

AMERICAN UNIVERSITY OF BEIRUT

HYPERSITES IN THE URBAN REALM:
A REINTERPRETATION OF PARASITIC ARCHITECTURE

by
RIAD MAZEN TABBARA

An Undergraduate Architecture Design Thesis
submitted in partial fulfillment of the requirements
for the degree of Bachelor of Architecture
to the Department of Architecture and Design
of the Maroun Semaan Faculty of Engineering and Architecture
at the American University of Beirut

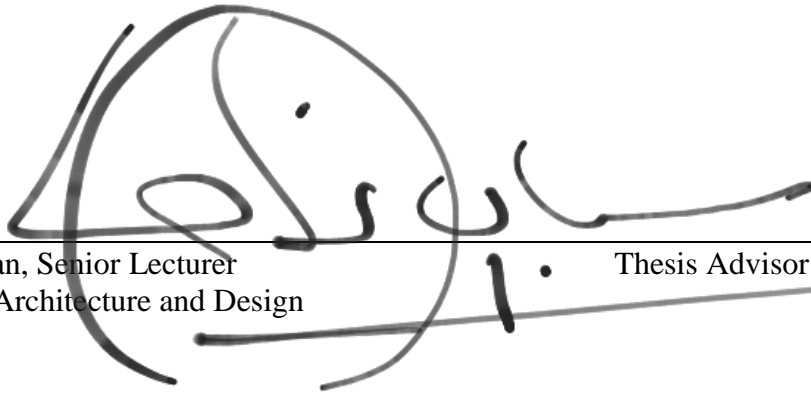
Beirut, Lebanon
May 2021

AMERICAN UNIVERSITY OF BEIRUT

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A REINTERPRETATION OF PARASITIC ARCHITECTURE

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Approved by:

A large, stylized handwritten signature in black ink, written over a horizontal line. The signature is cursive and appears to be 'Sinan Hassan'.

Dr. Sinan Hassan, Senior Lecturer
Department of Architecture and Design

Thesis Advisor

Date of project presentation: May 12, 2021

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ABSTRACT

Title: Hypersites in the Urban Realm: A Reinterpretation of Parasitic Architecture

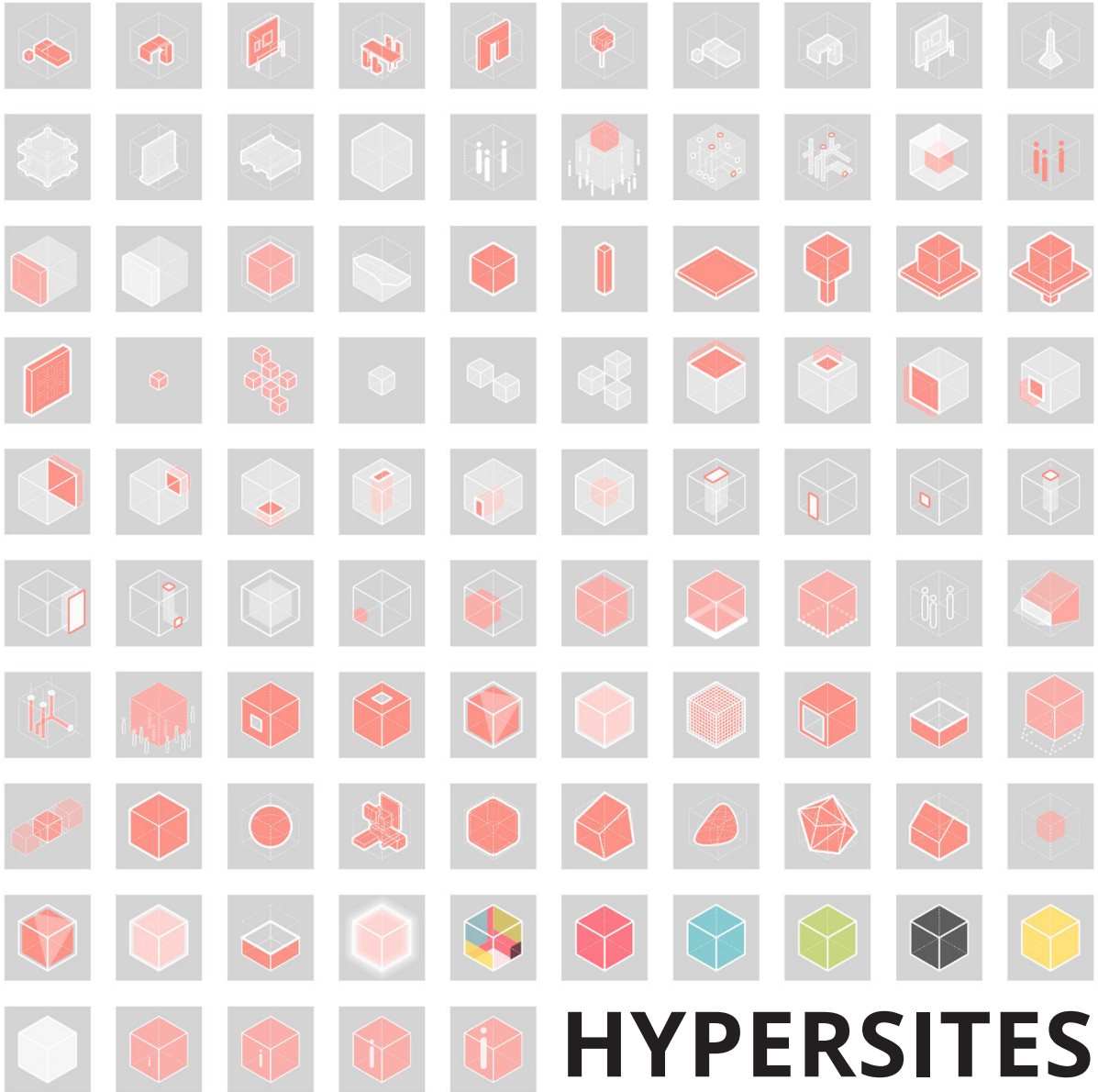
Our urban environment is often synonymous to a hostile landscape, an agglomeration of built mass devoid of opportunities to explore, interact, and converse with space. Our intuitive mental depiction of a “building” is reduced to that of an introverted and passive receiver of the outside. However, we do find exceptions: outgoing and outspoken, the Architectural “Parasite” has gained its seductive yet accusatory naming through its extroverted behavior in the City. As a bringer of hybridity, Parasitic Architecture seems to miss no opportunity to intrigue and engage with the space that surrounds it, whether built or human.

This thesis will examine and explore the methods through which Parasitic Architecture presents potentials for the creation of an Urban Trialogue, a combination of exciting conversations between Architecture, Urban environment, and Human User, hereby proposing the Architectural “Parasite” as a “Hypersite”.

An initial research phase will evaluate the ability of Parasitic Architecture to establish dialogue with the entities it affects. This will involve an in-depth look at 25 case studies of Parasitic Architecture. The findings extracted will serve as a base for the following implementation of the thesis as a series of Hypersites, typological design interventions adapted to several spatial occasions within City, notably within the Lebanese neighborhood of Ras Beirut. The notion of spatial dialogue is thus made pragmatic, as a method to tackle “Spatial Adversity”, or one’s perception of urban space as an antagonistic landscape. The proposed hypersitic interventions behave as a collective of architectural companions populating the neighborhood with meaningful encounters. The Hypersites form an architectural ecosystem adapted to Ras Beirut, but potentially applicable to any other city where one’s relationship with space is to be questioned and rethought.

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HYPERSITES

in the Urban Realm

Riad Tabbara

A Reinterpretation of Parasitic Architecture

Abstract

Our urban environment is often synonymous to a hostile landscape, an agglomeration of built mass devoid of opportunities to explore, interact, and converse with space. Our intuitive mental depiction of a “building” is reduced to that of an introverted and passive receiver of the outside. However, we do find exceptions: outgoing and outspoken, the Architectural “Parasite” has gained its seductive yet accusatory naming through its extroverted behavior in the City. As a bringer of hybridity, Parasitic Architecture seems to miss no opportunity to intrigue and engage with the space that surrounds it, whether built or human.

This thesis will examine and explore the methods through which Parasitic Architecture presents potentials for the creation of exciting conversations between Architecture, Urban environment, and Human User, hereby proposing the Architectural “Parasite” as a “Hypersite”.

A thesis by **Riad Tabbara**

Under advising and guidance by Professor **Sinan Hassan**

Completed as part of the Bachelor of Architecture Program

At the **American University of Beirut**

Academic Year of 2020-2021

HYPERSITES

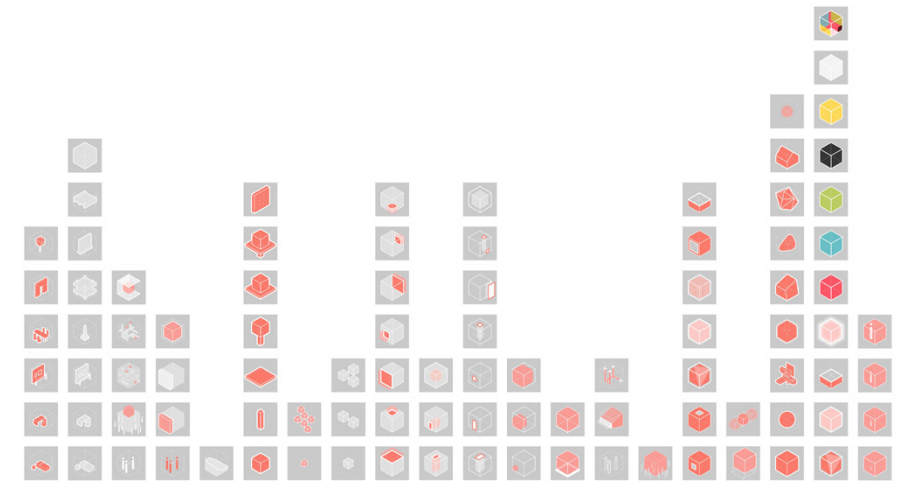
in the Urban Realm

Riad Tabbara

A Reinterpretation of Parasitic Architecture

Part I

Analytical Reserach
Fall 2020



The elements of the Triologue: a collection of icons used to study and evaluate existing cases of Parasitic Architecture

Introduction

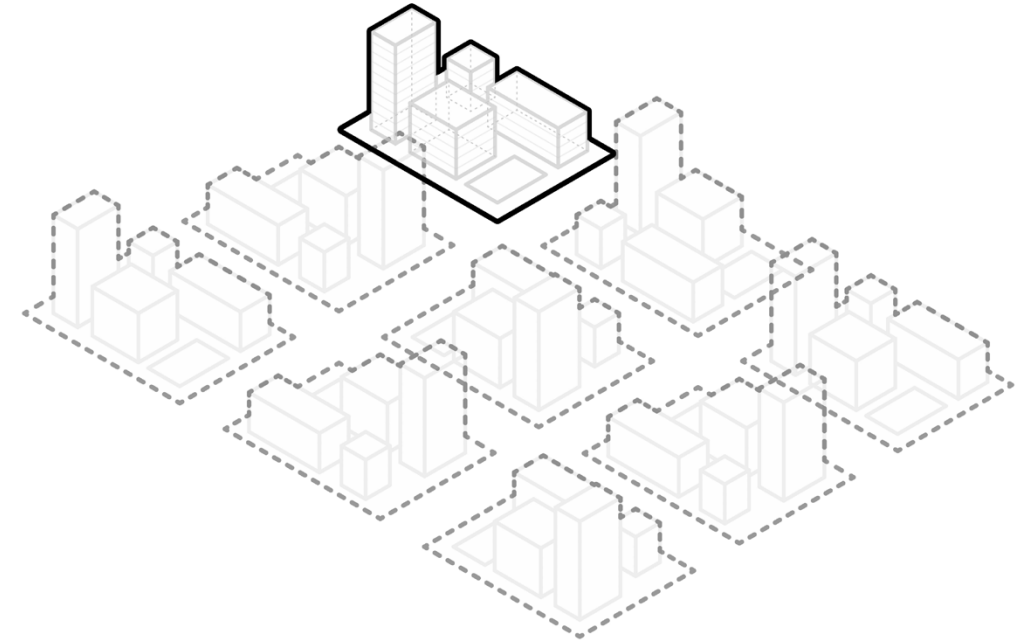
A context of urban monotony

In 1957, Guy Debord states in his *Report on the Construction of Situations* :

“The life of a person is a succession of fortuitous situations, and even if none of them is exactly the same as another, the immense majority of them are so undifferentiated and so dull that they give a perfect impression of similitude.”

The cities we live in today fall not very far from these few lines Debord composed more than half a century ago. Indeed, our urban environment is much too often reducible to a sterile landscape of built matter. Our intuitive mental image of the word “building” has a tendency to equate to a dry and mute extrusion of space; an expressionless mass that we nevertheless inhabit from within and without. We live in an environment where the notions of conversation and dialogue with one’s surroundings have dried out. Our buildings are introverts, passive recipients of the outside.

We live amongst the carcasses of architectural organisms that were never born; Speakers, communicators and chit-chatters, that were never given windpipes, hardly even ears. Only the grumbles, murmurs and shrieks of one peculiar architectural being manage to pierce through the silence of the urban world. A being that has been attributed quite questionably, yet seductively, the status of architectural “Parasite”.



Imagining the City through the words of Debord:

A monotonous re-creation of the same urban pattern. This is a visualization of the dry urban environment we occupy, one devoid of opportunities to explore space anew.

Parasitic Architecture

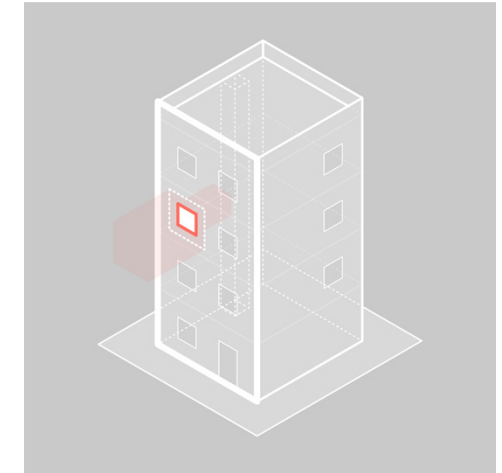
Analogy, Definition, and Re-interpretation

Much like the term used in the biological domain, "Parasitism" in the built world denotes a structure that clings onto a larger one, analogously referred to as the "host". Parasites are regarded as the benefactors of this symbiotic relationship, one that runs deeper than mere tectonic dependence. Programmatic aspects of function, circulation, and infrastructure, are also mediums by which the Parasite is said to extract benefits from its Host at the expense of the latter. The architectural Parasite "survives" through maintaining these extractions: they allow it to sustain its programmatic function.

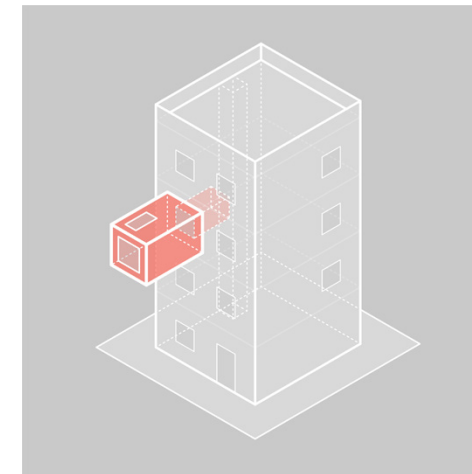
Such an accusatory depiction does not do much justice to the current motives of these "Parasites", much less to the potentialities that these architectural phenomena seem to promise, notably with regard to the urban condition previously discussed. While their appellation may paint them as self-centered opportunists, a deeper observation remains fundamental in understanding their contribution, current and eventual, to our urban setting.

Stages of Conception of an Architectural Parasite

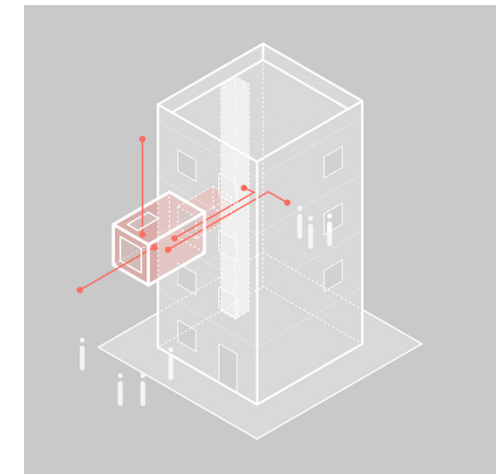
The Parasite anchors itself to a portion of the host building, a window in this case. From there it grows, reaching out and in with the prospect of extracting its required programmatic elements. These elements can be found either within the host, or outside, in the Parasite's urban context. Every extraction is grounds for a new conversation.



1. Anchorage to Host Building



2. Growth within and without



3. Programmatic Interactions

Hyper-Sites

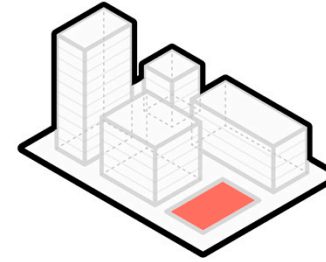
Re-interpreting the terms "Site" and "Para-Site"

Parasitic architecture can be used as a very flexible medium of populating the unexplored spaces of the urban realm with encounters that could counteract urban monotony. As architectural "after-thoughts", they allow for the interpretation of buildings not as finished entities, but as hosts awaiting visitors. Given the circumstance of adding to a pre-existing building, as well as significant scarcity of vacant urban land, the definition of "Site" is remodelled, almost flipped on its head. "Site" is no longer "Plot". For an architectural afterthought, "Site" includes myriad of surfaces to build on, directions to build along, and volumes to occupy: "on", "under", "in front of", "behind", "next to", "within", "beyond", "around", all become tectonic possibilities for an architecture that makes a home of its host.

All these potentialities open new grounds for developing our introverted built spaces, from within and without, adding an exploratory dimension to the theme of dialogue and conversation, through the interaction between inside and outside, and their mutual colonization of one another. The interstices surrounding our urban built space are the recipient of what could be an entire ecosystem of architectural organisms, growths that cooperate, calling and echoing each other: An entire urban strategy that could overlay the current fabric, infusing the City with a new dynamic.

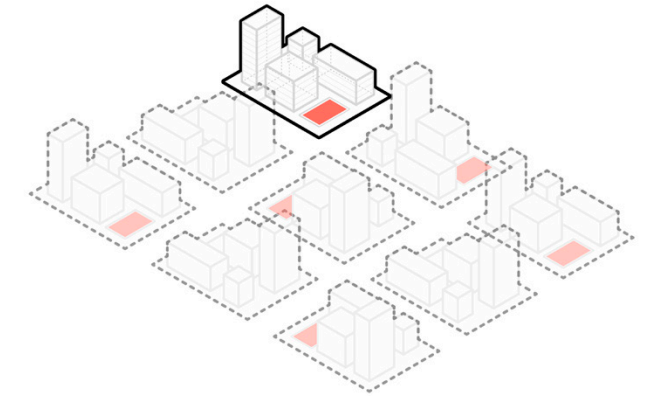
Such notions of super-imposition call for an appellation that surpasses the terms "Site", and "Para-site" (or "adjunct to site"), both tectonically and effectively. We are dealing with curious interventions that inhabit several unexplored dimensions of the urban fabric, layers on top of layers.

We are dealing with "Hyper-Sites".
And an ecosystem of "Hyper-Sites" becomes a "Hyper-City".



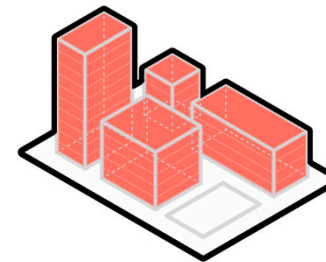
SITE

A typical understanding of buildable space: the plot, a horizontal surface



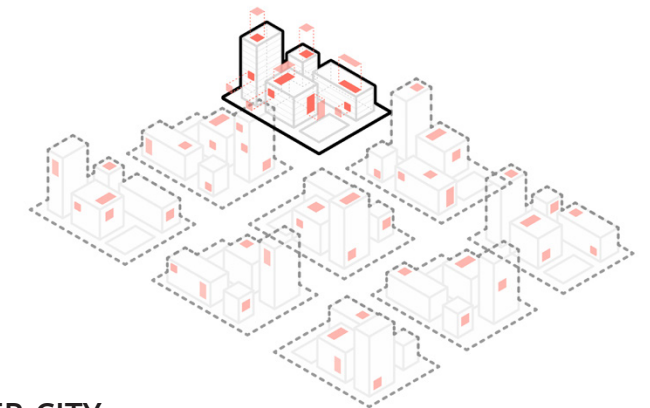
CITY

A collection of vertical built extrusions, one with limited plot space



HYPER-SITE

A renewed view of buildable space: all built surfaces are valid options



HYPER-CITY

A collection of malleable interventions, growing along several dimensions

The Urban Triologue

Conversations with and between Three Urban Entities

With Parasitic Architecture being the flexible, adaptive intervention it has manifested itself to be, we are brought to wonder: What could these interventions provide? What are the forms and dimensions of conversation and exploration that Parasitic Architecture could be bringing to the City? With what entities would the Architectural Parasite – or Hypersite – interact with? Looking deeper into the interactions an Architectural Parasite engages in, we notice that they filter into three main categories. Each of these categories represents a different entity in the urban realm:

1. **Architecture**, though interaction with the Host building
2. **Urban Context**, though interaction with the Parasite's urban context, near and far
3. **User**, through interaction with the Human Psyche

With these three urban entities in mind, we can formulate the following question:

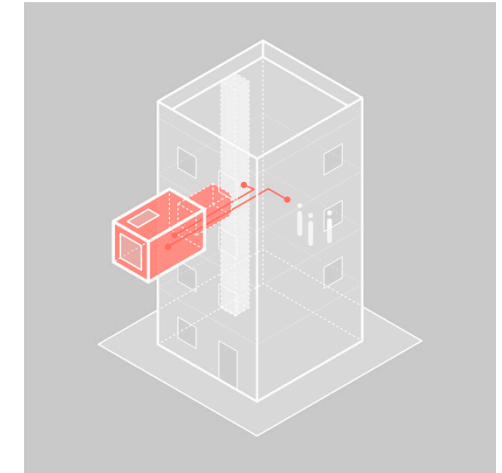
THESIS QUESTION

How can the re-interpretation of "Parasitic" Architecture reveal means of creating or enriching dialogue among Architecture, Urban Environment, and Human User?

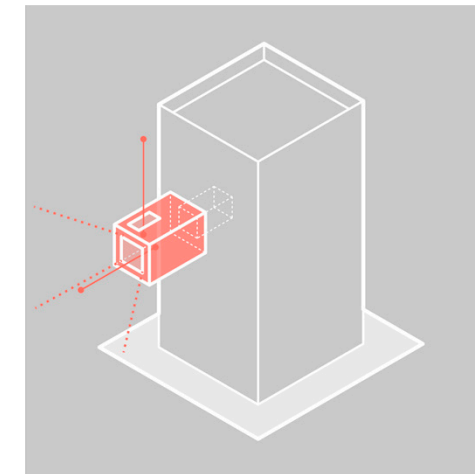
In order to begin tackling this question, a framing of the term "dialogue" is required. As the research extends and deepens our definition for the term may – and likely will – shift, sharpen and evolve. But a starting point for this definition presents itself as follows: dialogue is the exchange of material, whether physical, verbal, or psycho-intellectual between two entities. "Parasitic" architecture therefore calls for observation with respect the theme of dialogue.

The Three Interactions entertained by Parasitic Architecture:

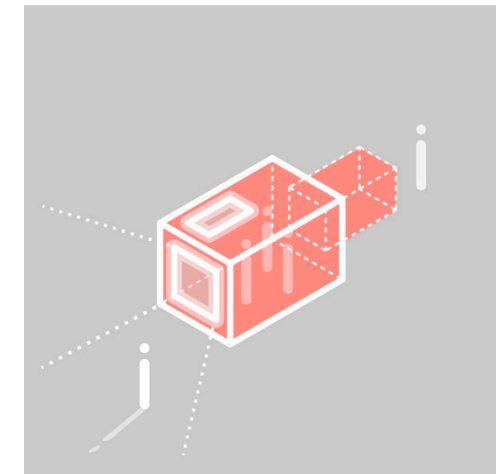
The Architectural Parasite engages with what is "Other". It is in undeniable dialogue with its host building, and interacting through tectonics and program. It is also porous to its urban surrounding, notably through varying extents of openness. Finally, the Parasite calls for the human eye and mind, ready to communicate.



1. Dialogue with Architecture



2. Dialogue with Surroundings



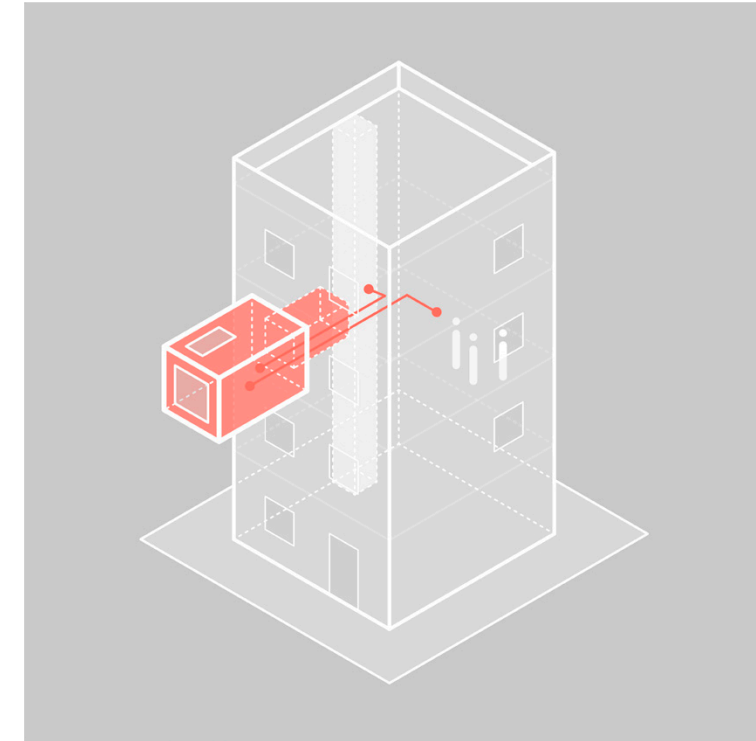
3. Dialogue with User Psyche

The Urban Trialogue

A Dialogue with Architecture

A pre-requisite for exchange between two entities often implies – in the most osmotic sense – that the two must vary ever-so-slightly in constitution, intention, or nature. Exchange is then irrevocably the outcome of hybridity. “Parasitic” Architecture is fundamentally characterized by hybridity, and while the name “Parasite” may carry prejudice, it nevertheless refers to symbiosis: the coexistence of two organisms of different species. In architectural terms, this is made quite clear, as differentiation between Parasite and Host is a recurring part of the architectural phenomenon at hand. The Parasite distinguishes itself most often through its reduced size, but also quite frequently through color, formal language, materiality, etc. This is a passer-by’s first impression of a dialogue, almost a tectonic confrontation of sorts.

However, the exchanges between Parasite and Host are not only implied through visual cues, but effectively take place through programmatic linkages between the two. Here, it becomes crucial to question the meaning of the name “Parasite”. Such a name confines the purpose of the architectural addition to a relationship detrimental to the host building. It is important to note that the most common cases of “Parasitic” architecture, offer a rather harmonious programmatic relationship, whereby the addition serves as a functional extension of the base structure. For that, we must investigate all possibilities offered by the term “symbiosis”, spanning a wider range of programmatic conversations: agreement, cooperation, dispute, competition, or even mere indifference. This also invites us to explore the inter-dependences between the two architectural entities in dialogue. The current naming implies full autonomy of the base and complete dependency of the addition. This pushes us to think of scenarios where those roles are more balanced, or even completely flipped: perhaps the host is not the feeder, but instead, the addition performs as an injector of life into its host.



1. Dialogue with Architecture

The architectural Parasite interacts with its host building both tectonically and programmatically. In the case above, their physical coexistence underlies a programmatic transfer of users, from the host building proper, and electrical energy, from the host’s technical shaft.

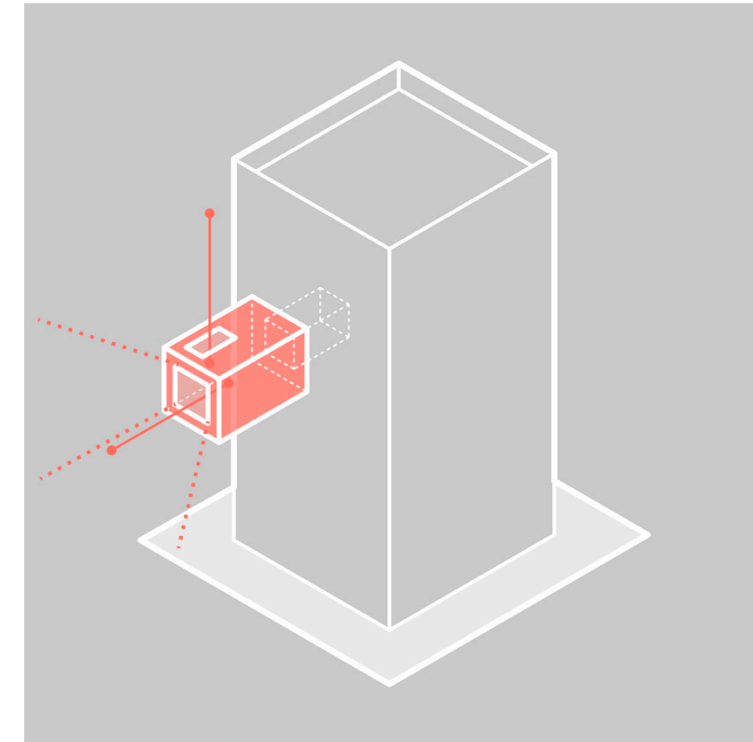
The Urban Trialogue

A Dialogue with Urban Context

Parasitic architecture is by no means introverted, and the dialogue it participates in with its host is one of several. A second fundamental conversation to look at involves the parasite's exchanges with the outside. By "outside", we are referring to the Parasite and host building's immediate surroundings: air, daylight, and view come to mind. Other elements can be added to these surroundings, such as the neighboring sidewalks and roads. All these elements are the first urban shell that surrounds the Parasite, a shell with plenty of resources to interact with.

Past these close-scale interactions, we are brought to imagine a wider impact that an architectural Parasite may have. This involves looking into the potential outreach that a Parasite may present, and perhaps not in its most individual existence. It is important to note a property of numerous examples of Parasitic architecture: their temporality. In fact, whether due to their experimental nature or to their illegality as built additions, Parasites have a tendency to relocate, and to shift from one host to the other. This mobility allows for an unexplored dimension of Architecture, whereby built space can re-create itself throughout several points in the City, each point at a given time.

The notion of re-creation finds yet another implementation in the field of Parasitic Architecture. Another not uncommon tendency is the formation of parasitic conglomerations that can colonize entire building surfaces, as opposed to a single point. Through their small size, the parasites become implementations that can be reproduced and made into several copies, ultimately facilitating their fabrication and propagation throughout the City. We are invited to imagine an architectural colony past an individual building, colonies that can stretch along the entire urban fabric, a colony of Hypersites.



2. Dialogue with Urban Context

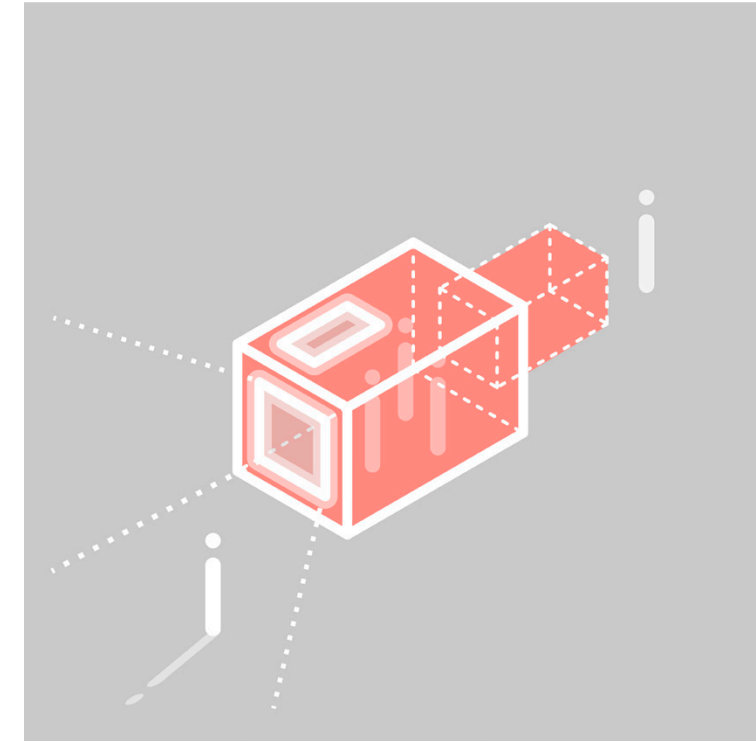
The Architectural Parasite engages with its urban surroundings through its porosity. This porosity allows for light, view and air to enter, much like the case above.

The Urban Trialogue

A Dialogue with Human User

If the Parasite is interested in conversing with its host and surroundings, it is also invested in calling the human eye, whether as a self-marketing strategy or as a manifestation of contemporary crises. Noticeability, however, does not sum up the peculiarity of the architectural interventions at hand. The analogies they draw from the biological world are often-times well deserved. They are remarkably life-like, almost like microbes or insects probing their environment, curious about it. One is tempted to say they are “observing” their surroundings, almost “analyzing” them. The mere reduction in size makes these architectural “organisms” closer to us living beings than to a “building”.

The reason to stress on this life-likeness is discussed in the work of Susan Ballard: *New Ecological Sympathies – Thinking about Contemporary Art in the Age of Extinction* (2017). In her writing, Ballard presents the notion of Sympathy as “the means through which we spend time together and begin to know and understand other living bodies”. Sympathy is presented as a sort of association one experiences with another. The author proposes this connection between the art and its viewer at an exhibition. She suggests that traces of anthropomorphism or anthropological behavior in the art invites for assimilation with the latter, ultimately facilitating the transmission of meaning to the observer. This is to be related to Donna Haraway’s *The Companion Species Manifesto* (2003). In her work, Haraway presents the key term of “Companion Species”, referring to Humans and Dogs as two species that have been bonded together through tight bio-social interaction. The two rely on each other, and have founded a remarkable proximity in the process. One then wonders: what of Architecture? Could the architectural Parasite and its human user become companions, two organisms bonded in what Haraway calls “Significant Otherness”?



3. Dialogue with User and Human Psyche

Whether through an emphasis on openings, the emission of light, or the reliance on translucency to reveal their insides, we are often lead to identify these traits as oculi, orifices, indicators of an underlying dynamic: a metabolism. What might a conversation with an architectural organism be like?

Research Methodology

Research Strategy and Intent

The previous observations reveal a potential for Parasitic Architecture to be redefined as a strategy for dialogue in the City. It is nevertheless important to investigate the current state of Parasitic Architecture throughout a variety of case studies that pertain to the following definition: a smaller structure latching onto a larger one. These case studies are presented to the right.

These precedents will be analyzed according to a set of parameters that define a “parasitic” architectural relationship along the lines of interactions with the host, urban context, and users. These parameters will be displayed in detail throughout the following pages, and will be referred to as “Elements of Dialogue”. An iconographic representation of each parameter will be used to facilitate its reading. An overall pattern throughout these “Elements” is a binary color code to differentiate the Parasite, represented in coral, from other entities, represented in white. These criteria serve as the micro-facets of an answer to the thesis question, restated below:

How can the re-interpretation of “Parasitic” Architecture reveal means of creating or enriching dialogue among Architecture, Urban Environment, and Human User?

The intent is to explore the “Elements of Dialogue” and the starting point for envisioning “parasitic” interventions that could be implemented in the City as bringers of a Triologue. The “Elements” serve as a design starting point, an Archi-genetic material of sorts.



LA BULLE PIRATE
1971 MARCEL LACHAT



OISE No.7
1972 HAUS-RUCKER-CO



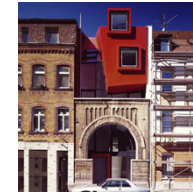
ROOFTOP FALKESTRASSE
1988 COOP HIMMEL(B)BLAU



CENTRAAL MUSEUM CLIP-ON
1997 ATELIER VAN LIESHOUT



GREEN EXHIBITION HOUSE
2001 KORTERKNE STUHLMACHER



LEGAL/ILLEGAL
2004 MANUEL HERZ ARCHITECTS



RUCKSACK HOUSE
2004 STEFAN EBERSTADT



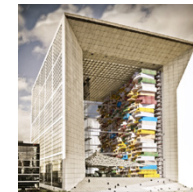
paraSITE
2005 MICHAEL RAKOWITZ



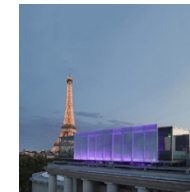
DIDDEN VILLAGE
2007 MVRDV



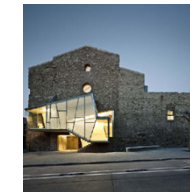
PARASITE PREFAB
2009 LARA CALDER ARCHITECTS



SELF DEFENSE
2009 STEPHANE MALKA



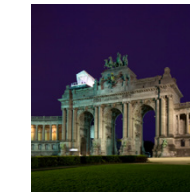
NOMIYA TEMPORARY RESTAURANT
2009 PASCAL GRASSO



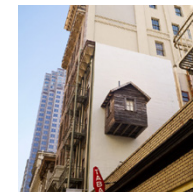
CONVENT DE SAN FRANCESC
2011 DAVID CLOSÉS



PARASITE OFFICE
2011 ZA BOR ARCHITECTS



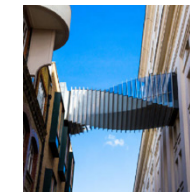
THE CUBE
2012 ZA BOR ASSOCIATI



MANIFEST DESTINY
2012 M. REIGELMAN + J. CHAPMAN



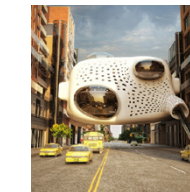
STAIRWAY CINEMA
2012 OHNO.SUOMO



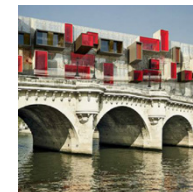
BRIDGE OF ASPIRATION
2013 WILKINSON EYRE



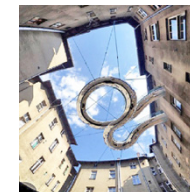
A-KAMP 47
2013 STEPHANE MALKA



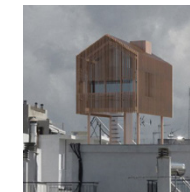
HEART OF THE DISTRICT
2012 PARK ASSOCIATI



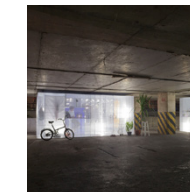
PONT 9 NEW BRIDGE
2014 STEPHANE MALKA



WALK ON
2015 ZALEWSKI ARCH. GROUP



URBAN HUT
2015 P. DRAGONS+V. CHRISTOPOULOU

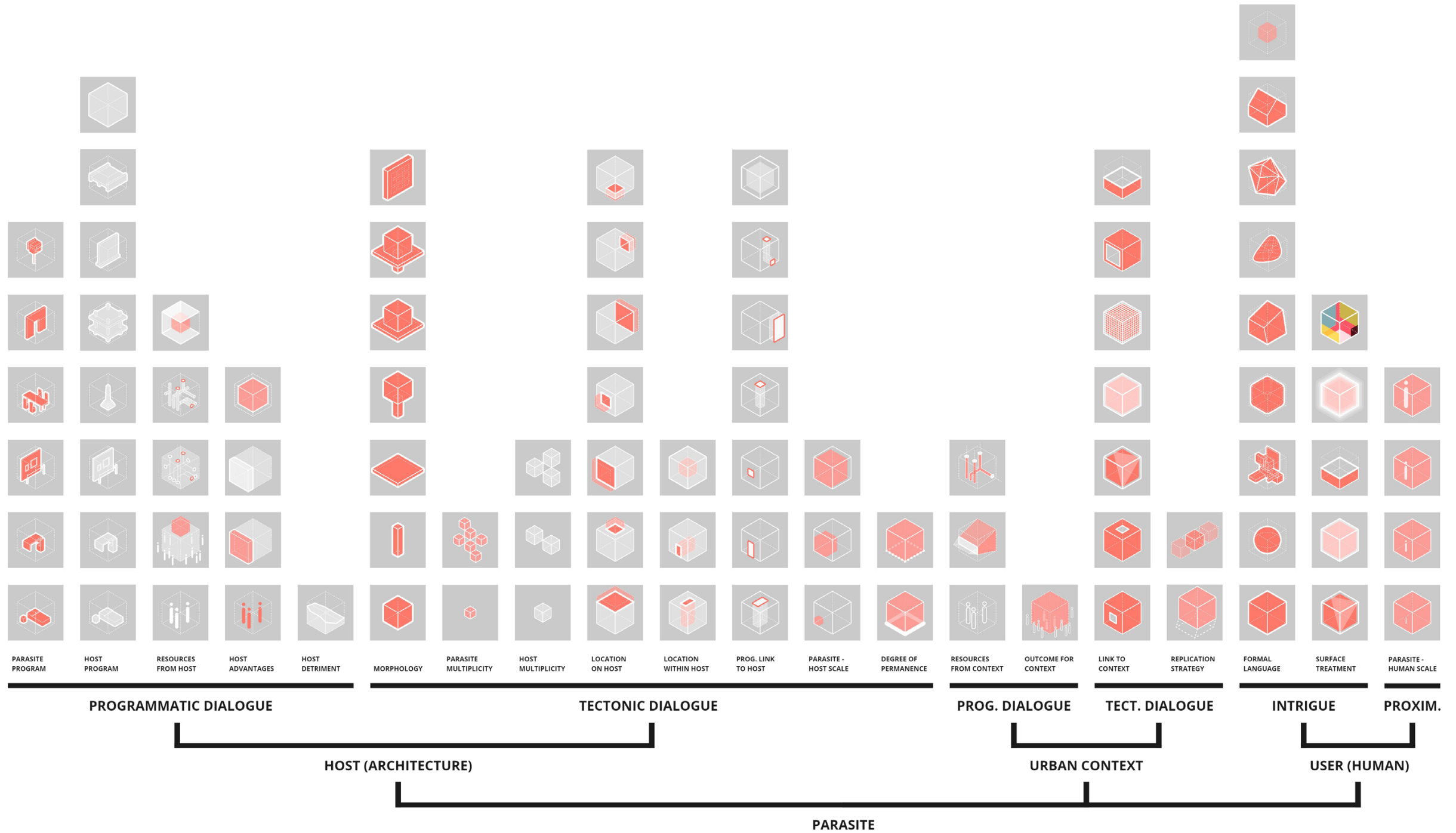


LIGHT-HOUSE PROJECT
2015 ALL(Z)ONE



SECRET STUDIO
2017 FERNANDO ABELLANAS

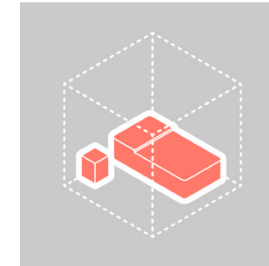
ELEMENTS OF DIALOGUE



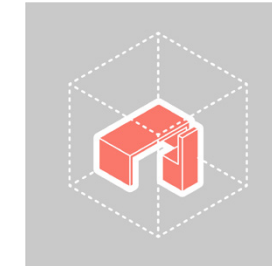


PARASITE PROGRAM *

* Function performed by the Parasite, juxtaposed to that of the host. The parasitic program often reflects a certain contemporary urban problem (ex. limited living space)



RESIDENCE



OFFICE



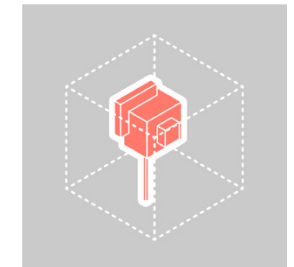
ARTS / EXHIBITION



RESTAURANT



TRANSITION SPACE

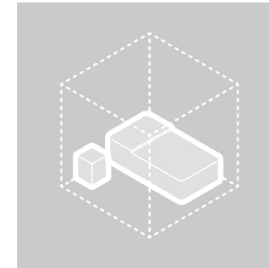


LEISURE +
SPECTATION

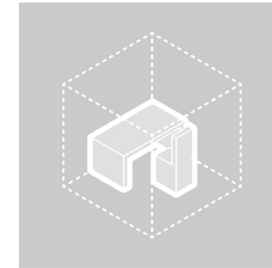


HOST PROGRAM *

* Function performed by the host. This program can remain intact or be enriched or harmed by the Parasite.



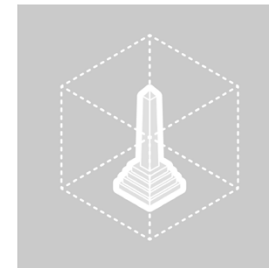
RESIDENCE



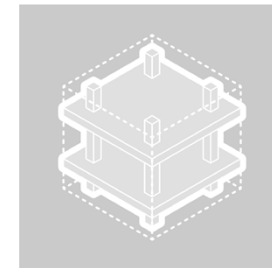
OFFICE



ARTS / EXHIBITION



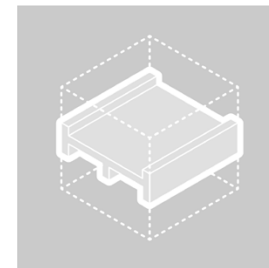
MONUMENT



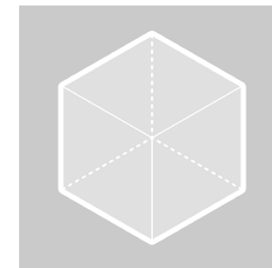
ABANDONED
STRUCTURE



WALL



ROAD/BRIDGE



IRRELEVANT
PROGRAM

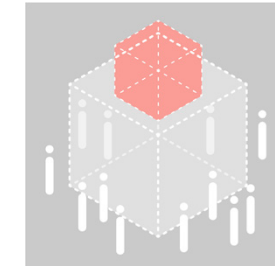


RESOURCES FROM HOST *

* In analogy with a biological parasite, these resources correspond to entities that the architectural Parasite needs from its host to “survive”, or in this case, satisfy its program.



HOST USERS



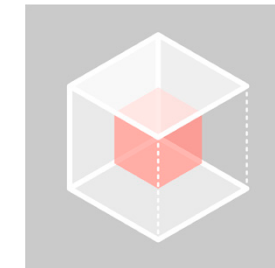
HOST REPUTATION
/ STATUS



ENERGY



PLUMBING



SUPPORT
/ SHELTER

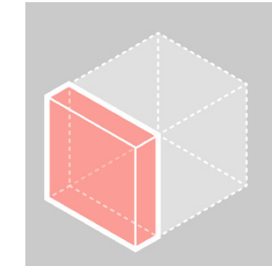


ADVANTAGES FOR HOST *

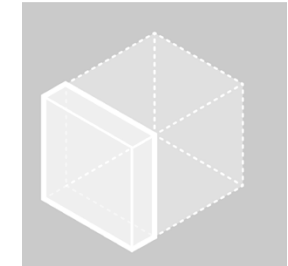
* Programmatic elements or effects that are provided to the host by the Parasite.



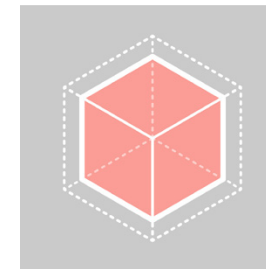
PARASITE USERS



PROGRAMMATIC
HYBRIDISATION



PROGRAMMATIC
EXTENSION



RE-INHABITATION

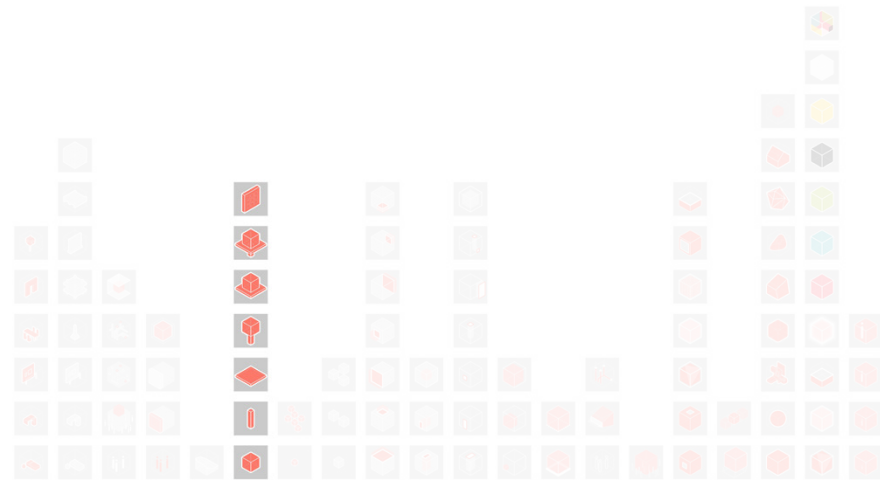


HOST DETRIMENT *



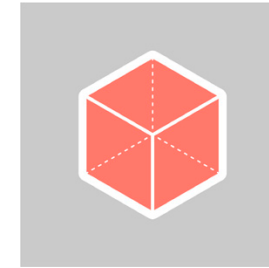
DEFAMATION
/CRITIQUE OF
INSTITUTION

* Harm done to the program or image of the host building.

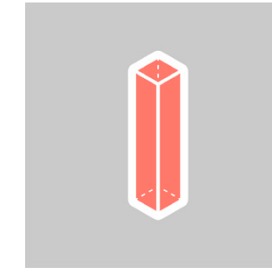


PARASITE MORPHOLOGY *

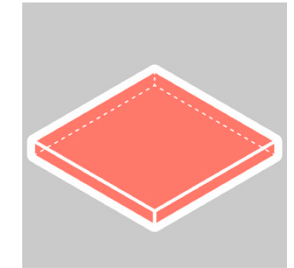
* Denotes the strategic massing of the Parasite: each morphological element grants certain characteristics and/or advantages to the Parasite. These elements appear individually but also in combinations. The Box is an enclosed container of program; the Tube collects resources from a specific target space; the Surface is open to its environment, collecting resources from a wider spatial range; the Matrix occurs in the case of parasitic colonies, an underlying connector between individual parasites.



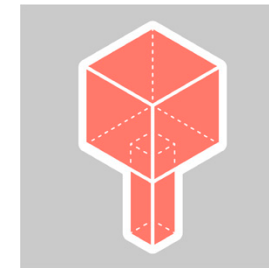
BOX



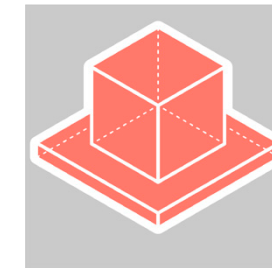
TUBE



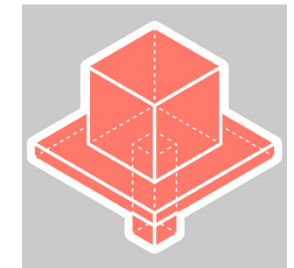
SURFACE



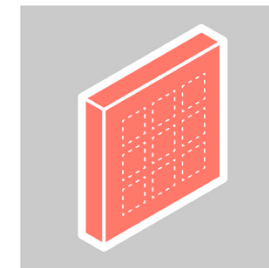
BOX-TUBE



BOX-SURFACE



BOX-TUBE-SURFACE

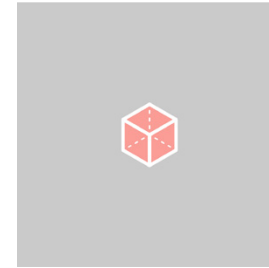


MATRIX

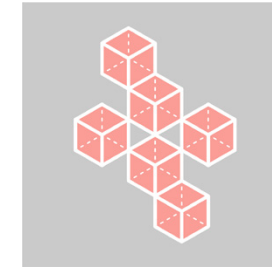


PARASITE MULTIPLICITY *

* Refers to the number of “copies” the Parasite exists in on the host. The parasitic entity can either be individual, or collective, much like a colony.



INDIVIDUAL

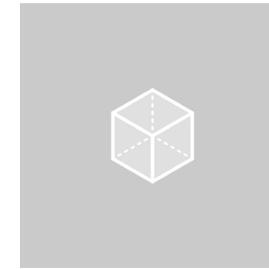


COLONY

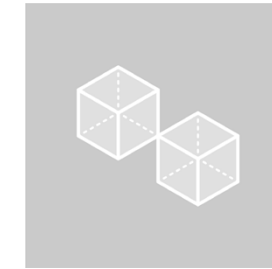


HOST MULTIPLICITY *

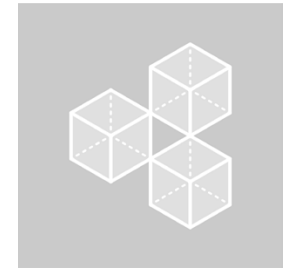
* Refers to the number of different hosts the same Parasite can be interacting with. A single host is a typical example; two hosts imply a parasitic bridge in between; multiple hosts imply a parasitic node connecting them.



SINGLE



DUAL

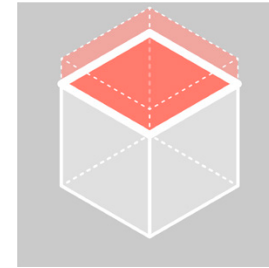


MULTIPLE

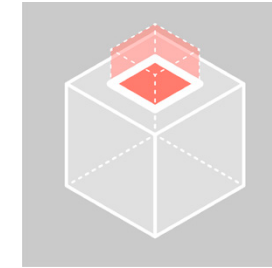


LOCATION ON HOST *

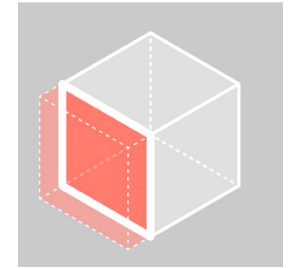
* Space occupied by the Parasite outside of the host's skin or shell.



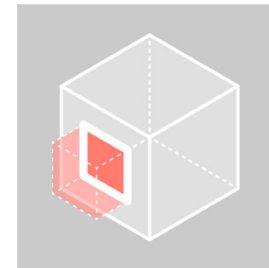
ROOF
(TOTAL)



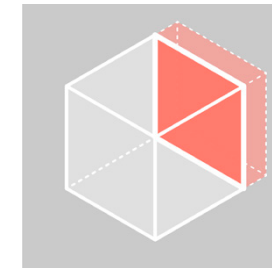
PARTIAL
(PARTIAL)



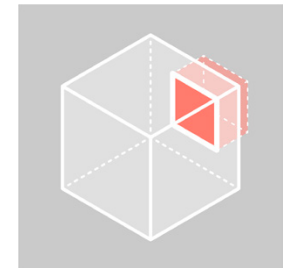
FACADE
(TOTAL)



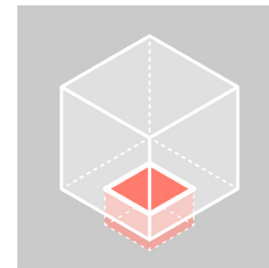
FACADE
(PARTIAL)



BLIND FACADE
(TOTAL)



BLIND FACADE
(PARTIAL)

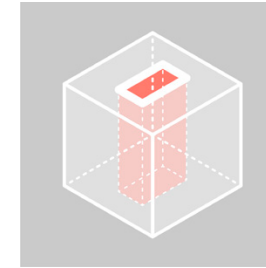


BASEMENT
(PARTIAL)

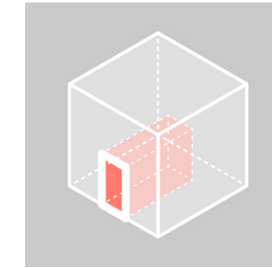


LOCATION WITHIN HOST *

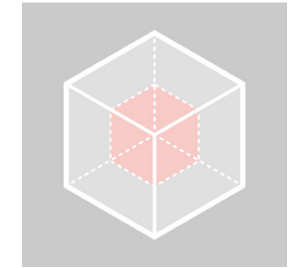
* Space occupied by the Parasite within the host's skin or shell.



VERTICAL
CIRCULATION



HORIZONTAL
CIRCULATION

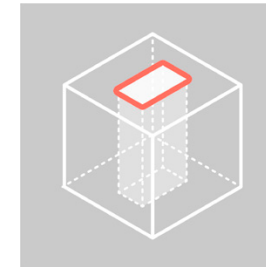


PROGRAMMATIC
SPACE

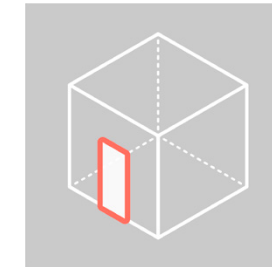


PROGRAMMATIC CONNECTION TO HOST *

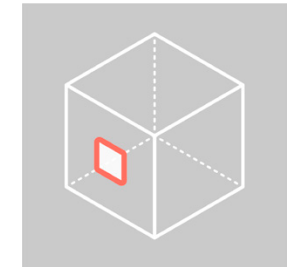
* Tectonic element that connects the programs of the host to that of the Parasite.



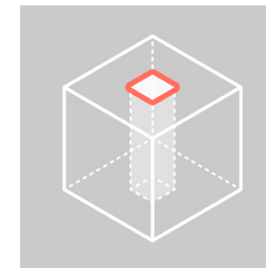
STAIRCASE



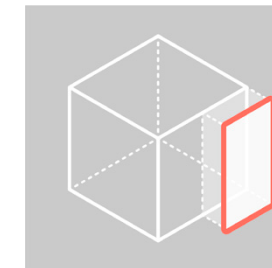
ENTRANCE



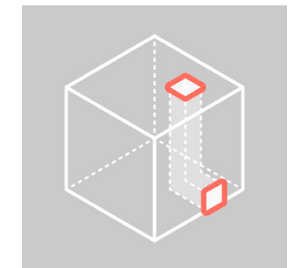
WINDOW



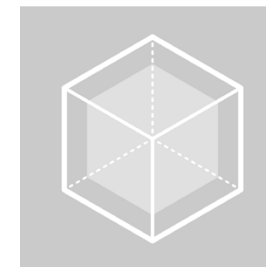
ELEVATOR SHAFT



FIRE-ESCAPE



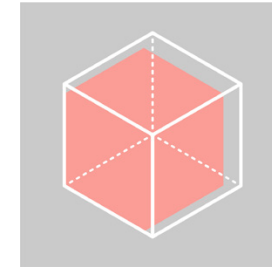
TECHNICAL SHAFT



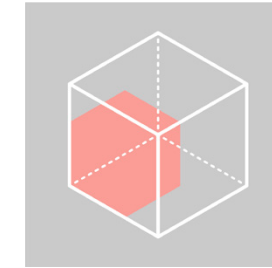
PROGRAMMATIC SPACE



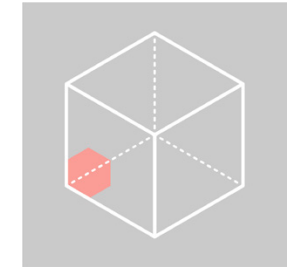
PARASITE - HOST SCALE *



1:1



1:3



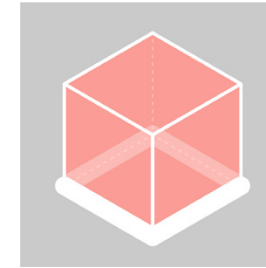
1:5+

* Size relation between host and Parasite. Also a visual cue for a parasitic relationship.

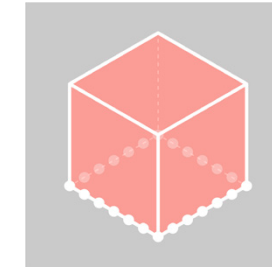


DEGREE OF PERMANENCE *

* Permanence is defined by the influence the Parasite has on its host. A parasitic intervention is more likely to be permanent if the Parasite has caused significant tectonic alterations to the host, or is indispensable for the functioning of the host. The intervention is more likely to be temporary if it has been designed as such, or if the intervention is illegal.



PERMANENT

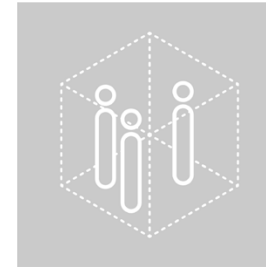


TEMPORARY

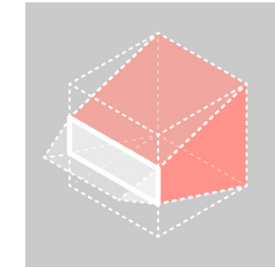


RESOURCES FROM URBAN CONTEXT *

* Programmatic elements extracted by the Parasite directly from its urban surroundings, as opposed to receiving them from the host.



URBAN USERS



DAYLIGHT + VIEW

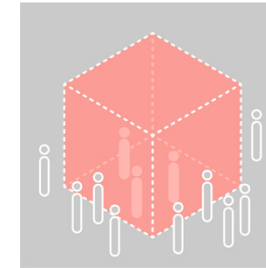


RENEWABLE
ENERGY



OUTCOME FOR URBAN CONTEXT *

* Influence the Parasite has on the urban neighborhood it is in. Often relating to social interaction, and associated with public parasitic programs.

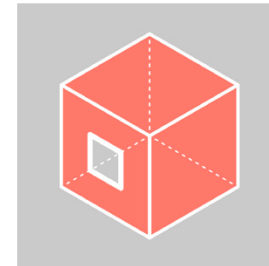


SOCIAL
INTERACTION

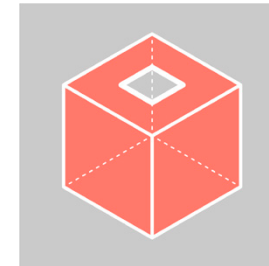


CONNECTION TO URBAN CONTEXT *

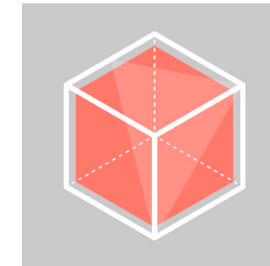
* Tectonic element linking the Parasite's program to its urban surroundings.



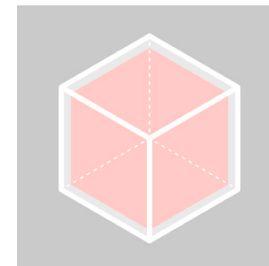
WINDOW



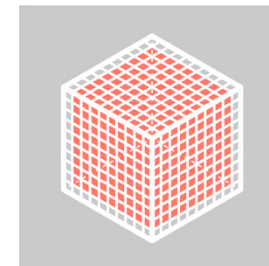
SKYLIGHT



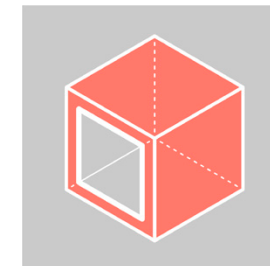
TRANSPARENT FACADE



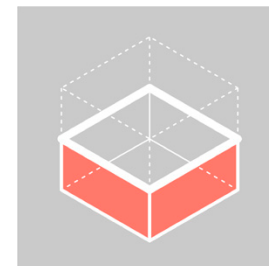
TRANSLUCENT FACADE



MESHED FACADE



ENTRANCE

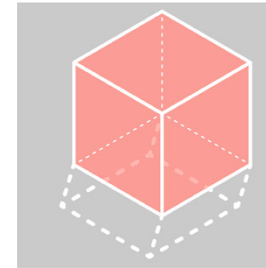


OPEN SPACE

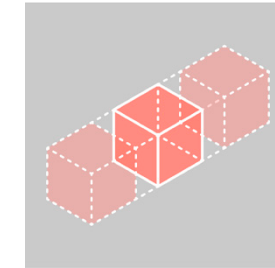


REPLICATION STRATEGY *

* Methods of replication the Parasite is designed for, methods through which the parasite propagates itself, with the potential of colonizing territory beyond a single location in the City.



RELOCATION

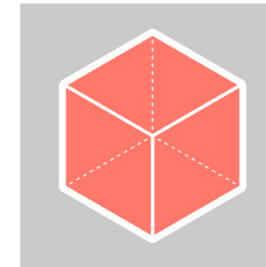


REPRODUCIBILITY

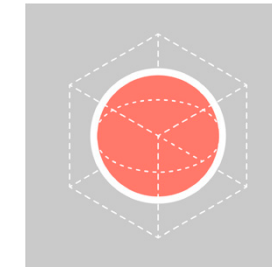


FORMAL LANGUAGE *

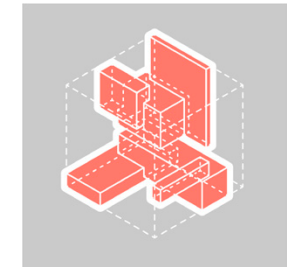
* Form given to the Parasite. Often used as a method of attracting the user's attention (through the impressions of foreignness, life-likeness, etc.)



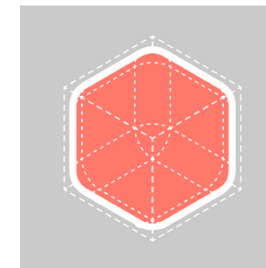
ORTHOGONAL



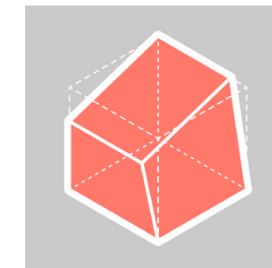
GLOBULAR



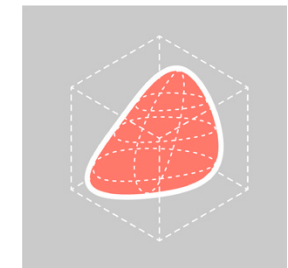
DECONSTRUCTED



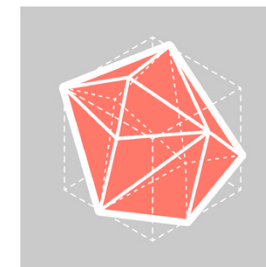
FILLETED



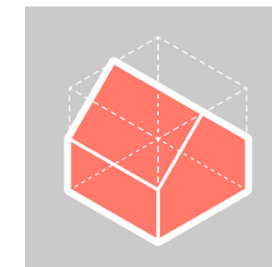
SKEWED



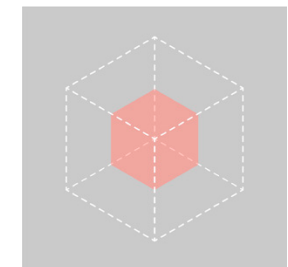
ORGANIC



TRIANGULATED



ICONOGRAPHIC
("HOUSE")

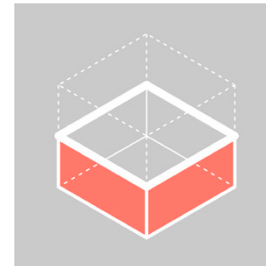


UNDEFINED

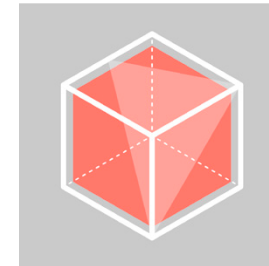


SURFACE TREATMENT *

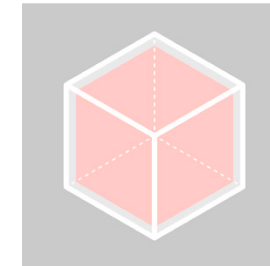
* Treatment applied to the skin of the Parasite. Often used as a method of attracting the user's attention (such as through color, luminescence, visibility of the interior, etc.)



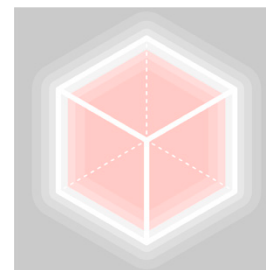
OPEN SPACE



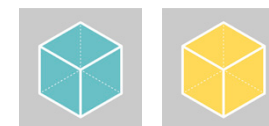
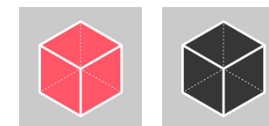
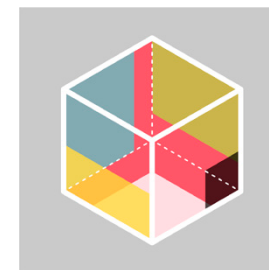
TRANSPARENCY



TRANSLUCENCY



LUMINESCENCE

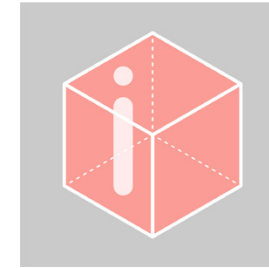


COLOR

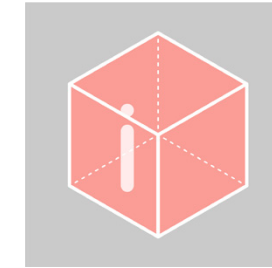


HUMAN - PARASITE SCALE *

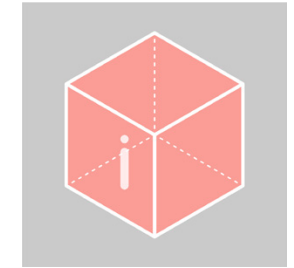
* Size relation between the architectural parasitic unit and the human user. Often related to an impression of proximity between the two entities.



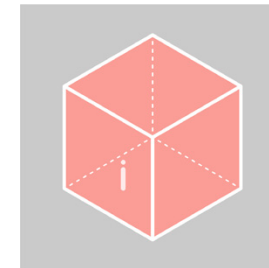
1:1



1:2



1:3



1:5+

Case Studies

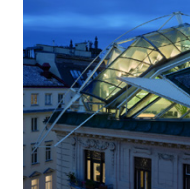
Analyzed through the "Elements of Dialogue"



LA BULLE PIRATE
1971 MARCEL LACHAT



OISE No.7
1972 HAUS-RUCKER.CO



ROOFTOP FALKESTRASSE
1988 COOP HIMMEL(L)BLAU



CENTRAAL MUSEUM CLIP-ON
1997 ATELIER VAN LIESHOUT



GREEN EXHIBITION HOUSE
2001 KORTERKNE STUHLWACHER



LEGAL/ILLEGAL
2004 MANUEL HERZ ARCHITECTS



RÜCKSACK HOUSE
2004 STEFAN EBERSTADT



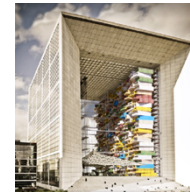
paraSITE
2005 MICHAEL RAKOWITZ



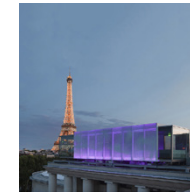
DIDDEN VILLAGE
2007 MVRDV



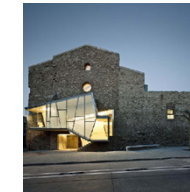
PARASITE PREFAB
2009 LARA CALDER ARCHITECTS



SELF DEFENSE
2009 STEPHANE MALKA



NOMIYA TEMPORARY RESTAURANT
2009 PASCAL GRASSO



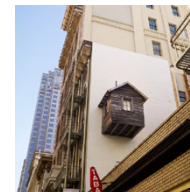
CONVENT DE SAN FRANCESC
2011 DAVID CLOSÉS



PARASITE OFFICE
2011 ZA BOR ARCHITECTS



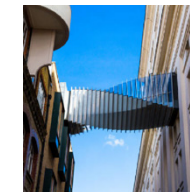
THE CUBE
2012 PARK ASSOCIATI



MANIFEST DESTINY
2012 M. REIGELMAN + J. CHAPMAN



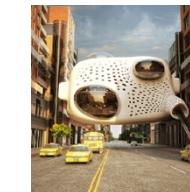
STAIRWAY CINEMA
2012 OHNO.SUOMO



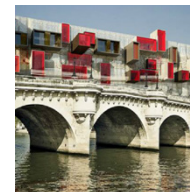
BRIDGE OF ASPIRATION
2013 WILKINSON EYRE



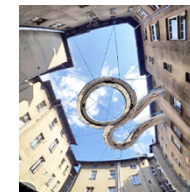
A-KAMP 47
2013 STEPHANE MALKA



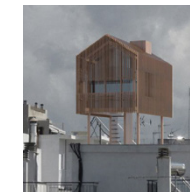
HEART OF THE DISTRICT
2012 PARK ASSOCIATI



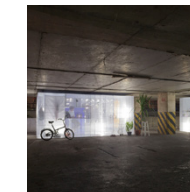
PONT 9 NEW BRIDGE
2014 STEPHANE MALKA



WALK ON
2015 ZALEWSKI ARCH. GROUP



URBAN HUT
2015 P. DRAGONS+V. CHRISTOPOULOU



LIGHT-HOUSE PROJECT
2015 ALL(Z)ONE

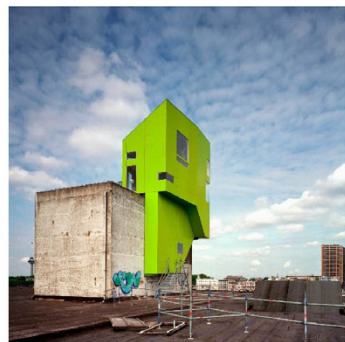


SECRET STUDIO
2017 FERNANDO ABELLANAS



LA BULLE PIRATE
1971 MARCEL LACHAT



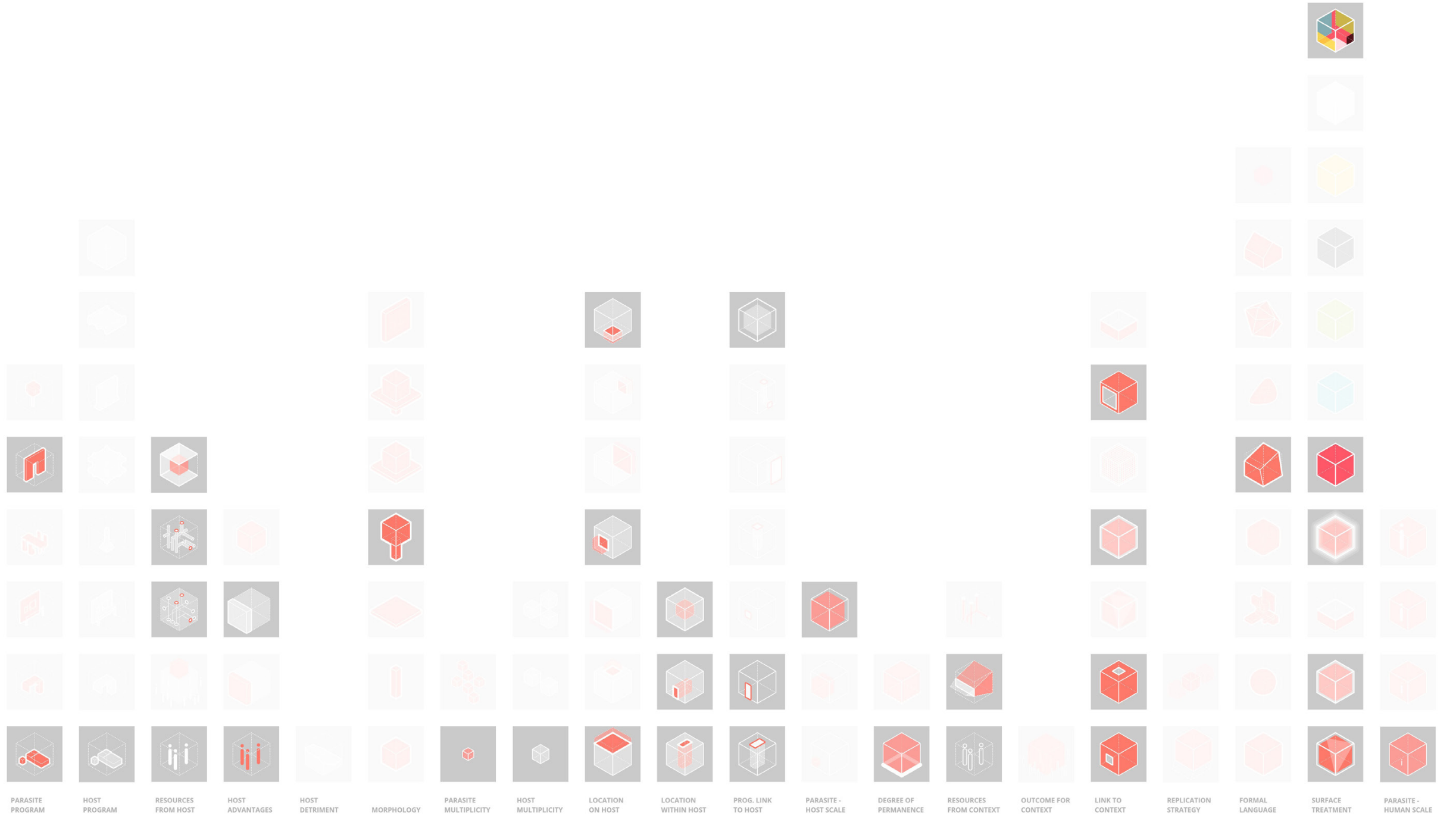


GREEN EXHIBITION HOUSE
2001 KORTEKNIE STUHLMACHER



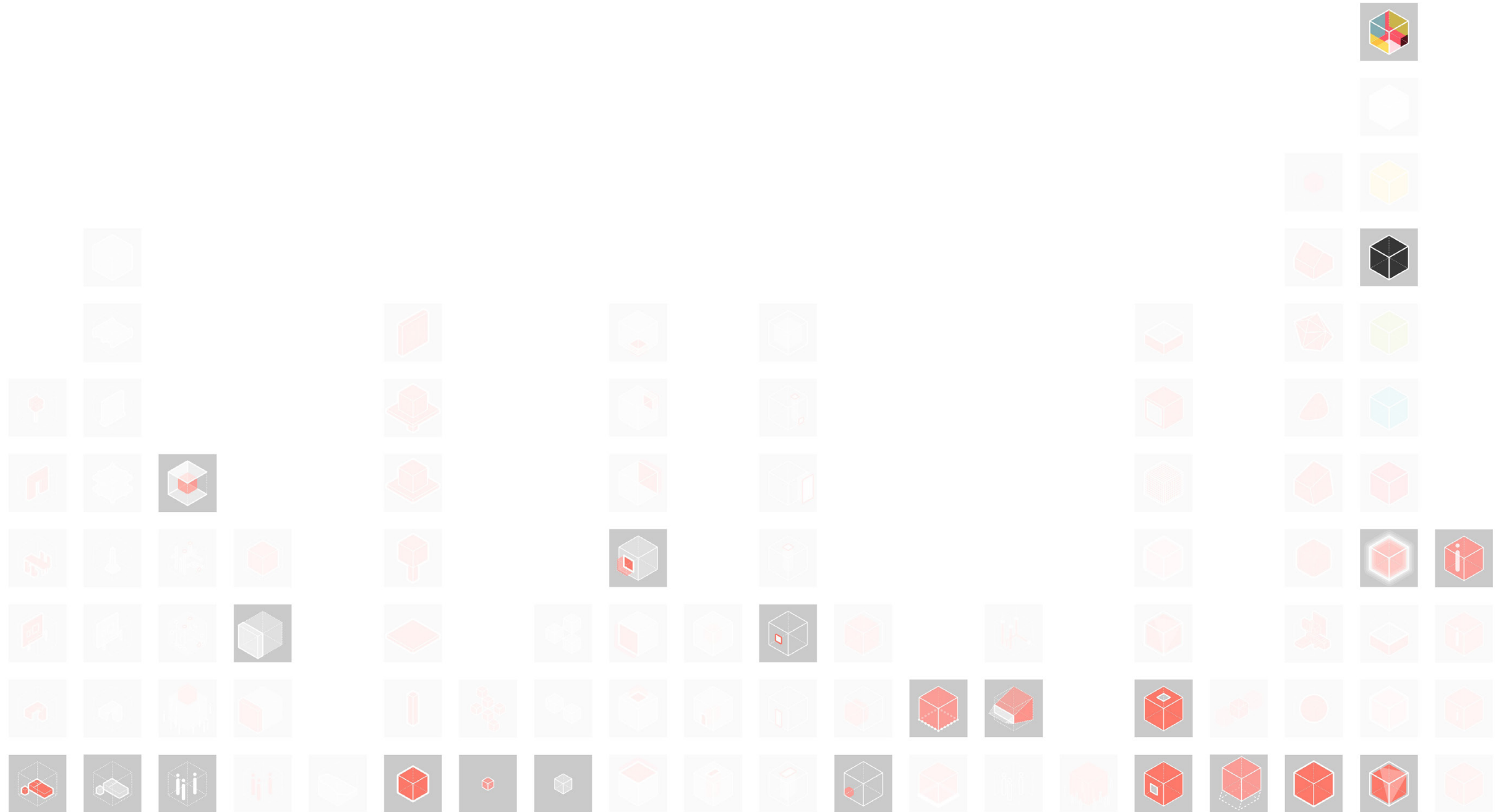


LEGAL/ILLEGAL
2004 MANUEL HERZ ARCHITECTS





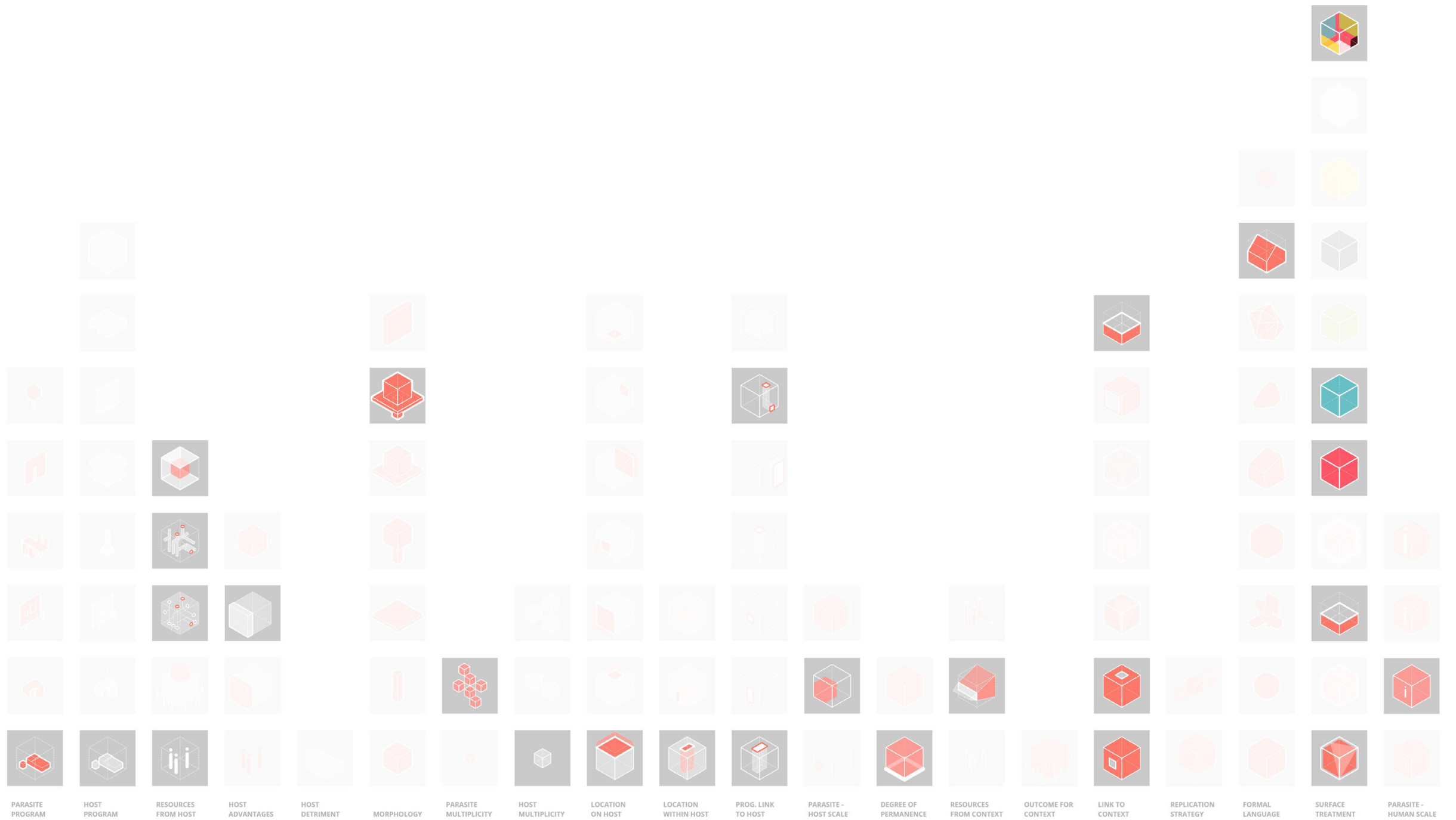
RUCKSACK HOUSE
2004 STEFAN EBERSTADT



PARASITE PROGRAM HOST PROGRAM RESOURCES FROM HOST HOST ADVANTAGES HOST DETRIMENT MORPHOLOGY PARASITE MULTIPLICITY HOST MULTIPLICITY LOCATION ON HOST LOCATION WITHIN HOST PROG. LINK TO HOST PARASITE - HOST SCALE DEGREE OF PERMANENCE RESOURCES FROM CONTEXT OUTCOME FOR CONTEXT LINK TO CONTEXT REPLICATION STRATEGY FORMAL LANGUAGE SURFACE TREATMENT PARASITE - HUMAN SCALE

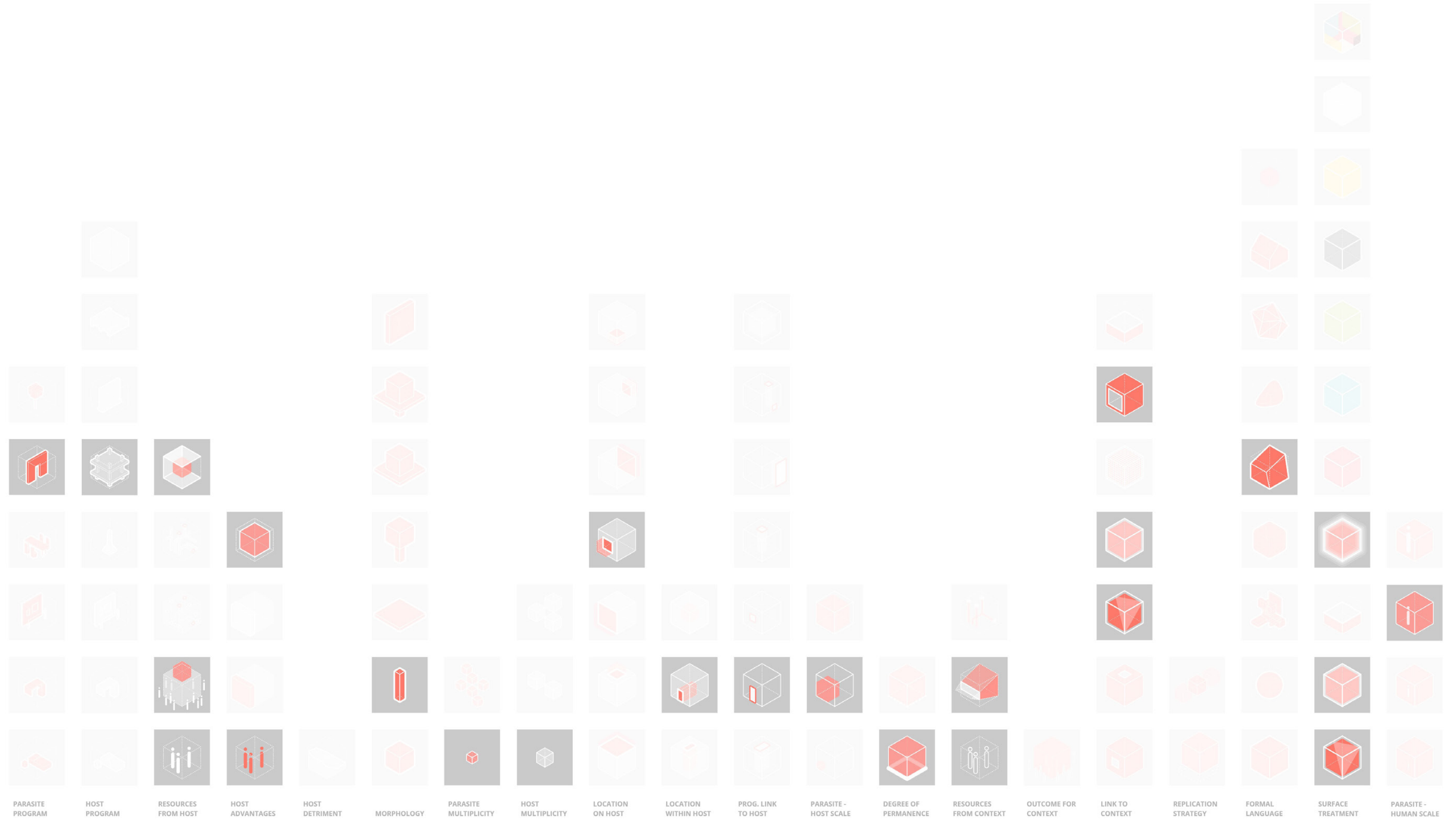


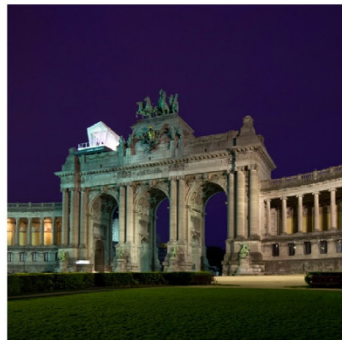
DIDDEN VILLAGE
2007 MVRDV



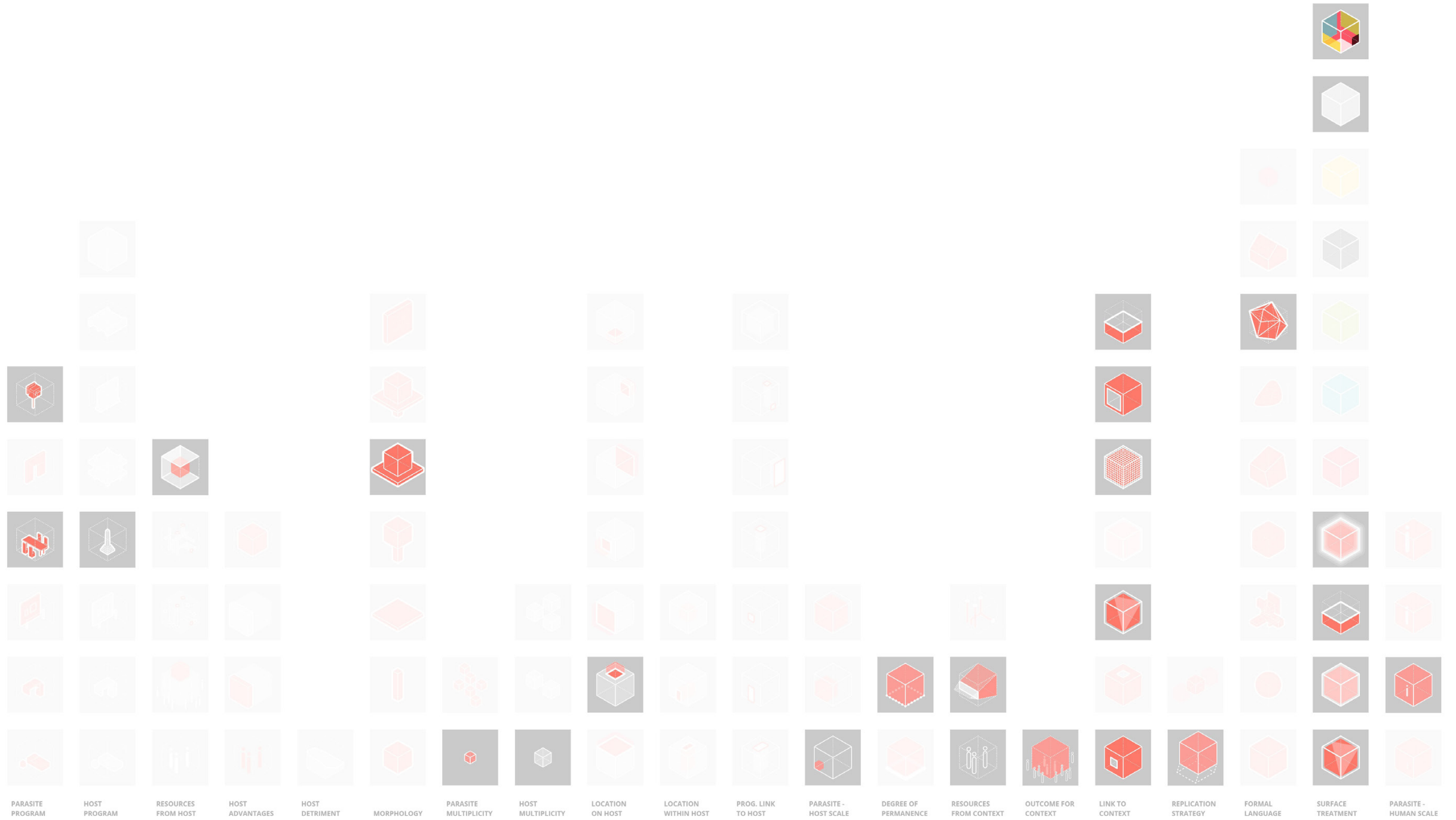


CONVENT DE SAN FRANCESC
2011 DAVID CLOSES

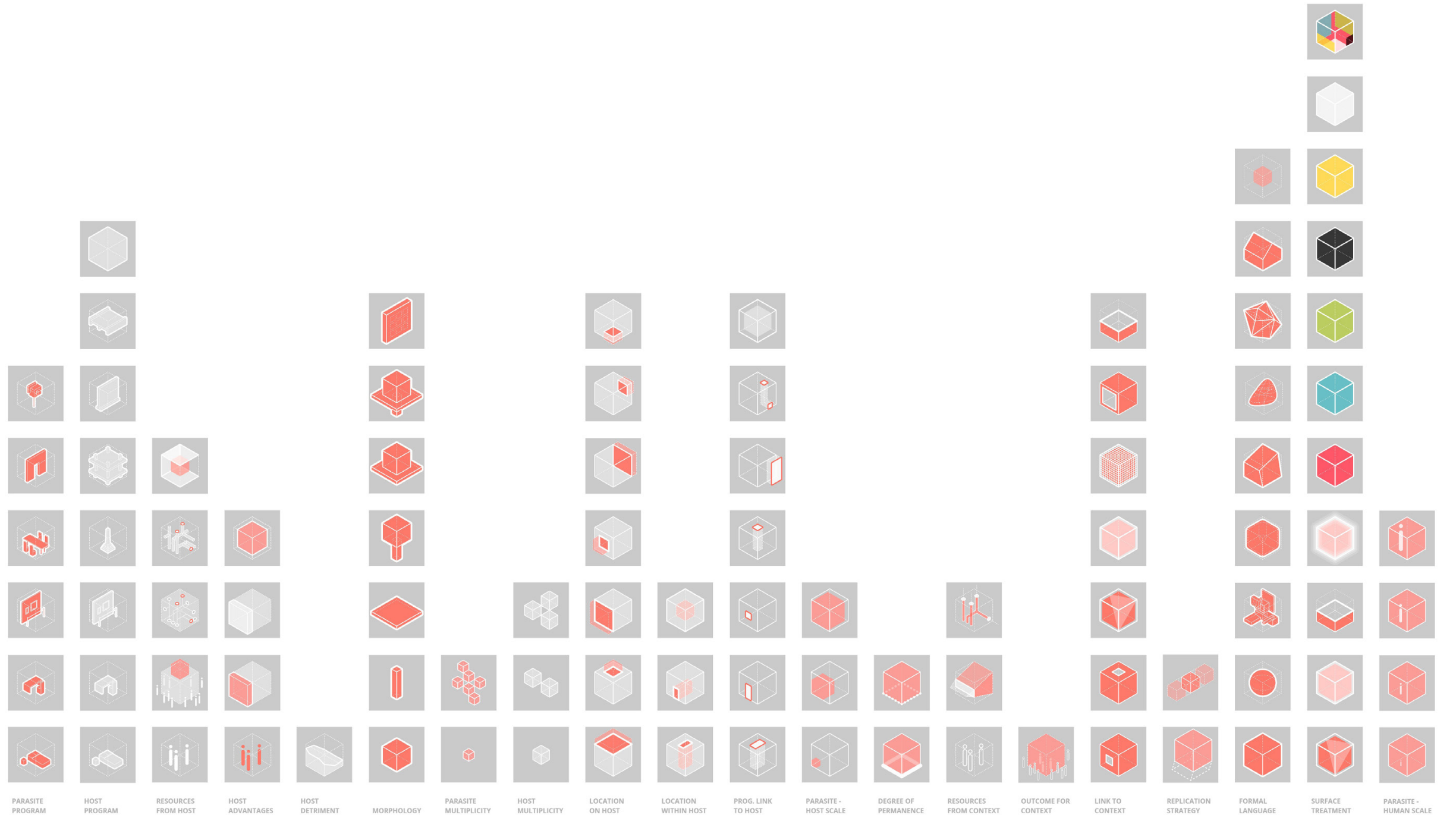




THE CUBE
2012 PARK ASSOCIATI



COLLECTION OF ELEMENTS



Deductions

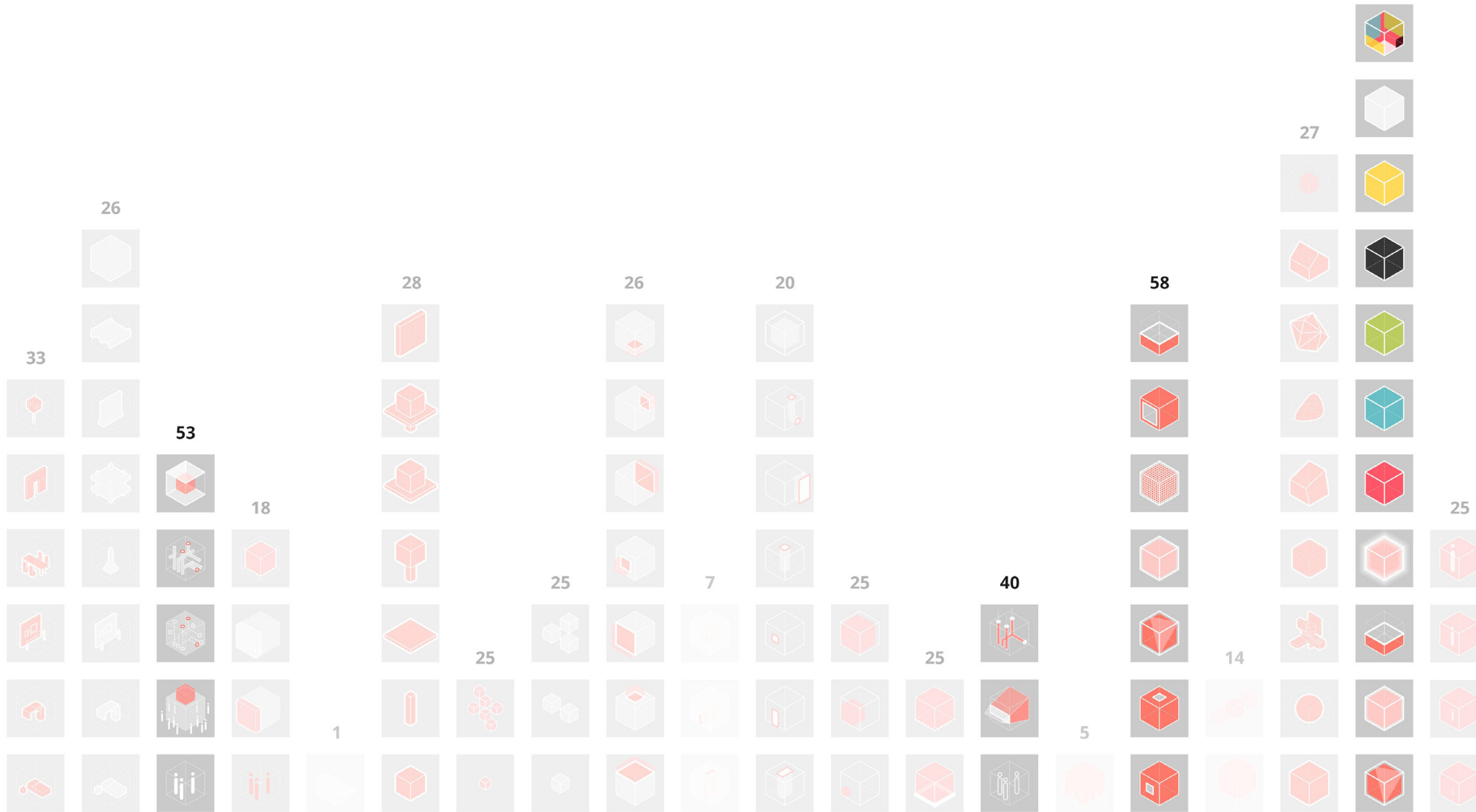
Patterns and Trends in Parasitic Architecture

Analyzing the previous case studies through the “Elements of Dialogue” allows us to extract patterns that seem to be recurrent in Parasitic Architecture. These patterns indicate behavior that could be either favorable or unfavorable of dialogue, and inform us as to what aspects of the interactions surveyed can be pushed further or enriched. The following pages will look over the “Collection of Elements”, overlaying statistical findings that allow for these patterns to be represented clearly.

Each column in the “Elements of Dialogue” corresponds to a method through which the Parasite interacts with a certain entity. This column can be “ticked” present more than once per case study, but each individual icon, or “element”, can only be ticked once per case study. This means that for the 25 case studies considered, each icon can only be ticked a maximum of 25 times, the minimum being once. Columns that are ticked around 25 times reflect a reasonable frequency of selection, hence a reasonable dependence of the parasites on those columns’ relative methods. If the column is ticked significantly less, then those columns reflect methods and dimensions of dialogue that are yet to be explored further. Inversely, columns that are ticked significantly more than 25 times, reflect methods of dialogue that are exhausted by Parasitic Architecture, and worth keeping in mind for future design explorations.

Occurrences / column

33 26 53 18 1 28 25 25 26 7 20 25 25 40 5 58 14 27 60 25

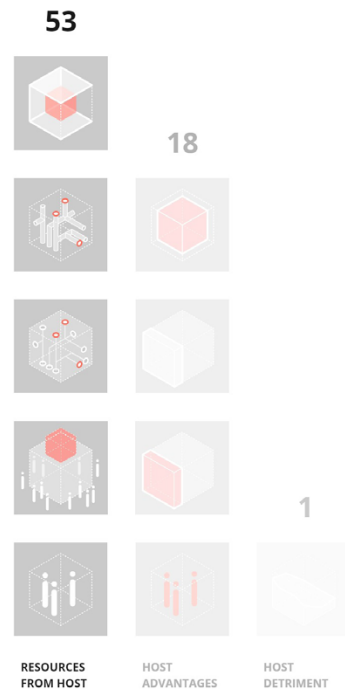


FREQUENCY READINGS

PARASITE PROGRAM HOST PROGRAM RESOURCES FROM HOST HOST ADVANTAGES HOST DETRIMENT MORPHOLOGY PARASITE MULTIPLICITY HOST MULTIPLICITY LOCATION ON HOST LOCATION WITHIN HOST PROG. LINK TO HOST PARASITE - HOST SCALE DEGREE OF PERMANENCE RESOURCES FROM CONTEXT OUTCOME FOR CONTEXT LINK TO CONTEXT REPLICATION STRATEGY FORMAL LANGUAGE SURFACE TREATMENT PARASITE - HUMAN SCALE

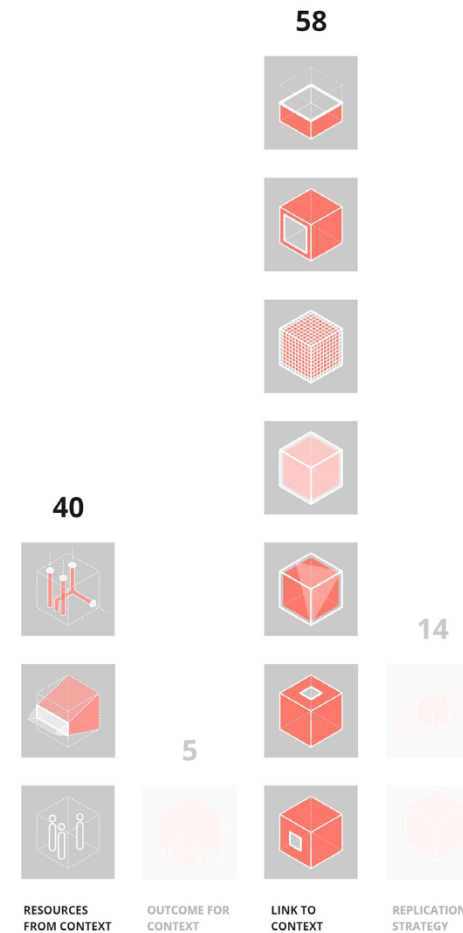
Programmatic "Monologue"

An imbalance between resources exchanged, whereby the Parasite seems to benefit from the Host significantly more than the Host does from the Parasite. Since detriment to the host is very rare, this imbalance indicates that while the Parasite is not noxious to the Host, new Parasites should nevertheless intend on providing the Host with resources.



Programmatic "Monologue"

An imbalance between resources exchanged, whereby the Parasite seems to benefit from its urban context more than the context does from the Parasite. The significant porosity of the Parasite that links it to its context seems one-sided: resources are extracted by the Parasite, while the urban context remains unchanged.



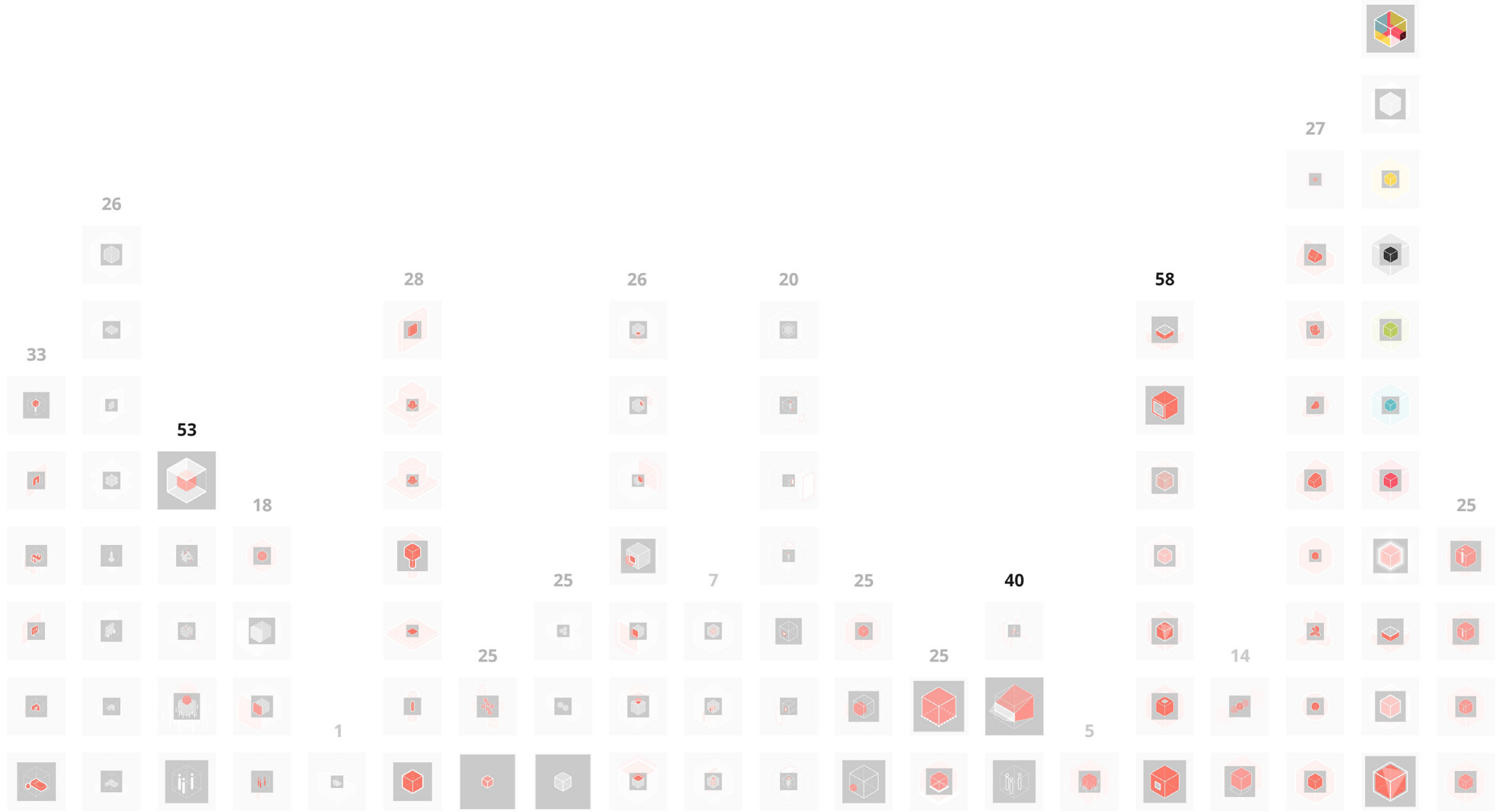
Stress on Visual Intrigue

Reflecting a wide variety of strategies to attract the human eye.



Occurrences / column

33 26 53 18 1 28 25 25 26 7 20 25 25 40 5 58 14 27 60 25



FREQUENCY READINGS

PARASITE PROGRAM HOST PROGRAM RESOURCES FROM HOST HOST ADVANTAGES HOST DETRIMENT MORPHOLOGY PARASITE MULTIPLICITY HOST MULTIPLICITY LOCATION ON HOST LOCATION WITHIN HOST PROG. LINK TO HOST PARASITE - HOST SCALE DEGREE OF PERMANENCE RESOURCES FROM CONTEXT OUTCOME FOR CONTEXT LINK TO CONTEXT REPLICATION STRATEGY FORMAL LANGUAGE SURFACE TREATMENT PARASITE - HUMAN SCALE

Incomplete gain

An imbalanced distribution of Host resources reveals unexplored possibilities for dialogue and interaction: Shelter and Users seem to be the main extractions from the Host. Exchanges related to infrastructure remain to be explored.

26

33

Successful Morphologies

Less intrusive and well-targeted contact seem to be the most common tectonic arrangements.

Unexplored Multiplicities

Most parasitic interventions are individual. Parasitic colonization is yet to be explored.

53

18

28

25

25

26

7

20

25

58

40

Incomplete gain

An imbalanced distribution of resources reflects a dependence on simple inputs: view and accessibility. Energy production remains unexplored.

Successful Modes of Intrigue

Color and Transparency seem fundamental to attracting the human eye. Smaller scales are also favored. These are a base for exploring proximity between the User Psyche and the architectural Parasite.

27

60

25

PARASITE PROGRAM

HOST PROGRAM

RESOURCES FROM HOST

HOST ADVANTAGES

HOST DETRIMENT

MORPHOLOGY

PARASITE MULTIPLICITY

HOST MULTIPLICITY

LOCATION ON HOST

LOCATION WITHIN HOST

PROG. LINK TO HOST

PARASITE-HOST SCALE

DEGREE OF PERMANENCE

RESOURCES FROM CONTEXT

OUTCOME FOR CONTEXT

LINK TO CONTEXT

REPLICATION STRATEGY

FORMAL LANGUAGE

SURFACE TREATMENT

PARASITE - HUMAN SCALE

Prospects + Exploration

Towards Design Implementation

The previous analyses offer insight into the patterns found in Parasitic Architecture. These patterns are a basis for understanding the wide range of options for creating opportunities for conversation in the urban realm. But these trends leave room for investigating elements of dialogue that need further implementation and exploration, inviting us to take a critical stance regarding how genuine or complex the current state of the Trialogue is.

The following pages will explore possible rearrangements of the “Elements of Dialogue”, as well as look into inter-crossings with non-parasitic works and installations that allow us to envision new elements of dialogue to be incorporated, further enriching future proposals. The intent is to theorize Hypersite typologies that can be implemented individually (at an architectural scale), and collectively (at an urban scale), while learning from the patterns and imbalances observed previously.

Prospects + Exploration

Typological Explorations

DISTRACTORS

Individual interventions meant to connect the users to their urban surroundings, notably the outdoors. Such interventions provide an escape from the dense fabric of the City and an interaction with the elements.



LEISURE + SPECTATION



SURFACE



TUBE



ENERGY PRODUCTION



SMALL SCALE

CONNECTORS

Interventions that tie buildings together and create interesting opportunities for proximity between them. Working with multiplicity allows for these connectors to become nodes along an entirely new urban path that, unlike current circulation infrastructure, become one with buildings.



TRANSITION SPACE



BOX-TUBE



TUBE



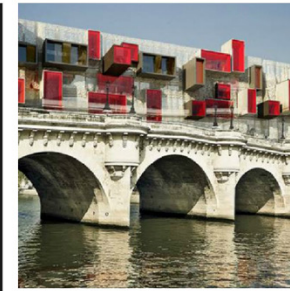
MULTIPLE HOSTS



SOCIAL INTERACTION

EXPANDERS

Interventions that allow for pragmatic expansions. These interventions come in response to an increasing need for housing and working space.



RESIDENCE



WORKING SPACE



MATRIX



BOX



COLONY

CONVERGERS

Interventions that target passers-by through public program, allowing for the creation of hubs throughout the City, enriching the urban environment with social interaction.



BOX-TUBE



TUBE



LARGER SCALE



LUMINESCENCE



SOCIAL INTERACTION

Prospects + Exploration

Investigating Architectural Life-likeness

METAPHOR

These elements of dialogue are the visual cues that favor life-likeness. When utilizing these elements, the Parasite seems to give the impression it is closer to a living organism with a metabolism of its own. These cues are a base for establishing a companionship between Architectural Parasite and Human User.



TRANSPARENCY



LUMINESCENCE



COLOR



TRANSLUCENCY



HUMAN SCALE



WINDOWS



DECONSTRUCTED



SKewed



ORGANIC

PRACTICE

These elements of dialogue go beyond metaphors of life-likeness. Their implementation prevents the previous metaphors from being false signs of life-likeness, false impressions of an internal functioning. These elements become the basis for the topics of the relationships to be developed with the user.



ENERGY PRODUCTION



COLONISATION



REPRODUCIBILITY



WENDY
2012 HWKN

Shedding light onto potentials for physical interaction with the user. The lifelikeness implied is effective in this case, as it is part of a sustainable process of air climatization.



PARA-SITE
2012 DILLER SCOFIDIO + RENFRO

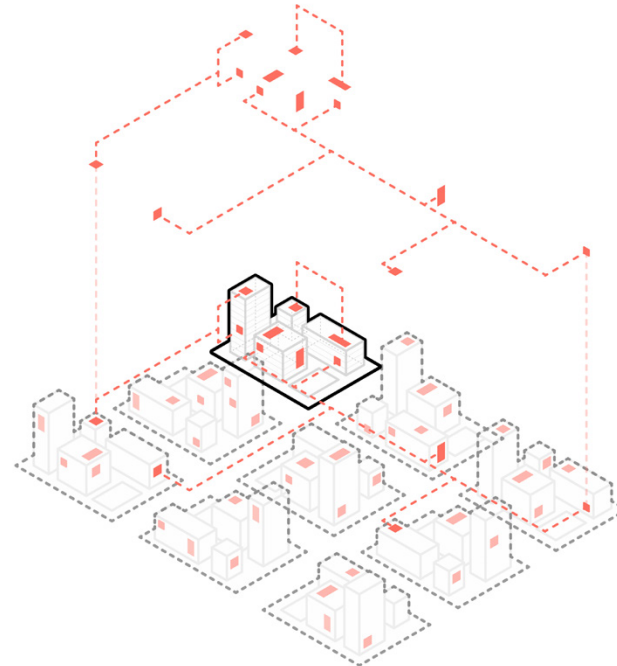
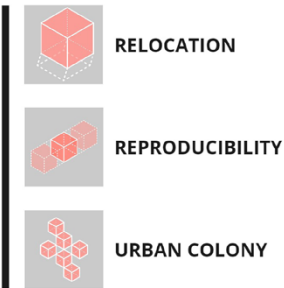
A peek into other elements to be communicated to the user, such as information. This is also an invitation to investigate developing the subversive potential of Parasitic architecture, one where the detriment, or at least surrender of the host, may serve a greater symbolic or practical purpose.

Prospects + Exploration

From Hyper-Site to Hyper-City

COMPOSITE URBAN ORGANISM

These elements of dialogue are the first step towards urban implementation. They are tools by which individual parasites can multiply, reproduce, and populate several points of the City in order to create a composite parasite, a parasitic ecosystem.



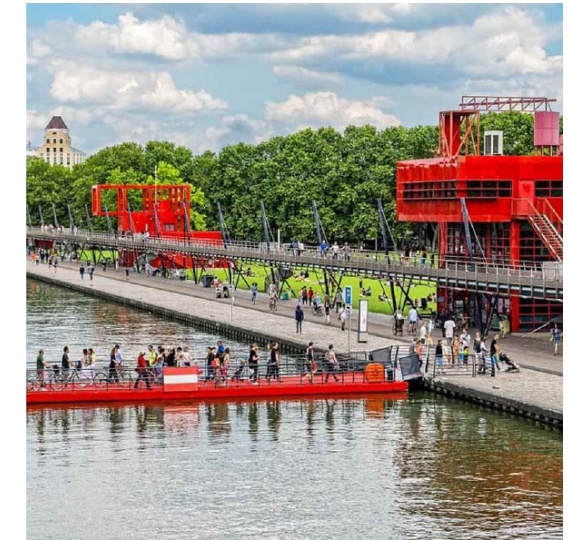
Imagining the Hyper-City

This diagram envisions an ecosystem of Hyper-sites. The collective of these interactions would form new currents within the city, currents of exploration, or dialogue, of interaction, unlocking the potential urban potential of the architectural Parasite.



MIND EXPANDER PROJECT
1968 HAUS-RUCKER-CO

The immersive helmets proposed above offer insight into the idea of sharing the perspective of an inanimate "Other". In a sense, the metaphorical eyes and ears of the other entity, its receptors, could overlap with our own through the process of occupying that "Other". We are invited to envision a mobile, guiding companion throughout the City.



PARC DE LA VILLETTE
1979 BERNARD TSCHUMI

The park proposes an array of "Follies" that animate the landscape and serve as reference points in the vastness of the park. This pushes us to think of Hyper-Sites as an urban system, one that guides urban dwellers through the city. The formation of a superimposed system of flows and dynamics, a Hyper-City, begins to materialize through these sentinel-like interventions.

Synthesis

Conclusions and Projections

This thesis research has offered insight into the several aspects through which Parasitic Architecture interacts with other entities in the urban realm. Parasitic Architecture manifests a promising potential as a strategy for the creation and enrichment of dialogue at several scales and along several dimensions: architectural, urban, and psychological. It unlocks new eventualities for the Built, notions of decentralized urbanisms and of companionship architecture. The architectural Parasite can indeed be interpreted as an added dimension, a Hypersite, both physically and intangibly.

This study has also invited us to critically evaluate the current extent of the conversation created by architectural Parasites. The design phase is hereby guided by notions of balanced interactions, and balanced variety of program, to ensure that a full-fledged Triologue can be brought into existence, one that builds on and goes beyond the mainly visual cues Parasitic architecture seems to rely on currently.

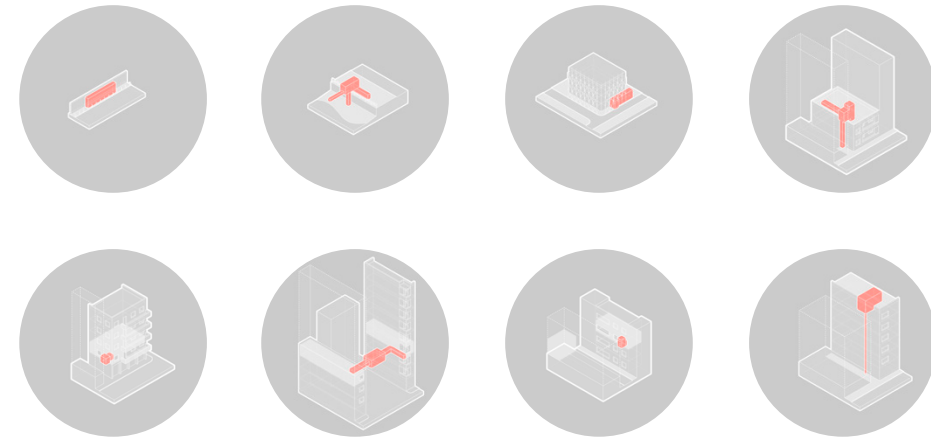
We are ultimately invited to imagine a city abundant with titillating opportunities to interact and engage. Opportunities where the Hypersite becomes the bridge not only between itself and other entities, but the point of fusion between them. User, Architecture and Surroundings encounter the Hypersite, and encounter themselves in the process.

**The “Parasite” becomes “Hypersite”,
The “Occasional Afterthought” becomes “Urban Strategy”,
The “Built City” becomes “Architectural Ecosystem”.**

Part II

Design Implementation

Spring 2021



Design Typologies: Hypersitic adaptations to the various spatial adversities encountered in the area of Ras Beirut

Part II

Design Implementation

Spring 2021

In an urban environment where space itself is hostile, Parasitic Architecture is seen as a tool to link, to explore, and to converse. "Parasite" becomes "Hypersite", in an urban narrative that counteracts the adversities of the City with ephemeral yet profound conversations with space.

We are to experience a new sense of neighborhood, a story of architectural and human encounters, one told through the curious eyes of the Hypersites.

Contextualization

Pragmaticizing the notion of Dialogue

The previous analytical phase leaves us at a comprehensive summation of data that depicts parasitic architecture as an orchestration of elements, or spatial resources, sewing bonds and conversations between the spaces it affects. This image serves as an informative starting point for the design phase to follow. It also becomes important to search for a pragmatic context in which to incorporate the notion of dialogue: How do we find occasions in the City where dialogue is needed?

This brings us to think of Ras Beirut, the north-western tip of Beirut City, as a zone of interest. In fact, it is quite noticeable that the users of Ras Beirut fall much too often at odds with the urban space surrounding them. Tackling an area where space in itself can be hostile, encloses much potential for an interesting incorporation of dialogue, of a conversation with meaning, need and purpose that confronts the adversity of urban space.



Ras Beirut

A neighborhood rich in spatial adversity

Spatial Adversity

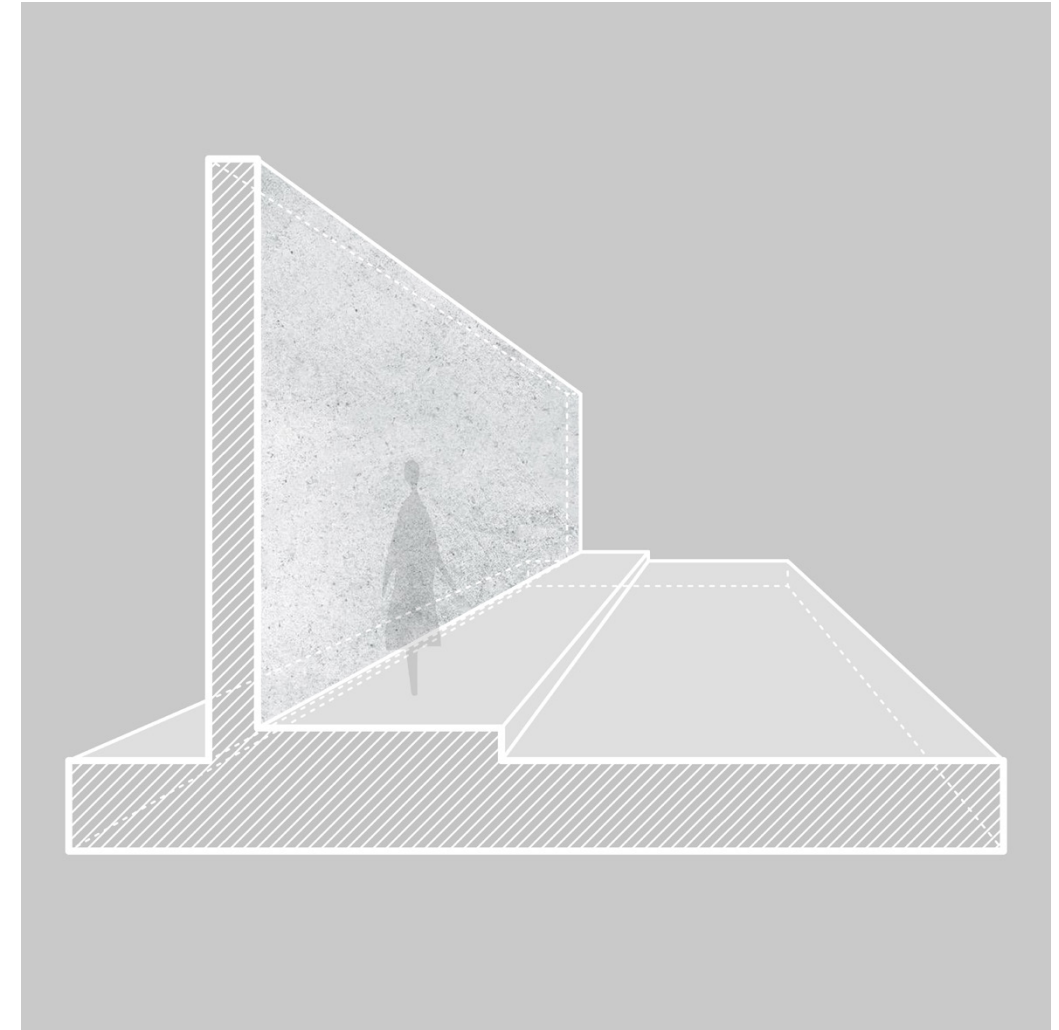
Illustrating the Spatial Hostilities of Ras Beirut

As Ras Beirut is proposed as an area where space behaves adversely towards its users, a preliminary illustrative phase is to be undertaken, as a method of familiarizing ourselves with the subject matter.

A **Spatial Adversity** is defined here as an element of our urban space that comes in our way as users, resulting in a quite antagonistic landscape. We are talking about malignant forms of interaction due to either appropriation of necessary spaces, or the utter inexistence of them.

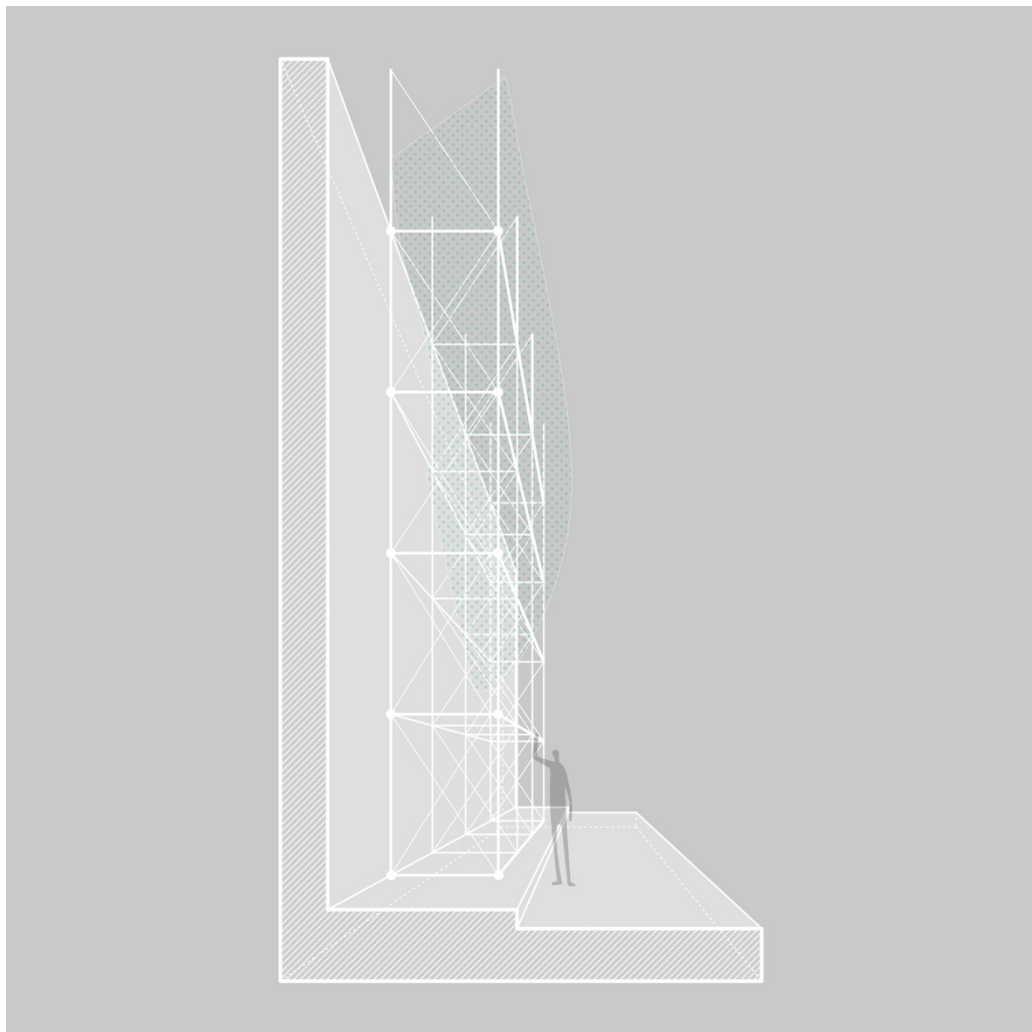
This section will cover five of the adversities that are most recognizable to the users of Ras Beirut, whether as residents or passers-by:

1. The Wall
2. The Imminent Danger
3. The Sky-Block
4. The Private Facade
5. Sidewalk Clutter



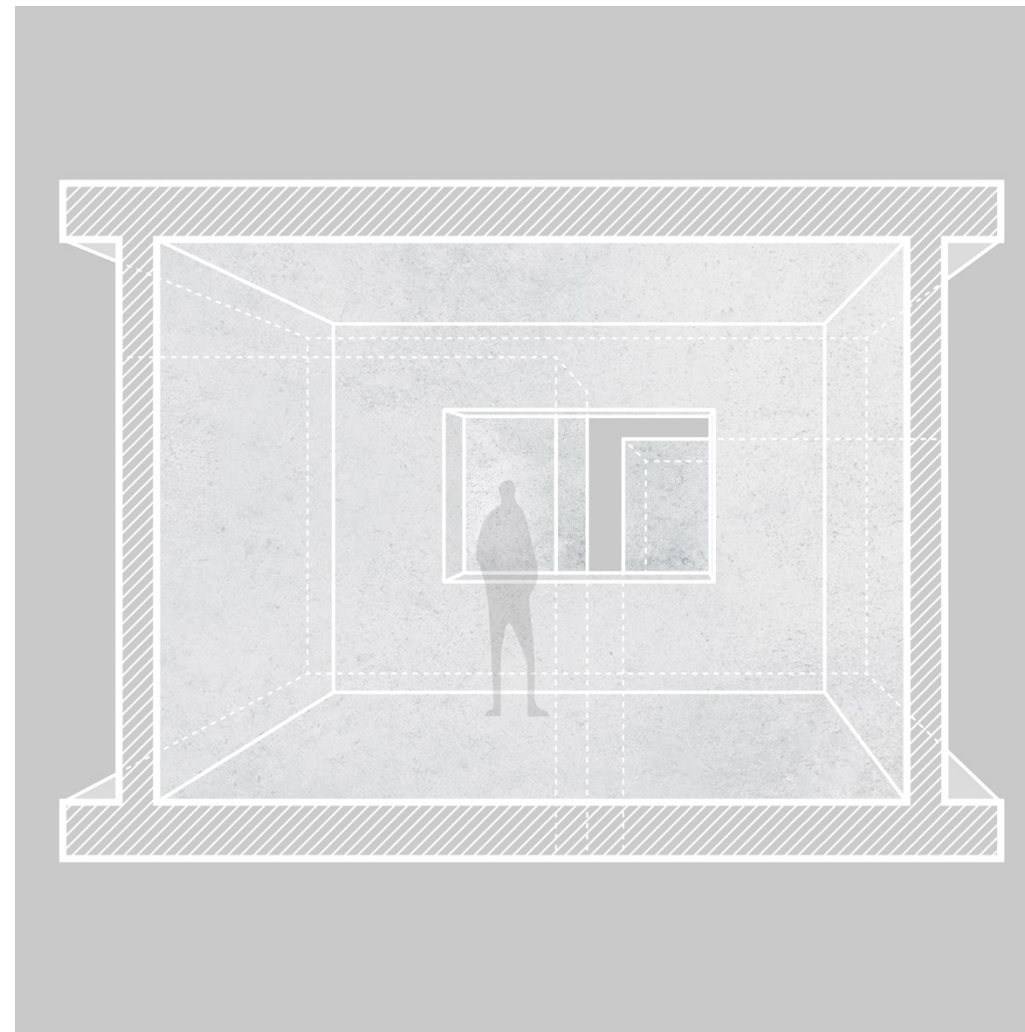
1. The Wall

The typical creator of division, limitation, and separation.



2. The Imminent Danger

Characterized by negligent scaffolding schemes, it is the suspension of a constant risk above our heads.



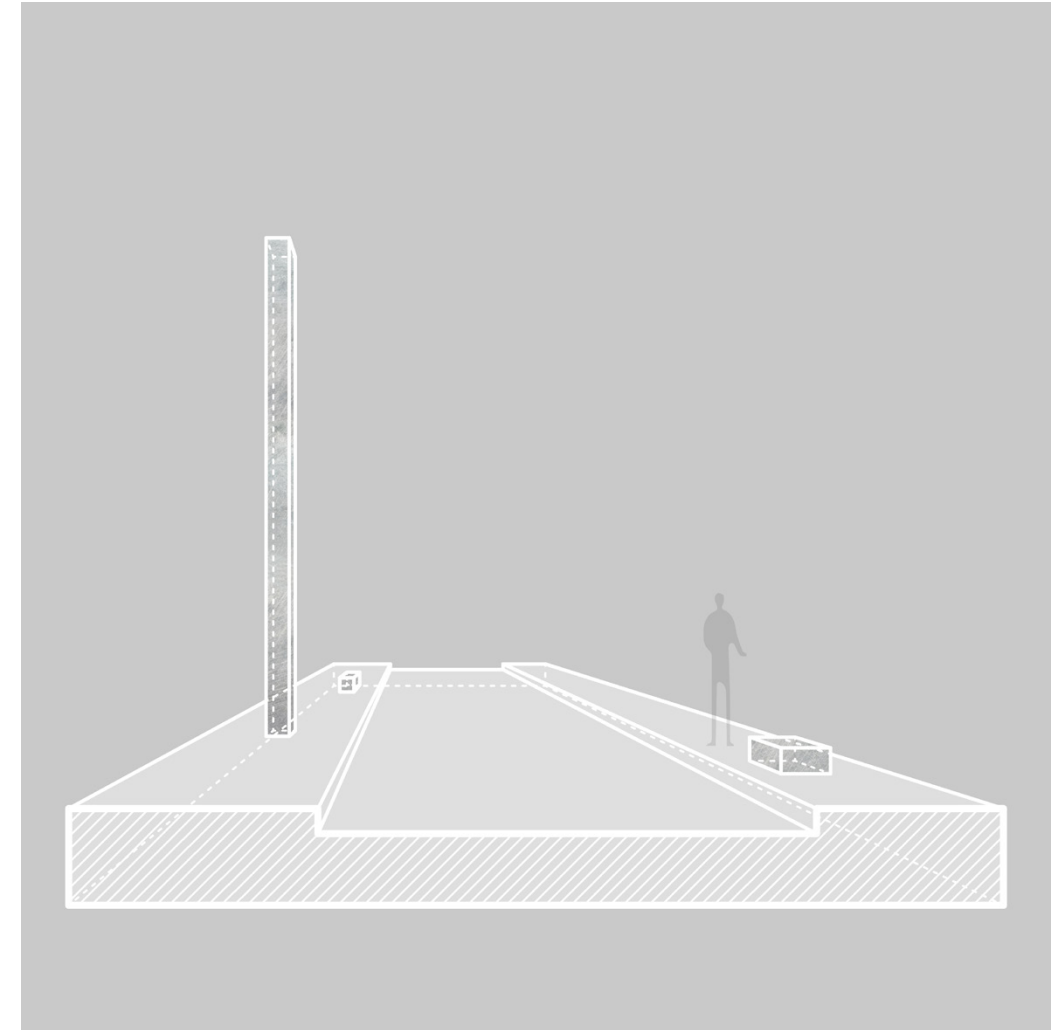
3. The Sky-Block

The ultimate barrier to any view of the sky and sea in a dense city with loose building regulations.



4. The Private Facade

Based on the notion of verticality, it acts as a great inhibitor of contact with the ground floor and the outside.



5. Sidewalk Clutter

The typical pedestrian experience that hardly lets anyone lift their eyes off the ground.

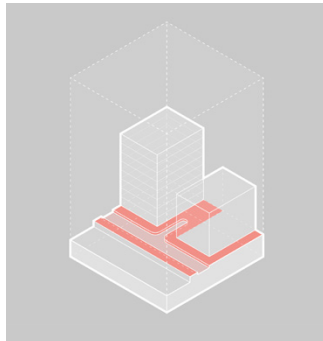
Urban User Duality

Re-interpreting the Pillars of the Triologue

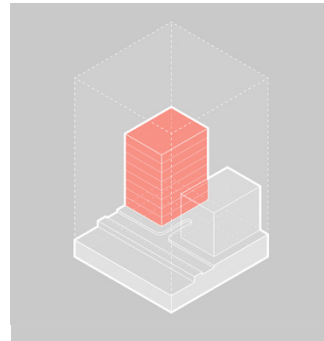
While the adversities illustrated previously are very common and widely recognizable, they remain raw impressions, and require a deeper and more analytical scope to tackle them through. It is important at this stage, to create a framework by which to evaluate spatial adversity, in the light earlier research stages. The first step towards this framework involves re-shuffling of the three pillars of the triologue:

1) **Host Architecture**; 2) **Urban Environment**; 3) **Human User**

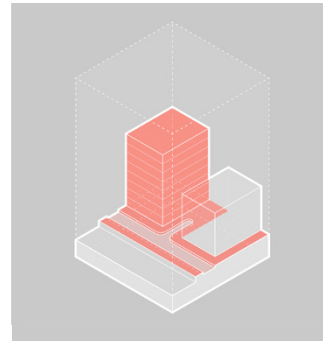
It comes to mind that the third pillar, corresponding to the User's experience of space, is subject to two possible perspectives, depending on which of the other two pillars the user is occupying: Architecture, or Urban Environment. This duality can be reiterated as the occupation of either private, architectural space, or public, infrastructural space. This Urban User Duality leads us to think of three spatial realms, along which any space or context in the City falls:



1. **The Public Realm**
Realm of the Street;
The "Outside"



2. **The Private Realm**
Realm of the Built;
The "Inside"



3. **The Interface**
Realm in between
Public and Private

Private Shell

Impermeable facades that lock users in, inhibiting dialogue.

Private Space

Occupied Space corresponding to extremely private program: residential, small offices.

+

Public Space

Occupied Space corresponding to extremely public program: Infrastructural circulation.

"A door to door existence, where the only point to interact with along the way is your final destination"

Occupied Space

Looking into spaces that are Programatically Calm: Fall on the extremes of privacy and publicness, rendering their users available for distraction, conversation, dialogue.

Urban Fragment

A portion of the urban fabric where monotony is created through architectural introversion, in turn created through extreme privacy.

Understanding User Duality:

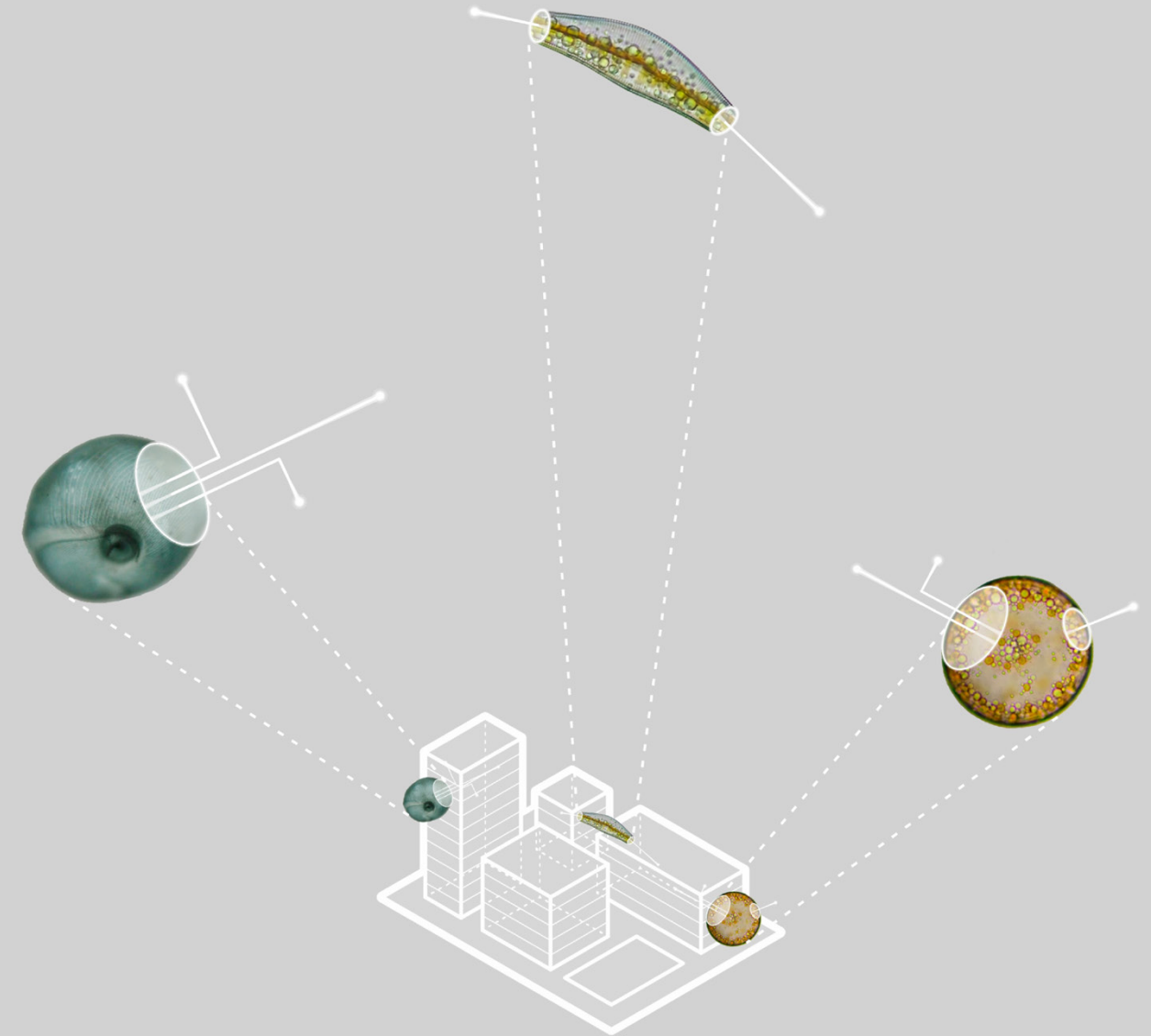
A dual perspective varying from outdoor/public space to indoor/private space

Design Explorations

The Cellular Model: An Analogy to Dialogue

With the concept of a user duality in mind, it is also interesting to look into methods of generating program – program being the architectural tool of the Hypersites-to-be – that could ultimately counteract the spatial adversities we find around us. If we look at an adversity as a rupture between ourselves and our spatial needs, then dialogue and the exchange of spatial resources can be proposed as a solution, or at least as a localized remedial punctuation in the urban fabric.

The cellular model is an interesting analogy to program here, since the biological nature of a metabolism can be seen as a system of resources in motion and interaction with one another, dynamic yet sustainable harmonies between elements. This begins to redefine the character of “parasites”, not as what their name noxiously implies, but rather as injectors of life within the city, sentient, architectural companions, that provide us with a pause from an overwhelming urban environment.



Design Exploration

Hypersitic Program as Cellular Metabolism

Design Explorations

The Hypersite: A Flux made Matter

The idea of the Hypersite as an architectural “cellular organism”, a localized, energetic punctuation in the city, implies a true shift from the notion of a “Parasite”, or a consuming entity, to that of a stimulating orchestrator: the “Hypersite”. The interventions to be imagined, are then the materialisation of this flux of resources, of these lines of exchange between spaces, where the human user is both a spectator and an interlocutor. Quite interestingly here, the etymologies of the two contrasting terms at hand are indicative of their meaning:

“Parasite”:

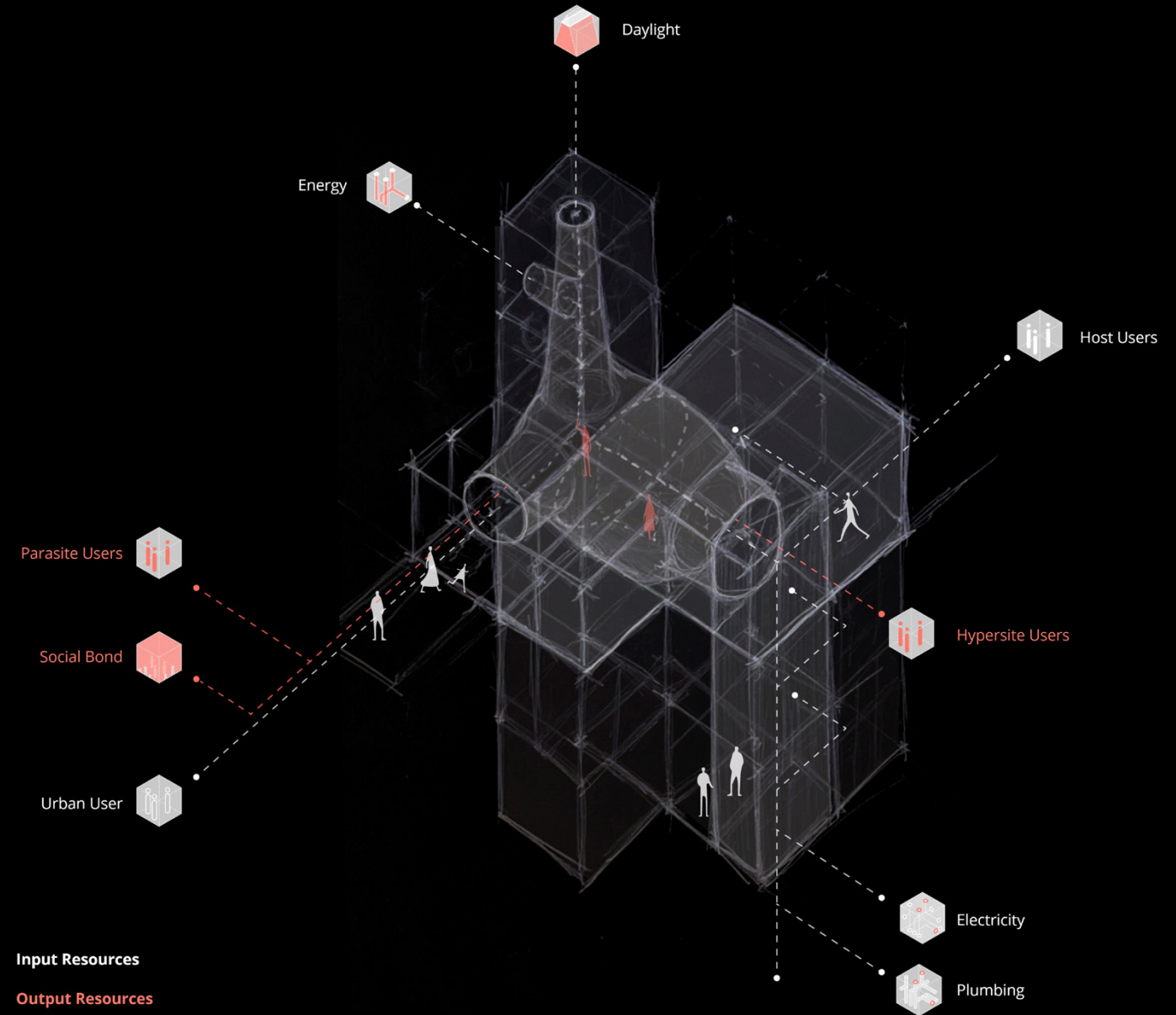
from the Greek “**Parasitos**”: “**para-**” (alongside) + “**-sitos**” (food): “eating at another’s table” (Oxford Languages)

By extension, the term Hypersite can be decomposed as such:

“Hypersite”:

from an imagined form of Greek: “**Hypersitos**”: “**hyper-**” (over, above) + “**-sitos**” (food): “overseer of nutrients, provider of resources”.

In the scope of this Thesis, the Hypersite is then an overseer, a conductor of spatial nutrients, a remedial strategy in the face of Spatial Adversity.



Design Exploration

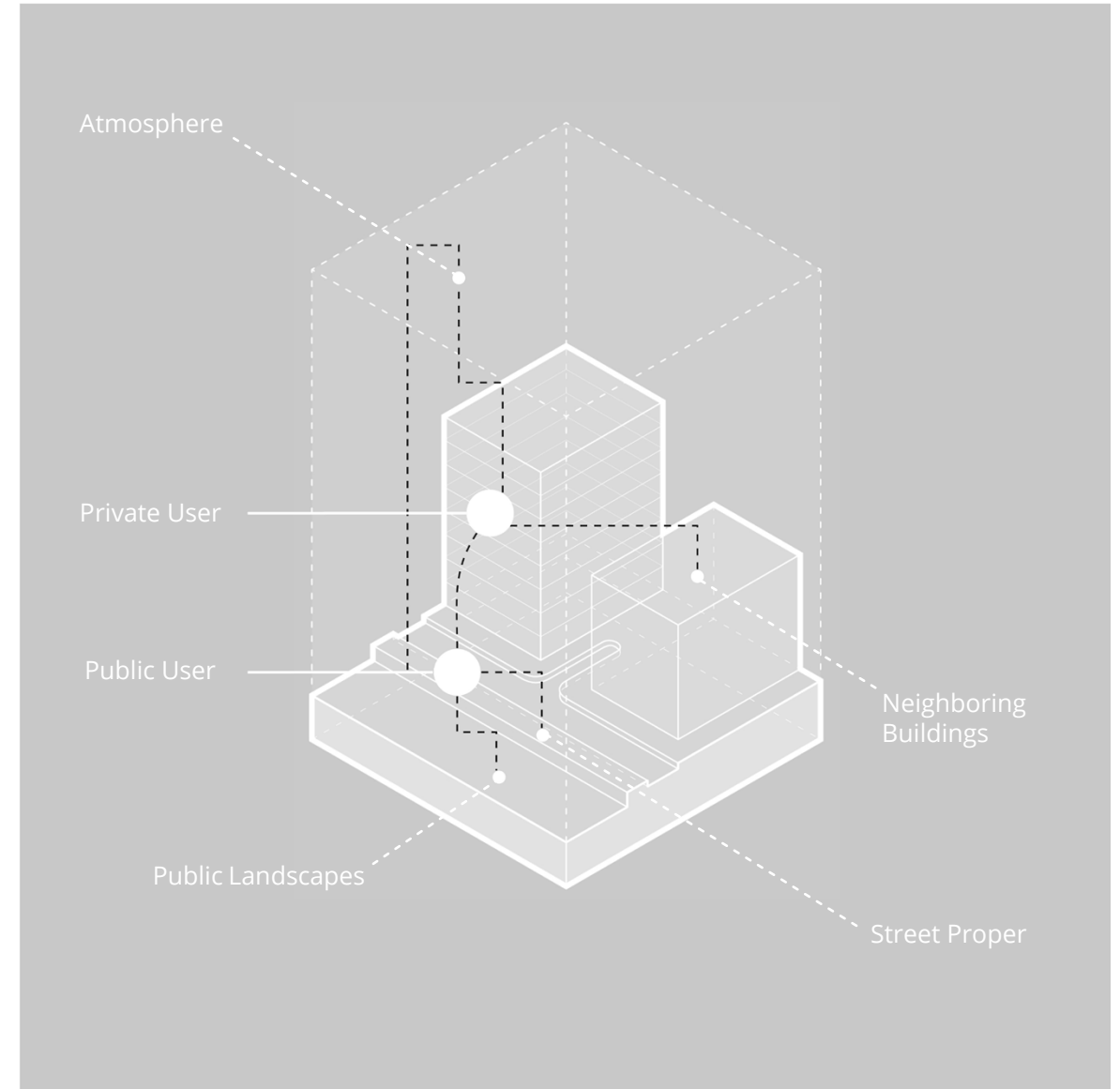
Sketched Proto-Programmatic Diagram:
A Flux of Resources

Design Strategy

Mapping the lines of dialogue in the urban realm

The logic of the flux or connection line, is ultimately used to generate a comprehensive view of all possible links that can be found or created between the spaces of the urban realm. Apart from locating these lines, it would also be interesting to see how they could be severed by adversity, and in response, how a hypersitic intervention could grow along that line in order to strengthen the exchange it corresponds to.

In line with the notion of Urban User Duality, the lines of dialogue obtained all connect to either a user of Public Space, occupying the Street, or a user of Private Space, occupying Buildings, notably residential ones in the case of Ras Beirut.



Lines of Spatial Interaction: A Comprehensive Approach

Spatial connections: Prey to Adversities, Home to the Hypersites.

Site Investigations

Surveying Ras Beirut for contexts of Spatial Adversity

With a comprehensive view of the potential for spatial dialogue, the next step involved a site search for contexts of intervention across the area of Ras Beirut. Following a pedestrian path around the neighborhood, different instances of spatial adversity and missed dialogue opportunities were noted. The main point of interest was finding patterns between these different urban moments. The ones that seemed similar we grouped together into typological groups. Each group corresponds to a Host structure suffering from a certain spatial adversity, thus serving as the grounds for a certain hypersitic design typology to emerge in response. As the Host Typologies were deduced in light of the Urban User Duality, they fall along a gradient from Public to Private, spanning all three realms covered by the duality. As a consequence, the Hypersite Typologies conceived in response also align with this gradient:

Hypersites of the Public Realm:

10 Seconds of Calm
Shoreline Explorer
Scaffold

Hypersites of the Private Realm:

Sky Watcher
Bridge
Torch

Hypersites of the Interface:

Green Moment
Funnel



Pedestrian Path through Ras Beirut

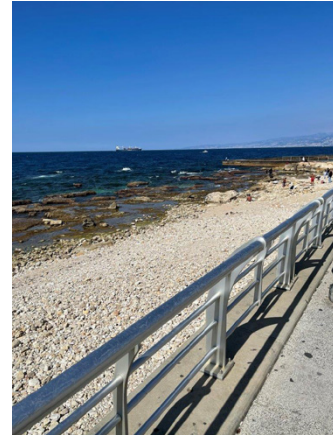
An analytical journey through the City

Site/Host Typologies

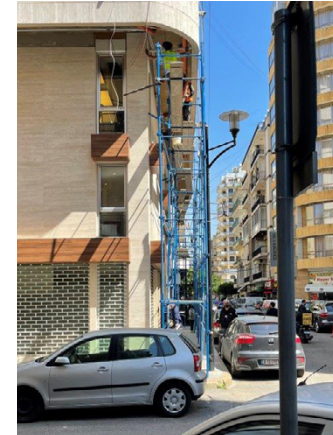
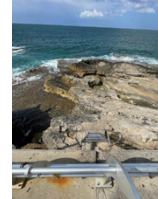
Extracting patterns of Spatial Adversity



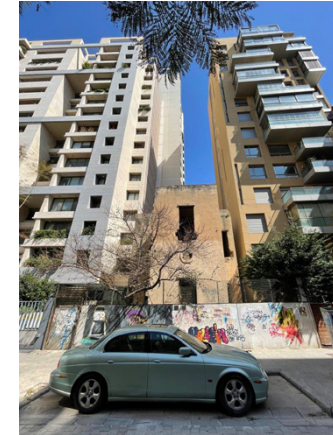
Walled-off Sidewalk



Corniche Fence



Scaffolding



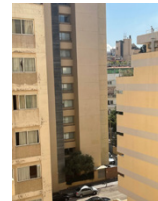
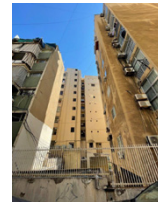
Abandoned House



First Floor Window



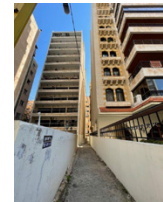
Interstitial Parking Lot



Alleyway

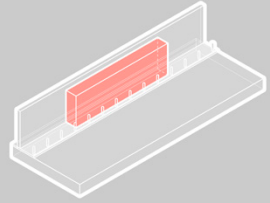


Blind Facade

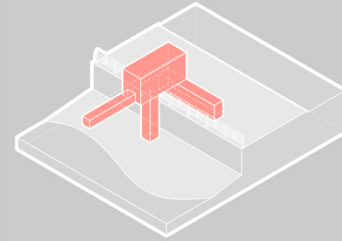


Hypersite Typologies

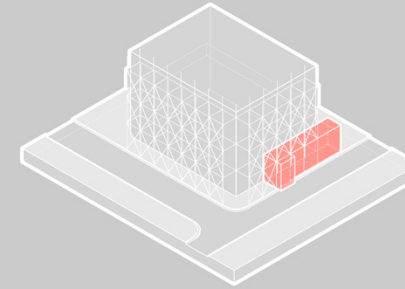
Hypersitic adaptations to Host Typologies



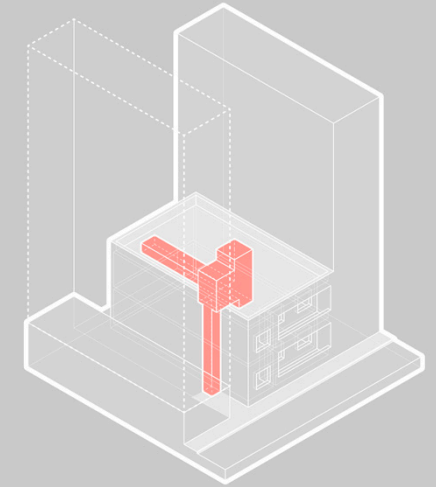
10 Seconds of Calm



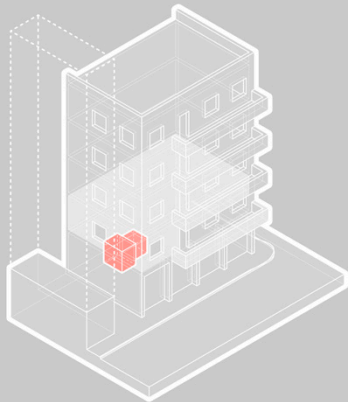
Shoreline Explorer



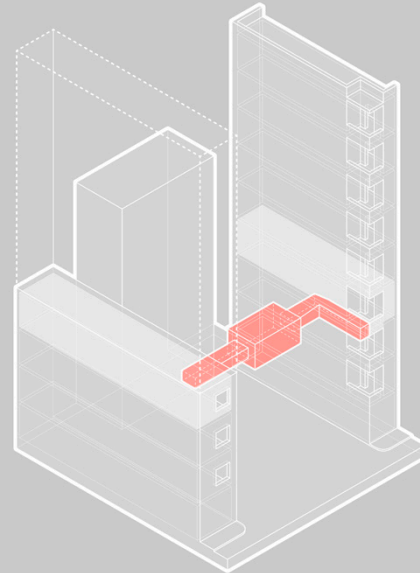
Scaffold



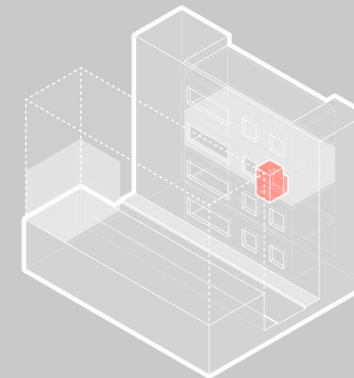
Green Moment



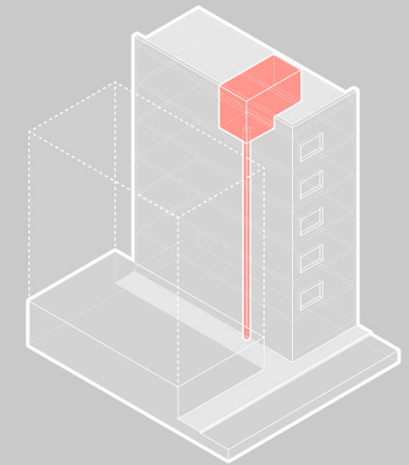
Sky Watcher



Bridge



Torch



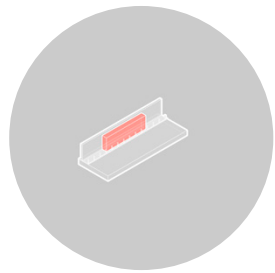
Funnel

Hypersite Typologies

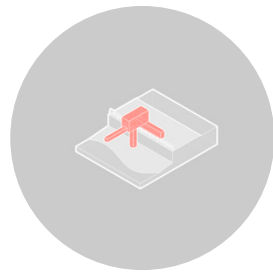
The Hypersitic Species: a gradient from Public to Private

Public Realm - *Realm of the Street*

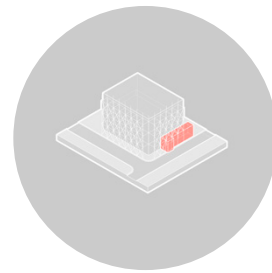
Private Realm - *Realm of the Built*



10 Seconds of Calm



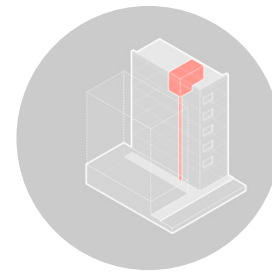
Shoreline Explorer



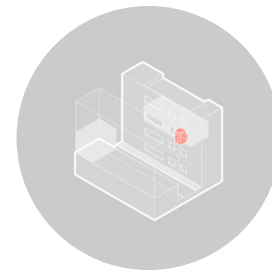
Scaffold



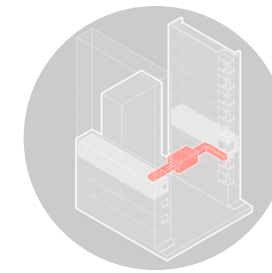
Green Moment



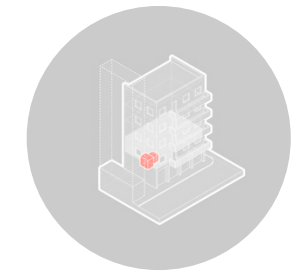
Funnel



Torch



Bridge



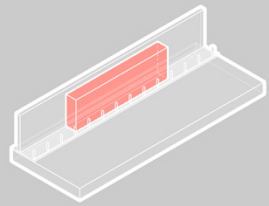
Sky Watcher

The Interface : *between Street and Built*

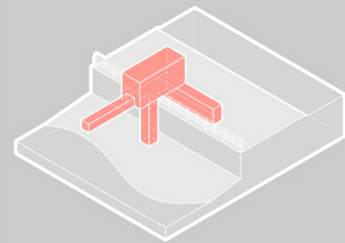
Hypersite Typologies

Hypersites of the Public Realm

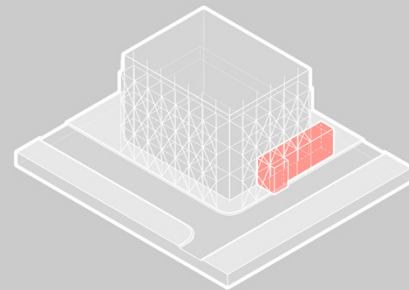
The Hypersites of the Public Realm are a series of three interventions involved in the public user's relationship with other public spaces, such as public landscapes, the element of atmosphere, or even the space of the street itself. These Hypersites question any interruptions, often aggressive and unethical, that may occur along these lines.



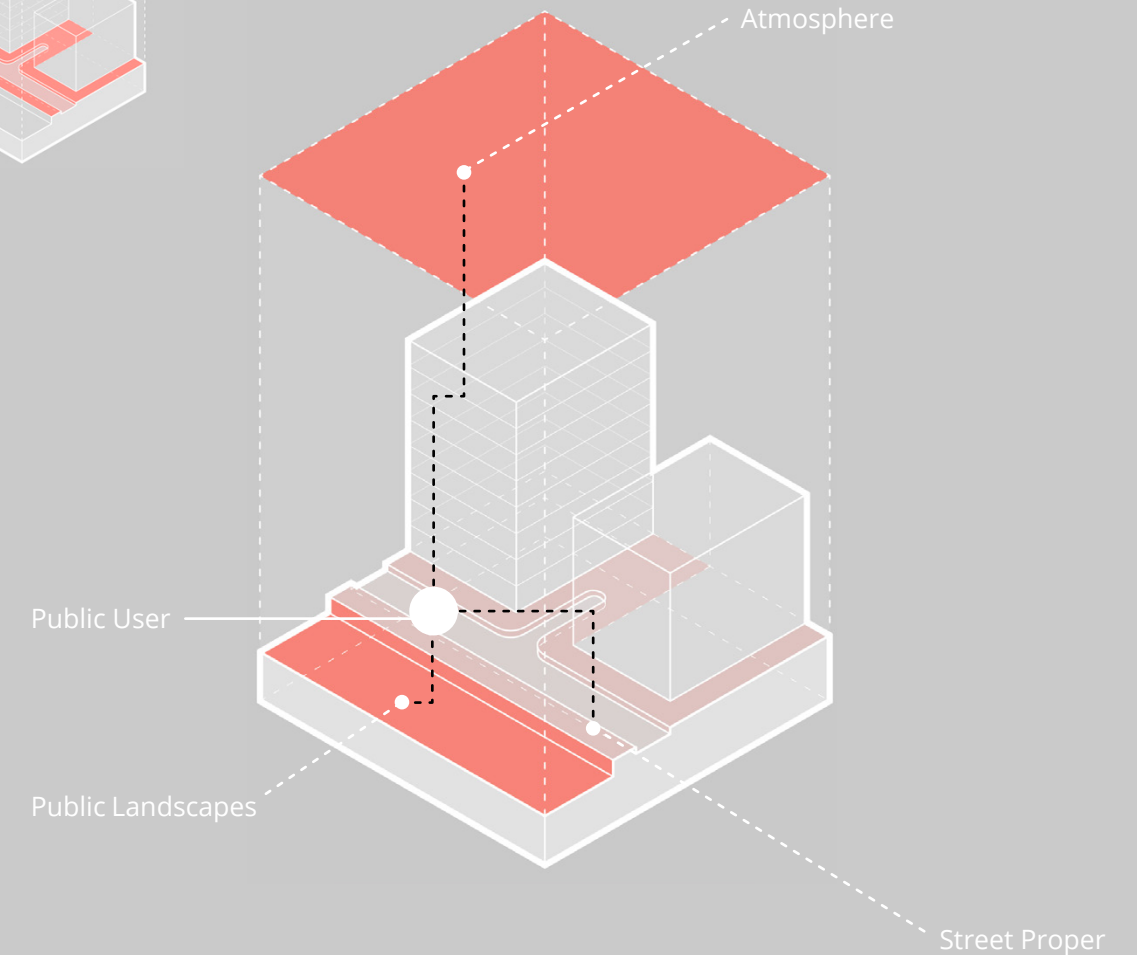
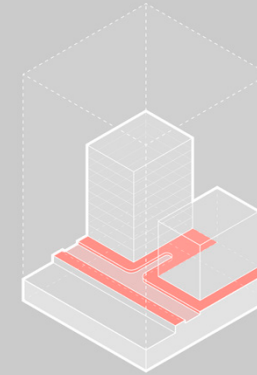
10 Seconds of Calm



Shoreline Explorer

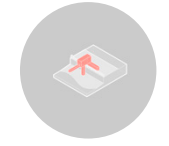
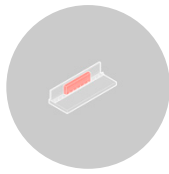


Scaffold



Public Space: Lines of Dialogue

The Street User in dialogue with other Public Spaces

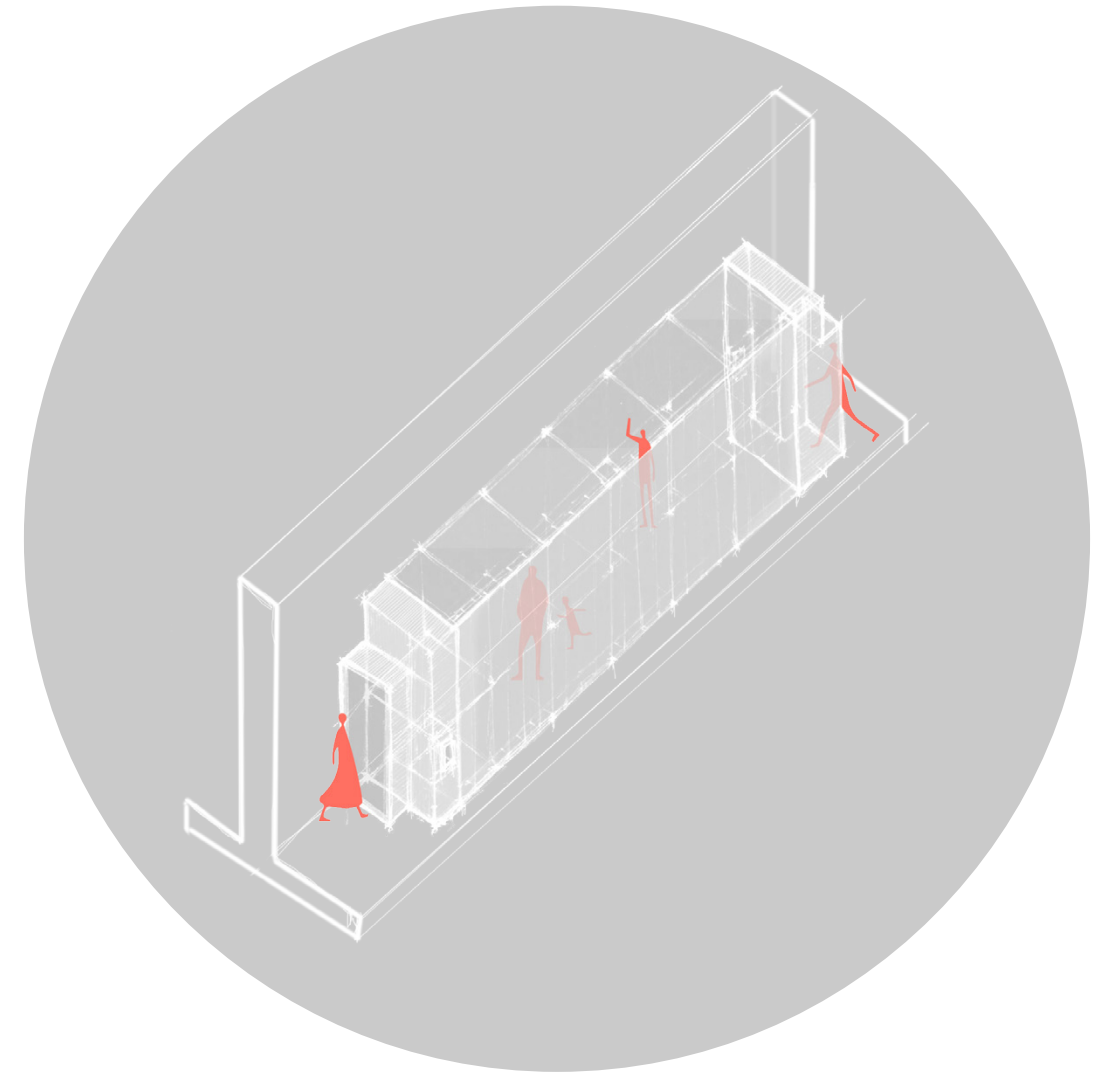


10 SECONDS OF CALM

Theme of Temporary Respite

Host structure: Walled-off Sidewalk

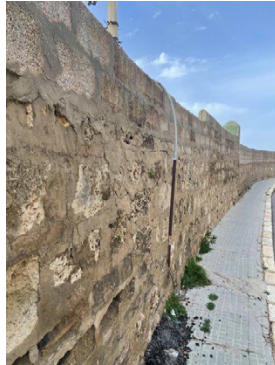
We are first brought to the conversation we have as pedestrians with the sidewalk itself. If dialogue is a meaningful interaction with space, then our relationship with the busy and cluttered sidewalks of Ras Beirut is a loud argument. The Hypersite we encounter here, is named 10 Seconds of Calm, and is an attempt at reclaiming both spatial and auditory dimensions of the sidewalk, if only for a few meters, or seconds. It builds on the aggression of the wall, and creates an isolating yet insulating moment. The translucent passageway blurs out the suffocating noise and commotion of the street, freeing up the user to contemplate a serene strip of sky. The fleeting nature of this experience encourages the user to savor a brief moment of respite. The hypersite also encourages its users to maintain its internal sanitary order, as it is bounded at each end with collectors of waste. In this way, 10 Seconds of Calm is both a physical and a metaphorical filter.



Initial Sketch



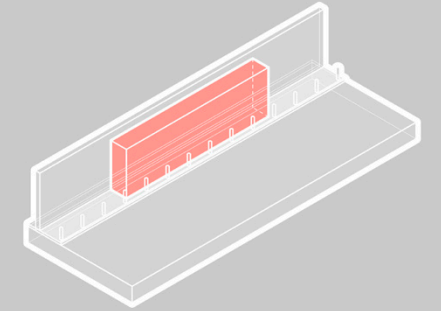
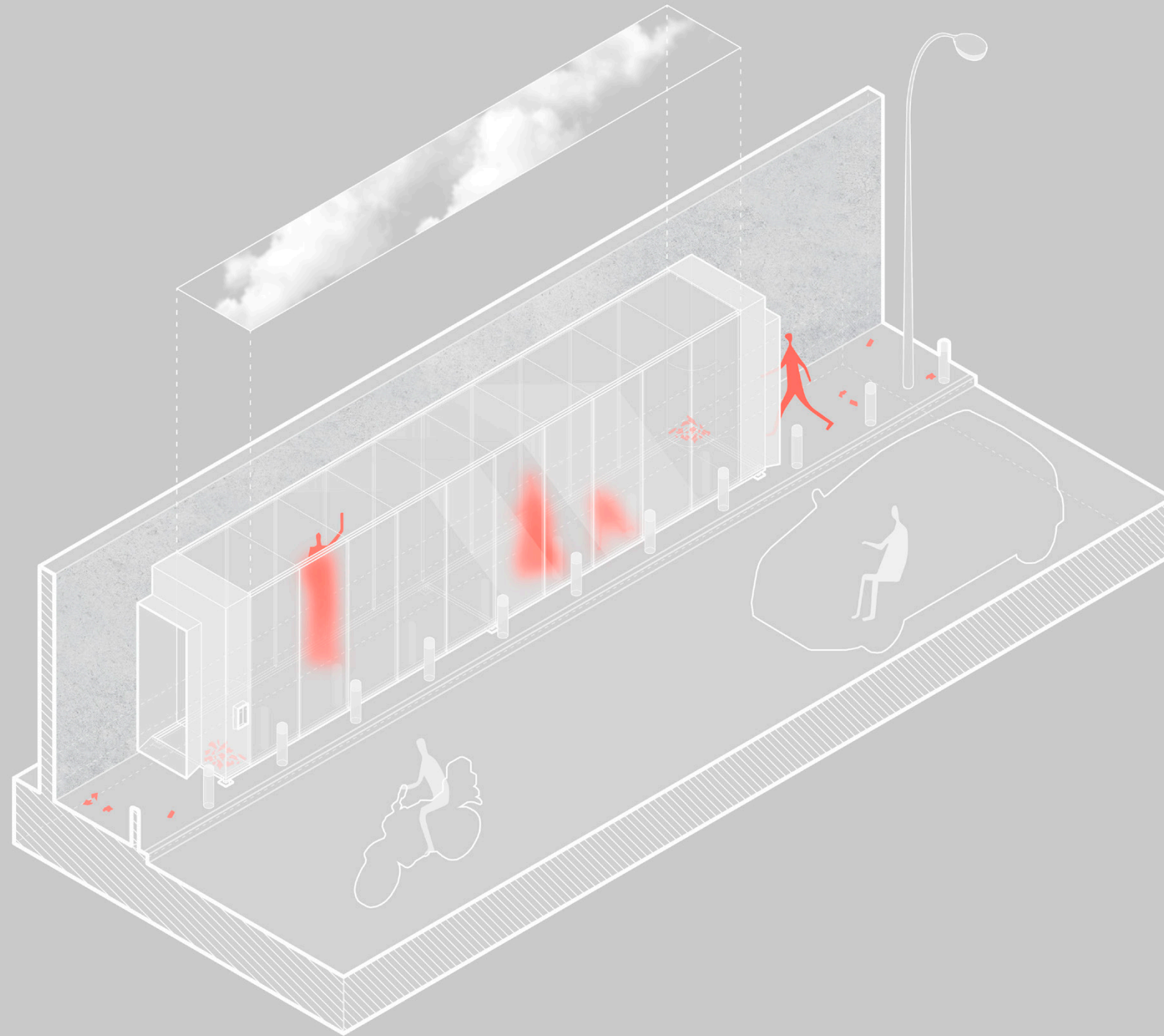
Bliss Street



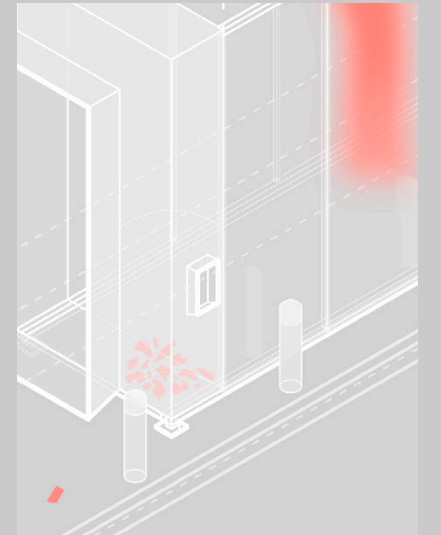
Bliss Street



Hamra Street



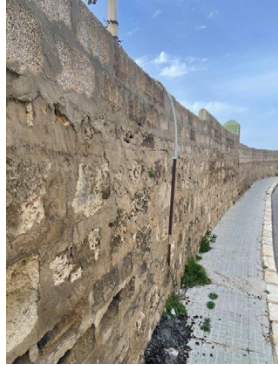
Massing Diagram:
Hypersite occupying a walled-off sidewalk



Detail:
Waste Collectors as a maintenance system



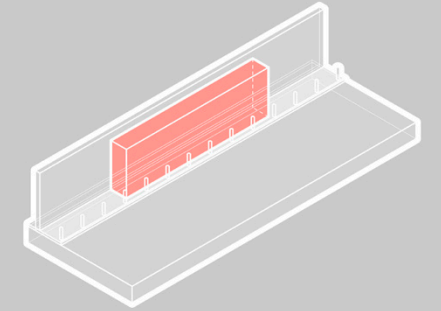
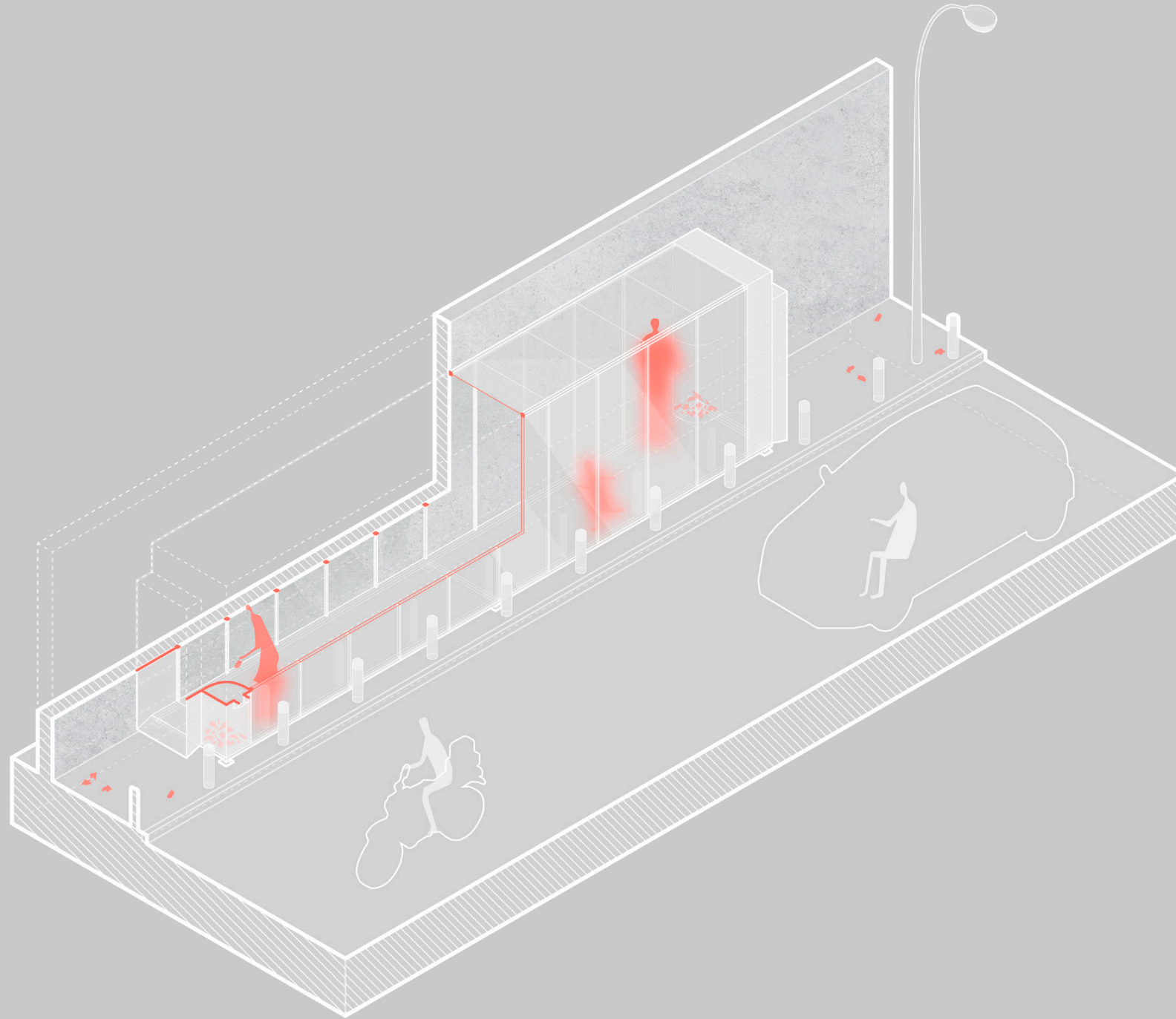
Bliss Street



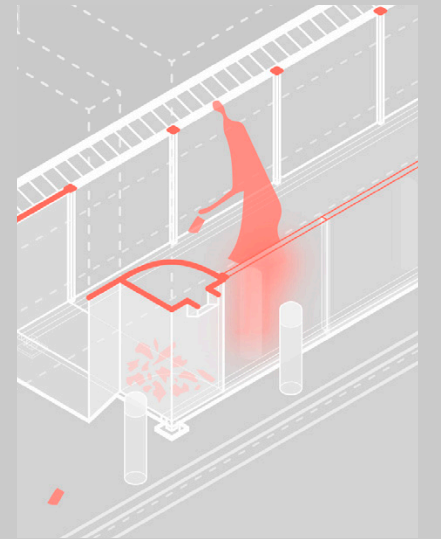
Bliss Street



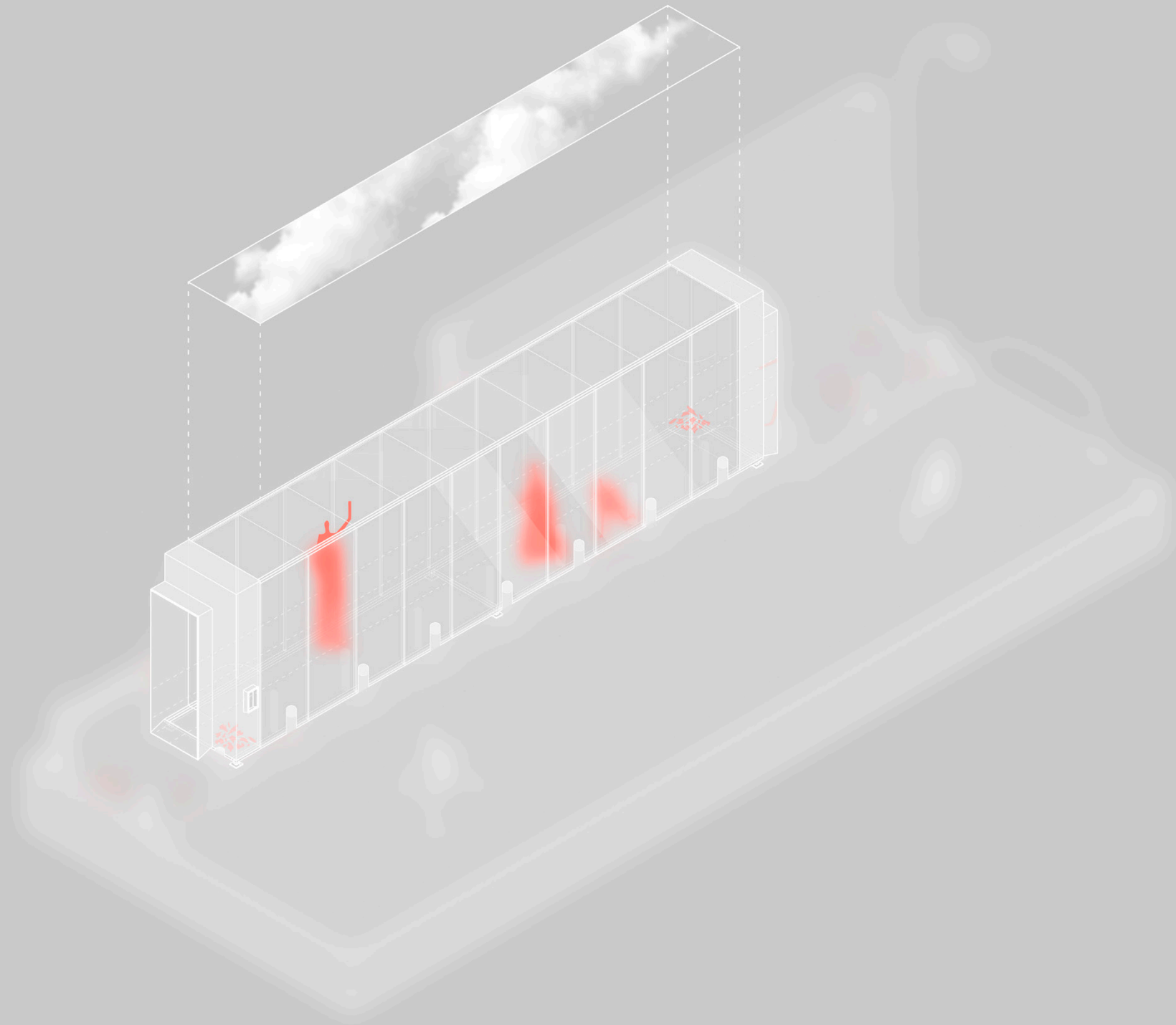
Hamra Street



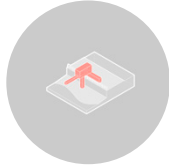
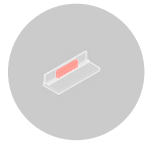
Massing Diagram:
Hypersite occupying a walled-off sidewalk



Detail:
Waste Collectors as a maintenance system



Spatial Alteration:
The Hypersite blurs out sound
and vision around its user,
creating a moment of serenity.

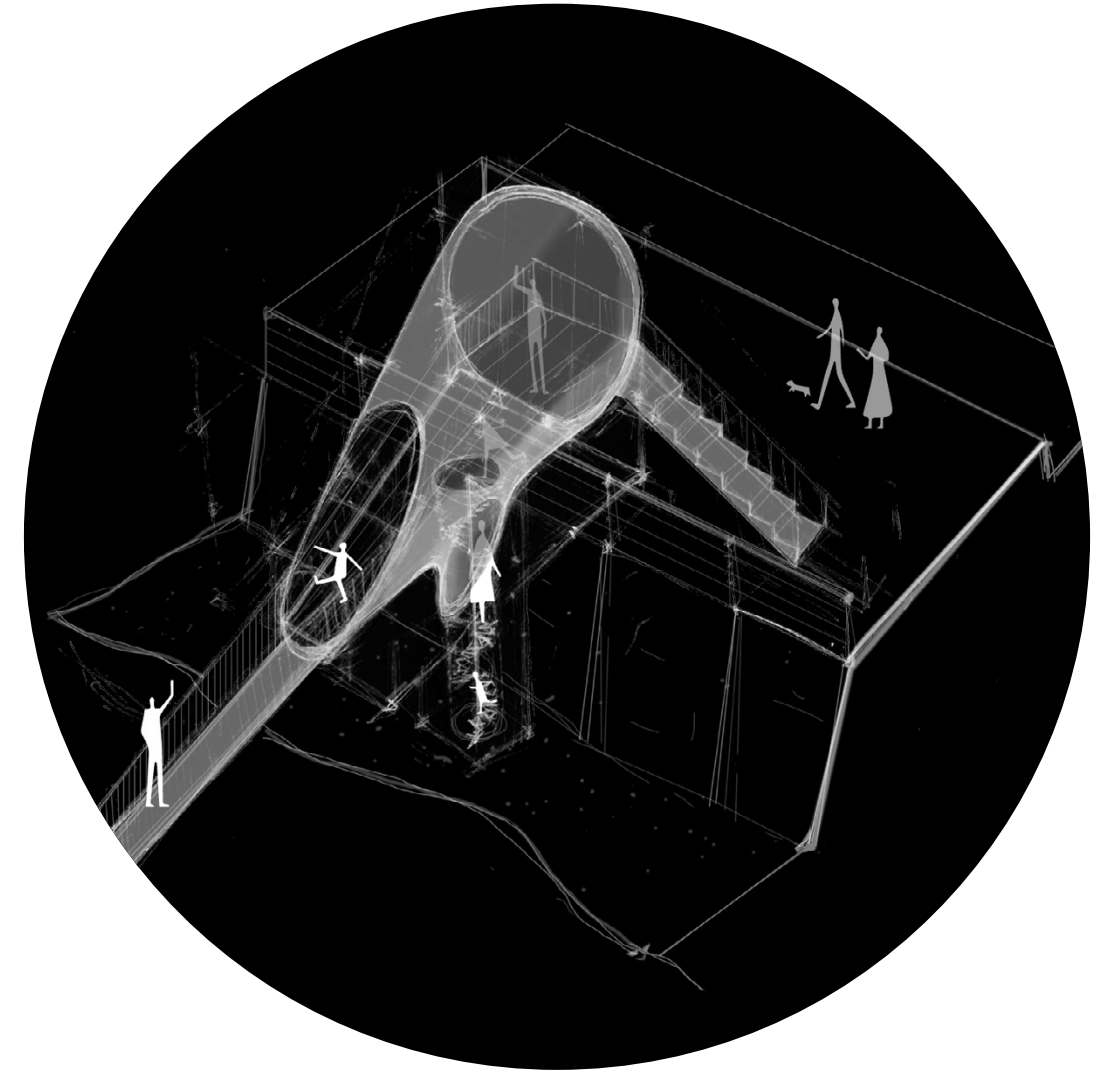


SHORELINE EXPLORER

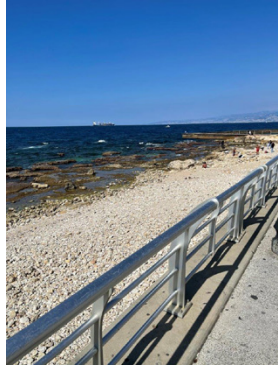
Theme of Unexplored Landscapes

Host structure: Corniche Fence

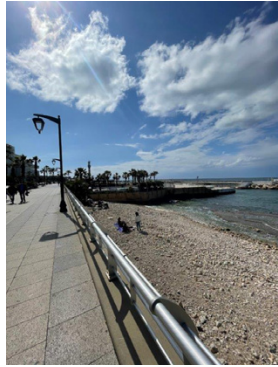
We are invited through the Shoreline Explorer, to look beyond the street itself, and to question our accessibility to public landscapes, notably the corniche shoreline, almost entirely fenced off, with the exception of a few, precarious breaches, that constitute more of a risk than an amenity to any pedestrian eager to visit the shoreline. This intervention questions the fence, and transcends it. As a tectonic concept, it is conceived as a view-framing shell, inhabited by a circulation system that facilitates accessibility, and brings the users closer to the sea and shore. While the aim is to overcome fences and barriers, the hypersite makes a conscious decision to make us aware of them. Instead of a localized demolition of the fence, the intervention adapts around it, making it a focal point along one's path down towards the beach. This further clarifies the notion of transcendence to the user.



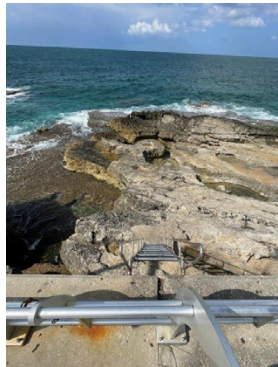
Initial Sketch



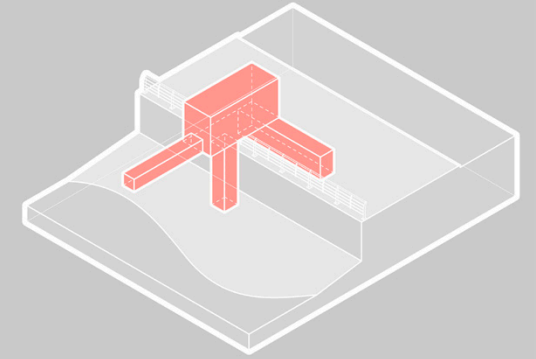
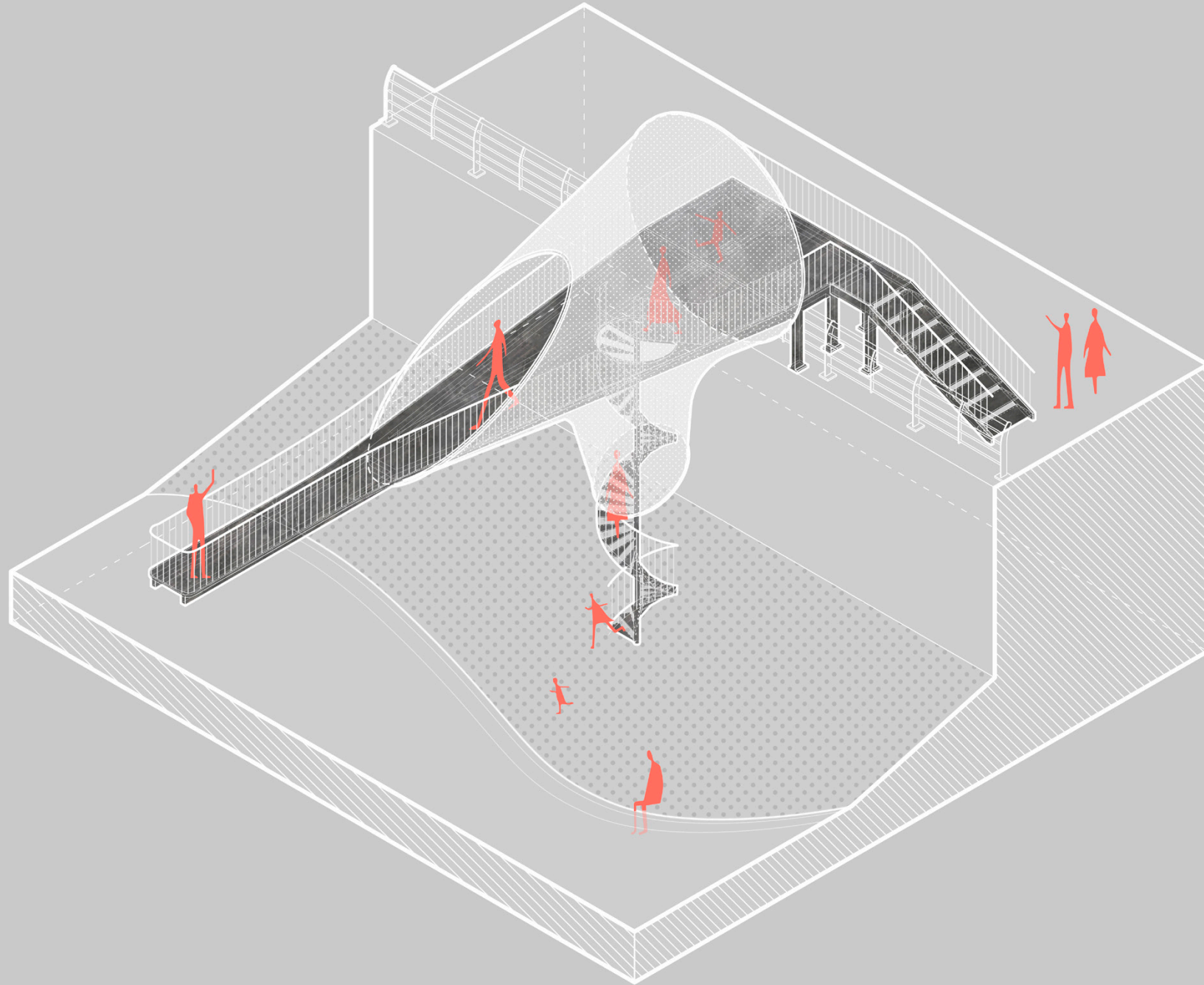
Corniche (West)



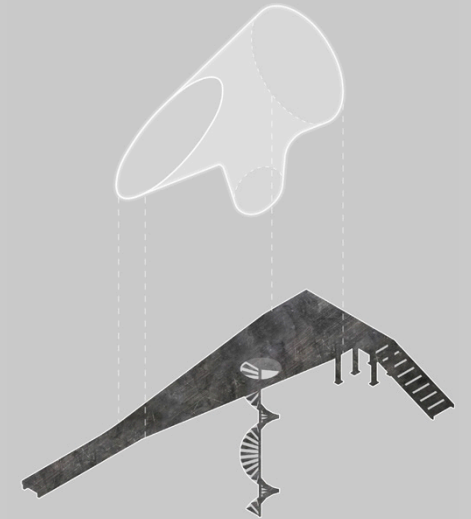
Corniche (West)



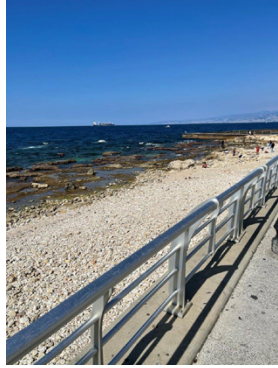
Corniche (East)



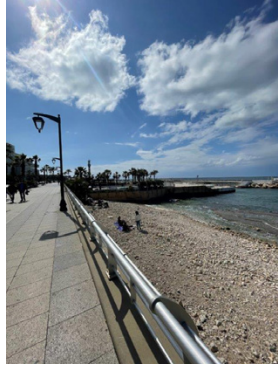
Massing Diagram:
Hypersite trespassing on the corniche fence



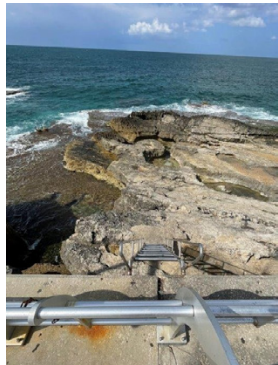
Tectonic Concept:
A metallic circulation inhabits a translucent shell.



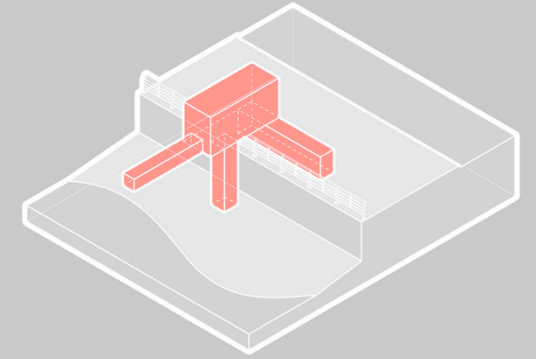
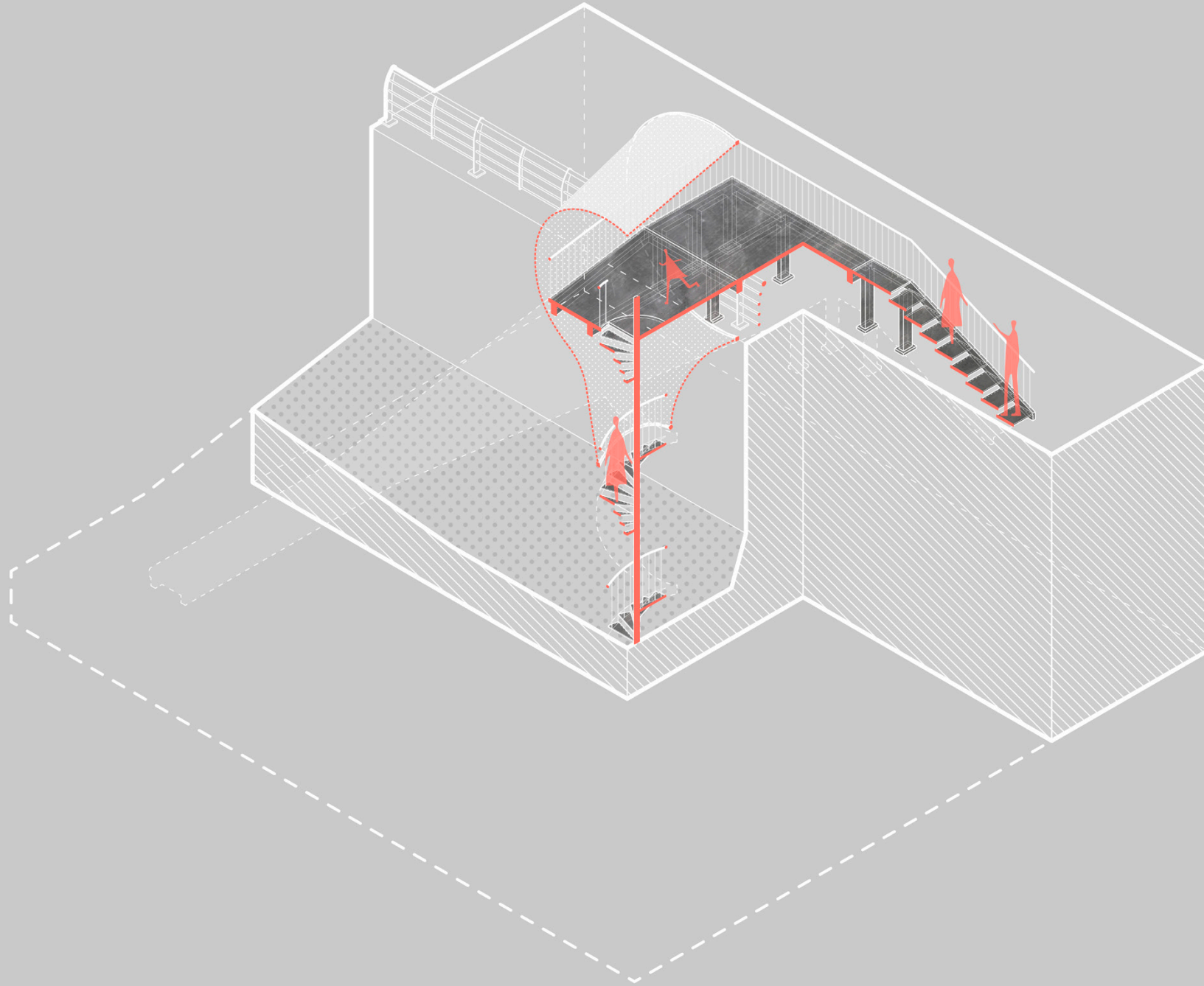
Corniche (West)



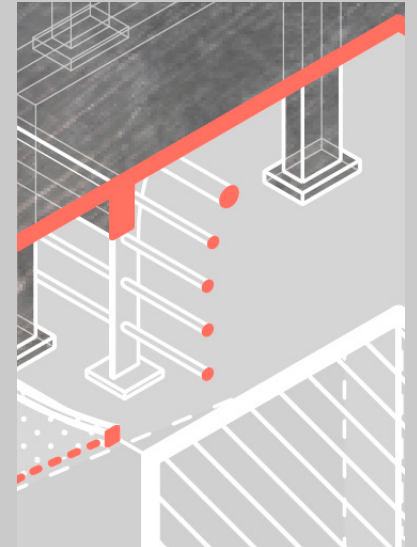
Corniche (West)



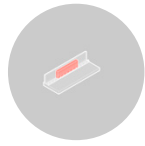
Corniche (East)



Massing Diagram:
Hypersite trespassing on the cornice fence



Detail:
The fence as a focal point: the fence is revealed at different points in the user's trajectory.

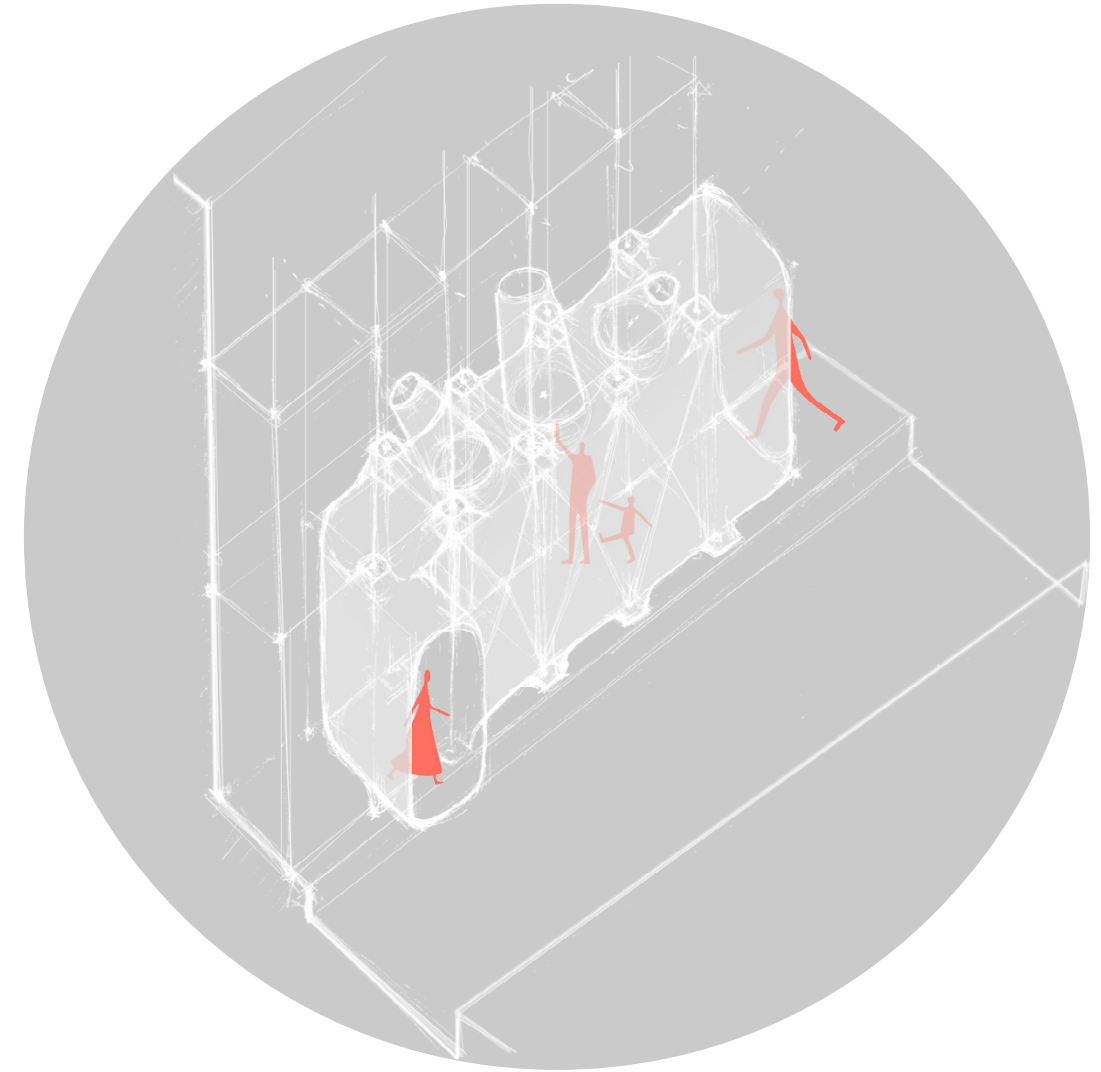


THE SCAFFOLD

Theme of Taming Danger

Host structure: Scaffolding

A walk in Ras Beirut is not complete without a construction site, much too often delineated by a negligent scaffolding scheme. This is where we begin our first step towards interacting with built space, but here is still in genesis, and it is a dangerous one, for that matter. The Scaffold hypersite tackles the dangerous and unmonitored scaffolding of Ras Beirut, and responds not by alienating it, but by completely integrating itself into it. The aim of the Hypersite is ultimately to serve as a protective passageway, deviating its users away from them construction site, and to the safer side of the street. This idea of flow is translated through the metallic skin's perforations, indicating an underlying motion of individuals. Much like the other Hypersites we have seen and will see in this Thesis, The Scaffold makes sure to justify the deviation to us, by pointing in its own way towards the host building's scaffolding above: It is equipped with adjustable oculi that allow for the passers-by to safely observe the construction process, a danger now become a story narrated through the eyes of the intervention. The interactive nature of the oculi allows for any user to re-orient the telescopic organs of the Hypersite, pointing in the direction of a new detail, a new scene, a new story, for the next user to contemplate.



Initial Sketch



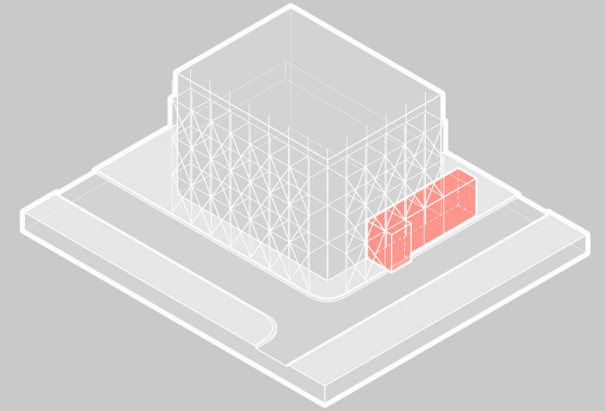
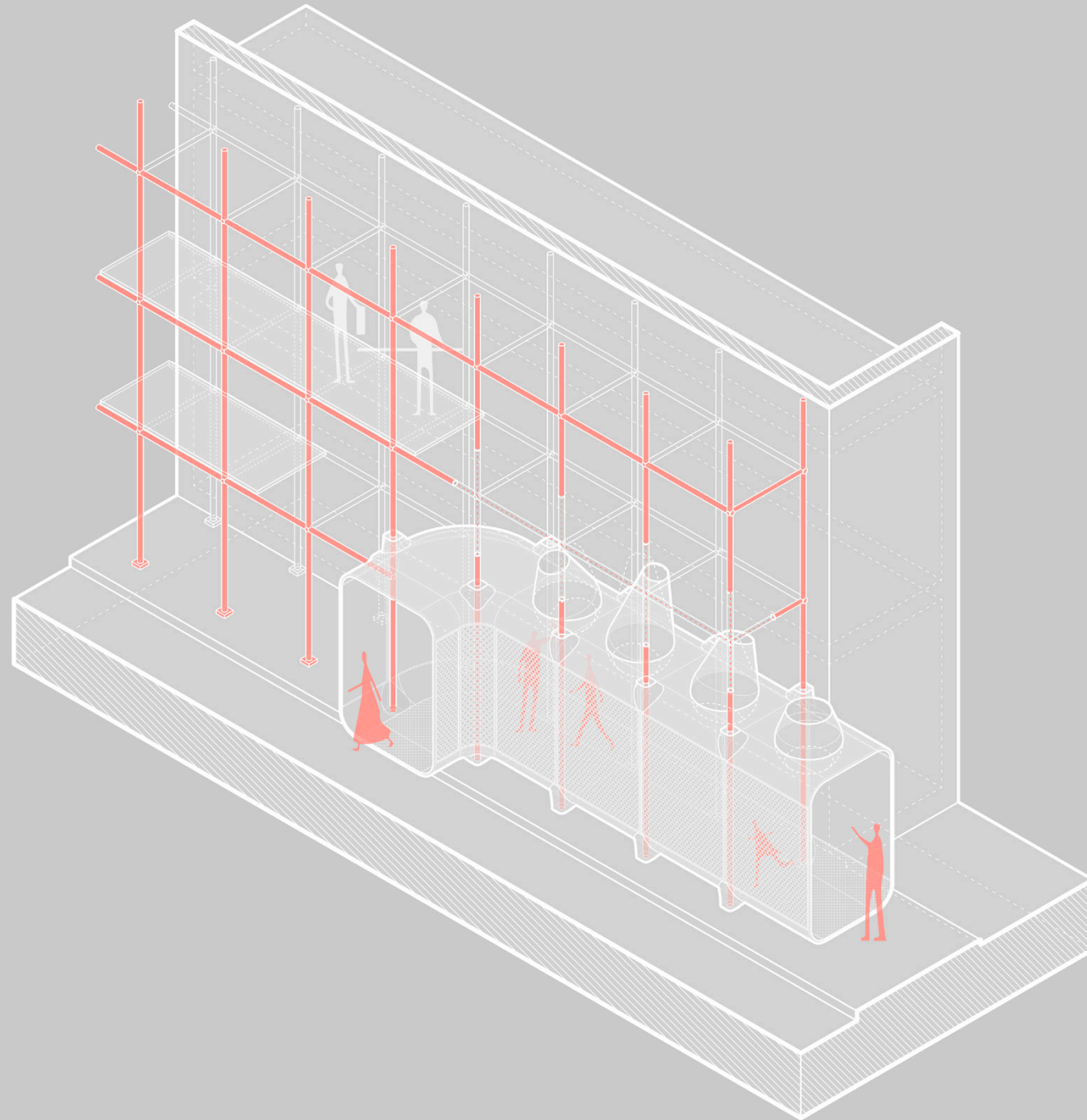
Baalbak Street



Bliss Street



Hamra Street



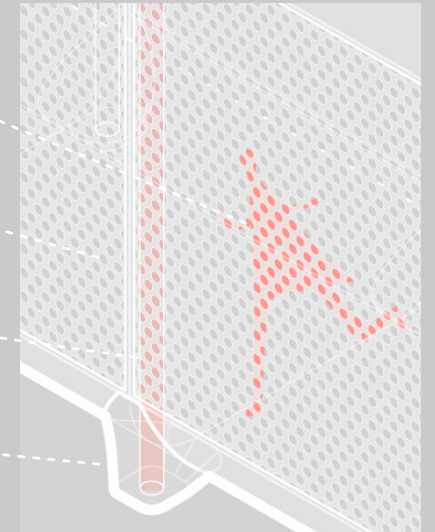
Massing Diagram:
Hypersite integrated into a scaffolding system

Visible User

Perforated Steel

Scaffolding Extension

Base / "Foot"



Detail:
Material treatment is communicative of an underlying motif of people



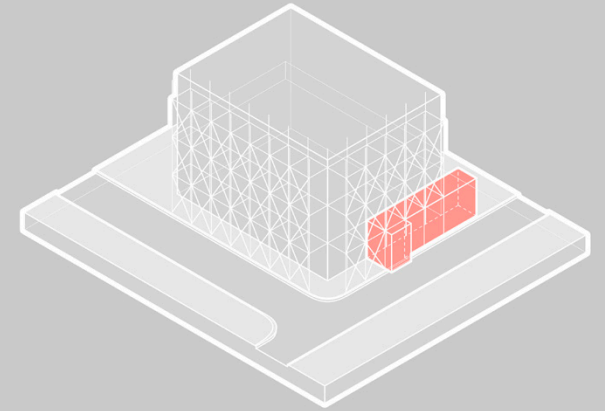
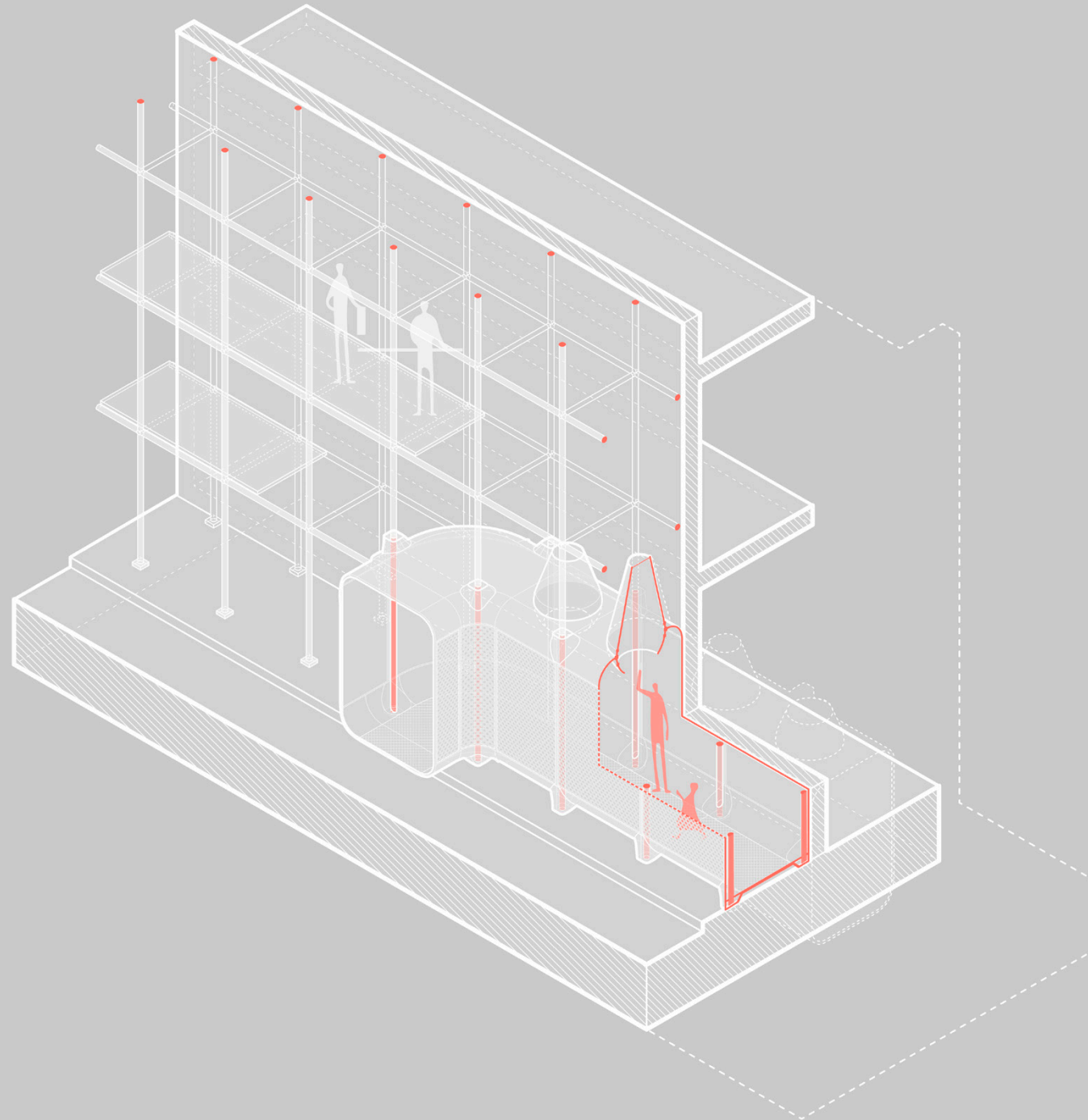
Baalbak Street



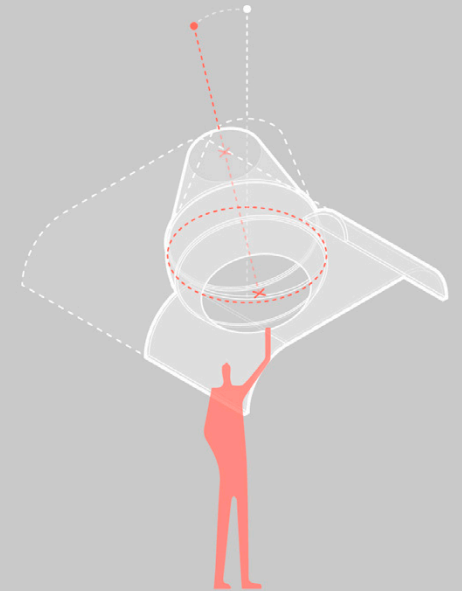
Bliss Street



Hamra Street



Massing Diagram:
Hypersite integrated into a scaffolding system

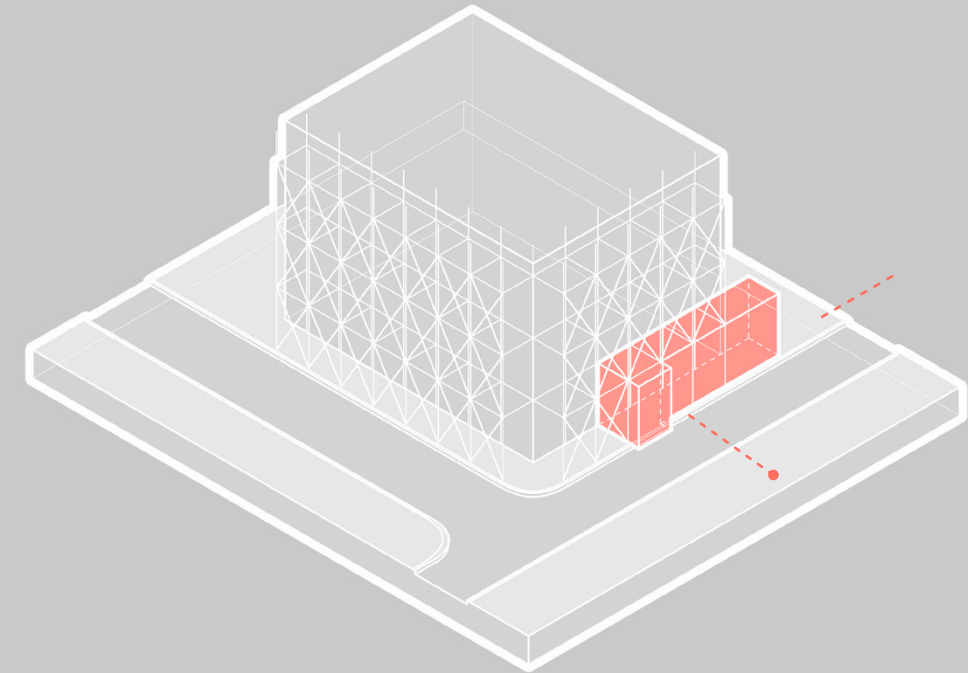


Detail:
Adjustable Oculus: Creating viewpoints for the next user to contemplate.

Intra-Specific Ecologies

Symbiotic behavior of the Scaffold

It is interesting to imagine how multiple units could begin to collaborate. The example we see to the right, proposes a pair work between two Scaffold Hypersites, as they begin to tackle the entire extent of the construction site. This proposes a sort of intra-specific symbiosis, occurring between Hypersites of the same species. This behavior creates pedestrian motions with an added complexity, all part of a collaborative effort towards the Public User's safety.

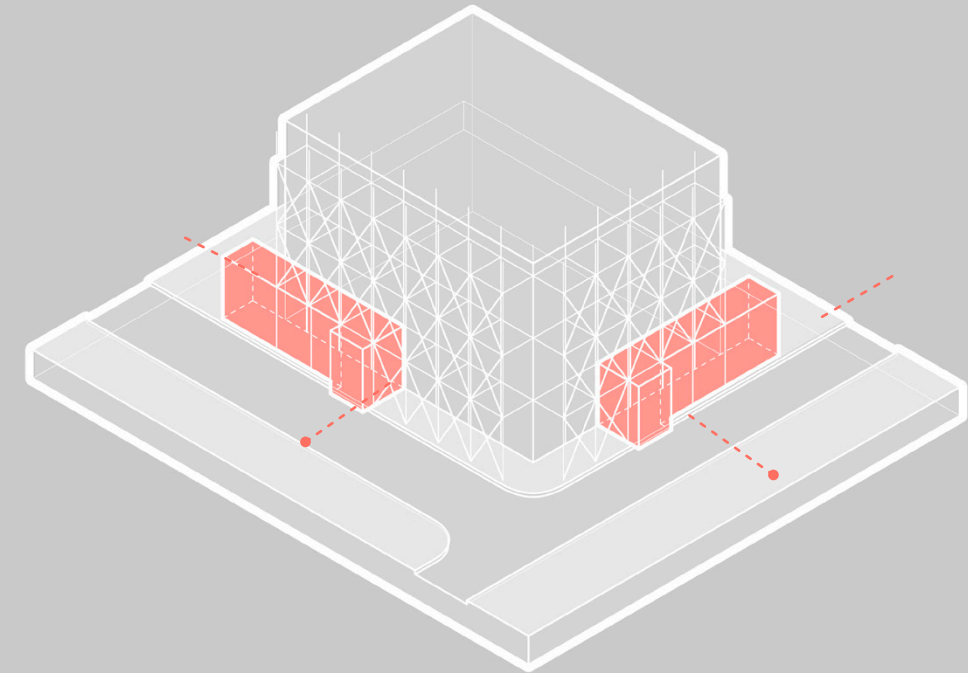


Single Scaffold

Intra-Specific Ecologies

Symbiotic behavior of the Scaffold

It is interesting to imagine how multiple units could begin to collaborate. The example we see to the right, proposes a pair work between two Scaffold Hypersites, as they begin to tackle the entire extent of the construction site. This proposes a sort of intra-specific symbiosis, occurring between Hypersites of the same species. This behavior creates pedestrian motions with an added complexity, all part of a collaborative effort towards the Public User's safety.

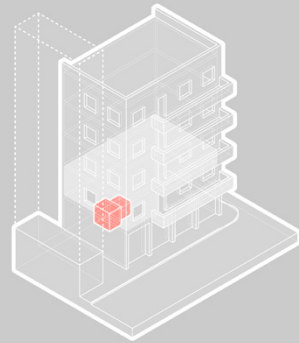


Scaffold Collaboration

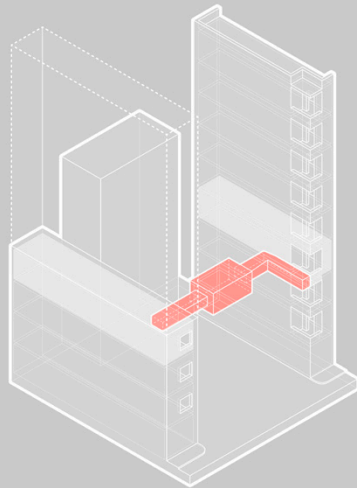
Hypersite Typologies

Hypersites of the Private Realm

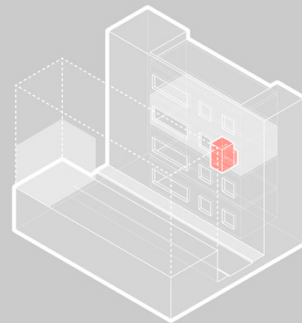
Moving away from the Public Realm, we are to look at the opposite end of the spectrum. This is where we find another series of interventions: the Hypersites of the Private Realm. The view-point of the Private user is taken in this case, who begins to engage in a more introverted relationship with the element of atmosphere, as well as a semi-private connection to adjacent private buildings.



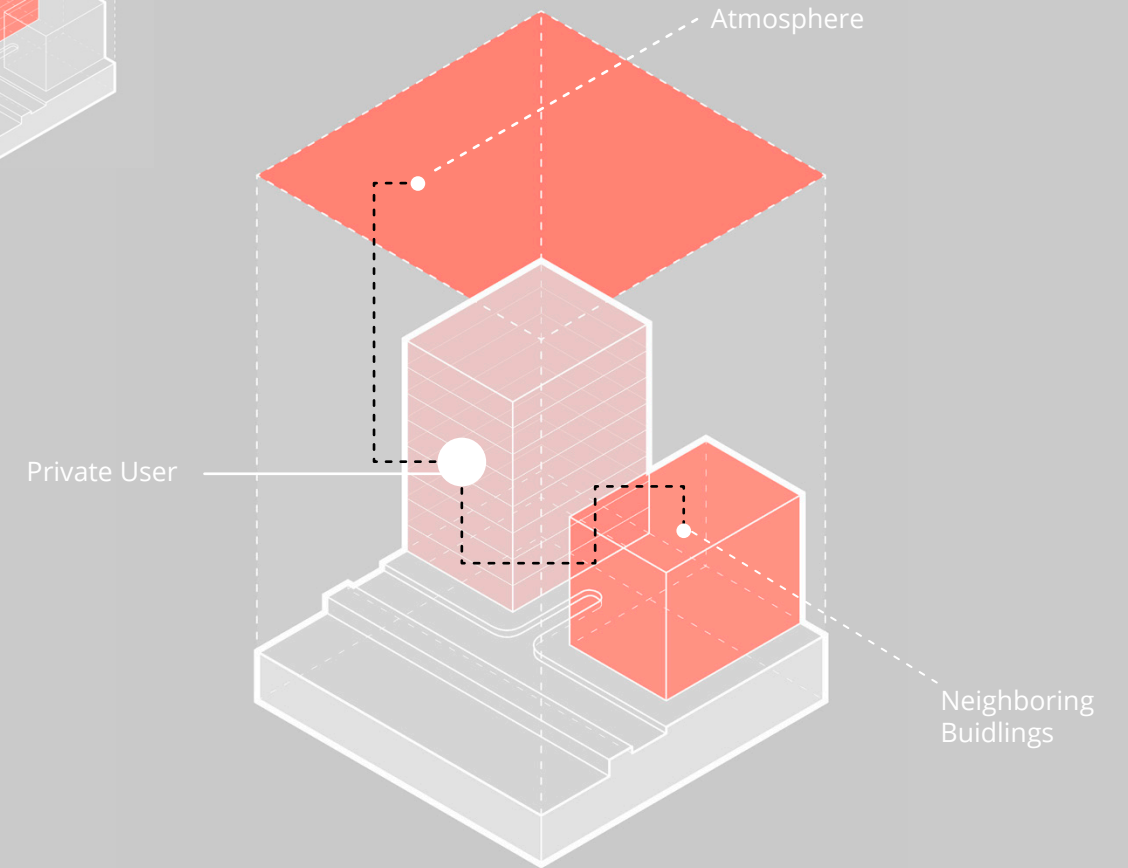
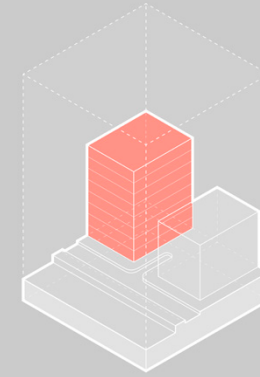
Sky Watcher



Bridge

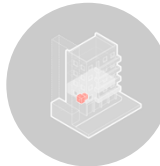
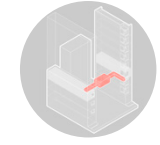
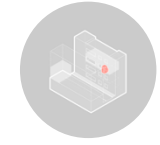
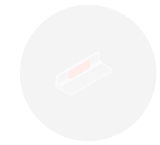


Torch



Private Space: Lines of Dialogue

The Building User in dialogue with other Spaces

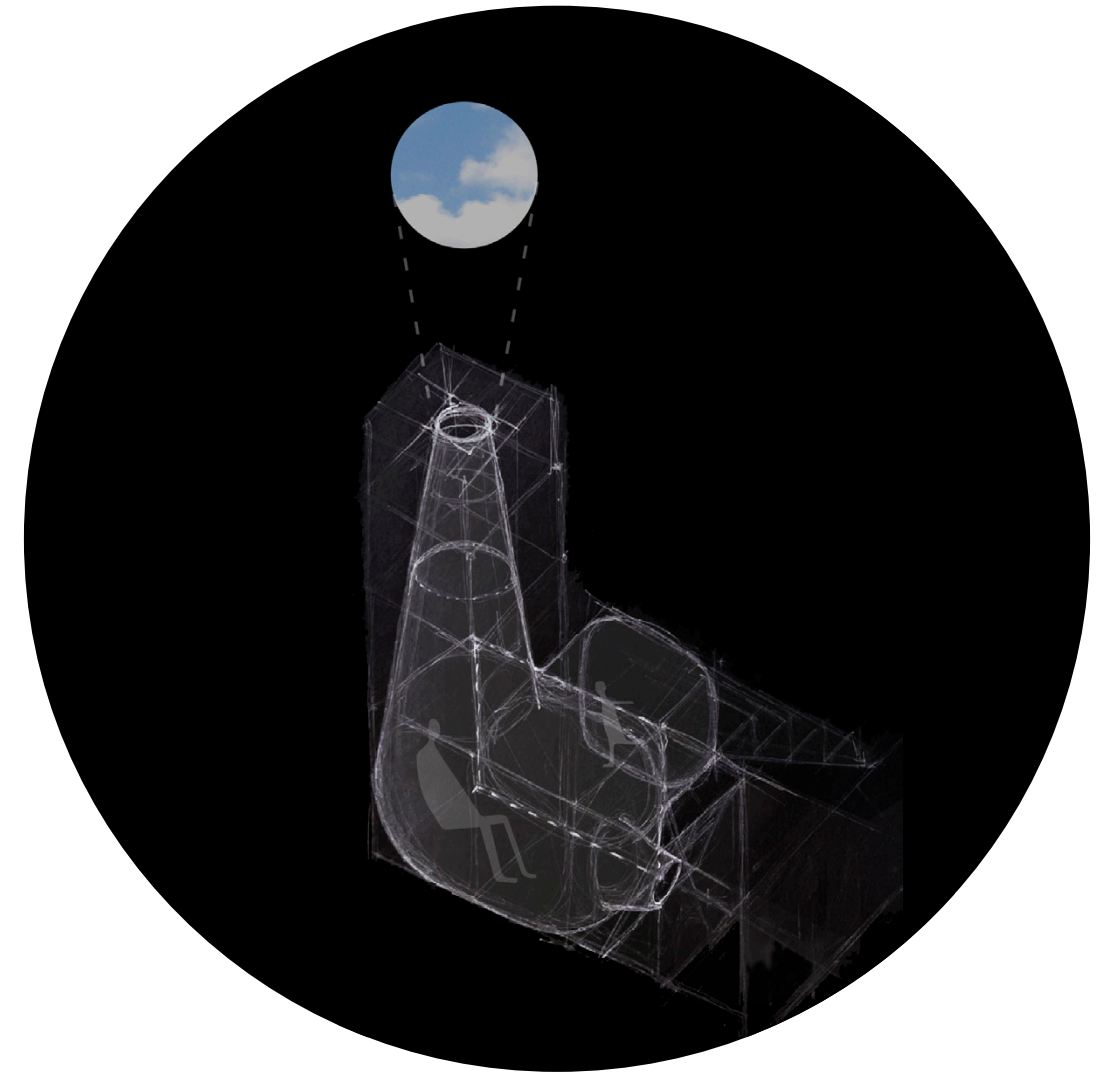


SKY WATCHER

Theme of the Expanded Mind

Host structure: First Floor Window

The first Hypersite in this category is the Sky Watcher, and it is the most secluded and introverted. However it is only through this introversion, that the Hypersite manages to create a meaningful bond with its user. The Sky watcher is adapted to the windows of the first floors of buildings, which are often obstructed by neighboring structures, and in inevitably close proximity to the loud sound pollution of the street below. The intervention questions the inefficiency of a typical window in this given context, and proposes an opening system where one looks upward more than outward. It is a space for contemplation, as well as a bearer of commentary to any viewer from the outside, about the deafening nature of the urban environment. Given its introverted nature, this hypersite actually behaves as an expanded mind of sorts. It connects to the host building via a circulation tube, lined with bookshelves, forming a personal micro-library. In this way, the Sky Watcher begins to share a cultural interface with its users, establishing an intellectual relationship. In addition to a main opening upwards, hence the name of the intervention, the Sky Watcher filters in a small fraction of its surrounding, vehicle-dominated environment. As a sound-proof Hypersite, it offers through its lateral oculus, a silent image of the City, an auditorily corrected view of sorts. This oculus also opens up possibilities of visual interaction with other neighboring hypersites, perhaps 10 Seconds of Calm, or the Scaffold.



Initial Sketch



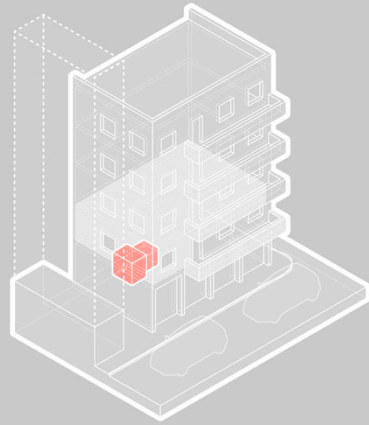
Hamra Street



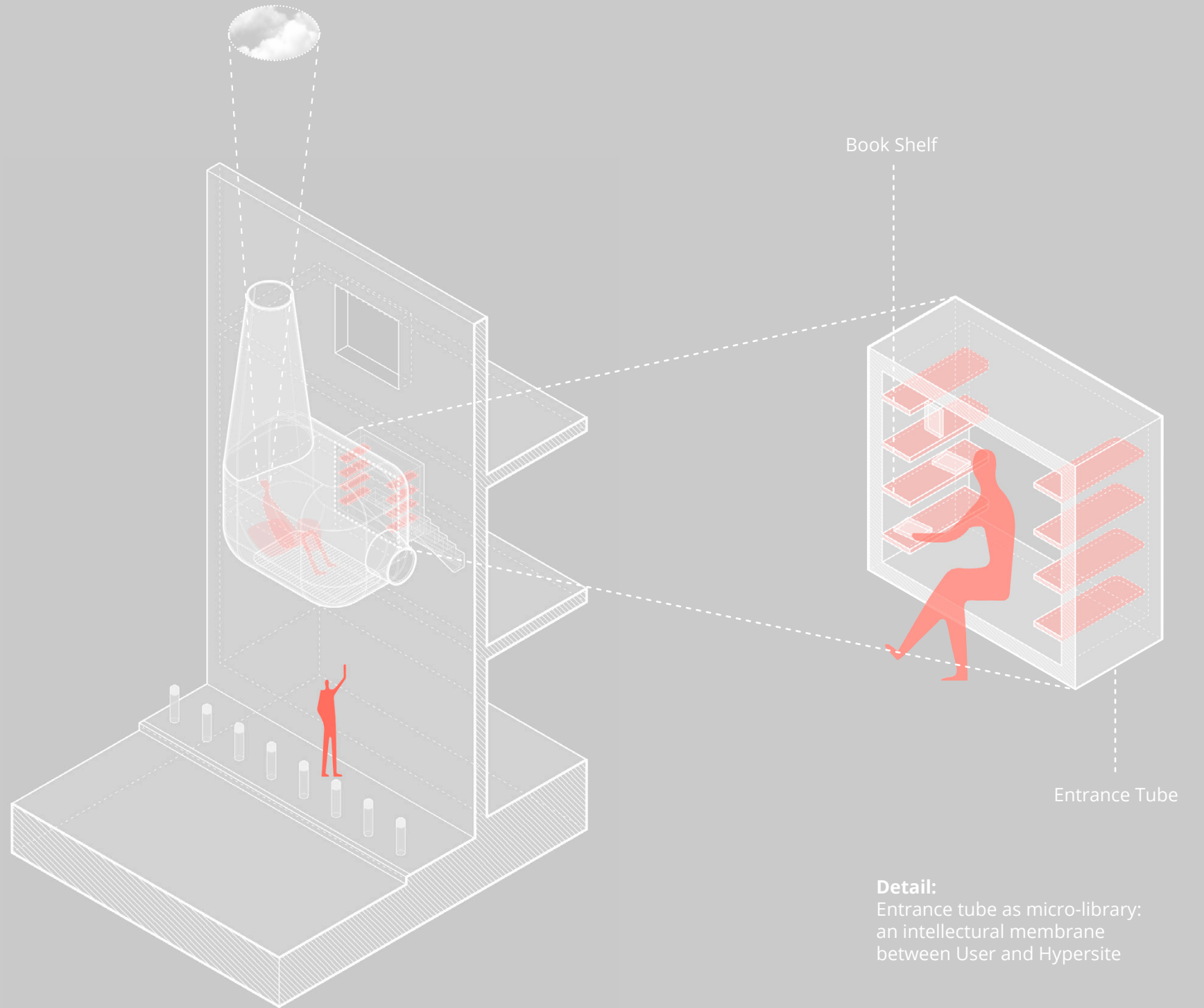
Makhoul Street



Abdul Aziz Street



Massing Diagram:
Hypersite anchored to a first floor window



Detail:
Entrance tube as micro-library:
an intellectual membrane
between User and Hypersite



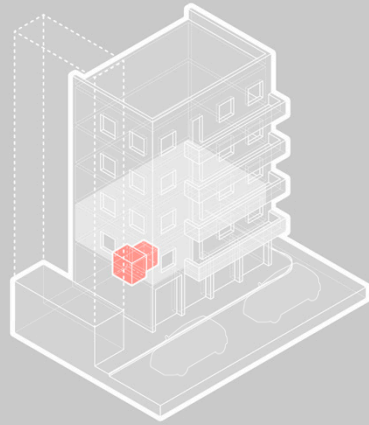
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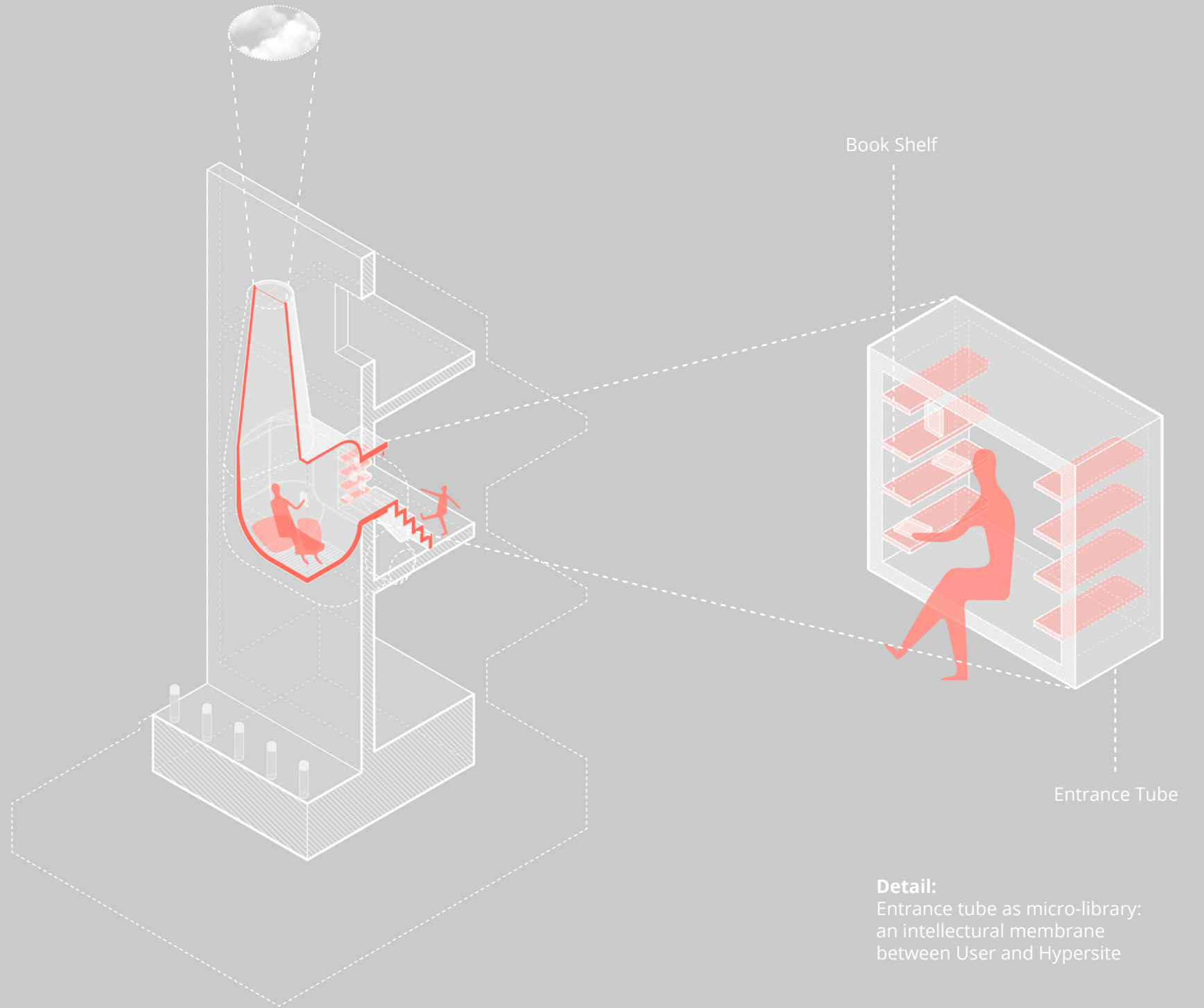
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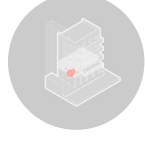
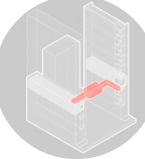
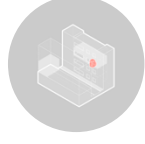


Abdul Aziz Street



Massing Diagram:
Hypersite anchored to a first floor window



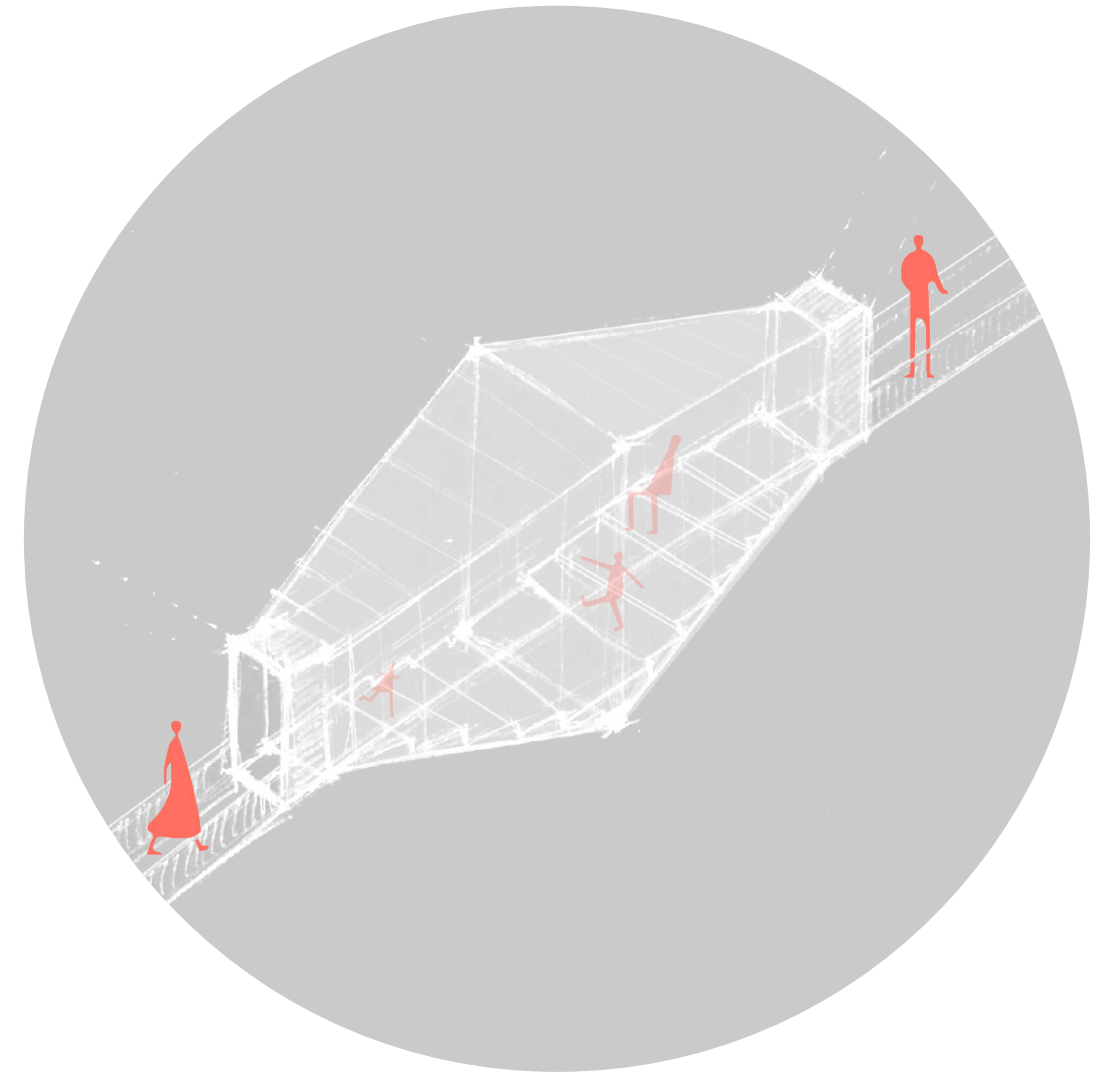


THE BRIDGE

Theme of the Nuclear Neighborhood

Host structure: Interstitial Parking Lot

We are brought to a larger, semi-private species of hypersite, the Bridge. These hypersites inhabit the interstitial parking lots that fall between two buildings, often residential buildings with a blind facade. They are conceived as suspended nuclear neighborhoods, in the most literal sense of the word neighbor. The Bridge consists of a circulation path that stitches the two buildings together, leading their users towards a common volume. This volume distorts the horizontality of the bridge, morphing it into a communal sequence of steps. The floor becomes an engaging social membrane punctuated by a view of the environment below, as well as adjustable furniture blocks, which allow for spatial variability and playfulness. The Bridge encourages neighbors to spontaneously meet and engage, and to go beyond the privacy and introversion that their blind building facades impose. This Hypersite also begins to tackle interesting legal relationships with the owner of the parking lot, proposing air-right bargains as a legal substance upon which to create the Bridge.



Initial Sketch



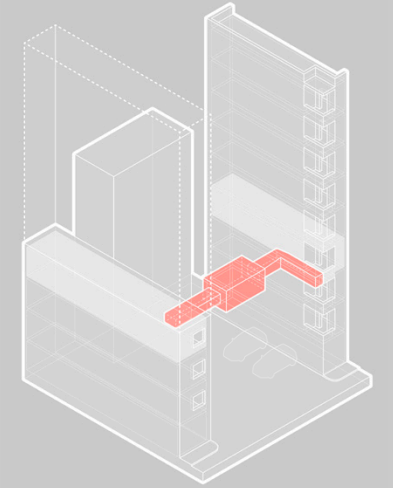
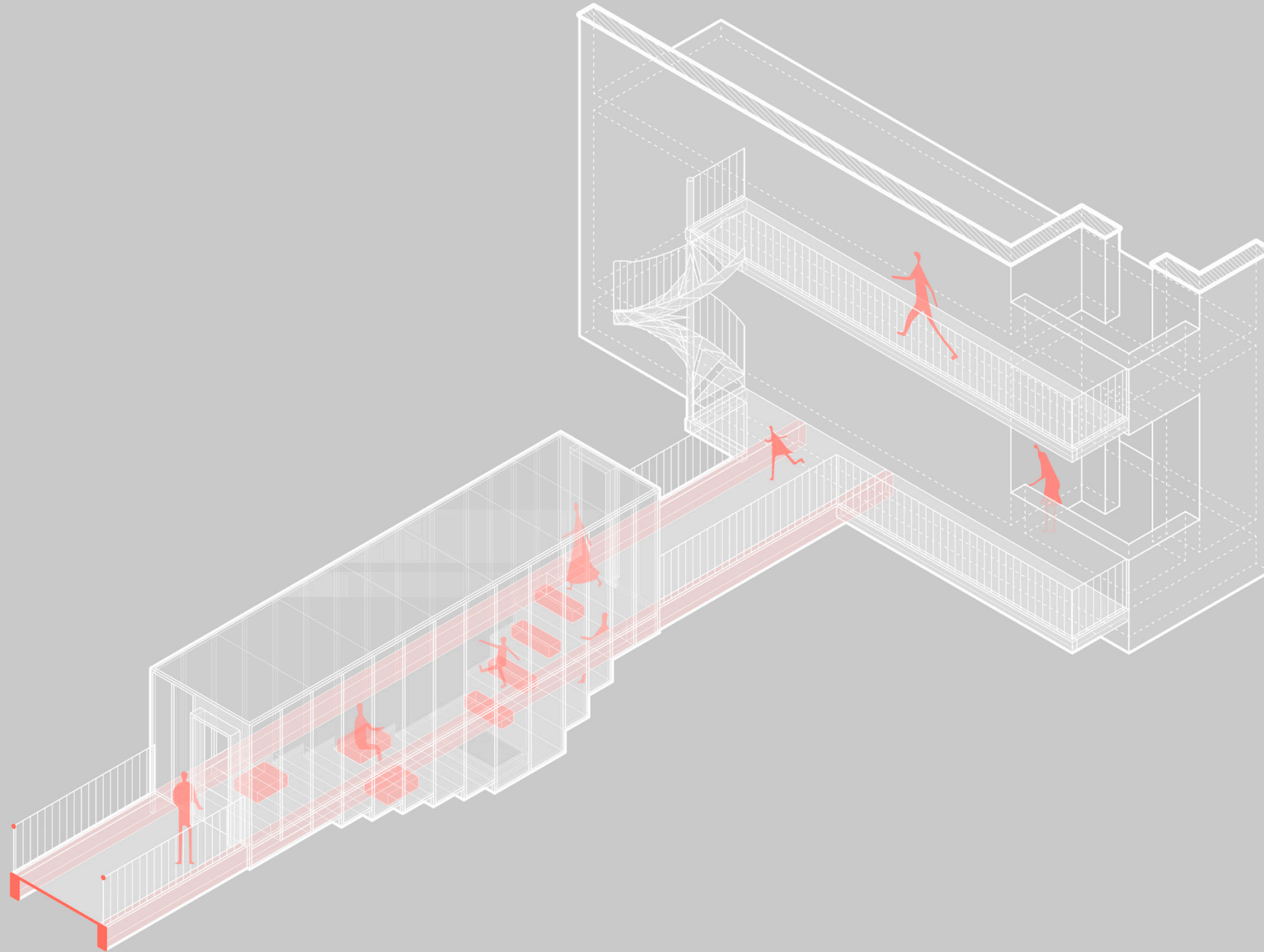
Sidani Street



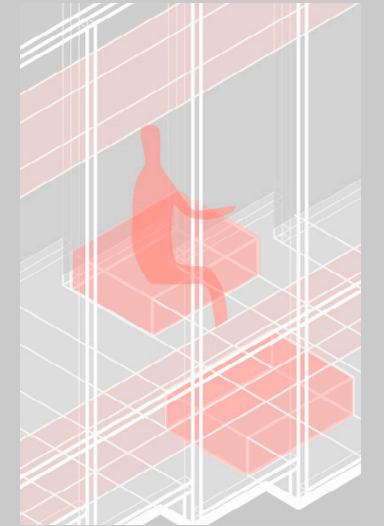
Manara Street



Mansour Jurdak Street



Massing Diagram:
Hypersite linking two blind facades, overlooking a parking lot.



Detail:
Mobile Furniture blocks: flexible and interactive partitions



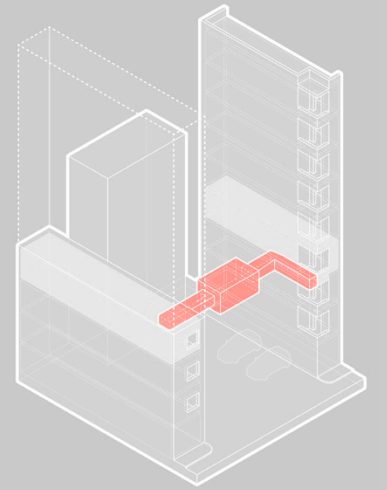
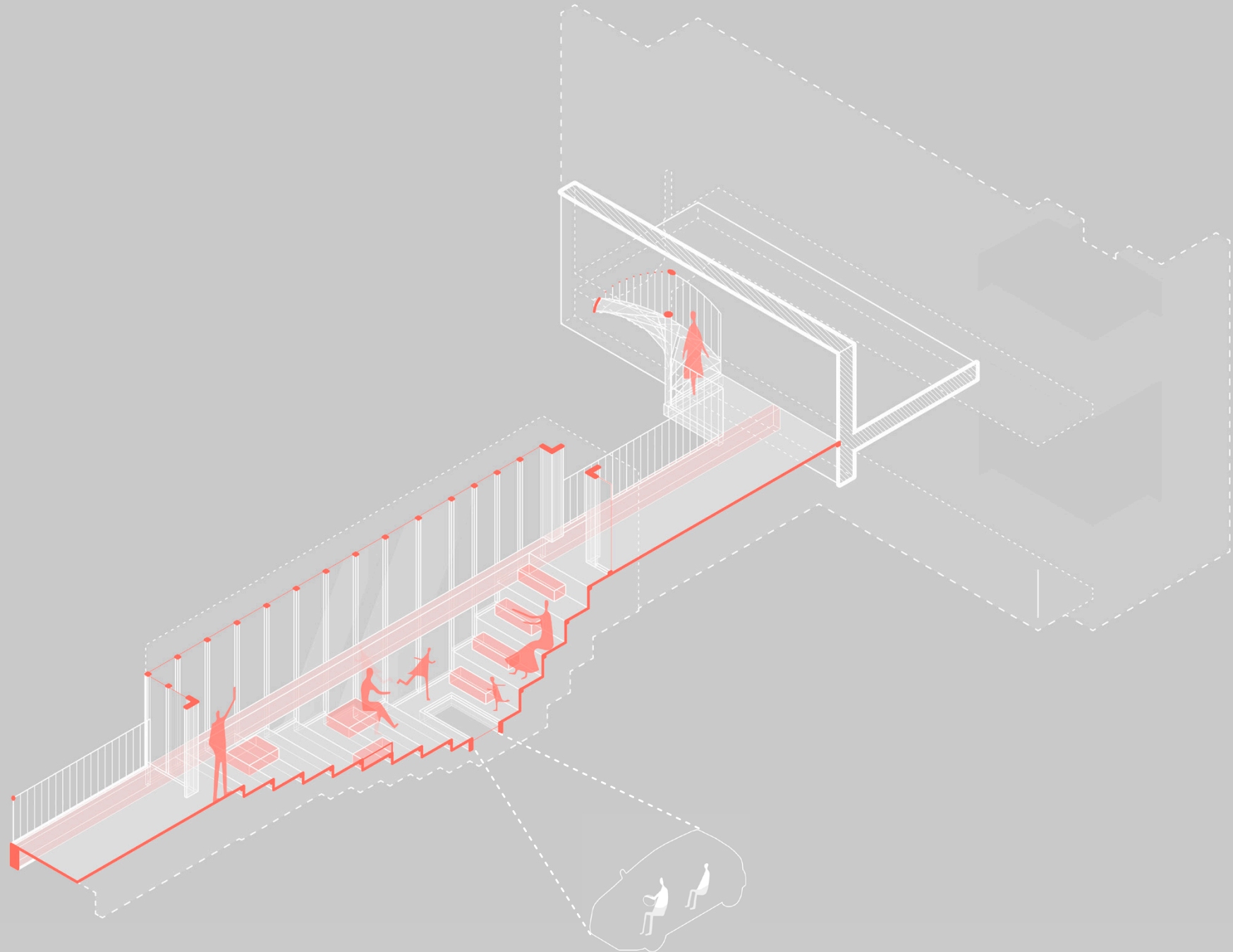
Sidani Street



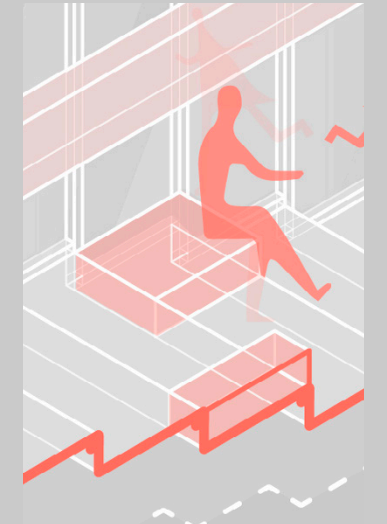
Manara Street



Mansour Jurdak Street



Massing Diagram:
Hypersite linking two blind facades, overlooking a parking lot.

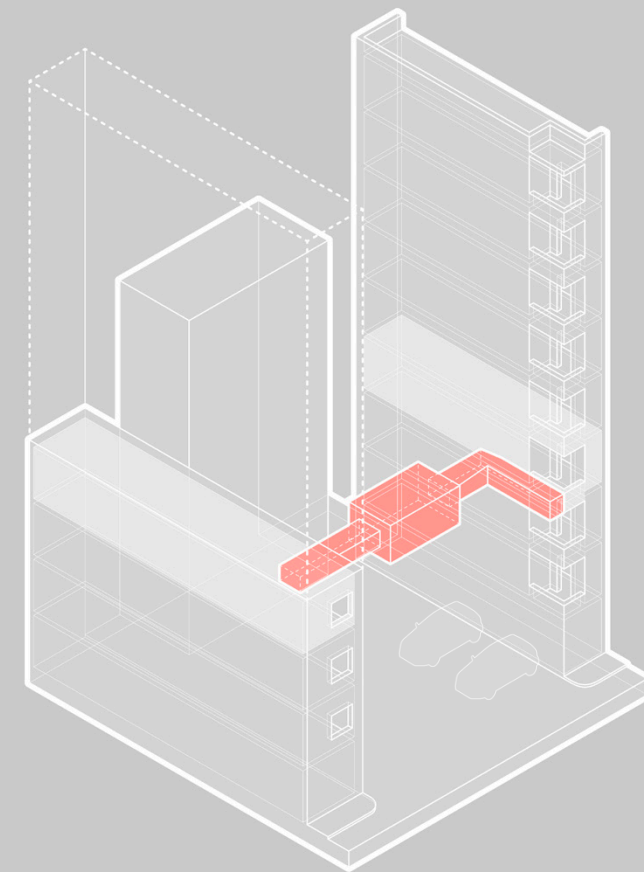


Detail:
Mobile Furniture blocks: flexible and interactive partitions

Hypersitic Growth

Reproductive adaptation of the Bridge

The Birdge Hypersite points towards the notion of growth over several stages. This implies a gradual increase in the number of homes infiltrating the bridge system, helping it take deeper root into its host complex. This behavior is quite interesting within the domain of parasitic architecture, as it proposes an eventual shift in the parasite/host roles. The residential buildings ultimately become the plug-in, proposing the Hypersite as the Host, and each building floor as a structure depending on it.

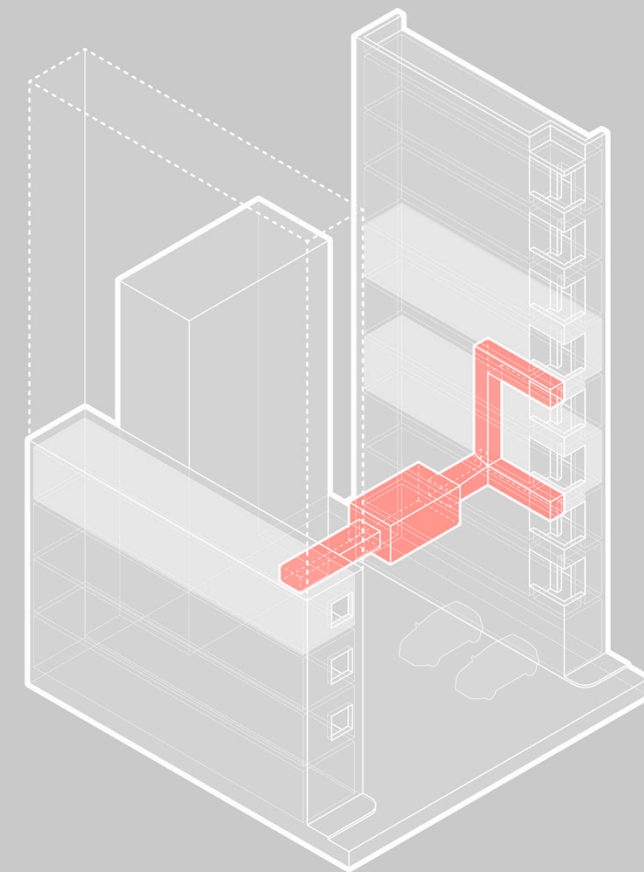


Stage 1

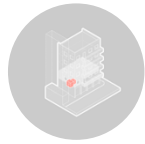
Hypersitic Growth

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Stage 2

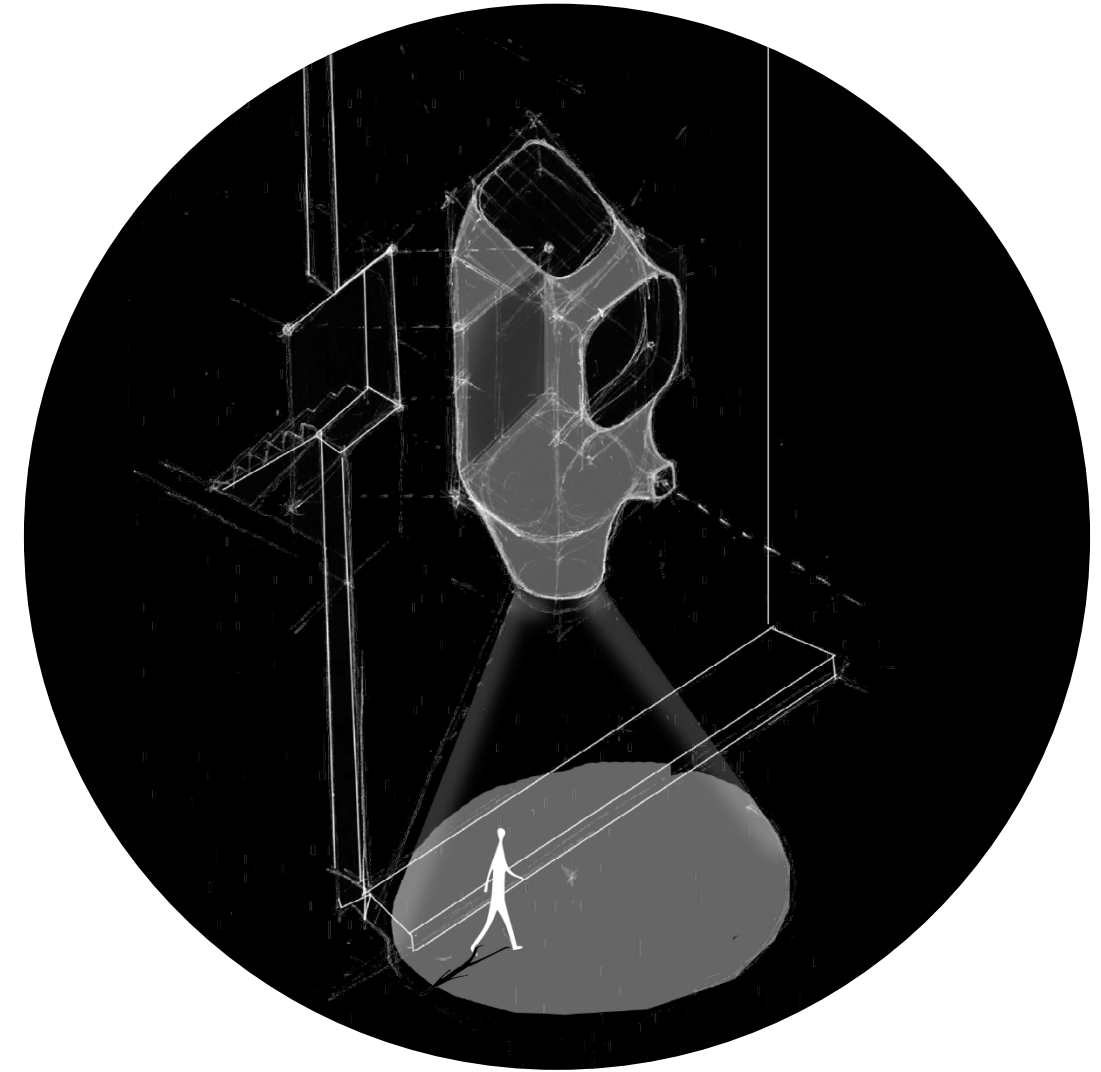


THE TORCH

Theme of the Autonomous Sentinel

Host structure: Alleyway

The last Hypersite in this category is the Torch. It finds its home along narrow alleyways, on the windows of low rise buildings. It builds on the interconnectivity we see between homes in these areas, distinctively noticeable through the mycorrhizal network of electric cables that links them together. The Torch adapts to this interconnected environment, as a multifaceted, social balcony. It is equipped with a solar panel that provides energy to the home it is anchored to, and extends its own electric chord outwards, towards neighboring homes, almost like a pioneer of a new, autonomous form of energy circulation, one that is much more reliable than the current state of affairs. As a producer of electricity, the Torch is far from selfish, doubling as an independent light-pole during the night. Such narratives of generosity begin to tackle the interface between public and private, further strengthening the sense of meaningful conversation, and neighborhood.



Initial Sketch



Nehme Yafet Street

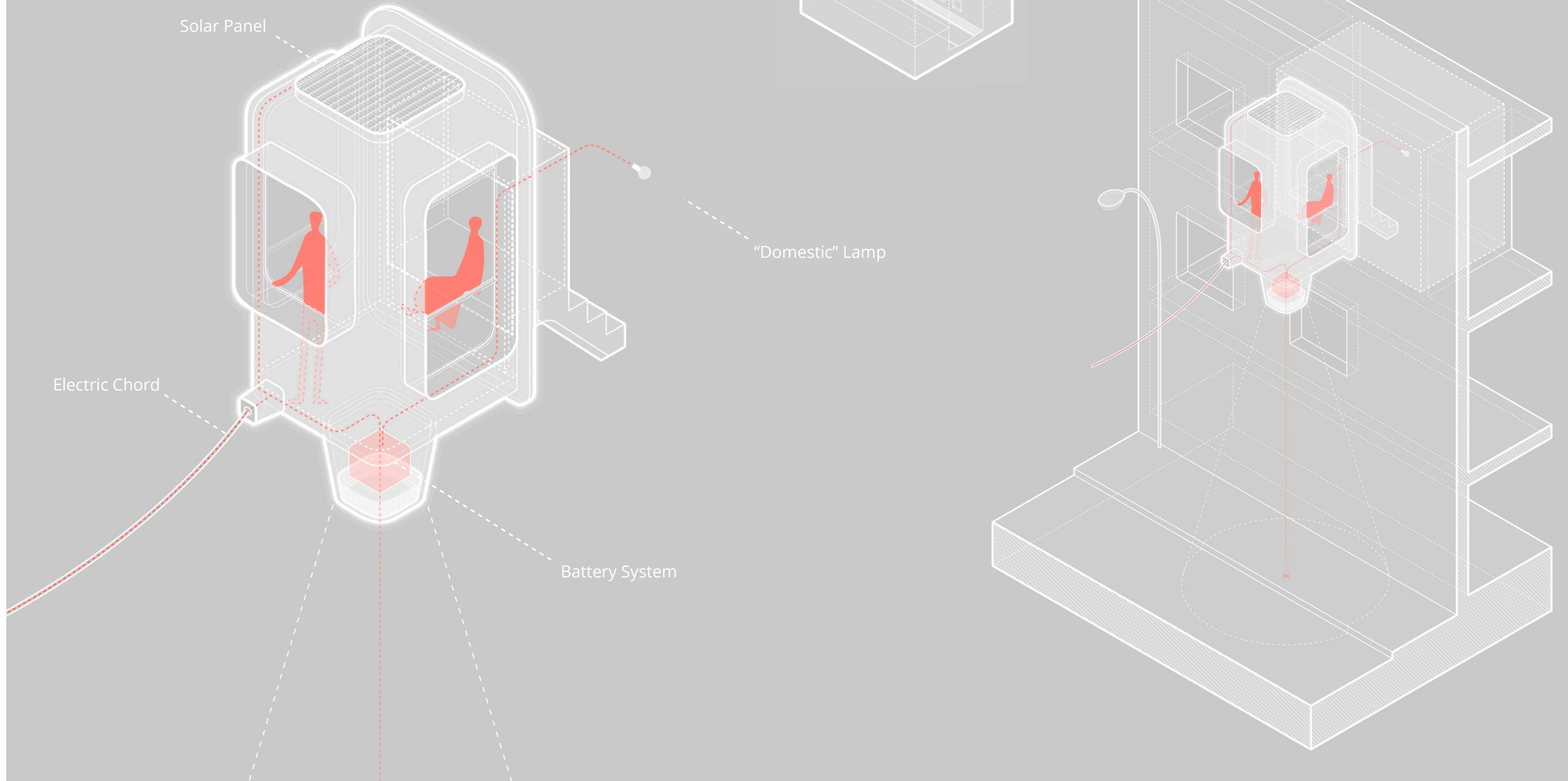
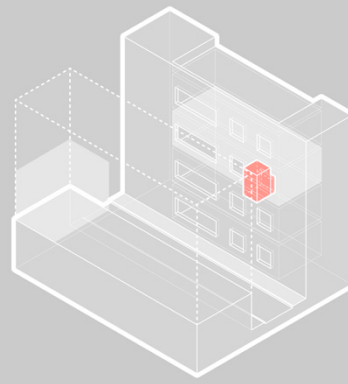


Manara Street



Nehme Yafet Street

Massing Diagram:
Hypersite anchored to a window
along a poorly lit alleyway



Solar Panel

Electric Chord

Battery System

"Domestic" Lamp



Nehme Yafet Street

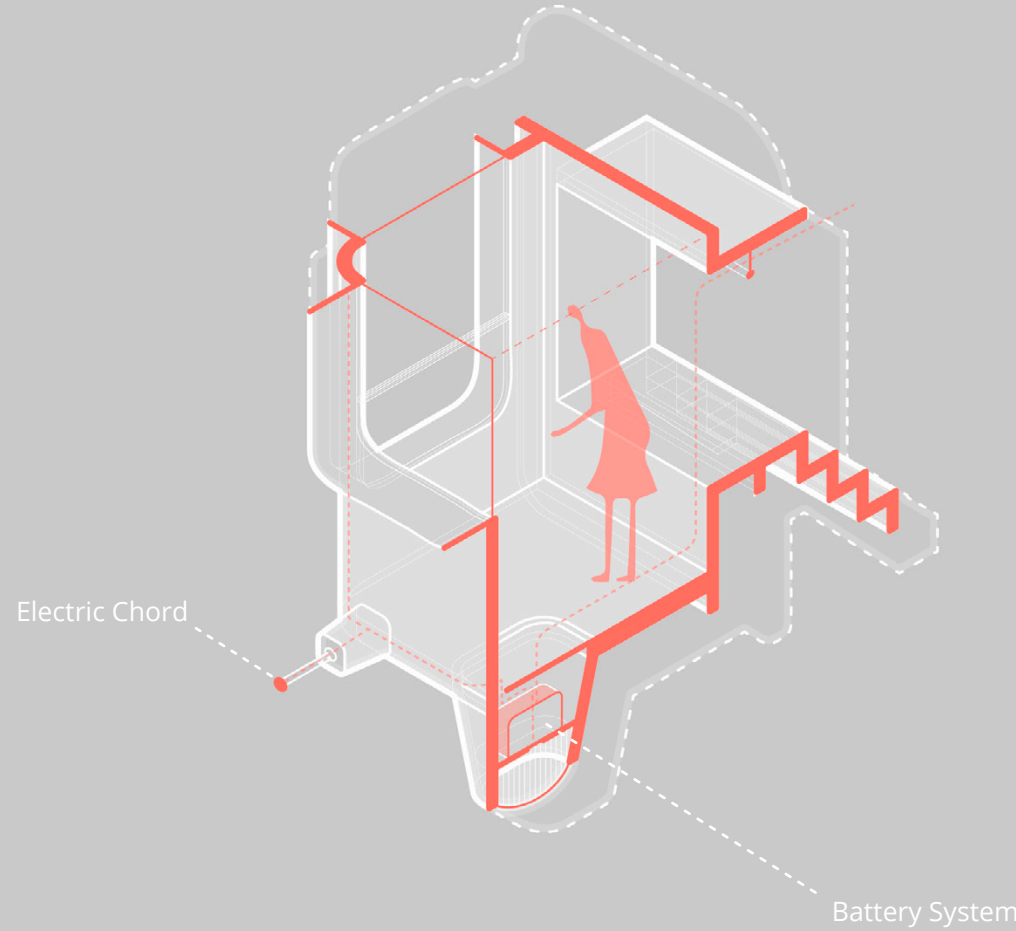
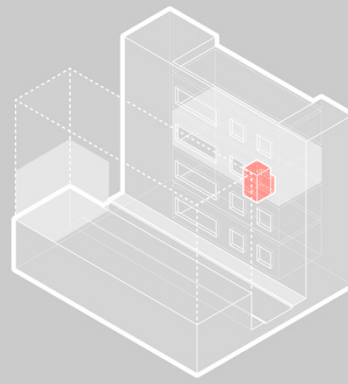


Manara Street



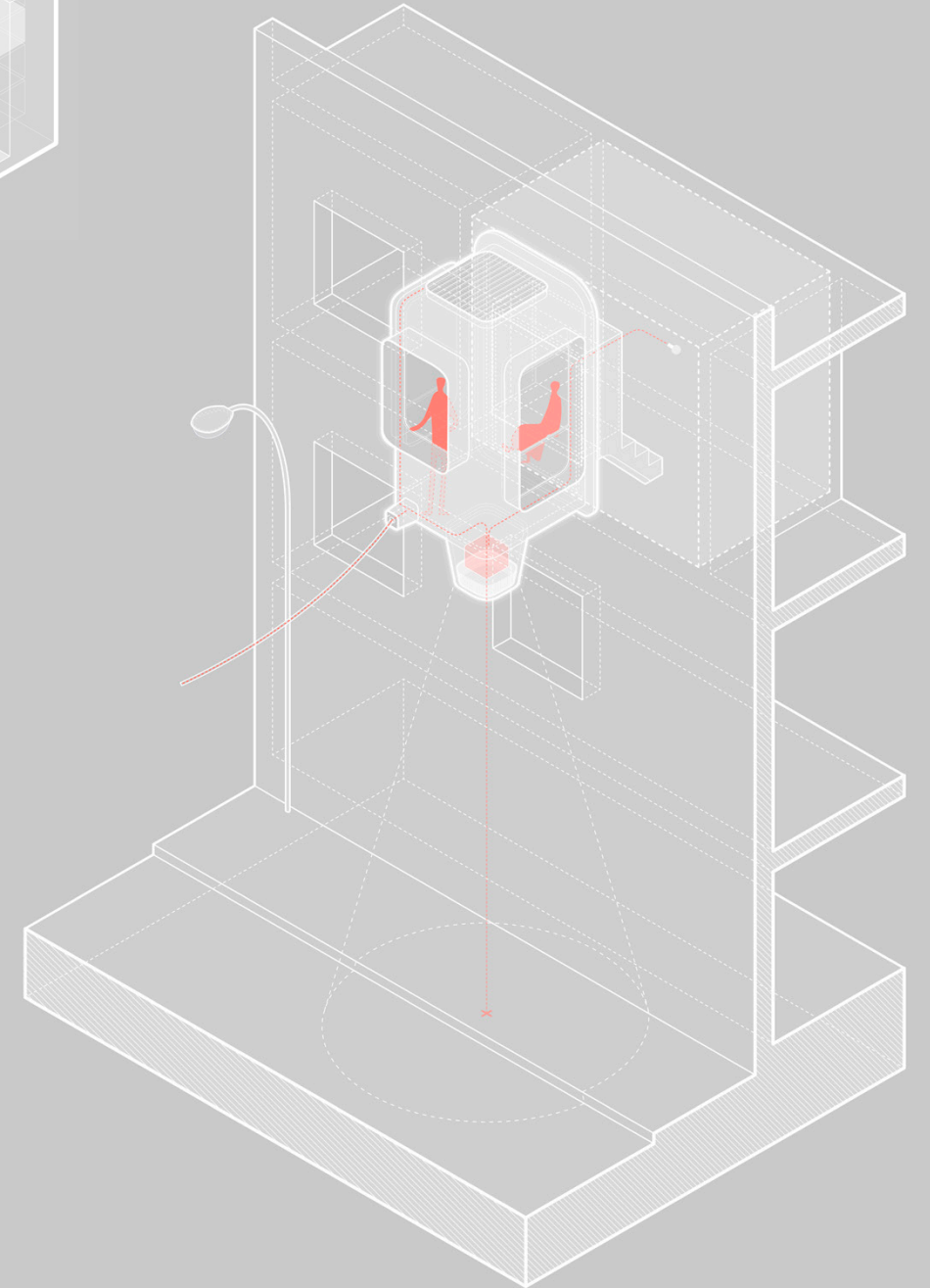
Nehme Yafet Street

Massing Diagram:
Hypersite anchored to a window
along a poorly lit alleyway



Electric Chord

Battery System





Nehme Yafet Street

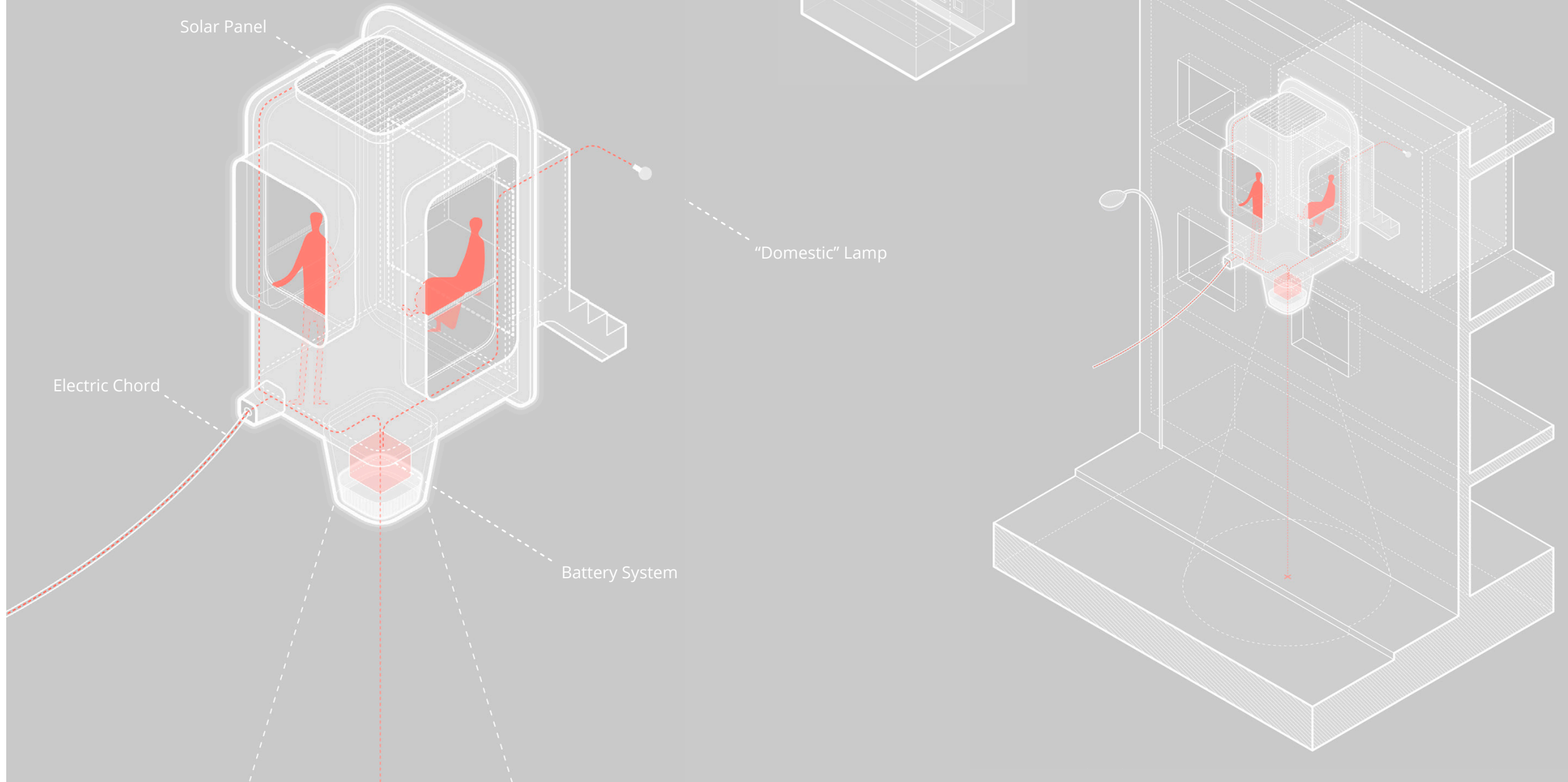
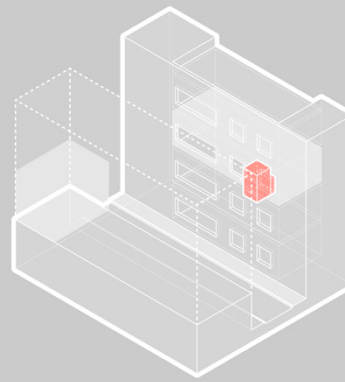


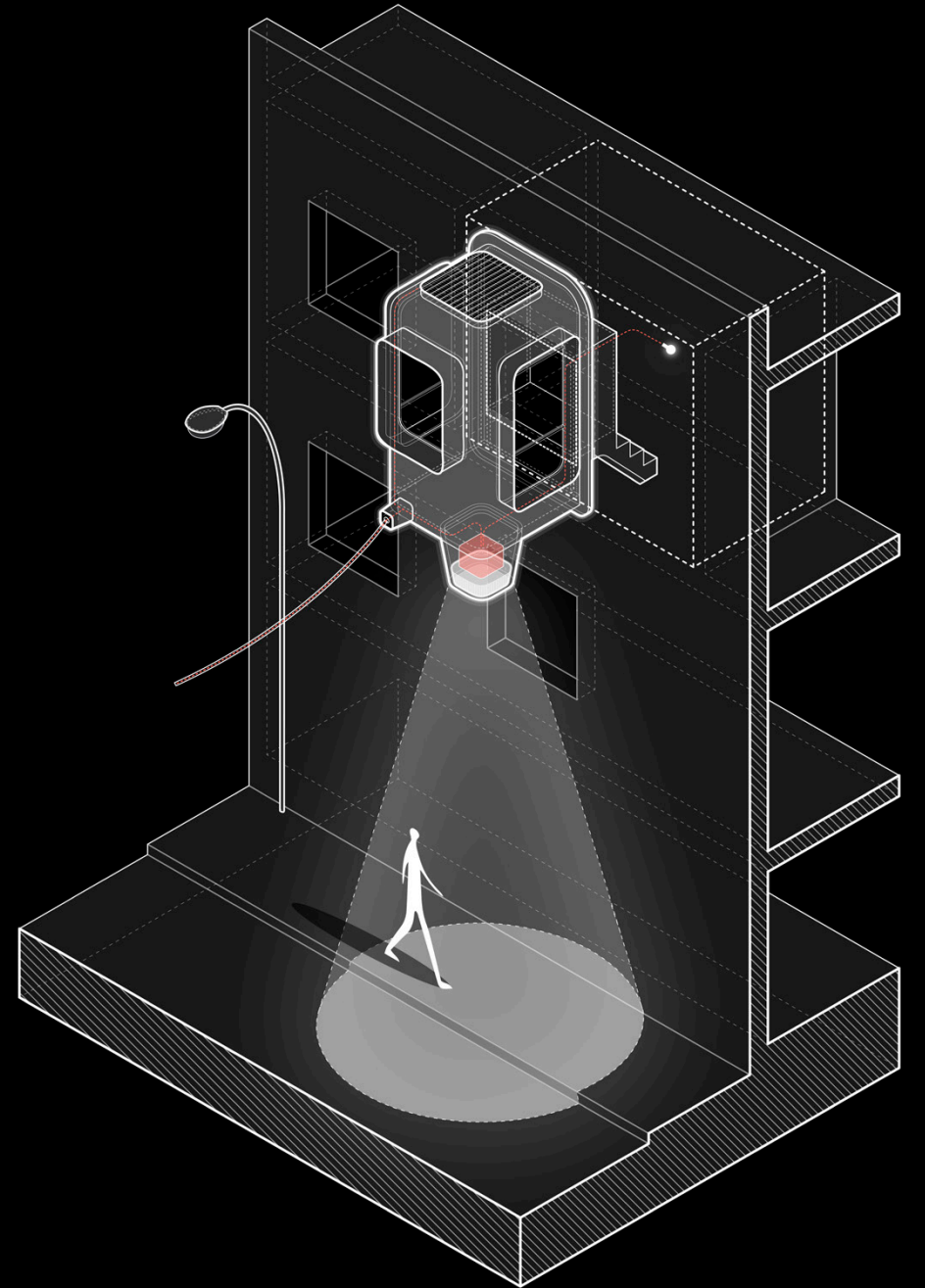
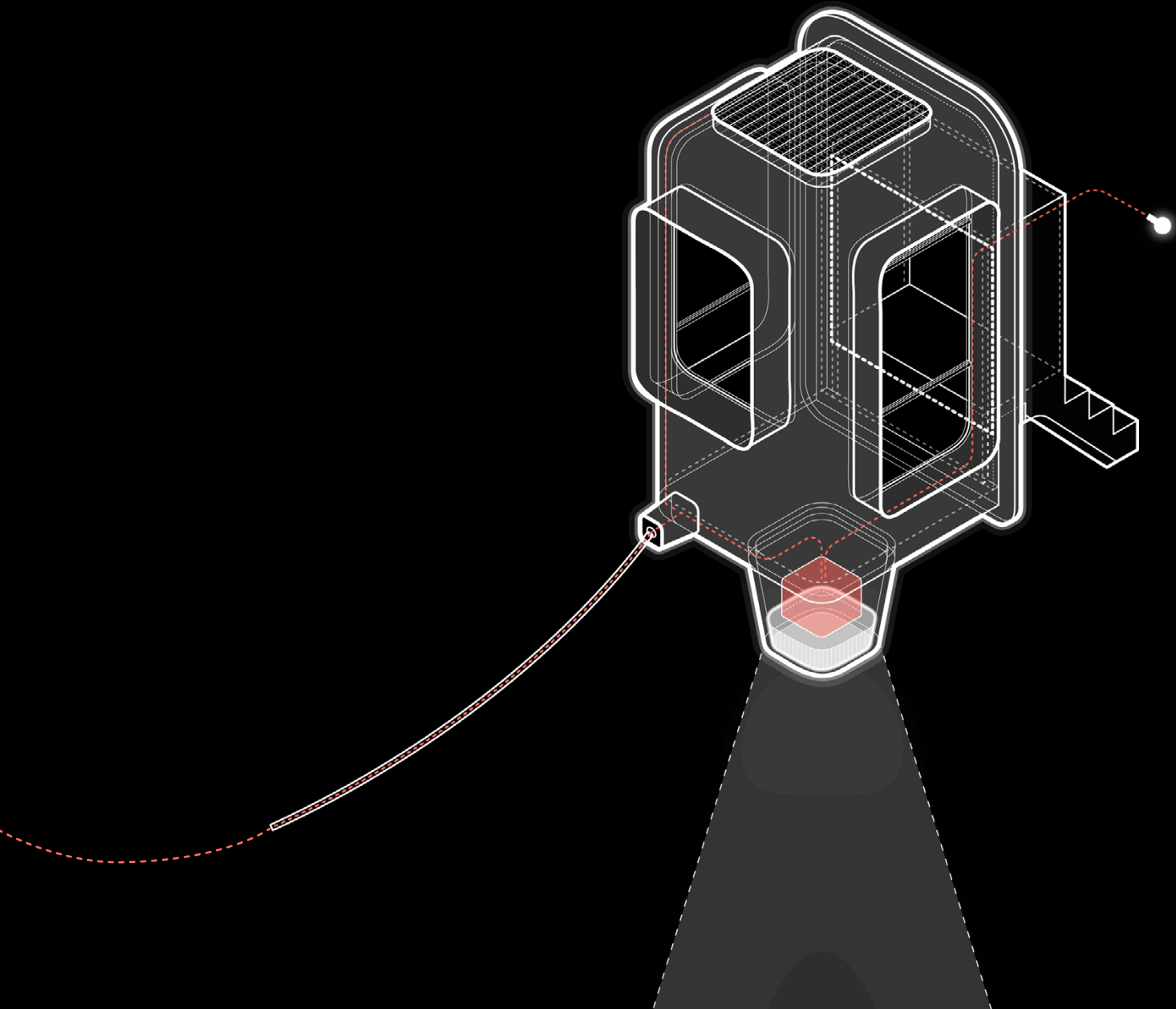
Manara Street



Nehme Yafet Street

Massing Diagram:
Hypersite anchored to a window
along a poorly lit alleyway

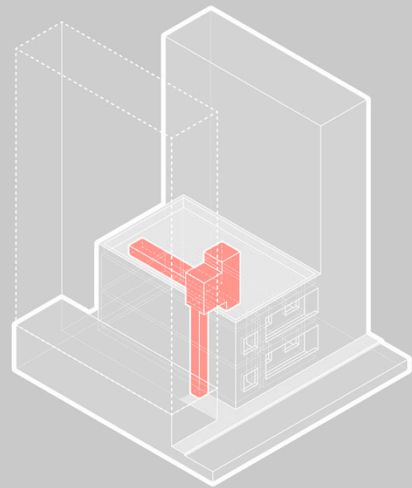




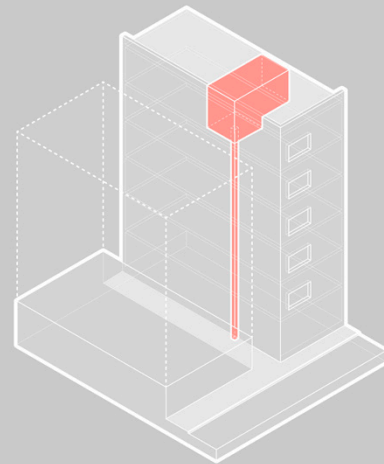
Hypersite Typologies

Hypersites of the Interface

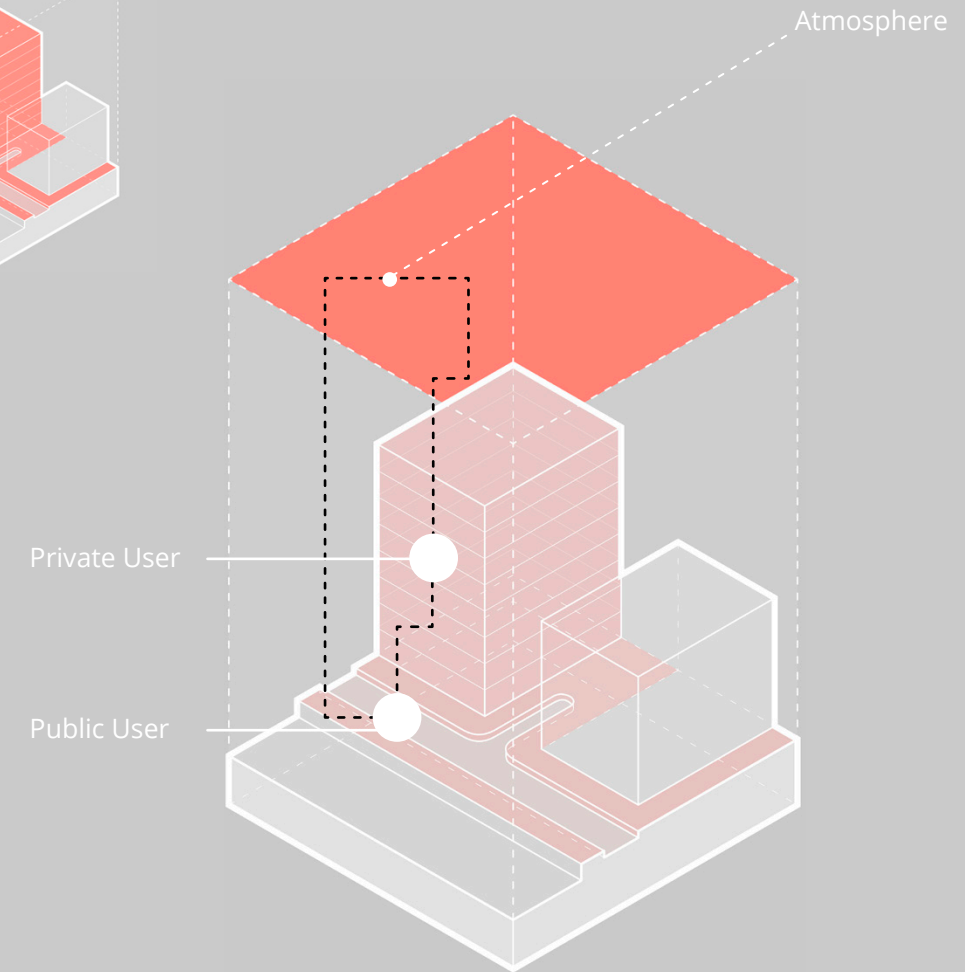
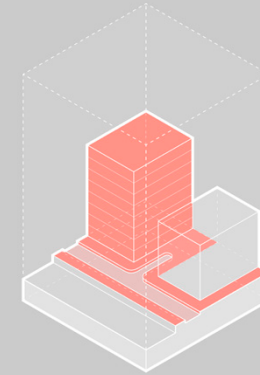
A final and crucial dimension that the Hypersites tackle is the Realm of the Interface between Public and Private, between Street Space, and Built Space. The Typologies proposed here are two, and are characterized by interactions between one another, whereby they create loops between the street, the built, and the surrounding atmosphere, merging them into a fluid, interactive environment.



Green Moment

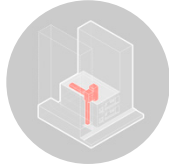


Funnel



The Interface: Lines of Dialogue

Public and Private Realms in dialogue

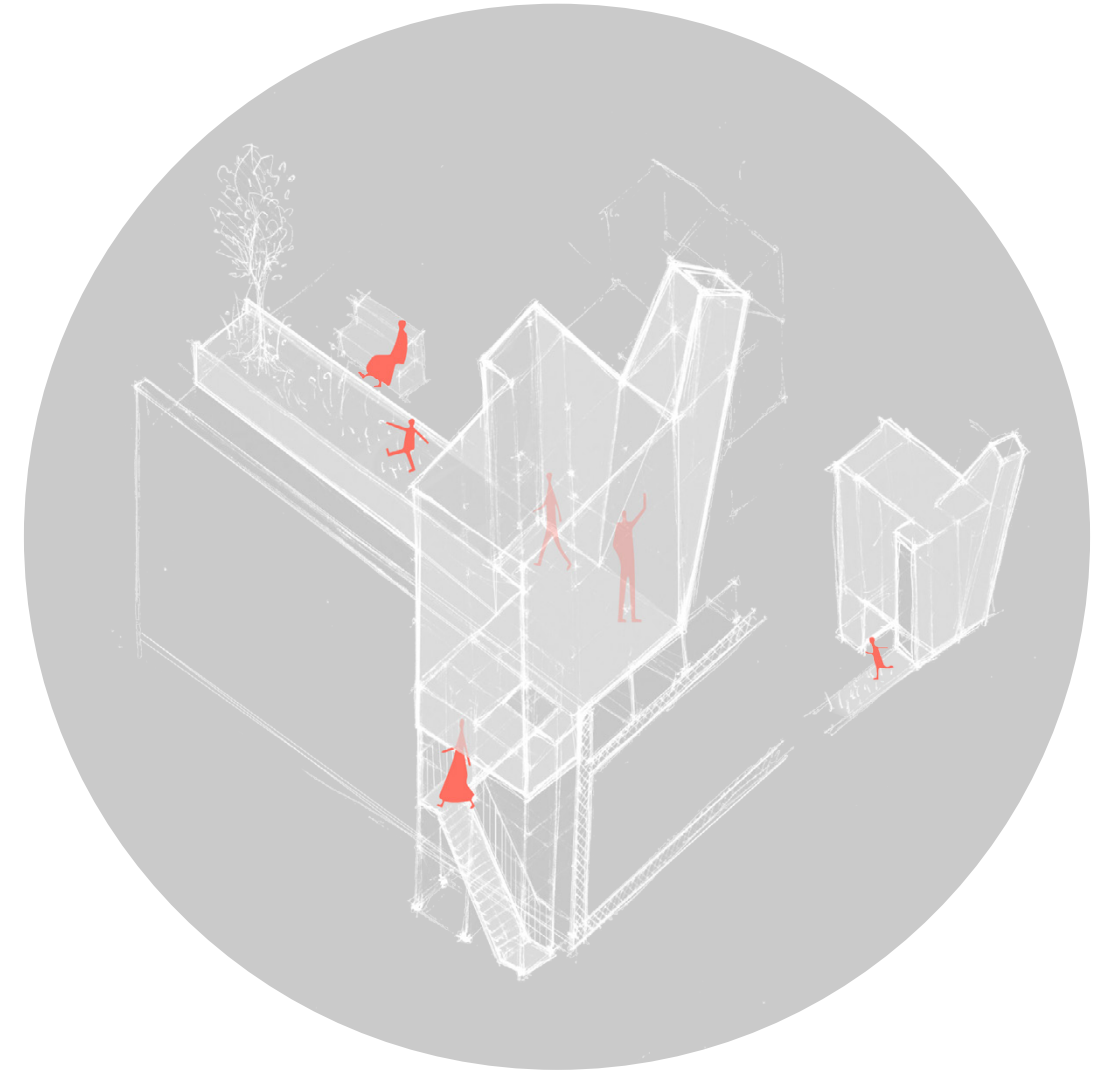


GREEN MOMENT

Theme of Re-infused Purpose

Host structure: Abandoned House

Our first encounter is with the Green Moment. The injection of a public green space is found to be of most significant in a building that is already abandoned. We can find quite a few of these one to two story houses throughout Ras Beirut, dwarfed by the surrounding buildings, and laying lifelessly, having become hostile in their deprecation. The first step towards re-inhabiting these spaces is proposed here through a re-activation of the roof area, creating a small-scale park with public access from the sidewalk. The Green Moment is conceived as an organism that projects its own, internally contained greenery. The vegetation originates from the heart of the structure, which is marked by a tree. This focal point stresses on the need for a connection to green space, and encourages collective gardening initiatives, whereby visitors can contribute to the structure itself, as it is part living. This can be assimilated to a genetic transfer of sorts occurring between the users and the Hypersite, hereby invited passers-by to leave a green mark on one of the concrete relics of the City.



Initial Sketch



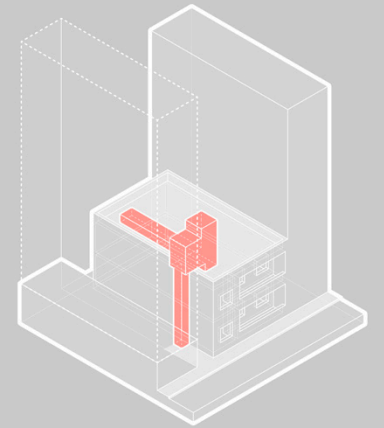
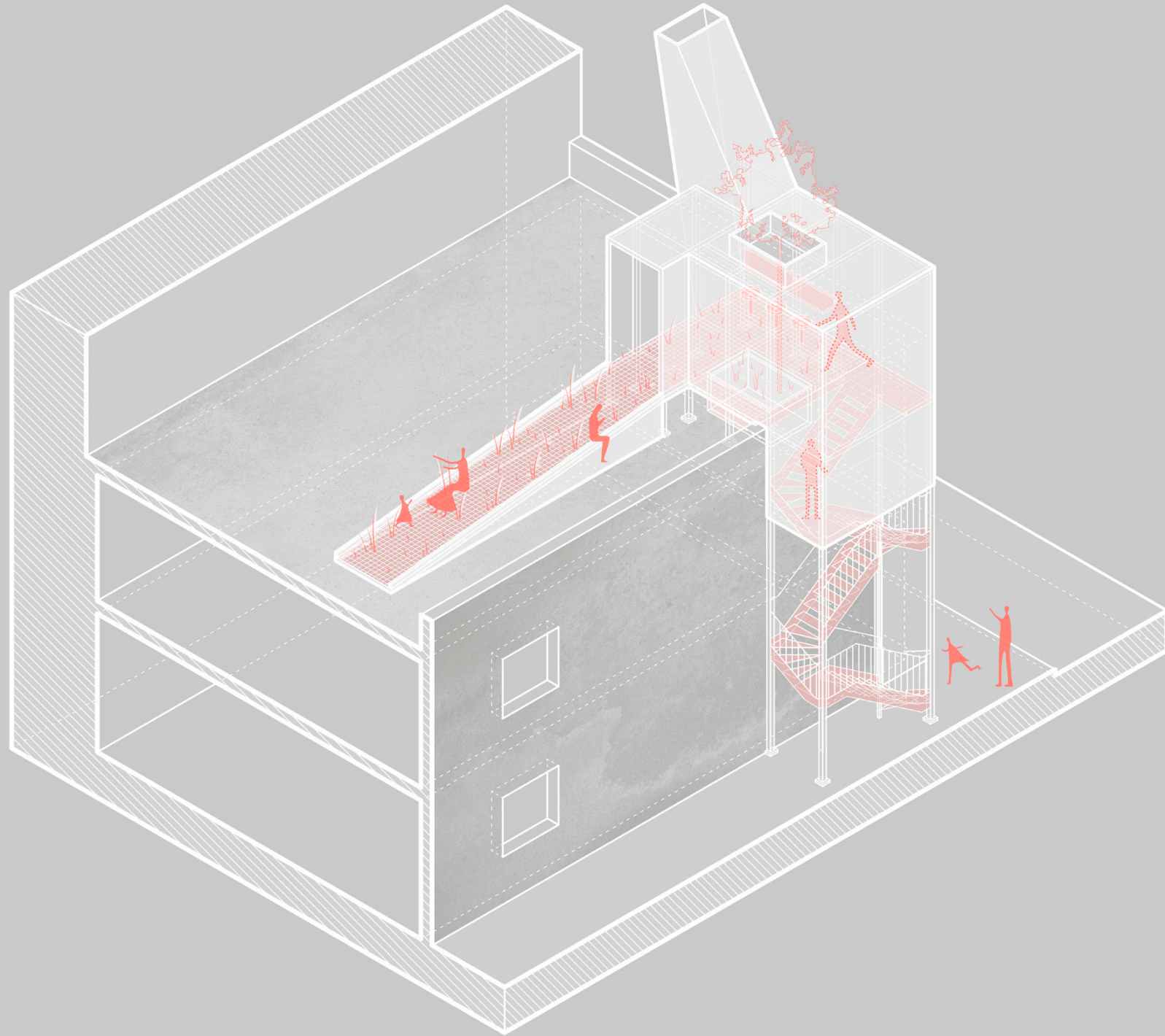
Jeanne D'Arc Street



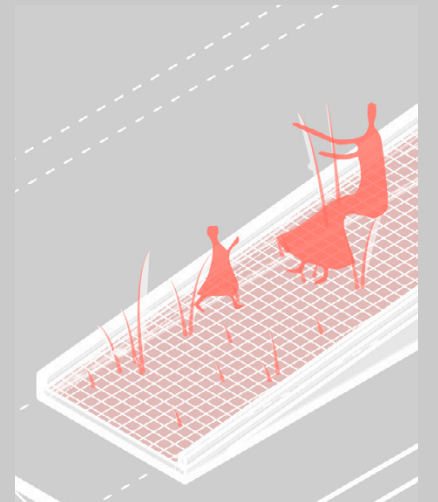
Barouk Street



Hamra Street



Massing Diagram:
Hypersite nested on the roof of an abandoned house



Detail:
Greenery as a building material



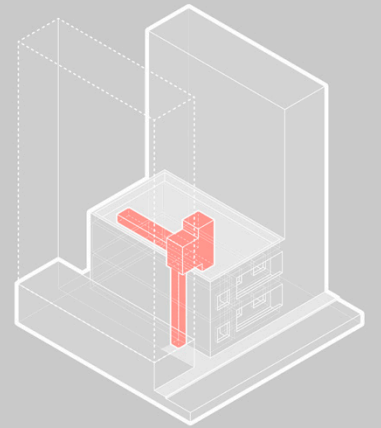
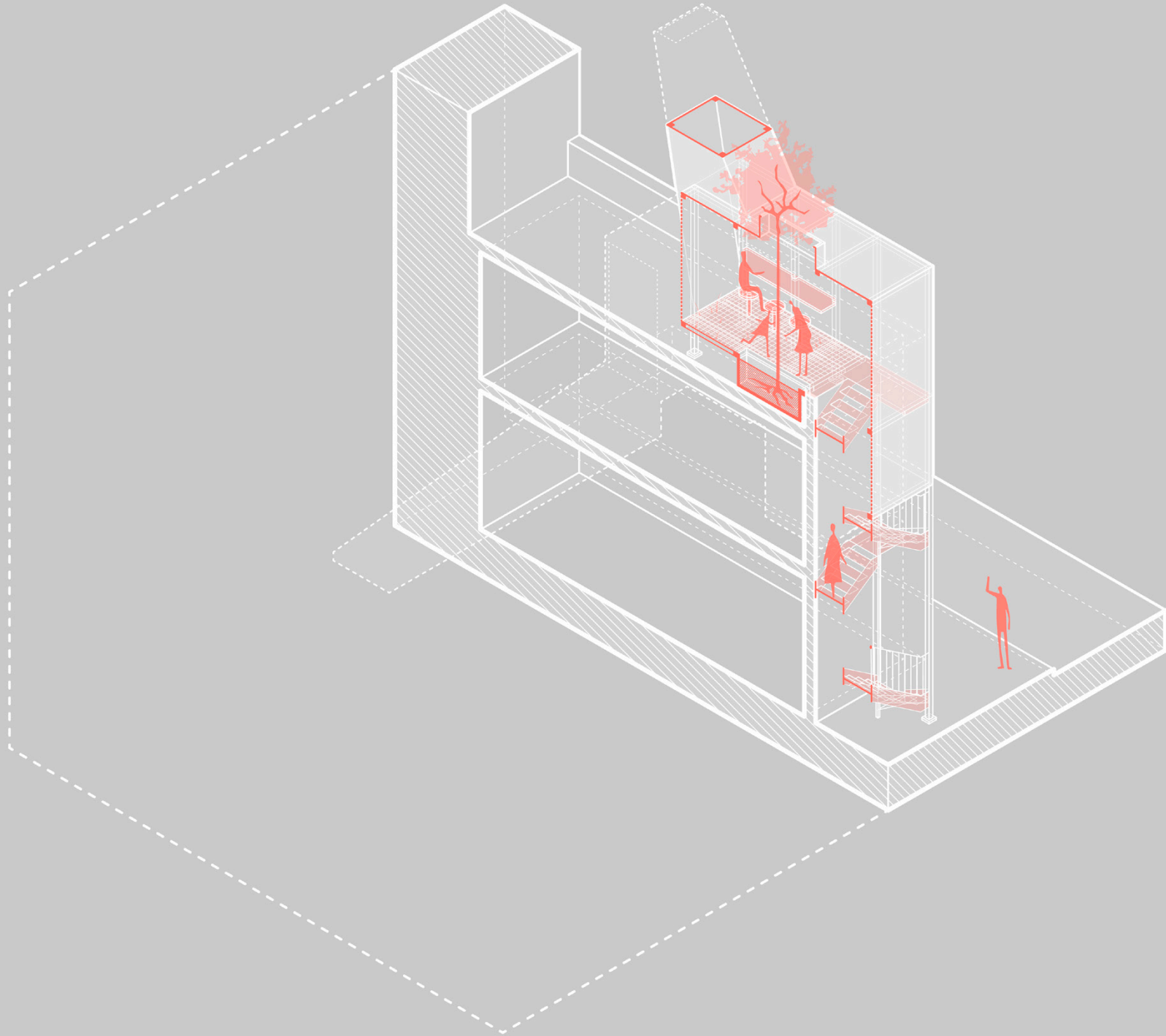
Jeanne D'Arc Street



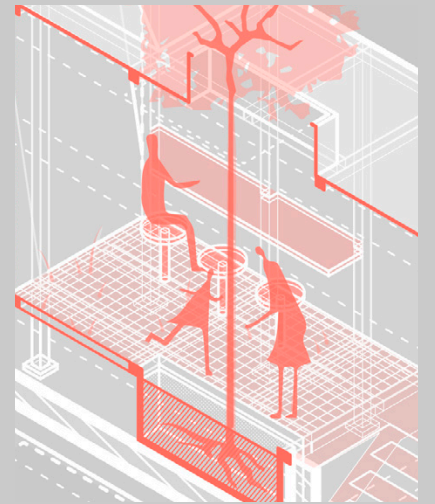
Barouk Street



Hamra Street



Massing Diagram:
Hypersite nested on the roof of an abandoned house



Detail:
Greenery as the beating heart of the Hypersite



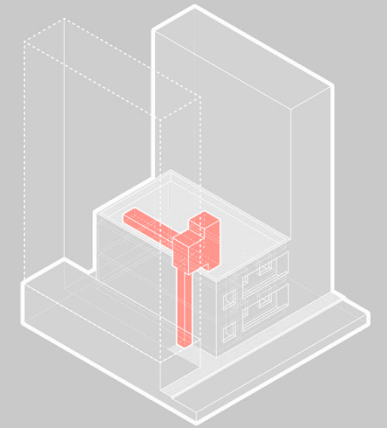
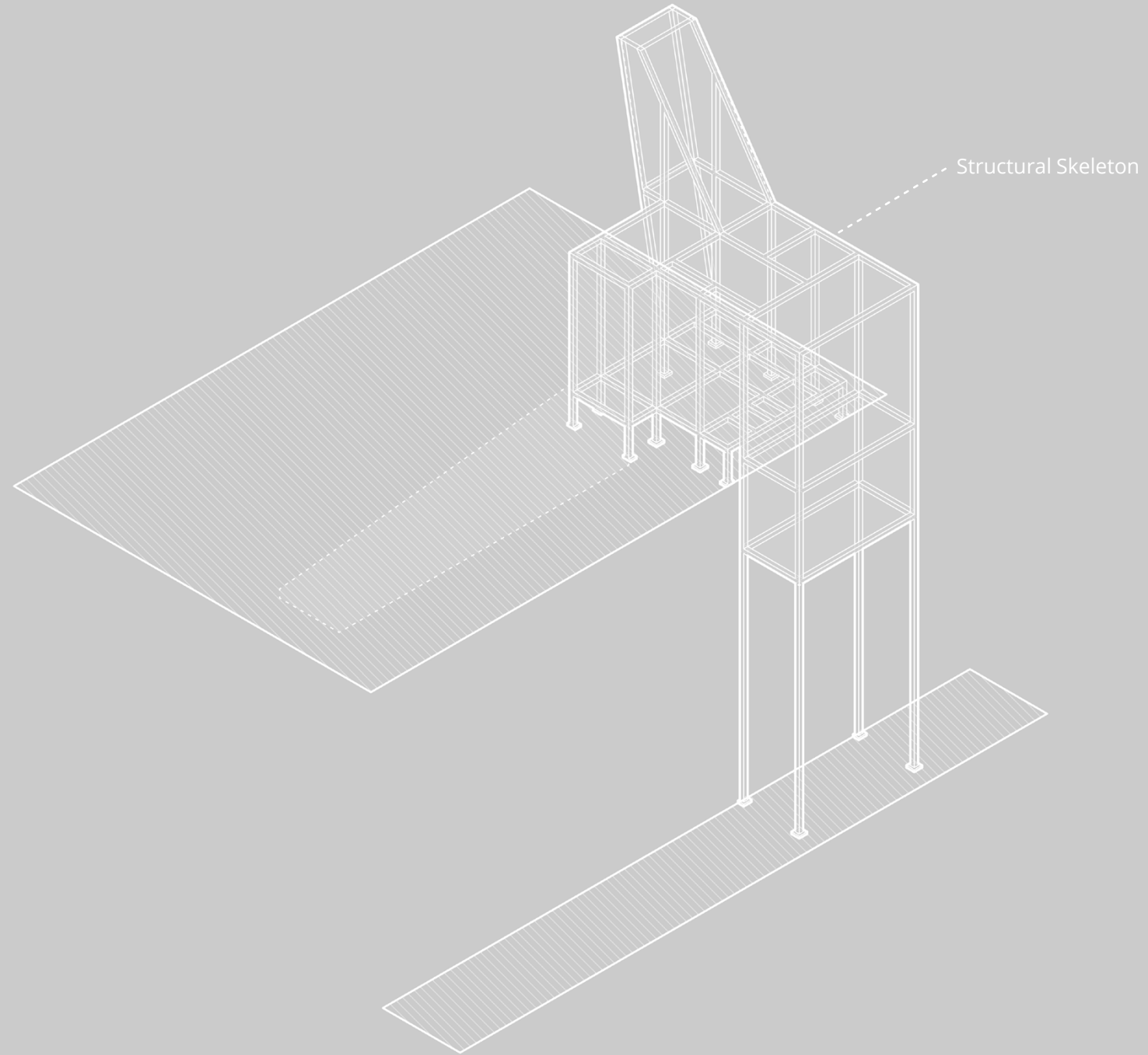
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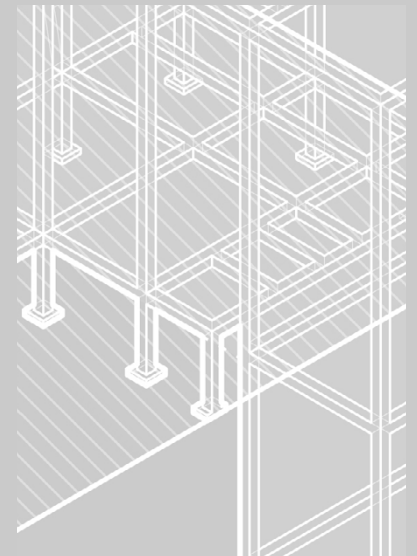
Barouk Street



Hamra Street



Massing Diagram:
Hypersite nested on the roof of an abandoned house



Detail:
Structural System as a skeletal framewok.



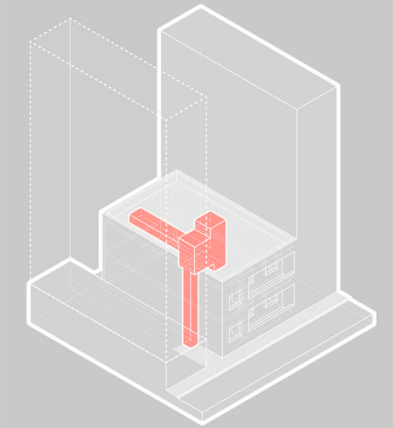
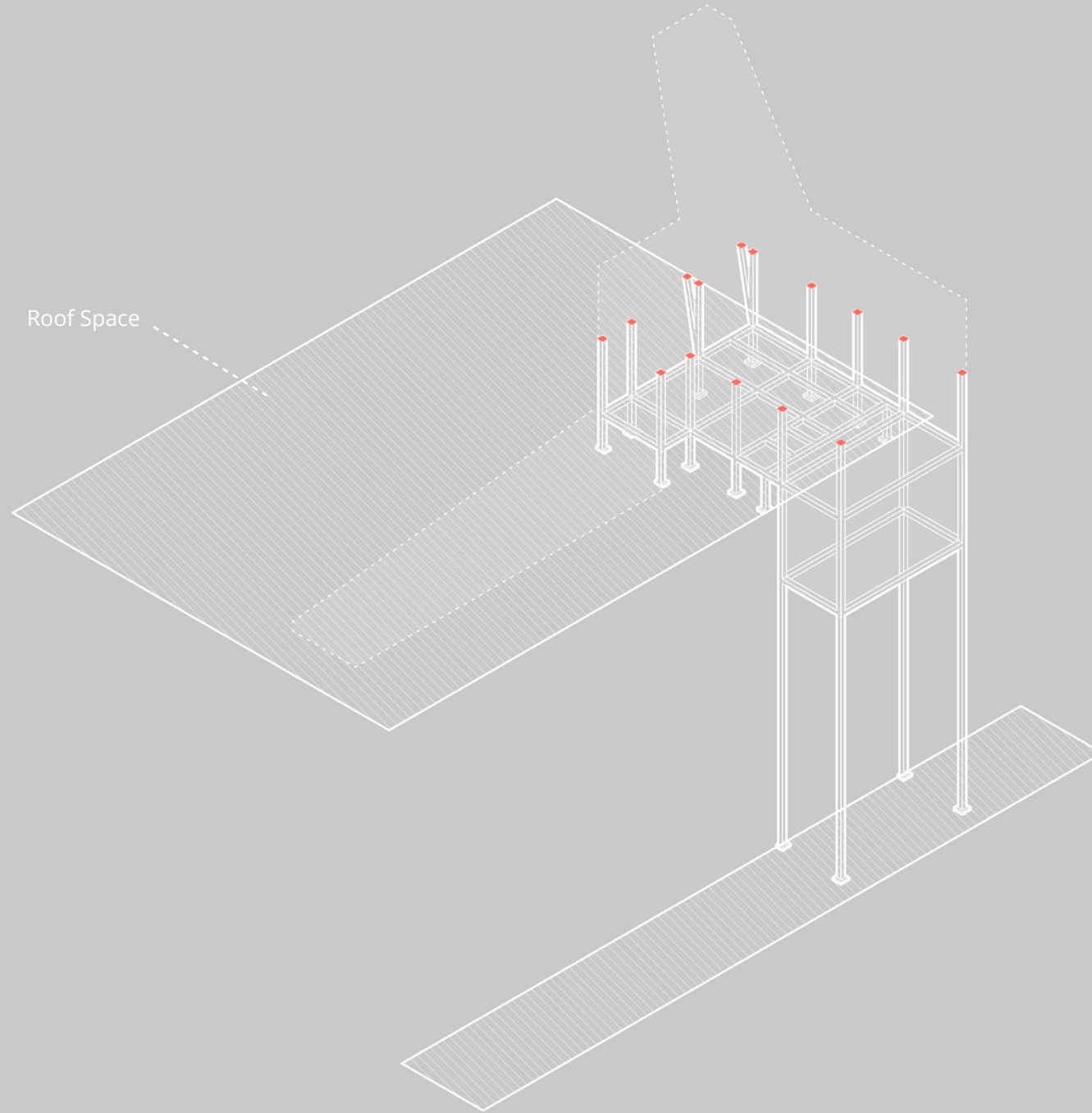
Jeanne D'Arc Street



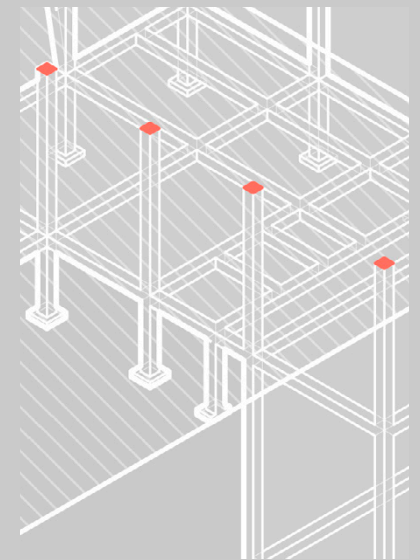
Barouk Street



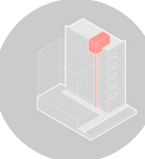
Hamra Street



Massing Diagram:
Hypersite nested on the roof of
an abandoned house



Detail:
Structural System as a skeletal
framewok

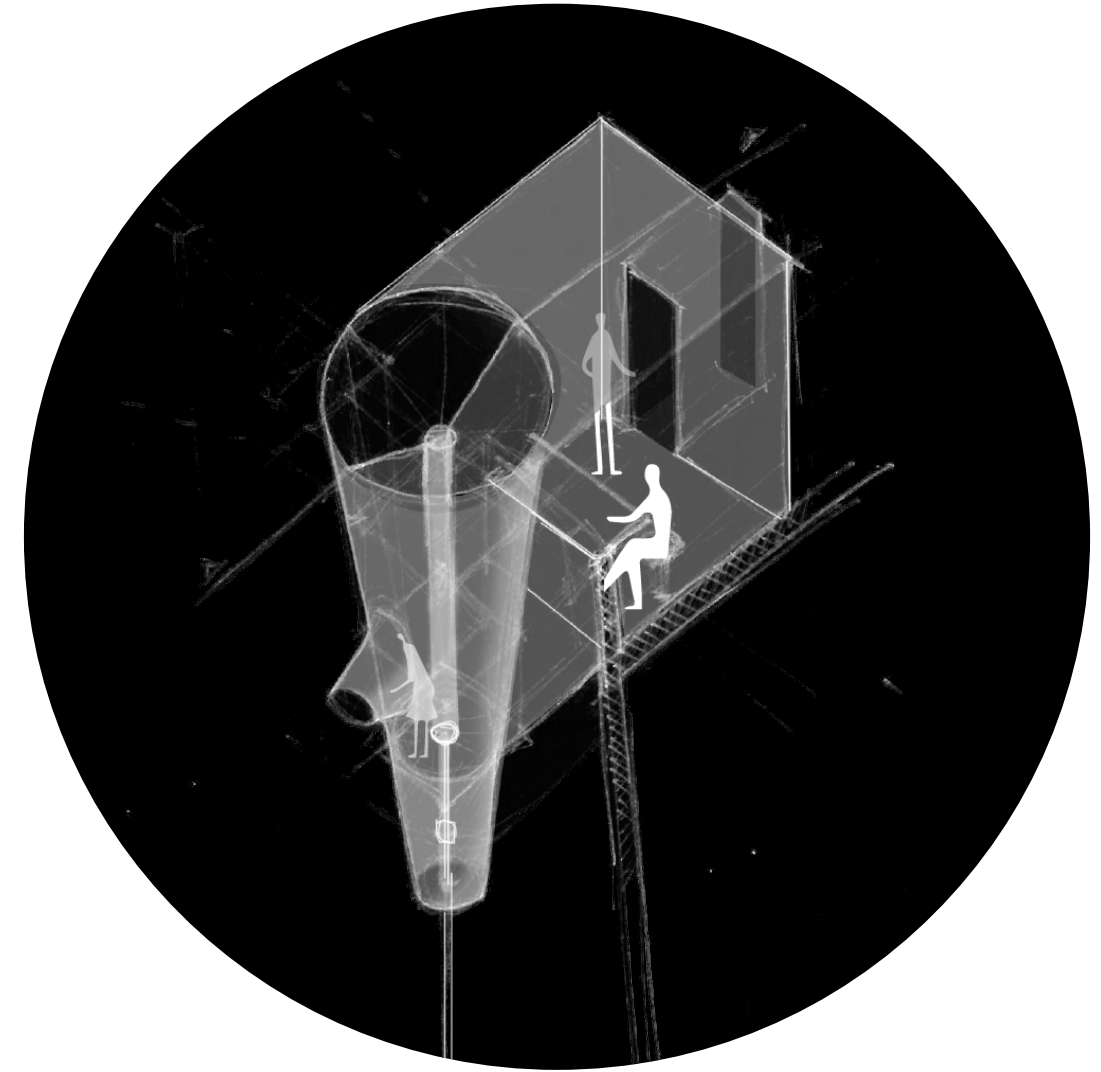


THE FUNNEL

Theme of the Urban Well

Host structure: Blind Facade

Not far from the Green Moment, along the tall, blind facades of an adjacent building, we encounter the Funnel. This hypersite is focused on the collection of water, whether from the rain, or the reservoirs of its host. It doubles as a common working space for the inhabitants of the building, while providing water to users of the sidewalk below, as a sort of urban well. The Private users of the building are visually guided downwards, towards the Public users of the well. Such an outgoing behavior is found to be an adequate compensation for the bland, monolithic facade the Funnel descends along. In terms of internal functioning, the Hypersite encloses a transparent, glazed tubing system, one that allows for the contemplation of the elements. This system connects to the filtration compartment, under which the water is stored, and made visible from the street. As such, the Funnel is organized as an explanation of its relationship with water, telling a generous story about its own life-source.



Initial Sketch



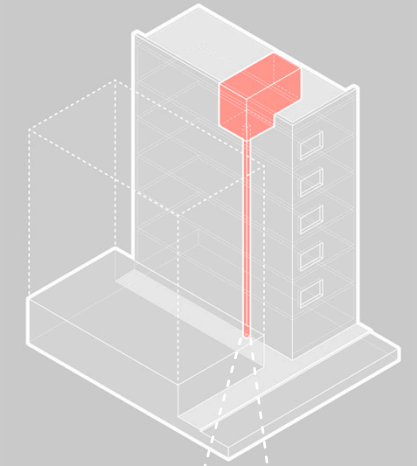
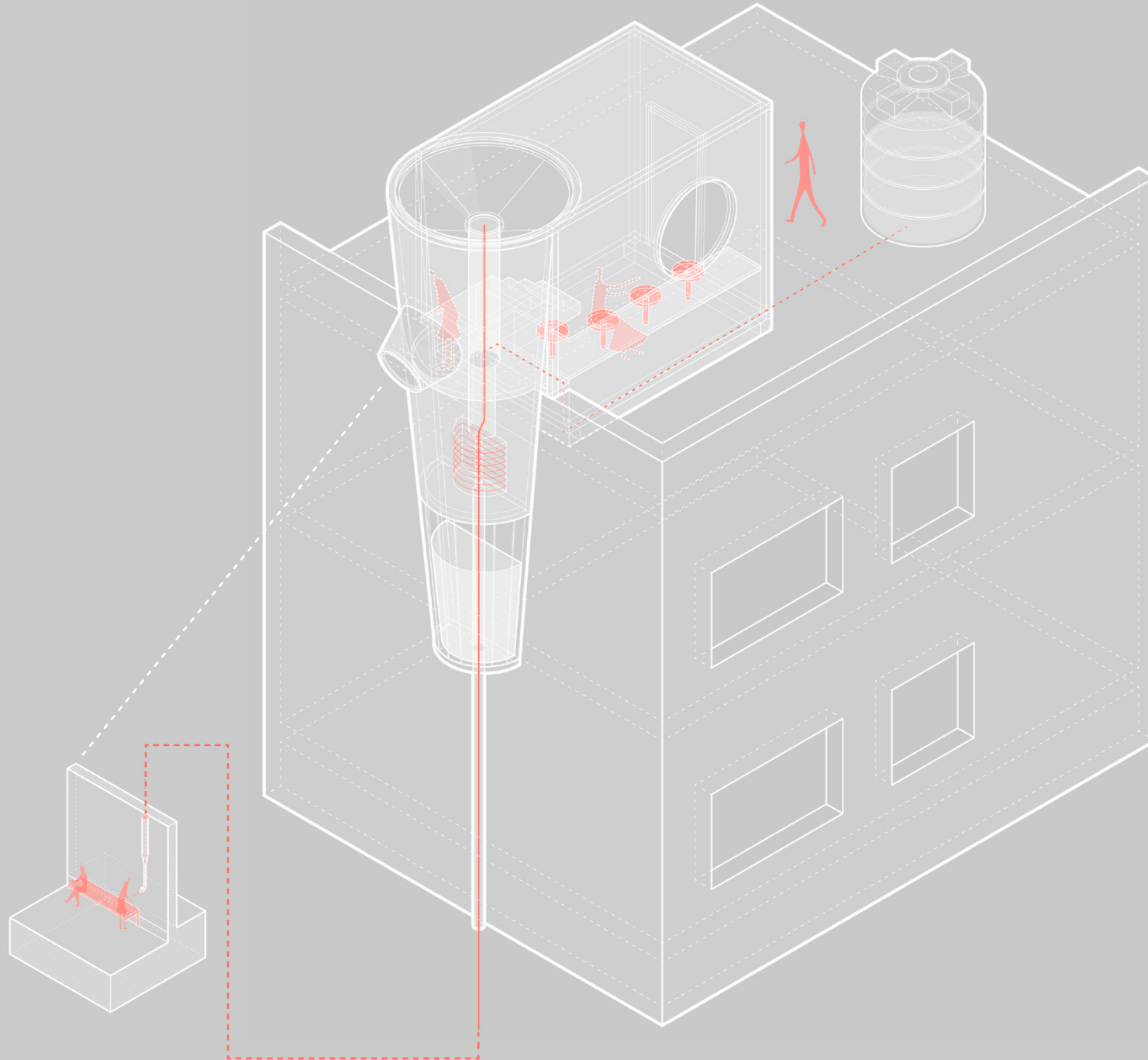
El Hussein Street



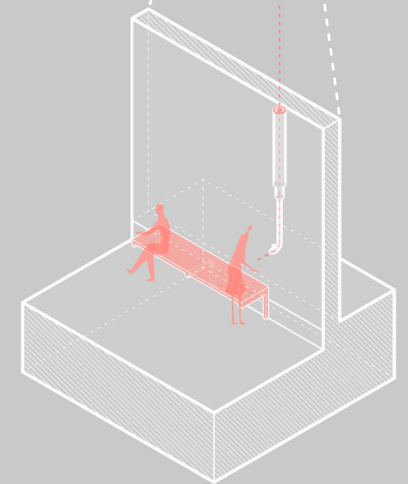
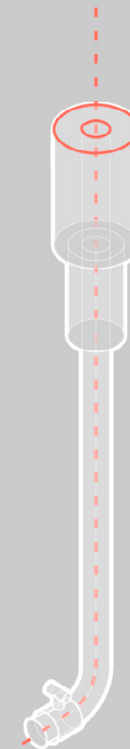
Mansour Jurdak Street



Barouk Street



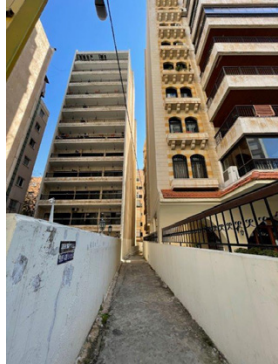
Massing Diagram:
Hypersite descending along a blind facade



Detail:
Notion of an Urban Well, using water as a social node



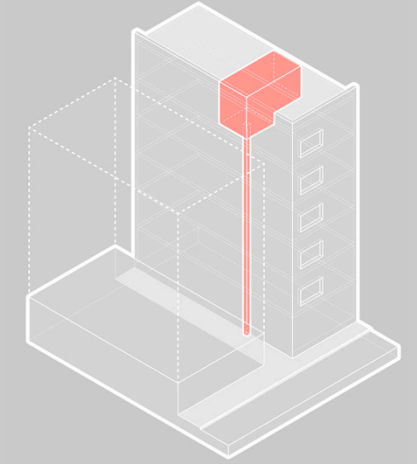
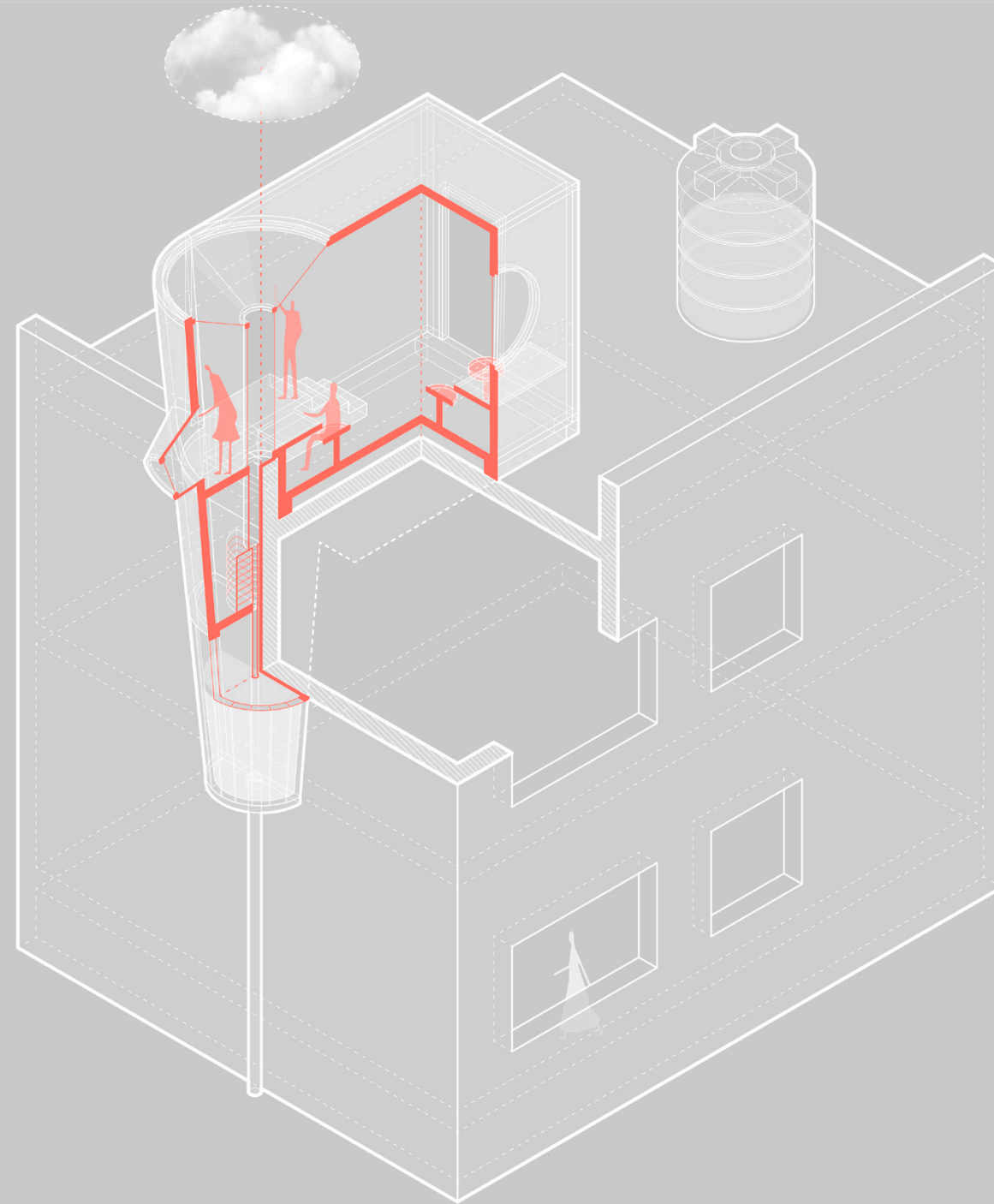
El Hussein Street



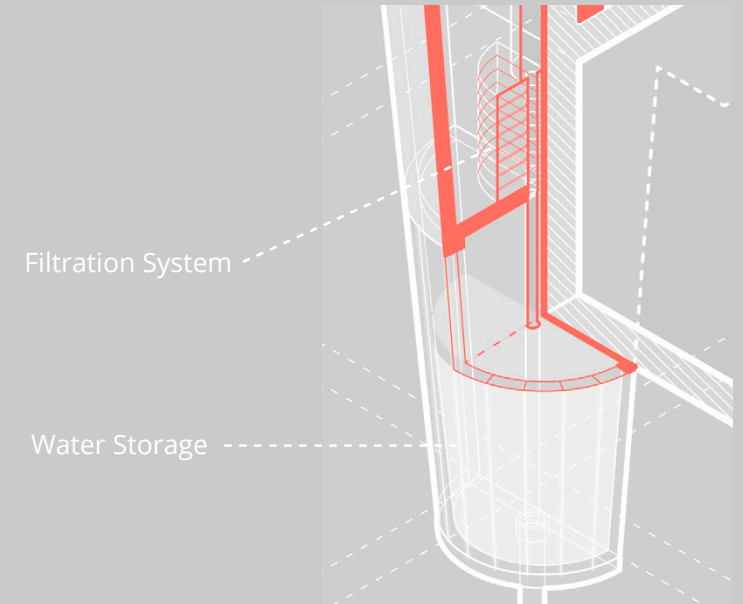
Mansour Jurdak Street



Barouk Street



Massing Diagram:
Hypersite descending along a blind facade

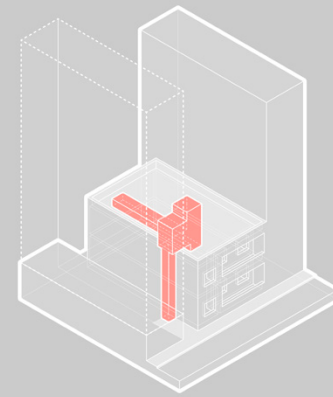


Detail:
Water filtration and storage system

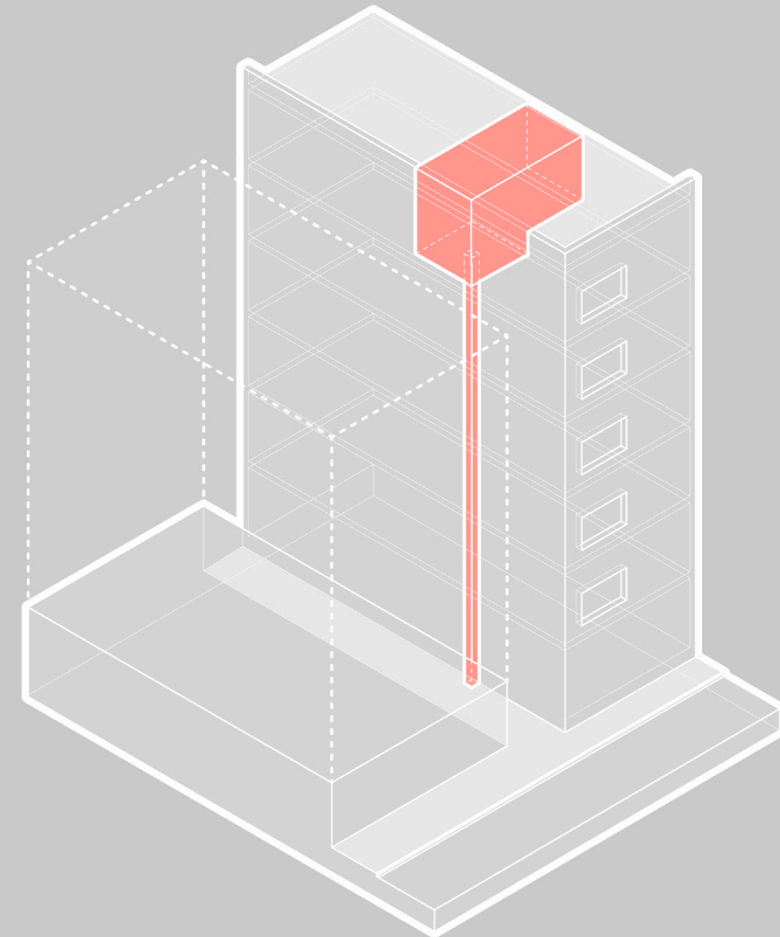
Inter-Specific Ecologies

Symbiotic behavior between Funnel and Green Moment

The true potential of the Funnel is only achieved when it is placed in inter-specific symbiosis with the Green Moment, a different species of Hypersite. The Funnel provides water to it, facilitating its gardening activities. The Green Moment responds in gratitude, extending an oculus in the Funnel's direction. Such interactions, which would typically be hidden and disregarded as infrastructure, are made obvious, and take center stage. What we see here is a cycle of recognition, a dialogue between architectural organisms, which is ultimately passed down to their users.



Green Moment

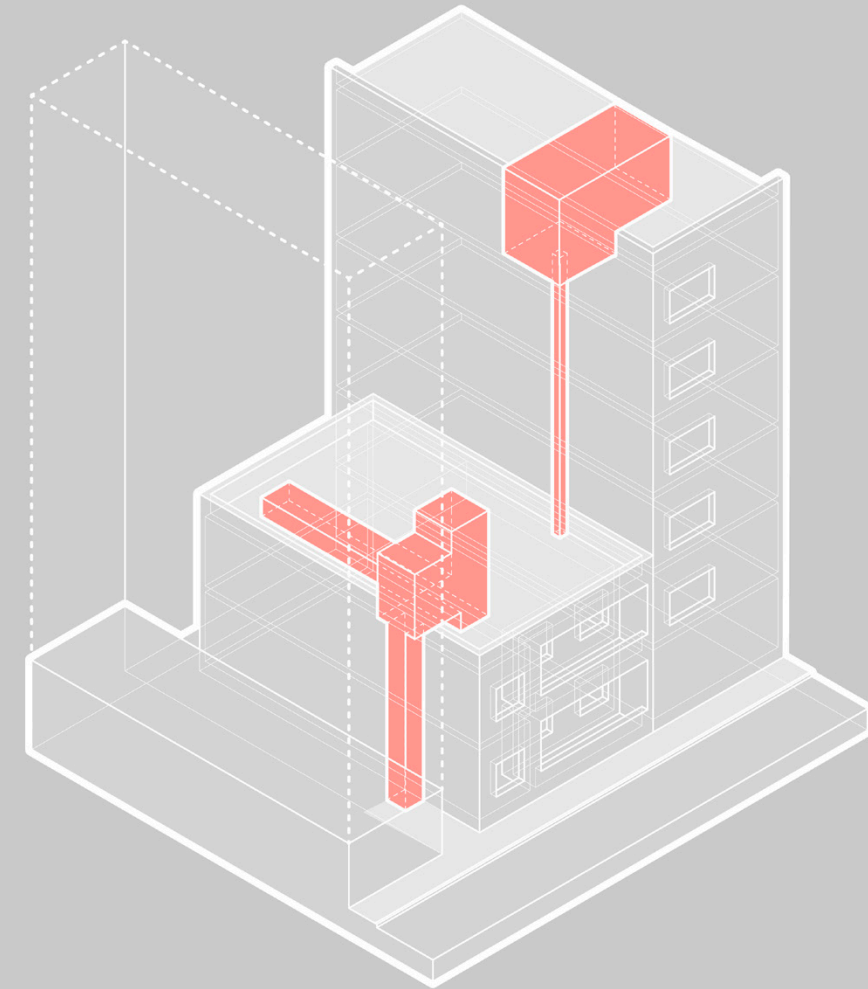


Funnel

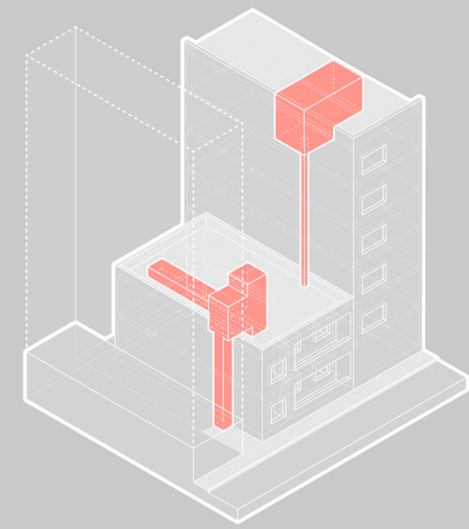
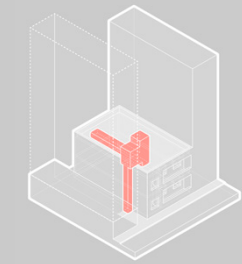
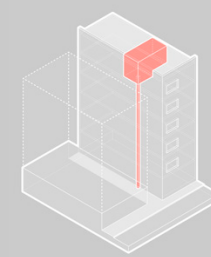
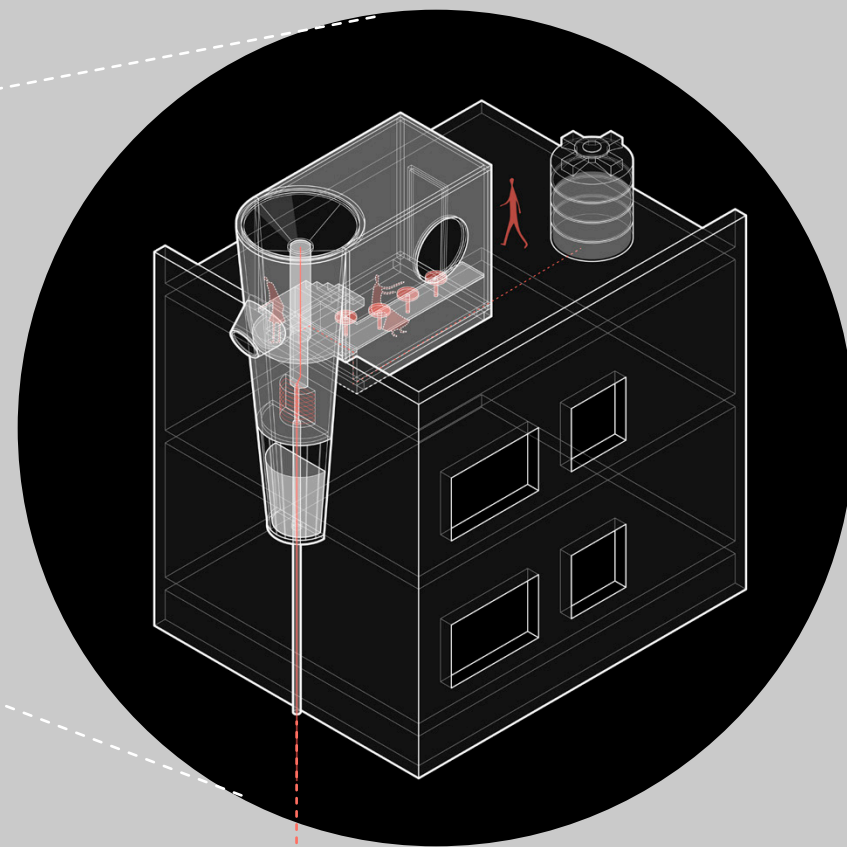
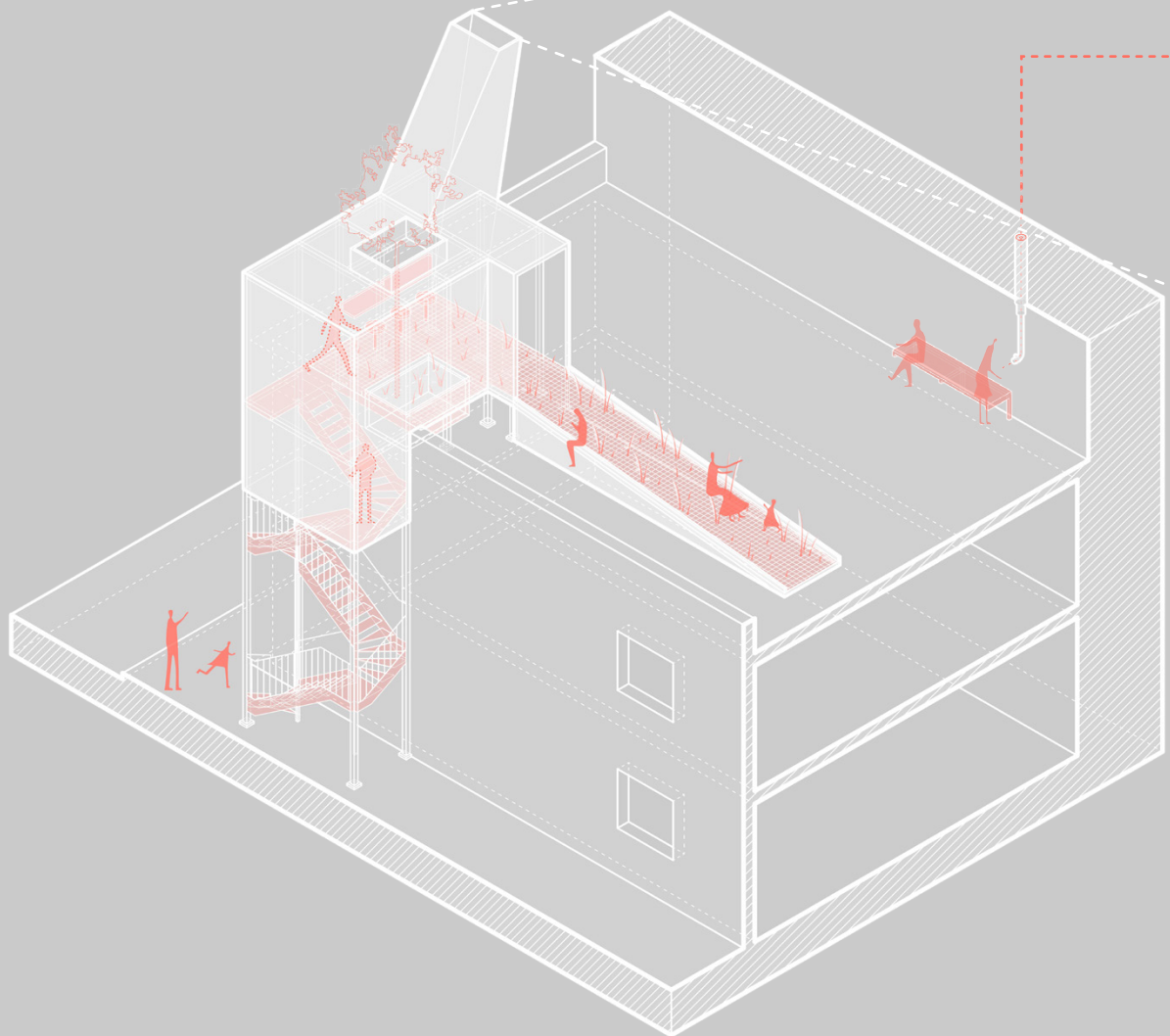
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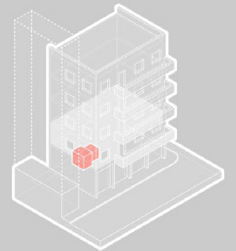
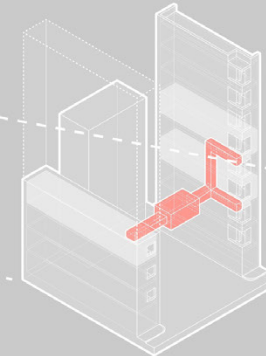
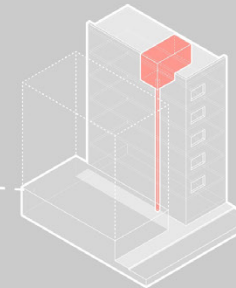
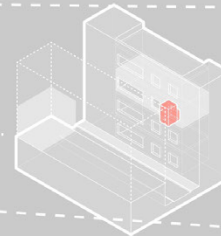
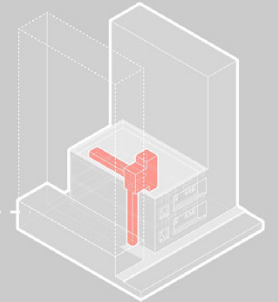
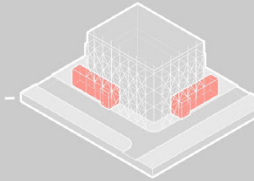
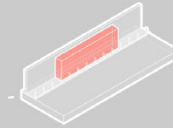
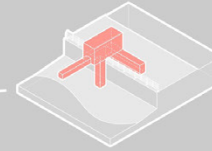


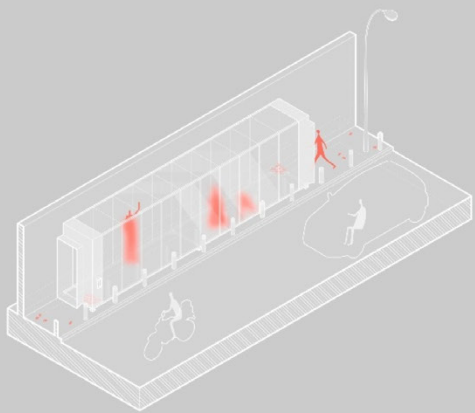
Hypersitic Ecology



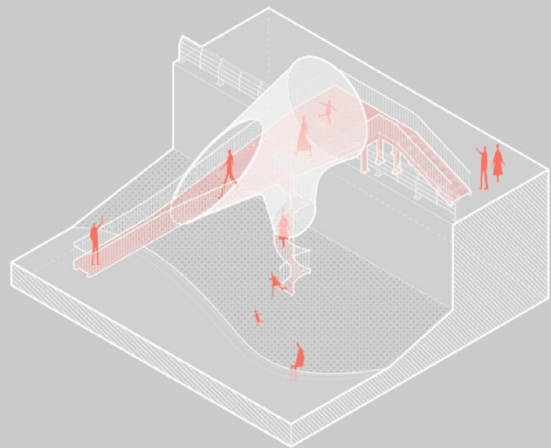
Hypersitic Ecosystems

The Hypersites: an Architectural Ecosystem

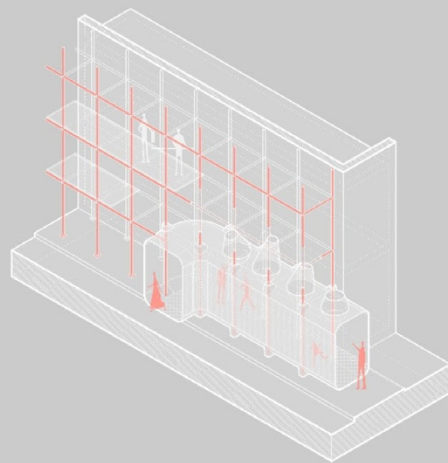




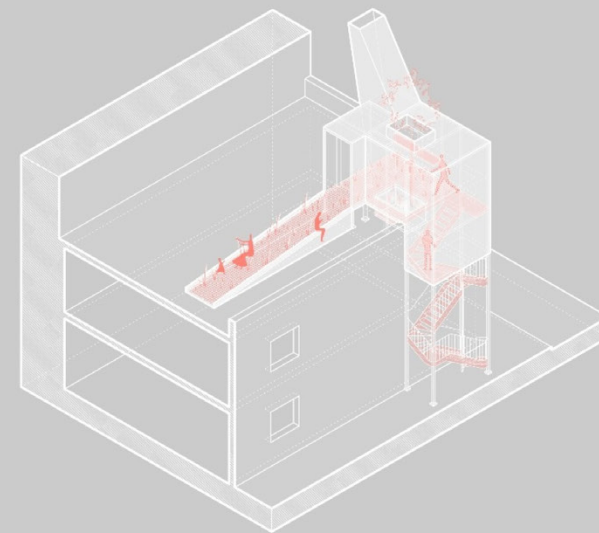
10 Seconds of Calm



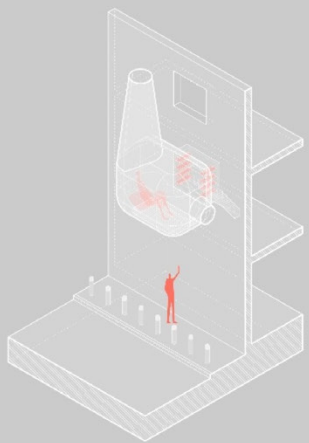
Shoreline Explorer



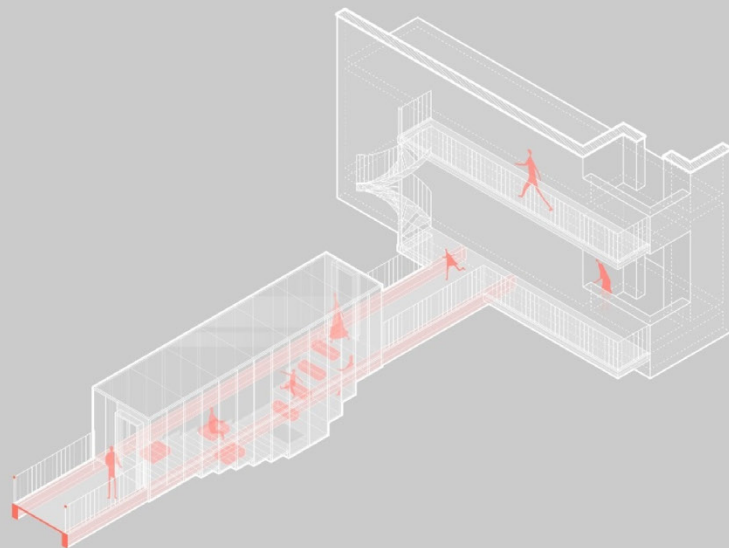
Scaffold



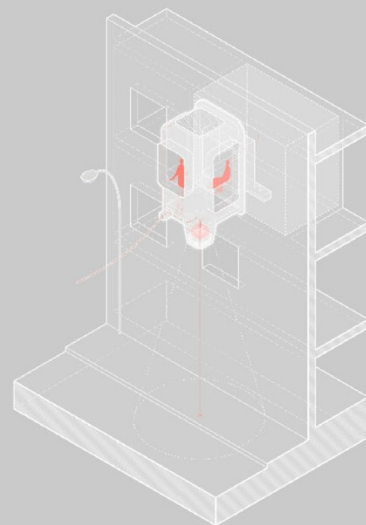
Green Moment



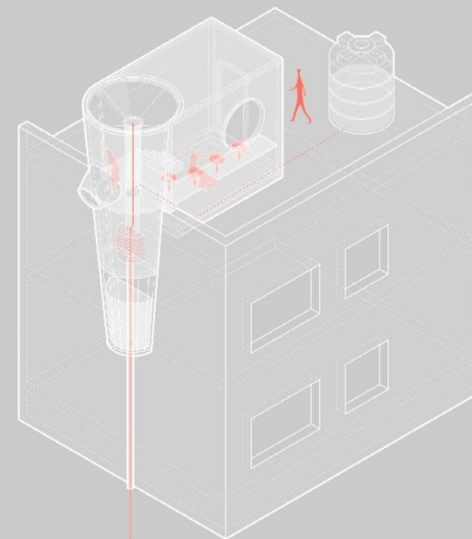
Sky Watcher



Bridge



Torch



Funnel

Conclusion

Hypersitic Ecosystem: Parasitic Architecture?

Throughout our journey across various hypersitic scenarios, the definition of Parasitic Architecture has been rethought, and enriched. Parasitic Architecture can permeate all sorts of spaces throughout the Urban Realm, buildings and infrastructure alike. In a context of hostility, uncertainty and inability to rely on our spatial surroundings, The Architectural Parasite can be used as a tool to establish micro-landscapes, small niches of stable, reliable, and positively engaging space with a meaningful subject matter. The term “parasitic” becomes obsolete, favouring a fairer naming: The Hypersite, the bringer of dialogue, and the over-seer of spatial nutrients. The Hypersites are curious forms of Architecture, eager to engage with their environment, and to communicate this engagement to us. They participate in mutualistic relationships with their host structures and with one another, adapting to the various hostilities and adversities of space. the Hypersites’ symbiosis with the City is a bridge for us to begin our own, sewing a dialogue among Architecture, Urban Context, and Human User. We are lead to an image previously foreign to standalone cases of Parasitic Architecture: we are proposing the creation of an architectural ecosystem, an urban acupuncture of sorts that puts user perspective first and tackles the universally experienced yet often over-looked details of urban space. Each Hypersite becomes a serendipitous encounter amidst the hostile noise – or silence – of the City, a brief moment where the adversity of space is lifted. While the interventions proposed are well adapted to Ras Beirut, they are typological in nature, and their purpose can be ultimately applied to other contexts where our conversation with space is also in question.

This thesis is hereby an invitation to reconnect, engage, and explore a new sense of neighborhood, one teeming with life, architectural life. Proposed to us is an exciting urban journey, and the Hypersites are our companions along the way.

HYPERSITES

in the Urban Realm

Riad Tabbara

A Reinterpretation of Parasitic Architecture

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