

Architectural Studies Presentations

HAAARCH 2023



Abby Feldman

Abigail (Abby) Feldmann is a junior majoring in Architecture and minoring in Studio Arts. She fell in love with Architecture as a freshman at Pitt as it combines both creativity and intellectualism and is excited to see what ideas will develop in her last year as an undergraduate.

As an undergrad, Abby has enjoyed all her studio courses, but her favorite so far has been Design Studio 1 - the work from which she will be showcasing at HAAARCH!!! 2023.

ARC 1201 | *Design Studio 1*



Andrea Mora

Andrea Mora is a second-year student architecture major. She was in a three-year architecture magnet program in high school where she discovered her true passion for creative work. Andrea came from Los Angeles to Pittsburgh to seek different eras and styles of architecture that she had never seen before until she came. At HAAARCH!!! 2023, Andrea Mora will be presenting her Foundations Studio project where the main study was creating a public and private pavilion for a site in Ohio, PA.

ARC 0201 | *Foundation Studio*



Benji Kaplan

Benji Kaplan is a Sophomore majoring in a BS Architecture. He has always been fascinated in the design of form. He grew up in New York City where he was constantly captivated by the ever changing built environment. For HAAARCH!!! he is presenting the final model from Foundation Studio 1 which he took this past fall.

ARC 0201 | *Foundation Studio*



Carson Probert

Carson Probert is a fourth-year student pursuing a major in Architecture with a minor in Studio Arts. He transferred to Pitt from another institution after spending two years studying Civil Engineering, where he discovered his passion for design through sketching diagrams for his engineering courses. Carson plans on applying for internships in the near future and is eager to travel, whether it be nationally or globally.

ARC 0201 | *Foundation Studio*



Kira Cunningham

I am a senior Natural Sciences major minoring in Architectural Design. I was first introduced and inclined to pursue a career in the field of architecture after taking Foundations Studio my junior year. This led me abroad to Florence, Italy where I studied art and architecture. I took drawing classes and observed how architecture influenced the city so greatly which inspired me to explore my own design skills!

ARC 0201 | *Foundation Studio*



Demetrius Keyes

Demetrius Keyes is a sophomore pursuing his Bachelor of Science in Architecture. He has wanted to be an architect since the age of twelve, mainly attributing his love for architecture to being a Lego kid for all of his childhood. After pursuing his own passions in art and his love for mathematics, he decided Architecture was his desired career. Demetrius' desired path in the architecture space is residential housing, in specific more high-end and luxury residential projects. Classes like Foundations Studio 1 and both Digital Media classes have not only strengthened his understanding of the workflow and process of design but have deepened his personal connection to the field. Demetrius hopes to obtain more and more experience over the remaining two years in classes and internships over the summer. For HAAARCH!!! 2023, Demetrius will be showcasing his final project from Foundations Studio!

ARC 0201 | *Foundation Studio*



Dhara Patel

Dhara Patel is a sophomore pursuing a minor in Architecture Design and a major in Biochemistry. Although very different from her major, she decided to pursue a minor in Architecture to try something new and interesting that allowed artistic expression and creativity. Taking Approaches to the Built Environment caused her to fall in love with the subject and sparked a joy and passion that solidified her choice to continue her journey in Architecture.

My foundations studio project included a public and private pavilion set alongside a river at a site in Ohiopyle, PA. In my pavilions you can see a gradual blossom with the private one being a little more closed off and the interior spaces being smaller while the public one is spread over a large portion of the site and more open. Enclosed under the public pavilion is a swimming pool that runs alongside the river. A boat dock united the two pavilions and makes the site usable for recreation along the water and in the forest.

ARC 0201 | *Foundation Studio*



Anna Gershenson

Anna is a sophomore Architecture major from Washington D.C. She enjoys taking studio classes, as she gets to work in a hands-on environment and learns how to think more abstractly. Outside of the classroom, Anna is an active member of the American Institute of Architecture Students at Pitt, the Delta Phi Epsilon sorority, and the Russian Club at Pitt.

For HAAARCH!!!, Anna will be presenting her Foundations Studio 1 project of a riverside retreat.

ARC 0201 | *Foundation Studio*



Rachel Gibas

Rachel is a senior majoring in Architecture and minoring in Studio Arts. Growing up in Pittsburgh, she has always been fascinated with the city's urban environment. After taking Approaches to the Built Environment her sophomore year, Rachel discovered her true passion for urban design and community preservation. With the help of Dr. Tom Morton, she conducted independent research on opportunity biases against the Mon Valley region of Pittsburgh and its repercussions on the residents' built environment. Rachel hopes to continue to build on this research throughout her professional career. Thank you to Professor Morton for your continued support and guidance! At HAAARCH!! 2023, Rachel will be presenting her Studio 3 Final Design, which she co-designed with Amanda Halsey.

ARC 1203 | *Design Studio 3*



Francesco Gloninger

Francesco Gloninger is a senior pursuing a major in Architecture with a minor in Italian. He came in as a political science major and after one semester made the switch to architecture and loved it ever since. When he isn't spending hours on end in the studio, he enjoys the outdoors such as camping and hammocking, and recently pickleball. He interned at qkArchitecture in the summer of 2021 and then interned at SitelogIQ, an architectural engineering firm, in the summer of 2022. He will go on to work at Stantec as an Architectural Designer in the Pittsburgh office after graduation. For HAARCH!!! 2023, Francesco will be presenting his Design Studio 4 Project, a bike shop in Pittsburgh's Frick Park.

ARC 1204 | *Design Studio 4*



Julia Lako

Julia Lako is a third year student majoring in Architecture with a minor in Studio Arts. For her whole life she has been interested in art and design but also enjoys the technical side of architecture. Through her degree she has enjoyed working in studios and focused on photography for her minor. Currently she holds the position of Co-Community Chair for AIAS and is a part of the photography club on campus. For HAAARCH!!! 2023, Julia will be presenting her Design Studio 2 Project from the Fall 2022 semester.

ARC 1202 | *Design Studio 2*



Kate Litak

Kate Litak is a senior, graduating this spring, with a double major in Architecture and Studio Arts. From a young age, she enjoyed making drawings of the world around her and upon entering college she decided to fully pursue art and design. Although she is currently working with a variety of media, her primary interests are photography, sculpture, and graphic design. Her architectural studies greatly inform her process and work, some of which is currently on display in the University Art Gallery. For HAAARCH!!! 2023, Kate will be presenting her Design Studio 2 Project from the previous semester.

ARC 1202 | Design Studio 2



Delaney Mullen

Delaney Mullen is a senior pursuing a major in Architecture at the University of Pittsburgh. She began at Pitt on the pre-med track, but her plans changed sophomore year after enrolling in her first design studio class and realizing she was finally doing something she truly loved. When she is not working in the studio, she enjoys spending time with her cat (Finnian!), reading, and going on walks. During the summer of 2022 she was employed as an intern at Pittsburgh's Front Studio and this fall she plans on moving to Philadelphia to work and attend graduate school in the future. This year at HAAARCH!!!, Delaney will be presenting her project from Design Studio 4, 'The Bike Lab', a bike shop in Pittsburgh that combines physical and digital retail to establish a unique customer experience.

ARC 1204 | Design Studio 4



Navjot Pabla

Navjot Pabla is a junior pursuing a Bachelor of Science in Architecture. He has always had a passion for architecture since his early childhood and that passion has only grown through all the studios and amazing professors he has had here at Pitt. This previous summer, he was a program assistant for Experiencing Architecture in which he helped engage and teach a group of high school students foundational skills in design. Currently he is the business manager for the American Institute of Architecture Students at Pitt. At HAAARCH, Navjot will be presenting his Studio 1 project which was a community center in Hazelwood consisting of a learning center and makerspace. This project evolves around the idea of folded architecture.

ARC 1201 | Design Studio 1



Hannah O'Dea

Hannah O'Dea is a junior at Pitt minoring in French and dual majoring in Architecture and Studio Arts. She is originally from the Colorado mountainside and spent time in Brazil before coming to college. Her lifelong investment to her creative skills has manifested throughout the years in paintings, murals, mixed media, sculptures, and digital media. Since coming to Pitt and studying architecture, she has begun considering practical design as a way to elevate the experience of the user in space. For *HAARCH!* 2023 she will be presenting her final Foundations Studio model which attempts to elevate user experience via temporal light and shadow.

ARC 0201 | *Foundation Studio*



Olivia Crowther

Olivia Crowther is a junior pursuing a major in Architecture with a certificate in Civil Engineering. When she started at Pitt she was looking for ways to combine her interests in engineering and architecture, and continues to do so in her education. Last summer she worked as a program assistant for Experiencing Architecture, which is a summer studio for local high school students. She loved teaching students foundational skills to excite them about architecture while engaging with local firms. This summer she plans to intern for an architectural firm in Florence, Italy and is very excited for the experience. At *HAARCH!!!* 2023, Olivia will be presenting her Studio 1 Project. This project utilizes folded architecture to design a community center in Hazelwood, Pittsburgh.

ARC 1201 | *Design Studio 1*



Jessi Pekor

Jessi Pekor is a third-year student majoring in Architecture. Jessi began her career at Pitt as an engineering major but quickly found a passion for architecture after taking Approaches to the Built Environment. At *HAAARCH!!!* 2023, Jessi will be presenting her Studio 2 project on the coexistence of life and death in an architectural setting.

ARC 1202 | *Design Studio 2*



Richard Treviño

Richard Treviño is a senior architecture major at the University of Pittsburgh. Richard became interested in architecture after taking some of Pitt's electives like 'western architecture' and 'modern architecture'. When he's not working in studio, he enjoys hiking with friends and family and exploring Pittsburgh on his bike. Richard also currently interns at Pittsburgh-based FisherArchitecture, and he will be attending Columbia GSAPP this fall to pursue his masters degree. This year at HAAARCH, Richard will be presenting his partnered project from Design studio 3 'Shahrak Sennott', a low rise, high density sustainable apartment complex for Afghan refugee families and Pitt graduate students.

ARC 1203 | *Design Studio 3*



Priya Sahu

Priya Sahu is a sophomore pursuing her Bachelor of Science in Architecture. She has always had a love for the arts, but her passion for architecture was sparked by an architecture and interior design class she took in high school. During her time at Pitt, courses like Foundation Studio and Global Architecture: Modern have deepened Priya's interest in the built environment and design process. In the coming years, Priya hopes to expand on her knowledge by studying abroad and gaining internship experience. For HAAARCH!!! 2023, Priya will be showcasing her final project from Foundation Studio.

ARC 0201 | *Foundation Studio*

Honors Thesis Presentations

HAAARCH 2023



Margaret Barnes


"'My Coheir in the Kingdom and Spouse': Artemisia Gentileschi's Madonna and Child as the Heavenly Bride and Bridegroom"

Thesis Abstract:

When discussing Baroque artist Artemisia Gentileschi's early career in Rome, approximately 1610-1614, her works featuring the female heroines of Judith and Susanna dominate scholarly discussions. *Madonna of the Svezzamento* (c. 1610-1612, Galleria Nazionale d'Arte Antica, Palazzo Corsini, Rome) and *Madonna and Child* (c. 1614, Galleria Spada, Rome) are two overlooked Marian devotional works created by Artemisia within this period, and demonstrate, as argued in this thesis, Artemisia's skill as a devotional painter, identifying her as a painter who excelled well beyond her often narrowly defined oeuvre of female heroines. The given works of the Madonna and Child present two facets of the role of Mary in Salvation History, inspired visually by canonical artists as well as Catholic Tradition in texts dating from the early Church through the Counter Reformation. In the *Madonna of the Svezzamento*, Artemisia presents an interpretation of the humanity of Jesus through his obedience to his mother, while the *Madonna and Child* defies its traditional labeling of a painting of the *Madonna lactans*, instead recognizing the mystical marriage of Jesus and Mary, the Bridegroom and the Church. The given interpretations of the *Madonna of the Svezzamento* and the *Madonna and Child* through the visual and written theological traditions explore the contributions of Artemisia Gentileschi to the category of Marian devotional works in Counter-Reformation Rome, continually expanding our understanding of the artistic oeuvre of the female artist.

Bio:

Margaret (Greta) Barnes is a senior pursuing a double major in History of Art and Architecture and English Writing at Pitt with a minor in French. She is a current recipient of a Research Fellowship at the University of Pittsburgh Honors College, and was a Brackenridge Fellow this past summer, where she worked on her thesis, which concerns the works of the Madonna and Child completed by Artemisia Gentileschi in her early Roman career. She will be attending graduate school next fall, where she will be continuing her research in Counter-Reformational devotional works by women artists. Her HAArch!! presentation discusses one of Artemisia Gentileschi's works of the Madonna and Child and its interpretation not through its traditional labeling as a work of the *Madonna lactans*, but as a depiction of the Catholic tradition of the Marian interpretation of the Song

| | |
|---|---|
|  <p>Alyssa Carnevali</p> | <p>of Songs. She would like to give a shoutout to her advisor, Dr. Christopher Nygren, and to the staff at Frick Fine Arts Library for their kindness and assistance with her research.</p> <p>“The Unrecognized Artist of the <i>Neue Frau</i>: Lotte Laserstein”</p> <p>Thesis Abstract From the late 1920s to the early 1940s, the Weimar German painter, Lotte Laserstein, was a prominent member of the Neue Sachlichkeit – the modern art movement in Germany – primarily within the field of the Neue Frau, the educated, modern young woman of the 1920s. Despite being a prolific painter of the period, involved in over twenty exhibitions in the 1920s alone, Laserstein has faded from public attention in the art historical field. Three of the significant works Laserstein created in Germany – In My Studio from 1928, Die Tennisspielerin from 1929, and Evening Over Potsdam from 1930 – as well as Madeleine from 1942, developed during her exile in Sweden, showcase Laserstein’s career as a Neue Frau painter deeply in-tune with the politics and climate of her era. Laserstein’s aforementioned artworks reveal a modern artist embracing the advent of more intrinsic rights for women in Germany before the rise of the Nazis in 1933, leading to her exile to Sweden as a woman of Jewish heritage. Yet, as previously mentioned, Laserstein’s exile to Sweden did not infringe upon her artistic career – instead, she continued to paint through the remainder of her life, as exhibited by 1942’s Madeleine. This paper examines both Laserstein’s German and Swedish artworks through visual analysis, historical significance, and sociopolitical conditions to provide a more thorough overview into the deeper meaning of Laserstein’s paintings, as well as offer more analysis into her career, with the hopes of lifting her further out of obscurity.</p> <p>Bio Alyssa Carnevali is a junior double-majoring in the History of Art and Architecture and English Literature, with a Medieval and Renaissance Studies certificate. She has participated in multiple conferences, including the SUNY Undergrad Art History Symposium (2022) and the University of Pittsburgh’s English Literature Conference (2022). She will participate in SUNY’s Symposium again this year and was granted a scholarship from the University of Pittsburgh’s English department for being “an outstanding student in the English Literature major.” Her HAAARCH presentation is a shortened version of her senior thesis focusing on the life and career of the 1920s German painter Lotte Laserstein, and she plans to travel to Germany in the summer to complete her thesis research.</p> |
| <p>Chrislynn Brownlee</p> | <p>“Tony Cokes' <i>Pittsburgh.Isms</i>”</p> <p>Abstract Tony Cokes is an African-American post-conceptualist born in 1956 in Richmond, Virginia. Cokes' videos and installations appropriate text from mass media sources and deploy them in new contexts as a form of social critique. This presentation will offer a close examination of Cokes's <i>Pittsburgh.Isms</i> (2022). This newly commissioned series for the 58th Carnegie International consists of brightly-colored text fragments that appear on four digital billboards along Pittsburgh's</p> |

| | |
|---------------------------|---|
| | <p>Route 28. Pittsburgh.Isms is one of many works within Cokes' artistic practice that aims to challenge the conventional museum space and the audience viewing experience.</p> <p>Bio Chrislynn Brownlee is a senior majoring in Art History with a minor in Chinese and Museum Studies. Growing up, Chrislynn has always had a particular fondness for the arts but has not had a chance to explore them until now. Since coming to Pitt, she has been able to take many classes that have further driven her passion and appreciation for many forms of art and the museum environment. Last Summer, Chrislynn interned at the Westmoreland Museum of American Art and is now an intern at the University Art Gallery(UAG). For HAAARCH!!! 2023, Chrislynn will present her field research revolving around Tony Cokes' four digital billboard commissions along Pittsburgh's Route 28 for the 58th Carnegie International.</p> |
| <p>Lydia Daily</p> | <p>"Abby Aldrich Rockefeller: Patron of the Arts, Patron for Workers' Rights"</p> <p>Abstract: Abby Aldrich Rockefeller was an advocate for various aspects of human rights issues and a pioneer of modern art collecting and curating in the United States. However, she fails to receive recognition for her ambitious goals achieved in her lifetime. Abby had a lifestyle and image to hold up marrying into one of America's most prominent families. As a woman, she had fewer rights than the male counterparts in her family and society. Oftentimes, she was reduced to the simple title of the wife of John D. Rockefeller Jr. Despite her setbacks, Abby had ambitious plans throughout her life, including various housing projects for women, children, and workers.</p> <p>While Rockefeller has been identified as being in line with feminist principles, I have not identified any research stating that she had progressive ideologies. My study emphasizes the roles Rockefeller played beyond wife and mother. I focus on her activities as an advocate of workers' rights, an anti-war proponent, and a feminist. By analyzing her private art collection in the context of her philanthropic endeavors, I argue that her beliefs were in line with progressive action of the 20th century.</p> <p>Bio: Lydia Daily is a senior at the University of Pittsburgh, graduating in the spring of 2023. She is studying the History of Art and Architecture as her major, with minors in German and Italian languages. At HAAARCH 2023, Lydia is presenting her Senior Thesis about Abby Aldrich Rockefeller. Her thesis illustrates how the interaction between Rockefeller's art collection and her philanthropic actions portray the art collector as a progressive. The presentation focuses specifically on Rockefeller and workers' rights. Lydia thanks Dr. Jennifer Josten for her ongoing help and support as a mentor and advisor for her</p> |

research.

"When Do Public Memorials Mitigate Violence?"

Abstract

This paper investigates whether public monuments can mitigate violence. It focuses on the design and reception of the Vietnam Veterans Memorial, built in 1982 to honor the fallen American soldiers of the Vietnam War, and the Tlatelolco Stela, built in 1992 to honor the victims of the 1968 Massacre of Students and Workers in Mexico City. Both monuments incorporate the names of victims into their designs to encourage collective healing. However, both have been criticized for their limited representations of violent incidents that have widespread ramifications. Drawing on public criticism, historical context, and visual comparison, I argue the restrictions placed on which names would be included on these monuments inherently undermines their intended therapeutic effect by confining the representation of victims to a limited set.

Bio

Lilly Forrest is a senior pursuing a double major in Art History and Film and Media Studies with minors in Museum Studies, English Literature, and Theater. She has spent her time at the University of Pittsburgh soaking up as many plays, lectures, and free museum visits (!) as possible. Last summer, she had the opportunity go to Florence, Italy, to study oil painting and Renaissance art. Her time at the University of Pittsburgh has truly been full of invaluable experiences! At HAAARCH!!! 2023, Lilly will be presenting her thesis on public monuments, specifically the Vietnam Veterans Memorial (1982) and the Tlatelolco Stela (1992).



Lilly Forrest

"Non-Finito in the Quest for a Magnum Opus"

Abstract

The practice of non-finito (intentionally unfinished) art originated with the fascination of partially destroyed Ancient Roman artifacts that resurfaced during the Italian Renaissance. Artists like Michelangelo and Titian utilized non-finito techniques to capture the emotions that resonated with the Italian populous over these images. The melancholic mood understood through grandeur and lost past is reflected through works by Renaissance artists. In particular, Michelangelo, who was particularly fond of the technique, claimed that some of his most famous works are non-finito. According to current scholarship, the practice became out of fashion and primarily was of interest in the Italian Peninsula. This paper argues that the technique was spread to other regions of the world and had an impact on the development of modern art. With the beginnings of abstraction in the Impressionist movement, exposed canvas and rough contours were reignited as valid techniques for creating art.



Heather Hershberger

Particularly noted for his lack of finish, Auguste Rodin came out of the

| | |
|-------------------------------|---|
| | <p>Impressionist Movement with intention of creating his magnum opus <i>The Gates of Hell</i>, which was not completed. In pursuit of the magnum opus, sketch-like preparatory works were created by the artist and were duplicated and sold as complete works. This paper argues that these works were left intentionally unfinished at the point of sale or display in the manner of non-finito. This conclusion is reached through visual analysis of three works by Rodin, biographical research of the artist, and that of the period of 19th Century France.</p> <p>Bio Heather Hershberger (she/her) is a senior at the University of Pittsburgh majoring in the History of Art. She also has minors in Museum Studies, Studio Arts, and Religious Studies. Heather is also pursuing a Graduate Certificate in Medieval and Renaissance Studies. An art installer and docent by trade, her passion lies in making art and museums feel accessible, inclusive, and lively. She believes that art and museums are for everyone, and a great place to share information and build communities.</p> |
| <p>Pierce Mitchell</p> | <p>"The Dark Side of Dr. Seuss"</p> <p>Abstract</p> <p>This paper examines the artistic works of Theodor Geisel, both his political cartoons and his private collection of paintings, to display the impact that WWI, The Great Depression, and WWII had on Geisel and his art. Theodor Geisel, AKA Dr. Seuss, is a well-known artist but one who is rarely looked at through the art historical lens. To facilitate this discussion of Dr. Seuss and his art, the paper looks at the history surrounding his life, including the development of his work as a political cartoonist during WWII. This paper will apply historical research with visual analysis to provide a look into the mind of the artist known as Dr. Seuss using his private collection of works. Using this historical context and visual analysis to create a better understanding of his political cartoons and his paintings, and the darker side of the man known as Dr. Seuss.</p> <p>Bio</p> <p>Pierce Mitchell is a senior majoring in the History of Art and Architecture as well as minoring in Museum Studies and Studio Arts. For HAAARCH, Pierce will be presenting his Honors Thesis on the art of the American icon Dr. Seuss.</p> |
| <p>Peyton Statella</p> | <p>"Fashion, Gender Roles, and Political Critique: The <i>New Woman</i> and the Dismantling of Gender"</p> <p>Abstract</p> <p>Throughout Weimar Germany, the "New Woman" was thought to be a figure of</p> |

defiance and a symbol of degeneracy within German society. She was ascribed to have an independent lifestyle that disrupted traditional aspirations and ideals for the Weimar woman, challenging the conservative ideas of gender identity and signifying a newfound agency given to women in this period. Using visual, textual, and art historical analysis, this paper investigates how the concept of the “New Woman” was used to both enforce and reject traditional gender roles within Weimar culture. The paper focuses on gendered artwork produced within early twentieth century Weimar Germany, focusing on shifts within the mid-1920s and 1930s with the rise of Nazism, which strongly impacted the lives and works of many artists. The accelerated modernization within Weimar culture, paired with radical shifts to the right, led to virulent attacks on various communities, placing the “New Woman” in with Communists and Jewish folks, becoming the enemy to the Right. By analyzing gendered works produced by Weimar artists and the multiple critics of the “New Woman,” I argue that the destabilization of gender is symbolic of political instability. In challenging social norms and confronting the lack of public space for discourse on societal issues, these works manipulate and reveal the potential for artists to push the boundaries of the culture.

Bio

Peyton Statella is a senior majoring in the History of Art and Architecture and Political Science with a minor in Museum Studies. Her interests in art began as a child exploring art books at home, developing into a passion for art history at the University of Pittsburgh. Peyton will be presenting her honors thesis at HAAARCH!!!, which explores propagandistic depictions of the New Woman within the Weimar German illustrated press.

"The Conversation Between Art and Text"

Abstract

This paper will explore three typologies of literary evidence within its relationship to Italian Renaissance artwork. These will stem from case studies emphasizing different approaches to the interaction between art and word. Vasari's biographical storytelling affects the artist's stature and cultural integrity through tales of their life and subsequent art, questioning the weight of a truthful narrator and bias. Poetry written by Humanist court poets for Andrea Mantegna offers insight into the social life of someone surrounded by the courtly elite and the creation of artistic agency. While Michelangelo's poetry stimulates emotional and self-referential responses to personal identity creating lifeforce outside of the natural world in his sculpture *Night*.

Bio

Elizabeth is majoring in History of Art and Architecture, minoring in Museum Studies, and has a Medieval and Renaissance certificate. After transferring from an art school and realizing her love for Art History, she started her studies at Pitt in 2020 during the pandemic; Art History has become something she is always excited to talk about, and she will continue to learn the conservation and care of art and artifacts in museum spaces. Elizabeth will be presenting "The Conversation Between Art And Text" from her Thesis "The Perennial Challenge; The Conversation Between Art And Text" dissecting the interactions and effects literature has with its relationship to artwork from the Italian Renaissance. Mentored by Professor Nygren.



Elizabeth Dragus