blurring
the
boundaries

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MS Advanced Architectural Design
Compilation of works
2024 - 2025

preface.

The boundary. The frontier. The separation.

That moment of tension, when something becomes other.

This compilation of works speculates on these thresholds and dwells within them. The spaces in-between where environments, humans, and nonhumans intersect, shift, and merge.

We are always in flux; across time, across space, within ourselves, with others.

To blur a boundary is not to erase it, but to inhabit it. It becomes alive.

A space of convergence, of friction, of coexistence.

content.

01 THE LIVE ARCHIVE OF THE ARCTIC

About
Authors: Andrea Zamora
Course: Advanced Studio V
Studio critics: Leslie Gill & Khoi Nguyen
Semester: Fall, 2024

Experiment 1.0: From the microalgae to the bowhead whale.

Ice algae and snow algae are playing an important role in speeding up the melting processes happening in the Arctic. This will continue until there is no ice or snow left, affecting entire ecosystems.

Situated in Utqiagvik (Alaska) where most of the population comprises Inupiat, an Indigenous Inuit group dependent on subsistence hunting of bowhead whale, the project serves as both a research outpost and an archive. It aims to study, harvest, and test algae in the environment outside the lab. It becomes an experiment to preserve the local foodweb and ecosystem of Utqiagvik.

Shaped like the natural cracks in Arctic ice, the building sits above ice and snow. The cracks embedded in the long moving corridor generates visuals and paths that open into the landscape. This concept and formal approach allow for the algae to be studied and tested, and to generate an immersive experience into the algaescape, above the snow and below the ice.

> The project becomes a live study, that moves between the different scales of the non-humans and humans and how they interact with each other in a rapidly melting world.

Right. Abstraction drawing of the Level 01 Plan of the project.

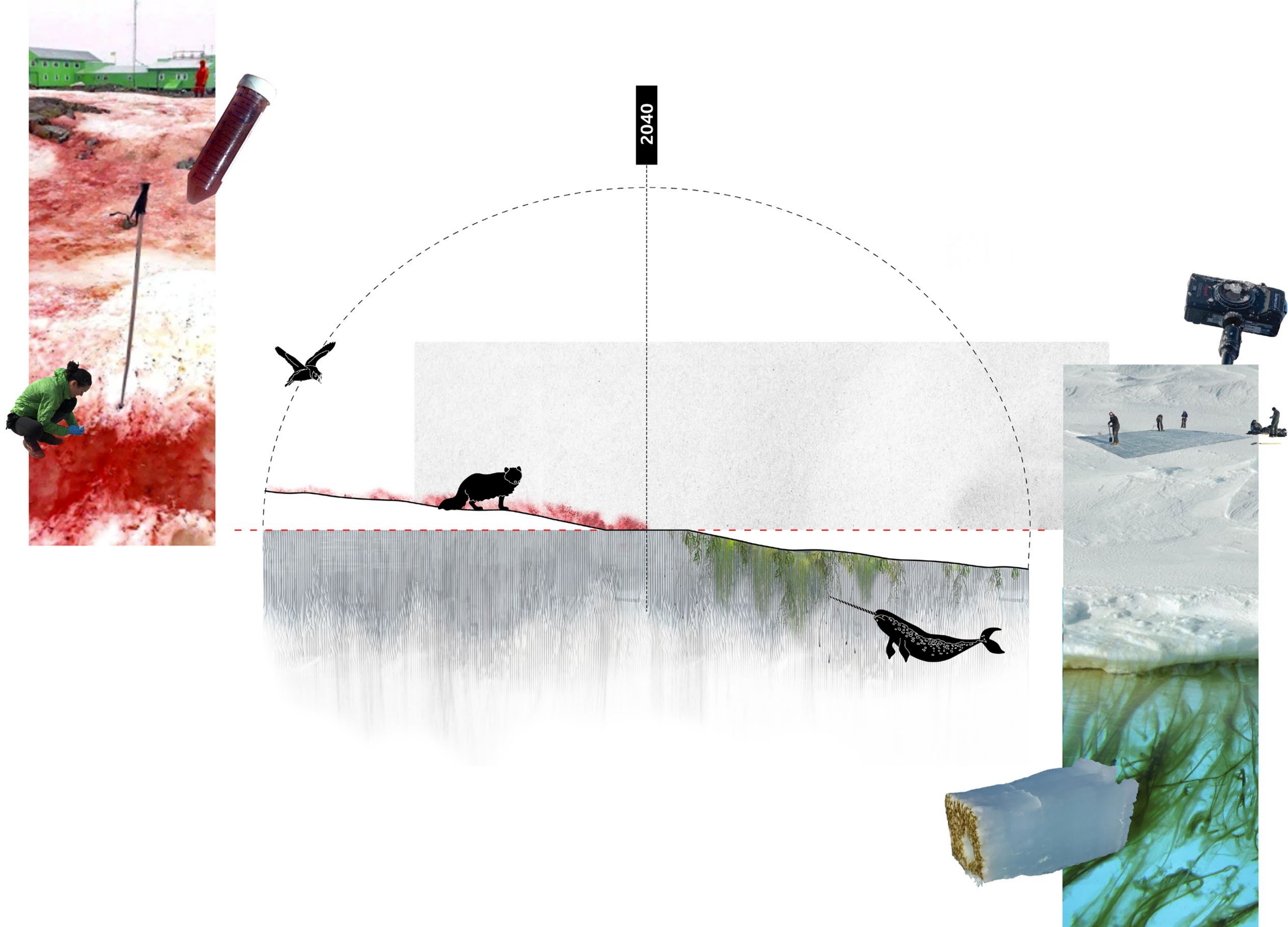**Left.** Snow algae (top), ice algae (middle), algal mats (bottom)

Image references.

Top: https://www.alamy.com/red-algae-in-snow-at-base-orcadas-an-argentine-scientific-station-image68420113.html
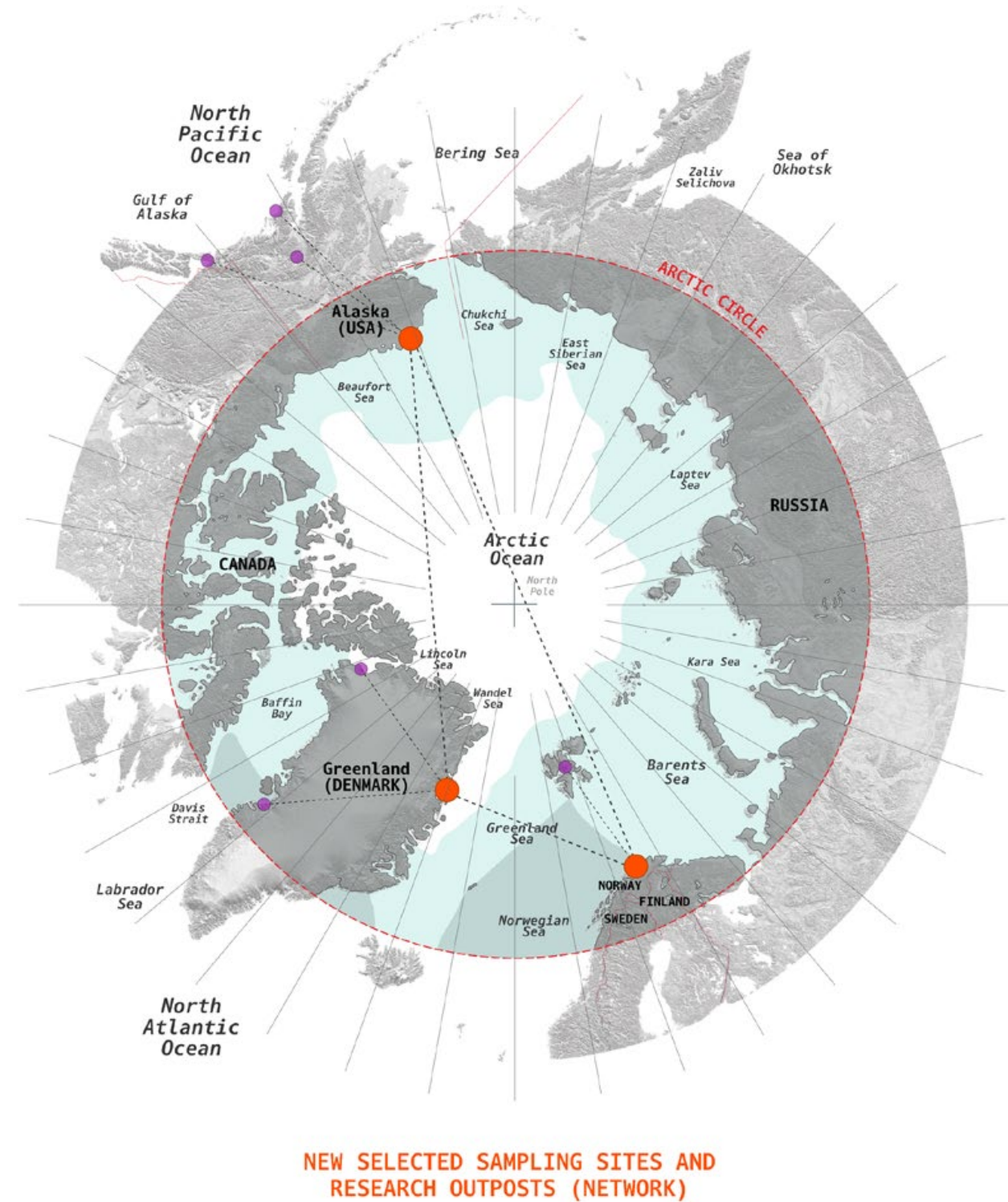
Middle: https://www.gettyimages.ca/photos/sea-ice-algae

Bottom: https://tos.org/oceanography/article/diatoms-

2040

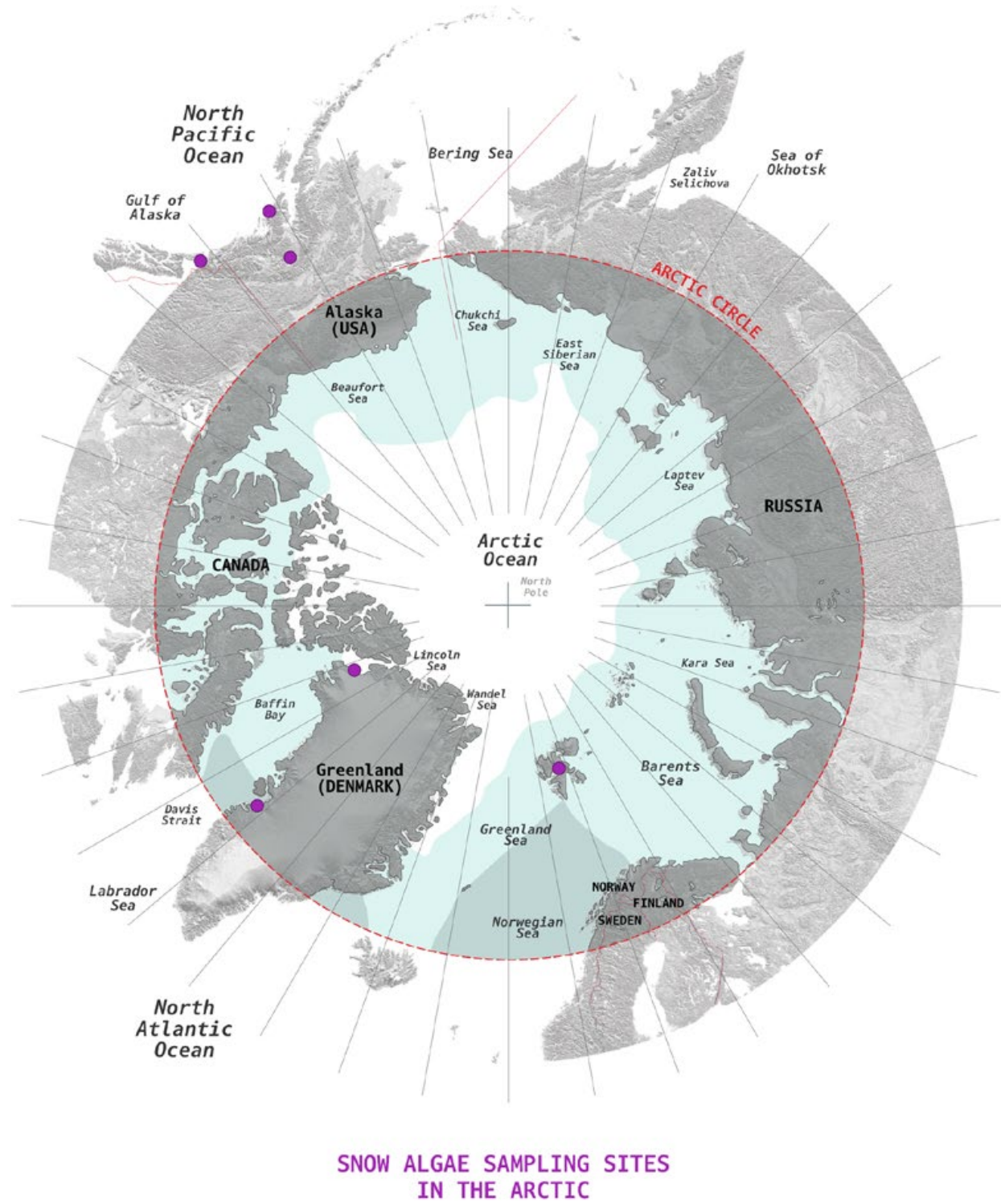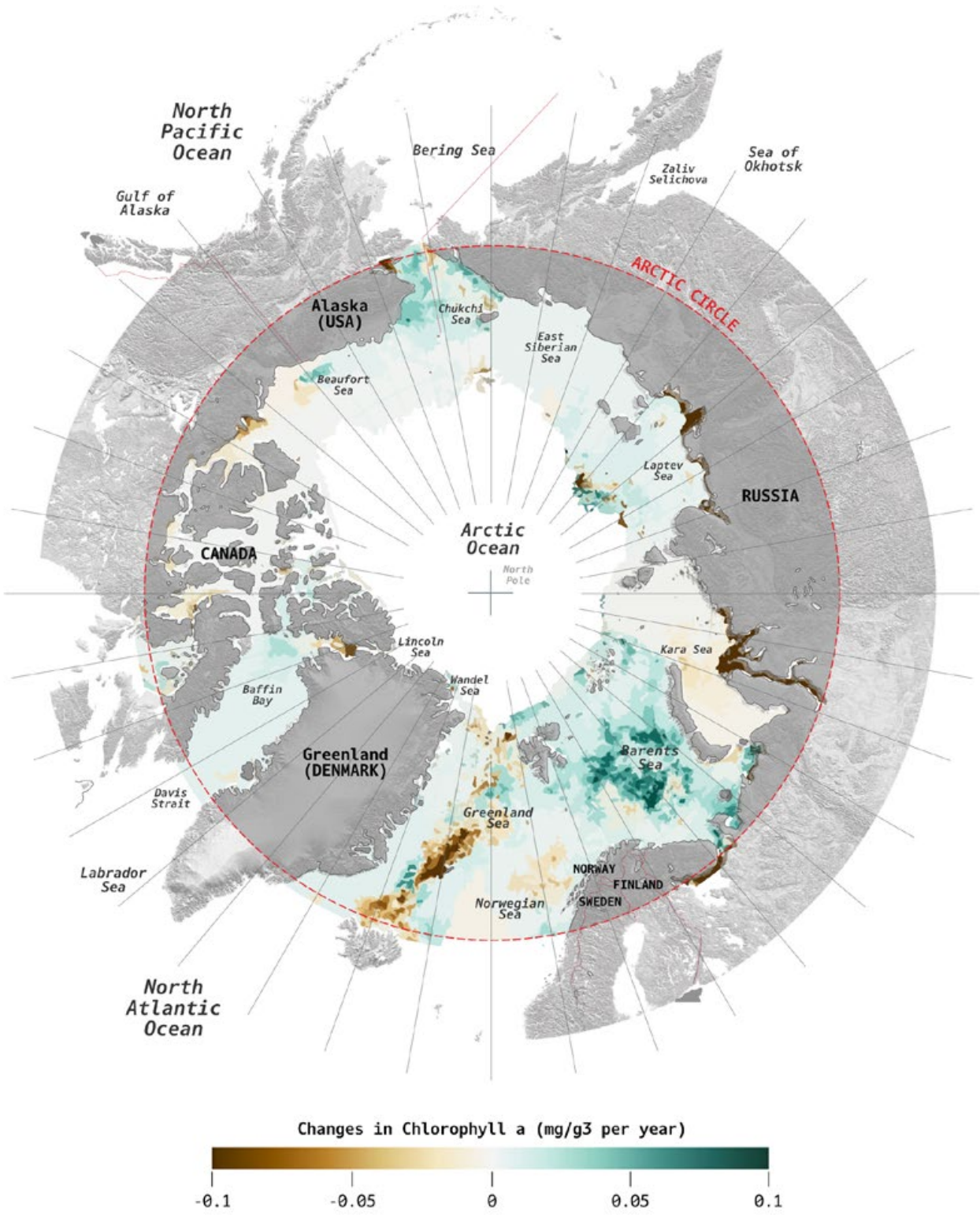**Left.** These algae are heating up the surfaces in which they live, which speeds up even more melting processes. They will eventually have no environments to live and thrive in and they will both flatline, affecting the food web of the Arctic as well. Ice and snow algae are studied through different methods and using multiple instruments.

Changes in Chlorophyll a (mg/g3 per year)

-0.1   -0.05   0   0.05   0.1

SNOW ALGAE SAMPLING SITES
IN THE ARCTIC

NEW SELECTED SAMPLING SITES AND
RESEARCH OUTPOSTS (NETWORK)

Top right. Diagrams that lead to the choosing of the site. Changes in the amount of chloropyll-a in the Arctic diagram (left); Snow algae sampling sites in the Arctic diagram (middle); Network of research outposts (right)
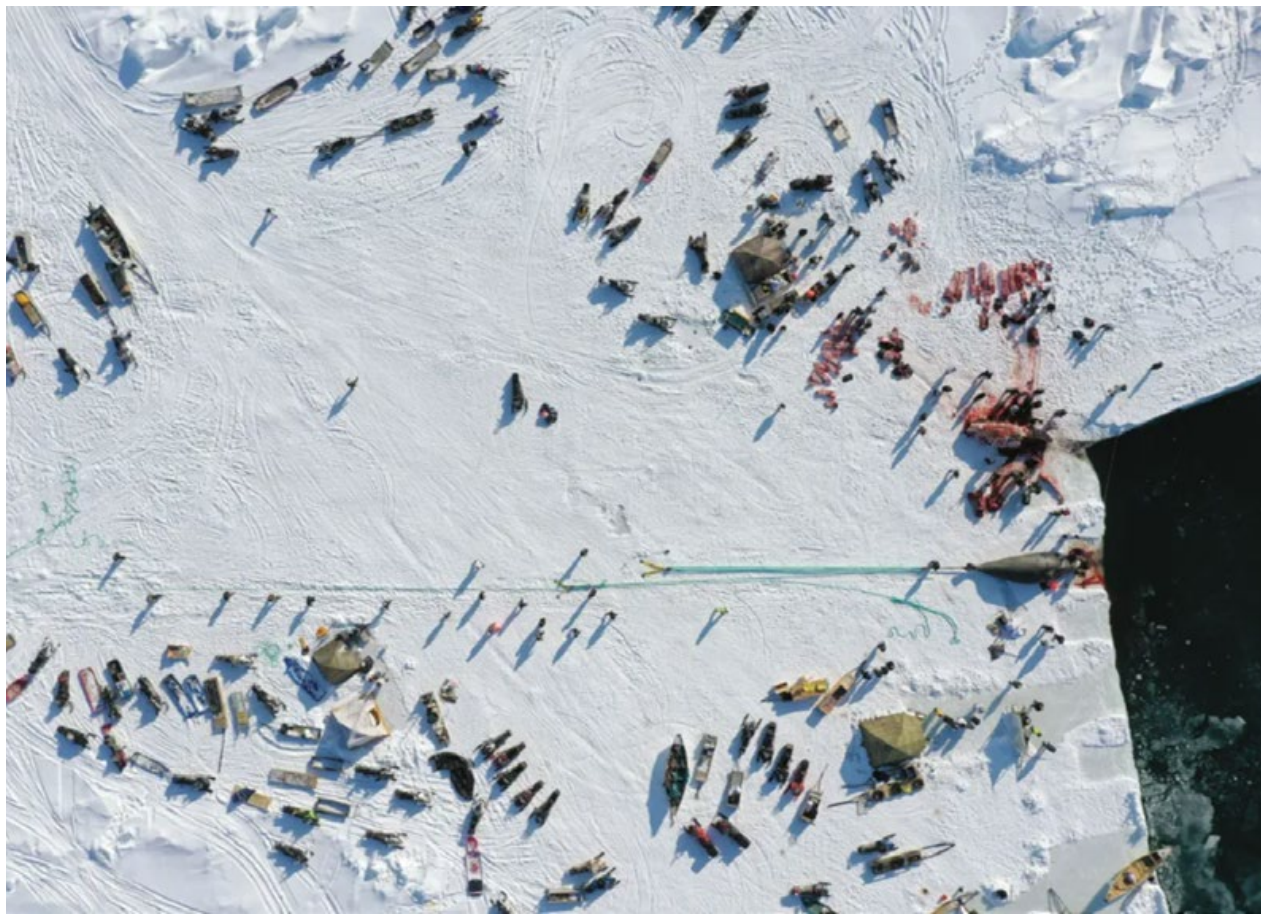
Bottom right. Images of the culture and happenings in Utquiagvik. Inupiat child standing in a chunk of ice (left), whaling process (middle), scientific research (right) .

Image references.

Left: https://www.primecollective.com/chasing-winter

Middle: https://www.everand.com/article/475100328/What-Choice-Do-We-Have

Right: https://www.arm.gov/news/facility/post/80460

Right. Inupiat whaling diagram. Utquiagvik's home to a population of around 5,000 people, 60% of which are Inupiat: An indigenous Inuit ethnic group whose subsistence is based in hunting, fishing and whaling of the bowhead whale.

They have 2 whaling seasons: one in spring and one in fall, and they celebrate the beginning of the hunting or a successful hunt at specific moments of the year. The Inupiat are known to gather around these celebrations and share the outcomes of a good hunt.
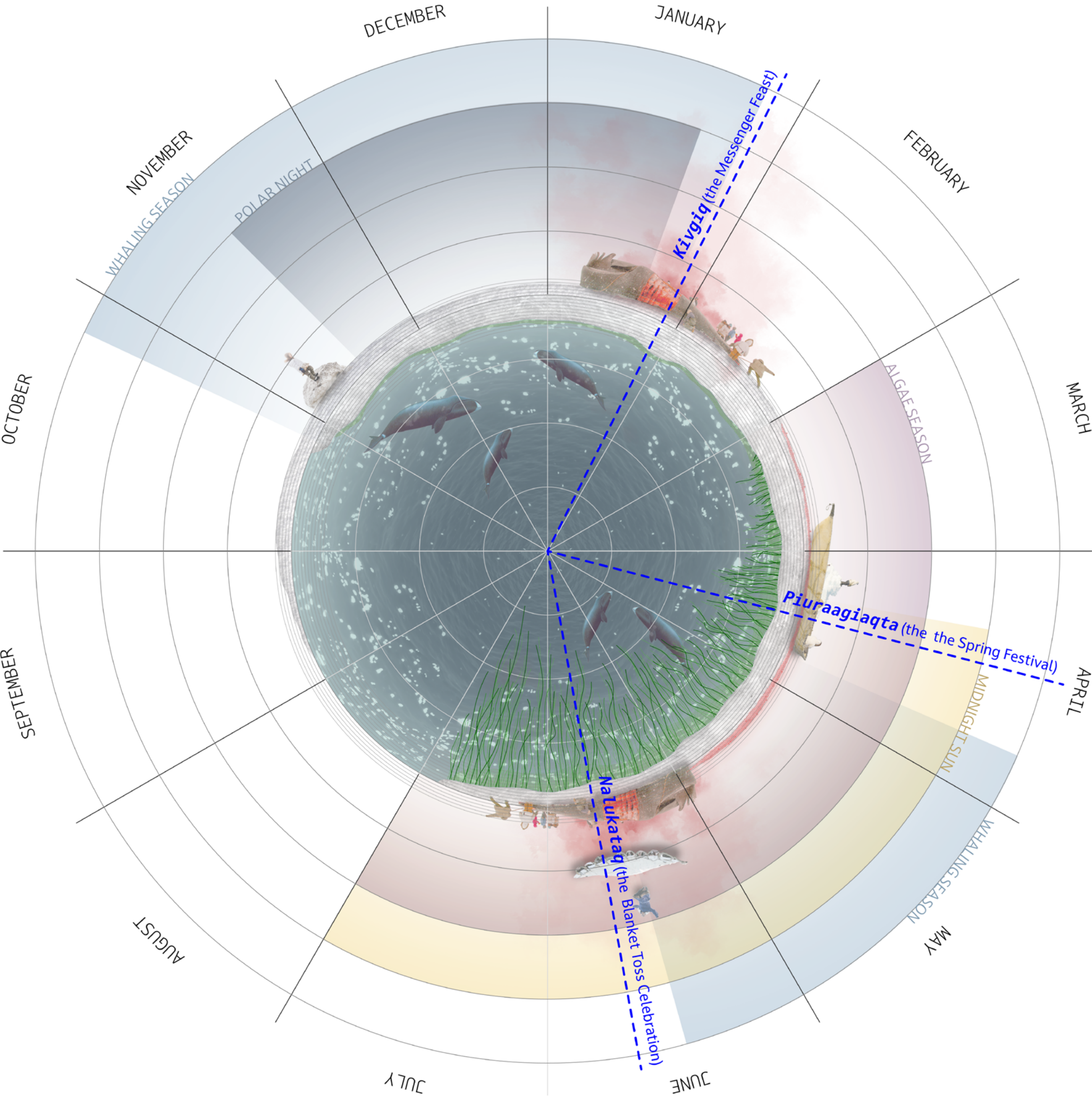
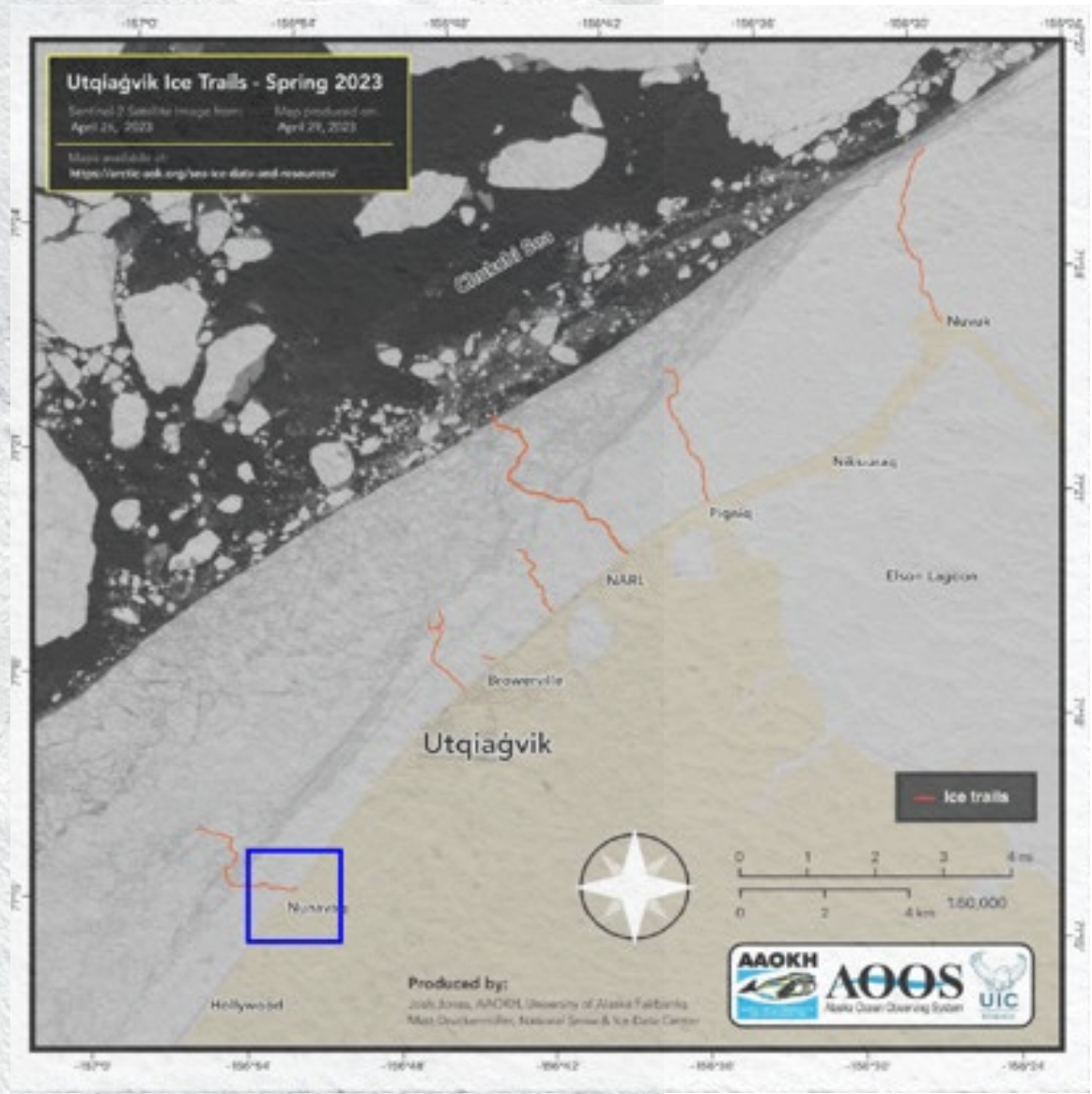**Top left.** Image of the Inupiat people bringing the bowhead whale to the shore.

Bottom left. Image of the process of cutting the bowhead whale after a successful hunt (Inupiat community).

Image references.

Left: https://jjh.org/the-whale-hunt

Right: https://www.primecollective.com/chasing-winter

DECEMBER · JANUARY · FEBRUARY · MARCH · APRIL · MAY · JUNE · JULY · AUGUST · SEPTEMBER · OCTOBER · NOVEMBER

WHALING SEASON

POLAR NIGHT

ALGAE SEASON

MIDNIGHT SUN

WHALING SEASON

Kivgiq (the Messenger Feast)

Piuraagiaqta (the the Spring Festival)

Nalukataq (the Blanket Toss Celebration)
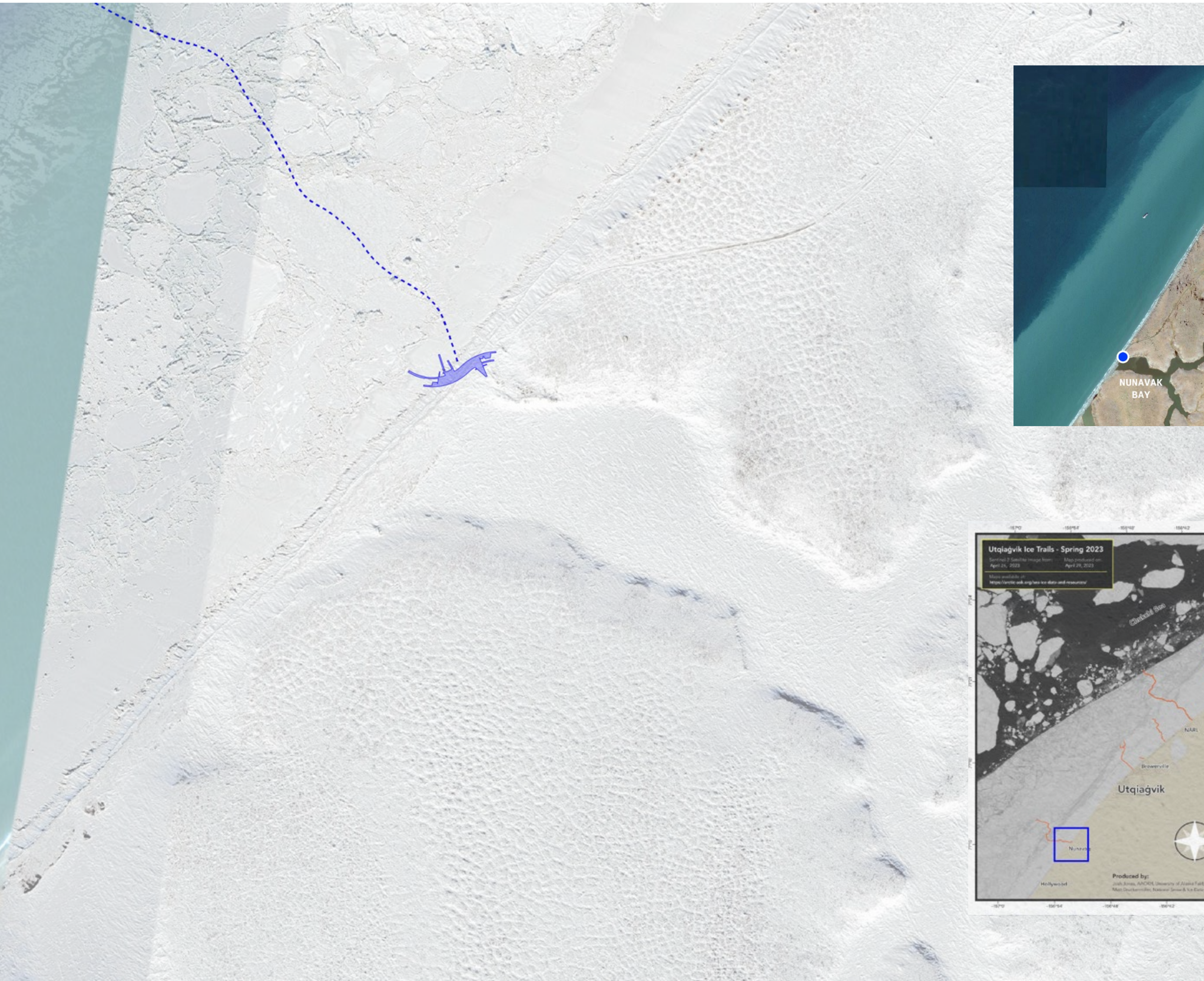
Top. Site location. The project will be located near Nunavak Bay, close to the end of this road that goes into Barrow's town.

Left. Zoomed in Site Location. This site will allow for ice algae and snow algae to be studied simultaneously because of the coast. Both the outpost and archive will be located in one building. Additionally, in the past few years, the Inupiat and scientists have been collaborating to find safe ice trails for the Inupiat to use for hunting, and trails from 2023 starts just at the base of Nunavak Bay.

Right. Level 01 Plan. The aim was to be able to thread through the snow and ice landscapes, and to also to be able to study and understand them separately. This gave way to this concept in which part of the archive is above snow and the other is above ice.

The project is embedded in a long moving path that breaks at certain moments and allows secondary paths to open into the landscape, the same way ice breaks because of the waterflows from season to season. The snow algae and ice algae are studied, tested and seen from the paths that break into the landscape.

5m   20m

10m

SECTION 01

SECTION 02

SECTION 03

SECTION 04

1m   5m
   2m
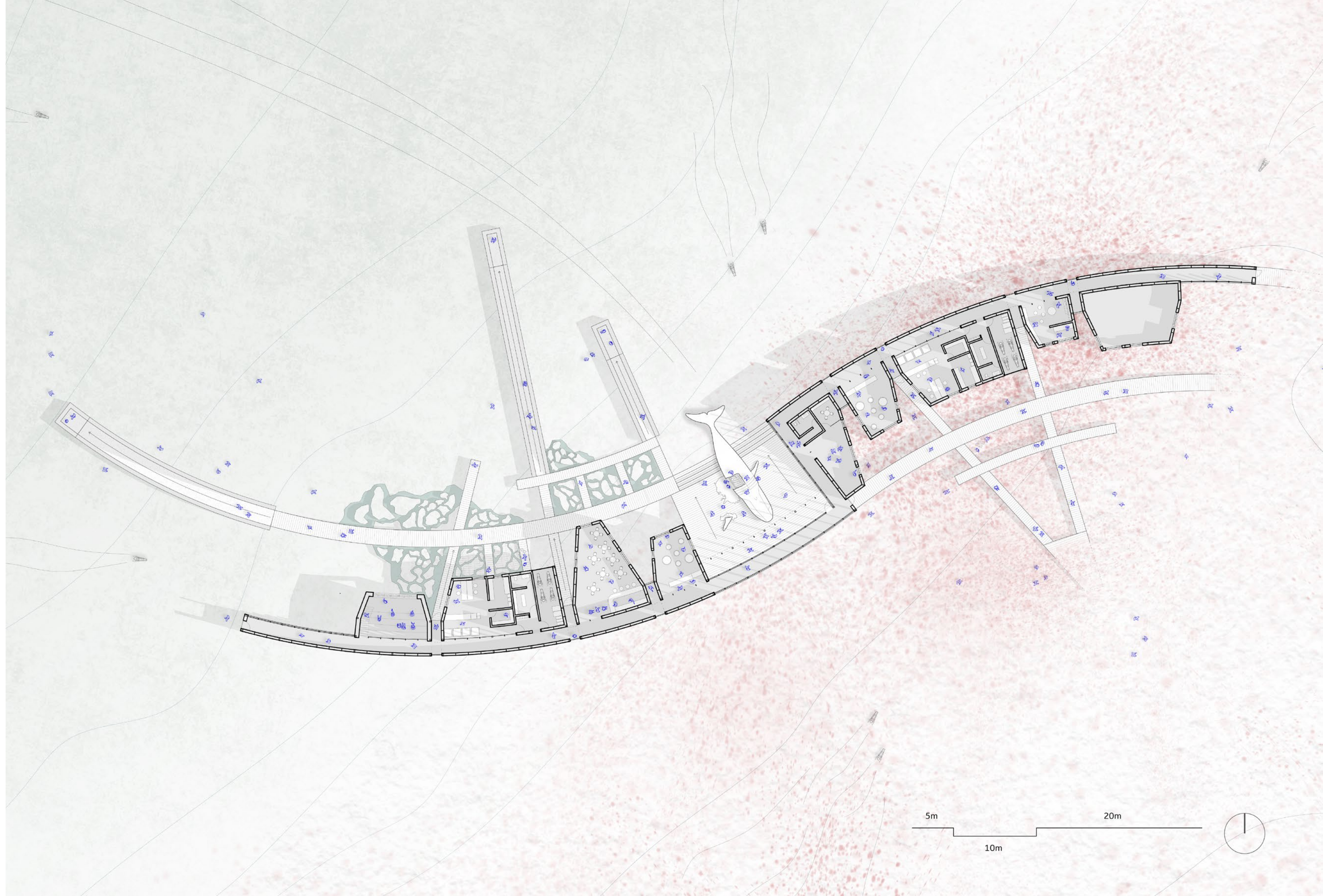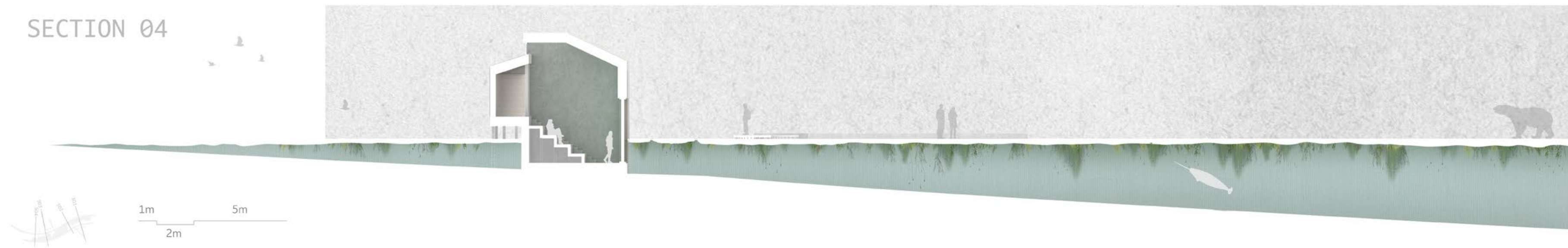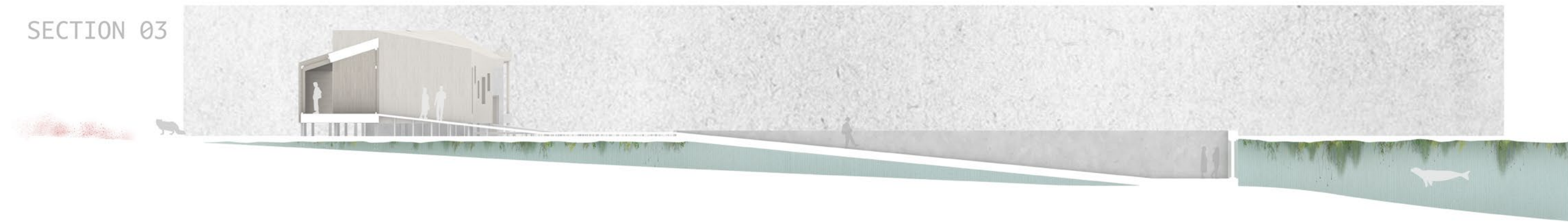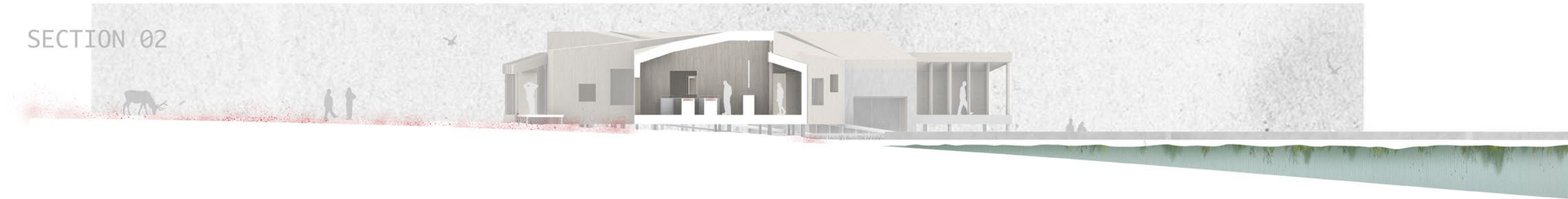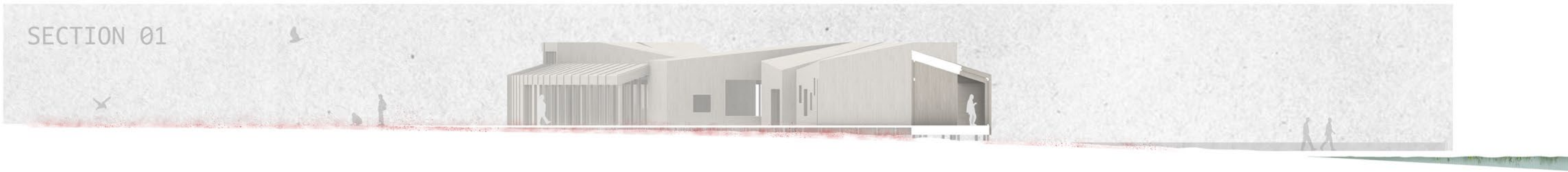
Left. Sections. The concept and formal approach allow not only for the landscapes to be studied, but also to generate an immersive experience into the algaescape.

Different moments in the project allow for the algae to be tested and studied outside the lab, for the visitors to understand the impact of the algae in the ecosystem and know about the advances made in its research , for the people to experience the landscape by submerging themselves in it, and for the colors of the algae to be seen and felt, both above and below water.
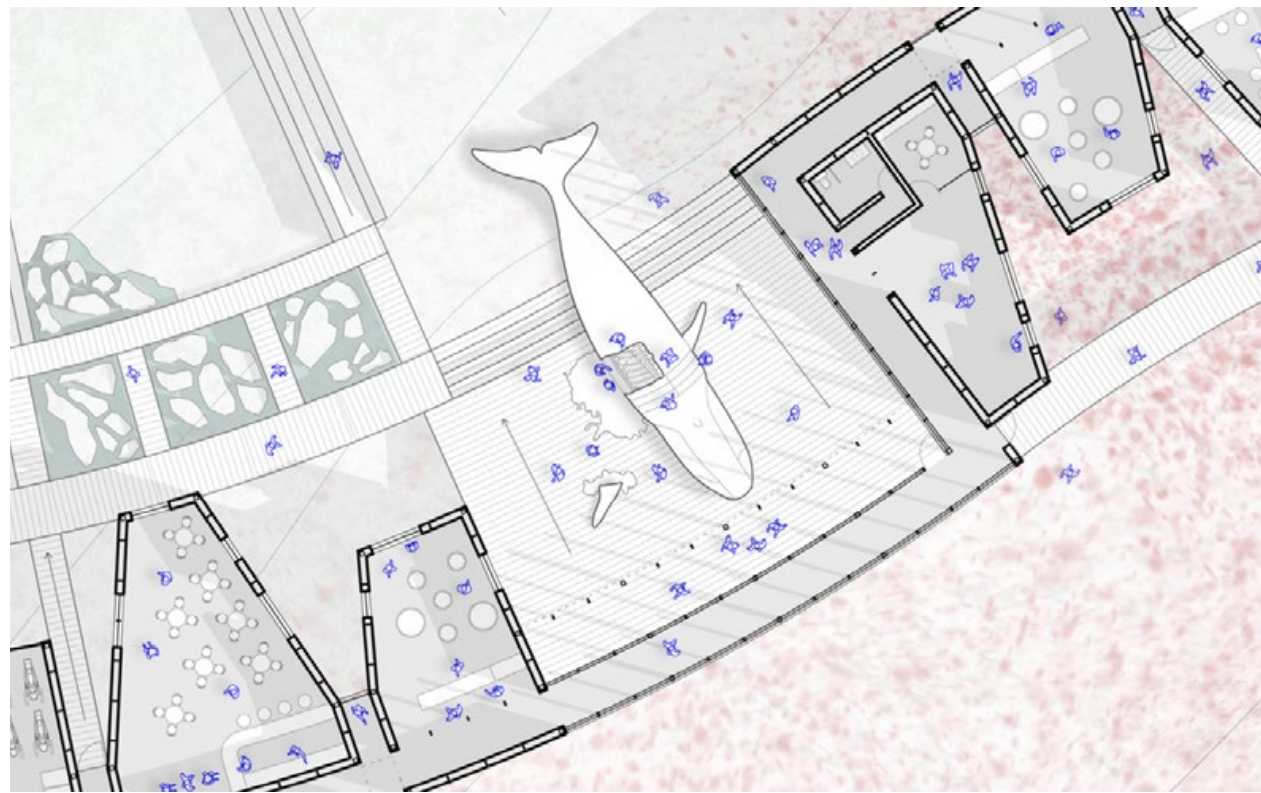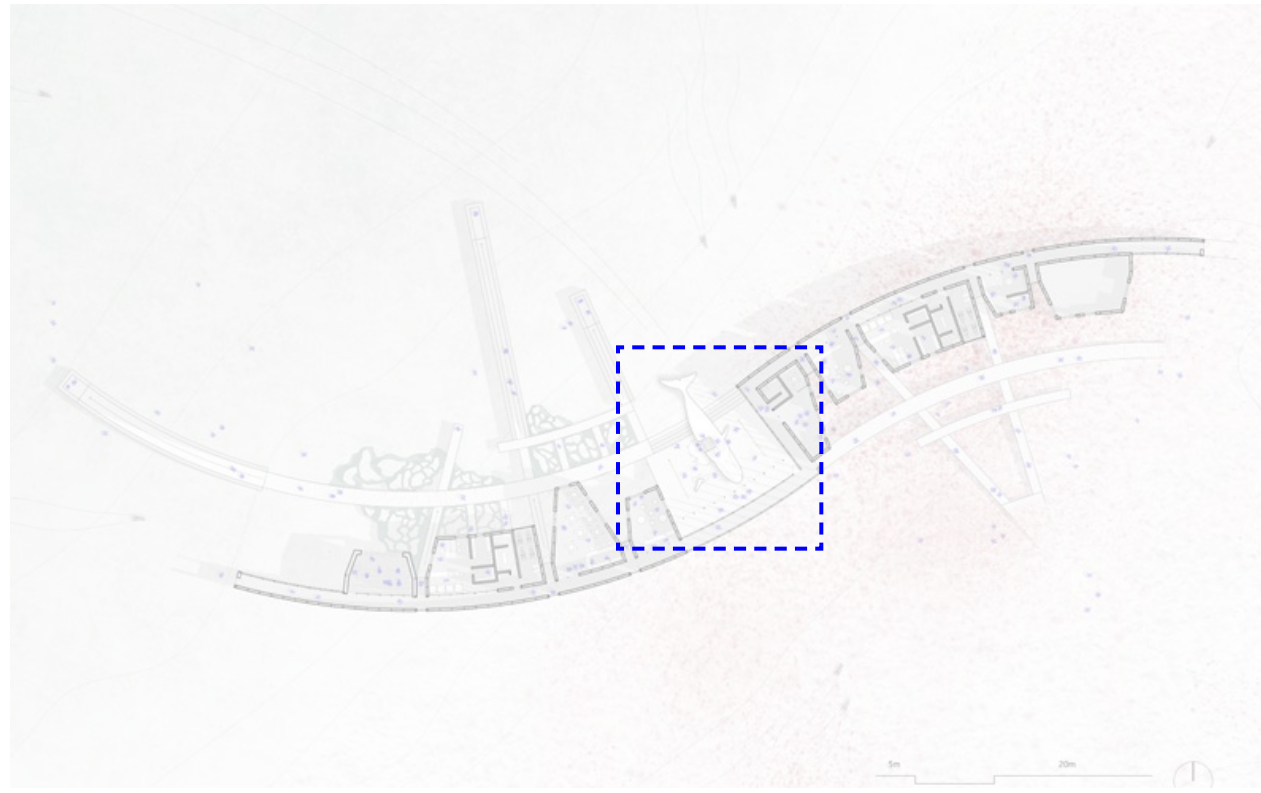
Top left. Identification of the whaling are in the plan. There is a moment of convergence, where both landscapes meet and where the flow cracks.

Bottom left. Zoom in of the whaling zone. Here would the place where the Inupiat can bring the whale back from a successful hunt to carve and share its contents among those present.

Right. View from the pathways over the ice looking into the whaling area.

Left. View from the corridor towards the snow landscape, capturing the everchanging patterns of the snow in the landscape and the snow algae thriving in it.

Right. View from the corridor towards the ice landscape, framing the the sea, ice and ice algae that lay within a vast horizon
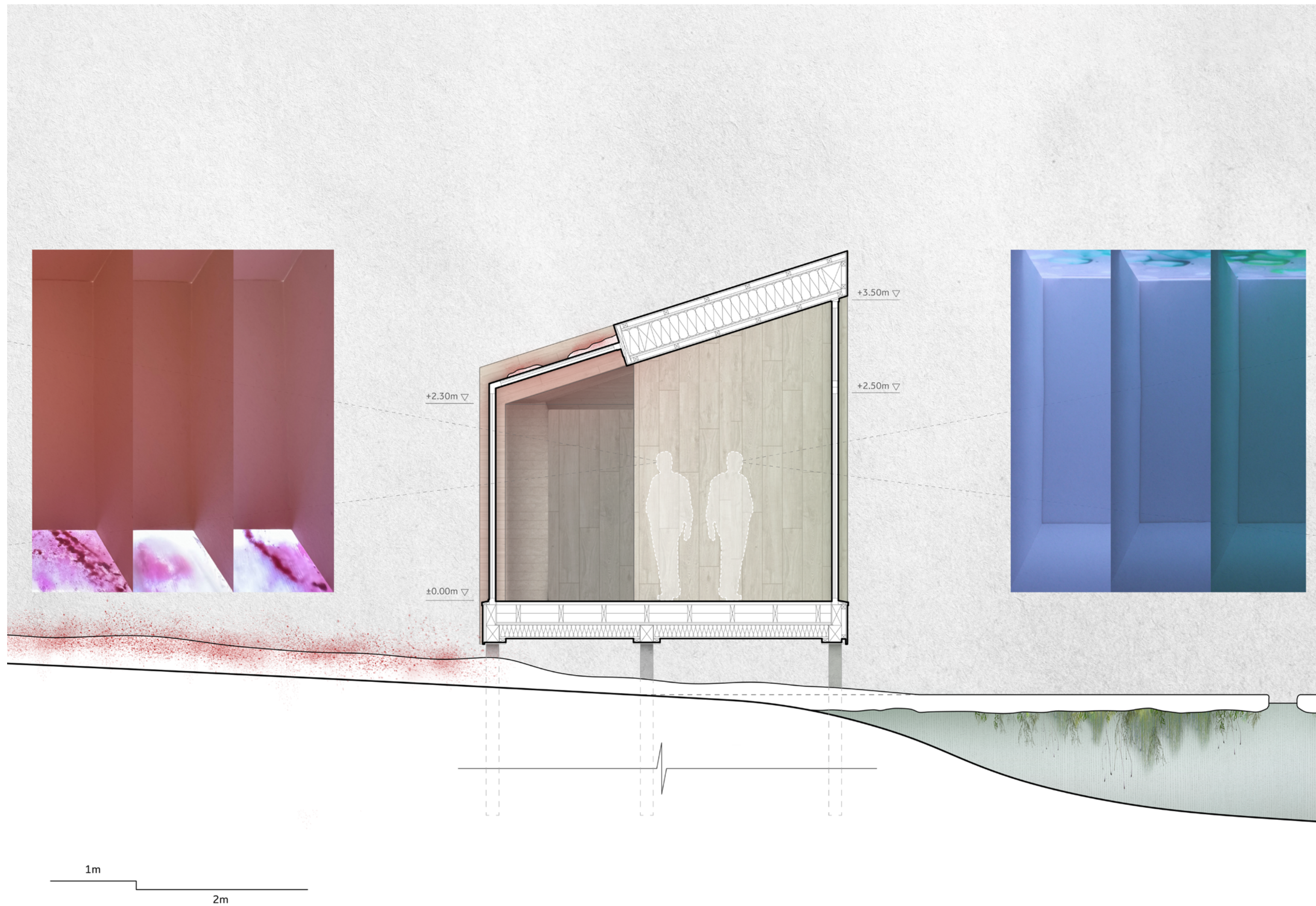
Middle. Detailed section of the corridor and the colored light diagram. The shape of the building and its cracks allow for moments directed to specific frames in the landscape, while simultaneously allowing light from the red snow algae and green ice algae bathe the interior of the corridor.

+3.50m ▽

+2.50m ▽

+2.30m ▽

±0.00m ▽

1m

2m
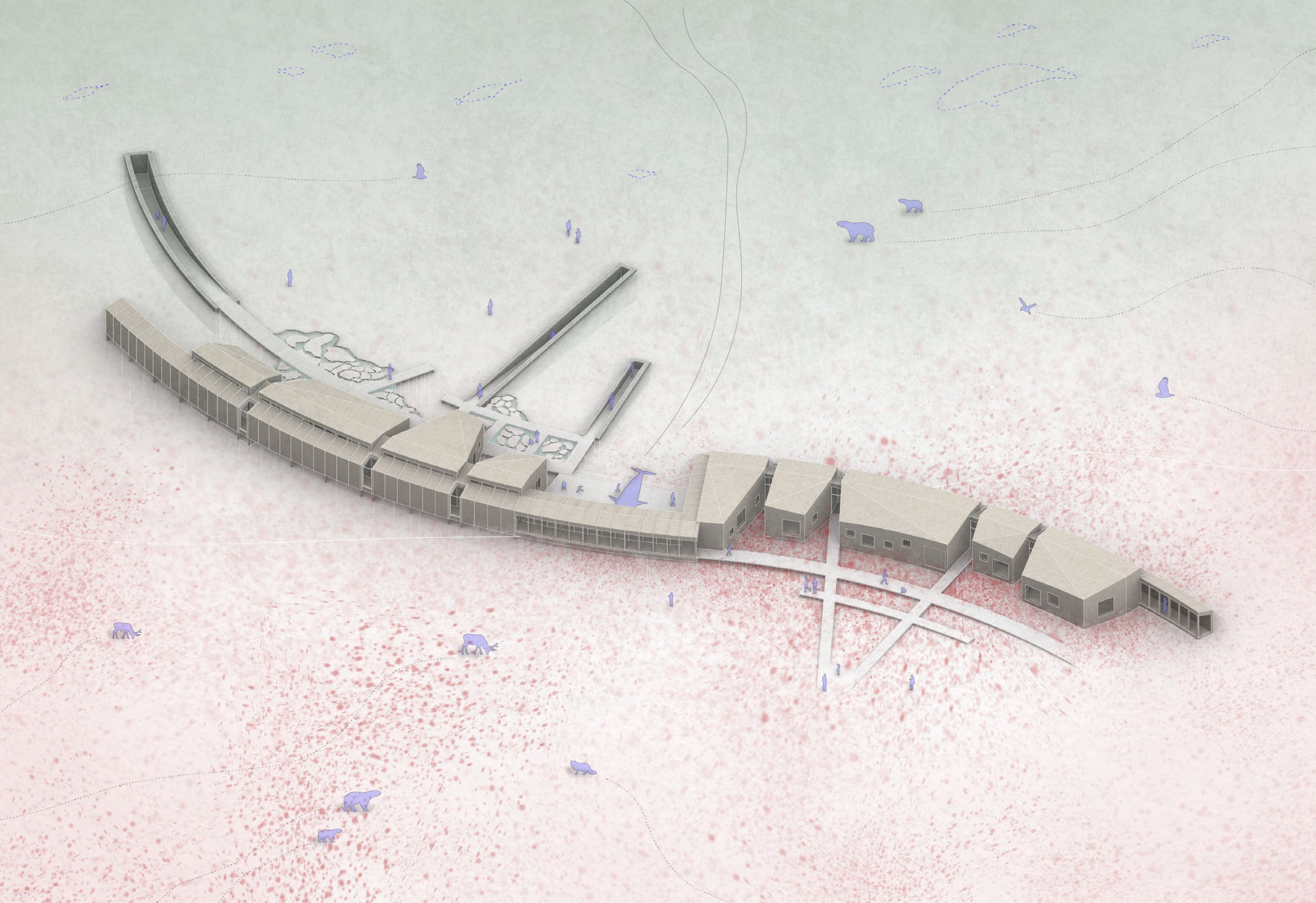
Left. Axonometric view of the proposal. This project aims to use and study these algae in a different way to mitigate one of the many impacts the melting of the Arctic will have on the environments, by becoming a live study.

AS ABOVE
SO BELOW

About
Authors: Andrea Zamora
Course: Rendering Systems
Studio critics: Seth Thompson
Semester: Fall, 2024

Based on the Fall Semester's studio investigation, this exploration unfolds a sequential subtle narrative: under the pressure of a warming climate, the Arctic is melting. Ice algae and snow algae accelerate this process by darkening and heating the surfaces they inhabit. Ironically, these organisms will eventually lose the very environments they depend on, while also disrupting the Arctic food web.

In this trifecta, algal presence intensifies, color transforms the landscape, and the ice and snow disappear, visualizing a timeline of environmental change. Images offer a view into an evolving "algaescape" where human and non-human scales meet. This immersive environment invites observers to witness the relentless transformations of a melting world.

Right. Merged drawing of the three images produced.

Left. Image of the ice melting in the Arctic.

Image references.

https://stock.adobe.com/
contributor/203689979/
mrallen?load_
type=author&prev_
url=detail&asset_
id=807718259
as-sea-ice-proxies

Rather than providing a static snapshot, the images capture a dynamic process, an Arctic in flux, inviting reflection on the tension between algae flourishing and its impending collapse.
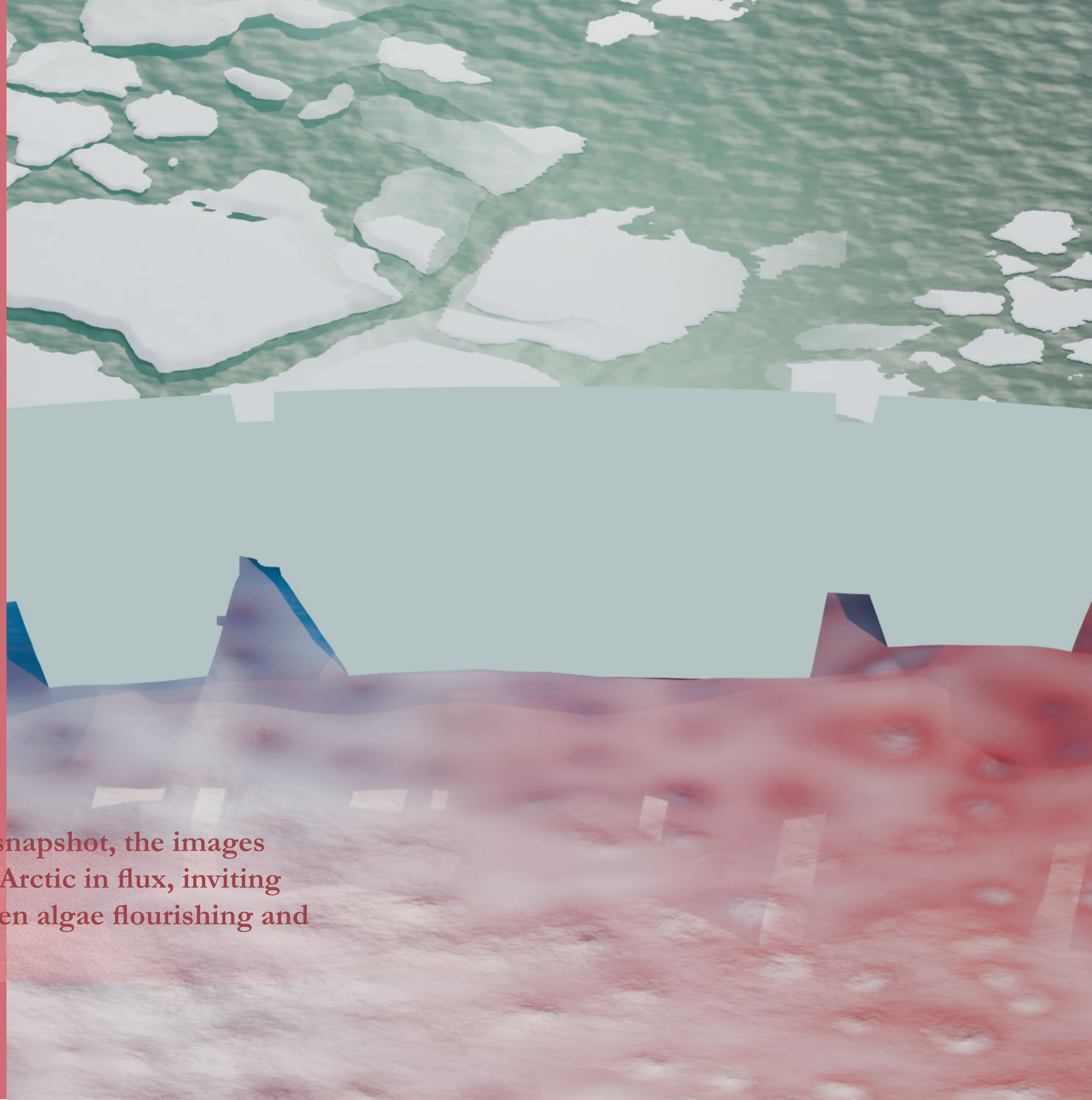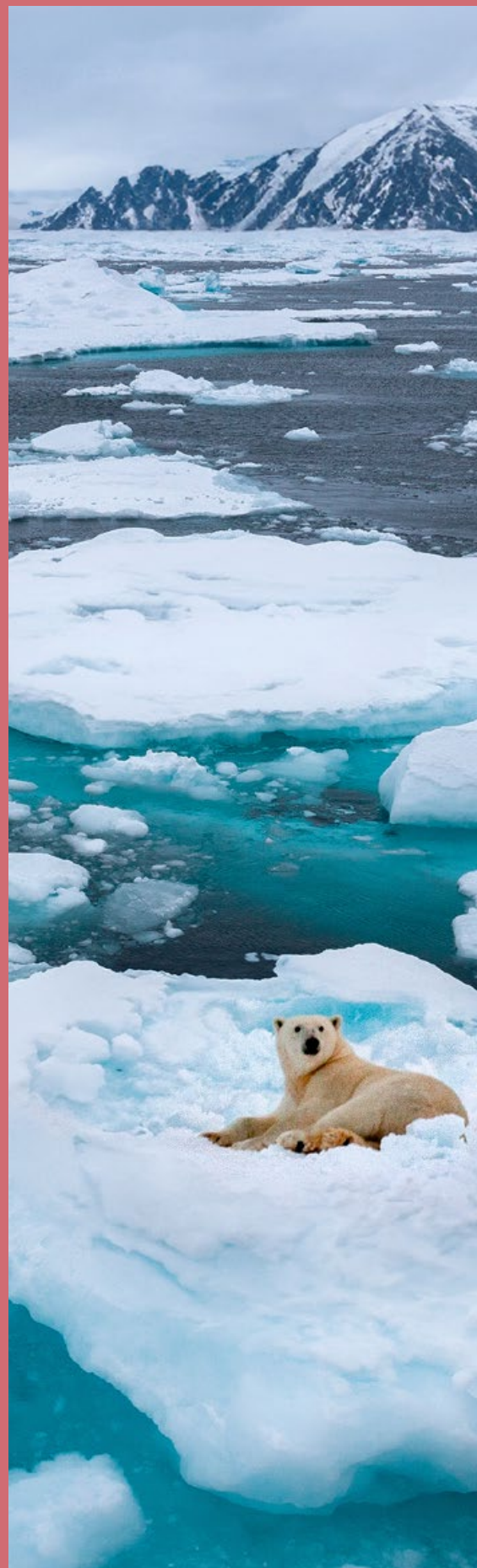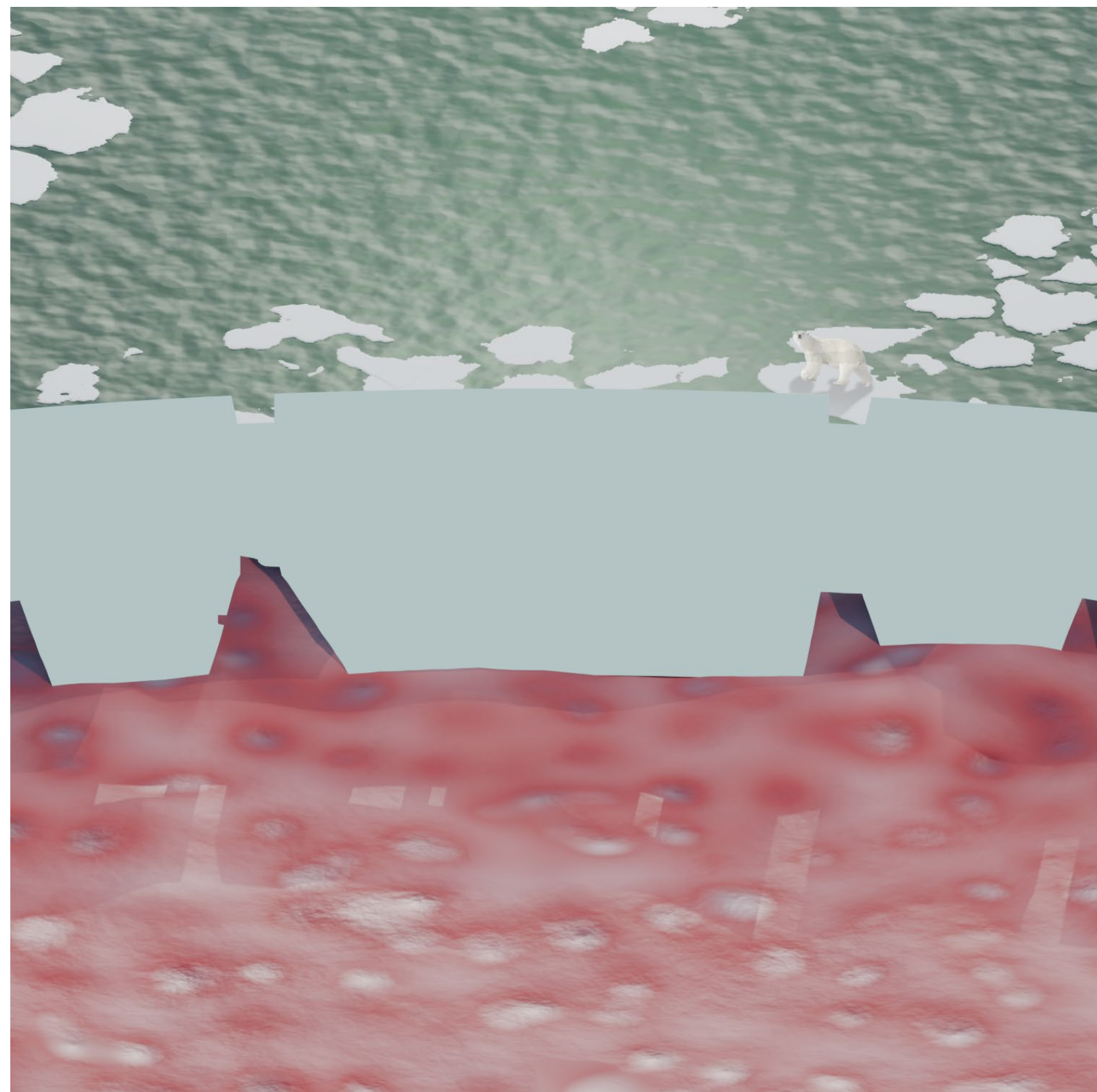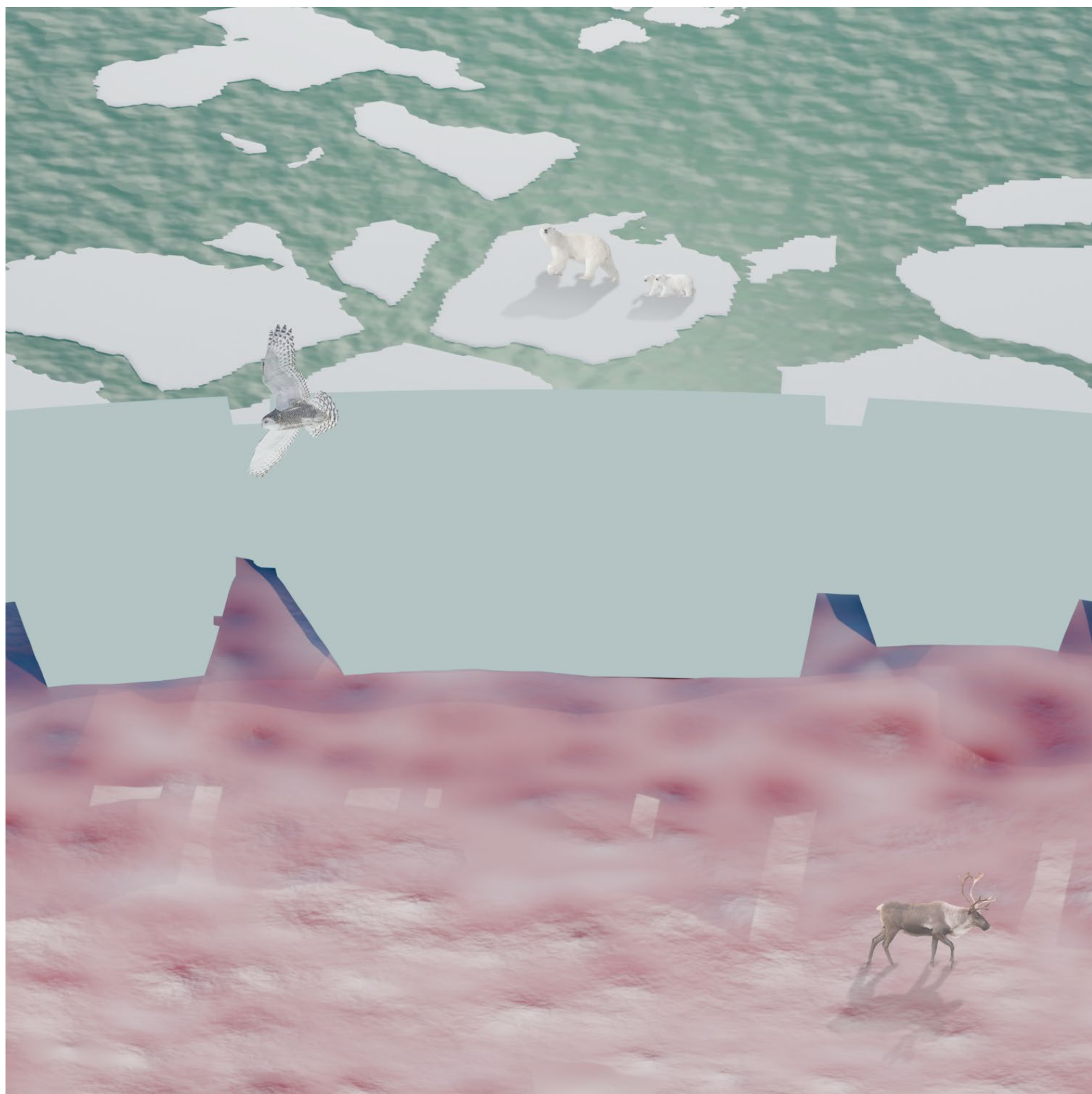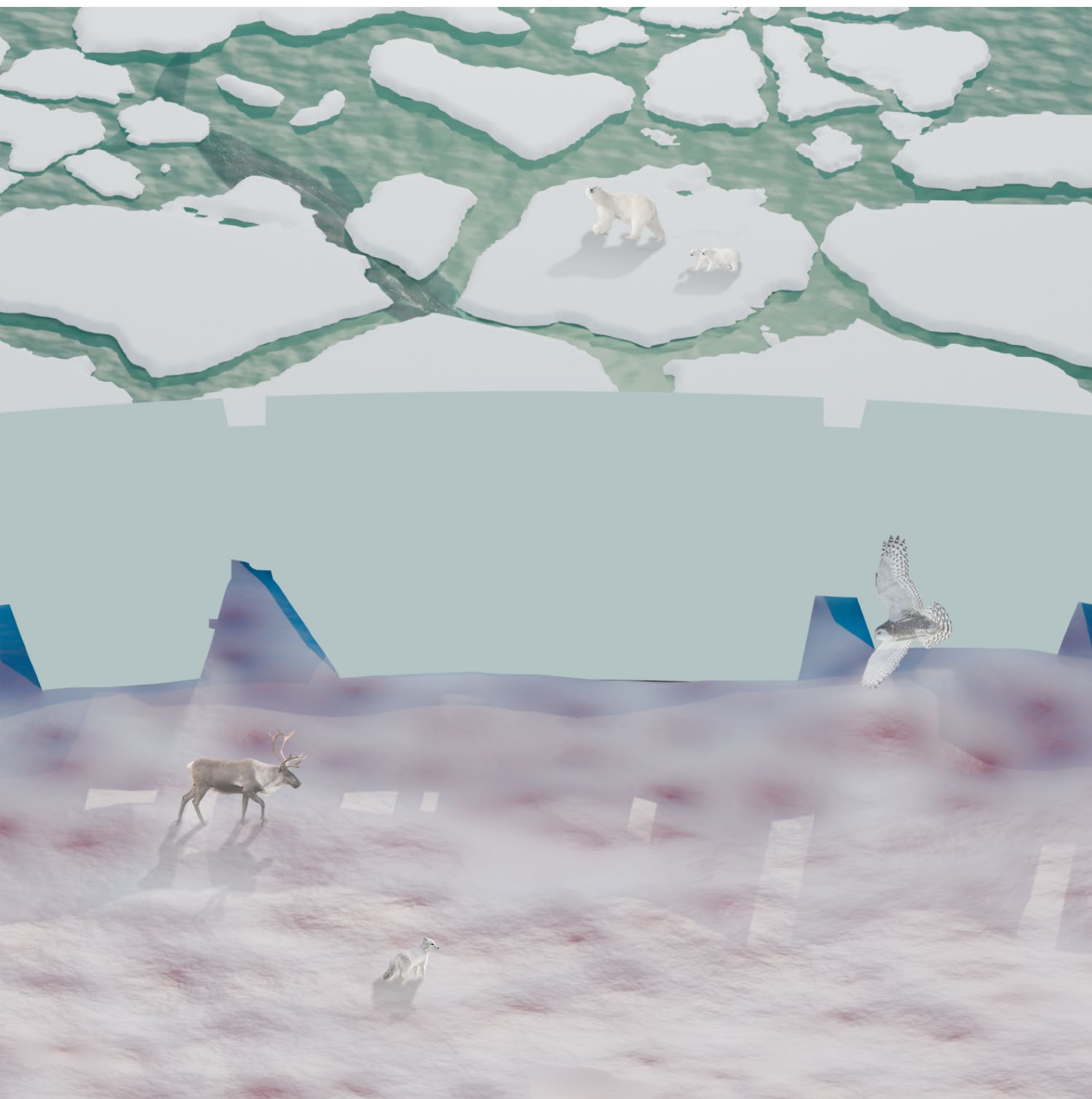
Top. The trifecta. The three images produced show the future of the algaescape in the Arctic. All of them were created using Blender.

03

REMNANT(S')
INTRA-ACTIONS

About
Authors: Andrea Zamora & Franco Nocioni
Course: Advanced Studio VI
Studio critics: Karla Rothstein
Semester: Spring, 2025

Right. System drawing illustrating the concept of the impermanence of the physical self and its digital imprints in relation to others.

Left. Still from the movie Arrival (2016) directed by Denis Villeneuve.

Image references.

https://thelongshot.substack.
com/p/the-staying-power-of-
arrival

Burial rituals are practices performed by and for the living. Matter is transformed: bodies are buried, submerged, burned, or exposed. Advances in technology allow for a new type of death or (un)death rite: a person's data can be uploaded/found in the Cloud. Matter is transformed again: an (un)death through the imprints left by our digital doubles. As our virtual extensions become intrinsic to our being, the process of grieving is no longer solely about remembering but about continuing to craft intra-actions with the imprints left by our biological selves.

The concept of impermanence expands. We are not dying entirely, yet we are not truly alive, as we are moments frozen in time unless someone interacts with our imprints. A liminal space frames physical-virtual rituals where the connection between our digital and corporeal remains and those who are still physically alive is stronger than ever. While data is uploaded, the body becomes soil. Through a journey that unfolds across both time and space, matter undergoes transformation: neither people, soil, nor data stay the same. This shadow communication allows digital archives to remain and perdure, as long as they are kept "alive." Accumulation and growth on the memorial pier allows for intra-actions among those that remain.
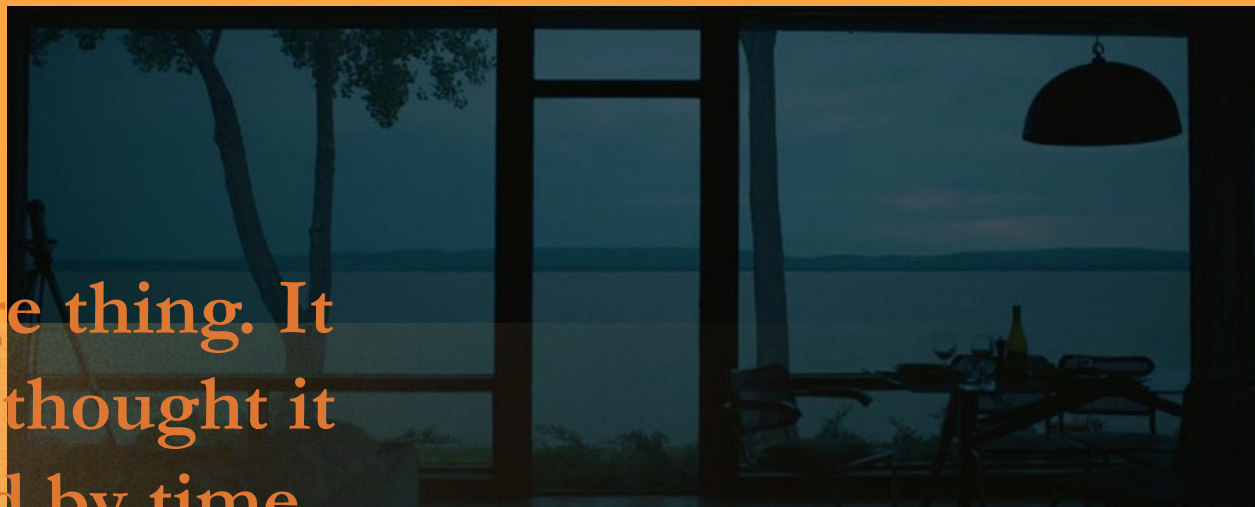
"Memory is a strange thing. It does not work like I thought it did. We are so bound by time. By its order...But now I'm not so sure I believe in beginnings and endings." - (Arrival, 2016, 00:03:12)
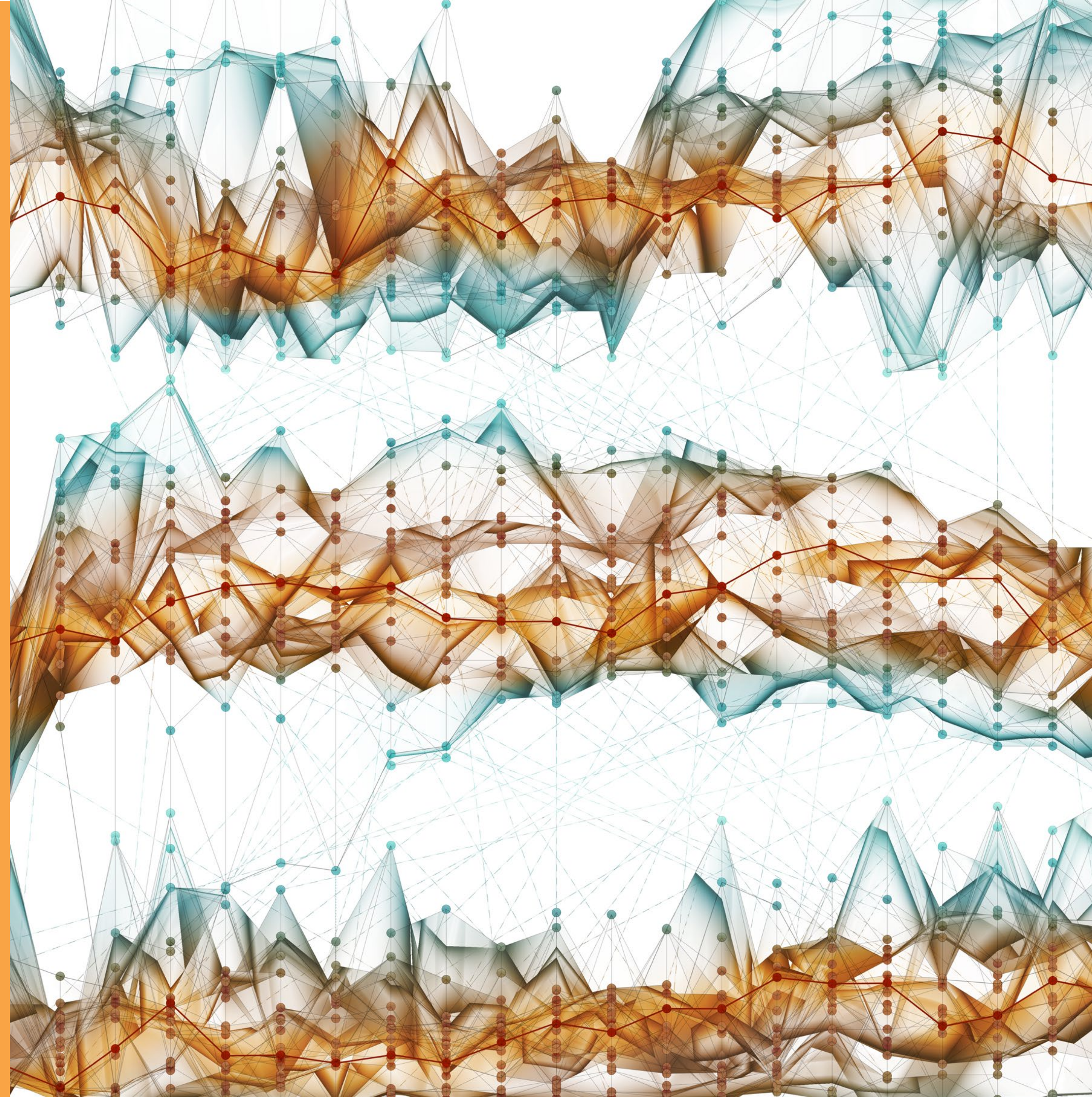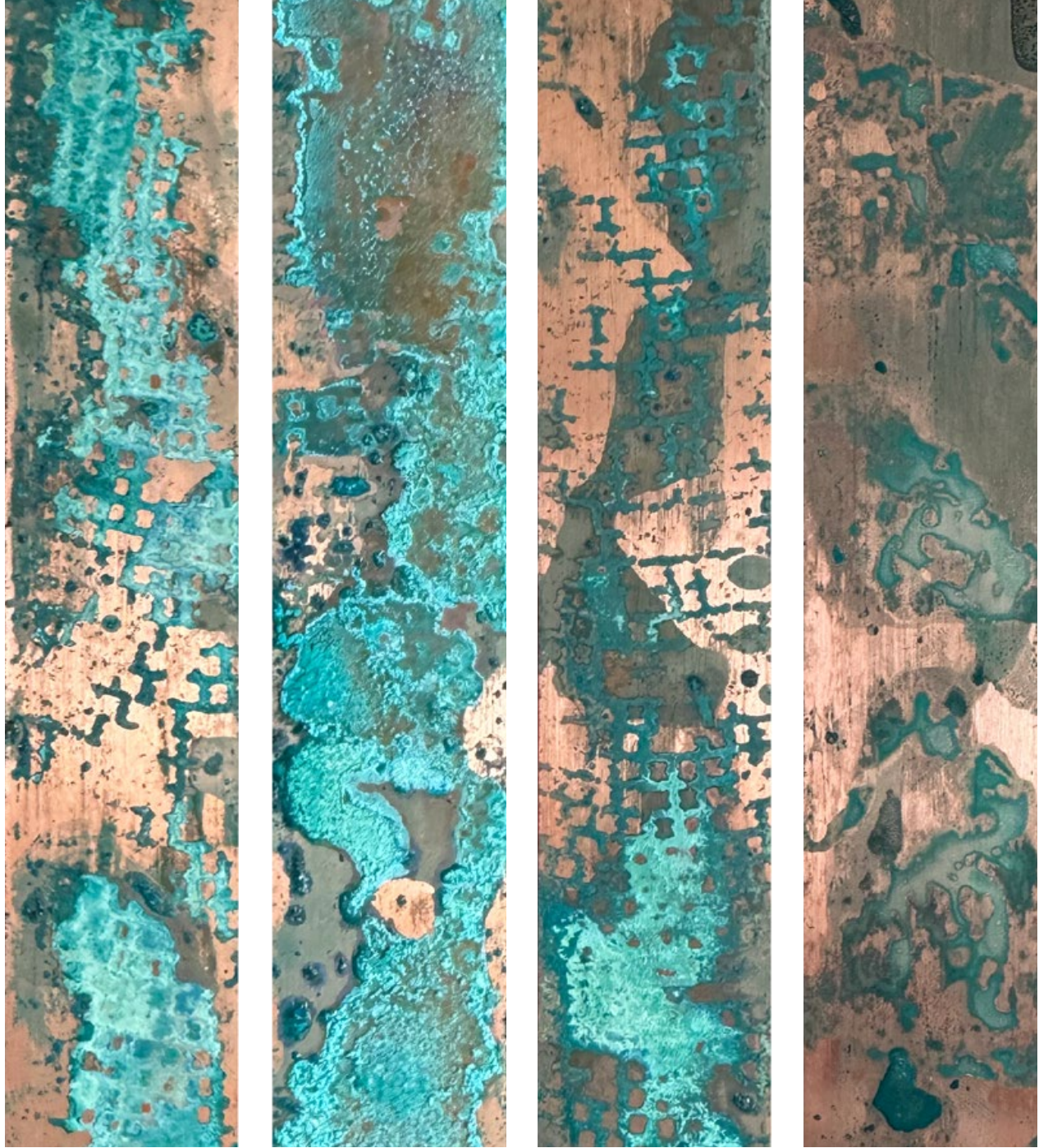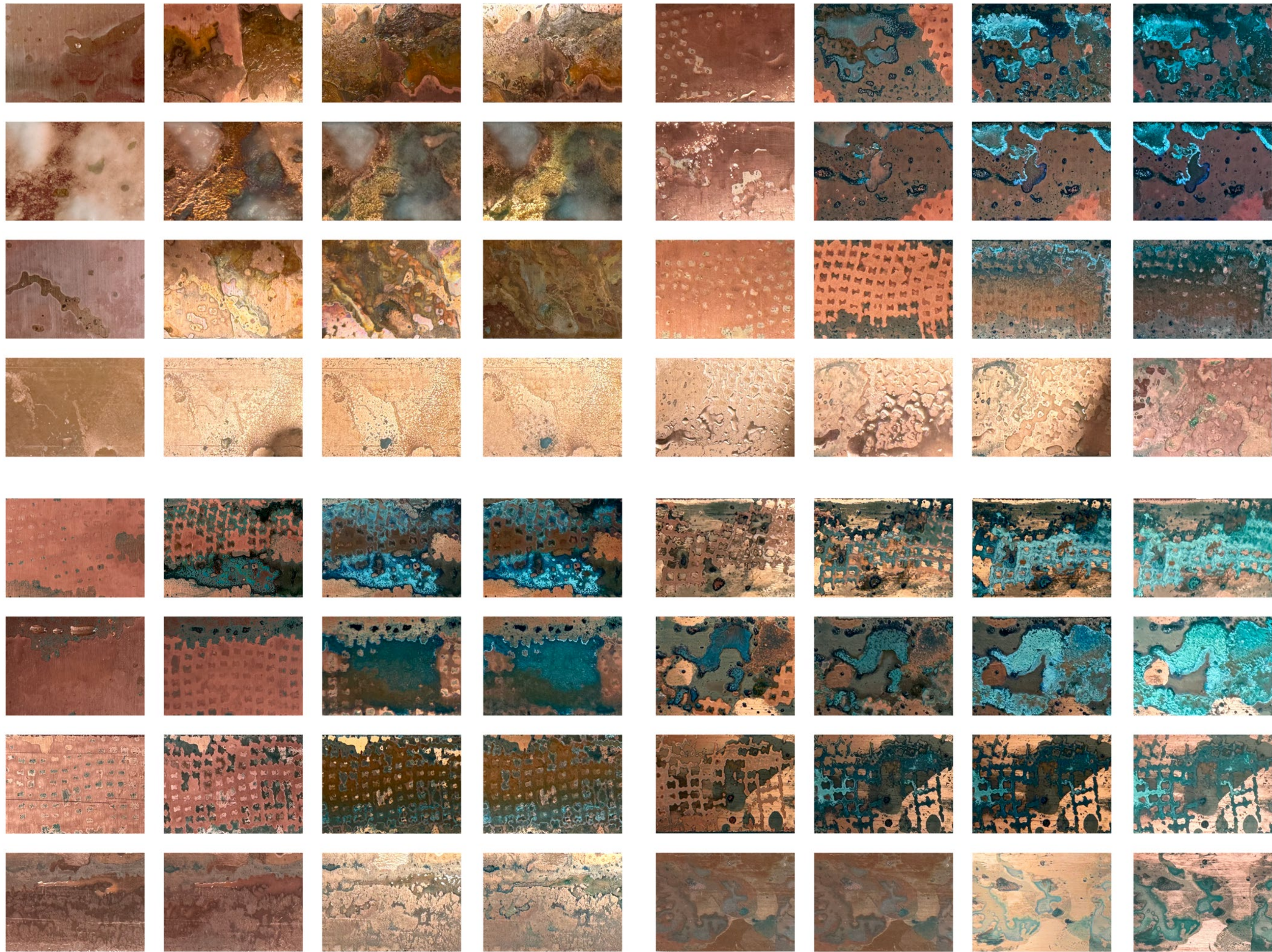
Nowadays, technology enables human experience to unfold across both physical and digital realms, expanding our existence beyond the body. However, as our presence and traces transcend the tangible, how does this reshape our understanding of death and impermanence?

To explore the concept of permanence and impermanence, we conducted material experimentations using copper plates. By employing copper as a medium, we applied substances that accelerate naturally occurring chemical reactions, resulting in diverse patina variations. Color embodies information. The diverse hues produced by copper directly correlate with the chemical compounds formed. The plates are no longer the same. Matter is transformed.

Left. Results of four different experimentations using copper, sea salt, pink salt, vinegar, and baking soda. Images were taken over a 24-hour period, at 4-hour intervals (columns).

Top right. Copper plates from the final experiment, which included the application of vibrations. The full plates are shown after the 24-hour timelapse.
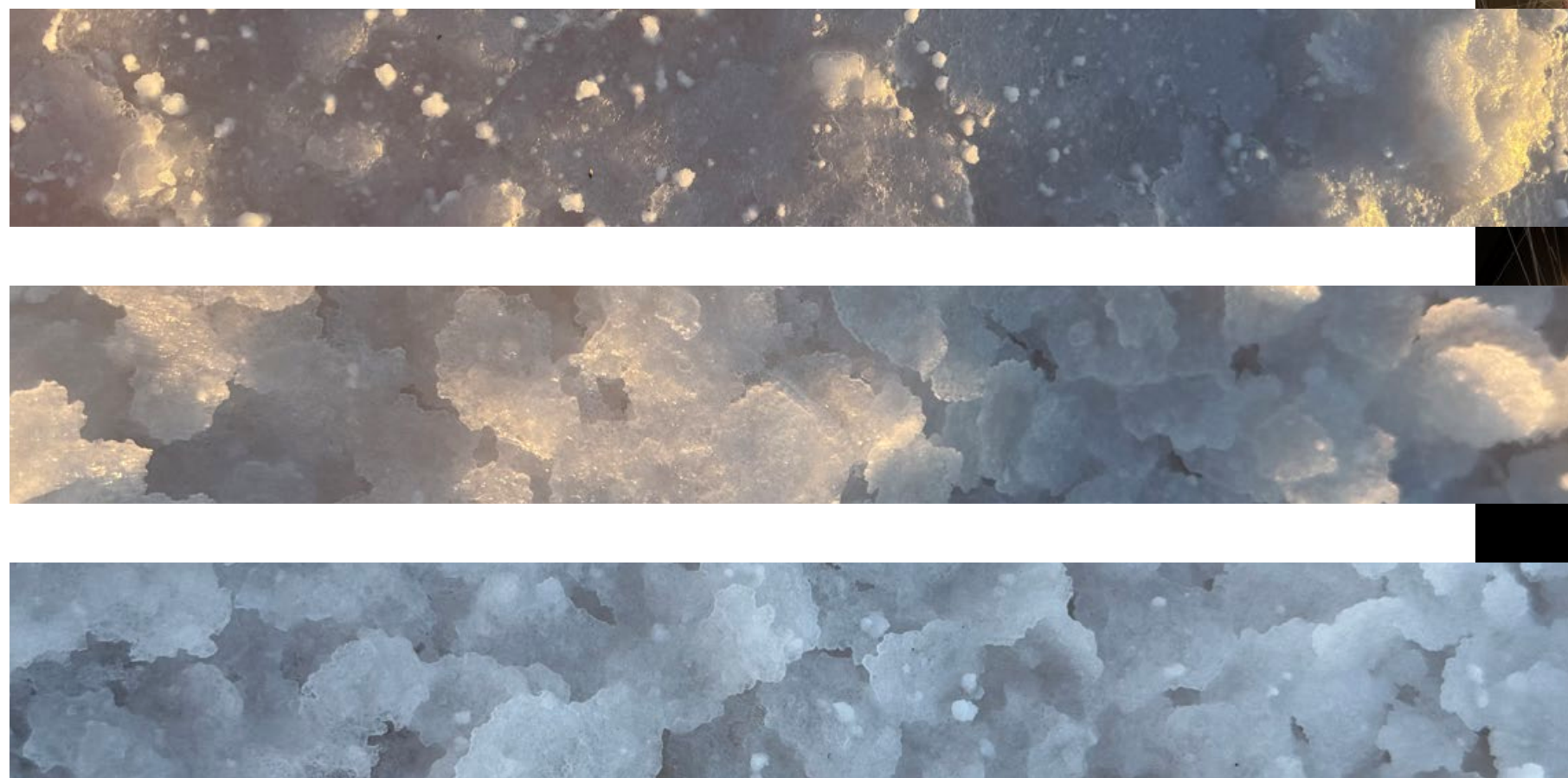
However, copper not only serves as a medium for understanding the interactions between the environment and the material but also as a surface upon which the imprints of the substance are found.

As our virtual extensions become intrinsic to our being, the process of grieving is no longer solely about remembering but about continuing to craft intra-actions with the imprints left by our biological selves.

The concept of impermanence expands. We are not dying entirely, yet we are not truly alive, as we are moments frozen in time unless someone interacts with our imprints. A liminal space frames physical-virtual rituals where the connection between our digital remains and those who are still physically alive is stronger than ever.

Right. System drawing illustrating the concept of the impermanence of the physical self and its digital imprints in relation to others.

Top left. Imprints left by the environment on the salt flats. Images captured during the Kinne Week immersion.

Bottom left. Initail conceptual development drawing of impermanence.
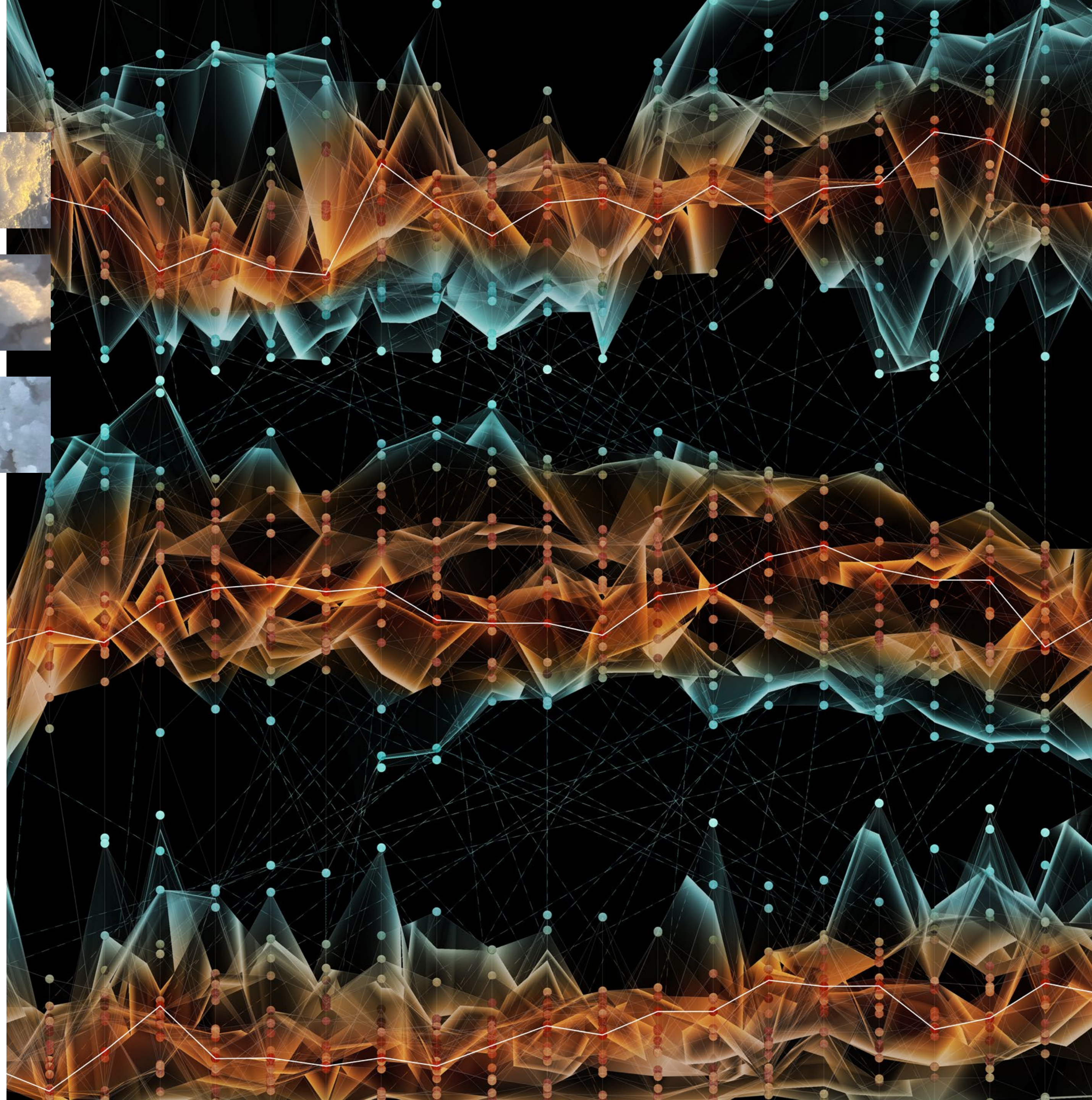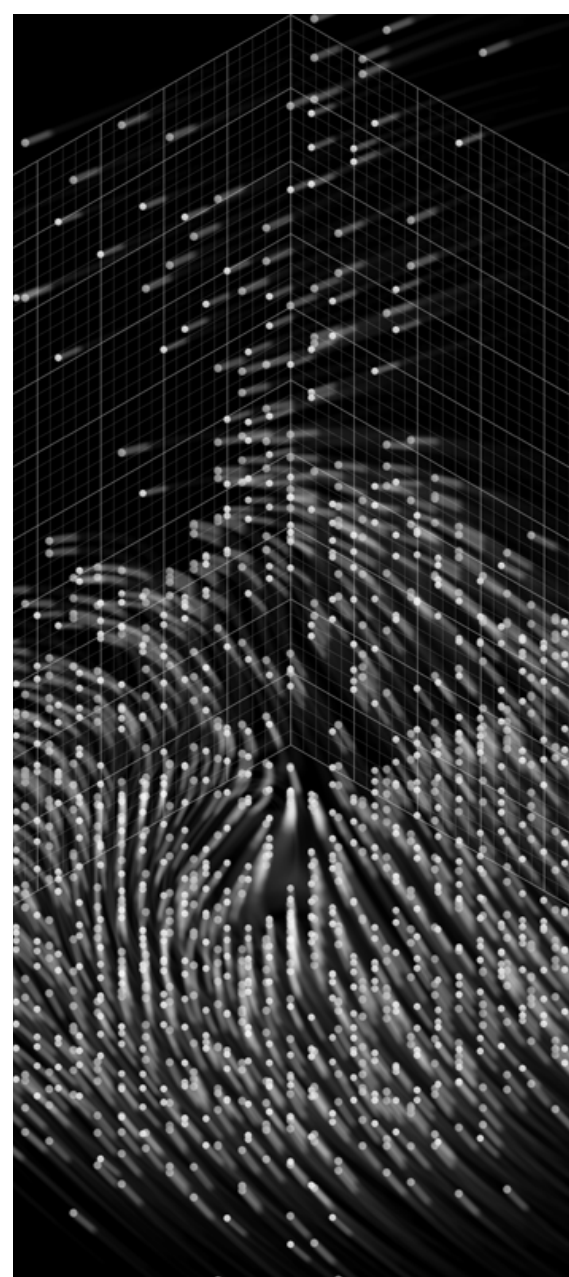
Top left. Location of the first intervention area. The body still needs to be tended to and cared for. Natural Organic Reduction, also known as "human composting" is a process that accelerates the transformation of human remains into soil within a controlled environment. Green-Wood is one of the cemeteries looking to include this kind of transformation of the body into the services it offers.

According to users who prefer using digital media to undergo the grief process, they do not feel comfortable going to visit the tombstones of their loved ones. Therefore, we propose designing a new infrastructure in this specific sector which is now being used as a logistics maintenance area.
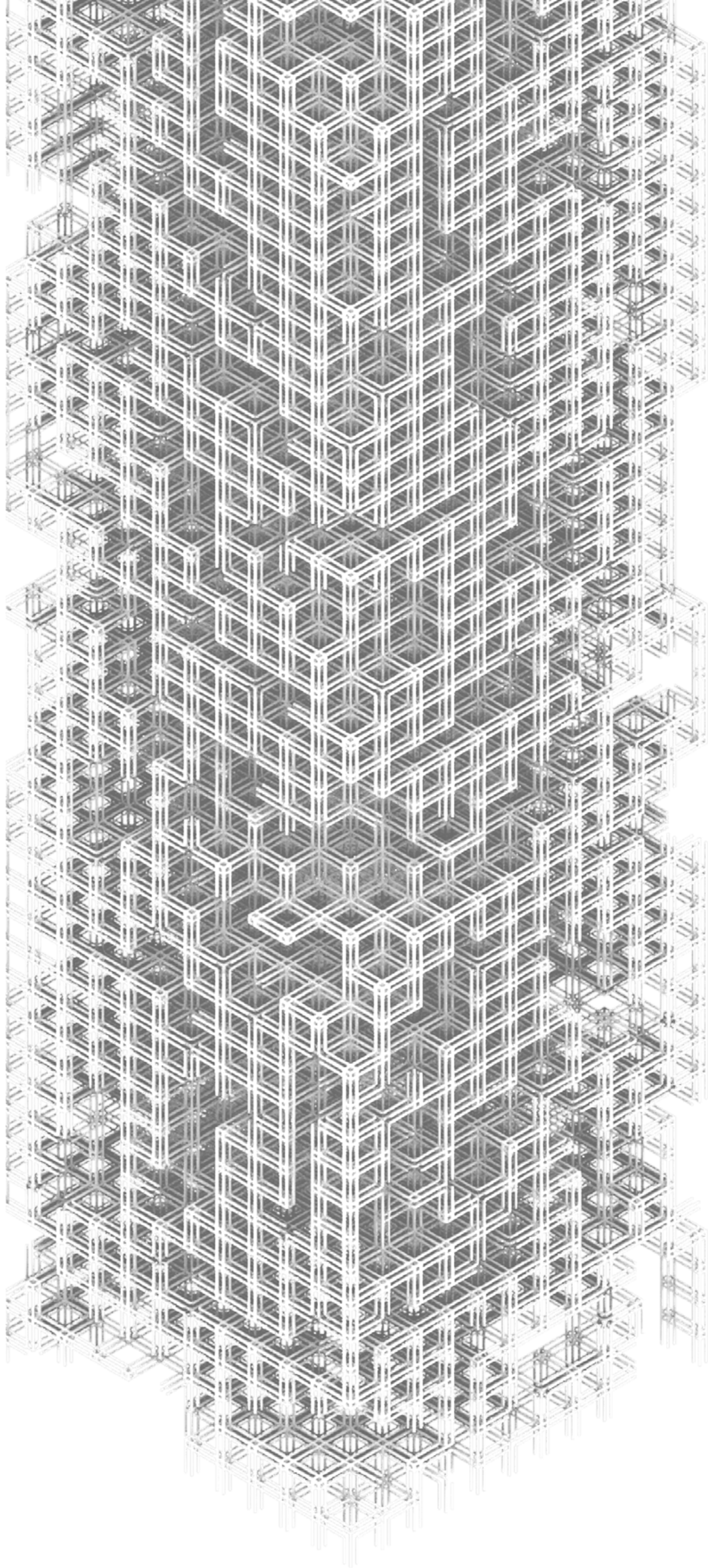
Bottom left. Level 02 Plan: Public access. The creation of a new space and the redesign of the existing maintenance area allow for the movement of soil in and out of this zone, marking it not only as a care area for the body but also as the starting point of the procession tied to the physical. It becomes a solemn space, where the ritual begins and unfolds.

On the next level (shown), people will be able to access the public space: neighbors will have entry to expanded green areas, and the tower will connect to bridges leading toward 5th avenue.

Right. Abstract axonometric of the tower proposed.
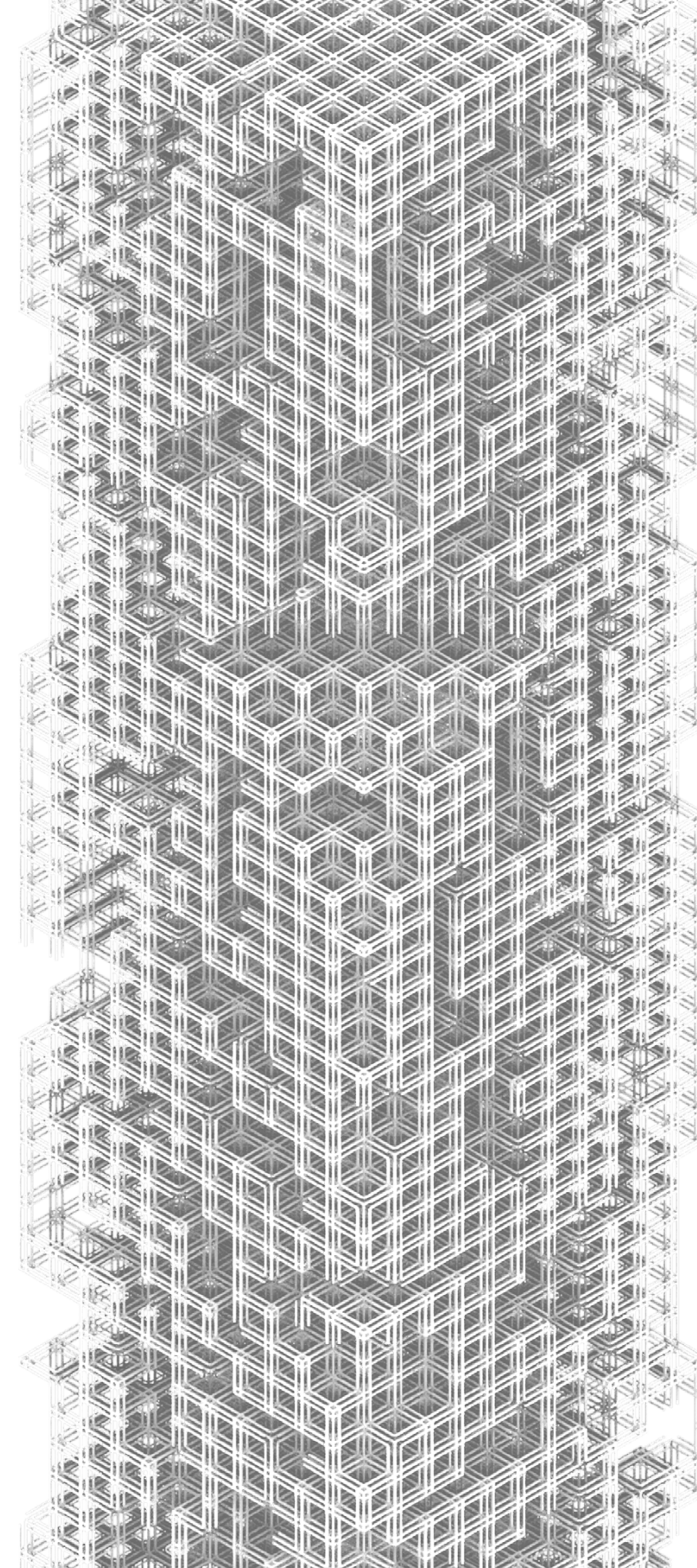
Left. View from outside the tower. Open to the forces of the environment, a 60-story tower will ascend and offer visibility to a matter intrinsic to our existence, typically hidden in the horizontal plane, rarely acknowledged in the vertical skyline.

Right. Abstract axonometric of the tower proposed. This infrastructure stands as if suspended in time, either under construction or in a state of erosion. Unfinished and with minimal vertical enclosures, the tower becomes a permeable scaffold through which a spectrum of human and nonhuman exchanges can be observed in simultaneity.
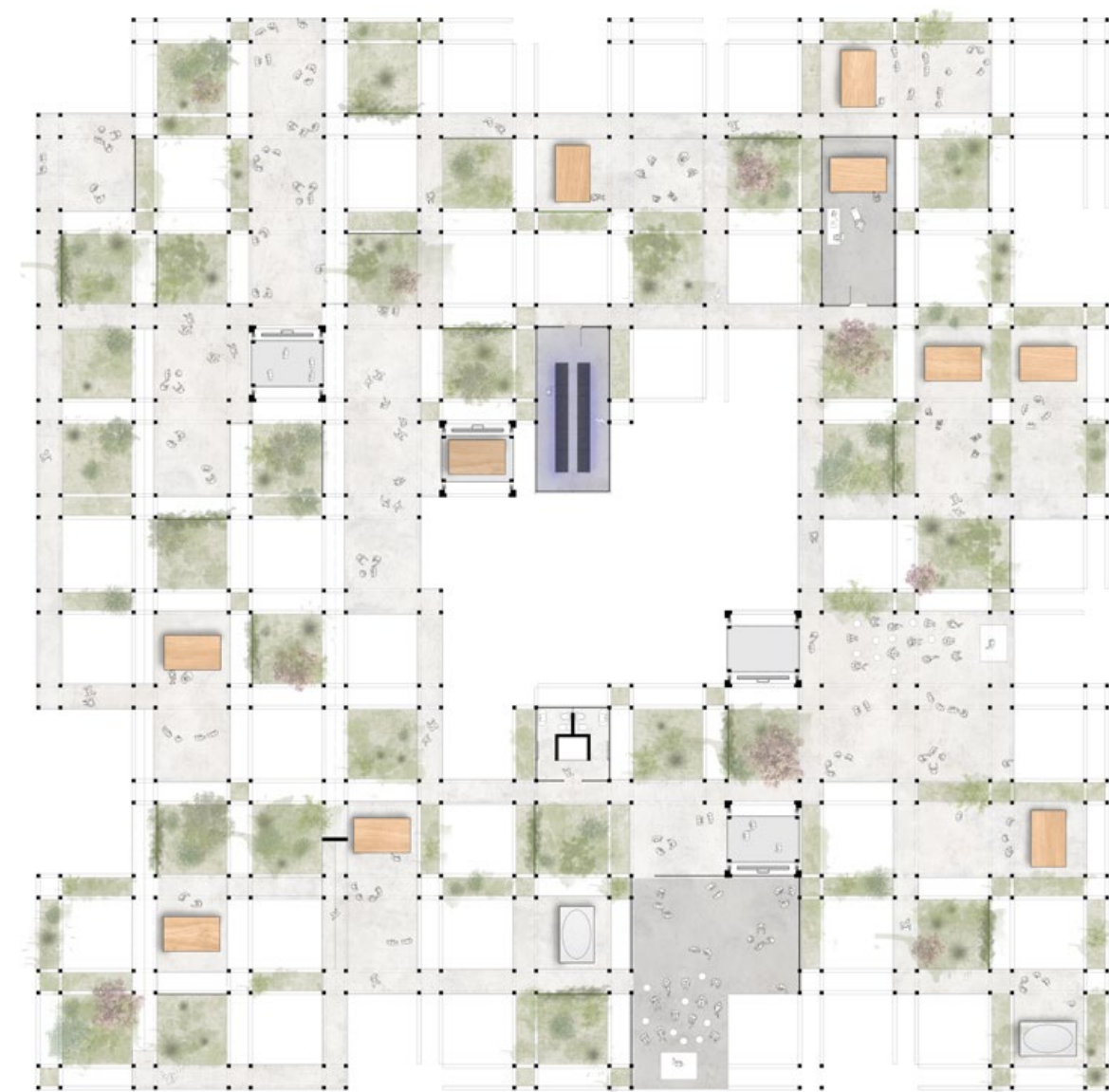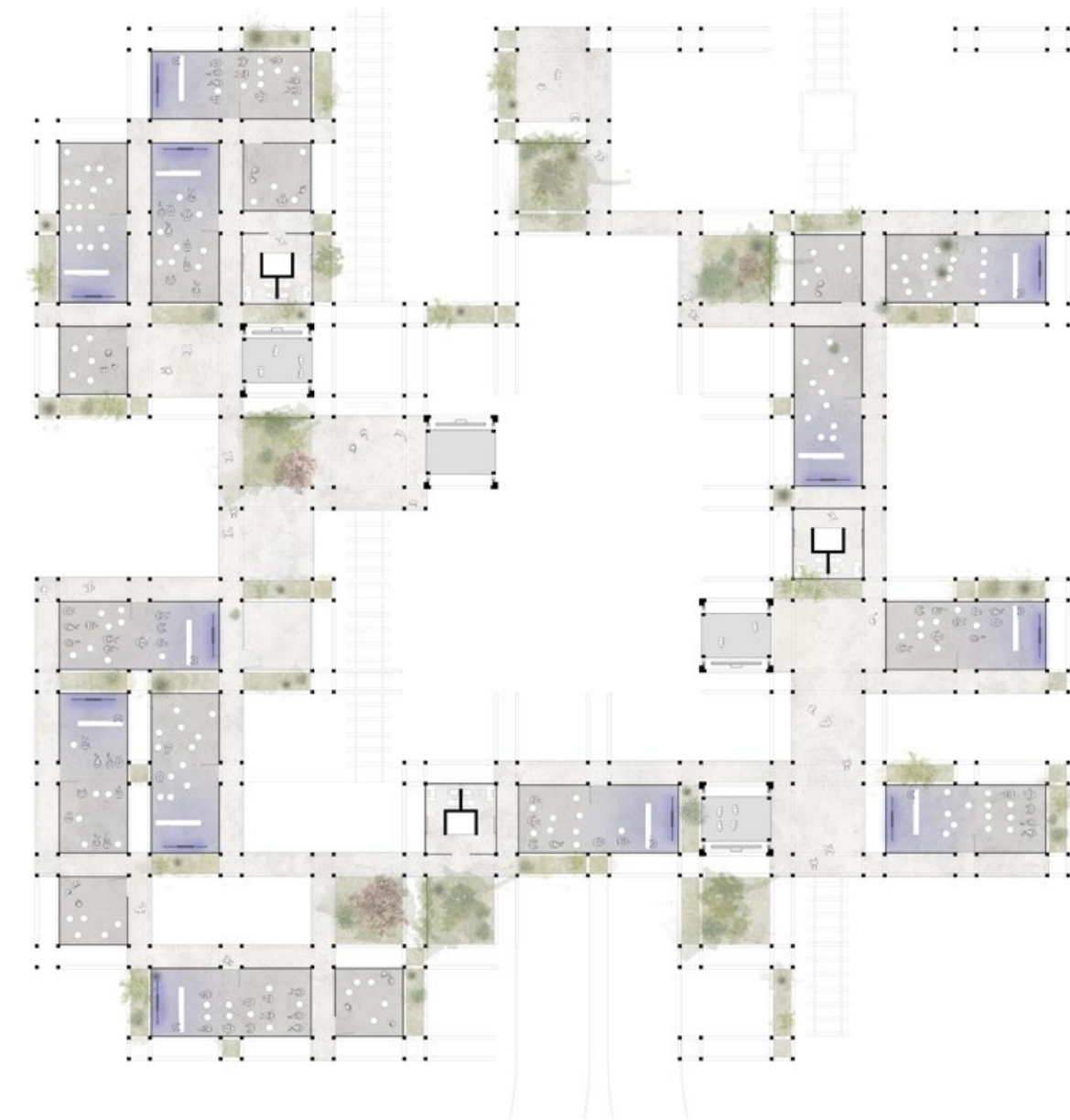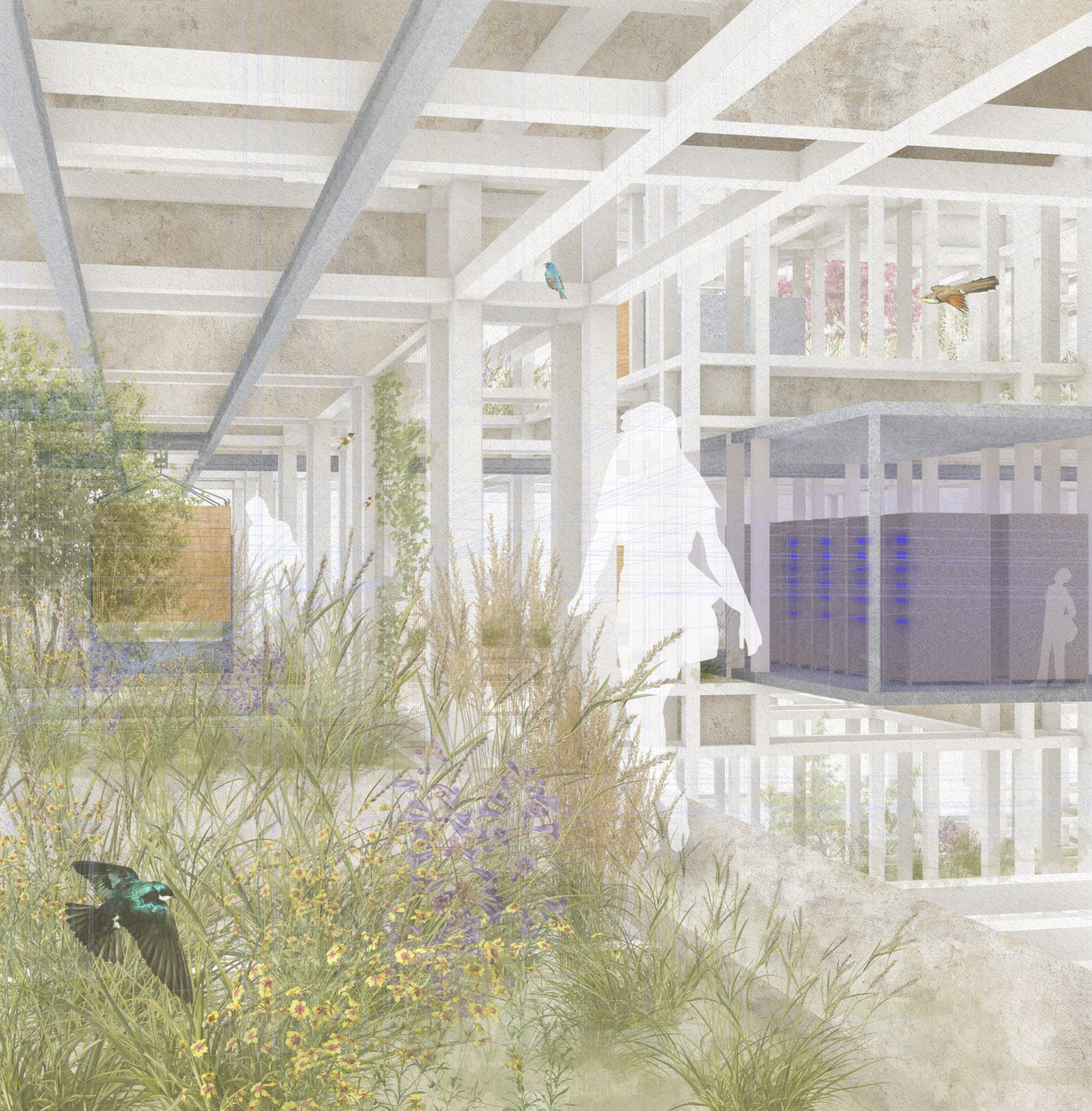
Left. View of the inside of the tower. Here, bodies will undergo the NOR process, and the living will be able to visit the vessels in which the bodies will remain until the composting is complete in 3 to 4 months time. The structure will accommodate 1,500 individuals at a time, receiving approximately 500 new bodies per month.

The view shows how it feels like to roam through the corridors, finding different layers of privacy within nature and getting lost in the grid before finding yourself.

Top right. Level 03 Plan: Upload of data. This infrastructure also houses the space where the living will upload their loved ones' digital memories to be compiled and transformed into an artificial intelligence.

Bottom right. General Plans (next levels). As the tower continues on, the spaces generated will be embedded in a nature-filled design that allows for reflection and contemplation to process the loss of the physical self.

Right. Perspective section of the tower. Soil and data will exist simultaneously in this tower in the NOR vessels, processing centers and in the data centers. The infrastructure also allows for other forms of nonhuman convergence to take place: birds will also gather within the tower, further reinforcing this hybrid environment.

Soil will be transported across levels by specialized elevators, visible through the tower's skeletal frame: a choreography of data and soil, in constant motion and mutation, further dissolving the boundary between the physical and the virtual. However, where will these new intra-actions take place?
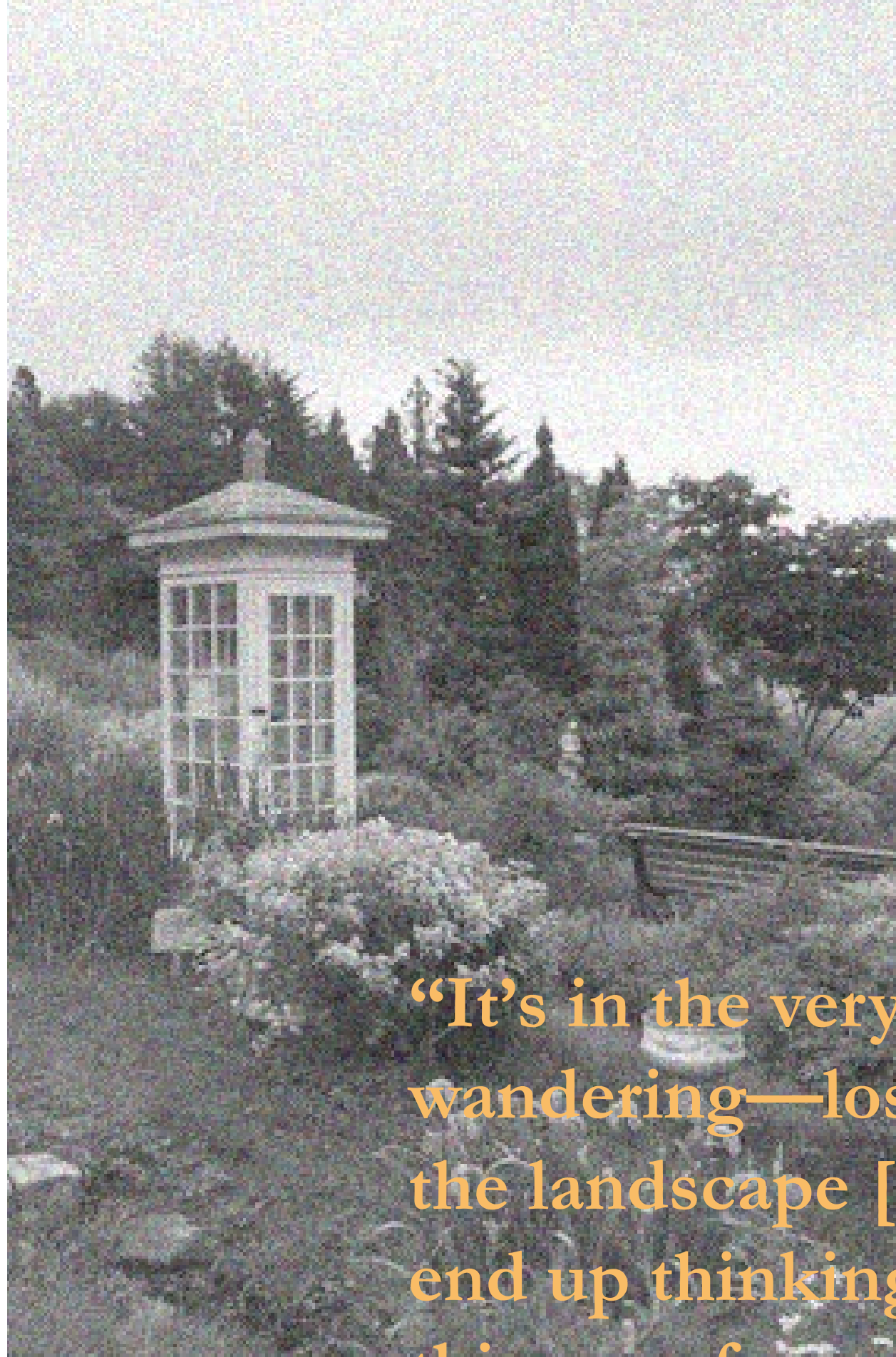
"It's in the very act of wandering—losing yourself in the landscape [...] that people end up thinking about many things, reformulating their memories of the person they have lost."

- The Phone Booth at the Edge of the World, 2021, Laura Imai Messina. Statement after visiting the Wind Telephone by Itaru Sasaki

The act of moving, the physical journey from one place to another both horizontally and vertically, plays a crucial role in the contemplation and grieving process.

Building on this understanding and importance of place, we propose a second site at Pier 6 on the Sunset park waterfront, a soil filled pier currently in renovation, where the living can engage in a ritualistic process of terraforming a landscape with the soil collected from the NOR process.

Utilizing the existing freight rail infrastructure and extending its function, soil will be transported from the tower to the waterfront site. This procession will take place once a week during the afternoon, marking a constant return and renewal.

Bottom right. Diagram of the journey from the tower to the terraforming pier.

Left. Image of the Wind Telephone by Itaru Sasaki.

Image references.

https://www.smithsonianmag.com/innovation/what-are-wind-phones-and-how-do-they-help-with-grief-180985113/
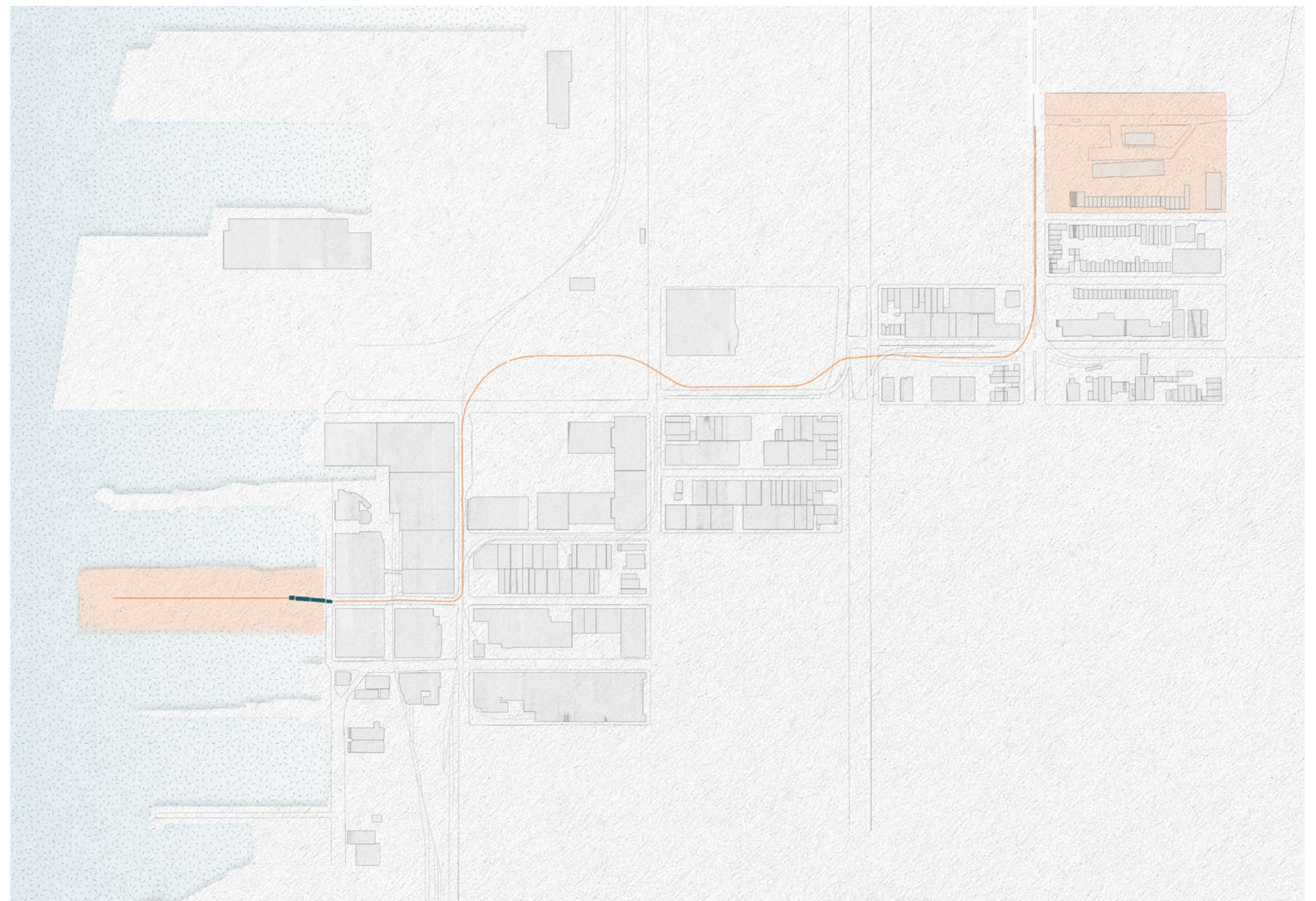
At the pier, areas of gathering as well as spaces of solitude allow this landscape to become a place where individual and collective experiences unfold simultaneously, whether by inhabiting intimate spaces framed by displaced walls, by descending into small communal areas shared with others, or by roaming through the mounds created by the terraforming. This way, by diving into the pathways, new opportunities of encounter may arise: with the soil, with the views, with physical beings or digital ones.

Right. Terraforming landscape plan.

Top left. Site design diagram. Echoing the architectural language of the tower, the landscape is organized through an eroded grid, a framework that visibly records the passage of time. A set of retaining walls delineates zones for soil deposition while preserving some paths for circulation.

Bottom left. Soil division areas diagram. By dividing the site in sections, it enables soil to be added at staggered intervals throughout the year. This phasing accommodates the 2–4 month stabilization period required before planting, while also offering mourners diverse spatial opportunities to deposit the soil of their loved ones.

5m

1m   10m
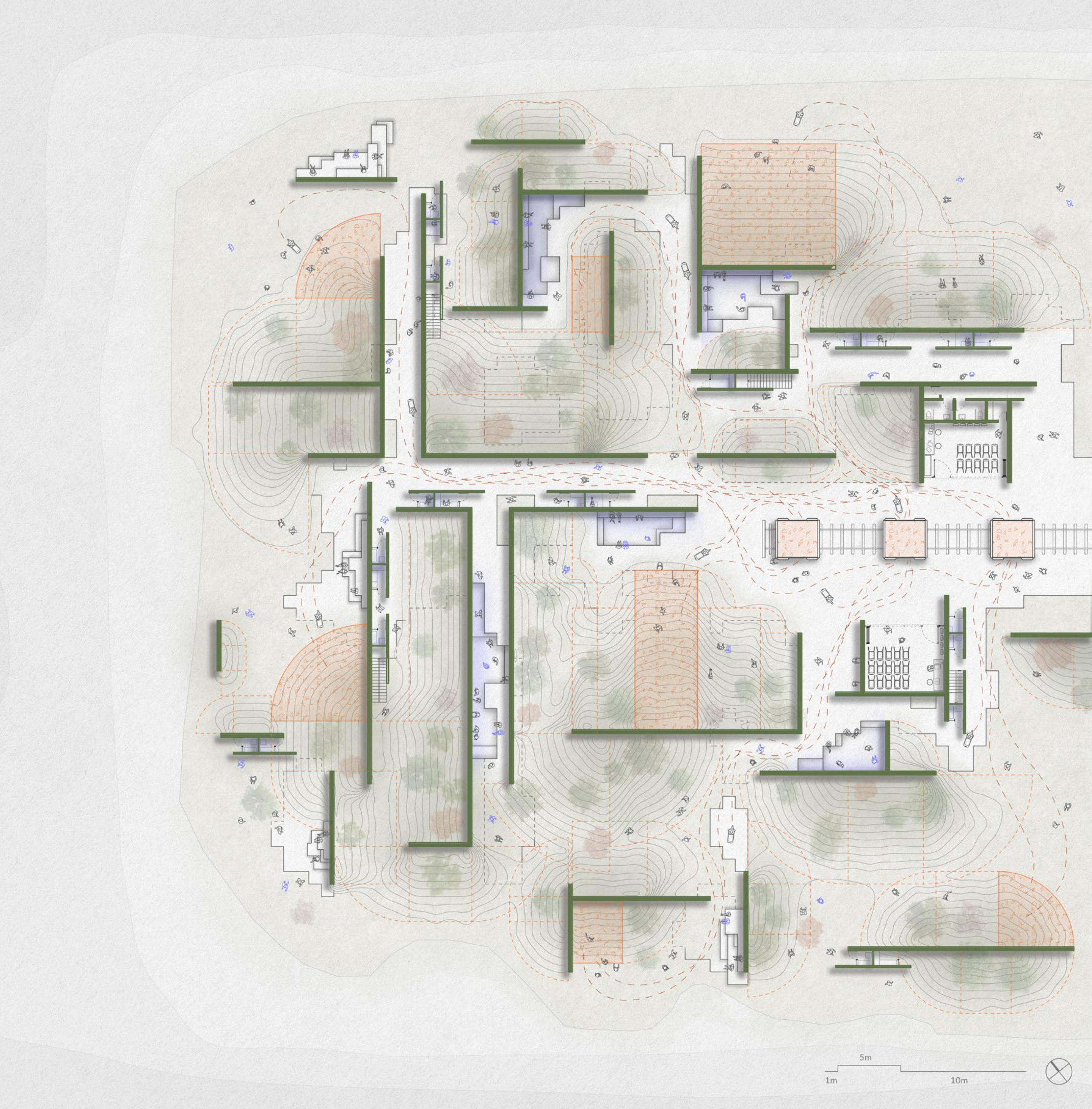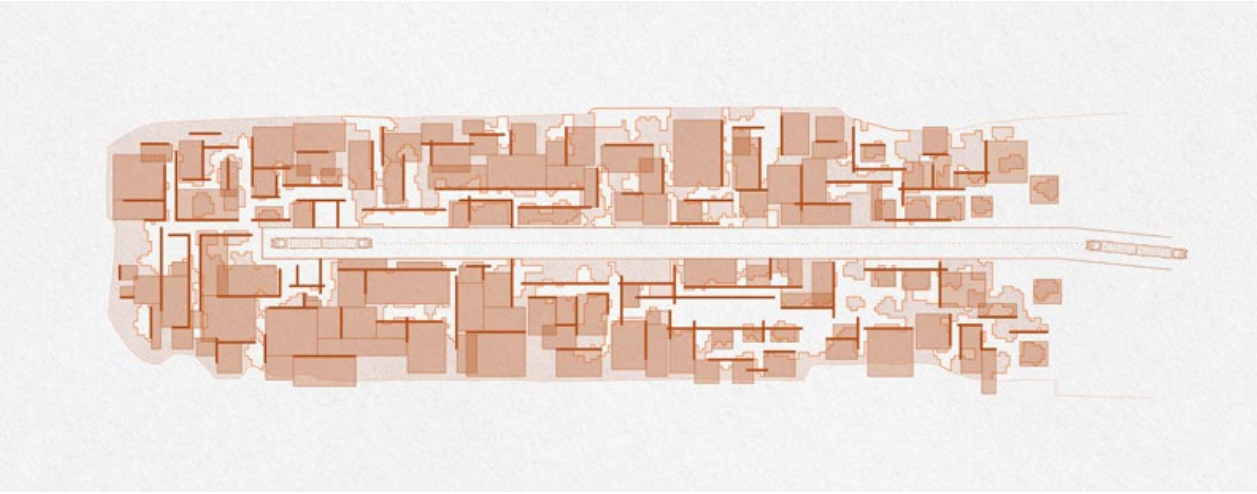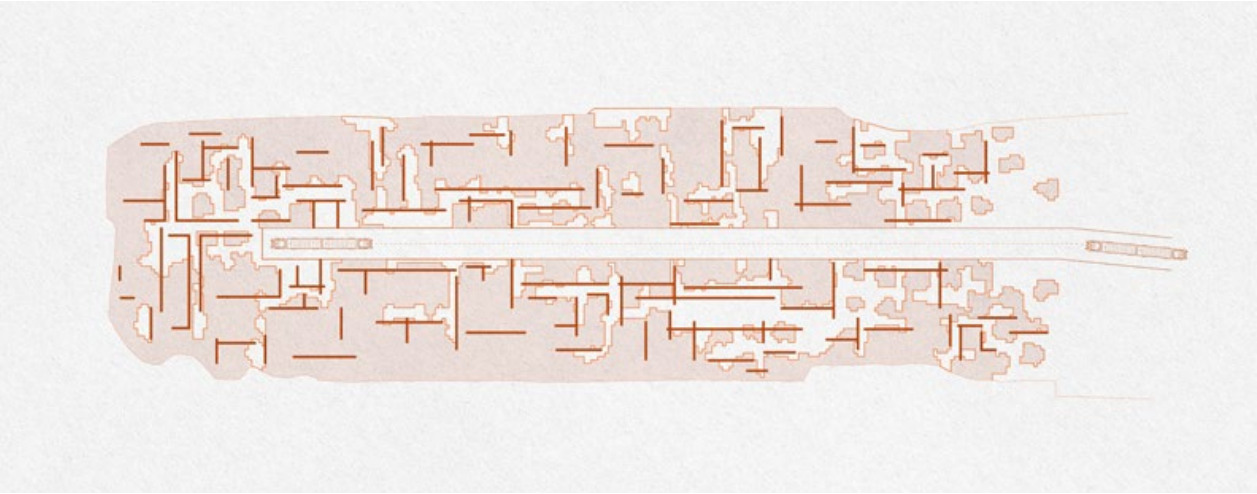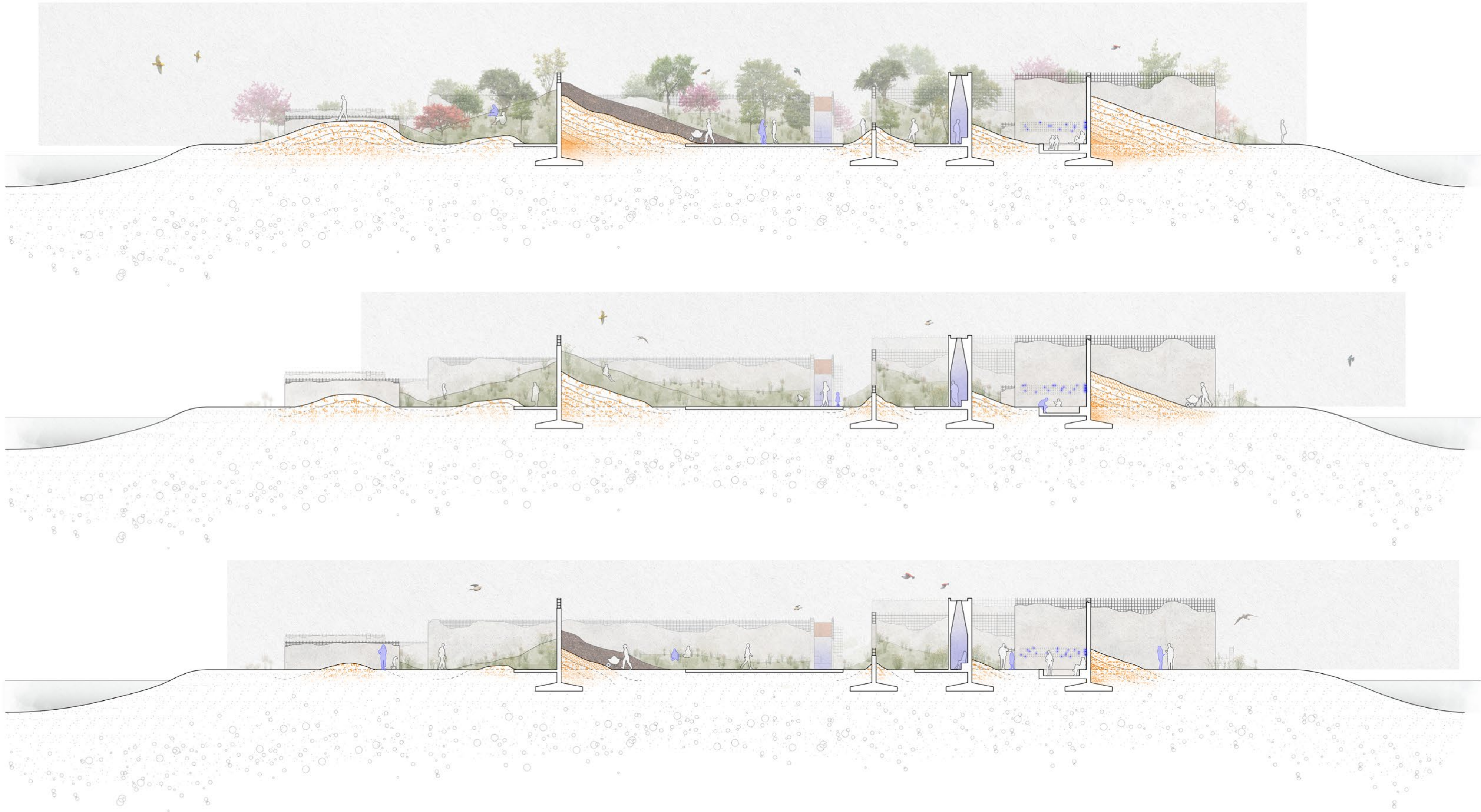
Left. Sections of the landscape through time. From its early stages (bottom) to its final one (top). Using only a slope of 3 to 1, the terrain will gradually accumulate layers of soil. This transformation will unfold over the span of years, fostering a landscape in constant flux and motion.

5m

1m   10m

However, if not interacted with for three years, the data will be erased from the system, its memory dissolving into oblivion. Memory is a strange thing: through this ritual it has no beginning and no ending, as long as there is someone who remembers.

This shadow communication becomes a way of enduring, our existence persisting as long as someone continues to keep us "alive." The intra-actions among those that remain.

04

THE DEAD AND THE (UN)DEAD

About

Authors: Andrea Zamora
Course: Climate Justice + Digital Reenactments
Studio critics: Catherine Griffiths
Semester: Spring, 2025

Linked to this semester's studio topic, this project explores a new death ritual that has emerged in recent years. Nowadays, progress in technology has introduced a new kind of death or (un)death ritual, where an individual's digital information can be accessed or preserved in the Cloud. The aim of the project was to display the tensions and relationships between the digital and the physical in this rite.

There is information that gets lost in translation; the textures of the terrestrial are not the same as those that exist virtually. The digital will never hold the entire information of the physical; only fragments, digital imprints left behind. Static and interference fill the space, but birdsongs begin blending into the soundscape when coming close to physical aspects of the burial rituals. The dead and the (un)dead are inextricably bound; the frontiers between their realities blending further as technology continues to evolve.

Rather than offering definitive answers, this interactive environment invites for reflection. Whether we agree or not with this way of continuing the relationship with those who are no longer physical, countless questions remain unexplored, and regulations are lacking. For example, Under the European Green Deal, the EU has committed to making data centers climate-neutral by 2030 (European Commission, 2020). But is this achievable, especially if this new rite becomes globally widespread?

Who gets to be remembered digitally? Who has access to these avatars? Does the act of remembering change when it becomes an interaction rather than a recollection? Tensions between memory, decay and evolution begin to appear. In this evolving blend of realities, uncertainties surface: What will death look like in the years to come? Will it even exist or something that will also fade into the oblivion of digital memory?

To play in this environment, use the link below:

https://play.unity.com/en/games/80120e9b-5a40-4c56-81b8-416b9ba0ae87/the-death-and-undeath-rites

Left. Sneak peek of the game. The dead (top) and the (un)dead (bottom)

Right. Opening frame of the game. Both the dead and the (un)dead objects are visible.

THE DEAD:

The ways in which we commemorate those who are physically gone vary widely across cultures. However, one factor that is relevant in many ways to most of these commemorations is the importance of place. Whether through tombstones, shrines, or altars, memory is often anchored to where the body is laid to rest. In this project, the depicted tombstones serve as representations of those markers where the physical remains are kept.

When clicking on each of the "dead" buttons, the user is directed to a photogrammetry scan of an object. Each object holds information: a description of a physical item found during a visit to Greenwood Cemetery in Brooklyn, NYC. When clicking on them, this information appears, detailing the significance of these mementos.

Additionally, while navigating the area of the dead, ambient nature sounds and birdsongs can be heard in the background, the sole companion the users as they stroll through the cemetery's tombscape.

Left. Main interface area. Each button directs the user to a different object.

Right. _elevated object. Displays the description of this physical memorabilia found in a cemetery.

However, visible on the periphery, something seems to linger...

_the dead

_above   _uncare
_elevated   _forever care
_way up   _angels
_encrusted   _rocks

website_   keyboard_
ind.audio_   coll.audio_
app_   usb_

the (un)dead_

_elevated
tombstone sticking up from the ground. enscriptions are displayed vertically.

_angel

tombstones can also be complemented by diverse decorative elements to honor or accompany the dead. These can vary from religious symbols, vessels, mythological figures, photographs, or even animal sculptures.
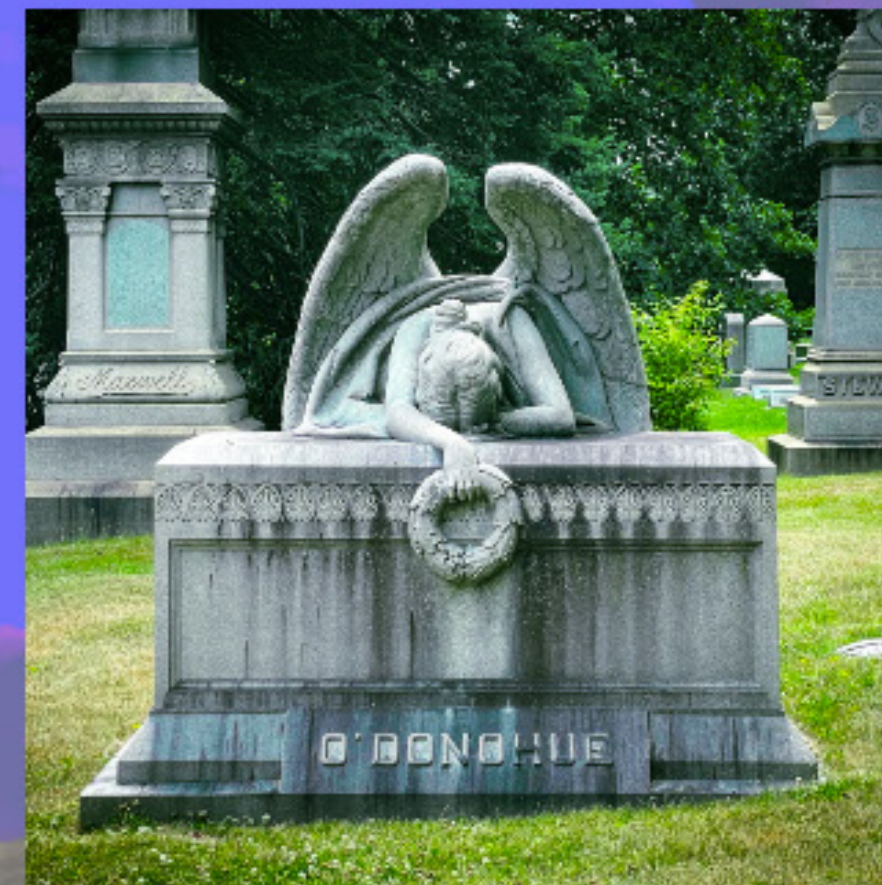
Right. _angels object. Displays the description of this physical memorabilia found in a cemetery.

_the dead

_above   _uncare
_elevated   _forever care
_way up   _angels
_encrusted   _rocks

website_   keyboard_
ind.audio_   coll.audio_
app_   usb_

the (un)dead_

THE (UN)DEAD:

In bright, yet see-through magenta textures, sit the (un)dead, which are laying out of scale and surrounding the living. When clicking the buttons designated for them, each of them takes you to a mechanism that allows the physically alive to communicate with the (un)dead. In addition to this, a static like sound is continuously being heard on the background.

As if missing missing data or losing something in translation, these objects appear as if unfinished. When clicking on them, a different pop-up fills the screen: among data, the description of each mechanism is laid.

The digital lingers undone, incomplete, while in the background, data centers shine bright by the million, materializing the aspects of digital in the physical world.

Left. Main interface area. Each button directs the user to a different object.

Right. _website object. Displays the description of a mechanism that allows the physically alive to communicate with the (un)dead.

_the dead

_above   _uncare
_elevated   _forever care
_way up   _angels
_encrusted   _rocks

website_   keyboard_
ind.audio_   coll.audio_
app_   usb_

the (un)dead_

_website

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_usb

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What will death look like in the years to come?

05 TIME CAPSUL-ING

About

Authors: Andrea Zamora & Esteban Martínez
Course: Advanced Studio
Studio critics: Nerea Calvillo
Semester: Summer, 2024

Left. Zoom in location of the intervined park in this project.

Middle. Location of the park. Flushing Meadows-Corona Park is a 363ha area located in the city of New York, in the borough of Queens.

**Right.** Zoom in of the view of the proposal for Flushing Meadow in the year 2025.

Time Capsul-ing: Filling in the gaps for an anti-imperialist image of the present.

Flushing Meadows-Corona Park used to be the Corona Ash Dump; "the valley of ashes", as described by Fitzgerald in The Great Gatsby. It was transformed to be the host of two World's Fairs. During these fairs, two time capsules were buried. But, who decided the contents of the capsules? Which legacies were worth keeping?

This park is already a time capsule on its own. Therefore, we will continue time capsul-ing in two ways. First, instead of storing knowledge, we will be restoring the past by providing opportunities for the present. We will give space to the peoples excluded from the 20th century time capsules in the park. It will be a place for the use of the ones that were left outside. Second, we will continue land-filling this park. Bringing the material consequences of the future imaginaries buried in the site. Colonial and imperialist dreams that are the cause of the current poly-crisis: climate change, the biggest landfill in space, nuclear waste, etc. After centuries, the park will consolidate itself as a new landfill and the ashes will fill the park once again. And the time capsul-ing of Flushing Meadows will continue again. And again. And again.
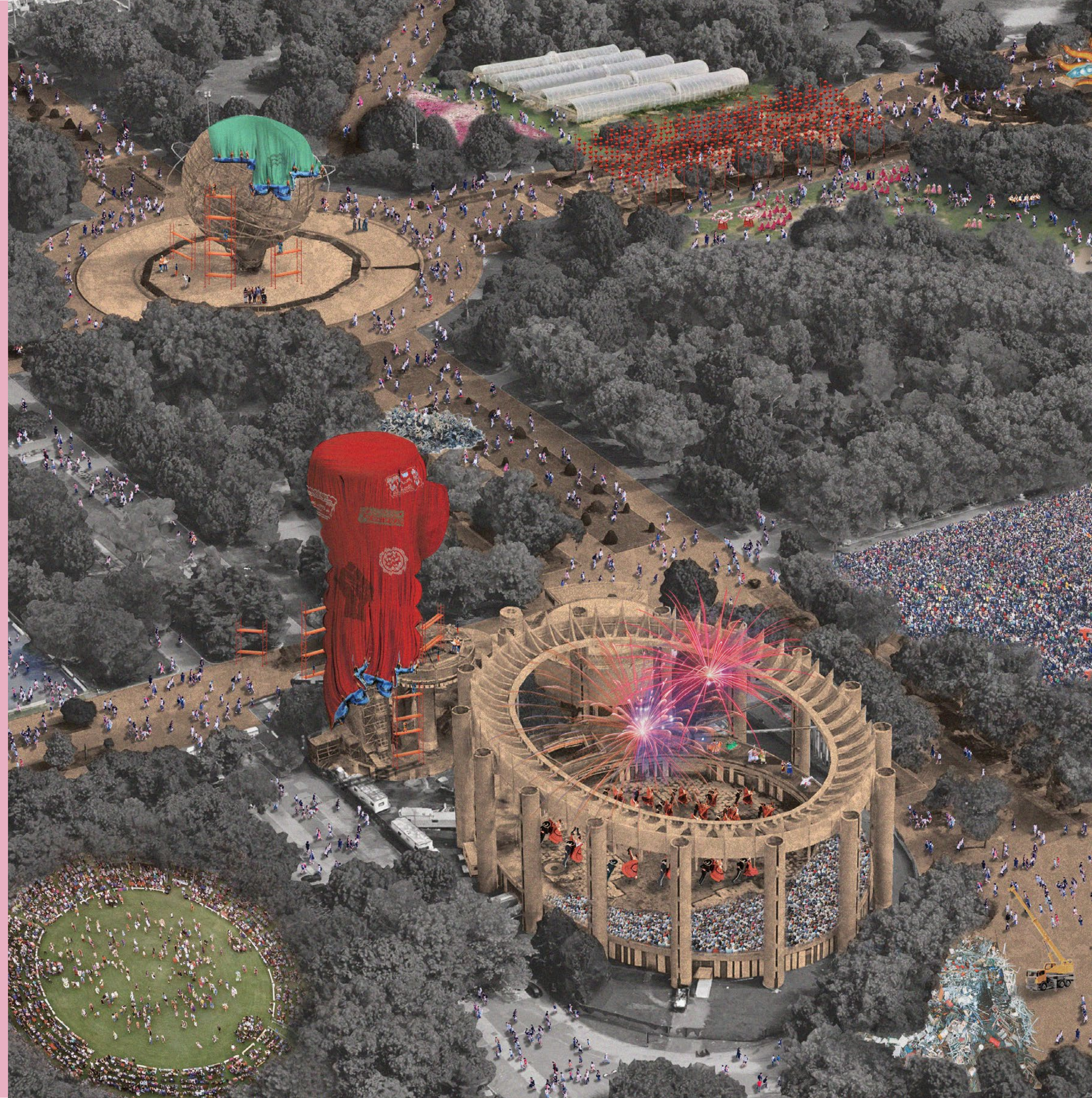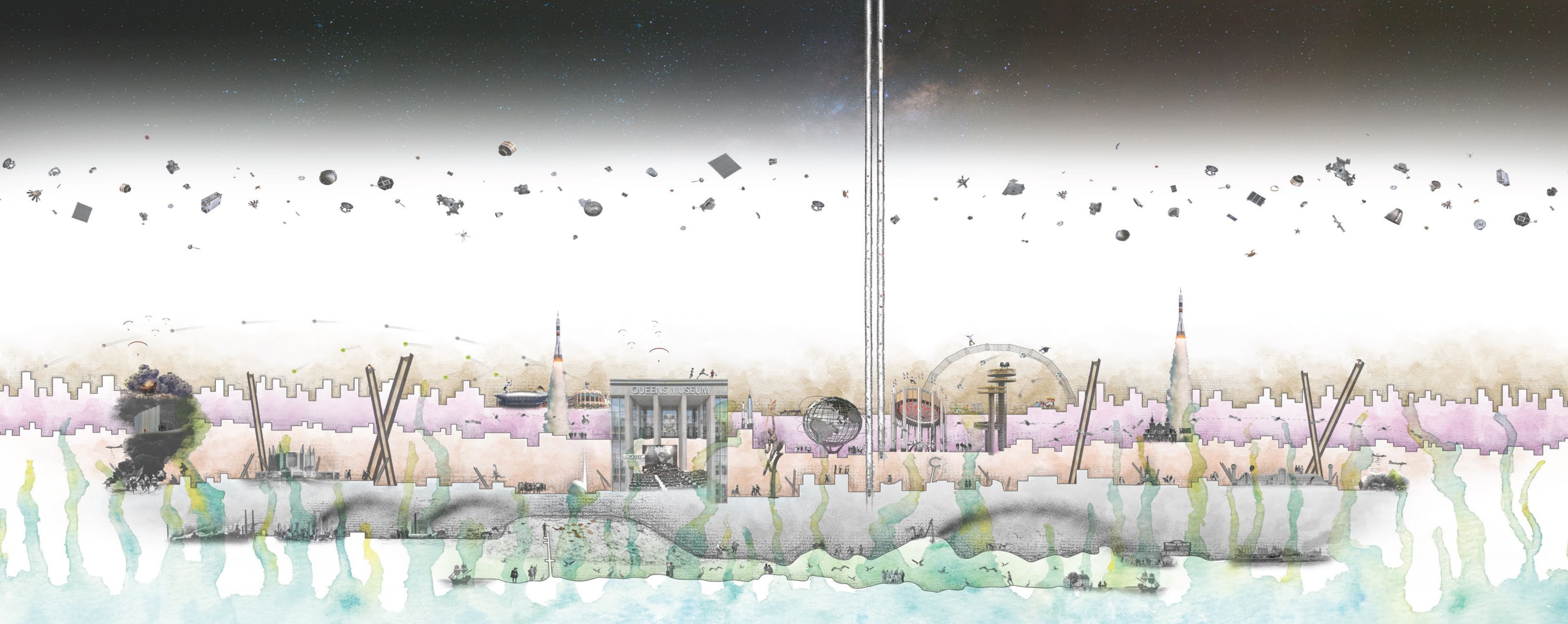
legacy

noun [c]

/ˈlegəsi/

plural legacies

Legacy has two definitions, according to the Cambridge dictionary:

noun: something that is a part of history or that remains from an earlier time

noun: a situation that has developed as a result of past actions and decisions

We take these two definitions to describe the park, both physically and symbolically. This park has many layers of time that have left their legacies in it: the glacier era, the Algonquian Native Americans, the Corona Ash Dump, the 1939's World's Fair, 1964's World's Fair, and the current one full of large-scale events. The remains of these eras are found in the park.

## But, who do these remains correspond to? Whose stories are being told?

On the other hand, space has become the largest landfill of planet Earth, with 6,000 tons of materials in Low Earth Orbit (LEO). Because of the amount of junk in LEO and the speed at which it travels, materials are falling back to Earth. An average of one piece of debris a day since the past 50 years, according to NASA. Therefore, these spacejunk is also shown in this collage as failed imaginary legacy that the two World Fairs aimed for.

Top. Legacy collage. It compiles the legacies by all the moments in history mentioned. Additionally, it shows the current situation regarding the current biggest landfill of the planet: Low Earth Orbit.

1. spatial time capsule
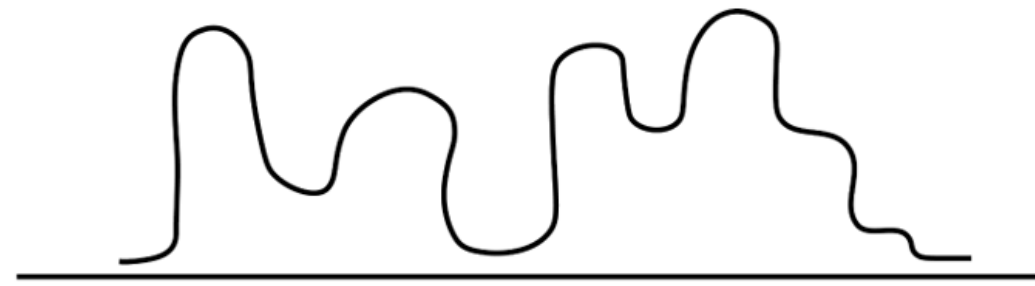
2. giving space for the peoples who were excluded
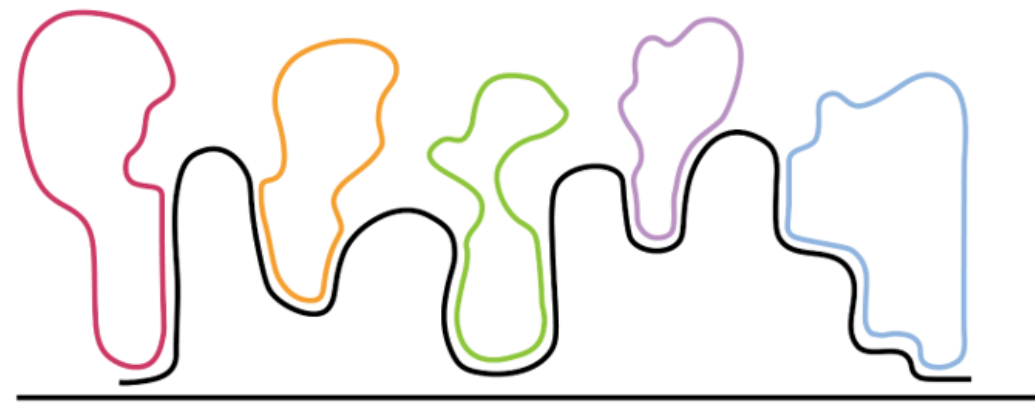
3. landfilling with the consequences of the future's imaginaries

During the 2 fairs mentioned, two "time capsules" were buried, one per fair. Their contents were meant to showcase how much humans had evolved/advanced till the year in which they were buried.

However, **who decided the contents of the capsules? Whose histories were the ones selected for the "future" to see? Which legacies were worth keeping?** For us, the Legacies in this park are time-capsuled. But they are histories of colonial eras, of imperialism.

**What about the stories of its neighbors? Where is their legacy?**

Left. Diagrams for the proposal of the time capsul-ing project and its phases.

Right. Image of the legacies of the park in the year 2024 (prior to intervention)
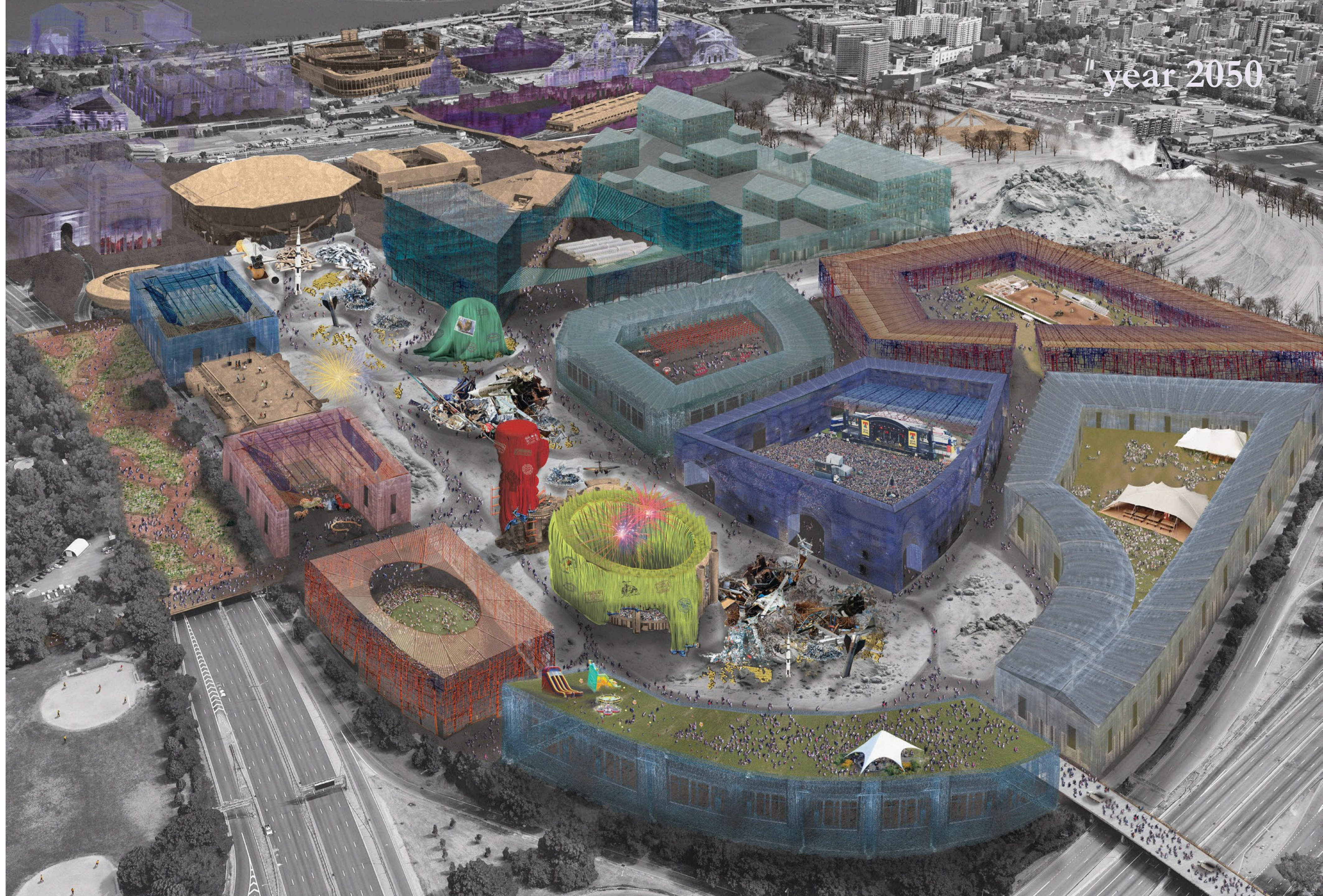
year 2024

Right. Image of the park in the year 2025. The neighbors are going to contribute to the time capsuling of Flushing Meadows. We will invite the art collective Decolonize This Place to cover up some of the structures of past imperialist eras. And we will facilitate organizations and associations to take over the "leftover" spaces remaining from the legacy structures. La Junta Hispana, Chinese-American Planning Council, NYC Federation of Black Cowboys, POWWOW sponsors, Queens Together, Governor's Ball sponsors, among others will be invited.

As space debris, one of the products of the futures imagined in the World Fairs, continues falling back to Earth, we propose to start dumping it into the park, together with other consequences of those future imaginaries: aircrafts from WWII, empty nuclear waste containers, broken satellites, etc.
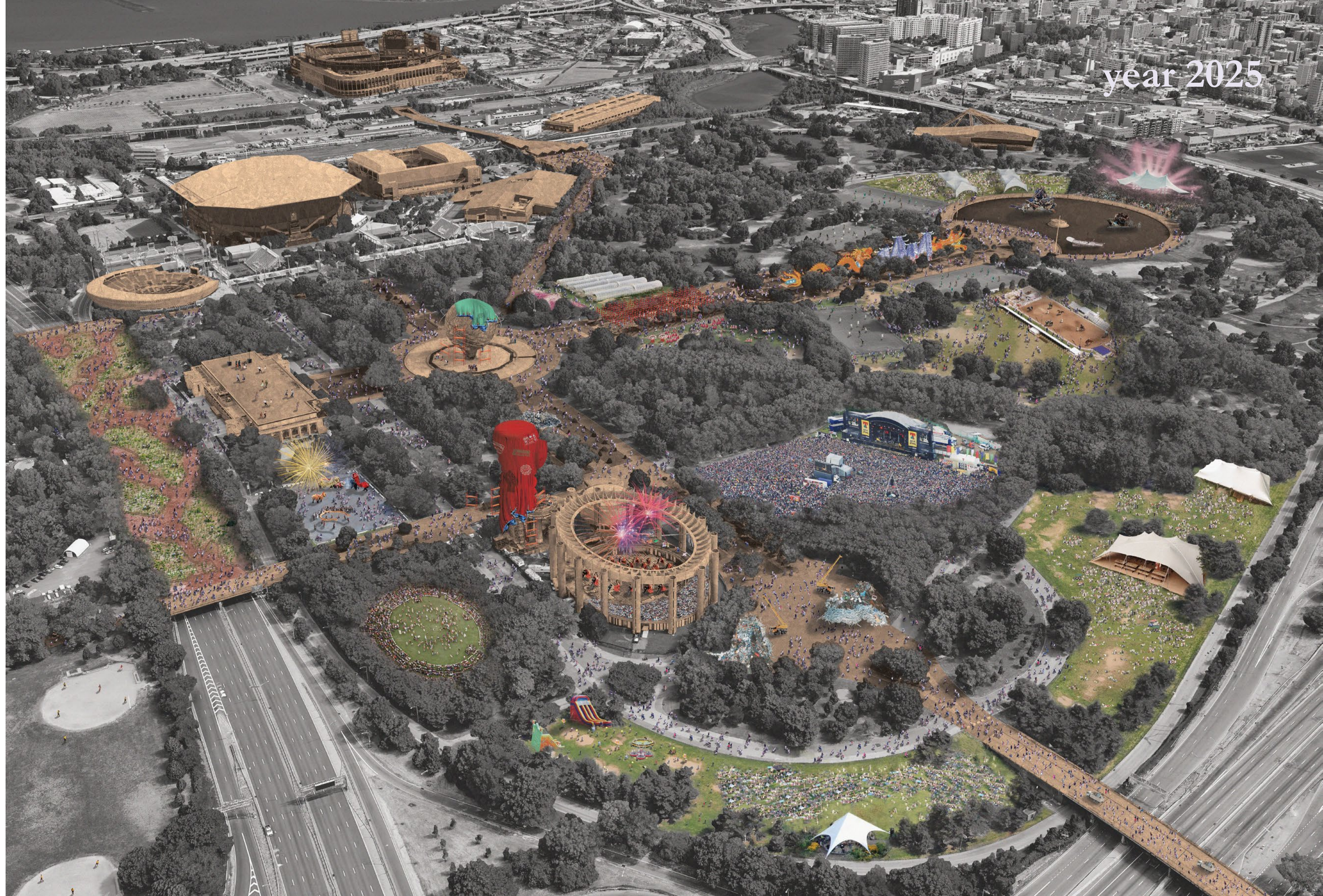
year 2025

Right. Image of the park in the year 2050. As years go by, our communities will slowly start making the park their own. The infrastructure that they are lacking will appear. Their needs will be met and our cultures celebrated while consolidating the park with the infrastructures lacking in their neighborhoods.
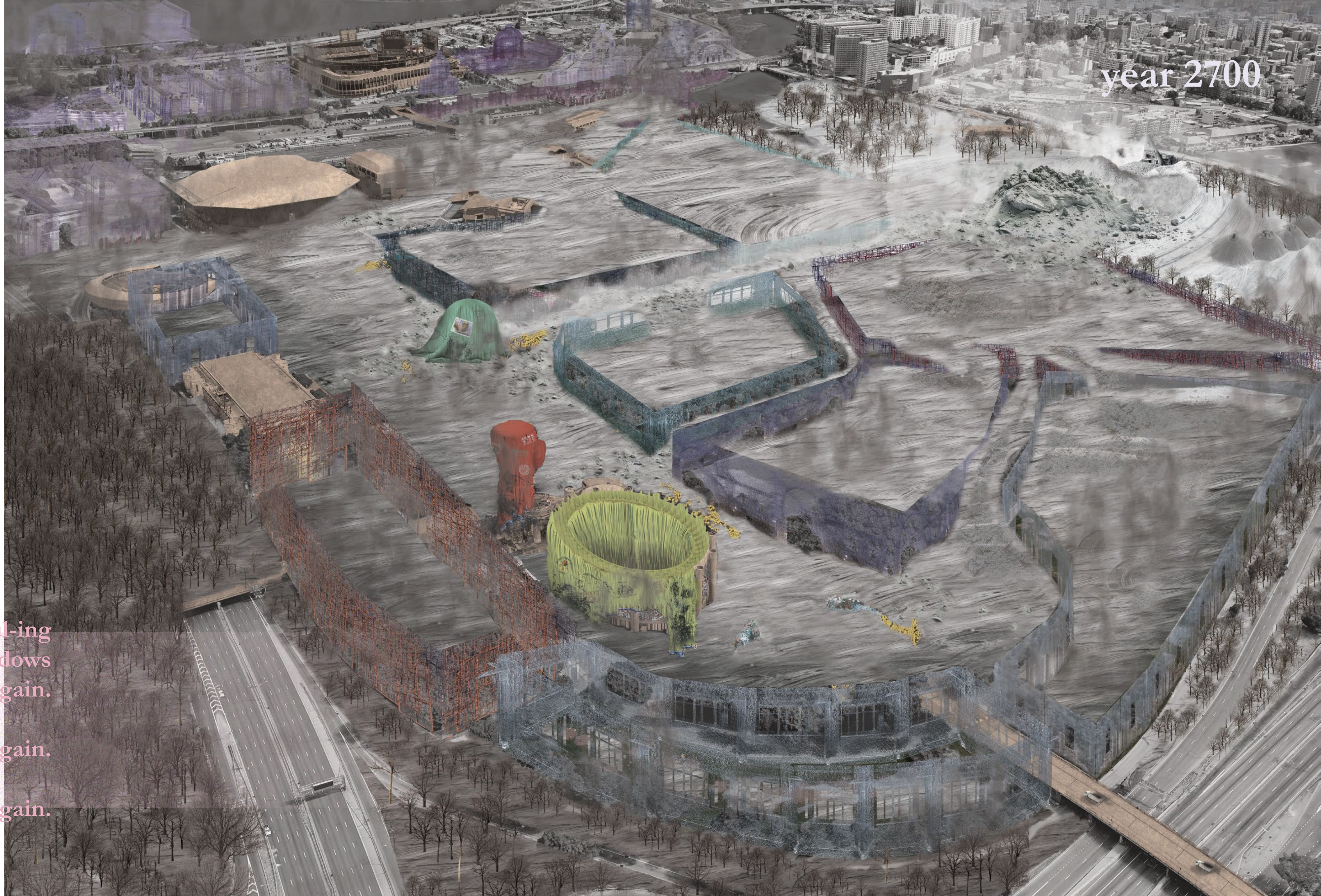
year 2050

Right. Image of the park in the year 2700. After many many years, the park will also consolidate itself as a new landfill. We will continue to spread the ashes accumulated, and Gatbsy's description of the park will become a reality once again.

year 2700

And the time capsul-ing
of Flushing Meadows
will continue again.

And again.

And again.

06 WEAVING THE THREAD

About
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Studio critics: Michael Wang
Semester: Spring, 2025

The cycle of the eri silk cocoon. What is toxic to some becomes a resource to others. What is waste to others becomes shelter of some. Intra-scalar relationships start taking place. The intricate architecture of a worm is woven inside the architecture of the human.

From the soil, to the leaf, to the worm, to the human, to the soil. On and on again. The thread between human and non-human is never ending. The path not clear, the relationship nonlinear. Still, it weaves.
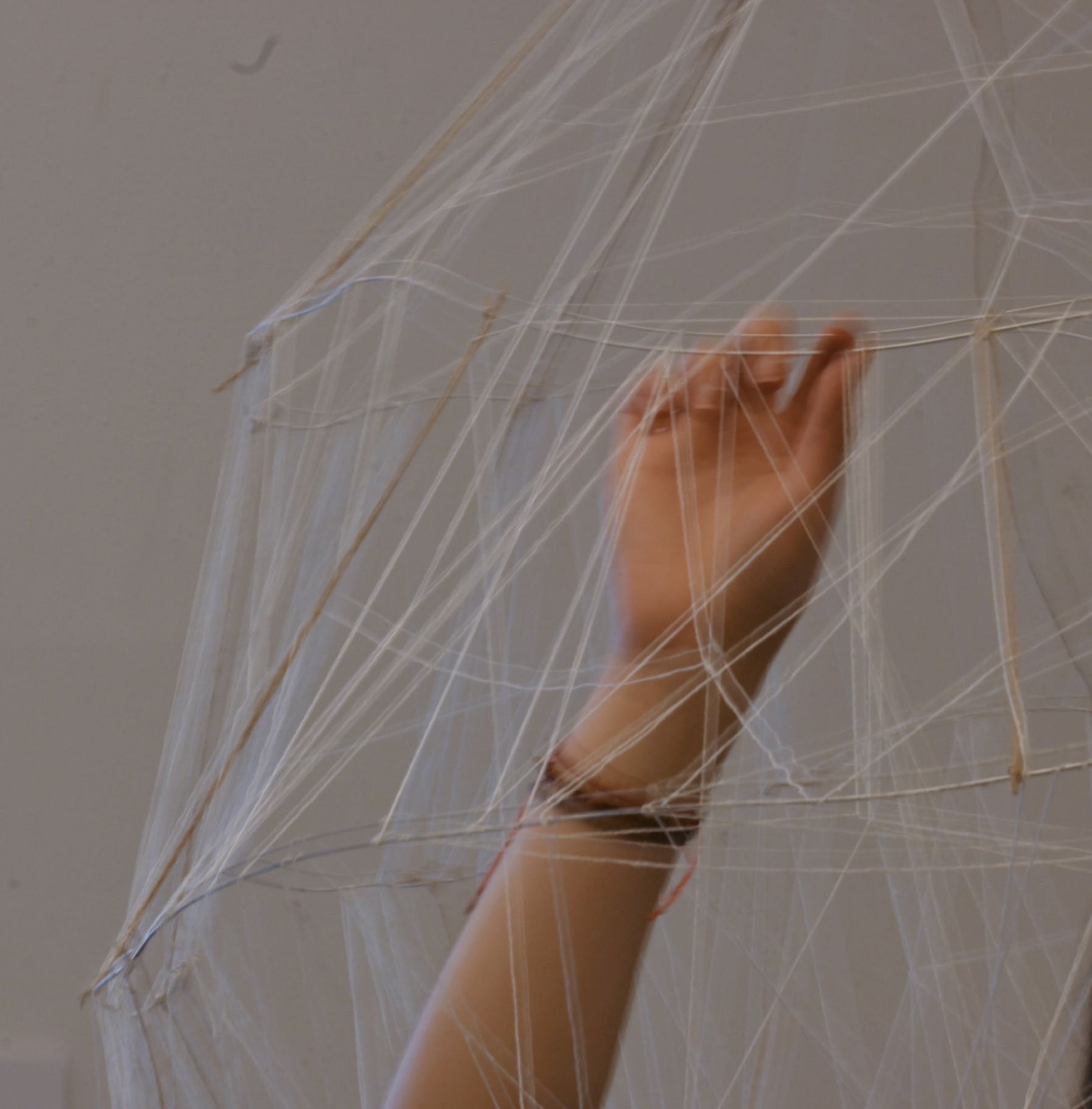
It weaves a space porous enough to breathe, yet layered enough to protect. Its threads overlap and loop, a shelter that is both boundary and invitation. And invitation to transform.

Inside, but filtering in the outside. Light fills in, air moves through, a reminder that boundaries are not binaries. The cocoon becomes liminal; nor inside or outside; but suspended in an inbetween. A moment frozen but continuous in time.

Tension arises. The worm processes toxins. A shelter is formed. A new form life is born from the cocoon. The cocoon a residue, is now rewoven anew. Another species finds refuge. We return, again, to Earth. In this maze we find ourselves relying on our environment to shield ourselves from its factors.

On and on the worm weaves its thread.
Tension, transformation, release and return.
From the soil, to the leaf, to the worm, to the human, to the soil.

Right. Image showing a detail of the installation. Eri silk was woven onto a substructure made of aluminum wires and candlewick rope.

Left. Image of Philosamia ricini silkworms, also known as eri silkworms, feeding on castor leaves.

Image references.

https://commons.wikimedia.org/wiki/File:Eri_Silk_Worm.jpg

Left. Image of a person inside the installation. When touched, the entire artifact shifted slightly

Right. Images of the eri silk process. From top to bottom: harvesting of the eri silkworm, cocoon production, thread weaving in Assam (India), and the final wearable-by-humans product.

Image references. From top to bottom.

https://www.thetextileatlas.com/craft-stories/eri-silk-assam-india

https://mapacademy.io/article/eri-silk/

https://www.thetextileatlas.com/craft-stories/eri-silk-assam-india
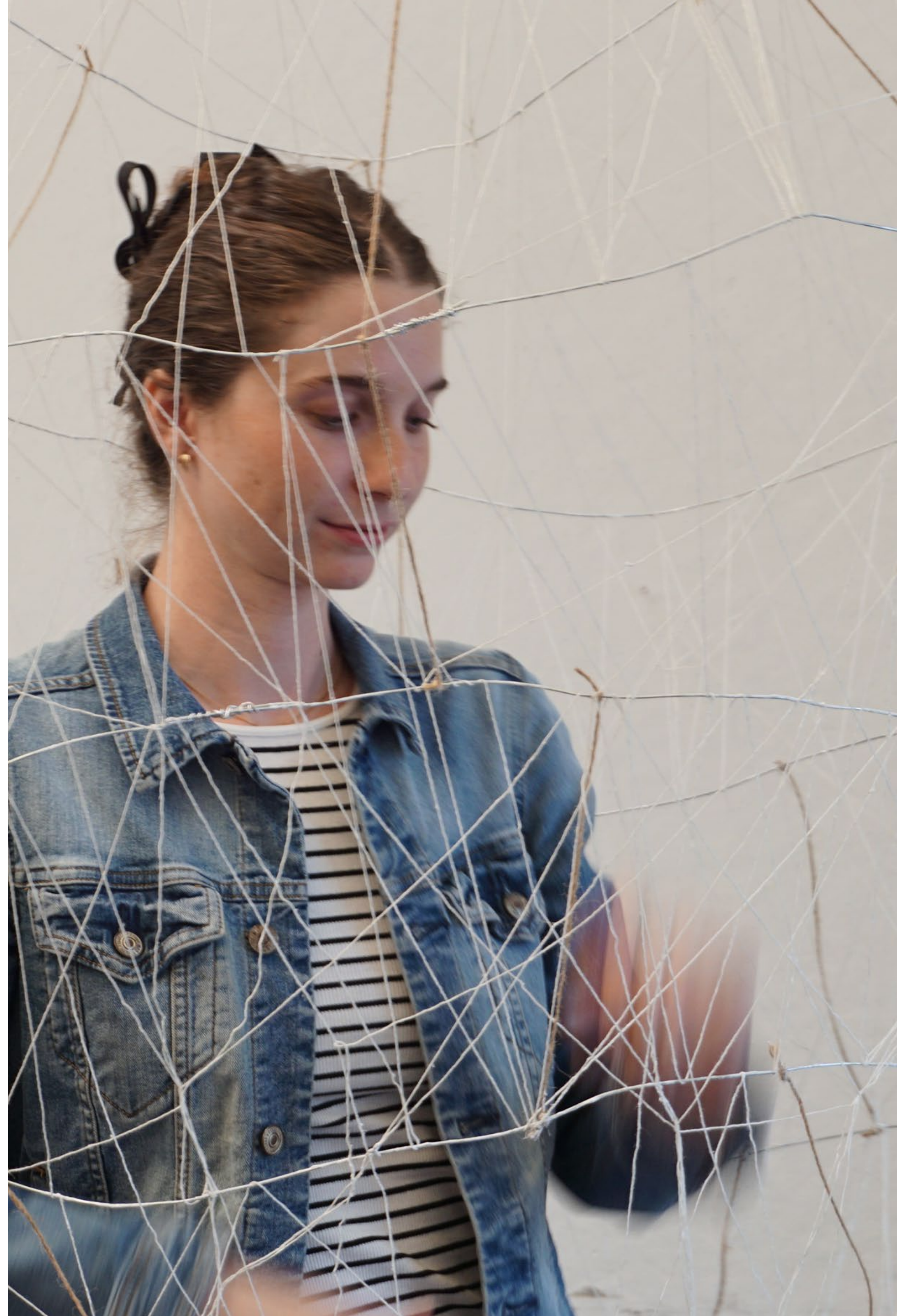
https://mapacademy.io/article/eri-silk/

Left. Image of the interior of the installation. Once inside, the spectator cannot discern where the weaving begins or ends, only the superposition of threads and the tensions that appear when they touch and intersect.

Right. Image of the entire installation. Silk threads were also woven into pins on the wall, eventually leading toward the cocoon. Additionally, a small speaker attached to the wall played the sounds on loop that the eri silkworm hears during its processes of feeding, weaving, and emerging from the cocoon.

Left. Images of people experiencing the installation from within. Each experience is unique, as spectators can turn in a full circle to contemplate the weaving.

Still, it weaves...

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