

MAHUM

DOESN'T KNOW WHAT
ARCHITECTURE IS.

AND SHE'S NOT SORRY.



COLUMBIA UNIVERSITY
GRADUATE SCHOOL OF
ARCHITECTURE PLANNING
AND PRESERVATION

MASTER OF SCIENCE
ADVANCED
ARCHITECTURAL
DESIGN

SELECTED WORKS
2025-2026

AN ARCHITECT'S _____ .

PLAYGROUND
JOURNAL
INQUIRY

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01

MAHUM DOESNT KNOW WHAT ARCHITECTURE IS

Unlearning Architecture: A Critical Self-Inquiry

INSTRUCTOR	SHANE RHEINER-ROTH
TERM	SUMMER 2025
COURSE	ARGUMENTS

In this illustrated fiction, Mahum finds herself entrapped on the Moon. To unlock the door back to earth, she must find 4 keys, each hidden in the respective worlds of Behnaz Farahi, Anooradha Iyer Siddiqui, Jingru Cheng and Areti Markopoulou. These microcosmic characters embodied by the guest speakers of the Arguments seminar each come with their own version of the key; not a metallic object, rather lessons that leave Mahum with more questions than answers.



This is a story of a girl named Mahum, who loves the Moon. She always wanted to be an astronaut, and eats rice with a spoon.

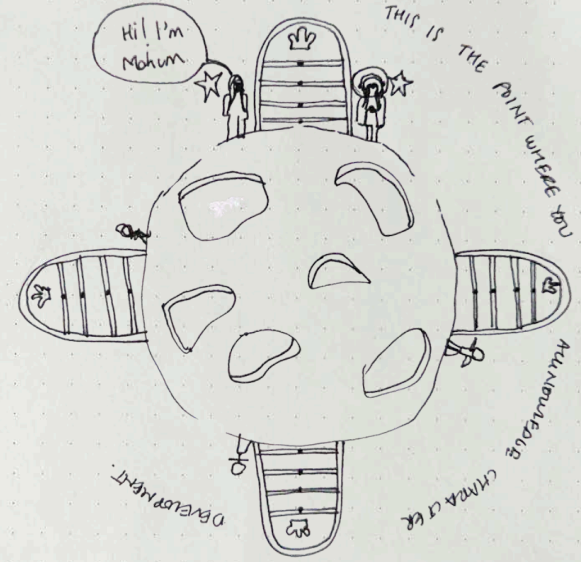
She draws with ink on paper, and dreams of another world. Just like her paintbrush on a canvas, she imagines herself float, fly and twirl.



"Maybe I'll fly away to outer space one day", she thinks to herself. "Or, I'll draw my own space", just like the artists who lived on her shelf.

And so Mahum drew. She drew land and she drew skies, she drew her favorite dumplings and a cup of chai, she drew the world from her own eyes.

"If I can create my world, I can create worlds for others too", she always did love to tell a story.



Then someone called her an architect and she said, "I don't know what that means _____ I'm sorry."

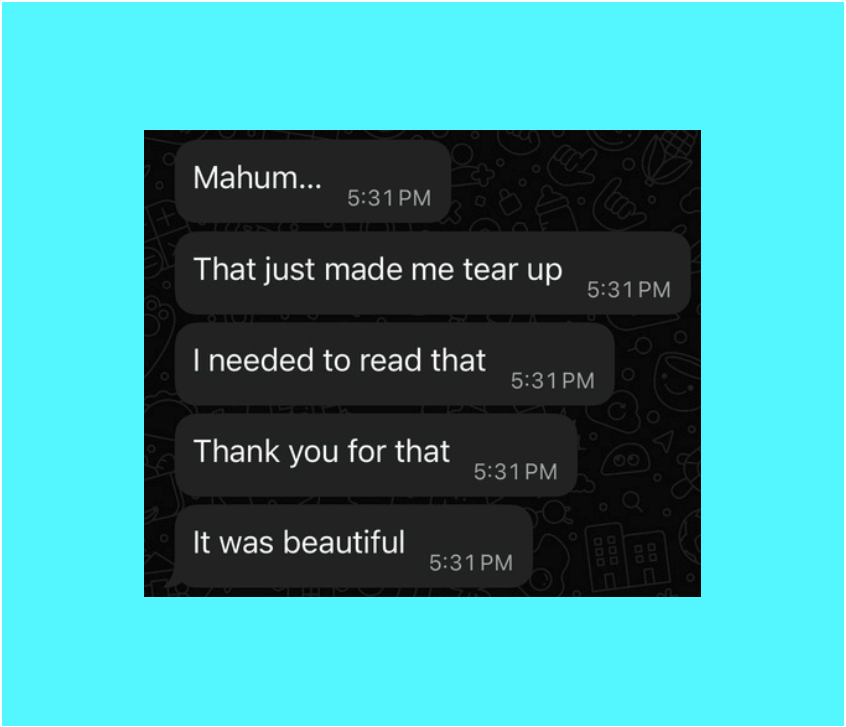
"Why are you sad? What do you see?"
"Four Keys were never the answer for me."
"The door wasn't locked, it was open wide,
the moon just made you walk inside.

No Key to find, no lock to break,
just a journey you needed to take."
"You've seen four worlds, all different and new,
each one a place that someone made true.

They're not answers but questions to hold,
a new Kind of world, both bright and bold."
"You don't need Keys to open the door,
you make your own world, with questions and more.

A place where it's okay not to Know,
where wondering and growing can always grow."
"But I still don't Know what architecture is," Mahum said.
"That's okay," the Star replied.

"You don't need to Know,
just learn to see,
and that's enough to simply be."





JULY 2025

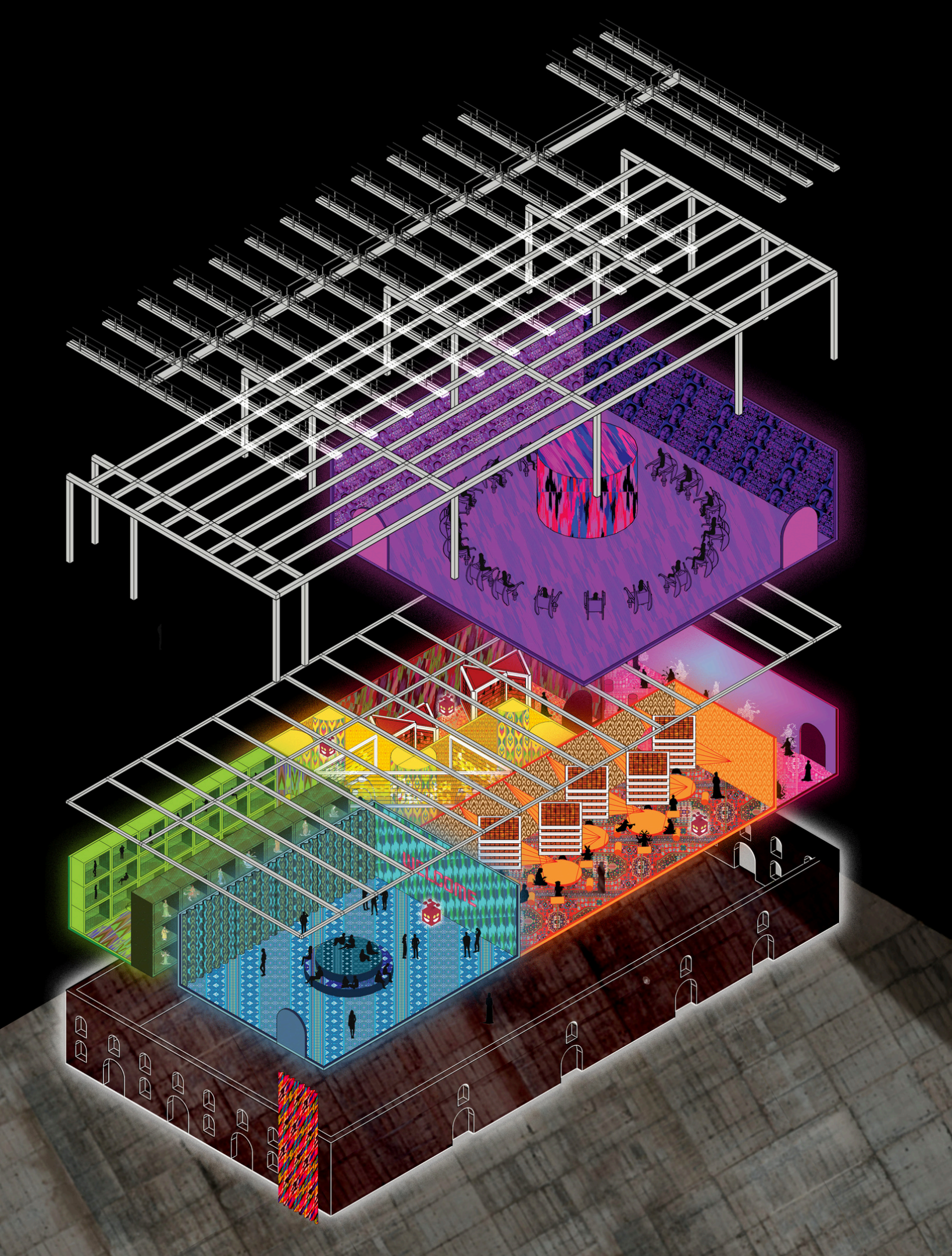
MODERATING ARGUMENTS WITH DENNIS POHL,
SHANE RHEINER-ROTH AND MARIAELENI KOMINONOU

02

CARTOGRAPHIES OF CONTROL
Algorithmic Governance and Cultural Erasure

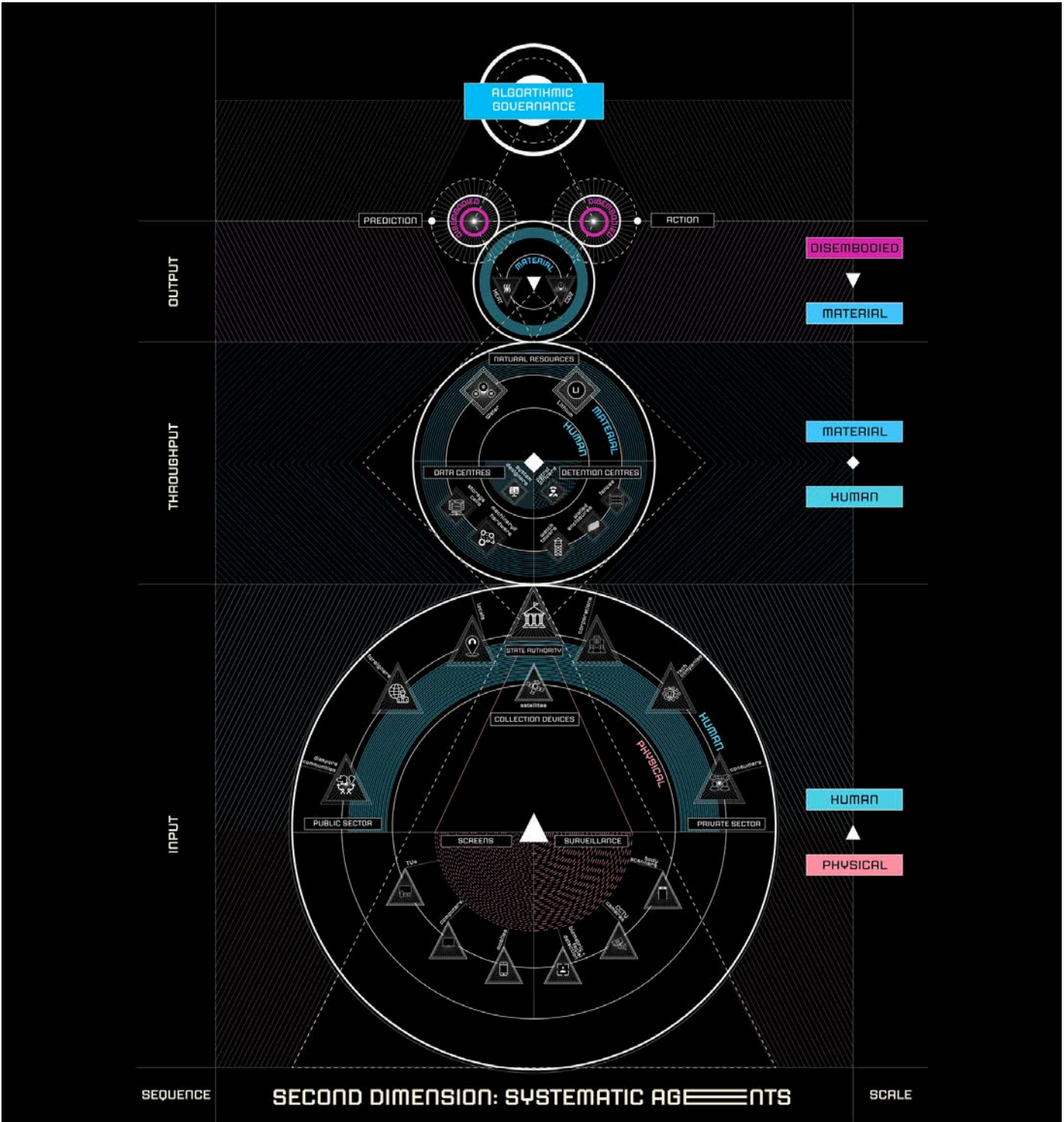
INSTRUCTORS	EVA FRANCH i. GILABERT JOSE LUIS de VICENTE
TEACHING ASSOCIATE	ADNAN KASUBHAI
TERM	SUMMER 2025
COURSE	ADVANCED ARCH. TUTORIAL

This project examines cultural erasure under algorithmic systems in East Turkistan, now erased from the world map and renamed as ‘Xinjiang’. The proposal advocates for East Turkistan by foregrounding Uyghur culture, history and memory. It investigates geospatial politics, algorithmic governance, and AI, then translates this research into an ephemeral, immersive pavilion at St. Ann’s Warehouse, Brooklyn. Through a participatory game-based dinner, the pavilion exposes how algorithmic systems govern bodies, territory, and identity.

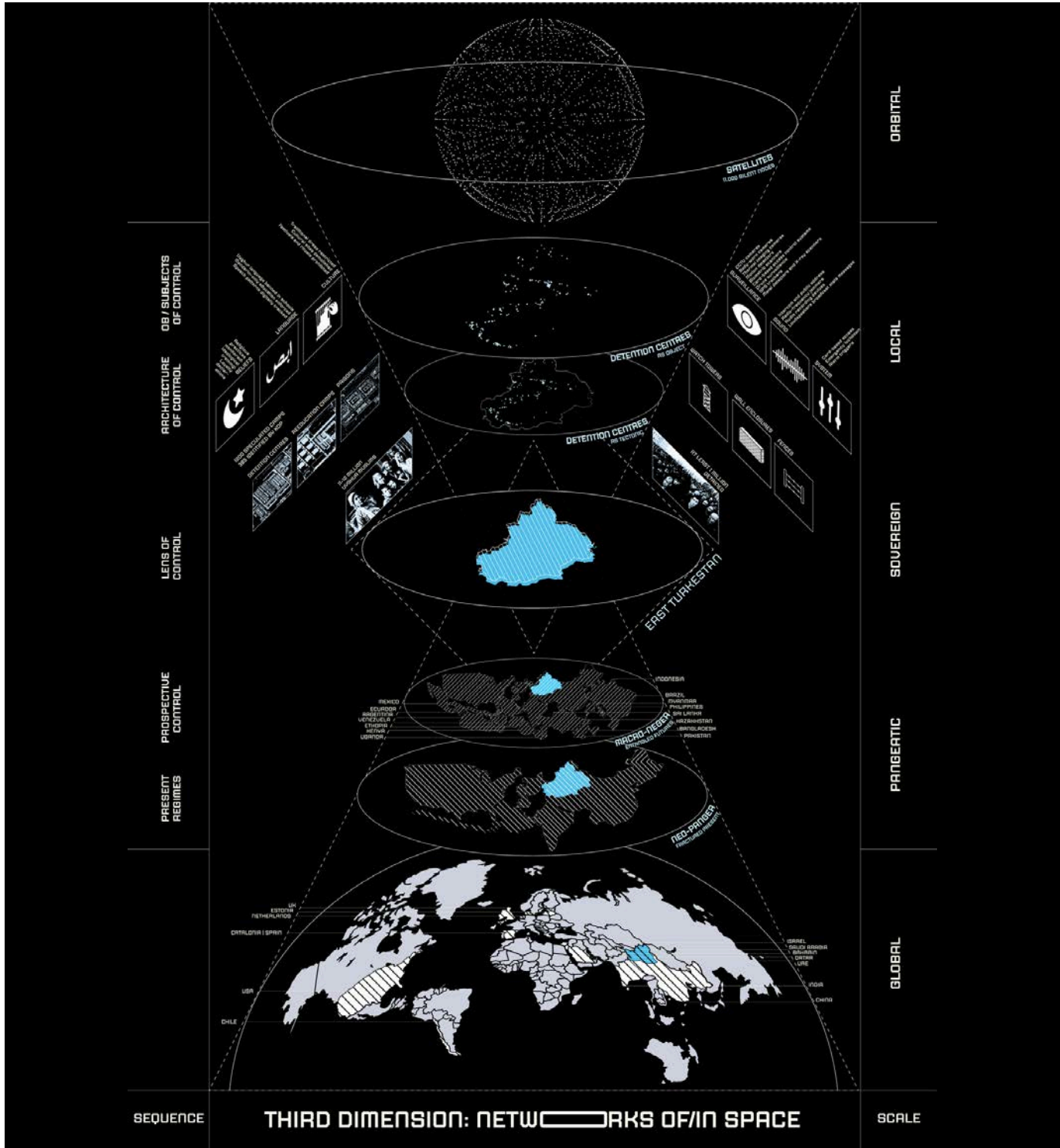




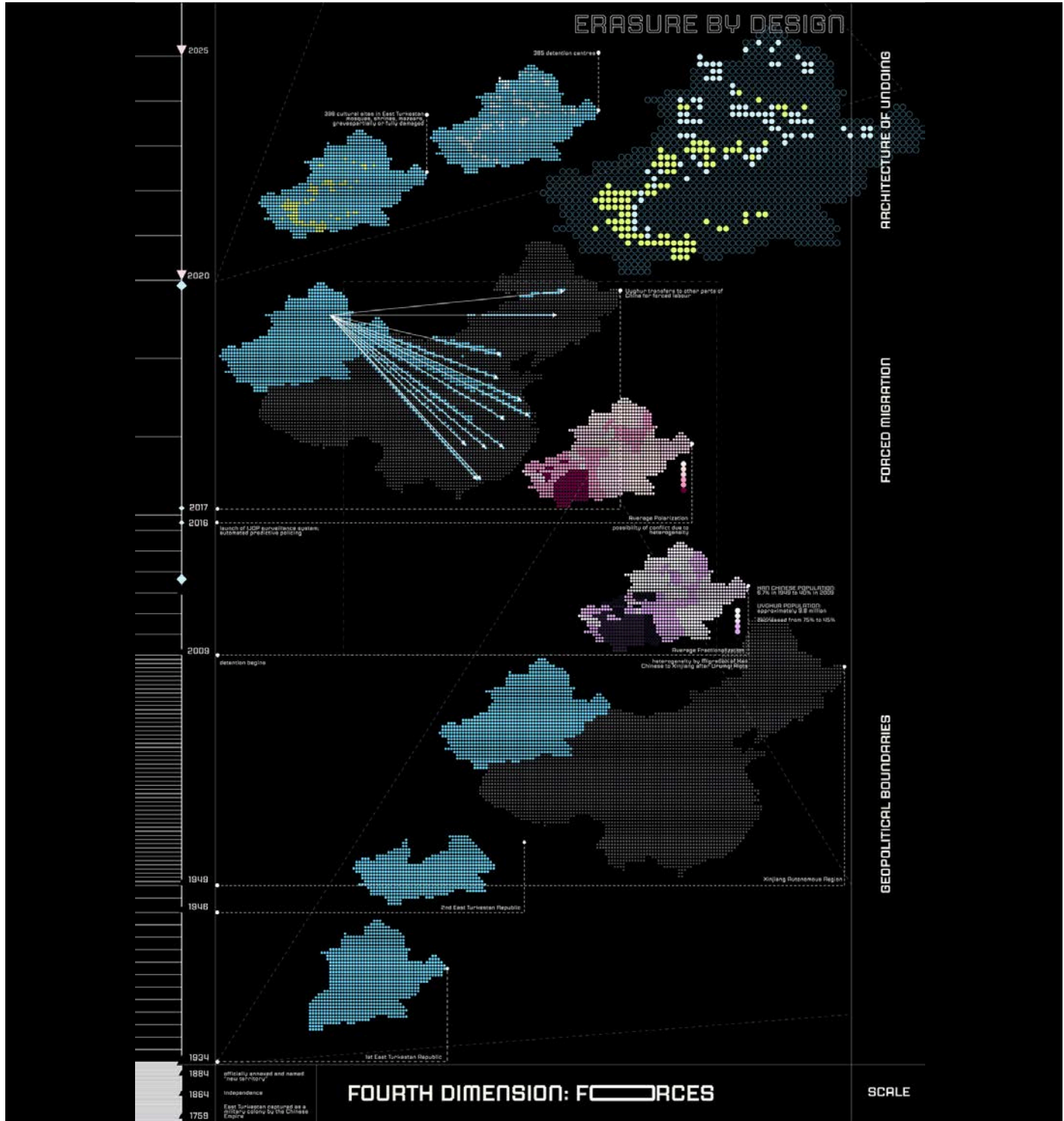
A world history of algorithmic governance from 1948 to 2025 tracing implementation of data-driven technologies used to automate decision making in national and international law, order and politics.



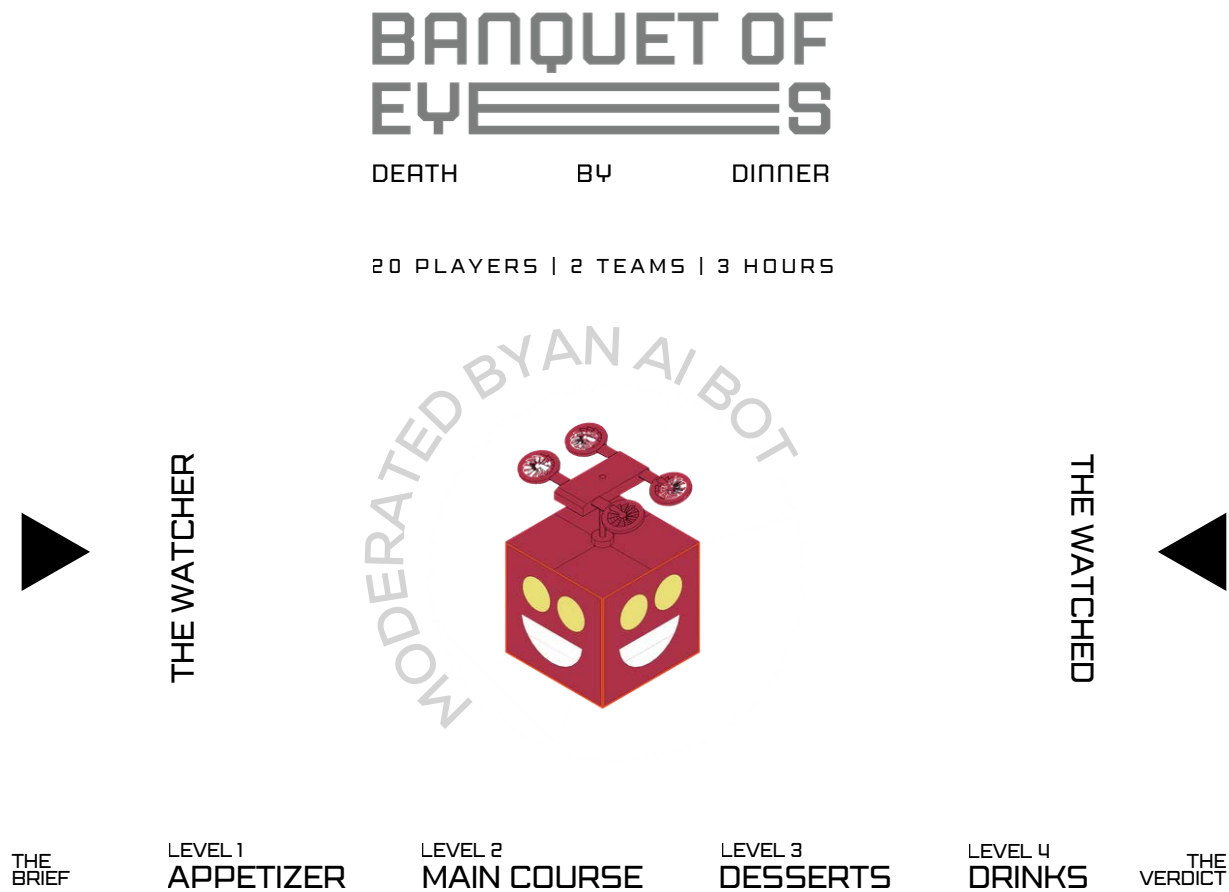
The journey from data center to detention center: physical, human, and material components and stakeholders of an algorithmic system of data collection leading to predictive policing mechanisms in detention centers.



The history of East Turkistan's colonization and an archive of the present reality of detention centers where at least 1 million Uyghurs are imprisoned and facing systemic erasure of religion, language and culture.



Studying the geospatial politics of boundary demarcation, displacement by forced migration and demolition of Uyghur cultural sites in East Turkistan.



In an immersive, AI moderated role-playing setting, this game blends sensory immersion and political satire. This intimate performance takes part in a high-stakes dinner party held in an ephemeral theatre pavilion. Participants are randomly assigned secret roles and led through a four-course sequence (Appetizer, Main, Dessert, Drinks). Each course is not only a meal but a level of the game, where strategy, deduction, and deception unfold. The game is moderated live and all actions (voice, facial expression, movement) are tracked through computerized embroidery machines weaving data into display.

The objective: for the Detective to identify and expose the Watchers before they eliminate the Watched one by one. The final course comes as a surprise in the form of the players’ own data played back to them, where the game’s system reveals itself and trust turns to betrayal. The players are then informed of the experience’s true intent: to be made aware of and consequently empathize with victims of algorithmic governance, like Uyghurs in East Turkistan.



GAMEPLAY AESTHETICS

ANNANISA KHAN	GHEPI BATUR
SU ANA	SU ATA
YER ANA	YER ATA
KUT	NASRED EFENDI
ALBASTI	ARBAQSHI
KUZBUD	VAGHAUNCHI
SINCHI	KOZLUK
VALMAWUZ	CHIMT. BATUR
ANIZ	QOYAN
DY	BORI

CHARACTERS
inspired by Uyghur
mythology & folklore;
adorned in Uyghur
fabrics & styles

DOMBARA	DUTAR
KHUSHTAR	SATAER
QANUN	NAGAREH
BALABAN	GHIJAK

SYMPHONIES
gameplay music is
composed of
instruments used in
Uyghur melodies



TECTONICS
surfaces are
projected with
patterns seen in
handmade silk 'etles'

EXIT

7. THE VERDICT

PLAYERS ARE 'SERVED' THEIR
OWN DATA AND EDUCATED ON
EAST TURKISTAN.

6. CONFUSION CONCOCTION

LEVEL 4: DRINKS

5. SWEET SURVEILLANCE

LEVEL 3: DESSERT

4. TANGLED TABLES

LEVEL 2: MAIN COURSE

3. SURVIVAL SYMPHONIES

LEVEL 1: APPETIZERS

START

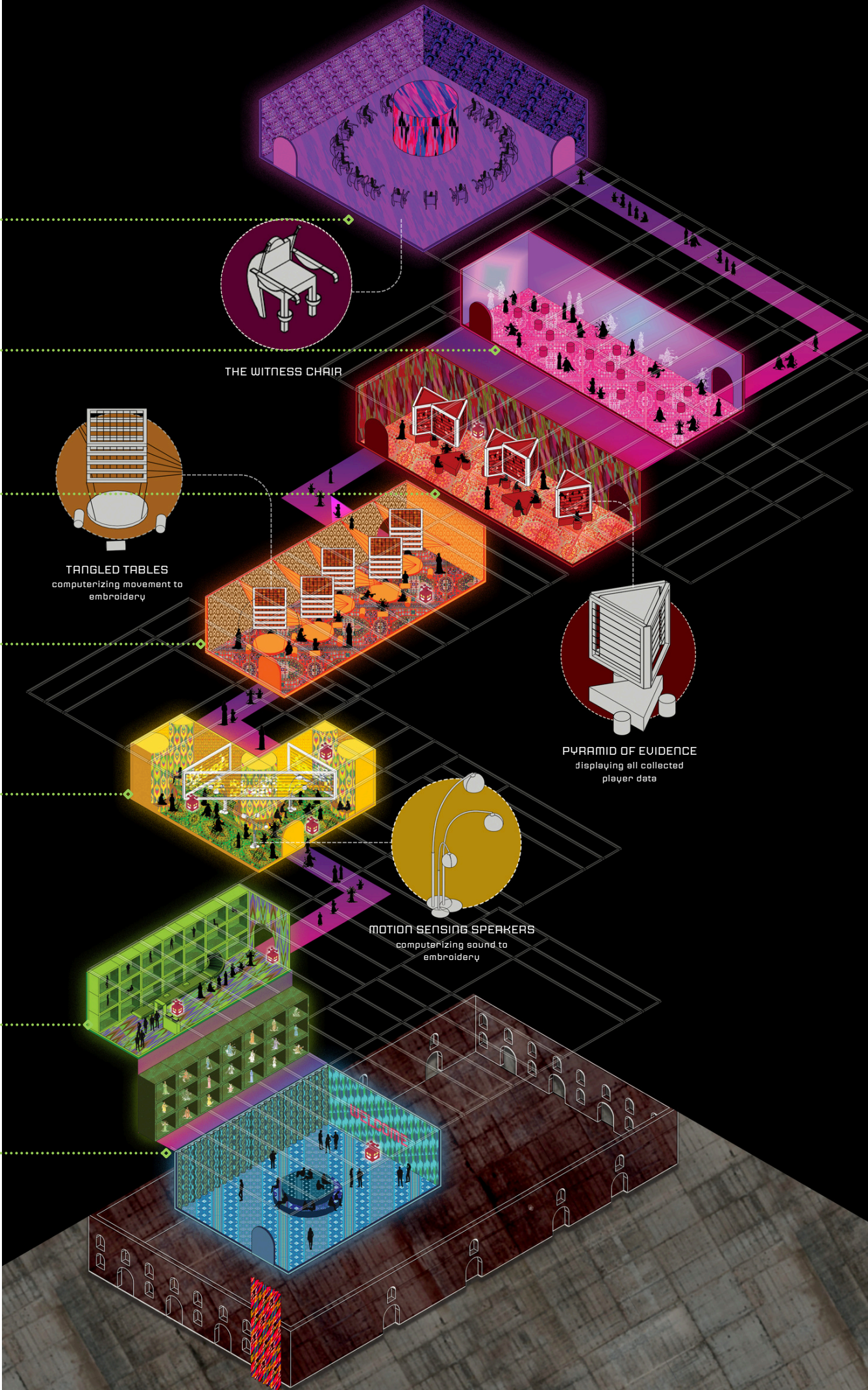
2. WALL OF FAME

PLAYERS BECOME
HOLOGRAPHIC CHARACTERS

1. THE BRIEF

GAME SOFTWARE INSTALLED IN
PHONES

ENTER



JUNE 2025 MIDREVIEW



JULY 2025 FINAL REVIEW



AUGUST 2025 AAD SUMMIT



03

SYMBIOSIS IN THE ANTHROPOCENE
A Study of Agents in Architectural Systems
and the Rise of Post-Humanism

INSTRUCTORS	LYDIA KALLIPOLITI LUCIA GALARETTO
TERM	SUMMER 2025
COURSE	TRANSSCALARITIES

Abstract

In the rapid progression of the anthropocene, the reality of posthumanism reveals the role of nonhuman actors and their relations to humans on both, planetary and extraterrestrial scales. Architecture and urban design are leveraged as tools to understand and resolve anthropocentric conflicts of ecology, technology and geography. These tools enable a deeper assimilation with planetary realities and enhance the adaptation to anthropocentric progression, becoming the frame through which transscalarity is understood. This paper reviews the role of human and nonhuman actors and their relationships in the anthropocene, which challenges the ideological authority of the human-centric approach.

The paradigm of these anthropocentric agents is evaluated in parallel with the biological phenomena of symbiosis. To evaluate the relationship between agents and their built environments, this research draws parallels with three types of symbiosis based on the interaction of the host and symbiote, namely parasitism, mutualism and commensalism. By doing so, the intricacies of co-existing agents, the networks that marry them, and the forces that control them are revealed. Each of the three symbiotic relations is revealed through varying scales, time periods and architectural media. Liam Young’s Seoul City Machine (2019), Roger C. Ferri’s Madison Square Skyscraper (1976), and Foster + Partners’ Mars Habitat (2015) each explore distinct forms of symbiosis between architecture and its agents: technology, nature and non-planetary space respectively.

Through structured analysis at the intersection of biology and design, this research aims to enhance design thinking on a pedagogical as well as practical level. By exploring the typologies of and tensions between agents and the architectural systems within which they exist, this paper acknowledges post-humanism on a transdisciplinary scale. This inquiry propels those working at the intersection of architecture, curation and philosophy to reframe their perspective on the built and unbuilt environments of the past, present and future.

Keywords: agents, anthropocene, symbiosis, posthumanism, transdisciplinary practice

THE ENACTMENT



Enacting the AI bot system from Liam Young's "Seoul City Machine" in an unreciprocated love story between a bot (Mahum) and its lover (the audience).



04

WEAVING HOME
A Feminist Ethnography in Uyghur Diaspora

INSTRUCTORS	SUMAYYA VALLY ADNAN KASUBHAI
TEACHING ASSOCIATE	VISHESH SAHNI
TERM	FALL 2025
COURSE	ADVANCED STUDIO V

This project is both a feminist ethnography and architectural proposal rooted in the lived, embodied practices of Uyghur women from East Turkistan under conditions of cultural erasure. It studies how knowledge, memory, and belonging are transmitted through domestic rituals such as weaving, dressing and worshipping, even as home is systematically dismantled through displacement and detention. From this research emerges a speculative architecture that uses these practices as both method and framework, reimagining home as a regenerative process rather than a fixed object. Architectural imagination becomes a tool of resistance, reclaiming lost territory through the celebration of Uyghur domestic space and feminine labor across four scales: hand, body, patriarchy and collective.

home ۋەتەن

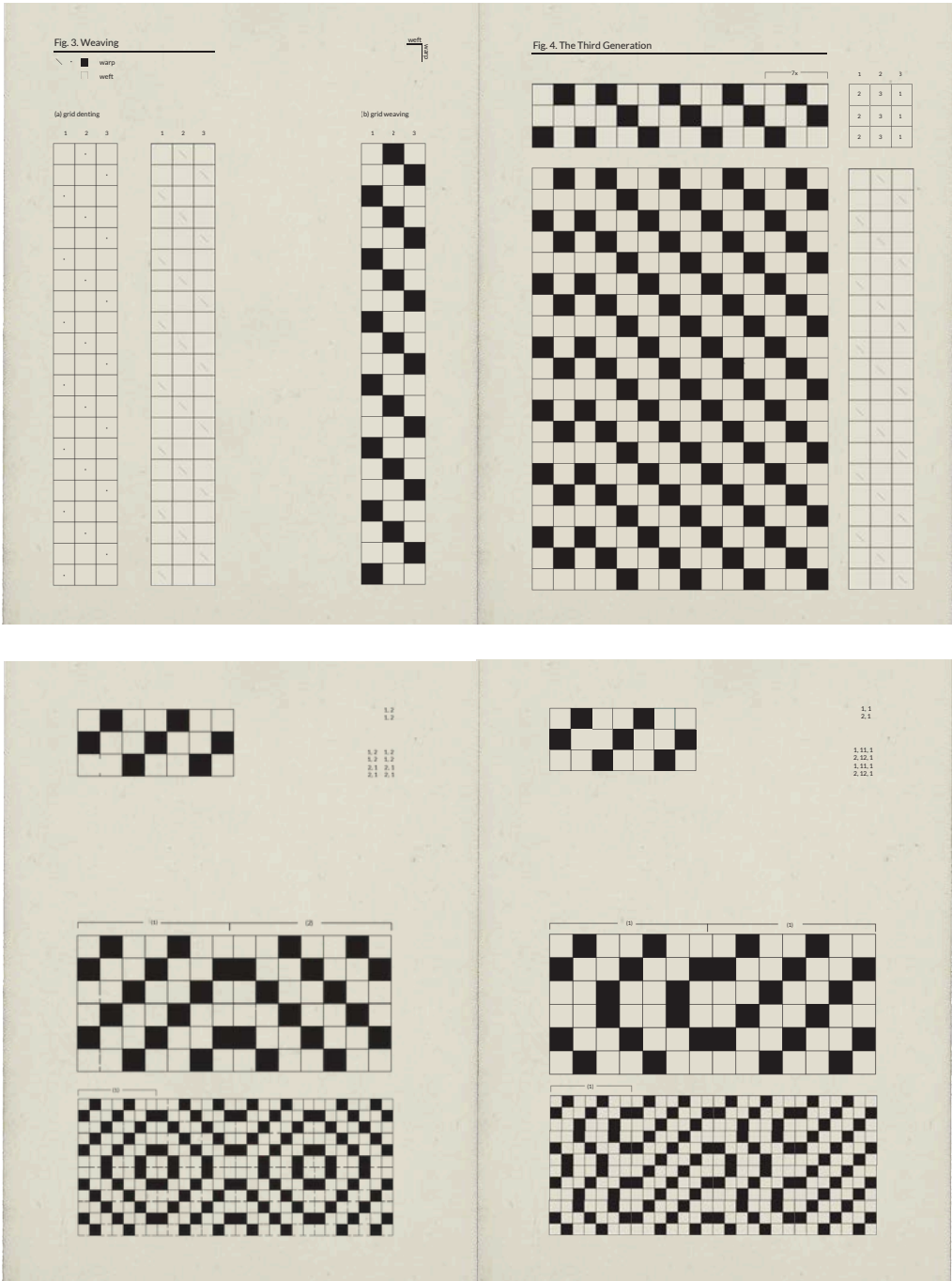
English	homeland
Deutsch	Heimat
Türkçe	vatan
	وطن
	اردو
	پشتو
	ۋەتەن
	نۇيغۇرچە

PART I.

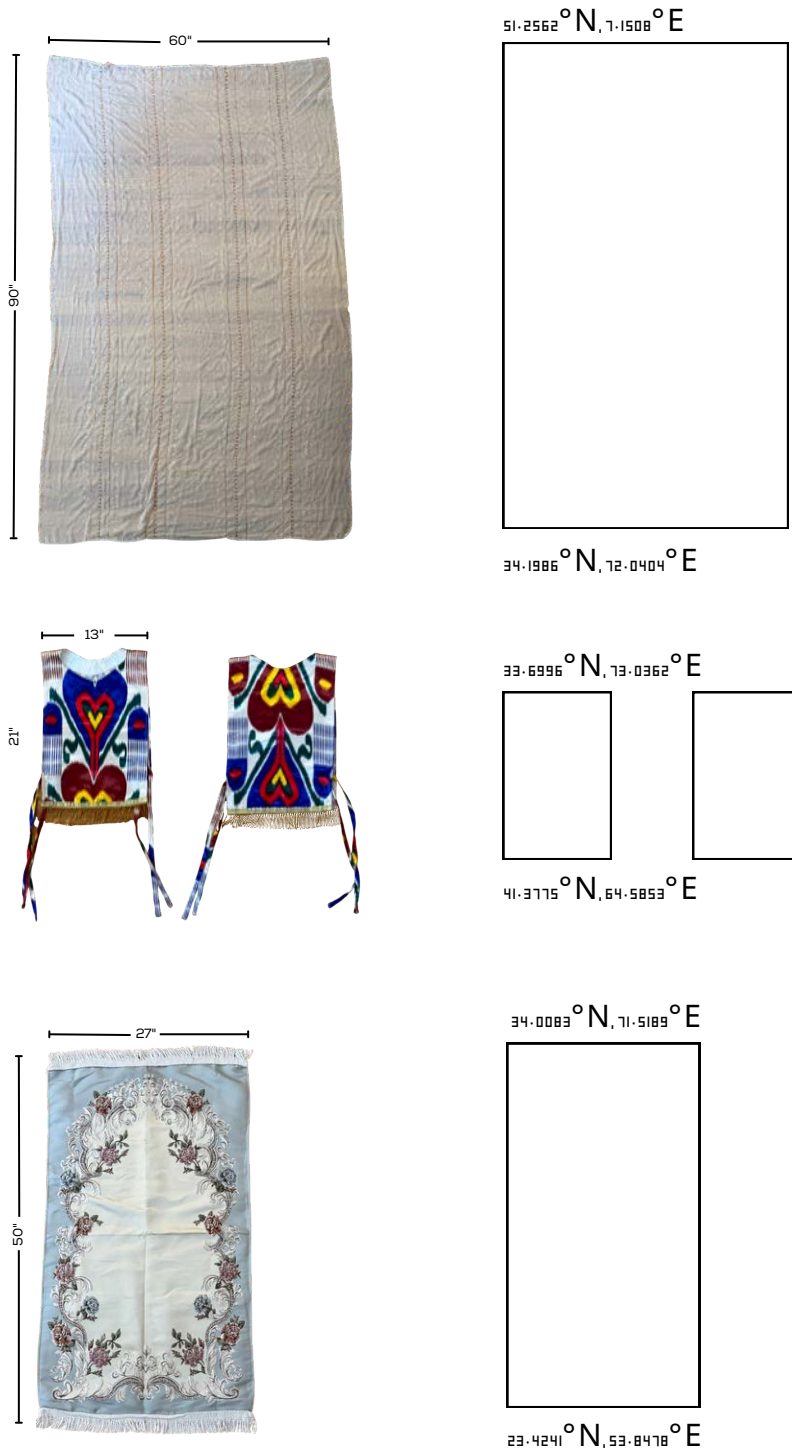
CHAPTER 1: LANGUAGE OF HANDS



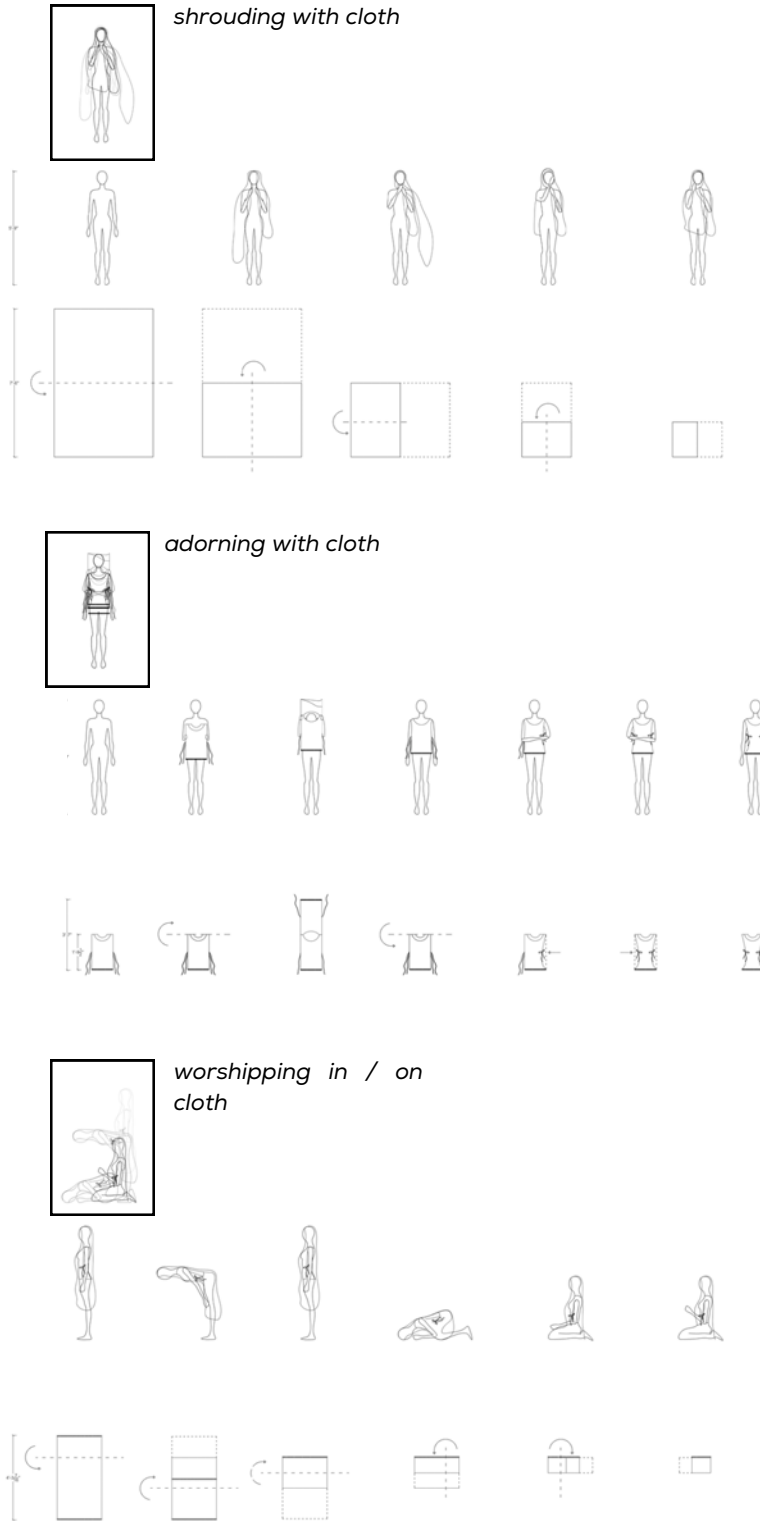
This booklet is designed as a set of instructions for braiding one’s hair, handed from a mother to a daughter. The guidelines systematically notate the process of braiding with three strands in a language that is synonymous to pattern making, and coding.



CHAPTER 2: MOVEMENT OF BODY



a scarf. a shirt. a prayer mat: a taxonomy of cultural artefacts bestowed through female lineage and displaced through geographical coordinates.



archiving practices of shrouding, adorning and worshipping in a sequence of bodily motion entangled with the folding and unfolding of fabrics

The scripts of these bodily movements
then choreograph a 4 act play.

The act is told in 6 languages,
but heard only in 5,
for I do not speak my mother tongue.

PAST

ACT I
WHERE AM I FROM?

THE MOTHER

نەدىن كەلدىڭ؟ -
ئەمما سىز زادى نەدىن كەلدىڭىز؟

Woher kommst du?
Aber woher kommst du wirklich?

تە د كوم خاى يې؟"
خو تە پە رىنىتىا د كوم خاى يې؟"

"آپ كهاں سے ہیں؟"
ليكن آپ واقعى كهاں سے ہیں؟"

Nerelisin?
Ama aslında nerelisin?

where are you from?
but where are you really from?

PRESENT

ACT II
WHERE AM I NOW?

THE SISTER

مەن 20 دۆلەتكە ساياھەتكە باردىم ، ئەمما مەن ئەزەلدىن ئۆيدە بولۇپ باقمىغان
مەن 6 خىل تىلدا سۆزلەيمەن ، ئەمما ئۆزۈمنىڭ تىلى ئەمەس

Ich bin in 20 Länder gereist, aber nie zu Hause gewesen.
Ich spreche sechs Sprachen, aber nicht meine Muttersprache.

ما ۲۰ ھېوادونو تە سفر كرى دى خو ھىككەلە كور تە نە يم تىلى
زە پە ۶ ژبو خبرې كوم خو خپلە ژبە نە شم ويلاى

میں نے 20 ممالک کا سفر کیا ہے لیکن میں کبھی گھر نہیں گیا۔
میں 6 زبانیں بولتا ہوں لیکن میری اپنی زبان نہیں۔

20 ülke gezdim ama hiç memleketime dönmedim
6 dil konuşuyorum ama kendi dilimi konuşamıyorum

i have traveled to 20 countries but i have never been home
i speak 6 languages but not the tongue of my own

FUTURE

ACT III
WHERE AM I GOING?

THE MOTHER'S SISTER

مەن ئۆيدە چەتئەللىك
مەن ئۇ يەردە چەتئەللىك
مەن بۇ يەردە چەتئەللىك

Ich bin zu Hause fremd.
Ich bin dort fremd.
Ich bin hier fremd.

زە پە كور كې بهرنى يم
زە ھلتە بهرنى يم
زە دلتە بهرنى يم

میں گھر میں پردیسی ہوں۔
میں وہاں پردیسی ہوں۔
میں یہاں پردیسی ہوں۔

Evde yabancıyım
Orada yabancıyım
Burada yabancıyım

i am foreign at home
i am foreign there
i am foreign here

{ }

THE UNFINISHED ACT
WHERE DO I BELONG?

THE SELF

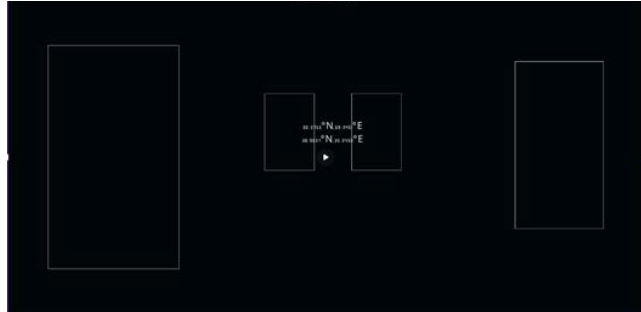
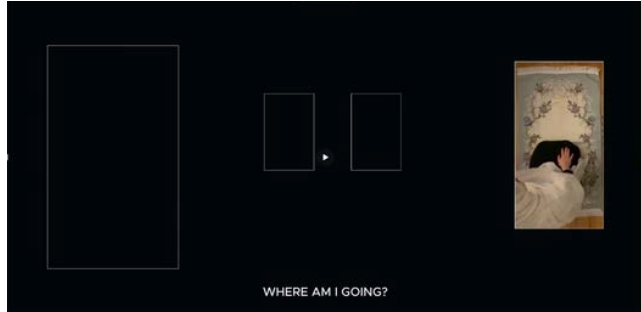
51.2562° N, 7.1508° E

34.0083° N, 71.5189° E

30.3753° N, 69.3451° E

38.9637° N, 35.2433° E

40.7128° N, 74.0060° W

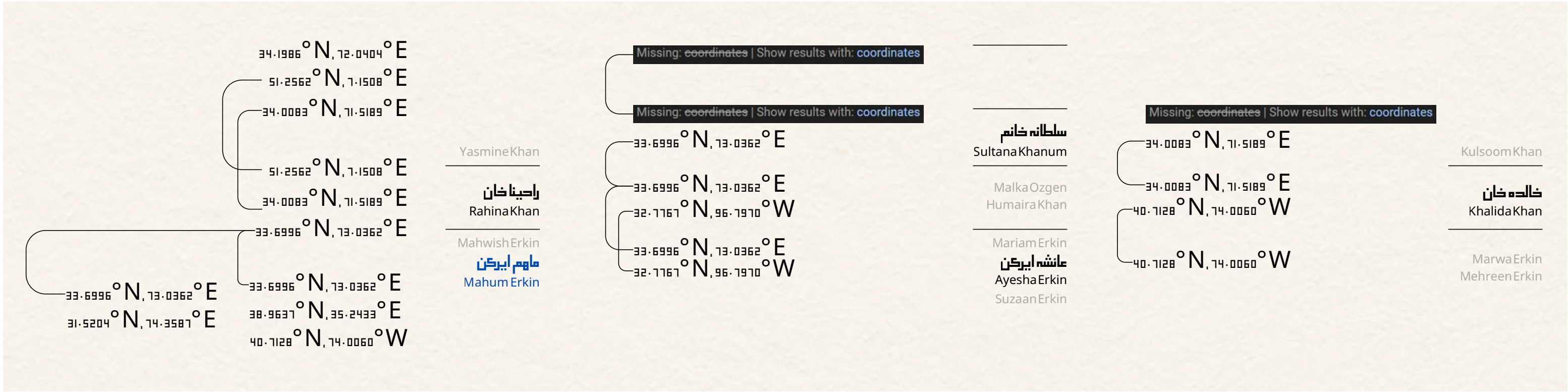


CHAPTER 3: DISPLACEMENT OF MATRIARCHY

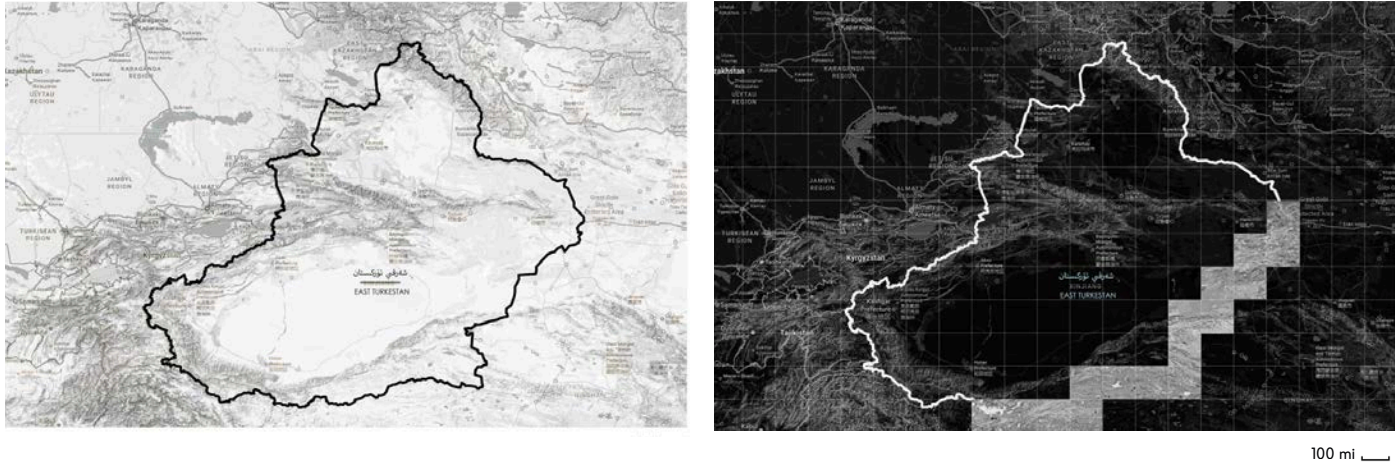
By tracing the origins of the artefacts, then the origins of the mothers who bestowed these artefacts upon me I begin drafting my family tree, where matriarchy becomes responsible for preserving heritage through (and despite displacement) from the east to the west.

I study the footsteps of 3 generations as they walk from East Turkestan, to Uzbekistan, Pakistan, Germany, Turkey and now New York, here in this room, me.

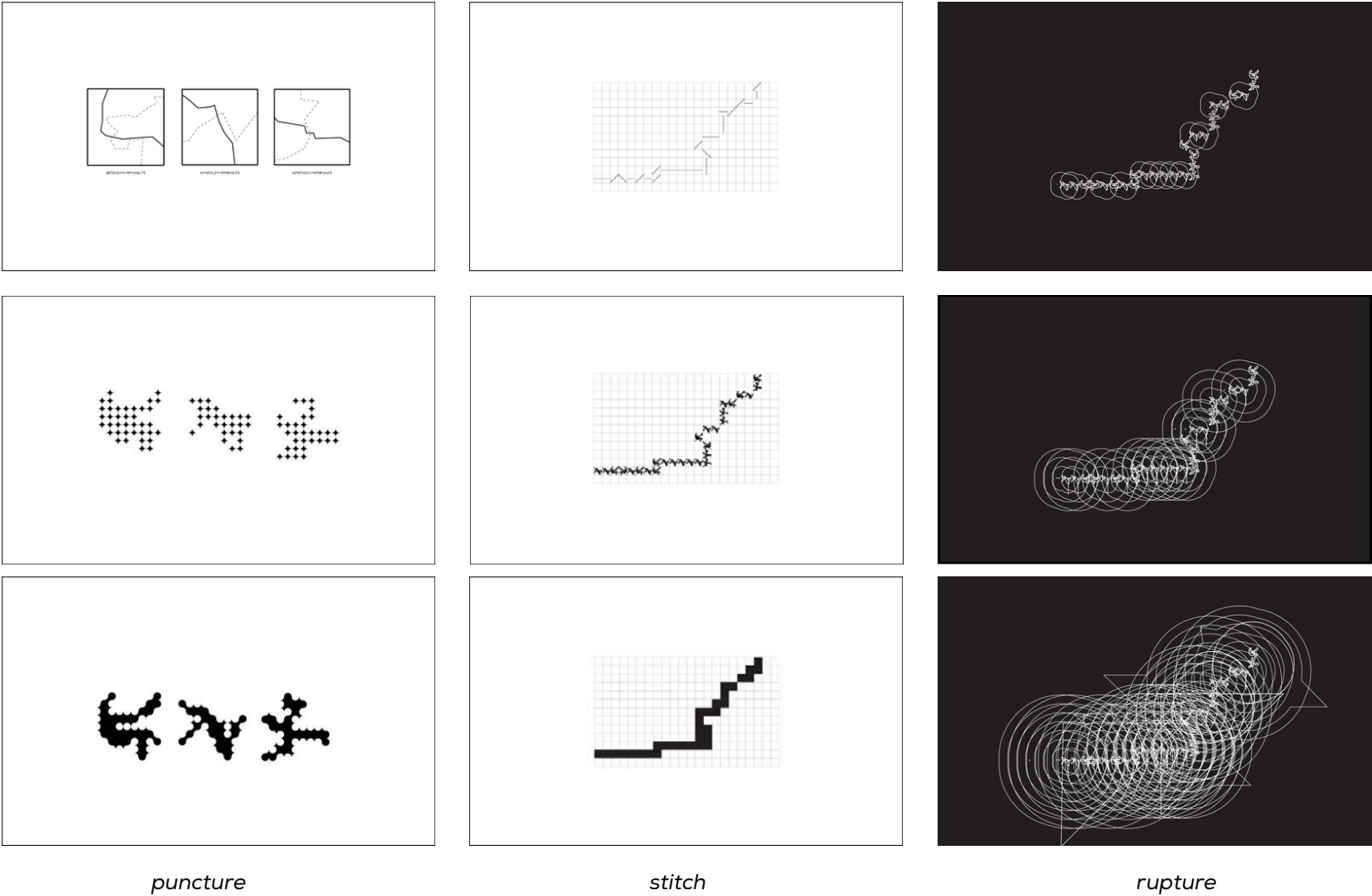
I trace the coordinates of all the homes that my mothers built, except for one.
The coordinates of which are not found.
The coordinates of which have been erased.
The coordinates of East Turkestan.



CHAPTER 4: REWRITING OF A COLLECTIVE



regenerating the border between East Turkistan and China as a line morphing with parametric techniques of weaving: a satirical mockery of the fragility of geopolitical boundaries visualized through application of interdisciplinary methodologies of data visualization, cartography and coding.



PART II.

ARCHITECTURE AS WITNESS

Sometime after midnight, they came to the cells to select the women they wanted and took them down the corridor to a "black room", where there were no surveillance cameras.

[redacted] and had their hair forcibly cut short.

The camp guards pulled off the woman's headscarf, [redacted]

[redacted] experienced or saw evidence of an organised system of mass rape, sexual abuse and torture.

[redacted] she was forced to strip Uighur women naked and handcuff them, [redacted]

"My job was to remove their clothes above the waist and handcuff them so they cannot move," [redacted]

[redacted] shouted at her for wearing a long dress - one of a list of religious expressions that became arrestable [redacted]

"They stripped everything off the elderly lady, leaving her with just her underwear. [redacted]

rape has become a culture. It is gang rape [redacted]

There were "four kinds of electric shock", Sedik said - "the chair, the glove, the helmet, and anal rape with a stick".

[redacted]

[redacted] "Then I realised that he was trampling on my belly. I almost [redacted]

[redacted] They had an electric stick, I didn't know what it was, and it was pushed inside my genital tract, torturing me with an electric shock."

[redacted] took pills, and were forcibly injected every 15 days with a "vaccine" that brought on [redacted]

Women were forcibly fitted with IUDs or sterilised, [redacted]

[redacted]

[redacted] "Then I realised that he was trampling on my belly. I almost [redacted]

[redacted] Those who were brought back were threatened against telling others [redacted]

"You can't tell anyone what happened, you can only lie down quietly," she said. "It is designed to destroy everyone's spirit."

[redacted]

"The girl became completely different after that, she wouldn't speak to anyone, she sat [redacted]

She described witnessing a harrowing public gang rape of a woman of just 20 or 21, who was brought before about 100 other detainees to make a forced confession.

"After that, in front of everyone, the police took turns to rape her," Sauytbay said.

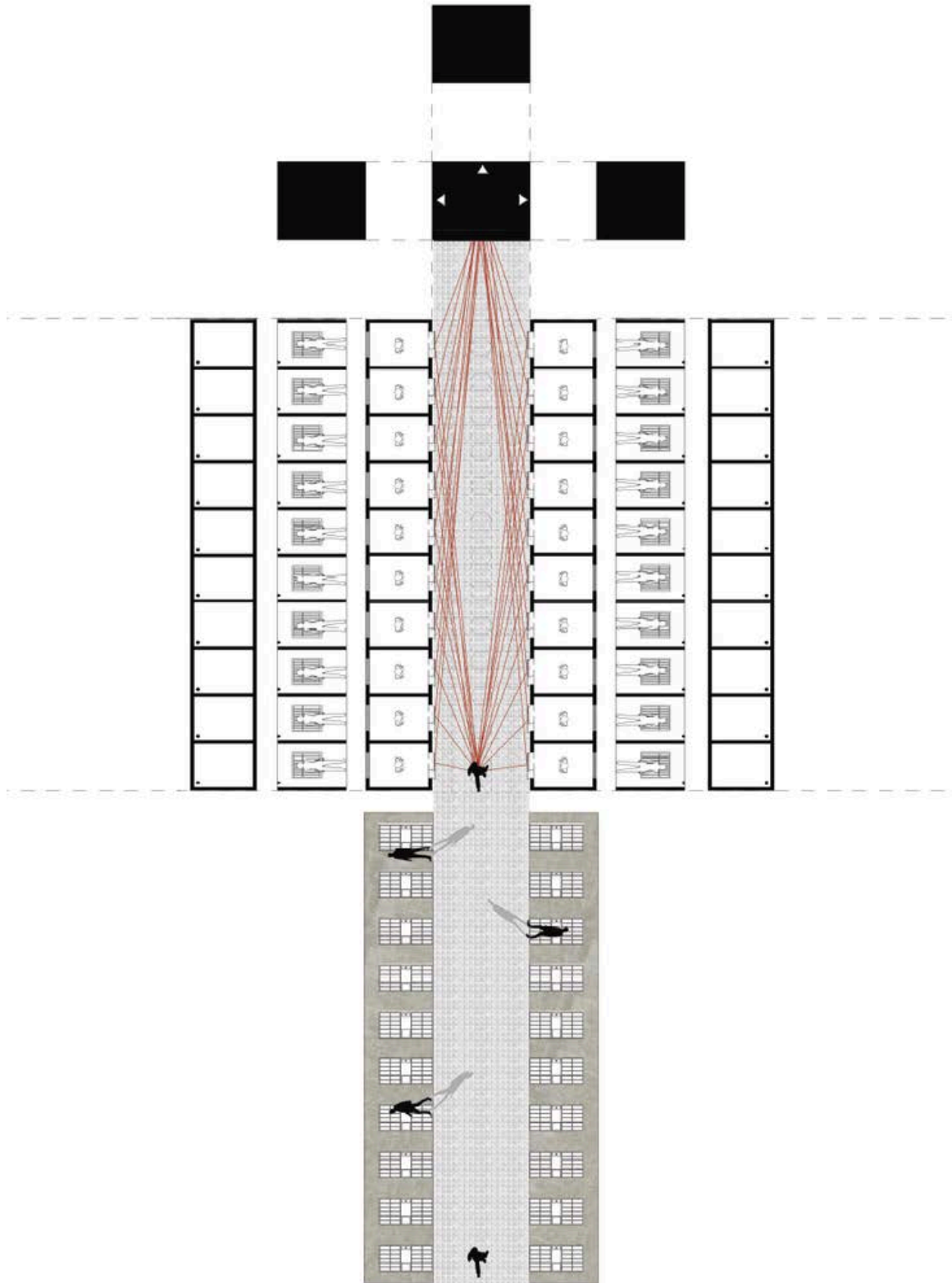
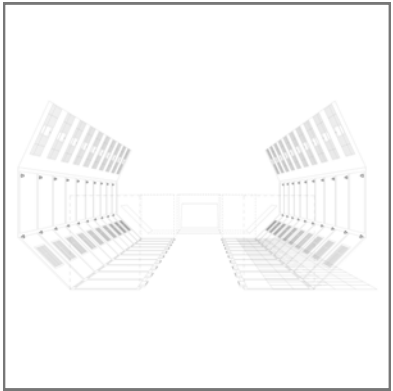
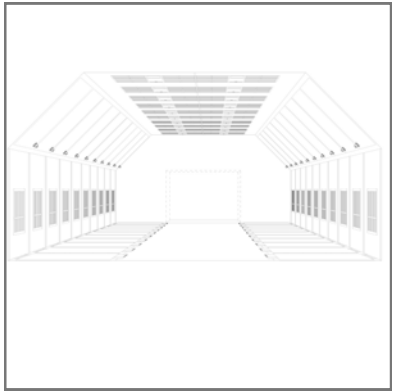
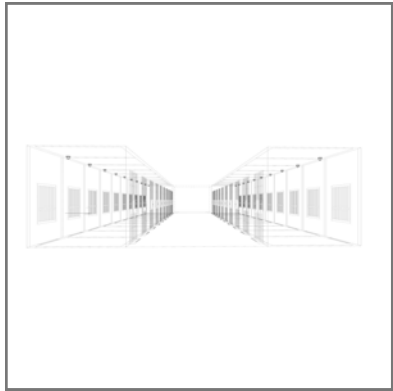
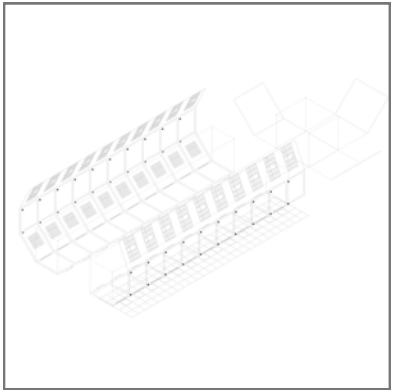
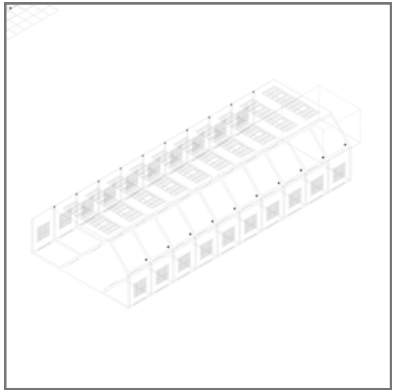
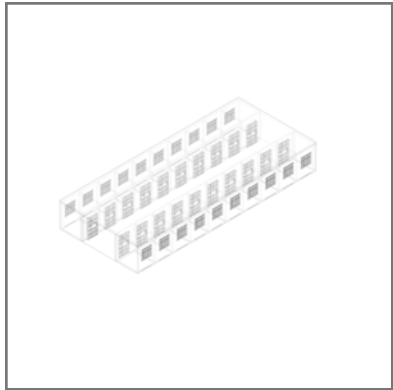
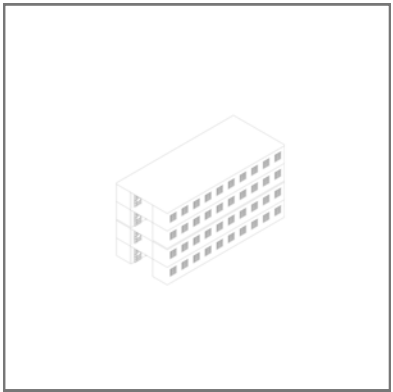
Accounts of sexual, physical and emotional abuse faced by Uyghur women in detention centers in China.
Source: BBC News



uyghur.culture They have tried to destroy us socially, economically and culturally with their policies of genocide, assimilation and oppression. But through it all, we will continue to stand tall like the doors of our broken glass. We will continue to exist and survive with the traces we have created throughout history, with the high civilization we have established and rich cultural values; with everything that makes us different from China.

A demolished mosque in East Turkistan.
Source: @uyghur.culture, Instagram

UNFOLDING THE ARCHITECTURAL BLACK BOX OF
DETENTION CENTERS

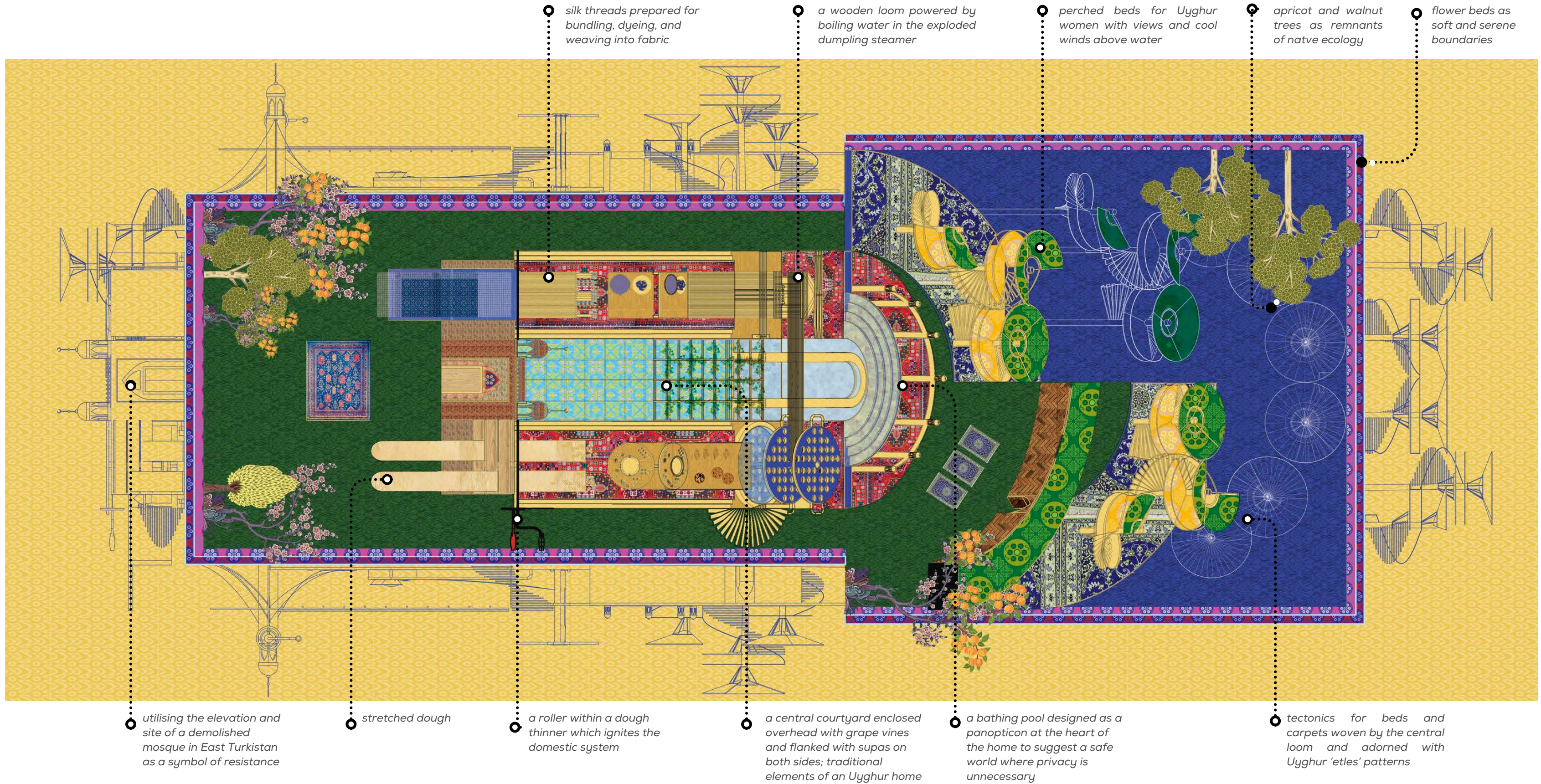


PART III.

CONCLUSION

reimagining a home for Uyghur women that celebrates cultural practices of weaving, kneading, and worshipping in a total system powering itself. The spatial tectonics and layout are generated using the coded languages developed in chapters 1 to 4.







OCTOBER 2025 MIDREVIEW

DECEMBER 2025 FINAL REVIEW



Sumayya Vally 1m ago
Re: Selection for Review Summit – Pres...
❤️ We are so proud of you and so looking forward! On 28 Nov 2025, at 18: 27, Mahum Erkin <me2957@ columbia. edu> wrote: Dear Sumayya and Adnan, Thank...

DECEMBER 2025 INAUGURAL GSAPP REVIEW SUMMIT



05

METABOLISM: FOOD FOR THOUGHT

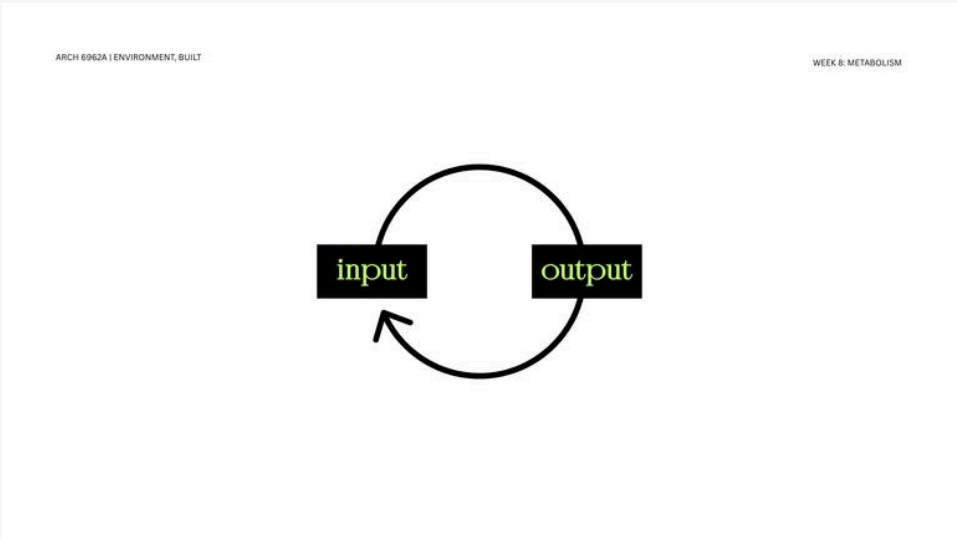
tracing alternative forms of matter in the history of materials

INSTRUCTOR	ENRIQUE RAMIREZ
TEACHING ASSOCIATE	MAHUM ERKIN
TERM	FALL 2026
COURSE	AAD SEMINAR: ENVIRONMENT, BUILT

As teaching associate with Professor Ramirez, I had the privilege of delivering a lecture on architectural metabolism, with insights from Lydia Kallipoliti’s ‘Histories of Ecological Design’, Neri Oxman’s ‘Manhatta’, Graham Caine’s ‘Ecological House’ and Martin Pawly’s ‘Garbage Housing’. The lecture concluded with grounding in my personal project titled ‘Machine Ecologies’ (co-curated with Najjiya I., Zainab M., Nimra A., and Hajrah B.)

architecture that
produces resources
digests its waste
decomposes

machine ecologies



food
for thought

Material Loops:
How might architectural design change if every output, whether material, energy, or data, had to be reabsorbed into the system that produced it?

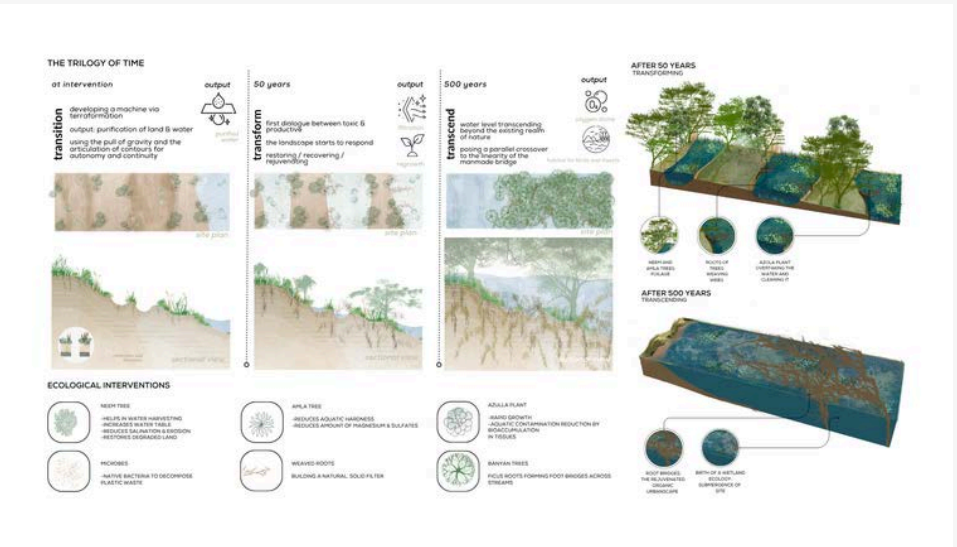
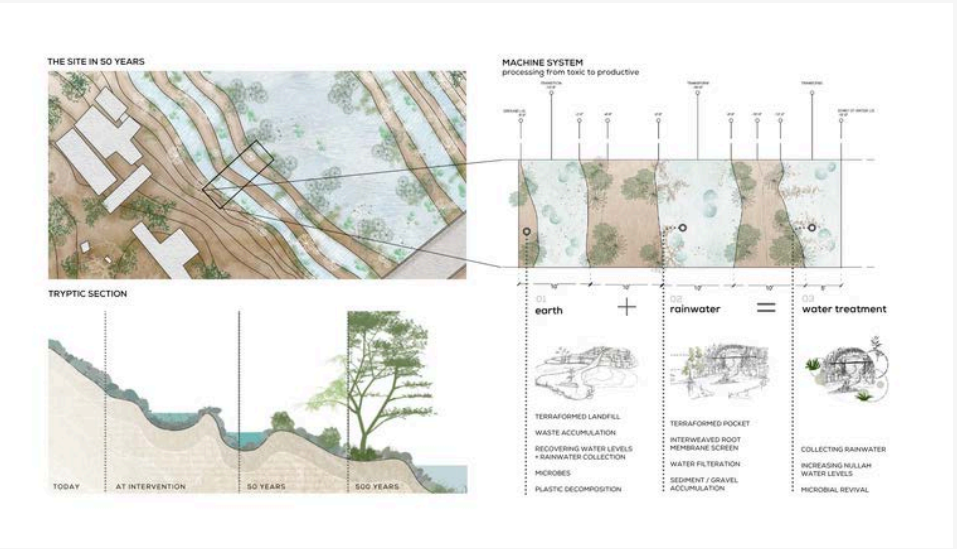
Performance and Participation:
What happens when architecture becomes performative and the user's actions are part of its metabolism? Does that shift the designer's role?

Waste as Resource:
Can waste truly be redefined as a design material, or does that risk romanticizing systems of consumption and decay?

Metabolism and Power:
In what ways does metabolism intersect with systems of control, extraction, or inequality? Who controls the loops of production and recycling?

Ethics of Living Systems:
If we treat architecture as a living organism, what responsibilities do we take on as its caretakers or cohabitants?

lecture excerpts



references from personal project, "Machine Ecologies"; regenerating a toxic landscape through autonomous ecological systems



NOVEMBER 2025



THE OTHER SIDE OF THE CLASS

06

THIRD GROUND

Layered urbanism of natural ecology,
infrastructure and people

INSTRUCTOR	GALIA SOLOMONOFF
TEACHING ASSOCIATE	JAVIER FLORES
IN COLLABORATION WITH	LIZA HEGEDUS
TERM	SPRING 2026
COURSE	ADVANCED STUDIO VI

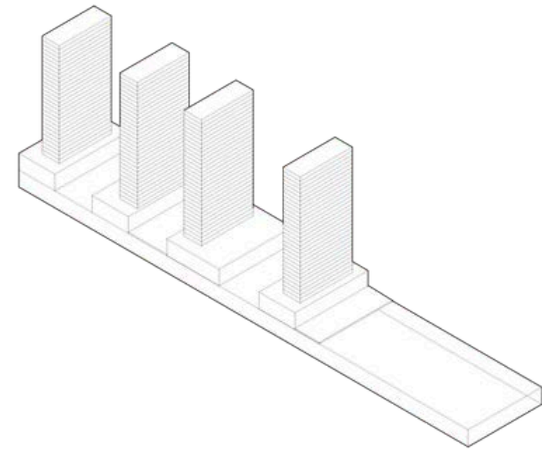
This proposal reimagines the George Washington Bridge corridor in Washington Heights, Manhattan as a layered system of ecological and social repair. By building new ground above the Trans-Manhattan Expressway, the project transforms overlooked infrastructural space into parks, housing, and public amenities that reconnect fragmented urban conditions. Existing Bridge Apartments are adapted through green corridors, terraces, and bridges that link old and new housing systems into a unified residential network. Beneath the site, abandoned tunnels are repurposed as catalytic air filtration systems that mitigate vehicular pollution. Through hybrid timber construction, layered greenscapes, and interconnected circulation, the project proposes infrastructure as a renewed civic and ecological landscape.



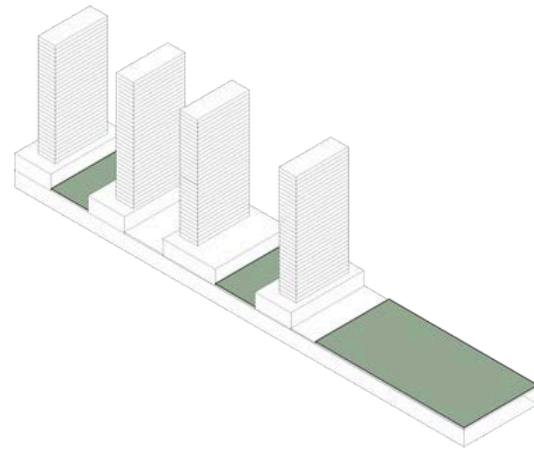
Inspired by the existing “bridge” conditions of the site—from the George Washington Bridge to the Bridge Apartments—the project reinterprets the bridge as a spatial and social act of reconnecting fragmented urban conditions by transforming overlooked secondary grounds into active spaces of ecological, communal, and infrastructural utility.



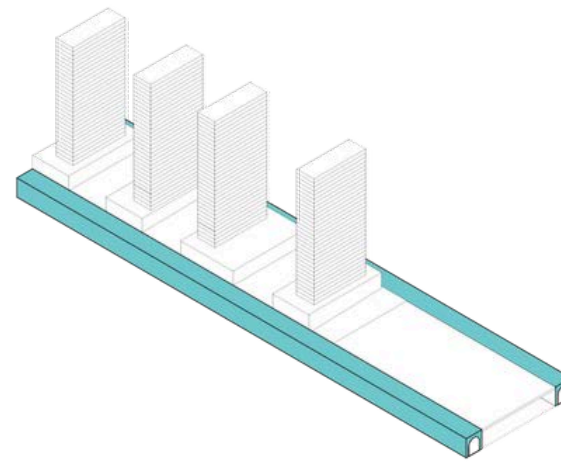
SITE STRATEGY



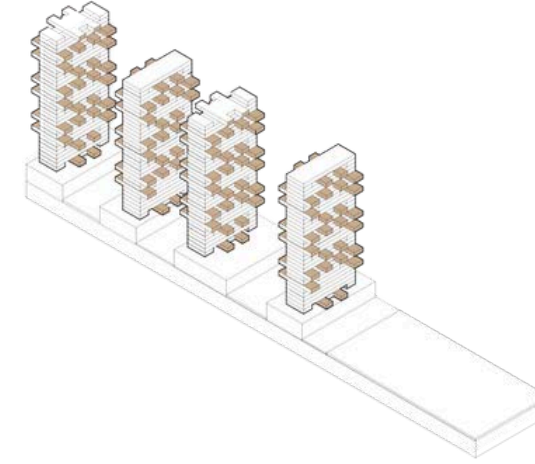
① existing site with bridge apartments



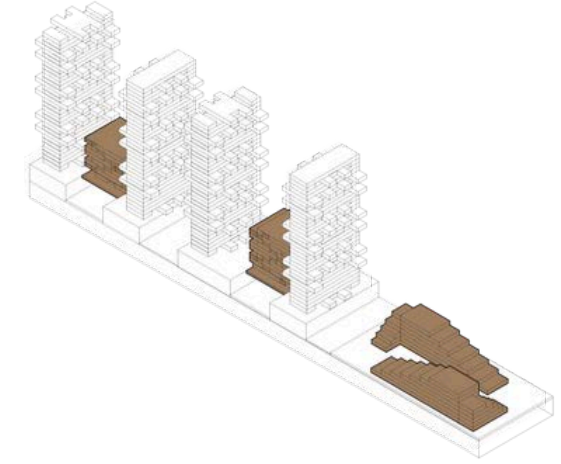
② building new grounds atop the highway



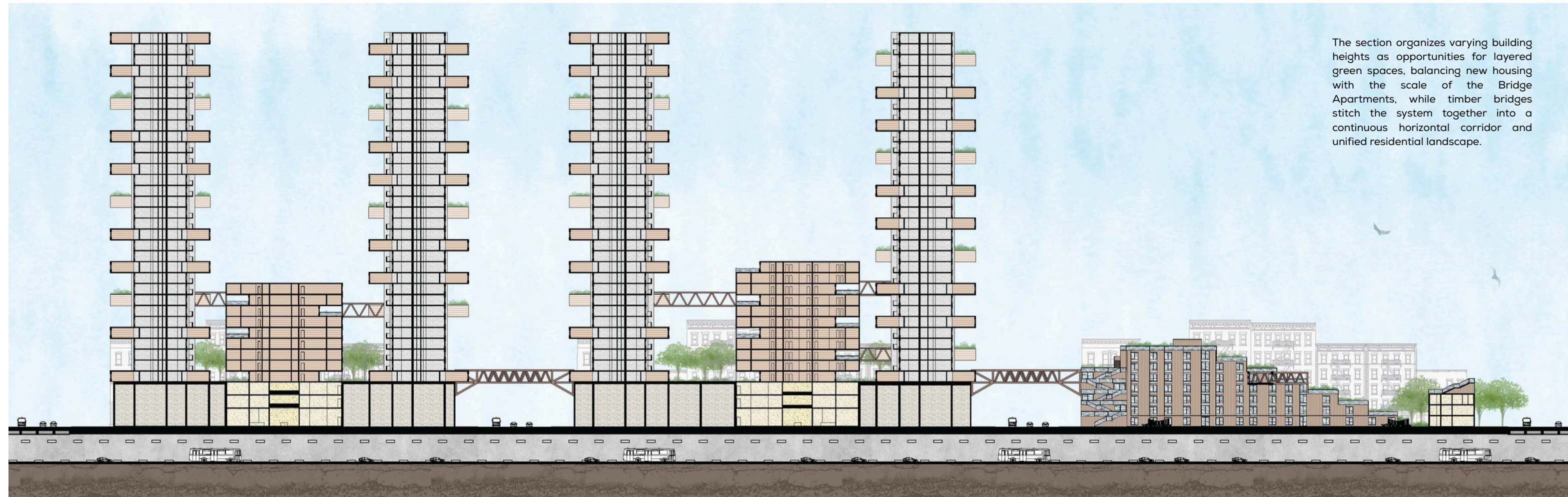
③ utilizing abandoned tunnels for highway air exhaust



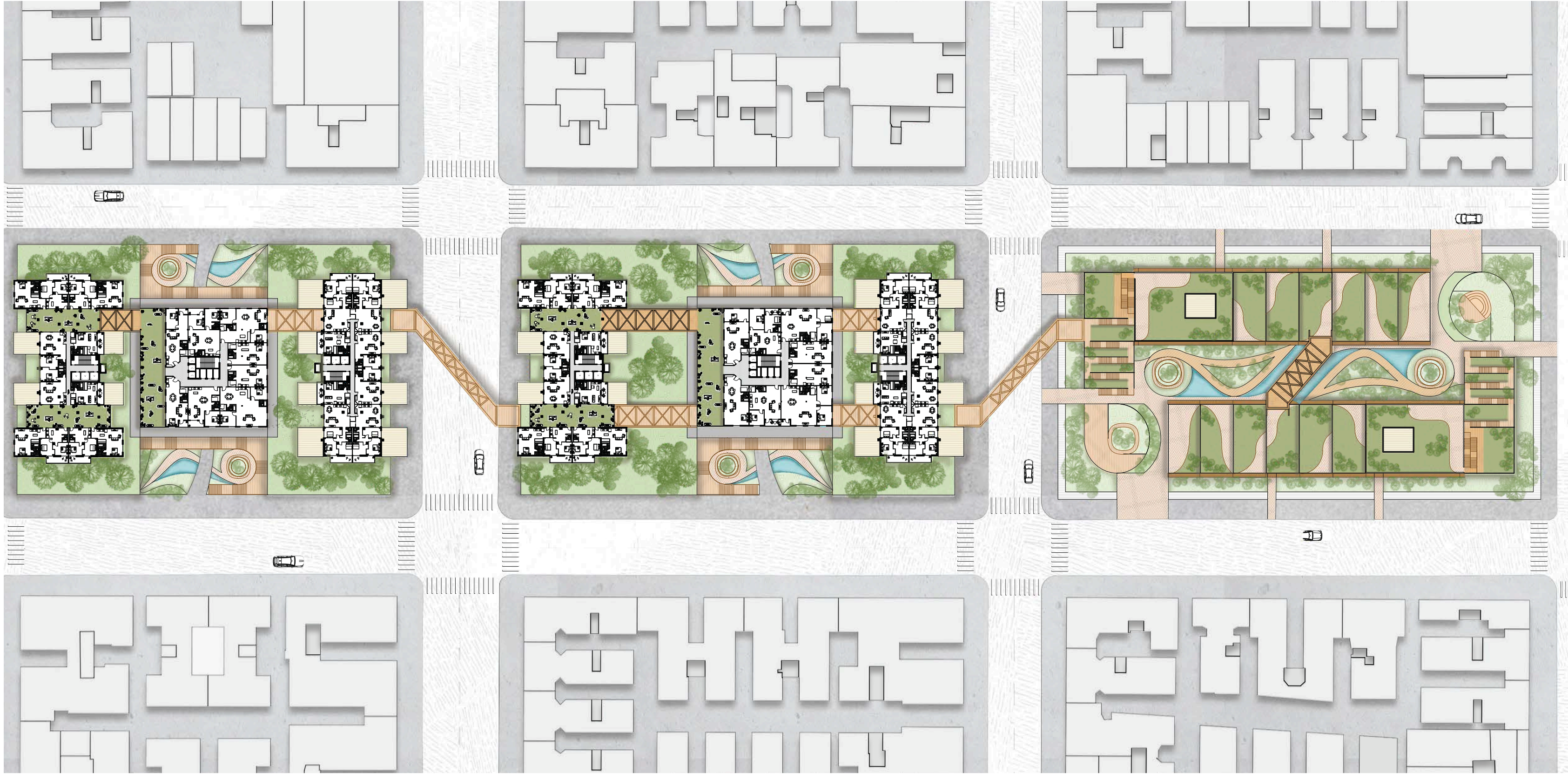
④ additional apartments as cantilevers to bridge apartments



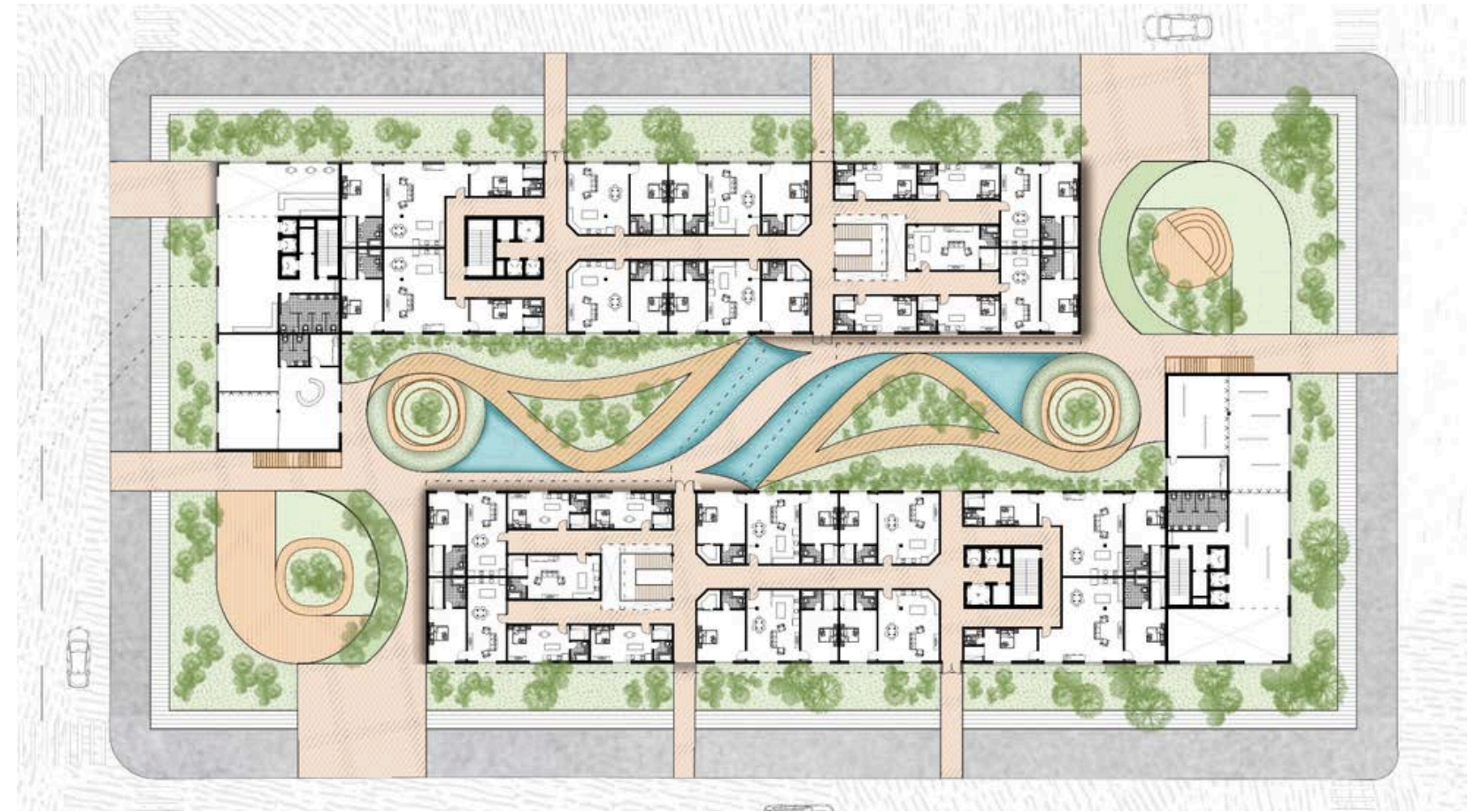
⑤ proposing public and private programs atop new grounds



The section organizes varying building heights as opportunities for layered green spaces, balancing new housing with the scale of the Bridge Apartments, while timber bridges stitch the system together into a continuous horizontal corridor and unified residential landscape.



The layouts are organized to create a layered gradient between public, semi-public, and private space, using parks, terraces, corridors, and bridges as connective thresholds between housing and community programs. Housing units are positioned along the periphery for light, ventilation, and views, while offset floor plates and carved green voids generate shared outdoor spaces that reconnect residents to landscape and one another.



Educational programs including daycare, libraries, and co-working spaces flank the western housing block, while museums, galleries, a sculptural garden, and an amphitheater activate the eastern edge through an indoor-outdoor cultural landscape. Between them, a central introverted park acts as a shared backyard for residents, using greenery, wood, and water to create spaces of gathering, ecological repair, and tactile warmth.

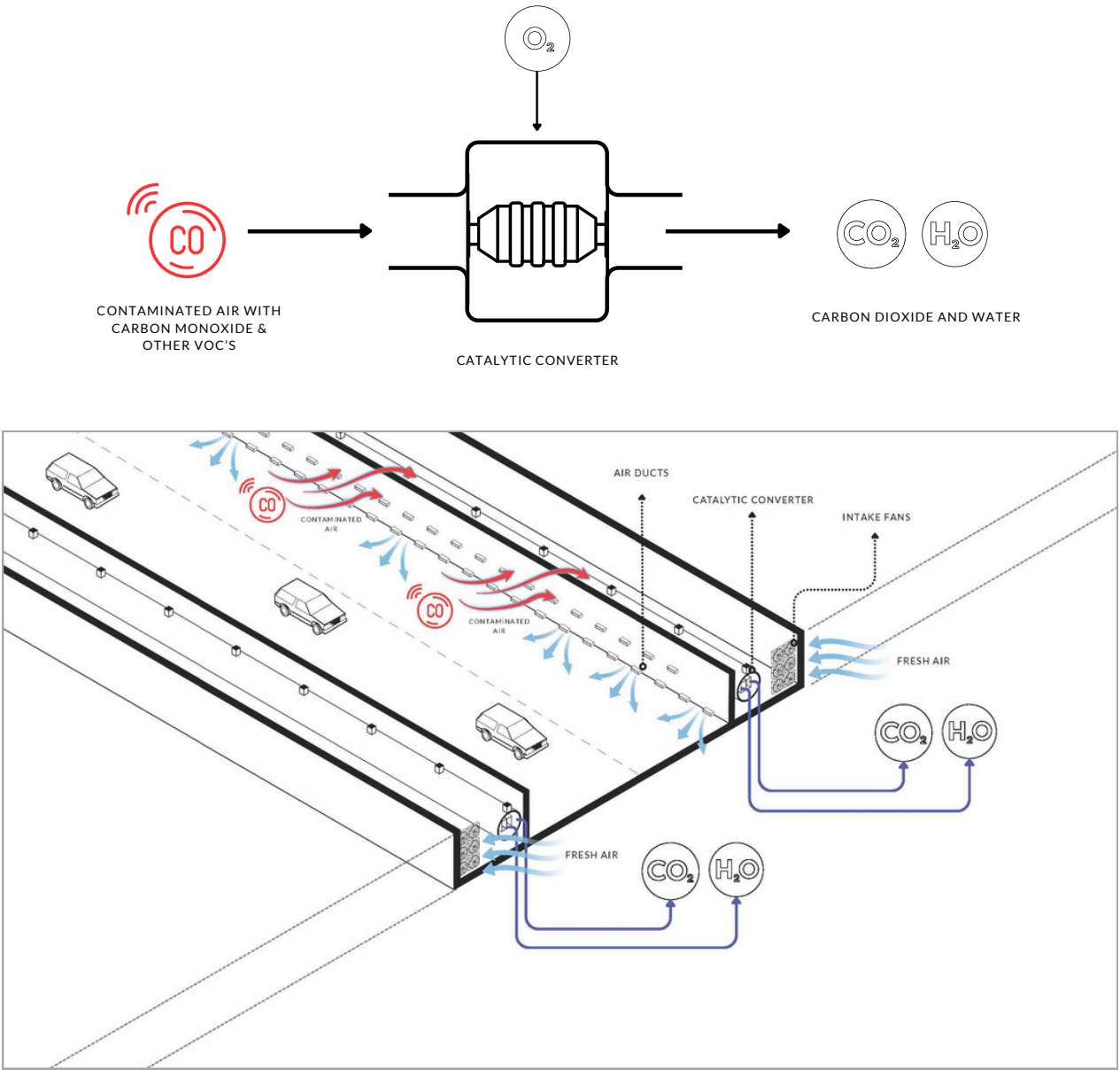
CARBON COMMONS PAVILION



Timber pavilions embedded within the park act as infrastructural nodes where filtered air is released above ground, transforming the highway air purification, catalytic system into a public, spatial experience of ecological repair, gathering, and renewal.

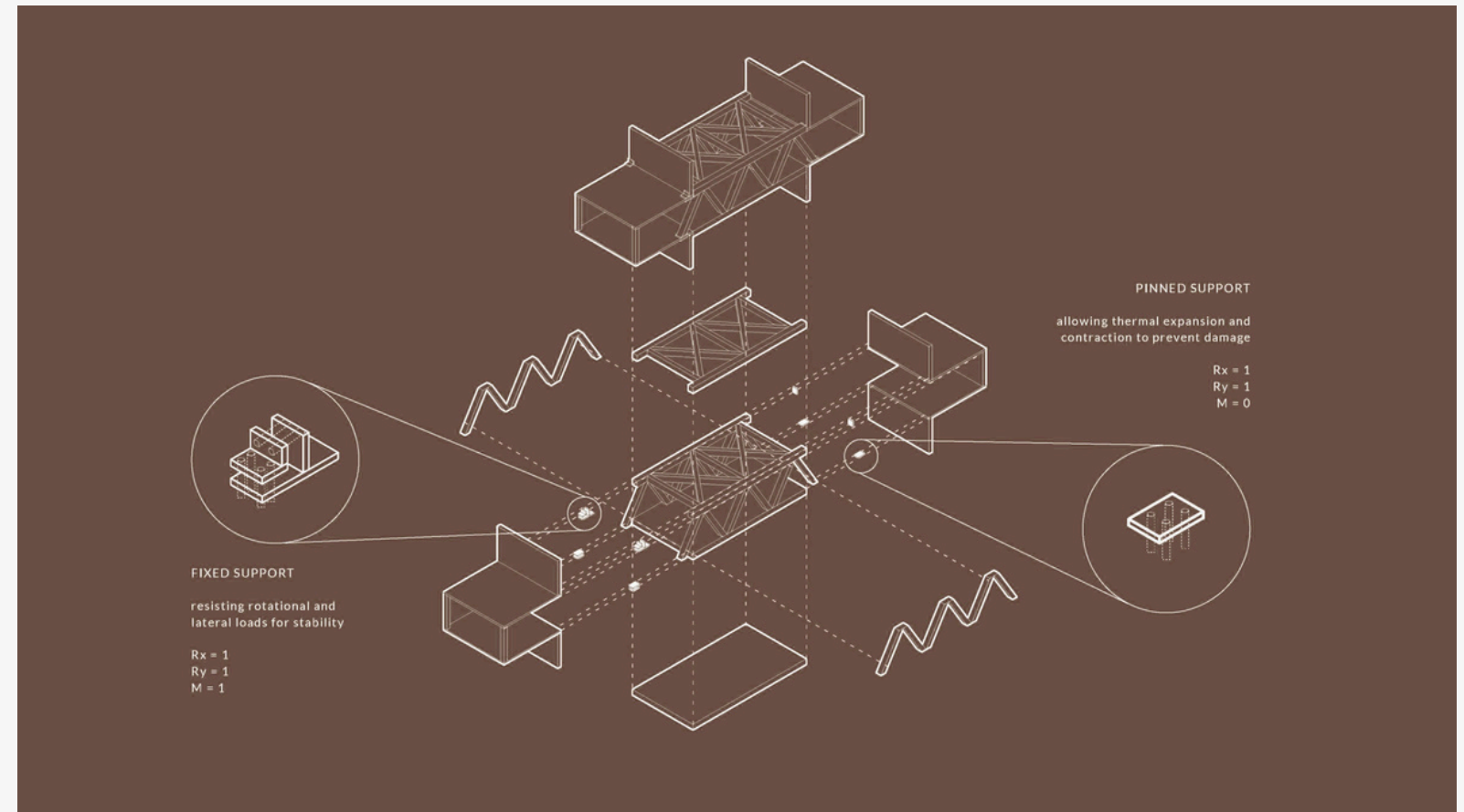


CATALYTIC OXIDATION SYSTEM CONFIGURATION





HYBRID WARREN TRUSS BRIDGES



Hybrid truss bridges combine steel and timber structural systems to create lightweight, adaptable connections that link disparate building layers while integrating infrastructural strength with ecological materiality.



scale: 1/600

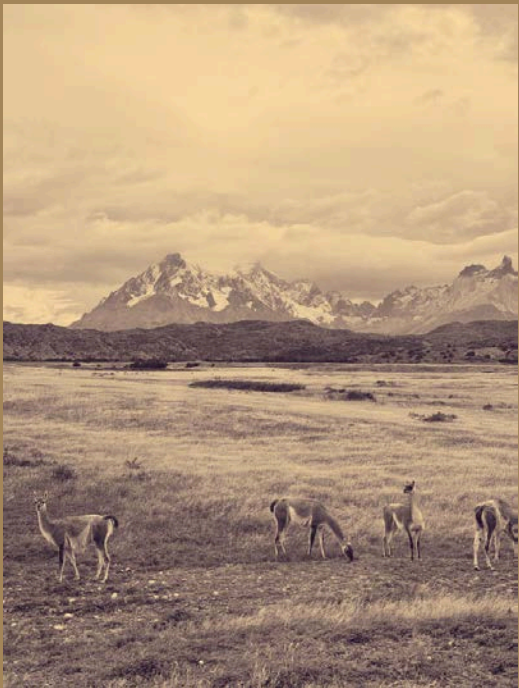




MARCH 2026 MIDREVIEW



MARCH 2026 KINNE WEEK



CHILE
ARGENTINA
ANTARTIC REGION



APRIL 2026 FINAL REVIEW

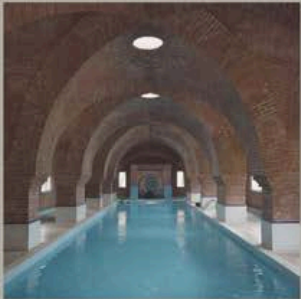
07

STOKE(D) CONDITIONS
Socioeconomic injustice in material fabrication

INSTRUCTOR	ANDRES JAQUE
TEACHING ASSOCIATE	HIMIL RAMANI
TERM	SPRING 2026
COURSE	TRANSSCALAR ARCH. CONSTRUCTION DETAILS AS COSMOPOLITICAL ENACTMENTS

BRICK

AS / IN



HARSUKH MANSION, KAMIL KHAN MUMTAZ
LAHORE, PAKISTAN

SPECTACLE



BRICK KILNS
PAKISTAN

PRODUCTION

TRANSSCALAR ARCHITECTURE:
CONSTRUCTION DETAILS AS COSMOPOLITICAL ENACTMENTS

STOKE(D) CONDITIONS

SOCIOECONOMIC INJUSTICE IN BRICK
MANUFACTURING

IN THE DETAIL OF

STOKE HOLES
IN BULL TRENCH KILNS
IN PAKISTAN

MAHUM ERKIN

COLUMBIA UNIVERSITY

SPRING 2026

TRANSSCALAR ARCHITECTURE:
CONSTRUCTION DETAILS AS COSMOPOLITICAL ENACTMENTS

MAHUM ERKIN

GLOSSARY*

STOKED

adjective

"being in an enthusiastic or exhilarated state"

STOKE

verb

"to poke or stir up (a fire, flames, etc.): supply with fuel "

STOKE HOLE

noun

"the space in front of a furnace where the stokers stand"

DEFINED BY MERRIAM WEBSTER

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TRANSSCALAR ARCHITECTURE:
CONSTRUCTION DETAILS AS COSMOPOLITICAL ENACTMENTS

MAHUM ERKIN

PREFACE

The way an architect may be stoked to find the perfect brick for a project is not the same way a furnace is stoked to intensify combustion. The same word carries radically different realities depending on context.

Language often reveals nuances that drawings cannot. The Merriam-Webster definition of the stoke hole immediately acknowledges the involvement of the human body: *the stokers stand*. Labor is embedded within the definition itself. A bodily operation is assumed. Yet this same condition frequently disappears in architectural drawings. What is understood through words, photographs, and lived experience often remains absent in technical representation.

Architectural drawings are selective instruments. Intended to clarify, they simplify. In reducing information into linework, geometry, notation, and hierarchy, drawings also reduce the conditions they represent and the agents involved within them. Technical drawings become sanitized: black lines on white paper that efficiently communicate systems, structure, and construction, yet fail to communicate exploitation, risk, or injustice. They reveal mechanisms while concealing consequences.

It would be unjust, however, to accuse architecture alone of this inadequacy in representation. Architecture is not an autonomous institution detached from power. Drawings are produced by people, commissioned by people, and circulated for particular audiences. Who makes the drawing? Who is the drawing for? Who is excluded from it? These questions become critical when examining systems of material production whose violence remains invisible precisely because representation has rendered it invisible.

This paper examines one such condition through brick manufacturing in Pakistan and the overlooked architectural detail of the stoke hole.

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SPRING 2026



APRIL 2026

FINAL REVIEW

08

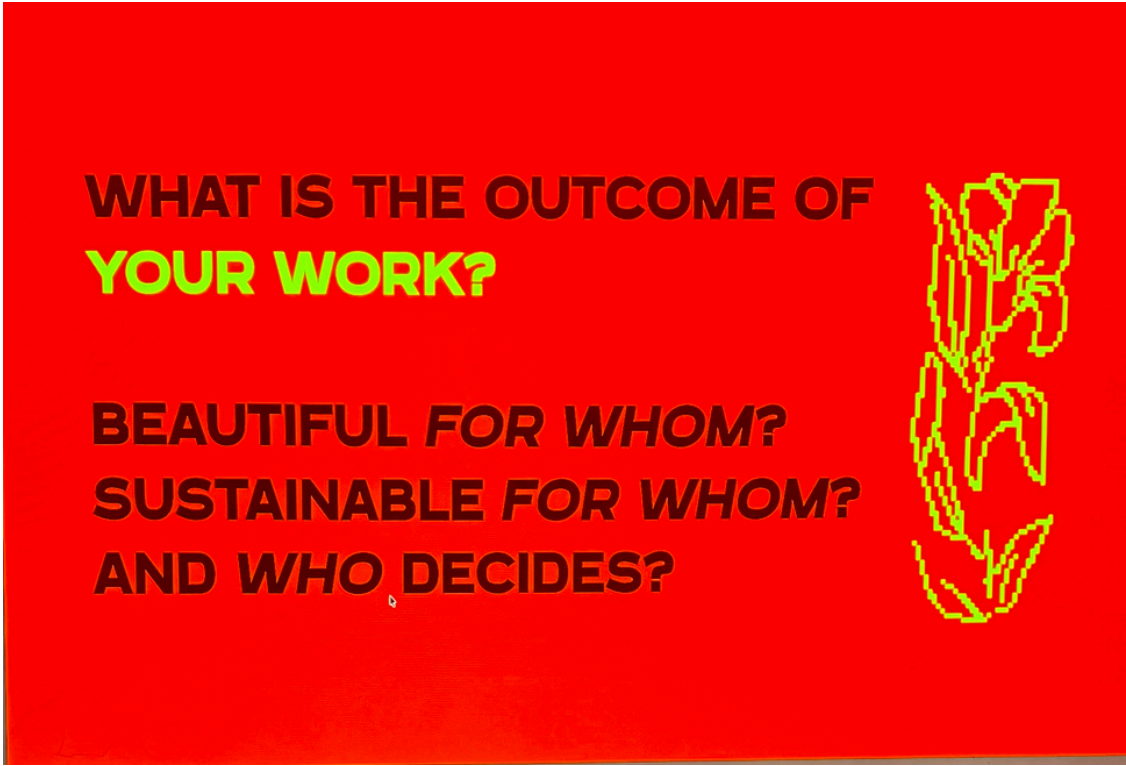
THIS IS ALSO ARCHITECTURE

food, culture and community

GUEST SPEAKER	AYESHA ERKIN
TERM	SPRING 2026
IN COLLABORATION WITH	CIVIC COLLECTIVE

In this interactive seminar, Ayesha shared her journey from capital A ‘Architect’ to culinary architect, bridging people through food and shared space. The acts of constructing, eating and collecting over a foodscape captured the essence of building community through spatial practices.





excerpts from Ayesha's seminar



the *sufra* / *dastarkhwan* / *table cloth* as a spatial activator to gather community; food as material with cultural memory capable of generating various configurations



APRIL 2026

THE ARCHITECTURE OF EATING AND GATHERING

ARCHITECTURE IS

A COMIC / A GAME / A PAPER /
AN ENACTMENT / AN ETHNOGRAPHY /
A LECTURE / A BUILDING / AN ESSAY /
AN EVENT