

PIXELS PALIMPSESTS PROTESTS

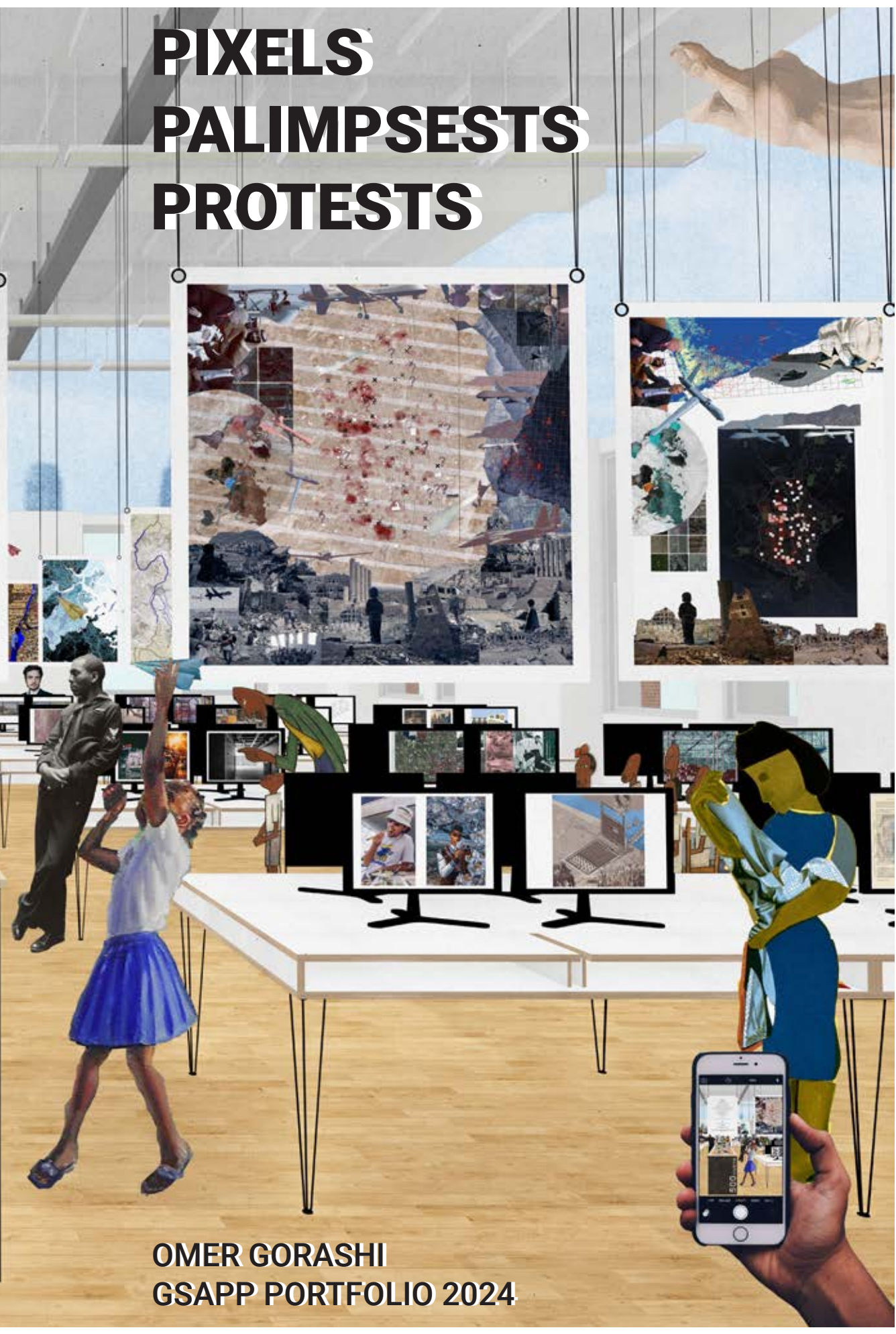
What is a Collage?
A collage is a work of art made by pasting together various images, text, or objects onto a single surface. It is a form of visual communication that allows artists to express complex ideas and emotions through a combination of different elements.

Why is it called a collage?
The word "collage" comes from the French word "coller," which means "to glue." This reflects the process of creating a collage by gluing together different materials.

What are the types of collages?
There are several types of collages, including paper collages, digital collages, and mixed-media collages. Each type uses different materials and techniques to create a unique visual composition.

How is a collage made?
The process of creating a collage involves selecting various images, text, or objects and pasting them onto a background. Artists often use scissors, glue, and other tools to assemble their work.

What are the benefits of collages?
Collages are a versatile and expressive form of art. They allow artists to explore themes, tell stories, and create visual metaphors. Collages are also a great way to practice composition and design skills.



500 NORTH

OMER GORASHI
GSAPP PORTFOLIO 2024

IN PROCESS...?

10,000 Hours have gone to each of these three themes, concepts, and modes of practice

PIXELS

- Points
- Rasters
- GIS
- Aggregation
- Grids (meant to be broken)
- Units
- Individual vs. Whole

PALIMPSESTS

- Collage
- Magic Wand Tool
- Multi-exposure
- Layers
- BriColage
- Cartography

PROTESTS

- Deny
- Resist(ance)
- Objection
- Demonstrations
- Witnessing
- Play

PREFACE	GRAND MOSQUE OF CORDOBA	FIELDS OF FIELDS	TAKING MEASURE UNDER 21ST CENTURY RUIN
PAGE 4	PAGE 6	PAGE 12	PAGE 24
MAKE-PHOBIA	HOME IS WHERE THE GARDEN IS	IT MUST BE HEAVEN	A BARRIER NONE CAN TRANSGRESS
PAGE 26	PAGE 32	PAGE 50	PAGE 54
A COLLAGE OF ELSEWHERE'S	CONFLICTING EXPOSURES	PERI-URBAN WATER MANAGEMENT IN GUJARAT	PATH OF MOST RESISTANCE
PAGE 76	PAGE 78	PAGE 80	PAGE 84
FROM THE GEZIRA TO JACK: VERNACULAR OF MOBILITY	TO THE PALACE UNTIL VICTORY	THE PLAYTRIUM	ACKNOWLEDGMENTS RESUME
PAGE 102	PAGE 106	PAGE 128	PAGE 150

PREFACE

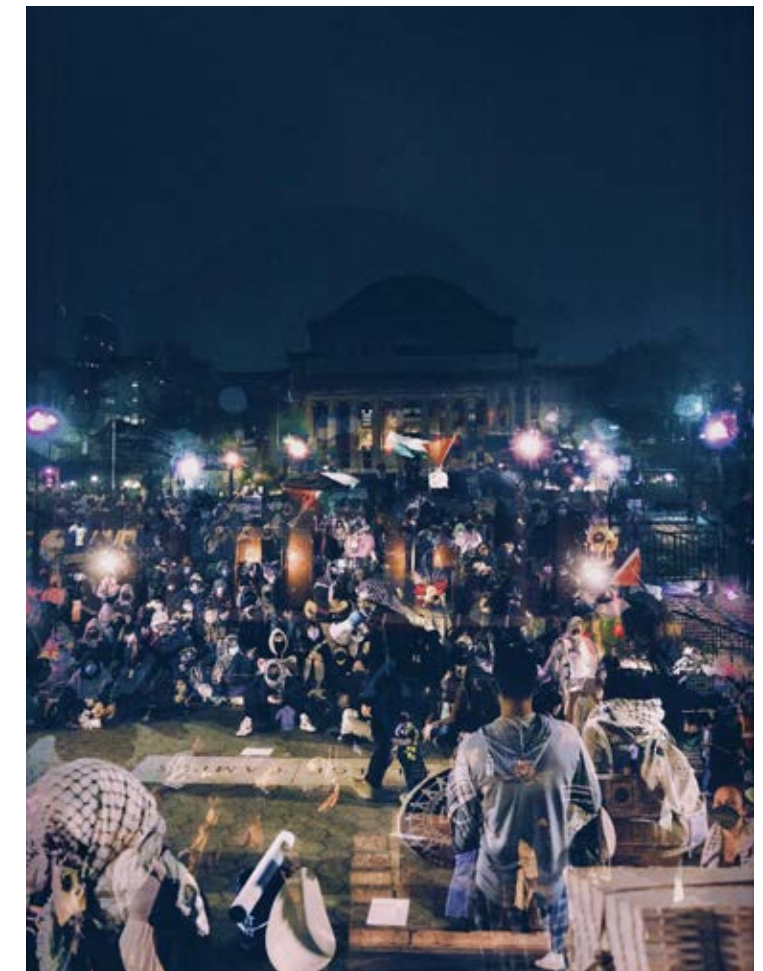
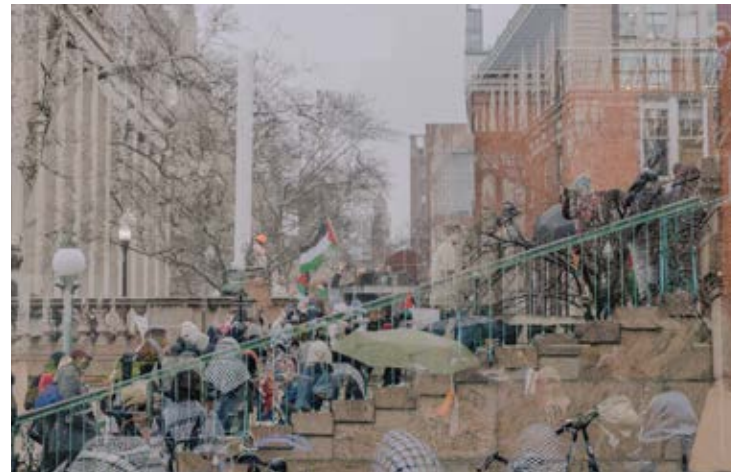
BUSINESS NOT AS USUAL

A note on this submission:

Like the student body as a whole, although our individual perspectives may, and must, differ within our class, we understand productive dialogue through mutual respect to be a basic tenet of the academic freedom that supports us in applying a critical lens toward our explorations at GSAPP. Thus, in solidarity, we see the violence and the militarization of campus by the administration of Columbia University and the New York City Police Department as wrongfully threatening not only to fellow students exercising their right to protest, including some peers in our graduating class, but to the very foundations of the work we have produced and will produce.

For this unifying reason, in addition to those we may hold individually yet value collectively, we elect to be neither silent nor complicit in publishing work we produced over our past years at GSAPP. We include this note as either a preface to or substitute for submissions required for our matriculation from the program, showcasing the quality of work at our institution. In continuity with the past letters our class has written, we appeal to our administration and all audiences to consider the concerns we currently voice with reciprocal urgency.

The actions of Columbia University set a precedent for other schools to condemn expression and criticism through protest. We hope the work we have chosen to include will alternatively serve as a testament to what is possible when ideas can be expressed freely, and what is at stake when that liberty is under threat.



DO YOU FEAR THE TREMOR?

THE INTIFADA?

GRAND MOSQUE OF CORDOBA

ADR I | FALL 2021

INSTRUCTION:
 JOSH UHL JONGHOON PARK, LUCIA SONG

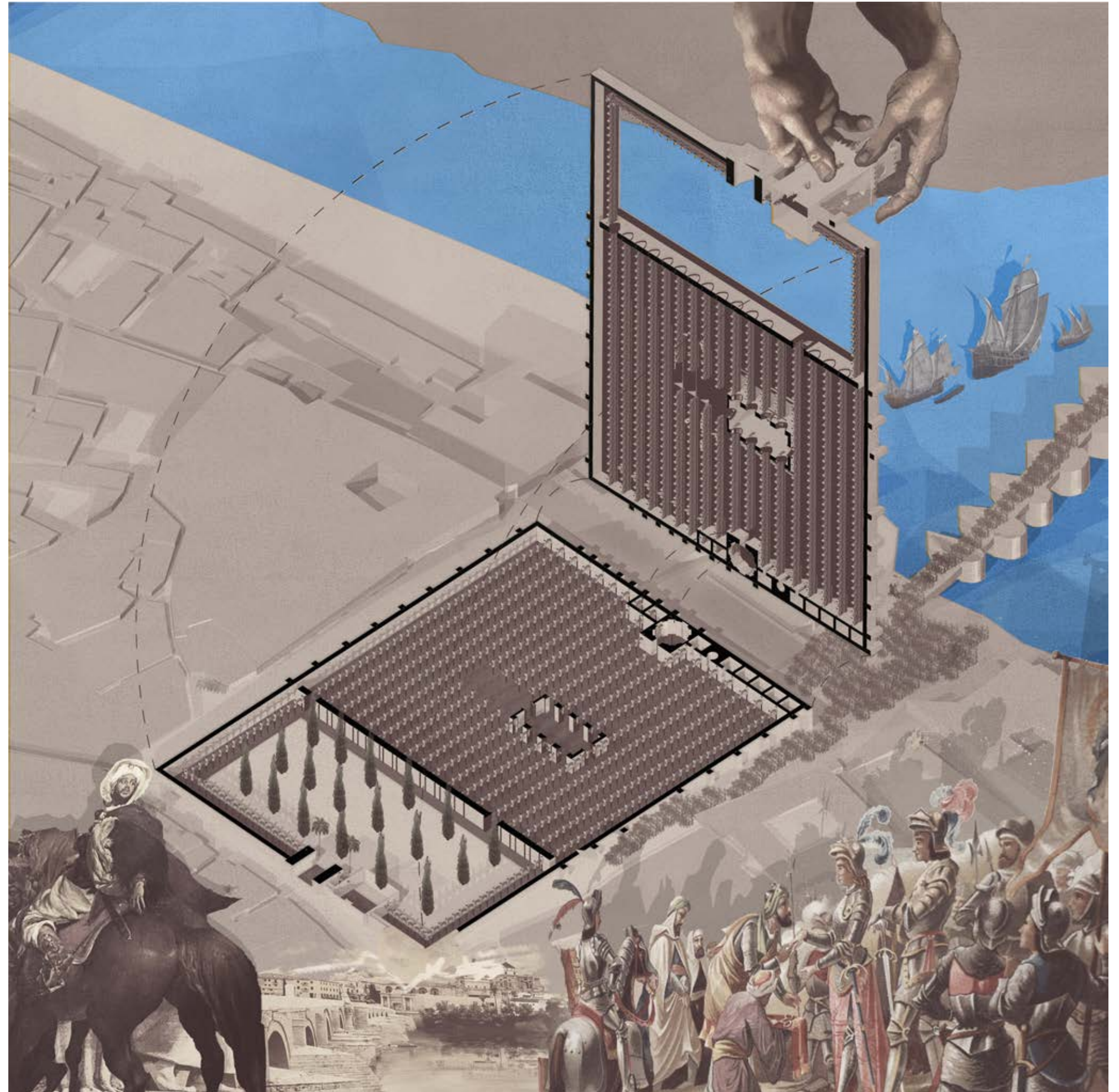
Series of visual explorations digitally and physically crafted paying homage to the Grand Mosque of Cordoba and its transformations over time

"Temporally and spatially, we have now expanded into processes and studies of material extraction and construction labor, to the weathering, life-cycles, and post-occupancies of structures, in order to better understand the roles a building plays on the social and environmental landscape. In the case of architecture throughout the Islamic World, many projects, specifically mosques, underwent various changes to meet the needs of the ever-evolving Islamic World, due to changes in population, political power, etc. Whether renovations, expansions, or even the conversion of different building types into mosques, we are limited to Hillenbrad's poched plans.

The sterile nature of Hillenbrad's plans provide little to no context in these plans, as if the projects had been transported from their sites onto the blank pages of his drawing index. Most if not all plans in the book follow suite in their context-less states, yet when comparing plans of different times, the omission of different contexts that their changes are trying to adapt to fail to expand beyond the subtle changes in spatial order hidden within the abstracted plans. In addition, the use of these changes in poche or pattern, also fail to provide the reader with more than just timelines of phasing."

Written for Prof. Ziad Jamaledine's Building Islam course, Spring 2023

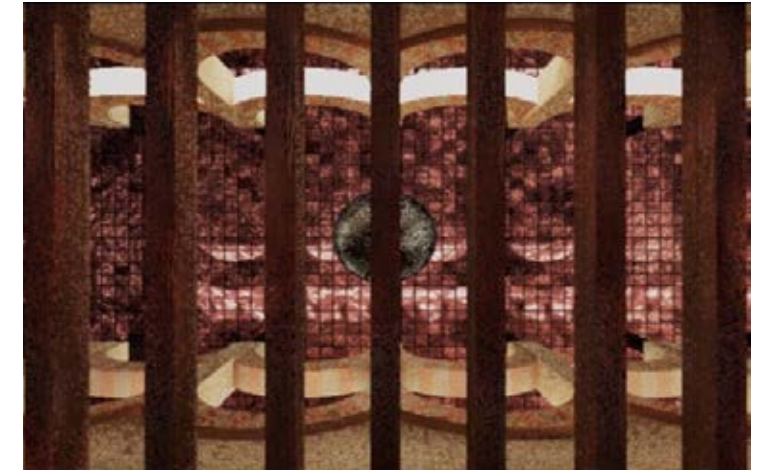
Animation Video: <https://youtu.be/gVloXSWoYdk>



Physical Model Photos in Infinite Mirror

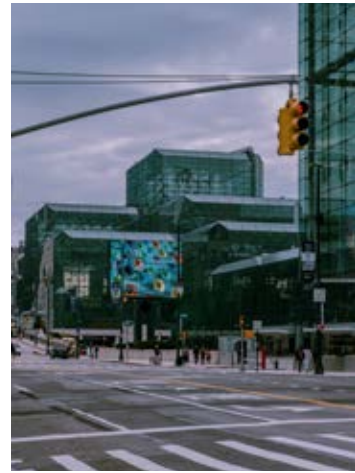
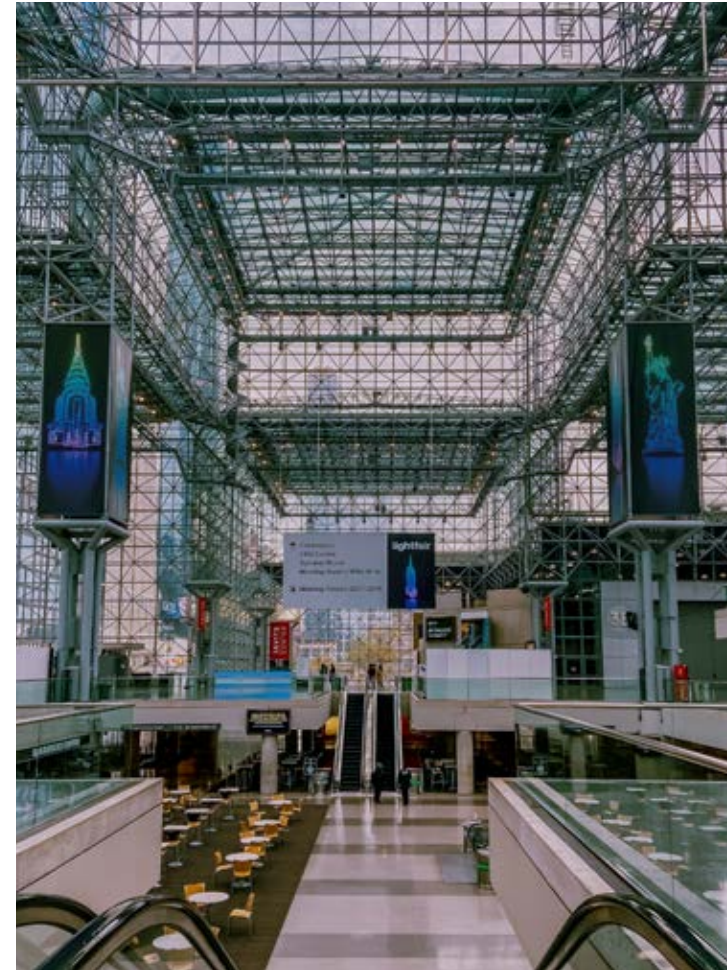


(Top) Lost in Cordoba animation stills, (Bottom) Perspective Section cutting East - West



JACOB JAVITS CENTER

MIDTOWN-WEST, MANHATTAN, NY



FIELDS OF FIELDS

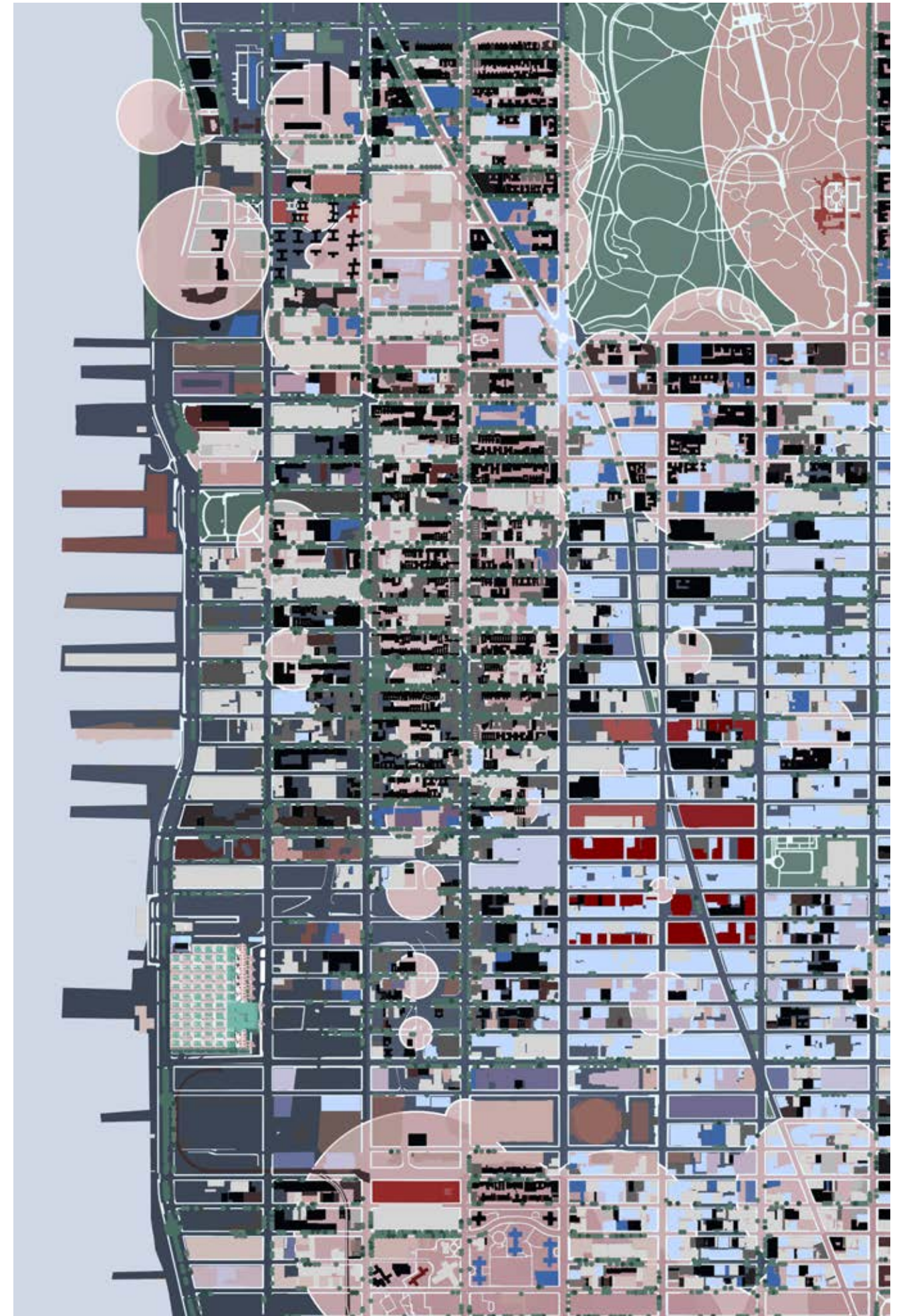
CORE I | FALL 2021

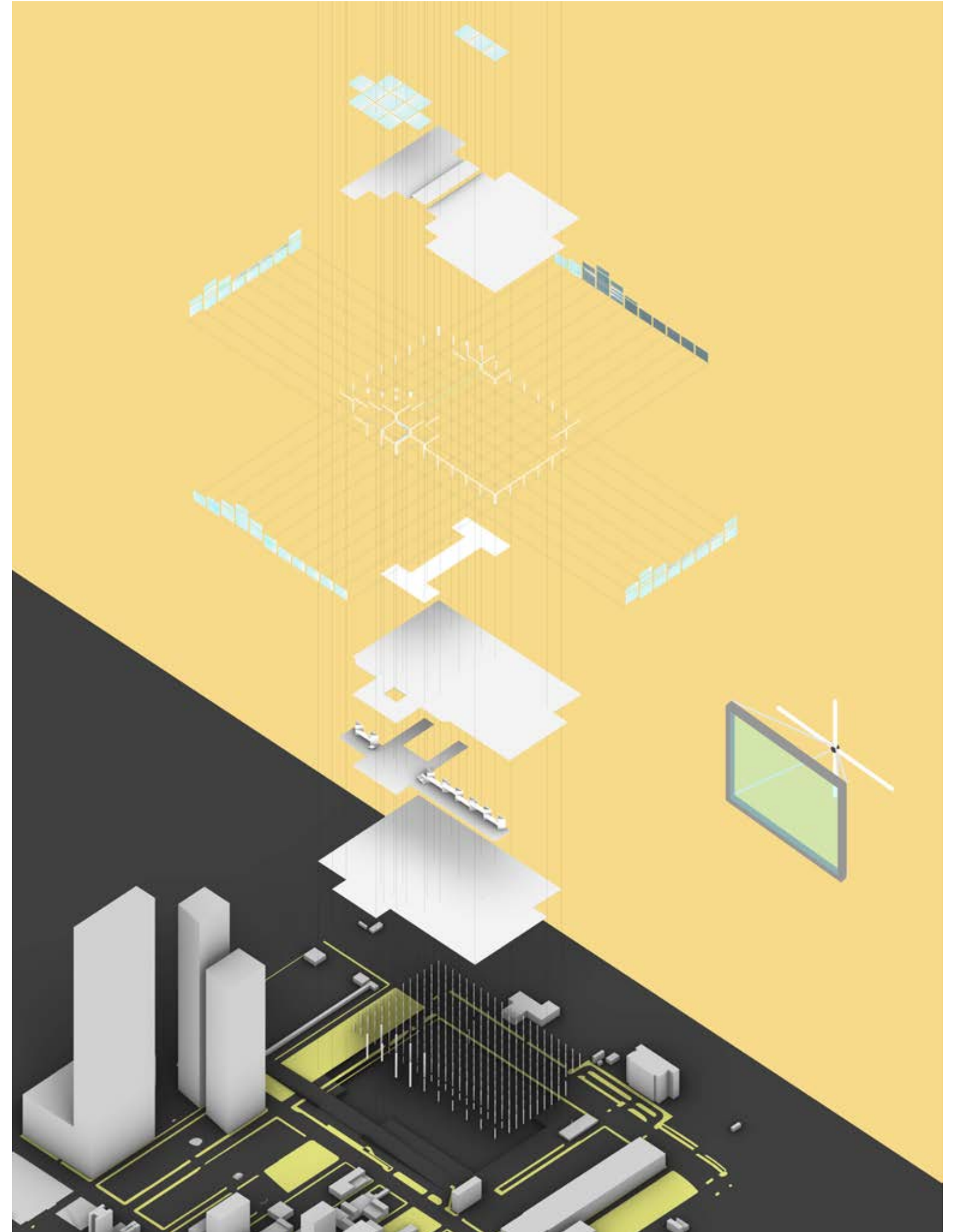
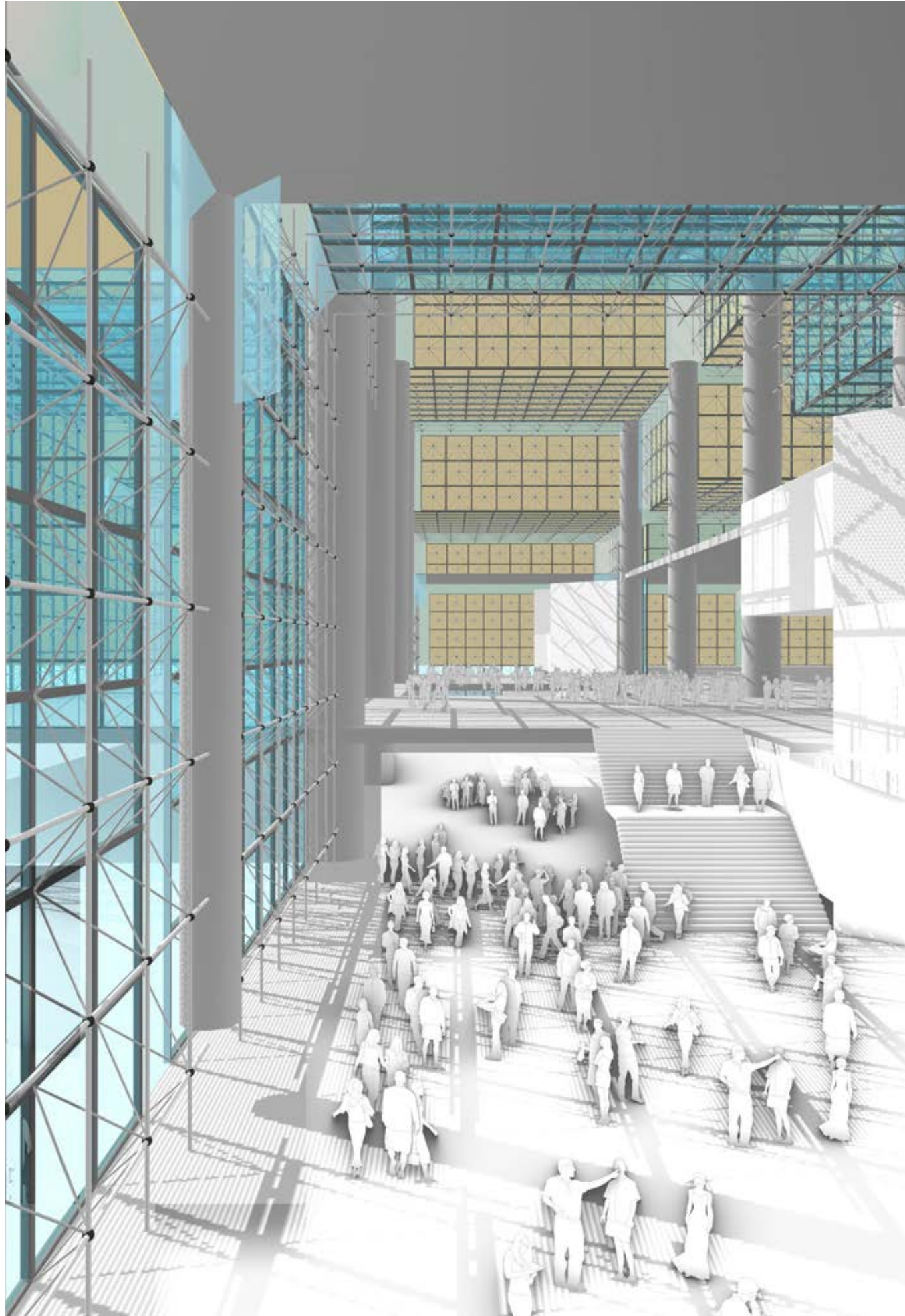
INSTRUCTION:
THOMAS DE MONCHAUX, CARLYLE FRASER,
ADITI SHETYE

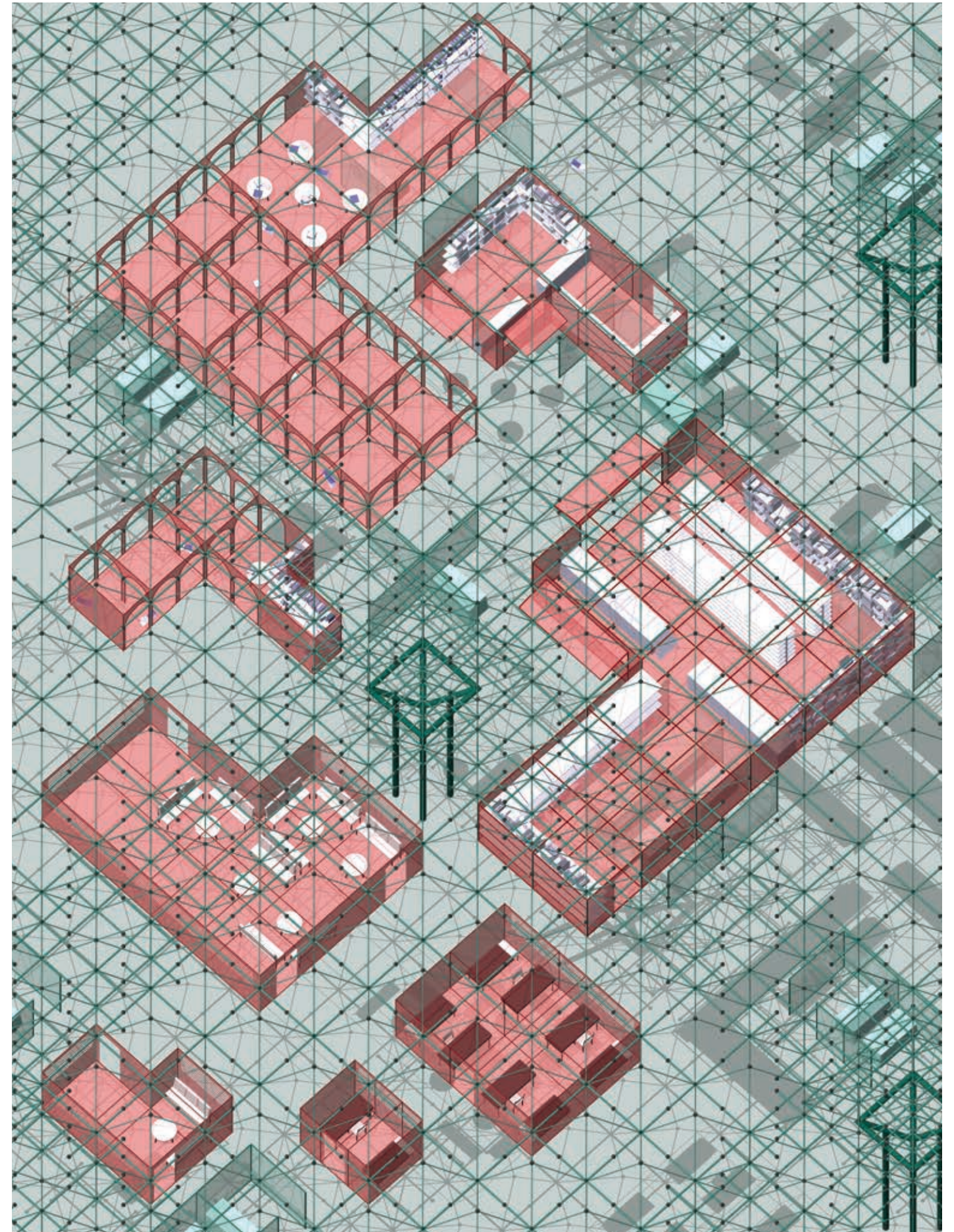
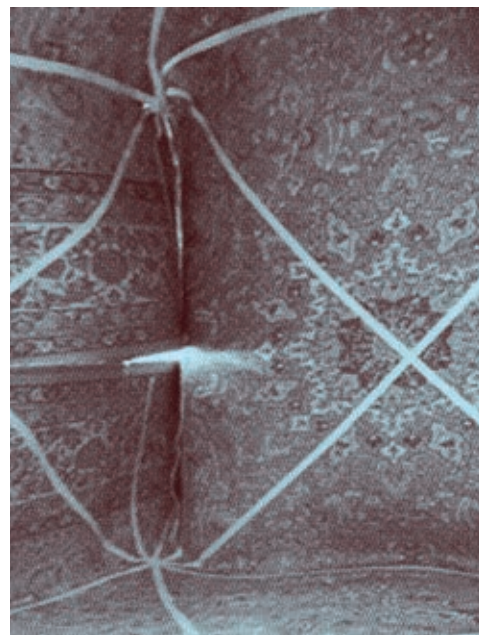
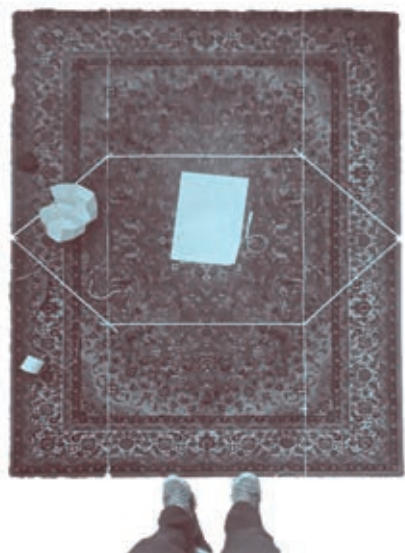
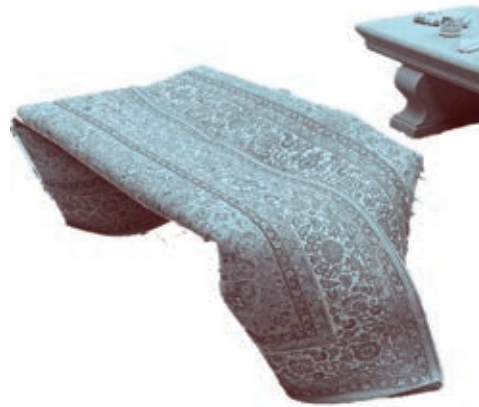
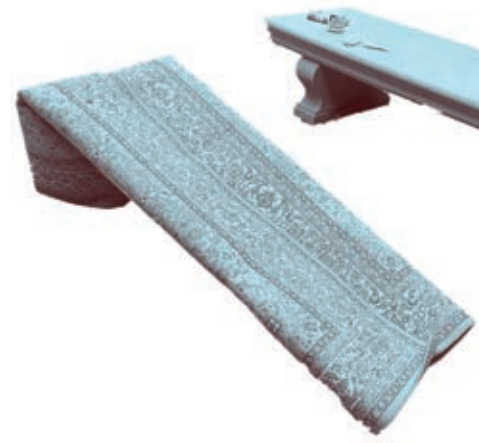
The thread this imagined reality intertwined the Jacob Javits Center and the “end” of America’s occupation of Afghanistan began with fields. The infinite of central rug motifs, the infinite of the Mies-ian space-frame, overlaid. The spectatorship of “the other” through early world fairs, the Crystal Palace being the first convention center.

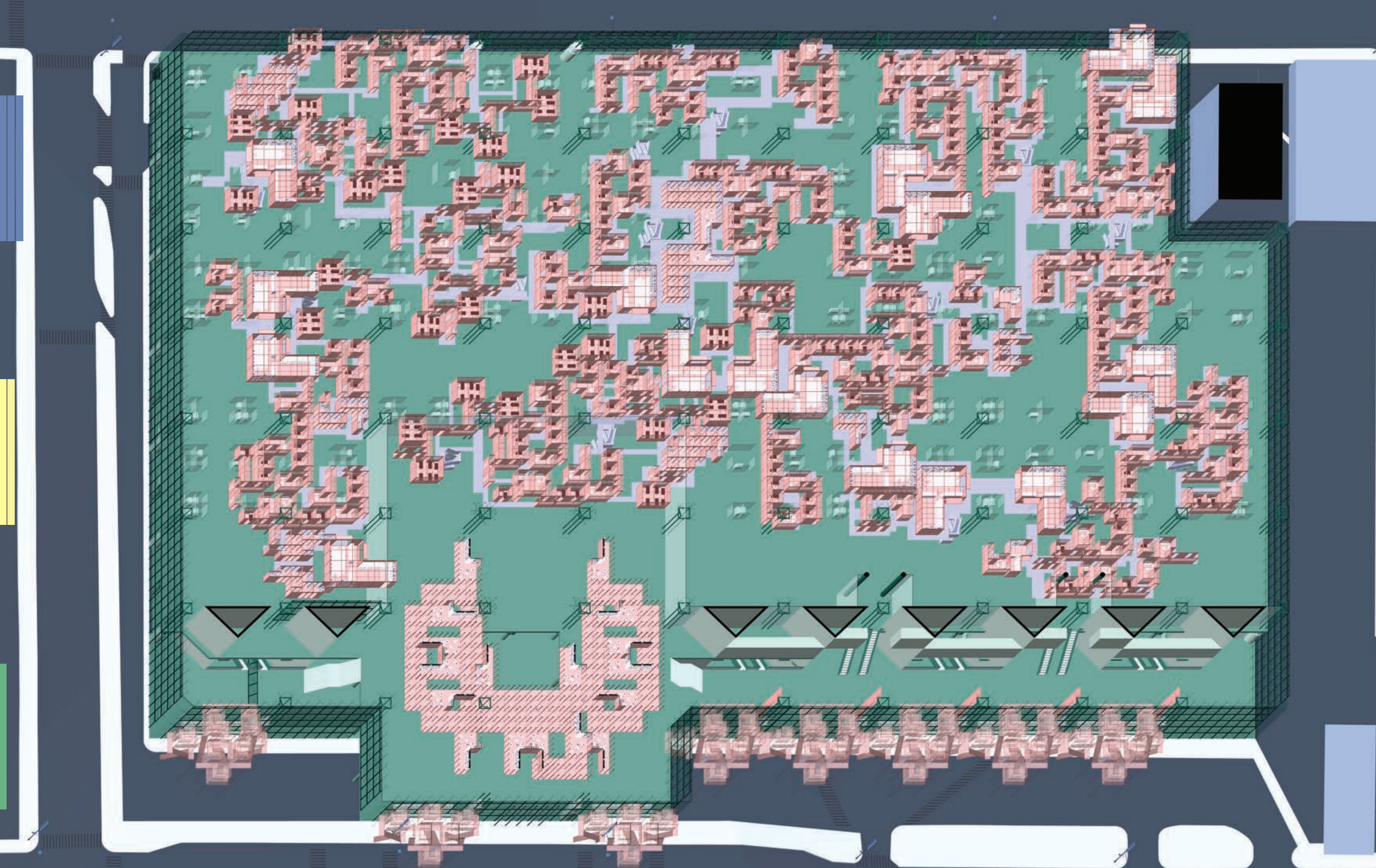
With the end of America’s occupation of Afghanistan, rather the occupation the begin with, the world witnessed a new Afghani diaspora. As refugees arrive at the Jacob Javits Center in this proposal, the project interrogates, ideas of spectatorship through conventions, refugee cities, and the overlooked parallels between the two.

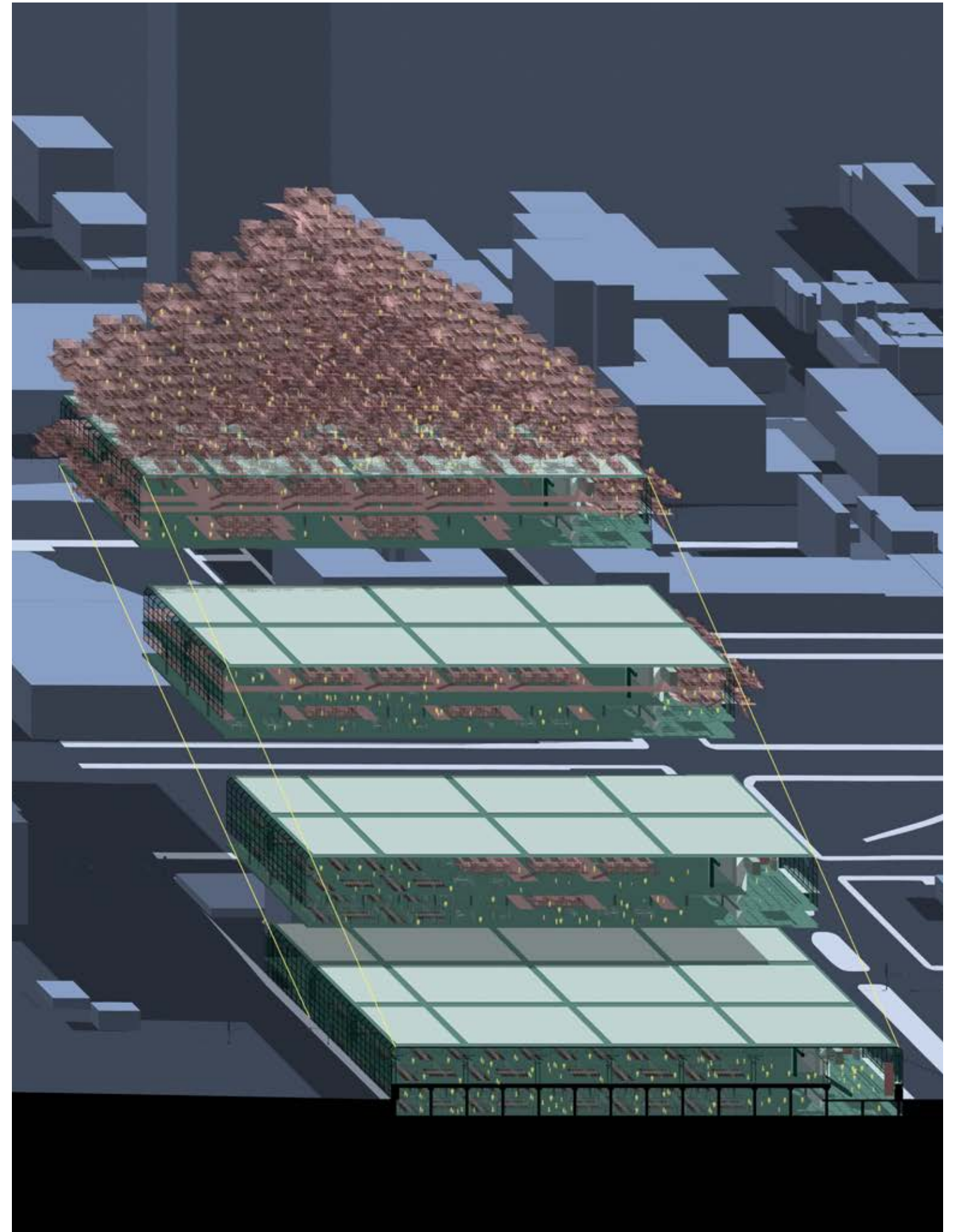
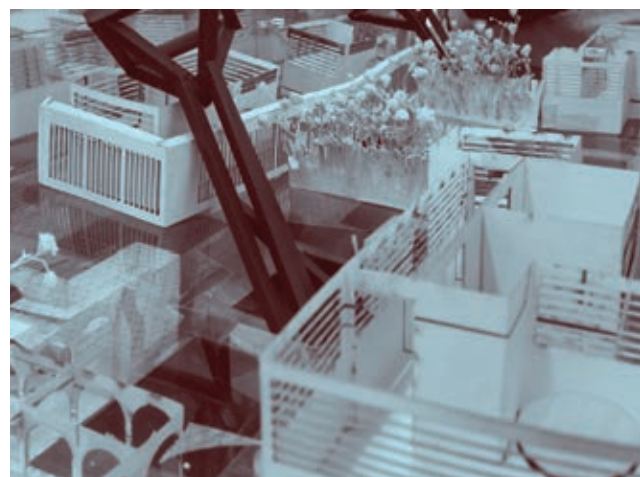
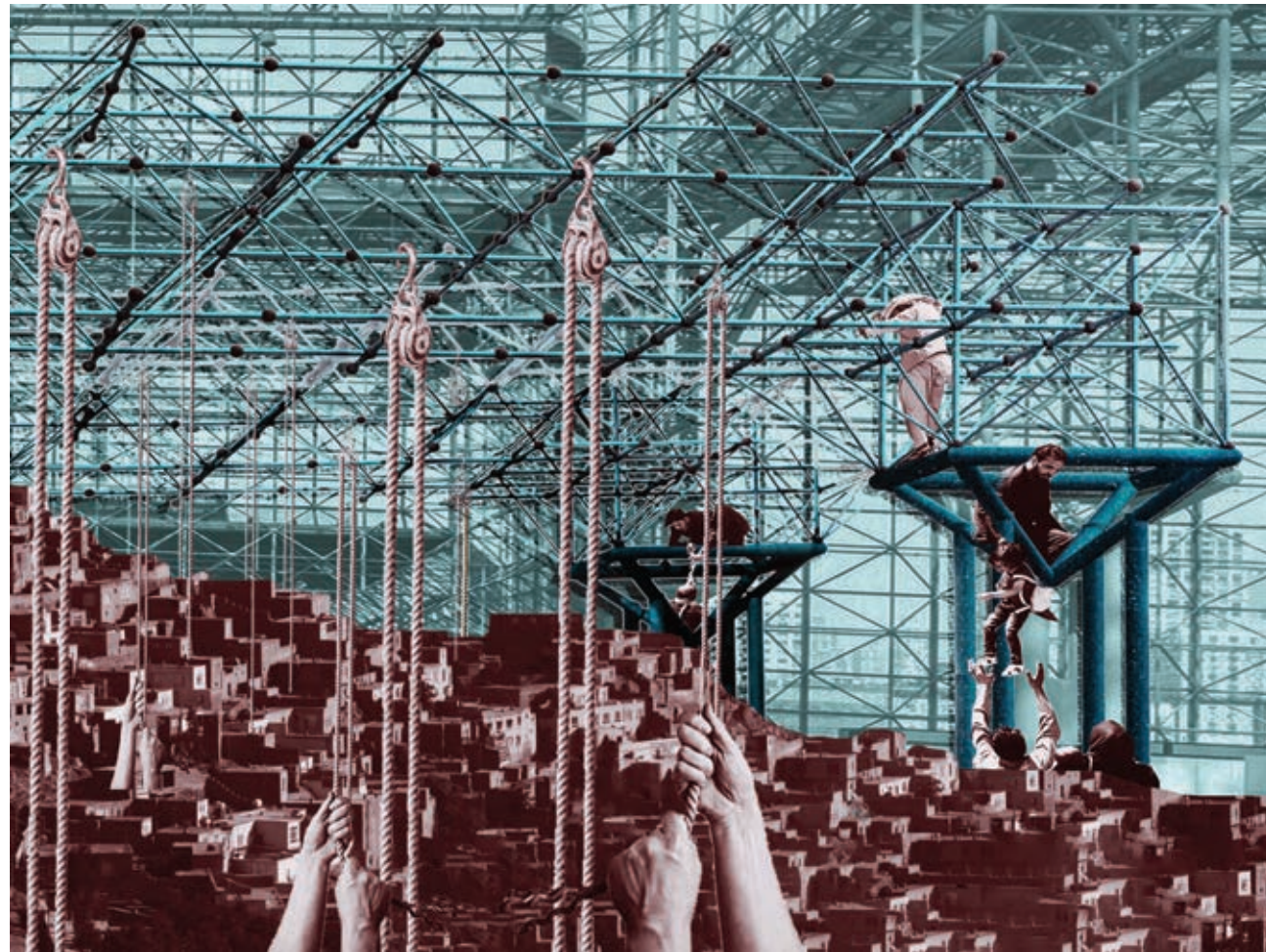












TAKING MEASURES ACROSS YEMENI LANDSCAPE

ADRII | SPRING 2022

INSTRUCTION:
LORENZO VILLAGGI,
ZOONA AAMIR, JONGHOON PARK

The following drawing attempts to blend cartography into collage in order to bridge the gap between aerial representation and interpretation in the context of early drone warfare in Yemen and their ground-level perspectives on the capital city Sana'a. At three cartographic scales, one begins to understand the relationship between the global economics of arms and the hyper-local consequences.

Cartography being reinterpreted as a palimpsestic affords new opportunities to shift scale and perspective, as individual and whole constantly oscillate within the map.

After reading Latour's *A Cautious Prometheus? A Few Steps Toward a Philosophy of Design*, his understanding of how the term/field design has expanded beyond formal appearance, I have been reflecting on human sensory. Although we have sight, touch, sound, taste and smell, how does our sense of "space" work? As humans continue to uncover newer and more complex layers of understanding things, we also begin to realize how limited our human experience is, or possibly how limited our understanding of how we experience things. Our sense of space begins with what we are limited to formally seeing (our perception of the light only being a sliver of the spectrum) but what else happens when we begin to "envelop" or draw or sense the space around us at a given moment?

I am curious about the desensitization to war through our advancements in technology, and where architecture plays. As we learned more and became more efficient at moving and building (architecture) we also became more efficient in killing and destroying (architecture). The shift from direct contact of arms (swords, spears, etc.) to guns and tanks (although huge at the time) seems like nothing now compared to where we are today with drone warfare, nukes and even cyberwarfare, although pivotal in tipping the scales of power between regions all over.

Map/Country
City/Drone
Streetscape/Eye level



MAKE-PHOBIA

MAKE | FALL 2023

INSTRUCTION:

ADA TOLLA, GIUSEPPE LIGNANO

“There are those who hold that to quibble over matters of taste in the basic necessities of life is an extravagance, that as long as a house keeps out the cold and as long as food keeps off starvation, it matters little what they look like. And indeed for even the sternest ascetic the fact remains that a snowy day is cold, and there is no denying the impulse to accept the services of a heater if it happens to be there in front of one, no matter how cruelly its inelegance may shatter the spell of the day. But it is on occasions like this that I always think how different everything would be if we in the Orient had developed our own science. Suppose for instance that we had developed our own physics and chemistry: would not the techniques and industries based on them have taken a different form, would not our myriads of everyday gadgets, our medicines, the products of our industrial art — would they not have suited our national temper better than they do?”

-Jun'ichiro Tanizaki, *In Praise of Shadows*, 1977

Found Materials used to create objects within one cubic foot:

PLASTIC #1: Used disposable vapes, soap

PLASTIC #2: Personal disposable vapes, juul pods, rolling paper

CONCRETE #2: Old Rockite casts made throughout the years.

CONCRETE #1: Failed plaster cast of Old Rockite cast void

WOOD #1: Roommate's old bed frame

METAL #1: "Stooped" aluminum shelf frame

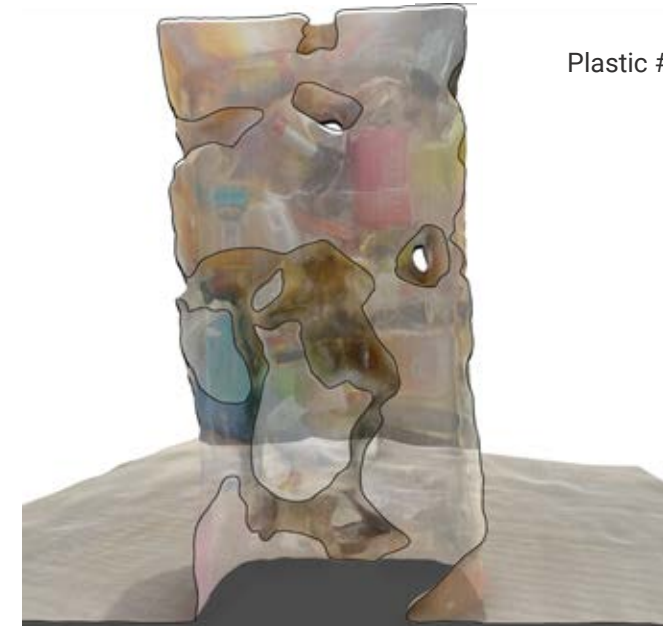
METAL #2: Radiator grill, channels from the metal shop, copper wire

FABRIC #2: Roommate's old duvet, fabric fastener, blue thread

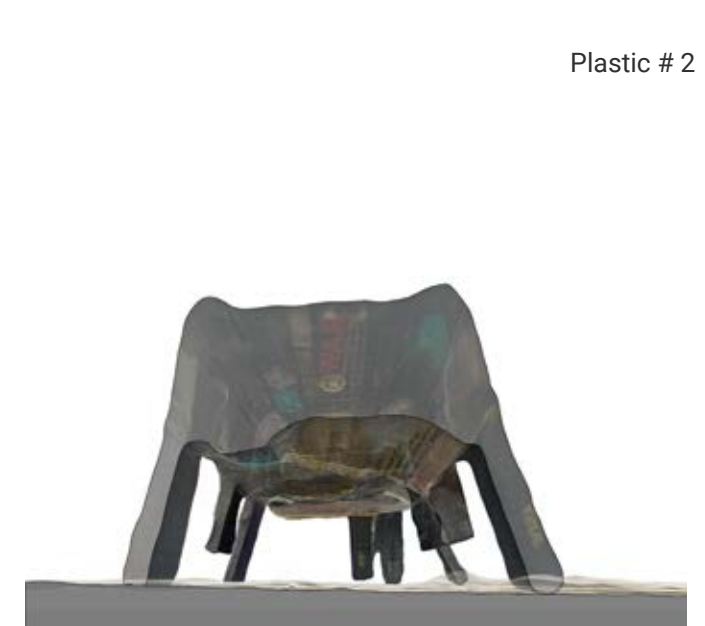
Sections of LiDAR reconstructed MAKE objects



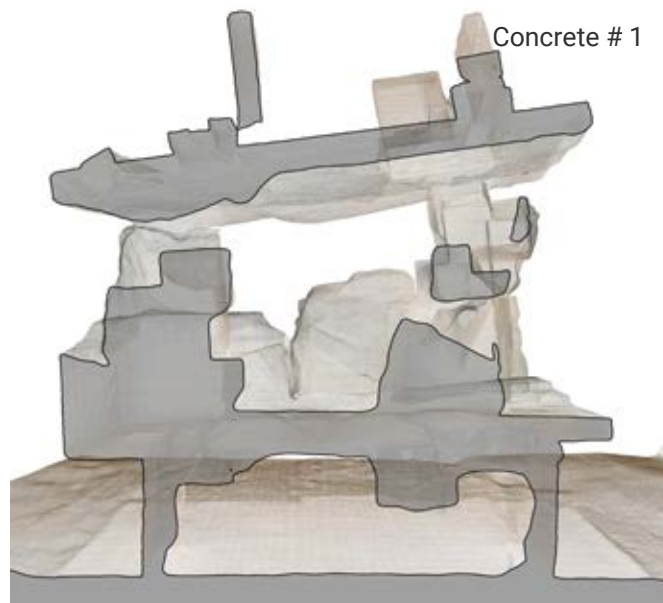
Plastic # 1



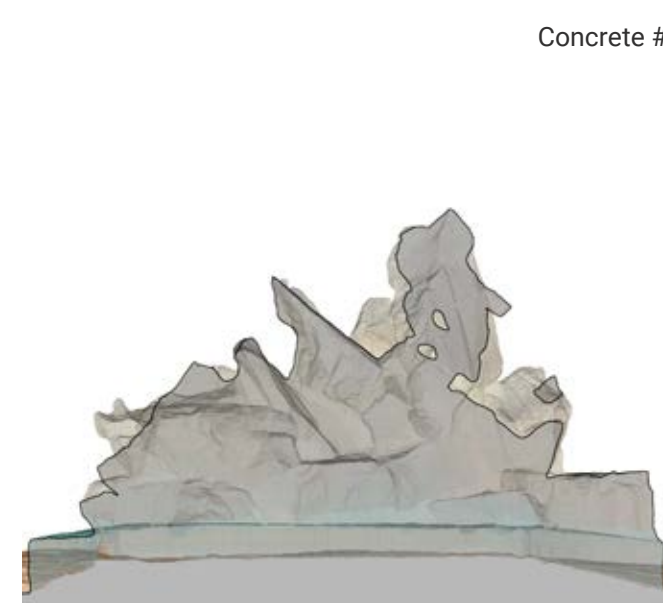
Plastic # 1



Plastic # 2



Concrete # 1



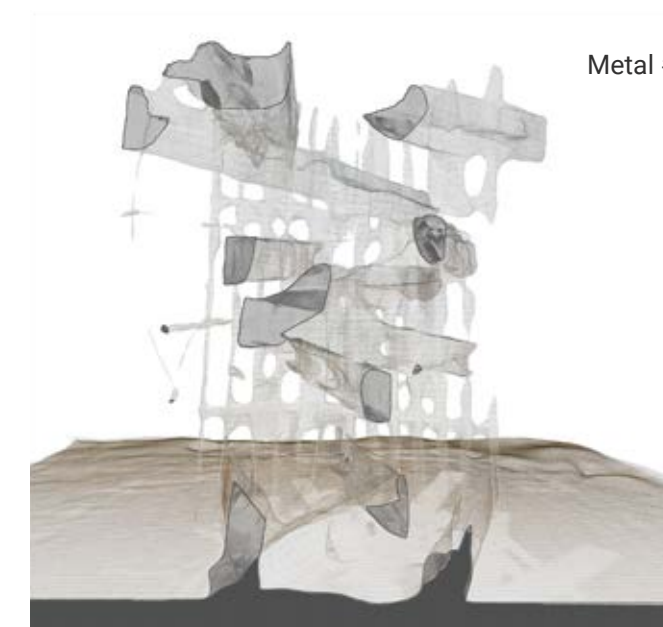
Concrete # 2



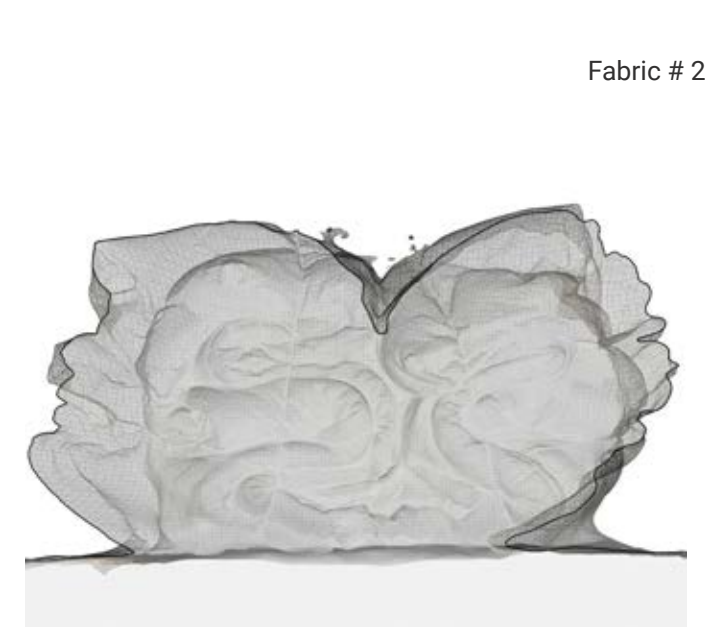
Wood # 1



Metal # 1



Metal # 2

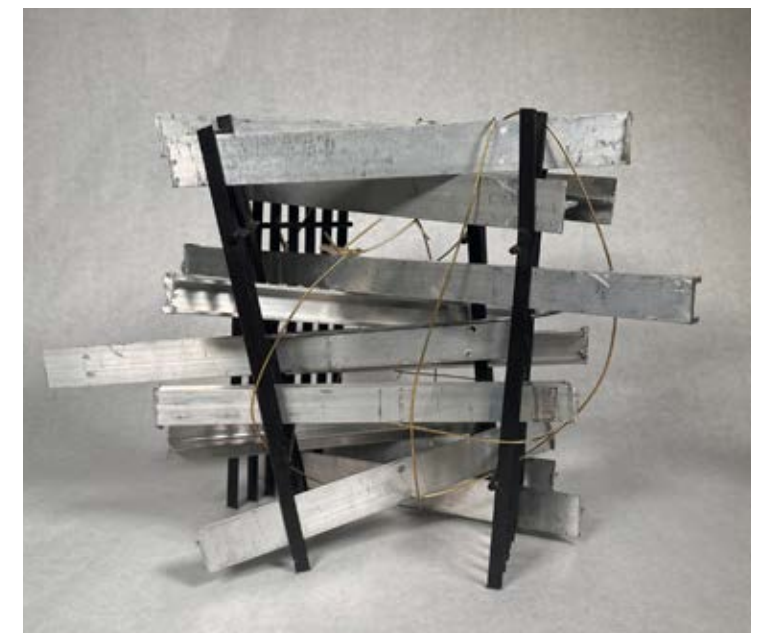
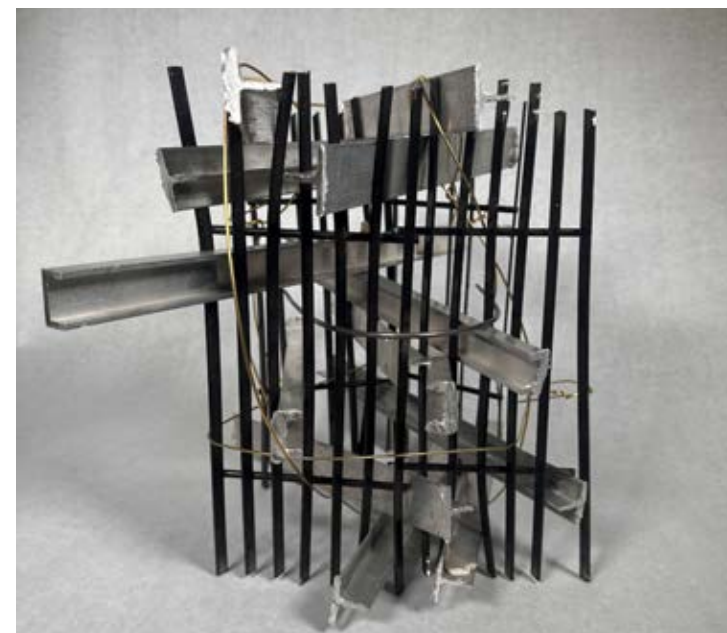


Fabric # 2

Plastic #1, Concrete #1, Metal #1

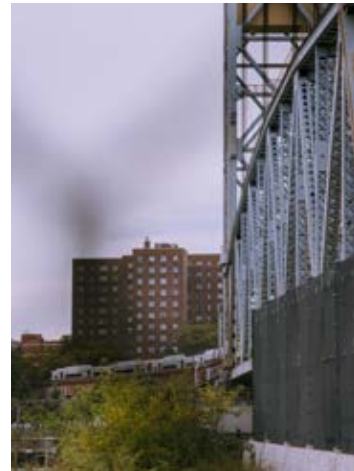


Plastic #2, Wood #1, Metal #2



THE PADDED WAGON

MOTT HAVEN, BRONX, NY



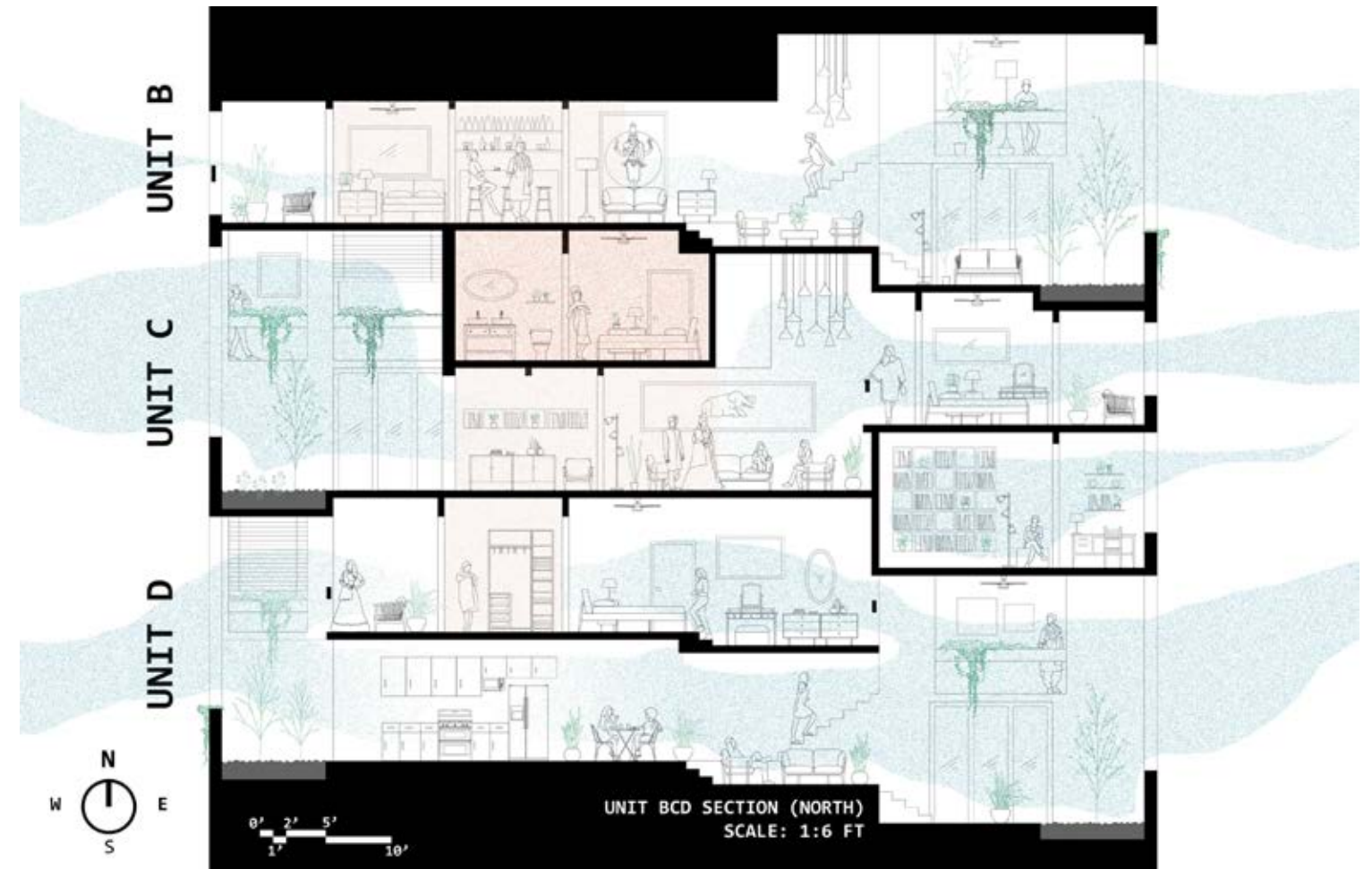
HOME IS WHERE THE GARDEN IS

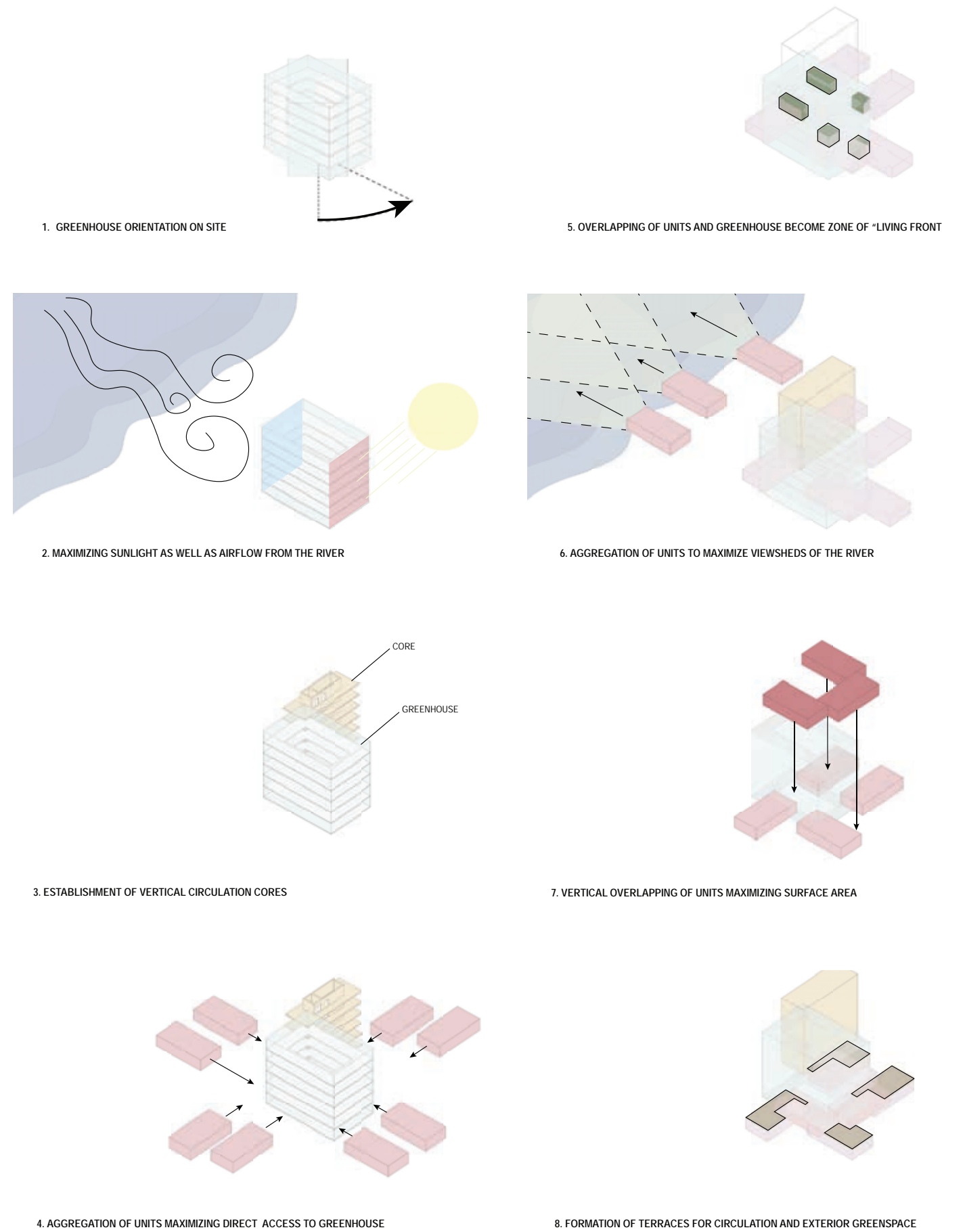
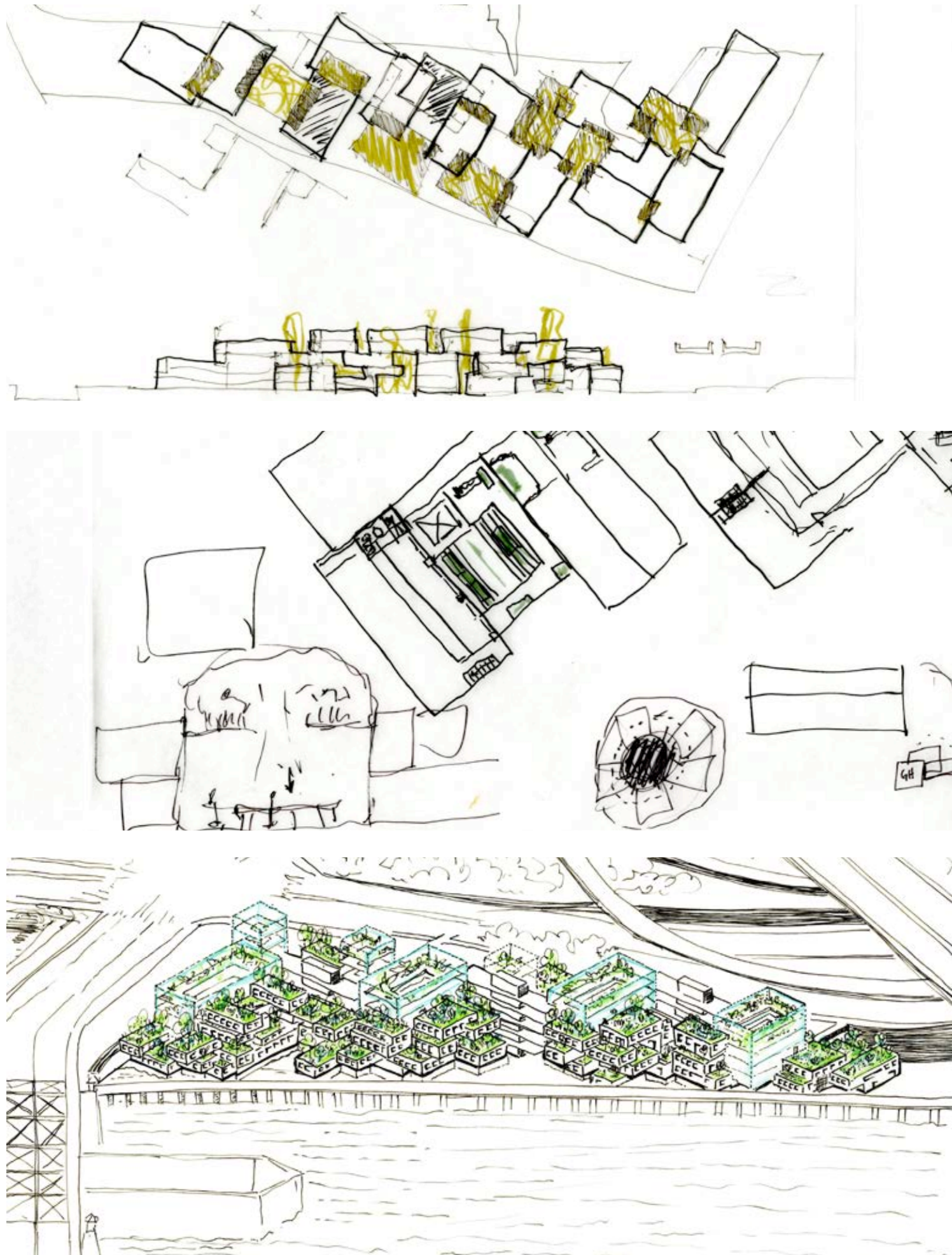
CORE 3 | FALL 2022

INSTRUCTION:
 ERICA GOETZ, YIFEI YUAN
 COLLABORATORS:
 LAUREN BROWN

HOME IS WHERE THE GARDEN IS proposes a form of communal living centered around year-round greenhouse-gardening to rejuvenate the health and being of the community and site. The structural and organizational grid for the project is rotated 45 degrees SE to maximize the morning sunlight to passively heat the greenhouse core of the project. Unit living and dining rooms are offset into the greenhouses' lower levels to allow for residents to communally dine and gather. The uppermost two stories of the project are functioning greenhouses which both respond to Melrose's and Mott Haven's food desert state, but also provide conditions for passive systems that heat, cool and filter the air for residents.



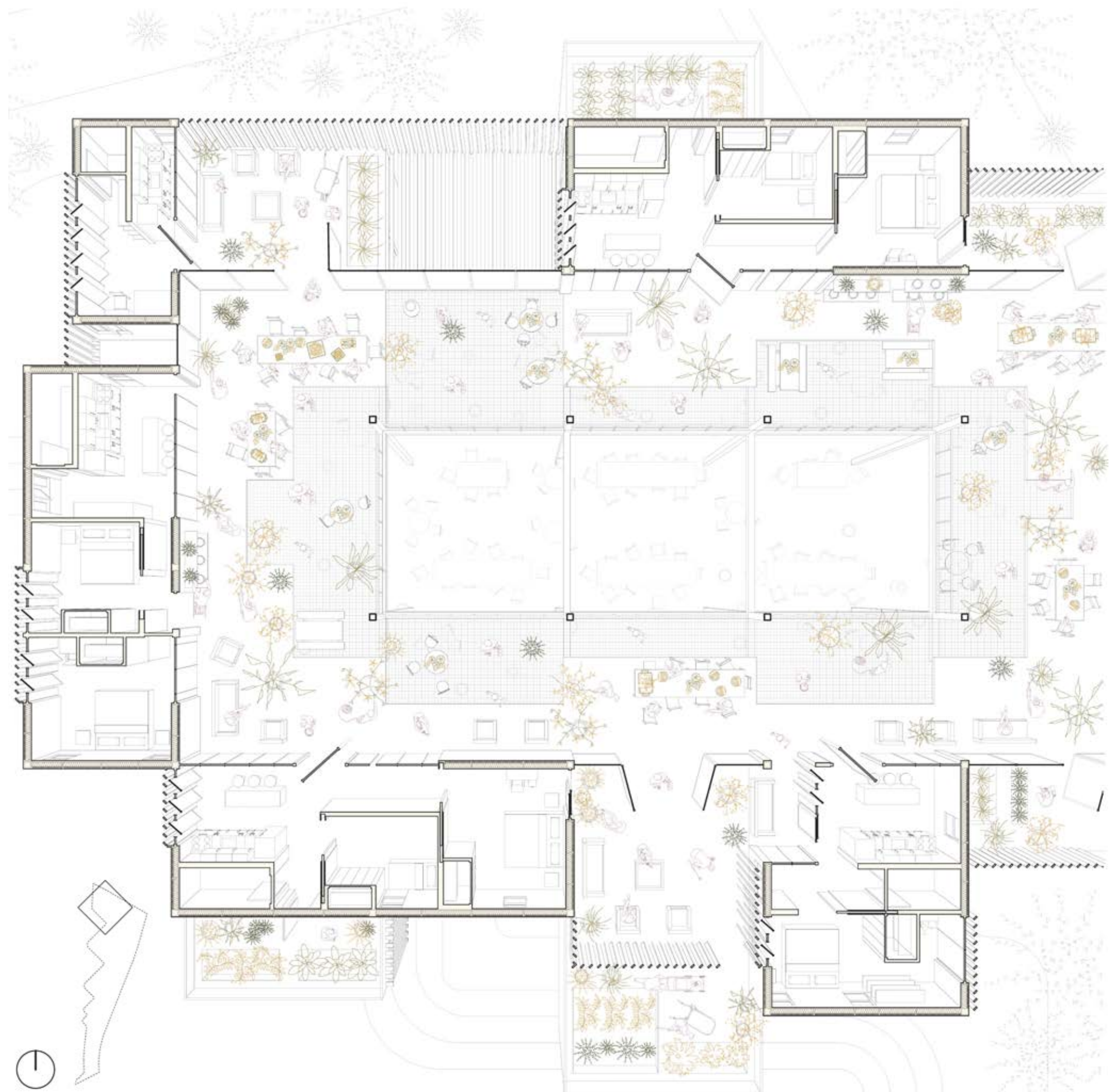




Site

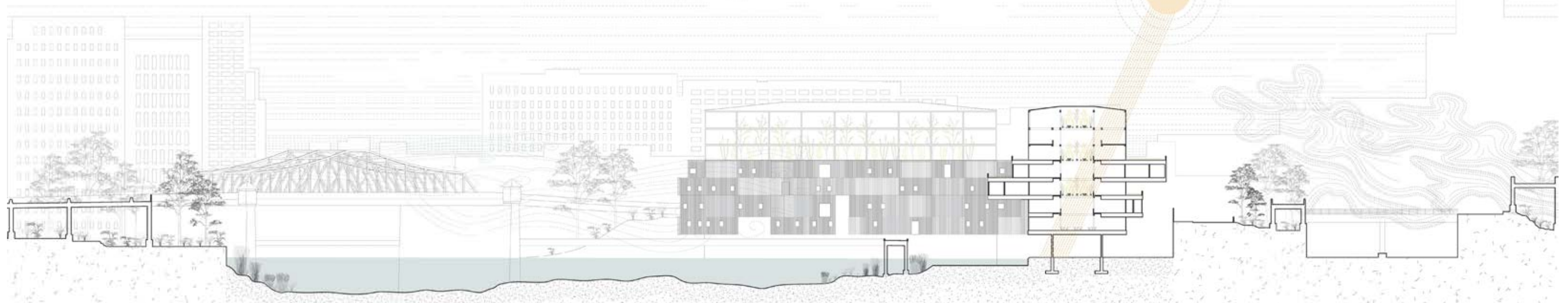


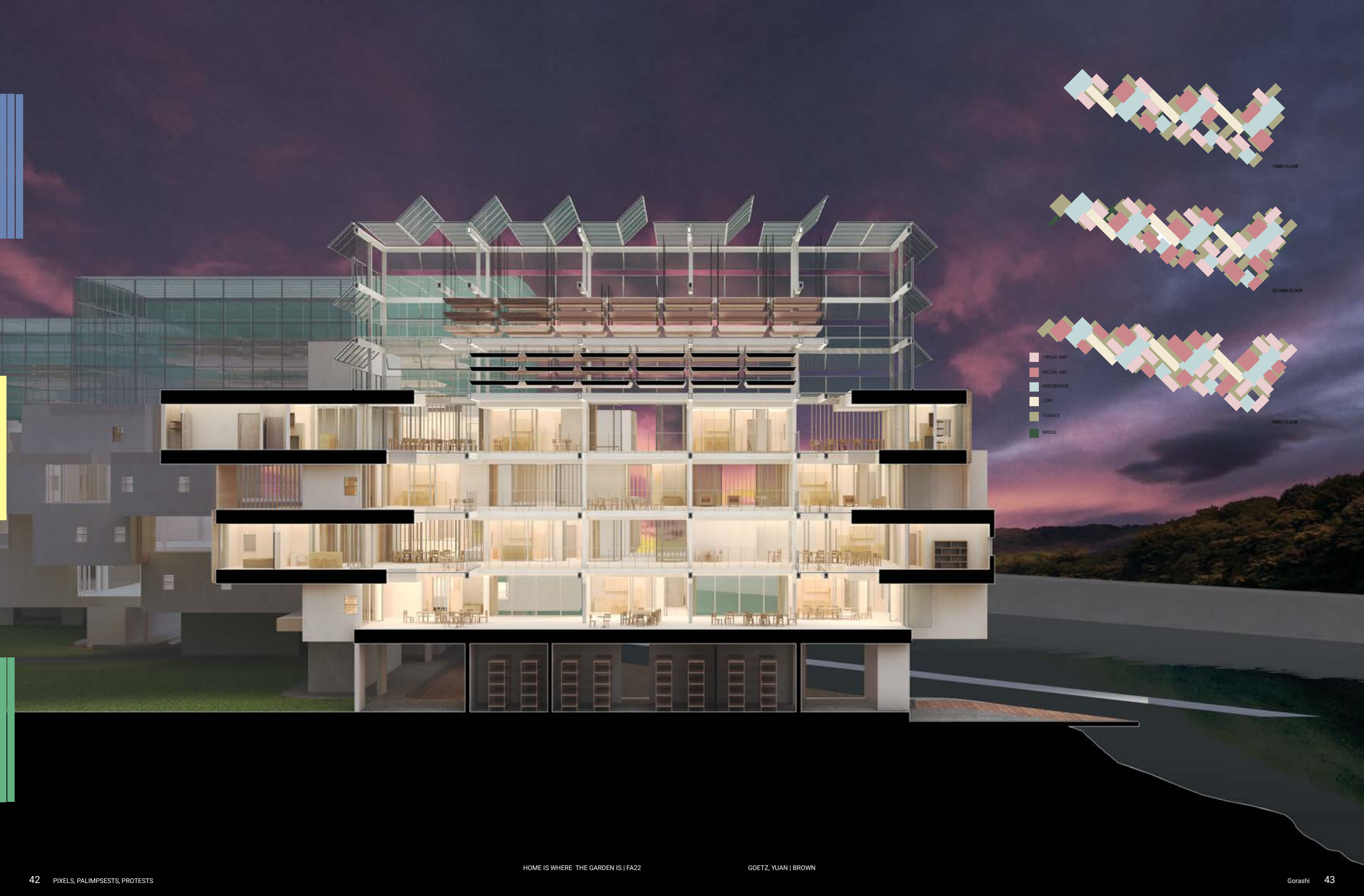
Second Floor



(Top) Typical Plan

(Bottom) Light and Air Filtration across the Harlem River

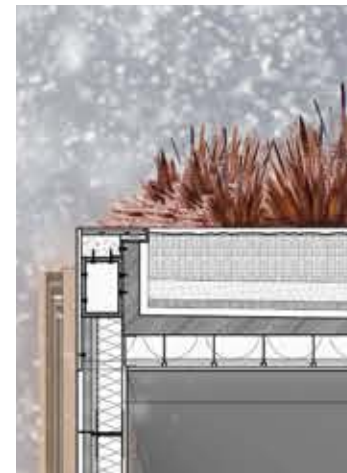


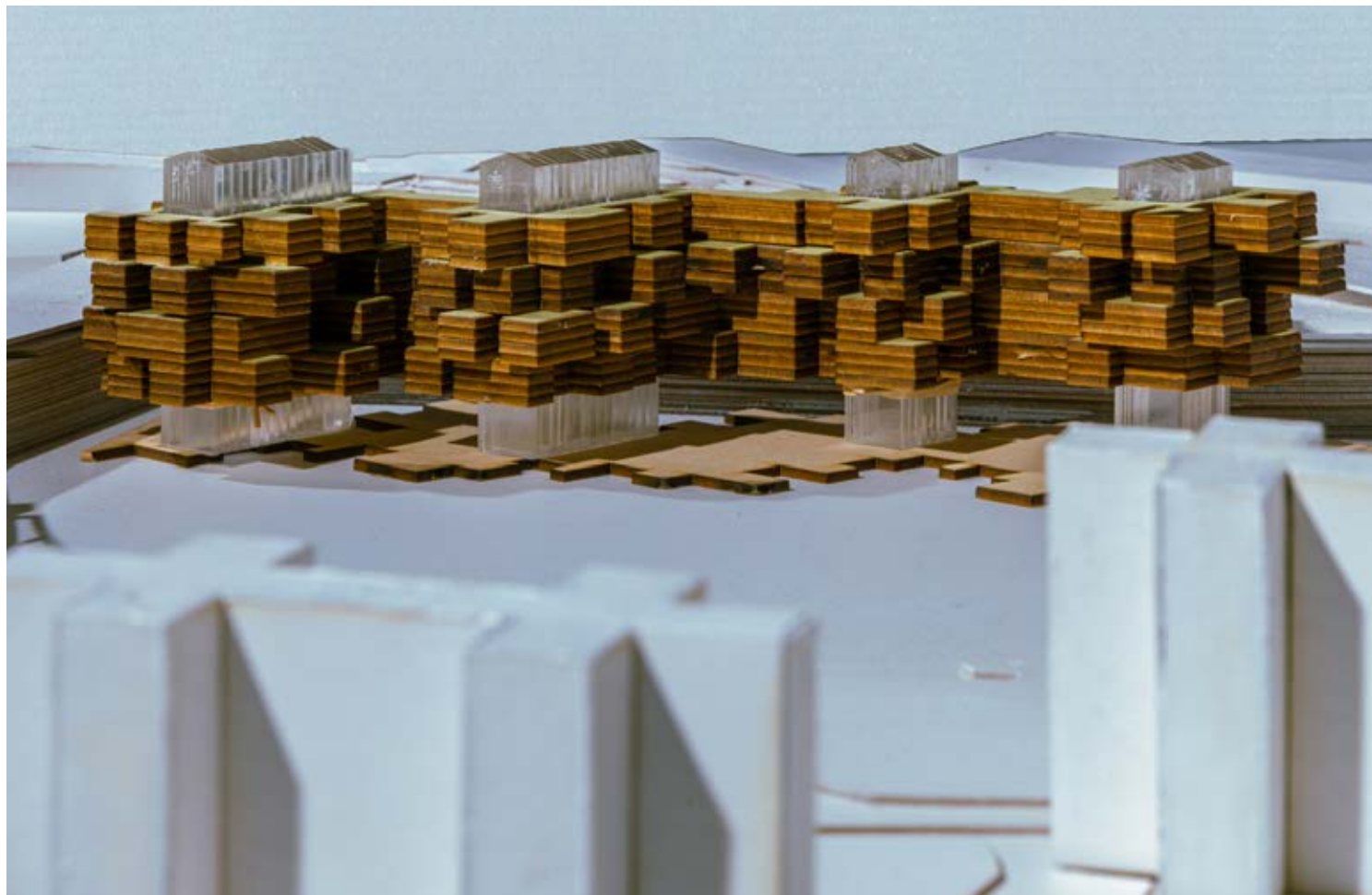


(Top) Greenhouse Atrium, (Bottom) Exterior Of Activated Trellis



Section looking NW







**PALESTINISATION:SECURITIZATION, FRAGMENTATION, AND CONFRONTATION
THE LANGUAGE OF ABSURDITY IN ELIA SULEIMAN'S "IT MUST BE HEAVEN"**

THE ARAB CITY AND FILM | FALL 2023
INSTRUCTION: YASSER ELSHESHTAWY
COLLABORATORS: MARIAM MAHMOUD, SARAH BRUCE-EISEN, HANOUF ALFEHAID

INTRODUCTION

Palestinian Elia Suleiman returned to the screens in 2019 with his fifth production "It Must Be Heaven", a self-referential, semi-autobiographical film that details the nuances of Palestinian identity, exile and resistance, and amplifies the global cognitive dissonance of the human condition. Elia uses himself as an actor, and Palestinian, and his own experiences, layered with elements of absurdity to unearth the globalization of heavily and securitized Palestinian quotidian, but also to highlight and celebrate "Palestinisation" through the global movement/diaspora of Palestinian people and literature/film/culture. In this paper, we will explore the geographies and backgrounds of Elia's settings in Nazareth, Paris and New York to contextualize the ongoing struggle for Palestinian sovereignty and liberation, as well as dissect the increased global militarization analyzed through Elia's visual and spatial compositions, self-acting, and portrayal of global perceptions of Palestine. "It Must Be Heaven", therefore, presents the West a parody back of itself, highlighting not only the dissonance in Western views of other regions but also a sincere interest in maintaining a securitized, silenced, and unpoliticized population.

ELIA'S SILENT GAZE

In a Q&A during the 2019 Toronto International Film Festival, an attendee questioned how Suleiman recurrently stars himself in his body of film, to which Elia answered "The inclusion of director as an actor" is inseparable to the cinematic language he has created. Elia uses himself, the places he moves the film through, to bring the viewer closer in spatial proximity to his experience of Palestinian life through his observations. In almost all sequences, Elia has created a compositional rhythm, to which the viewer visually sways between tableau compositions of Elia as if standing in front of him, and whom or what Elia looks to but more importantly from angles that represent his view, occasionally pausing to show us both the observer and observed facing the camera/viewer.

Whether it be through famous monuments or landmarks such as Mary's Well in Nazareth, the Louvre in Paris, or less iconic yet more intimate scenes of Elia's residences, neighborhoods, and places of work and leisure as a film director, in each city Elia gives viewers an idea of what it is like to move through each unique yet paralleled urban fabric both in his first person and an outside observer point of view. Elia further delineates these thresholds between himself and what he observes using elements of the built environment as borders that cross the scene through the middle of the frame or as the boundaries/backdrop between what Elia observes and himself, whether they be elements of furniture, architecture, or urban/ rural infrastructure. The pace between scenes of ES and his observations and the distance or nearness between them create the non-linear build-up of tension and absurdity.

Ironically, Elia has very little to say as he guides us through each city, only vocalizing three words throughout the 97



Olive Tree Field



The Louvre



Bar with Edward Said-like figure



Film Producer's office



TSA Check



The Harasser

minutes, especially at the peaks of strife. From Elia rushing down his balcony to finally confront his "settler neighbor" stealing his lemons, to being sexually harassed and intimidated on public transit in Paris, his only responses are his slight changes in facial expression. Responding to the same question at TIFF, Suleiman continues, describing his acting style as "haiku-ish", sprinkling only the subtlest gestures, of what are very deeply drawn-out emotions.

A CHOREOGRAPHED WORLD

While Elia avoids controlling the film through his audible voice, he articulates his idea of each city through his choices in choreography. Throughout It Must Be Heaven's frames, we are introduced to characters that move and act in sync, not only to hyperbolize instances of absurdism in today's society but to also reveal how deeply embedded they are as the norm. Early on we see this in Nazareth Palestine, with the almost slapstick behavior of two Israeli police ignoring a man who had just been jumped by a group of youth. Upon realizing they would rather harass a tourist than fulfill their duties, he begins to publicly urinate just around the corner from a holy Abrahamic site, as the police continue to play with the pairs of confiscated binoculars.

The same choreographed trading of optical apparatuses occurs as two Israeli soldiers drive by Elia along the Palestinian countryside. They are shown trading sunglasses instead of paying attention to the road, completely ignoring Elia, with a blindfolded Palestinian youth in the back, resembling one of the most high-profile Palestinians imprisoned by Israel, Ahd Tamimi.

Elia leaves Palestine, only to find that the paradoxical injustices of society expand to even those in France and US, and as we see the coordination and number of actors within these choreographed scenes increase in many cases. Compared to the pairs of Israeli police, we see the unnecessary athleticism and employment of French police, who chase after civilians on one-wheel skateboards and rollerblades in triplets or menacingly follow a possibly houseless woman around in a subway station in a larger pack.

The NYPD who speed across intersections, surveil Elia from above the cityscape via helicopter and perform an interpretive dance while trying to capture a winged-woman for merely wearing a Palestinian flag, somehow surpass the absurdity he left in Nazareth. We see the flaunting of militarized nationalism, through the mobilization of tanks let alone, street-cleaning vehicles ready to clean up horse feces during a parade in Paris, to Elia's view on American gun safety, as we observe him as the only unarmed shopper at a grocery store.

The over-choreographing of characters as satire extends to other themes as well such as public sanitation, Elia contrasts a trashcan surrounded by glass bottles, with garbagemen playing golf or croquet, then later on welfare as we see EMTs provide luxury room service to a displaced white man, paired with the robotic food pantry line outside of a church.

Even amongst the masses at a Parisian garden, a game of extreme musical chairs begins, as a man performs a BMX bike trick to beat an elderly woman in the struggle to find public seating. Just like Palestinians much of the world familiar to Elia revolves around governing bodies unable to meet the needs of their constituents because they are too busy with the securitization and over-policing of the built environment.



Man peeing near Mary's Well



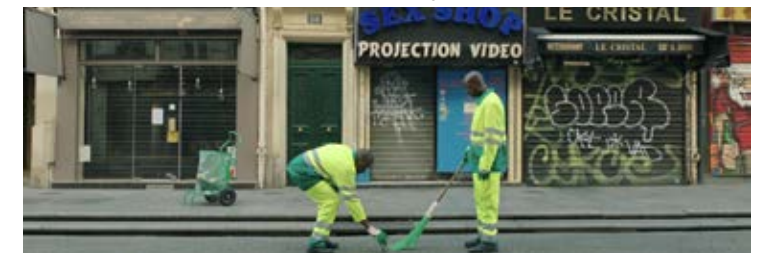
Highway outside Nazareth



Parisian Policing



NYPD Policing



Sanitation of Streetscape



Musical Chairs

SAINT LUKE'S CEMETERY

ROSSVILLE, STATEN ISLAND NY



BAINAHUMAA BARZAKHUL LA YABGHIYAAN BETWEEN THEM IS A BARRIER SO THAT NONE OF THEM CAN TRANSGRESS.

ADVANCED IV | SPRING 2023

INSTRUCTION:
ZIAD JAMALEDDINE

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

/bis.mi.la:hi.raḥ.ma:ni.ra.ḥi.mi/
"In the name of God, the Merciful, the Gracious."¹

1- WAQF "OBJECT" OR WAQF "PROPERTY"

The object(s) in question look(s) to sites and "objects" upon them, meeting these criteria

1. **Must be a past site of burial.** Either the burial of people in a cemetery, fulfilling religious/spiritual obligations to the deceased
2. **Must fit into the Waqf's paradigm, defining "ruin"** not in its extent of weathering, but **state of abandonment**, as defined by the Friends of Abandoned Cemeteries Staten Island.

The goal is that through an intimate relationship with the landscape of death, the community will architecturally create monuments that celebrate the process of burial

The burial process becomes a memorial through literal incremental mausoleum construction within a landscape of death.

2- WAQF ASSETS

Out of the nature of resourcefulness, the waqf not only looks to pecuniary resources as assets, but the following:

1. **Physical material**, classified as ruins including old tombstones, untouched mausoleums, in the case of cemeteries and the byproducts of processes of extraction into the ground/water, and industrial waste management, from the scale of debris to abandoned structures.
2. **Social Capital and Funerary Knowledge** following the etiquette as defined by the Qur'an and Sunnah (define these) will be provided by the stewardship of ICSI
3. **Public funds** will be acquired in the form of grants from the Richmond County Savings Foundation, NYC Parks Department and New York Department of State Cemeteries Division, to acquire the initial site to reconstruct a place of funerary services.

Donations and Investments to expand the funerary services to burial services will continue to be raised by members of ICSI and local Muslim-owned developer, SoHo Properties.

¹ Qur'an 1:1



3- ORIGINAL DONOR AND ADMINISTRATOR

The Friends of Abandoned Cemeteries Staten Island will act as the “donor” providing access to the abandoned cemeteries they preserve on the island, and in partnership with ICSI act as an overseeing administrator to ensure the sanctity of burial sites now under the Waqf

4- BENEFICIARIES

Beneficiaries of the Waqf are not only members of the ICSI, let alone the greater NYC Muslim community, but also sites of ruin through abandonment.

5- BENEFITS

Through the provision of adequate funerary services local to the Staten Island Muslim community, the waqf intends to reintroduce the spiritual value once home to abandoned cemeteries. This is not only limited to the ritualistic aspects of burial, but the spiritual effects of losing a loved one

6- IMAGINED FUTURE

This Waqf in itself already requires a sense of the imaginary, or speculation as establishing a cemetery for Muslims in New York City has been an ongoing struggle since the arrival of Islam’s first followers to the United States. Funds later gained through the provision of funerary services combined with donations are only intended to go to three parts.

1. The funds required to maintain the funerary services and sites once declared abandoned, allotting to ½ of the revenue gained
2. Another ¼ towards subsidizing the cost of funeral and burial services to those in need
3. The final ¼ going to an endowment reserved for the Waqf’s ultimate goal of acquiring a site of burial for Muslims on Staten Island, whether it be a single cemetery or a network of plots nestled into the ruins.

كُلُّ مَنْ عَلَيْهَا فَانٍ. وَيَبْقَىٰ وَجْهَ رَبِّكَ ذُو الْجَلَالِ وَالْإِكْرَامِ

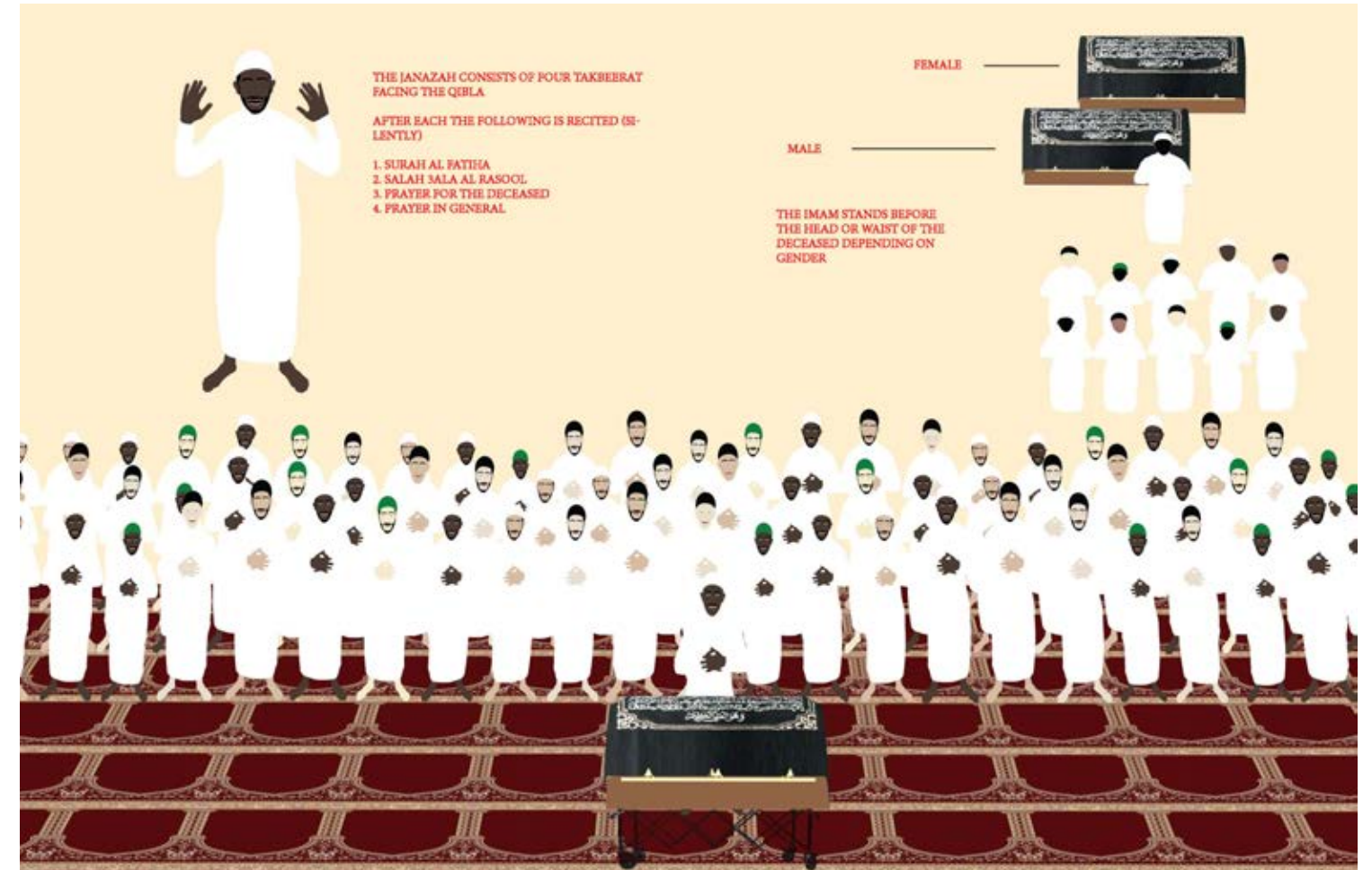
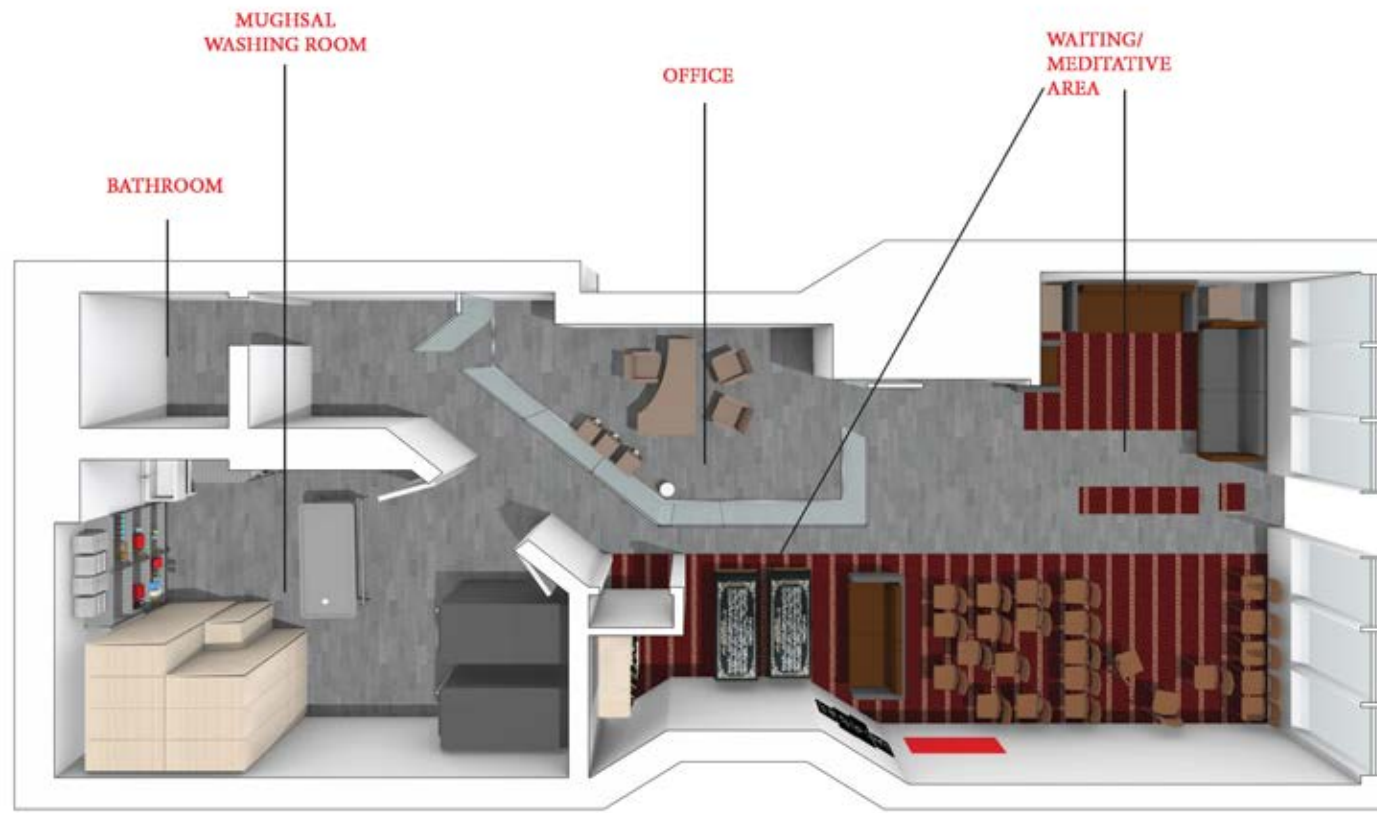
Kullu man 'alaihaa faan. Wa yabqaa wajhu rabbika zul jalaali wal ikraam
 “Everyone that is thereon will pass away; But will remain the Presence of your Lord, Full of Majesty and Splendor.”²

² Qur’an 55:26-27

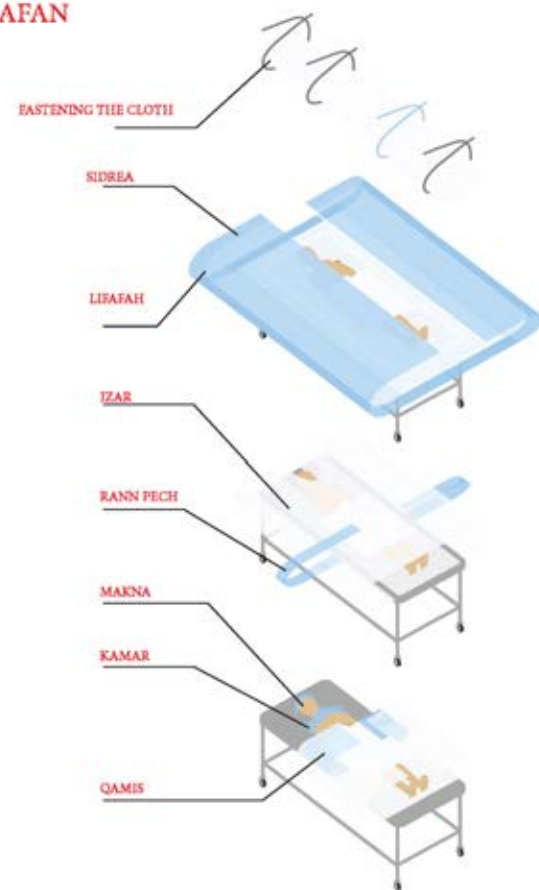




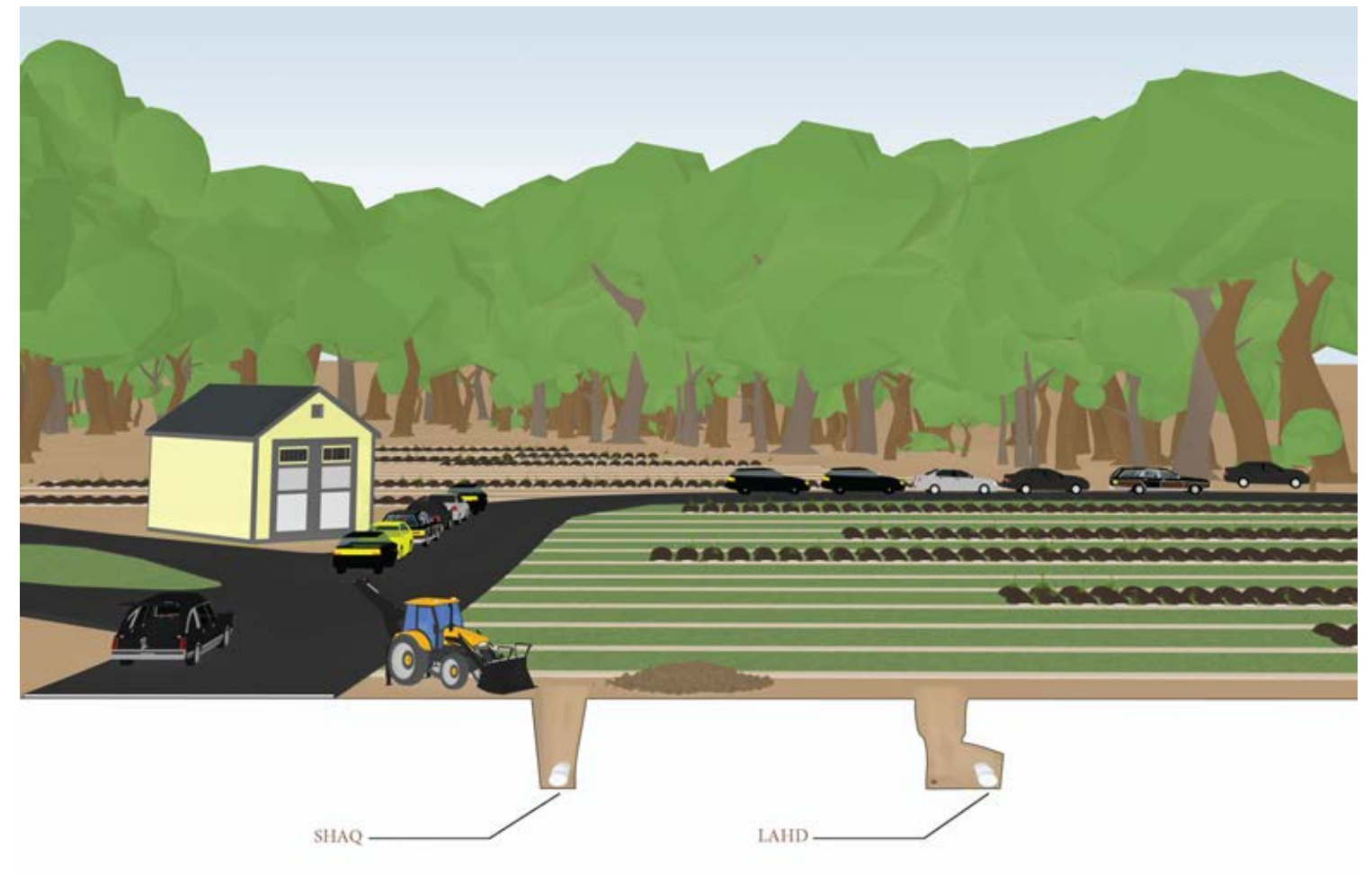
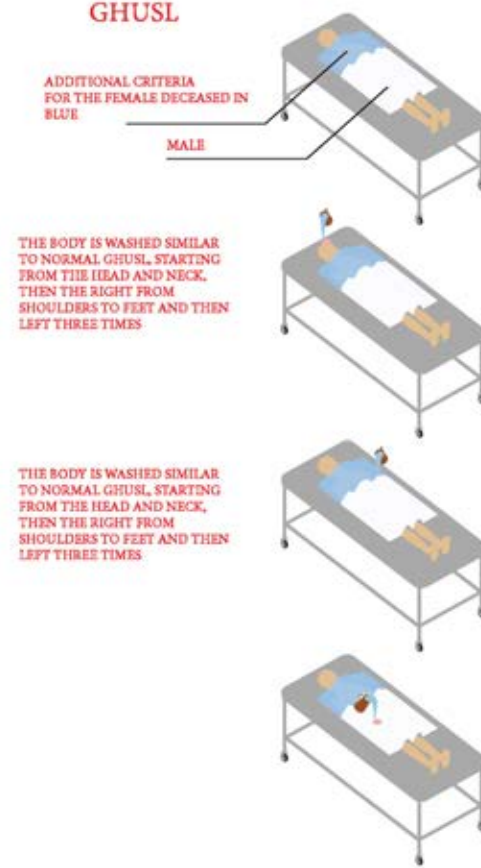
Cemetery Nolli

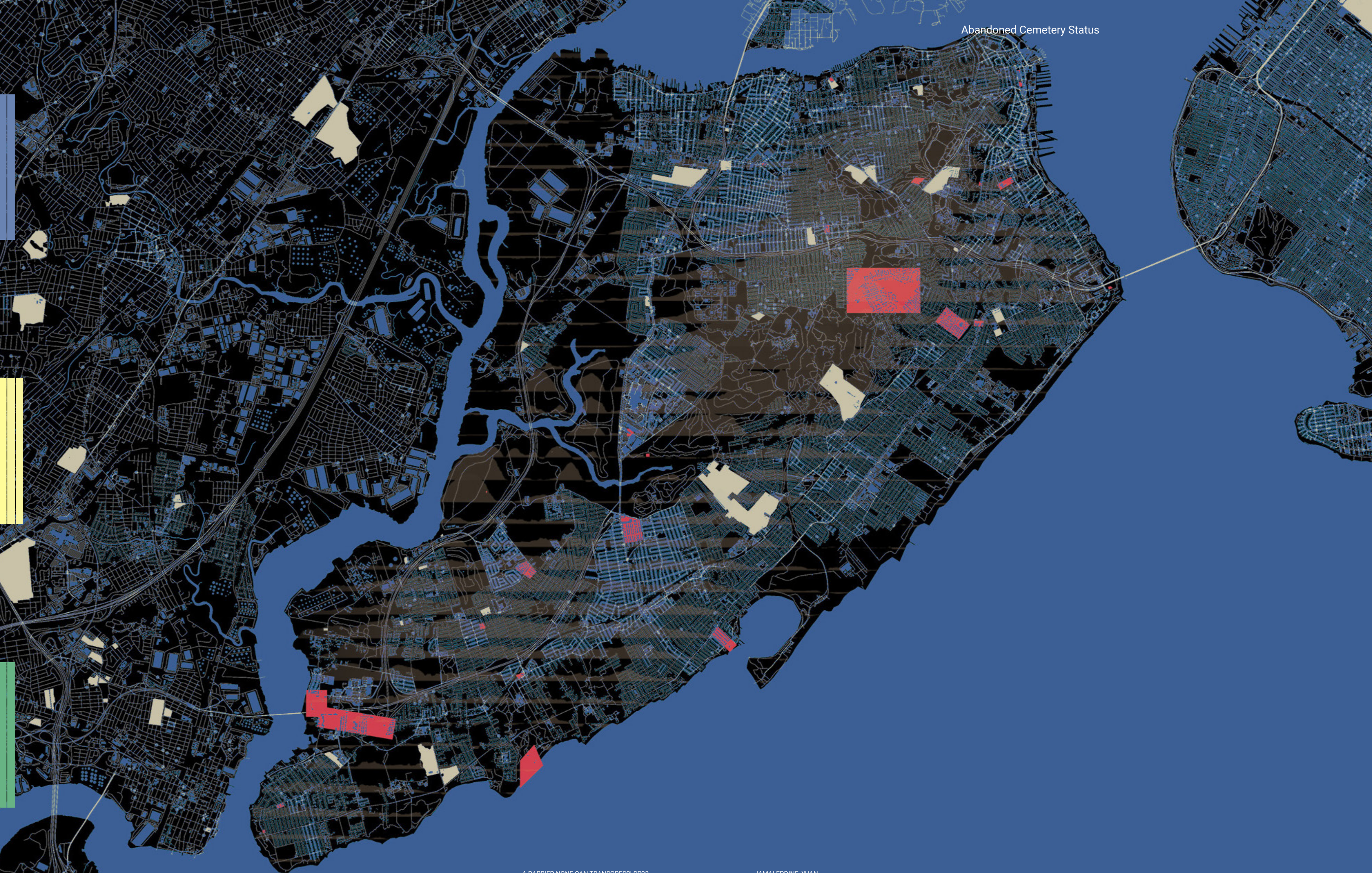


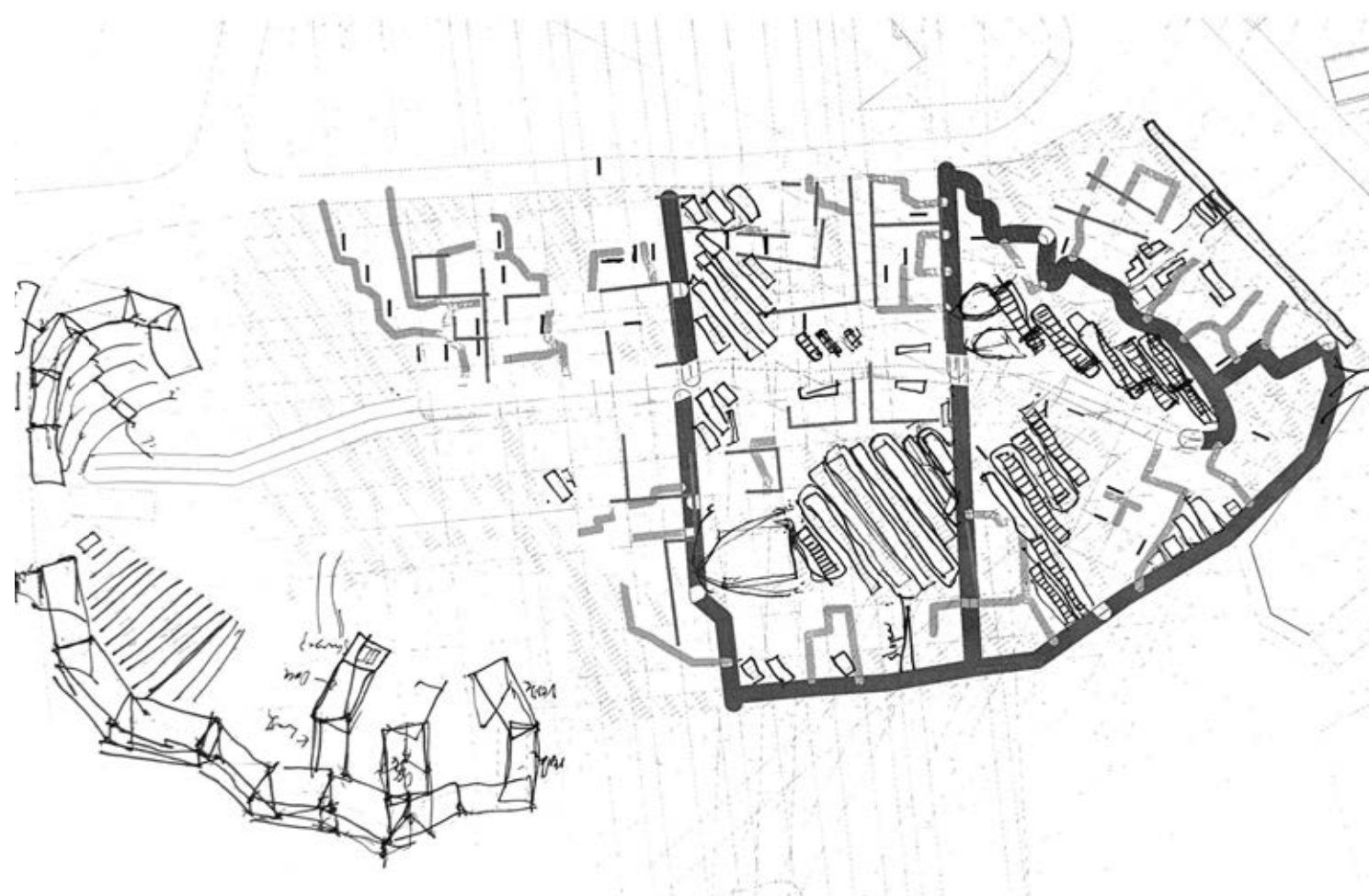
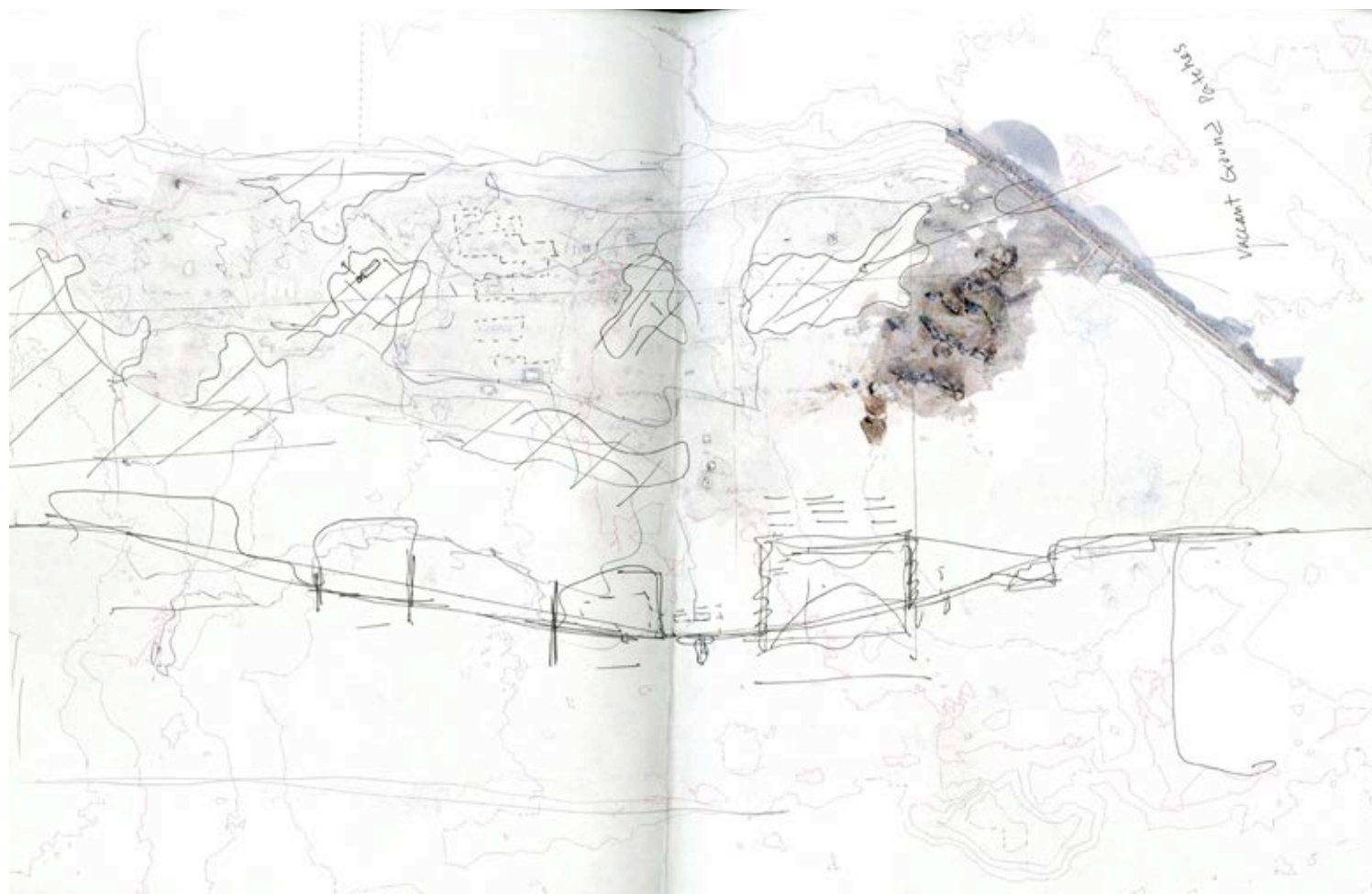
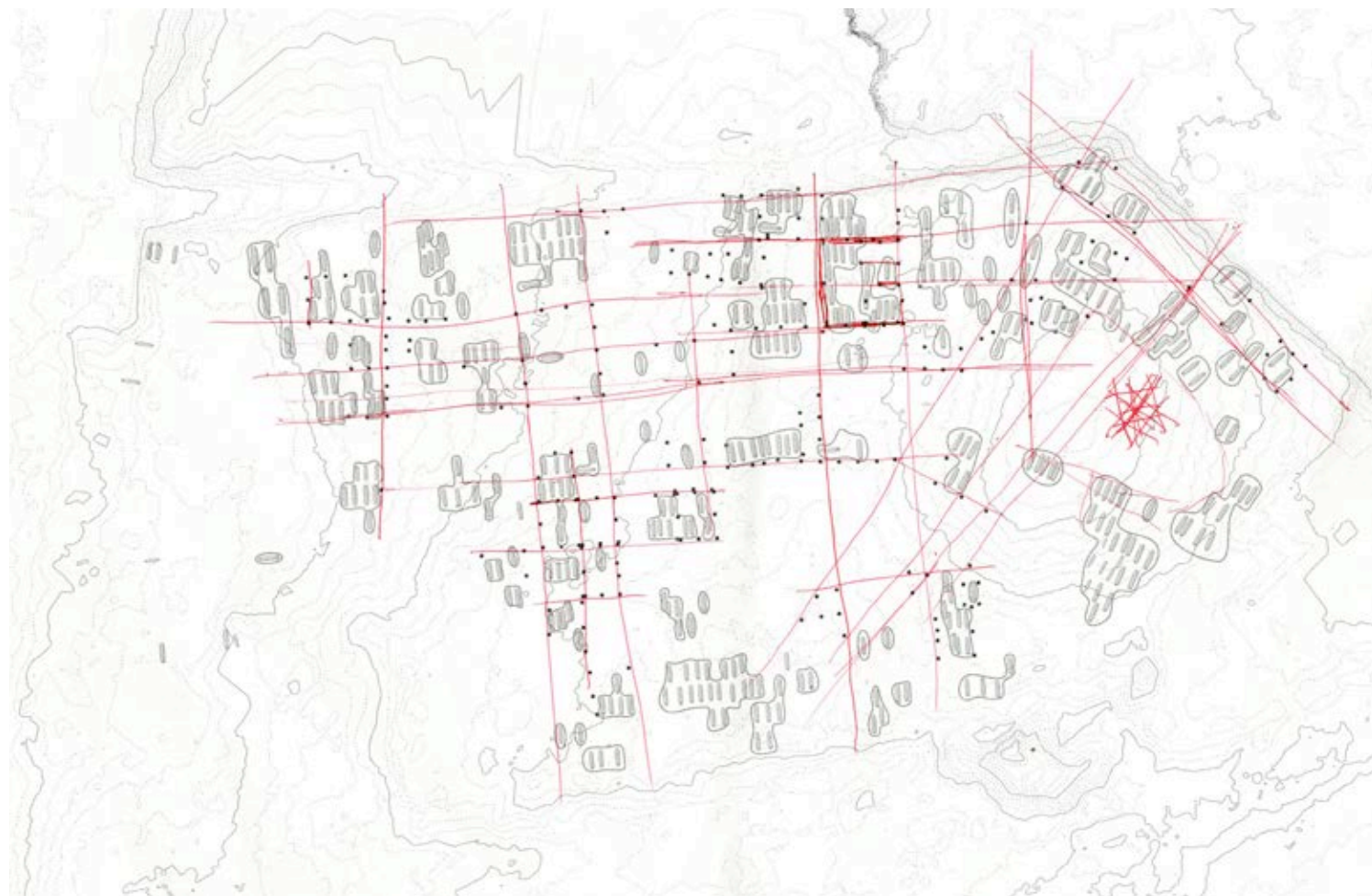
KAFAN



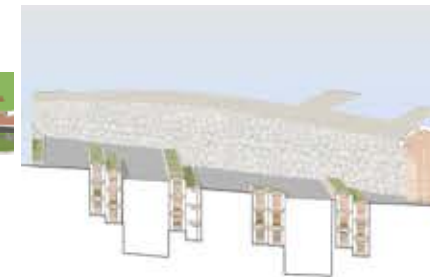
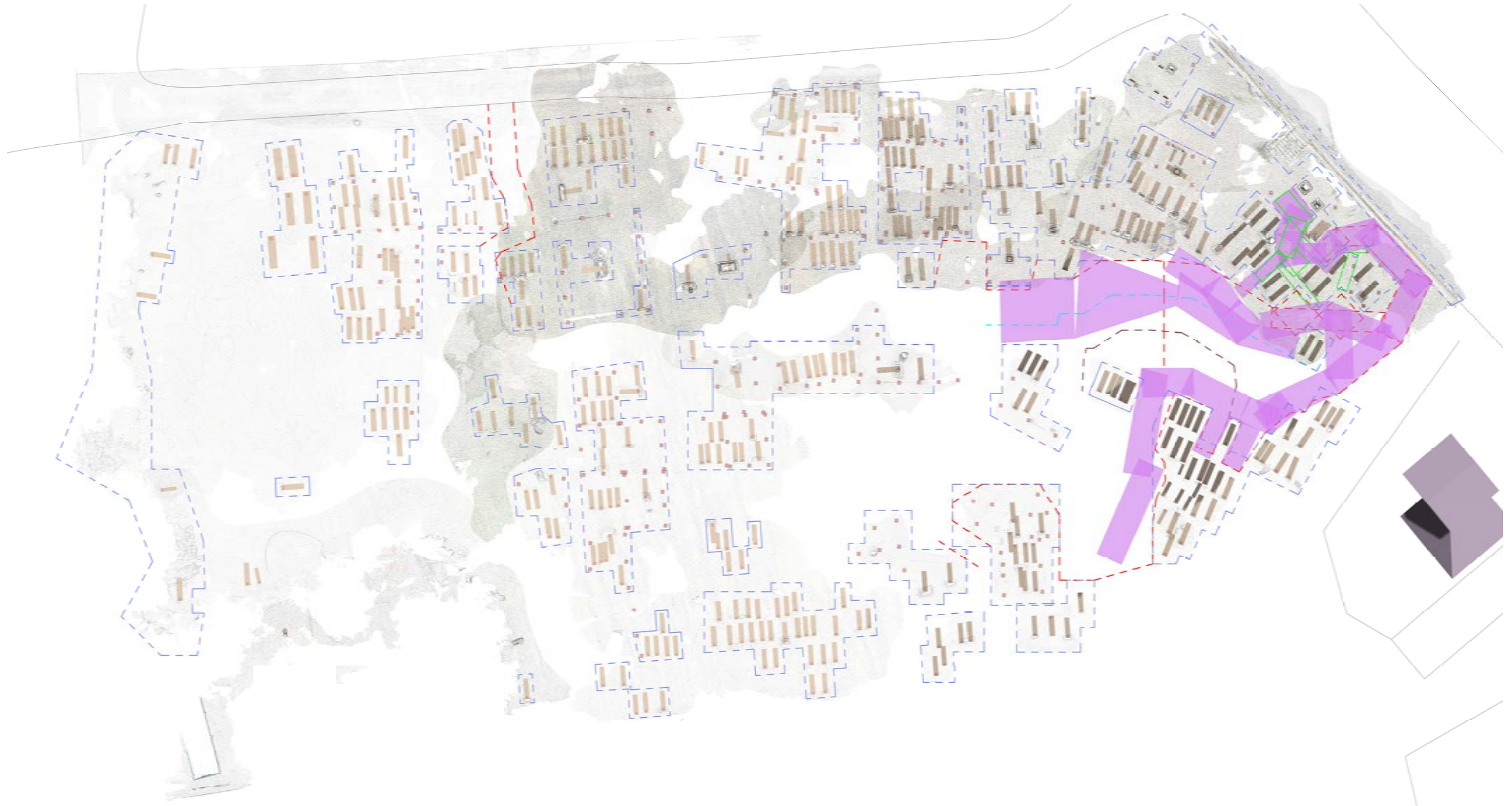
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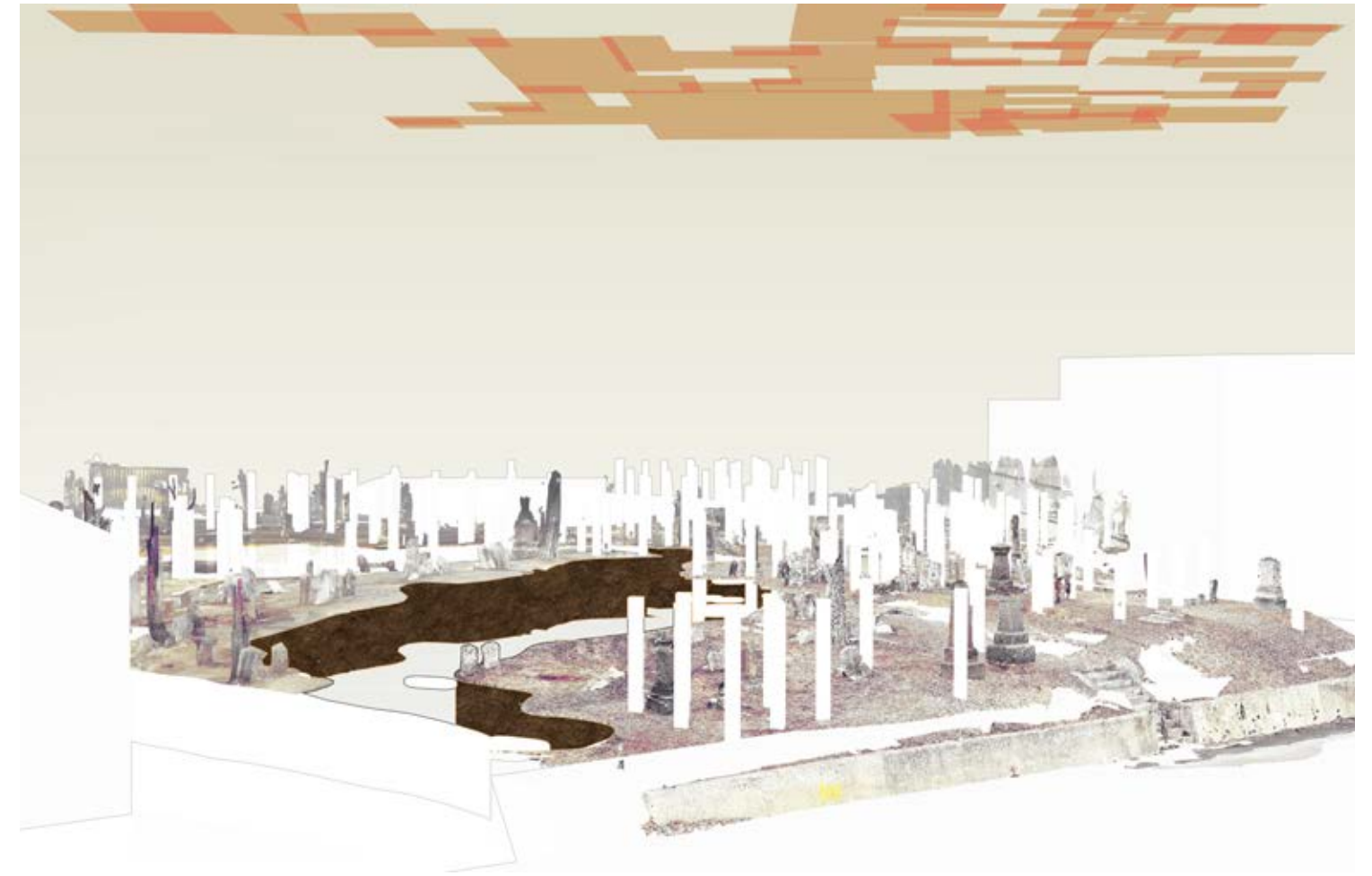
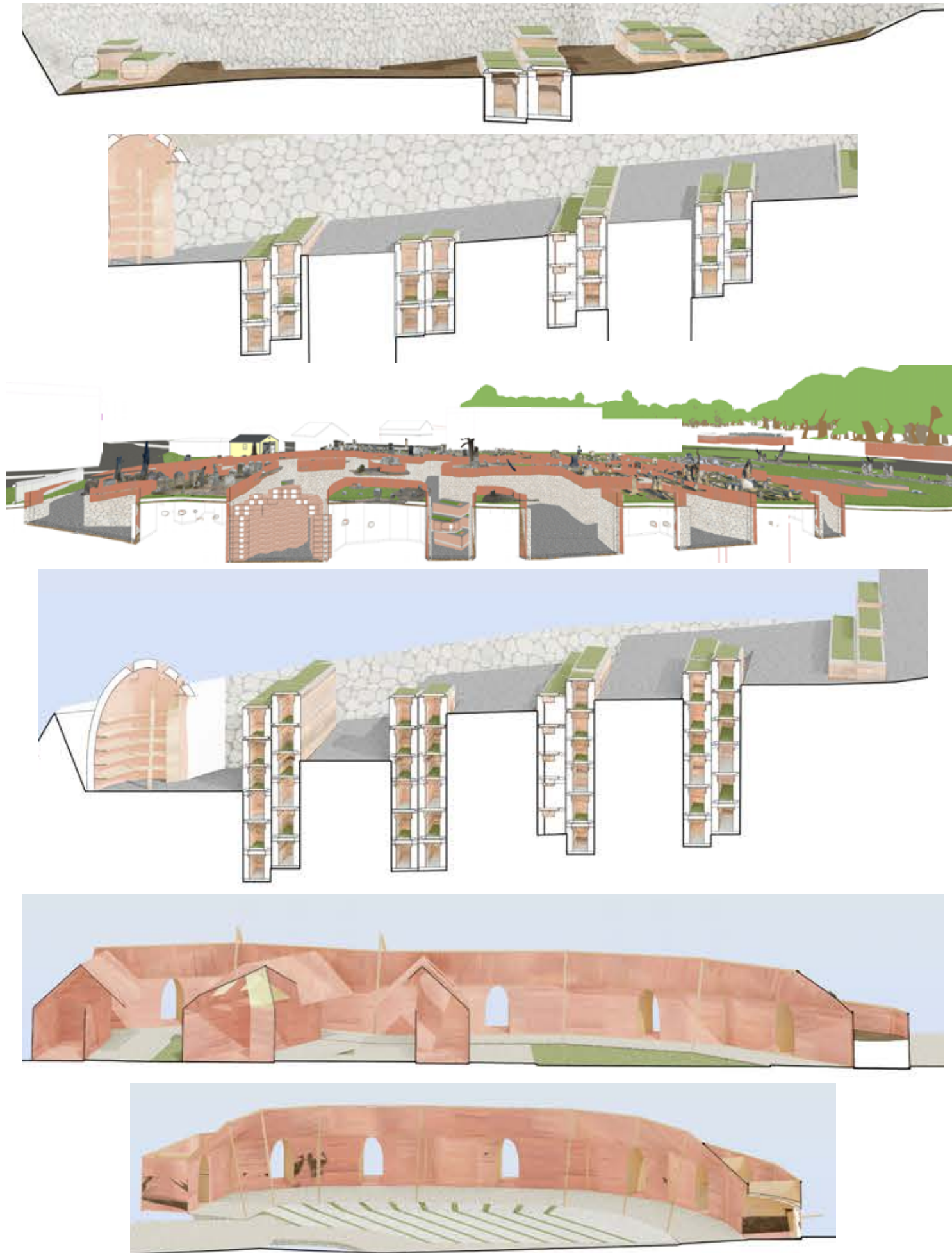


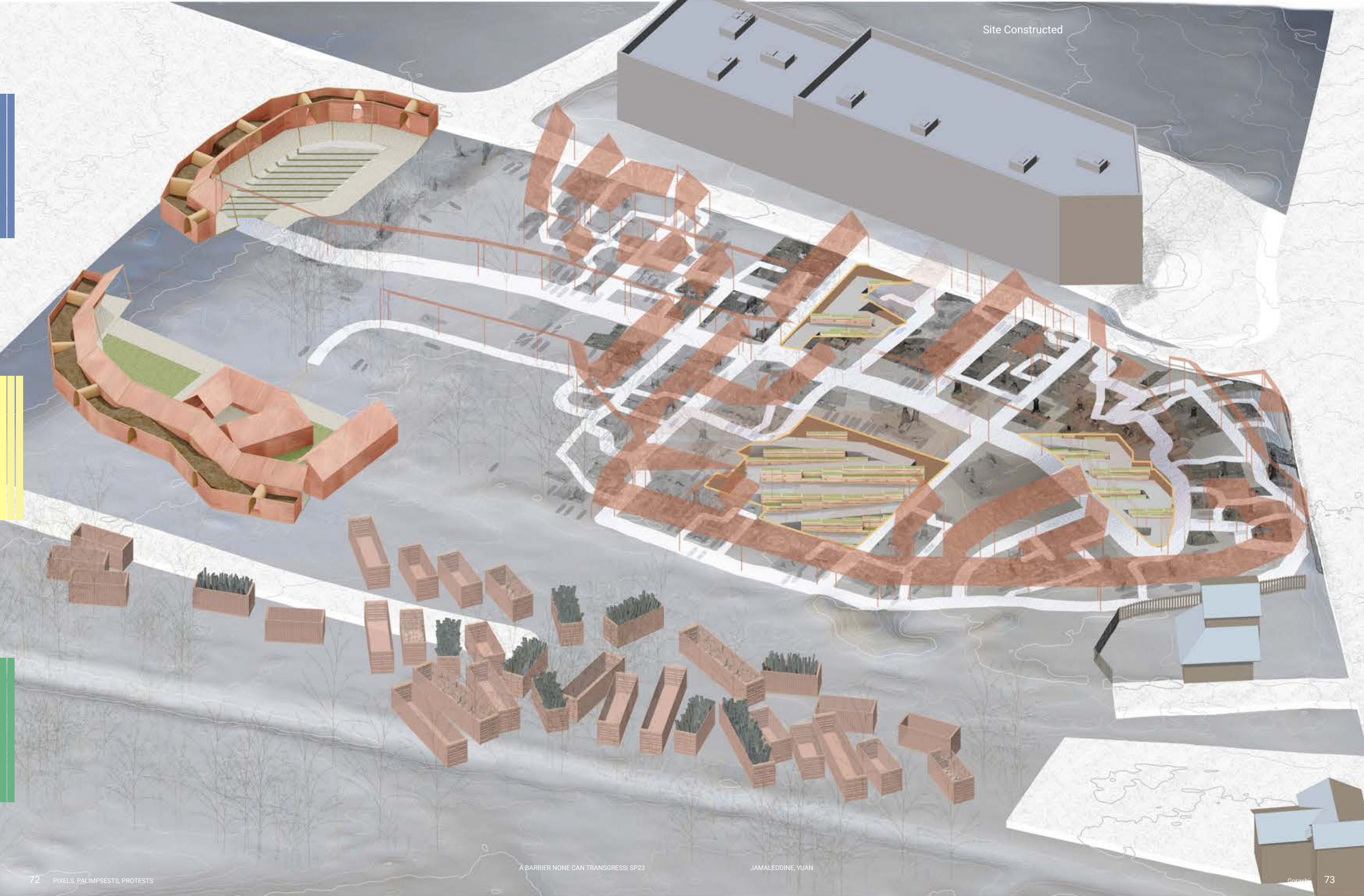














A COLLAGE OF ELSEWHERE'S IN REEL TIME

OPAQUE CARTOGRAPHIES | SPRING 2023

INSTRUCTION:
PATRICIA ANAHORY
COLLABORATORS:
LAUREN BROWN

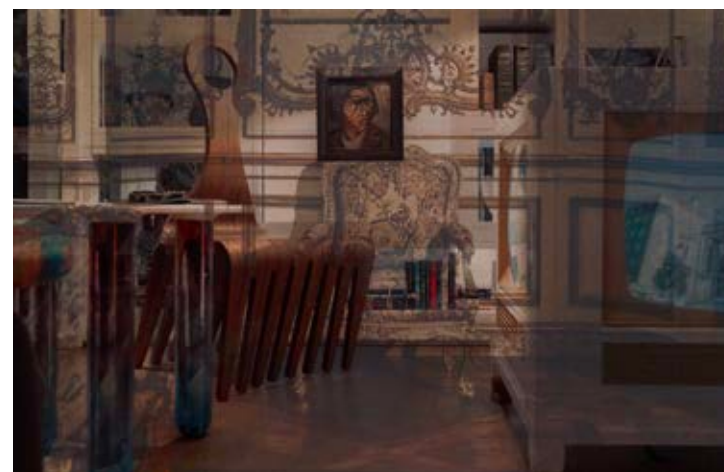
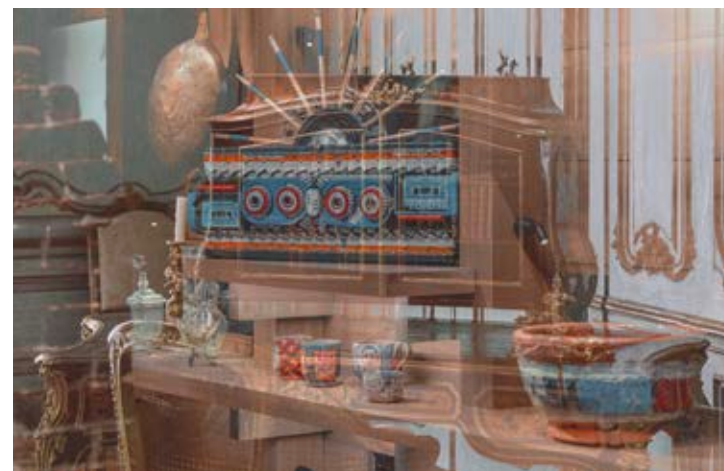
Friday April 7th– it is a cold, windy, overcast day in Harlem. We take a walk—a long walk. A walk to understand memory. A walk to understand our identities in New York—in Harlem. This video is a palimpsest of our walk and our discoveries, juxtaposed with elsewhere(s) through time and geography that all lead back to understanding the memory of the former Black Mecca of America.

In our interrogation of the Before Yesterday We Could Fly: An Afro-futurist Period Room, we familiarize ourselves with specific objects at the exhibit as a means to better understand what life might have looked like in Seneca Village. We used video as a medium to understand the sensory experiences around these objects, which further emphasized the cultural significance they have in both Black American identity and memory.

A Collage of Elsewheres video:
<https://youtu.be/tuMDCf1wlsI>



Interrogation of Before Yesterday We Could Fly video:
<https://youtu.be/8EbnMu4Z8S0>

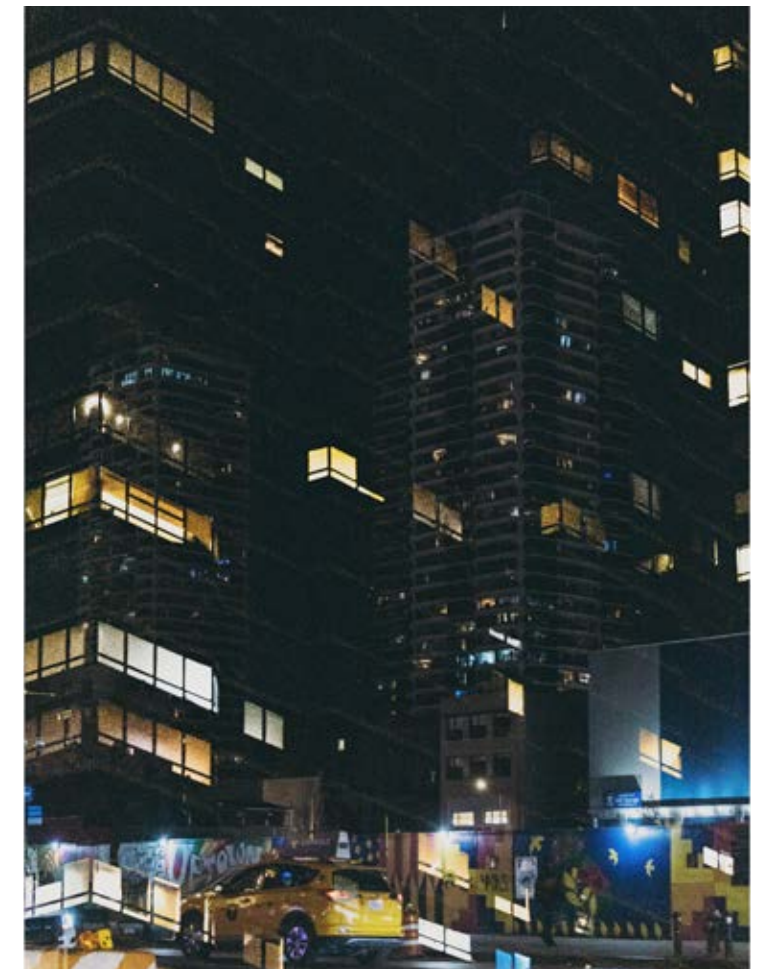
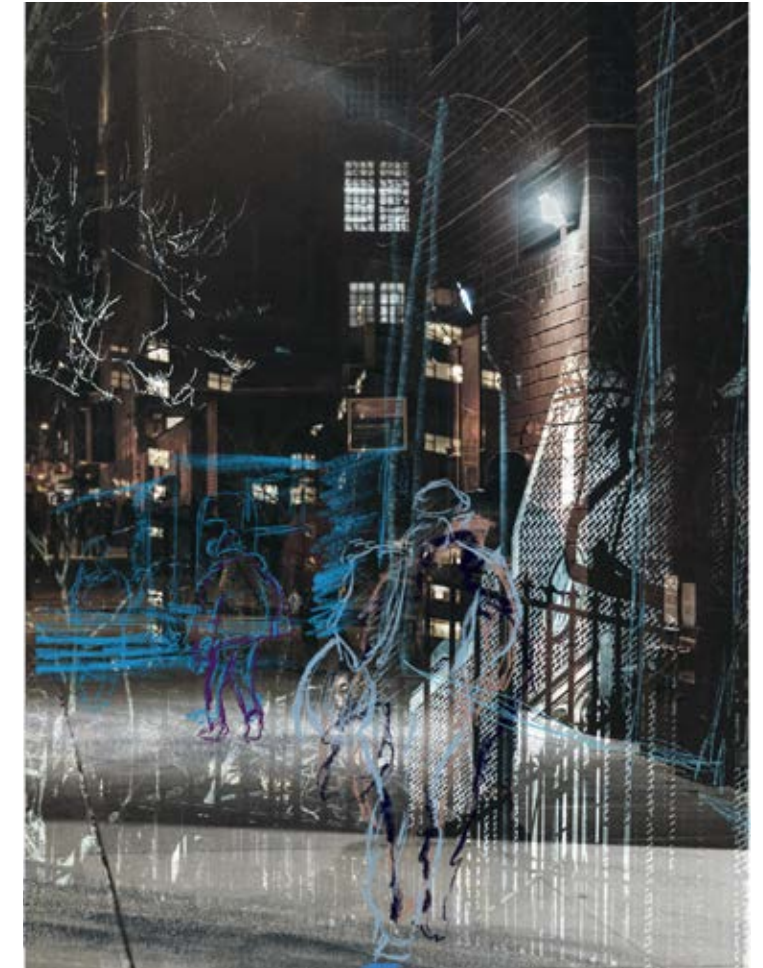
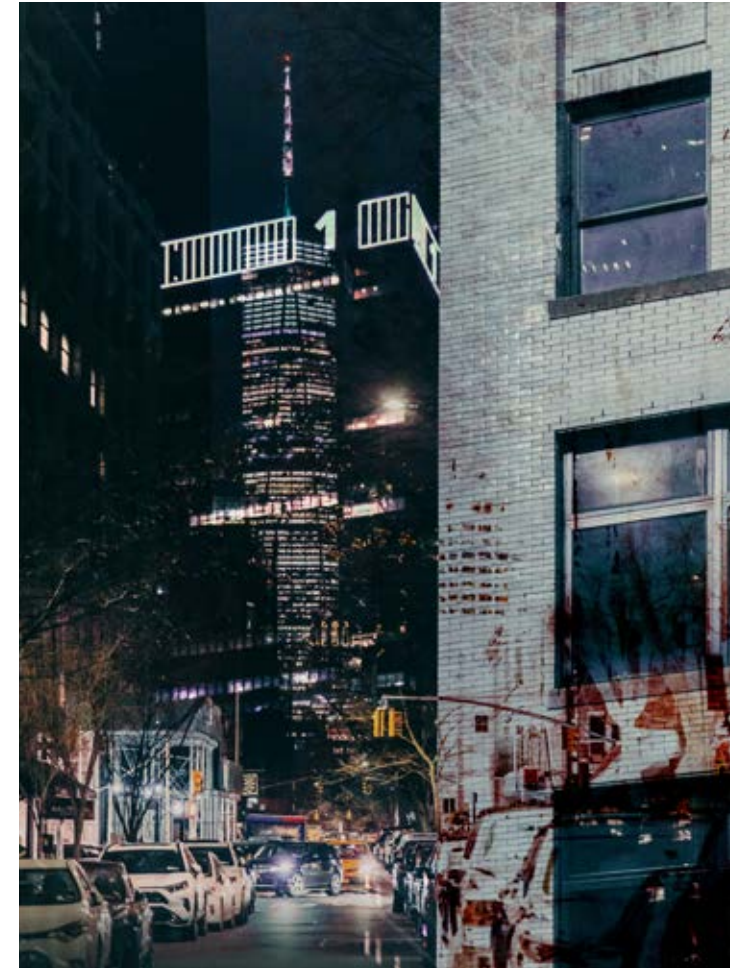
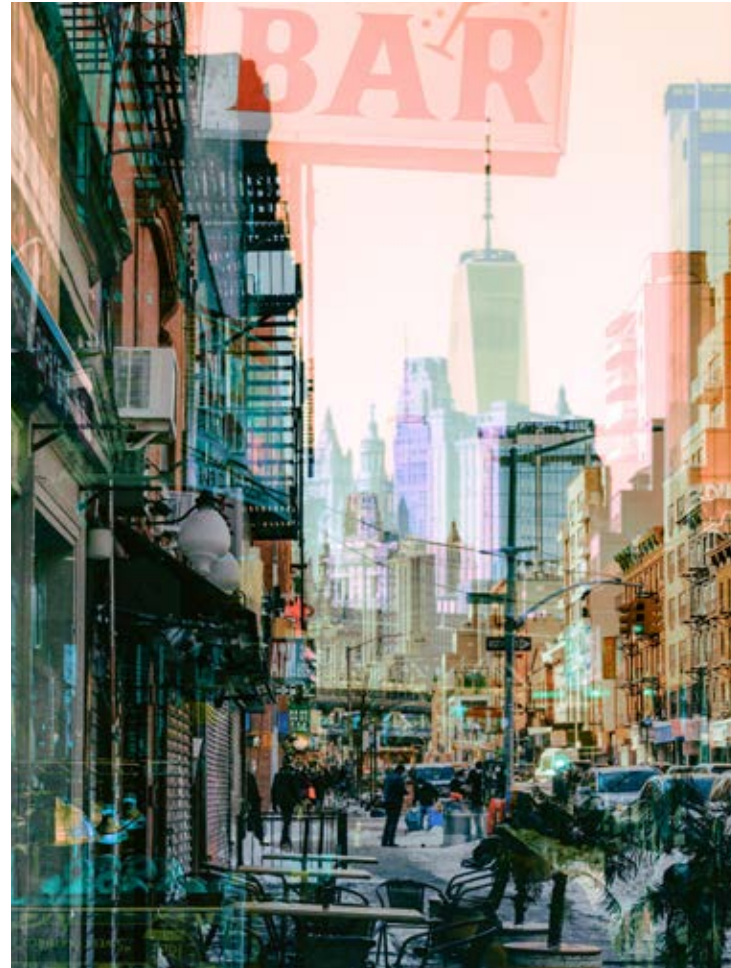


CONFLICTING EXPOSURES

ADRII | SPRING 2022

INSTRUCTION:
LORENZO VILLAGGI,
ZOONA AAMIR, JONGHOON PARK

Embarking on a journey through the labyrinth of personal conflict, I wield the tools of photography and multi-exposure to unveil the hidden layers of the day to day. Each image becomes a battlefield, where perspectives clash and memories bleed into one another. As the project unfolds, each stroke of erasure becomes a cathartic release, a testament to the resilience of the human spirit against the backdrop of banality's adversity.



PERI-URBAN WATER MANAGEMENT IN GUJARAT

SUMMER WORKSHOP 2023

INSTRUCTION:

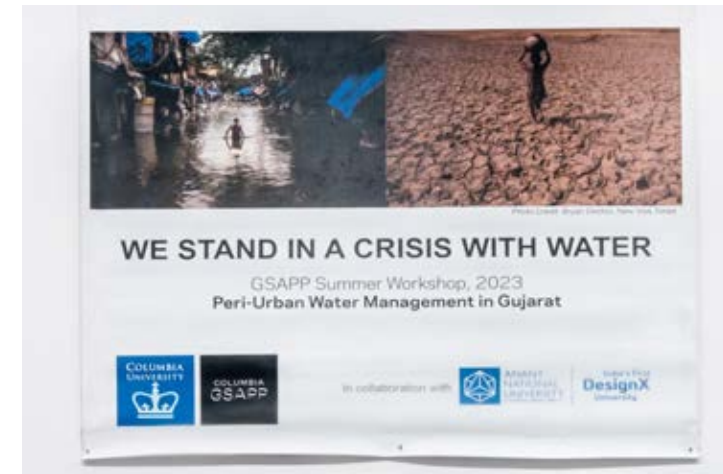
SONAL BERI, SANDRO MARPILLERO

INSTRUCTION:

CAMILA BOTERO ECHEVERRI, ALLON MORGAN, ANANTU STUDENTS

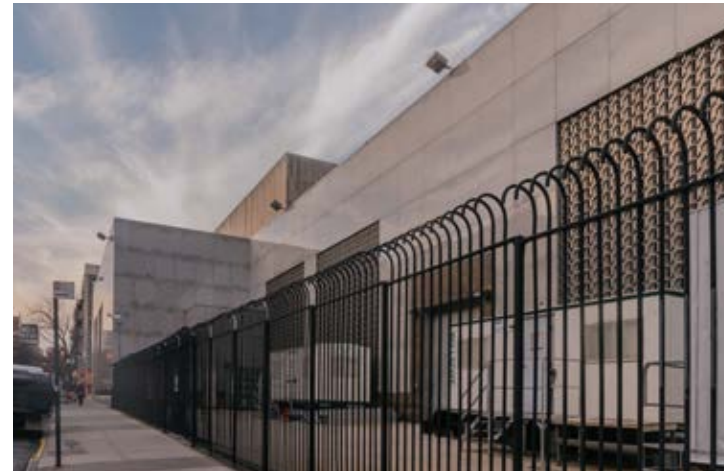
In collaboration with Anant U students, we embarked on tackling the issues of waste management, urban expansion, and development in Ahmedabad. As one shifts away from direct resource utilization towards product consumption, it is crucial that we question our actions and become more conscious of their impact on the environment. Thus, our shared efforts are focused on identifying tangible issues related to the creation of a collage that holds a concealed but illuminating context of the problem. Moreover, the video showcasing a person observing the artwork in the gallery exemplifies the clash between waste and consumption through the medium of classical Indian paintings.

Video link: <https://youtu.be/awdVIZxpNHo>



CON EDISON SUBSTATION

W110 STREET , MANHATTAN, NY



PATH OF MOST RESISTANCE

ADVANCED V | FALL 2023

INSTRUCTION:
 YOUSSEF AGBO OLANIYI, CORY ARCHIE
 INSTRUCTION:
 ALI KAMAL

Electricity becomes the subject when asking questions of both silence and decay, when you hear the hum. By comparing Substation infrastructure to natural occurrences of electricity we hope to make local infrastructure less like fortified "temples" and nodes of urban pause and reflection.

MANIFESTO

WHAT IS THE ROLE OF AN ARCHITECT AS POET IN RELATION TO ENVIRONMENTAL ARCHITECTURE AND DESIGN?

"Architecture, whether as a town or a building, is the reconciliation of ourselves with the natural land. At the necessary juncture of culture and place, architecture seeks not only the minimal ruin of landscape but something more difficult: a replacement of what was lost with something that atones for the loss. In the best architecture this replacement is through an intensification of the place, where it emerges no worse for human intervention, where culture's shaping of the place to specific use results in a heightening of the beauty of the landscape. In these places we seem worthy of existence." Architects must be aware of not only the landscape but those who also share their poetry to the natural land.

HOW DO WE DEFINE, AN "ARCHITECT AS POET."

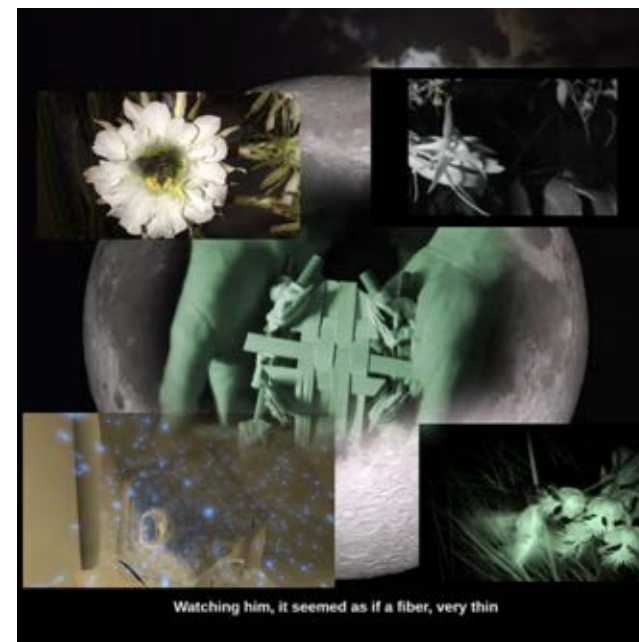
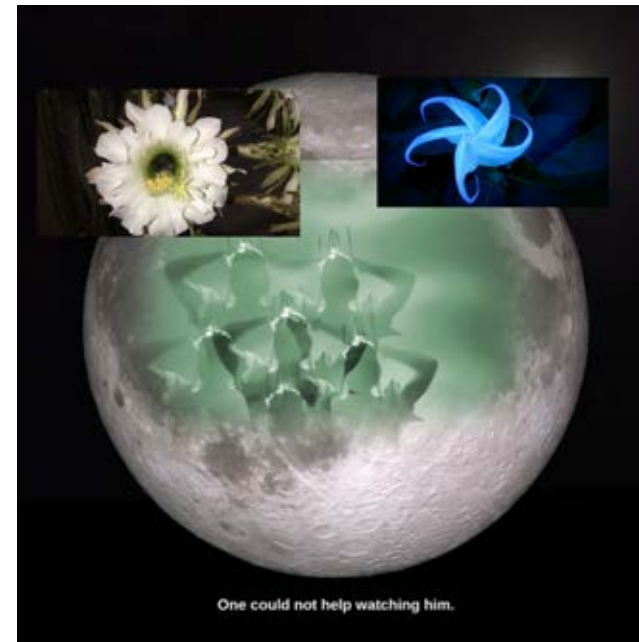
One who visualizes, specializes poetry...

And poetry
 Is something that touches the heart
 Provokes the mind
 Even shakes the soul
 Heightens the senses

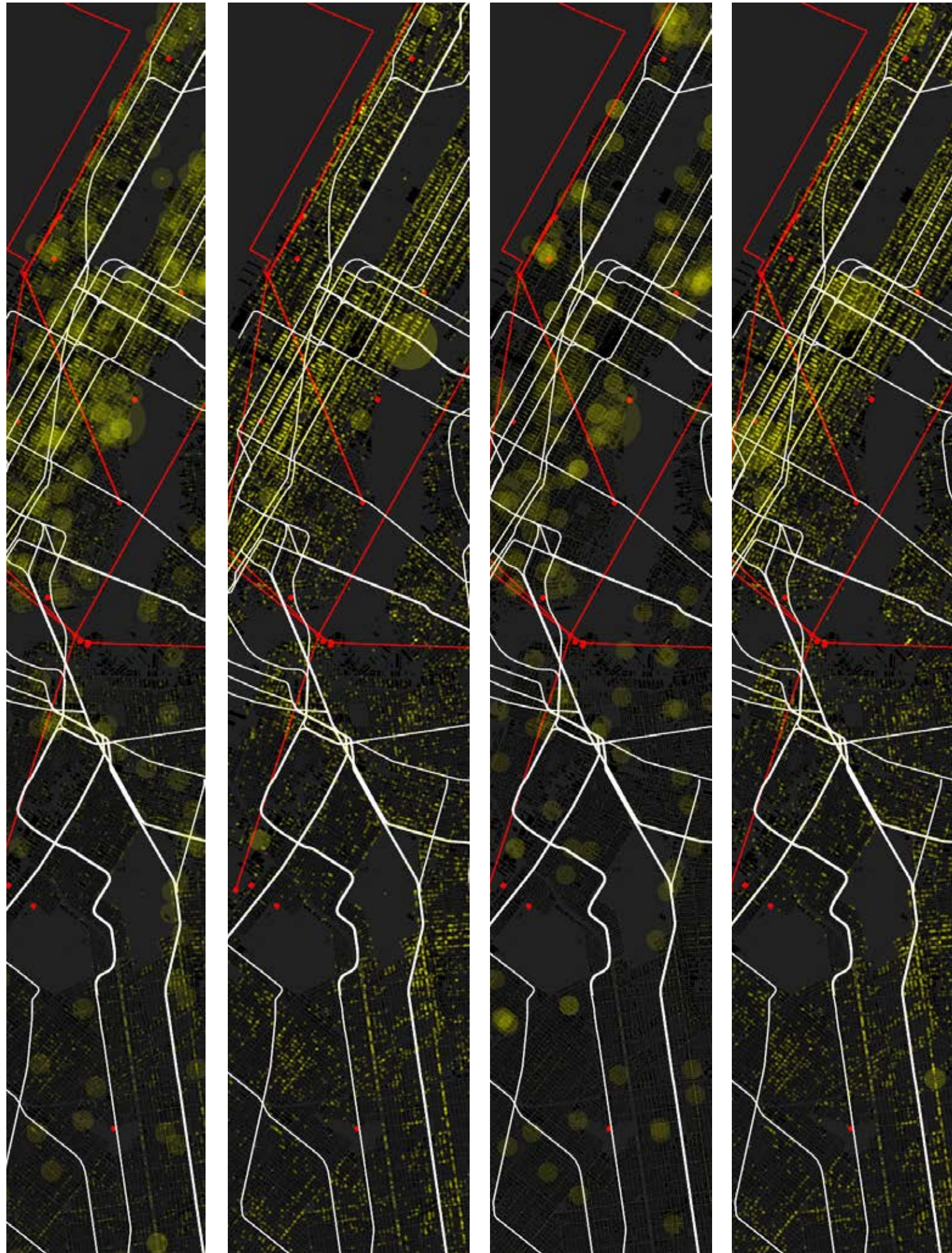
Grabs you by the shoulders
 And Yells "Wake TF Up"
 Or "What TF is going on..?"
 It move the masses
 Mobilizes ideologies

It questions all human systems
 Seeking out self-truths
 So at the hands of oppressors and exploiters
 It is the poets who are the first ones to go

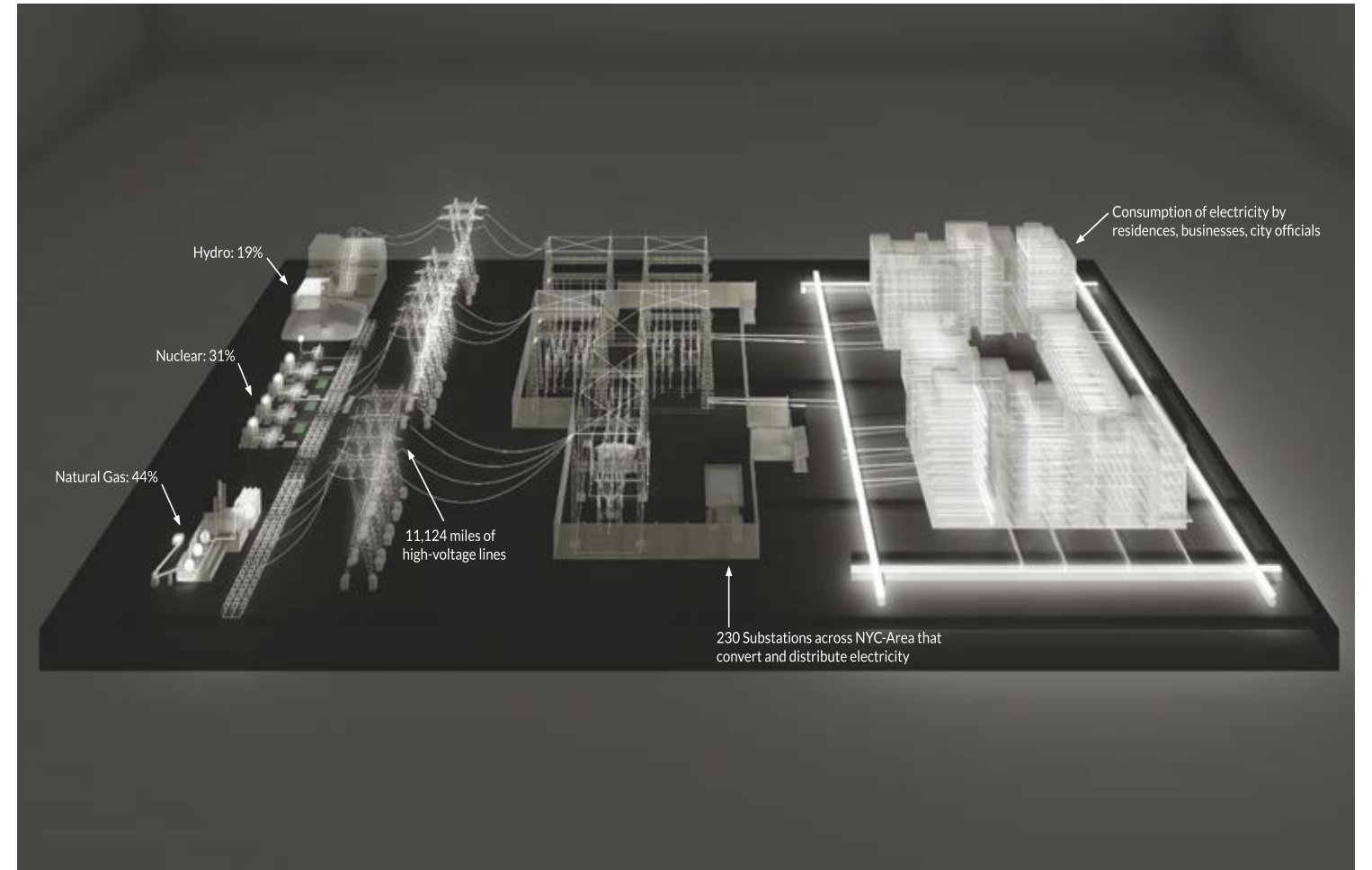




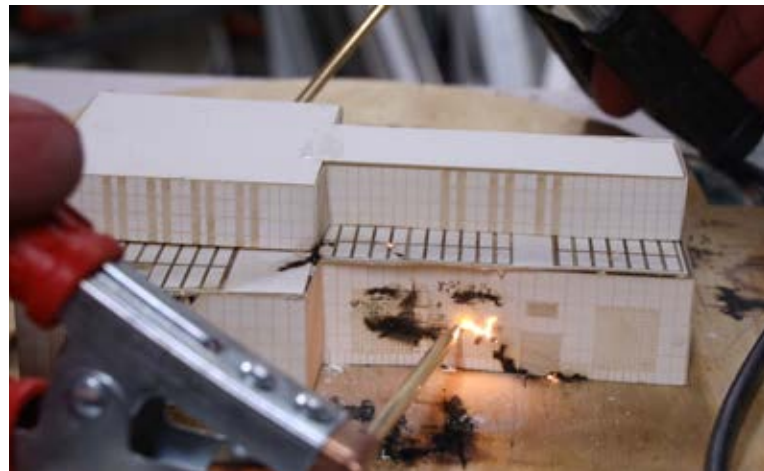
(Left To Right) Non-Residential Energy Use Intensity 2018-2021



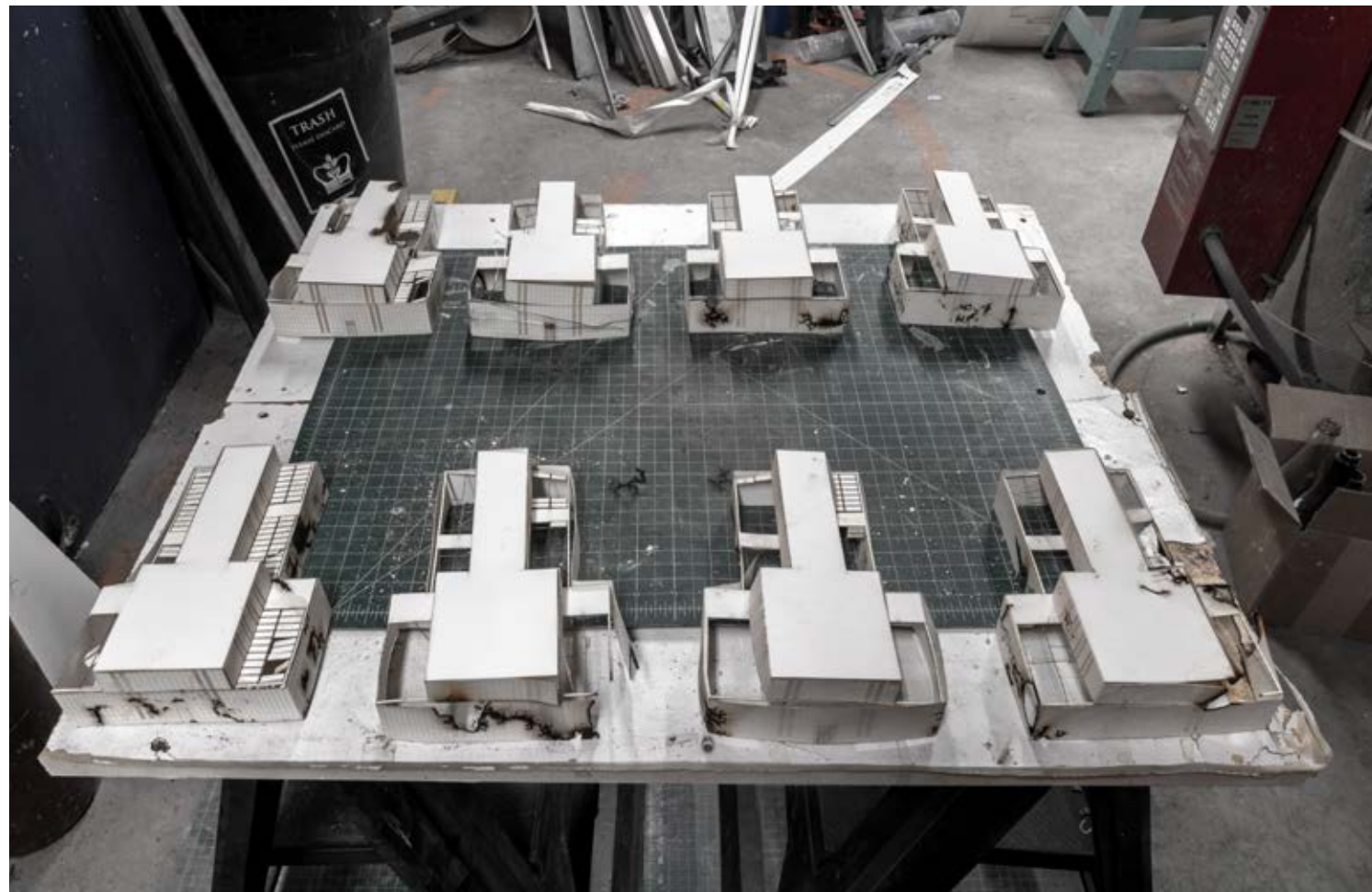
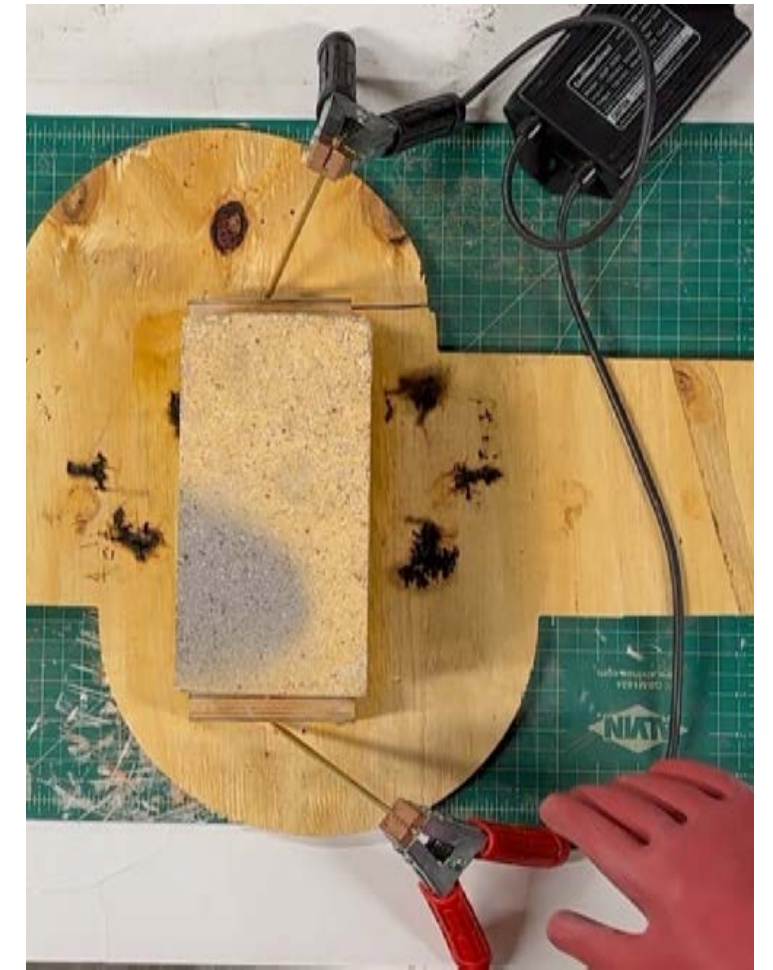
Mapping The Substation Grid

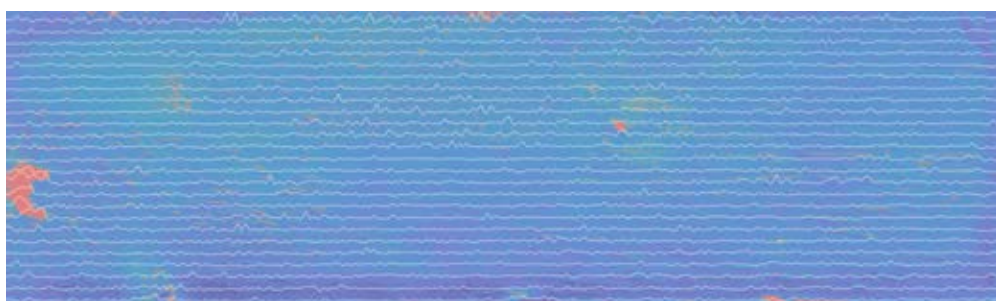
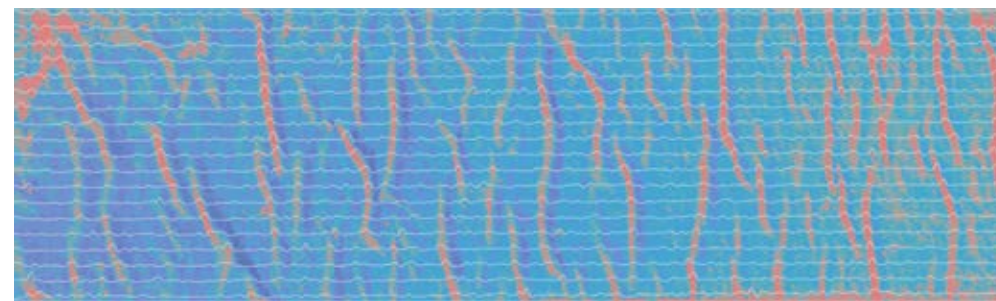
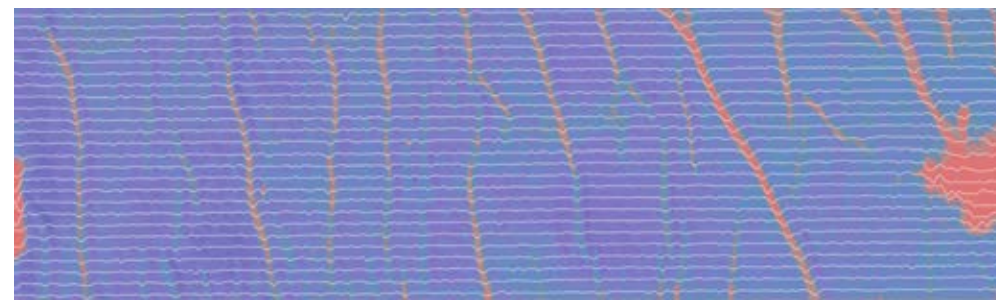
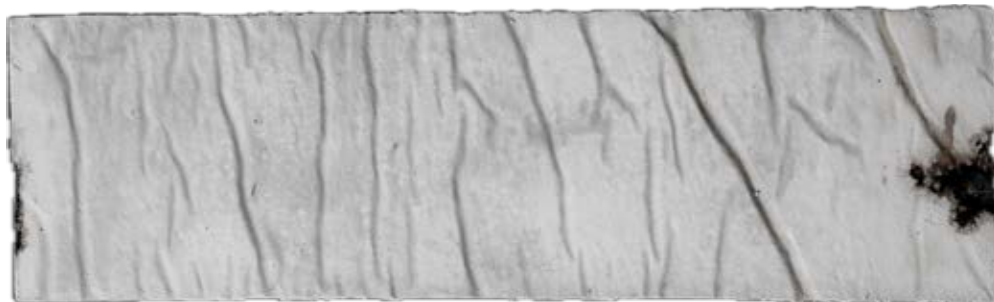
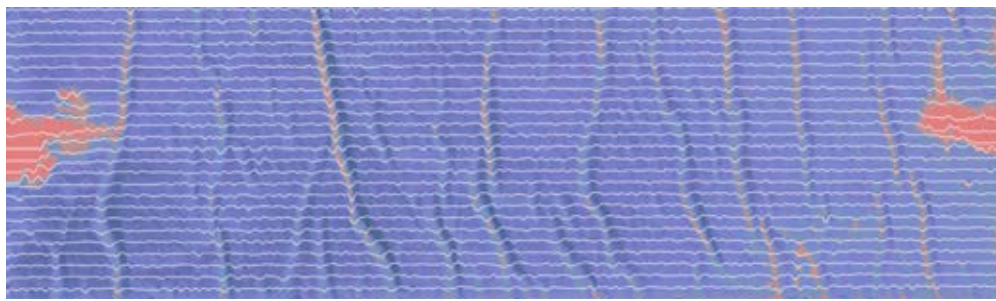
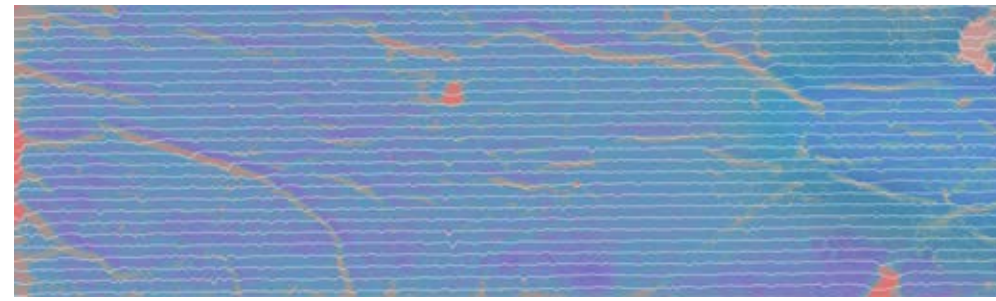
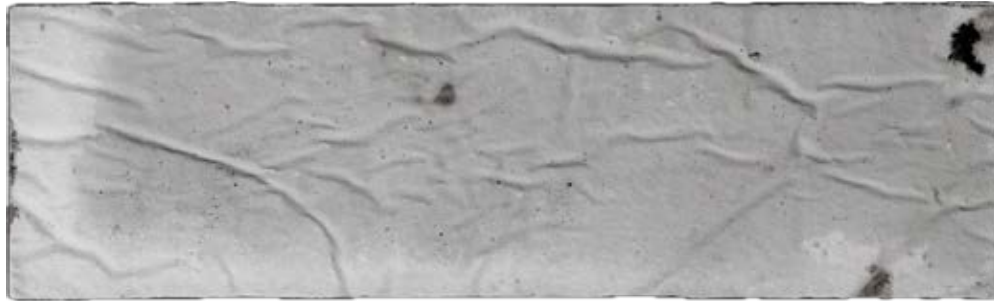
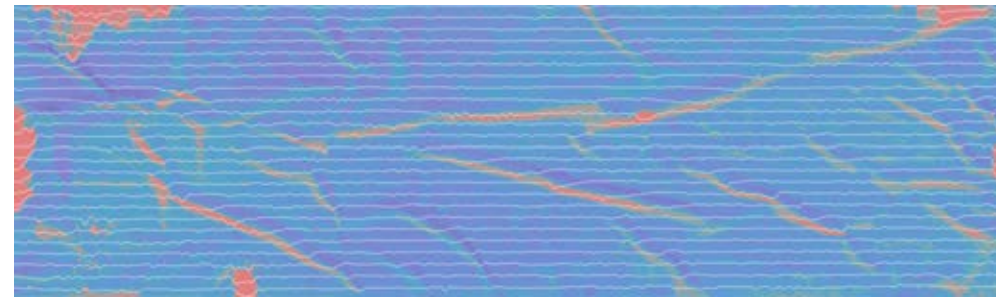
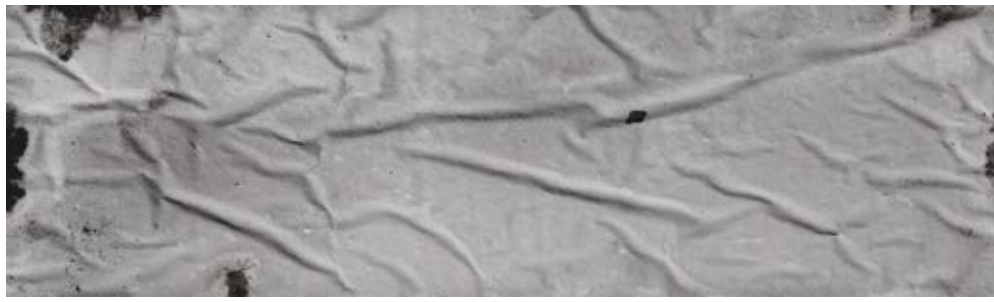


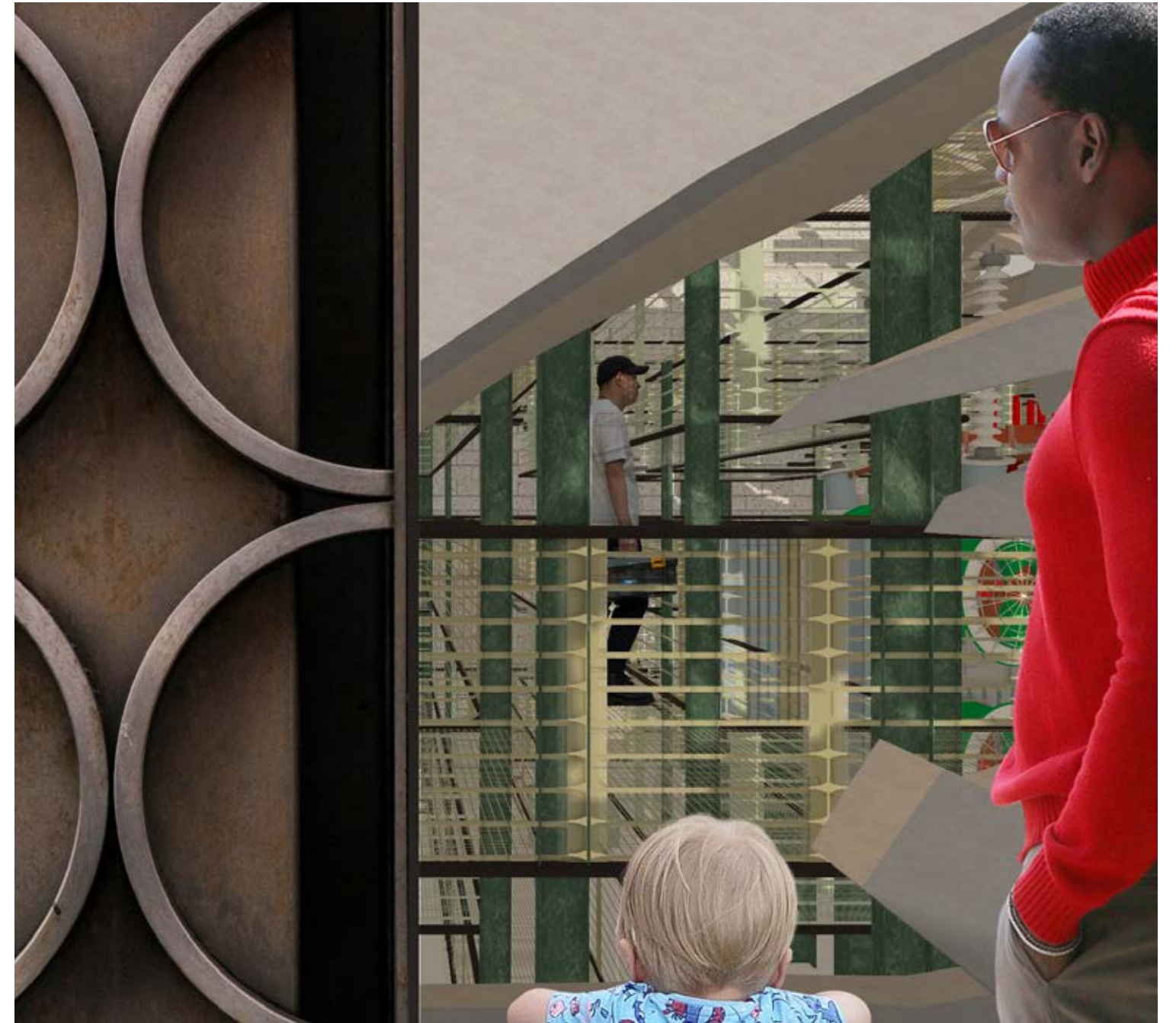
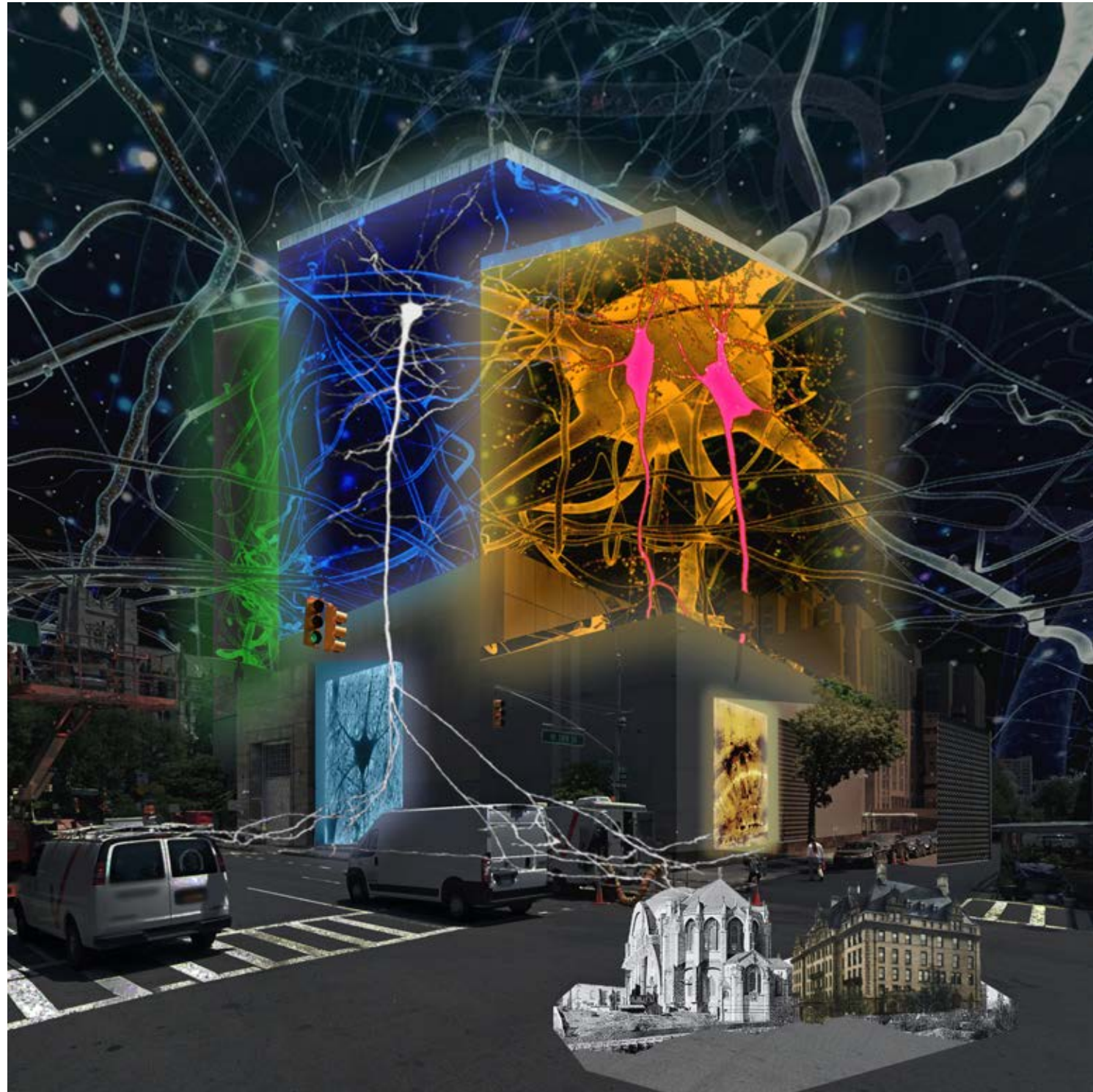
Electricity Permeating The Fortress Walls

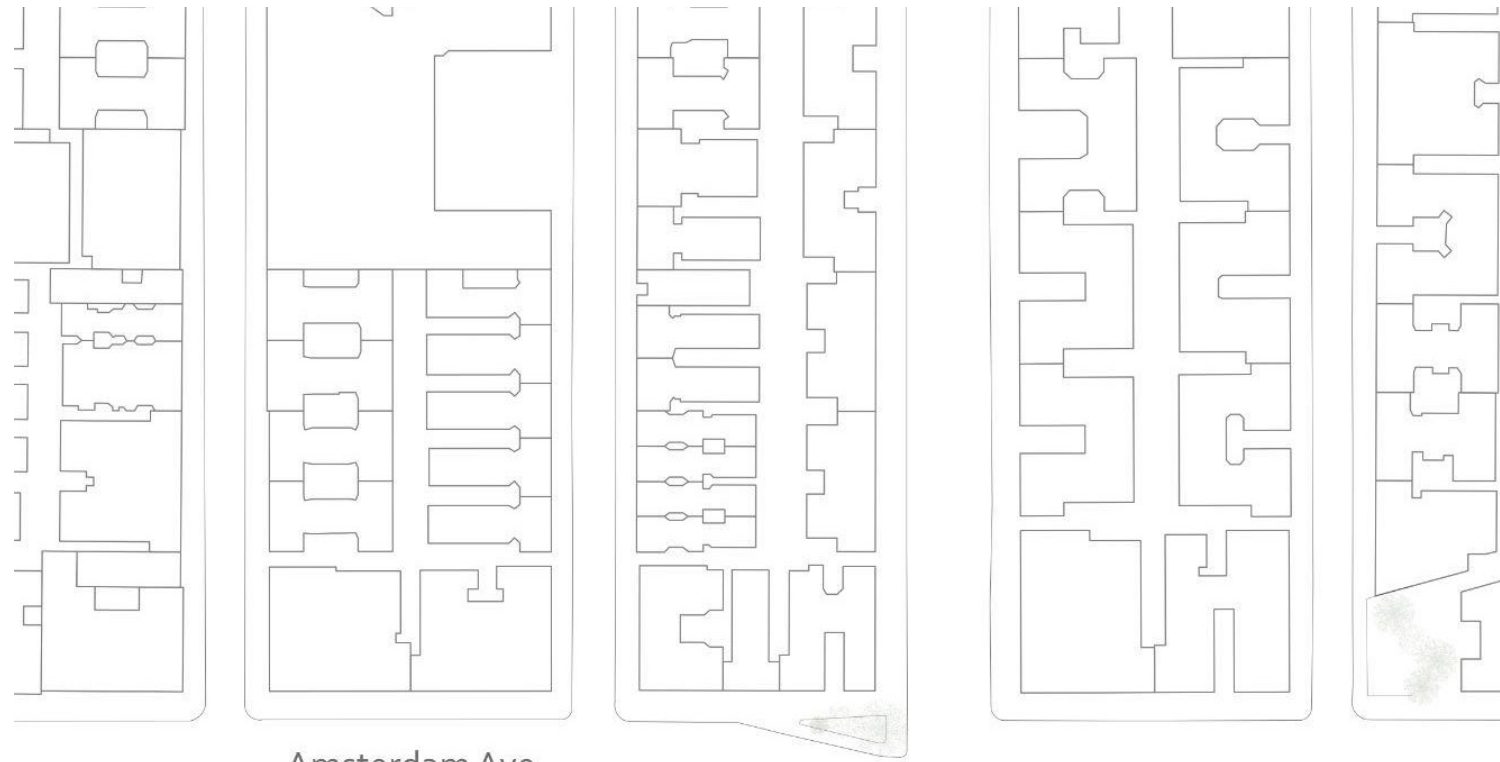


Electrically Charged Casts Process





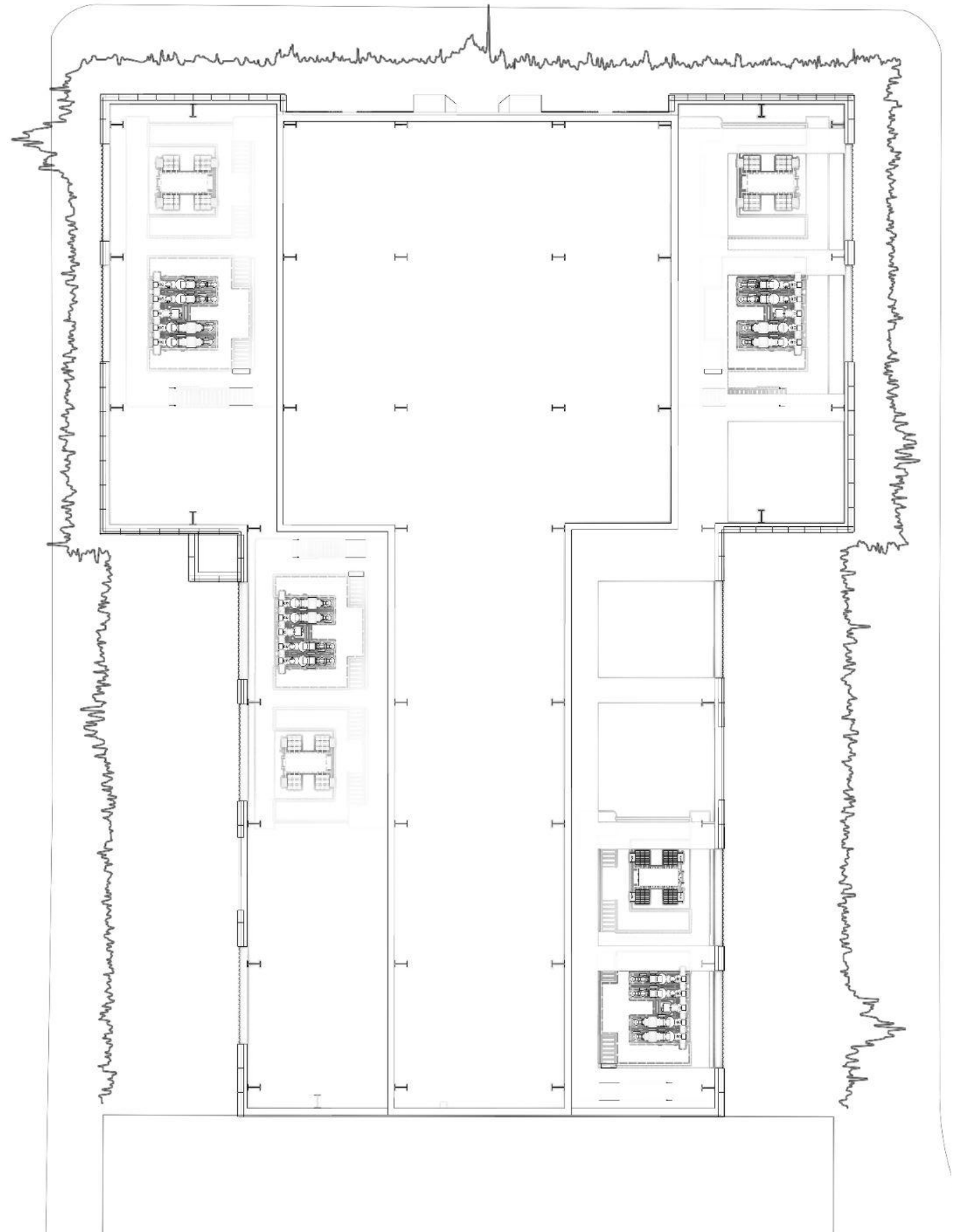


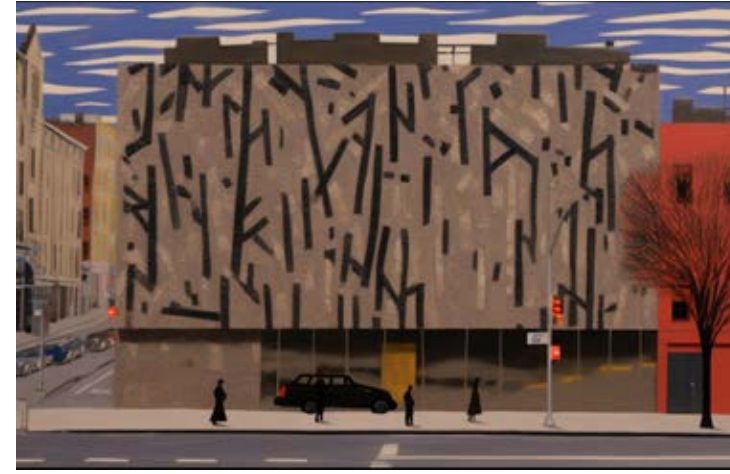
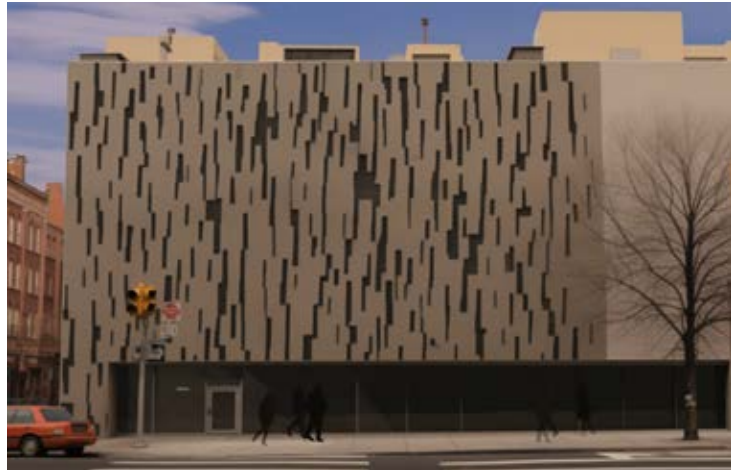


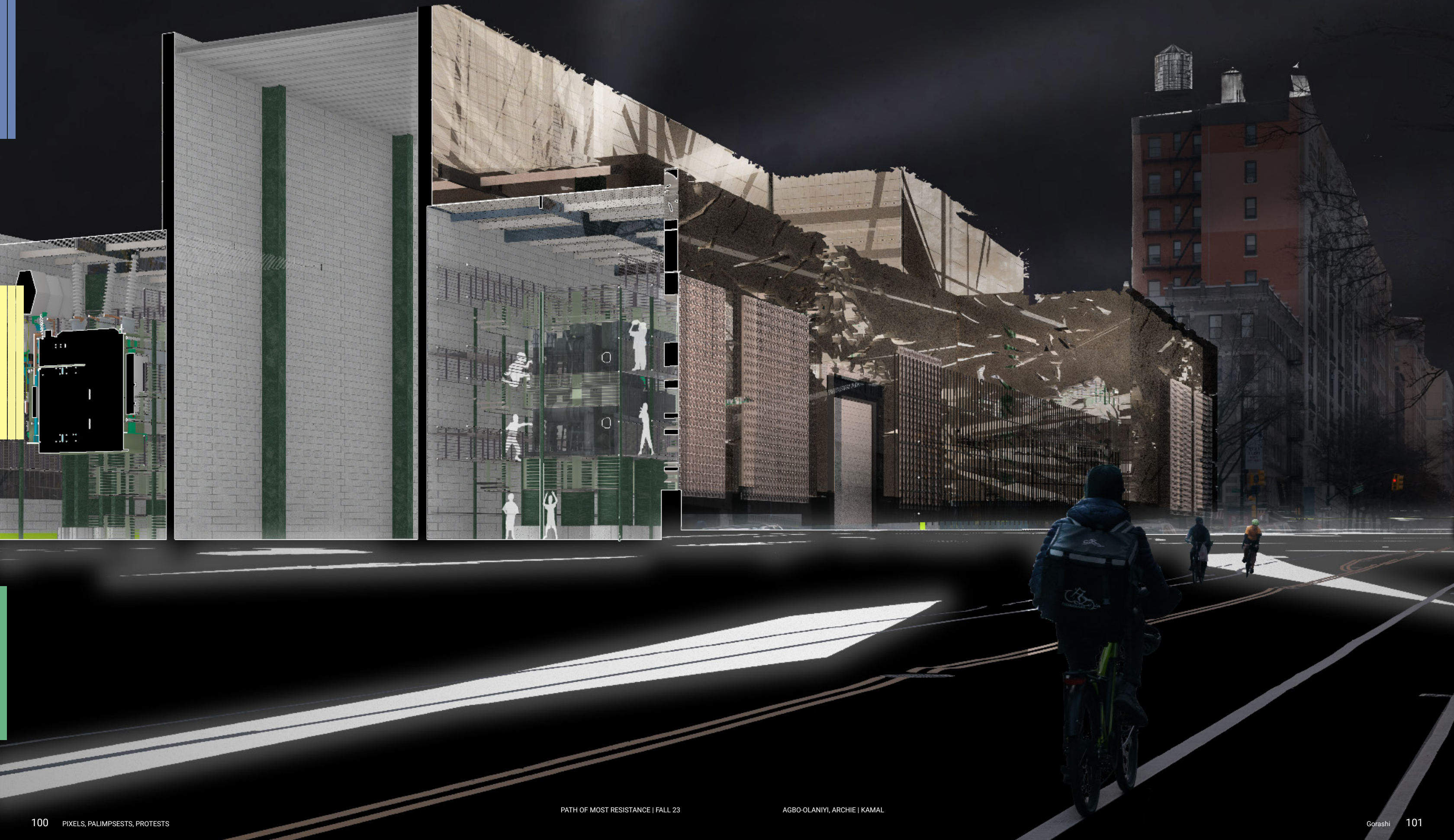
Amsterdam Ave



W 110th Street







FROM THE GEZIRA TO JACK: QUESTIONS OF IMPROVEMENT, TRADITION, MODERNISM AND THE VERNACULAR OF MOBILITY

ARCHITECTURE, LAND, GROUND | FALL 2022
INSTRUCTION: LUCIA ALLAIS

The initial reasoning for studying about the life and work of Jack Ishkanes, frankly, had been personal. My late grandfather had met Ishkanes as a student, early on in Sudan's independence, all the way in Poland. But, after further investigation and engagement with Jack, I have come to learn, he sits at a confluence just as significant as Khartoum's, being of both worlds -his family being from the Gezira State, as well as his inevitable engagement with these Sudanese elite, whether as classmates at the University of Khartoum (formally GMC) or early clients disinterested in Sudanese vernacular. He did later incorporate Sudanese and Nubian vernacular into his designs.

With the Nubian vernacular, it had been the forms and details in which he later adapted into his own work, specifically crediting Hassan Fathi, an Egyptian architect, as having "showed us the road to find and respect and implement our heritage." It had also been the neocolonial structures he saw in Suakin, having been in awe of the gorgeous Mashrabiya screens. Jack studied in Poland where he described drawing being taught as a tool to enhance imagination. There Jack discovered an appreciation for tradition manifested in even the contemporary institutions of Warsaw, through the local craft of glasswork.

Upon returning to Sudan from Poland his career began under the supervision of the Public Works Department, alongside Dr. Hashim Khalifa. Ishkanes also spent time in Greek Engineer Estefandis's office as well. Estefandis in modern Sudanese architecture holds a level of fame or even canon in modern Sudanese architecture of foreign designers, amongst the Peter Mueller's and Doxiadis's. It was not long though before he sought more and went to Qatar in 1974 to establish an office, but still practiced in Sudan. He currently resides in Tunisia at the moment. Yet somehow through and despite modernity, Jack exercised a new kind of nomadism unlike those before him, crossing borders and the contemporary canon of recent generations.

Case Study: Dar Al Gamar

"At the beginning nobody have ever seen a Nubian house in Khartoum thinking of it as having a mud house. Later , others preferred my earliest Mediterranean designs. Now after I have built my own first Nubian house , people and architects are more convinced ."

-Excerpt from Interview with Jack Ishkanes

Dar Al Gamar, one of Jack's most influential projects, is located in Soba, north of the Blue Nile and Gezira schemes. The name was derived from the impression of the Moon and stars reflecting on the water of the Nile just south of the project's site. Dar Al Gamar in a larger sense sits right within

the tensions of modernity and tradition, local craftsmanship and nationalized "construction", semi-nomadic mobility and "civilized" settlement. When discussing local craftsmanship reflected an intimate relationship with those that worked with him on site. Jack expressed a deep respect for the masters of the crafts needed to create culturally applicable architecture, citing discontent at the lack of current trained professionals.

"Without the local craftsmen it is difficult to create regional or vernacular architecture. You need the stone, wood and iron masters. Unfortunately there are only few now. Stone Masters who carved the Blue Nile Mashreg Bank in Sagana implementing the cornice and columns from the colonial post office building. Woodcarvers, like the doors in villa (AGRESS GATTA) in Soba. Woodcutters, for cutting the hard (sunut) wood that you can cut only in Abroff by the Nile where the boats are made. Steel-mongers make special nails and other ornamental objects using ground heaters (kur) in Omdurman and the potters in Al'gama'ir in Omdurman and many others."

-Excerpt from Interview with Jack Ishkanes

In essence, this project was Jack's attempt to adapt both modernist and vernacular architecture in his work, as he is able to weave between time, place and culture through his design. To the left, although not as direct, we learn of the use of contemporary construction practices having built Dar Al Gamar on a strip, columnless foundations. Although a Grade beam had been laid, locally collected red clay bricks had been used to cover the ground and first floor slab. There is also a traditional use of straw in creating a cone-shaped cover to cover a water well, used similarly on the roof in the image depicting the veranda.

The works of Ishkanes pass into the threshold of tension between tradition and modernity; the instant ground is broken on a plot. **Becoming object to property, does the mobility of Nubian nomadism resist permanence through the spatial, temporal and cultural transcendence in Jack's ability to find inspiration outside of the contemporary work of his peers in Sudan?**

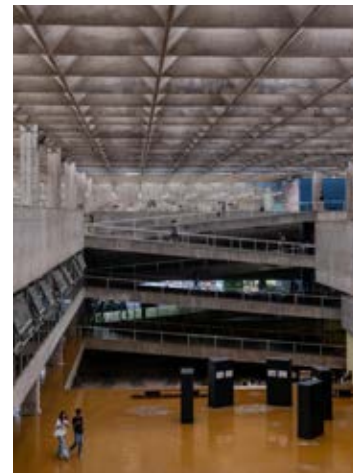
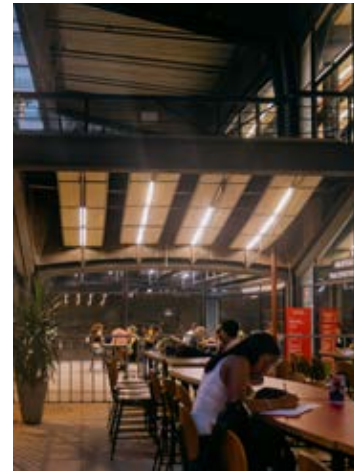
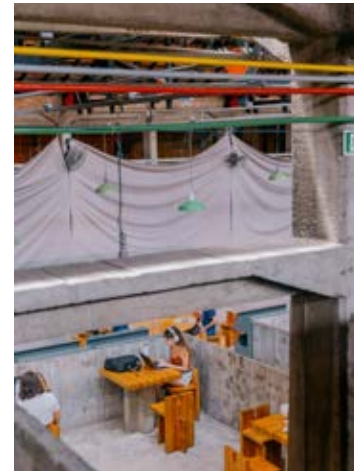
In pairing the natural and built landscape of the British-colonial Gezira Scheme, one of the earliest and largest "improvement projects" in Sudan and the residential work of Jack Ishkanes, two interwoven threads were drawn upon the desert, one of stillness found in modernity through improvement and another of mobility the Sudanese. One extended out across the desert plain, tightly secured without slack around wooden pegs, or stones rigidly fixed into the clay. Another dangling enough to catch bits of dust, loosely tied to an ox or cow, held by a herder bound to the landscape, yet who moves unconfined. The first continued to expand its boundaries, impeding on the herder until inevitably restricting the herder not only in spatial

mobility, but economic and social movement.



REPARATION ARCH KINNE

BRASILIA AND SAO PAULO, BRAZIL



TO THE PALACE UNTIL VICTORY ILA AL-QASR HATA AL-NASR

ADVANCED VI | SPRING 2024

INSTRUCTION:

PAULO TAVARES, SABA ARDESHIRI, MAX GOLDNER

Sudanese history embedded within its walls, the Republican Palace stands as a silent witness to the nation's oscillation between subjugation and self-determination. From the echoes of the October 1964 Revolution –the title paying homage to a slogan conceived by this movement– pivotal in our collective memory, to reverberations of earlier struggles against oppression, this edifice encapsulates the yearning for power and liberation.

My dossier delves into the significance of the Palace as a living testament to Sudan's relentless quest for autonomy. Combing through imperial and grassroots archives, I intend to construct a digital, three-dimensional palimpsest that serves as both forensic implications of the palace's subjectivity in Sudanese memory and conservation of architectural heritage.

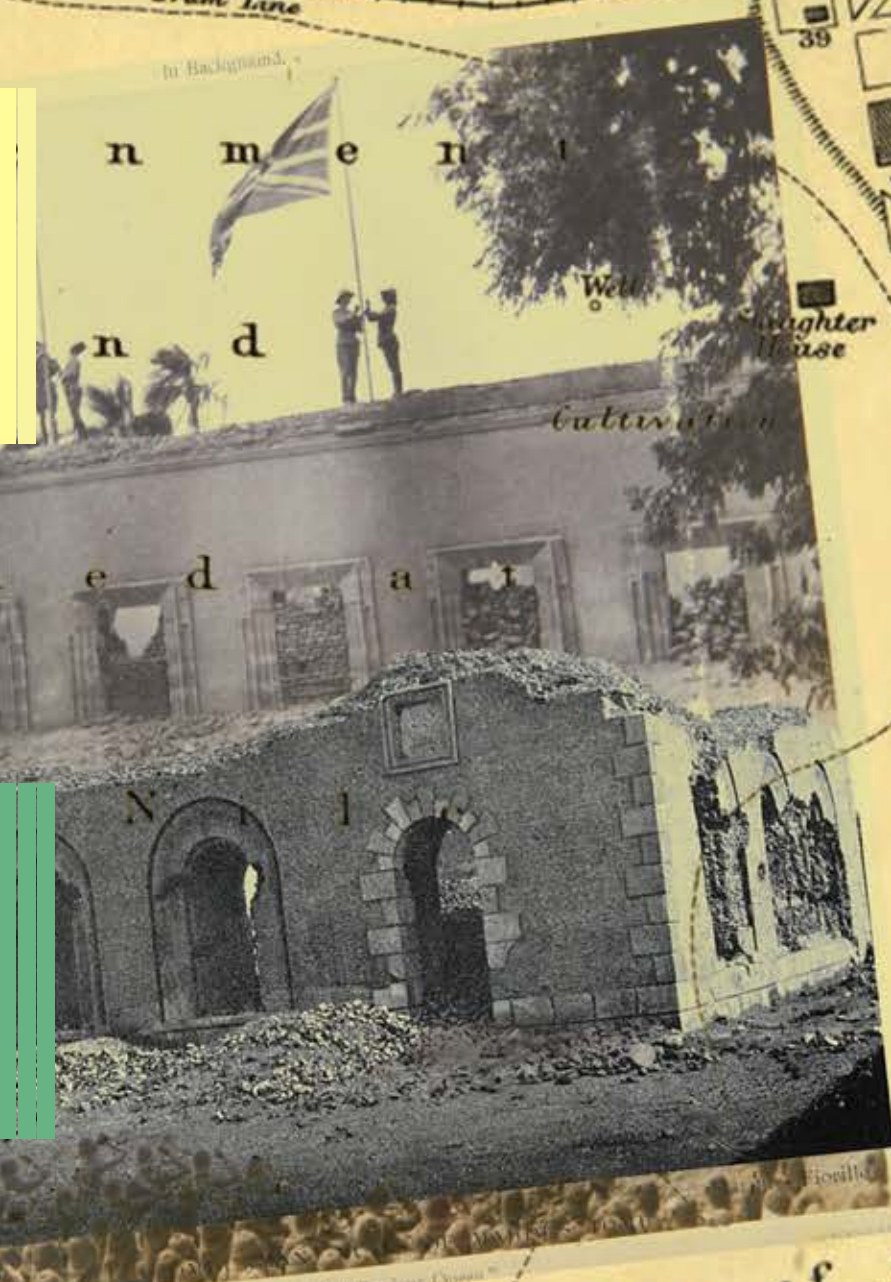
Beyond mere documentation, the artifacts seek to interrogate photography's role in the complexities of historical representation, as layers of the ceremonial, domestic, and political interweave into a visual narrative. Images, often overlooked as evidence(s) of imperial propaganda and activity, reflect and refract power dynamics ingrained within our socio-political fabric. The palace serves, not only as a backdrop to the political landscape but a register of how, where, and when power shifts. Collapsing the past, the palace serves as a reminder of the collective struggles endured and the victories yet to be won.



Sandbank
at Low Nile

B
L
U
E

We Said Let Us Return To The First Past



ABBAS PASHA
BARRACKS

Parade Ground
& Race Course

TEWFIK PASHA
BARRACKS

ISMAL PASHA
BARRACKS

SAID PASHA
BARRACKS

SUDANESE
VILLAGE

BRITISH
BARRACK

British
Rifle R

Line of Old Fortifications

Golf Links

TO THE PALACE UNTIL VICTORY | SP 24

TAVARES, ARDESHIRI, GOLDNER

HA KIMDAR SARAY (1825-1850) | **GOVERNOR GENERAL, GRAND PALACE** (1875-1900) | **"Anglo-Egyptian Condominium"** (19 June 1899 - 1 January 1956) | **PRESIDENTIAL PALACE** (1950-1975) | **REPUBLICAN PALACE** (1975-2000) | **"Independent Sudan"** (2000-2025) | **PRESIDENTIAL PALACE** (2025-)

1504-1821
Funji Sultanate
As-Saltana az-Zarqa

1825 | **1850** | **1875** | **1900** | **1925** | **1950** | **1975** | **2000** | **2025**

Neufeld Diagram of Governor General's Palace

Gordon Memorial College | **University of Khartoum**

Wedding of Redemption
15 April 2023: Sudan witnessed an armed conflict between rival factions of the military, the Sudanese Armed Forces (SAF) and the Rapid Support Forces (RSF), with clashes in Khartoum and Darfur. The SPLM-N led by Abdelaziz al-Hilu and other rebel groups joined the fray. (49) (50)

Historical Events:
 - **Mahdist War (1881-1898)**: Sudanese resistance against British and Egyptian rule.
 - **Invasion of Darfur (1916)**: British military intervention against the Mahdists.
 - **First Sudanese Civil War (1955-1972)**: Conflict between the Sudanese Army and the Sudan People's Liberation Movement (SPLM).
 - **Second Sudanese Civil War (1983-2005)**: Conflict between the Sudanese government and the Sudan People's Liberation Movement (SPLM).
 - **War in Darfur (2003-2020)**: Conflict between the Sudanese government and the Sudanese Liberation Movement (SLM).
 - **War in Sudan (2023-present)**: Conflict between the Sudanese Armed Forces (SAF) and the Rapid Support Forces (RSF).

Key Locations and Landmarks:
 - **Sennar Dam**
 - **GEZIRA REFORM ACT**
 - **Water User Association Disbanded**
 - **The Addis Ababa Agreement (1972)**
 - **Old Republican Palace in 1965**
 - **Abdelaziz al-Hilu**
 - **Major General Joseph Lagu**

Textual Content:
 - **What does it mean for people to recall the fact that the Old Capital was built Mahdists...**
 - **During the reign of Mahdism...**
 - **General Gordon's Last Stand...**
 - **Khartoum was expanded from a military encampment to a town of over 500 brick built houses by the first Egyptian Governor General, Khayr al-Din Pasha.**
 - **The Sudan Plantations Syndicate, 1904-1910**
 - **Sudan Land Ordinance**
 - **Black Cotton Growing Association (1912)**
 - **Major General Joseph Lagu (1912)**
 - **On May 20, 1955, the Freedom published an article titled "Faid for Educated Negroes: The Success of Four Turkegee Graduates."**
 - **Lagu had been the Commander-in-Chief of the Anya-nya forces and leader of the Sudanese Sudan Liberation Movement.**
 - **Old Republican Palace in 1965**
 - **Abdelaziz al-Hilu**
 - **Major General Joseph Lagu**
 - **On May 20, 1955, the Freedom published an article titled "Faid for Educated Negroes: The Success of Four Turkegee Graduates."**
 - **Lagu had been the Commander-in-Chief of the Anya-nya forces and leader of the Sudanese Sudan Liberation Movement.**

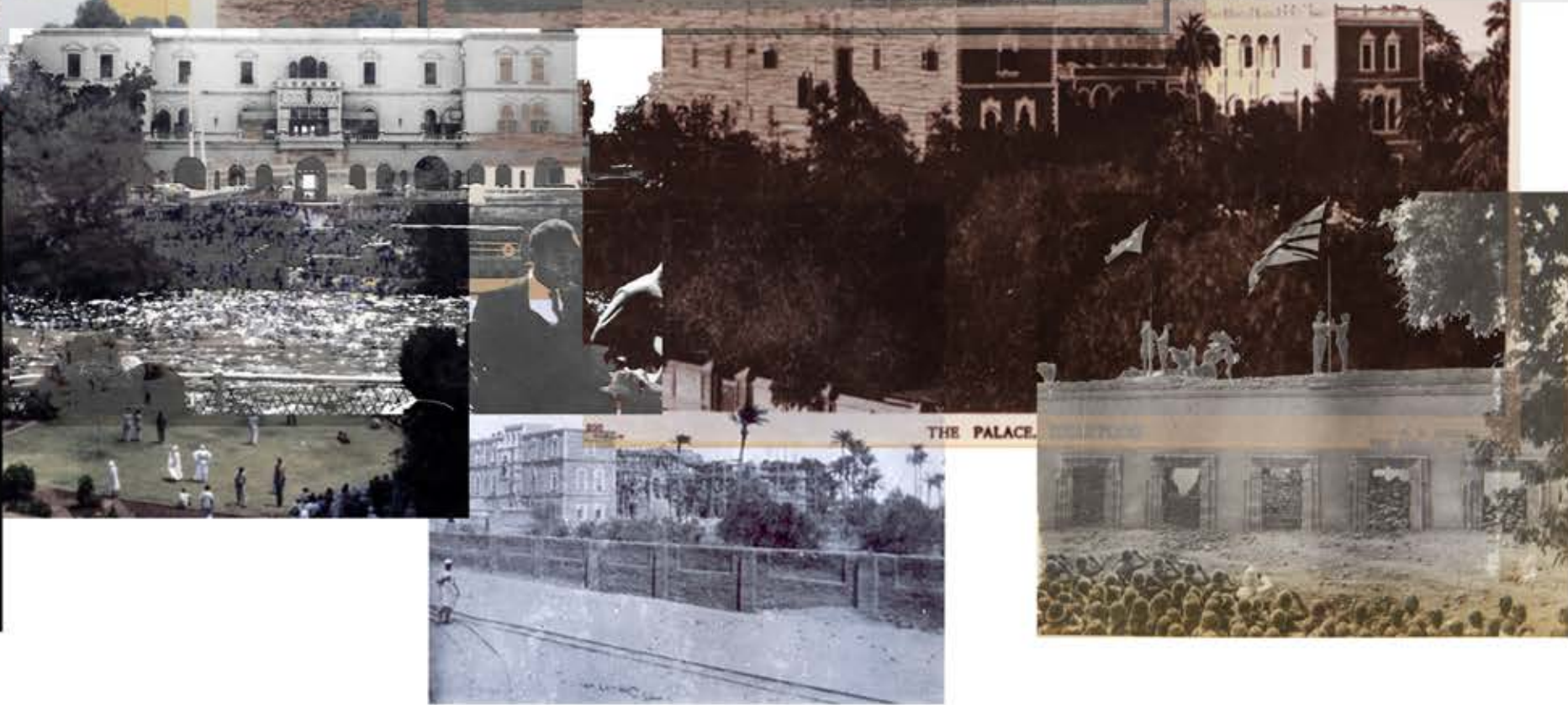
Arabic Text:
 - **عرس الفداء**
 - **Wedding of Redemption**
 - **15 April 2023: Sudan witnessed an armed conflict between rival factions of the military, the Sudanese Armed Forces (SAF) and the Rapid Support Forces (RSF), with clashes in Khartoum and Darfur. The SPLM-N led by Abdelaziz al-Hilu and other rebel groups joined the fray. (49) (50)**

QR Code



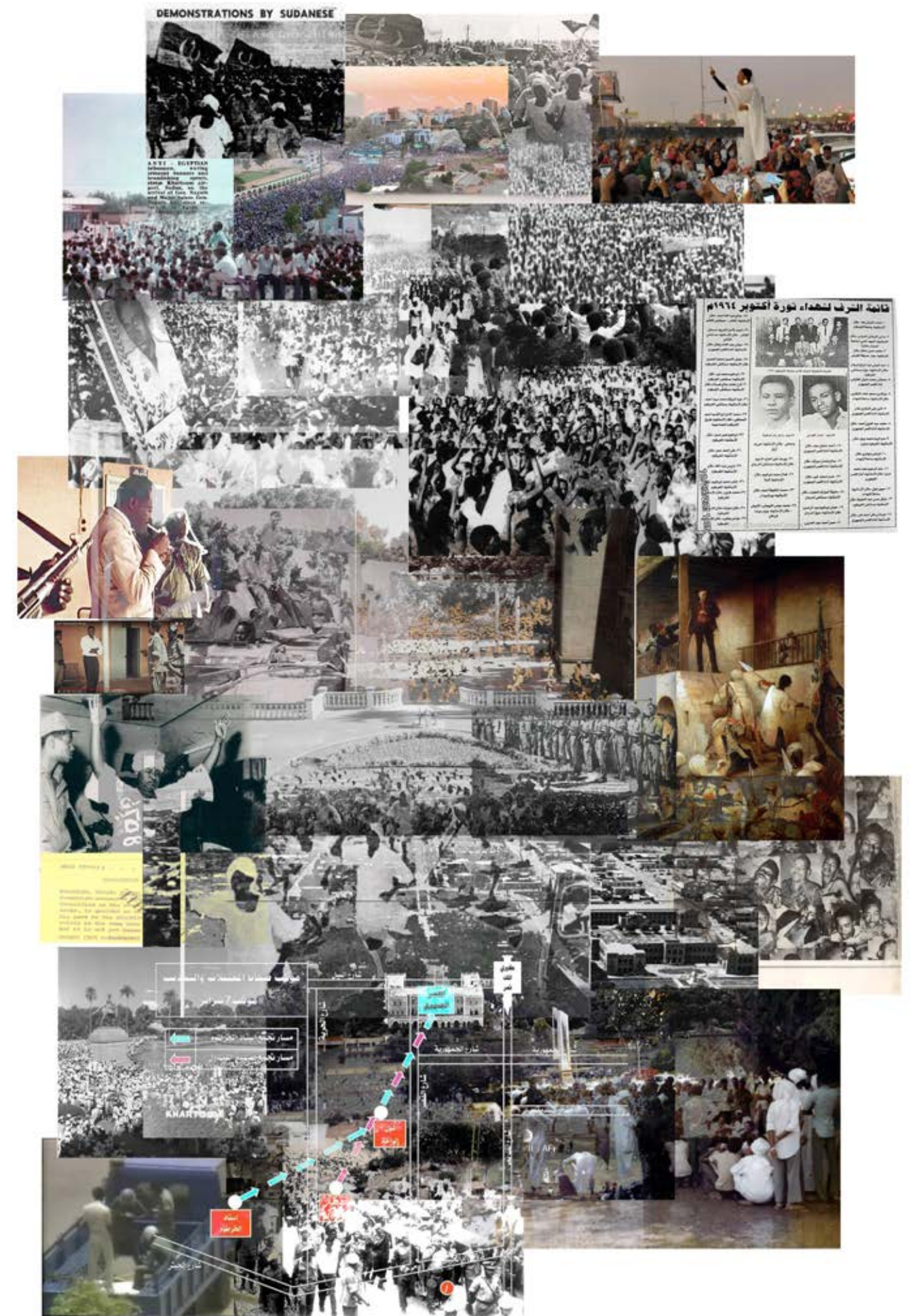


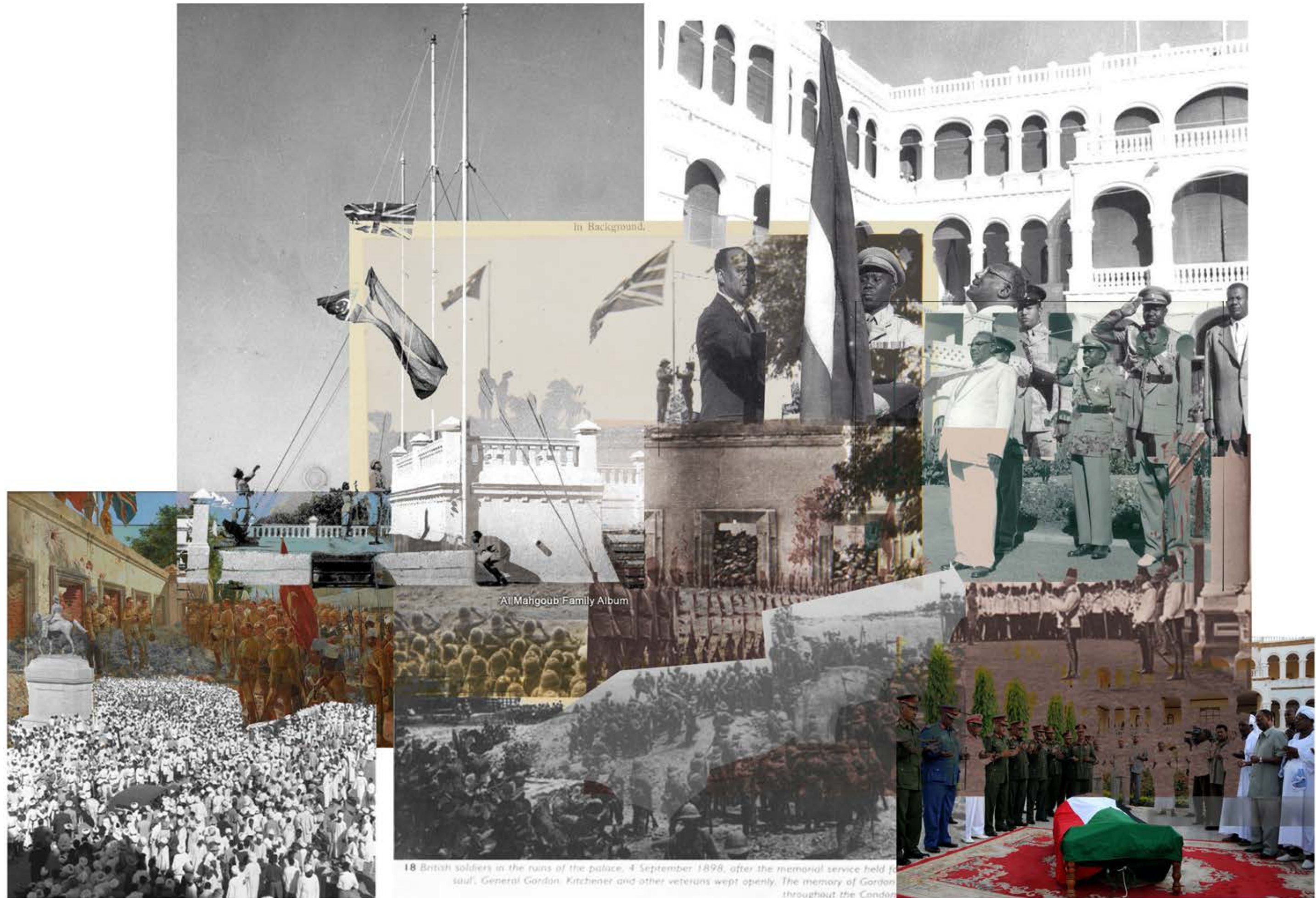
60 Aeroplanes over Khartoum, 1929. Tuti Island is in the centre; Dindurman in the background. The White Nile Bridge may be seen to the extreme left.
 E.S.B. THOMPSON'S COLLECTION. PHOTOGRAPHER UNKNOWN



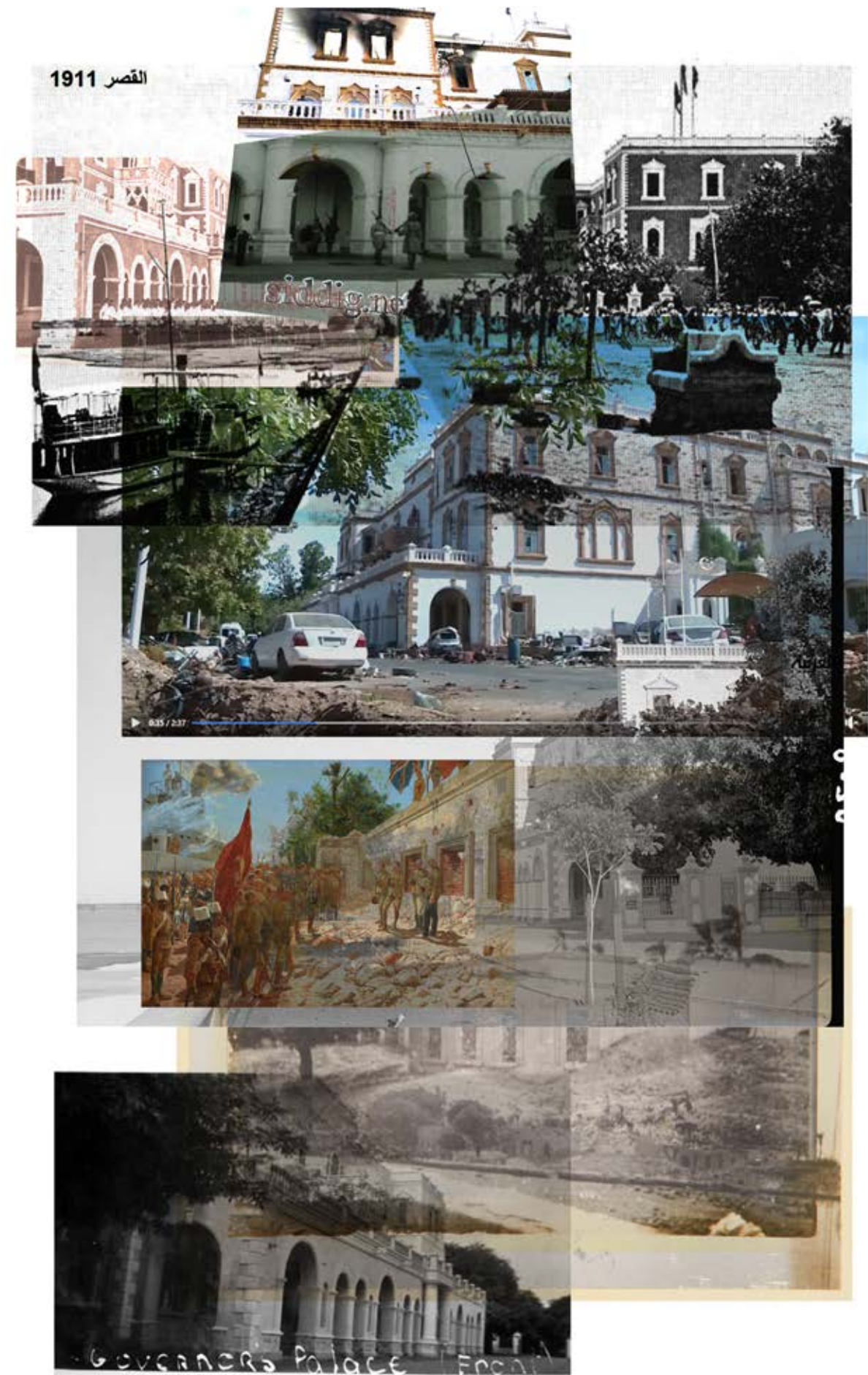


215. A grand staircase in The Palace, Khartoum, c. 1954. The plaque marked the spot where General Gordon was thought to have died. The Palace was both home and office to the Governors-General; its public rooms were decorated with trophies from the Anglo-Egyptian conquest. Re-named after independence the Republican Palace, the building remains the official residence of the Sudanese head of state. (Ref. A75/D. Collection of the Sudan Government)



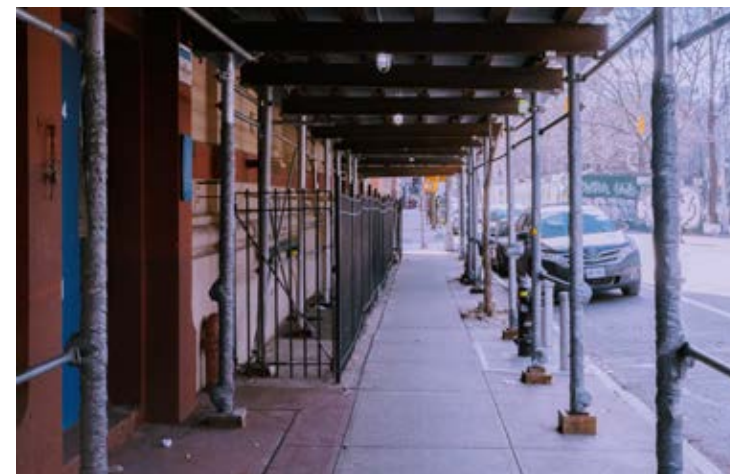
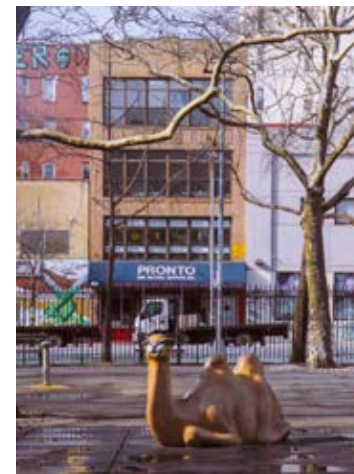








CASCADE HIGH SCHOOL CHINATOWN, MANHATTAN, NY



THE PLAYTRIUM

CORE II, TECH III-V | SPRING 2022 2203, FALL 2022

INSTRUCTION:

ESTEBAN DE BACKER, LOLA BEN-ALON, BERARDO MATALUCCI

COLLABORATORS: (SITE RESEARCH) DAVID ZHANG (TECH III AND IV) TOPHER ARMSTRONG, LAUREN BROWN, KELSEY JACKSON (TECH V) CHRIS DEEGAN, ROMAN KARKI, DAVID ZHANG

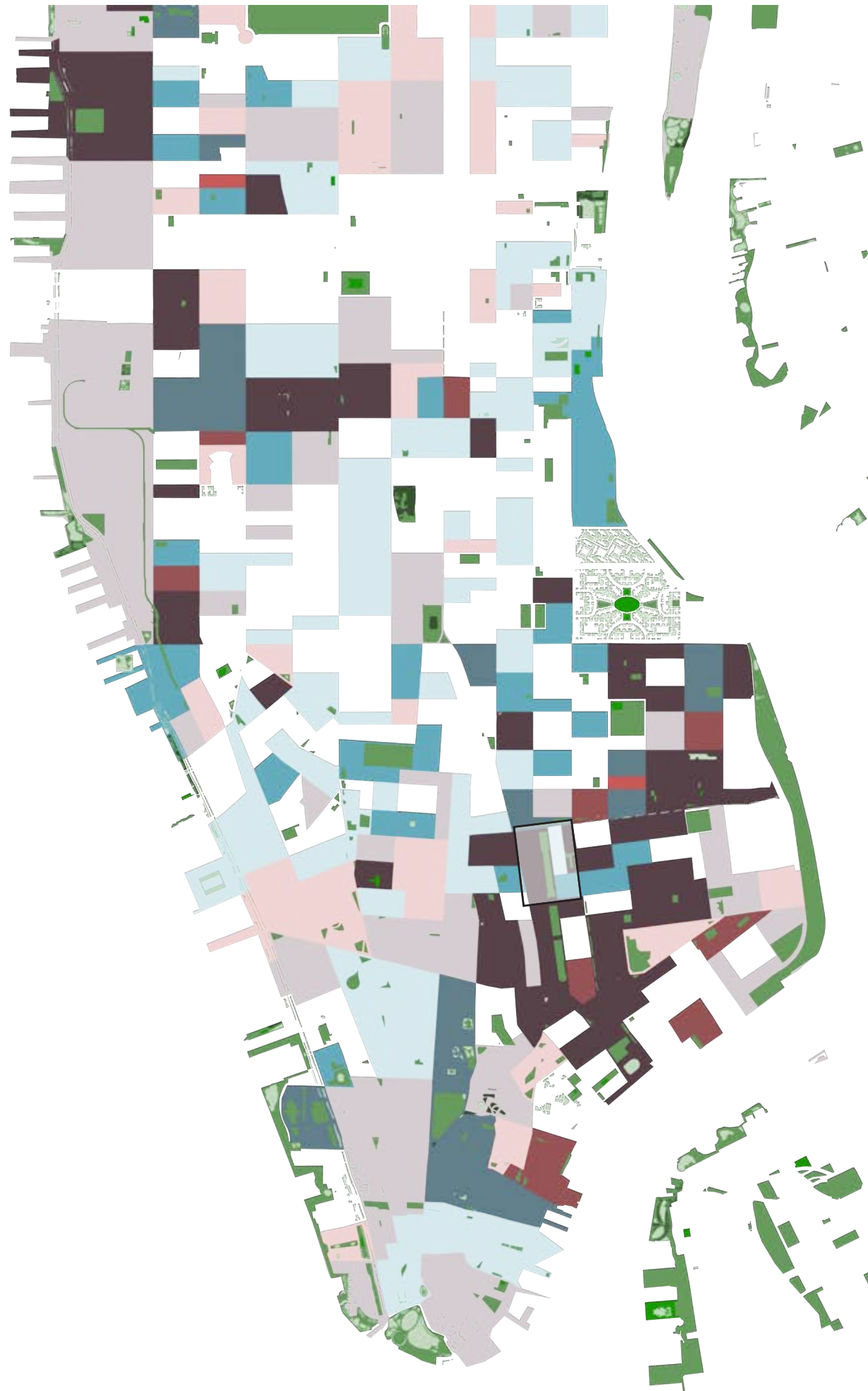
The following school proposes to conditionally invite the public to engage with its students within a vertical prefab panel and CLT structure to create healthier relationships between the community and institution while questioning ideas of accessibility and informal affordance within public space.

A 3-Dimensional Public Core is established within the atrium through a series of hard and soft thresholds between the school hallway and public corridor to establish adjacencies between public school and public space that open and close depending on the time of the day and year, activity, and audience. Students can observe and be observed while learning, playing, and engaging with public space. The classroom unit's spatial intimacy and frequency of use dictate the degree to which it is open to the public. Individual classrooms are given privacy but adjacent spaces offer public access beyond school hours, while areas such as the gym library and community cafeteria remain open. The Program (X) of the Playtrium is imagined as a vertical park that circulates the nonuniform atrium to allow as many opportunities for controlled engagement with the school.

The public will also have access to a roof play/ground and garden that seeps into the floors below to add another layer of private and public discourse.

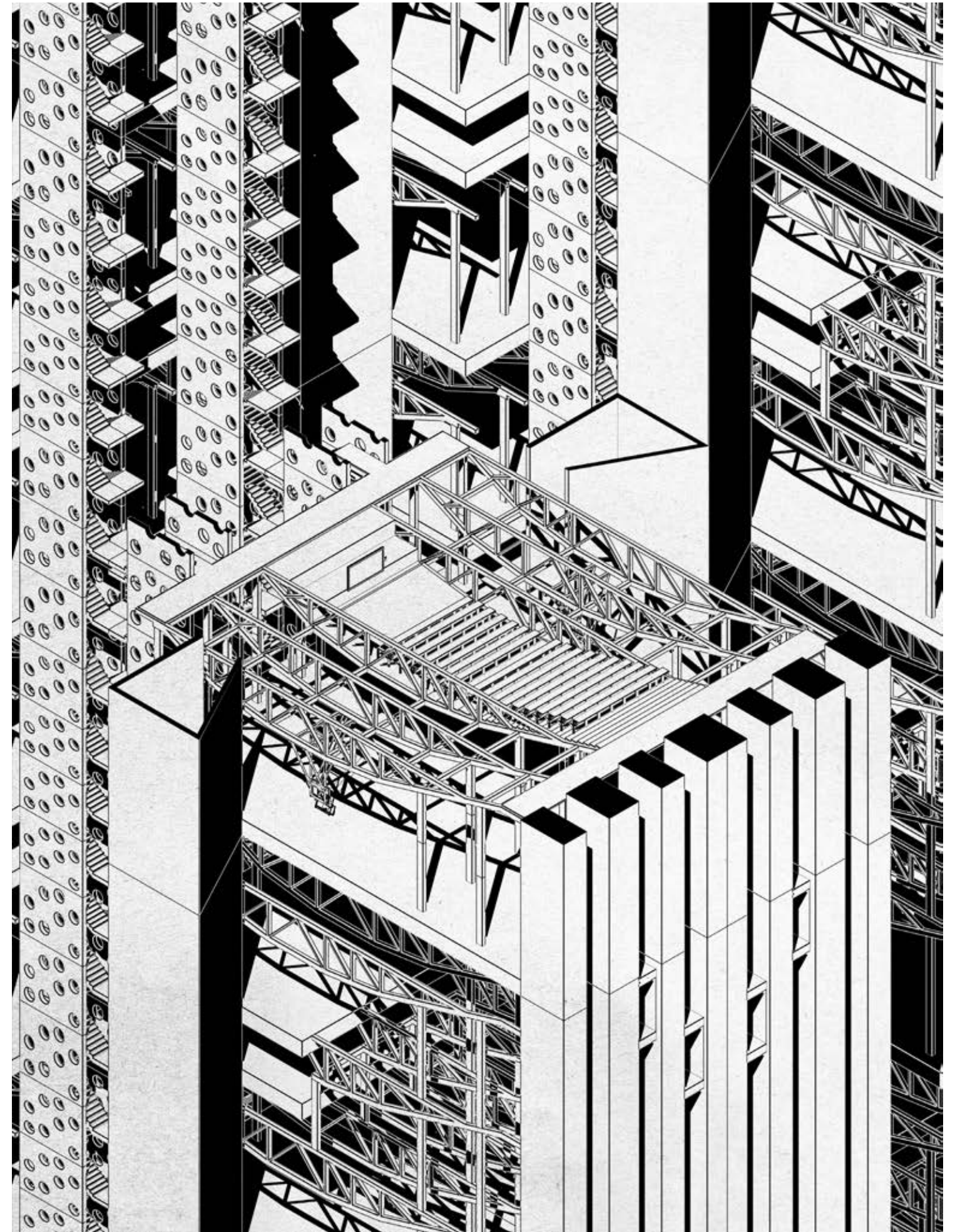
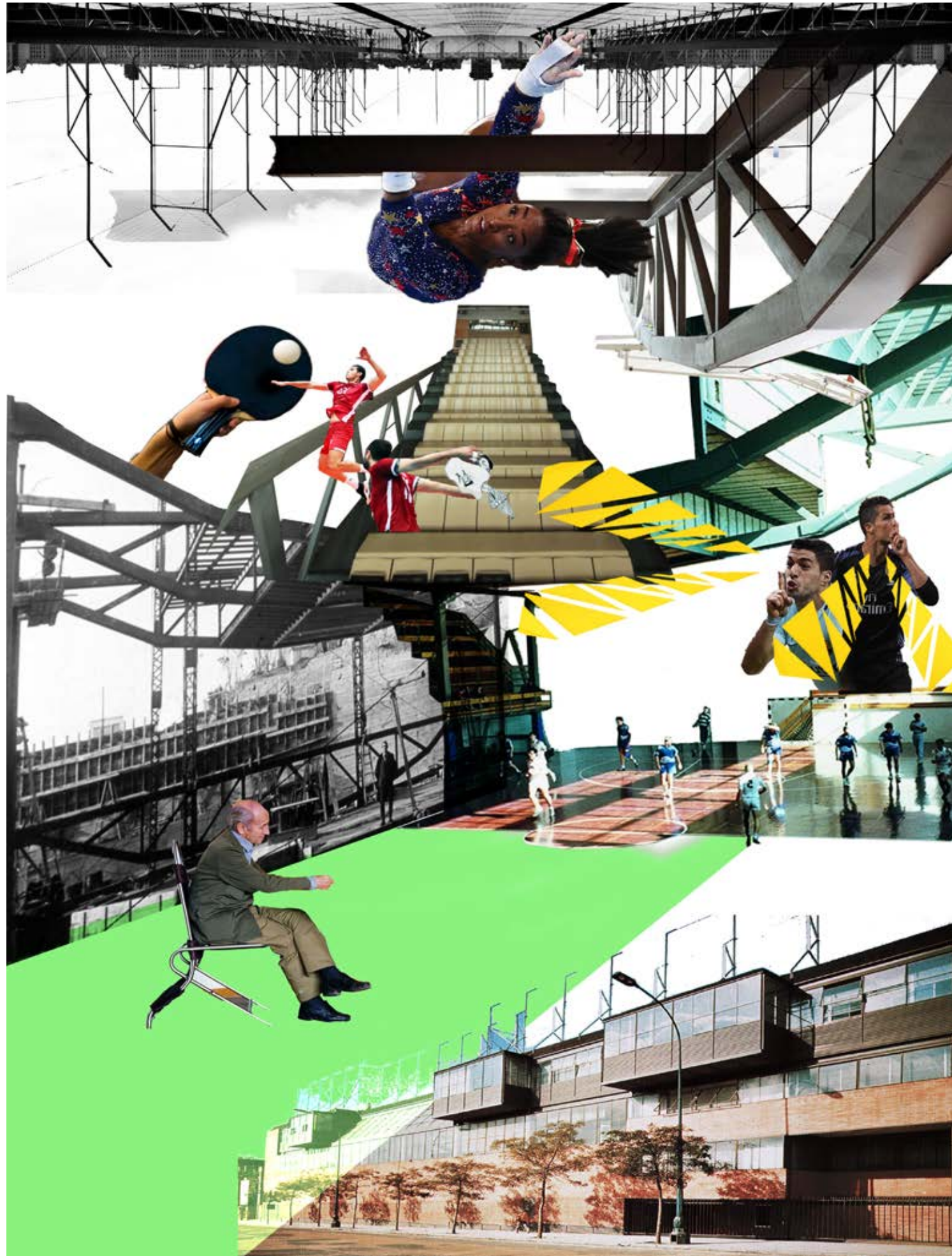


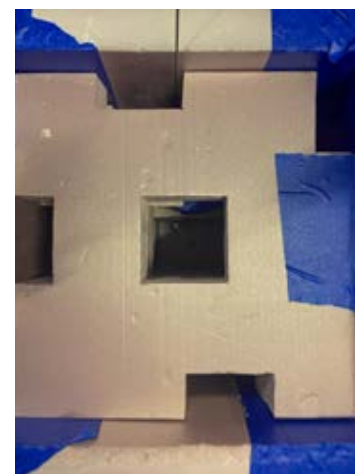
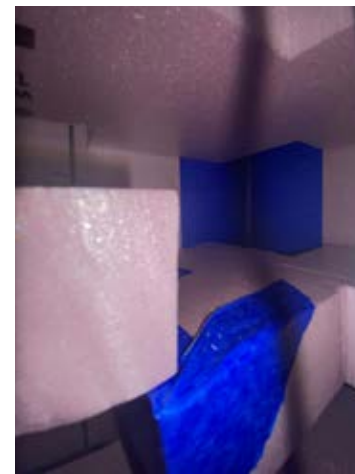
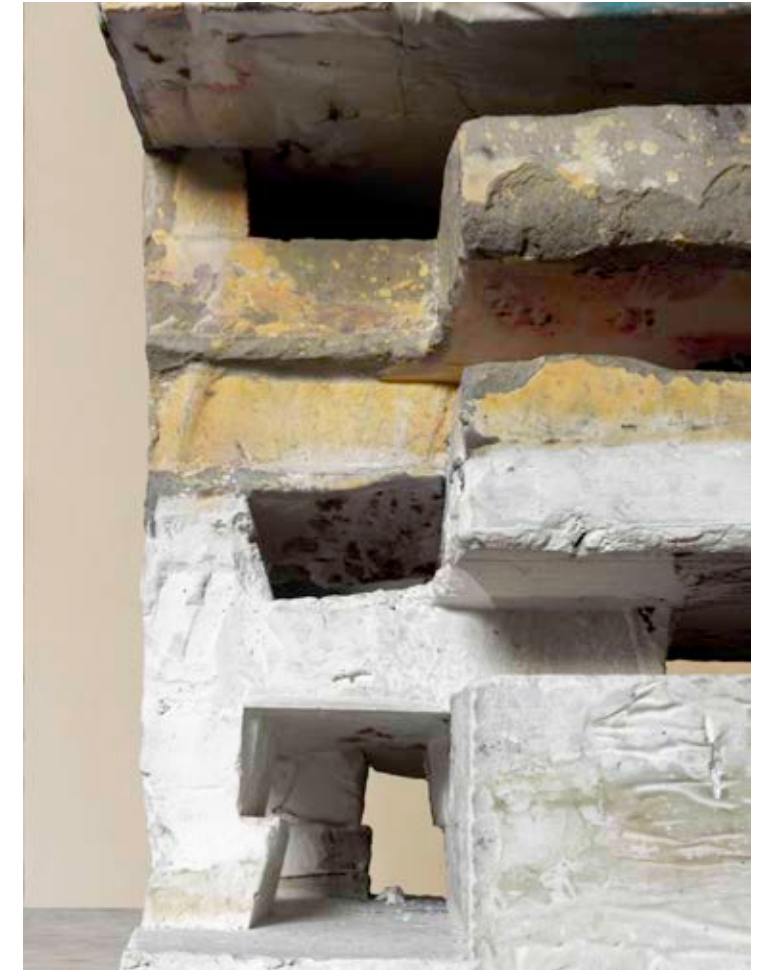
Education X Wealth Bivariate Map

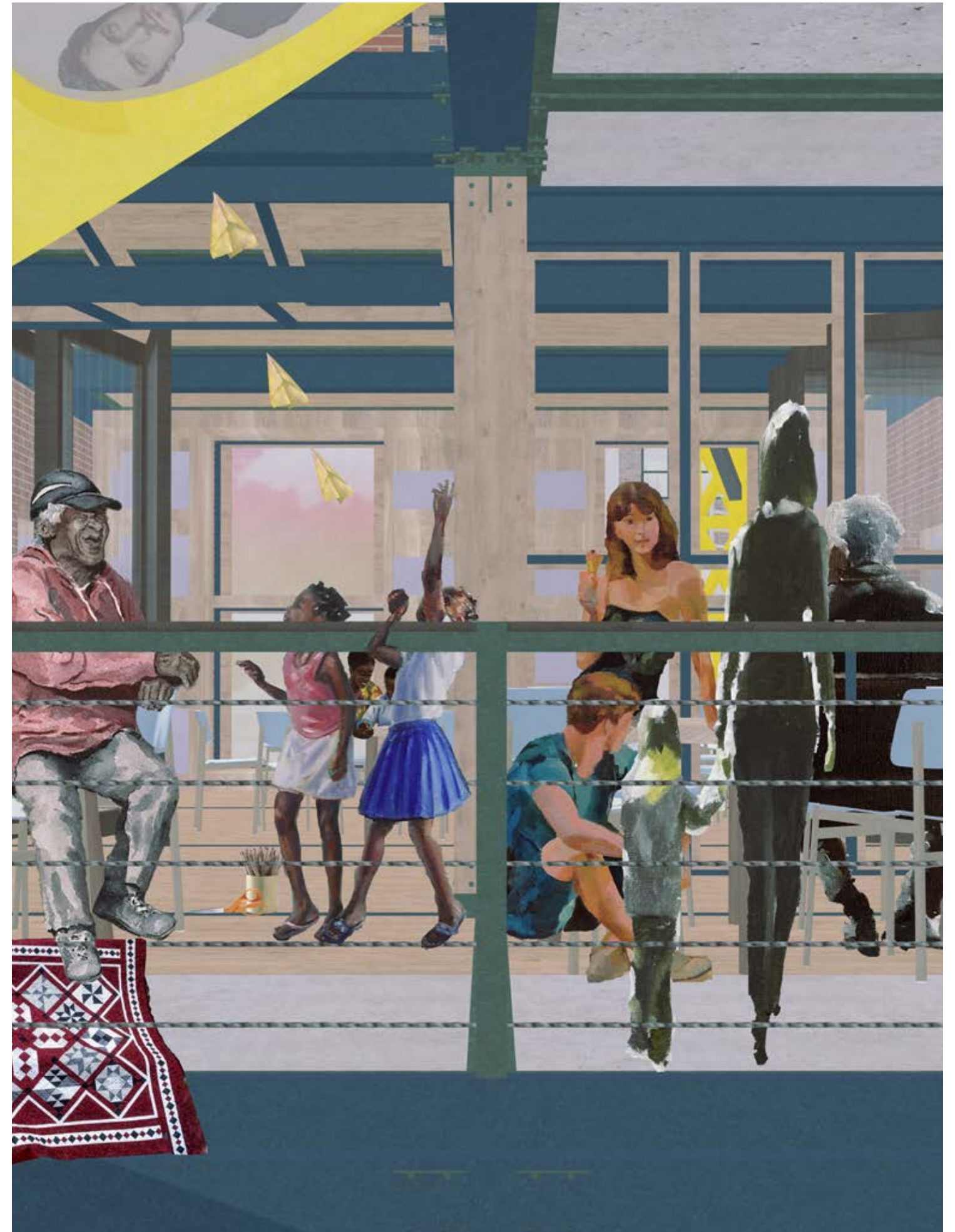
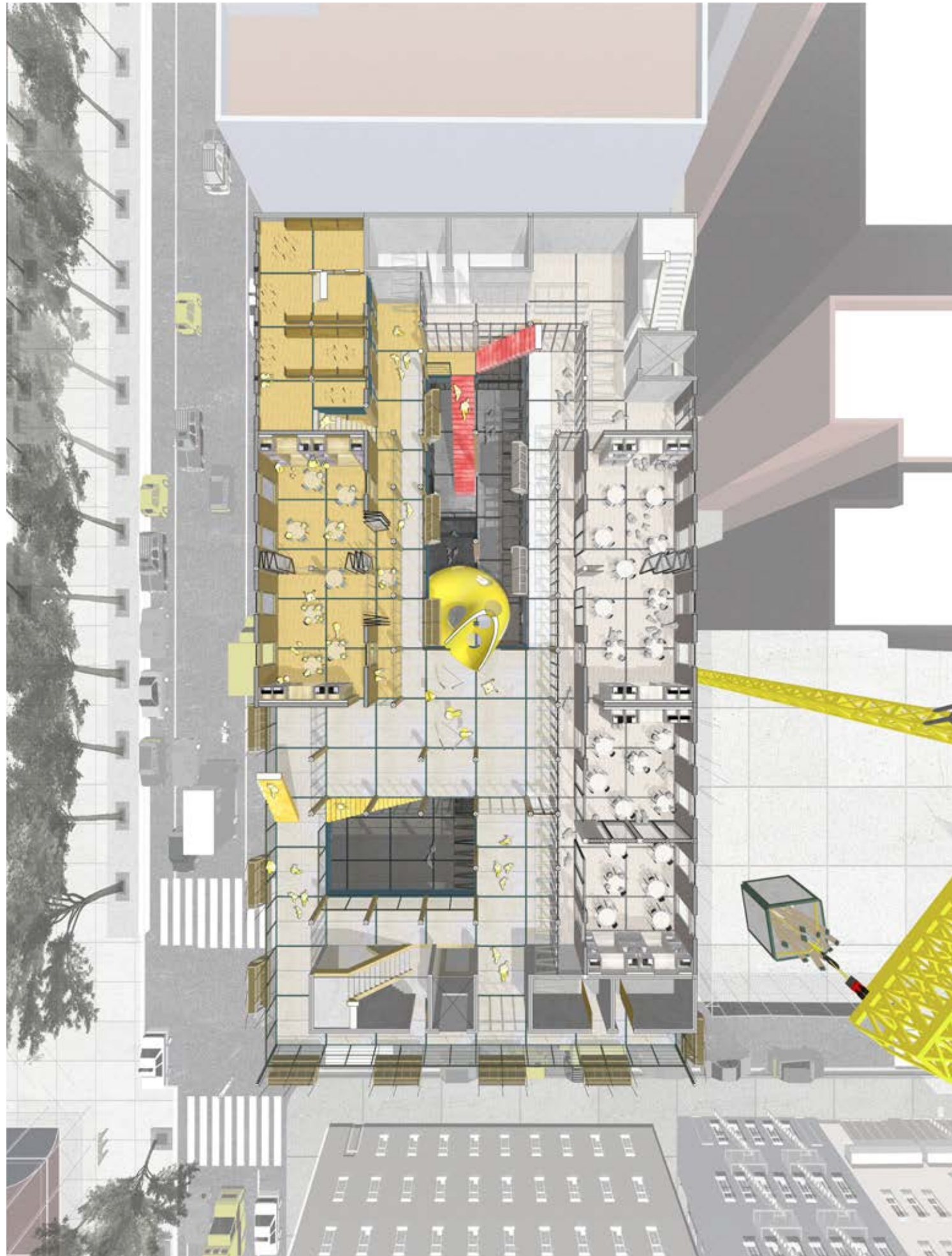


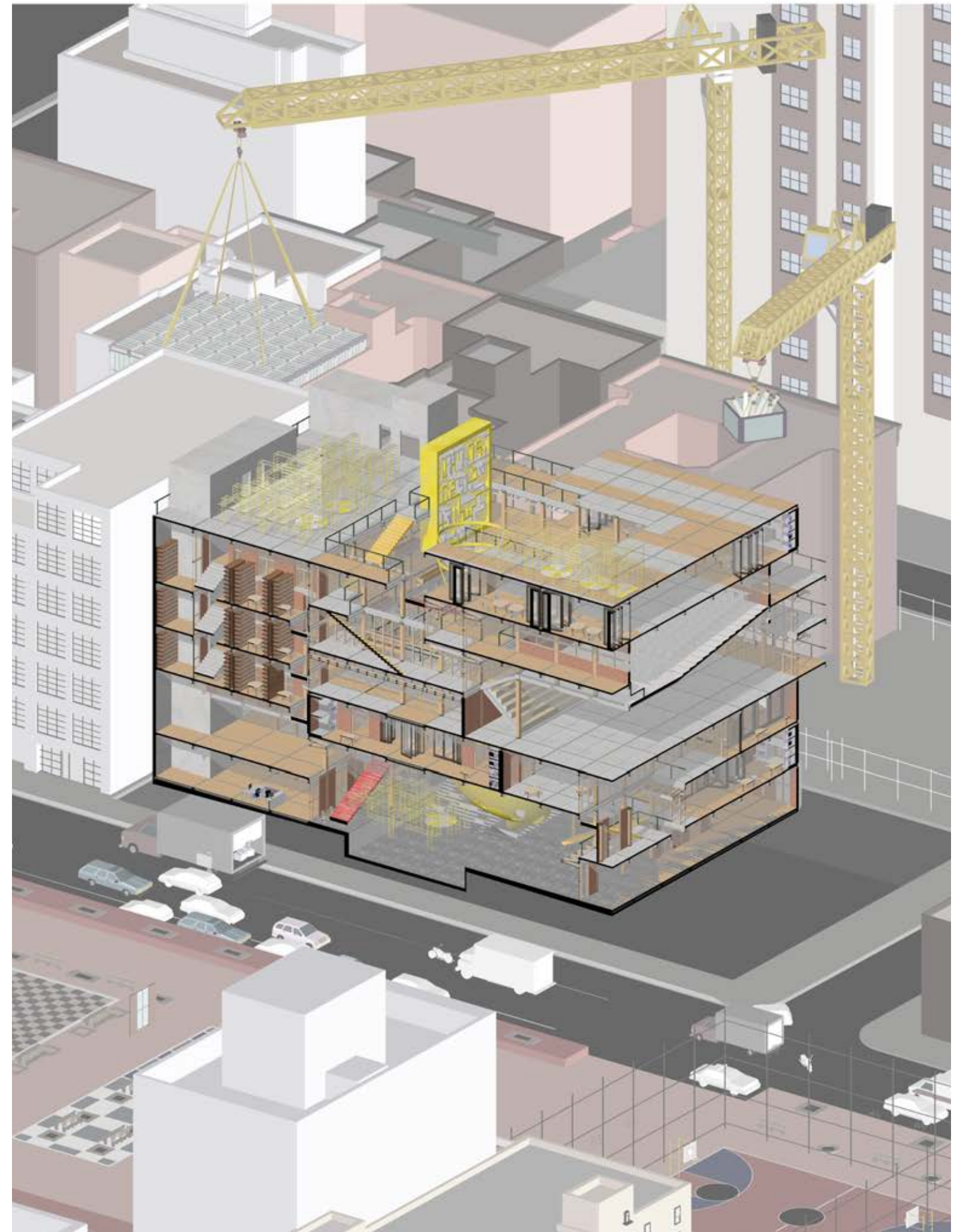
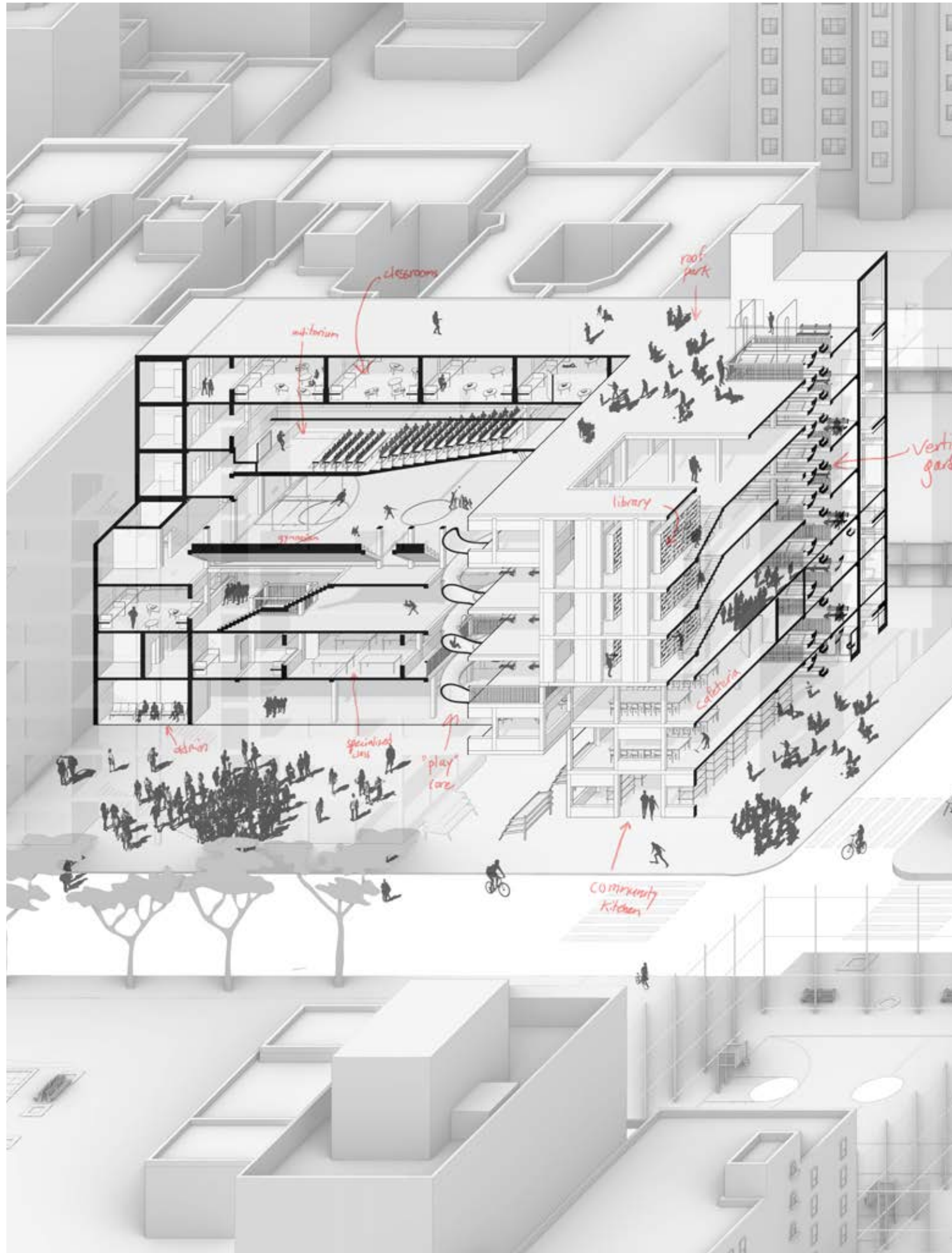
Neighborhood Oblique, overlooking development along Sara D. Roosevelt Park (in collab with David Zhang)









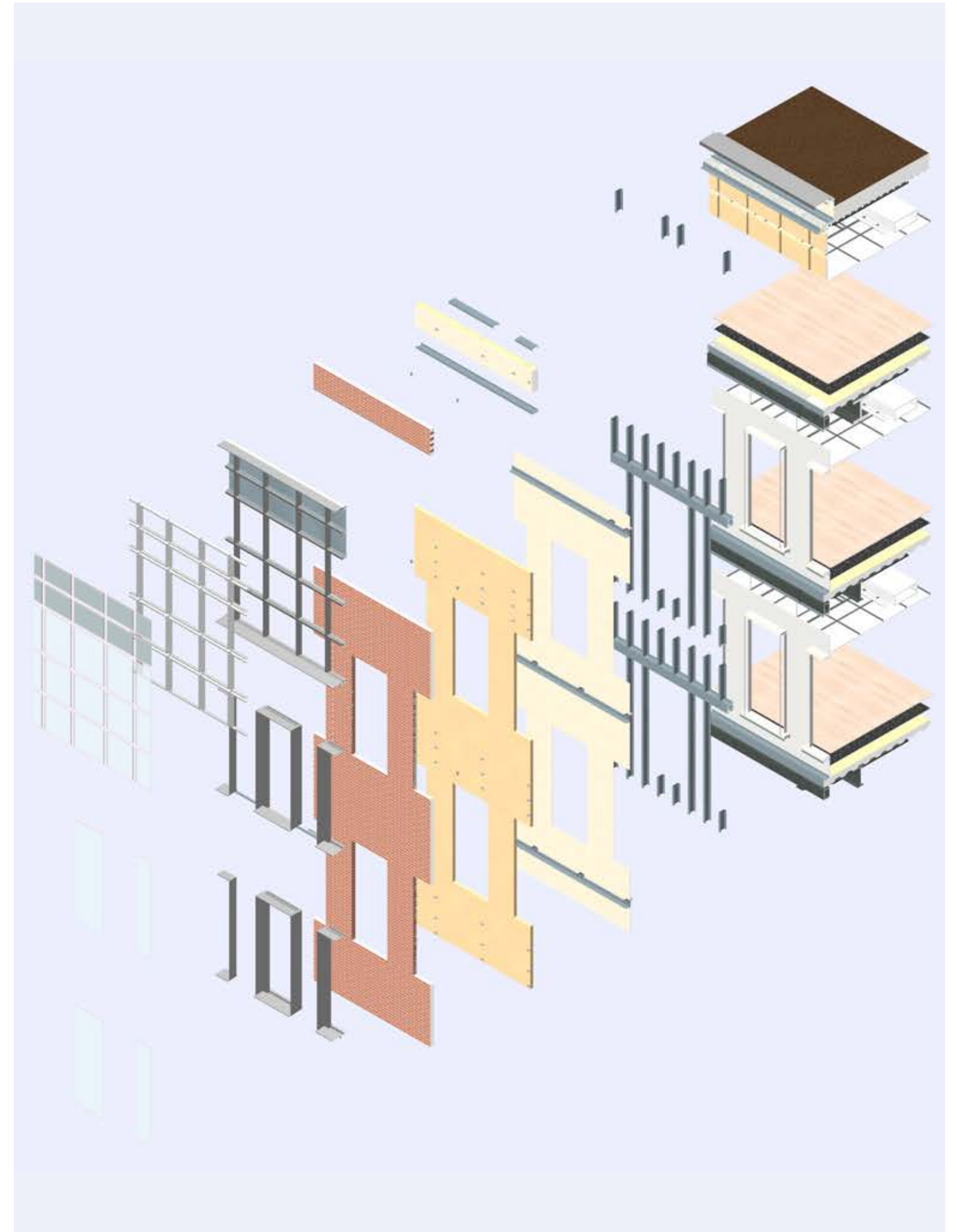
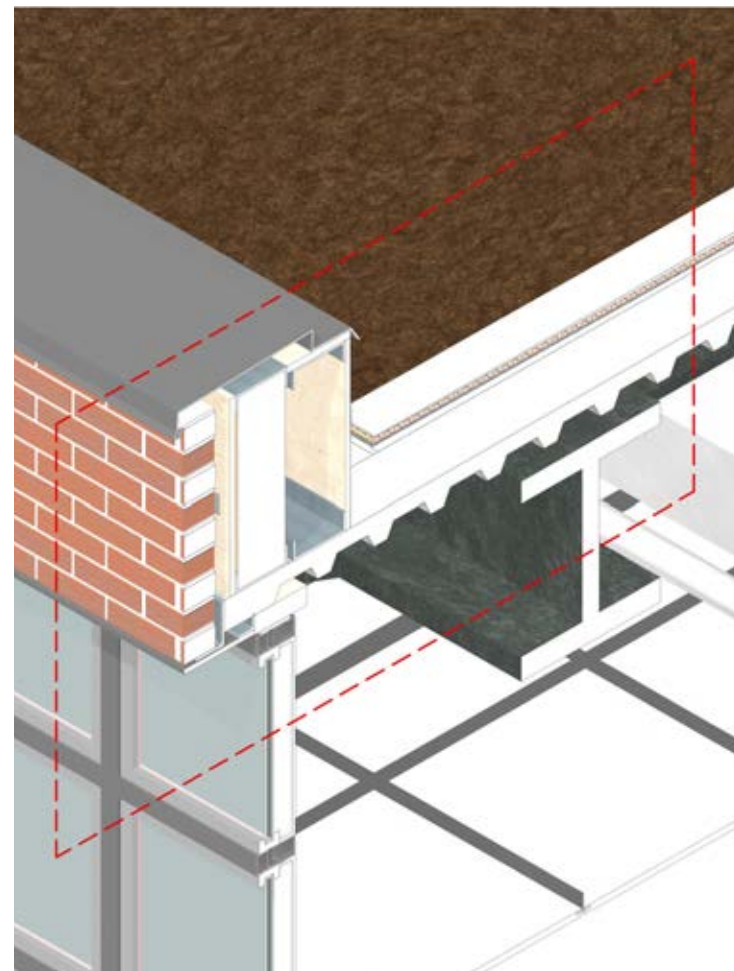
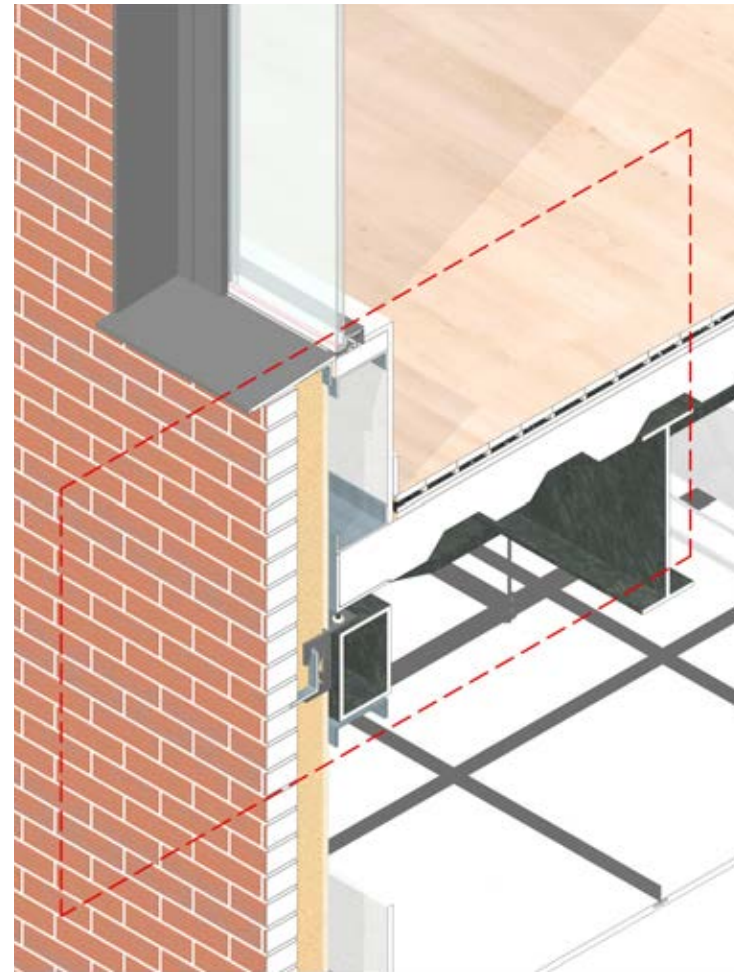
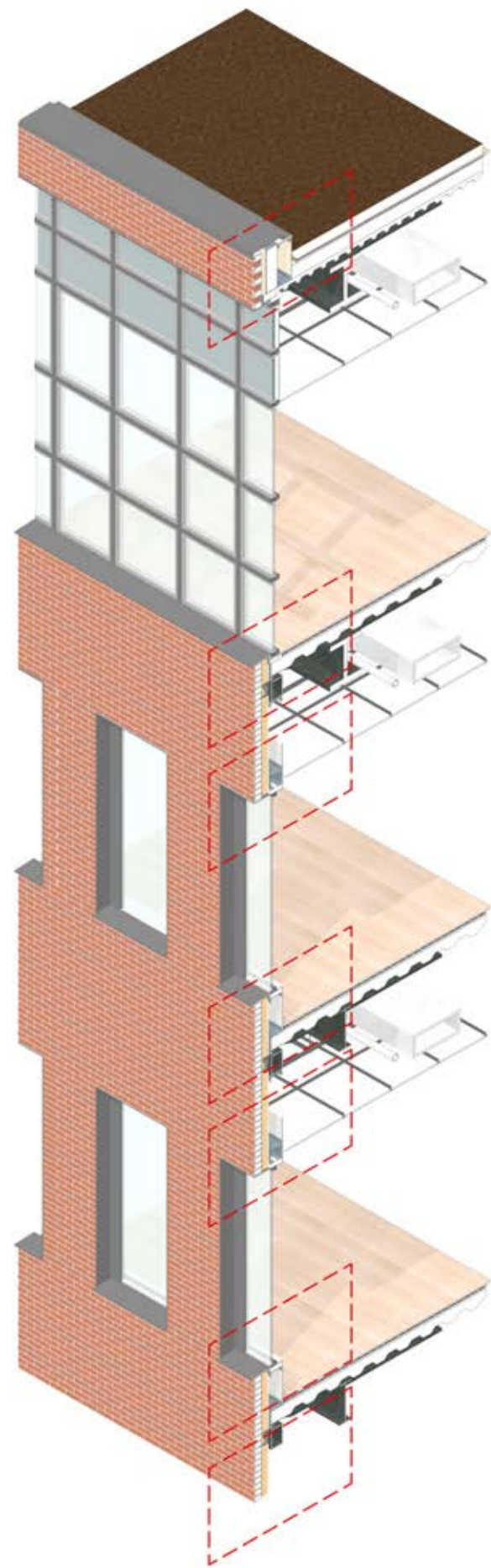


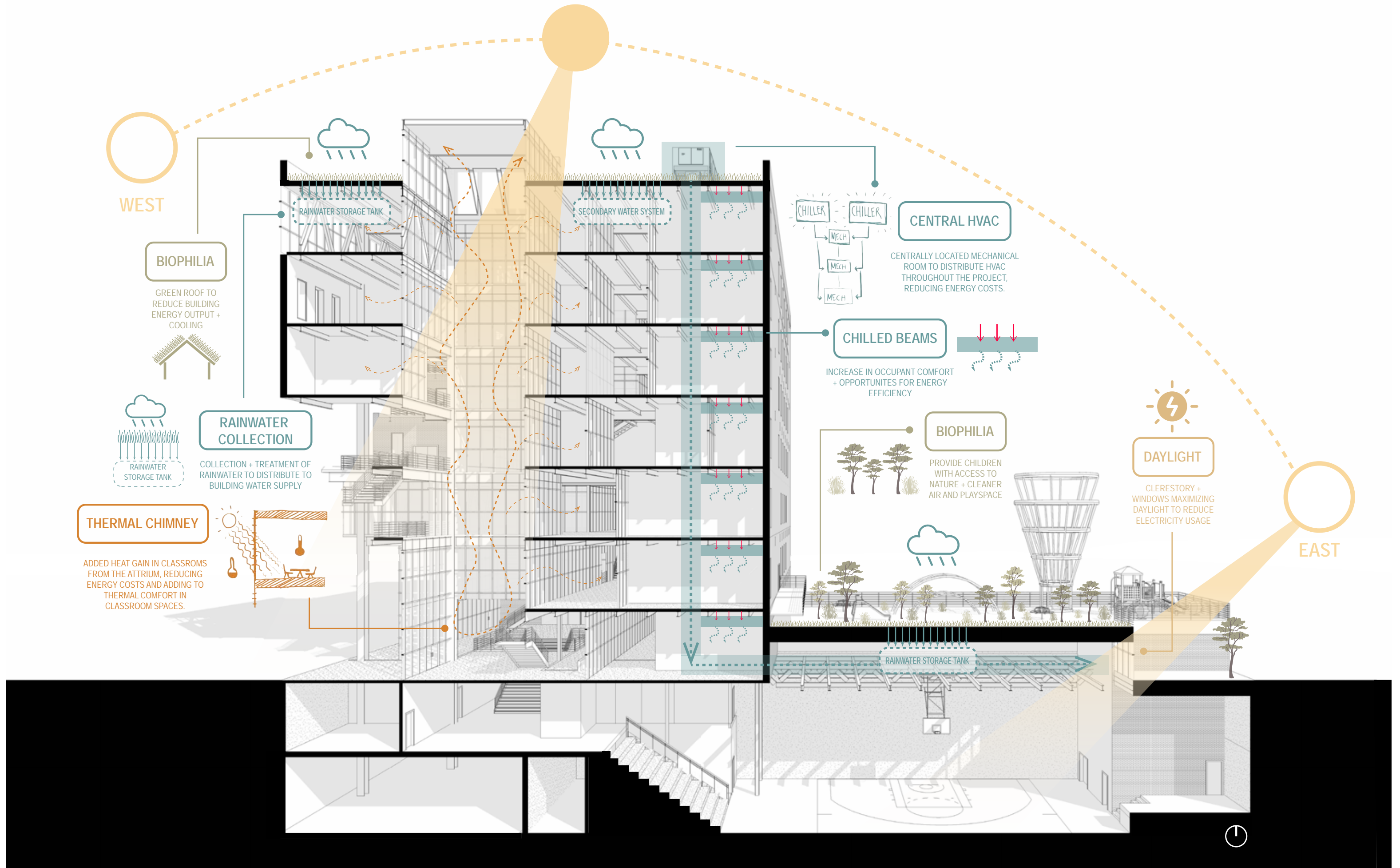
Section Facing Northeast

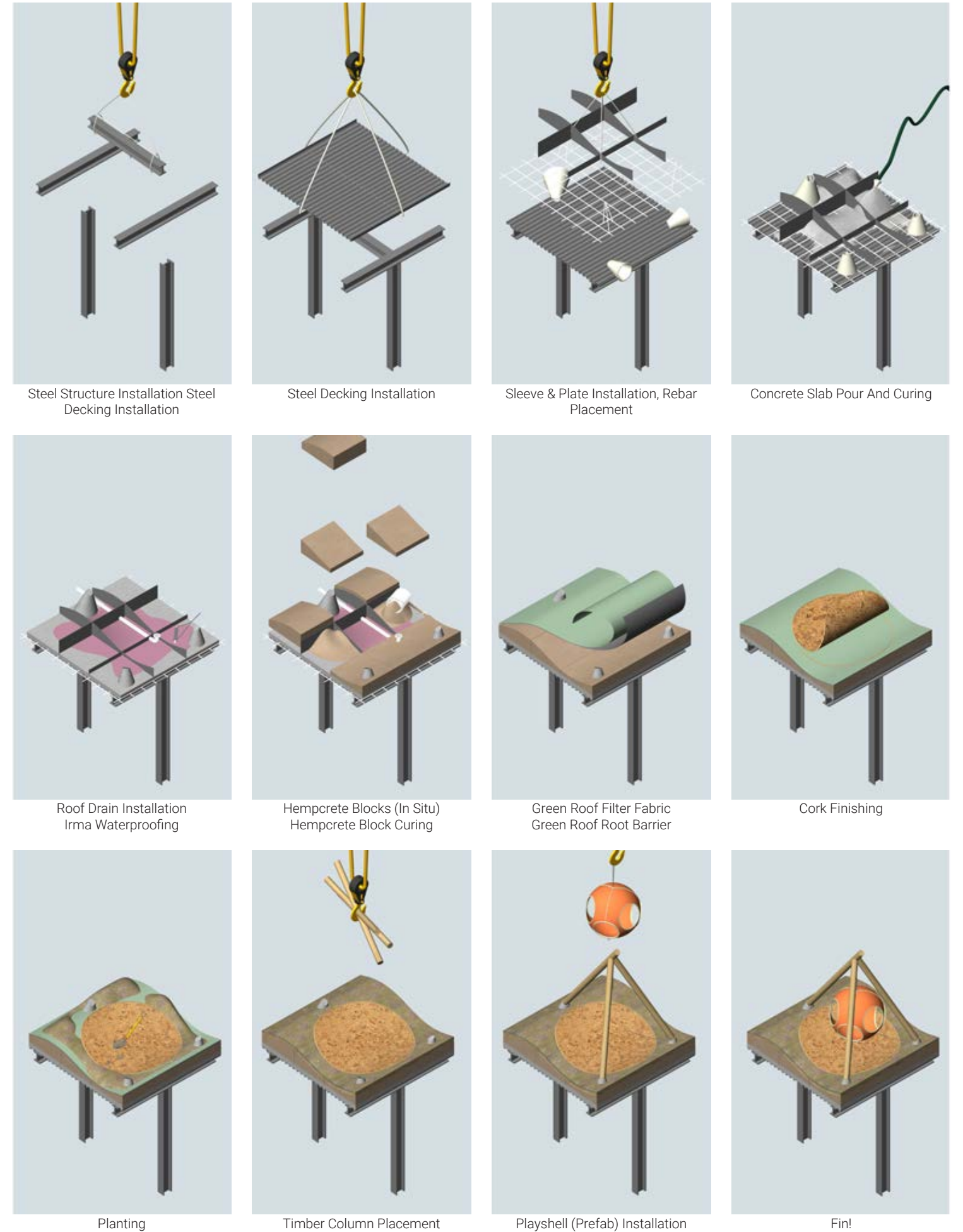
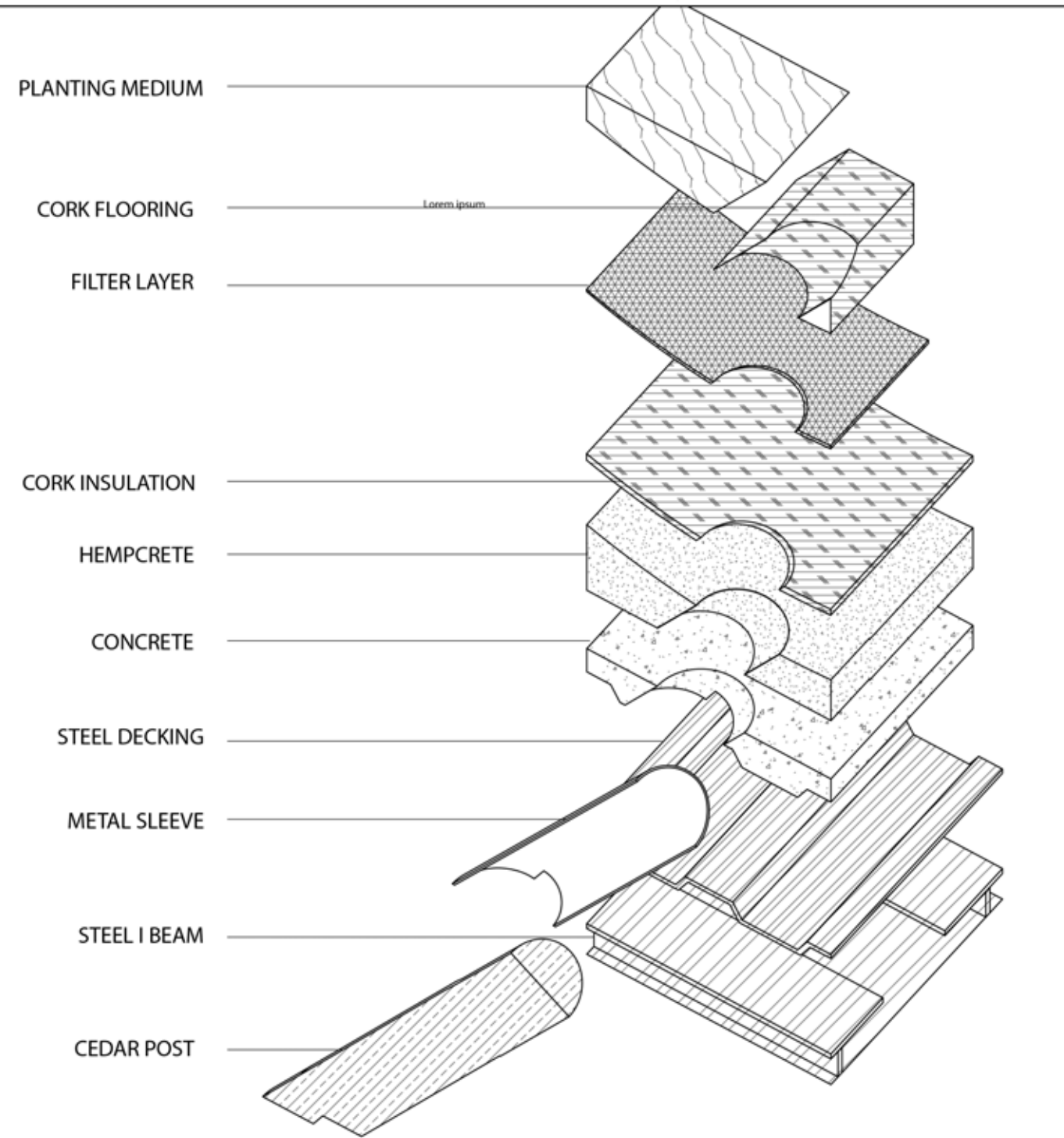


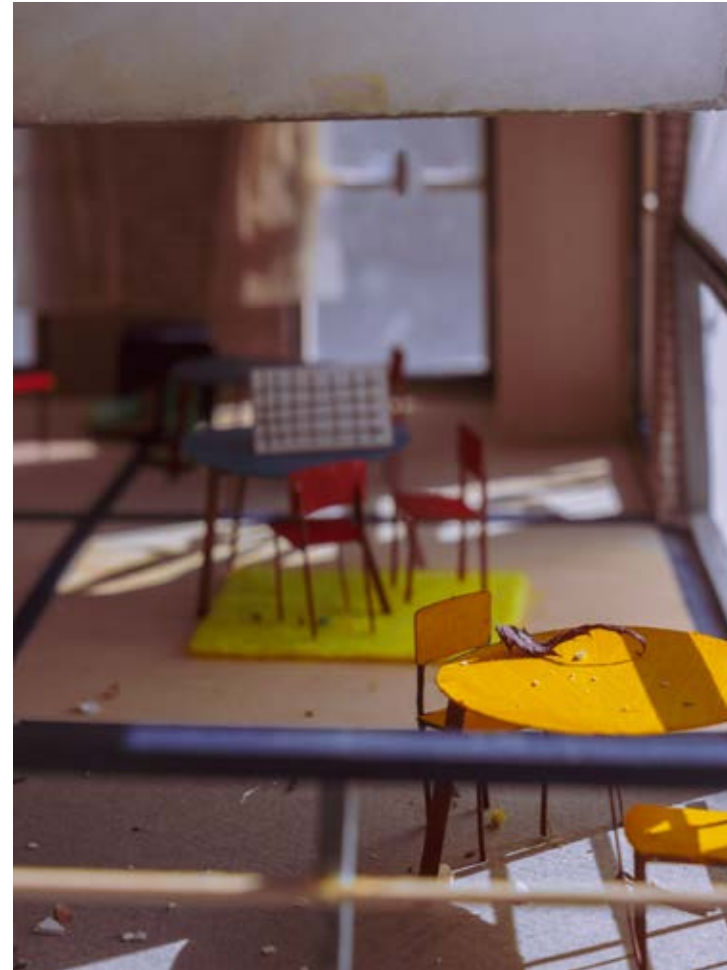
Program X, The Playtrium, publicly, and insularly opened core











THANK YOU FOR MAKING IT TO THE END

To be frank the institution was never made for fugitives such as myself, yet somehow a door was opened. While three years in retrospect slipped right through my fingertips, I am forever grateful for every moment.

For your ever-inspiring scholarship,
For your boundless mentorship,
For your collaboration and partnership,

AnantU Students
Yussef Agbo-Olaniyi
Lucia Allais
Patti Anahory
Cory Archie
Saba Ardesheri
Topher Armstrong
Enrique Bejarano
Sonal Beri
Nicole Biewenga
Virginia Black
Lauren Brown
Sarah Hannah Bruce-Eisen
Elgin Cleckley
Iván-Nicholas Cisneros-Rangel
Esteban de Backer
Chris Deegan
Thomas De Monchaux
Camila Botero Echeverri
Yasser Elsheshtawy
Zarina Farmer-George
Carlyle Fraser
Pedro Correa Fernandez
Erica Goetz
Mario Gooden
Mohamed Ismail
Kelsey Jackson
Ziad Jamaledine
Eric Julian Hagerman
Roman Karki

Ali Kamal
Blake Kem
Ateya A. Khorakiwala
Giuseppe Lignano
Bianca Lin
Katia Lucic
Mariam Aref Mahmoud
Sandro Marpillero
Reinhold I. Martin
Berardo Matalucci
Hunter Douglas McKenzie
Allon Morgan
Jared Antonio Orellana
Alessandro Orsini
Ari Nadrich
Rory O'Neill
Jonghoon Park
Nick Rosboro
Mahdi Sabbagh
EJ Shin
Aditi Shetye
Emily Ruopp
Lucia Song
Paulo Tavares
Ada Tolla
Julia Vais
Lorenzo Villaggi
Yifei Yuan
David Zhang
Jia Zhang

OMER GORASHI

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Architectural Designer, New York, NY

571-353-5946 : photography @go.rashi

EDUCATION

- 2024** **Master's of Architecture**, Columbia University GSAPP
- 2021** **Bachelor of Science in Architecture With High Honors** UVA School Of Architecture

SKILLS

- Rhino** Grasshopper, ClimateStudio, LadyBug,VRay, Enscape, D5, Blender
- Data Visualization** ArcGIS Pro, qGIS, SPSS, LiDAR
- Fabrication** Casts, laser cutters, CNCs, physical models, 3D printers
- Photography, Collage, Formatting, Installation Design**
- Autodesk** Revit, AutoCAD, 3DSMax **CDs RFQ/Ps, Surveying, MEP Coordination**
- Adobe Suite** Photoshop, Illustrator, InDesign, Lightroom, AfterEffects
- English**, fluent **Arabic**, fluent **French**, proficient
- Community Engagement, Teaching, Contra-Archival Research & Curation**

PROFESSIONAL EXPERIENCE

- 2023** **Intern, nARCHITECTS, PLLC New York, NY**
Tasks include physical model making, rendering, 3D modeling, working directly under principals and in correspondence with clients and consultants. Assisted with early form and site studies for a nature center in Upstate NY.
- 2022** **Designer, Studio Marchetti Architecture PLLC, New York, NY**
Produced design development, site and construction documentation for residential work,from one bedroom apartments to larger townhomes, throughout New York city and state, under a sole-practitioner.
- 2022, 2020** **Intern, Leers Weinzapfel Associates, Boston, MA**
Assisted on various urban campus, educational, residential and commercial projects in various stages of design from initial bidding proposals to construction set documentation, for clientele including MIT, Harvard, Cornell, Dartmouth and Williams College.
- 2020-2021** **Intern, Arthur Gensler Jr. & Associates Inc., New York, NY**
Produced site studies and documentation for upcoming T-Mobile Installation at the FlatIron location. Programmed early studies for K-8 school in Newark, New Jersey sponsored by Uncommon Schools.
- 2020** **Architectural Intern, LOT-EK Architecture & Design, New York, NY**
Produced early designs of the first line of mass producible and prefabricated c-Home typologies , from basic modeling to prepping pricing and construction documents (https://www.c-homeusa.com/). Worked with the Urban Confluence competition team.
- 2020** **Intern, mcdowellespinosa architects pllc., Staunton, VA New York, NY**
Assisted with the International Competition for Library; SONGDO International City, S. Korea design and submission.
- 2019-2020** **Design Intern, UVA Facilities Management, Design Services, Charlottesville, VA**
Assistance with various projects at the UVA campus at different scales and phases in development. Main focus was the renovation of UVA's School of Architecture, Campbell Hall, other projects included library, auditorium, and staff office.

ACADEMIC APPOINTMENTS

- Teaching Assistant, Columbia GSAPP**
 - Spring 2024
 - Fall 2023
 - Fall 2022
 - Damage Control, Core II Studio
 - Ques. of Arch. Form Representation Core I Studio
 - Broadway Stories Core I Studio
 - Prof. Emily Ruopp
 - Prof. Virginia Black
 - Prof. Alessandro Orsini
- Teaching Assistant, University of Virginia**
 - Spring 2021
 - Fall 2020
 - Introduction To Design & Thinking
 - Lessons of the Lawn
 - Prof. Elgin Cleckley
 - Prof. Peter Waldman
- Research Assistant, University of Virginia**
 - Spring 2019- 2021
 - Fall 2020
 - Fall 2018
 - Tenure Package, Paper Monuments Charlottesville
 - Operational-Micro-Environments
 - Smart Cities Atlas
 - Prof. Elgin Cleckley
 - Prof. Matthew Jull
 - Prof. Ali Fard

HONORS

- 2022 **ACSA Creative Achievement Award**, under Fall 2021 Advanced Research Studio, Prof. Elgin Cleckley
- 2021 **Raven Society Member**
- 2019 **HKS Mid-Atlantic Fellow**
- 2017 **AIA, Architect's Foundation Diversity Advancement Scholar**

PUBLICATIONS , EXHIBITIONS, CONFERENCES, LECTURES

- 2023** **GSAPP Affirmations Lectures Series** Event Photographer
- 2023** **Peri-Urban Water Management In Gujarat** Exhibition & Book (exhibited, installed, co-edited)
- 2022** **DoCoMoMo Sudan Inaugural Conference** Presented paper, "The Gezira Scheme: Questions of Improvement and Mobility"
- 2022** **Core I Studio Lecture Series, Columbia GSAPP** Moderator for Léopold Lambert, editor of Funambulist
- 2022** **New York Review of Architecture Issue #28** Contributed 5WTC proposal in collaboration with E.J. Shin
- 2022** **Juice Bar Issue #3 REVIEW, Columbia GSAPP** Photo-Essay, "Blessed Be A Warm Summer's Day"
- 2022** **Smithsonian ACCelerate Creativity + Innovation Fest** Exhibited work under _mpathic design

PIXELS PALIMPSESTS PROTESTS



Everything
I believe that
Therefore everyone is
In my process, believe that
And this is precisely why I have been
The expression of many efforts
I have learned through collage
While left understanding that
That it's better to hope
*A college should always begin with the intention
so deep as work understanding of that subject, so
about getting



OMER GORASHI
GSAPP PORTFOLIO 2024