
FORE

ESIGHT

Young Architects 11
Foresight

Foreword by Teddy Cruz

Introduction by Anne Rieselbach

Bureau E.A.S.T.
Frida Escobedo Lopez
Ether Ship
ex.studio
Fake Industries
Phu Hoang Office

Princeton Architectural Press

The Architectural League of New York

Published by
Princeton Architectural Press
37 East Seventh Street
New York, New York 10003

For a free catalog of books, call
1.800.722.6657.
Visit our website at www.papress.com.

© 2010 Princeton Architectural Press and
the Architectural League of New York
All rights reserved
Printed and bound in China
13 12 11 10 4 3 2 1 First edition

No part of this book may be used or
reproduced in any manner without written
permission from the publisher, except in
the context of reviews.

Every reasonable attempt has been made
to identify owners of copyright. Errors or
omissions will be corrected in subsequent
editions.

Editor: Becca Casbon
Designer: Paul Wagner
Cover design: Pentagram

Special thanks to:

Nettie Aljian, Bree Anne Apperley,
Sara Bader, Nicola Bednarek,
Janet Behning, Carina Cha, Tom Cho,
Penny (Yuen Pik) Chu, Carolyn Deuschle,
Russell Fernandez, Pete Fitzpatrick,
Wendy Fuller, Jan Haux, Linda Lee,
Laurie Manfra, John Myers, Katharine
Myers, Steve Royal, Dan Simon,
Andrew Stepanian, Jennifer Thompson,
Joseph Weston, and Deb Wood
of Princeton Architectural Press
—Kevin C. Lippert, publisher

This publication is made possible with
public funds from the New York State
Council on the Arts, a state agency.



NYS
CA

Library of Congress
Cataloging-in-Publication Data
Foresight / foreword by Teddy Cruz ;
introduction by Anne Rieselbach. —
1st ed.
p. cm. — (Young architects ; 11)
ISBN 978-1-56898-887-0 (alk. paper)
1. Young Architects Forum. 2.
Architecture—Awards—United States.
3. Architecture—United States—History—
21st century. 4. Young architects—
United States. I. Architectural League of
New York.
NA2340.Y6799 2010
720.92'2—dc22

2009039595

Contents

Acknowledgments	8
Foreword Teddy Cruz	9
Introduction Anne Rieselbach	12
Biographies	17
Bureau E.A.S.T.	20
Frida Escobedo Lopez	46
Ether Ship	72
ex.studio	98
Fake Industries	124
Phu Hoang Office	150

The Architectural League of New York

Board of Directors

President	Directors	Life Trustees
Calvin Tsao	Amale Andraos	Christo and Jeanne- Claude
	Michael Bierut	Ulrich Franzen
Vice Presidents	Walter Chatham	Barbara Jakobson
Annabelle Selldorf	Kevin Chavers	Suzanne Stephens
Leo Villareal	Arthur Cohen	Massimo Vignelli
Mitch Epstein	Roger Duffy	
Ken Smith	Leslie Gill	
Nat Oppenheimer	Maxine Griffith	
Michael Sorkin	Frances Halsband	
Tucker Viemeister	Hugh Hardy	
Vicki Goldberg	Steven Holl	
	Elise Jaffe	
Executive Director	Wendy Evans Joseph	
Rosalie Genevro	Craig Konyk	
	Paul Lewis	
Secretary	Frank Lupo	
Vishaan Chakrabarti	Thom Mayne	
	Richard Meier	
Treasurer	Kate Orff	
David Thurm	Gregg Pasquarelli	
	Mahadev Raman	
	Lyn Rice	
	Mark Robbins	
	Susan Rodriguez	
	Aby Rosen	
	Karen Stein	
	Robert A. M. Stern	
	Billie Tsien	

Acknowledgments

Calvin Tsao, President

The Architectural League of New York

The Architectural League's Young Architects Forum, initiated in 1981, has consistently identified significant work by successive generations of young professionals. Participants are selected through a juried portfolio competition, open to architects and designers who are ten years or less out of undergraduate or graduate school. In addition to creating a site-specific installation of their work, winners present lectures to the design community, are the subject of video podcasts, and subsequently edit their work and text for this yearly catalog.

An annual theme developed by the Young Architects Committee shapes the competition, encouraging entrants to critically examine their work in light of current issues in architectural design and theory. The committee, a group selected each year from past participants in the Young Architects Forum, also asks prominent members of the design community to serve with them on the jury.

Thanks go to this year's enthusiastic and tireless committee members—Ana Miljacki, Mark Gage, and Julio Salcedo—for their work developing the competition theme, "Foresight," and the thought-provoking text for the call for entries. Fellow jurors Paola Antonelli, Nader Tehrani, and Teddy Cruz—who has also written the foreword to this publication—brought their combined experience to help select an impressive group of winners. We further thank League staff members Anne Rieselbach, program director, and Nicholas Anderson, program associate, for their continued directing, curating, and administering of the Young Architects Forum. We also thank Jennifer Kinon and Michael Bierut of Pentagram for the competition and exhibition graphics, as well as photographer David Sundberg of Esto, who once again documented the exhibition.

The Young Architects Forum is made possible in part by the generous and long-term support of Dornbracht, Susan Grant Lewin Associates, and Tischler und Sohn. The League's programs are also made possible, in part, by public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency. Finally, we also gratefully acknowledge the continued support of the LEF Foundation for this publication.

Foreword: Transcending the Foresight Divide

Teddy Cruz

Estudio Teddy Cruz

A conversation that came up during the jury of the Architectural League's Young Architects Forum brought to mind another day from the previous year, when I attended the opening of the Venice Architecture Biennale. I thought of the huge divide between the architectures of excess displayed inside the Arsenale, and the economic precariousness of the world outside of it. It was unsettling to witness some of the most "cutting edge" architectural practices present themselves as silent props for the free-market economic and political systems that were so wildly floundering that September. In my mind, this contrast magnified the powerlessness of our profession against the context of the world's most pressing sociopolitical and economic realities. Yet as I was meandering through about a hundred portfolios, meditating on this year's theme, "Foresight," what resonated most with me was how this unprecedented moment of crisis could actually become an opportunity to anticipate and rethink the institutions of architecture, practice, and research.

A sense of pessimistic optimism drives this period, as we confront the double meaning of this crisis: on the one hand, to expose the unprecedented conflict inscribed across the economy, the environment, and the social and political value systems of a globalized world; and on the other, to make this very conflict the operational device to redefine our normative idea of the institution of architecture, inspiring expanded models of practice and research.

Foresight: Making Different Arrangements?

There is an overwhelming perception that this moment calls for fundamental change, but what does this really mean? Climate change, for example, tends to be seen solely as an environmental crisis, when in reality we must confront it as a cultural one. Across all these current crises, institutions of urban development need to redefine themselves, forming a different type of interface with the public and generating new ways of thinking and acting beyond ideological polarities and reductive problem solving.

It is saddening to see how even the progressive agenda of the Obama administration, so far, has been defined by conventional thinking when referring to issues of urbanization—that a main idea behind producing new jobs is simply to buy more cars, or that "investing" in public and transportation infrastructure manifests itself solely as fixing bridges or building more roads.

Similarly, I recently witnessed a presentation by Jim Kunstler, the author of *The Geography of Nowhere*. As he recounted his travels across the United States, he described how, in unprecedented ways, different audiences across the country were clamoring for solutions. He then suggested that he saw this sense of urgency with skepticism, feeling that the solutions being sought were only to maintain a status quo and not to fundamentally rethink everyday practices.

Foresight Across Divided Agendas

But as I dwell on the question of foresight that the 2009 Young Architects Forum advanced, and the frustrating status quo even in this era of “change,” I cannot avoid thinking how the debate continues to be polarized between the politics of the right and the left. I would like to speculate on three current and problematic foresights across the following divided agendas in the architectural spectrum:

1. A project of apolitical formalism, made of hyperaesthetics for the sake of aesthetics, continues to press the notion of the avant-garde as an autonomous project, needing distance from the institutions to operate critically in the research of experimental form. (Instead, I would argue that it is a project of radical proximity that can produce new aesthetic categories, problematizing the relationship of the social, the political, and the formal.)

2. The cheap politics of architectural identity, packaged as a stylistic neoconservatism, sponsored by new urbanism’s aspiration for a homogeneous middle class protected by picket fences and Victorian porches—the *Truman Show*/homeland security of urbanism—hijack the debate away from the true troubles of urbanization: the defunding of social and public infrastructure and the economic gap dividing enclaves of megawealth and the circles of poverty that surround them. (I would say what is needed here is a committed reinvestment to research a creative triangulation across new interpretations of density, social, and environmental networks, and an urban pedagogy that will allow us to rethink the meaning of infrastructure and “ownership.”)

3. A project of social justice in architecture, as expressed in the most benign efforts such as Architecture for Humanity, continues to polarize the meaning of aesthetics and design, equally contributing to the widening of the gap between social and formal systems. In this context, emergency relief efforts are always biased toward

fixing short-term problems, not communities in the long term. (Again, I would argue that a reversal of thinking must open the idea that architects, besides being designers of buildings, can be designers of political processes, economic models, and collaboration across institutions and jurisdictions. Ultimately this social justice implies the politics of aesthetics.)

I am not trying to argue here for a foresight that searches for the middle ground across these divided agendas. Rather I advance a need for a critical recontextualization of our different approaches and procedures. Ultimately, it does not matter whether urban development is wrapped by the latest morphogenetic skin, pseudo-neoclassical prop, or LEED-certified photovoltaic panels if all approaches continue to camouflage the most pressing problems of urbanization today. Without altering the exclusionary policies constructing the socioeconomic and political grounds of our society, our profession will continue to be subordinated to the visionless environments defined by the bottom-line urbanism of the developer's spreadsheet and the neoconservative politics and economics of a hyper-individualistic ownership society. No advances in urban planning can be made without redefining what we mean by infrastructure, density, mixed-use, and affordability. No meaningful breakthroughs in housing design can occur without advances in housing policy and the economy. As architects, we can be responsible for imagining counter-spatial procedures, political and economic structures that can produce new modes of sociability and public culture.

As a previous Young Architects Forum winner, I am thankful that the Architectural League of New York continues to open up this cultural platform and allow this debate to take place and unfold. I cannot avoid imagining that some of the best propositions that would allow a way out of this conundrum are in the hands of a new generation of architects who can hopefully transcend the clichés of this ideological divide. Some of the best propositions I saw in the Foresight portfolios were those that perhaps belong to a new agenda: projects that want to be impossibly comprehensive, blurring the boundaries between urbanism, architecture, landscape, and infrastructure. Their foresight is in making architecture that is conceived as infrastructure and is intended to create community, both of which consider density as a way of inserting complexity into the one-dimensionality of institutions and practice, closing the gap between artistic experimentation and social responsibility.

Introduction

Anne Rieselbach, Program Director
The Architectural League of New York

Each year, the Architectural League's Young Architects Forum competition committee works to draft a theme that reflects current concerns and challenges entrants to contextualize the underlying ideas that shape their design and practice. The summer of 2008 was an increasingly turbulent time. At each successive meeting throughout the late summer and fall, the daily news brought continued reminders of the multiple factors destabilizing an already-deteriorating environment. Responding to the economic, sociopolitical, and climatic fluxes, entrants were asked by the committee to show work that relies on foresight to imagine an effective role for architecture now and in the future.

The call for entries defined foresight as an ability that "relies on the surveying, researching, and engaging of the present toward particular, desired outcomes in the future." Entrants were posed a series of challenges: What problems can architecture solve? What problems can it not? Is architecture a vehicle to be used to address our most pressing problems and challenges? Or is it something else?

Architects have the ability to concretize information—translating into physical form what might otherwise seem abstract. Whether through theoretical speculations or pragmatic designs, the winning works demonstrate innovative ways to illuminate questions and envision solutions. Some of the projects provide commentaries on contemporary socioeconomic problems, others take on design solutions for environmental challenges, while some create structures to respond sensitively to particular places—and many simultaneously explore all of these concerns. The installations created by the competition winners for the League's Young Architects Forum spotlighted these concerns.

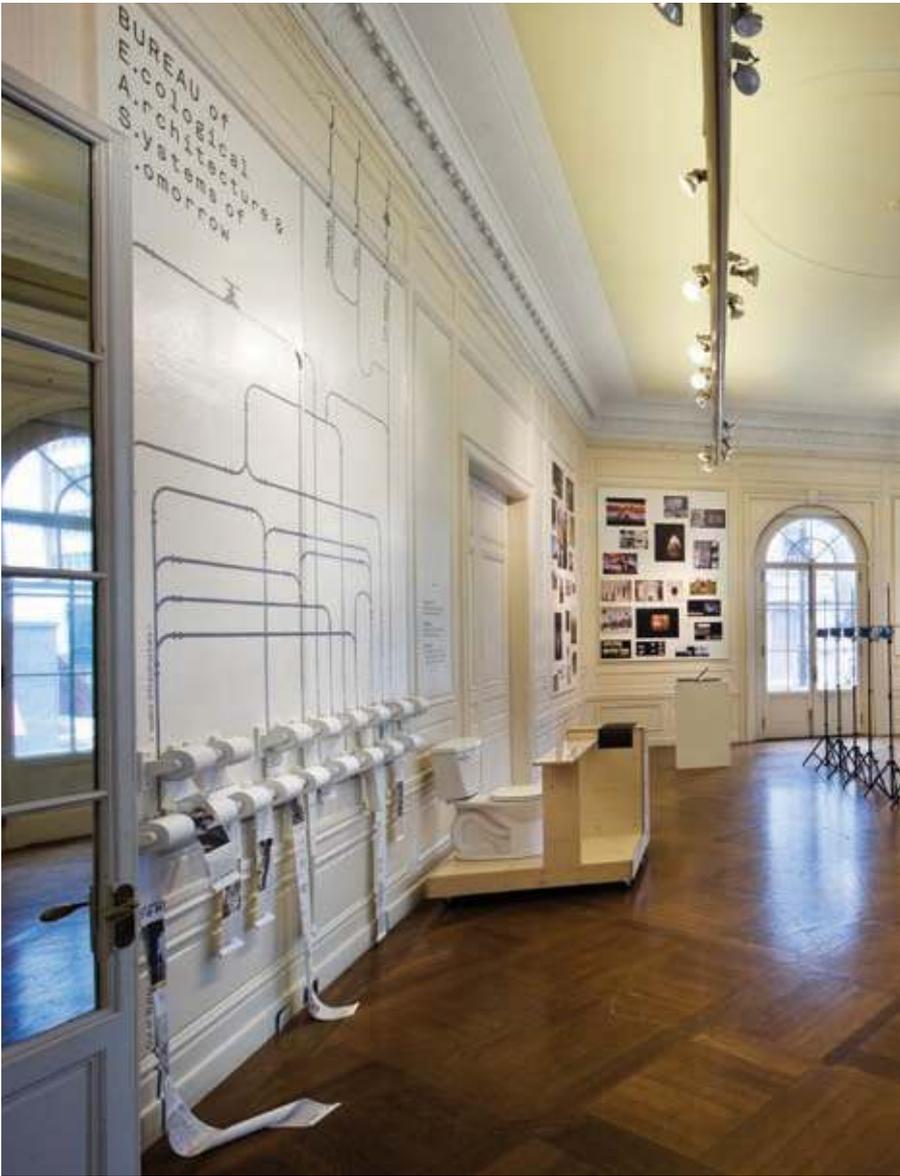
Underlying Sung Goo Yang's work is the concept that architecture begins with "virtual foresight," rather than a real product. Architects create designs to sell the vision of what will be, rather than the real. Taking the imagery of virtual foresight a step further, Yang displayed a series of unbuilt designs for pavilions, bridges, and urban spaces. Framing these projects were a series of intricate patterns that Yang transformed from being "simple records of the process," to compositions that "morph" the final designs in other directions. The repetitive geometries of some suggest structural forms, while the abstracted textures of others seem to line a mysterious inner realm removed from time and place.

Phu Hoang believes that “intersections between political crises and rapid ecological change can provide architects with opportunities for architectural innovation.” His response to the competition theme included a series of research initiatives that project “present futures”—new kinds of spaces, organizations, and forms intended to initiate radical change. His firm’s installation, the Geopoliticizer, shows his No Man’s Land, Every Man’s Land, and Foodopolis initiatives. Each proposal was vertically superimposed with Google Earth satellite views that overlaid bathymetric charts of underwater levels. The layered information contained within the Geopoliticizer revealed the internal logic of more traditional renderings of the firm’s architectural projects displayed on the adjacent wall.

Much of Frida Escobedo Lopez’s work—primarily residential design—addresses questions about what makes a place desirable or decadent, what forces shape the configuration of cities, and how places relate to the hopes and desires that lie in their collective imagery. A photomural backed her installation, transporting visitors from the gallery to the shores of Caletilla Beach, Acapulco. According to Escobedo, this “wallscape” was intended to blur the line between decorative surface and emotional setting. The place-making took habitable dimensions, with furniture designed for the Bocachica Hotel used to create a reading corner. Visitors could view portfolios featuring the firm’s work, flipbooks, and other collected objects and images while sitting in the real lounge chair mirrored in the wallscape.

A collaged field of randomly organized photographs illustrated ex.studio’s diverse projects in far-flung locations, including Italy, Senegal, Spain, Portugal, and Mexico. At every scale—from urban design schemes to pavilions, and from objects to landscape interventions—their work integrates architecture, design, and sculpture, exploring the relationship between art and function. The wide variety of sites, scales, and processes influences Patricia Meneses’s and Ivan Juarez’s open-ended approach to design. Every new project provides them the opportunity to discover and experiment, lending each project a “special character that reveals diverse possibilities for the next.” Many projects place an emphasis on the participatory in design, construction, and use.

The centerpiece of Aziza Chaouni and Takako Tajima’s installation for their firm, Bureau E.A.S.T., was part of their Out Of Water project, an information-packed display designed to outline and respond to the world’s looming water shortage by analyzing





existing technologies and the future of water infrastructure. A freestanding, kiosk-like toilet stall displayed case studies for a new water culture in arid climates.

The underlying methodology and design reflect their concern with research and process—often working with cross-disciplinary teams. Other projects, such as their recently completed curating of the Casablanca Biennale and the ongoing Fez River Project, were revealed when visitors pulled out printed vinyl sheets wrapped on toilet paper-like rolls mounted on the gallery wall below a vinyl supergraphic, which used piped plumbing patterns to identify the “streams” of their work.

Urtzi Grau and Cristina Goberna, principals of Fake Industries, built a system of ten “communication machines,” composed of LED screens and bookracks mounted on tripods, to display their speculative projects. The firm’s often-provocative work is directed toward finding design opportunities inherent in the consequences of the current economic downturn—notably related to foreclosures, real estate, and credit. A series of videos and take-away “instant books” documented their unorthodox solutions, which include explorations of alternate forms of domesticity necessitated by foreclosures, planning strategies that take advantage of the burst real estate bubble and prevent similar future occurrences, and new ways of making architecture whose main requirement is to bypass credit agencies.

No single aesthetic, methodology, or design solution unifies the work of the competition winners. Unlike recent years, when winning work frequently displayed common design features—such as an emphasis on the potential of various CNC production techniques—distinct design languages set each group of projects apart from the others. Nevertheless, whether documentary, constructed, or transgressive, all of the work employs architects’ unique analytic and design tools to respond to the present with an eye to the future.

Biographies

Aziza Chaouni and Takako Tajima are principals of **Bureau E.A.S.T.**, with offices in Los Angeles, Toronto, and Fez, Morocco. The firm's primary focus is to sustainably integrate design into the environment. Their Fez River remediation and urban development scheme won the Holcim Gold Award for Sustainable Construction (Africa and the Middle East) in 2008, the Great Places Planning Award (given jointly by the Environmental Design Research Association, *PLACES* journal, and *Metropolis* magazine), and the Holcim Gold Award (International) in 2009, and is a finalist for the 2009 INDEX:Award.

Chaouni is currently an assistant professor at the John H. Daniels Faculty of Architecture, Landscape and Design at the University of Toronto. She is the director of the research board of Docomomo Morocco, and winner of the Progressive Architecture Award in 2007 for her project Hybrid Urban Sutures: Filling the Gaps in the Medina of Fez. Chaouni received her B.Sc. in Civil Engineering from Columbia University and her M.Arch. from the Harvard Graduate School of Design. Prior to founding Bureau E.A.S.T., Tajima was a senior designer at Urban Studio in Los Angeles, where she worked on design reviews of major projects for the cities of Santa Monica, Santa Ana, and Pasadena. Her work in landscape architecture includes a proposal for an eco- and agri-tourism resort outside Shanghai, China, which was awarded an ASLA Professional Honor Award. Tajima received her B.Arch. from Carnegie Mellon University and an MLA and an MUP from the Harvard Graduate School of Design.

Frida Escobedo Lopez founded her Mexico City firm in 2006, after acting as codirector of *perro rojo* from 2003–6 (with Alejandro Alarcón). Her built and current work includes Casa 24, Casa 602, Casa Negra, and Villa 49, part of the Ordos 100 project. Her renovation (with José Rojas) of the Bocachica Hotel in Acapulco is currently under construction. In 2006, the firm received first place in an affordable housing competition, and in 2005 Escobedo was awarded a Young Creator's Grant from the National System of Arts, Mexico, for the Caja Gris.

Escobedo received her B.Arch. from the Universidad Iberoamericana, where she currently is a faculty member.

Sung Goo Yang established his Boston-based firm **Ether Ship** in 2008. His work spans scales from urban design to fashion runways to abstract digital animations and designs—all expressing his interest in the interplay between image and form. In 2006, Yang received a grand prize for his Saemangeum Silts project for the UIA-UNESCO Celebration of Cities 2 International Competition. Yang won a Merit Award for the same project in 2007 from the BSA/AIA Unbuilt Architecture Design Awards.

Yang studied architectural engineering at Korea University, where he was a founding member of the “A-GENE-DA” Design Group, and received his M.Arch. from the Harvard University Graduate School of Design. He was recently a guest critic and lecturer at Seoul National University.

With offices in Barcelona and Mexico City, **ex.studio** was founded by principals Ivan Juarez and Patricia Meneses. Their firm has developed projects at many different scales, from buildings to objects to city and landscape interventions. With work in Europe, Africa, Asia, and Mexico, ex.studio conceives each project in relation to its physical context and its potential to be enriched by diverse views and disciplines. Their work has garnered awards including: an AR award for emerging architects; the Young Architects Prize given by the College of Architects in Barcelona; the Torsanlorenzo International Landscape Prize, Rome; the New Generation Award from Contractworld in Hannover, Germany; and the National Grant for Mexican Young Architects, from the National Fund for Culture and Arts.

Ivan Juarez graduated from the architecture school of San Luis Potosi University, Mexico, and specialized in landscape architecture at the School of Architecture of Barcelona, where Patricia Meneses also received her architecture degree. They have been guest lecturers and professors at several institutions, including the University of Westminster, United Kingdom; the University Alcalá, Madrid; the Architekturzentrum, Vienna; the Royal Institute of British Architects; the International University of Catalonia; the Instituto Europeo di Design; the College of Architects, Barcelona; the Contemporary Art Foundation, Cadiz; and the Universidad Iberoamericana, Mexico.

Cristina Goberna and Urtzi Grau are principals (with collaborators Ariel Boles, Cornelia Herz, and Cristian Zaroni) of Brooklyn-based **Fake Industries**, “a conglomerate that explores the potentials of architectural agonism and false constructions.” Their work, both speculative and built, examines alternative forms of domesticity and the urban landscape. Their individual and joint work and writings have been published internationally. In 2008 they were winners of Europan 9.

Goberna graduated from the School of Architecture of Sevilla, where she cofounded the multidisciplinary group La Casita. Grau graduated from the School of Architecture of Barcelona. Both Goberna and Grau received M.S. degrees in Advanced Architectural Design from Columbia University.

Phu Hoang is the founder and principal of Phu Hoang Office, a New York–based practice with projects as small as one thousand square feet and research initiatives larger than one million square feet. Regardless of scale, the work seeks opportunities within the overlooked boundaries between architecture and politics—whether directly political or within the intricacies of environmental policies. The practice was awarded an honorable mention in the 2007 Sudapan competition as well as in the 2007 Environmental Tectonics competition. Hoang holds a B.Sc. degree from the Georgia Institute of Technology in Atlanta and an M.Arch. degree from Columbia University in New York. He is a studio coordinator in the graduate architecture program at the University of Pennsylvania.

Bureau E.A.S.T.

- 22 **Les Abattoirs**
- 24 **Resuscitating the Fez River**
- 26 **Fez River Site 1: R'cif Plaza**
- 28 **Fez River Site 2: Andalous Playground**
- 30 **Fez River Site 3: Chouarra Leatherworks and Gardens**
- 32 **Douar Tensift: Time-shares**
- 34 **Aquaponic Shelter Kit**
- 36 **Hybrid Urban Sutures**
- 40 **Desert Ecotourism**
- 42 **Out Of Water**

If foresight does not allow us to ascertain the future, it at least allows us to design for one that we wish to come into being. In our eyes this would be a future of leanness, in which the built environment is carefully tailored to innovate while respecting ecologies and social equity; and architecture, landscape, and infrastructure hybridize to reinforce each other while eliminating redundancies.

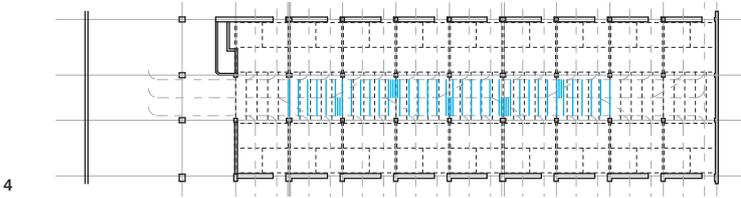
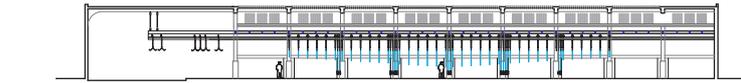
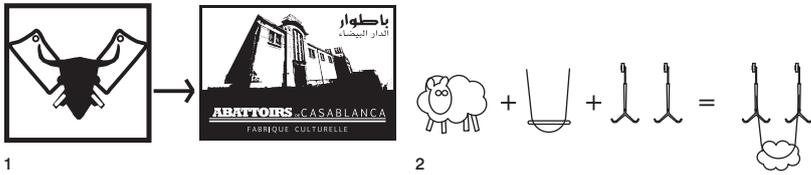
Foresight is incorporated in our work as a design methodology in its own right. We believe that design production should not be limited solely to a client's immediate needs or to our current aesthetic concerns, but should rather project itself into the future in order to prolong its relevance for its milieu. The survival of our buildings and landscapes is predicated upon their ability to adapt to new conditions, and thus, every project requires us to start anew in our consideration of what sustainability means to a particular context.

Anticipating what is to come in our cities, landscapes, and environments is at the core of our design strategies and is based on rigorous research, done in collaboration with other experts. The most illustrative example of how we work is our collaboration with landscape architect and materials expert Liat Margolis on the ongoing Out Of Water (OOW) research project. OOW investigates where high-risk urban arid zones will be located in fifty years and identifies existing tactics and technologies or develops conceptual ones to tackle water shortages in these areas. The knowledge we gain in this research will be transferred to projects we are working on in arid climates around the world (the Moroccan Sahara, the deserts of the United Arab Emirates, and Los Angeles, among others).

Les Abattoirs

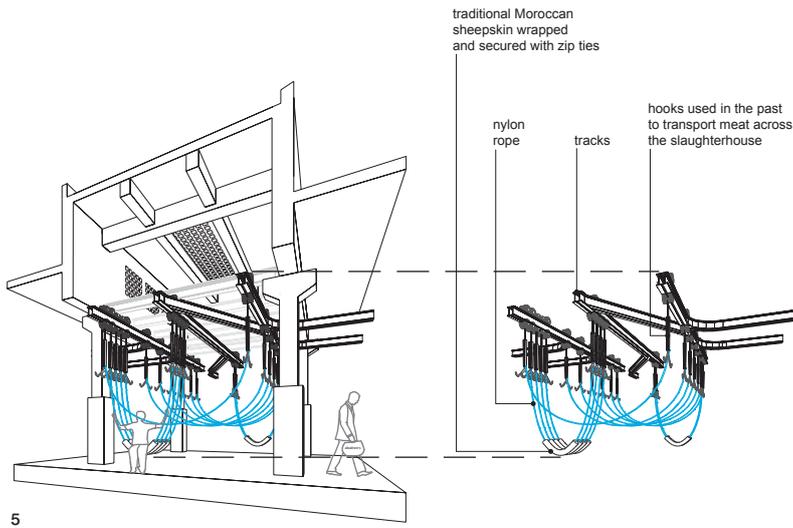
Casablanca, Morocco, 2009

Morocco's first contemporary culture biennial, and the first of its kind in North Africa, Les Transculturelles des Abattoirs was held in the former slaughterhouses of Casablanca, known as the Abattoirs de Casablanca. For the event, the slaughterhouses were transformed into a vast exhibition space, hosting a wide range of art, architecture, video installations, dance performances, and concerts. Curated by Bureau E.A.S.T., the architecture component of Les Transculturelles introduced a series of micropublic spaces into the abattoirs. Nestled inside the larger space of the slaughterhouses, these autonomous, small-scale mobile structures were designed to encourage interaction and occupation. An international roster of architects contributed installations for the event, including Atelier Bow-Wow (Tokyo), Office dA (Boston), Khoury Levit Fong/Emergent Software (Toronto), Interboro Partners (New York), Eric Ellingsen (Chicago), and Kilo Architectures (Casablanca). Team: Bureau E.A.S.T., Sacha Leong, and students from the École Supérieure des Beaux Arts de Casablanca



- 1: Concept diagram
- 2: Woolen hook swing concept
- 3: Section
- 4: Plan

- 5: System axonometric
- 6: Installation



5

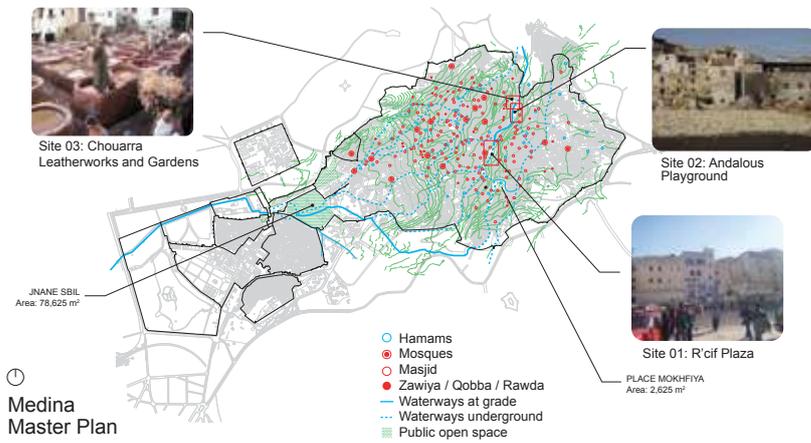


6

Resuscitating the Fez River

Fez, Morocco, 2008

The city of Fez is composed of three parts: the medina, a ninth-century medieval walled city; the Ville Nouvelle, a colonial French-built quarter; and the sprawling new construction of the peripheries. The city of Fez's Department of Water and Power (RADEEF) is currently implementing a plan that will channel the city's sewage into two treatment plants. As a result, the Fez River will soon be free of blackwater and regain its potential as a public amenity. If rehabilitated, its impact will be extremely salient to the unique urban context of Fez. Indeed, the medina's intramural population not only lacks public open spaces, but is also experiencing a rapid deterioration of its environment due to over-densification and aging public infrastructure. Along with its initiative to remove sewage from the river, the RADEEF commissioned Bureau E.A.S.T. to propose a rehabilitation plan that would not only help remediate the river but also introduce new parks and plazas along its banks within the area most lacking in public open space, the medina. The key interventions within the medina are: the R'cif Plaza, the Andalous Playground, and the Chouarra Leatherworks and Gardens. This project won the Holcim Regional Gold Award (Africa and the Middle East) in 2008, and the Holcim Gold Award (International) in 2009.



- [download Goat: A Memoir](#)
- [download online Closing of the American Mind](#)
- [read online Sonny Liston Was a Friend of Mine pdf, azw \(kindle\), epub, doc, mobi](#)
- **[download online Selected Poems](#)**
- [download Nowhere Man for free](#)

- <http://fitnessfatale.com/freebooks/Goat--A-Memoir.pdf>
- <http://studystategically.com/freebooks/Going-Responsive.pdf>
- <http://aircon.servicessingaporecompany.com/?lib/ImagineFX--October-2015-.pdf>
- <http://toko-gumilar.com/books/Speaking-from-Among-the-Bones--A-Flavia-de-Luce-Novel.pdf>
- <http://unpluggedtv.com/lib/Football-in-Baltimore--2nd-Edition-.pdf>