

Collection of Speculations

*Phenomenon captured through
fictional landscapes*

Three years of questions...

*A collection of speculations on issues related to housing, borders, labor,
infrastructure, civic space, pesticides, urban, and rural.*

Rebecca Siqueiros.

*Masters of Architecture
Columbia Graduate School of Planning and Preservation
2021 - 2024*

It takes a village. I truly could not have survived without the support, love, and friendships I have developed along the way. The past three years have simultaneously flown past and trudged along, testing my limits and pushing my boundaries, but through it all I have grown in ways I never before imagined. Biggest shoutouts to Erisa Nakamura, Sophia Strabo, Adam Fried, Anais Halftermeyer, Julia Vais, Cemre Tokat, Lauren Brown, Amina's core 1 crew, Emanuel's advanced 6 squad, and everyone who has been involved in the crazy vibes. Thank you for the laughs, the lessons, for teaching me what unequivocal love can look like, and for making the past three years the best they could be. Thank you to Nahyun Hwang, Karla Rothstein, and Emanuel Admassu for breaking my preconceived notions of architecture, for pushing my own boundaries of what architecture can mean, of what architecture can do, for reinstilling my hopefulness in the built environment, and for rebuilding it through questioning, exploration, modes of representation, and fictional landscapes. To my 7am girlies who have seen me at my absolute lowest, yet always there to bring me back up, you all saved me from the darkest of hours and for that I'll be forever grateful. To Olivia, the rock I can always count on to pull me out of ruts, to listen to my rants, to make me laugh till I cry, and for reminding me there is life outside my computer. To everyone who has been involved in both the 5pm and 5am witching hours. Thank you for the joys and laughs along the way, for filling me with questions, ideas, imaginaries, and most importantly, memories. If I could put you all in my pocket and carry you around everyday, all day, I would be the luckiest girl alive.

Phenomenon captured through fictional landscapes

Fictional Landscapes

Broken into four sections - fictional imagination, fictional future, fictional labor, and fictional building - each project begins with a question. Each provides a means to enter the narrative, the fictional landscape, in which it exists, compiling to a collection of speculations on issues related to housing, borders, labor, infrastructure, civic space, pesticides, urban, and rural.

IMAGINATION

WELCOME TO PORKOPOLIS

Production of Labor
Advanced IV - Feifei Zhou
with Adam Fried

II

MONSANTO LAND

Herbicide + Insecticide Killing Vapors
Advanced V - Nahyun Hwang
with Lauren Yvonne Brown

FUTURE

AN ARRANGEMENT OF THE FUTURE

Housing & Practical Experimentation
(Re) Inventing Living: Modern Experiments
in Latin American Housing - Luis E. Caranza
with Kelvin Lee

IV

ENTANGLED // EXPIRATION

Ritual in a Biome
Interlaced Existence - Karla Rothstein

V

DEACCESSION POLICY

How Do You Define Reparation?
Advanced VI - Emanuel Admassu
with Julia Vais

LABOR

DIVISION OF LABOR

As Seen through the Bank of England and
Sir Joseph Paxton's, the Crystal Palace
Questions of Architectural History I -
Reinhold Martin

VII

EXTRACTION, MOVEMENT, & LABOR

Hidden Intricacies in Copper Mining
Other Natures - Michael Wang
+ Speculative Cities - David Eugene Moon

VIII

MANUFACTURING A SOCIALIST MODERNITY

Machinery, Mining, and Housing
Climate, Technology, & Society -

IX

AIZOME // AIGATA

The Color Navy
GAP I: Design + Typography - Yoonjai Choi

BUILDING

MAGNETIC EPHEMERALITY

Entangled Bodies
Core II - Karla Rothstein

XI

A SCHOOL ABOUT WASTE

Integrated Systems
Tech III, IV, & V - Berardo Matalucci
& Lola Ben-Alon
with Adam Fried, Anais Halftermeyer,
Kelvin Lee, Erisa Nakamura, Sophia Strabo,
Julia Vais

XII

LUIS BARRAGÁN

The Wall as a Revolution
Questions of Architectural History II -
Alexandra Quantrill

XIII

HYDRAULIC SENSORIUM

Broadway Stories
Core I - Amina Blacksher

IVX

THE COLLECTIVE HOUSE

New Standards
Core III - Esteban De Backer Gutierrez
with Anais Halftermeyer



Is the industry town now a Hollywood set? Is the farm a mere simulation? Where tourists can imagine pulling back a curtain to find an ethical source for their consumption?

What happens after an event? What are the rememberables? How does a landscape so scarred by the movement of materials and individuals recover? What are the overlaps with an appearing endless expanse of land and the disruptions of space? Do industry and morality overlap? How did an obsession with modernism and chemicals in the mid 1900's lead to an infatuation with the cleansing of pests via killing vapors, emphasizing ideas between agrochemicals and nature, between killing and life? Can the labor embedded in farming practices overlap? How does one speculate the unseen? How can one create a sense of humanity? Is the industry town now a Hollywood set? Where the welfare of a species is traded for familiar props? **Is the farm a mere simulation?** Is it all a mirage? A religion? A shell company under the spell of a faux industry? And for what? Has the industry town become a Hollywood set? Can art save architecture? How do people claim space in everyday life? What does housing for collective ownership look like? Can one find fragments of another world, another way of life? What can be created in space? How can one design for uninterrupted, continuous learning practices? What are moments of pause? Who is this for? How can one represent the intangible? How does the curriculum inform the structure? How can space support possibilities? How to celebrate and support the pleasures of living? What is the capacity of living? Is this all a mirage? How to radically rethink the space of "home?" Can the wall be the apotheosis of surrealist architecture? Does the non-producing farm in Orange County perpetuate the farm in Iowa? Is the demand for flesh fueled by a promise of nostalgia? Without true production, is the Orange County farm just an image? What are the overlaps with an appearing endless expanse of land and the distributions of space? Is the farm a mere simulation? Can architecture be used as a media of propaganda? Can the sublime be harnessed? How does one redefine an interconnected reality? Is architecture flexible? How can we begin to postulate an unseen future? How can a school work as an open framework? How does a landscape scarred by the movement of materials and individuals recover? Can the wounds be healed? Are the rememberables the grounding element? Can decay be beautiful? Is the marketplace, in actuality, the museum? Or is it embedded in the localization of resources, where labor is used as a fighting method and halts the global process? **WELCOME TO PORKOPOLIS** Do industry and morality overlap? How can one create a sense of humanity? What can be created in space? What are moments of pause? How can one design for uninterrupted, continuous learning practices? Who is this for? How can one represent the intangible? How does the curriculum inform the structure? How can space support possibilities? How to celebrate and support the pleasures of living? What is the capacity of living? Is this all a mirage? 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4 new buildings, 600 pigs on an onion farm. ¶ Why do certain agricultural architectures emerge, and what do those buildings describe about our relationship to nature? What natures do CAFOs reflect? What about a pasture? ¶ The deindustrialization and localization of livestock breaks the siloed system that industrial pork relies on. By introducing pigs to Orange County, we have imagined a farm that returns to past methods of regenerative farming, where reliance on natural systems rather than artificial accelerants and chemicals, underscore the potential of self-sufficient natural agriculture. ¶ Without drawing conclusions on the reality of meat consumption altogether, the project considers the potential benefits of livestock farming outside of production; including pig welfare and natural kinship with the land. ¶ We argue that the geography of industrial food production has allowed for this production to be a siloed system in which regional urban publics are insulated from the distasteful environmental and social realities of mass agriculture. In Orange County, only 50 miles north of New York City, eco-tourism and small organic farms offer the image of localized ethical food systems and can be read as an indirect method of insulating the public from industrial meat. ¶ By analyzing the status of agriculture, the architectural proposal is more a speculative circumstance that may have otherwise not been considered. The proposed solution is twofold: reconsider animal welfare, and “partner” with an animal protagonist - the pig - to rethink onion farming’s reliance on chemical fertilizers, and create four new buildings that provide the infrastructure for that integration. The project asks: how do we stop using nature as a form of mechanical production? How can we create a more thoughtful ecology?

- > A culture of industry, lingering as an ideal of “American Nostalgia for a mid-twentieth-century period of stable jobs and social relations,” has resorted to the crude exploitation of biological technology with unintended ecological effects. ¶ In the name of simulating the cultural and political aesthetics of industry in the American Midwest, biological systems are pushed artificially further with diminishing returns, attempting to realize the promise of an ever-advancing industrial food and reason for continued investment.



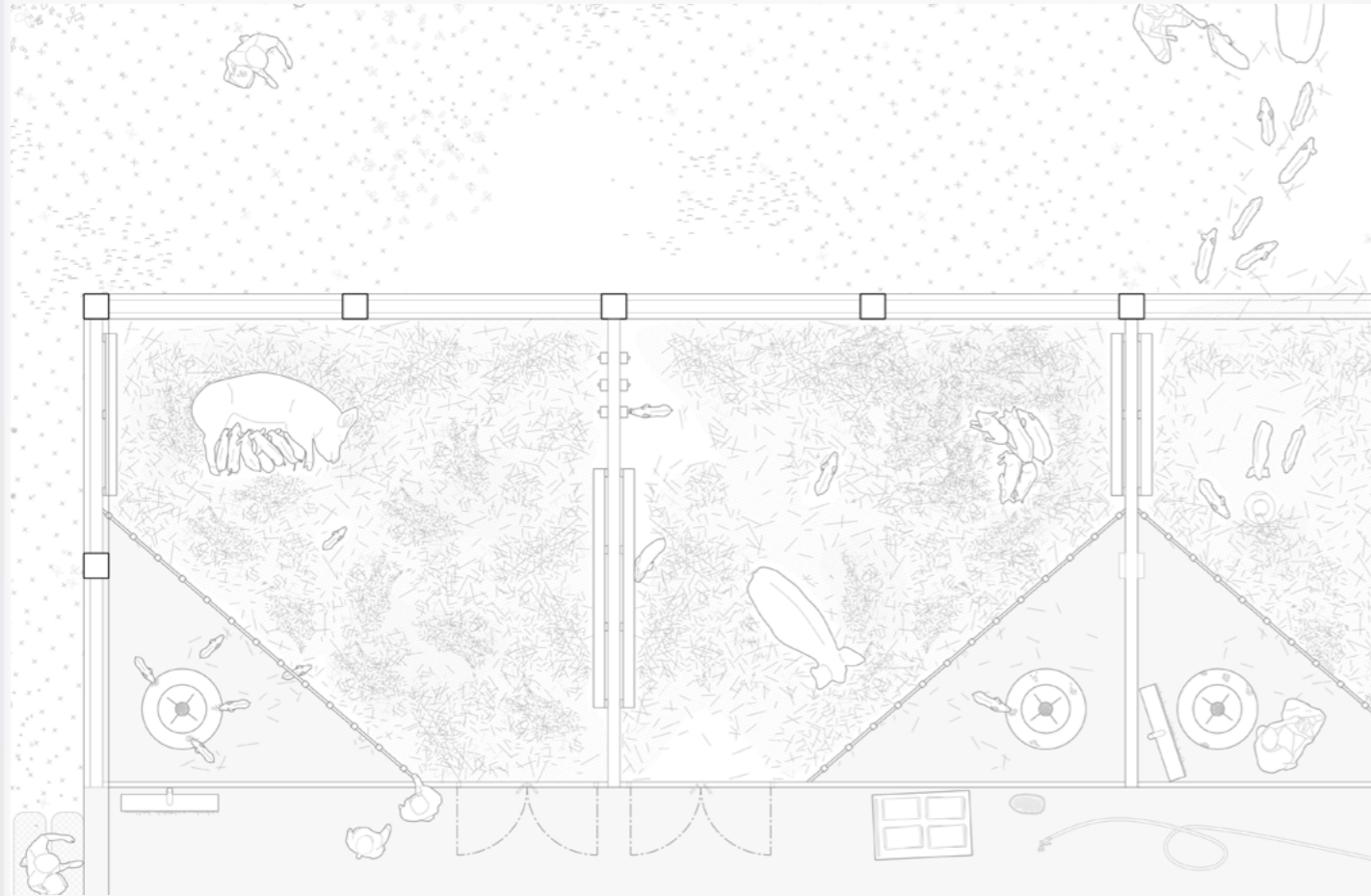


^ > Panoramic projection historically is used to document a place, taking an objective position at a periodic interval of time. Pre-dating “god’s view” satellite imagery, panoramic, 6-point projection, captured the progression of industry. ¶ To document an industry is to illustrate the global system it relies on. To understand a system is to understand architectural adjacencies, anthropological implications, and non-human stakeholders. ¶ The satellite projection removes relationships outside their mapped adjacency. How can we use the intelligence of panoramic image’s ability to interpret relationships?

^ The pork industry constitutes a larger global economy, where porcine bodies are only worth their cost on an open market. Like most capitalist machine’s, the pork body is pushed to its highest level of efficiency, pumped with antibiotics and hormones for more supply, perhaps outpacing demand. ¶ Post-industrial America upholds *Pork* through its cultural ties, trading an aesthetic of industry for welfare of its non-human stakeholders. *Pig* becomes religion. *Porkopolis* is an industry developed for the sake of culture. The slaughter of a pig is ritual.



^ During the spring, seeds are sewn, and young piglets are kept in light-filled barns off the crops. They are provided with ample food and water, including leftover cereal grains from previous harvests..



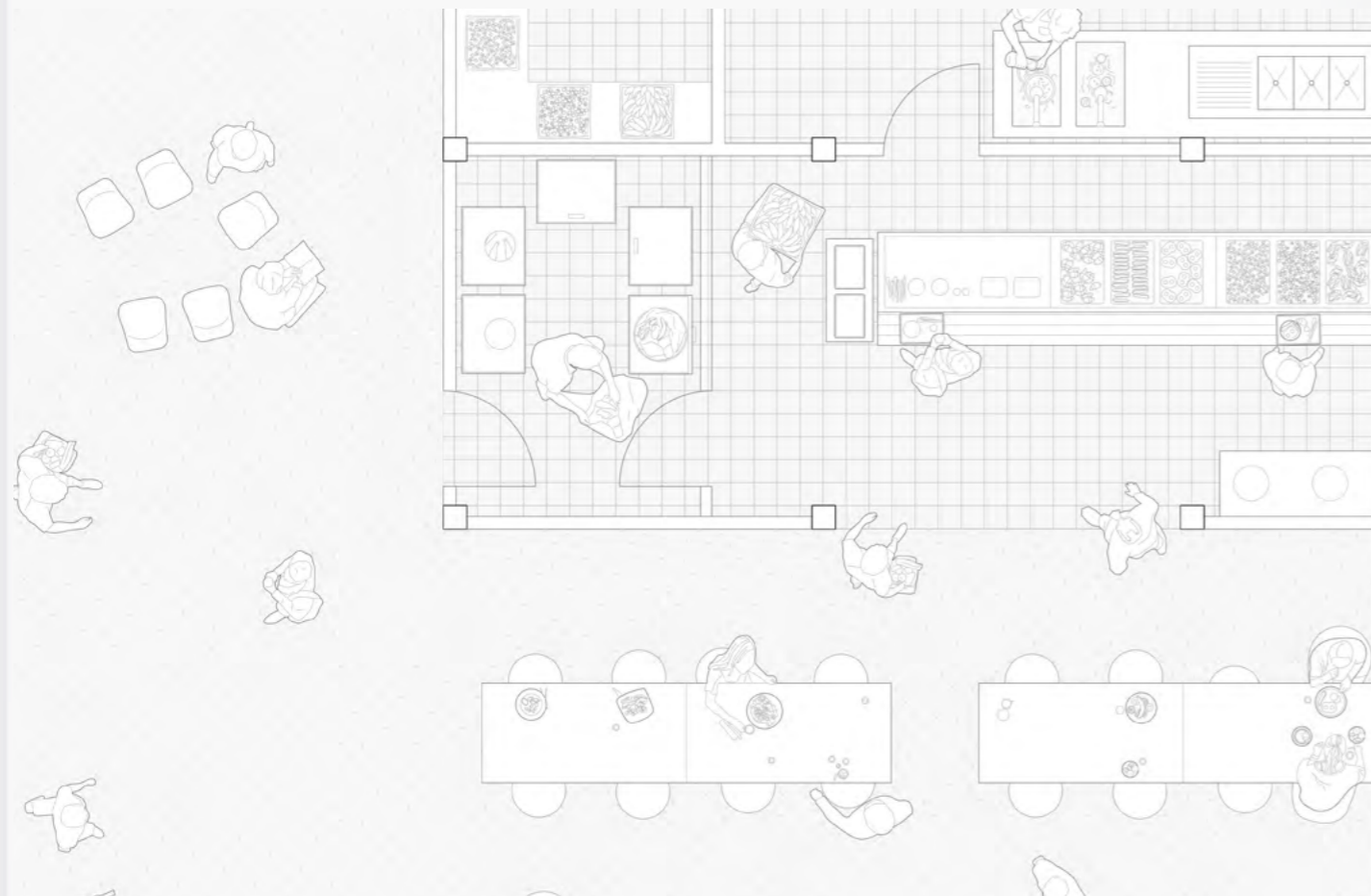
- ^ Compared to industrial crowding, the architecture of the piglet barn significantly increases the space available for piglets. Although with a warm hay-strewn interior, the sides of the structure open, allowing access to the neighboring field and air movement through the barn. Zoom in plan of a piglet barn indicates how the piglets and sows have access to the surrounding landscape.

- > Along with the thesis of deindustrialization, we argue good quality buildings for labor highlight the essential role of farmers in fostering a new sense of kinship with the land. We have designed a community center on the site as well as redesigned the worker housing.





^ Summer is a time of movement on the farm. Growing pigs get used to their new land, and seasonal labor comes to Orange County, with over a hundred workers picking onions in the hot fields.

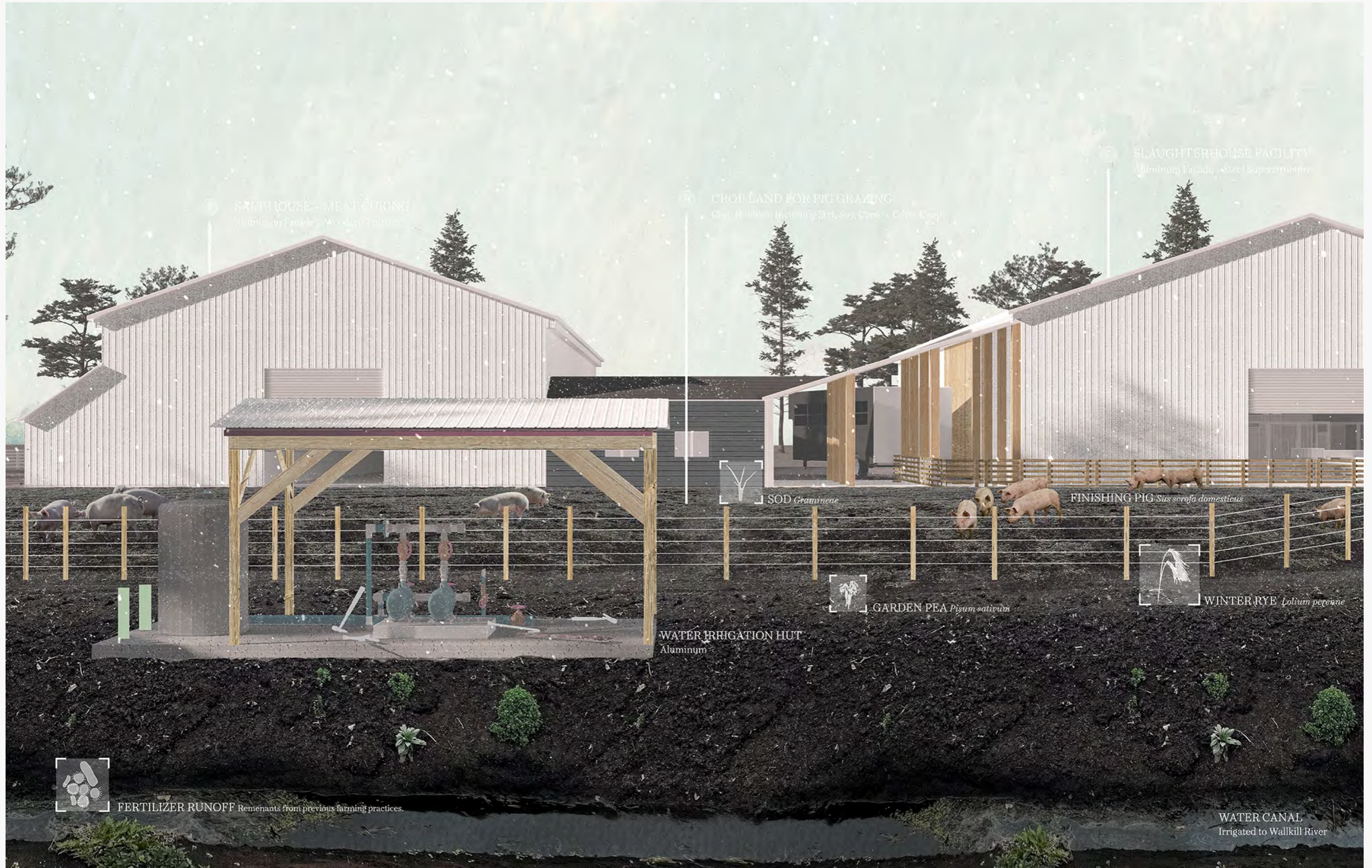


- ^ New buildings, including new housing and a new community center for eating and learning are welcome additions to the northern edge of the farm. Above is a zoom in plan of kitchen in the community center.

- > These designed farm structures are carefully planned to provide a comfortable environment, recognizing seasonal workers' contribution to the farm's success. The architecture serves the daily rhythms of the farm - a place to eat, a place to sleep - creating a sense of place and belonging. To the right is the redesigned plan of housing for the farm workers.



^ In autumn, the pigs are granted the freedom to roam and forage in the wild forest center, mimicking their natural instincts and behaviors.

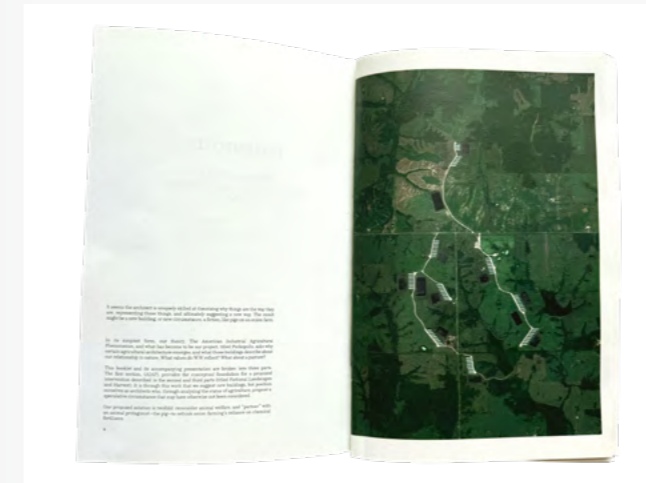
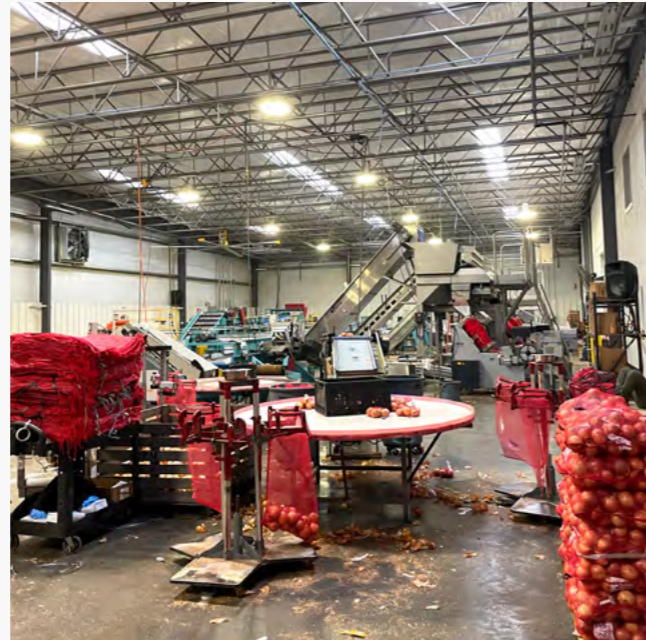
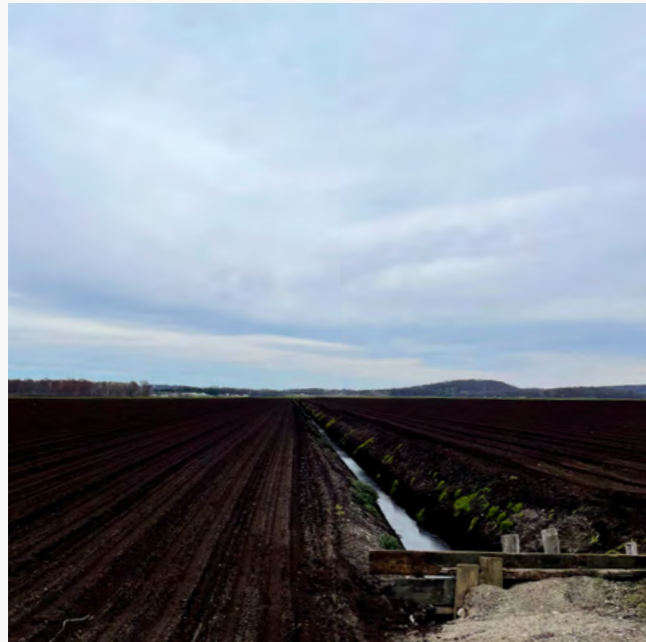


^ During the winter, when the onion fields are covered with sod, soy, and barley, the pigs are welcome to move once again to graze the croplands.



^ Overlooking the disturbing realities of mass-livestock farming, industrial pork has fronted an effort to push plausible biological efficiency. Bettina Stoetzer's research titled "*Pigs, viruses, and humans co-evolve in a deadly dance,*" points to how the infrastructure of the pig industry has affected wetlands and local ecologies, namely through its overwhelming waste problem and use of antibiotics for faster pig growth.

> Designed, reconsidered, and adapted facilities, include offices, employee housing, onion storage and processing/packaging facilities, equipment storage, irrigation/pump houses, and seed storage buildings. Imagined is a new, minimal, architecture that integrates pigs and onions together.



^ Site visit images that inspired the relationship between people and pigs, between agriculture and industry.

> Theory, *The American Industrial Agricultural Phenomenon, Porkopolis*, asks why certain agricultural architecture emerges, and what those buildings describe about our relationship to nature. The first section, (AIAP), provides the conceptual foundation for a proposed intervention described in the second and third parts (Fictional Landscapes and Harvest). Through this work, we suggest new buildings, but position ourselves as architects who, through analyzing the status of agriculture, propose a speculative circumstance.



^ Pork, pig, porcine. Aspects, snippets, components of the animal are found in a constellation of various goods, including chalk, starburst, crayons, Pepsi, Lucky Charms, gelatin. The porcine species is all around us, all encompassing.

> In the name of simulating the cultural and political aesthetics of industry in the American Midwest, biological systems are pushed artificially further with diminishing returns, attempting to realize the promise of an ever-advancing industrial food and reason for continued investment.



Through the dichotomy of industry and domesticity, the contradictions of life destroying chemicals, of killing vapors and agrochemical compounds, begs the question, can architecture be a mode of propaganda?

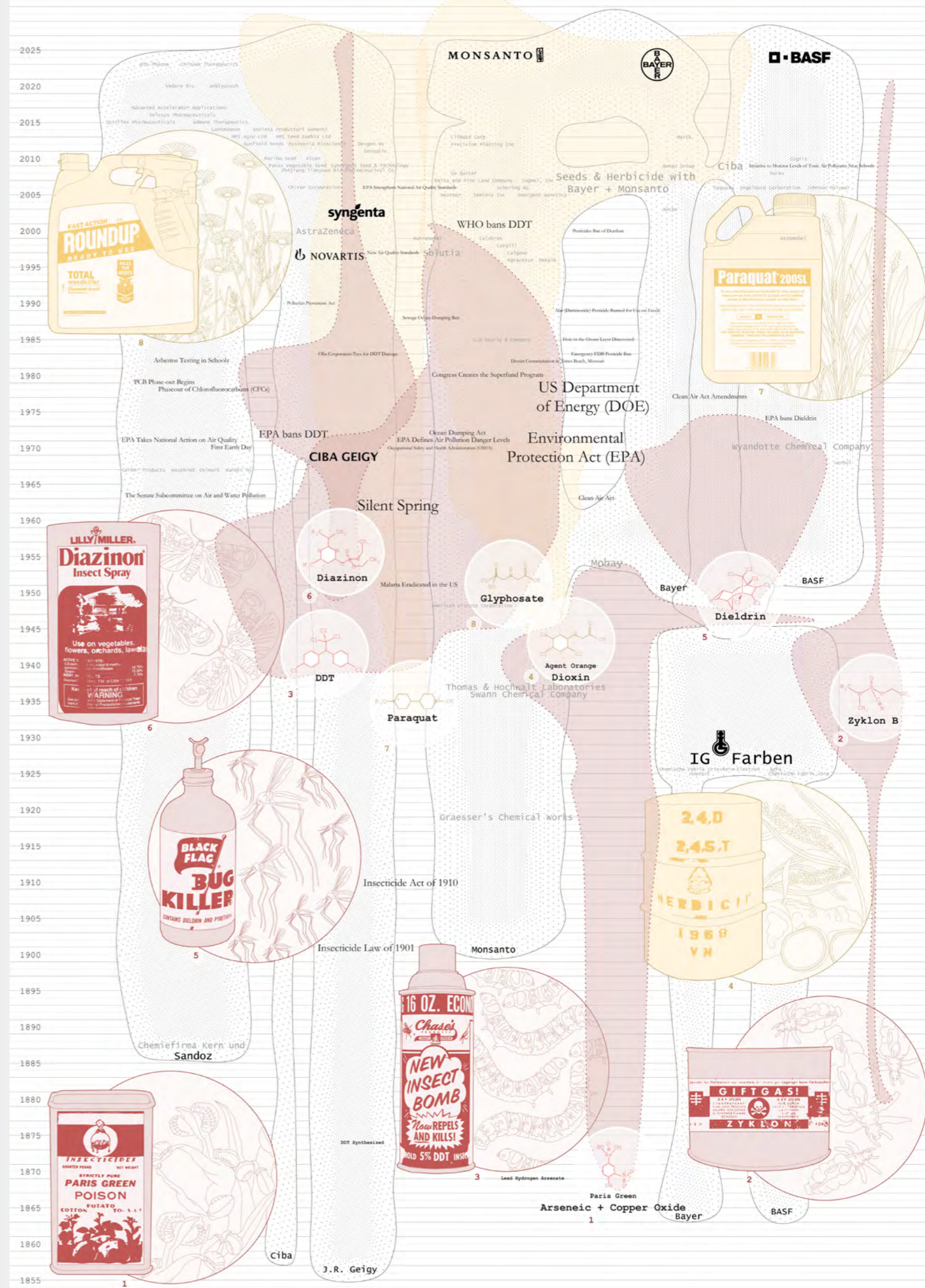
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MONSANTO
LAND

HERBICIDES +
INSECTICIDES AS
KILLING VAPORS

This project investigates the ways in which the obsession with modernism and chemicals in the mid 1900's led to an infatuation with the cleansing of pests via killing vapors, emphasizing ideas between agrochemicals and nature, between killing and life. Through an understanding of the dichotomy of industry and domesticity, we analyze the contradictions within these life destroying chemicals and how these concepts may come together, intrinsically tied to one another through a subverted fantastical landscape inferred via the thread of Monsanto Chemical Company. ¶ The contradictions between agrochemicals and nature, between killing and life, come together through this lens of imagination and fantasy. We aim to highlight a subverted, fantastical landscape, one connected through the thread of Monsanto, killing vapors, and the lasting effects agrochemical compounds have on human, non human, ecological and environmental health, in an effort to not only bring to light the hidden histories of Monsanto's killing vapors, but also use architecture and space as a media of propaganda; to highlight an experience in which a glimpse into a facade of endless possibility and unbridled optimism is brought to life.

> Understanding the aggressive development of the weaponization of pesticides is traced through Geigy, BASF, Monsanto, and Bayer. ¶ Many of these now larger companies initially began as chemical companies, then transitioned to agricultural companies, and eventually were acquired by pharmaceuticals. This overlap of chemical, agricultural, and pharmaceuticals, of the bio and the hecro (the hero), the intentional development of killing vapors plus the combination with living, is a critical area of overlap.





^ The history of pesticide usage began as a means to combat crop killing pests and disease carrying insects, but later became a colonial response to hyper manicuring and “cleansing” to achieve perfect landscapes, homes, and communities, through the lens of domesticity, the suburban lawn, and Monsanto’s House of the Future in Disneyland.

> There is abundant evidence that DDT gets into the atmosphere as a result of volatilization from water or soil surfaces. The initial half life of DDT takes 15 years, lending itself to be found within soils, fatty tissue, oceanic depths, and the highest level of the atmosphere, even after its banning in 1972.





Monsanto Chemical Company was founded in 1901 and for over 120 years has served as a leader in producing killing vapors and chemicals, what they once deemed leaders in chemical innovation. In 2018, Monsanto was acquired by Bayer, who worked non-stop to reimagine the way in which the public viewed Monsanto.



DID YOU KNOW? Monsanto's first products were commodity food additives, such as the artificial sweetener saccharin, caffeine and vanillin (used in vanilla extract).



Happy Birthday Round Up! 2024 will mark 50 years of Monsanto's famous RoundUp and Glyphosate!



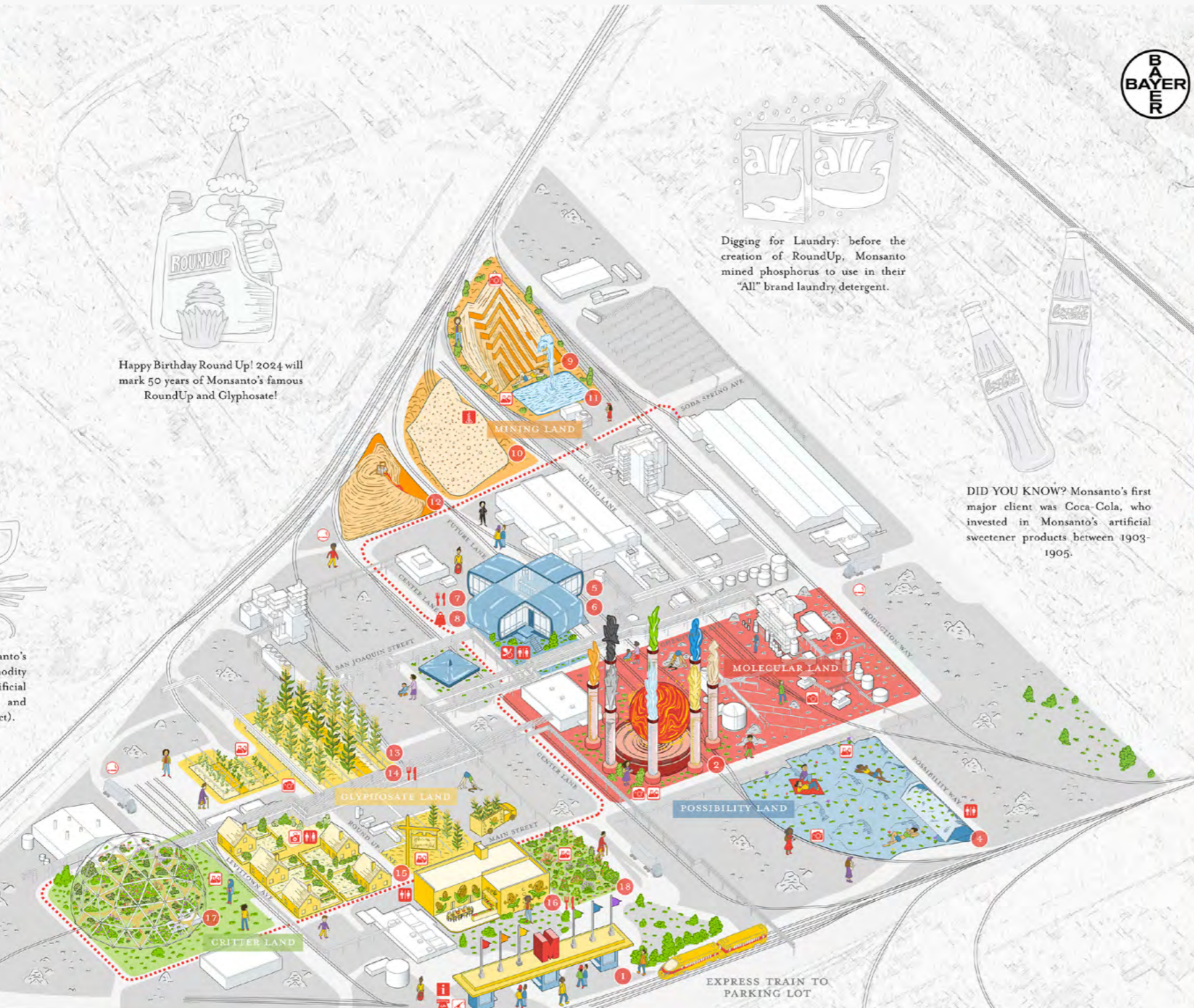
Digging for Laundry: before the creation of RoundUp, Monsanto mined phosphorus to use in their "All" brand laundry detergent.



DID YOU KNOW? Monsanto's first major client was Coca-Cola, who invested in Monsanto's artificial sweetener products between 1903-1905.



TO THE LAND
FROM ST. LOUIS: TAKE NEARBY I-70 TO THE MISSOURI RIVER BRIDGE. TAKE I-70 TO I-64 AND TAKE I-64 TO MONSANTO AVE. TAKE A RIGHT ON MONSANTO AVE. PARKING LOT IS ON THE LEFT. TAKE THE TRAIN TO THE MAIN ENTRANCE.
FROM THE SOUTH: FOLLOW I-70 NORTH ON I-70 UNTIL YOU REACH MONSANTO AVE. LOOK TO THE RIGHT TO SEE MONSANTO LAND. TURN LEFT ON MONSANTO AVE. PARKING LOT IS ON THE LEFT. TAKE THE TRAIN TO THE MAIN ENTRANCE.



ATTRACTIONS

- 1. Entrance Kiosk** Take the train in and enter the park here! Tickets available for purchase.
- 2. Chemitron Molecules** Search for clues throughout the Park to defeat the Monsanto Villains. *Interactive adventure. At your own pace.*
- 3. Chemical Processing** Watch out for evil chemicals dripping from moving through their processes!
- 4. Plastic Fantastic Living** Come see what the future of Plastic Fantastic Living holds! *Interactive experience, all products made of plastic.*
- 5. Cleanliness and Home** Learn about the connections between cleaning and the home. *Ages 12+; high exposure to concentrated cleaning products.*
- 6. House of the Future** Transform into the Housewife of the Future and keep order in the household.
- 7. Future Kitchen** Serving Aunt Jemima's pancakes all day, plus other typical American dishes. *Open all year.*
- 8. Possibility Emporium** All future possibilities created by Monsanto available for purchase.
- 9. Magic Extraction** Explore the magical landscape created from phosphate extraction. *Exploration at your own risk.*
- 10. Origin Story** Help raise RoundUp from its infancy in phosphate, eventually turning to glyphosate. *Interactive adventure.*
- 11. Toxic Springs** Visit Soda Springs and see the famous Geyser, filled with bright minerals!
- 12. Molten Mystery** Experience miners pour radioactive slag and build new landscapes. *Ages 12+; high exposure to radioactive molecules.*
- 13. Round Up Ready Crops** Help us cure world hunger through the use of Round Up Ready Crops in corn and soy. *Expectant mothers should not explore.*
- 14. Snacking Corn** Serving corn on the cob and elote. *Open seasonally.*
- 15. The Suburban Lawn** See the wonders of RoundUp in the creation of a monocultural, green lawn. *Grass is not meant to be played or stepped on, only observed.*
- 16. Dining** Plates centered around the use of Round Up Ready corn and soy. *Open seasonally.*
- 17. Creepy Crawlers** Explore Buckminster Fuller's geodesic dome and keep the clean air in!
- 18. Manicured Monarchs** Encounter a flying friend in this idealistic garden setting.

Symbols on Map

- Restrooms
- First Aid * Presented by St. Louis Hospital
- Baby Care Center Hosted by Huggies
- Smoking Locations
- ATMs Presented by Chase
- Guest Relations *Devices available include Video Captioning and Audio Description*

Amenities

- Stroller Rentals Hosted by Huggies
- Memory Maker Sales Center
- Nikon Picture Spot
- Park Information**
- Chemical and Product Greetings
- Parade Route
- Monsanto Vacation Club Info Center
- * Emergency services available by calling 911.

Shopping

- Trolley Stops**
- Schedule every 15 min on the quarter between 9:30 am - 4:30 pm.
- * Indicates pick-up and drop-off locations. Rides subject to seasonal availability.

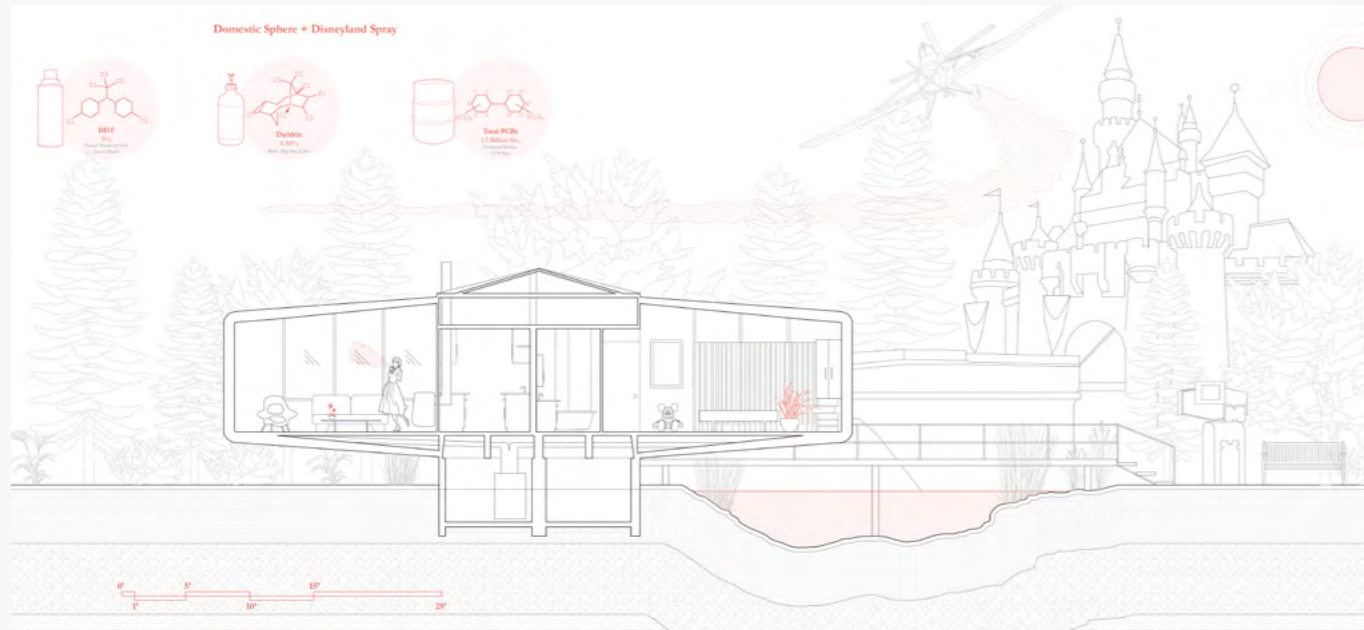
Symbols in List

- Attraction / Show Considerations**
- Physical Considerations
- Caution / Frightening for Children
- Must be Ambulatory
- May remain in Wheelchair / ECV
- Sign Language (available Mondays and Thursdays)
- Automated External Defibrillators

Dining

- All dining locations listed accept a Monsanto dining plan, unless noted.
- Reservations recommended. Call 618-MCC-DINE (622-3463)

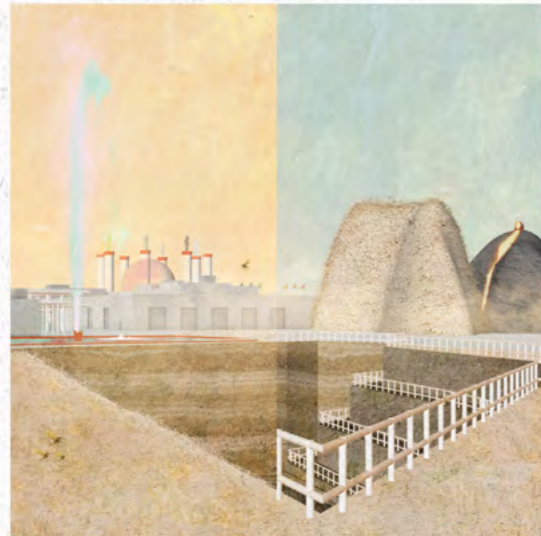
- B** - Breakfast
- L** - Lunch
- D** - Dinner
- S** - Snack
- \$** - \$14.99 and under per adult
- \$\$** - \$15 - \$34.99 per adult
- \$\$\$** - \$35 - \$59.99 per adult
- \$\$\$\$** - over \$60 per adult
- See monsantodiningpricing.com for details.



^ The confluence these pesticides and other chemicals had within the domestic sphere manifests itself in the Monsanto House of the Future. ¶ In 1953, the Monsanto Plastics Division initiated and sponsored a plastics-in-building research project at MIT. This prototype was the company's way of highlighting the benefits of chemicals, and how the home could be completely composed of chemicals produced within the greater Monsanto company. ¶ Below is a similar section through a factory in Sauget.

> Architecture here, is used as a media of propaganda to test, and experiment with a project that gives a glimpse into a world of endless possibility and unbridled optimism, brought to life through Monsanto, MIT, Walt Disney, and his Imagineering team, a vastly different story than that occurring at Sauget, as seen through DDT advertisements, Disney's House of the Future, Jones Beach, and Sauget.





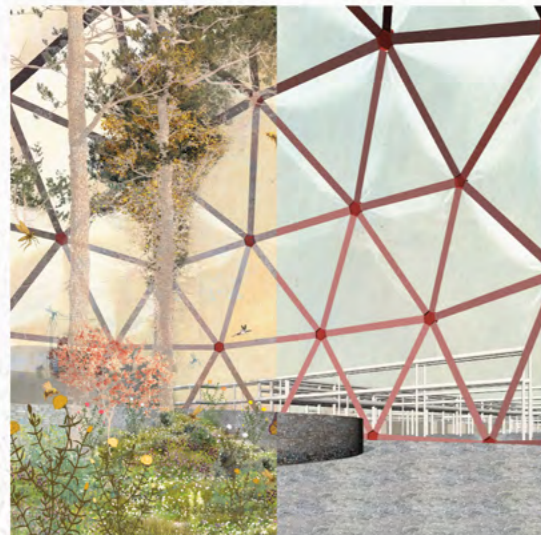
9. PHOSPHATE MINING

A deep scar remains from years of phosphate extraction; hills of radioactive slag create mountainous landscape.



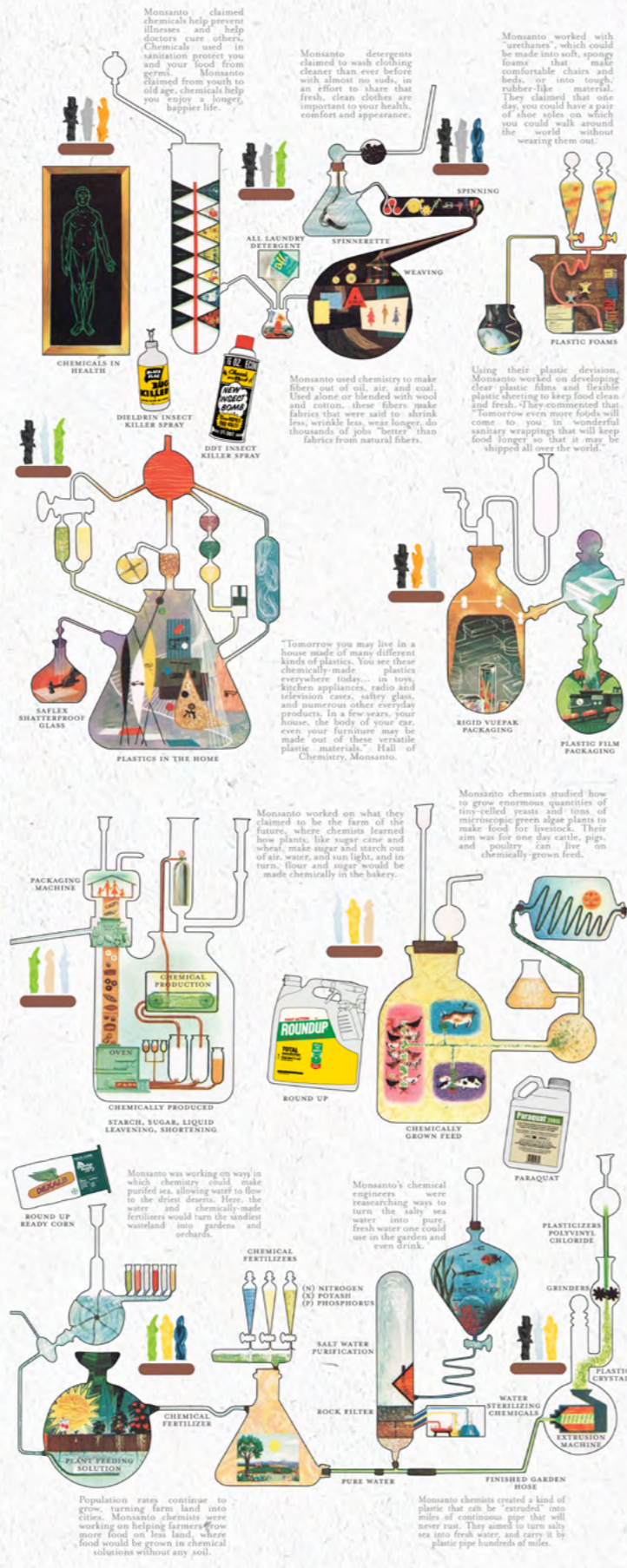
15. THE SUBURBAN LAWN

Here at Monsanto Land Suburbia, the grass is ALWAYS greener, now filled with critters of all kinds.



17. FLYING OF INSECTS

If Buckminster Fuller's geodesic dome was designed to keep the outside out and inside in, what happens when it breaks?



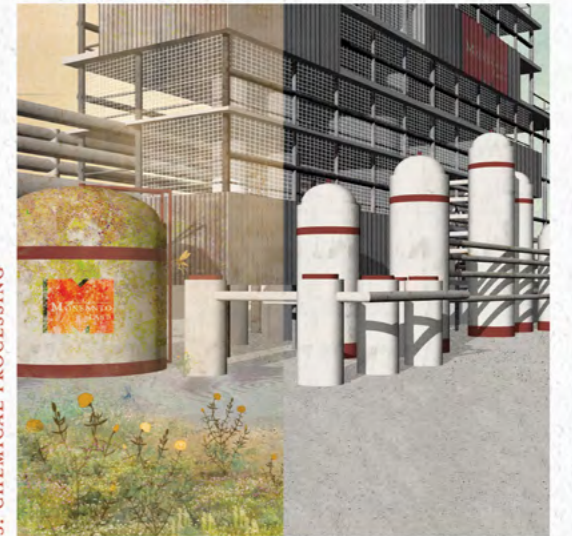
Monsanto's Hall of Chemistry, Disneyland, 1955-1966.



Former Monsanto Land Heritage Park.

In 2023, Monsanto established this Heritage Park as a part of their PR strategy to highlight the company's chemical advances and its pride in producing beautiful, clean, spaces.

2. CHEMISTRON MOLECULES



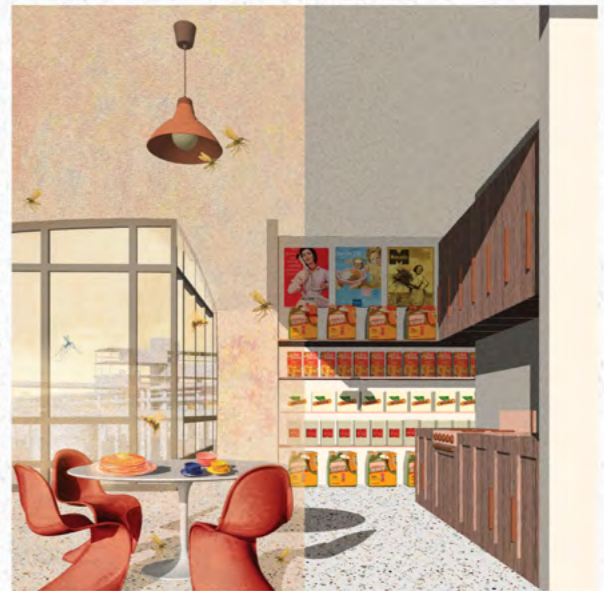
3. CHEMICAL PROCESSING

Part of what made Monsanto Land a unique theme park experience is that it was sited on an active industrial park.



4. PLASTIC FANTASTIC LIVING

It was once said that Plastic is Fantastic, but now plastic still lingers from the early days of the Heritage park.



6. MONSANTO'S HOUSE OF THE FUTURE

Monsanto's House of the Future was designed as a projection to a future of Plastic - the plastic shell remains but new critters reside.



^ In the theme of reimagining how the world sees Monsanto, Monsanto, through Bayer, created a heritage park that prioritizes creating a beautiful landscape for humans to enjoy, highlighting other ideals such as combating world hunger with corn and soybean products. This heritage park was meant to highlight how Monsanto has a strong relationship with the communities which house our production facilities, creating parks, gardens and even insectariums like these and that at the St. Louis Zoo for people to enjoy being with nature.

> Coupled with the design of the Heritage Park, we designed Park Maps, buttons and tote bags for purchase, and the uniforms in which workers on site would be expected to wear proudly.





How can architecture be an impetus for change, one which can mitigate issues of housing, density, identity, and flexibility. Is architecture flexible?

What happens after an event? What are the rememberables? How does a landscape so scarred by the movement of materials and individuals recover? What are the overlaps with an appearing endless expanse of land and the disruptions of space? Do industry and morality overlap? How did an obsession with modernism and chemicals in the mid 1900's lead to an infatuation with the cleansing of pests via killing vapors, emphasizing ideas between agrochemicals and nature, between killing and life? Can the labor embedded in farming practices overlap? How does one speculate the unseen? How can one create a sense of humanity? Is the industry town now a Hollywood set? Where the welfare of a species is traded for familiar props? Is the farm a mere simulation? Is it all a mirage? A religion? A shell company under the spell of a faux industry? And for what? Has the industry town become a Hollywood set? Can art save architecture? How do people claim space in everyday life? 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EXCERPTS FROM:

AN ARRANGEMENT OF THE FUTURE

This book acts as an entanglement, a jumble, a muddle, a layer of how architecture has the capabilities to radically rethink the ways in which humans live, move, interact, and grow. Architecture goes beyond the built environment, it is a conglomeration of ideas, layering to generate a catalyst for a new culture, one that fuels the development of society through an individualistic approach and alteration.

How is architecture flexible? These ideas, while imprinted in ink, are best understood in the materialization of this book. Ideas that span years, countries, identities, architects, have a similar thread, are bound and folded on one another.

To understand how architecture can be a catalyst for change, issues of housing, density, identity, and flexibility must be layered on one another. To understand the future, one must understand its past.

WHAT IS CURRENT. WHAT IS FUTURE. Architecture can be seen not just as a development of the built environment, but also as a catalyst, a catalyst for a new culture, one which fuels the development of society through an individualistic approach and alteration.

How does architecture lend itself to flexibility?

In itself, the question is a loaded one - one that contains massive amounts of promise to change the ways in which people live in cities, in buildings, in architecture. The question then, can be broken down into smaller, more manageable, yet still imperative questions:

How can architecture be an impetus for change, one which can mitigate issues of housing, density, identity, AND flexibility. Is the housing pedagogy one in which flexibility and identity are at the forefront, and where future architects can learn in the present?

Competitions draw leading architects of their time, attracting radical ideas, forms, and new modes of living. In these instances, the lines between architecture, urbanism, and the collective are blurred. Within the pages of this book, we travel through time and space to visit these ideas, understanding and analyzing how they relate to one another and how, if at all, they are applicable to the current age.

By the end, all propositions lay on one another, building to radical notions rather than radical forms; concepts more applicable and implementable, and in turn, quintessential to the construction of an architecture for the collective, for the future.

ARCHITECTURE AND URBANISM

Architecture can often be defined as a found element, one in which compelling reasons are grouped together to create an open and unexpected result.

The ideas of urbanism come after architecture. One can structure urbanism with a strong presence of nature, around a garden or courtyard.

Instead of focusing on acres of housing repeatedly, marching along in a kind of grid-pure economics at work, the integration of architecture and urbanism through garden space presents alternatives, providing space to think about other possibilities for houses in general.

The conglomeration of architecture, urbanism, and the garden has the potential to generate optimistic and utopian notions. It is imperative to understand how this can be implemented on a larger scale, and to understand how these modes of interplay advance through the years.

Can the stark difference, and the implied wall between the existing and the proposed experiment allow for gradation? Or does this evident differentiation between low-income housing generate hierarchy?

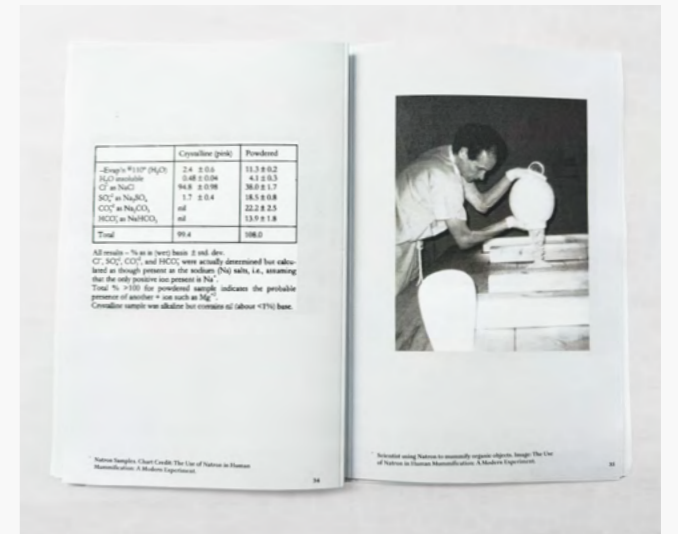






A slice down the center. A solution applied within. Three stitches, spanning the length of each cut. Subtraction, addition, six incisions. Can decay be beautiful?

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^> The spaces in which we inhabit are constantly in flux, shedding parts of themselves to make space for others, acquiring new layers and capacities, decaying, and being repaired in a different form, revealing life that once was not detected. The reveal of this life is one for commemoration, for remembrance. Snippets from larger research journal on festering and decay.



The market operates as a mechanism to reconstruct memory and ritual. Is the marketplace, in actuality, the museum?

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AFTERIMAGES
AFTERLIFE

DEACCESSIONING THE
BRITISH MUSEUM

What happens after an event? What are the rememberables? How does a landscape so scarred by the movement of materials and individuals recover? What are the overlaps with an appearing endless expanse of land and the disruptions of space? Do industry and morality overlap? How can one create a sense of humanity? What happens after an event? What are the rememberables? How does a landscape so scarred by the movement of materials and individuals recover? What are the overlaps with an appearing endless expanse of land and the disruptions of space? How does one speculate the unseen? Or is it embedded in the localization of resources, where labor is used as a fighting method and halts the global process? Do industry and morality overlap? How did an obsession with modernism and chemicals in the mid 1900's lead to an infatuation with the cleansing of pests via killing vapors, emphasizing ideas between agrochemicals and nature, between killing and life? Can the labor embedded in farming practices overlap? What does a manufacturing of a socialist modernity look like? Is the industry town now a Hollywood set? How can one create a sense of humanity? Where the welfare of a species is traded for familiar props? Is the farm a mere simulation? Is it all a mirage? A religion? A shell company under the spell of a faux industry? And for what? Has the industry town become a Hollywood set? Can art save architecture? How do people claim space in everyday life? What does housing for collective ownership look like?

The project interrogates an anthropological connection between socialization and contextualization, between interactions and the cultural significance of exchange in the marketplace. It attempts to define a speculative architectural result in the antithesis of our existing preconceived notions of the museum, interrogating the value in bringing together people and objects as a step towards restitution and reconstructing memory and place. ¶ “The return of objects does not mean restituting them as they once were, but re-investing them with a social function. It’s not about a return of the same, but of a “different same.” Objects passing through the market undergo a process of resocialization, where issues of access and interpretation are reopened to a wider public. ¶ Deaccession is the process by which objects that had been formally accepted into a museum’s collection are actively removed and disposed of legally and permanently. ¶ Under the British Museum’s Deaccession Act, the board of trustees is barred from returning any object in the collection unless it is a duplicate, physically damaged, unfit to be retained in the collection and no longer of public interest, or it becomes “useless” for the purposes of the Museum. ¶ We make a case that, on the basis of misinterpretation and damage on the part of the British Museum, all artifacts in the collection should be deaccessioned and resocialized as a step towards restitution. ¶ All objects within the British Museum’s collection can be deemed “useless” and devalued through a lens of damage. The museum’s process of acquisition and preservation divorces objects from their original context and function.

- > Integrated within the existing street markets, our intervention becomes a cumulative resource which activates and engages cultural heritage.



Sir Mark Jones
 Director
 British Museum
 Great Russell St,
 London WC1B 3DG, UK

Re: Spiritual and cultural damage as a path towards deaccession

Dear Mr. Jones,

Significant effort has been made by the British Museum to gather and preserve the remains of the ancestral 'korwar' figure from Doreh Bay in order to retain the collection to the greatest extent possible. These efforts are done to prevent physical deterioration of these as an object, and in turn, do not honor the cultural and spiritual significance of the people of North-West Papua and their use of this ancestral object to consult recently deceased ancestors. The ancestral 'korwar' figures were meant to be kept in the home, treated with reverence, and bestowed offerings of tobacco and other desirable items. During an illness or before any serious undertaking, such as a journey or a major fishing expedition, a 'mon' was called and would address the figure bowing down in front of the figure with both of his arms outstretched.¹

One can make a statement that, through the placement of the ancestral figure in a vitrine and/or the archive, the cultural and spiritual regard of the artifact is forfeited, and in turn, the object can be deemed valueless. The 'korwar', then, has "become useless for the purposes of the Museum by reason of damage."² The reason of damage is embedded in the loss of the ritualistic and spiritual aspect of the artifact that has been squandered in the limited interpretation and lack of regard for the significance in the North-West Papua practices for the religion and reverence, in turn, devaluing the object in its entirety. While the Trustees of the British Museum may have "a strong commitment to the integrity and global public value of the Collection,"³ the reason of damage inflicted on the 'korwar' ancestral figure belittles this statement.

We request, beginning with the 'korwar' ancestral figure, that *all objects relating to ritual*, with an emphasis on those once charged with ritualistic practices, in turn emanating a spiritual and cultural significance - including but not limited to: altar pieces, dance capes, religious and ritualistic clothing or jewelry, incense burners, ancestral figures, etc. - be deaccessioned from the Collection. In order to recover a spiritual and cultural significance, the objects should not be offered to another Museum nor institution, nor should they be disposed of in a way that prevents them from being rediscovered or mistakenly reinterpreted. The objects should be allowed to be recontextualized and resocialized, as per the research and living archive of the object as determined by the Deaccession Machine.

Thank you for your attention, consideration, and time.

Sincerely,

Rebecca Siqueiros Julia Vais

Rebecca Siqueiros & Julia Vais

¹ "Figure ('korwar'); bead." British Museum Online Collection. *British Museum*, Accessed March 2024.

² "British Museum Policy De-Accession of Objects from the Collection." *British Museum*, November 2018.

³ "British Museum Policy De-Accession of Objects from the Collection." *British Museum*, November 2018.

Friday 26 April 2024

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The Daily Telegraph

British Museum clears its halls

◆ Monumental Decision to Deaccession All Artifacts Leaves Institution Barren

◆ British Museum's Artifacts Find New Life through Resocialization in Marketplaces

◆ Recontextualization Sparks Debate on Cultural Ownership

By Emanuel Admassu ASSOCIATE EDITOR

In a seismic move that has stunned the global community, the British Museum home to some of the world's most treasured artifacts, now stands eerily vacant. The decision to deaccession and remove every object from its collection has sent shockwaves through the cultural world, prompting questions about the museum's future and the broader implications for the preservation of humanity's heritage.

The museum's board of trustees announced the decision after months of heated debate and consultations. Citing a desire to reassess its mission and adapt to the evolving landscape of cultural stewardship, the board defended the move as a necessary step towards redefining the museum's role in the 21st century. However, critics argue that the decision represents a reckless abandonment of historical responsibility and undermines the very essence of the institution.

Founded in 1753, the British Museum has long been revered as a bastion of human history and achievement. From the Rosetta Stone to the Elgin Marbles, its collection spanned millennia and encompassed civilizations from every corner of the globe. Scholars, tourists, and locals alike flocked to its halls to glimpse fragments of ancient empires and marvel at the ingenuity of our ancestors. Yet, with the removal of every artifact, the museum's identity hangs in limbo.

The decision to deaccession the entire collection has sparked intense debate within the art world. Proponents argue that museums must adapt to changing societal values and address the legacy of colonialism and cultural appropriation. By returning artifacts to cultures of origin or repatriating them to indigenous communities, museums can begin to rectify historical injustices and foster a more equitable approach to cultural heritage. However, skeptics warn that such actions risk erasing history and depriving future generations of the opportunity to learn from the past.



Amidst the outcry, the British Museum revealed plans for the resocialization of its deaccessioned artifacts, sparking a new wave of controversy and speculation. Rather than languishing in storage or being sold to private collectors, the objects will be redistributed to public marketplaces and community spaces around the world. In a statement, museum director Sir Mark Jones emphasized the importance of recontextualizing the artifacts and fostering broader engagement with cultural heritage. "Our goal is to decentralize access to these objects and empower communities to interpret and celebrate their own histories," he said.

Visitors who once flocked to the British Museum's halls to marvel at its unparalleled collection of antiquities and cultural relics are now met with empty spaces and echoing corridors. The absence of these artifacts, each with its own rich history and significance, leaves a palpable void in the heart of London and beyond. For many, the museum was more than just a repository of objects; it was a place of discovery, contemplation, and connection with the past. Now, as the British Museum grapples with the aftermath of this monumental decision, the global community watches with bated breath, wondering what the future holds for one of the world's most iconic cultural institutions.

In the wake of the mass deaccession, the British Museum faces an uncertain path forward. While some view the move as a necessary reckoning with colonial legacies and a step towards greater inclusivity, others lament the loss of irreplaceable cultural treasures and question the wisdom of such drastic measures. As the museum seeks to redefine its mission and chart a new course, one thing remains certain: the echoes of its empty halls serve as a poignant reminder of the complex and evolving relationship between humanity and its heritage.

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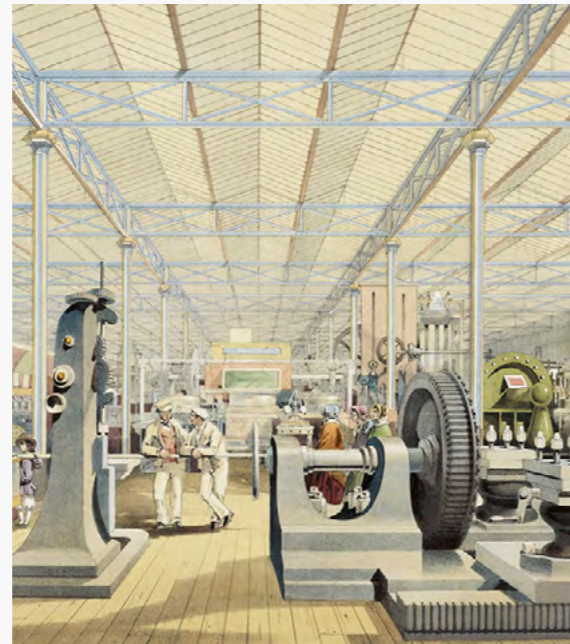
^ In a letter to the Director of the British Museum, we argue that objects in the collection have their value stripped by the museum – that the Museum's limited interpretation, preservationist interventions, and emphasis on exhibition and display over ritual, use, and ceremony, leave the objects contextless and desocialized.

> As of April 26th, 2024, there has been a monumental decision to deaccession all artifacts from the British Museum, leaving the institution barren.



- ^ It is necessary for objects to be recontextualized and allowed to have their cultural, spiritual, and ritualistic value through socialization. "The return of objects does not mean restituting them as they once were, but re-investing them with a social function. It's about a return of a "different same".

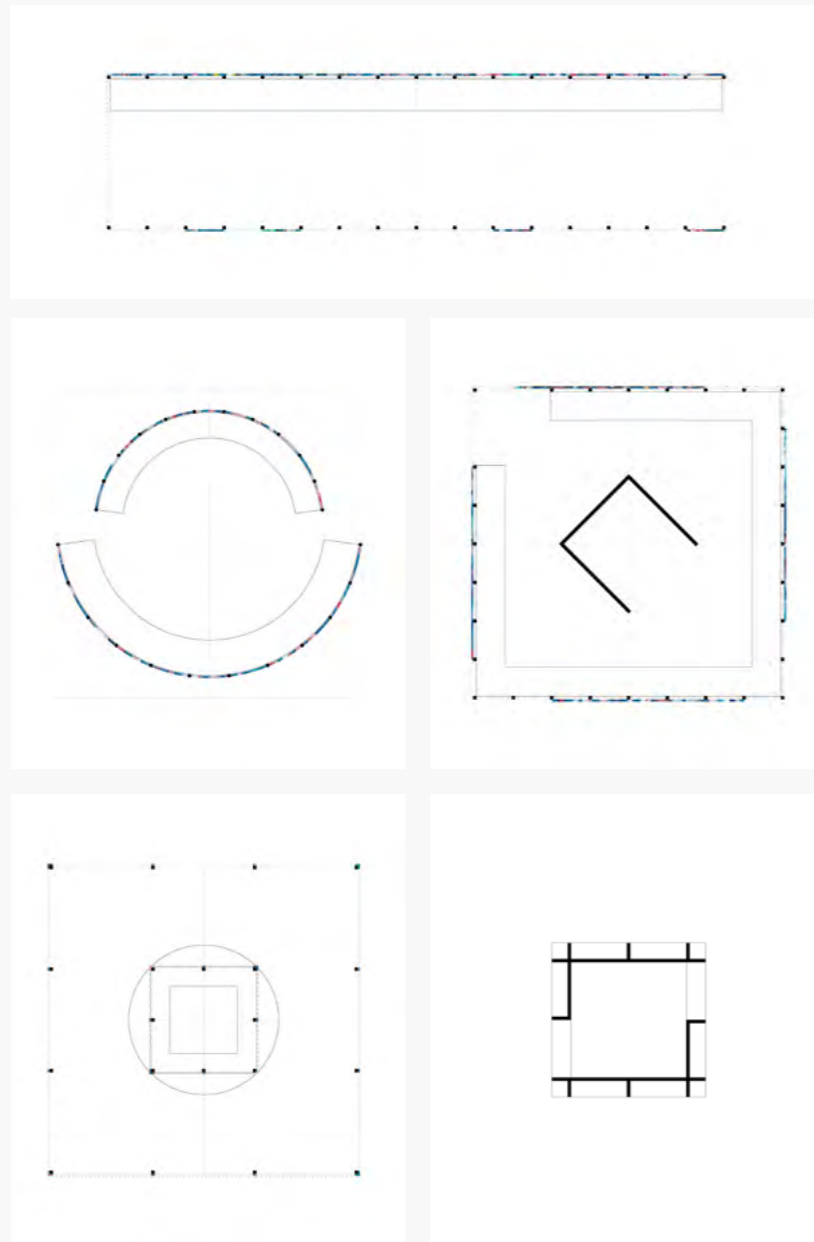
- > The market operates as a mechanism to reconstruct memory and ritual. We focused Elephant & Castle and Brixton Market, with an emphasis on the dialogue between the storefronts and the ephemeral street markets, generating an interplay of goods, movement, textiles, and culture.



- ^ Antiquities and natural history objects are displayed in a cabinet of curiosities, an encyclopedic collection that emerged in the 16th century. ¶ The model of a centralized museum for all objects of cultural heritage is only one possible example among others. ¶ The Great Exhibition aims to bring global objects to reinstate Britain as the center of the world with a display of fine arts and craftsmanship.

- > The market manifests itself in various typologies, not only focused on commerce, but also on social and cultural interactions within the marketplace, including marketplaces in Accra, Ghana and Kolkata, India.

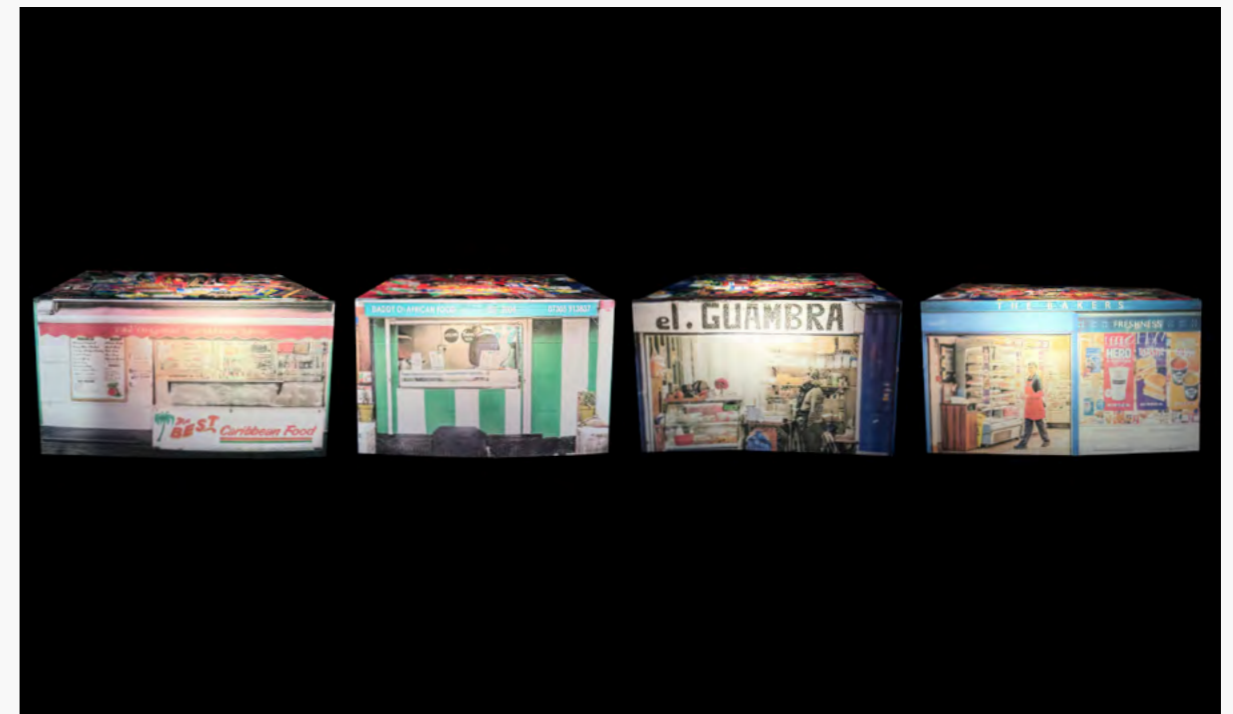




^ Taking formal cues from the pop-up steel-frame market kiosks and the nearby railway arches, we designed steel frame structures with draping canopies using textiles from the British Museum collection.

> The market is an ongoing site of diasporic placemaking and restitution, aligned with the diasporic placemaking already at play in Brixton and Elephant & Castle. ¶ It's a place of commerce, but also of ritual, exchange, and ceremony, where the future, ownership, interpretation, and value of objects is actively negotiated among those whose cultural heritage they represent.





- ^ On the left, display cases house artifacts, retaining them in a state of preservation and ownership. On the right, the austere conditions of the museum are replicated through the notion of display, goods, and transaction, but are discarded to engage in consumption and movement. ¶ While the goods and wares are similarly grouped based on size and color, the inclusion of this transactional nature found within a store breaks the barrier of sterilization.

- > In the book *The Gloom of the Museum*, John Cotton Dana said “A great department store...is more like a good museum of art than any of the museums we have yet established.” ¶ By examining the relationship between museums and international trade fairs, we began to think through retail as a lens to think through display, negotiation, gathering and commerce.





Did architecture in the late 18th and early 19th Century combine societal ideals which heightened the individual and their role in society? Did this provide a lens to investigate ways which industry and morality overlap?

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EXCERPTS FROM:

JOHN SOANE & GEORGE DANCE THE YOUNGER, BANK OF ENGLAND, LONDON, 1793

SIR JOSEPH PAXTON, CRYSTAL PALACE, HYDE PARK, LONDON, 1851

In the 18th Century, architecture directly, and indirectly, combined ideas of capital and labor. These notions can be trailed through the Bank of England, designed by John Soane and George Dance the Younger in London in 1793, and the Crystal Palace, designed by Sir Joseph Paxton in Hyde Park, London to house the Great Exhibition of 1851. These structures integrate issues of industry and morality through the design, construction, and function.

In 1844, the sovereign of England obtained the power to issue bank notes and provide a national institution – the Bank of England – where the value of the bank note was tied to the value of gold. Here, we see the integration of Karl Marx's General Formula for Capital, M-C-M', money-commodities-money, where money becomes the medium of exchange, leading to a form and exchange of universal currencies. Commodities are said to dance to the money, where the function and use value, also perceived as commodity fetishes, extracted forms of labor to be traded as a wage. The condition of the working class began to fade to the background and those that exchanged money to make more money began to detach from the working class. The exchange of wealth for even more wealth abstracts and furthers the inaccessibility of the division between the socioeconomic classes.

The Crystal Palace indicates the connections between different worlds next to one another in a mechanical sublime of the developing industrial landscape. Inspired by the design of Joseph Paxton's

Great Conservatory, the building was based upon a greenhouse that modulates air, including ducts which allow the air in and thereby fortify the plants. The greenhouse can be seen as its own module of worlds, where various plant species come together in a confined space and grow together. This growth is symbolic of the growth of commodities and the increase in labor force, in turn increasing the flow of wealth within the nation.

The interior of the Bank of England was also originally designed as an otherworldly indoor space, generating the concept that a form of enchantment or something magical occurred within banks. This concept is further exemplified with John Sloane's plan with street facades. Here, Sloane creates an otherworldly view of the bank, in which the outer spaces are different from the surroundings, screening out the poverty and working class conditions that surrounded the building. This reiterates the concept of reproducing the line of the bourgeois, as explained in Marx's M-C-M', where the wealth of those funding the building connects to the infrastructural elements the bank funds, which assist in increasing the wealth of the same individuals. The plan itself indicates the interconnected fragments of the building and the various functions of each space.

A couple of specific areas within the complex further illustrate the connections between money and commodity. Five Percent, later named Colonial, demonstrates relations of production and exchange, in which all that is profaned is holy. The space included a loan office, and later a colonial office, where money was quite literally exchanged for material goods. Tivoli Corner includes an assemblage of discrete items and architectural styles, which illustrates various cultures, form, and labor.

The inertia of industrialization is evident within the architecture and its construction

of the Crystal Palace, highlighted in its assemblage. Construction was not regulated for child labor, as it was regulated in the textile industry at this time, and was seen as a form of enlightenment, in which the children were transcending beyond their child duties and becoming part of the labor force, thereby contributing to the money-commodity-money matrix that was fueling the growth of the economy and the Bank of England.

The Bank of England and the Crystal Palace exemplify divisions of labor, which lead to the unevenness in employment and distribution of wealth, stratifying opposing socioeconomic classes. Ingles states that this unevenness in employment and integration in the system is reflected in the poverty and urban poor within the city. While the discussion is specific on Manchester, the idea can be reflected in the urban poor surrounding the Bank of England, and that surrounding the Crystal Palace.

As time progressed, the Bank of England can also be viewed in two contrasting ways – represented as a ruin and as a development. As a ruin, the bank is represented as a collection of symbols with a combination of pathos in which the bank itself can be seen as melting into the air, as a spirit representing the bank. This exemplifies how the conditions of the working class were necessary for the bourgeois to make money and therefore transfer money and wealth around the nation. In contrast, the plan for development pushes the Bank forward through history and identifies the development of the space. In thinking about future use and development, there is a proposal for a larger amount of public debt spaces; public debt was used as a developmental tool within England, with an emphasis on the growth of water distribution infrastructure, railways, and trainways. Through the integration and use of public debt, the nation had the capacity to become more interconnected while furthering the infrastructural

elements within the built environment.

The development of the Bank reflects the growth of the financial sector, which is correlated with the empire, eventually shifting to reflect the international, eventually, leading to the management and production of finances to one another.

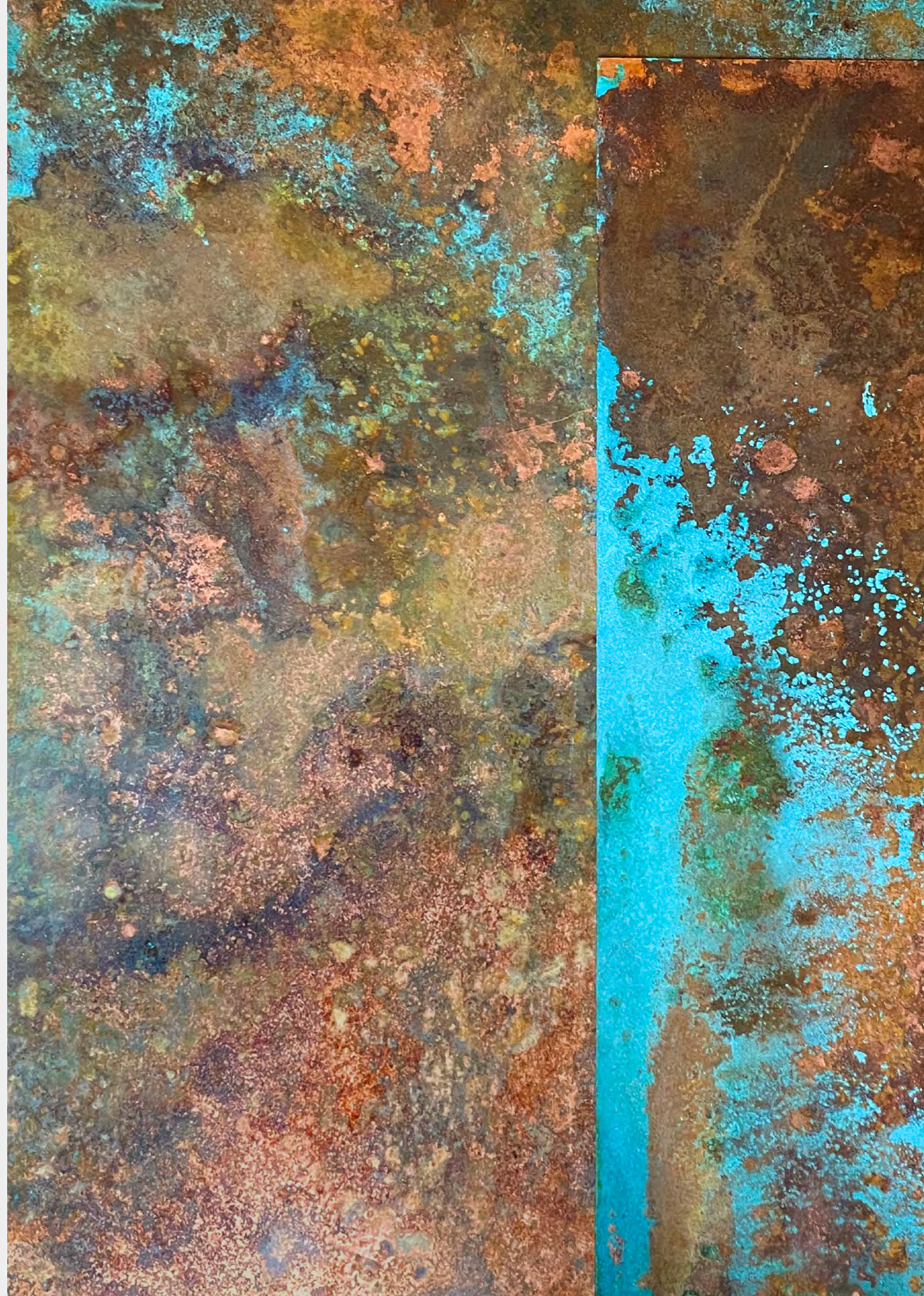
Both the Bank of England and the Crystal Palace highlight the changing division of labor, and how the architect has begun to fit into a different set of systems and roles, in which they must connect industrialization to the built environment. These changes are evident within specification versus architecture, promoting the idea of the spiritual pull of industrialization and thereby machines, creating architecture that both includes aesthetic elements while incorporating use and ideas of economy within the design. Durand would claim that these two buildings begin to incorporate his idea that the architect should incorporate natural ideas of economy to inform the layout of the building, designing on the basis of the economy. While both the Bank of England and the Crystal Palace incorporate styles and aesthetics of the time, they also include elements of design through use and purpose – how these two components change over time, and who uses the structure, whether they are segregating various functions, commodities, or morals.

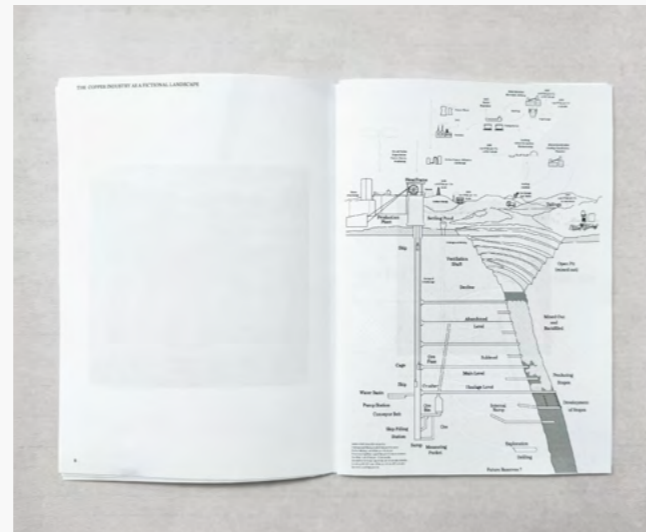
The Bank of England and the Crystal Palace exemplify how architecture in the late 18th and early 19th Century combined important societal ideals which heightened the individual and their role within society. The individual was seen as a unit, which led to the issue with figuring out individuality and freedom for the individual within society. These issues are evident within the inside and outside conditions; the necessity of each of the buildings; the correlations between pleasure and work; and the combination of industry and morality.

How does open pit mining, especially those within city limits, confined to a space in which inhabitants and toxins intermix, how does this progress? What happens after the mine no longer provides a substantial amount of copper ore? When the ore is not substantial enough to continue the mining process? ¶ Is mesh and fabric the one way in which societies living on the edge of these craters can survive? How can forces as strong as that to create these craters in the landscape be unable to care for the health of workers, families, and children living amongst the pollution, amongst the by-products of creating a “more green,” a “more efficient” future. Is the health of an individual worth \$1.40 an hour? ¶ Humans have always ripped materials out of nature, but the pace and scale of that extraction has accelerated so quickly that it challenges, or even outpaces, the individual human imagination’s ability to make sense of the consequences. It’s a strange predicament: to feel dwarfed by the momentum of your own species and their desire for progress in the wake of destruction. ¶ The vast expanse of open pit copper mining is marked by wounds, incisions revealing the descent into the depths of copper mining, the depths of extraction, of movement, of labor, of the fictional landscapes it produces. By-products, waste, and metals unrecoverable from the extracted copper flow out as tailings, forming winding tributaries that take on a psychedelic appearance as they oxidize in the open air. The transformed landscapes exhibit both a methodical and robotic aesthetic, captivating in their sublime and exquisite nature. This deepens contemplation on an occurrence, on the scars etched into the landscape driven by humanity’s pursuit of abundance. ¶ What happens after an event? What are the rememberables? ¶ Is it through the scars in the landscape? Is it through the oxidation of minerals breathing fresh air after millions of years? Is it embedded in the transportation? Or is it embedded in the localization of resources, where labor is used as a fighting method and halts the global process? Is it in the astronomically high levels of lead blowing off mounds of tailings? ¶ What are the overlaps with an appearing endless expanse of land and the disruptions of space? ¶ How can we begin to speculate an unseen future?

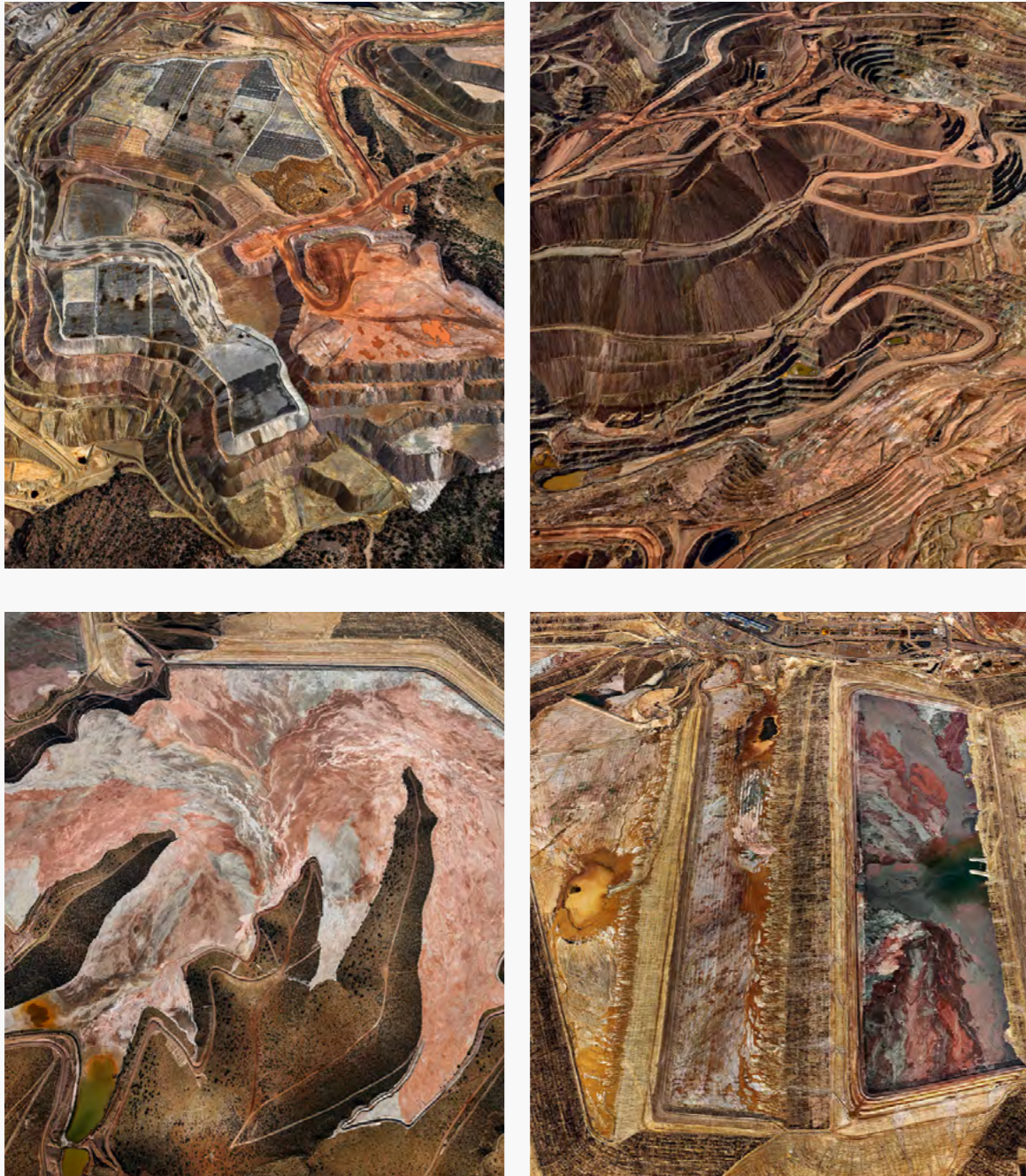
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- > Each panel is a nod towards a different individual affected by the copper mining industry. The children, with dangerous levels of lead within their bodies; the mother, working two jobs to support her family, including shoveling in the copper mine; the truckers, transporting the copper over various terrain, over bridges only built to support a single vehicle, up all hours of the night to protect their cargo; the land in which Peruvians fight to reclaim as their own, to continue native ancestral practices and ceremonies on, just as their ancestors did, the surrounding ecosystems, in which lagoons that once housed flourishing plant and aquatic life now lay dried up; or the water that is so contaminated clean water must be imported into cities weekly. They are meant to bring to light the effects copper mining has on us globally, not confined to the dents created in the landscape, but to the individuals they are in contact with. At what point is too much damage? Are these effects worth “green” energy? Can they still be considered “green” energy?





^> Compilation of research on open pit mining, especially those within city limits, postulating how we can speculate an unseen future. The vast expanse of open pit copper mining is marked by wounds, incisions revealing the descent into the depths of copper mining, the depths of extraction, of movement, of labor, of the fictional landscapes it produces.



^ Open-pit mines are wounds we've inflicted on the earth. Their ichor bleeding out onto neighboring communities in the form of lead poisoning, or contamination of water. While the altered landscapes provide a sense of sublime, a fear of nature, this sublime is a veil.

> Through the patina of the copper, a direct relationship with the oxidation of tailing pools and airborne particles, the copper sheets shed light on global effects of copper mining, extending beyond physical scars on the landscape to the profound impact on the lives of individuals intimately connected to the industry.





How does the labor of coal mining, the technological advancements associated with panelák construction, and the development of mass social housing, culminate in one city? What does a manufacturing of a socialist modernity look like?

MANUFACTURING A SOCIALIST MODERNITY VIII MACHINERY, MINING, AND HOUSING

What happens after an event? What are the rememberables? How does a landscape so scarred by the movement of materials and individuals recover? Can the wounds be healed? Are the rememberables the grounding element? Can decay be beautiful? What are the overlaps with an appearing endless expanse of land and the disruptions of space? Do industry and morality overlap? How can one create a sense of humanity? Where the welfare of a species is traded for familiar props? Is the farm a mere simulation? Is it all a mirage? A religion? A shell company under the spell of a faux industry? And for what? Has the industry town become a Hollywood set? Can art save architecture? How do people claim space in everyday life? What does housing for collective ownership look like? Can one find fragments of another world, another way of life? What can be created in space? How can one design for uninterrupted, continuous learning practices? Who is this for? How can one represent the intangible? How does the curriculum inform the structure? How can space support possibilities? How to celebrate and support the pleasures of living? What is the capacity of living? Is this all a mirage? How to radically rethink the space of "home?" Can the wall be the apotheosis of surrealist architecture? Does the non-producing farm in Orange County perpetuate the farm in Iowa? Is the demand for flesh fueled by a promise of nostalgia? Without true production, is the Orange County farm just an image? What are the overlaps with an appearing endless expanse of land and the distributions of space? Is the farm a mere simulation? Can architecture be used as a media of propaganda? Can the sublime be harnessed? How does one redefine an interconnected reality? How can we begin to postulate an unseen future? How can a school work as an open framework? How does a landscape scarred by the movement of materials and individuals recover? Can the wounds be healed? Are the rememberables the grounding element? Can decay be beautiful? What are the overlaps with an appearing endless expanse of land and the disruptions of space? Do industry and morality overlap? How can one create a sense of humanity? What happens after an event? What are the rememberables? How does a landscape so scarred by the movement of materials and individuals recover? What are the overlaps with an appearing endless expanse of land and the disruptions of space? How does one speculate the unseen? Or is it embedded in the localization of resources, where labor is used as a fighting method and halts the global process? Do industry and morality overlap? How did an obsession with modernism and chemicals in the mid 1900's lead to an infatuation with the cleansing of pests via killing vapors, emphasizing ideas between agrochemicals and nature, between killing and life? Can the labor embedded in farming practices overlap? **What does a manufacturing of a socialist modernity look like?** Is the industry town now a Hollywood set? How can one create a sense of humanity? Where the welfare of a species is traded for familiar props? Is the farm a mere simulation? Is it all a mirage? A religion? A shell company under the spell of a faux industry? And for what? Has the industry town become a Hollywood set? Can art save architecture? How do people claim space in everyday life? What does housing for collective ownership look like? Can one find fragments of another world, another way of life? What can be

EXCERPTS FROM:
MANUFACTURING A SOCIALIST MODERNITY

THE RISE OF SOCIAL REALISM

Within the defined socialist, industrial city, the location of the economic base of Marxism-Leninism and its residential and civic architecture emerge as part of its superstructure, an instrument through which the project of heavy industry was supported and promoted by keeping the workers content at home and in turn, productive in the factory. Looking at a case study city that correlates the development of a coal mining town with prefabricated social housing in the 1950's and 60's, Nová Ostrava, in what was once Czechoslovakia, emerged.

The end of the Second World War brought significant changes in the political arrangement of Europe - East-European countries became Soviet satellites for almost fifty years. In February 1948 the former Czechoslovakia adopted the communist ideology and the communist government started to take over all Soviet program patterns. Social realism was incepted, with the first pieces of artwork including propaganda posters, featuring the working class, agrarians and workmen juxtaposed to the representatives of the party and of the state, see FIGURE 1. When social realism appeared in Czechoslovakia following the war, it turned to be the main ideology, which was boosted by the control and central management of all art activities in the country. The art was meant to reflect the success of the post-war recovery in the country, where the most attention was paid to the success of the regime, portraying workmen in the factories and the industry, agrarians, socialist education and science, see FIGURE 2.

During the first bout of nationalization of key enterprises in Czechoslovakia after the WWII, the construction sector was affected by the centralization effort. The existing structure of hundreds of private architectural firms was not compatible with the planned economy, leading to the realization of the industrialized construction sector, of rationalization of design and the application of scientific methods to architectural

work. This cumulated into a state design organization called Stavoprojekt, established in Prague in 1948, which became the head of regional design institutions.

Stavoprojekt's state-run system was created to replace all private architectural and construction engineering firms in the country. One of the institution's core missions was to design and oversee the production of thousands of new housing units to alleviate long-term housing shortages and bolster the Stalinist push for heavy industry in early years of communist rule in Czechoslovakia.

PANELÁK CONSTRUCTION

The panelák, or structural panel building, is a prefabricated concrete apartment buildings that can be found in every city and town in the region, see FIGURE 3. Paneláks were not only signs of the increased production of new housing, but also indicated the acceleration of urbanization and industrialization in the region as residents moved from rural areas to towns and cities for work. Panelák housing blocks carry echoes of socialist-realism in their plain lines, lending itself to what could be deemed as a logical end point of a process, one that had increasingly moved away from architecture, and instead, moved towards industrial design.

SDRUŽENÍ PODNIKŮ PANELOVÉ VÝSTAVBY

One of the most prominent manufacturers of prefabricated panels and components for panelák construction in Czechoslovakia was the company "Sdružení podniků panelové výstavby" (meaning Association of Panel Construction Enterprises), abbreviated as SPVP. Their production facilities were equipped with specialized machinery for producing precast concrete panels, walls, floors, and other components used in panelák buildings. The panels were manufactured in large quantities and transported to construction sites for assembly.

NOVÁ OSTRAVA

Nová Ostrava, later called Ostrava-Poruba, is the most notable example of a new industrial city founded and constructed in the period of early socialism in Czechoslovakia.

After 1945 and through the 1950s, Czechoslovakia concentrated on the development of mining, the steel industry and other areas of heavy industry see FIGURE 4. Ostrava became a centre, a "city of coal and iron". In 1949, construction was started on the vast Nová Huť industrial complex in Ostrava-Kunčice. Massive support of heavy industry meant an inflow of new workers to Ostrava and its vicinity.

Coal mined from Ostrava historically served various purposes, much which went to support local industries, including steel making, heavy engineering, manufacturing, and energy production, crucial for powering industrial processes such as in the production facilities of Stavoprojekt and SPVP.

Gustav Kliment, Minister of Heavy Industry in the late 1960's to early 80's, described Nova Ostrava as the counterbalance to the extreme work environments around the city. In a 1951 speech on building socialist cities, he said,

"Black should remain underneath Ostrava, in the mines, chemical plants, and machine shops - the places of work in Ostrava, but the apartments of Ostrava's workers and their children should not have to be black in the future. We don't want to have pit heads and blast furnaces in the middle of Ostrava's streets, next to apartments and cultural facilities. We don't want to have cables carrying baskets of coal above the heads of children playing. Therefore, for the future housing developments of Ostrava's workers, the Central Committee of the Communist Party chose land relatively far from industrial enterprises, pretty land, in the picturesque countryside, surrounded by forests and in the same vicinity as the powerful future Hlucin dam, which together with the first areas provide recreational offerings for the workers. Don't you want miners, who spend all day digging out coal without a ray of sunshine, to at least have enough sunlight in the hours that they have for a little bit of rest?"

Many new neighborhoods grew up in the peripheral quarters of the town at that time, primarily Poruba, Zábřeh, Hrabůvka, and later Výškovice and Dubina. In 1945,

Ostrava became the home for the Mining University, which included the establishment of the Mining Institute of the Czechoslovak Academy of Sciences.

A significant factor for the establishment of the Mining Institute in Ostrava was the Mining University of Ostrava, which provided the best mining education in the country. The closeness of both workplaces, the university and research institution, enabled synergy of scientific work and pedagogical processes. The construction of a new building of the MI Ostrava in Ostrava-Poruba was designed by Stavoprojekt Ostrava.

The master plan for Ostrava assumed the construction of a modern Socialist city, based along a representative main boulevard starting from the railway station and ending with the university building. The architecture was associated with the vision of a new socially "just" society, where the workers, farmers and 'laboring intellectuals' collectively work together and utilize the fruits of their labor.

MACHINERY, MINING, HOUSING

Ostrava's significant role as an industrial hub necessitated the presence of industrial facilities to meet the demand for housing during the period of rapid urbanization. Production facilities would have been responsible for manufacturing prefab panels used in the construction of panelák buildings in and around Ostrava, and played a crucial role in the mass production of prefabricated elements, which were then transported to construction sites for assembly, contributing to the widespread proliferation of panelák buildings throughout the region.

The shift from individually designed and constructed buildings, to collectively designed and mass-produced buildings was not predetermined. It was the result of processes of negotiation between the competing interests of politicians and architects and engineers, who not only had their own professional interests to protect, but who were also expected to represent what one might call the 'consumers' of housing, in the absence of typical capitalist supply and demand conditions.

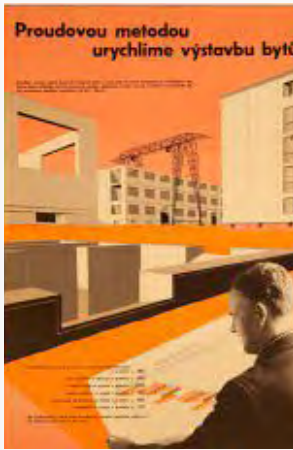


Figure 1:
Jiří Havlín, The poster, 1967.
Poster from 1960s exhorting the nation to solve the housing shortage by building an additional 1.2 million apartments by 1970.



Figure 2:
Social realism propaganda poster highlighting workmen in the factories and the industry, agrarians, socialist education and science.



Figure 3:
Newly Constructed Housing for Miners, Karviná, Ostrava, early 1960s.



Figure 4:
The map indicates economic and labor geographies of Czechoslovakia. The size of the pie charts indicates industrial employment by settlement for all settlements with more than 50 residents and the different colored wedges indicate the composition of industrial employment. It highlights a concentration of industrial employment in the key population centers of Prague, specializing in the production of machinery (colored red) and on the Northern Bohemian border and Ostrava, focusing on coal extraction (in pink).



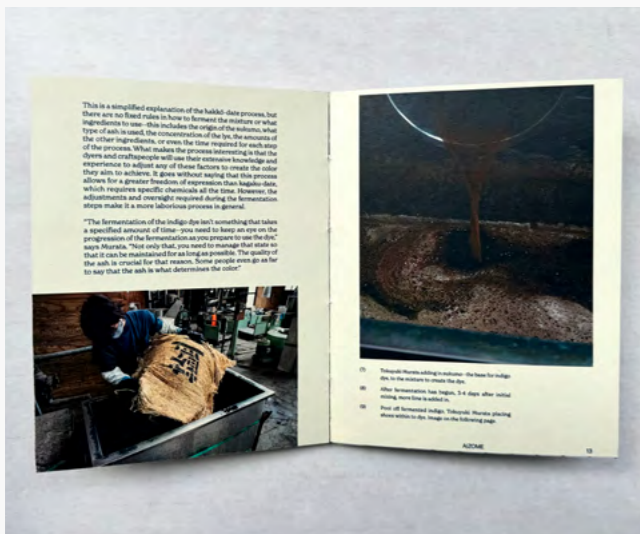
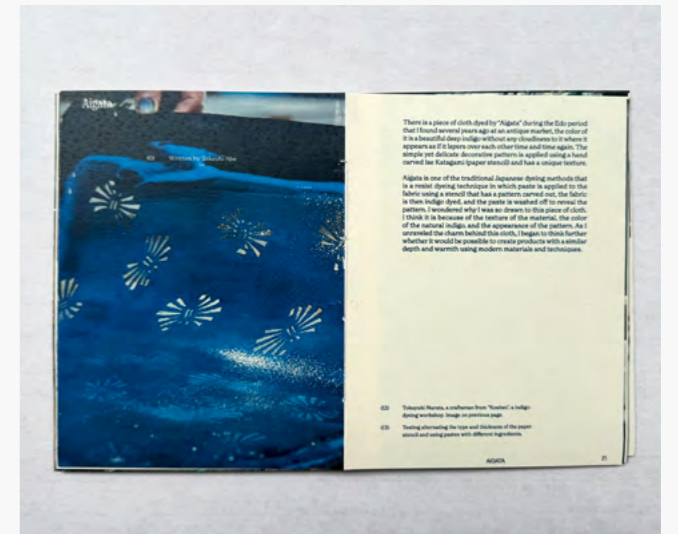
Modern manufacturing has made full use of technology and equipment, creating more uniform products. How can one still consider the possibilities of creating a product that reflects a sense of humanity?

What happens after an event? What are the rememberables? How does a landscape so scarred by the movement of materials and individuals recover? Can the wounds be healed? Are the rememberables the grounding element? Can decay be beautiful? Is the marketplace, in actuality, the museum? Or is it embedded in the localization of resources, where labor is used as a fighting method and halts the global process? Do industry and morality overlap? How did an obsession with modernism and chemicals in the mid 1900's lead to an infatuation with the cleansing of pests via killing vapors, emphasizing ideas between agrochemicals and nature, between killing and life? Can the labor embedded in farming practices overlap? How does one speculate the unseen? How can one create a sense of humanity? Is the industry town now a Hollywood set? Where the welfare of a species is traded for familiar props? Is the farm a mere simulation? Is it all a mirage? A religion? 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Modern manufacturing has made full use of all kinds of technology and equipment, making it possible to create a more uniform product, however, there is a beauty embedded within the ideals of handcraft, with slowing down to create an object, a product. Thereby, we shall continue to consider the possibilities of “how can we create a product that reflects a sense of humanity?” ¶ It may begin with a hand sketched original picture, as in the case of Aigata, one of the traditional Japanese dyeing methods that is a resist dyeing technique, where paste is applied to the fabric using a stencil that has a pattern carved out, where the fabric is then indigo dyed, and the paste is washed off to reveal the pattern using the hand carved paper stencil, and finally dyed by hand. In the pursuit of a universal beauty through careful handwork, the earnest attitude required to accomplish this level of work ultimately creates a slight unevenness that cannot fully be controlled, and this is where the craftsman’s individuality and humanity are revealed. ¶ Modern manufacturing has made full use of technology and equipment, creating more uniform products. How can one still consider the possibilities of creating a product that reflects a sense of humanity?

- > Stencils are *Ise Katagami* style, gluing several layers of persimmon tannin dyed Japanese washi paper together. The indigo paste is applied with a spatula on top of the paper stencil. Once dry, a second application is spread on top.

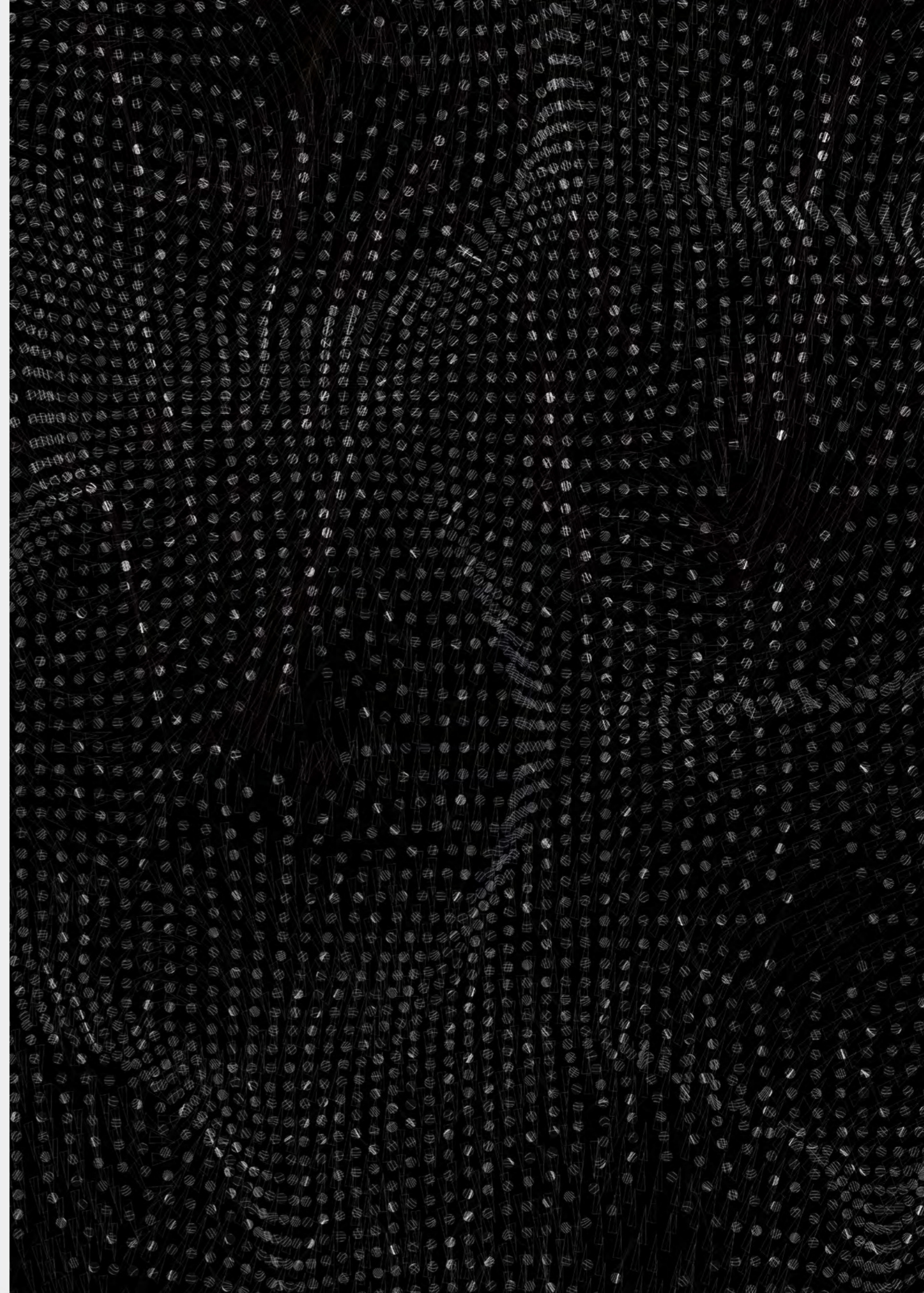




^ > Snippets of a book designed around the ideals of *Aizome* and *Aigata*, where meticulous hand craft is prioritized, from the printing on individual sheets of paper, to the arrangement of sheets into signatures, to hand binding the book together, emphasizing that a sense of humanity can be evident within a piece through meticulous handwork.

Ephemerality, through the confluence of activities, individuals, and continuous learning, provides a transformative space for students of any age to engage in uninterrupted education. ¶ Nodes of attraction create a clustering and confluence of spaces, allowing for a layering and compounding of knowledge and learning. A focus on retention and retention practices informs versatile learning spaces, extending beyond the typical four walls of a classroom. This reconstructs the learning chamber to include the building, all rooms, the corridor, the rear garden, and the surrounding community. ¶ All children, with or without intellectually challenged conditions, diagnosed or undiagnosed, have the agency to determine the best practice for learning, placing the student at the center of their learning experience. ¶ Infinite potentials of configuration facilitate an ephemeral quality to the classroom, providing a highly specific space designed by the student for unobstructed inspiration and interaction within an environment that motivates self-direction, understanding, and creativity. ¶ Through attraction and retention, various spaces emerge, each with a differing mode of interaction and learning technique. These spaces begin to cluster around the center hallway, which is an extension of the classroom, and allows for uninterrupted, continuous learning practices.

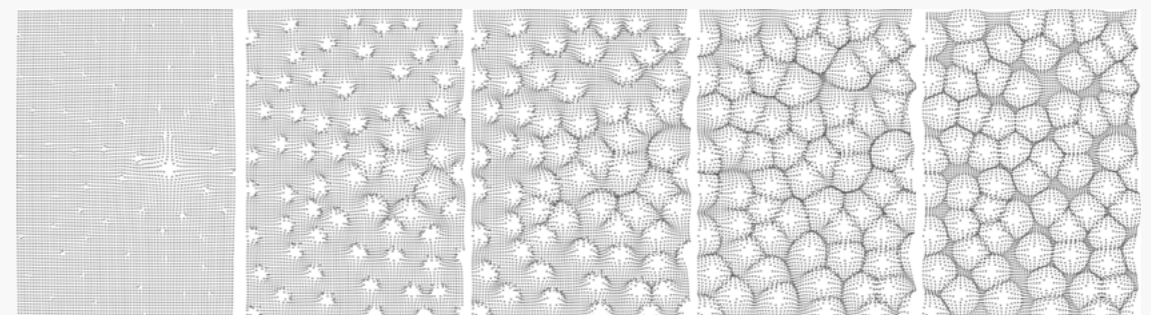
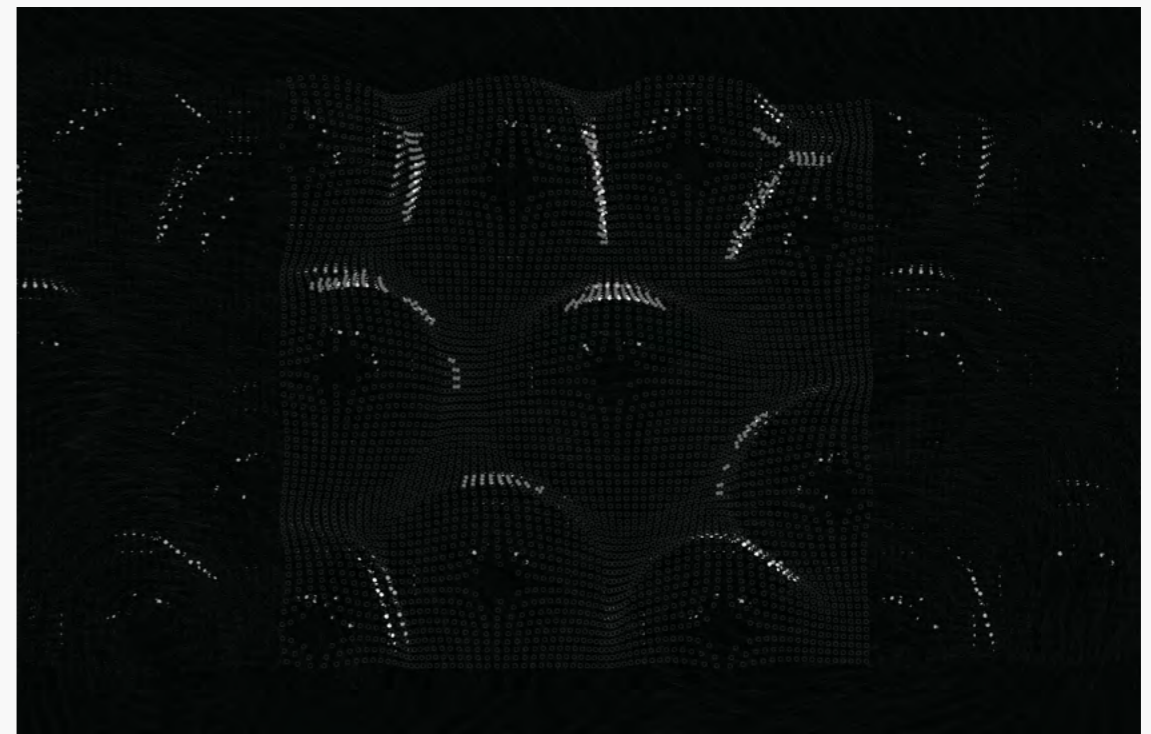
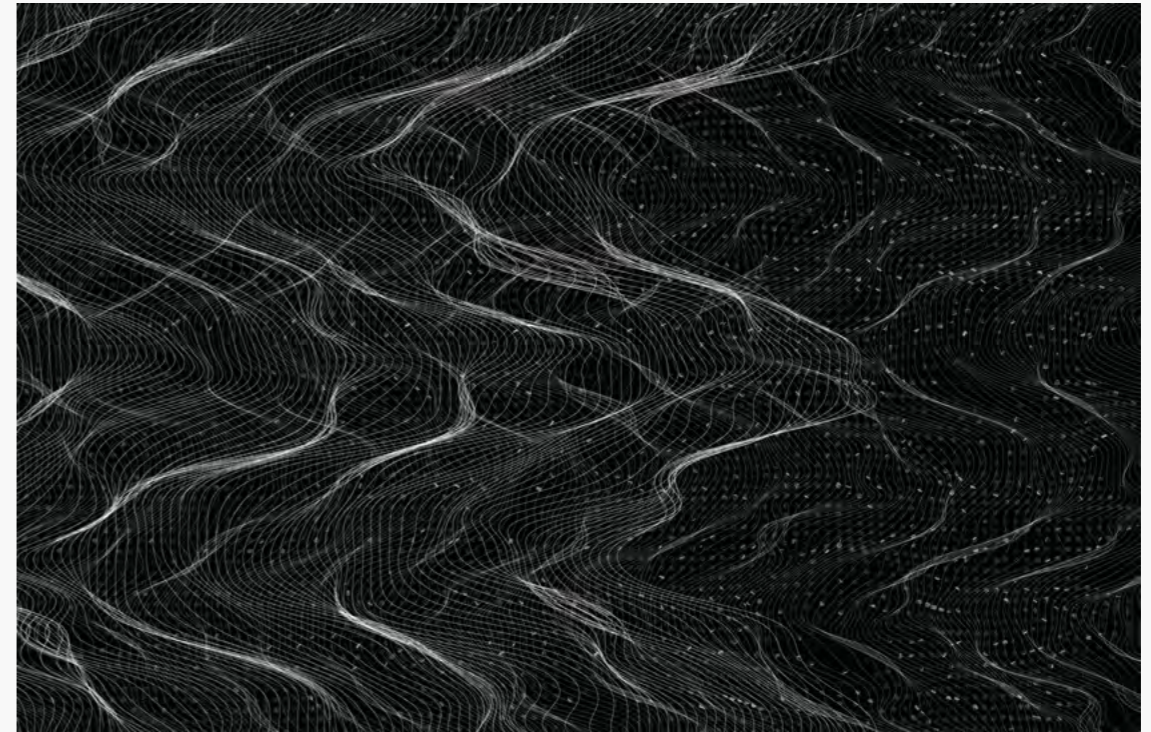
- > Conceptual analysis of retention and dissipation techniques, with an emphasis on how the ideals can formally program a space for differing modes of interaction and learning..





^ Spatial model exploring nodes of confluence and the ways in which they may interact with each other and the surrounding context.

> Exploration diagram of the currents of magnets and their push and pull on one another in a larger context. ¶ Map highlighting the areas of higher pull on one another from the magnets, with an emphasis on retention and dissipation techniques, centered on confluence. ¶ Diagram exploring how magnetic forces can push and pull on one another, affecting not just themselves, but also their surroundings.





- ^ Conceptual exploration of materials and ways in which magnetic forces can alter the shape and composition of a substance. Using plastic bags filled with air, the inverse of the shape is revealed, highlighting the spaces between. Differing cure times of Rockite were utilized to navigate the movement of metal pieces through the curing Rockite. Magnets were dragged across the surface, leaving remnants of what once moved through.

- > Conceptual site analysis, centering on non-traditional forms of learning within the park axis adjacent to the site.

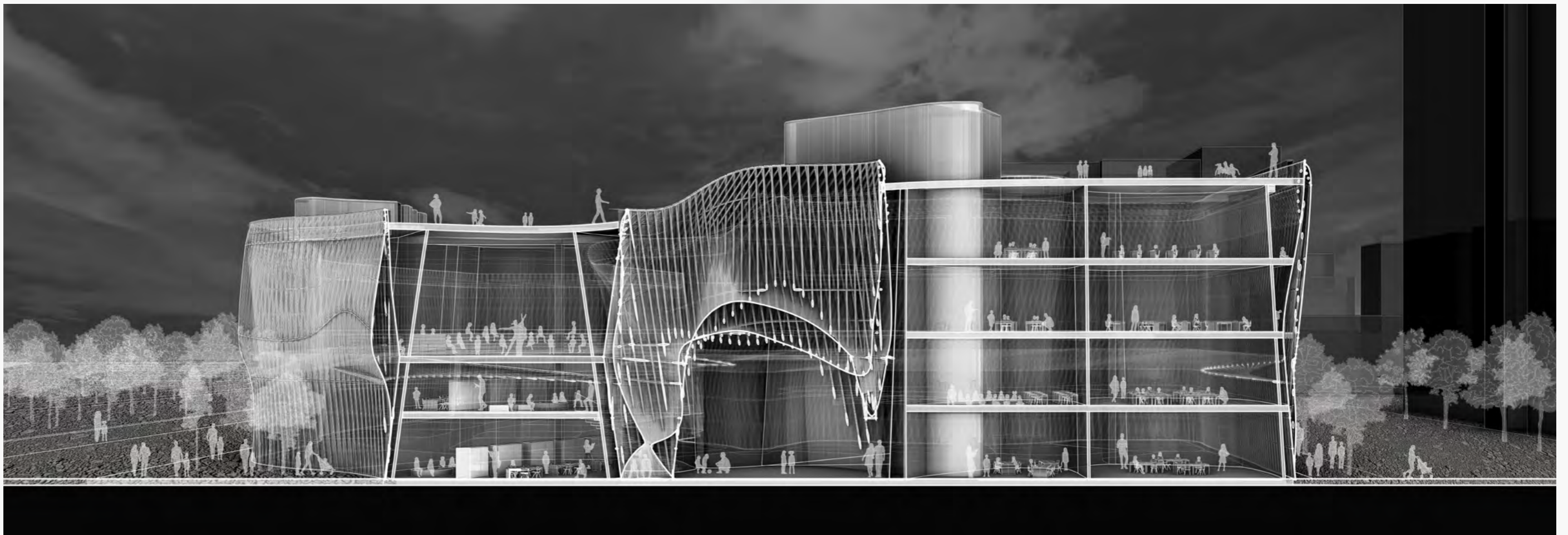
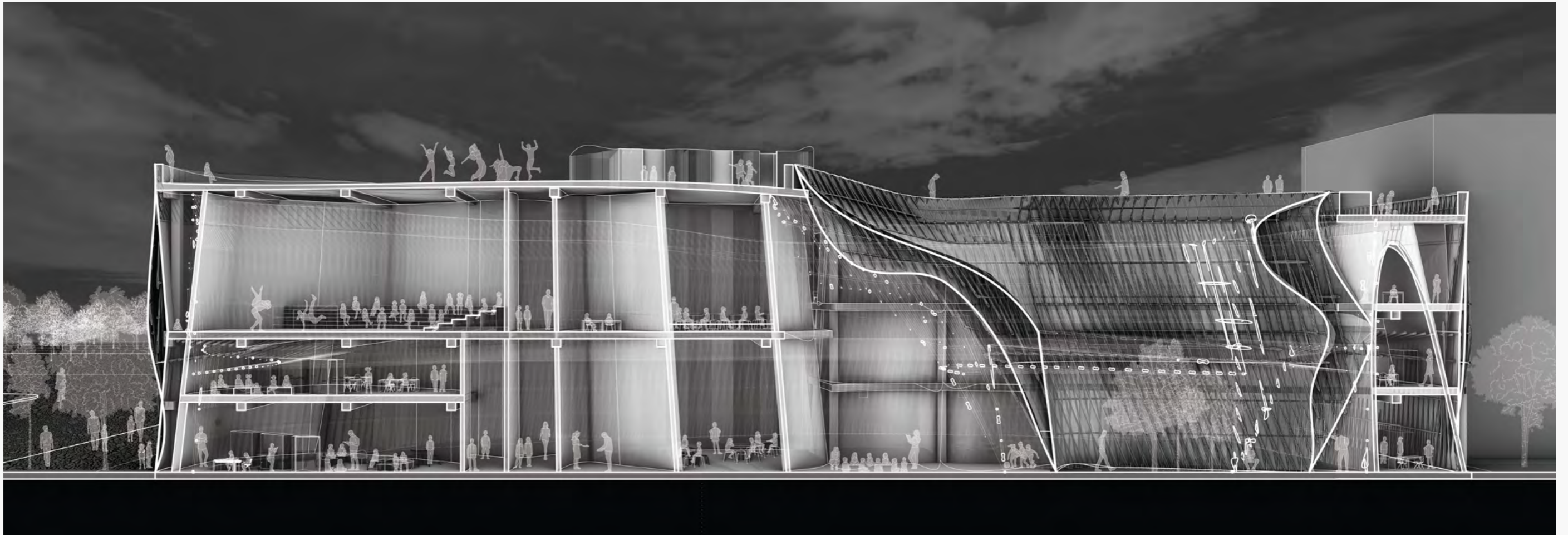
- ∨ Site plan highlighting how the ground floor of the building interacts with the envelope and the surrounding context, showcasing pliable walls, which in turn produce a playscape where the in-between becomes an extension of learning.



FICTIONAL BUILDING

HOW CAN ONE DESIGN FOR UNINTERRUPTED, CONTINUOUS LEARNING PRACTICES?

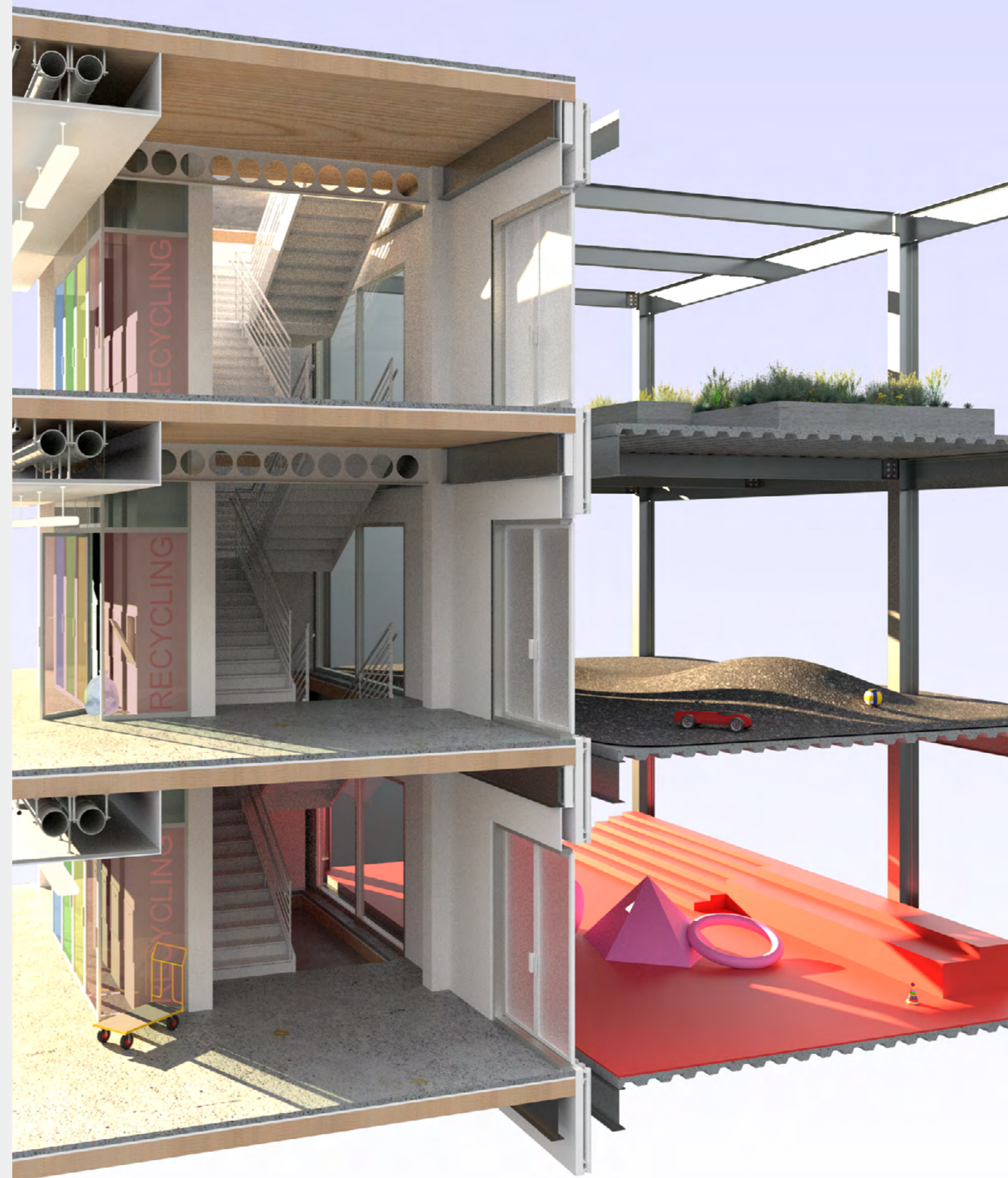


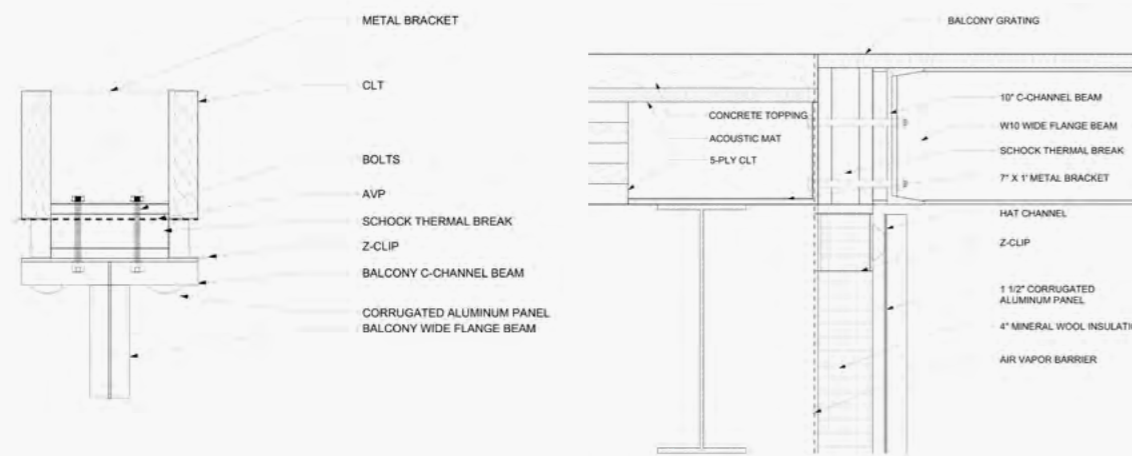


^ Sections highlighting the nodes in which the facade can be inhabited, and connections between the traditional classroom spaces and ephemeral spaces.

What would it look like to have a school that addresses waste at every stage of its life cycle? Where the building is optimized to reduce waste in construction, daily usage, and end-of-life. ¶ Beginning with the question: “How can a school work as an open framework?” this project investigates how a structure can support multiple programs and different uses over time. Managing the life cycle of a building is tied to this notion of an open framework, and the approach transformed into a waste management strategy. How can a building consider waste at three different scales: longevity, materials, and regenerative systems? ¶ The largest scale of waste is Longevity. There is a robust structure which allows for readaptation and resilience. The massing is split into two, one being more constrained, and the other being open and adaptable in the short term. The second scale of waste is related to Materials. By using recyclable materials in our structure, such as a, waste is reduced. The third scale of waste is the regenerative systems within the building. The green roof, geothermal heating, chilled beams, radiant slabs, rainwater collection, trash chute, and educational gardens introduce systems of sustainability and waste management. ¶ The main building is designed with a regularized and systematic structure so it can easily be adapted in the future. Creating educational opportunities about regenerative and sustainable systems, care and attention to waste and life cycle are encouraged. Having a designated waste management space located in the same spot on each floor, users will know where waste is to be taken. The waste storage room is located in proximity to the freight elevator, allowing for ease of transport throughout and out the building.

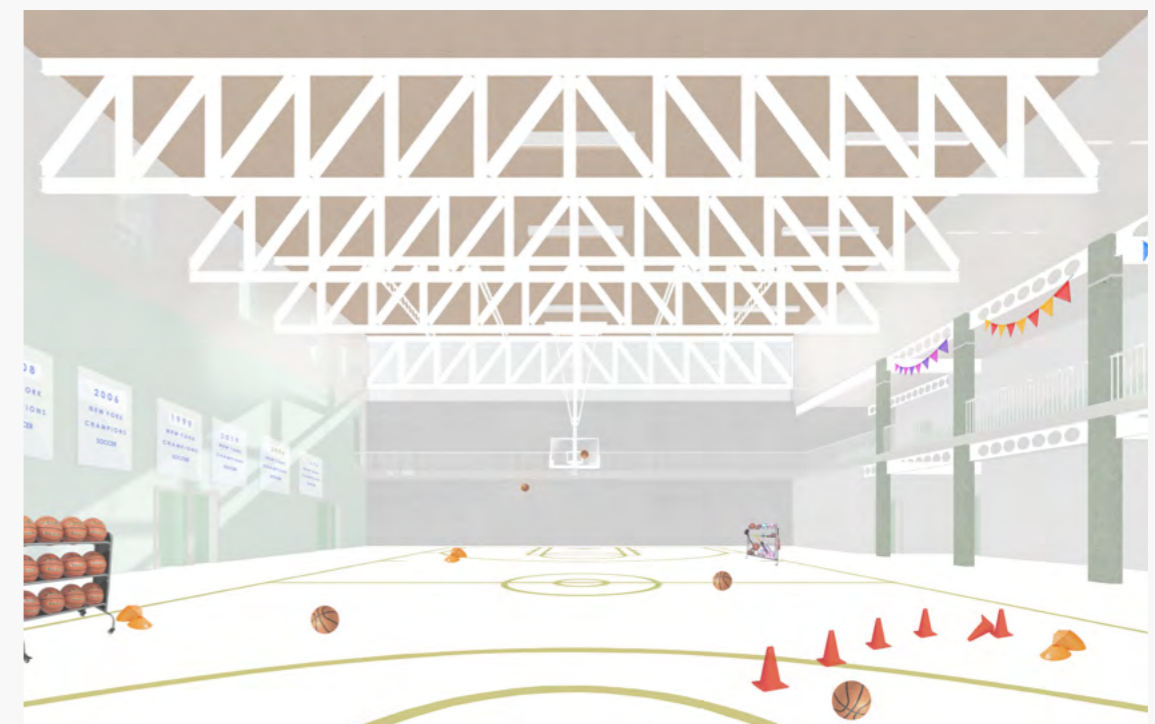
- > Chunk of the building, highlighting the connection between the flexible and the set building; between the waste management system and the integrated, regenerative systems within the building.

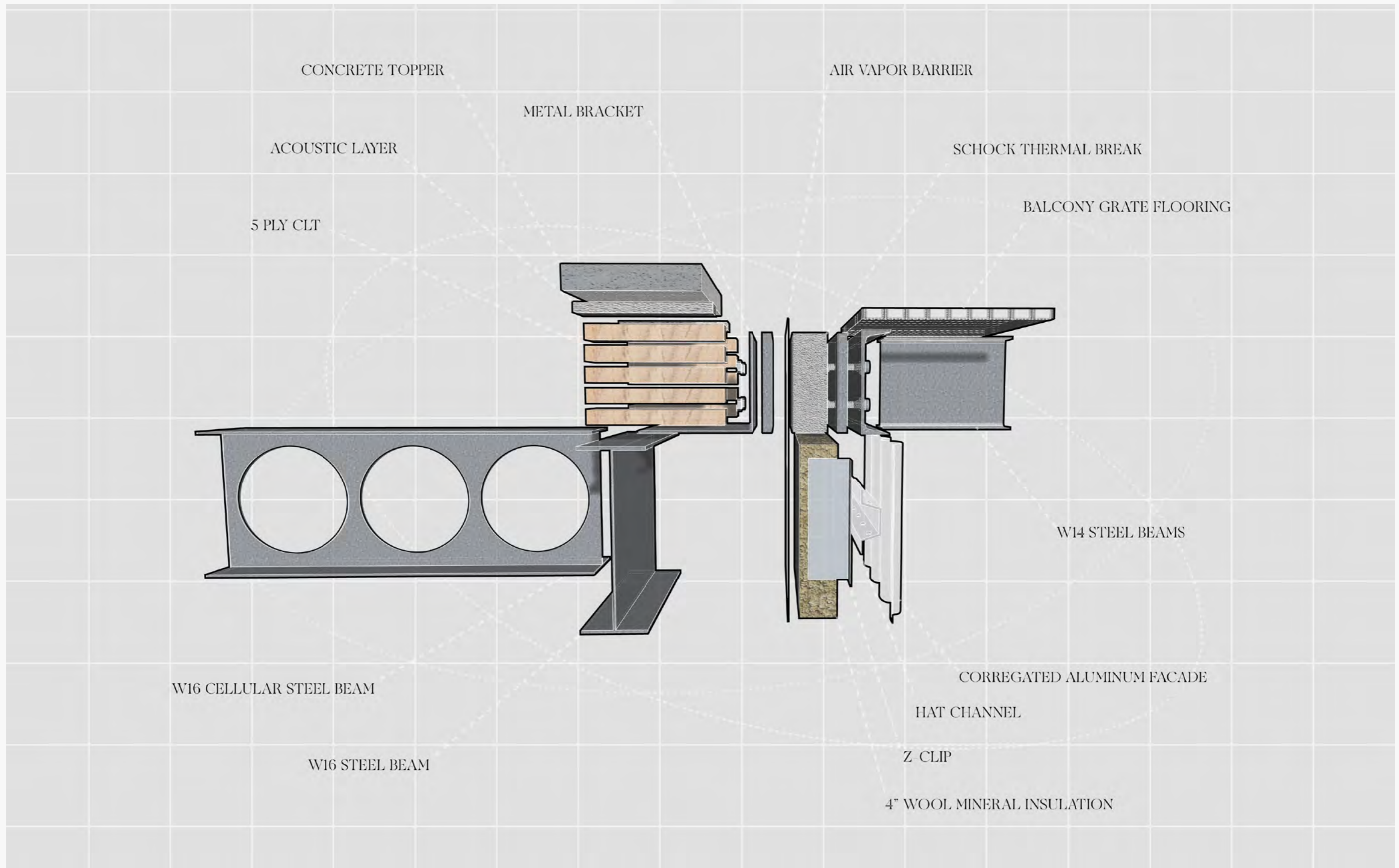




- ^ The main building is designed with a regularized and systematic structure so it can easily be adapted in the future. Creating educational opportunities about regenerative and sustainable systems, care and attention to waste and life cycle are encouraged. Above all else, we designed a light-filled space for students. The use of mass-timber slabs with concrete topper reinforce experience within the sustainable school ¶ Facade details of main facade.

- > Interior view of the library, showcasing the cellular beams which run through the space and the mechanical equipment embedded within. ¶ Interior view of a classroom, cellular beams and chilled beams above, and operable balcony on the right..





^ By understanding the components of the building, we were able to optimize the building's low-waste construction processes. Steel and timber superstructure support building systems and a hung, metal grate balcony with a corrugated aluminum facade.

EXCERPTS FROM:

LUIS BARRAGÁN: THE WALL AS A REVOLUTION

SPACES OF SERENITY

Spaces of serenity, where intimacy and self-reflection transcend beyond the walls of the house, transmute into a sacred and divine space. Through the linkage to nature and effects of light within a space, a connection between serenity and contemplation emerges, specifically within the potential and the upright nature of the wall.

The wall, a barrier, physically stands separating interior and exterior, private and public spaces. From the exterior of the house, Barragán's house is almost void of all character, teetering on the edge of monotonous. Luis Barragán stated, "All architecture which does not express serenity fails in its spiritual mission. Thus it has been a mistake to abandon the shelter of walls for the inclemency of large areas of glass." The shelter of the wall, and the monotony in which it elicits, is not an overlooked element. Instead, the power and authority in which Barragán entrusts within the wall drives the foundation for the spaces of serenity within the introductory threshold. In many of his designs, the initial exterior wall acts as the ultimate entity. The walls themselves establish sequences between spaces, where the transition is filtered and spaces are contained. The wall, both exterior and interior, becomes a magical element – at every turn. It is a transitional element that distinguishes one space from another, producing differing ceiling heights, revealing hidden gardens, and possessing bright colors, all culminating to allure, a dreamlike state in which one transpires through the home.

"Silence... to allow for the interior placid murmur of silence... Solitude is good company and my architecture is not for those who fear or shun it... Serenity is the great and true antidote against anguish and fear, and today, ... it is the architect's duty to make of it a permanent guest in the home, no matter how sumptuous or how humble. Throughout my work I have always strived to achieve serenity, but one must be on guard not to destroy it by the use of an indiscriminate palette."

In his Pritzker Prize acceptance speech, Barragán implies that silence is defined not just as the absence of sound, but the evocation of emotions – nostalgia, melancholy, concentration, and meditation. It is within these junctions where the architectural experience is defined and found. The architecture, then, becomes a space that interacts with all of our senses. It is felt as though one is moving through an ethereal, imaginary environment.

Architecture is felt with every fiber of one's being, and paintings generate a similar effect through a 2-dimensional plane. Ferdinand Bac painted scenes depicting "a return to common sense, to nature, to the ideas of a contented society... the abolition of decoration was enough to adapt oneself to 'modern necessities'..." As seen in FIGURE 11, Bac's painting, *La Tour du Calife*, has minimal decoration, encompassed in a mystical aura, and "...showed suspended and fantastic scenes, designs that express an imaginary fascination with the past, indecipherable, removed from reality. They are representations of metaphysical spaces..." These metaphysical spaces are similar to the ideals contained within the vigor of the Barragán wall, especially evident in *Le Bain de la Sultane*, FIGURE 12, where walls, or the illusion of a wall, separates different spaces to produce spatial sequencing, indicating differing ceiling heights and a desire to explore the mystical landscapes. As Barragán becomes a master of emotional landscapes, the visual sequencing Bac implements within his paintings and the experience of moving through a space while the artist, or in this case the architect, evokes emotions, is evident. Within the confines of the wall, Barragán creates poetic spaces of silence.

SURREALIST IDEALS WITHIN ARCHITECTURE
Barragán implemented the act of viewing art as an entrance into his architecture, a mode of viewing similar to entering paintings and drawings. As the visitor's eye moves around a space, they are simultaneously invited and held back from entering the space, especially evident in Casa Barragán. "Having perceived the contrast between depth and flatness... and in the juxtaposition of saturated color and

stark white on the walls, the viewer waited... Here began the house's dynamic of opening and closing, and of attraction and repulsion." It is within this interplay of entering and pausing, of access and obstruction, where the play of revelation and occlusion within the architecture emerges.

Surrealist ideals of the uncanny and dreamlike scenarios are evident within Barragán's home. The wall contains a core and a skin, it is said to breathe and palpitate, just as a human or animal. The wall has two sides, formally and figuratively – one that is open and direct, and the other that is shrouded in shadows to suggest past presences. It is this boundary, this distinction, where the use of the wall transcends Barragán's design into surrealism, becoming a life form within the building.

Giorgio De Chirico's paintings are indicative of ideals similar to those found within Barragán's house. His paintings, especially *Piazza de'Italia with Equestrian*, evoke a sense of mystery, through empty towns and scenes of facades with stark, long, shadows, see FIGURE 13. Ardengo Soffici wrote in 1914, "The painting of de Chirico is not painting, in the sense that we use that word today. It could be defined as a writing down of dreams. ... [H]e truly succeeds in expressing that sensation of vastness, of solitude, of immobility, of stasis which certain sights reflected by the state of memory sometimes produce in our mind, just at the point of sleep." In a similar vein, the dream-state in which Barragán's house exists is one in which occlusion and spaces for feelings of the uncanny are felt, especially in the architects use of interior murmurs of silence. It is within De Chirico's cityscape paintings where one feels an alluring, dreamlike state, as one moves throughout the painting. These vague, ephemeral moments of dreaming are evident in *Saluto Degli Argonauti Partenti* (*Greetings of the Departing Argonauts*), FIGURE 14. The depicted space becomes a magical element; transitional elements distinguish one space from another, revealing hidden interactions while possessing bright colors, all culminating to an allure, a dreamlike scene, indicated as impressions of interactions and allowing the viewer to fill in the gaps.

The reduction of space can be boiled down to

the thickness within the wall. The wall acts as a barrier between reality and dreams, and becomes its own space of serenity. A space that includes aspects of intimacy and self-reflection, transcending the physical space and transforming them into a sacred and divine space.

THE REVOLUTION

Barragán walks the thin line between humanizing a space and structure without destroying its essence. Barragán imposed surrealism within the walls and confines of his designs, integrating ideas and evoking feelings of mystery, surprise, and memory.

The latency held within the walls is the defining factor in which Barragán's architecture transcends into surrealism. The wall is both a living organism, and one that teeters on the edge of reality and dreams, transcending physical spaces and transforming them into sacred and divine spaces. "Architecture has entered the full condition of its inverse logic and become pure negativity: the combination of exclusions." The integration of surrealist ideals within architecture becomes a form anti-architecture. This form of anti-architecture is one in which the non is charged with surrealist tendencies and evocative natures.

Barragán's architectural techniques and conventions, are an antithesis of the ideals found within the surrealist period. Enclosed by the walls of Casa Barragán, within transitional spaces and surrounded by the movement of the guest as directed by Barragán, expressive spaces containing qualities of dream-states, the uncanny, mystery, serenity, and silence, all which culminate to the qualities of surrealist art, are found. Casa Barragán, and further, Barragán's *The wall* itself becomes a highly charged object and being. It is a barrier between reality and dreams. It both breathes and palpitates. The wall includes intimacy and self-reflection; it transcends physical spaces and transforms them into a sacred and divine space. The wall is a space of serenity. The wall is the apotheosis of surrealist architecture, and this is Barragán's legacy.



Figure 11:
La Tour du Calife, by Ferdinand Bac, depicts a scene encompassed in a mystical aura, aspects evoked within Barragán's design.



Figure 12:
Le Bain de la Sultane, by Ferdinand Bac, depicts walls and illusions of a wall which produce spatial sequencing, indicating a desire to explore the mystical landscapes.



Figure 13:
Giorgio de Chirico's *Piazza de'Italia with Equestrian* evoke a sense of mystery, through an empty town filled with exaggerated building facades with stark, long shadows.



Figure 14:
In Architectural Landscape, painted by Hans Vredeman de Vries in 1550, a dream-like quality of the solitary of architectural spaces can be seen, with ties to Barragán's control of planes.



Can city can be redefined through an interconnected reality, one which houses a larger system of common spaces - a linkage of the micro and the macro?

What happens after an event? What are the rememberables? How does a landscape so scarred by the movement of materials and individuals recover? Can the wounds be healed? Are the rememberables the grounding element? Can decay be beautiful? Is the marketplace, in actuality, the museum? Or is it embedded in the localization of resources, where labor is used as a fighting method and halts the global process? What are the overlaps with an appearing endless expanse of land and the disruptions of space? Do industry and morality overlap? How did an obsession with modernism and chemicals in the mid 1900's lead to an infatuation with the cleansing of pests via killing vapors, emphasizing ideas between agrochemicals and nature, between killing and life? Can the labor embedded in farming practices overlap? How does one speculate the unseen? How can one create a sense of humanity? Is the industry town now a Hollywood set? Where the welfare of a species is traded for familiar props? Is the farm a mere simulation? Is it all a mirage? A religion? A shell company under the spell of a faux industry? And for what? Has the industry town become a Hollywood set? Can art save architecture? How do people claim space in everyday life? What does housing for collective ownership look like? Can one find fragments of another world, another way of life? What can be created in space? How can one design for uninterrupted, continuous learning practices? What are moments of pause? Who is this for? How can one represent the intangible? How does the curriculum inform the structure? How can space support possibilities? How to celebrate and support the pleasures of living? What is the capacity of living? Is this all a mirage? How to radically rethink the space of "home?" Can the wall be the apotheosis of surrealist architecture? Does the non-producing farm in Orange County perpetuate the farm in Iowa? Is the demand for flesh fueled by a promise of nostalgia? Without true production, is the Orange County farm just an image? What are the overlaps with an appearing endless expanse of land and the distributions of space? Is the farm a mere simulation? Can architecture be used as a media of propaganda? Can the sublime be harnessed? How does one redefine an interconnected reality? Is architecture flexible? How can we begin to postulate an unseen future? How can a school work as an open framework? How does a landscape scarred by the movement of materials and individuals recover? Can the wounds be healed? Are the rememberables the grounding element? Can decay be beautiful? Is the marketplace, in actuality, the museum? Or is it embedded in the localization of resources, where labor is used as a fighting method and halts the global process? What are the overlaps with an appearing endless expanse of land and the disruptions of space? Do industry and morality overlap? How can one create a sense of humanity? What happens after an event? What are the rememberables? How does a landscape so scarred by the movement of materials and individuals recover? What are the overlaps with an appearing endless expanse of land and the disruptions of space? How does one speculate the unseen? Or is it embedded in the localization of resources, where labor is used as a fighting method and halts the global process? Do industry and morality overlap? How did an obsession with modernism and chemicals in the mid 1900's lead to an infatuation with the cleansing of pests via killing vapors, emphasizing ideas between agrochemicals and nature, between killing and life? Can the labor embedded in farming practices overlap? What does a manufacturing of a socialist modernity look like? Is the industry town now a Hollywood set? How can one create a sense of humanity? Where the welfare of a species is traded for familiar props? Is the farm a mere simulation? Is it all a mirage? A religion? A shell company under the spell of a faux industry? And for what? Has the industry town become a Hollywood set? Can art save architecture? How do people claim space in everyday life? What does housing for collective ownership look like? Can one find fragments of another world, another way of life? What can be

HYDRAULIC
SENSORIUM

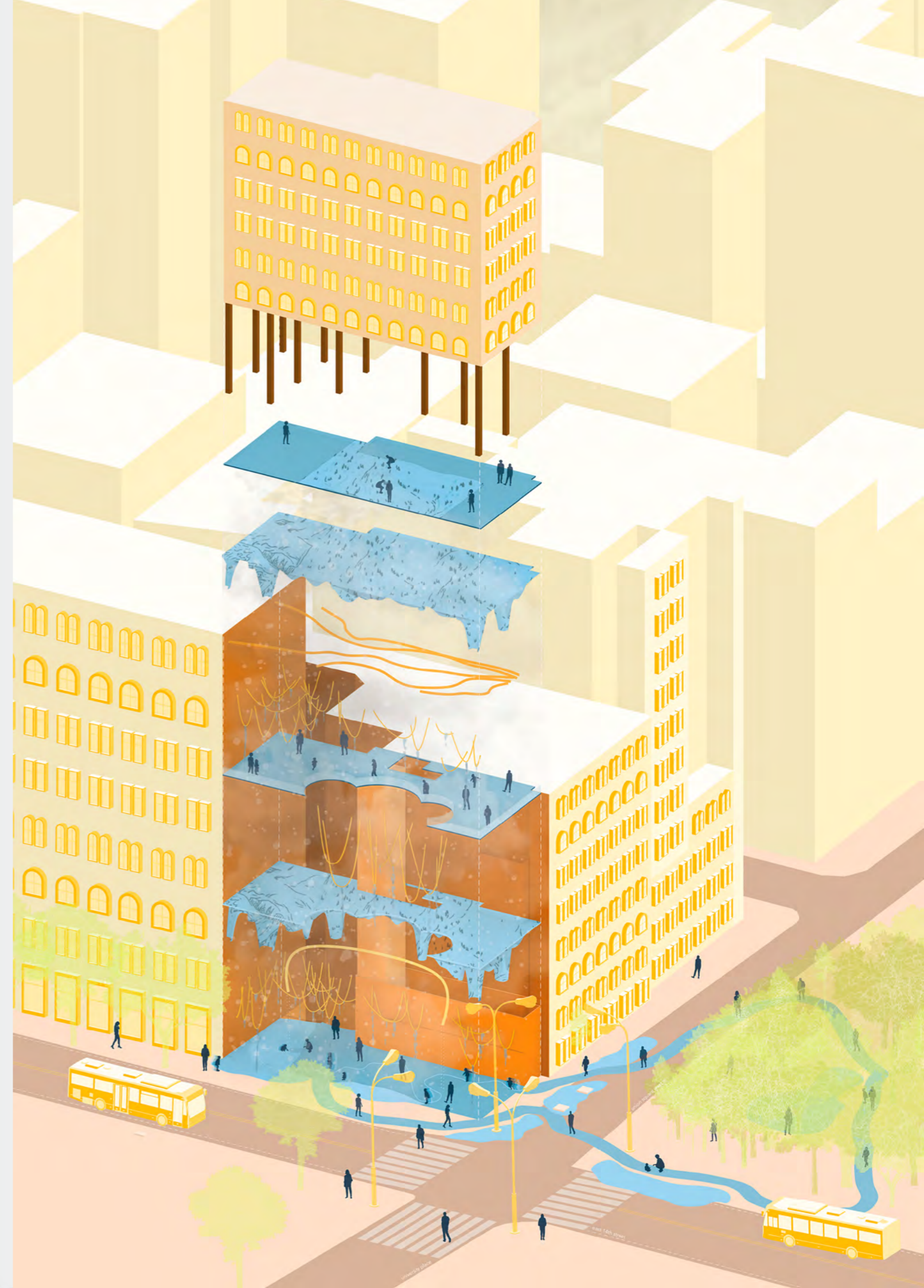
XIII

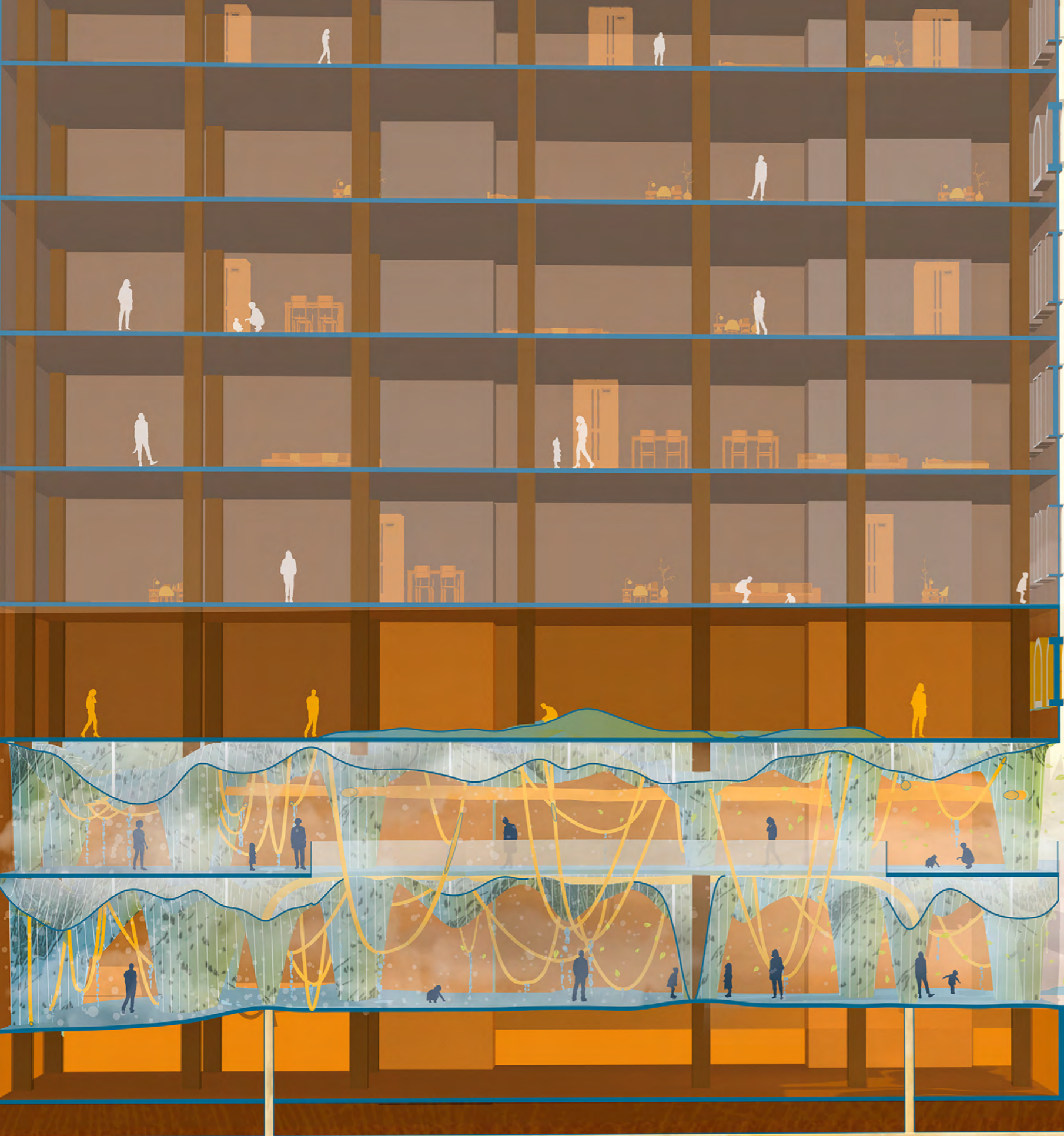
BROADWAY
STORIES

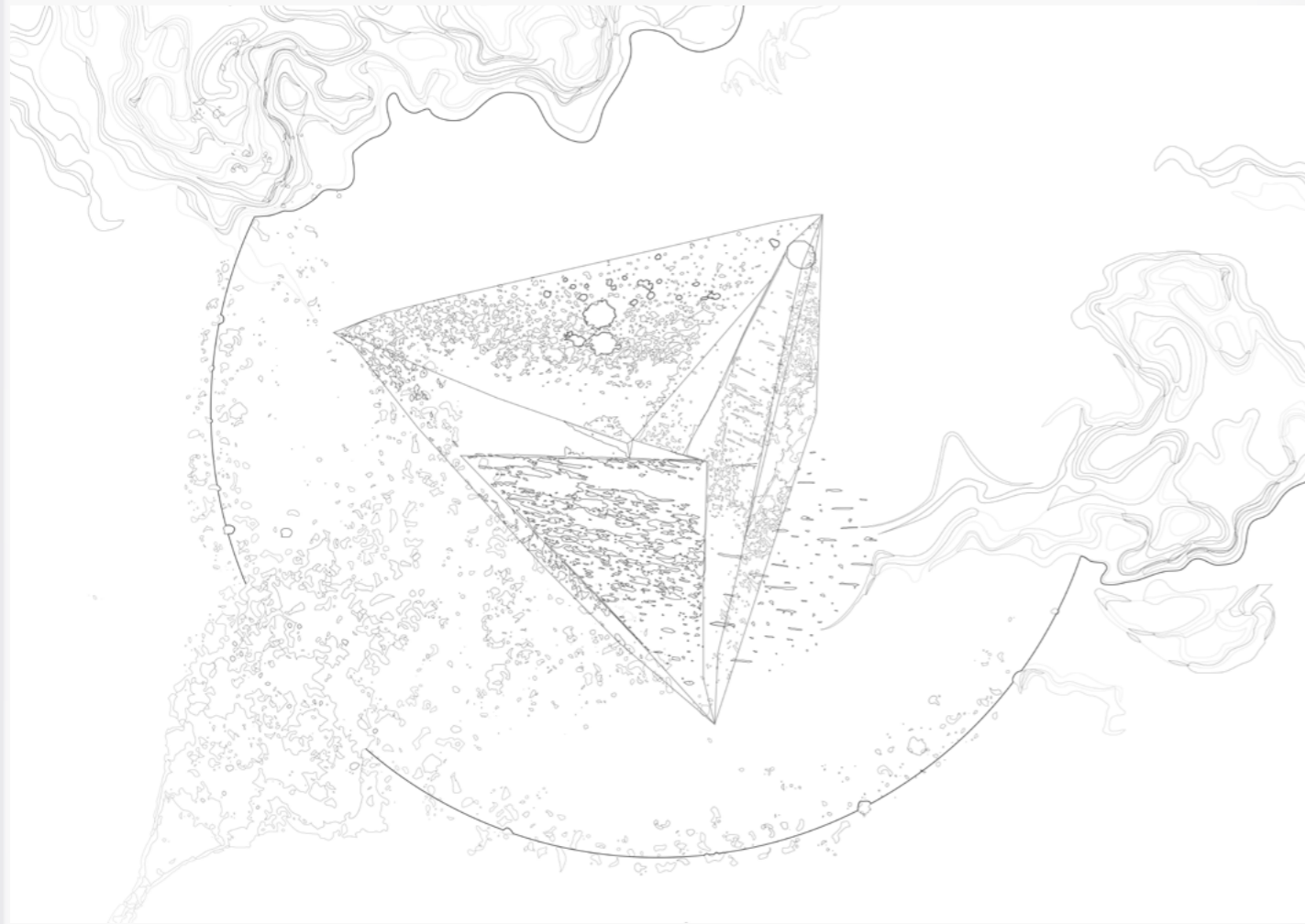
The sensorium aims to highlight various states of water and ways energy can be harnessed, specifically from steam and water movement. The space itself provides a repose from the climate and commotion of the city – both by providing thermal regulation and a space for discovery. ¶ Architecture has the power to redefine social structures, to go beyond current power structures and establish better social equilibriums. There is a range of opportunities found within the contemporary of urban spaces, through the means of transforming domestic spaces to the public sphere. A city can be redefined through an interconnected reality, one which houses a larger system of common spaces - a combination and linkage of the micro and the macro. ¶ Through levels of added humidity and steam, the space is heated in the winter and cooled in the summer. ¶ *Visually*: there are different levels of water movement, in which one can see water's movement through space; *tactilely*: the changing surface topography hints towards water flow and touches upon the urban landscape; *auditory*: as water and steam move through the tube and pipes, the sound is amplified and reverberated into the space. The spatial programming utilizes the activation of the senses and various states of matter to emphasize connections between both societal and matter movement within the city. ¶ As an expansion of park space, each membrane and atmosphere pushes into the next, generating areas for revelation and serenity, beginning at Union Square and entering the underbelly of 1 Union Square West.

- > In an effort to seek to reveal and to activate the historical against the contemporary, systems of energy and water movement are put onto view and for interactions, as seen through the exploded axonometric, highlighting the layers of systems.

- ✓ The following page includes a section highlighting connections between the intervention, underground systems, and Union Square Park, with an emphasis on the fluidity and openness between the three.







^ Conceptual exploration of change of states between solids, liquids, and gases, analyzing how they generate their own atmospheric environment.

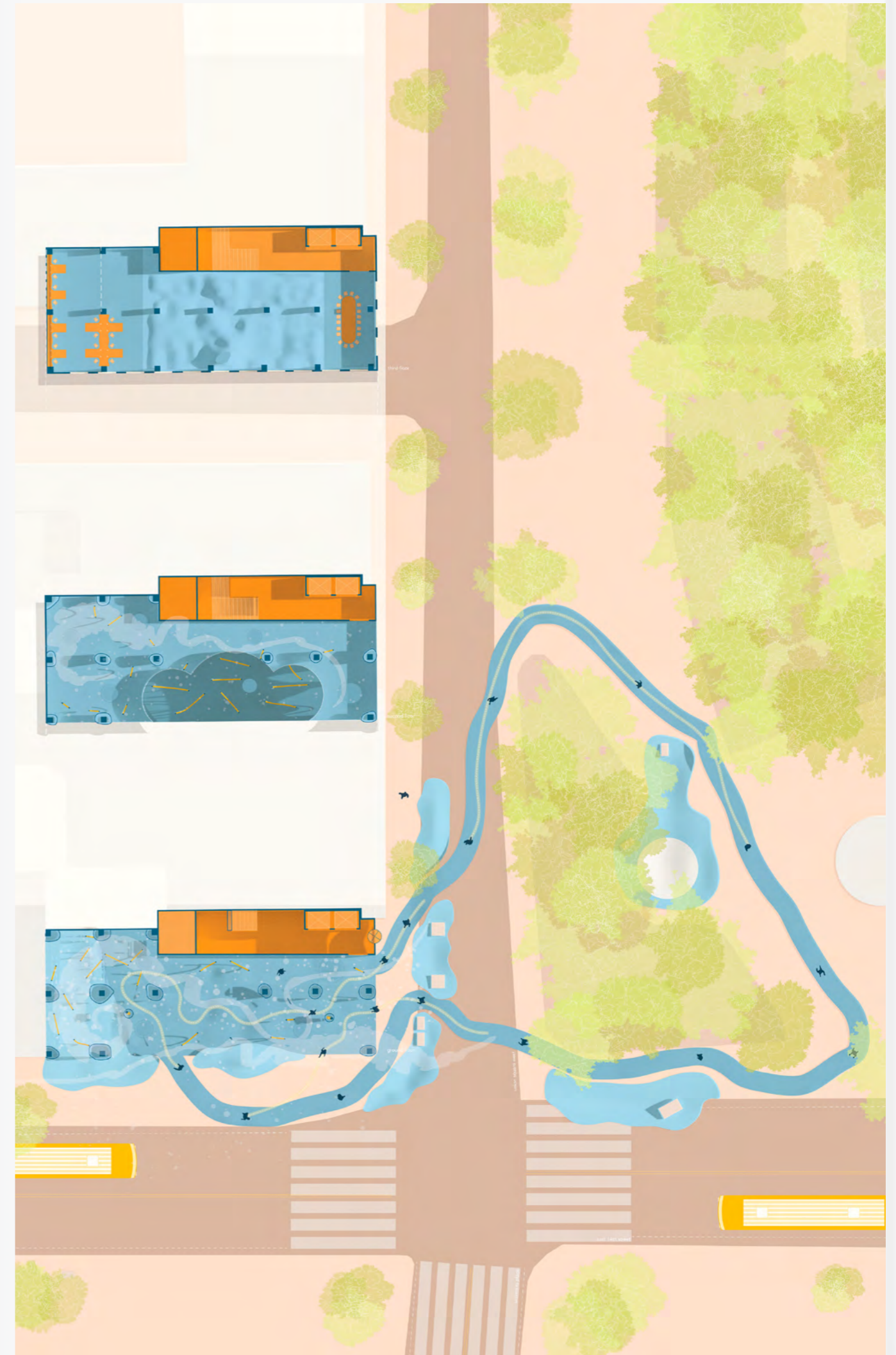
> Analysis investigating layers of time built to compose a city, specifically looking at the layers of time above Minetta Creek in Lower Manhattan, from early farmland in the 1650's, to tracing the New Amsterdam landscape in the 1750's, to the existing built environment of the 2020's.

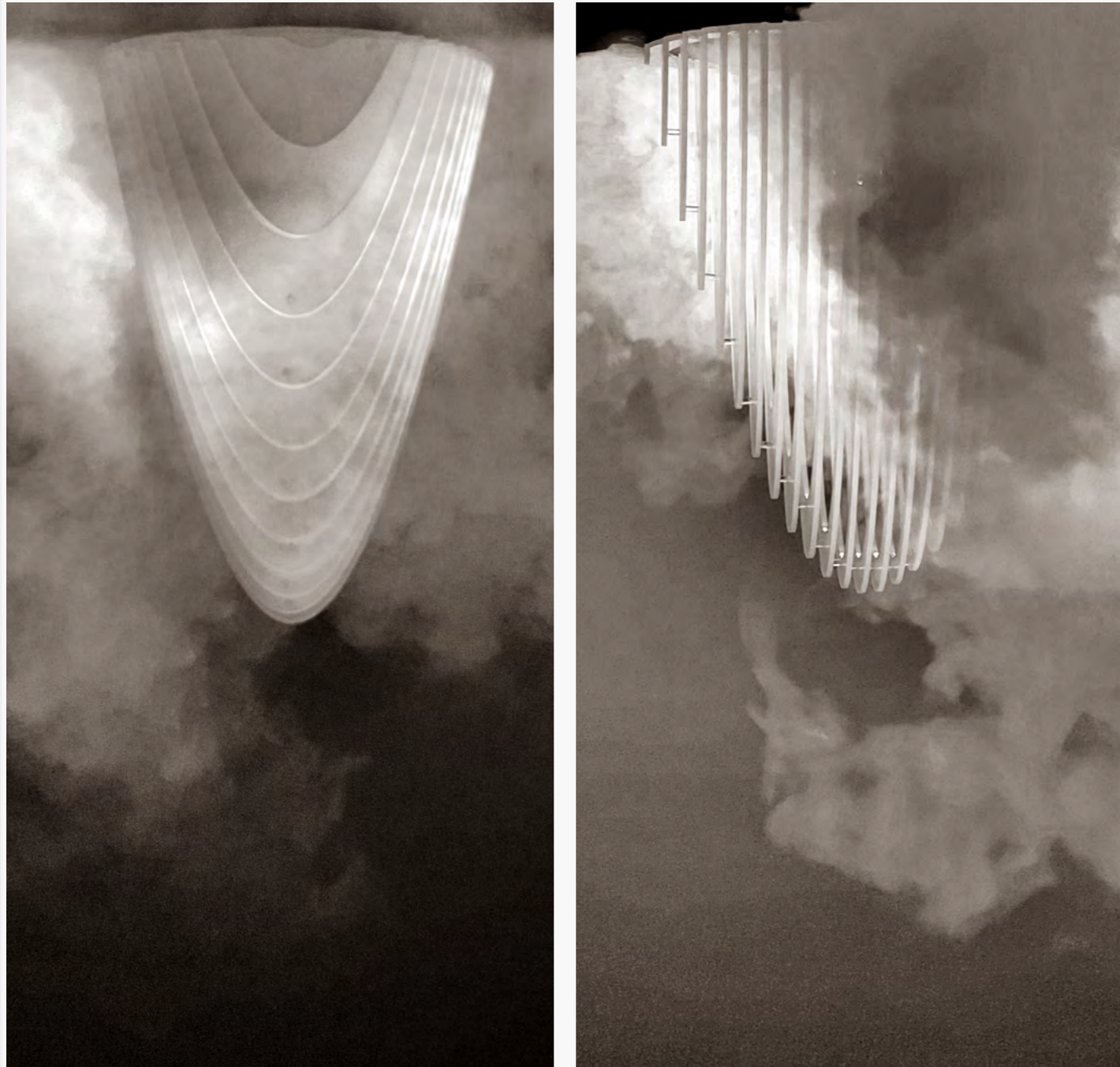




^ Interior perspective showing the atmospheric qualities in the space, highlighting the ways in which a city can be redefined through an interconnected reality, one which houses a larger system of common spaces.

> Site plan and upper floor plans, emphasizing the extension of the intervention into the city, and vice versa, the city into the intervention.





^ 1:1 model exploring a construction detail of the intervention, specifically how steam would emanate from the hanging shapes and disperse into the interior space.

> Interior view highlighting the atmospheric experience while indicating the serenity quality within the intervention.





What does housing not centered on the collection of objects or the culmination of things look like? What does housing for collective ownership look like?

THE COLLECTIVE
HOUSE

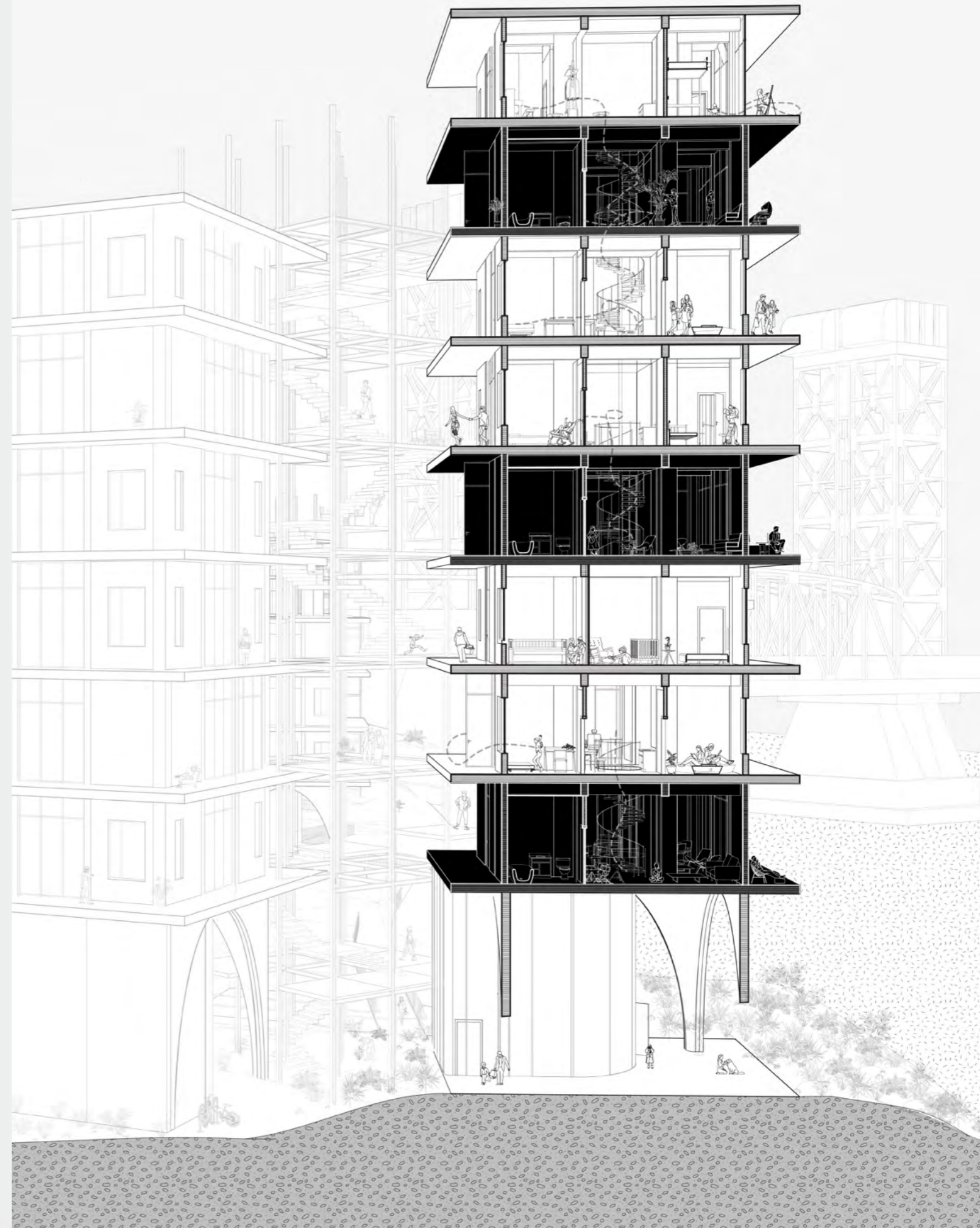
IVX

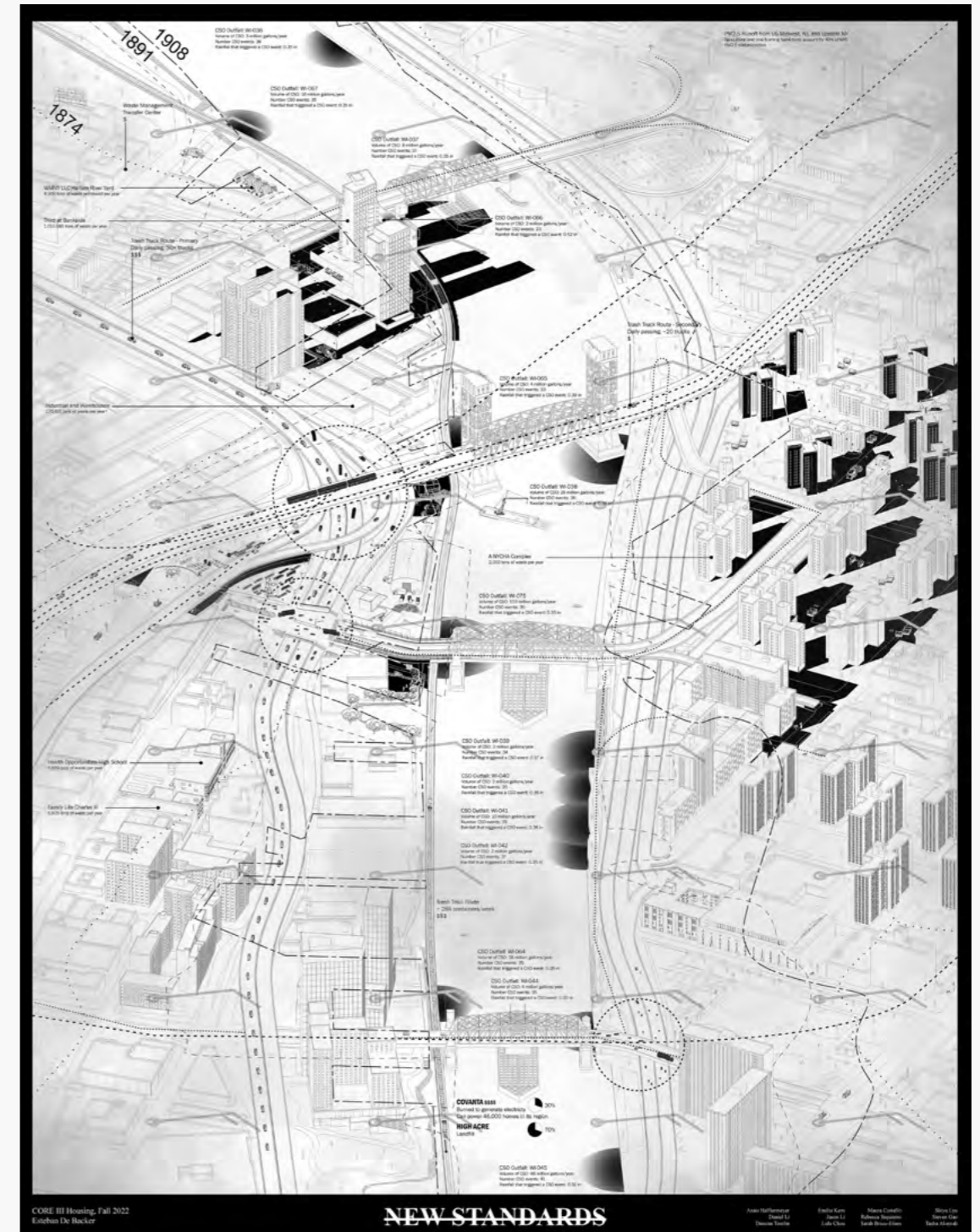
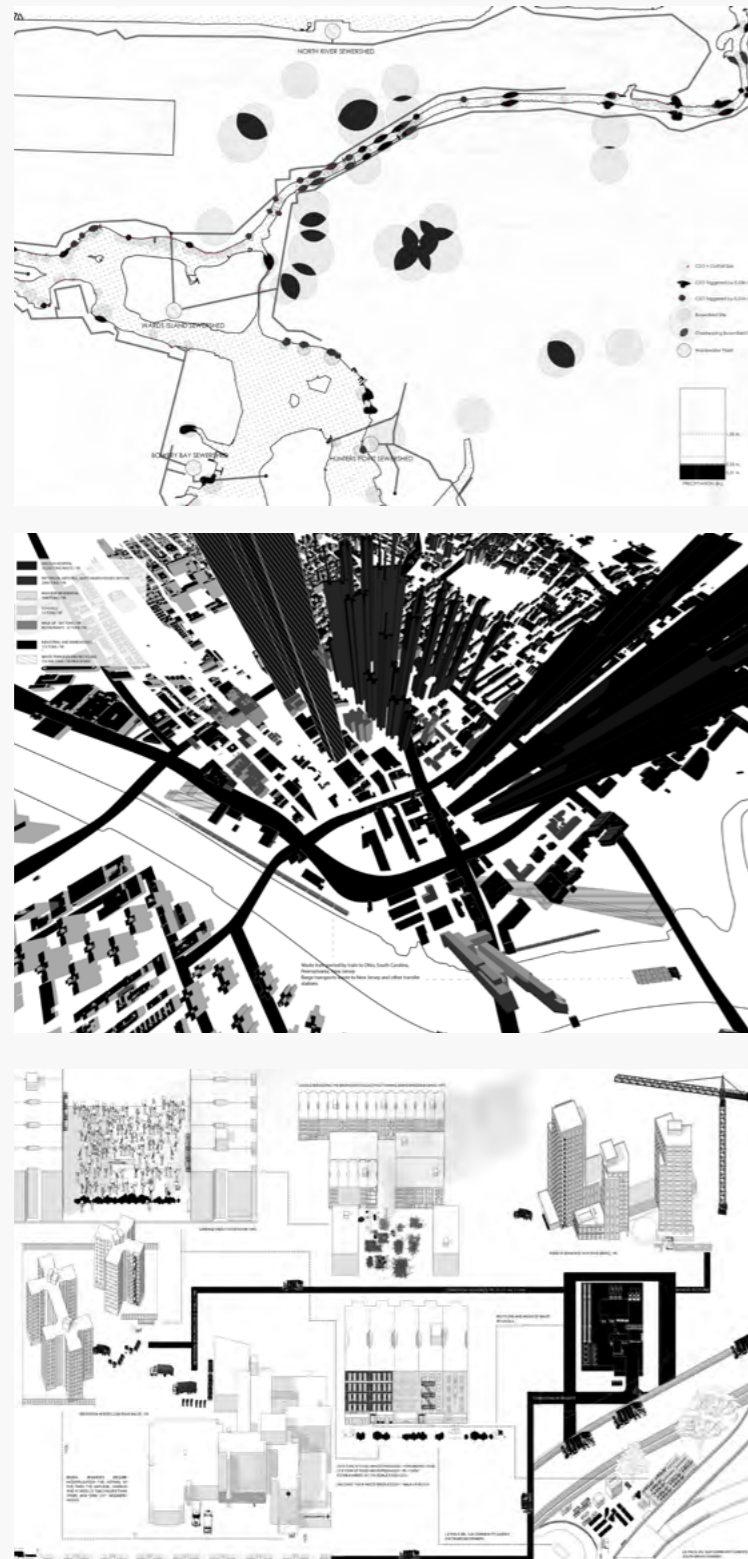
NEW
STANDARDS

What happens after an event? What are the rememberables? How does a landscape so scarred by the movement of materials and individuals recover? Can the wounds be healed? Are the rememberables the grounding element? Can decay be beautiful? What are the overlaps with an appearing endless expanse of land and the disruptions of space? Do industry and morality overlap? How can one create a sense of humanity? Where the welfare of a species is traded for familiar props? Is the farm a mere simulation? Is it all a mirage? A religion? A shell company under the spell of a faux industry? And for what? Has the industry town become a Hollywood set? Can art save architecture? What does housing for collective ownership look like? Can one find fragments of another world, another way of life? What can be created in space? How do people claim space in everyday life? What are moments of pause? How can one design for uninterrupted, continuous learning practices? What are moments of pause? Who is this for? How can one represent the intangible? How does the curriculum inform the structure? How can space support possibilities? How to celebrate and support the pleasures of living? What is the capacity of living? Is this all a mirage? How to radically rethink the space of "home?" Can the wall be the apotheosis of surrealist architecture? Does the non-producing farm in Orange County perpetuate the farm in Iowa? Is the demand for flesh fueled by a promise of nostalgia? Without true production, is the Orange County farm just an image? What are the overlaps with an appearing endless expanse of land and the distributions of space? Is the farm a mere simulation? Can architecture be used as a media of propaganda? Can the sublime be harnessed? How does one redefine an interconnected reality? How can we begin to postulate an unseen future? How can a school work as an open framework? How does a landscape scarred by the movement of materials and individuals recover? Can the wounds be healed? Are the rememberables the grounding element? Can decay be beautiful? What are the overlaps with an appearing endless expanse of land and the disruptions of space? Do industry and morality overlap? How can one create a sense of humanity? What happens after an event? What are the rememberables? How does a landscape so scarred by the movement of materials and individuals recover? What are the overlaps with an appearing endless expanse of land and the disruptions of space? How does one speculate the unseen? Or is it embedded in the localization of resources, where labor is used as a fighting method and halts the global process? Do industry and morality overlap? How did an obsession with modernism and chemicals in the mid 1900's lead to an infatuation with the cleansing of pests via killing vapors, emphasizing ideas between agrochemicals and nature, between killing and life? Can the labor embedded in farming practices overlap? What does a manufacturing of a socialist modernity look like? Is the industry town now a Hollywood set? How can one create a sense of humanity? Where the welfare of a species is traded for familiar props? Is the farm a mere simulation? Is it all a mirage? A religion? A shell company under the spell of a faux industry? And for what? Has the industry town become a Hollywood set? Can art save architecture? **What does housing for collective ownership look like?** Can one find fragments of another world, another way of life? What can be created in space? How do people claim space in everyday life? What are moments of pause? How can one design for uninterrupted, continuous

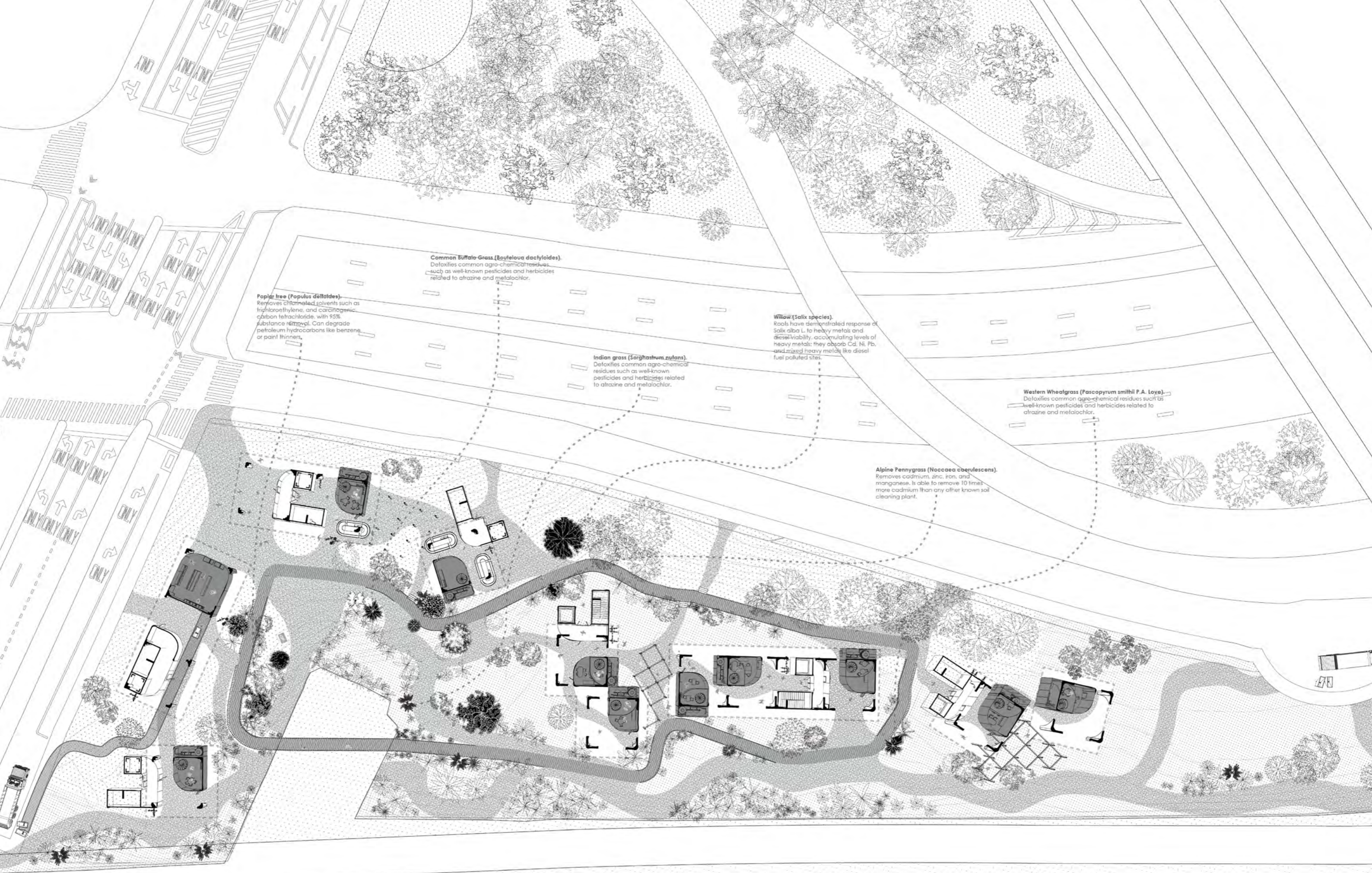
Challenging the status quo of housing and structured ways of life imposed by political power through housing, objects of the house have been pulled out, deconstructing violence found within the house while breaking up the dwelling into the most minute and detailed components. We began to question how the artifacts' meaning changes when placed out of context. And what a housing not centered on the collection of objects or the culmination of things look like and head toward. This leads to a proposition of a life detached from private property, one that is less focused on consumerism and less waste, and instead with an emphasis on sharing of resources and living locally. ¶ This allows for the breaking of the obsession with collection, and the mentality of "collecting" objects - focusing on the object as something not permanently owned, but rather a sharing of resources, only owned when using it. ¶ The lens of toxicity, waste production, and consumption, informed the view on housing as one that responds to ecological issues specific to the site and one that challenges the status quo of housing, and structured ways of life imposed by political power. ¶ This project proposes a collective, flexible living that is not just a place of shelter, but also a space which offers power and versatility back to those who inhabit it.

- > Honing in on the collective as a way of living - the collection of redundant appliances, objects, and rooms that exacerbate hierarchy and capital is reduced, exploring ways for collective ownership and item swapping. Connecting adjacent buildings vertically, the open frame invites the inhabitants to move through the space vertically.





- ^ Collective studio drawing mapping the history of the site, including toxicity and waste production, historical mapping, air pollution, and trash disposal.
- > Looking at the city through a lens of toxicity and waste production, we mapped sewage waste and water runoff. ¶ Moving to the borough, we focused on different sources of waste production and collection. ¶ At the human scale, we mapped local efforts addressing waste and pollution in the South Bronx.



Poplar tree (*Populus deltoides*)
 Removes chlorinated solvents such as trichloroethylene, and carcinogenic carbon tetrachloride, with 95% substance removal. Can degrade petroleum hydrocarbons like benzene or paint thinners.

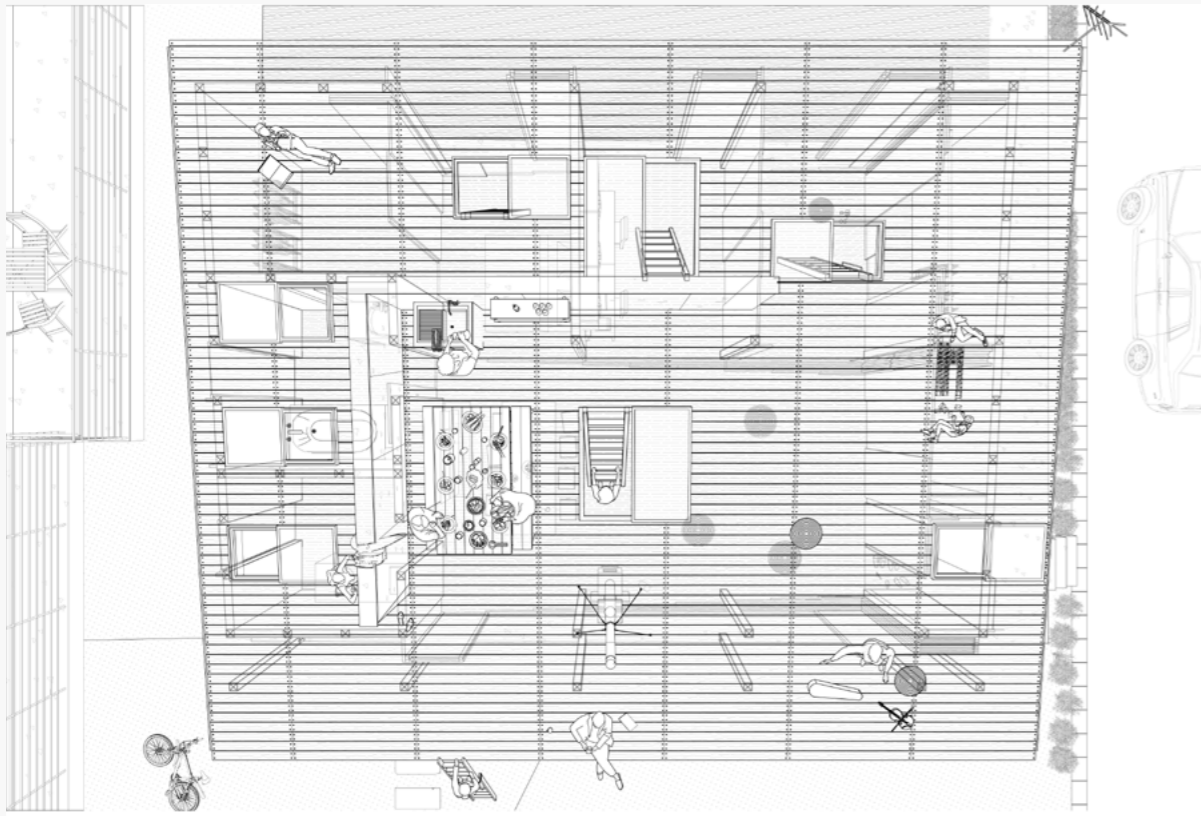
Common Buffalo-Grass (*Bouteloua dactyloides*)
 Detoxifies common agro-chemical residues such as well-known pesticides and herbicides related to atrazine and metolchlor.

Indian grass (*Sorghastrum nutans*)
 Detoxifies common agro-chemical residues such as well-known pesticides and herbicides related to atrazine and metolchlor.

Willow (*Salix* species)
 Soils have demonstrated response of *Salix alba* L. to heavy metals and diesel fuel polluted sites.

Western Wheatgrass (*Pascopyrum smithii* P.A. Love)
 Detoxifies common agro-chemical residues such as well-known pesticides and herbicides related to atrazine and metolchlor.

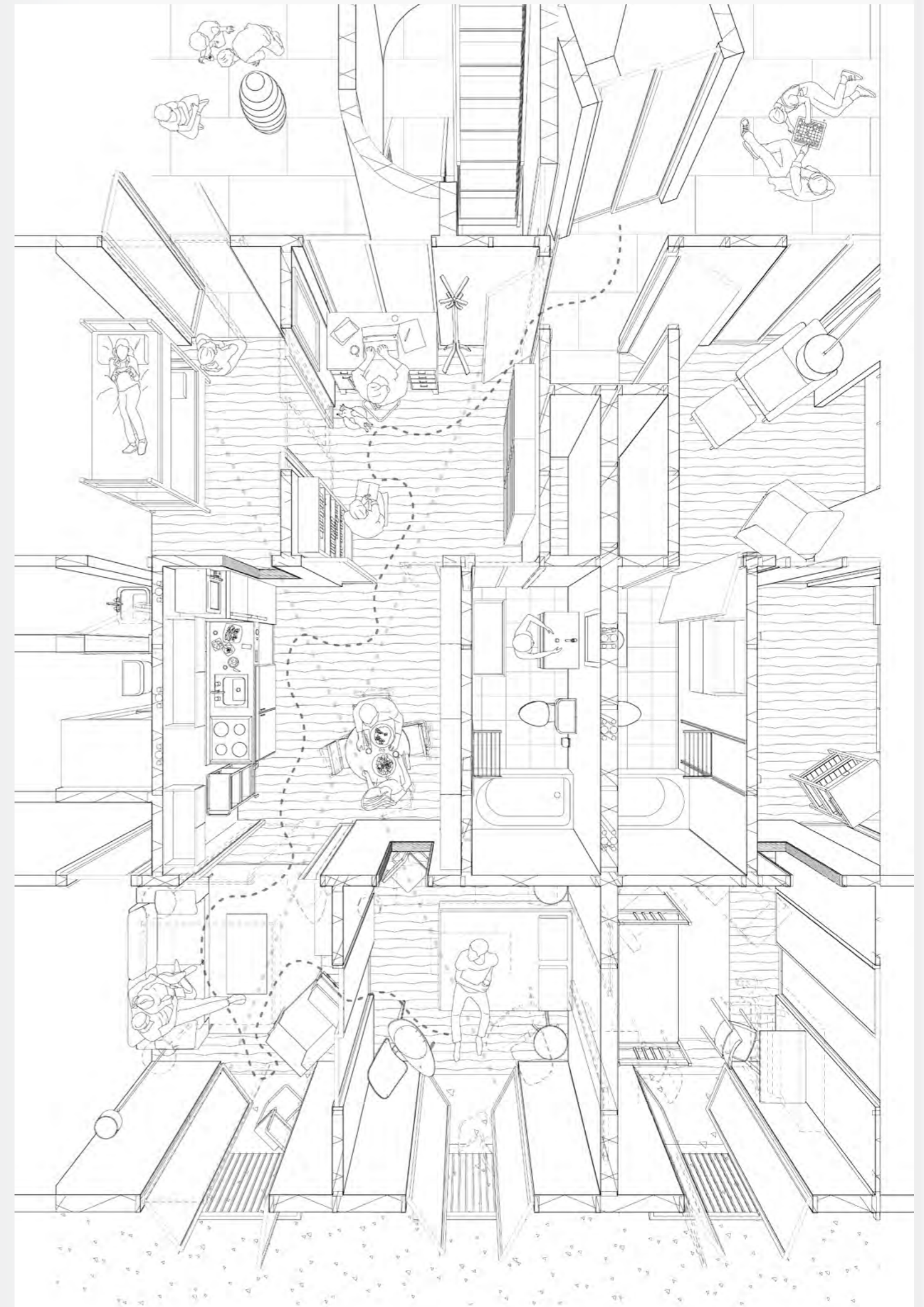
Alpine Pennygrass (*Noccaea caerulea*)
 Removes cadmium, zinc, iron, and manganese. Is able to remove 10 times more cadmium than any other known soil cleaning plant.

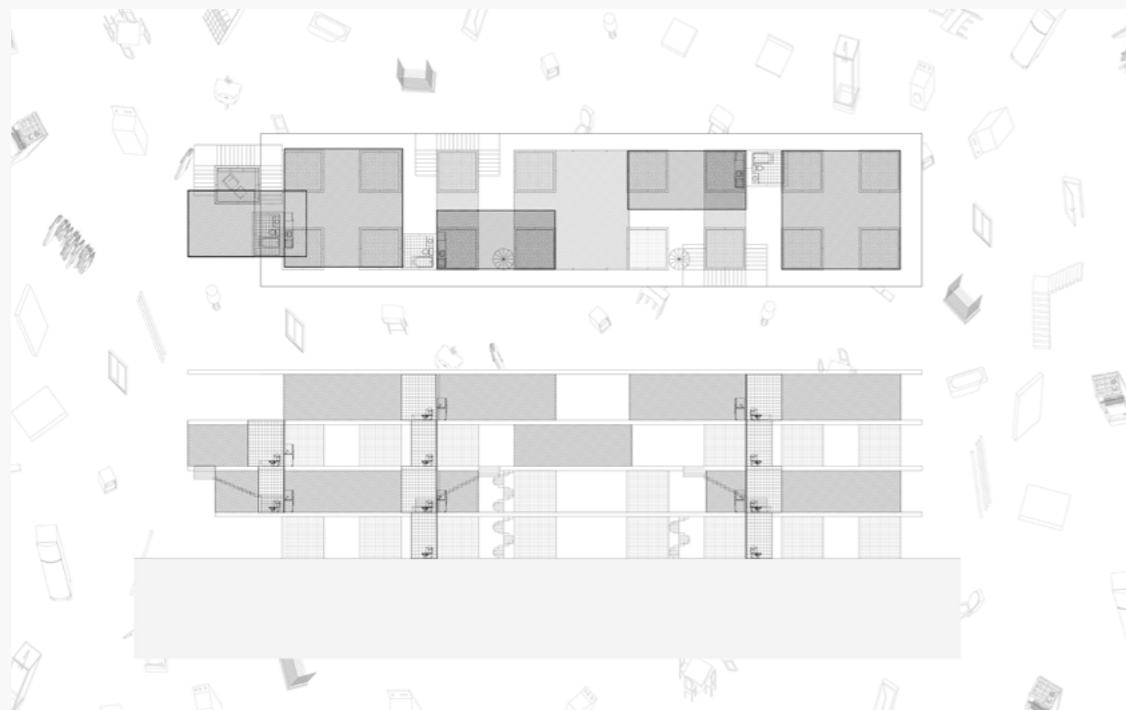
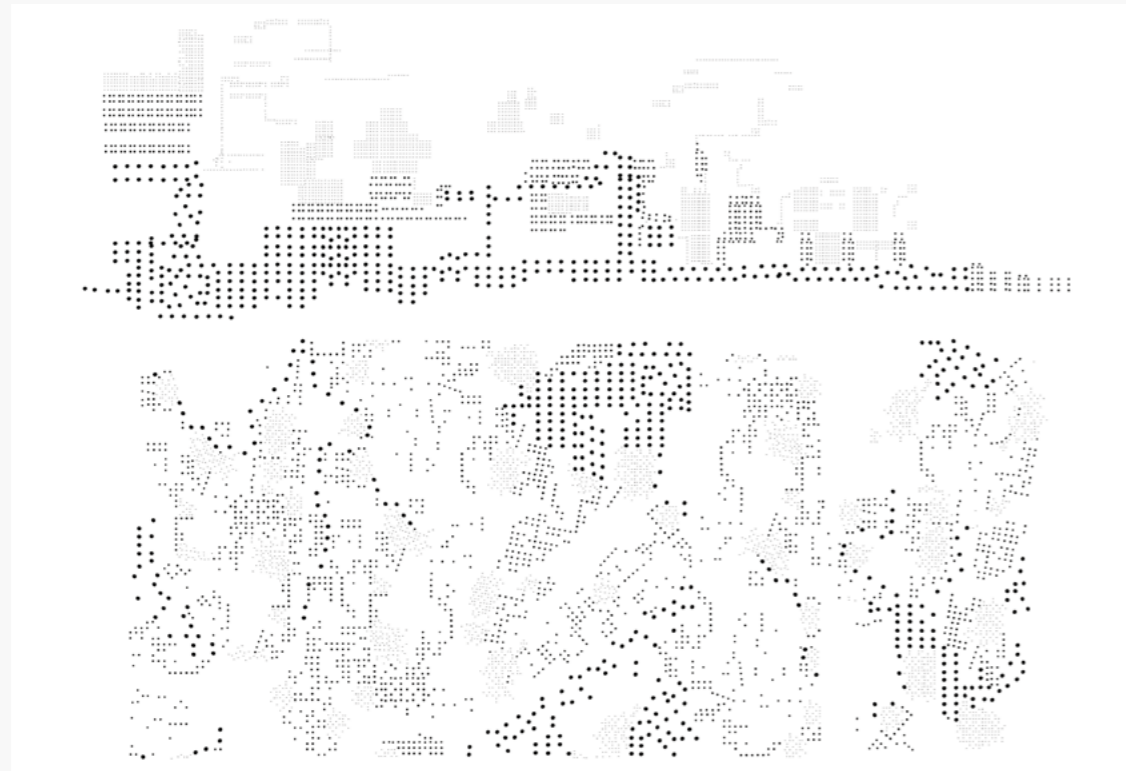


< Previous page depicts Program X on the ground floor, which works towards detoxification and a reduction in waste through a phytoremediation landscape, a recycling center/work shop for reuse and reconstruction; an open market; and a daycare for both the young and elderly.

^ Case study of Roof House by Tezuka Architects, in Hadano, Japan. The roof acts as one collective space where the majority of the activities occur, including showering, eating, or playing instruments. The roof becomes an extension of the house by providing a connection with the surrounding environment and expanding the living space.

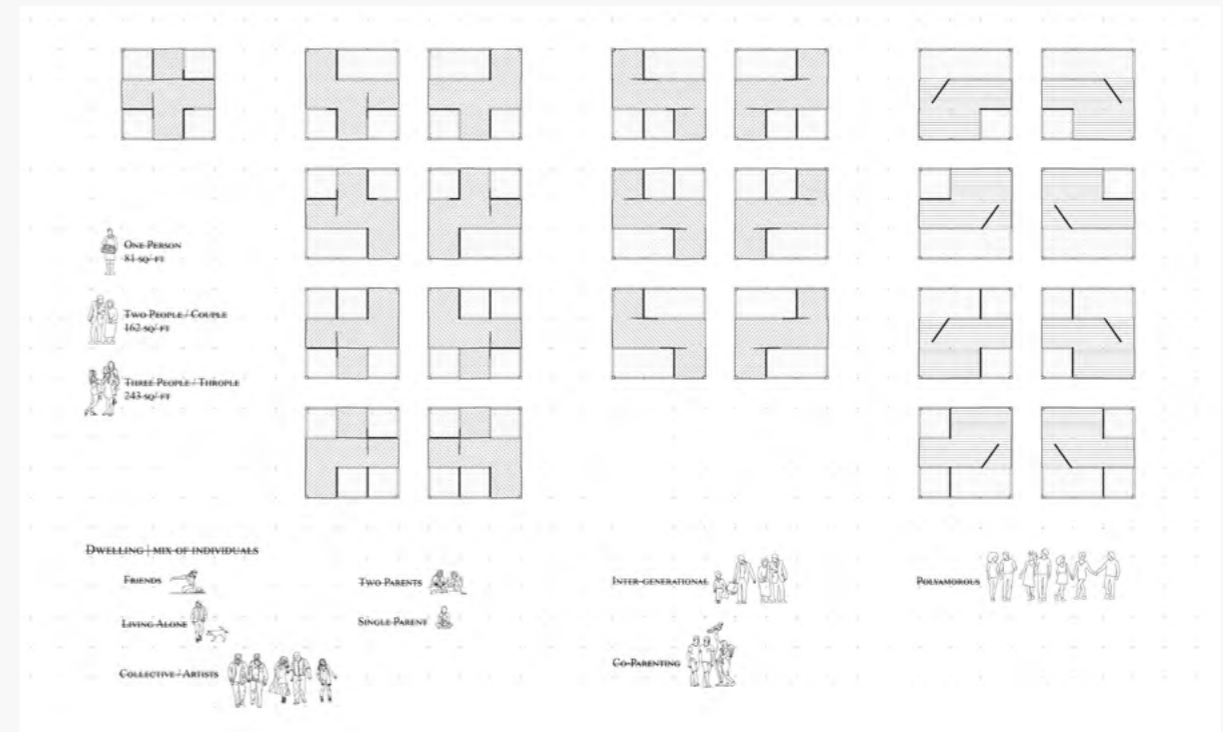
> Case study of 110 rooms by Maio, in Barcelona. The interior organization provides a high level of flexibility and lack of hierarchy. The sharing of the wet wall connects the bathroom and kitchen - the surrounding rooms include sliding doors which allows for an openness and individualistic alteration of space. The flexibility and lack of hierarchy extends to the collective, allowing units to adapt based on the needs of its user.

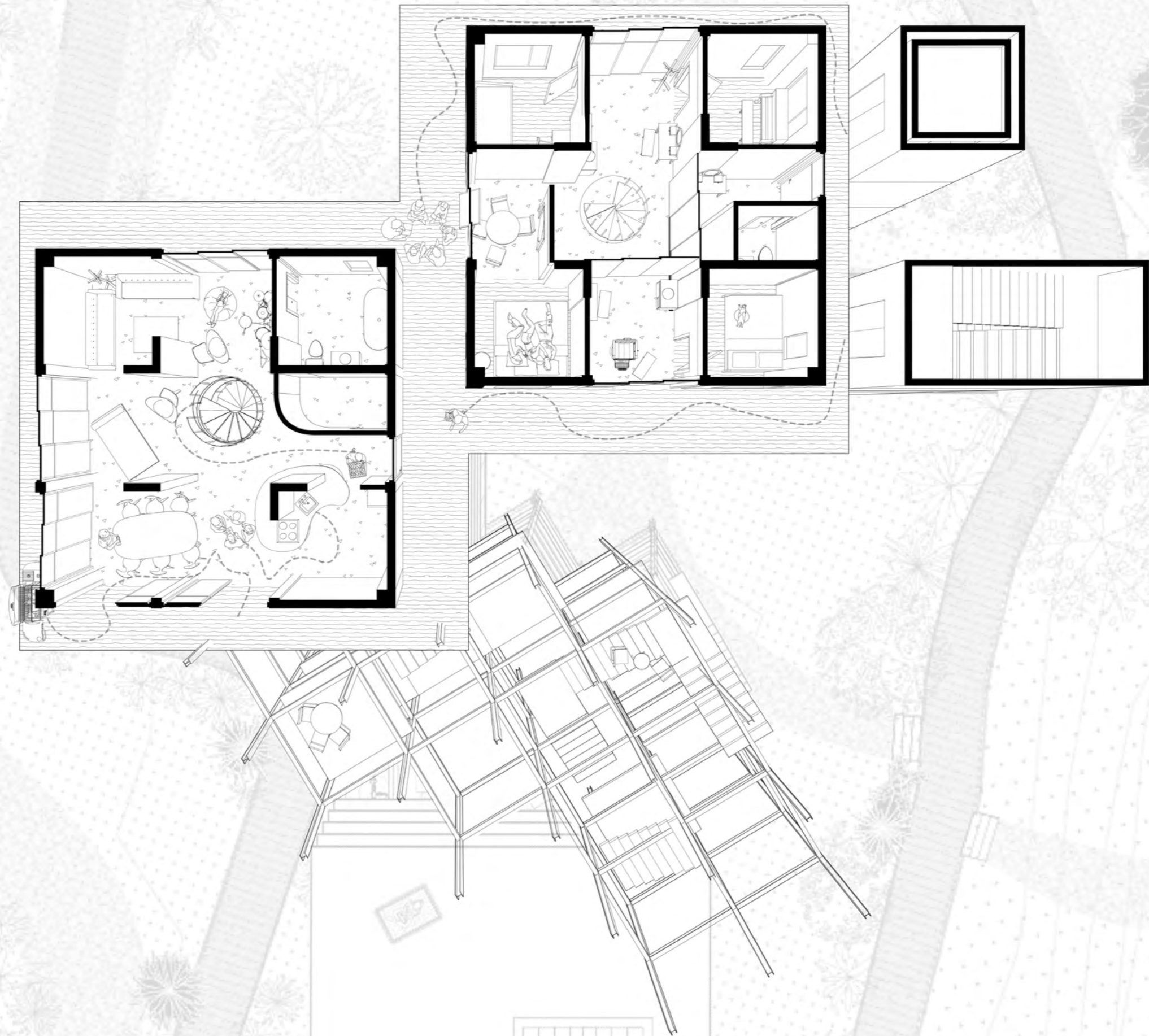


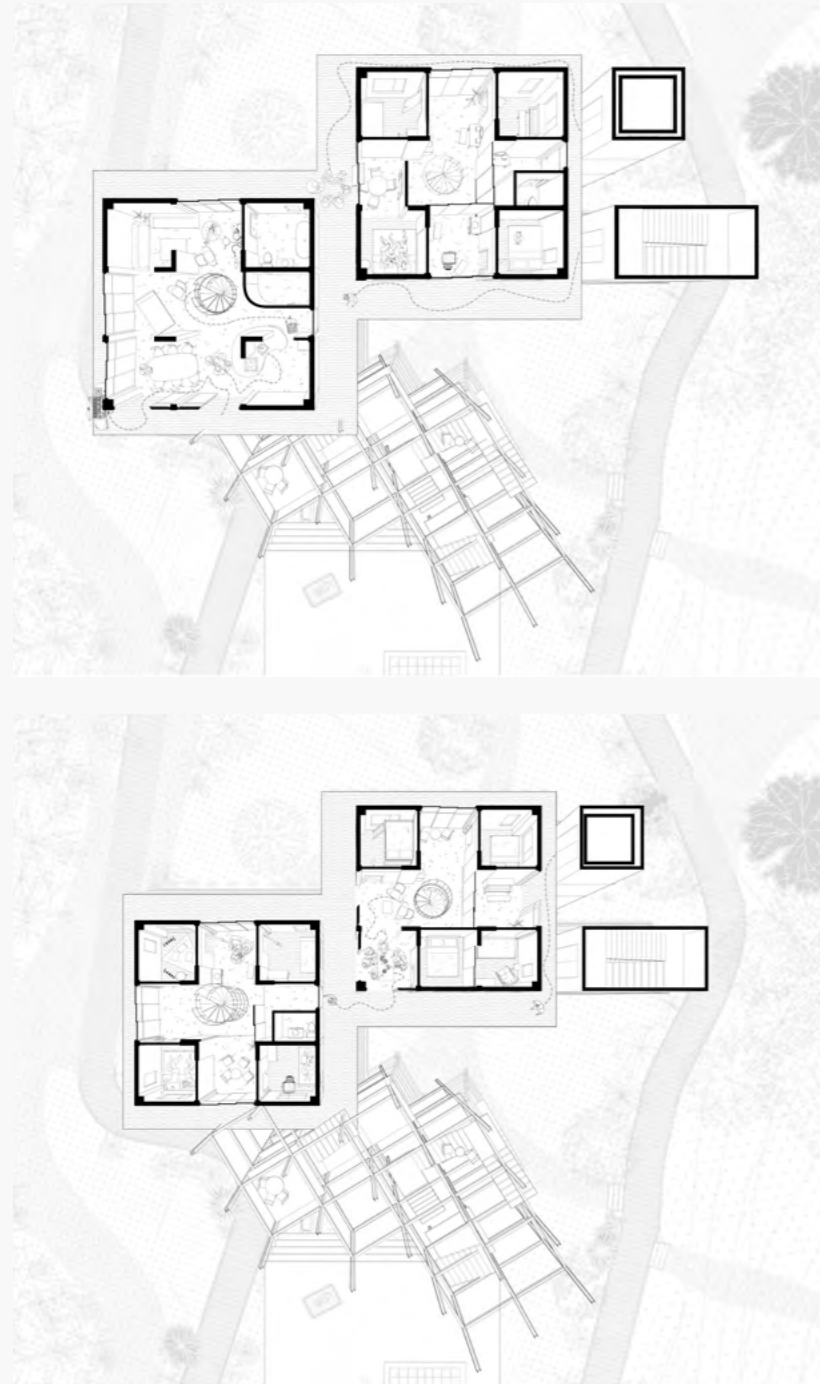


^ Exploring gradients of what shared means, and defining who we consider as public. ¶ Challenging the status quo of housing and structured ways of life imposed by political power through housing, objects of the house have been pulled out, deconstructing violence found within the house while breaking up the dwelling into the most minute and detailed components.

> Schemes of 9x9 rooms allow for opportunities of combinations that facilitate different living situations that may not necessarily be the "status quo". Using the 9x9 foot dwelling as a base point, the private dwelling space is minimized, decreasing private space, thereby the need for material commodities.



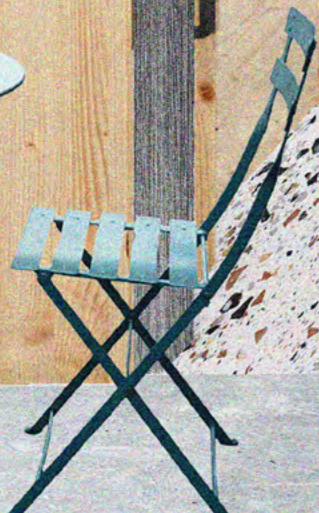




- ^ The "unit" consists of non-hierarchical, adaptable rooms. The adjoining spaces are designed as flexible collective space, where the rooms can be further built out as needed by the community. This allows for adaptation by the residents, altering the space to fit their needs.

- > View into the collective spaces within a unit. ¶ Program X includes a productive landscape with specific phytoremediation plants to absorb the toxicity of the land; a recycling center / workshop for reuse and reconstruction; and an open market for the resilience of the residents.







Embalmed
Ritual Expired
Entangled

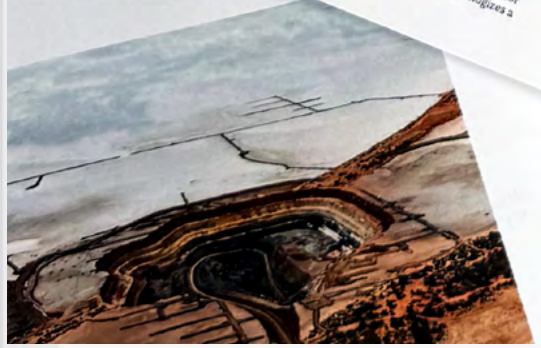


The ritual in a biome.
The ritual of mummification.
The ritual of embalming.
Life is funneled through the narrow channel of death. The
ops beating, neurons stop firing, muscles tense and begin
ils decompose. From then on, the possibilities only expand

and cultural da
ones,
ant effort has been made by the
ral 'korwar' figure from Doreh Bay in
e efforts are done to prevent physical dete
ultural and spiritual significance of the people
act to consult recently deceased ancestors. The
me, treated with reverence, and bestowed offerin
ness or before any serious undertaking, such as
called and would address the figure bowing do

We request
emphasis
signific
jewel

On the Back of Pigs
Our first image, after surveying pig farms like Smithfield, sketched a cruel theatre
of life and death, where participants, who must literally sit on the back of a sow for
proper artificial insemination, scrolls polarizing politics, and self-mythologizes a
future of stable agricultural jobs.



Creating a sense of humanity through
layers of meticulous hand work.



To many more years of questions...

*A collection of speculations on issues related to housing, borders,
labor, infrastructure, civic space, pesticides, urban, and rural.*

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