

HAMAD AL RAMADHAN

Portfolio

Columbia University 2024-2025

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Columbia University In The City Of New York

STATEMENT

During my time at Columbia University, my work was unified by the central theme of addressing the urgent challenges of climate, resources, and housing. Through diverse case studies, including artisanal fishing communities in Ecuador, sacred landscapes in the Middle East, and urban housing in Mexico City, I examined how architecture can mediate between environmental conditions, resource availability, and the need for resilient, inclusive living spaces. In Ecuador, I explored how traditional fishing practices and sustainable breakwaters support local economies and preserve marine biodiversity, illustrating the importance of ecological stewardship in resource-dependent communities. My research on the sacred soil of Karbala led to proposals for respectful cultural resource management, highlighting architecture’s role in sustaining both spiritual and material heritage. In my Mexico City project, I addressed the intersection of climate adaptation, resource management, and housing through innovative models of adaptive micro-housing and communal living, demonstrating architecture’s capacity to respond to the pressing global imperatives of climate resilience, resource equity, and dignified housing.

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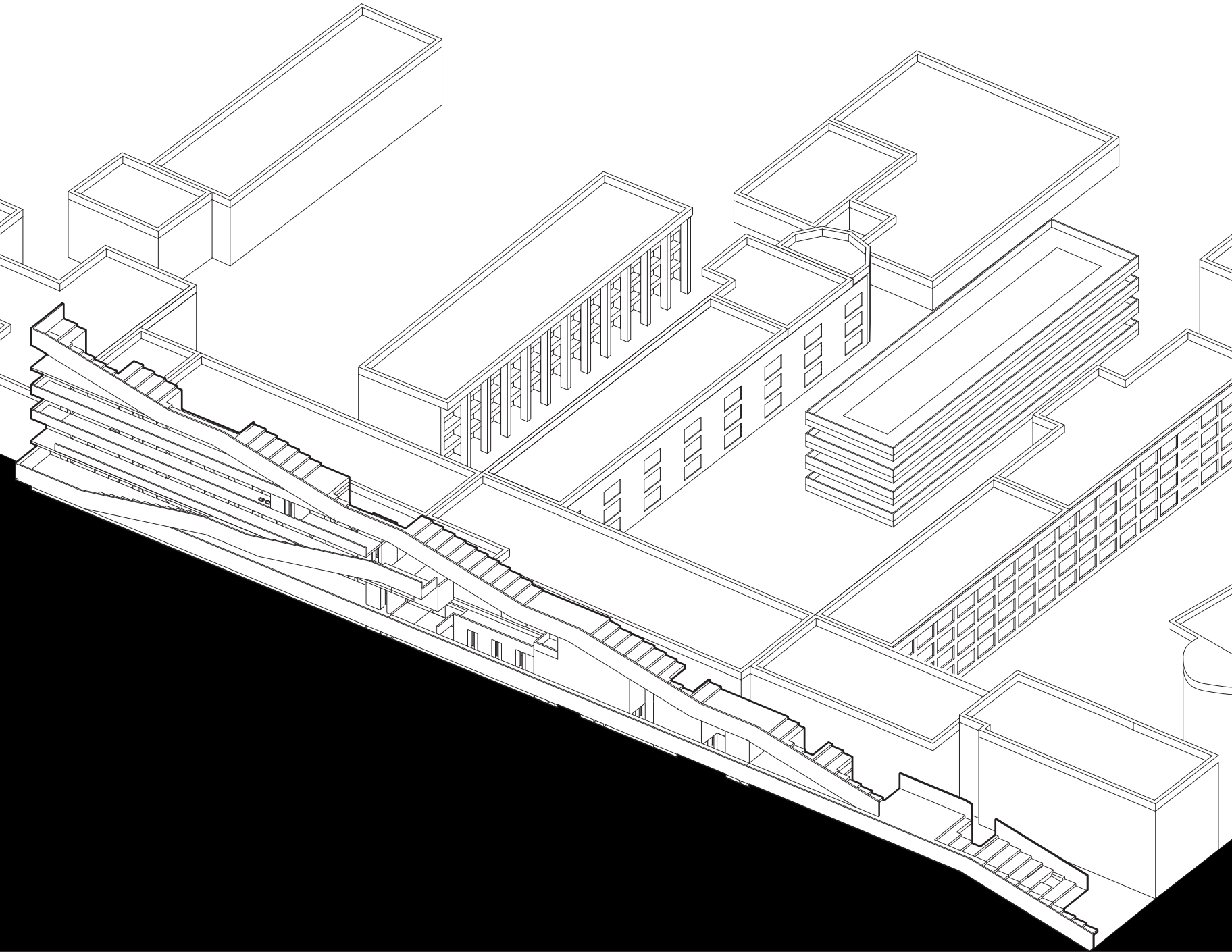
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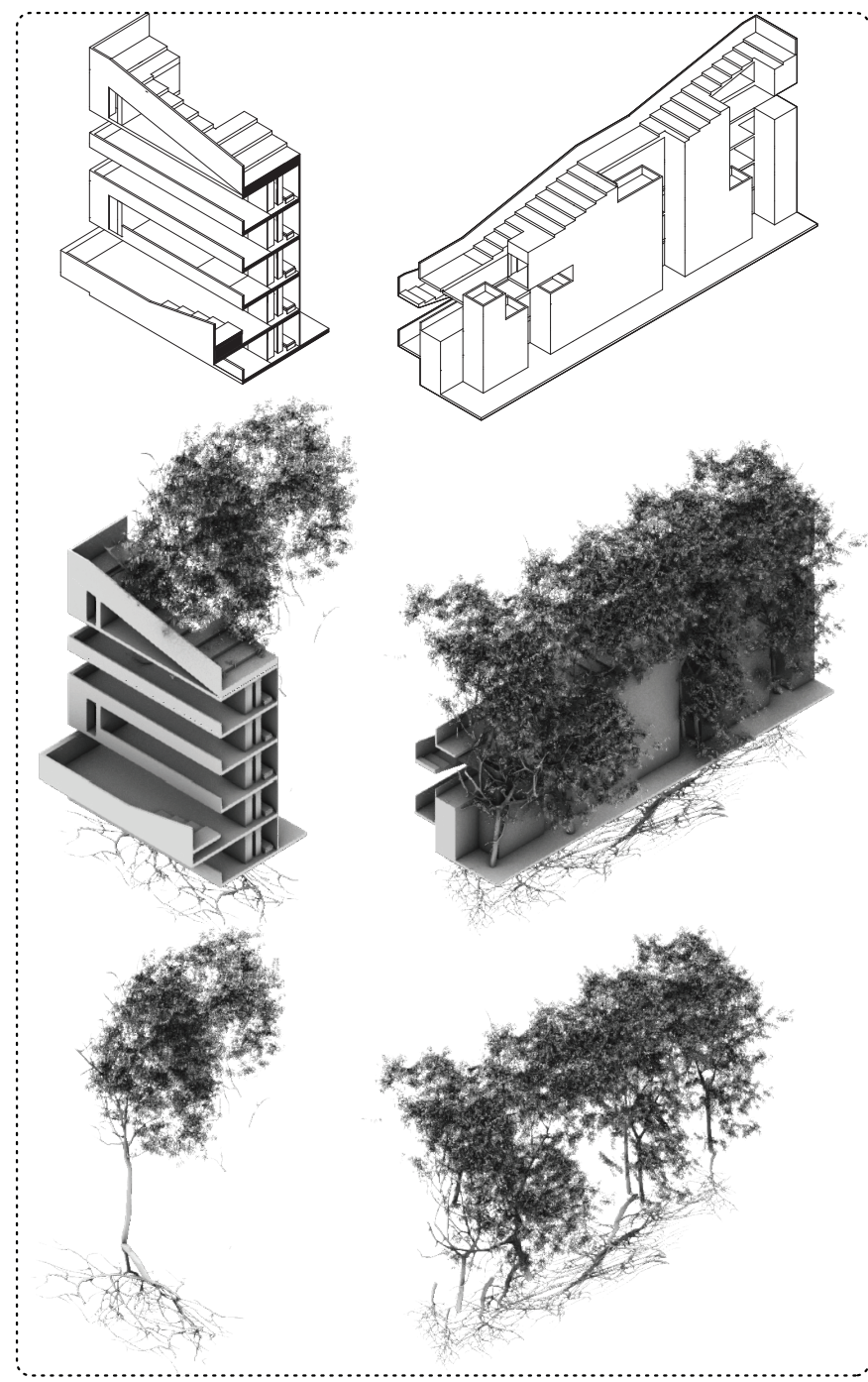
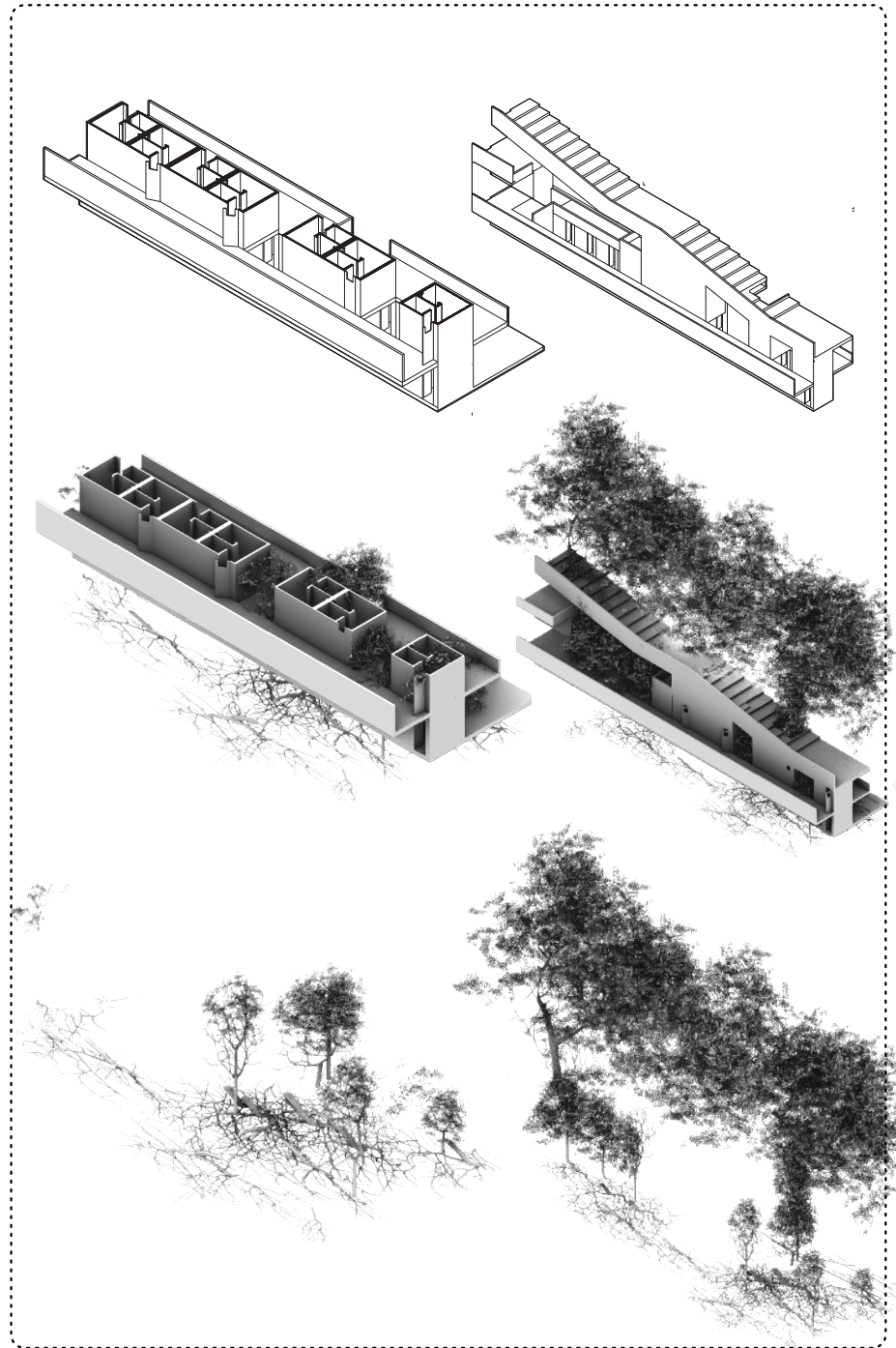
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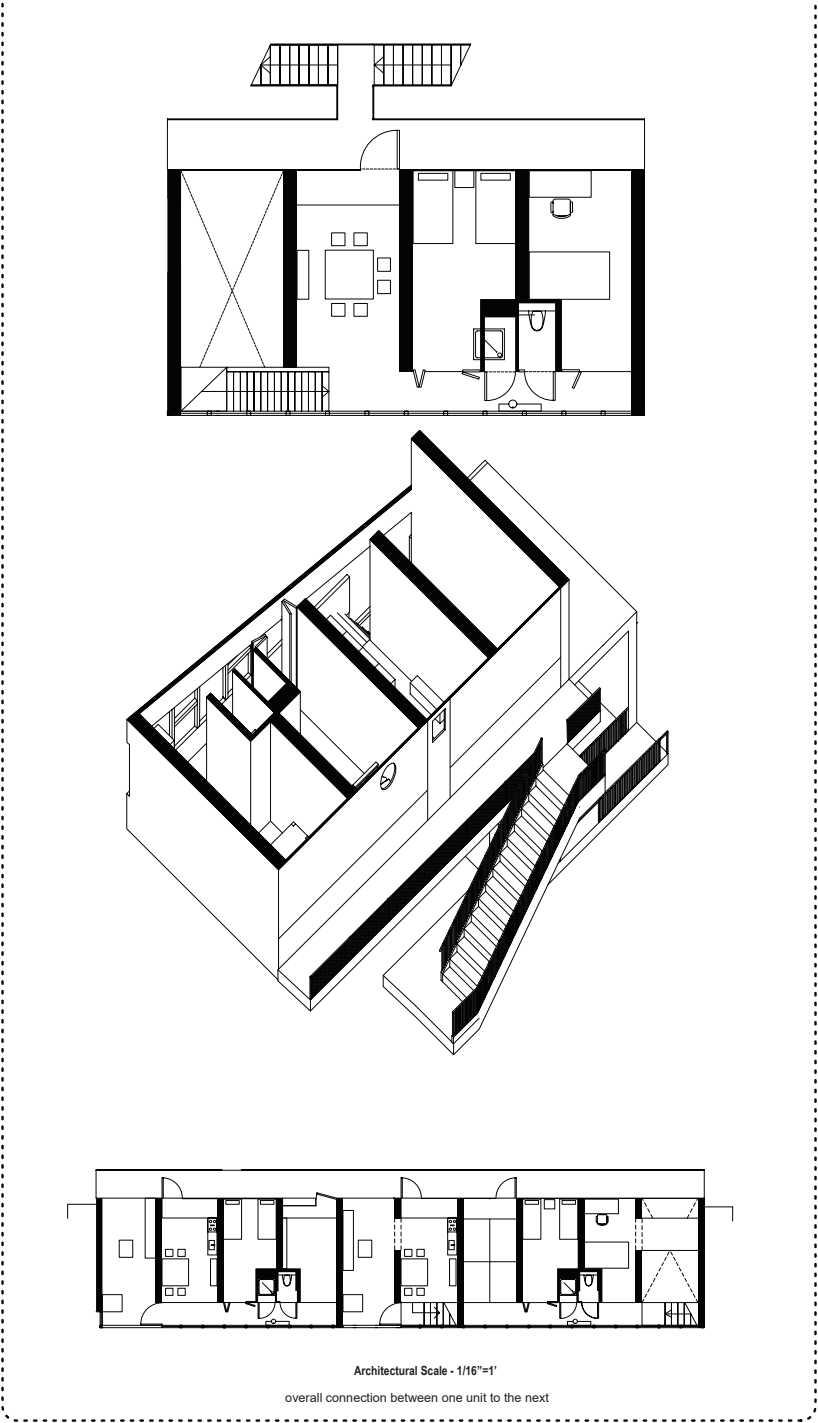
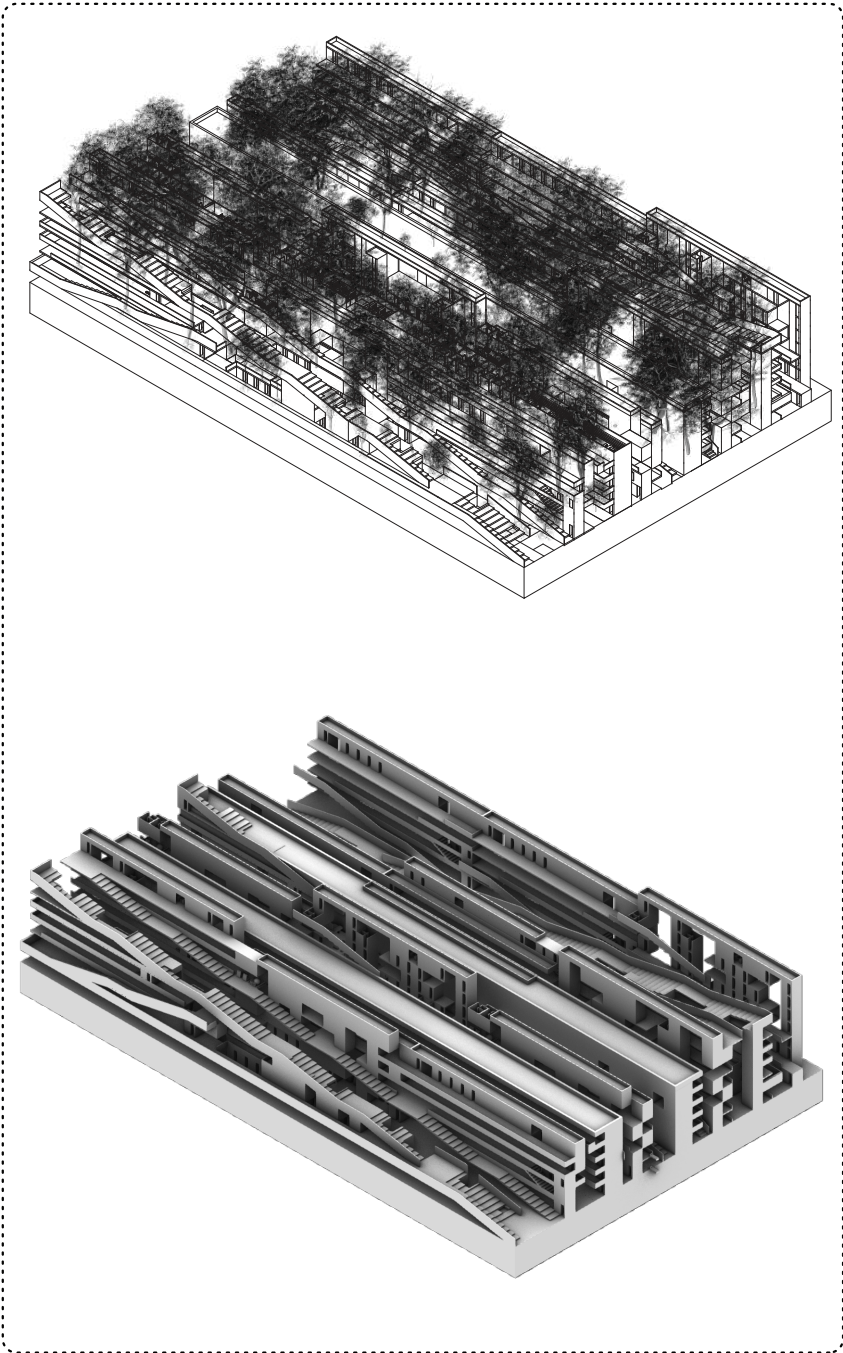
Instructor: Thomas De Moncheux and Gabriella Carrillo

Spring 2025

By 2030, 81.3% of the country's population will reside in some type of urban settlement, while in 1950 this figure barely reached 28%. The physical expansion of cities has had multiple and important consequences on various phenomena that characterize a dispersed and diffuse territorial pattern. Urban density has been systematically reduced in recent decades, leading to a country-wide motorization rate, thus increasing the number of vehicles. In large cities such as Mexico City, the profound effects of housing location on social, economic and environmental sustainability promotes responsible attention to the housing backlog and drives appropriate solutions. Given the rising cost of land, workers have to look for housing far away, so it is necessary to define in which areas to re-densify land use more, building vertical housing. I proposed to create spatial housing for rental and mixed used interventions with diverse program focusing in vulnerable population as, single mothers, older adults, people with other abilities and young ones; in a territory that lies in the former lakebed of Texcoco.



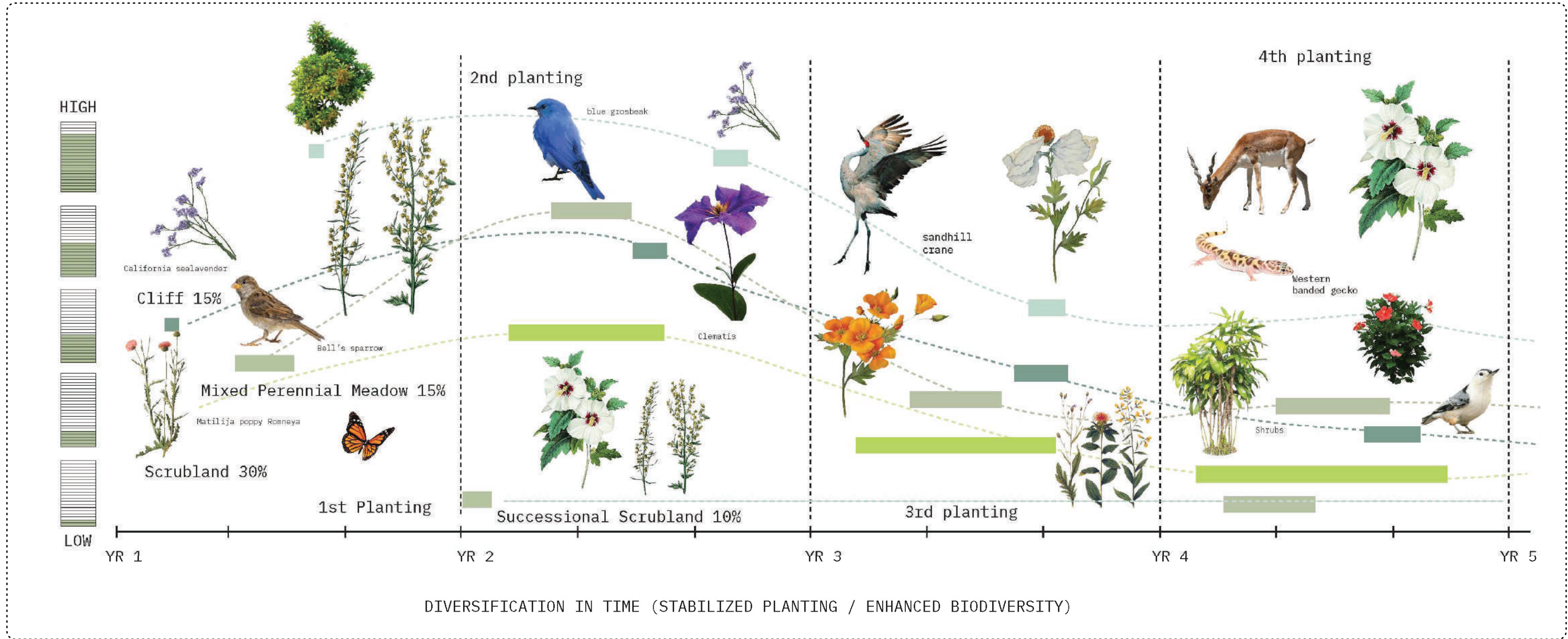




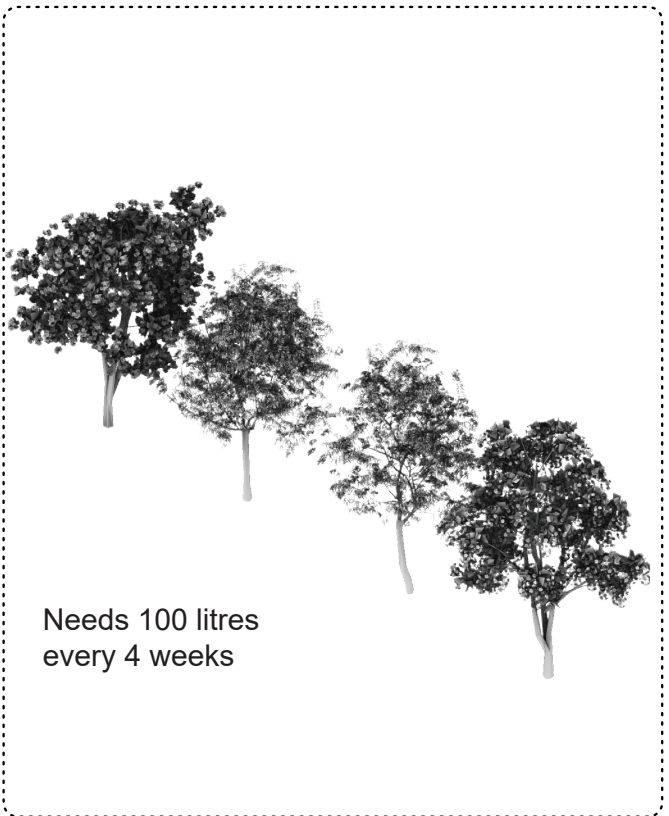
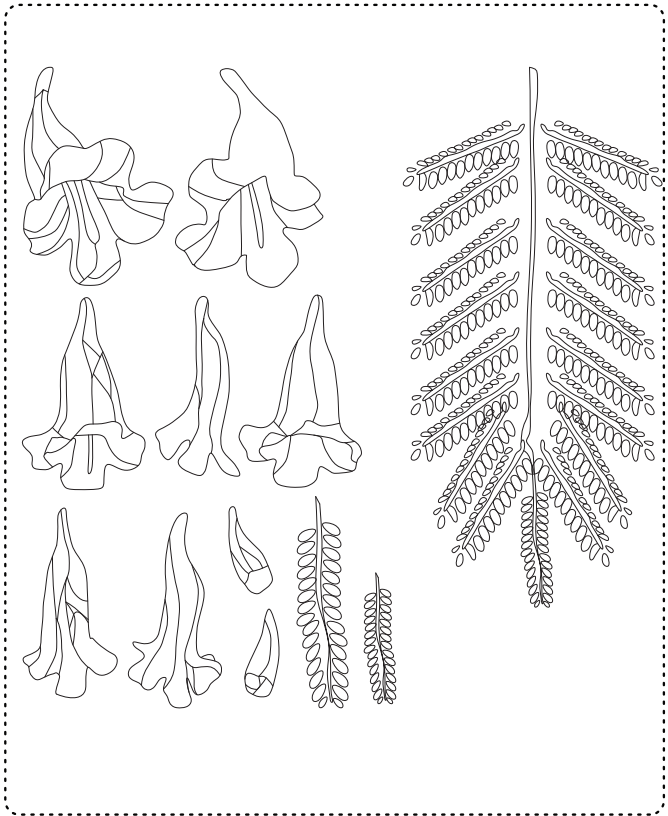
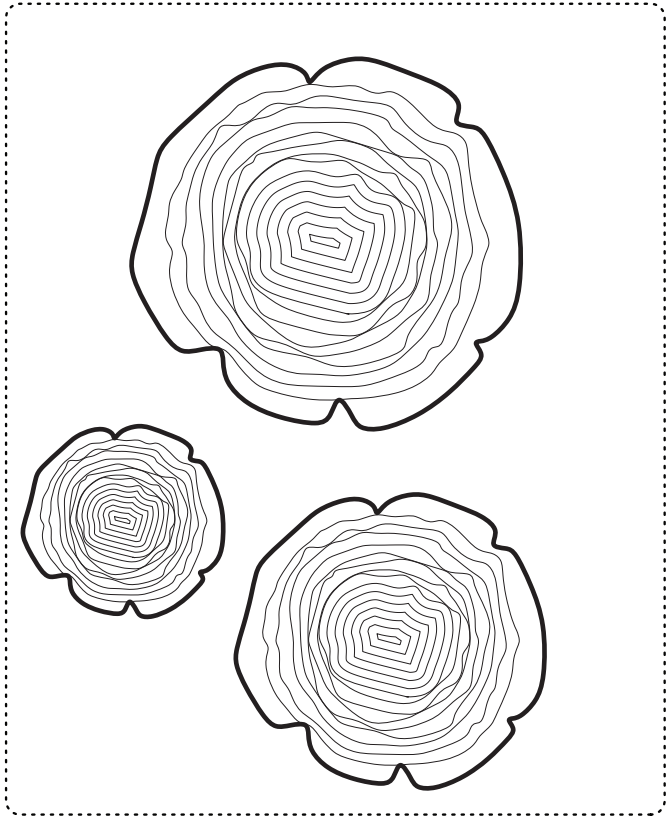
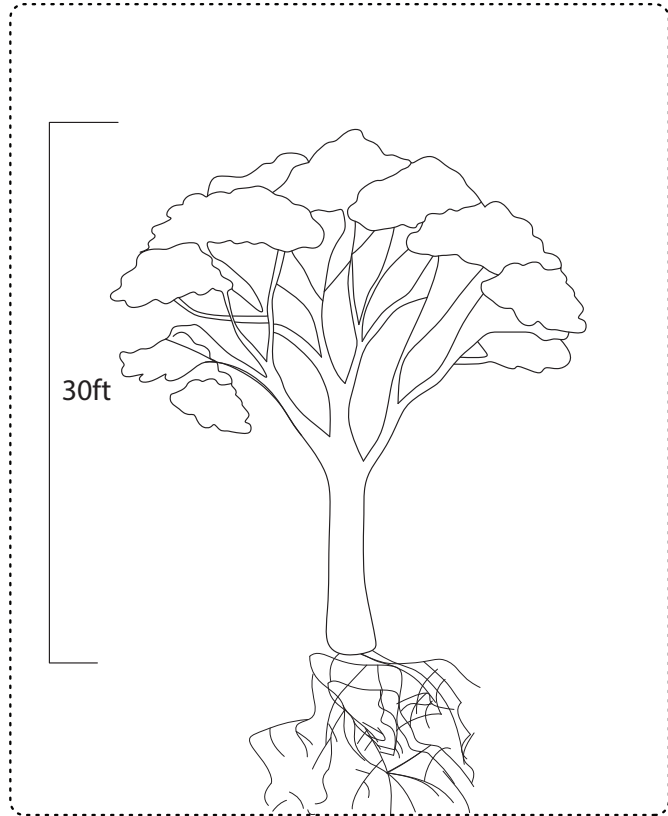
Thinness

Thinness defines the architectural approach, allowing jacaranda and palm trees to thrive alongside micro housing within a porous urban village. Fresh air and oxygen circulate freely, as carbon dioxide is absorbed by abundant flora, creating a living oasis. Instead of excavation, the design embraces land reclaim, fostering nested biology where flora and fauna co-exist. Universal adaptive units, based on a 3-meter grid, can be deployed anywhere, supporting both jacaranda and palm trees. Mega Micro Housing, or “Mega Micros,” organizes discrete spaces around interior-facing facades and secret nested gardens. Inside atriums and air spaces cultivate micro-climates, enhancing comfort and biodiversity. The loose urban organization encourages an ecology where humans and non-humans gather, touch, and co-exist. This new ancient paradigm blends climate, resources, and housing, resulting in an oasis within the city. Porosity in design ensures continuous interaction between interior and exterior environments. Ultimately, the project reimagines urban living as an ecology, not just sustainability, where all life forms find a place to flourish.



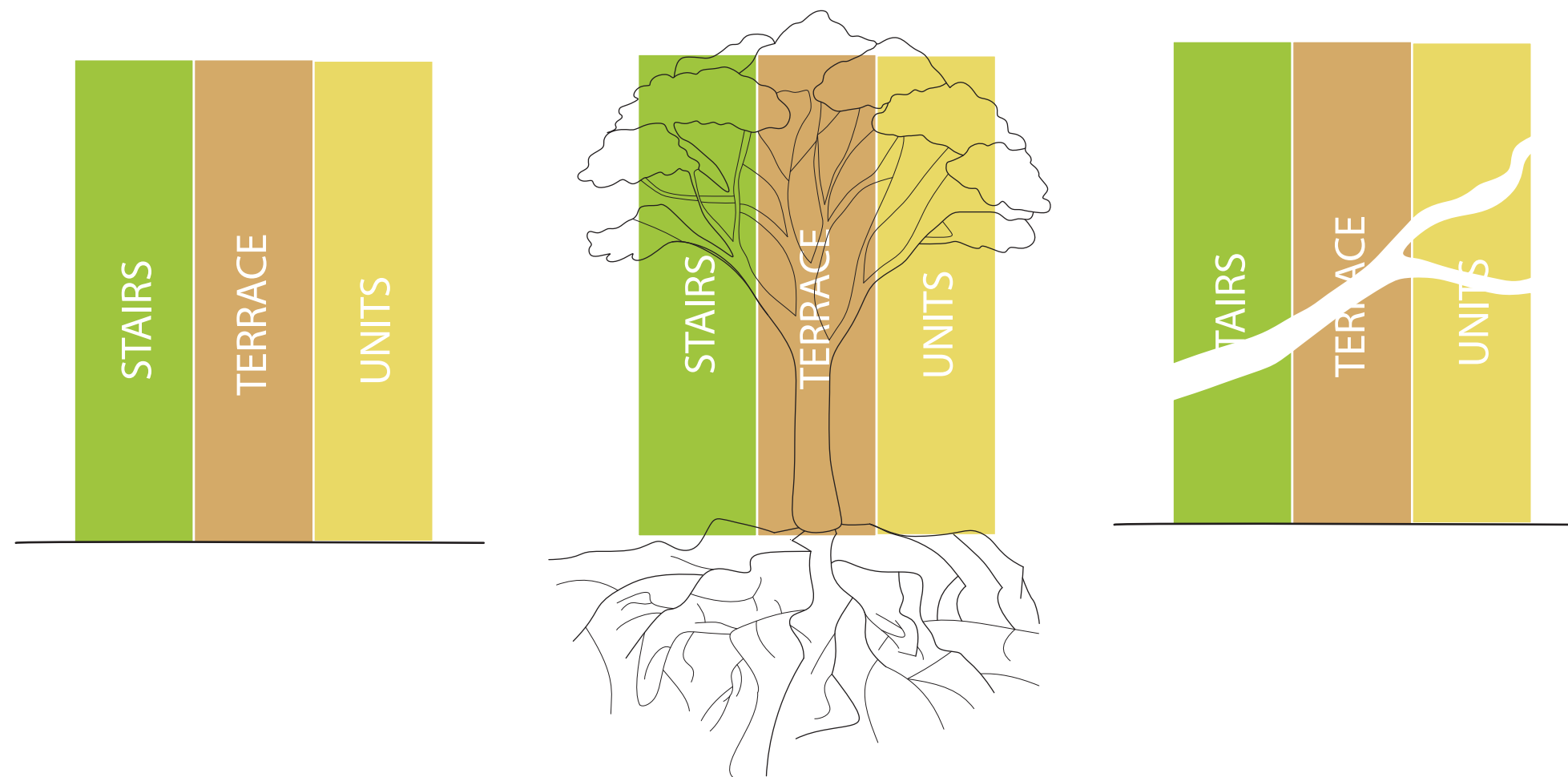


Jacandra Trees



Jacaranda trees are central to the vision of a thin, porous urban village, where their vibrant canopies define both the skyline and micro-climate. Their presence enhances fresh air and oxygen levels, while absorbing carbon dioxide, making them vital ecological agents in the city. Rather than excavating, the design focuses on land reclaim, allowing jacarandas to root and flourish alongside micro housing. Universal adaptive units, organized on a 3-meter grid, are designed to be deployed around jacaranda trees, ensuring their integration into every aspect of the built environment. Mega Micro Housing, or “Mega Micros,” creates discrete spaces that nestle around jacaranda groves, forming secret gardens and interior-facing facades. These trees help generate oasis-like micro-climates within inside atriums and shared air spaces. The loose urban organization prioritizes the ecology of jacarandas, enabling nested biology where flora, fauna, and people gather and co-exist. Jacarandas shape the new ancient paradigm, blending climate, resources, and housing into a harmonious whole. Their presence supports porosity, allowing light, air, and life to flow between interior and exterior spaces. Ultimately, the jacaranda tree becomes a symbol of an urban ecology, fostering connections among

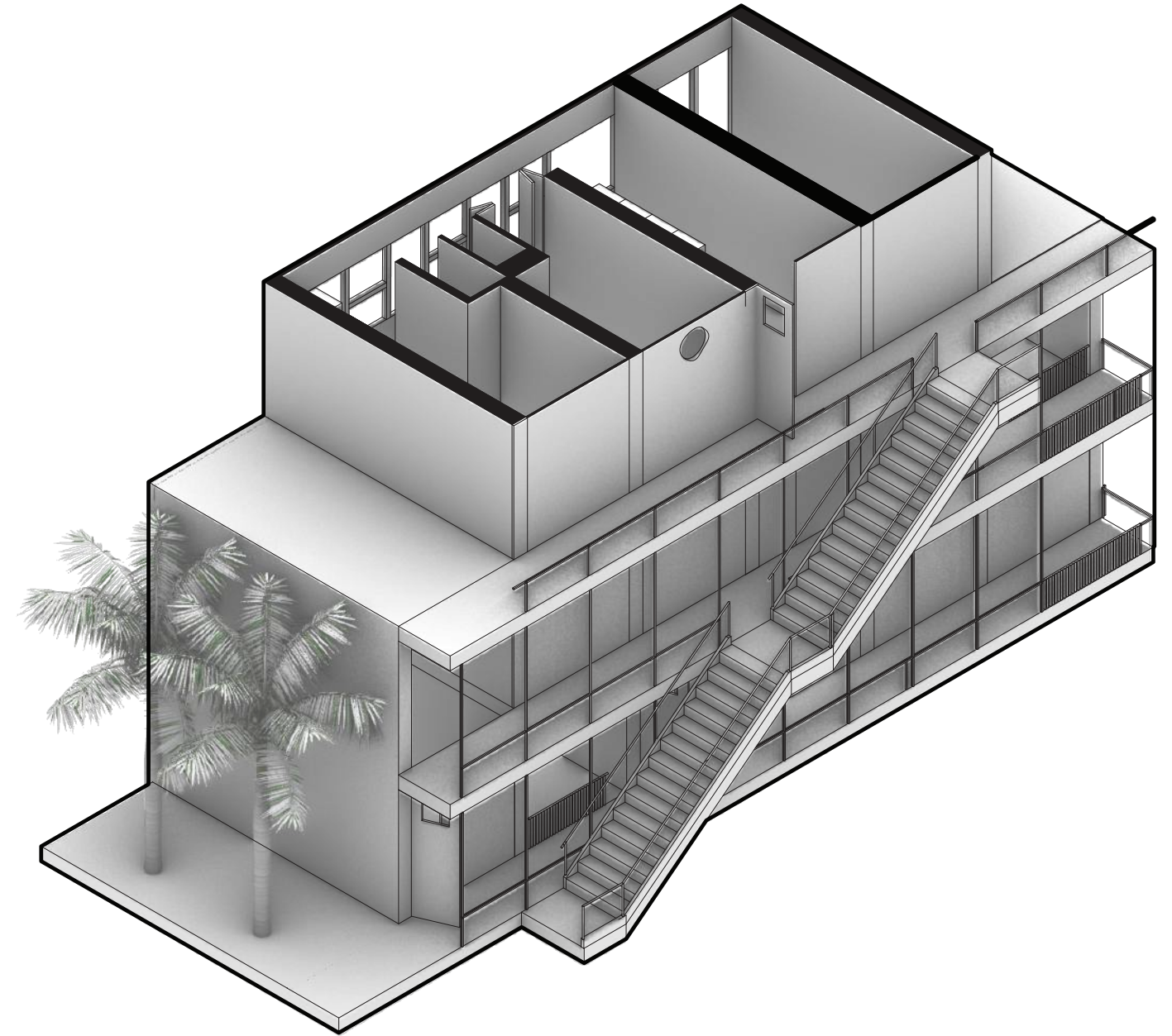
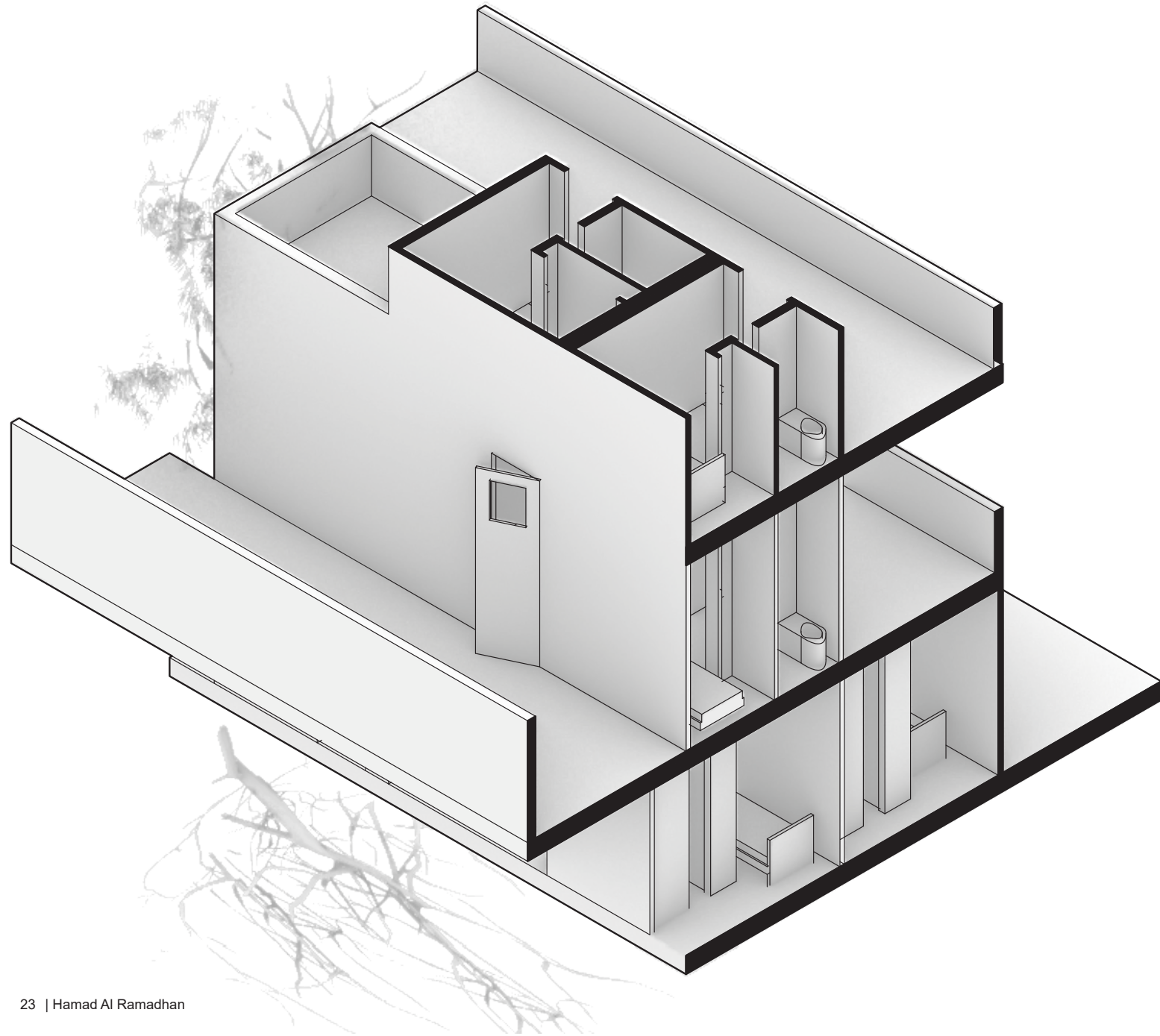
A New Way Of Life

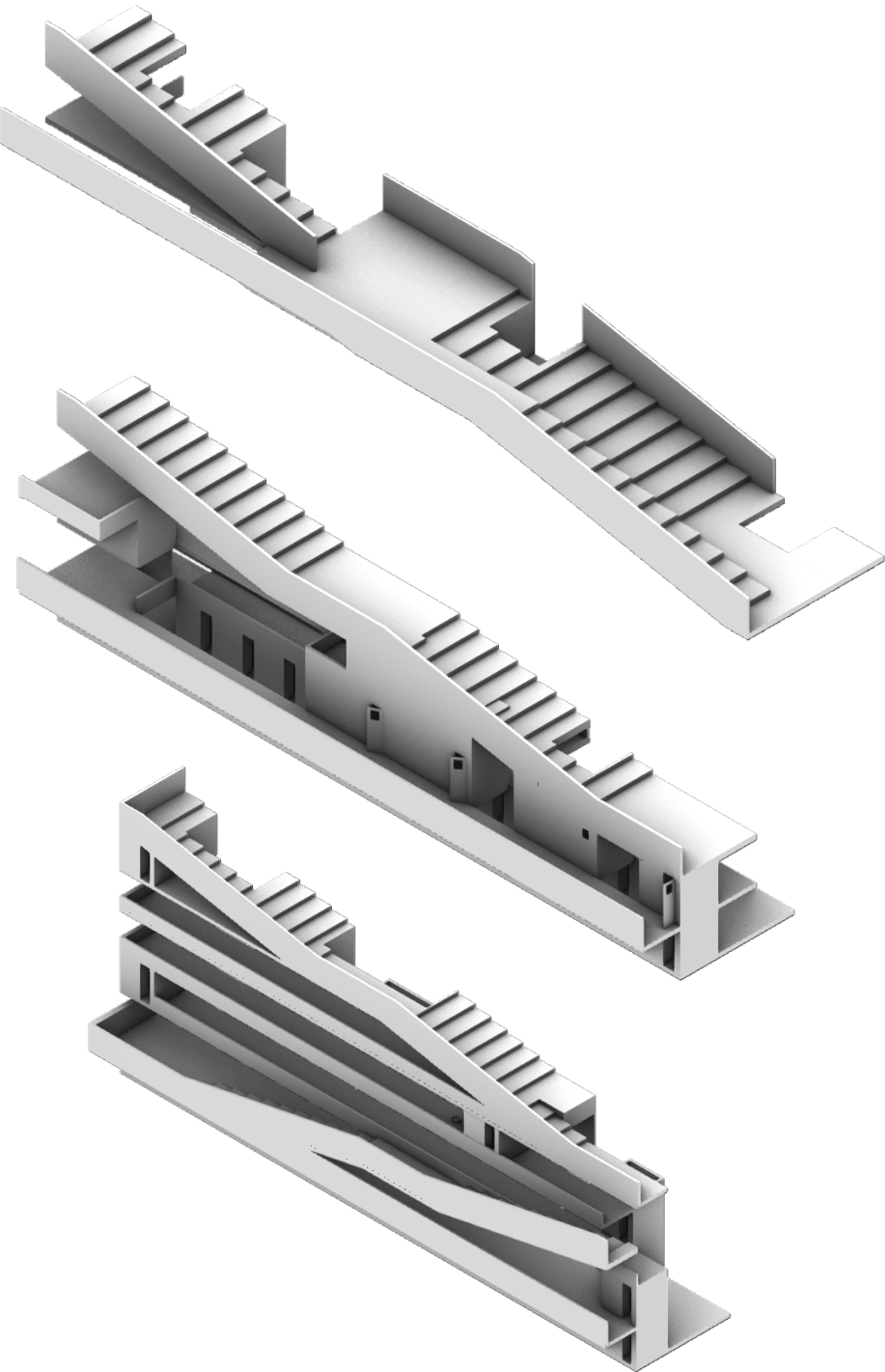


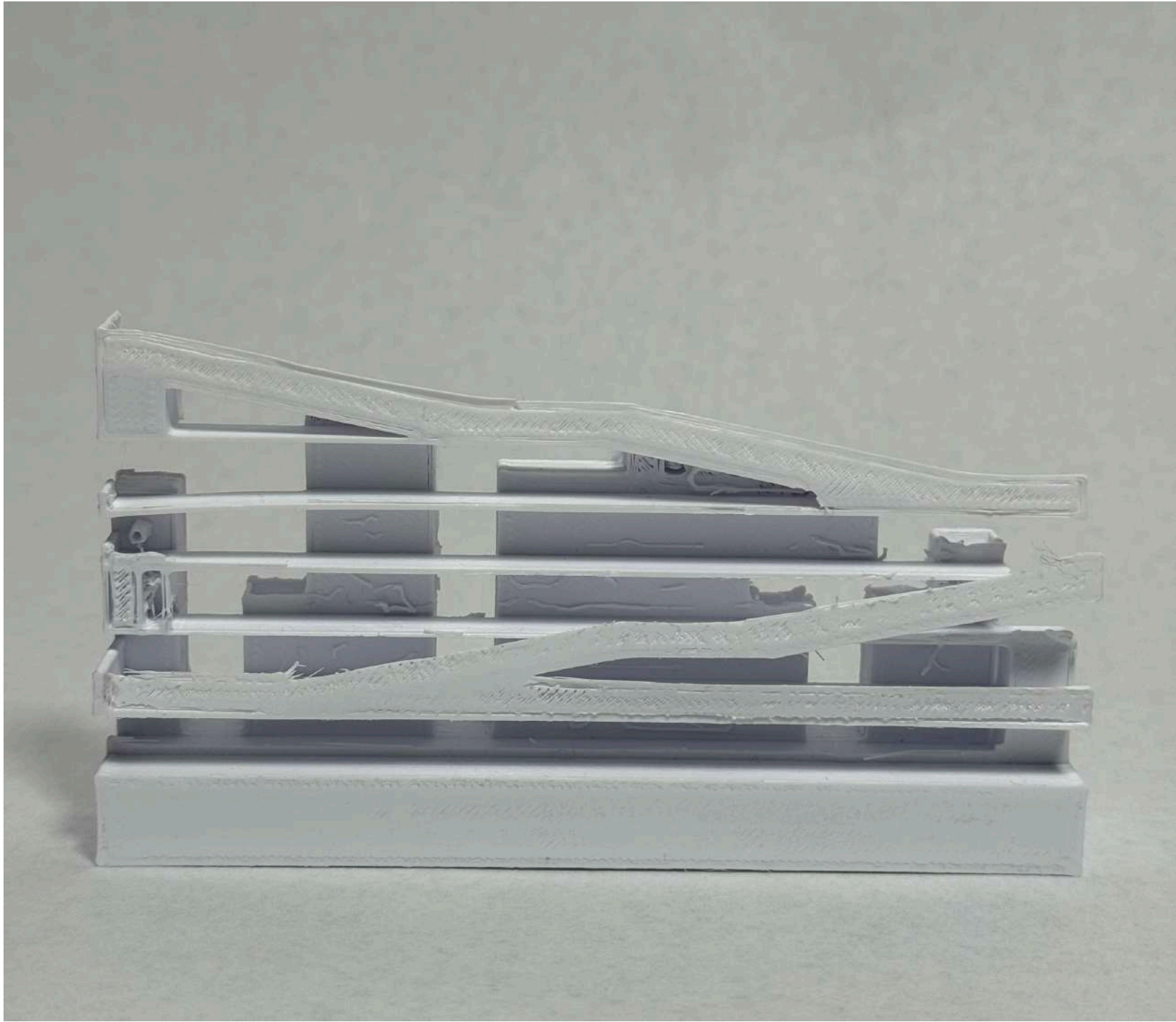
Creating a new way of life with jacaranda trees means reimagining urban living as a daily partnership with these vibrant, life-giving giants. Jacarandas transform cityscapes into living art, their purple-blue blooms painting streets and parks with color each spring and summer. Their expansive canopies provide natural shade, reducing urban heat and making neighborhoods more comfortable and energy-efficient. Living with jacarandas brings biodiversity into the heart of the city, as their flowers attract bees, butterflies, and birds, supporting pollinators and enriching local ecosystems. The trees' feathery leaves offer year-round greenery, while their seasonal flowers and gentle fragrance create sensory experiences that uplift daily life.

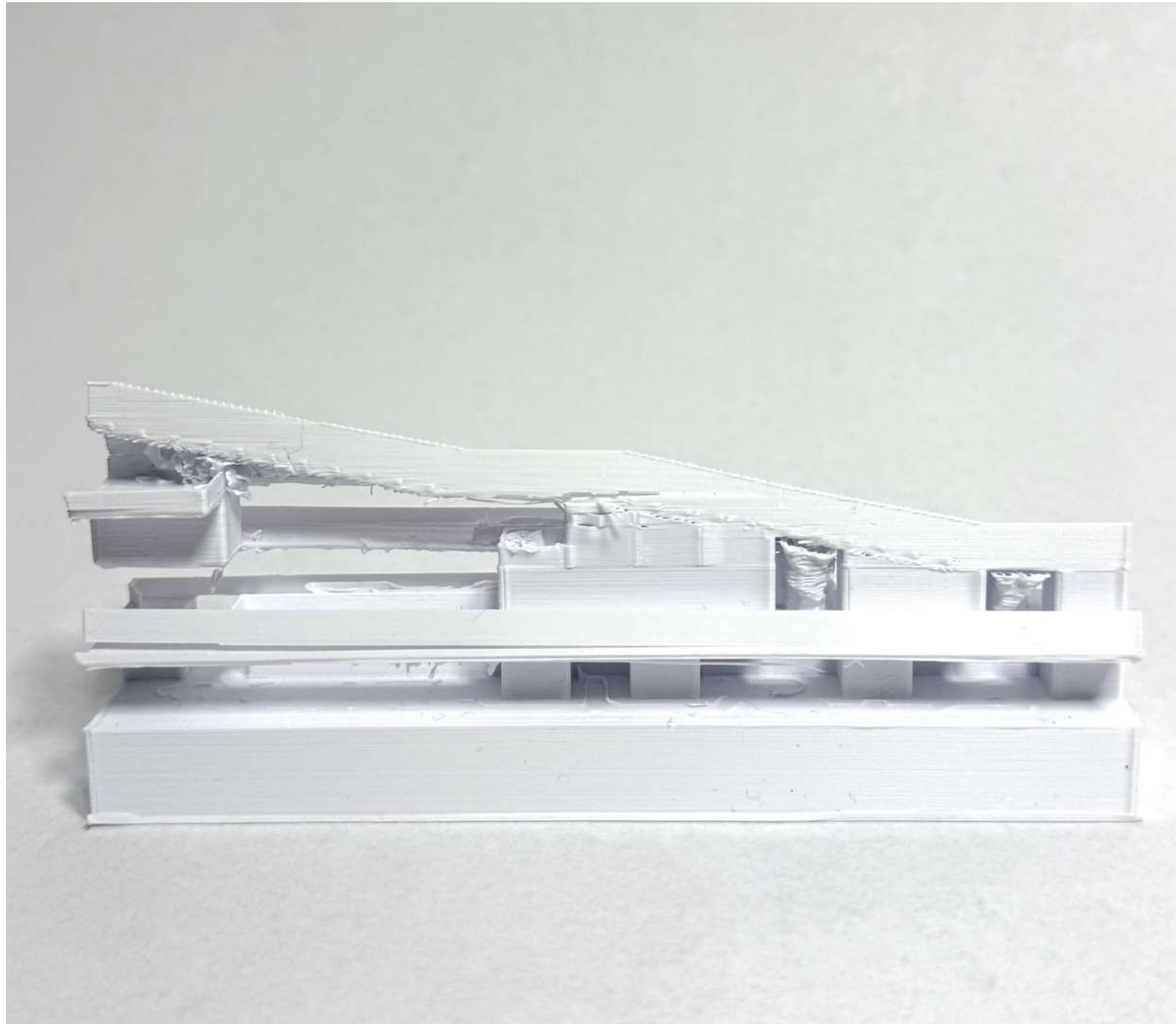
In this new lifestyle, homes and public spaces are designed around jacarandas, with courtyards, streets, and gardens shaped by their presence. People gather beneath their canopies for shade, relaxation, and community events, turning every bloom into a celebration of renewal and beauty. The jacaranda's roots help stabilize soil and improve its health, supporting sustainable land use and urban gardening. Their low-maintenance nature means residents can enjoy their benefits with minimal effort, fostering a harmonious coexistence between people and trees.

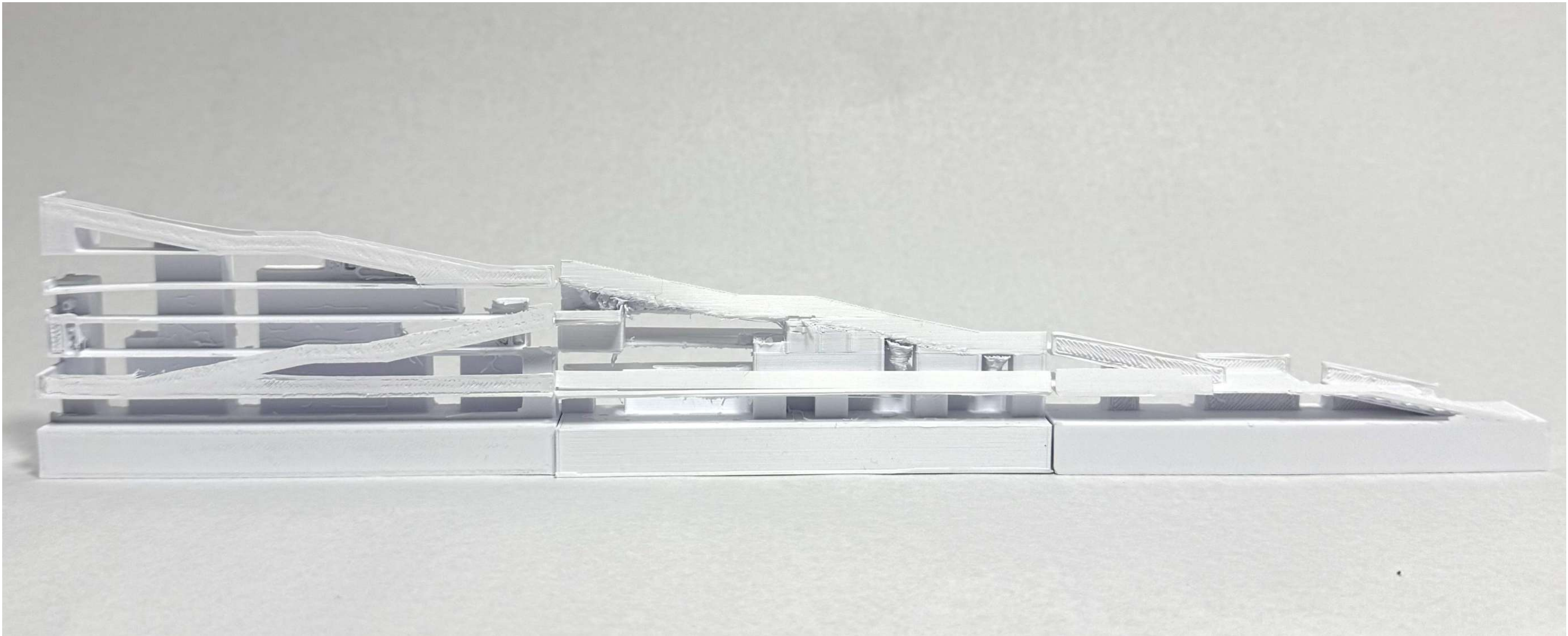
Ultimately, living with jacarandas is about embracing an urban ecology where humans, plants, and pollinators thrive together, making cities not just more beautiful, but more resilient, healthy, and inspiring for all who call them home.

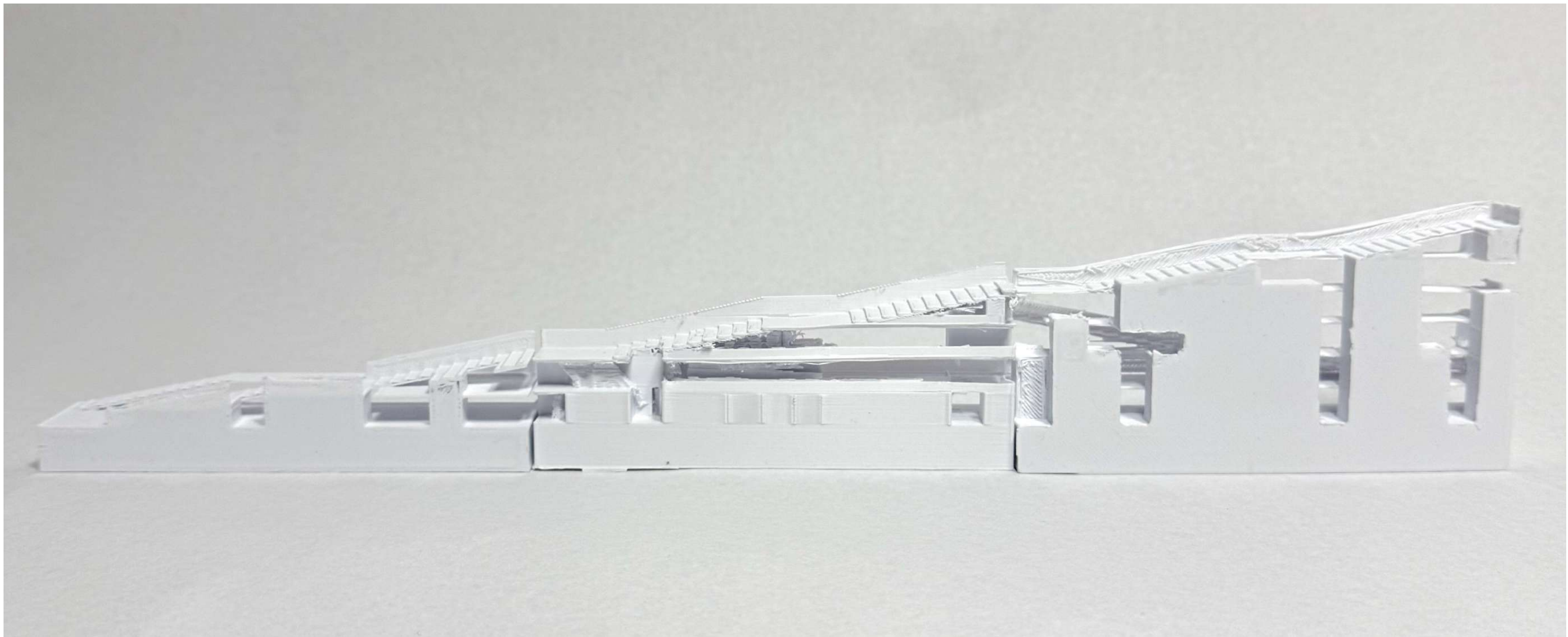












The Waqf

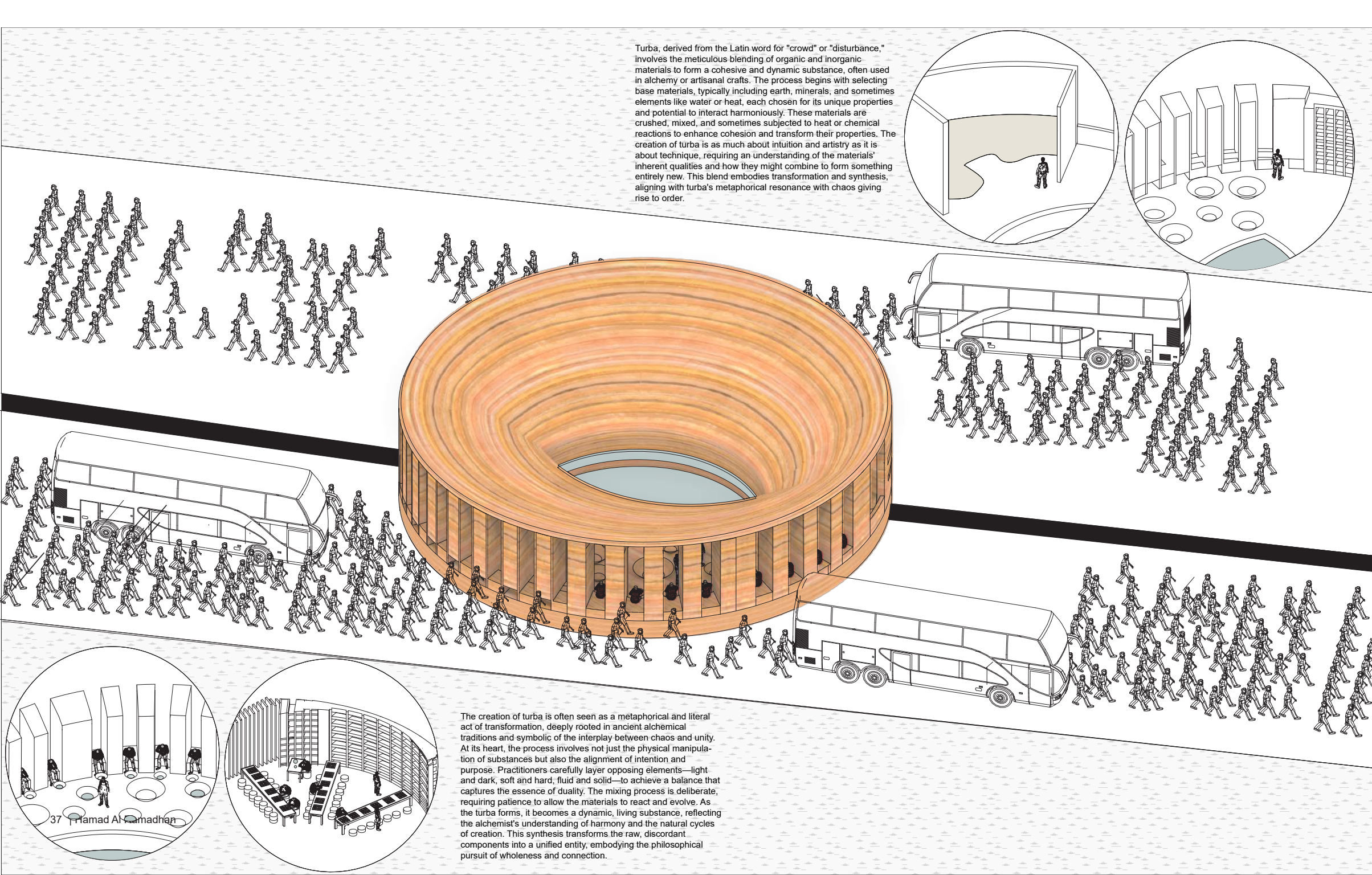
In the Name of Allah, the Most Merciful, the Most Compassionate
Maintaining the Sacred Soil of Karbala: A Waqf for Spiritual Continuity
In the Name of Allah, the Most Merciful, the Most Compassionate
Turba, the sacred soil of Karbala, represents the supreme sacrifice made by Imam Hussain (AS) for the household of prophet Mohammed (PBUH). A Waqf has been created in acknowledgment of this spiritual bond to guarantee the conservation, revitalization, and appropriate use of this holy ground. In addition to providing for pilgrims' spiritual needs and encouraging sustainable practices going forward, this endowment honors Karbala's legacy. with the primary beneficiaries being the pilgrims that journey from around the world to the sacred land of Karbala.
The establishment of a Turba Exchange Workshop, a specialized facility intended to manage every facet of Turba recycling and distribution, is the main project of this Waqf. The chance to respectfully recycle damaged or old Turba will be provided to pilgrims, who will thereafter receive Turba was revitalized and consecrated for individual devotion. In addition to meeting the practical demands of pilgrims who depend on the availability of the precious soil, this procedure will guarantee that it is used in accordance with its purity and significance.
The logistical framework needed to move holy soil from Karbala to the workshop is a crucial part of this endeavor. This keeps the pilgrims' connection to the sacred land intact and guarantees a steady supply of genuine Turba for the rejuvenation process. By emphasizing this system of exchange, the Waqf not only offers devotees helpful assistance but also reaffirms the spiritual significance of protecting and conserving holy objects.
The pilgrims who come to Karbala in pursuit of spiritual guidance are the main recipients of this Waqf. satisfaction. The Waqf maintains the sanctity of the holy soil while enabling them to continue their devotion by giving them access to replenished Turba. Furthermore, as the preservation of Karbala's soil is an issue of shared cultural and spiritual legacy, the whole Muslim community gains from this endeavor.
The kindness of sponsors who understand the importance of protecting Karbala's holy soil makes this project feasible. Important money is provided by donation boxes around the world dedicated to the purity of Turba, and further donations from people and organizations enable the Waqf's expansion and sustenance. Future generations will continue to be able to access and respect the precious soil because of our combined efforts.
This Waqf envisions a time in the future when the holiness of Karbala's Community involvement and sustainable methods help to conserve soil. Turba's recycling and restoration promote reverence and care for this sacred resource while guaranteeing that it continues to be a source of spiritual connection. The creation of this system also serves as an example for similar initiatives in other spheres of religious life, showing how customs can be updated without sacrificing their sacredness.
A group of reputable academics and civic figures will be tasked with managing the Waqf's operations. This guarantees that all operations follow Islamic law and moral standards. The committee will also be in charge of overseeing the recycling procedure, ensuring that donations are used transparently, and making it easier to transport and distribute Turba. In doing so, The Waqf will continue to fulfill its purpose of providing pilgrims with assistance and respectfully conserve Karbala sacred soil for future generations.

Sacred Turn

Instructor: Ziad Jamaleddine

Fall 2024

Sacred Turn is a historical phenomenon. Buildings have been changing religious usesfor centuries. The Umayyad Mosque in Damascus was built on the site of a basilicain the 8th century (709 and 715); the basilica itself had been built into the temenosof a temple to the Roman god Jupiter. In its early years, the edifice was shared bythe christian and Muslim communities before turning to become only a mosque. Tothis day the Umayyad Mosque, dedicated to the Sunni Muslim sect, houses a shrineto John the Baptist, nestled within the colonnade of the main prayer hall, anda Shia Muslim shrine attached to its courtyard. Istanbul's Hagia Sophia switched hands in sequence: it was a built as a church in the 6th century and then transformed into a mosque in the 15th century, while maintaining some Christian icons. Secularized into a museum in the early 20th century, it was recently turned back into a mosque (2020), but not without global controversy. The Mosque-Cathedral of Cordoba, is exactly that, a mosque built and expanded multiple times between the 8-10th century, which had a Cathedral grafted into it in the 15th century. Today, it is a functioning church, a museum, and occasionally a mosque, but only illicitly. Sacred Turn is a persistent architecture phenomenon, continuing well into the contemporary period. The church of the First Assembly of God was built as a synagogue in Newburgh, NY, in the early 20th century. It was first turned into a church for a single Hispanic denomination, then grew to accommodate two Christian denominations on a rotating schedule. The Malcolm Shabazz mosque in Harlem (which was originally the Lenox Casion) transformed a nearby empty lot into African crafts and textiles market, extending the “sacred” into the city beyond, and creating an obstacle to the gentrification-driven developments in the neighborhood. Sacred Turn, thus, can be imbricated into the fabric of the city. The almost invisible store-front mosques and churches are a good example of this urban integration. Under the extreme spatial constraints of the Covid years (to fulfill social distancing), empty lots, parks, and residual space under bridges were turned into spaces of worship. These repurposed zones were often coupled with mobile health clinics, and food pantries.

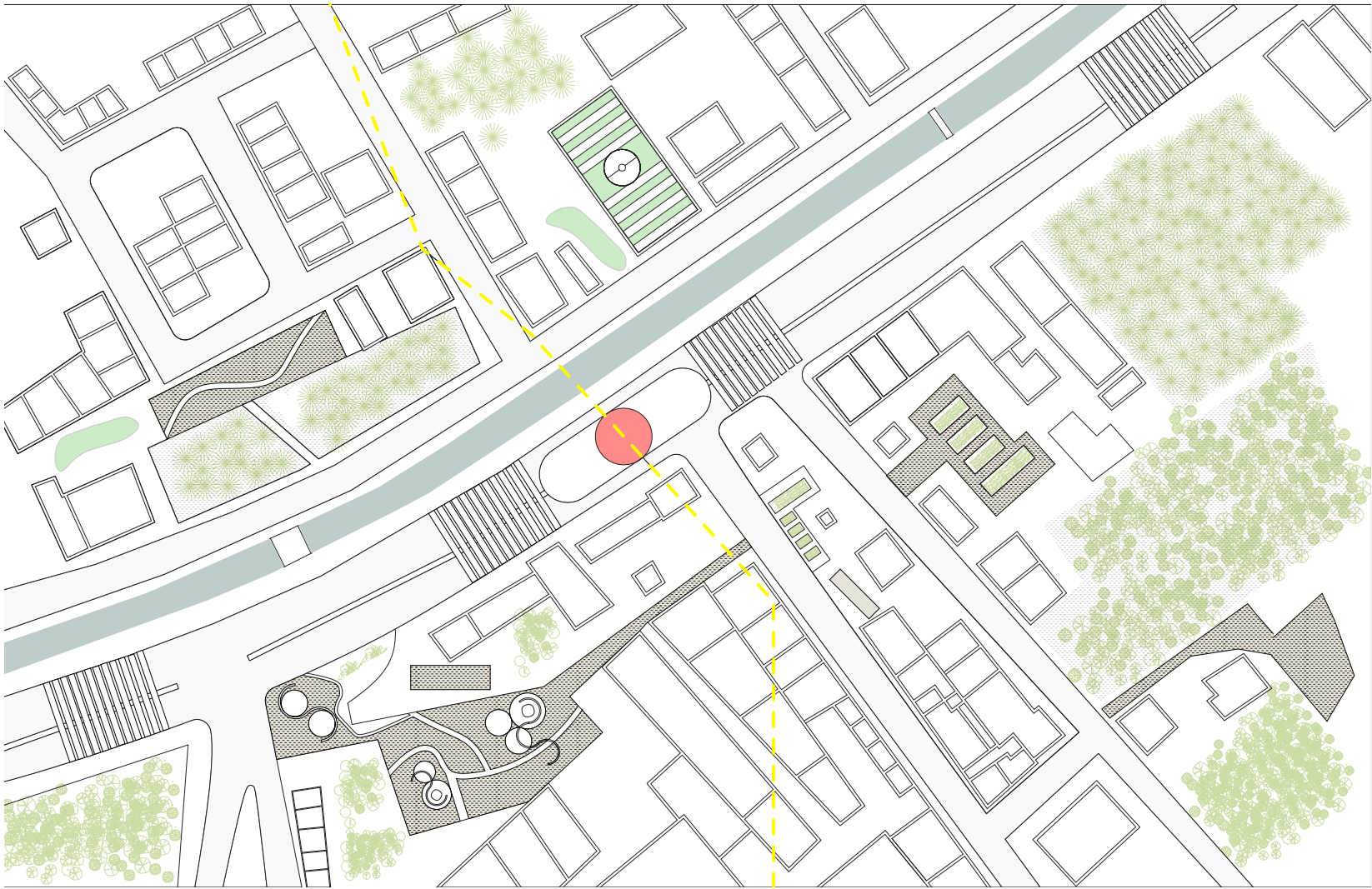


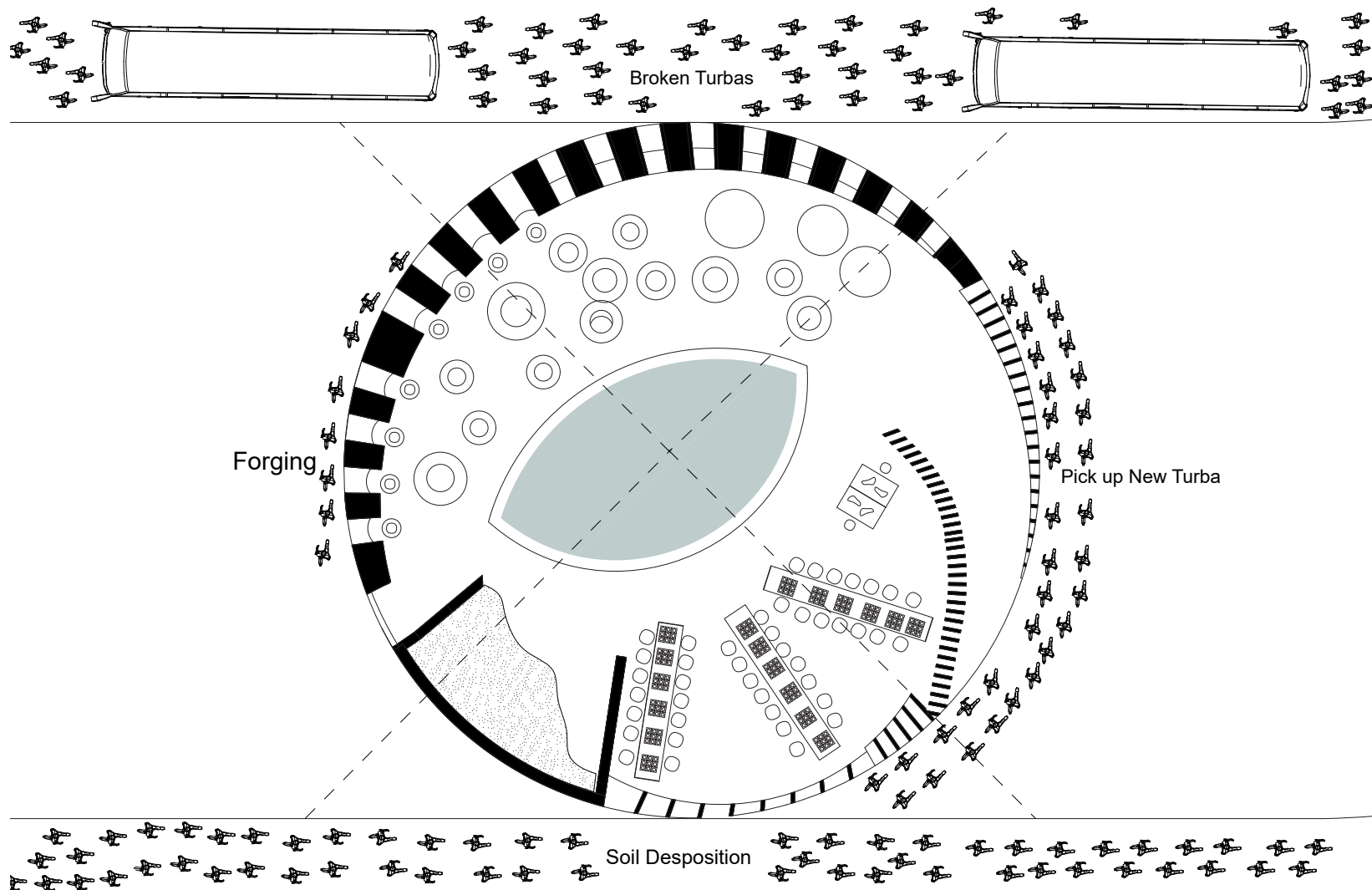
Turba, derived from the Latin word for "crowd" or "disturbance," involves the meticulous blending of organic and inorganic materials to form a cohesive and dynamic substance, often used in alchemy or artisanal crafts. The process begins with selecting base materials, typically including earth, minerals, and sometimes elements like water or heat, each chosen for its unique properties and potential to interact harmoniously. These materials are crushed, mixed, and sometimes subjected to heat or chemical reactions to enhance cohesion and transform their properties. The creation of turba is as much about intuition and artistry as it is about technique, requiring an understanding of the materials' inherent qualities and how they might combine to form something entirely new. This blend embodies transformation and synthesis, aligning with turba's metaphorical resonance with chaos giving rise to order.

The creation of turba is often seen as a metaphorical and literal act of transformation, deeply rooted in ancient alchemical traditions and symbolic of the interplay between chaos and unity. At its heart, the process involves not just the physical manipulation of substances but also the alignment of intention and purpose. Practitioners carefully layer opposing elements—light and dark, soft and hard, fluid and solid—to achieve a balance that captures the essence of duality. The mixing process is deliberate, requiring patience to allow the materials to react and evolve. As the turba forms, it becomes a dynamic, living substance, reflecting the alchemist's understanding of harmony and the natural cycles of creation. This synthesis transforms the raw, discordant components into a unified entity, embodying the philosophical pursuit of wholeness and connection.

Sustaining the Sacred Soil of Karbala: The Turba Exchange Workshop Waqf Project

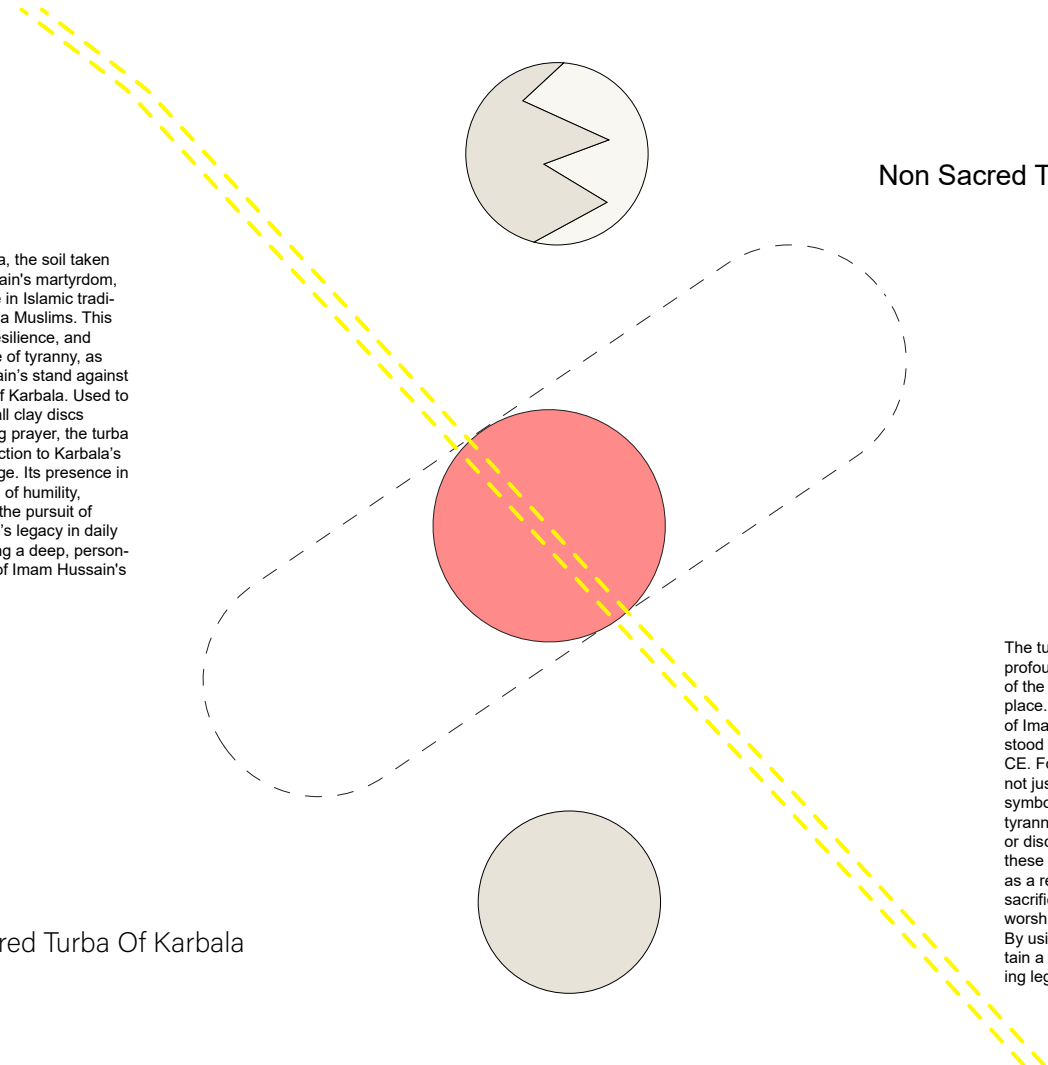
The project establishes a Turba Exchange Workshop as part of a Waqf to recycle, revitalize, and distribute the sacred soil of Karbala for pilgrims worldwide. It includes a logistical system to transport genuine Turba from Karbala to the workshop, ensuring a steady and authentic supply. The initiative promotes sustainable and respectful handling of the holy soil, preserving its spiritual purity and significance. Funded by global donations and overseen by a committee of scholars and civic leaders, the project guarantees transparency and adherence to Islamic law. Ultimately, it supports pilgrims' devotion while safeguarding Karbala's sacred soil for future generations and serves as a model for sustainable religious preservation.



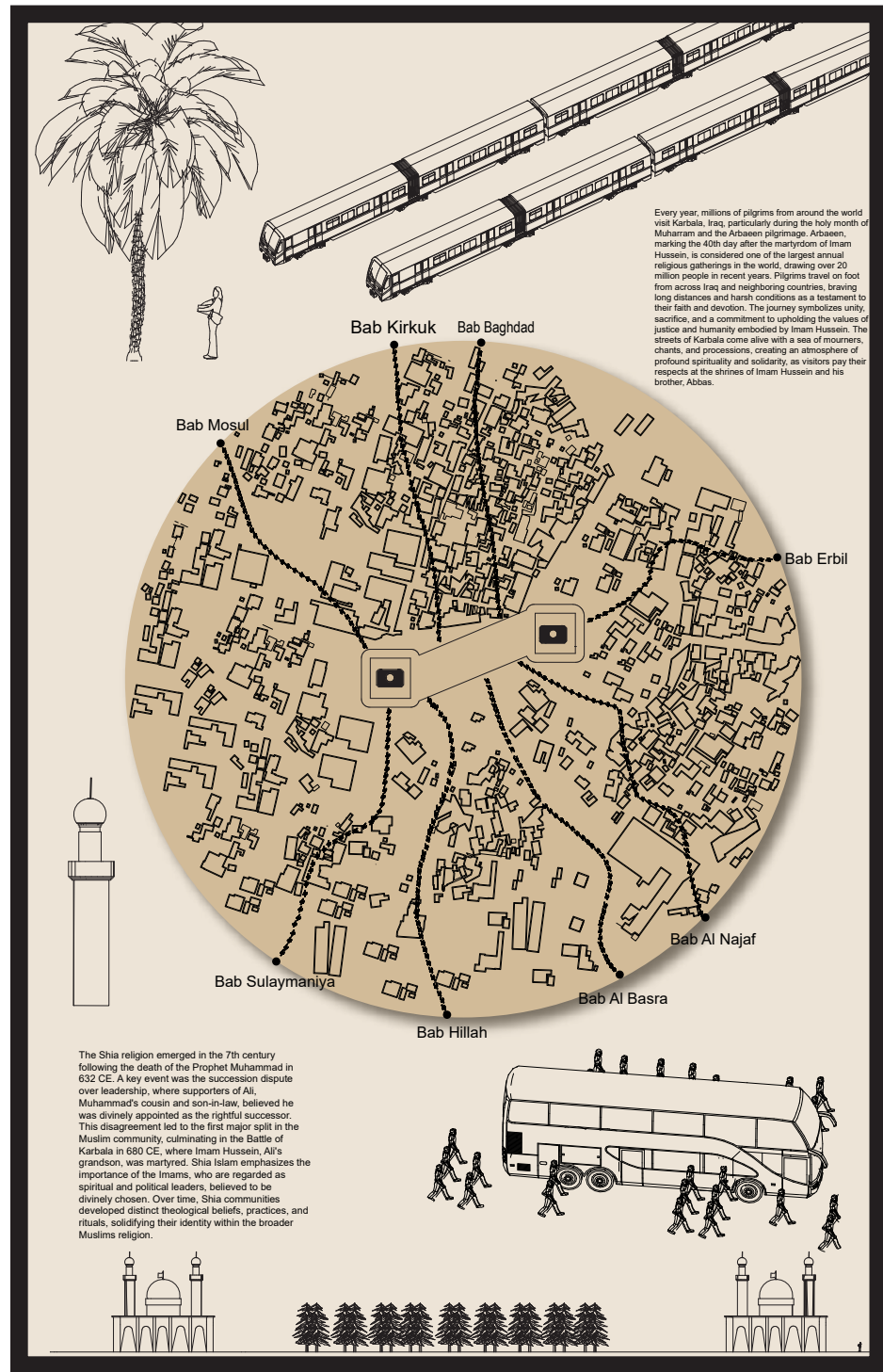
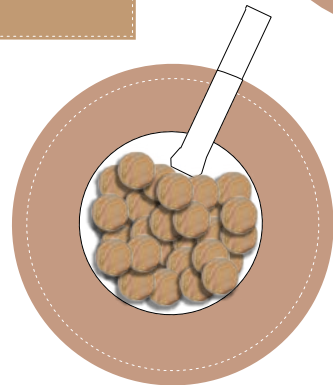
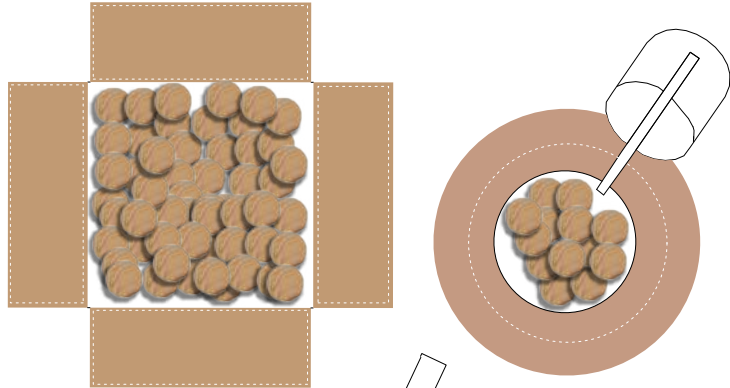
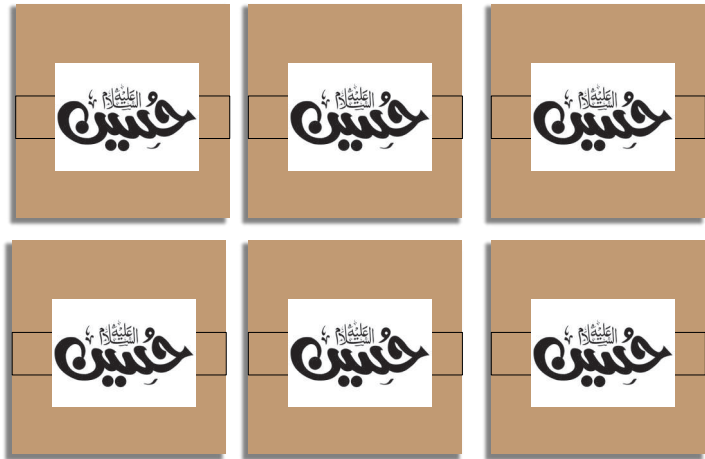
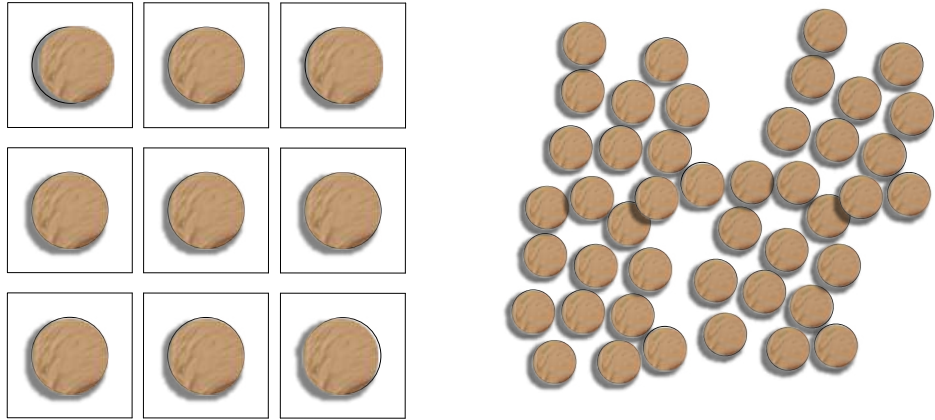


The sacred turba of Karbala, the soil taken from the site of Imam Hussain's martyrdom, holds profound significance in Islamic tradition, particularly among Shia Muslims. This soil symbolizes sacrifice, resilience, and unwavering faith in the face of tyranny, as exemplified by Imam Hussain's stand against injustice during the Battle of Karbala. Used to craft prayer beads and small clay discs (mohr) for prostration during prayer, the turba serves as a tangible connection to Karbala's sanctity and spiritual heritage. Its presence in prayer reinforces the ideals of humility, remembrance of God, and the pursuit of justice, embedding Karbala's legacy in daily acts of worship and fostering a deep, personal connection to the ethos of Imam Hussain's sacrifice.

Sacred Turba Of Karbala



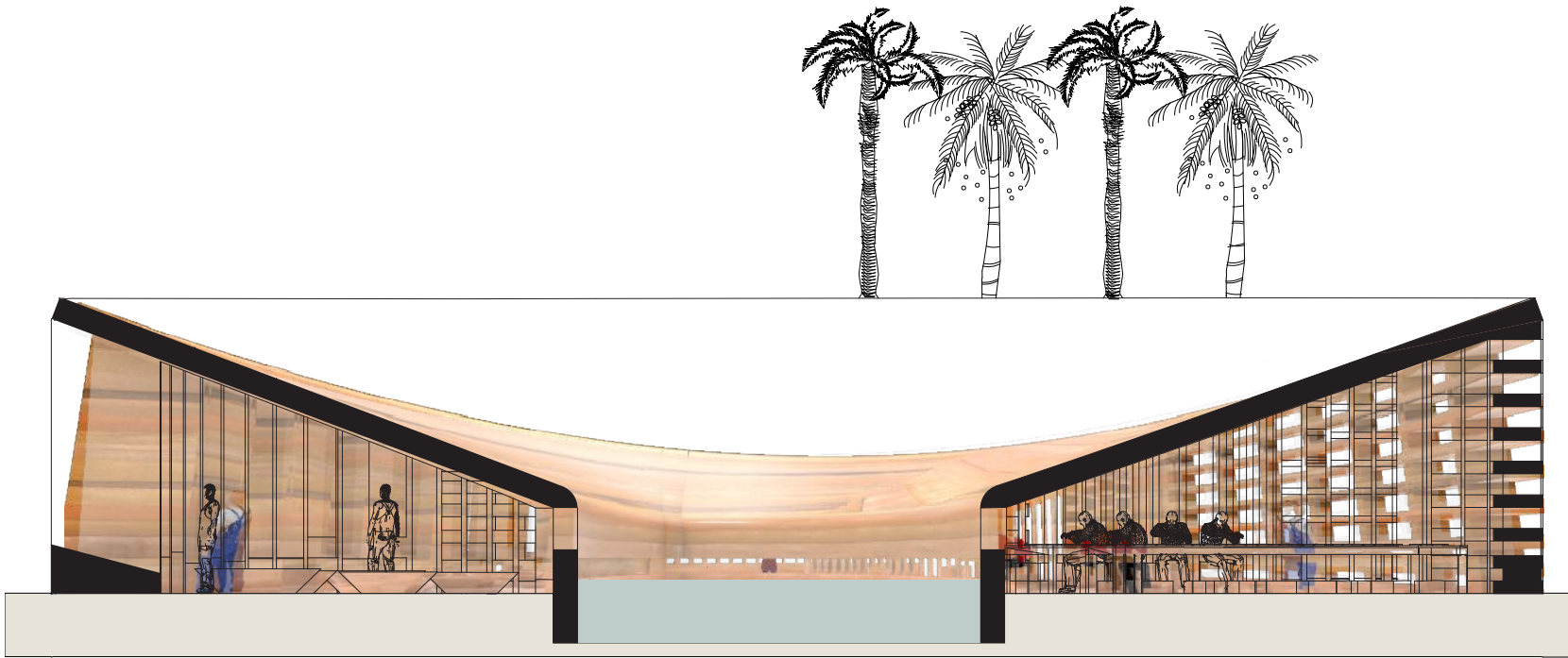
The turba is made in Karbala because of the profound spiritual and historical significance of the land where the Battle of Karbala took place. This soil is sanctified by the sacrifices of Imam Hussain and his companions, who stood against oppression and injustice in 680 CE. For Shia Muslims, the land of Karbala is not just a geographical location but a sacred symbol of faith, martyrdom, and resistance to tyranny. Using this soil to make prayer beads or discs (mohr) emphasizes the connection to these values during acts of worship. It serves as a reminder of Imam Hussain's ultimate sacrifice for truth and justice, grounding worship in a deep spiritual and moral context. By using turba from Karbala, believers maintain a physical and spiritual link to the enduring legacy of this sacred place.



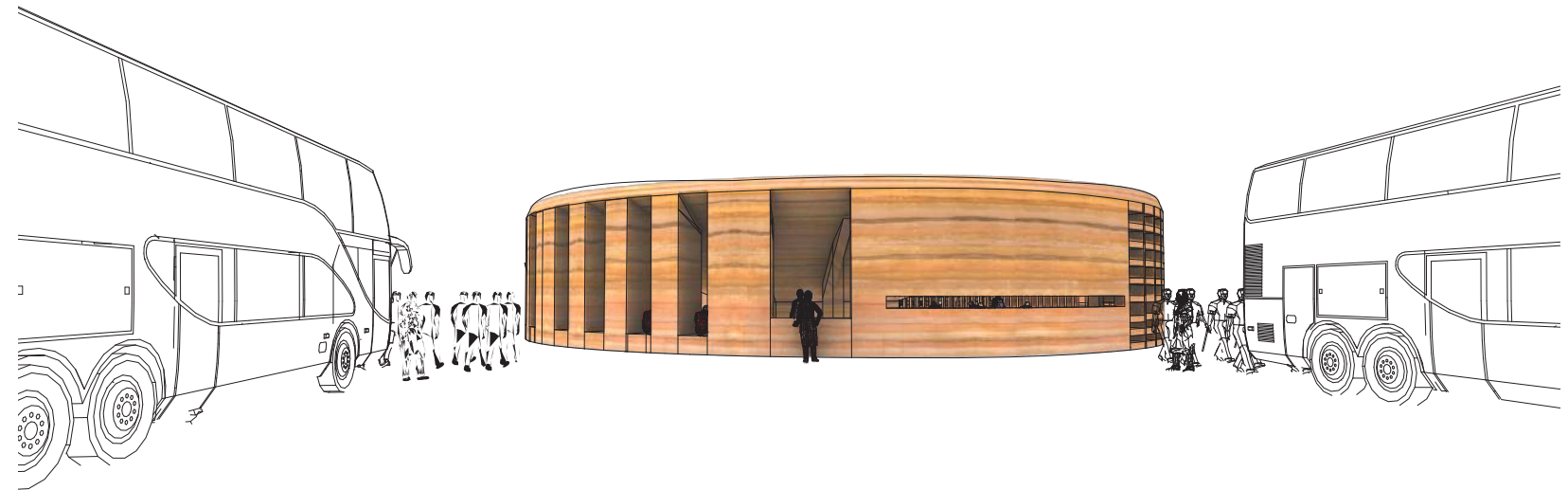
The Pilgrim's Journey to Karbala: Preserving the Sacred Soil of Turba

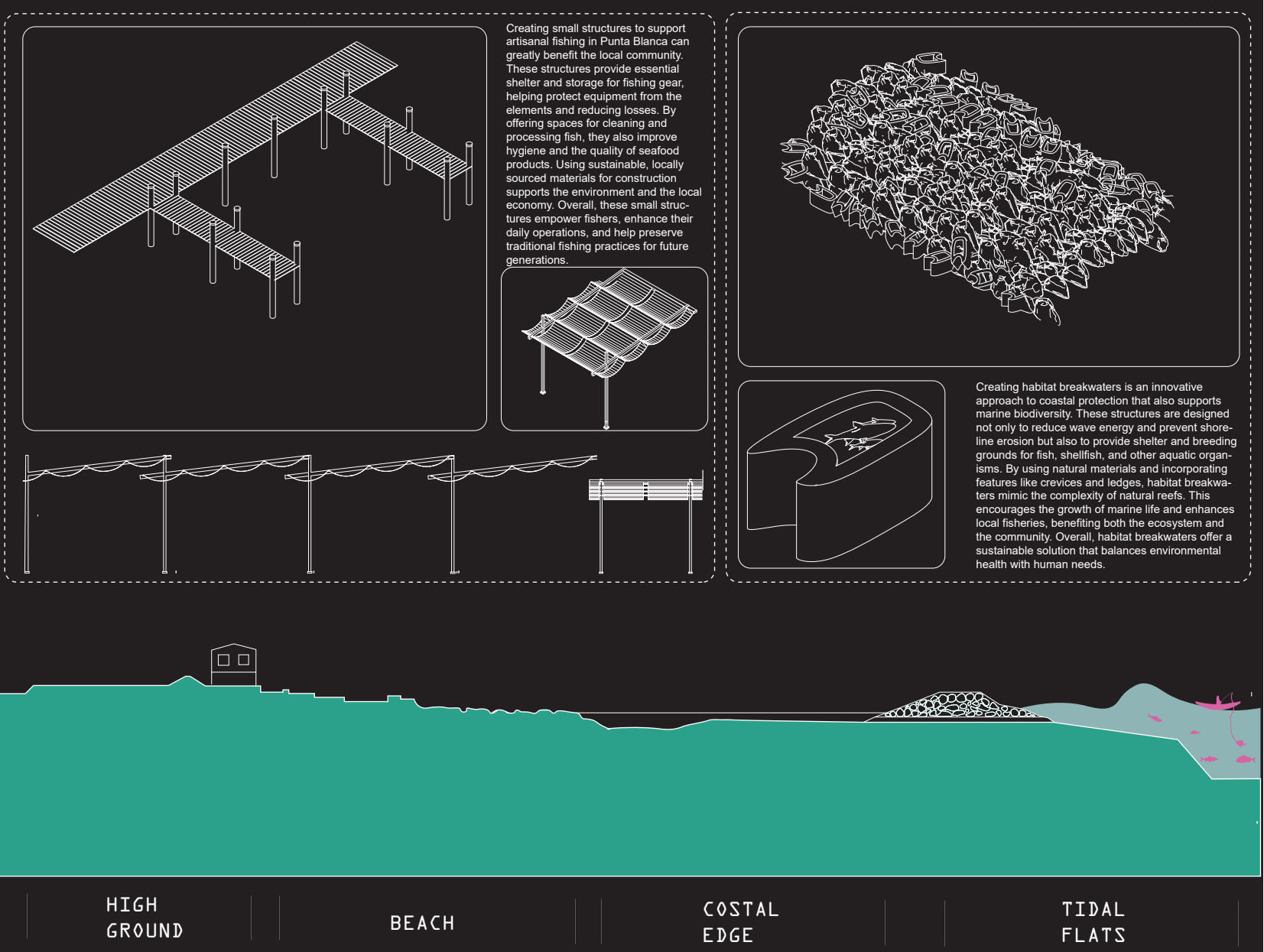
Every year, millions of pilgrims embark on the profound journey to Karbala, especially during the Arbaeen walk, traversing approximately 80 kilometers from Najaf to Karbala in a moving tribute to Imam Hussain (AS). Along this route, pilgrims are guided by thousands of numbered poles and supported by countless rest stops and hospitality stations, all united in the shared longing for spiritual connection and remembrance. Upon reaching Karbala, pilgrims experience the sanctity of the land where Imam Hussain (AS) made his ultimate sacrifice, and many seek to collect or use the sacred Turba-the blessed soil of Karbala-for acts of devotion such as prayer and prostration. The establishment of the Turba Exchange Workshop as part of a Waqf ensures that pilgrims can respectfully recycle and receive revitalized Turba, maintaining the spiritual purity and continuity of this essential tradition. Through this initiative, the journey to Karbala is not only a physical pilgrimage but also a means to deepen spiritual bonds, honor the legacy of sacrifice, and preserve the sanctity of the sacred soil for generations to come.





The 40th of Muharram, known as Arbaeen, marks the end of the 40-day mourning period for Imam Hussain and his companions, who were martyred in the Battle of Karbala. It is a day of profound significance, particularly for Shia Muslims, and is commemorated through the Arbaeen Pilgrimage, one of the largest peaceful gatherings in the world, where millions of devotees walk to Karbala to visit the shrines of Imam Hussain and his brother Abbas ibn Ali. In Karbala, special prayers and the recitation of the Ziyarat Arbaeen, a supplication honoring Imam Hussain's sacrifice and principles, take place. Mourning gatherings, or majlis, are held to recount the events of Karbala, accompanied by the recitation of elegies that evoke sorrow and remembrance. Along the pilgrimage routes, acts of charity abound, with free food and water distributed to honor the generosity of Imam Hussain's camp. This day serves as a powerful reminder of standing against oppression, upholding truth, and reflecting on the enduring legacy





Right To The Beach

Instructor: David Barragan

Summer 2024

Artisanal fishing in Ecuador serves as a critical pillar of the cultural and economic framework of coastal communities, particularly along the Pacific coastline and the Galápagos Islands. Fishermen utilize traditional techniques, including handlines and small nets, to harvest a diverse array of species such as tuna, shrimp, and snapper, thus sustaining local livelihoods and preserving marine biodiversity. Notably, Ecuador ranks among the world's foremost producers of high-quality yellowfin and skipjack tuna, significantly contributing to both national exports and employment opportunities.

In Punta Blanca, local fishermen adhere to sustainable fishing practices, ensuring that their methods do not deplete fish stocks or compromise marine ecosystems. This commitment fosters a strong sense of community, as fishermen share knowledge and techniques passed down through generations. Vibrant local markets come alive with activity, showcasing the day's fresh catch and providing essential sustenance for residents and tourists alike.

To enhance coastal resilience, sustainable breakwaters are being integrated into these communities. Constructed from eco-friendly materials, these structures protect coastlines from erosion while simultaneously promoting marine biodiversity by creating habitats for various species. Designed to align with natural coastal processes, sustainable breakwaters support the fishing industry and contribute to the ecological health of the region, illustrating the intricate relationship between local communities and their marine environment.



Artisanal fishing in Ecuador is deeply rooted in the cultural and economic fabric of its coastal communities. Along the Pacific coastline and in the unique ecosystems of the Galápagos Islands, artisanal fishermen ply their trade using traditional methods such as handlines, small nets, and traps. This sector not only provides livelihoods for many local residents but also sustains a rich diversity of marine life, including species like tuna, shrimp, and various fish.



The tuna industry in Ecuador is a vital sector of the economy, contributing significantly to both exports and employment. Ecuador is one of the largest tuna producers in the world, known for its high-quality yellowfin and skipjack tuna. The industry employs thousands of people, from fishermen to processing plant workers, supporting local communities along the coast. Sustainable fishing practices and strict regulations have been implemented to protect tuna populations and ensure the industry's longevity. Despite challenges such as competition and environmental concerns, Ecuador's tuna industry continues to thrive, playing a crucial role in the global seafood market.



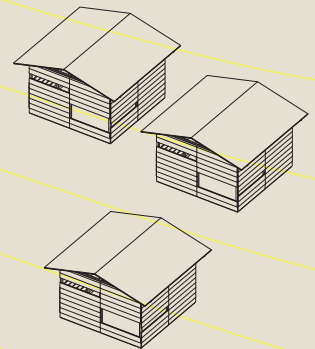
Local fishermen in Punta Blanca, Ecuador, engage in traditional practices that reflect their cultural heritage and reliance on the ocean. Using small boats and hand nets, they catch a variety of fish, including snapper and mackerel, which are essential for both local consumption and sale. The fishing community thrives on the principles of sustainability, ensuring that their methods do not deplete fish stocks or harm marine ecosystems. Fishermen often share stories and techniques passed down through generations, fostering a strong sense of community and identity. Additionally, the vibrant local markets showcase the day's catch, allowing residents and tourists to enjoy fresh seafood while supporting the livelihoods of these dedicated fishermen.



The local fishing villages in Punta Blanca, Ecuador, are characterized by their vibrant communities and rich maritime traditions. Fishermen work together to maintain their boats and gear, fostering a strong sense of camaraderie and shared purpose. Colorful markets bustle with activity as villagers sell freshly caught fish and seafood, providing essential sustenance for the community. These villages are also known for their picturesque views, with fishing boats dotting the coastline against the backdrop of stunning sunsets. Despite modern challenges, the resilience of these fishing communities continues to uphold their cultural heritage and connection to the sea.

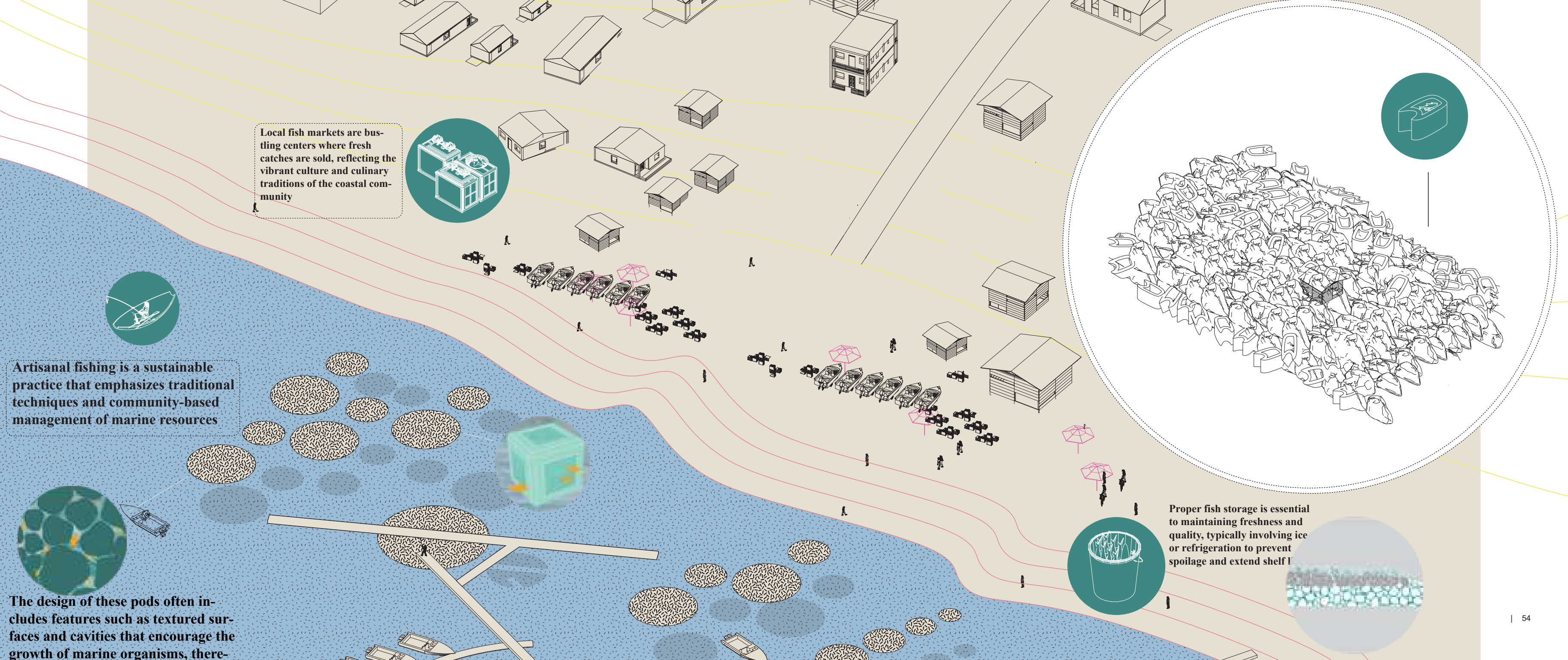


The local fishing markets in Punta Blanca, Ecuador, are lively hubs where freshly caught seafood is sold daily, showcasing the bounty of the ocean. Fishermen bring in their catches early in the morning, filling the stalls with vibrant displays of fish, shrimp, and other marine delicacies. These markets are not only essential for local livelihoods but also serve as a gathering place for the community, where residents share stories and enjoy the fresh flavors of the coast.

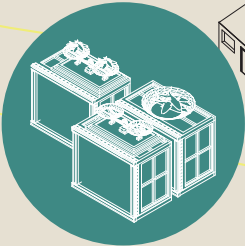


Reef Interplay: Between Sand and Sea Proposed Reef In Punta Blanca

Sustainable breakwaters integrate environmental considerations into their design and function, aiming to mitigate coastal erosion and enhance coastal resilience while minimizing negative impacts on marine ecosystems. These structures are often constructed using environmentally friendly materials such as natural rocks or concrete made with recycled materials, reducing their carbon footprint and ecological impact during construction. Additionally, sustainable breakwaters are designed to complement natural coastal processes rather than disrupt them. By strategically placing breakwaters, engineers can manage sediment transport and promote natural deposition, which helps maintain beach profiles and supports local biodiversity.



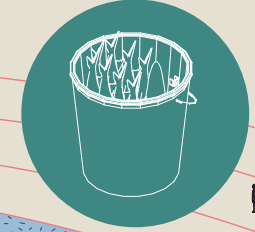
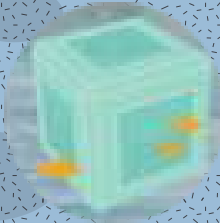
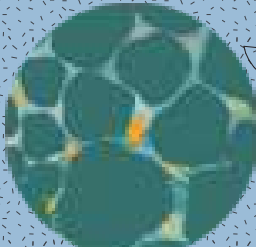
Local fish markets are bustling centers where fresh catches are sold, reflecting the vibrant culture and culinary traditions of the coastal community



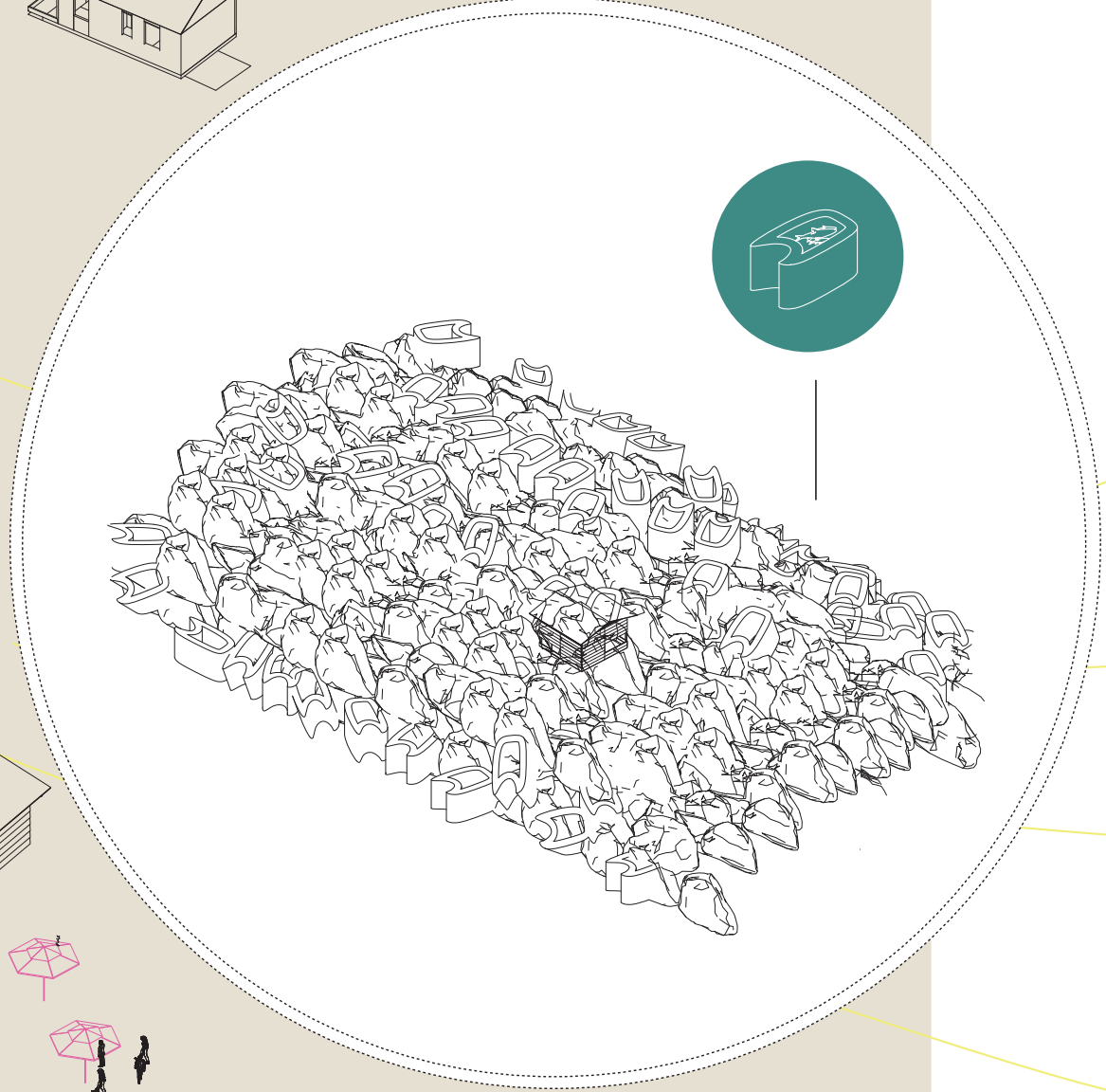
Artisanal fishing is a sustainable practice that emphasizes traditional techniques and community-based management of marine resources



The design of these pods often includes features such as textured surfaces and cavities that encourage the growth of marine organisms, there-



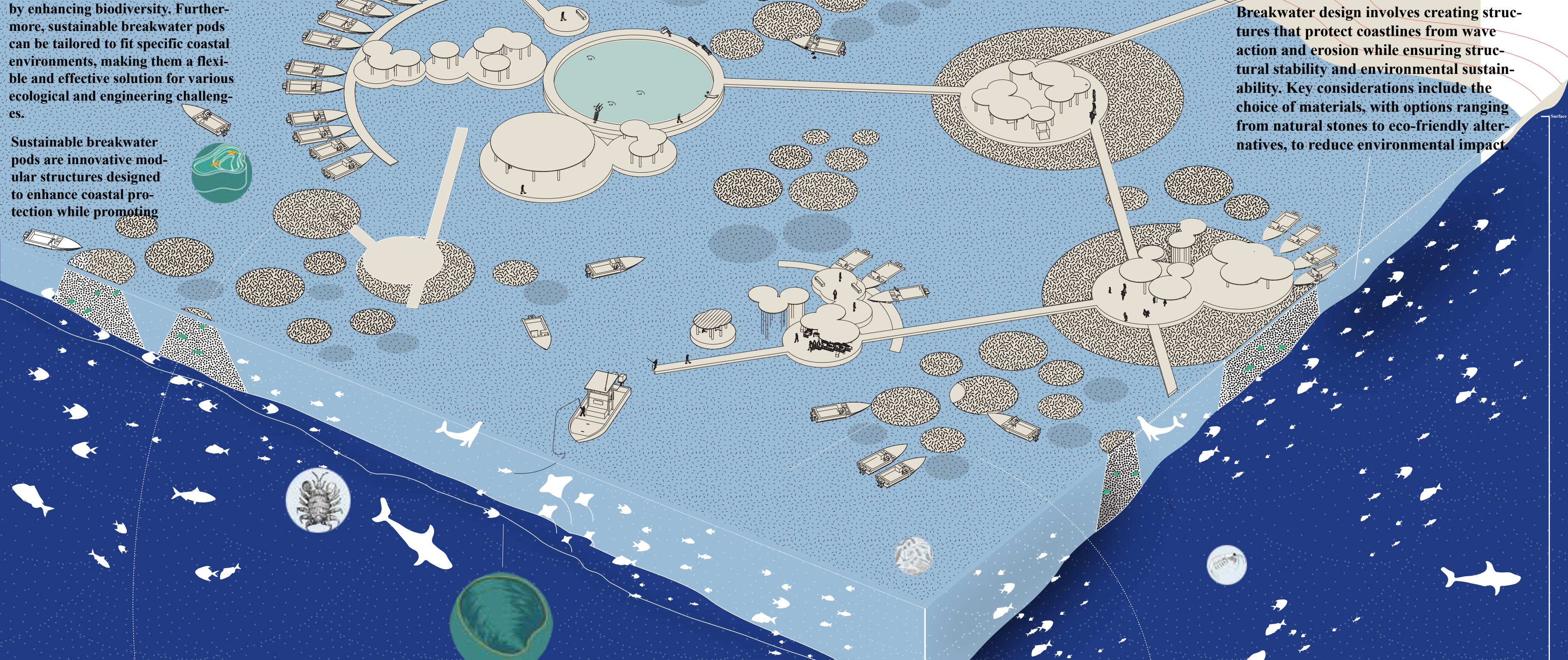
Proper fish storage is essential to maintaining freshness and quality, typically involving ice or refrigeration to prevent spoilage and extend shelf l

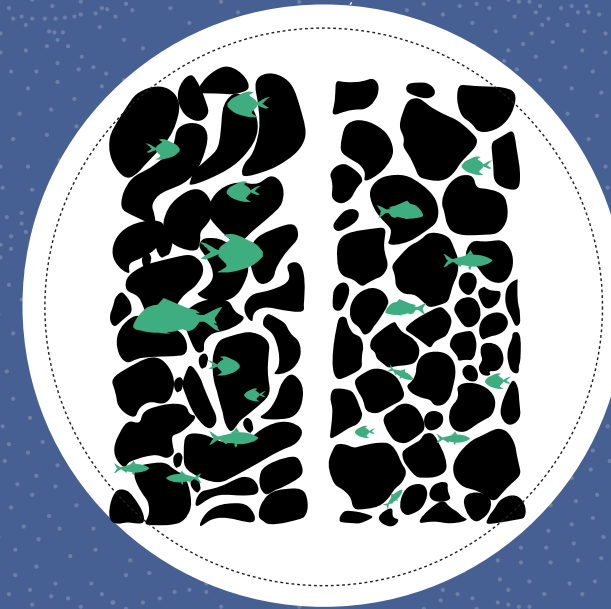
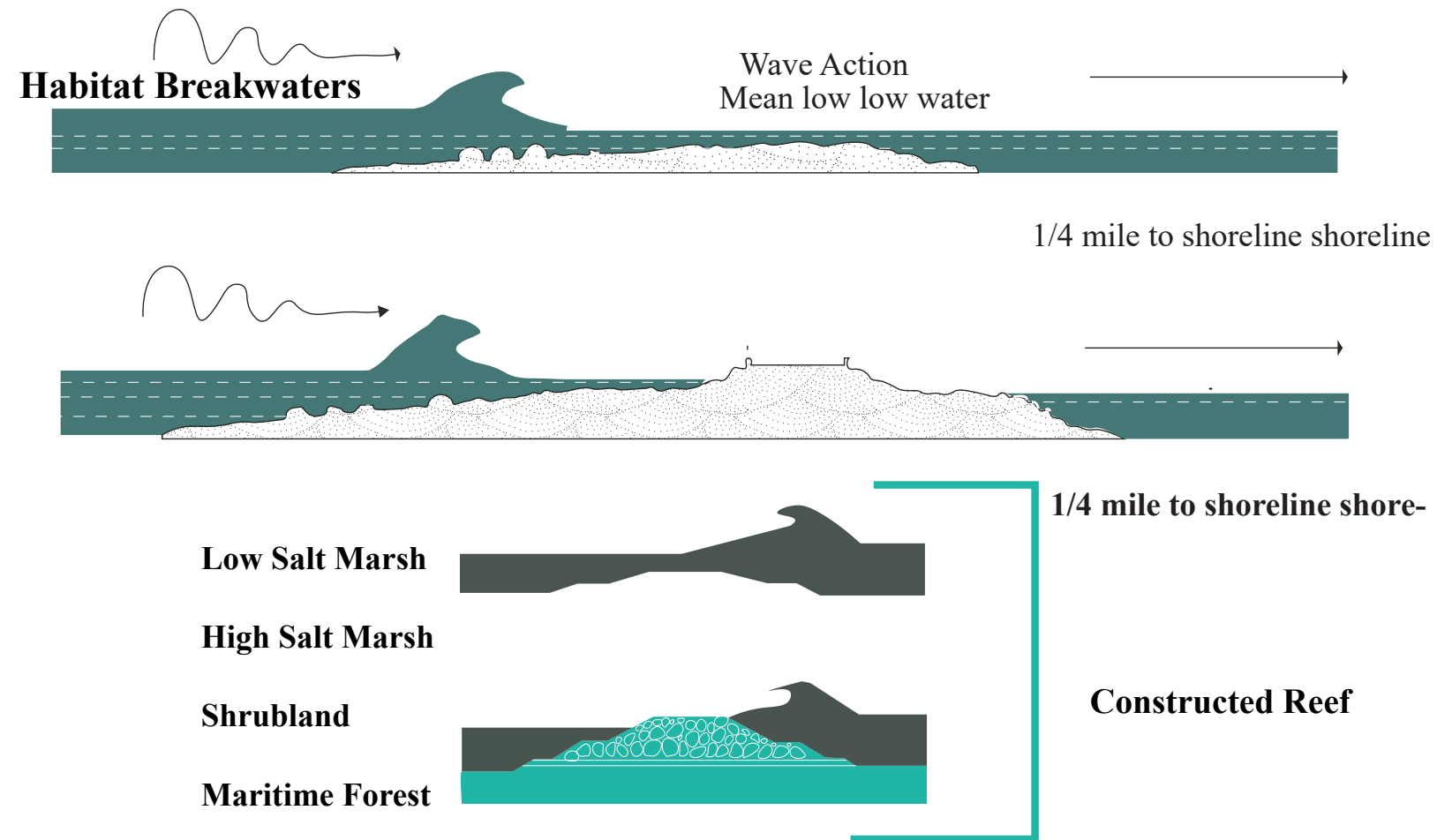


by enhancing biodiversity. Furthermore, sustainable breakwater pods can be tailored to fit specific coastal environments, making them a flexible and effective solution for various ecological and engineering challenges.

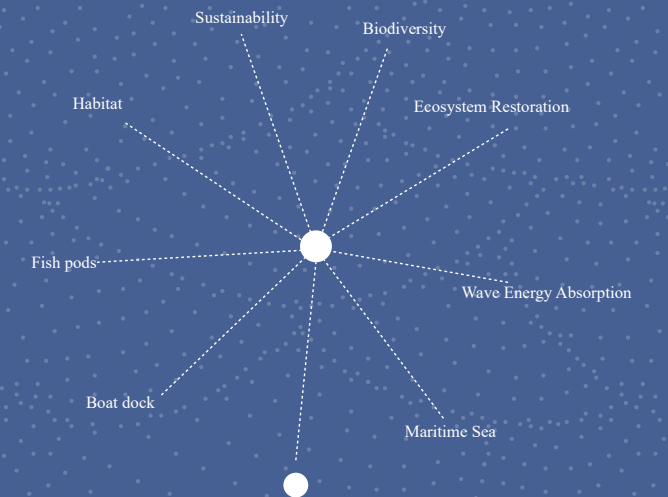
Sustainable breakwater pods are innovative modular structures designed to enhance coastal protection while promoting

Breakwater design involves creating structures that protect coastlines from wave action and erosion while ensuring structural stability and environmental sustainability. Key considerations include the choice of materials, with options ranging from natural stones to eco-friendly alternatives, to reduce environmental impact.





Sustainable breakwaters are designed to protect coastlines from erosion and reduce wave energy while promoting marine biodiversity. These structures often use eco-friendly materials, such as recycled concrete and natural stones, minimizing their environmental footprint. By creating habitats for various marine species, sustainable breakwaters enhance local ecosystems and support fisheries. Additionally, they can incorporate features like vegetation and porous designs that improve water quality and promote sediment stability. Ultimately, sustainable breakwaters offer effective coastal protection while fostering a harmonious relationship between



PROUST’S KITCHEN

“Undoubtedly what is thus palpitating in the depths of my being must be the image, **the visual memory which, being linked to that taste, has tried to follow it into my conscious mind.** But its struggles are too far off, too much confused; scarcely can I perceive the colourless reflection in which are blended the uncapturable whirling medley of radiant hues, and I cannot distinguish its form, cannot invite it, as the one possible interpreter, to translate to me the evidence of its contemporary, its inseparable paramour, **the taste of cake soaked in tea; cannot ask it to inform me what special circumstance is in question, of what period in my past life.** Will it ultimately reach the clear surface of my consciousness, this memory, this old, dead moment which the magnetism of an identical moment has travelled so far to importune, to disturb, to raise up out of the very depths of my being? I cannot tell.”

-Marcel Proust, Remembrance of Things Past



*Marcel Proust's Kitchen at Illiers-Combray;
Photography by Marina Faust.*

Proust's Kitchen

Elise x Hamad / Subject-Object / Fall 2024

Subject Object

Instructor: Suchitra Reddy

Fall 2024

Through the SUBJECT_OBJECT project, I explore the poetic and tectonic potential of materials by transforming disparate found objects, agents, and environments into unified, site-specific, and sustainable sculptural forms. By researching and experimenting with innovative fabrication methodologies, I amplify the sensory and emotional power of materiality, investigating neuroaesthetic effects and the logic of difference and unity. My process moves from documentation and ideation to detailed design and fabrication, utilizing both traditional and digital techniques. The resulting works express new connections and adjacencies, reflecting a deep engagement with material histories, futures, and the expressive possibilities of connective fabrication.

CONCEPT

Food is an effective trigger of deep memories, feelings and emotions, much like what Proust describes. We wanted to create an object which can create a physical, visual manifestation of this process, or in other words, create an object which captures the types of deep memory only accessible through food.



Proust's Kitchen

Elise x Hamad / Subject-Object / Fall 2024

Proust's Kitchen

Elise x Hamad / Subject-Object / Fall 2024

PRECEDENTS

Janine Antoni
Luciano Fabro
Daniel Spoerri



Umbilical (2000)

domesticity, ritualization, fetishization
casts of artist's mouth and mother's hand
trajectory from body to home

Martha (2013)

nestled in mid-air
wood ash, smoke, atmosphere of firing
process
hip bones



Proust's Kitchen

PRECEDENTS

Janine Antoni
Luciano Fabro
Daniel Spoerri



Saddle (2000)

raw cowhide draped over mold of body
like a ghost
memory of artist's body
absence of both artist and cow

Elise x Hamad / Subject-Object / Fall 2024



Lo spirato (1968-73)

"skin" sculpture
visceral quality of sculptural surface
translucency

Proust's Kitchen

Elise x Hamad / Subject-Object / Fall 2024

PRECEDENTS

Janine Antoni
Luciano Fabro
Daniel Spoerri



Restaurant de la City Galerie (1965)

“I lived art”
‘Eat Art’
residue of the meals

Proust’s Kitchen

Tableau piège – Sevilla Serie Nr. 16 (1991)

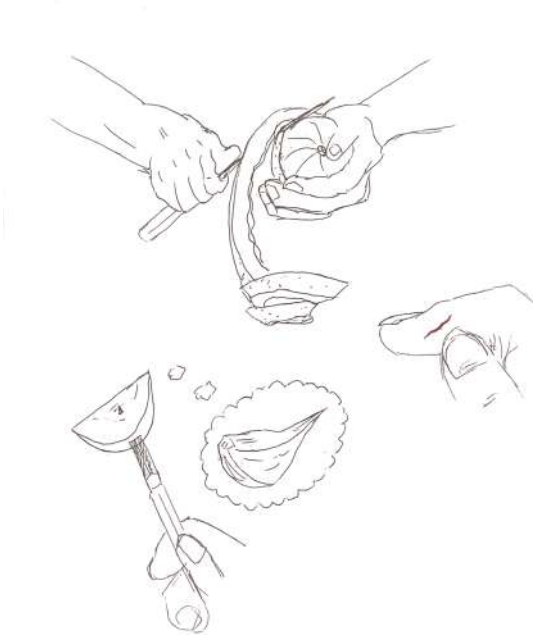
adventure and pleasure of dining in good company
detritus
“snare pictures”



Elise x Hamad / Subject-Object / Fall 2024

PROCESS

Journaling of food memories
Object diagrams and material artifacts
Material explorations
Memory Collection
Maquette
Structural Refinement



Proust’s Kitchen

Tire sur la neige

Quebec winters are brutally cold. It would be impossible to stand outside for longer than a few minutes, even with every square inch of skin buried under layers of insulation – gloves knit by my great aunt, a toque passed down to me from my sister, heavy boots which made me drag my feet from their weight, a fleece neck warmer that I would pull up over my nose and would get damp from my breath.

Despite this we would stand outside, small wooden popsicle sticks in (gloved) hand. Someone acclimated to the extreme cold, in a flannel shirt and fingerless gloves, poured boiled maple syrup onto the trough-like table packed with snow, using a metal pot and spoon.

Fine motor skills restricted thanks to numbness and thick gloves, I tried to roll the syrup on my stick, creating a sloppy heap of sugar on top. It was still a bit soft despite the cold.

The first bite was always my favourite – the sickeningly sweet taffy mixed with chunks of snow that had lifted with it, making it weirdly refreshing. My mom would take a few minutes to suck through hers, whereas I did it in under a minute. The syrup melted quickly in my mouth, and I would use my teeth to scrape the last bits off the stick, leaving no trace behind. The last few seconds of the experience tasted like cheap, wet wood.

I liked the imprint that was left behind after pulling up the syrup. A strange little squiggle where the hot syrup used to be. The ghost of taffy. Je me souviens.



The scent of chicken and rice cooking in my grandmother’s kitchen was always the first thing to greet me when I opened the door. It was a smell that instantly felt like a hug—rich, savory, and comforting. I’d kick off my shoes and follow the aroma to the kitchen, where she stood by the stove, her small frame moving slowly but deliberately. A pot would be bubbling away, filled with tender chicken thighs nestled in perfectly cooked rice, the broth thick and fragrant with garlic, onions, and just a hint of saffron.

She’d always make enough for an army, even though it was just the two of us that day. “Better too much than not enough,” she’d say, with a wink, ladling a generous portion onto my plate. The rice was always fluffy, soaking up the chicken juices, with a texture that was somehow light but hearty at the same time. The chicken fell apart at the slightest touch, tender from hours of slow cooking, and each bite was rich with flavor—simple, yet perfect.

We’d sit at her old kitchen table, the one with faded floral placemats and mismatched chairs, and talk about nothing in particular. I’d eat slowly, savoring every bite, knowing that this was one of those meals that always tasted better when she made it. Her stories would drift through the room, mixing with the scent of the food, creating a memory that was more than just taste—it was a feeling of being home, loved, and completely at ease.

Even now, no matter how many times I try to make it myself, it’s never quite the same. There’s something about the way she did it, something in the way she stirred the pot or maybe just in the way she looked at me when she served it, that made her chicken and rice taste like something I could never recreate. It was more than a meal—it was a moment, shared between us, steeped in tradition and love.

The smell of soup simmering on the stove always takes me straight back to my grandma’s kitchen. Her house had this comforting warmth, the kind that made you feel instantly at ease as soon as you walked in the door. On cold afternoons, I’d park myself at her old, worn-out wooden table, my legs swinging under the chair, while the smell of the soup filled the room. She made it the same way every time—simple, with rich broth, soft veggies, and meat that just melted in your mouth. Now always being fogged up from the steam, blurring the view outside. I’d sit there, staring at it, waiting for her to fill my favorite old, chipped bowl. I can still picture her stirring the pot with that same wooden spoon she’d probably had forever, smiling at me as she handed over the soup. I’d blow on each spoonful, trying to cool it down, but I was always too impatient and ended up burning my tongue—every single time. And I kind of loved it.

Each bite felt like home. It wasn’t anything fancy—just basic ingredients—but it was full of that special kind of love only grandmothers seem to know how to cook with. We didn’t even have to talk much; we’d just sit there, the sound of our spoons clinking against the bowls and the soft crackle of the stove filling the quiet.

That soup was more than just a meal. It was comfort, tradition, and love all wrapped into one. Even now, no matter how many years have passed or how far I’ve gone, I can still taste it. And I can still feel the warmth of those afternoons with her, like it was just yesterday.

Elise x Hamad / Subject-Object / Fall 2024

PROCESS

- Journaling of food memories
- Object diagrams and material artifacts
- Material explorations
- Memory Collection
- Maquette
- Structural Refinement



PROCESS

- Journaling of food memories
- Object diagrams and material artifacts
- Material explorations
- Memory Collection
- Maquette
- Structural Refinement



cheesecloth _ sugar

notes:
dangerous, hot
solidifies quickly
patchy



cheesecloth _ plaster

notes:
grotesque
accurate cast
heavy, difficult to scale up



cheesecloth _flour and water

notes:
like cooking a recipe (measurements, proportion)
long time to dry
ghostly

PROCESS

- Journaling of food memories
- Object diagrams and material artifacts
- Material explorations**
- Memory Collection
- Maquette
- Structural Refinement



Proust's Kitchen



Elise x Hamad / Subject-Object / Fall 2024

PROCESS

- Journaling of food memories
- Object diagrams and material artifacts
- Material explorations
- Memory Collection
- Maquette**
- Structural Refinement

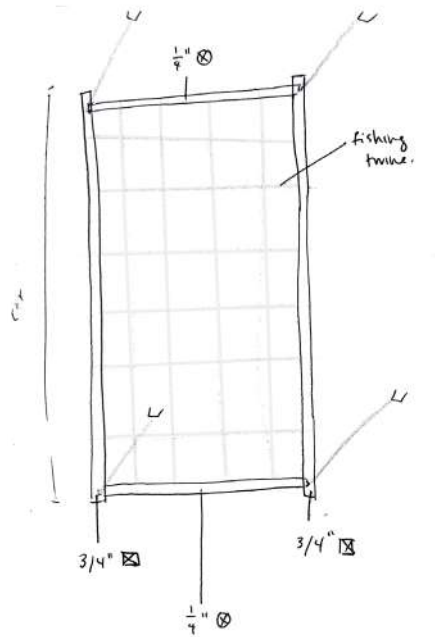


Proust's Kitchen

Elise x Hamad / Subject-Object / Fall 2024

PROCESS

- Journaling of food memories
- Object diagrams and material artifacts
- Material explorations
- Memory Collection
- Maquette
- Structural Refinement



Proust's Kitchen

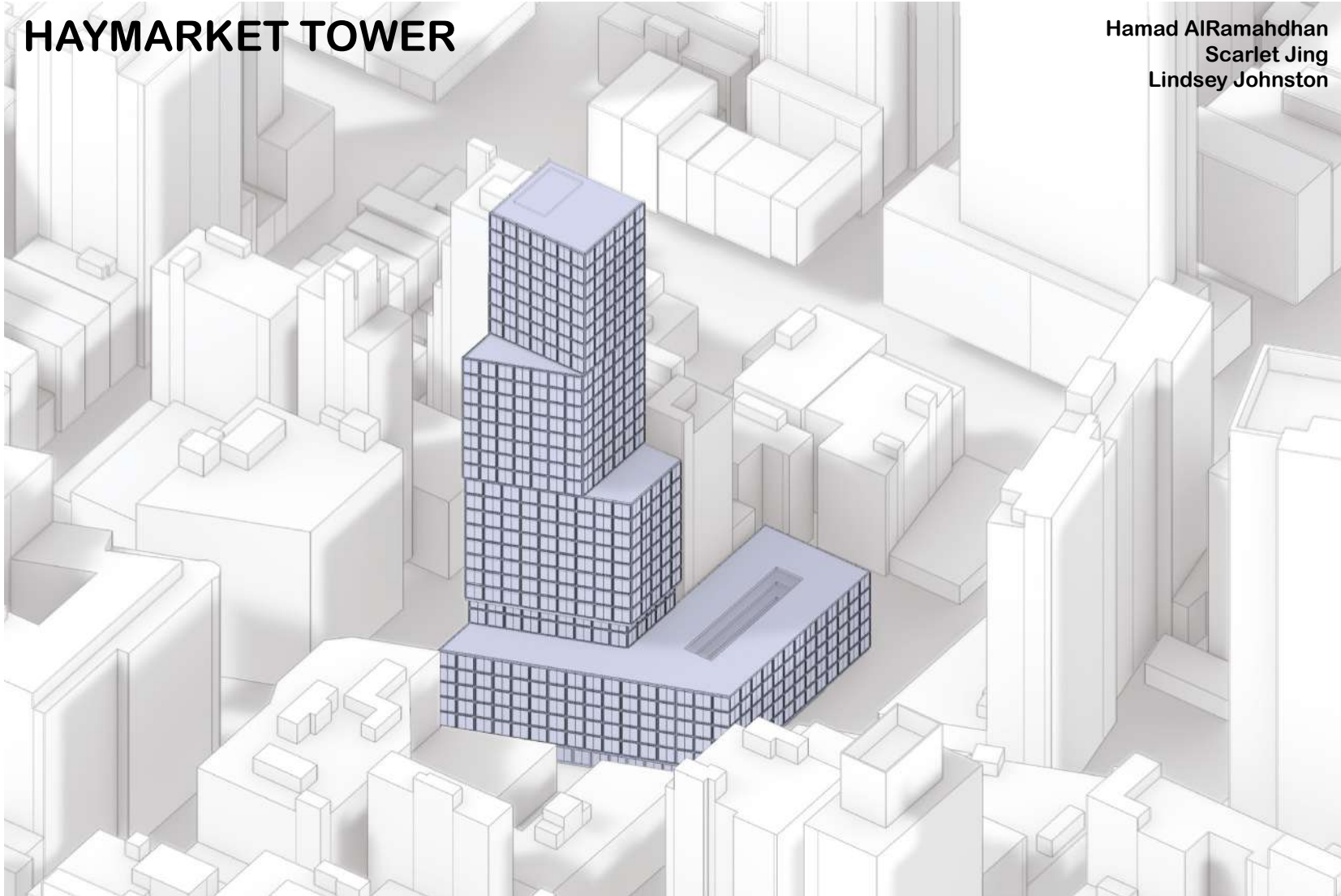
Elise x Hamad / Subject-Object / Fall 2024

PROUST'S KITCHEN

ELISE CLOUTIER + HAMAD AL RAMADHAN

HAYMARKET TOWER

Hamad AlRamahdhan
Scarlet Jing
Lindsey Johnston



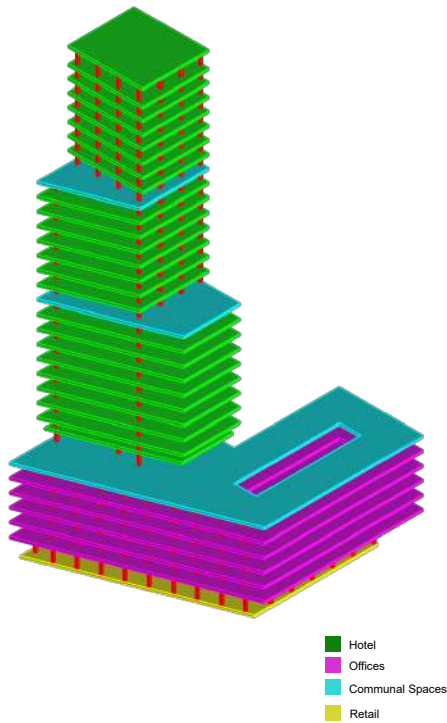
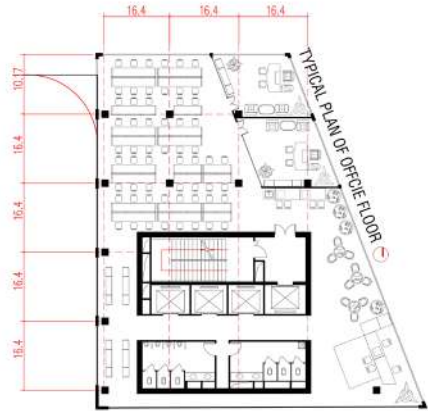
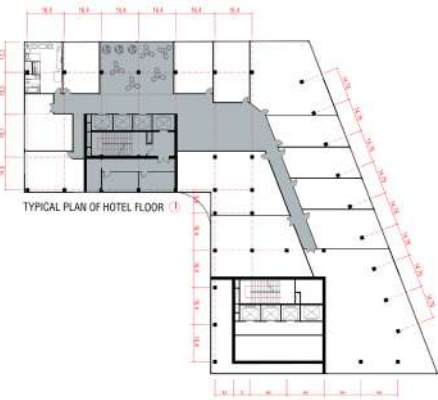
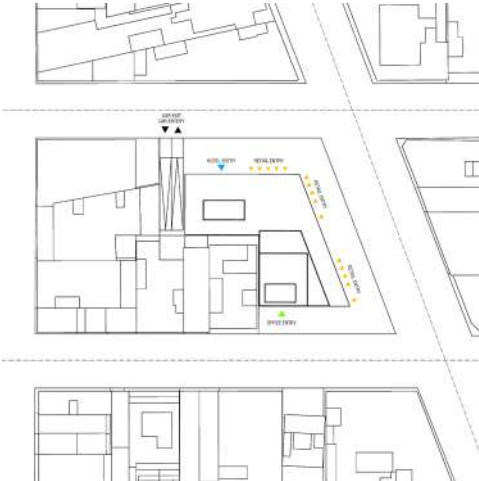
Re-Thinking BIM

Instructor: Joe Brennan

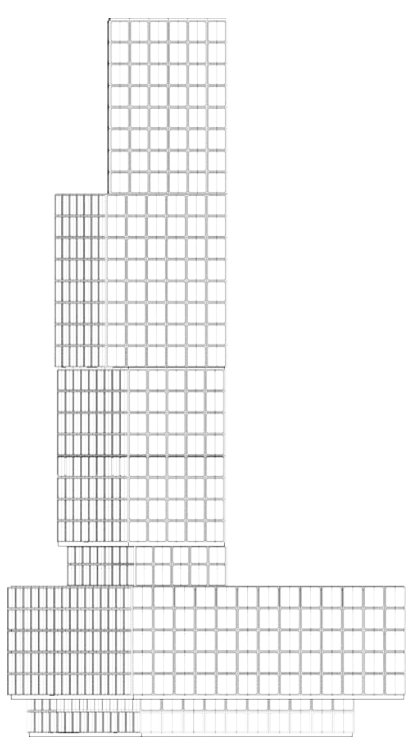
Fall 2024

This project focused on optimizing the architectural design workflow by integrating Rhino and Revit using Rhino.Inside.Revit (RiR), bridging the gap between creative design and technical documentation. Traditionally, transferring data from Rhino to Revit was cumbersome, involving multiple plugins and steps, but RiR streamlines this into a seamless, real-time process. This integration allows designers to maintain parametric flexibility in Rhino while generating accurate, constructible BIM elements in Revit, preserving design intent and enhancing project efficiency. By automating data transfer and enabling dynamic updates, the workflow reduces errors and accelerates iterations, improving collaboration between design and production teams. Ultimately, leveraging the strengths of both platforms through RiR creates a powerful, future-proof workflow that enhances both creativity and constructability.

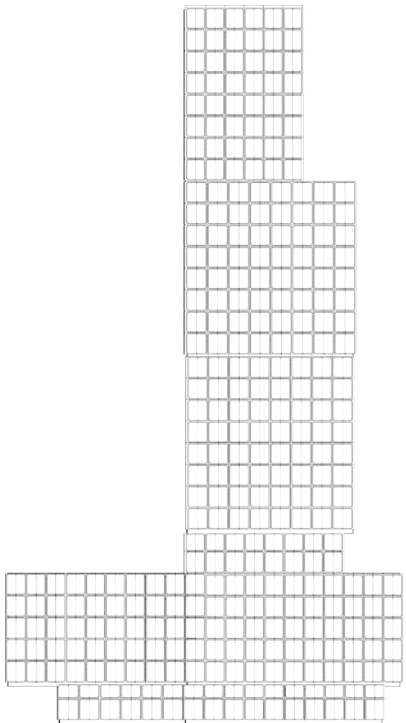
1. PLANS



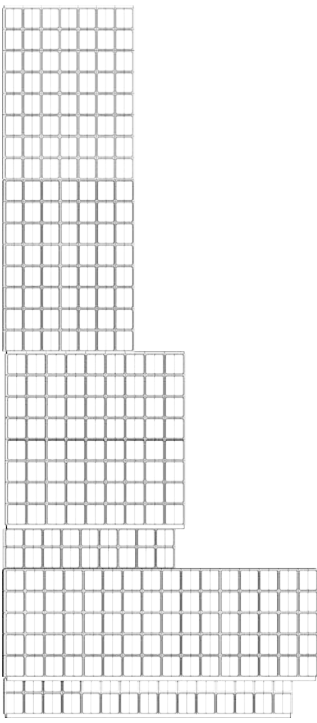
2. ELEVATIONS



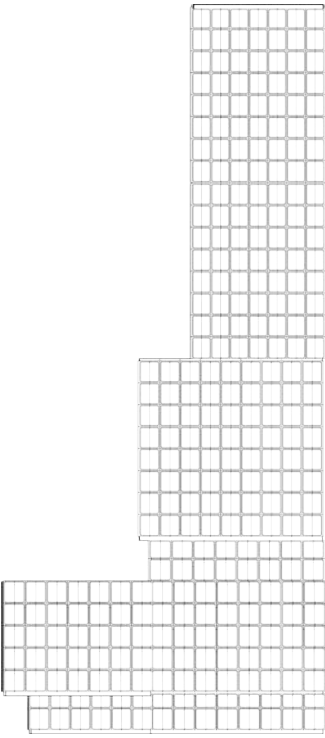
NORTH ELEVATION



SOUTH ELEVATION

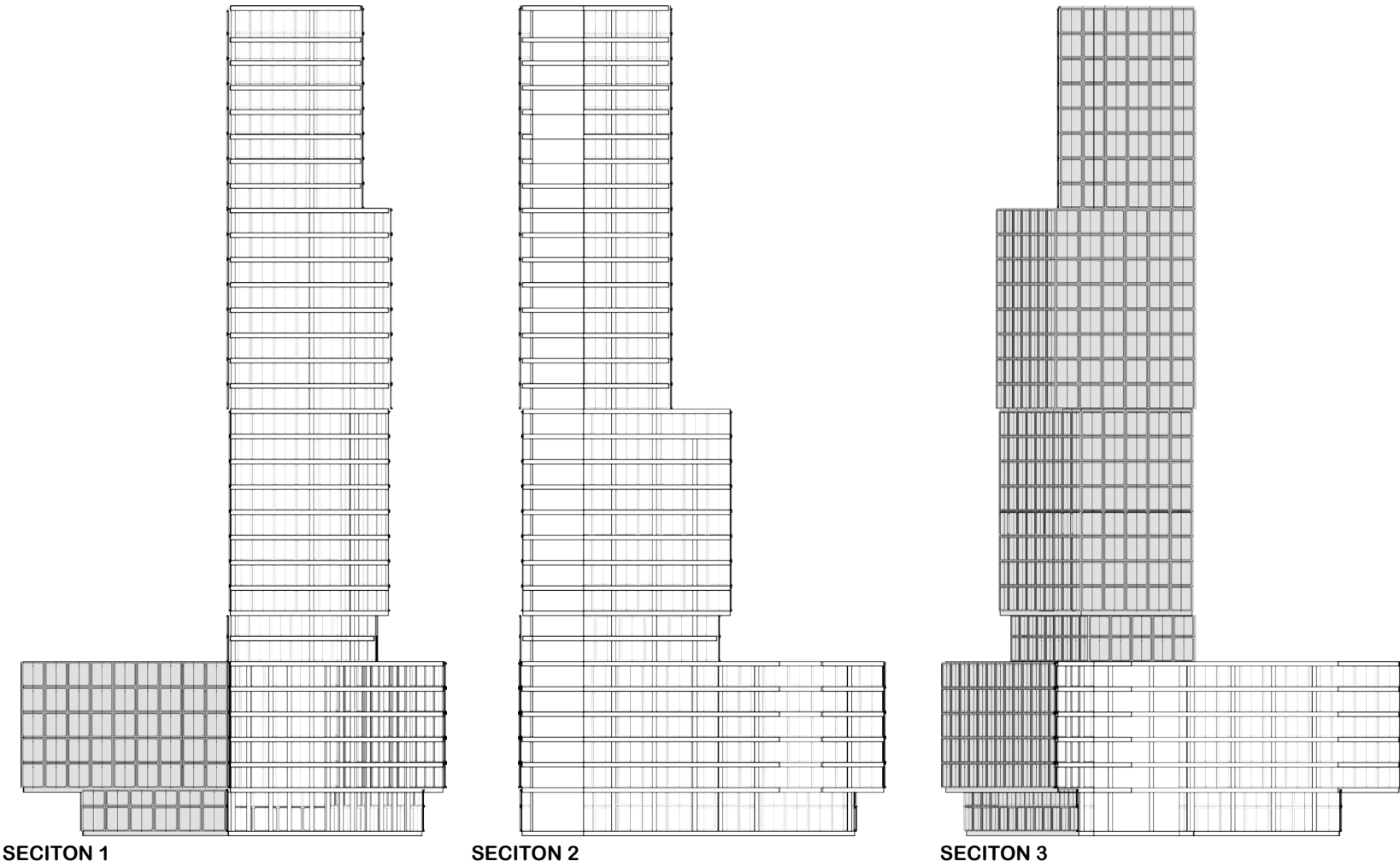


EAST ELEVATION

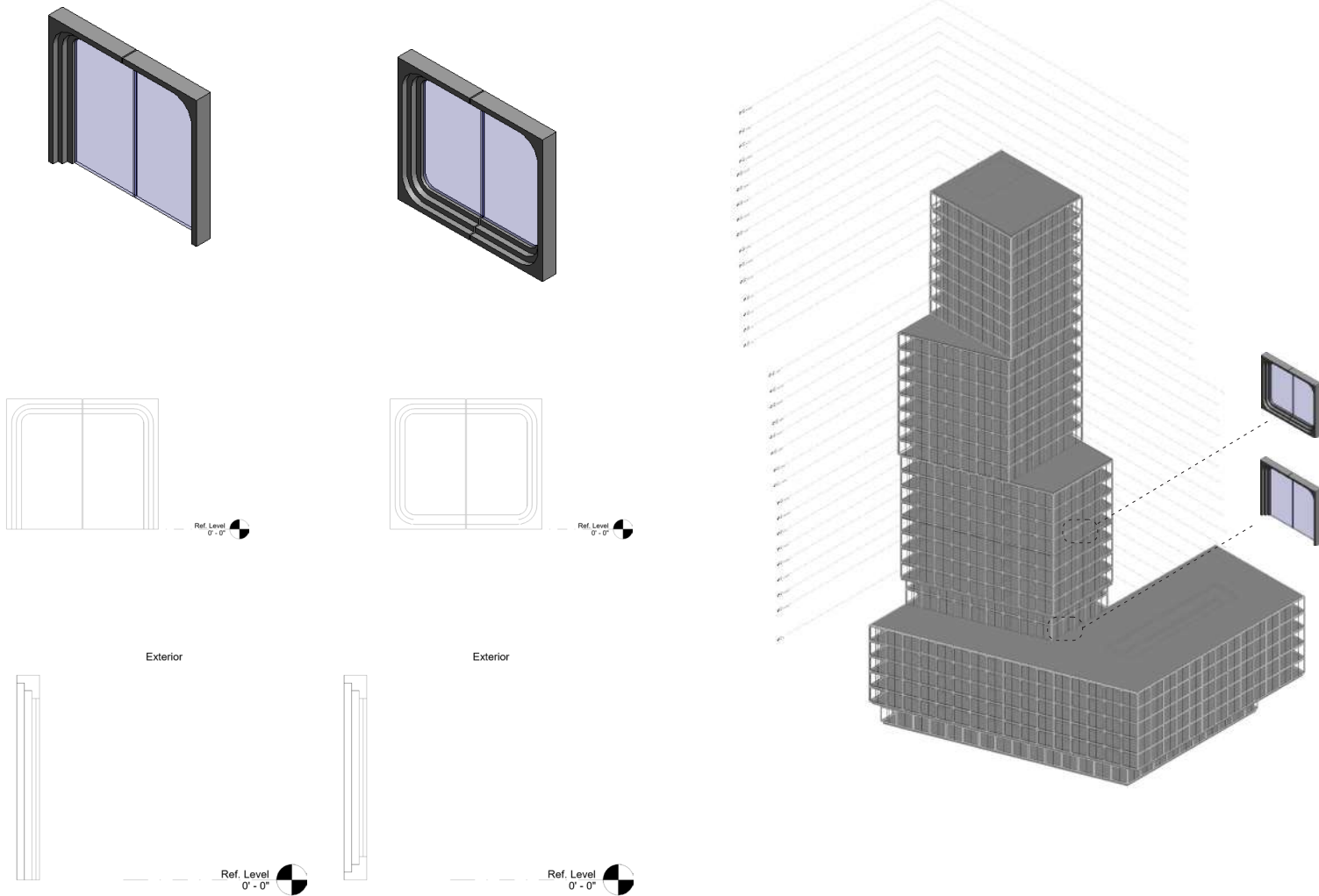


WEST ELEVATION

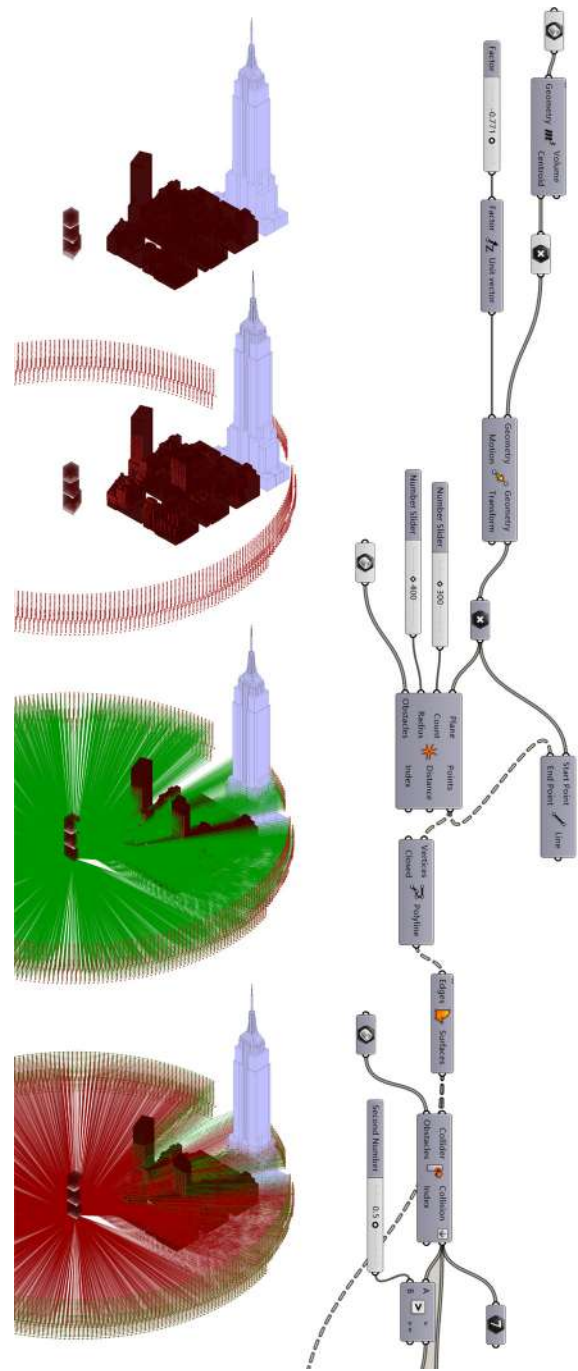
3. SECTIONS



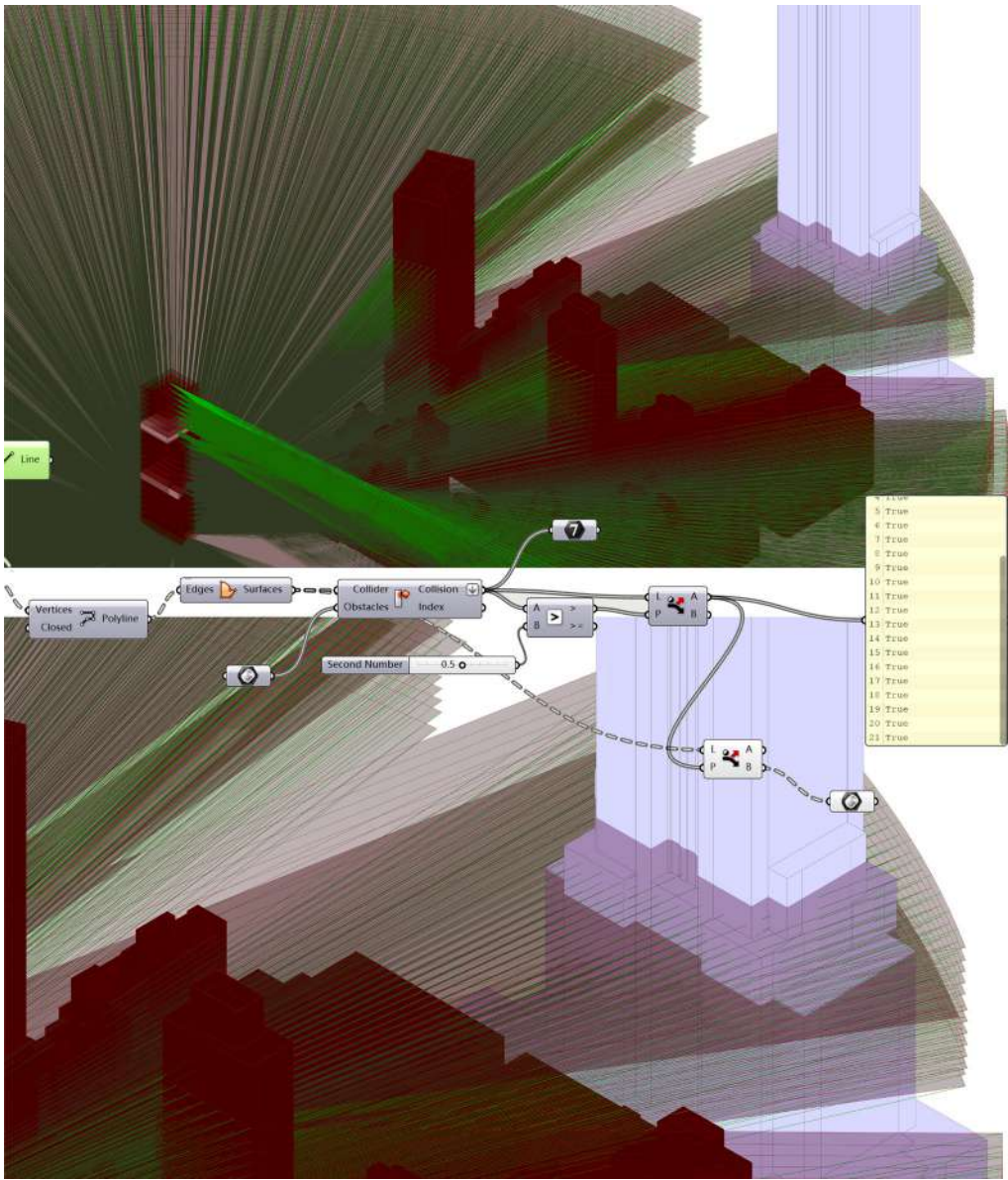
4. facade



4. VIEW ANALYSIS



4. VIEW ANALYSIS

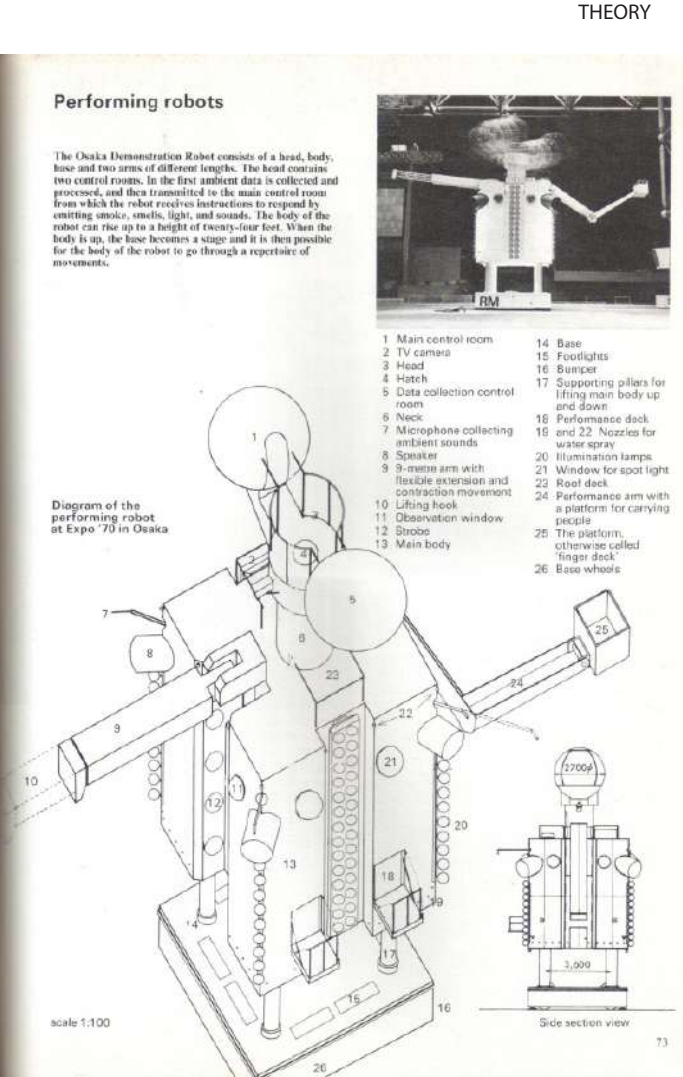


Summer 2024
Transscalarities
CASE STUDY: Osaka Demonstration Robot
LOCATION: Osaka Japan
DATE: 1970

The Osaka Demonstration robot by Arata Isozaki, showcased at Expo '70 Osaka Japan consists of a head which contains two control rooms. In the first ambient data is collected and processed, and then transmitted to the main control room from which the robot receives instructions to respond by emitting smoke, smell, light, and sounds. The body of the robot can rise up to a height of twenty-four feet. When the body is up, the base becomes a stage and it is then possible for the body of the robot to go through a repertoire of movements. The technology used for the robot directly mirrors the political and cultural climate of 1970s Japan. According to Is zaki, the period was characterized by “rapid economic growth and technological advancements” and marked by “a complex mix of global and local issues” .1 Expo '70 symbolized Japan’s recovery after World War II and its emergence as a technological powerhouse. The Expo’s theme, “Progress and Harmony for Mankind,” encapsulated the optimism of the era that also carried deeper political characteristics as Japan sought to redefine its identity during the Cold War. Moreover, the robot aimed to mimic the human body, reflecting Isozaki’s vision of a harmonious blend

between humans and machines.As Isozaki states, the design featured “articulated limbs and a humanoid form, enabling it to perform movements closely resembling human actions”5. This anthropomorphic approach was intended to make the robot more legible as a human body, bridging the gap between technology and everyday life.Isozaki’s architectural philosophy often grappled with themes of balance between tradition and modernity. According to Isozaki, Japan’s rapid modernization posed significant challenges for cultural identity and social cohesion. Isozaki’s work, including the robot, reflected these tensions, prompting viewers to consider the broader implications of modernization on society.7 Additionally, the concept of “metabolism” is vital in understanding the Osaka Demonstration Robot. The robot’s strange movements and morphing form responds to the Metabolism movement in Japanese architecture, which emerged in the 1960s, envisioned cities and structures as living entities capable of organic growth and transformation. The scale of the robot also adds to the effect of the robot representing itself as not only a festival toy but an architectural object. According to Lin Zhongjie, he argues that this movement was a response to the rapid urbanization and reconstruction needs of post-war Japan. Although Isozaki was not a core member of the Metabolist group, he was influenced by its ideas created by Kenzo Tange. The robot exemplifies metabolic principles, symbolizing adaptability and the integration of technology

In conclusion, the Osaka Demonstration Robot by Arata Isozaki reflects the politics of 1970s Japan in multiple nuanced ways. It embodies the era’s technological optimism and economic ambitions while addressing the social and environmental issues that accompanied rapid industrialization. It also reflects Japan’s complex position in World War 2 and the Cold War and the ongoing negotiation between tradition and modernity. Through this robot, Isozaki not only showcased technological innovation but also provoked critical reflection on the broader implications of progress, making it a profound statement on the politics of its time.

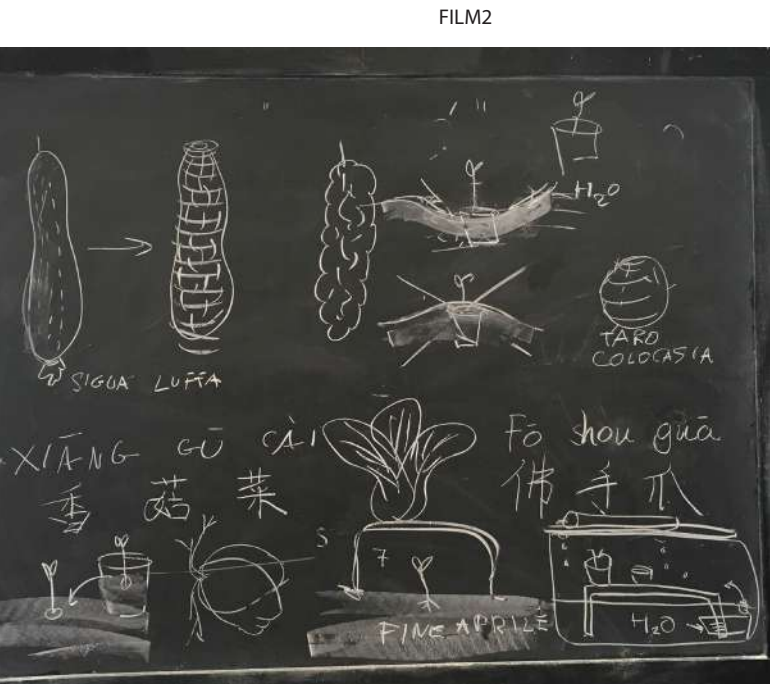


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Johnson Chalmers. MITI and the Japanese Miracle: The Growth of Industrial Policy, 1925-1975

Leone Contini’s “Foreign Farmers” project is a sophisticated interdisciplinary exploration that blends art, anthropology, and social critique to illuminate the lives of African migrant laborers in Italy. Through a combination of photography, ethnographic research, and participatory art practices, Contini provides a profound examination of these individuals who migrate to Italy seeking opportunities in agriculture. Beyond mere documentation, the project delves into the complex realities these foreign farmers face, shedding light on their daily challenges, aspirations, and contributions to the Italian agricultural landscape. Contini’s work not only captures the essence of their experiences but also serves as a catalyst for scholarly discourse and societal reflection, challenging viewers and academics alike to reconsider prevailing narratives around labor dynamics, migration patterns, and cultural integration in contemporary Europe. His approach not only informs but also engages audiences with nuanced perspectives on globalization, human rights, and the intersection of identity and work in a globalized world. Leone Contini’s “Foreign Farmers” project utilizes documentary photography, interactive installations with multimedia elements, and ethnographic research tools like audio recorders to explore migrant farm labor globally. Artistic materials such as textiles and mixed-media installations further enrich the narratives, highlighting the cultural and economic dimensions of agricultural landscapes and labor.

For example, Manifesta 12, held in Palermo in 2018, used the Palermo Botanical Garden as one of its main places. This historic garden, founded in 1789, became a beautiful backdrop for contemporary art from around the world. The theme of the event was “The Planetary Garden: Cultivating Coexistence,” focusing on global issues like migration, climate change, and cultural diversity. Artists created artworks that were specifically designed to fit into the garden’s natural beauty and historical setting. Manifesta 12 at the Palermo Botanical Garden gave visitors a chance to explore art in a unique and scenic environment, while also learning about important global issues and the cultural history of Sicily. Manifesta 12 involved a collaborative exploration of social and ecological themes through art within the garden’s unique setting. The project aimed to provoke dialogue on migration, sustainability, and cultural heritage through diverse artistic practices and community engagement. However, it also reveals confrontations and disputes as migrant workers navigate political and economic marginalization. These dissidences spark activism and solidarity movements aimed at advocating for fair treatment and inclusive policies. Through documenting these multifaceted interactions, Contini underscores the complex political landscape shaping global agricultural systems, calling for greater awareness and reform. Multiple Human rights NGOs, specifically the International Organization for Migration NGO and environmental organizations play pivotal roles in advocating for environmental

justice, and sustainable policies by overlooking labor practices in farms and overlooking the crops that are exported from africa. Policy shifts reflect changing geopolitical dynamics such as climate change and resource and scarcity, influencing societal attitudes towards migration. These evolutions challenge the African migrant worker stereotype and promote inclusive approaches to migration and cultural The design in Leone Contini’s “Foreign Farmers” project encompasses various artistic and ethnographic elements aimed at illuminating the experiences and struggles of migrant farm laborers worldwide one example of the design encompassing artistic and ethnographic elements is his use of photography to capture the daily lives and environments of migrant farm laborers. . It includes documentary photography capturing the daily lives and environments of these workers, interactive installations that engage viewers in the narratives of labor and migration, and ethnographic research that contextualizes their stories within broader socio-political landscapes. The design seeks to evoke empathy and understanding while addressing agricultural labor, highlighting issues of exploitation, resilience, and cultural identity within the global food production system. In conclusion Leone Contini’s “Foreign Farmers” project merges artistry with ethnography to vividly portray the complexities of migrant farm labor. Through different cultures all around the world meticulous documentation, Contini illuminates the human stories behind global agricultural landscapes, fostering awareness and advocating for social justice within these crucial but often marginalized communities.



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Sikkink, K. (1993). Human rights NGOs and the politics of pressure: Explaining NGO strategies at the United Nations. Human Rights Quarterly, 15(3), 557-590. <https://doi.org/10.2307/76257>

Sanzgiri’s perspective of how identity is not fixed and the matter that identity is on a constant change from the influence of history, culture, and politics. Sanzgiri argues the idea of how identity is perceived to be a rigid attribute in a person and that it does not change as time passes. In today’s world, the connections between other cultures due to the expansion of globalization prompted a complexity with understanding the varied identities witnessed among others. Sanzgiri seeks to change the traditional idea of identity. In Sanzgiri’s films, the portrayal of personal letters, family photos, and images of political struggles juxtaposes political influence with personal experiences and their connection, highlighting that identity is fluid and changeable. Sanzgiri showcases that identity is not individualistic, but relies on histories, and social and political entities. This demonstration counters the traditional ideologies of fixed identities and encourages the viewer to explore the idea of fluid identity that is derived from various influences.

In *At Home But Not At Home*, Sanzgiri looks at his family’s history and uses old videos and animation to show how colonialism has changed and affected cultural identities over time. By doing this, he highlights how past injustices continue to impact our cultural experiences today. *Golden Jubilee* (2021) delves deeper into the concept of fluid identity, examining the aftermath of colonialism and India’s 50th anniversary of freedom. Sanzgiri investigates the relationships between national identity and cultural and personal identities, raising issues about the creation and maintenance of these identities. The movie makes the argument that national identities, like personal ones, are dynamic and always being reinterpreted in light of both historical developments and contemporary circumstances. By emphasizing cultural legacy, the movie encourages viewers to recognize the diversity of customs and histories that influence identity and to value the depth and complexity of cultures other than their own. Sanzgiri’s films also build empathy by connecting personal stories to larger historical and political events. The film highlights the similarities between different cultural identities, promoting a more inclusive and empathetic view of identity and belonging. Sanzgiri’s exploration of identity is strongly influenced by themes like colonialism, migration, and power dynamics. These themes are crucial for understanding how identities are formed, especially in post-colonial contexts where past events still affect people’s lives today. By focusing on the ongoing impacts of colonial rule, Sanzgiri makes viewers think about how historical injustices still shape our identities and social structures today. The film reminds us that identity isn’t only about the present but is also deeply influenced by the past.

Migration is portrayed in *Letter From Your Far Off Country* as both a personal and historical story, which makes it a potent metaphor for the fluidity and ongoing transformation of identity. Sanzgiri, highlights the profoundly altering effects of travel, both physically and emotionally, on a person’s sense of self by illuminating how mobility, border crossing, and displacement significantly alter personal histories and views. In addition to adding depth to the story, this thematic investigation helps viewers relate to common experiences of transition and adaptation. The film’s introspective style encourages viewers to consider the connections between history, individual experience, and cultural identity. It also reinforces the idea that every journey, either emotional or physical, contributes to a continuous conversation with one’s past and future selves, thereby influencing the complex nature of human existence. One’s past and future selves, thereby influencing the complex nature of human existence. An important aspect of Sanzgiri’s investigation of identity is the examination of power relations, particularly those related to colonial past. He challenges viewers to evaluate the social and political structures that influence who we are critically and to consider how these structures may be contested and altered by looking at these topics. This compassionate approach is essential because it fosters understanding and common ground between disparate groups in a society where identity politics sometimes cause tensions. According to Sanzgiri’s narrative approach, our experiences and relationships continuously shape our identity, which implies that identity is not static. The experiences of migrants highlight adaptation and tenacity, presenting identity as shaped by setbacks and successes. Sanzgiri urges



viewers to understand identity as dynamic and always changing as a result of new experiences and cross-cultural interactions by delving into the issue of migration. This viewpoint is essential to realizing how deeply our identities are entwined with the world at large and our personal experiences. It draws attention to the ongoing process of self-awareness and adjustment that we all go through. Sanzgiri not only examines these changes through the prism of migration, but also highlights the fortitude and tenacity required to adjust to new circumstances. This investigation is a potent reminder of the many ways that our identities are shaped by the interactions between our individual experiences and our shared past.

To conclude, the films of Suneil Sanzgiri offer a comprehensive investigation of identity and belonging in our globally interconnected world. Through the interweaving of personal narratives with historical circumstances, Sanzgiri provokes us to consider the dynamic and varied nature of identity, as well as how our identities are shaped by both individual experiences and larger society currents. His use of film encourages viewers to see belonging from a wider, more inclusive perspective and pushes limits. Sanzgiri fosters a greater sense of empathy and connection by deepening our awareness of identity via his artistic manifestations. As a result, his contributions to the current conversation about identity and belonging are priceless, and everyone involved in these important conversations should check out his work. Sanzgiri's films also serve as a bridge among cultures, providing a common area for people from different origins to experience and consider their own identities and experiences. This portion of his work is especially important now, as global narratives are becoming more interconnected but also more polarizing. Through elucidating the dynamic between individual and communal histories, Sanzgiri's artistic endeavors foster a reconsideration of the definition of belonging in a society where the multiplicity of its stories simultaneously unites and divides us. His films invite an active, reflective engagement that is essential to promoting global understanding and cooperation; they do not just tell stories.



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Sanzgiri, Suneil, dir. Golden Jubilee. 2021. Suneil Sanzgiri Productions

The Olana House located in Greenport, New York, is a representation of the blend between Eastern and Western architectural styles. Built by the famous American artist Frederic Edwin Church from 1870 to 1890, Olana represents 19th-century Orientalist style. Olana blends in Persian and Moorish elements with American architectural styles, showcasing the period’s intrigue with Eastern culture. Frederic Church is from the Hudson River School, Church tried to infuse his personality and adventurous life with the Olana house. Olana is a 19th-century depiction of the American fascination with Orientalism. Church collected objects from the middle east especially Damascus to make his architectural vision be seen in Olana, establishing it as a vital location for comprehending how design relates to cultural exchange. In this essay I want to investigate the Olana as a representation of 19th-century Orientalist aesthetics specifically analyzing its architectural elements. As well as how personal adventures such as travelling and collecting foreign objects can create the personality of an artist.

Orientalism, as described by Edward Said, is the lens through which Western societies have traditionally understood and portrayed Eastern cultures. This depiction frequently included a mix of intrigue and exoticism, portraying the East as both an enticing and subordinate counterpart to the West. During the 19th century, Orientalism influenced artistic endeavors affecting representations of the East in literature, art, and architecture. These representations often highlighted the supposed mystique, luxury, and eternal nature of Eastern societies, setting them against the reasoned advancement of the industrializing West. This dual nature enabled Orientalism to function as a method of both artistic exploration and cultural supremacy. The impact of Orientalism reached architecture as Persian and Moorish designs gained popularity in the 19th century. The Moorish Revival, for example, featured horseshoe arches, detailed tile designs, and domed buildings, evident in structures such as the Temple Eman-El. Likewise, Persian impacts were noticeable in the employment of bright colors, geometric designs, and ornamental motifs. These architectural designs were frequently utilized in creating theaters, synagogues, and private homes, indicating elegance and a respect for international beauty. By incorporating these elements, American architects and patrons positioned themselves with a cosmopolitan ideal, displaying their cultural understanding and artistic sensibilities

In the Gilded Age, Orientalist styles were intimately linked to ideas of elegance and worldliness. As America rose as a global power, its elite aimed to establish their cultural dominance by adopting artistic traditions from various cultures. Orientalist design offered a way to stand out in a society that was becoming more industrial and uniform. For individuals such as Frederic Edwin Church, embracing Eastern aesthetics represented not just personal preference but also a wider cultural desire to overcome the limitations of Western art and architecture. This interaction with Orientalism represented a wish to relate to an assumed universal artistic heritage, viewing the East as a wellspring of enduring inspiration. Frederic Edwin Church, famous for his landscape artworks and connection to the Hudson River School, was well known in his circle of friends as being outgoing and friendly, hosting many parties at his house. Church was well known for his talent in depicting nature. This comes from his numerous journeys to areas like the Middle East and South America which introduced him to a wide variety of artistic and architectural styles, which he would then make sure to have a place for in his initial design for Olana. Church’s involvement with Orientalism was both personal and indicative of his time, reflecting the 19th-century intrigue with the East while adding to the wider conversation about cultural exchange.



When I first arrived at the Olanad House I was struck by how the Olana vividly showcases Frederic Edwin Church’s interest in Persian and Moorish architectural designs. The tilework on the exterior greatly reflects Persian traditions. These tiles, which have bright colors and geometric designs, not only improve the aesthetic of the building but also evoke the luxury linked to the Eastern style. The color scheme of Olana’s outside design highlights its Orientalist inspirations even more. Church utilized a variety of striking and natural hues, such as rich reds, ochres, and greens, evoking the scenery and structures he experienced while traveling abroad. These colors were not just ornamental but meaningful, representing the Church’s view of the East as a domain of abundance and energy. The thoughtful choice and use of these colors reflect Church’s dedication to establishing a unified aesthetic that blends

Structurally, Olana features several aspects that reflect the typical Persian and Moorish architectural styles. The incorporation of pointed arches, frequently embellished with elaborate decorations, imparts to the structure a sense of sophistication and majesty. Domes and cupolas, while not as prominent as in conventional Eastern architecture, are intricately woven into the design, enhancing the house's adventurous character. Geometric designs, a signature of Islamic art and architecture, are visible in both the outside and inside decor, emphasizing the link to Eastern customs. Furthermore, Olana's design stands out from traditional Orientalist architecture due to its harmony with the surrounding landscape. In contrast to urban Orientalist buildings, like synagogue emanu-el which frequently clash with their surroundings, Olana was created to blend in with its natural environment. This shows how Church used his technique as a landscape artist and his view on the connection between art, architecture, and nature. By placing Olana in the wider context of Orientalist architecture. The interior of the Olana House represents Orientalism by highlighting Frederic Edwin Church's vast personal items collected throughout his journeys around the globe. Rooms are filled with Persian rugs, brass lamps, carved wooden screens, and various decorative items, making it a place that someone would wander from room to room to see what exactly hides in the corner. It's clear that Fredric church really wanted to create an atmosphere that would bring the east with him but also to showcase it to his friends. These items were thoughtfully selected to enhance the architectural interior but

also signify the importance of Orientalism for Friedrich Church, these items served not just as embellishments but also as symbols, illustrating his intrigue with Eastern cultures and his aim to establish an environment that showed his interest in the world. This interest which would come to serve the Church in allowing his friends into his world. The addition of these items further highlights Church's role as an avid collector. By gathering a varied collection of Eastern artifacts, Church placed himself within a larger tradition of 19th-century collecting and harvesting of goods, which frequently aimed to incorporate the world's artistic treasures into personal residences. This practice, although his true respect and love for worldwide cultures, also suggested issues of cultural appropriation, as it frequently entailed taking artifacts away from their original settings. At Olana, these items function as both artistic features and symbols of Church's identity as an artist profoundly involved with the cultural trends of his era. The Court Hall, a key area in Olana, illustrates Church's style in interior design. With detailed designs, bold hues, and a blend of Eastern and Western decor. The incorporation of intricately patterned fabrics on the stairs, sculpted wood elements, and brass accents on the railings of the staircase establishes an ambiance of elegance and intrigue. whereas the placement of these features showcases Church's careful focus on precision. In the same way, the Sitting Room highlights Church's skill inmerging aesthetics with practicality.

The room's layout features Persian-inspired elements, including geometric patterns and floral designs. The color scheme, led by rich reds and golds, brings about Orientalist motifs while establishing a cozy atmosphere. Church's experience in landscape art greatly shaped the design and location of Olana. The gardens and pathways of the estate further contribute to this cohesion, mirroring Church's artistic sensibilities. Uncommon plant arrangements and thoughtfully crafted views recall the scenery he discovered during his journeys, fostering an immersive atmosphere that merges the distinctions between indoor and outdoor environments. This method emphasizes Church's conviction regarding the interrelation of art, architecture, and nature. The landscape design of Olana showcases a romanticized interpretation of the East, featuring aspects that resonate with the idyllic representations of Eastern imagery with Western art. Gardens brimming with unusual plants, meandering paths, and thoughtfully positioned lookout points evoke a feeling of exploration and amazement, reflecting the artistic ideals of Orientalist art. By shaping the landscape to enhance the house's architecture, Church expanded the Orientalist theme beyond the structure, fostering a cohesive artistic vision. Olana goes beyond being viewed solely as a private artistic getaway, revealing itself as a location intricately woven into the cultural and ideological movements of its era. it is evident that the estate transcends being merely a private residence; it serves as a commentary on identity, authority, and cultural motivation. The Church's embrace of Eastern motifs was more than just a matter of aesthetic choice. It mirrored a wider story in which Western nations, driven by colonial growth and industrial advancement, aimed to adopt and reinterpret Eastern cultures. Olana, showcasing its vibrant tile designs, complex motifs, and seamless integration of Eastern and Western.

features, is a prime example of this phenomenon. Conventional interpretations of Olana frequently highlight its association with the Hudson River School and Church's expertise in landscape art. Although these interpretations are valid, they neglect the estate's architectural importance and its function in representing a cultural narrative. Olana's design selections, ranging from the arches, demonstrate Church's involvement with a fabricated vision of the East. This perspective was not impartial; it was influenced by Western views of the East as a place of sophistication. One of Olana's significant contributions is its capacity to demonstrate the fluid nature of cultural identity. By fusing Persian and American architectural styles, Olana transcends strict classifications and questions the idea of architectural purity. This mixture illustrates the interrelationship of cultures and how global influences have shaped local identities over time. Concurrently, it prompts inquiries regarding the morality of cultural appropriation and the power relations at play in reinterpreting the artistic legacies of another culture. Viewing Olana as a location of Orientalist representation provides a deeper comprehension of its significance in American architectural history. The estate embodies the hopes of a time when cultural borrowing represented refinement, yet it also reveals the complexities and contradictions involved in these appropriations. Olana is both a tribute to Eastern aesthetics and a Western reinterpretation of them, showcasing the dynamics of admiration, control, and reimagining. Wider

Consequences: Architectural Design and Cultural Stories. Olana's importance goes beyond its design elements and the Church's individual perspective. It offers essential perspectives on how architecture influences and is influenced by cultural stories. Structures such as Olana act as tangible representations of the beliefs and principles of their era, providing a perspective for analyzing historical and cultural interactions. In the changing discussion about American art and architecture, Olana holds a distinctive place. It acts as a reminder of how America in the 19th century aimed to establish its place in a global context. By embracing and reinterpreting Eastern design features, Olana promotes an idea of America as both a participant in and an interpreter of worldwide cultural intrigue. Nonetheless, it also highlights the drawbacks of this perspective, as it frequently simplified Eastern cultures to mere aesthetic representations disconnected from their original settings. The examination of Olana aids in a wider comprehension of how environments can represent and sustain cultural stories and events. Its design embodies the hopes and concerns of a time characterized by swift transformation, industrial growth, and worldwide expansion. Consequently, Olana serves as a location of not just artistic and architectural importance but also of historical and cultural analysis. It encourages modern audiences to contemplate how cultural narratives persist in influencing our constructed surroundings and to examine the impacts of Orientalism in today's architectural methods. By reconsidering Olana, it becomes apparent that the estate represents more than just a historical relic. It is a

vibrant area where art, architecture, and ideology converge, providing perspectives on the intricacies of cultural exchange and representation. By viewing Olana in this manner, we enhance our understanding of how architecture acts as both a mirror and a critique of the societies that produce it. His travels introduced him to diverse architectural styles and cultural themes, which he carefully recorded in sketches and journals. His experiences with the majesty of Persian and Moorish architecture, along with his intrigue for the exotic, influenced his choice to blend Eastern design features into Olana. Church's design decisions at Olana showcase a wish to establish a place that served both as a private sanctuary and as a reflection of his worldly identity. By combining Persian and Moorish styles with American architectural customs, Church established himself as a true aficionado of international art and an active participant in the cultural conversations of his era. Olana's design consequently serves as an indicator of Church's artistic aspirations, showcasing his talent to go beyond the norms of the Hudson River School and interact with architectural styles that represented elegance and cultural sophistication. At the national level, Olana embodies America's ambitions during an era of swift expansion and industrial development. The 19th century marked a period in which the United States aimed to claim its status as a cultural and intellectual counterpart to Europe, and Orientalist architecture served as a way to reinforce this identity. Through the adoption and reinterpretation of Eastern design features, Church and his peers established America as a nation skilled in appreciating, and mastering cultural forms from around the world. Olana, featuring its elaborate tile designs, unique patterns, and sweeping vistas of the Hudson River Valley, represents

this dual identity grounded in the American landscape while drawing inspiration from distant cultural inspirations. Nevertheless, Church's perspective on Olana was not only focused on cultural appropriation or artistic representation. It was also a profoundly personal endeavor that illustrated his perception of home. The infusion of Eastern aesthetics into a uniquely American setting implies a merging of the universal and the regional, emphasizing the malleability of cultural identity and how individuals such as Church maneuvered through the intricacies of their era. Olana's idealized depiction of the East provides a nuanced criticism of the industrial modernity and urban growth reshaping America in the late 19th century. As urban areas grew and factories increased, numerous artists and thinkers turned to romanticized images of nature and far-off cultures for solace. Church's choice to create Olana as an isolated retreat, distanced from the turmoil of industrial existence, illustrates a wider cultural inclination to idealize the past and the exotic as a response to the chaos of life at that time. Moreover, Olana's position in the landscape signified something about critique of urbanization at that time. Situated to provide expansive views of the Hudson River and the Catskill Mountains, the estate highlights the balance between architecture and nature.



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