PROJECTIONS INTO A DYNAMIC FIELD

IAN BENJAMIN CALLENDER

Forces create the containers in which they operate.

Just as in genesis, so too do they act upon one another, in and of themselves in constant translation and transition.

In no way does this reject form, stasis, or structure; rather, it adjusts solidity to the inherent variables of emergence and simultaneity.

Tectonics are reconciled with time.

Structural systems are engineered: mechanical, environmental, social, economic, political.

They fold over and back onto themselves, self-actualizing, giving rise to self-referential new worlds.

What might be labeled a project is but a moment of coalescence, of formulation. The term loses its temporal bounds.

No project emerges from, operates within, or results in a vacuum; quite the opposite.

The field is dynamic.

(And: yes, the hyphenation is intentional).

Recombination of Formal Strategies of Melopee School (XGDA) and CIEP (Oscar Niemeyer), Core II
Cover: Water Flow Analysis of Lower Manhattan's Bowling Green Park, Core I

* A semester as a New York-Paris student in the spring of 2021,
and a course audited during the fall of 2019.

[131*ff*] *Not Fields but Forests*
GROWING UP
Core I Studio: "Broadway Stories / Material Stories"
Lindsey Wikstrom, Critic
Fall 2021

[111*ff*] *Fields of Study*
SCHOOL – PUBLIC
Core II Studio: "Open Frameworks"
Esteban de Backer, Critic
Spring 2022

[085*ff*] *Fields of View*
INVERSIONS / INSERTIONS
Core III Housing Studio: "Common Sense"
Galia Solomonoff, Critic
Ali Kamal (M.Arch '24), Collaborator
Fall 2022

[063*ff*] *Open Fields (The Commons)*
BADLANDS
Advanced IV Studio: "Liquid Assets"
Alessandro Orsini, Critic
Kortney Hinden (M.Arch '24), Collaborator
Spring 2023

[037*ff*] *Field Recordings*
AN EMERGENT ECOLOGY OF SITUATED SIMULTANEITY
Advanced V Studio: "DISPATCHES"
Mario Gooden x Raven Chacon, Critics
Fall 2023

[001*ff*] *Fields of Cultural Reproduction*
A BRITISH MUSEUM
Advanced VI Studio: "Afterimages Vol. 3"
Emanuel Admassu, Critic
David Zhang (M.Arch '24), Collaborator
Spring 2024

[033] *Theory*
NEIGHBORS, NOT ROOMMATES
Towards a Trans-Species Hospitality
Mark Wigley, Instructor
Spring 2021

[061] *Seminar*
OUTDOOR DINING / OUTDOOR LIVING
Sick City
Hilary Sample, Instructor
Spring 2021

[129] *Theory*
FOR / AGAINST
Architecture Concepts from 1968 to the Present
Bernard Tschumi, Instructor
Spring 2023

[109] *Theory*
PLASTICITY, PROJECTED
Recombinant Renaissance
Mark Rakatansky, Instructor
Spring 2024

[083] *Theory*
GESTURE-FIELD-GESTURE
Questions in Architectural History II
Nader Vossoughian, Instructor
Spring 2022

[035] *Theory*
TRIPPING THROUGH POST-MODERNITY
Postmodernism and World Systems
Reinhold Martin, Instructor
Spring 2023

[079*ff*] *Visual*
BROADCAST URBANISM (PIRATE RADIO)
Hacking the Urban Experience
John Locke, Instructor
Lino Caceres (MS.AUD '20), Jaime Palacios (MS.AUD '20),
Nina Lish (MS.AUD '20), Tola Oniyangi (M.Arch '20), Collaborators
Fall 2019

[103*ff*] *Visual*
STRUCTURAL VELOCITIES
UTEC Lima, Grafton Architects
For Architectural Drawing & Representation I
Zachary White, Instructor
Fall 2021

[127] *Tech*
SINGLE CURVATURE TENSILE MEMBRANE
Architectural Technology II: Structures
Zak Kostura, Instructor
Gio Kim (M.Arch '24), Adam Fried (M.Arch '24),
Hanna Weigers (M.Arch '24), Anna Kim (M.Arch '24), Collaborators
Spring 2022

[147*ff*] *Seminar*
RATIONALITIES, SITUATED AND UN-SITED
Interlaced Existence: Death, Life, Liminality
Karla Rothstein, Critic
Fall 2023

[059] *Seminar*
LATENCIES, REFLECTIVIES, LOCALIZATIONS
Media Archaeology (Film and Media Studies)
Wanda Strauven, Instructor
Yuelang Luo (MFA '25) and Ann Wang (MFA '24), Collaborators
Spring 2024

Fields of Cultural Reproduction
A BRITISH MUSEUM
Advanced VI Studio: "Afterimages Vol. 3"
Emanuel Admassu, Critic
David Zhang (M.Arch '24), Collaborator
Spring 2024

A British Museum

3

4

Loans Department
A British Museum
Cutbush Lane East
Reading RG2 9AA
loans@abritishmuseum.org

Loans Department
The British Museum
Cutbush Lane East
Reading RG2 9AA
loans@britishmuseum.org

Friday 26 April 2024

To Whom it May Concern:

We have been retained by an undisclosed cultural institution to seek restitution of the following objects in your permanent collection, and thus formally request on loan:

1. figure; AM1977 Q.2; Jamaican, Taino; known as "Bird-man"
2. figure; AM1977 Q.3; Jamaican, Taino; known as "Boinayel"

These figures were cut from the guaiacum tree, fashioned into their forms during the 14th century and continuously re-coated in the guaiacum tree's resin over the three hundred years which followed. Spirituality was not an abstraction; it was grounded in place, and directly associated with local ecologies. They were taken from a cave atop Carpenter's Mountain in 1792, brought to London, and displayed at the Royal Society of Antiquaries in 1799, at which time they entered the collection of the British Museum. When the National Museum–Institute of Jamaica sought their restitution in the 1950s, you created plaster cast replicas and returned those instead. The originals remain within your storage, not on display. This is insufficient.

Shifting our positionality not from outside the archive looking in, but from inside the archive looking out, our organization's mission is to co-opt methodologies of reproduction, those very methodologies you exploit, and reframe them within a cultural reproduction framework. As your authority is predicated on the authenticity of the objects in your archive, our practices of replication are in an effort to de-authenticate the originals that you possess. In turn, this will de-authenticate your institution as a legitimate purveyor of authentic cultural objects.

Our organization is located in Reading, an hour and a half's drive from London, on a field south and east of Cutbush Lane. This might sound familiar: so too is your off-site archive located in Reading, an hour and a half's drive from London, on a field south and east of Cutbush Lane. We are sited on the land currently set aside to accommodate the purportedly inevitable perpetual expansion of your collection. To that end, we've decided to block your way. This should, however, make fulfilling this loan request simple, as our loading dock is conveniently located across the driveway from your loading dock. In fact, our entire facility mirrors and reproduces yours.

If you approve this loan request, we will not be returning the original. We will be returning a facsimile of the object. This facsimile will be created at our state of the art facilities, modeled after your state of the art facilities. The original will be packaged and returned to that undisclosed institution which has retained us. As earlier stated, this act will de-authenticate your institution as a legitimate purveyor of authentic cultural objects.
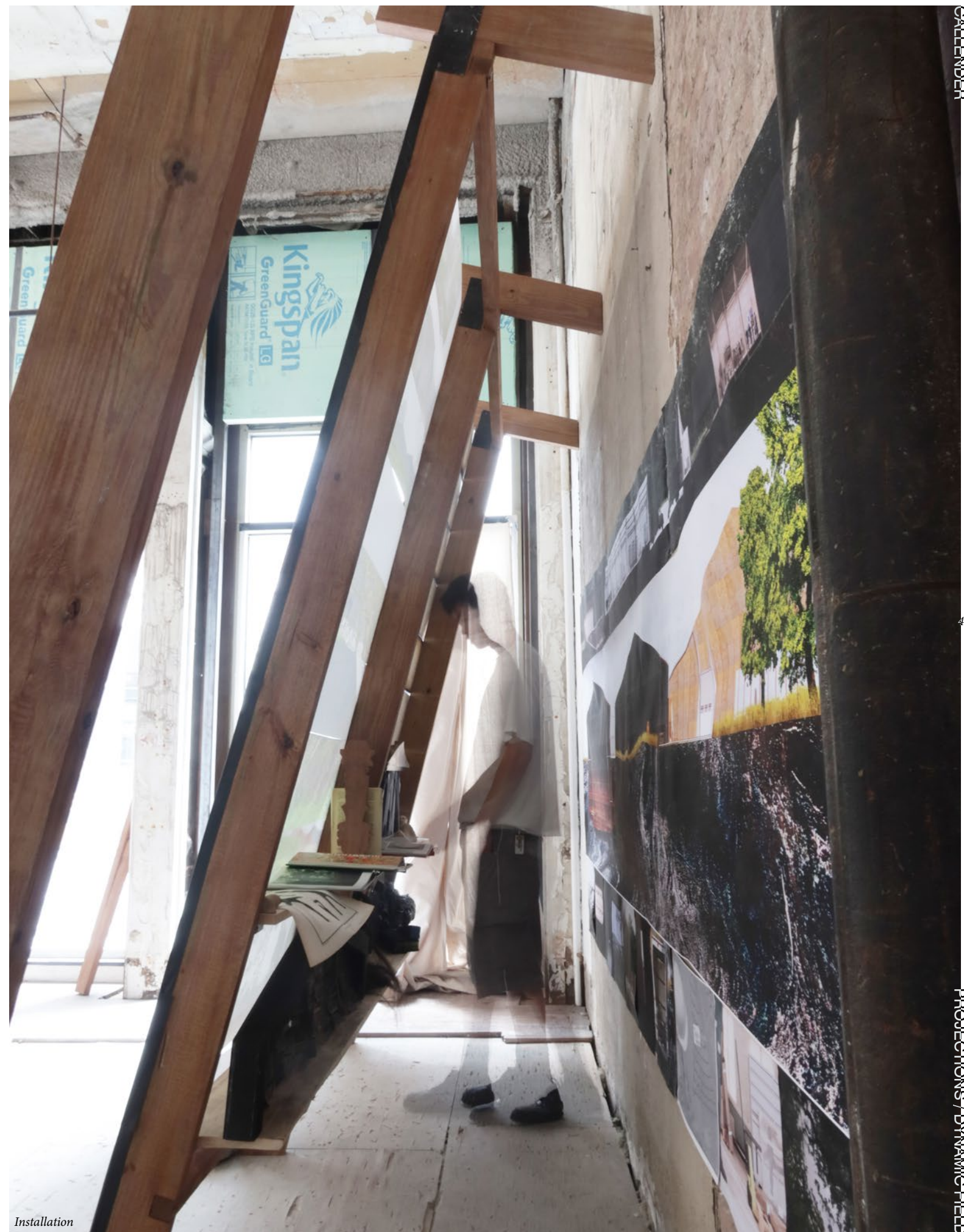
Installation

Friction

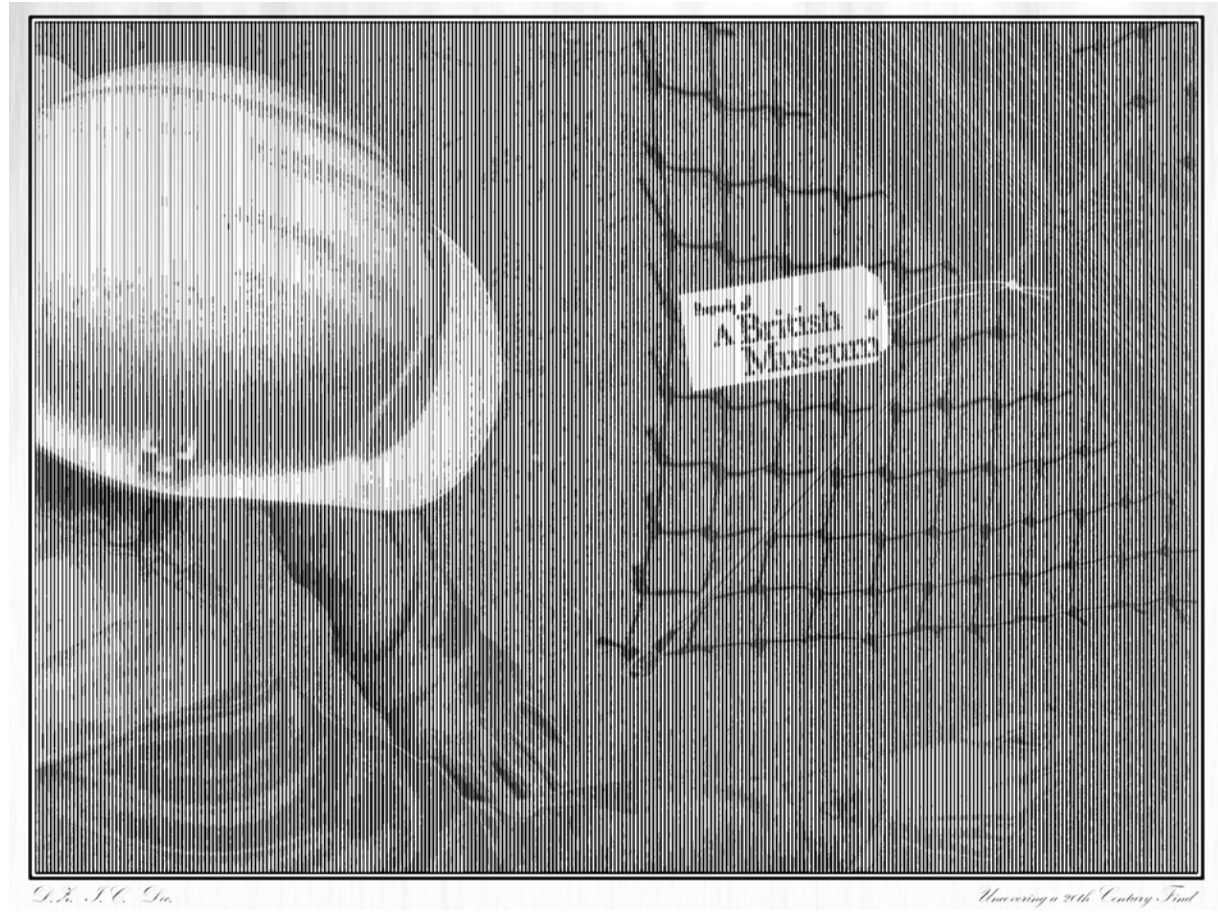*Interior*

Critical Replication
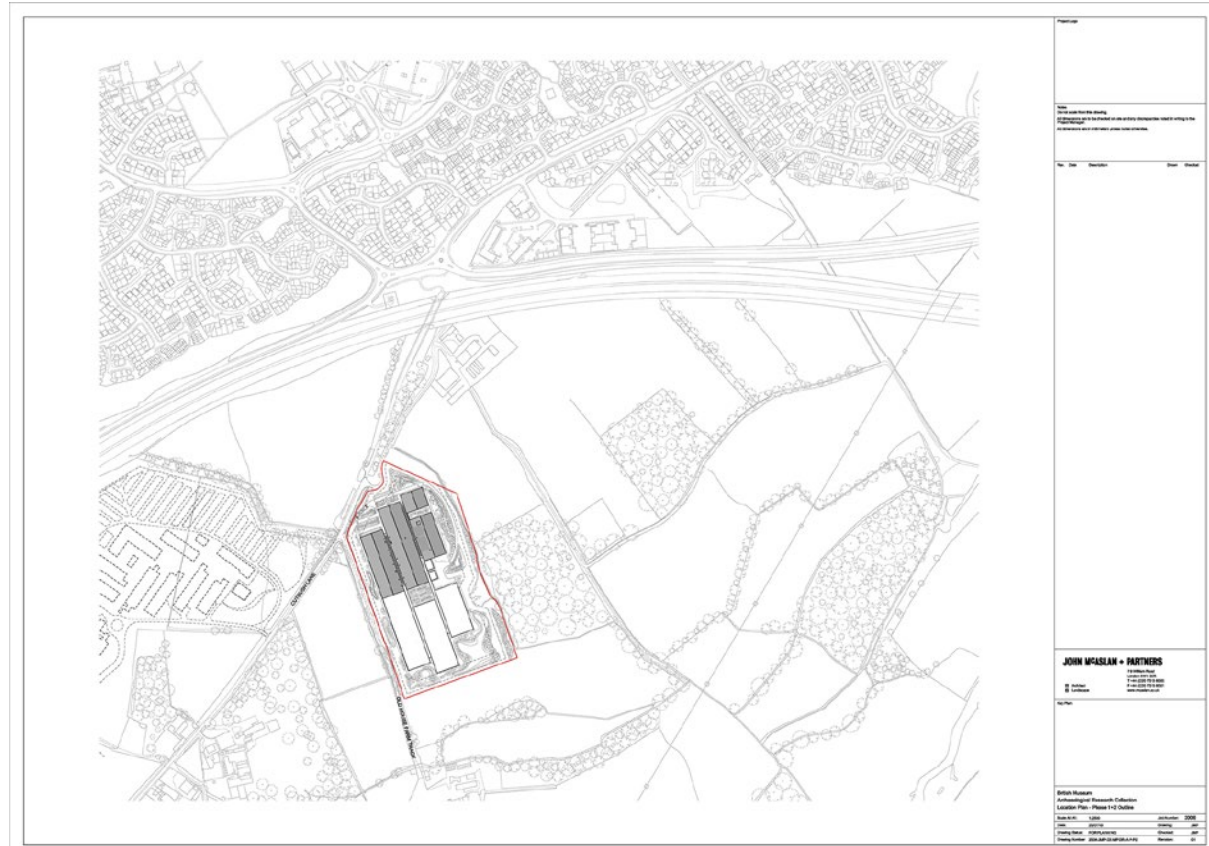

Installation - Interior Detail
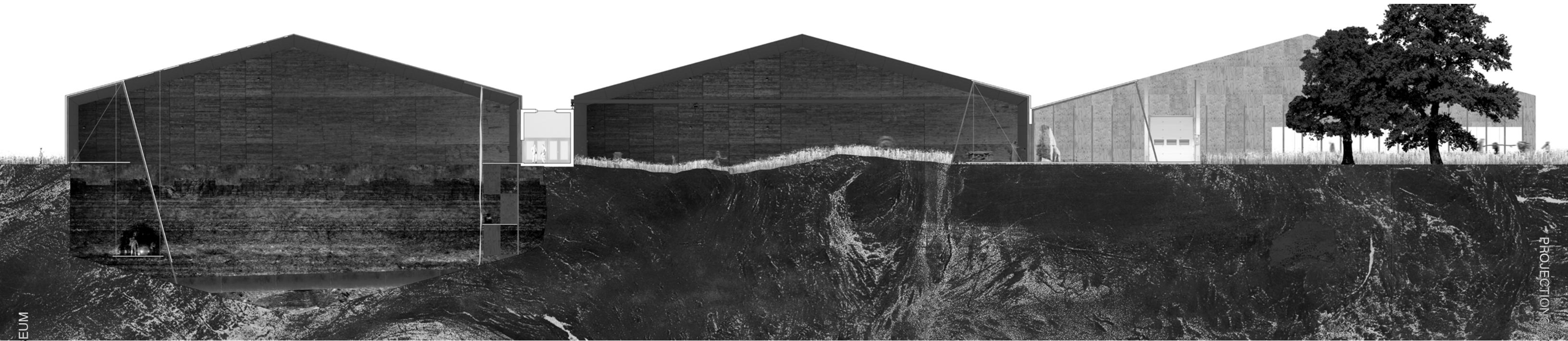
Replication of Method

Uncovering

Replication of Form

Site Plan

Site Section

Site Section

Approach

Transportation

Preparation

Massing
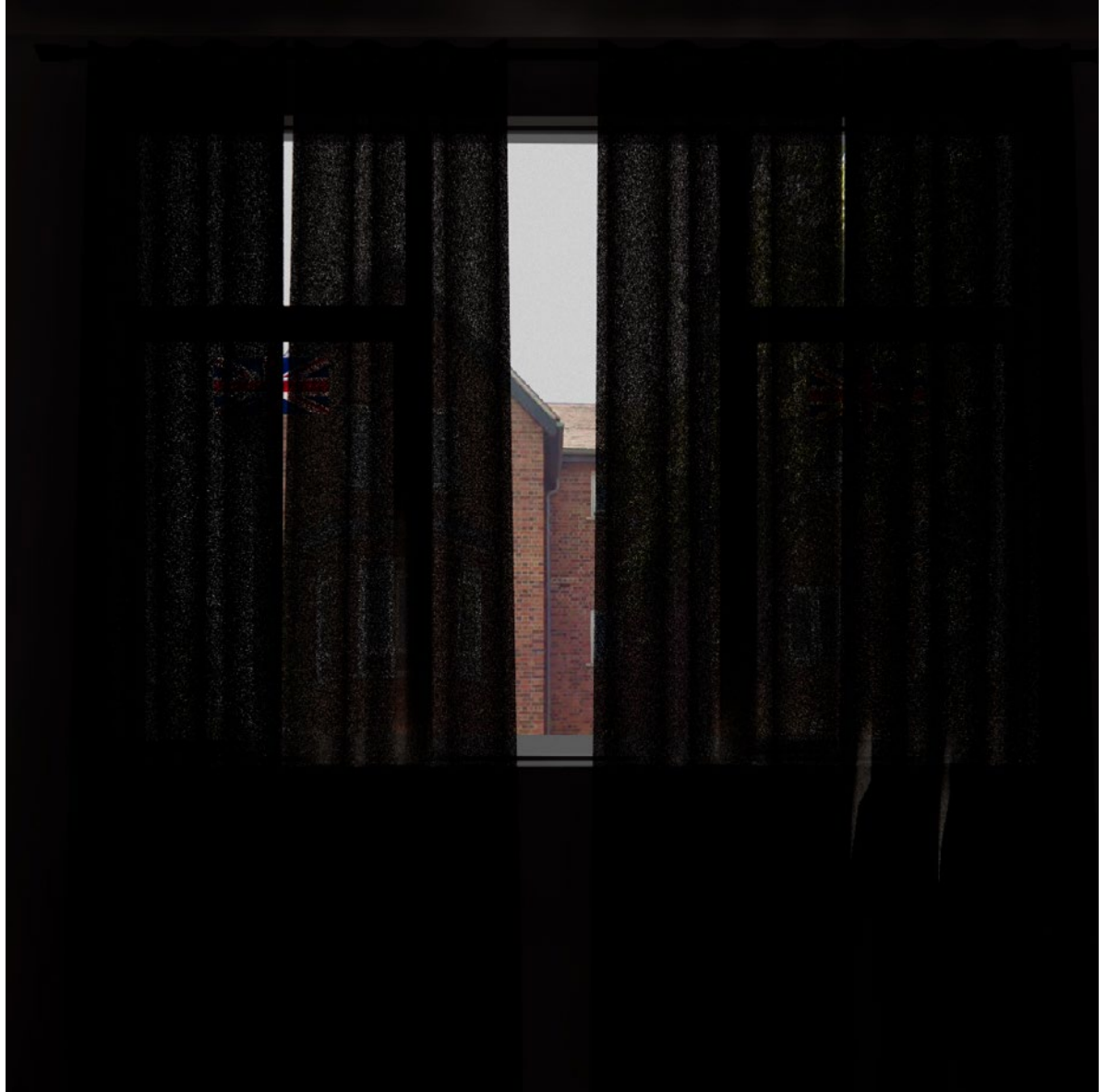
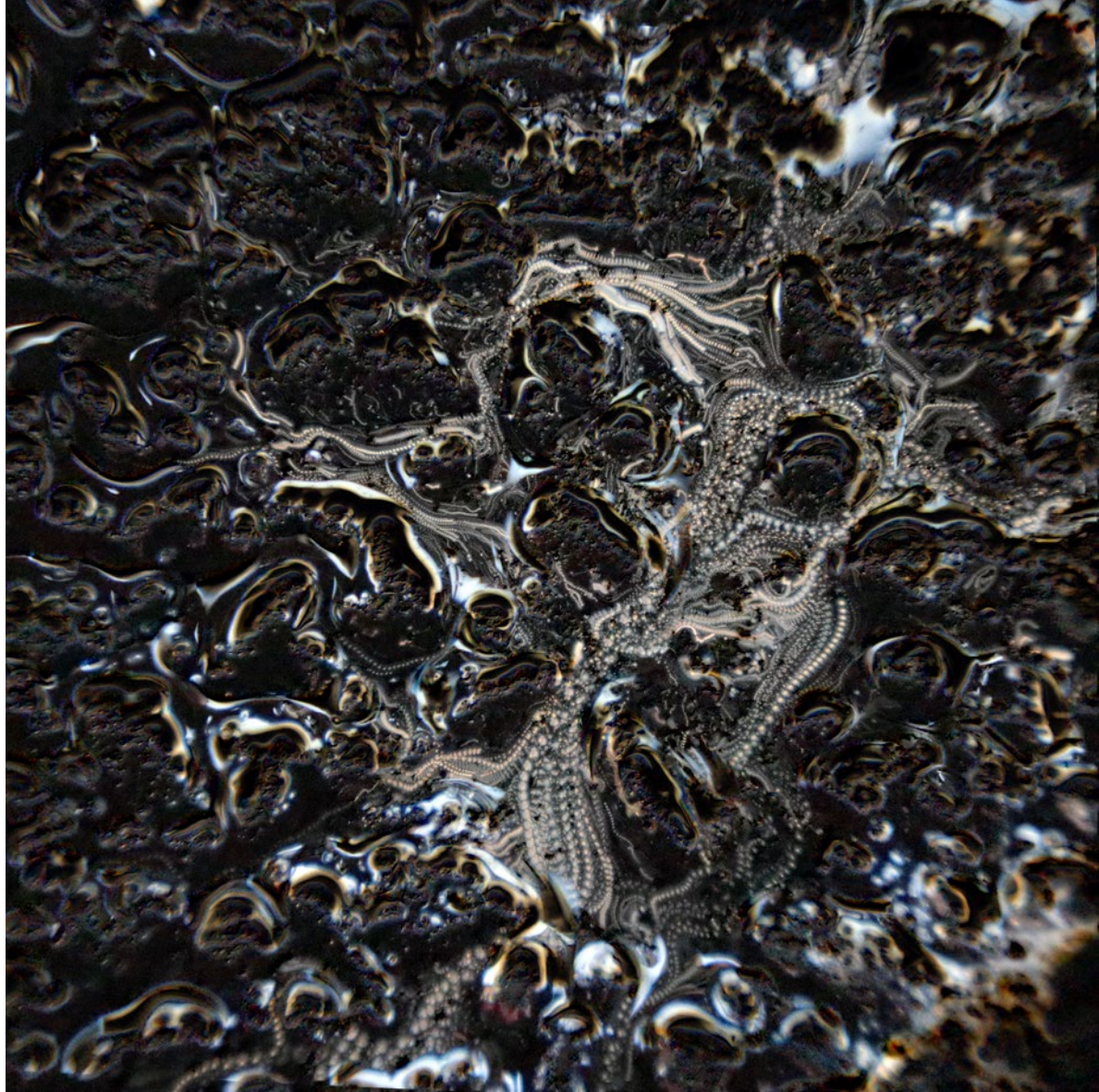*Occlusion (Labor)*

Occlusion (Domestic)

Looking In

Looking Out
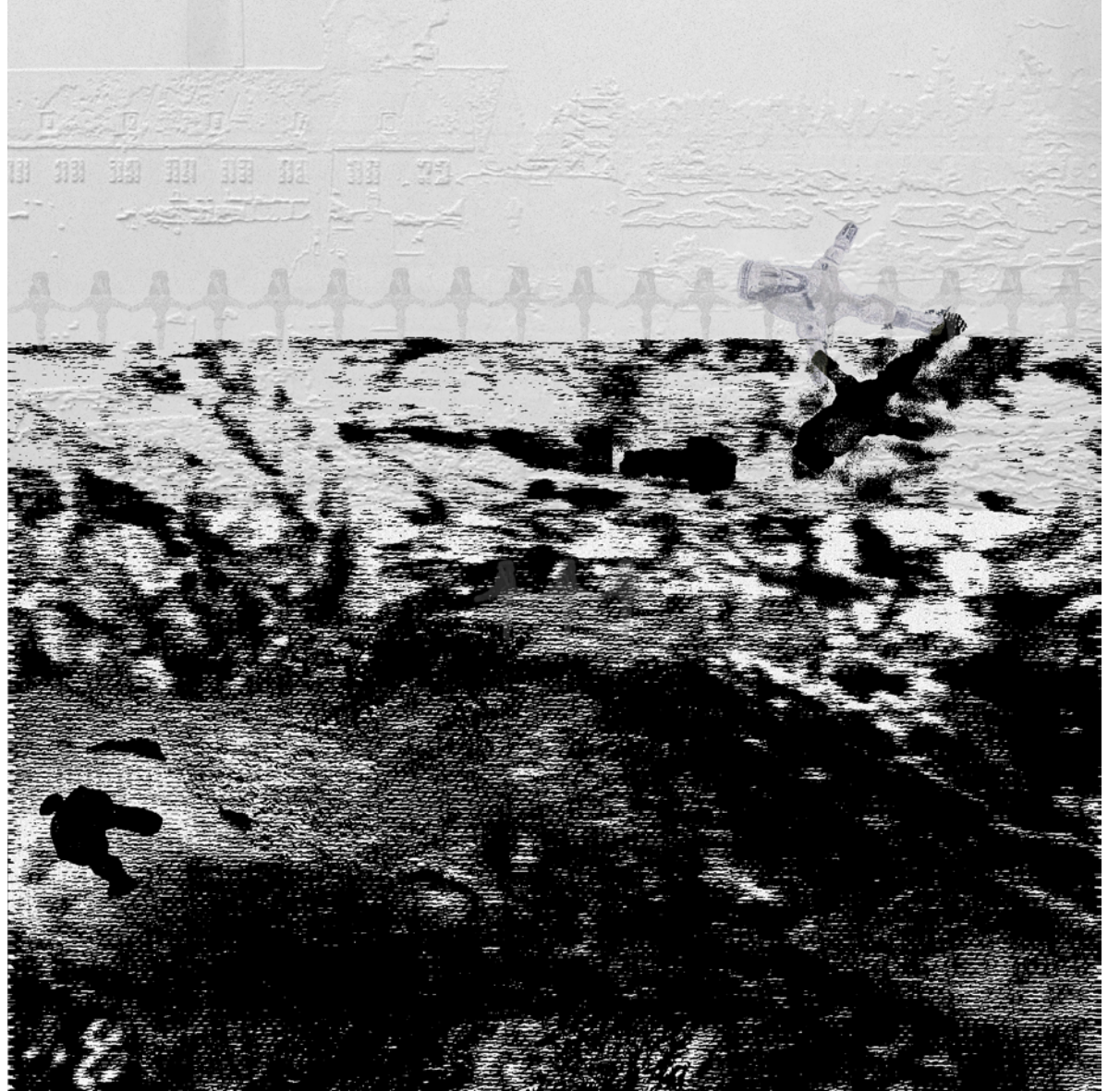
The Movement

The Land

If this loan request is not approved, more drastic action will be taken. We will invite the requesting institution, as well as local diasporic communities and the local public at large, to participate in the critical replication of these objects. This practice of critical replication through continued practice in the diaspora will be an effort to de-authenticate the originals that you possess. In turn, this will de-authenticate your institution as a legitimate purveyor of authentic cultural objects.

Critical replication of any object will consist in the research of both historic practices as well as contemporary practices, as in many cases these objects were taken from still-extant communities, both local and in the diaspora. In the instance of the two objects presently being requested, the Taino community is alive and well, and continue figural sculptural practices to this day.

Materially, in the instance of these Taino figures, we will revive the traditional British practice of coppicing at the adjacent St Johns Copse forest to supply the wood for these sculptures. Gesturally, we will engage traditional and contemporary fabrication methods of the Taino people. Performatively, we will consider the spatial requirements and implications of such objects and their placement. These Taino figures, for instance, were traditionally buried. As such, these objects will no longer perform under the violence of abstraction (as image), but will be reclaimed through spiritual grounding by the adoption of ancestral traditions.

Through these, our shadow activities, our field of cultural production, we decolonize your epistemologies. What does a transmuted ancestral intelligence look like? in a foreign place, with new ecological conditions to respond to? How can the practice of ancestral intelligence perform the work of de-neutralizing land? Land upon which systemic theft and cultural supremacy has been further replicated? As we begin to orient an architecture around "re-grounding" as a practice of cultural restitution, it becomes critical to see ground as the active agent through which the many animisms and spiritual dimensions of every displaced object in your collection might be addressed. Just as the Taino figures require a certain series of practices and associations to begin expressing spiritual relationality to ground and ecology, each object which continues to be held by your institution requires an equally distinct and deep set of practices in order for replication to take form as such a critical vehicle for restitution.

In this sense, we take on the idea of archaeological research, as is the namesake of your research facility. Through the perpetual act of imbuing this ground with acts of ancestral intelligence, we hope to disrupt the foundational notions of temporal linearity and provenance through which you gain authority. Does the act of continuing spiritual traditions with a clear specificity to this local ground not make the ground and its resultant life sacred?

Where your facades enclose soil compacted by concrete pours, we delineate and enter into active conversation. Our tectonic appropriates your facade, all that is necessary to uphold an image of expansion and normalcy, simultaneously hollowed out but steeped in meaning. We thicken the envelope to allow for our activities to take place. This, as a means of calling out the absurdity of your claims towards neutrality, terra nulla, foundation, authority.

We are your foil, your mirror image but in negative, the active practices that have been redacted in order for you to maintain neutrality.

Your land is not neutral; your land is sacred.

Sincerely,

David Zhang and Ian Callender
Co-Directors, A British Museum
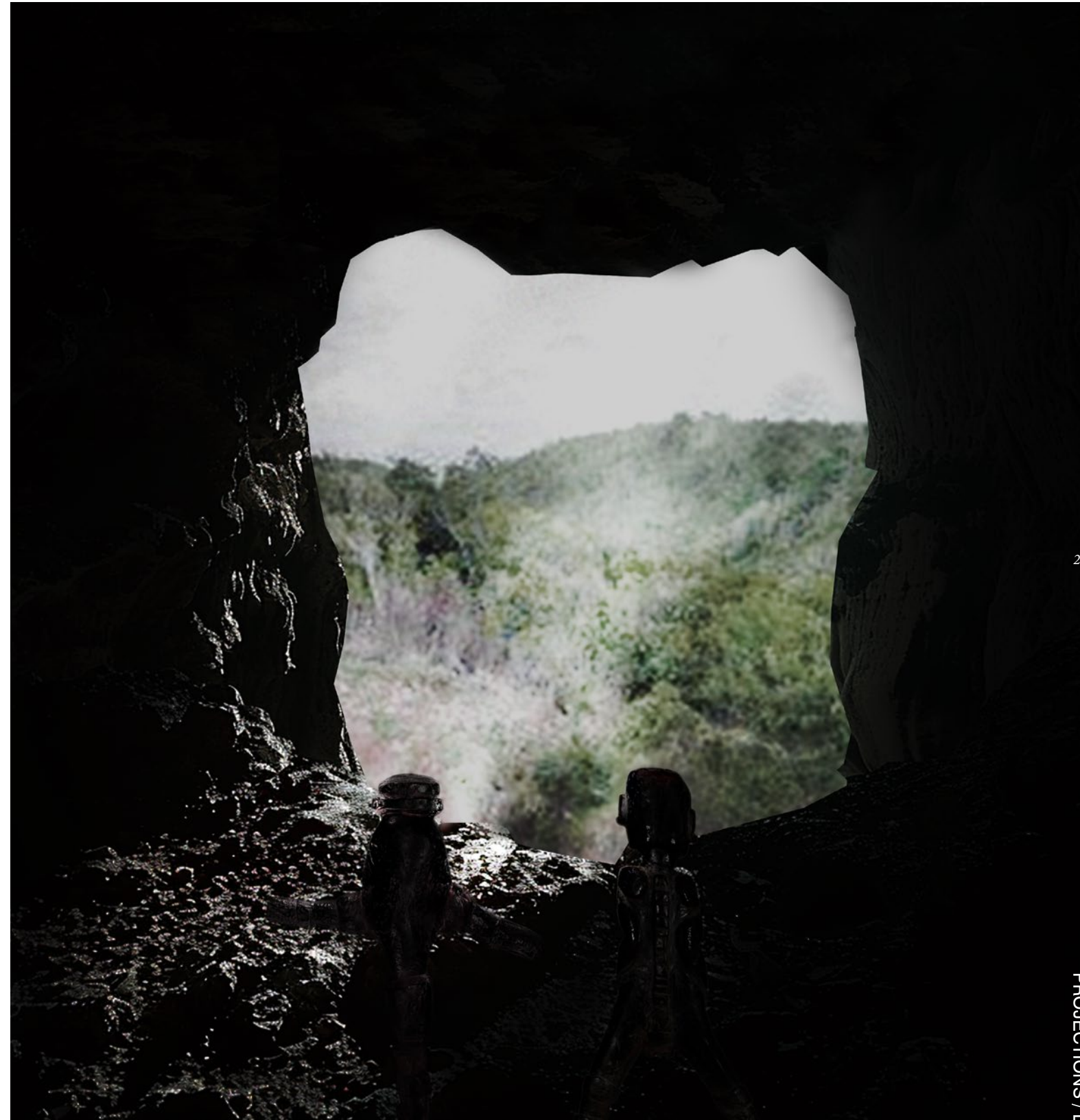
The Cave

Uncovering

Installation

NEIGHBORS, NOT ROOMMATES

Towards a Trans-Species Hospitality
Mark Wigley, Instructor
Spring 2021

1. Lina Bo is clear in her distinction between interior and exterior. Her architecture has obvious boundaries in a structure's walls, in a larger enclosing wall, or less literally in her representation of site. She encloses trees and plants, and offers space for both plants and people. This connects to her drawings for Casa sul Mare with Carlo Pagani.

2. Lina is also clear in her distinction between outdoors and indoors. Indoors is for humans, traditional in organization and kept spotlessly clean. Outdoors is for plants, allowing growth on their terms, though not wild and still within some sort of framework.

3A. Lina welcomes plants indoors, but as they're in the domain of people, they must behave. Potted and stationary, or oddly relegated to a wall, they are not given special attention or resources. Unlike Albini, she will have no trees punching through floors of a human-domestic space without an indoor-outdoor delimitation.

3B. Conversely, Lina welcomes humans outdoors, but they are in the domain of plants. As the children depicted at left, they will be matched in growth; or, to recall that notable photo of Lina on the ground-floor of her Casa de Vidra, they must become one with a plant mindset.

4. This indoors-outdoors juxtaposition can take place on a single structure. Early plans for Casas Economicas include plants living on the roof. In her later work, a house might have a rough concrete exterior with plants embedded in it, with patio columns made of unprocessed tree trunks, but inside might be painted white. In some cases, Lina also elevates a structure to preserve the ground plane for plants.

5. Her distinction between indoors and outdoors, or the realms of plants and people, is discernible through her floor/ground treatments: roughly cut and loosely organized stone pavers offer paths within realms of plants, whereas linear (or, tamer) floorwork is found indoors.
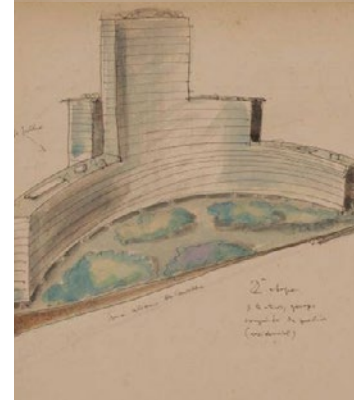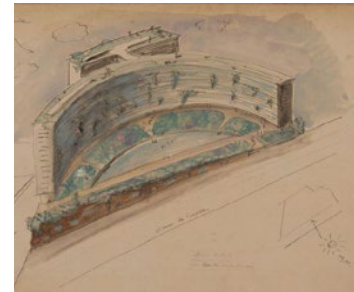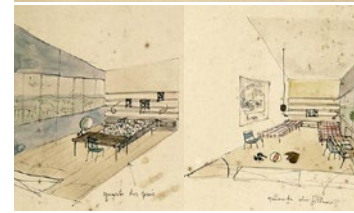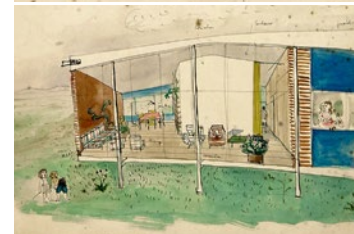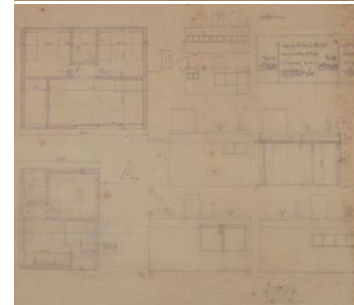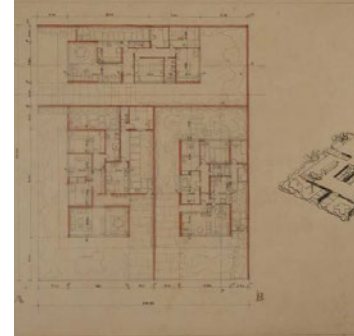
6. Extending this premise, naturally, a tower's facade is green because it's outdoors. Moreover, opening up additional space to the outdoors (such as balconies) means allocating space for plants. As can be seen in later drawings of Edificio Taba Guianases, areas allocated to humans and those allocated to plants have clear indoor/outdoor boundaries.

7. This concept of neighbors-not-roommates also informs how she imagines people living in close proximity. In early concepts for Casas Economicas, several households lived fully separate from one another but shared a roof structure. For Taba Guianases, this concept has been replicated vertically, with distinct units dropped onto each slab.

8. That she gives almost equal space to humans and to plants in a tower within a densely urban environment, in the same manner as in subdivided plots of a rural community, serves an indication that Lina appeals to some idea of balance. In the former, she transfigures the urban into the rural across multiplied slabs. In the latter, she overlays the rural with an urban plan, bringing rationality to the irrational.

9. It is this balance that defines Lina Bo's approach to hospitality. She does not make architecture for humans which is additionally hospitable to plants, nor the reverse. Her architecture is its own rationalist platform which, providing separate but co-situated ecologies, is hospitable to humans and to non-humans.

10. Whether Lina believes she has struck a sufficient balance in her project, or whether she's excited about that balance, is visible in her clouds. In two similarly-styled concept drawings for Taba Guianases, that which contains greenery on its envelope includes three well-defined clouds, while that which doesn't lacks any at all. For Casas Economicas, the drawing where she depicts a plant matching the growth of two children includes defined and sweeping clouds; in others, which don't clarify this relationship, clouds are indicated by just a few strokes along their undersides.

Lina Bo Bardi, Various Projects

U.S. Steel Tower, Pittsburgh, 1971
Harrison, Abramovitz, and Abbe

TRIPPING THROUGH POST-MODERNITY

Postmodernism and World Systems
Reinhold Martin, Instructor
Spring 2023

The years between 1967 and 1971 are, by any account, early within the trajectory of Postmodern architecture. Simply because the U.S. Steel Tower stems from a Modernist tradition, however, does not yield that the building means in a Modernist manner. In accepting the unquestionably Postmodern premise that a building can be argued to mean at all, then the U.S. Steel Tower can be read within four modes of postmodernity, each in turn asking for the building to be read in discourse with another architecture or designed object:

i. First, through the lens of period, by being situated exactly in the transitional years of 1967-1973, and in relation to Eero Saarinen's John Deere headquarters;

ii. Second, through the lens of postindustrial globalization, or even extra-globalization as far as the moon, and in relation to Rockwell International's Space Shuttle;

iii. Third, in an embrace and enacting of a new post-1968 networked condition, and in relation to the U.S. Air Force's Hangar 42;

iv. Fourth, in conveying order in the explicit rejection of disorder, violence, and a society of risk, and in relation to Saarinen's Bell Labs.
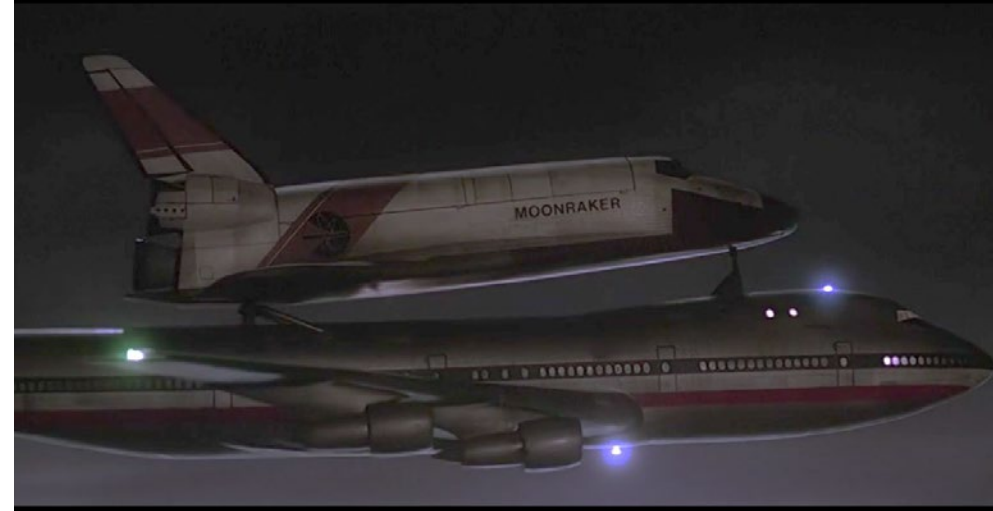
Regardless of intent, or perhaps because of it, postmodernity took hold.

Backyard Furnaces
China's Great Leap Forward

Moonraker, 1977
Lewis Gilbert, United Artists

Hard Space, 1970
Coop Himmelblau

Field Recordings
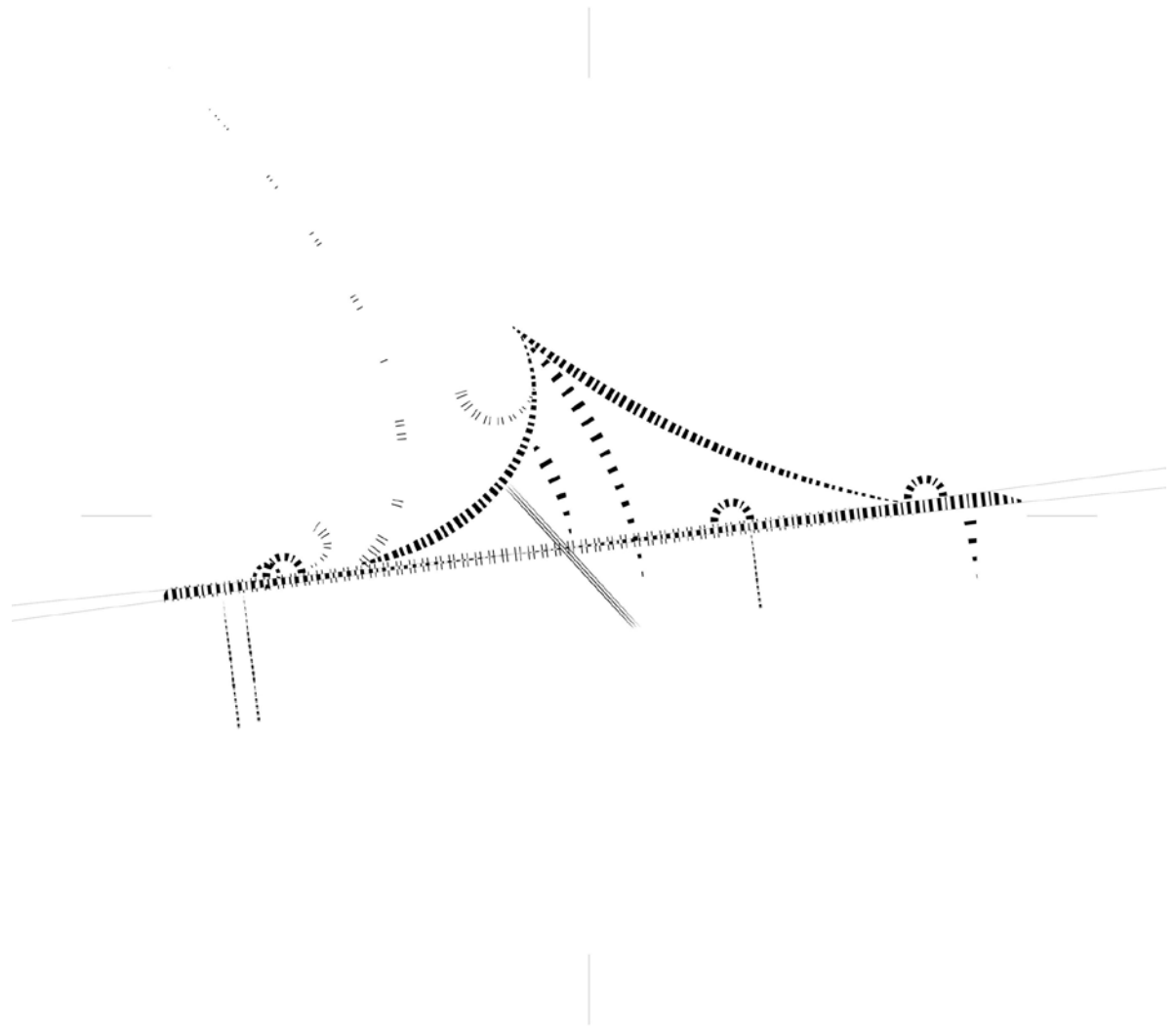
AN EMERGENT ECOLOGY
OF SITUATED SIMULTANEITY

Advanced V Studio: "DISPATCHES"
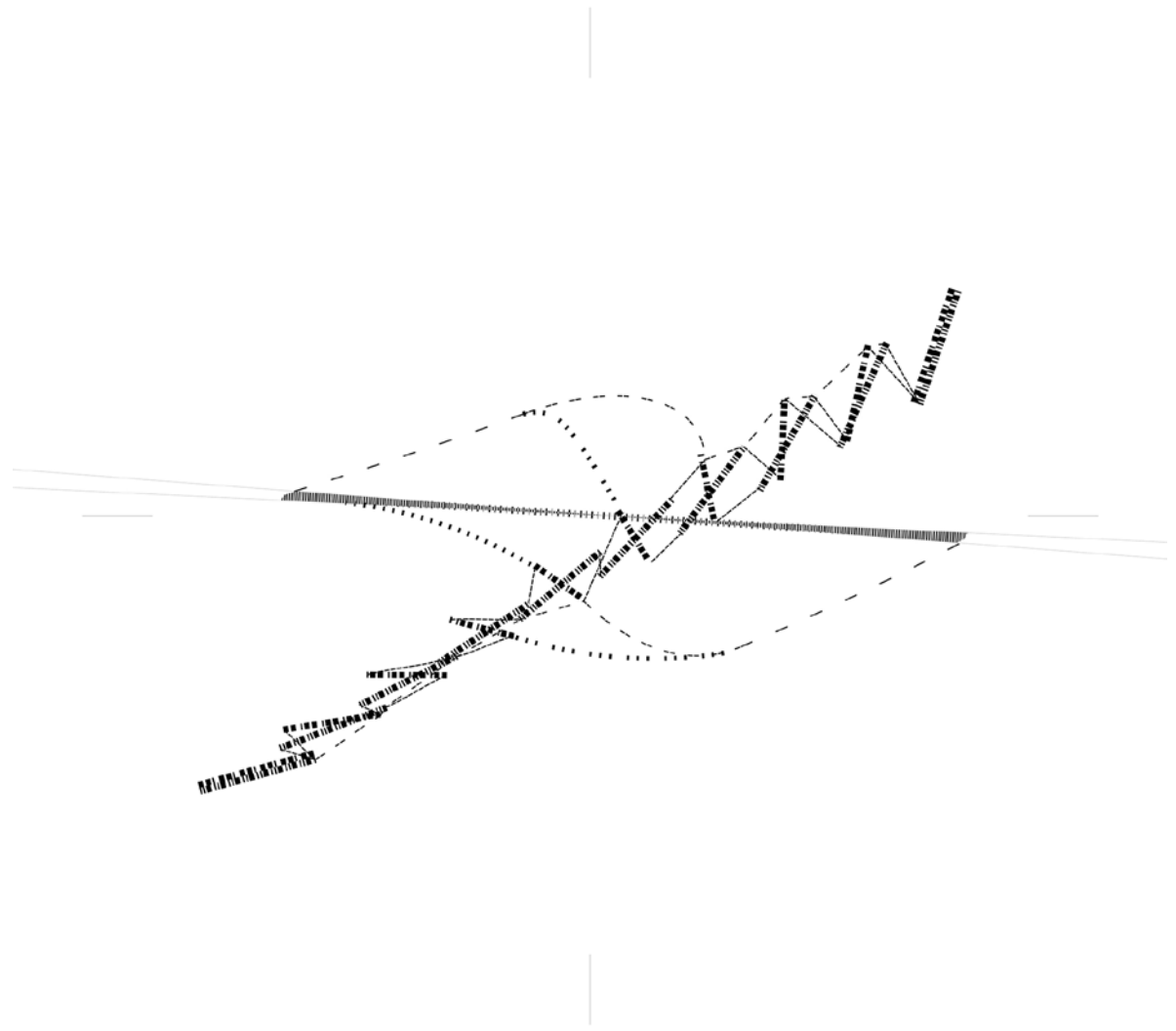Mario Gooden x Raven Chacon, Critics
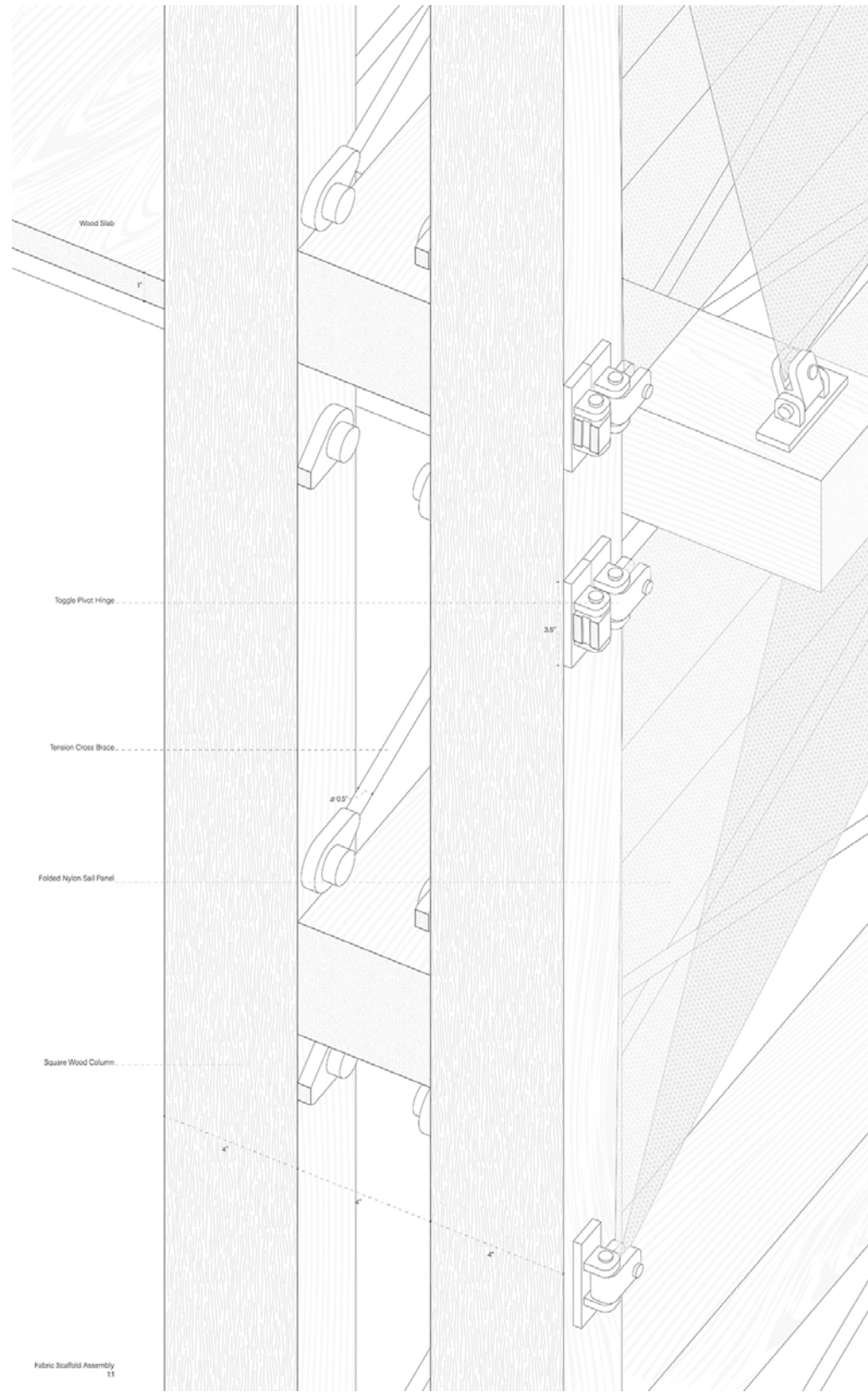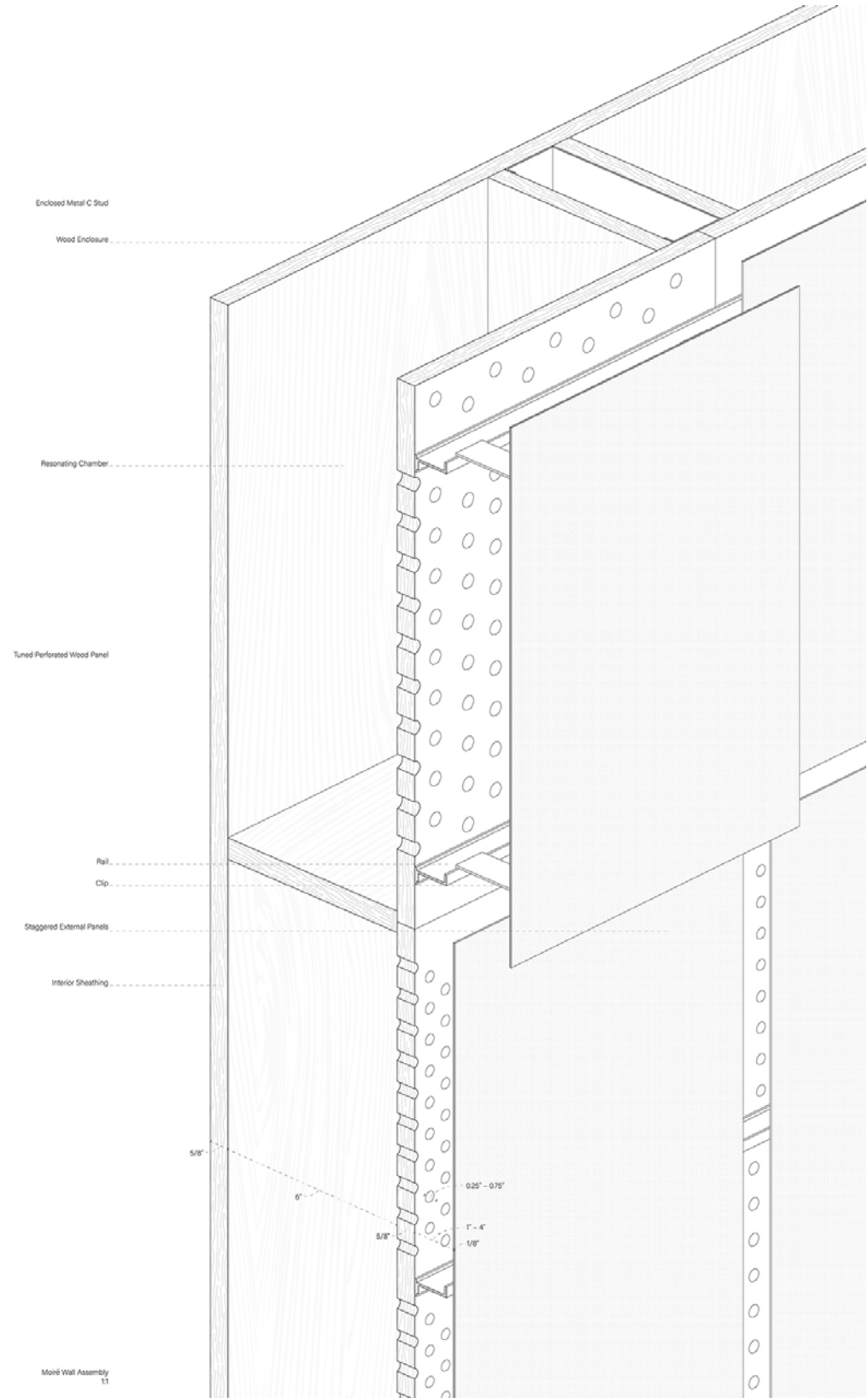Fall 2023

Field Recording
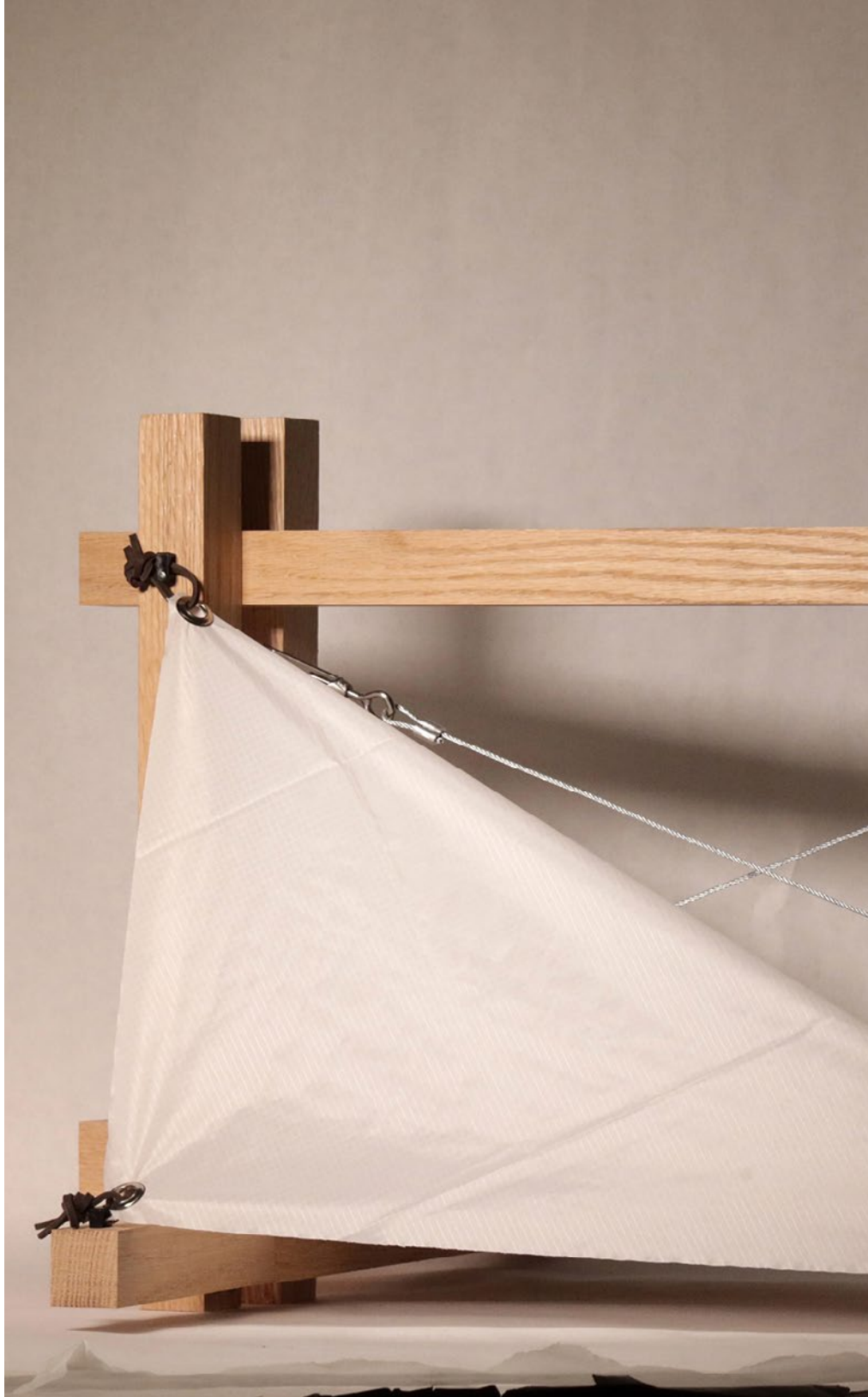
Translation into Analytic Score

Analysis, strip of peeling bark:
defined not by the tree, for it only clings lightly, but by the wind. Vibrating and
humming, in patterns discernible yet somehow unclear. The score reflects two
directions of gusts sweeping through and across each other, interchangeable
and fluid, spinning off into moments of quiet as all comes to rest.

Analysis, stem of a leafy plant:
a transition between rootedness and environment. It breathes in air in order
to ground itself more firmly. The plant is the true interface between earth and
sky, where air is transformed into solid material. The score bends and restores,
flexes and solidifies, caught in a tension between influence and certainty.

Translation into Descriptive Analysis

Enclosed Metal C Stud

Wood Enclosure

Resonating Chamber

Tuned Perforated Wood Panel

Rail

Clip

Staggered External Panels

Interior Sheathing

5/8"

6"

5/8"

0.25" – 0.75"

1" – 4"

1/8"

Moiré Wall Assembly
1:1

Wood Slab

1"

Toggle Pivot Hinge

3/8"

Tension Cross Brace

ø 0.5"

Folded Nylon Sail Panel

Square Wood Column

Fabric Scaffold Assembly
1:1

Translation into Detail

Translation into Model

The medium of sound is one of change-over-time. Even a sustained tone consists in alternating high and low pressure waves. Stasis is a perceptive mask; sound is dynamism and temporality.

This project, too, is change-over-time. Histories juxtapose ad hoc, each with tangible material and sonic consequences on the High Bridge and its context. this project aims to disrupt the dialectics latent within each of the site's histories, one by one, then braid them back together. In four movements, these histories are:

1. In the 1600s, of an Indigenous Peoples' corn field violently supplanted by colonizers' farms of buckwheat, rye, and barley; of a wood violently cleared of its biodiversity;

Interjection: the nonteleological: supporting growth for growth's sake. Carving out three-quarters of an inch of grout across the entire Bridge allows for water, shade, and organic detritus buildup. Over several years, the moss which currently exists on site takes pervasive hold. In time, spores of other plants lodge into this deepened channel, and grow.

2. In 1848, of water restricted in flow, for other water to be enabled to flow; in 1926, of those very dynamics reversed, the river turning valuable, and the aqueduct broken to accommodate;

Interjection: the interconnective, a pathway leading down from the bridge directly into a wetland, and another for animals who might nest within the bridge.

3. In the 1860s, of the creation of an economy of spectacle, a place to see and to be seen, over cries raised by local residents;

Interjection: the nonvisual; modernity's gaze is swapped for that upon the self. Sonic chambers offer spaces for mental pause, listening, and clarity.

4. In 1970, of sequestering the Bronx, a community in need, from the recreation center and northern Manhattan by creating a landmark; in 2014, of renovation and reopening to serve locals.

Interjection: the non-anthropocentric: supporting nocturnal endangered barred owl repopulation with environments to live and feed: W-section cross bracing replaced with castellated steel hollow structural sections, and a riparian wetland infilled below.

Reading the High Bridge as the collection of its histories, instead of one amongst others, this project attempts to move away from the valuing-devaluing that gave rise to Modernity's cycles of violence upon the site, instead proposing simultaneous and situated epistemologies.
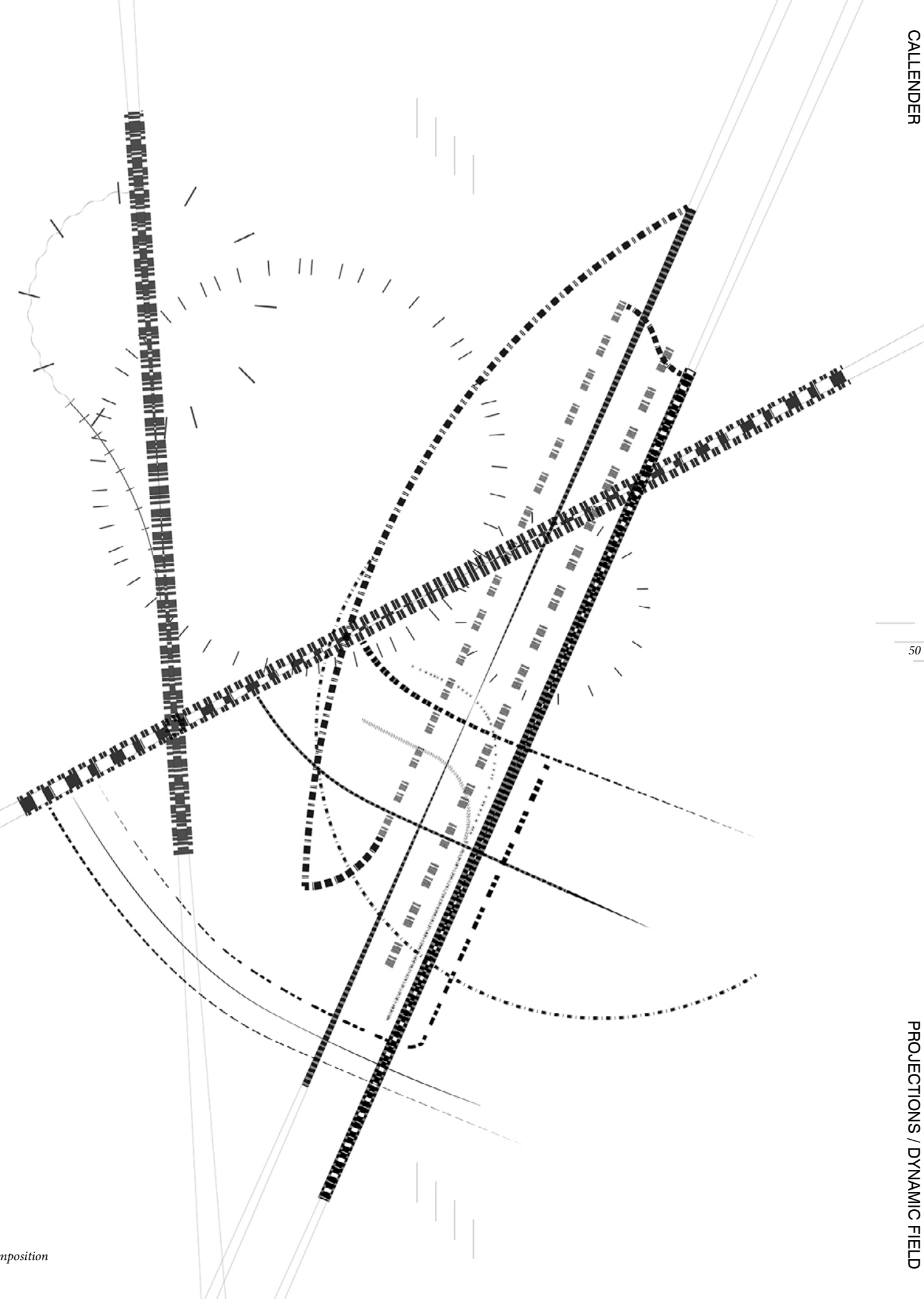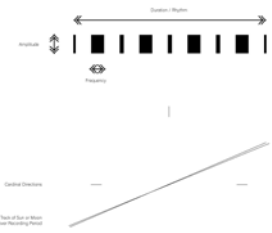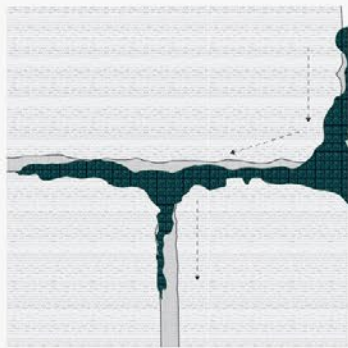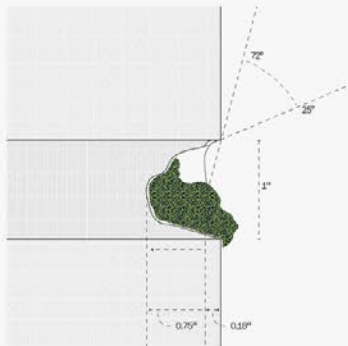
Site Composition
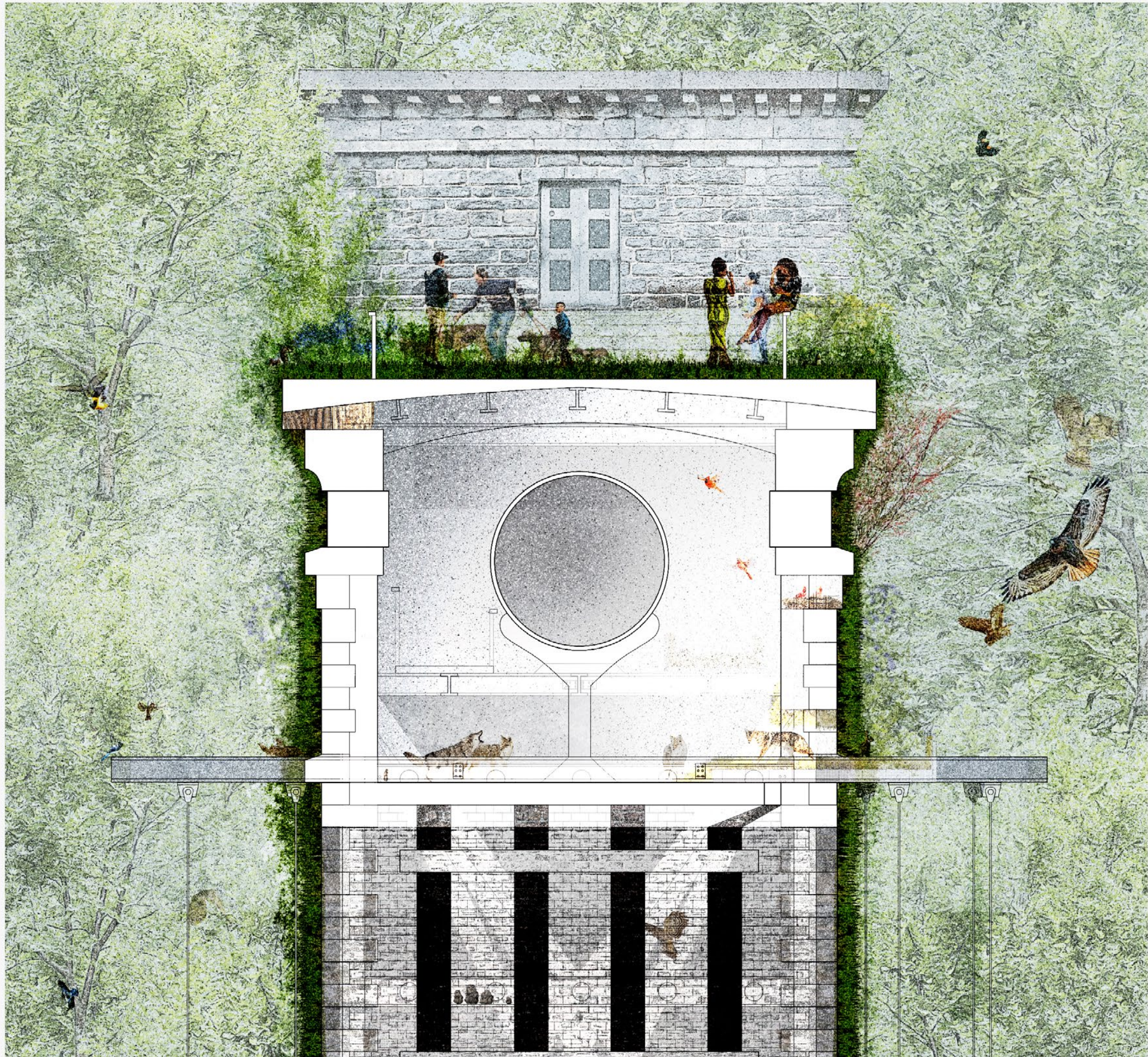
Order of Transformations:

Intervention 1: 1609
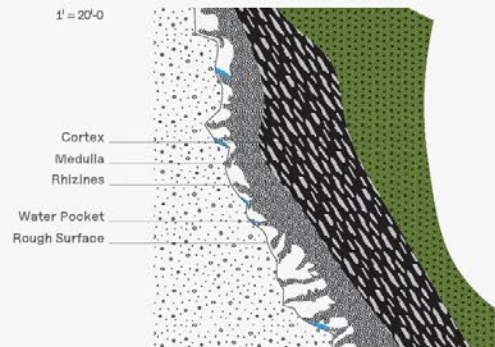(Sustenance-Violence)
Growth for Growth's Sake

Pincushion Moss
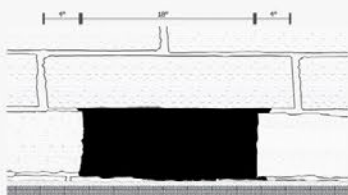Leucobryum glaucum
Flower: none
3" = 1'-0

1' = 1'-0

1' = 20'-0

Cortex
Medulla
Rhizines

Water Pocket
Rough Surface

Intervention 2: 1840-1926
(Water Over Water)
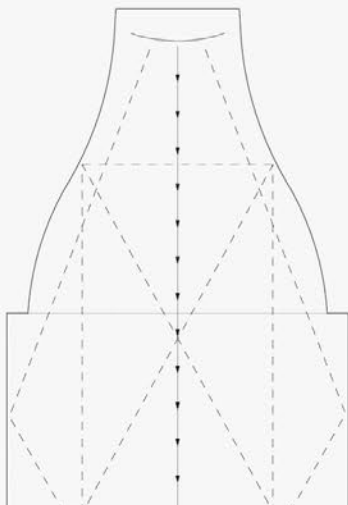Interconnectivity
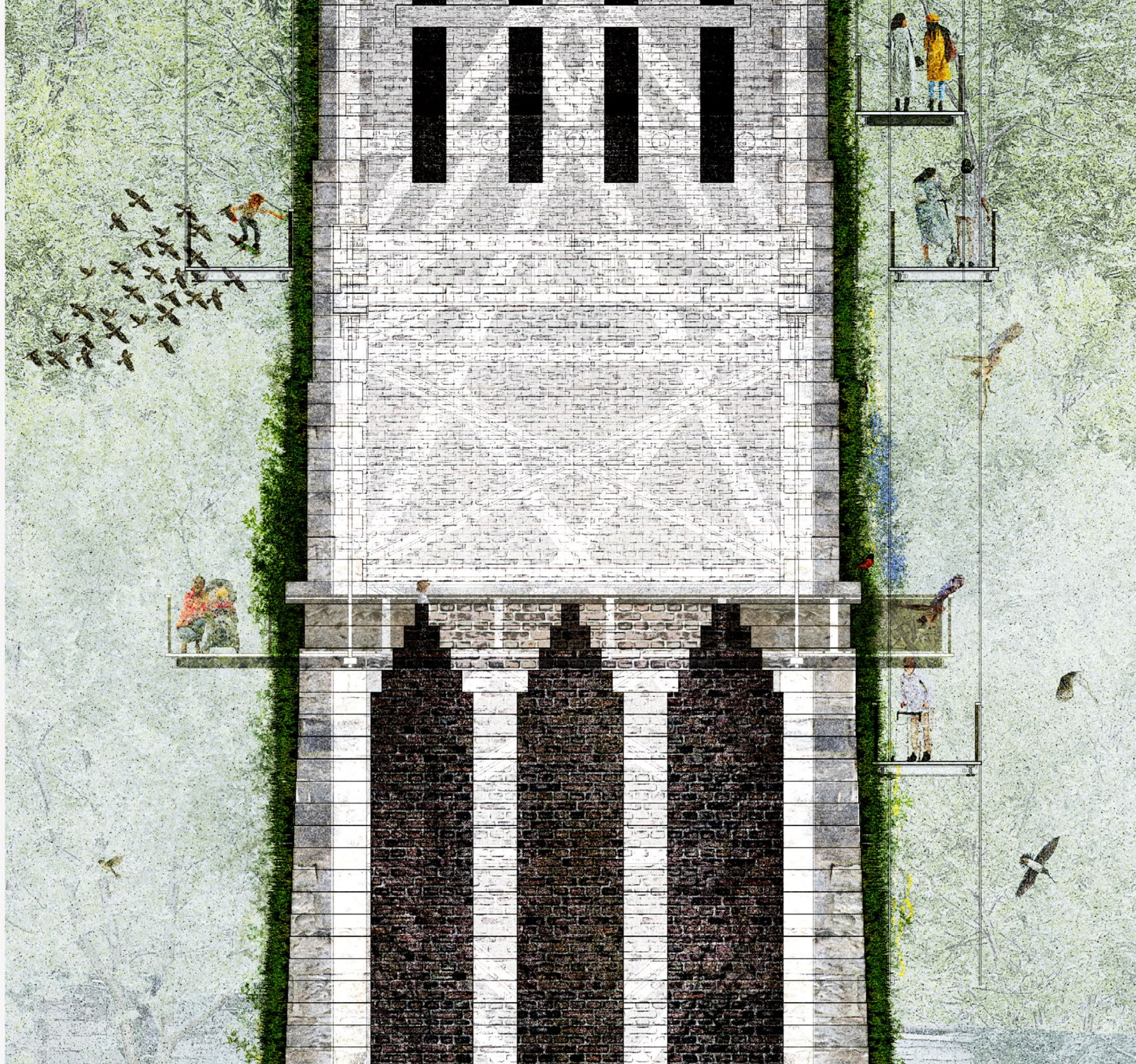
Typ. Lintel Detail
1" = 1'-0

Pathway Slope Ratio
[1:12]

1440'

120'

Intervention 3: 1860s
(Site of Spectacle)
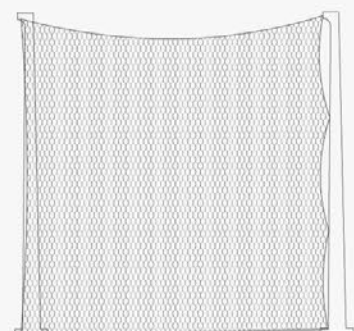Sonic Chambers

Pump House
Sound Reflectivity
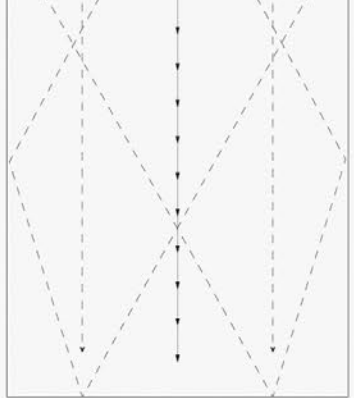
Intervention 4: 1970-2014 W-Section Cross-Bracing
(Opening-Closure)
Nocturnal Activity,
Barred Owl Repopulation

Castellated Steel
Hollow Structural Section
[To Be Installed]

Existing Metal Wire Mesh
[To Be Removed]
3/8" = 1'-0"

[To Be Removed]

Chicory
Cichorium intybus
Flower: Blue-Lavender

Common Mugwort
Artemisia vulgaris
Flower: none

Ragweed
Ambrosia artemisiifolia
Flower: Green

Oriental Bittersweet
Celastrus orbiculatus
Flower: Red-Yellow Berry

Poison Ivy
Toxicodendron radicans
Flower: none

climbing

Wilson's Snipe
Habitat: Wetland
Seasonality: Summer

Honeybee
Habitat: Grassland
Seasonality: Summer

Northern Cardinal
Habitat: Woodland
Seasonality: Summer

Baltimore Oriole
Habitat: Woodland
Seasonality: Late Spring

Blue Jay
Habitat: Forest
Seasonality: Spring

House Sparrow
Habitat: Wetland
Seasonality: Late Winter

Pigeon
Habitat: Urban
Seasonality: All-Year

Red-Tailed Hawk
Habitat: Forest/Grassland
Seasonality: Spring

Black Tern
Habitat: Wetland
Seasonality: Late Spring

Barred Owl
Habitat: Riparian Forest
Seasonality: Winter

Grasshopper
Habitat: Grassland
Seasonality: Fall

Black Capped Chickadee
Habitat: Forest
Seasonality: Spring/Summer

Double-Crested Cormorant
Habitat: Wetland
Seasonality: Spring

White Breasted Nuthatch
Habitat: Forest
Seasonality: Summer

Eastern Cottontail
Habitat: Grassland
Seasonality: Spring

Raccoon
Habitat: (Sub)Urban
Seasonality: Late Winter

Skunk
Habitat: Grassland
Seasonality: Late Winter

Brown Rat
Habitat: (Sub)Urban
Seasonality: All Year

Spring Peeper
Habitat: Wetland
Seasonality: Spring

Coyote
Habitat: Forest/Grassland
Seasonality: Late Winter

Ground Squirrel
Habitat: Woodland
Seasonality: Winter

Eastern Garter Snake
Habitat: Grasses
Seasonality: Spring / Fall

Shad Fish
Habitat: Water
Seasonality: Spring

Earthworm
Habitat: Soil
Seasonality: Spring/Fall

55

56
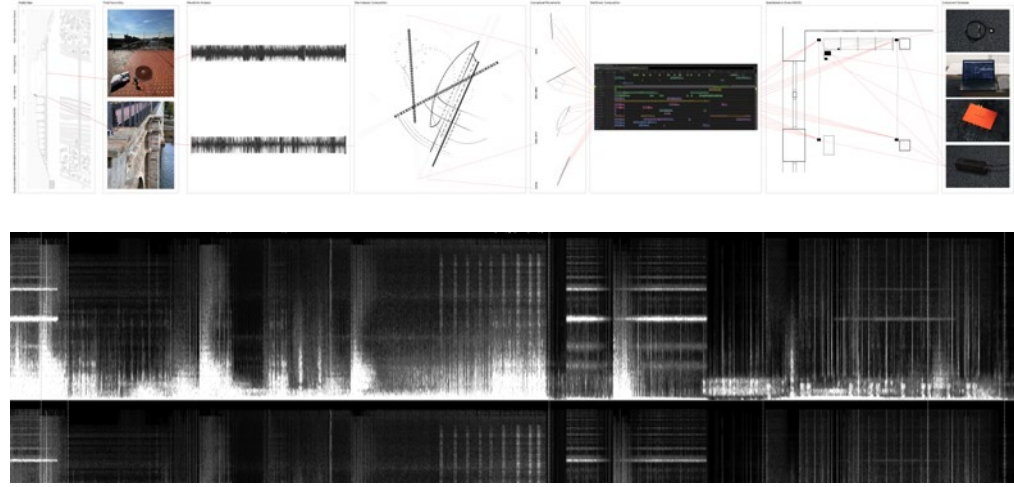
Responsive Installation Logic & Recorded Documentation (Final Review)

Installation Detail

Installation View

LATENCIES, REFLECTIVIES, LOCALIZATIONS

Media Archaeology (Film and Media Studies)
Wanda Strauven, Instructor
Yuelang Luo (MFA '25) and Ann Wang (MFA '24), Collaborators
Spring 2024

INTRODUCTION

From wire to wire— this is what I happen to dream of—the totality of things, the whole, the entire universe, divine wisdom could concentrate their electronic rays through a single wire. Or perhaps the knowledge of everything is buried in the soul, and a system of wires that would multiply my voice and existence to infinity and reflect its essence in a single sound would then reveal to me the soul of the universe, which is hidden in mine.

Italo Calvino, *If on a Winter's Night a Traveler*, 33

Remembering my undergraduate studies in communications, I recall that Raymond Williams (1966), describes communication as "the institutions and forms by which ideas, information, and attitudes are transmitted and received. "

They may include mirrors, tombs, hieroglyphics, writing, coins, cathedrals, stamps, flags, clocks, newspapers, postal services, telegraphs, photographs, films, telephones, sound recordings, radio, television, cable, computers, the Internet, multimedia, virtual reality, or any other ideological medium.

media theory

And wires, of course. Wires. Wires that carry electronics that can then be converted into sound, images, and data over long distances. Wires that don't tell you whether the signal is being sent or received. Wires that run in our walls, underground, and nowhere to be seen in our daily lives......Wires that can easily slip into this second-person narrative text of Calvino's Winter's Night a Traveler, where he connects the entire universe with mirrors - the complexities and beauties and entanglements of our world linked with a single medium.

And so we begin the conversation by swapping wires with mirrors within a single text - putting media archaeology into practice in the way of approaching media we do not commonly perceive as "media" with a consistent set of theoretical discourses.

When a mediated interaction or engagement is split across two localities, here and there, the impulse is to read it as decentralized: the focal point is split between two endpoints. Here, we argue that the focal point in fact remains in the center: the wire itself.

If we imagine, for a moment, and skirting idiom, that a series of thoughts might be a wire, and at a higher level if we take discourse to be a whole set of wires, are they as entangled as the wires in that desk drawer we never open? What does it look like? How does it read? Is it legible, or as in that drawer, totally incomprehensible?

This essay takes the form of a series of these cables—*Entanglement, Temporality, Signal-Noise, The Terminus, The Mediative Apparatus, and Ghost Wires*—interwoven as they naturally appear throughout our own conversation. Each is meant to relay a set of concepts and ideas, but just as a wire, in a manner not self-enclosed; that is, able to be plugged into here or there, depending on how argumentation emerges. Thus, so too do others appear, sometimes (often) unexpectedly. Connection and flow supersede fixity and stasis.

It is written collaboratively between practitioners within the fields of

architecture

drawn together by the activity (or, per Siegfried Zielinski, *Tätigkeit*) of media archaeology. Our goal is both an ideological entanglement and a methodology: a collaborative approach that is relational, dialogical, supra-disciplinary, at times theoretical and at times anecdotal, always highly critical. Our positionality is steeped in the thoughts of Donna Haraway (situated knowledge), Karen Barad (indeterminacy), Siegfried Zielinski (anarchaeology), Friedrich Kittler (materialism), Wolfgang Ernst (antihermeneutics), and Jussi Parikka (anthrobscene). If Zielinski argued that the strata of media's history is not layered linearly but with odd and interjecting temporalities, so too do we argue this stance but from the position of practice.

Per Vilém Flusser, disentanglement's "unconfessed meaning is the attempt to forget the absurdity of the human condition" (6). We acknowledge this condition, and instead, immerse ourselves within it.

Isn't this a question of epistemology?

Discourse is always an entanglement of thoughts... Writing provides us a structure, or let's just say, a protocol to untangle the wires. Sometimes discourse does actually work, for some topics, but for most of the time discourse pretends to be untangled, because when we zoom too far in, the entanglement no longer appears tangled. There are just a few straight lines that are possibly parallel, intersecting and appear non-relational.

While my workshop on untangling entanglement may have initially begun as setting up a laboratory for behavioral studies focused on the act of untangling—such as untangling headphones (the ones with cables), writing about research, or collecting archives—the work has evolved organically over time. This evolution has been influenced by participants' feedback and my own evolving understanding of our collective obsession with the patterns of untangling and entanglement involved in supra-disciplinary research and writing.

sound art

The passing of time, when human and non-human media entangled, intersect on a plane that might be referred to by Flusser as *Techne*. Marrying this with Kittler's argumentation, both writing and our workshop can be seen as time machines, both operated by both human and non-human actors, and both with inherent feedback. We are constantly and actively aware of the nature of the three of us writing, responding, communicating, and exchanging our thoughts and ideas with one another. The circulation of ideas in the process of writing is our imaginary time machine. It is not a fictional archetype but a form over-mediated. The layout of the essay is our attempt to address these concern of latencies, feedbacks, and loops.
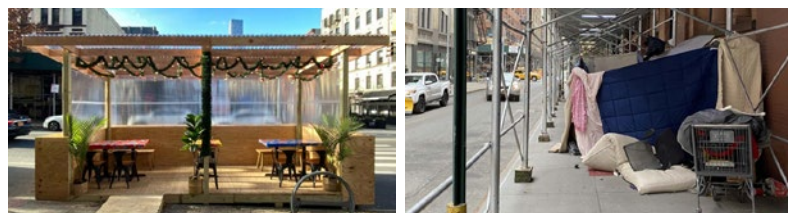
(Wirephoto, also known as telephotography or radiophotography, is the transmission of images via telegraph, telephone, or radio communication channels. Originating in 1898 with Ernest A. Hummel's development of the telediagraph, the process involves the sequential transmission of the lines of an image. An old-school educational video from 1937 entitled *How Photographs Were Transmitted by Wire: Spot News* narrates:

A lamp light scans the original picture. A white spot on the picture makes a lot of current, and lots of current makes lots of light on the receiving machine, so it exposes the negative more heavily at that point. A black spot on the picture reflects no light back into the photoelectric cell, no current passes over the telephone line, the neon tube remains dim, and the negative line is not exposed.)

In spite of this, can the idea of "optimized communication" actually enhance a reading of the wire as a medium? In theoretical physics, the coefficient of frictional loss for signals can be infinitely close to zero, but in actuality it can never be, as long as wires are still made of metals and alloys: copper, iron, perhaps steel, brass, bronze, aluminum, zinc... And cables,

If we allow for a purely dialogical ethics, an ethics of the entanglement, then does oppositionality largely fall away? Isn't it always more interesting when a wire is in tension than when it holds slack? As the wire phones in our workshop (Trial Three) showed, messages weren't communicated if this condition was met. The condition of slackness preceded the medium: the wire was strung taut such that messages could be communicated.

During an online roundtable at the Università di Cagliari—it was the height of the pandemic, June 2020—Wanda Strauven presents a string phone, such as those we used during Trial Three, as an archaeological curiosity: specifically, as its hacked together using multiple common household items, will archaeologists of the future understand it as an odd assemblage of raw materials, or as a toy relying on the gestalt of that assemblage? Regardless, what fascinates me is that she qualifies the string-phone as a true media device. "We have to keep it very tense, if not, the signal won't pass—but we have a signal. We have a true telephonic signal" (author's translation). This is to say, resolution or quality of media device in our study takes a back seat to—is truly of lesser importance than—that it operates (even imperfectly) and that it exists.

Contrarily, in the children's game of Tug of War (where a rope is pulled in opposite directions by an opposing team at each end, to see who will fall and which will remain standing), it is medium which precedes slackness: messages of jolts and pulls are communicated up until a moment of denouement, of release, of a literal fall. But in neither case is the rope—in neither case does the essence of the rope—consist in slackness, or tautness. As rudimentary physics teaches us, it is impossible to tension a rope perfectly within a horizontal plane; gravity will always necessarily draw it down, even just a bit. If we squint, perhaps we can convince ourselves this to be true oppositionality. In reality, we replace oppositionality with gradients of tension; disjointedness with dynamism.

This conjures Keller Easterling's arguments on linkages and knots (Easterling, Ch 3). Directness is placed across from circularity; in other words, a straight line across from a scattering. The

performance structure; it's a counter-action to what is expected during a music performance. The media has to go underground, even become invisible. This is especially true for audio cables; once noise is generated from within, there is a danger of the wires themselves becoming "visible." The typical gesture that follows is to turn the knobs slightly, or replug the connectors and hope for a "good" connection. I see these specific moments in direct conversation with Jay Bolter and Richard Grusin's concept of *hypermediacy*. In this process of creating awareness, situating the term within Karen Barad's concept of intra-action between materiality and observation, the terminus of the cables was forced to be anchored. Through the negation of contact, or creating a condition of the inability of signal transmission, participants gained an embodied understanding of how sound transmission functions. This means that the phenomenon of entanglement, the one that concerns us in this study most, is actually that of a passage defined by two ends.

Trial Three: developed in collaboration with Ian Callender and Ann Wang, for this paper, conducted at the Film and Media Studies Department of Columbia University's School of the Arts. This workshop focused on the situated body, the translation of information (signal-noise), and the gestalt of entanglement as a new dialectical ethic. We adopted the popular children's toy of the wire-phone as the sonic medium for the workshop. This allowed for a direct understanding of the relationship between entanglement and voice. In entangling several wire-phones together, the signal/sound is transmitted not one-to-one between two cups, but one-to-many, with one cup the transmitter and other ends within the network the receivers of the same signal. This also worked in simultaneity, allowing for signals to cross, overlap, amplify, negate. The legibility of content was limited in this case, but did it matter? Our argument was about the medium, not the content. The string-phones' wires were of nylon and cut in different lengths, pushing the workshop leaders (myself, Ian and Ann) to form a dynamic imperfect web, and participants (around twelve) to walk back and forth. The wires limited us both physically and psychologically; throughout the process, the human body grew acquainted with the tool. It is in this constant co-existence of body and things which we are able to live.

Let's actually materially examine the wire/cord: 1. The outer shell, an insulated layer that is made out of nylon or plastic. Commonly, this is PVs, as it is highly effective in terms of water-proofing

OUTDOOR DINING /
OUTDOOR LIVING

Sick City
Hilary Sample, Instructor
Spring 2021

Scales of Crises

Pre-COVID:
23,650 establishments operated within the city of New York, making $27B in taxable sales, and paying out a total of $10.7B in wages to 315,000 employees.[17] Of those establishments, 412 held active sidewalk café licenses, totaling 106,167 sq. ft. within the public realm.[18]

COVID:
Presently, 11,024 restaurants participate in the Open Restaurants program, yielding an approximate 4.4M sq. ft. within the public realm.[19] Structures are capped at 400 sq. ft., or the length of two parking spaces; those larger require DOB approval.[20] Given a general lack of enforcement, this rule is often overlooked in favor of larger structures. Moreover, multiple individual tents (such as bubbles which contain single tables) that are not contiguous or interconnected skirt this rule. Notably, although NYC DOT regulations explicitly permit umbrellas, they do not explicitly disallow roofs and leave the category unresolved; state legislation fills this gap, offering conditions where a roof might qualify as appropriate.[21]

On a whole, at minimum 1,000 restaurants have permanently closed their doors and about half of industry employees have retained their work.[22]

Pre-COVID:
120,000 unique people, including children, moved through one of New York City Department of Homeless Services 452 shelters each year, on average 60,000 at any one time.[23] As shelters often operated at capacity, the city consistently rented approximately 3,500 hotel rooms for overflow.[24] Additionally, an estimated 1,500 consistently slept on the streets, and another 2,500 on subways.[25] A combined total of $3.25B was allocated from the city towards shelters and homeless support in 2019.[26]

COVID:
Shelter populations dropped on average over 20% to its lowest since 2014.[27] A significant contributor to this shift were fewer families with children seeking shelter. All categories, however, saw drops in numbers, as in-shelter mortality rates climbed to 60% higher than the city's average.[28] Overall spending, including for the city's additional rental of 4,500 double-occupancy hotel rooms, climbed by $284M to $3.5B, $176M of which was subsidized by FEMA.[29]

With such a significant drop in shelter occupancy, many took to the streets. Makeshift shelters range in size from body-sized cardboard coverings to block-long interconnected networks of shelters, such as in the East Village along 2nd Avenue between 10th and 11th streets.[30]

Shared Laws
(emphasis added)

New York City Administrative Code
§ 19-124 Canopies. a. Permit required. It shall be **unlawful to erect or maintain a canopy over the sidewalk** without a permit granted by the commissioner, and unless such canopy is erected and maintained in accordance with this section and the rules of the department.

website, which includes such information as income and rent history.[48] The application is then third-party verified. Once approved, applicants are able to search through the Housing Connect website's directory of vacancies which match their profile (specifically, income as a percentage of AMI). Applicants can then submit themselves for any apartment lotteries of their choosing, with a selection made at random. Notably, if the applicant is or was homeless, their rent history prior to their stay in a shelter does not factor into the application process.[49]

Supportive Housing
Applications are assembled and submitted by HRA providers on behalf of prospective tenants.[50] Applicants must qualify for supportive services as outlined in the NY/NY legislations of 1990 (I), 1999 (II), and 2005 (III)—chronically homeless, and with a condition such as mental illness, substance abuse/addiction, disabling medical condition, or HIV/AIDS—and will be matched accordingly.[51] Vacancies are posted to a website, and applicants are selected for interviews by the supportive housing provider which holds that vacancy, chosen in order of vulnerability assessment and position in the waitlist.[52]

Timeline

Sidewalk Café (Pre-COVID): On average, the process outlined above takes 180 days before a revocable consent agreement might be issued.[53] An additional 1-4 months is required for DOB approval.[54]

Open Restaurants (COVID): If business credentials are valid at the time of application, approval is granted on the spot.[55]

Approximately 18,000 individuals, or 8,000 households, are placed by city agencies each year.[56] Of those, 1,400 move in with a family member or with a stranger matched by DSS.[57] Generally, timelines are bottlenecked by a dearth of housing stock or by the city's allocation of Housing Choice Vouchers.

Pre-COVID:
Temporary Housing
As granted through the three court cases listed above (*Callahan v. Carey, Eldredge v. Koch,* and *McCain v. Koch*), New York City's Right to Shelter mandate means that any eligible individual could have a bed in a shelter the same night they seek it. Average lengths of stay range from 414 days for single adults to 580 for adult families; families with children average 446.[58]

Open Fields (The Commons)
BADLANDS
Advanced IV Studio: "Liquid Assets"
Alessandro Orsini, Critic
Kortney Hinden (M.Arch '24), Collaborator
Spring 2023

Critical Collages

Badlands proposes a series of architectures set in the tidal marsh of the Lower Esopus Creek. These three architectures are planned as an extension to the Ashokan Center, an extant space for gathering and community, towards the creation of a water-based commons: a community-deployable dam, allowing for the flooding of the local area; a gabion, which constructs three interdependent ecologies in support of different types of life (trout, wetland grassses, and human); and a boat house, used for the storage of human-focused equipment. We employ an inversion of land and water, turning waterscape into habitable space; where the Esopus Creek becomes a site of the commons. Architecture, human, and nonhuman alike react in their own ways to man-induced climatic events and landscape alterations, offering operations at an infrastructural scale, but disappearing on the surface into the newly crafted landscape.

The Esopus Creek, while native and naturally occurring, is a managed body of water, maintained by New York City to benefit the Ashokan Reservoir, the city's water supply. In this vein, the City has sought to purchase almost all of the land around the Esopus Creek to protect it from purported contamination. This breaks apart local communities and devalues land.

Erosion and flooding are worsened by mismanagement of the Ashokan's water levels, causing intermittent flooding and drying out, in addition to climate change. Water levels in this area have been tracked to operate in extreme lows and highs, due to an influx of water releases from the Ashokan reservoir. After a major release, when water levels in the Esopus are high, the banks of the creek are known to erode greatly, and with them comes silt and clay causing extreme turbidity; rendering the creek unusable.

New York State grants rights, widely unbeknownst, specifically regarding waterways. Although private ownership and lot lines might extend into rivers, riverbeds are always owned by the State. As an extension of this, the State permits "rights to navigation: "where navigable water bodies, such as the Esopus, are considered as a highway; anyone may legally cross private land if traversing these waters. This offers a legal basis through which an architecture of resistance might be developed.

The Hudson River School of Painting turned great focus to the Esopus Creek and its watershed in a period spanning 1850-1900. Deconstructing these paintings reveals an internalized understanding of the area as dry and decaying. DiPalma argues that such wastelands have historic basis as commons, where locals can create economies around a space neglected or unwanted by those in power. This unlocks the crafting artificial nature as a design methodology.

The project reclaims land owned by the City of New York through flooding, bringing more residents into its area by augmented riparian rights, and reducing problematic excessive turbidity by bypassing the erosion caused by these ebbs and surges. By restoring complete navigability to the Creek, thus strictly enforcing New York State's Right-to-Navigation of navigable water bodies, so too does the project assist in restoring nonhuman creek ecologies.
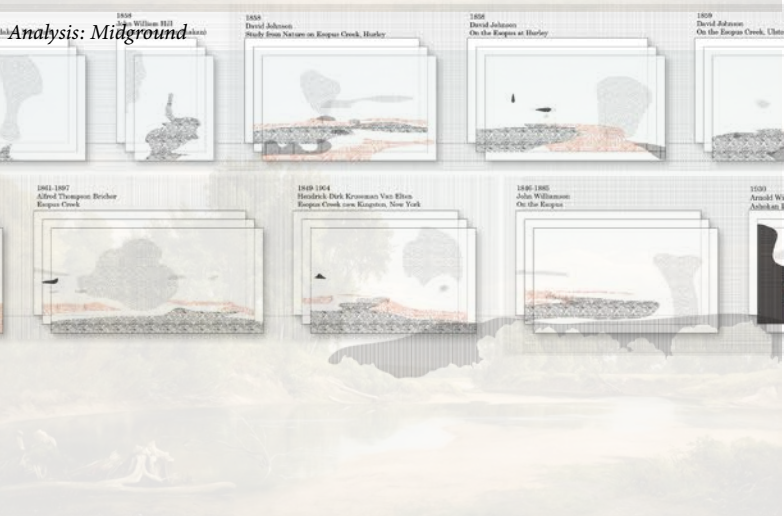
Upper Esopus

Ashokan

Lower Esopus

72 miles due north

Manhattan

Erosion

Erosion around Lower Esopus Creek Threatens Homes
Abbey Carnivale, Spectrum Local News
March 22 2022

Releases from Ashokan into Esopus Harm Environment
Nick Henderson, Hudson Valley One
February 22 2021

Hurricane Irene Hits the Esopus, Peak Flow
Editorial, Esopus Creel
February 07 2021

Esopus Releases can be Thrilling, Dangerous
Violet Snow, Hudson Valley One
July 11 2017

Stirring Trouble
Sarah Laskow, Politico
April 06 2015

A Land Eroding Away
Robert Titus, Hudson Valley 360
November 10 2010

Residents Slam Esopus Releases
James Nani, Record Online
September 26 2013

Erosion Problem has No Easy Solution
Jay Braman, Daily Freeman
July 08 2001

Turbidity

The Big Muddy (The Esopus Creek)
Jon Bowermaster, Radio Kingston
January 31 2023

NYC Forced to Review Reservoir's Muddy Discharge
Roger Hannigan Gilson, Times Union
February 10 2022

Communities Fight Reservoir's Massive Discharges
Lanning Taliaferro, Patch
June 18 2021

Speaking Out Against NYC's Turbid Ashokan Releases
Paul Gallay, Riverkeeper
May 04 2021

Mud in the Water: The Fight Over Turbidity
Roger Hannigan Gilson, Chronogram Hudson Valley
April 03 2021

Petition to Stop Turbid Releases in the Esopus Creek
Daisy Bolle of Saugerties NY
June 04 2014

Muddying of Beloved Creek Is Last Straw
Mireya Navarro, New York Times
March 29 2012

Issue Brief from Ulster County on Pollution of Esopus
Michael Hein, County Executive, Ulster County
January 18 2011

Trout Decline

Esopus Creek Trout face Pumped Storage Proposal Threat
Bill Conners, Poughkeepsie Journal
April 07 2021

Decline in Ashokan Rainbow Trout Study Findings
Allison Dunne, WAMC Northeast Public Radio
February 11 2019

Ban on Fishing in the Upper Esopus Creek
DEC Emergency Regulation
November 04 2016

Stream, Trout Restoration to Begin in Mink Hollow
Leslie Zucker, Record Online
Aug 16 2016

Devastated Catskill Mountain River Trout Populations
Scott George et al., Freshwater Biology
April 2015

Saving the Rainbow Trout of the Esopus
Riverkeeper
March 30 2012

Winter Trout Season Denied for Esopus Creek
Morgan Lyle, The Daily Gazette
March 24 2011

Catskills Wins Esopus River Trout Lawsuit Against NYC
Brennan Sang, Trout Unlimited
February 24 2003

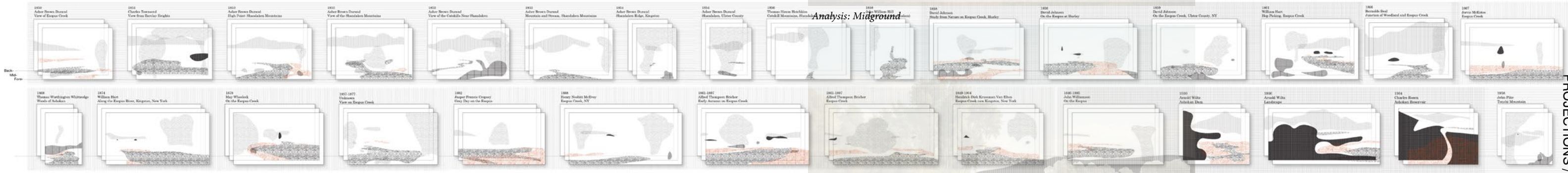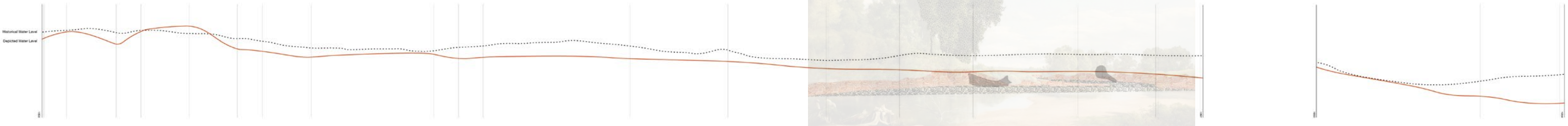*David Johnson, Study from Nature on Esopus Creek, 1858*
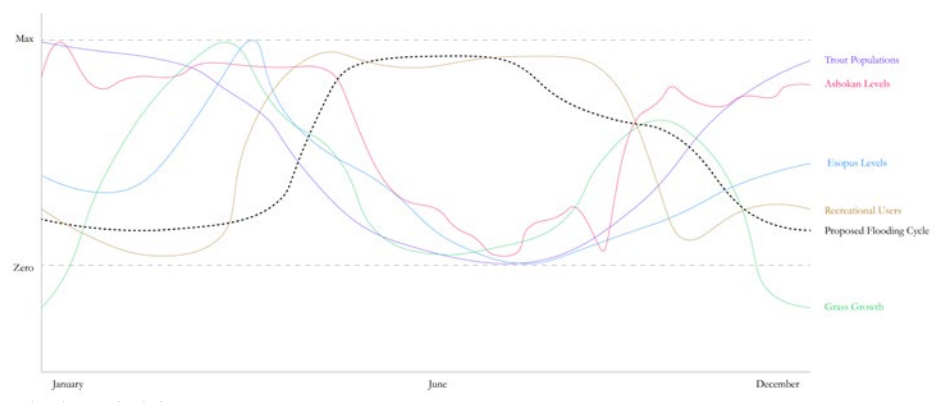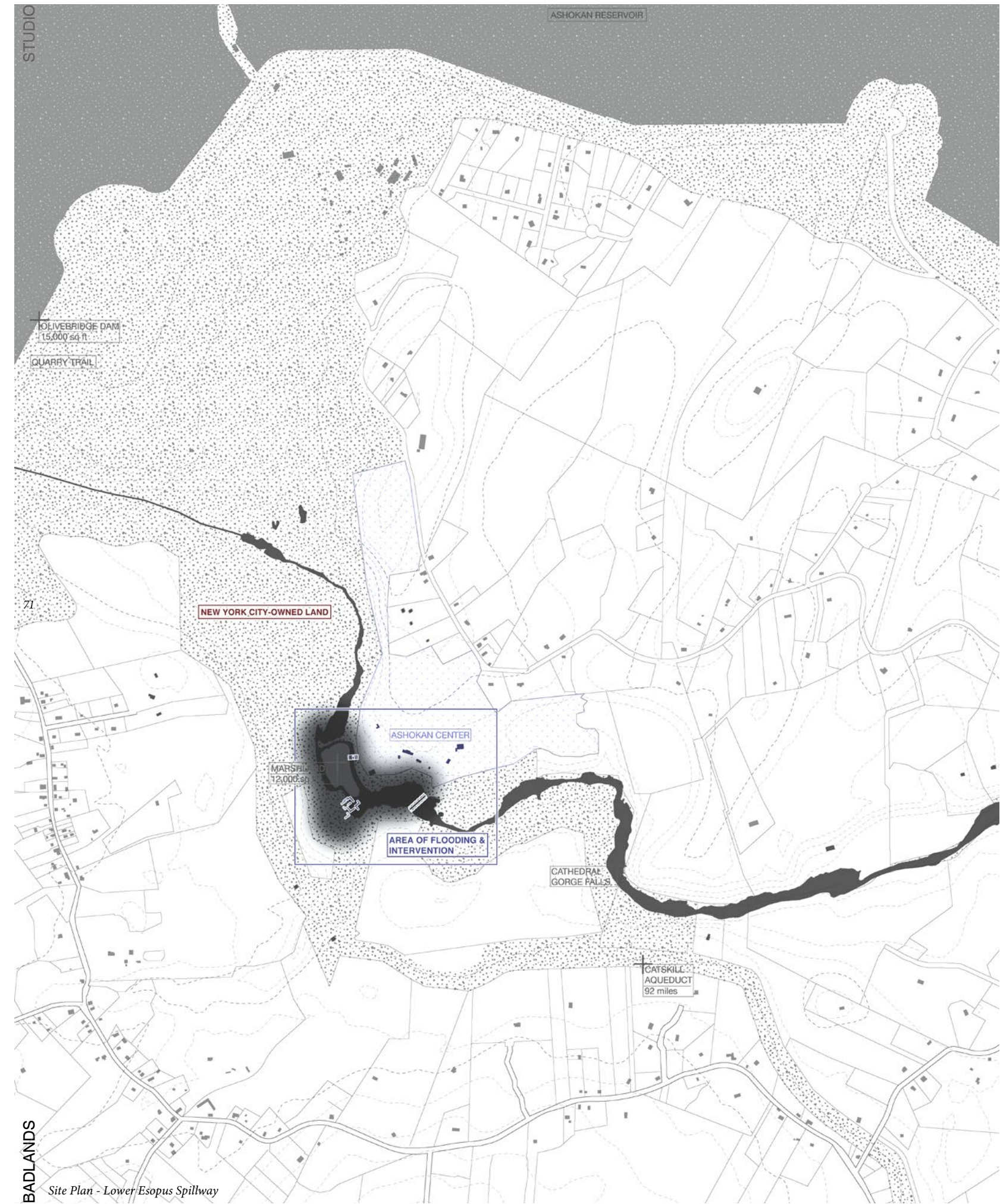

Analysis: Foreground (exposed embankment in red)
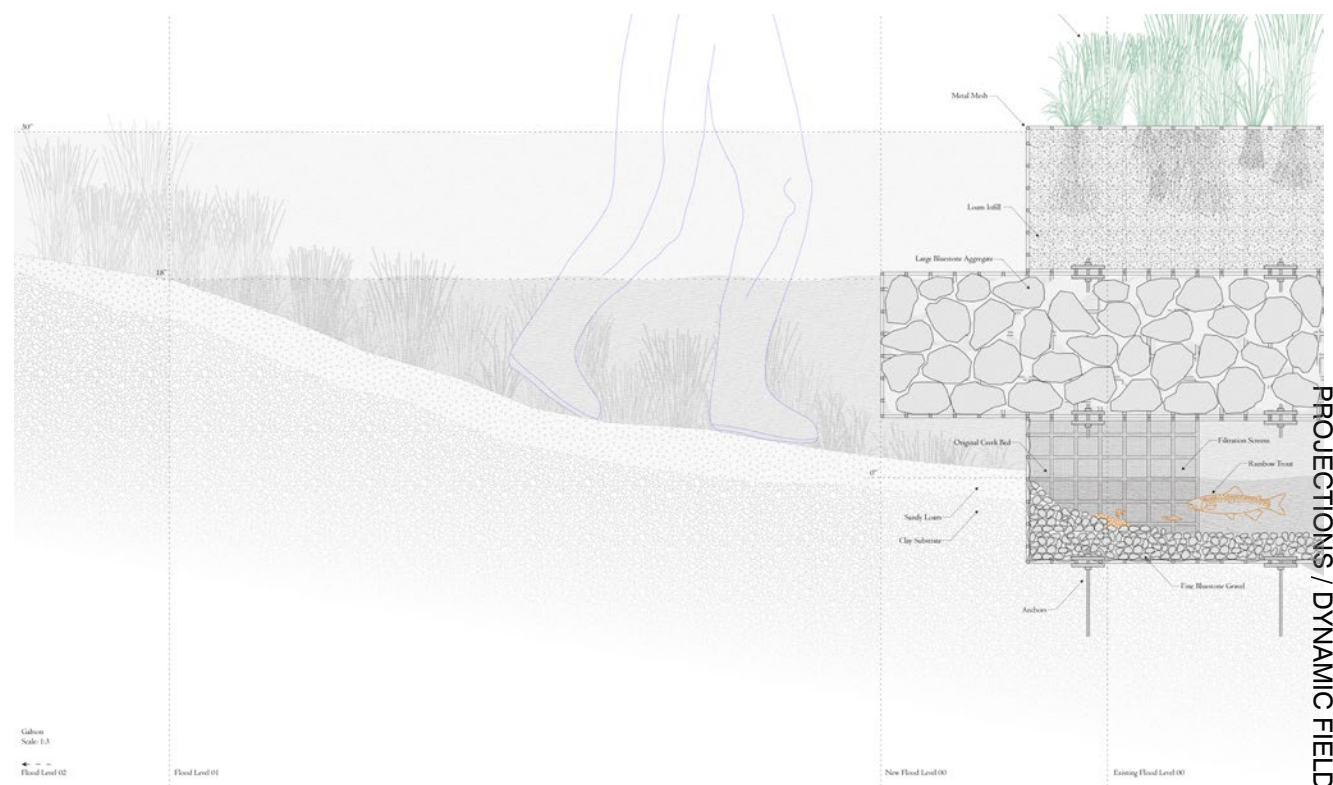
Analysis: Midground

Analysis: Background

ASHOKAN RESERVOIR

OLIVEBRIDGE DAM
15,000 sq ft

QUARRY TRAIL

NEW YORK CITY-OWNED LAND

ASHOKAN CENTER

MARSHLAND
12,000 sq ft

AREA OF FLOODING &
INTERVENTION
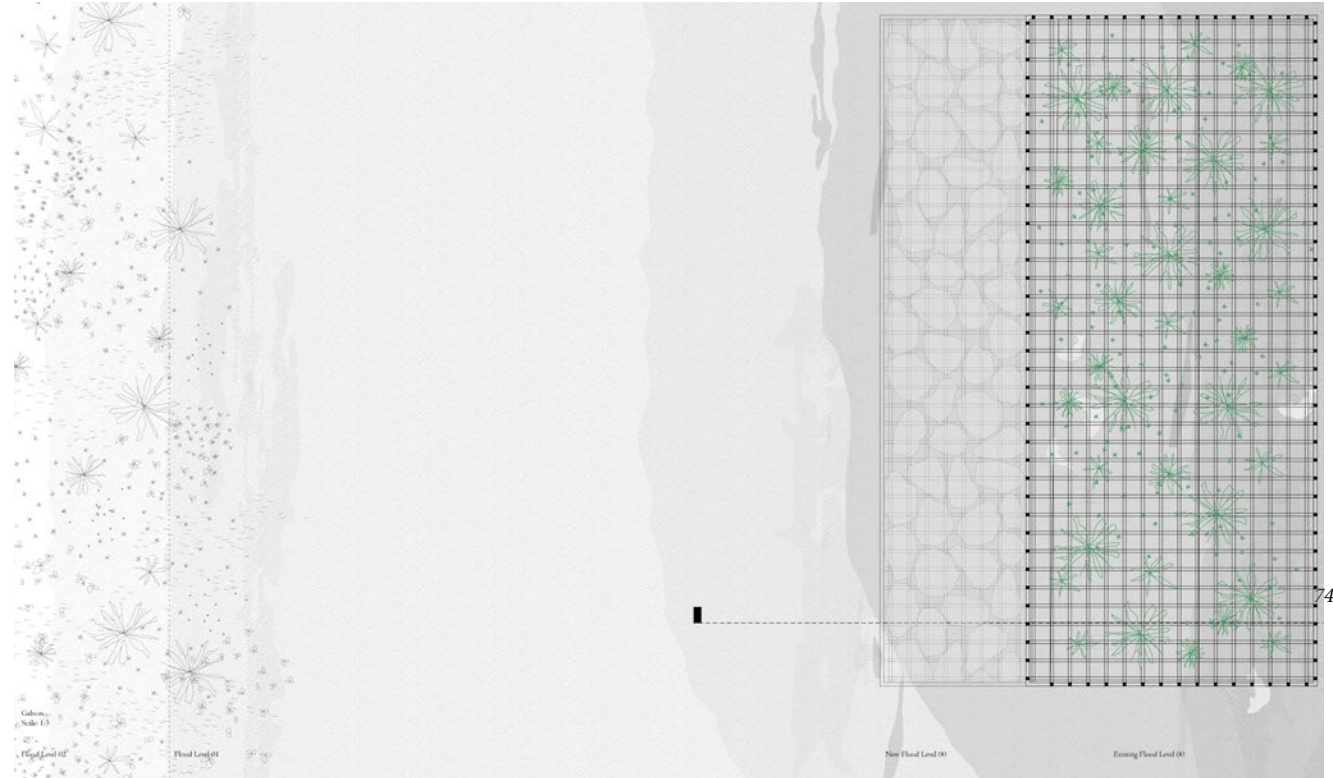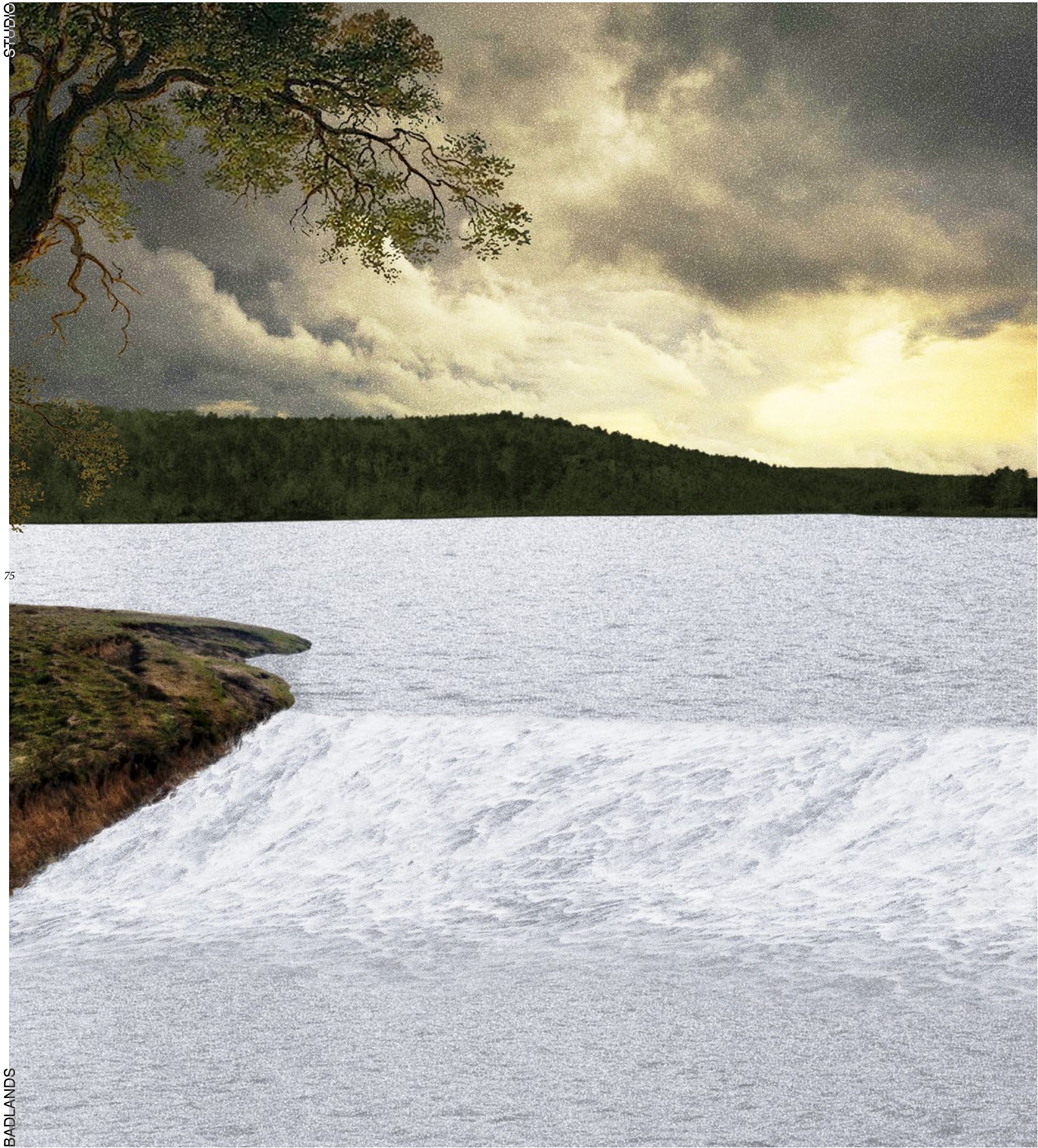
CATHEDRAL
GORGE FALLS

CATSKILL
AQUEDUCT
92 miles
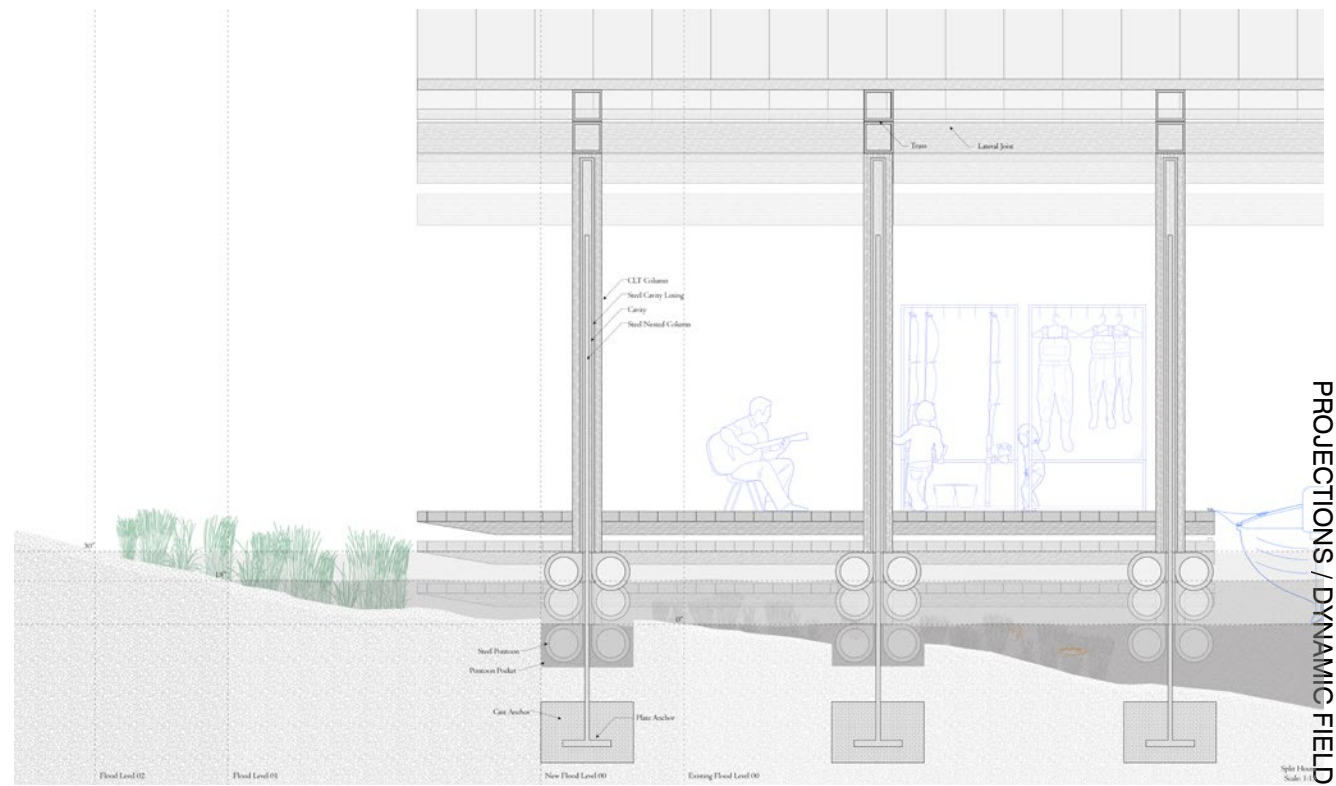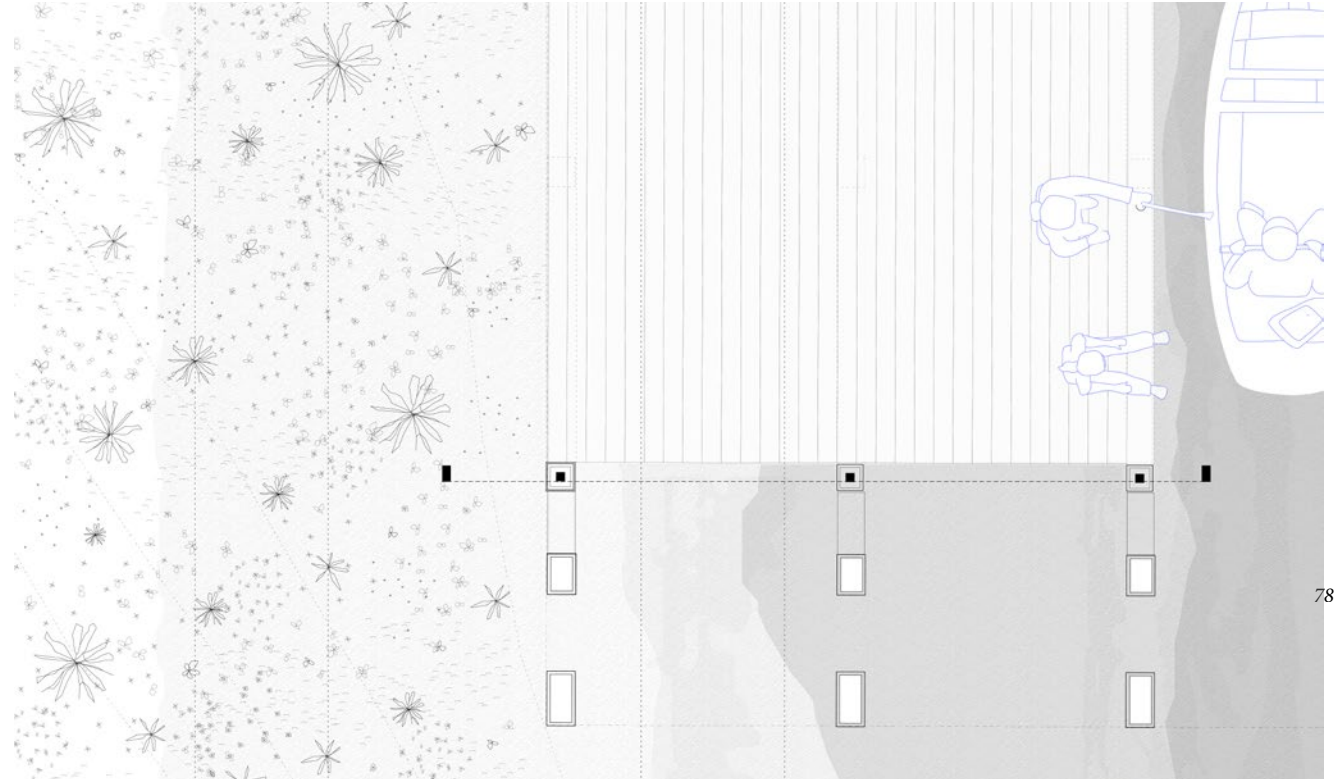
Site Plan - Lower Esopus Spillway

Flooding Schedule

Site Section

I. Gabion

Gabion
Scale: 1:5

Metal Mesh

Loam Infill

Large Bluestone Aggregate

Original Creek Bed

Sandy Loam

Clay Substrate

Filtration Screen

Rainbow Trout

Fine Bluestone Gravel

Anchors

II. Dam

III. Float House

BROADCAST URBANISM (PIRATE RADIO)

Hacking the Urban Experience
John Locke, Instructor
Lino Caceres (MS.AUD '20), Jaime Palacios (MS.AUD '20),
Nina Lish (MS.AUD '20), Tola Oniyangi (M.Arch '20), Collaborators
Specific responsibilites: technical development, documentation
Fall 2019

"That's a nice record player"

That's exactly what I wanted to hear. We could've gone with the $40 option, some off-brand all-plastic machine, but we went with a brand-name fully automatic for $90. Nando's statement was recognition: instead of a toy to be shoved aside, this is a machine. With the transmitter, these are real pieces of equipment. We take Bro/Sis seriously. We take the project seriously. We take our working on their behalf seriously.

Hopefully, beyond recognition, the statement meant that our intervention will be looked after. I loved hearing Nando talk about starting with just the plaza, getting people used to it, then spreading further. Handing kids a map or a specific location to go drop their radio.

And then when he started talking about placing them in the barbershop, in the laundromat, I understood the dynamic aspect of that tree-flow diagram we looked at, of adaptability vs firmness. A secret network of communication; something we hadn't even thought of. He was so excited.

The microphone was a similar addition to the project: when we saw that the transmitter had an additional aux-in port, it made total sense to turn it into a true broadcasting opportunity. Nando was on that thing almost the whole time — very convincing as an alternative career path for him.

Distributed Listening

TRADITIONAL
PROTEST
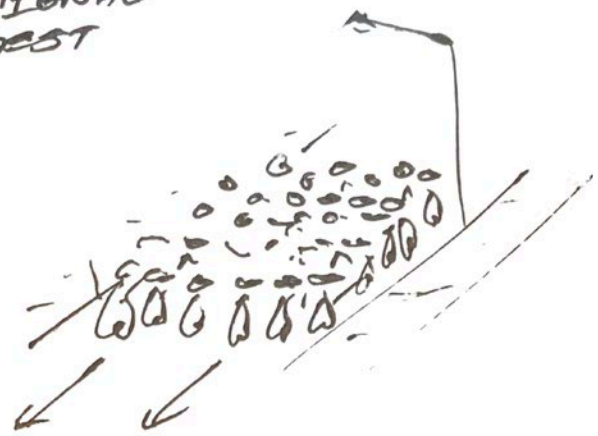
BUILDING
AN AUDIENCE/
VOLUME

Installation Logic

Broadcasting Station

Community Partners

GESTURE

GESTURE FIELD

Questions in Architectural History II
Nader Voussoughian, Instructor
Spring 2022

Spatial interpretation of the façades of Santa Maria dei ette Dolori, Sant'Agnese, and San Carlino.

By the late 1960s, two nascent architectural practices had devised visions of a future beyond Modernism, both by developing systems of abstract spatial notation, both emerging from the moment, both expressly formal, and both steeped in concepts of the dynamic:

Paolo Portoghesi's research into the Baroque led to his derivation of a spatial understanding steeped in the polar: Field Theory. As a student in the late 1950s, Portoghesi had been expressly influenced by the work of Giedion, Wittkower, and Argan as a means for reading and interpreting his native Rome; more specifically, the Baroque structures within it to which he found himself drawn. This informed his built work, consisting in extensive use of circles, sometimes stepped and concentric in literal translations of his conceptual drawings, sometimes smooth and simple gestures which abstractly recall them (figures 1-6). His jointly constructive and theoretical practice led him to curate the first Venice Architecture Biennale in 1980, known for its position as a significant institutionalizing force of postmodernism.

Contemporaneously, French architect Claude Parent and theorist Paul Virilio derived the Oblique. Parent had opened a practice as a new graduate in 1956; a series of professional collaborations and partnerships led him to work with Virilio in 1963, which quickly became a "daily" partnership on the "analysis of social and political situations." The collaboration resulted in a massive volume of work, consisting primarily in Paul Virilio's theoretical writings and Claude Parent's expansive drawings, realized in two built works—their original 1963 Sainte-Bernadette Parochial Complex à Nevers (figures 7, 8) and French Pavilion at the 1970 Venice Biennale (figure 9), bookends to their collaboration and postulations—and a series of nine publications over the course of 1966.

Parent and Virilio's claims that their work was, at its core, an analysis of sociopolitical context is both supported by and underpins Reinhold Martin's thesis on postmodernism, that "architecture's participation in heterogeneous networks of power, including biopower, actually increases with its
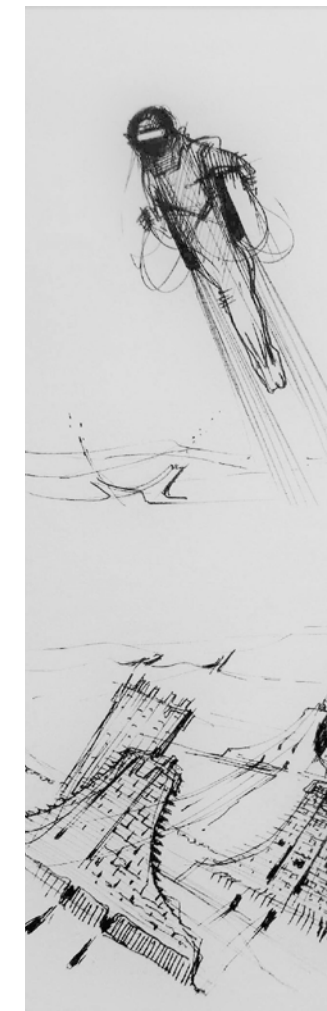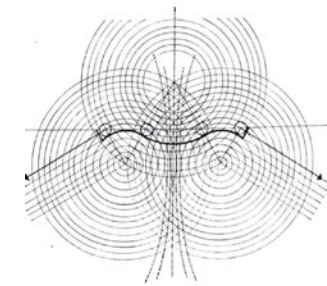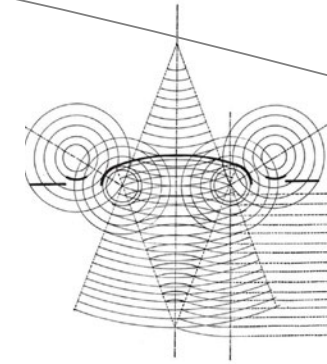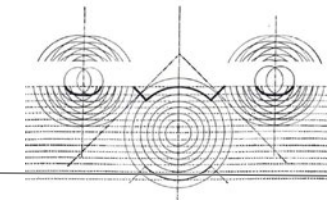
withdrawal into private games played in an esoteric language." That is, in exploring Postmodernism, the seemingly self-referential discourse on form by which the movement has traditionally been defined is actually one in the same as a response to social, political, and economic context. To that end, it is worth considering not only these practice's rejections of Modernism, but what lies underneath; namely, the specific architectural modes they accepted and enacted in its place.

In so doing, the relationship between these two practices, and the importance of their being placed adjacent, becomes clear. Both were defined in three parts, through:

> gesture: a series of historical events or a historical
> situatedness that predicated a move beyond Modern
> ist tendencies;
> field: a refutation and replacement of the mathematical
> models which underlie spatial definition to arrive at
> the new;
> gesture: through those new definitions, a reflection upon
> and an attempt to define human experience.

These three stages exist relationally—that is, ideologically sequential, though not necessarily chronological or causal: first, the gestures acting upon field (in genesis); second, the field itself in stasis; third, the gestures enacted by them (in consequence, field to gesture). By addressing each in turn, it becomes clear that these two architectural practices deny the very premise of a singular formal architectural "solution," instead continuing to grapple with the field, a dynamic tension between resolution and destabilization. The first third of this paper thus situates these theories historically in their rejections of Modernism, the second elaborates upon the formal systems and articulations which they accepted in place, while the third delves into the dynamic consequences of their expressions.

Architecture Principe, Les Vagues (dessins d'étude), 1965
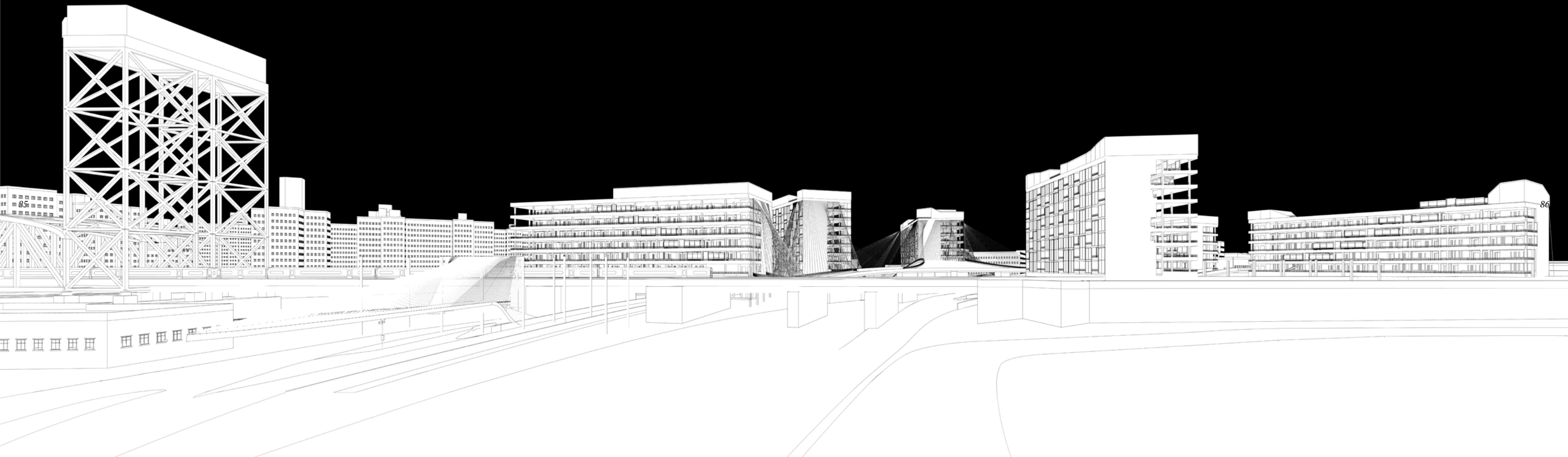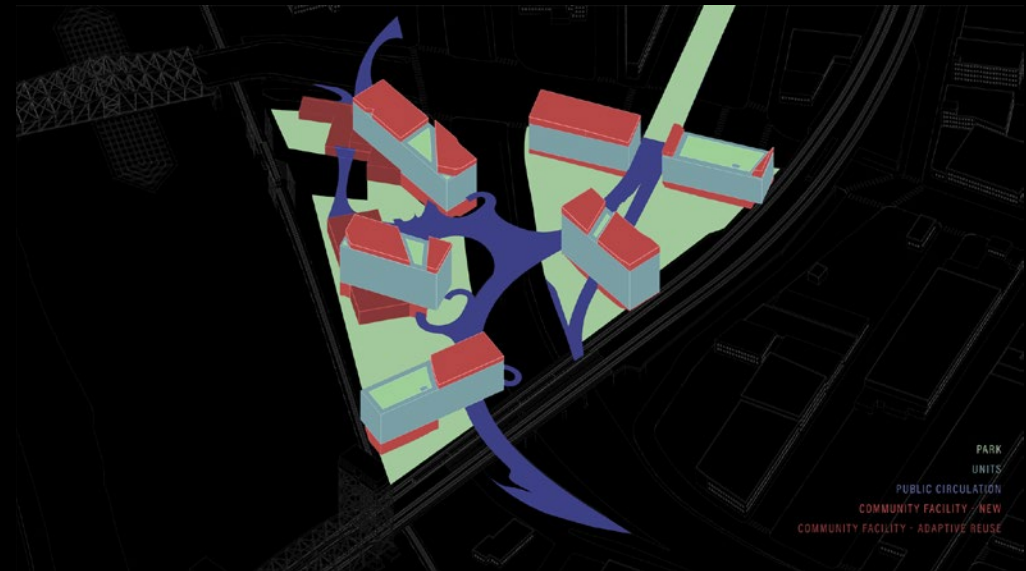
Fields of View
INVERSIONS / INSERTIONS
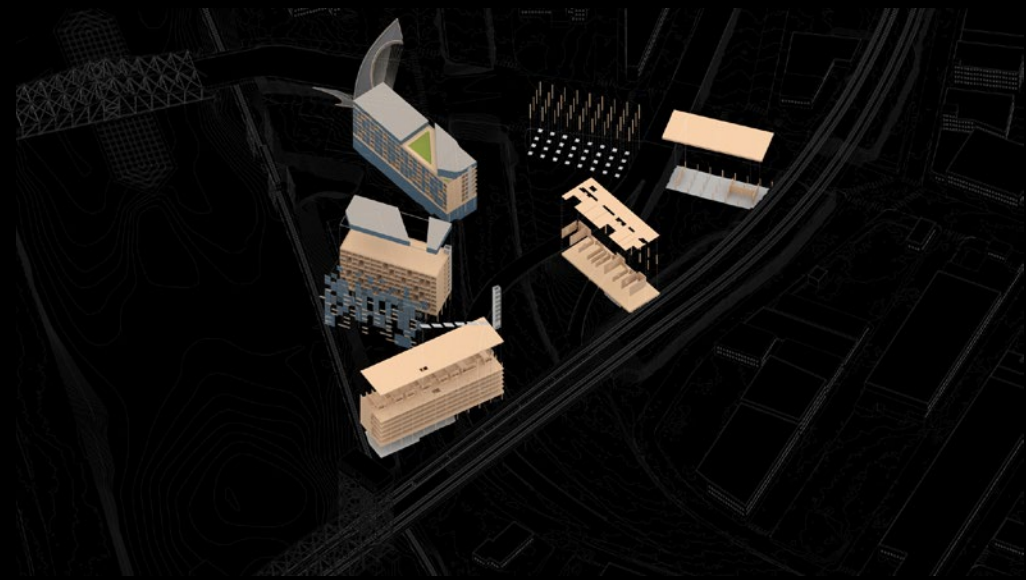Core III Housing Studio: "Common Sense"
Galia Solomonoff, Critic
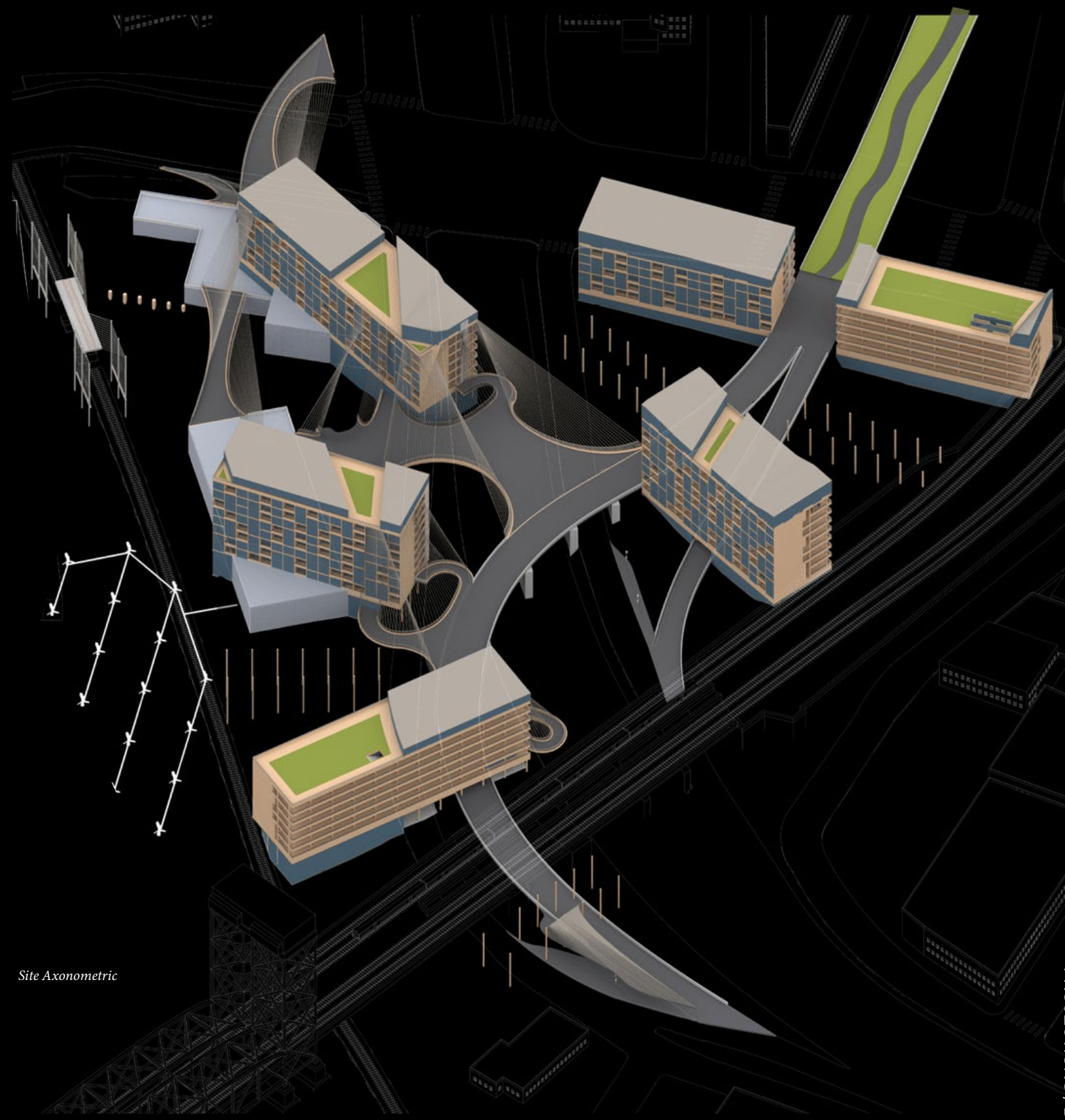Ali Kamal (M.Arch '24), Collaborator
Fall 2022

Program Distribution

PARK
UNITS
PUBLIC CIRCULATION
COMMUNITY FACILITY - NEW
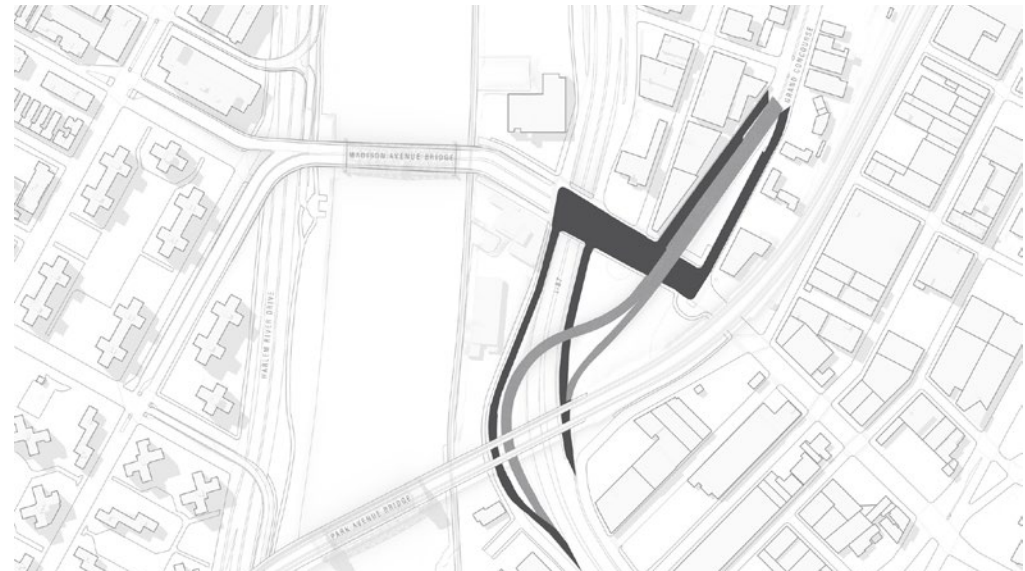COMMUNITY FACILITY - ADAPTIVE REUSE
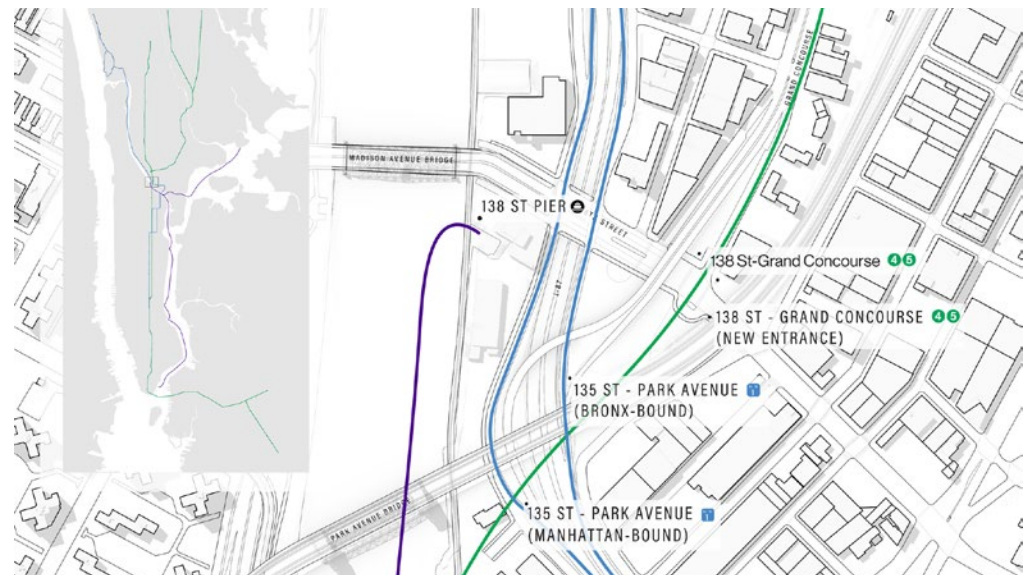
Tectonic Methodologies

Site Axonometric

Housing must consider the cycles and spaces outside of the home that mediate its normative understandings: the rhythms of passing Metro North trains and the excitements of a game of pickup soccer, patterns of traffic and taking a pet for a walk, a passing trash train and a late-night TV show, the ebbs and flows of tides, and of a lifetime in a home. With attention pulled in so many directions, but within such structured regularity, transitions become blurred. Is it possible to lean further into this blurring, inverting familiar typologies in new syntactic assemblages—that is, spatially, sonically, photically—to define an approach to housing?

The project consists in 425 accessible units. It is a fully self-sufficient insertion onto the site. It retains existing industrial structures; introduces a new subway station, two bus stops, and a ferry terminal; and relies quite directly on an appropriated central traffic flyover as a circulation spine. A network of new flyovers further augments circulation. In the logic of self-sufficiency, these are supported via cable anchors, eliminating the need for disruption of the ground plane. These link directly to the cores of the buildings: singular gestures of large stairs which cut from one end of each building to the other, a motif continued within the units themselves. Lobbies at the roof level become hubs for the residents, while an array of tidal hydro power generators allows for net-zero functional energy.

In a fluid integration of Nishizawa's noun and verb, the buildings sit in stasis, designed for repeatability and affordability, each implementing the same structural approach, only varying in length or height. This allows for the allocation of funds elsewhere, towards the verbal, the experimental and infrastructural. Specific architectural gestures allow for a direct interpretation of the transition from the urban public to the private home along blurred and overlapping transitions. Here, from the subway to the living room, one designation flows fluidly and progressively into the next.
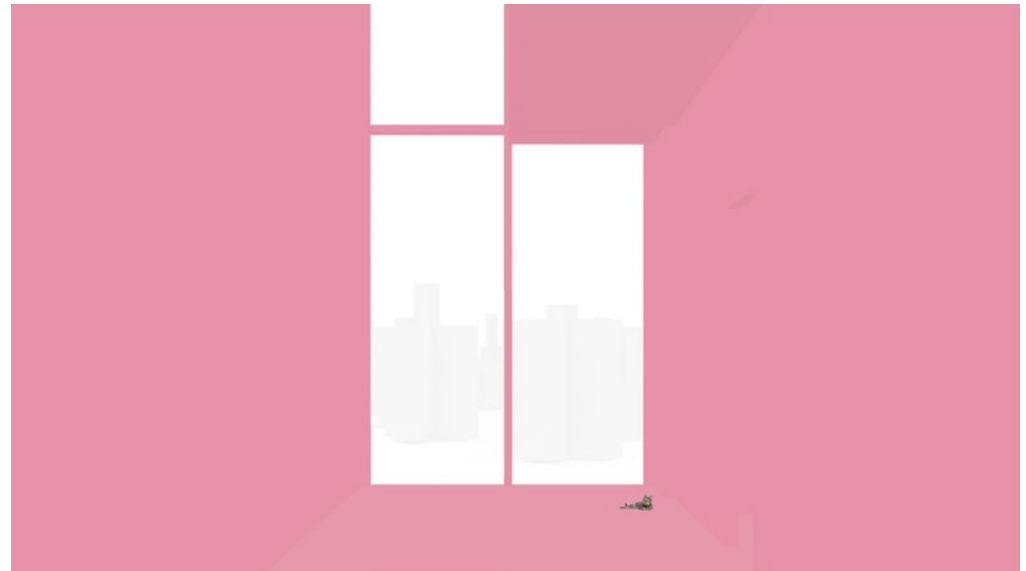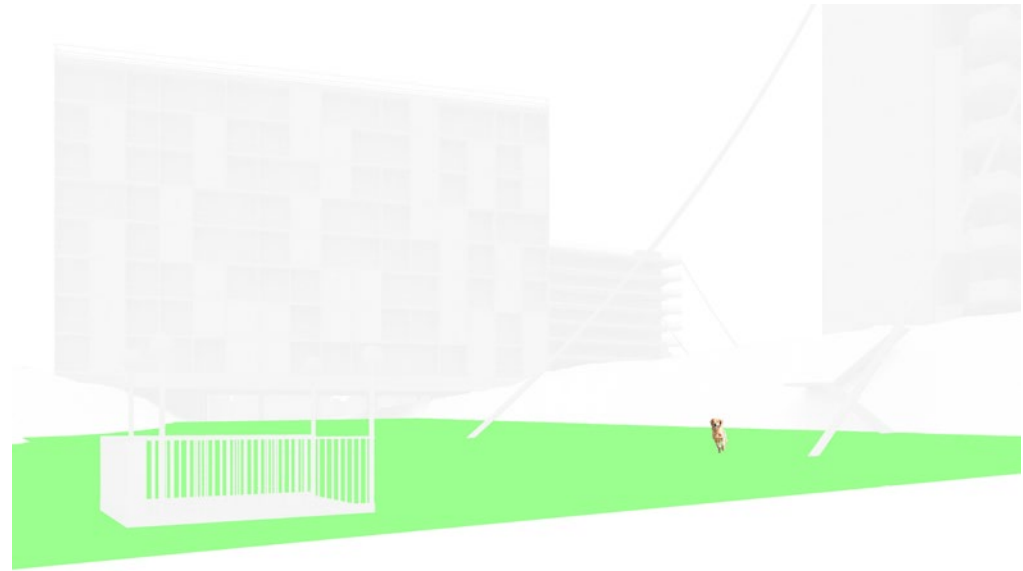

Flyover Appropriation & Alternate Vehicle Routes
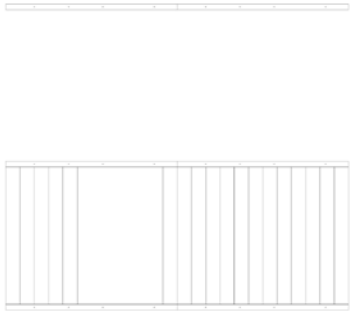

Public Transit Additions

Private Home   Driveway   Private Street   Semi-Open Street   Open Street   SubUrban Public   Urban Public
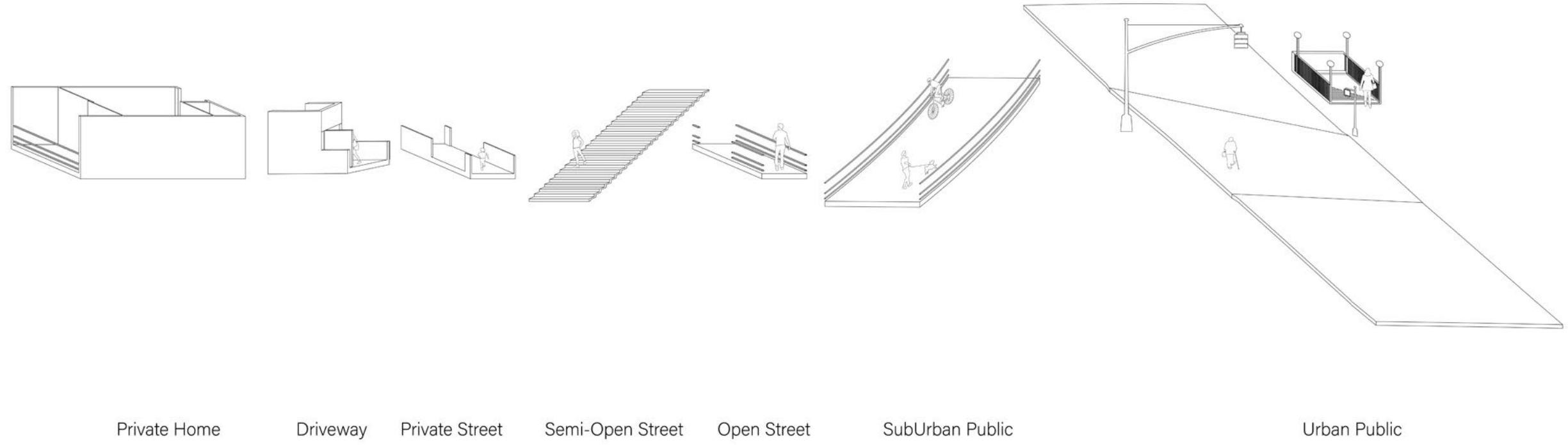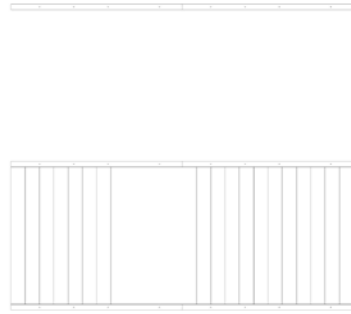
Site Strategy

Concept Renders
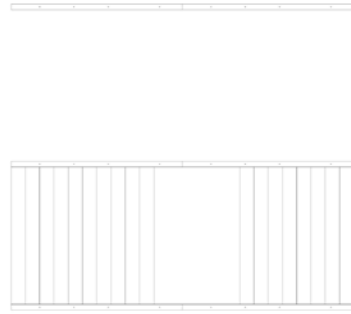
Micro
300 sq ft

Studio
550 sq ft

One Bedroom
825 sq ft
Downstairs
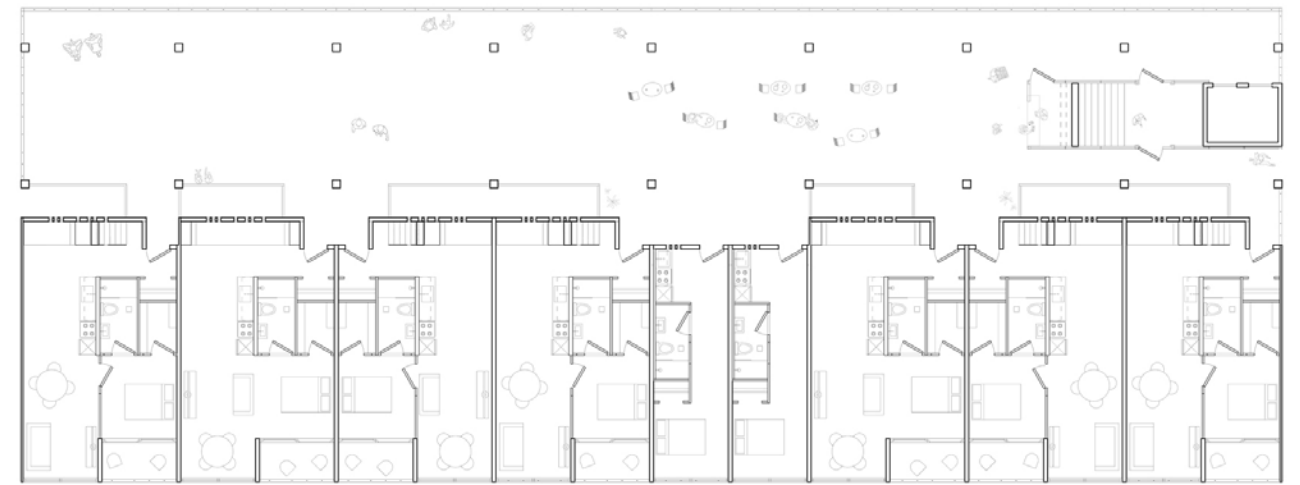
Upstairs

Two Bedroom
1100 sq ft
Downstairs

Upstairs

10" 0'

20" 0'

10" 0'

10" 0'

20" 0'

20" 0'
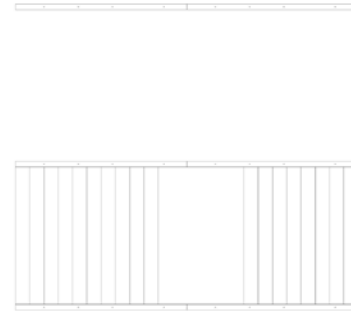
9" 6'

8" 0'

12" 6'

60" 0'

30" 0'

Unit Plans
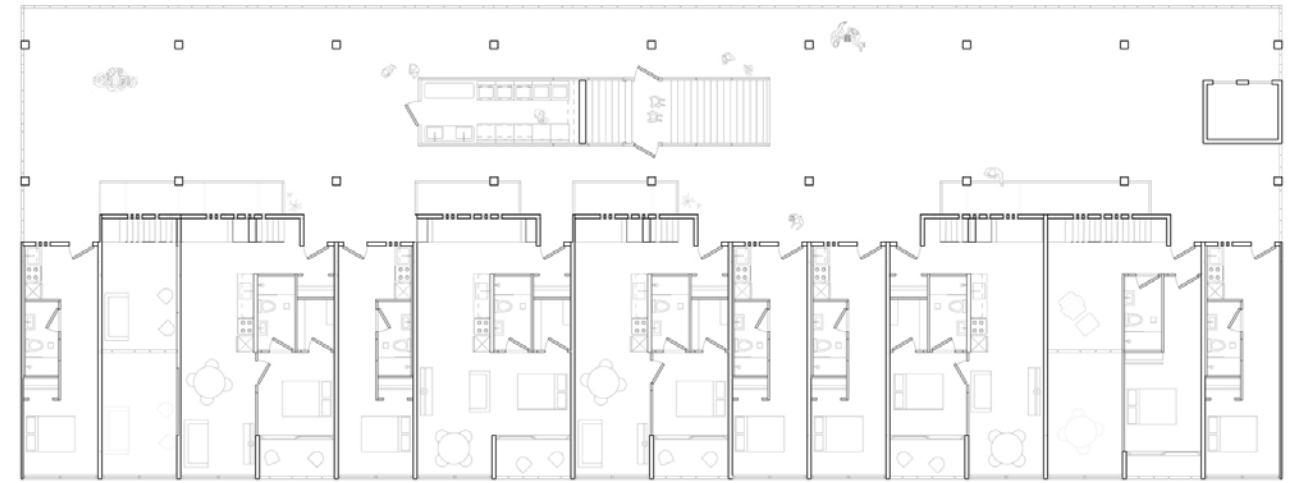
Section: Bridges

Third Floor Plan
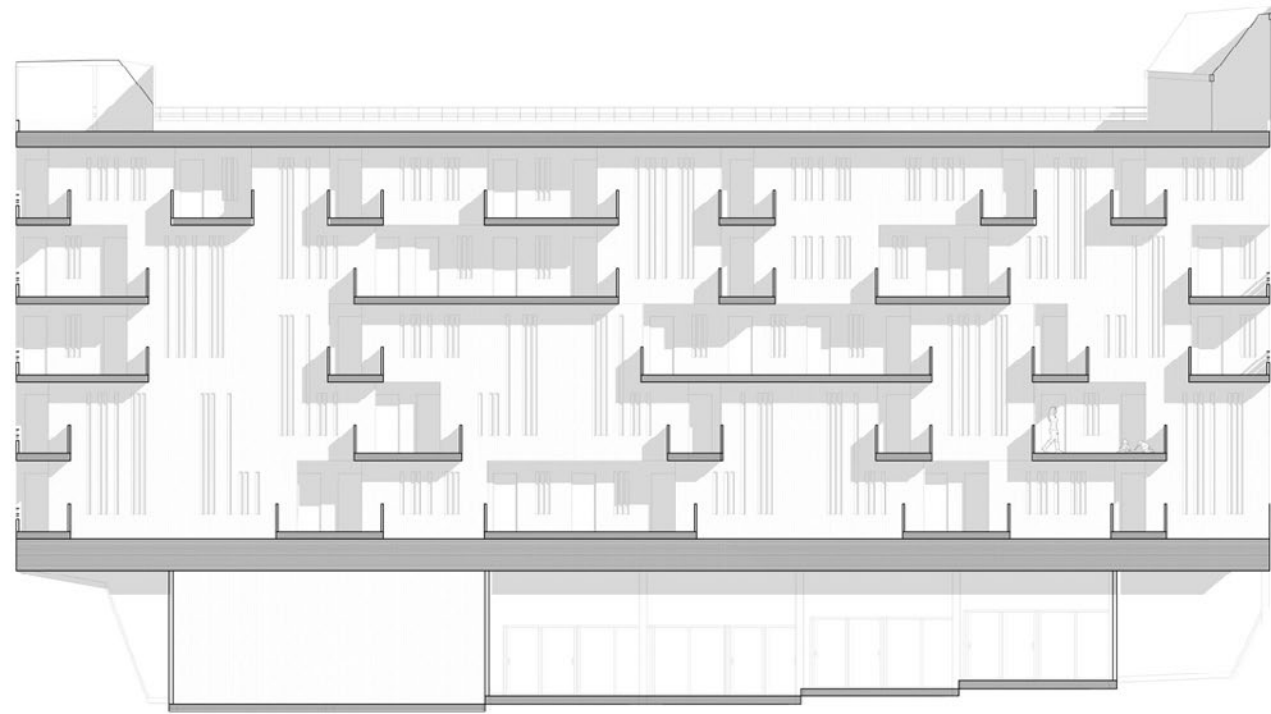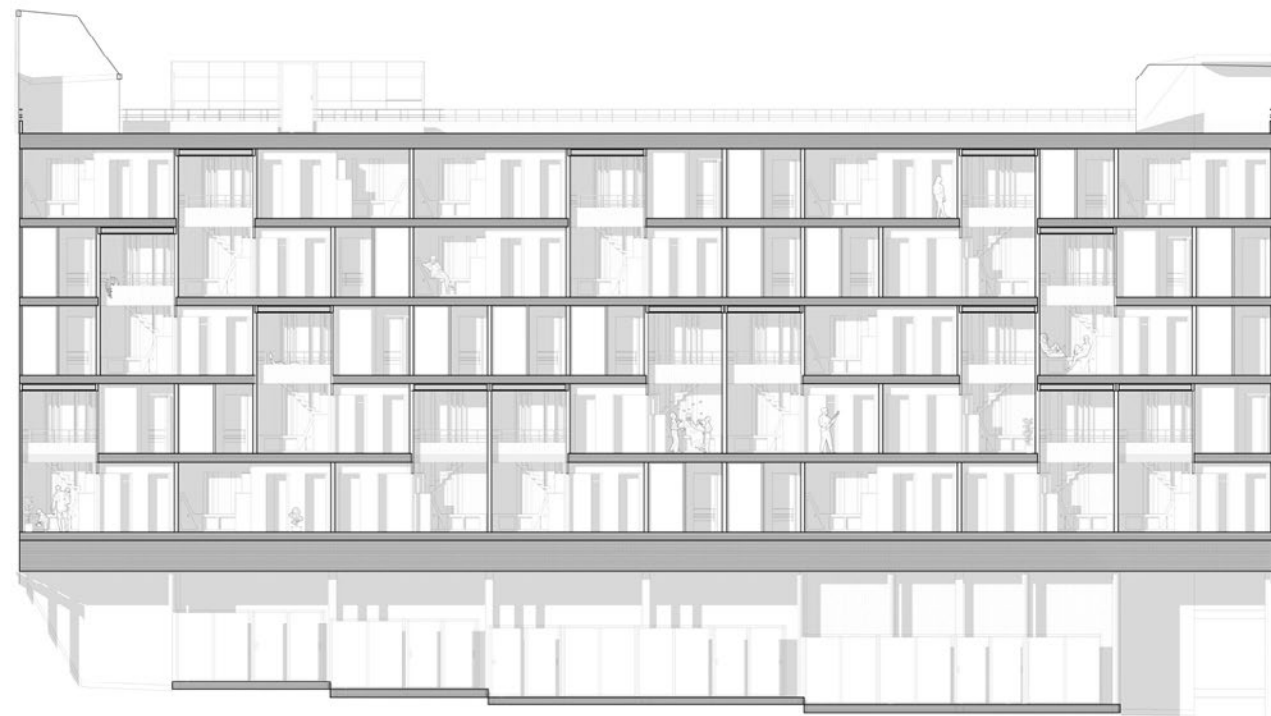
Section: Unit Living Areas

Ground Floor Plan

Unit   *Transit*

"Driveway"

Roof Lobby

Building Entry

Flyover

Transit

99   100

101

102
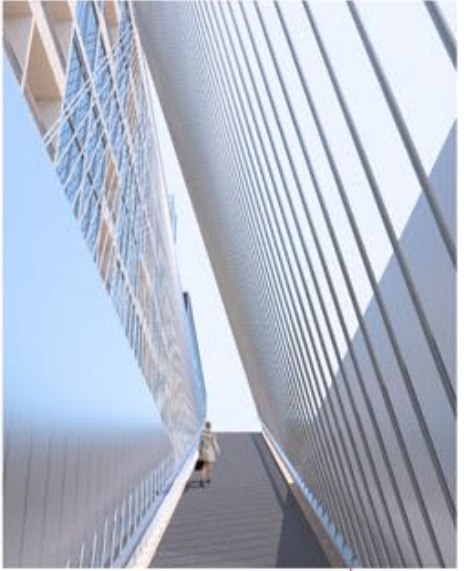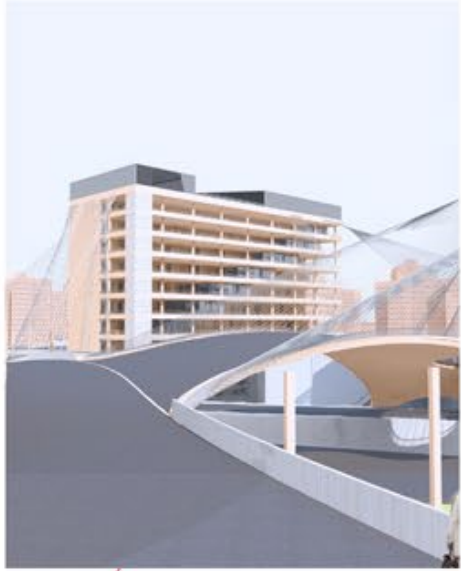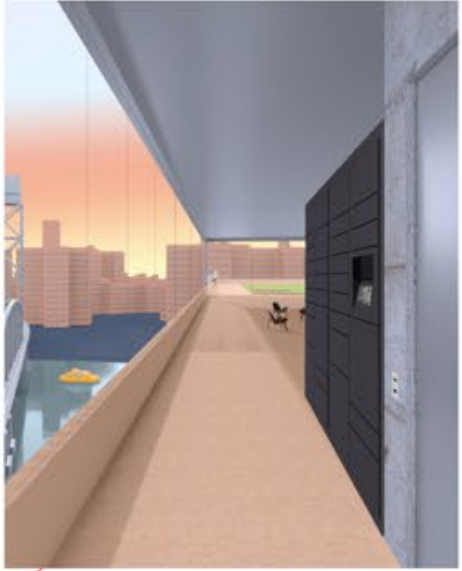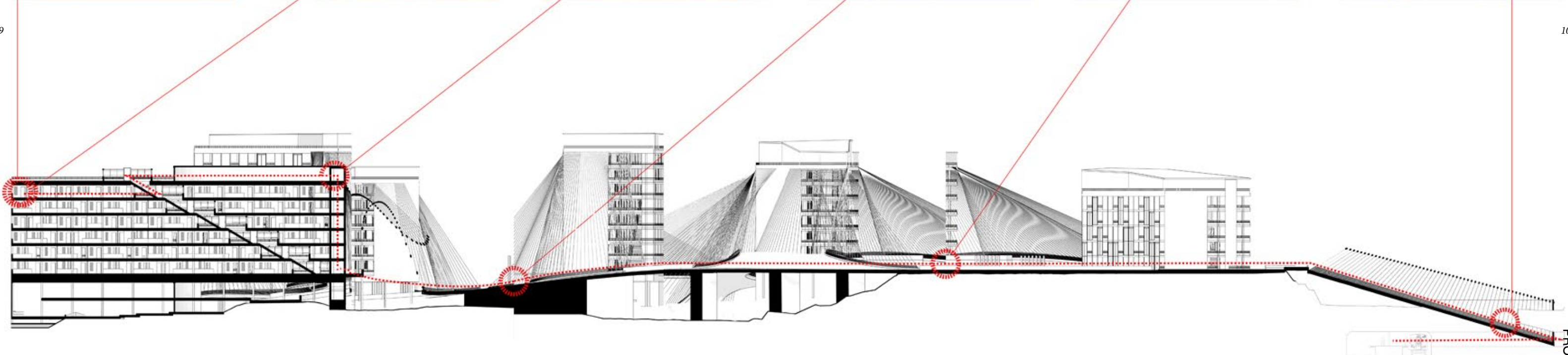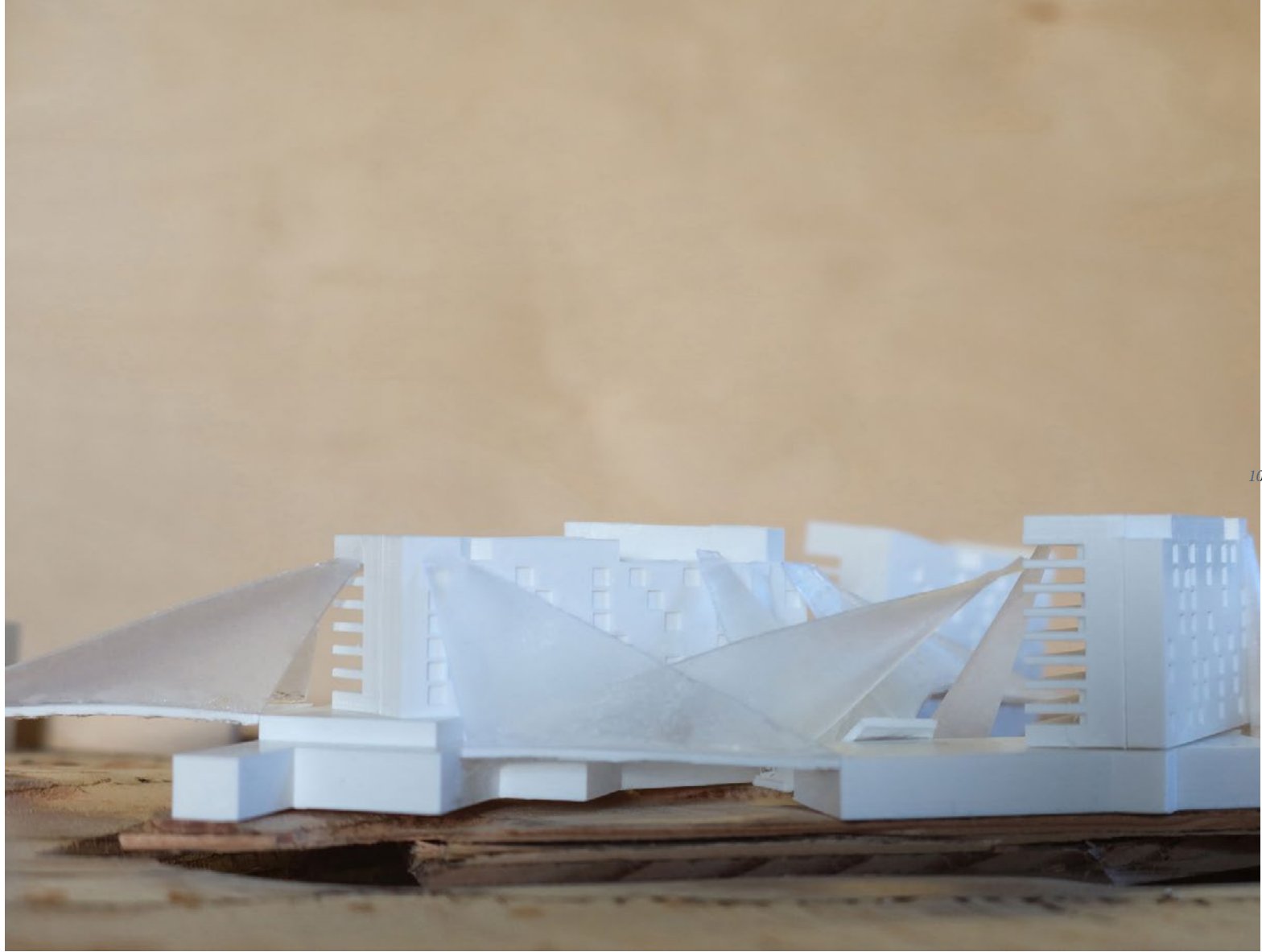
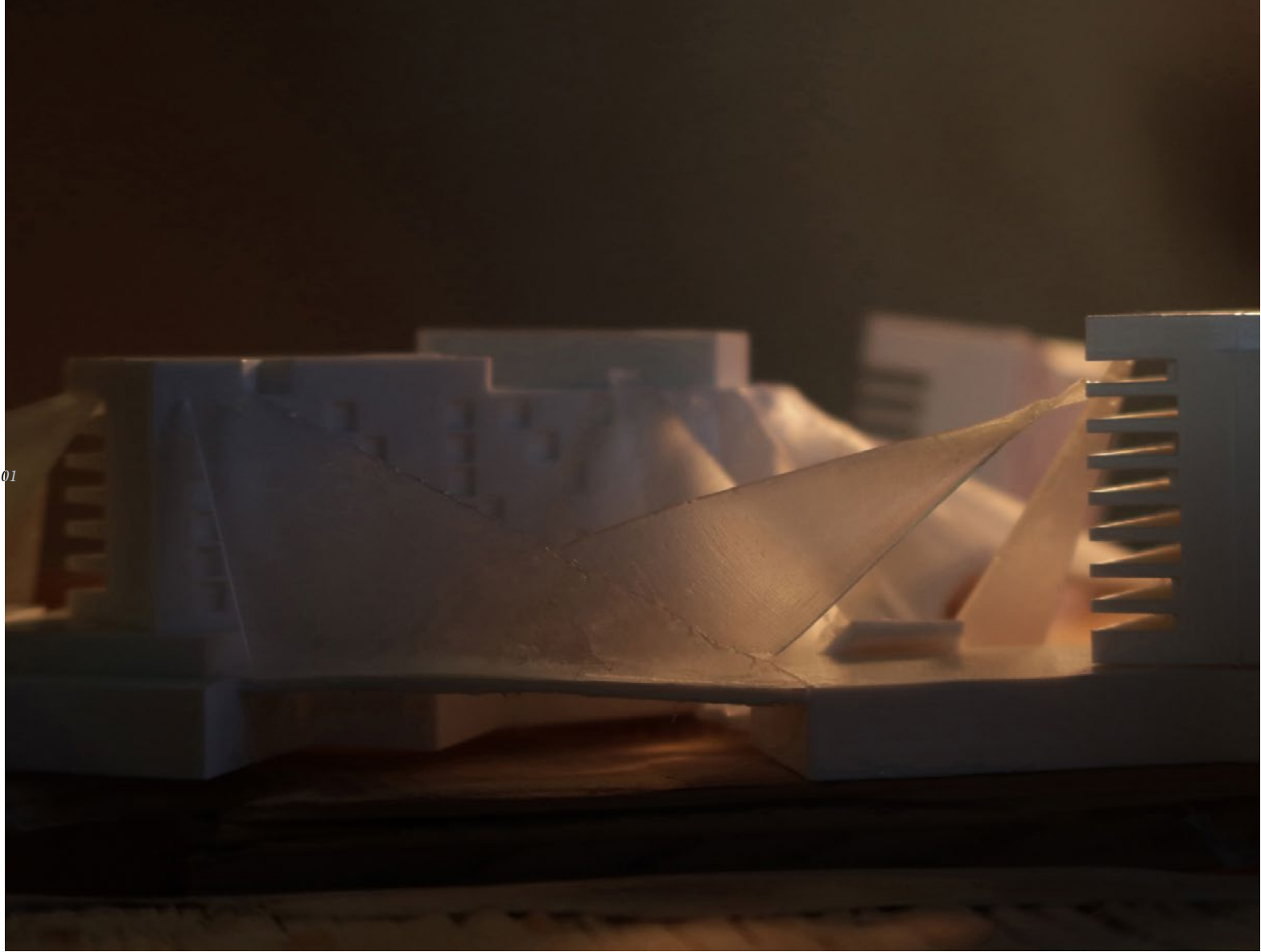*Site Model*

STRUCTURAL VELOCITIES

UTEC Lima, Grafton Architects
For Architectural Drawing & Representation I
Zachary White, Instructor
Fall 2021

What would it mean for an architectural element to translate from its constructed form into a vibration? What is the equivalent of architectural string theory? How is it possible to represent the dynamic, velocital qualities of a formal element?

Sound Installation & Render Series (UTEC Lima, Grafton Architects, 2015)
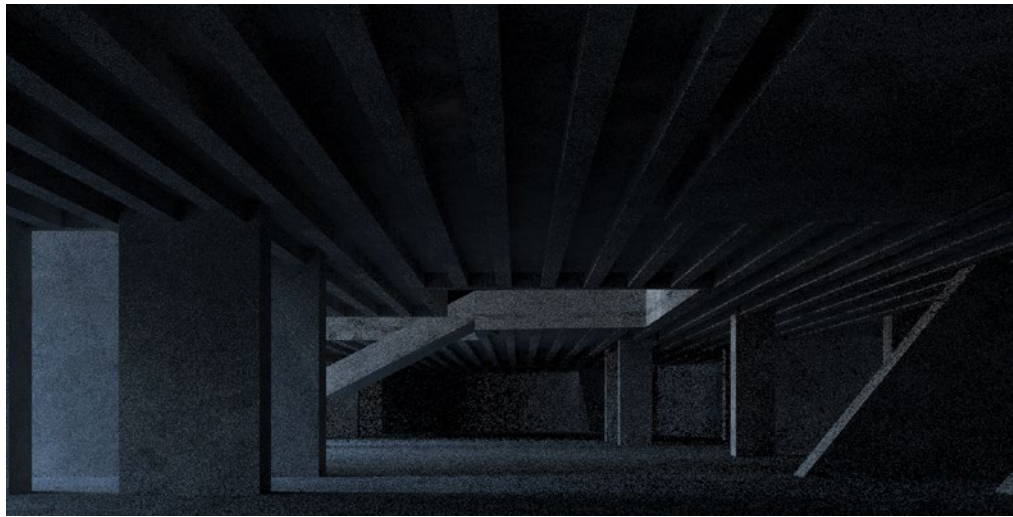Piano wire, Arduino, actuators.
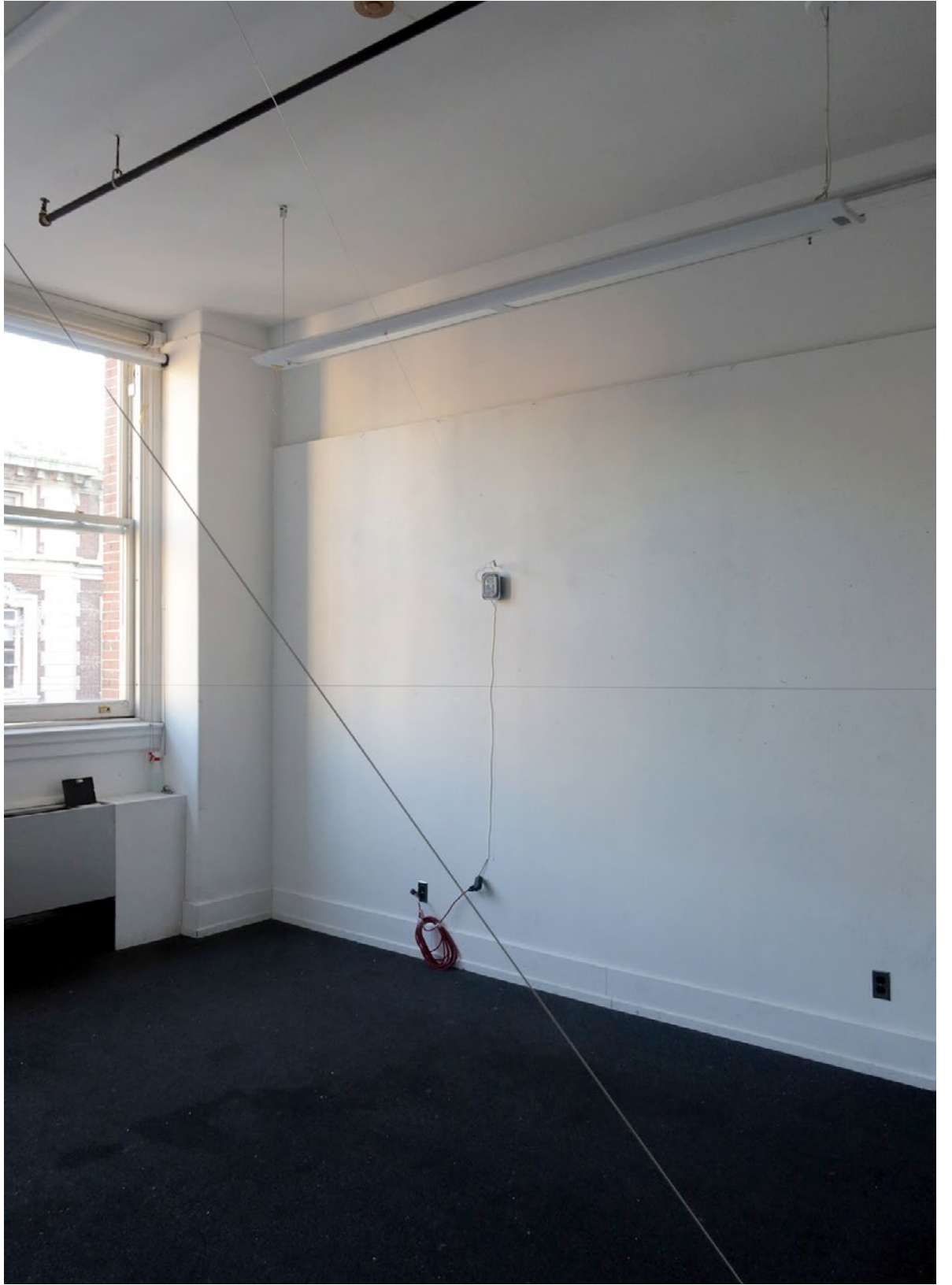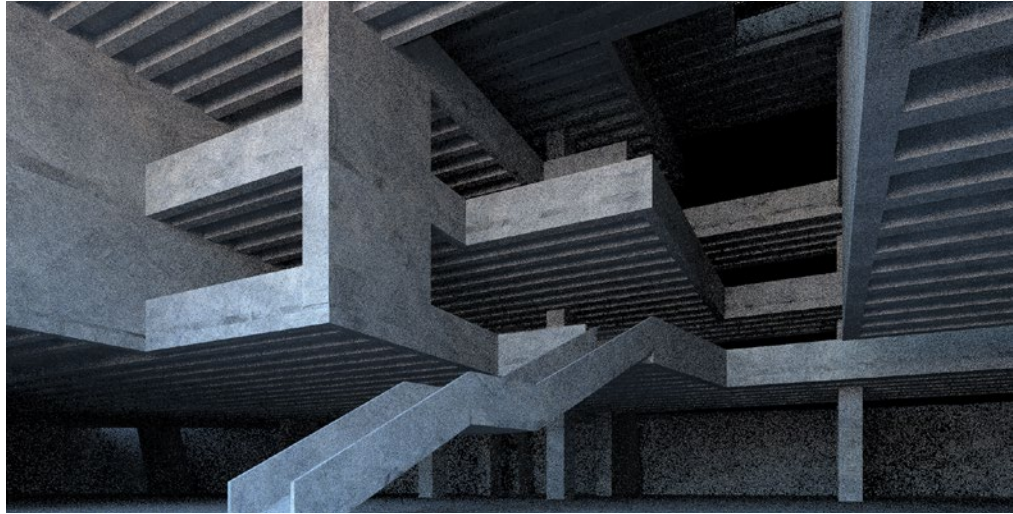
Atrium Render

Atrium Render

Actuation Unit

Span Render

Installation View

107

108

Installation Detail

PLASTICITY, PROJECTED

Recombinant Renaissance
Mark Rakatansky, Instructor
Spring 2024

This project proposes reading shifts in scale as resultant of nonlinear conceptions of space projected onto flat surfaces. That which seems flat actually isn't.
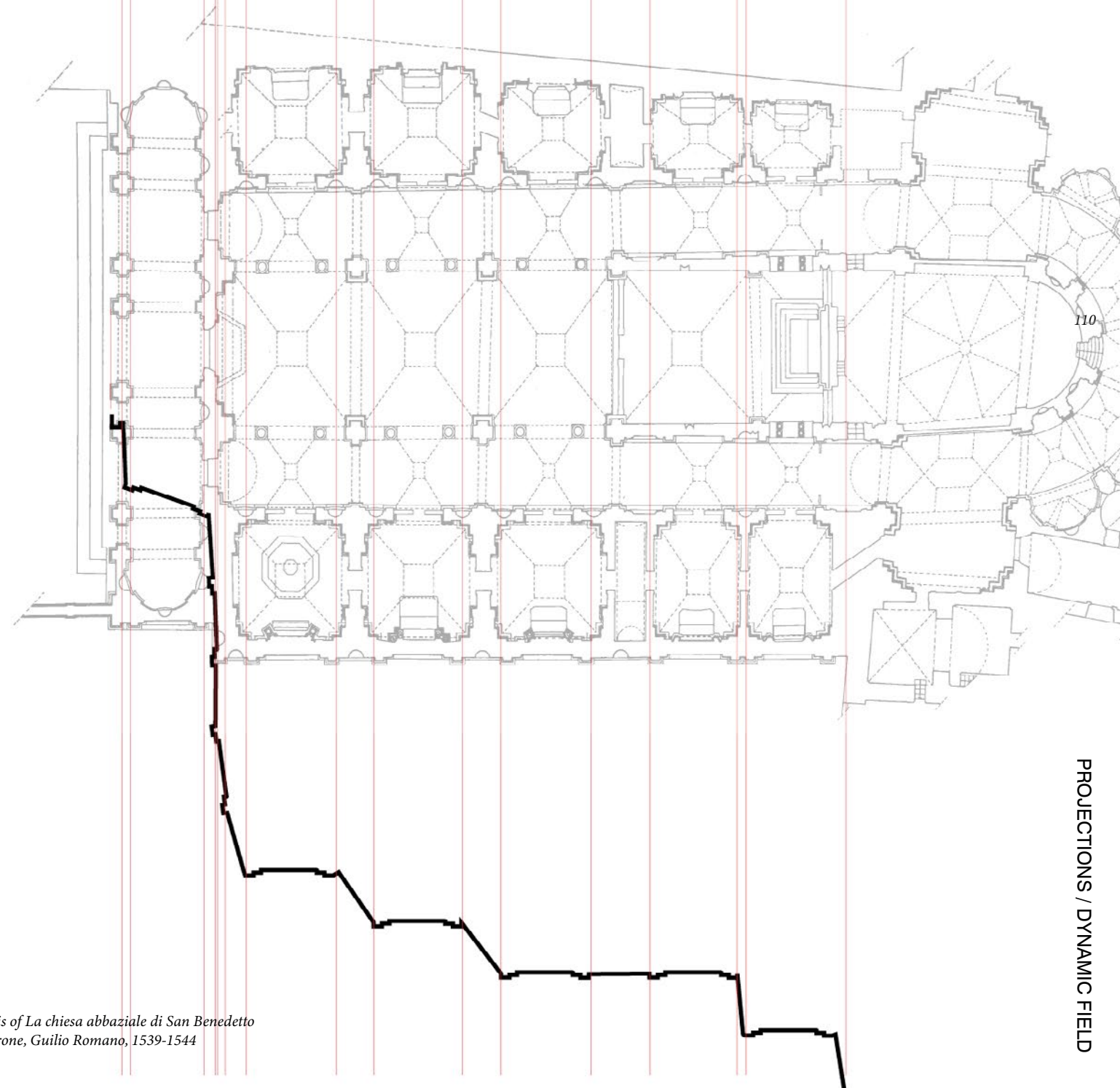
Or it is, literally, but not in conception and not in perception. Compression and expansion can be read as changes in depth.

A formal thesis is thus twofold:

1. The orthogonally righteous Renaissance is flexible, plastic, projected onto a flat surface. The projections of these compressions and expansions are legible through breaks in symmetry and rhythm.

2. The curvature and spatial interplays of the Baroque only literalized (three-dimensionalized) paradigms of inflection, compression, and expansion already at play. While facades register mor regular rhythms, their projections onto the flat give rise to those familier Renaissance irregularities.
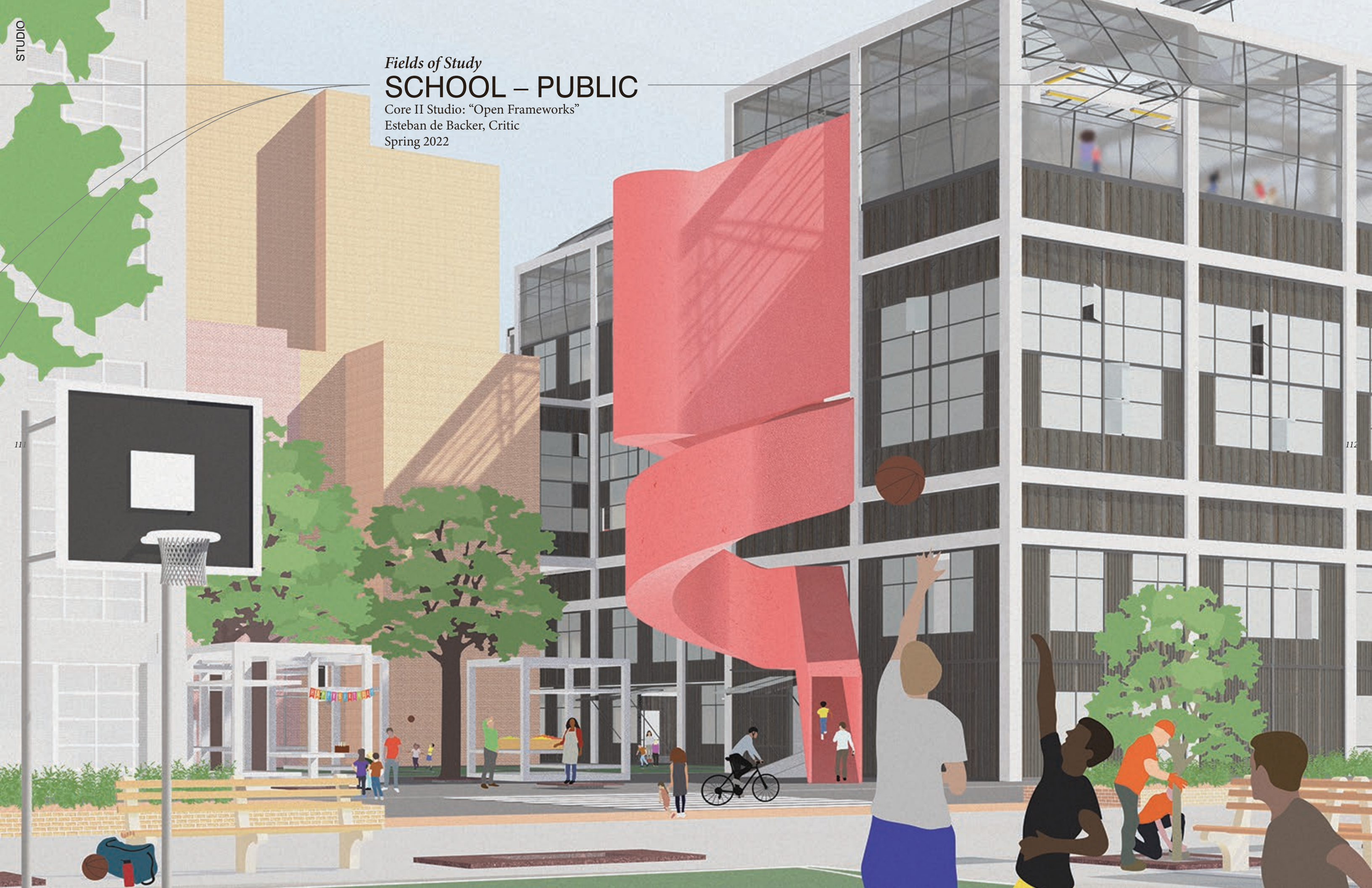
In this seminal 1888 text Renaissance and Baroque, Heinrich Wölfflin lays out, for the first time, the hard delineation between Baroque and Renaissance. To borrow the language of Foucault from his The Archaeology of Knowledge (1972), this is a break in episteme: the structures which underpinned critical thought had fundamentally changed, to the point where the earlier became wholly unrecognizable. At some point, before and after were severed.

This study argues that this epistemological delineation is false. If any shift took place at all, it was at a lower level, that of discursive formation: the generalizable relations between concepts by way of their enunciations, their expressions. More simply: there was no old style and new style, just refiguration, and continuous recombination. Renaissance and Baroque were two sides of the same coin.
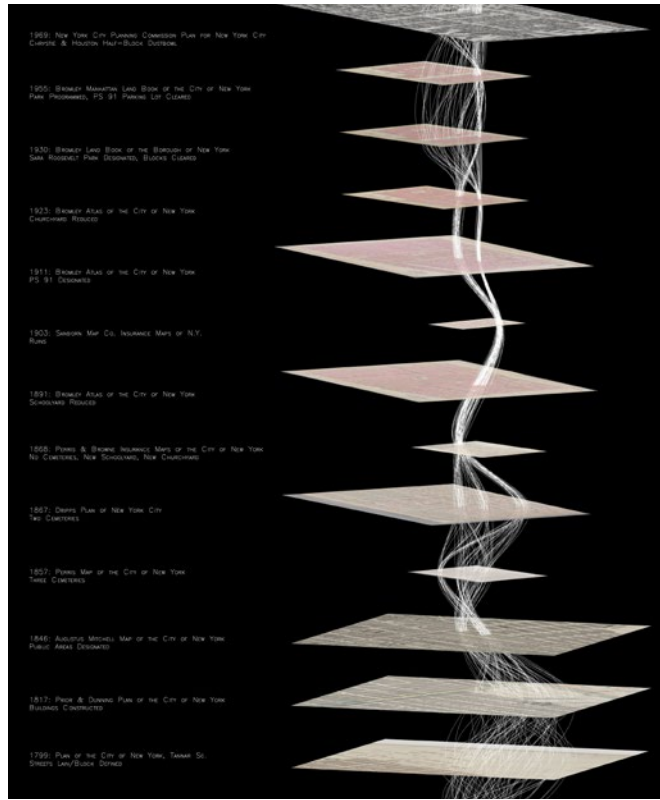
Analysis of La chiesa abbaziale di San Benedetto in Polirone, Guilio Romano, 1539-1544

First NYC "Play Street," Eldridge & Rivington, 1916

Historic Flow of Urban Publics: Axonometric

Historic Flow of Urban Publics: Plan

Who is a public school for--or, perhaps, when is it for?

New York City's high rates of chronic absenteeism and continuing adult education ask for a public school to provide for a student far beyond traditional age bounds of education, and to be radically engaged in the social fabric of its context at all levels.

In understanding and serving that social context, the school relies on Urie Bronfenbrenner's Ecological Systems Theory as the driving paradigm of both curriculum and form. It is predicated upon an advanced civics and social studies curriculum, taking NYC DOE's as its base but both faster moving and more flexible. Through the school cuts a ramp, the public, driving and mediating student and curricular relationships to the public and civic programming. The roof is an enclosed park, cared for and programmed by students according to how they see fit to engage with the city around them. In an emotion familiar to all New Yorkers, this space, and the entire school, is ambiguously both theirs but also everyone else's. The school allows for the broadest definition of a student. It is public, and through this, engenders its own public. Learning never really ends.
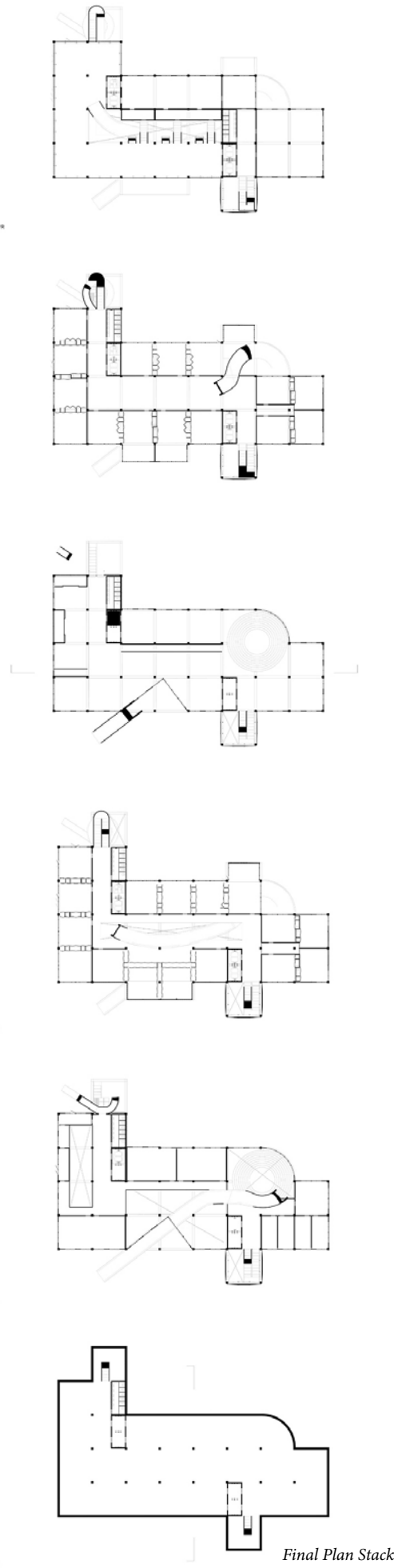
Split Axonometric

Form Finding

Initial Form Study
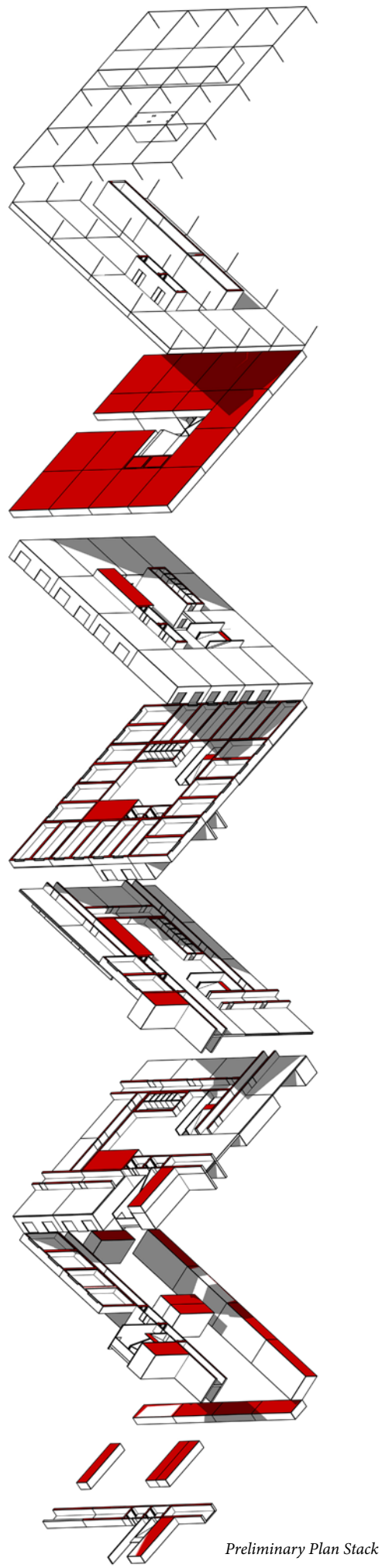
Preliminary Plan Stack

Final Plan Stack

Final Ramp Study

Folding Classroom Partitions

Shared Closets
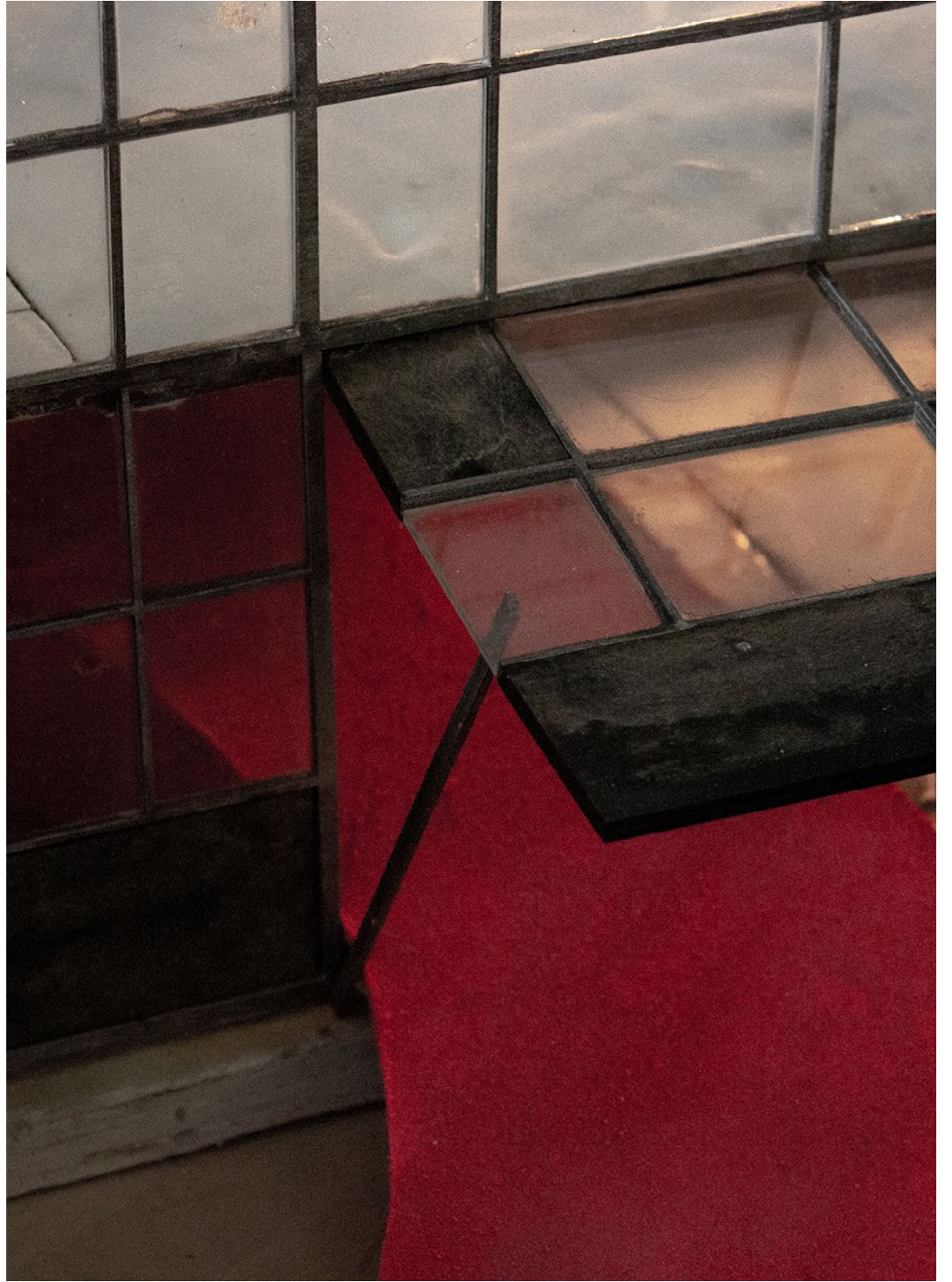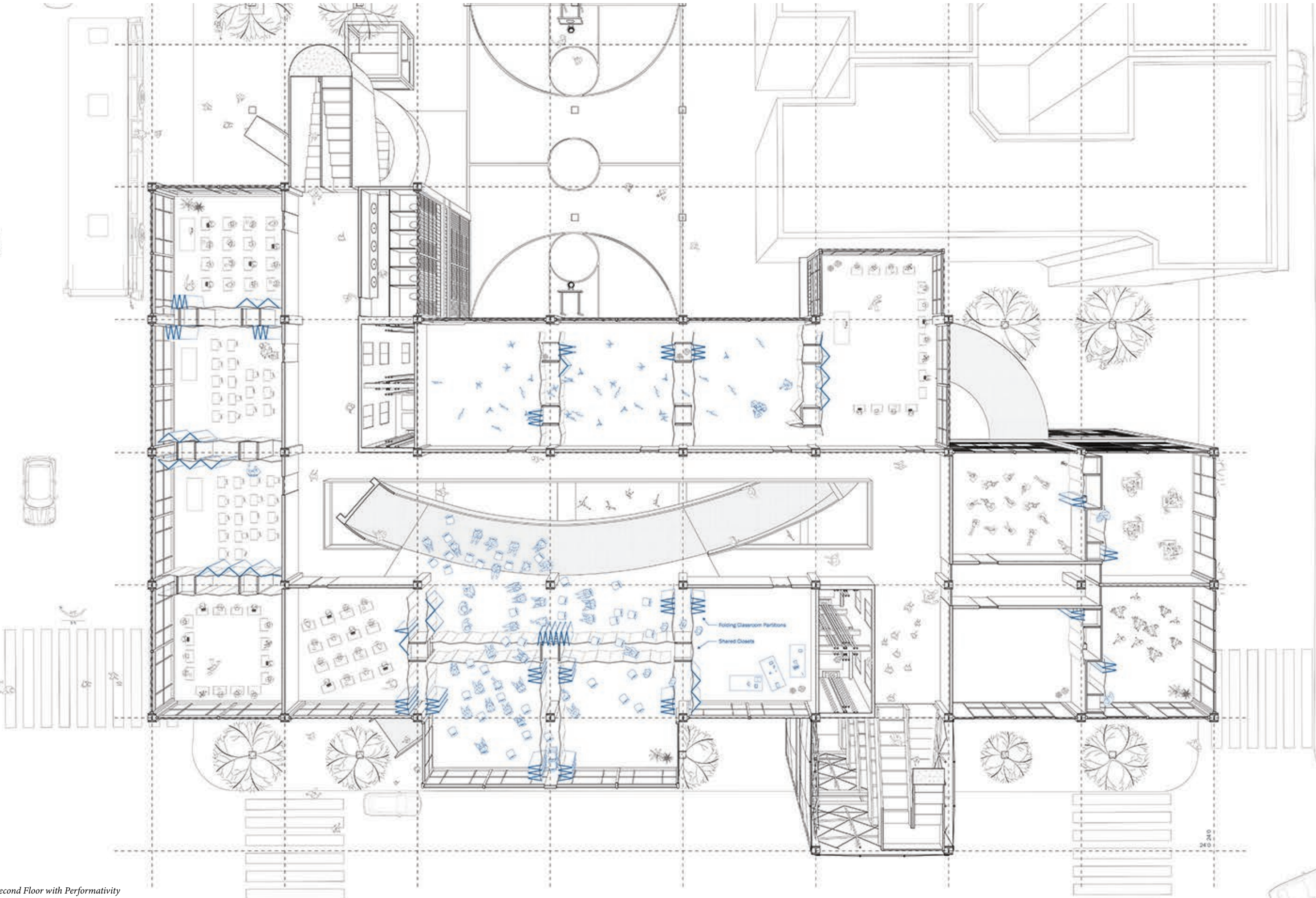
Plan: Second Floor with Performativity

5 Cafeteria / Greenhouse

4.1 Public Roof
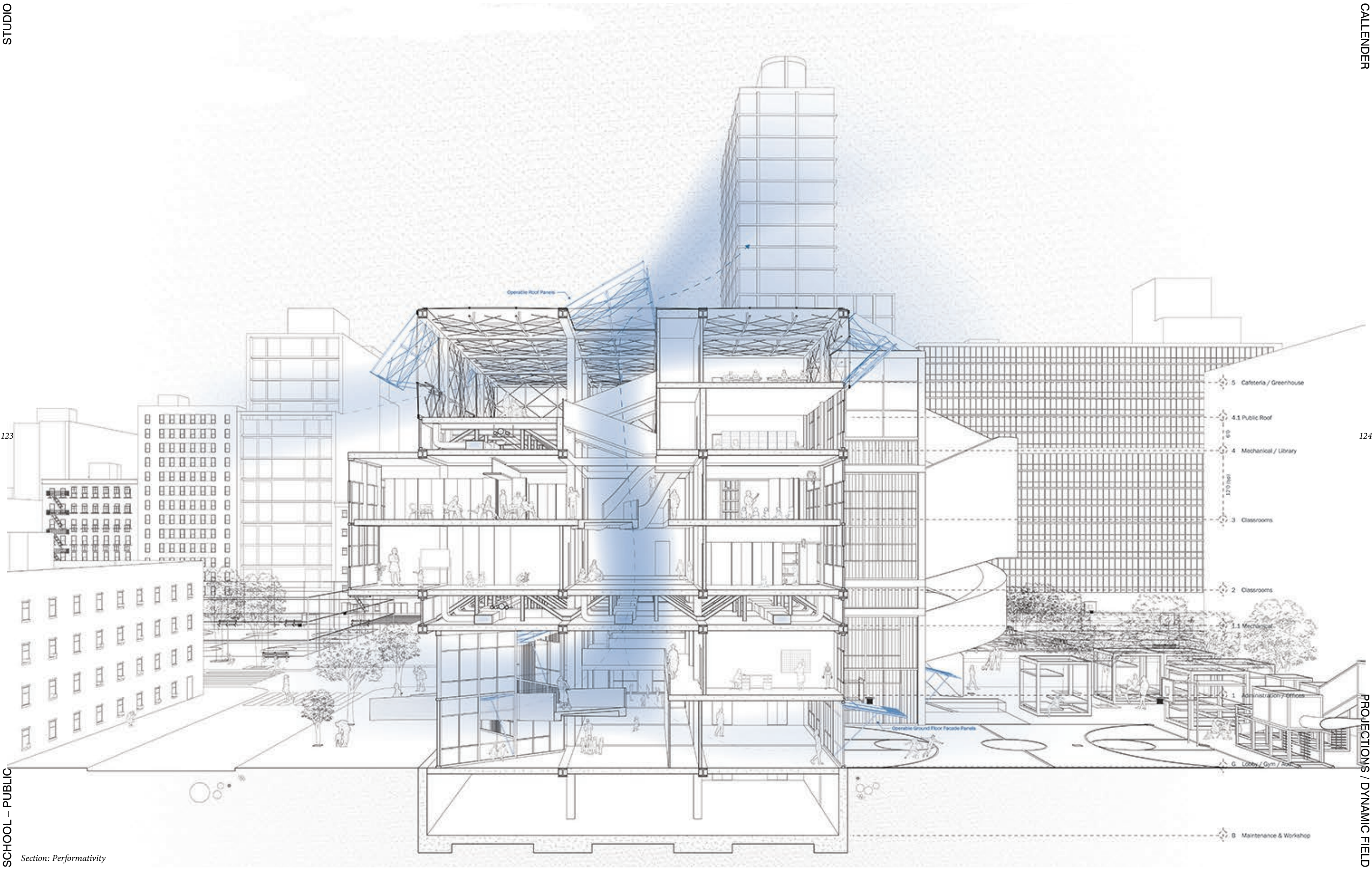
4 Mechanical / Library

3 Classrooms

2 Classrooms

1.1 Mechanical

1 Administration / Offices

Operable Roof Panels

Operable Ground Floor Facade Panels

G Lobby / Gym / Pool

B Maintenance & Workshop

Section: Performativity

Ramp-Street

Roof Park

SINGLE CURVATURE TENSILE MEMBRANE
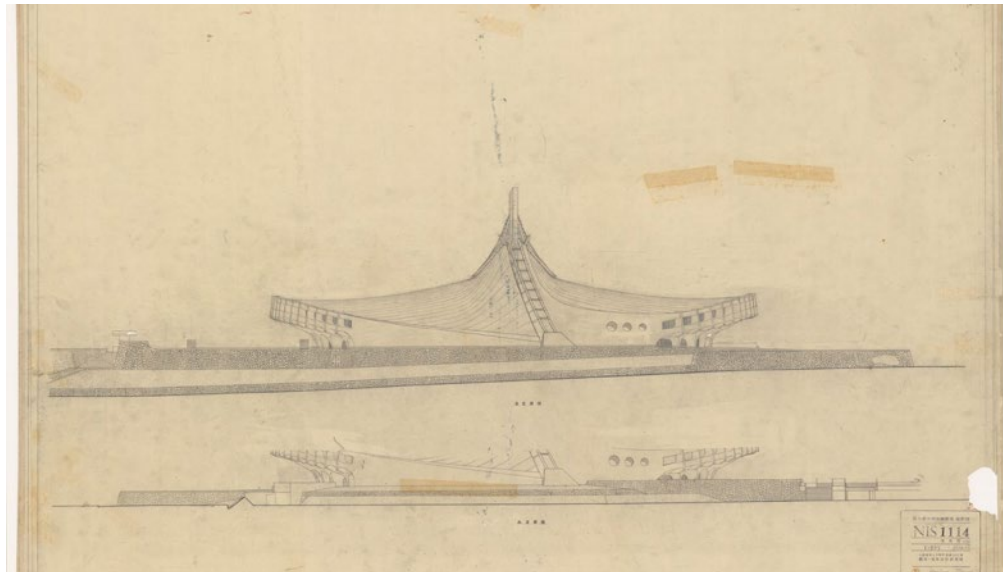
Architectural Technology II: Structures
Zak Kostura, Instructor
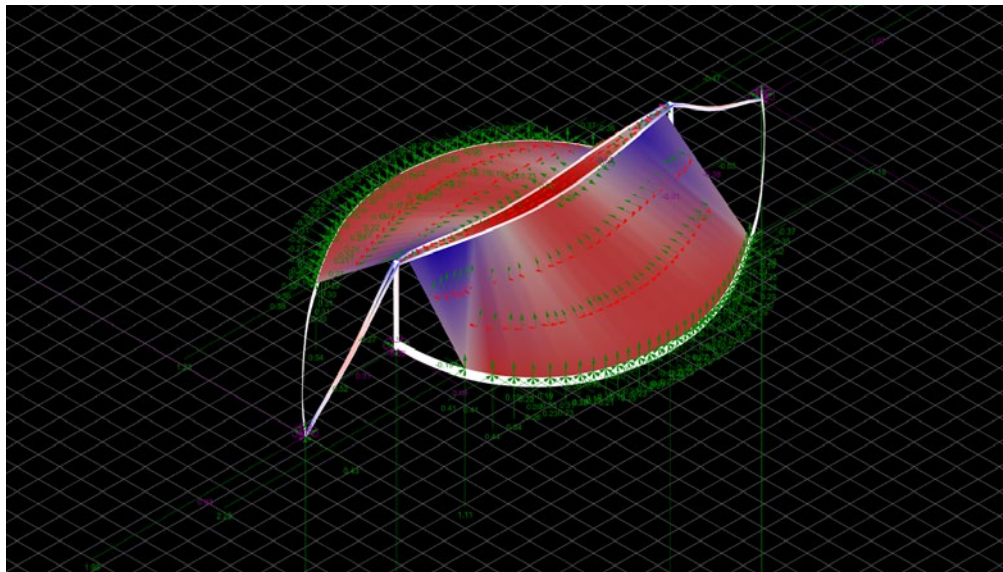Gio Kim (M.Arch '24), Adam Fried (M.Arch '24),
Hanna Weigers (M.Arch '24), Anna Kim (M.Arch '24), Collaborators
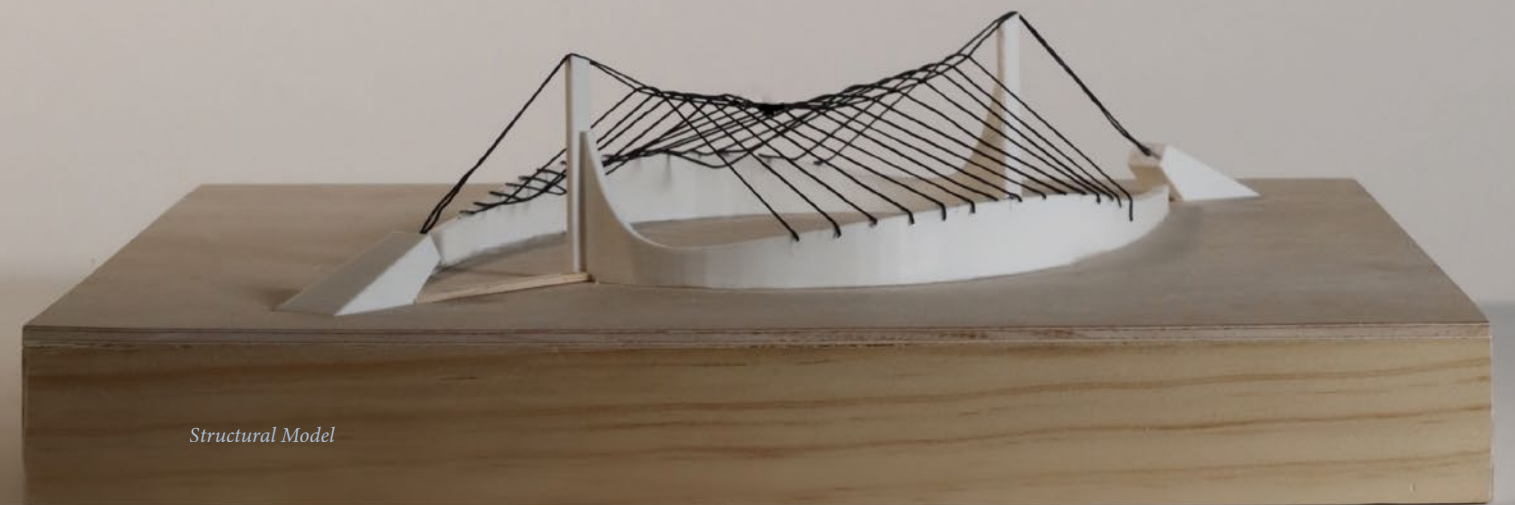Specific Responsibilities: Digital & Physical Modeling
Spring 2022

Yoyogi National Gymnasium, Kenzo Tange

Force Vector Analysis

Structural Model

FOR / AGAINST

Architecture Concepts from 1968 to the Present
Bernard Tschumi, Instructor

Spring 2023   For each week's theme, a dialect stance for something and against something else was required in response to assigned readings and comprising a maximum of fifty words. "For" statements are at left, "Against" at right.

FLUID TYPE: Type precedes building in arrangements and logics, then grows and shifts through that building's addition to its type. This latter aspect to its definition is crucial: type and typology thus thaw.

CRITICAL RETROSPECTION: In Post-Modern/Post-Functionalist 1972, Rowe elucidates this stance. Presently, we're in a moment of contradiction: taught our field's past, but that it is fraught with humanist controversy. Most thus steer away from historical reference. There must be a manner of reconciling theoretical and formal developments with contemporary value systems.

SYNTACTICAL PLACE-CONSCIOUS POETICS: A distinct formal vision comes to mind. After last week's discussion of the Whites, it is contradictory for architecture to speak both to abstract truths and to local conditions? No: arguments on spatial syntax are only heightened by the semantics of elegantly implemented phenomenological affect.

FUNCTION FOLLOWS DEFORMATION FOLLOWS FORM: It's interesting we read Vidler's Uncanny last week and not again this. It's also fascinating to place this in the lineage of the rest of

ARTIFACT: No architecture, urban intervention, built work, regardless of apparent stasis, is sufficiently passive to warrant the label artifact. Latent in Rossi, Vidler, and Colquhoun is this contradiction: image is artificial, and yet they emerge in genesis only through vital use.

DISENGAGEMENT: This is a false dichotomy: Post-Functionalism is as much an active a response to cultural ethos as Post-Modernism, solely a distinction of expression, where one is steeped in explicit reference, the other in the mathematics-adjacent foundations which underly them.

COMFORT: Vidler misses a key interpretive point: this 'architecture of desolation' is an architecture of comfort. The modern condition consists in Himmelb(l)au's so-called bullets, scalpels, and peep-shows—architecture, too, thus must find comfort in this. In the words of Camus, "one must imagine Sisyphus happy."

TOTALITY: Stability, autonomy, self-encapsulation, these are architect's illusions (per Tafuri, architect as illusionist) of totality. An architecture operates crossing through (Derrida) a field (Stan Allen), colliding with function tectonics and site. The field folds onto

our topics. Architectural history—type, form—is never abandoned. Architecture is de formed, or re formed, or syntactically altered, but always follows from its prior self.

CONSTRAINT AS CONTEXT: I disagree with the novelty in Allen's statement, as if MVRDV had discovered this. Nevertheless, I am "for" the premise: constraint dismisses the infinitude of thought. Constraints can even release form: as with Derrida's grid, architecture can operate beyond its bounds simply by referencing it.

MINIMAL ART AS ARCHITECTURE: To claim this art is not architecture is unsupportable: for lack of interiority focuses on the object and not its resultant space; for lack of tectonic is blind; for lack of economy is overtly Loos-ian, and outdated; for lack of program misses conceptual discourse, or reflection, a postindustrial sublime.

MUSCULATURE: Faces, however, have muscles, in order to enact and respond to changing contexts. Perhaps architecture should too; perhaps Zaera-Polo's power structures defined by "facializaiton" should not be static at all, but dynamic, ready to reposition within architecture's ever-shifting socio-political contexts.

itself, becoming dynamic—becoming endless.

CONSTRAINT AS CONCEPT: Bos and van Berkel of UNStudio deny and thus clarify the consequences of MVRDV's "datascapes." Architecture is relegated to point-in-time responses to contextual dynamics such as zoning, statistics, political economies, and data. At best, all architecture can do is provide a tactical (de Certau) response, perhaps with flair.

THE OPAQUE: Clarified above, Minimal Art does have an interior: the space between the object and its container. Using Gigon/Guyer's Kirchner Museum, if a Minimal building's "interior" is the space between the building-as-object and valley, this in turn must become the container to which the building's enclosed interior responds.

DREAMS OF DISEMBODIMENT: Even the machines in Norman Foster's drawings are disembodied, suspended, their insides tended to by humans, one in the same in a messy workspace below. Through its "unbearable lightness" (Kundera), High Tech architecture ensures the sublimation of the human into the machine, of manufacturing and of capital.
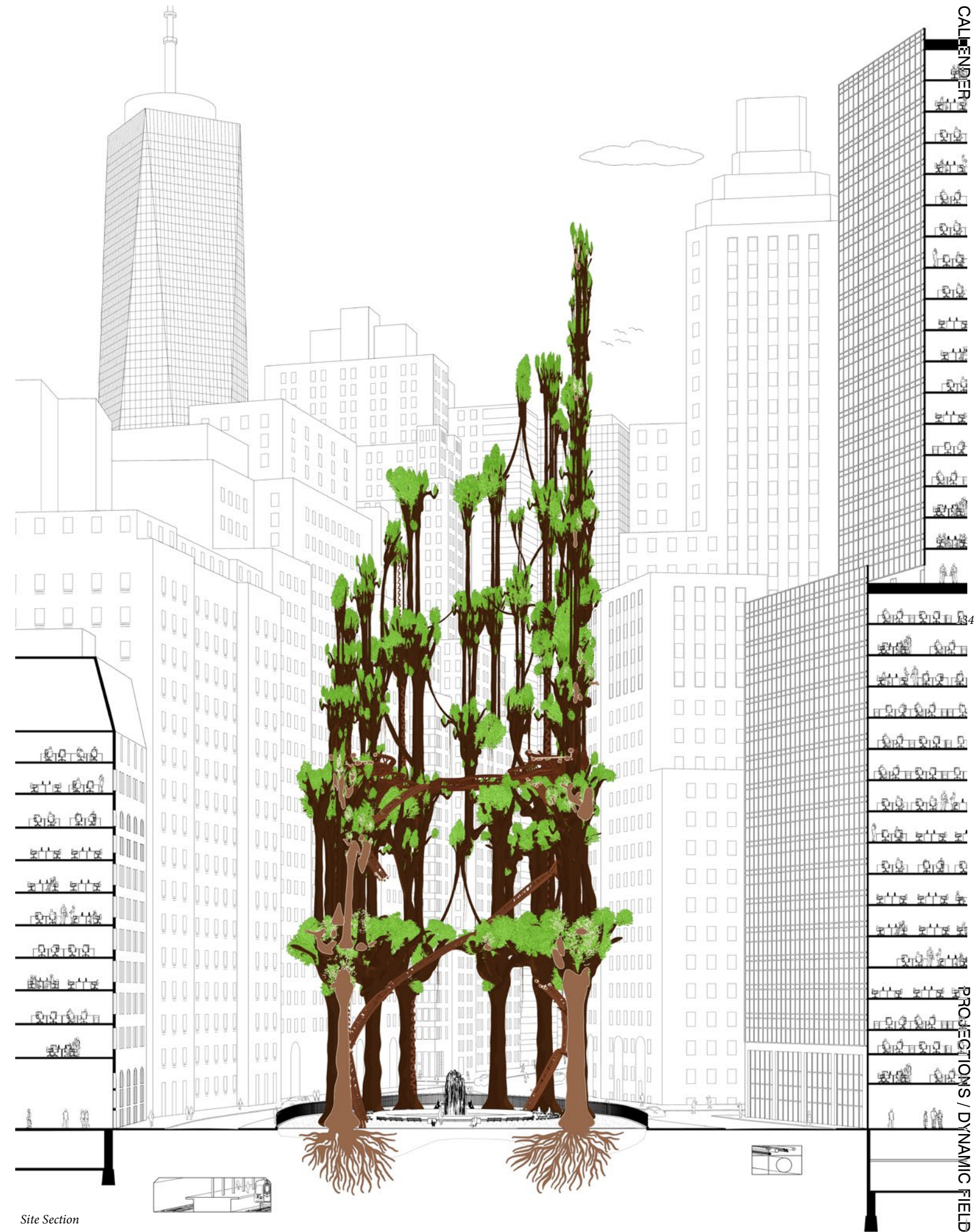
Not Fields but Forests
GROWING UP
Core I Studio: "Broadway Stories / Material Stories"
Lindsey Wikstrom, Critic
Fall 2021

133
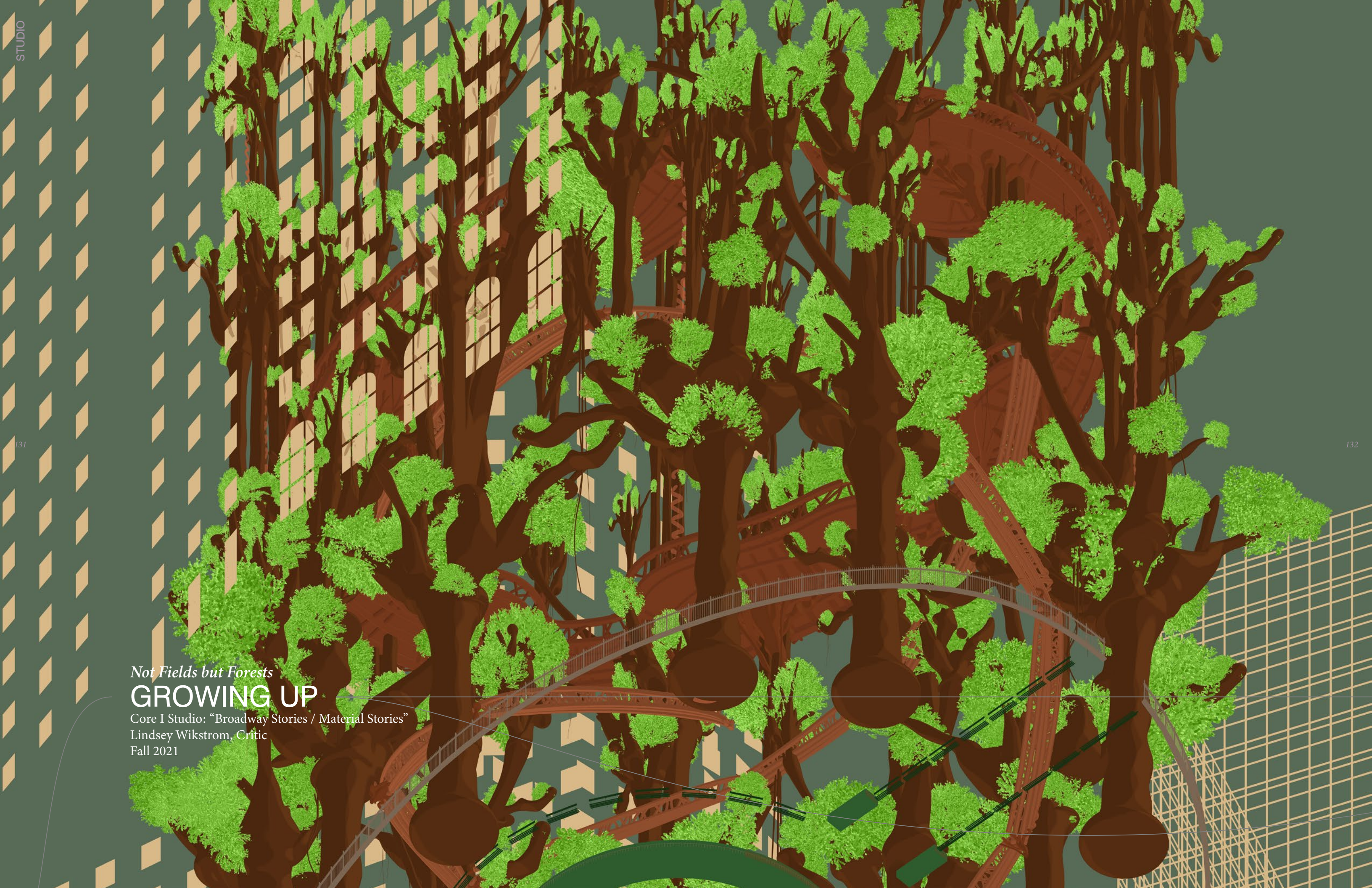
Growing Up proposes a forest school at Bowling Green, leveraging an opportunity to construct a new collective memory of and on the site by shifting the treatment of trees. The structure immerses school kids in the ecological: varying degrees of density among the trees gives rise to a range of microsystems and biodiversity, and kids participate in their care and become invested in their wellbeing.

The school is grown and constructed: cut material produced on site is processed into braces, trusses, and cordage, allowing branches to be directed or grafted where necessary. As Bowling Green was colonized 400 years ago, the structure is here rendered 400 years into the future. But no tree grows to a drawing. The structure asks for adaptability of form, depending on how the trees act; for material allocation, on what the trees provide; for curricula, on what the trees need: radical adaptability in the face of burgeoning climate crises.

The structure and New York City's school kids grow up together. It becomes a site not only of new modes of treatment of urban nature but of generational knowledge and community, growing both intellectual and emotional connections for generations of New Yorkers.
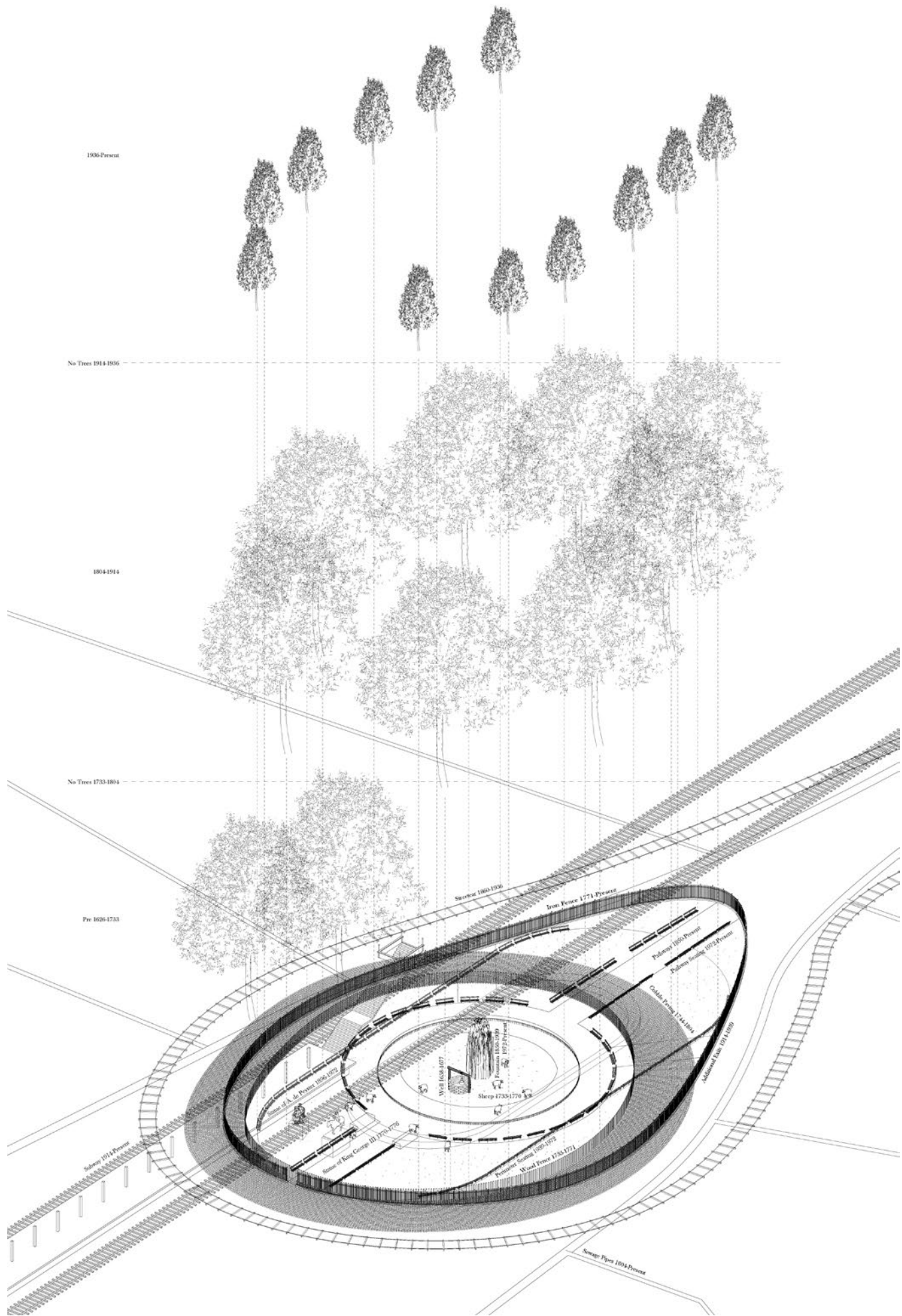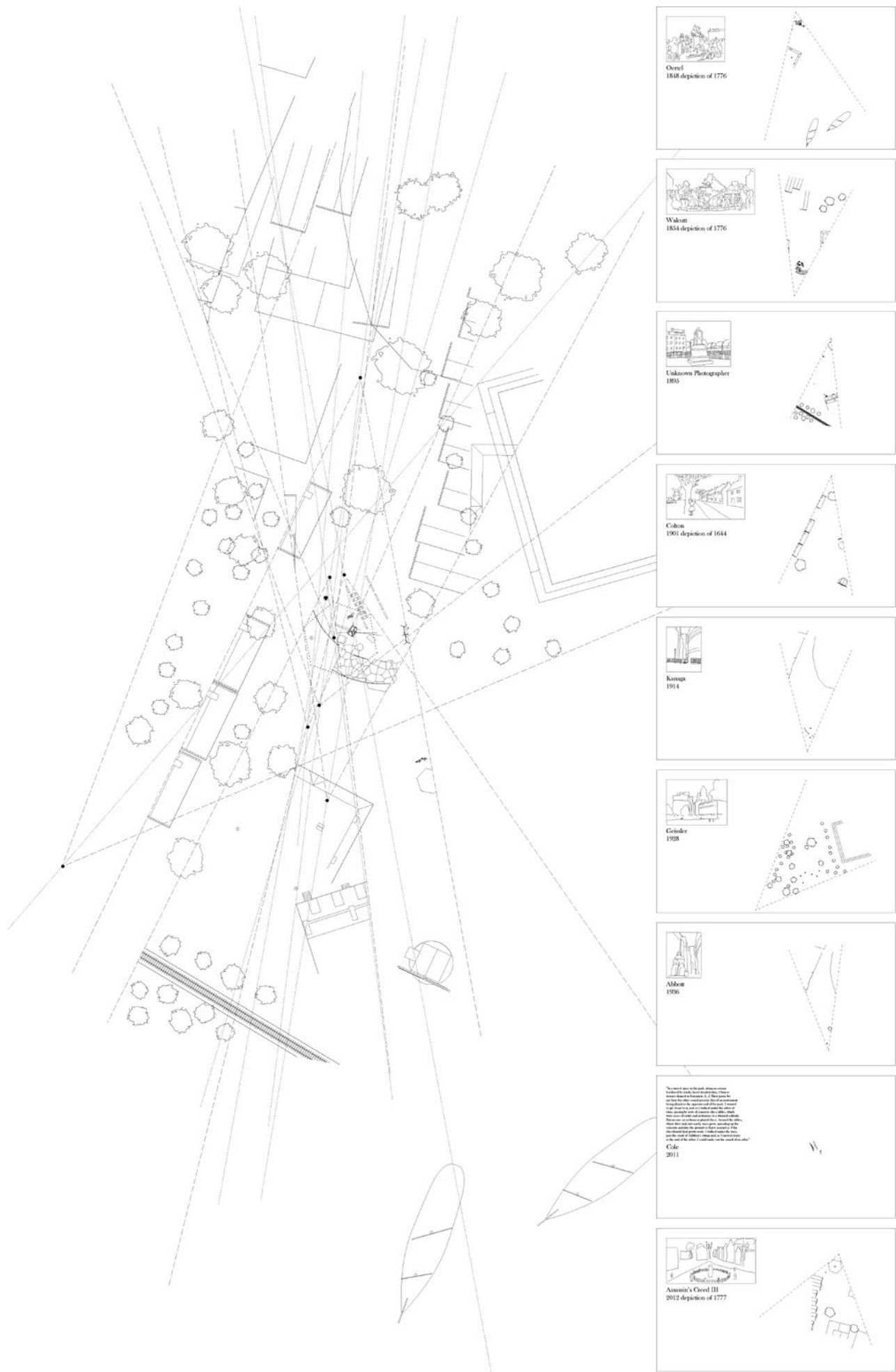
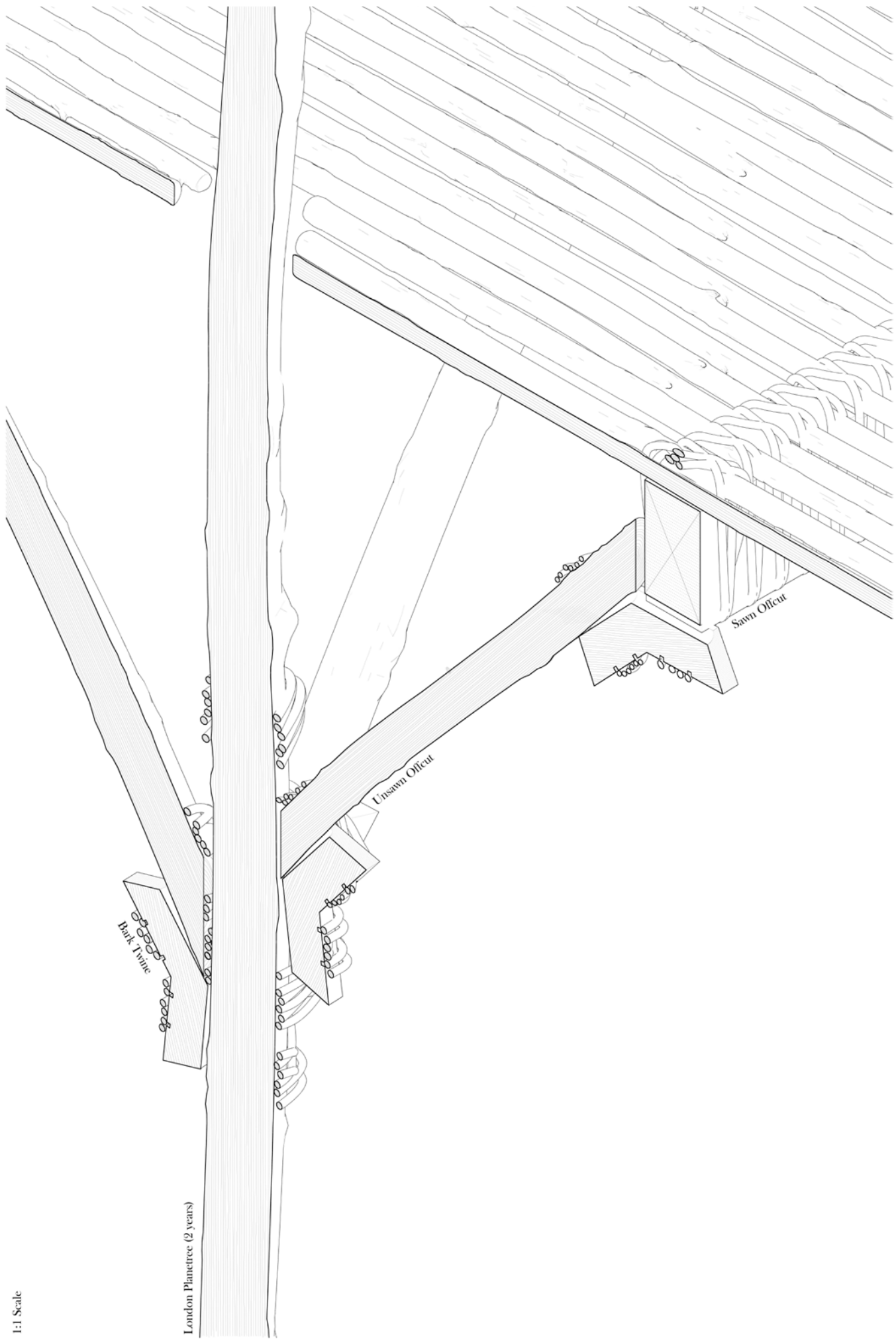*Site Section*

Reaching Out

Reaching Up

1936-Present

No Trees 1914-1936

1804-1914

No Trees 1733-1804

Pie: 1626-1733

Historical Methodology: Coppicing

Oerel
1848 depiction of 1776

Walcott
1854 depiction of 1776

Unknown Photographer
1895

Colton
1901 depiction of 1644

Kasuga
1914

Grinder
1928

Abbott
1936

Cole
2011

Assassin's Creed III
2012 depiction of 1777

Programmatic Methodology: Collective Memory
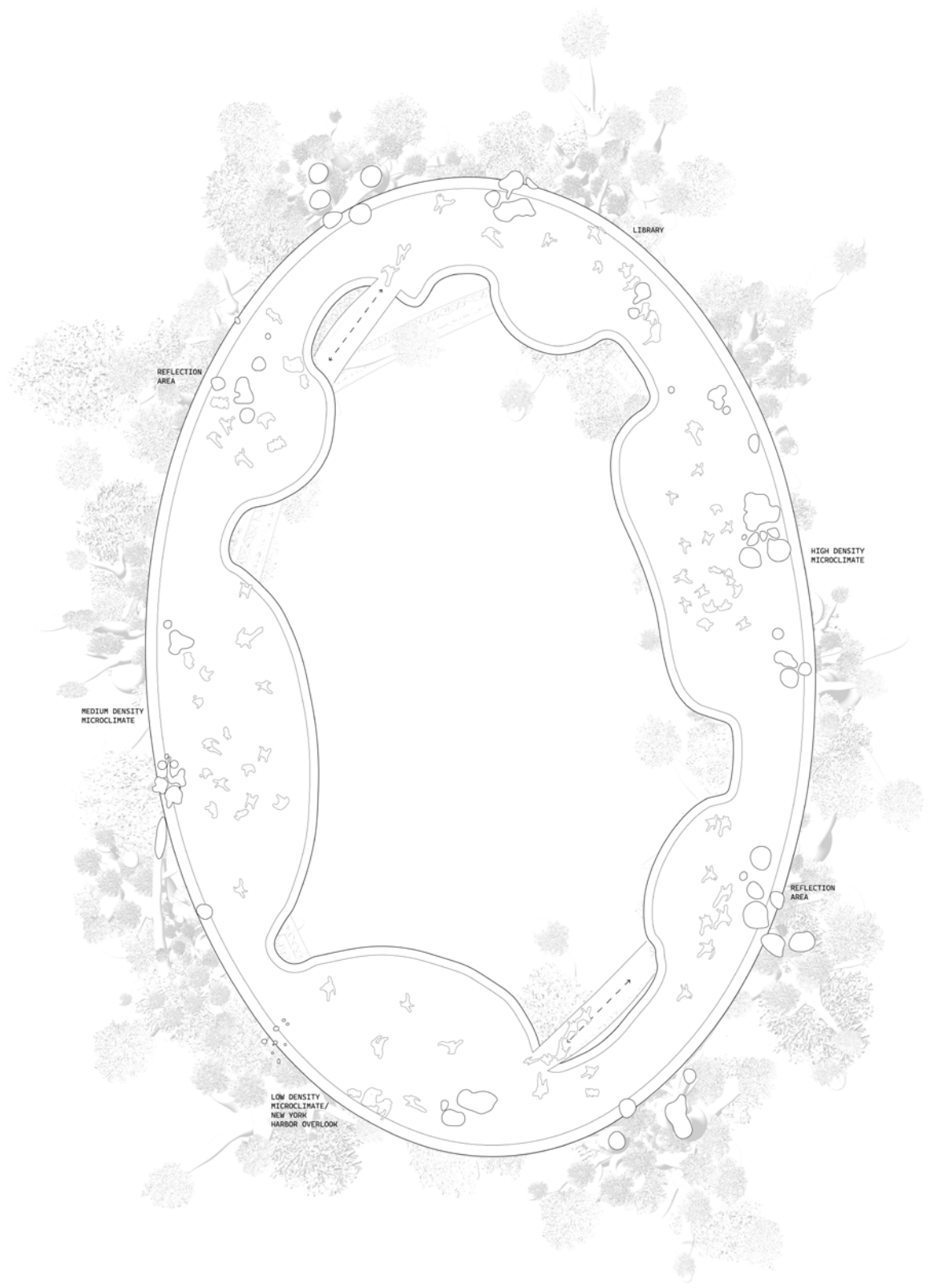
Sawn Offcut

Unsawn Offcut

Bark Twine

London Planetree (2 years)

1:1 Scale

Material Methodologies: Self Sufficiency

Site Plan

Looking Up

Looking Out

RATIONALITIES, SITUATED AND UN-SITED

Interlaced Existence: Death, Life, Liminality
Karla Rothstein, Critic
Fall 2023

What is a mediated architecture of indeterminacy and a gradient of life-death?

What is rationality spread across a dynamic, nodal, relativistic field?

What is a mediated architecture of collective, indeterminate, non-totalitarian / non-relativistic / incomplete, situated rationality?
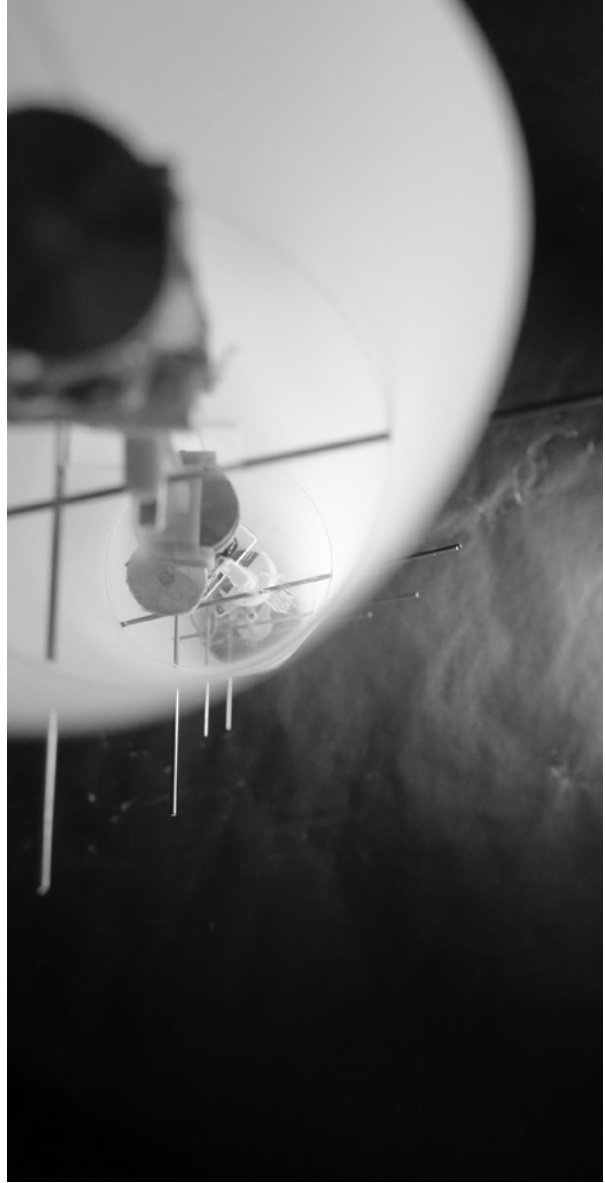
What is a mediated architecture of embodiment and being-with, particularly if the former is predicated on stasis and the latter endless collective dynamism?

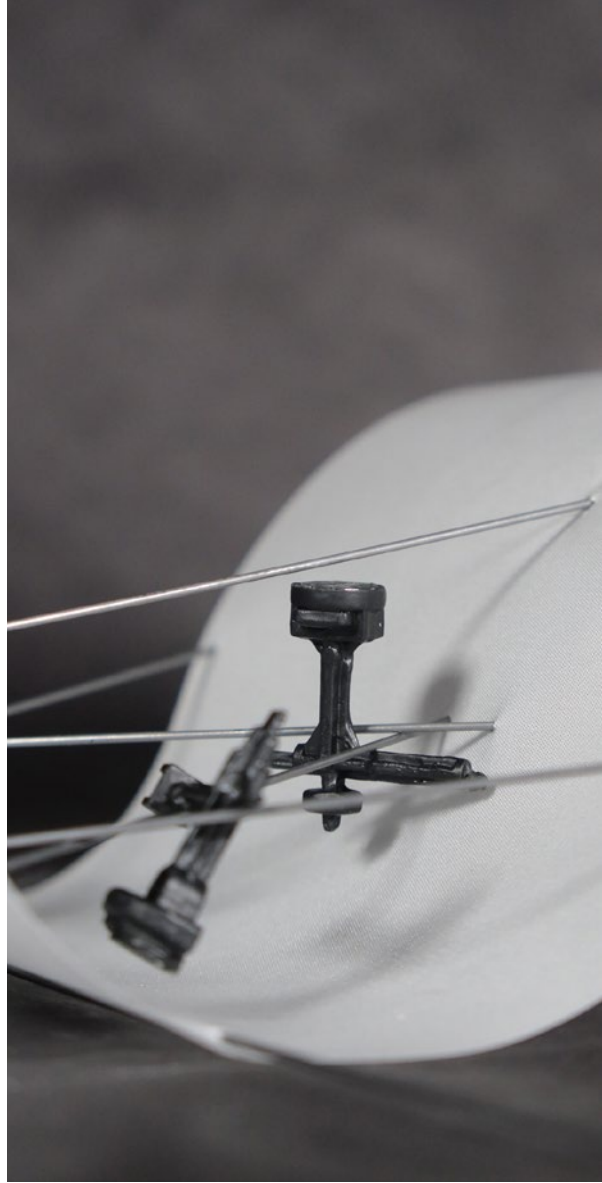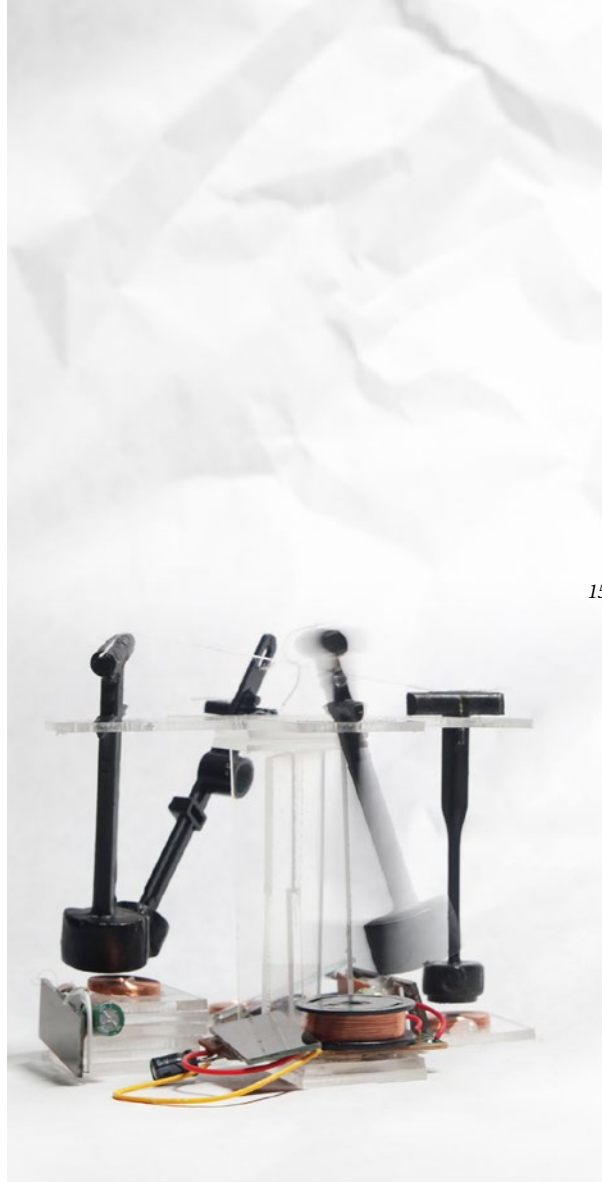What are the time scales, the chronopoetics of these dynamics?

Study Model 6

149

150

Study Model 1
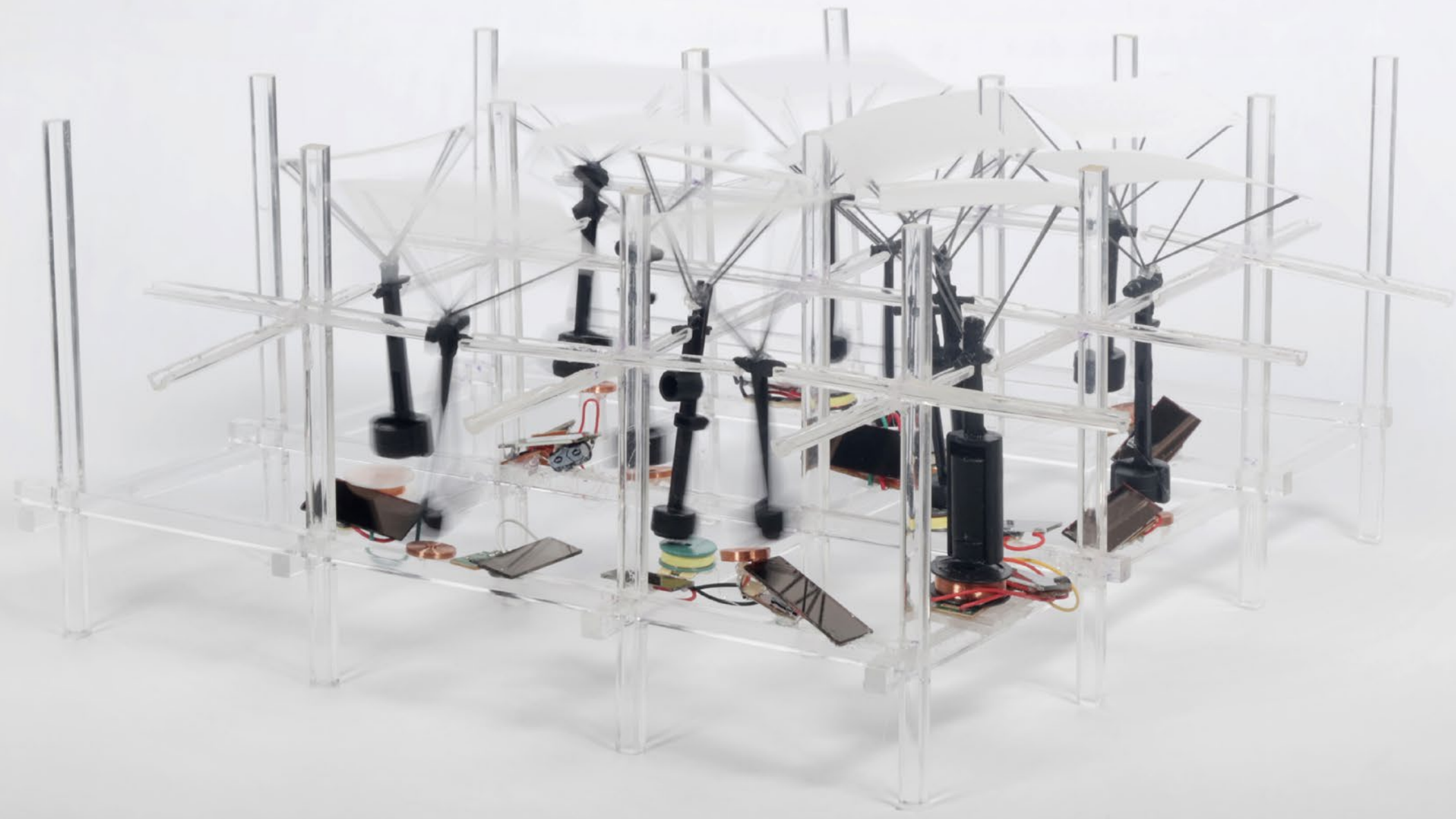

Study Model 2

Study Model 3

Study Model 4

Study Model 5

RATIONALITIES, SITUATED AND UN-SITED

PROJECTIONS / DYNAMIC FIELD

Study Model 6

PORTFOLIO SUBMITTED IN PARTIAL FULFILL-
MENT OF THE REQUIREMENTS FOR THE DE-
GREE OF MASTER OF ARCHITECTURE
COLUMBIA UNIVERSITY GSAPP
MAY 08 2024