

"I remember how I died and how it felt, my car went off the side of a cliff. The car tumbled down the cliff, breaking down while I was in it. When it stabilized I remember looking down and finding a metal rod running through my body.

It had a diameter of about 1cm. I was pinned to the car seat by a rod that went through my hip. At the time, not a lot of people had cars, and so there were no cars on the road to come help fast enough. I must've been there for about an hour and a half before I passed.

The pain was excruciating, it hurt for a while, but then suddenly I stopped feeling the pain, my death was a relief.

The second time I lived, I didn't live long, I lived till the age of around 4. I don't remember much about that life, well other than the fact that I lived it.

The third time, I came back I didn't remember till around the age of 7. I could only re-call 2 names, my eldest daughters from my first life, but at the time I didn't know why these names were stuck in my head, or to whom they belonged.

My parents were believers of re-incarnation they viewed me remembering as suffering and so tried to stop me remembering. It gradually started coming back, but in patches that were hard to join, at some point I thought I was mentally ill.

Growing up in the states, I guess I wasn't subjected to places that would be familiar to me to re-gain memory. It was only when my family and I came for vacation in Lebanon, did it all make sense.

I am now from a village that is 30 min away from the village I was from in my older life. The road to my village today is the same road one would take to reach my elder village; However, the village I was from had a detour on the right that we were supposed to take. I was 12 at the time, everything looked familiar on the way. 100m before the detour I told my parents this is the road to my house. They didn't understand at first, they thought I was referring to their village.

I corrected them, I asked them to follow the route that I would guide them through, they complied, it was too late for them to do anything, I remembered. I led them to what was my home, went out of the car and knocked the door.

My wife answered she looked at me with a confused face, asking me what she can do for me and then looked at my parents who were still in the car. She was drenched in black clothing, it didn't suit her and so I told her to take off the black because i'm back. She fell down screaming and crying. Hearing the screams my 6 kids came running to look at their mum and a child.

I explained to them who I was, not long after the whole village was at our house. At the time, not a lot of people believed me, I come from a village that is home to different faiths. It was not until my business partner came asking me to recite the last contract we wrote together with our lawyer for him to believe it was really me. I didn't miss a single word, I remember everyone was in a state of awe."



BYOND THE GRAVE



**THE AMERICAN UNIVERSITY OF BEIRUT
BEYOND THE GRAVE - A SPIRALLING METAPHYSICAL ECOLOGY
JULIA TALAAT SAAB
BACHELOR OF ARCHITECTURE
DEPARTMENT OF ARCHITECTURE & DESIGN
FACULTY OF ARCHITECTURE
BEIRUT
MAY 28,2020**

THESIS APPROVAL

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DEDICATION

FIRST, I DEDICATE THIS THESIS TO MY PARENTS, WHO HAVE BEEN A SOURCE OF INSPIRATION. DUE TO THEIR UPBRINGING I WAS GIVEN THE FREEDOM TO EXPLORE WITHIN MY IDENTITY, SELF, AND FAITH WHICH ALLOWED THE BOUNDARIES OF MY EDUCATION TO EXPAND DRASTICALLY. SECOND, I DEDICATE THIS TO MY SIBLINGS IN ORDER TO ENCOURAGE THEM TO UNDERGO THEIR OWN SELF EXPLORATION UNDER THEIR OWN TERMS. THIRD, I DEDICATE THIS TO ANYONE THAT IS IN SEARCH OF THEMSELVES IN ORDER TO MAKE UP THEIR OWN IDENTITY AND OPEN UP CLOSED CONVERSATIONS. LAST BUT NOT LEAST, I DEDICATE THIS WORK TO MY GRANDFATHER NASSIB SAAB, WHO IS KNOWN TODAY AS WAHID FARHAT.

ACKNOWLEDGMENTS

FIRST AND FOREMOST, I HAVE TO THANK MY PARENTS FOR THEIR CONSTANT LOVE AND SUPPORT THROUGHOUT MY LIFE. THANK YOU BOTH FOR GIVING ME STRENGTH, SUPPORT, AND ENCOURAGEMENT THROUGHOUT MY EXPLORATIONS. I THANK MY SIBLINGS FOR BEING A CONSTANT INSPIRATION IN MY LIFE AND FOR ALWAYS HAVING MY BACK.

I WOULD LIKE TO SINCERELY THANK MY THESIS ADVISORS RAAFAT MAJZOUB AND SINAN HASSAN. THANK YOU RAAFAT FOR PROVIDING ME WITH INDISPENSABLE ADVICE, INFORMATION, SUPPORT, AND ENCOURAGEMENT ON DIFFERENT ASPECTS OF MY PROJECT. THANK YOU, SINAN, FOR YOUR HELP IN EVERY ASPECT OF MY RESEARCH. IT WAS IMPERATIVE TO MY COMPLETION OF THIS DEGREE. I THANK THEM BOTH FOR THEIR CONSTANT GUIDANCE AND SUPPORT THROUGHOUT THIS STUDY, AND FOR THEIR CONFIDENCE IN ME.

MY SINCERE THANKS TO GHAZAL ABBASY AND SELIM MAWAD FOR THEIR HELP AND ENCOURAGEMENT DURING THE PROJECT AND ESPECIALLY FOR THEIR GUIDANCE AND PATIENCE OVER THE LAST YEAR.

TO ALL MY FRIENDS, THANK YOU FOR YOUR UNDERSTANDING AND SUPPORT, YOUR FRIENDSHIP MAKES LIFE A WONDERFUL EXPERIENCE.

THIS THESIS IS ONLY A BEGINNING IN MY JOURNEY!

ABSTRACT

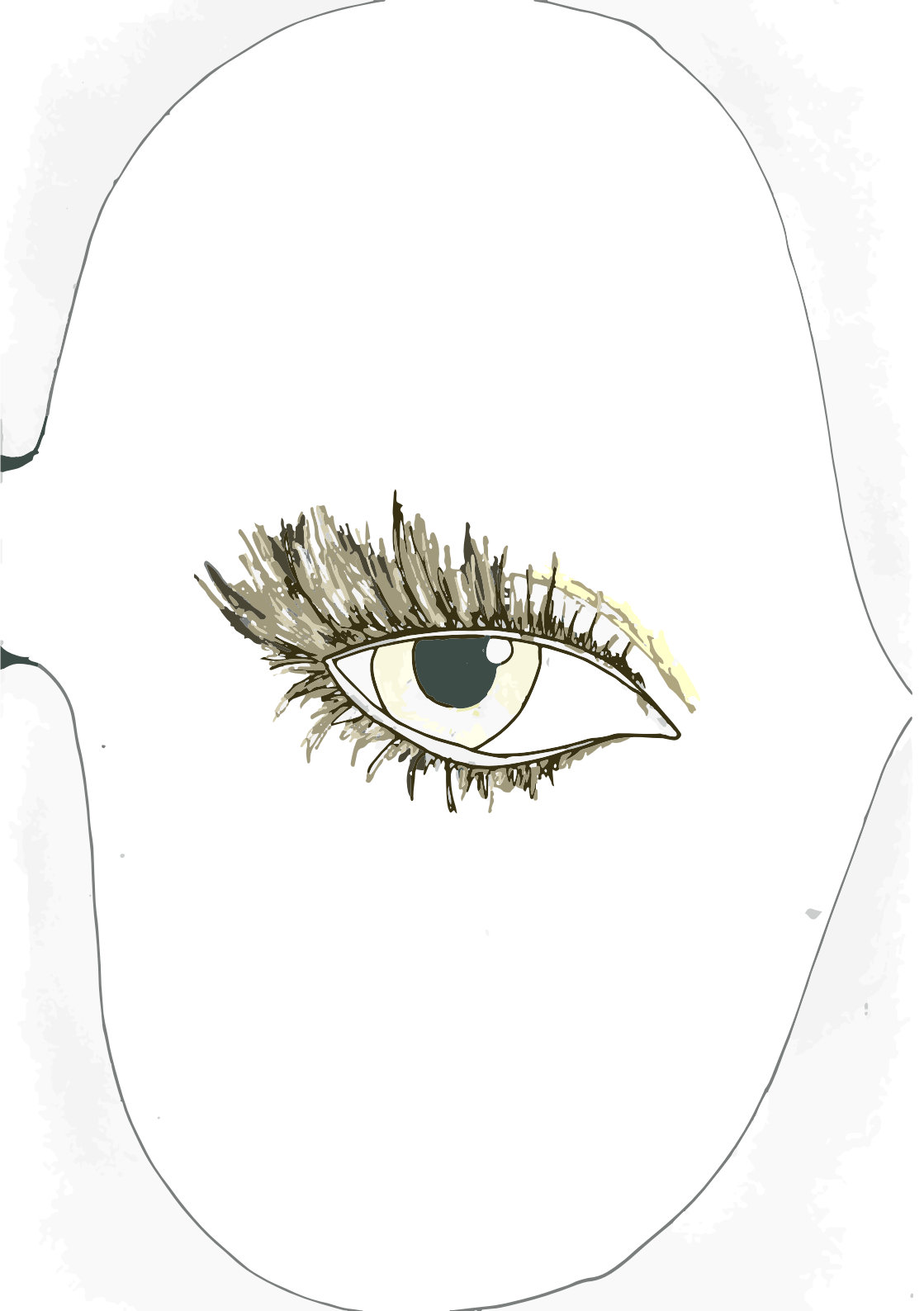
MOST OF MY INQUIRIES AS A YOUNG ADULT HAVE BEEN AROUND BEING ABLE TO CRITICALLY UNDERSTAND OBSCURITIES IN MY FAITH. IN MY INHERITANCE OF ITS CULTURAL BAGGAGE, I HAVE BEEN INTERESTED IN THE IMPLICATIONS OF RE-INCARNATION ON THE DESIGN OF LIFE.

THE PROJECT USES THE BELIEF OF RE-INCARNATION AS A TOOL THAT ALLOWED THE RE-THINKING OF THE UNDERPINNINGS THAT WE TAKE FOR GRANTED IN ARCHITECTURE. AS AN EXAMPLE WHAT IF A PERSON HAS MULTIPLE LIVES AND MULTIPLE LAYERS OF BELONGINGS, THIS BRINGS FORTH MULTIPLE SITES, PROGRAMS, CONTEXTS ETC.. THE PROJECT AIMS TO RE-THINK NOTIONS SUCH AS THE RELATIONSHIP OF FORM TO FUNCTION, OR ONE PARTICULAR SITE, OR BELONGING AND IDENTITY AS BEING SINGULAR ETC. AND UNDERSTAND WHAT THE IMPLICATIONS OF RE-INCARNATION ARE ON ECOLOGY.

THIS PROJECT EXISTS IN TWO FOLDS THE FIRST BEING IN THE REALM OF SELF EXPLORATION AND IDENTITY, AND THE SECOND BEING THE MANIFESTATIONS OF MY IDENTITY ON THE ECOLOGY OF THE SELF AND ITS ENVIRONMENTS.

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01 RE-INCARNATION IN CONTEXT

SOCIAL & ECOLOGICAL IMPLICATION OF RE-INCARNATION

“When the garment is unfit to house the soul any further, it has become too dysfunctional, un-inhabitable, the soul then discards garment of the body and receives another garment”

DEATH IS A LIFE EXPERIENCE, NOT AN END HOW DO WE FACTOR IN MEMORIES OF PAST LIVES IN THE DESIGN OF CURRENT ONES ?

Data Accumulation:

Interviewee N.A.M, personal communication, September 22, 2019

Interviewee T.N.S., personal communication, N.A. 2012-2019

Interviewee S.H.M, personal communication, N.A. 2015-2016

Interviewee S.M, personal communication, N.A. 2009-2016

Interviewee W.M.F, personal communication, July, N.A. 2013

My Grandfather, Nassib Saab, passed away in the year 1971. I met Wahid Farhat when I was 12, he was 34 at the time. He was my grandfather.

Most of my inquiries as a young adult have been around being able to critically understand obscurities in my Druze faith. In my inheritance of its cultural baggage, I have been interested about the implications of reincarnation on daily life. As death becomes a life experience, do we factor in memories of past lives in the design of current ones?

The first time I met Wahid was at my mother's parents' house. My parents explained to my brother and I that he was our grandfather, my father's dad. To do so they explained the concept of re- incarnation to us as well. I was 12 at the time and my brother was 10, we believed what our parents told us, as all children have been conditioned to believe that what their parents tell them is true.

I AM WHO I AM BECAUSE OF HOW I DWELLED IN THE PAST

Re-incarnation is when our soul continues its life in a different physical form or body after the biological death of the body.

After being told what re-incarnation was, I went to where Wahid and the rest of my family were gathered and sat next to my grandfather, my mother's father Martin. I felt confused, and re-called how when I first saw him, in the car under my grandparents' house, he hugged me as though we've met before, he knew me, and he loved me. After finding out who he exactly was I felt defensive, curled up next to grandpa Martin and starred at him.

Most of my mother's family started asking him questions about his past life, as it was one of the first times they truly sat with him.

My first encounter with Wahid, triggered numerous emotions in me. I went through a series of stages from denial to acceptance before finally choosing to believe his story.

He noticed me looking at him and decided to explain his process of re-incarnation to everyone, but it was as if he was dedicating the conversation to me, he looked at me during the whole conversation.

My judgement of whether his story was credible or not was based on the emotional triggers that surrounded myself and my family, as the emergence of emotion or trauma, once I heard his story, it was broughtt into the realm of reality.

He started the conversation by explaining how he died in his past life, and how the pain of living was excruciating whereas death was a relief. As he described his death I felt compassionate towards him, but then I felt guilty towards grandpa Martin, as though if I accepted the idea of Wahid being my grandfather it would mean that I was betraying grandpa Martin. I remember him staring at me, while I stared back speaking to myself imagining myself telling him "You are not my grandfather, he is" while looking at grandpa Martin.

He went on explaining how he didn't remember everything all at once, and how at first his parents were not keen on him remembering.

He went on to explain how he led his family to his past house. Once they reached his house, he went out of the car and knocked on the door. When my grandmother opened the door wearing all black, as she was in mourning, he said he felt angry and frustrated. He hated seeing her in such a sad sight and so he said, "Take off the black clothing Hannah, I'm back". My grandmother Hannah passed away when my mother was pregnant with me, and ever since that day my father has been mourning her and telling us stories of their relationship. As Wahid mentioned my grandmother Hannah, I glanced over at my dad, his facial expression was as though he was re-living that exact moment.

My emotional trigger was my father, and only when observing his expressions of his re-lived trauma was I able to believe.

However, my father's emotional trigger at the time was his late mother, and if Wahid had left out mentioning grandma, my father wouldn't have been as engaged in the story, driving it further away from reality for me.

The moment when he saw his mother become hysterical over the fact that a child claimed to be her dead husband.

Wahid carried on saying "the majority of the village was at my house. At first, not many people believed me, it wasn't until my business partner came asking me to recite the last contract we wrote together for him to believe me. I didn't miss a single word, I remember everyone was in a state of awe."

I later realized that I only started accepting Wahid as my grandfather after I saw the pain in my father's expression as he was telling us his story. The exchange of emotion between my father and Wahid felt so real that it made me believe that he is my grandfather.

Death is normally defined as the end of the life of a person or organism.

However, for those who subscribe to the idea of re-incarnation, souls are continuously exiting and entering physical bodies, rendering humans as eternal beings. Life, on the other hand, is defined as the condition that distinguishes animals and plants from inorganic matter, including the capacity for growth, reproduction, functional activity and continual change preceding death. Once the definition of death is changed, this has implications on how one defines life.

The embodiment of the change in definition of death, from an end to an experience affects how we live.

Are we re-living because there is knowledge we have not yet accumulated ?

We have been dwelling on earth in our previous lives and will dwell on earth in our next life. How many of our social traits have been carried with us from our previous lives to play a role in how we interact in our next? How can we design for a community whose dwelling is ongoing? What are the social and ecological implications of eternal being?

Is the human race advancing due to the unconscious accumulation of knowledge that is stored in our souls throughout the different lives we live ?

Re-incarnation is the belief in the process of transmigration of the soul from one physical body to the next, this process is said to continue to the end of time. On a global scale the belief of re-incarnation is shared by 1.54 billion believers that belong to different faiths such as Jainism, Alawites, Buddhism, Sikhism, Druze and Hinduism. When comparing the statistics of the number of people who believe in re-incarnation to the number of people who believe in Christianity, 2.3 billion believers, and Islam, 1.8 billion believers.

Why do certain unknown spaces trigger uneasy emotions, have we been there before ?

One would notice that the number is prominent, which opens it up as a potential framework that could be applied in different discourses. This thesis tackle's reincarnation on a global scale, showing its social and ecological impacts if taken into consideration as a dwelling system and reflected in architecture. However, since in the context of Lebanon those who believe in re-incarnation are mostly Druze, my thesis will be adopting a Druze lens in order to be able to analyze the implications of re-incarnation.

We have been re-incarnating in this universe since the start of time, and so throughout all of the lives we have been bound to have met one another, the Druze community believe that the number of souls is constant, and so the reality becomes the following.

THE CHANGE IN DEFINITION OF DEATH, FROM AN END TO AN EXPERIENCE, CHANGES HOW WE LIVE.

We have all interacted with one another in different places, using different spaces, and in different lives. Thus, our souls have relationships with other souls, ones we cannot re-call. These relationships translate to the physical body as obligations, to ourselves and to one another.

These obligations, which are innate, create social implications and ecological ones that cannot be explained without acknowledging the belief of re-incarnation.

Everyone who is identified as a Durzi, has at some point in time been a family member, since they are being born into each other's families. The belief of re-incarnation promotes a sense of family within the sect rendering the belief of re-incarnation a social phenomenon as well as a religious one.

A. RELIGIOUS IMPLICATION

DOES THE LABELING OF "IGNORANT" EXTEND TO HOW ONE LIVES?

The labeling of "ignorant" extends to the ecological realm of society. Once you embody wisdom, you respect the forces that surround you in order to sustain your existence.

The Druze sheikhs split the community into two categories, the wise and the ignorant.

The wise are those who have received their religion while the ignorant are those who chose not to. However, in the case of my grandad, He chose to receive his faith in his past life. In his next life he chose not to, but he remembers his past life which in turn means he remembers the faith that he chose to receive. In this scenario, my grandad cannot be placed into the categories that are available.

He cannot be ignorant because he already has the knowledge of faith, and he cannot be wise as he has not chosen to receive his faith in this life. In this case ignorance is being verified by the type of clothe the body has chosen. If so, does the labeling of "ignorant" extend to how one lives?

Druze who have received their religion are required to live a “simple” life. Simple meaning a moderate house, that does not use a lot of electricity in order to avoid pollution, to have a small garden, in order to produce their own source of food etc. Hence, if we are not in touch with our surrounding environment, does that mean that we are ignorant? Have we chosen to shelter our body incorrectly?

For the soul death does not exist as it is moving from life to life.

The Druze are encouraged to not fear death as the body is merely the robe of the soul, and death is only a temporary experience before life is experienced once more. Burial rituals are minimal in order to produce the least amount of physical and emotional waste. The body becomes material waste, a resource for other living organisms to feed off. To minimize waste, a specific plot of land is dedicated for the physical body to be placed in after death, and that graveyard is to be cleaned out every 10-15 years, when all that is left of our bodies are our bones, to make room for other freshly dead bodies.

02 SOCIAL & ECOLOGICAL IMPLICATIONS

WE LIVE AND DIE IN EACH OTHER'S FAMILIES

I. NATIONALISM LOYALTY

The body is merely the robe of the soul. Once the soul exists the body, it becomes material that should be re-used by other organisms for survival.

In order to analyze the implications of being eternal and the relationship of the eternal to their land I decided to look at how the Druze interact with each other. In the context of Lebanon, the Druze community usually reside in the Chouf district, the borders of the South of Lebanon, Aley district, and Choueifat district. They are loyal to their homeland and country but are more loyal to each other.

During the Lebanese-Israeli war multiple war planes bombarded the skies of Lebanon. In the village of Sawfar, it so happened that the soldier on the aircraft was a Durzi Israeli Woman who realized she was flying over a land where the majority of its residents belonged to the Druze faith.

To not harm anyone, she waited for people to enter into their homes to then fire, as she is obligated to, on the streets.

In 1982, Israeli soldiers captured many Lebanese that lived along the border. My father was one of the people that was captured and in line with others from his village for a fire execution. Prior to what would have been his execution, he was saying his goodbyes to his friends, and was speaking with a Durzi accent.

At that moment, the Israeli guard, that was in charge of keeping them in line, started interrogating the men asking them where they were from, what their names were etc.

Many of the Druze were able to survive in their homelands during war due to the reluctance of other Druze to harm them.

It is clear why they would not harm them, these people may have once been their close family, or may be their family members in the future.

He then identified himself stating his name as well as the fact that he also belonged to the Druze faith. He then allowed the captured Durzi men to escape.

Hence, the Druze are reluctant to battle other Druze due to the belief that this person may have been a family member in a previous life, and also may be a family member in their next life. Some even sought to fight and protect Druze that reside in other countries.

The most recent example would be when the two political Druze leaders, Walid Joumblatt and Talal Arslan, had a dispute which led to the death of a young man. The majority of the community were outraged that members of the sect have been fighting one another and shared the following statement " We live and die in each other's homes and families". This statement is borrowed from the spiritual and implemented socially as a defense mechanism to instill loyalty within the sect.

So it became clear that belief of re-incarnation has been burrowed from the religious and applied in society to enforce the sect's bond with one another. The social implication hence becomes a new sense of nationalism, that of being Druze before belonging to any land, but in order to live in any land one needs resource to maintain survival.

**WITH RE-INCARNATION
THERE ARE ECOLOGICAL
IMPLICATIONS AS WELL.
INSTEAD OF THINKING
THAT WE NEED TO PRO-
TECT THE PLANET FOR
OUR CHILDREN, WE NEED
TO PROTECT IT FOR OUR
FUTURE SELF IN ORDER
TO SURVIVE IN IT**

FOR THOSE WHO SUBSCRIBE TO THE TO THE IDEA OF RE-INCARNATION, SOULS ARE CONTINUOSLY EXITING AND ENTERING PHYSICAL BODIES, RENDERING HUMANS AS ETERNAL BEINGS. HENCE, WE HAVE BEEN DWELLING ON EARTH IN THE PAST AND WILL DWELL ON EARTH IN THE FUTURE. THUS, THE CHANGE IN THE DEFINITION OF DEATH, FROM AN END TO A LIFE EXPERIENCE AFFECTS HOW WE LIVE.

RE-INCARNATION PROMOTES A SUSTAINABLE STYLE OF LIVING FOR THOSE WHO HAVE RECEIVED THEIR FAITH SUSTAINABILITY IS TRANSLATED AS SELFLESSNESS AND SHARING, AND THESE IDEOLOGIES ARE APPLIED STRICTLY TO HOW THEY DWELL. THUS, LIFE BECOMES A CONTINUUM THAT NEEDS TO BE SUSTAINED ON ALL SCALES TO MAINTAIN OUR SURVIVAL.

03 SITE ANALYSIS

SEPERATE NARATIVE VS CONTINOUS INTERFACE

I. PAST LIFE REGRESSION

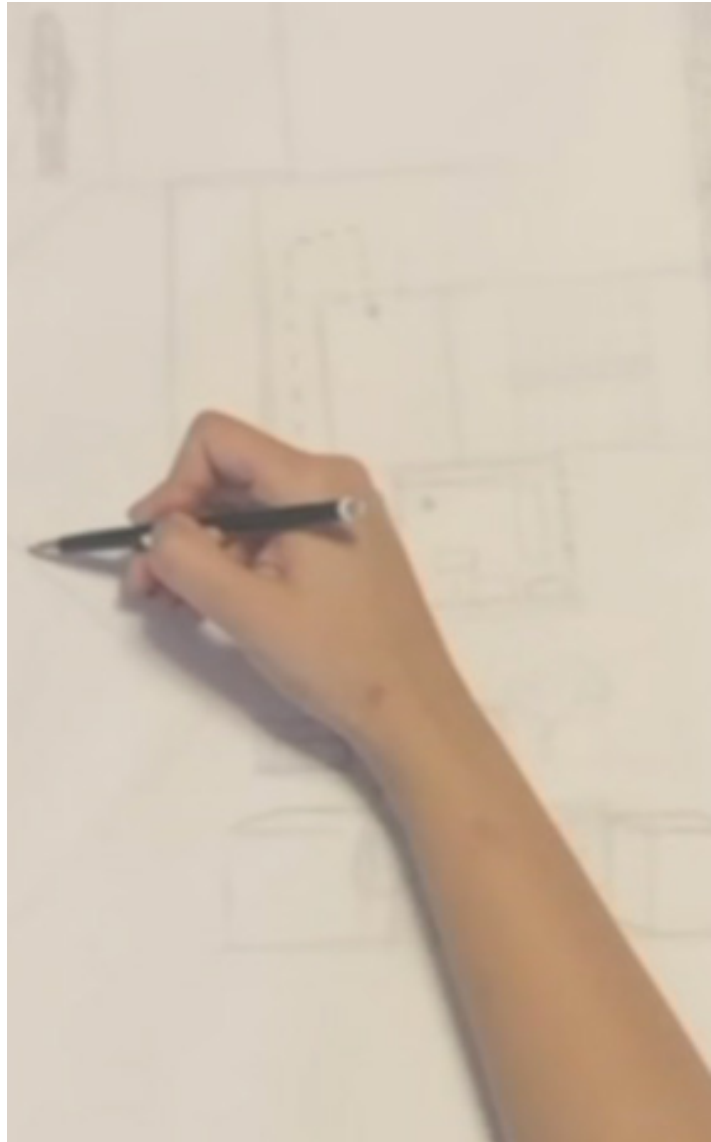
In order to position myself with regards to my thesis I decided to go to a past life regressionist who would hypnotize me in order to revive any past life memories that I have stored, and in the context of my thesis I considered this as my site analysis. During my session with her I visualized three different past lives. The following illustrations are what I saw in the first life I visualized.

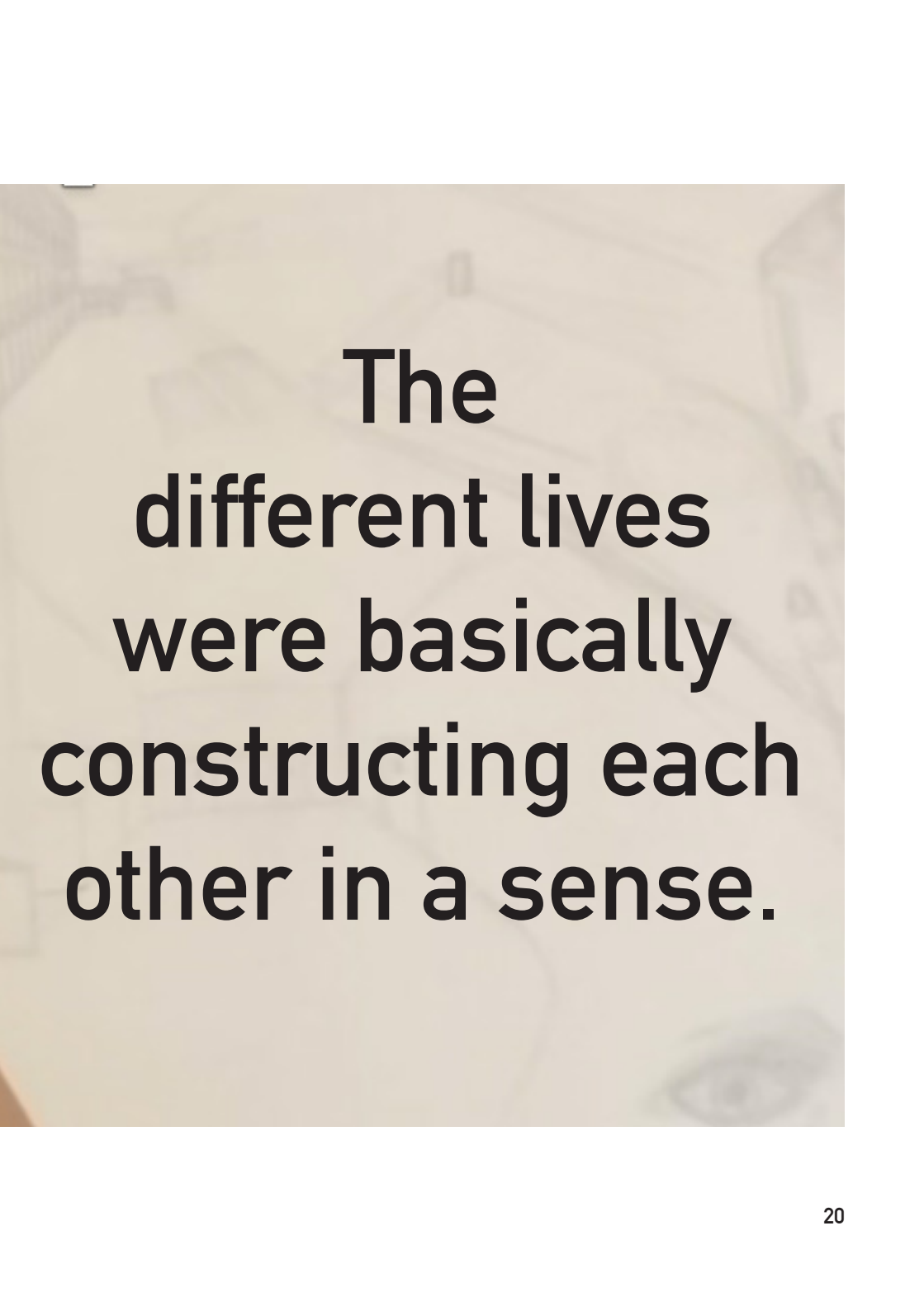
I produced four versions of my past life regression experience each with some modifications and additions. In the following pages, there will be attached images of certain pages of the regression publication, which will be explained. Before producing the regression publication I decided to produce a video showing the three past lives I visualized on sheets of calque. The decision to draw on calque came from the process of re-collection.

II. VIDEO PROCESS DOCUMENTING ALL PAST LIVES

Life A was drawn in the flow that the events were seen in, once finished a new sheet of calque was placed in order for life B to be drawn. During the process of drawing life B I became aware that I was unconsciously following the flow and lines that life A provided me with.

I then realized that the lives were interfering with one another. My memories of the regression reduced once I was out of hypnosis leaving gaps in my memory. Drawing life A and life B was simple as I still had re-called clearly the architectural spaces I was dwelling in. Hence, they were drawn in a similar manner; However, when it came to drawing life C the flow was interrupted.



The background of the slide is a light beige, textured surface, possibly a piece of paper or a wall. It features faint, hand-drawn sketches of buildings and streets, suggesting a map or a city plan. The lines are thin and dark, and the overall style is that of a rough sketch or a conceptual drawing.

**The
different lives
were basically
constructing each
other in a sense.**





This was due to the fact that I was drawing objects instead of architecture. Furthermore, these objects were drawn in the spaces that were left empty from Life A and Life B, although I was using a new sheet.

During the re-collection process my memories of the different past lives were interfering with one another. For example: when re-calling life B certain aspects of life A that I previously forgot emerged in my thoughts, and so using calque was a way to materialize this in order to visualize the outcome.

I was able to visualize the interplay of my different lives due to the change in methodology of drawing. The first, regression publication, being a separate narrative whereas the second, the video, a continuous interface.



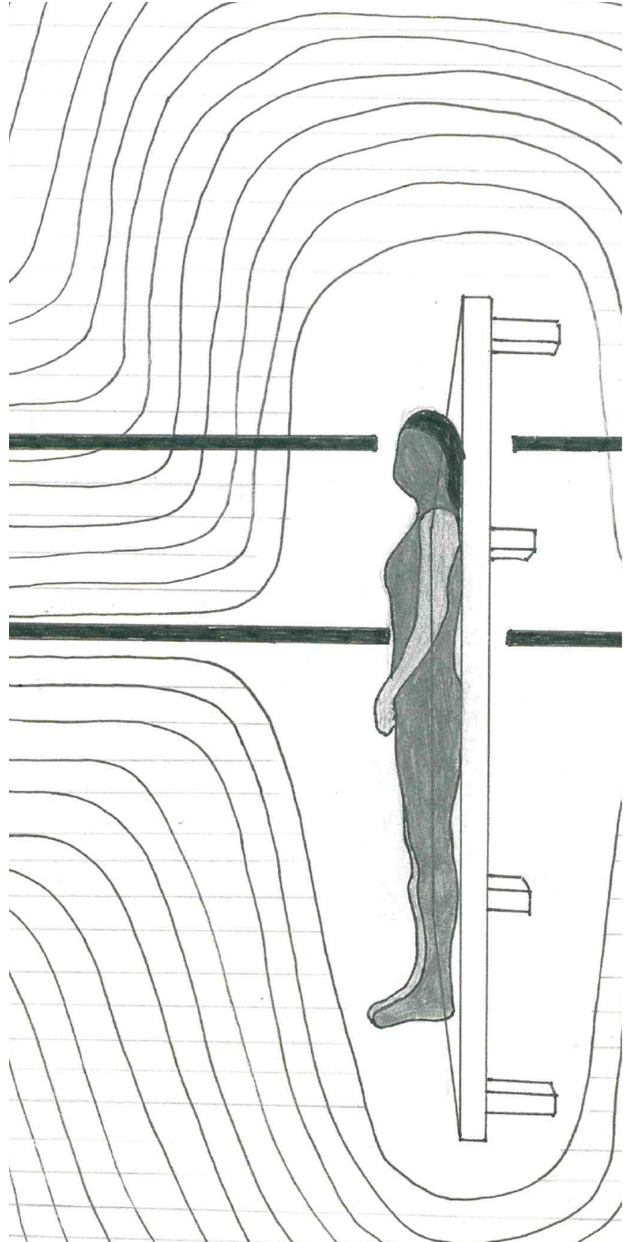
I walked into a room. The first thing I saw was the library of books to my left and the window that was right ahead.

The window let a small amount of light into the room. Next to the window there was a small shelf where more books were stacked.

Statues of buddha and crosses were scattered all over the room. To the right there were certificates hung on the wall that verify that the woman is qualified to perform past life regression (PLR) hypnosis.

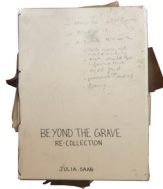
The floor was tiled with wooden boards, the walls were painted an olive green and beige color. In front of the window there was a bed.

I had to lay in it in order for the PLR session to start



A. REGRESSION DOCUMENTATION

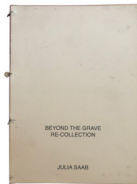
VERSION 1



These are the first set of visuals I produced post my regression experience.

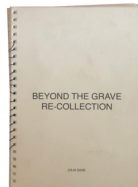
In this version, I added the conversations that were happening between me and the therapist, and all the drawings were in black and white.

VERSION 2



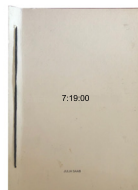
In this version I remove the conversations between me and the therapist, and added to the visuals the colors I saw during hypnosis.

VERSION 3

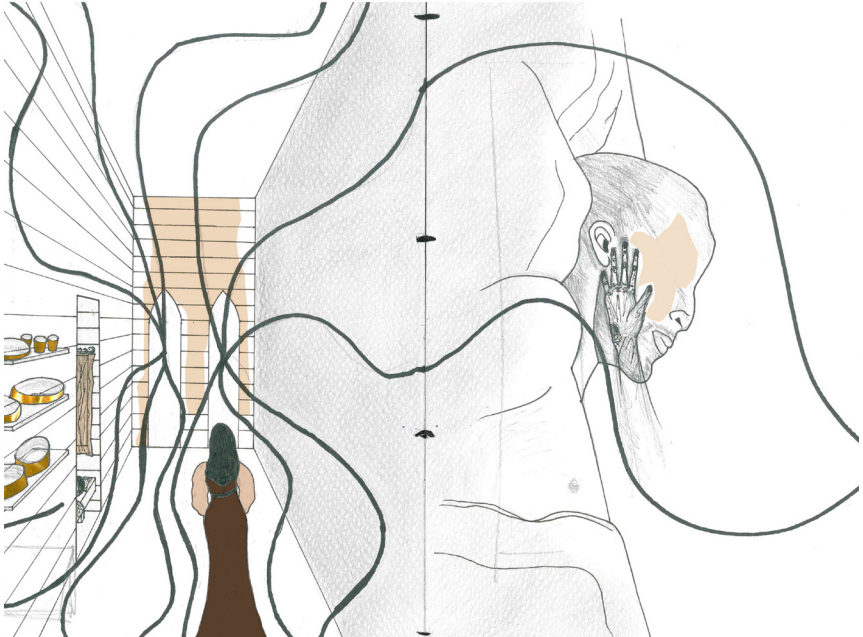
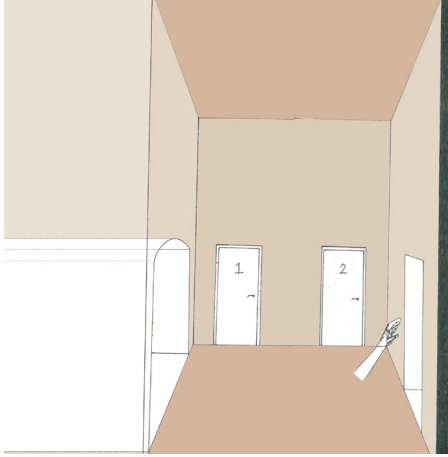


In this version, I added some pages where I started to reflect on the dwelling spaces I previously lived in.

VERSION 4

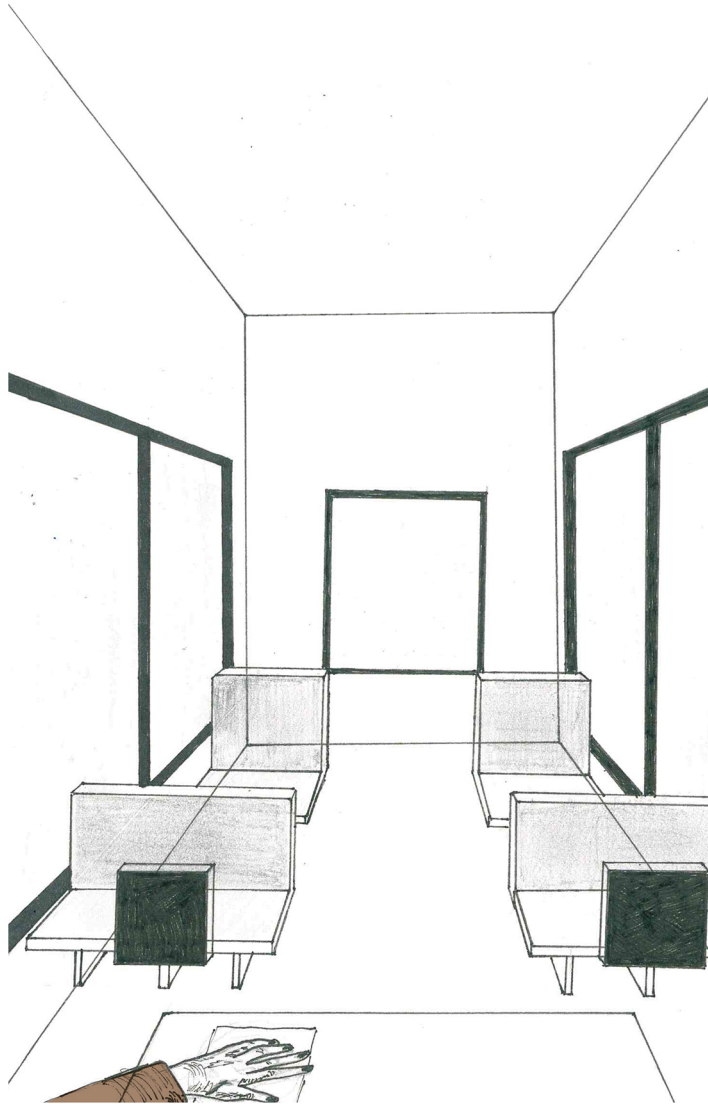


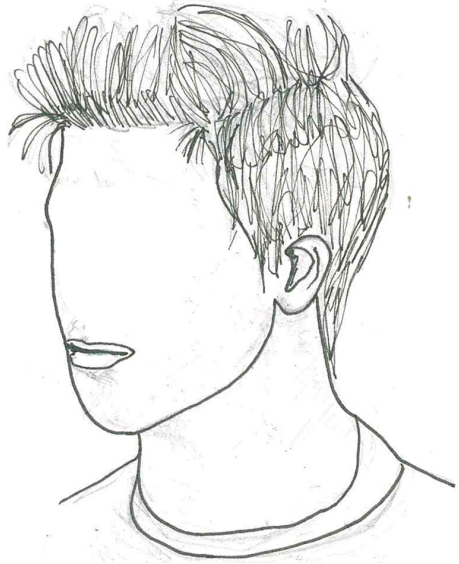
In the final version of my regression documentation I illustrated the possibility of the different dwelling spaces being located in different urban environments.



The illustration on the left is the office where I worked in to be able to provide for myself. I was relatively young, mid 30's, and had to provide for my son.

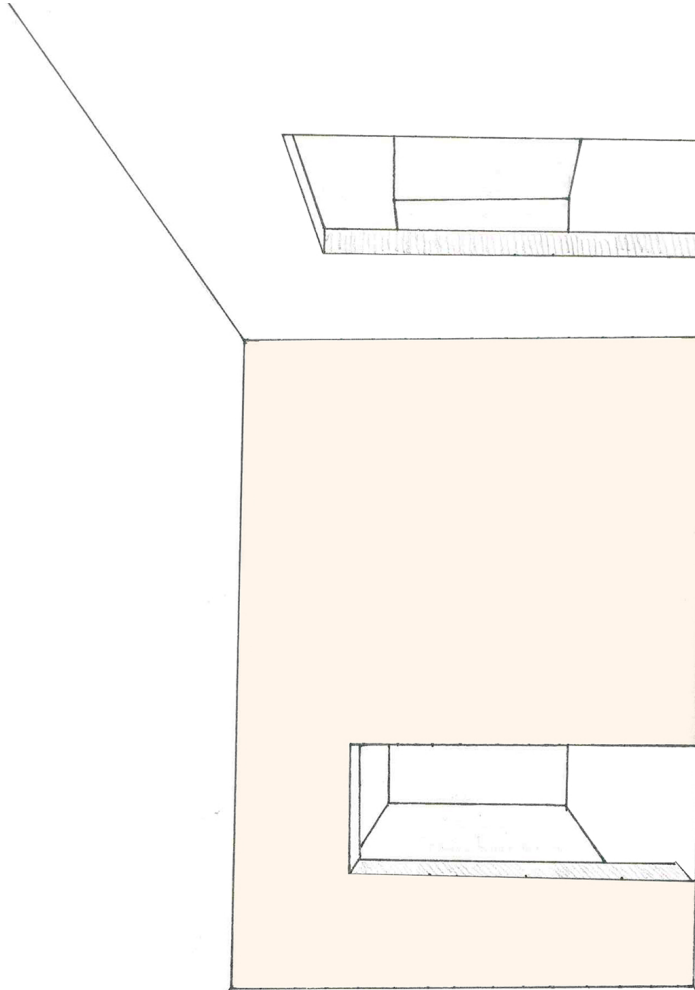
The people on the right are my son, top right, and my mother, bottom right. My mother stayed at our apartment in order for me to be able to work. I worked overtime a lot in order to be able to provide for them.





The following images are from my regression documentations. The image to the left is an apartment that I was living in, I was older and so lived there alone. The image on the right portrays the memory of what was my son.

I detested the space I was in. The space felt lonely, empty, and sad. I was only content when my son would come to see me. When he came the space became him, he made it feel alive.

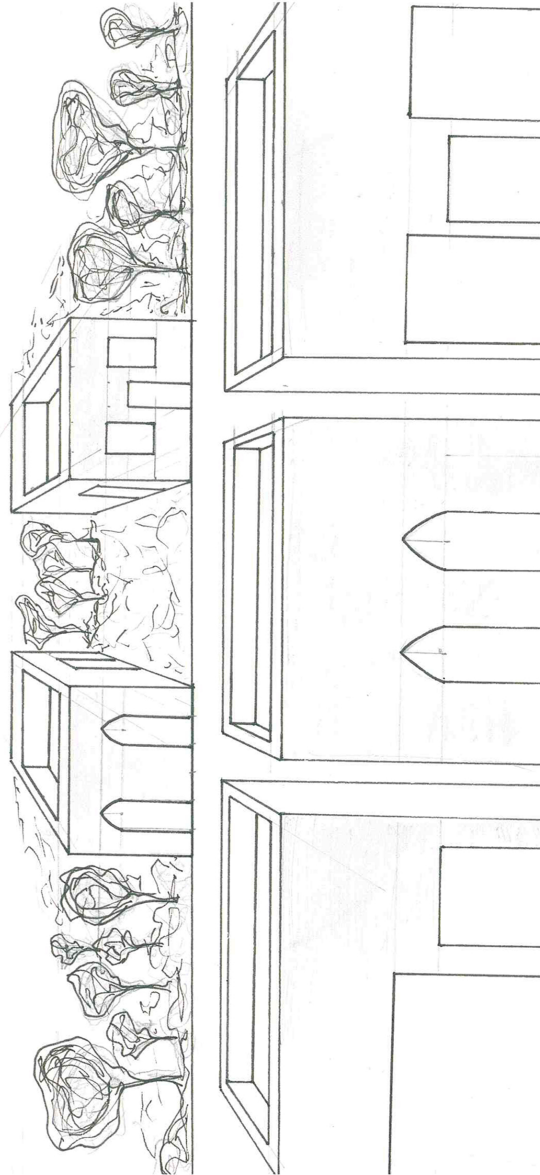


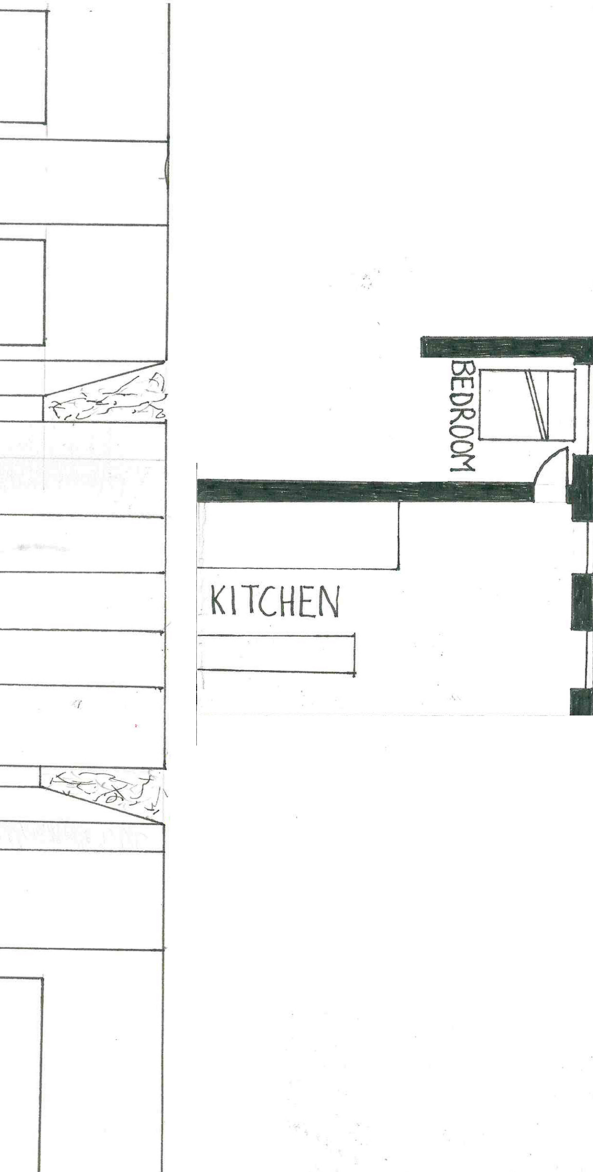


Post regression my memory of my past lives faded. The nature of our memory is somewhat incomplete, we tend to forget or trap memories that are traumatic, to be able to move on.

I experienced this phenomenon, as mentioned earlier with regards to the interference of different life memories when re-calling what was visualized in my regression. Hence, the open plans that I drew are a response to the incomplete recollections and are used to question the necessity of completeness.

I. INCOMPLETENESS FRAGMENTED RE-COLLECTION





II. OPEN PLANS

WHAT ARE THE IMPLICATIONS OF LIVING IN INCOMPLETE SPACES ?

The image displayed on the right is one of the pages of the regression documentation. In the displayed visualized life the only colors I saw were those in the sketch and the color palette book, I saw spaces, material, the space felt cold in terms of weather and ambiance. The series of events I saw came in flows, and scenes.

Post Regression I drew planes of the spaces I re-called being true to what I remembered.

Not one life is considered complete, in the scale of a lifecycle one life is nothing but a fragment. Not every life needs to be complete, and so why do we assume that our housing needs to be complete ?

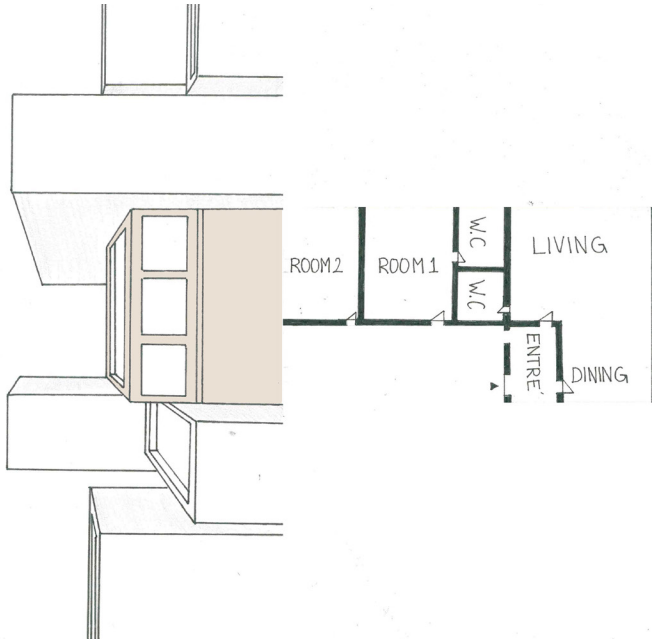
As a result the plans were left open. Each plan was drawn in the context it was in, and the view point that it was visualized in.

Once the images of the open plans were produced, it became evident that there exists a duality between incomplete versus complete spaces. Hence, I began to question what the implications of living in such spaces. This further led me into questioning whether a new type of wall would be needed, one that doesn't have a drastic divide between the internal and external.

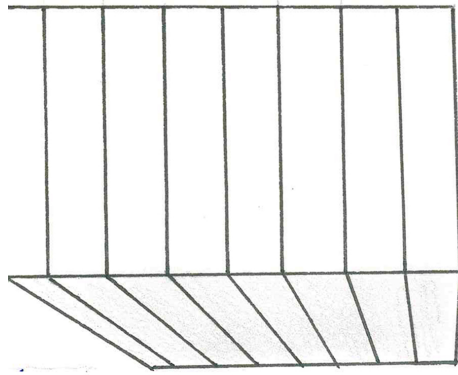
Once finished, I decided to adopt the partial plans as partial extrusions because it relates to the cycle of re-incarnation. We are coming back and sharing each other's lives, and not one life is considered complete. When thinking of re-incarnation if one is here today, it is nothing but a fragment in the scale of life cycle.

With the partial extrusions I materialize in architecture my footprint in a construct that is a building. Not every life needs to be complete, also when coming back one needs to be as respectful to the forces that are around them to sustain the existence of the earth.

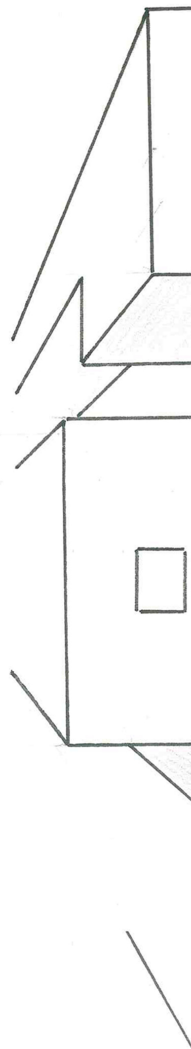
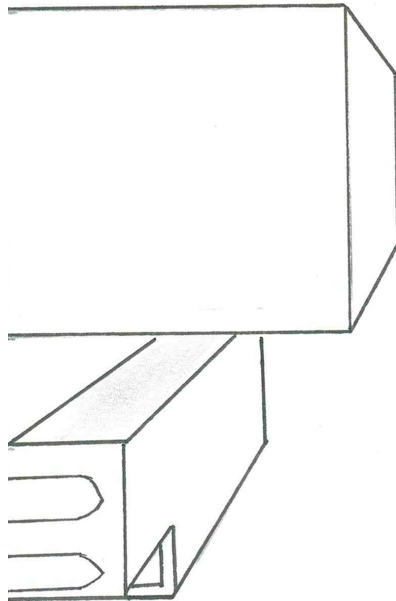
The plans were extruded as models three times with the following differences: once without a ceiling or a floor, once with a ceiling, and once with a floor. This was done in order to understand and visualize what the implications of living in such spaces may be.

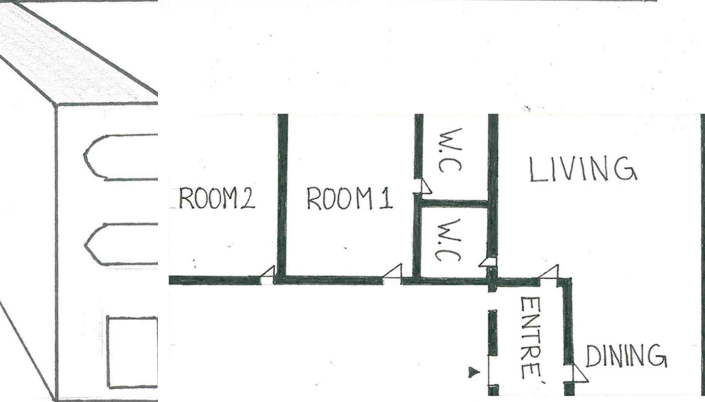
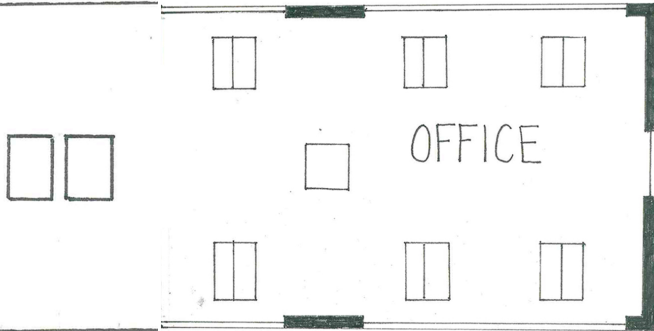
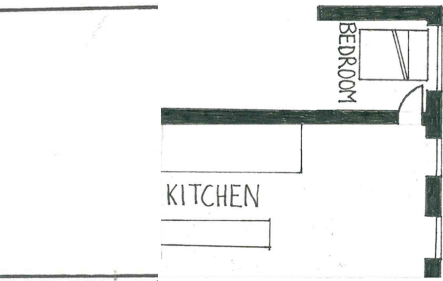


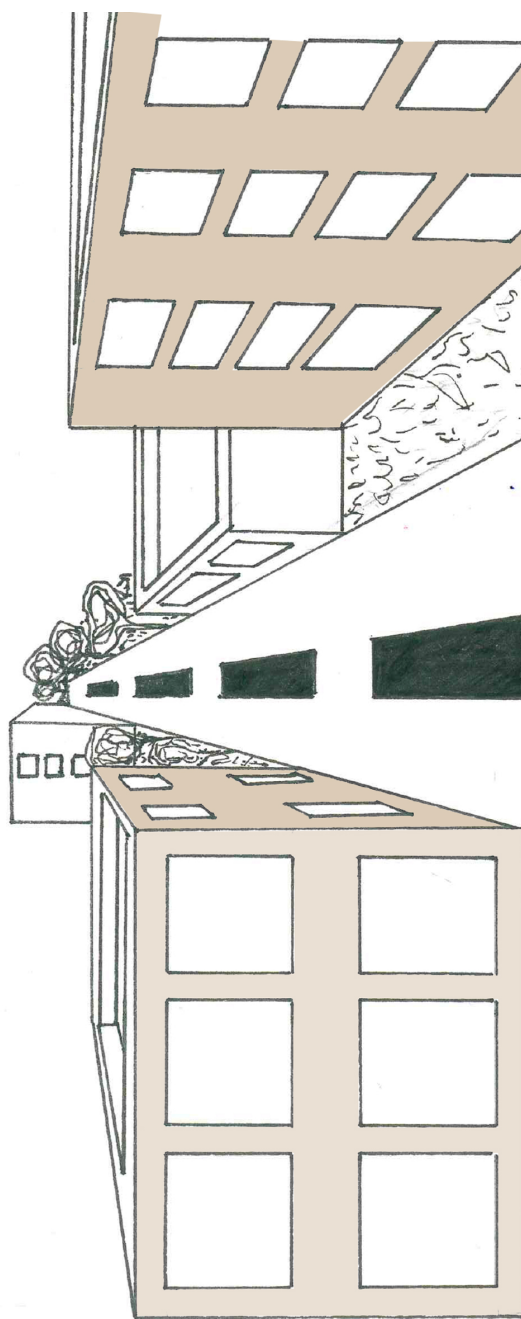
These are the plans of all the dwelling environments that I have been in, in my past life. I tried to re-call the scale of the spaces, whether they were one floor houses, or they were in an apartment. However, due to fading memory post regression I was unsure of them.

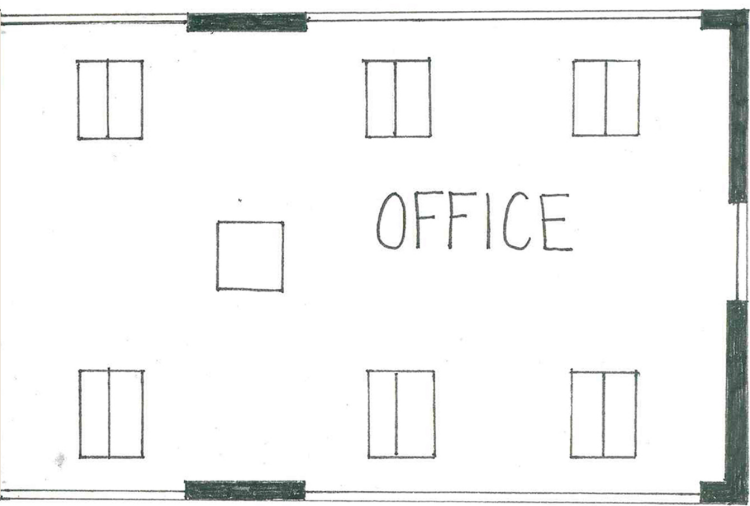


Hence, I drew the first possibility of where these spaces were located. Once done I analyzed the scale of the architecture and suggested another scenerio depending on the emotional triggers that I was experiencing.









POST HYPNOSIS AS I WAS RE-CALLING THE DIFFERENT LIVES I VISUALIZED, IT BECAME EVIDENT THAT MY MEMORY HAS BEEN FURTHER FRAGMENTED.

THE INCOMPLETENESS OF MY MEMORY, MODELS, AND LIFE ALLOWED ME TO HYPOTHESIZE ON THE IMPLICATIONS OF DWELLING IN INCOMPLETE SPACES, THIS FURTHER ALLOWED ME TO EXPLORE THE BUILDING BLOCKS THAT I WILL USE IN ORDER TO CREATE AND CATER FOR THE SYSTEM OR SOCIAL CONSTRUCT THAT I AM DEALING WITH.

II. PARTIAL PLAN EXTRUSIONS

Historically, humans have dwelled and relied on relationships with other organisms for their survival. The human life is open, and incomplete on it's on, but completed whith the organisms and environments that surround us.

The incomplete vs complete aspect of the models allowed the possibility of considering symbiotic relationships that exist with humans and other living organisms.

These interactions happen around us regularly. For example, Goby fish stand guard as shrimp construct their burrows, flap their tail when danger comes by in order to warn the shrimp. By doing so the fish are allowed to share the burrow to sleep in with the shrimp. Thus, what if these spaces allow for such relationships to be carried out.



The models also allowed for the hypothesizing of the concept of a wall. Can the wall transform from, acting as a barrier that protects those in the internal side from the external, to potentially becoming a space on its own where other organisms are able to dwell in with humans ?

B. ABANDONED BUILDINGS EXPLORATION

I. FRAGMENTATION

“We need to realize that nature always wins”

When the models were placed side by side they resembled an abandoned village. Hence, my next step was an exploration of abandoned houses.

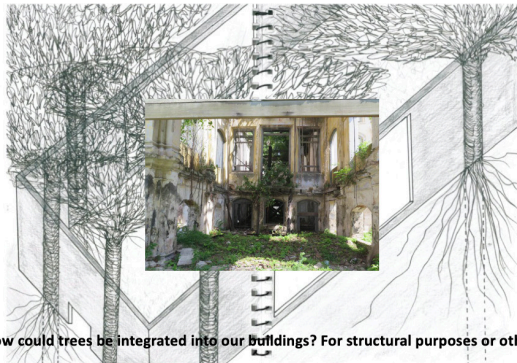
In most of the visited abandoned buildings it was evident that nature took over. The roots of trees came out of concrete slabs which resulted in a ceiling of leaves. The leaves later fell on the floor and accumulated producing an environment that allowed for other plants to grow from. In addition these spaces were functioning as spaces where homeless people, or squatters sleep. Some spaces had personal belongings laying around next to mattress's and pillow's, while other spaces served as bathrooms with evidence laying on the floors.

If there are many forces that are going to take over our dwelling spaces, then we should allow them to exist from the beginning of our construction. In order to make our dwelling environments an ecological cycle.

The production of the partial models as well as the abandoned buildings exploration took my thinking process in the direction that imposes adapting trees in the initial stages of design and construction, for purposes such as structure, or otherwise.

While simultaneously re-calling existing symbiotic relationships, the possibility of using bio-bricks that house bacteria. The bacteria feed on water entering the structure, this is beneficial as it ensures stability. However, adding the possibility of the space eventually becoming solely for the bacteria, after Human use of the space.

The fragmented feel of the abandoned spaces as well as the incompleteness of the produced models led me into re-questioning present day society's notion of safety.



How could trees be integrated into our buildings? For structural purposes or otherwise..



How could bio-bricks be integrated into our buildings?

II. NOTIONS OF SAFETY

IN A FUTURE SCENARIO, WOULD WE BE ADHERING TO DIFFERENT NOTIONS OF SAFETY ?

We are all re-incarnating into each other's homes and families. Thus, we are all family. Once, this is embodied the fear of the other will be eliminated.

As a race, we evolved into creating enclosed spaces, believing that safety comes with enclosure. However, how would we create spaces if we were to adapt to different notions of safety?

We are all re-incarnating and being re-born into each other's families. Hence, establishing strong family ties eliminates the fear aspect of the other. Would this mean that we would be left fearing wild animals?

The posed question reminded me of indigenous people, whose homes are made out of leaves and are open.

Thus, easily permeable by wild animals. How do they keep safe? Do these people have symbiotic relationships with animals for protection?

Also in many regions across Lebanon there are people who leave their belongings on the streets and their doors open, how do they feel safe?

III. MATERIAL LIFE SPAN



Another aspect that became increasingly evident, in abandoned buildings, was the different construction material life spans that existed. For example, wood and glass deteriorate or decay before stone. The different temporalities give the fragmented feel of the building. The observed fragmentation led me to my material exploration to visualize different material interactions.

Can blocks be used to hold legacy in them ?

What happens if some blocks only decay after 100 years, so the next generation is able to read something. Hence, the ability to message between the ages ?

OUR PHYSICAL BODIES HAVE A MATERIAL LIFE SPAN, ONCE THE BODY AS A MATERIAL IS UNFIT IT IS NO LONGER ABLE TO HOUSE THE SOUL. OUR MATERIALITY THEN TRANSFORMS FROM THE HOUSE OF OUR SOUL TO FOOD FOR OTHER ORGANISMS. SIMILARLY, IN ABANDONED BUILDINGS THE DIFFERENT MATERIALS HAVE DIFFERENT TEMPORALITIES LEAVING THESE BUILDINGS AS FRAGMENTS. THE FRAGMENTS CAN THEN BE USED FOR A DIFFERENT FUNCTION, LIKE HOW OUR BODY FUNCTIONS DIFFERENTLY WHEN OUR SOULS HAVE LEFT. THESE TEMPORALITIES SUGGEST DIFFERENT INTERACTIONS WITH DIFFERENT ORGANISMS FOR DIFFERENT FUNCTIONS.

**WHAT WOULD OUR
CYCLICAL ENVIRONMENT
LOOK LIKE IF WE
REMOVED THE
ASSUMPTIONS OF
CLOSURE FOR SAFETY,
AND INSTEAD THINK OF
DWELLING AS AN OPEN
SHARING SYSTEM OR
ECONOMY ?**

Will we use the same building materials ?

Do we need to create new building materials that sustain the life cycle?

Once certain materials deteriorate can the next generation add onto the blocks, to produce a cumulative or continuous building ?

Would these blocks in turn hold legacy in them?

Similar to how seed banks store seeds to preserve genetic diversity for the future.

What if we construct our homes with the help of the environment around us, in order to benefit from one another ?

IV. MATERIAL EXPLORATION

The images on the right are the documentation of my experiment. In my first explorations I concentrated on the idea of tree's being used as structure, going back to my primal sense, I started connecting rocks and steel wires to the trees in order to create a wall, which led me to question the necessity of mortar and the idea of a building block. I then produced molds to create building blocks made with elements that one would usually not find in building blocks, but because I'm molding them in a certain shape it becomes a block.

The elements added all have different temporalities and thus once the wood decays, it allows for the possibility of something else being added throughout generations.

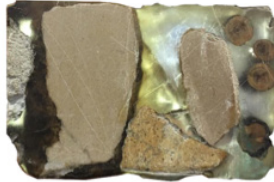


Materials Used: Stone, Wood, Luffa, Steel.



If we wire our building blocks onto trees that allows us to produce a “wall”. However, the spaces inbetween the blocks are hollow.

Materials Used: Stone, Wood, Resin.



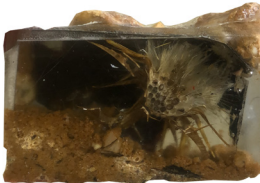
If our building blocks have different materials with different materialities, would that open up the possibility of messaging between ages.

Materials Used: Flower seeds, Flowers, Leaved, Wood, Resin.



Could we use trees for structure and shade, flowers for sensory purposes etc... to construct our dwelling spaces.

Materials Used: Flower seeds, Flowers, Leaved, Sand, Stone, Glass, Resin.



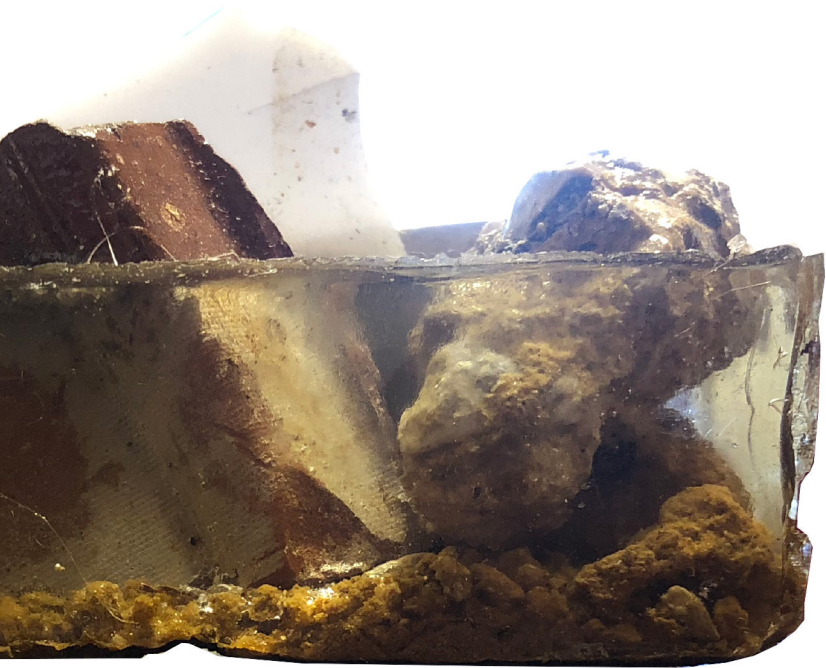
Can our building blocks preserve our decaying nature to re-generate life ?

Materials Used: Sponge Steel, Rope, Pipe, Resin.



Instead of putting all our waste into landfills, why not re-use them in some blocks, as the moment of the death of the material, and it's re-generation through it's re-use.









I. CASE STUDIES

A. LIFE ON SUNKEN SHIPS

Our construction materials are already being used by living organisms, and so why not integrate these organisms in our dwelling spaces ?

Life on Sunken Ships:

Life Finds a Way: The Biology of Shipwrecks. (n.d.). Retrieved from <https://nauti-luslive.org/blog/2014/07/14/life-finds-way-biology-ship-wrecks>.

Turkish Home Caves:

Yıldız, P. (2006). Analysis of the 'Cappadocian cave house' in Turkey as the historical aspect of the usage of nature as a basis of design. Design and Nature III: Comparing Design in Nature with Science and Engineering. doi: 10.2495/dn060061

Through analyzing the state of ships that have sunk-en, it became evident that our discarded construction material is being used by other organisms in order to maintain survival. The wreck provides organisms with their perfect habitat. The hard substrate is welcome on the clear ocean floor, it functions as a coral reef for some organism as they are able to latch on the material. Furthermore, the wreck allows for the opportunity to stay elevated from the seafloor. It also helps organisms face the current allowing them to use minimal energy for food, since they stay in place and face mouth open into the current feeding on whatever drifts past or in.



B. TURKISH HOME CAVES

Can the partial extrusions become architectural spaces where different temporary functions take place, while having a permanent structure ?

I consider the Turkish home caves as a case study due to it's materiality being the earth, and not separate from it. These homes had a specific relationship with the earth since it was designed to be permanent, the function of the spaces were designed for longevity.

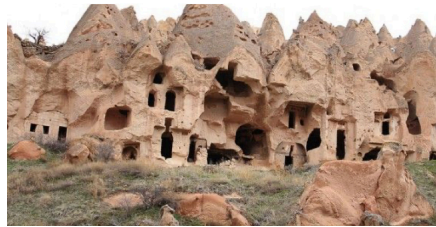
The Turkish caves were a result of a volcano erupting producing a landscape of giant mushroom shaped rocks that were capped with basalt. Over time these formations have been carved by wind, sand, and rain. The volcanic eruption further coated the land with ash, which in the transformation of the mushroom shaped rocks into soft rocks that were easy to excavate.

The spaces were first used as storage due to the constant cool temperature in the interior.

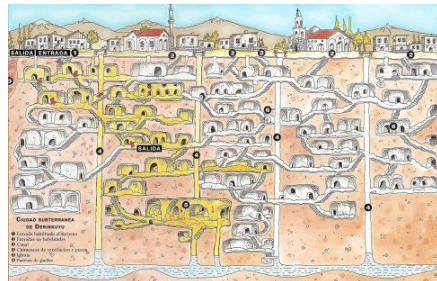
“From an architectural perspective, living things from the very beginnings of earthly liveable conditions, always tried to adapt themselves to nature or adapt the natural meanings to themselves by a dynamic integration.”

Furthermore, during specific circumstances, inhabitants of the area found it convenient to disappear due to political reasons and dug out secret cities in order to survive.

What are the functions of the spaces, of the partial extrusions ?



“ One of the reflections of this happening is the need of shelter to prevent themselves from any harm and also from other living things like animals. In the most ancient times when there was no civilisation human beings used caves as shelter.”



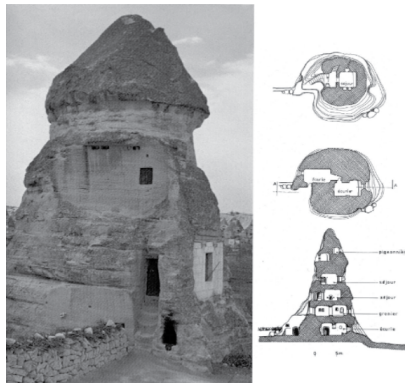
The functionality of these caves are sustainable in a sense that they have been used for centuries and are still being used today. They conserve energy and are climatically suitable.

There exists more than 40 multi-storeyed underground settlements that were designed for longevity, to withstand attack.

However, in times of peace their function changed as the residents would live and farm above ground.

These caves reminded me of animal burrows, a lot of animals construct their burrows to stay in, as a somewhat permanent home, by carving earth. The burrow lasts for a long time due to the function of the space being permanent, but what happens if the function of the space is temporary.

When the function is permanent it is built to last, but when the function is temporary the structure doesn't need to last.



When the function is temporary it is built from earth and not carved; Hence, doesn't last long. These case studies led me to consider the possibility of different functional attributes of the produced models.

To this point I thought of my architecture as spaces that are complete vs incomplete, but can still be a dwelling point. However can they become architectural spaces where different temporary functions take place, while having a permanent structure?

Permanent Structures



Temporary Structures



**THE
ECOLOGICAL
IMPLICATION OF
RE-INCARNATION IS NOT
ONLY A SPATIAL ONE BUT
A FUNCTIONAL ONE AS
WELL, WHERE PEOPLE
DONT THINK OF HOUSES
AS PLACES WHERE THEY
NEED TO STAY IN.**

C. TEMPORARY PROGRAMS AND FUNCTIONS

The embodiment of the belief of re-incarnation means a form of society that doesn't adhere to capitalist, and neo-liberal forms of society.

Present day houses have been designed to be used at all times, but if situations change the design of housing changes as well. For example, in Japan their houses are basically sleeping pods. They live, and work outside, but need to sleep and so the function of the house becomes for sleeping.

Another example is the treehouses that children make. They are not housing they are a place of safety, imagination, play etc.

Children don't move in to the treehouse, its an anchor point, where they can rest in and go back to the field.

Life within the bracket of continuously coming back suggests a format of a house that is sustainable, non-capitalist, and non-neoliberal since we are sharing the throughout time. If houses are not what we think they are, they're not only incomplete but their function doesn't include everything, then what do they become?



D. SOCIAL FORMATS AND DWELLING

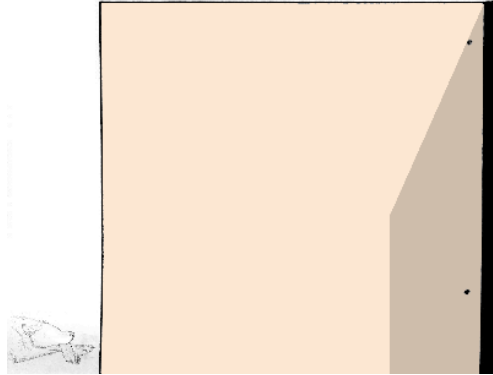
I am dealing with a completely different form of life which is now overlapped but crunched in a community that needs to fit into neoliberal social formats because of politics, minority etc

The conditions of remembering a past life, or the situation where one is to believe that one remembers a past life is not questioned within the community who believe in re-incarnation. They're not questioned because the entire community doesn't need proof they have faith in the concept and don't question it. Hence, one would not need to physically interact with the re-incarnate, they become their own baggage and need to move forward.

I am dealing with a completely different form of life which is now overlapped but crunched in a community that needs to fit into neo-liberal social formats because of politics, minority etc

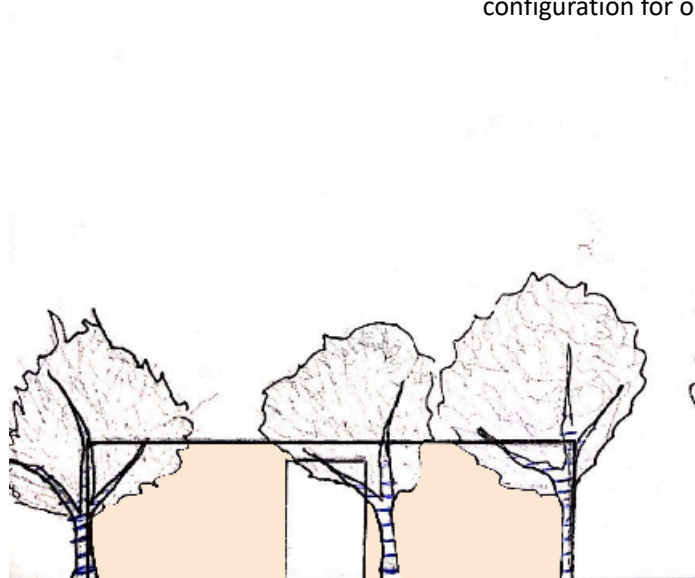
WHAT WILL DWELLING LOOK LIKE?

In our incomplete houses, can we have symbiotic rela
protection in exc



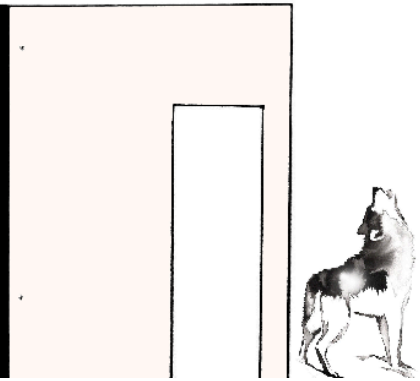
WOULD PATRIARCHY & LINEAGE STILL EXIST ?

Similar to how Bonsai Trees are wired, Is it possibl
configuration for o

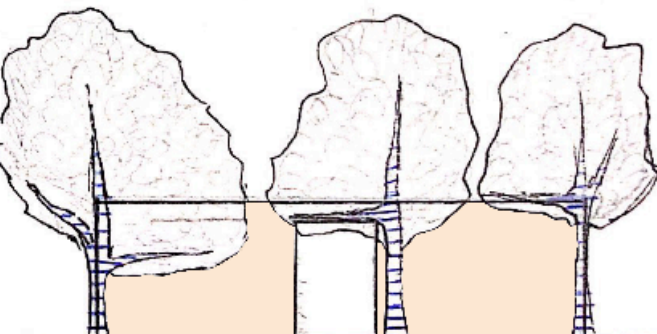


WHAT WOULD THE SHAPE OF FAMILY LOOK LIKE ?

relationships that would allow for wild animals to give us
change for food ?



le to wire our trees to attain a certain structural
ur construction?



IN THE SYSTEM I WILL BE DESIGNING FOR, THE CONSTRUCTION MATERIAL WILL NEED TO BE CONTINUOUSLY GENERATING LIFE AT THE DIFFERENT STAGES OF ITS DEATH. FURTHERMORE, SUSTAINABILITY EXTENDS BEYOND CONSTRUCTION MATERIAL, TO THE FUNCTIONALITY OF THE SPACES.

TO THIS POINT, I THOUGHT OF THE ARCHITECTURE I WOULD BE CREATING AS INCOMPLETE SPACES THAT COULD STILL BE A DWELLING POINT. HOWEVER, THEY CAN BECOME ARCHITECTURAL SPACES WHERE DIFFERENT TEMPORARY FUNCTIONS TAKE PLACE, WHILE HAVING A PERMANENT STRUCTURE. IN TERMS OF THE LIFE CYCLE OF THE SPACES, THEY ARE CONTINUOUSLY RE-GENERATING AND SUSTAINING LIFE, IN DIFFERENT FORMS AND FUNCTIONS, AND ARE IN TURN ARE NOT WASTEFUL.

II. CONTEMPORARY CHANGES

A. SHARING ECONOMY

The possibility of human connections and a freer lifestyle



Sharing Economy:
“Share, Like, Love:
Why Designing for the
Sharing Economy ...”
Accessed December
7, 2019. [http://www.
rocagallery.com/share-
like-love-why-designing-
for-the-sharing-econo-
my-is-different](http://www.rocagallery.com/share-like-love-why-designing-for-the-sharing-economy-is-different).

The sharing economy is more than an economic transaction, it is a promise of human connection and a freer lifestyle. Sharing economies have become a reality in today’s world with the emergence of Airbnb, Uber, etc.. These companies have already started to change our lifestyles and settlements.

What if homes were designed to be shared ? and design overcomes the deeply rooted stranger danger bias ?

Open and Closed Systems:

Helleman, Gerben. “The Open City.” The Open City. Blogger, July 11, 2018. <https://urbanspringtime.blogspot.com/2018/03/the-open-city.html>.

Will we need to own anything, from homes to cars and other belongings?



Today's home is designed around the ideas of privacy and separation; what if homes were designed to be shared? Design can overcome our deeply rooted stranger-danger bias .

Sharing systems make it easier and more economical to share our resources. This disrupts the concept of ownership, and so the question becomes will we need to own anything in a shared economy?

B. CLOSED AND OPEN SYSTEMS

OUR DWELLING ENVIRONMENTS ARE REGIMENTED AND CONTROLLED

Does a society that re-incarnates and fits into a social format that is sustainable, non-capitalist, and non-neoliberal, one that falls under an open or closed system ?



Today's urban dwelling environments are perfect examples of closed systems they are segregated, regimented, and controlled.

In today's settlements the interaction between the urban environment and how people dwell in it is limited.

Cities of today are built and shaped to conform closed systems

CLOSED SYSTEMS ARE OVER DETERMINED, REGIMENTED, BALANCED, SEGREGATED, CONTROLLED, CLEAR, AND LINEAR

OPEN SYSTEMS ARE INCOMPLETE, ERRANT, CONFLICTUAL, INNOVATIVE, UNCERTAIN, COMPLEX, AND NON-LINEAR.

If closed systems are designed for order, control, equilibrium, with the intent to be closed in time to provide recognition and security, then open systems are incomplete, errant, conflictual, innovative, uncertain, complex, and non-linear.

An open system is a system, or a group of parts creating a whole, that interacts with its environment by exchanging energy, materials, and information with an aim of system renewal and growth

IN MANY FAMILIES PATTERNS OF SHARING ARE COMMON, ONCE THE IDEOLOGY OF A RE-INCARNATION, A BODY OF PEOPLE THAT ARE CONTINUOUSLY BECOMING FAMILY IS EMBODIED THIS ELUDES TO A SHARING ECONOMY.

WHEN COMPARING SUCH SYSTEMS TO TODAY'S DWELLING ENVIRONMENTS IT BECOMES EVIDENT PRESENT-DAY URBAN ENVIRONMENTS LIMIT HOW PEOPLE DWELL IN THEM, BECAUSE CITIES OF TODAY ARE BUILT TO CONFORM CLOSED SYSTEMS. IN THE CASE OF A SOCIETY THAT BELIEVES IN RE-INCARNATION, THEY CANNOT CONFORM TO CLOSED SYSTEMS AS THEIR METHOD OF DWELLING AS A UNIT WOULD BE AN OPEN SYSTEM. EACH MEMBER OR GROUP OF PEOPLE JOIN AND INTERACT TO CREATE THE WHOLE COMMUNITY. BY DOING SO THEIR ENVIRONMENT SELF-GENERATES A SYSTEM OF CONTINUOUS RENEWAL AND GROWTH.

04 SOCIETAL SYSTEM

SITE ANALYSIS - MACRO SCALE

A. INFLECTION POINTS

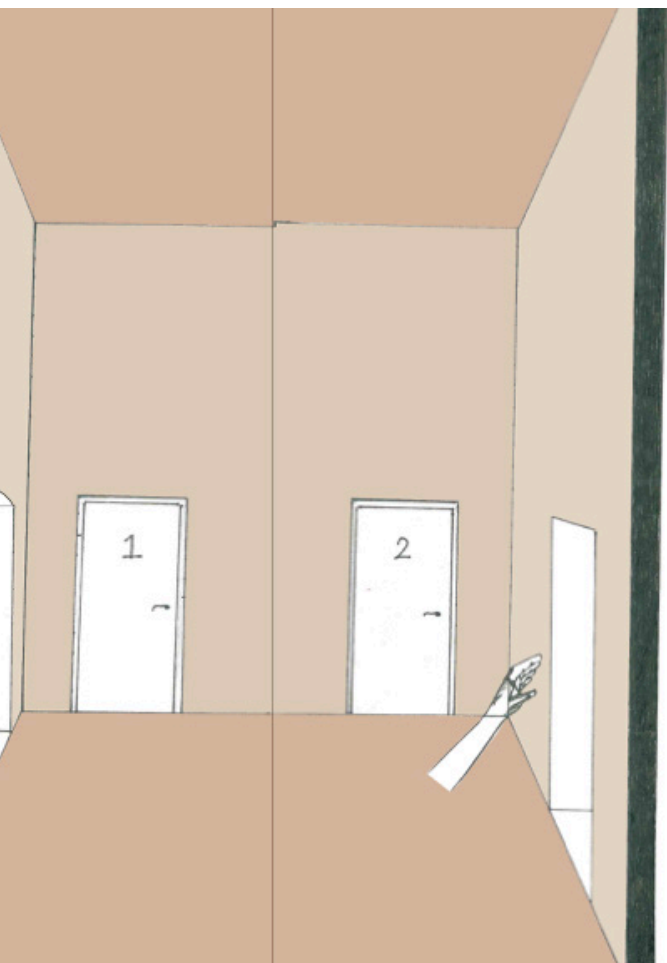
In order to understand a new social format system I needed to go back to my site analysis to understand how to look at it. The first thing that I reflected on was that the scenes that I re-called during my regression were places that triggered certain emotions which is why they were fixated in my memory. Also, these emotions manifest themselves into our body memories in a manner that is beyond emotion, through the unconscious it physically takes over you.

The annex is additional information in a series of incomplete ideas that i consider stepping stones to continue the thinking process. The points discussed in this section of the book are those that will be taken forward in the next phase of my design thinking process.

Hence, they become Inflection points. These triggers allow me to jump in memory, state, place. And when applied on a macro scale I would be designing for a space that takes into consideration these triggers.

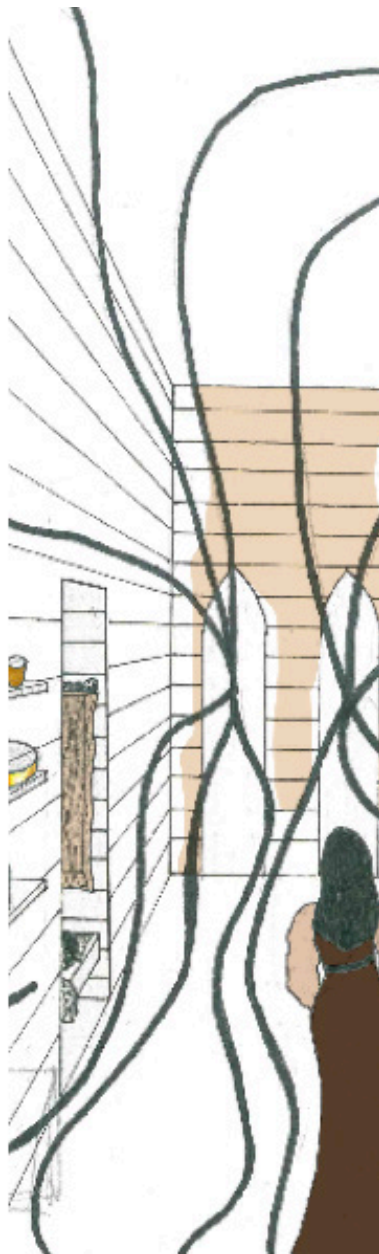
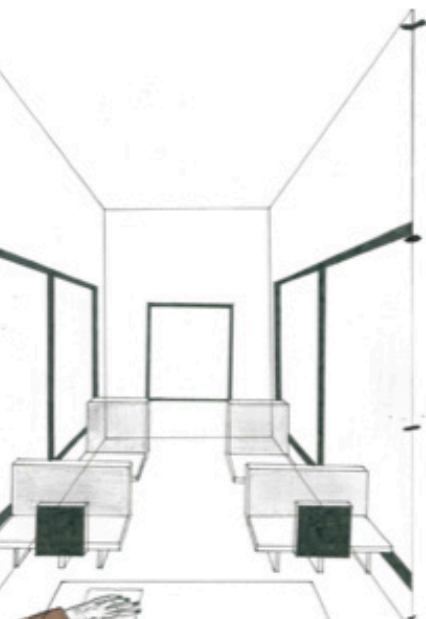
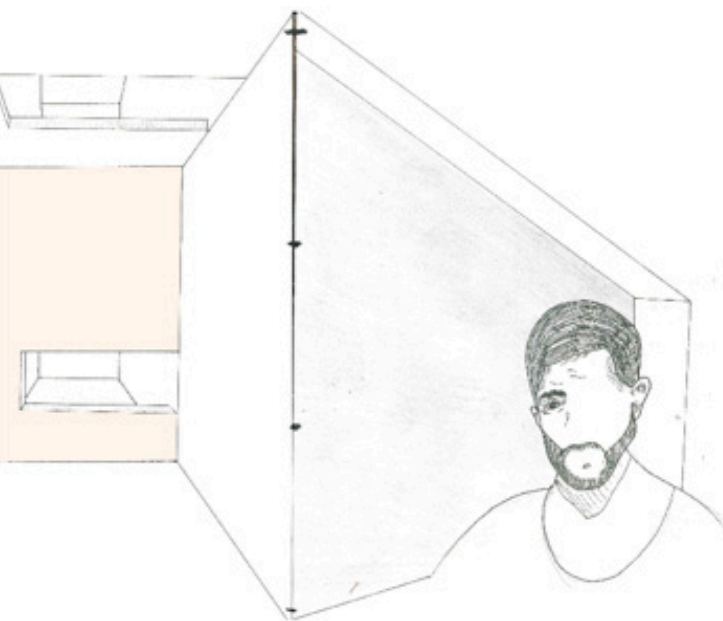
The whole regression was a metaphysical experience I went, and I was there but I was also able to access into lives that no longer exist, through a wormhole that the regressionist told me to design and I used it to move around, so they are there somewhere but, where are they? How can people access it? And these are thinking points for designing my system

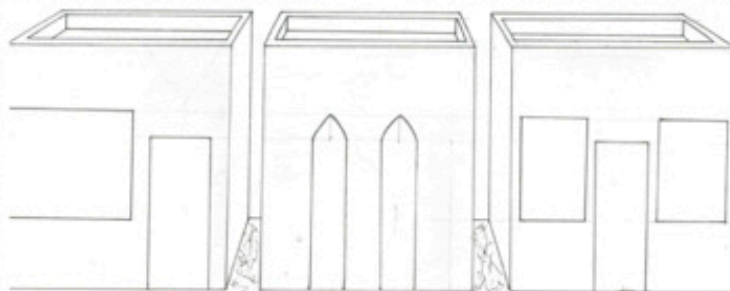
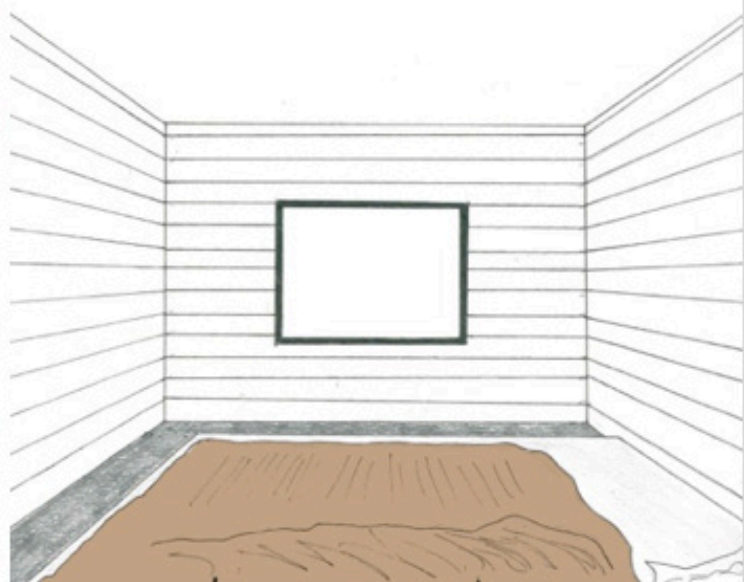
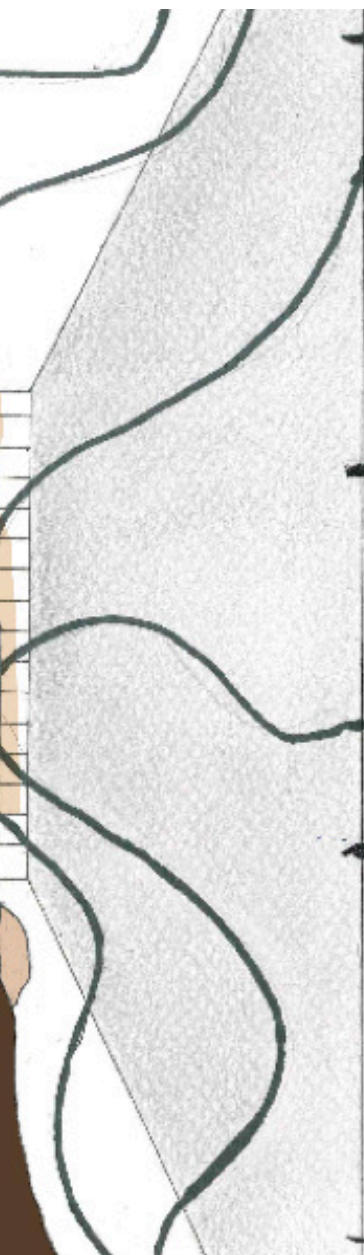
The wormhole I created, which is the visual, allowed for a window to open, this window took me to another state etc. Hence, these points act as a short bridge that can be crossed instantaneously allowing me to metaphysically travel through space and time.



Where are these lives ?

How can people access them ?





B. FAMILY TREE

In order to examine a system I needed to expand my site analysis from beyond my individuality to looking into groups of people who have been through or adhere the notions of re-incarnation. This is where I decided to examine my family tree and apply it as an urban system that embodies all that was hypothesized above. Through my regression I am aware that I have several lives within me and in turn have several family trees that all connect through me.

What will future construction look like ?

Will architects be building ?

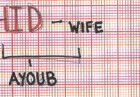
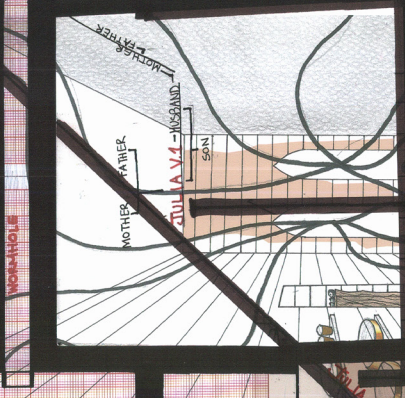
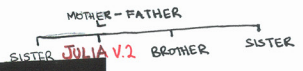
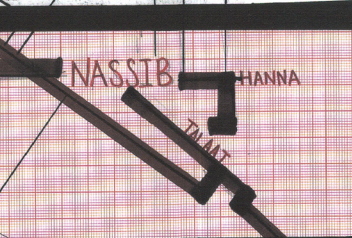
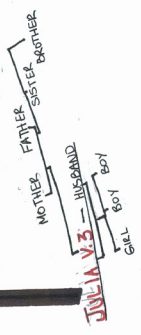
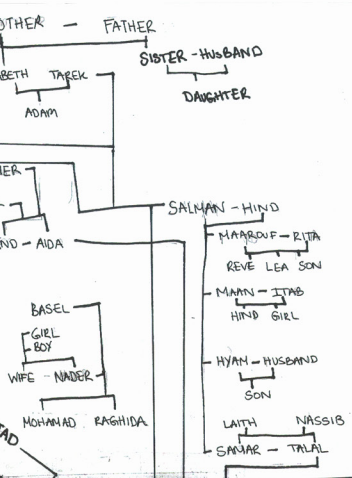
In addition, I experience this phenomenon first hand with Wahid. Biologically we are not family, but because he is my reincarnated grandfather, who is my biological family, by proxy we become family. This scenario can be scaled up in many different ways. Hence, my family tree will never be closed, it has many unknowns and variables.

Also when speaking of a family tree within today's society it conforms to the ideology of patriarchy because family trees start with a male and a strong understanding of history, lineage and memory of individuals, but with re-incarnation I am able to say that each person holds a multiple family trees within them thus fracturing understandings of lineage because there is no longer lineage that comes from one start or person. Hence, re-incarnation also combats patriarchy and lineage

What I'm basically doing is trying to map, which is not common practice for Druze, they don't ask where they are its too normal, but I'm doing this to create a system not because I want people in the future to do this, but because I am trying to design for the future without necessarily having this system being repeatedly done but having it re-apply itself.

Architecture today is thought of something that has time, it is categorized by it, modernist, post-modernist etc. However, we dwell in a space that exists across time.

Space-time is being constructed now, before, and in the future in a process where I was not conscious, what happens to future constructions? will architects be building? is construction something being built like the animal burrows or caves etc.? will these scenarios be by hiring someone with a profession to build? I can't be hung up on the way things have been done. And so finally my design strategy is to pursue new methods of construction/de-construction etc.



A SPIRALLING METAPHYSICAL ECOLOGY
THE ARCHITECTURE OF RE-INCARNATION & REGRESSION



02 FAMILY TREE AS A SITE AND DATABASE

RE-THINKING NOTIONS OF SITE

WHAT IS SITE? TERRAIN? TOPOLOGY? PLACE?

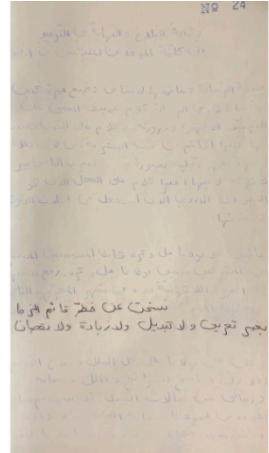
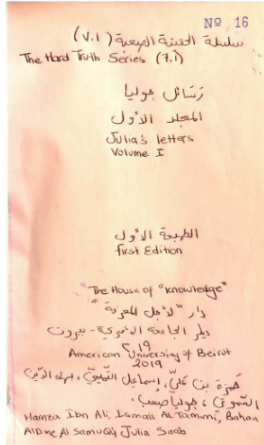
WHAT IF WE DONT HAVE ONE SINGULAR SITE BUT MULTIPLE ONES WITH MULTIPLE CONTEXTS?

The body is merely the robe of the soul. Once the soul exists the body, it becomes material that should be re-used by other organisms for survival.

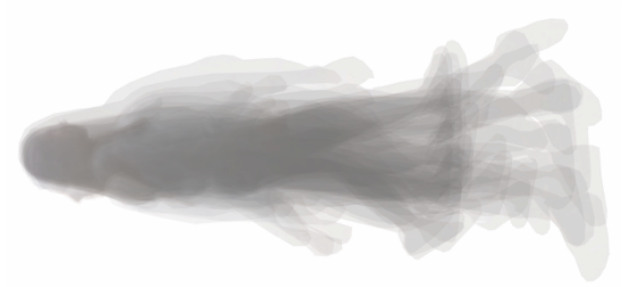
Moving forward the family tree system was approached as a site, with the idea that any body can become a site, because it is the accumulation of people, places, and knowledge. Since it is an accumulation of bodies joined by soul connections and DNA.

Once adapted as a site it was further approached as a database. A database of people, knowledge, ideologies, and places. To explore within this database, I needed to pick certain sets of data that are generative. The manifestations that came out from my family tree were done through a process of coding.

Hand written scripts, by me, of the epistles of knowledge. Done for the elective "What Are Borders?"



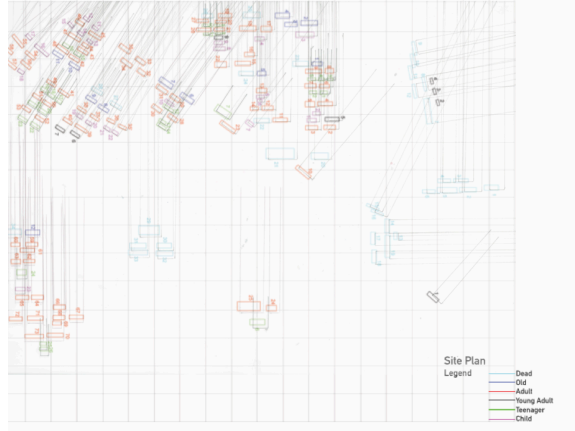
Furthermore I regard myself as an accumulation of people, places, and my manifestation on the world. In that sense, I am an expanding site, a weaved part of my family tree that is rhizomic and growing. However, topography of the body is not the generic topography lines we draw for a site. It is our motion.



03 SITE ANALYSIS

My explorations have taken different mediums from drawings, to models, and from tangible to intangible.

I extracted certain sets of data from my database, which is my site, in order to explore the site. Each chosen sets of data explored then produced different sets of drawings, models, views etc.

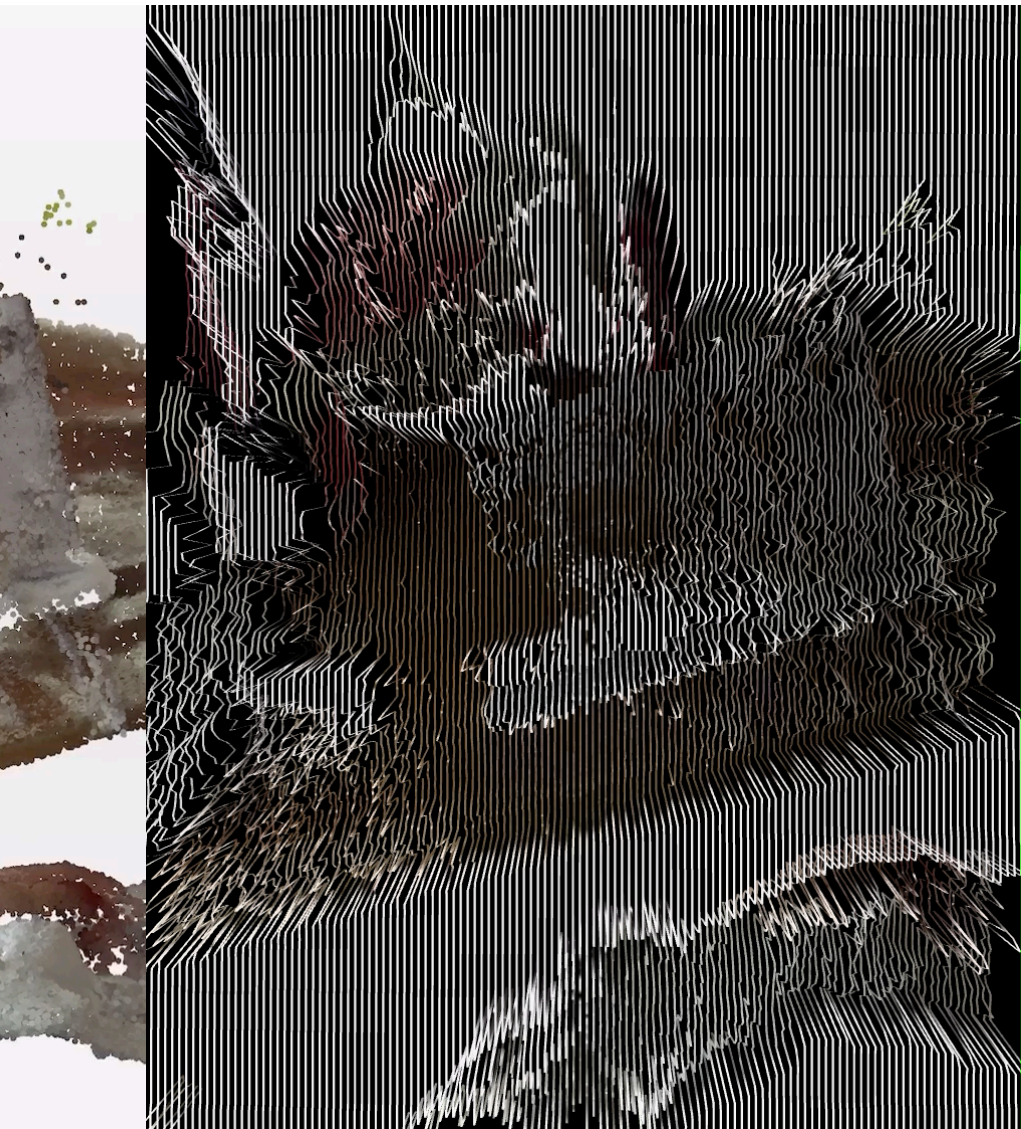


This process led me to the production of the diagrams in this section. The first is the site plan, seen above, which was a result of coding the people in my family tree, in terms of their age, and whether they're dead or not.

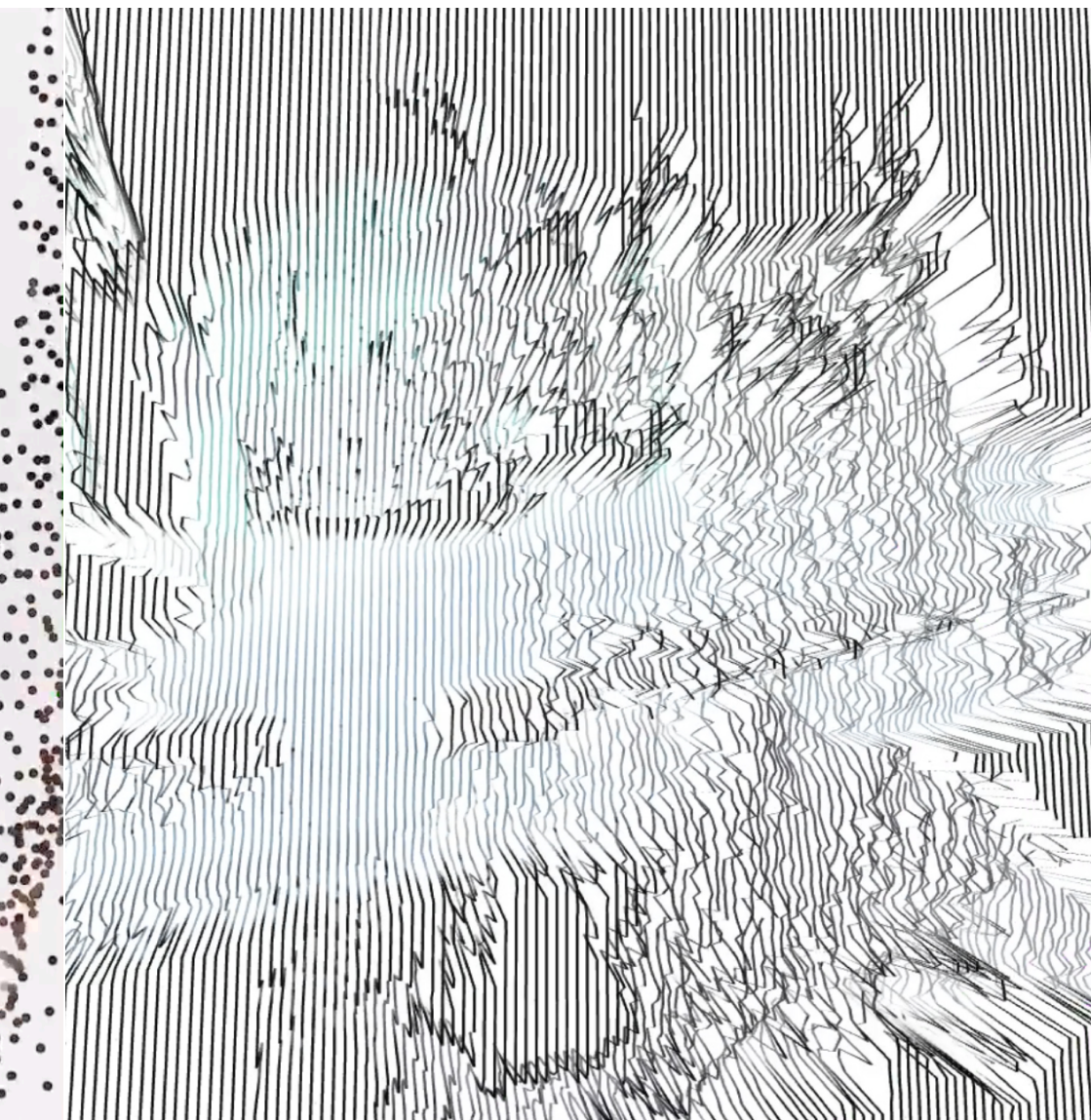
I then 3D scanned the physical model of the same set of extracted data as the plan, and edited it using an architectural program as a means to delve into the model and explore further.

The results of the editing were regarded as views within my site. And so the outcomes of all my explorations proved that dealing with an elusive material like the soul could generate tactile material.





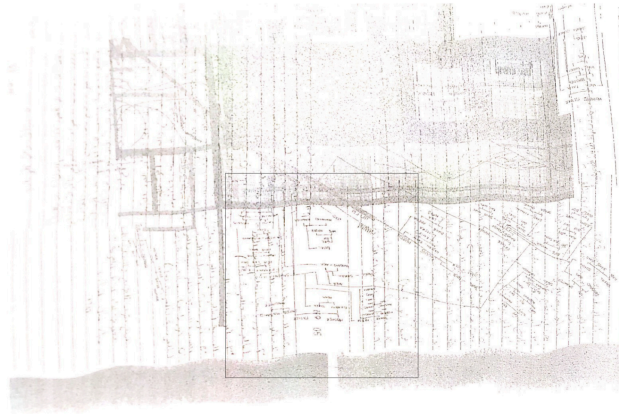




The overlay of two knowledge databases on each other is similar to the process of re-incarnation when you think of the accumulation of learning. There is no one start to learning we are an accumulation of knowledge.

The overlay was scanned and printed several times. The process of scan & print faded of the content of these two pieces allowing for exploration, discovery, and addition.

A. TACTILE ENTITIES

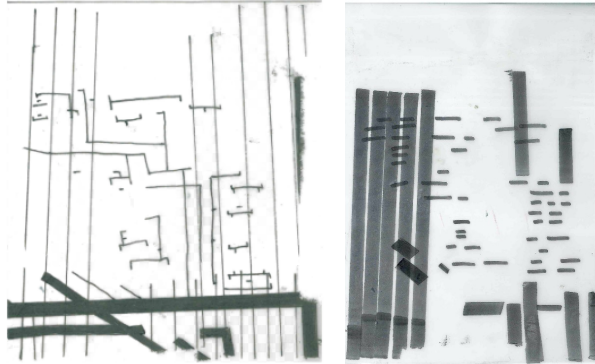


I was able to explore materiality and tactility from different perspectives by overlaying my database with scripts from the Epistles of Knowledge, which is the Druze prayer book. This decision came about from the thought that the family tree itself is a source of knowledge and overlaying one database of knowledge with scripts that were used to systemize it was one exploration.

The outcome of this was the generation of a map that was used to create a mold, which then created models that led to an exploration of different notions.

My process has been a discovery of a series of incomplete's that later complete themselves through my explorations of weaving together multiple ecologies and notions. this allowed most of the tackled explorations to become generative.

Abstraction of two languages. The language of the paper, and the language of the content from the scan.



All the models are contingent with my decisions; because I am a part of my site. I am studying a site that I am inside of, the decisions that I make, the curiosity and desires that I have to make my family tree a site is part of the models.

One of the produced models has the map as solid wood and on that wood, there exists expandable foam that cannot be contained by the mold holding it, similar to how our soul is not contained fully by our bodies. This specific model was cut in half to explore it further and once analyzed I was able to notice the line of the sky. In our world we are unable to draw a line to the sky's limits its intangible. Once I realized this, I made a mold of the negative of the sky and filled it in with concrete. My explorations were about making intangible notions tangible

WOOD & EXPANDABLE FOAM

SECTION OF THE SKY



CONCRETE

NEGATIVE OF THE SKY



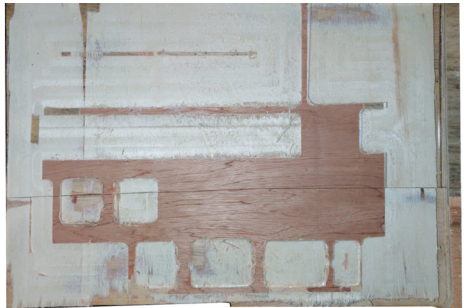
WOOD & CONCRETE

HORIZONTALITY VS VERTICALITY



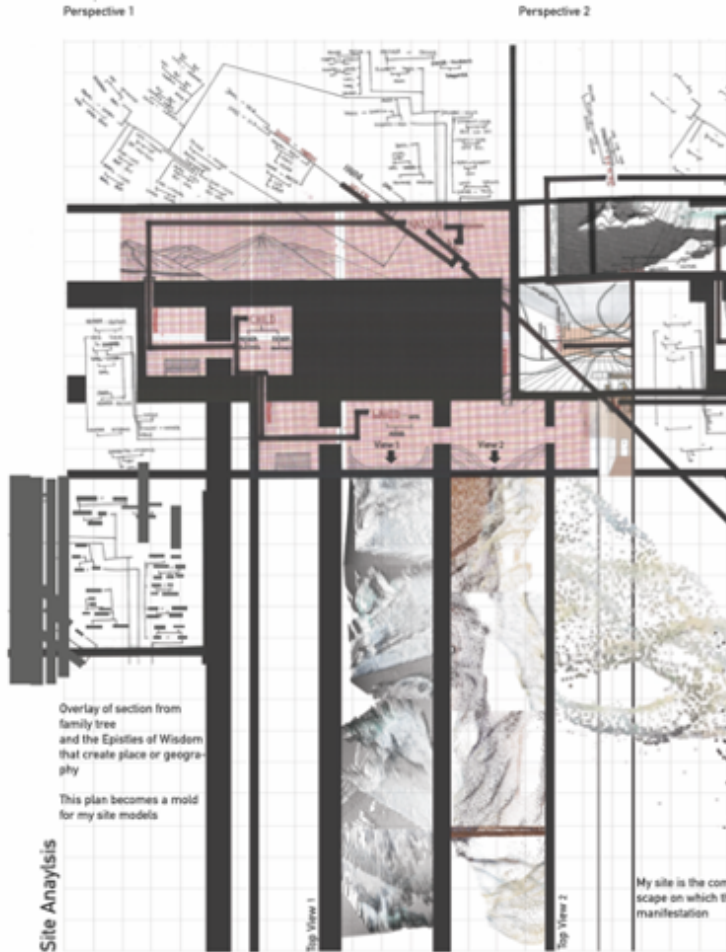
WOOD & PLEXI

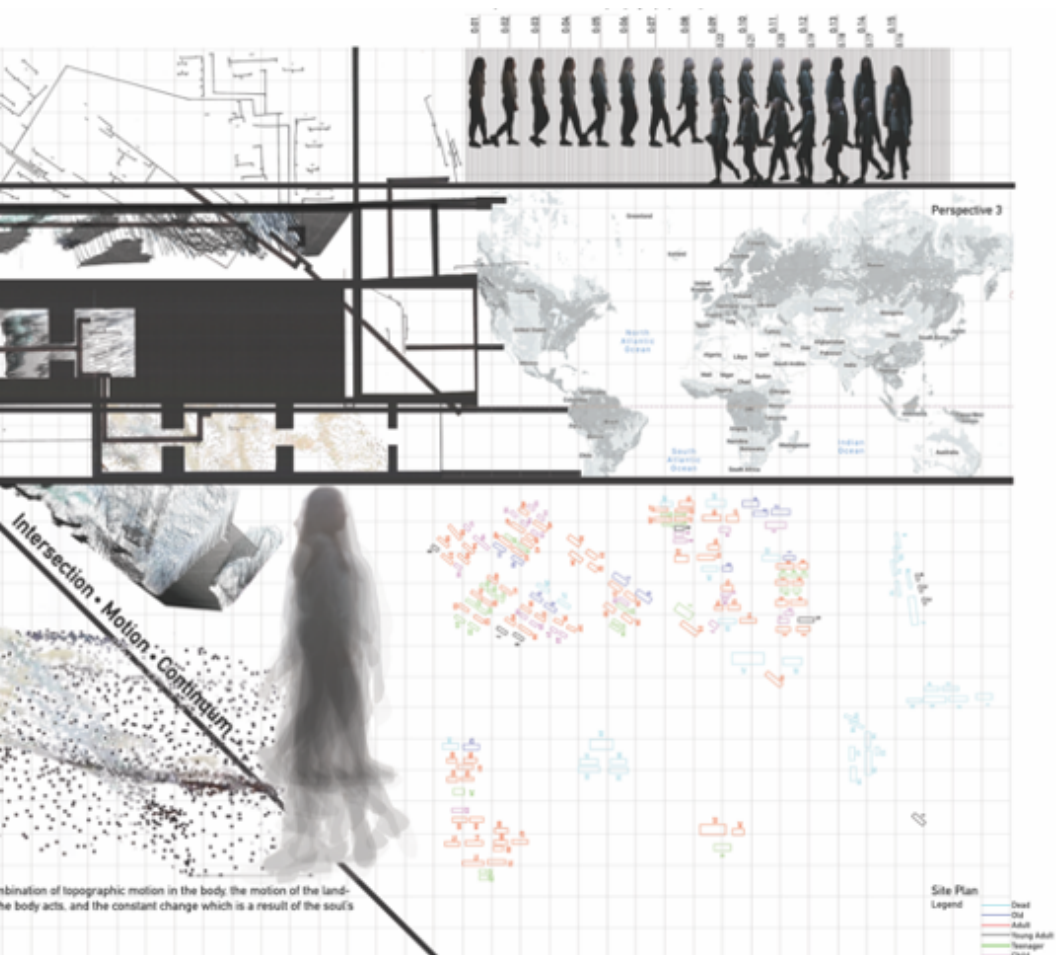
BUILDING VS CARVING



The site iterations, my past life regression etc. position me in a world where there is no end. There are weaved connections between instruments in the site, it is a continuous site analysis.

And so the methodology of drawing became a process of re-incarnation itself. After these explorations I looked back at my family tree, realizing that it holds all these said notions within it

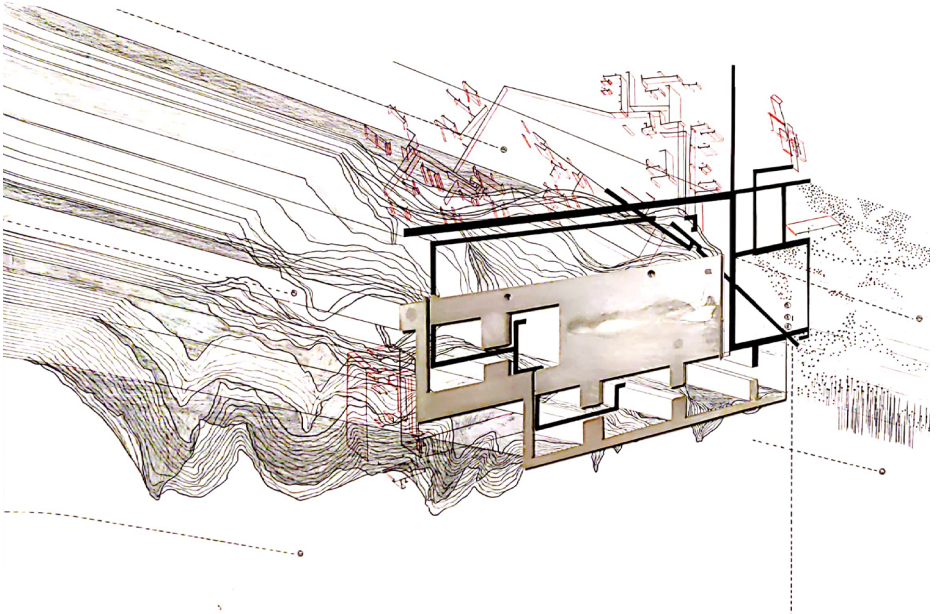




Combination of topographic motion in the body, the motion of the landscape, the body acts, and the constant change which is a result of the soul's

B. FUNCTION

Moving forward I questioned the relationship of the body as the main agent of architecture. It is taken for granted that architecture revolves around the physicality of the body I question that relationship and regard the soul as the major vector. Doing so has implications on circulation, partitioning, shelter, inclosure, indoor vs outdoor and being bound to ground. So I am using the soul as an agent to de-construct all established notions that we take for granted such as form follows function. And so all of my drawings, models etc. become a family and ecology of drawing,



I. REPOSITORY

In order to explore them further I needed to log them onto the digital world. I am formulating my site based on a process of re-incarnation this led my site to re-incarnate. My site is now an ecology expressed in the digital realm. It is a family of all the drawings explored, and will be explored, that allows the simultaneous coexistence of these different moments and scales. The digital landscape has been an exploration of what the extents of my site can reach to, however it is a repository, a place where instruments can meet where they wouldn't have been able to otherwise.

The digital allows this coming together in a way that the physical does not allow. As an example, my work in text has been about generating narrative for me to produce, but when I work with the text, I need to physically overlay them with drawings in order to reach somewhere. However, the text doesn't become form, in the physical landscape, they stay as codes.

When exploring through the digital I realized that the emotions I felt during my regression did not exist within it, and so I performed my process of regression on my site in order to reconstruct it.



A. RE-CONSTRUCTION OF SITE

When exploring through the digital I realized that the emotions I felt during my regression did not exist within it, and so I performed my process of regression on my site in order to reconstruct it.

The re-construction of my site then allowed me to be able to zoom into certain points and architecturally interpret the site at hand. However with my interpretations I have'nt yet been able to answer the underlying question of my thesis which is: What is the implication of re-incarnation on ecology? And so what I realized is that I produced an architectural process which I will use in order to answer my question by applying my it on a site. The site I chose is the block where my grandfather, Nassib's house existed in my village.

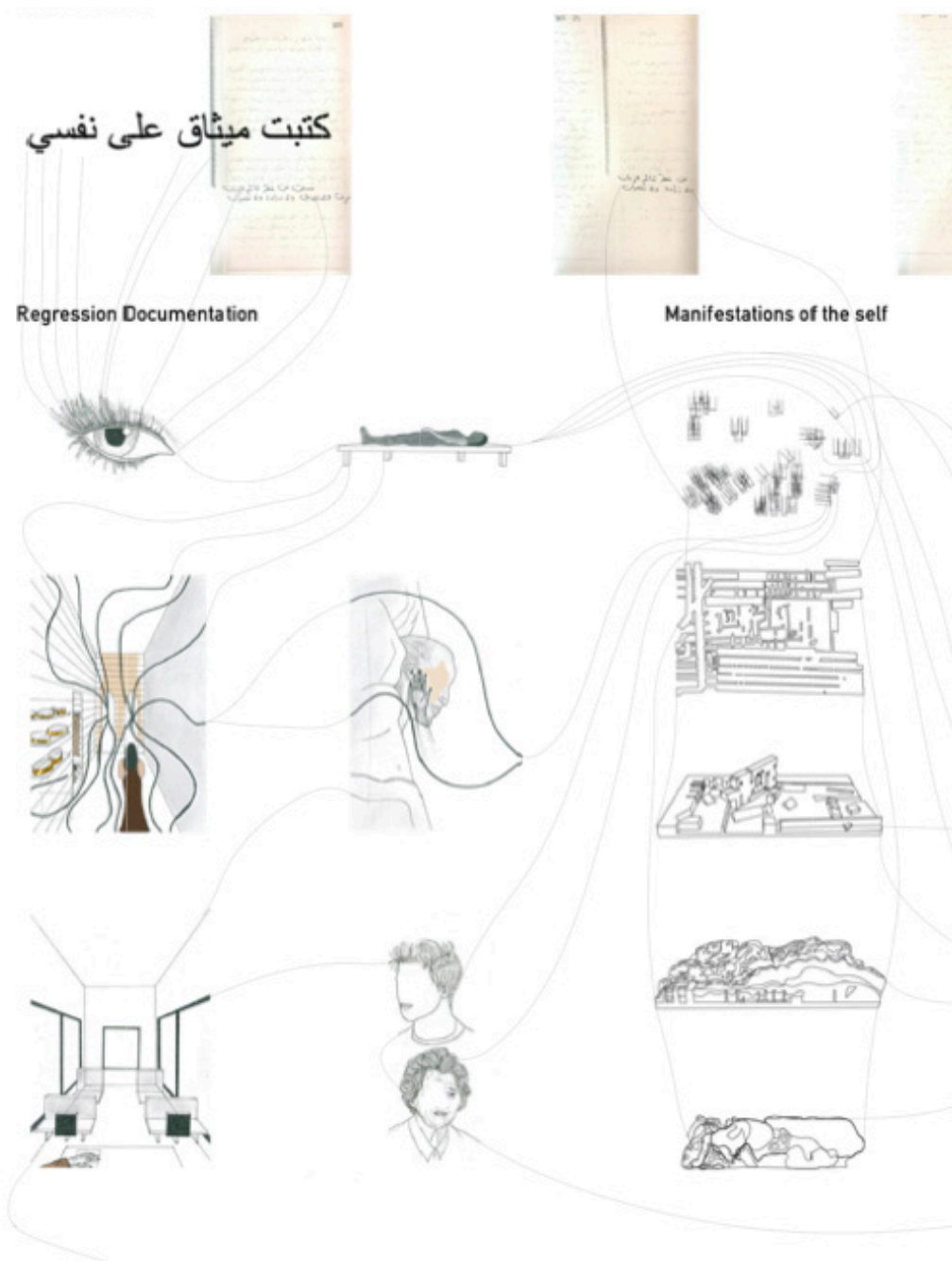


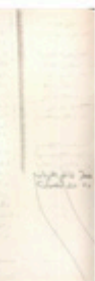
کتابت میثاق علی نفسي



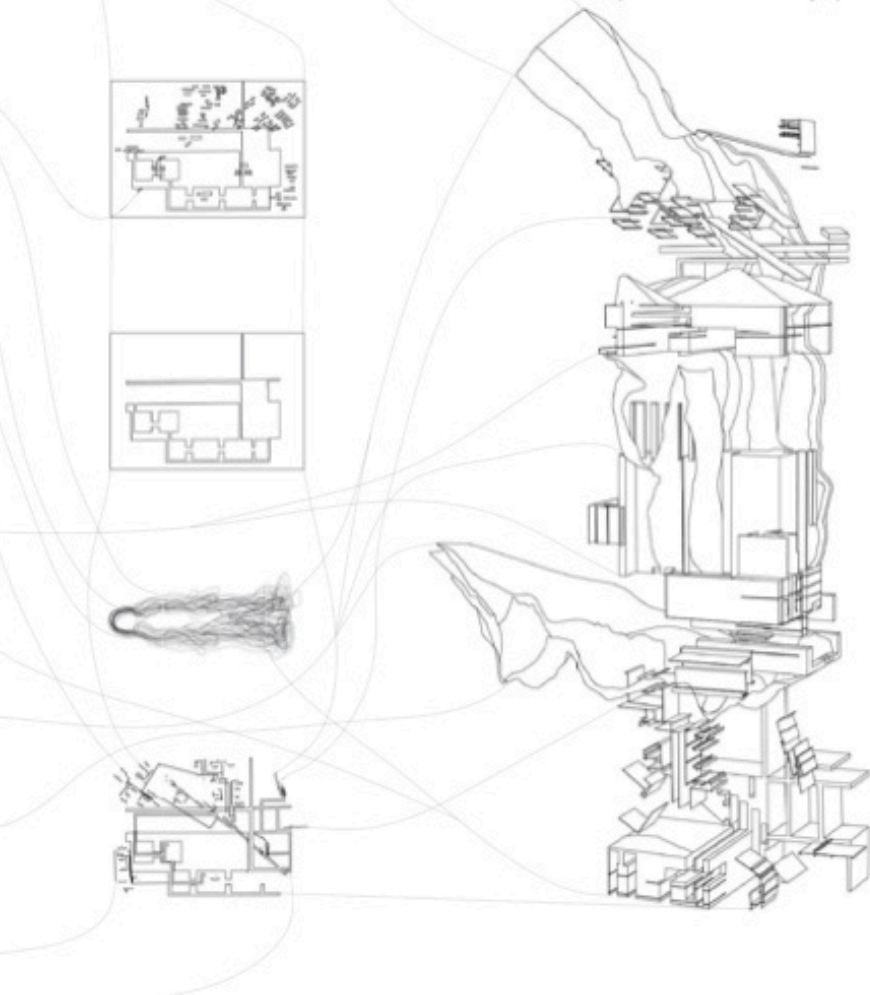
Regression Documentation

Manifestations of the self



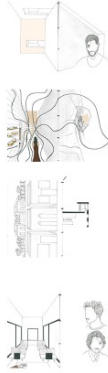


The self as a site of exploration & knowledge production



B. ARCHITECTURAL PROCESS

Past Life Regression
Incomplete vs Complete
Inflection Points



Family Tree
Societal system changing
the design of life



Site Plan
Database & Coding



Site Model
Manifestations of explored
data

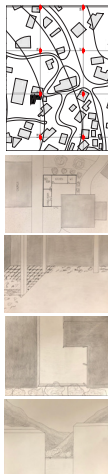


Site Exp
Manifestati
data



This is the outcome of my applied process on the site, which are shown in the following pages. However, what I added when dealing with a physical site is the following

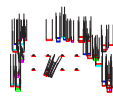
Past Life Regression
Incomplete vs Complete
Inflection Points



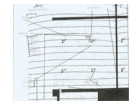
Family Tree
Societal system changing
the design of life



Site Plan
Database & Coding



Site Model
Manifestations of explored
data



Site Exp
Manifestati
data



Iterations
Iterations of explored



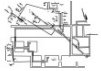
Terrain
Typology & Topology
of new landscape



Digital Realm
Manifestations of explored
data



Repository
Logging in data



Site Re-construction
Re-introduction of inflection
points & process into site



Site Interpretation
Interpretation of implications



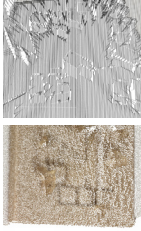
Iterations
Iterations of explored



Terrain
Typology & Topology
of new landscape



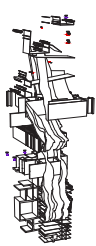
Digital Realm
Manifestations of explored
data



Repository
Logging in data



Site Re-construction
Re-introduction of inflection
points & process into site

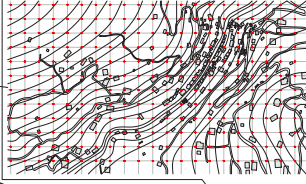


Site Interpretation
Interpretation of implications

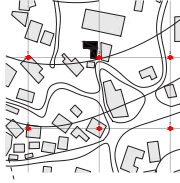


Melbourne, Australia

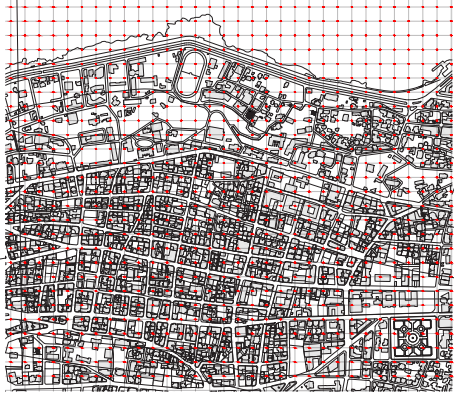
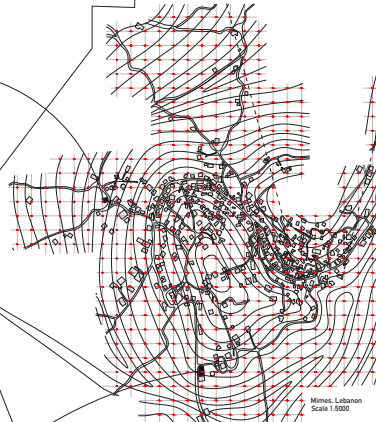
Asbadiyah, Lebanon
Scale 1:5000



Zoom in
Mimra, Lebanon
Scale 1:1000

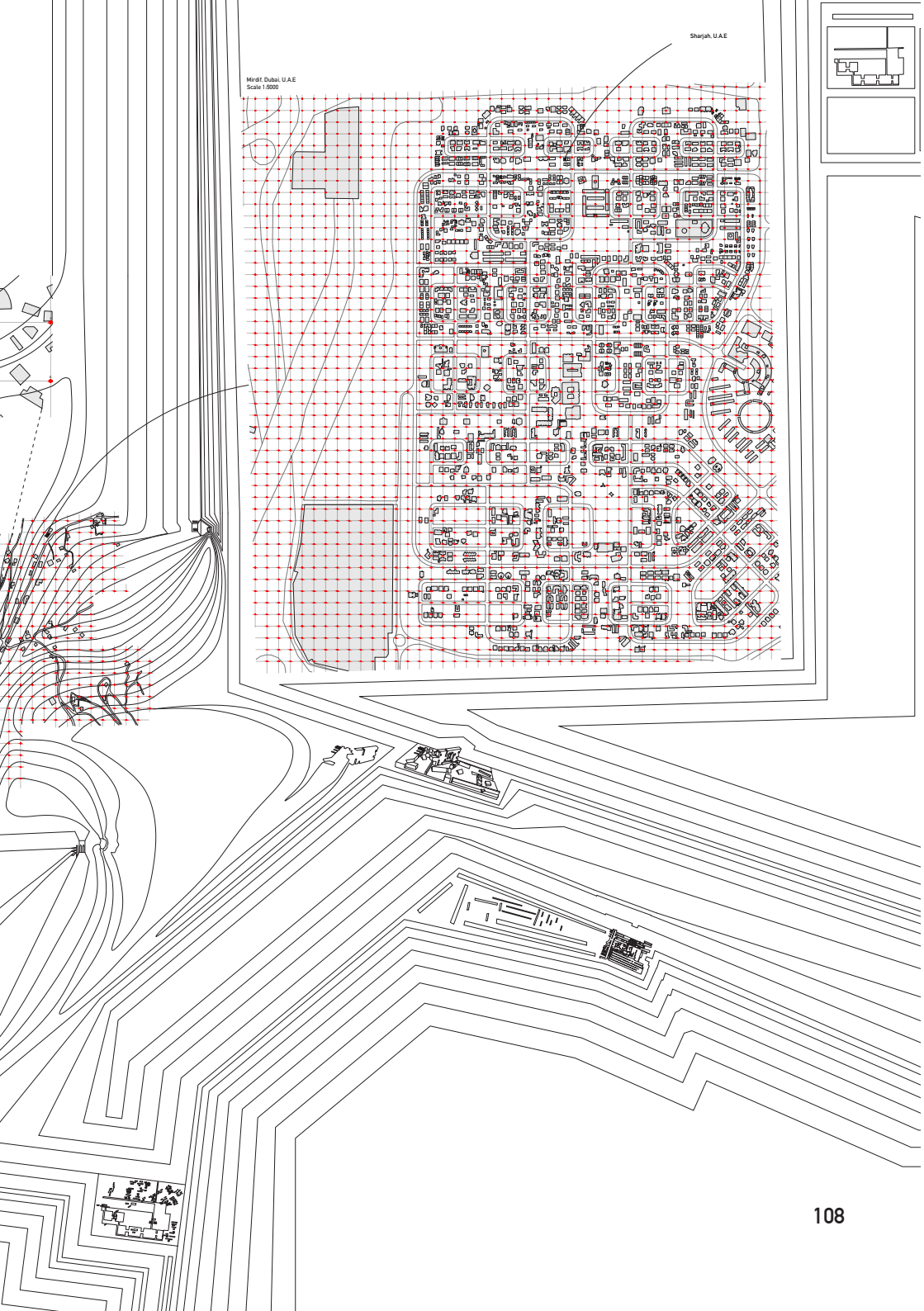


Mimra, Lebanon
Scale 1:5000

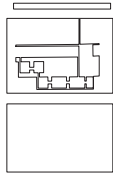


Hamra, Lebanon
Scale 1:5000

Mirdif, Dubai, U.A.E
Scale 1:5000



14



C. GRID & GRID POINTS

The effect of re-incarnation on ecology means that when an ecological specimen such as land, i.e. my site, goes through a process there is a change. To understand what this change is I need to track the changes on the land that happen from the process. Hence, a site grid of 50m (scale of grid from google maps) is introduced to track site transformations post the process. The grid dots are constant elements throughout the process that allow for the questioning of ecology and impact.

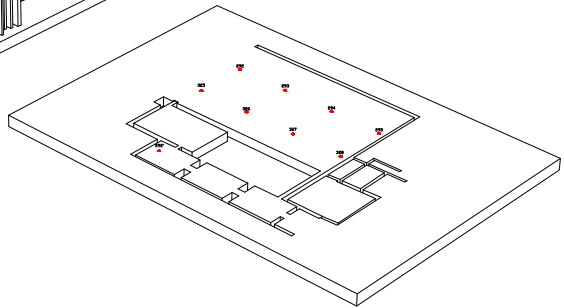
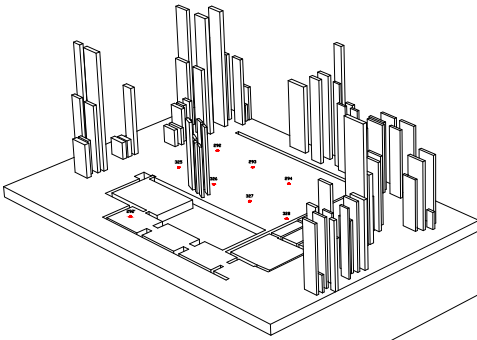
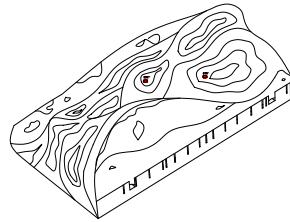
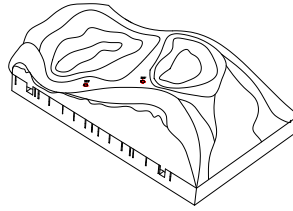
The diagram on the previous pages is basically a circulation diagram one that allows a navigation between the metaphysical and the physical, which are essentially the two realms that I am dealing with. I begin to construct my own world map based on places I connect to and my navigation between them, I also add my metaphysical process in the diagram as a means to explore the physical through the metaphysical.

The following are the results of my process on my site.

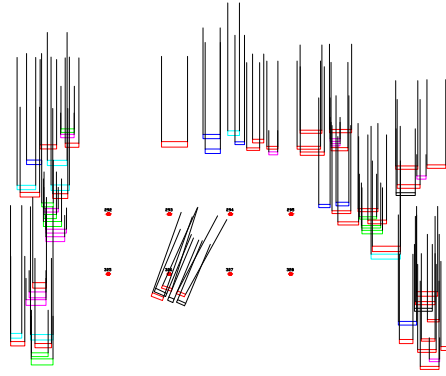
The first step was Past life regression and in the case of a site that means its history and memory of its inhabitants

The grid points then apply themselves on these drawings and all others that come with the from the process.

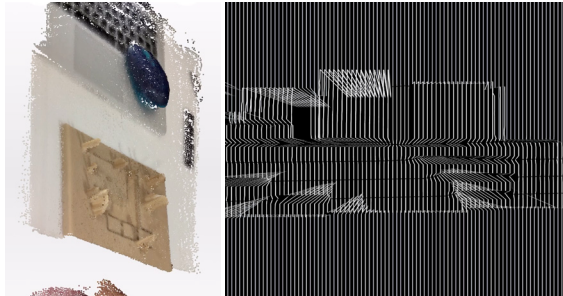
The mold produced models of conflicting systems

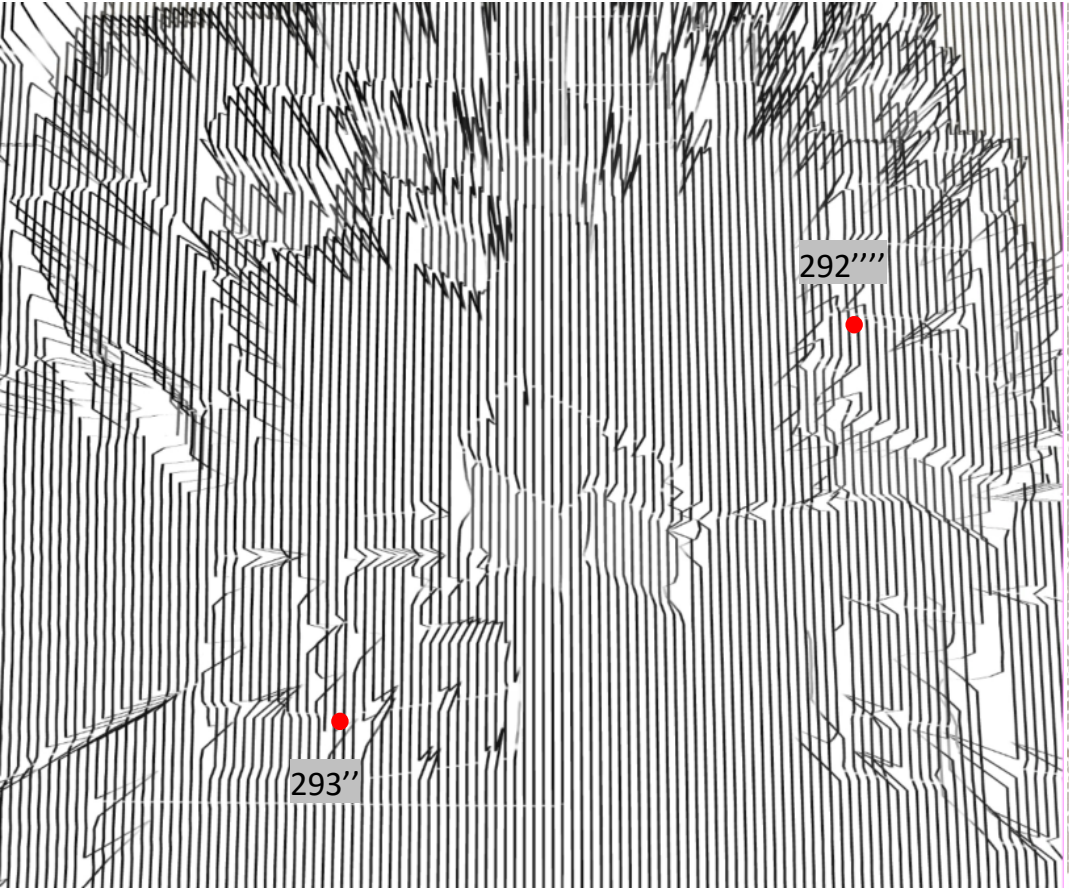


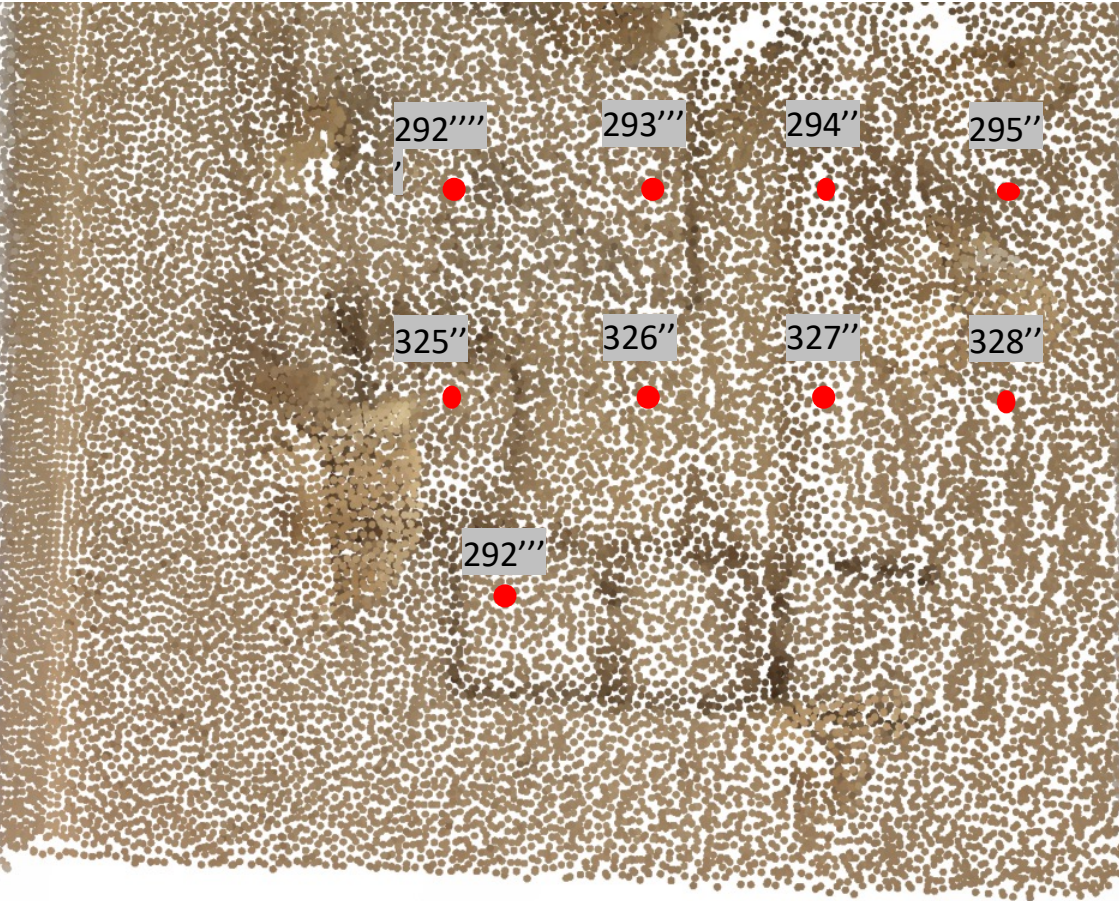
I extracted sets of data again
to produce the site plan



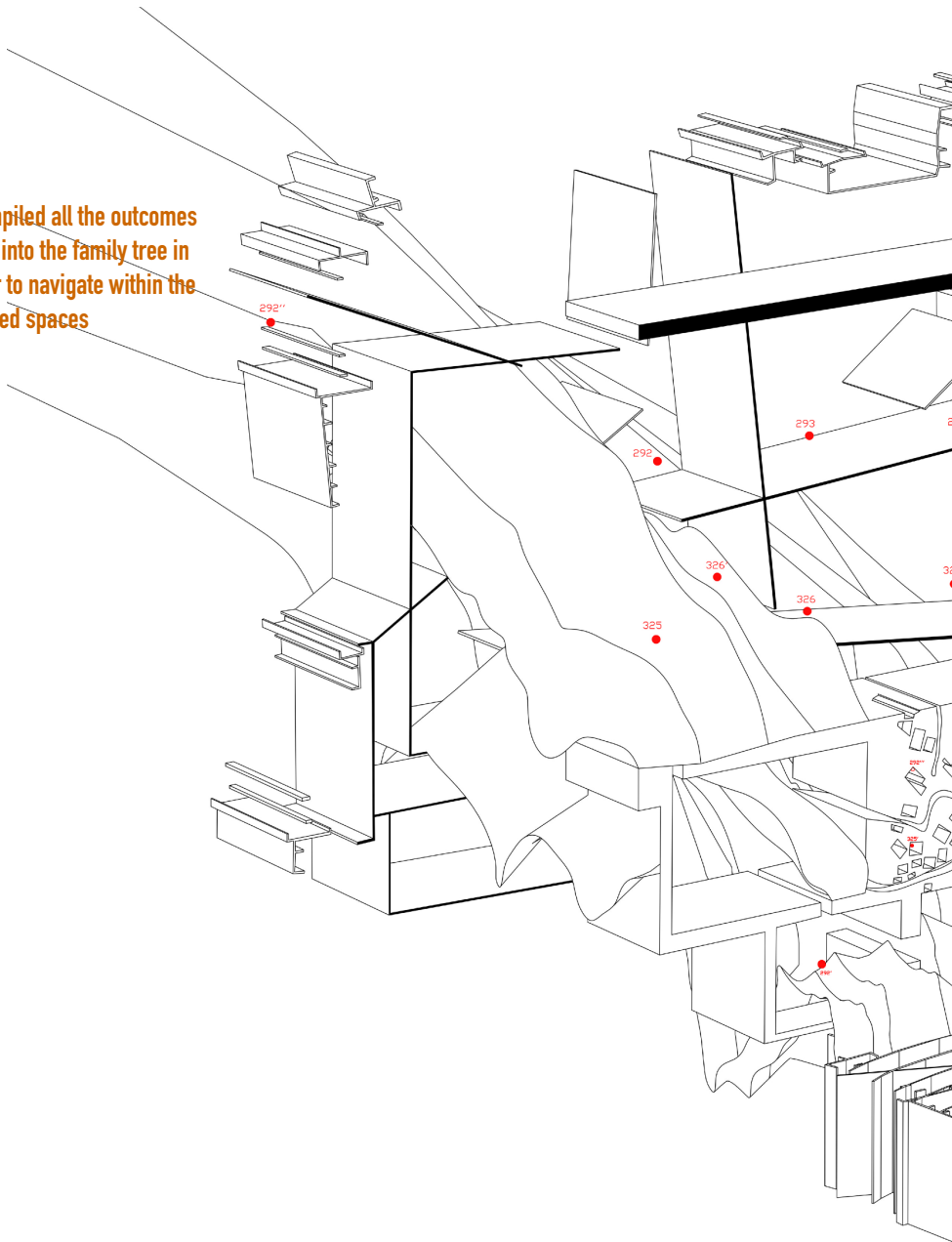
And site views

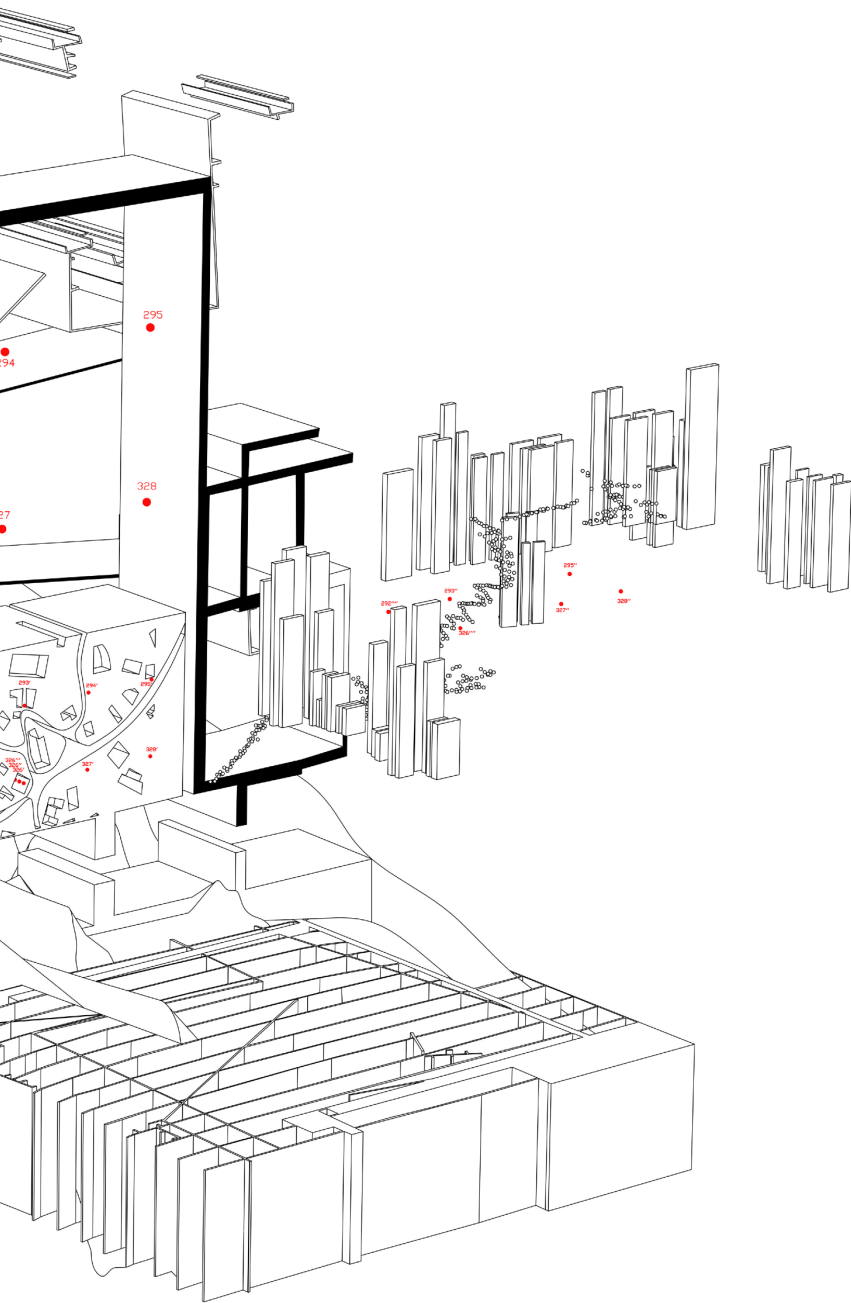




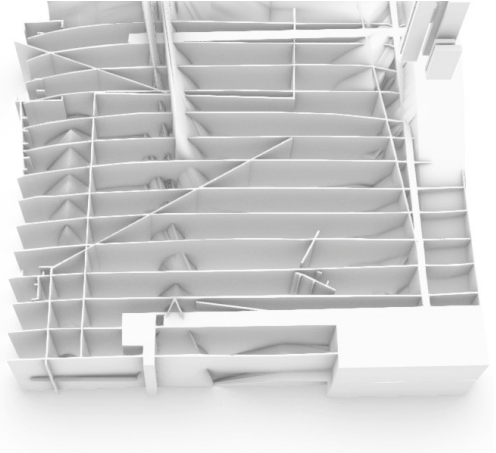


I compiled all the outcomes back into the family tree in order to navigate within the created spaces





And I log it back into
the repository

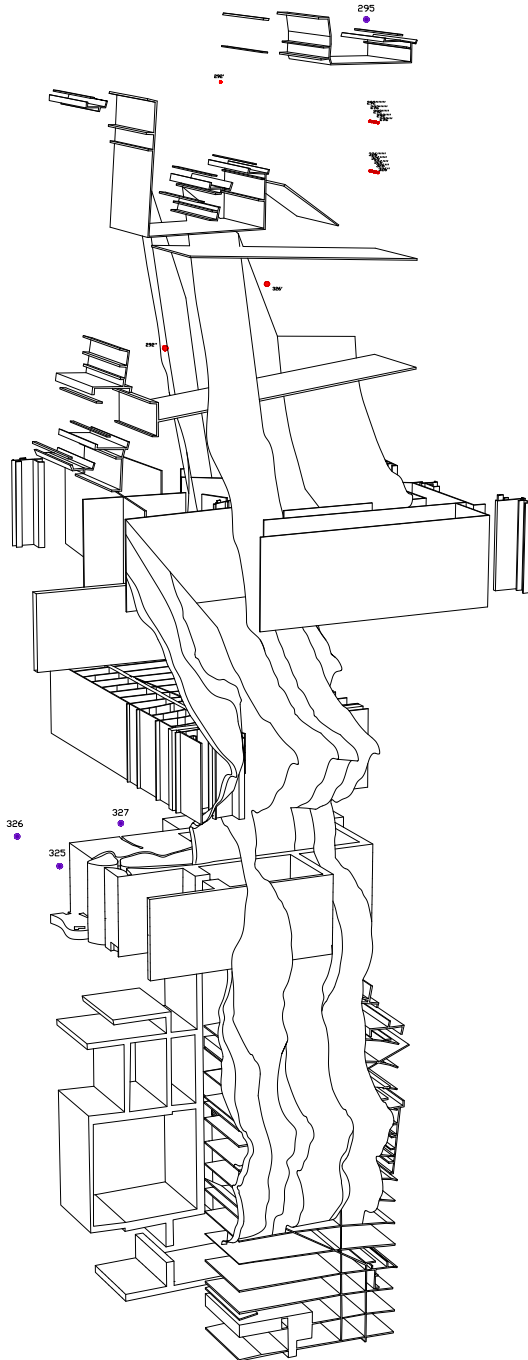


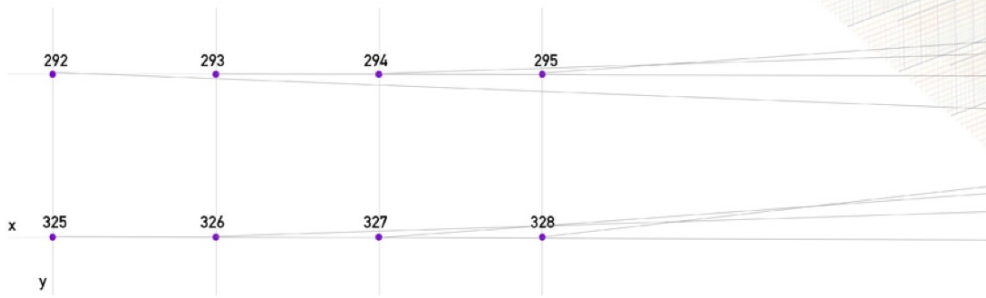
The last step was reconstructing my site, which is the last step of change that the physical site experiences.

Now I track the change of the grid points throughout the process In order to visualize how the physical site morphed as a result of my architectural process. And the result was a new 3-dimensional grid.

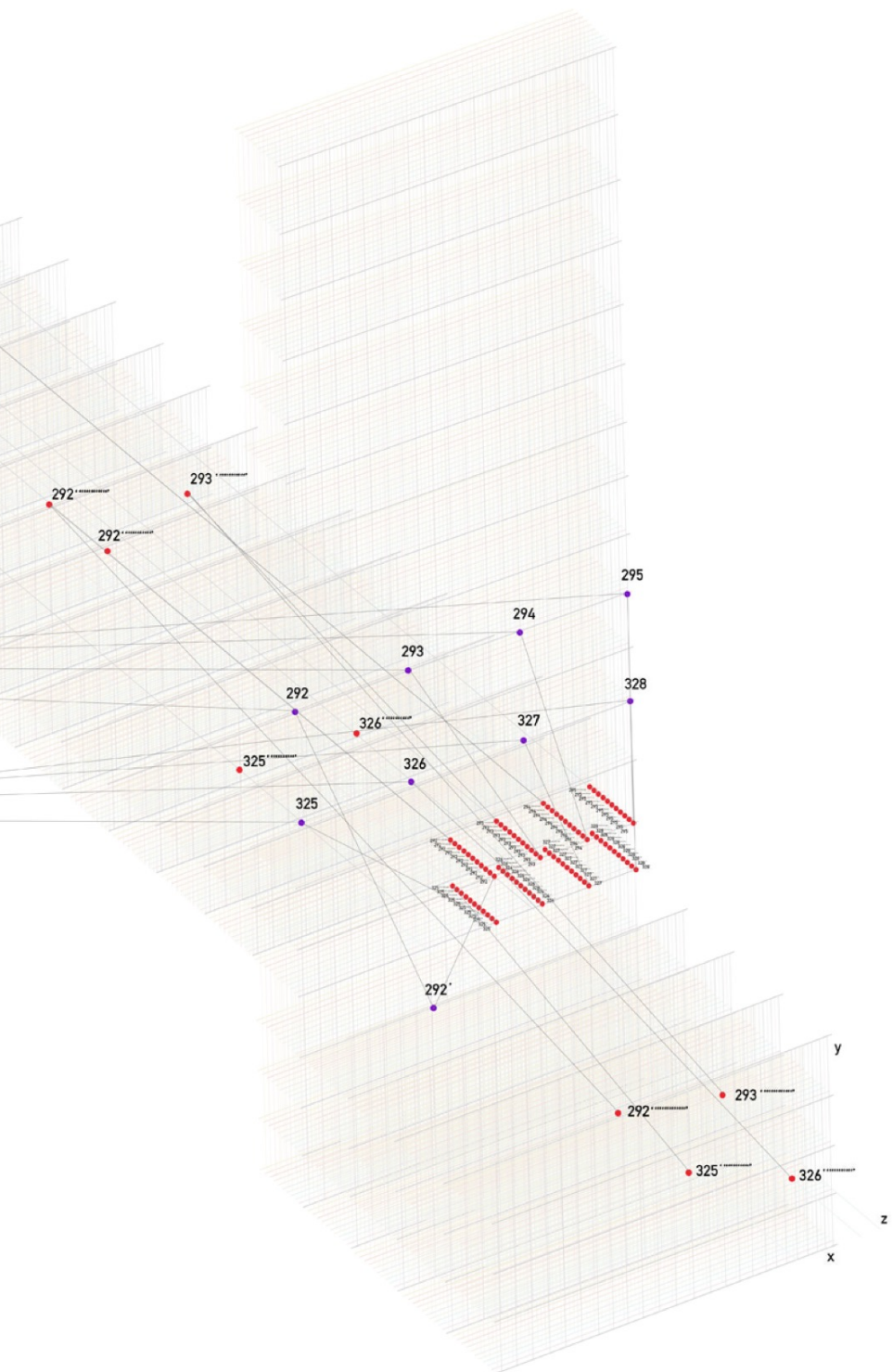
I placed my site back in the grid and began morphing the site in order to meet the new grid points

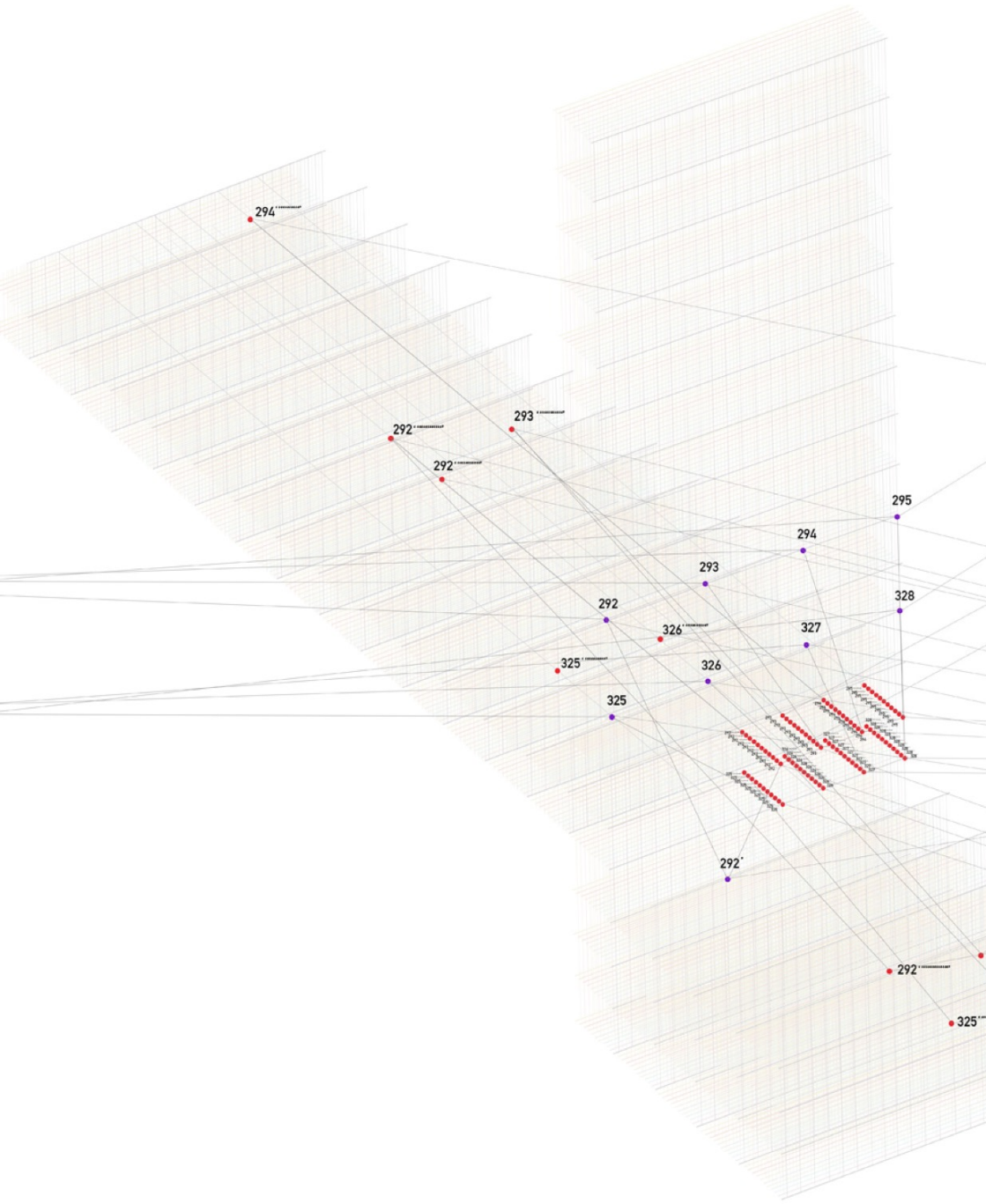
294



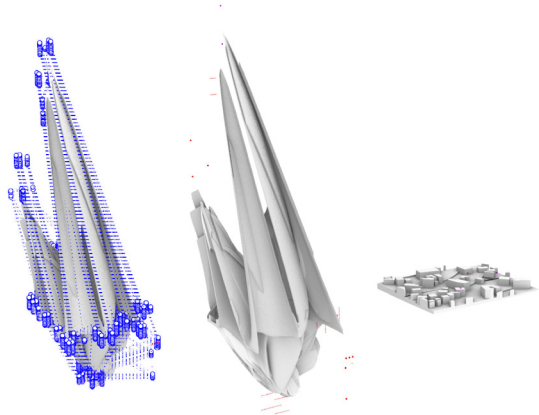


294

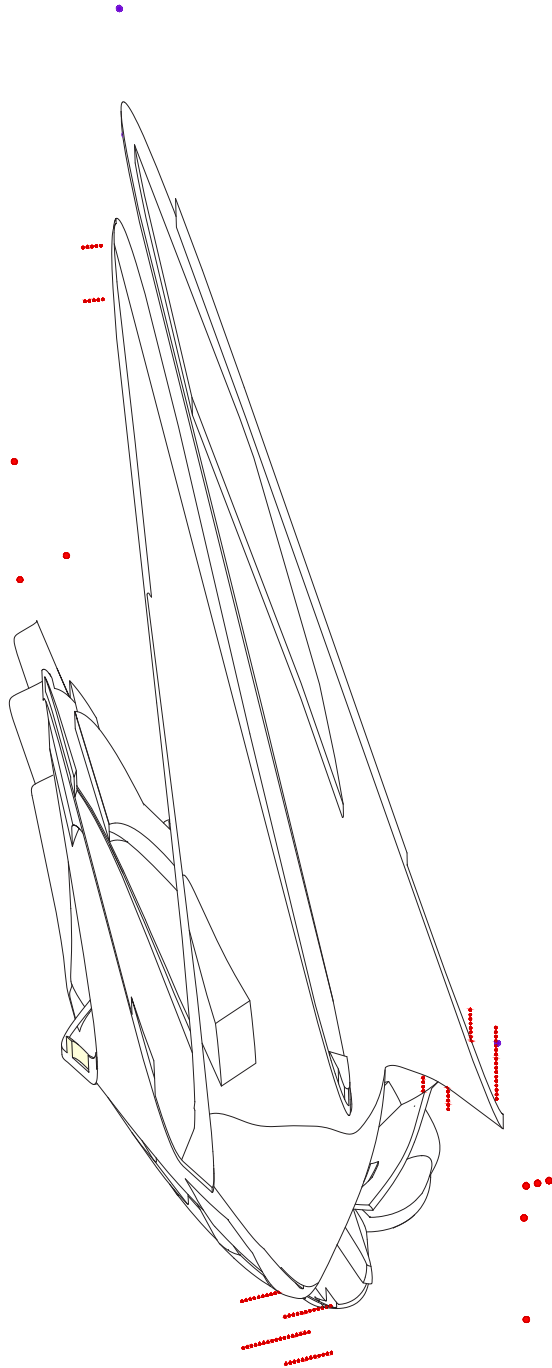




Land morphed as a
result of grid changes



The result was a morphed site, a form. The significance of my form is in its symbolism. It records more than the passing of the body, the transformation of the world etc. It is now a memorial of my process, a memorial of passing to be able to witness the idea that your loved ones are not gone they're changing. This form is a result of the process, but it needs to be put back into the grid.



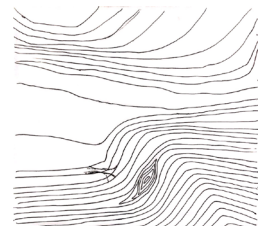
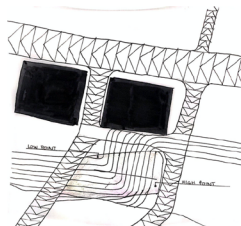
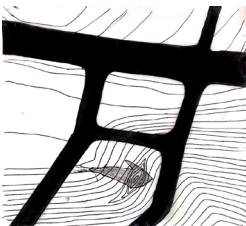
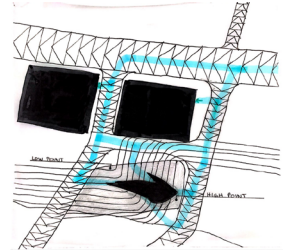
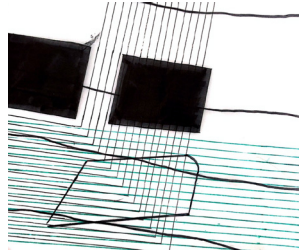
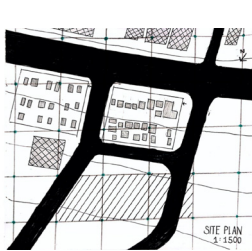




I place it back into the grid, in the area near my village graveyard

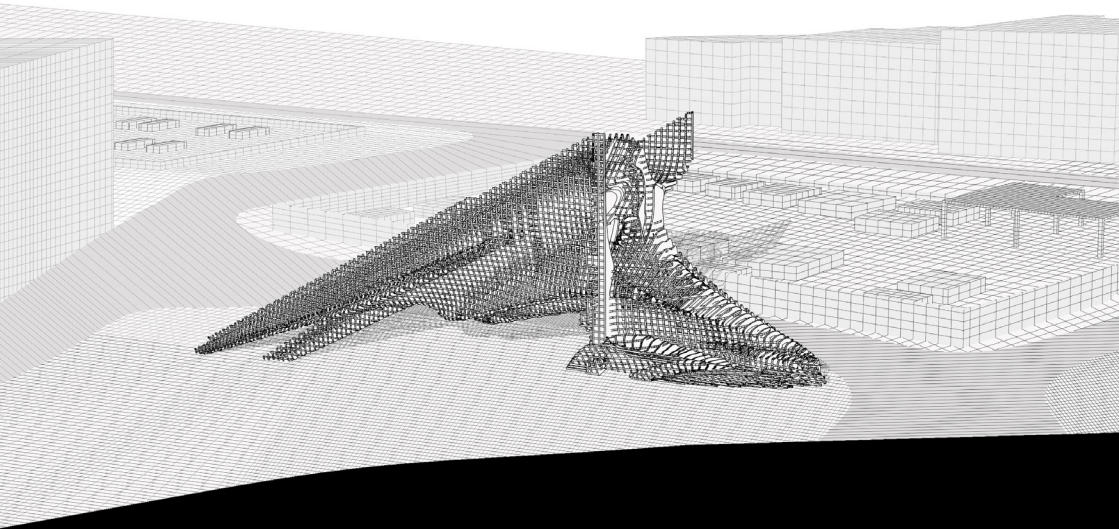
II. MEMORIAL OF PASSING

It becomes an entity that you can look at while you're at the graveyard but it's not necessarily about death, it's about offering a different outlet when thinking about passing. Hence, there's a monument of passing which is mine, and then there's a monument of passing away which is the graveyard. It becomes a memorial object but instead of the grid and markers being everywhere, I'm saying that all these points provided me with one main point and it's going to be a monument or memorial of passing.

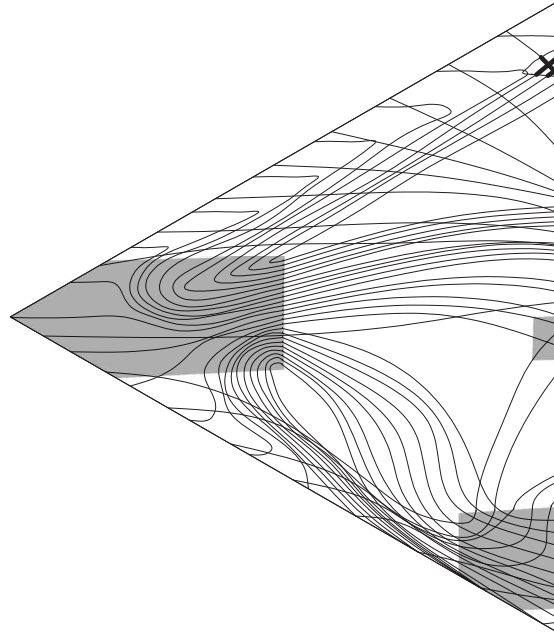
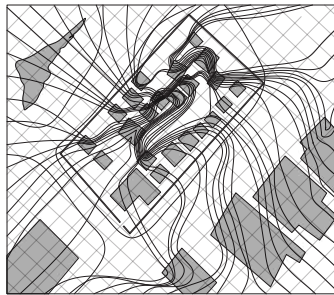
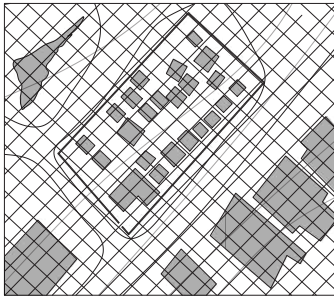


It is placed next to the graveyard to create a conversation, but it doesn't replace it.

However it needs to connect to the site and be morphed into the womb of the earth. This is where all the weaving that has been done throughout my process manifests itself and results in a dialogue between the soul, the living, and land.

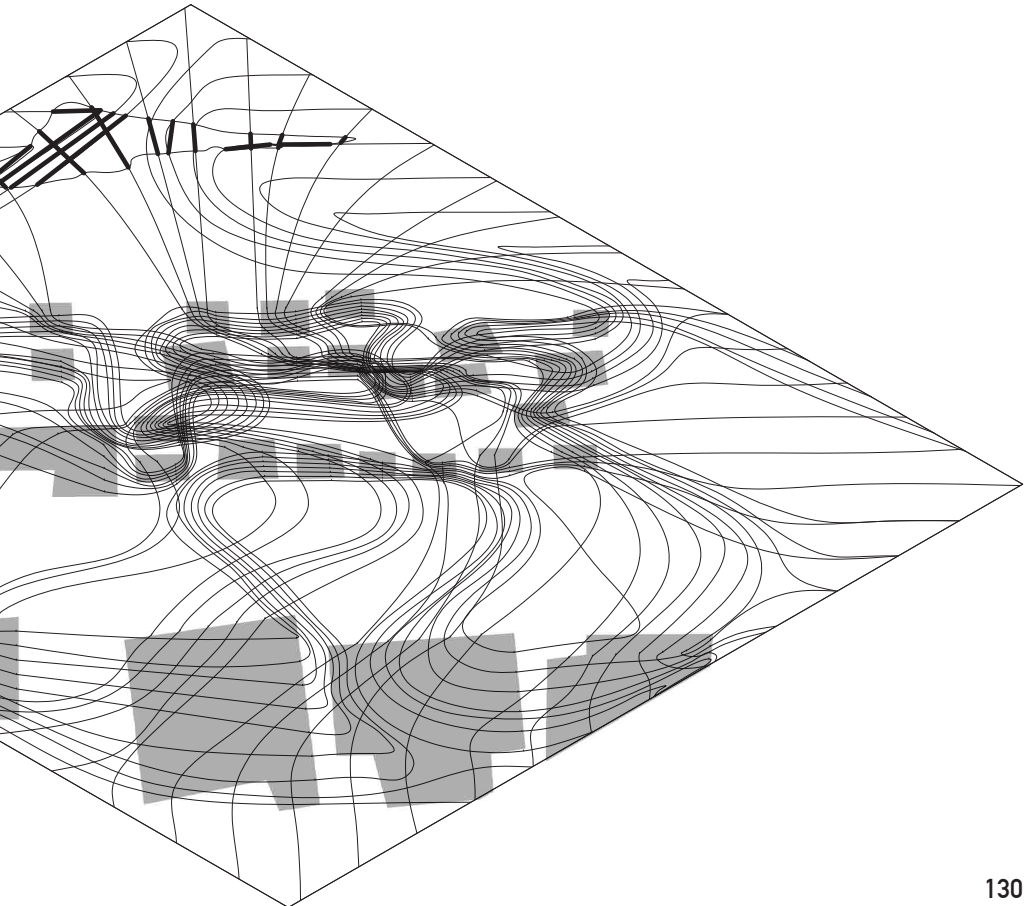


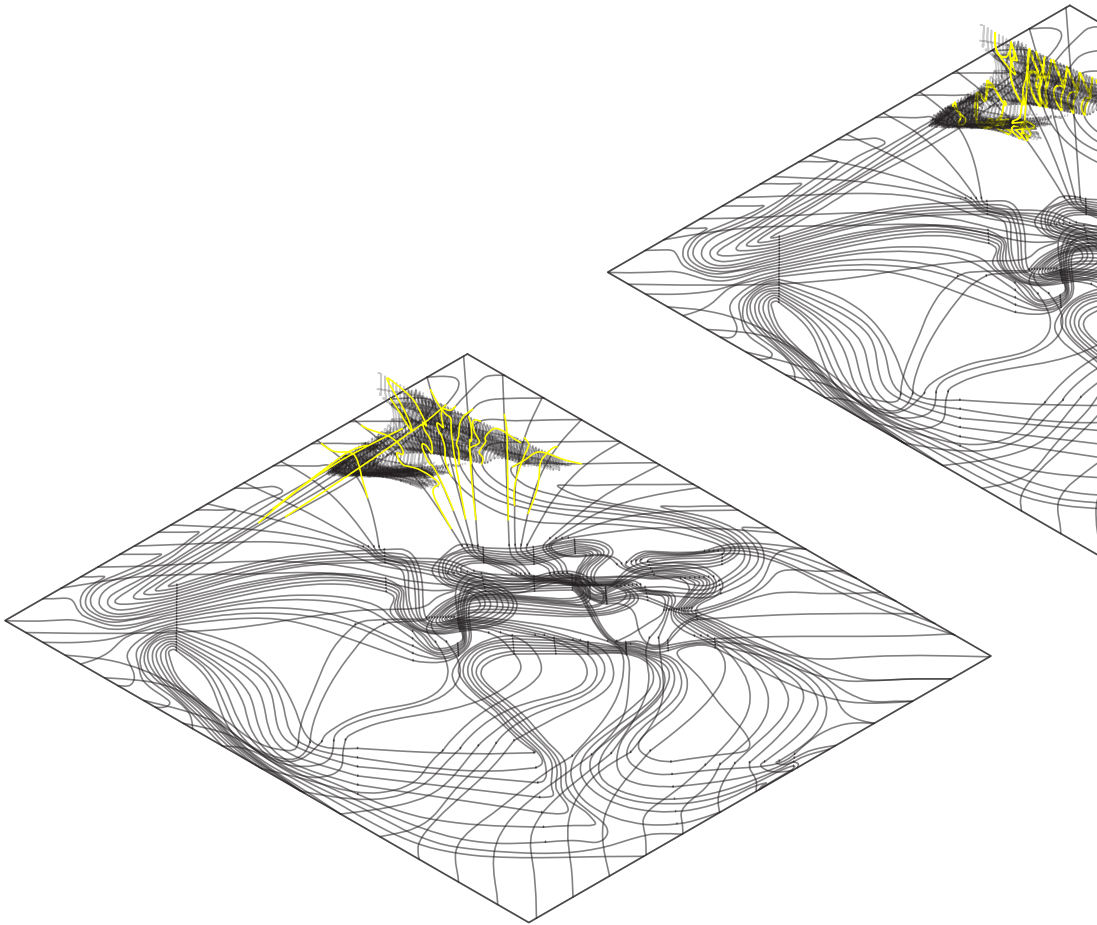
When zooming into the chosen plot my grid of 50m begins to deconstruct itself into smaller scales, the scale of the domestic sphere, and further down to the scale of the grave/musolueam. Now I begin to deal with the grid like a weaving exercise. I regard the surrounding residential buildings and musolueams as focal points that invite the grid line towards them to create a relationship that allows topographic change.

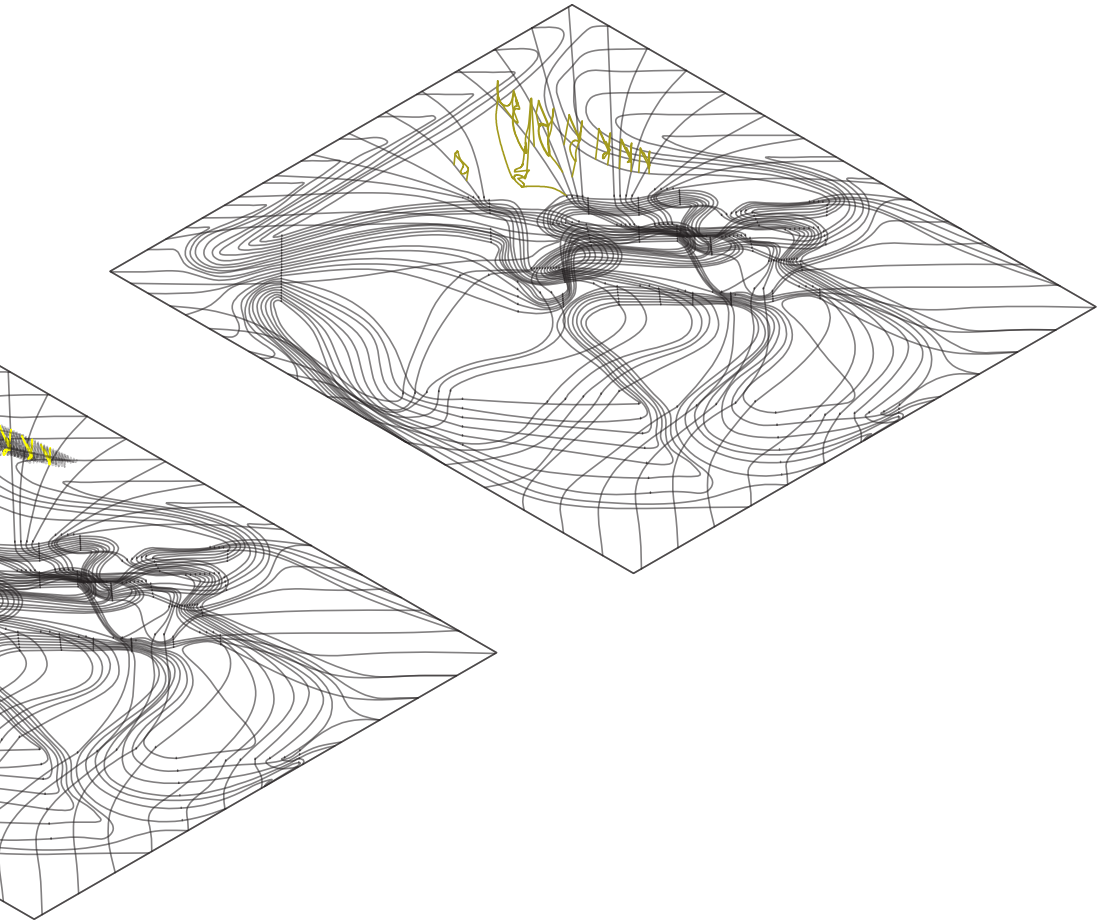


The result of this weaving then intersects with my form and provides the blueprint of the primary structure used to hold the form which is the secondary structure.

the weaving is also tackled on the vertical axis in order for the form to be molded by the earth both above and underground.







Once I have the lines of intersection between the process and the land, I need to further weave in the grid of the form, which represents the soul with the grid of the land in order for them to interact with one another.

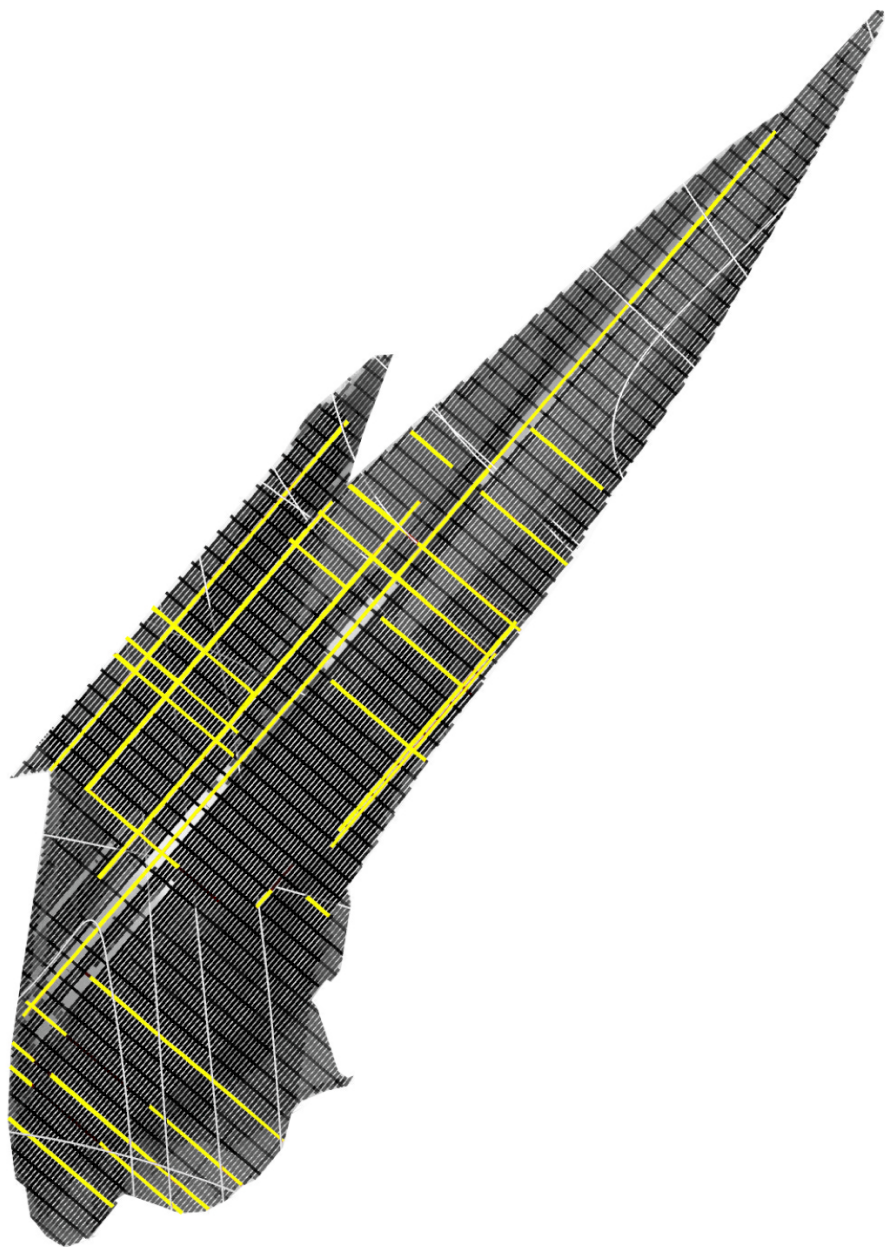
In the diagram on the following page we see the grid of the land represented in white and the grid of the soul represented in black. With their interaction to one another the grid of the land change path at the point of intersection to continue with the grid of the soul.

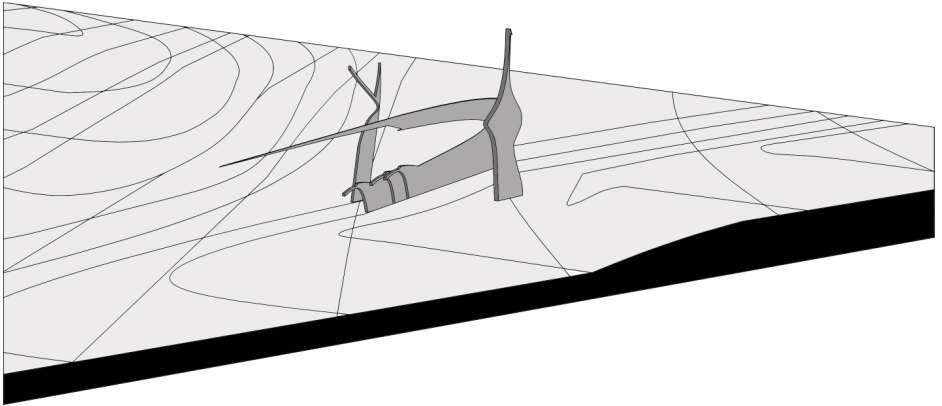
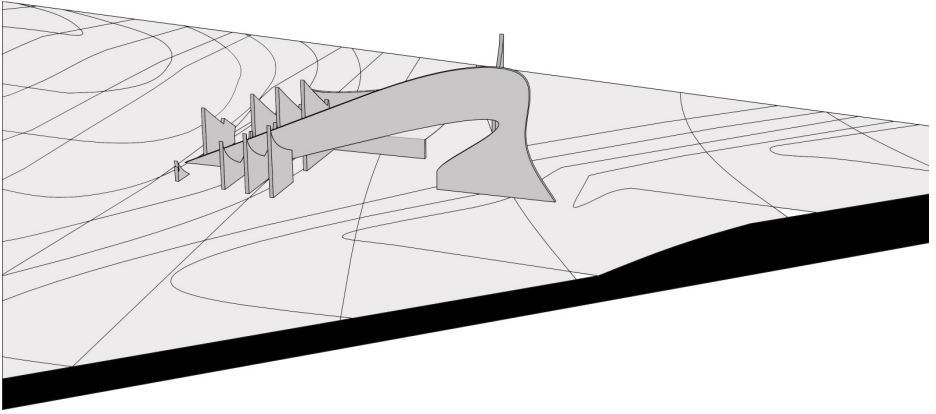
The result of this is the extraction of my primary structure from the form.

The first diagram on page 61 shows the extracted frames that did not intersect with the land, so I extruded them and made them thicker in order to become structural.

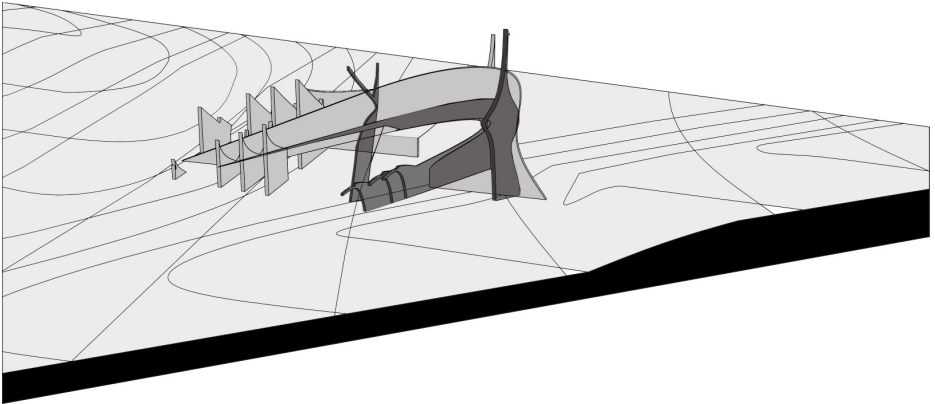
The second diagram on page 61 shows the frames that already intersected with the land but needed to become thicker in order to be structural.

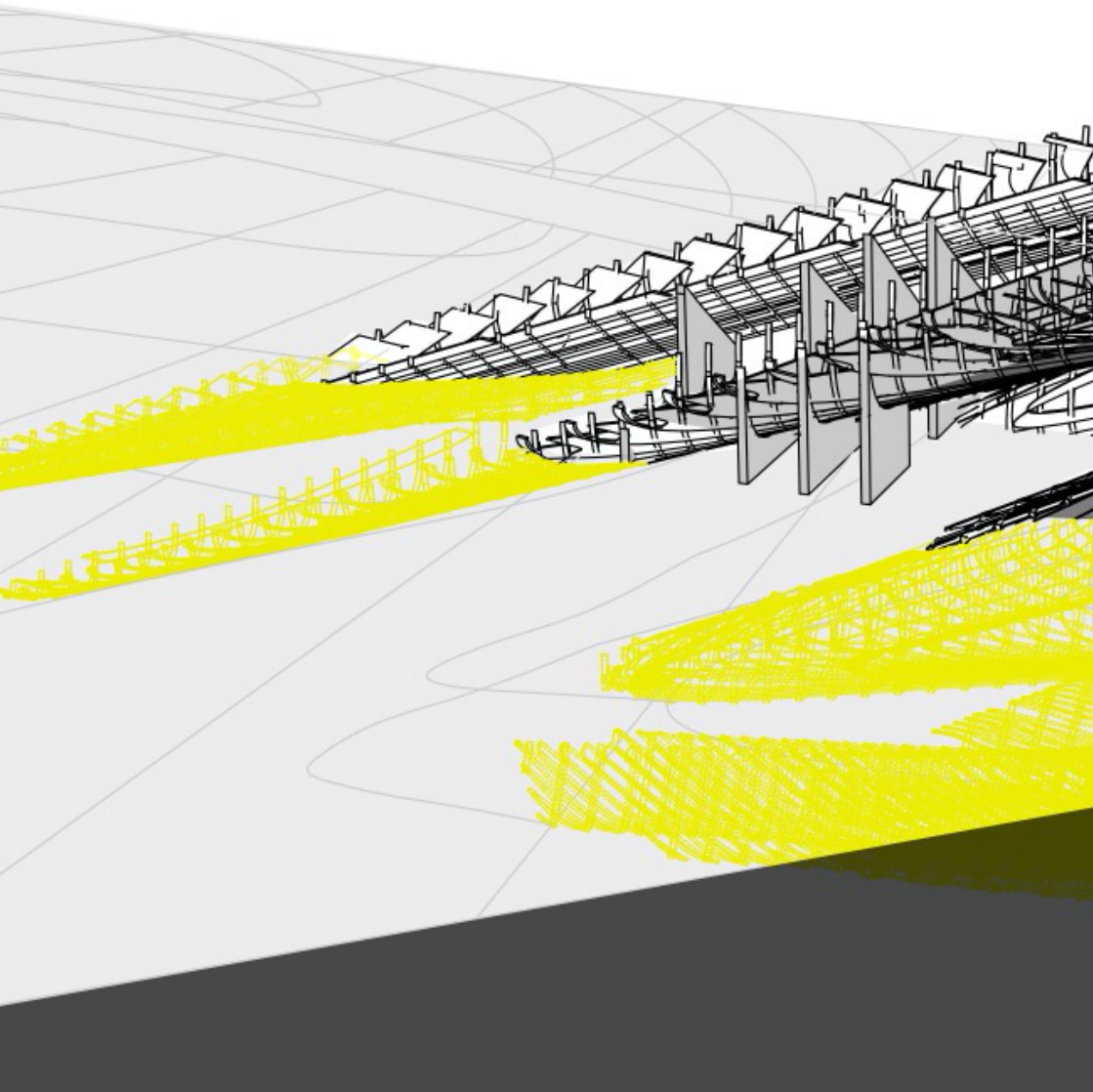
The diagram on page 62 shows the combination of the two and shows the primary structure that is used to create the form.

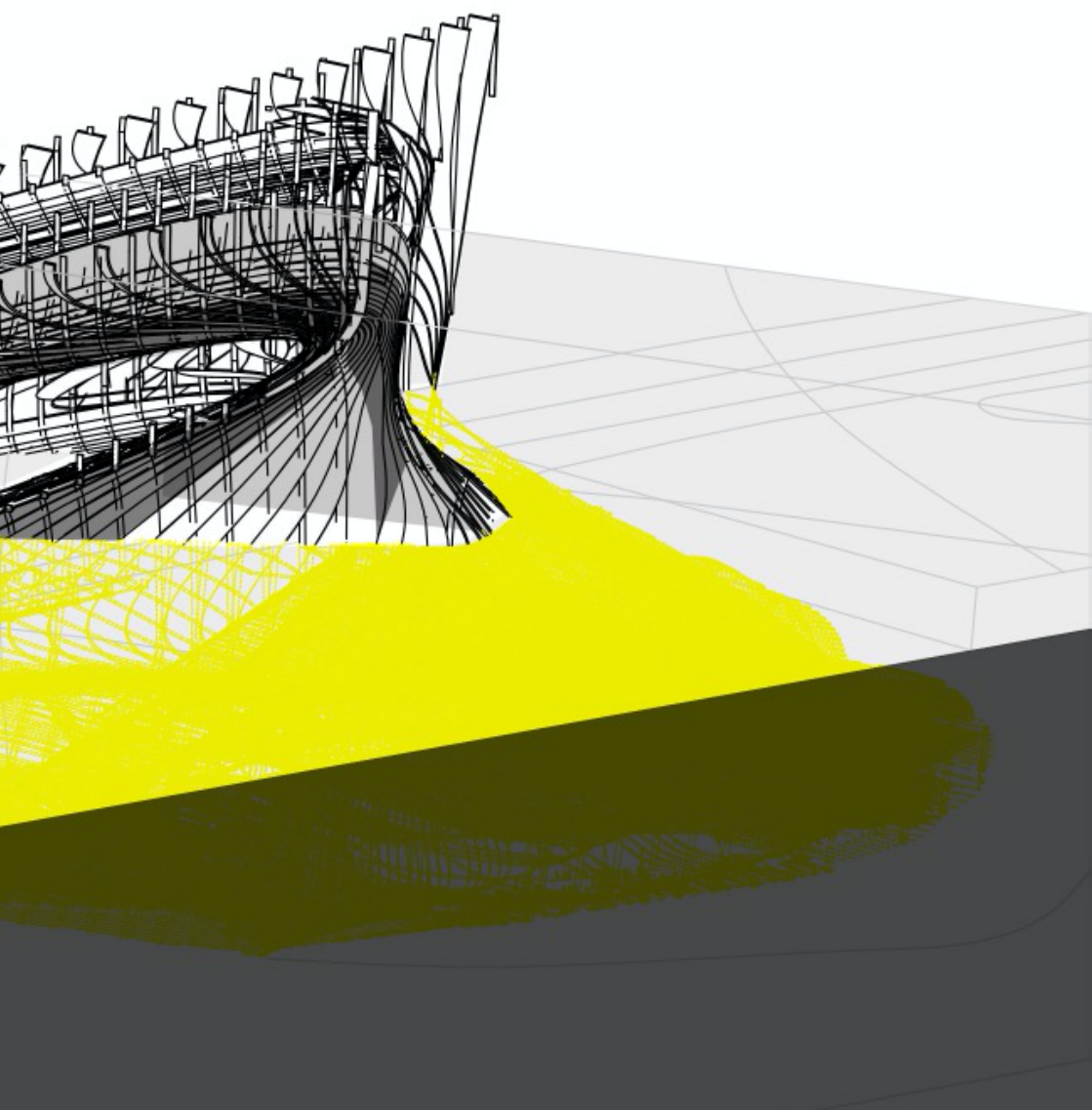




The result of the weaving would be the following. This artifact then becomes a memorial of passing but further an insertion of a methodology. A methodology that I have used to come to terms with my faith and identity, and it caters for my curiosity. Hence, this monument will not be provided as a complete form rather incomplete which allows for the additions of future generations to ultimately create the form seen on the next spread.

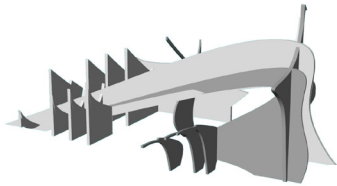




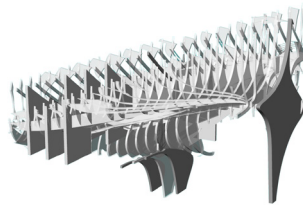


It is provided as a ritual that other generations can interact with to explore their curiosity or even reject it but the result is the opening up of two conversations one that provides an alternative to another form of passing and the other that opens up the conversation of exploration and curiosity into faith.

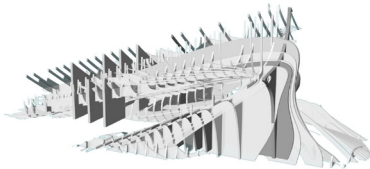
I envision the artifact to be in itself transformative, not only through the process of addition throughout generation, but also in terms of it not becoming a monument or a memorial in a sense that is not touched and continuously polished throughout time. One example of how this can be achieved is by the construction material of the memorial to be made by wood glulam which can decay.



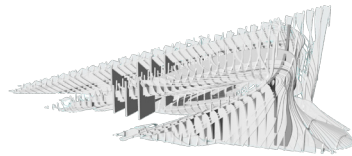
Generation 1



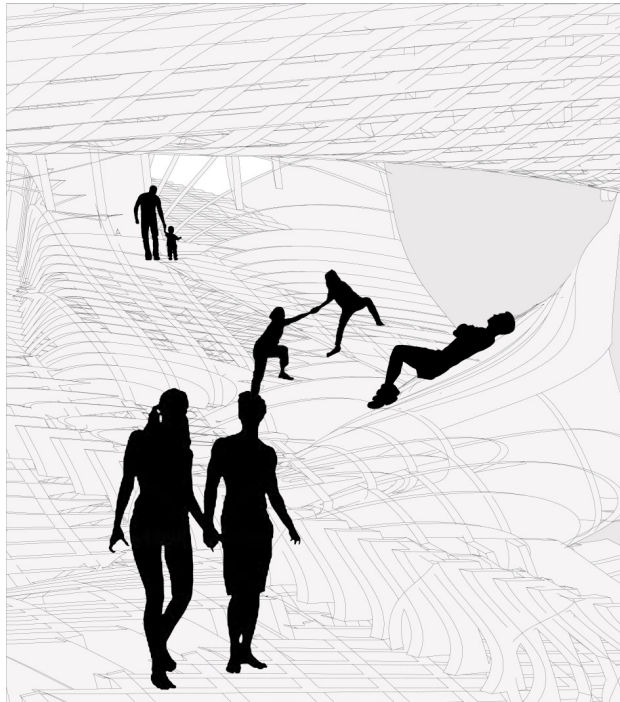
Generation 2

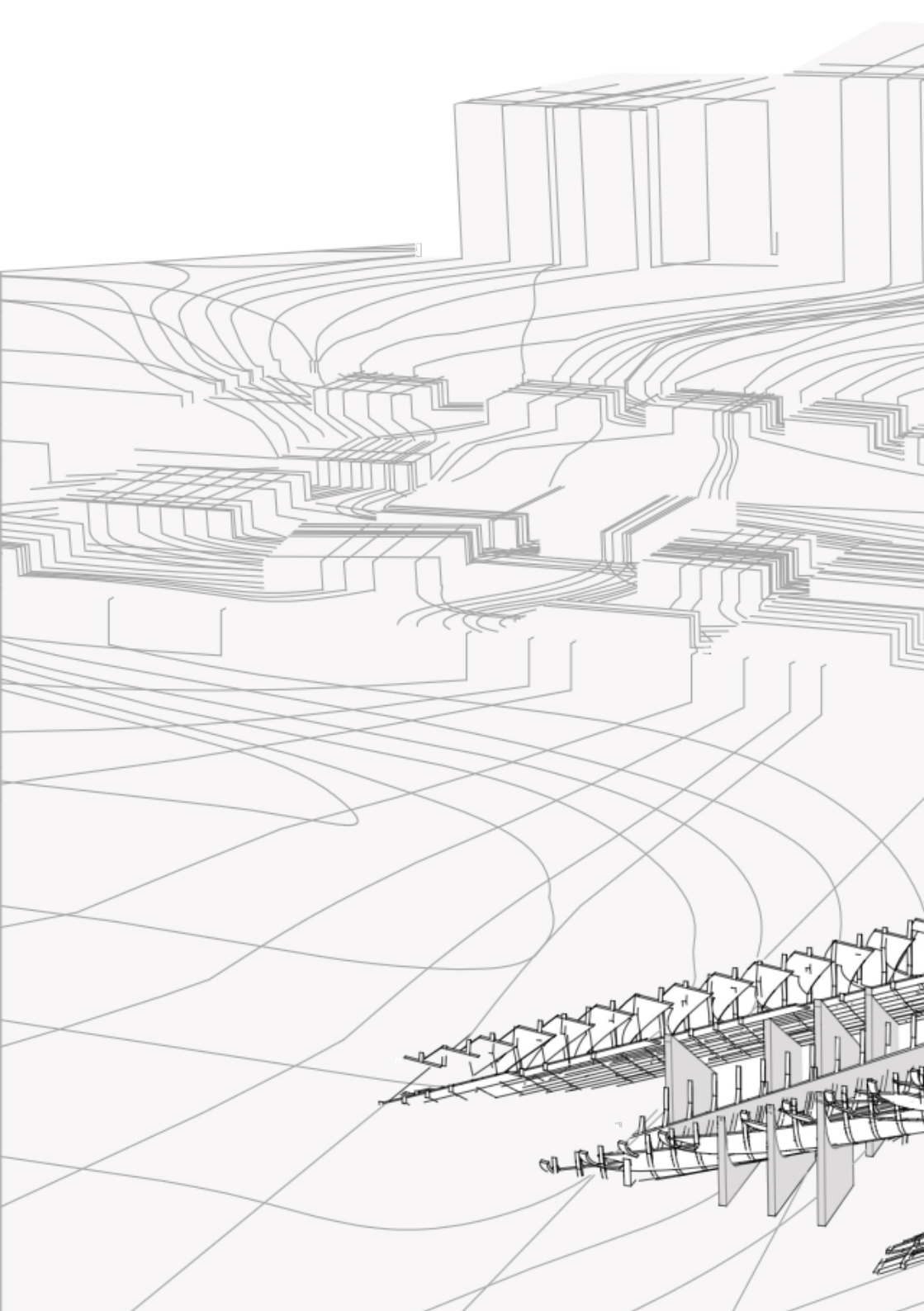


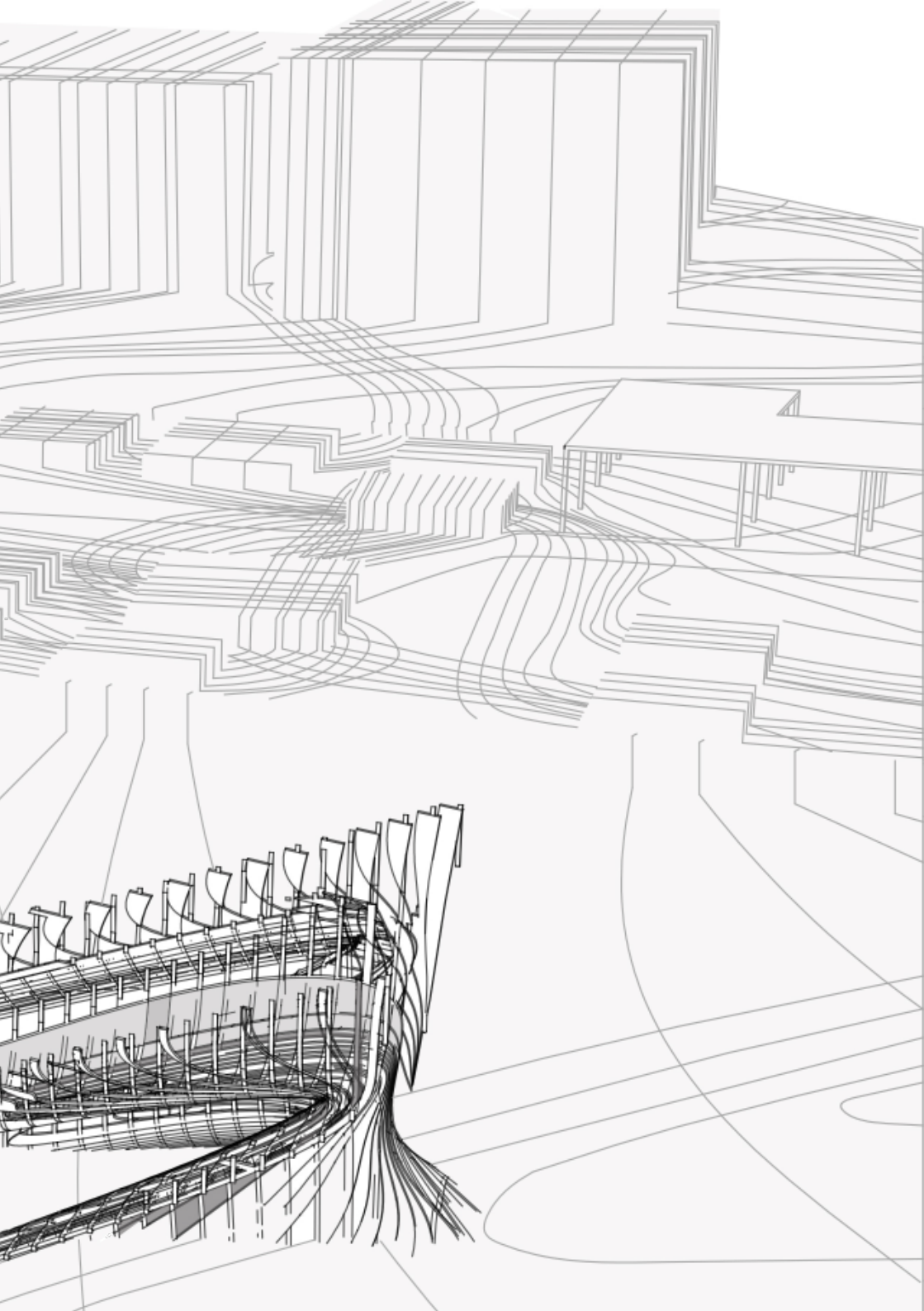
Generation 3



Generation 4







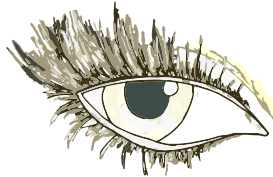
04 POEM

This sky is filled with stars.
So many stars.

And if one would look. And forget for a moment, about
this moment from which they look.
The stars will be filled with sky.

Both printed onto my eyes.
That are my mother's eyes. And the eyes of my
grandfather, Wahid. Then and now. And the eyes of my
ancestors.

Our continuous sight, through the eyes of many.
A sight filled with sites.



That if one would look. And forget for a moment, about
this moment from which they look.
The site will be filled with sight.

And if we look, we will find.
Insight is the compass of this growing soul. Passed to
me from my mother.
Insight is those years of my life. Passing through me
and my father.

And when I look, I will find.
On this landscape, I will discover my lover. From the eyes of many that look at me. And the eyes of many that are within me. The eyes of many that are me.
And if one would look. And forget for a moment, about this moment from which they look. The eyes of many will watch over our family.



The past, present, and future.
The known, the now and the unknown.

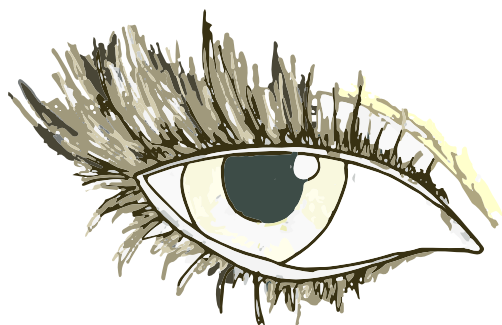
This landscape is made of motion.
So much motion.

And if one would close their eyes. And forget for a moment, about this moment from which they breathe.
This landscape will also stand still.

And be in motion. While still. Together.
In the same landscape.

The landscape that is me.
The landscape that is you.
The landscape that is my family.
The landscape that is in motion.
The landscape that is still.
The landscape that is growing.

A landscape that learns.



JULIA SAAB

ARCHITECTURE THESIS I & II - 2020