

Masters Of Architecture

GOUR

Ujimbwimbwi wa Kuzoka ni Kulembeha kwa Jimbangu Jiovulu

Columbia University
New York

GELMIRA GOURGEL

IJI IÚ-IÚ O JINJIMBE

JIA KIMBUBULU

This too is Architecture.



REEAHCTOR SPACE SUIT

01

BODY ARCHITECTURE

The “Reeahctor” is a paradigm of space and the need to enhance human connectivity and relationship to space. It collects “stimuli” of human interaction with the natural environment and feeds it into the emotional landscape of the human body to tell the story of space we inhabit.

**ANYWHERE**

CHOKWE

The Chokwe tribes of Angola use the Lusona sand drawings to pass on traditions and tell stories intergenerationally.





The Chokwe tribes use the lusona pattern story telling as a way to iternalize culture, teach and retain traditions and history of the tribe.



FRACTAL CULTURE

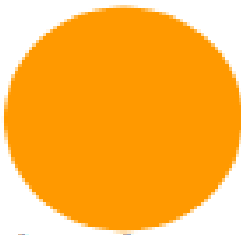
CHOKWE ARTIFACTS DERIVED FROM LUSONA



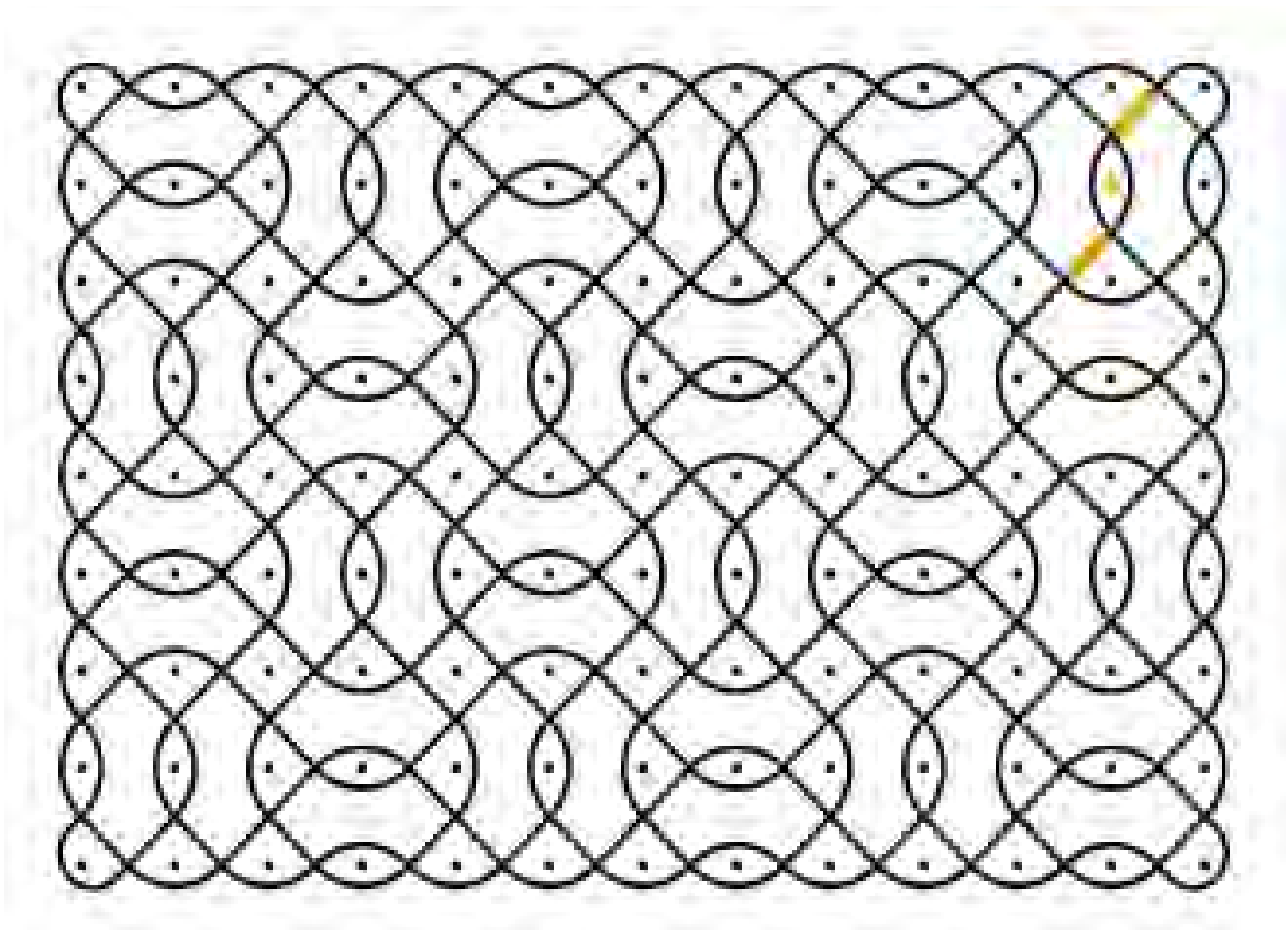
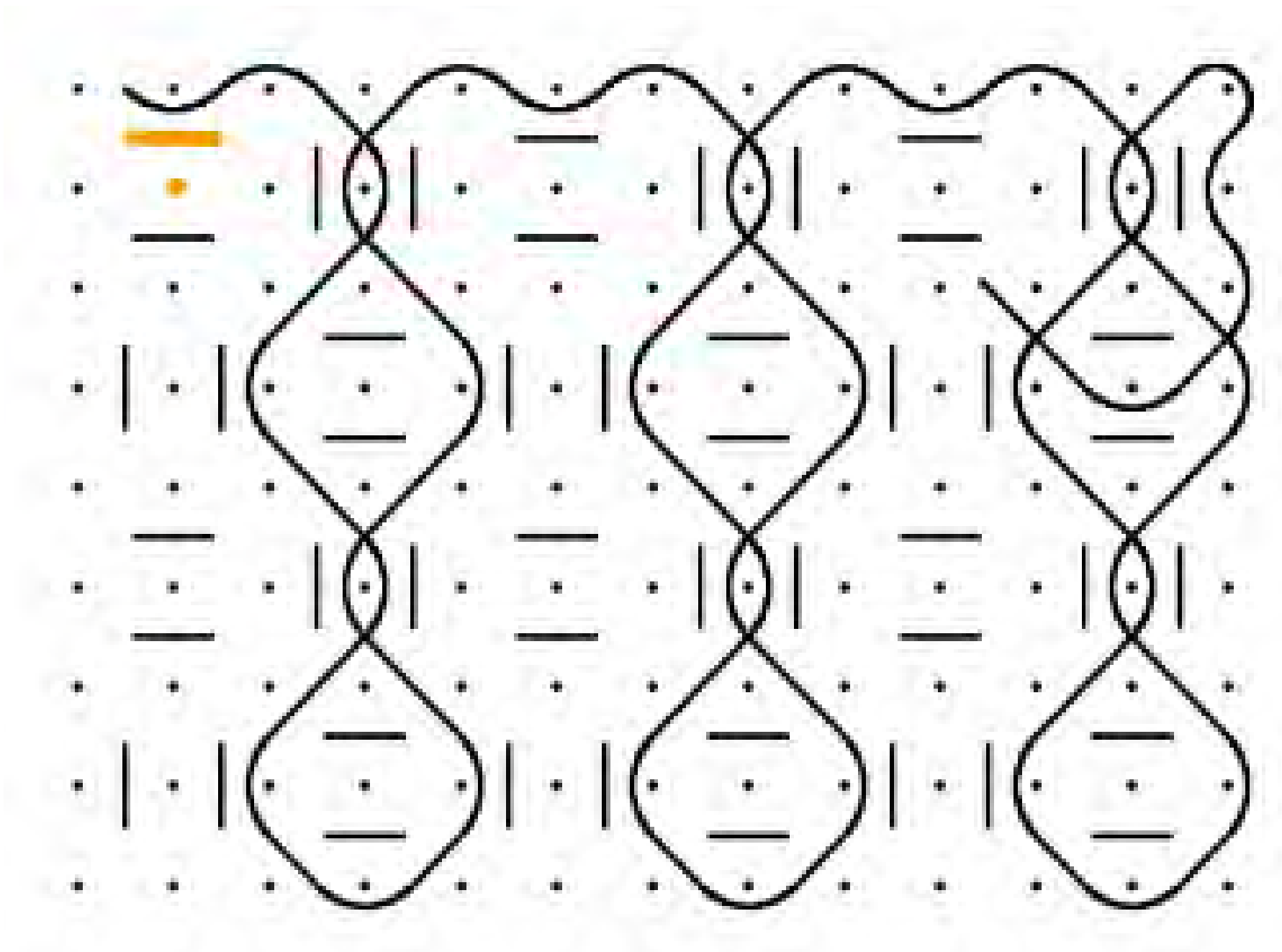
ARTS AND HISTORY

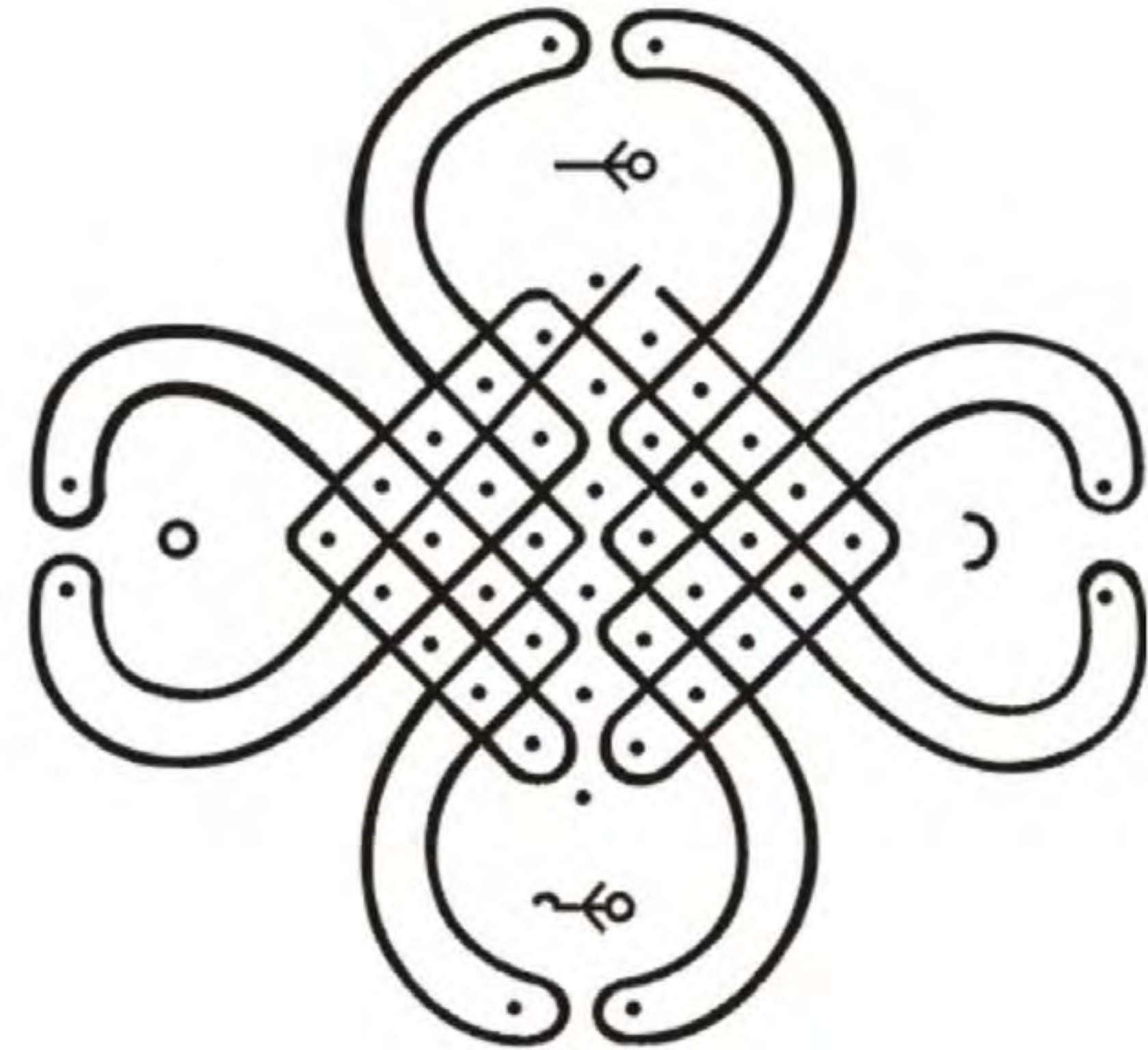


Paths, Rivers, Fences, Walls, Contour of the body



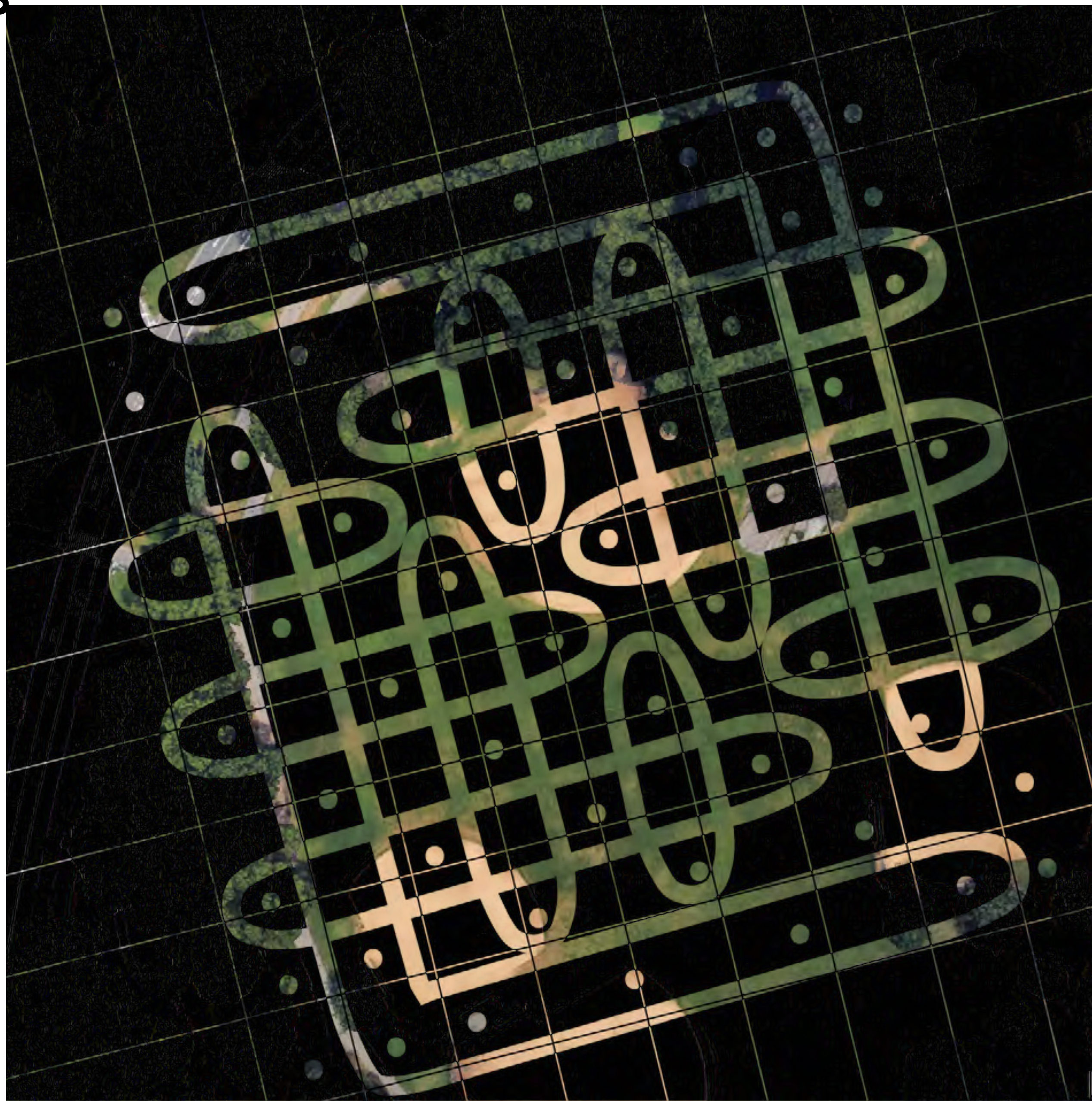
Trees, People, Animals





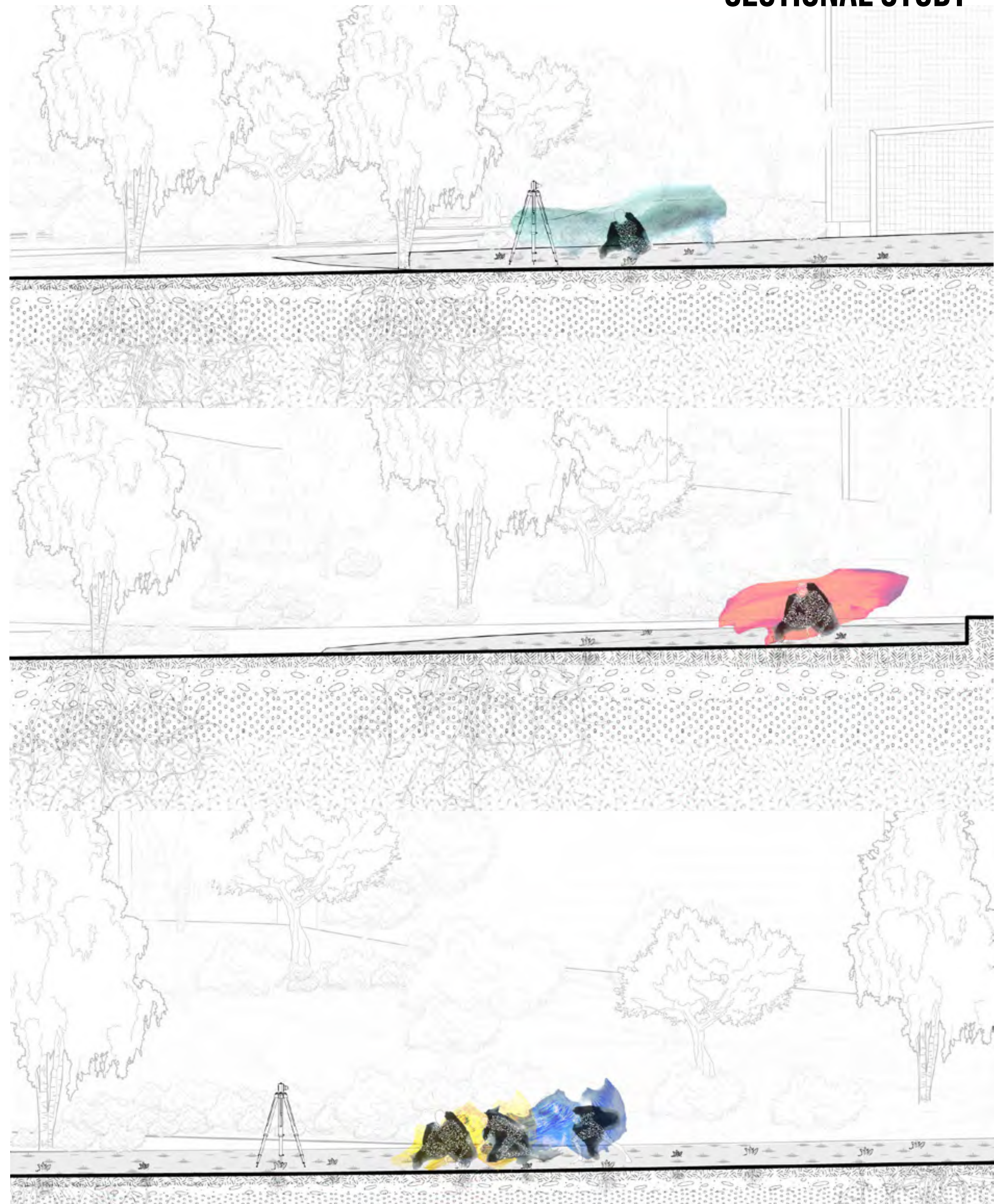
The figure at the top is God, at the left is the Sun, at the right is the Moon and at the bottom is a human. The lusona represents the path to God. One day the Sun went to visit God. God gave the Sun a chicken and said, "Return in the morning before you leave." In the morning the chicken crowed and woke the Sun. When the Sun went to God, God said, "You did not eat the chicken I gave you for supper. You may keep the chicken but return here every day." That is why the Sun circles the earth and rises every morning. The Moon also went to visit God and was given a chicken. In the morning the chicken crowed and woke the Moon. Again God said, "You did not eat the chicken I gave you for supper. You may keep the chicken but return here every twenty-eight days." That is why the Moon cycle is twenty-eight days long. The human also went to visit God and was given a chicken. But the human was hungry after such a long journey and ate part of the chicken for supper. The next morning the Sun was already high in the sky when the human awoke, ate the rest of the chicken, and hurried to see God. God said, "I did not hear the chicken crow this morning." The human replied fearfully, "I was very hungry and ate it." "That is all right," said God, "but listen: you know that the Sun and Moon have been here, but neither of them killed the chicken I gave them. That is why they themselves will never die. But you killed yours, and so you must die as it did. But at your death you must return here." And so it is.

LUSONA RITUAL ON SITE



WITHIN CENTRAL PARK

SECTIONAL STUDY



RESEARCH

OBSERVATION OF BODY EMOTIONS

THE BODY'S PONCTUAL EMOTION POINTS REACTION TO INTERACTIONS

THE BODY ARCHITECTURE

The "Reeahctor"

A paradigm of space and the need to enhance human connectivity and relationship to space. It collects "stimuli" of human interaction with the natural environment and feeds it into the emotional landscape of the human body to tell the story of space we inhabit.

GELMIRA GOURGEL

Ritualistic experiences

Collection of the body's numerous emotional maps in result of the different interactions with the physical space.

Different *body stances* as results of the repetition of the ritualistic practices initiating the *relationship* between the body, space, nature, and the internal self.

Suspenseful / Brief



Contentment



Alert & Active



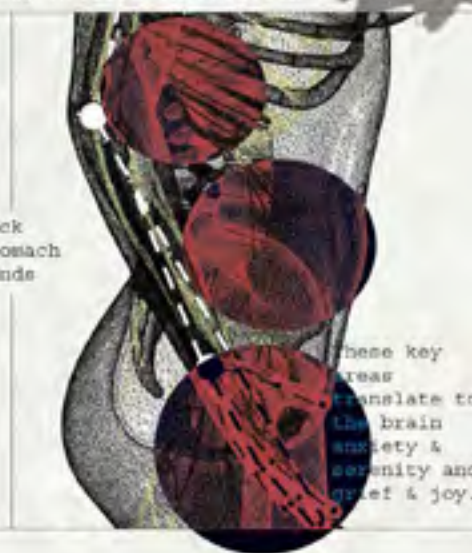
Tightened / Fear



Relaxed at ease



Body Metrics in relation to the body



Ankles

This key area translates to the brain shame & pride and failure & success.



Throat
Shoulders
Head

These key areas translate to the brain fear & courage, tension & relaxation, and despair & optimism.



04

PIPA VOGUING CAPOEIRA

APOLOGY FROM THE COLONIZER TO THE BODIES

Grounded kite (PIPA) in a semi-circular configuration as a symbol of release. "WHEN YOU REALEASE A KITE YOU ARE RELEASING A BODY". Kite of homage from the history of the site. This design is rather a reclamation of the marginalized queer bodies that have been pushed out of the NYC Christopher St piers.



There is joy in safes

FIREMEN'S HARD FIGHT.

Several Overcome at Christoph

In a cellar filled with :
The building No. 115 Christ
out last evening, which :
are much trouble and exposed them to commu-
nistic risk. Several of the men were overcom-

Says slay suspect lost control

Fig. 10. 55' 000:1. 100-700

The former youth village officer accused of slaying two men and wounding six others in a shooting outside a gay bar in Greenwich Village last November "had all the other over-reaction thought of control over his body," defense lawyer Stephen Fiedler said in his opening statement yesterday.

John Wren and Virginia Kowalski, both law students at West St. Law, worked with police last Nov. 10. Kowalski recently used the machine and has testified in evidence in court.

Chapman asked the 30-year-old son of a Boston publisher to call him "Tom" saying his name "fits in the office."

Police Tie Homosexual Killings

action was up to 1.5 billion dollars, an increase of 150 percent from 1980.

Amateur David Stewart, 30, said that he was one of the six others who were arrested, but neither he nor any of the others were charged with anything. Stewart said that he was not a member of the group and that he was not involved in the activities of the group.

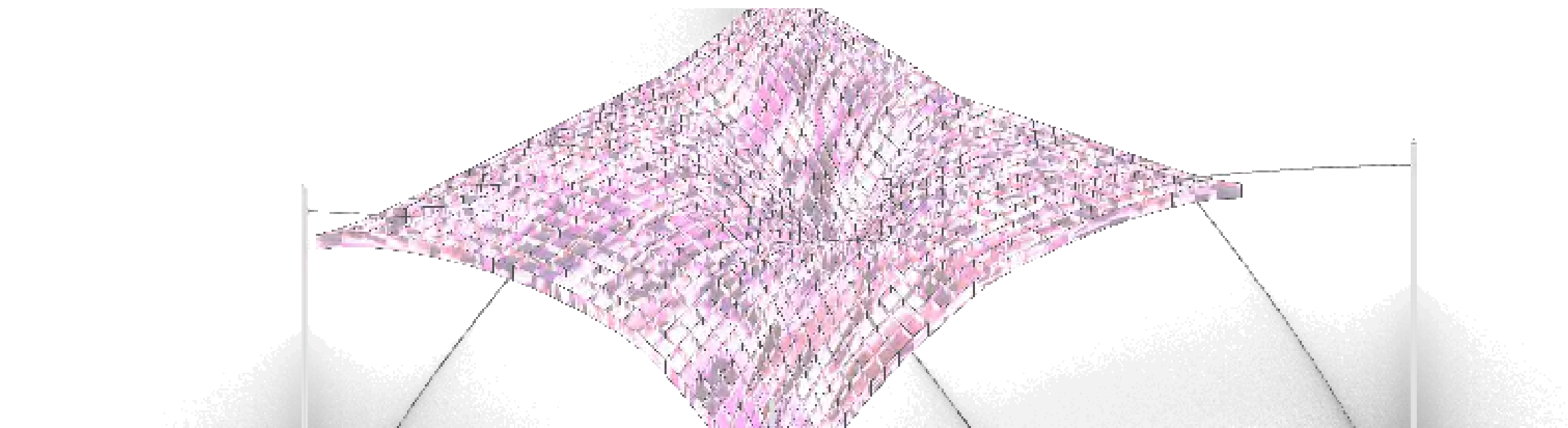
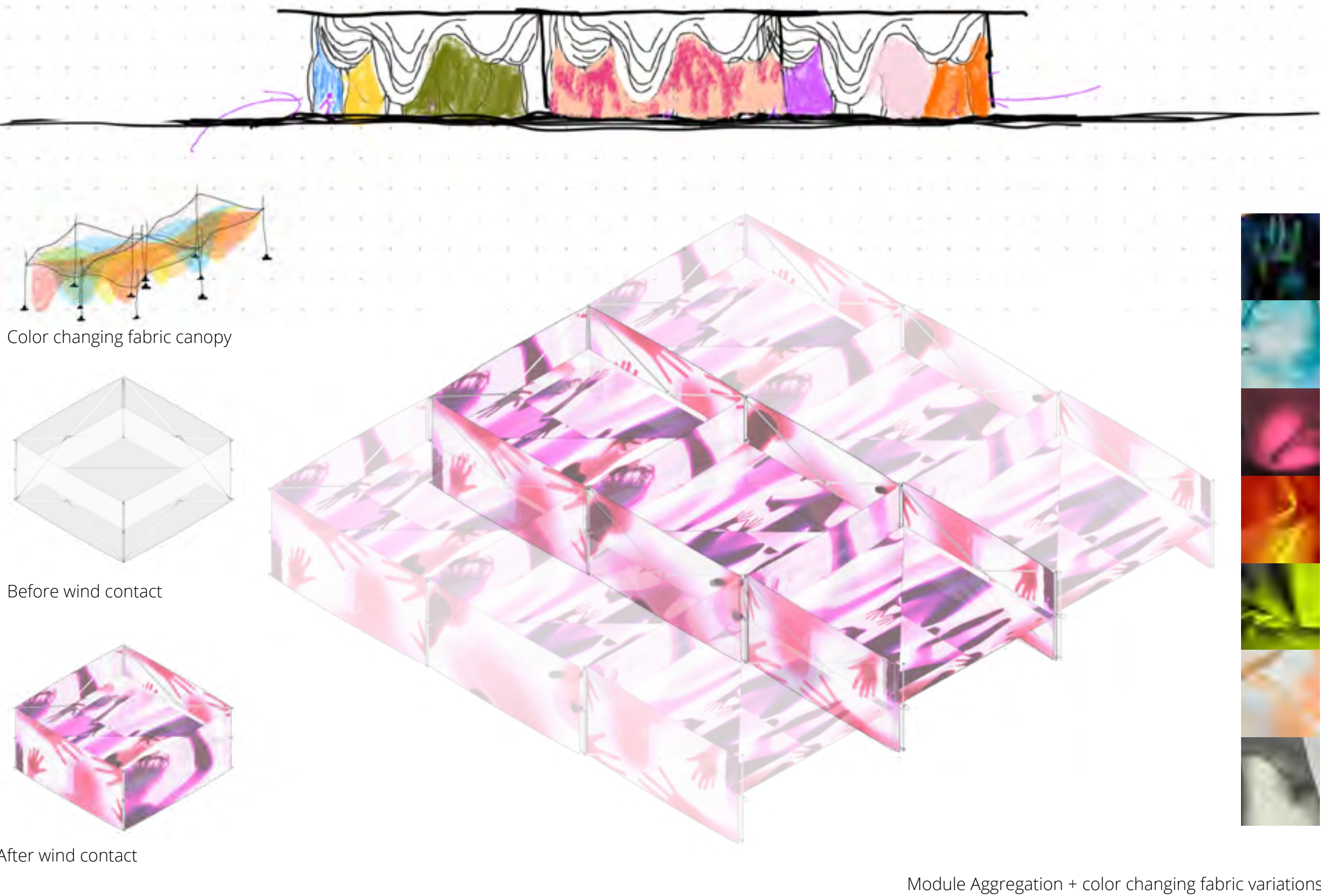
The 100 items are being given away Christmas, 1975, and others picked up during the three months for the next 12 months.

There seem to be many more people than ever before in the United States. The population is growing so fast that it is hard to keep up with the demand for food and clothing. The government is trying to do something about it, but it is not easy. The people are getting richer, but they are also getting more worried about the future. The world is changing so fast that it is hard to know what to expect. The people are looking for a better life, but they are also looking for a better world. The future is uncertain, but the people are still hopeful. They are still looking for a better life, and they are still looking for a better world.

They and Rogers had bargained in the private sector that he had used shared instruments and not done up. There is no longer evidence that Rogers had killed the other six. They told him that, too, too late.

A police source said that, although some Cleveland City Hall businessmen have been reported causing these arrests, he stands a good chance of being the subject of a criminal case in the absence of direct evidence. The source said that the police are aware of the

KITE CANOPY CONCEPT



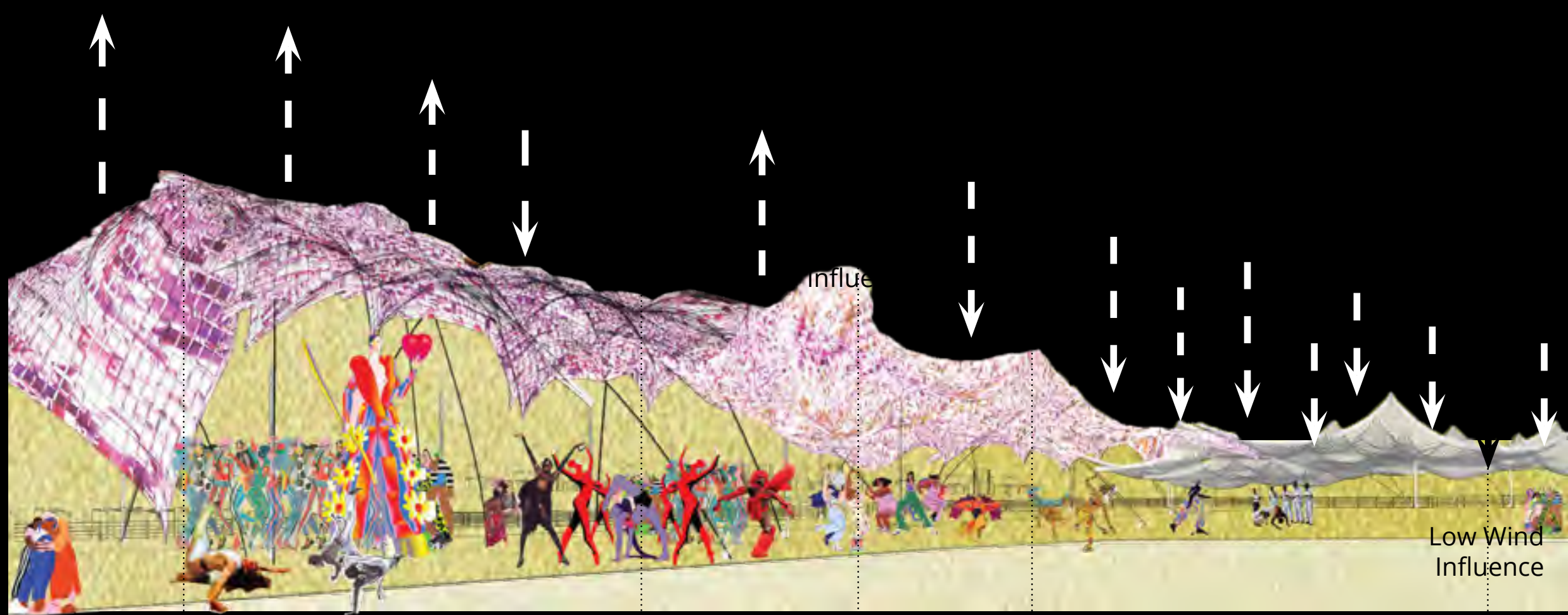
WIND ADJUSTED FABRIC



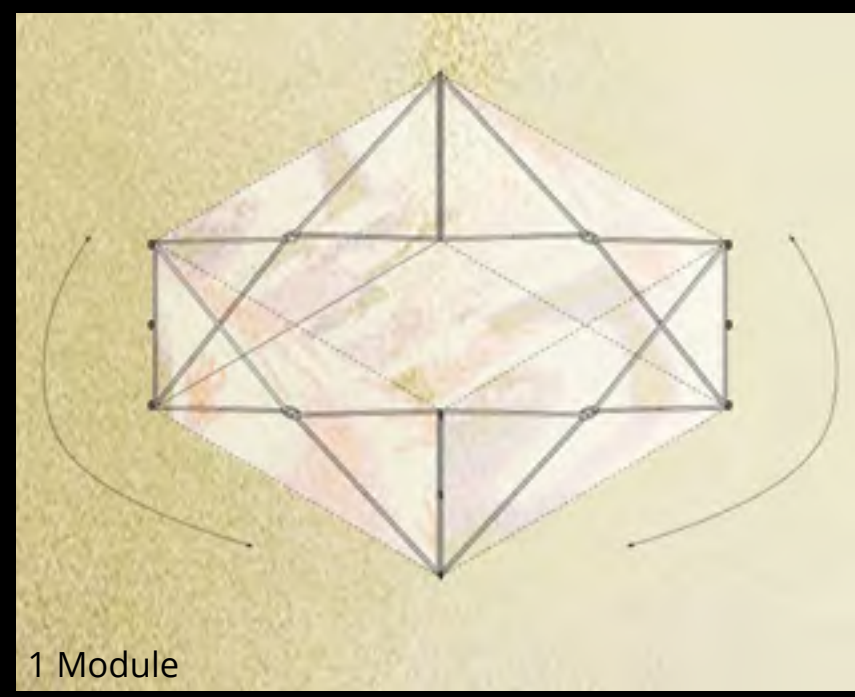
Voguing capoeira is a martial art performed under the guise of dance. A movement-driven style of ritualistic combat – a route to personal expression under the weight of colonial oppression, and a means of cultural preservation for those distanced from their natural environment. A way to truly **be**

PROGRAM

PIPA MODULE & BUILD↑



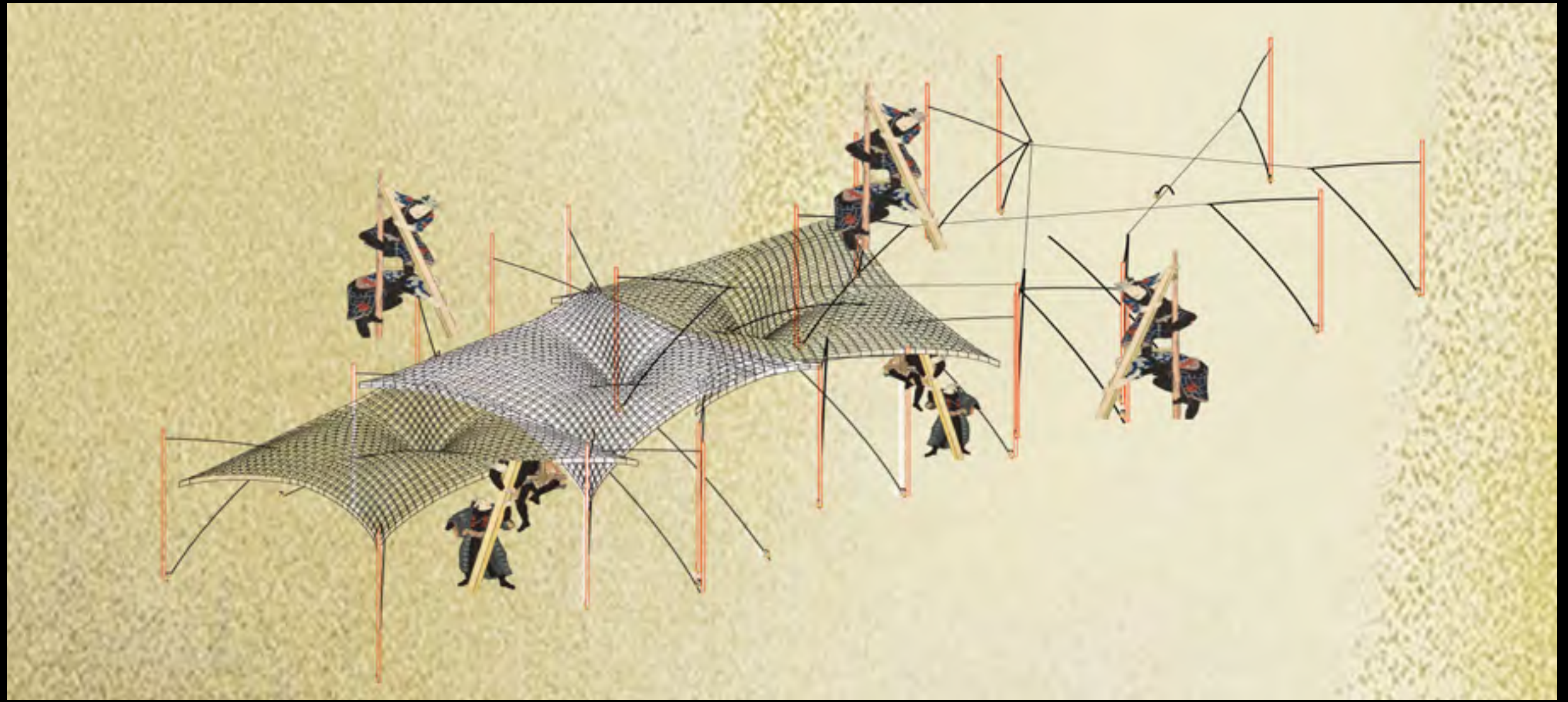
Joinery detail



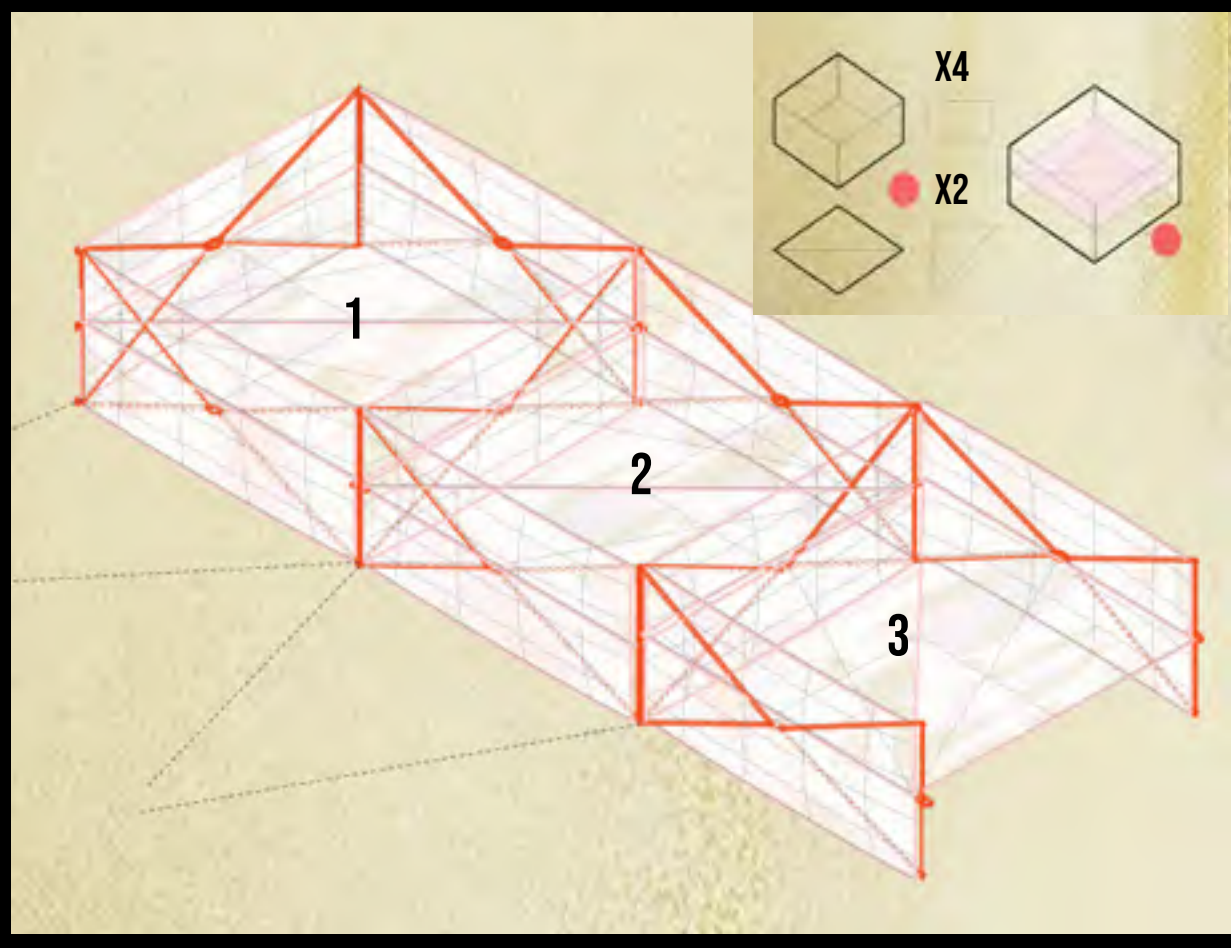
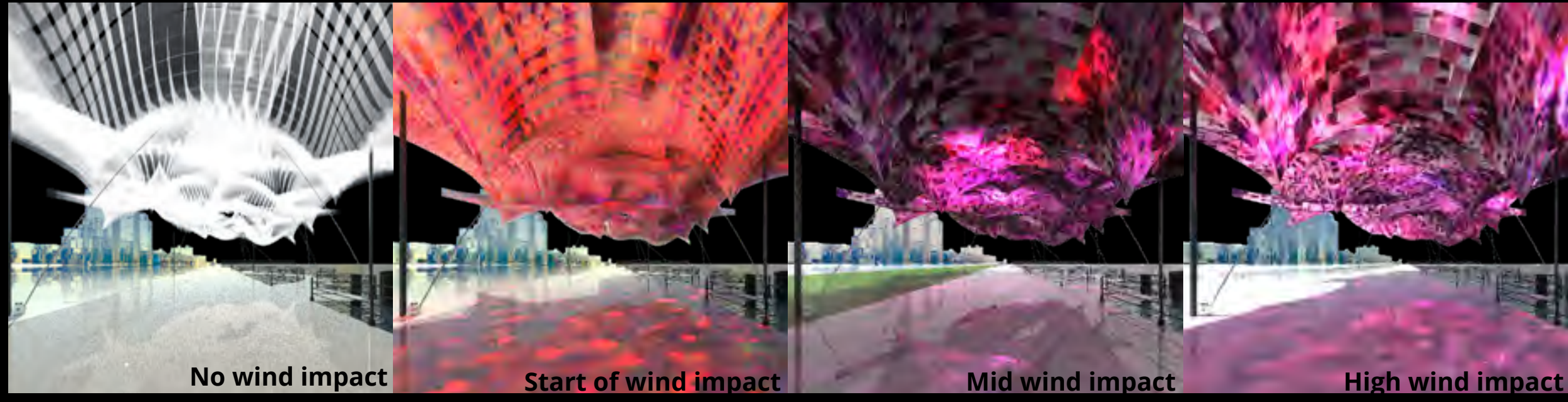
1 Module



Pulley System



MORPHING OF THE FABRIC INKED IN THERMOCHROMIC PAINT+ THE WIND



3 MODULES ASSEMBLED



On-site

MODULES ASSEMBLY

The wind is extremely crucial for the PIPA because it allows it to move not only as a kite-like structure but also when in contact with the wind, the fabric reveals the hands and feet imprinted on the color-changing fabric as an homage made to the people in the LGBT community that were pushed out of the piers.

PIPA



Capoeira

Voguing

Voguing Capoeira

BUBBLEGUM PROJECT

05

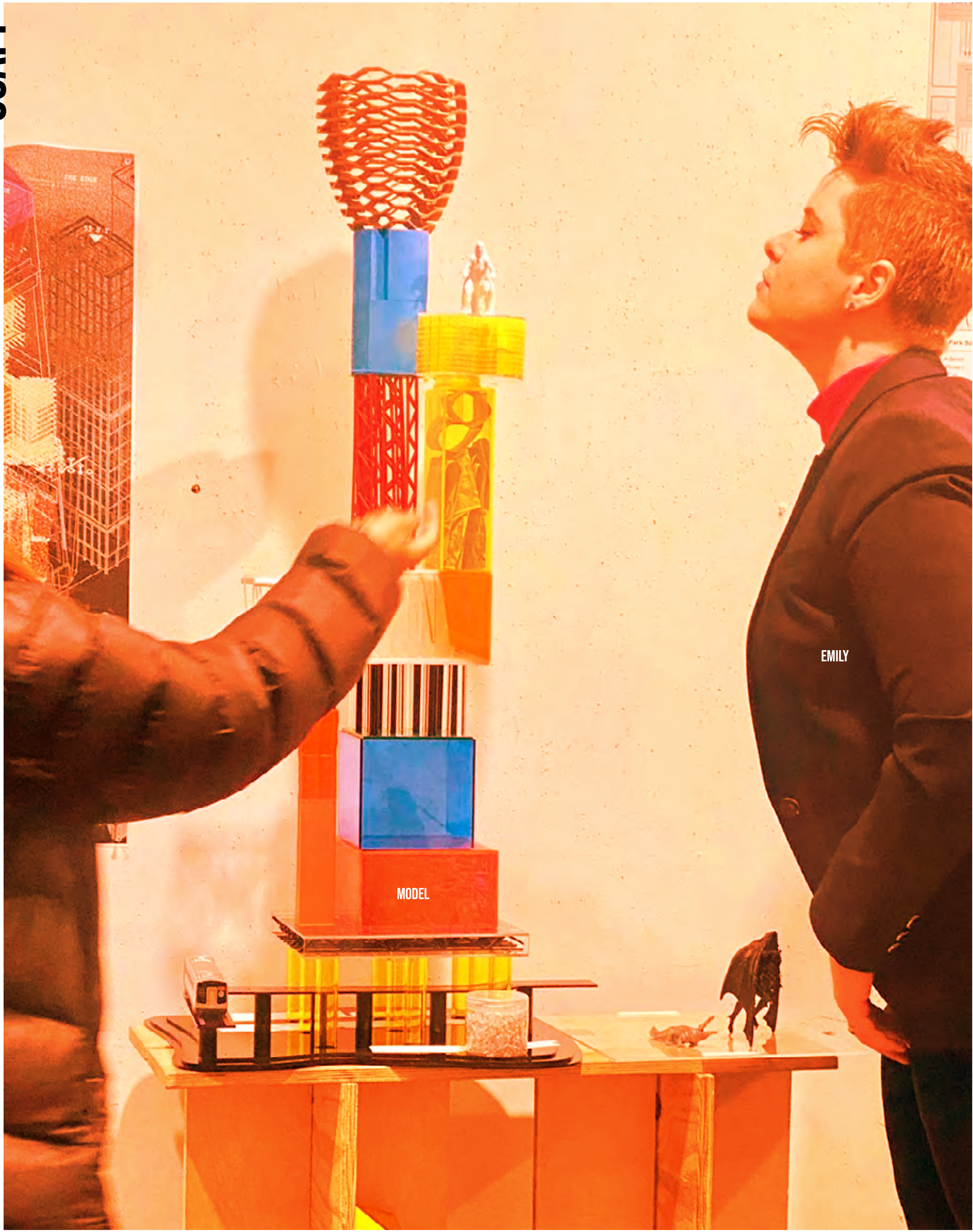
DAMAGE CONTROL

The Bubble represents a nuanced form of protest, blending elements of activism with an engaging recreational experience. Despite its touristy allure, access to the Bubble is exclusively granted through the donation of food or other essential items. Upon relocation to different locales, the Bubble facilitates the transfer of contributions and donated goods to benefit the host community in Harlem.



BUBBLEGUM DAMAGE CONTROL





DAMAGES MODEL IMPORT



PLINTH

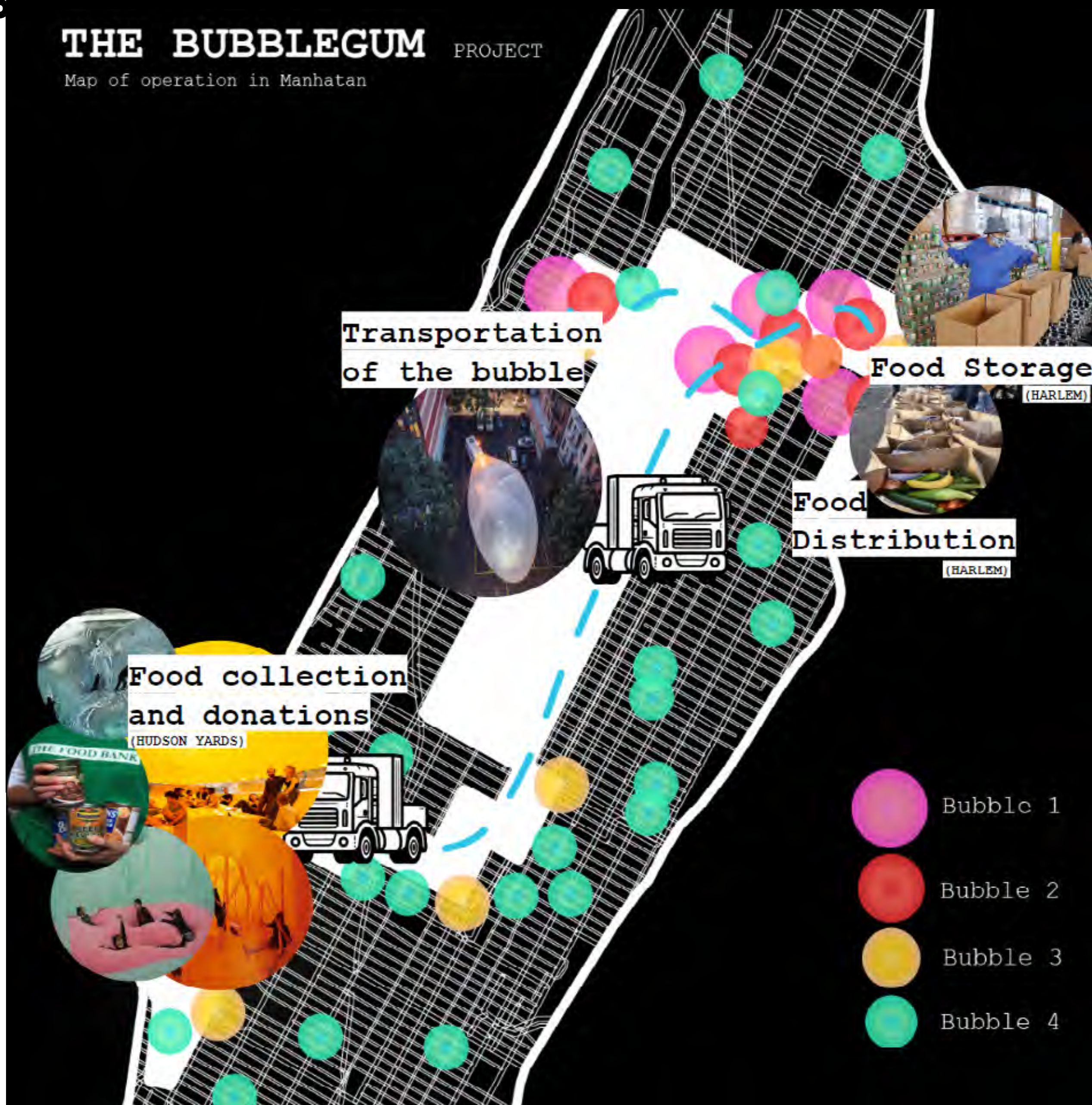
COLUMNS

HUDSON YARDS PLINTH , COST: 1.2 MILLION DOLLARS

LUX LIFE - HUDS.YARDS

THE BUBBLEGUM PROJECT

Map of operation in Manhattan



- Bubble 1
- Bubble 2
- Bubble 3
- Bubble 4

FOOD DESERT - HARLEM

BUBBLEGUM PROJECT

BUBBLE

①

②

③

④

⑤

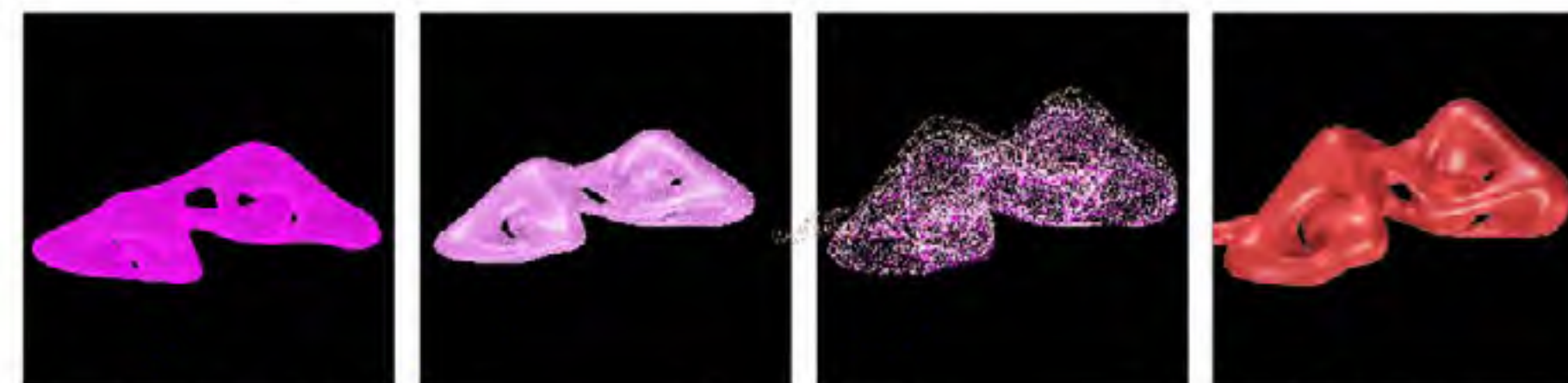
TYPE

		Bubble designation							
		BUBBLE 1 (Biggest Bubble) PROGRAM (s): Inflatable bubble for Big events and activities to Collect or Distribute the food at Hudson Yards							
		BUBBLE 2 (Big Bubble) PROGRAM (s): Used for storing the food and urban farming as greenhouse Big events and activities to Collect or Distributed the food							
		BUBBLE 3 (Medium Bubble) PROGRAM (s): Inflatable and structured bubble for restaurant partnerships This bubble is placed on sidewalks							
		BUBBLE 4 (Standard Bubble) PROGRAM (s): Structured bubble Focused around small events that can take place on sidewalks. Community Engagement, sign-ups, etc.							

Bubble Deflated

Bubble Inflating

Bubble Inflated



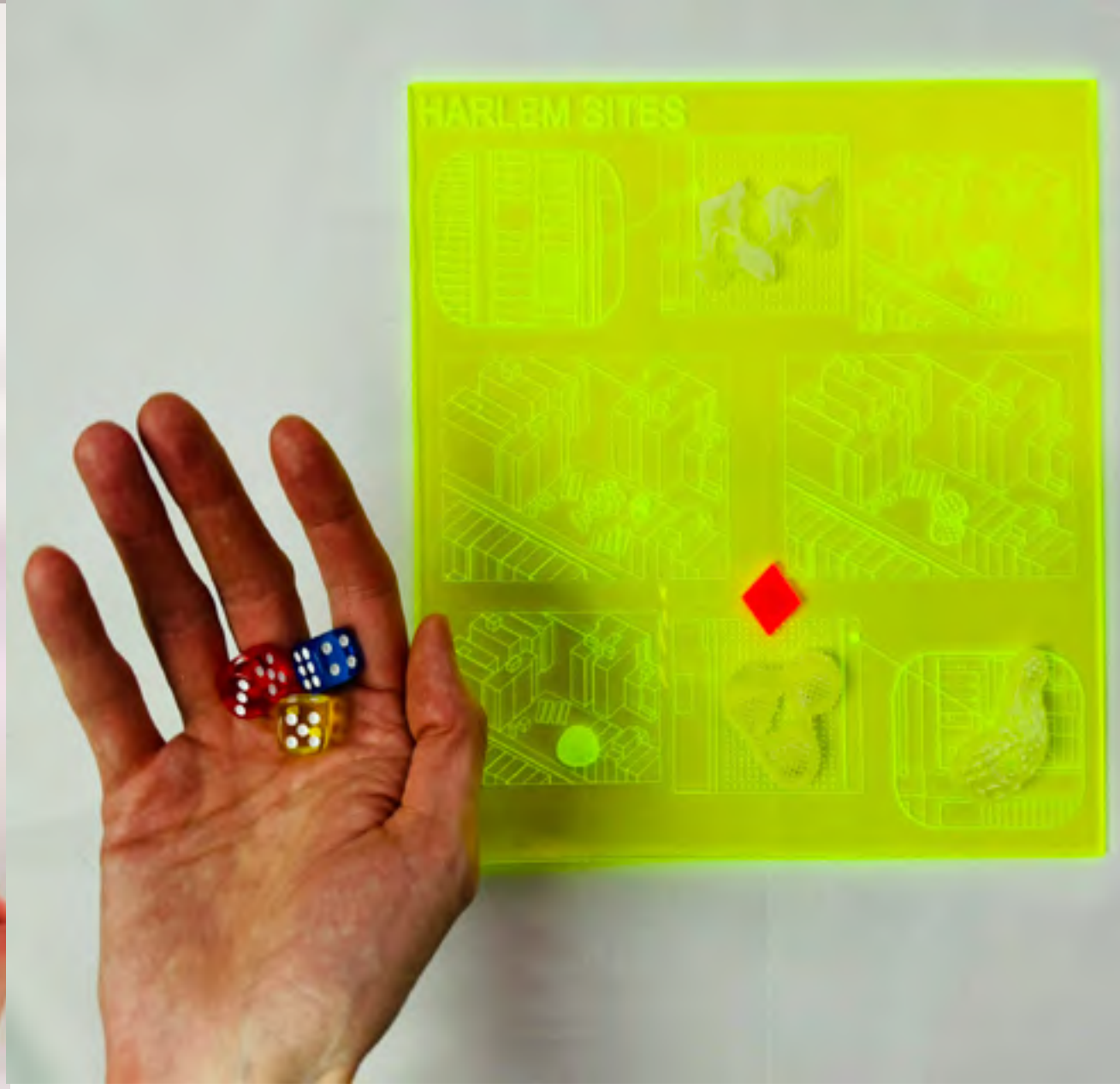
GSAPP

Hudson Yards/Harlem

INFLATABLE STRUCTURES DESIGN

BUBBLEGUM DAMAGE CONTROL

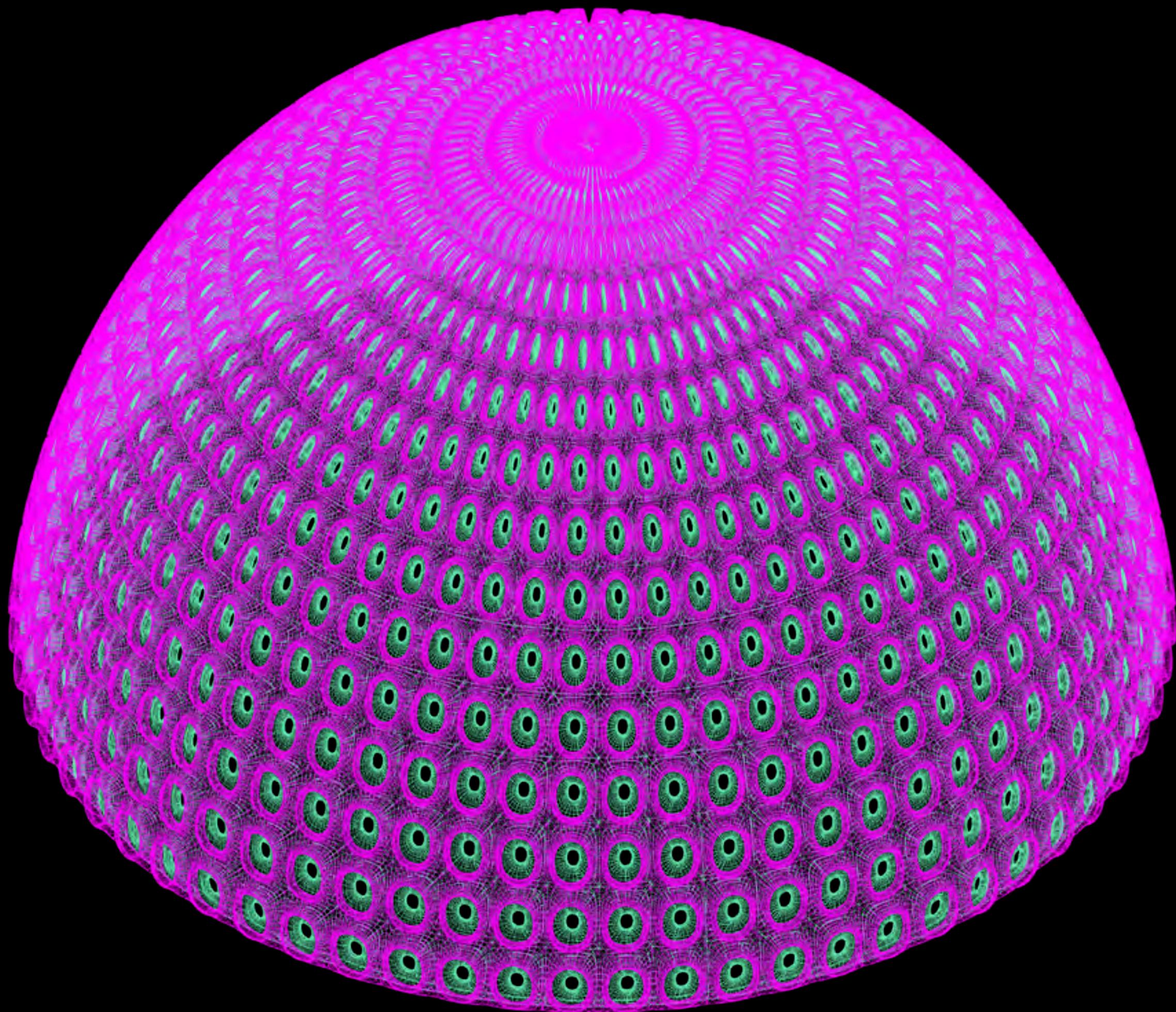
REAL ESTATE CLUE GAME REAL ESTATE CLUE



"Hudson Yards is a billionaire's fantasy city"
The Bubblegum Clue Games helps players understand the "FINANCIAL GERRYMANDERING": New York State's EMPIRE STATE DEVELOPMENT, its economics development agency, leverages unemployment rates of Harlem to qualify Hudson Yards for EB-5 visa funding. 10,000 EB-5 visas are allowed per year and the minimum investment required is \$500,000. Related Companies "solicited investments from 3,200 visa-seekers."

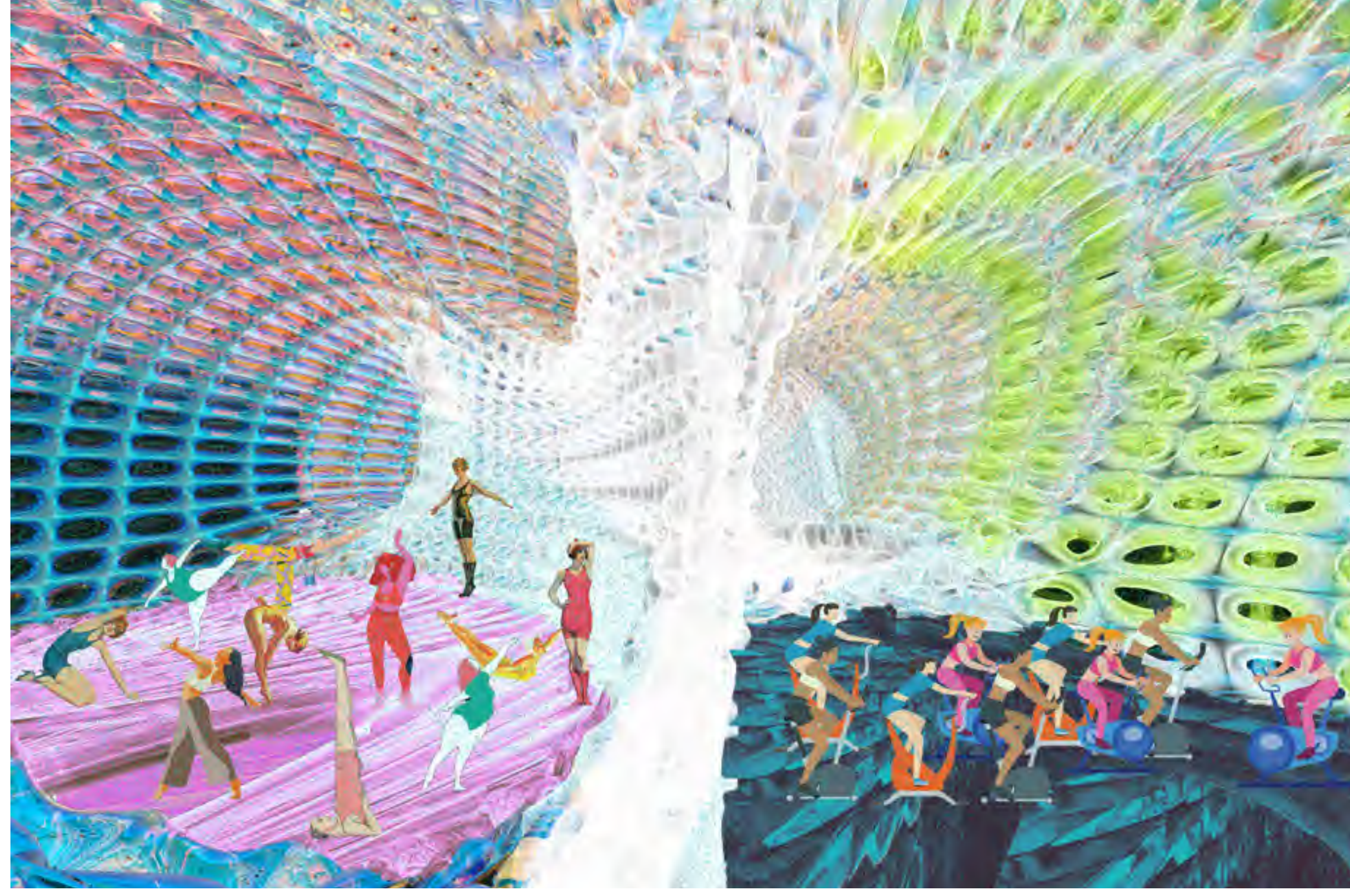
REAL ESTATE CLUE GAME REAL ESTATE CLUE

POP-UP MODULAR | 1



BUBBLE TEMPORARY STRUCTURE ABLE TO PURIFY THE AIR ON SITE

INTO THE BUBBLEGUM

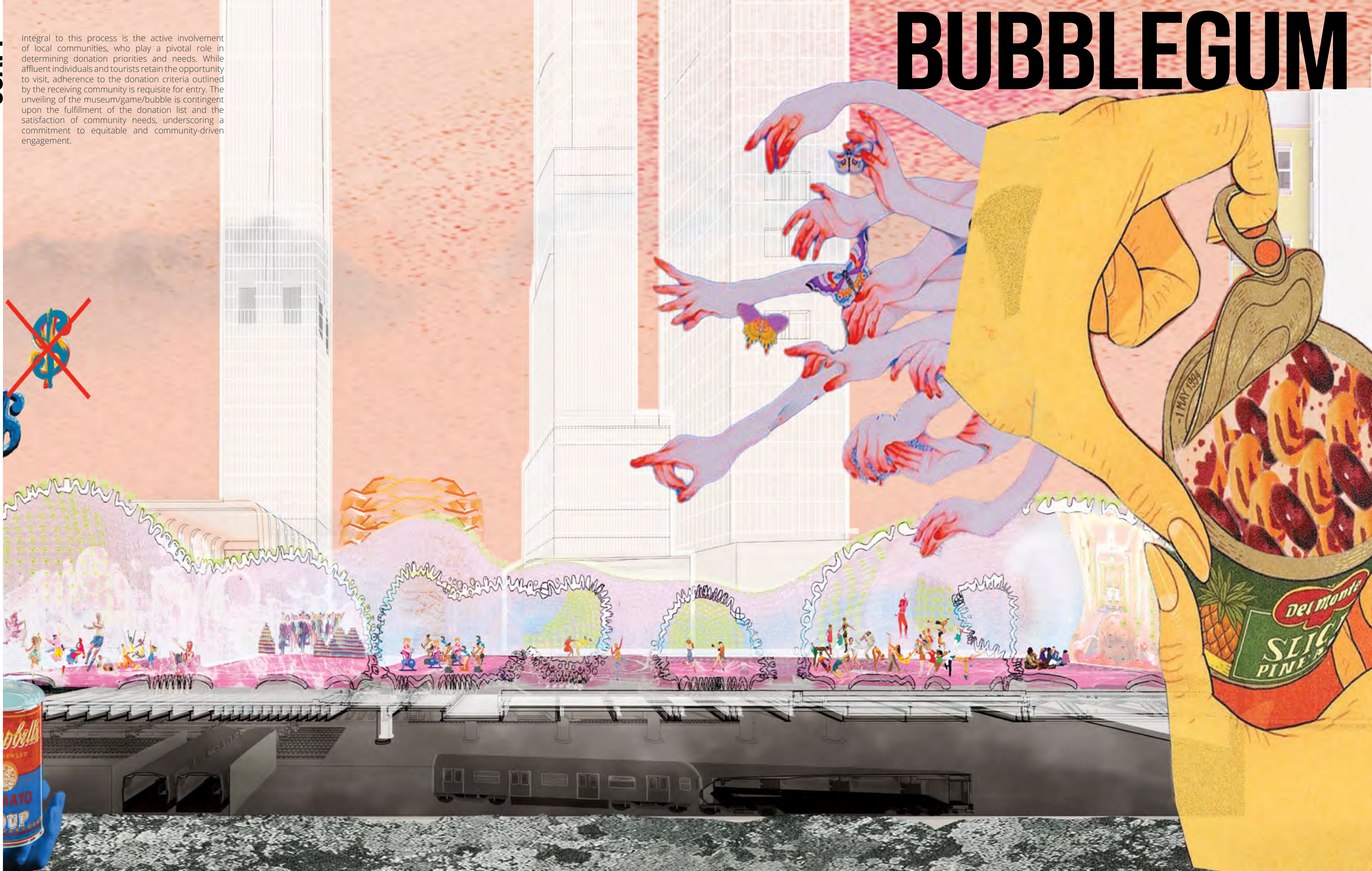


LEISURE JUMPING BEDS

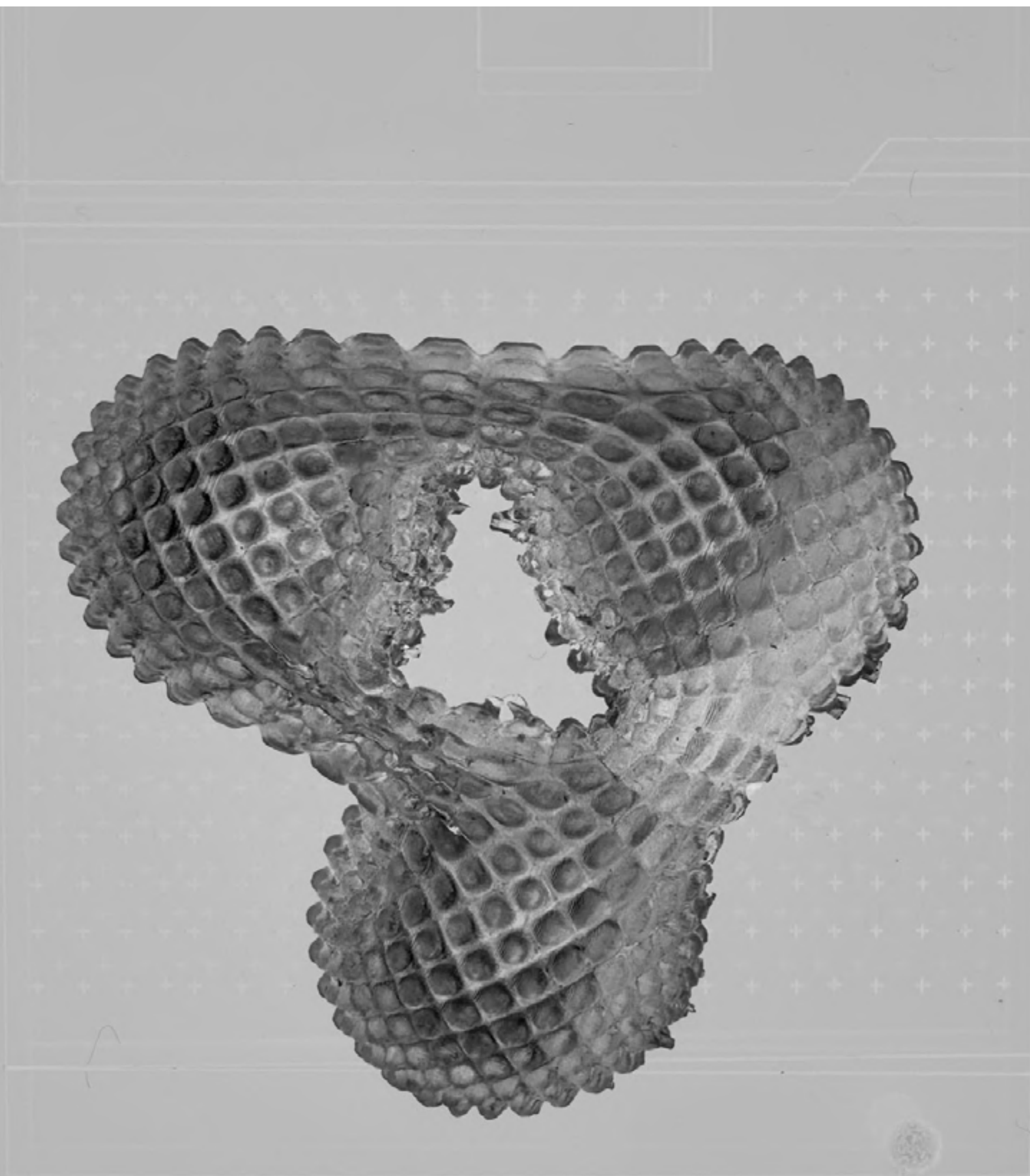
FITNESS AND WELLNESS DOME

Integral to this process is the active involvement of local communities, who play a pivotal role in determining donation priorities and needs. While affluent individuals and tourists retain the opportunity to visit, adherence to the donation criteria outlined by the receiving community is requisite for entry. The unveiling of the museum/game/bubble is contingent upon the fulfillment of the donation list and the satisfaction of community needs, underscoring a commitment to equitable and community-driven engagement.

BUBBLEGUM

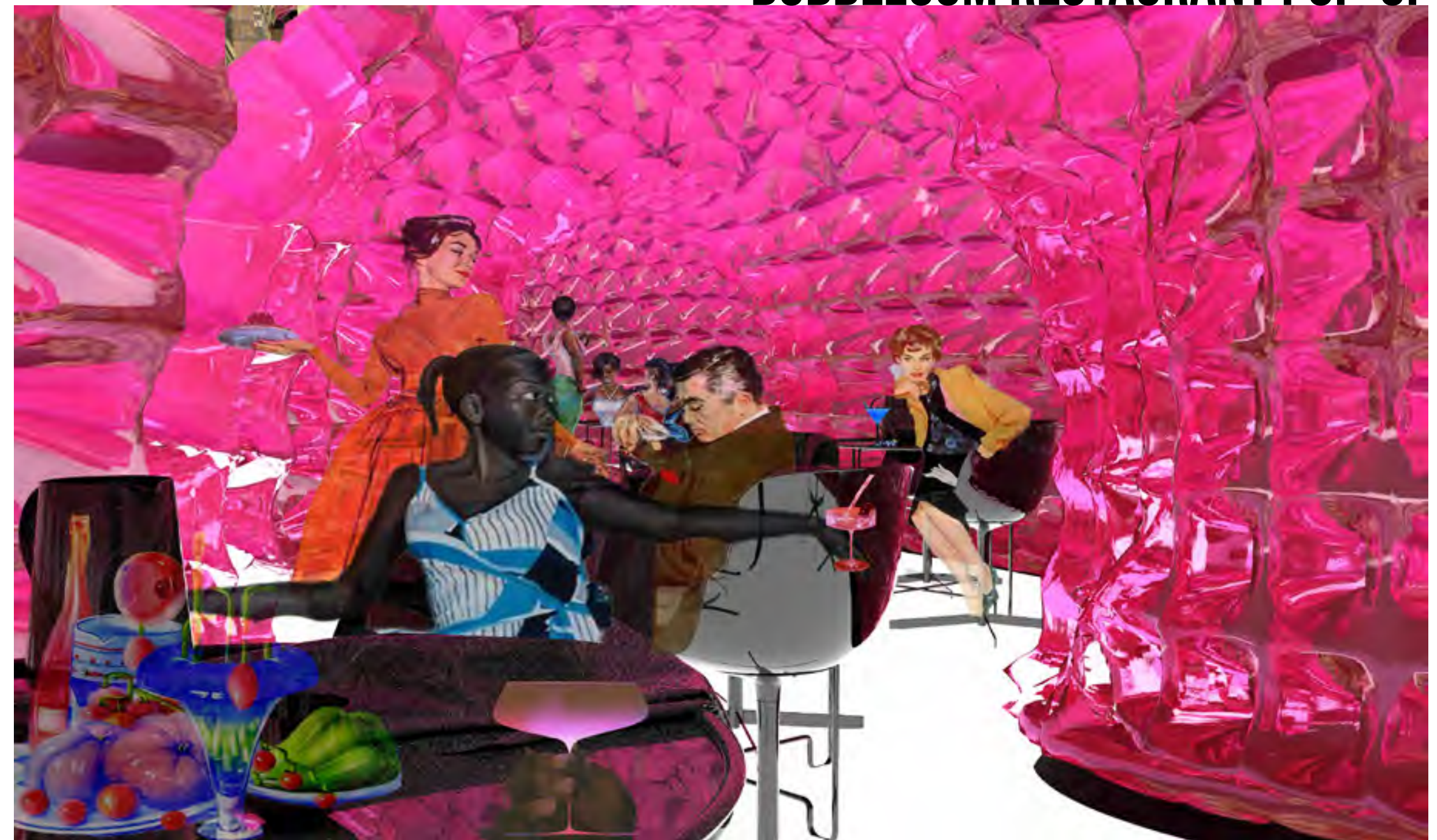


BUBBLE PROTOTYPE

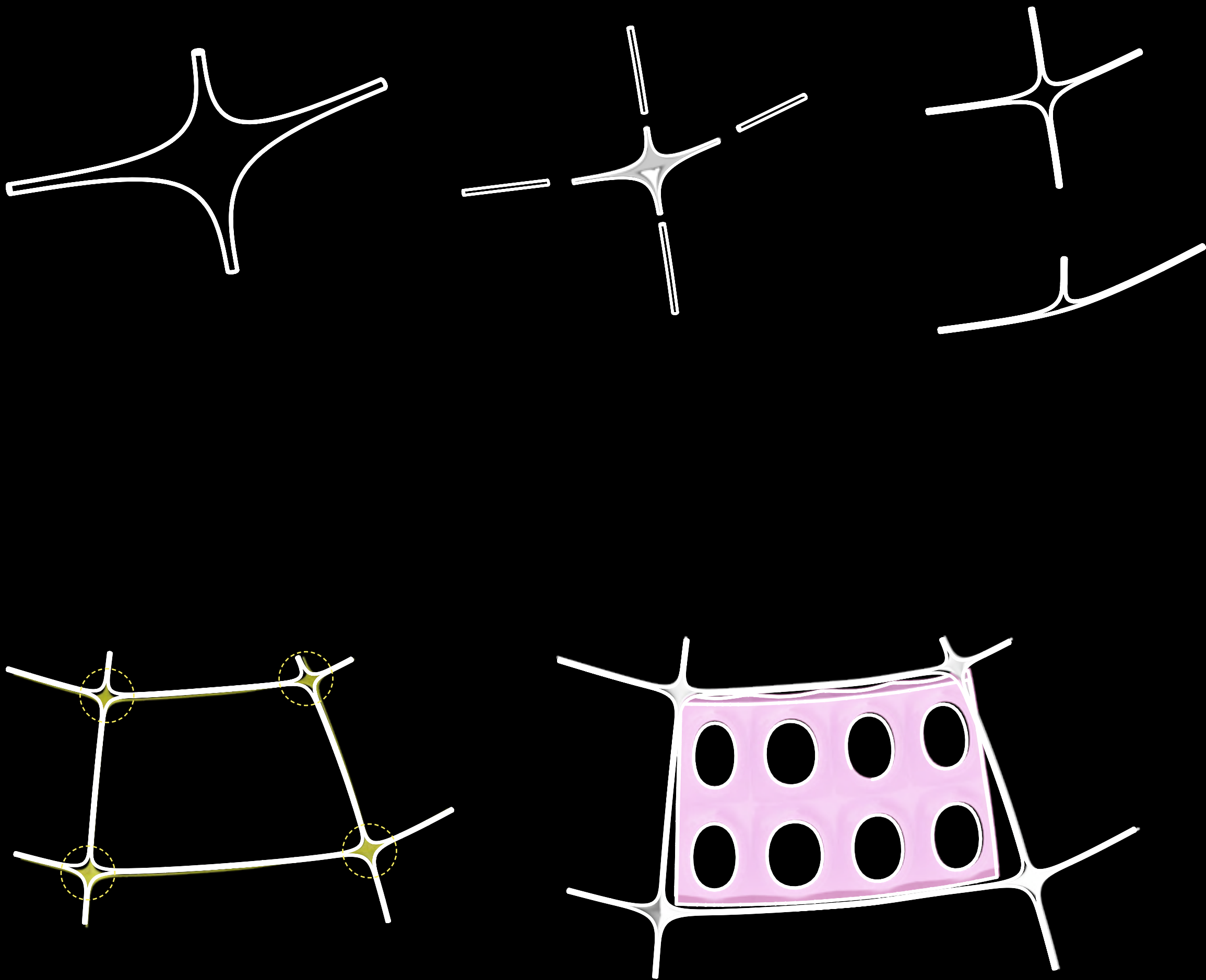


PHYSICAL MODEL 3

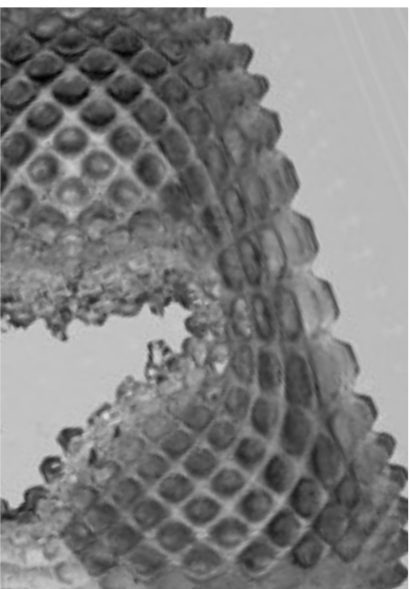
BUBBLEGUM RESTAURANT POP-UP



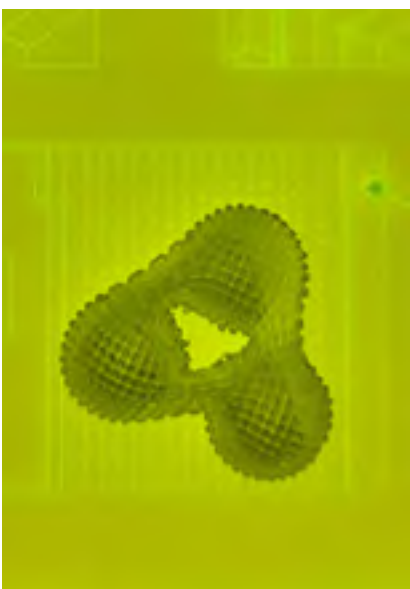
POP-UP MODULAR | 3



I



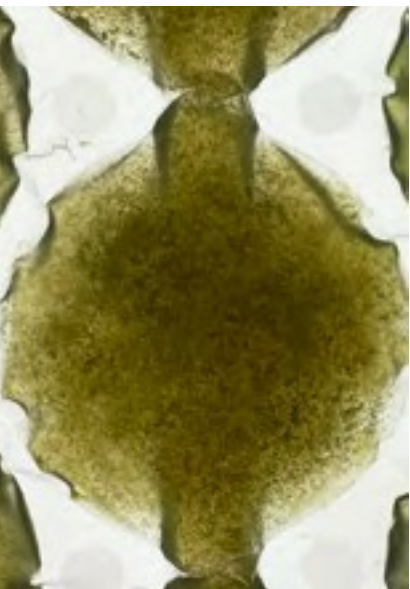
I



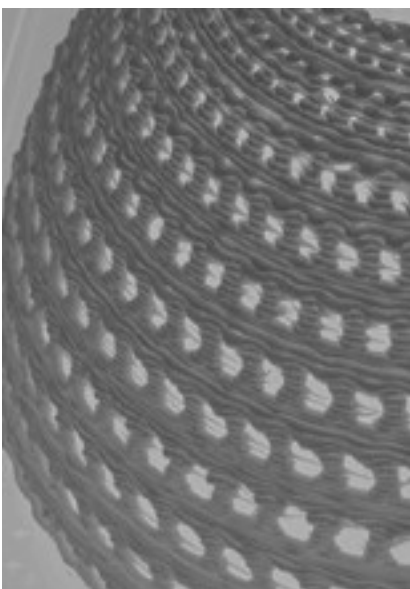
I



II



II



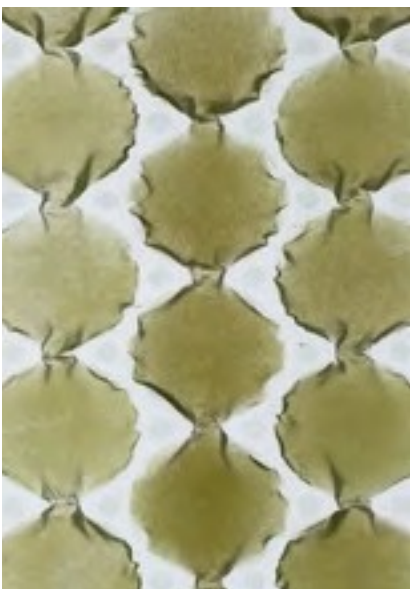
II



III



III



III



IV



IV



IV

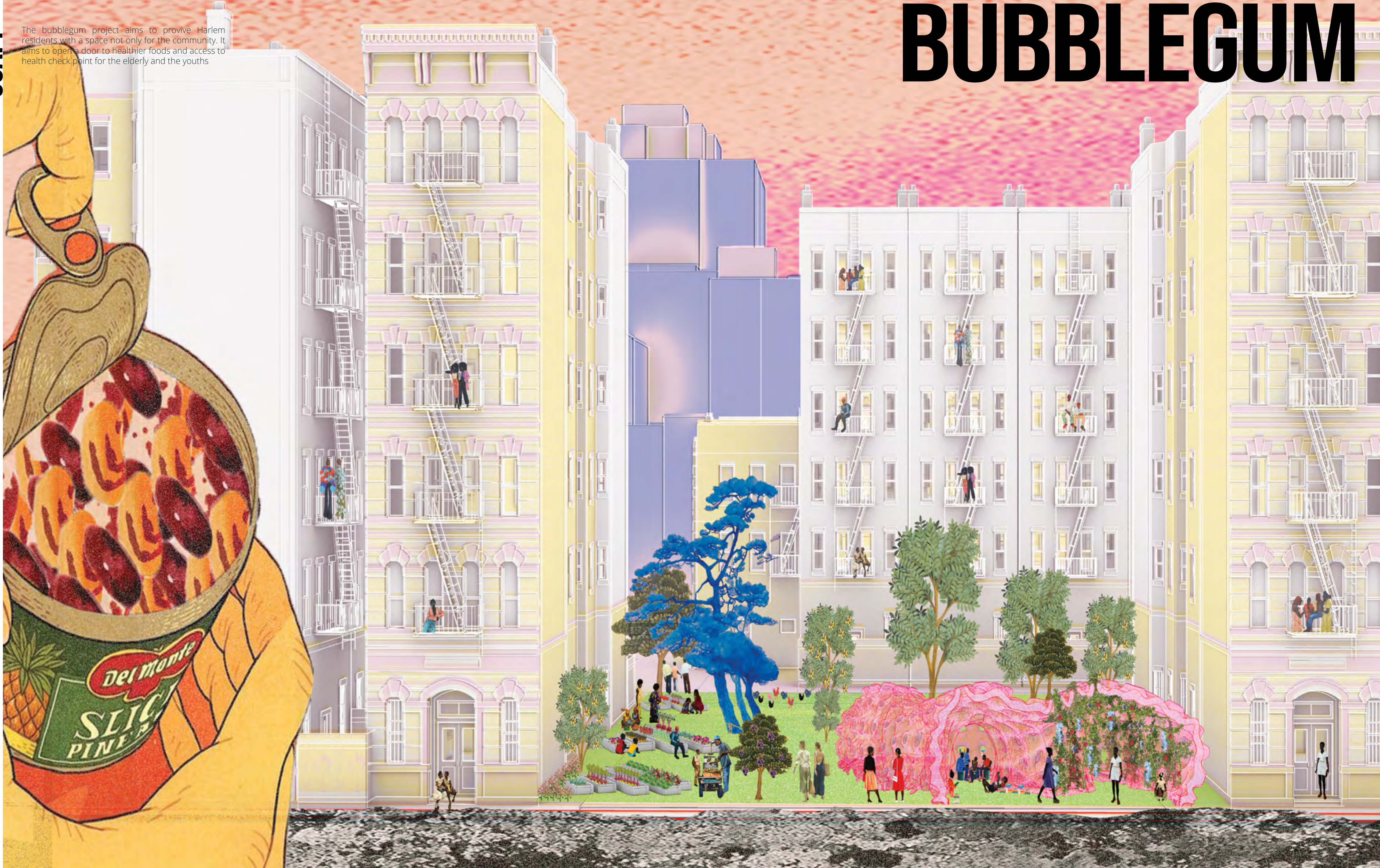
CHLORELA SAMPLE



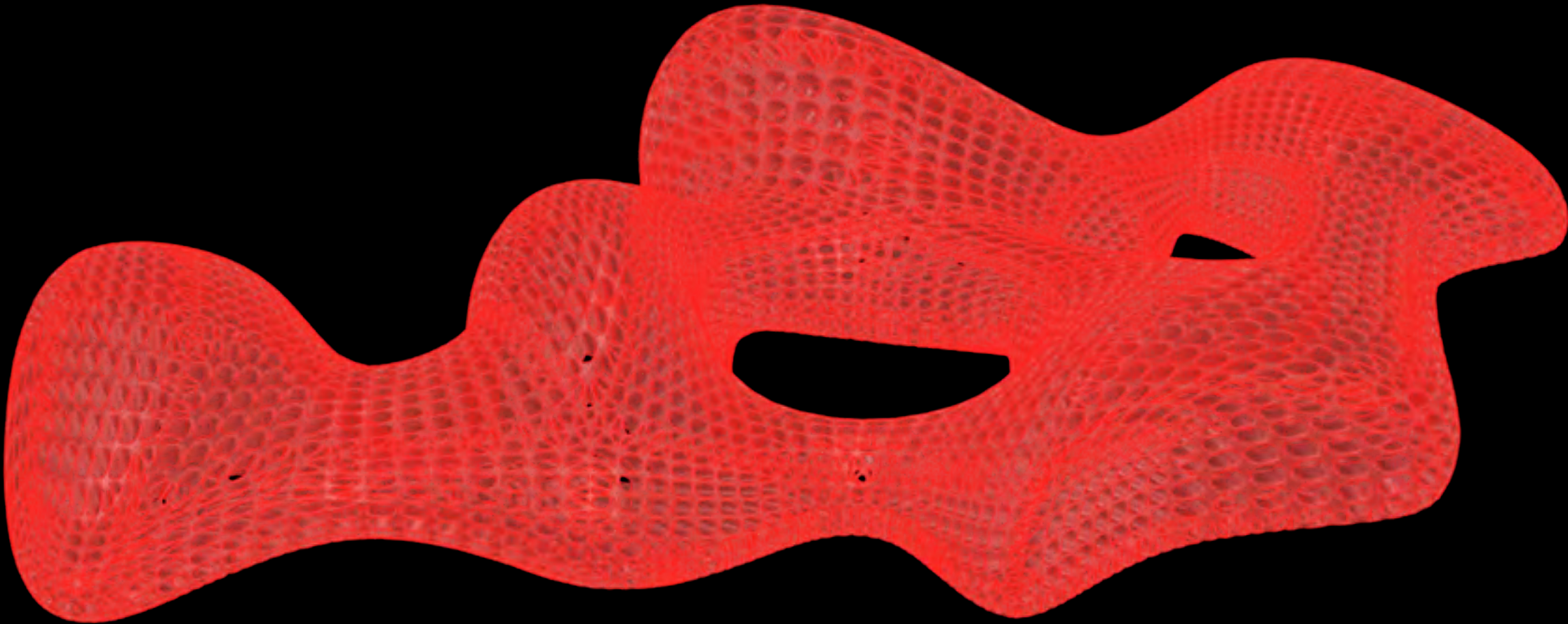
BUBBLE STRUCTURE

The bubblegum project aims to provide Harlem residents with a space not only for the community. It aims to open a door to healthier foods and access to health check point for the elderly and the youths

BUBBLEGUM



POP-UP MODULAR | 2



FARMING | READING | COMMUNITY RECREATIONAL SPACE | HARLEM

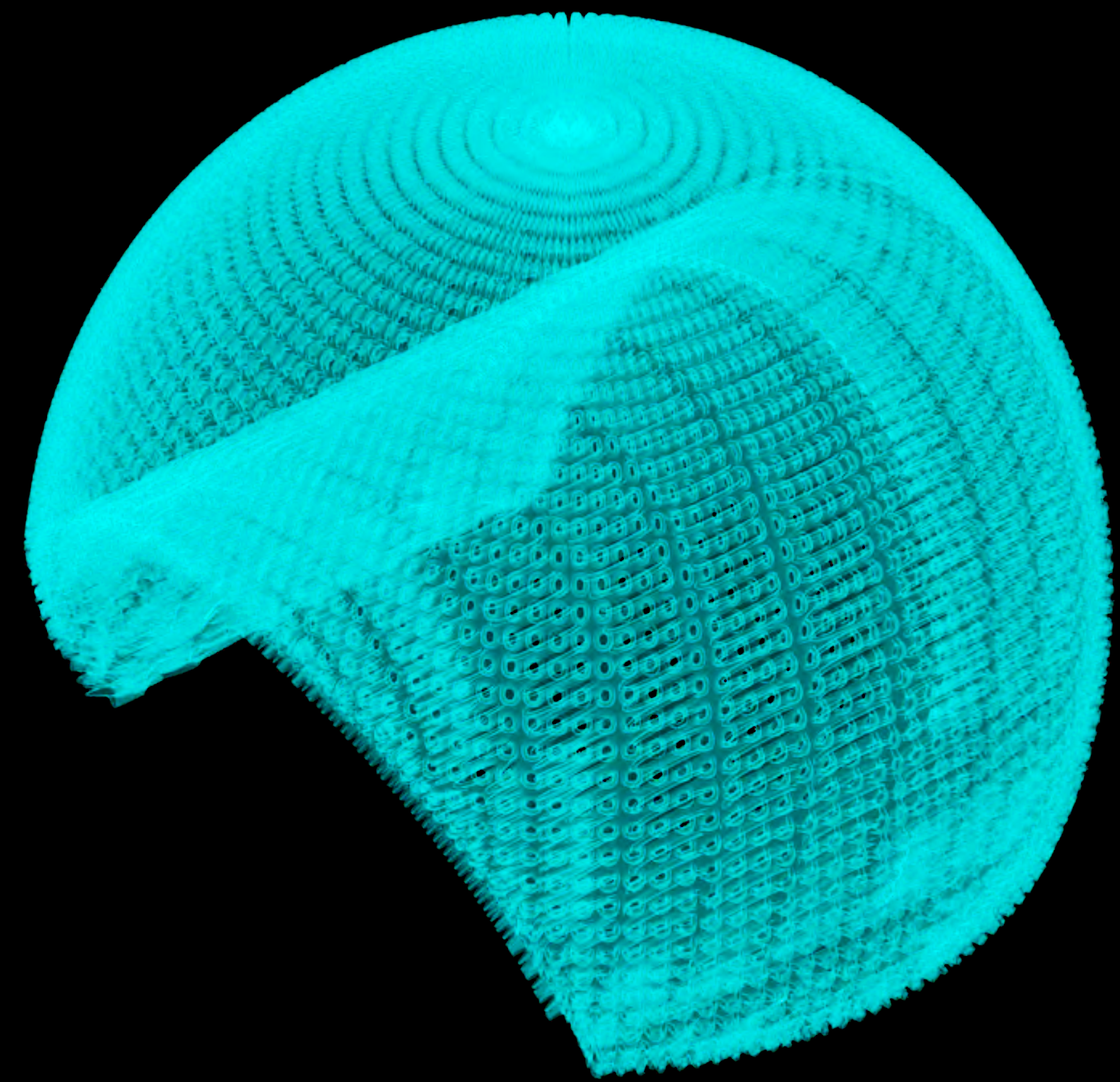
BUBBLEGUM - HARLEM



Community in Harlem farming berries. Berries offer not only nutritional power, as well as brain function support.

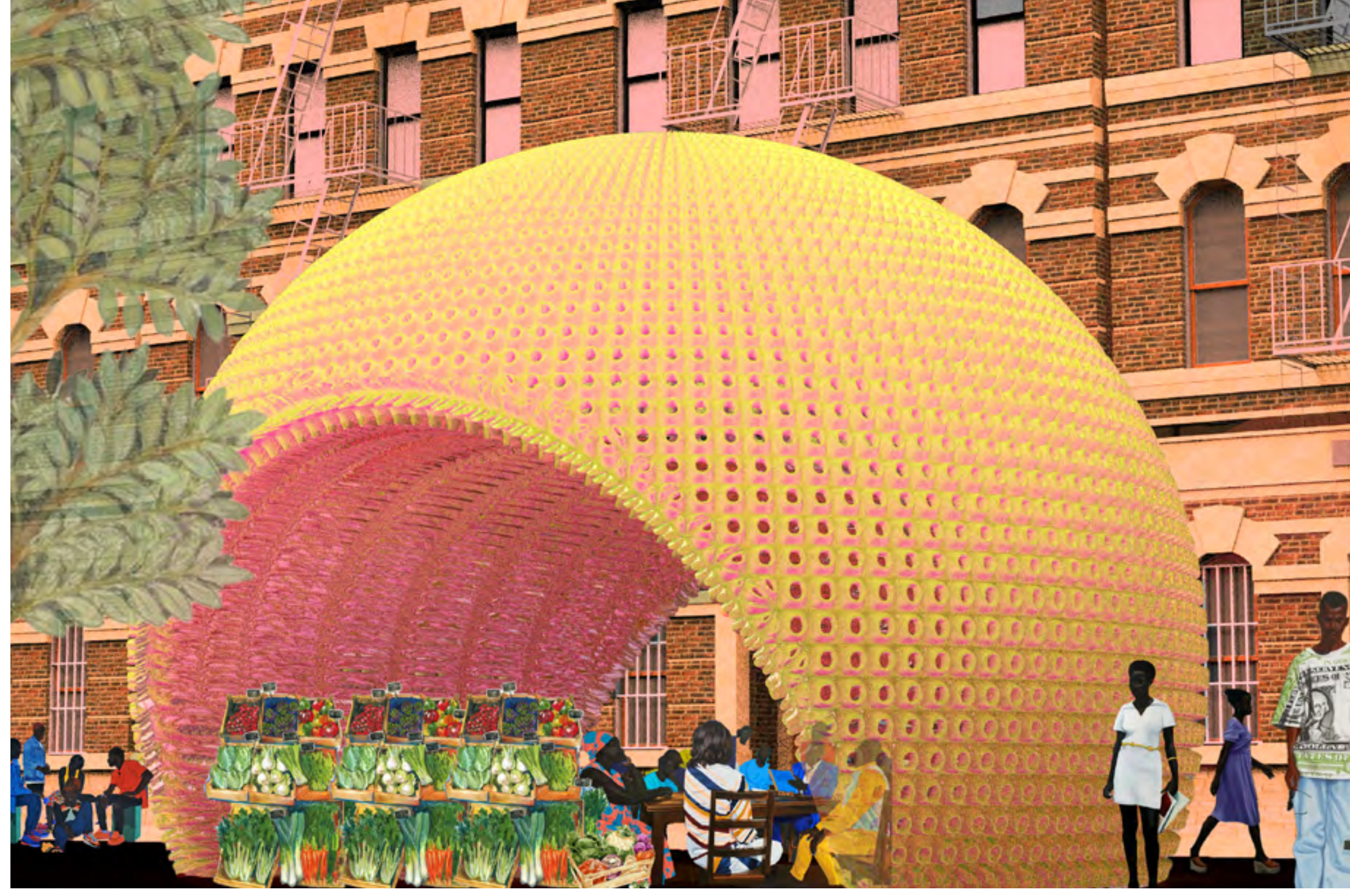
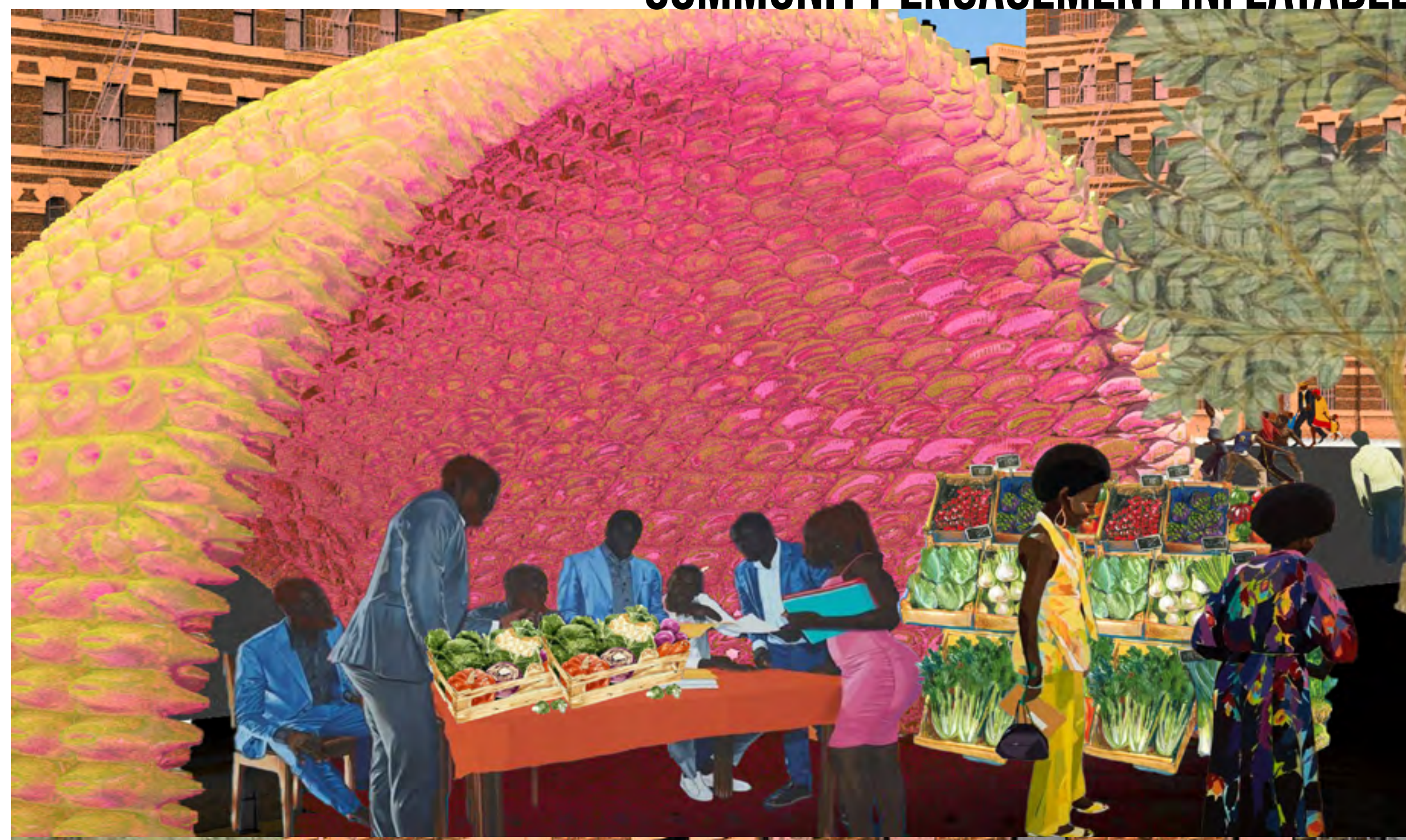
INFLATABLE FARMING-2

POP-UP MODULAR | 4



COMMUNITY HUB

SHELTER



HEALTHY FOODS DISTRIBUTION

COMMUNITY AWARENESS

PARTYWALL GENERATIONAL LIVING

01

AFFORDABLE HOUSING

Group Members: Gelmira Gourgel, Avalon Rossi

Core III



“Party Walls,” an affordable housing project at 128th Street and Convent Avenue in Harlem, redefines multi-generational living with a design that fosters familial dynamics and adaptive housing. Constructed using sustainable cross laminated timbe (CLT), the project emphasizes community engagement and social exchange through shared “Party Walls” that connect families within the complex. The interiors feature moveable walls craited from recyclable fabric and wooden frames, allowing spaces to be continuously reimaged as family sizes expand or contract. This transformative approach not only supports the evolving needs of residents but also nurtures a sense of belonging and collaboration among generations.

Professor: Marc Tsurumaki



Narrative Story of the familial dynamics of the different families and generation play a part with the community

PARTY WALL



Bedroom

Moveable wall
Bamboo

Living room/ Kitchen

Grandpa Lenard

Papa Julius

Mama Gina

Birthday cake

The rich aunty

Birthday Girl?

The teens

The rich aunty's Friend

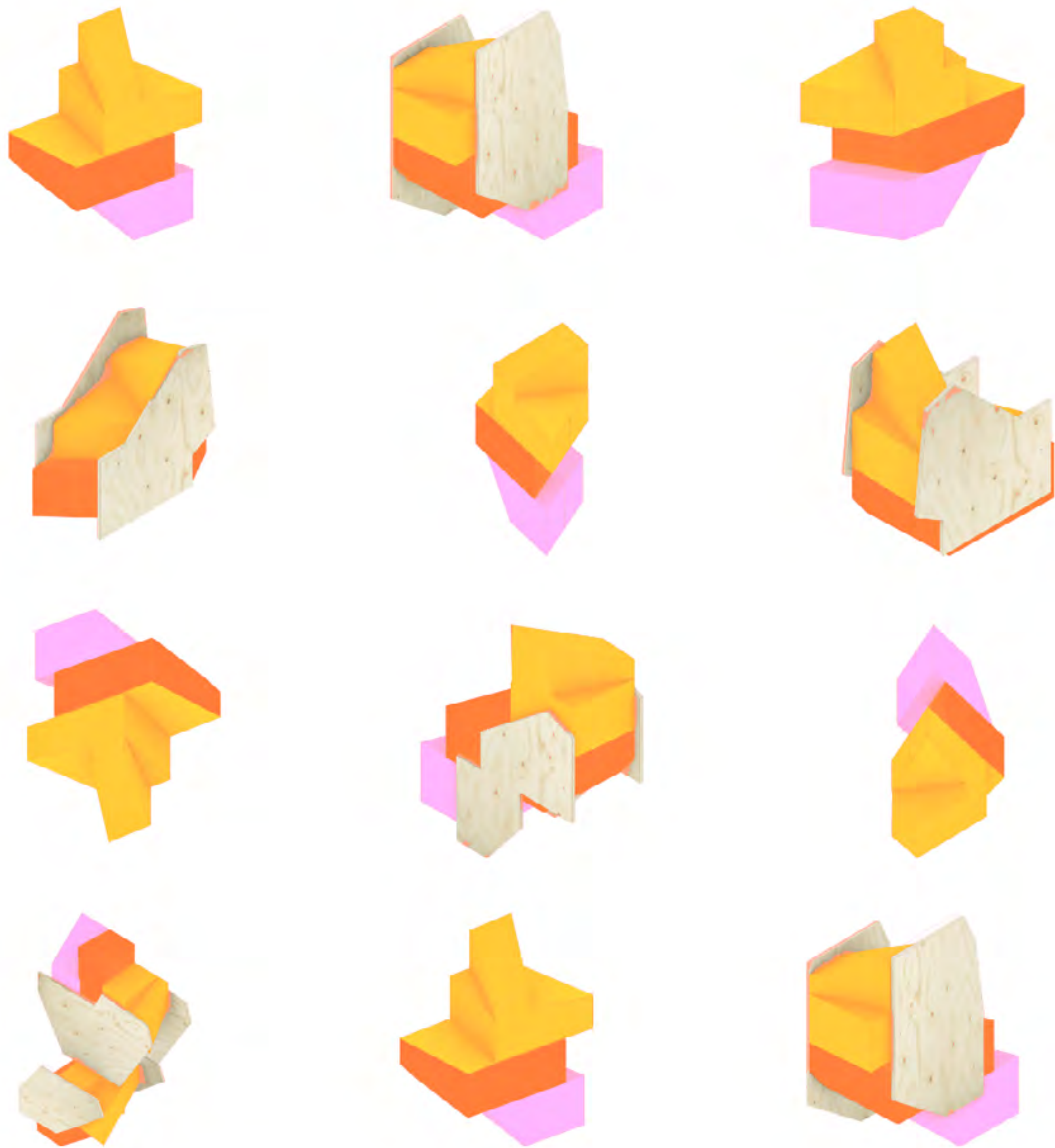
Sister Katrin

GSAPP VOLUMETRIC STUDIES

New York

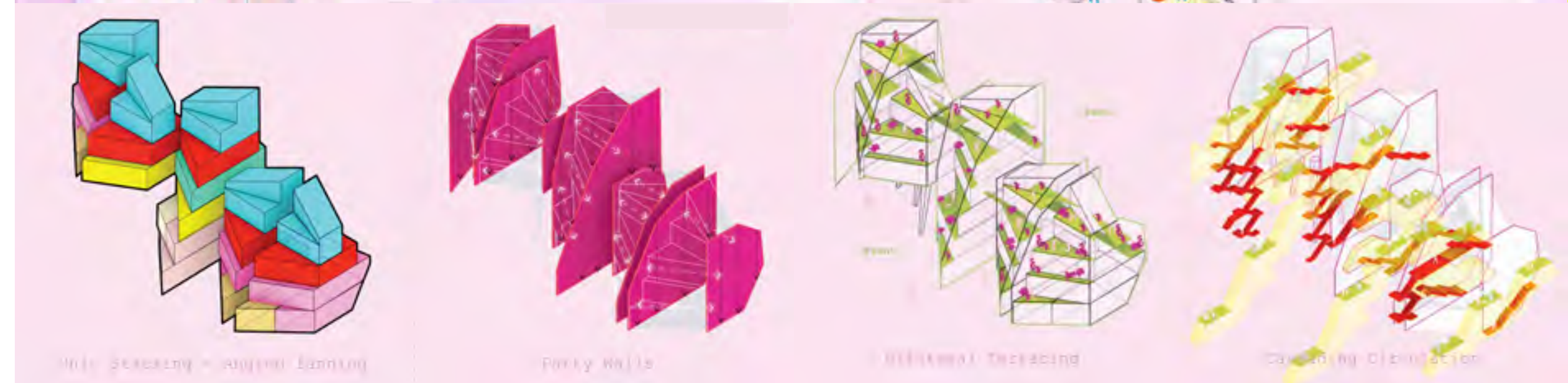
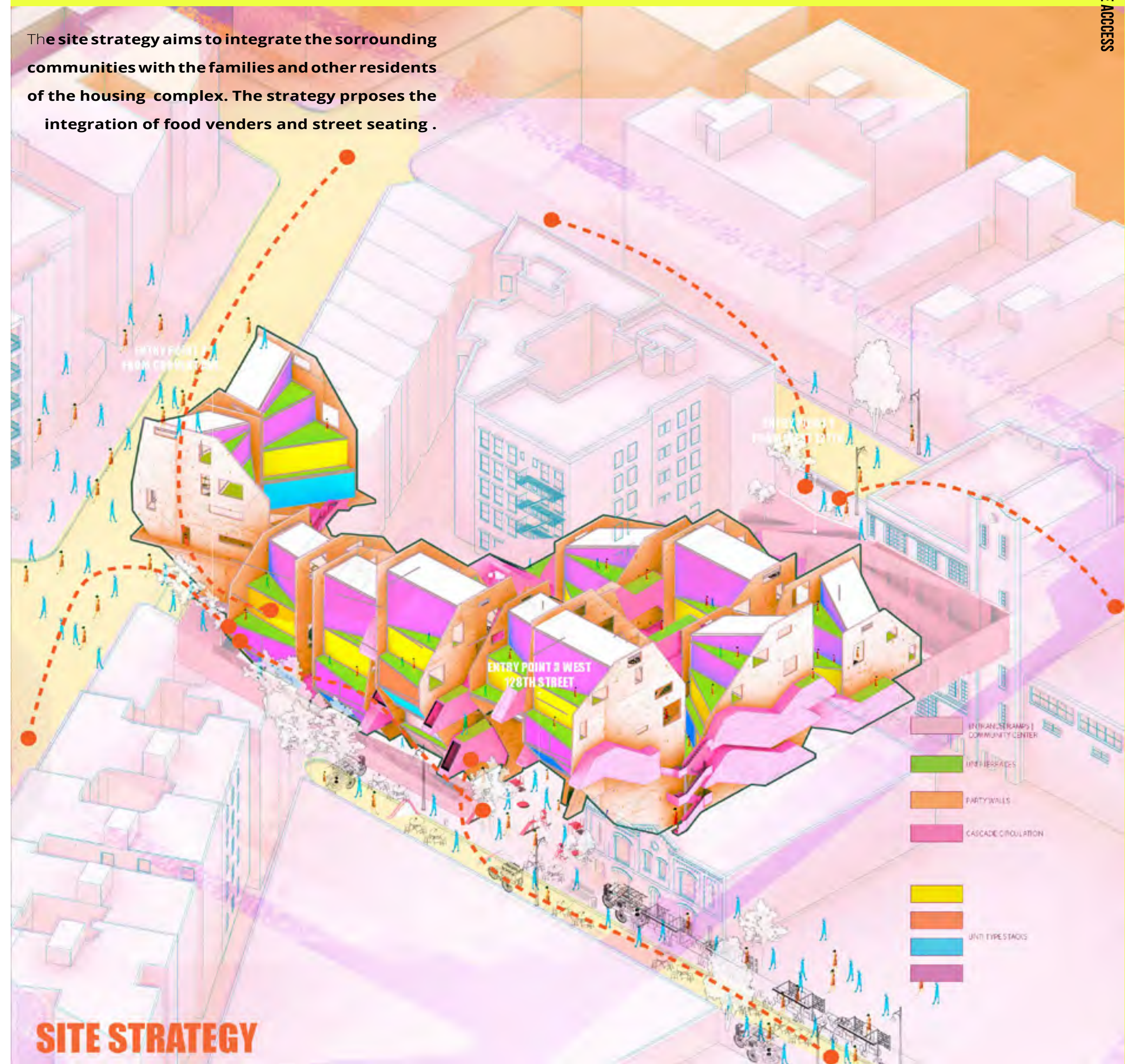
BIOGENIC AND UPCYCLED MATERIALS

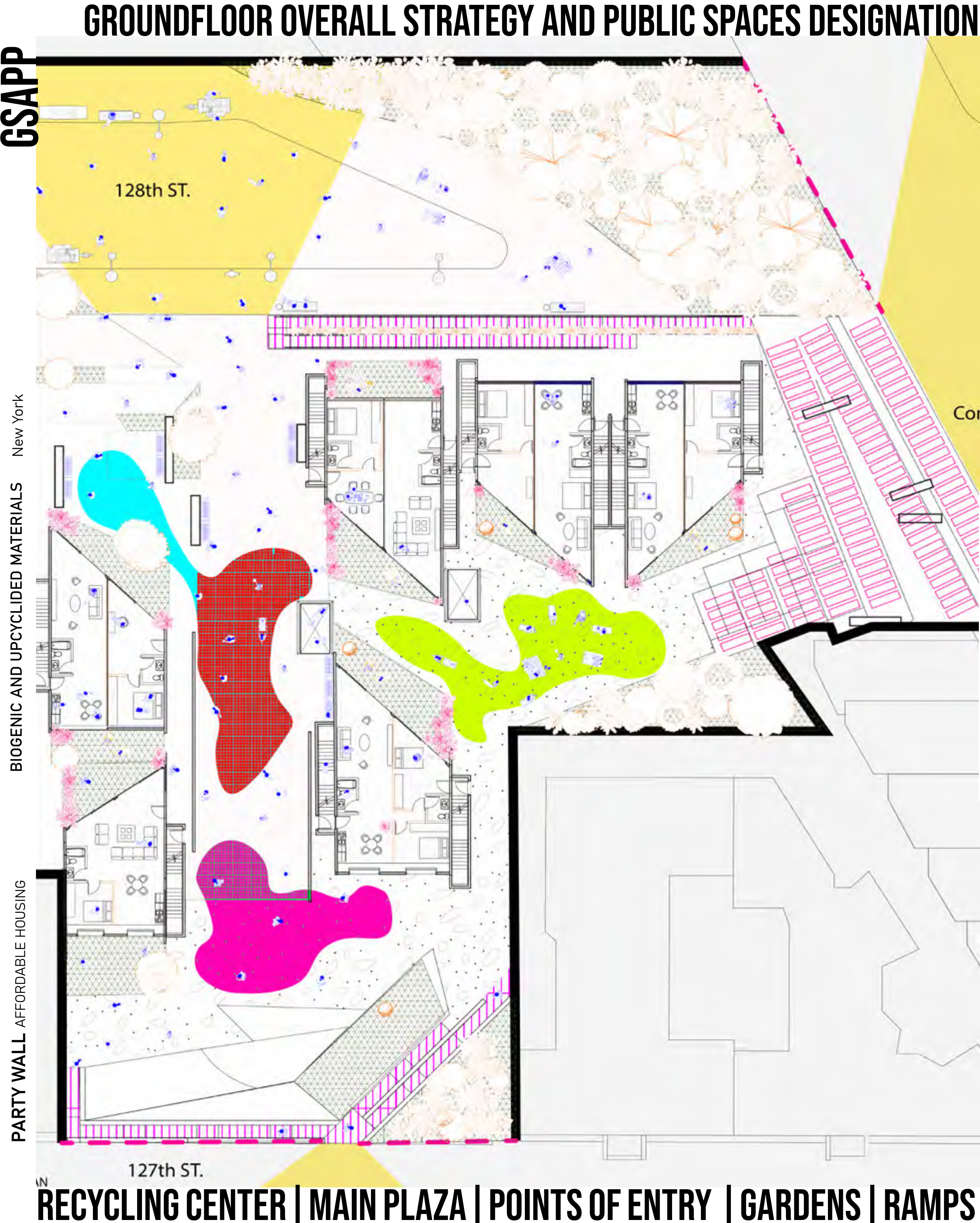
PARTY WALL AFFORDABLE HOUSING



PARTY WALL CONCEPT

The site strategy aims to integrate the surrounding communities with the families and other residents of the housing complex. The strategy proposes the integration of food vendors and street seating.

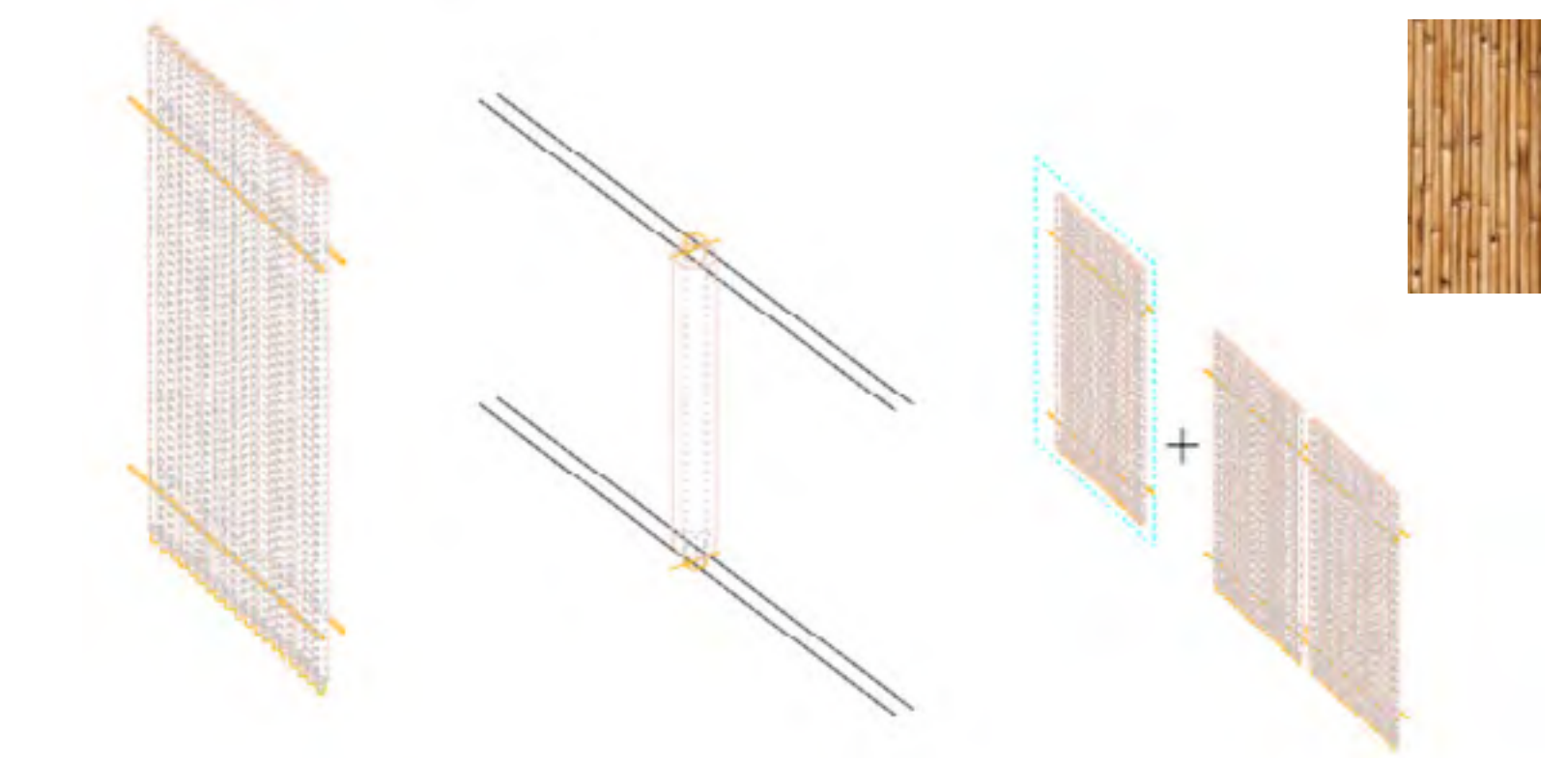




BIOGENIC MATERIALS +

MATTER RESEARCH

Bamboo is a lightweight, flexible, and resilient material, able to withstand environmental forces like wind, rain, and snow due to its unique gradient microstructure. This structure gives bamboo distinct mechanical properties, allowing it to perform differently under compression and tension, with tensile strength comparable to steel. Its compressive strength also surpasses that of most timber species, making bamboo an ideal material for durable applications.



BAMBOO MOVEABLE WALL



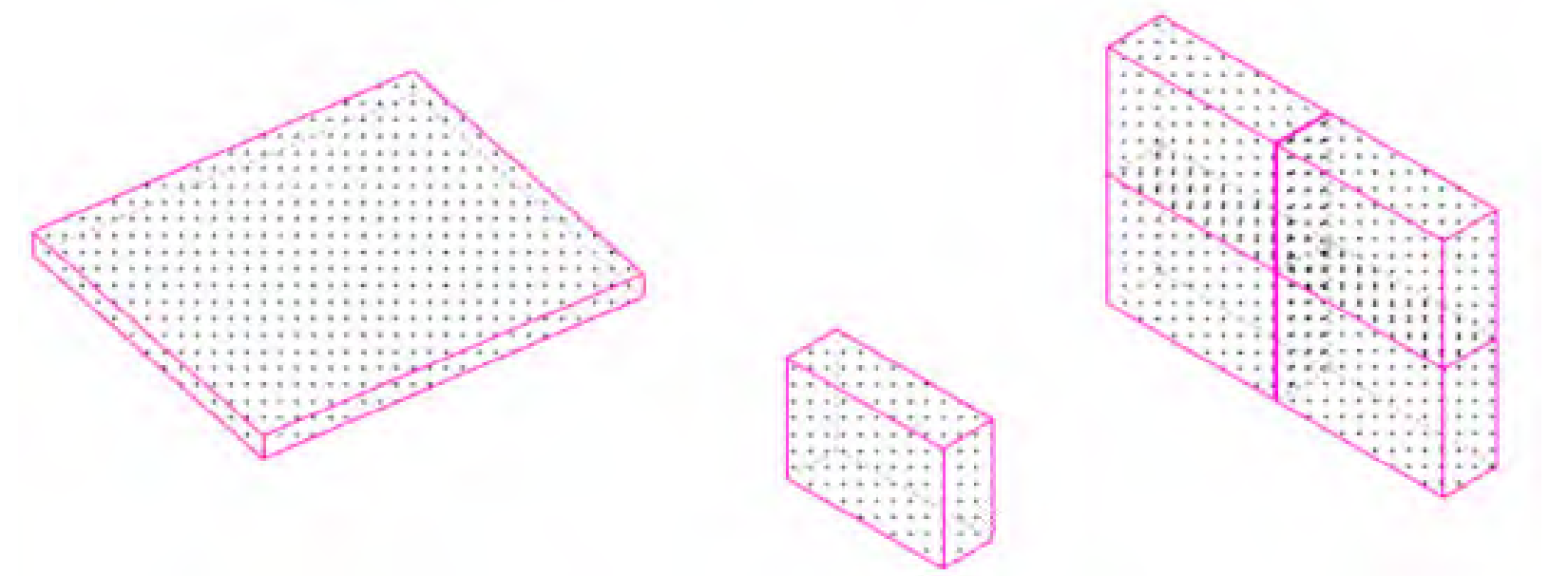
WOOD FRAMING / PANELS

Every year, New York City residents discard around 200,000 tons of textiles, which can take over 200 years to decompose in landfills. This high volume of waste is particularly significant given New York's status as a fashion capital, creating an opportunity to repurpose unwanted textiles into valuable resources. Transforming textile waste into bricks and panels offers environmental benefits by reducing landfill waste and conserving natural resources like water and petroleum. This process also helps mitigate the release of harmful toxins from textile production, such as pesticides and dyes. Ultimately, repurposing textiles into building materials can support communities in need of housing.



RECYCLED TEXTILE BLOCK/ WALLS

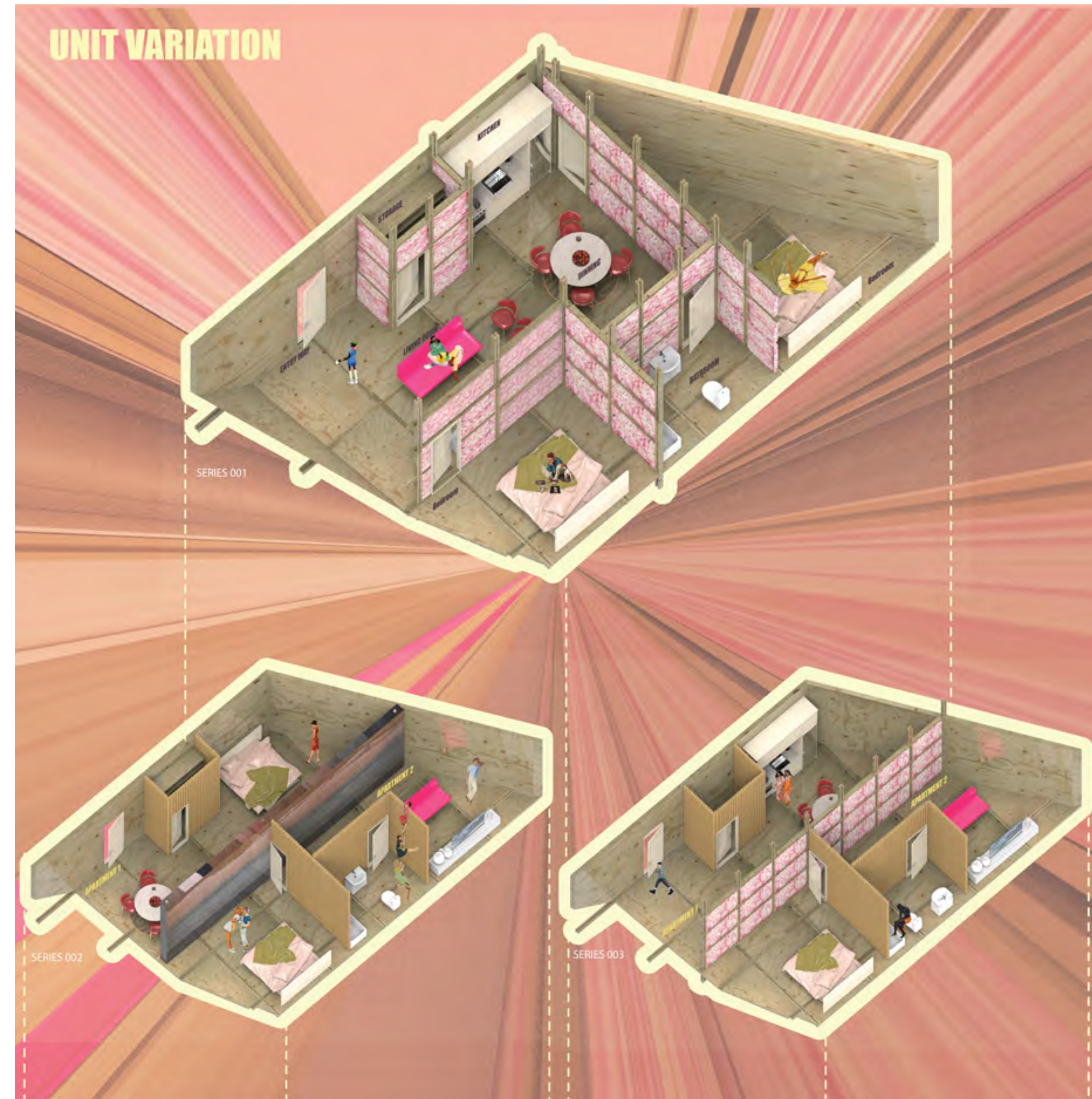
Wood framing in construction provides significant environmental benefits, particularly through carbon storage, as trees absorb carbon dioxide and retain it even after being harvested. It has a lower carbon footprint than materials like concrete and steel, requiring less energy for production. As a renewable resource, responsibly harvested wood also offers natural insulating properties, helping to reduce heating and cooling costs in buildings.



RECYCLED TEXTILE BLOCK/ WALLS

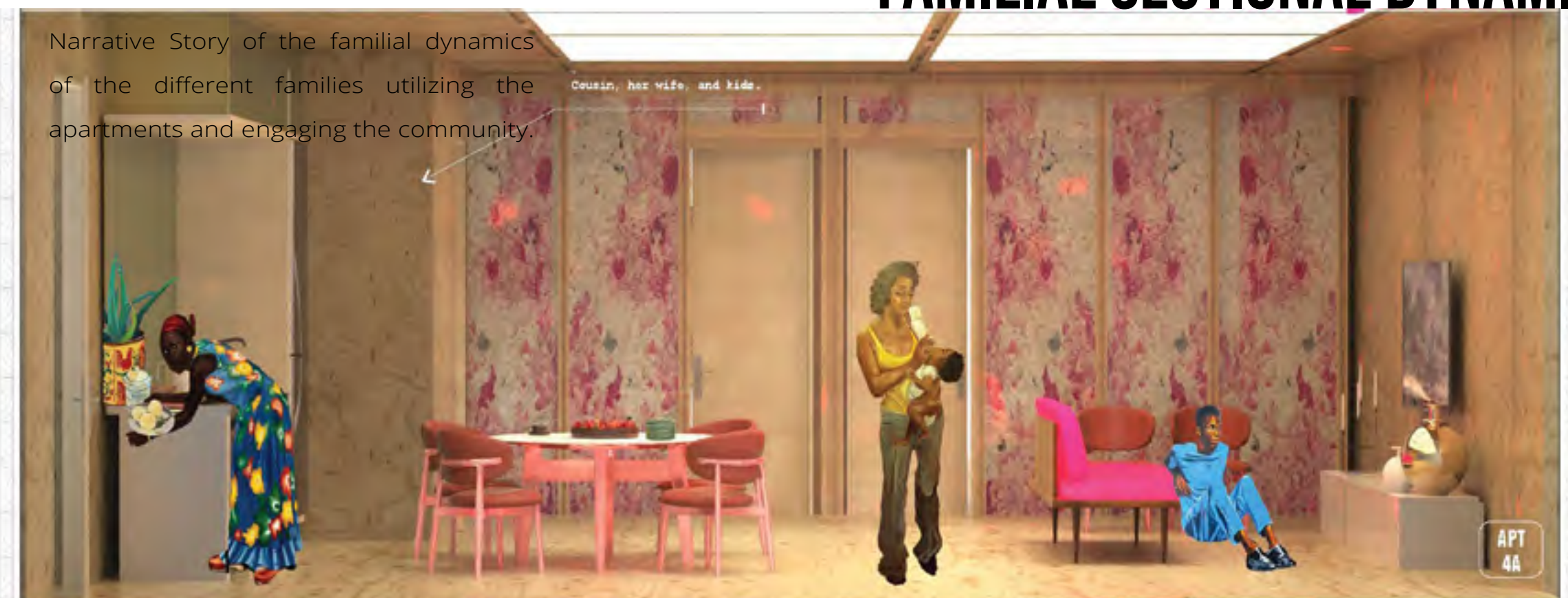
3 MODULES ASSEMBLED

UNIT VARIATION STUDY



FAMILIAL SECTIONAL DYNAMICS

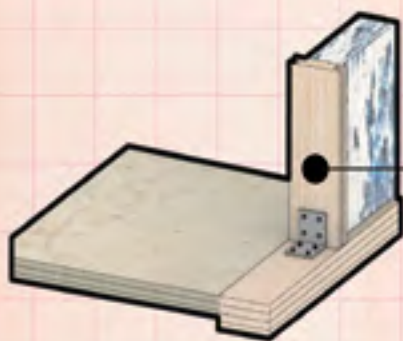
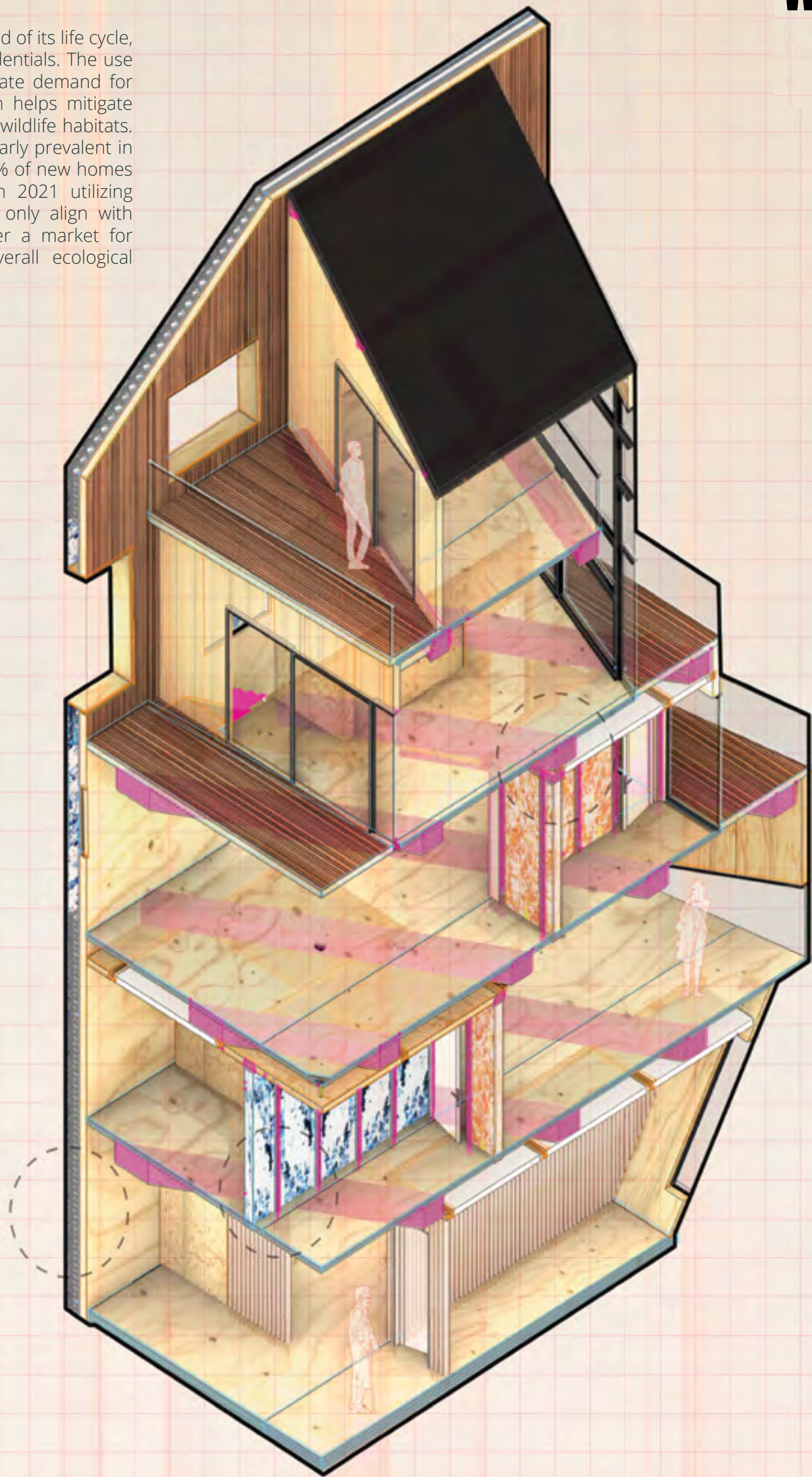
Narrative Story of the familial dynamics of the different families utilizing the apartments and engaging the community.



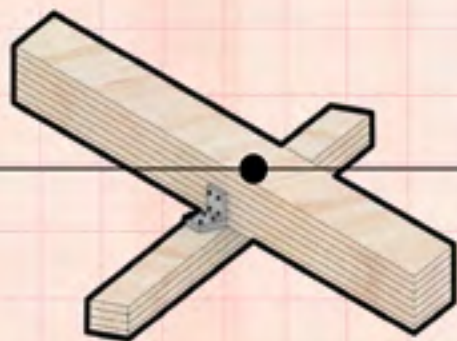
RECYCLED FABRIC WALL

WOOD FRAMING

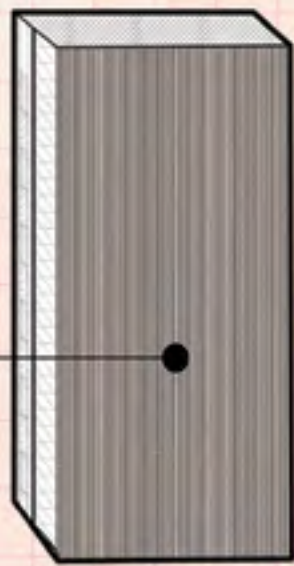
wood is fully biodegradable at the end of its life cycle, contributing to its sustainability credentials. The use of wood in construction can stimulate demand for sustainably managed forests, which helps mitigate the risk of forest fires and supports wildlife habitats. This construction method is particularly prevalent in North America and Europe, with 92% of new homes completed in the United States in 2021 utilizing wood framing. Such practices not only align with environmental goals but also foster a market for sustainable forestry, promoting overall ecological health.



Glulam Framing Connection to CLT Floors



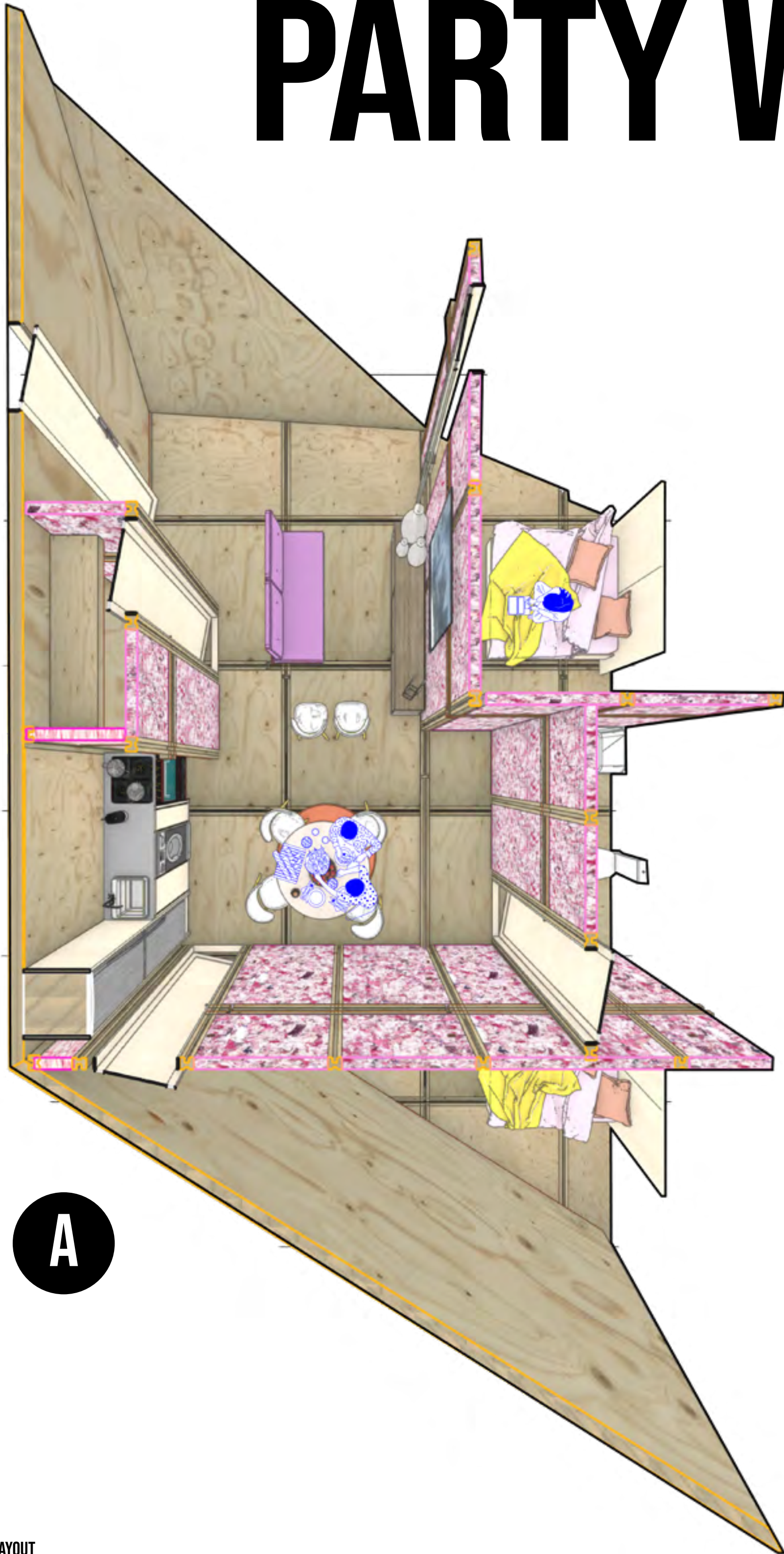
Glulam Beam Connection to Glulam non structural framing Connection



CLT Structural wall with Wooden Panels Exterior finish

PARTY WALL

UNIT LAYOUT

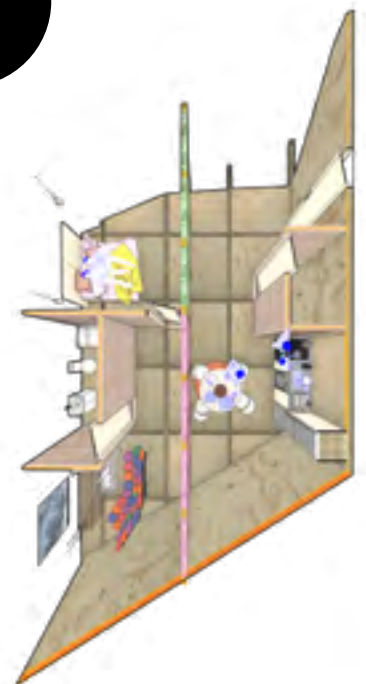


A

B

C

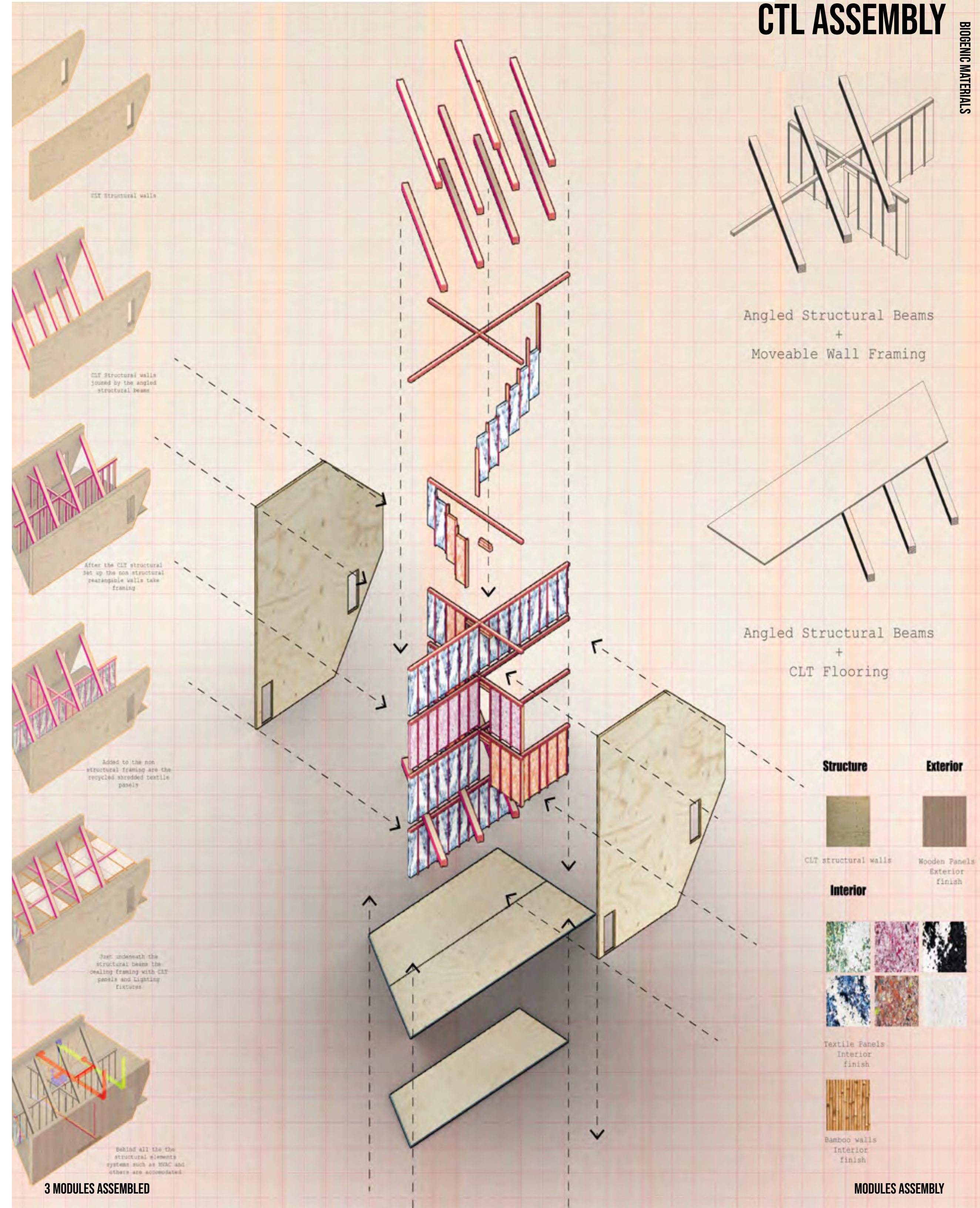
D



2 BEDROM UNIT LAYOUT

OTHER UNIT VARIATIONS

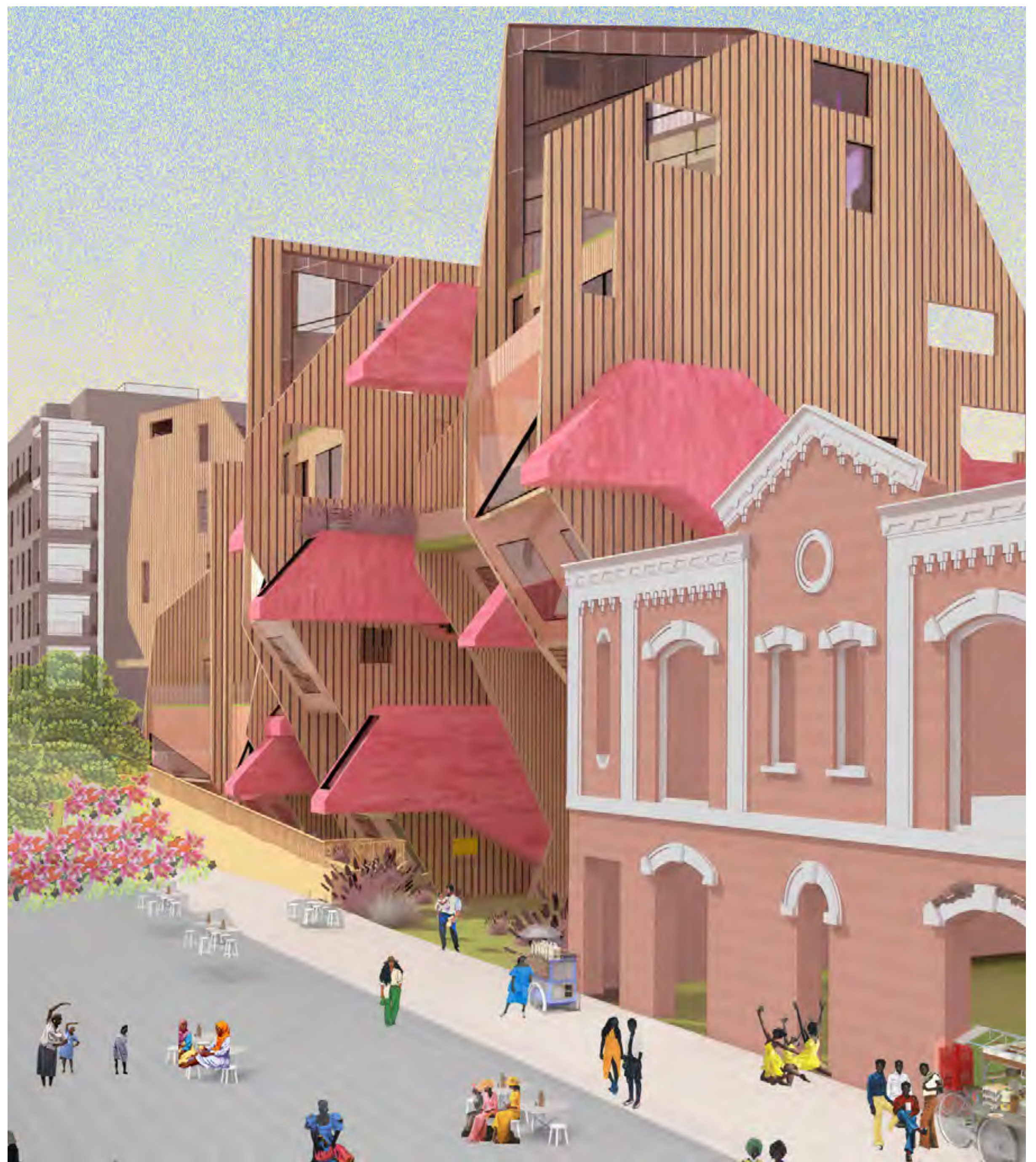
PROTOTYPE MODEL





SECTION

NEIGHBORHOOD ACTIVE



LOCAS CAN ACCESS THIS SHARED ACTIVATED SPACE

MODULES ASSEMBLY

Longitudinal section displaying the different levels of each party wall block as well as public spaces for the community at the ground level.

PARTY WALL

BIOGENIC AND UPCYCLED MATERIALS
 PARTY WALL AFFORDABLE HOUSING
 New York



From North to South

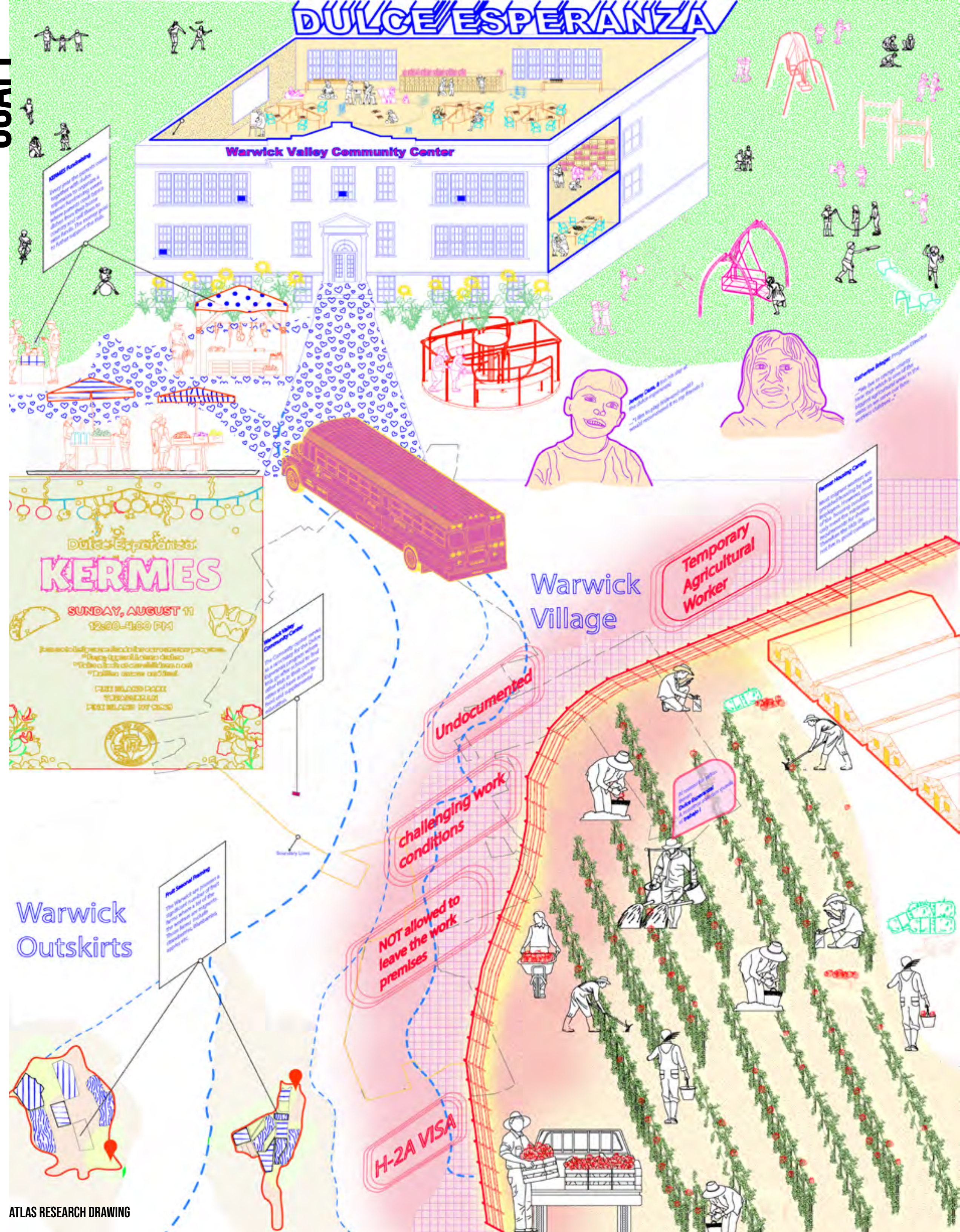
DULCE ESPERANZA

07

*CHILD CARE*

Dulce Esperanza, which translates to “Sweet Hope,” The program provides children of farmworkers a safe space to learn, eat, and spend time with friends during their break from school when their parents are working within the farms. The programming comes as a form of sanctuary for these families. Providing sense of stability in an otherwise uncertain world. With programs in literacy, STEM, arts, and cultural education, students are given opportunities to explore their interests and develop skills that will serve them in the future.

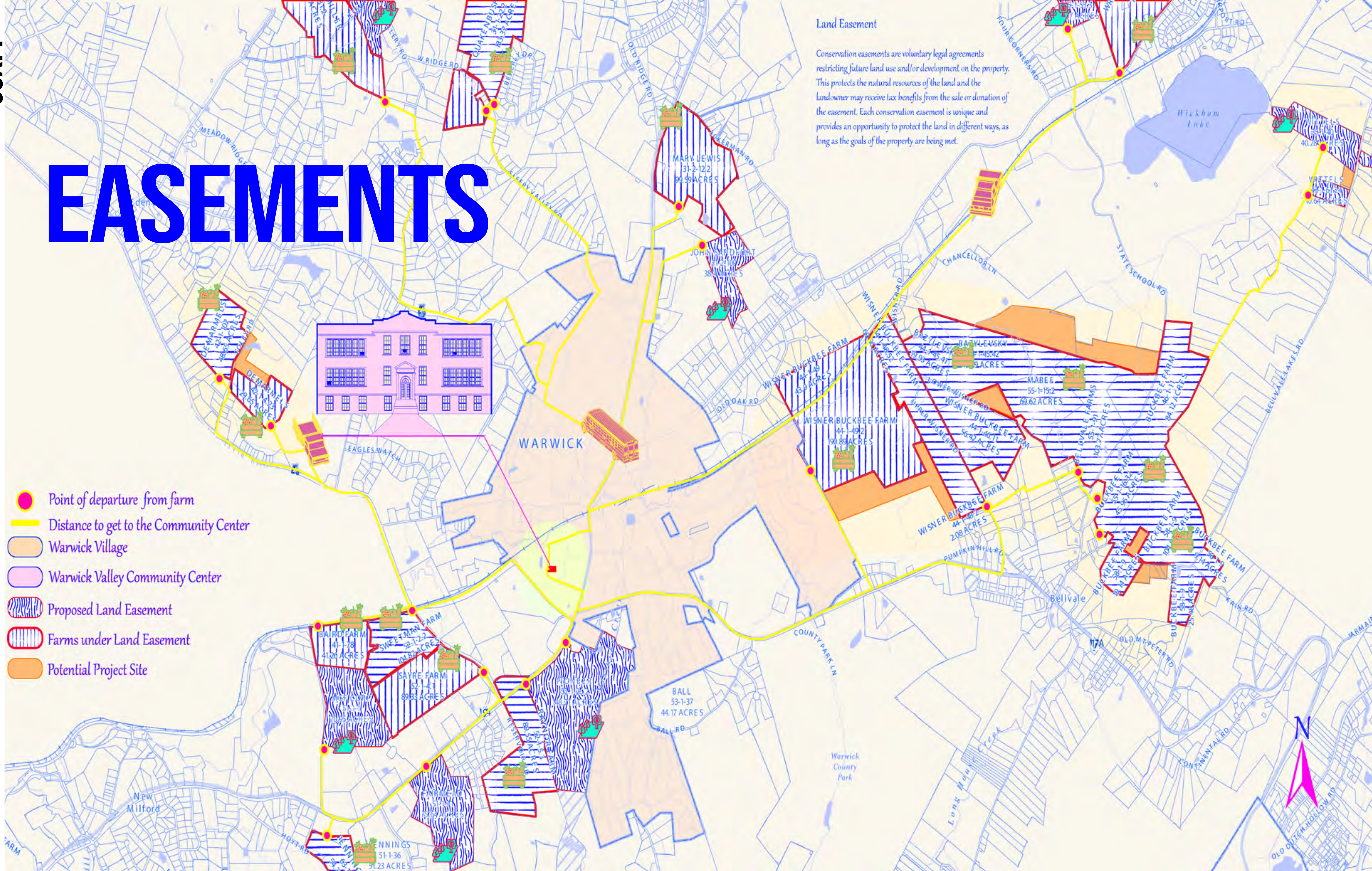




FARMWORKERS ARE ESSENTIAL TO OUR COUNTRY'S FOOD SYSTEM, YET THEIR FAMILIES OFTEN FACE SYSTEMIC CHALLENGES. PROVIDING A DESIGNATED HEALTH CENTER AND EXPANDING THE COMMUNITY HEALTH WORKERS INITIATIVES RELATED TO MENTAL HEALTH CARE, DIABETES EDUCATION, AND "SAFETY ON THE FARM", WILL CONNECT FARMWORKERS TO ESSENTIAL SERVICES THAT THEY ARE OFTEN LACKING.

EASEMENTS

Conservation easements are voluntary legal agreements restricting future land use and/or development on the property. This protects the natural resources of the land and the landowner may receive tax benefits from the sale or donation of the easement. Each conservation easement is unique and provides an opportunity to protect the land in different ways, as long as the goals of the property are being met.



FENCE CONTROL FENCE CONTROL FENCE CONTROL



FENCE CONTROL FENCE CONTROL FENCE CONTROL

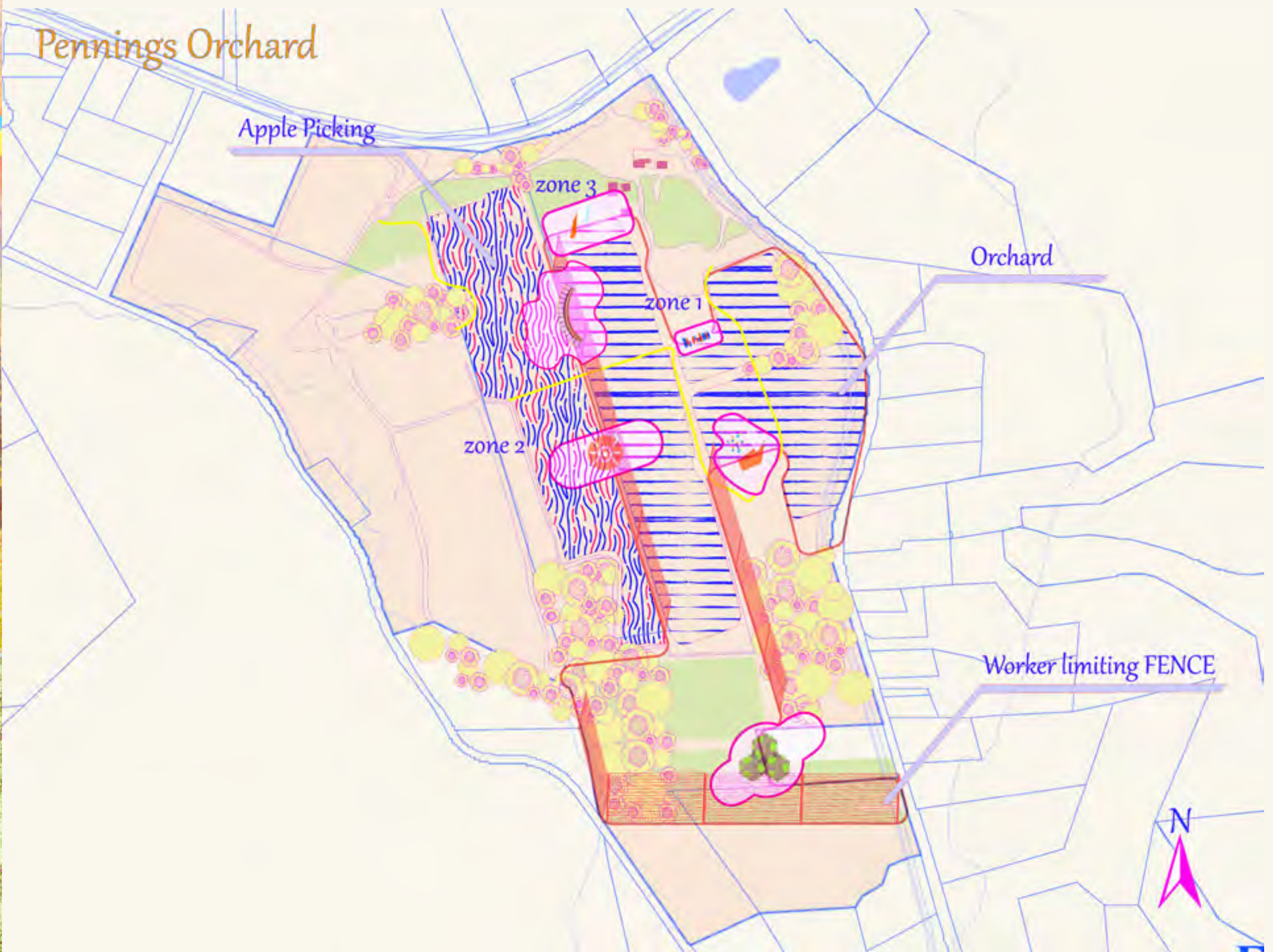


OBJECTS AND SPACES PART OF THE PROGRAM

STATISTICS BASED ON DULCE ESPERANZA ANNUAL REPORT

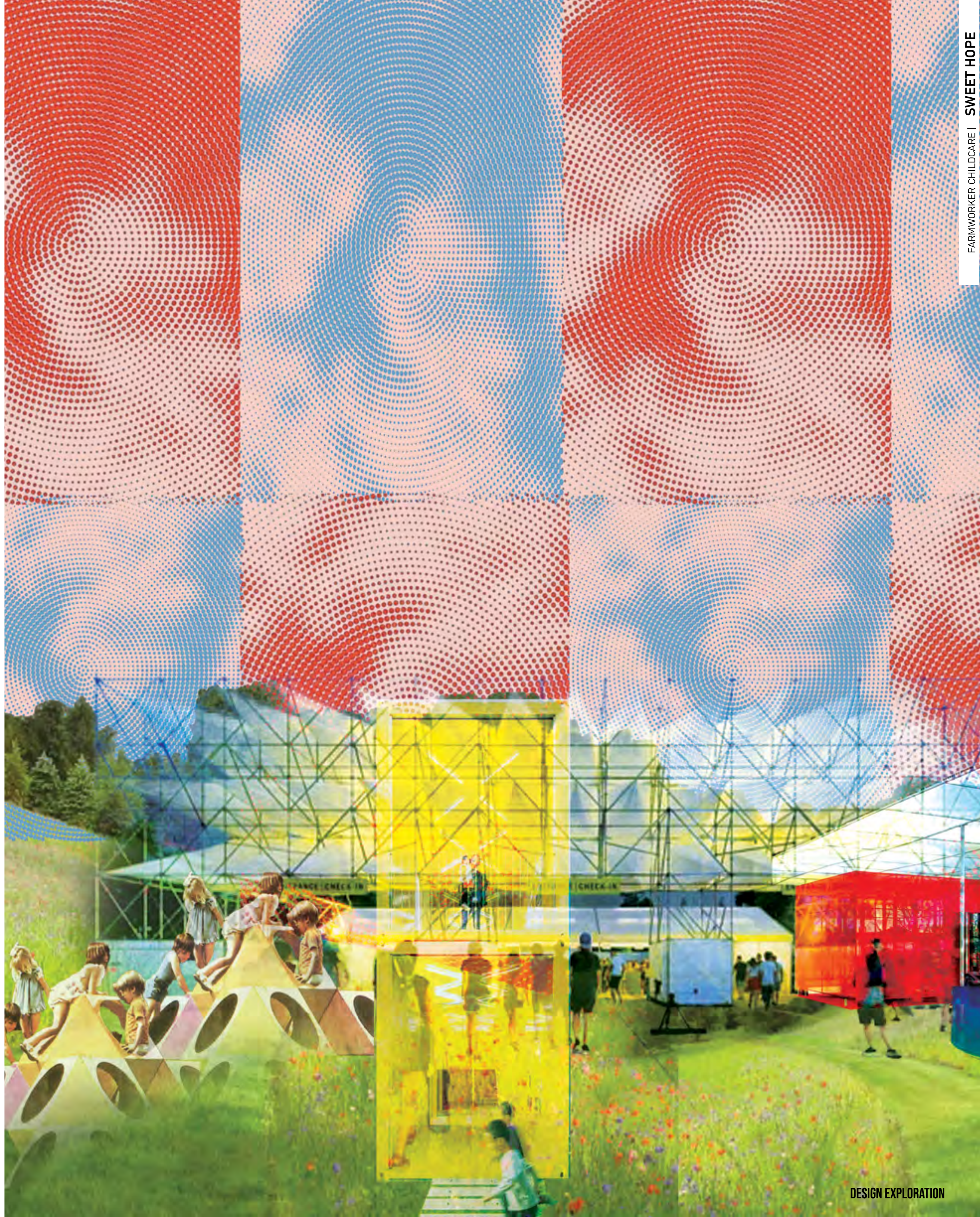


PROGRAMMING BOOKLET





Mobile Communal Kitchen for the children and their parents

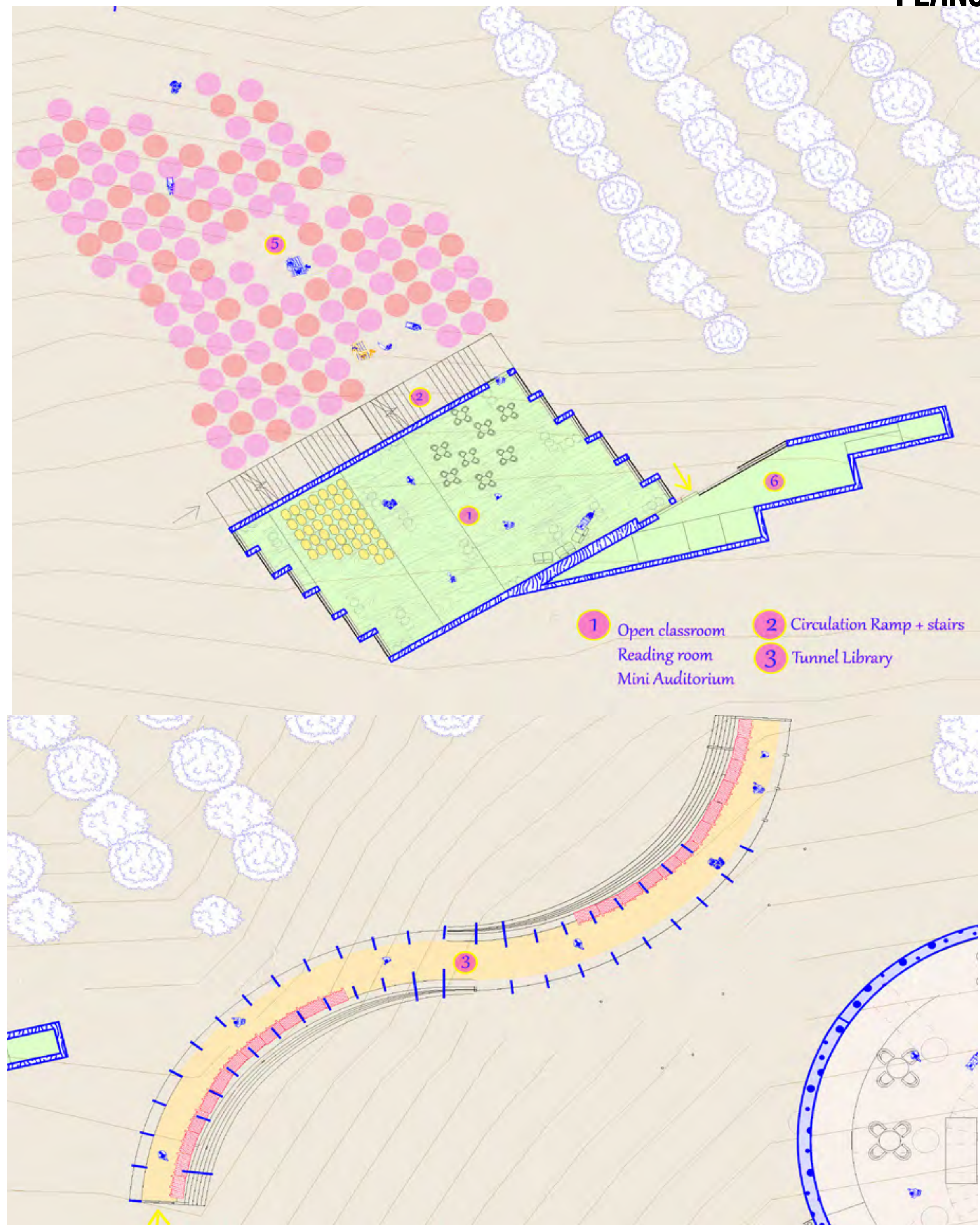




DULCE ESPERANZA DUL

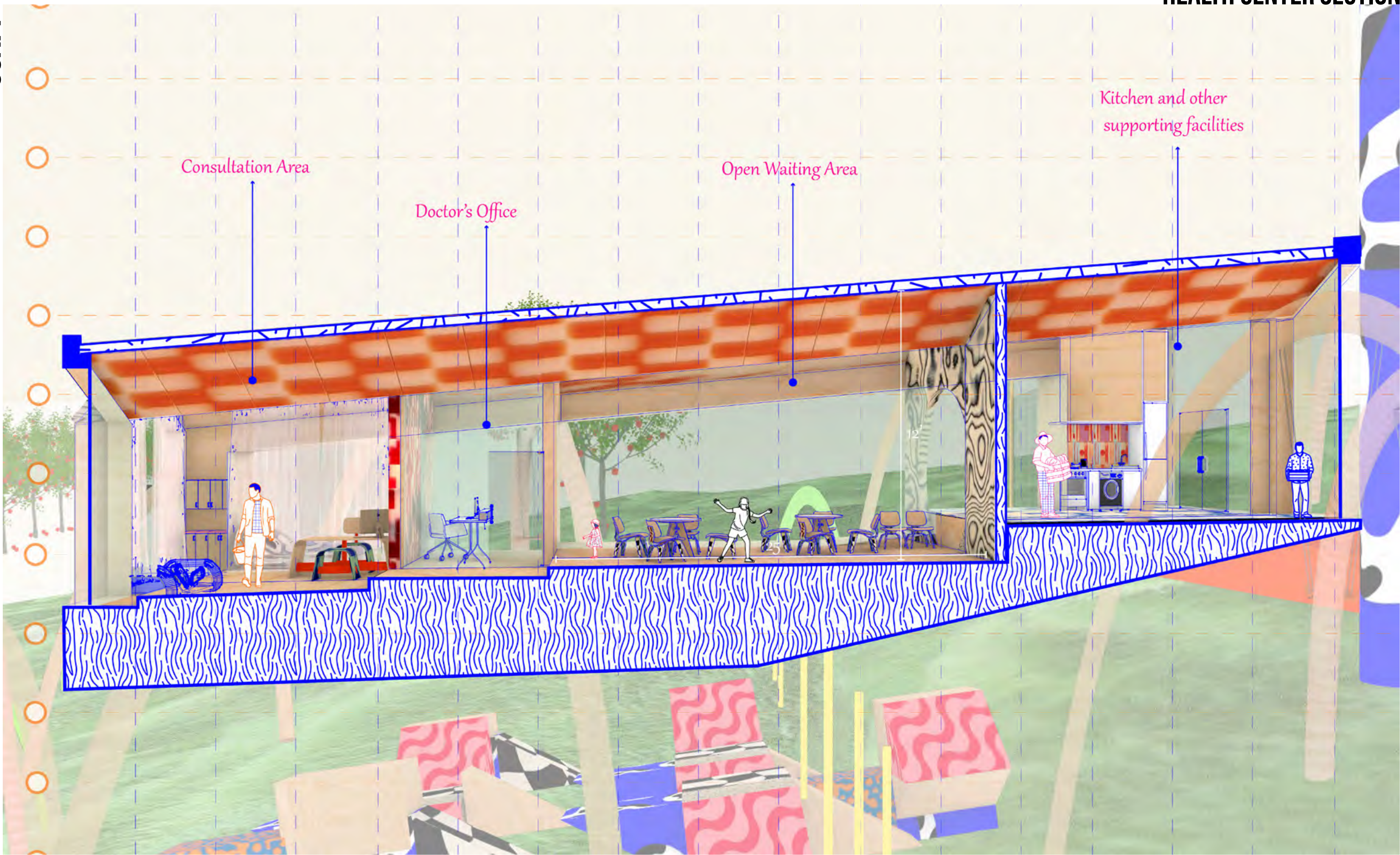


DULCE ESPERANZA DUL



MAIN CLASSROOM

KIDS LIBRARY







MWANGOLA CURATION

04

Mwangola

By Gelmira Gourgel

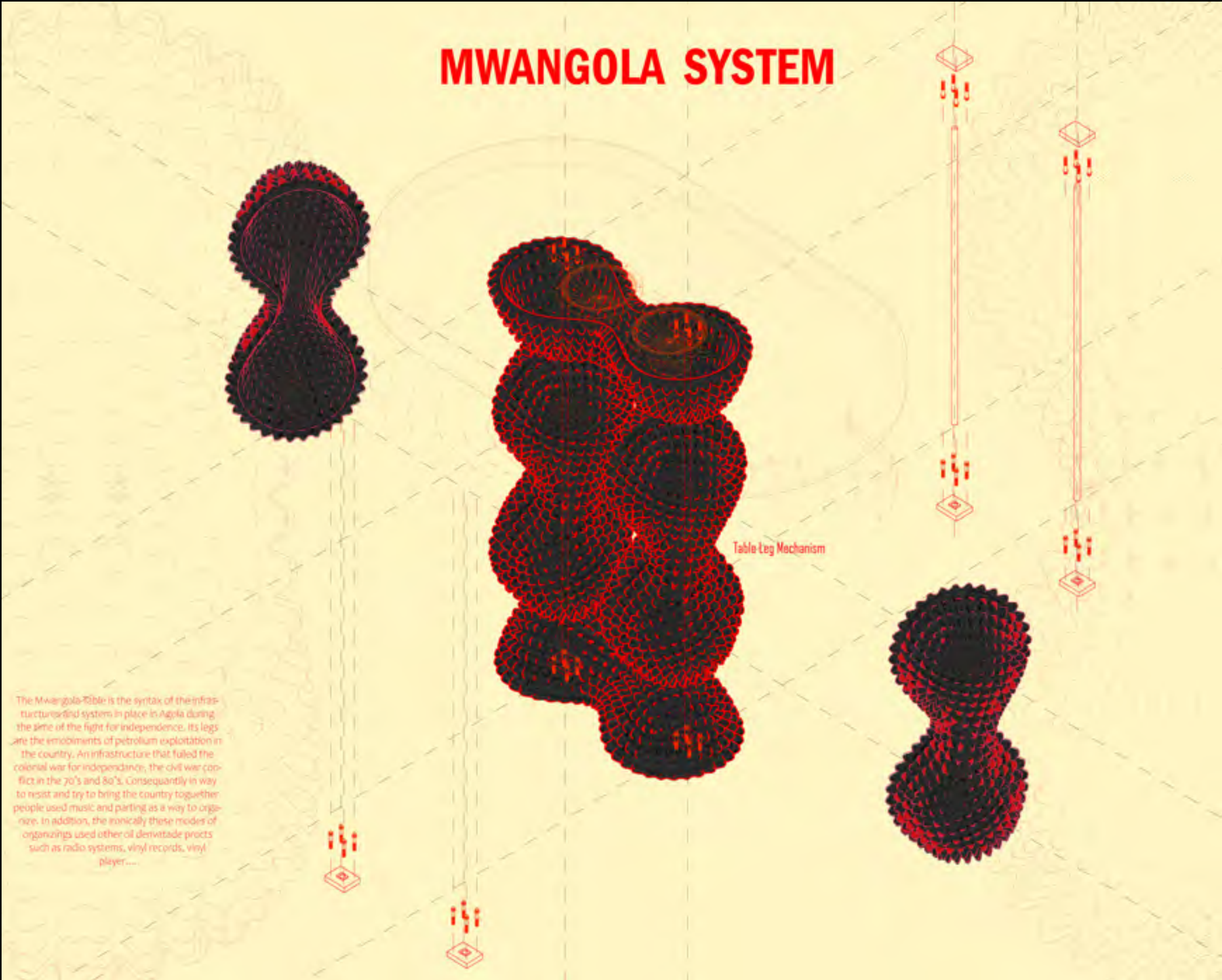
An archival curatorial project that explores the memories of Angolan music from the 1960s and 1970s, highlighting its role as a powerful expression of resistance against colonial rule and the exploitation of the country's treasures. The music from this era has endured in the living rooms and backyards of Angolan house parties. Mwangola dissects the infrastructure of music making and music recording supported by Angola's national radio station, and the vinyl pressing, vinyl distribution, and backyard parties that followed as a mode of empowerment and cultural preservation. This architecture of solidarity brings acoustical and material tectonics together as a way to support the collective memory of Angolan Semba.

EXHIBIT

Mentor: Imani Jacqueline Brown & Andre Santos



MWANGOLA SYSTEMS



MWANGOLA FILM SCREENING + EXHIBITION SONG LISTENING EVENT



FILM SCREENING



MWANGOLA TABLE



THE TABLE WITH THE COMMUNITY

32X45 FT

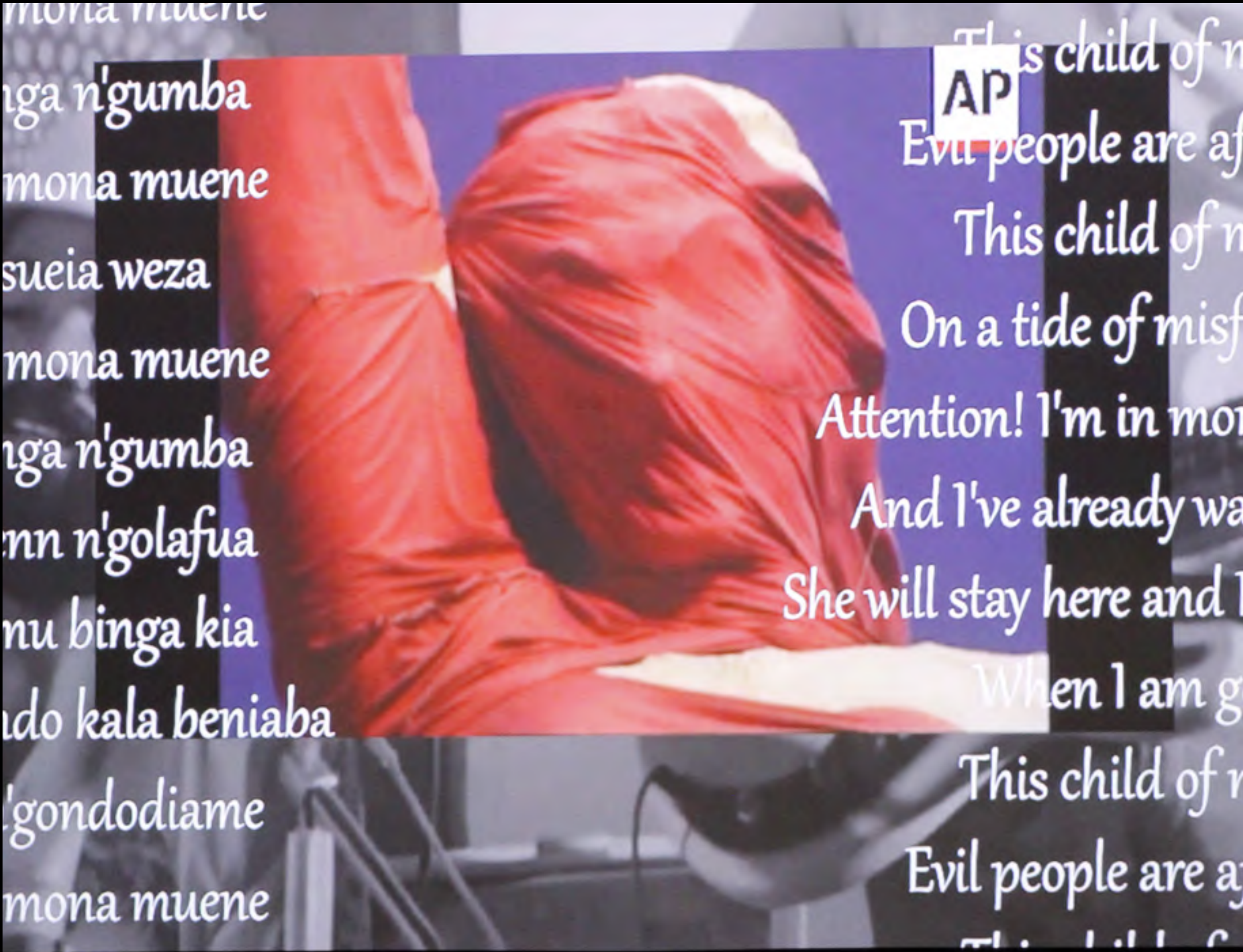
Oblique view of the house MWANGOLA Parties



MWANGOLA



AVERY HALL EXHIBIT



TAKARA NEWWAYSOF DEPICTING

06

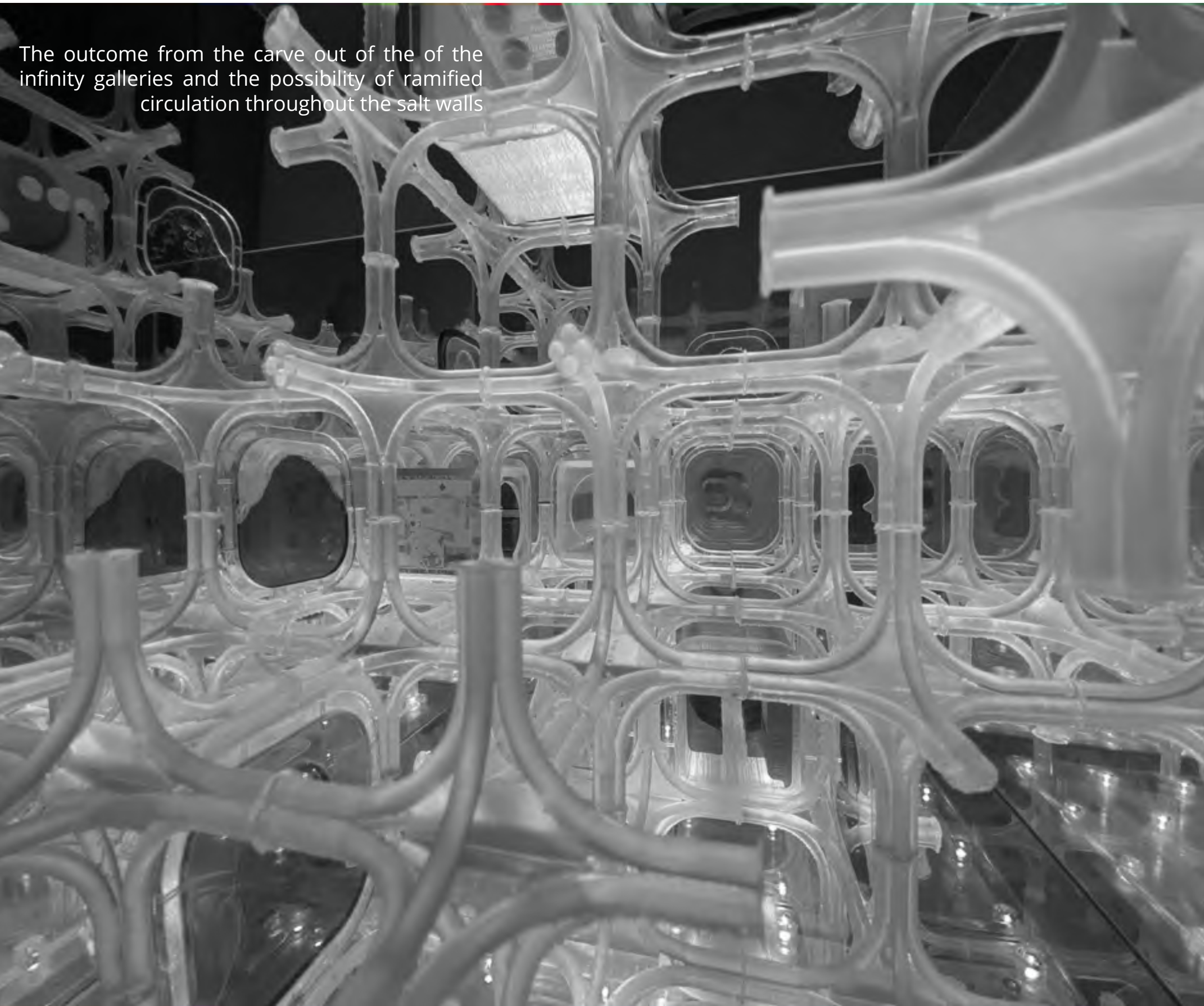
THE RE-DISCOVERY OF ARCHITECTURAL REPRESENTATION

Within this case study of the Takara Pavilion by Kisho Kurokawa, the opportunity of reimagining the architectural representation of a building was explored through model making, film and animation production, and drawing. In order to understand and better experience the architecture of modularity of this building typology.

TAKARA



The wind is extremely crucial for the PIPA because it allows it to move not only as a kite-like structure but also when in contact with the wind, the fabric reveals the hands and feet imprinted on the color-changing fabric as an homage made to the people in the LGBT community that were pushed out of the piers.



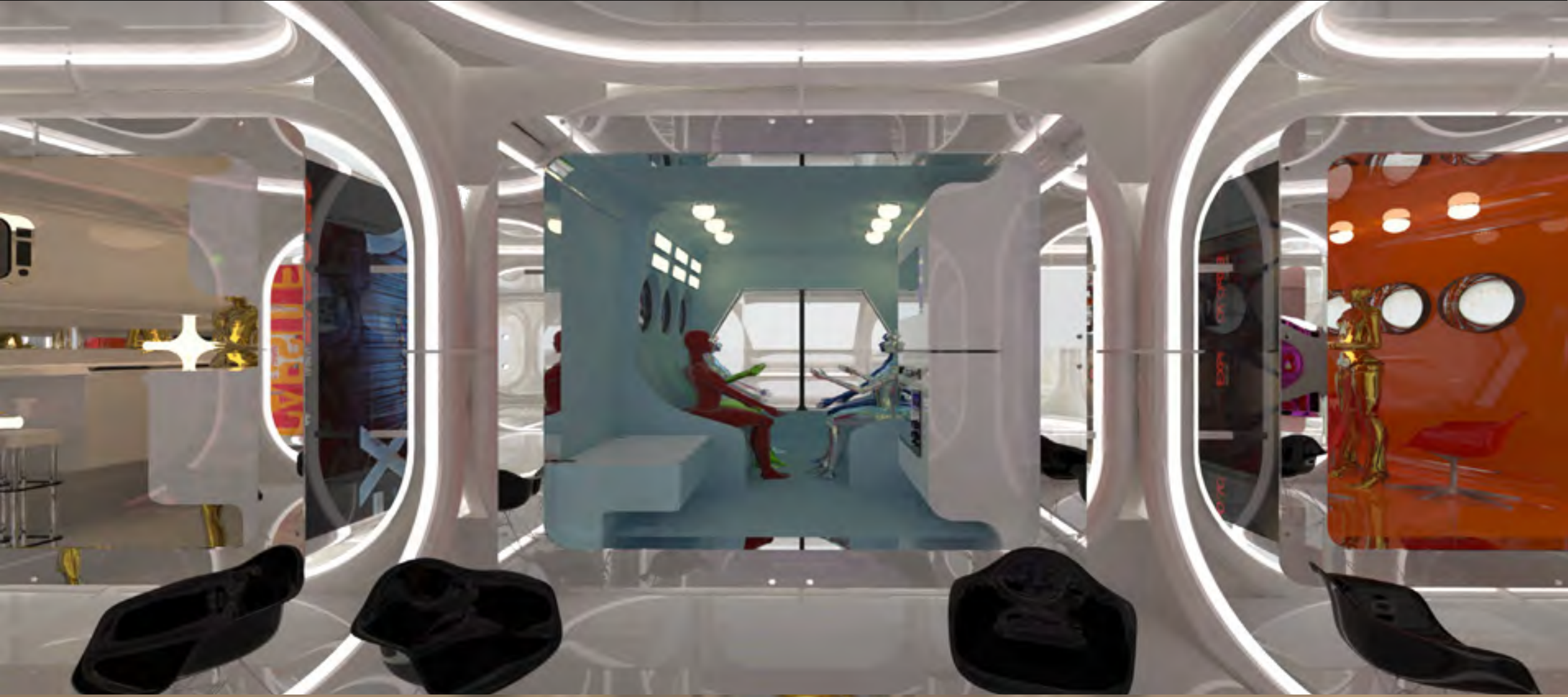
The outcome from the carve out of the of the infinity galleries and the possibility of ramified circulation throughout the salt walls

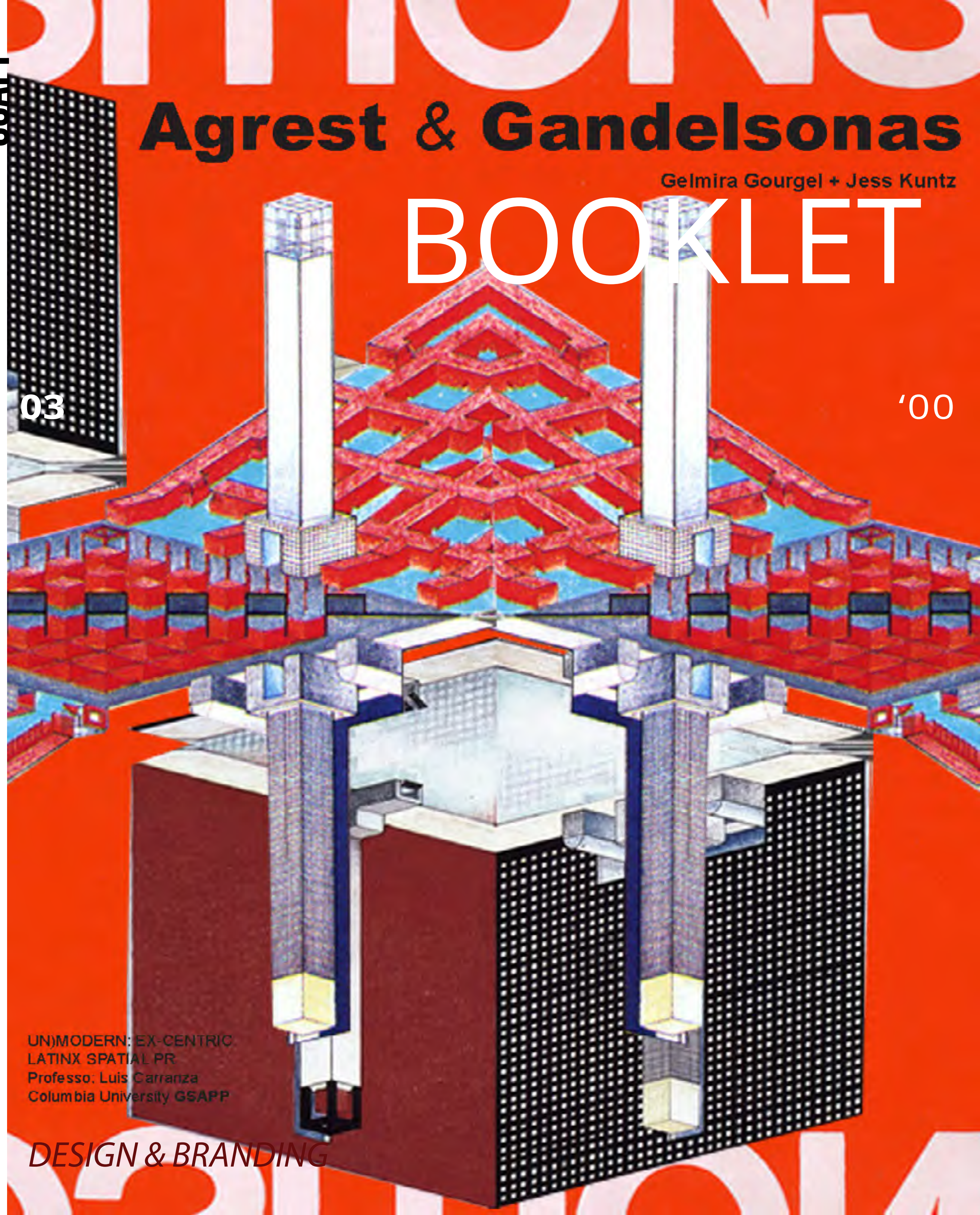
EXPLODED AXON VIEW



A break down of the capsule compositional elements. Each compacted capsules represents the dwelling of the better human surge that the architect attempted to achieve.

COMPACTED CAPSULE





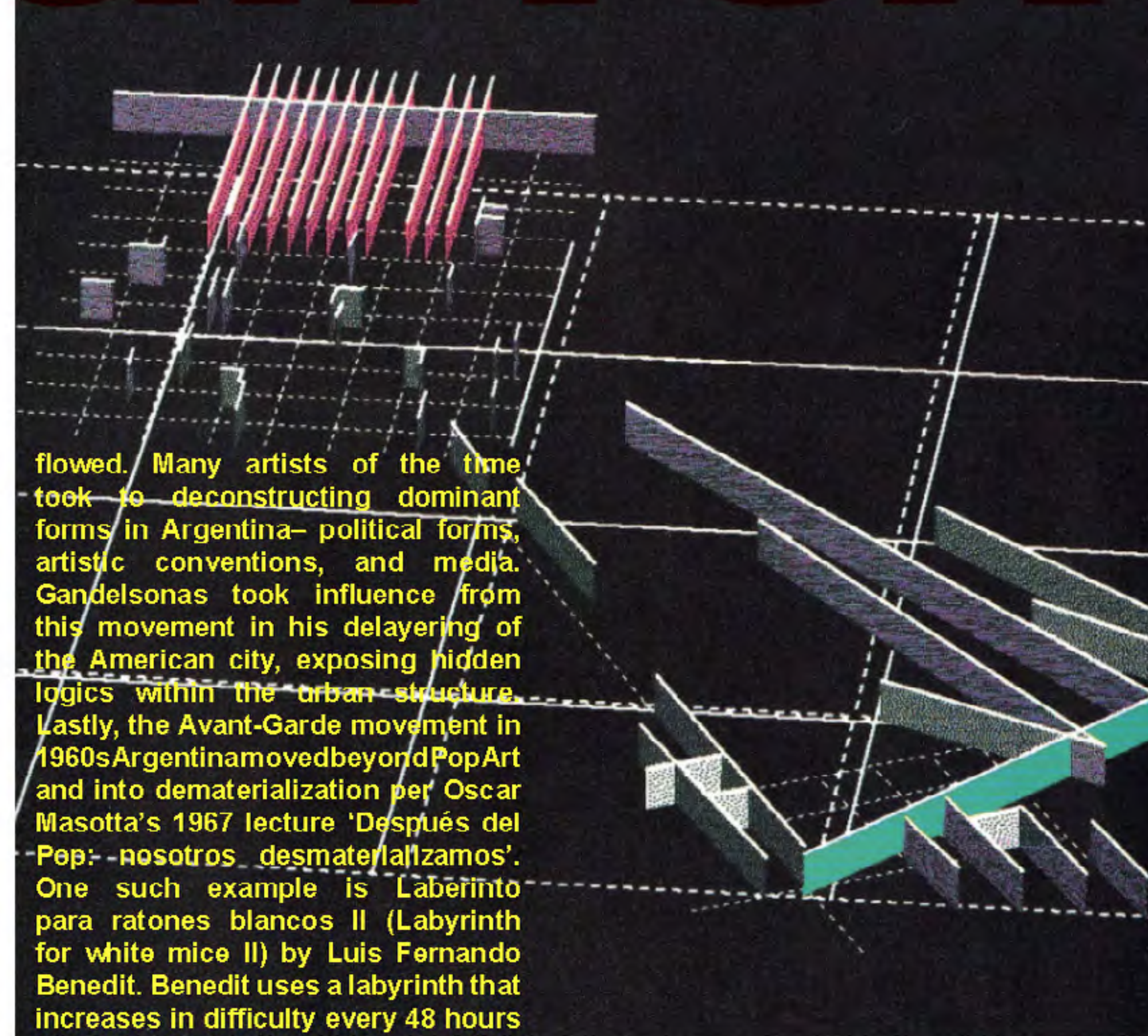
Agrest/Gandelsonas (An Architectural History Booklet) Diana Agrest and Mario Gandelsonas are Argentinian architects, urbanists, theorists, and educators. Their interdisciplinary practice, Agrest and Gandelsonas Architects (A&G), based in New York City and established in 1980, operates at the intersection of architecture, interior design, and urban design. Together, their inter-partner practice combines their distinct but complementary approaches. Their work is a conversation and negotiation of cultural, national, and gender identities.



The Urban Text



The reading of the Loop: Layer 25 + Layer 27 + Layer 28. © Mario Gandelsonas.



flowed. Many artists of the time took to deconstructing dominant forms in Argentina— political forms, artistic conventions, and media. Gandelsonas took influence from this movement in his layering of the American city, exposing hidden logics within the urban structure. Lastly, the Avant-Garde movement in 1960s Argentina moved beyond Pop Art and into dematerialization per Oscar Masotta's 1967 lecture 'Después del Pop: nosotros desmaterializamos'. One such example is Laberinto para ratones blancos II (Labyrinth for white mice II) by Luis Fernando Benedit. Benedit uses a labyrinth that increases in difficulty every 48 hours to relate the struggle and obstacles of the mice to human behavior in competition. The art focuses on the interactions of the mice within the system, something Gandelsonas explores in his 'delaying' of the city.

City views. © Mario Gandelsonas

COMPOSIT NARRATIVE



AGREST & GANDELSONAS'S LIFE WORK AND DESIGN MISSION LAYOUT



MIDDLE OF THE BOOK

COVER AND PACKAGE



ACRYLIC ON LIGHT

4X6 IN

PAPERBUFFET

CURATION

03

'00

The Reconstruction of paper waste material and the opening of new material possibilities. I'm interested in the issue of paper waste from our everyday environment and the possibilities that it poses as a material other than paper. Within this exploration I believe that one might need to inventory the supply and then imagine the waste material combined with other matters and the outcome of an array of reuse and reconstructing possibilities. This waste study rethinks waste as a material and its interscalar potential. The study uses different waste paper and substrates in differing quantities to produce renewed materials with the intention of finding new applications and diverting paper waste streams from landfills.

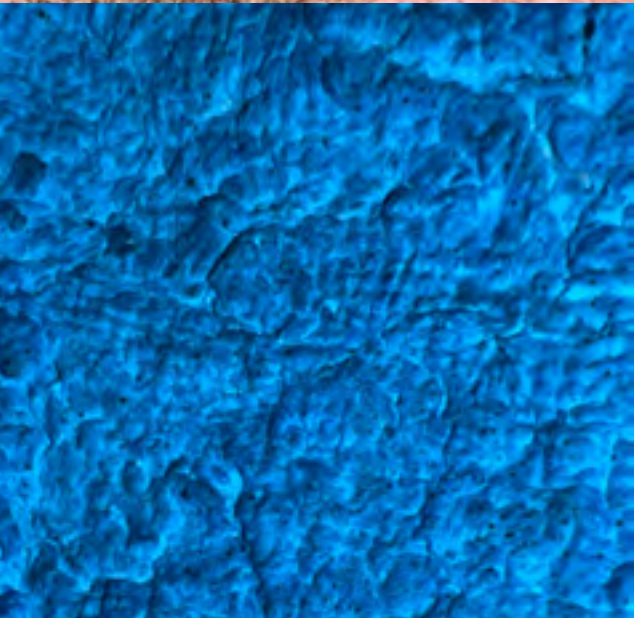
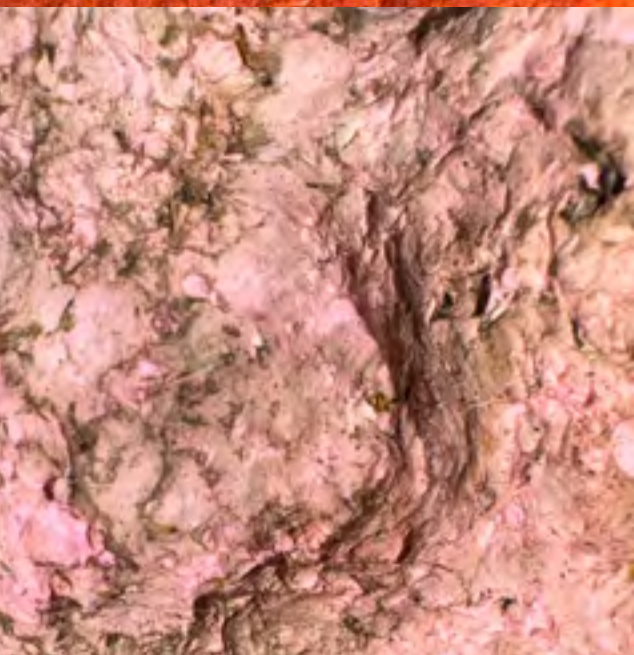
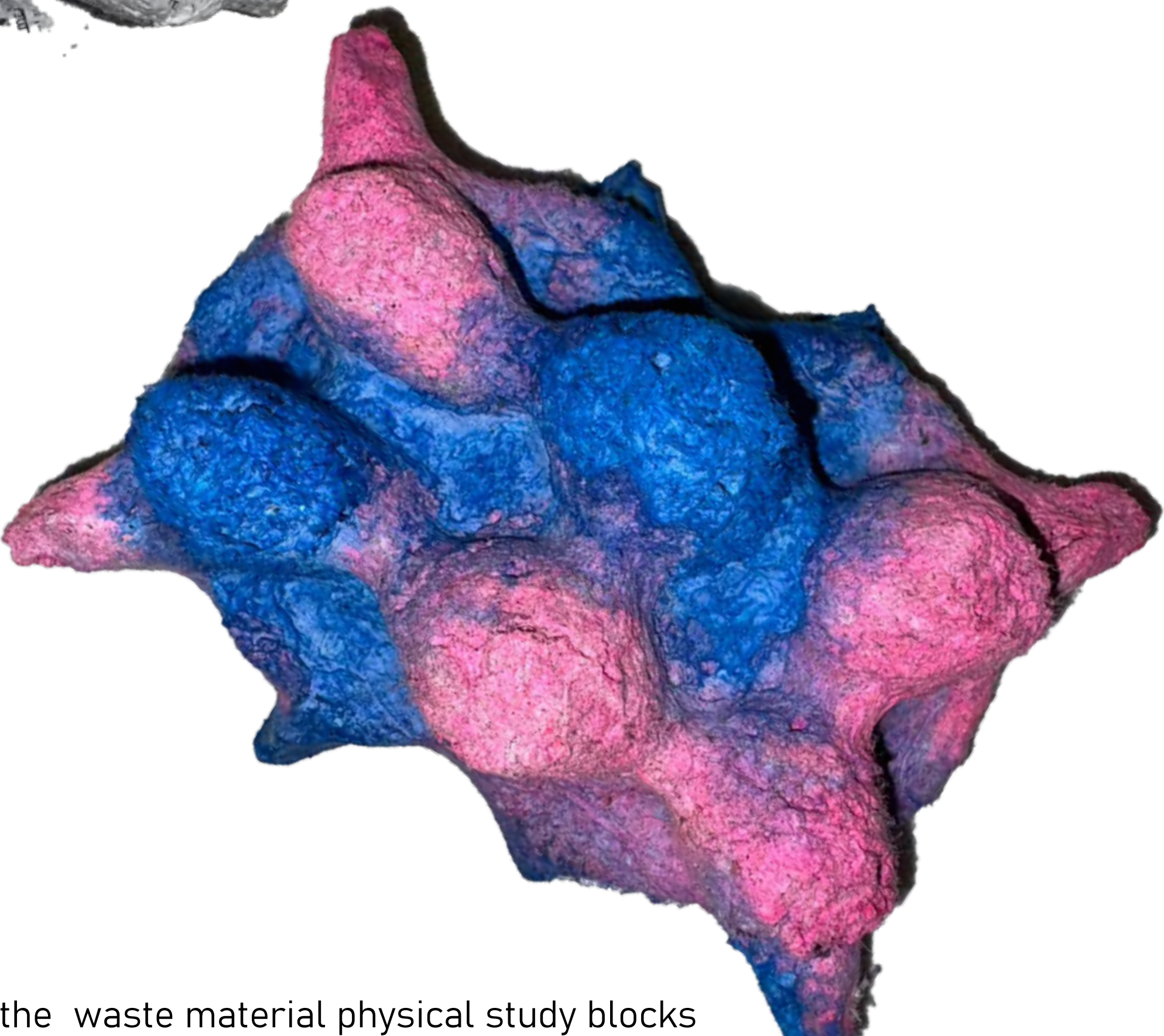
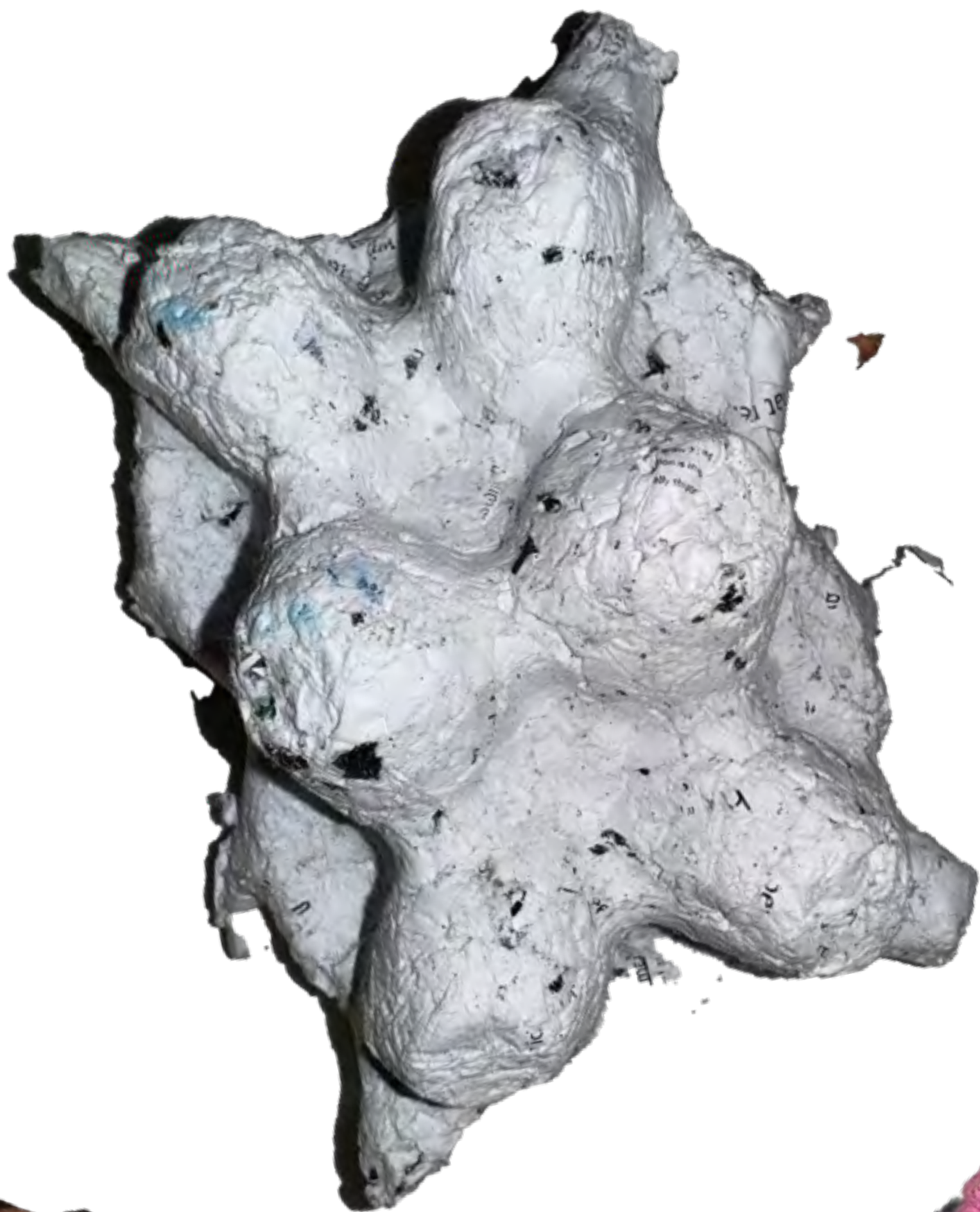
EXHIBIT

Professor: Amelyn Ng





PAPER WASTE
MATERIAL RECONSTRUCTION



Paper waste recycling and reconstruction of the waste material physical study blocks

PAPER WASTE PULP RECONSTRUCTION: CURRENT PROCESSES

*



Printed on paper waste

Shred Paper waste

Into the blender



Add water

Saw Dust addition to the paper mixture

Reconstruction of the pulp with the addition of sawdust and natural fabric dye



Reconstructed pulp into the mold

Drain excess water

Result: Solid durable paper waste reconstructed into a new element material

Paper Waste Collection Availability





PAPPER BUFFET Platter featured at the GSAPP EoYS Spring 2025 Exhibition

Progress

MArch, Columbia GSAPP

WASTE WORKS

Gelmira Gourgel

working with waste

Data

visual representation of waste

Spring 2025

Representation

01

02

03

PAPER WASTE BUFFET

IV

V

VI

04

05

06



According to the EPA used statistics from the American Forest & Paper Association (AF&PA) to estimate post-consumer paper and paperboard on the recent years. The total generation of paper and paperboard averages about 67.4 million tons per year (study measured in 2018). Furthermore, studies have found that only half the amount of paper produced is ultimately recycled. In addition, statistics show that paper waste makes up 16% of landfill solid waste (26 million metric tons). When looking in terms of quantities and numbers making a ton of paper from wood requires 98 000 kilograms of other resources. In which makes paper production the third most energy-consuming of all manufacturing industries.

1 Paper is one of the biggest polluters 30% – 40% percent of municipal waste is paper while 50% of office waste landing in landfills is paper. Recycling a piece of paper only causes 5% of the pollution Paper pollution facts reveal that only 5% of pollution is caused when recycling a piece of paper and saves about 50% of the amount of energy that is needed to create a new paper. The Paper croquetas are a way to research and actualize these different material swatches and possibilities. Through them I explored color and material aesthetic as well research and reconstructed the pulp with natural elements such as sawdust, moroccan clay, fabric fibers, mineral wool, wood scraps, fabric dye, and much more.



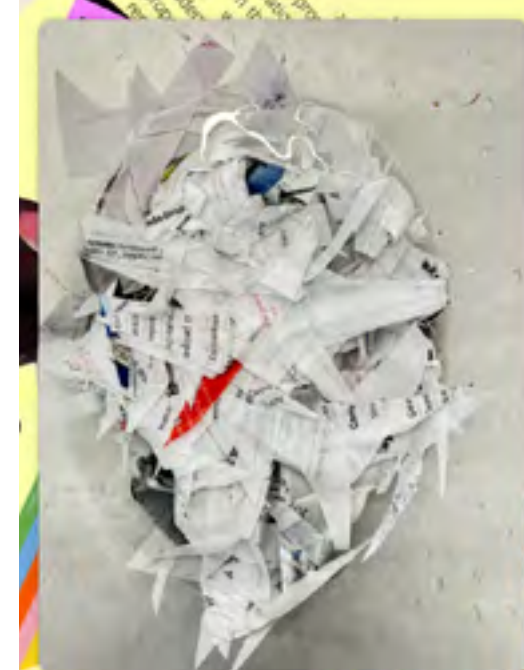
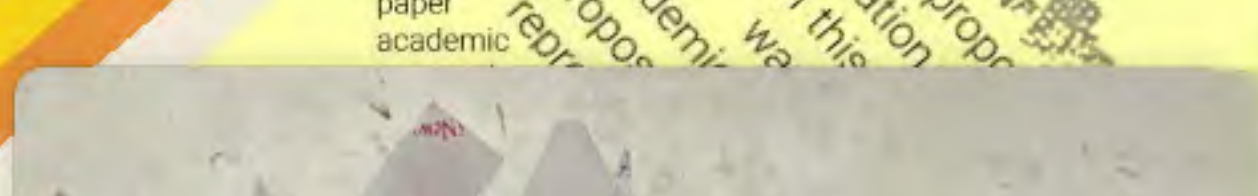
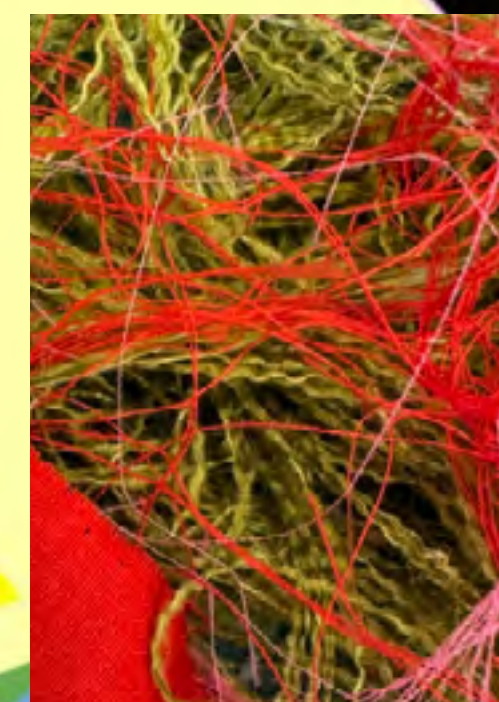
- 1 PAPER PULP 1/2 (6 LETTER PAPER SHEETS)
- 2 WATER
- 3 ACRYLIC PAINT



- 1 PAPER PULP 1/2 (8 LETTER PAPER SHEETS)
- 2 WATER
- 3 NON BLENDED FRICTIONED



- 1 PAPER PULP 1/2 (5 LETTER PAPER SHEETS)
- 2 WATER
- 3 FABRIC PIECES



- 1 PAPER PULP 1/2 (5 LETTER PAPER SHEETS)
- 2 WATER
- 3 NON BLENDED



- 1 PAPER PULP 1/2 (5 LETTER PAPER SHEETS)
- 2 WATER
- 3 ACRYLIC PAINT



- 1 PAPER PULP 1/2 (5 LETTER PAPER SHEETS)
- 2 WATER
- 3 ACRYLIC PAINT



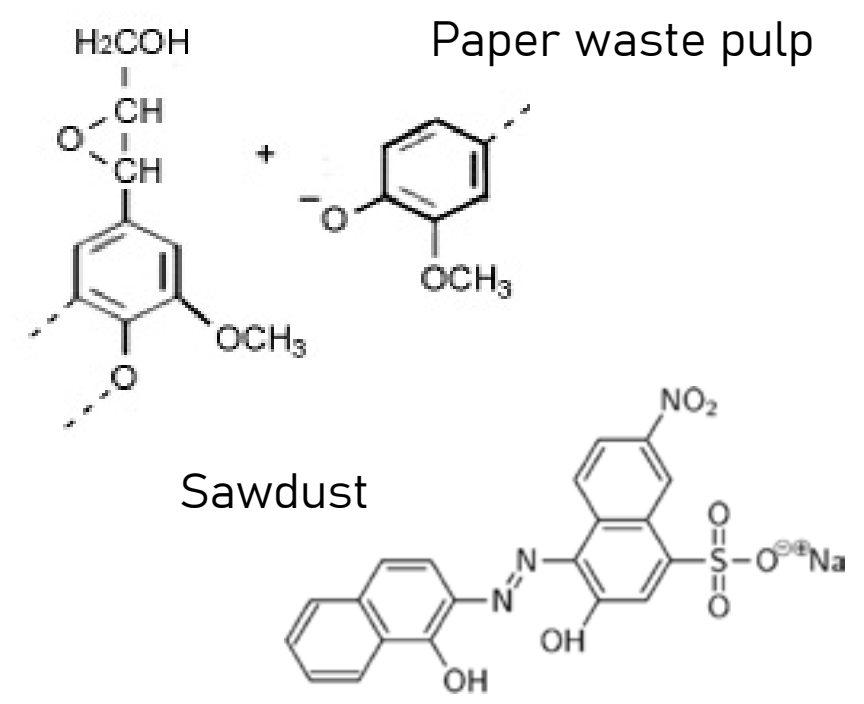
- 1 PAPER PULP 1/2 (5 LETTER PAPER SHEETS)
- 2 WATER
- 3 ACRYLIC PAINT



- 1 PAPER PULP 1/2 (5 LETTER PAPER SHEETS)
- 2 WATER
- 3 NON BLENDED

PB. is the database section of the research that is dedicated to data collection and management of Material waste, mixture recipes, measurements and much more. The database website is an ever evolving tool on how to rethink waste and how to recycle paper waste and reconstruct the pulp itself. "C6H10O5" is the base chemical form of the everyday Paper waste pulp. However, in the reconstruction of the Pulp just by altering its chemical composition by the rethink and addition of new natural elements such as Sappanwood sawdust for instance, one can alter not only the chemical composition of the pulp as well as the strength and the material integrity of the end product.

ATT:The website is still in development, hence it has not been made available to the public at the moment.





GSAPP

AQUATIC INFRASTRUCTURE

03

DETOKUSA

The Ruz Diving Institute invites you to explore the Caribbean Sea on an underwater journey through the MKUltra Chemical apparatus. It serves as a grey-territory economic booster of this Caribbean rigeion can engage with the deeper side of Ruz’s legacy.

Professor: Mark Wasiuta



CLASS HOOD III

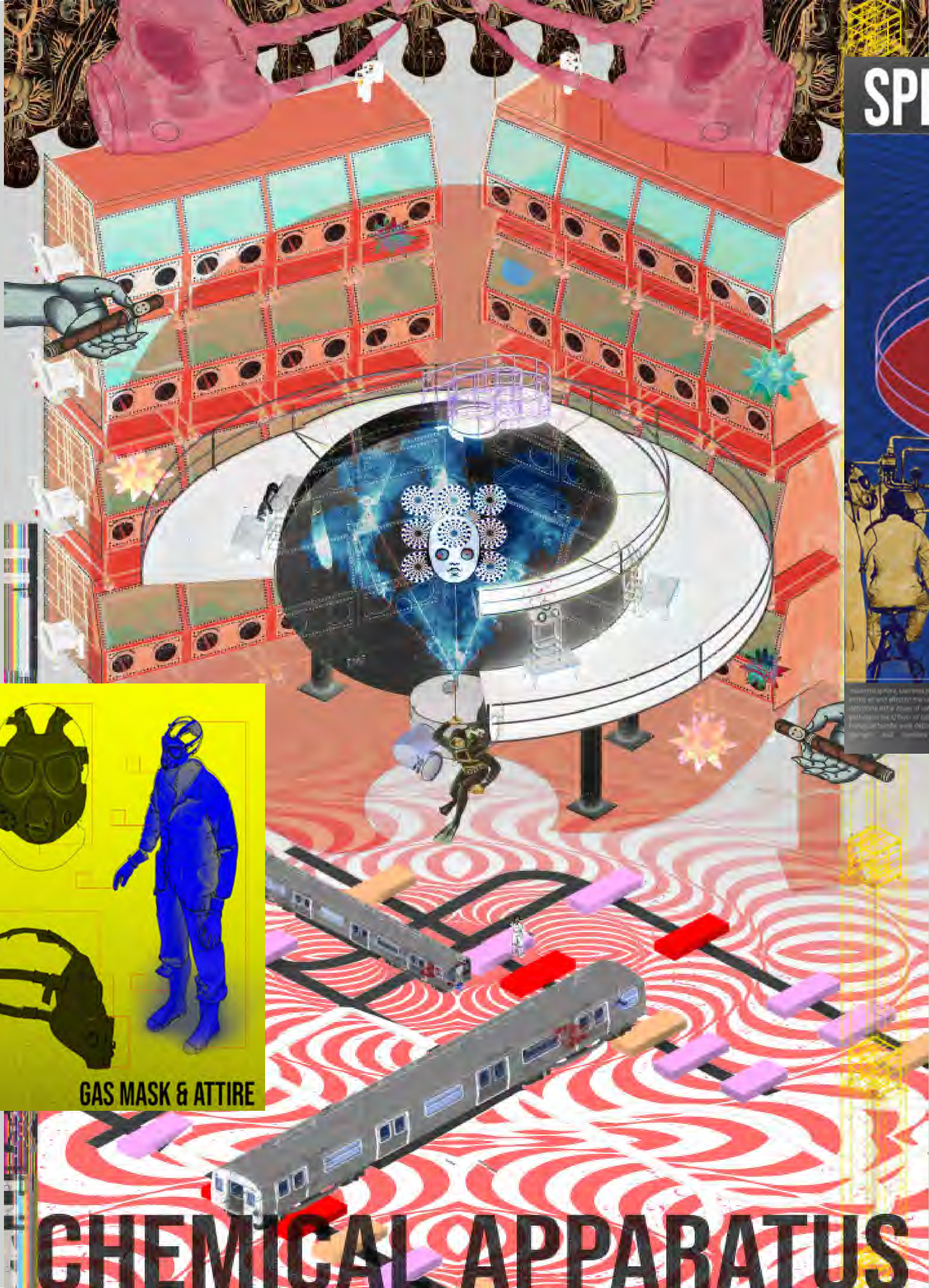


Class Hood III is a portable, self-contained, self-sufficient protective enclosure designed to protect the wearer from chemical, biological, and radiological hazards. It is used by research personnel in the field of chemical warfare research.



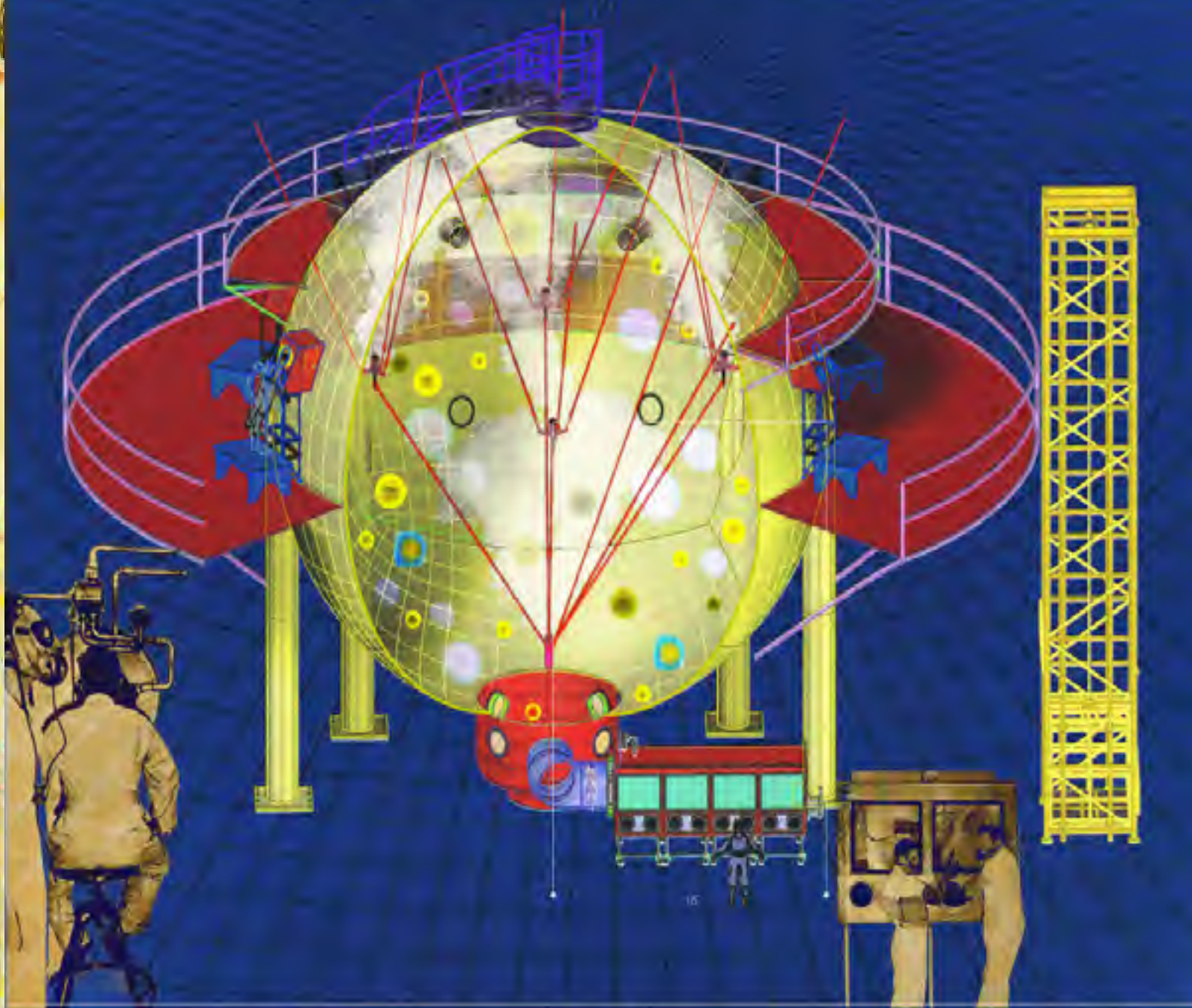
GAS MASK & ATTIRE

Army Chemical Warfare Service & CIA's Technical Services Division used Class III hoods used by research personnel researching bioweaponry.



CHEMICAL APPARATUS

SPHERE 527



Sphere 527 is a large, yellow, spherical structure used for testing chemical agents. It is a part of the Army Chemical Warfare Service & CIA's Technical Services Division Fort Detrick's "8-ball" facility.

Army Chemical Warfare Service & CIA's Technical Services Division Fort Detrick's "8-ball" was used to test aerosol dispersal of chemical agents.



Climax

CIA Briefing room



Auto Visual Equipment

CIA agent

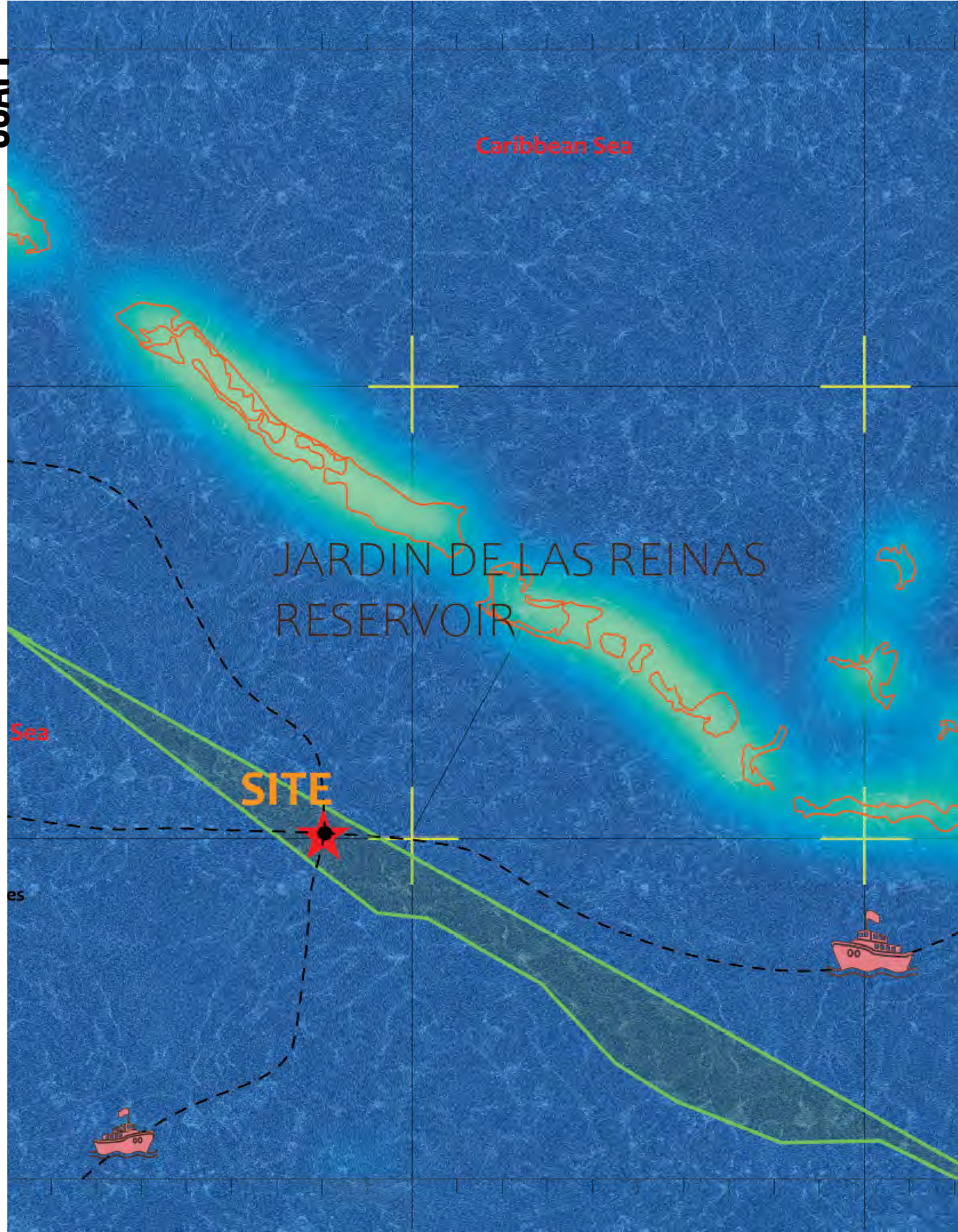


POISON

Plots Against Foreign Leaders

FORT DETRICK

FORT DETRICK



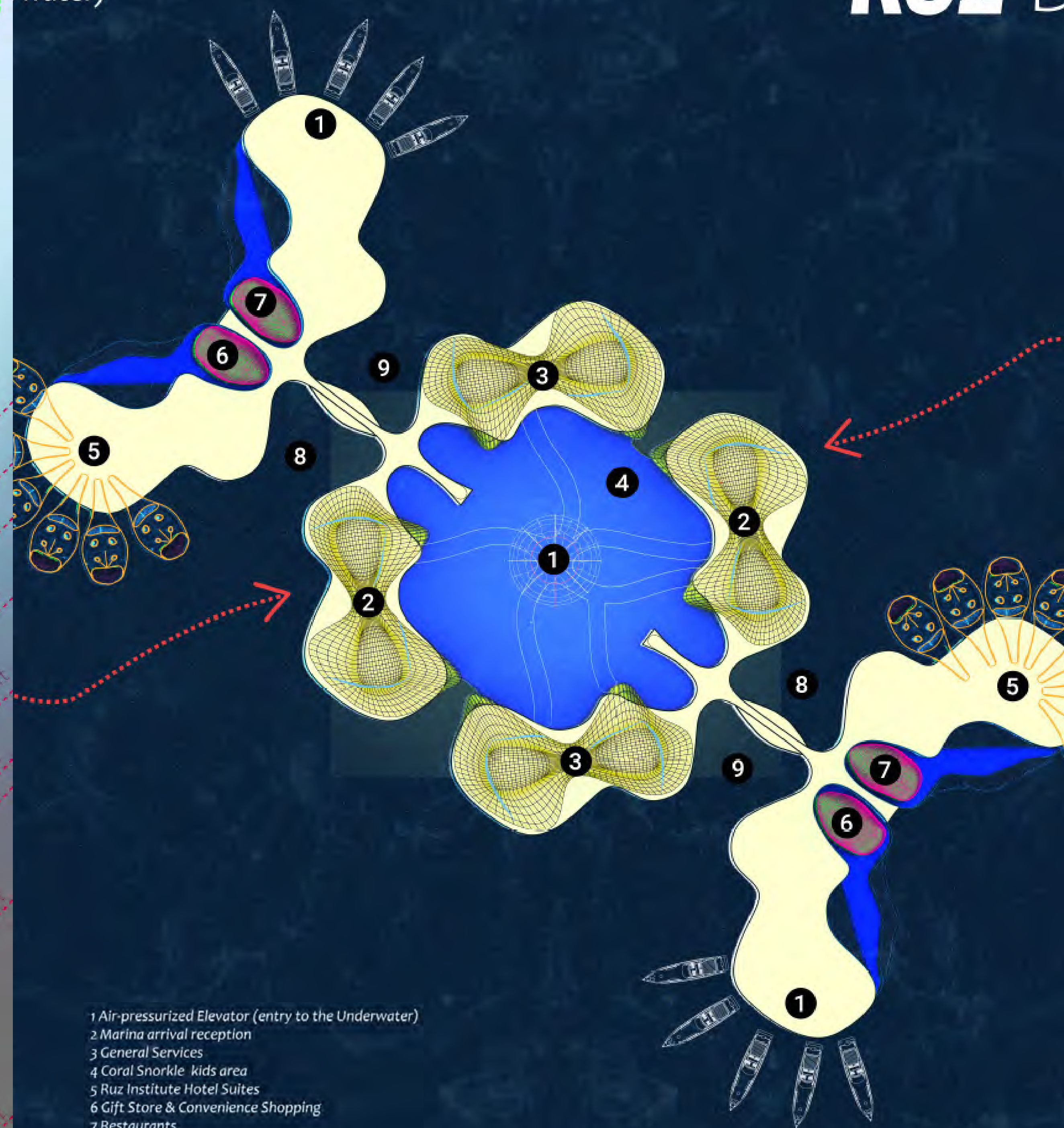
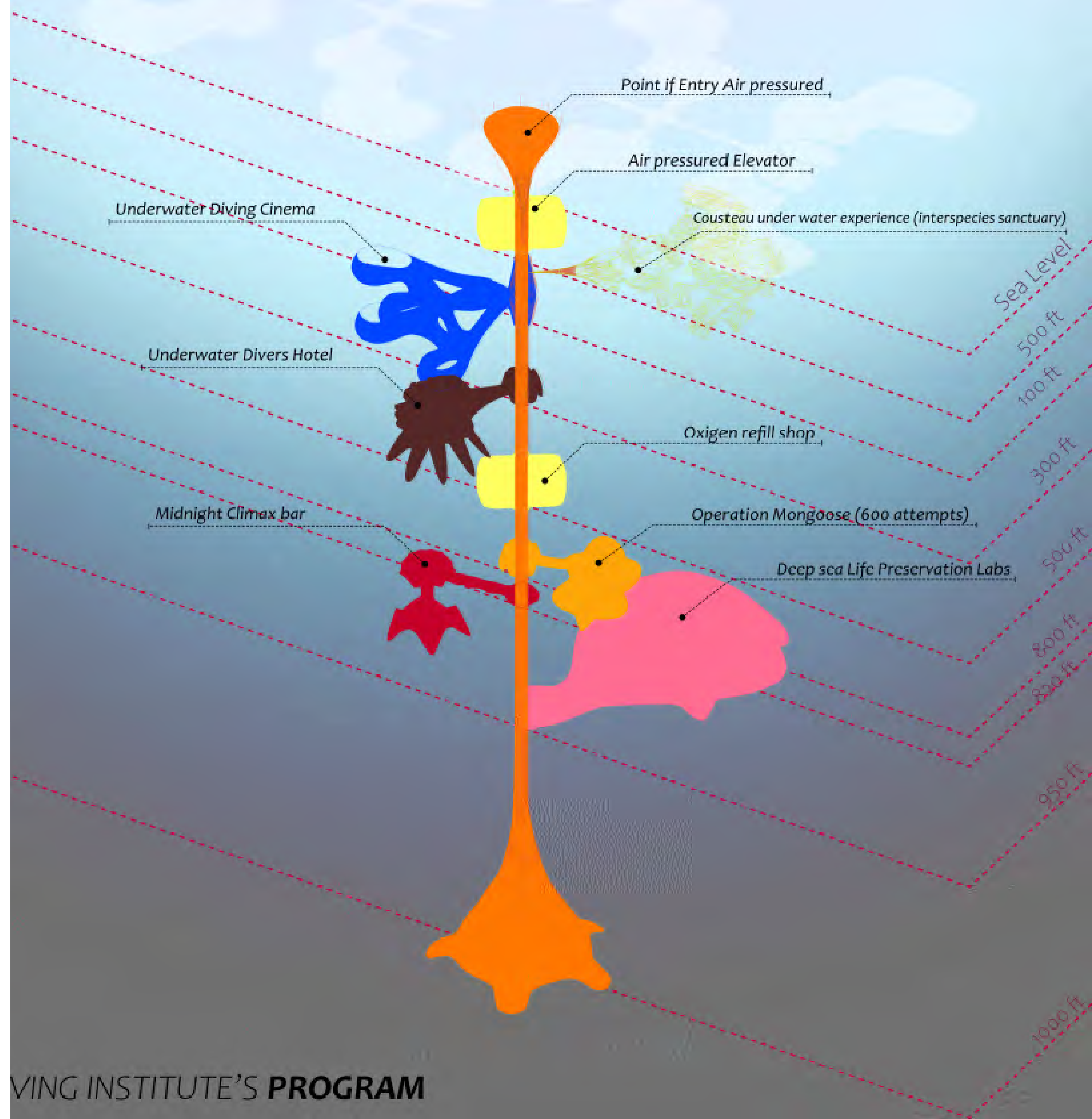
RUZ DIVING INSTITUTE

Product of
**TECTONICS OF
THE TONIC**
The Ruz Diving Institute

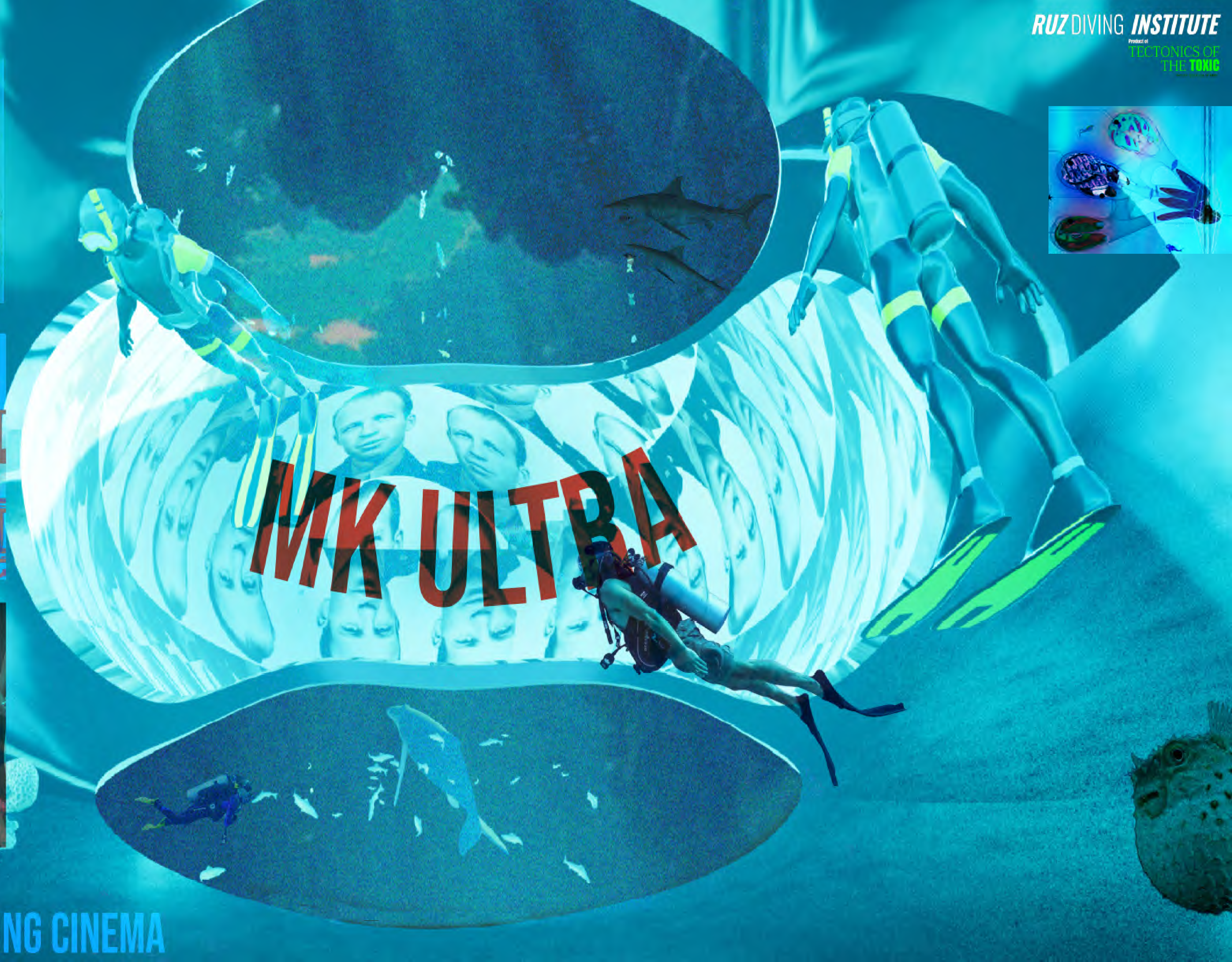


ABOVE AND UNDER THE SEA

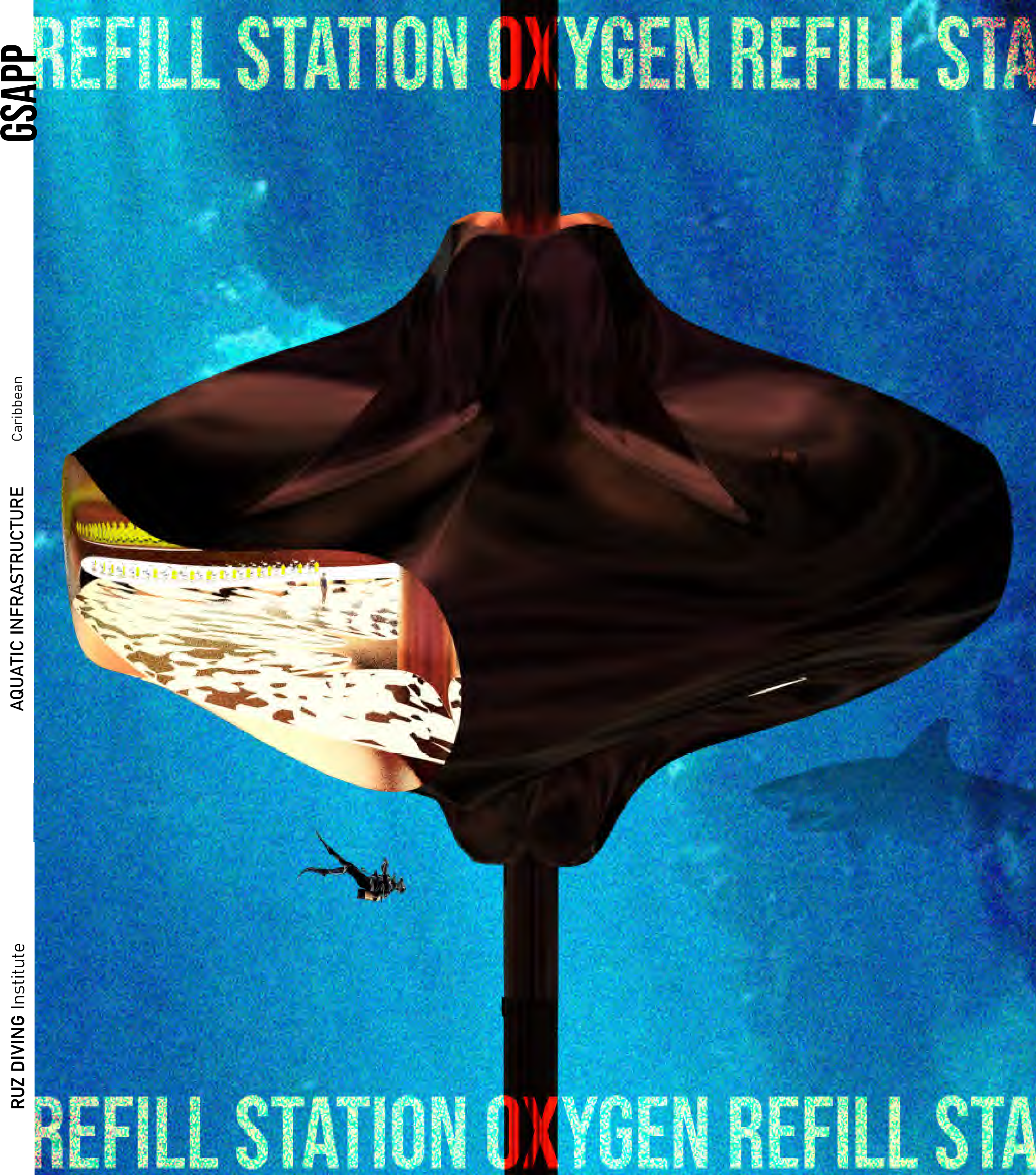
The Ruz Diving Institute is located in Cuban waters about 30 miles south of the Jardines de la Reina (Gardens of the Queen), a reef structure Castro visited and dived alongside Jacques Cousteau. The experience led to Castro protecting the area through legislation. The Ruz Diving Institute invites you to dive not only into the Caribbean Sea but an underwater trip into the MKUltra apparatus and Castro's relationship. It is a grey territory operating in an oceanic space for the Cuban people where Americans can't put their hands on. It's a place where Americans can't put their hands on. It's a place where Americans can't put their hands on.



ALSO IN VIEW



UNDERWATER DIVING CINEMA

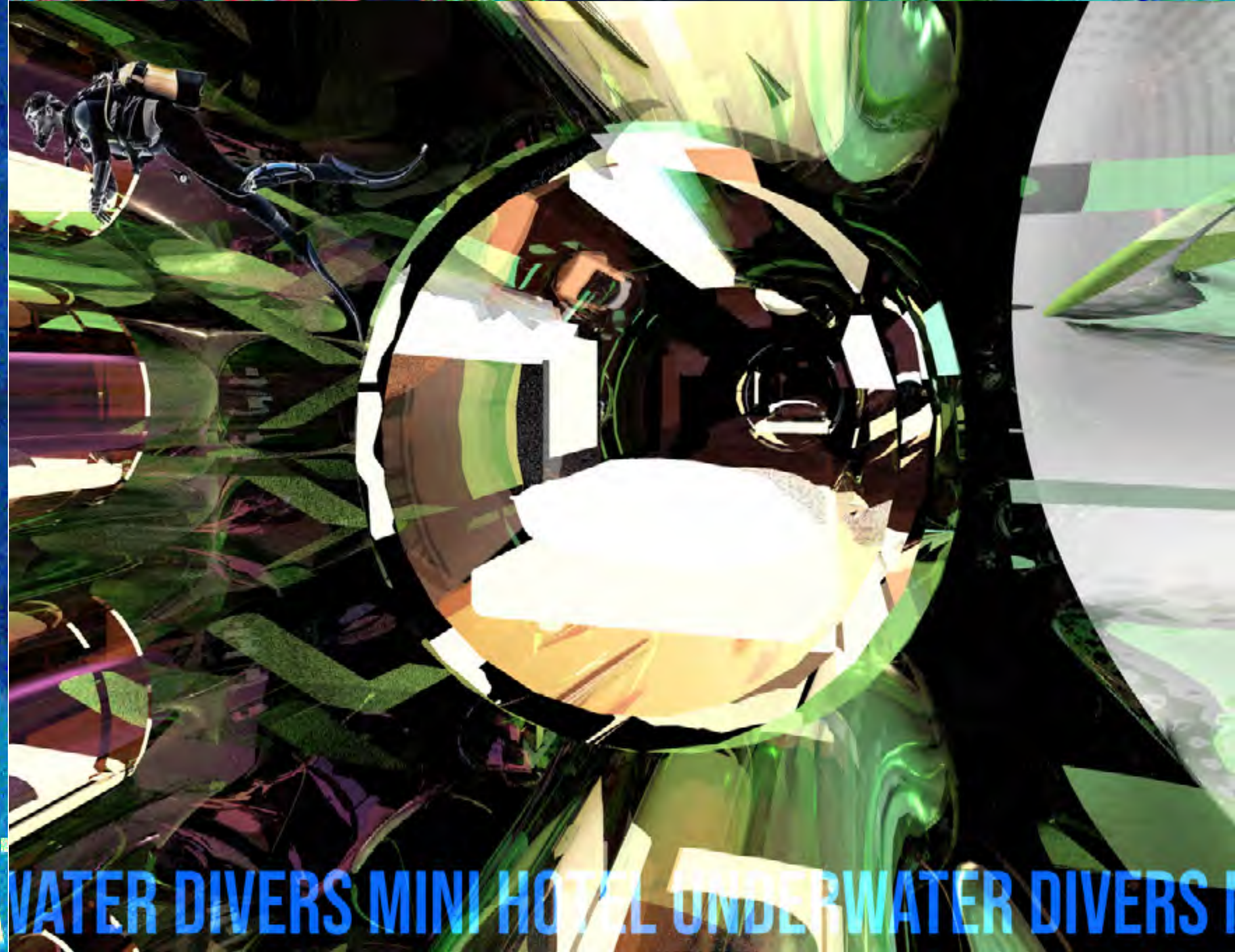


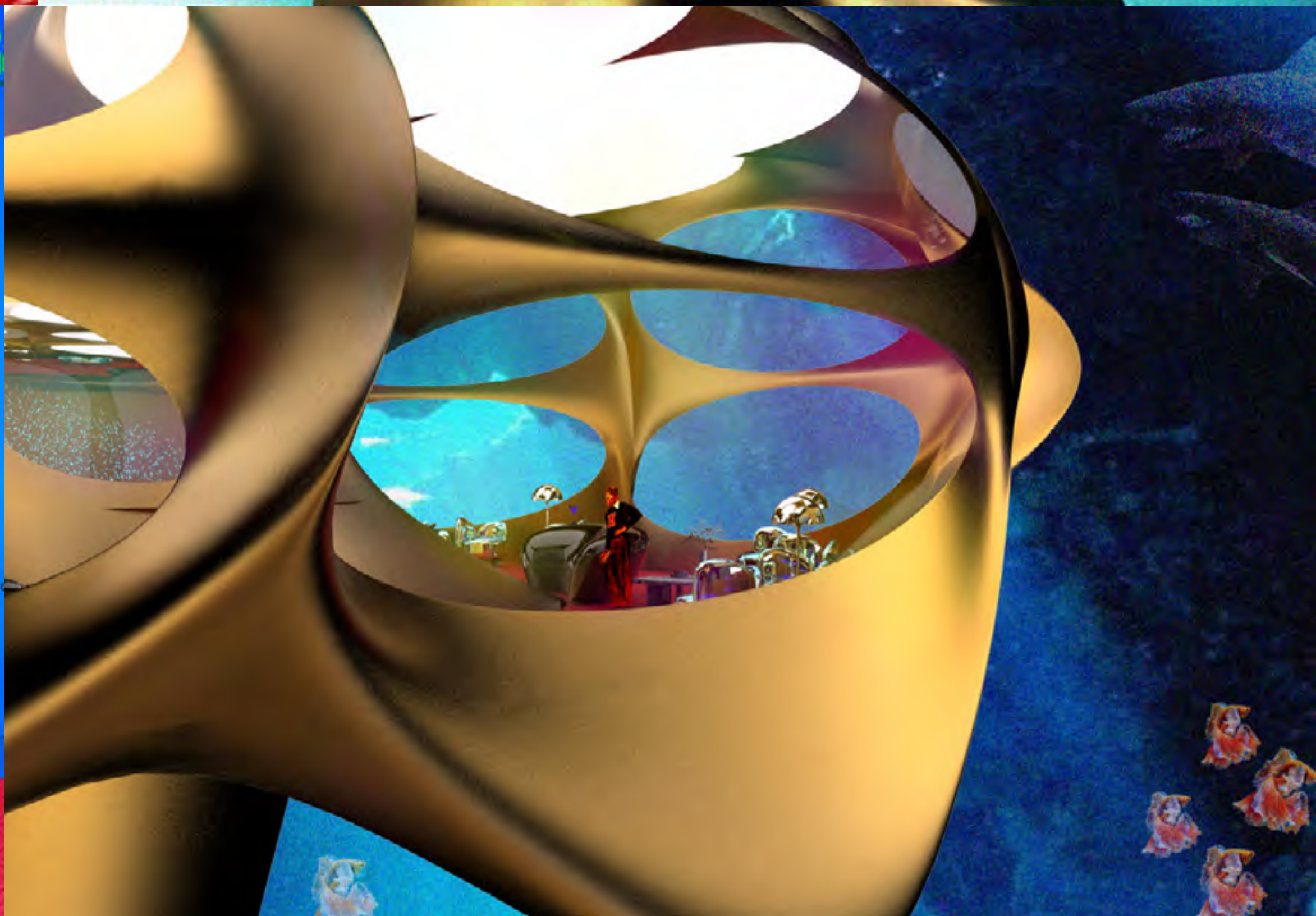
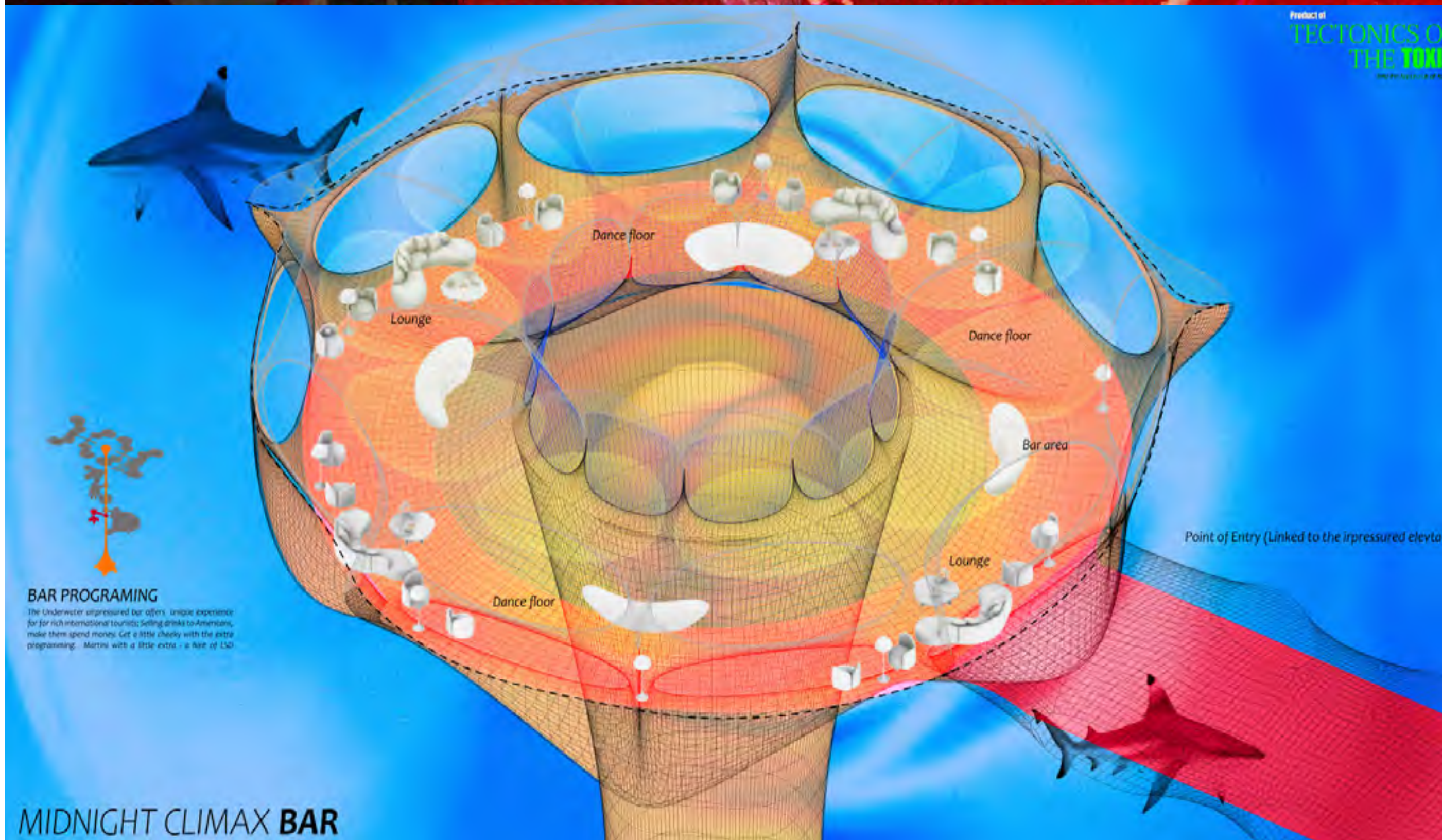
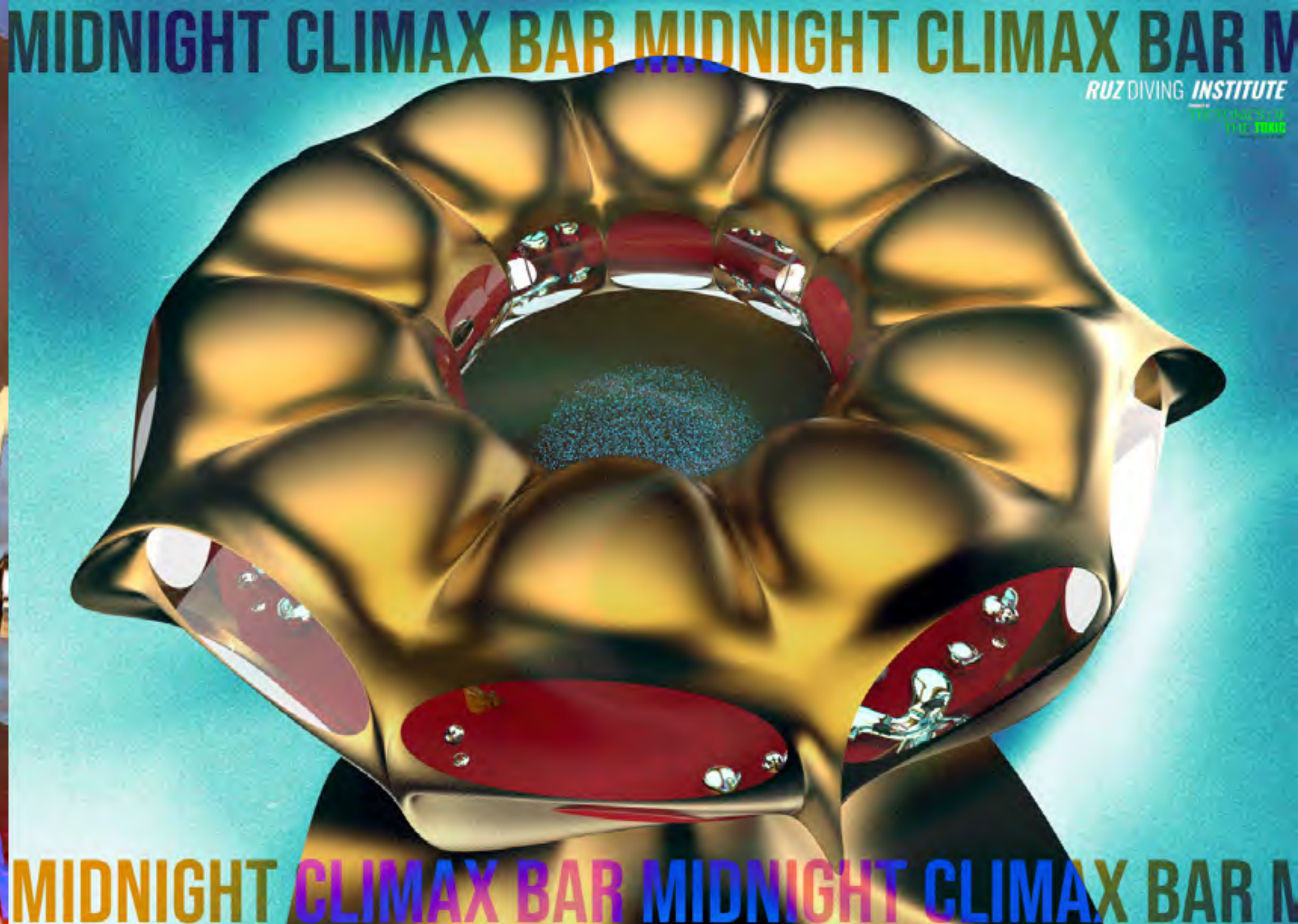
GSAPP

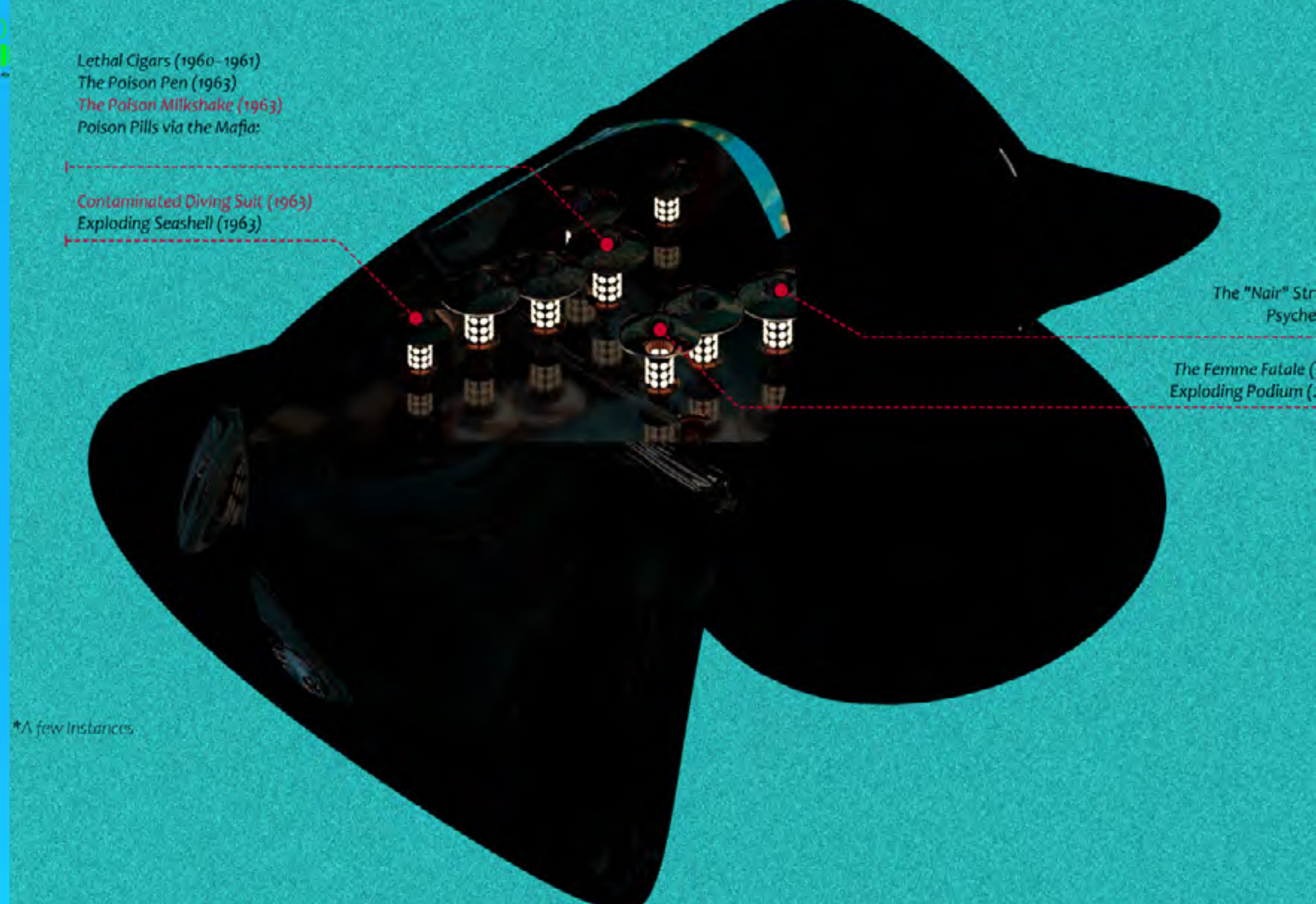
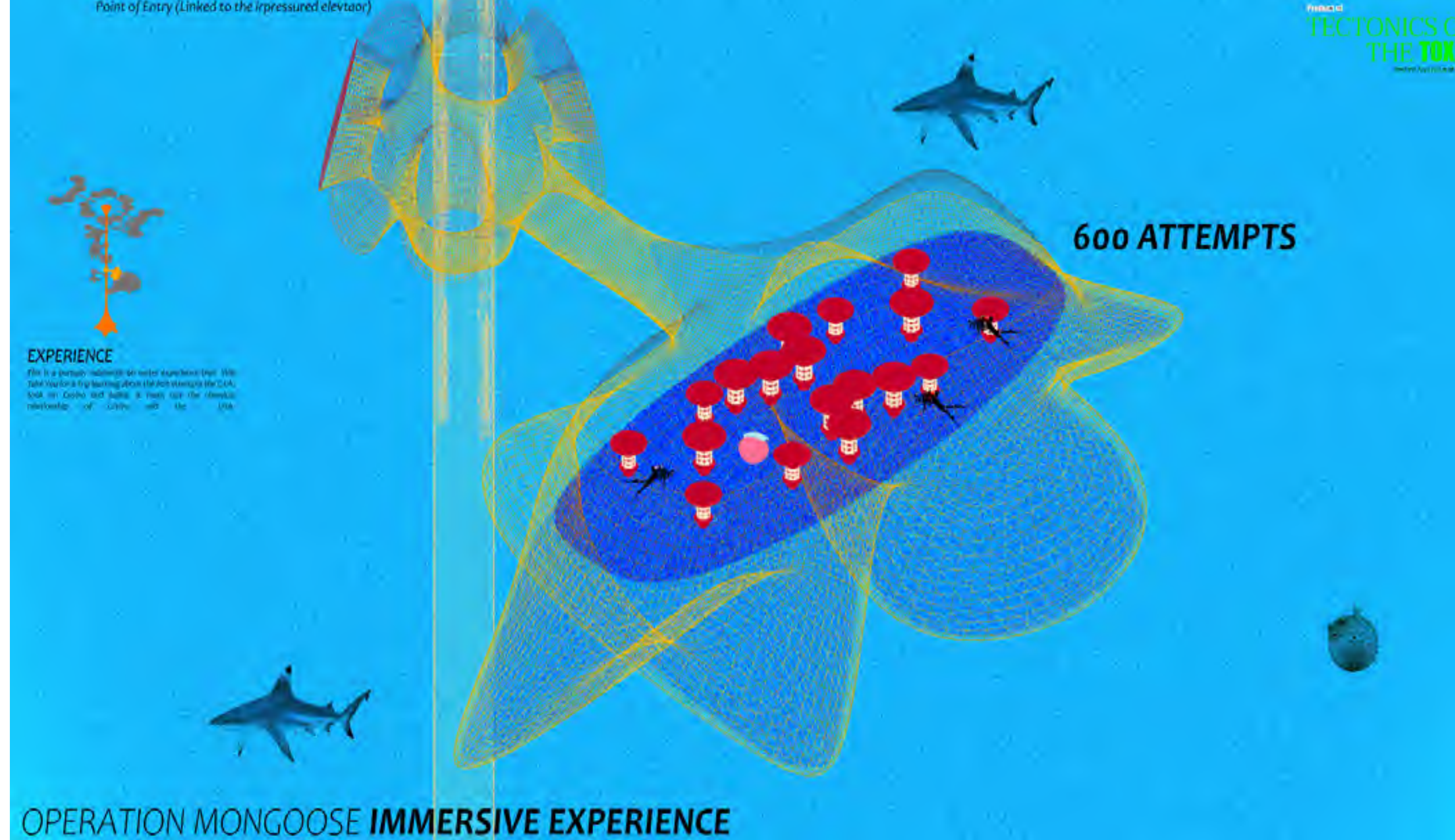
Caribbean

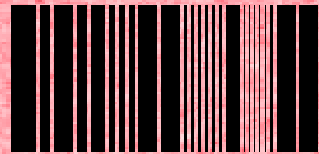
AQUATIC INFRASTRUCTURE

RUZ DIVING Institute









GOUR

Full scale column extrusion