

**a note to the reader**

Each project has been produced during the given time period.  
Nothing has been altered past the final review.  
This portfolio is documentation of my progress through time.

**architecture studio**

- spring 2024 **field of forms**
- fall 2023 **the ritual of rebirth**
- spring 2023 *adhan / call to prayer*
- fall 2022 **migrant housing**
- spring 2022 **grounded exploration**
- fall 2021 **on the concept of home**

**building science + technology**

- fall 2022 **structural drawings for a school**
- spring 2023 **building a terracotta facade**
- spring 2024 **when the desert meets the ocean**

**history + theory  
visual studies**

- fall 2022 **a theoretical analysis of rifat chadirji**
- spring 2024 **gap 1: design + typography**

**architecture seminar**

- spring 2023 **a visual analysis of rifat chadirji**
- spring 2024 **book of hours**

Manhattan, NY	1	1	Ibiza, Spain
Chapada dos Veadeiros, Brazil	2.1	2	Staten Island, NY
Marrakech, Morocco	2.2	3	Casa Ortega, Mexico City
Chapada dos Veadeiros, Brazil	3.1	4.1	Casa Ortega, Mexico City
Nuwiseeb, Kuwait	3.2	4.2	Manhattan, NY
Chapada dos Veadeiros, Brazil	4	5	Manhattan, NY
Chapada dos Veadeiros, Brazil	5.1	6.1	Manhattan, NY
Chapada dos Veadeiros, Brazil	5.2	6.2	Manhattan, NY
Chapada dos Veadeiros, Brazil	6	7	Manhattan, NY
Rifat's Building, Kuwait	7.1	8.1	Manhattan, NY
Nuwiseeb, Kuwait	7.2	8.2	Manhattan, NY
Rabat, Morocco	8	9	Manhattan, NY
Nuwiseeb, Kuwait	9	10	Casa Ortega, Mexico City

part one

part three

part two

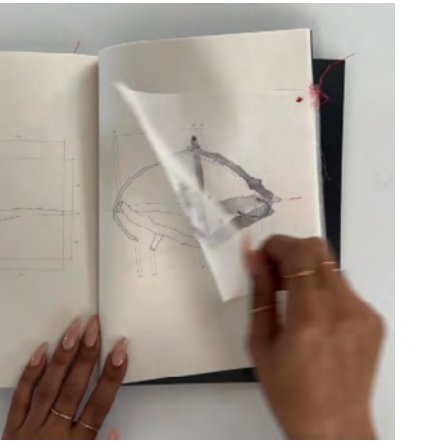
part four

Teotihuacan, Mexico	1	1	Milan, Italy
Staten Island, NY	2.1	2	Nuwiseeb, Kuwait
Manhattan, NY	2.2	3.1	New York, NY
Montreal, Canada	3	3.2	Nuwiseeb, Kuwait
Manhattan, NY	4	4.1	Nuwiseeb, Kuwait
Manhattan, NY	5.1	4.2	Nuwiseeb, Kuwait
Queens, NY	5.2	5.1	Nuwiseeb, Kuwait
Chapada dos Veadeiros, Brazil	6	5.2	Nuwiseeb, Kuwait
Nuwiseeb, Kuwait	7	6	Nuwiseeb, Kuwait
Nuwiseeb, Kuwait	8	7	Nuwiseeb, Kuwait
		8	Chapada dos Veadeiros, Brazil
		9	
		10	
		11	

FIELDS OF FORMS



click on photo for video of full book



**Fields of Forms book**  
 7.5" x 10"  
 200 pages

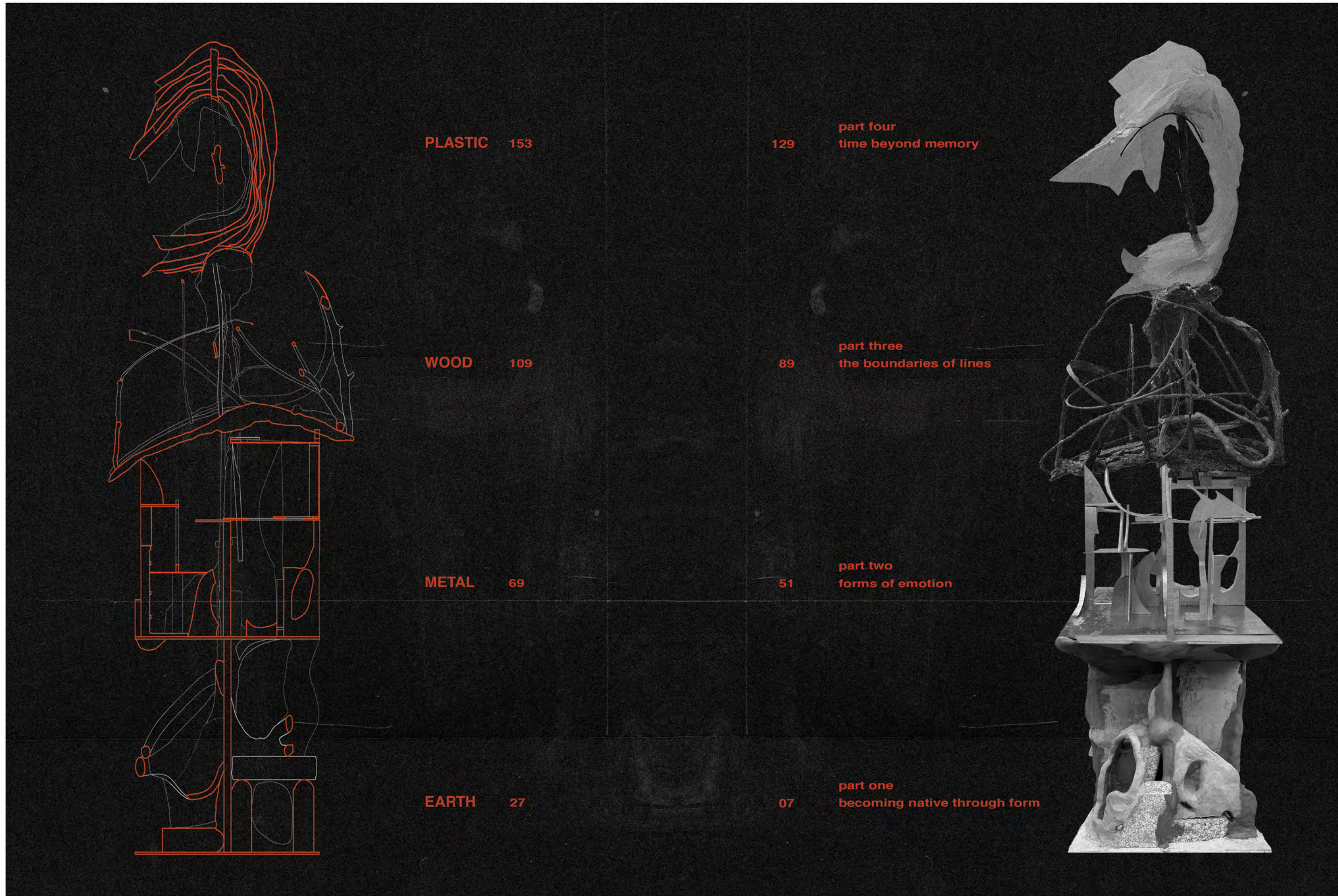
**cover**  
 acrylic matte paint

**paper**  
 glossy - photographs  
 black - hand drawings  
*silver metallic marker*  
 newsprint - line drawings  
 organza - color drawings

**binding**  
 book - perfect binding  
 black paper - hand sewn  
 organza fabric- hand sewn  
 with red thread

**Fields of Forms sculpture**  
72" x 72" x 72"

red clay  
pink granite  
plywood boards  
aluminum metal  
tree branches  
tree bark  
transparent film roll



**PLASTIC** 153

129 **part four**  
time beyond memory

**WOOD** 109

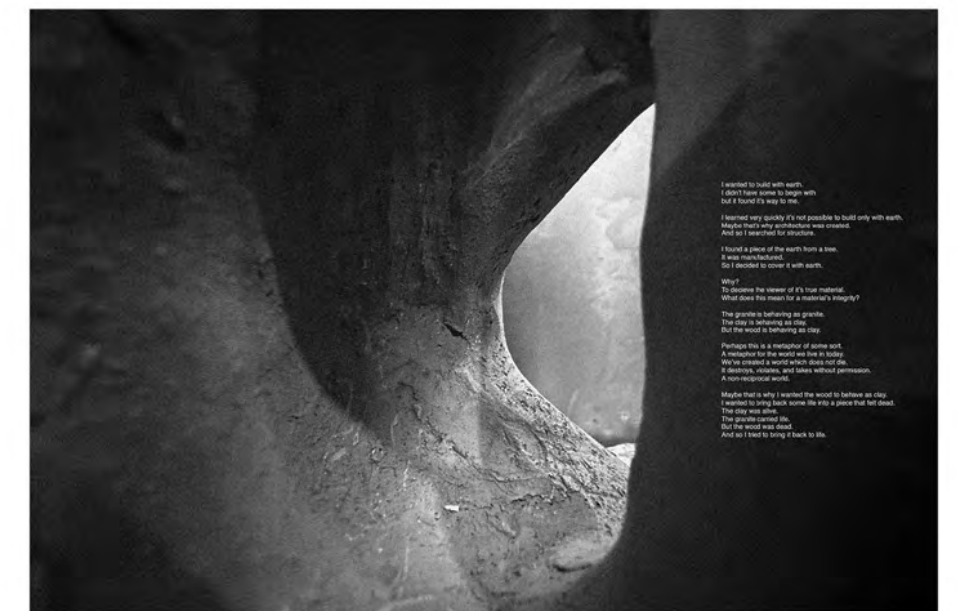
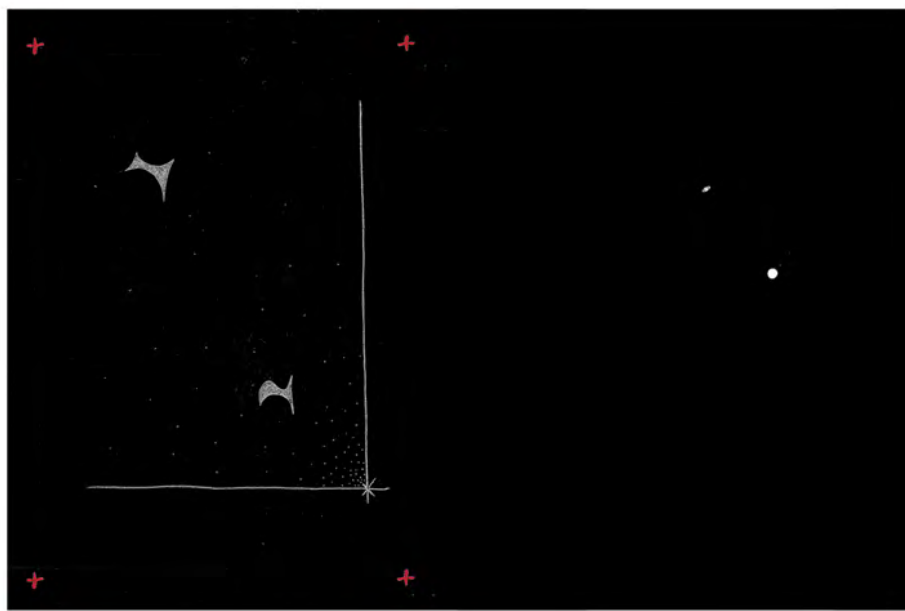
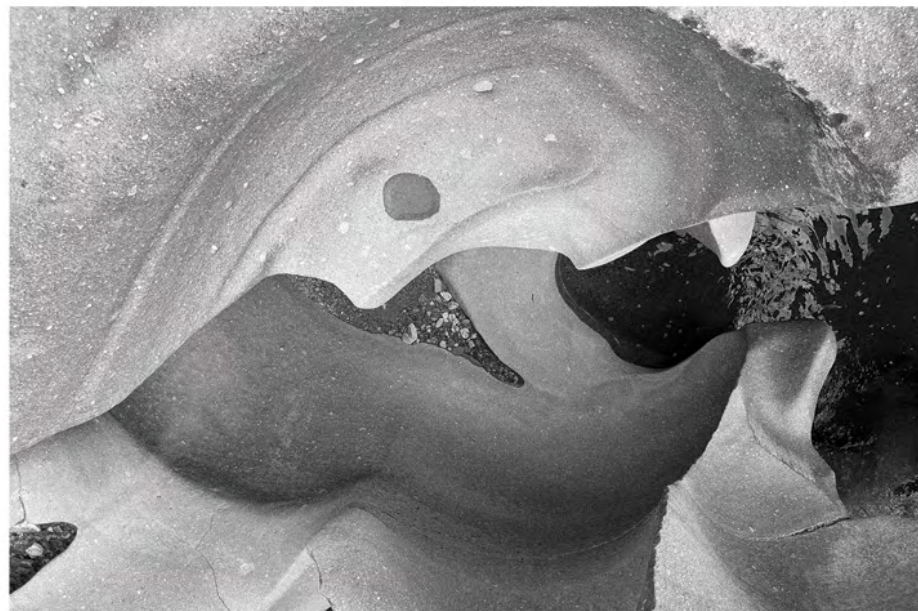
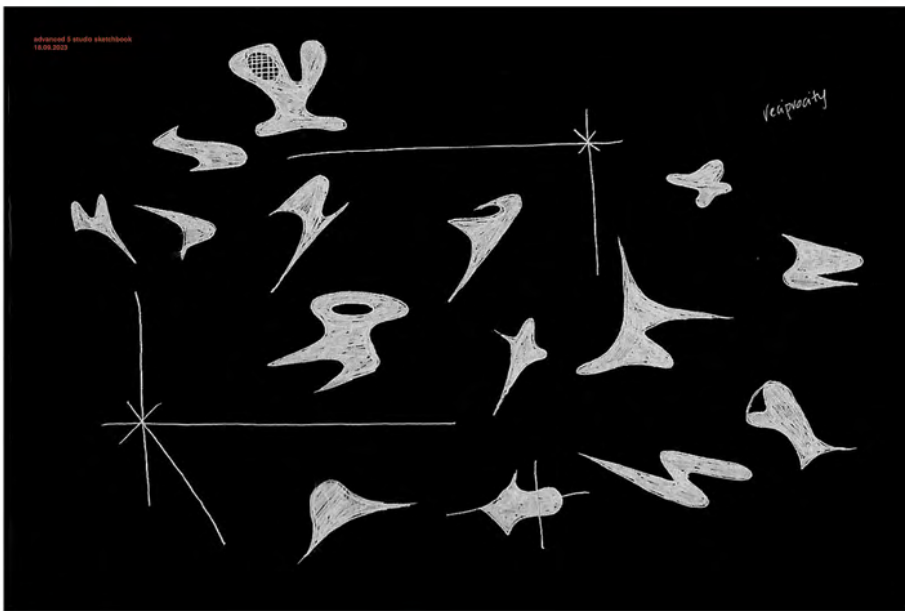
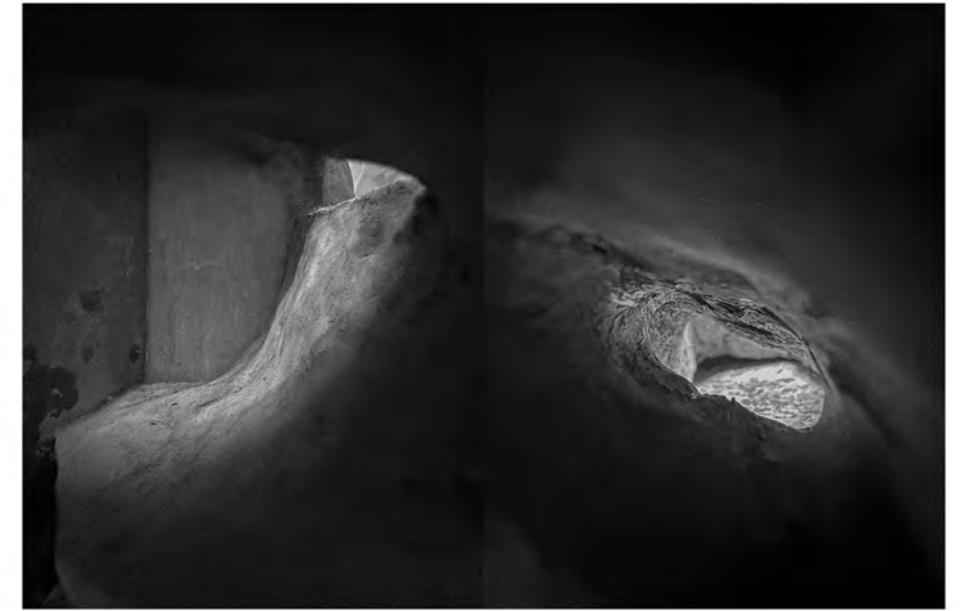
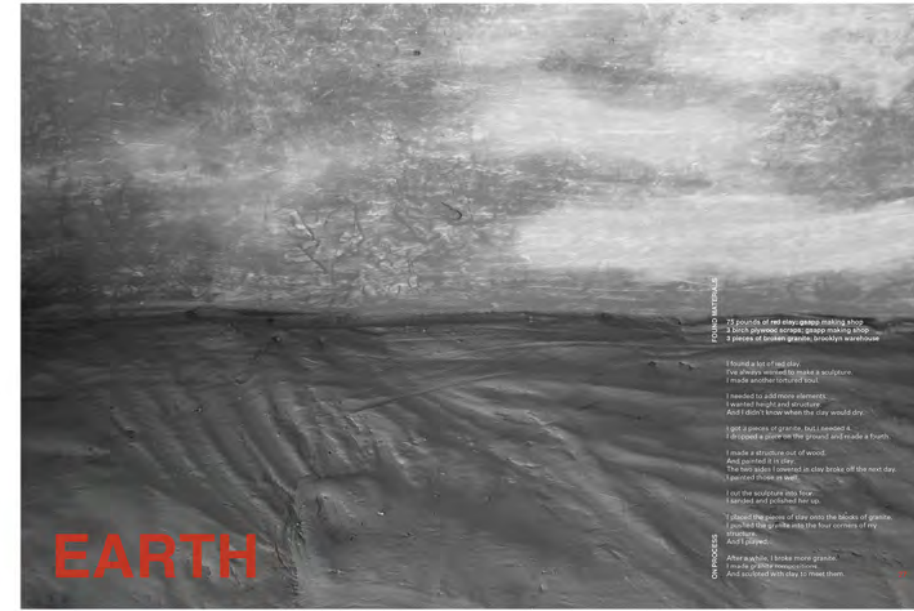
89 **part three**  
the boundaries of lines

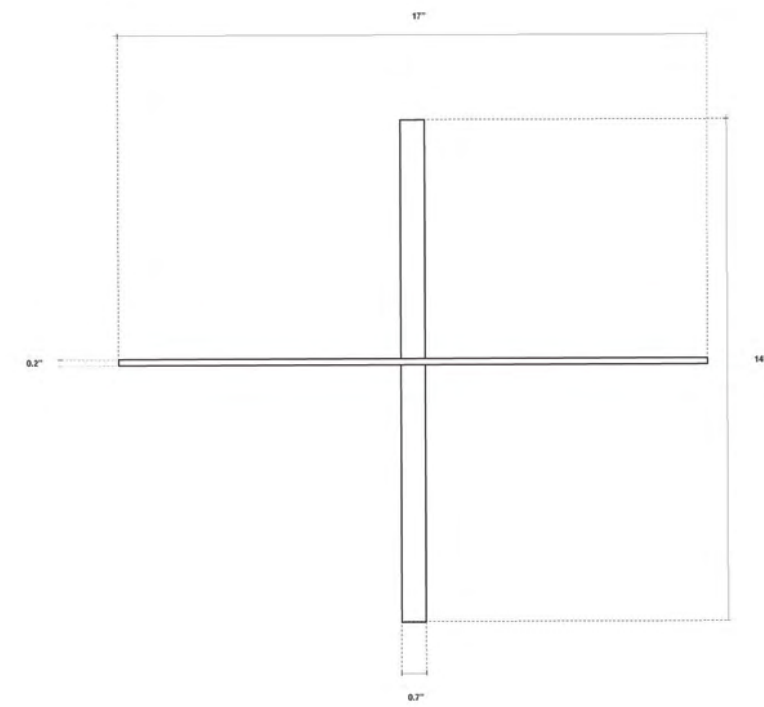
**METAL** 69

51 **part two**  
forms of emotion

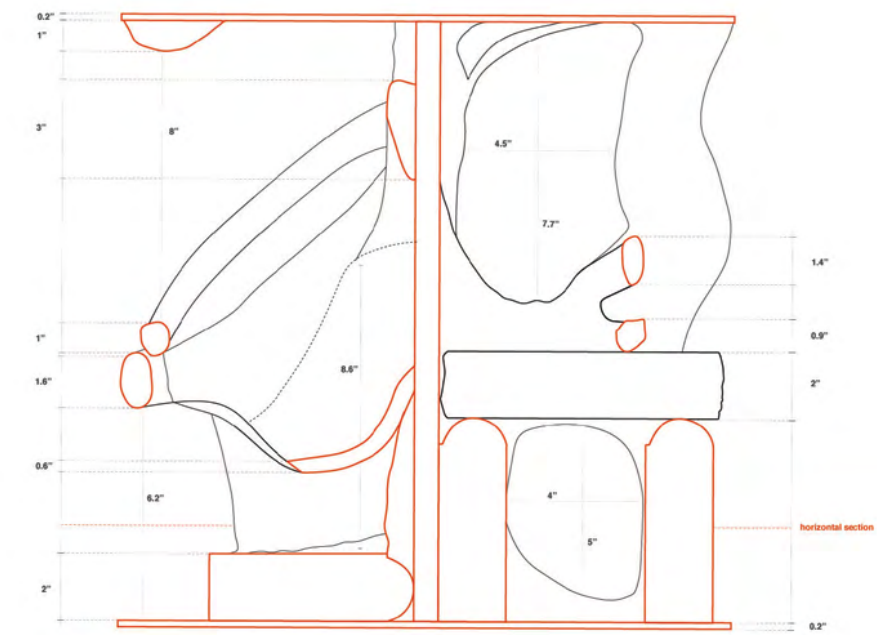
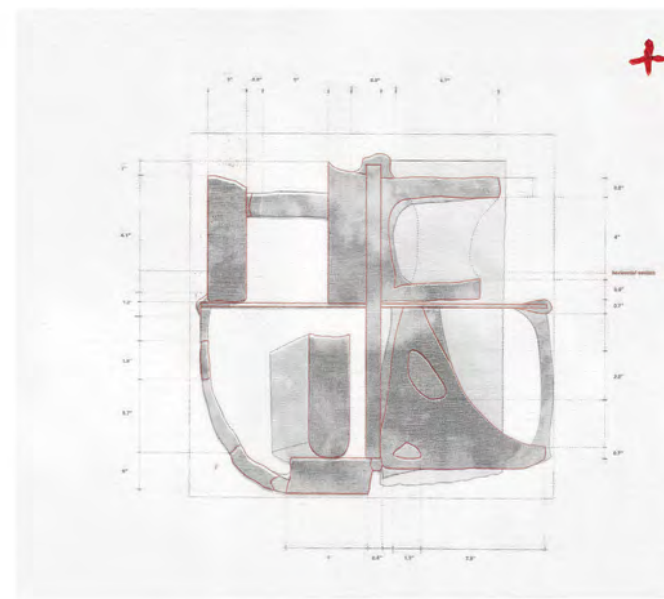
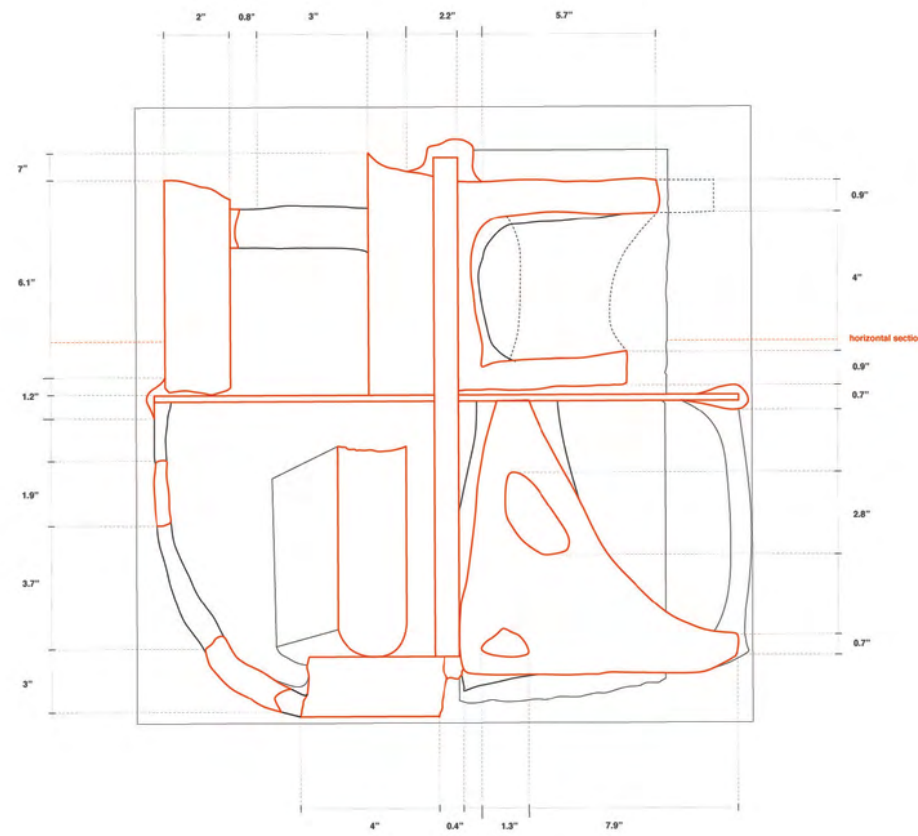
**EARTH** 27

07 **part one**  
becoming native through form





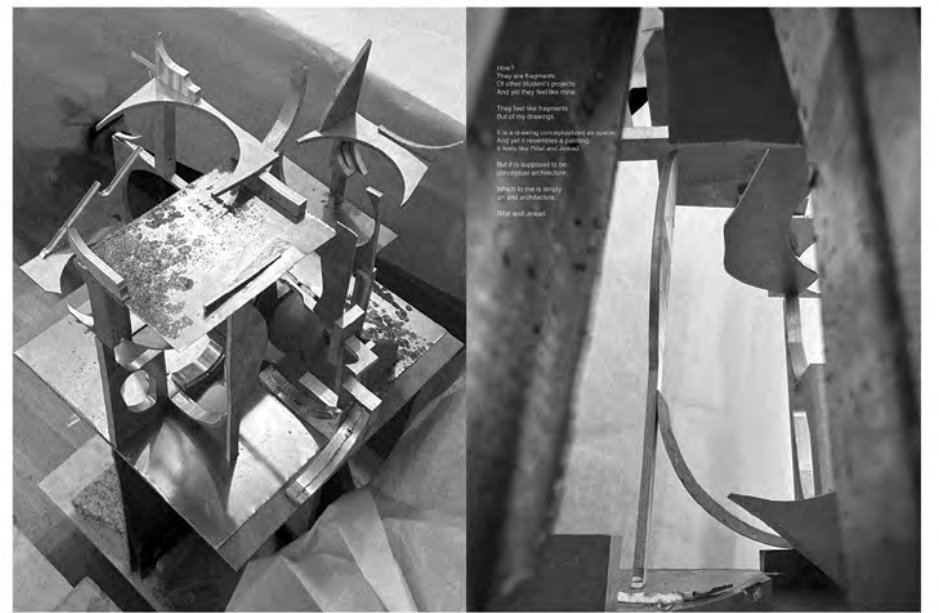
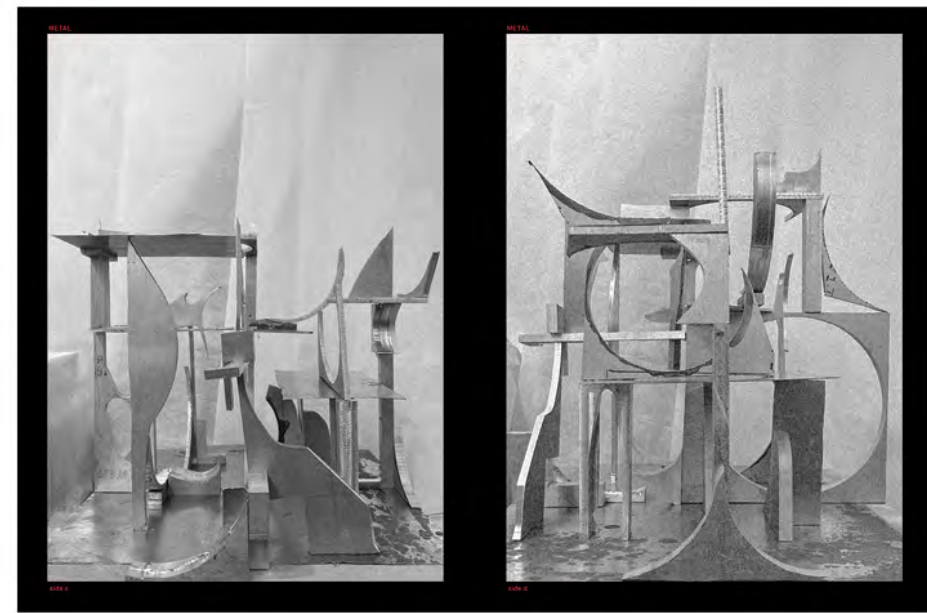
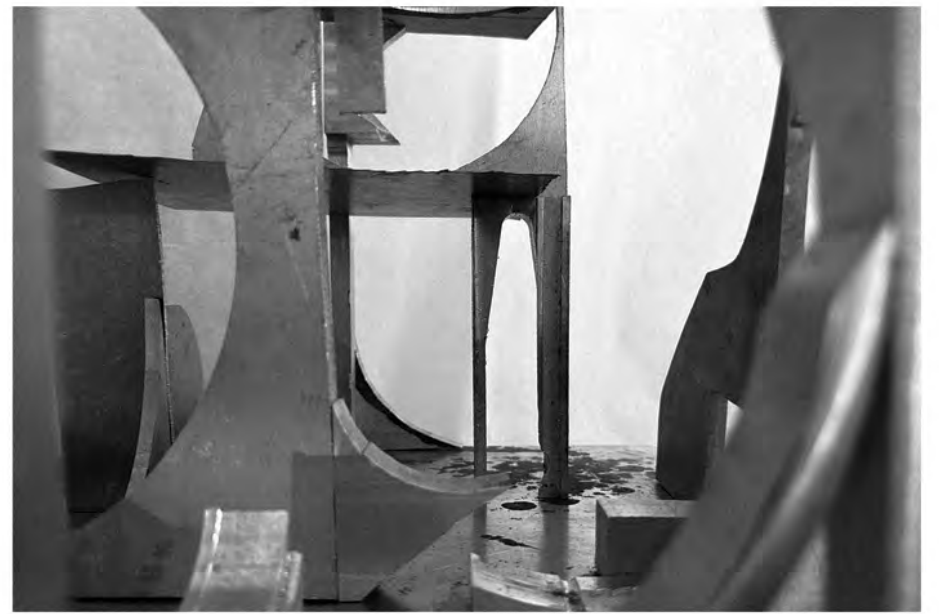
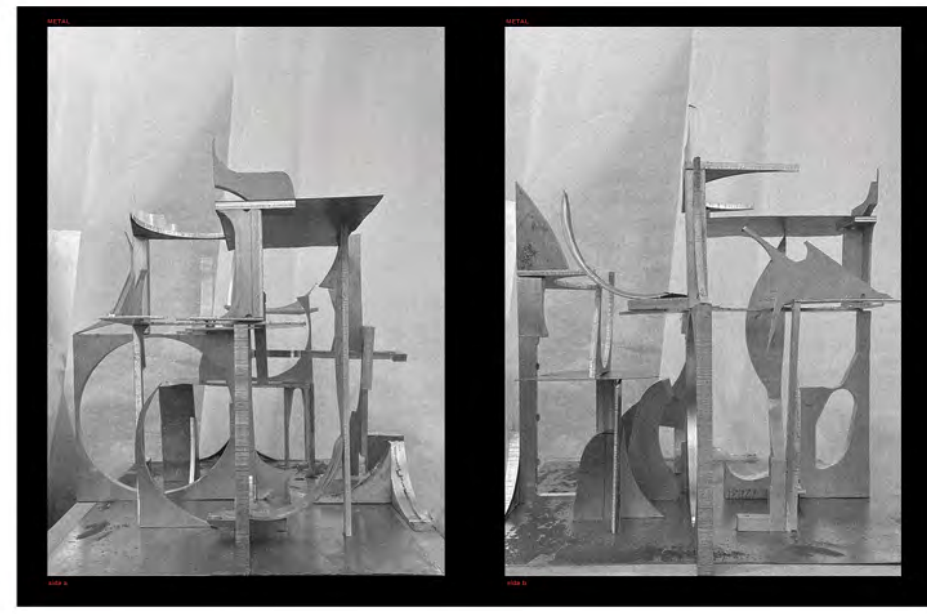
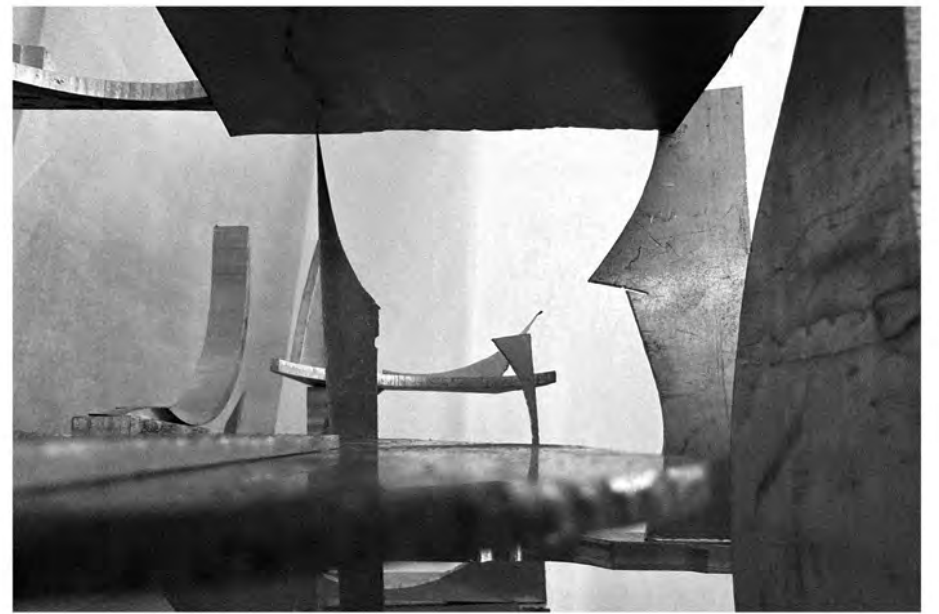
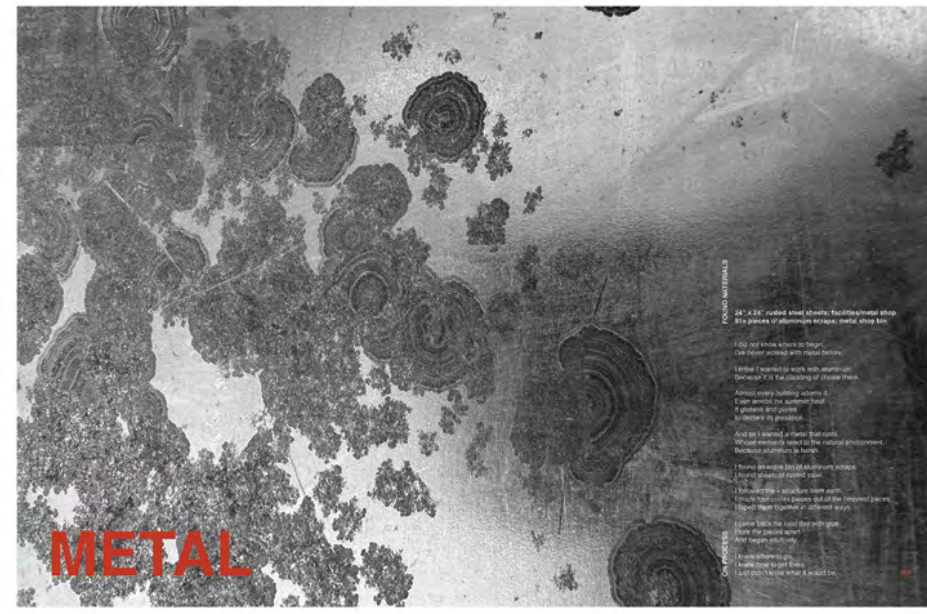
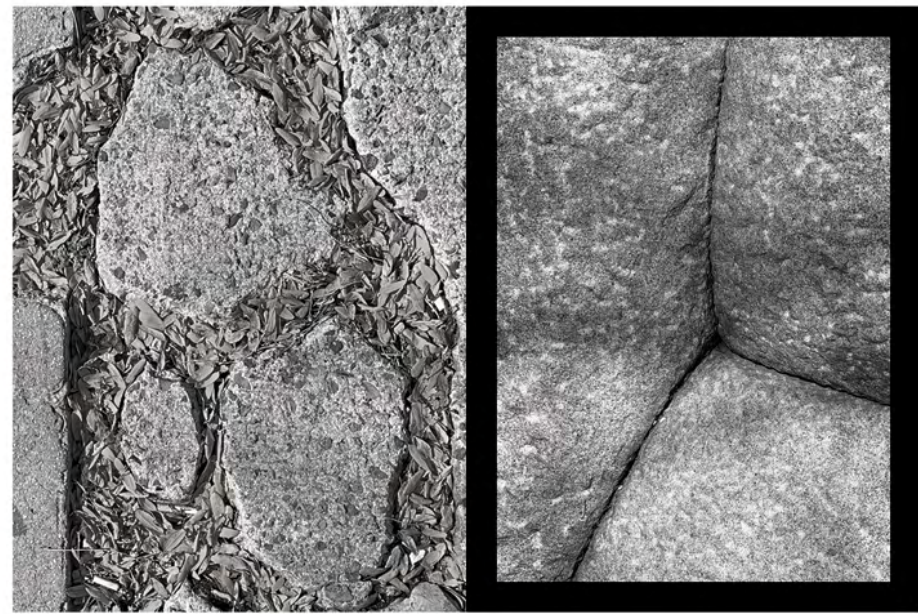
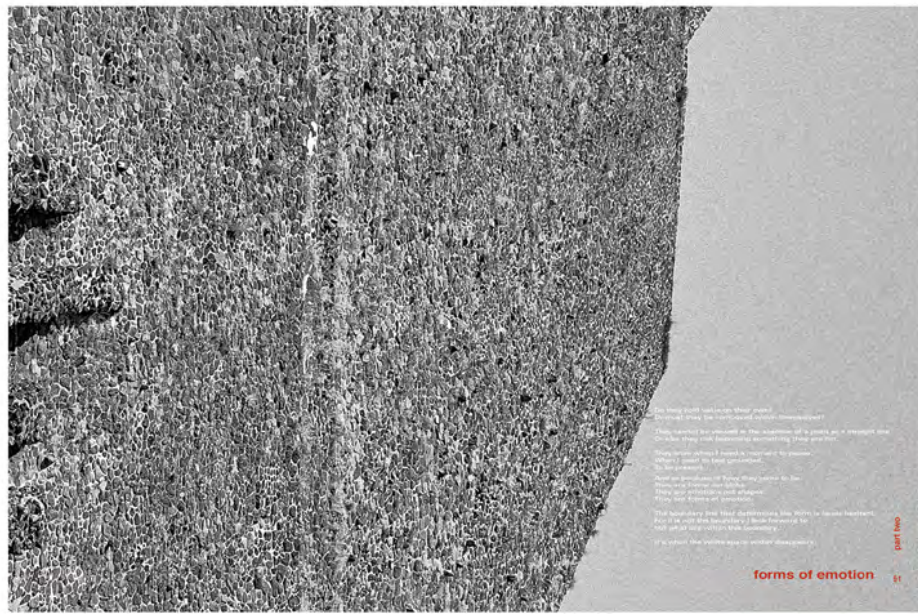
**EARTH**  
18"x18"x18"  
structural diagram

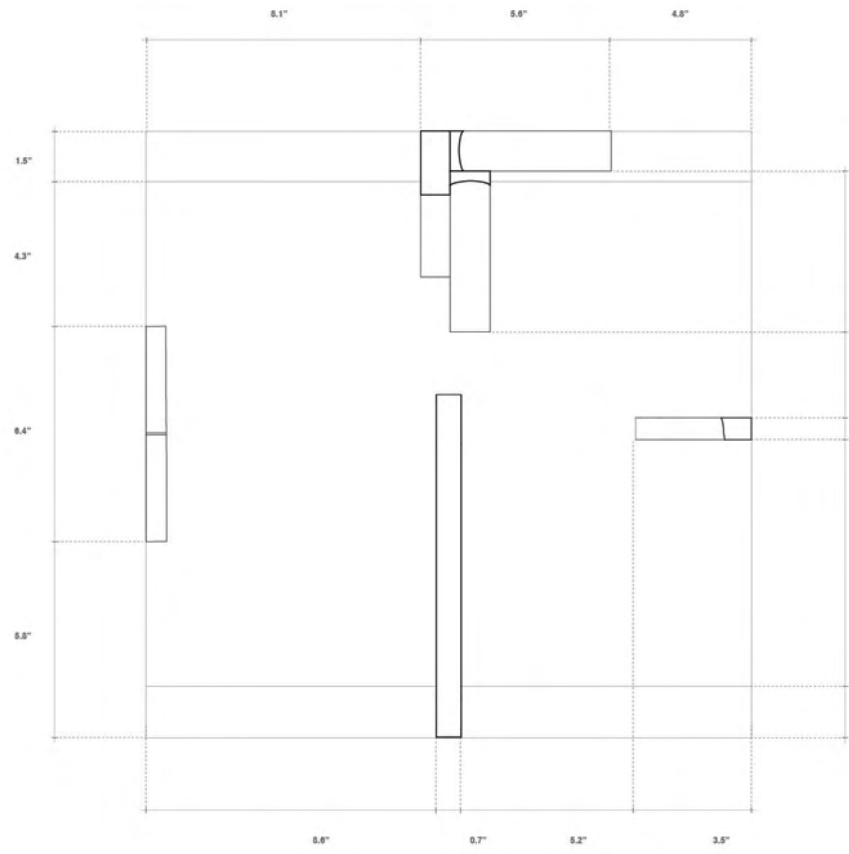


# EARTH

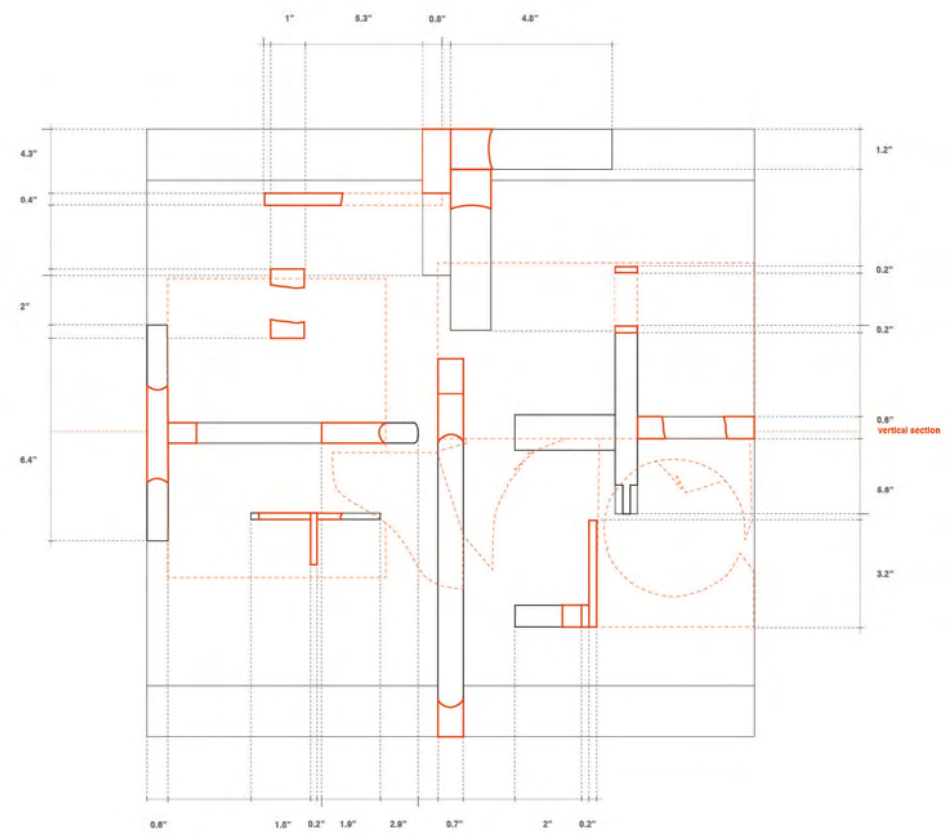
**FOUND MATERIALS**

75 pounds of red clay; gsapp making shop  
3 birch plywood scraps; gsapp making shop  
3 pieces of broken granite; brooklyn warehouse

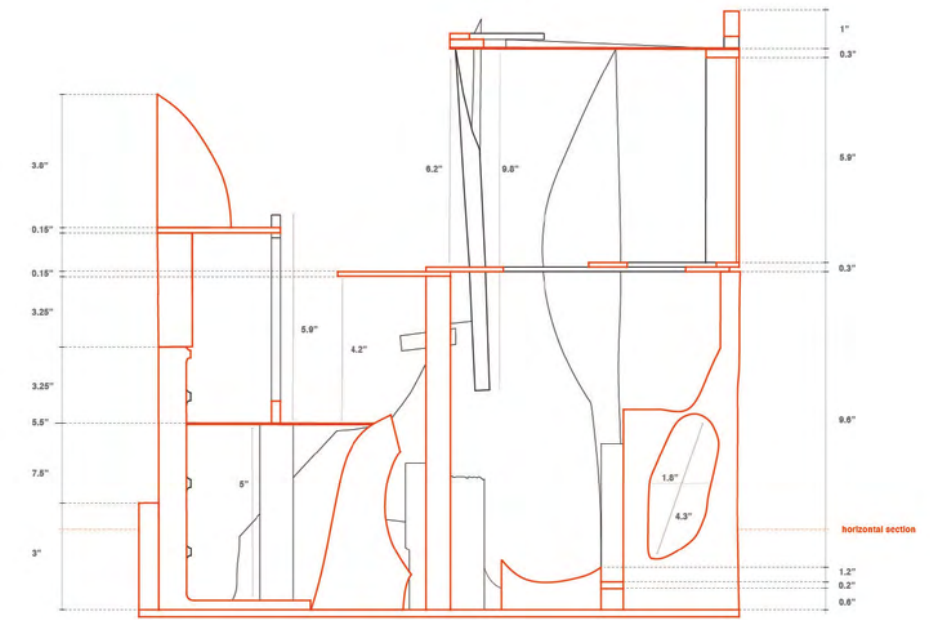




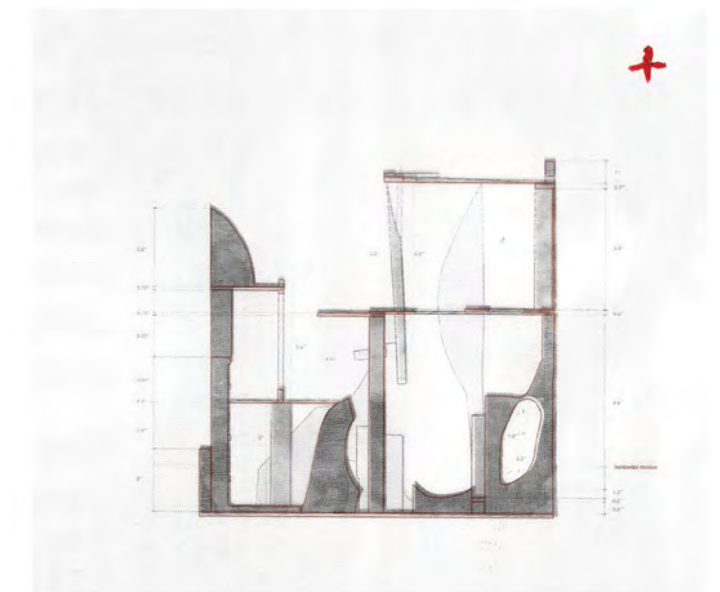
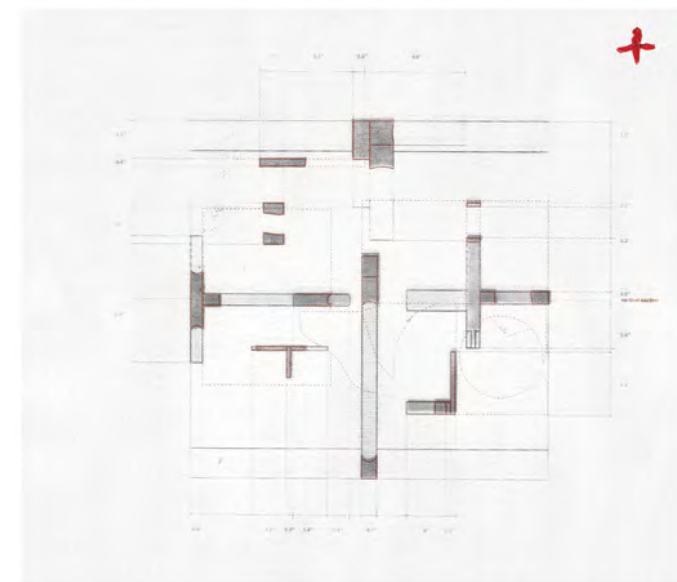
**METAL**  
18" x 18" x 18"  
structural diagram



vertical section



horizontal section

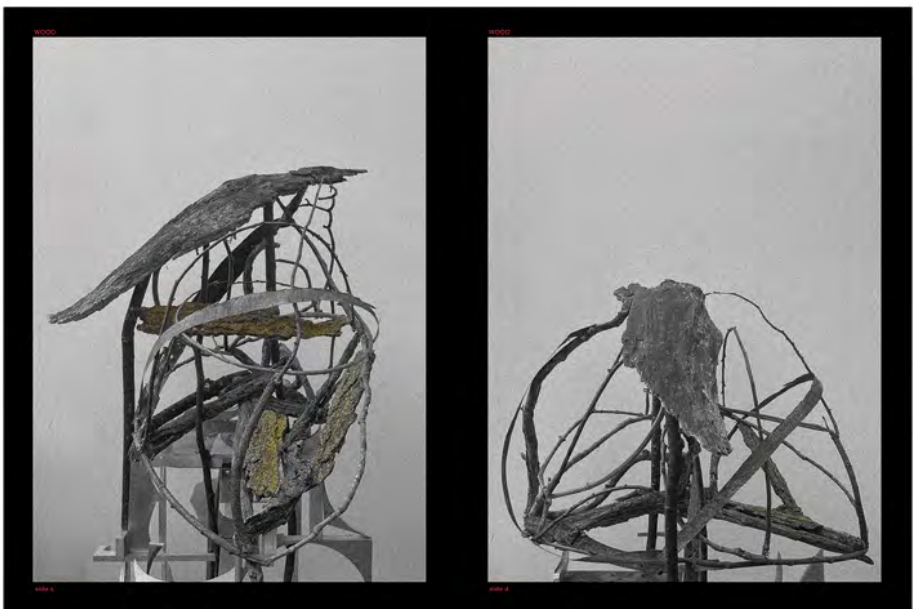
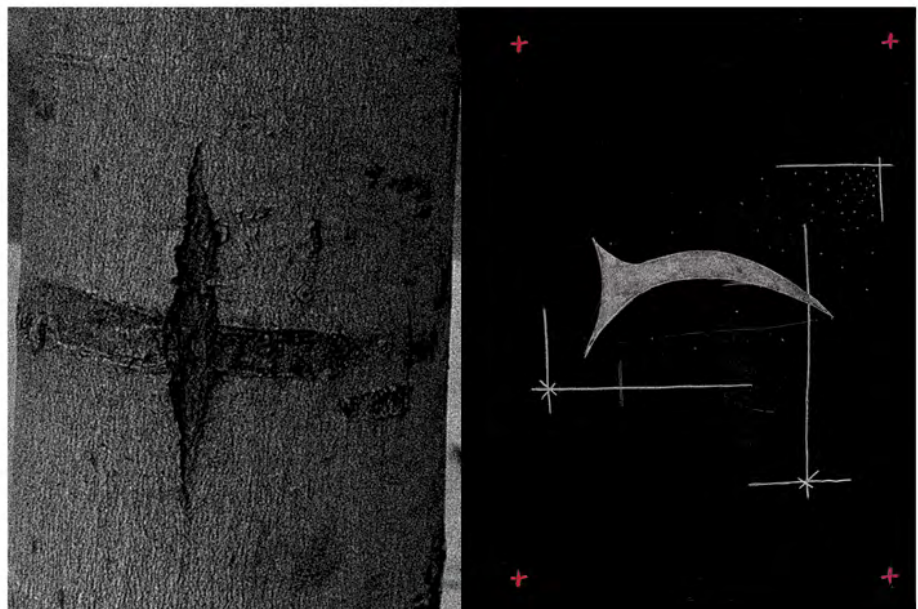
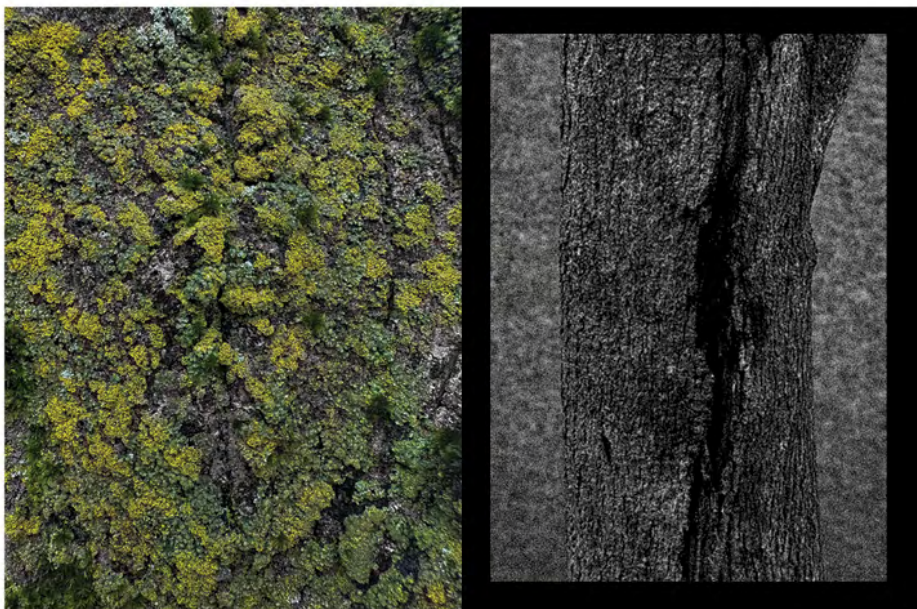
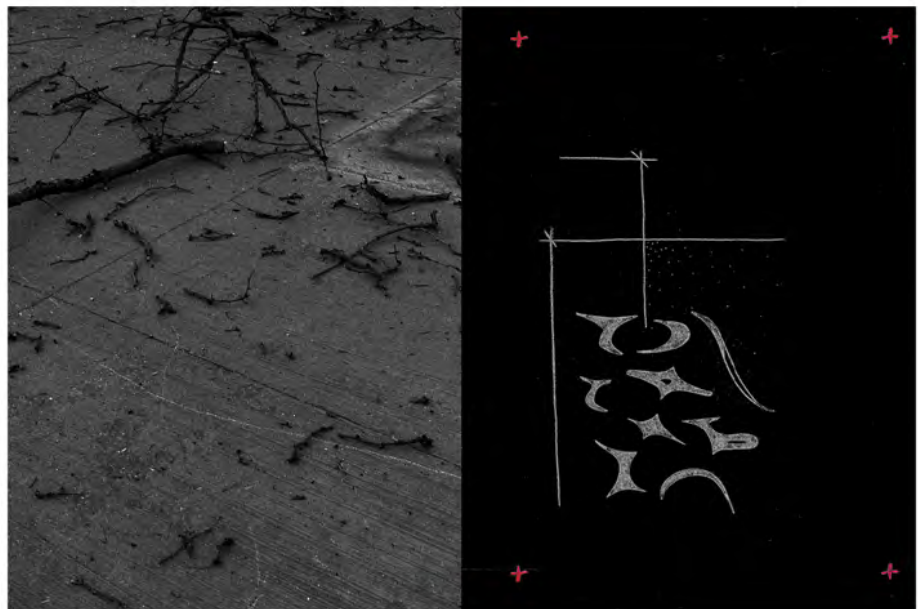
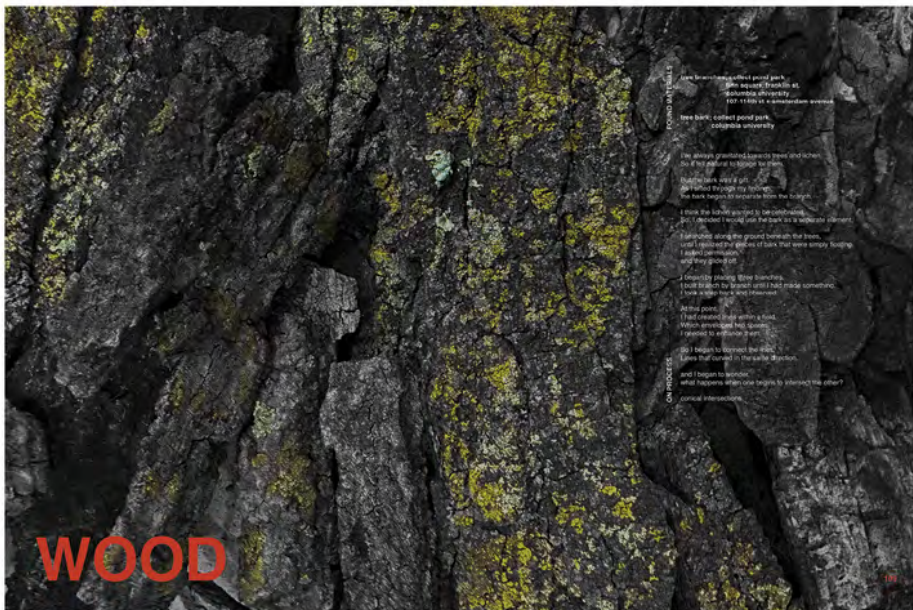


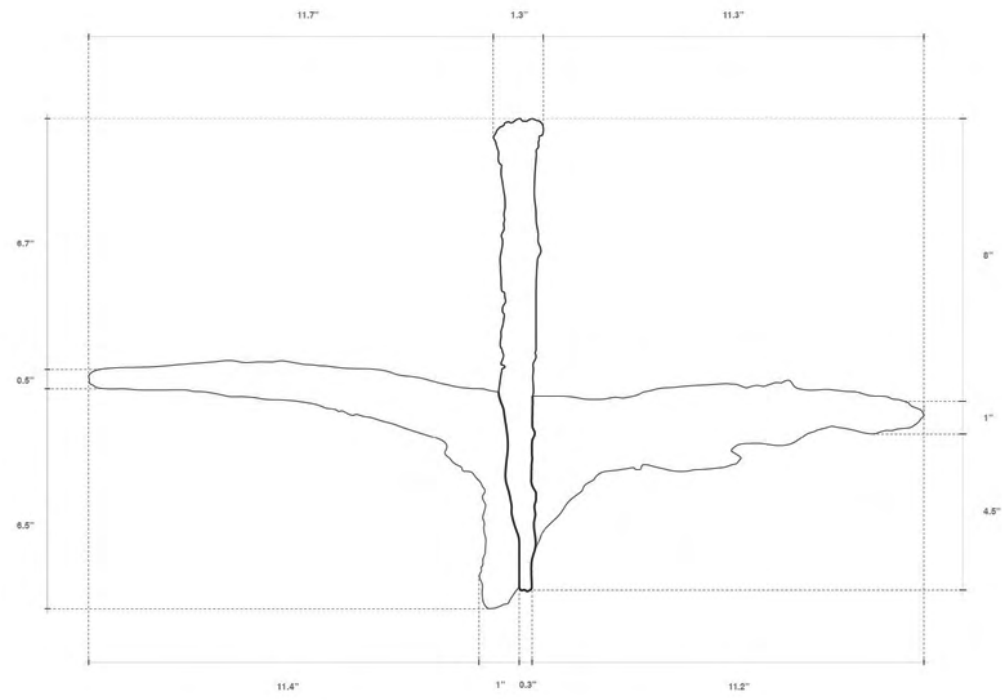
# METAL

## FOUND MATERIALS

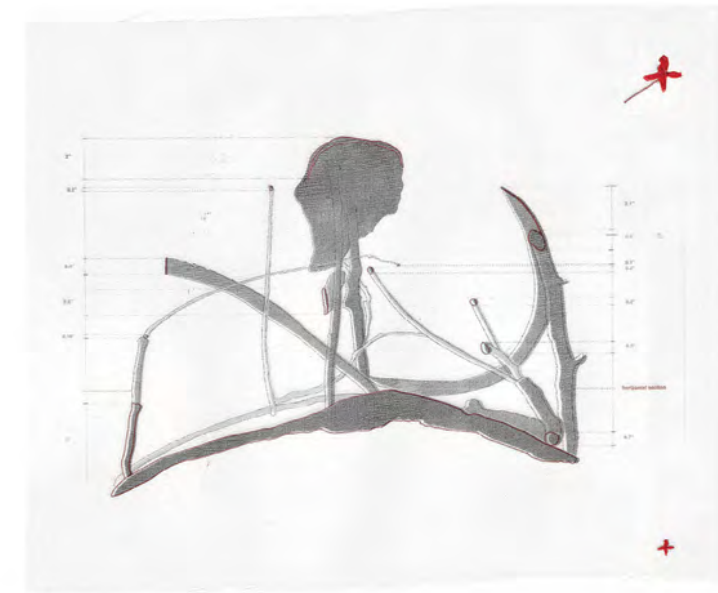
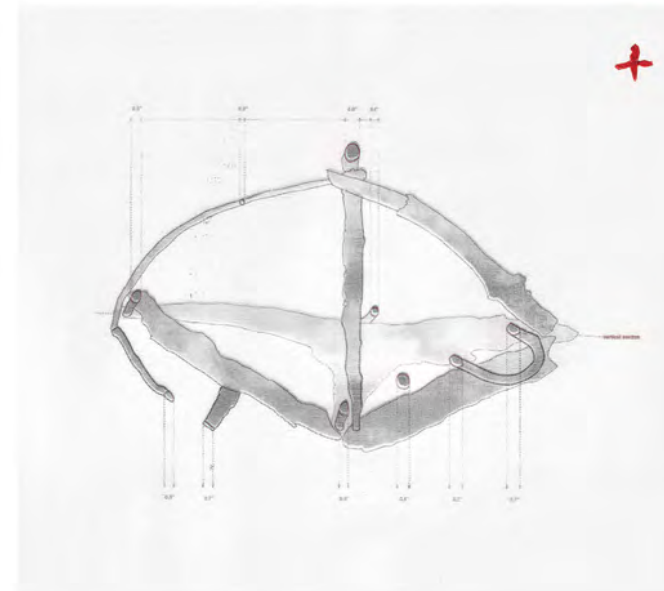
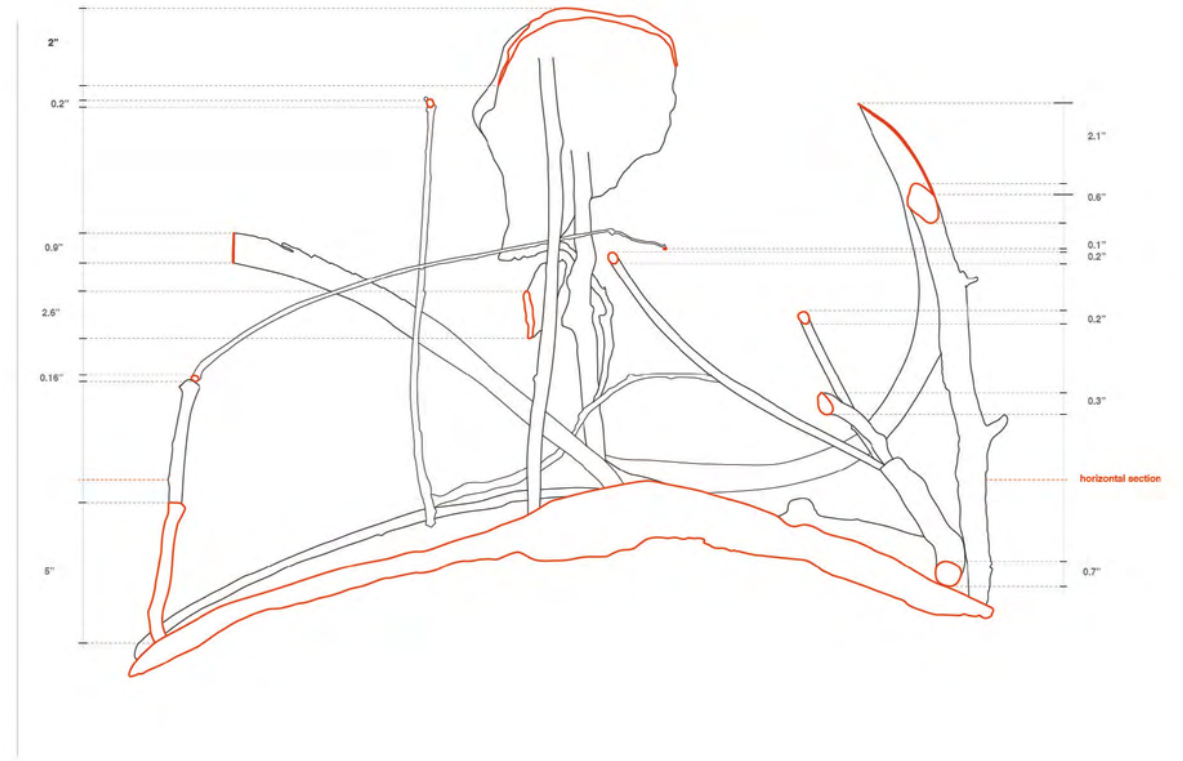
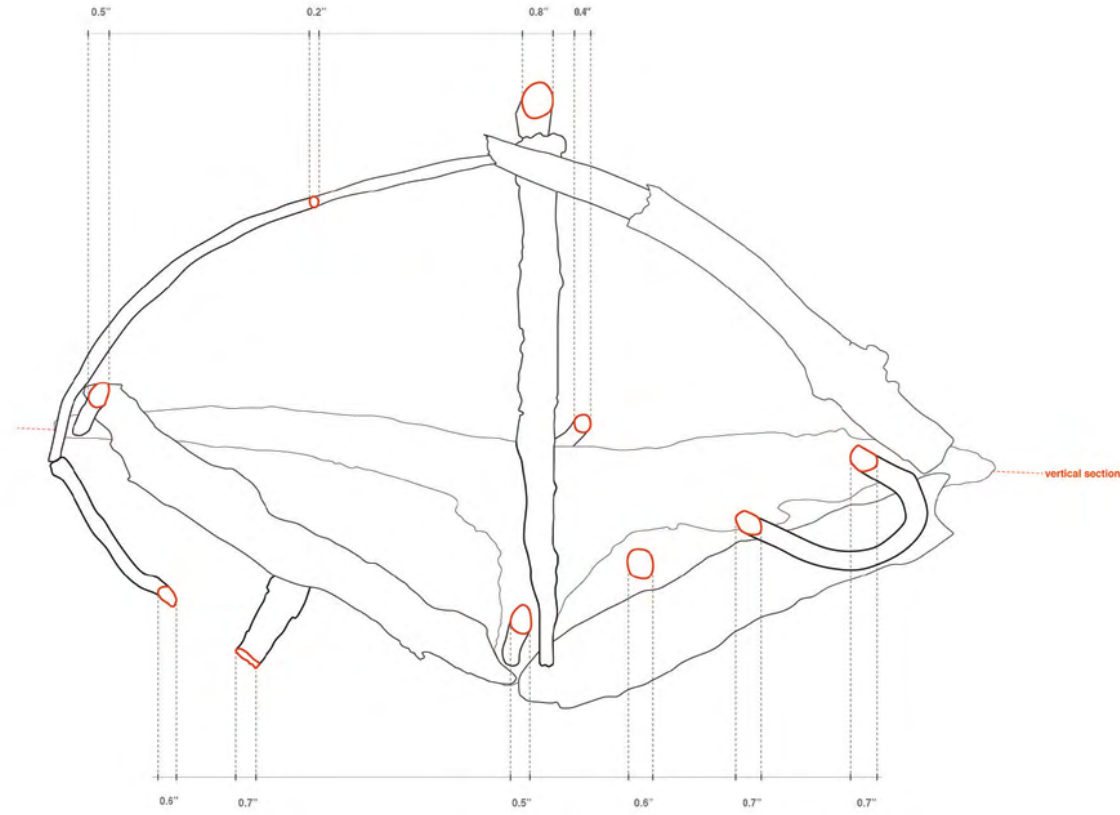
24" x 24" rusted steel sheets; facilities/metal shop  
91+ pieces of aluminum scraps; metal shop bin







**WOOD**  
18"x18"x18"  
structural diagram

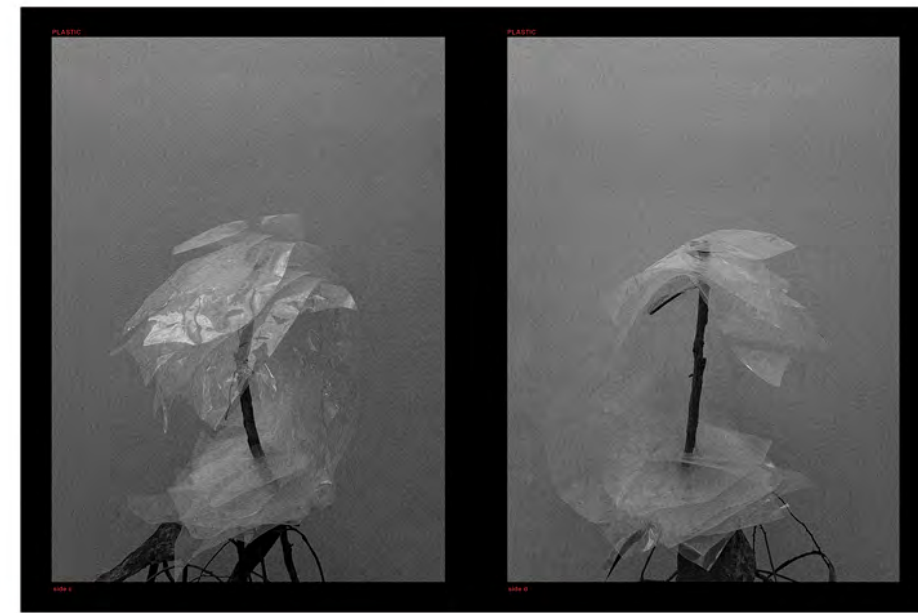
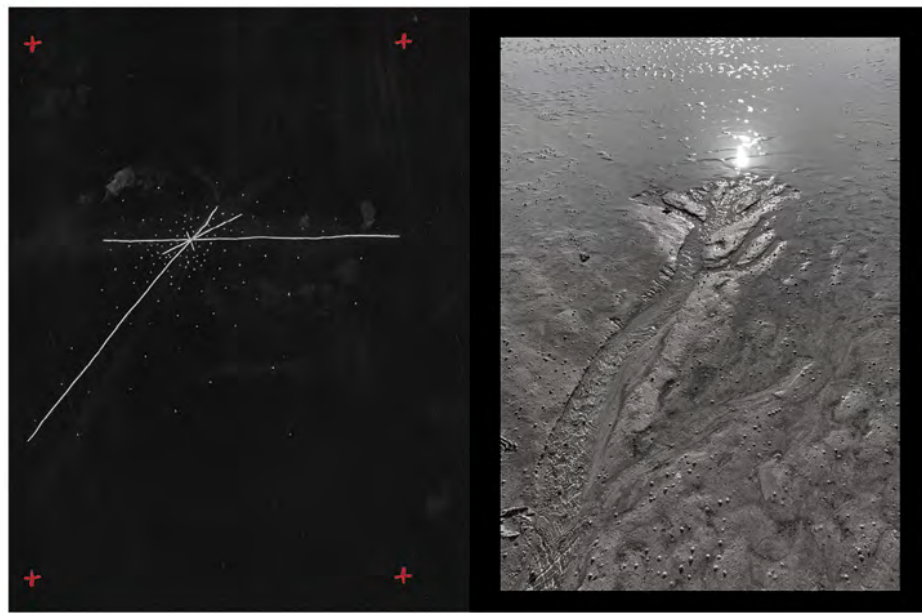
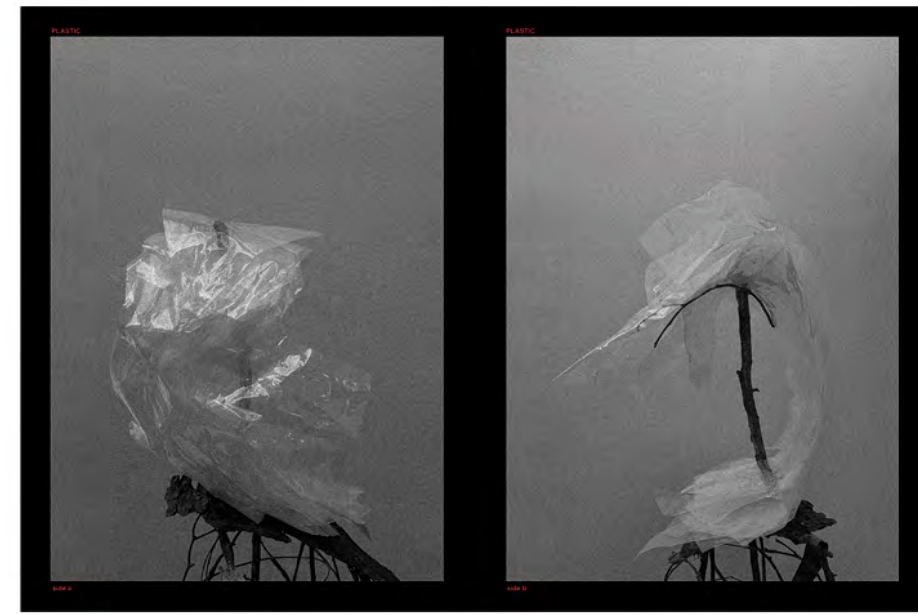
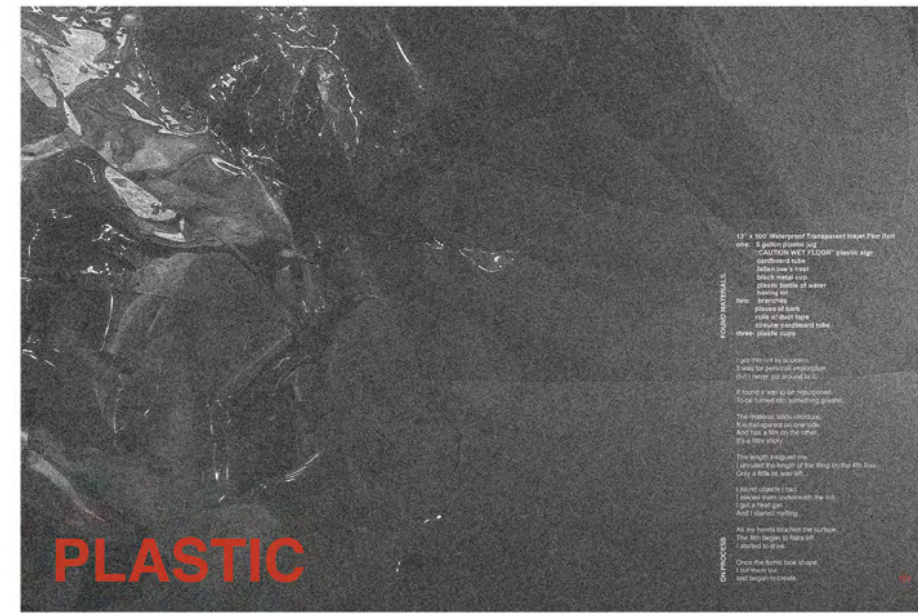
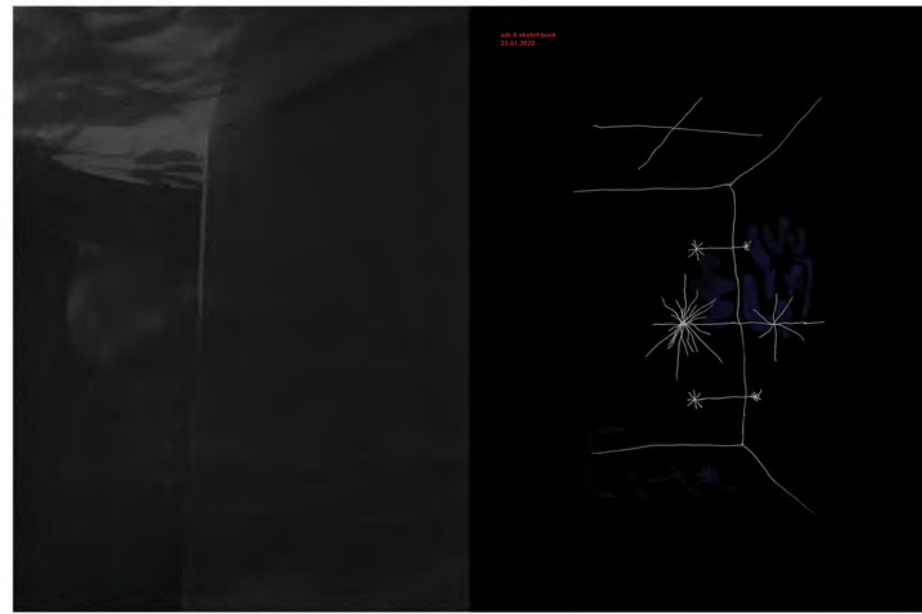


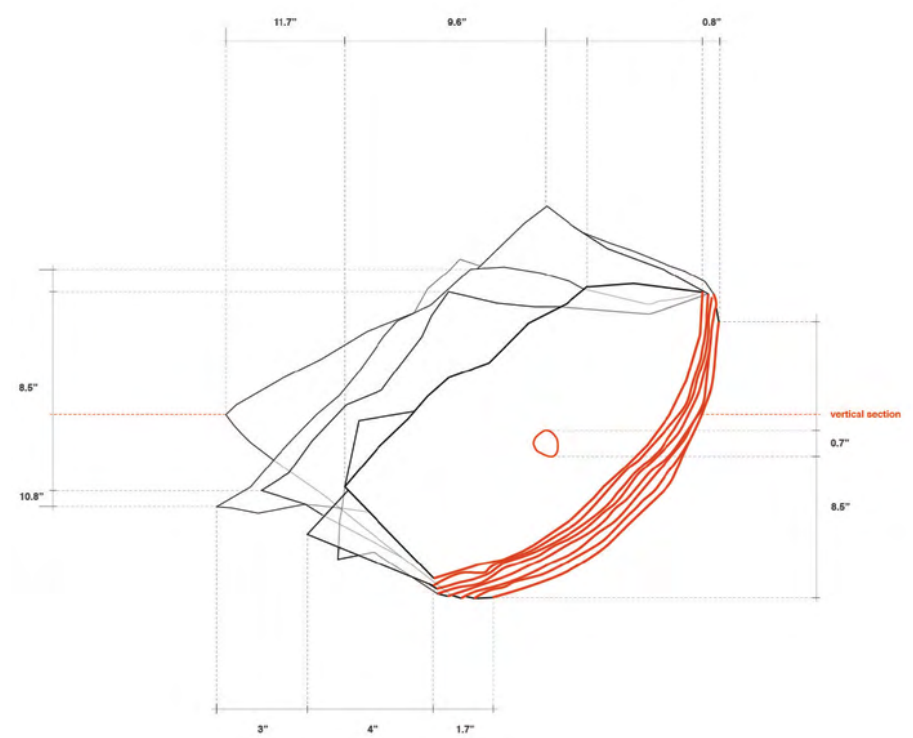
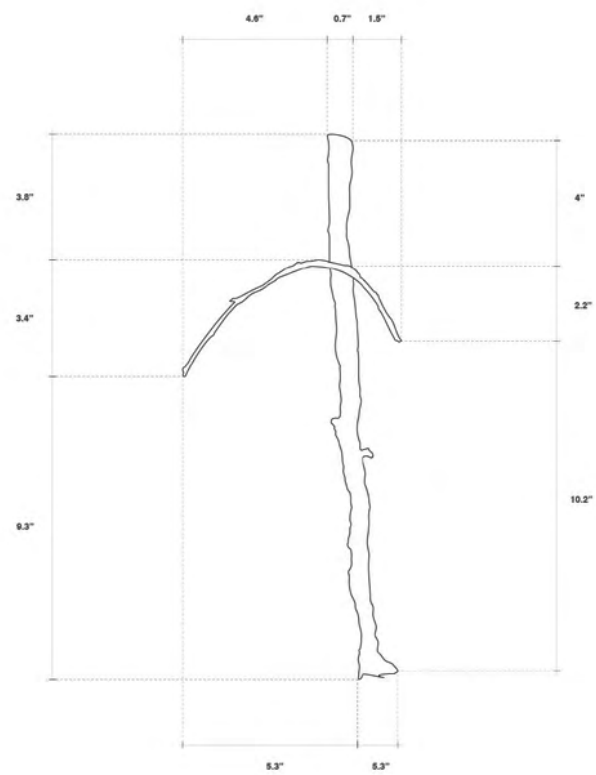
# WOOD

**FOUND MATERIALS**

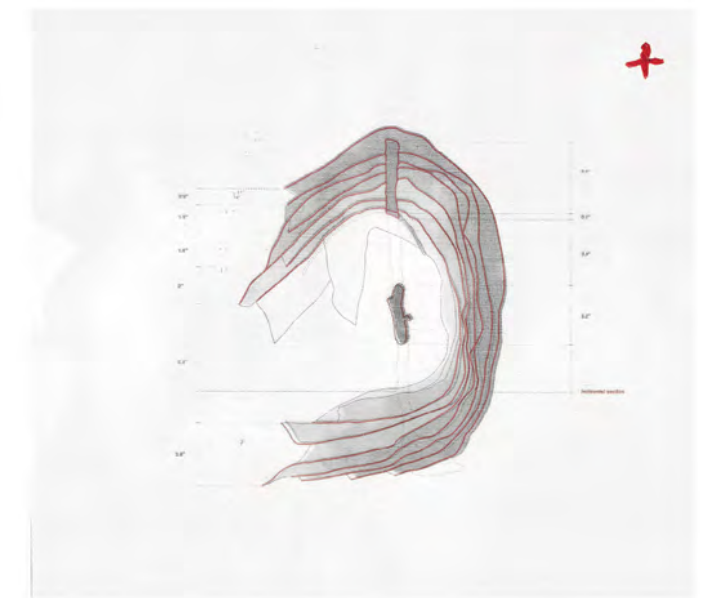
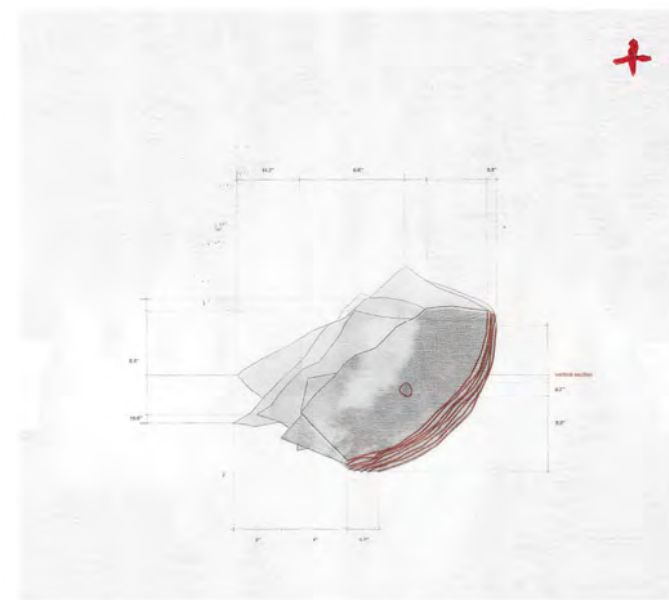
tree branches; collect pond park  
finn square, franklin st.  
columbia university  
107-114th st + amsterdam avenue

tree bark; collect pond park  
columbia university





PLASTIC  
18"x18"x18"  
structural diagram

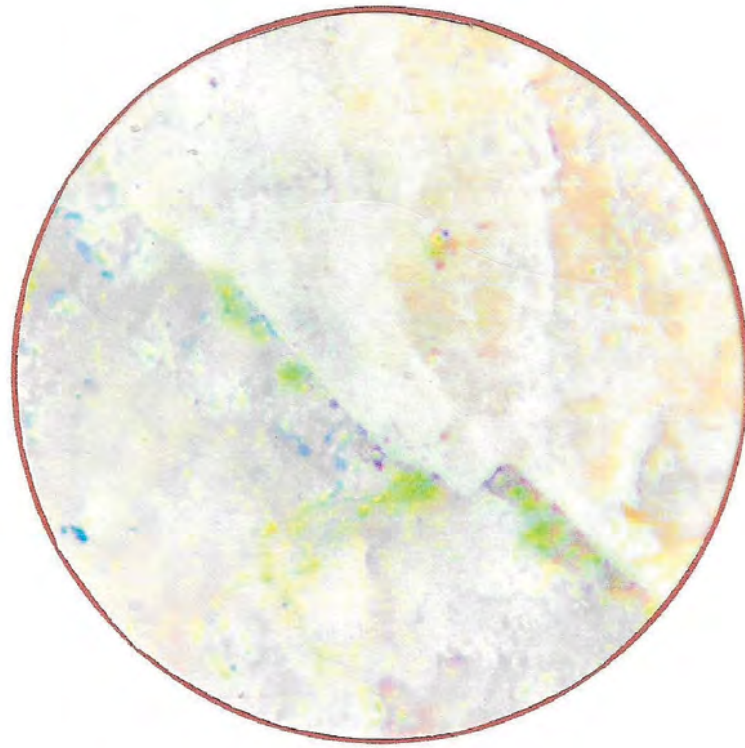


- FOUND MATERIALS
- 13" x 100' Waterproof Transparent Inkjet Film Roll
  - one: 5 gallon plastic jug
  - "CAUTION WET FLOOR" plastic sign
  - cardboard tube
  - fallen bee's nest
  - black metal cup
  - plastic bottle of water
  - baking tin
  - two: branches
  - pieces of bark
  - rolls of duct tape
  - circular cardboard tube
  - three: plastic cups

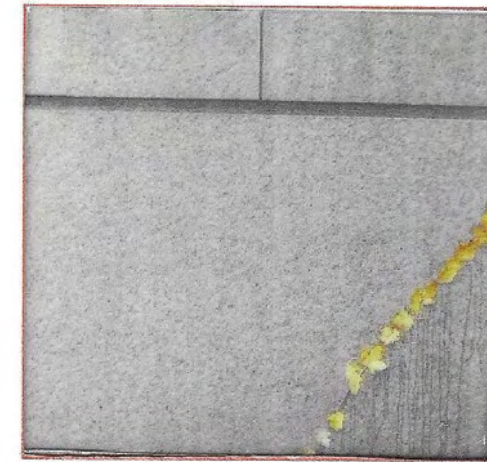
# PLASTIC

# the ritual of rebirth

panel W20



kingdom: fungi  
genus: *candelaria*  
species: *c. concolor*  
thallus of lichen: foliose  
date of micrograph: 20/11/23  
time of micrograph: 4:11 pm



panel W20  
crack 01

AT&T Long Lines Building  
33 Thomas Street, 10007  
Manhattan (Borough 1)  
Block 152 | Lot 13

booklets (x12)  
8"x8"  
2 pages each  
recycled paper  
transparent film  
vellum  
hand-sewn binding



**conceptual collage**  
8"x8"  
recycled paper, soil, dried leaves, HB pencil

There is this invisible thread that connects us all

*a thread of silence and decay*

Within decay, there is death.  
With death, comes silence.

Silence is not merely the absence of sound.  
It is both a feeling and a process.  
It has a presence that accumulates over time.

Decay is not merely a state of decomposition.  
It is both a feeling and a process.  
It can be captured but never maintained.

Silence is ritual.  
Decay is rebirth.  
It is the **ritual of rebirth**.

To maintain decay is to become immortal.  
What, in life, is immortal?

The built environment is evidence of humanity's attempt at immortality.  
And it is in a *state of maintained decay*.

The natural environment outlives us all.  
We are the natural environment.  
Why are we trying to compete with it?  
Why are we trying to compete with ourselves?

**We can only heal the built environment with the natural environment.**

**the ritual of rebirth**  
*an attempt to disrupt a state of maintained decay*

1. Observe for cracks, crevices, holes, etc.
2. Photograph crack, crevice, hole, etc.
3. Measure and write down dimensions of crack.
4. Write down location/day/time.
5. Gather the closest source of fallen leaves, or use previously collected leaves.
6. Capture a small amount of water from the closest source, or use previously collected rainwater.
7. Using leaves, and water as a binder, fix the crack, crevice, hole, etc.
8. Photograph mended crack, crevice, hole, etc.

# A MATERIAL LIFELINE OF THE AT&T LONG LINES BUILDING

## 1 extraction of raw material

drilling, cutting, splitting, exploding



depths up to 31 mi (50 km) into the earth's crust

VÅNGA, SWEDEN  
granite quarry

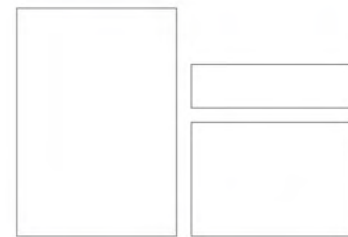
- 1. granite panel
- 2. precast concrete panel
- 3. terracotta block
- 4. steel column
- 5. concrete encasement
- 6. concrete block
- 7. telephone cable

## DESTRUCTION

1969

## 2 processing raw material into product

secondary cutting  
application of flame-retardant



street facade panels



building facade panel

33 Thomas Street  
New York, NY 10007



## 3 transportation

from material processing facility  
to construction site in new york  
via ship across the atlantic ocean

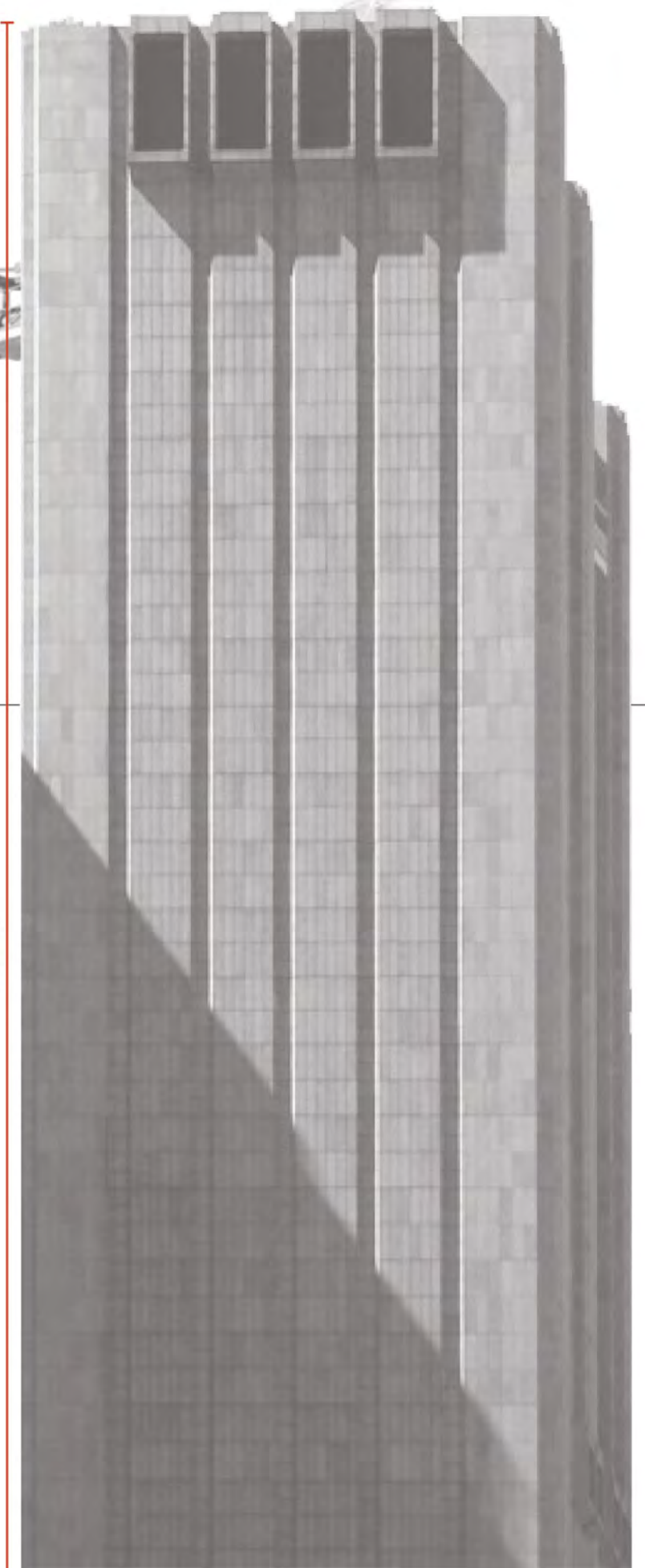
## CONSTRUCTION COMPLETE

1974



Block 152  
Lot 23 + 13  
1940

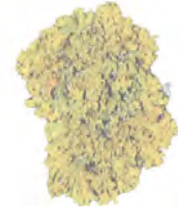
532' 10"



06/04/1996  
NYC Buildings Facade Violation

initial colonization of lichen  
(*Candelaria Concolor*)  
on north facade  
initial signs of weathering  
minor discoloration

as car exhaust pollution increases,  
growth of *C. concolor* colonies increase  
slight erosion  
weathering more noticeable



*Candelaria Concolor*  
*C. concolor*

a symbiotic organism composed of  
a fungal partner and a photosynthetic  
partner (green alga or cyanobacteria)

07/08/2008  
NYC Buildings Facade Violation

*C. concolor* colonies visible with  
variations in color and size  
increased weathering  
deep cracks  
erosion of finer details

A CRUMBLING FACADE:  
the building vs the public

June 29, 2017



June 17, 2019



September 14, 2019



the destruction of plant life

"The Manager shall keep the Property in good order and safe condition,  
and make all repairs therein and thereon, interior and exterior, structural  
and nonstructural, and ordinary and extraordinary, necessary to keep the  
same in good order and safe condition."

Article VI: Manager and Building Services  
Section 6.3: Services Provided by Manager

July 25, 2022  
transfer of lot 23 ("public" park)

nuclear fallout shelter:  
enough food for 1,500 people for 2 weeks

machine: telephone exchange, equipment, storage  
human: lounge, offices, and cafeteria

29 floors above ground

3 floors below ground

1983

DECLARATION OF EASEMENTS  
AND OPERATING RESTRICTIONS

"Nothing shall be done or permitted within any portion of the Property  
which shall interfere with or disrupt the reasonable uniformity of the  
exterior appearance of the Building..."

Article IV: Restrictions on Use  
Section 4.3: Prohibited Operations and Nuisances  
Paragraph (E): Exterior Appearance

Owner: AT&T Inc.  
Land Use: Transportation + Utility  
Lot Area: 65,640 sq. ft.

10/20/1999  
NYC Buildings Facade Violation

*C. concolor* colonies well-established  
chipping/cracking  
pronounced discoloration

11/08/2015  
NYC Buildings Facade Violation

01/21/2014  
NYC Buildings Facade Violation

from a "public" park to a private parking lot



June 12, 2019



September 14, 2019



October 2, 2023



NYC Building Complaints:

23/07/2021: "There is a fence and a gate that is locked around  
the area and they are using it as a parking space."

17/05/2019: "No construction is taking place but the gates are locked"

01/09/2015: "Not open to the public-- locked with chains."

"No graphics, signing, identification name plates and other  
directional material shall be located or erected in a manner visible  
from the exterior of the Building or Service Areas without the prior  
written approval of the Manager..."

Article V: Limited Capacity  
Section 4.5: Signing and Graphics



+

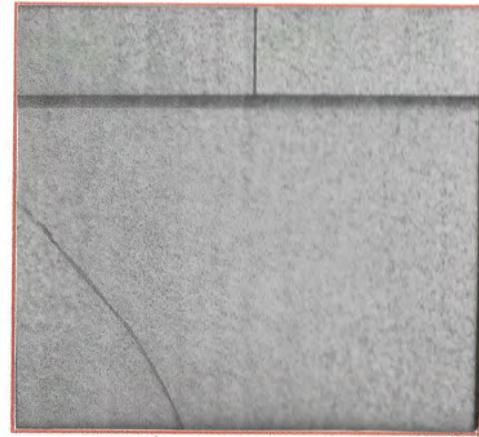
2023

August 21, 2023  
NYC Buildings Facade Violation

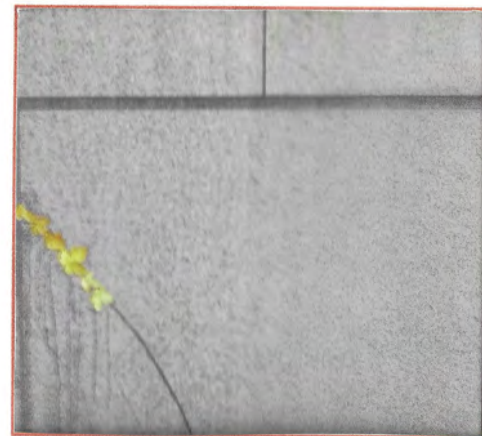
THE RITUAL OF REBIRTH



1:46 pm



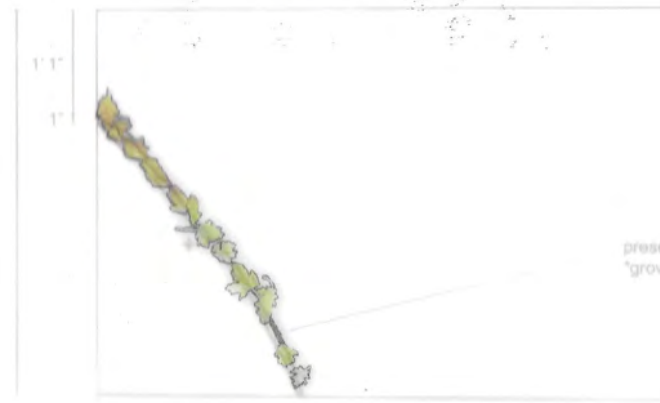
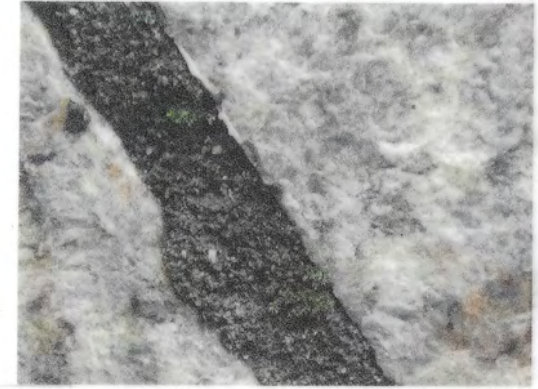
1:57 pm



2:02 pm



panel W20

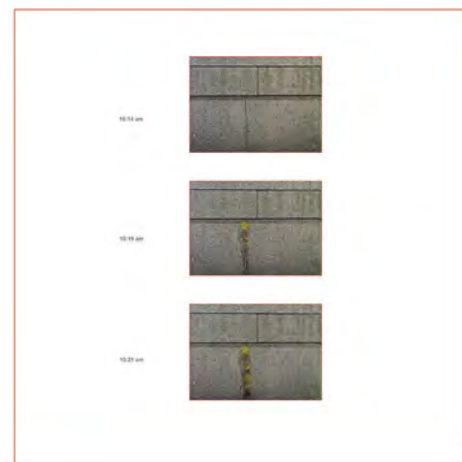
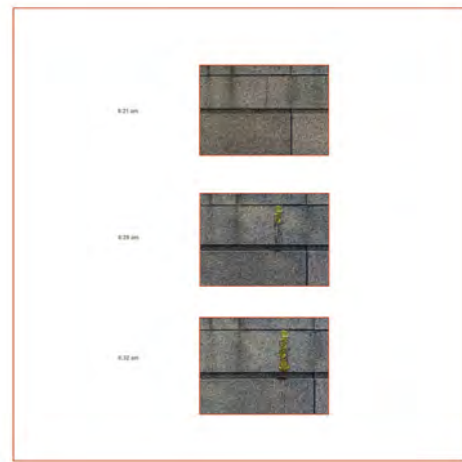
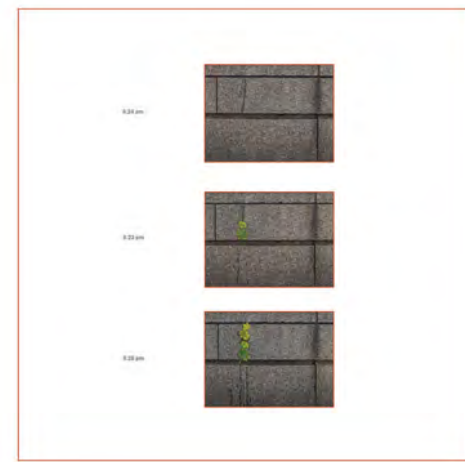
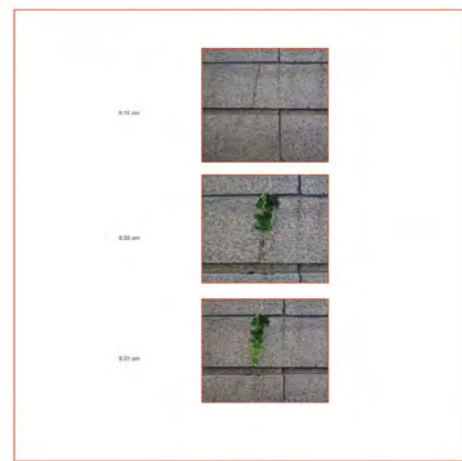
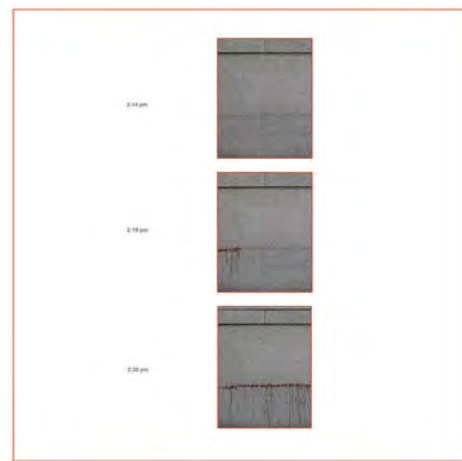
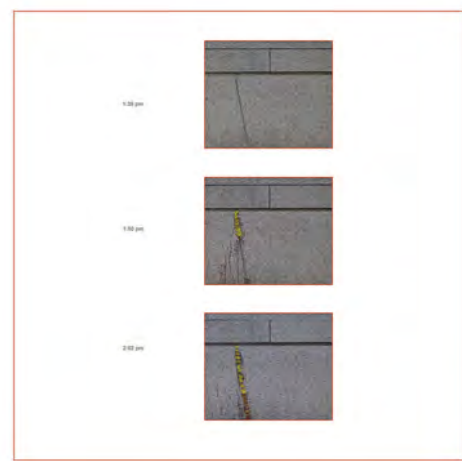
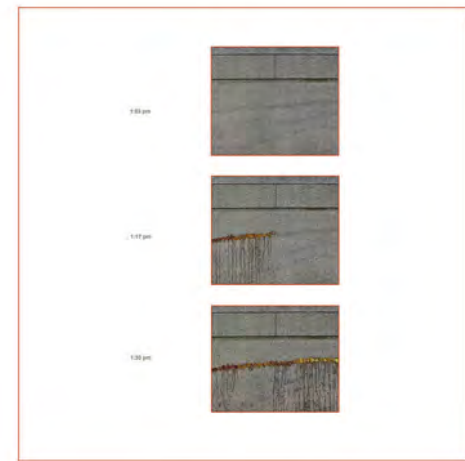
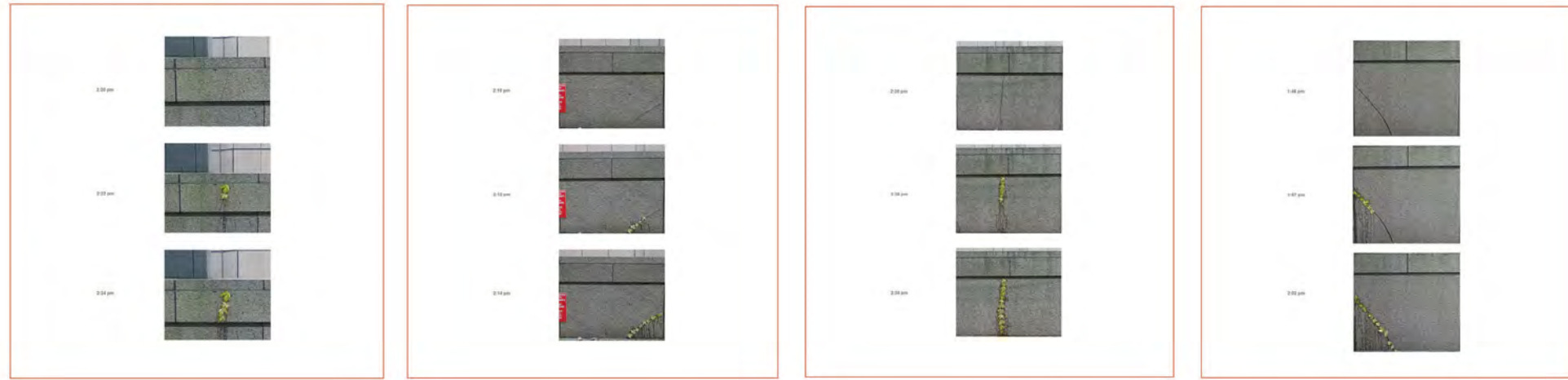


presence of silvergreen byrum moss | (*byrum argentum*) found  
"growth encouraged with water"

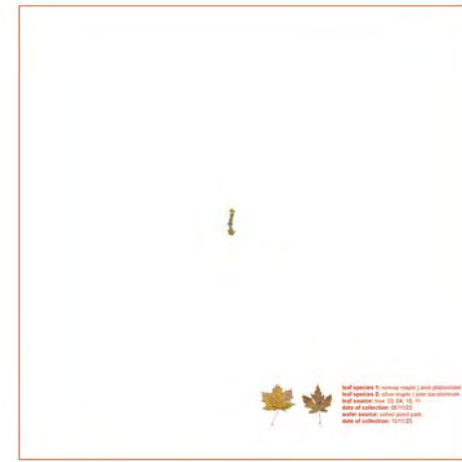
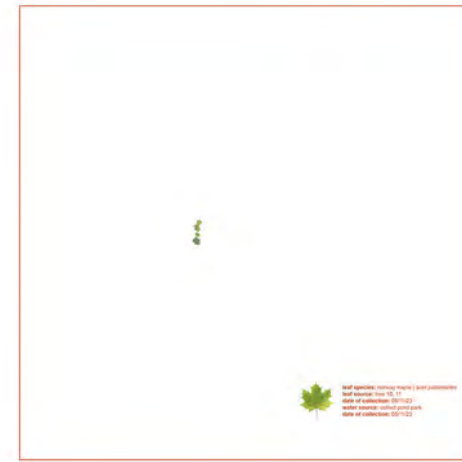
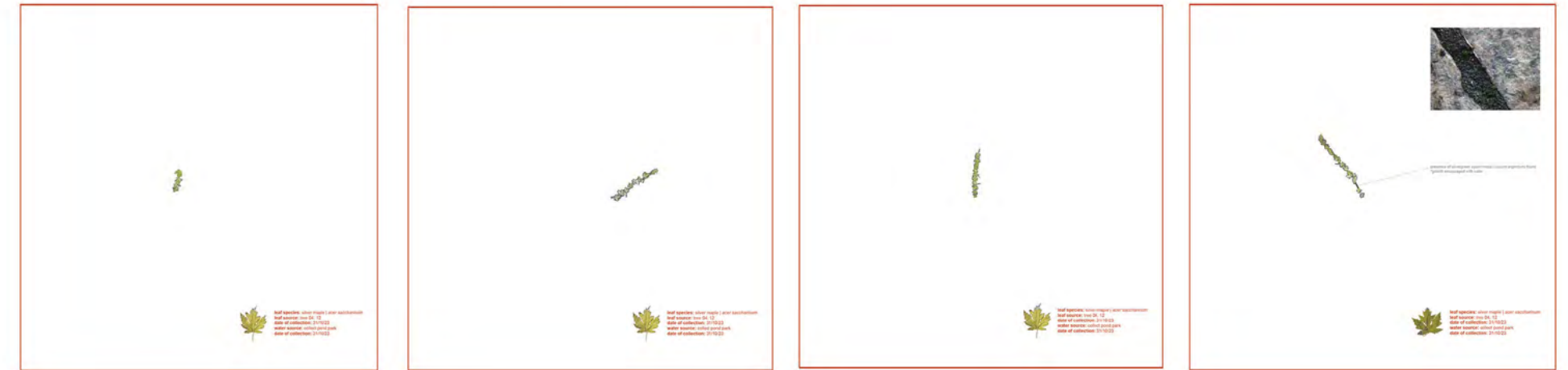
crack 01  
date of observation: 10/10/23  
condition: filled-in  
date of repair: 31/10/23  
time of repair: 1:46 pm - 2:02 pm



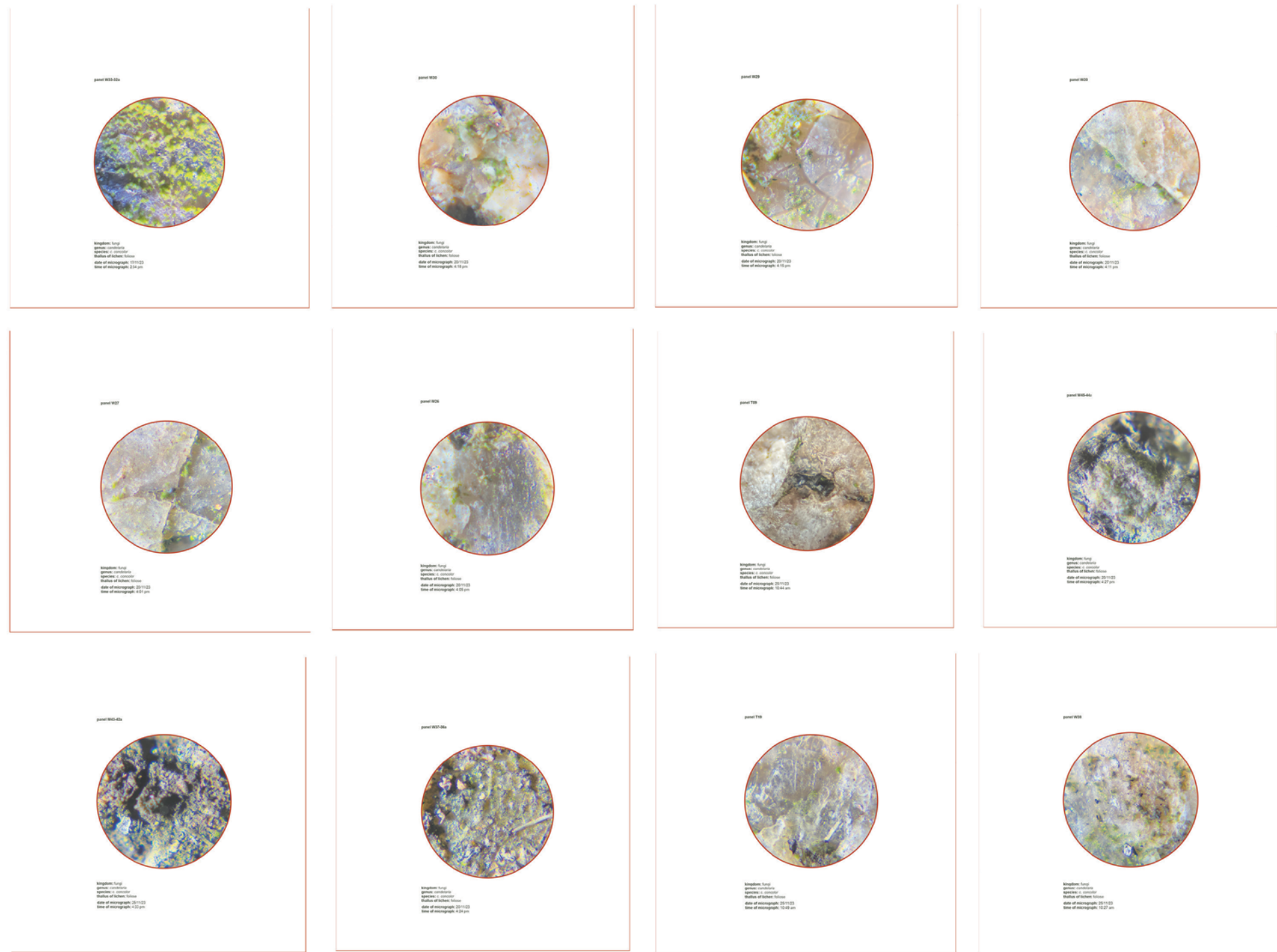
leaf species: silver maple | *acer saccharinum*  
leaf source: tree 04, 12  
date of collection: 31/10/23  
water source: collect pond park  
date of collection: 31/10/23



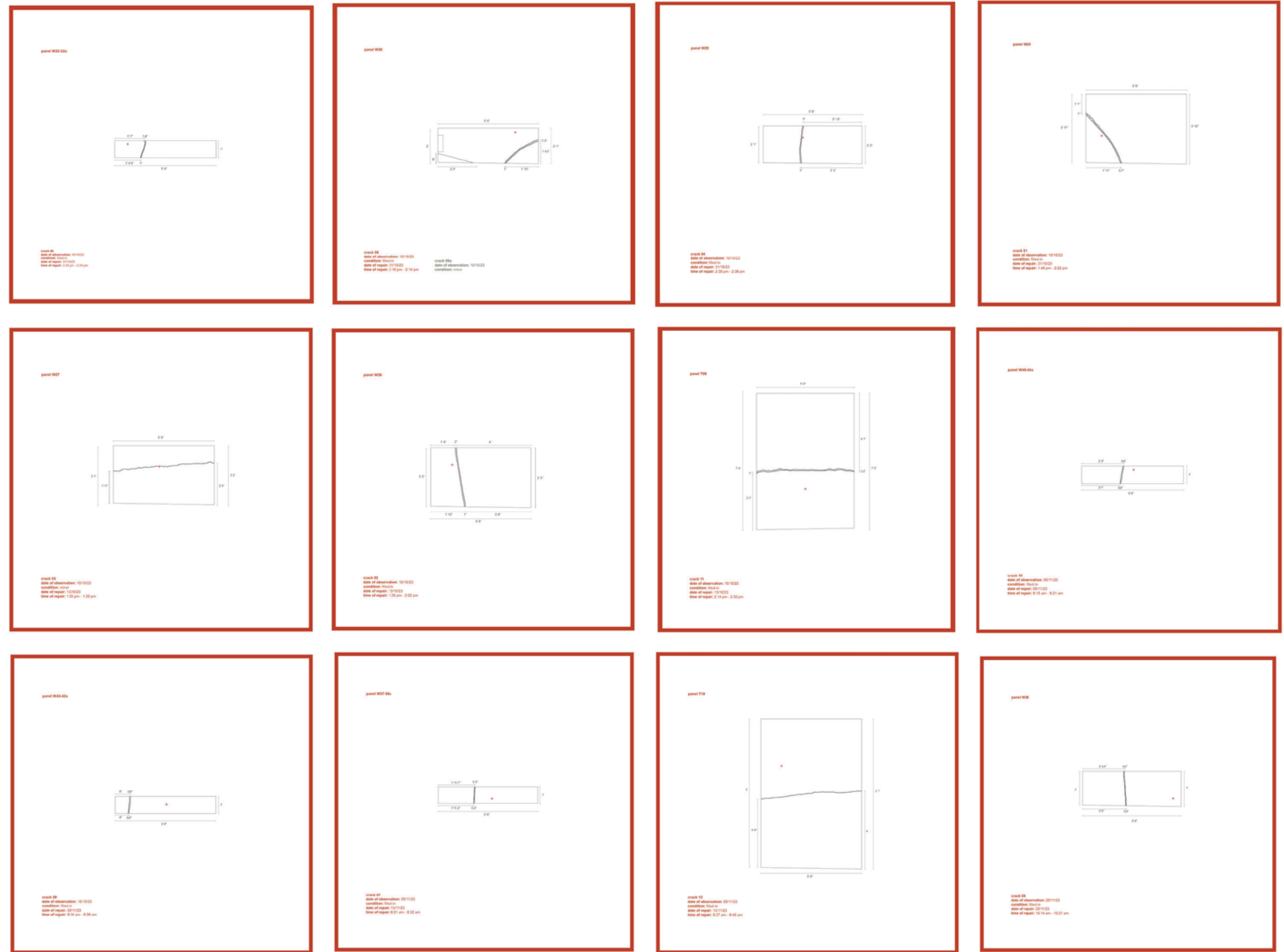
process  
8"x8"  
recycled paper  
transparent film



leaf repair  
8"x8"  
vellum



lichen identification  
8"x8"  
recycled paper  
transparent film



existing cracks  
8"x8"  
recycled paper

**model of ground condition**

4' x 6" pink granite slab (broken into 3 pieces) with (x4) 1/4" holes

1/4" wooden dowels secured with resin

4' x 3" long branch

14" x 2" short branch

60 transparent film photographs hand-sewn together and onto the branches



**the womb**  
acrylic paint on canvas  
image created in photoshop  
printed on aluminum sheet  
20" x 24"





**film**  
00:02:53  
720px x 720px  
captured on sony camcorder  
edited in adobe after effects  
(click on image for link to film)



Architecture Advanced Studio IV  
In the Name of God  
Critic: Ziad Jamaledine  
Spring 2023

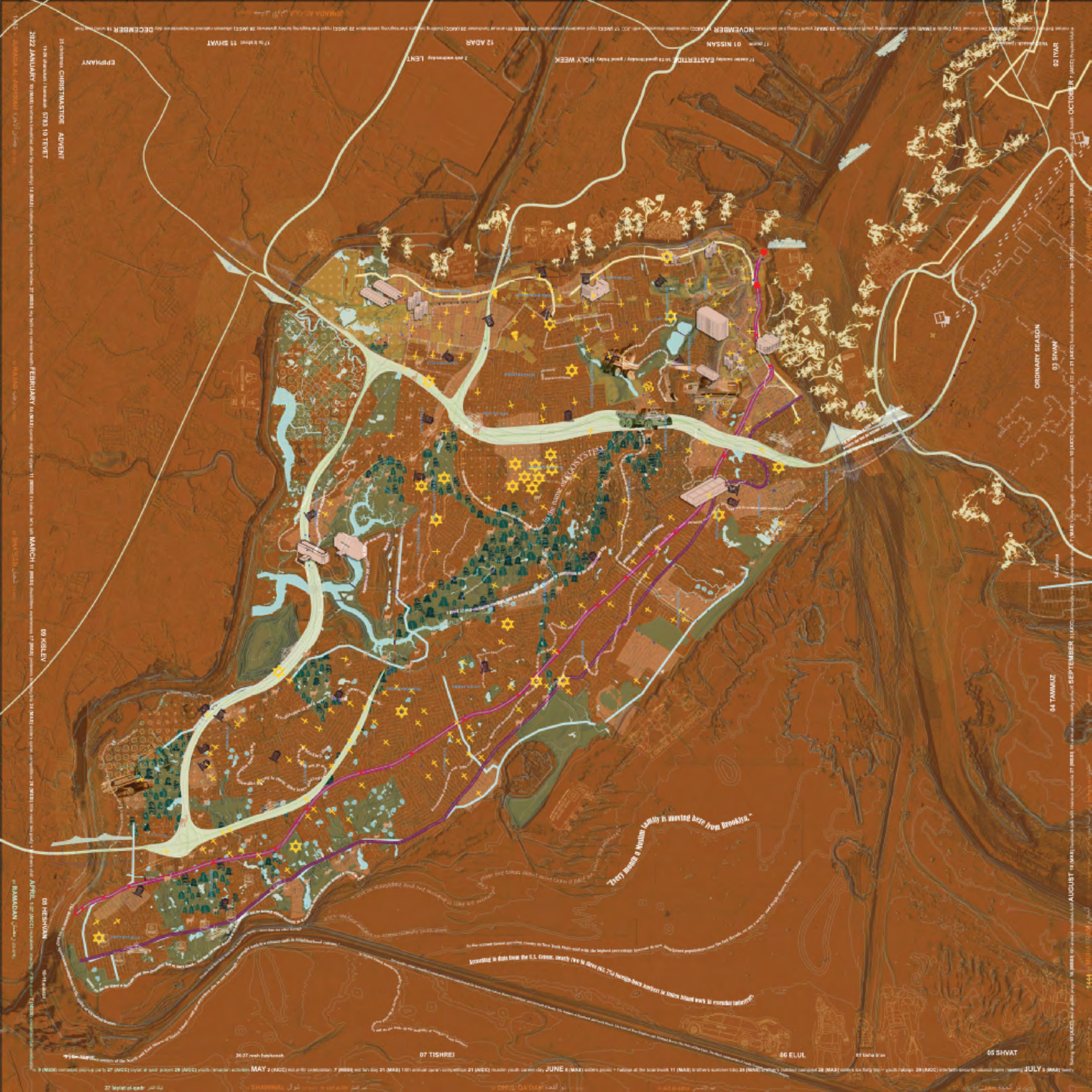
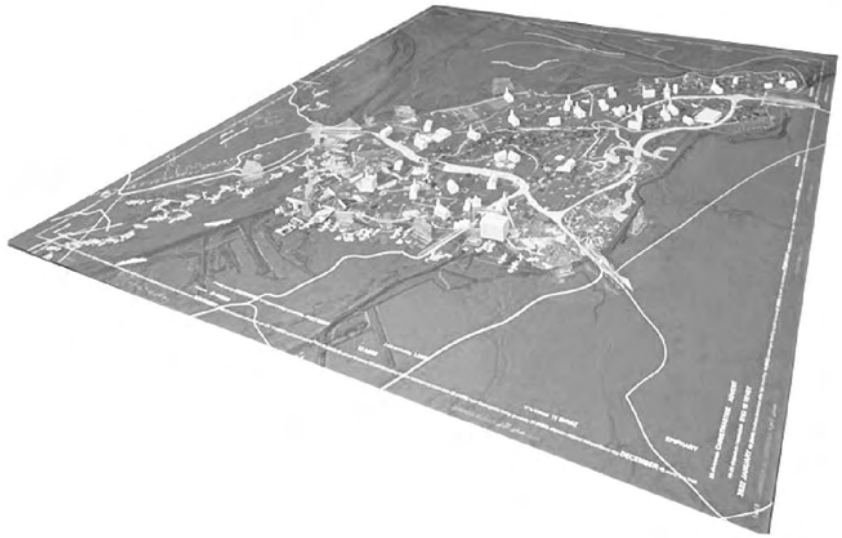
*adhan / call to prayer*

architecture studio

**willowbrook park**  
model made in rhino  
drawing made in photoshop + illustrator

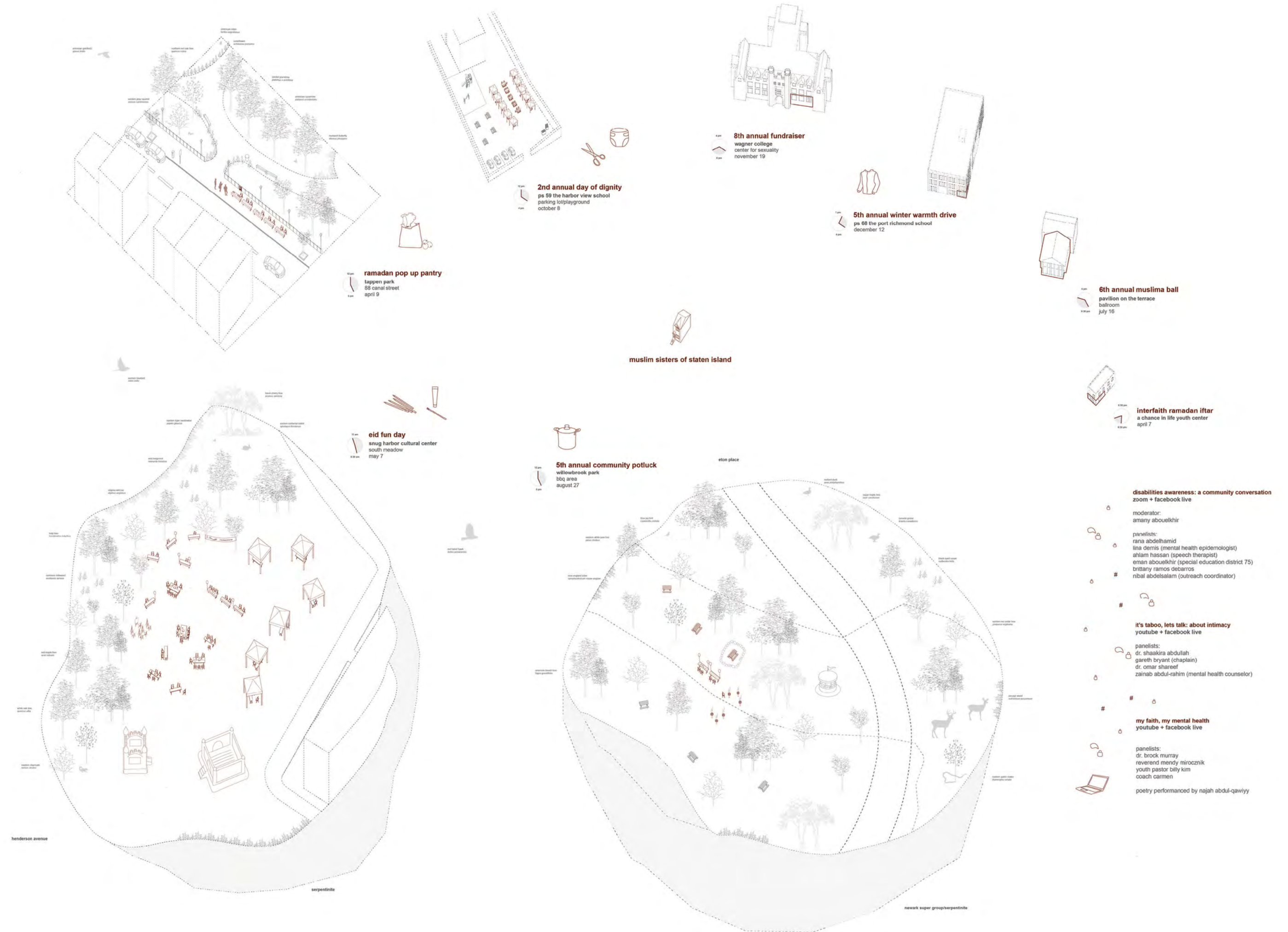


collective studio map of staten island  
with 3D printed religious institutions + objects

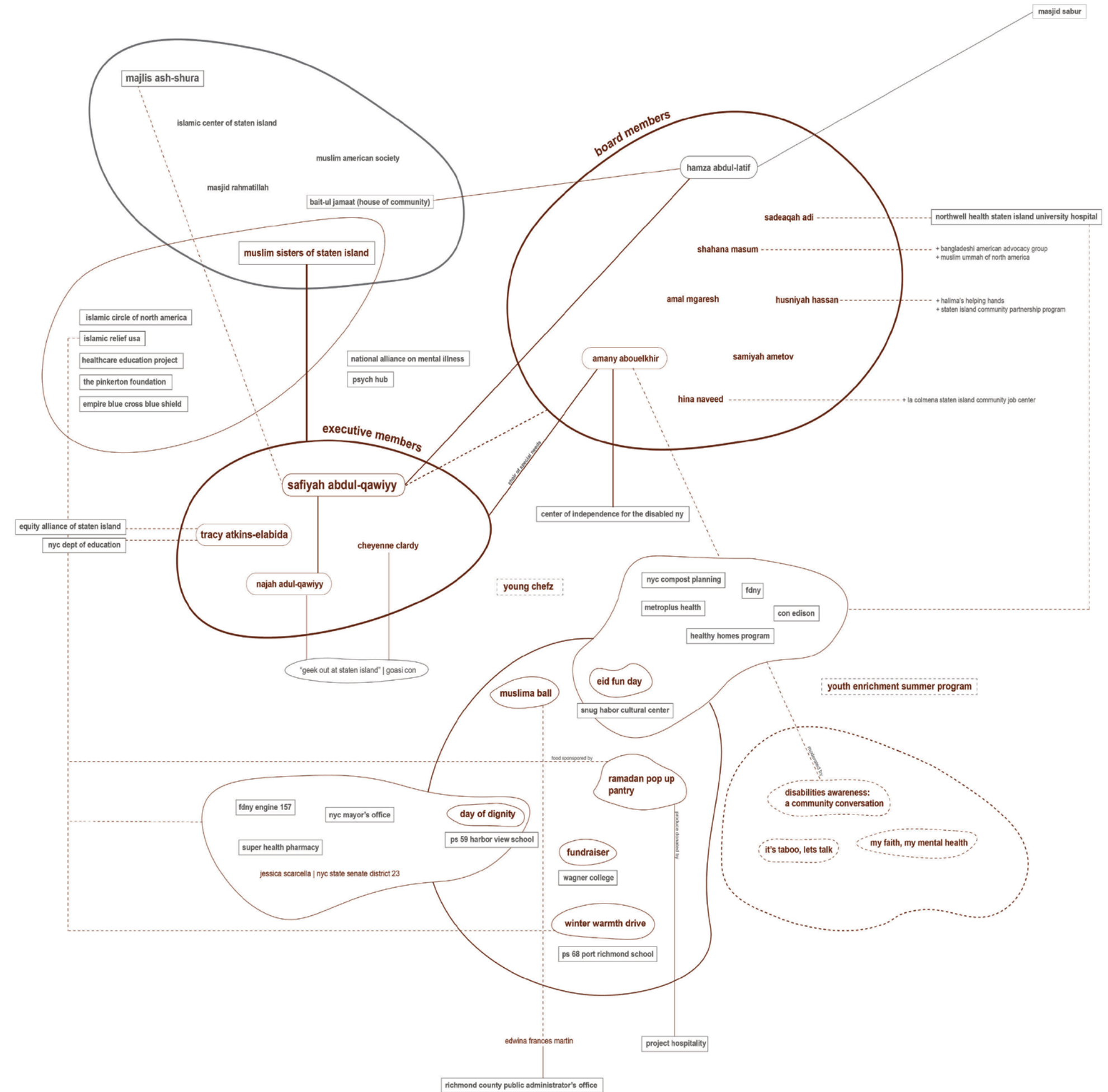




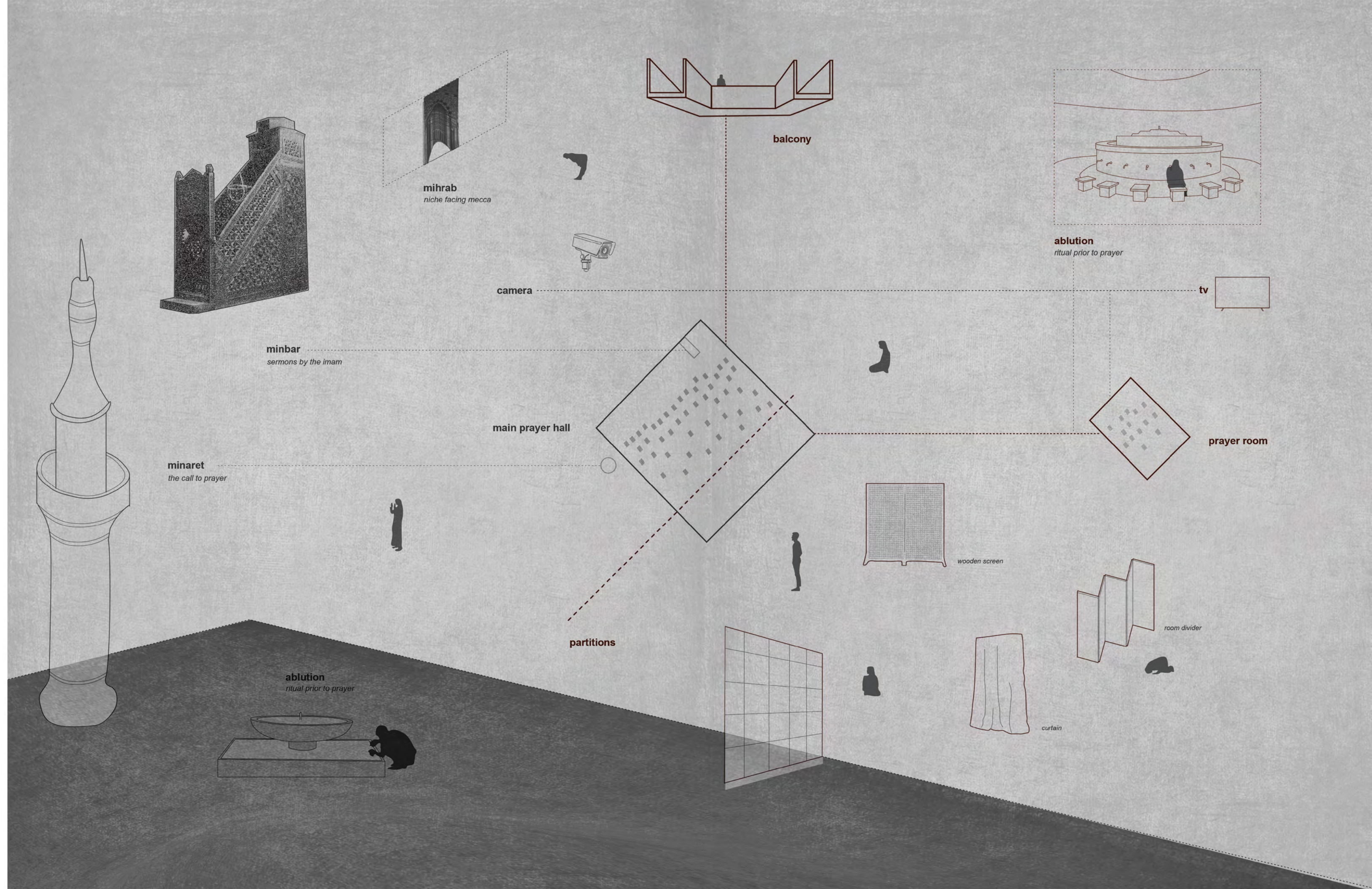
mssi: spatial practices



**msi: "institutional" network**



**mechanisms of gender segregation**



This waqf hereby endows the following **soundscapes**, in perpetuity, to the **Muslim Sisters of Staten Island (MSSI)**.

**location + type**

- + Snug Harbor Cultural Center: directed
- + Wagner College: focused
- + Willowbrook Park: leaking/merging
- + Tappen Park: trapped

The purpose of this waqf is to bolster the MSSI's infrastructure in order to establish a physical presence. As the only muslim women's organization on the island, it is necessary to accomodate the needs of this growing community while also normalizing the participation of women in the mosque.

**donors**

- Muslim Community of Staten Island
- Islamic Relief USA
- American Muslim Women's Association

The primary beneficiaries of this waqf will be MSSI. However, the soundscapes shall be open to the public for use at all times unless restricted by the primary beneficiaries for designated use.

The administrators of the properties shall be MSSI, who will ensure its maintenance is in good condition, with any necessary repairs or renovations undertaken with care. The income generated by these soundscapes shall be used exclusively for their operation, maintenance, and repairs.

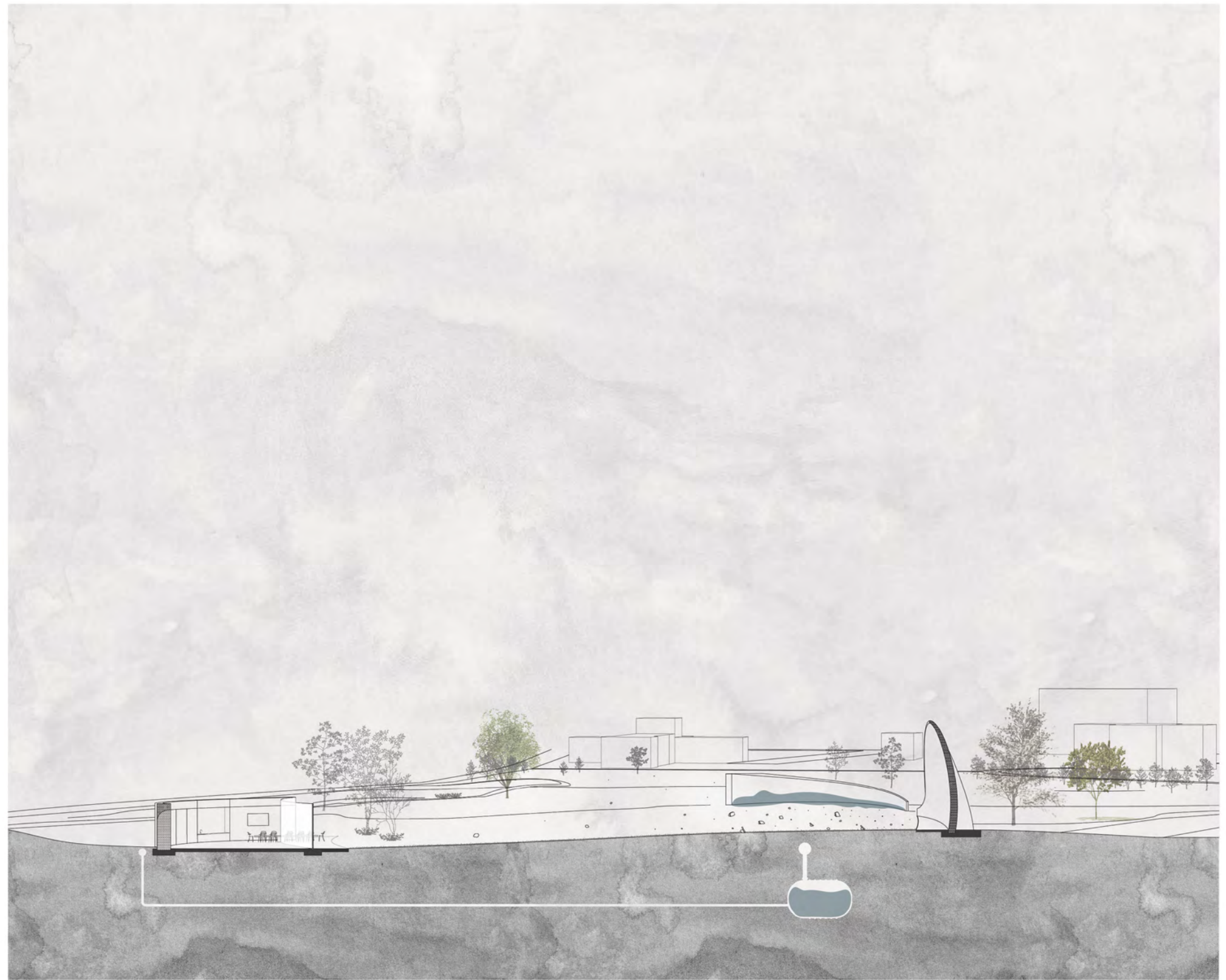
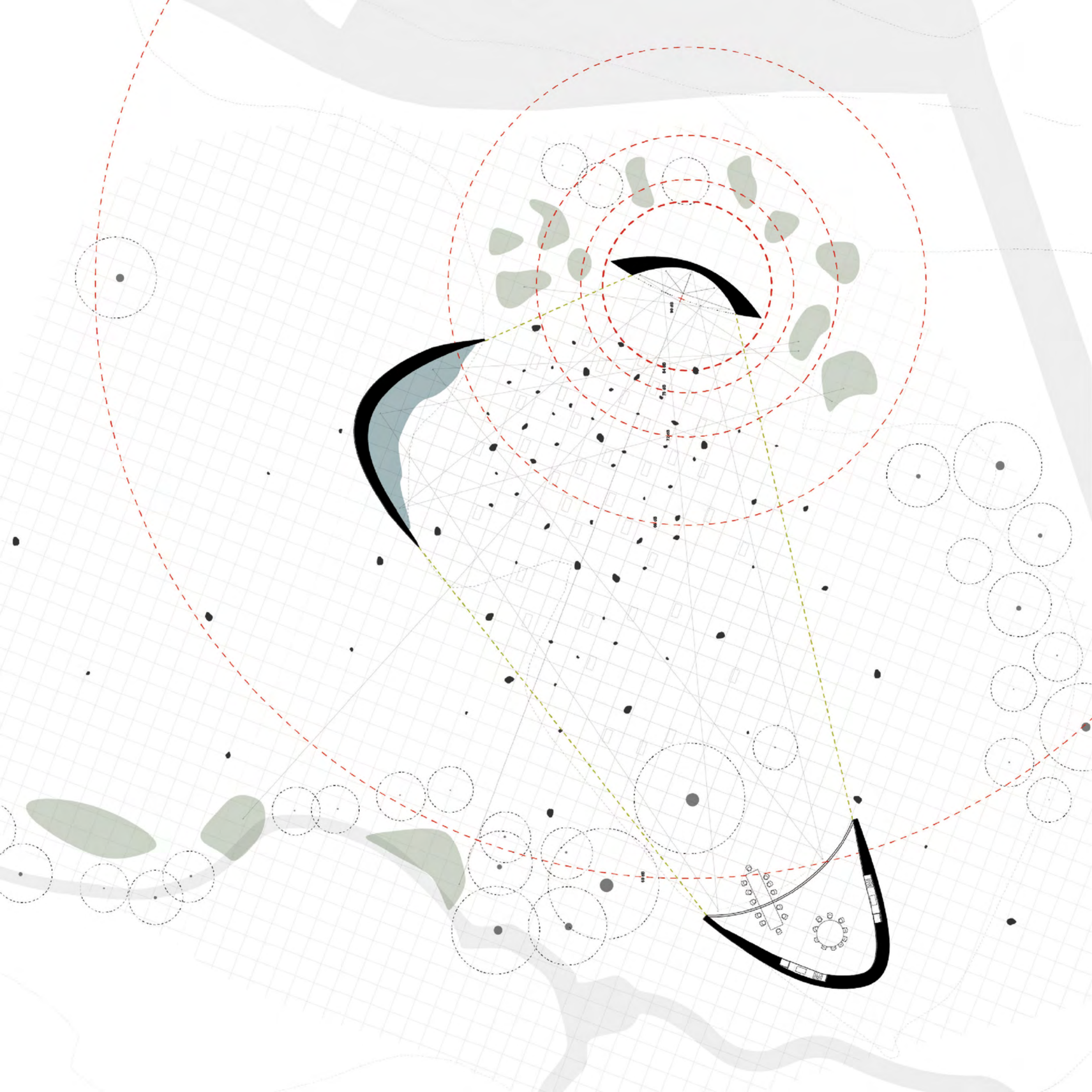
This waqf hereby transforms the territorial footprint of MSSI in the form of soundscapes. **By providing space for women to teach, practice, and perform the call to prayer, a precedent is established that begins to question the role of the segregated mosque within contemporary society.**

**fragmented long axonometric**

3d model + drawing made in Rhino, edited in Illustrator, collaged in Photoshop using watercolor  
17 in. x 133 in.



**Muslim Sisters of Staten Island**

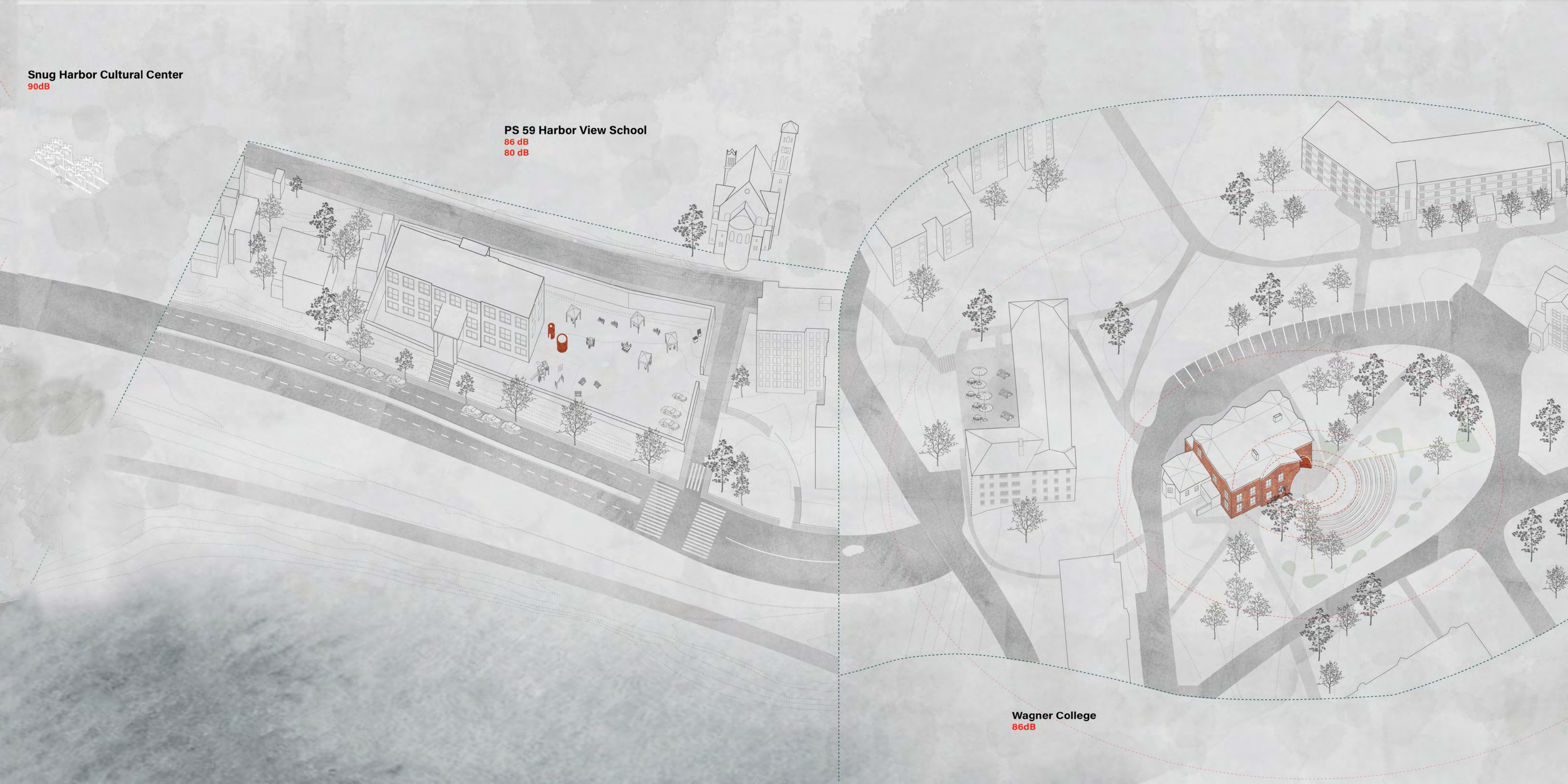


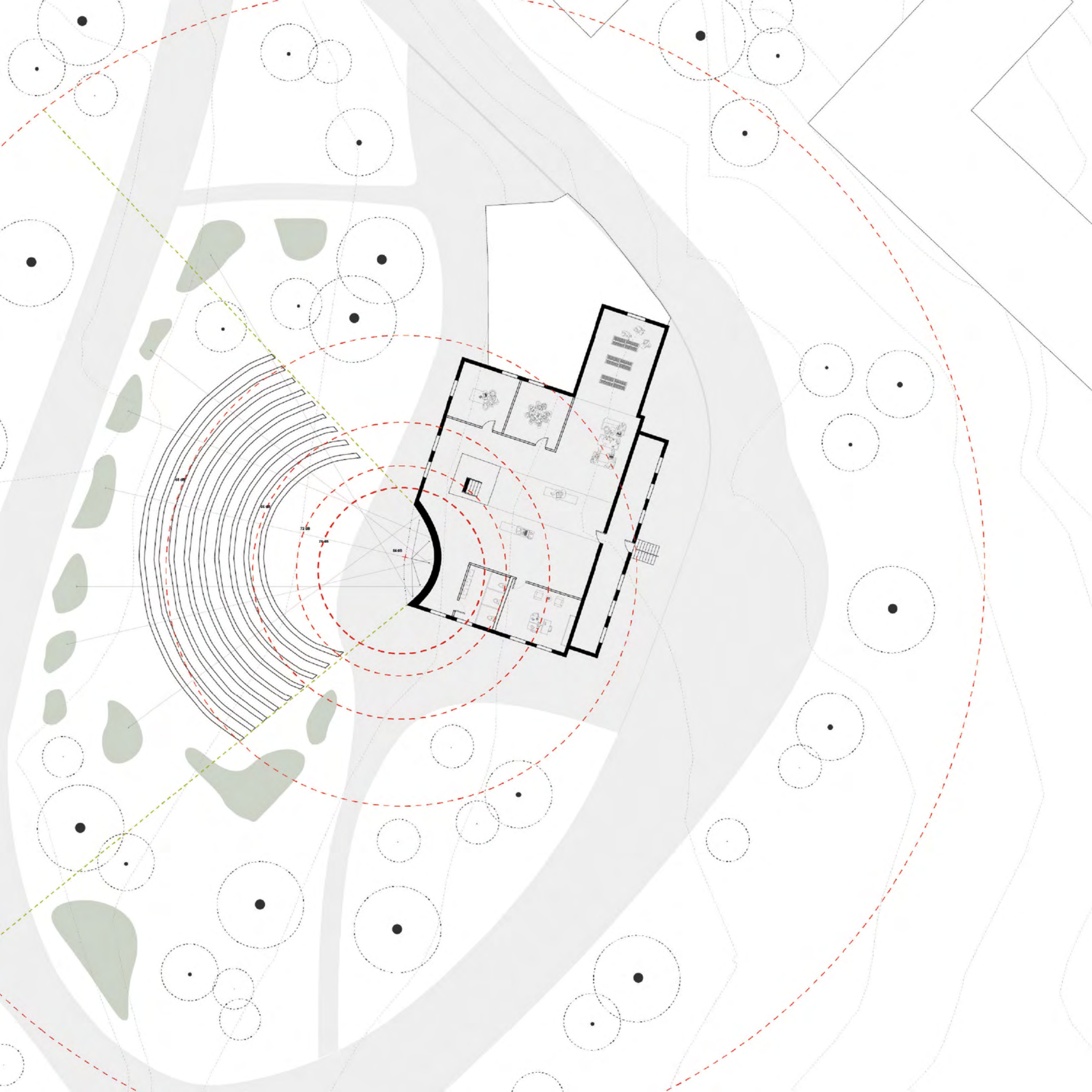
**Snug Harbor**  
 friday prayer + collective kitchen/office  
 + outdoor performance area + collective kitchen to be used by nearby Heritage Farms  
 directed soundscape  
 sound absorbing gardens

**Snug Harbor Cultural Center**  
90dB

**PS 59 Harbor View School**  
86 dB  
80 dB

**Wagner College**  
86dB





**Wagner College**  
**school for islamic thought**  
+ extension of existing music school: outdoor performance/rehearsal space  
**focused** soundscape  
sound-absorbing gardens

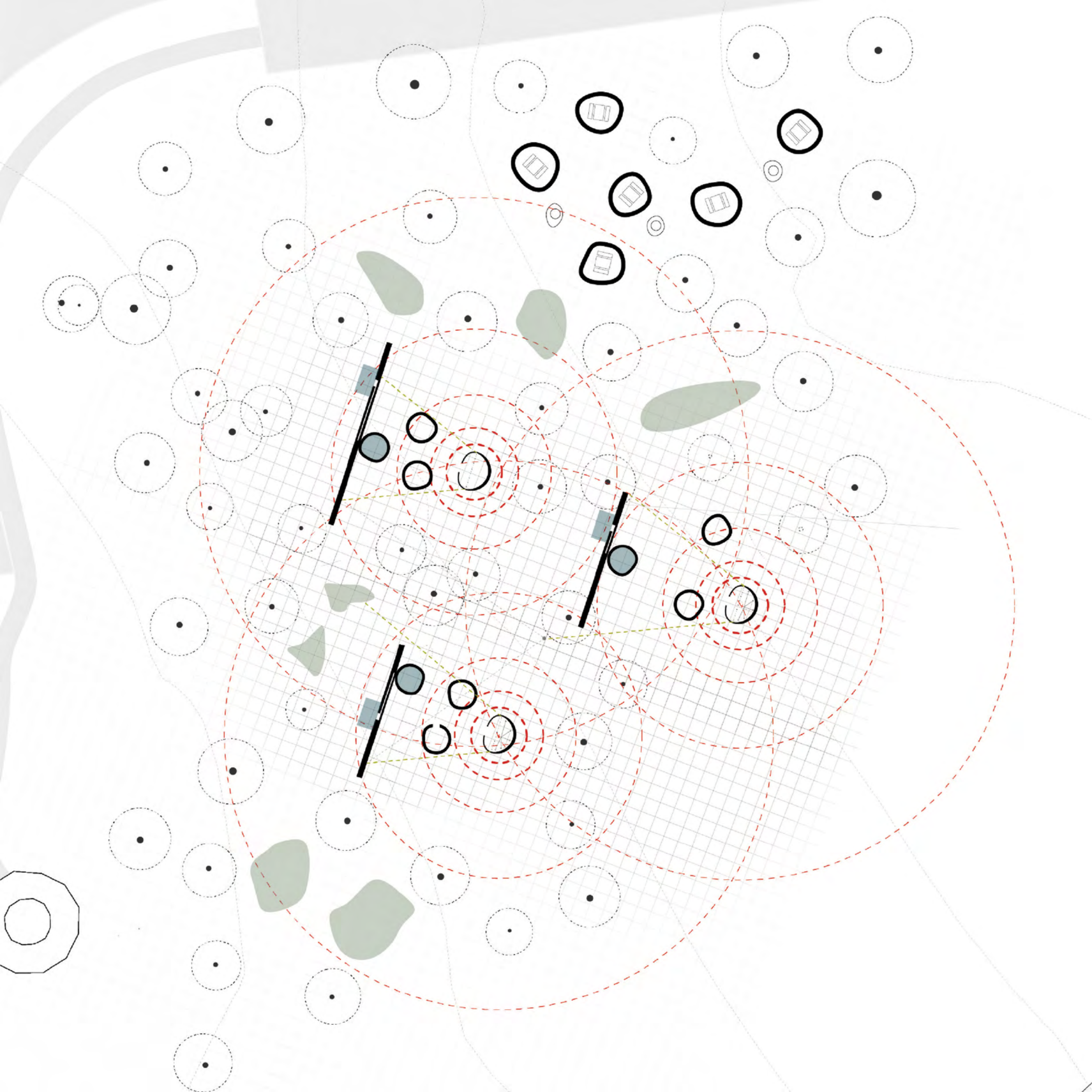
**PS 68 Port Richmond School for Visionary Learning**  
86 dB



**Willowbrook Park**  
80 dB





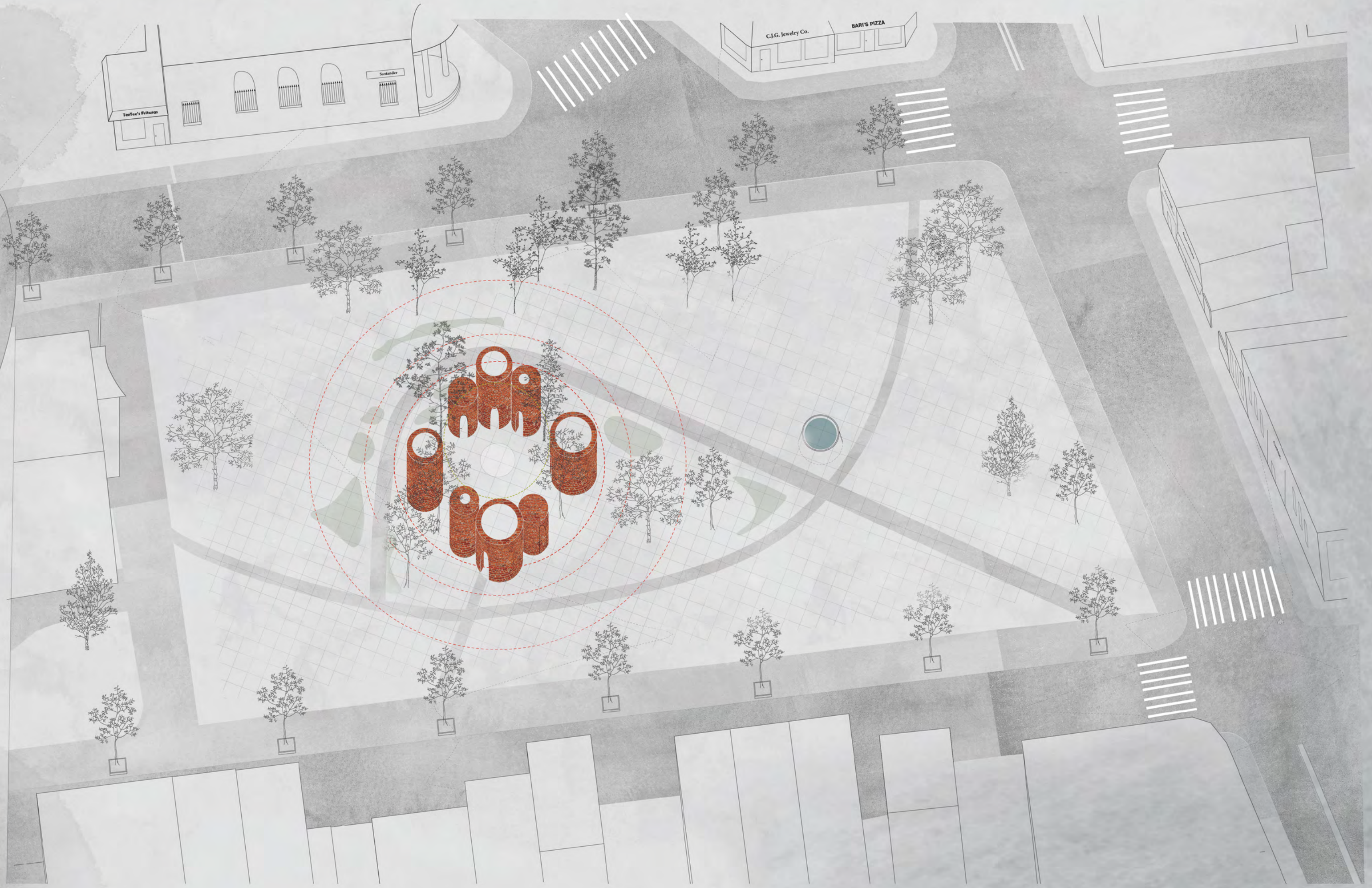


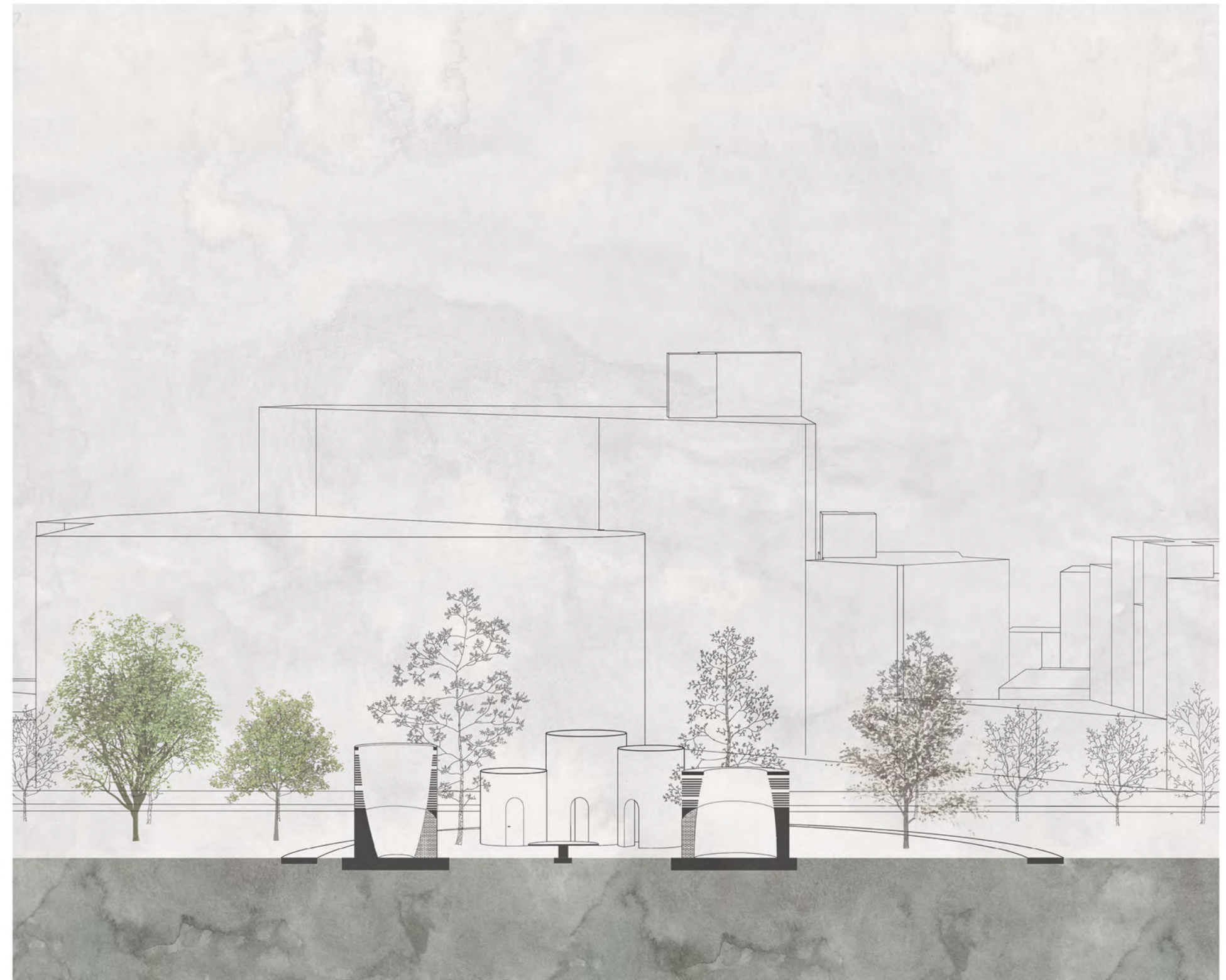
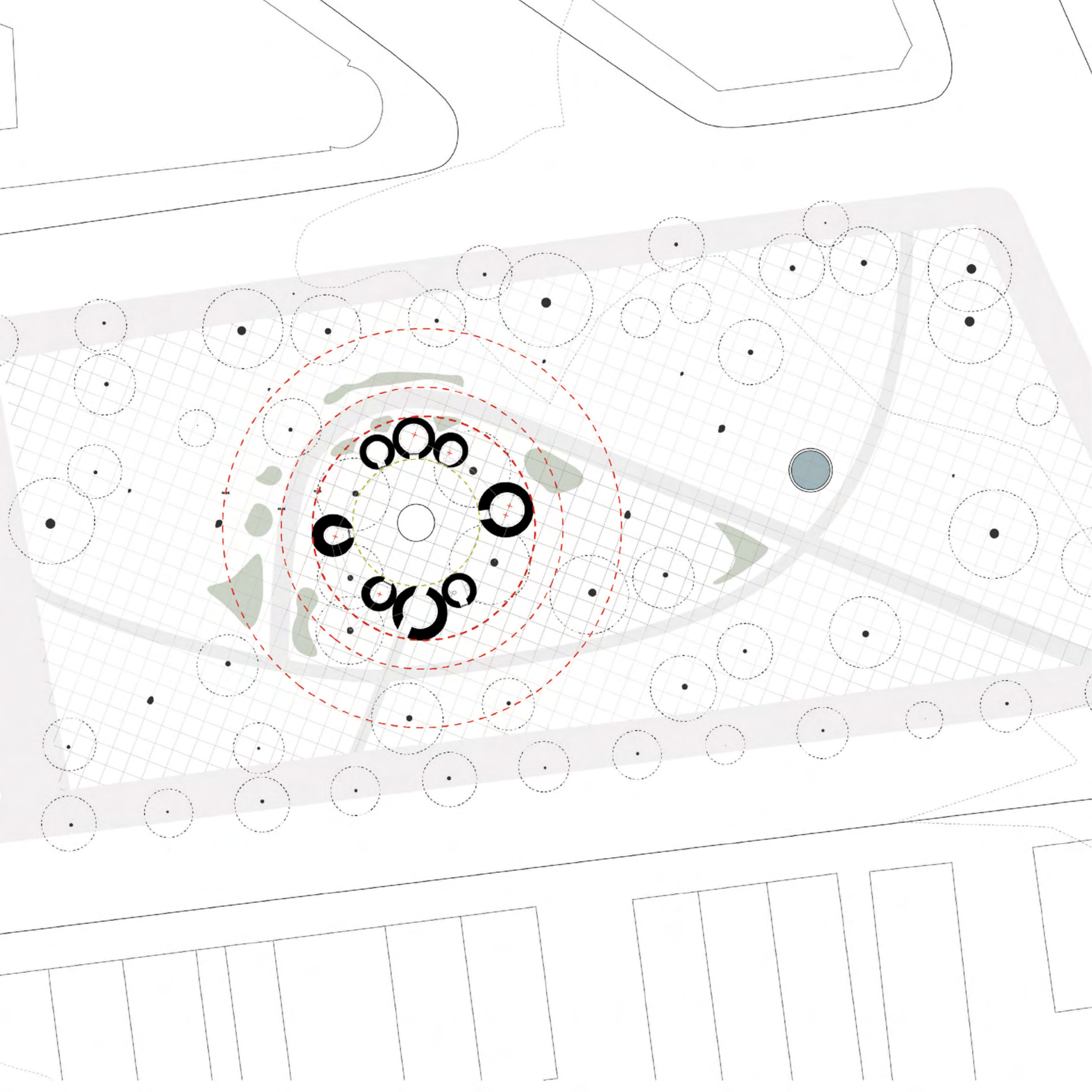
**Willowbrook Park**  
 practice rooms  
 + picnic areas with access to water  
 merging/leaking soundscape  
 sound absorbing gardens

**The Village Youth Center**  
74 dB



**Tappen Park**  
86 dB  
80 dB  
74 dB





**Tappen Park**  
practice room + a place to give away  
+ public art sound installation + public bathroom  
**trapped** soundscape  
sound absorbing gardens

# migrant housing

in partnership with Lucy Baird



The concept of house as home is tied to both the cultural and social climate of its geographical boundary, and to the embodied dwelling traditions developed within. The process of migration is a complete disruption to this sense of stability.

Becoming an additional node within an existing network of support for migrants in the Bronx and greater New York City area, this project aims to establish a critical role in assisting migrants to navigate new bureaucratic systems and facilitate an inclusive economic freedom.

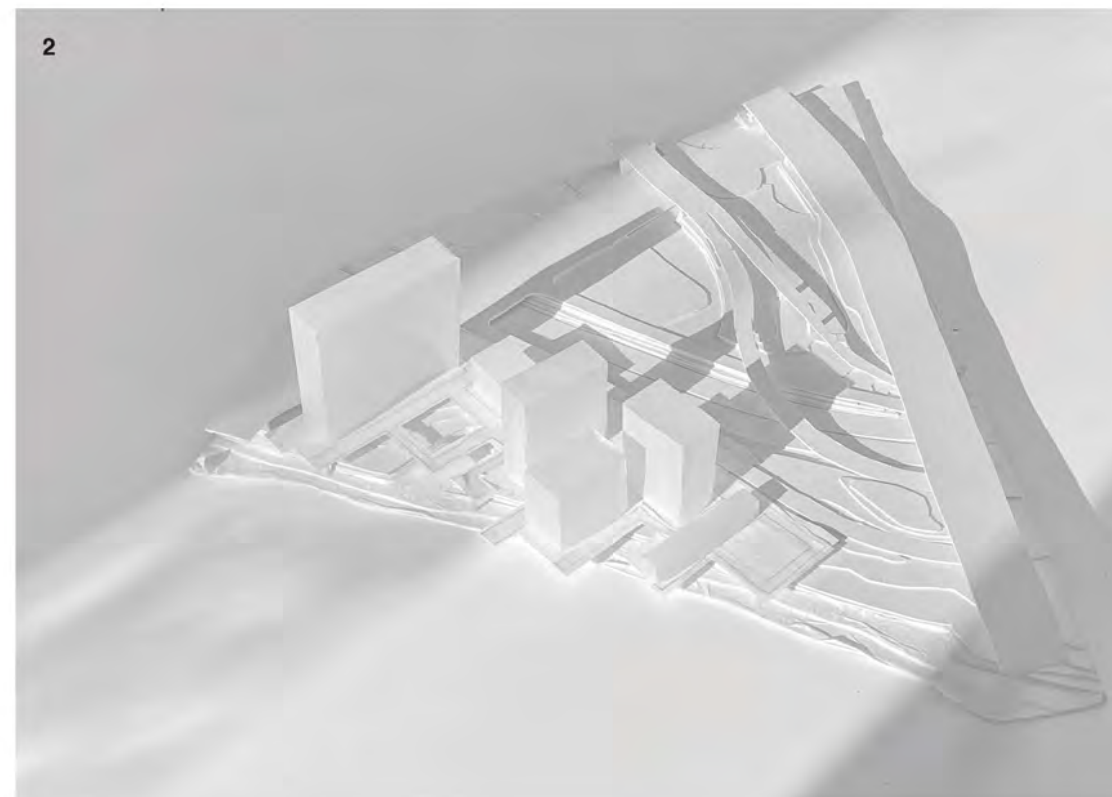
Through a publicly accessible boardwalk, public spaces are shaped between, within and around housing. Forming sunken gardens in its absence and creating visual thresholds of privacy and intimacy within individual housing courtyards and gardens.

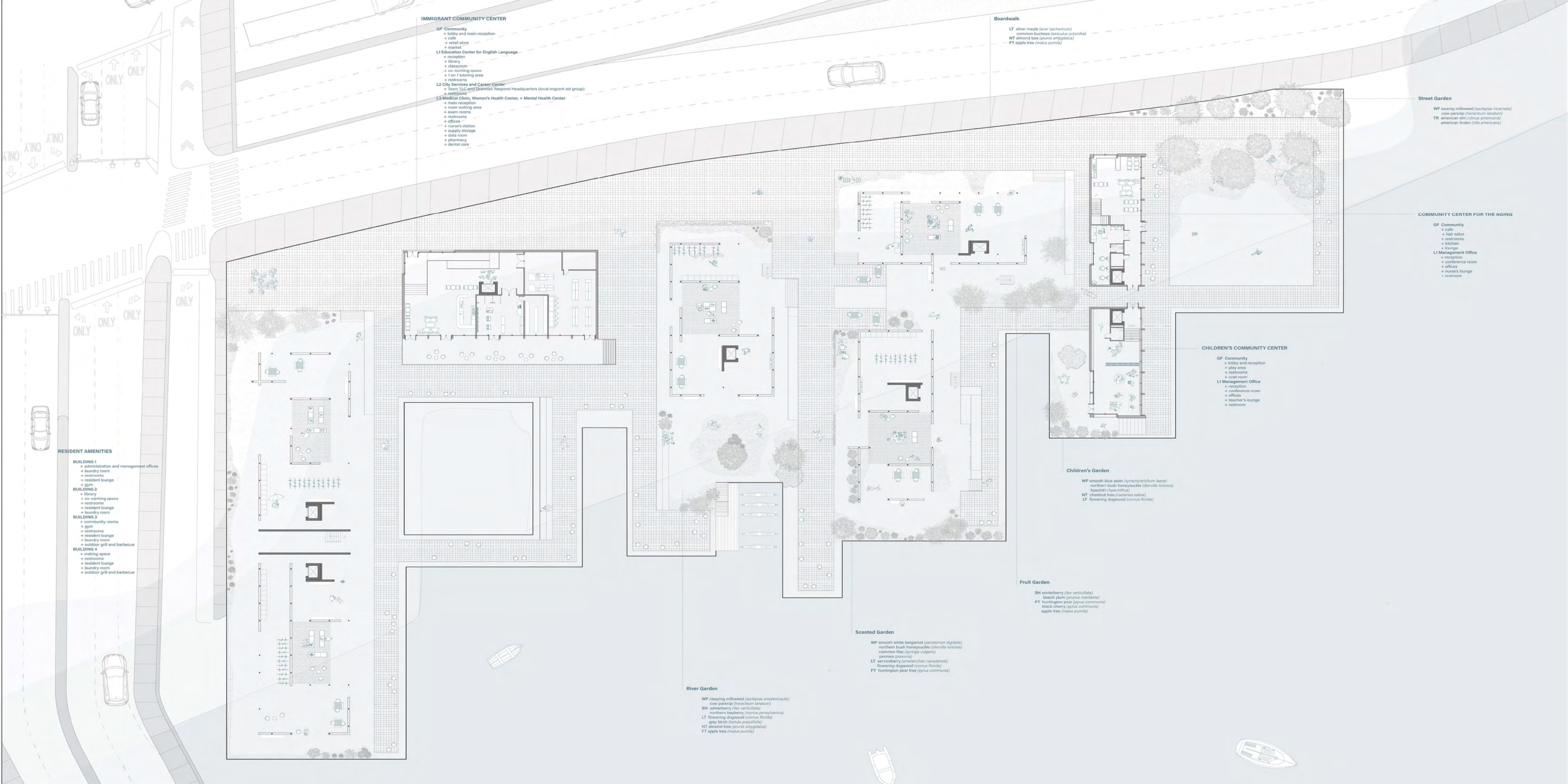
Residential floors consist of a single co-living unit. Individual units host bed, bath, and outdoor terrace, allowing for moments of privacy and reprieve. Non load bearing walls can be reconfigured to consolidate units to accommodate for the malleability of family dynamics. Hence, each resident is able to cultivate their own domestic sphere-- translating, reconfiguring, and repurposing to meet their needs. From the removing or replacing of dividing walls to painting the interior of the units, the residents have both the right to shape their environment, as well as the responsibility to maintain it.



1: 1/16" material model  
2: 1/16" massing model

- 1: concrete base painted with dirt and dried leaves  
painted bristol paper for boardwalk  
spray painted metal mesh for residential buildings  
vellum for public buildings 1
- 2: hand cut chipboard for topography, roads, and bridges  
hand cut bristol paper for boardwalk resting on wooden columns  
buildings hand made wifh vellum





**IMMIGRANT COMMUNITY CENTER**

- GF Community
  - + lobby and main reception
  - + cafe
  - + retail store
  - + market
- L1 Education Center for English Language
  - + reception
  - + library
  - + classroom
  - + co-working space
  - + 1 on 1 tutoring area
  - + restrooms
- L2 City Services and Career Center
  - + Team TLC and Grants Respond Headquarters (local migrant aid group)
  - + restrooms
- L3 Medical Clinic, Women's Health Center, + Mental Health Center
  - + main reception
  - + main waiting area
  - + exam rooms
  - + restrooms
  - + offices
  - + nurse's station
  - + supply storage
  - + data room
  - + pharmacy
  - + dental care

**Boardwalk**

- LT silver maple (*Acer saccharinum*)
- common buckeye (*Aesculus octandra*)
- NT almond tree (*Prunus amygdalus*)
- FT apple tree (*Malus pumila*)

**Street Garden**

- WF swamp milkweed (*Asclepias incarnata*)
- cow parsnip (*Ferula lanatum*)
- TR american elm (*Ulmus americana*)
- american linden (*Tilia americana*)

**COMMUNITY CENTER FOR THE AGING**

- GF Community
  - + cafe
  - + hair salon
  - + restrooms
  - + kitchen
  - + lounge
- L1 Management Office
  - + reception
  - + conference room
  - + offices
  - + nurse's lounge
  - + restroom

**CHILDREN'S COMMUNITY CENTER**

- GF Community
  - + lobby and reception
  - + play area
  - + restrooms
  - + coat room
- L1 Management Office
  - + reception
  - + conference room
  - + offices
  - + teacher's lounge
  - + restroom

**RESIDENT AMENITIES**

- BUILDING 1**
  - + administration and management offices
  - + laundry room
  - + restrooms
  - + resident lounge
  - + gym
- BUILDING 2**
  - + library
  - + co-working space
  - + restrooms
  - + resident lounge
  - + laundry room
- BUILDING 3**
  - + community rooms
  - + gym
  - + restrooms
  - + resident lounge
  - + laundry room
  - + outdoor grill and barbecue
- BUILDING 4**
  - + making space
  - + restrooms
  - + resident lounge
  - + laundry room
  - + outdoor grill and barbecue

**Children's Garden**

- WF smooth blue aster (*Symphoricarpos laevis*)
- northern bush honeysuckle (*Lonicera canadensis*)
- hyacinth (*Hyacinthus*)
- NT chestnut tree (*Castanea sativa*)
- LT flowering dogwood (*Cornus florida*)

**Fruit Garden**

- SH winterberry (*Ilex verticillata*)
- beach plum (*Prunus maritima*)
- FT hawthorn pear (*Pyrus communis*)
- black cherry (*Prunus communis*)
- apple tree (*Malus pumila*)

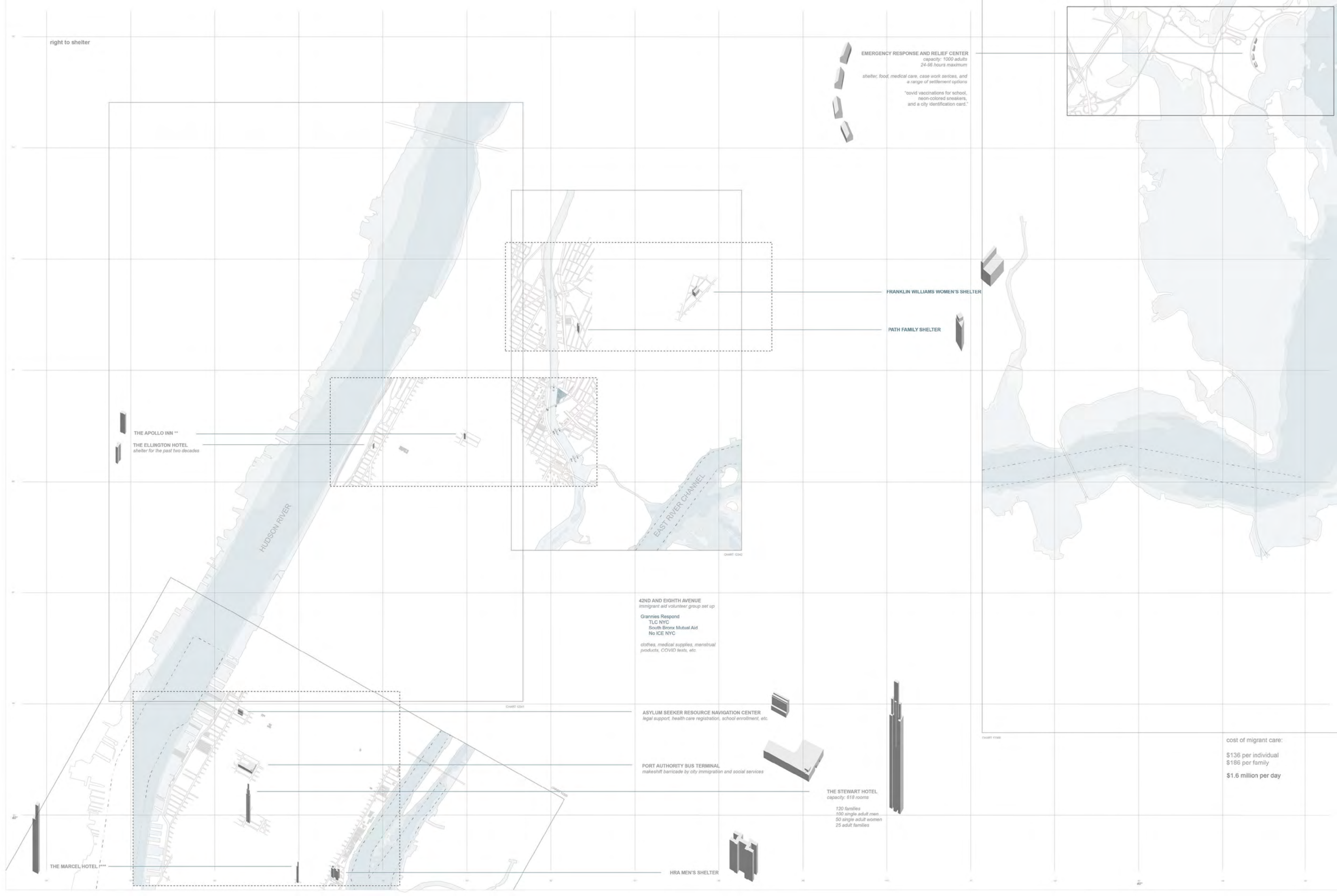
**Scented Garden**

- WF smooth white bergamot (*Monarda digitalis*)
- northern bush honeysuckle (*Lonicera canadensis*)
- common lilac (*Syringa vulgaris*)
- peonies (*Paeonia*)
- LT serviceberry (*Amelanchier canadensis*)
- flowering dogwood (*Cornus florida*)
- FT hawthorn pear tree (*Pyrus communis*)

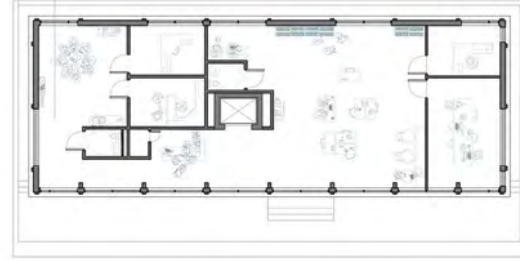
**River Garden**

- WF creeping milkweed (*Asclepias amplexicaulis*)
- cow parsnip (*Ferula lanatum*)
- SH winterberry (*Ilex verticillata*)
- northern bayberry (*Nyssa pensylvanica*)
- LT flowering dogwood (*Cornus florida*)
- gray birch (*Betula populifolia*)
- NT almond tree (*Prunus amygdalus*)
- FT apple tree (*Malus pumila*)

the process of migration to nyc



**Team TLC NYC Asylum Seeker & Migrant Organization Headquarters**  
 + (2) private w.c.  
 + (3) private office  
 + (1) front desk  
 + (2) coffee machines  
 + (7) tables  
 + (23) office chairs  
 + (1) conference room  
 + (2) printers  
 + (6) bookshelves



**Micro/Macro Unit**  
 non load bearing walls allow for expansion  
 private outdoor terrace  
 private w.c.  
 operable windows for ventilation



**Co-Living Spaces**  
 + (2) ovens  
 + (2) sinks  
 + (2) refrigerators  
 + (1) island  
 + (4) tables  
 + (16) chairs  
 + (2) sofas  
 + (5) armchairs  
 + (1) television  
 + (3) bookshelves

**Co-Living Spaces**  
 + (2) ovens  
 + (2) sinks  
 + (2) refrigerators  
 + (1) island  
 + (4) tables  
 + (16) chairs  
 + (3) sofas  
 + (6) armchairs  
 + (1) television  
 + (1) piano  
 + (2) bookshelves

**Co-Living Spaces**  
 + (2) ovens  
 + (2) sinks  
 + (2) refrigerators  
 + (1) island  
 + (4) tables  
 + (16) chairs  
 + (2) sofas  
 + (5) armchairs  
 + (1) television  
 + (1) painting station  
 + (2) bookshelves

**Co-Living Spaces**  
 + (2) ovens  
 + (2) sinks  
 + (2) refrigerators  
 + (1) island  
 + (4) tables  
 + (16) chairs  
 + (2) sofas  
 + (5) armchairs  
 + (1) television  
 + (1) pottery station  
 + (2) bookshelves

**Co-Living Spaces**  
 + (2) ovens  
 + (2) sinks  
 + (2) refrigerators  
 + (1) island  
 + (4) tables  
 + (16) chairs  
 + (2) sofas  
 + (6) armchairs  
 + (1) television  
 + (1) children's fort  
 + (1) cooking class  
 + (1) bookshelf

residential floorplan



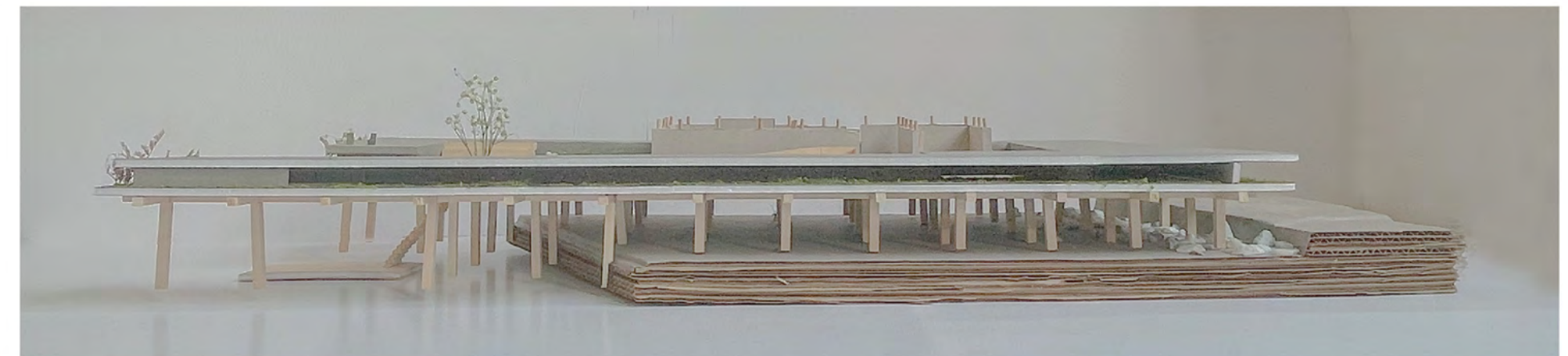
**1/8" sectional model**

recycled cardboard for topography

foamcore covered in paper for boardwalk and building

wooden dowels + sticks for columns, window framing, stud walls, stairs, deck

furniture made with paper



**migrant housing is...**

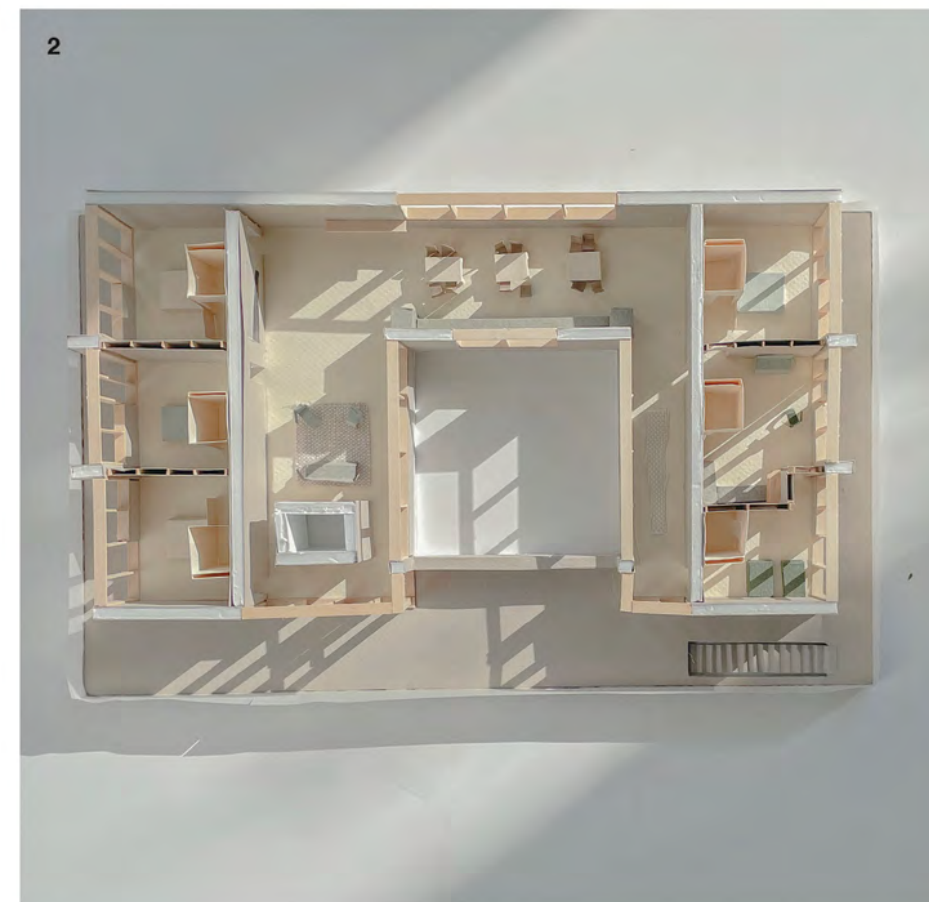
housing that aims to be a safe haven-- prioritizing spatial conditions that do not define domesticity to a singular culture or generation

housing that embraces the cultural heterogeneity of the residents while also balancing the need for privacy and sociability

housing that mediates with the resident(s) as processes of negotiation and confrontation take place during the process of settlement.

- 1: 6 single units
- 2: 2 bedroom apartment + 3 single units
- 3: 3 bedroom apartment
- 4: garden + ground, amenities floor, and residential floors

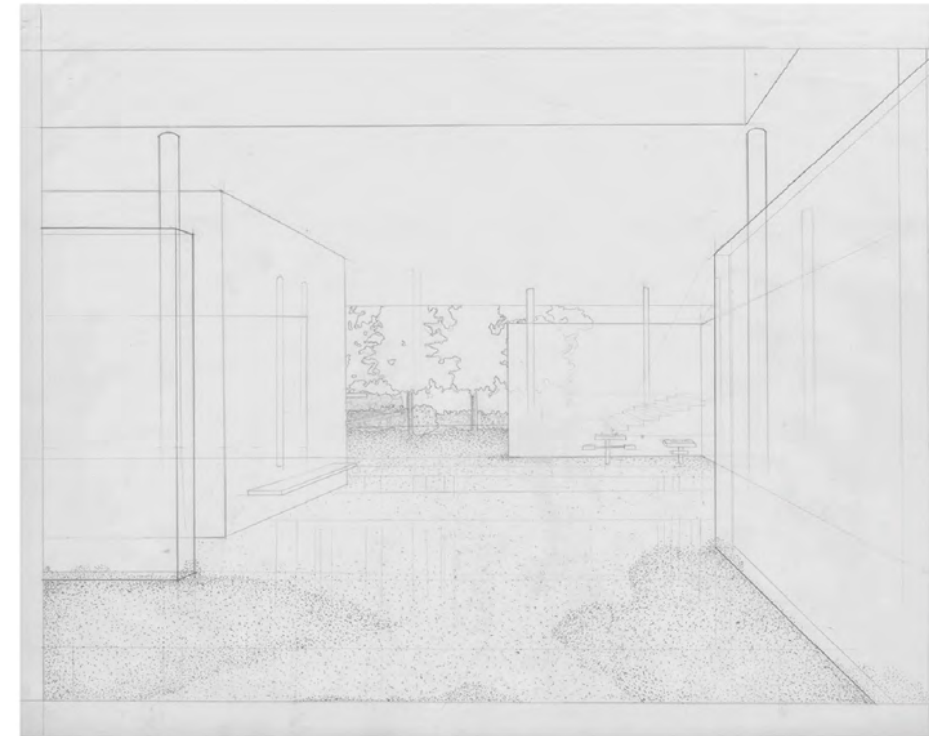
1-4: foamcoare covered in paper for structural walls  
wooden sticks covered in paper for stud walls  
bristol paper for bathroom walls  
furniture hand made with paper



- 1: courtyard + chess
- 2: (fire) stair
- 3: garden + boardwalk
- 4: garden

1+2+3: hand drawing with 2H lead on vellum  
4: physical model

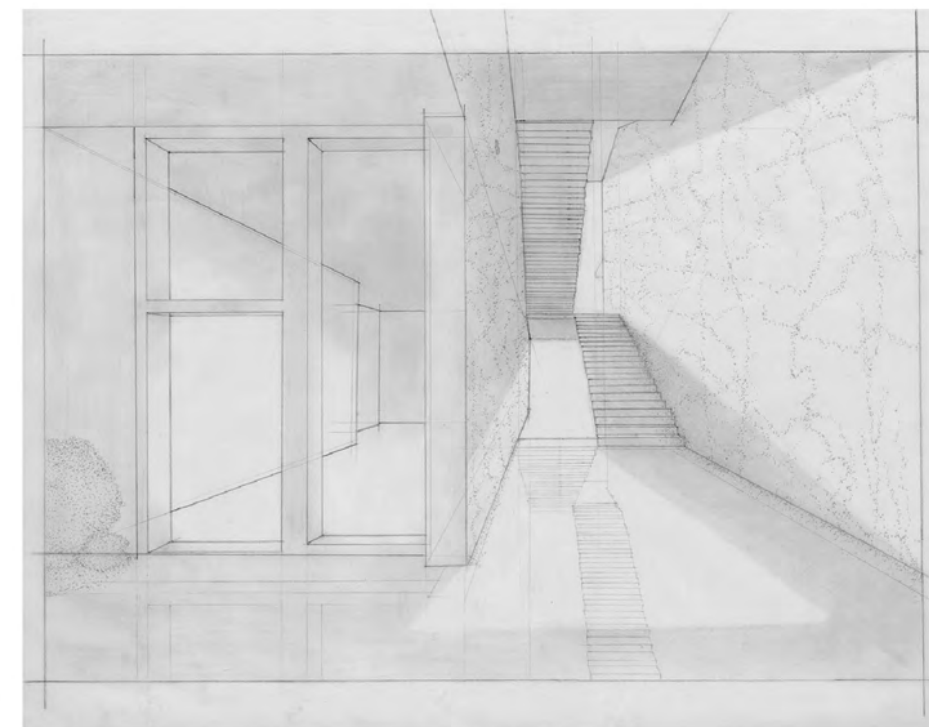
1



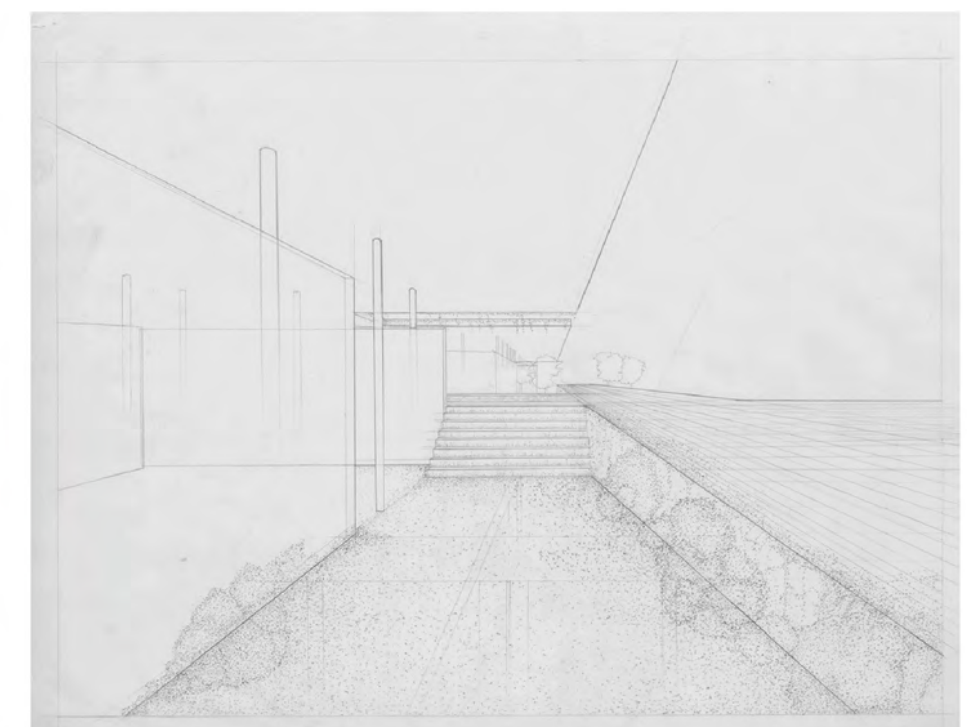
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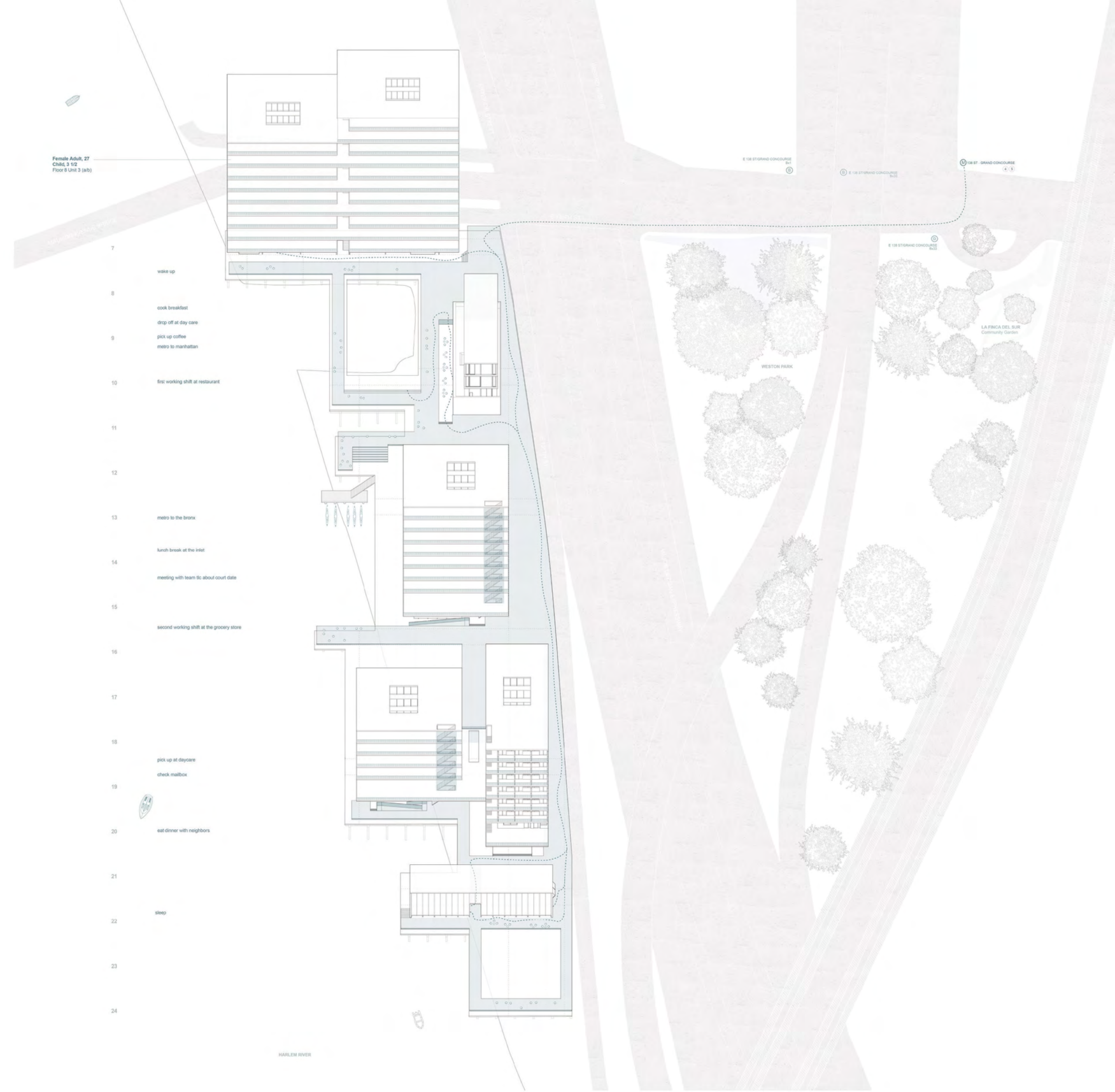
2



3



**elevation oblique**  
digital model + base drawing made in Rhino  
edited in Illustrator



1



- 1: mailbox
- 2: daycare
- 3: courtyard

1+2+3: digital model made in Rhino + rendered in Enscape

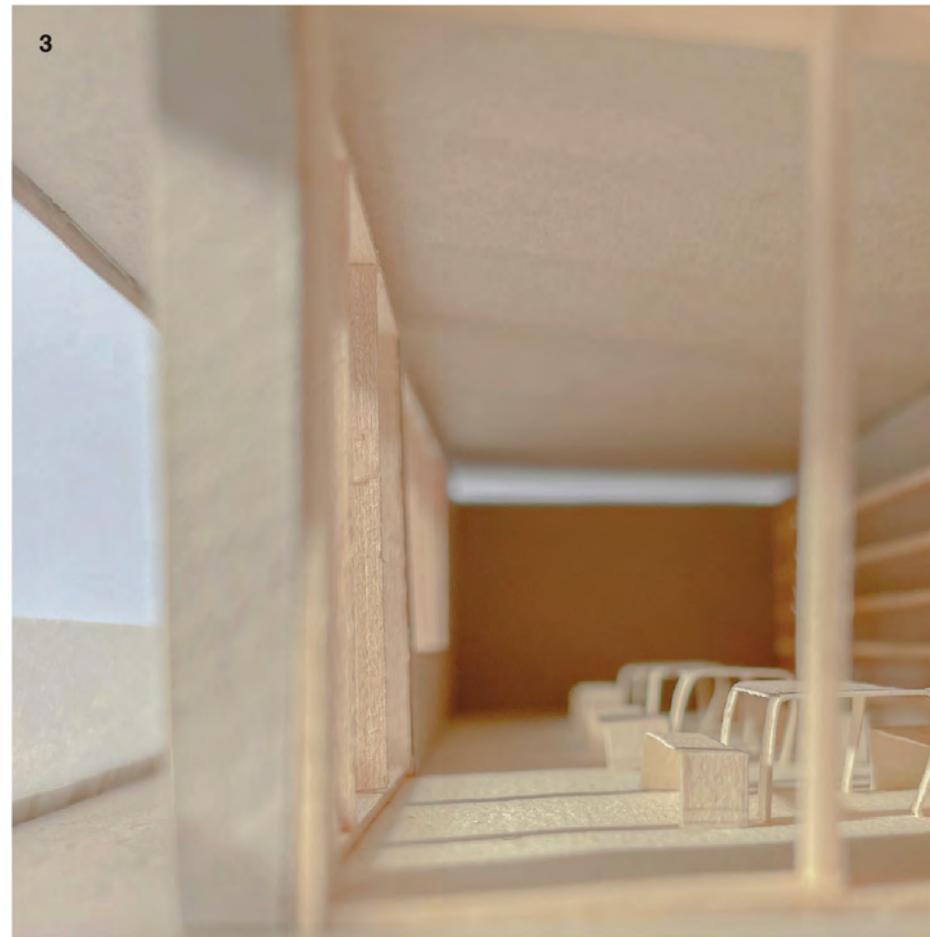
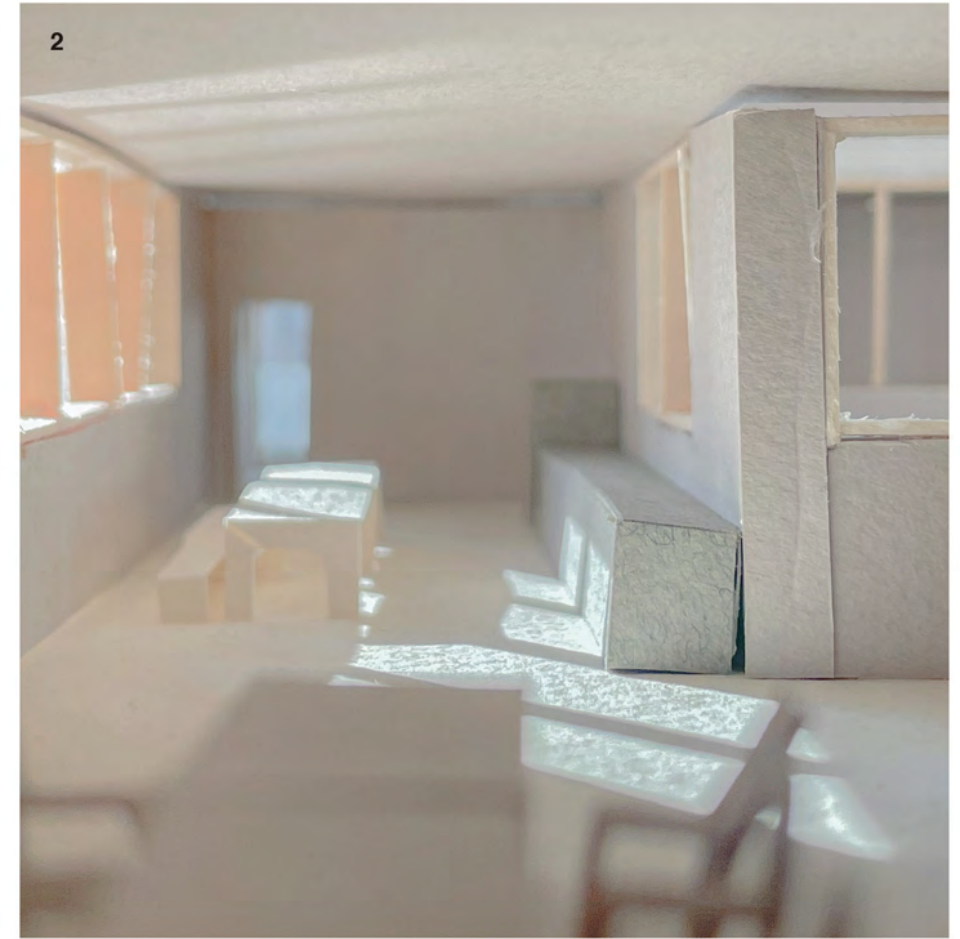
2



3



- 1: living room
- 2: shared kitchen
- 3: library (amenities level)
- 4: shared living room + co-working space (amenities level)



## grounded exploration



**Synthesis Model**

Resin cube: each floor poured after 24 hour curing process with four 'rocks' suspended in between

rock 1: hand molded resin

rock 2: oven baked clay

rock 3: oven baked clay, covered in instant coffee, and washed with water

rock 4: oven baked clay, covered in oatmeal, and washed with water

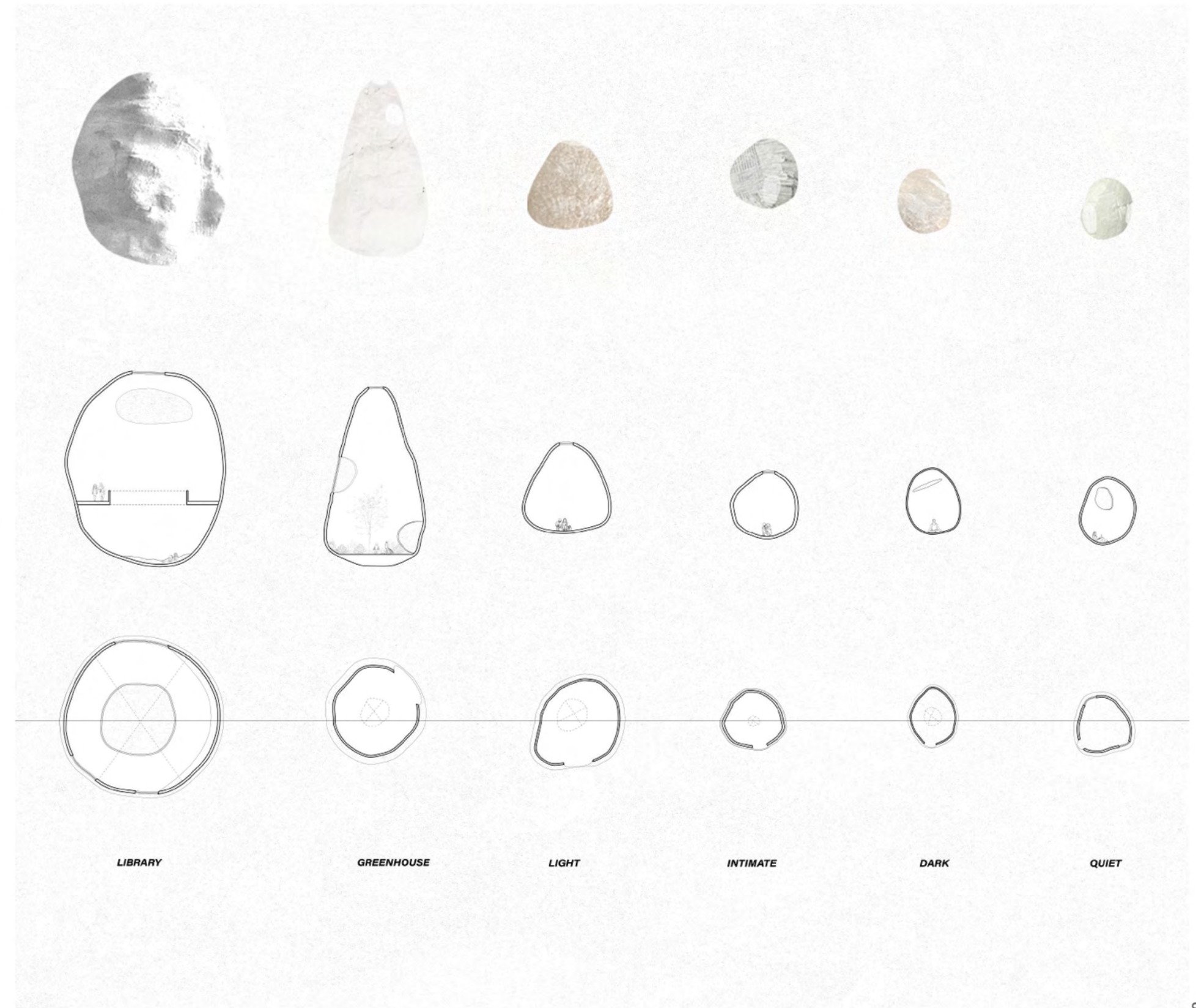
Landform: hand sculpted with clay





**What freedoms can the school afford that the city does not?**

From the perspective of a child, New York City can feel like a world of soft boundaries. From public limitations of play to prescribed activities in schools, there exists a lack of discovery for the child. Extending the city into the city, this project proposes two buildings opposite each other creating an interior courtyard and establishing a relation with the urban condition. One a lower experiential learning environment, designed for grades K-2, and the other a larger building for public programming and grades 3-8. This school is designed to reflect the Steiner Educational Philosophy, giving each child the freedom in how, and what, they want to learn. It is a plethora of environments that act as a place of affordance rather than prescription. A safe haven for exploration and freedom of choice.



**diagram of experiential spaces**

drawing made in Rhino and collaged in Photoshop and Illustrator using carved rocks

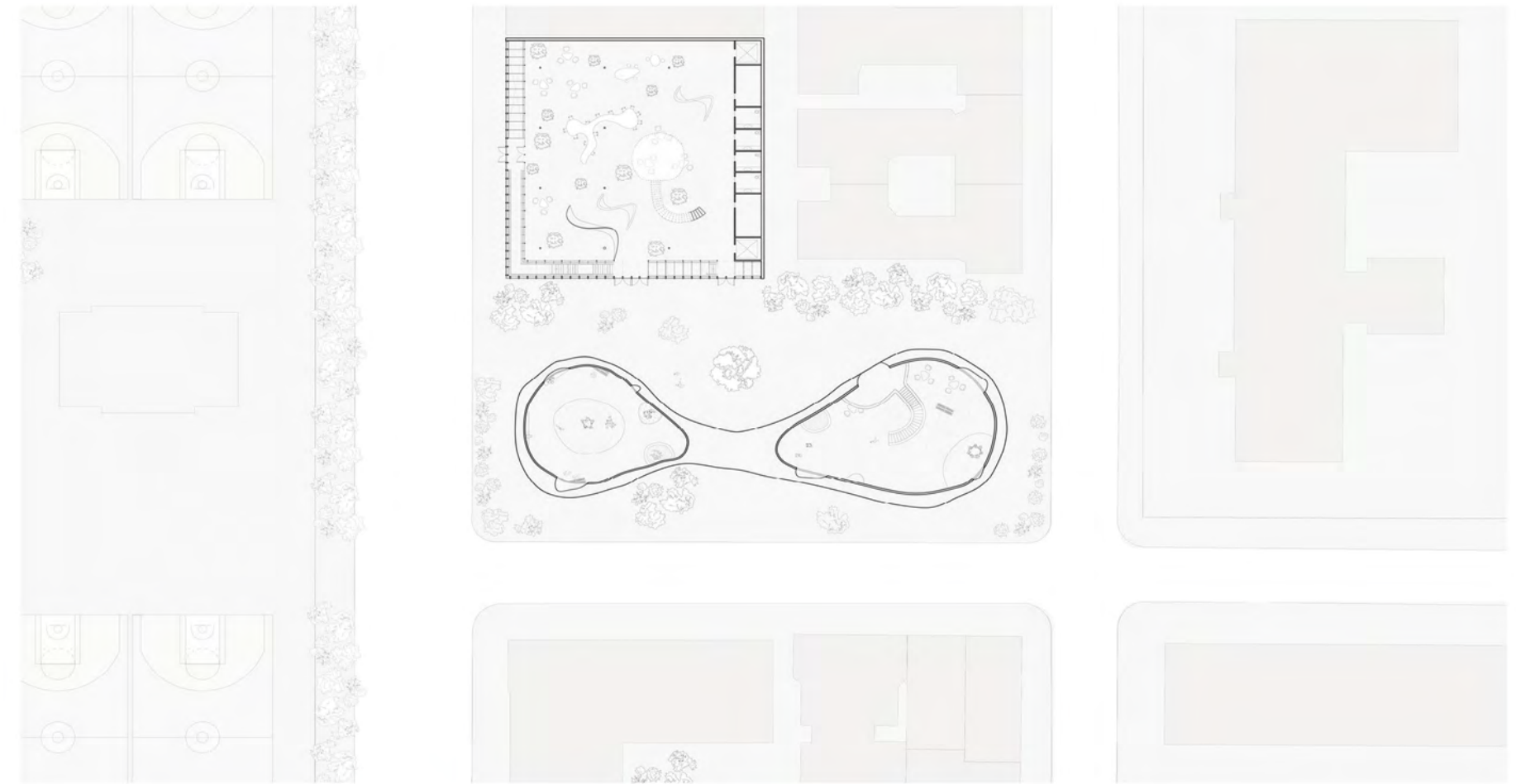
**section**  
drawing made in Rhino and collaged in Photoshop and Illustrator  
using carved rocks



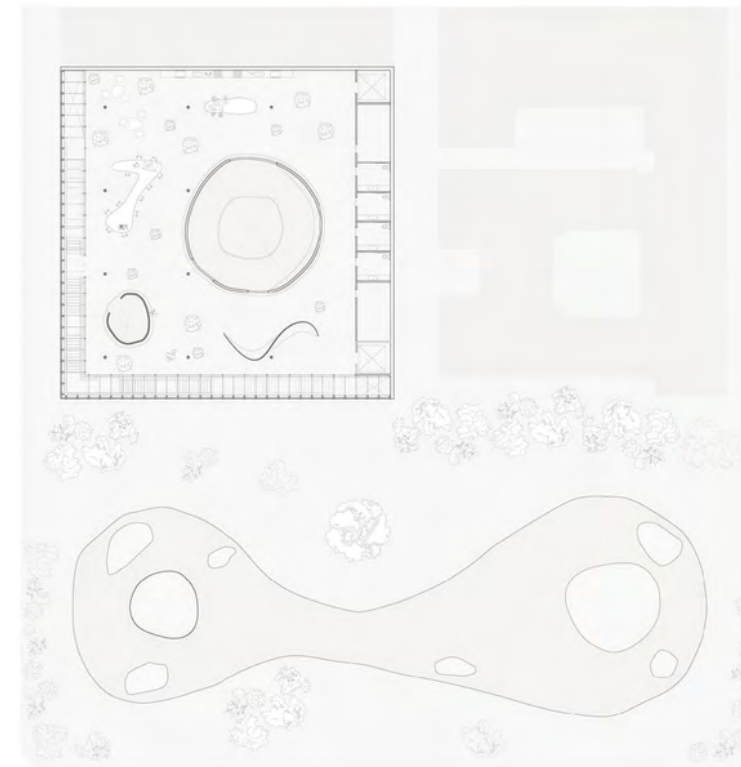
- 1: ground floorplan
- 2: third floorplan
- 3: street view

- 1: drawing made in Rhino and Illustrator
- 2: drawing made in Rhino and Illustrator
- 3: 3d massing model made in Rhino, drawn over in Illustrator, collaged in Photoshop using carved rocks

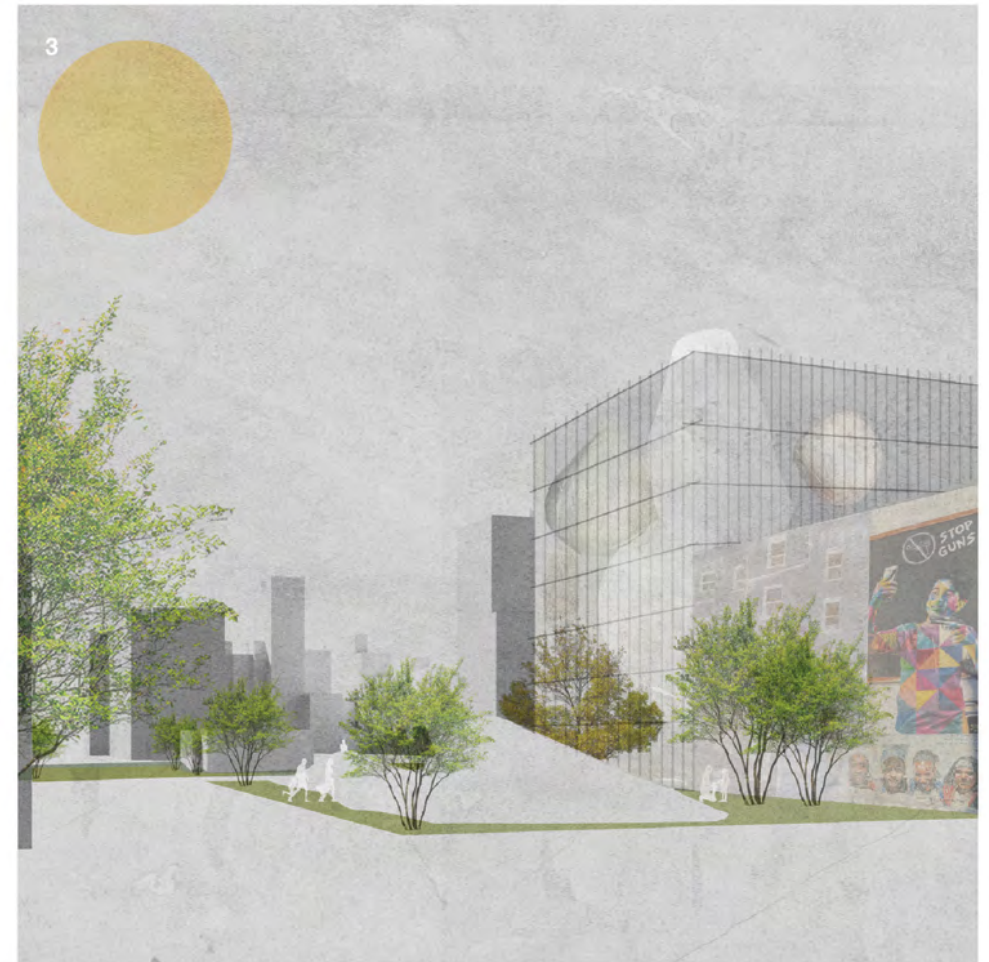
1



2

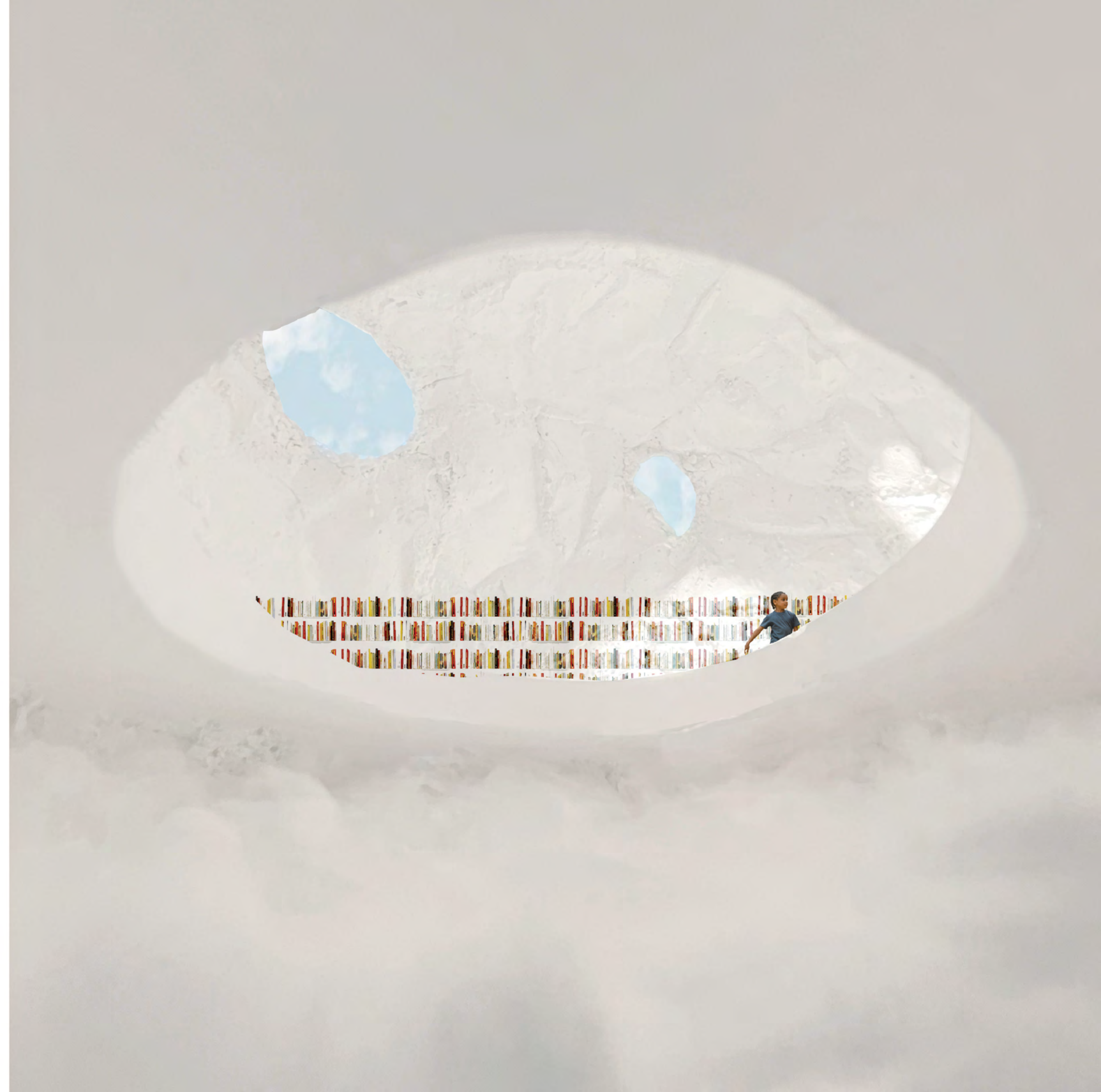


3



**library**

physical model made of plaster strips, bristol paper, and cotton, photographed,  
and collaged in Photoshop

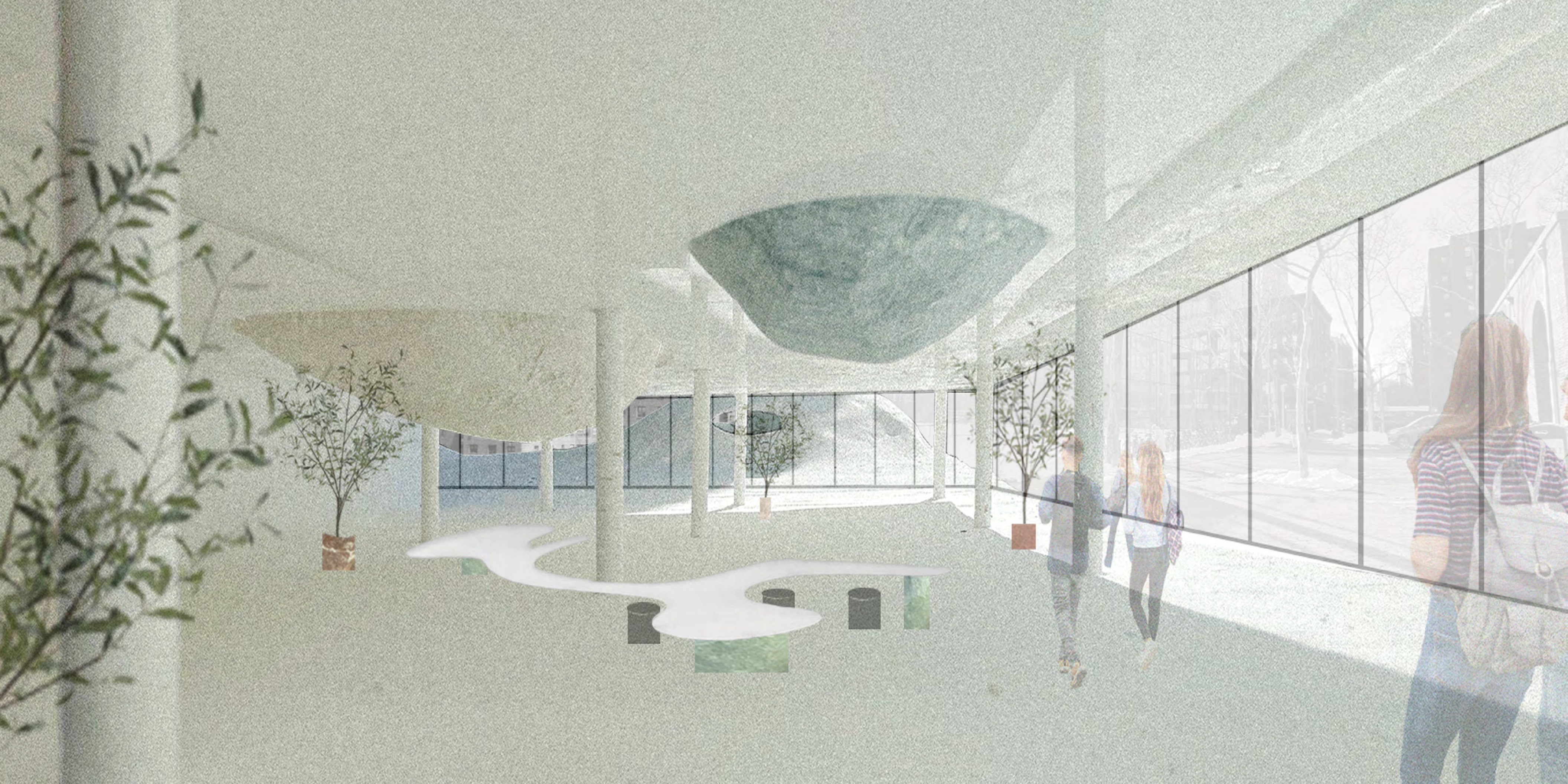




**structural section detail**  
drawing made in Rhino, edited in Illustrator, and collaged in Photoshop



**facade elevation collage**  
drawing made in Rhino and collaged in Photoshop





**1/8" physical model**  
alabaster and soapstone rocks carved with bandsaw and polished with a dremel  
laser cut and hand carved acrylic floorplates  
wooden dowel columns painted in white  
plaster casted forms, covered in drywall, and sanded to smoothen



## on the concept of home

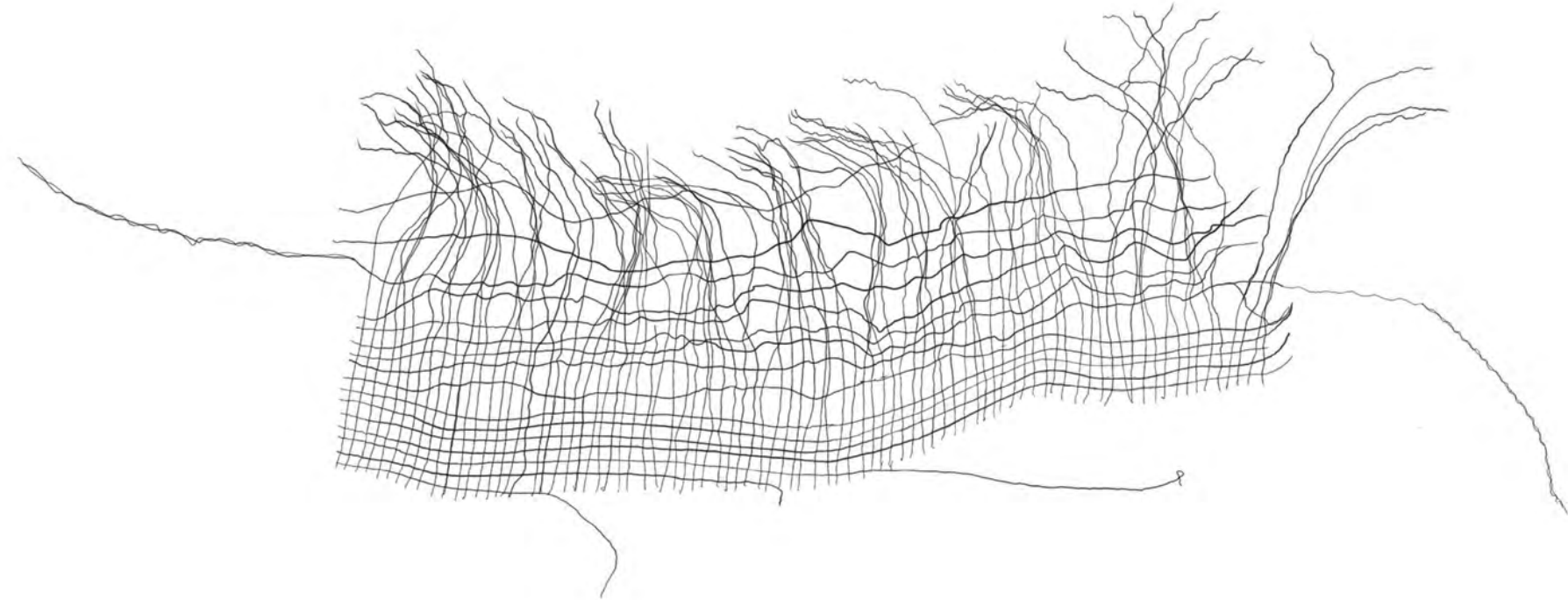
### kitchen provocation

physical model made of bristol paper, projection of Carrie Mae Weems photography, and doll furniture photographed and edited in Photoshop

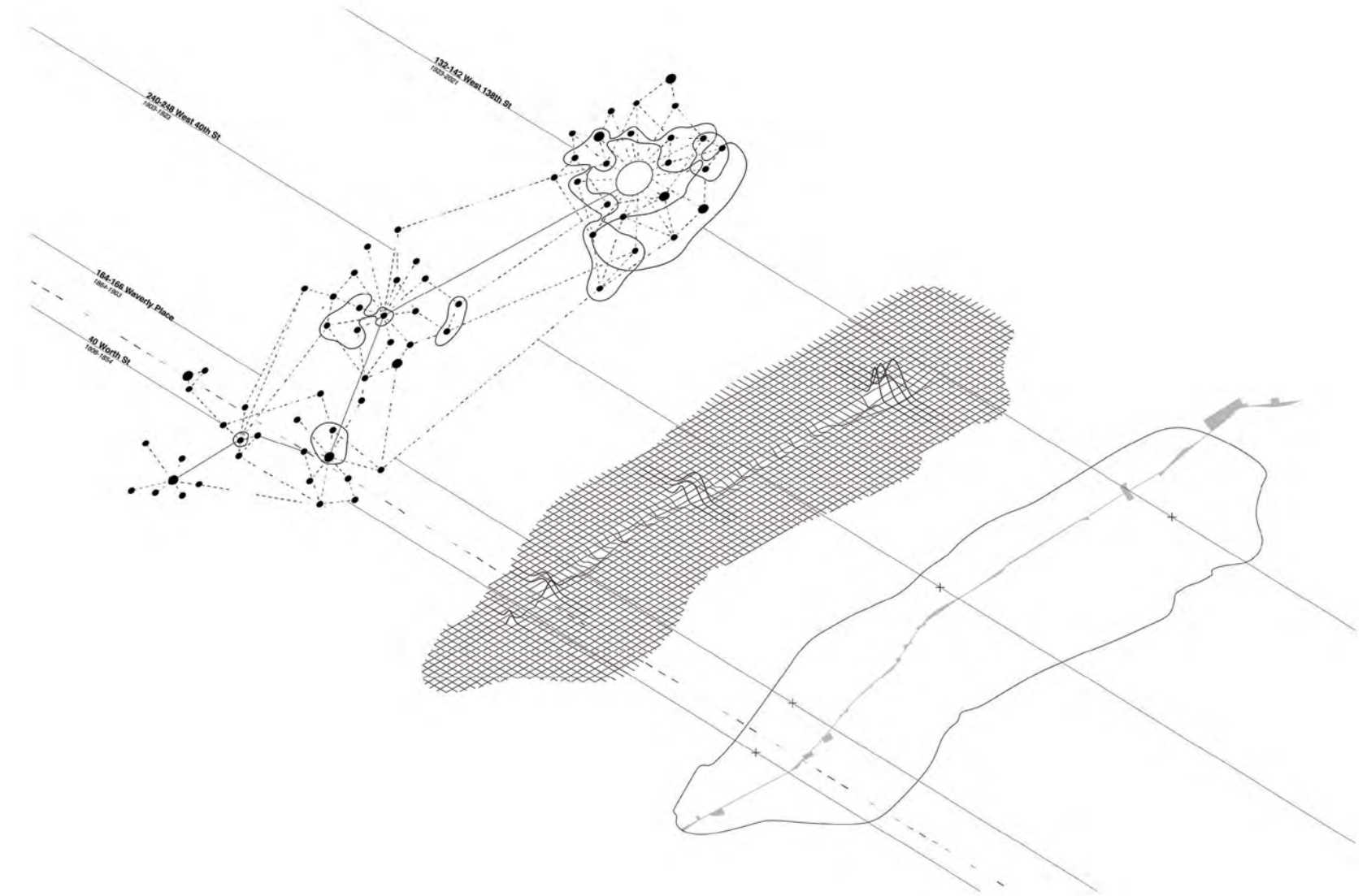




*in collaboration with Mohammed Ismail*

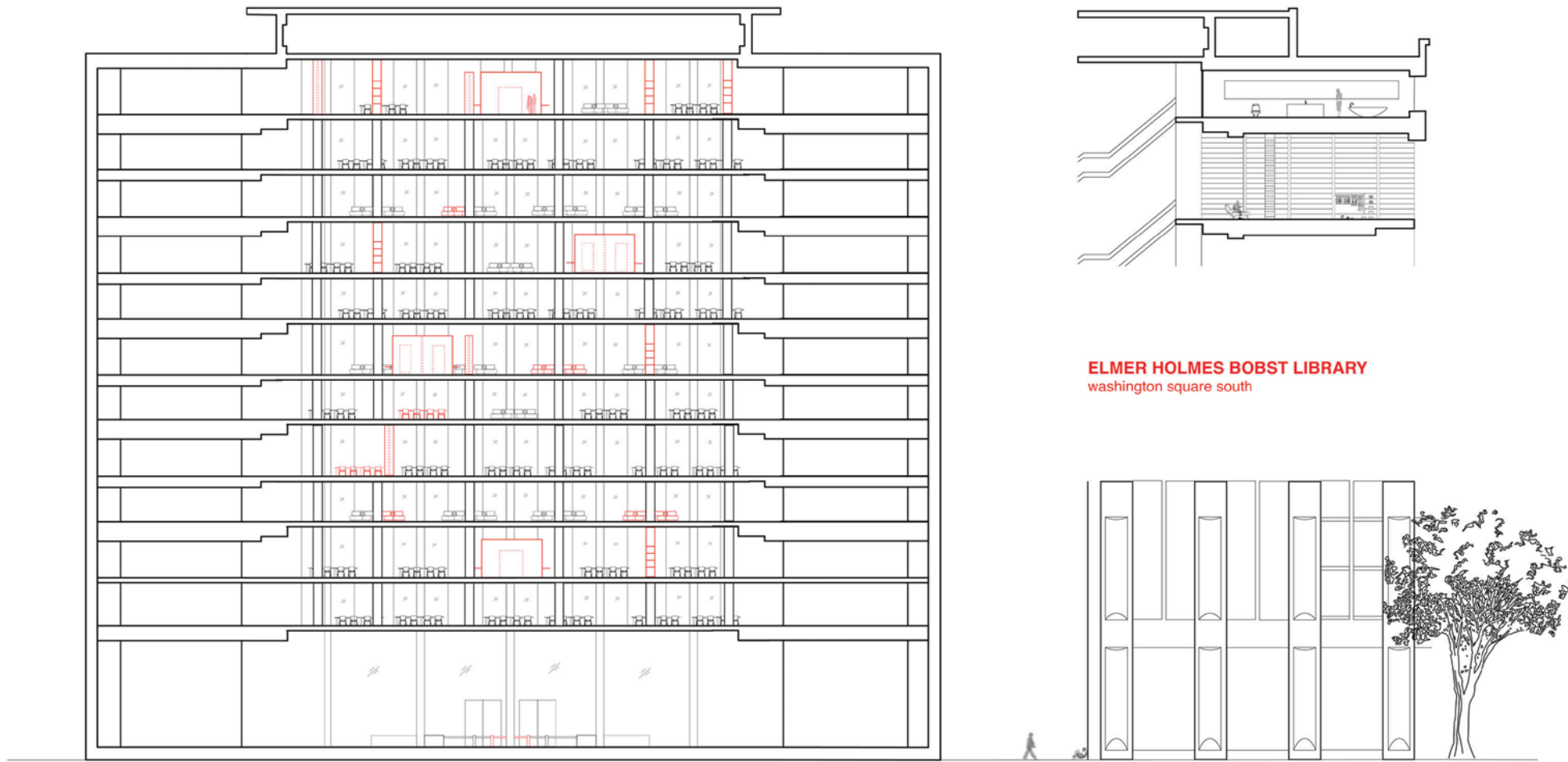


**on people, places, and time**  
model made of metal mesh and drawn on Procreate



**migration of the Abyssinian Baptist Church**  
diagrams made in Rhino and Illustrator

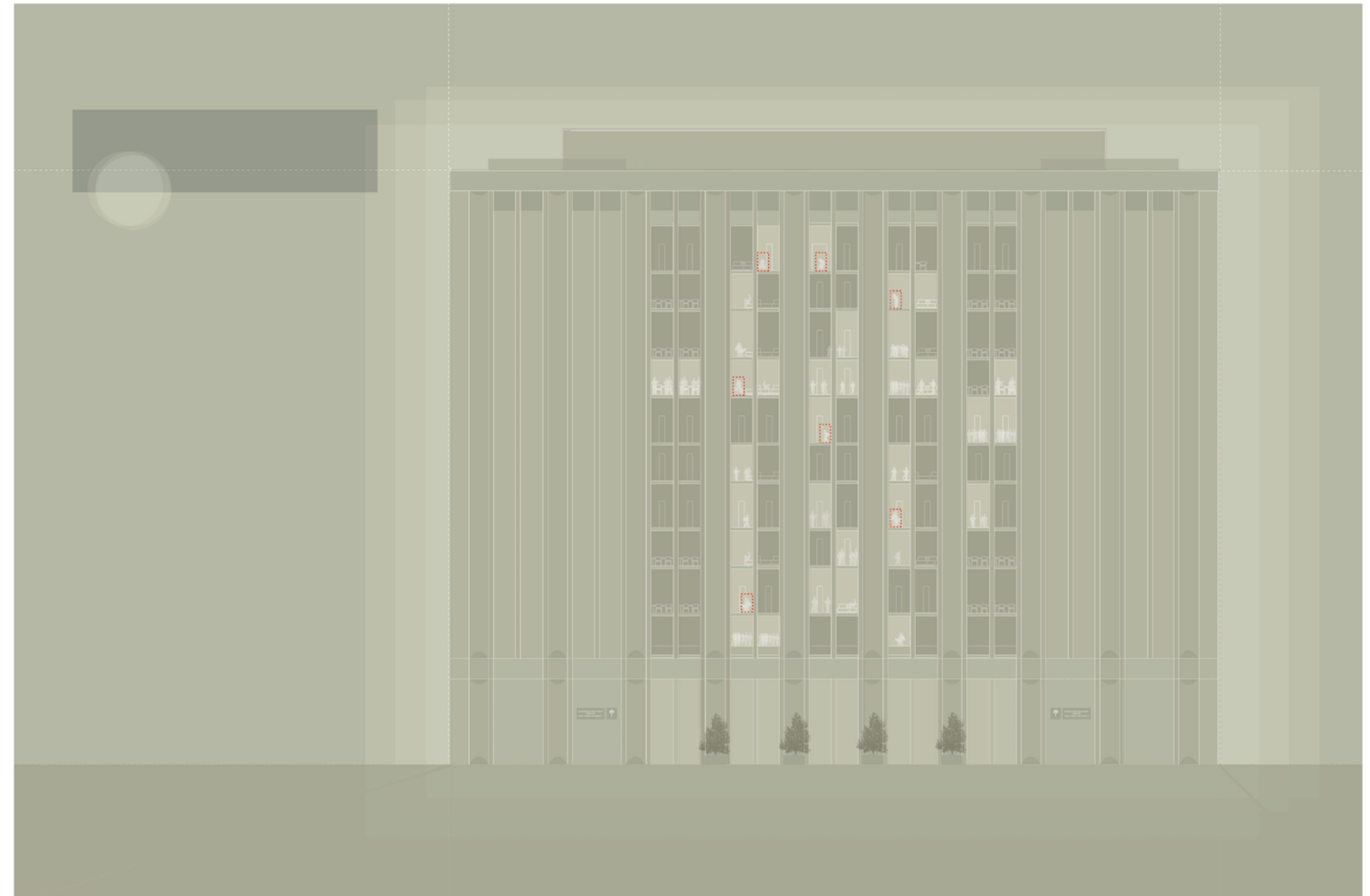
Here, home is perceived as adaptive and mutative rather than permanent and stable. Home becomes the accumulation of acts and the sum of behaviors. Clandestinely occupying spaces across multiple levels of NYU's Elmer Holmes Bobst Library in Washington Square Park thereby rendering the generic institutional spaces domestic through a pollination process. It subverts the concept of intimacy by re-contextualizing and re-establishing the body within the institution. What is to be made of this scalar juxtaposition of the residential and a privatized educational space?



**ELMER HOLMES BOBST LIBRARY**  
washington square south

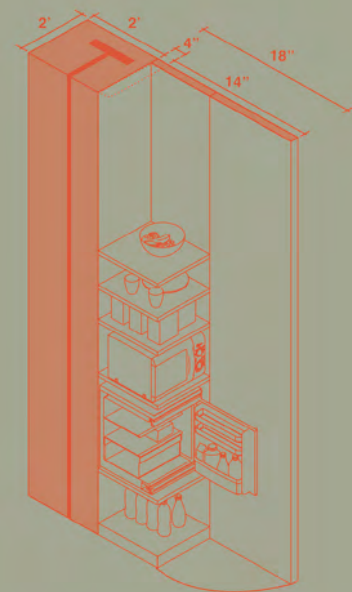
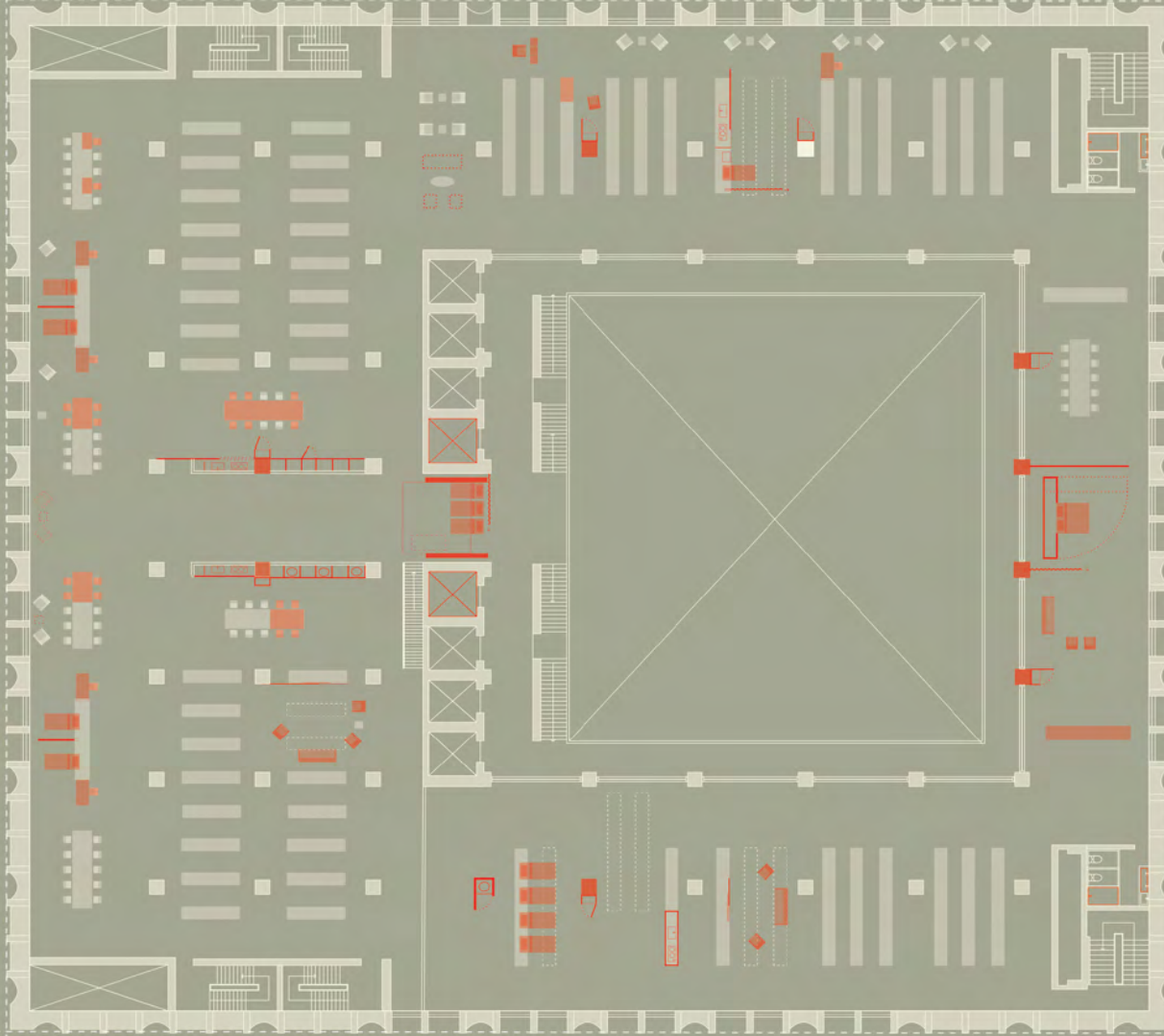


**section/elevation fragments**  
drawing made in Rhino and edited in Illustrator

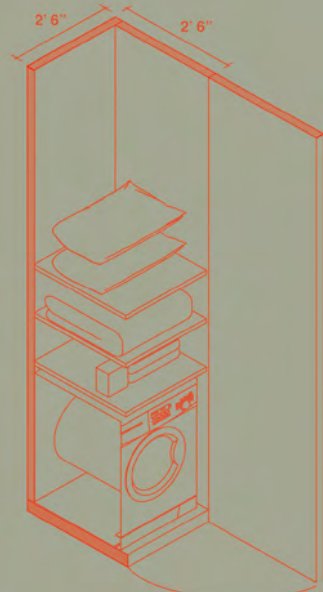


**elevation**  
drawing made in Rhino, edited in Illustrator, and collaged in Photoshop

**floorplan/detail/collage**  
drawing made in Rhino, edited in Illustrator, and collaged in Photoshop



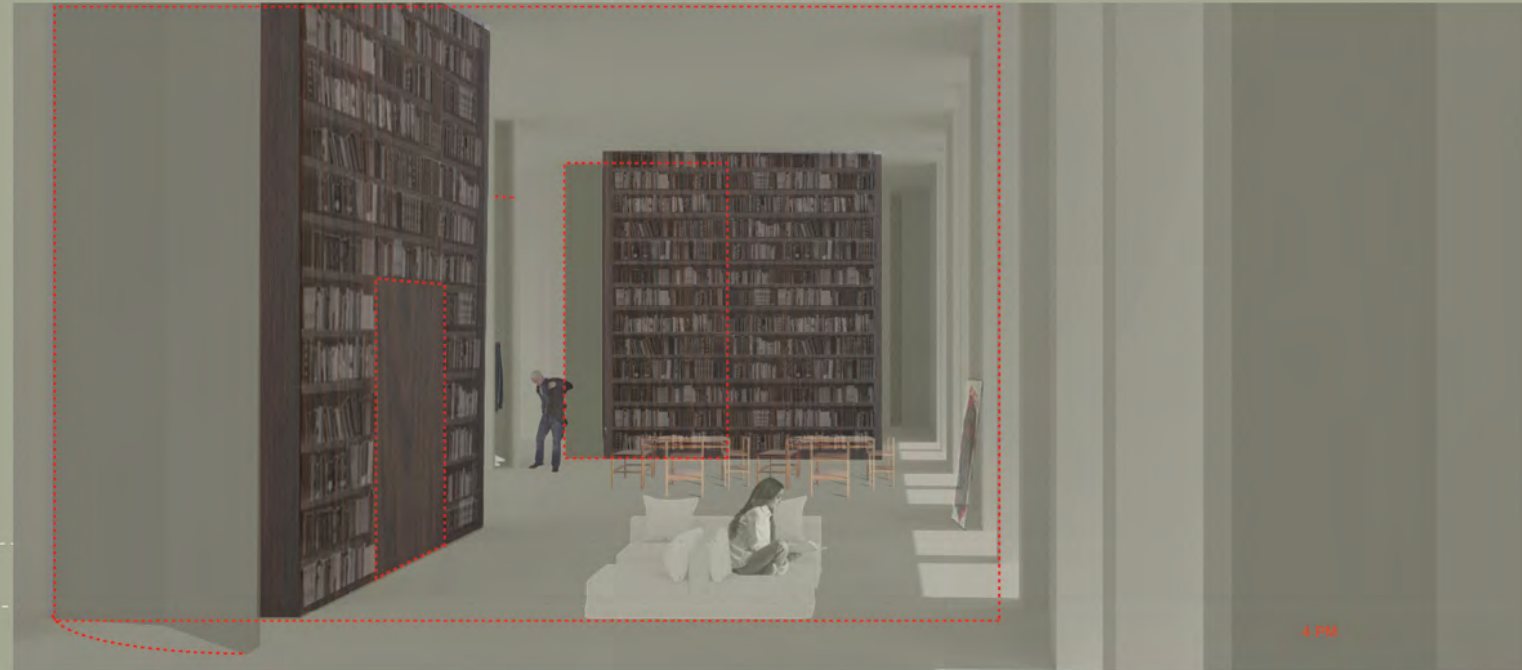
EXISTING COLUMN EXTENSION



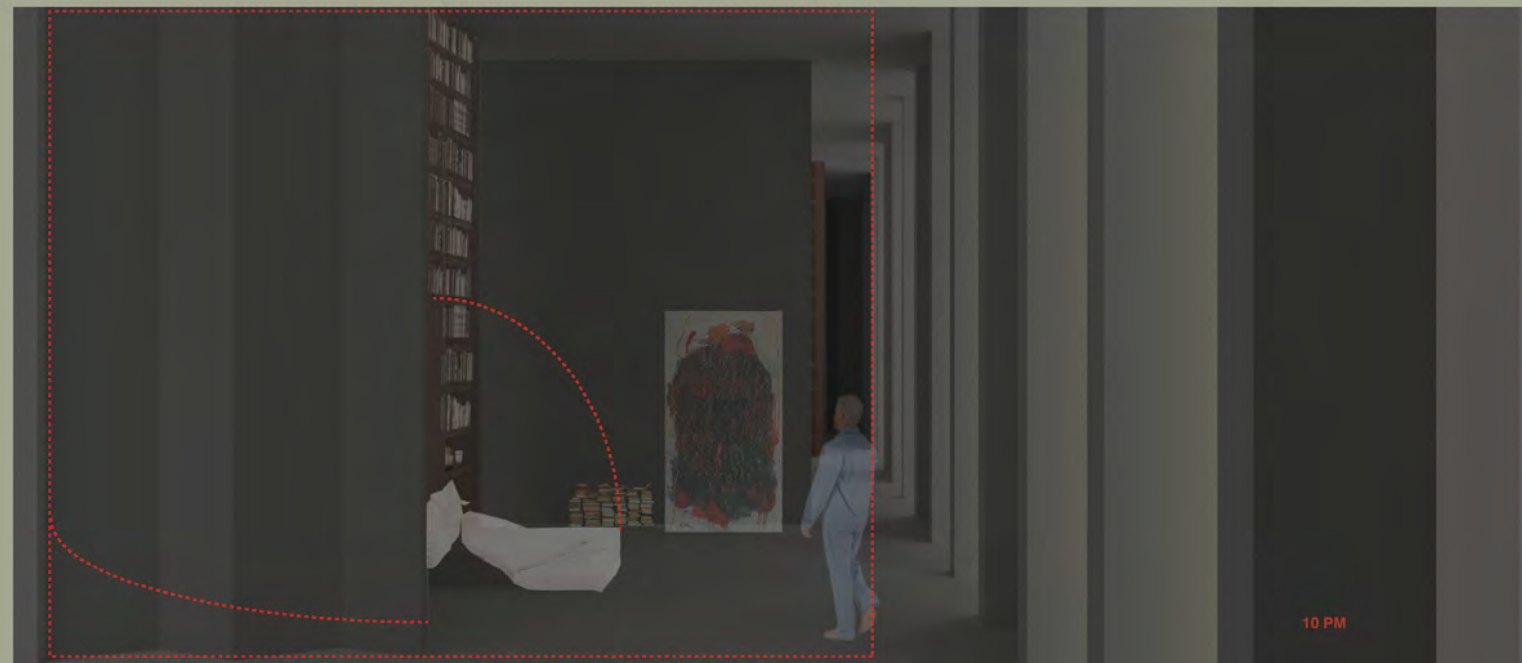
SECRET COLUMN



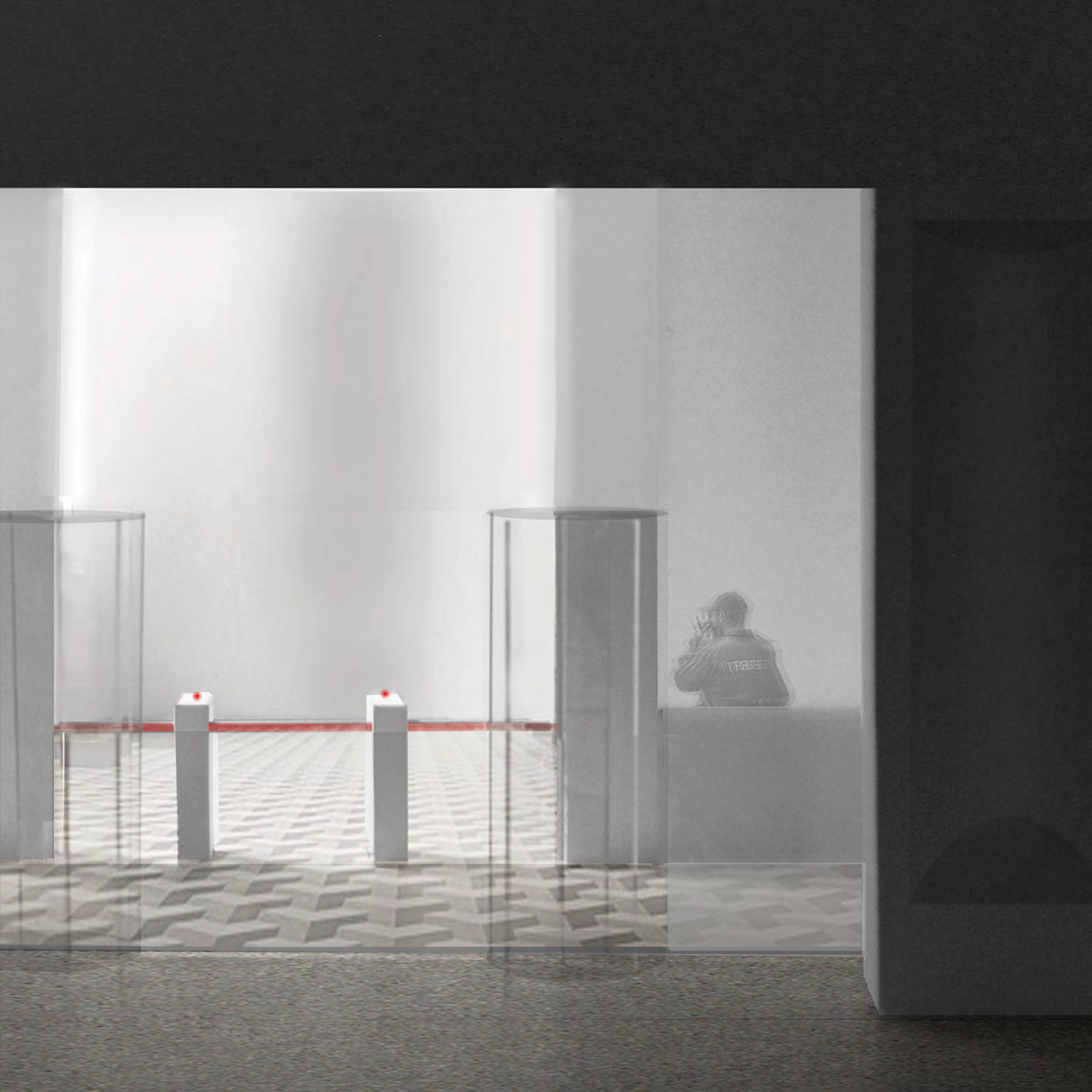
10 AM



4 PM



10 PM





- 1: 1:1 sectional construction model of secret bed in library stack (open)
- 2: (closed)
- 3: front
- 4: detail

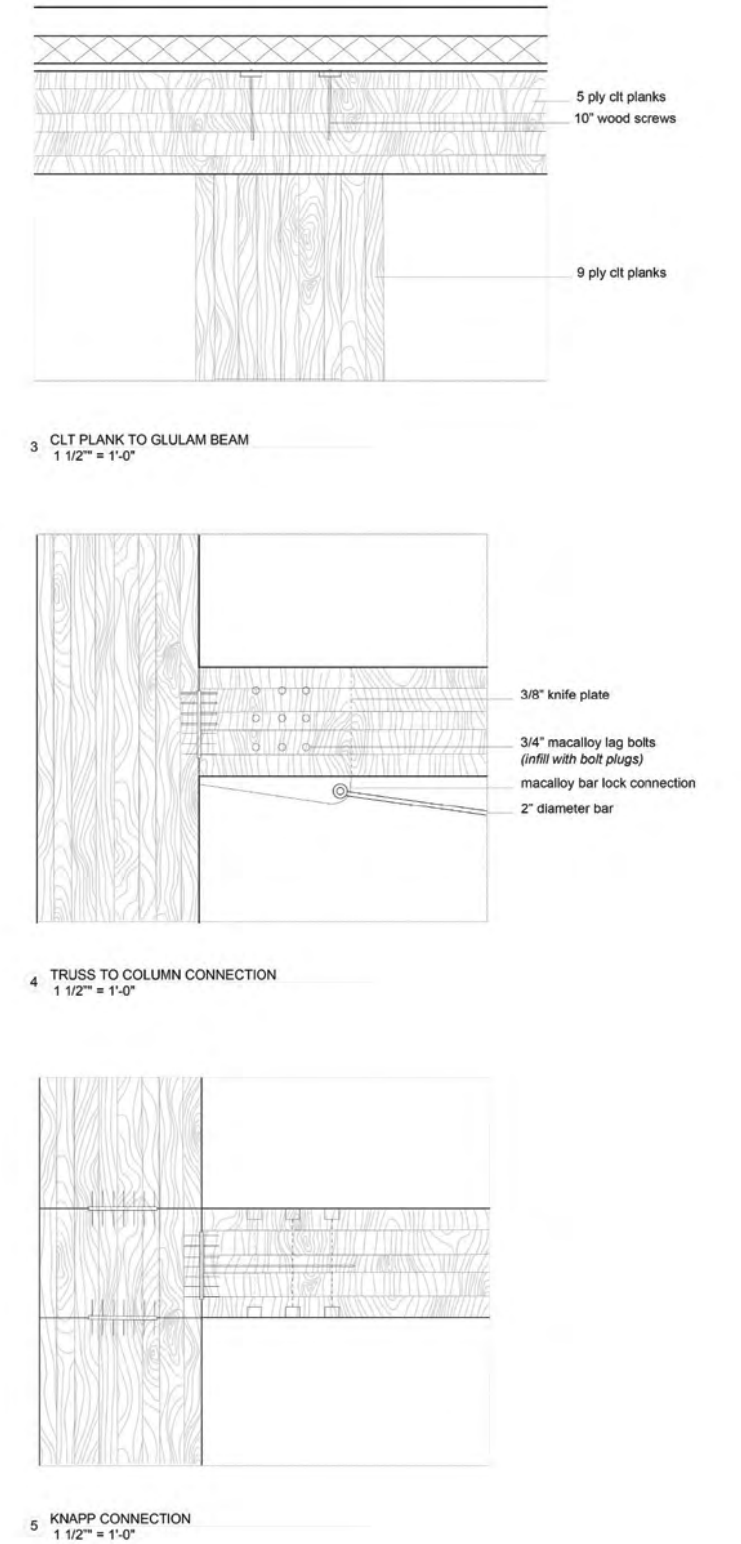
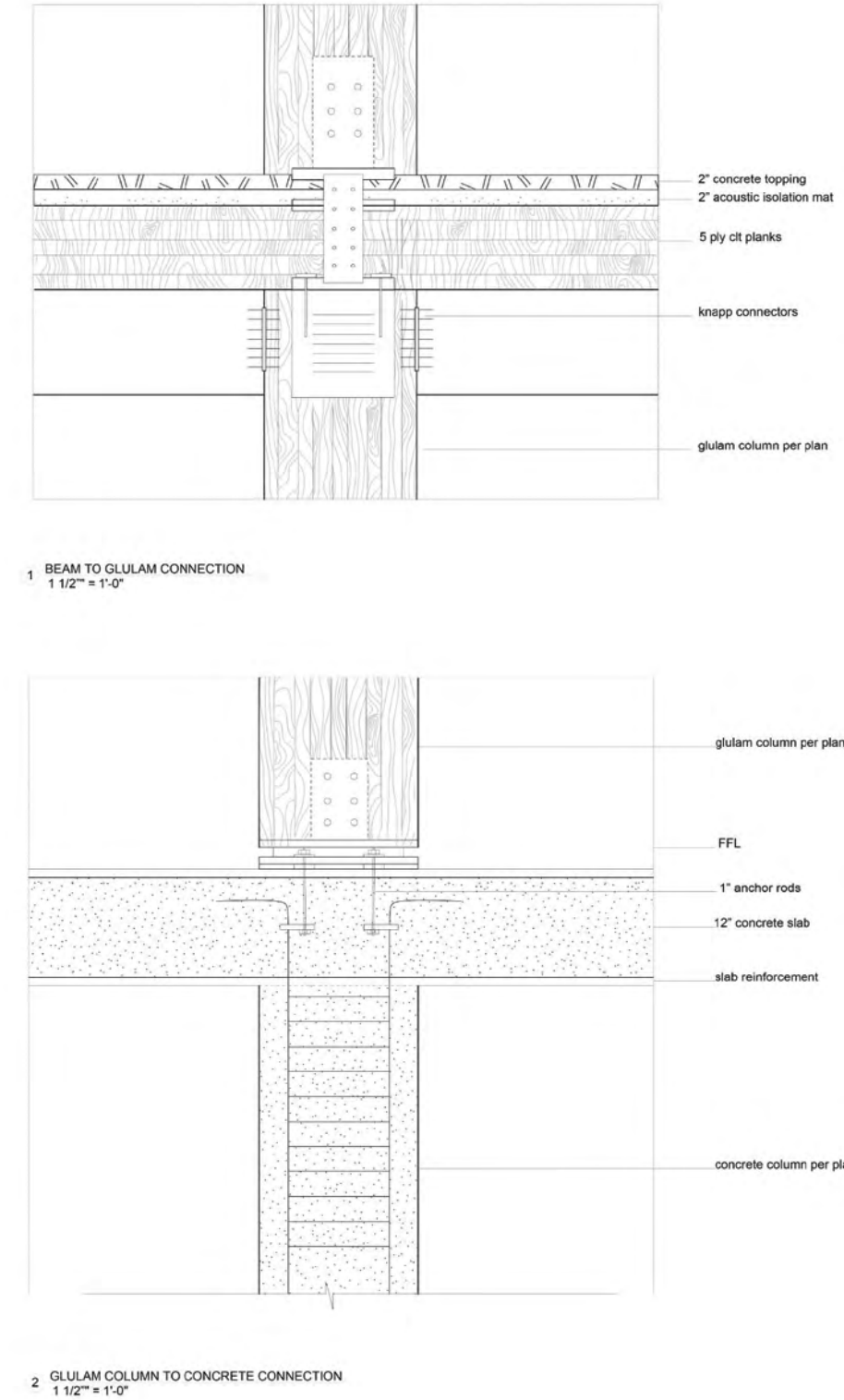
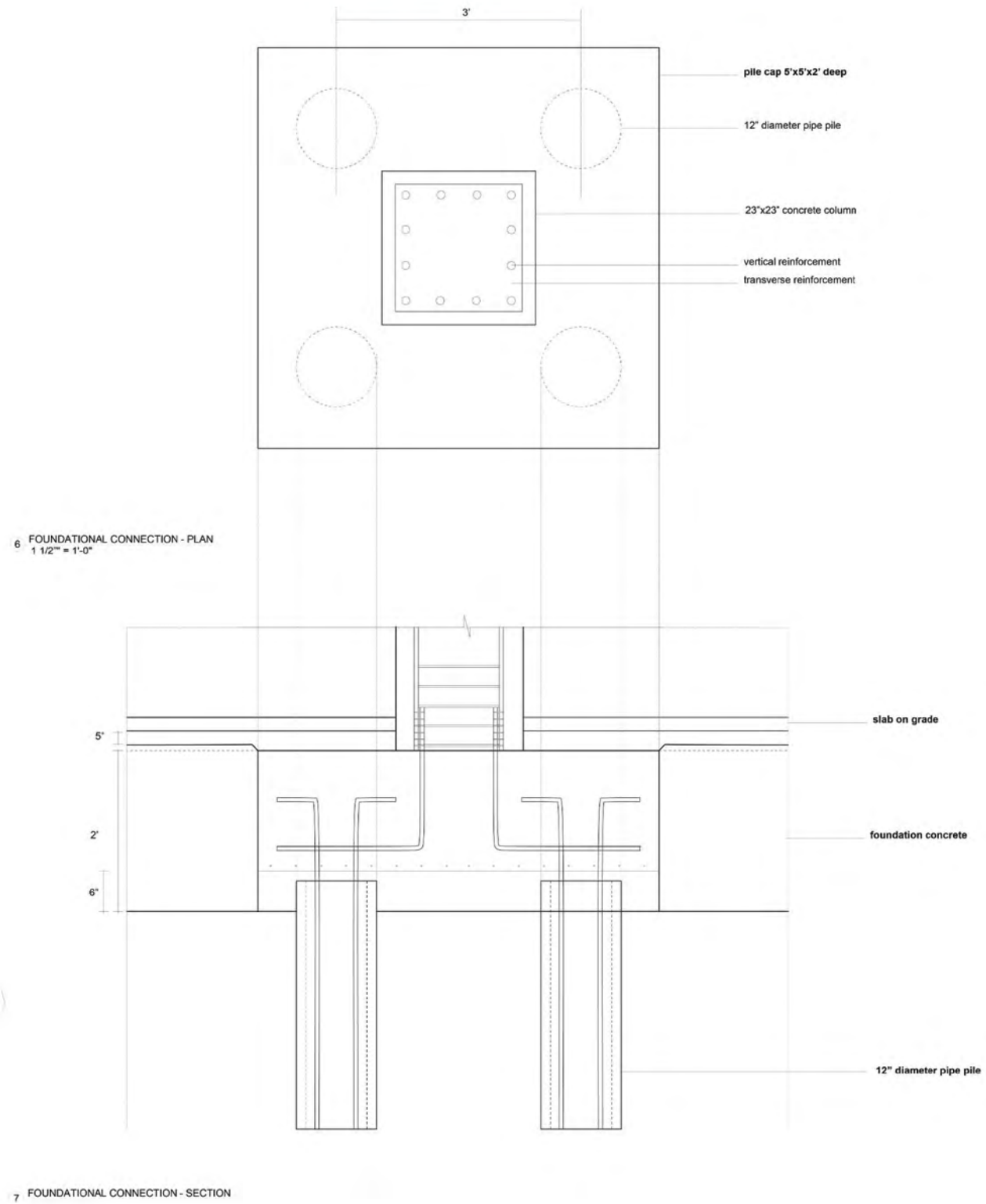
1:1 construction model made of 3/4" plywood with soft close hinge



# structural drawings for a school

in collaboration with Lucy Baird, Autumn Harvey, Jean Jingchweng Tzeng, and Isabella Libassi

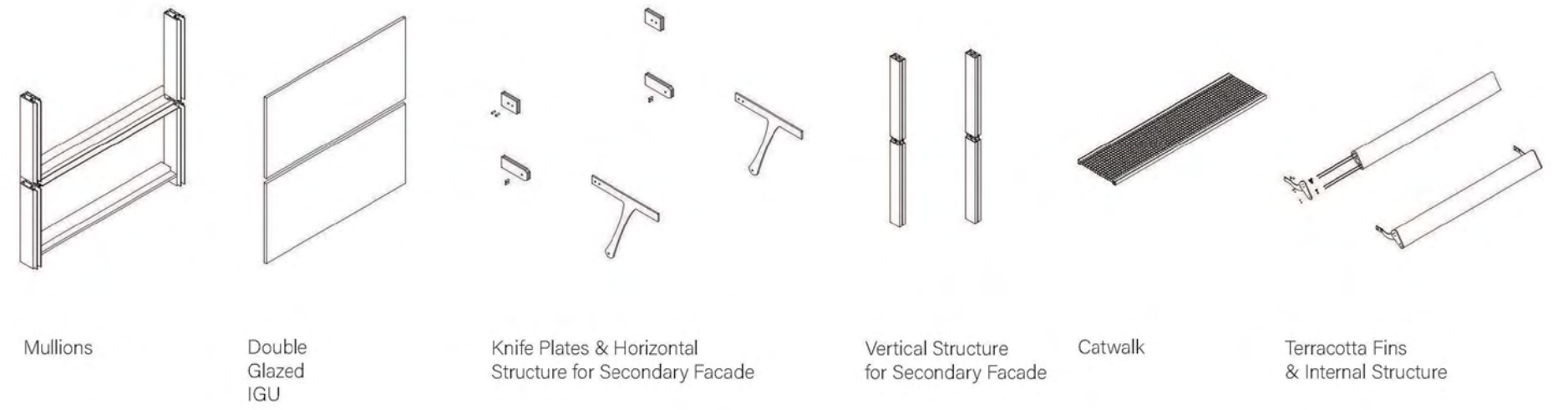
building science + technology



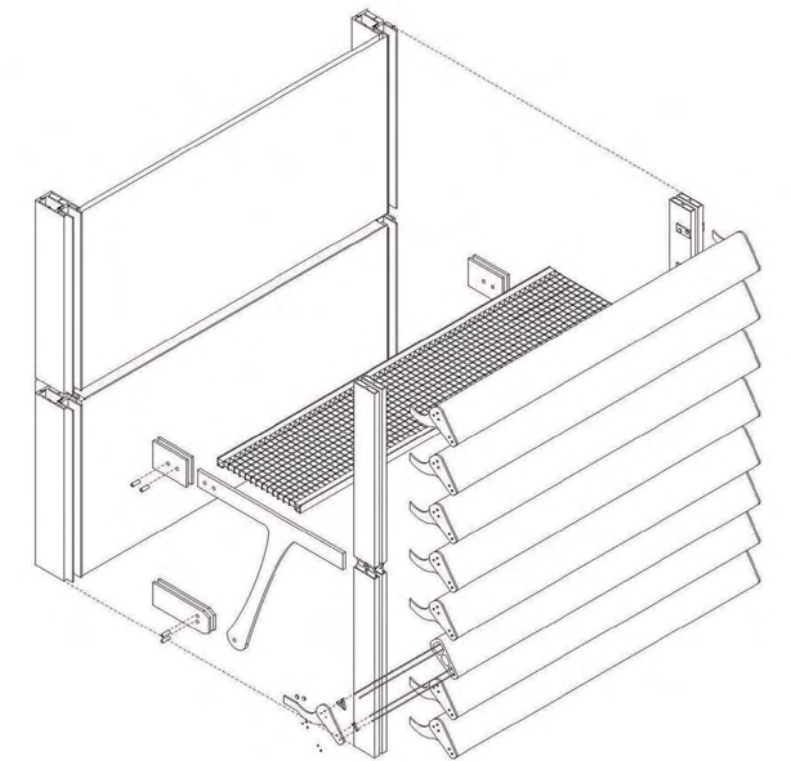
# building a terracotta facade

in collaboration with Emilie Kern and Lucy Baird

building science + technology



1:1 model  
concrete casted fins  
terracotta dye  
3d printed structure



Facade Assembly - TerraCotta Fins

LCI:  
100% Terracotta stoneware (unglazed)

LCI Source:  
DE: Stoneware tiles, unglazed  
(EN15804 A1-A3) ts (2017)



# when the desert meets the ocean.

desert sand  
kuwait

seashells  
kuwait

ocean sand  
kuwait



this is a place that once was or maybe still is  
it is a place where the desert meets the sea

where the desert sand gets carried and dropped by wind  
and the ocean sand gets pushed and pulled by water

but what once used to meet does no longer  
because a boundary quickly emerged

a boundary under the guise of security  
a way to consolidate our borders

but this boundary disrupts  
repels  
seperates

it takes from the sand its life  
and uses it to give birth to itself

and although the desert and the ocean might not meet any longer  
the sand still holds memory from the time they did  
in the form of seashells

NUWAISEEB, KUWAIT

quartz  
feldspar  
calcite  
gypsum  
iron oxides  
mica  
carbonate grains  
shell fragments

quartz  
feldspar  
calcite  
shell fragments  
coral fragments  
biogenic material



WHAT IS SAND?: the desert, the boundary, and the ocean  
20"x 30"

concrete  
desert sand from kuwait  
ocean sand from kuwait

## a theoretical analysis of



Handout Alferaid

*Rifat Chadirji's words evoke a feeling of longing—both in a sense of nostalgia for Iraq's architectural legacy and in the potential of what it could become.*

5

1952-1978

### Concepts and Influences: Towards a Regionalized International Architecture

by Rifat Chadirji



KPI

London, New York and Sydney

Towards a Regionalized International Architecture is Chadirji's theoretical text exploring how modern regional architecture is a solution to Iraq's suffering. The author's theory on modern regionalism is presented within the context of a reassessment of a selective architectural history that places Iraq and the Middle East in direct juxtaposition with the Western world. Through a graphic layout consisting of the main text, sidenotes, and images, Chadirji's writing and photographic evidence unveil his attempt at defining a regionalized international architecture, or modern regionalism, for the sake of Iraq. Taking on both the role of architectural historian and critic, the author sets forth a series of seemingly irrefutable claims through his definition of architecture which acts as a prerequisite for his reassessment. Framed within the lens of a Western architectural discourse, Chadirji's use of captioned images and sidenotes attempt to support his claim of an 'aesthetic collapse' in Iraq, and hence the need for a modern regional architecture. While the substance of the writing is determined to investigate the historical characteristics that might influence a modern regionalism, the eventual overuse of sidenotes reveals an author struggling to understand the problems that face Iraq, and the accompanying images act as framing devices that limit the scope of the conversation due to the author's choice in when to include them and why.

The following is an excerpt.

**Booklet**

8.5" x 11"

22 pages

rough newsprint paper

saddle-stitched

Rifat Chadirji's writing is graphically presented with a primary body of text that is off-center to accommodate for sidenotes and captioned images that together act in service of the main text. While this hierarchical layering of information is an early attempt to convince the reader that this graphic setup is sufficient to provide evidence for any upcoming claims, the reader is still left blissfully unaware of how this layout ends up hurting Chadirji more than helping him.

Fig. 1



Figure 2  
The Bauhaus School, a caravanserai, and a machine  
Chadiri, Rifat. Concepts and Influences, 8.

Figure 1  
Graphic Layout of Chadiri's Theory on Modern Regionalism  
Chadiri, Rifat. Concepts and Influences, 9.

<sup>1</sup> Chadiri, Rifat. Concepts and Influences: Towards a Regionalized International Architecture. Kegan Paul, (KPI) 1986. 9.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

The author opens his approach with the main text by lightly introducing the reader to the intention behind his work, which is to "satisfy the complex needs of a contemporary developing urban society, in this case, Iraq," and "to refer consciously to regional traditional values, to allow them to influence [him]... with the aim of generating a modern regional architecture."<sup>1</sup> While Chadiri points out that colleagues from both the East and West might find these intentions to be "contradictory" and "incompatible,"<sup>2</sup> it is precisely this contradiction that gives Chadiri's exploration some weight. Situated through the lens of an 'East versus West' mentality, this contradiction is particularly evident in the choice of images that is provided to supplement the author's supposed "awareness and acceptance of modern Western aesthetic values and technology."<sup>3</sup> To demonstrate this acceptance, Chadiri directly references an exterior photograph of the Bauhaus School in Germany designed by Walter Gropius in 1925 and an interior photograph of a caravanserai in Iraq from 1359—meant to be emblematic of an "international modern architecture" and a "rare survival of traditional Iraqi urban architecture." This first set of images acts as a preliminary framework emblematic of a tension held between the East versus West context present within Chadiri's theory of modern regionalism.

Fig. 2

As a prelude to the next claim within his theory, Chadiri sets forth a set of terms, both within the main text and sidenotes, that encompass his definition of architecture. Through these terms, Chadiri establishes a set of claims that act as the basic determinants for what he builds his theory on. He begins by defining architecture as "an artefact in a state of repose which manifests itself to us in form."<sup>4</sup> Each of these terms is further clarified with yet more terms that need definition.

Chadirji unpacks 'artefact' as something created through "intention, performance, and reciprocity."<sup>5</sup> Within the sidenote linked to his definition, he explicitly defines repose as matter that has been transformed during a process of performance because of a particular intention and provides a visual reference to the mechanical polishing of marble slabs to supplement this definition. Performance is then followed by reciprocity, which is man's interaction with the 'artefact', and is visually represented through an image of the Chadirji Villa in Lebanon taken in 1967. Captioned along this image, Chadirji writes, "by the process of assembling transformed materials to a state of repose, a building is created."<sup>6</sup> The images of the Bauhaus School, the caravanserai, and the machine that polishes marble slabs are placed on the same page adjacent to the image of the Chadirji Villa. The placement of these images acts as a supplemental hidden framework that supports Chadirji's preliminary claim of what encompasses the visual essence of a modern regional architecture. The subtle narrative that this portrays is one where the Chadirji Villa is the ultimate physical manifestation of a modern regionalism. The path to achieving a similar result is through a conceptual marriage of the aesthetic values present in the Bauhaus school and the caravanserai. To achieve this aesthetic value, the 'artefact' should be constructed through a technological manipulation of a raw material, such as the mechanical polishing of marble slabs.

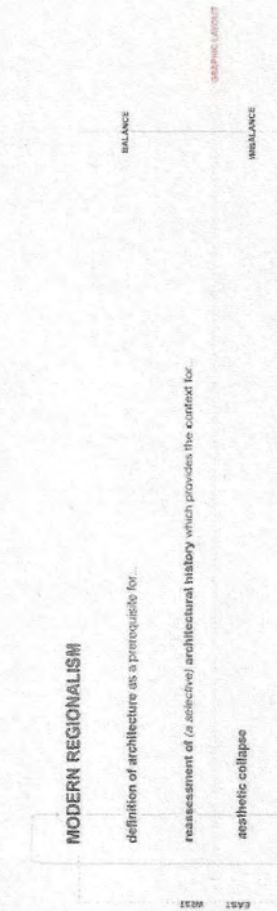
Fig. 1+2

**While this cultural dilemma of 'imbalance' rooted in the West was proudly explored in the main text, Chadirji takes refuge in the sidenotes when delving into how this has affected Iraq.**

**A Breakdown of Rifat Chadirji's Theory**

<sup>4</sup> Chadirji, Rifat. Concepts and Influences. 9.  
<sup>5</sup> Ibid.  
<sup>6</sup> Ibid., 8.

<sup>7</sup> Chadirji, Rifat. Concepts and Influences. 9.  
<sup>8</sup> Ibid.  
<sup>9</sup> Ibid.  
<sup>10</sup> Ibid., 10.



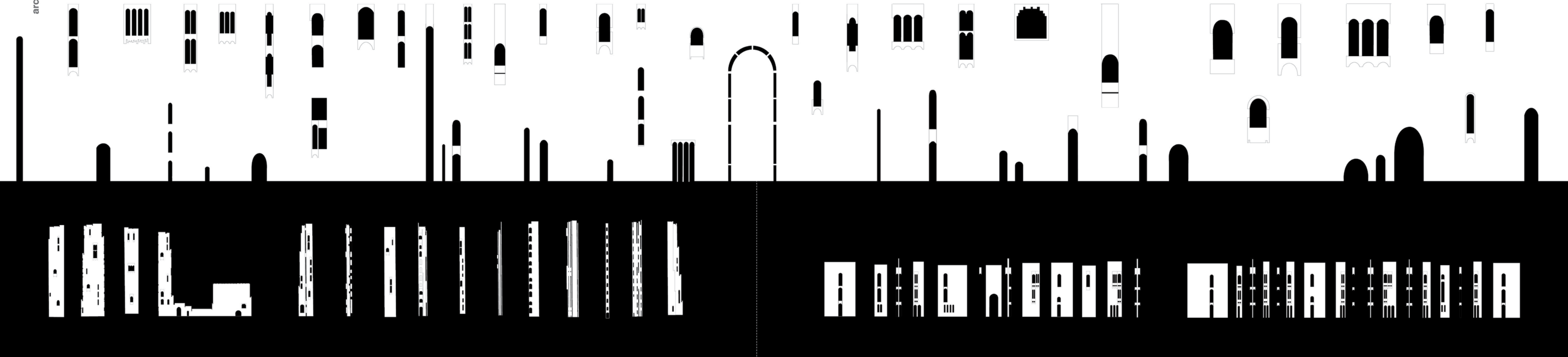
Chadirji continues to cement this claim through his definition of form as the "concept of the artefact: its existence as a material entity which occupies space in a state of repose, its substance, its perceived shape, its location in a definite environment or milieu, and its effect on this milieu."<sup>7</sup> Interestingly, Chadirji forgoes visual evidence to support this explanation most likely due to the placement of the text being adjacent to the photograph of Villa Chadirji. Once again, this photograph carries the essence of being the ultimate form. Following this definition of form, the author connects this concept to "man's needs" and "his technology" and claims it is a result of the interaction between these "two opposing determinants."<sup>8</sup> While Chadirji uses the sidenotes to further elaborate on "the notion of need... a very complex process of conceptualization,"<sup>9</sup> he refers back to the main text to define technology simply as a "set of methods a society employs to satisfy its building requirements."<sup>10</sup> Fundamental to Chadirji's definition of architecture, the relationship between social need and technology is emphasized as one that wants to exist in both a state of opposition and equilibrium. The tension described within this relationship foreshadows its significance as a marker of success within Chadirji's reassessment of a selective architectural history.

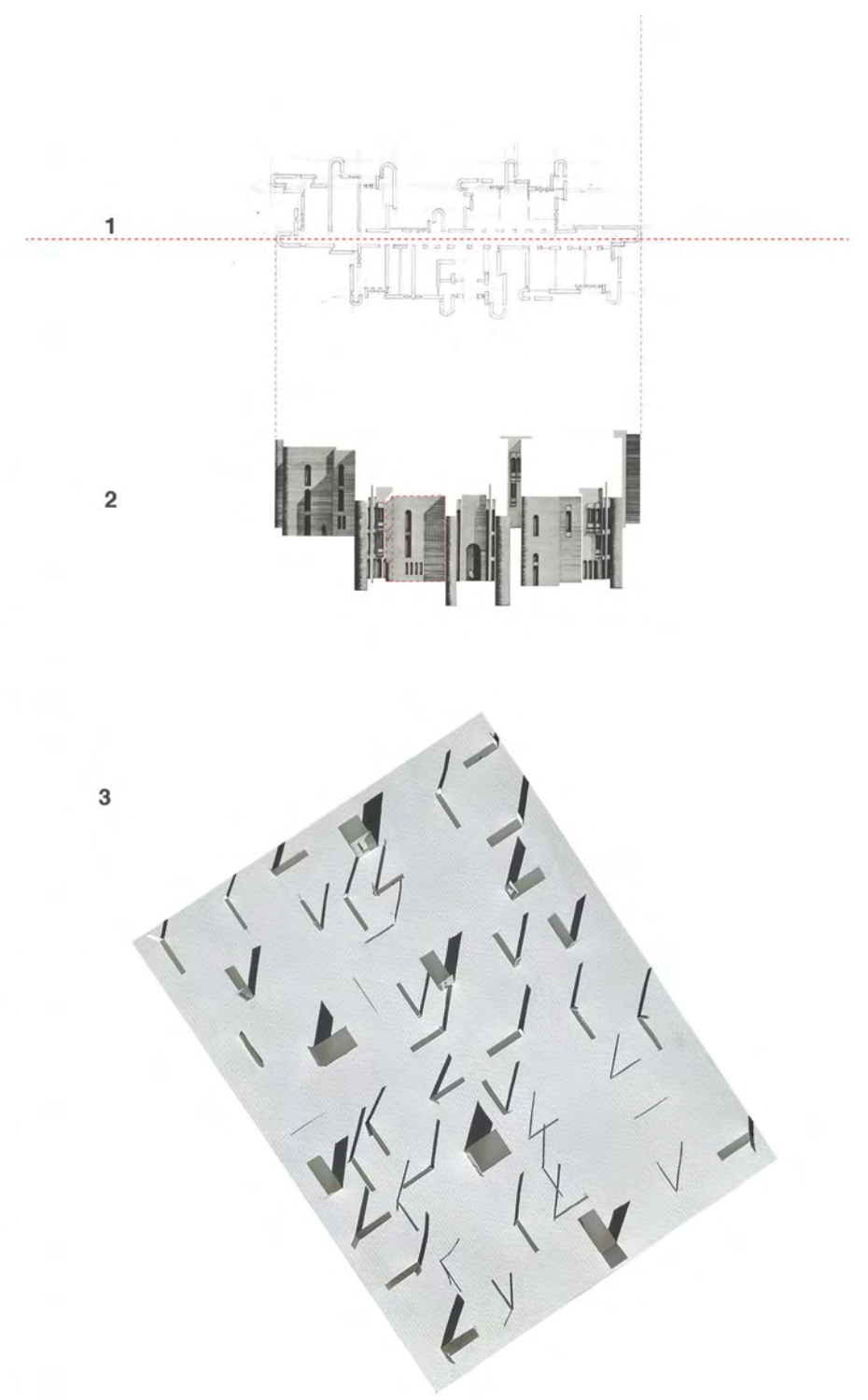
# a visual analysis of rifat chadirji

composition:  
windows  
units

drawings traced from a collection  
of twelve etchings available at  
Avery Special Collections

architecture seminar

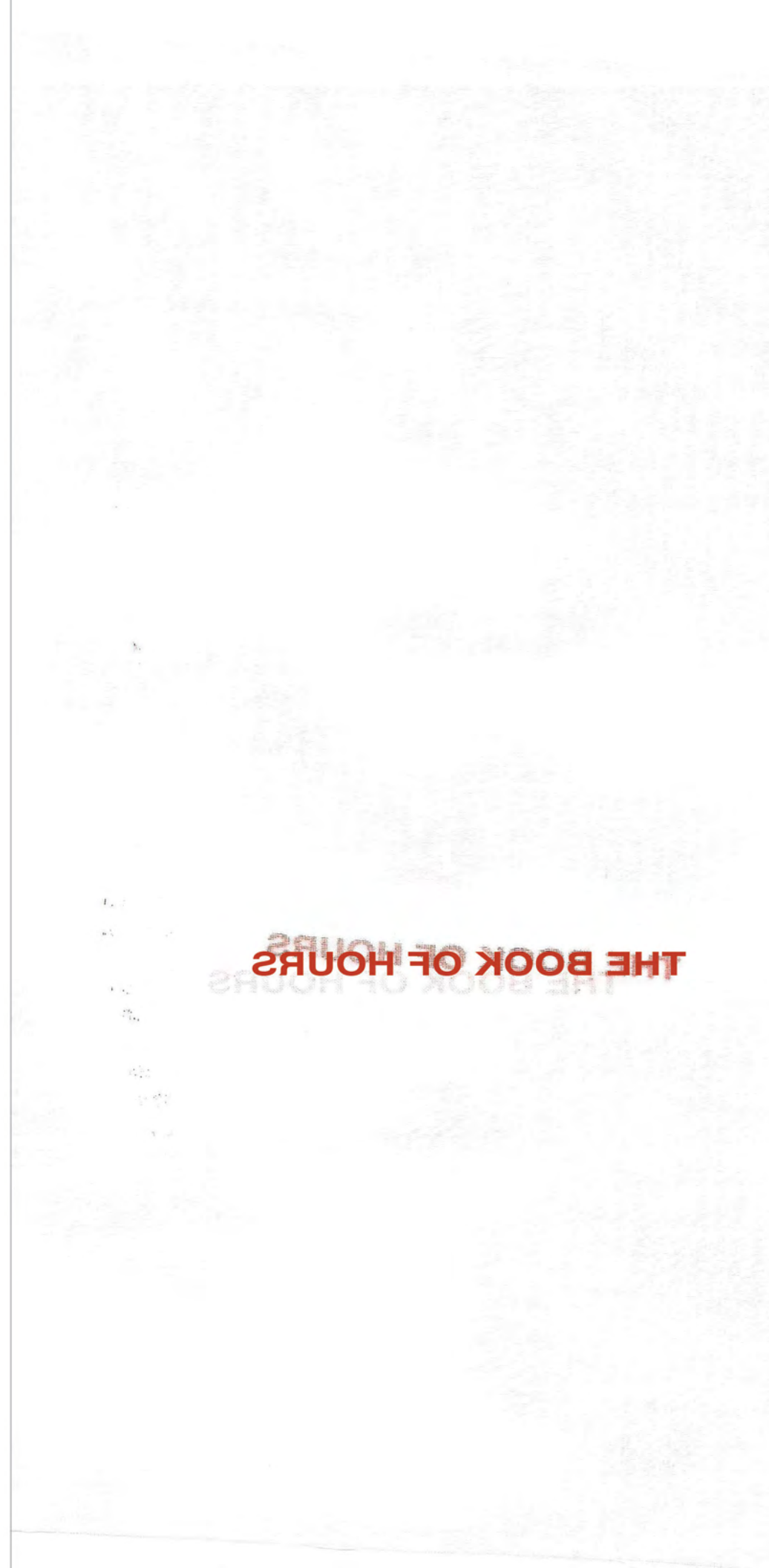




**Tobacco Monopoly Offices Baghdad**

- 1: floorplan
- 2: fragmented facade
- 3: aggregation

1: hand drawing with 2H lead on vellum  
2: collage of rifat's etching of the facade using photoshop  
3: collage made in Photoshop, printed on heavyweight textured paper, cut + scored + folded by hand



This book brings together a collection of rocks and women.

These women are practicing architects either from the Middle East and North Africa or who identify as Muslim.

These women are diverse individuals who engage with the built environment and/or writing in some form.

These women engage in practices of identity and belonging through land and place.

This collection of rocks is an exploration into my connection with land and place in the search for identity and belonging.

what is land?  
what is place?  
what is identity?

**The Book of Hours**  
6" x 11"  
58 pages  
photographs printed on  
organza + scanned



<b>Abeer Seikaly</b>	<b>06:00 h</b>	a porous seashell
	<b>07:00 h</b>	granite crack infill
	<b>08:00 h</b>	a purple rock
<b>Aziza Chaouni</b>	<b>09:00 h</b>	a blood orange rock
	<b>10:00 h</b>	a rock with a noguchi cut
	<b>11:00 h</b>	a red and grey rock
	<b>12:00 h</b>	a seashell of seashells
<b>Marwa Al Sabouni</b>	<b>13:00 h</b>	a grey rock with orange lichen
	<b>14:00 h</b>	portuguese stone tile
	<b>15:00 h</b>	a pair of ant homes
<b>Sumaya Dabbagh</b>	<b>16:00 h</b>	a white ocean organism
	<b>17:00 h</b>	an oyster shell
	<b>18:00 h</b>	ocean sand
<b>Lina Ghotmeh</b>	<b>19:00 h</b>	desert sand
	<b>20:00 h</b>	a large rock of rocks
	<b>21:00 h</b>	a small rock of rocks
<b>Sumayya Valley</b>	<b>22:00 h</b>	a blue rock
	<b>23:00 h</b>	clear quartz
	<b>24:00 h</b>	velvet coral
<b>Suad Al Amiry</b>	<b>01:00 h</b>	rose quartz with orange lichen
	<b>02:00 h</b>	red earth clay
	<b>03:00 h</b>	a rock with a slit
	<b>04:00 h</b>	a sand dollar
	<b>05:00 h</b>	a red and orange rock

<b>Abeer Seikaly</b>	<b>Palestine interdisciplinary thinker + maker</b>
<b>Firm Est.</b>	Studio Abeer Seikaly 2010
<b>Location</b>	Amman, Jordan
<b>Website pages</b>	www.abeerseikaly.com /thoughts
<b>Lectures</b>	+ TedxKlagenfurt, June 2018 "How architecture sustains culture -- and empowers displaced people" + Yale School of Architecture, 2021 "A Bedouin Girl in New Haven"

<b>Aziza Chaouni</b>	<b>Fez, Morocco engineer + architect + educator</b>
<b>Firm Est.</b>	Aziza Chaouni Projects 2008
<b>Location</b>	Fez, Morocco Toronto, Canada
<b>Website pages</b>	https://www.azizachaouniprojects.com /dessinesmoiuneville
<b>Articles</b>	+ "In Practice Aziza Chaouni Projects." The Architectural Review (2023): 42-45. + "Interview with Aziza Chaouni on the Renovation of Morocco's 'Sidi Harazem' Bath Complex." designboom, October 15, 2018.
<b>Books</b>	+ Ecotourism, Nature Conservation and Development: Re-Imagining Jordan's Shobak Arid Region (2014)

<b>Marwa Al Sabouni</b>	<b>Syria architect + writer</b>
<b>Firm Est.</b>	undetermined undetermined
<b>Location</b>	Homs, Syria
<b>Books</b>	+ Battle for Home: The Vision of a young architect in Syria (2017) + Building for Hope: Towards an architecture of belonging. (2021)
<b>Articles</b>	+ "From a Model of Peace to a Model of Conflict: The Effect of Architectural Modernization on the Syrian Urban and Social make-Up." International Review of the Red Cross 99, no. 906 (12, 2017): 1019-1036. + "Unsteady Foundations." RSA Journal 166, no. 3 (5583) (2020): 40-41. Cooke, Rachel. "One Woman's Battle to Heal Her Home City of Homs." The Guardian, April 3, 2016.
<b>Lectures</b>	+ TEDSummit, 2016 "How Syria's architecture laid the foundation for brutal war"

<b>Sumaya Dabbagh</b>	<b>Saudi Arabia architect</b>
<b>Firm Est.</b>	Dabbagh Architects 2002
<b>Location</b>	Dubai, UAE
<b>Website</b>	http://www.dabbagharchitects.com
<b>Articles</b>	+ AlSammarae, Rima. "Interview: Sumaya Dabbagh on Work, Identity and Gender - Middle East Architect." Middle East Architect, April 15, 2018.

<b>Lina Ghotmeh</b>	<b>Beirut, Lebanon humanist + architect + researcher</b>
<b>Firm Est.</b>	Lina Ghotmeh 2016
<b>Location</b>	Paris, France
<b>Website pages</b>	www.linaghotmeh.com /research
<b>Articles</b>	+ Pagliacolo, Elizabeth. "5 Things Learned from Lina Ghotmeh." Azure 37, no. 285 (Mar, 2021): 026. + Priest, Isabelle. "Serpentine Pavilion Designer Lina Ghotmeh on Her Life, Work and Influences." RIBA J, June 6, 2023.
<b>Lectures</b>	+ Harvard University GSD, 2023 "Living in Symbiosis- an Archaeology of the Future"

<b>Sumayya Valley</b>	<b>South Africa architect + educator + artistic director</b>
<b>Firm Est.</b>	Counterspace 2016
<b>Location</b>	Johannesburg, South Africa
<b>Website pages</b>	www.counterspace-studio.com /writing /lexicon
<b>Articles</b>	+ Stathaki, Ellie. "At Home with Sumayya Vally." wallpaper.com, August 28, 2022. + Robertson, Emma. "Sumayya Vally." The Talks, October 6, 2023.
<b>Lectures</b>	+ Columbia University GSAPP, 2023 Dean's Lecture Series

<b>Suad Amiry</b>	<b>Palestine conservation architect + writer + educator</b>
<b>Firm Est.</b>	RIWAQ: Centre of Architectural Conservation 1991
<b>Location</b>	Ramallah, Palestine
<b>Website</b>	www.riswaq.org /library /lab
<b>Books</b>	+ Peasant Architecture in Palestine: Space, Kinship and Gender (2018) + The Palestinian Village Home (1989) + Traditional Floor Tiles in Palestine (2000) + Sharon and My Mother-in-Law (2005) + Nothing to Lose but Your Life: An 18 Hour Journey with Murad (2010) + Menopausal Palestine: Women at the Edge (2010) + Golda Slept Here (2014) + My Damascus (2021) + Mother of Strangers (2022)

06:00 h

can we materialize emotion?

**a porous seashell**

**location:** nuwaiseeb, kuwait  
**date of collection:** 29.03.24  
**dimensions:** 3 cm x 4 cm x 0.8 cm



Abeer Seikaly

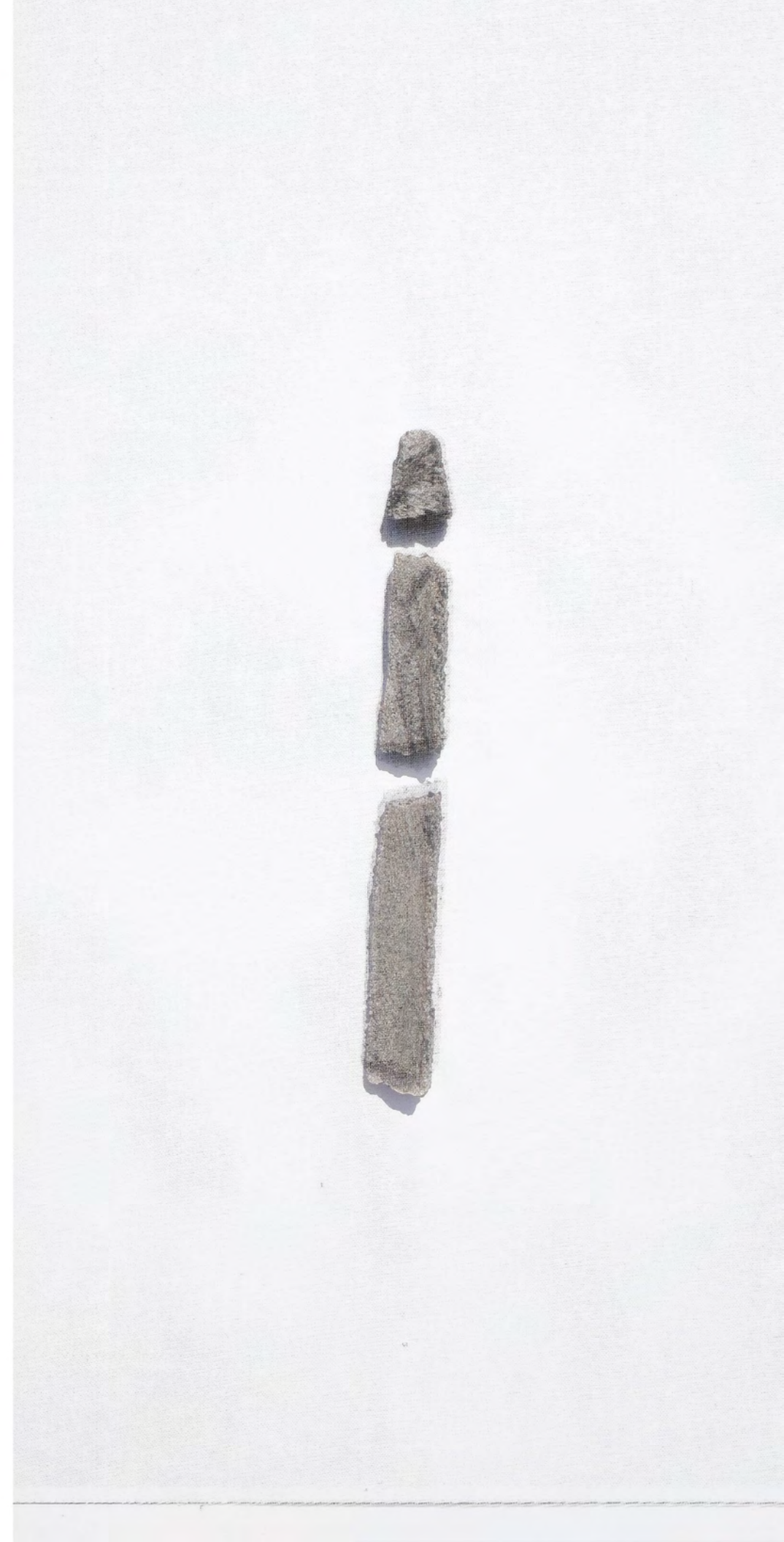
07:00 h

"How is my overall state of being woven, or indeed unraveled, through cycles of winding and unwinding? How does an ancient practice so deeply embedded in a community manifest itself in a cerebral landscape?"

Unwind the Winding Path (2020)  
[abeerseikaly.com/thoughts](http://abeerseikaly.com/thoughts)

**granite crack infill**

**location:** 33 thomas st, new york  
**date of collection:** 13.11.23  
**dimensions: fragment 01**  
1.3 cm x 0.8 cm x 0.5 cm  
**fragment 02**  
3 cm x 0.8 cm x 0.5 cm  
**fragment 03**  
4.4 cm x 0.8 cm x 0.5 cm



"Writing about architecture is the mirror to building architecture."

100 Women: Architects in Practice (2023)

**a grey rock with orange lichen**

**location:** chapada dos veaideiros, brazil

**date of collection:** 05.03.24

**dimensions:** 3.3 cm x 1.7 cm x 1 cm



how do you know a place you are from but not familiar with?

**velvet coral**

**location:** nuwaiseeb, kuwait

**date of collection:** 29/12/23

**dimensions:** 4.7 cm x 3 cm x 1 cm

