



ABOUT THE DESIGNER

a short biography.



Simona El Khoury, 2015

“We're all in search of something. My search is for perfection.”

Simona El Khoury graduated in Graphic Design, and got a license from the Society of Typographic Designers, London at Notre Dame University Louaize in 1999. Subsequently, she started working as a Junior designer at **Publirizk**, Advertising and Marketing, on branding and identity projects. In 2001, Mrs. El Khoury moved to Team Young and Rubicam (**Y&R**), advertising agency, as a Senior designer in charge of important accounts. In 2002, she established her own Design studio in pursuit of research and development of new identities in design and visual communication, where she got hold of the design and production of “**Today's Outlook magazine**”, “**Special magazine**” and “**Sofra Dayme magazine**”, in addition to other important accounts as “**Golden Food**” (Chupa chups, Santiveri, Tosta rica.). In 2006, Mrs. El Khoury began her journey with **Mondanité magazine**, as a creative director, but being only creative was not enough, she applied herself to everything, seized every opportunity, to later become the one-off Group Publications Director, moving from design to managerial position. She is still working on a broad spectrum of projects, ranging from print to social and digital platforms as well as exhibitions and sponsorships with a purpose-driven and multi-disciplinary approaches that combines technical know-how and professionalism acquired after years of experience. ■

TARBOOSH

A culmination of tradition, innovation and uncompromising quality.

THE ARTIST STATEMENT

My project uses the frame of Lebanese heritage and reinvent a history of modernity in an innovative way. I reconstructed nostalgic stories that are part of our Lebanese childhood and adult culture and engaged users in participatory designs to reproduce modernist package designs. Created from the traditional package visual elements, patterns are arranged and combined into new conceptually juxtaposed algorithms, embellished with colors, transparencies and openings. The concrete, unbalanced nature of these patterns frees my imagination and provides many opportunities for explorations, at the end unifying the disparate forms into a sculpted object design. My work tends to focus on sustainability and regenerative design. During research and production new areas of interest arise and other architectural inventions will follow as a second phase, it was unintentional - it all developed and evolved over time. ■

PROJECT DESCRIPTION

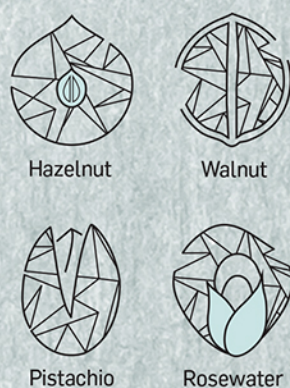
The relation between the concept and future heritage.

The package is a rectangular box of 25cm x 6.4 x 6.4cm, its façades are composed of a series of algorithmic polygons positioned based on a precise and complex algorithm representing the original wrapping paper. A composition based on four cubes, detached yet merged together to form one unit package. The triangulation is repeated over the façades but twisted each time towards a direction representing the North, South, East and West: The four corners of the globe, showcasing each time a different Lebanese savor (Walnut, almond, rosewater, pistachio). A crucial part of the thought process was to focus on the connectivity, linking and bonding between the different surfaces and triangles. The patterns created also evoke the properties of a lighting object design, reflecting light and patterns across spaces. «Tarboosh» is envisioned as a heritage far beyond monuments, it is a remaining link to the past and with its new packaging, an enhancement to the future, now and for generations to come. Shifting the product to another dimension, moving it from traditional to futuristic, from limited to outstanding, functionally and aesthetically, promoting the Lebanese culture, heritage and traditions, reaching the four corners of the globe. ■

THE METHODOLOGY

Ideation and sketches of production.

THE ICONS



Four icons representing four lebanese typical flavors: Hazelnuts, walnuts, rosewater and pistachios reminding us of the four corners of the globe. Triangulation patterns are used as a fill pattern and call to mind the package itself.

THE INJECTIONS

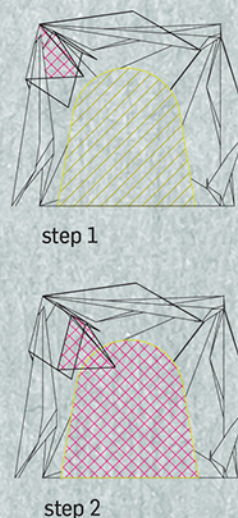


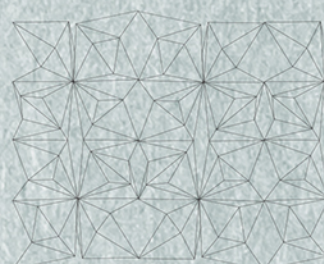
Illustration of the injection mechanism, where we can see in two steps how the surface as pressed injects the flavor into the delicacy.

THE LOGO

TARBOOSH

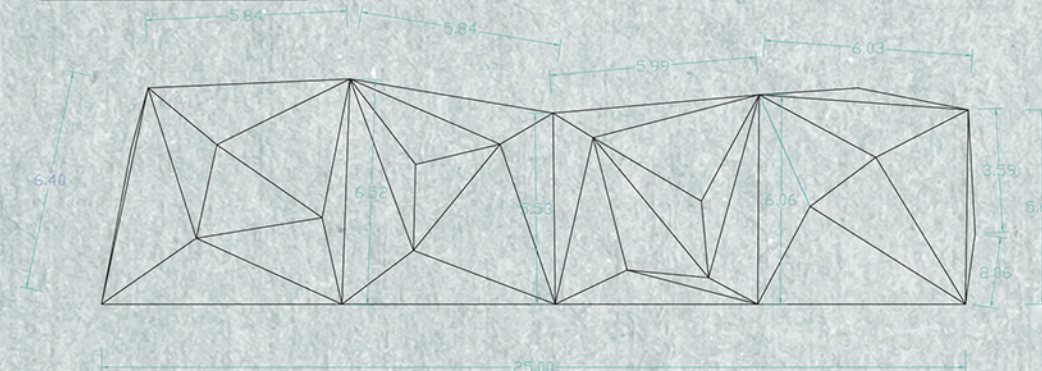
Created from the original triangulated pattern, the lines extend and cut the letters to create this twisted rotated effects.

THE PATTERN



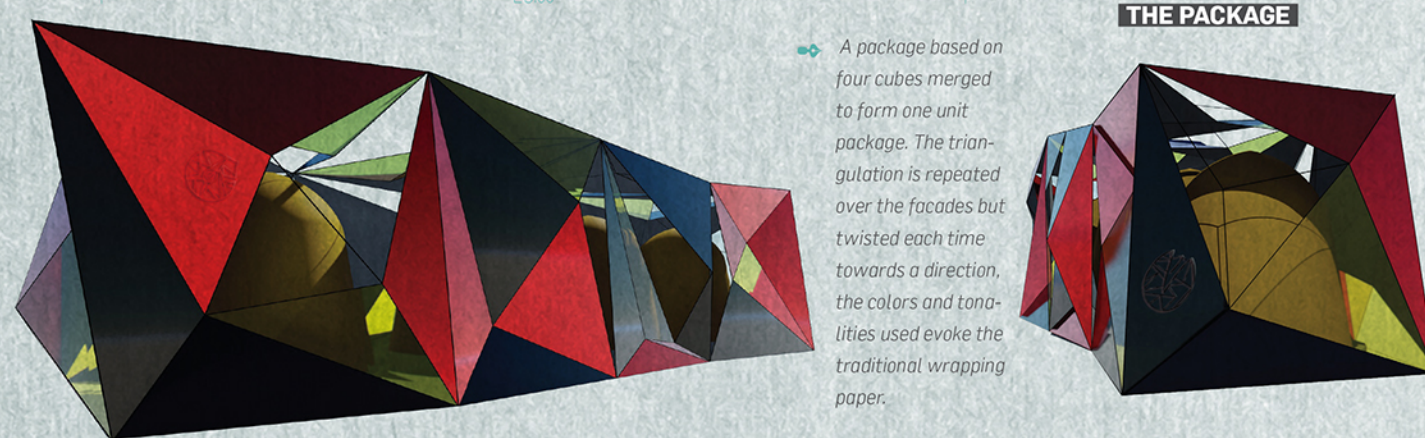
Patterns are arranged and combined into new conceptually juxtaposed algorithms, embellished with colors.

2D FRONT ELEVATION



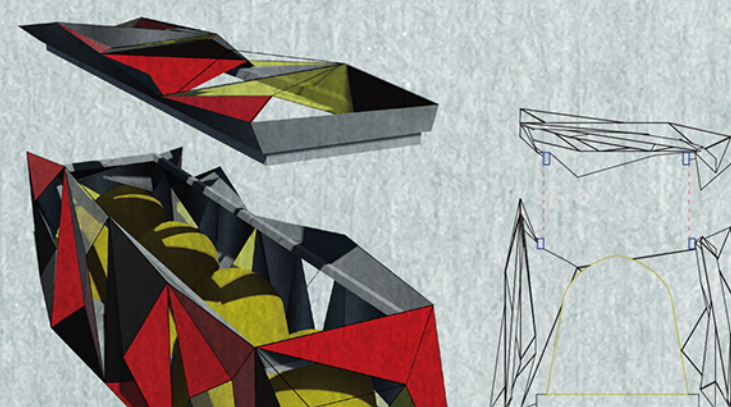
Front view elevation of one side of the package, with its related dimensions.

THE PACKAGE



A package based on four cubes merged to form one unit package. The triangulation is repeated over the façades but twisted each time towards a direction, the colors and tonalities used evoke the traditional wrapping paper.

THE OPENING OF THE BOX



Top view showing the opening of the box

THE DESIGN OUTCOME

A contribution to future heritage.

The project will allow the immigrant/user to practice different participatory experiences through “Tarboosh” digital platforms (website/mobile application) starting with: 1-Selecting the flavors, 2- Creating the working, 3- Ordering the package,

4- Choice of reusing the package. The project will shift the original product beyond the realm of traditions into the digital, the future. It is a juxtaposition of the real to the fantasy, “avant gardiste” surrealistic package. ■

THE ENVIRONMENTAL IMPACTS

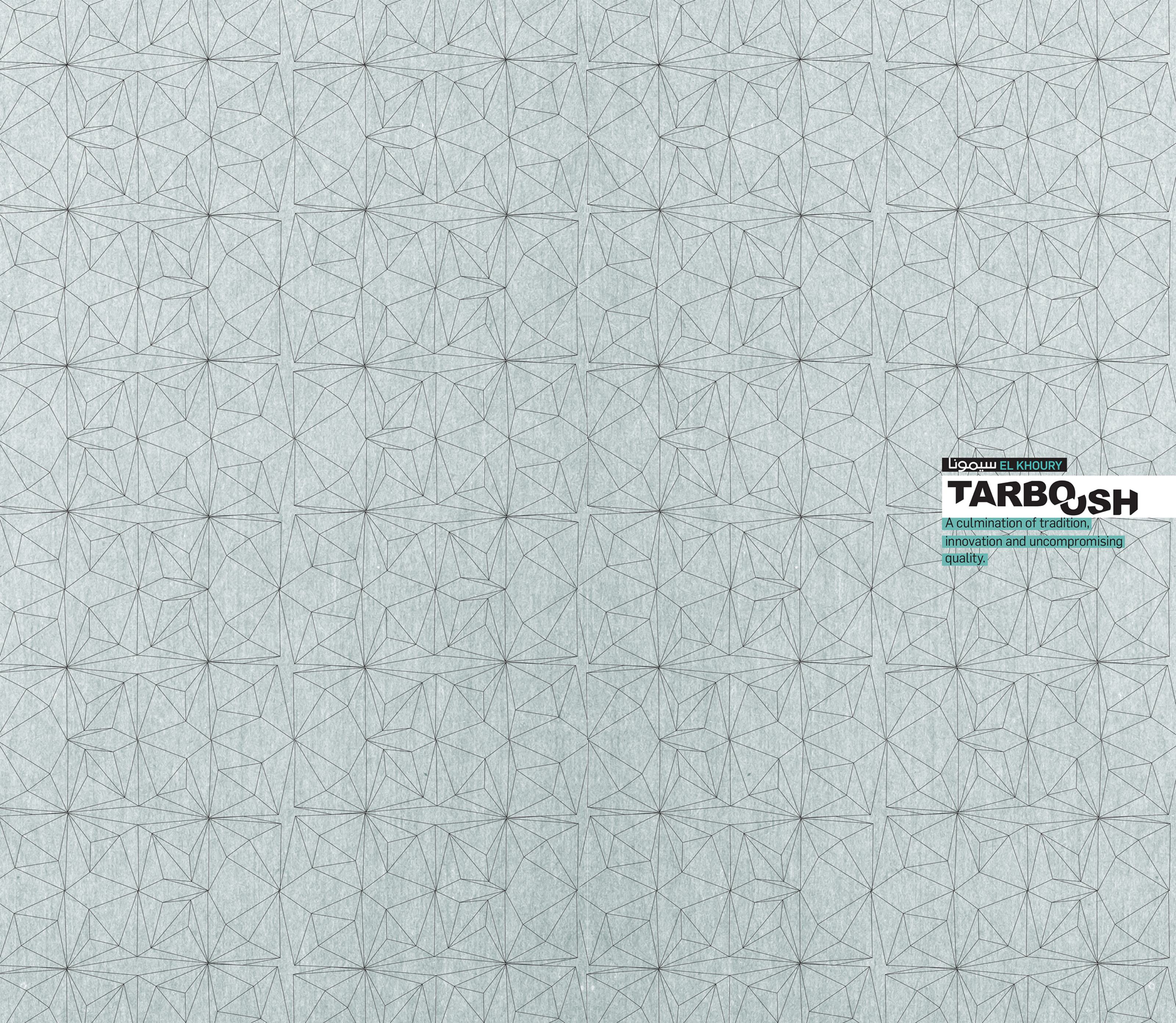
The packaging built is a sustainable design item using low impact materials, and designed for a second life as durable design. The purpose is to reduce the

waste of resources by increasing the durability of relationships between the user and the box itself, through design. At a second phase the designed package box

can be collected at the factory, where a set of platforms that provide access to unused materials will be a major challenge and opportunity. ■

A contemporary centre with a diverse range of cultural and artistic activities. An architectural language of fractal, triangulated geometry originated from the need to comply with the designed identity.





سيمونا EL KHOURY

TARBOUSH

A culmination of tradition,
innovation and uncompromising
quality.

REVIVING MANDALOUN:

An Innovative Expression of Buildings Skins

ABOUT THE DESIGNER

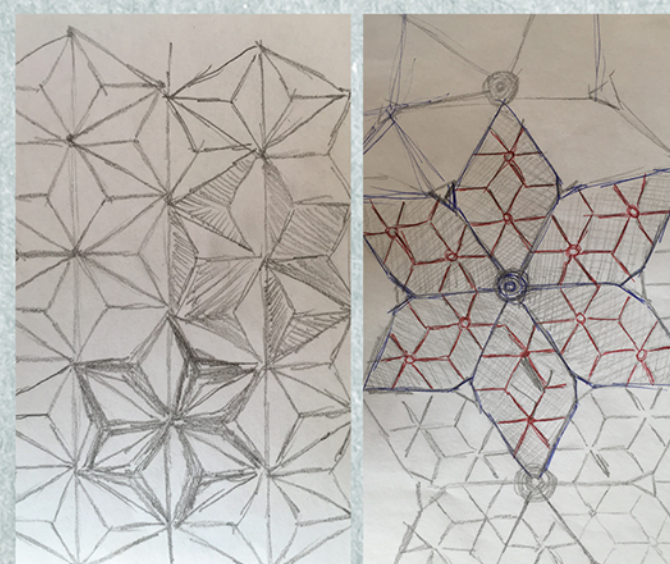
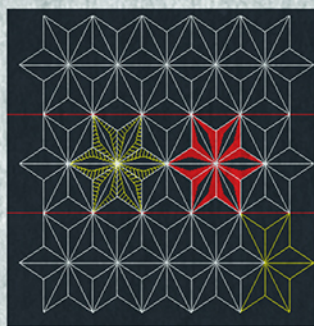
a short biography.



Yasmin El Hage is an Interior Designer living and practicing in **West Bekaa, Lebanon**. She was born in **Brasil** in 1988. Her B.A. was received from the American University of Science and Technology (**AUST**) on 2010. Subsequent to that she started her own office in the **Bekaa** region, where she offers design services, consultancy, supervision and renovation of both residential and commercial edifices. She is a full-time instructor at **Bekaa Technical Institute** since 2011. She is currently pursuing a Master degree of Art in Design at Notre Dame University (**NDU**). ■

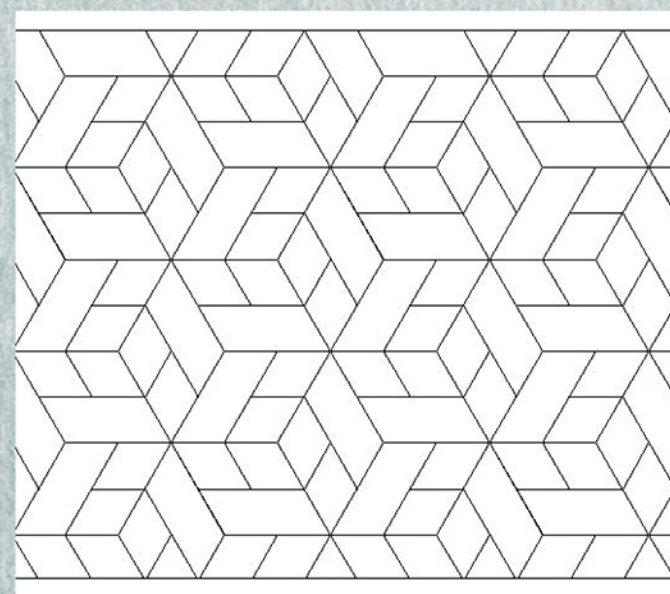
THE PROJECT DESCRIPTION AND THE RELATION BETWEEN THE CONCEPT AND FUTURE HERITAGE.

What is being contributed here is a vision of buildings that secure modernity tastes and maintain culture and social values preserved by heritage. A program for future modern buildings of the Lebanese waterfront that enables to retain their heritage influence and enjoy a sustainable and attractive modern living environment, donated by interactive facades, implying reactions to external situations and user demands. ■

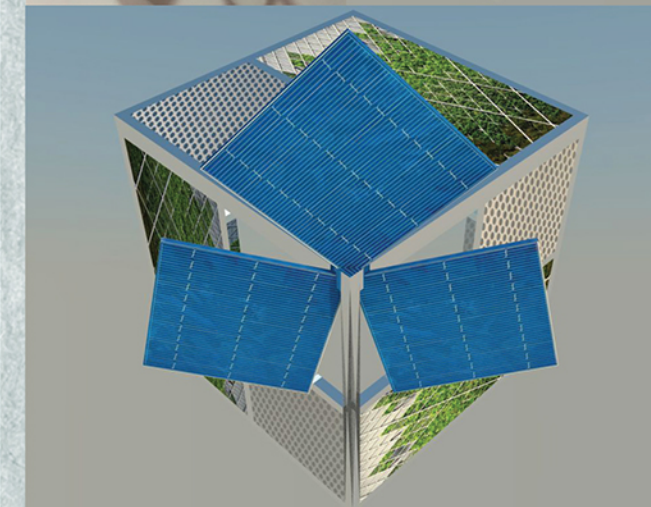
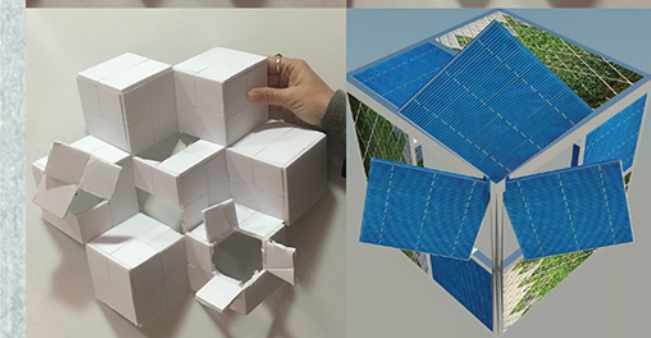
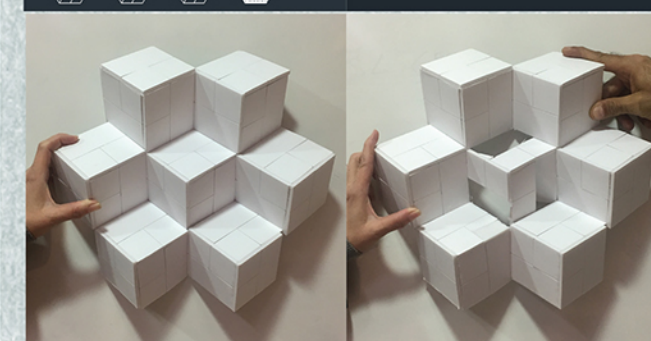
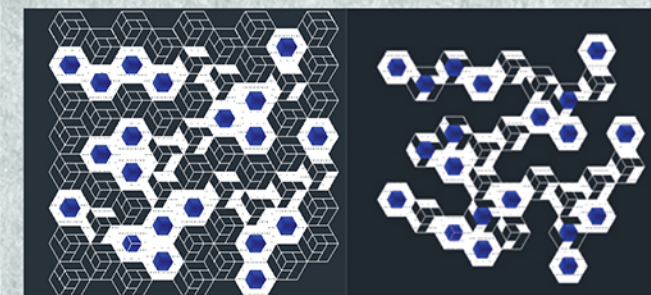


To achieve that, a number of sketches were done in order to find the right pattern that would stand as the skin of the waterfront buildings, starting from the traditional arabesque pattern engraved on the Mandalouns' screens. Then a non-traditional, 3D pattern was innovated and used for this skin. Each motif constituted of a cube that shows three faces only. Each

face has three panels. It is metal structured of 1.5x1.5x1.5 meter of dimensions and made of "gabions" - those chicken wire enclosed blocks of vertical living walls. Moreover, three of the cubes panels are made of perforated aluminium panels, that can be opened and closed enabling daylight and ventilation to the building. ■



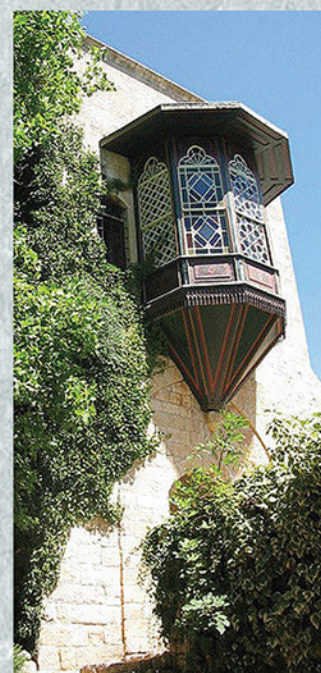
METHODOLOGY



THE ARTIST STATEMENT

When modern architecture invaded our world, heritage faded away. Even old facilities got ruined and new modern ones were built instead. In Lebanon this is the case, where the Lebanese identity in architecture was missing. I am considering in this project one of the most beautiful elements of the early architecture, the Mandaloun. Not only because of its aesthetics, but also of its function, the

Mandaloun is of high importance. So, I am introducing it in an innovative way to reconstruct the skin of the Lebanese waterfront buildings. Starting from a traditional pattern of the Mandaloun's screen, I arranged a new modern pattern that is going to represent the skin, turning the waterfront building surfaces in Lebanon into socially engaging inherited architectural elements that discusses the concepts of skin or façade adaptability both physically and socially and echoing Mandaloun's functioning. ■

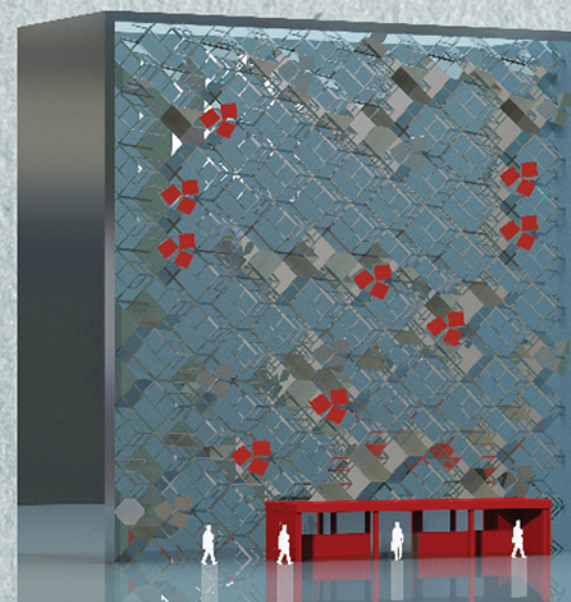


- The MANDALOUN consists of a lattice screen to regulate light, heat, airflow, humidity and privacy.
- It was a highly prized feature in our country, because of its delicacy and beauty.
- Its use enabled buildings to become light, breezy and open, creating comfortable and socially engaging conditions.

CONTRIBUTION TO FUTURE HERITAGE

An architecture that has its own identity acts like an identity certificate for its homeland and reveals the thoughts of its people. All major and lasting works of architecture have been formed based on ideas of people living in each historical period. These ideas are specific, consistent thoughts rooted in the people's ontology and create a unique architecture in every period for every nation. A harmony between thought

and action forms architecture with identity. If architectural identity is lost, it can lead to loss of identity and instability in the nation. In this regard, architecture created today should remain beautiful two hundred years later. This kind of architecture cannot be disposed after use like an object. Introducing the concept of Mandaloun to building skin shapes the Lebanese architecture identity. ■



THE ENVIRONMENTAL IMPACT

The aim of this research was to fully integrate a Lebanese traditional architectural element, the Mandaloun, to our waterfront buildings. This required an understanding of its functional and social significance along with a direct analysis of its performance variables. This combination of traditional architectural knowledge with contemporary production processes produced surprisingly dramatic results, changing the form, performance and overall versatility of the Mandaloun. It allowed an expensive and rare window screen to become a much more significant architectural feature that would define the form and spatial qualities of the Lebanese waterfront. As a result of this study the Lebanese buildings would become unique in its form and climatic functionality and hence far more effective, not only in controlling ventilation and daylight flow, but also with the unique vertical garden that would add a significant interactive environment not only from the outside, but also from the inside of the buildings. ■

ياسمين EL HAGE

REVIVING MANDALOUN

An Innovative Expression
of Buildings Skins

ABOUT
THE
DESIGNER
a short biography.

Zeina Shahda graduated from Notre Dame University in 1998 with a BA in graphic design. After graduation she became an Assistant Professor at NDU while working as a part time graphic designer at Data and Lines till 2006. In summer 2000 she held a full time job as an art director at Professional Printing Group and got an offer from Al-Kalaf as an instructor to give several courses in art and design. She is currently teaching the following courses: Progress, Typography, Packaging, History of printing and Arabic calligraphy, History and principles of photography, Colors for graphic designers, Advertising and Marketing. Since 2014 she is giving design courses for students with special needs. With the belief that there is more to explore, she enrolled in the MA in design program at NDU in Fall 2015.

"I do not think that architecture is only about what is only about a very simple enclosure. It should be able to excite you, to calm you, to make you think." (Zano Hadidi)

RE-THINKING THE
LEBANESE POLITICAL
HERITAGE:

A new understanding of consociational democracy practice

THE ARTIST STATEMENT

This project adopts the living heritage approach in heritage conservation, a community-based approach suggested by Ioannis Poulas (2014), which could be expressed through involvement. In this case involvement would be the new understanding of democracy practice in the Lebanese consociational governance, which is a Lebanese political heritage.

The project combines the old and the new, borrowing its pattern from the Lebanese cedar tree and applying it on a modern construction that will be a forum for free opinion and loud thinking for the Lebanese citizens, where they become partners with their government.

The mixture of material used depicts the combination between opposites: the government and the Lebanese citizens, the traditional and the change. The concordance of the two results in a merge of patterns to allow light to penetrate the construction and be the speaker of the new partnership. ■

INSPIRATION
AND CONCEPT

The source of inspiration of the project is ascribed to Kekkugia, the experimental architecture research practice led by Roland Szeek and Robert Stuart-Smith. The similarities between their work and the cedar tree (which is a Lebanese heritage) shaped the concept of this project.

The motif used in the project is taken from the negative space created by the branches of the cedar tree.

Cedrus Libani the cedar tree is a symbol of holiness, eternity and peace. It is called "deodar" from the Sanskrit word "deodar", meaning timber of the gods. It embellishes the Lebanese mountains, adorns the Lebanese flag and records the Lebanese history. ■

THE DESIGN OUTCOME

The design project consists of a double-layered dome, where the inner layer is fixed representing the Lebanese government and the outer is rotating representing the Lebanese citizens. This latter, which is related to a computerized system, rotates according to statistics issued from the citizens voting regarding a defined issue (discussed and voted for previously by the government). Both layers have a similar skin design, expressed through a pattern created from the motif inspired by the cedar tree. The design of the two layers will coincide and overlap only in the case of concordance between the votes of the government and the citizens, hence allowing the maximal amount of light possible to penetrate through the openings.

The dome will be located in Beirut, near the Lebanese parliament. The constructed space will serve as a Hyde Park, where the citizens can discuss the different issues. It will also serve as a coffee shop, with seating places and tables. It will consist of four levels with walkways on the three upper levels, where people can enjoy the view over the capital, through the openings of the skin design. Reading of the concordance or discordance in voting can be done from inside as from outside and it can be noticed from a distance with a play of light, especially at night. Green light for concordance, red for the discordance, and yellow for the mid way between the two. ■

A CONTRIBUTION TO
FUTURE HERITAGE

"For democracy to succeed, it has to be valued and thus be part of a given people's culture." (Concepts and principles of democratic governance, 2011) Therefore, this work will be part of the places where the Lebanese citizens meet; a place that expresses out loud the points of view of both the government and the Lebanese citizens, pointing at the importance of partnership between the two, thus the new understanding of the consociational democracy practice which is a Lebanese political heritage.

This project is a merge between the old and the new, a combination of the familiar (politicians voting) and the unfamiliar (citizens voting). It is a loud statement, through design, of the importance of consensus in decision-making, where the Lebanese citizens become an effective member of the governance. It is the conservation of the Lebanese political heritage, which is a part of the Lebanese national identity. ■



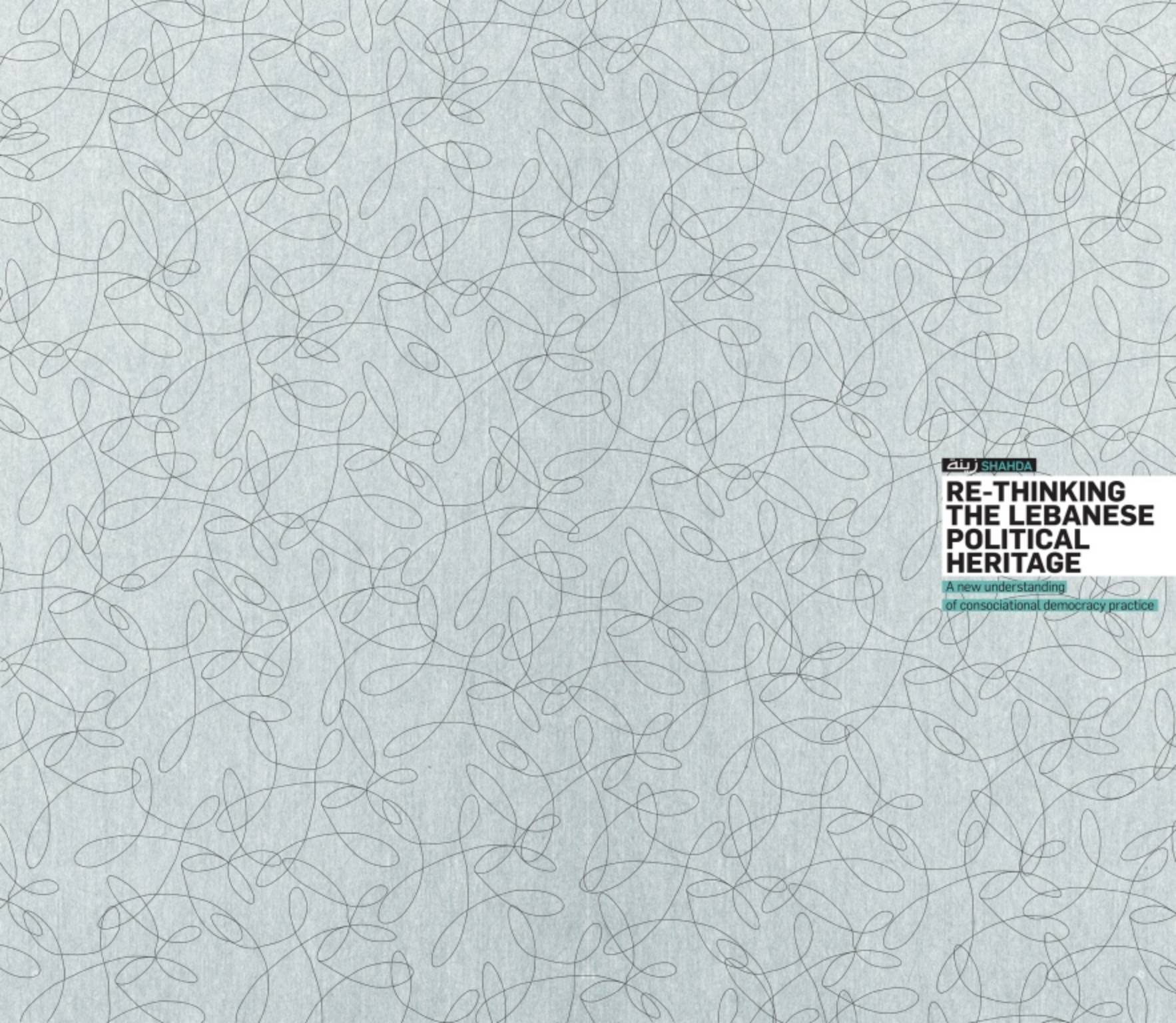
"A concerted effort to preserve our heritage is a vital link to our cultural, educational, aesthetic, inspirational, and economic legacies—all of the things that quite literally make us who we are." (Steve Berry)

"Do not stumble upon your heritage. It is there, just waiting to be explored and shared." (Robbie Robertson)

MATERIAL AND MEANING

Both domes will be made of fiberglass, with steel structure. The fiberglass (a relatively new material) represents the Lebanese citizens, with their new practice (voting through referendum and being part of the decision making) that will make the change of the old feature of the governance (parliamentary decisions). The glass openings, created by the pattern, will be framed with wood (a traditional Lebanese material), and the glass represents the transparency of the statistics, where the concordance of the results create ultimate light penetration representing an out-loud expression of the (Lebanese citizens decisions). As for the base of the dome, it will be constructed with yellow stone (same as the parliament); the stone, which is also used for tiling, is an old solid material that resembles the government and the Lebanese political heritage. ■

"Architecture is a visual art, and the buildings speak for themselves." (Lidia Margulies)

The background of the entire page is a light gray color with a repeating pattern of thin, dark gray lines. These lines form a complex, interlocking web of loops and swirls, resembling a stylized floral or organic motif. The pattern is dense and covers the entire surface.

شاهدنا SHAHDA

**RE-THINKING
THE LEBANESE
POLITICAL
HERITAGE**

A new understanding
of consociational democracy practice

GLOBALIZING KAHWA

Preserving Lebanese Coffee Rituals through Starbucks



ABOUT THE DESIGNER



Shadia El Hage was born in Panama and raised between Colombia and Lebanon. In 2011, she obtained her bachelor degree in interior design from the Lebanese International University, in Beirut. Her work endeavor started in an architectural firm but she then shortly settled as a freelancer. She simultaneously worked with non-profit organizations assisting English to refugees. In 2015, her life took a new path from a design oriented outlook into a theoretical one when she decided to obtain her Master's of Art degree in Notre Dame University-Louvre. In order to explore her career options.

In the contemporary, westernized country of Lebanon, coffee is served around every corner.

Lebanese coffee ceremonies special preparation and brewing techniques with a rich ceremonial tradition culture.



THE ARTIST STATEMENT

The project falls under the "Future Heritage" concept and transforms local Lebanese heritage and knowledge for a global society. It introduces new forms and techniques in order to develop and promote heritage locally and internationally. I see heritage not as tangible objects but rather practices, rituals and a representation of the Lebanese identity. I want to increase the cultural impact of Lebanon and relate the world to their social context with an interactive design.

PROJECT DESCRIPTION



With the intention to conserve, use and develop a cultural heritage in Lebanon, I propose introducing and marketing Lebanese coffee at Starbucks. Global brands such as

Starbucks present marketers tremendous opportunities for growth. Additionally, a plug-in, temporary, entity will be presented at every Starbucks facade. This entity entity would

start from the needs and desires of the Lebanese people who consume coffee, and strive to unite them with the global population through screens.



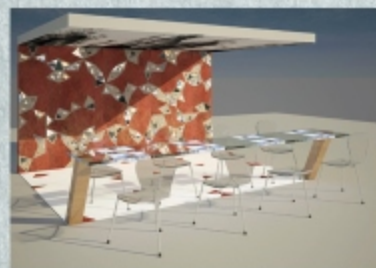
The Starbucks's entity will be pre-fabricated according to each Starbucks' measurement. It will be introduced after an incision is made in the facade and the wall and ceiling correspondingly. The Starbucks' entity will contain patterns inspired from the traditional Lebanese coffee cup. Inside the patterns, screens will show case pictures of people consuming the Lebanese coffee globally. This connection will take place through social media. Once a picture is downloaded in any social media account (Instagram, Twitter, Facebook...) with the hashtag #StarbucksLebaneseKahwa, the entity will automatically project this images. In addition, a high-tech fortune-telling table will perform through reading an upside down cup over the scanner and then showcasing the results in the table's screen, eventually projecting the patterns in the ceiling. People will gather and sit around this table to encourage conversation and interaction across strangers.

THE DESIGN OUTCOME

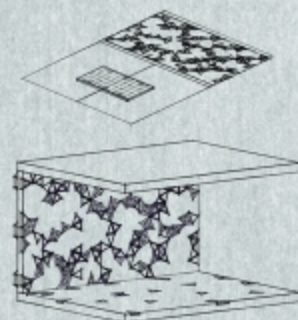
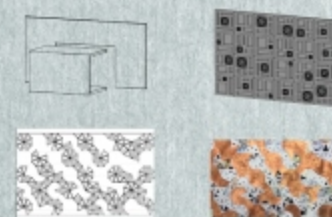
A contribution to future heritage

An investigation into the preservation of Lebanese heritage through social media offers us great opportunity and a fresh outlook. What we once considered valuable is marbling. Emerging technologies are shifting how we communicate and engage in shared experiences and values (Giaccardi, 2011); thus, we as designers should try to keep up

and understand new ways of engaging the population with our heritage. The Starbucks entity will not only make tactile the Lebanese conceptual relationship with coffee, but it will also introduce it to the world. Additionally, the world is becoming more of a global village, where people pick and enjoy the best bits from all cultures and what best heritage to introduce than Lebanese kahwa.



THE METHODOLOGY



THE ENVIRONMENTAL IMPACT



With the rise of the technological era, the world we inhabit is constantly changing. What we once were, and what we value, never stay the same. This notion opens up new ways of exploring how heritage can acquire a new relation with emerging social media. From a design standpoint, this translates into constructing communication and interaction spaces qualified of sustaining novel forms of engagement and performances with heritage objects and places (Giaccardi, 2011). Accordingly,

this projects looks at a cultural heritage and explores what improvements might be possible to increase its effectiveness and impact, providing a continuous and vital transformation of the framework of our identity. It explores the possibilities for using communication technologies to manage access to cultural heritage globally. In conservation, we have come to realize that preserving the heritage of the future pose an even greater challenge than preserving those of the old.

سادية EL HAGE

GLOBALIZING KAHWA

Preserving Lebanese
Coffee Rituals through
Starbucks

TARBOOSH®

Ingredients:

Sugar, glucose, syrup, vegetable fat (palm) wheat flour, cocoa solids, egg albumin, emulsifier (E322 of soya origin, E476 of castor oil origin, stabilizer (E145), nature identical flavor (vanillin) raising agent (sodium bicarbonate), salt.

This product may contain traces of wheat milk, soya sesame, hazelnuts or eggs if not listed as part of the ingredients.

Flavors



WALNUT

This highly concentrated liquid extract from black walnuts provides rich walnut flavor to this delicacy. Just a few drops provide a large amount of flavor.



ROSEWATER

Inject the liquid into this delicacy for an amazing transformation. A rose accent can add an intriguing layer of flavor to this savory delicacy.



HAZELNUT

This decadent addition is sure to add some depth to Tarboosh, enjoy the smooth, buttery goodness of roasted hazelnuts anytime.



PISTACHIO

Buttery and smooth, natural pistachio flavor pairs well with chocolate.

4 pieces x 20g

Made by M.O. Gandour and sons, S.A.L., Beirut, Lebanon.
Gandour consumer services:
P.O.Box 494, Beirut, Lebanon

Store in a cool dry place



Gandour





Notre Dame University – Louaize
Faculty of Architecture Art and Design
Design Department Master Program
MAD 627 Design Studio II

TUTORS:

Dina Barsud & Tarek Khoury

PRESENTED BY:

Zeina Shohda, Shadia El Hage, Rane El
Baba, Simone El Khoury, Yasmine El Hage



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The publication logo is created from the initials of the 5 students featured in it, it is arranged randomly. Five latin letters displayed represents the students names from top to bottom: Z for Zeina, S for Shadia, R for Rana, S for Simone, Y for Yasmine, connected and blended together. The overlapping letters convey the idea of connectivity, featuring all the projects into one common publication. A second layering in dark grey, symbolizes the word "lebbani" in Arabic, expressing Lebanese heritage. Future and heritage, Arabic and Latin, in that manner projects and concepts are all merged together in one publication.



FUTURE
HERITAGE



Issue 1 | Jan 2017

MASTER OF DESIGN [ZSRSY](#)

زينة SHAHDA

شادية EL HAGE

راني EL BABA

سيمونا EL KHOURY

ياسمين EL HAGE

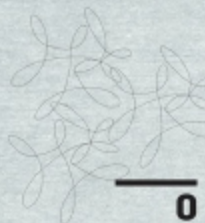
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RE-THINKING THE LEBANESE POLITICAL HERITAGE: A NEW UNDERSTANDING OF CONSOCIATIONAL DE- MOCRACY PRACTICE

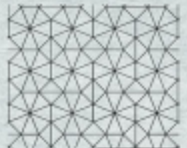
Adopting the living heritage approach in heritage conservation, this project is a merge between the old and the new: it is a loud statement through design of the importance of consensus in decision-making, where the Lebanese citizens become partners with the government. The Lebanese history, mountains and flag lend their Cedrus Libani to this work to create a pattern and witness a new partnership where light becomes the speaker in a shared Lebanese heritage.



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GLOBALIZING KAHWA PRESERVING LEBANESE COFFEE RITUALS THROUGH STARBUCKS

Produced with the Lebanese's population daily practices and rituals in mind, this project evaluates the context, understands the potential and transforms local heritage for a global civilization. This project is a test, which reveals the intersections and interferences between a series of different layers of one Lebanese practice and directs the choice of our action into an accumulation of special moments. Accordingly, the merge of technology and tradition provide an appreciation of contrast and emulates our current heterogeneous globe.



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PLAYING WITH THE PAST: TALE OF BARGEES CITY

The project is to propose a design concept that is attuned with a heritage practice in a Lebanese context. The outcome is a new Bargees game applied in an urban context especially between different buildings in a given city within the Lebanese context (in my case it's in the city of Tripoli). Accordingly, each city will have each own unique Bargees game based on its urban planning grid. It is a Bargees City.



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TARBOOSH A CULMINATION OF TRADITION, INNOVATION AND UNCOMPROMISING QUALITY.

This project uses the frame of Lebanese heritage and reinvent a history of modernity in an innovative way. A new package design is created from the traditional Tarboosh delicacy package's visual element. Patterns are arranged and combined into new conceptually juxtaposed algorithms, embellished with colors, transparencies and openings. A crucial part of the thought process was to focus on the connectivity, linking and bending between the different surfaces and triangles.



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REVIVING MANDALOUN: AN INNOVATIVE EXPRES- SION OF BUILDINGS SKINS

Starting from a traditional pattern of the Mandoul's screen, I arranged a new modern pattern that is going to represent the skin, turning the waterfront building surfaces in Lebanon into socially engaging inherited architectural elements that discusses the concepts of skin or façade adaptability both physically and socially and echoing Mandoul's functioning.

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