is mirrored, and duplicated. The furniture emerge and diverge to form the space or the object. In this house, the image of one makes two and the image of two makes one.





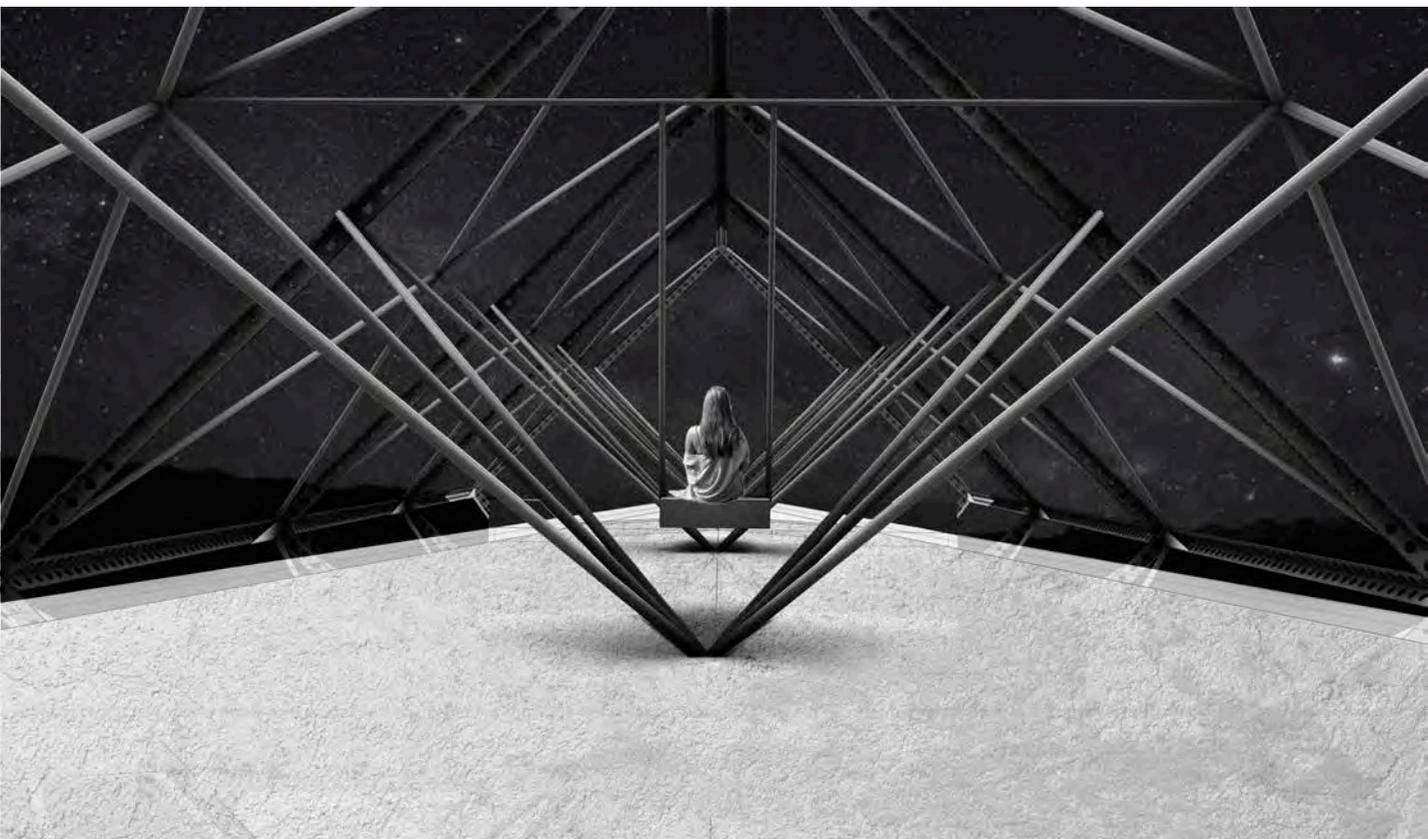
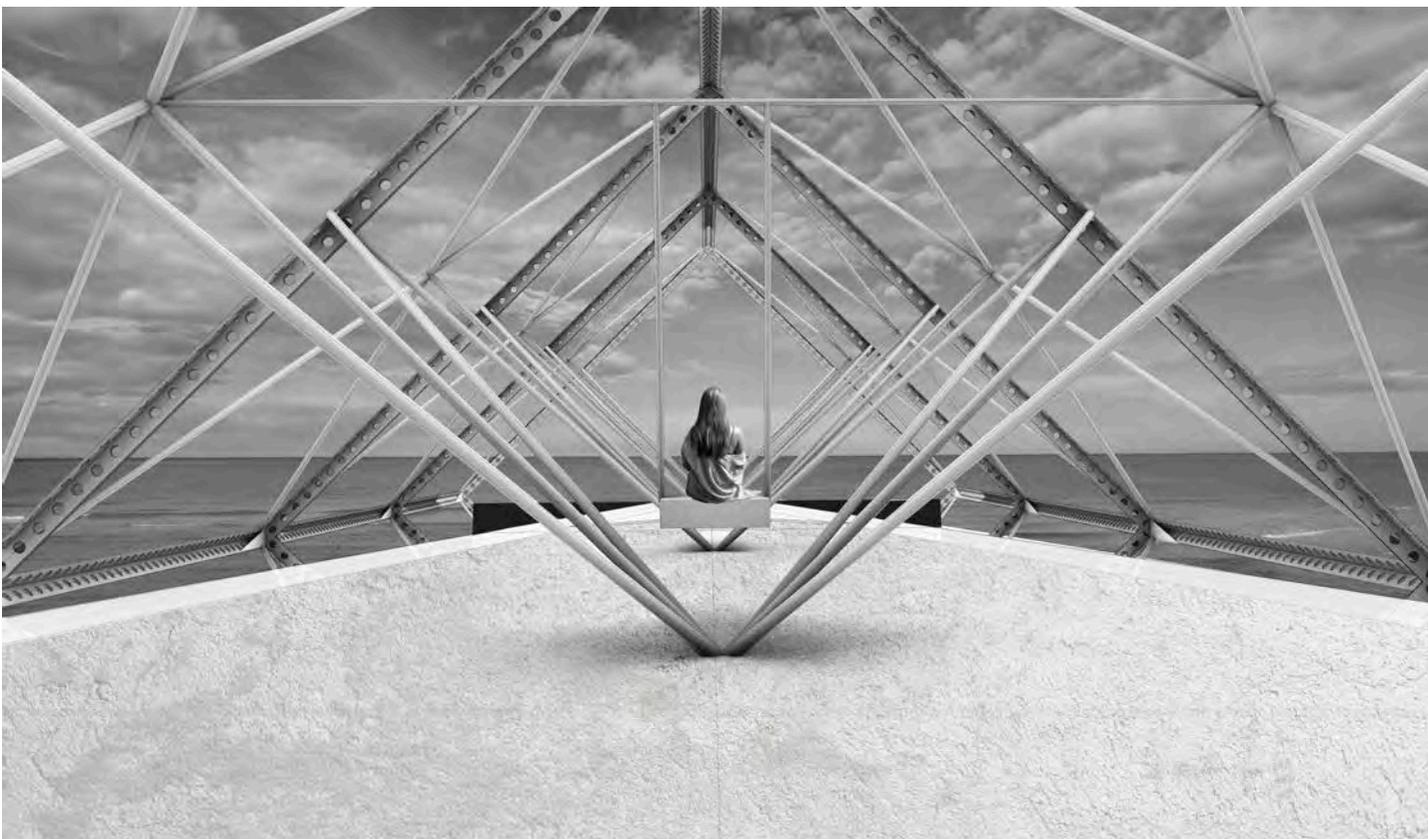


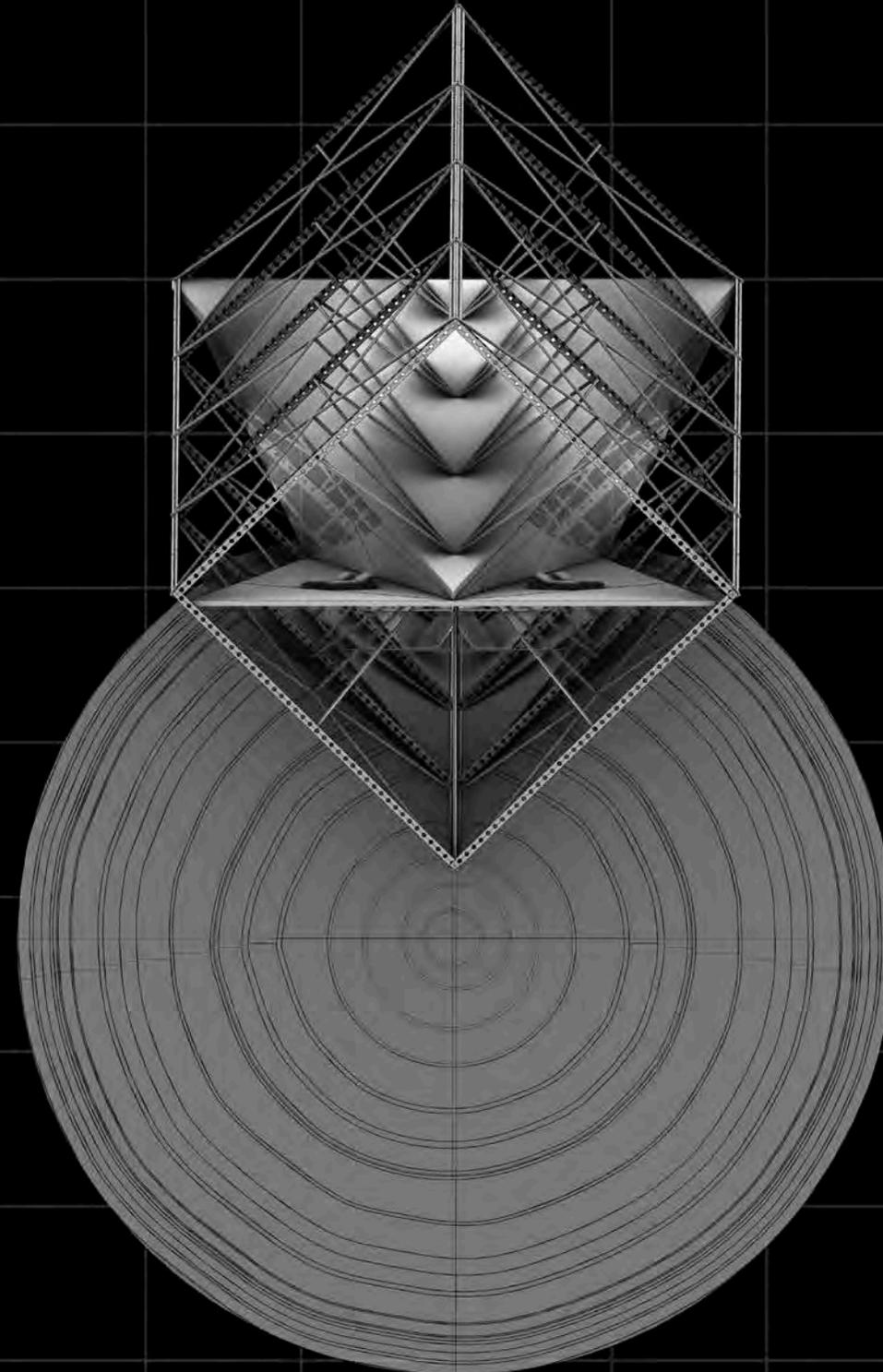
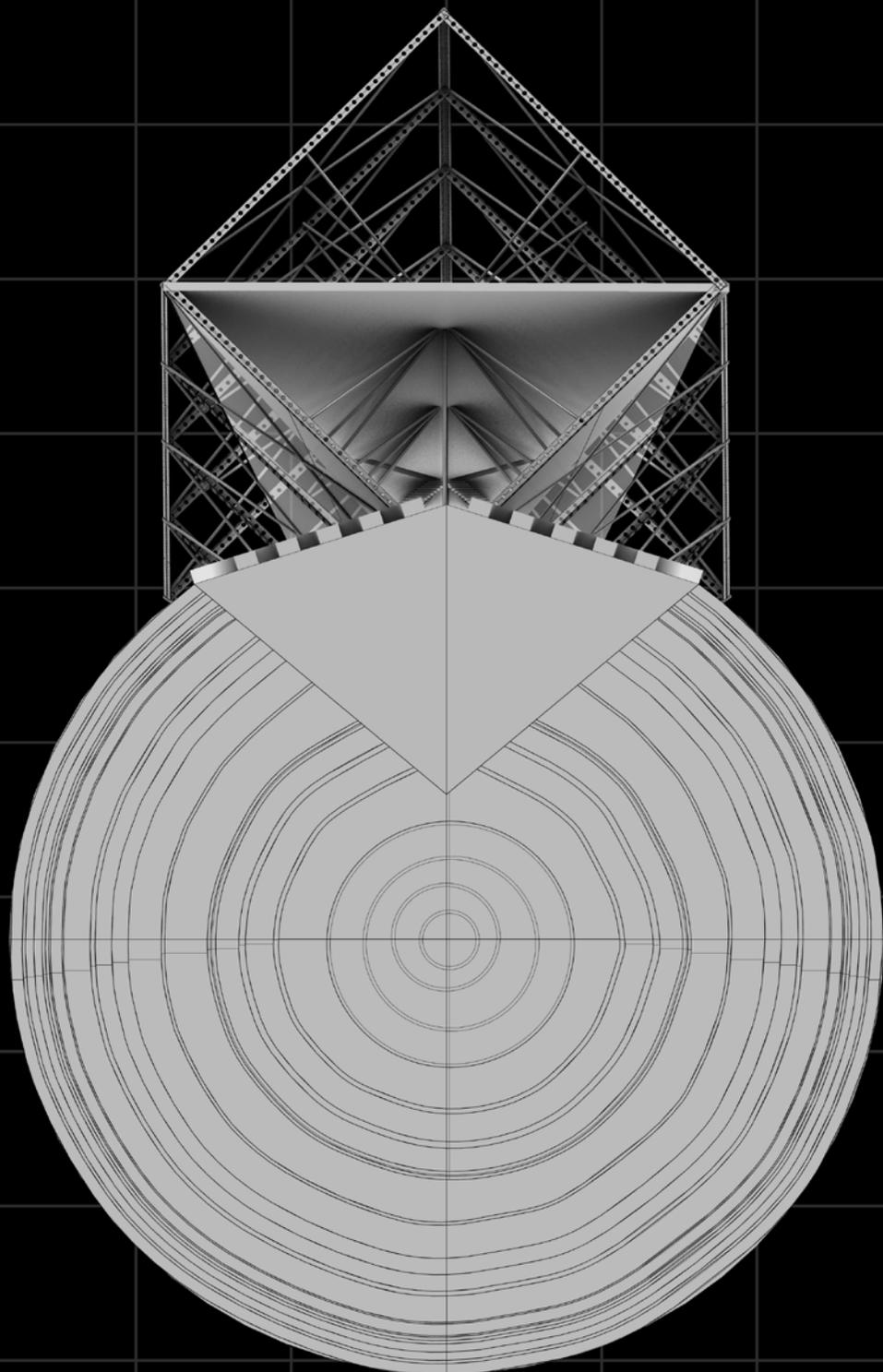


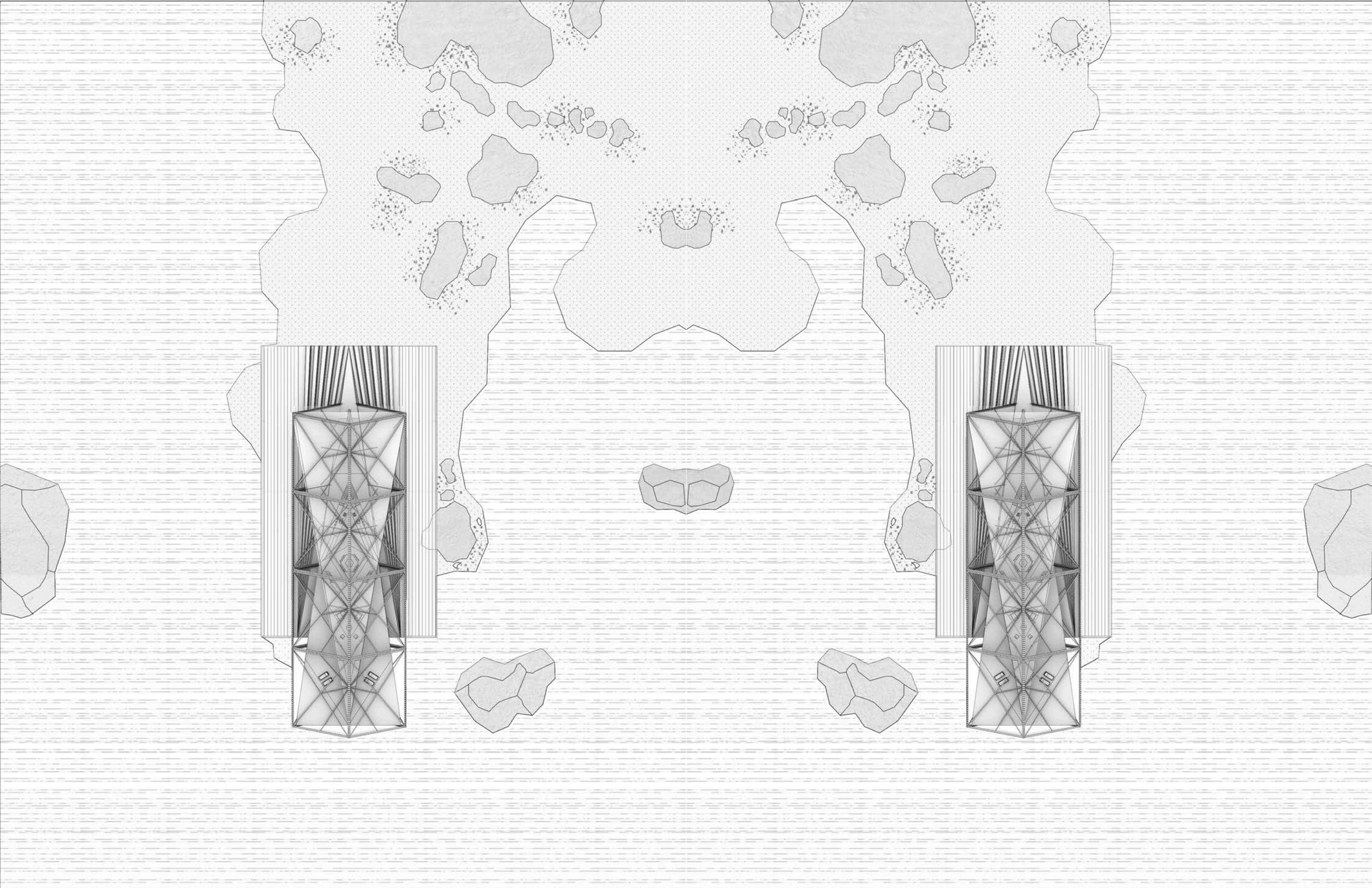


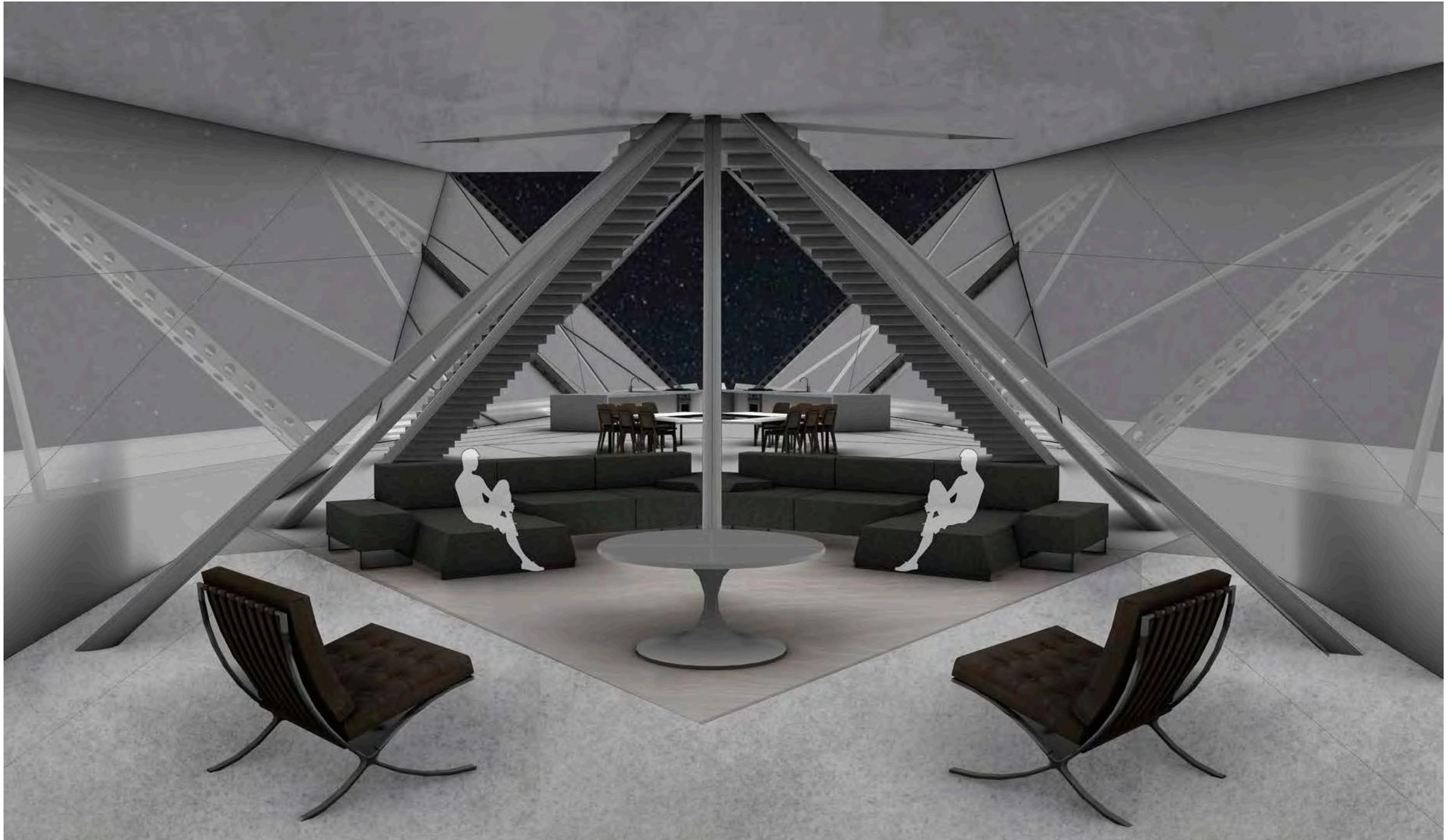














Close your eyes.



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