

Open Colloquium II

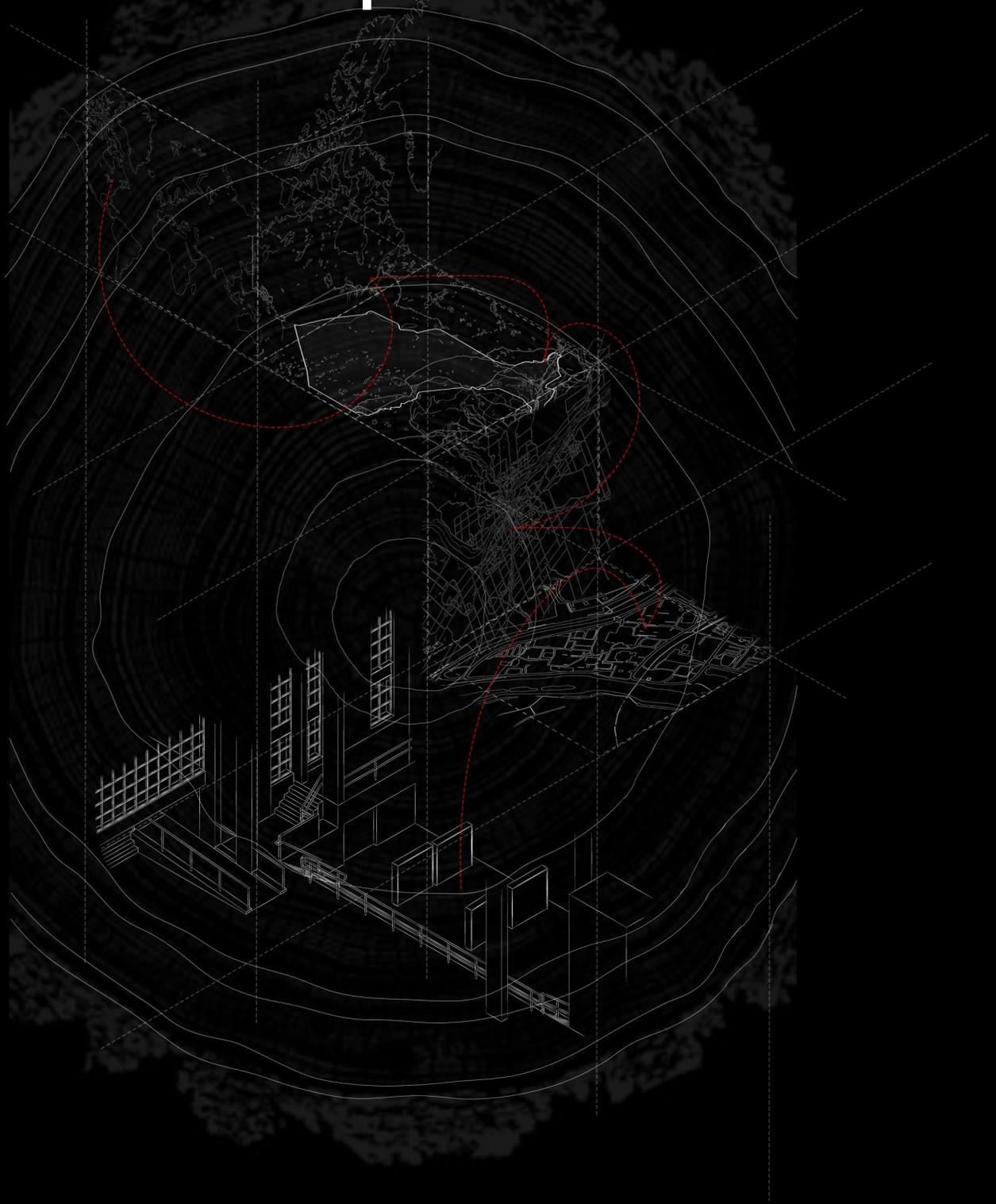
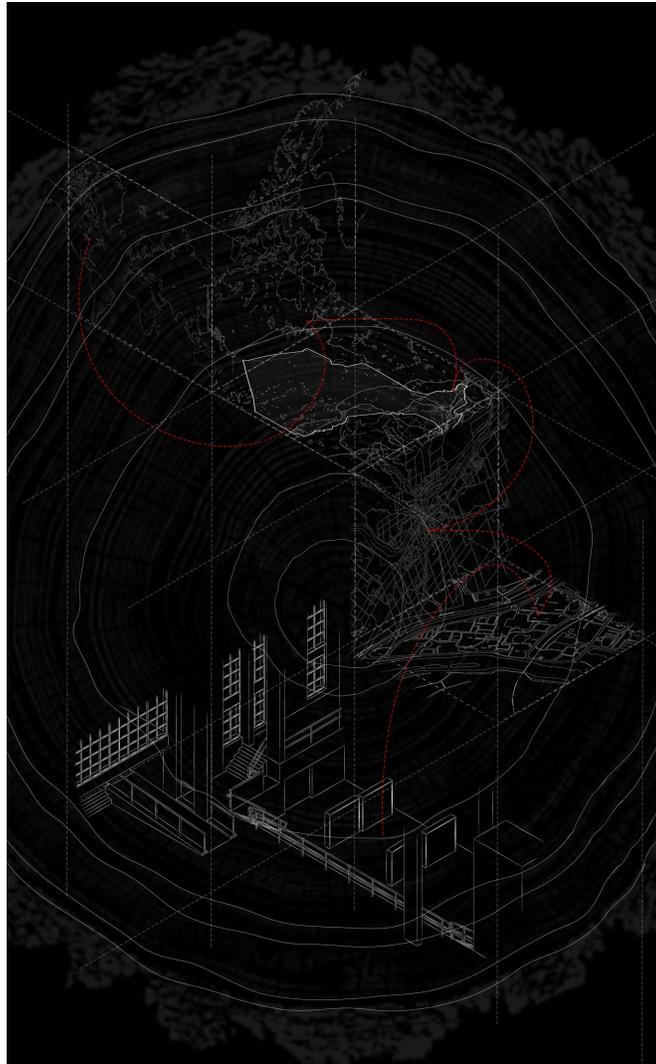


Image and Graphic Design by Frangiscos Hinoporos

Open Colloquium II



OCTOBER 20 2022



▲ ■ Azrieli School of
Architecture and Urbanism

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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.

Critical Respondents:

Dr. **Eunice Seng** Chair, PhD Program, Department of Architecture, The University of Hong Kong

Dr. **Sophia Psarra**, Director, PhD Program, The Bartlett. School of Architecture

Dr. **David Theodore** McGill, Director

Dr. **Lisa Moffitt** MArch Chair, ASAU

Dr. **Eunice Seng** is Associate Professor and Chair of the PhD Program in the Department of Architecture at The University of Hong Kong and founding principal of SKEW Collaborative. Her work explores interdisciplinary intersections, transnational connections and agency in architecture, housing, domesticity, gender, labor, and public space. Recent publications include, *Resistant City: Histories, Maps, and the Architecture of Development* (WSP, 2020), “Whose Habitat? Housing and the Dilemma of Architectural Production,” *TDSR* (2021), and “Working Women and Architectural Work,” *Aggregate* (forthcoming). She is co-editor of “Dwelling in Asia,” *Journal of Architecture* (2017), and “Cosmopolitanism’s Others: Forgotten Histories of Transnational Architectural Practice,” *Architectural Theory Review* (2022); and editor of “Competency,” *Ardeth 10* (2022).

Dr. **Sophia Psarra** is a Professor and Director of the Architectural and Urban History and Theory PhD Programme at the Bartlett School of Architecture, UCL. Her research centres on how architectural and urban spaces are shaped through design. She is a specialist in the intersection of spatial configuration with power relations and the spatial and political culture of buildings and cities. She published three books on this subject. She researches the architecture of parliaments in relation to the formation of political culture in European and wider contexts. This work led to two conferences on Parliament Buildings at the Bartlett, UCL (November 2020; February 2021) and a forthcoming co-edited volume. She was part of a team that won first prizes in international architectural competitions (EUROPAN). Her work was exhibited at the Venice Biennale, the George Pompidou Centre, NAI Rotterdam, London, Berlin, Milan, and Athens.

Dr. **David Theodore’s** scholarship explores the history and theory of computers in the organization, construction, and management of institutions such as hospitals and prisons. He co-published on the history of medicine and architecture in the *Canadian Bulletin of Medical History, Social Science & Medicine, Technology and Culture*, and *Scientia Canadensis*. His research has received support from FRQSC, CFI, SSHRC, CIHR, the Graham Foundation, and the Pierre Elliott Trudeau Foundation. He is an active design journalist and critic, serving as regional correspondent for *Canadian Architect* and a contributing editor at *Azure*.

Dr. **Lisa Moffitt’s** design, research and teaching are prompted by a deep compulsion to make things – paintings, photographs, buildings, installations, speculative design projects, physical models, and environmental instruments – that question how architecture materially alters, impacts, and constructs new environments in light of climate change. Lisa founded her design practice, Studio Moffitt, in 2008 after working as Senior Designer at PLANT Architect, Inc. in Toronto. She was most recently a tenured academic at the University of Edinburgh, where she also completed a PhD in architecture by design exploring the use of physical environmental models as architectural design tools. She has published widely on this topic, including in *Landscape Research, Technology | Architecture + Design, Architectural Research Quarterly*, and *Architecture and Culture*. She is currently completing a book titled *Architecture’s Model Environments* as part of UCL Press’s Design Research in Architecture series. Lisa was Washington University’s Fitzgibbon Scholar; RISD’s AIA Henry Adams Gold Medal Recipient; and received the University of Edinburgh’s David Willis prize for doctoral research.

Schedule

Azrieli School of Architecture and Urbanism, The Pit

9:00 am **OPENING REMARKS** Federica Goffi
9:10 am **Ph.D PROGRAM IN ARCHITECTURE AT ASAU** Steve Fai

Presentations:

9:20 - 9:50 am **JENAN GHAZAL** Ph.D Candidate
9:50 - 10:20 am **ÉMÉLIE DESROCHERS-TURGEON** Ph.D Candidate
10:20 - 10:50 am **RANA ABUGHANNAM** Ph.D Candidate
10:50 - 11:20 am **ISABEL POTWOROWSKI** Ph.D Candidate
11:20 am - 12:00 pm **Discussion**

12:00 - 1:40 pm **Lunch break**, Barbara Humphrey Room (PhD Students, PhD Advisors & Guests)

1:40 - 2:10 pm **KATIE GRAHAM** Ph.D Candidate
2:10 - 2:40 pm **KRISTIN WASHCO** Ph.D Candidate
2:40 - 3:10 pm **SERKAN TAYCAN** Ph.D Student
3:10 - 3:40 pm **AHMED ELSHERIF** Ph.D Student
3:40 - 4:10 pm **WARREN BORG** Ph.D Student
4:10 - 5:10 pm **Discussion**

7:00 - 9:00 pm **Speakers Dinner, Feast + Revel** 325 Dalhousie St



▲ Fig. 1 A jersey roadblock inside an abandoned structure in Beirut.
Source: Author, January 7, 2022.



▲ Fig. 2 The façade of one the entrance to the abandoned Grand Theater in the political center in Beirut appears blocked by pumice blocks and shards of glass to restrict access to the building claimed by the protestors as one of the revolution's architectural icons. "I Love you" is written in black in separate letters in Arabic, on top of a printed warning in red that forbids the entry to the building.
Source: Author, January 7, 2022.

JENAN GHAZAL

Ph.D Candidate

Walls and Other Forms of Walling:

The Production of Spatial Violence in Beirut

Abstract:

Walls in Beirut have taken many forms. Road-blocks, large concrete blocks, metal barriers, barbed wires, concrete security posts, structures of sandbags and large metal sheets, encapsulate an intricate history of the practice of walling in Beirut.

In 1975, they divided the city into East and West by the means of the infamous “demarcation line.” They intercepted and killed civilians based on their religious affiliations. In 1990, they formed two overlapping and converging security programs—one protecting the politicians, and one protecting the upper class. In 2005, they occupied the political center, forming private neighborhoods and security islands within the city. They turned the peripheries into frontiers and the center into an island. In 2015, they censored, silenced, besieged, surveilled, and oppressed peaceful protestors. In 2019, in the face of a historic revolution, they concealed the country’s political institutions and formed a compact version of a military base, where riot police hid, reorganized, and re-launched attacks on protestors. Re-erected near the location of the “demarcation line,” the “new” walls have awakened for the Lebanese people collective repressed memories of the civil war.

The dissertation looks mainly at three spaces in Beirut: the tower of Bitterness, the wall of shame and the demarcation line. Each of the three spaces captures contested histories of violence. This presentation, however, scrutinises spaces in-between these spaces of violence, to boundaries and borderlines occupied by road-blocks and other conflict infrastructures. Cartographic and photographic materials recorded in multiple circumstances over the span of four years (2018-2022) uncover instances where the

compartmentalization of space created frontiers inside the city. Mapping these infrastructures reveals the temporal, fluid, and mobile nature of conflict infrastructure and how they converse with the city’s architecture.

About the Presentation:

This presentation is a chapter of Jenan Ghazal’s dissertation titled: *Locating spatial violence in Beirut: the line, the wall and the tower*



▲ Fig. 1 Interior view of the mineral display in the National Museum on 541 Sussex, Ottawa, dated 1881.
Source: <https://science.gc.ca/eic/site/063.nsf/eng/97222.html>



▲ Fig. 2 Watercolour depicting mineral displays at the Great Exhibition of London, 1851. Painted by Joseph Nash, 33.4 x 48.6 cm, RCIN 919940,
Source: <https://www.rct.uk/collection/919940/the-great-exhibition-minerals>.

ÉMÉLIE DESROCHERS-TURGEON

Ph.D Candidate

From Mineral Displays to Geological Empire:

The Geological Survey of Canada's Construing of Geographical Knowledge

Abstract:

This paper looks at the exhibitions of minerals curated by the Geological Survey of Canada (GSC) during the second half of the 19th century. Situating these “architectures of display” in the context of the proliferation of natural science museums during the 19th century, I explore how the mineral displays articulated relations between empire, landscape and Victorian science. Examining the practices of collecting, cataloguing, curating, and displaying mineral specimens, I ask: how did the GSC “produce” a representation of Canada’s geoscience to different audiences?

The reach of the GSC’s educational program was broad. It was founded in 1842 with the mission to “acquire, interpret and make available a comprehensive knowledge of geoscience.” It is considered Canada’s first scientific agency and one of its oldest government organizations. Geologist and GSC founder William Logan put together the first significant collection of Canadian mineral samples displayed at the 1851 and 1855 World Fairs in London and Paris. In 1856, the Geological Survey of Canada established a Geological Museum in Montreal before moving to Ottawa in 1881. In the 1870s, the GSC started producing and distributing travelling cabinets that could hold and display mineral specimens from various geographies across Canada.

Drawing from the characteristics of GSC’s material, didactic and spatial practices, I argue that the practices of the GSC actively produced a settler-colonial construction of nature. Those practices were constitutive of a political aesthetic vested in extractive regimes through both the gathering of scientific knowledge and the promise of economic wealth.

About the Presentation:

The paper will be presented at the *Society of Architectural Historians 76th Annual International Conference* in Montréal on April 2023. The session I will be part of is titled “Extractive Entanglements in the Histories of Canadian Architecture.” This paper draws upon my work for the Chapter 4 “Ground as Model – Displaying” of my dissertation titled *Building the Dominion’s Grounds: Surveying, Ordering, Experimenting, and Displaying Soil in 1856–1939 Ottawa*.

RANA ABUGHANNAM

Ph.D Candidate

Countering the map | Inhabiting the blurred

Abstract:

An outsider's first interaction with a city is often through maps that typically provide a glimpse of the reality on the ground. This, however, is not the case in Palestine. Aerial maps of Palestine accessible to the public have been widely censored by the Israeli State and its American counterparts. In 1996, the US Congress passed the Kyl-Bingaman Amendment to limit the resolution of commercially available satellite images of Palestine to two meters per pixel. In the Palestinian old city of Hebron, the censorship of google maps is further amplified by manufacturing an illusion of Israeli-only reality, pinning mostly Israeli locations on the map. Here, the aerial map, typically deemed as an objective representation of the ground, erases Palestinian existence.

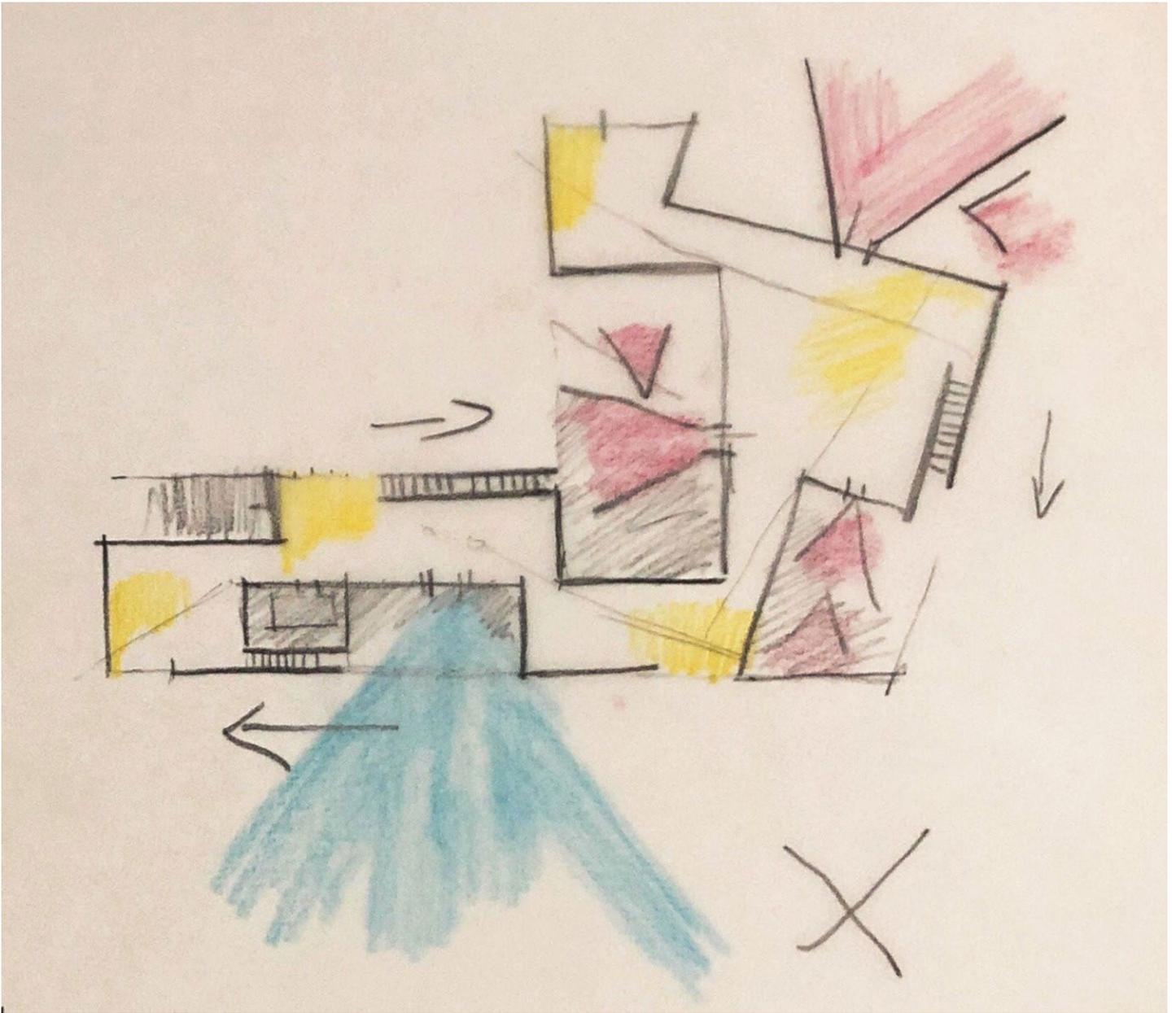
To counter this prejudice, this paper proposes situating the knowledge of maps through personal encounters with the old city of Hebron. It presents a series of personal documentation processes as counter-maps that highlight the Palestinian narrative on the site. Methodologically, it employs active engagement and recordings of the city as a foundation for epistemology. During the summer of 2019, I documented the city for a month through photographs, videos, a daily diary, drawings, and charcoal rubbings from the site. These materials are presented as counter-maps that promote a slow learning process by inhabiting the land (getting to know the minute, mundane details of the site). They are also presented as a counter to the abstract aerial maps, which are generally examined from afar and analyzed hastily.

Key:

Counter-maps, counter-methodologies, active engagement, Hebron, Palestine.

About the Presentation:

This work was presented at the "Counter-mapping the City" organized by Counter-mapping Philippines Network on March 15, 2022



▲ Fig. 1 Floorplan sketch of the Kolumba museum. Traced by the present author from an original drawing by Peter Zumthor.

ISABEL POTWOROWSKI

Ph.D Candidate

Mediators of Transcendence:

Examining the capacity of architecture to mediate an experience of transcendence in three buildings by Peter Zumthor

Abstract:

Atelier Zumthor's buildings have been variously described by critics and scholars as having "atmosphere," a "sense of presence,"¹ "evoking mystery," fostering experiences of the "spiritual," of "transcendence,"² even of the "sacred,"³ and "lead[ing] towards the holy"⁴. My research aims to investigate how architecture that fosters such experiences is designed, focussing on the role of representation practices.

A common approach to studying sacred space and atmospheres is to describe significant architectural qualities and their relation to the experience and use of a building. While this approach informs my research, the present study focusses instead on the design *process*, primarily because it is inseparable from – and largely determines – the qualities of the built result.⁵ The design of buildings that evoke a certain experience depends on the architect's ability to project themselves imaginatively into the future building and site.⁶ In architectural projects, this projection is accomplished by *representational practices*. How are atmospheres that express transcendence drawn, modelled, imagined, communicated, and translated into a built work?

I examine the design process of three buildings – the Sogn Benedetg chapel, the Brüder Klaus chapel, and the Kolumba museum – and Zumthor's teaching about representation both at the Academy of Architecture in Mendrisio, where he taught from 1996 to 2007, and in the spring 1999 studio "The House Without a Form," which he taught at the Harvard GSD.

The research is situated at the intersection of four distinct yet overlapping scholarly discours-

es: (1) sacred space in Catholic theology and (2) in religious studies and architecture, (3) architectural atmospheres and phenomenology, and (4) architectural representation practices.

About the Presentation:

This presentation is a chapter of Isabel Potworowski's dissertation titled: *The analysis of the Kolumba museum, including its architectural qualities and design process*.

¹ Philip Ursprung, 'Presence: The Light Touch of Architecture', in *Sensing Spaces: Architecture Reimagined*, by Kate Goodwin, Philip Ursprung, and Royal Academy of Arts (London: Royal Academy of Arts, 2014), 48–52.

² Bert Daelemans, *Spiritus Loci: A Theological Method for Contemporary Church Architecture*, *Studies in Religion and the Arts* 9 (Leiden: Brill, 2015), 81–82, <https://doi.org/10.1163/9789004285361>.

³ Jerneja Veber, 'Sveto v Arhitekturi = The Sacred in Architecture', *Piranesi* 20, no. 31 (2012): 40–41.

⁴ David Friend, 'Intimate Transcendence: Proximity and Depth in Christian Architecture' (Dissertation, Berkeley, California, Graduate Theological Union, 2012), 112.

⁵ Paul Emmons, *Drawing Imagining Building: Embodiment in Architectural Design Practices*, 2019, 1, <https://www.taylorfrancis.com/books/9781315567600>.

⁶ Marco Frascari, *Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination* (London and New York: Routledge, 2011).



▲ Fig. 1 The Library of Parliament as depicted in Parliament: A Virtual Experience.
Source: National Film Board and Library of Parliament.



▲ Fig. 2 The Senate Chamber model in Unity 3D without distinction of level of details.
Source: Carleton Immersive Media Studio.



▲ Fig. 3 The Senate Chamber model in Unity 3D without distinction of level of details.
Source: Carleton Immersive Media Studio.

KATIE GRAHAM

Ph.D Candidate

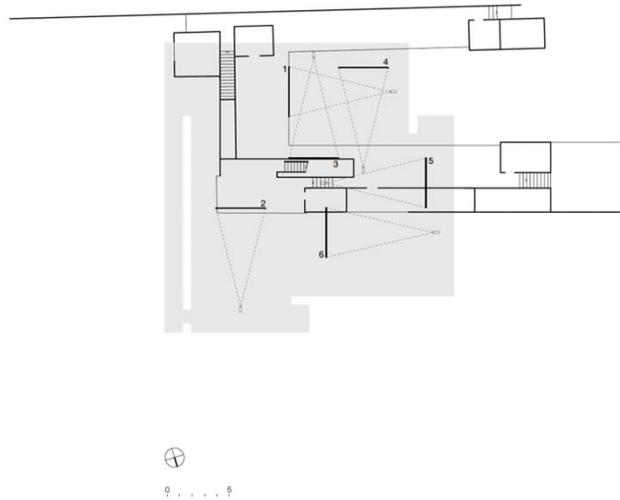
The Focalization of Heritage through Digital Modelling and Representation

Abstract:

Can a digital model tell a story? Can a digital creation with the intent of reality capture — from photograph to model — be compared to other narrative forms like texts, paintings, and films? Literary theorist and philosopher Roland Barthes explores the notion of representation and storytelling in photography in his book, *Camera Lucida: Reflections on Photography*. Barthes shares that a photograph's unique quality of a snapshot of 'what-has-been' doesn't void its storytelling capabilities in favour of only recording when carefully composed to include detail. Although some photographs remain only a recorded frozen moment and lack storytelling components, many contain details that emotionally connect the spectator to the photograph's subject matter, drawing them in and placing them at the moment captured. As Barthes explores, the detail — known as punctum — is manipulated by the operator that creates the photograph. The photograph becomes not a copy of reality, but a representation of it, providing one focalization created by the photographer's choices of what and how to capture the image. Barthes approaches the subject from a philosophical and literary theorist standpoint allowing a unique opportunity to expand his approach to other mediums, such as digital models and virtual reality (VR). As seen in the VR project, *Parliament: A Virtual Environment*, the modeller — or operator — uses the level of details within a virtual model to emphasize the heritage and narrative value of the space represented. Their manipulation of the details — or punctum — help control the desired narrative and inform how the immersive environment will be experienced.

About the Presentation:

Paper presented at (In)tangible Heritage(s): Technology, Heritage, and Architecture, June 15-17, 2022, in Canterbury, UK and online



▲ Fig. 1 Haus | House Zumthor, Haldenstein - 13. Juni | June 2007, 16h25 – 17h05
Image courtesy of Nicole Six and Paul Petritsch.



▲ Fig. 2 Haus | House Zumthor, Haldenstein - 13. Juni | June 2007, 16h25 – 17h05
Image courtesy of Nicole Six and Paul Petritsch



▲ Fig. 3 Ohne Titel | Untitled 2007; Haus | House Zumthor, Haldenstein -13. Juni | June 2007, 16h25 – 17h05
Image courtesy of Nicole Six and Paul Petritsch.

KRISTIN WASHCO

Ph.D Candidate

Six Films, Six Screens:

The Unfinished Work of Peter Zumthor

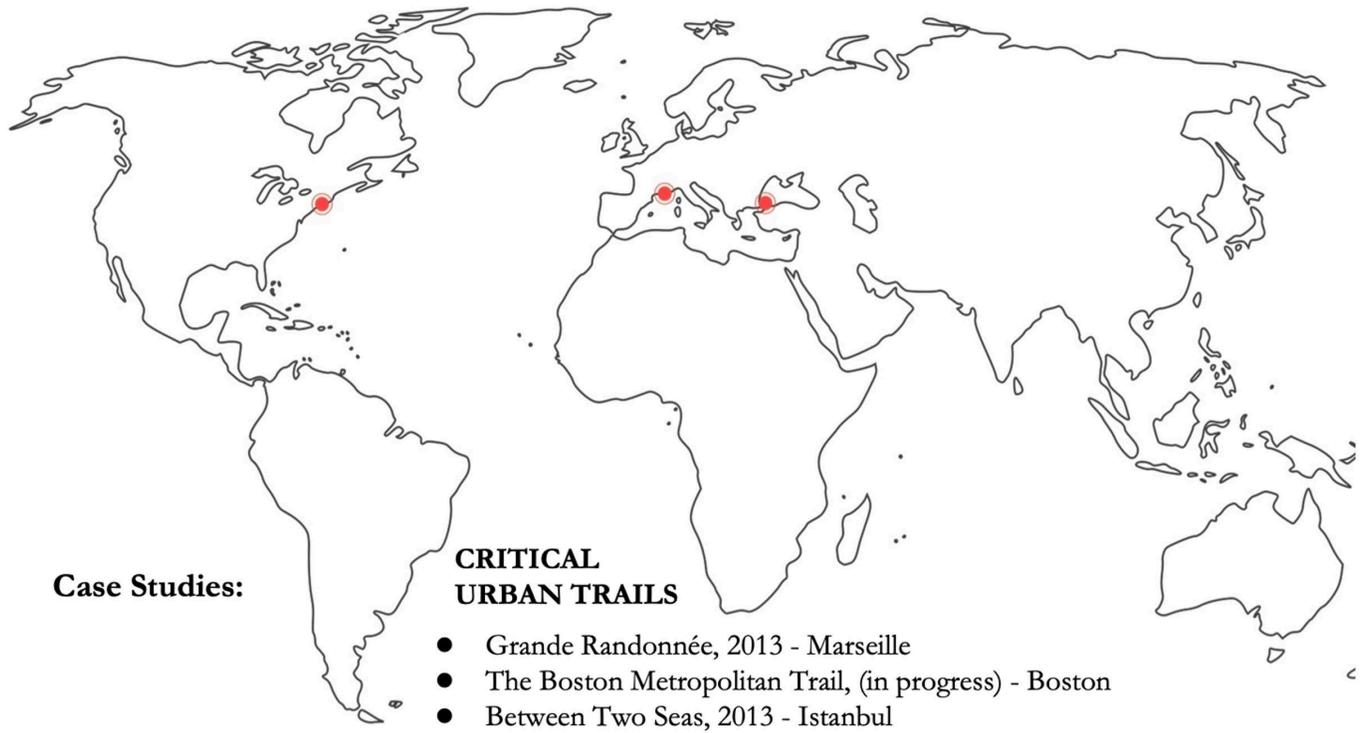
Abstract:

To what extent can reinvestigating “completed” spaces affect one’s approach to future projects? The Kunsthaus Bregenz was completed by Peter Zumthor in 1997, but the Swiss architect has continued to work on, with, and through this project in the decades since. In 2007 and 2017, he revisited the work through the curation of two exhibitions. This presentation will focus on the first, a retrospective which included drawings, models, and a film installation by Nicole Six and Paul Petritsch. In 2007, Six and Petritsch captured twelve of Zumthor’s buildings (1986-2007) by placing six cameras at eye level throughout each space. The footage was then projected on six large screens in the Kunsthaus Bregenz; the arrangement of the projections corresponding 1:1 with the arrangement of cameras on location (see Figure 1). Through these strategically placed projections, the presence of each building was translated in a new context, allowing for the exploration of previously unseen connections and adjacencies. As David Leatherbarrow argues, an important aspect of building time is the capacity for spaces to not only link with the past, but also to project that past into the future.¹ Zumthor’s 2007 exhibition does just that by *unfinishing* the process of Kunsthaus Bregenz; a thick present that expands the project’s moment of completion.

About the Presentation:

This presentation is a chapter of Kristin Washco’s dissertation.

¹ Leatherbarrow, David. *Building Time : Architecture, Event, and Experience*. First edition. London [England: Bloomsbury Visual Arts, 2020: 3.



▲ Fig. 1 Locations of the three walking trails examined in "Pedestrian Architectures"



▲ Fig. 2 Between Two Seas group walk, 2017. Source: Author

SERKAN TAYCAN

Ph.D Student

Pedestrian Architecture:

Critical Trans-Urban Trails and the Global City

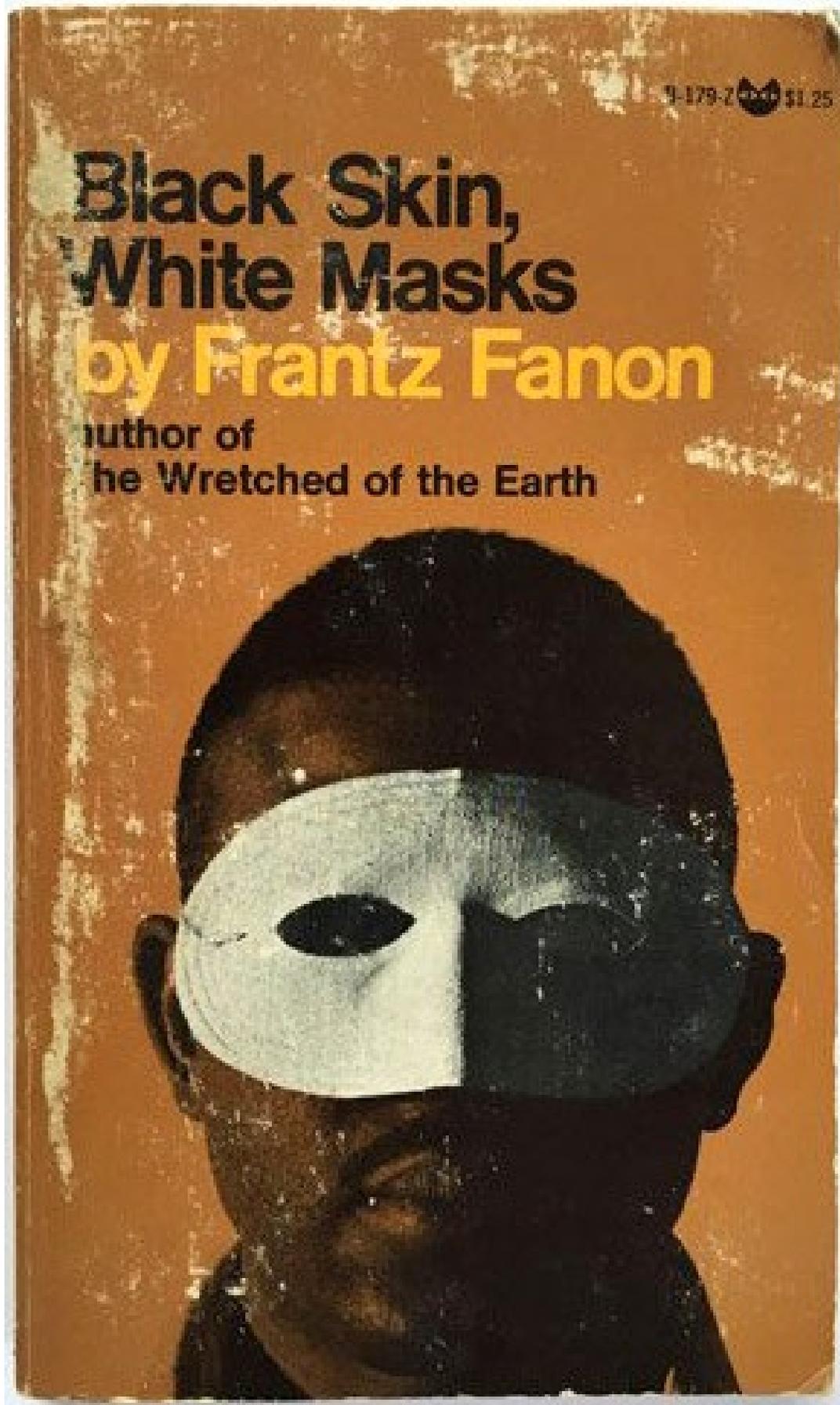
Abstract:

Walking has increasingly become part of the intellectual, political, creative, and research-oriented practices and methods in the modern era. Philosophers, artists, political activists, and researchers have engaged in walking for various purposes. In my research project, I focus on the type of walking that takes place in the urban realm with a critical narrative in relation to the social, spatial, and historical characteristics related to the particular urban settlement. I examine three walking trails: *Grande Randonnée* in Marseille, *The Boston Metropolitan Trail* in Boston, and *Between Two Seas* in Istanbul. These trails all seek to challenge a mainstream historical and socio-political discourse which have shaped the existing urban form and share a common character in mediating walkers to experience diverse layers of a global city within the framework of a critical narrative. They take a critical position with a characteristic narrative, and interrogate the urban phenomena of post-industrial global metropolises.

In examining the three critical trans-urban trails in Marseille, Boston, and Istanbul, I discuss their space-forming characters, creative contents, their effects on walkers' perceptions of urban space and their political agency in the urban realm. These discussions correspond to a comparative analysis of these three trails with reference to their architectural, creative, phenomenological, and political aspects. I argue that the processes of designing these trails and walking on them present walking as a method of architectural pedagogy, which constitutes the original contribution of my project.

About the Presentation:

This presentation is a chapter of Serkan Taycan's dissertation.



▲ Fig. 1 *The journey “from one way of life to another, but not from one life to another”*. Cover page, from Fanon, Frantz. *Black Skin, White Masks* [1952]. Translated by Charles Lam Markmann. New York: Grove Press, 1977.

AHMED ELSHERIF

Ph.D Student

Architectures of Liberation:

Epistemic Disobedience and other Ontologies of the Nile Valley

Abstract:

This dissertation offers a theory of liberation in architecture culture, attending, wherefore, to subaltern categories of epistemic subjects—humans and beyond—that escaped the canon’s space of reason and praxis of knowing. To this end, it centers the Nile Valley as a fiery assemblage of human and other-than-human selves, psyches, species, fictional and speculative beings; traces that are neither reducible to dialectical antithesis, nor attainable to the mastery of its thesis, or post-Enlightenment ‘Spirit’. Against the latter’s attempts to supersede the valley, in recognition of its reality and absolute authority, this research asks, what if the valley opted to avert its place of bondage to the deemed Hegelian—potentially, colonial—lordship.

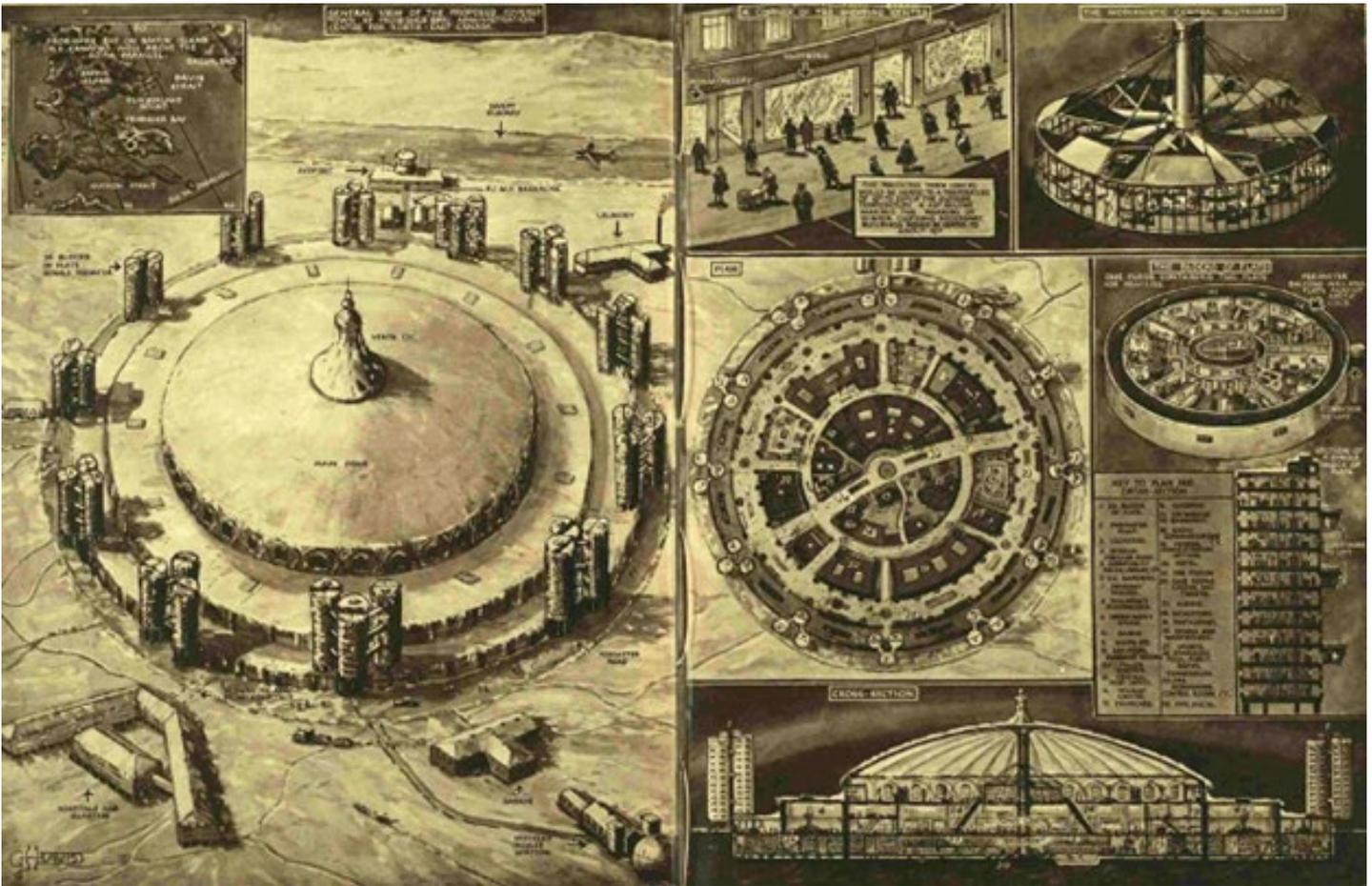
Drawing on decolonial and Black philosophy, posthumanism, and Critical Theory, this project proposes an alternate ontology of the Nile Valley; one that unpacks the liberation of its tangled being, rather than its disavowal. Against a literature often dominated by episodes of seizure, its traces moments of epistemic disobedience, insurrection, and liberation, where the valley unbounded its counter-‘self’ from its institutional logics and dialectical recognition by colonial ‘selves’.

Through archival research, literary studies, oral history, and drawing practices, this research probes the manifold fabulations, objects, and performances of the valley as a material reification of the liberative gesture, collectively performed by each of its human and other-than-human comrades. It attends to the former’s voices and autochthonal praxis which charged their chaotic representations and agonistic architec-

tures, disrupting, as such, the institutions under study. Herein, and rather than a critical history, this dissertation mediates a theoretical reading of an agitator worlding who desired and secured liberty, apart from a dialectical encounter with the colonial. It refused to simply resist or supersede and, alternatively, delinked its ‘self’ from the Hegelian road to self-consciousness.

About the Presentation:

This presentation is a brief overview of Ahmed Elsherif’s dissertation.



▲ Fig. 1 Frobisher Bay New Town, 1962, Illustrated London News.⁴



▲ Fig. 2 Tents, Shack, 1958, Nunatta Sunakkutaangit Museum.⁵

WARREN BORG

Ph.D Student

Transformative Architecture during *Sangussaqtauliqtilluta* from 1941 to 1965 The Beginnings of Iqaluit (Formerly Frobisher Bay)

Abstract:

The role of Iqaluit, Nunavut's architecture, was a two-way causal relationship with Iqalungmiut during *Sangussaqtauliqtilluta* (period of disruption) from the community's inception in 1941 to 1965¹. Iqaluit experienced internal and external socio-political influences represented through formal and informal architectural responses contributing to the societal function of Iqalungmiut culture and mythos. Initially, Amari-Canadian organizations and Inuit mutually benefited;² however, the relationship was strained through settler-colonial norms. The question of 'how did the Canadian and United States military architectural representations during *Sangussaqtauliqtilluta* affect the development of Iqaluit's society?' will be explored. Iqaluit's unique heritage, milieu, transient nature, and influence set it apart from other northern arctic communities. Iqaluit's anthropological research is well developed; however, having little attention to architecture's role as a mediator of colonialism³. Iqaluit *en gros* as a social structuring of space over time created traces of palimpsests, synoecism and adaptations. The adaptive and evolving architecture impacted Inuit way of life while continually informing the culture and society.

Image Commentary:

Though unrealized, concepts such as Frobisher Bay New Town (Fig. 1) were proposed by the Canadian Government in reaction to fears of foreign interest.

However controversial, with the Canadian Government having a lesser presence, architecture typologies ranged from informal shanties (Fig. 2) —made from military and construction waste— to US prefabricated military barracks. Infrastructure was either ad-hock or highly intentional, but all was experimental within this environmentally challenging cultural landscape.

¹ The years are representative of Iqaluit. Other Arctic communities have varied origins and histories causing the *Sangussaqtauliqtilluta* period to be unique.

² "Because Inuit means "the people," do not use the or people with Inuit": BtB Translation Bureau, "Inuit, Inuk (Linguistic Recommendation from the Translation Bureau)," BtB Translation Bureau - Writing tools - Writing Tips (Public Works and Government Services Canada, October 15, 2015), <https://www.btb.termiumplus.gc.ca>.

³ Such as: Bennett, John, and Susan Diana Mary Rowley, eds. *Uqalurait: An Oral History of Nunavut*; Farmer, Paul. "An Anthropology of Structural Violence."; and Gagnon, Mélanie, Alexina Kublu, and Anugaaq Arnaqquq. *Inuit Recollections on the Military Presence in Iqaluit: Memory and History in Nunavut*. Vol. 2. (Iqaluit, Nunavut: Nunavut Arctic College, Language and Culture Program, 2002).

⁴ G. H. Davis, "Similar to a Recently Announced Russian Project for an Arctic Community a Canadian Plan for an Entirely Enclosed Town with an Artificial Climate," *Illustrated London News*, January 6, 1962, The British Newspaper Archive, <https://www.britishnewspaperarchive.co.uk>.

⁵ Unknown, *Tents, Shack*. Photograph. Iqaluit, 1958. Nunatta Sunakkutaangit Museum. 022-17

STUDENT BIOGRAPHIES

JENAN GHAZAL is a PhD candidate at the Azrieli School of Architecture & Urbanism, involved in historical and contemporary entanglements of architecture, political violence, and the body in urban spaces. She has a BA (2012) and an MA (2014) from the Académie des Beaux-Arts in Lebanon, where she also has professional experience as a licensed architect. Before obtaining a Master of Architectural Studies from Carleton University (2016), Jenan was actively involved with community-based activism and documentation of endangered heritage buildings in her hometown Tripoli, Lebanon. Living in a city in conflict, she has experienced first-hand the destruction inflicted both on and by the built environment while she was in her undergraduate studies in architecture. Inspired by this journey, her doctoral research aims to destabilize traditional assumptions about the dynamics between political violence and architecture in Lebanon. Considering spatial violence as a political (and architectural) practice of oppressing states, she looks at Beirut's specific urban spaces where citizens experienced physical and non-physical violence brought by their immediate built environment. Her work aims to contribute to an understanding of spatial violence in architecture –not as a state of exception but as continuous immanence. She is currently a SSHRC scholar (2020) and is affiliated with the Department of Near and Middle Eastern Civilizations at the University of Toronto.

ÉMÉLIE DESROCHERS-TURGEON is a designer and researcher whose work explores the intersections of architectural representation, spatial justice, and landscape through the mediums of drawing, publication, exhibition and education. Her research interests broadly include the relationship between built environments and ecologies, with a particular emphasis on settler colonial building practices. She holds a professional Master's degree in Architecture from McGill University and a bachelor's degree in Environmental Design from Université du Québec à Montréal. She practiced design in Montreal and Berlin, where she gained experience in low-income housing and exhibition design. Her doctoral research, funded by the Vanier Canada Graduate Scholarship, considers the scale, the material assemblages, and the political aesthetic of the Central Experimental Farm and Museum of Nature in Ottawa as infrastructures of settler colonization.

RANA ABUGHANNAM began her Ph.D. studies at Carleton University's School of Architecture and Urbanism in 2017. Her research interests revolve around architecture and urbanity and the socio-political conditions which govern them. She is a contact instructor at Carleton University, teaching undergraduate studios, and history and theory seminars. She has also co-taught graduate studios revolving around architectural design, urbanism, and spatial formations within colonial and post-colonial settings. Prior to joining Carleton University, Rana had taught at the Canadian University Dubai and the Department of Architecture at Birzeit University. Rana obtained her professional degree in Architectural Engineering from Birzeit University in Palestine in 2012. In 2013, she received her post-professional Master's degree in the History and Theory of Architecture from McGill University. Rana is a registered architect in Palestine. Her Ph.D. dissertation, supported by SSHRC Doctoral Fellowship, builds on her previous research and focuses on built heritage rehabilitation in Hebron, Palestine as a form of countering colonialism.

ISABEL POTWOROWSKI is a PhD student at Carleton University's ASAU since 2020. She completed her Bachelor's in Architecture at McGill University (2011), her professional Master's in Architecture at TU Delft (2015) and obtained a Master's in Architectural History + Theory at McGill (2020). In the Netherlands, she worked at Barcode Architects, the International New Town Institute, and Mecanoo Architecten. She has also been a contributing editor for the international architecture magazine C3 since 2015. Her research interests revolve around architecture's capacity to foster well-being and communicate meaning through atmosphere and aesthetic experience.

KATIE GRAHAM is part of the faculty of the Bachelor of Media Production and Design (BMPD) in the School of Journalism & Communications, Carleton University, Ottawa. Through her work as an instructor, she teaches topics related to visual communications, digital media, and storytelling. For the 2020/21 academic year, Katie won the "Excellence in Blended and Online Teaching Award" for creating engaging online courses that acted as an example of how digital technology communicates successfully. Katie is associate faculty at Carleton Immersive Media Studio (CIMS), a research lab focusing on how advanced digital technologies and hybrid forms of representation can reveal the invisible aspects of architecture. Before her appointment with BMPD, she led multiple digitally assisted storytelling projects at CIMS that use digital assets to create public outreach projects for the web, mobile, and virtual reality. Projects include the Parliament: A Virtual Experience, which won a prix gémeaux in 2020. She has recently been appointed the Digital initiatives Advisor for the Canadian Centre for Mindful Habitats – a non-profit organization that engages in thoughtful conversations regarding mindfulness in areas including storytelling and digital technology. Katie is currently completing her Ph.D. in Architecture at Carleton University with a focus on virtual reality storytelling.

KRISTIN WASHCO is a PhD Candidate at the ASAU, Carleton University. She received her Master's in Architectural History + Theory from McGill University and her professional degree in Architecture from Virginia Polytechnic Institute. Kristin is a Registered Architect and has practiced professionally across the United States and Canada. Her research interests are centered around the synesthetic experience of architecture, methods of architectural representation, and the translation from page to built work. In 2021, she co-founded the design firm Métier Projects and currently lives and practices in New York. She is also a coordinator of CR|PT|C (Carleton Research Practice of Teaching Collaborative).

SERKAN TAYCAN is a PhD student at the Azrieli School of Architecture & Urbanism, Carleton University. He holds a BA (2003) in civil engineering and completed his MA (2014) in Visual Arts at Sabancı University, Istanbul and in Photography at Aalto University, Helsinki. Serkan is a visual artist whose work has been exhibited in various museums and galleries including the Venice Architectural Biennial, MAXXI, MuCEM, and the Istanbul Museum of Modern Art. Between 2015-2018, he taught courses on visual arts in the public realm, and architectural photography. In his PhD research, he focuses on how infrastructural interventions alter water bodies, and their transformative effects on border ecologies.

AHMED ELSHERIF is a PhD student at the Azrieli School of Architecture and Urbanism, Carleton University. He holds a BFA (2012) from Alexandria University, Egypt, where he worked afterwards in academia at different universities. He received the Erasmus+ grant (2016) for staff training mobility program—England, UK, and was awarded the Fulbright scholarship to pursue his MDesSE (2018) at Iowa State University. Prior to joining Carleton University, Ahmed worked as a Teaching Assistant in the United States, where he received his MFA/MS Arch (2021) at Iowa State University. His research interests span the nexus of architecture history, Critical Theory, and culture.

WARREN BORG, OAA, NWTAA, MRAIC, has been a PhD student at Carleton University's ASAU since 2020. He is also an architect and the founder of borg architect. Warren specializes in arctic design and construction methodologies with substantial commercial, residential, and institutional experience in the government and private sectors. One of his guiding principles is that “pride of place is sustainable” and holism is essential to creating viable environments. Warren has served as a guest speaker at various institutions, including Carleton University, Laurentian University and the University of Technology, Jamaica.

Warren's research interests revolve around remote transformative architecture and its role during rapid societal shifts within indigenous communities. His doctoral work deals specifically with Iqaluit, Nunavut's transformative architecture during *Sangusqaqtauliqtilluta* (period of disruption) from the community's inception in 1941 to 1965.

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