

omar ismail

earthly encounters

05102026 / 11:59:22

**rock texture impression lifted from mica schist boulders
in central park using plaster casting. these rocks form the
foundation of Manhattan stretching back thousands of
years. here they are now in my portfolio...*

Prologue / The operation of gathering a significant portion of my past work produced during my time at GSAPP evokes many thoughts and questions - many of which shall remain unanswered. I question what might be considered representative work of mine, and the decisions that go into classifying and categorizing the drawings, writings, images, and ideas I created. At times, I have a clear conceptual thread that I am following from one project to another hoping to find some resolve in the distance. At other times, I allow my thoughts to run free leading me to new and unexpected approaches to familiar design and conceptual challenges. Collaboration with others has been a fundamental exercise of thoughtfully renegotiating my stance on the built environment - a privilege for which I will forever be grateful. At the core of my work however, is a desire for groundedness founded on the belief that architecture - and the spiritual, social, temporal, and practical residues that come along with it - must begin from the earthly terrain beneath, above, and around us.

Thank you/ to Karla, Tamzid, Gary, Didier, Ziad, Mpho, Xiao Rui, Marly, Khloe, Jorge & Mark, Angie, Regina, Holly, Mario, Amelyn, Joseph, Mario, Ciara, Bob, Karim, Mireia, Kantanat, Zachary, Swezya, Ethan, Lucia & Michelle & Elsa ... and countless others who have contributed in various meaningful ways to my experience and work at GSAPP and beyond.

1/ CORE III / Longhouse / Where Does The Home End	Harlem, New York /2024
2/ ADV V / The Embassy / A Communal Publishing and Printing House	Dublin, Ireland /2025
3/ TENSION COMPRESSION SURFACES / The Constrained Shell / Vectors of Tension	Tech Elective /2026
4/ CORE II / The Cut / Mississippi: A Fluvial Hourglass	St. Paul, Minnesota /2024
5/ CORE I / Dreamscapes / Escapism and Commemoration in The City	New York, New York /2023
6/ ADV IV / Disarming Defense: Tower for One / Faith in a Secular Existence	Staten Island, New York /2025
7/ ADV VI / Soil as Cenotaph / The Ephemeral Accumulations of Death	Brooklyn, New York /2026
8/ ARCHITECTURES OF AND FOR THE MORE-THAN-HUMAN / Insec(tiles) / When Insects Are Our Guests	Design Seminar /2026
9/ 1:1 CRAFTING AND FABRICATION OF DETAILS/ Conic Assemblage / One Size Fits Many	Tech Elective /2026

01 LONGHOUSE

Core III Studio / Gary Bates

W/ Tamzid Jaigirdar

Recognizing the unique conditions of social and physical barriers and encroachments around our proposed site in West Harlem, our housing project uses these moments as a provocation to explore a blurring of boundaries within an apartment building. Through softening of previously rigid party walls and circulatory space, harsh boundaries are perforated and thickened to become places of interaction and sharing. Residents are able to delineate a gradient of privacy built around their living habits in a variety of unit sizes. You can imagine a book collector curating reading material every week and displaying them conspicuously such that neighbors may choose to borrow and read a book. Youths living in the building roam freely under the watchful eyes of other residents. Here they can be exposed to hobbies, stories, or even the elderly wisdom of an aging neighbor. Likewise, this aging neighbor can feel confident in having a support network of familiar faces in the fellow residents. At its heart our project is driven by the idea of challenging the ideal nuclear family, subverting typical modes of isolated living experienced by many in New York City.



"After 30 years in that townhouse, it's time for me to downsize. My son offered to put me in a nursing home. He might've well asked me to die right there. Instead I chose to move here, There's a community here thats 's more than ready to love and take care of me." - Arethea, Apt 8D



"This place is not like any other apartment I've ever been. Instead of being locked away in my apartment my neighbors have quickly become my friends." - Natalie, Apt 4C



"Khaled loves to share his books with my daughter and all the other kids in the building. Everyone loves to gather around his bookshelf." - Kareem, Apt 7E



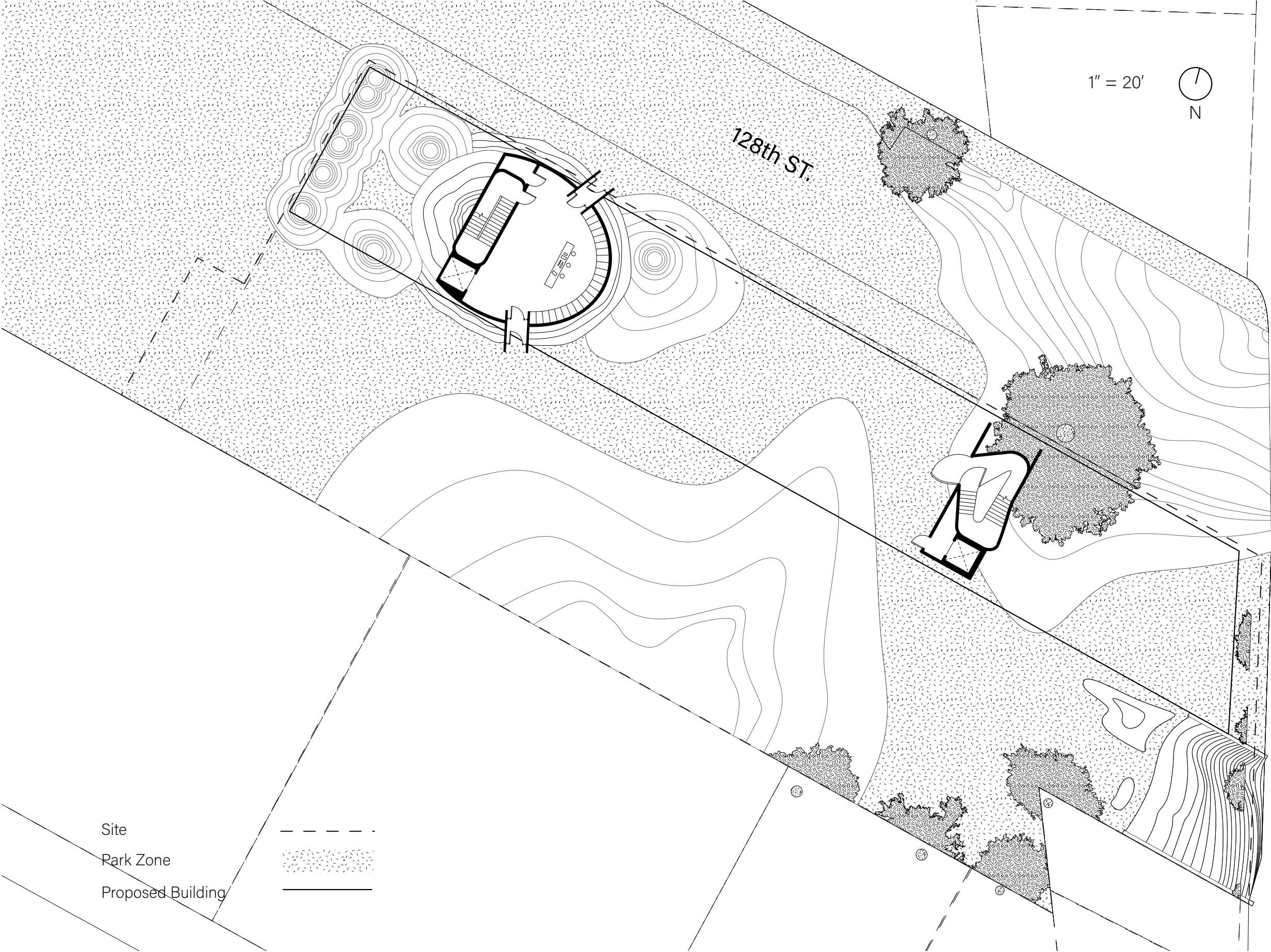
"This building fosters an attitude of sharing. It's been hard since I've lost James in the accident but being here I feel like I have a community to take care of me." - Jasmine, Apt 3A

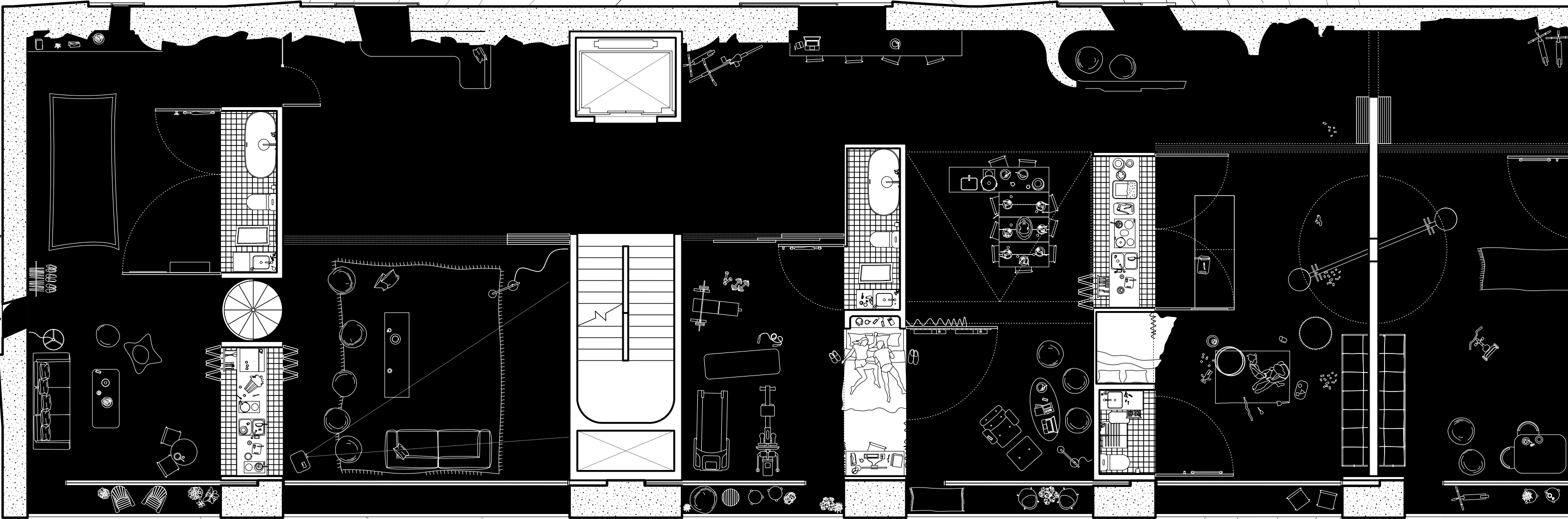


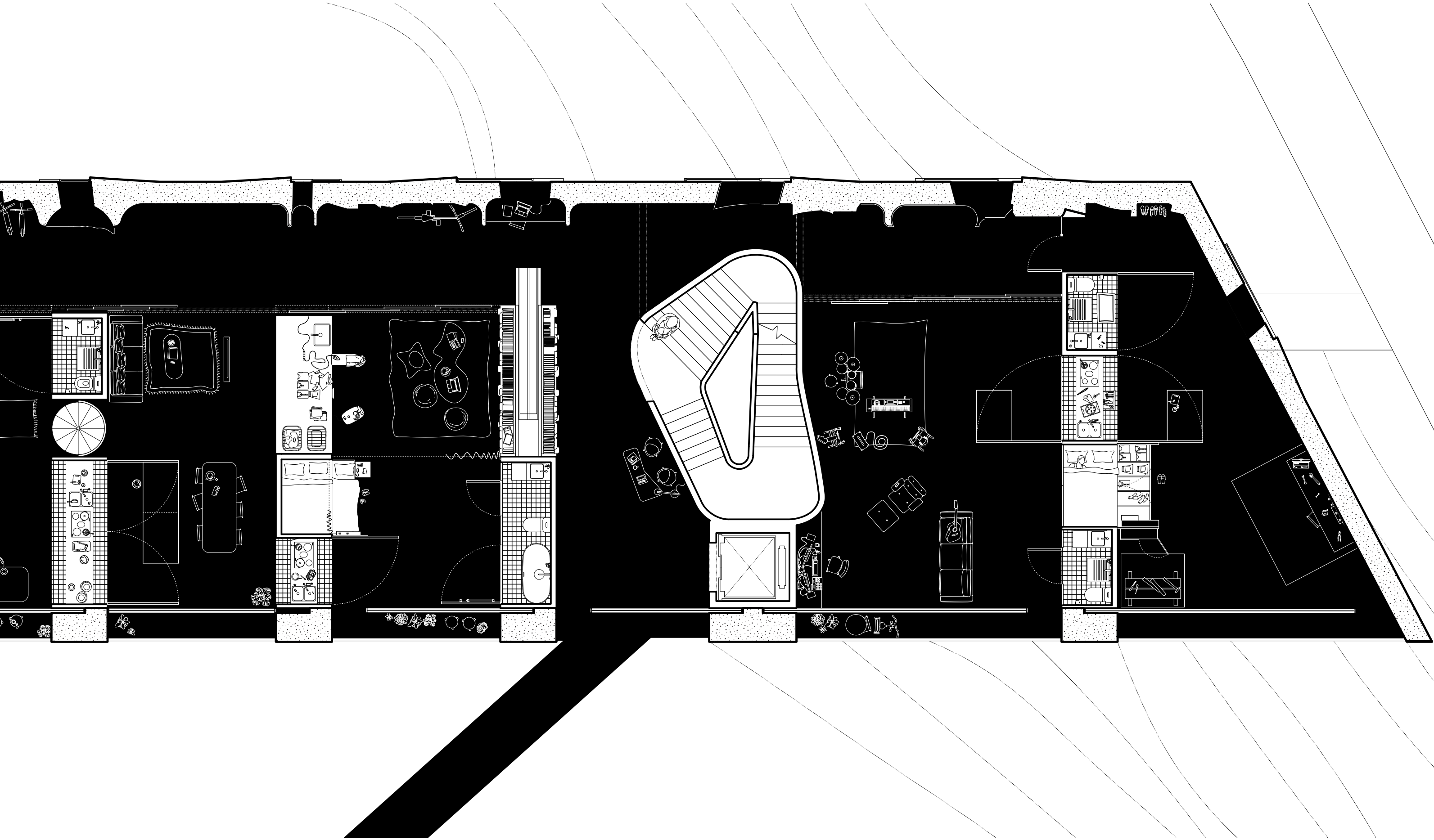
SITE ANALYSIS / Mapping social and physical barriers and encroachments, with particular focus on industrial scale doorways and openings



CONVENT AVE.





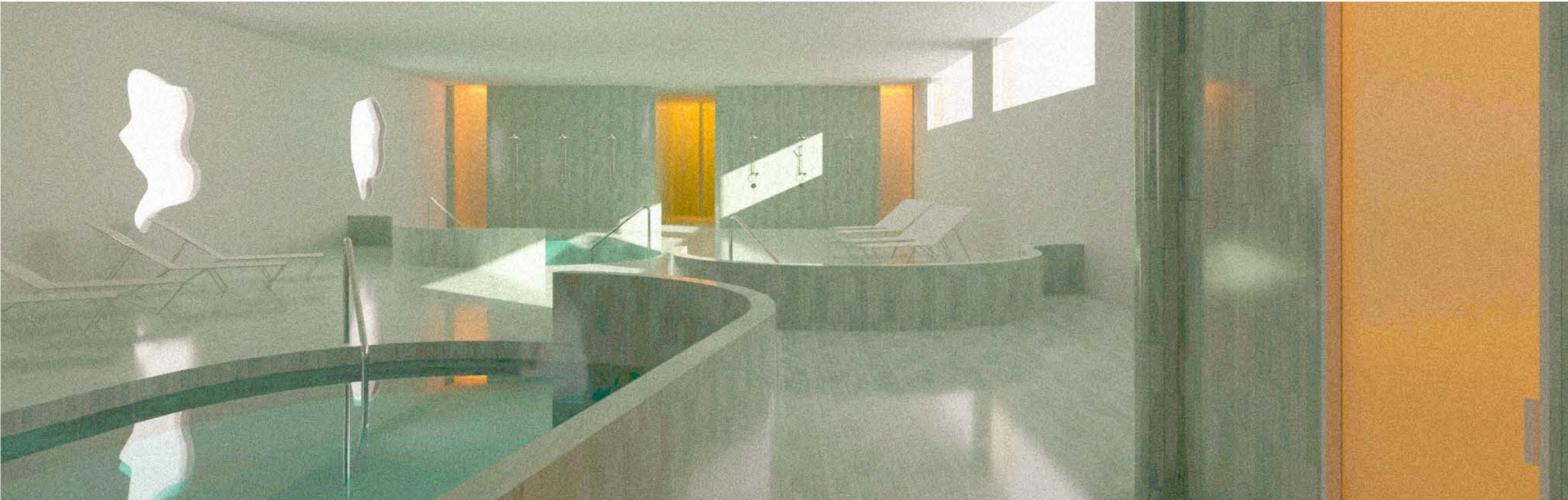
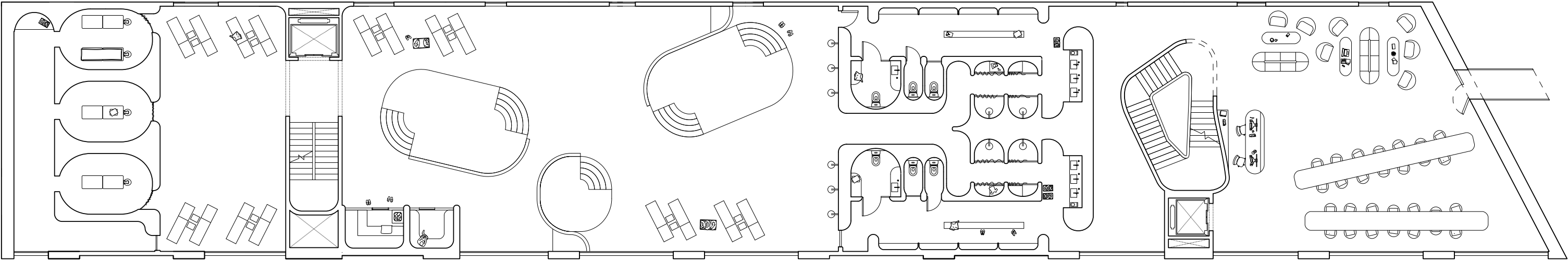




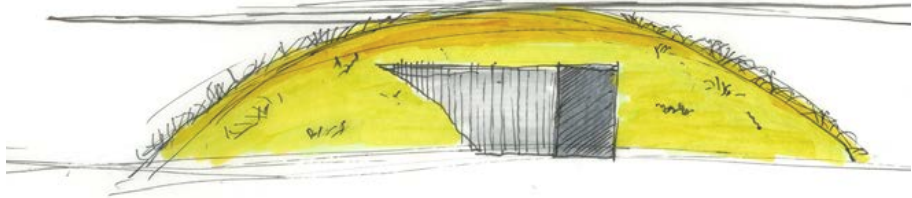
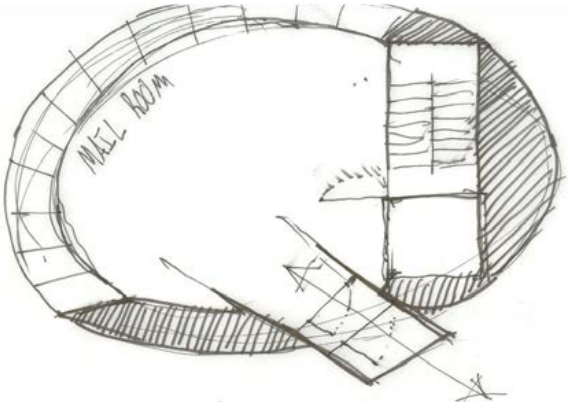
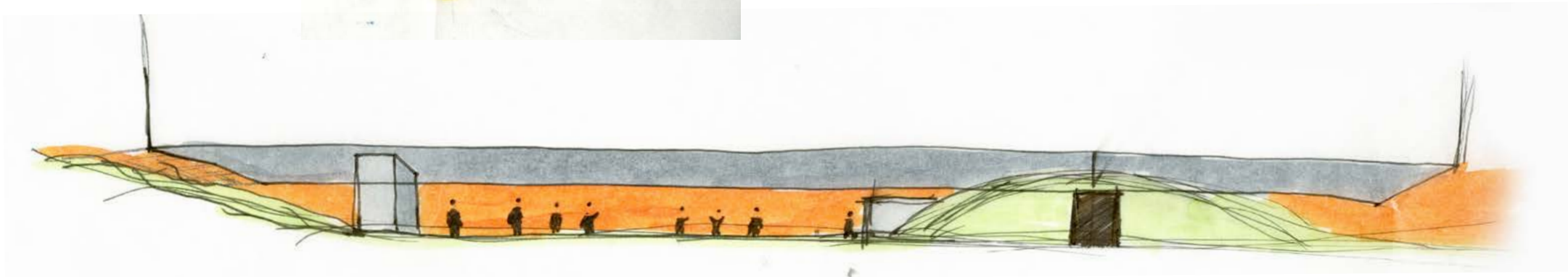
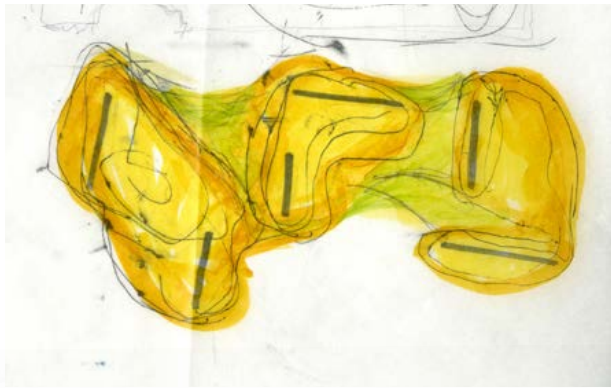
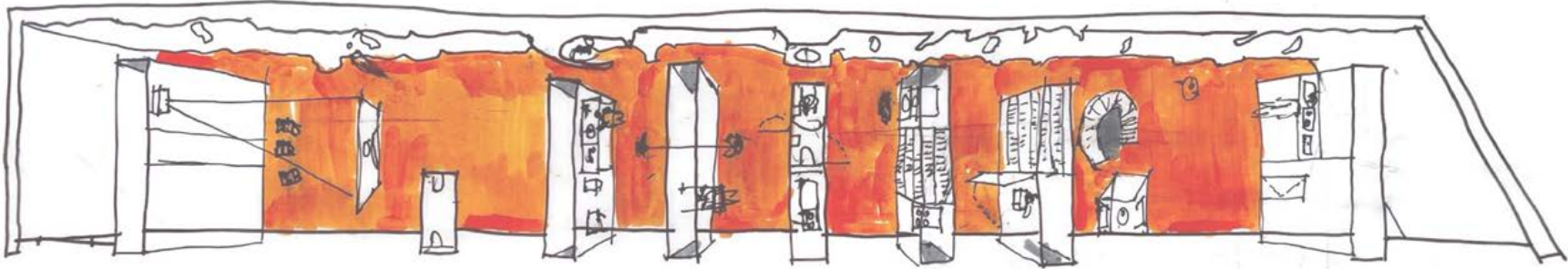
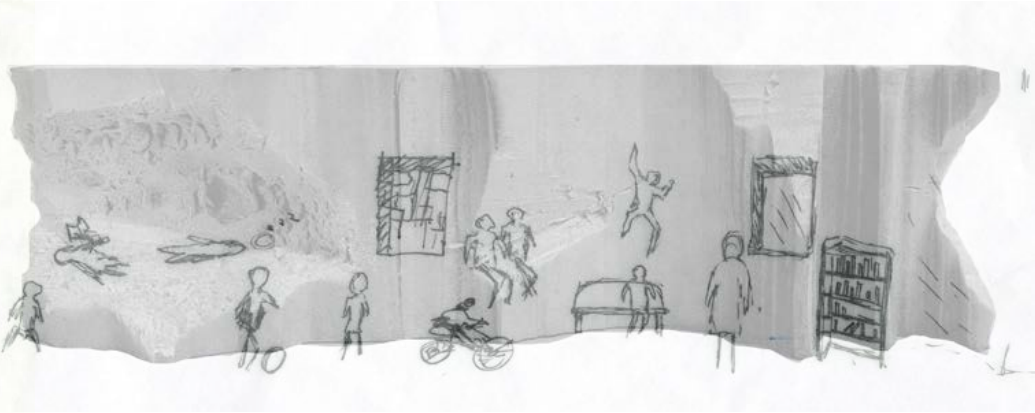
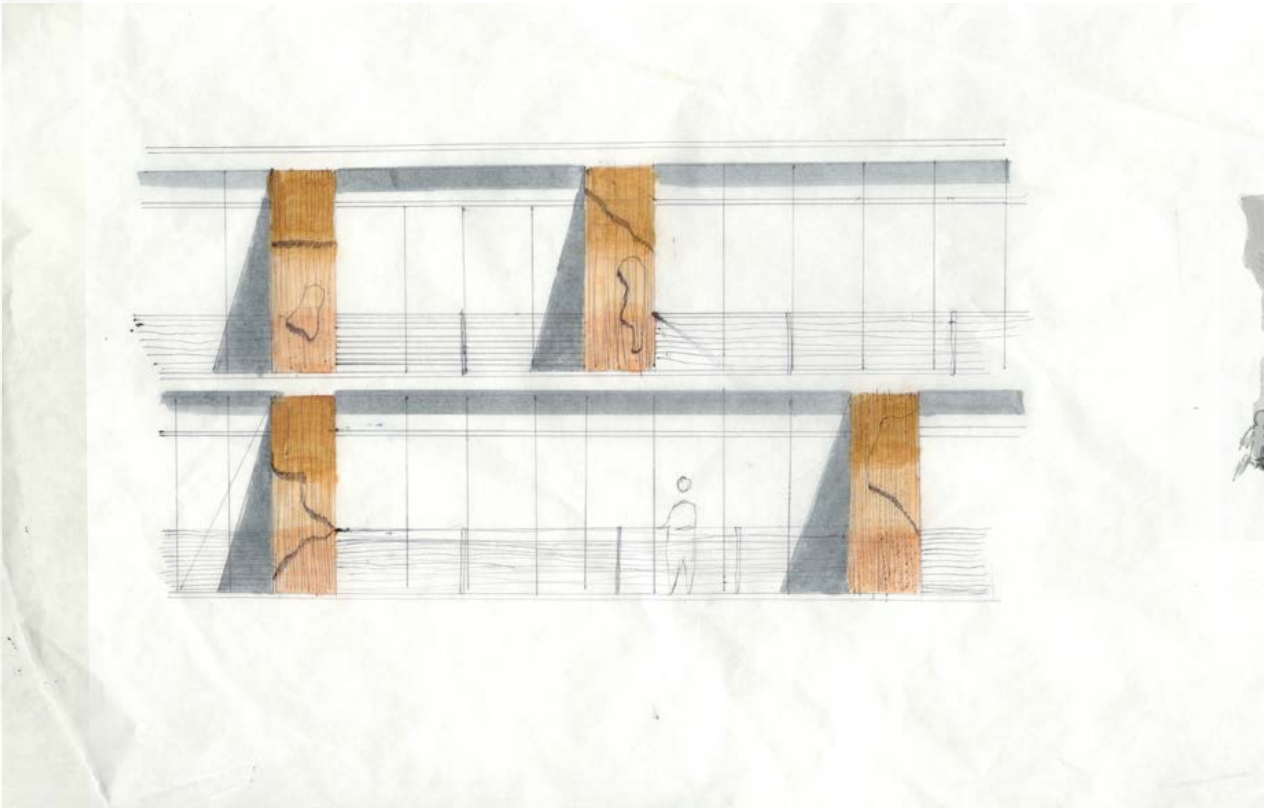
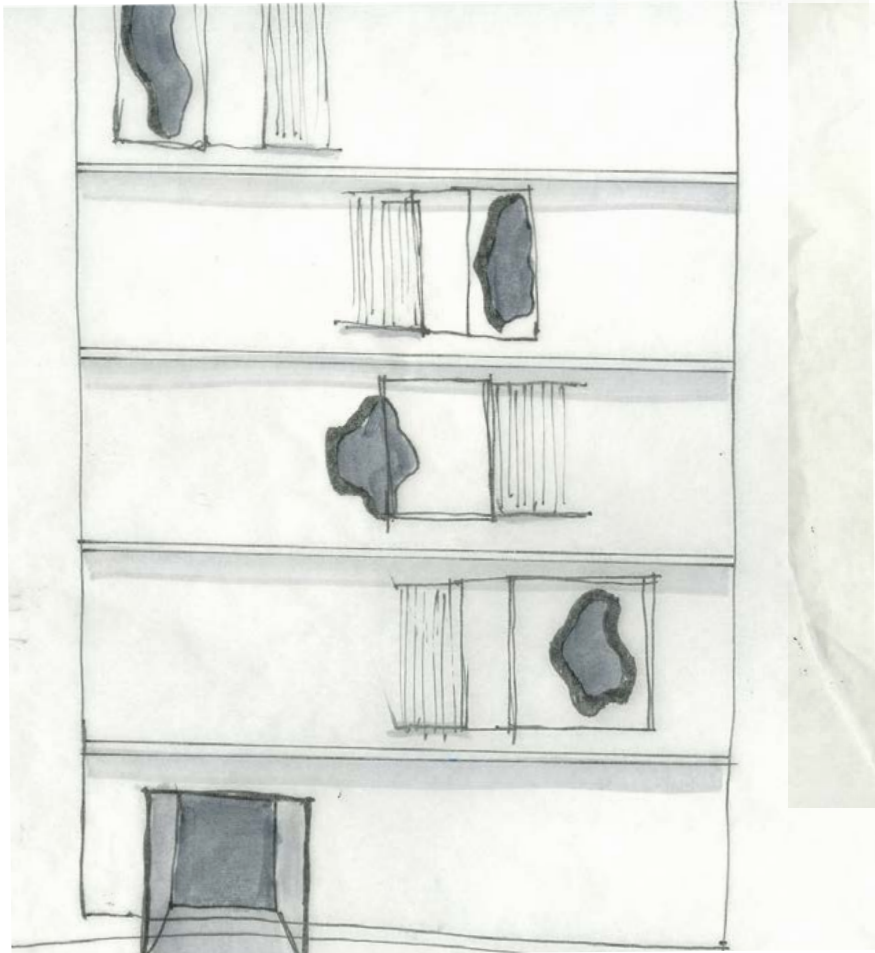
INTERIOR UNIT APT. 7E / *The activities of one home spillover into others for mutual enjoyment.*



INTERIOR STAIRCASE / *The stairs not only serve as a means for circulation but also shape spaces for collective engagement on each floor.*

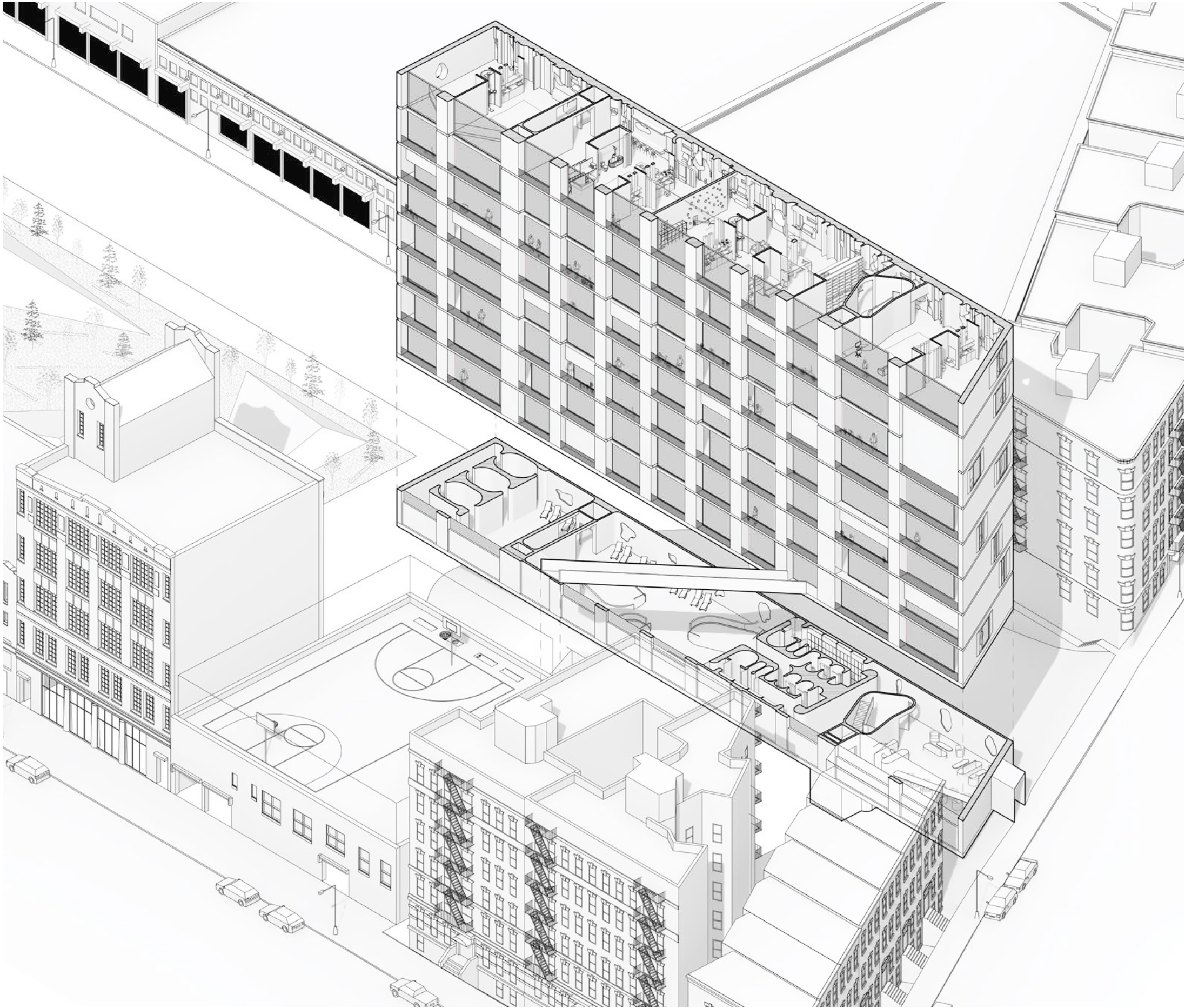


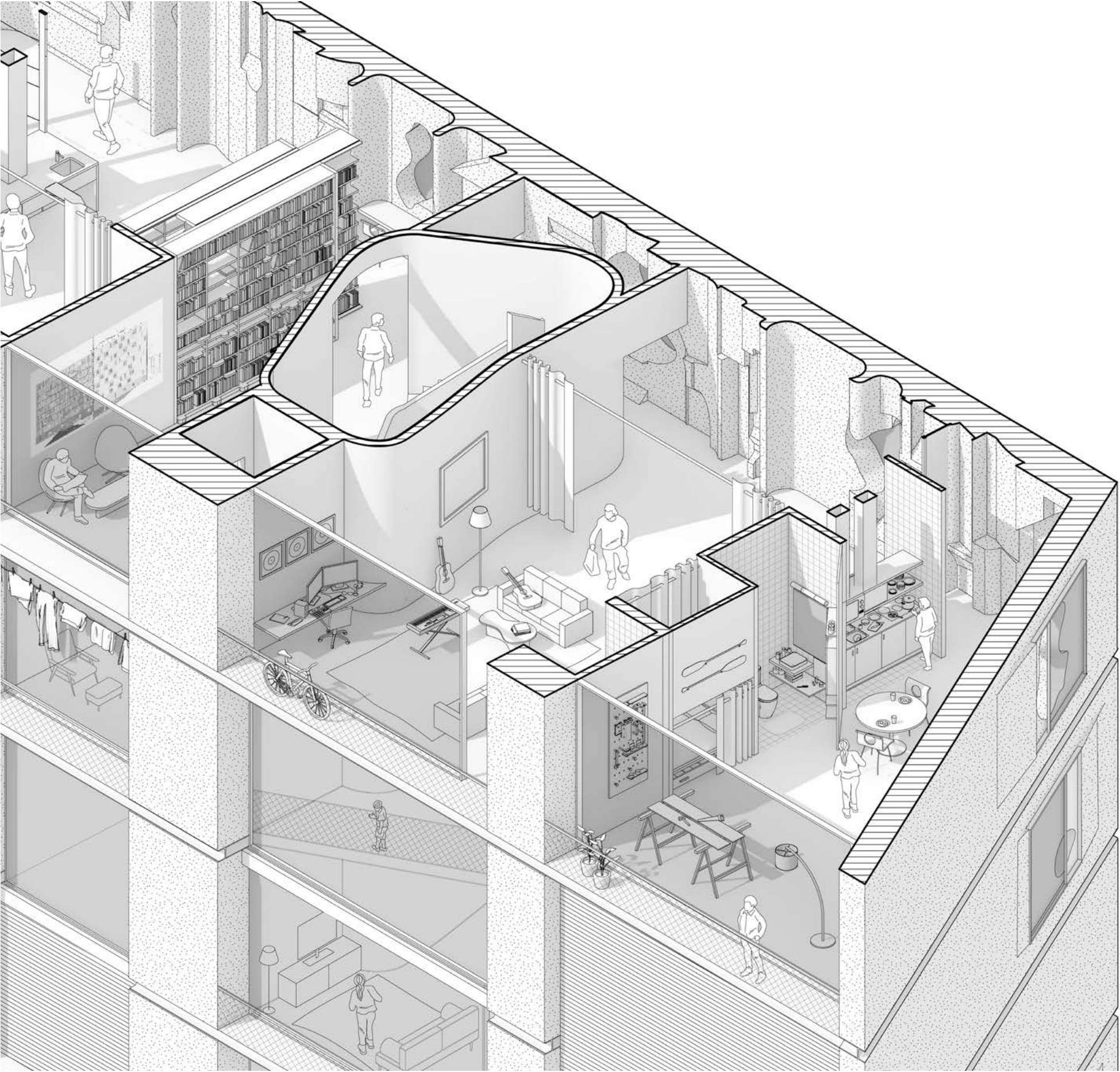
LOWER LEVEL BATHHOUSE / On the lower level a shared bathhouse is open to the public, expanding the understanding of who a resident might be to also encompass those from the neighborhood or even transient users of the space.





PARTIAL NORTH ELEVATION + CORRIDOR SECTION | *The serendipitous movements and activities within shared space*





02 THE EMBASSY

ADV V Studio / Jorge Otero-Pailos &
Mark Rakatansky

W/ Xiao Rui An

The Embassy: Publishing and Printing House reimagines the space of the decommissioned United States embassy in Dublin as a place for communal printing practice. This proposed transformation commemorates the long history and tradition of Irish writing while also bringing this heritage into dialogue with the diplomatic documentation and typically covert activities that took place in the Embassy. Via a series of selective design interventions the existing historic condition of the building as a diplomatic structure is overlapped with forms and artifacts evocative of 19th and 20th century printing houses. Offices and shared working spaces are planned alongside a printing workshop, bookstore, library, and exhibition space. The building brings together those who create printed matter with those who consume it, all while immersed in rich Irish literature and print.

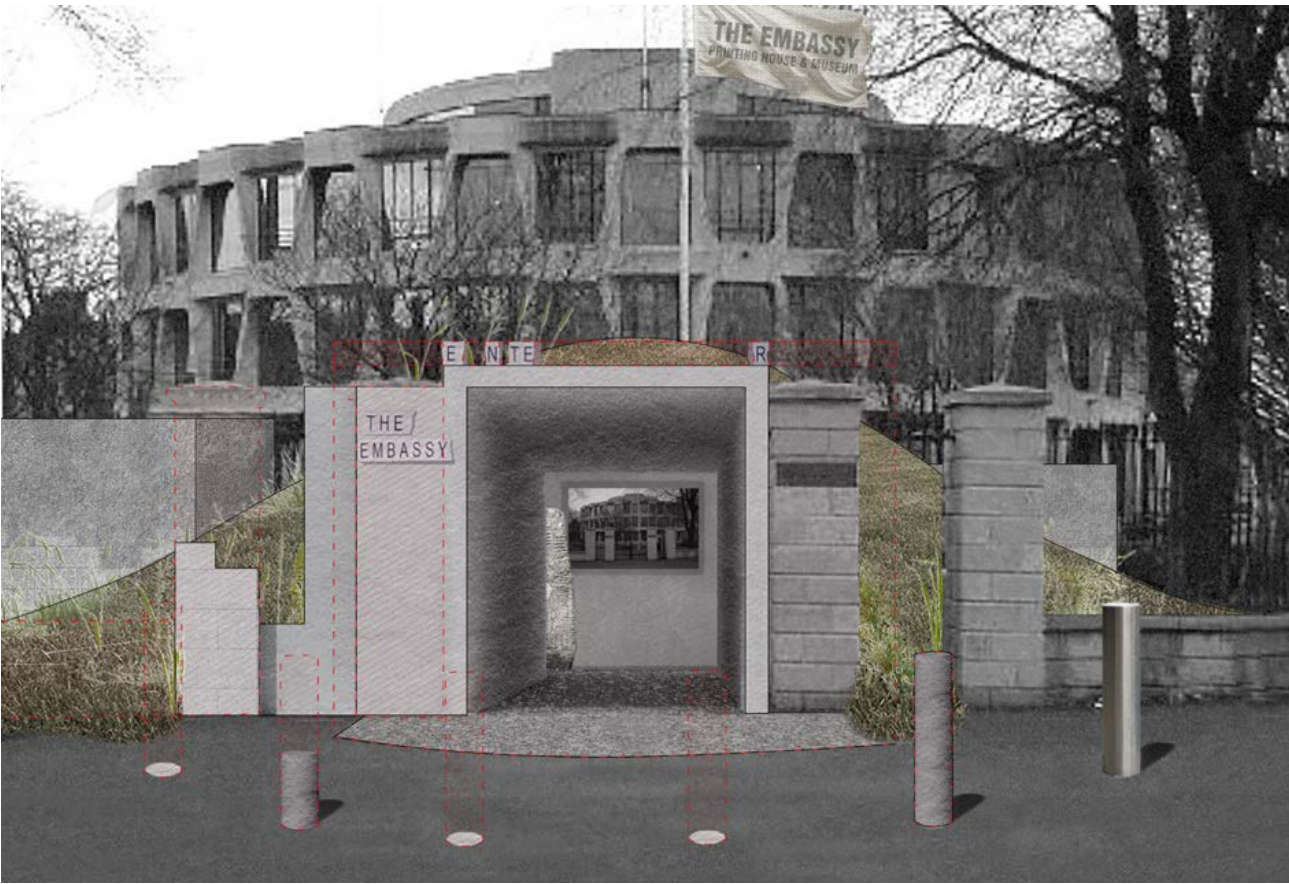




AERIAL VIEW / The plaza is returned to the public as a space of gathering by removing specific sections of the exterior fence will leaving its memory, cuboid volumes placed around the plaza echo the security booths that once existed and create a connection to the museum below.



EXISTING ENTRANCE CIRCA 2001 / *The fence was a new addition in the early 21st century built to address security concerns*



NEW ENTRANCE | *The fence that closed off the public plaza was partially dismantled and subverted to serve as the new primary entrance.*



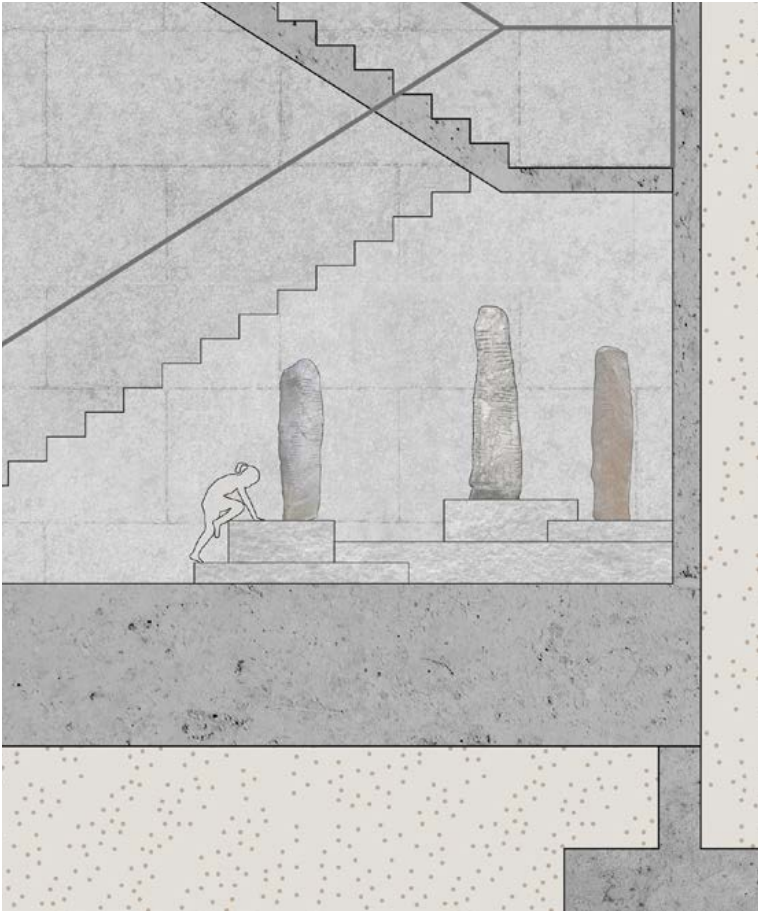
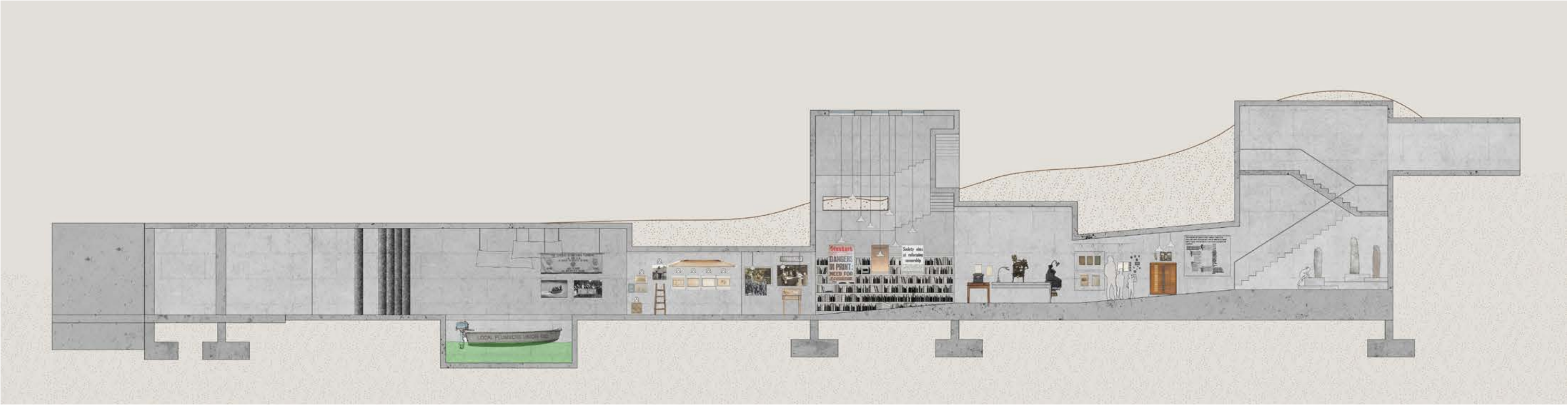
EXISTING ATRIUM CIRCA 1970 / *The atrium was a defining characteristic of the building designed by Johansen and was important to preserve*



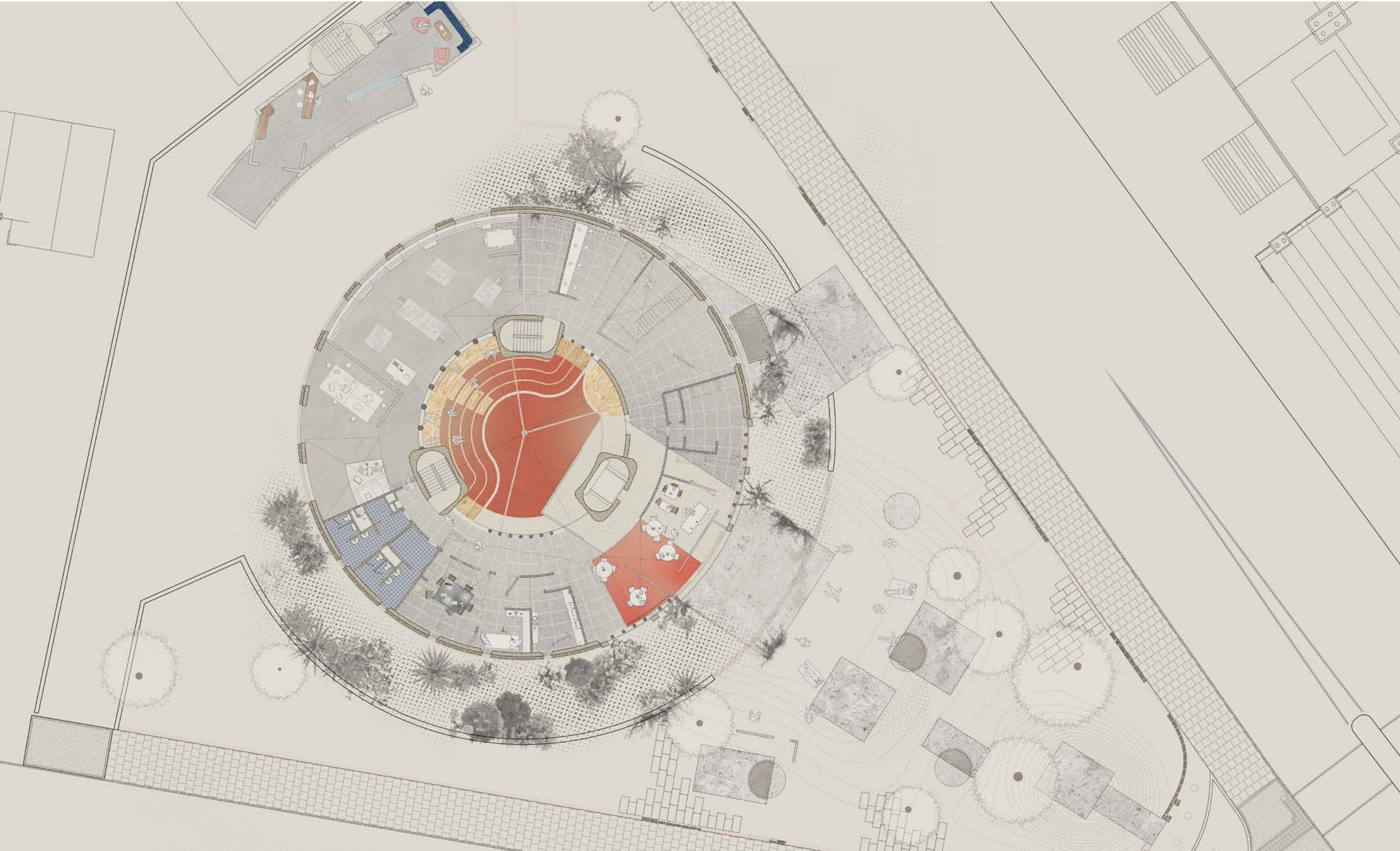
NEW ATRIUM | *The previously isolated atrium now links to the level below serving as a gathering space for reading and performance*



BASEMENT PLAN - MUSEUM | *In the basement is a museum exhibiting the rich history of literature and print in Ireland. The collection also includes printed matter that mediated the relationship between the United States and Ireland.*



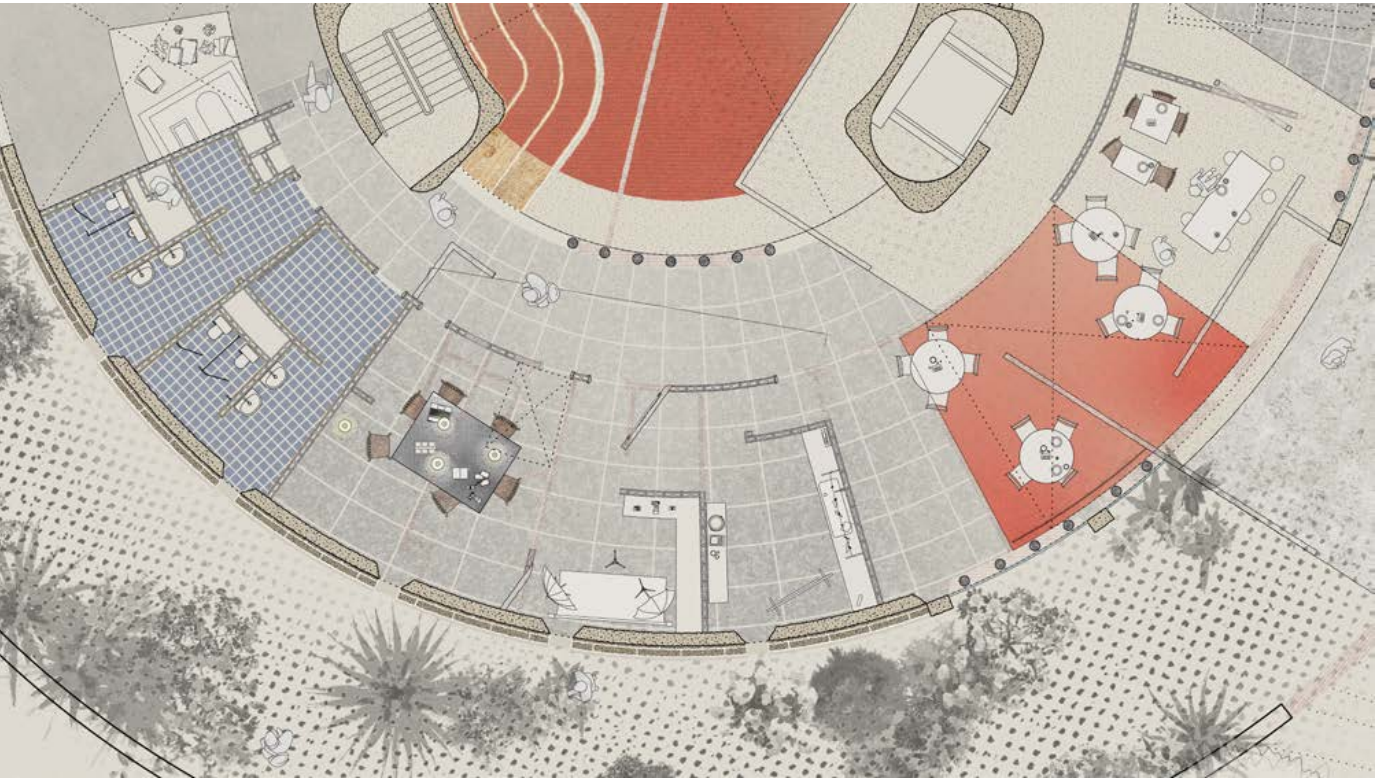
BASEMENT SECTION - MUSEUM | In the basement is a museum exhibiting the rich history of literature and print in Ireland. The collection also includes printed matter that mediated the relationship between the United States and Ireland.



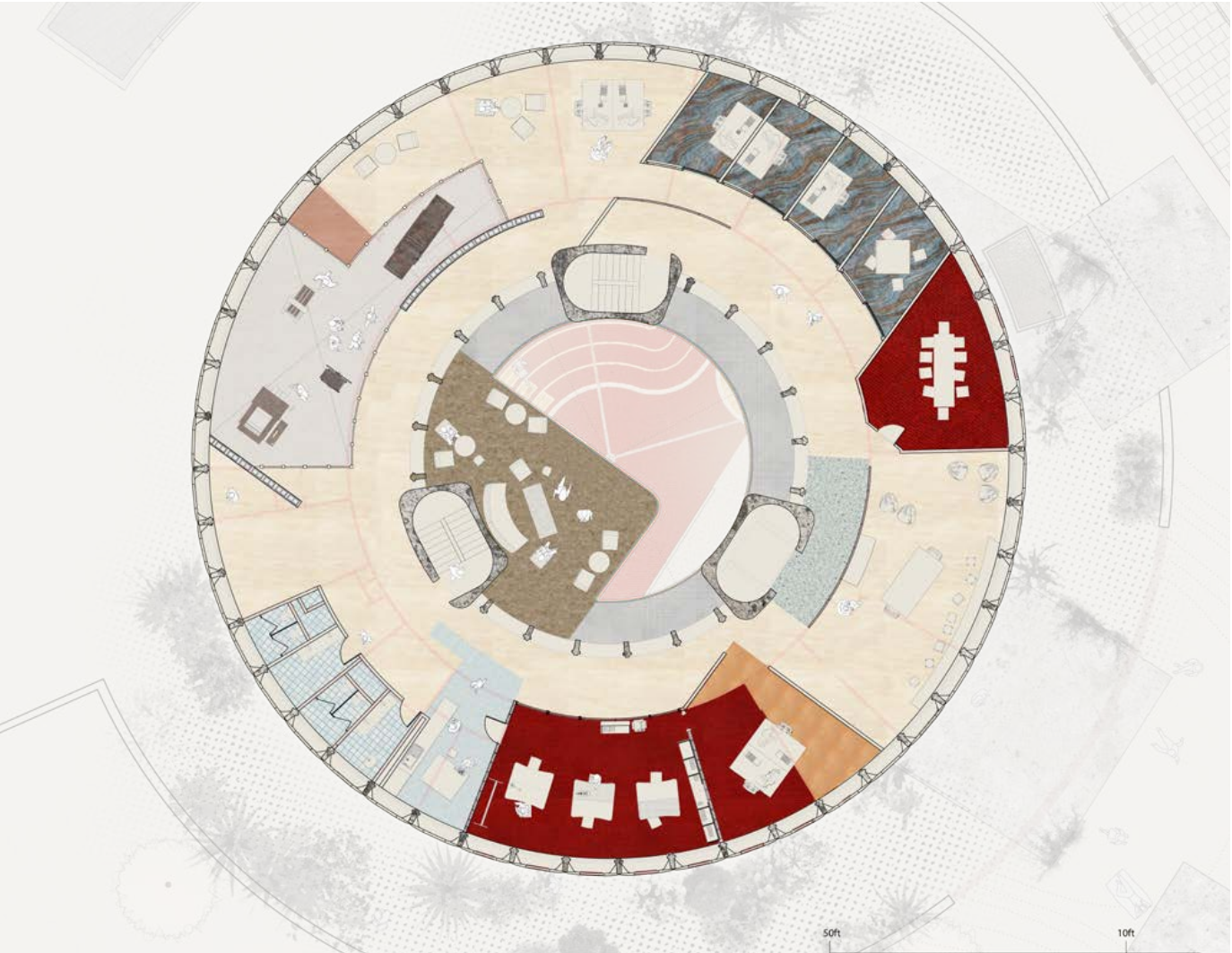
GROUND FLOOR PLAN - CAFE, THEATER, PHOTO STUDIO, ARCHIVE ROOM | *The ground floor opens up to the plaza inviting people to gather around an outdoor stage. It also holds a performance space in the atrium creating a venue for people to share the culture so well documented in Irish texts.*



GROUND FLOOR ELEVATION / The new photostudio will be built where the embassy dark room once was before it was converted into office space.



GROUND FLOOR PLAN / New photo studio.



THIRD FLOOR PLAN - PUBLISHING AND COWORKING SPACE / The top floor embassy administrative offices are converted into shared workspaces.



CORRIDOR (left) AND AMBASSADOR OFFICE (right) / Remnants of the US ambassador's office are selectively preserved while adapted for shared use.



SECOND FLOOR PRINTING STUDIO / *The finance and disbursement offices on the second floor are converted into a printing shop and studio - the new economic drivers of the building.*

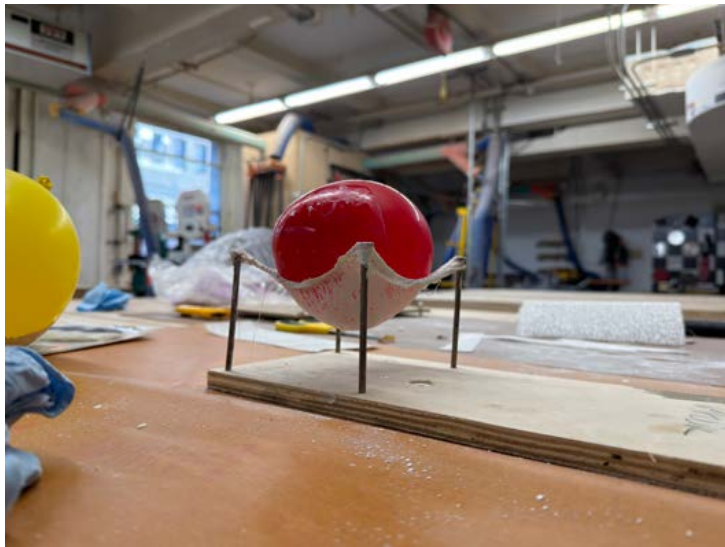
03 THE CONSTRAINED SHELL

Tension Compression Surfaces / Robert Marino

W/ Joseph Min & Swezya Joshi

The idea of the shell produced stemmed from a desire to capture the tensile form manifested in an inflated latex balloon. We began with several studies that explored the interaction between an inflated balloon and plaster guaze as a material that can apply a more durable rigid form to the elastic balloon. String was then used to constrain balloons in various ways creating a variety of anti-clastic forms offering increased structural stability.





04 THE CUT

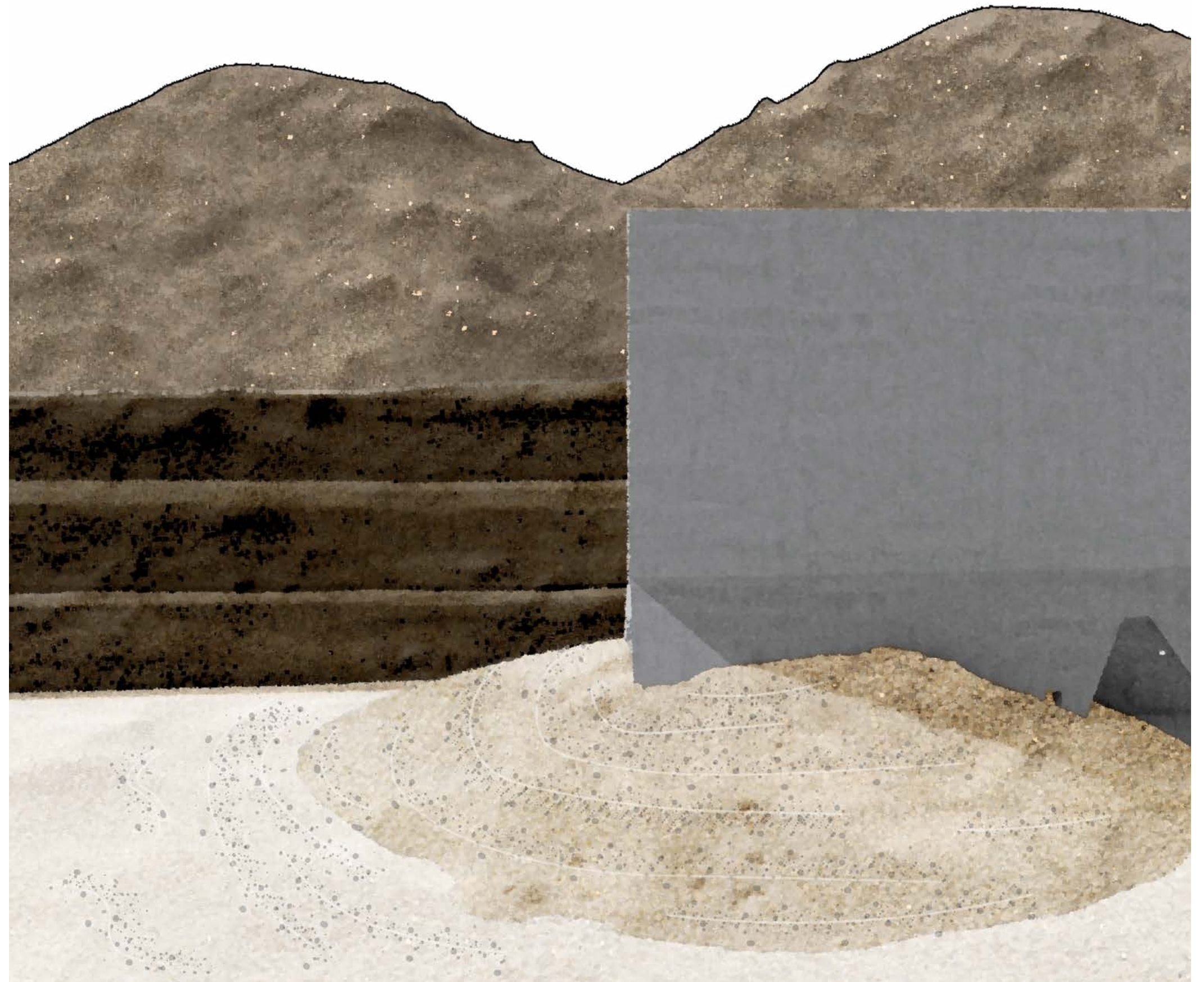
Core II Studio / Regina Teng

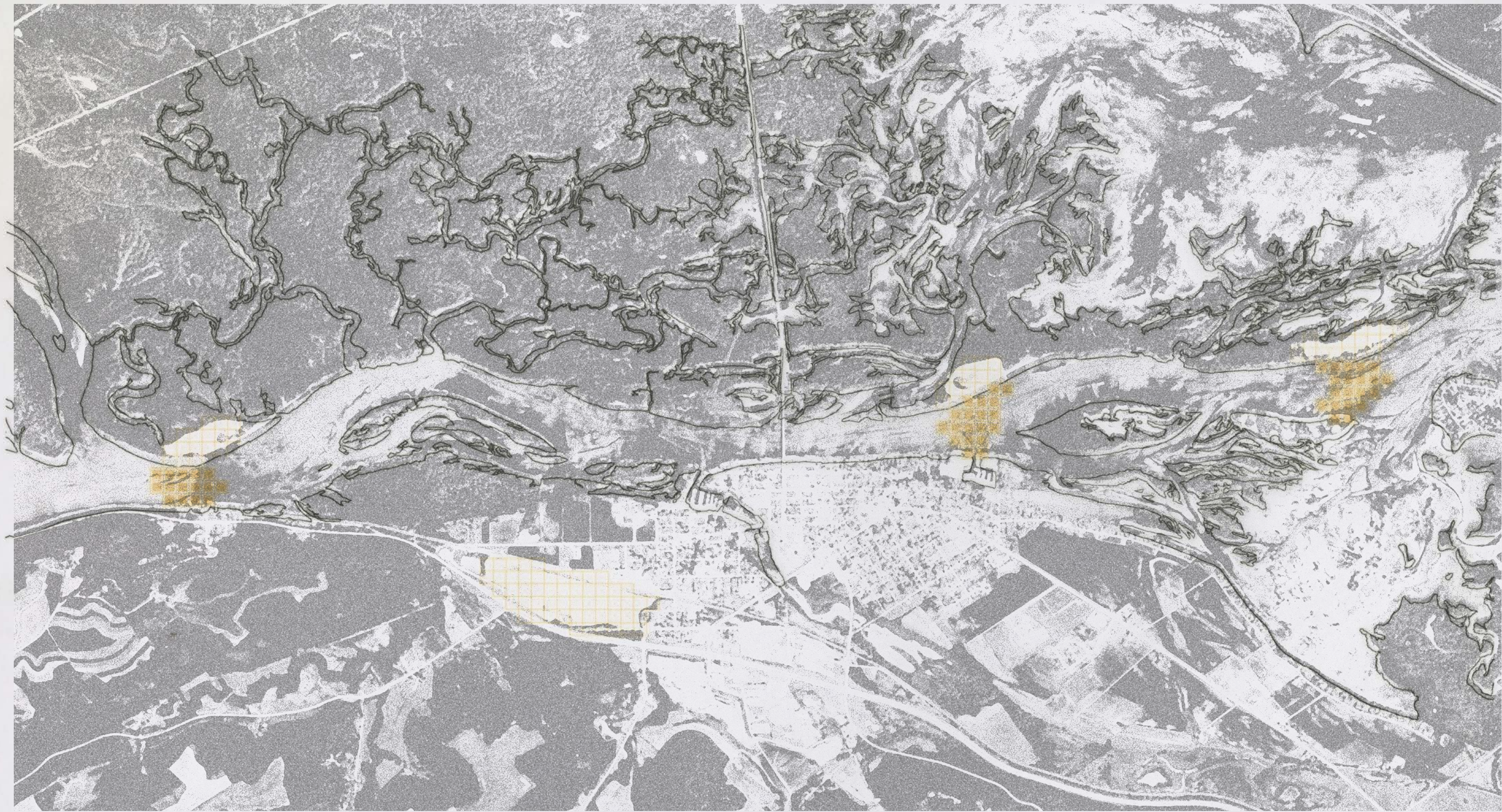
Sand is damage, damaged and damaging. Seemingly mundane and abundant, sand is in fact embedded in a dangerous cycle of extraction and deposition. Grains are sucked out of rivers at an alarming rate to feed the ever expanding concrete urban machine. The Mississippi river is one of the primary sources of sand aggregate used in concrete construction. To manage the impact of sand extraction, an unrestrained dredging operation is undertaken by the US Army Corps of Engineers (USACE) to keep the river flowing at massive financial and environmental costs. Nearby towns end up bearing the weight of this burden. Mountains of dredged sand rise like monuments around riverside communities and we forget that they are nothing more than landfills slowly smothering towns.

Through a complex infrastructural dredge network that keeps sand moving in and out of rivers and around them, the USACE attempts to make tons of sand virtually invisible to the naked eye. As sand is hidden in pipes, moved by bulldozers, and trucked away, communities become less and less aware of the movement of sand around them.

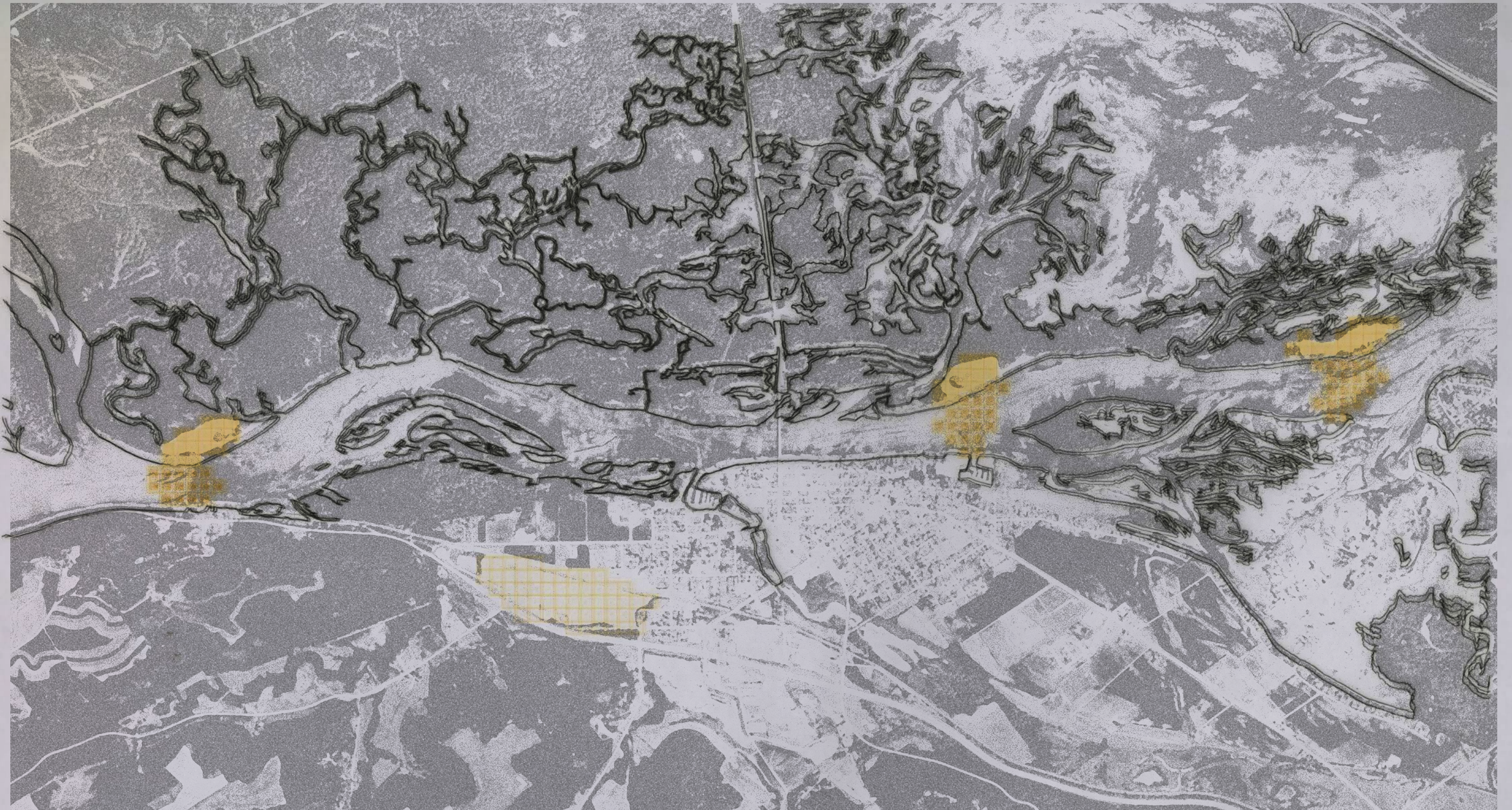
To address this form of damage then we must instead make it visible - to the extent of hypervisibility. The CUT aims to leverage the visibility of sand to recenter the damage it leaves on the river and create a space to directly address the collective management of the Mississippi.

A public forum where sand is the subject, the medium and the setting for community discussion. It becomes a space of memory and monitoring where shifting sands can be documented and observed.



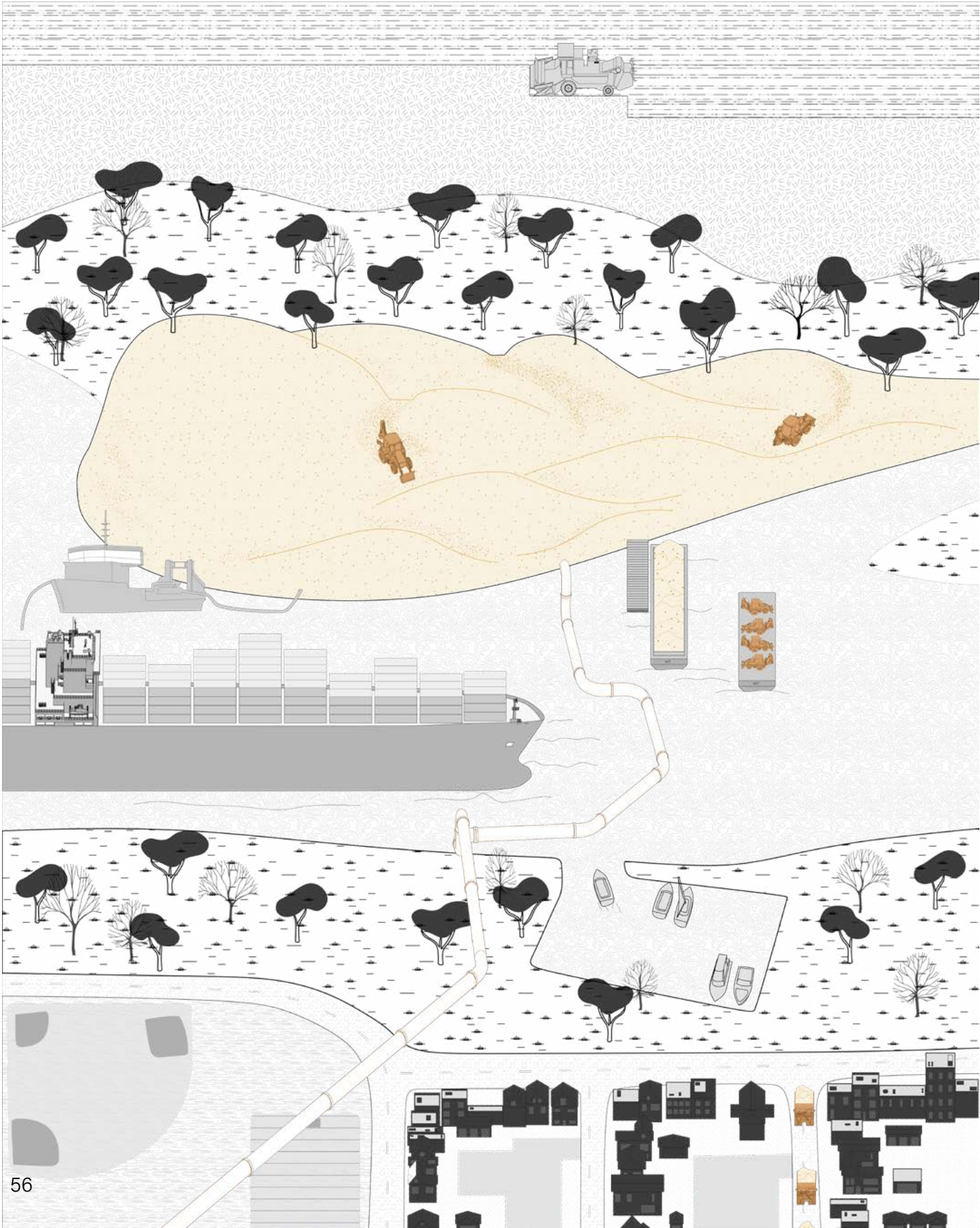


FILM STILL S PRINTED ON TRANSPARENCY / Movement and accumulation of sand due to dredging, sand mining and fluvial forces



FILM STILL PRINTED ON TRANSPARENCY / Movement and accumulation of sand due to dredging, sand mining and fluvial forces

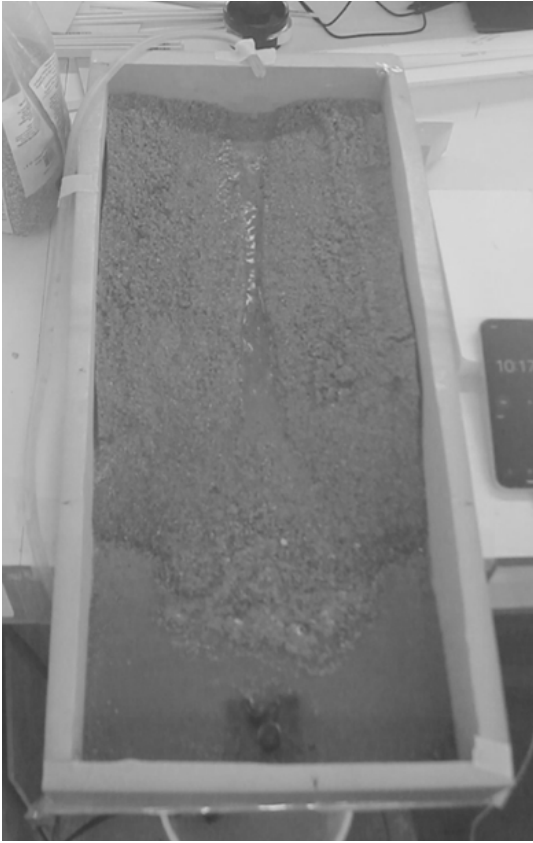




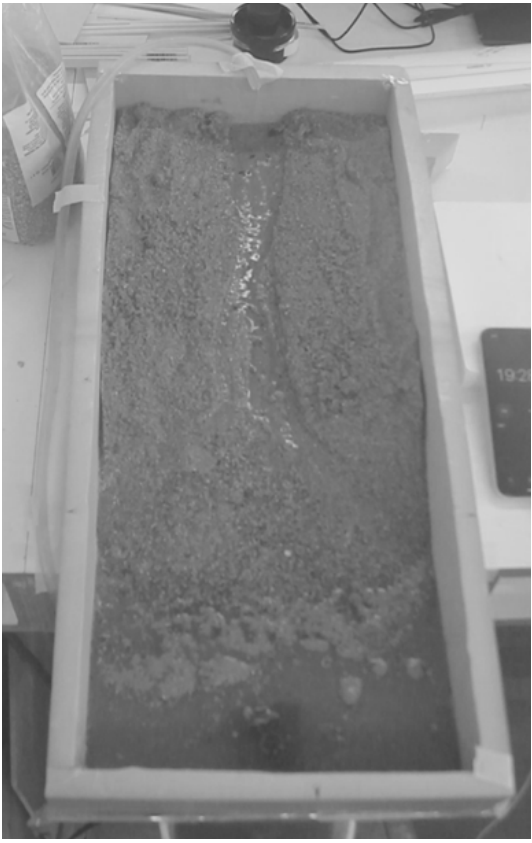
OBLIQUE CONTEXT DRAWING / The flow of sand in, out of, and around the Mississippi River and its surrounding towns



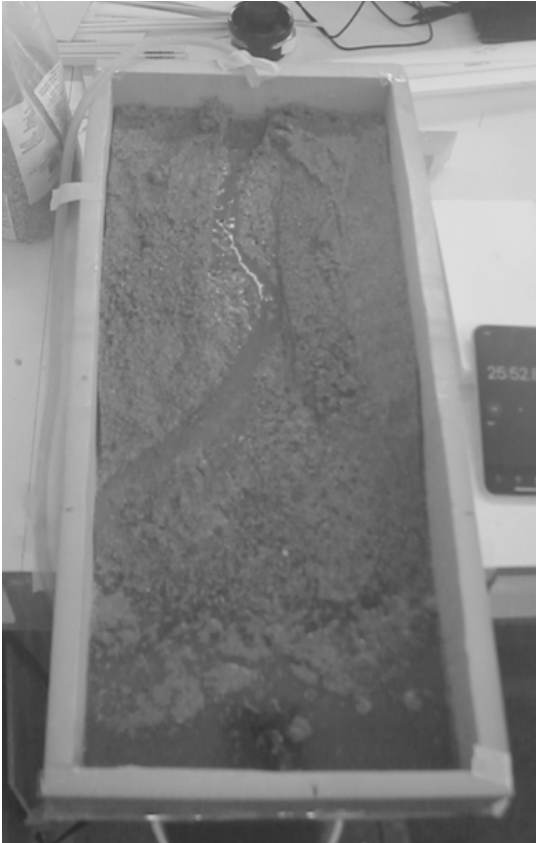
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FILM STILLS / Empirical study of river and sediement flow

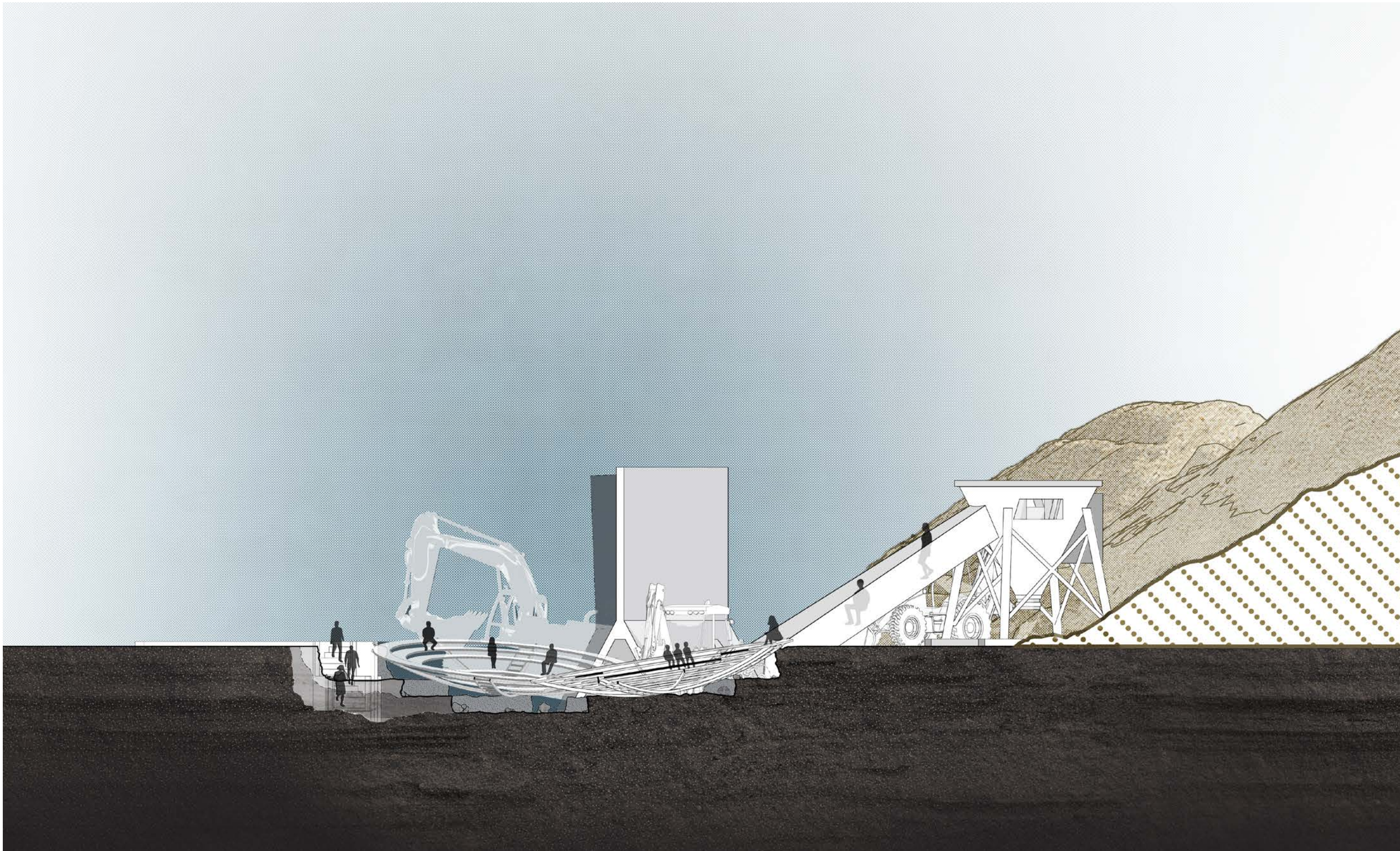


RIVER SIMULATION MODEL | Acrylic sheet, plywood, various sand grains of different colors to help visualize sediment movement.

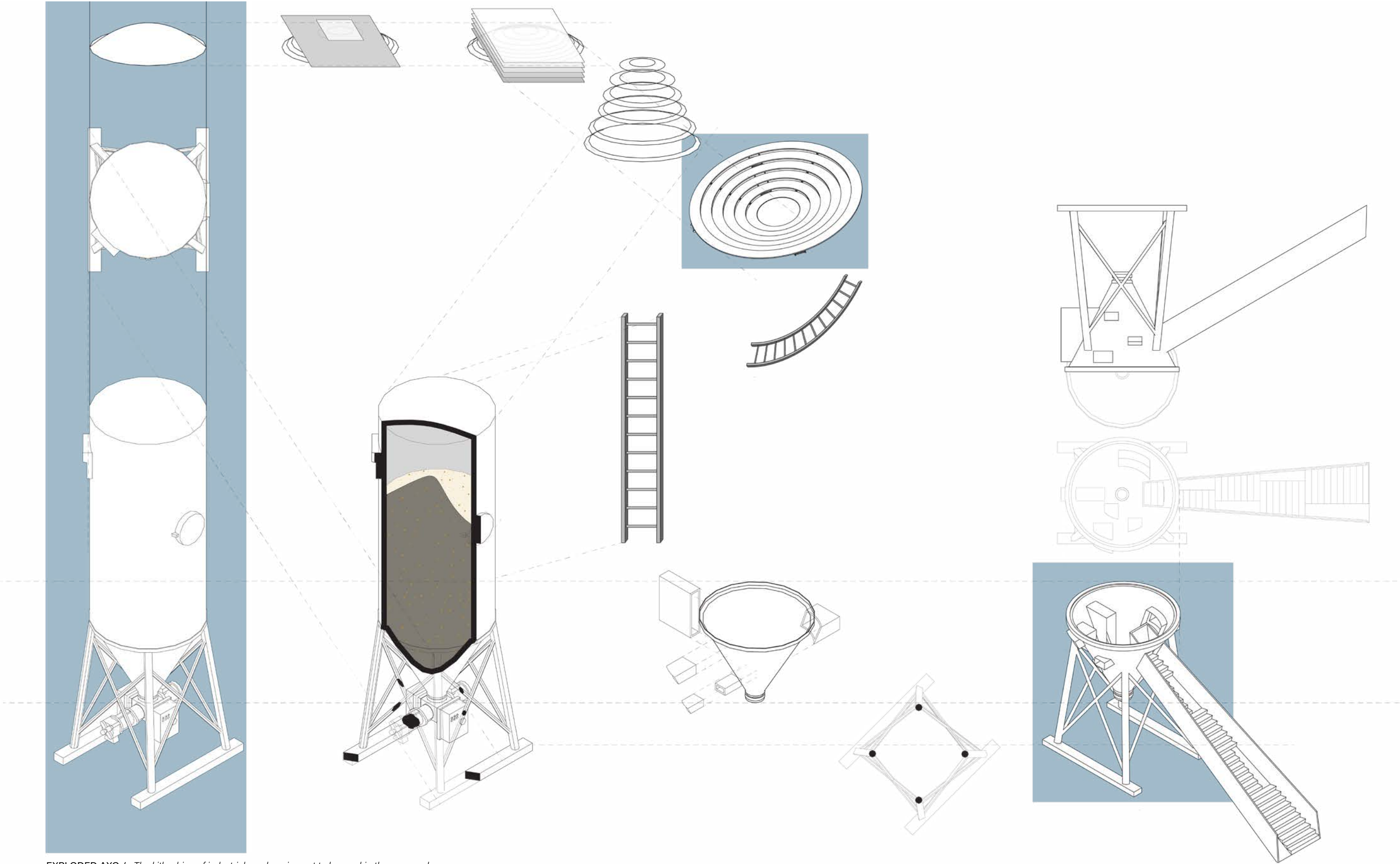




SITE PLAN / An alternative sand management strategy instead of riverbank dumping of dredge waste



SECTION / *The adaptive reuse of sand infrastructure to become a public theater or forum for addressing dredge waste*



EXPLODED AXO / The kitbashing of industrial sand equipment to be used in the proposed space



RENDERED TRANSVERSE SECTION /

05 DREAMSCAPES

Core I Studio / Mpho Matsipa

In a rapid paced urban environment like New York where one barely has a chance to catch their breath, I advocate for sleep as a meditative escape. Sleep has previously been central in social activist movements such as the Vietnam Veterans protest at the Capitol in the 70's or Occupy Wall Street (and more recently Columbia University encampments). In New York, I see underground interstices as under-utilized spaces for rest and escape from the city. Time appears to slow down when we go underground, in the forgotten spaces, basements, tunnels and abandoned alcoves that lie beneath the pavement. The air is different and the temperature is more regular. Remnants of the past can be excavated from these spaces and commemorated. The abandoned subway station just above Union Square is such a space that can be renegotiated back into the fabric of the city to act as a museum of rest - a place for someone to stop, learn and slow down while going through their business in the city. Within the station, 'technofossils' or manmade fossils are on display having been extracted from the ancient floor of the subway platform.



Private and Public Rituals of Sleep



MY BEDROOM | *Private, solitary, passive, vulnerable*



FOURTH FLOOR AVERY HALL | *Semi-private, relaxed, aware*



BUS STOP BENCH WITH ANTI-HOMELESS RIDGES | *Public, ncomfortable, spiteful, desperate*



IN FRONT OF CAMPUS PUBLIC SAFETY | *Public, alert, uneasy*

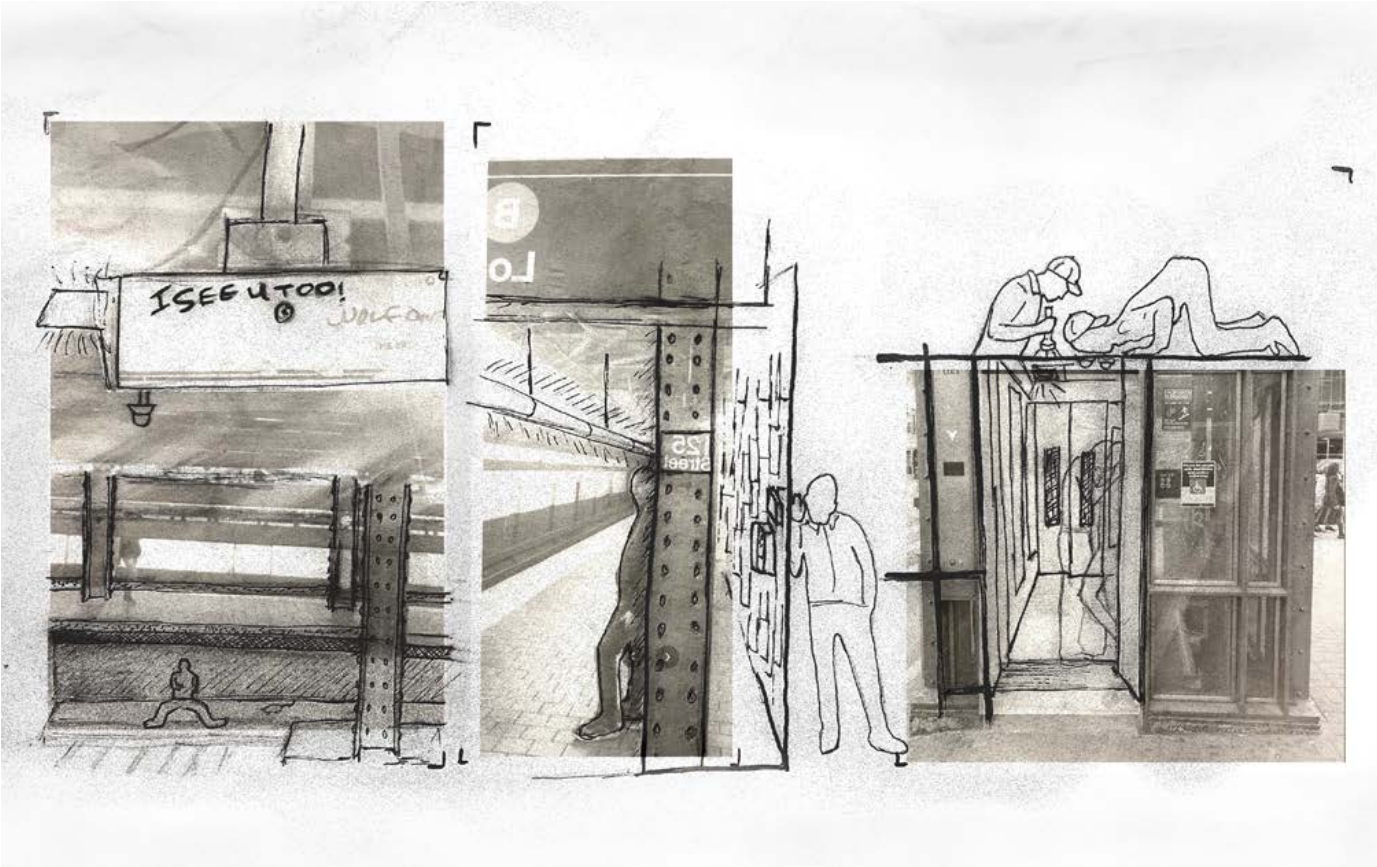


LOW STEPS | *Public, unbothered, collective, at ease*

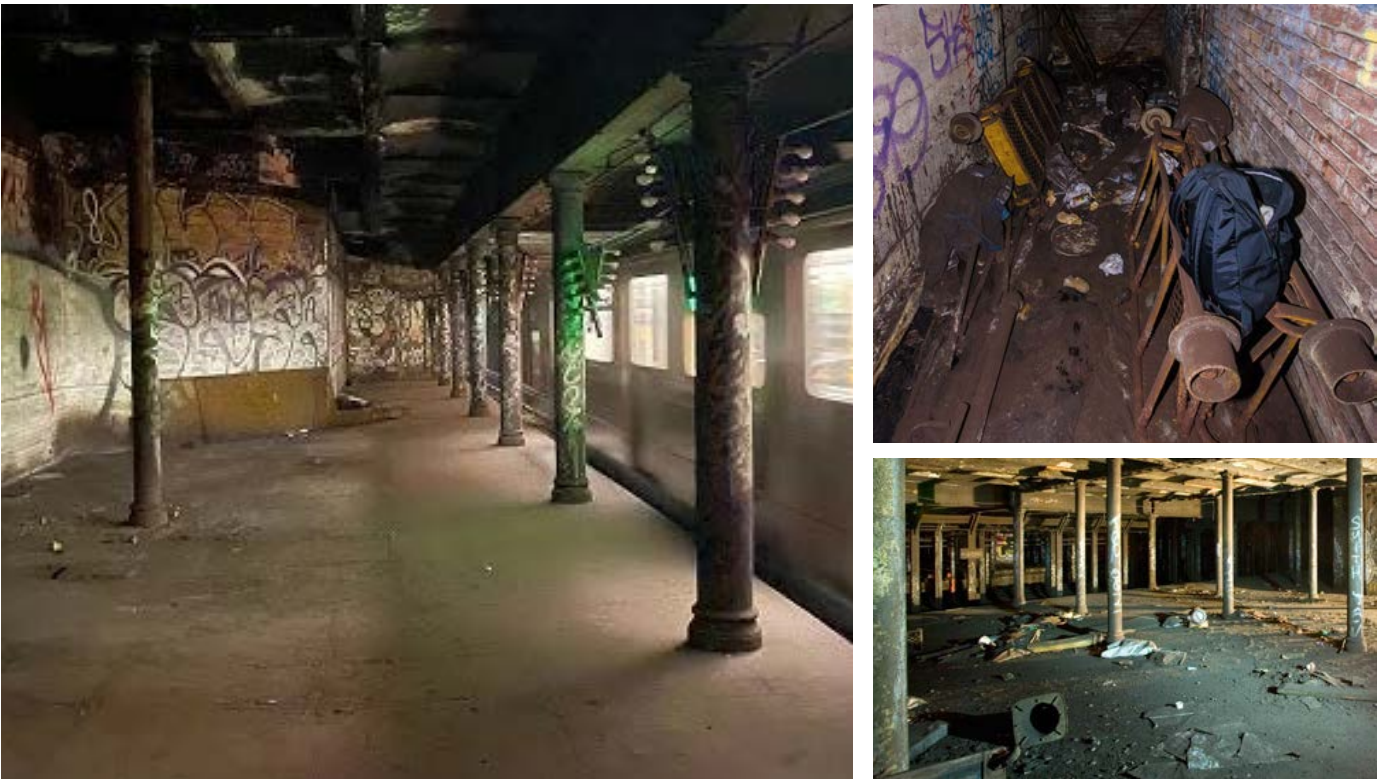


LERNER HALL CATWALK | *Disruptive...*

Abandoned Subway Stations as Urban Sites of Respite



THE ACTIVE SUBWAY STATION | *Transparency, Surveillance and Constant Movement*

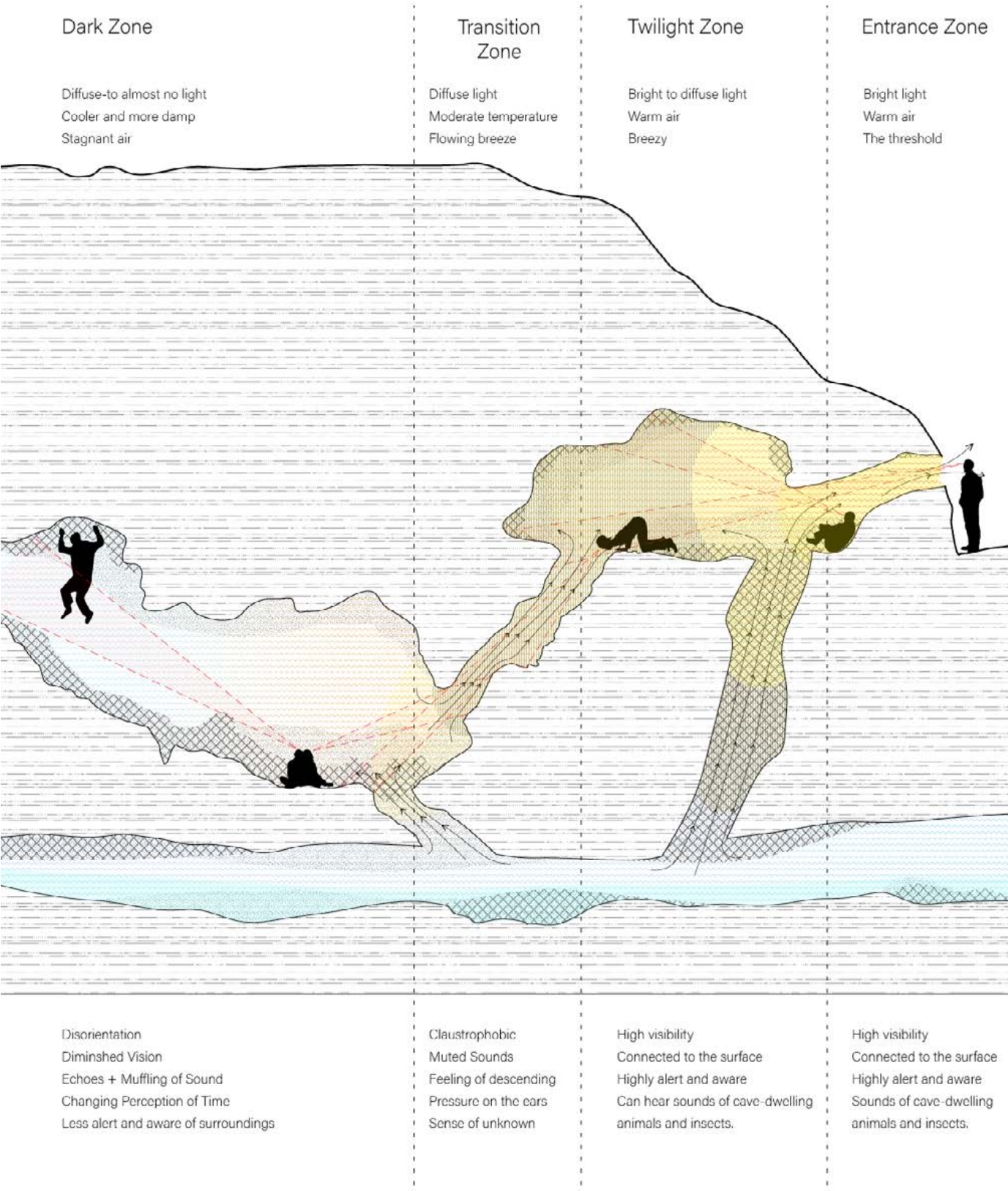


THE ABANDONED STATION | *An Archival Palimpsest of Memories and Objects That Have Come to Rest*

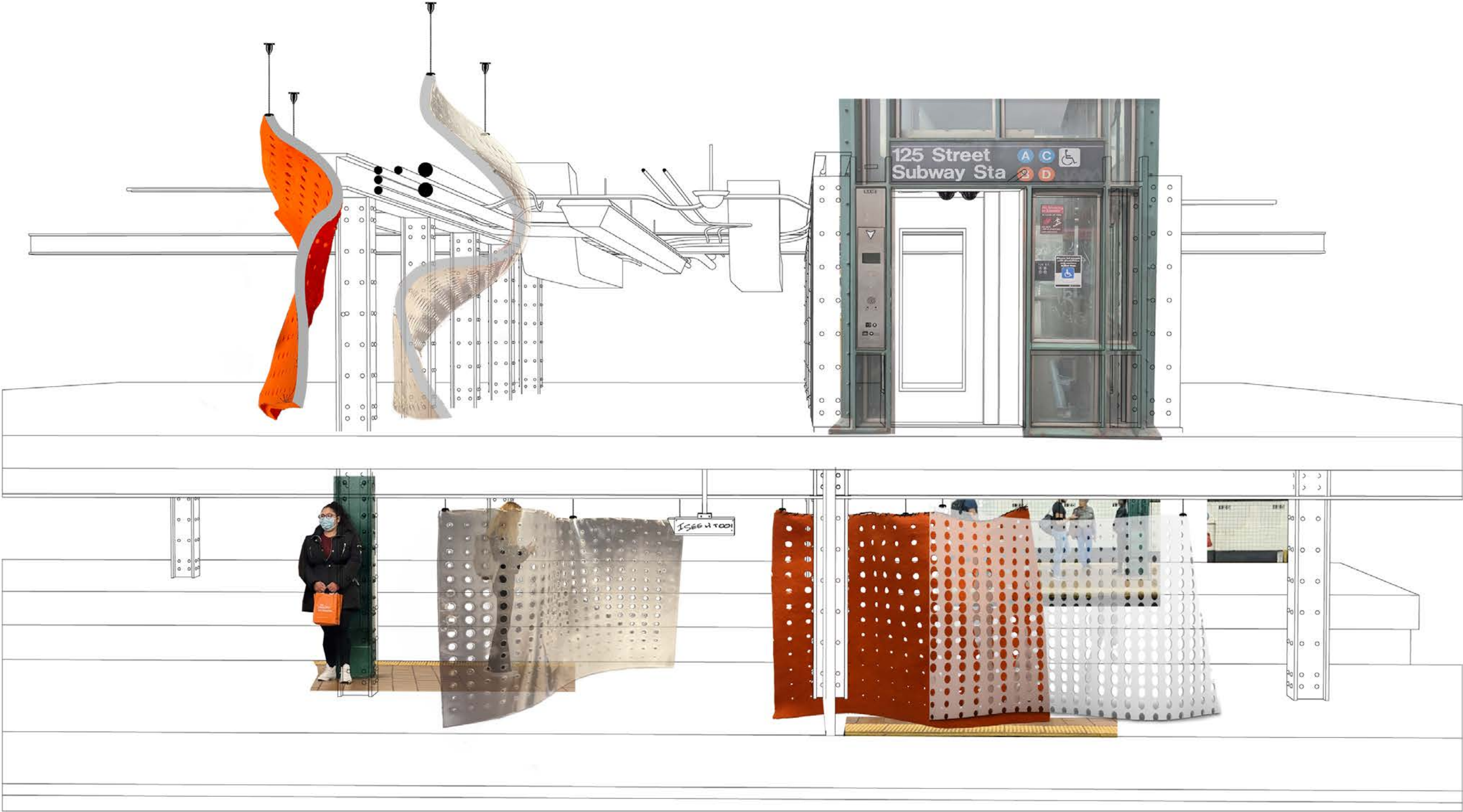
Photographs Courtesy of LTV Squad

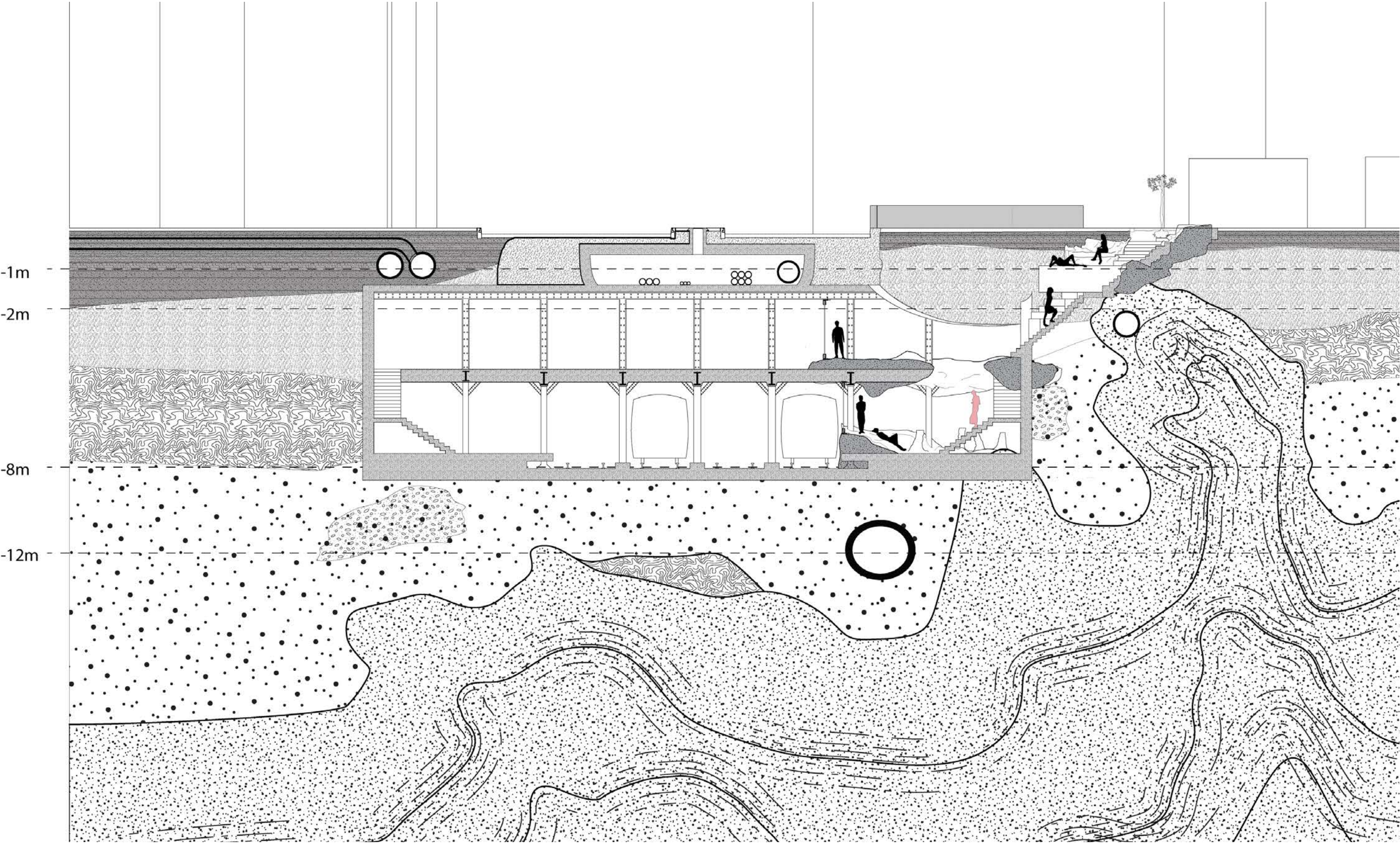
The Anatomy of Underground Spaces - Based on the Cavern Model

The cavern model allows us to identify and leverage the atmospheric and sensory qualities of underground spaces for collective rest and contemplation.



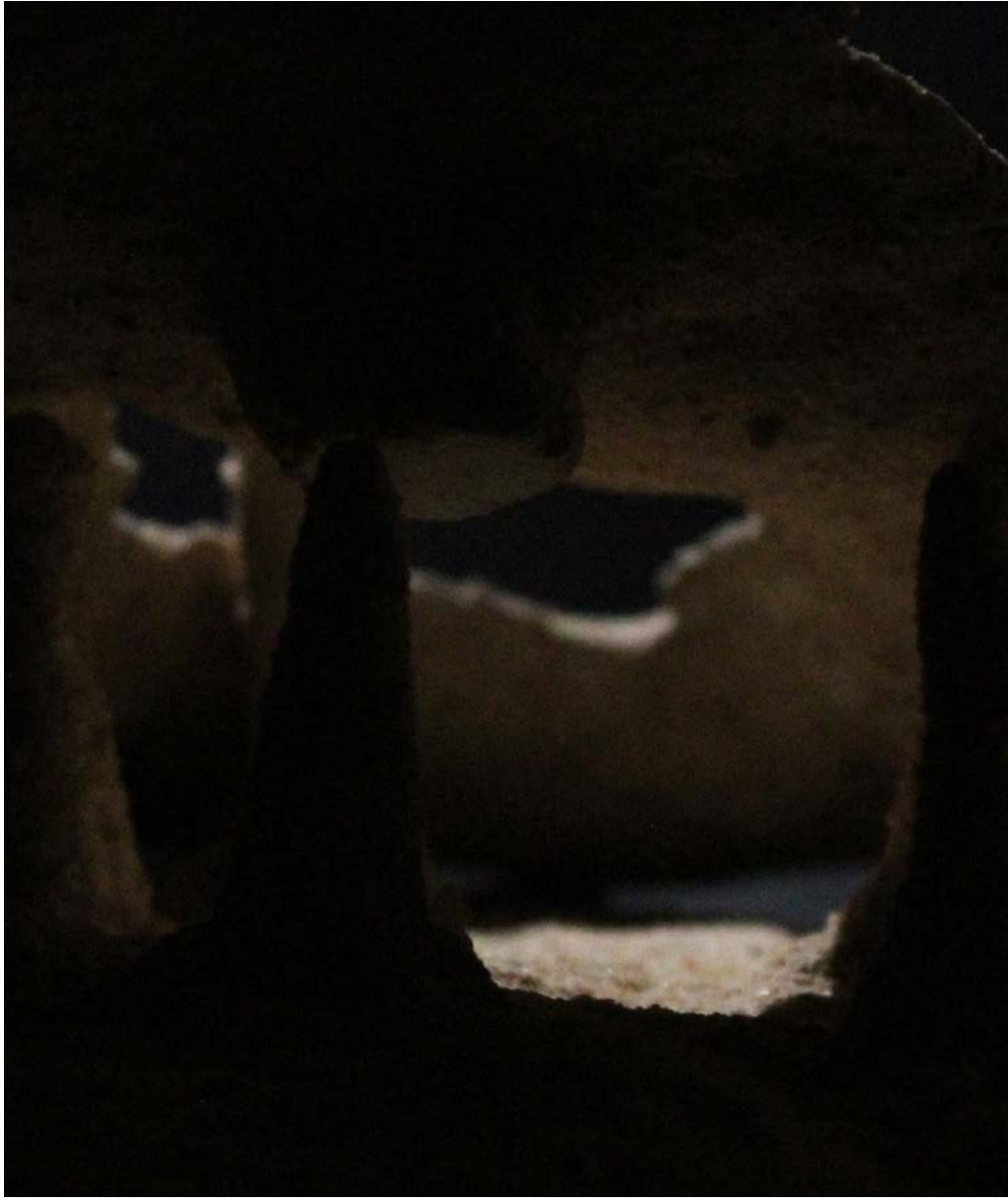
THE SUBTERRANEAN CAVERN | *Twilight, Transition and Darkness*







TECHNOFOSSILS OF REST / Overtime, objects in the station are fossilized an excavated to both memorialize a time before the station came to rest, but also acknowledge the very state of being at rest.



SPELUNKING IN THE ABANDONED STATION / *Physical Model Constructed from Plaster Cast in Sand*

06 DISARMING DEFENSE: TOWER FOR ONE

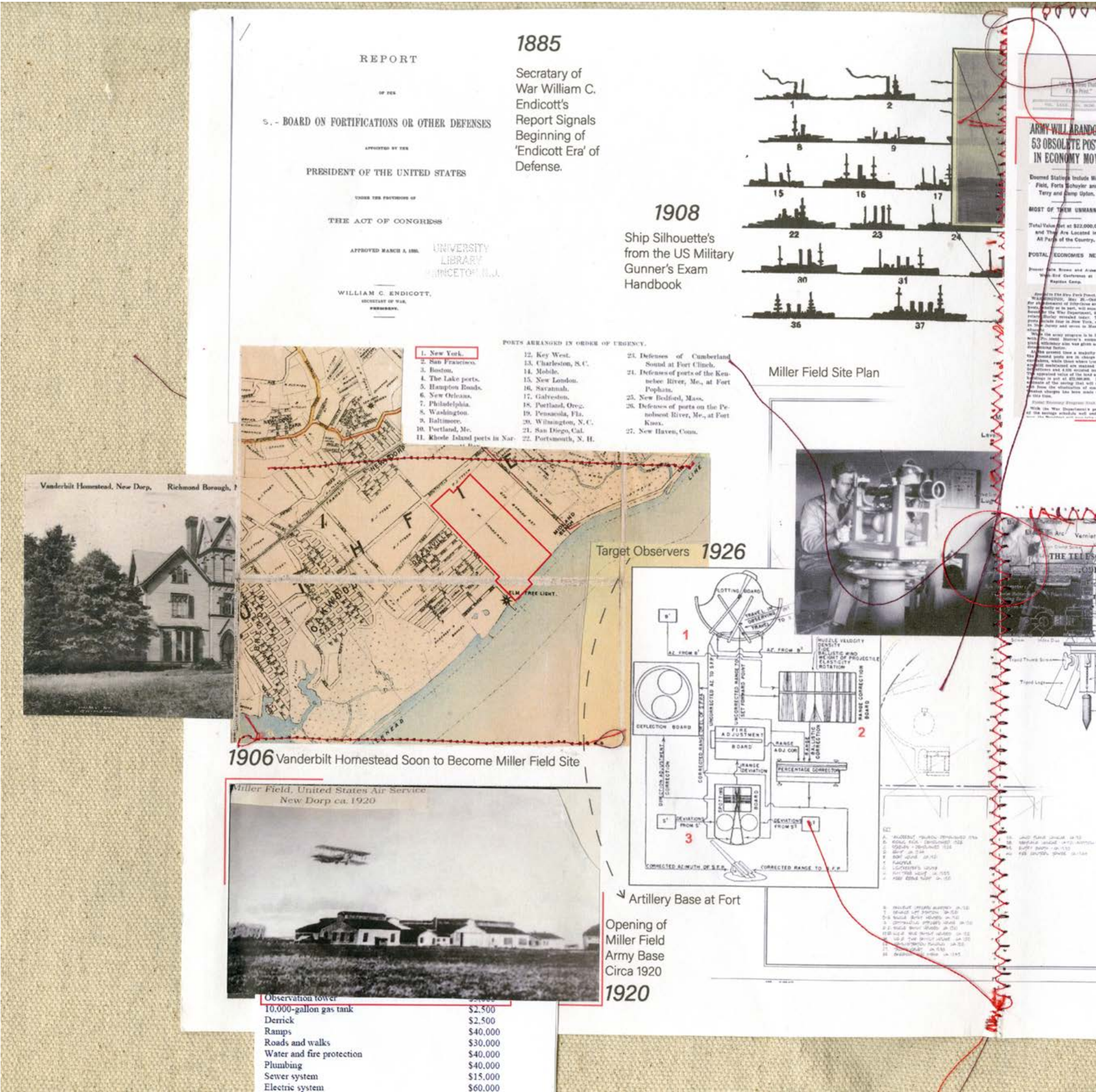
ADV IV Studio / Ziad Jamaledine
Related to a project by/ Tamzid Jaigirdar

In the name of God the most compassionate and most merciful.

Following the Islamic tradition of endowment, **we place into Waqf (we endow)** the batteries of Fort Wadsworth and the Miller Field WWII Observation Tower or Fire Control Tower (FCT) on the Eastern shore of Staten Island. This waqf will be committed to assisting Muslim commuters and travelers maintain their religious practices. The two sites will operate in tandem at different scales to ultimately support the spiritual practices of Muslims in the largely secular society of North America. They each have their own formal and typological idiosyncrasies that are considered as part of the waqf.

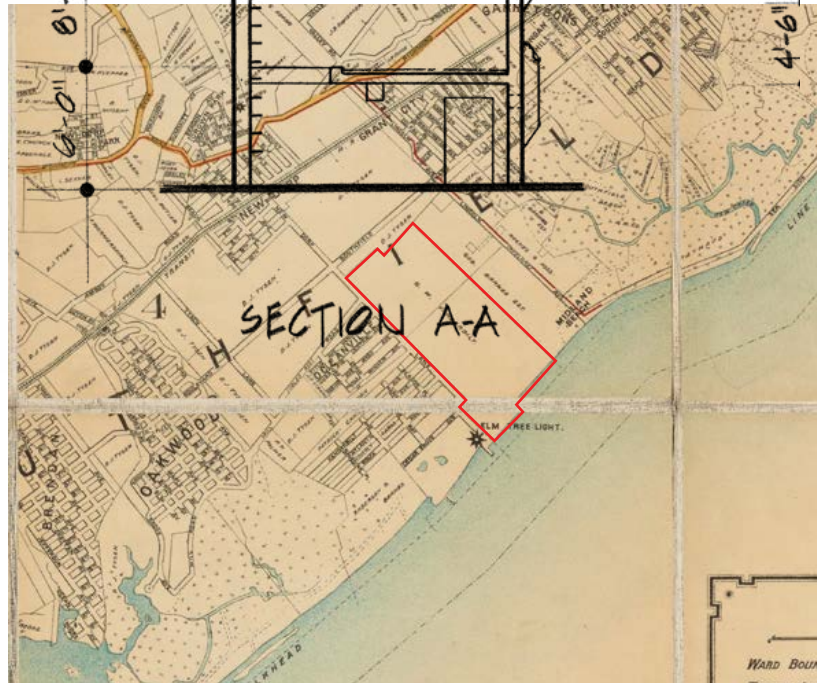
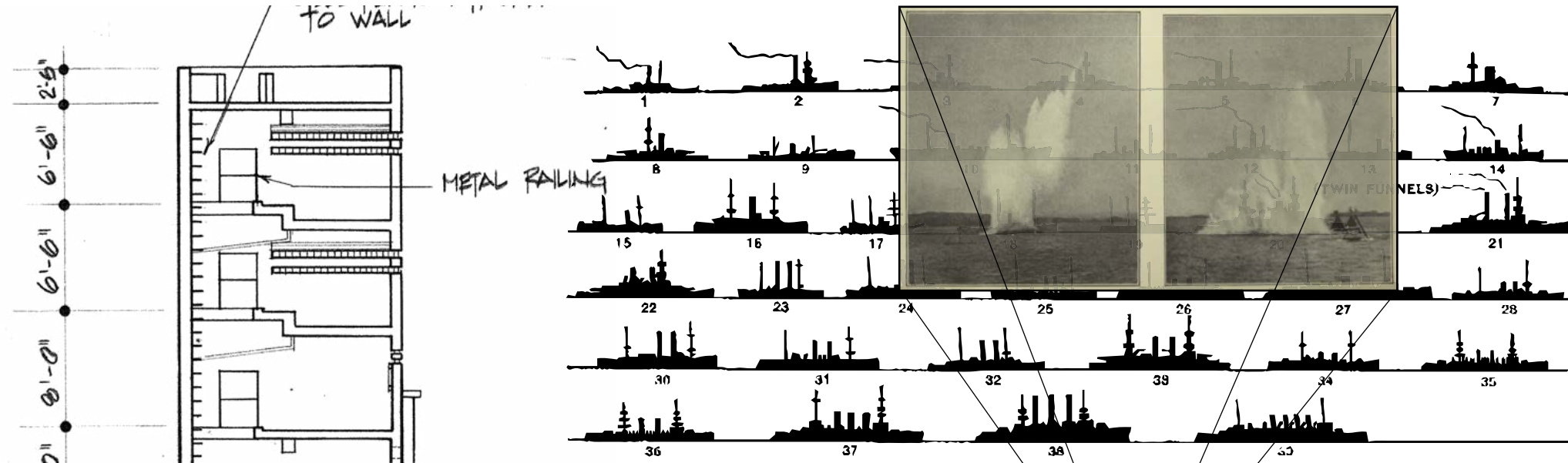
The Miller Field Fire Control Tower, lying 3 miles south of Fort Wadsworth, formerly acted as the eyes and ears of Fort Wadsworth. This infrastructural sibling stands 40 feet tall on the shoreline as a cuboid concrete monolith. The 16 x 16-foot wide structure contains 5 occupiable floors with slit windows lined with steel on only the upper two floors - seemingly suitable for observing enemy ships. A rusted steel rung ladder connects the different floors of the building. Telephone and electrical wires are still visible in the tower suggesting that it was at some point connected to power and communications - and may still be. After years of serving no purpose during WWII, the concrete tower continues to have no use leaving it as a ruined remnant of obsolete expenditure. In fact, it now stands in the way of plans to erect a seawall to mitigate flooding on the south shore.

This project revels in the constraints of this ruined structure to create an introspective tower for one person.





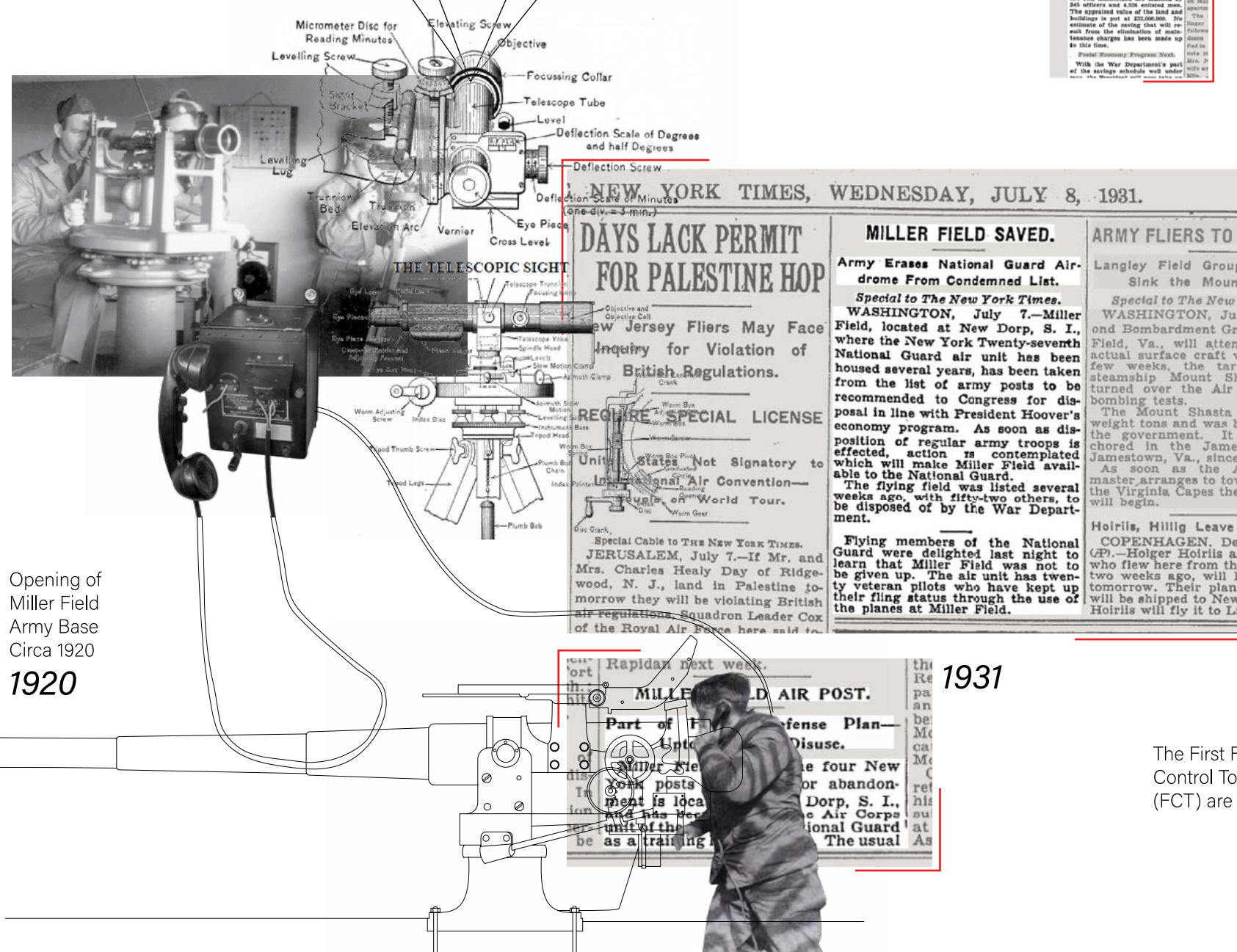
RESEARCH BOOKLET / An aggregation of found archival material and new drawings contextualizing the past and present condition and history of Fire Control Towers (Observation Towers) across the East Coast of the United States



1906 Vanderbilt Homestead Soon to Become Miller Field Site



Opening of
Miller Field
Army Base
Circa 1920
1920



Another unrelated structure is the concrete fire control tower on the beach to the north of the hangar. The 16' x 16' structure stands 40'-6" tall, according to the 1979 HABS measurements, and features observation slits lined with iron in the walls overlooking the ocean. The bottom portion of the tower is covered in graffiti. The doorway is on the north façade. The tower is in poor condition, with spalling concrete revealing the metal reinforcement. A section of metal pipe that once extended vertically along the west façade is still visible.

1979 Historic American Building Survey (HABS) Attempts To Reintegrate Latent Surplus Military Infrastructure Into A Network of Historic Preservation

REPORT OF COMPLETED WORKS - SEACOAST FORTIFICATIONS
(Fire Control or Submarine Mine Structures)
Part II Corrected to 1 February 1944

STRUCTURE: x 112,807.65
Location (Coordinates) y 108,649.27
Location (Site Description) Manchester, Essex County, Mass.
Date of Transfer 27 January 1944
Cost to Transfer Date \$29,304.
Type (For Obs. Sta., Tower, Re-Conc. Tower - 10 Stories Cottage, etc.) and AWS Lookout
Type of Construction Reinforced Concrete - Square
(a) Roof 13.5" Re-Conc. - Flat - AWS Hatch.
(b) Remainder of Bldg. Reinforced Concrete
How Concealed No Concealment
How Protected Re-Conc. Walls - Var. 24" to 10" - Roof 13.5" Re-Conc.
Height Above Concealment 93.63'
Height Above Protection None
Conspicuous at 1000 yards

UTILITIES:
Electric Power Commercial
Source of Manchester Electric Co.
Voltage 115-230 AC or DC AC Phase Single
Kilowatts Required 2.0
Type of Lighting Fixtures Vapor Proof Units
How Heated Space Heaters
Connected to Water Mains? No
Connected to Sewer? No
Type Latrine None

REFERENCE: (Mean Low Water)
Of Site 72.0' Above
Of Instrument Axis: Upper Middle Lower
Above 162.08' 154.08' 146.08'

CRANE:
Type & Cap.
Max. Dia. Reel Cap.

Sheet 1 of 2 Sheets
HABS DEFENSES OF Boston, Massachusetts
Gales Point Location No. 133A Site 1 A
STRUCTURE Observation Tower
AAIS-CP-14. B 6/16 S 6/16. B 7/12 S 7/12. B 5/15 S 5/15
INSTRUMENTS AND EQUIPMENT: Upper Middle Lower
Type of Observing Inst. 1-DFF 1-DFF 1-DFF
Type of Plotting Board None
DATA TRANSMISSION:
Type Telephone
Date of Transfer
TIDE STATION:
Description of Tide Gauge
DATUM POINTS:
Ports From Which Visible
QUARTERS:
Conc. Stations Served
CABLE HUT:
S.C. Type

FIRST FLOOR PLAN
SECOND, THIRD, FOURTH, SIXTH AND SEVENTH FLOOR PLANS
EIGHTH FLOOR PLAN
NINTH FLOOR PLAN
TENTH FLOOR PLAN
OBSERVATION STATION LOCATION 133A SITE 1 A
SCALE
0 10 20 30 40 50 60 70 80 90 100 FEET

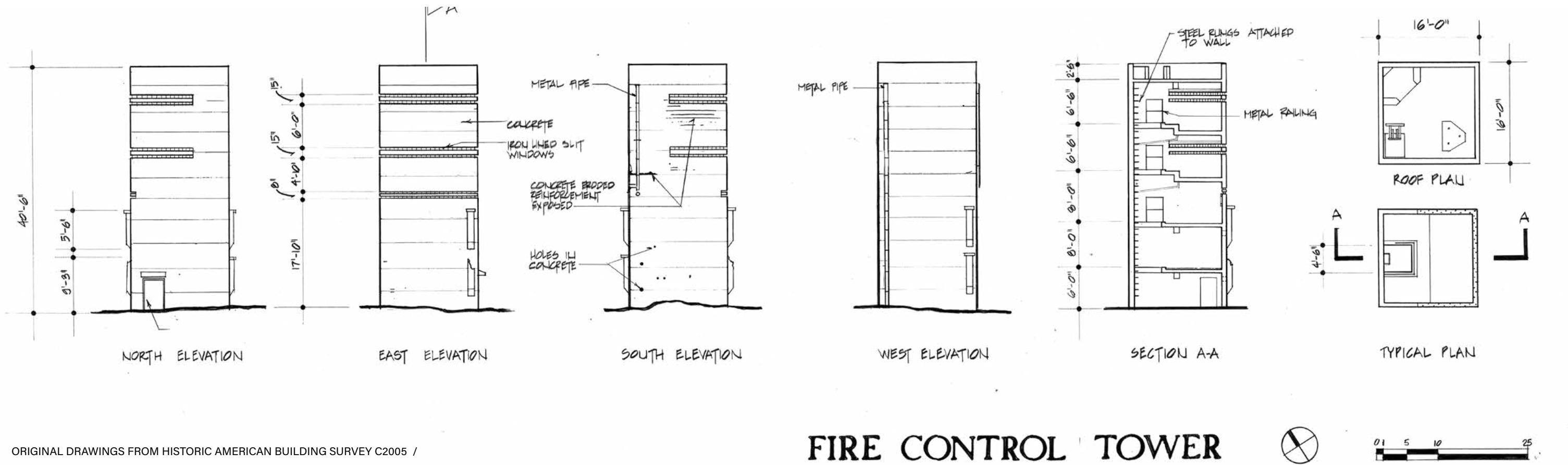
or turn it over to the library down the street. He said he expects to make a decision in the next 30 days.

STATEN ISLAND
NEW DORP
Miller Field
New Dorp Beach
Atlantic Ocean
The New York Times

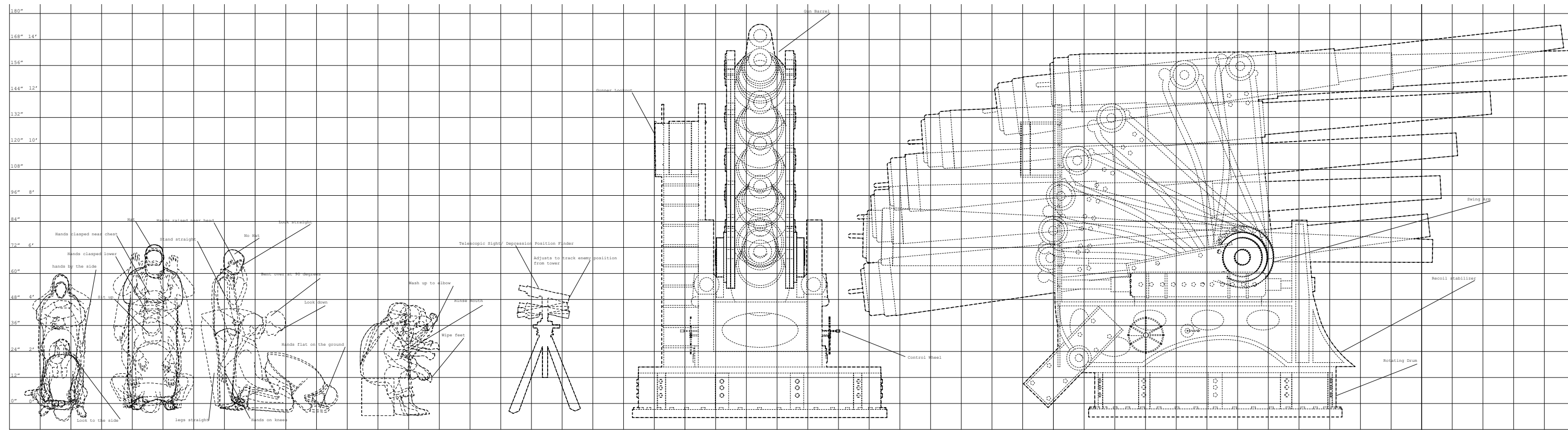
One of New Dorp's treasures is the 187-acre Miller Field, part of the Gateway National Recreation Area. The field, once a Vanderbilt family horse farm and then an Army air strip, has 10 football fields, 4 baseball fields, 5 softball fields, 19 soccer fields, a cricket field, a playground, a roller hockey rink, 100 community garden plots, 2 bocci courts and 400eshoe pits. The National Park Service offers recreational and environmental programs. The park maintains 1,200 acres of walking and biking trails. The 1,000-foot street is a beautiful view of the ocean.

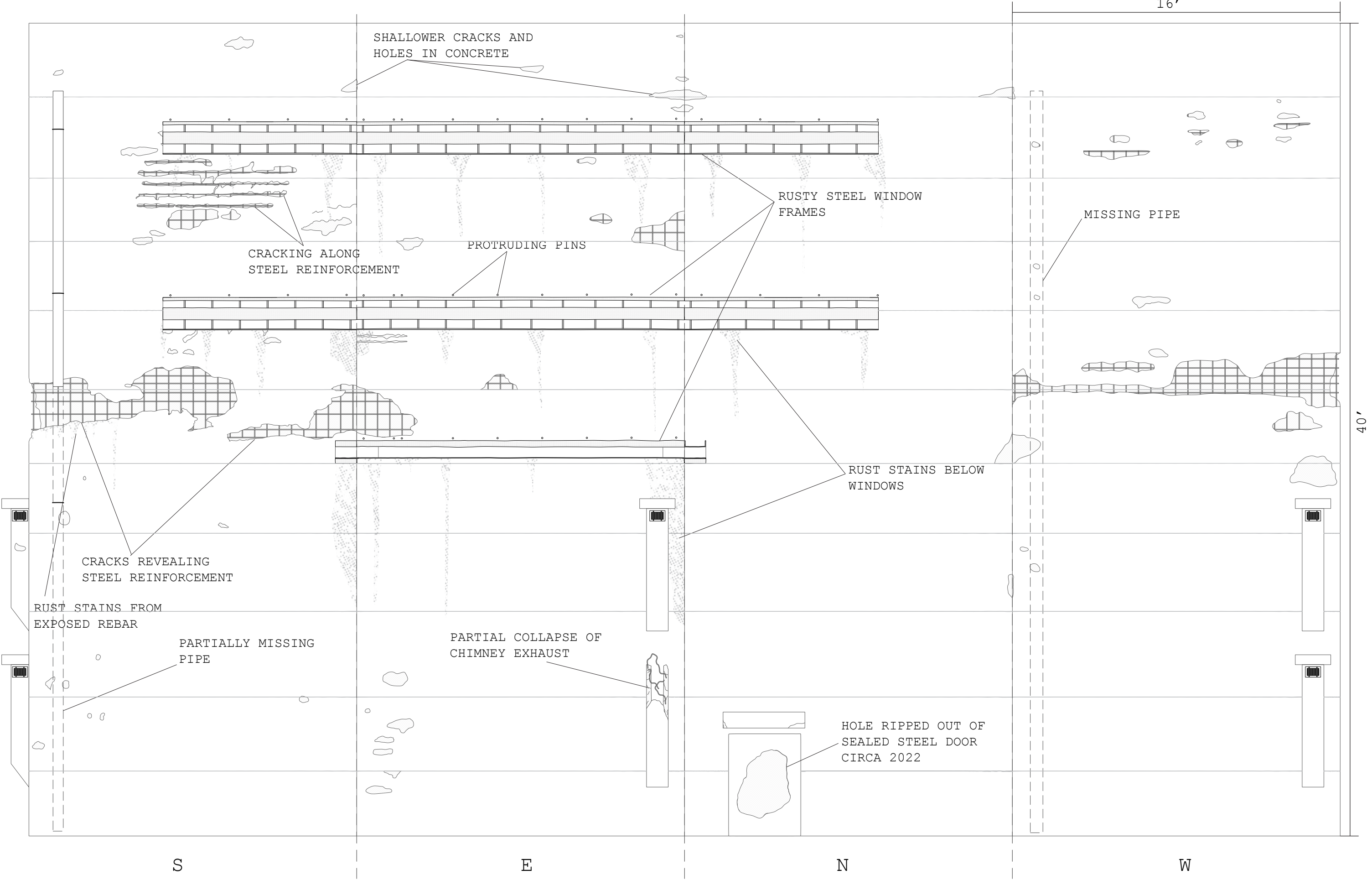
So ugly, so charged with unsettling associations are the World War II observation towers that many tourists and many scenery photographers fore them, even when the towers stand adjacent to a beautiful beach like Miller Field.

BRIDGE 211



Metrics of Faith and Defense



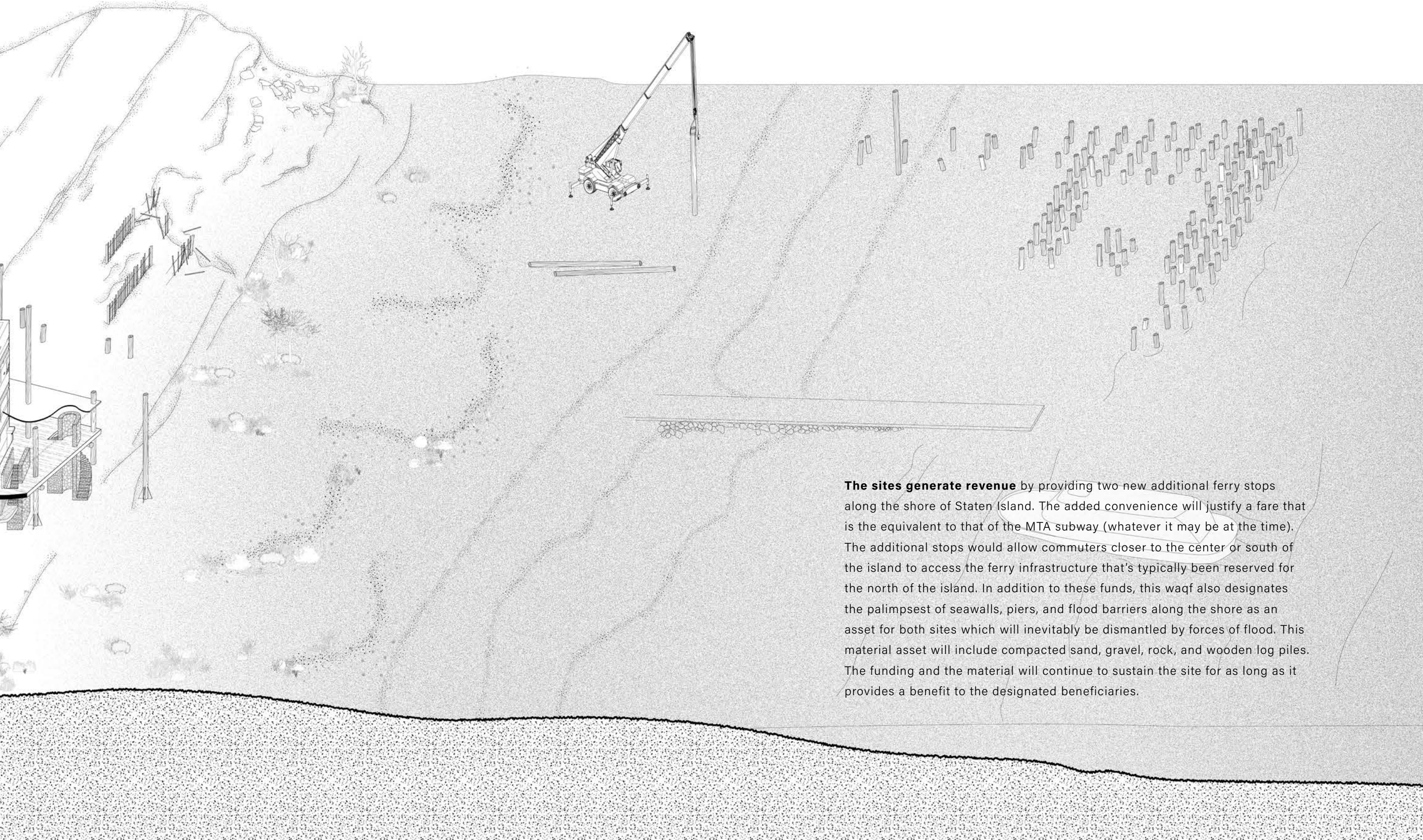




The administrators of the sites will be staff members from MAS (Muslim American Society) and ICSI (Islamic Center Staten Island) - on opposing ends of the island.

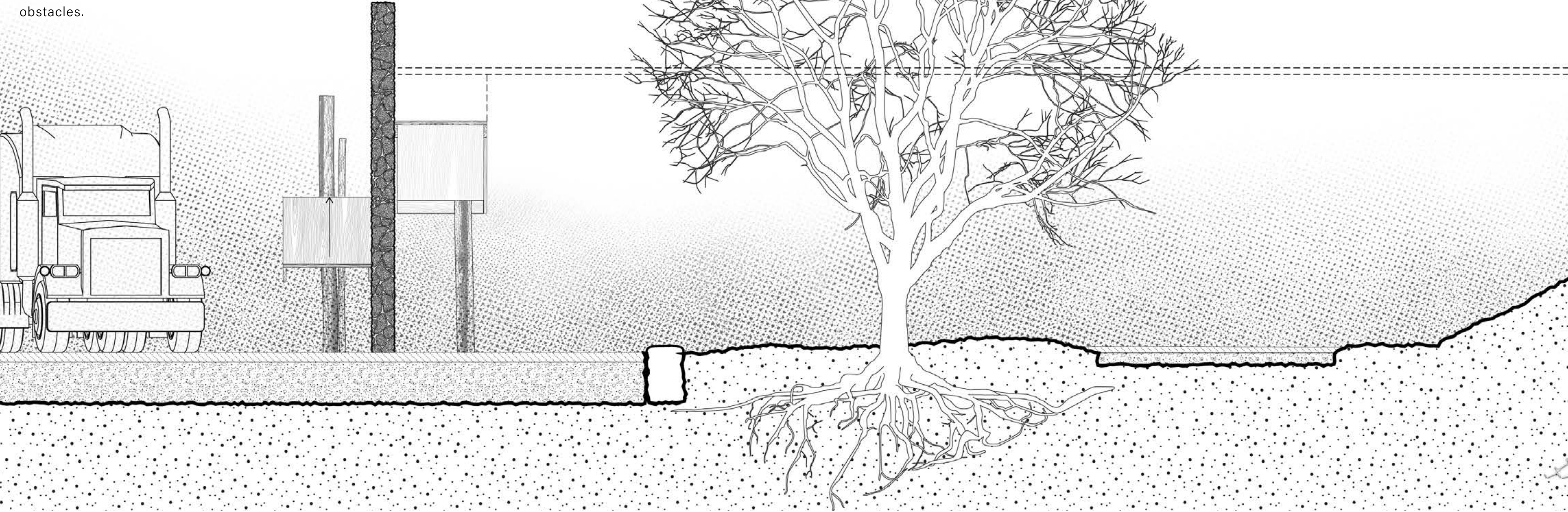


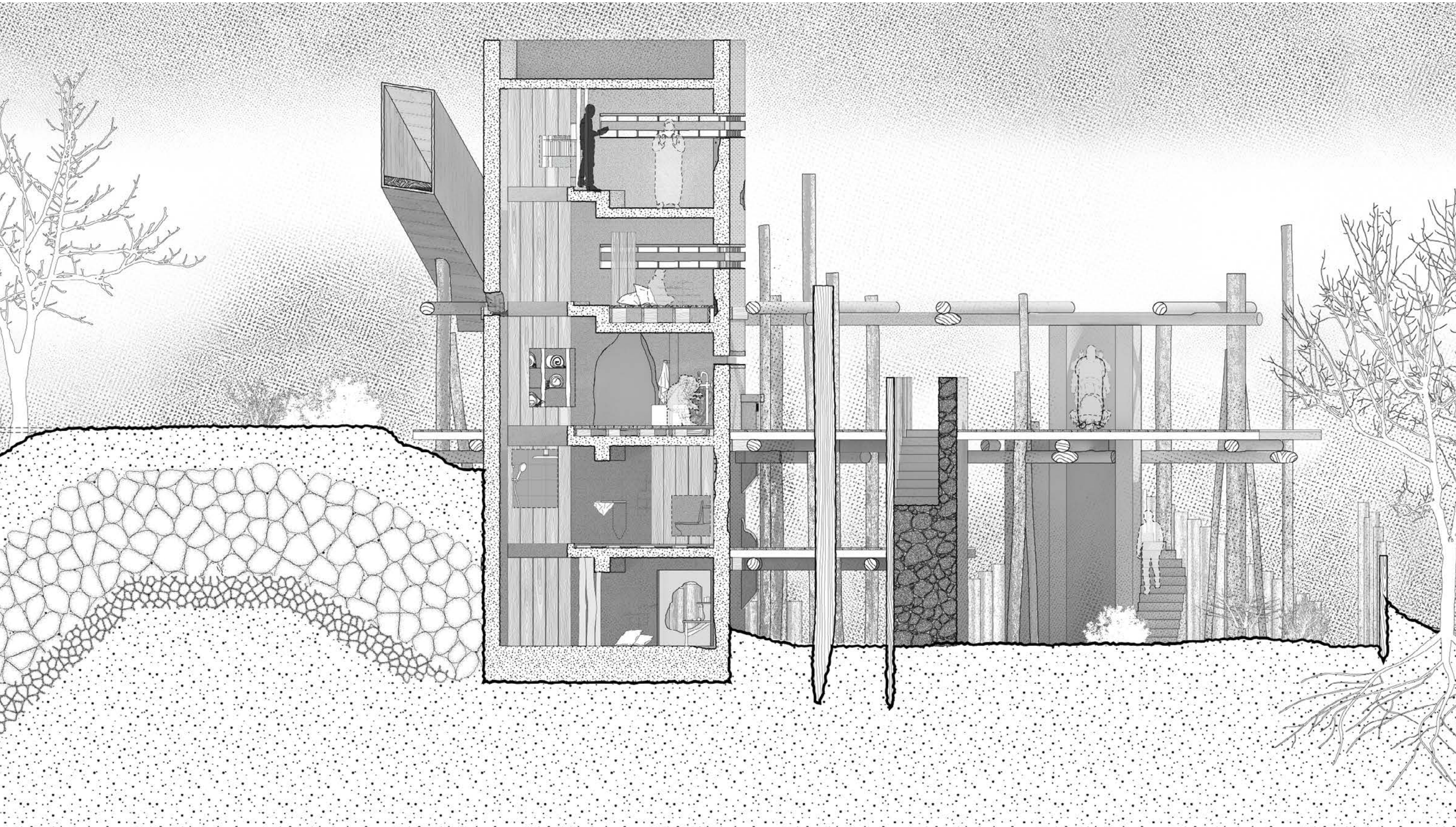


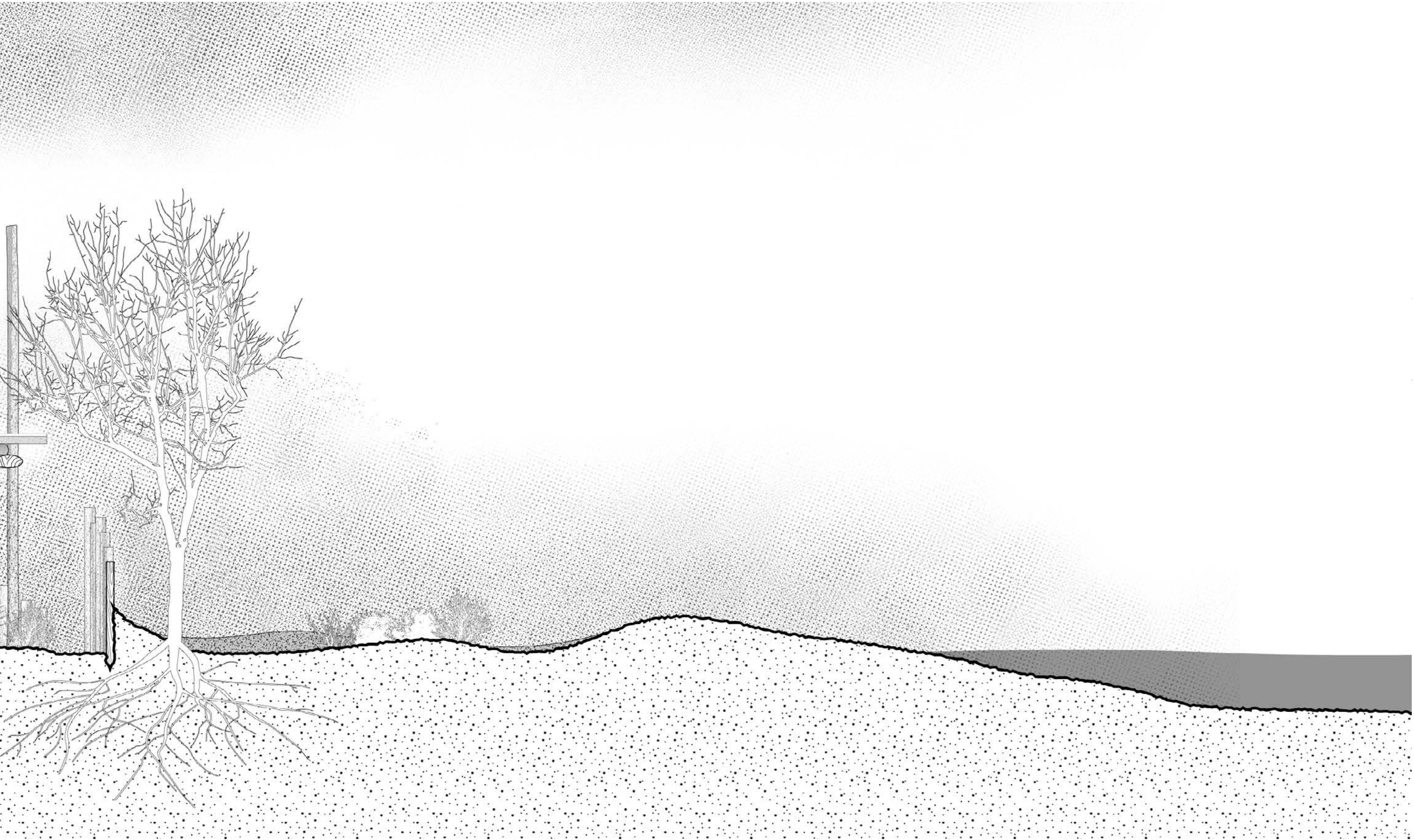


The sites generate revenue by providing two new additional ferry stops along the shore of Staten Island. The added convenience will justify a fare that is the equivalent to that of the MTA subway (whatever it may be at the time). The additional stops would allow commuters closer to the center or south of the island to access the ferry infrastructure that's typically been reserved for the north of the island. In addition to these funds, this waqf also designates the palimpsest of seawalls, piers, and flood barriers along the shore as an asset for both sites which will inevitably be dismantled by forces of flood. This material asset will include compacted sand, gravel, rock, and wooden log piles. The funding and the material will continue to sustain the site for as long as it provides a benefit to the designated beneficiaries.

The beneficiaries are Muslims commuting through and around New York and particularly between Staten Island and its surroundings. These individuals are often forced to practice their faith in undesirable and less comfortable conditions because of their presence in a secular society that does not accommodate their religious needs. While Fort Wadsworth would cater to a larger group of intermittent travelers, the tower at Miller Field is dedicated to fully meeting the spiritual and other needs of a single individual such as an exhausted truck driver after long days on the road. This waqf does not seek to upend the secular nature of being Muslim in America but instead aims to provide Muslims the ability to practice their faith despite these obstacles.







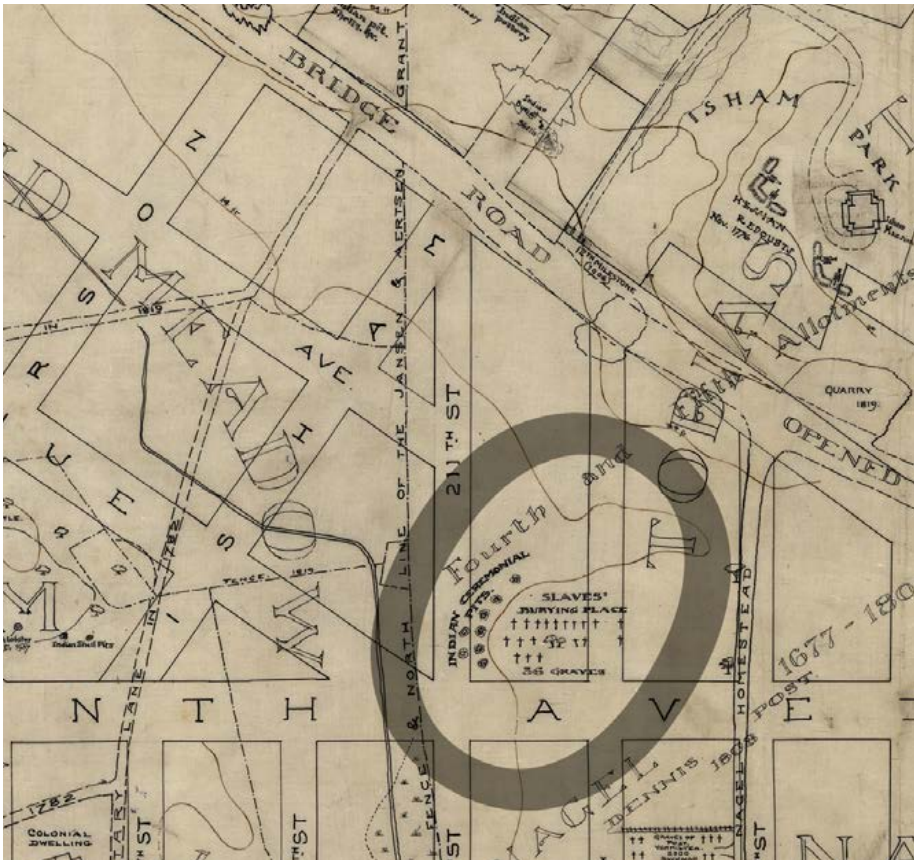


07 SOIL AS CENOTAPH

ADV VI Studio / Karla Rothstein
W/ Didier Luceus

The Flatbush African Burial Ground is situated within a broader network of burial grounds that have been systematically and unjustly removed across New York, and is positioned here as a hub and prototype linking landscape stewardship, archival work, and civic infrastructure. The site incorporates the movement of remains, archival materials, and soil, supporting a distributed archive of death and burial. Through this, the project expands the notion of descendants beyond direct lineage and introduces space for contemporary burial, reflection/mourning/celebration, and alternative forms of knowledge production. The methodologies by which remains are handled, protected, and ritualized are interrogated to restore dignity and prevent further dispossession, as the site is understood as continuously built and continuously archived over time. The accumulation and movement of soil sits at the core of the project linking the past history of violence towards the dead with a future of commemoration and care.





HISTORIC MAP / 1917 map by Reginald Bolton with the site of a 'slaves' burying place noted at Inwood. Later maps do not mark the location / American Geographical Society Library

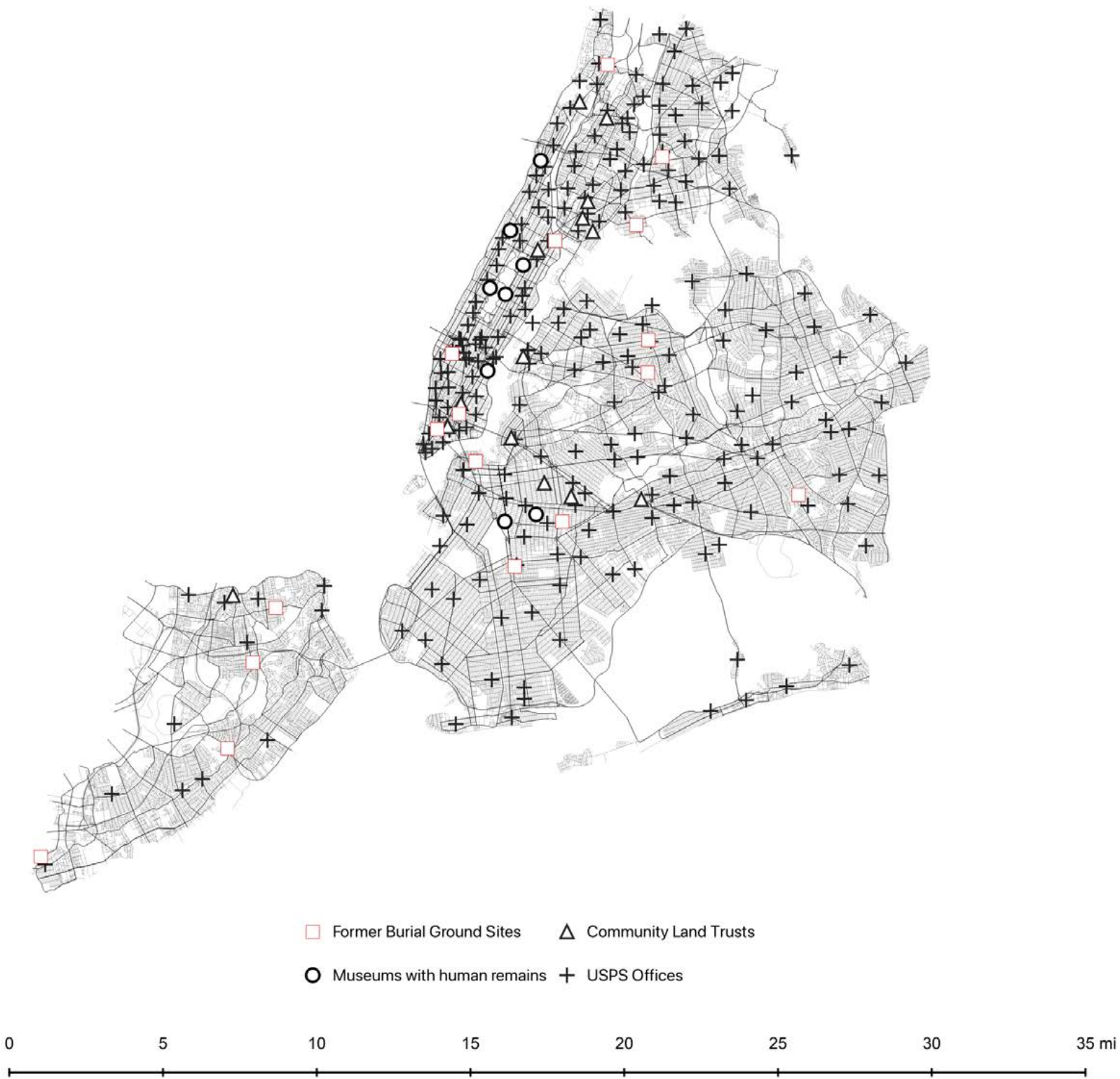


HISTORIC PHOTO / Site of the burial ground at Isham Street and Tenth Avenue (Inwood) in 1903, where skeletons were uncovered during construction work / NYPL

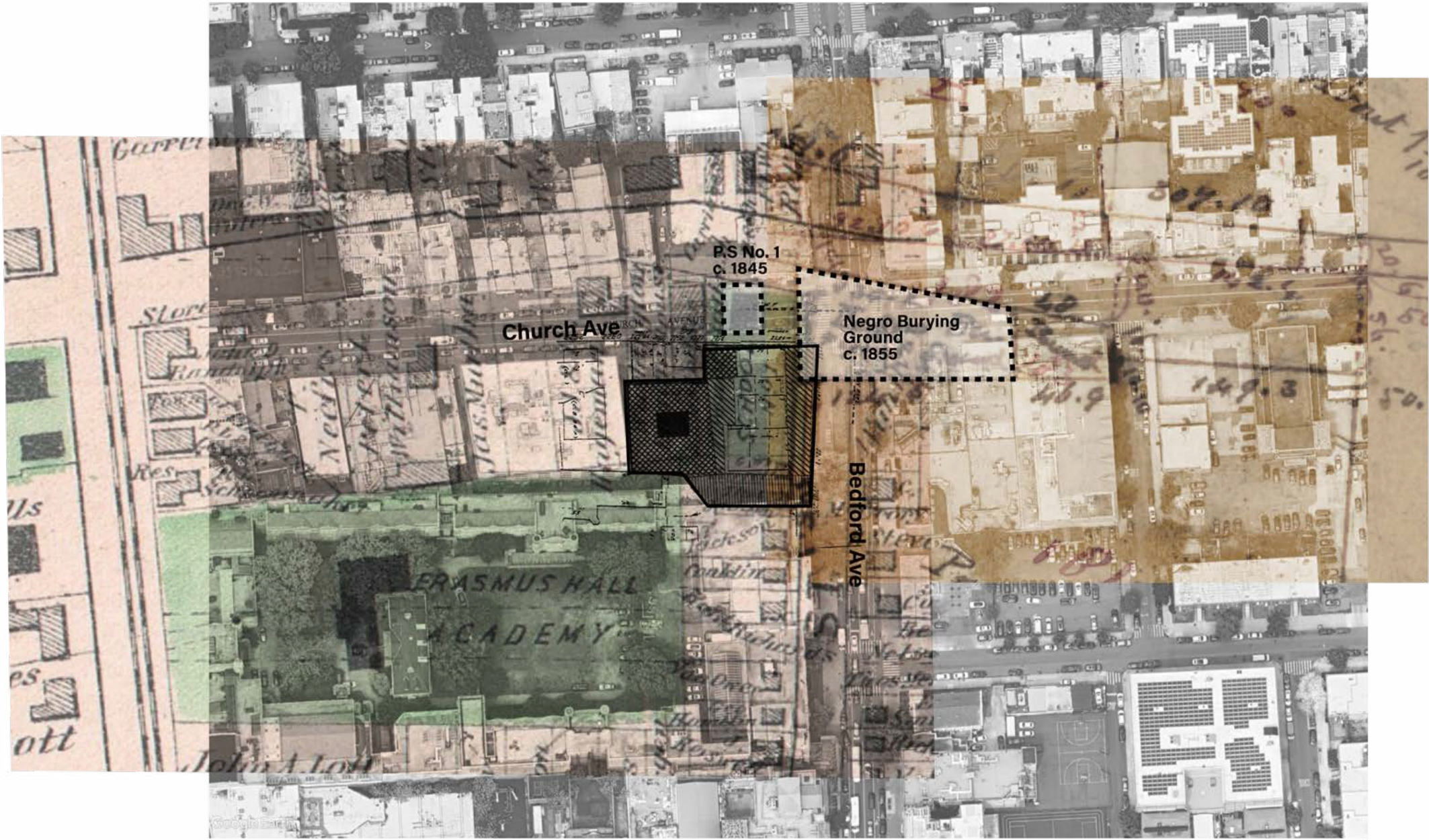


HISTORIC PHOTO / The disinterred remains belonging to deceased slaves were piled haphazardly and ultimately looted - some ended up at the American Museum of Natural History / NYT 1903

A Map of Remains
Institutions, Burial Sites, and Community Ownership



NETWORK MAP / There are countless disturbed and removed burial grounds across NYC, with Black and Native American Communities disproportionately affected. The soil as cenotaph established at the Flatbush African Burial Ground will operate within this broader network of post-mortem care and commemoration to engage current sites of burial and former sites of burial alike.



OVERLAPPED PLAN / A palimpsest comprised of the ephemeral and seemingly permanent historic and contemporary urban features on and around the Flatbush African Burial Ground



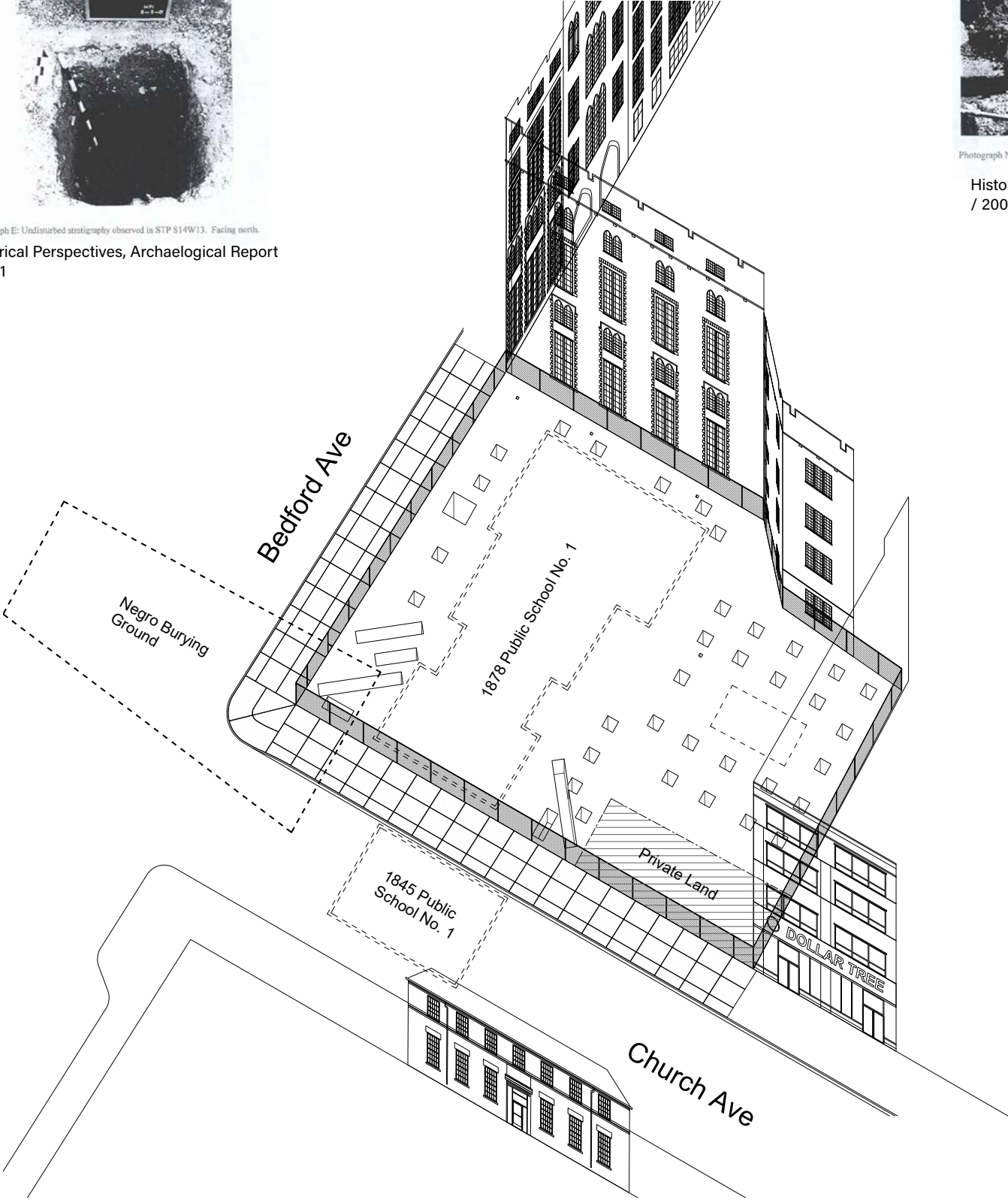
Photograph E: Undisturbed stratigraphy observed in STP S14W13. Facing north.
Historical Perspectives, Archaeological Report / 2001



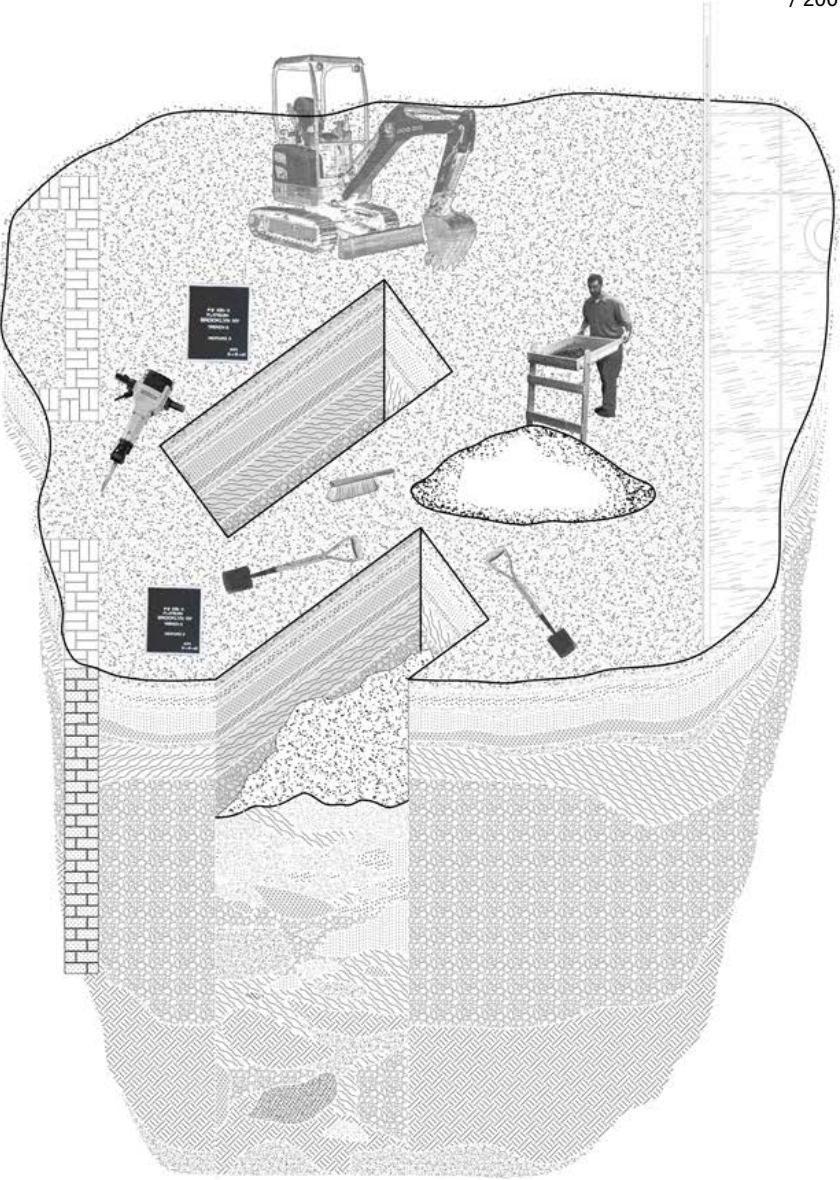
Photograph N: Machine excavated Trenches 1, 2, and 3, from left to right. Facing northeast toward corner of Bedford Avenue and Church Avenue.
Historical Perspectives, Archaeological Report / 2001



Photograph F: Disturbed STP S43.5W4.5 with stoneware pipe at base. Facing south.
Historical Perspectives, Archaeological Report / 2001

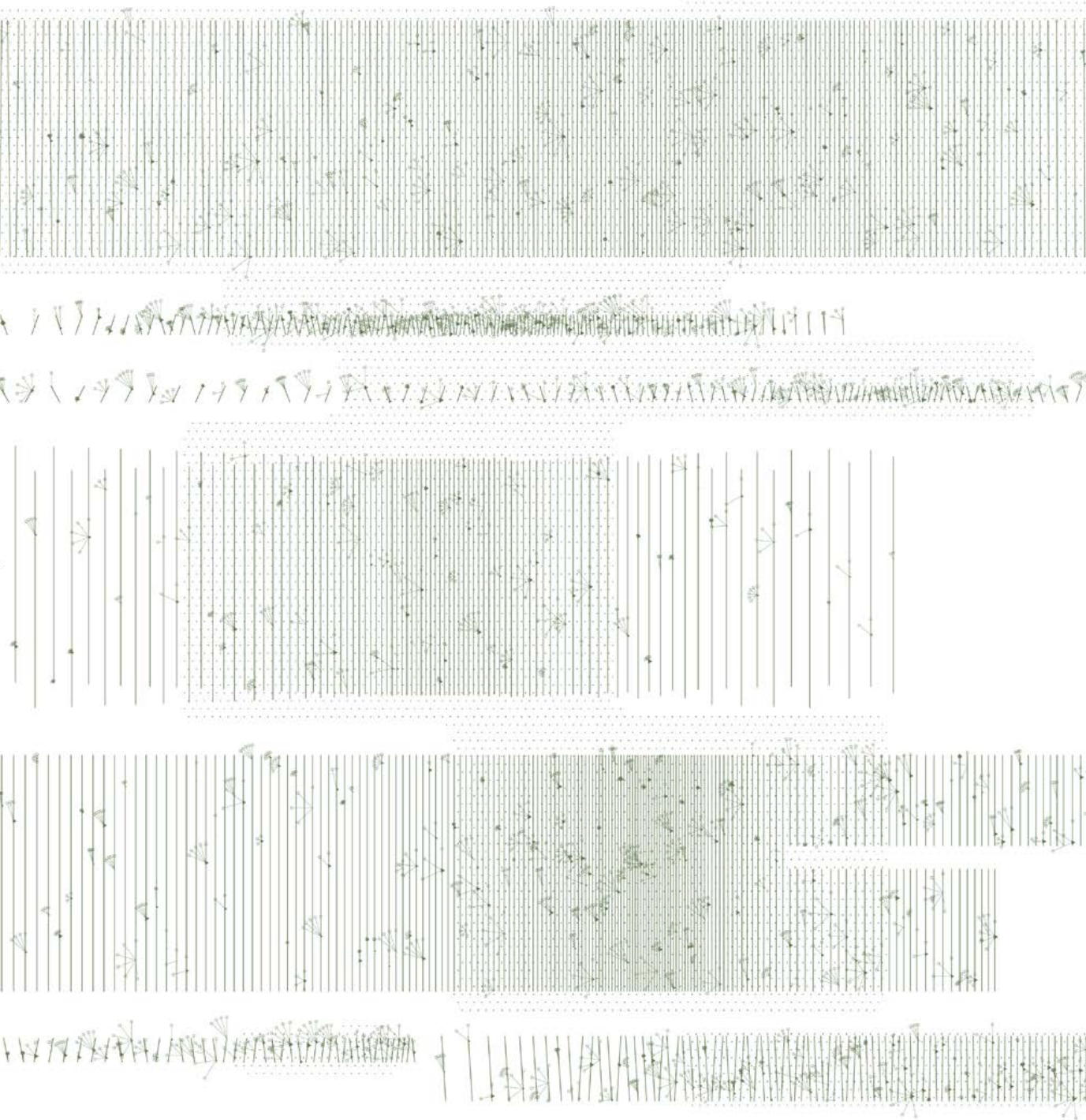


OVERLAPPED PLAN / An axonometric view describing the project site (formerly the site of Public School 90) and adjacent features. The trenches dug as part of an archaeological excavation to detect human remains on the site are indicated in the squares and diagonal rectangles.

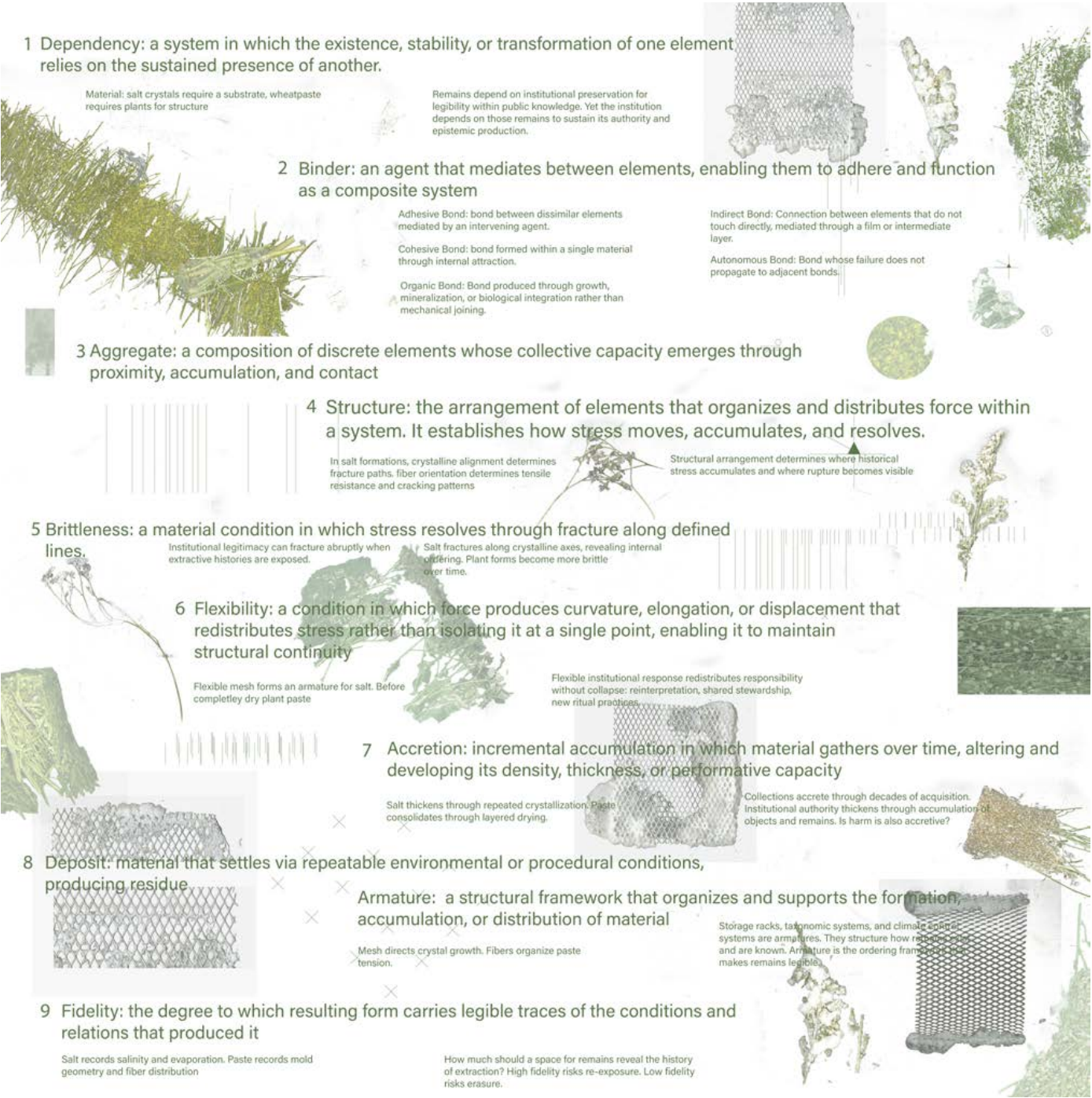


- | | | |
|-----------------------------------|-----------------------------------|---|
| LEVEL 1 - Dk Yel Brown Sandy Clay | LEVEL 5 - Dk Brown Course Sand | LEVEL 9 - Dk Yel Brown Wet Clay |
| LEVEL 2 - Gray Ash | LEVEL 6 - Dk Yel Brown Sandy Clay | LEVEL 10 - Very Dk Grayish Silty Sand |
| LEVEL 3 - Dk Yel Brown Sandy Clay | LEVEL 7 - Gray Ash | LEVEL 11 - Dk Yel Brown Sand and Gravel |
| LEVEL 4 - Gray Ash | LEVEL 8 - Yel Brown Sandy Clay | |

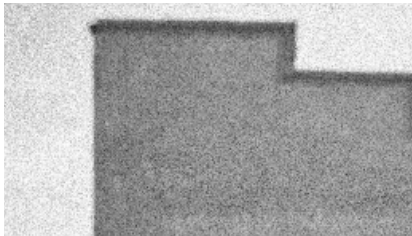
SOIL SECTION / Describes the striation of soil that carries temporal indicators of burial and other overlapping uses on the site revealed during the archaeological excavation conducted in 2001.



OPERATIVE DRAWING / A translational transcription of physical and temporal changes observed in the interaction of plants, wheatpaste, mesh and salt



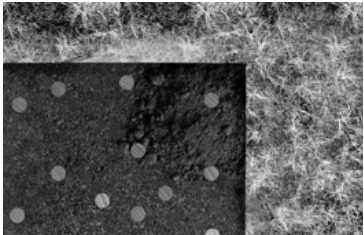
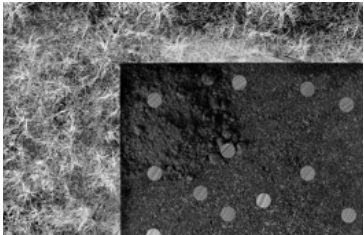
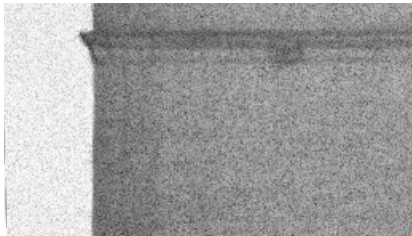
PROJECT GLOSSARY / The development of a syntax that emerged from material investigations used by use to describe specific perceptible phenomena



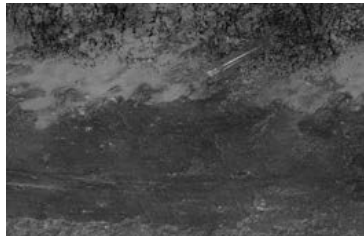
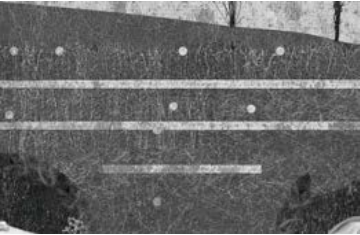
the adjacent institution of the Erasmus School is integrated into a reparative ritual of care of the dead.



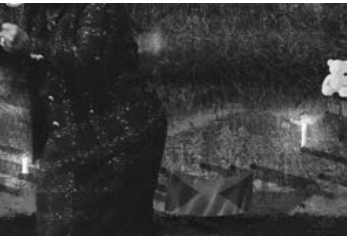
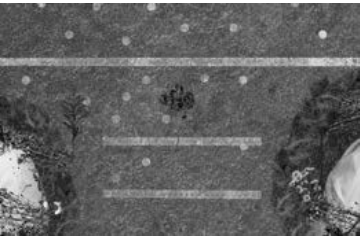
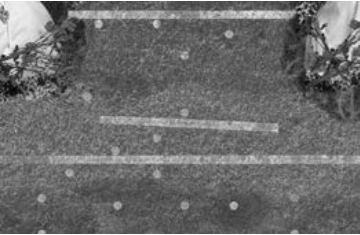
the dead are brought to the burial ground to revive the historic purpose of burial and prevent future desecration.



soil brought from a network of disrupted and active Black burial sites will be mixed into the soil at Flatbush, replenishing it physically and spiritually.

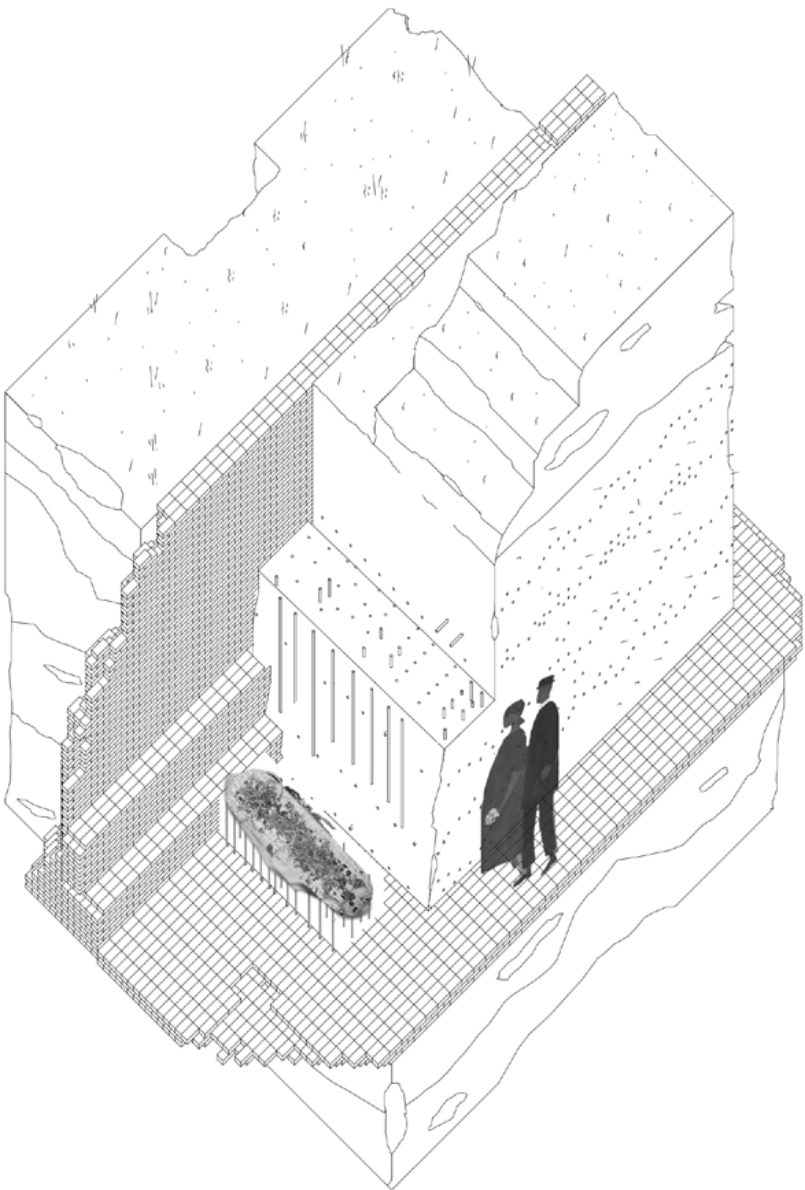


shrouded bodies are suspended in the soil that had previously been disturbed by construction work and institution led archaeological investigation.

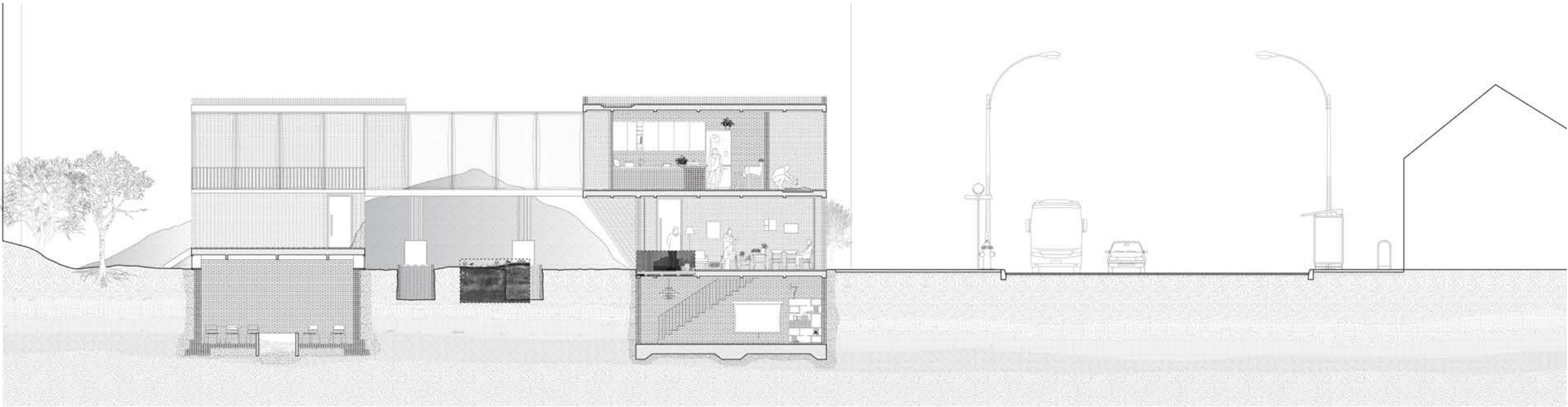
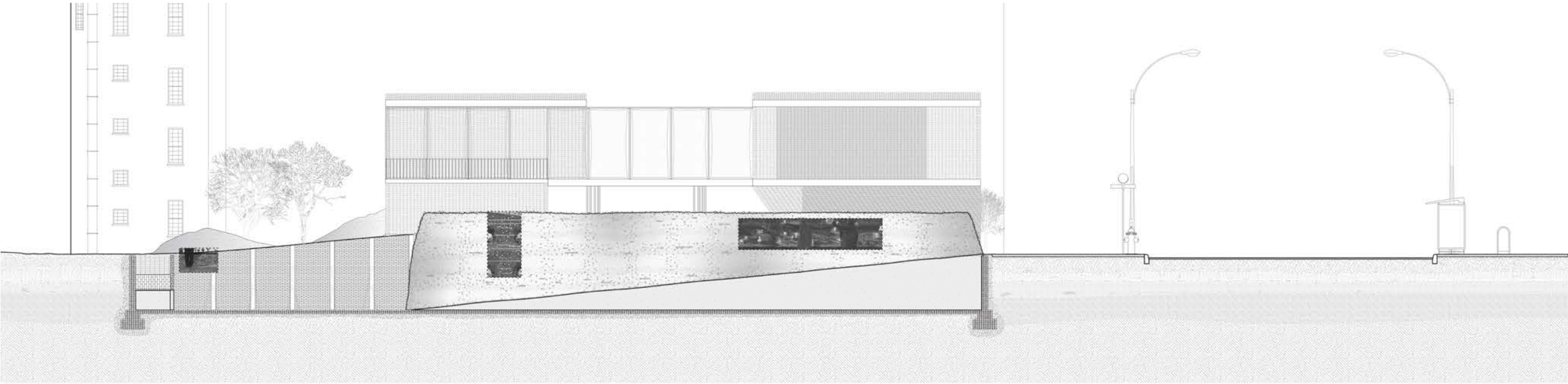


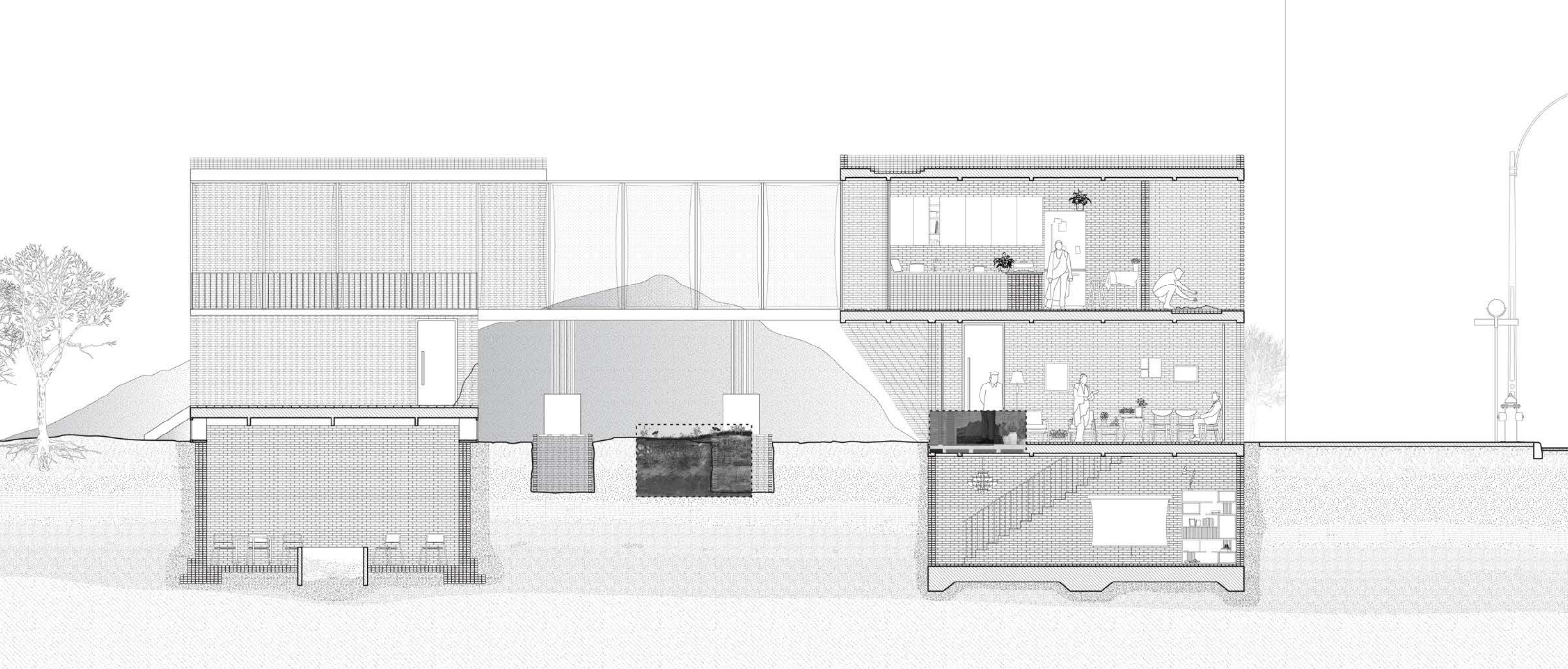


BURIAL MOUND AXO / The excavation of the foundation of the school building formerly on the burial ground



BURIAL MOUND AXO / The ritual of burial that thickens the earth of the Flatbush Burial Ground, therefore anchoring it physically and socially





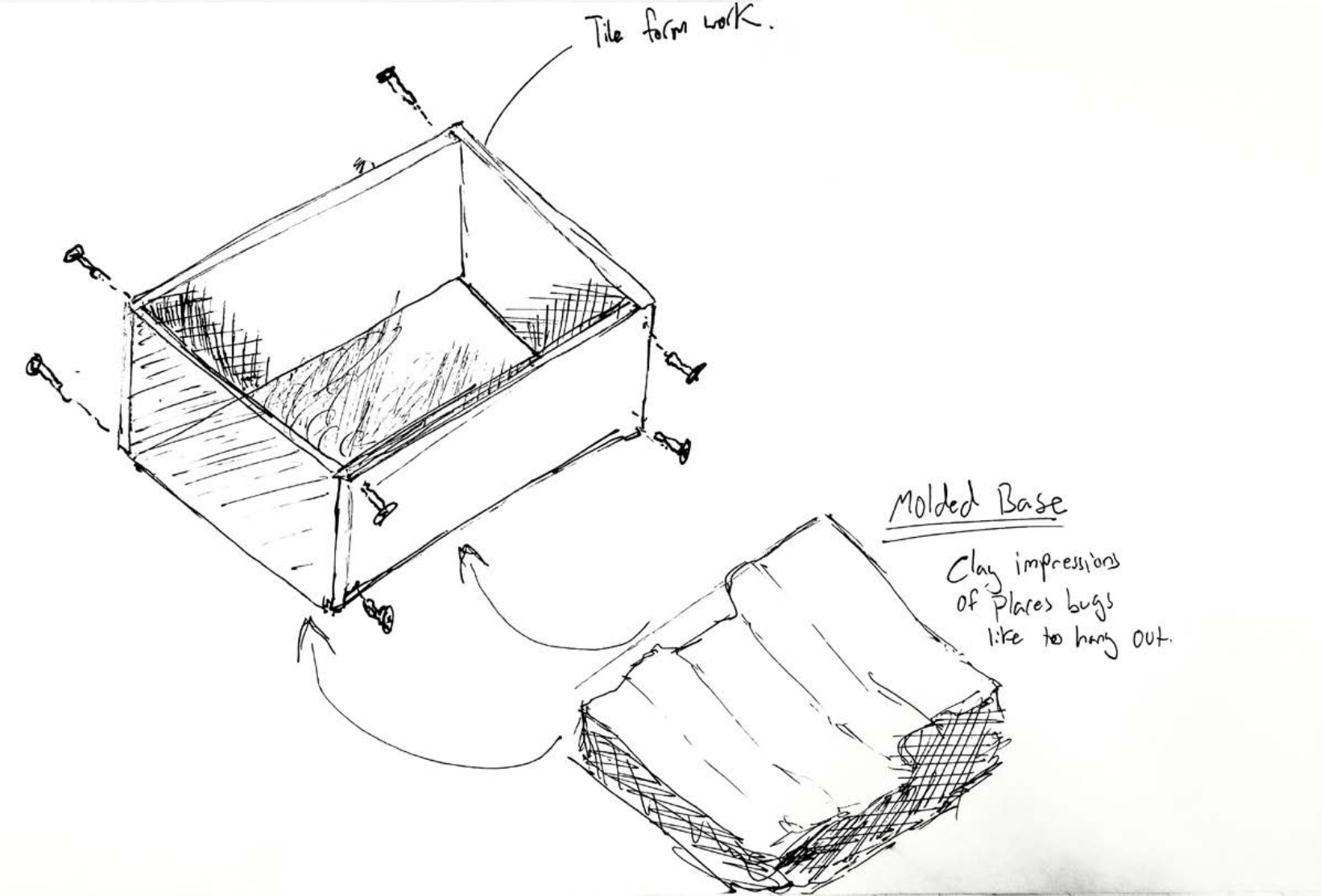
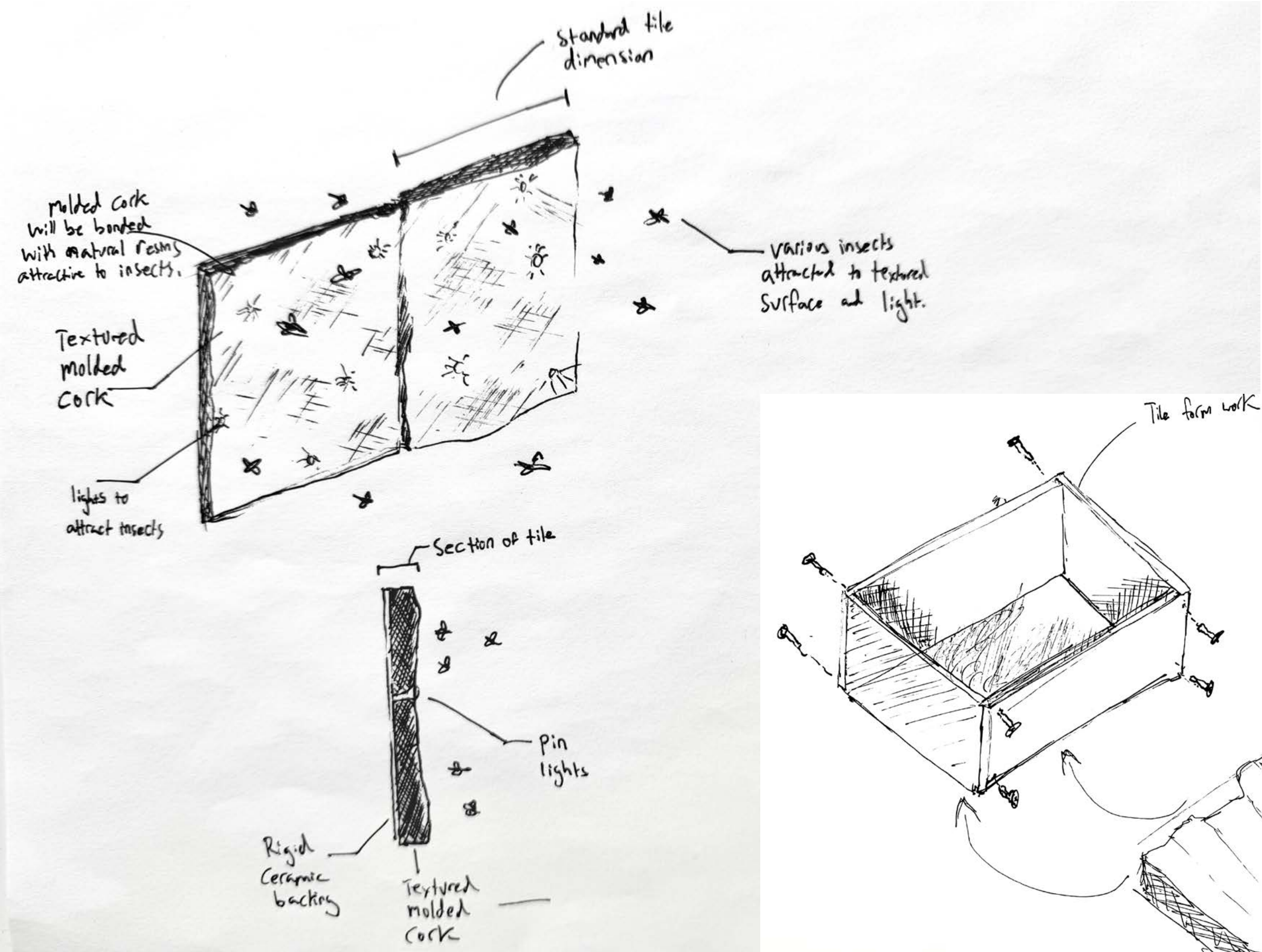


08 INSEC(TILES)

Architectures of and for the more-than-human /
Mireia Luzarraga

INSEC(TILE) is born of a desire to coexist with insects as an acknowledgement of their unrelenting persistence of being near us. If insects must buzz, fly, creep, crawl and wander around us, then why not have it be on our terms - and theirs. Rather than see them as a flippant nuisance, INSEC(TILES) treat critters as our guests offering them a hospitable environment such that they may enjoy their time there so much that they choose not to bother us as intently. Made of organic bioplastics and aggregates, these tiles are crafted from the very elements that insects are drawn to and are molded to the forms that they thrive in. Scent, texture and moisture remain important considerations when selecting the aggregates that compose the tile. Almost all the material used is some form of organic waste including orange peel and peanut shell providing an alternative use and re-use. Wax is melted into and on top of the tiles irregularly to allow for water resistance while also preserving some moisture for the benefit of the insects. Holes, divots and overhangs are impressed upon the tiles transferred directly from insect friendly habitats observed in the natural and built environment.







09 CONIC ASSEMBLAGE

1:1 Crafting and Fabrication of Details/
Zachary Mulitauaoepele

W/ Angie Mendoza & Karim Baba

Flexibility through standardization is at the core of Conic Assemblage where a single tapered pillar form can support various different materials. The tapered concrete shape accommodates sheet materials of any thickness and suspends them at any determinate height depending on how large of a hole is made in the sheet. We also experimented with the addition of found and waste aggregates into the concrete pillars including seashells, cork and crushed marble. In this way, found material can be combined more loosely and in flexible arrangements with greater compatibility. Ultimately the project is an exercise in exploring stereotomic form at the human scale - where forces can legibly be seen channeled into the ground.



