

# AUDREY HAMPTON



M.S.AAD CANDIDATE

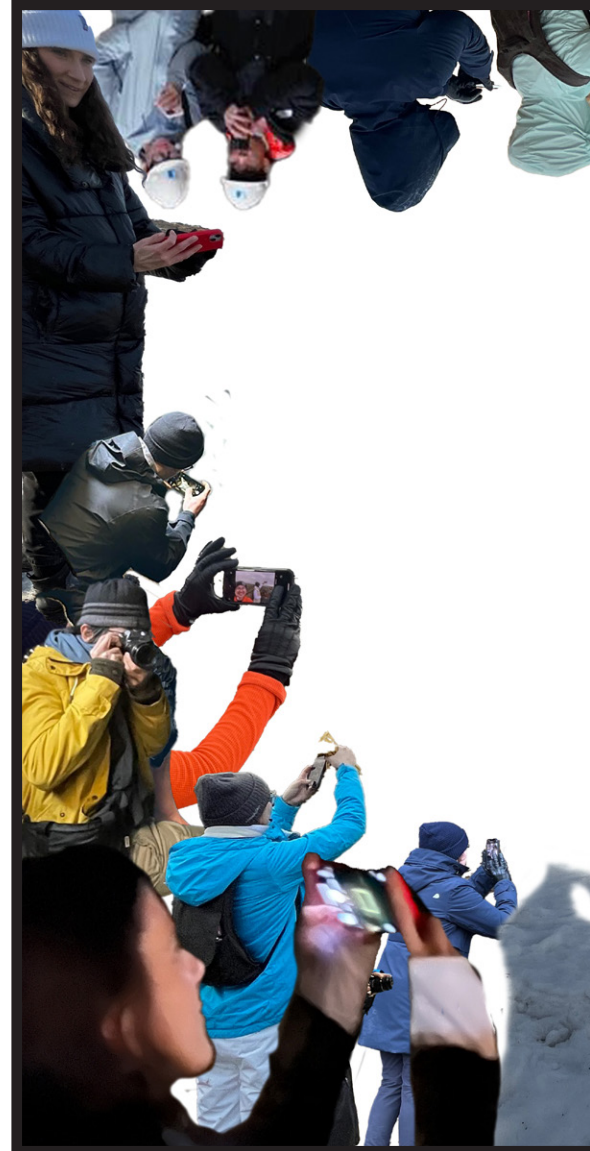
# AUTHOR'S NOTE

## an explanation & REFLECTION

Reflecting back on the past year as graduation draws near, has me revisiting what i stated in my application was my goal, my interests, to see how they have manifested while at GSAPP. In my application, my main 'passion' is the belief that architecture, and architects, serve a unique role as the shaper's of our built environment, where humans spend the majority of their time. What drew to architecture was the ability to shape how someone feels in a space, a power that as I get older seems more daunting in it's implications.

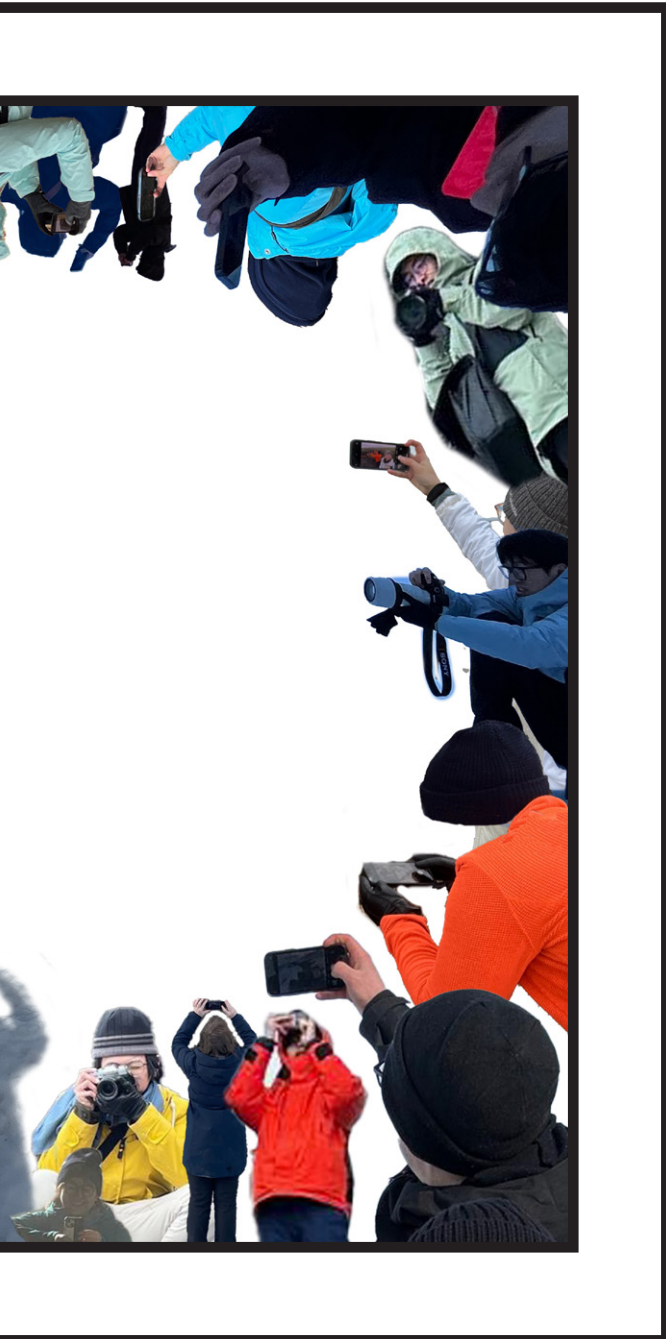
This phenomenological stance manifests in my interests most acutely in the notion of Space architecture...to be clear, not 'space' as architects refer to it, but space as-in 'off earth', 'off-planet', 'extraterrestrial'.

The first ethical question for space architecture is should we be building in space? What implicaitons does that have on resource extraction, waste management/infiltration of extraterrestrial systems, and so on. Despite what your personal stance on this is as an architect, if the industry continues towards a privatized space exploration and settlement, then I believe as architect's that it is our moral imperative to be involved in the process, in order to uphold our duty to protect the health, safety, and welfare of the public.



When selecting a graduate program and sharing my interest in space architecture with various people, the question inevitably would lead to 'why not pursue a space architecture degree?' There are a few programs both in the U.S. and abroad focused on space architecture, but at this time the curriculum is more aligned with the





engineering disciplines as well as the form-finding and material exploration needed currently with short term missions. These pursuits are vital and necessary, but I am interested in what comes next as well as the broader implications of what architecture should be in such a foreign environment...and how architecture

can promote the sustainability and resilience of the individual, not shareholder's profit margins.

To this end, I instead chose a more indirect path towards space architecture, one that does not involve course titles and studio briefs explicitly discussing off-world habitation. I brought my own 'angle' to courses, readings, and projects that sometimes appeared secondary to the primary pursuit, but internally was being filtered through the lens of 'how would this effect life/construction/etc in space?' As a result, many of the concepts and projects have a legitimate terrestrial application which would benefit life on earth, as well as acting as a testing ground and incubator for a hypothetical application off-earth.

The image to the left lacks a subject, but much can be extrapolated from observing the means of capturing the subject. The photographer bent over, crouched down, arms lifted high....what were they recording and why was it important?

The projects, and highlighted sections of projects, showcased in this book strive to capture key concepts that are relevant to space architecture....without having a site plan in a different galaxy.

“a self-guided, indirect, and sometimes circuitous journey towards a SPACE architecture...”

TRASH  
ISLAND

p.6-19  
studio

metabolic  
materials

p.22-27  
seminar

make

p.30-39  
seminar



**MAISON  
TERRA**  
p. 42-51  
studio

*transcalarities*  
p. 54-55  
seminar

**IMPERMANENT  
ARCHIVE**  
p. 58-71  
studio

**“...because sometimes the SPACE  
architecture finds you”**







Summer | 2023

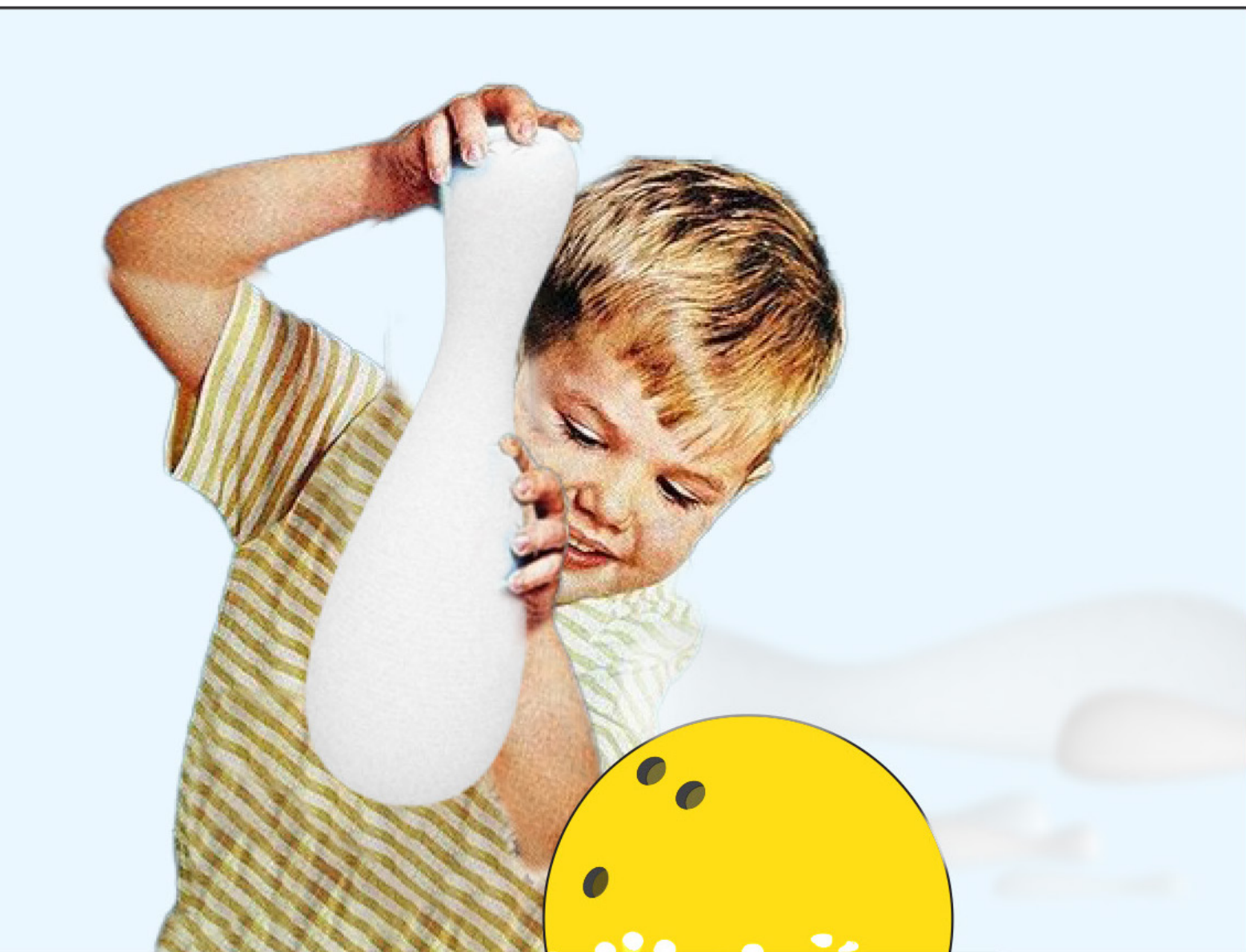
Adv. IV

Critics: M. Loverich + A. Torres



# TRASH ISLAND





Summer | 2023  
Adv. IV  
Critics: M. Loverich + A. Torres



☺ / ☺ / ☺ / ☺ /

# Why make an is•land from scratch...



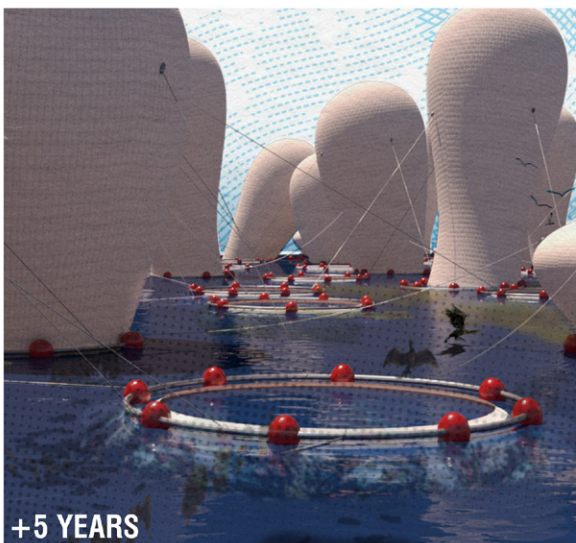




**...when we have so much floating trash?**

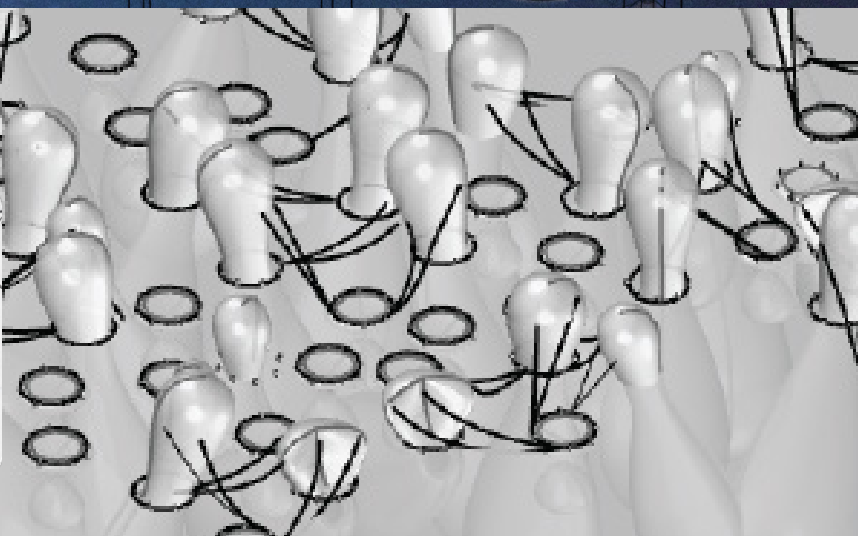
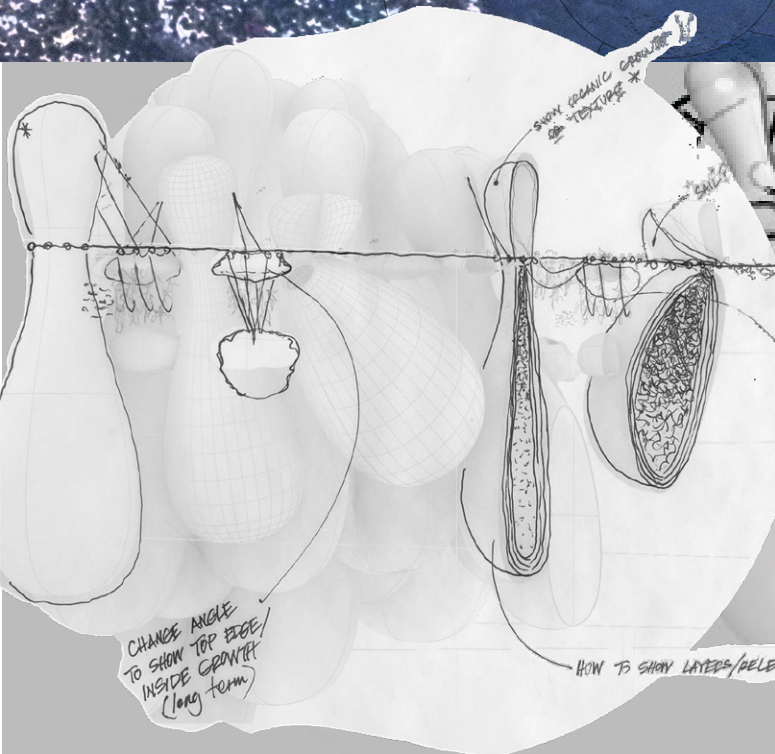
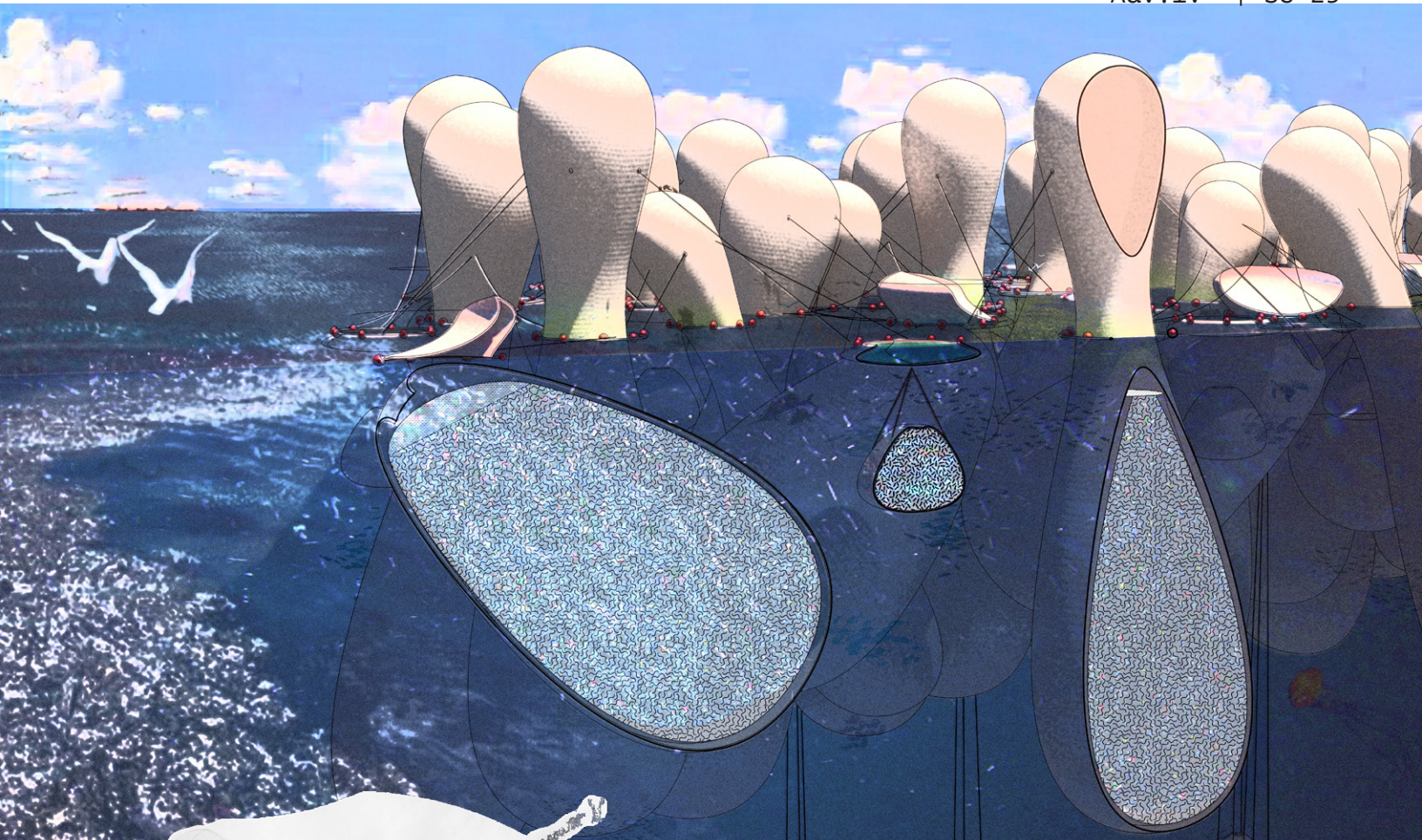


## Trash Island



The island is composed of individual metabolizing units, or 'pins', that are deployed in areas of accumulated floating trash. The pins capture the trash, then digest it through a series of nested membranes, each imbued with a different biogenic agent that is capable of consuming a different classification of plastic or paper-based waste. Over time, the digesting process compacts the volume and sequesters it away from marine life.





Pin= latex  
 \_top: 3d printed with latex covering  
 \_bottom: hollow latex with weights

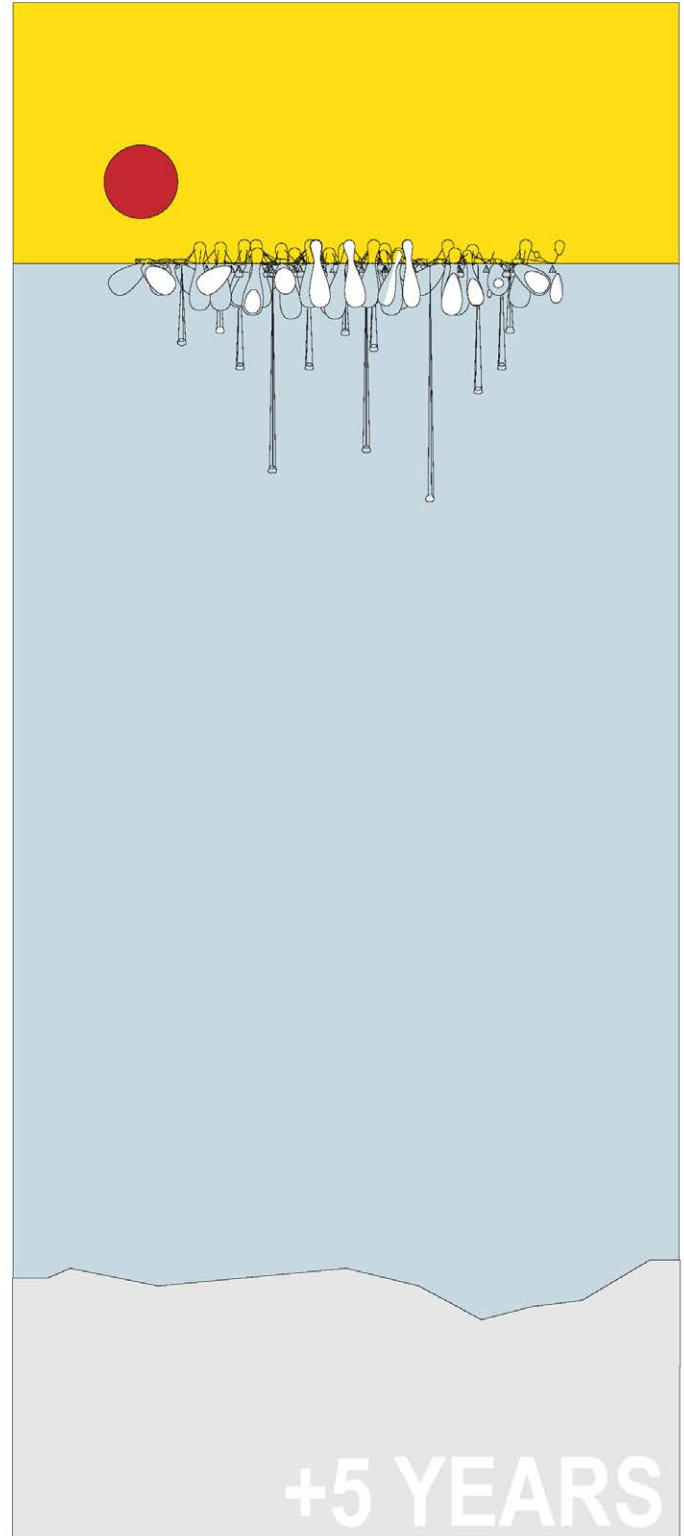
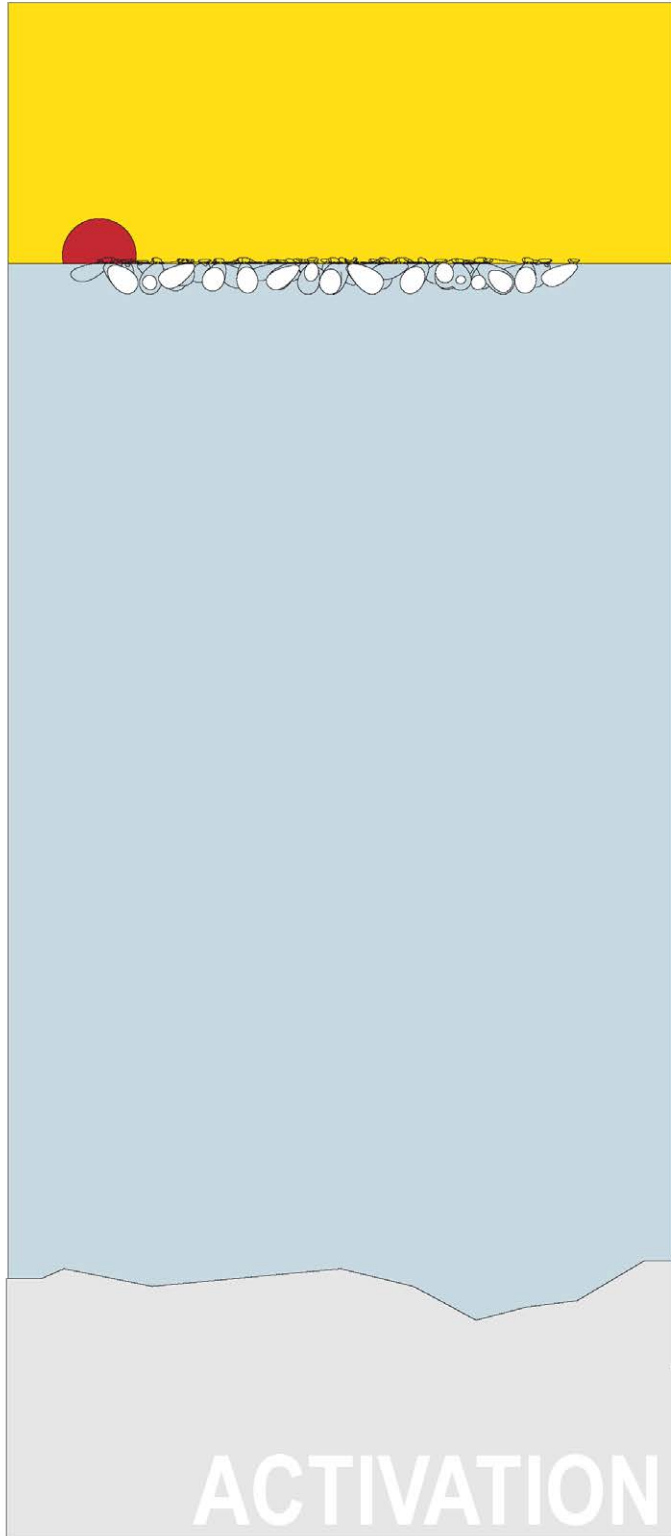
Collar= metal 'jump-ring' wire  
 alternate: foam/plastic

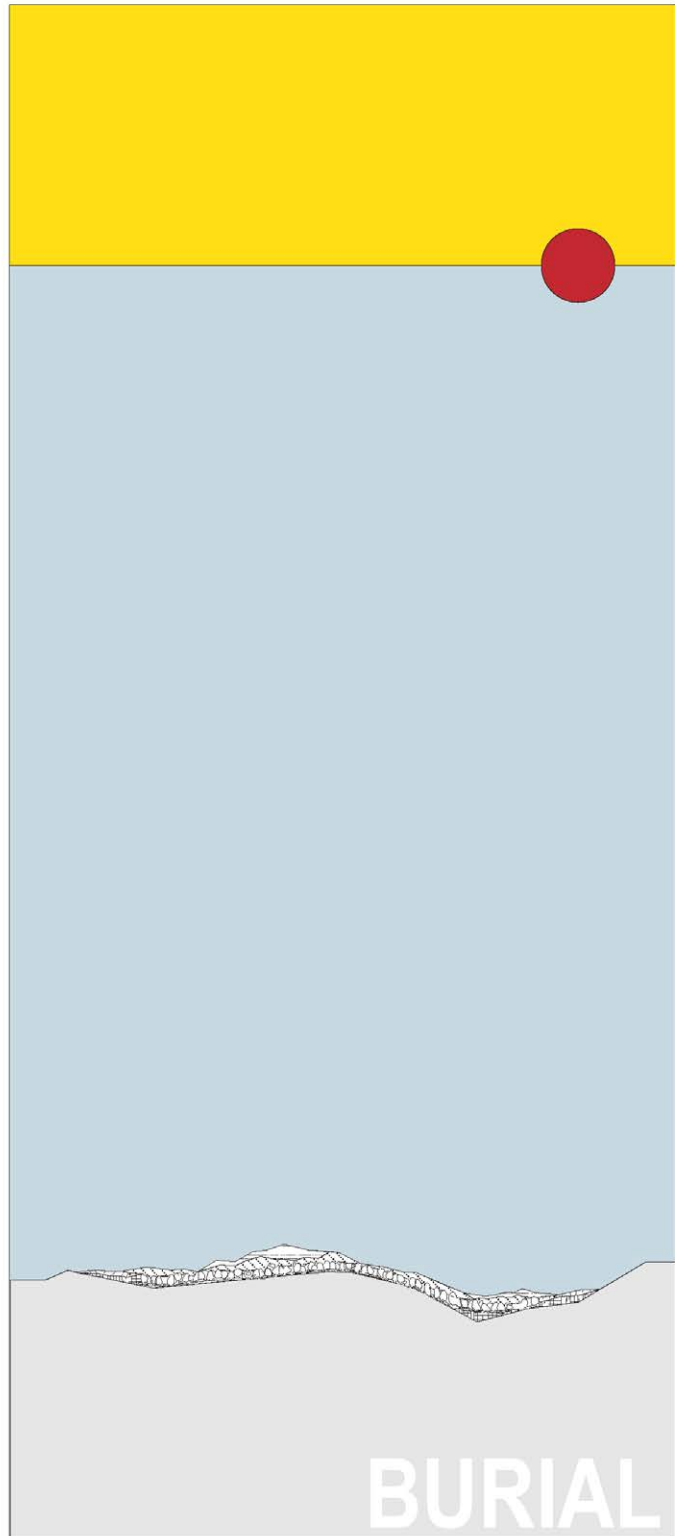
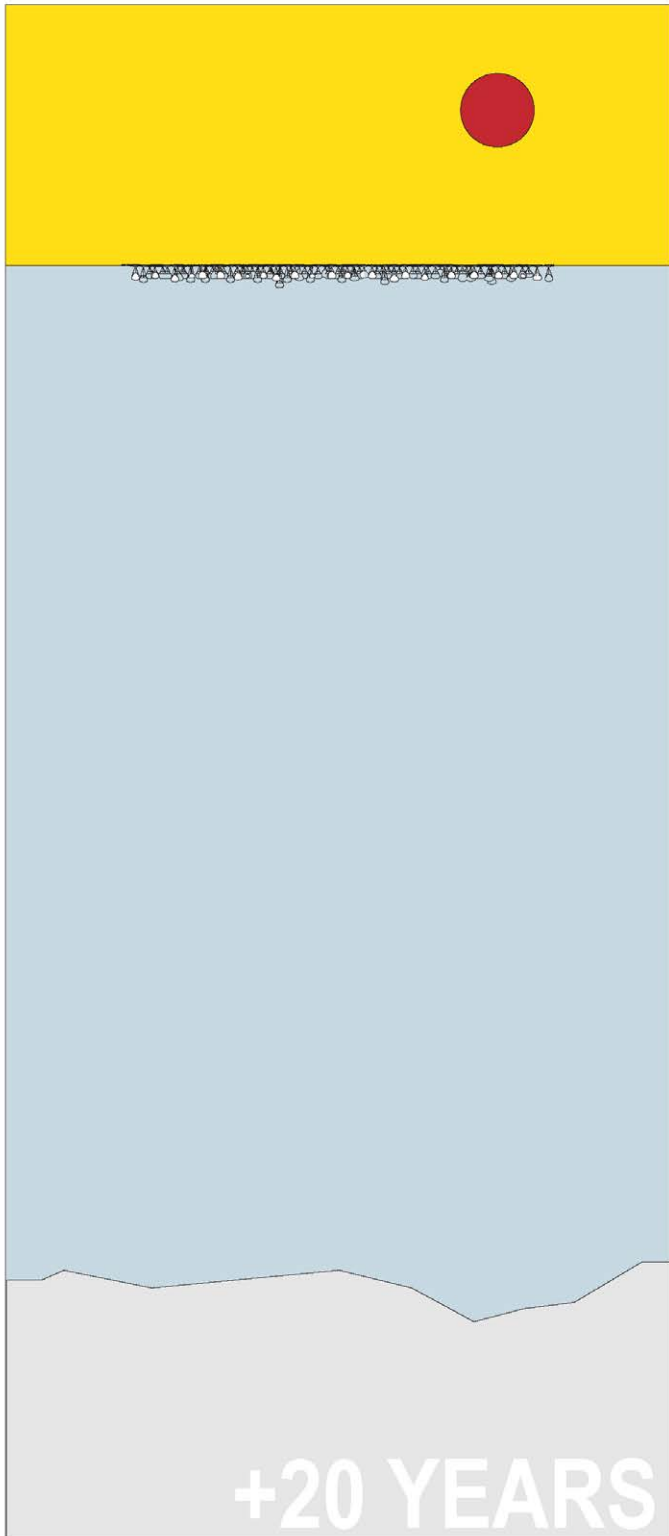
Buoy\*= white or yellow seed bead  
 \*if time allows

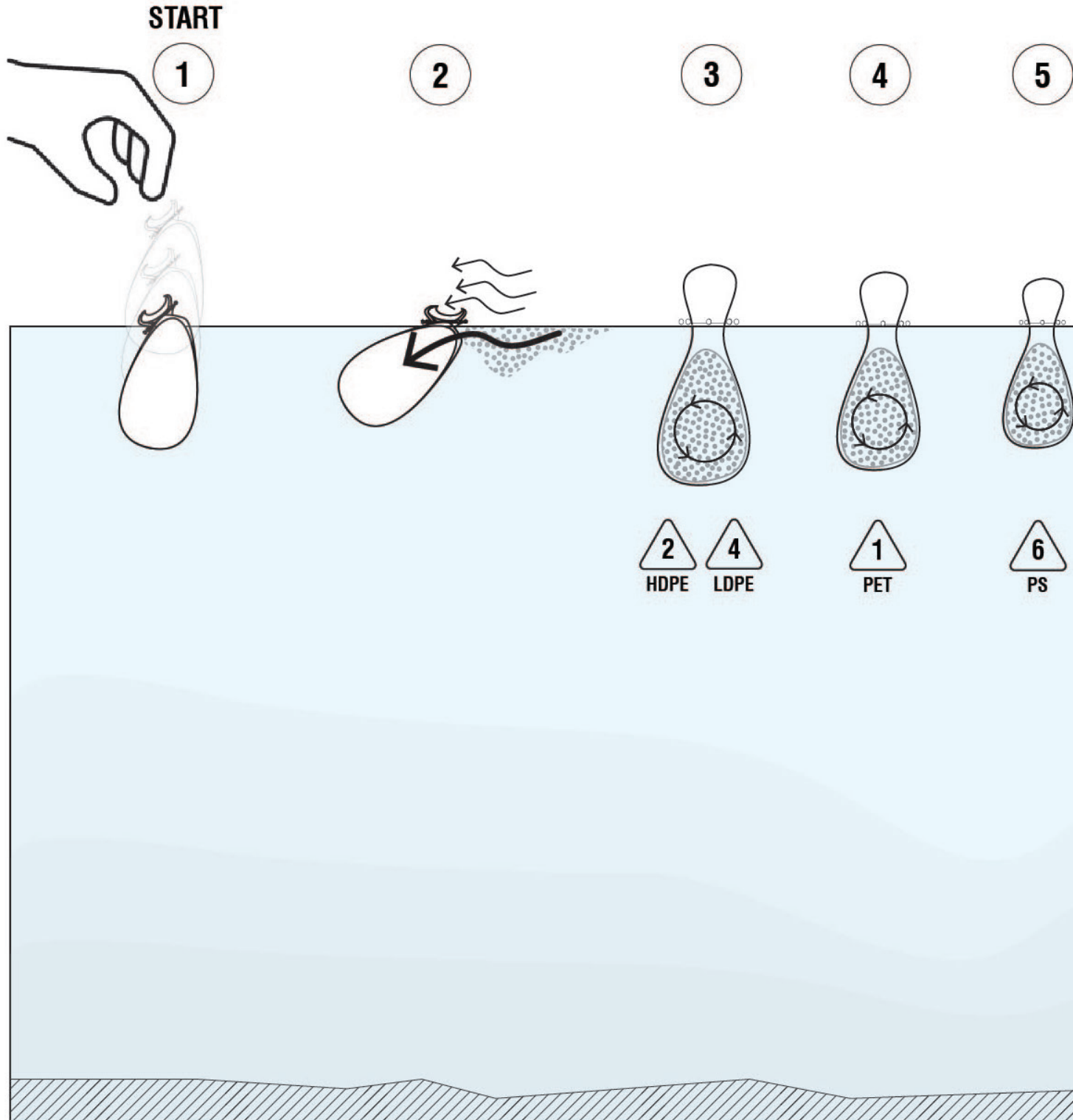
Deflated 'bag' = 'stamp' coral-like pattern to underside

big caveat: if time allows

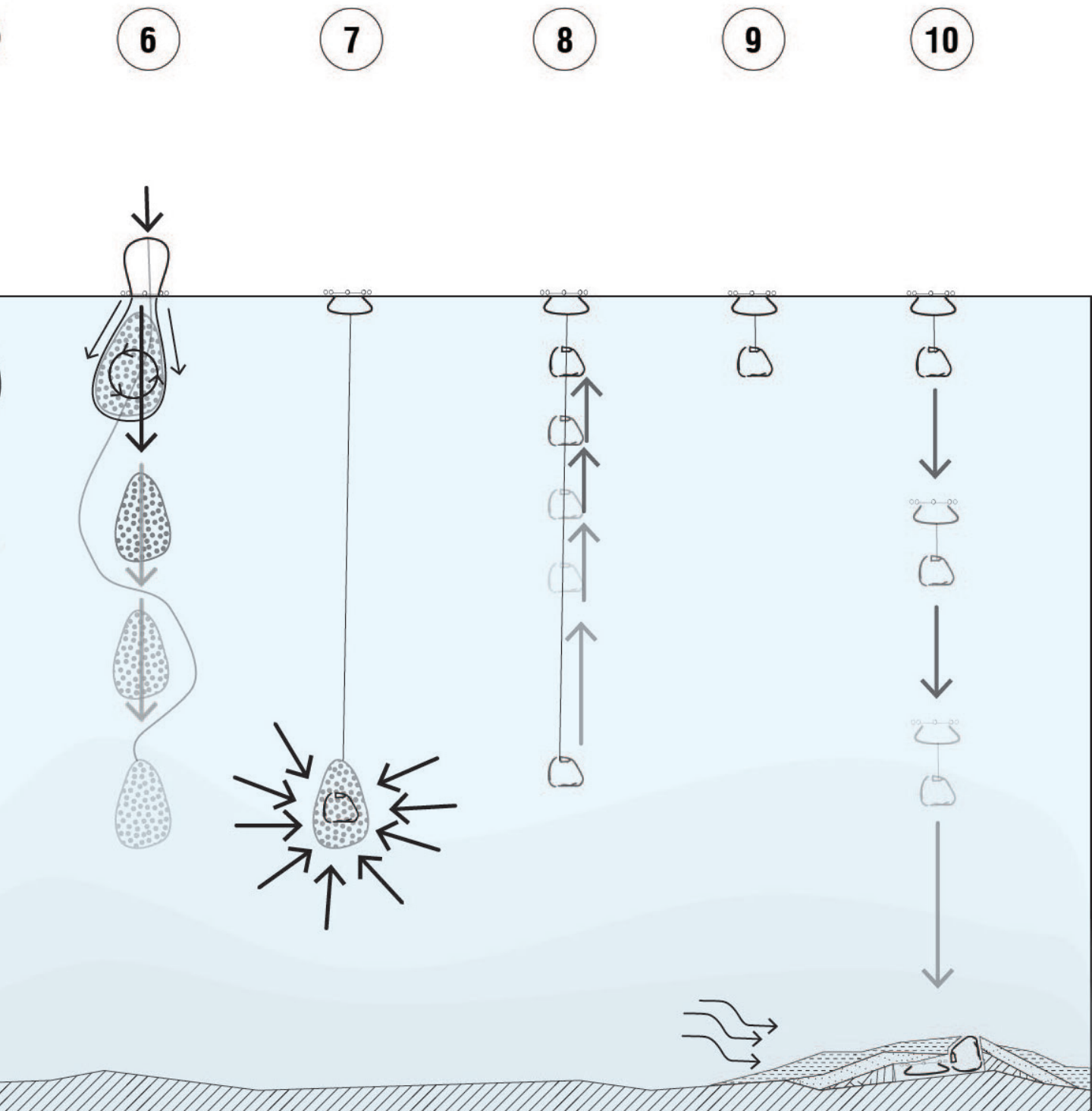


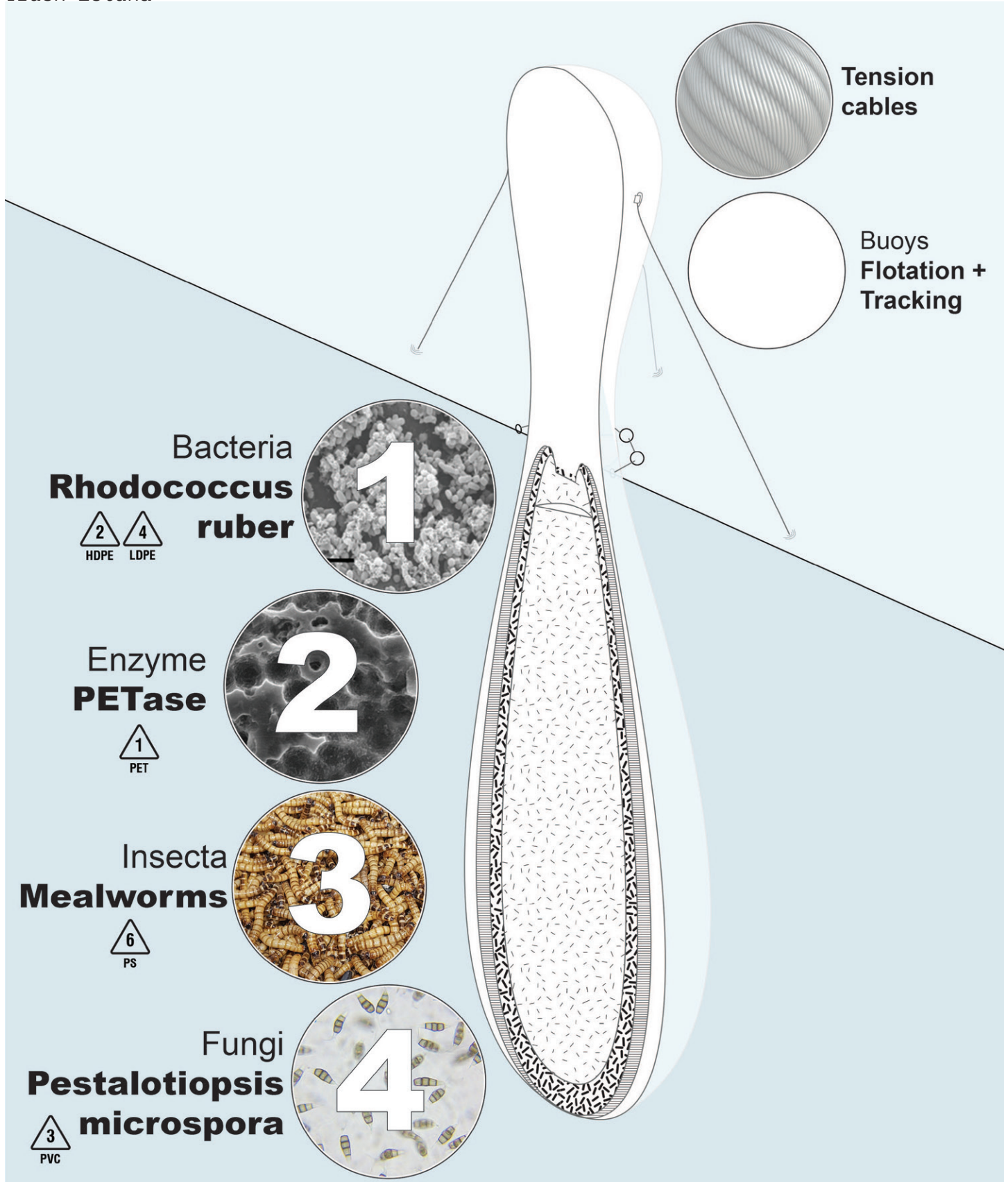












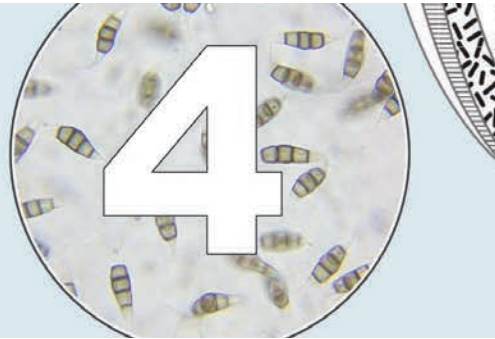
The 'pins' layers are time-released, based on the rate of digestion of the previous biogenic agent. Later layers coexist with earlier agents, creating a simultaneous metabolic environment, that ideally increase the rate of consumption.



The island is composed of individual metabolizing units, or 'pins', that are deployed in areas of accumulated floating trash. The pins capture the trash, then digest it through a series of nested membranes, each imbued with a different biogenic agent that is capable of consuming a different classification of plastic or paper-based waste. Over time, the digesting process compacts the volume and sequesters it away from marine life.



Fungi  
**Pestalotiopsis  
microspora**



<through

//BIOGENIC PLA

Summer | 2023  
Adv. IV  
Critics: M. Loverich + A. Torres



ghline>



STIC DIGESTION





# DIGESTING PLASTICS

Physical Swatch / Recycled Plastics (assorted classifications), Thread







**DIGESTION**  
MONTHS



**BREAKDOWN**  
CENTURIES

**DISCARDED**  
SINGLE-USE

**PROCESSING**  
WEEKS





# EXTRACTION

DECADES

# DRILLING

MONTHS

# FORMATION

MILLION+ YEARS





Recycled plastic; Oyster Mushrooms <color added for effect>

Petroleum-based plastics break down slowly through physical degradation and exposure to UV light-frequencies, but does not transmute the material—the result is simply infinitely smaller pieces. Biogenic degradation goes beyond physical deterioration by transmutating the material to allow

for integration of the chemical building blocks back into various ecosystems. Different biogenic agents metabolise different types of plastic; some agents include bacteria, algae, insects, and fungi <including oyster mushrooms>

Plastic-eating mushrooms, such as oyster mushrooms, yield an entirely EDIBLE crop, despite consuming a non-edible substrate.

# industrial mushroom farming + plastic waste management

traditional oyster mushroom farm>>



'smallhold-mushroom-farm-vernon', LA Times

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Current industrial mushroom farming takes place indoors under controlled environmental conditions. Typically, a plastic bag full of woodchips or sawdust is inoculated with spores and allowed to grow to maturity. Each bag can yield 4-6 'crops' before being discarded. This project asks if we can reimagine the vessel and substrate as inseparable, and edible to the fungi, to result in zero byproduct to discard.





<through

//REJECTING D

Spring | 2024  
Metabolic Materials  
Instructor: Michael Wang



Fall | 2023

MAKE

Instructors: G. Lignano + A. Tolla

ghline>



DISPOSABILITY



The beginning of a semester-long exploration into 'stitching' as both joinery, structure, and incidental ornamentation. Opacity and fortification added with surplus shower curtain in order to result in zero waste.



Discarded Shower Curtain + Rain Poncho, thread





Bottle caps collected in tree wells and sidewalks in Inwood, NYC. Accumulation tells the story of daily activities of congregation and community; sidewalks as a heavily used public space for gathering where individuals leave their individual building address to join the collective block.





5 lbs of collected bottle caps arranged in rows of 5 are cinched together with leftover mesh fabric to create a semi-taut surface. The ribbon-like surface has a natural curve, and when twisted to extremity, is self-supporting.





The 'bent arrow' forms created from the body of the cans are stitched together with the braided cord and reinforced with the copper wire; specific positions are held in tension with the aluminum 'tabs'.



Collected aluminum soda cans, from my personal recycling bin; <shown left> braided aluminum cord and copper wire, stripped from an ethernet cord mistakenly not returned to previous internet provider...





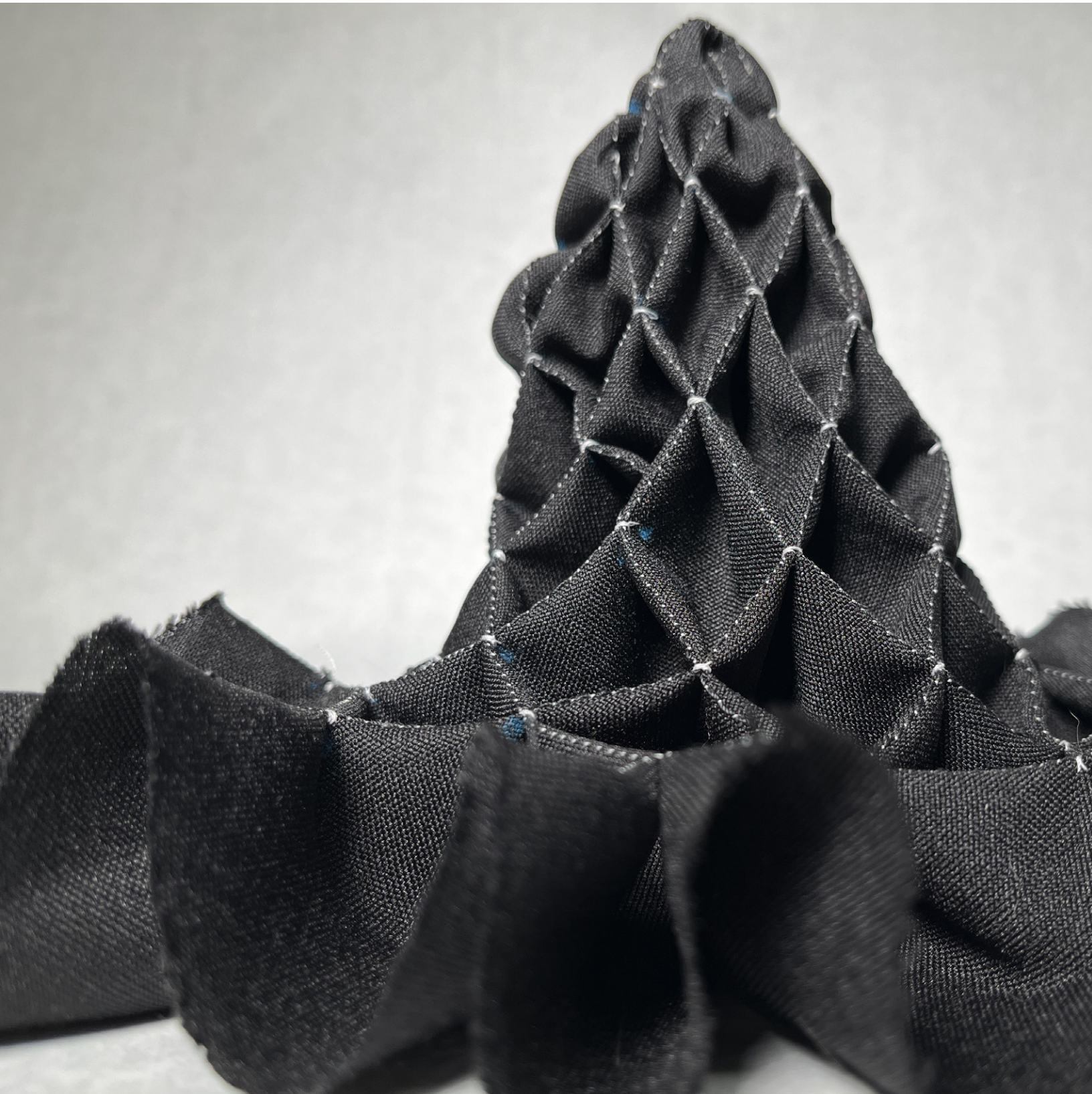
Various branches collected from Inwood Hill Park. Note: only previously fallen branches were collected, and inspected for early signs of rot and infestation,





Branches become both joined and joinery. The heartwood is exposed by stripping bare the bark; while the bark is still pliable, it is wrapped and cinched around two branches to affix; after drying the friction of the bark holds it in place.





An exploration in co-opting traditional fabric manipulation for three-dimensional experiments in void/surface. The technique used is modified honeycomb smocking, but applied in a radial, rather than a linear, pattern to create a cone.





Discarded fabric shopping bag <black> and ripped bed sheet <not shown on left>





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//CIRCULA

Spring | 2024  
Metabolic Materials  
Instructor: Michael Wang

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R ECONOMY

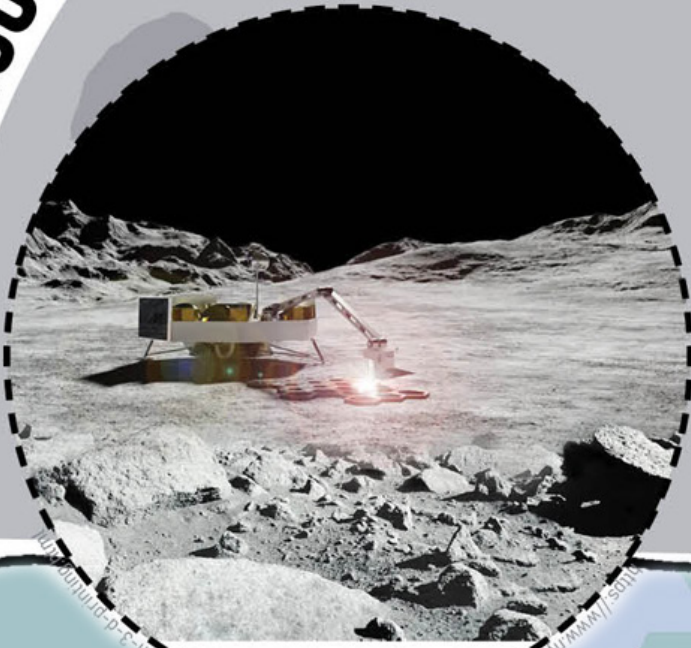


# Maison Terra...

MAISON

Fall | 2023  
Adv. V  
Critic: G. Kipping

MOON EXTRA-TERRA?



Why earth?





# What can extra-terrestrial construction



on

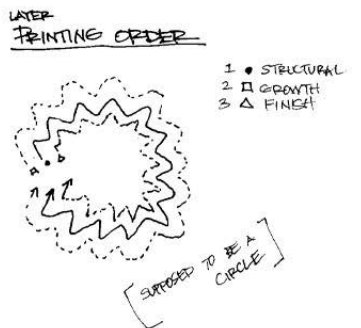
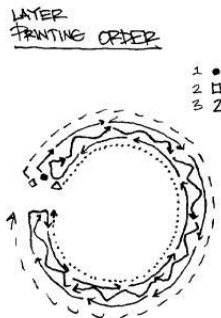
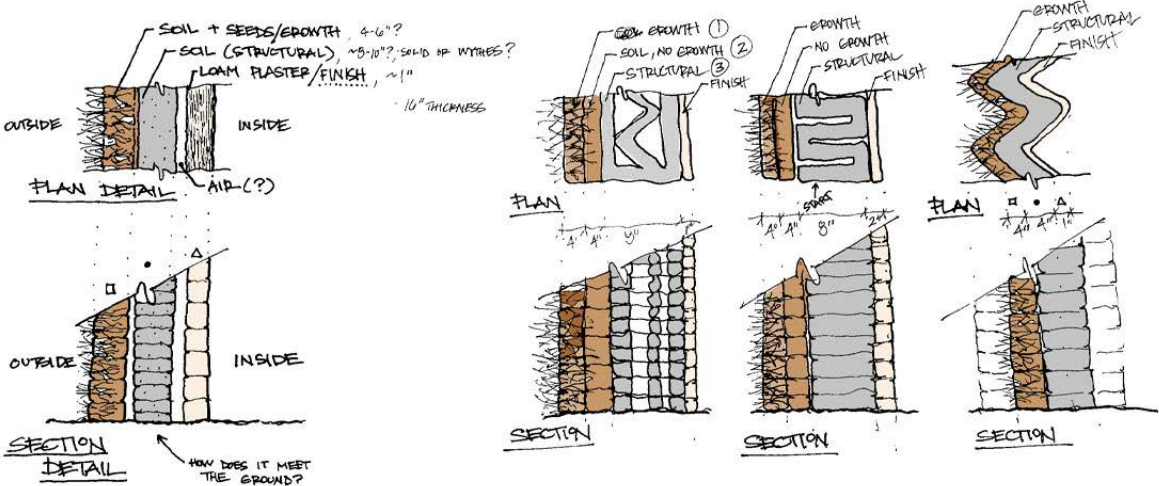
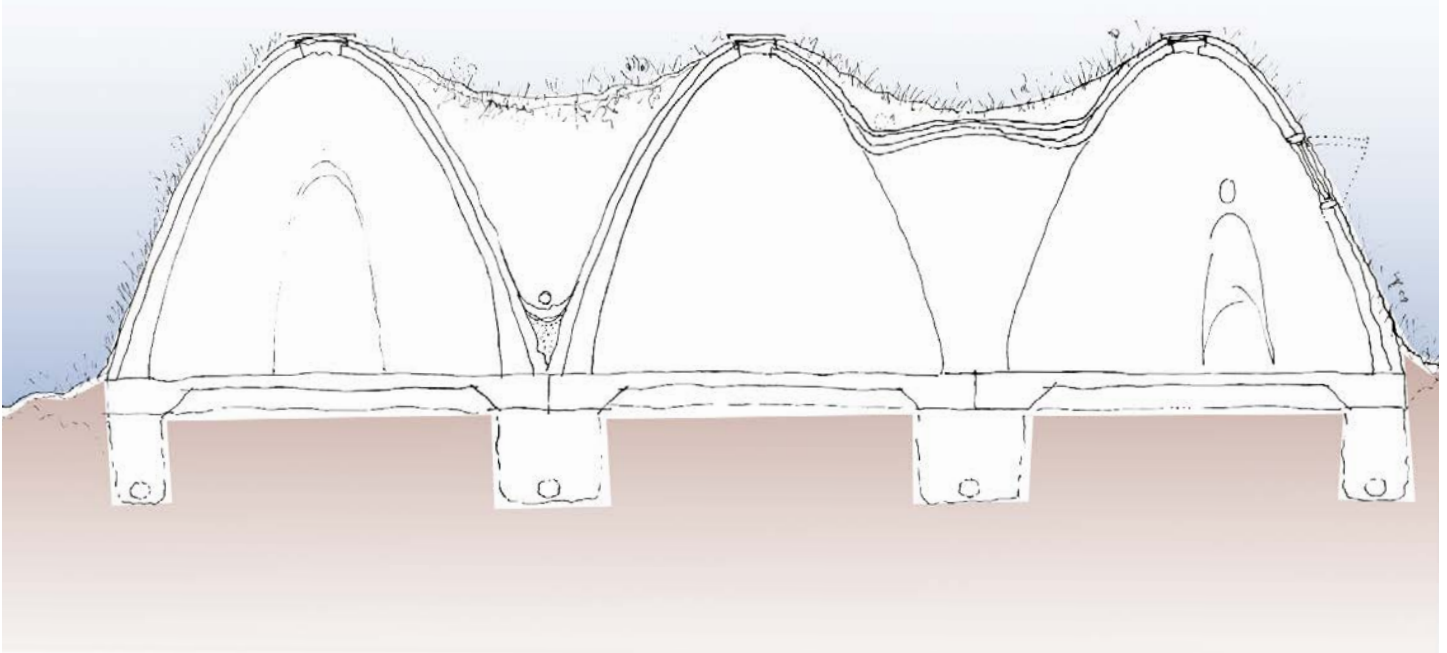


**learn from terrestrial practices?**





# Maison Terra



# additive, in-situ manufacturing + turf/sod

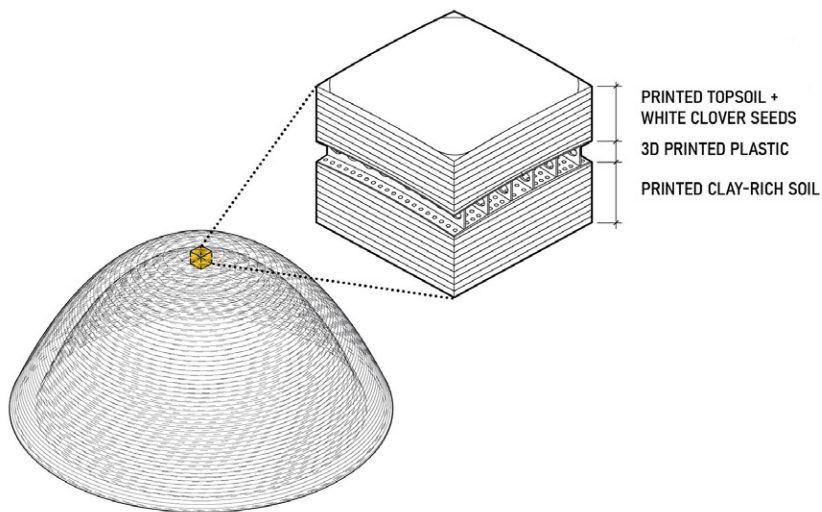


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Until recently, the majority of 3D-printed constructed relied on cement-based mixtures for structural capabilities, as well as ease of printing/extrudability.

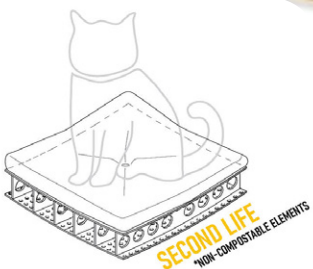
Research has recently expanded into earth-based printing mixtures; this project explores the feasibility of using earth, including topsoil, present on site in the printing mixture. Native groundcover acting as a natural rainscreen, protecting the inner, clay-dense structural layers.





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The one-to-one prototype is taken from the top of a non-altered dome module, in order to be self supporting. The top printed living layer contains a combination of ground cover seeds, with an emphasis on fast germinating and drought tolerant varieties. The air gap/drainage layer has an intended second-life as the base for a pet bed, to avoid the typical discarding of model materials. Note: the pet bed has been completed at time of publication, but unfortunately has not been utilized by pet, ergo, no photograph.





suburbia as pro



prototype, as testing ground for innovations in materials, practices, and sentimentalities





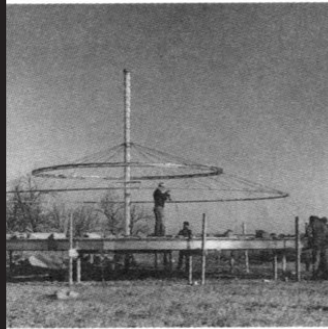


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//MODULAR

Fall | 2023  
Adv. V  
Critic: G. Kipping

ghline>



R HOUSING



# DYMAXION HOUSE

## R. BUCKMINSTER FULLER

The Dymaxion House was designed for an affordable, mass-produced, transportable house in the 1920s, made possible by advances in transportation and the industrial assembly line. Fuller disregarded conventional construction methods to create a house on the human scale, not only in size but also the workers involved in its construction, transportation, and installation.

A house was envisioned that would be built from the elements, instead of the traditional. Fuller envisioned a "machine for living" that would minimize the toil of physical labor. The parts of the machine would be standardized, eliminating manual labor, and by eliminating manual labor, the inhabitants would be able to reach higher levels of self-awareness.

by eliminating manual tasks, the inhabitants would be able to reach higher levels of self-awareness.

The prototype harnessed the advances in transportation to reduce

# MAXION SE MINSTER ULLER

as a prototypical design produced, and easily in the early 20th century in material science assembly line. The design of housing typologies and to better accommodate for the end user but in the manufacturing, installation process.

as more than a shelter head as Le Corbusier "living", an instrument to physical existence. All the worked together to reduce eliminating repetitive tasks, be free to engage in higher and self-actualization.

ing repetitive the inhabitants free to engage higher levels of ness and self-actualization.

and technological the burden of the user by

automating daily household chores. Manufacturing was also automated and intended to be mass-produced with no aesthetic customization by the user. Fuller believed that the stylization of traditional houses was a cosmetic mimicking of contemporary trends, and this ornamentation added time, and therefore costs, without increasing the functionality or liveability of the inhabitants.

A neighborhood of Dymaxion Houses would consist of identical pods, creating a conformed community without the identifiable 'quirks' incorporated into traditional houses. The image of a house that became more machine than home, each indistinguishable from one another, was in conflict with the human desire for self-expression.

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Fuller intended to allow for internal self-actualization by taking away the surface-level aesthetic decisions associated with living, thereby removing the agency for external expression which is fundamental to the self-realization of many people.

Lower acquisition cost justified the sacrifice of customizability, since the houses could be almost entirely machined and assembled in factories, with minimal on-site construction required. Ultimately the astronomical cost associated with establishing a mass assembly production, comparable to the factories of Henry Ford, would be one of the factors in the Dymaxion House not making it past the prototype stage.

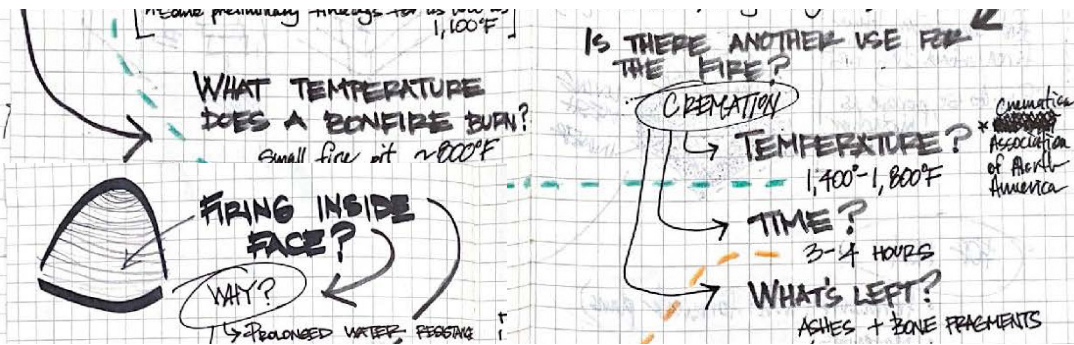


While Buckminster Fuller's Dymaxion house was designed to accommodate all the utilitarian needs of a human body, it did not address the desires of the humans inhabiting the space. The significance of the prototype is the enduring impact and inspiration to future evolutions of design thinking by reimagining and speculating on what a house can be, and what it's role is in the lives of the inhabitants.

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<IMAGE, MIDDLE LEFT>  
<https://www.moma.org/collection/works/82394>  
 <IMAGE, PREVIOUS PAGE>  
<https://www.pmi.org/learning/library/benchmark-quality-management-life-cycle-5150#>





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//DEATH BRIN

Spring | 2024

Adv. VI

Critic: K. Rothstein

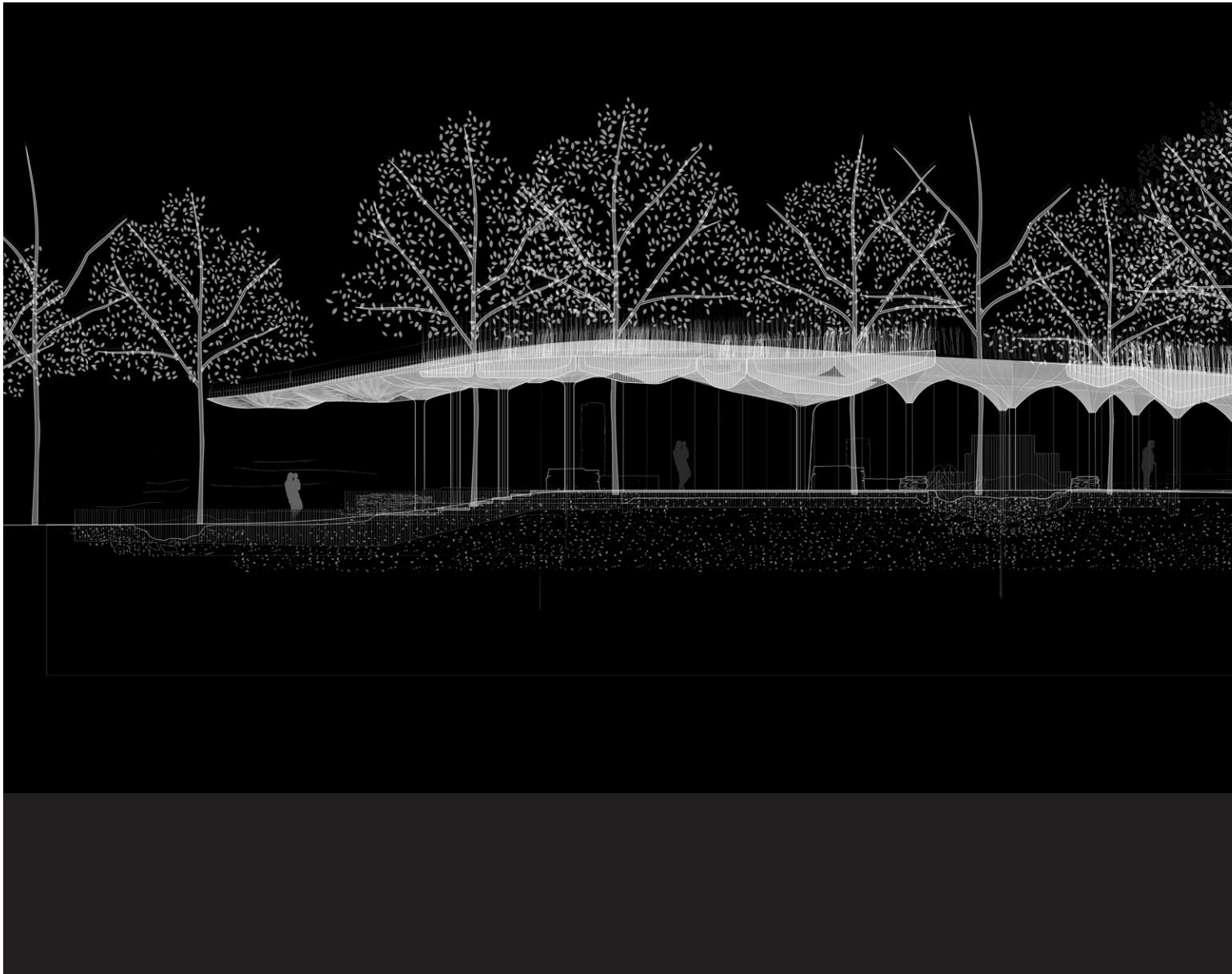
Group Partner: Chris Deegan

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INGS NEW LIFE



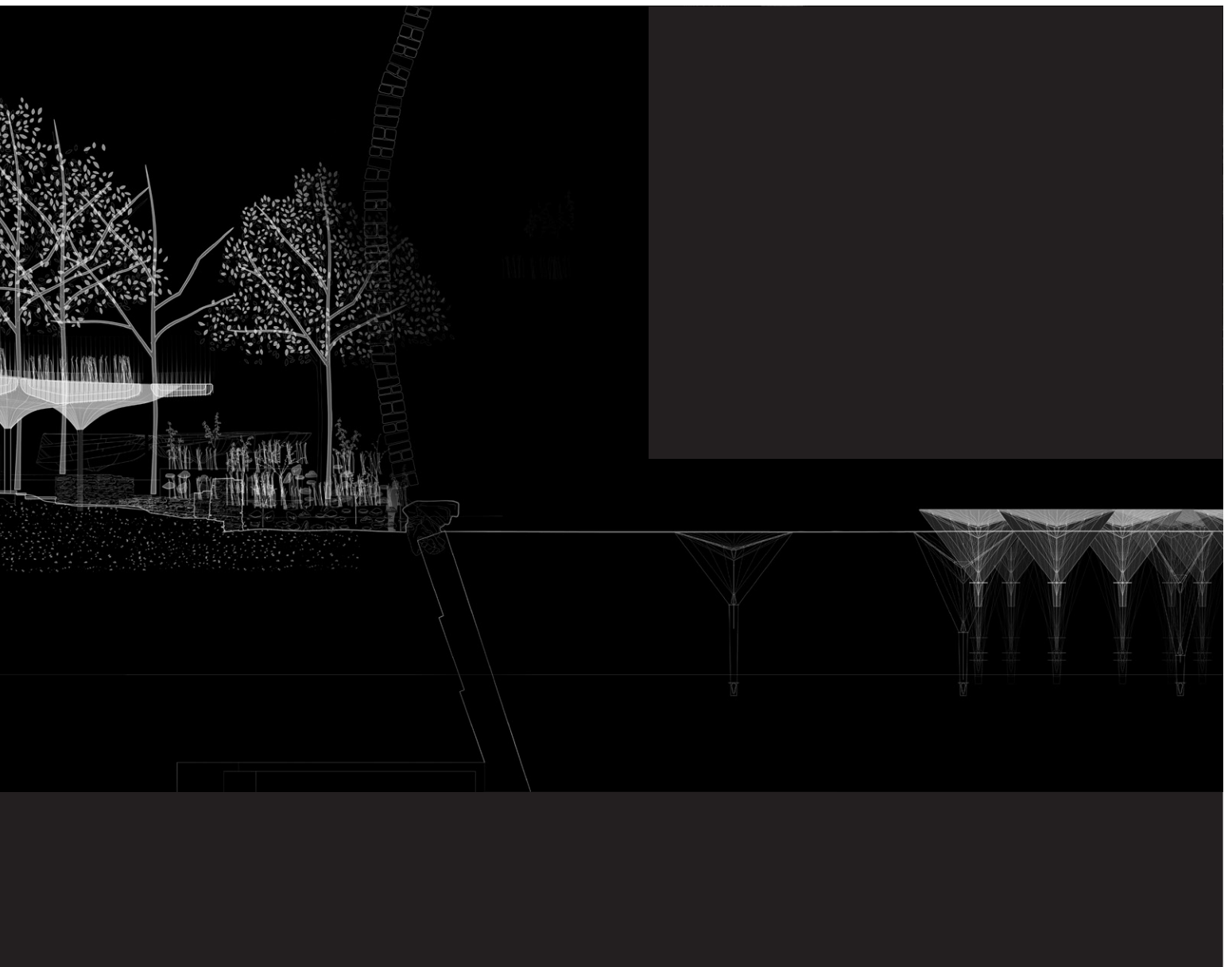


Spring | 2024

Adv. VI

Critic: K. Rothstein

Group Partner: Chris Deegan

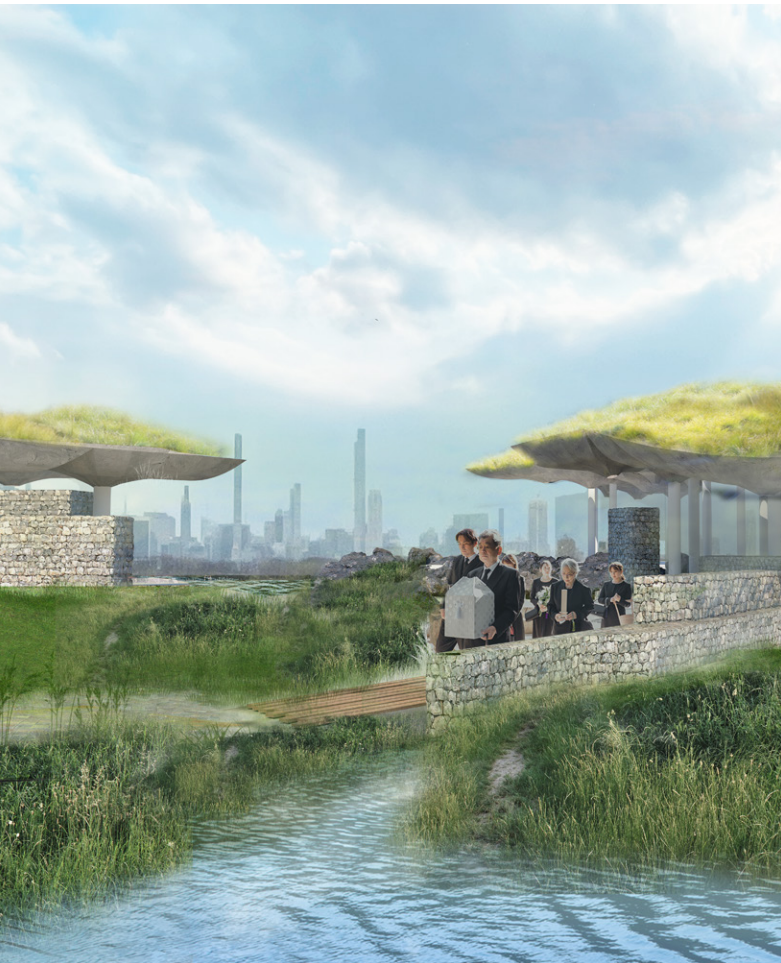




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# What if spaces of mort•ality mirrored





# the en•tropic beauty of life & death?

∪ / ∪ / ∪ ∪ / ∪ /





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Our processing of existential loss and grief is often associated with the desire to remember, or forget. The pragmatic role of memory, and forgetting, is to optimize decision making by allowing efficient pattern recognition and extrapolation during the process of converting stimuli from short term to long term memory. This conversion process involves a repetitive state of recall; mnemonics allows for the remembrance of information through a repetitive pattern of tones, rhythm, or sequences.



Mê - nin a - ei - de, the - ā, Pê - lê - i - a - deô A - chi - lê - os

Mî - niv ᾱ - ει - δε, θε - ᾱ, Πη - λη - ῖ - ᾱ - δεω Ἄ - χι - λῆ - ος

**INTONATION** : PAUSING can increase short-term retention

for example, 'ABC'

$(ab-cd)(ef-g)(hi-jk)(lmno-p)$

$(qrs-tuv)(w-xyz)$

TOTAL: 26 chunks, but 3 groups

**MNEMONICS** assisting to memory

MNEMONIC DEVICE such as ROYGBIV to recall color spectrum

**FORGETTING** (Transience)

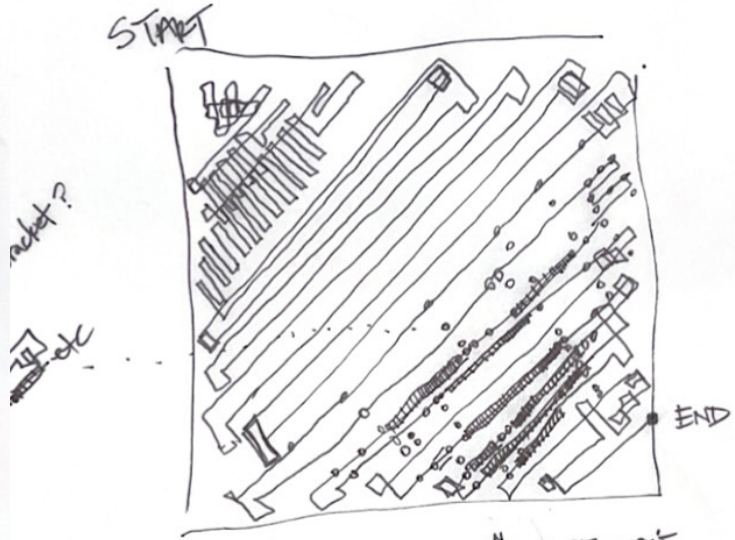
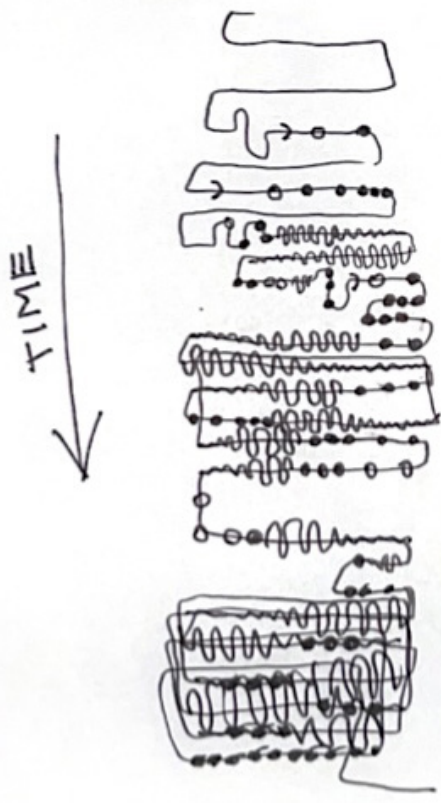
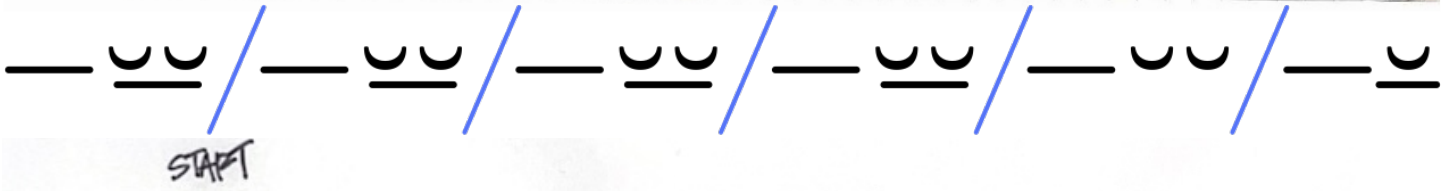
- Behavioral Flexibility by eliminating outdated info
- Generalization by not overfitting

→ persistence x transience

**GOAL of MEMORY**: to optimize decision-making

Stan Allen

PSYCHOLOGICAL ROLE OF FORGETTING



PATH = — (line); SW/NE = HORIZ. MOV'T  
NW/SE = VERT. MOV'T  
□ = HOVERING IN PLACE

DOTS = DRIPS, OPEN = LIQUID/IN MOTION  
CLOSED = SOLID/STOPPED

thick/thin = DROP SLIDE  
= SHEET SLIDE from drip?

Big difference between path = how it down which impacts accumulation of paper slide/sheet

END



# Trash Island

TIME HEAT  
 0:00 <start> middle horiz/vertical rods  
 0:01 in place, slight up+left  
 0:15 down, 1, bottom third  
 0:20 right, 5  
 0:24 up 5, to top third of rod  
 0:30 down  
 0:34 up, diagonal right to top of 10  
 0:38 down 10  
 0:43 up, 8, 9  
 0:46 down, to 5  
 0:50 up 5  
 0:53 down 2, 3  
 0:56 up, 2, 3  
 0:59 right, along top of rods to 8  
 1:02 left  
 1:05 right, to 9  
 1:07 down 9  
 1:08 left, down 5  
 1:11 up 5  
 1:14 down, 3, 4  
 1:17 up, 1  
 1:21 down, 2, 3  
 1:24 up, 5  
 1:28 down, 7, 8  
 1:31 up  
 1:34 down, 10  
 1:37 up, 5, 6  
 1:41 down, 5, 6  
 1:45 up, 3, 4  
 1:48 down, 1  
 1:51 up  
 1:57 right top of rods to 5  
 2:00 down 5 halfway  
 2:02 up, 5  
 2:03 right  
 2:05 up right to bottom right corner block; hover  
 2:13 left along bottom of block  
 2:16 up to middle of block  
 2:17 right along middle of block  
 2:20 left along middle of block  
 2:22 diagonal (down/left) to bottom left corner of block  
 2:23 right along bottom edge of block  
 2:26 left along bottom of block  
 2:28 up to middle of block  
 2:29 right along top of block  
 2:31 hover top right corner of block  
 2:32 left along middle of block (up/down micromotion)  
 2:34 down to bottom left corner of block  
 2:36 up/down along left edge of block  
 2:38 hover bottom left corner of block  
 2:41 right along bottom edge of block  
 2:44 left along bottom edge of block  
 2:46 right  
 2:49 left  
 2:52 hover bottom left corner of block  
 2:53 right  
 2:55 left  
 2:57 right to middle of block, bottom edge  
 2:59 left  
 3:00 right  
 3:02 up/down, hover  
 3:05 left  
 3:08 right  
 3:11 left  
 3:15 right, two third bottom edge  
 3:18 left  
 3:21 diagonal (right/up)  
 3:25 left, bottom third of block  
 3:28 right  
 3:31 left, bottom third of block  
 3:35 right, top third of block  
 3:37 left, bottom third of block  
 3:40 right, top third of block  
 3:44 left, bottom edge of block  
 3:47 right, halfway along bottom edge  
 3:50 left  
 3:52 up/right, top third of block  
 3:54 left, top third of block  
 3:58 down, right halfway along bottom edge  
 4:01 left  
 4:03 up, right top third  
 4:05 down, left, middle of block  
 4:08 <exit right> middle horizontal/vertical of block  
 4:46

TIME EFFECT  
 2:57 loosening, 1-3  
 2:59  
 3:00 drop, 2  
 3:02  
 3:05 loosening, 7-9  
 3:08 drop, 1  
 3:11 drop, 10; weep, 1  
 3:15 weep, 10  
 3:18 weep, 5  
 3:21 loosening, 4-6  
 3:25 drop, 6  
 3:28 weep, 2, 3, 4, 5,  
 3:31 weep, 5, 6  
 3:35 weep continues  
 3:37 weep, 3  
 3:40 cascade, 1-5  
 3:44 weep, 3  
 3:47 cascade, 1-8  
 3:50 weep, 4; tear  
 3:52 weep, 6, 7, 3, 4  
 3:54 weep, multiple  
 3:58 drop, 1  
 4:01 weep, 3, 7, 2, 5  
 4:03 weep, 7, 4, 5  
 4:05  
 4:08  
 4:46 <end accumulation>

TIME HEAT  
 0:20 <start> top 5 and 6  
 0:21 left to top of 1 and 2  
 0:22 down, one  
 0:23 up 3 halfway  
 0:24 right, 4-5-6-7-8-9  
 0:26 left, 9-8-7-6-5-4-3-2-1  
 0:28 right, 1-2-3-4-5-6-7-8-9  
 0:30 left, 9-8-7-6-5-4-3-2-1, down  
 0:32 right, 1-2-3-4-5-6-7-8-9  
 0:34 up 10 to halfway  
 0:35 left, 9-8-7-6-5-4-3-2-1  
 0:37 up 1 to one-third  
 0:38 right, 2-3-4-5-6-7-8-9-10  
 0:39 diagonal up-left to bottom of block, 1  
 0:41 hover  
 0:43 right  
 0:45 left  
 0:48 right to 4  
 0:49 left to 1  
 0:50 slight hover, up 1 to top of block  
 0:52 slight down and up 1  
 0:53 right  
 0:55 down 8 to bottom of block, left  
 0:58 right  
 1:00 hover  
 1:01 right to 8  
 1:02 left  
 1:04 up down 1  
 1:06 right, slight up down as right, step 7  
 1:11 left  
 1:14 right to 8  
 1:16 left  
 1:18 right to 8  
 1:21 left  
 1:23 right to 9  
 1:26 left  
 1:28 right to 8  
 1:31 hover, slight left to 7  
 1:35 left and up to 7  
 1:42 down 7 to 6 bottom of block  
 1:43 left  
 1:46 right to 8  
 1:49 left  
 1:52 right to 9  
 1:54 left  
 1:57 cascade  
 1:59  
 2:01  
 2:03 <remove heat>

TIME EFFECT  
 0:50 tear, 1,  
 0:52  
 0:53  
 0:55  
 0:58  
 1:00  
 1:01 weep, 2,  
 1:02 weep, 4,  
 1:04 loosening  
 1:06 weep, 2,  
 1:11 loosening  
 1:14 loosening  
 1:16 loosening  
 1:18 weep, 4,  
 1:21 loosening  
 1:23 cascade  
 1:26 weep (LO)  
 1:28 weep (LO)  
 1:31 weep (LO)  
 1:35 weep (LO)  
 1:42 weep 2,9  
 1:43 cascade  
 1:46 cascade  
 1:49 loosening  
 1:52 loosening  
 1:54 loosening  
 1:57 cascade  
 1:59  
 2:01 weep 3/3  
 2:03 weep 3/3  
 2:05 cascade 7  
 2:09 cascade 4  
 2:12 weep 5/5  
 2:17 cascade 4  
 2:27 weep 5, 3,  
 2:31 weep 5, 3,  
 2:38 weep 8, 8  
 3:01 <end accu

2,3

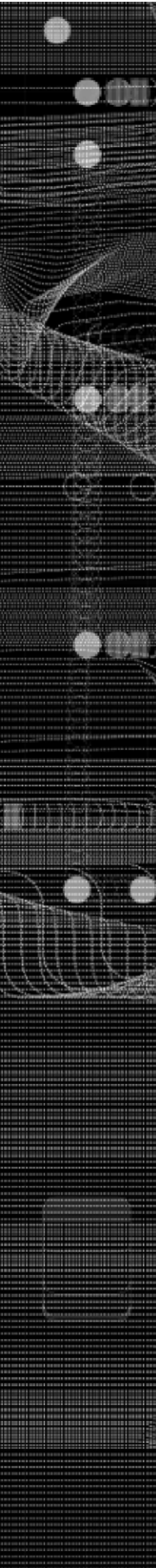
3  
 3,2, / loosening 2-4  
 g 1-6  
 3  
 g 2-7  
 g 2-5  
 g 1-4, weep 1  
 3,2,5, small cascade 2-3, loosening 3-8  
 p, approx 4-7, weep 6, 7,3  
 (small), 5=6, weep 6, 4,5,3  
 SS), 5, weep 3/3/3, 5/5/5,6, weep (LOSS) 6, loosening 4-8  
 SS) 6, weep 3/3/3, 5/5/5, 4,2, weep (LOSS) 5  
 SS) 7/5/6/7, weep 3/3/3, 4, 5/5,6/6/6,8/8/8,2,7/7/7, loosening 2-9  
 SS) 6, 5, weep 3/3/3/3/4, 5/5/5/5/5 7/7/7/7/8/8/8,9/9,2,10  
 8,4  
 6-9, weep 7, 5/5/5, 3/3/3,2,6  
 1-3, cascade 4-7 (small)  
 g, approx 2-6, weep 2/2,3/3/3,5/5,6,8/8,9  
 g 1-6, weep 5/5/5,3/3,6, cascade 6-8  
 g 6-9, weep 9,8/8/8,7,6/6, cascade 7-8  
 1-3, weep 2/2,3/3/3/3,4,5/5/5,6/6, cascade 4-7, loosening 7-10  
 g 6-9, weep 8/8/8,9,6/6, cascade 7-9  
 7,6/6/6,4,8, loosening 5-9  
 7,4,5/5,8/8/8, cascade 7-9  
 9, weep 5/5/5/5/5/5,8/8/8,3/3, 7/7,10  
 6, weep 5/5,7/7,8/8,3/3/3/3  
 5/5,3/3/3,4, 8/8/8,7,2  
 5, weep 5/5,3,8  
 8,  
 8

Simulation)

TIME HEAT  
 3:21 <start> 7/8 b/o block  
 3:25 left to top of 1 and 2  
 3:27 hover  
 3:32 right to 9  
 3:37 left  
 3:41 hover  
 3:43 right to 9  
 3:46 up (block along 9)  
 3:48 left  
 3:51 up (block along 1)  
 3:53 right to 9  
 3:56 left  
 4:00 right to 9  
 4:04 left  
 4:08 right to 8  
 4:10 (remove heat)  
 4:13  
 4:16  
 4:30  
 4:50  
 5:04 end accumulation

TIME EFFECT  
 3:41 weep 2  
 3:43 loosening 4-8  
 3:46 loosening 9-5, weep 1  
 3:48 cascade 6-8, loosening 8-2, cascade 2-5, weep 2  
 3:51 loosening 1-8, weep 2, cascade 2-7, weep 3, weep 5, weep 6  
 3:53 cascade 2-7, weep 2,3,5,6  
 3:56 weep 7,3/3/3,2/2, loosening 9-3, cascade 8-3  
 4:00 loosening 2-8, cascade 3-4, 4-5, 5-8, weep 7,3,4/4,6/6  
 4:04 loosening 2-9, cascade 4-9, 3-4,1-3, weep 3/3,7, 6, 4/4, 2, 8  
 4:08 weep 1, 2,4, 5, 7, 3, 8, loosening 1-8, cascade 1-8  
 4:10 weep 7, 4/4/4,3,2, 8,5, cascade 1-8  
 4:13 cascade 1-2, 2-3, 4-7, 7-8, 8-9, weep 2,3,4/4/4,5/5,6/6,7/7,8/8,  
 4:16 weep 2,3,4/4/4/4,5,6/6/6,7/7,8/8/8,9  
 4:30 weep 4/4/4, 8/8, 3, 6  
 4:50 weep 4,8  
 5:04 end accumulation

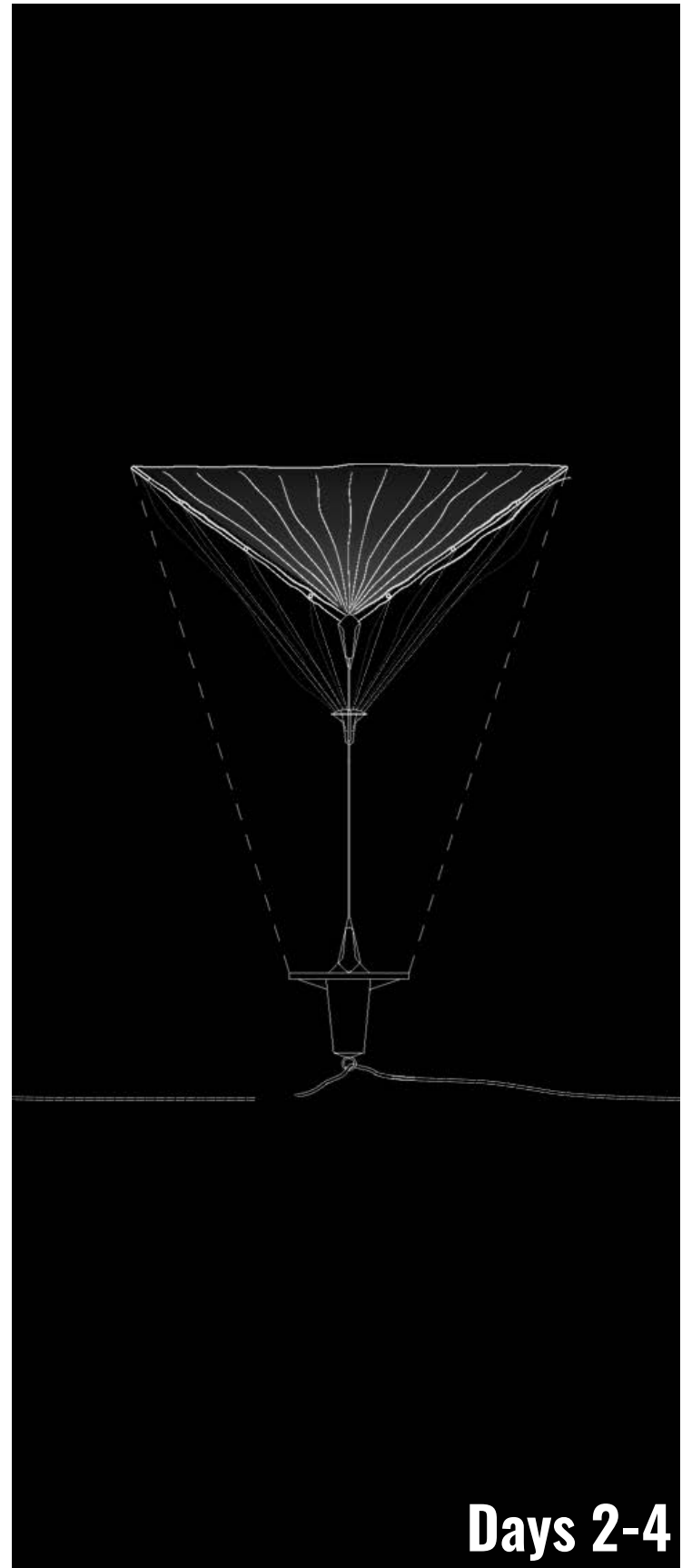
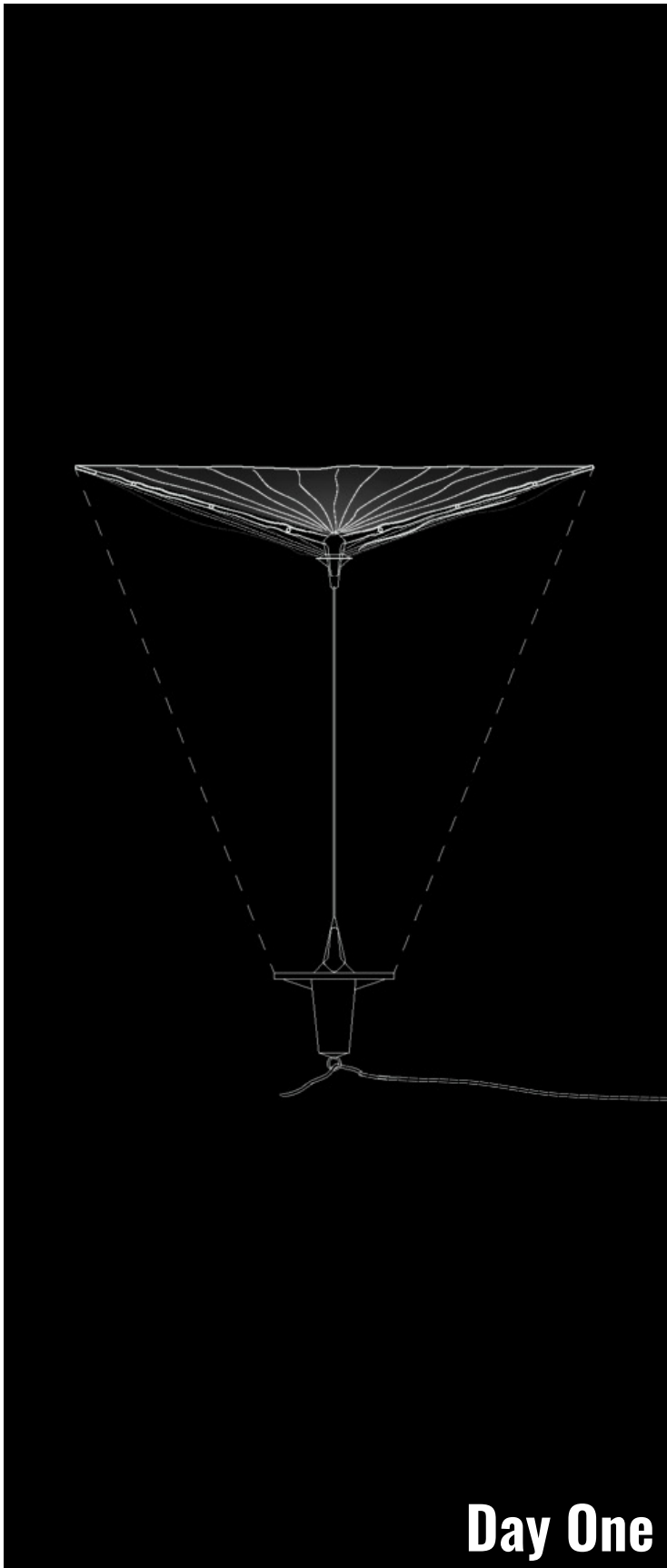




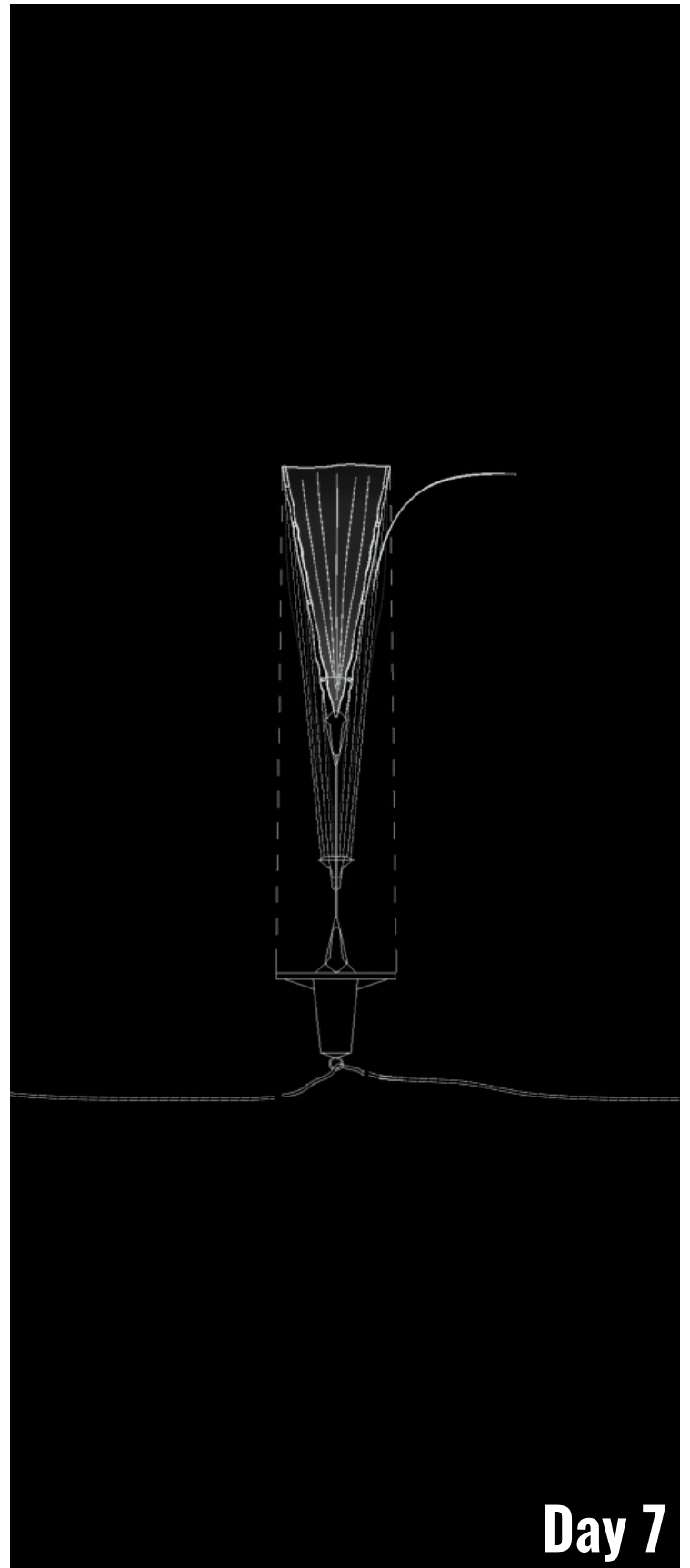
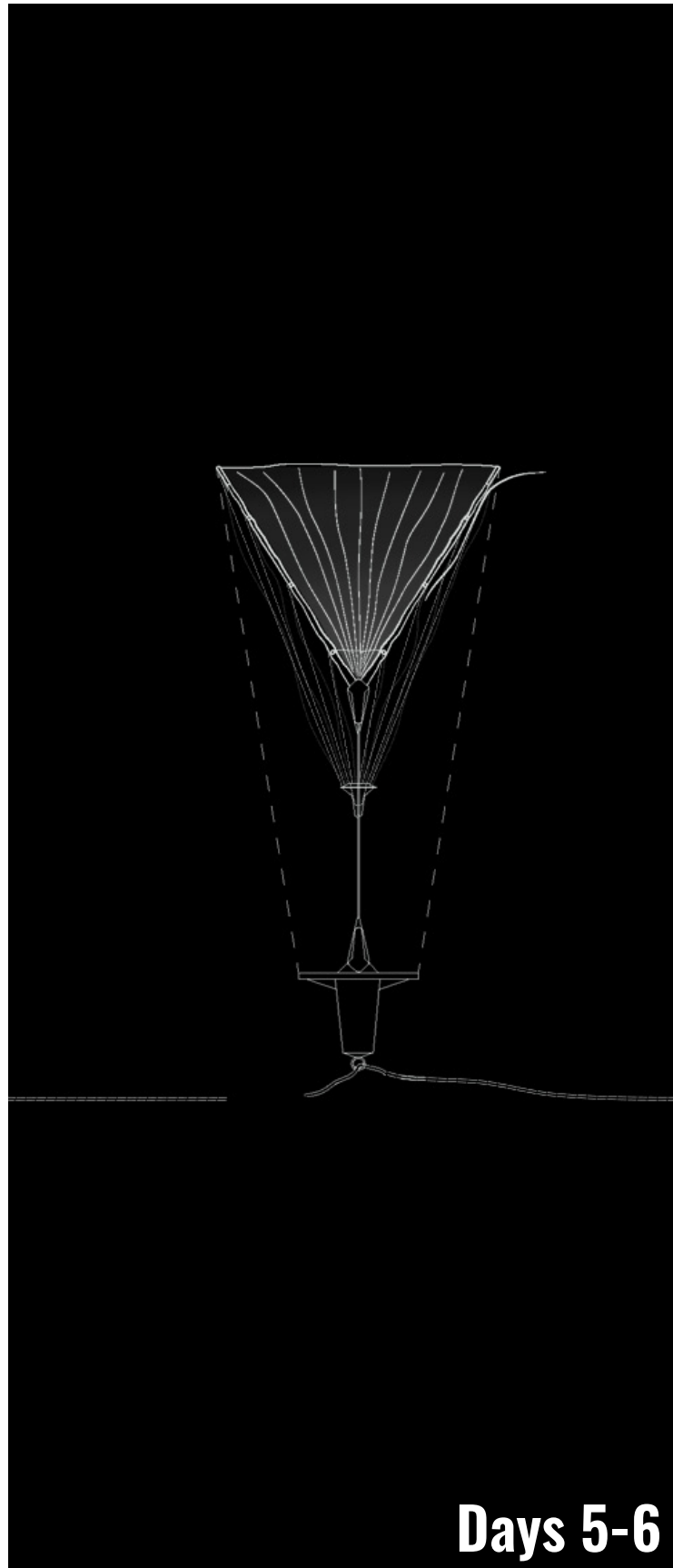








or 'lily', acts as a visual bridge between the individual and the collective (reservoir)













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