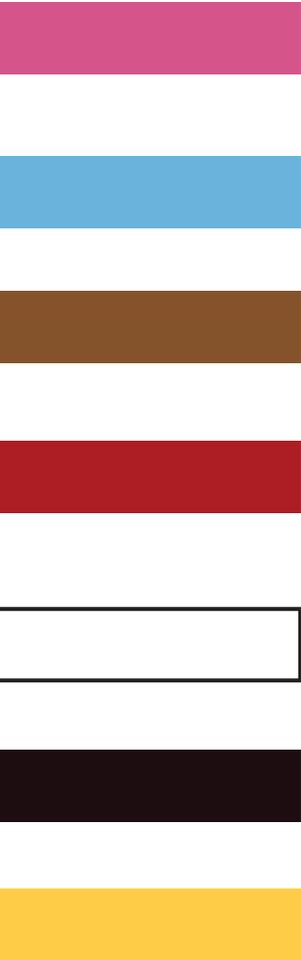




Bassam Kaddoura





4-25

UNITED STATES OF LEISURE



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DEAR ANGELIDAKIS



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A PUBLIC HALL



48-51

MAKE



52-55

CULTURAL REPATRIATION?



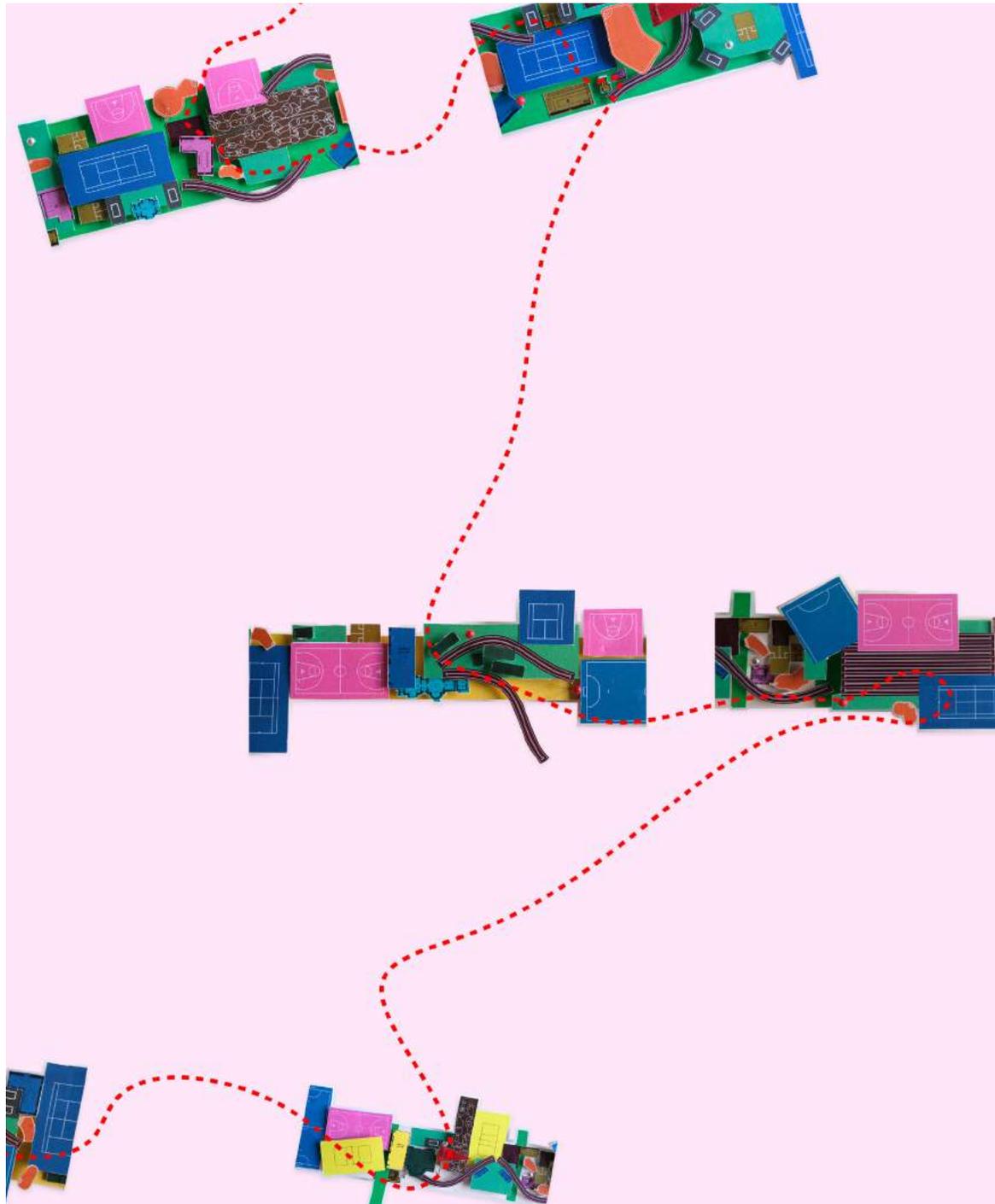
56-71

PALAFITAS REMIX



72-73

A PANDEMIC MOVE



UNITED STATES OF LEISURE

In New York, our interest lies in the potential of entertainment in its capacity to provide leisure. A leisure grounded in the notion of escape. A leisure that responds to the public citizen rather than the private consumer. The contaminative nature of the Downtown Athletic Club as described in *Delirious New York* was taken, and reapplied in the strip through fragmentation, categoration, and transliteration. The subversive program creates pockets of transition between fixed activities. The cross hatching then occurs with the total fragmentation of subversive and fixed. The result: A bridge that links three different conditions, Manhattan, a monument on an island, and Queens.

A bridge with a specific infrastructural system. Rather than a bridge with unitary programs, mixed programs so it encourages movement between, across, up and down along its axis. The changing room for the series of pools in one part and diving and the towel rental in another.

An architecture that does not move, but lets and encourages its people to move. Places that are slow and places that are fast. Within the bar a mixing of the spectacular and the mundane. A juxtaposition that creates opportunities for unique encounters:

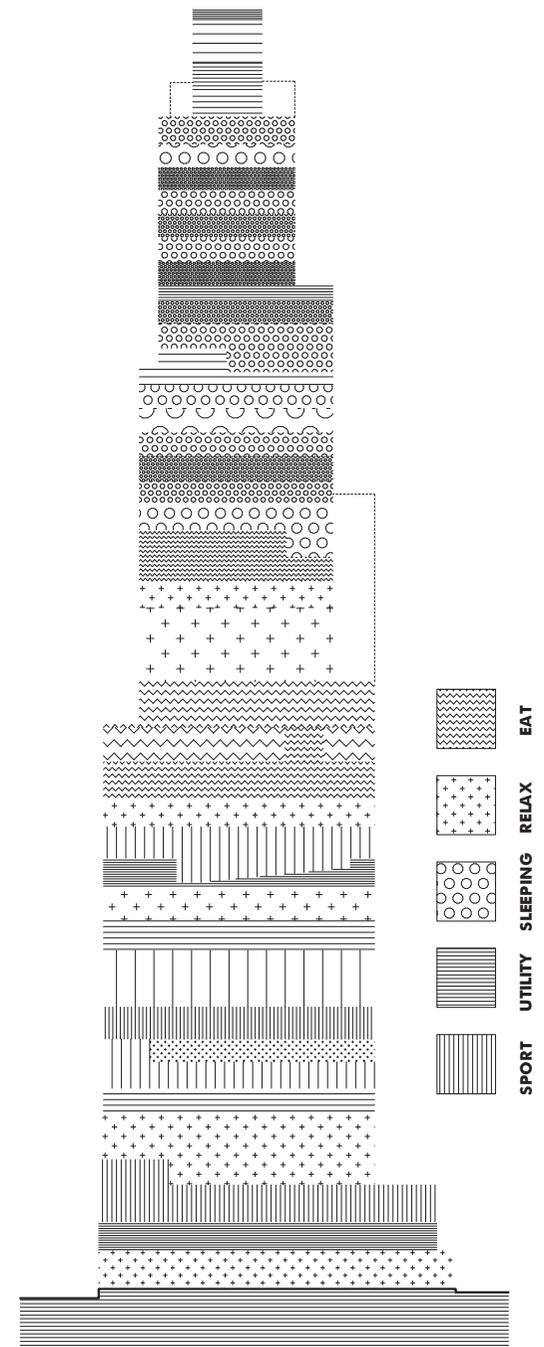
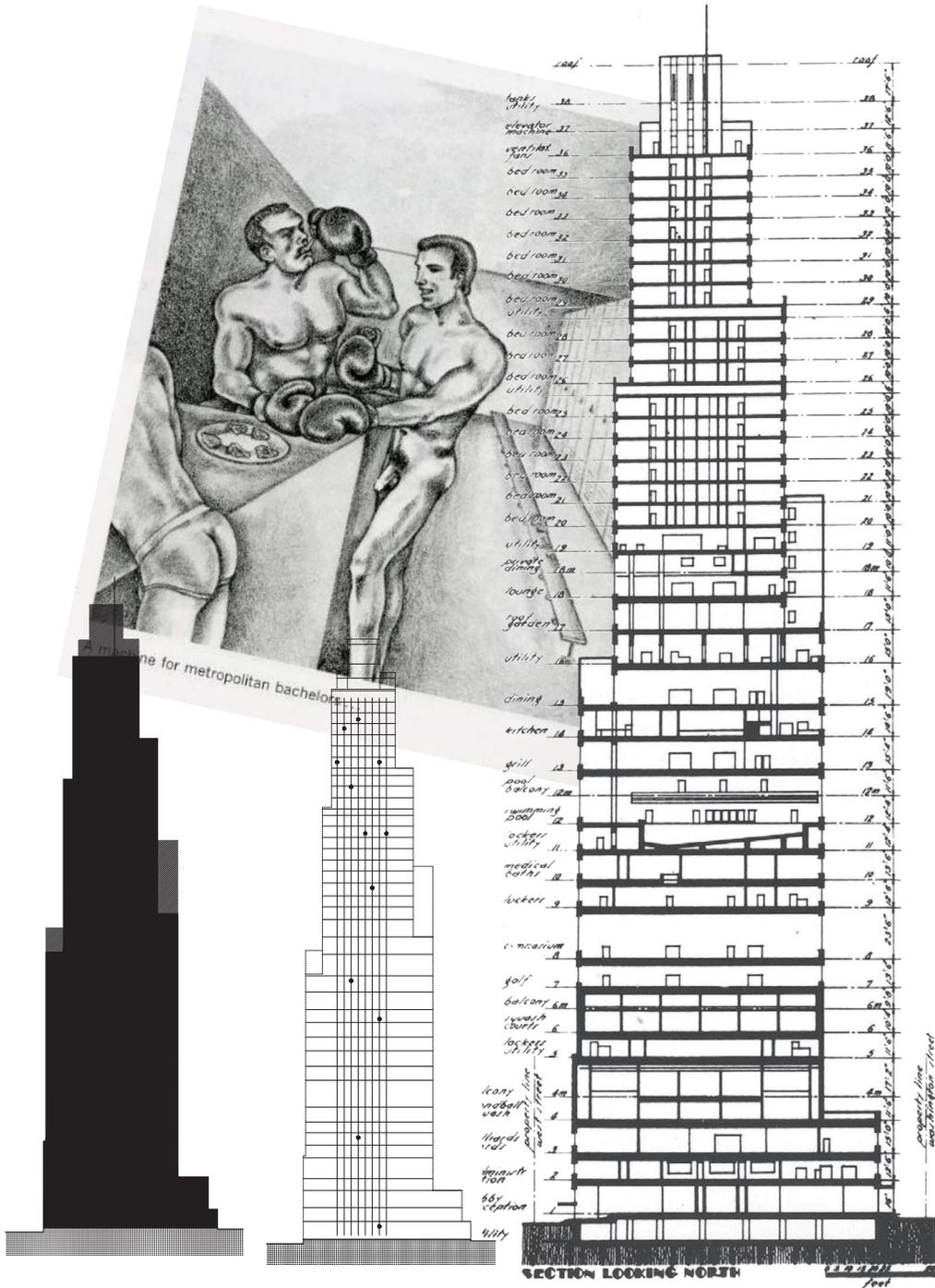
-A United States of Leisure



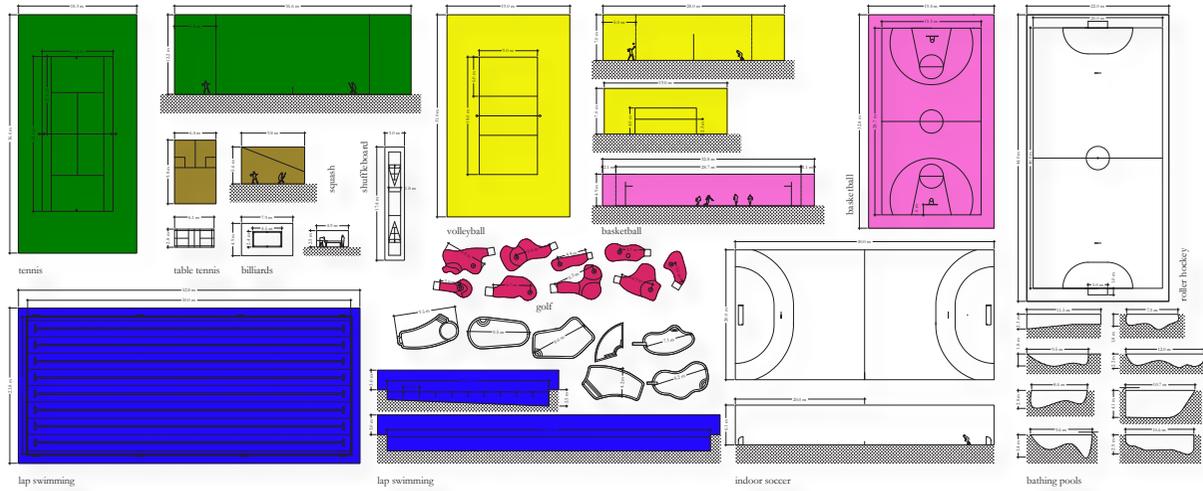
DOWNTOWN ATHLETIC CLUB:

DECIPHERED

DOWNTOWN ATHLETIC CLUB



CATALOGUE

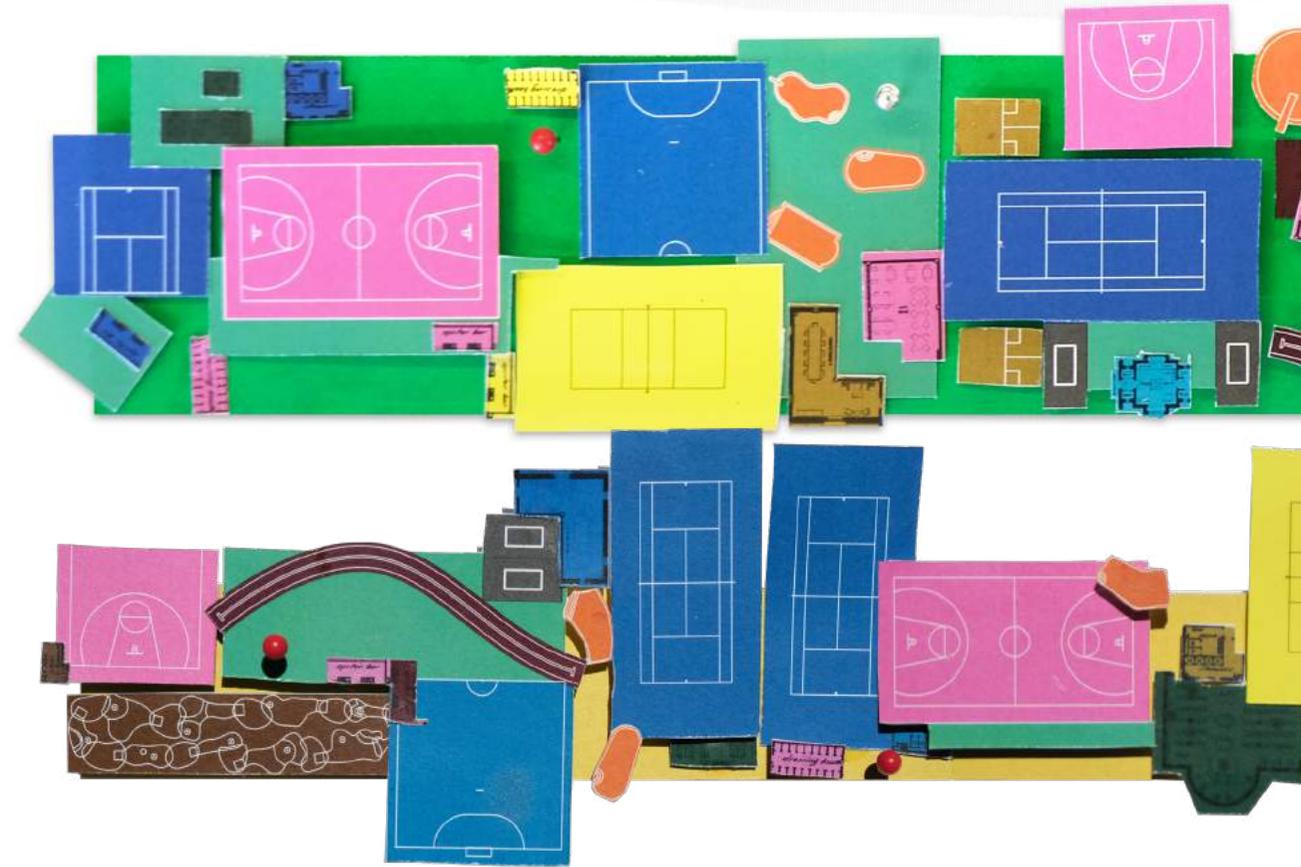
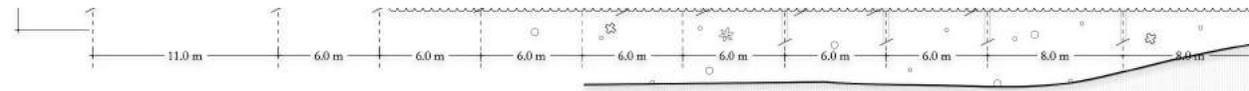


FIXED PROGRAMS FROM THE DOWNTOWN ATHLETIC CLUB
programs that require fixed dimensions for play

- Swimming
- Tennis
- Squash
- Golf
- Volleyball
- Basketball

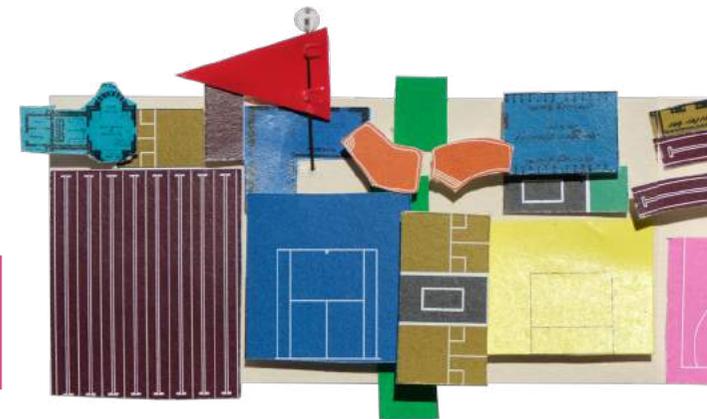
SUBVERSIVE PROGRAMS
characteristic of the Upper East Side, Manhattan
and of Hunters Point Queens

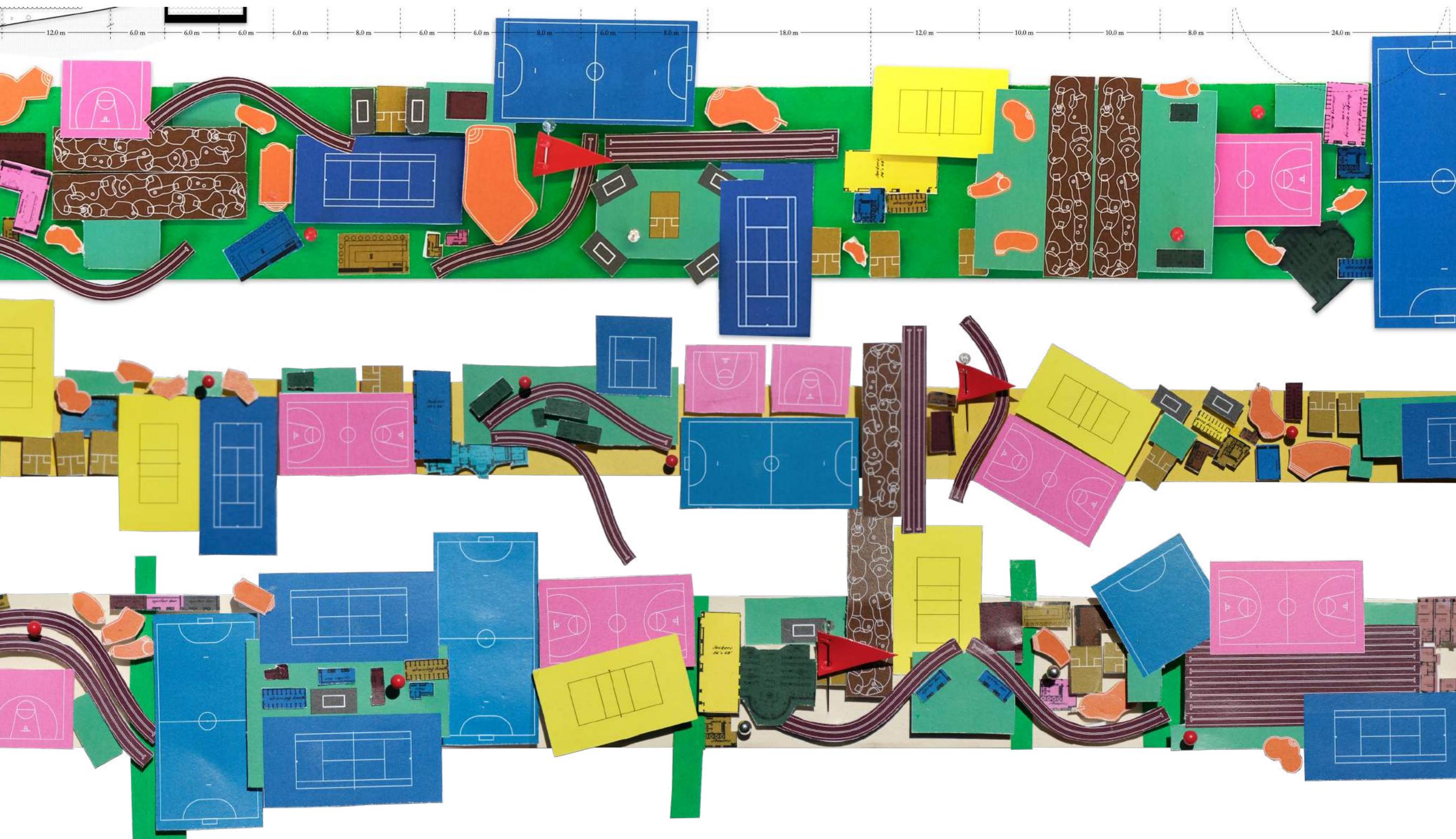
- salon, spa, barber shop, shooting range,
ballet/yoga class, computer room, zumba,
working out, graffiti, skaters, artist studios,
billiards, lounging, local restaurant/market, etc...



PROGRAMATIC

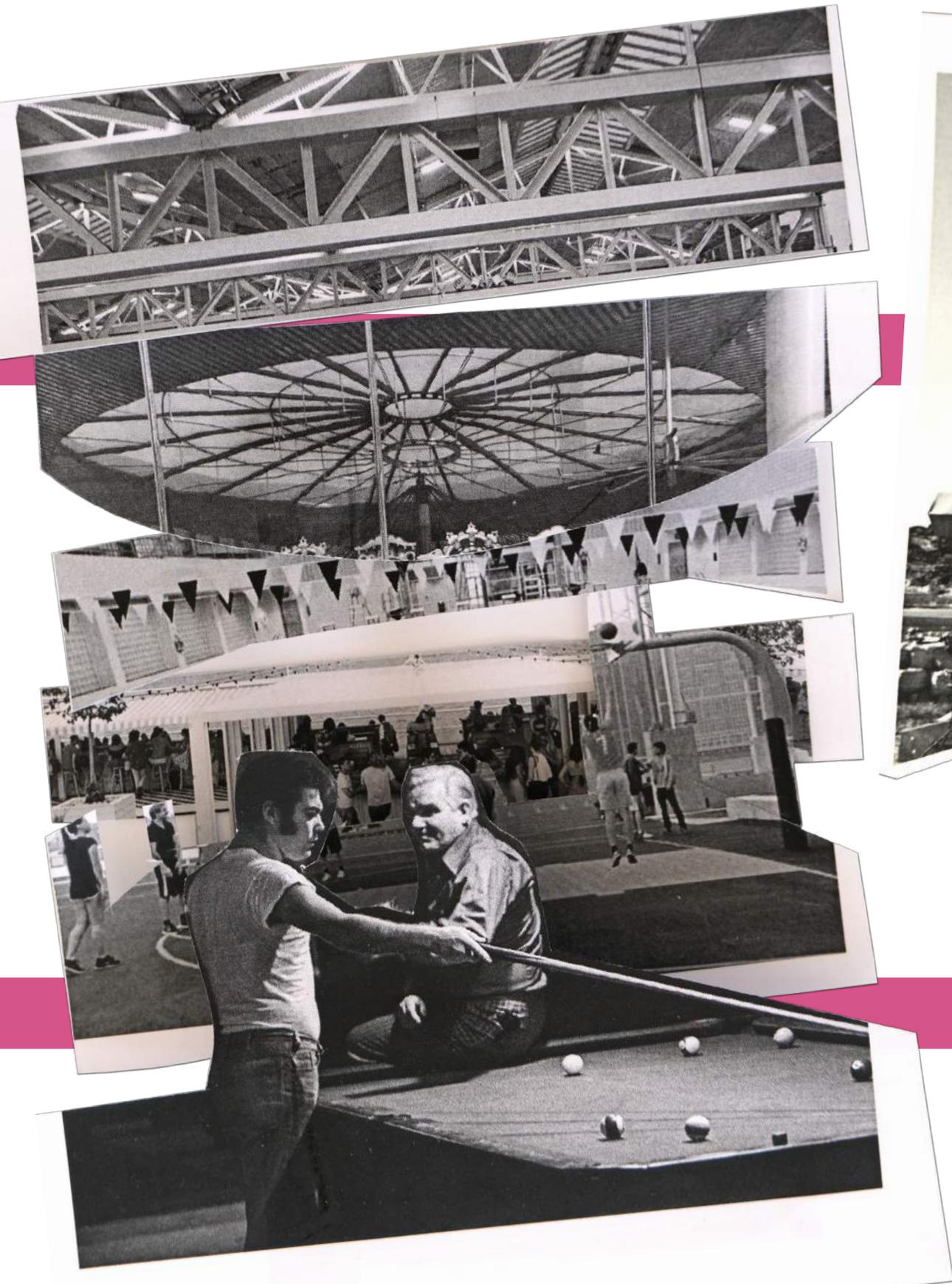
CONTAMINATION





A VISUALIZED LEISURE

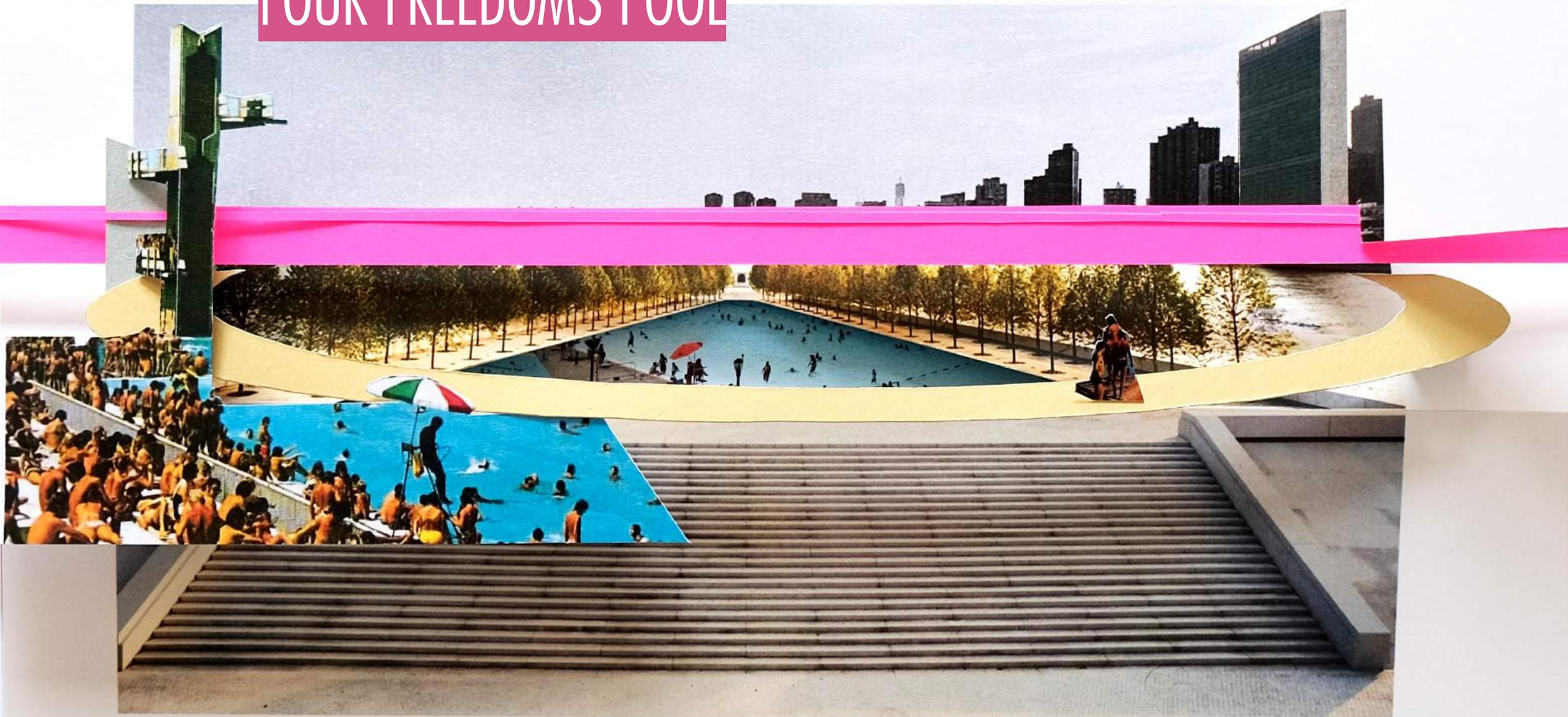




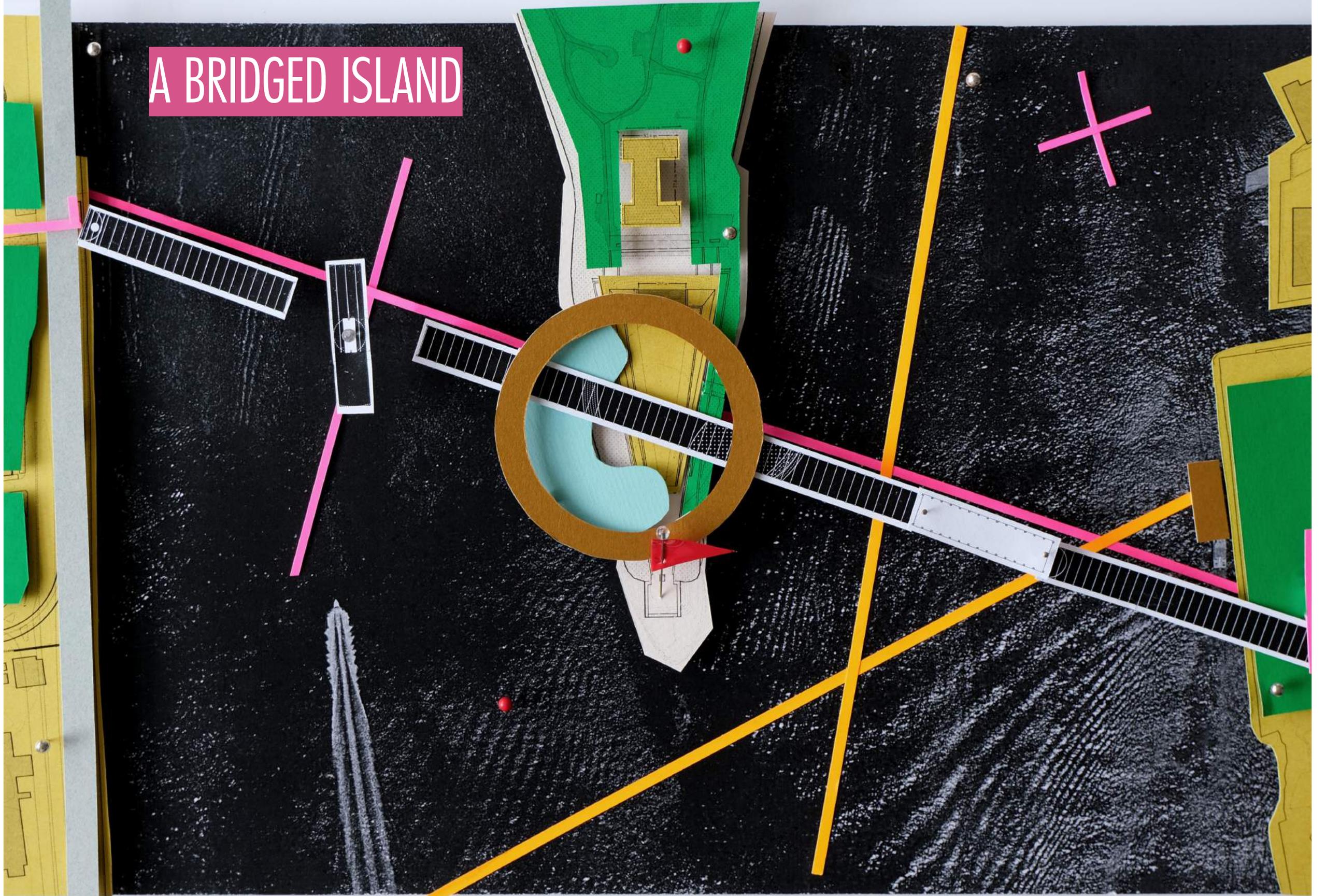
HUNTER'S POINT AND BEYOND



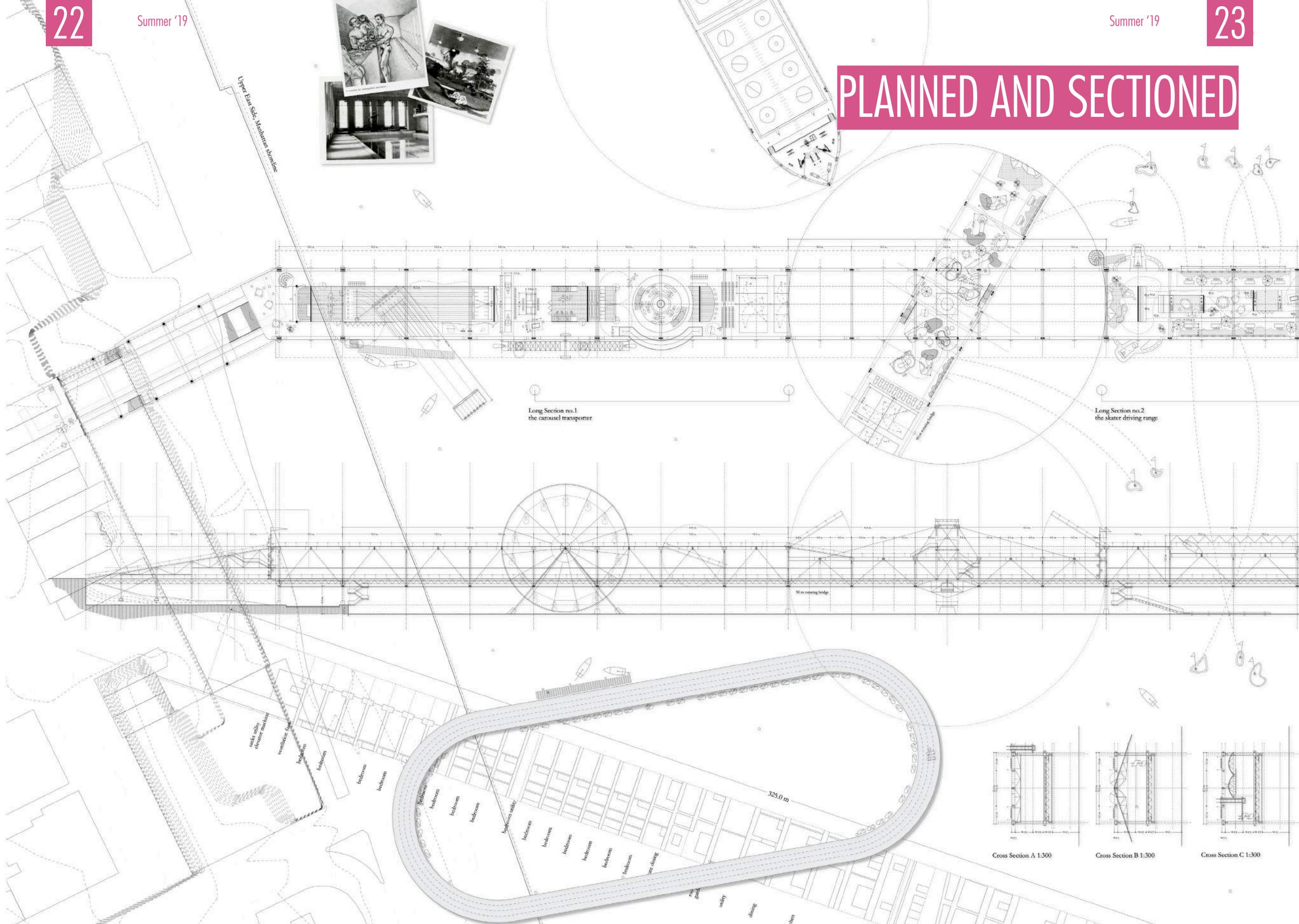
FOUR FREEDOMS POOL

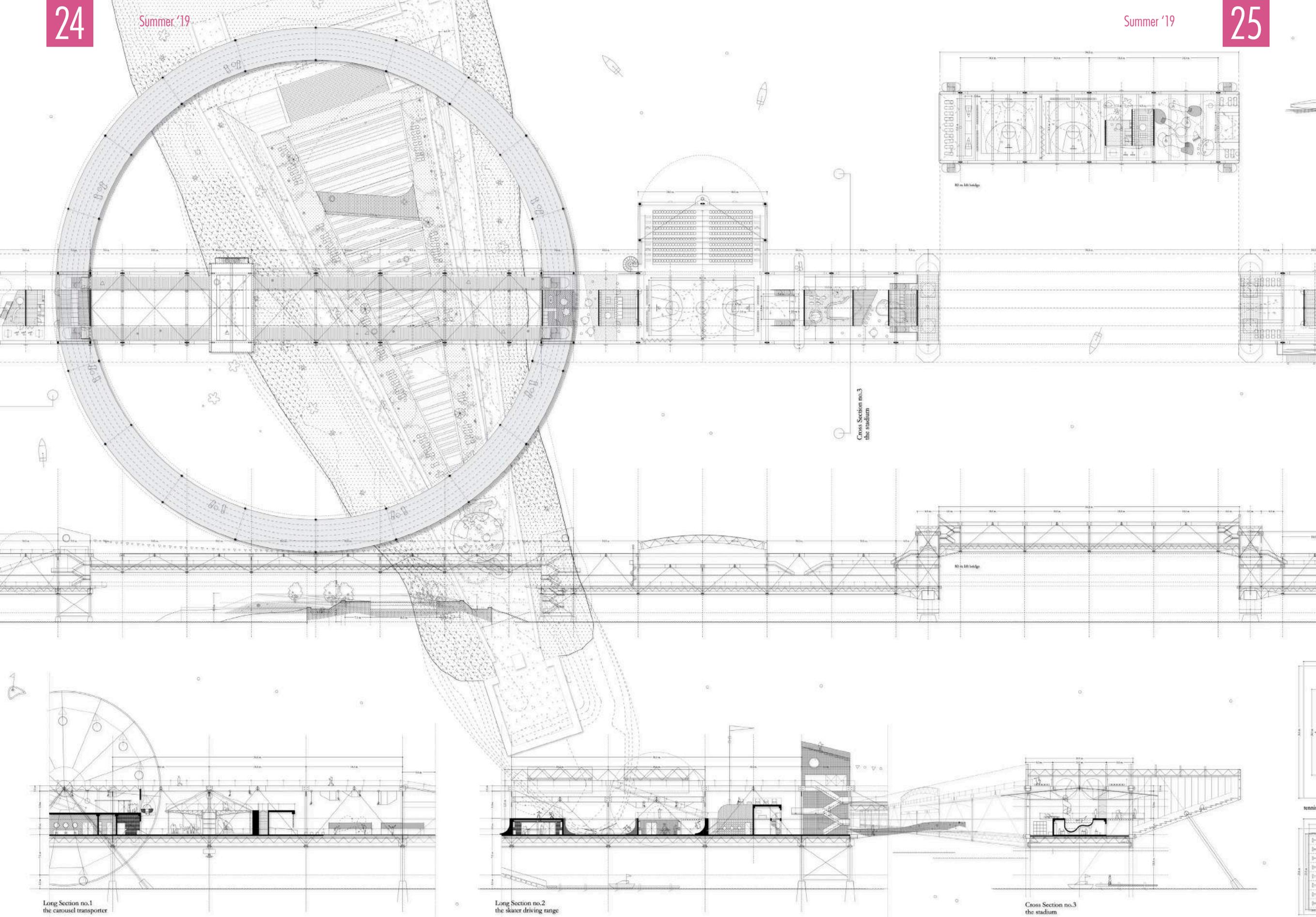


A BRIDGED ISLAND



PLANNED AND SECTIONED





Long Section no.1 the carousel transporter

Long Section no.2 the skater driving range

Cross Section no.3 the stadium

DEAR ANGELIDAKIS

ARGUMENTS

Instructor: Aaron White

Fictional Email Thread: Bassam Kaddoura and Andreas Angelidakis

Dear Andreas Angelidakis,

Your description of Athens, throughout its recent history, and what it has come to be today, is one that I find peculiarly relatable. Coming from a Mediterranean background, the historical, infrastructural, cultural, and societal parallels that can be drawn between Beirut and Athens are uncanny. Nevertheless, with the chronology and logic which you use to explain the product of how such a phenomena has come to be, unravels an alternative sight, that seems to rarely be utilized in the architectural realm. The necessary psychoanalysis of the reciprocal nature of buildings and people reveals how the formation of the two is heavily reliant on the undesigned or uncontrolled. In the same time period you described Athens in, Beirut was equally recovering from a period of destruction, while having an influx of refugees from Palestine, Armenia, and today Syria. This led to a significant amount of buildings which did not adhere to any codes or laws (much like the "afterto polykatoikies" of Athens), which today makes up the entirety of the city, along with its numerous infrastructural complications. The once column and arch filled buildings which comprised the historical city of Beirut, made way to the "unauthorized", and is now a compounded effect of corruption, chaos, foreign intervention but is most importantly an identity crisis. In psychoanalytic terms, identity crisis seems to be the most fitting for not only Beirut, but in my opinion its people. Home of the Phoenicians, and having been ruled by the likes of the Ancient Egyptians, Romans, Greeks, and Ottomans, this identity crisis has fostered itself with the essence of what it means to be culturally Lebanese. The religious diversity, the metamorphosed language which can only function with the use of 3 languages at once to form a sentence, is also presented in the architecture typology of not only the city but the country. Does a Lebanese style exist? Can plurality, which its historical past provides, be accepted as the binding style of the city? Just as you've connected the kids burning trash on the streets, to be a form of repetition, of expressing anger towards a city which was forced to be something it wasn't supposed to be, Beirut is a city which could be diagnosed as having a similar condition. These two sister cities thus beg the question, to themselves, and to other cities: What is the relation between historical human events and architecture?

Hope to hear from you soon,

Bassam Kaddoura

Bassam,

My focus on Athens comes because of my direct contact with her. Throughout my life, she has formed me, with all the baggage that she has had to carry over the years, and has helped me understand not only her, but opened a different outlook onto architecture, cities, people, and how they all intertwine. It really all clicked when I began to question myself to my analyst. I thought that the root of my questions could only be answered by me, but soon realized that to understand the relationship that I had with Athens, I not only had to look at my immediate surroundings, but go back to a point to connect my life through cultural and historical data points. My actions which were suppressed as a child, my theatrical refusal to enter the army, my choice of attire, is a rebelliousness which I see to be a product of the inexplicable. When I started to look at myself as an "afterto", my collage of a life of addition, subtraction, and tweaking, revealed a collision with a historical past of un-authorization, a setting of family stacking, that merged into a societal norm. Or did it? Your question is valid, and Beirut has striking similarities to my Athens, but I cannot give you a definitive answer. Causality dilemmas always pose questions, but it is the unknown which makes them interesting to explore, imagine, fantasize, idealize, and speculate. How can we know who the observer and the observed is? Is it mutual learning instead? I explored the connection between the rebelliousness of Athens and Athenians, I imagined how the relationship fostered itself, and brewed the children of today, and I speculate at how the the influx of Syrian refugees today, might again change Athens. I am beginning to confuse cities with people, and people with cities. All in all, I express all of my thoughts on understanding in art for a reason: it allows me to question myself, my audience, and the known and unknowns. To me, the responsibility of an architect is one that I cannot bare, but still rely on my architectural thinking to accomplish my art. Bassam, I hope I was able to help you get closer to answering your question . . . or closer to questioning more.

Andreas A.

Dear Andreas Angelidakis,

Your response has undoubtedly led me to more questions than answers. The intrigue with psychoanalyzing architecture, cities, and people is one which can be delved into by starting with oneself. In my initial email, I was too focused in describing a city, a society, a culture, and infrastructure, which I myself have not greatly participated in, even though it is part of the formula of what makes me who I am. In your sequencing, you looked within and began to link personal experiences, to your city, and to your people; both historically and presently. The complexities of who I am today, are shaped by my houses and city which I grew up in until I turned 18. Or did my family and I participate in shaping the houses? These are the same questions you are asking, that I additionally see as being applicable to myself. Looking once again to Beirut, a city which preceded the introduction of the car as a means of commute, was forced to adapt its city plan to implement this technological advancement. This forced "violence" on Beirut, has led to a city lock of cars that are unable to keep commutes short due to unmanageable congestion, tipping on of the many pieces that make part of this domino effect. A historic city plan, has cars forcefully introduced, leads to traffic, which in turn diminishes the standard of living and general satisfaction and trust of the population, which ultimately fosters itself in the many societal, cultural, and infrastructural complications plaguing Beirut. This might seem as an overgeneralization, but as you said, one must imagine, speculate, and explore, to truly soak in the immensity of such phenomena. In honesty, some might see your evasiveness to answering questions about subjects that you are directly involved in to be unprofessional, but it is my opinion that the best answer you have given, is to question, and ask, because if we find answers, we deny ourselves from speculating, exploring, imagining and fantasizing.

Sincerely,

Bassam Kaddoura



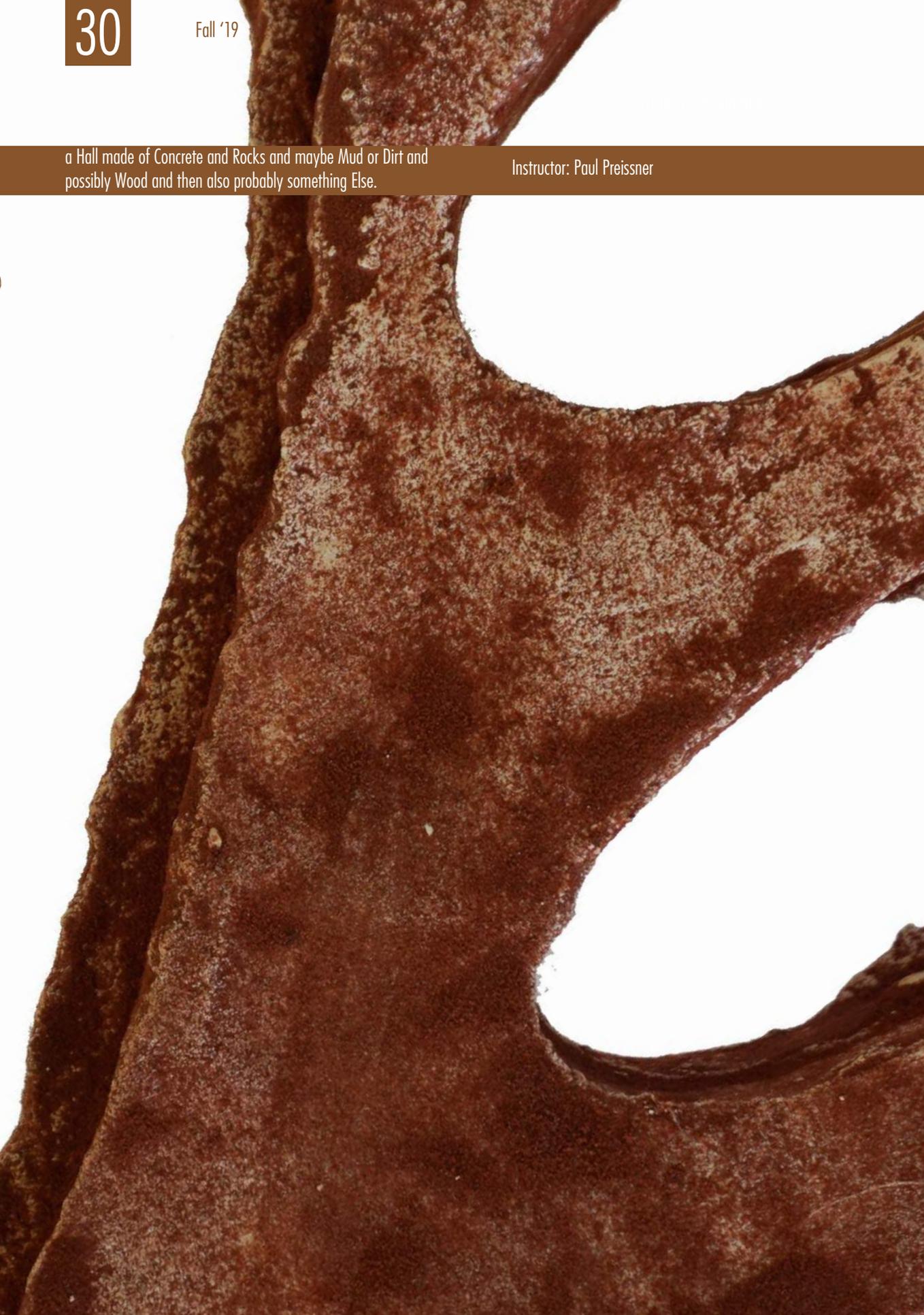
BEIRUT



ATHENS

a Hall made of Concrete and Rocks and maybe Mud or Dirt and possibly Wood and then also probably something Else.

Instructor: Paul Preissner



A PUBLIC HALL

Experimental in nature, this project is siteless, and is set in a futuristic reality, where the construction methods and standards that we are familiar with have drastically changed.

Designing was done strictly through physical modelling, while not adhering to any constructional or architectural foundations, but rather by intuitively channeling them through the process. Plaster was exercised with, pushed in form, and in its ability to withstand a variety of molds. Finally, the construction method relied on the use of insulation foam, which would be roughly cut through precise paths on a hot wire. The positive shape is then impressed into Delft Sand, which would hold the shape of the negative. Once this process was complete, the Plaster mix was poured into its mold, taking the imperfections of the Delft Sand which alters due to the changes in its compression once the insulation foam is removed.

Two concrete floor slabs are eventually held on top of the arched monoliths, allowing for this open Public Hall to function within its chosen site. Assembled through speculative plans, the space provides for a monumental and highly experientially engaging space.



UNEARTHED MOLDED LAYERED

LEVELED FORMED DUG ARCHED



FROM THE SIDE





IN DETAIL







LEVELS OF CONTEMPLATION



WONDROUS GAZES



ARCHED IN

A PUBLIC HALL

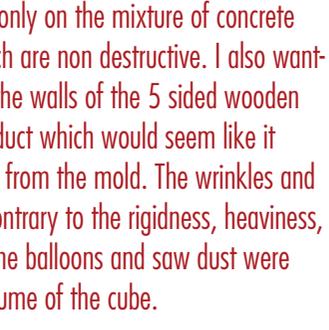
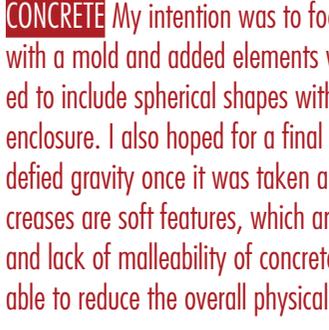


MAKE

Instructors: Ada Tolla and Giuseppe Lignano

Photographs by: Ada Tolla

MAKE



CONCRETE My intention was to focus only on the mixture of concrete with a mold and added elements which are non destructive. I also wanted to include spherical shapes within the walls of the 5 sided wooden enclosure. I also hoped for a final product which would seem like it defied gravity once it was taken apart from the mold. The wrinkles and creases are soft features, which are contrary to the rigidness, heaviness, and lack of malleability of concrete. The balloons and saw dust were able to reduce the overall physical volume of the cube.



FABRIC I have about 330 cotton balls, that are all united under a form of their choosing (more or less). After being imprisoned in a plastic bag for days, suffocated, and rubbed together to ensure their unity against their will. Nevertheless, some have managed to escape. The general form begins to breath, and expands past its bagged era.

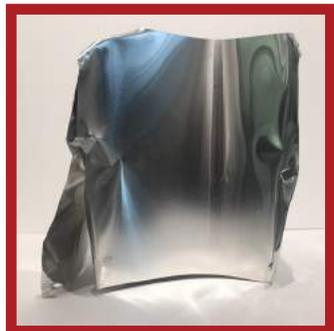
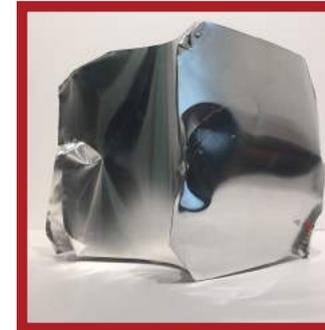
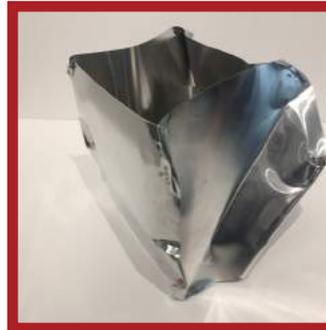
Am I a cloud?

Am I a popcorn?

Am I a marshmallow?

What am I?





METAL Each fold reflects throughout the entirety of the sheet. The 4 sides are all tensed and tweezed together, but hoping and wanting to separate at every external touch, with its repetitive crackles as a warning sign. The once seamless reflection is now distorted to alter its immediate surroundings. In the end, the alterations of peeling, bending, warping, and forceful unity can be visualized.



PLASTIC Free form, 3 dimensional volume, with a blend of colors, through the use of a vacuum former. In attempt to allude to the same stretching and molding of my concrete model studies.

In keywords: overlapping, twisting, cracking, stretching, wrapping, expanding, melting, pulling, churning, and glaciers.



MADE What do I make? Which material do I chose? Will it even work?
 After making, and having cubes made, I see the importance of the process in a different light than before. Instead of stressing over the final product, the journey, which is filled with the unknown, is bound by mistakes, disguides as discoveries, impromptu decisions, and ultimately the freeing of the creative mind. With all of the cubes now made, the path has been paved for the next level of making, with a stronger narrative and prose that will further my understanding and creative expression.

CULTURAL REPATRIATION?

BABEL

Instructor: Kyle Dugdale

The exchange of human knowledge is one that has existed since the beginning of time. Whether through trading or simple contact between different groups; clothes, food, medicine, ideas, and discoveries have all found their way to circulate continentally, and cross-continentally. This exchange begins to encounter hurdles when it becomes un-mutual, lacking a certain unspoken agreement between the parties at hand. Understanding the value humans bestow over their wide array of property becomes crucial in comprehending the controversy that follows the unorthodoxy of this specific type of exchange. The looting of artifacts and monuments containing cultural significance is an act which humans have taken part in since their beginning. It is thus important to look at the forceful displacement of cultural property historically, and how it has translated in shaping the present day. This will eventually aid in assessing how to deal with a more contemporary situation, one that alludes historically to its precedents, in the land of the ancient city of Babylon. Recognized as a World Heritage Site by the UNESCO, a deeper understanding of criteria defined by the organization, and the various additional laws concerning property post invasion, will shed more light on the process of cultural repatriation, its significance, and necessity.

Starting first with the Roman Empire, which spanned from 509 BC to 27 BC, Marcus Claudius Marcellus was notorious in starting a trend of looting Greek property throughout the empires to come. In 212 BC, Marcellus sacked the city of Syracuse, a Greek city-state at the time, known for its incredibly prominent display of the height of Greek architecture, art and monuments. Having witnessed the incredible value Syracuse possessed, the general rampaged through the city, and took back a significant amount of artifacts that formed the core of the Ancient Greek's notorious artistic advancements. This act, in terms of the game of war, can be seen as a statement of victory, a symbol of absolute dominion, and from the battlefield, to the capital city, it was a celebratory statement to the empire and its people. Nevertheless, Plutarch, a Greek biographer turned Roman citizen, notes the momentousness of Marcellus' decision as having implications onto Rome and the extent of its empire, as having an impactful, but unintentional magnitude. "From now on, Rome knew something about Greek art", continuing that the presence of art, in such elegant and exquisite displays was unknown to Rome, where the appreciation of such arts had not yet existed and become a part of Roman culture. Stealing and depriving Syracuse's people from the adornments which covered the city, and allowed it to prosper, was detrimental to its sustenance, rendering inhabitable for a number of centuries. With this disadvantageous position Syracuse was put in, Romans were exposed and inspired by a sensitivity to the arts which did not previously have such an importance to the empire. Subsequently, as crippling as it was to one side, the Roman Empire, its successors, and neighbors, could have this revelation echo throughout history in incalculable ways.

Fast forwarding to the 19th century, the Napoleonic Expeditions into Egypt reveal a familiar chain of events as the ones that occurred during General Marcellus' reign. A general at the time, Napoleon Bonaparte looked towards the invasion of Egypt as a strategic positioning in the Levant and Middle Eastern Africa to counter the British Empire's expansion and colony of India. Battling the cultural exchange and endeavors which were taking place in the South Asian territories, the settlement into Egypt was not only one of exclusive military objectives, but additionally one of scientific, cultural, and archaeological intentions. Napoleon arrived to the once Ottoman Egypt with over a hundred savants, with their sole objective to document, uncover, and "enlighten" the territories. The land was surveyed to aid in the novel idea of bringing the Suez Canal into existence, but instead, ancient discoveries were made, such as the temples and tombs of Luxor, Philae, Dendera, and the Valley of the Kings, all second only to a discovery made in Rosetta: The Rosetta Stone. The stone's discovery was key in the long journey of deciphering Ancient Egypt's hieroglyphics, allowing for a plethora of understanding and discovering of a civilization through the Ancient Greek translations presented on the stone. The rise in Egyptomania, and the birth of Egyptology in Europe, thus accelerated and gave importance to Ancient Egyptian findings, resulting in the largest printed books at the time, called

Description de l'Égypte which captured extensive findings made by the savants. Nonetheless, with Napoleon's foot on the North African territory losing its stability, the British Army took control, confiscating the French's extensive collection and keepings of Egyptian artifacts. Seeing its worth, the seizure of discoveries, including the precious Rosetta Stone, were sent to the British Museum, with some later being exhibited in the Louvre Museum in Paris. Today, the British Museum is said to have 14 million objects from Ancient Egypt and Sudan, with only 4% of its Egypt specific collection being shown, with the rest being archived. 140 mummies are additionally showcased, and labeled as the largest collection of mummies second only to Cairo. With such a vast collection of Ancient Egyptian artifacts, the British Museum showcases an ancient history, that imperialism, and the acquiring of historical property of a land's history, of which 96% is inaccessible to the public. Exhibiting human history can be seen as necessary, especially in the North West of Europe, which is geographically distant from Egypt, but simultaneously robs it from its natal land. Contrarily, Napoleon's expedition sparked a deeper appreciation and curiosity for Egypt's history, leaving behind the Egyptian Scientific Institute which continued its research on Egyptology for generations to come, all while returning with findings that are looked at as the foundation of our modern day understanding of Ancient Egypt.

How do these historical precedent translate in time? The precedents of the events which occurred to the Ancient Greek and Egyptian artifacts are essential in approaching a similarly occurring phenomenon in the modern day. This is in reference to Babylonia, or present day Iraq, where a plethora of our human history is contained, along with our key to understanding how human civilization began, and how that has carried over into the 21st century. As this is looking at events and a socio-political setting which has, in one way or another, directly spread and affected today's general population, the artifacts of Babylonia are still an issue that is being dealt with in real time. This differentiates it from Ancient Greece and Egypt on our timeline, it does not have sufficient data on the ramifications, but is rather one that is still unravelling. In 1899, The German Oriental Society, consisting famously of Robert Koldewey and Walter Andrae, began their German Expedition with the goal of finding Nebuchadnezzar II's city: Babylon. Possessing the capacity of having industrial scale drilling, and their renown knowledge of meticulous stratigraphy, Koldewey and Andrae's excavation would lead them to the discovery of a significant amount of ancient cuneiform tablets, artifacts, and most famously, the Ishtar Gate. The gate was the eighth and main gate to Nebuchadnezzar's city, with one of its key purposes to render the city of Babylon more beautiful and exuberant. The blue glazed, mud bricked walls of the gate, is adorned with fantastical animals and deities, along with cuneiform inscription of Nebuchadnezzar's words on part of the wall. The ruler's inscription contain sentences such as "thus adorned [the walls] with luxurious splendor so that Mankind might gaze on them in wonder", and "be built firm like a mountain in the precinct of Babylon", asserting in some words the geographical context of the builder's gates.

Once the gate and Procession Way were uncovered, the findings were transported to Germany, where they would meticulously be reconstructed, with a combination of ancient bricks, and identical imitation bricks, revealing the 45ft height of the gate. Having also realized that the gate was in fact a double facaded gate, the Pergamon Museum in Berlin, where the majority of the gate is still displayed today, was spatially constrained and only displayed the frontal facade. The larger portion of the double gate has since been held in storage, with parts of it being spread around various museum in various cities. The bricked dragons on the gate's walls were sent to only 4 museums, while a multitude of lions were scattered around different institutions. The museums that host part of the gate today are: Kunsthistorisches Museum (Vienna, Austria), Oriental Institute (Chicago, USA), The Detroit Institute of Arts (Detroit, USA), Istanbul Archaeology Museum (Istanbul, Turkey), British Museum (London, UK), Ny Carlsberg Glyptotek (Copenhagen, Denmark), Yale University Art Gallery (Connecticut, USA), Louvre (Paris, USA), Röhsska Museum (Gothenburg, Sweden), Rhode Island School of Design Museum (Rhode Island, USA), and State

Museum of Egyptian Art (Munich, Germany). The entirety of this list is extremely useful in the tracking of the parts of the gate, and where they have spread to. With a huge majority present in Europe, Iraq has yet to see any of the remnants of the gate go back to its natal land.

Moving to the year 2003, Iraq was yet again entering a time of conflict with consequences which could not be predicted, or even prevented, due to the fluidity that war brings along with it. The US led invasion into Iraq was one which was foreseen at the time, and with about a 6 month preparatory buffer for people in charge, key steps were taken in order to allow for the conservation of historical artifacts and property. The majority of museums, including the National Museum of Iraq and the Baghdad Museum, covered their roofs with a blue shield to mark themselves as a landmark of historical significance for their protection. Additionally, the National Museum of Iraq specifically insulated itself, and wrapped the majority of its valuable in sandbags to account for any external shocks entered within the museum's walls, in addition to sending a number of artifacts to more secure underground storages. Even with these preparation taken into account, no building or artifact can be war-proof, for war is unscripted and incalculable. The initial looting was done locally, with gangs and opportunists entering and taking advantage of the chaos to gather historically and culturally valuable items. This was not done in a spontaneous manner, but was rather orchestrated quite deliberately with specific items which would reach high market value being stolen. The guards were unarmed and did not have the support it needed, since the turmoil that was going through the country ranked higher in comparison to historical artifacts, most notably the Warka Vase and the Bassetki Statue (both which were able to be restored).

Looting was done by locals in the initial phases of the war, but the United States army which was on the ground in Iraq has also taken a part in the looting of Iraq's historical objects and artifacts. It is important to note at the time of the war in 2003, the USA had not ratified the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, which is a customary law in the protection, preservation, and prevention of the destruction of cultural property in armed conflict such as the one occurring in Iraq. The directions given to the army at the time focused ultimately on the protection of its troops, and the prevention of any loss of life while conducting the invasion commands. For example, "a 150-hectare camp for 2,000 troops. In the process the 2,500-year-old brick pavement to the Ishtar Gate was smashed by tanks and the gate itself damaged. The archaeology-rich subsoil was bulldozed to fill sandbags, and large areas covered in compacted gravel for helipads and car parks. Babylon is being rendered archaeologically barren". [40] This is one of the examples of how these significant sites were dealt with, with any additional account of direct attacks towards the National Iraq Museum due to suspicion of terrorists hiding behind its walls. Looking at the comments of the US commanders, the justification seemed to allow lie within the rhetoric of war, that these events occur as militaristic collateral damage. This is well iterated in Targeting Cultural Property: The Role of International Law, where it is explained as, "The reasons that cultural property is targeted during armed conflict can largely be divided into two categories: that of collateral damage arising from military necessity and the exigencies of war, and the intentional destruction of cultural property as a concerted policy of warfare employed by one or both parties to the conflict. The response of international law to the different factors at play in each of these situations raises questions about the effectiveness of the legal regime, and the ability of states to create a system that can appropriately address the various motivations that play into the targeting of cultural property."

Years after the war, one of the key artifacts stolen was the head of Sargon II, which was made out of limestone. Once recovered in the United States, along with 60 other artifacts, the US Immigration and Customs Enforcement, also known as ICE, took the initiative to return this valuable pieces of history back to where they were initially found and looted. The return was first celebrated in Washington D.C, in a ceremony which recognizes the attacks Iraqi Cultural Heritage and History was underwent during the invasion, and during the rise of ISIS. An additional outcome of looting has resurfaced in our post internet boom era, with an unprecedented access to historical artifacts that has very little regulation. Just as you would should on ebay, Poshmark, or Etsy, Live Auctioneers is a website which provides anyone with an internet connection the ability to browse

through a large collection of objects, making the purchase of a historically significant artifact accessible for you to own- literally from the palm of your hand. Today, there is an estimated 8,000 looted items that are potentially available on the website, with no certification from the seller needed to prove the authenticity, or lack thereof, of the item in question. Just as an example, a terra-cotta fragment was seen being sold for 50 dollars, a gold chariot for 225 dollars, and a female idol for 400 dollars. In many words, this could be seen as the undercover collateral damage, one that could have easily been predicted a couple of centuries ago.

There are undoubtedly key laws that are placed to defend artifacts during war, and even outside of war. The key ones that can be applied during and as a result of the US invasion of Iraq are : Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, Emergency Protection for Iraq Cultural Antiquities Act, Convention on Cultural Property Implementation Act, Dealing in Cultural Objects Bill, and the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict. Laws have an unquestionable power and need to provide for decided upon accountability of certain issues. Looking historically at the Roman conquest of Greece, and the cultural theft which occurred showed the short term struggle which Greece had to face when its artistic treasures were stolen, but in the long run, Rome was influenced by Greek advancements, which rippled through globally due to cultural "borrowing" from the other empires in the future, giving us the beautiful art and architecture we see today. The Napoleonic Expedition, and the British Mandate of Egypt resulted in the displacement of enormous amounts of historically valuable artifacts, but additionally resulted in the growth of world interest and understanding of Ancient Egypt. Today, it is a more strenuous task to see the positive outcomes from the displacement of Iraq's cultural heritage around the world. When in the eye of the storm, it seems as if very little was gained, and more was lost out of war, and the answers that this research attempts to provides, render themselves as questions, of whether war should occur in the first place, or whether there should be a higher authority that could intervene to save our cultural heritage in times of war. However these questions may be answered, or furthered, Nebuchadrezzar's words, "be built firm like a mountain in the precinct of Babylon", seem to be clear about where he wanted his gate to be built, and to remain.

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AMAZONIA AFTER FITZCARRALDO

Instructor: Pedro Rivera



PALAFITAS REMIX

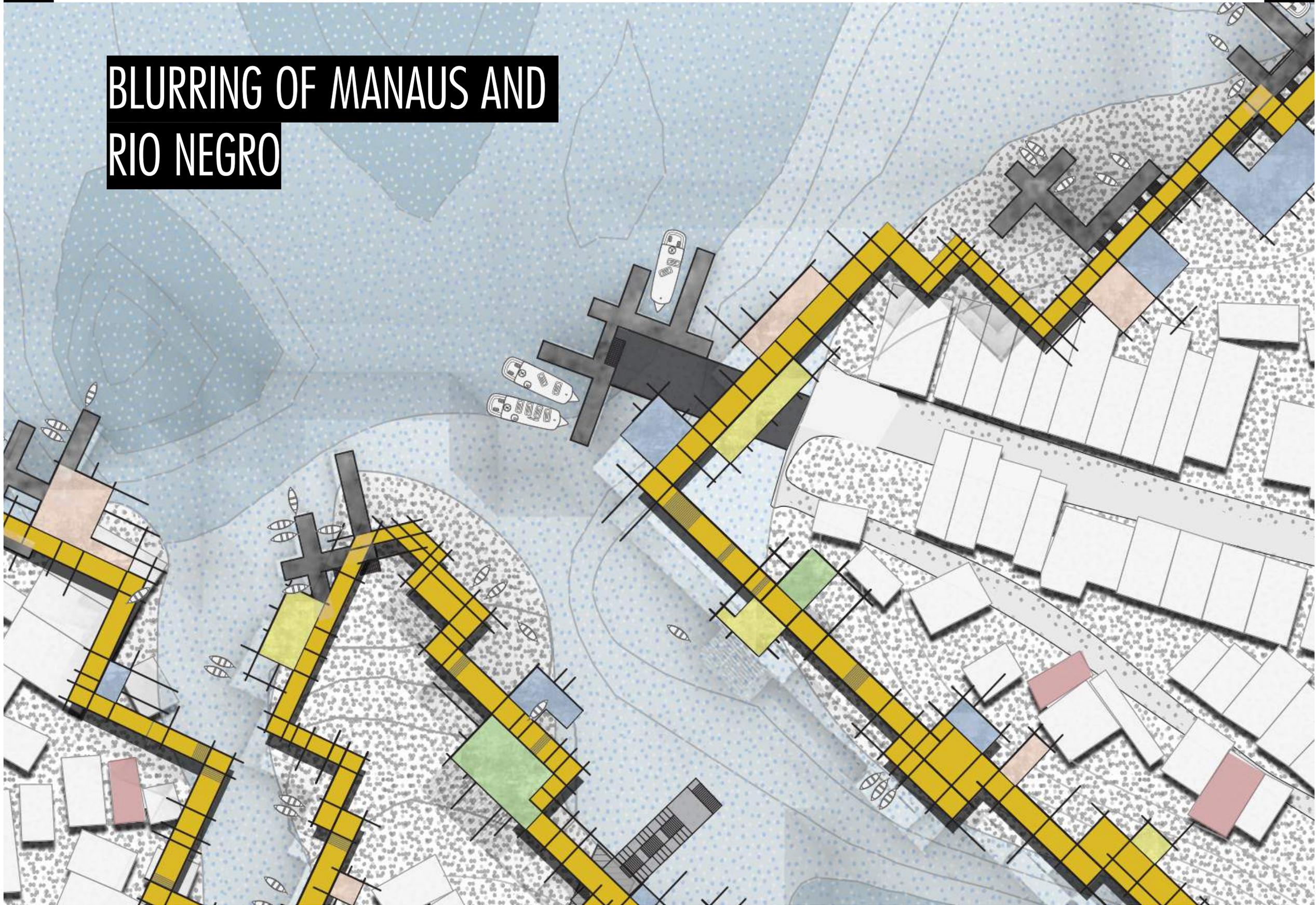
Located in Educandos, Manaus, it was necessary to start with an investigation of our larger context to better place and comprehend our site within its larger fabric. It became clear that this is a city with layers of injustice, with implications from its colonial past to its current lack of housing infrastructure, leaving a significant amount of its population in an outlier state. The site contained the largest Stilt Favelas in the region, which was plagued with uninhabitable conditions that resulted in waterborne illnesses and landslides, displaying the city's neglect towards its inhabitants.

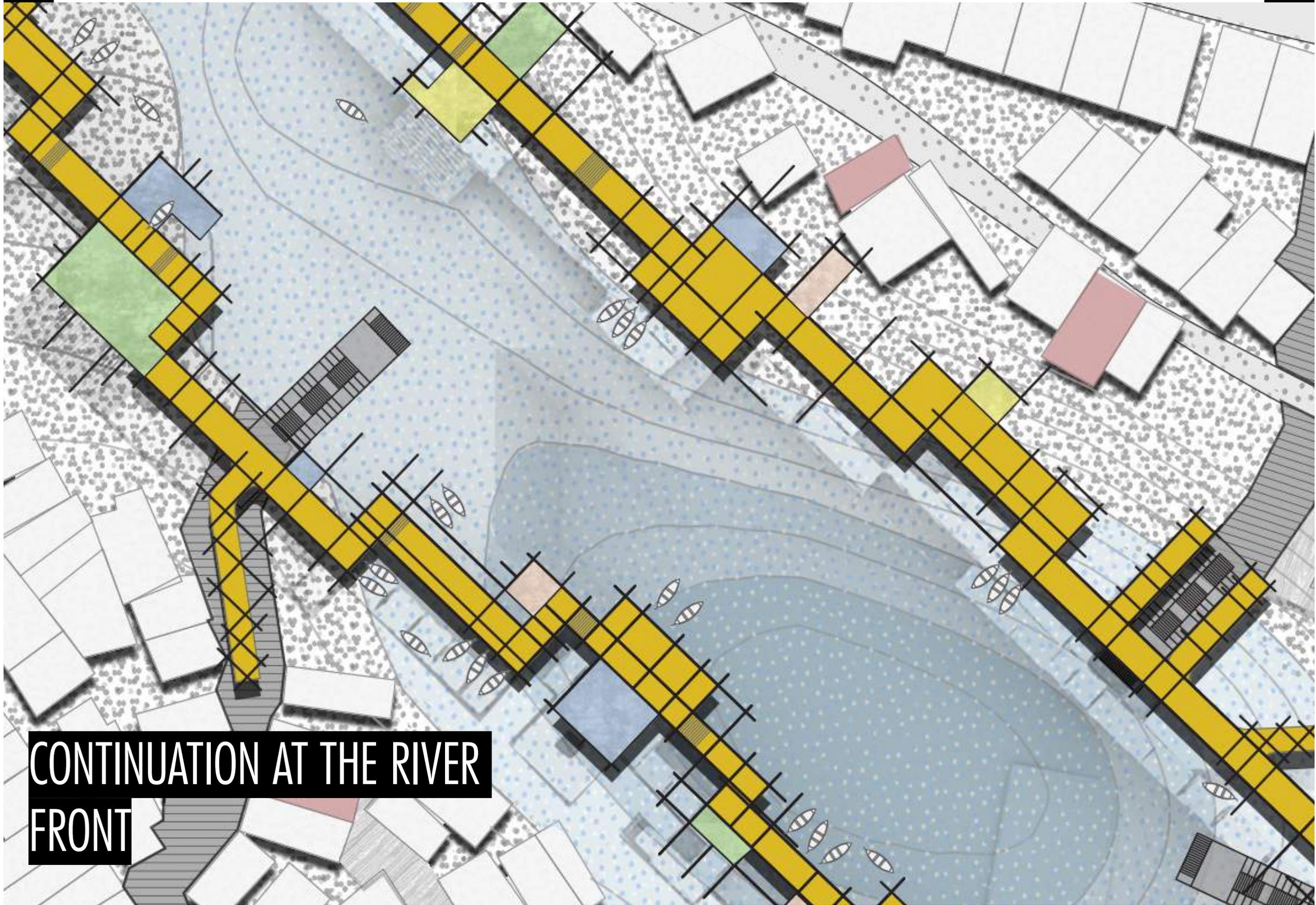
Why do these stilts exist in the first place? The stilts today are a form of informal housing which tend to be built by their occupants who cannot afford to live on the mainland.

The river becomes a place of refuge, or a location to build on, but brings its own set of challenges. Its fluctuation of about 18 meters leads for a necessity for them to be raised past the river's highest point.

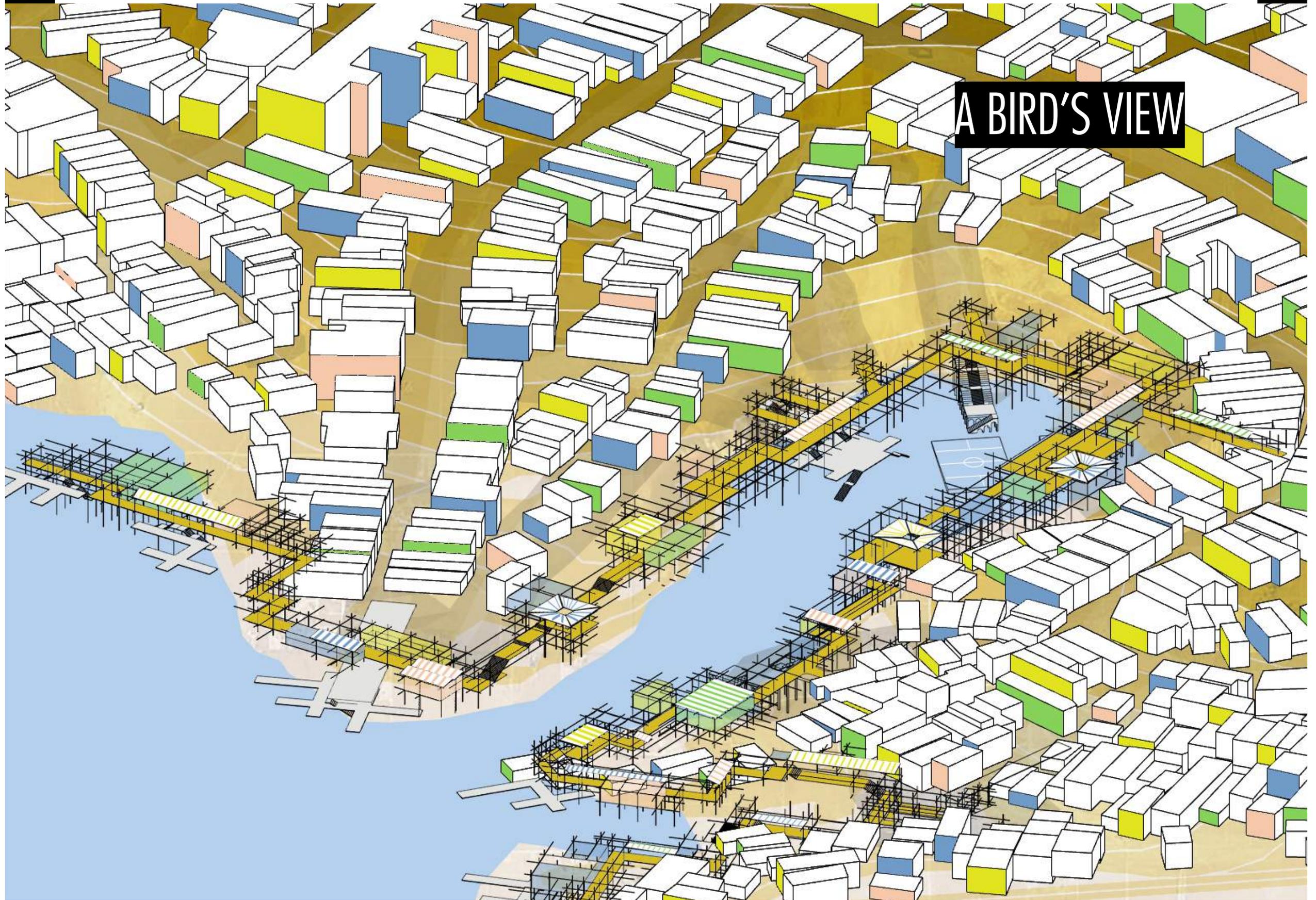
The vision of the intervention was seen as one with a sense of public permanence, providing the immediate surrounding of the site with a location of relaxation, appreciation and community. The programs extend along a wooden boardwalk while being supported with the metal grid structure which limits the alteration we have on the naturally found landscape. Once displayed as a fragile stilt, today the figurative stilts have been reinforced and solidified, recognizing Educandos as part of the constitution of Manaus. It brings knowledge, and acknowledgment to a central area of the city which has long been neglected. It provides an undeniable legitimacy, supported by public activities that engages the inhabitants while providing an opportunity of growth for the surrounding businesses. A new way of engaging with the Amazonian river also presents an opportunity for the rest of the city to rethink its relation to the elements: Palafitas Remix

BLURRING OF MANAUS AND RIO NEGRO

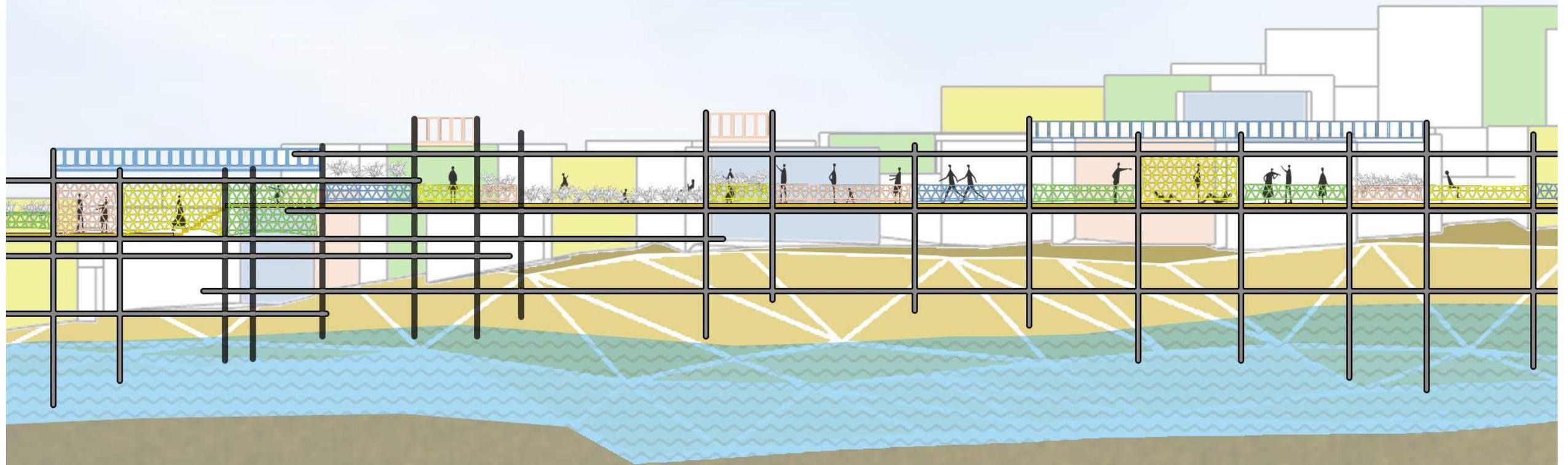




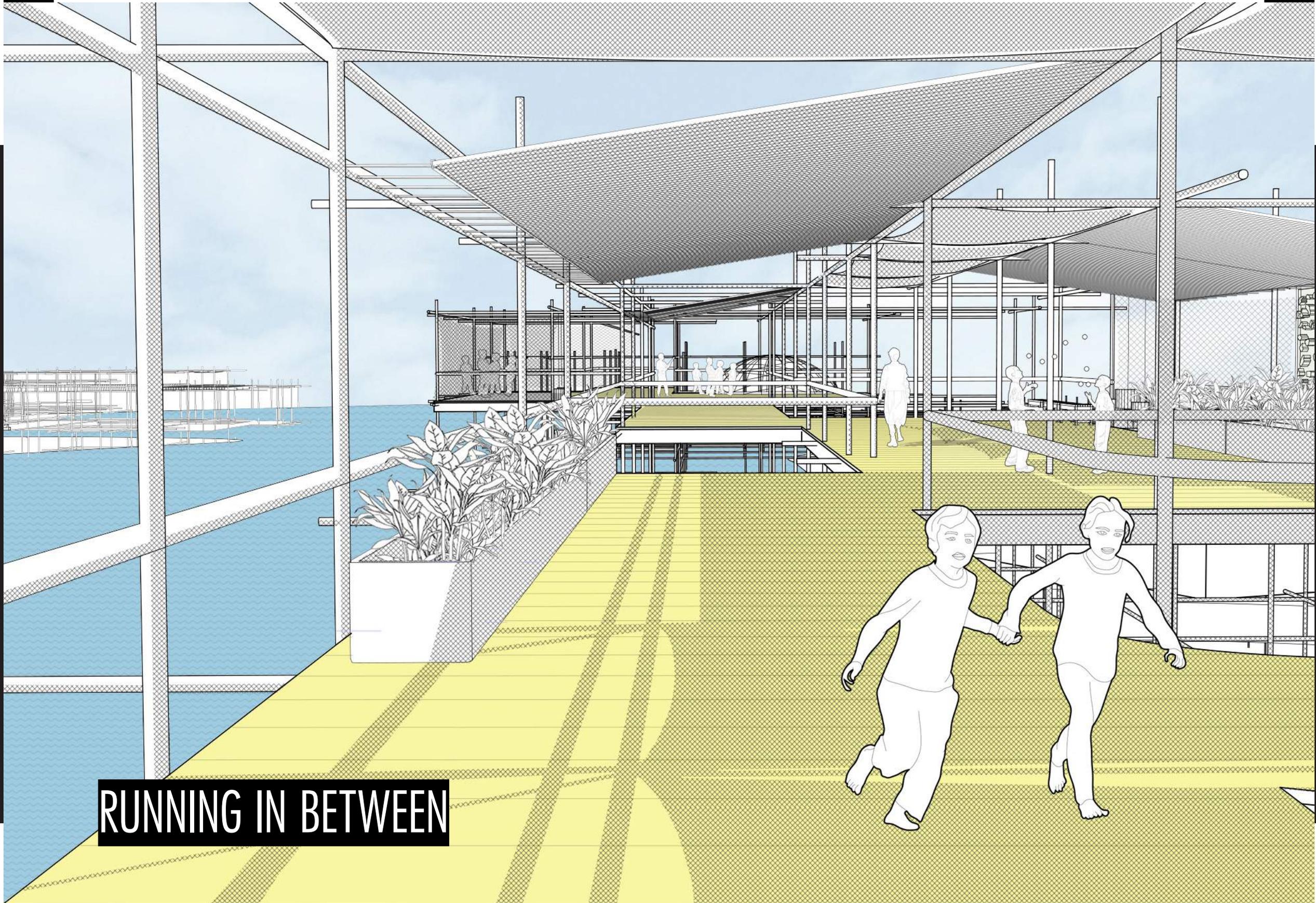
**CONTINUATION AT THE RIVER
FRONT**



A BIRD'S VIEW



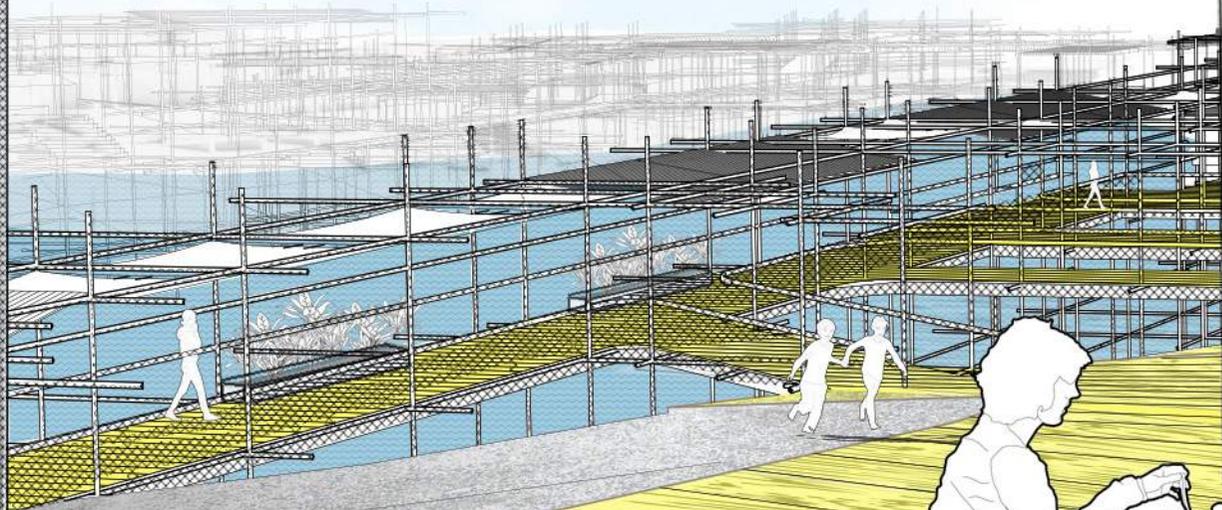
LEVELS



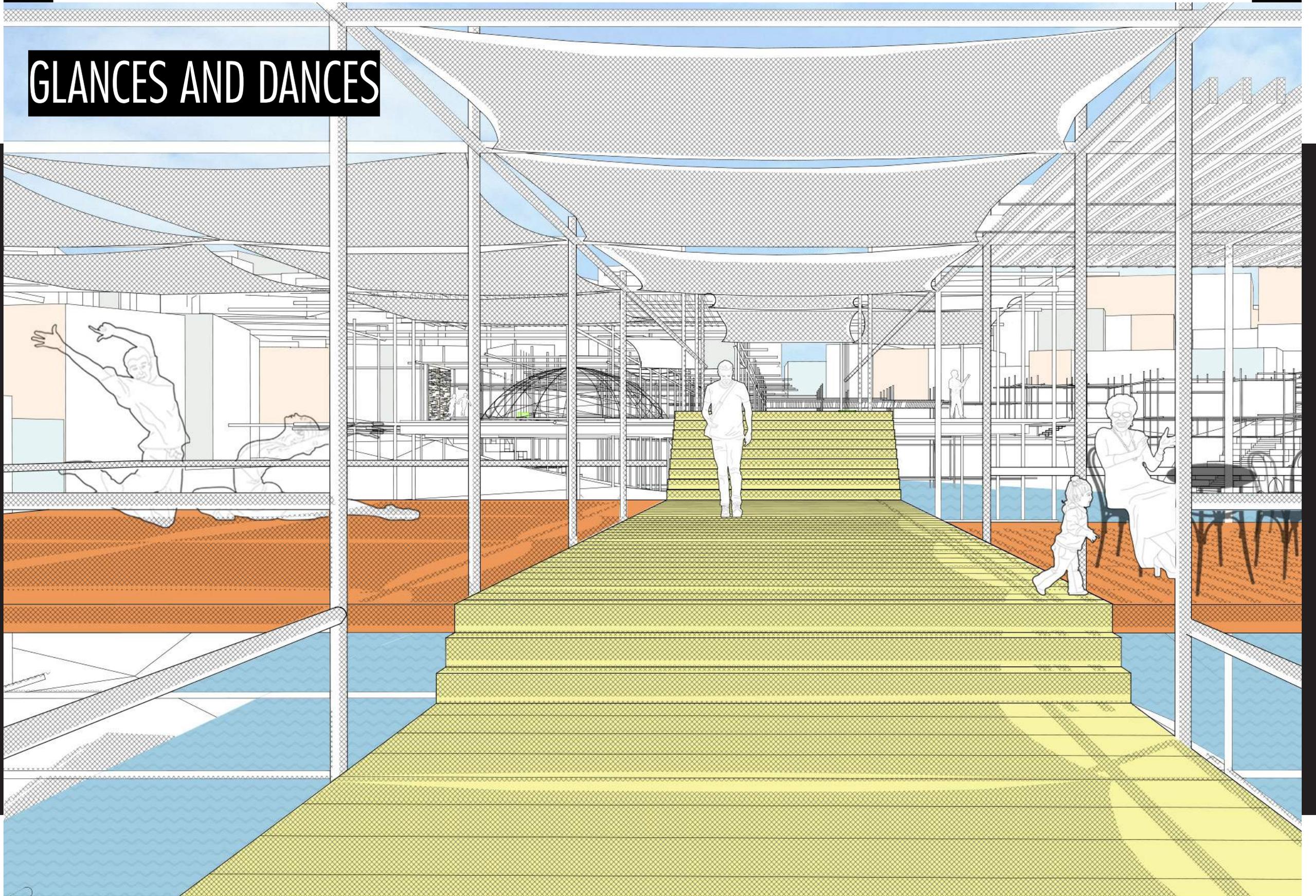
RUNNING IN BETWEEN

CAFE DE CASA
→

FROM EDUCANDOS TO
THE RIVER



GLANCES AND DANCES



TOOLS FOR REPLICA

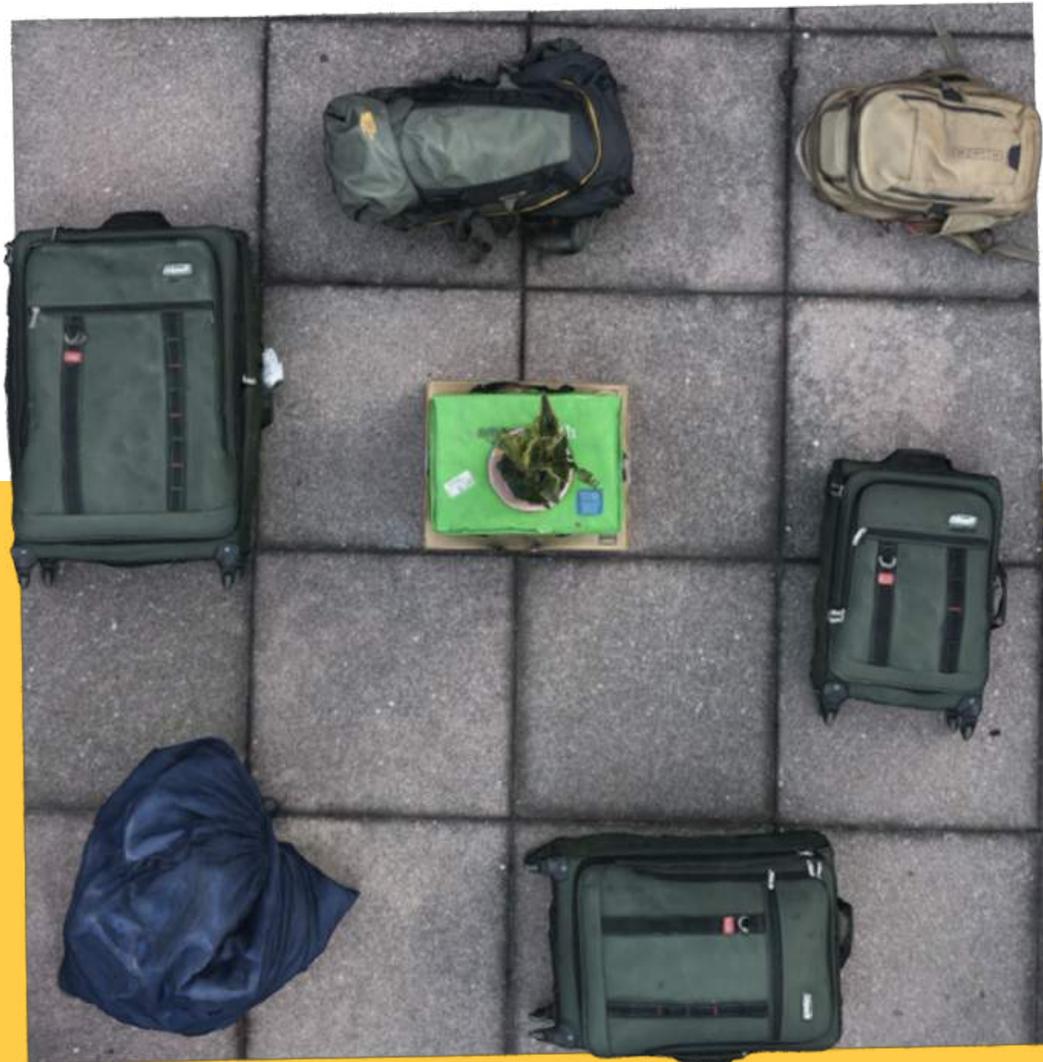
Instructor: Bika Ribek

A PANDEMIC MOVE

The decision was made: all the residents from my dorms had to leave. This is a representation of a move. One that is the product of a pandemic, representing one individual's outlook and understanding of it. The move was firstly ignited by the forced displacement from one accommodation to another. From dorms, which once were a symbol of communal living and experiences, but today deemed unsafe due to those specific attributes, and onwards to an apartment where isolation is feasible. The bags are the belongings of that individual, encircling a box marked with the abandoned room's number, and towered by a plant. The wind blows a paper with inscribed with the order: VACATE.

Photogrammetry Model made with 250 photos





<https://potentprototypes.cargo.site/A-Pandemic-Move>



<https://skfb.ly/6RU0I>





GSAPP -MSAAD-2019/2020

