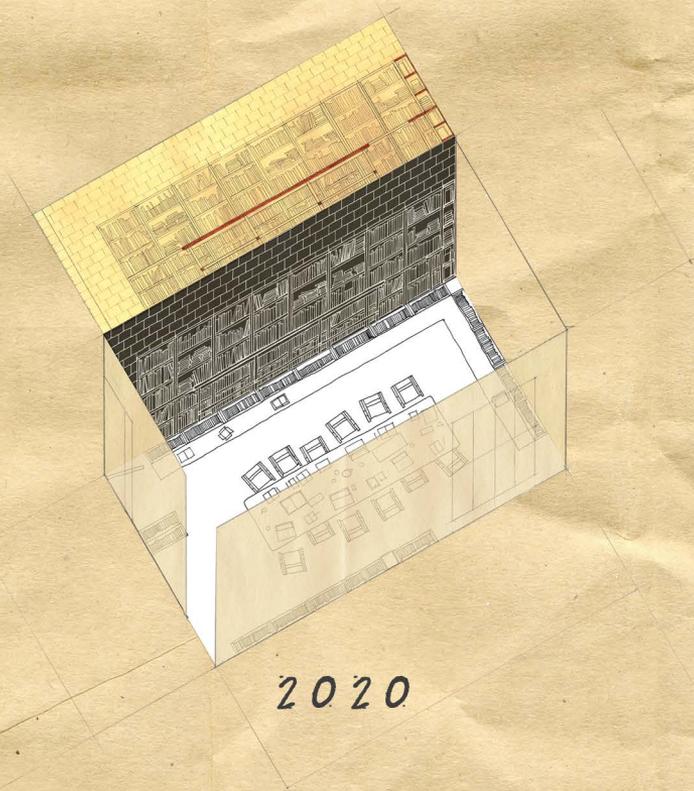
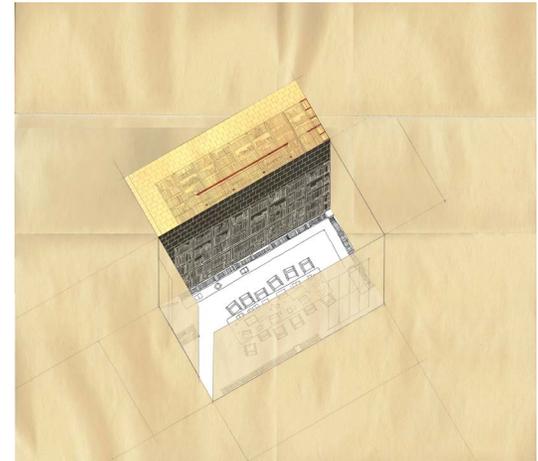


# OPEN COLLOQUIUM 1



2020

# OPEN COLLOQUIUM I



2020

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The Open Colloquia is a series of biennial events featuring work by PhD Candidates and PhD students of the ASAU, CU. The work presented covers a wide range of research areas, and work disseminated through national and international conferences and publications, and/or offers insights into ongoing research conducted in the PhD program.

A critical respondent, Dr. Adam Sharr, is joining the event. Sharr is Professor of Architecture and Head of Architecture, Planning and Landscape at Newcastle University, UK; Editor-in-Chief of arq: Architectural Research Quarterly (Cambridge University Press); Series Editor of Thinkers for Architects (Routledge); and Principal of Adam Sharr Architects.

This inaugural event in the series of Open Colloquia will be held on March 6, 2020 (10.30 am- 6.30 pm) featuring seven presentations and a Lightroom Gallery Exhibit titled Concrete Theories: Epistemic Objects and Doctoral Lines of Research in Architecture.

Azrieli School of Architecture and Urbanism, The Pit  
March 6, 2020

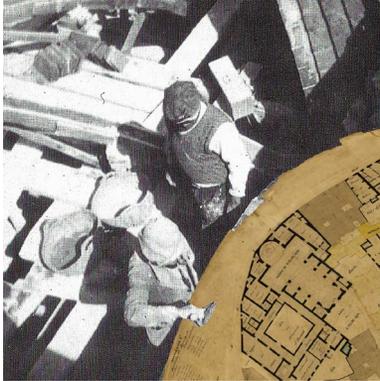
Opening remarks Dr. Stephen Fai	10.30
Book Launch Dr. Federica Goffi	10.45
Miquel Reina Ortiz	11.00
Rana Abughannam	11.40
Break	12.20
Jenan Ghazal	2.00
Jorge Rivera-Gutierrez	2.40
Brynne Campbell	3.20
Katie Graham	4.00
Ryan Stec	4.40
Exhibition Opening & Reception Concrete Theories – Lightroom Gallery Exhibit Epistemic objects and doctoral lines of research in architecture	5.30

## THE ROLE OF THE 'DETAIL' IN THE HISTORIC CITY. THE 'MINIMAL UNITS OF SIGNIFICATION' OF THE HISTORIC CITY OF BARCELONA

Since early times the city has been understood as a whole composed of parts, but this relationship has been challenged over the years. My proposal seeks an understanding of the whole of the historic city from a part—the detail or “minimal unit of signification.”<sup>1</sup> This term is considered as the indivisible element that both demonstrates the reality of the city (tangible and intangible) from its tectonics and engages with its inhabitants through spatial memory. From this perspective, this research examines the first city that was named historic, Barcelona and one of its most characteristic tectonic elements, the Catalan Vault. Ildefons Cerdà was the engineer responsible for the urban extension known as *Eixample* in 1859, being the first scholar who faced the challenge of defining the historic city in relation to the new one. The new city was understood from its construction; accordingly naming his proposal for the new science ‘urbanism.’

The Catalan Vault was originated during the XV century in Catalunya and used extensively in the construction of the city—being finally considered as part of the identity of the place. This technique has mostly disappeared in Europe, actually only present in the restoration of historic buildings. The present investigation conducted the study of its evolution and conservation approach—together with the practices and processes related to its craft—in the most significant heritage buildings in Barcelona’s historic city. Consequently, I propose that the “construction and construing”<sup>2</sup> of the Catalan Vault as an example of a minimal unit of signification can be considered as a source of meaning related to the historic city. From its recognition and intervention at the large scale, this research suggests that it is possible to address how we currently understand historic urban preservation posing the idea that “the whole is contained in the part.”<sup>3</sup>

1, 2, 3 Marco Frascari, “The Tell-The-Tale Detail”, VIA 1981.

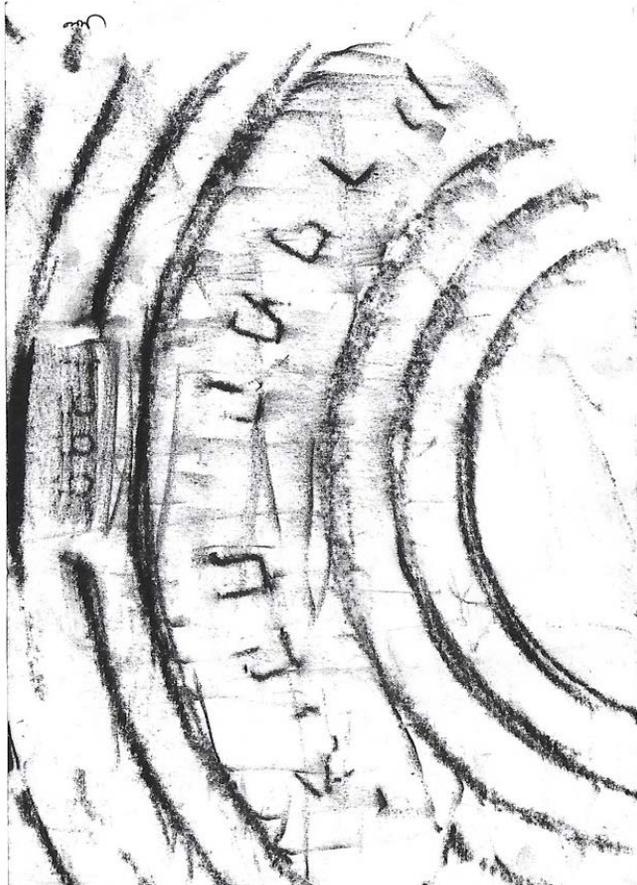


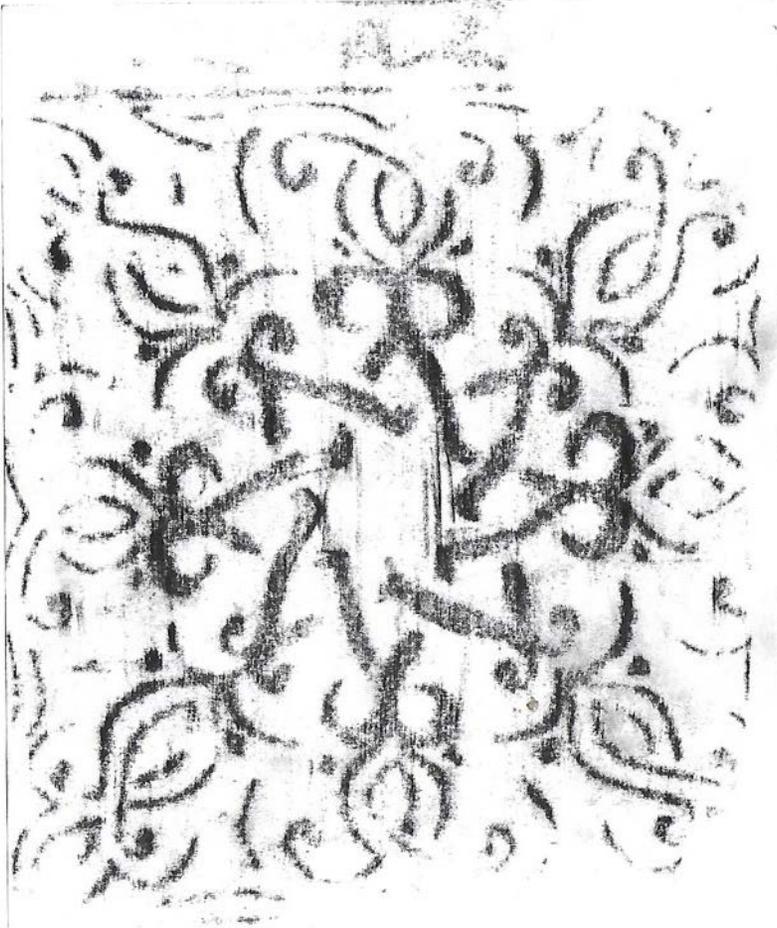
## PALESTINE'S SPATIO-TEMPORAL FRAGMENTATION: MAPPING THE NARRATIVE OF HEBRON'S DIVISION

This paper was co-authored with Sara Khasib (second author) and presented at ISUF 2019 XXVI International Seminar on Urban Form: Cities as Assemblages in Cyprus on July 3, 2019.

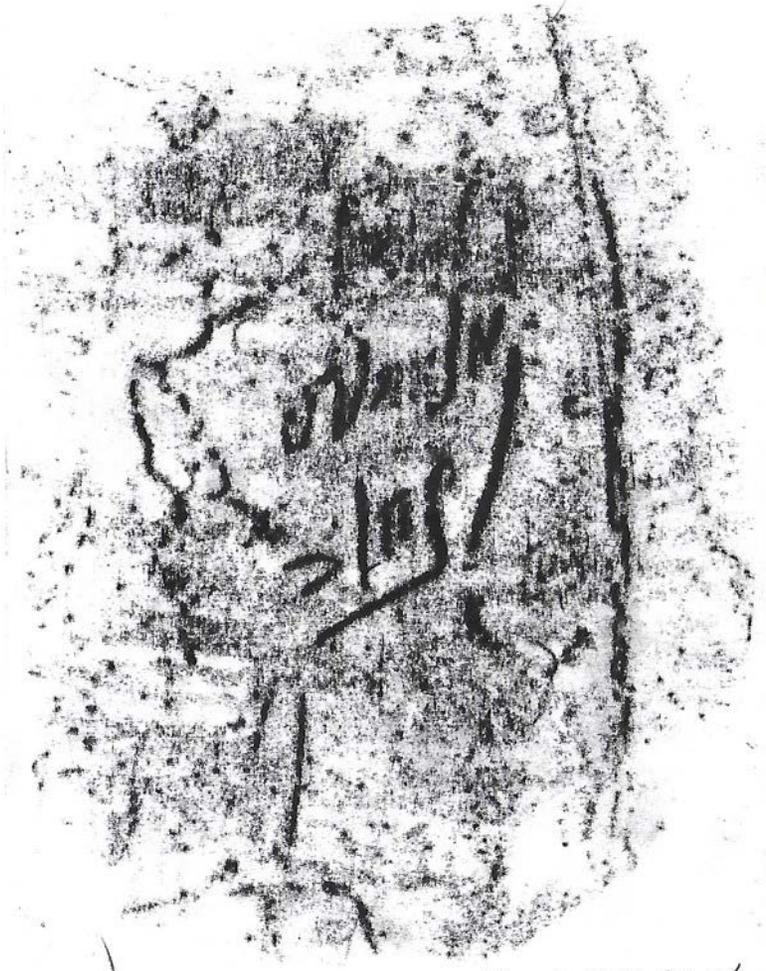
The Israeli occupation has divided the Palestinian land into various layers and scales shifting the landscape through time and space. The old city of Hebron constitutes a peculiar condition where the colonization has taken place inside the city, producing a highly militarized and divided terrain. The city presents a palimpsest where ancient built heritage overlaps with checkpoints, military posts, and settlements. The old city contains the Ibrahimi Mosque/ Tomb of the Patriarchs with religious significance to Christianity, Judaism, and Islam. This religious monument has shifted from a public place of reverence to a divided, controlled space where Muslims and Jewish spaces of worship are scrutinized and defined through barriers, watchtowers, and specific entry points. Starting from the idea of partitioning, this paper

investigates the division of the Palestinian landscape at different times and scales. It tracks the history of segmentation, starting from the national division of 1948 to the urban fragmentation of the West Bank, and finally the division of the built space in the old city of Hebron. To uncover the impact of the colonial powers and division on the city of Hebron, the paper analyzes the building use change in the old city from its original use to the usage in 2014. Delving into the question of separation as an apparatus of control, the paper presents a spatial-time scale through the history of Palestine and argues that the incremental division of the country in general and the fragmentation of the old city of Hebron in particular, are tools used to control the land and terrorize its people.





العمم الإبراهيمي  
17/7/2019



كتابات عبرية على باب مطلق  
5/8/2019

## BURJ EL-MURR

TOWER OF BITTERNESS, TOWER OF AIR: THE NOTORIOUS  
CASE OF LEBANON'S TRADE CENTER

The paper was presented at the Society of Architectural Historians 72nd Annual International Conference I Providence, Rhode Island with the support of the SAH Graduate Student Fellowship.



*Murr* means bitter in Arabic. Al-Murr tower was the tallest building in Beirut in 1975, the year of civil war outbreak in Lebanon.<sup>1</sup> It was initially commissioned as "The Trade Center of Lebanon."<sup>2</sup> Construction plans were almost completed when the war brought everything to a halt. Throughout fifteen years of violence, several armed militias used lower floors as prison cells, and because of the tower's panoramic view over Beirut, the higher floors became sniper outposts. Rumors describe throwing victims to death from the rooftop. Several demolition and rehabilitation plans were cancelled, and the Murr tower has been waiting for over thirty years.<sup>3</sup> The Lebanese army transformed it to a military base, barring

entrance to the site. The short film the *Tower of Bitterness*<sup>4</sup> evokes the evil of the space, making the case for its demolition. While a recent art installation treated its window shells with colorful curtains renaming it: the "*Tower of Air*." *Solidere*, a private real estate corporate in charge of Beirut's reconstruction, pressured to remove the installation.<sup>5</sup> These two views resonate with a divided public opinion in Beirut concerning the future of the building. The paper will approach the case of the tower through a history of spatial violence in Beirut that extends beyond the civil war. How did the "future of modern architecture" become the "naked building" that abuses Beirut? Can the tower of "bitterness" be redeemed?

<sup>1</sup> Shwayrik, Sofia. "From regional node backwater and back to uncertainty: Beirut, 1943–2006." *The evolving Arab City: Tradition, modernity and urban development* (2008): 69-98.

<sup>2</sup> Boano, Camillo, and Dalia Chabarek. "A stroll down memory lane—The Battle of the Hotels." *The Journal of Space Syntax* 4.1 (2013): 130-135.

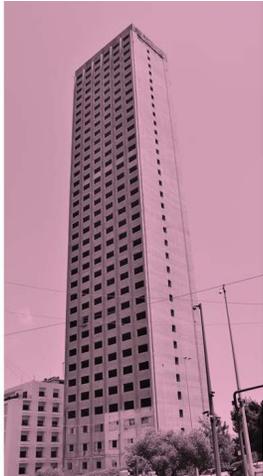
<sup>3</sup> *Ibid*, 133.

<sup>4</sup> <https://vimeo.com/93245013>

<sup>5</sup> Priyanka Raval, "Curtains close on tower art after pressure," *Daily Star Lebanon*, May. 31, 2018. <http://www.dailystar.com.lb/News/Lebanon-News/2018/May/31/451443-curtains-close-on-tower-art-after-pressure.ashx>



Jenan Ghazal, September 2018



## GHOSTS OF THE LAND: HAUNTED BUILDINGS AND THE MEMORY OF PLACE IN THE CINEMA OF APICHATPONG WEERASETHAKUL



Stories of haunted architecture like the ones we see in ghost films, challenge our modern notion of space and temporality. In this chapter, I analyze the work of Thai filmmaker Apichatpong Weerasethakul from an architectural point of view, questioning how he and his team of filmmakers crafted a very specific critique of modern temporality and understanding of space through their work; how they offer an alternate reading of place that recognizes it as something haunted with an ever-manifesting history and memory. Weerasethakul's oeuvre proposes a form of dwelling that opens up the possibility to co-inhabit with memories embedded in the land we call home, the ghosts in our homes. He tells dreamlike stories of haunted lands and buildings, where he deploys long, distended takes to push the film dweller into a state of drowsy bliss, where falling asleep is a possibility that brings them closer to the dreamworld of the film. These poetic constructs of world and story present the possibility of subjective, emotional lives, an imaginary

architecture that acknowledges that the connection between sense (perception) and sense (meaning) lies in our embodied experience and our enactive imagination.

Furthermore, I study how his filmmaking is a form of place-inhabitation, place-reading, and place-making. That his body of work can be read as narrative driven architectural theory, that challenges modern understandings of time and place. I do so by engaging in a hermeneutical phenomenology of two of his films, *Cemetery of Splendour* (2015) and *Uncle Boonmee Who Can Recall His Past Lives* (2009) and the accompanying short film *A Letter to Uncle Boonmee* (2008). Apichatpong's filmmaking and storytelling offer an opportunity to reveal the underlying ethical problem of linear, homogeneous modern time consciousness and alongside this understanding comes the assumption that we inhabit an isotropic, homogeneous space limited by measurable, linear time.



## OPENING UP THE CONVERSATION ON MARKETING POP // CAN // CRIT 2017: MARKETING AND PROMOTION OF ARCHITECTURE IN CANADA

In 2017, the second edition of POP // CAN // CRIT, an annual, national symposium on architecture was presented in Toronto, Canada. The daylong event brought together leading architects, marketing and branding professionals, academics, the media, and advocates from across Canada to discuss and debate the vital roles that each group plays in shaping the general discourse surrounding the built environment. The symposium panel topics sought to open up important themes within the overarching subject of marketing, including the use of marketing as a tool for architect, the use of architecture as an icon or brand, the role of advocacy organizations in architecture, and the development and role of architectural image making in the communication of architecture.

The aim of the symposium was to investigate present accusations, both professionally and scholarly, that architects resent the use of marketing within their field and that the public is weary of the architect who promotes. These debates have led to a state of crisis within the architecture profession

regarding the value of the architect and architecture to society. POP // CAN // CRIT 2017 asked speakers to explore the stigma often associated with marketing architecture and architectural services, hoping to open up the lines of communication across professional, academic and public platforms. This paper thoughtfully examines these questions and the conversations that unfolded throughout the day.

POP // CAN // CRIT was launched in 2016 as a dissertation research project at the Azrieli School of Architecture and Urbanism. The name of the symposium stands for: popular topics, Canadian context, and critical questions. The series is now owned by the Royal Architectural Institute of Canada (RAIC) and is recognized across Canada as a national platform to openly discuss, debate and advocate for the future of architectural practice within a Canadian context. The fifth edition of POP // CAN // CRIT is currently being organized and will be presented in Edmonton, Canada in June 2020.

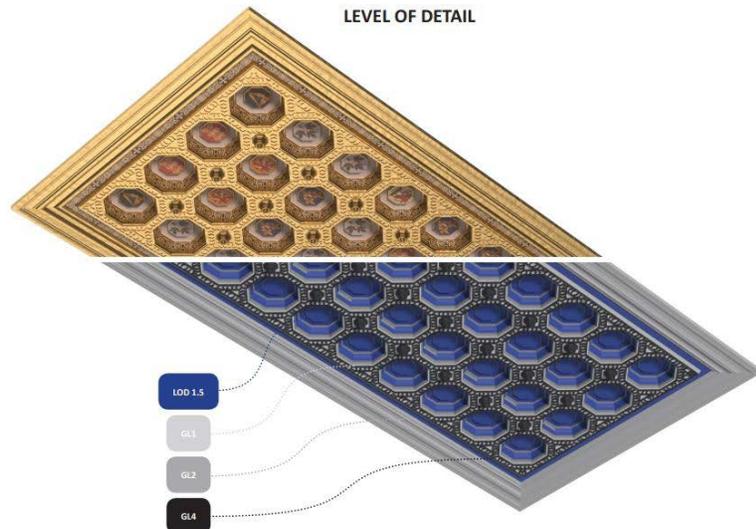
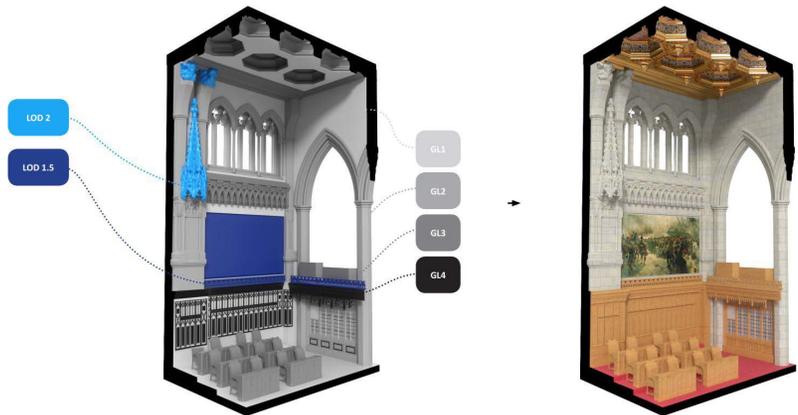
## FROM BIM TO VR: DEFINING A LEVEL OF DETAIL TO GUIDE VIRTUAL REALITY NARRATIVES

This paper was previously published with co-authors Lara Chow and Stephen Fai in: Graham K, Chow L, Fai S (2019). From BIM to VR: defining a level of detail to guide virtual reality narratives, *ITcon Vol. 24, Special issue Virtual, Augmented and Mixed: New Realities in Construction*, pg. 553-568, <https://www.itcon.org/2019/31>

The paper being presented is a component of Katie Graham's Ph.D. research that focuses on how virtual reality (VR) is providing a new medium for storytelling by creating new opportunities for visualizing and experiencing space. VR provides possible new innovative forms of storytelling for architecture due to their mutual interest in space and the ability to occupy the area of interest in VR. The Ph.D. research examines how the emerging form of VR storytelling can be applied to architecture for dissemination by the public through the examination of its use in the rehabilitation project of the Parliamentary Precinct in Ottawa, Canada. Varying degrees of agency – control over one's environment – and presence – the feeling of 'being there' – in the architectural VR narrative are explored to determine their effect on the story while simultaneously focusing on how the restrictions and opportunities found in the virtual space can help control the narrative flow. The following paper focuses on a proposed method for controlling narrative through a level of detail in modelling for high agency VR.

In 2012, the Carleton Immersive Media Studio (CIMS) started a research relationship with Public Services and Procurement Canada to develop a building information model (BIM) of the Parliament Hill National Historic Site of Canada. The model was created to facilitate a multi-year rehabilitation of the site and was developed using both historical records and highly detailed geo-referenced point cloud data. In the process of planning the model, CIMS developed a unique Level of Detail (LOD) specification for heritage buildings that, in addition to standard specifications, considered cultural heritage value as part of the LOD. As the rehabilitation project unfolded, the possibility of using the BIM for public engagement through the creation of virtual reality (VR) experiences was proposed. In this paper, we discuss the transferal of CIMS' LOD from a BIM to a VR environment, arguing that the BIM LOD's focus on cultural heritage value is consistent with virtual reality LOD in that it can be used to guide participants through a virtual reality narrative by inferring that areas of higher fidelity have greater value.







## PUBLIC THINGS: DEVELOPING THE POLITICAL CAPACITY OF DESIGN IN THE SHARED SPACES OF THE CITY

This research is concerned with the temporary and informal aspects of the spaces of the city and the political potential for design intervention. Drawing on the theoretical work of Bruno Latour and Actor Network Theory it outlines the possibilities for an object-oriented politics for design, that is a theory of politics which includes objects into the realm of action. Sited in the Centretown neighbourhood of Ottawa, this research will combine a counter mapping of the informal boundaries of the city with the design of temporary material interventions exploring the potential action of objects or the making of public things. The concept of a public thing extends the ideas about

a pragmatic public as described by John Dewey in *The Public and its Problems*, where the public can be made tangible and specific through the examination of issues. In this sense objects become public things when they become a node in a network of issues which specify a public. These two elements will form the basis of a prototype called the Action Information System (AIS). An AIS will combine geospatial dimensions of data with temporal dimensions as a new representational tool for both mapping and politics, demonstrating the possibilities for participation in the city and politics by both human and non-human actors.

## MIQUEL REINA ORITZ

Miquel Reina Ortiz is a PhD Candidate in Architecture (2015-present) at the ASAU at Carleton University. His research concerns the relationship between different scales of intervention within the context of the historic city. He has been a Teaching Assistant at the ASAU (2015-present) in heritage conservation, site and building documentation, urbanism and design studio. He collaborates with the Carleton Immersive Media Studio (CIMS) in the documentation of World Heritage Sites (Nepal, Myanmar, Colombia, and Cyprus) and the development of new digital workflows applied to heritage conservation. He studied architecture and a MsC in Restoration and Rehabilitation at ETSA Barcelona (UPC). His professional experience in the architecture studio Ravellat-Ribas Barcelona (2008-2015) focused on adaptive reuse. As a licensed architect he designed public space projects, housing projects, interiors and competitions.

## RANA ABUGHANNAM

Rana Abughannam began her Ph.D. studies at Carleton University's School of Architecture and Urbanism in 2017. She obtained her professional degree in Architectural Engineering from Birzeit University in 2012 and was granted her post-professional Master's degree from the History and Theory Program at McGill University's School of Architecture in 2013. Rana is a Registered Architect in both Palestine and Jordan, where she practiced as a freelance architect. She is currently teaching Morphology of the City at Carleton University, an undergrad theory course that focuses on the spatial and formal organization of cities throughout history.

Prior to joining Carleton, Rana had taught at the Canadian University Dubai as a visiting lecturer at the School of Liberal Arts and Sciences and an adjunct lecturer at the School of Architecture and Interior Design. Between 2013 and 2015, Rana was also an instructor at the Department of Architecture at Birzeit University teaching courses including history of architecture, architectural representation, and architectural design studios. Her research interests revolve around architecture and urbanity and the socio-political conditions which govern them. Her Ph.D. dissertation builds on her previous research and focuses on spatial forms of colonialism and resistance.

## JENAN GHAZAL

Jenan Ghazal is a PhD candidate at the Azrieli School of Architecture and Urbanism, Carleton University, Canada. She was granted a Bachelor (2012) and a Master's degree (2014) from the Académie des Beaux-Arts in Lebanon where she has professional experience as a licensed architect. She holds a Master of Architectural Studies (MAS) from Carleton University (2016). Prior to joining Carleton, Jenan was involved with community-based documentation of endangered heritage buildings in her hometown. Living in a city of armed conflicts, she has experienced first-hand the destruction inflicted both on and by the built environment. Her doctoral research focuses on spatial violence as a political practice. Investigating various phases of conflict in Beirut's history, she explores implications of wall building and their spatial and socio-political dimensions through the emergence of both physical and virtual urban partitions. Her work aims to contribute to the theory of spatial violence not as state of exception but as a continuous immanence in the architecture of the cities' architects have been taught to build.

## JORGE RIVERA GUTIERREZ

Jorge Rivera Gutierrez is an Ontario Trillium Scholar, PhD Candidate and architect working both in the design-build and videography fields. He began his doctoral studies in 2016 at the Azrieli School of Architecture and Urbanism at Carleton University. In 2007, he graduated from the Architectural History and Theory master's program at McGill. His Guadalajara-based office, Departamento de Arquitectura, has been primarily invested in developing a design-build practice in collaboration with local craftspeople. He has also ventured along his brothers in making short films, video documents and video installations. His first video installation debuted at the 2016 Venice Biennale of Architecture, within the Mexican pavilion. Interested in the intersection of narrative, memory, time, and architecture. His research focuses in exploring the capacity of film to convey the experience of place, and in turn as means to inform architectural thought and imagination.

#### BRYNNE CAMPBELL

Brynne Campbell is a PhD candidate at the Azrieli School of Architecture and Urbanism, Carleton University. Her research focuses on the Canadian architecture profession's historical use of marketing, as discussed through professional journals and resources. She is co-founder of POP // CAN // CRIT, an annual, national symposium that examines contemporary issues in architecture practice through constructive, critical, professional and academic discourse. She has presented papers internationally on the topics of marketing in architecture and the image of the architect, as well as been a guest on the Business of Architecture podcast series. Campbell is the Practice and Education Manager at the Royal Architectural Institute of Canada (RAIC), overseeing education programs and professional development initiatives. She has a Master of Architecture and Bachelor of Architectural Studies.

#### KATIE GRAHAM

Katie Graham received her BAS (2008) and M.ARCH (2010) in architecture at the Azrieli School of Architecture and Urbanism at Carleton University. She is currently completing her Ph.D. in Architecture with a focus on the relationship between architecture and virtual reality storytelling, focusing on how the emerging medium introduces new narrative possibilities.

Katie is currently part of the faculty of the Bachelor of Media Production and Design at Carleton University. Prior to this appointment, she was actively involved for a decade with Carleton Immersive Media Studio (CIMS), a research lab affiliated with the School of Architecture whose focus is on how advanced digital technologies and hybrid forms of representation can reveal the invisible aspects of architecture. While at CIMS, she led multiple digitally assisted storytelling projects that use CIMS' digital assets such as panoramas, models, and point cloud data to create public outreach projects for the web, mobile and virtual reality. Such projects include the Senate Virtual Tour – a web application that uses panoramas, photographs, and photogrammetry to teach of the Senate of Canada's architectural home; and the VR Kiosk – five passive virtual reality stories focusing on the rehabilitation project of the Canadian Parliament Buildings.

#### RYAN STEC

Ryan Stec is a PhD Candidate in architecture, an artist, designer, educator and producer working in both research and production. Interested in the cross sections of technology, creativity and the built environment, his most recent work is focused on art interventions that redefine how we experience the city around us. His passion for developing cultural discourse through artistic production has guided his heavy involvement in the artist-run culture of Ottawa since 1998.

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