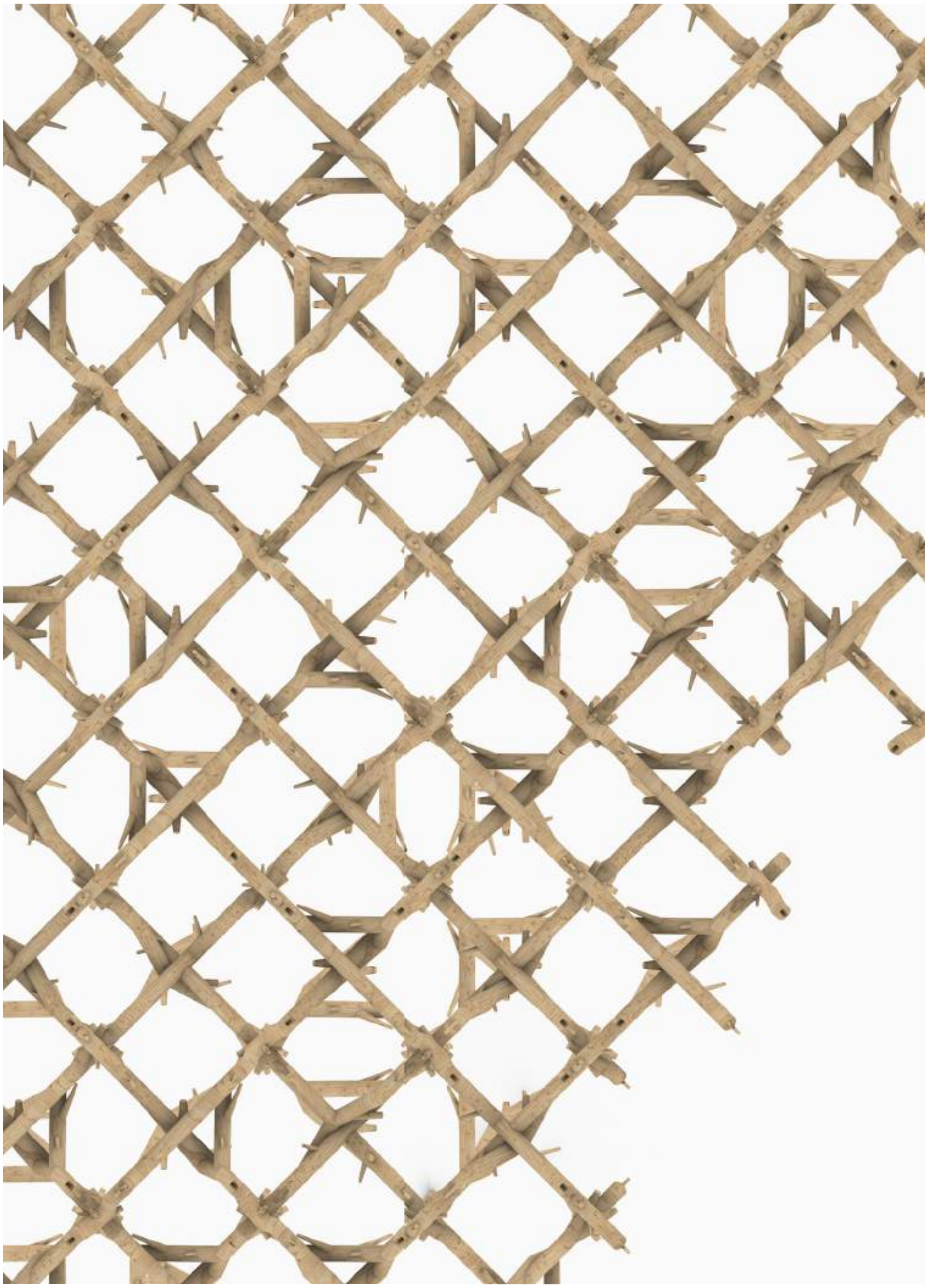


Portfolio

Latifa Alkhayat

Latifa Alkhayat latifa@mit.edu

Education

2019-Present
MIT Architecture
Masters of Architecture
Lawrence B Anderson Fellowship

2014-2018
University of Bath
BSc Architecture (Hons)
First Class Honours

2012-2014
British School Bahrain
A-level Art, Economics, Physics & Mathematics

Academic Experience

Spring 2023 *(Prof. S Kennedy Prof. C Mueller)*
Spoon Climate Studio Researcher

Fall 2022 *(Prof. S Kennedy)*
Core 3 Studio Teaching Assistant

Fall 2021 *(J Jih)*
Geometric Disciplines Teaching Assistant

Spring 2021-Present *(Prof. C Mueller)*
Digital Structures Lab Researcher

Summer 2021 *(Prof. M Goulthorpe)*
Carbon House Research Assistant

Spring 2021- Fall 2022 *(C. Dewart and J. O'Brien)*
Fabrication Shop Monitor

Honors and Awards

Crown Prince's International Scholarship 2014

RAK Art Foundation Second Place Prize 2022

Marvin E. Goody Grant Award (MIT) 2022

Aga Khan Student Travel Grant Award (MIT) 2022

Azure Magazine A+ Award Nomination 2021

RIBA Wessex, Bristol & Bath Commendation 2018

Final Project People's Choice Award 2018

Basil Spence Project People's Choice Runner Up 2017

ArchOutLoud Tenancingo Competition Finalists 2017

Bath Vertical Studio Competition Second Place 2016

Professional Experience

Bahrain National Pavilion Venice Biennale 2023
October 2022- Nov 2023 *Co-Curator with Maryam Al Jomairi*

MICA Architects *(Formerly Rick Mather Architects)*, **London.**
October 2018- July 2019 *Architectural Assistant*

Fairfield Halls Croydon Landscape Design
Visualisation, animation, model making and conceptual design of the public space with Charles Holland, Adam Nathaniel Furman and Ooze Architects.

Growth Lines Exhibition
Drawings and curation for the exhibition 'Growth Lines' in London, which premiered with the Transport for London Conference. Work presented covered a research based approach of applying 17 regeneration and growth typologies to various towns along transport lines based on the characteristics of the place.

Cheltenham Ladies College
Concept and schematic design for three boarding houses and a STEM building at the college on a sensitive site with listed buildings.

Barking Industrial Masterplan Study
Land Survey and masterplan speculative study of mixed use residential buildings near industrial sites.

Grimshaw Architects, London.
April - September 2017 *Architectural Assistant*

Heathrow Airport Expansion Project
Architectural concept development in collaboration with Transolar, alongside environmental, structural and a larger team of consultants to tie together and explore the challenges of the initial vision.

Grimshaw Architects, London.
April - July 2017 *Architectural Assistant*

One Brannan Street
Conceptual iterations, 3D modelling and diagramming of a commercial tower on a peculiar triangular site in Wood Wharf.

Curragh Equestrian Race Course Interiors
Initial stage interior design work testing materials and spatial capacity for restaurants and private clubs.

Roles and Responsibilities

MIT ASC Representative 2020-21

Bath University Annual Architecture Publication Lead

Bath University Architecture Represenative 2016-17

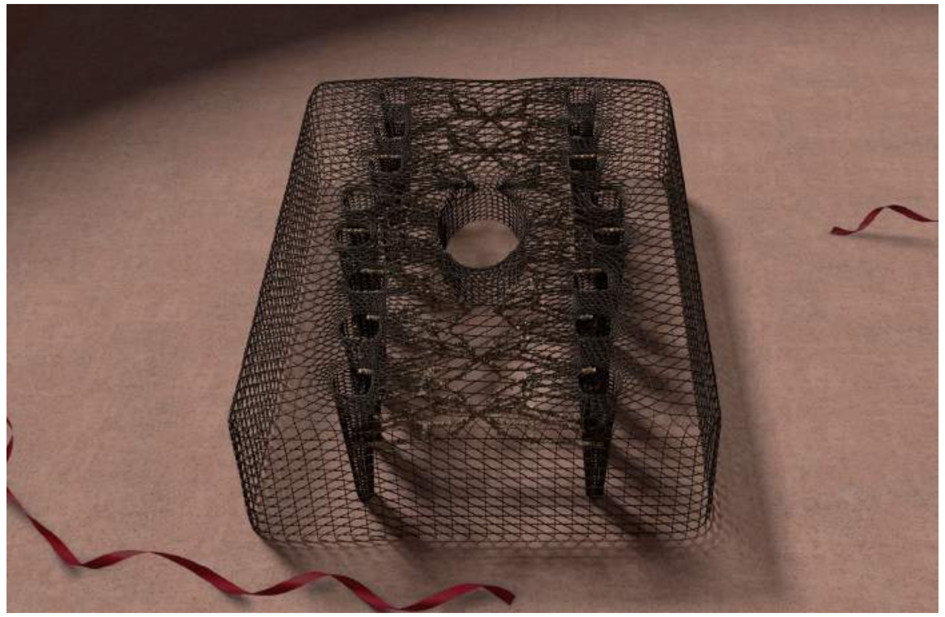
Bath University Architecture Lead Mentor 2015-16

Fibers and Fragments

Weaving local resources into the Arabian Gulf's modern material culture.

Considering the constraints of using solely local materials of the Arabian Gulf, this thesis explores two components that constitute a future constructon practice: concrete in compression (mined from demolition sites) and carbon fibers in tension.

The discovery of oil in 1932 accelerated the use of reinforced concrete in the Gulf, which was first spurred by British officials and economic agents in Bahrain . Ninety years later, the construction industry has yet to find a replacement for François Coignet's steel reinforcement bar. Its corrosive nature is exacerbated in harsh climates, and weakens reinforced concrete. This thesis responds to this challenge by drawing lessons from practices of craftworkers before the era of oil extraction in the 1940s . The woven and mortared dwellings using palm fibers, clay, and stone provide productive analogs for the possibilities of using synesthetic fibers and concrete in future construction practices.



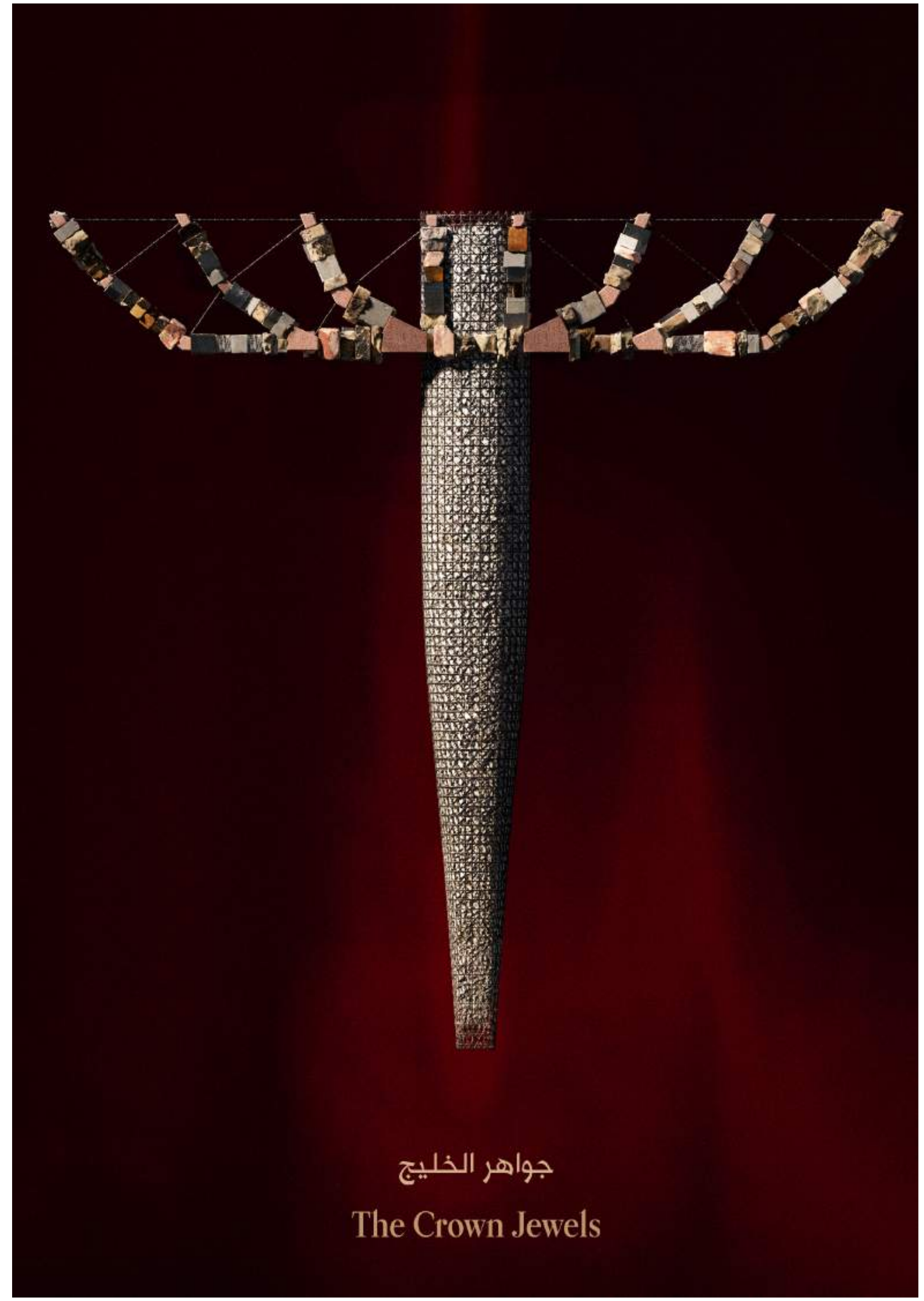
A model of a diplomatic gift from the Kingdom of Saudi Arabia, to the Kingdom of Bahrain.

Rubble as gems, exhibited and labelled with their source and date of aquisition.

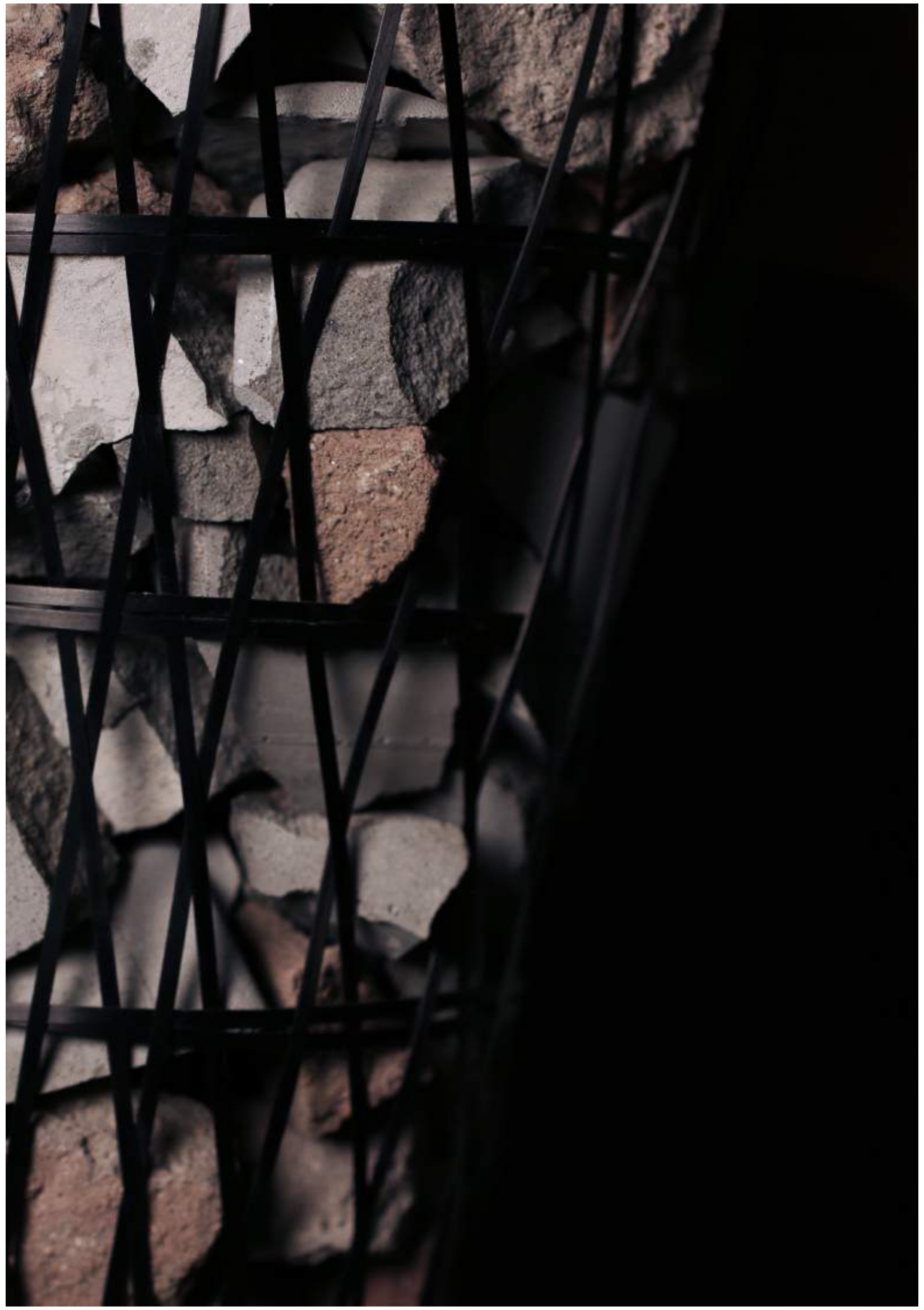
MIT MArch Thesis
Fall 2022

Advisors:
Caitlin Mueller
Skylar Tibbits

Reader:
Huma Gupta



Depiction of the construction system as a totem, or recognizable piece of jewelry.



Crushed Concrete encased in a woven carbon fiber contrapment.

The Crown Jewels feature a construction system of post-tensioned concrete rubble. Piercing, stringing, threading, weaving and splicing lead to a more effective combination of carbon fibers and concrete fragments. These processes tie the two contrasting materials together:

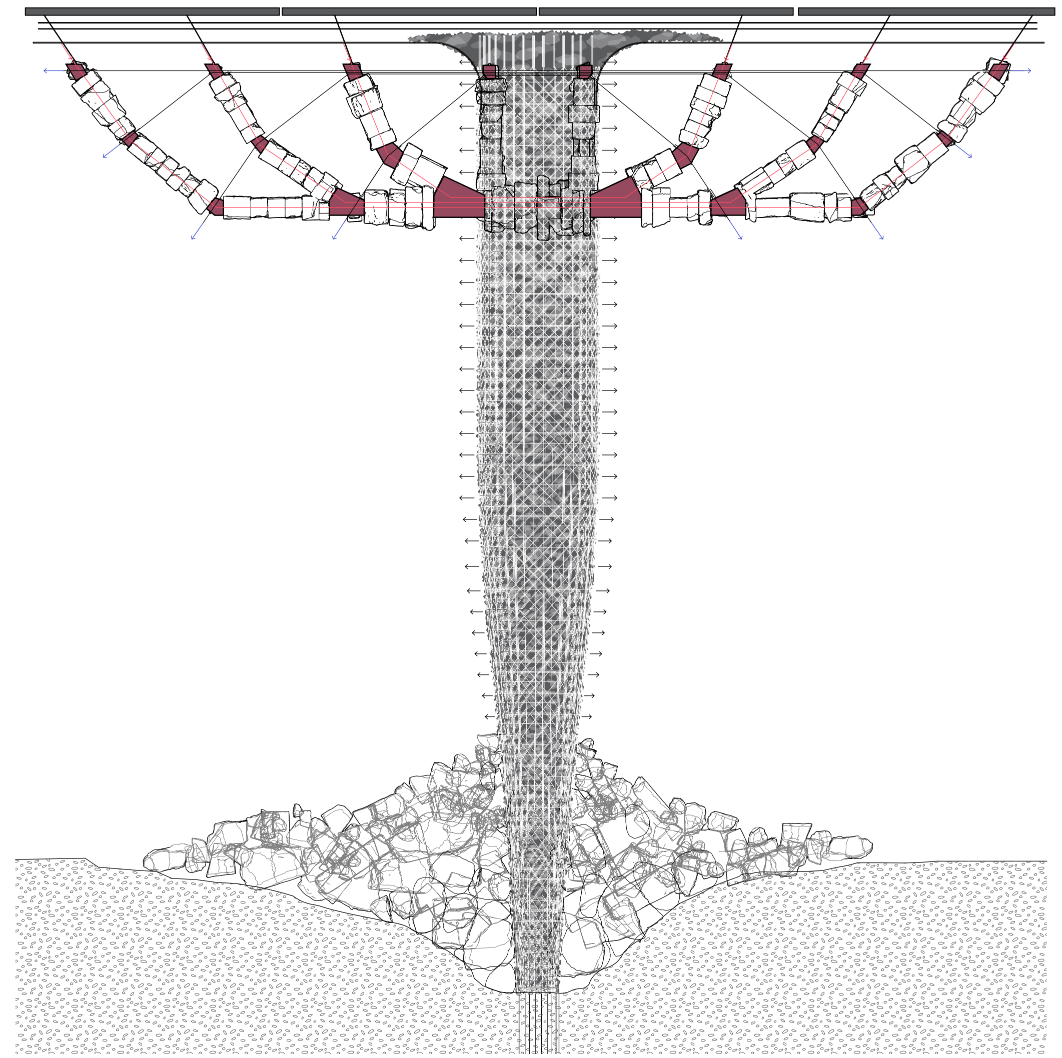
(1) Concrete derived from demolition of modernist blocks, which are frequently a devalued 'waste' material destined for landfills, and

(2) Carbon fiber, which is a highly valued and energy-intensive counterpart.

Although a technical endeavor, this thesis operates in a geography where Gulf states are trying to reinvent their economies and building practices. Yet, these states still maintain an affinity and adherence to British regulations set during its time as a protectorate. To that end, these proposed systems and materials are in alignment with a nationalist, developmental narrative, which is untethered from foreign norms and rather are rooted in prior material practices and cultures of building of the land.

Multilayered Woven Carbon Fiber Enclosure

Constructive System Sculptural Prototype



Andy Ryan, Constructive System 1:5 Section Prototype.

Decoys and Dispersals

A Rewilding Askos

The story of this vessel stems from cultures of agriculture and foraging through history. Seeds inherit a complexity of forms and layering. These tend to influence their movements and spreading. The dispersal of seeds from their origin takes a range of forms. Sometimes through wind, water or animals. Other times through human interaction.

In the mid 1800s Jean Francois Millet illustrated agricultural, rural lifestyles, depicting the hardships of peasant life. This often displayed relationships between humans and nature with the tension of manual labor. It included picking weeds, harvesting and the sowing of seeds through out the fields. The processes were often aided with personal worn satchels or containers to disperse across vast areas.

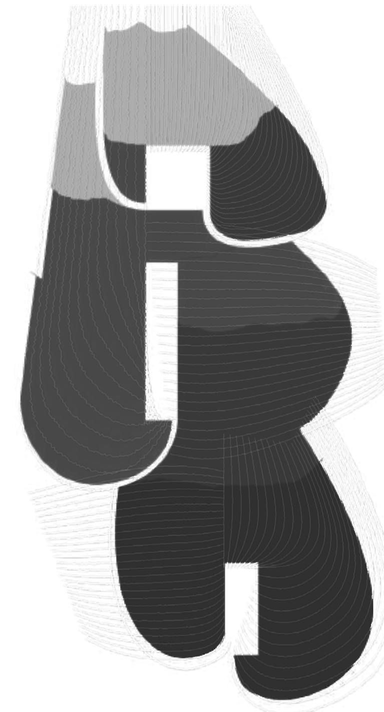
Rewinding to period of BC years, we focus on a particular type of terra cotta vessel, referred to by the ancient greeks as the askos. Askos, which translated to tube, is a pottery vessel used to pour small controlled amounts of viscous liquids for ceremonial purposes. Sometimes, this includes an integrated colander within it's walls.

The Babylonian Rewilding Askos was found with traces of cardomom shells and seeds. The chambers were used for the collection and foraging of seeds with tough shells. These were shaken to unshell the seeds and start scarification.

MIT Option Studio - On Vessels
Spring 2022

Instructor:
Liam O'Brien

The larger opening was used to collect the seeds, the smaller on to distribute them.



The chambers were used for the collection and foraging of poppy. These were shaken to unshell the capsules and collect the seeds. The granary used by traders operates in follows a similar logic. It is designed as a compounded series of chambers with grains as decoys for the contested trade of poppy seeds.

Decoys and Dispersals

Poppy Politics


Intersections of compunded voids.


This askos features a very calibrated and small outlet for release, with an inviting more spacious opening that compares to the receiving bowl.

In his series using macro photography, Karl blossfeldt beautifully represents the otherworldliness quality of seeds and the capsules that protect them. The Papaver, commonly known as Poppy makes an appearance several times in this series as it does in numerous points on history.

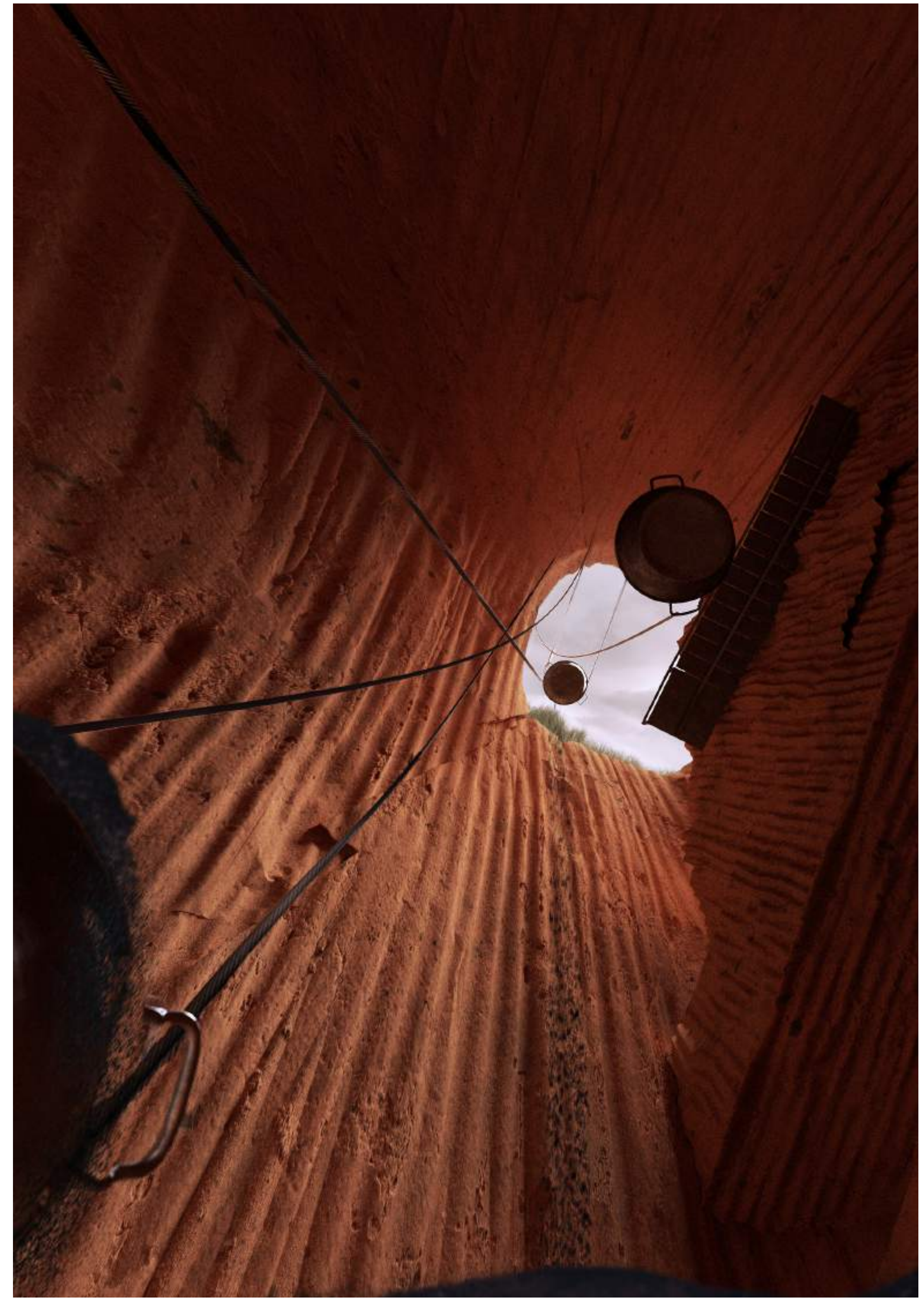
The plant has caused provocation through several points in history In the 1800s in China, British colonial activity around the commodity escalated to the point of causing a war.

Poppy also stands as a symbol memorializing the world war.

And still today, in Afghanistan the plant has been instrumental in military dynamics and the faught nation's economic output.

The plant is charged in multiple directions, causing it's trade to have been prohibited across multiple territories.

The carved silo is a hidden host for the trade of poppy, a decoy amongst other grains in various chambers.


The shaft drops suddenly from the meadow landscape into a deep chamber of poppy.

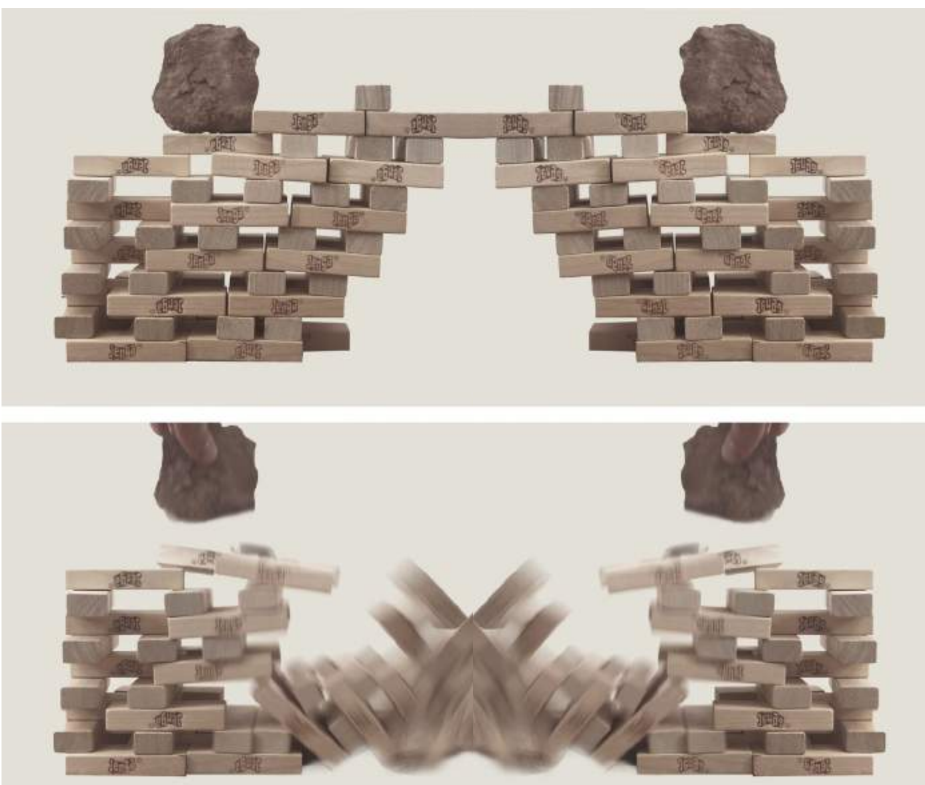
Accumulated imprints of carving into a clay mass in multiple orientations and grains.

Postives of the spaces created as enclosed chambers

The Politics of Stacking

Can architecture **visit** the land ?

Timber and stone construction for seaweed drying spaces.



Compressive system: stacking of 'cribs' and use of rocks as counterweight.

On the coast of Maine's Mount Desert island, home of Acadia National park and the Wabanaki people's sacred land, we propose an architecture that questions ownership and permanence. This architecture of transience, encouraged by the responsibility of building on indigenous lands, is achieved by stacking locally sourced materials. Offcuts of stones are scavenged from Crotch Island quarry, and Hemlock logs are sourced from the thinning of local forests. They are not mere material commodities in the architecture, but objects with personalities. The material and their elemental deployment will express different narratives through their assembly and eventual disassembly on Dorr Point. This primitive assembly, otherwise known as cribbing, acts as a storehouse for matter to be used in future architectural and agricultural application. It is an architecture that will visit rather than eternally impose itself on the site of Dorr Point.

MIT Core 3
Fall 2020
A seaweed farm and processing facility in Dorr Point, Maine.

Group Project with Natalie Pearl, Tim Cousin and Wilson Marshall.

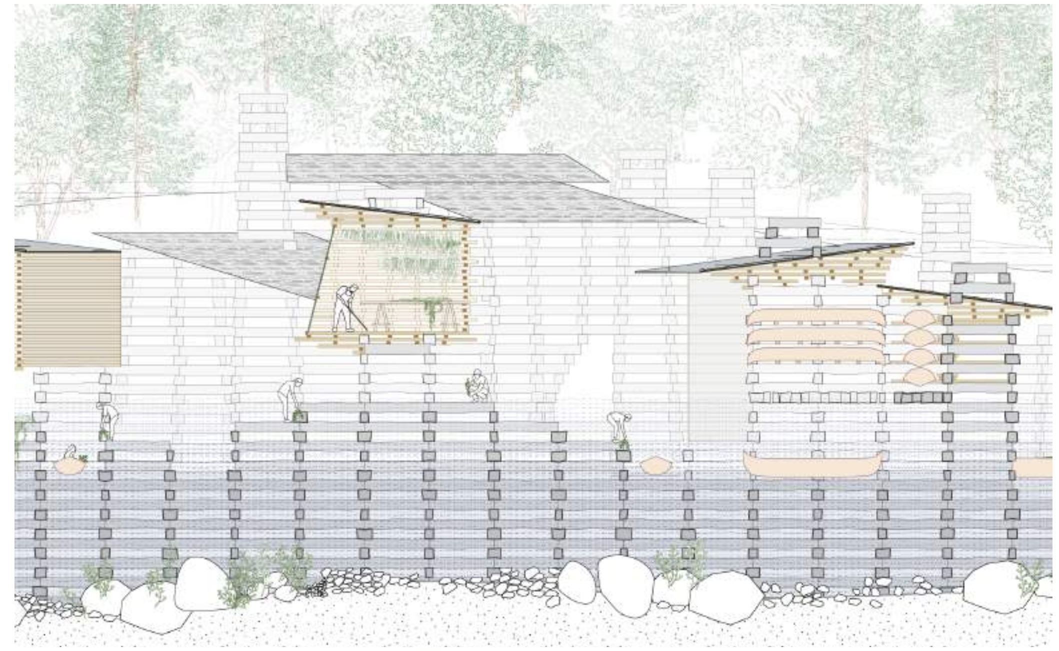
Instructors:
Sheila Kennedy, Cristina Parreno and
Rami Al Samahy

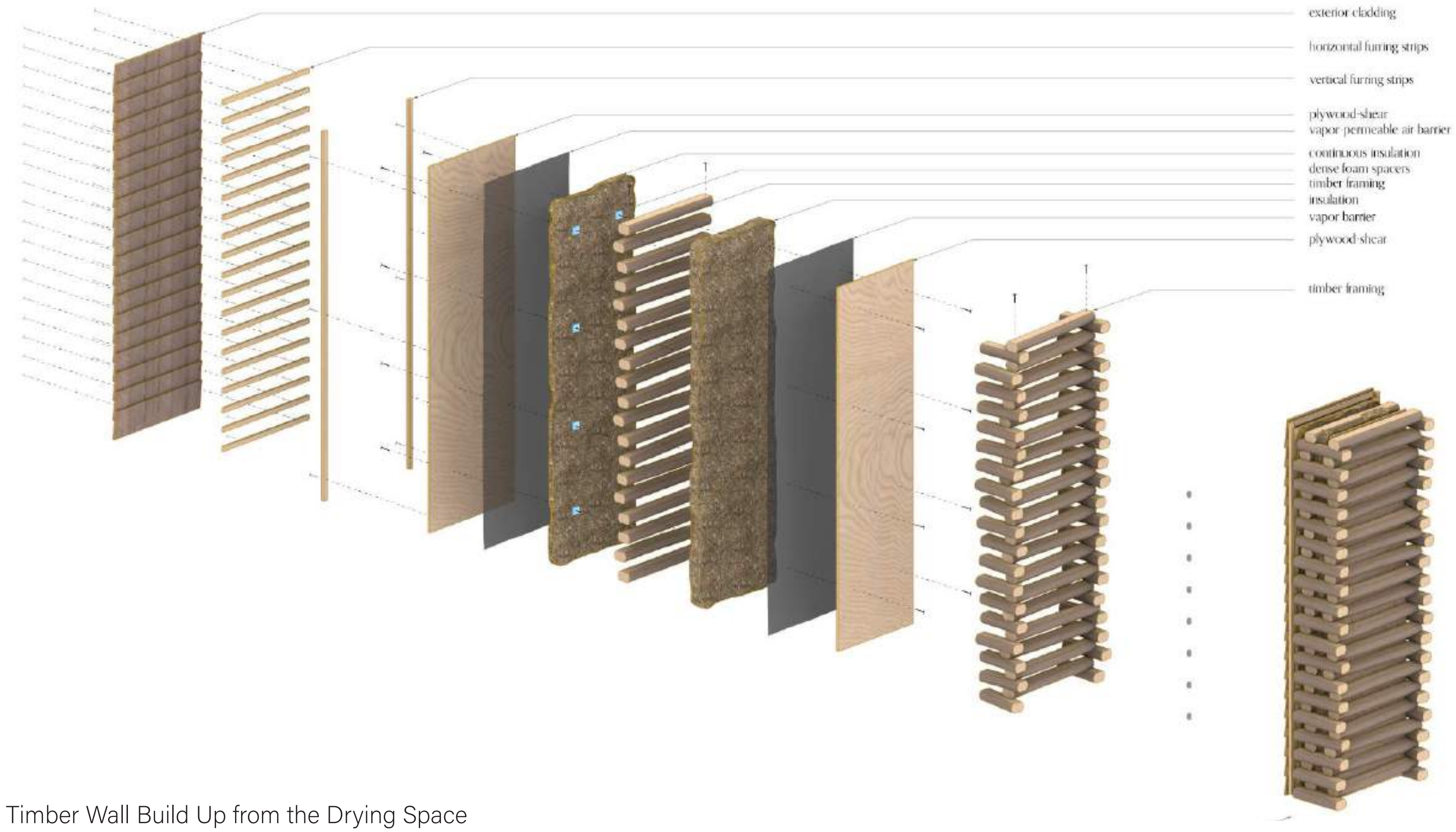
**All images were created collaboratively across the team. 2D Detail Drawings by author.*

Seaweed Nursery space with seaweed internal finishes and seaweed insulation used within the wall build up.

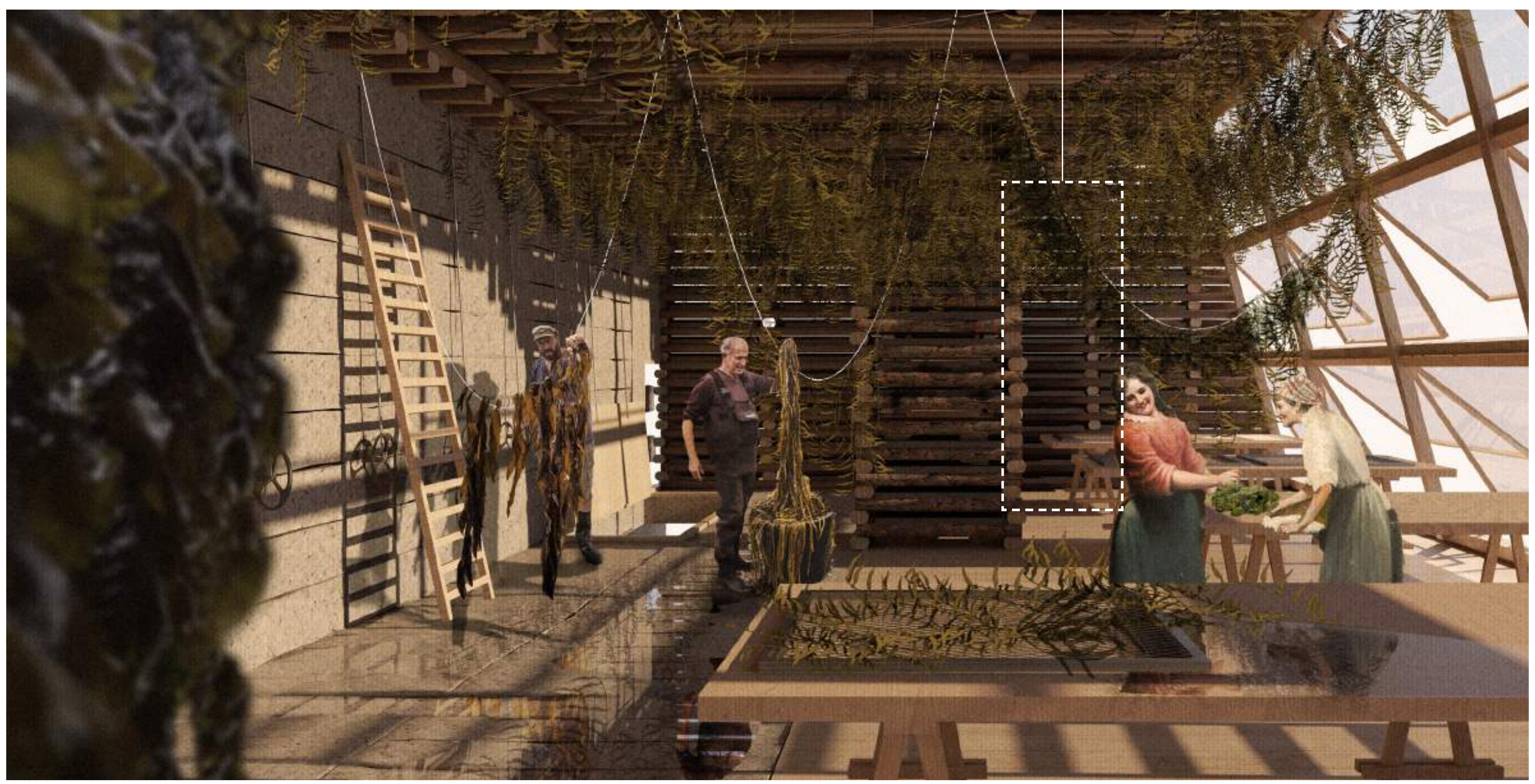
The ownership, or lack thereof, will be dictated temporally and seasonally. The cribbed stack is paired with the seasonal deployment of seaweed as insulation and waterproofing to be operated as a seaweed harvesting and processing facility in winter and a Wabanaki space in summer. This shared structure will welcome communities within the transitional seasons of fall and spring. Stacking and cribbing, as a repeti-tive system, has been eroded and provoked to create program-matic spaces. Where stone can't span, the constructive system continues in timber, both materials merging into a hybrid form. The goal is not to designate spaces for these communi-ties but to make these communities spatial.

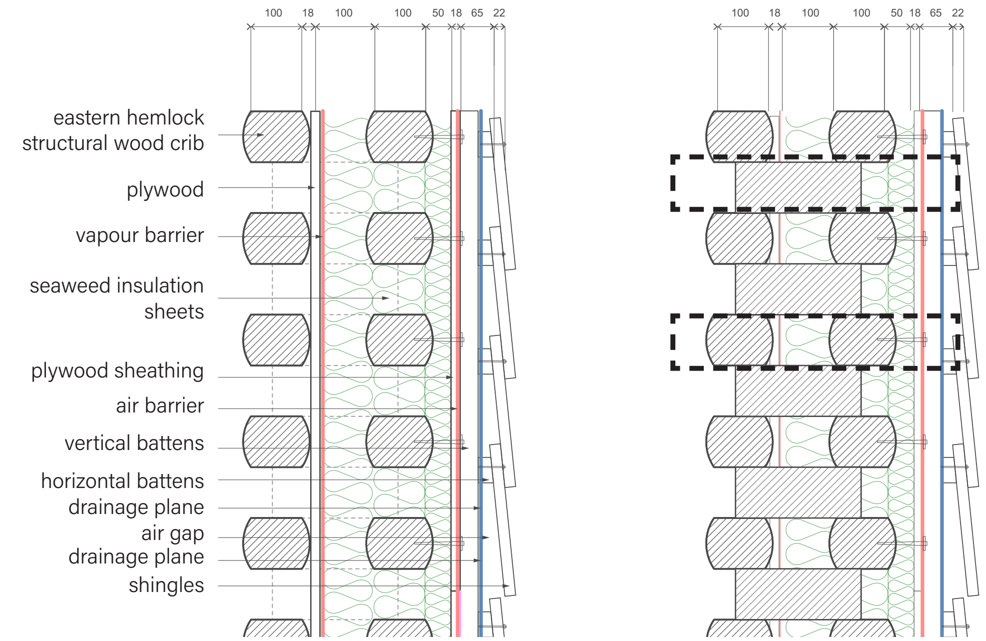
Permeable at times and enclosed at others, the stack serves human visitors as well as the coastal ecosystems among the foundational stone cribbing, spreading as an inter-tidal garden joining land, coast, and ocean. As ecosystems are restored and expanded, sustainable harvesting of the seaweed and other costal life will occur on site and within the complex. The architecture will address the coast's temporal nature, dancing with the tide, allowing its highs and lows to be experienced, and utilized programmatically in the farming and processing of aquaculture. This stacked architecture is temporary, and dynamic not only in construction but in its response to the environment.





Timber Wall Build Up from the Drying Space





Timber Wall- structural

Material	Thickness **d**	Conductivity **k**	R-value	
	(in)	*(Btu-in/ft^2-h-F)**	*(h-ft^2-F/Btu)*	
Exterior air film			0.17	
Wood Cladding	0.8	0.9	0.89	
Air gap	2	-	0.9	
Plwood Sheathing	0.75	0.85	0.88	
Seaweed based insulation	2	0.26	7.69	*c.i*
Structure Timber Cribs	10	0.9	11.11	
Interior air film	-	-	0.68	
		R-value:	**22.3**	

Timber Wall- structural

Material	Thickness **d**	Conductivity **k**	R-value	
Exterior air film	-	-	0.17	
Wood Cladding	0.8	0.9	0.89	
Air gap	2	-	0.9	
Plwood Sheathing	0.75	0.85	0.88	
Seaweed based insulation	2	0.26	7.69	*c.i*
Structure Timber Cribs	4	0.9	4.44	
Seaweed based insulation	4	0.26	15.38	
Plywood finish	0.75	0.85	0.88	
Structure Timber Cribs	4	0.9	4.44	
Interior air film	-	-	0.68	
		R-value:	**36.4**	

Harness the Heat

Top Left: Bench with wind breaker and shading. Top Right: Potential fans powered by steam with misting for summer months. Bottom Left: Bench with planter and manhole cover storage. Bottom Right: Enclosed heated 'mini' winter garden.

Across major urban centers like New York City, there are incredible inefficiencies and environmental hazards related to heat escape from infrastructure, buildings and utilities. The most visible of which are the ubiquitous orange cones set up across Manhattan streets funneling steam from over 100 miles of district heating pipes lying below the city streets. On average, a fully emitting steam cone has a temperature of 80-100°C. Harness the Heat identifies, collects and utilizes wasted heat to provide more comfortable and liveable outdoor public spaces.

The start up incorportates small interventions compounding across scales. It shines light on the golden opportunity to create value from waste, allowing cities to aspire towards a newfound resilience.

DesignX start up

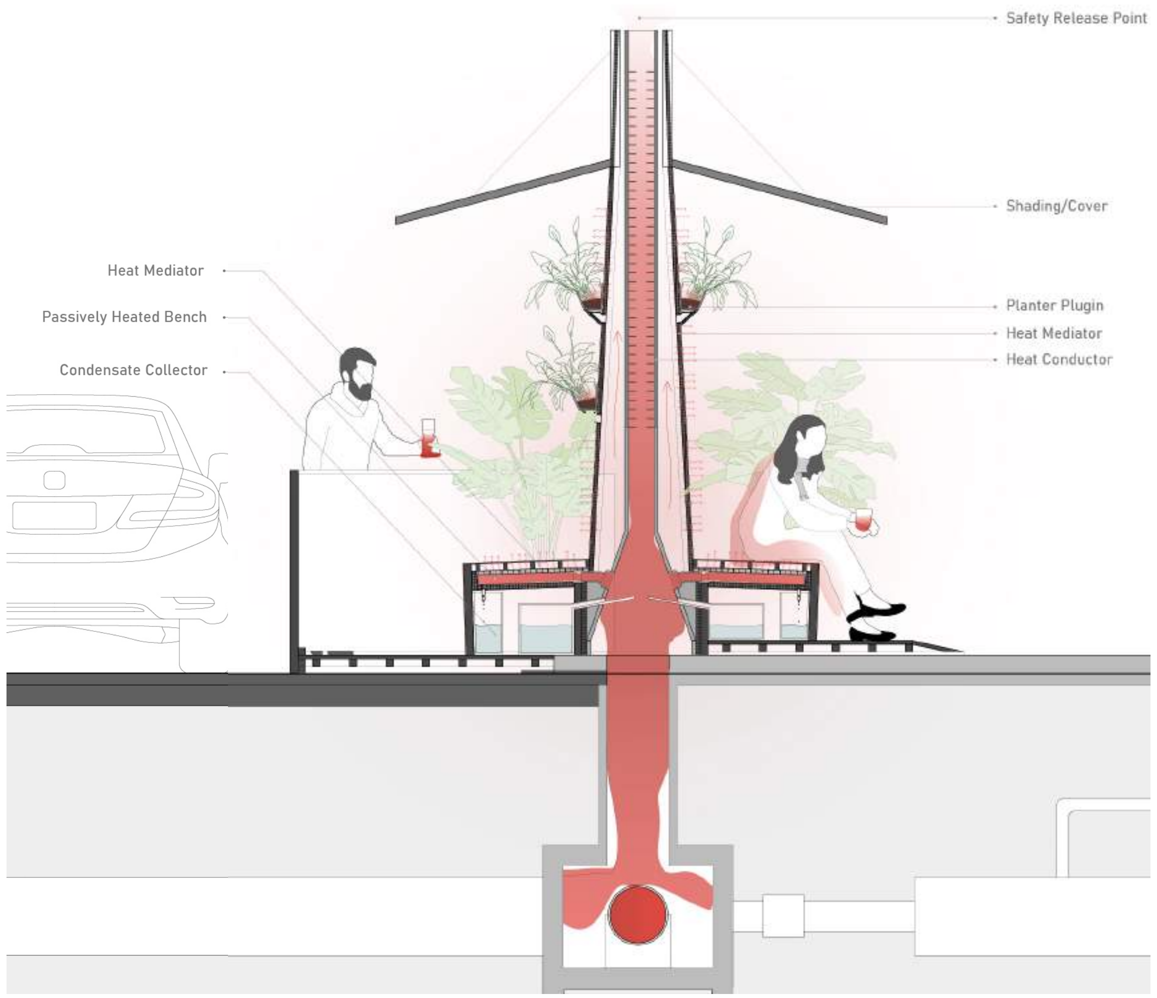
Co-founders:

Angela Montal

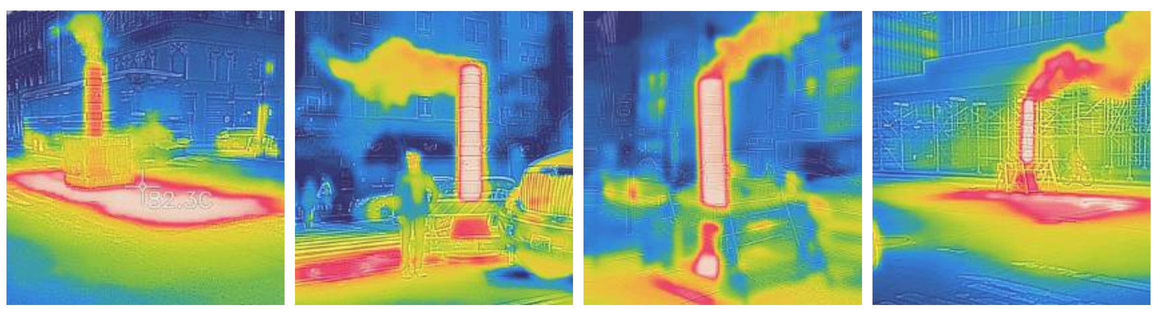
Jules Kleitman

Ous Abou Ras

Images shown have been a collaborative effort by the whole team.



Conceptual Section of a multifunctional prototype for a microclimate utilizing steam leaks.



Flir Infrared Camera Imagery from New York City, whereby a range of temperatures between 80C-100C were observed.

Currently, energy companies circumvent the problem by merely pushing the steam out of sight, with adhoc and clumsy barriers.

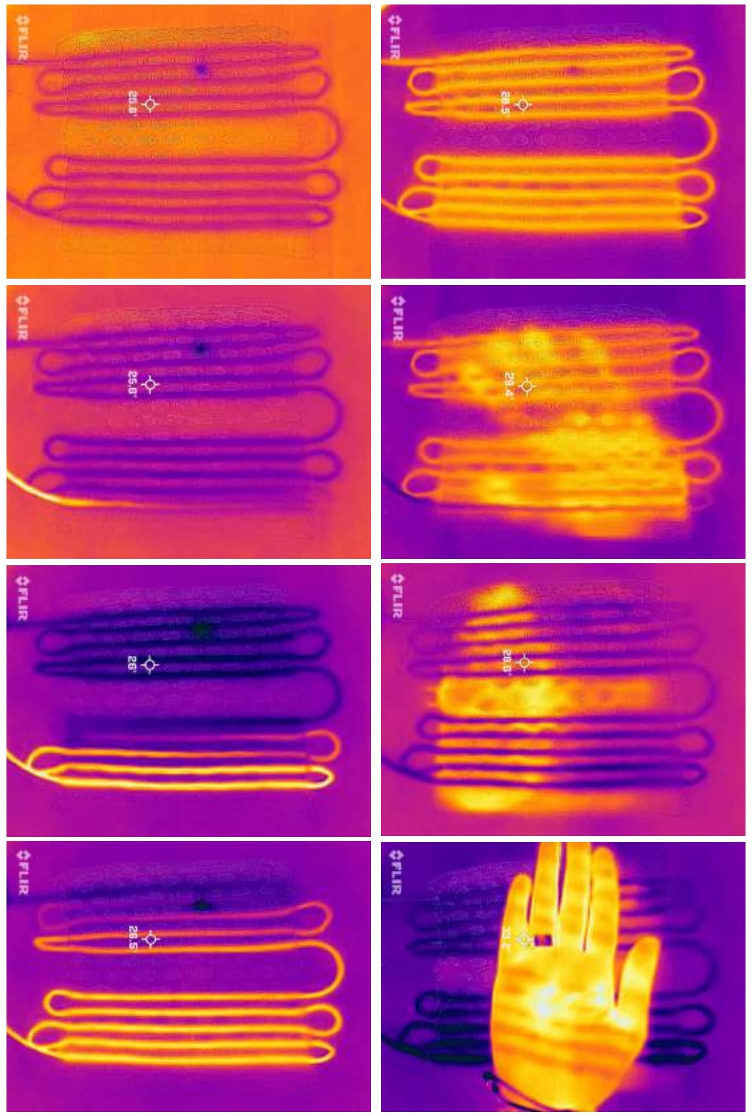
Instead, our proposal uses passive technology to redirect the energy into beneficial use rather than carelessly allowing it to heat up the atmosphere. It includes warm benches for an extended season of outdoor seating, heated planters to support plant growth in colder weather, condensate collection for watering plants and reducing heat island effects in the summer along with features targeting comfort outdoors such as adjustable shading and charging points.

The nuisance of wasted heat can turn into an urban oasis of comfort and delight. This takes form through an array of pop ups events including outdoor dining experiences, vegetation growth and mobility stations, all revolving around the city's dweller's experience at their core.

Conceptual Representation of a winter heated plant pot and bench system.

Conceptual Representation of a mobility bike storage station with shading and warm benches.

Thermally Active Radiant Textiles



Infrared Imagery of the moment the water is pumped through the radiant textile sample.

Textile technology combines silicone water tubes with embedded thermistors to regulate temperature and provide optimal comfort in furniture applications. The silicone material is both flexible and durable, making it ideal for embedding water tubes within the fabric of the textile. The thermistors provide real-time feedback on the temperature of the material, allowing the control system to adjust the temperature of the water flowing through the tubes to achieve the desired level of comfort.

One important aspect of this thermally radiant piece of textile is that it offers a more efficient and personalized alternative to traditional air conditioning. Instead of conditioning full spaces with air, the use of water to regulate temperature through radiant or conductive thermal regulation is much more efficient and closer to the human body.

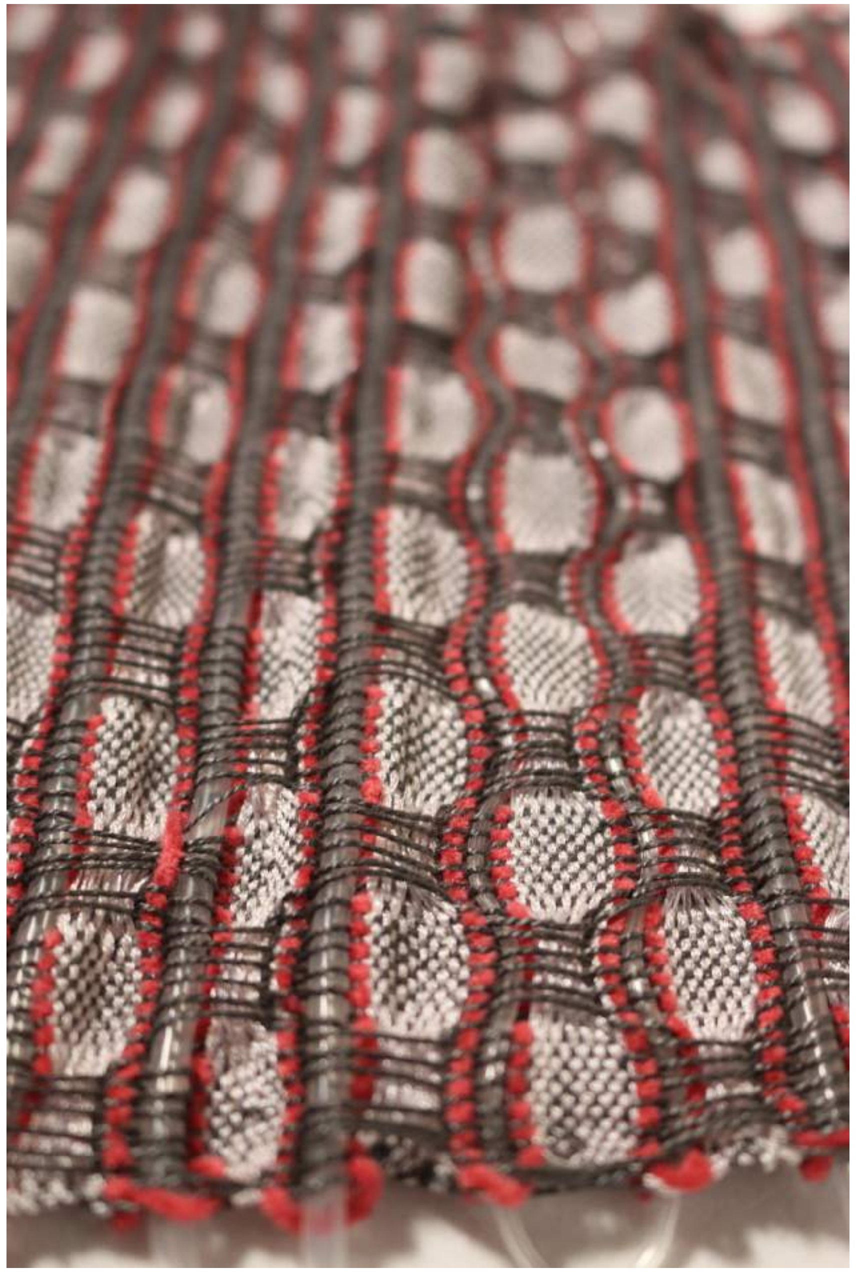
MIT Course 2 Computing Fabrics
Spring 2022

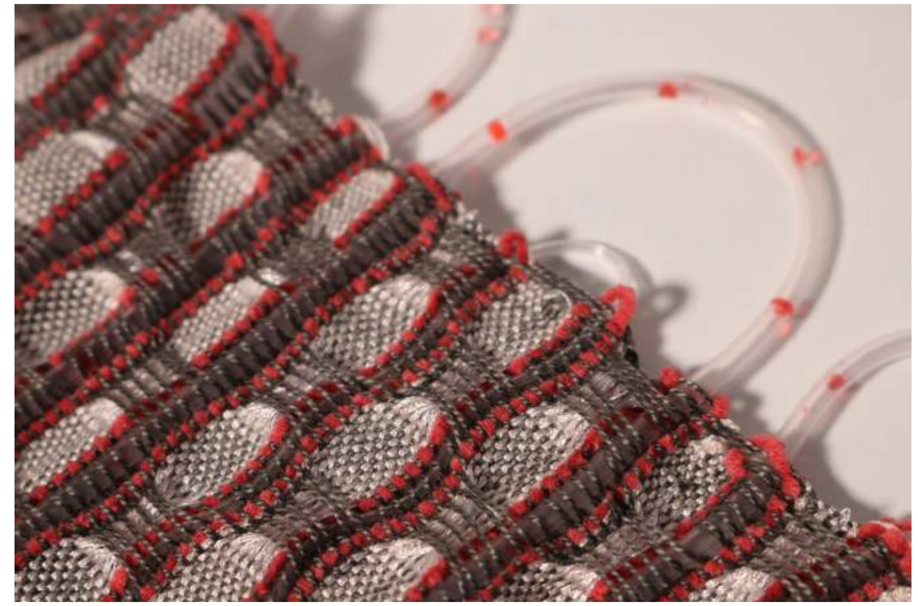
Group Project with Michaela Shuster and Kathryn A Tso

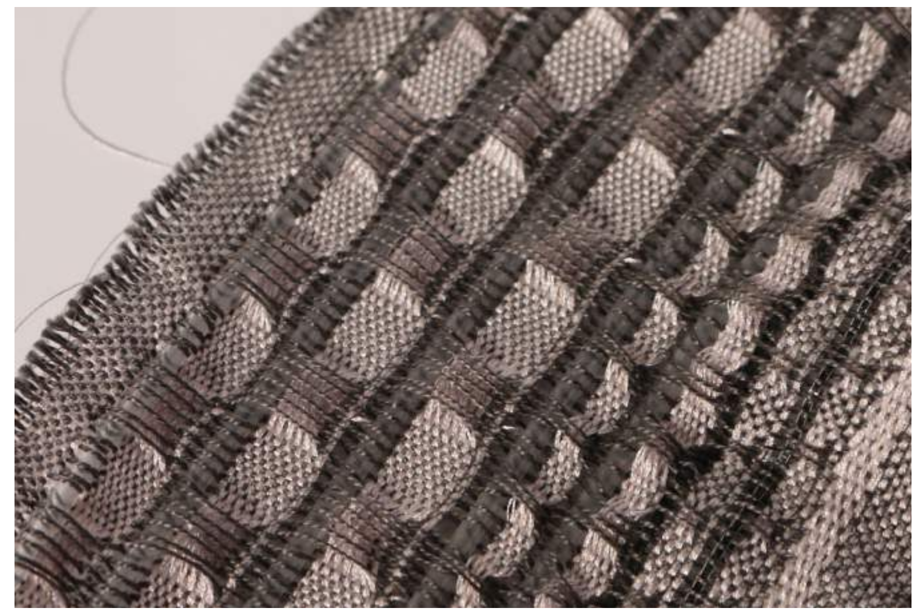
Instructor:
Yoel Fink

**Images by author. Textile designed by author and woven by Michaela Shuster from RISD.*

Water runs through silicone tubes embedded within the woven textile. The thermistor is embedded within a coductive fiber that runs through the centre of the piece.







Offset networks of conductuve fibers and silicone tubing in different spacing.
Calibration of embedded versus exposed nature of the silicone tube.

The Peel

Photograph of the encolusure.

The making of this enclosure wouldn't have been possible without the labor work of:

Diego Pinochet, Gil Sunshine, Lavender Tessemer

Angela Montal, Ardalan Sadeghikivi, Natalie Pearl, Patricia Duenas, Paul Gruber, Sasha McKinlay, Sacha Moreau, Sarin Vosgerichian, Vijay Rajkumar, Alicia Delgado, TJ Bayowa

Denim, in the clothing industry is arguably as ubiquitous as concrete in construction. This makes more an almost 'universal' material, consequentally making this project context a global one.

Some of the recycling streams for denim result in the shredding and felting of it's cotton fibres at an industrial scale. The intensity of this felting defines how fluffy, fuzzy or rigid the material becomes. The shelf products we find with this nonwoven material includes cotton batting used for insulation, to temporary frozen food transporting bags and most relatable to the U-Haul customer, the moving blanket.

The Peel utilizes the moving blanket, or denim felt as an articulated contraption for foam. Overall, the project looks into acheiving complex curvature using sheet material, and in doing so, celebrates insulation. Often hidden away beneath layers in the flesh of buildings (for good reasons), insulation is the invisible skin regulating building temperature. However, rarely is it's structural value considered.

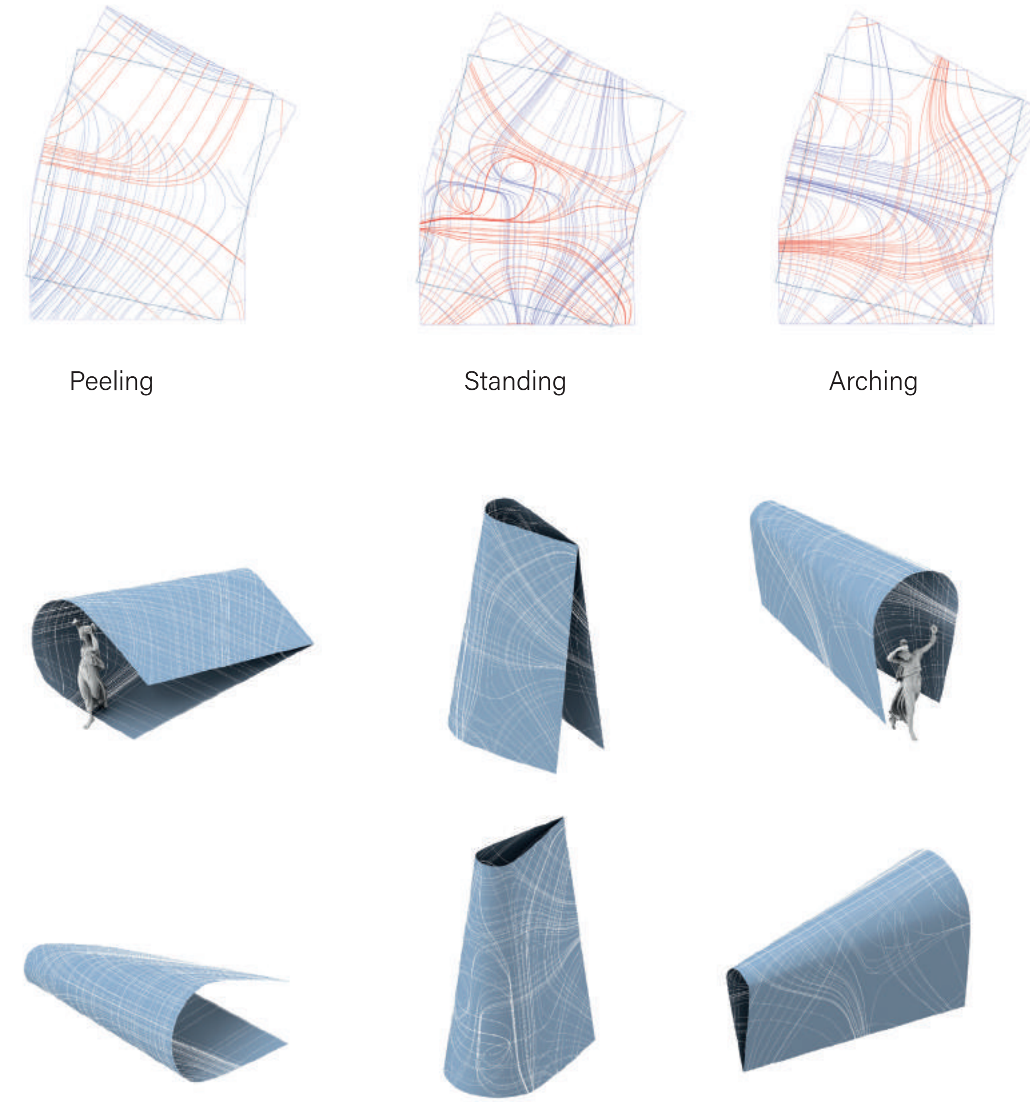
MIT Making Ingredients Studio

Fall 2021

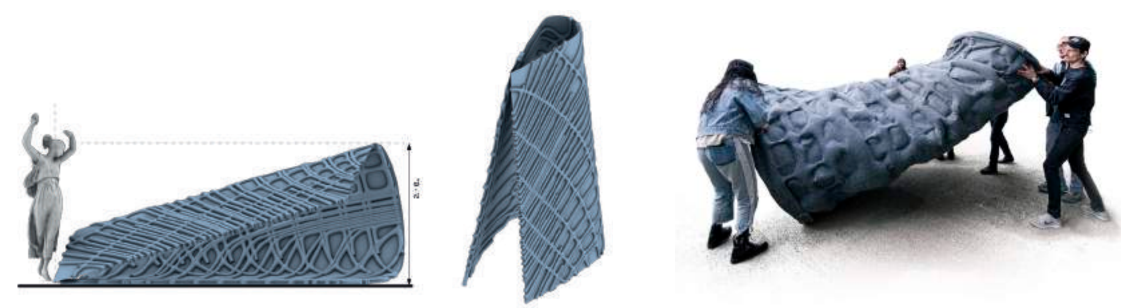
Instructors:

Diego Pinochet

Lavender Tessmer



Multi Orientation studies of the enclosure. Top Row : Unrolled Lines of Principle Bending Moment for the three orientations. Bottom Rows: 3D representation of the form with the corresponding Bending Lines.

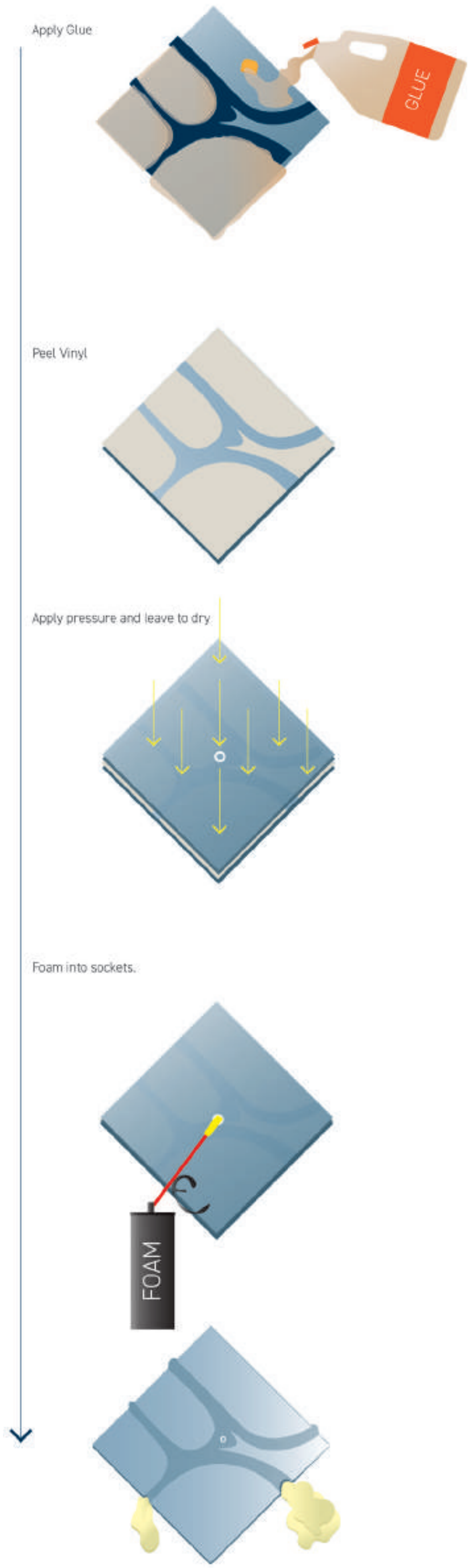


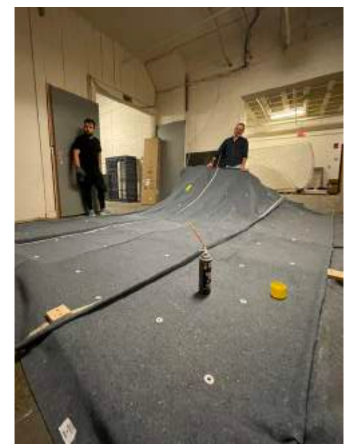
Left: Abstract Rendering of the enclosure with the 'rib-like' form. Right: Photograph of the form being repositioned into a standing orientation from the peeling one.

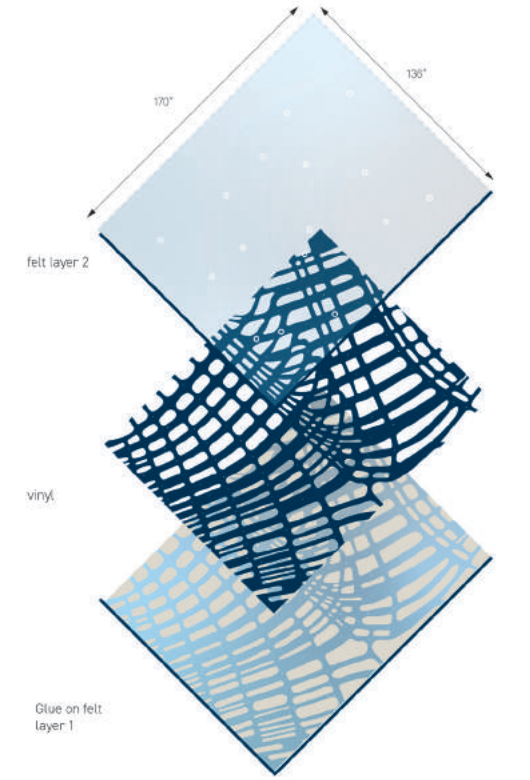
The Peel is a test for using PU Spray Foam as a scaffold for the next step in a larger layering building process. The material used is imagined as a composite, and it's making involves a multistage transfer process to acheive precise and prescribed articulations.

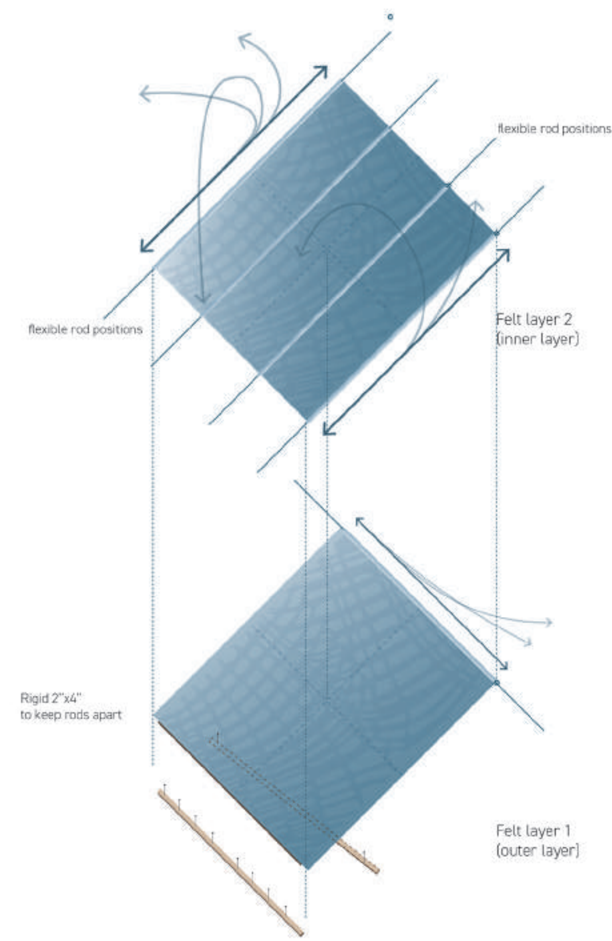
The intention was to coat the structure with a layer of concrete and felt, forming a concrete-felt-foam composite.

Fabrication Processes



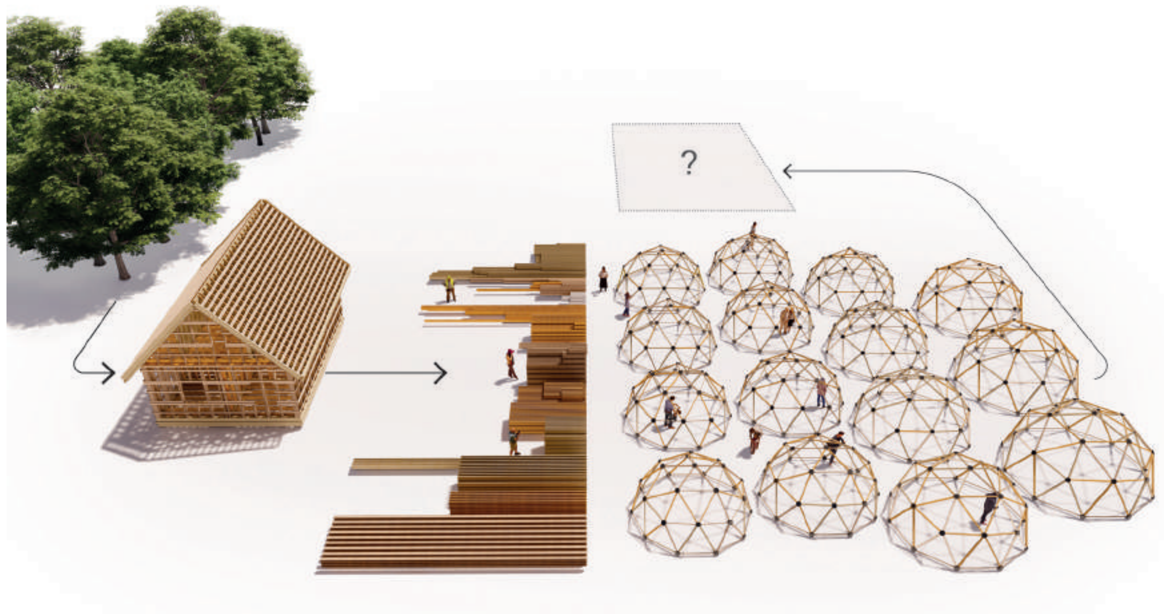




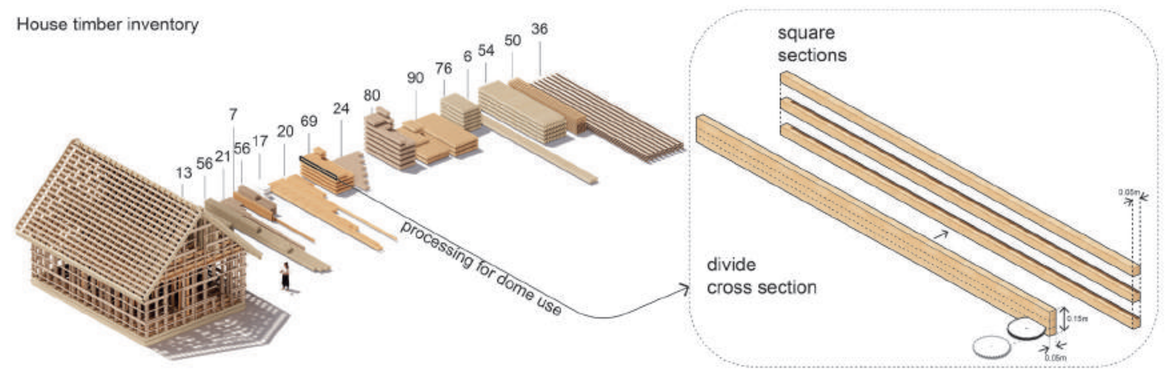


Details from the inflated foam-felt surfaces. The white circular elements were plugs from which the spray foam straw was inserted and foamed.

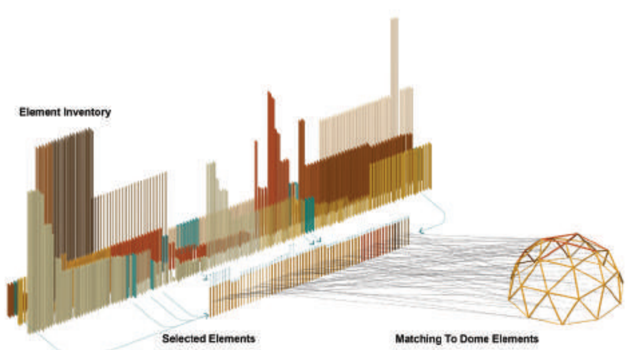
Algorithmic circular design with reused structural elements: Method and Tool



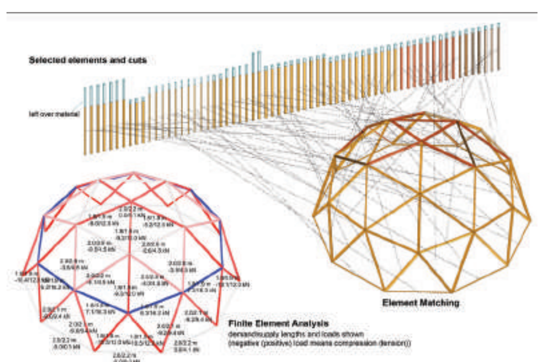
Theoretical Circular Process of Reuse



Cutting of the elements into square sections



Matching of elements from the library to the dome



Finite Element Analysis determining element section size used in the dome

Abstract:

Structural systems are responsible for a significant portion of embodied carbon emissions in buildings. A potential path to increase sustainability is to integrate circular economy principles in structural design, which advocate for prioritizing the reuse of structural materials to extend their service life, limiting their physical transformation to locational and functional changes. In this way, structural projects of the past can not only serve as an inspiration for the future, but the material itself can also be reappropriated. Recently, computational approaches for material reuse have gained traction. This paper extends previ-ous work by comparing several algorithmic formulations for reuse-driven design, introducing a new Grasshopper-based tool that implements them, and demonstrating their application on a case study. structural value considered.

Independent Study Spring 2021

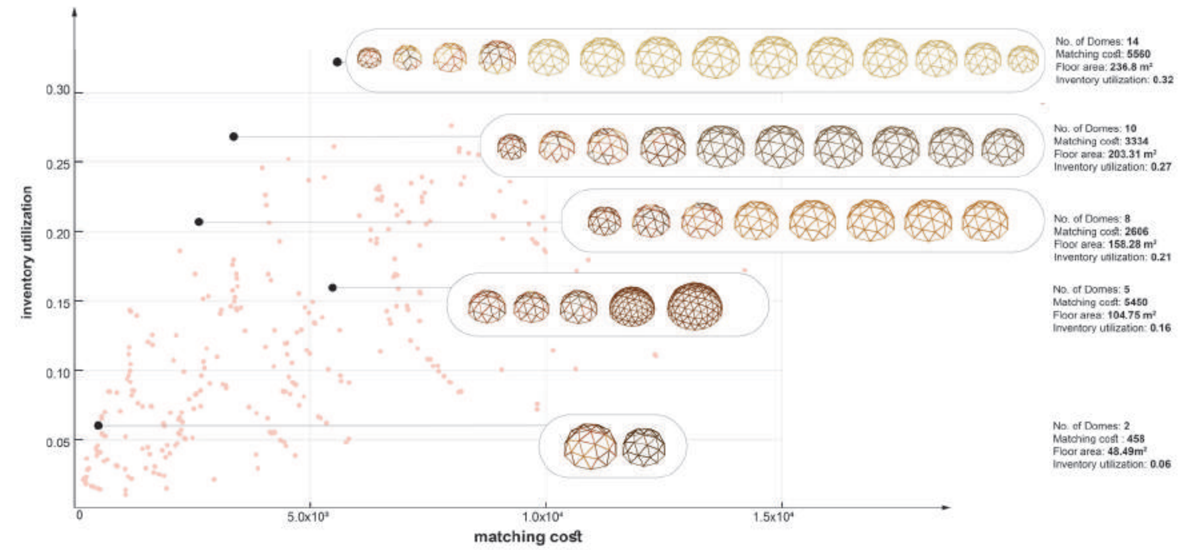
Co-authors:

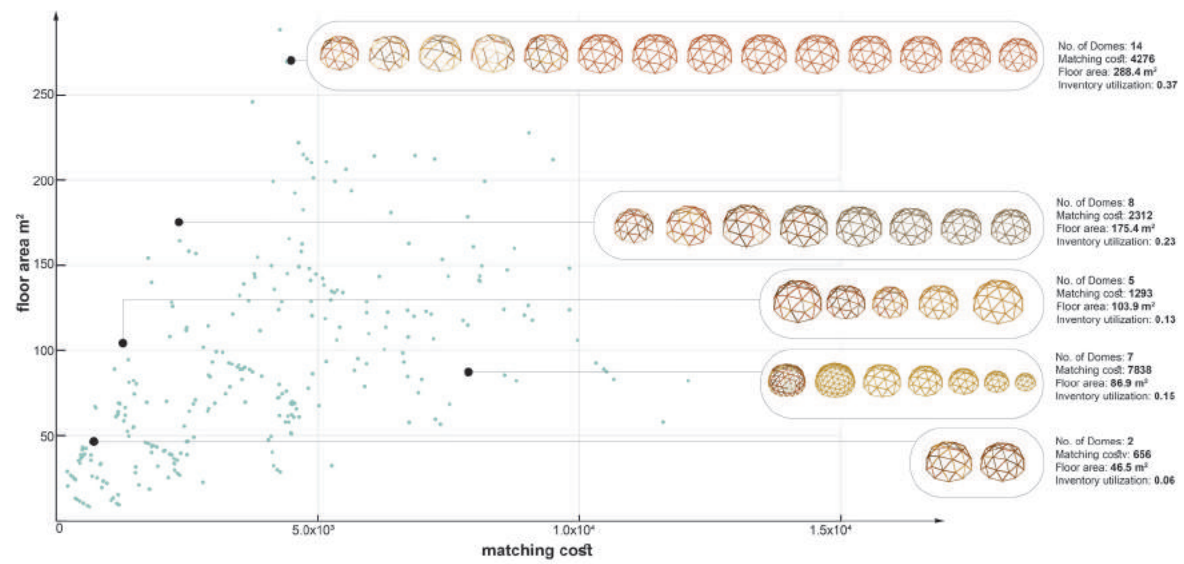
Caitlin Mueller

Catherine De Wolf

Yijiang Huang

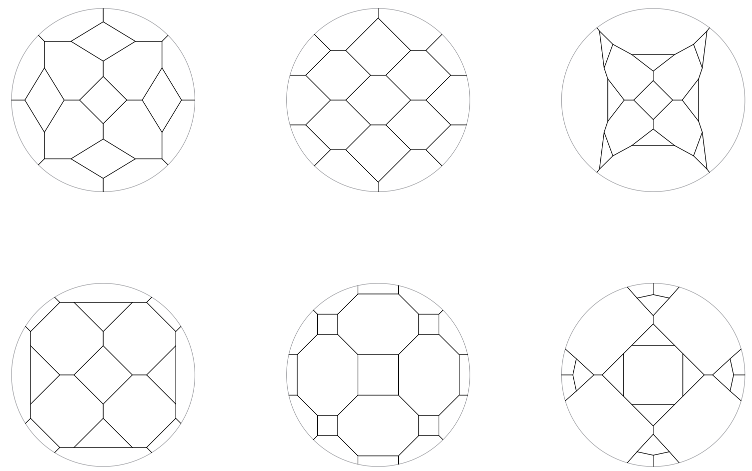
All illustrations drawn by author with Yijiang Huang.



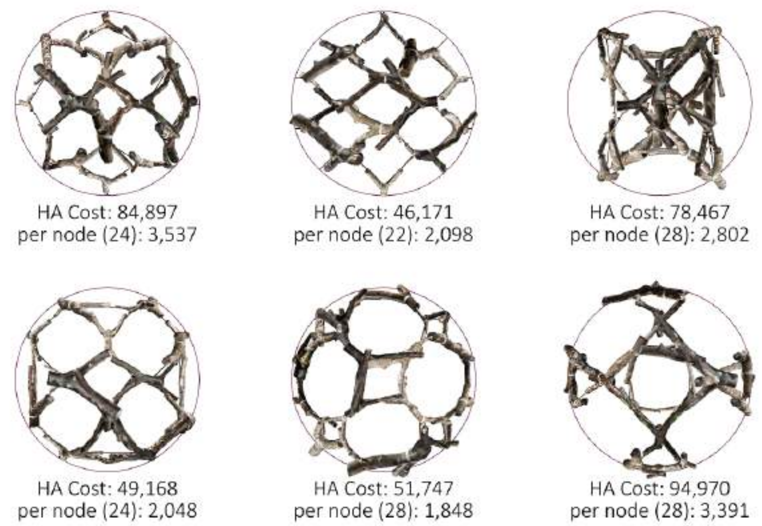


Top: Multi Objective Optimization for maximum inventory utilization and low matching score for element length and structural section size. Bottom: Multi Objective Optimization for maximum floor area and low matching score for element length and structural section size.

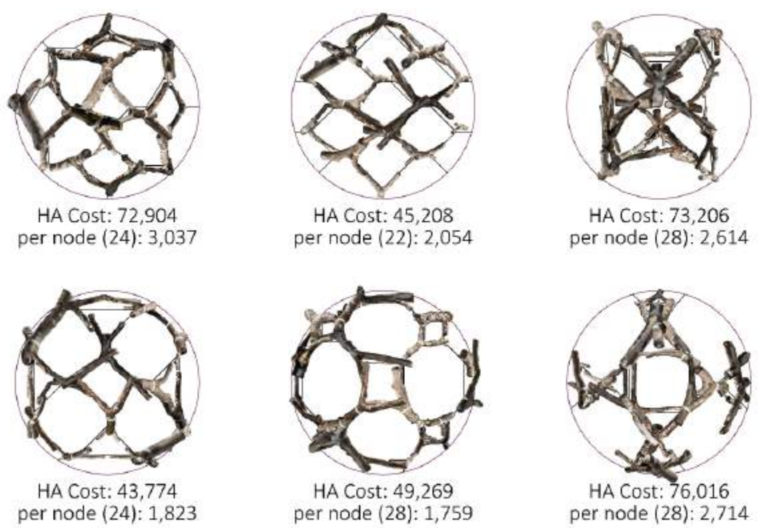
Wild Wood Solar Kiln



Patterns used for target topology.



Unoptimized matching



Optimized matching: topology network is 'jittered' to find better matching solutions,

Abstract:

This research proposes a computation workflow to build architectural structures with non-marketable bifurcated tree branches. These branches often have small diameters, crotches, knots, and kinks. They are non-standard, and therefore, difficult to build with. A digital work environment was created to pair human intuition with optimization and construct a shell structure from bifurcated three-chord tree branches. This workflow includes, digitally scanning a material inventory, processing the digital inventory, matching inventory onto a target structure with the Hungarian Matching Algorithm, and structural analysis. Design and computation merge to normalize the generation of architectural form with irregular

Structural Optimization and Research with the Digital Structures Lab Fall 2021

Co-authors:
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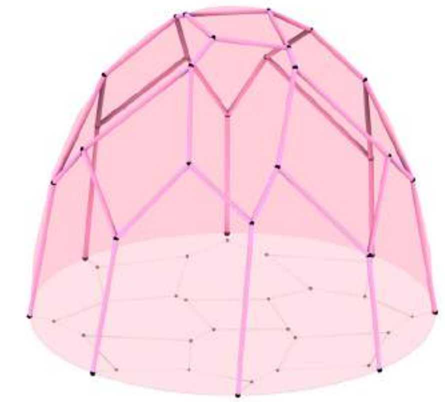
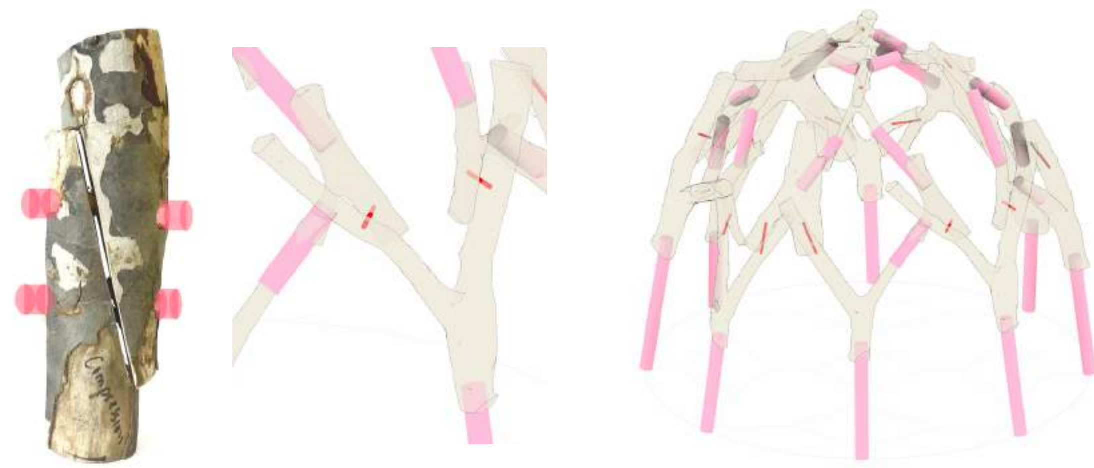


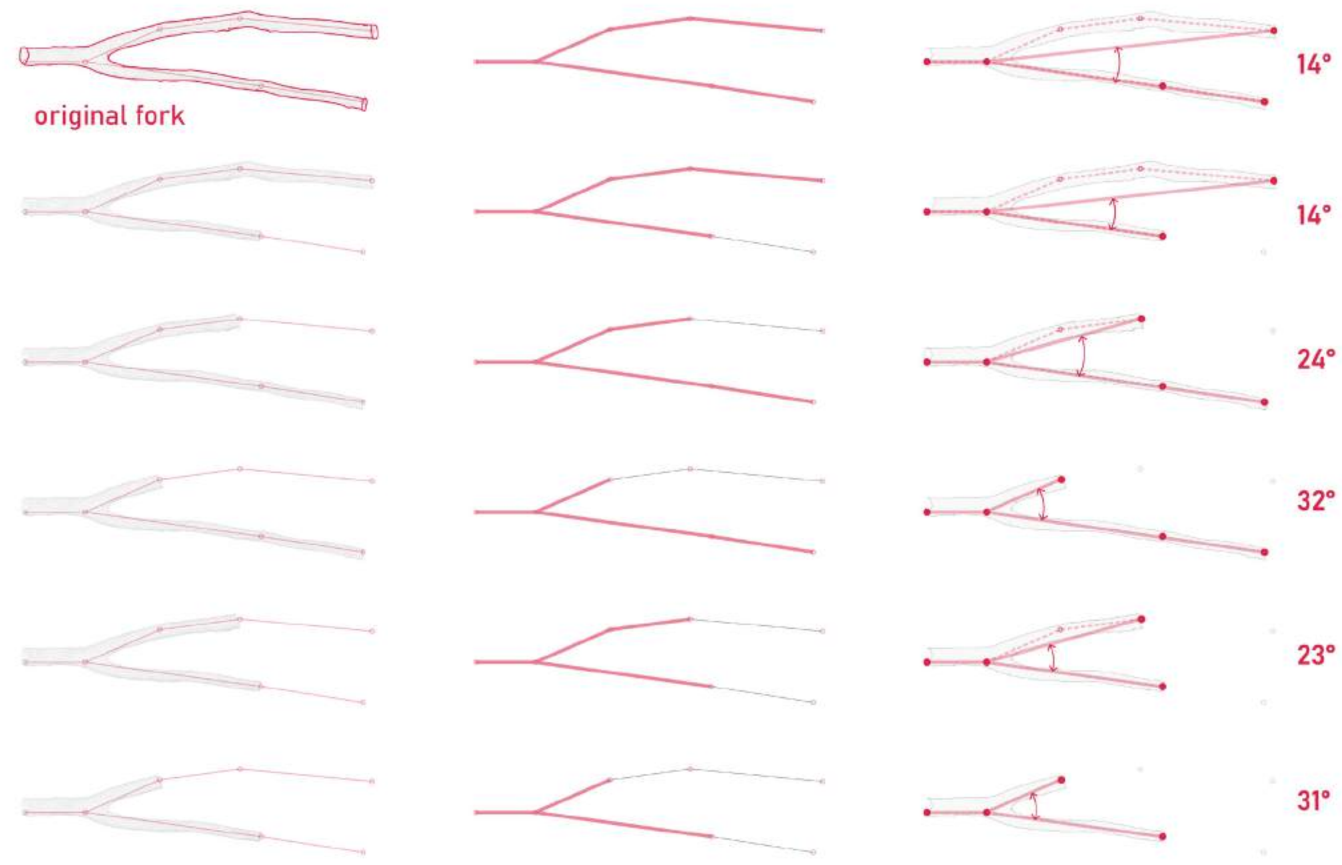
Pattern Projection on target surface

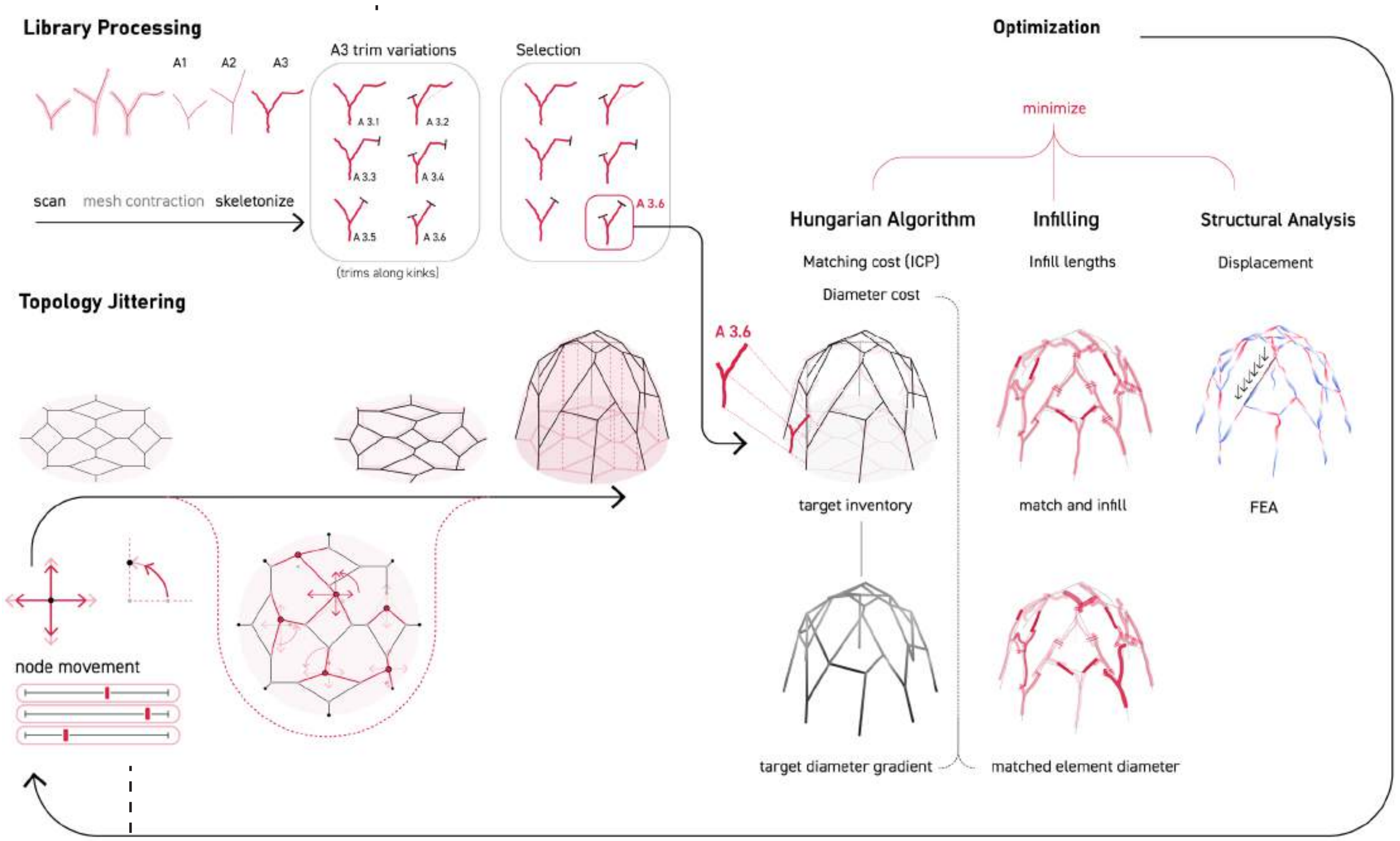


Hungarian Matching of scanned branches from the inventory onto the target topology. Infill used for gaps. Stitiches used to digitally simulate the scarf joint. Scarf joint in the photograph fabricated by Aldrin James Gaffud.

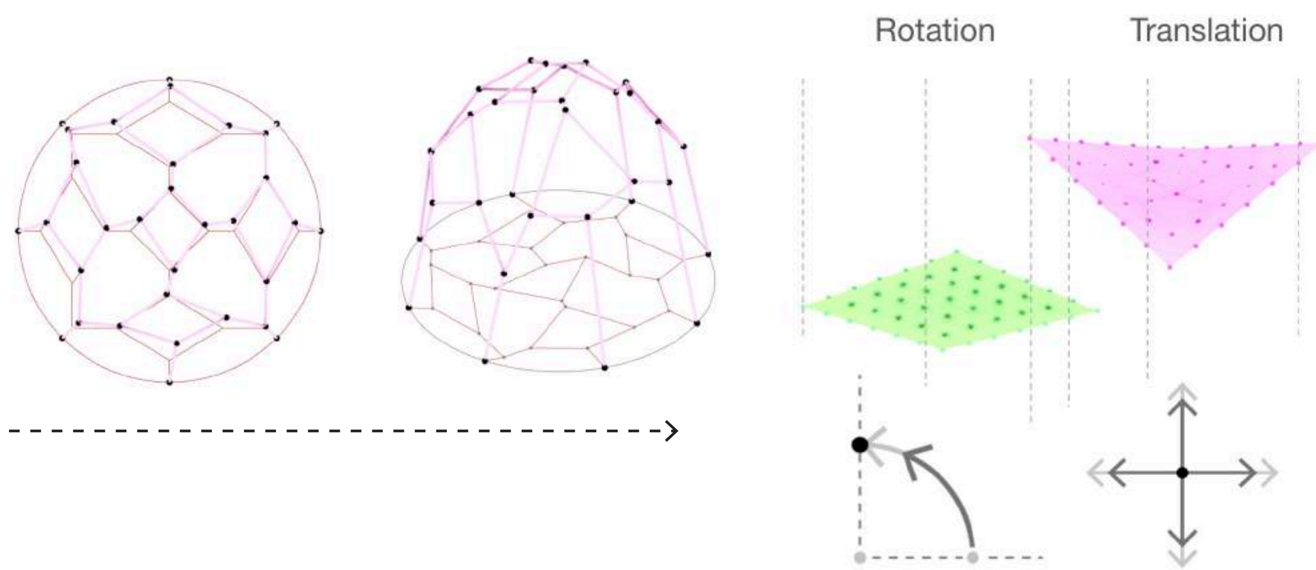
Left: Matching with diameter optimization so thicker ,members are at the bottom. Right: Not optimized for large diameters to be used at the bottom.

Variable trimming of each element





Computational Process from scanning to matching.



Dimensionality reduction via proxy surfaces (right), and parametric pattern manipulation (left).

Early prototypes using manual assemblies and an additive approach with a non-predetermined topolgy. The elements were 3D printed scans of the inventory branches.

Assembly based on a pattern topolgy.

Close up of the assembly.

View from within the solar kiln, which is being constructed at the moment.

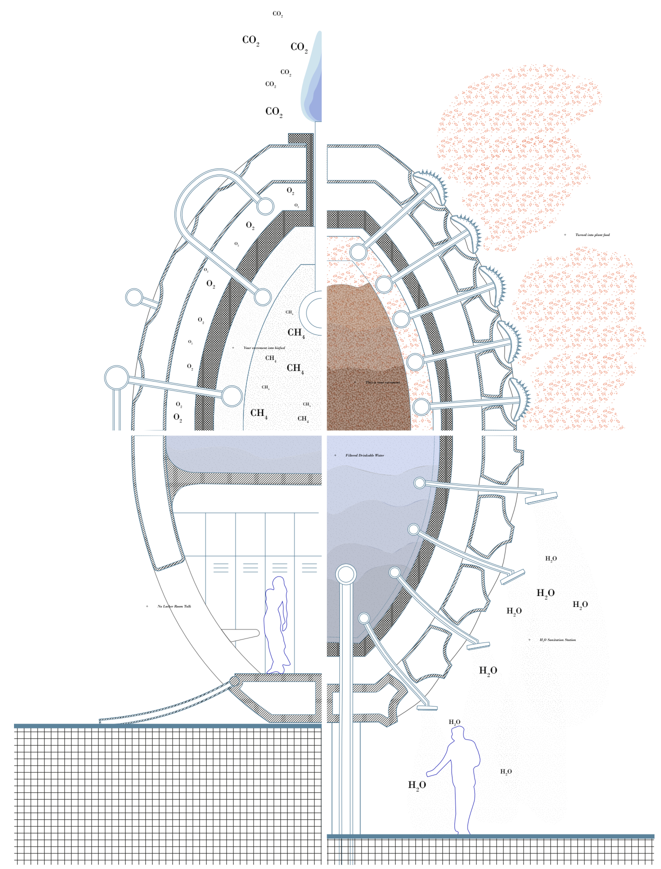
Wildwood Solar Kiln, currently under construction at MIT. The material library was sourced from trees recently cut down and pruned by the landscaping team to make space for a new campus building. The design was arrived at through the matching algorithm and optimization.

Construction team: Latifa Alkhayat, Time Cousin, Natalie Pearl, Hailey Quinn, Angela Zhang

The People's Pool

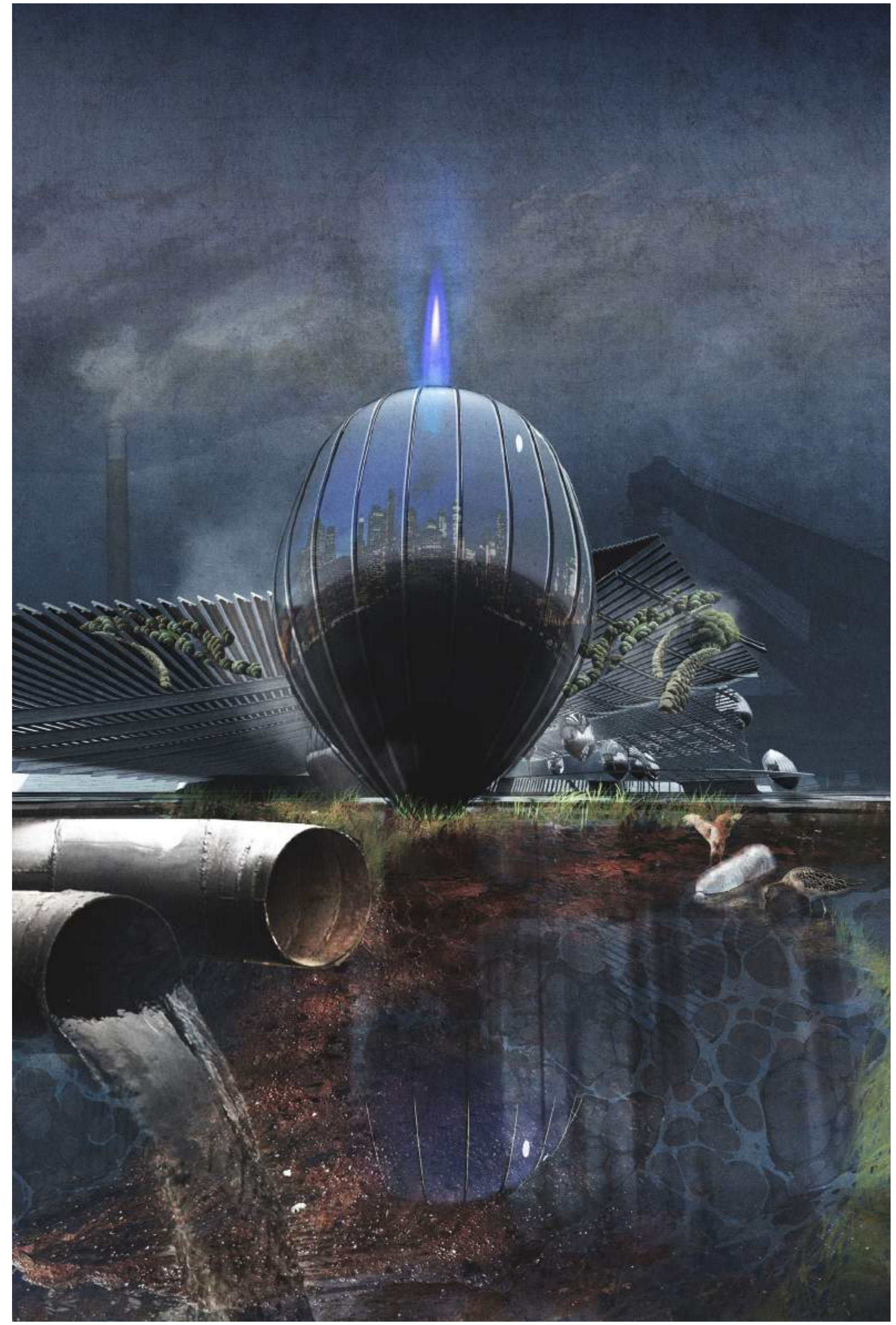
Can the pro-cessing of 170,00,00 gallons of NYC's hu-man waste become inter-twined with a YMCA in Dumbo, Brooklyn?

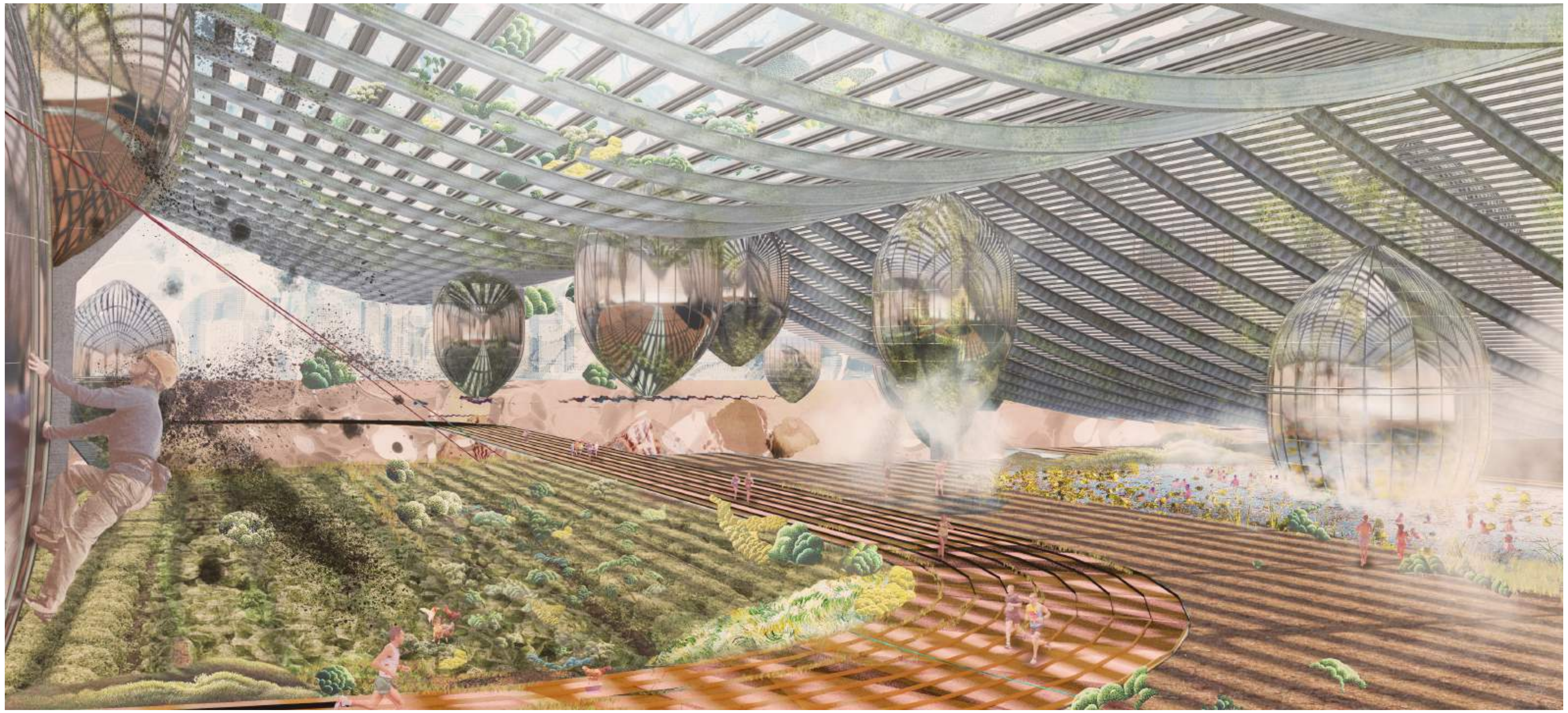
Our response to a public fitness facility on a water-front site and a call to radically reimag-ine the YMCA came after our team researched NYC's sewage and waste water systems. Overburdened by storms, waste water will overflow into the Hudson and East rivers, severely polluting them. The city stands surrounded by filth. Yet, despite this condition, BIG and Two Trees plan to have a beach bustling with watersports.



Core 2
Spring 2020
Group with : Tristan Searight & Sacha Moreau

*All 3D modelling and base rendering by Latifa, with some post processing by Tristan Searight.

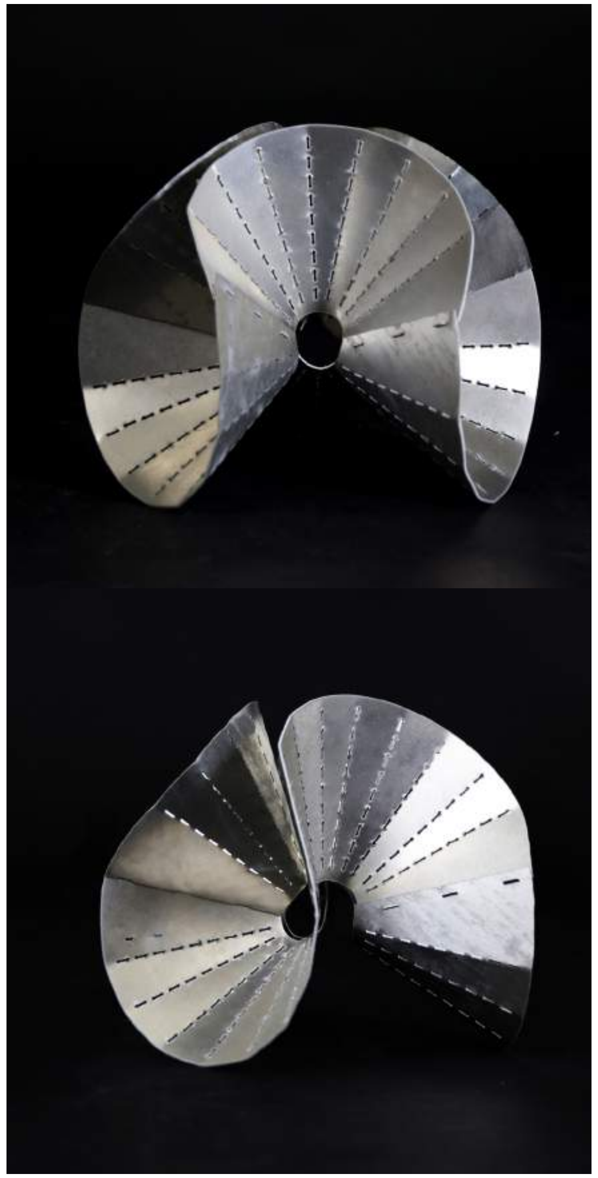


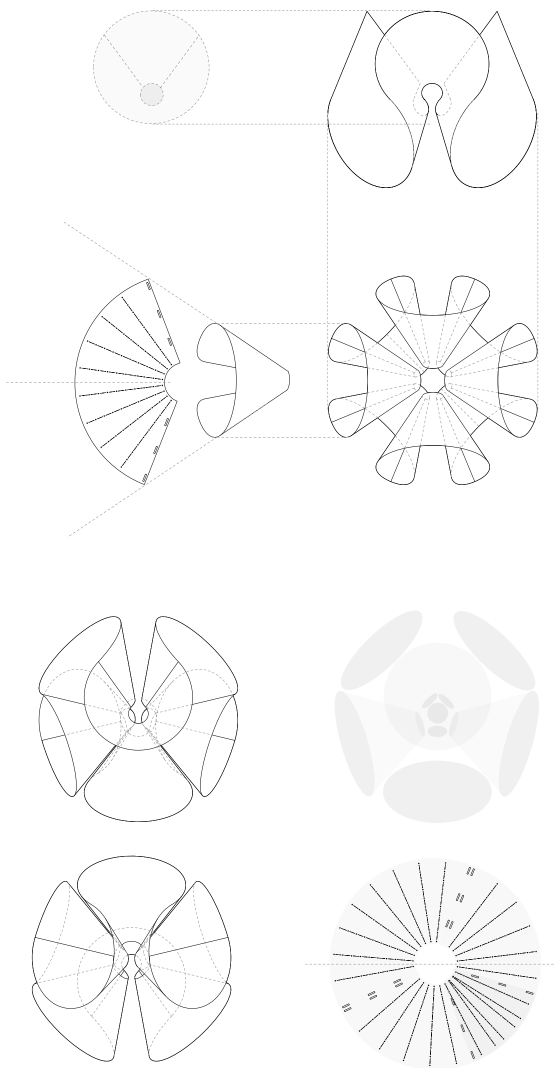


We take this noble but naive ambition and add a mix of reality and absurdity to it. To clean the city's waters, our proposal suspends large "digester eggs" under and above a massive steel roof. These eggs, like those used at the nearby Newton Creek Wastewater Treatment plant, are at once functional and spectacular. Inside, they filter waste water and digest fecal sludge; producing clean water and flammable gas. The products of this process – hot water, steam and fertilizer – is expelled through the egg's iridescent metallic shells. Visitors bathe and shower around these eggs, climb them, are kept warm by them in winter and exercise between the vegetation which grows next to them.

Our proposal confronts the filth of NYC's waterfront head-on; bringing it right into the YMCA to create a controlled, detoxified mess.

Bidirectional Stability through Geometry



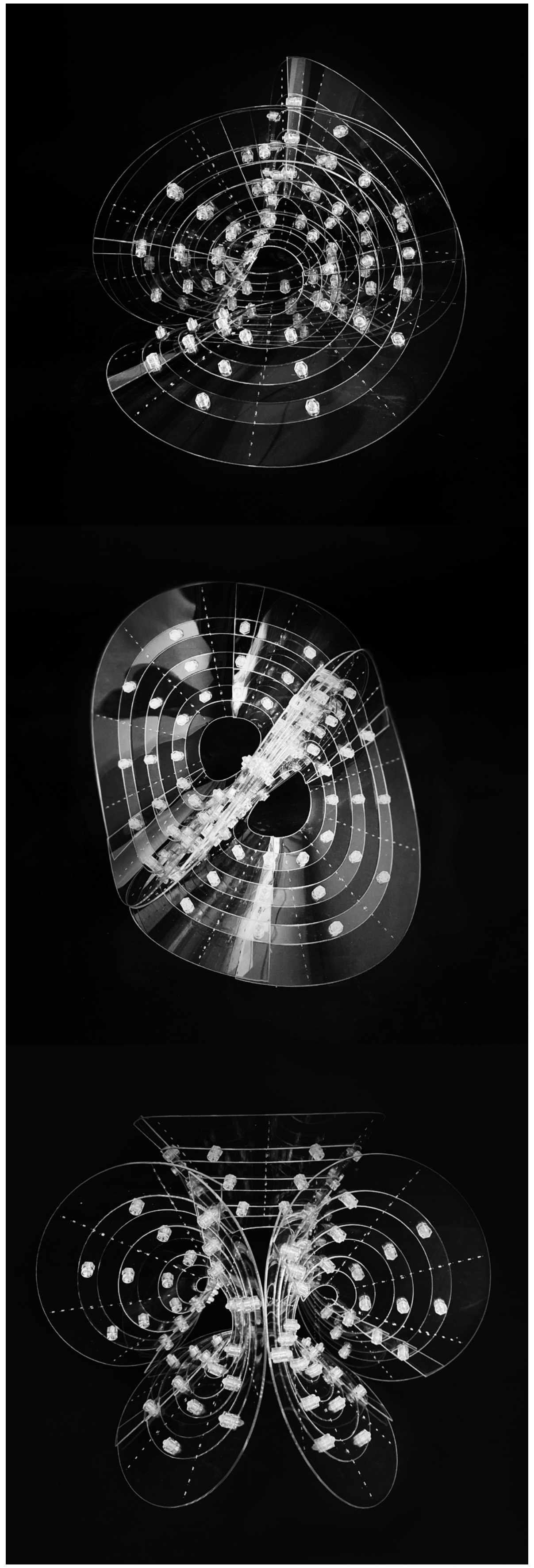


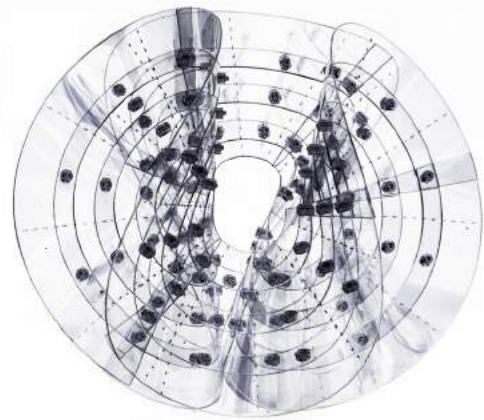
Insipired by Naum Gabo's sculptures, the geometric form incorporates 8 cones (the parts) that connect tangentially to create a whole. The project was a study of means of materializing this form using flat sheet materials with various flexibilities.

It speculates on potential construction and manufacturing means with the use of various techniques including metal folding and heated plasting forming.

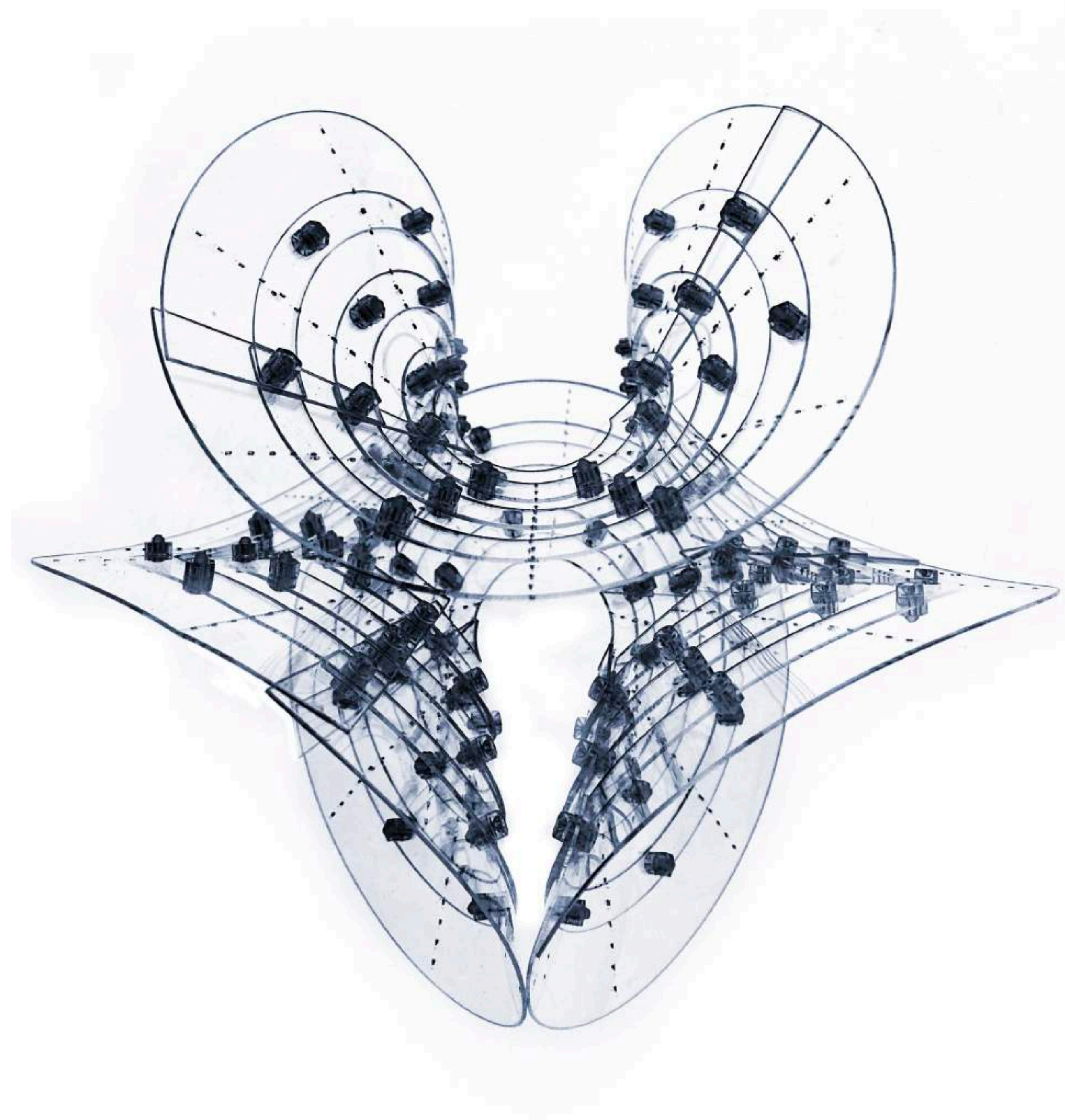
MIT Geometric Disciplines
Fall 2019

Instructor:
Jeremy Jih

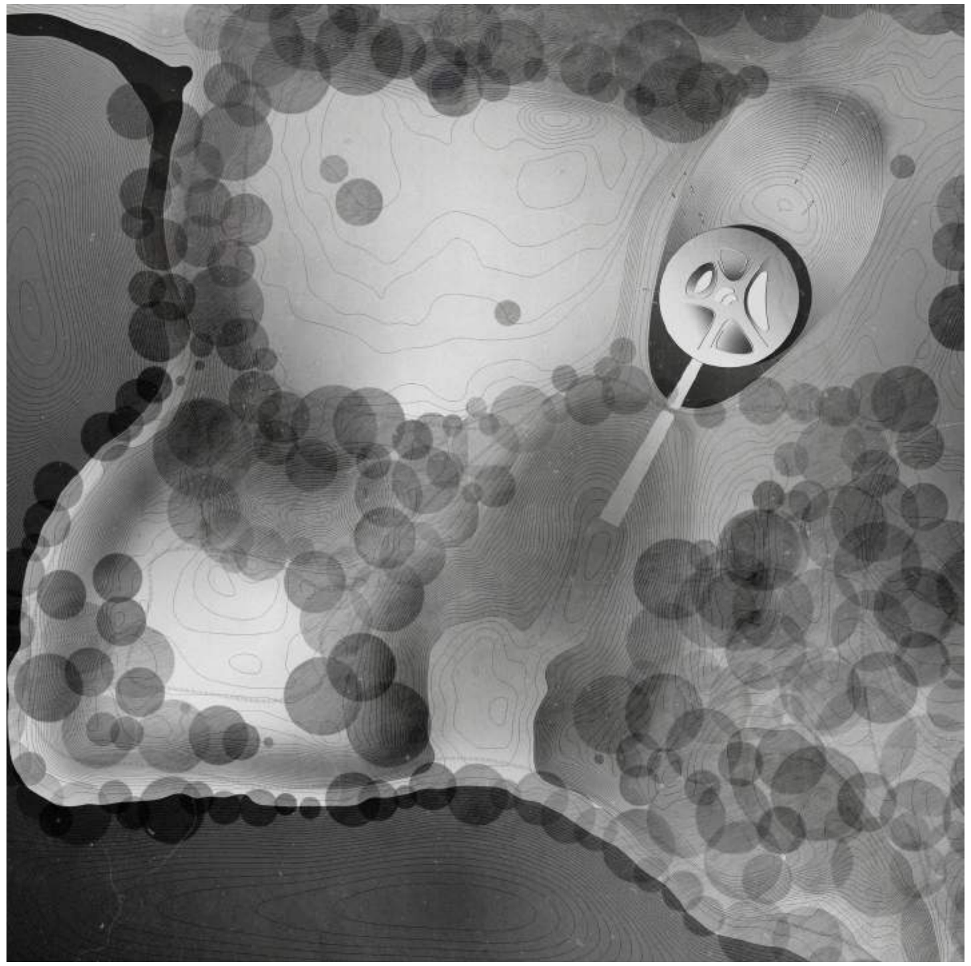




Discretized version of the form. It is twisted from a disk like form in multiple stages to create the final intended form. The twisting creates a series of possibilities created by the bidirectional stability.



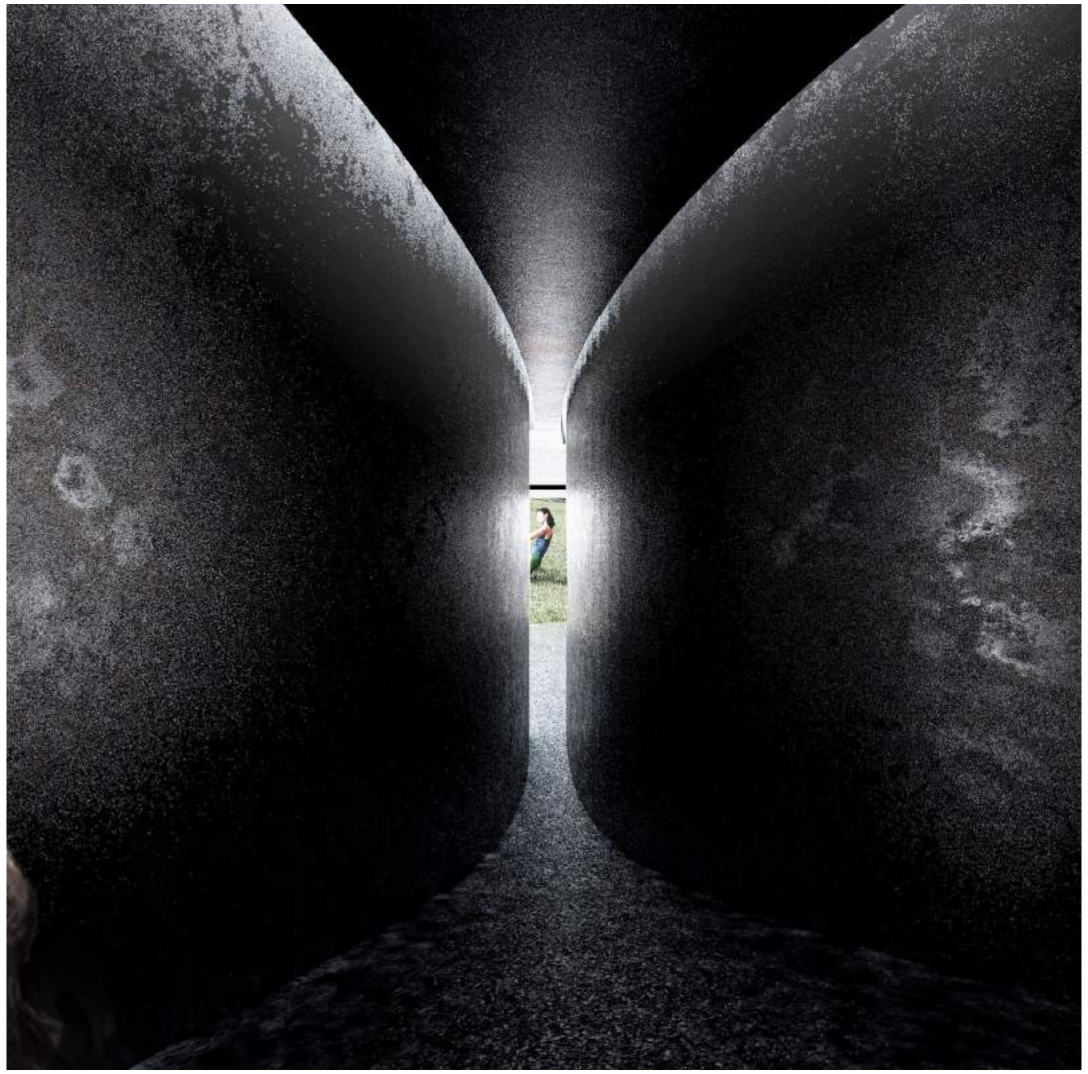
Dawn Dreams at the Emerald Necklace



The fog started to clear, the morning haze still heavy. The early guardians of the park started to appear as my brother and I arrived. It was my first time there so early in the morning. To my surprise, it wasn't silent as I expected. The park was alive, in an unusual way. The park was different at that time of day. It was hours later, when the city would wake up and the daily transformation took place. We followed a path by a large pond. The pond was frozen and reflected the pale blue colour of that morning daylight.

We were unsure and worried if we were in the right place until we approached an opening in the landscape that pulled us in. It felt like the ground had wrapped to allow us to gravitate towards a sunken space ahead. As we were lowered in, I sensed the everyday continuing to cross over and inhabit the park above me. I was leaving the park as I knew it. The space was dimming down as we walked past and under the hovering disk. Our progression was gradual, I was unaware there were so many of us following this same path, as we slowly flowed as a unified body into the ground, activating the crunching sounds of the gravel.

MIT Core 1
Fall 2019
An interactive performance and theatre
Instructor:
Brandon Clifford

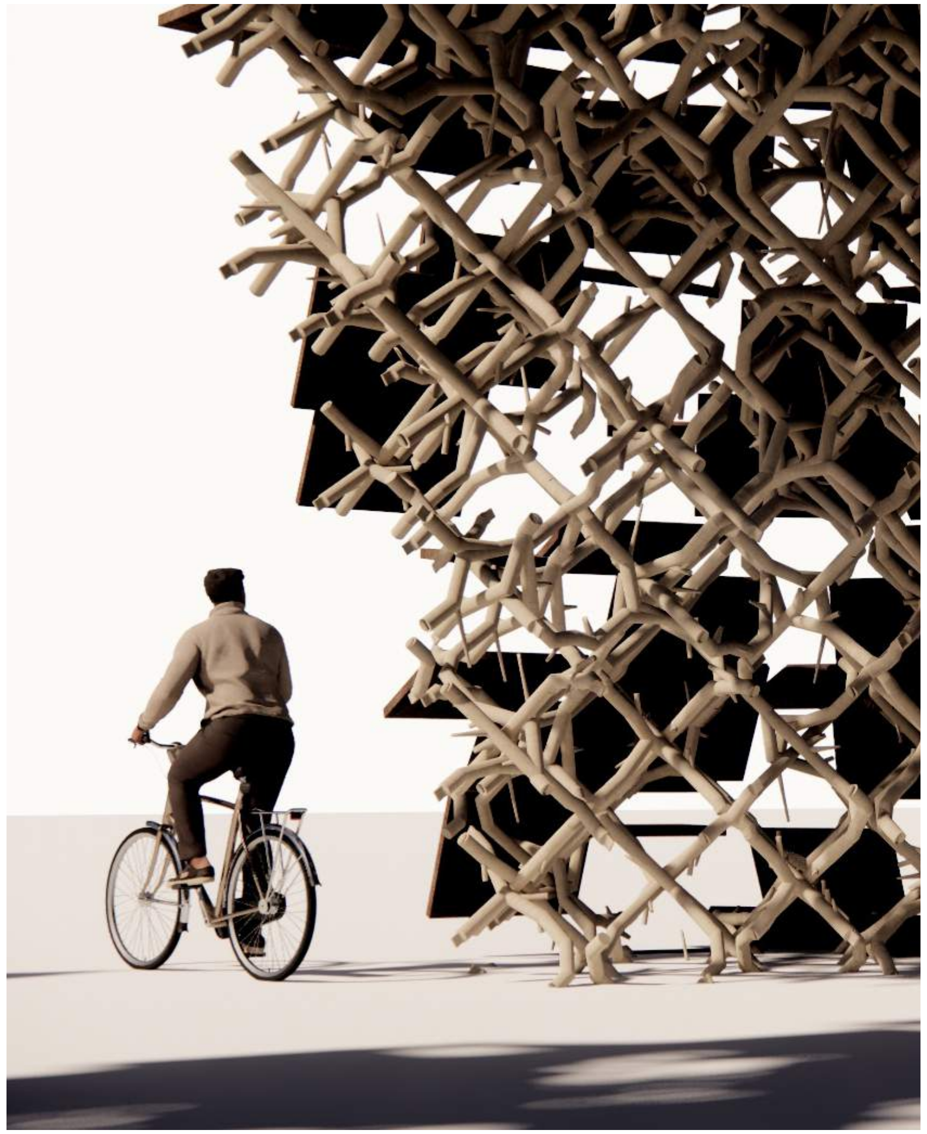


We were confronted by a curious and eerie mound. It seemed to have always been there. What lied behind it was unknown though. We followed a wash of light and crawled up and around the mound, taking our positions, sitting still in silence. All we could hear was the murmur of anticipation in the crowd, craning our necks to see the falling leaves through a narrow slit of light between the walls.

Suddenly, a figure appeared, revealing to us where to look. It flickered in and out of view, too quickly for me to comprehend what was happening. Eventually, I started to read the movements better. I realised it was more than one figure. They slowed down with the passage of the performance, the articulation and gestures of their hands and necks were clarified and the focus was intensified on every slight move. They were dressed with layers of light sheer fabric. Their figures were obscured by the thin flowing material.

The figures were imitating the ground around us, gently beckoning us to follow them. We moved to a looser array, and more was revealed. The figures flashed across the 3 slits. Our last movement drew us out through one of the slits. I was pressed against the lady with the young girl as we exited into an open space.

We could now see it all. Uninterrupted, clear view of a performance that was build up to a climax we never received. The performer disappeared and it took a while to realise that the performance had ended. We were back in the park as we knew it. The pond started to melt. The day had commenced.



Latifa Alkhayat

Portfolio of selected works

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