experiences & experiments

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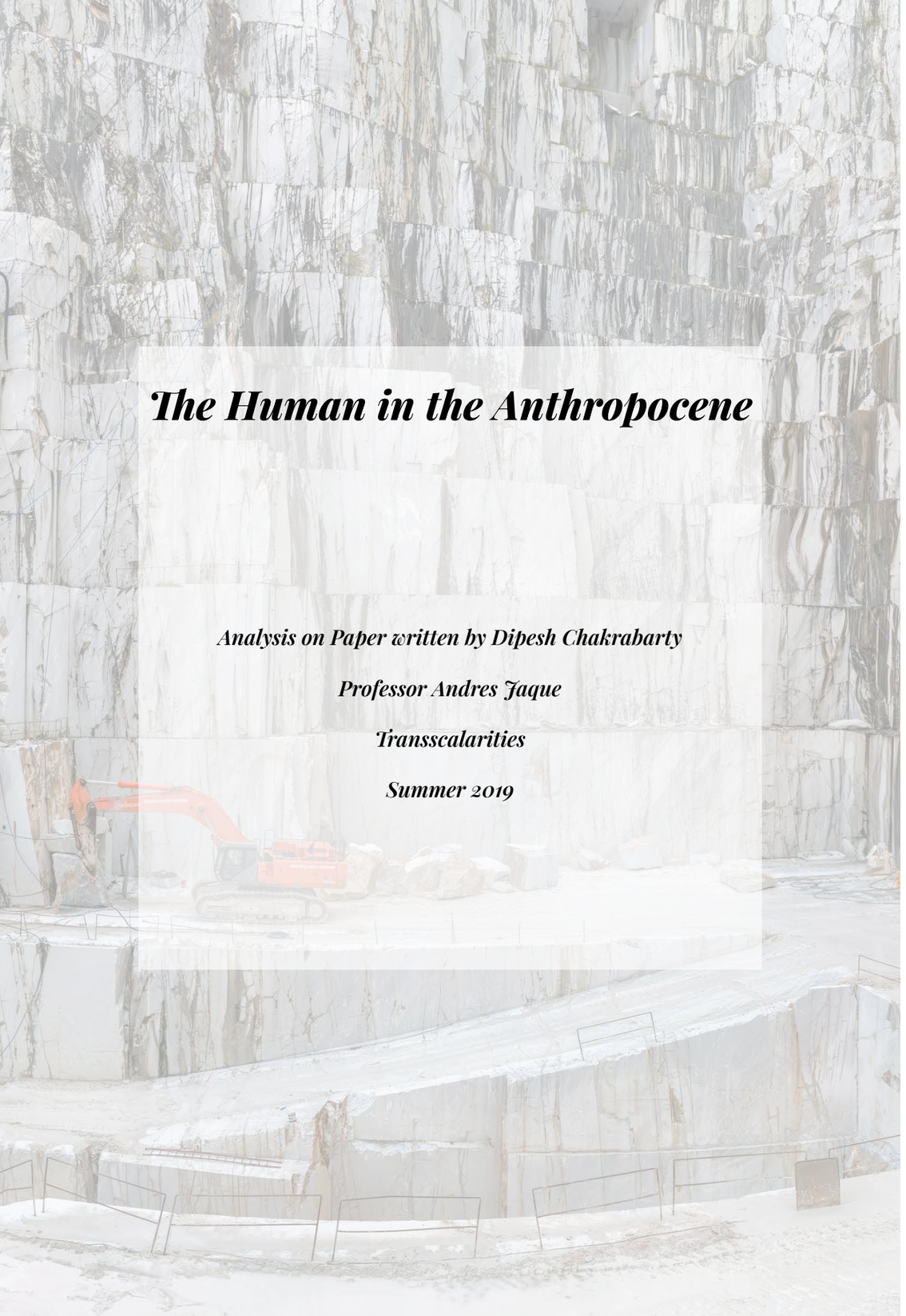
MS Advanced Architectural Design
GSAPP 20

How to Read this Experience?

The document - an idea of the physical realm and speculation - comprise of a series of experiments on research and design. During the process of finding answers, I found a place which was lying between this idea of neither physical nor virtual, like the idea of creating a narrative from a book, or looking at objects as peices of performers.
This document is a work and culimination of a journey which has opened up and nourished a thought which will keep me awake at nights - curious to know more, find out more and work that hard to find the answers to the questions which I leave this document with.

Hope the reader enjoys the three phases - what I call the physical, somewhere between physical and virtual & finally something which is a speculative conjecture.

the physical



The Human in the Anthropocene

Analysis on Paper written by Dipesh Chakrabarty

Professor Andres Jaque

Transscalarities

Summer 2019

'Human beings are now carrying out a large-scale geophysical experiment of a kind that could not have happened in the past nor be reproduced in the future'

-Roger Revelle, H. E. Suess

Anthropocene.

On the face of it, the word is a claim that a marker is forming in the geologic record, a change in the rock and fossil layers that reflects a change from the geological and biological conditions of the Holocene.

Yet the word is, of course, more than that.

It is a tool with which to focus attention on the current role of Homo sapiens in altering the Earth as a whole, and is a shorthand descriptor of that phenomenon.

Its origin embodies the problems of scale, from geologic epoch to human generation time, that face those grappling with changes associated with the Anthropocene.

It also encompasses a lot more than just climate change, acknowledging humans as a biogeophysical force and not only—as postulated by Dipesh Chakrabarty—a geophysical one.

From the beginning, environmental law has been premised on the idea that humans are a powerful force in reshaping our environment.

Laws would not be necessary, or even logical, absent the assumption that people can harm the environment such that others are then harmed; remedies would be equally irrelevant if humans did not also have the power to at least partially prevent or remediate harm.

To fully understand the Anthropocene, the biological and biogeochemical alterations that follow from human activities must be considered.

One component cannot be isolated from the other: they intertwine at all spatial and temporal scales.

In turn, the diversity, breadth, and depth of the human footprint on the globe associated with the Anthropocene complicate consideration of values and justice and demand close attention from environmental humanists.

Where does our trash go?

Video film mapping the movement of trash in New York City

Professor Michael Rock & Professor Whitney Dow

Graphic Architecture Project 3

Fall 2019

The project looks at creating a film within 300 seconds showing the process of collection of trash in the city of New York and where does the trash eventually go.
The idea of making the footage was to combine used documentation along with shot documentation and submit as the final submission for GAP 3 class.

I have taken screenshots of various moments which are key points in the video to explain the story board of the narrative.


Where
does
OUR
Trash
go?


DSNY


Where
does
OUR
Trash
go?


WHY
Where
does
OUR
Trash
go?

Citicorp Center

The Citigroup Center // 601 Lexington Ave // New York City

Contentious New York Project

Professor Andres Jaque // Professor Samuel Stewart-Halevy

Transscalarities

Summer 2019

Abstract:
The roof of Citigroup Center slopes at a 45-degree angle. Designers originally intended it to be terraces for apartments, and later revised it to contain flat-plate solar collectors, to produce hot water which would be used to dehumidify air and reduce cooling energy. However, they eventually dropped this idea because the positioning of the angled roof meant that the solar panels would not face the sun directly.

The cantilever exists because the northwest corner of the building site is occupied by St. Peter's Lutheran Church. When Citicorp Center was built in the 1970s, the church allowed Citicorp to demolish the old church building and build the skyscraper under one condition: a new church would have to be built on the same corner, not attached to the Citicorp building and no columns passing through it, because the church wanted to remain on the site of the new development, near one of the intersections. The church, at 619 Lexington Avenue with its entrance from 54th Street, has a theatre in its basement which is mainly used by the York Theatre.

To help stabilize the building, a tuned mass damper was placed in the mechanical space at its top. This substantial piece of stabilizing equipment weighs 400 tons (350 metric tons).
The damper is designed to counteract swaying motions due to the effect of wind on the building and reduces the building's movement due to wind by as much as 50%. Citigroup Center was the first skyscraper in the United States to feature a tuned mass damper.

In addition, in 2002, one of the columns was reinforced with blast-resistant shields of steel and copper as well as steel bracing to protect the building due to the possibility of a terrorist attack.

In consultation with the City Planning Commission, Stubbins designed an open air concourse, also known as a sunken plaza, that represented Citicorp's reputation for public service. In doing so, Citicorp was allowed additional floor area, or plaza bonus.
The challenge arose to create a public space that was hospitable and inviting. According to the City Planning Commission "Not every plaza works. Some are bleak, forlorn places. Some are hard to get to. Some, sliced up by driveways, are more for cars than people. Some are forbidding and downright hostile."

By placing the plaza at the subway level, circulation improved and permitted light and air to enter the subway mezzanines. The sunken plaza's main level is approximately 12 feet below street level and can be accessed from a diagonal staircase. Intended to be functional, the plaza acts as a transitional space, providing access to the subway, church, building lobby, and atrium.

The concrete water feature designed by Sasaki Associates was intended to muffle the sounds of the city and allows the passerby to escape from the busy streets of New York.

Considered to be the skyscraper for the people, the Citicorp building protected customers both physically through the structure and financially through Citibank's banking practices of protecting financial assets.
Using a damper to reinforce the structural stability of the building reflected this sense of protection, and the effect of damping was applied not only to the building itself, but to the surrounding site design as well. The act of damping reflected Citicorp's values as a bank to protect and serve their customers.

The Citicorp Building was completed in 1976 and served as Citibank's New York headquarters. Citibank was initially known as the First National City Bank and was established by merchants in 1812 following the demise of the First Bank of the United States in Philadelphia.

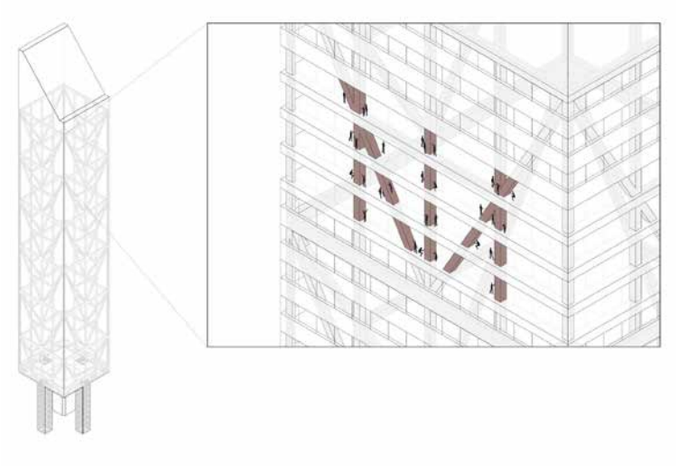
During the 20th century it was the largest bank in America, their main office moving periodically around the Lower Manhattan area before relocating to Midtown Manhattan in the 1970s. U.S. Congress passed amendments to the Bank Holding Company Act in 1970, allowing banks to diversify and expand operations beyond traditional banking functions.
Citibank took advantage of these amendments, expanding their offices by commissioning a new office building for their company in Midtown Manhattan.
Despite the economic recession at the time, Citibank remained financially successful due to their aggressive business strategy and investment in domestic retail business with higher yielding products such as consumer mortgages and personal installment loans.

Citibank protected the financial assets of their clients by lending money and accessing the capital markets on behalf of the clients. Creating a financial damper, Citibank's values were reflected in the building's ultimate design.

Architect Hugh A. Stubbins was hired as the principal designer, who created a structure that lifted the people from the ground and in effect generated his own damper by creating an isolating structure.
As a student at Harvard University, Stubbins knew Henry J. Muller, the vice president at Citibank, and was subsequently hired for the project. Straying away from the popular "International" style, Stubbins used elements associated with Corbusier's "Five Points Towards a New Architecture," using piloti to elevate the structure off the ground and horizontal windows to maximize illumination. By elevating the structure using massive columns, Stubbins created a damping effect by transcending the users from beyond the dense urban fabric of New York City in an enclosed and contemplative space.

In order to ensure the feasibility of the project, Stubbins hired engineer Le Messurier, who designed the tuned mass damper which would stabilize the structure and prevent wind shear. This damper literally protected the people, minimizing the environmental effects of the New York urban fabric.

LeMessurier's original design for the chevron load braces used welded joints. However, during construction, builder Bethlehem Steel was approved to use bolted joints to save labor and material costs. LeMessurier's firm approved the change, although this was not known to LeMessurier himself. The original welded-joint design had ample strength to withstand the load from straight-on wind, with enough safety margin to withstand the higher loads from quartering wind; however, the load from a 70 miles per hour (110 km/h) hurricane force quartering wind would exceed the strength of the bolted-joint chevrons. The bolts could shear and the building could collapse. Due to a design oversight and changes during construction, the building as initially completed was structurally unsound. For his original design, LeMessurier calculated wind load on the building when wind blew perpendicularly against the side of the building—wind from due north, east, south, or west—all that was required by New York building code. Such winds are normally the worst case, and a structural system capable of handling them can easily cope with wind from any other angle. Thus, the engineer did not specifically calculate the effects of diagonally-oriented.



In June 1978, prompted by discussion between a civil engineering student at Princeton University, Diane Hartley, and design engineer Joel Weinstein, LeMessurier recalculated the wind loads on the building, this time including quartering winds. This recalculation revealed that with a quartering wind, there was a 40% increase in wind loads, resulting in a 160% increase in the load at the chevron brace connection joints.

LeMessurier reportedly agonized over how to deal with the problem. If the issues were made known to the public, he risked ruining his professional reputation. He approached the architect first, and then Citicorp.
He advised them to take swift remedial action. Ultimately, he persuaded Citicorp to repair the building without informing the public, a task made easier by a then-ongoing press strike. For the next three months, construction crews working at night welded 2” steel plates over each of the skyscraper’s 200 bolted joints. They worked during the night, after each work day, almost unknown to the general public. Six weeks into the work, a major storm (Hurricane Ella) was off Cape Hatteras and heading for New York. With New York City hours away from emergency evacuation, the reinforcement was only half-finished. Ella eventually turned eastward and veered out to sea, buying enough time for workers to permanently correct the problem. As a precaution, Citicorp did work out emergency evacuation plans with local officials for the immediate neighborhood.

To help stabilize the building, a tuned mass damper was placed in the mechanical space at its top. This substantial piece of stabilizing equipment weighs 400 tons (350 metric tons). The damper is designed to counteract swaying motions due to the effect of wind on the building and reduces the building’s movement due to wind by as much as 50%. Citigroup Center was the first skyscraper in the United States to feature a tuned mass damper. In addition, in 2002, one of the columns was reinforced with blast-resistant shields of steel and copper as well as steel bracing to protect the building due to the possibility of a terrorist attack.


CITY PERILS

THE FIFTY-NINE-STORY CRISIS

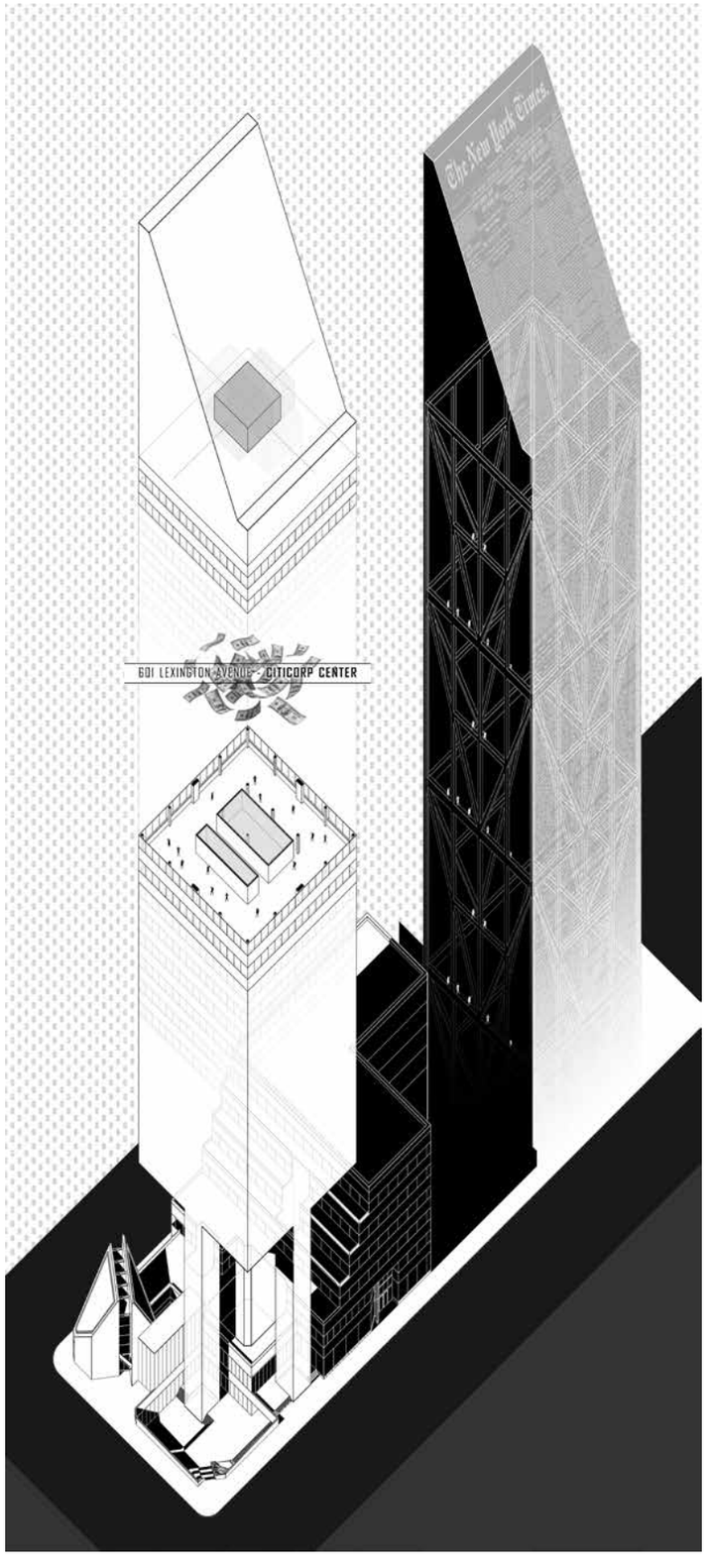
BY JOE MORGENSTERN

THE NEW YORKER

CITY PERILS

THE FIFTY-NINE-STORY CRISIS

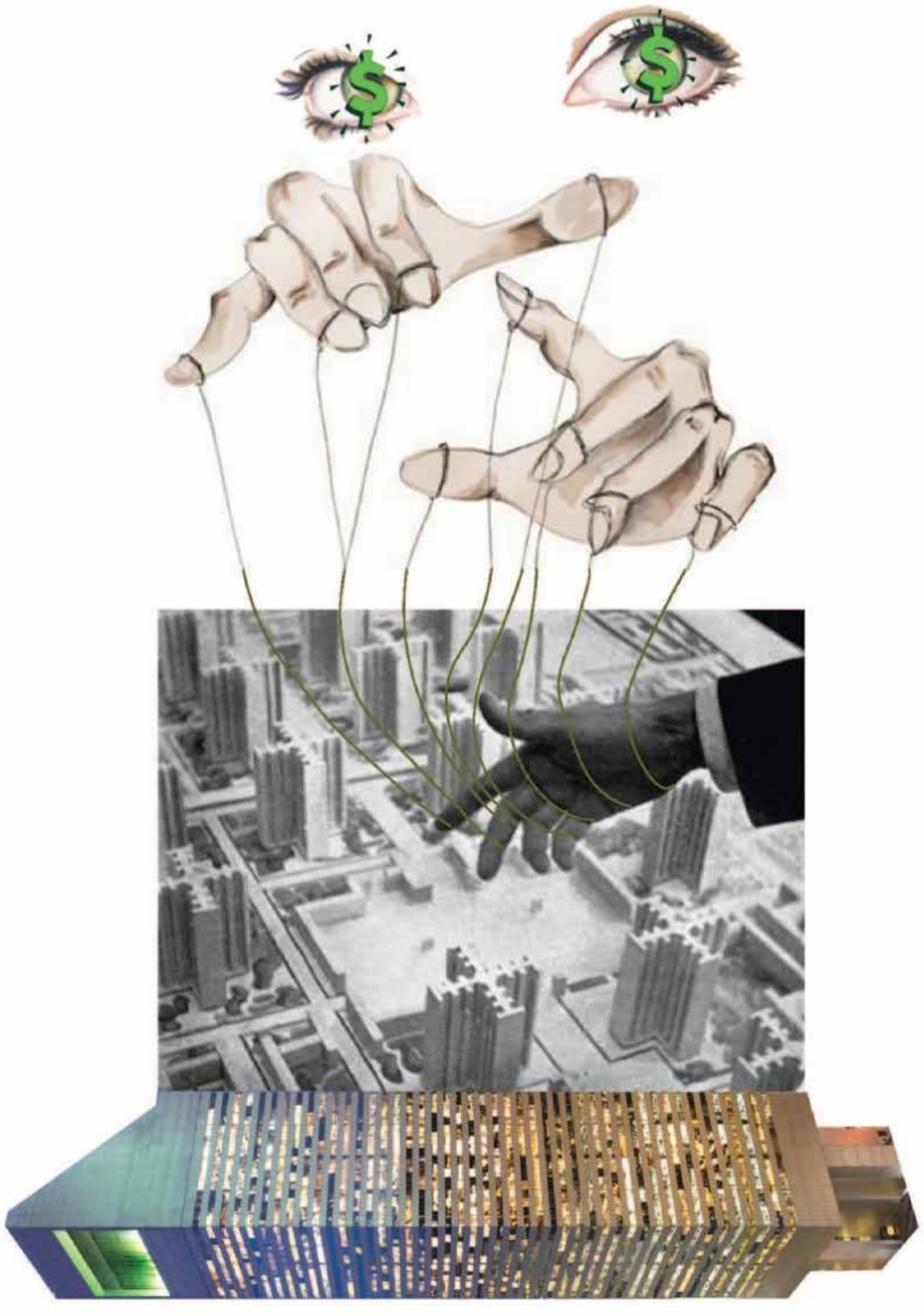
BY JOE MORGENSTERN



The unique configuration of the Citicorp building allowed Stubbins to create episodic moments of damping throughout the public space below as well. One of the largest challenges in this regard was to extend the concept of damping to the church below the northwest corner of the building, Saint Peter's Lutheran Church. Originally built in 1836, the church withstood many new urban developments, and Stubbins incorporated its presence into the design of the Citicorp building by creating a structure that appeared harmonious with the tower. Citicorp obtained the property of the church in 1970 for $9 million, under the stipulation that the church would be rebuilt in the exact same location and that at least 63% of the church perimeter would have nothing built above it. Initially posing as a source of conflict, Stubbins collaborated with the congregation to create an agreeable design. Stubbins redesigned the church in likeness to hands enclosed in prayer with light piercing the center. By using the thick material Caledonia granite, Stubbins created a place of autonomous worship where damping occurs through sheltering the worshippers within a space that is acoustically protected from the exterior urban environment.

Another episode of damping occurs within the design of the sunken plaza as well. Designed to become an inviting space for visitors in which light is brought into the subway mezzanine below, the plaza was intended to dampen the sounds of New York City. Visitors are able to escape the density and noise of the city by descending into a quiet refuge, where a water feature designed by Sasaki deafens the exterior noise of cars, construction, subways and people themselves. The effect of damping within the public space is especially apparent through the water feature.

The Citicorp building and the surrounding area was ultimately founded under the premise of damping. Citibank took many factors into consideration when creating their headquarters, and what began as an initial conception to expand their main office ultimately transformed into a structure that was reflective of their philosophy of security for their clientele, or damping external forces.



For the Djerba of Tomorrow

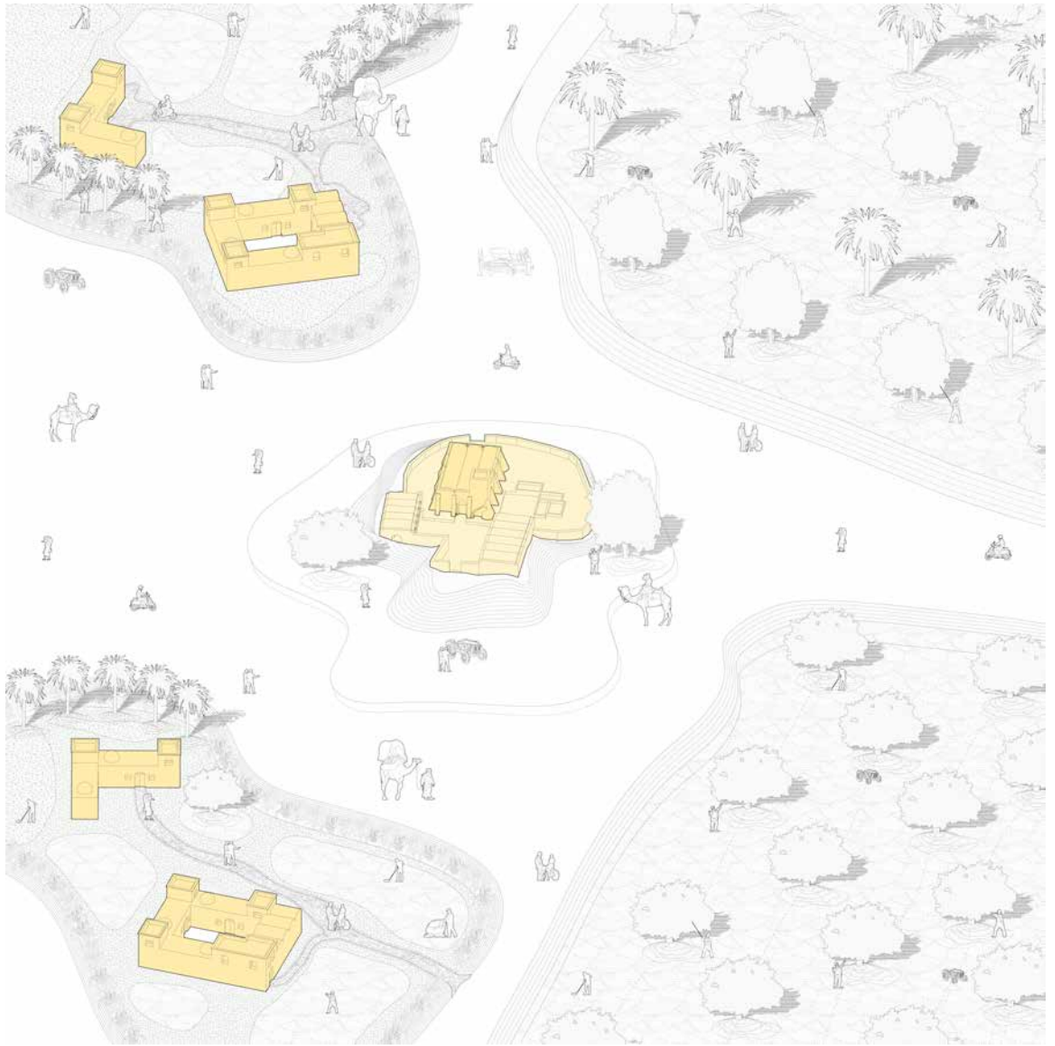
De-fencing the Mosque
Investigation into Rural Religious Edifices and Settlements of Djerba Island

Professor Ziad Jamaleddine
TA Alexander Odom

Advanced Studio V

Studio Travel and Site : Djerba, Tunisia

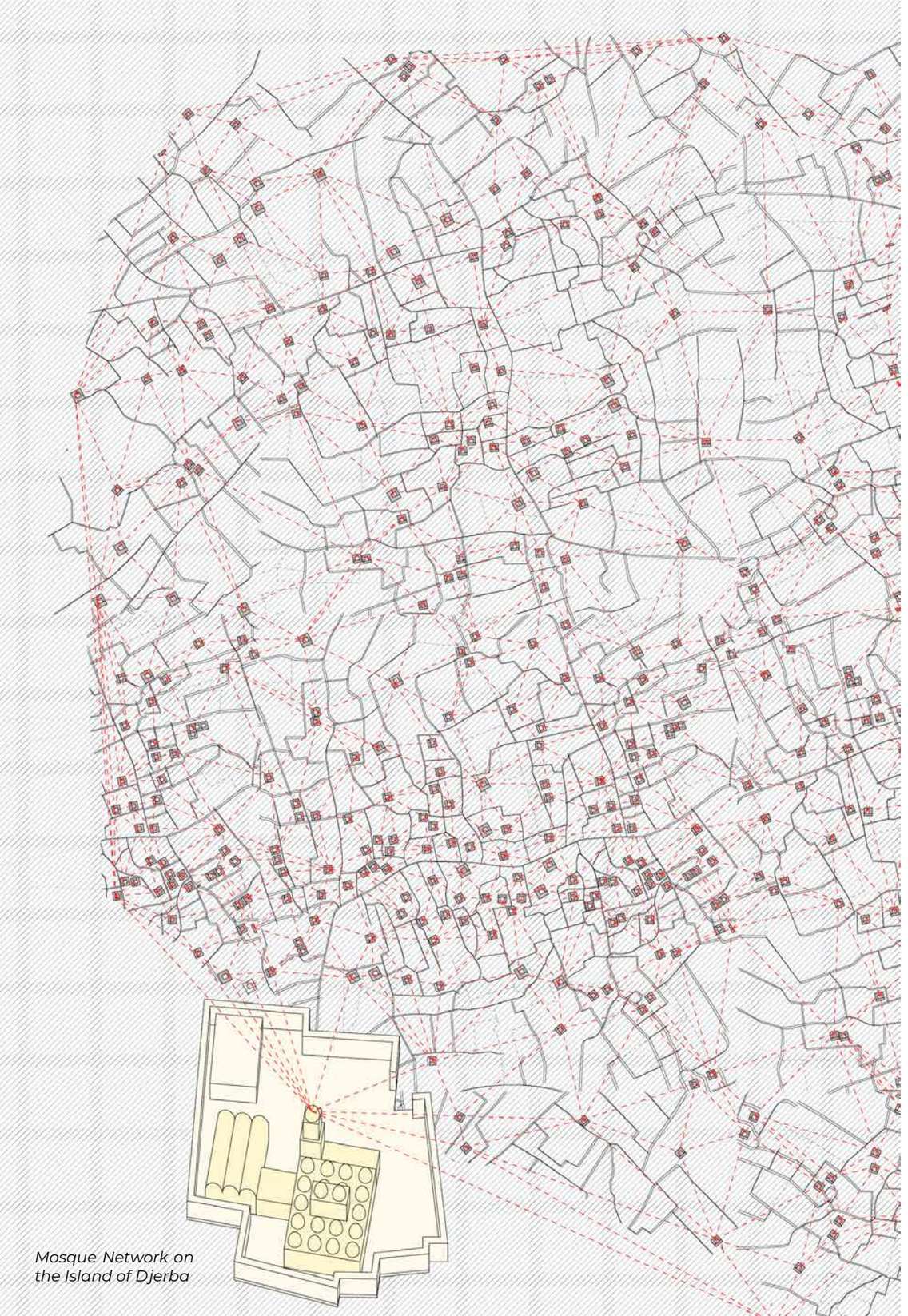
Fall 2019



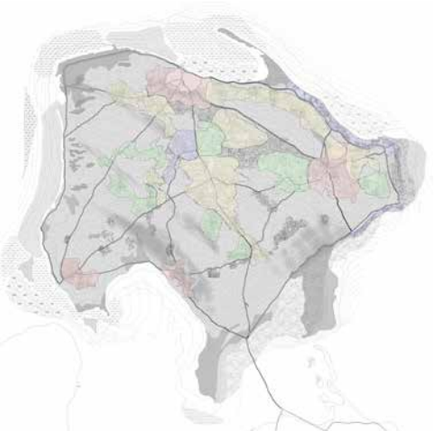
Actor Diagram explaining the various actors involved in the process of change: the Menzel Community, the community mosque along with the Imam

The project looks at the idea of Tahara in Islam and tries to extend the social practise of the ritual of cleanliness in Islam on a local community level. The proposed project creates a new gateway to an existing mosque, something like a threshold, which not only allows the visitor to do the rituals of entering a mosque but also becomes a container of cleanliness.

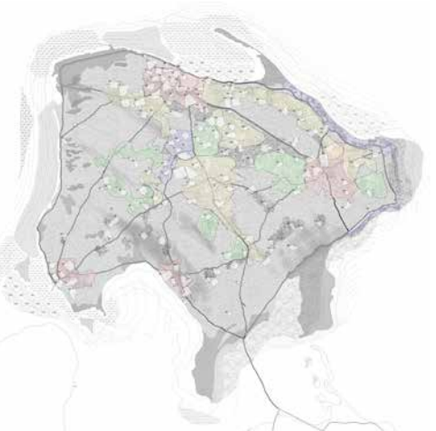
An Islamic individual going to the mosque for the prayer takes along with him the household waste, which before entering the mosque, he can deposit in the recycleable or non recycleable pits, which then are converted into manure and fertilizers for the crops for the farmers, or turned into instruments which can help the community for farming. This creates a sense of circular economy of trash reducing the carbon footprint of waste generated and transported additionally to inducing a new social practice in the world.



Mosque Network on the Island of Djerba



Major towns witha population of 1000+ are highlighted with the road network.



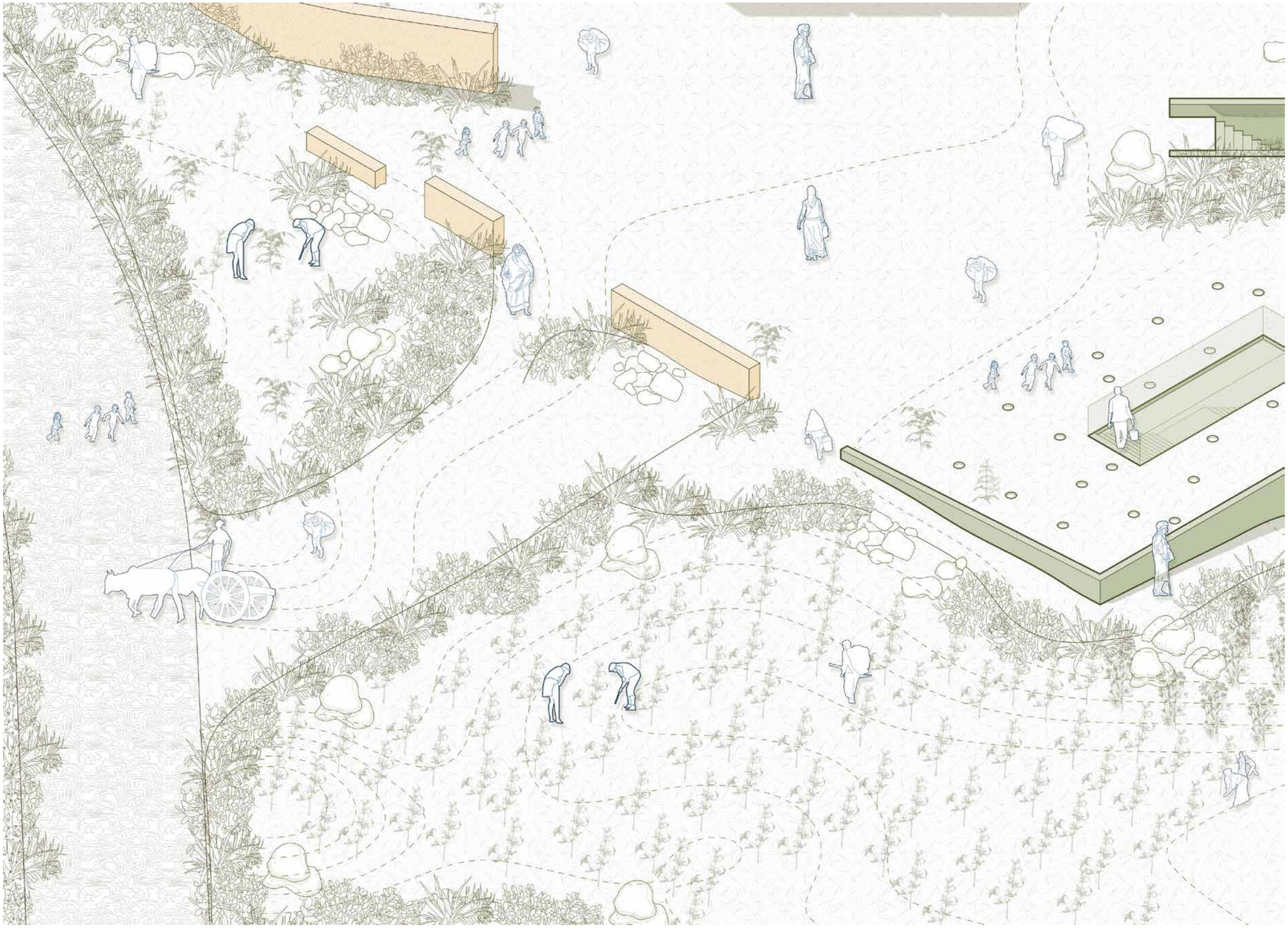
Community Mosques of small scales overlayed on the towns

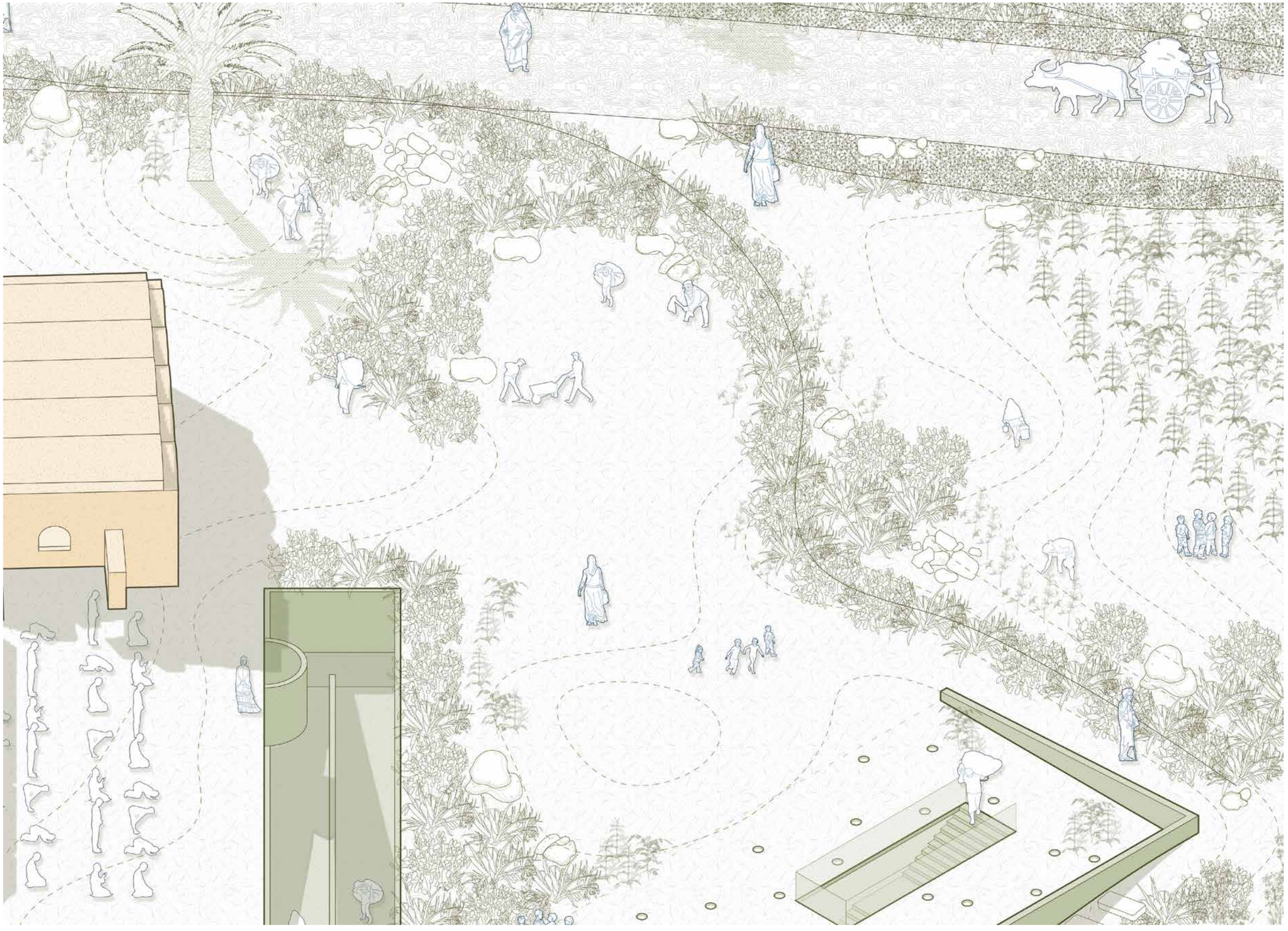
Zones showing the Waste collected by the Muncipality and local body of Djerba

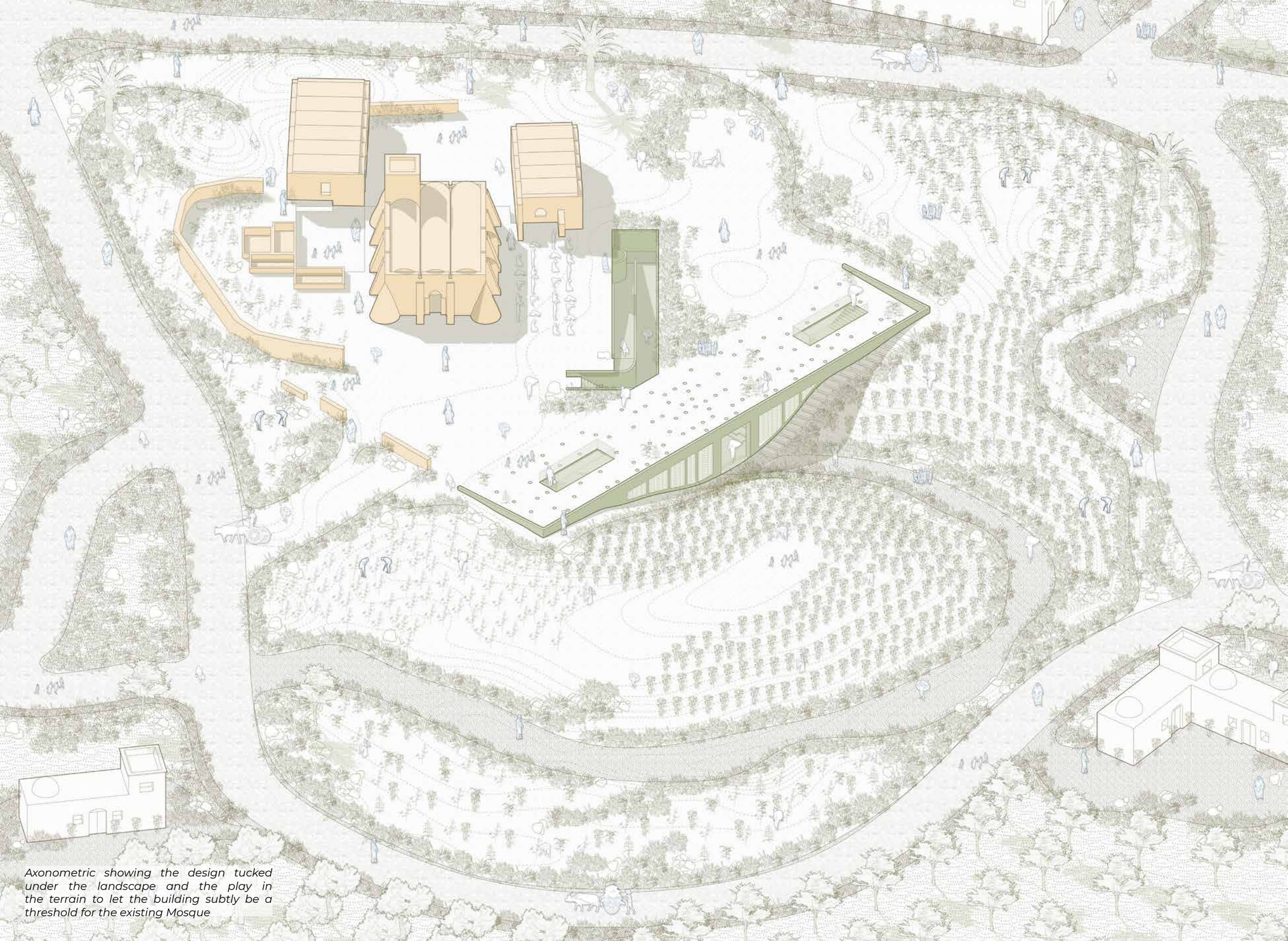
Overlapping of zones where the towns are viz a viz the Waste collection zones

Roads and sites of Major Waste Collection and Highlighted on South East - Landfill to where it is transported

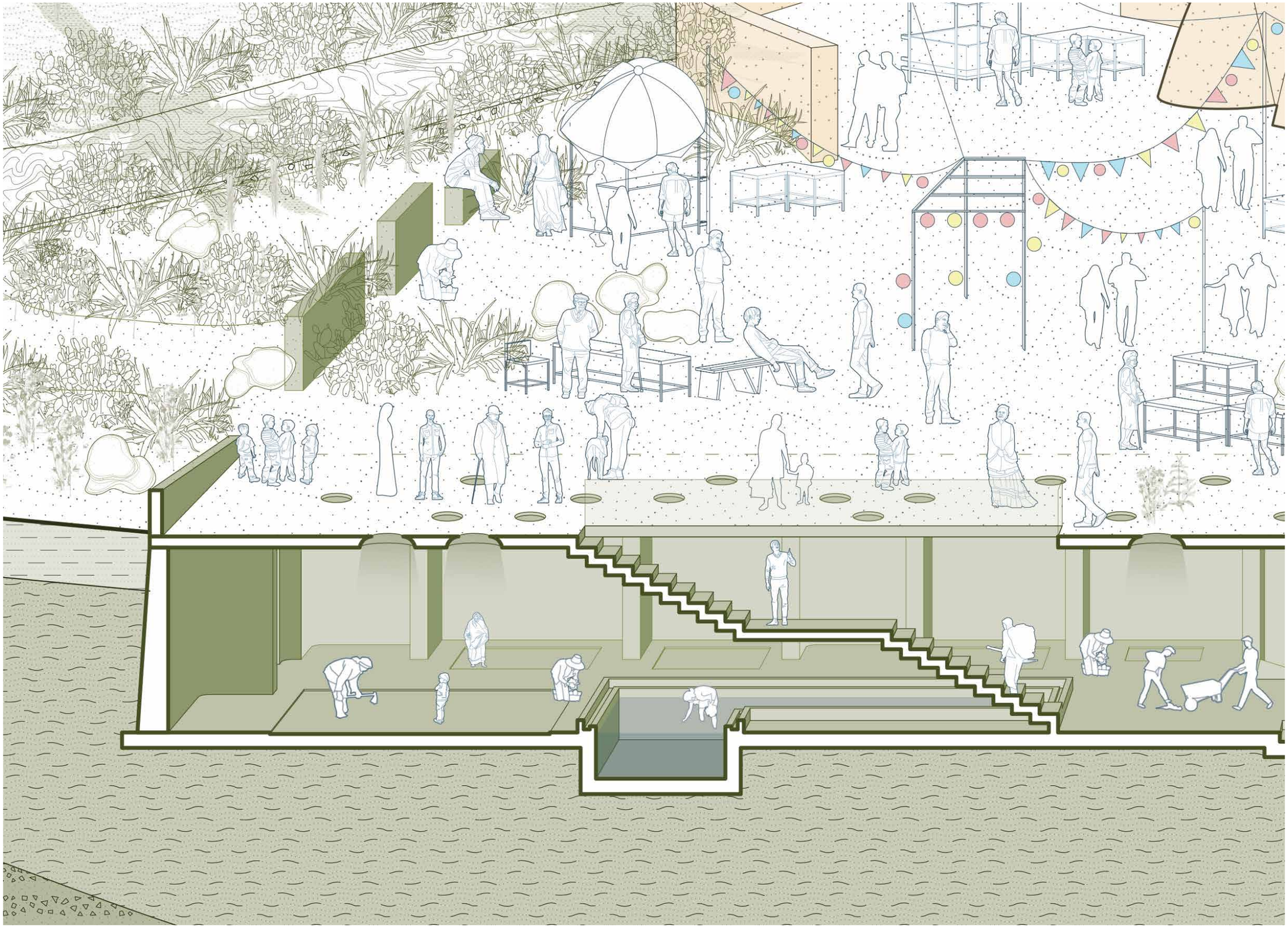
Juxtaposing the maps to find the potential sites of intervention and mosques which could create a change in the community

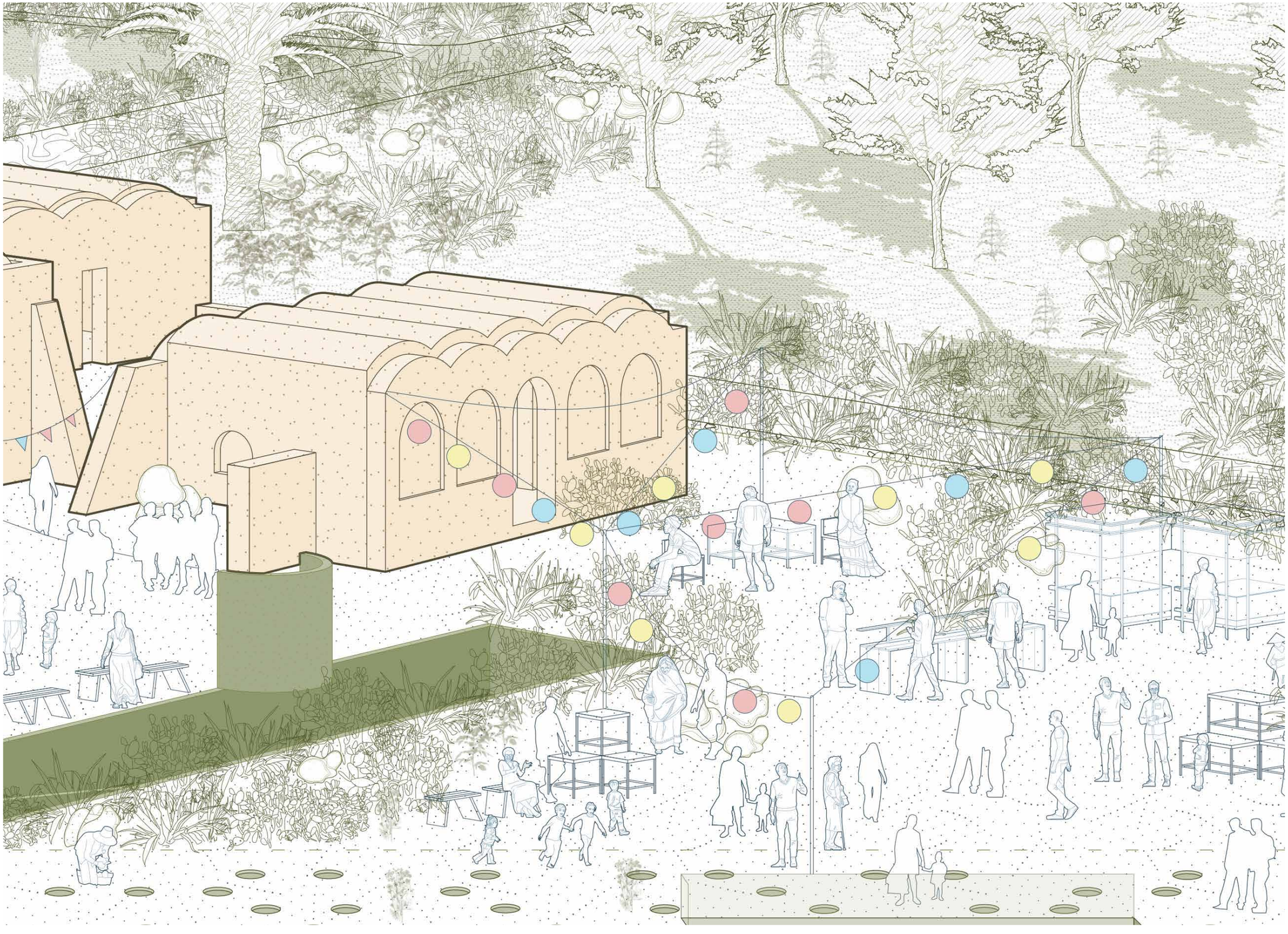


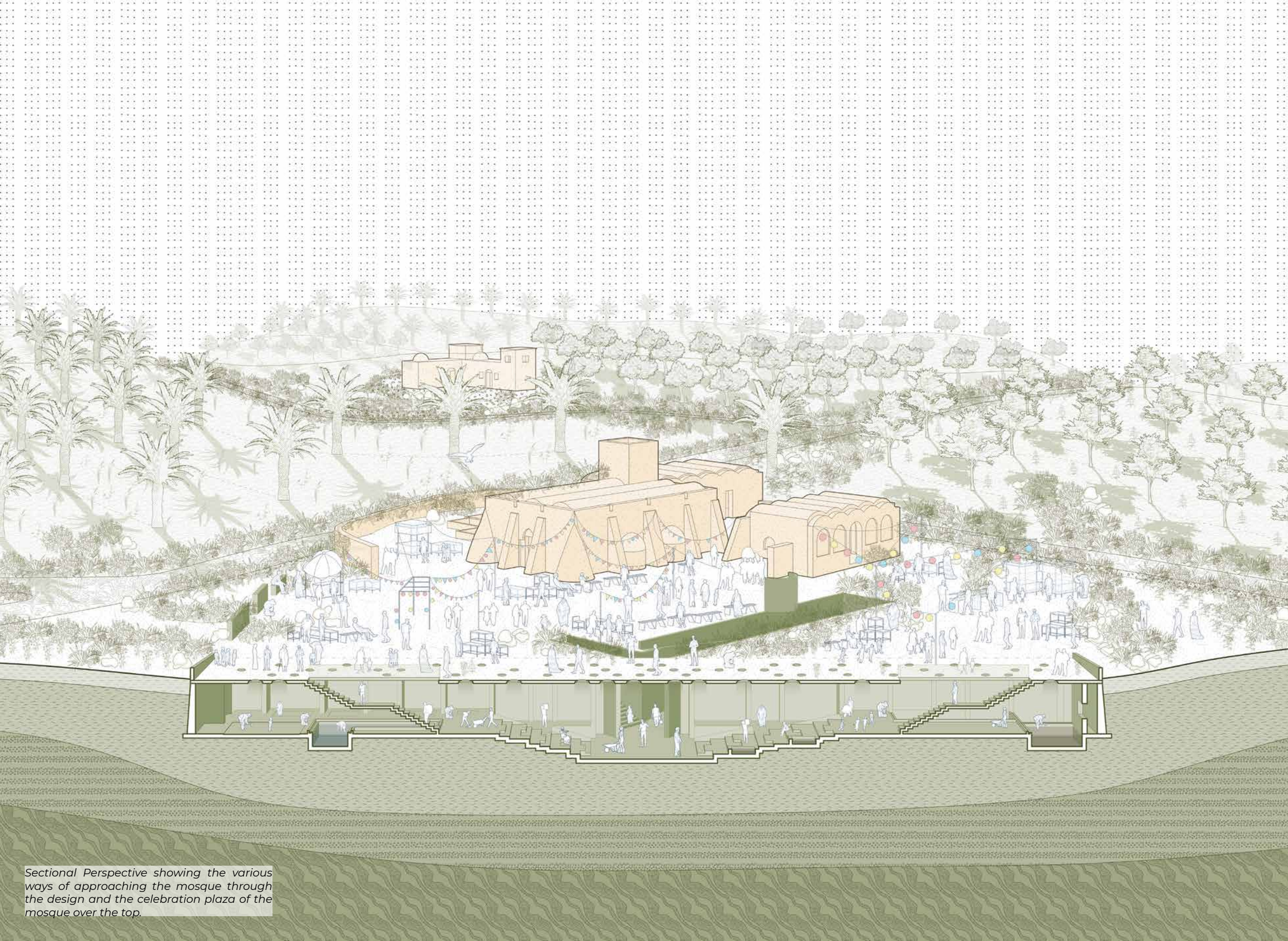




Axonometric showing the design tucked under the landscape and the play in the terrain to let the building subtly be a threshold for the existing Mosque

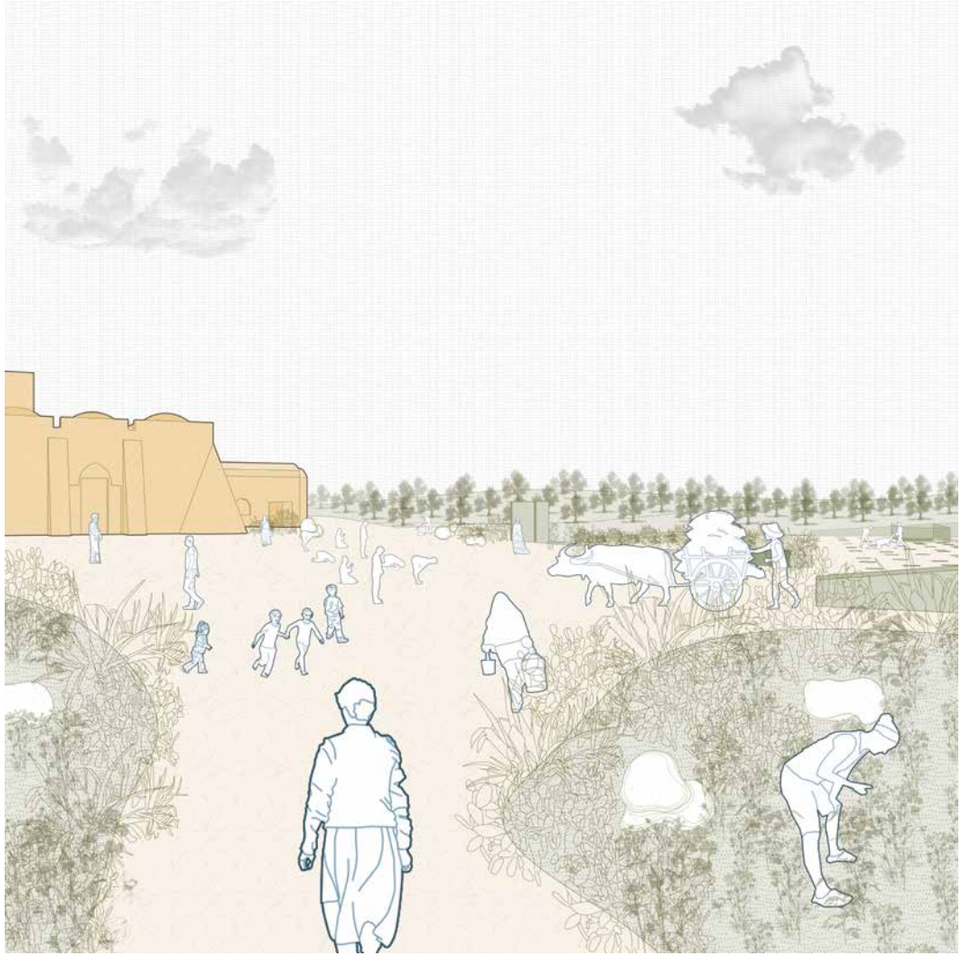




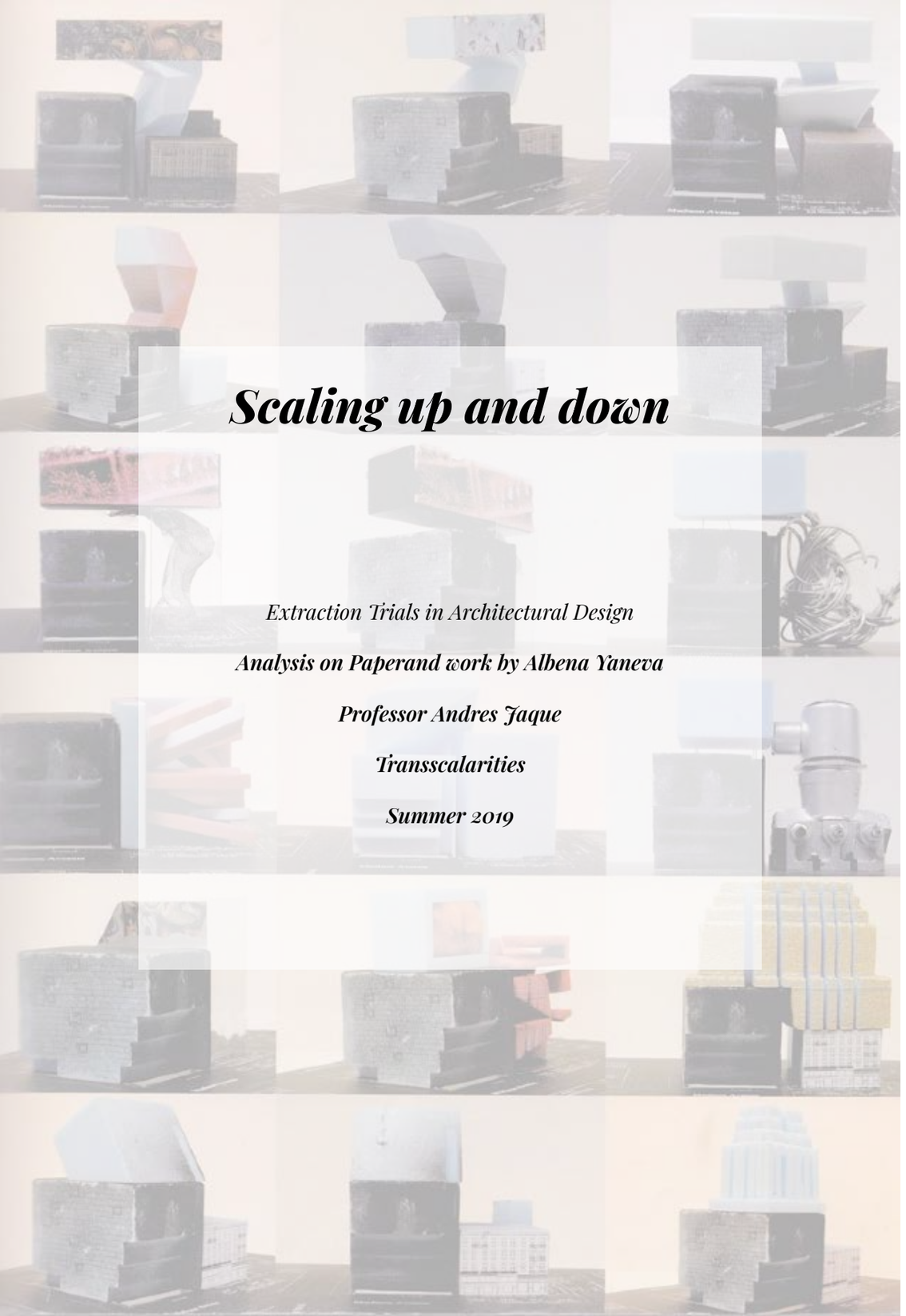


Sectional Perspective showing the various ways of approaching the mosque through the design and the celebration plaza of the mosque over the top.

Approach route to the design through between the mounds of terrain. The curb here is created with the planters and making agricultural fields on both sides.



Approach Route to the Mosque on the top terrace level of the design. The ramp from the threshold opens up to the plaza - creating a Qibla on the outside for outdoor prayers.



Scaling up and down

Extraction Trials in Architectural Design

Analysis on Paperand work by Albena Yaneva

Professor Andres Jaque

Transscalarities

Summer 2019

How do architects imagine, see and define a distant object that is meant to become a building? How does it become knowable, real?

To answer these questions, Yaneva follows architects as they fabricate models and scale them up and down at different rates of speed.

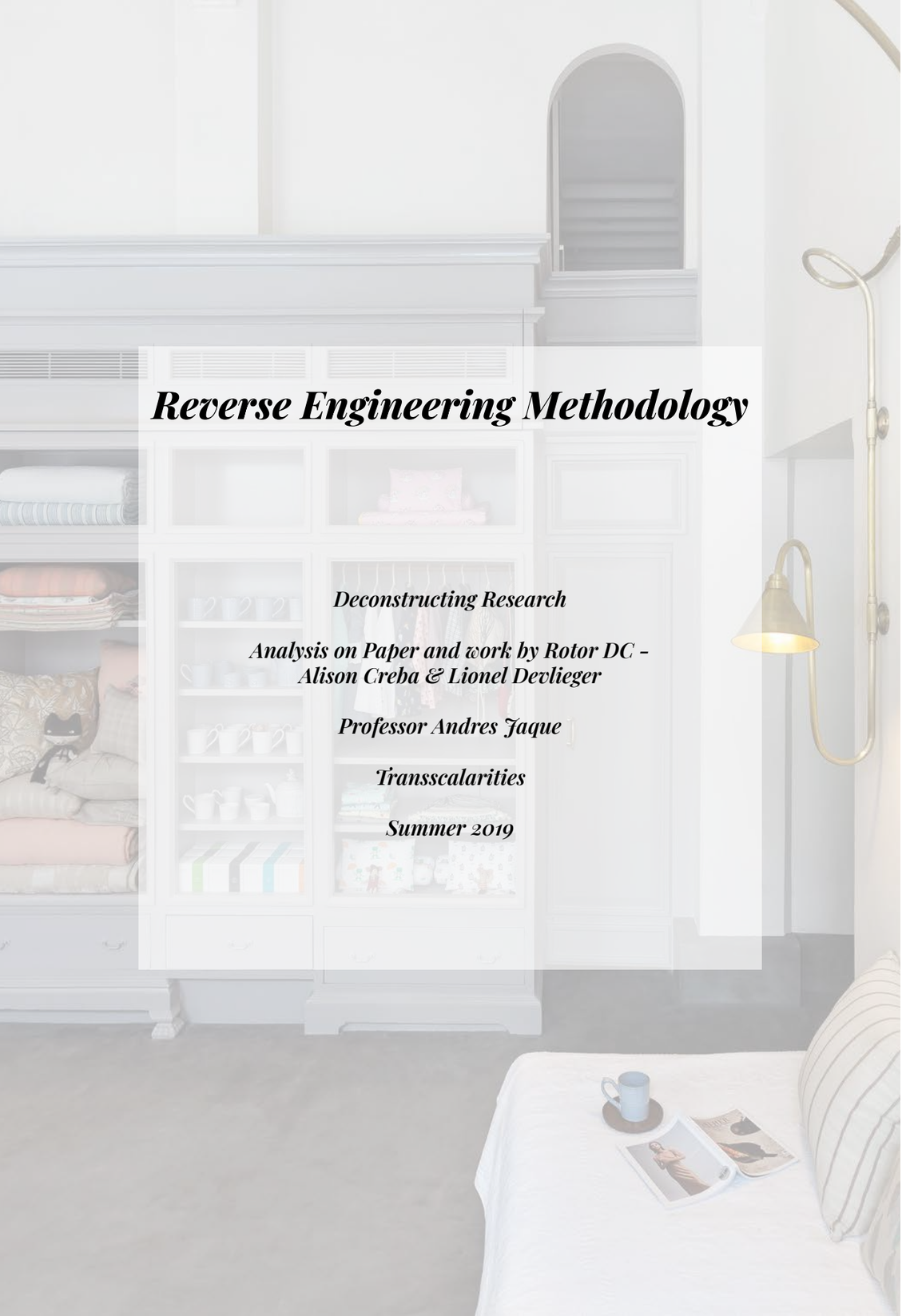
Instead of being a logical, linear procedure for generating a new object that becomes progressively more knowable, ascending from the abstract to the concrete, scaling is a versatile rhythm, relying on surges, jumps; and returns.
By focusing on the most frequently repeated moves such as scaling up; jumping the scale; scaling down and describing their cognitive implications, she tries to depict how architects involve themselves in a comprehensive dialogue with materials and shapes.

The material dialogue takes into account dispositions, resistance, stability and other properties that change proportionally with scale.

In the scaling venture, two alternative states of the building are simultaneously achieved and maintained: a state of being ;less-known, abstract and comprehensive; and a state of being more-known, concrete and detailed.

After multiple up and down transitions between small- and large-scale models, the building emerges, becomes visible, material and real.

These scaling trials bring the building into existence.



Reverse Engineering Methodology

Deconstructing Research

Analysis on Paper and work by Rotor DC – Alison Creba & Lionel Devlieger

Professor Andres Jaque

Transscalarities

Summer 2019

'While diverse in nature, all Rotor's projects are informed by a consistent methodology rooted in a respect for the lived conditions of the topics the collective explores.'
- describing Rotor's work

The article looks at Rotor DC's work where Alison Creba and Lionel Devlieger are co founders and curated of the studio based having work based out of Antwerp, Belgium and Sicily.
The practice looks at reusing the waste generated due to construction, renovation and demolition processes and involves research through physical immersion and engagement at sites.

The studio's stand on transforming not just spaces and materials but also the values associated with the materials have made them this interdisciplinary research organisation which had a chance to work on the Antwerp's City Hall which is on UNESCO's World Heritage List but also has succumbed to damages due to fire in the 19th and the 20th Century.
As the craftsman they are, all the features in the City Hall which were unnecessary or were put as mere decorative elements during the renovation and reconstruction part of the City Hall were removed as a part of their extravagant affair of deconstruction.

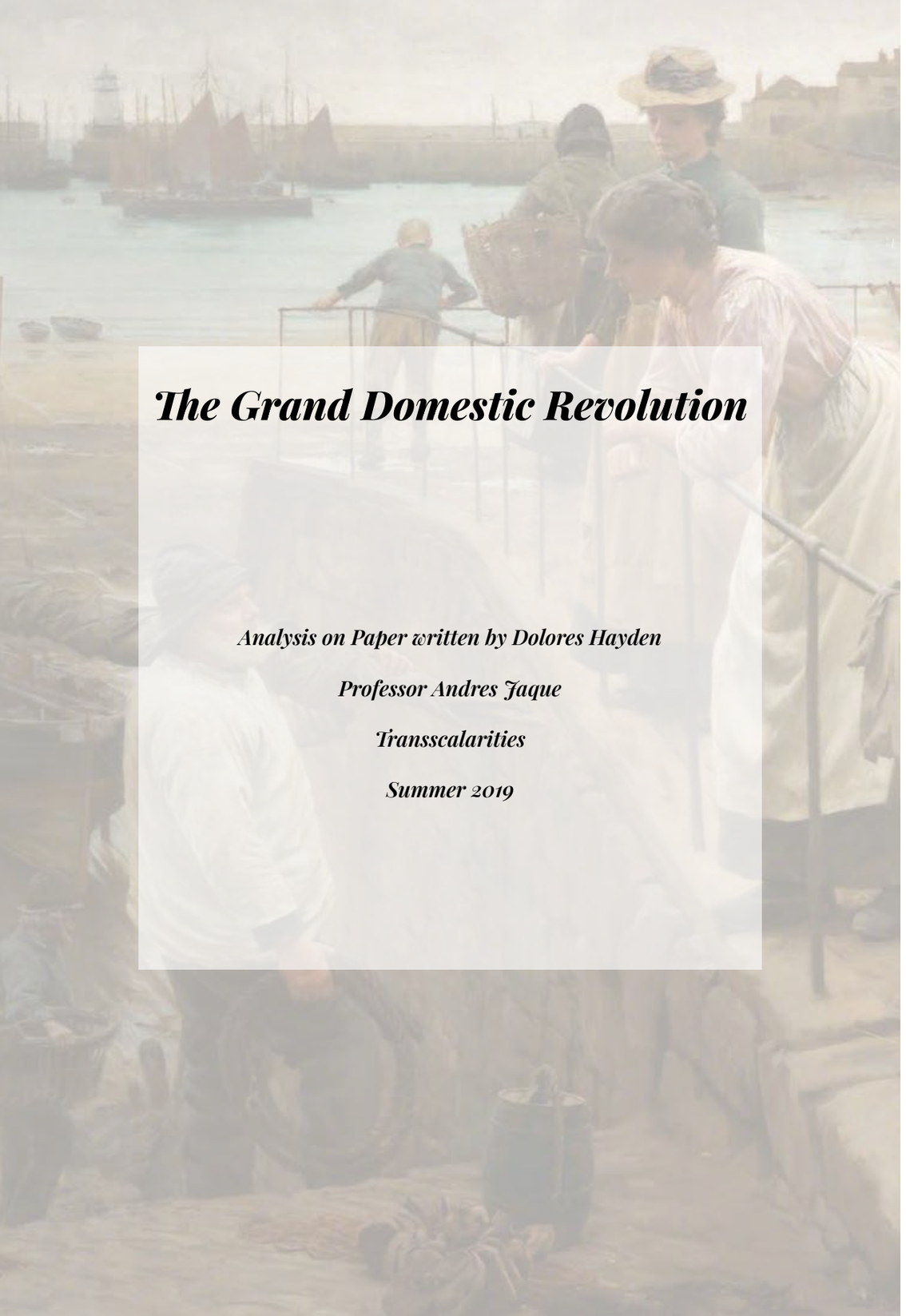
These features were catalogues and registered and then sold to the public at extremely high prices which made them get a lot of money including the payment for the cost of labour, transportation, restoration and temporary storage.
This sale signified and reinforced the social values and nostalgia associated with cultural object highlighting a strong interest among the local community to retain and integrate salvaged materials in their daily objects.

Rotor's deconstruction practice is this hands-on kind of research where the act of physically taking apart supplements the knowledge of the individual components harvested from the various sites, analysing and studying these various elements regarding their history, origin etc. to determine the various forces which have gone into the process of construction of the project.

While varied, the work described in the essay demonstrates Rotor's approach to engaging with the lived realities of a project through direct involvement with its subject. Building on observations, materials and experiences gathered on site, the studio's work takes its cues from both historical references and empirical data to inform future pursuits.

Rotor's projects are unified in their practice of reinvesting knowledge in the communities from which it was extracted.
Here, proprietors of salvage yards, building owners, contractors, architects, public officials, academics and local residents are simultaneously reintroduced and empowered to forge new relationships within their unique contexts.

somewhere between physical & virtual



The Grand Domestic Revolution

Analysis on Paper written by Dolores Hayden

Professor Andres Jaque

Transscalarities

Summer 2019

'..while other feminists campaigned for political or social change with philosophical or moral arguments, the material feminists concentrated on economic and spatial issues basis of material life.'

- Dolores Hayden

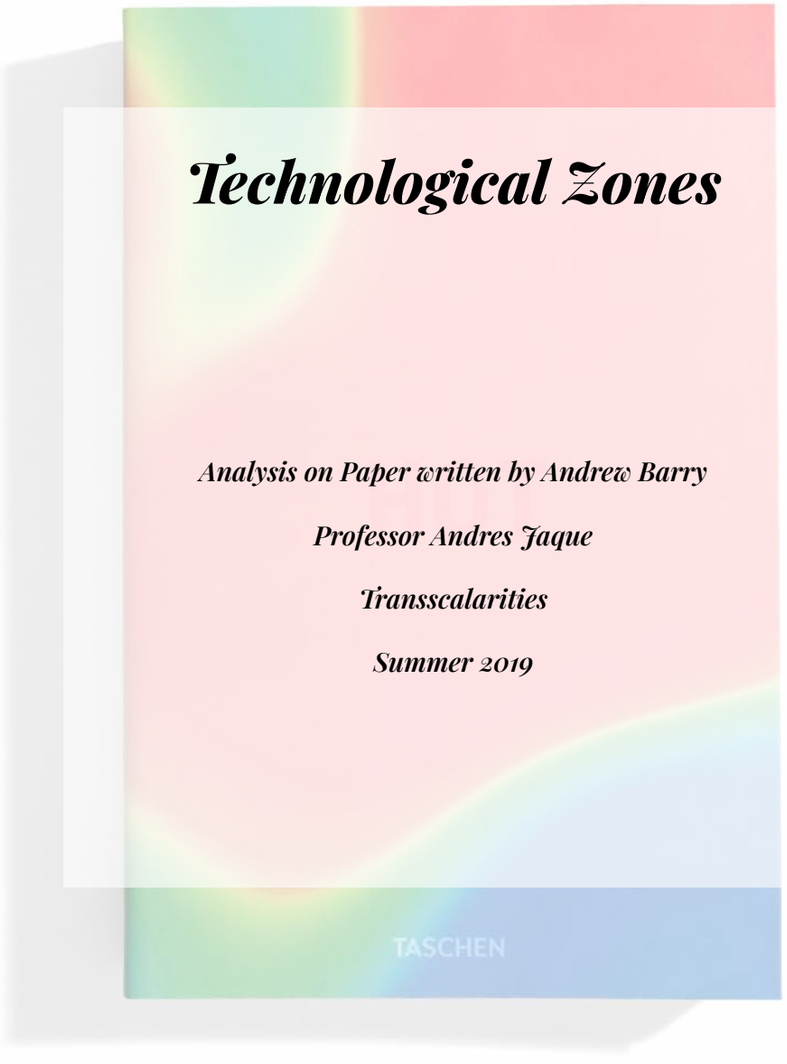
The Grand Domestic Revolution reveals the innovative plans and visionary strategies of these persistent women, who developed the theory and practice of what Hayden calls **'material feminism'** in pursuit of economic independence and social equality.

The material feminists' ambitious goals of socialized housework and child care meant revolutionizing the American home and creating community services.
They raised fundamental questions about the relationship of men, women, and children in industrial society.
Hayden analyzes the utopian and pragmatic sources of the feminists' programs for domestic reorganization and the conflicts over class, race, and gender they encountered.

This history of a little-known intellectual tradition challenging patriarchal notions of 'women's place' and 'women's work' offers a new interpretation of the history of American feminism and a new interpretation of the history of American housing and urban design.

Hayden shows how the material feminists' political ideology led them to design physical space to create housewives' cooperatives, kitchenless houses, day-care centers, public kitchens, and community dining halls.
In their insistence that women be paid for domestic labor, the material feminists won the support of many suffragists and of novelists such as Edward Bellamy and William Dean Howells, who helped popularize their cause. Ebenezer Howard, Rudolph Schindler, and Lewis Mumford were among the many progressive architects and planners who promoted the reorganization of housing and neighborhoods around the needs of employed women.

In re-evaluating these early feminist plans for the environmental and economic transformation of American society and in recording the vigorous and many-sided arguments that evolved around the issues they raised, Hayden brings to light basic economic and spacial contradictions which outdated forms of housing and inadequate community services still create for American women and for their families.



Although often in the book the technological and the technical seem to remain indistinguishable, which may be intended confusion, it could be argued that the point made here is that of blurriness, interactivity, dependability and relativity between the two.

Barry states:
A technological society is one which takes technical change to be the model for political intervention.
The concept of a technological society does not refer to a stage in history, but rather to a specific set of attitudes towards the political present which have acquired a particular contemporary intensity, salience and form.

The first of the loci where the political intervenes is the technological zones created in the contemporary EU. The discussion offers a theoretical reflection on the problems of providing a strict definition of a technological zone and its separation from other zones.

Southern England, for example, as a topos of symbolic representation of English (idyllic, rural) identity is juxtaposed to its function as a space of military bases.
This militarized aspect of idyllic England creates the locus of resistance to the technologies ofmilitary machines and aerospace, planted within the stem of the English rose.

This is where, according to Barry, some of the most important civic demonstrations have taken place.

The argument made here is about the implausibility of describing the relation between technology and government -- even though governance might be a better term here - as one - way.

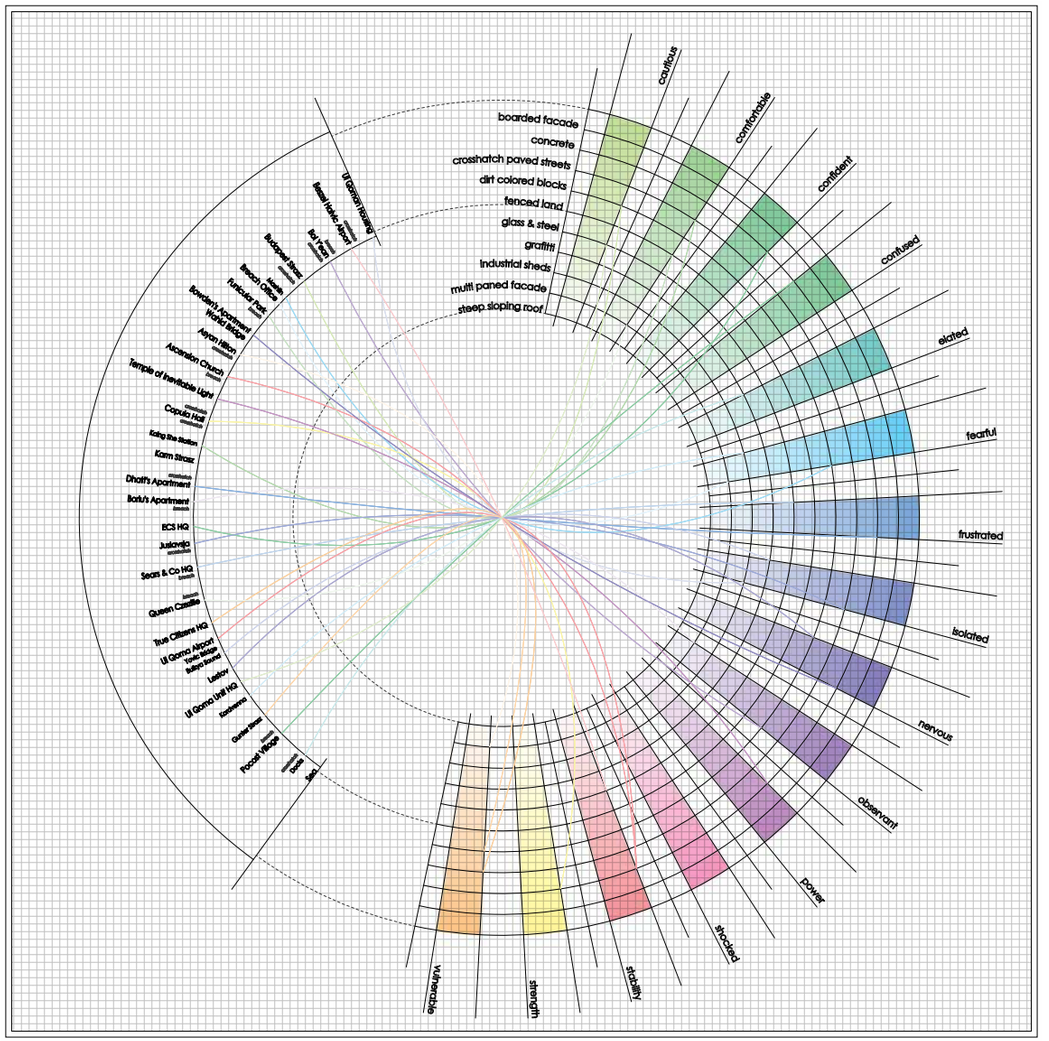
Chunking the Chaos

Copula Hall Studio based on the fictional book –
'The City & The City' written by China Meville

Professor Annie Barrett & Professor Stephen Cassell

Advanced Studio VI

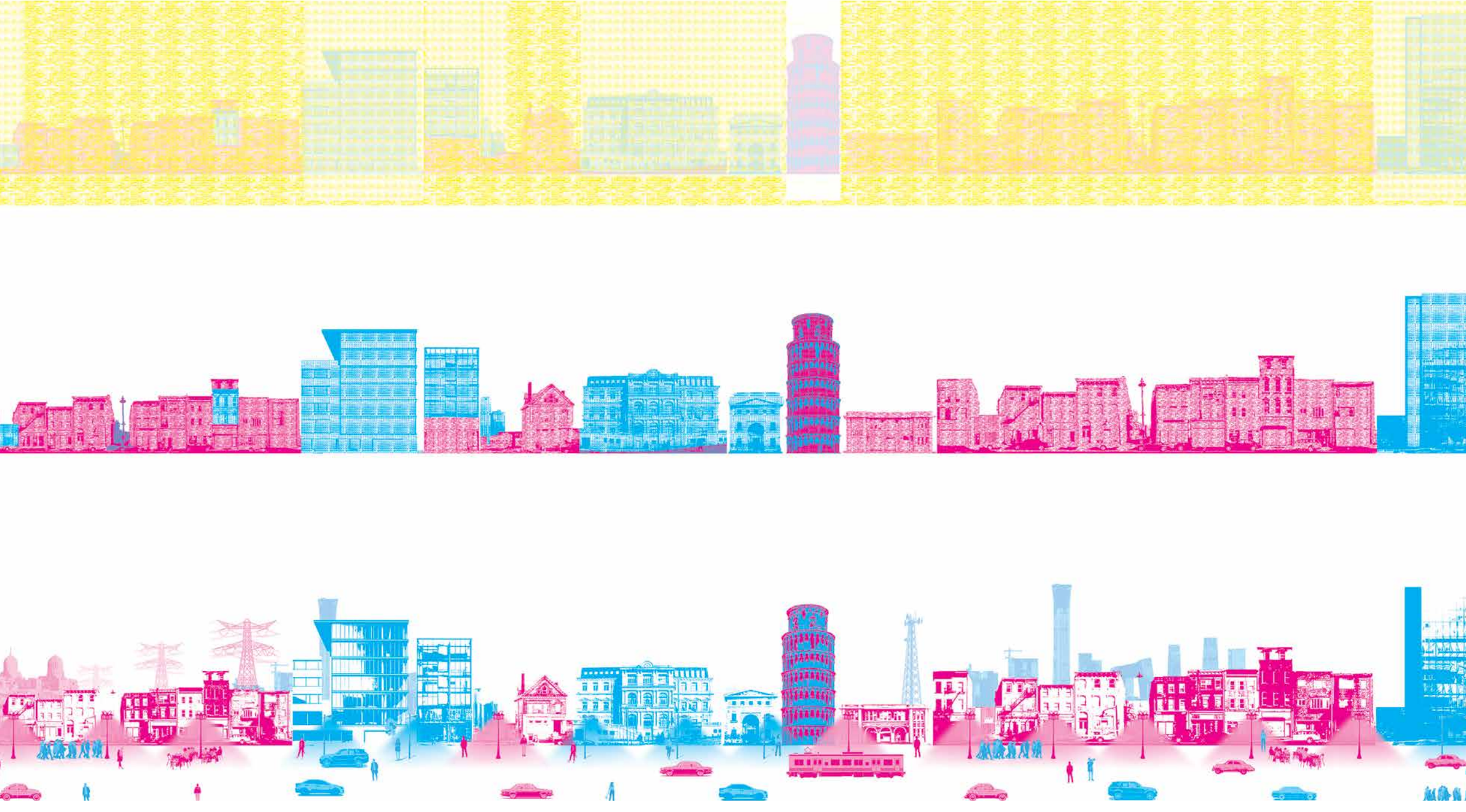
Spring 2020

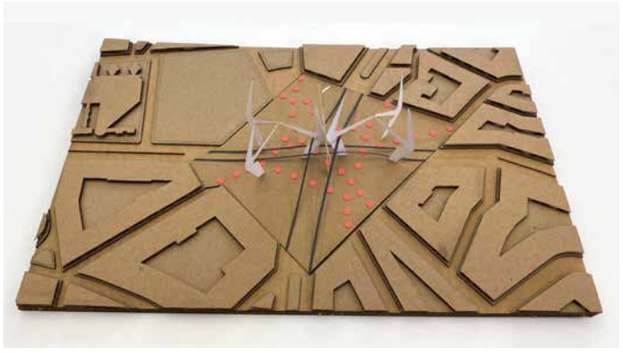


The diagram explores the reading of the book where locations geographically are mapped with the senses and emotions one draws through the readings.

Copula Hall is a building which serves as an Administrative and Government Building for two cities which are coexisting in the same geographical context. The dilemma - is that occupants of one city cannot see or interact with the other, and to pass to the other city, one must obtain necessary permissions from the authorities at Copula Hall.
The design looks at exploring the idea of publicness in Government Institutions and the notion of public spaces within them.
It draws the people from the street through the various scales of openings and brings them to the central elevated celebration space which becomes a Piazza for both the cities. The ideas of Semantics and Syntax are explored through volumteric studies and taking the language from the exisiting site buildings.

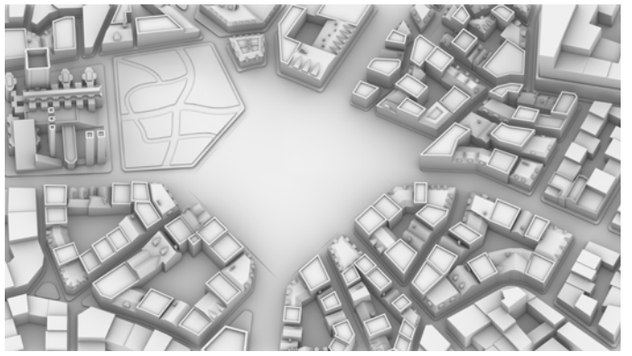
TO BE SEEN WITH 3D GLASSES!





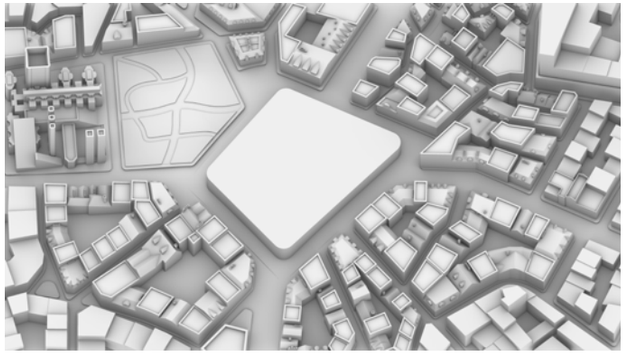
Imaging an urbanscape on the ground level allowing the flow of the people from both the cities to come to the Central Piaza.

The site designed by the Town Hall Committee with the Temple of Inevitable Light on the West along with a large park opening up to the site.



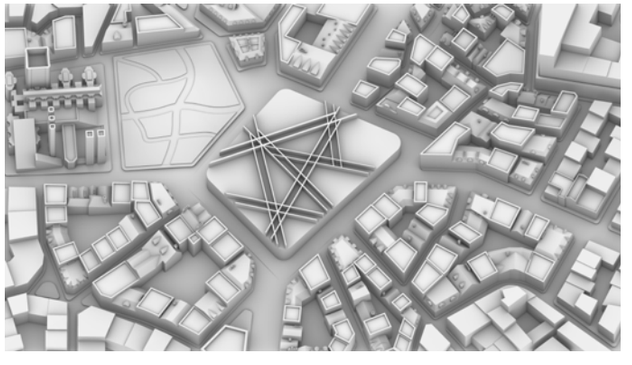
Taking the adjacent streets and creating a streetscape inside the for replicating the idea of the city.

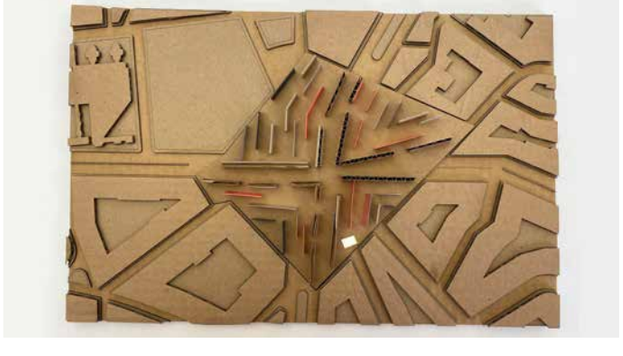
The design is imagined as this monolith, rising from the ground, all in a single material reading from the outside.



Imagining the program spread across on various follies, breaking it down by giving the open spaces in the middle.

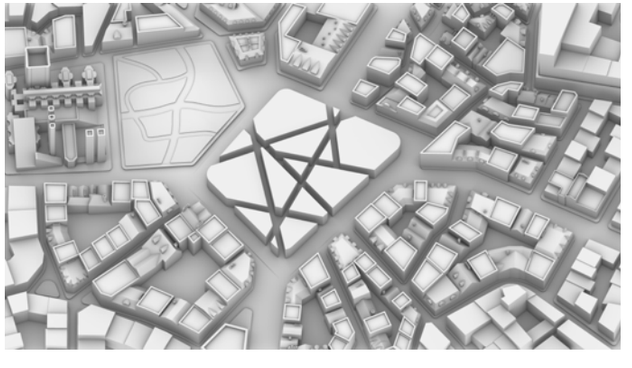
The adjacent streets helping create the inner streets resulting in courts and spaces of various scales.

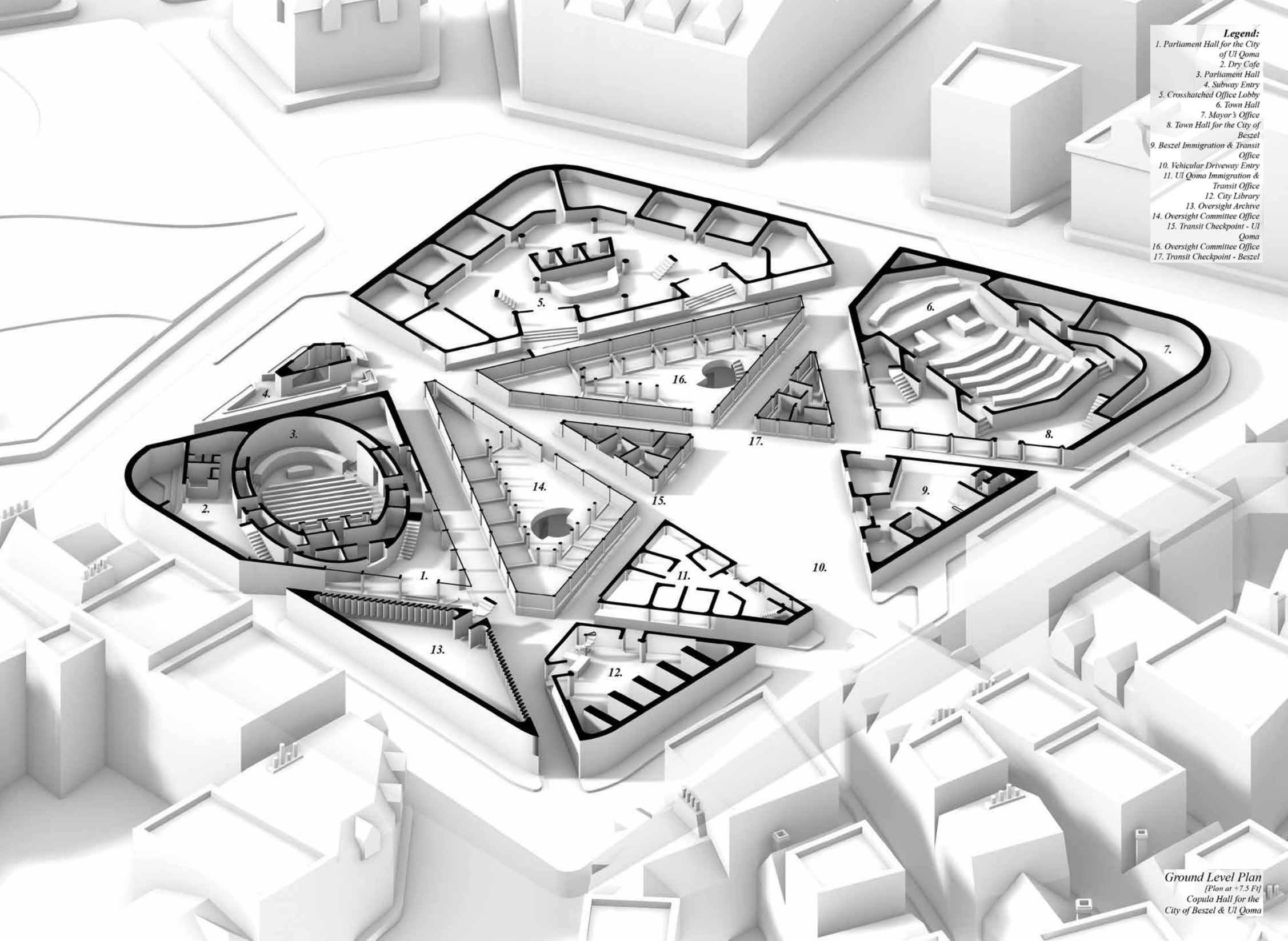




The idea of the passage ways made of up various materials as descrbed in the book of the context and which built up the two cities.

The divided chunks then come together in symphony to overcome the chaos and blend in the landscape together.

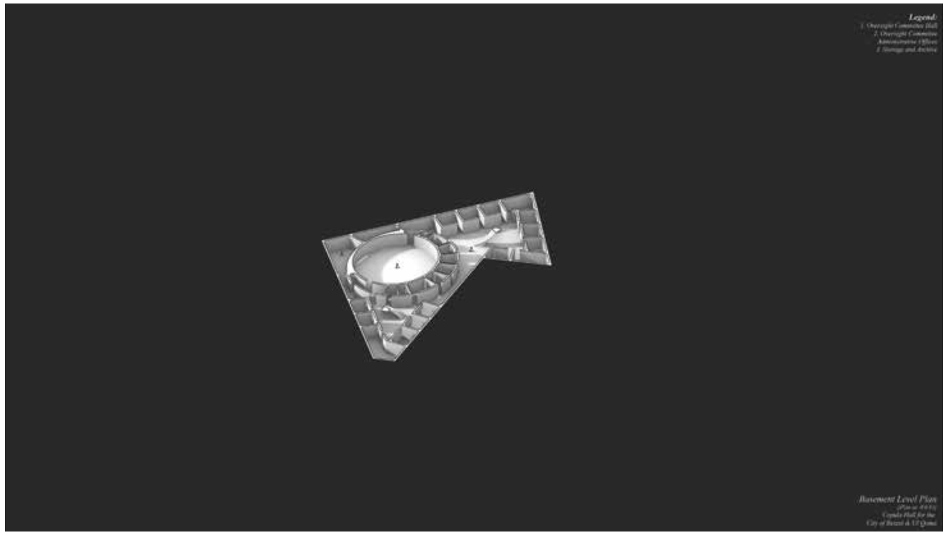


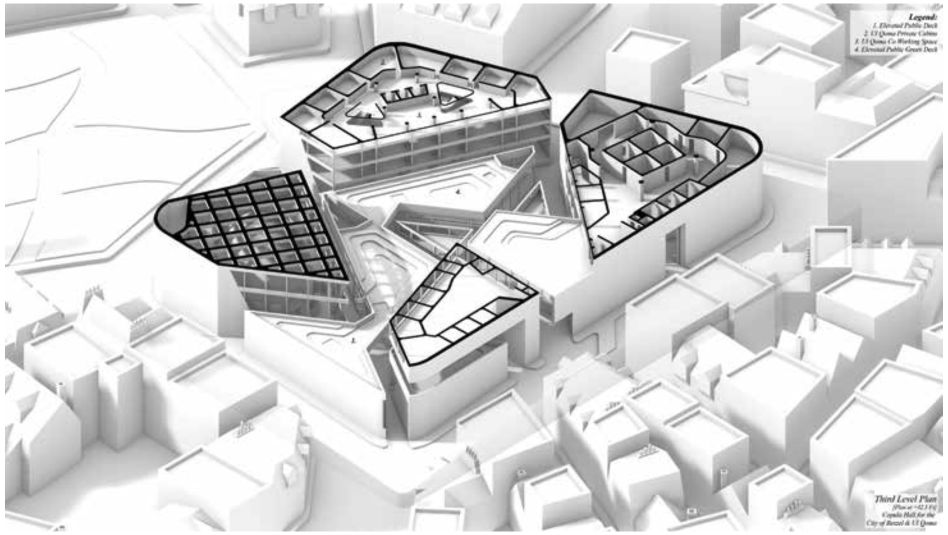


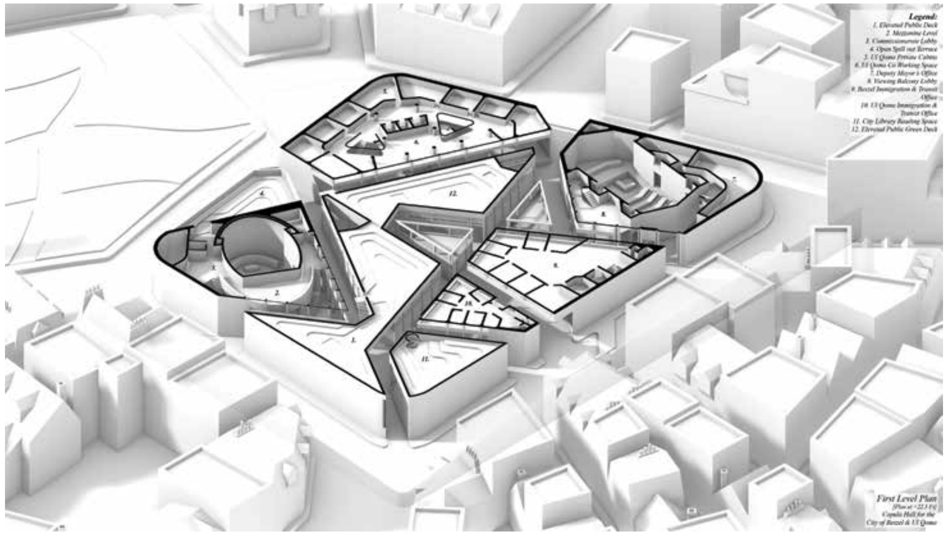
Legend:

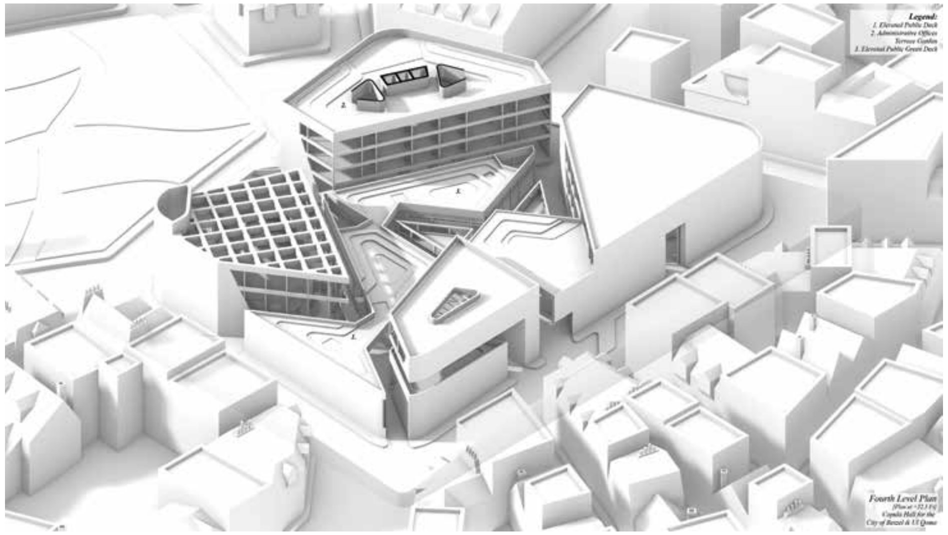
1. Parliament Hall for the City of Ul Qoma
2. Dry Cafe
3. Parliament Hall
4. Subway Entry
5. Crosshatched Office Lobby
6. Town Hall
7. Mayor's Office
8. Town Hall for the City of Beszel
9. Beszel Immigration & Transit Office
10. Vehicular Driveway Entry
11. Ul Qoma Immigration & Transit Office
12. City Library
13. Oversight Archive
14. Oversight Committee Office
15. Transit Checkpoint - Ul Qoma
16. Oversight Committee Office
17. Transit Checkpoint - Beszel

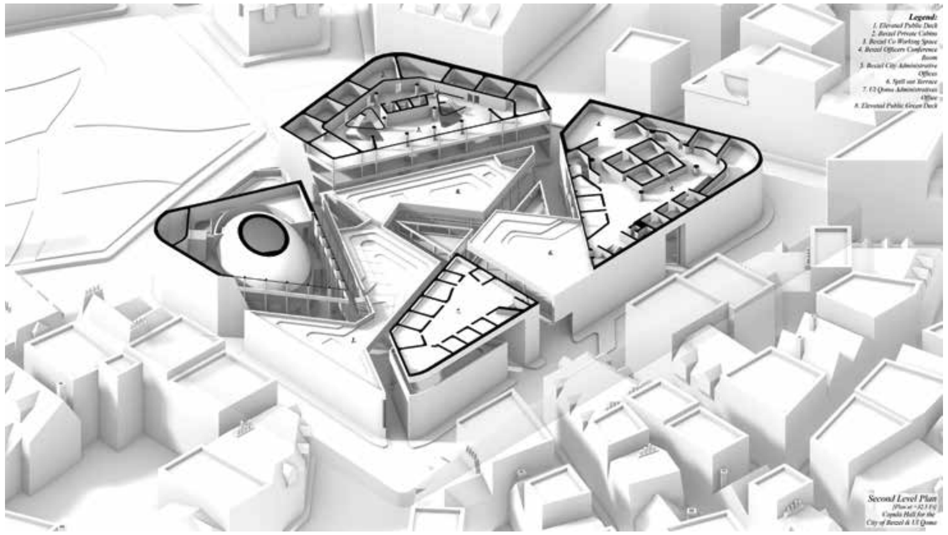
Ground Level Plan
[Plan at +7.5 Ft]
Copula Hall for the City of Beszel & Ul Qoma

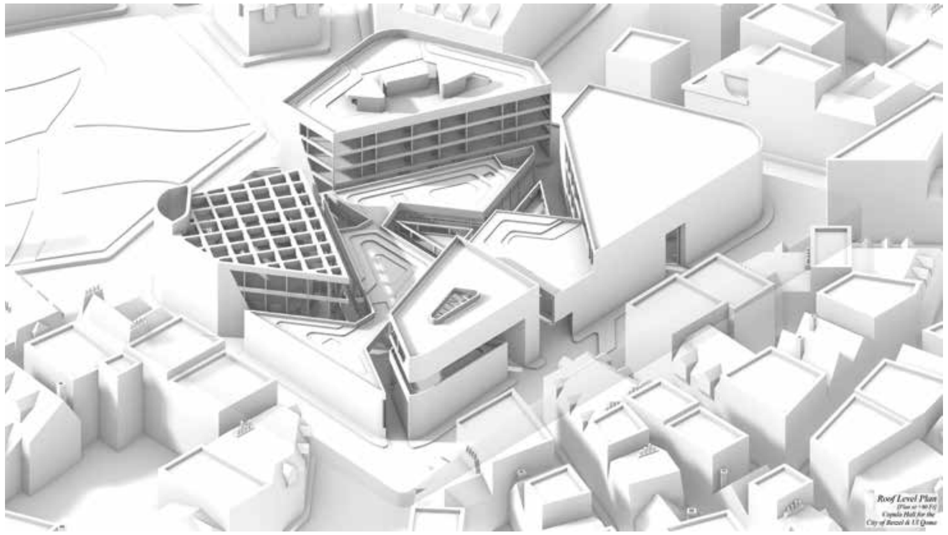

Legend:
2. Oversight Committee
Administrative Offices
3. Storage and Archive
Basement Level Plan
Cupola Hall for the
City of Beszel & Ul Qoma


Legend:
1. Elevated Public Deck
2. Ul Qoma Private Cabins
3. Ul Qoma Co-Working Space
4. Elevated Public Green Deck
Third Level Plan
Cupola Hall for the
City of Beszel & Ul Qoma


Legend:
1. Elevated Public Deck
2. Mezzanine Level
3. Commissionerate Lobby
4. Open Spill out Terrace
5. Ul Qoma Private Cabins
6. Ul Qoma Co-Working Space
7. Deputy Mayor's Office
8. Viewing Balcony Lobby
9. Beszel Immigration & Transit Office
10. Ul Qoma Immigration & Transit Office
11. City Library Reading Space
12. Elevated Public Green Deck
First Level Plan
Cupola Hall for the
City of Beszel & Ul Qoma


Legend:
1. Elevated Public Deck
2. Administrative Offices
Terrace Garden
3. Elevated Public Green Deck
Fourth Level Plan
Cupola Hall for the
City of Beszel & Ul Qoma


Legend:
1. Elevated Public Deck
2. Beszel Private Cabins
3. Beszel Co-Working Space
4. Beszel Officers Conference Room
5. Beszel City Administrative Offices
6. Spill out Terrace
7. Ul Qoma Administration Office
8. Elevated Public Green Deck
Second Level Plan
Cupola Hall for the
City of Beszel & Ul Qoma


Roof Level Plan
Cupola Hall for the
City of Beszel & Ul Qoma

Sectional Perspective

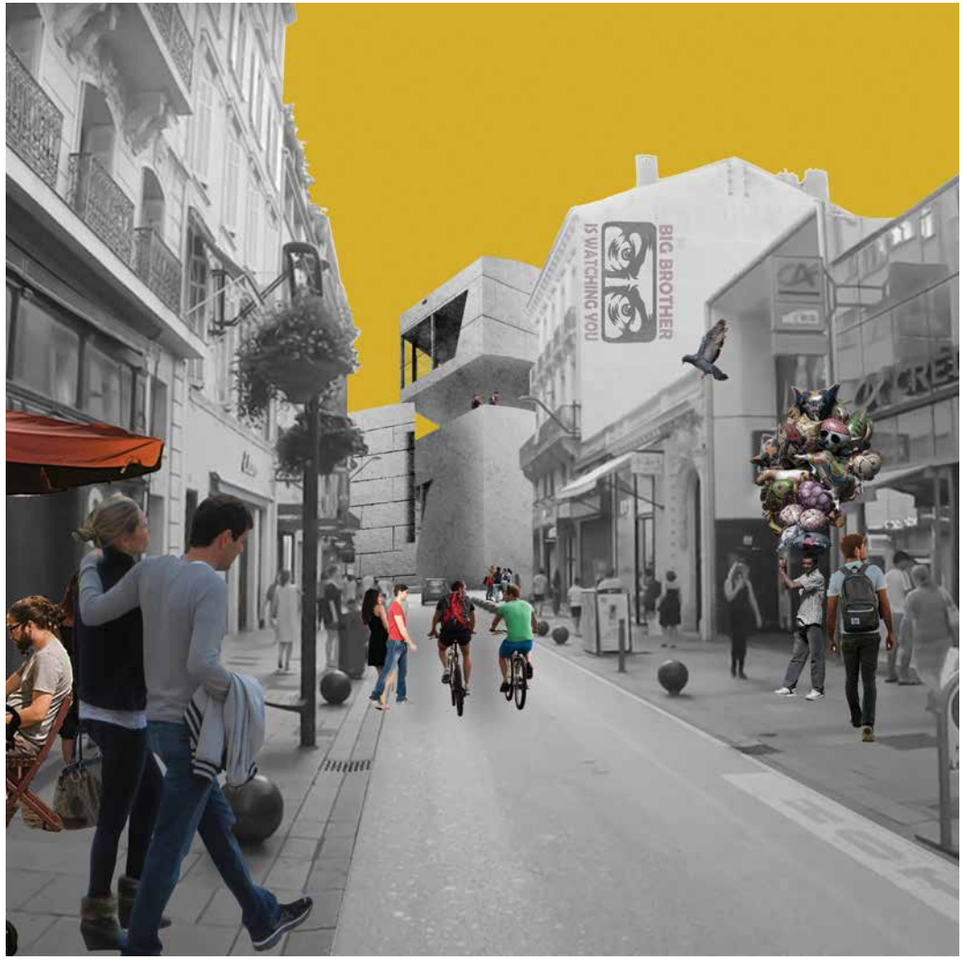
through Parliament Hall for the City of Ul Qoma, Oversight Committee Offices, Vehicular Driveway, Town Hall Lobby & office for the City of Beszel

4 24

0 12

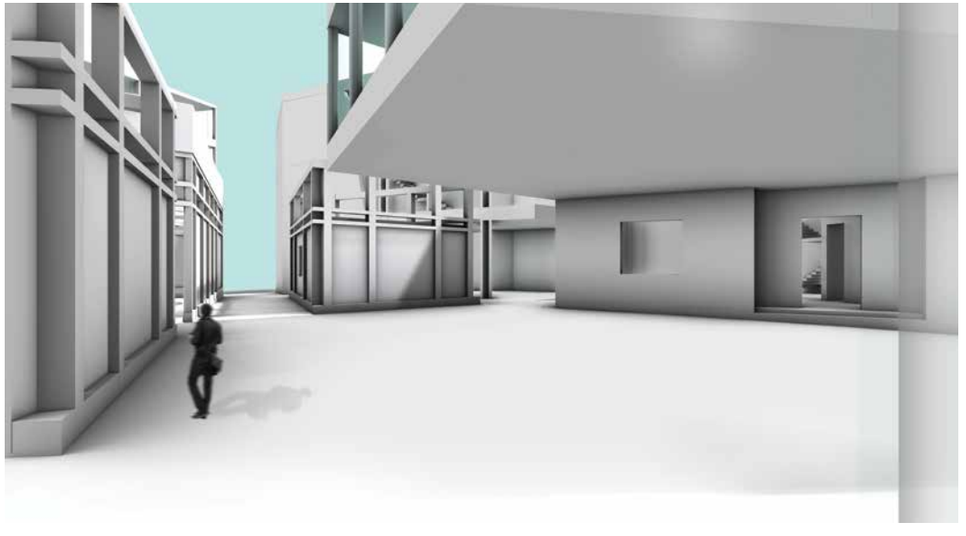
Sectional Perspective
through Ul Qoma Offices,
Library, Oversight Committee
Offices & Office Block

4 24
0 12

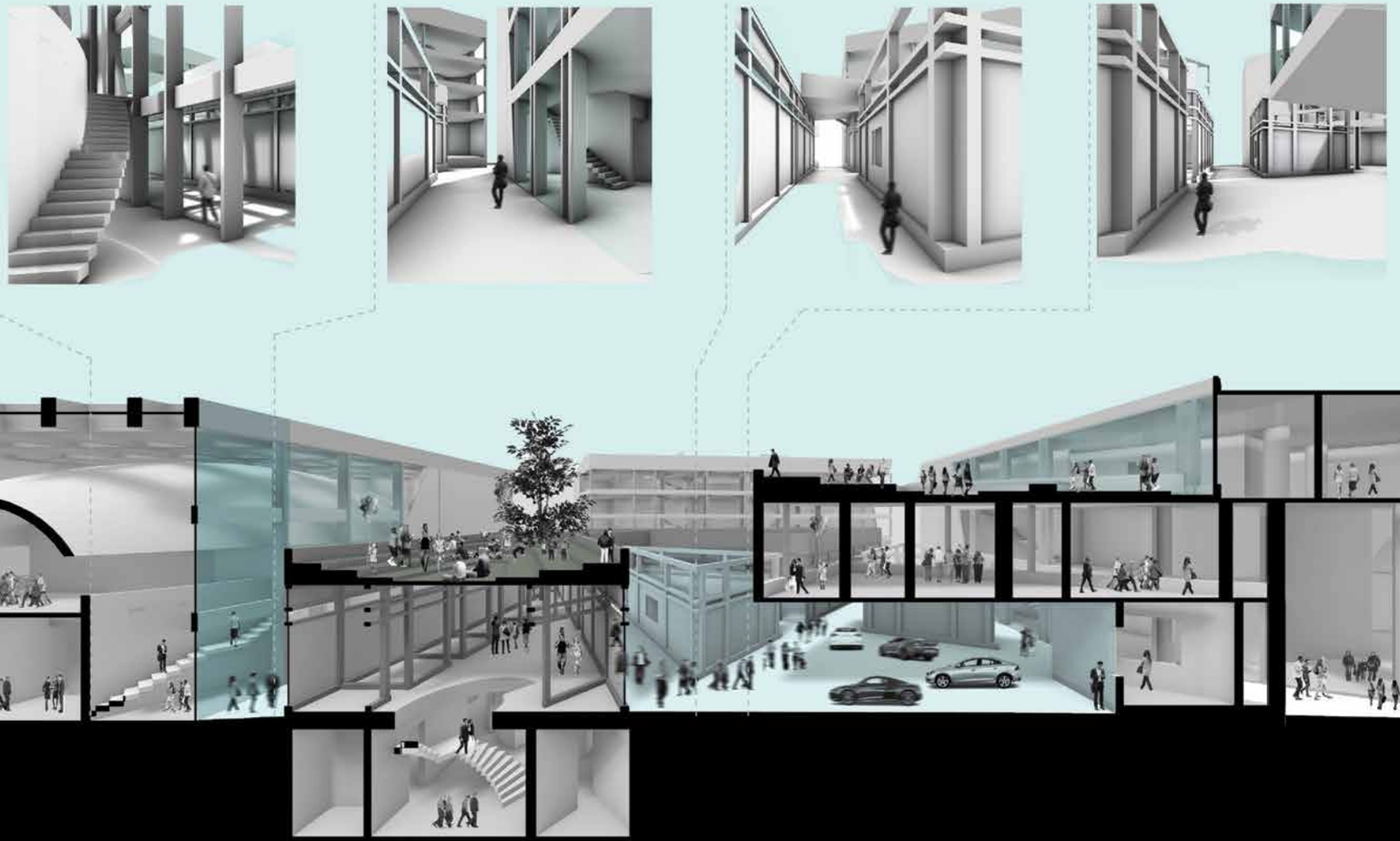


The building as percived from the city, a binder which amalgmates all of cities administrative function and also becomes an open space in the dense inner city.

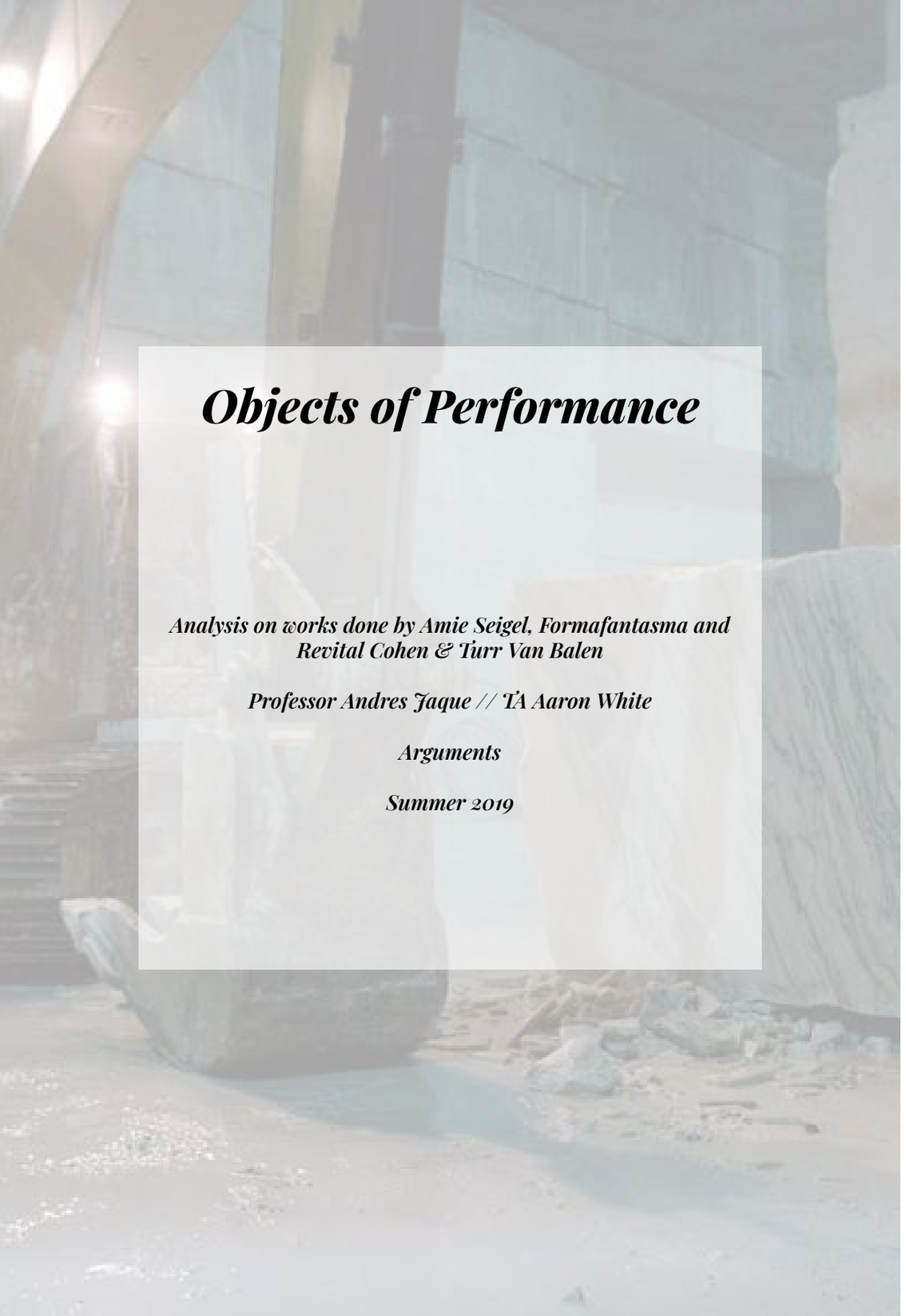
Street side of the designing showing the monolith nature of the facade and the access to public despite it being in a crosshatched area.



Views through the various streetscapes on the footprint creating different sections and experiences for the user to unravel into.



Sectional Synthesis exploring the idea of publicness in an institutional and administrative building.



Objects of Performance

Analysis on works done by Amie Seigel, Formafantasma and Revital Cohen & Tuur Van Balen

Professor Andres Jaque // TA Aaron White

Arguments

Summer 2019

The way we look at architecture today can be interpreted in multiple ways. Looking at the form of the object in terms of its aesthetic and visual appeal, understanding the value of the object through different transects of its uses, tracing the object back in time to map its trajectory and evolution.
We look at these different notions of viewing an object by Amie Seigel, Formafantasma and Revital Cohen & Tuur Van Balen as depicted in their films. They all have tried to construct a virtual environment around the object in their films, either by looking at tracing their history in time or their relationship to the user and viewer group or merely just looking at the fascination of the final product what it may be in today's world.

Amie Seigel is an American artist who works variously between film, photography, performance and installation. Her film Quarry speculates on the financial and cultural values of marble and how the material comes to possess its significance. Siegel encourages viewers to look closely and attentively, and to examine the relationship between art and urban cultural space, as well as the value that our contemporary capitalist culture places in material goods. Siegel's camera work and editing strategies encourage viewers to reflect on the parallels and contrasts between the quarry and the luxury real-estate spectacles.
Through suspiciously precise panning and long-observant takes, the beautiful, perfection of real estate developments is imbued with a sense of eerie disillusion. With smooth, careful camera work and a mystical soundtrack, the brutal and raw nature of the quarry is made peaceful and effervescent.
By creating these tensions, Siegel presents these two sites as tenuous and precarious, and frames the economy of these objects as speculative – that their value is in the concept of their virtues, not in their material form. The qualities of tenuous, precarious and speculative, could also be applied to contemporary art and its value.
While viewing the film Quarry, it is important to maintain an awareness that the video itself is a carefully conceptualized and constructed art object restricting the thought of the viewer to look at the film as a description of cultural places in material objects.

The perfection of the pristine filmmaking shots also lingers the thought in the head if these homes could be real?

As in every element in them being completely still and inconceivably perfect.
Even the vistas, seen through the windows of these homes are flawless and stable, with no visible activity.
In fact, many of the spaces Siegel shows us are too perfect to be real. By moving between three-dimensional life-size space to model replicas to digital images and 3D renderings, Siegel suggests that the concept of material objects may be more enticing than their actual embodiment.
Although Quarry looks like an advertisement film, it indeed clearly tries to express a socially and politically fueled representation of North American society's mindset regarding material possessions and what consuming them represents. With this critique in mind, it is useful to acknowledge that we as consumers are deeply enjoying what we claim to be critical of by not trying to understand the provoking critical inquiry of material and object consumption.

Formafantasma comprises Andrea Trimarchi and Simone Farresin, an italian designer duo based in Amsterdam, The Netherlands. Ore Streams is a research project led by the duo, which was commissioned by the first NGV Triennial. Their installation of office furniture composed of e-waste and images of the cosmos, its elegant modernist structures evoke late capitalism's love for efficiency, quantification and consumption. The project which has grown over a period of time continues to explore design's relationship with the gargantuan, partially illicit global trade in electronic and digital waste. All of the objects were designed for use in an imaginary office. They include a table, chair, desk, cabinet and computer screens, each of which was made from salvaged materials and components constructed from recycled digital junk. Not that you can tell at first glance: only upon closer inspection do you notice that these sleekly refined objects, subtly glimmering with gold plating, contain the corpses of discarded electronic products.

Also along with the object on sale currently on their website we read through the video installation of the interviews Farresin and Trimarchi conducted with recyclers, manufacturers, scientists, designers, recycling specialists at NGOs and the Interpol officials responsible for policing the electronic waste trade. The compilation of their work also includes animated digital renderings, which illustrate their assessment of what designers should – and should not – do to ensure that their products can be recycled as easily and efficiently as possible.

Recycling is an ancient industry and one that can be immensely lucrative – for which reason it has always been tainted by exploitation and criminality. By the mid-1800s, hordes of pickers, searchers and sorters were scouring the huge dust heaps and dunghills that towered over London's slums in the hope of spotting something sellable, such as rags to be recycled into paper or animal bones to be turned into soap. As well as probing the human and environmental devastation caused by such hellholes, Farresin and Trimarchi have mapped the labyrinthine global industry of legalized electronic disposal and recycling in Ore Streams. Currently, less than a third of all digital devices used in the European Union are responsibly recycled. In Ore Streams, the duo set out to identify ways in which design can be deployed to correct the flaws in the current system and to make it more productive and sustainable.

As their research progressed, they became increasingly convinced that an attitudinal change was required within the design community. During the industrial age, designers tended to focus their time and energy on the manipulation of materials into finished products. Farresin and Trimarchi believe that, in future, they should be equally absorbed by the origins of those materials, just as craftspeople are by the provenance of the woods, metals or yarns they use in their work.

The Ore Streams research flushed out examples of apparently innocuous design decisions that impede recycling to greater and lesser degrees. The object made by the duo focuses heavily on these e-waste materials by turning them and adapting them into making furniture pieces of everyday use by sometimes giving a new meaning to them by inserting the rare metals in places for aesthetic or structural purposes. These new pieces of furniture pieces rather than being used in everyday life, become just objects of attraction due their pristine and elegant construction and the high value they come with thus questioning the real goal of reusing e-waste in constructing new objects of usage.

Revital Cohen & Tuur Van Balen are London based artists who work across objects, installation and film that explore processes of production as cultural, personal and political practices.

Their work Luna Eclipse, Oasis Dream is the culmination of their Stanley Picker Fine Art Fellowship and first act of their long-term project, Nearly Winning, which considers gambling as a contemporary condition. Imagining the exhibition as an organism, the artists bring together sculpture, film, light, sound, scent and text to create a space inspired by the subliminal strategies which induce self-delusion as a way of seeing.

The film work The Odds, brings together racehorses anaesthetised and collapsed on ketamine in a 'knockdown box', showgirls from a casino in Macau belonging to the world's biggest political donor, and Steve Ignorant from anarcho punk band Crass performing in a bingo hall originally built as a cinema designed to look like a church.

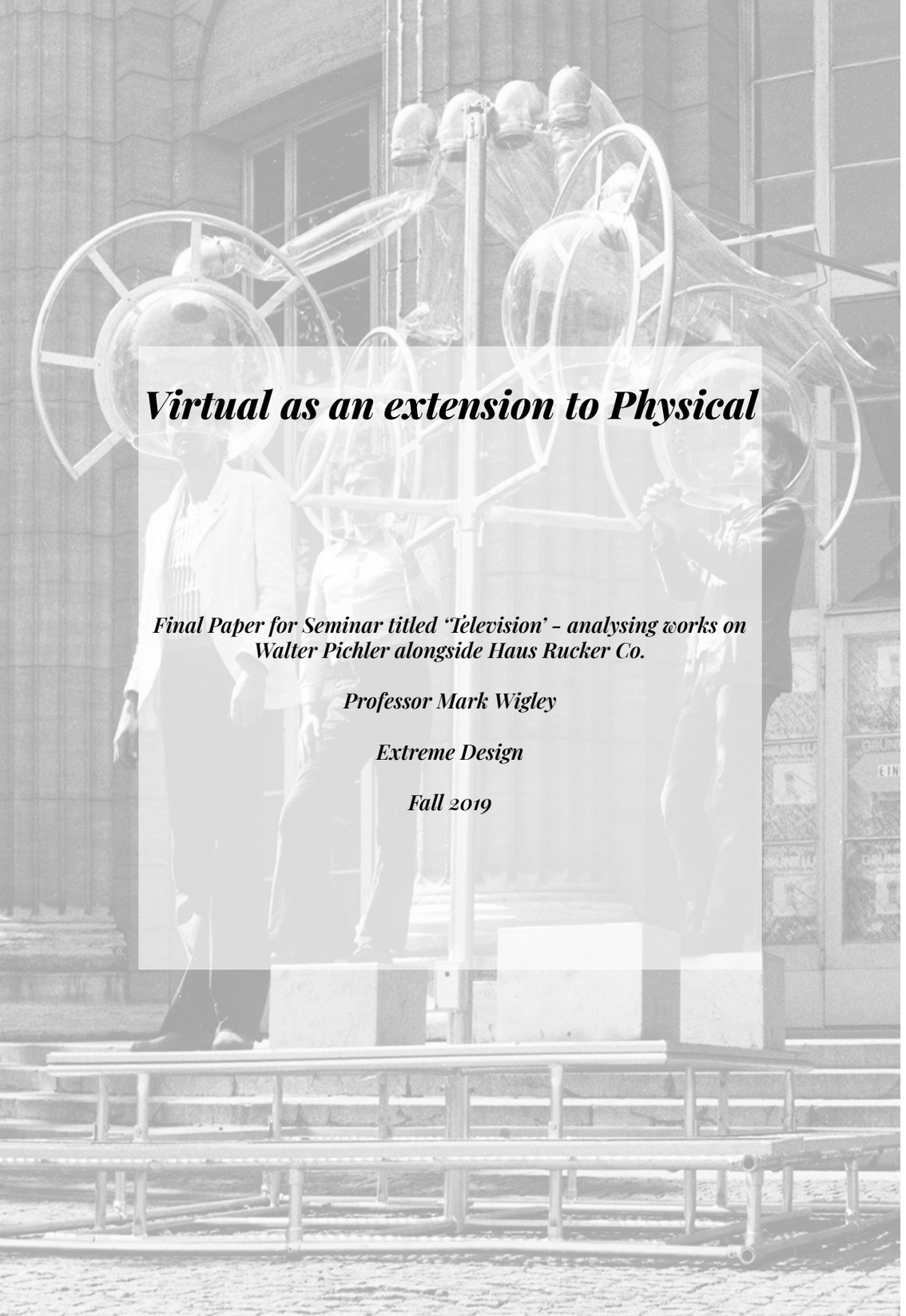
Produced specifically for a large LED screen, the footage is overlaid with pulsating light formations inspired by Vegas techniques of visual seduction.

The interconnections evoked draw logic from apophenia - a psychiatric term describing the tendency to perceive meaningful connections between unrelated things or patterns in random information. The resulting assemblage is eternally based on luck, and responsive to the other elements in the space. Looking completely at the visual aspects of the film, we try to see that the curated videos shot by the artist duo reflect on how in our modern highly saturated environments, do the visuals have such a high value of capturing our minds.

It also questions the role of architecture as an agency to promote such kinds of activities which leads to the society playing a major role in 'gambling'.

Looking at the three varied films by these artists, we see the enormous role the medium and media play in terms of the object and its architecture.

It also leaves us with the question of whether it is the 'Object of Architecture', or the other way around where we call it the 'Architecture of the Object' where we look at the objects not just being mere installations used in the films metaphorically to signify or highlight a deeper meaning but as a media of exchange of information which is visually the has its own identity apart from the way it is depicted in the film.



Virtual as an extension to Physical

Final Paper for Seminar titled 'Television' – analysing works on Walter Pichler alongside Haus Rucker Co.

Professor Mark Wigley

Extreme Design

Fall 2019

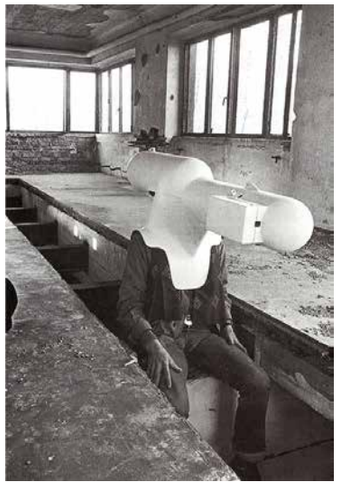
The introduction of the machine into the home meant that family members needed to come to terms with the presence of a communication medium which might transform older modes of social interactions. Television was supposed to bring the family together but still allow for social and sexual divisions in the home. The environments which Television brought about in a domestic environment were challenged when a futuristic capsule looking like a helmet was created that isolated the user while embedding him or her in an endless web of information; closed off against the outside world, where the wearer completely focuses on the screen within the isolated capsule sending and placing him in an environment - discarding the physical space around him.

The 'TV Helmet' is the work of Walter Pichler and it doesn't merely formally anticipate the cyber glasses developed decades later; Pichler also articulated questions of content in relation to the media experience long before the 'virtual world' was even discovered. Even back then, Walter Pichler was probably already a media critic as he's remained one to this day. But he is also a conceptually thinking artist who explored space early on - beyond the four walls and the structures of cities. Pichler called his invention a 'Portable Living Room'. His pioneering designs, 'The Prototypes', are pneumatic plastic living bubbles from the sixties that sought answers to the questions of tomorrow's individualized life somewhere between the areas of design, architecture, and art. With their reference to space travel and modernist materials, Pichler's futurist sculptures inspire a desire for the future - even if his messages are said to possess a sceptical or sarcastic undertone.

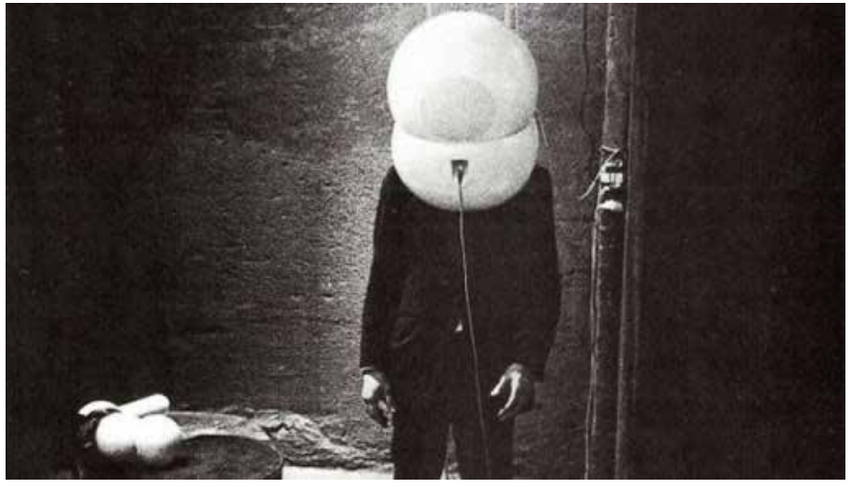
[Architecture] is born of the most powerful thoughts. For men it will be a compulsion, they will stifle in it or they will live - live, as I mean the word. [Architecture] has no consideration for stupidity and weakness. It never serves. It crushes those who cannot bear it. Machines have taken possession of [architecture] and human beings are now merely tolerated in its domain. [1] - Pichler wrote these words in 1962, for an exhibition on which he collaborated with a Viennese architect Hans Hollein, where they develop the thesis that architecture cannot act as anything but an impediment to humanity.

Titled 'Absolute Architecture' the exhibition added two new voices to the growing chorus of dissent aimed at derailing architectural functionalism. For Pichler and Hollein, architecture was not what it enables, nor what in encloses, but what it is. Architecture is a thing, and it can take whatever form an architect wishes. Given this seemingly impossible assignment, Pichler and Hollein developed a series of underground buildings, modeled by Pichler in bronze and concrete. These underground environments were to have extensive environmental controls so that their position underground would not matter.

For Hollein, this took the form of literal environmental simulators like his 'Non-Physical Environment Pill', [1967] and later 'Svobodair Spray' [1971], both of which were hypothetical propositions about the power of environmental simulation. Pichler also experimented with such hypotheses in the late sixties, most transparently in the works of his above mentioned 'Prototypes' exhibition of 1967. These strange objects critique new media's ability to induce laziness and gradually decline in its effectiveness. Three of these works in particular - 'TV Helmet / Portable Living Room, Small Room, and Intensivbox' - form a kind of suite, all taking roughly the form of an isolation chamber and including media inputs.



For Pichler, it seems, media isn't architecture, hence he makes it architecture by creating armatures to embody its physical presence somewhat looking like an extension to the human body in obsolete forms.
These works are also a critique of his one-time collaborator Hans Hollein's ironic assertion that 'everything is architecture.' TV Helmet/Portable Living Room and Small Room are to be worn, while the unrealized Intensivbox is a spherical chamber into which a subject is slid on a track.
These isolating simulators remove one from a given reality and can be seen as the ultimate conclusion of technology's encroachment on the body. Constructed of plastic and embedded with television sets and speakers, these helmets enhance the television experience to the detriment of all else. Pichler hoped to isolate and insulate himself from the pitfalls of consumerism and media obsession, but in his helmets this took the form of a literal representation of such pitfalls.
The 'consumer' is isolated from her environment, but within the helmet only media are permitted as input.



For Pichler, media are far from participatory but instead being in a state of sleep and hypnotizing, pulling humanity's attention away from its greatest attributes. Instead of making human abilities more numerous, like prosthetics, the Portable Living Room and Small Room disable a subject from moving with their usual acuity. Unlike the other helmets designed by his Viennese contemporaries, Pichler's does not provide more experience or more engagement, but instead subtracts. It's terribly ironic, therefore, that Pichler subtitles his piece Portable Living Room, because it is certainly not portable, and at best a shoddy simulation of a living room. The Portable Living Room enables a person to remain motionless, separating them from their obligations and necessities to simply be entertained. Pichler sees media not as enabling but disabling, entrapping, enabling of nothing more than laziness.
Pichler's provocation is that if one let's media isolate and insulate, it will be to the detriment of other abilities. If a helmet is a Portable Living Room, it means the only important part of the room is the television something in later years became one of the most prominent parts of the domestic environments of the households. Perhaps Pichler foresaw the perpetuation of television's war on education, its wholesale adoption of entertainment and its denigration of objectivity, choosing to critique these regressions with ironic constructs enabling television's conquest of attention at the expense of all other sensory function.
As television becomes an ever-more self-referential and solipsistic media, early critiques like Pichler's have only gained poignancy.

'... To wonder just exactly what
This does to your beloved tot?
It rots the sense in the head!
It kills imagination dead!
It clogs and clutters up the mind!
It makes a child so dull and blind,
He can no longer understand,
A fantasy, a fairyland!
His brain becomes as soft as cheese!
His powers of thinking rust and freeze!
He cannot think -- he only sees! ...'

Poem 'Television' by Roald Dahl

Many today sit idle at their terminals or on their sofas for extended periods, limiting the need for handicraft and patience. In Pichler's world, these traits are paramount, and any device or medium that disables them is worthy of demonization. Pichler doesn't see technology as an enabler of the strenuous life so much as a preventer. Like the simulation machines in the Wachowski Brothers' Matrix series, Pichler's helmets and immersive environments provide an armature within which movement is unnecessary.

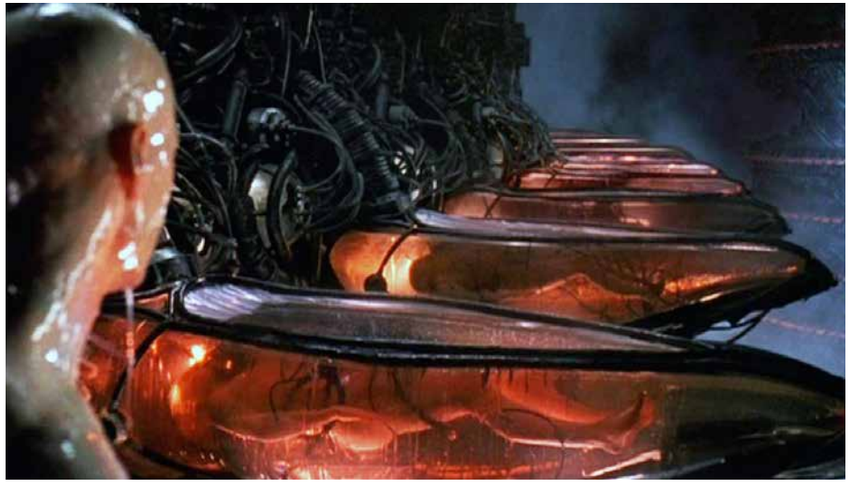
Instead of a destruction of the technology he demonizes, Pichler constructs ridiculous analogs to their abilities. If television provides a subtle escape from the ordinary, Pichler's helmets enhance this ability to the point of absurdity. Pichler's environmental simulators aren't portable, and in fact limit one's range of motion quite significantly.

Portable Living Room is the best illustration of this fact, it's elaborate counterweighted system protruding from both sides of the subject's head obtrusively. It doesn't fold, doesn't retract, and doesn't provide anything but sensory input. One puts it on because of a desire to be isolated. With his 'Prototypes,' Pichler definitively states an interest in isolation, a concern that came to dominate his career thereafter.

After Pichler cut off from the media built environment to gain more skills in Austria where he remained free to explore and create art at his own pace, he returned only to exhibit and sell his drawings from the technologies developed with these new experiments. These drawing sales had funded an increasingly isolated practice, concerned with sculpting and with constructing ever-more-complex armatures and environments for said sculptures.
Perhaps calling his buildings environments sells short his art work. His constructs are worlds, these virtual worlds in which his work is isolated from both critique and the media-obsessed culture it critiques. They are in fact alternate - but 'not physical' - realities in which his work can remain indefinitely. The 'Prototypes' can also be thought of as such. More than mere simulators or enhancers, they offer the subject another world to inhabit, portable or otherwise.

Up until the present, Walter Pichler's architectonic drawings and sculptures have been characterized by a thought process that crosses the borders between disciplines. For his hominid sculptures of metal and wood, he built his own exhibition spaces that were somewhere between a temple and a container. And they never depart from them: Pichler regards this interplay between space and object as crucial. The one would never be complete without the other.

Where Pichler uses an object to be embodied by a human to enter into the virtual space, something similar to what our VR headsets do in todays time, the Television was merely looked at as an object which could display the virtual space without embodying it. Pichler's intervention gave rise to many other artists such as Haus Rucker Co. to work on the idea of the body and the space.



By considering the human body as part of their work and by exploring the performative potential of architecture and design, they tried to re-engage citizens in the city life while giving good examples of how we can use space in imaginative ways.
By engaging public participation, they created spaces where alternative modes of sociability could take form and criticized the monotone ways in which we address reality, something which artworks of Pichler failed to critique.

Taking their cue from the Situationist's ideas of play as a means of engaging citizens, Haus Rucker Co created performances where a viewer becomes a participant and could influence his own environments, becoming more than just passive onlooker. These installations were usually made from pneumatic structures such as Oase No. 7 [1972], which was created for Documenta 5 in Kassel, Germany.
An inflatable structure emerged from the façade of an existing building creating a space for relaxation and play, of which contemporary echoes can be found in the 'urban reserves' of Santiago Cirugeda. The different versions of the 'Mind Expander series' [1967-69], consisted of various helmets that could alter the perceptions of those wearing them, for example the 'Fly Head' disoriented the sight and hearing of the wearer to create an entirely new apprehension of reality.

Pichler's projects though primitive, were groundbreaking, eerie and yet timeless, and his projects were again uncompromisingly based on exploring the limits of the human body as a structure - not happy and fat and comfortably watching TV - but suspended in anguish, whereas; Haus Rucker Co's installations served as a critique of the confined spaces of the middle class life creating temporary, disposable architecture, whilst their prosthetic devices were designed to enhance sensory experience and highlight the taken-for-granted nature of our senses.

[1] Excerpted from Pichler, Walter. 'Absolute Architecture,' in Programs and Manifestoes on 20th Century Architecture edited by Ulrich Conrads (London: Lund Humphries, 1970): p181.
[2] Heidegger, Martin. The Question Concerning Technology and Other Essays translated by William Lovitt (New York: Harper & Row, 1977): p4.

"All the News That's Fit to Print"

The New York Times

LATE CITY EDITION

Weather: Cloudy, rain likely today and tonight. Cloudy, cool tomorrow. Temp. range: today 48-60; Tuesday 43-61. Full U.S. report on Page 91.

VOL. CXXII . . No. 41,927 © 1972 The New York Times Company NEW YORK, WEDNESDAY, NOVEMBER 8, 1972 15 CENTS

NIXON ELECTED IN LANDSLIDE; M'GOVERN IS BEATEN IN STATE; DEMOCRATS RETAIN CONGRESS

President Loses in City By 81,920-Vote Margin

By FRANK LYNN

President Nixon swept New York State yesterday, but lost to Senator McGovern in New York City by a total of 81,920 votes.

Mr. Nixon's statewide plurality was expected to be about a million votes.

With 11,521 of the 12,948 districts in the state reporting, the tally was:

Nixon 3,712,113
McGovern 2,539,326

With all of the 4,219 districts in the city reporting, the tally was:

Nixon 1,259,244
McGovern 1,341,164

The President's strong showing in the state rivaled the 1956 victory of President Dwight D. Eisenhower, who first brought Mr. Nixon to the national ticket 20 years ago.

The Nixon victory did not appear to carry too far down the Republican line. The Legislature remained Republican, but with no indication of sub-

MANY VOTES SPLIT

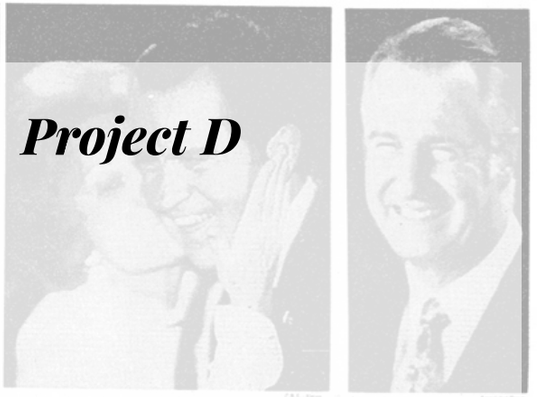
G.O.P. Loses Senate Seats in 6 States and Picks Up 4 Others

By R. W. APPLE Jr.

The Democratic party withstood President Nixon's landslide yesterday to retain control of both houses of Congress.

With voters in all parts of the nation splitting their tickets in huge numbers, the Democrats brought off a series of startling upsets in Senate contests to gain at least two seats, similar to their feat in the face of Dwight D. Eisenhower's sweep of 1956.

The Democrats captured previously Republican Senate seats in six states—Delaware, Iowa, Kentucky, Maine, Colorado and South Dakota. Those pickups were predominantly black, Puerto Rican and Jewish. But in the Jewish areas, Mr. Nixon doubled his showing of four years before. In a middle class



MARGIN ABOUT 60%

Massachusetts Is Only State to Give Vote to the Dakotan

By MAX FRANKEL

Richard Milhous Nixon won re-election by a huge majority yesterday, perhaps the largest ever given a President.

Mr. Nixon scored a stunning personal triumph in all sections of the country, sweeping New York and most other bastions of Democratic strength.

He was gathering more than 60 per cent of the nation's ballots and more than 500 electoral votes. He lost only Massachusetts and the District of Columbia.

The victory was reminiscent of the landslide triumphs of Franklin D. Roosevelt in 1936 and Lyndon B. Johnson in 1964, although it could fall just short of their record proportions.

Tickets Are Split

Despite this drubbing of George Stanley McGovern, the Democratic challenger, the voters split their tickets in record numbers to leave the Democrats in control of both houses of Congress and a majority of the nation's governorships. Mr. Nixon thus became the first two-term President to face an opposition Congress at both inaugurals.

The turnout of voters appeared to be unusually low, despite jams at many polling places. Projections indicated a total vote of 76 million out of a voting-age population of 139.6 million, or only about 54 per cent. If accurate, that would be the lowest proportion since 51.4 per cent in 1948. The percentage had been over 60 per cent in every election since then.

May Claim Mandate

The President seemed certain, however, to claim a clear mandate for his policies of gradual disengagement from Vietnam, continued strong spending on defense, opposition to busing to integrate the schools and a slowdown in Federal spending for social programs. These are the issues he stressed through the campaign.

The 59-year-old Mr. Nixon, who will be 60 before inauguration on Jan. 20, could also claim a resounding personal vindication against the strong charges of corruption brought against him personally by the opposition.

By coincidence, the greatest triumph of his 26 years in national politics came on the 10th anniversary of his defeat for Governor of California — the time he told newsmen they would not have Nixon to kick around anymore.

McGovern Concedes

Mr. McGovern, 50, conceded defeat before midnight in the East with a telegram of support for the President if he leads the nation to peace abroad and justice at home.

The South Dakotan took credit for helping to push the Administration nearer to peace in Indochina and assured his cheering supporters at the Sioux Falls Coliseum that their defeat would bear fruit for years to come.

The President responded in a brief address from the White

Continued on Page 34, Column 1

Project D

Booklet Design by transforming cover page of NYT into a book - reinterpreting through design the way we read news

Professor Michael Rock & Professor Whitney Dow

Graphic Architecture Project 3

Fall 2019

Nixon Has a Big Plurality In Jersey and Connecticut

Case an Easy Winner

By RONALD SULLIVAN

President Nixon won the overwhelming victory predicted for him in New Jersey in yesterday's Presidential election, defeating Senator George McGovern by a 2-to-1 margin.

At the same time, Senator Clifford P. Case, the liberal Republican, won a fourth term and one of the biggest Senate election victories in New Jersey's history, defeating Paul J. Krebs, the Democratic candidate.

However, incumbent Democratic Representatives survived the G.O.P. onslaught at the top of the ballot in what political leaders described as a remarkable display of ticket-splitting.

The Presidential tally, with 4,142 districts of 3,212 reporting, was:

Nixon 1,440,420
McGovern 852,582

The tally in the race for the Senate, with 3,657 of 5,212 districts reporting, was:

Case 1,112,754
Krebs 627,352

With both Mr. Nixon and Senator Case piling up 2-to-1 margins throughout the state, Republican leaders predicted that the President's margin would rival the 800,000-vote plurality achieved by Dwight D.

Continued on Page 37, Column 3

Hartford Assembly G.O.P.

By LAWRENCE FELLOWS

Special to The New York Times

HARTFORD, Nov. 7—President Nixon carried Connecticut today in a landslide victory.

The President swept the state's eight electoral votes with a plurality of 252,289, topping the 206,750-vote margin by which the late President Dwight D. Eisenhower carried the state in 1956.

The Republicans also took control of the General Assembly, winning the State Senate by 23 to 13 and the House of Representatives by 93 to 58.

But widespread ticket-splitting enabled three of the four incumbent Democratic Representatives to keep their seats in Washington.

With all of the 169 towns in the state reporting, the Presidential tally was:

Nixon 790,249
McGovern 546,960

Representative John G. Schmitz of California, who

Continued on Page 37, Column 7

Olympic Fund Barred

voters in Colorado cut off public funds for the 1976 Winter Olympics yesterday. Without the tax money, the committee was all but forced to move the games to another site. Page 31.

Reid Wins as Democrat; Bella Abzug Easy Victor

By RICHARD L. MADDEN

Representative Ogden R. Reid, a former Republican, was re-elected yesterday as a Democrat in Westchester County, and Representative Bella S. Abzug, a one-term Democrat, won a decisive re-election in Manhattan.

In another key Westchester race, Representative Peter A. Peyser, a freshman Republican, claimed victory over his predecessor in the House, Richard L. Ottinger, a Democrat-Liberal, who was seeking to recapture his former seat.

Mrs. Abzug defeated by about a 2-to-1 margin Mrs. Priscilla M. Ryan, a Liberal and widow of the late Representative William F. Ryan, who had defeated Mrs. Abzug in the Democratic primary in the 20th Congressional District last June.

With about 85 per cent of the vote reported in Westchester, but with large numbers of absentee ballots still to be counted, Mr. Reid led Carl A. Vergari, a Republican-Conservative and the county's District Attorney, by more than 8,000 votes.

Despite the strong vote for

Continued on Page 21, Column 1

Mrs. Smith Defeated For Senate in Maine

By BILL KOVACH

Special to The New York Times

PROVIDENCE, R. I., Wednesday, Nov. 8—The 34-year Congressional career of Senator Margaret Chase Smith, the Senate's only woman member, ended last night in a major upset as Democrats showed unexpected strength in New England Senate and Gubernatorial races.

William D. Hathaway, the Democrat who gave up his Second District Congressional office to challenge the 74-year-old Mrs. Smith despite her near-legendary standing in Maine, won the seat in a hard-fought contest.

Mr. Hathaway's stunning victory was part of a Democratic surge that overcame the general New England sweep by President Nixon, and reflected stubborn ticket-splitting by

Continued on Page 36, Column 6

MOVES FOR PEACE

Deplored in Campaign

ISSUES CALL TO 'GREAT TASKS'

Victory, 10 Years Later

Spectacular Nixon Vote Considered Vindication in Light of Past Defeats

By JAMES RESTON

A Rockefeller Loses West Virginia Race

By BEN A. FRANKLIN

Special to The New York Times

CHARLESTON, W. Va., Wednesday, Nov. 8—Secretary of State John D. Rockefeller 4th suffered a sharp defeat yesterday in a bid for the West Virginia governorship. The loss appeared, at least, to have postponed a possible role for him in national Democratic politics in 1976.

Mr. Rockefeller's well-financed candidacy had depended heavily on proposals on the environment in this the second-ranked coal-mining state. These also suffered a setback through his defeat in a race that eclipsed all others here.

Gov. Arch A. Moore Jr., a Republican former Congressman who is the first Governor in here who has been constitutionally able to succeed to a second

Continued on Page 23, Column 1

Summary of Other News

Following is a summary of major nonelection news. A full report begins on the first page, second part.

Camarsle School Boycott

Leaders of Canarsie parents who have kept their children out of school for two weeks declared yesterday that "the boycott is over" and called on parents to return their children to school. But the prospect of full classes today remained in doubt since more than 1,000 parents shouted down the same call Monday night.

Bid by Vietcong

Agents of the National Liberation Front have made several recent contacts with Saigon's anti-Government, non-Communist opposition, according to opposition sources.

Britons Protest Price Rises

British Government offices were swamped with complaints of price increases on the first full day of Prime Minister Heath's anti-inflation freeze. But a check of London shops found no wide pattern of violations. Most of the increases involved noncontrolled items.

Soviet Parades Its Arms

The Soviet Union, marking the 55th anniversary of the Bolshevik Revolution, paraded its military might in low-key fashion. The unusually deliberate movements of Leonid I. Brezhnev, the party leader, reinforced speculation that he had been ill.

NEWS INDEX

News Summary and Index, Page 48

Shown here are various pages of the booklet created using the cover page of NYT of 9/27/2019

All the News

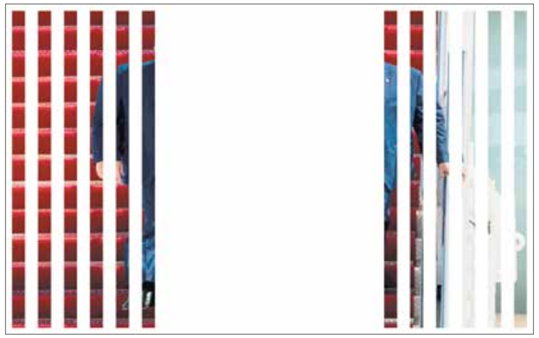
That's Fit to Print

Egypt on Edge,

As

A WHITE HOUSE COVER-UP

ASSERTS A
'Lock Down'



CAIRO — The plainclothes security men stood every few yards along the bridge over the Nile, T-shirts tight across their muscled chests, guns at their hips, stopping young men to ask for identification and look through their phones. They were delivering a message that did not need to be spoken aloud.

Soon after President Trump put the phone down that summer day, the red flags began to go up. Rather than just one head of state offering another pro forma congratulations for recent elections, the call turned into a bid by Mr. Trump to press a Ukrainian leader in need of additional American aid to "do us a favor" and investigate Democrats.

It is a crackdown harsh even by the standards of the Sisi era, when Egyptian jails have swollen with his political opponents, elections are predetermined and the opposition has been all but silenced, making shows of dissent extremely rare.

WASHINGTON — No one bothered to put special limits on the number of people allowed to sit in the "listening room" in the White House to monitor the phone call because it was expected to be routine. By the time the call was over 30 minutes later, it quickly became clear that it was anything but.

Since a handful of surprise protests against President Abdel Fattah el-Sisi flared around Egypt last weekend, the largest since he came to power in 2014, the government has tightened its grip, arresting nearly 2,000 Egyptians, packing Cairo and other protest hot spots with security personnel and blocking news websites.

The alarm among officials who heard the exchange led to an extraordinary effort to keep too many more people from learning about it. In the days to come, according to a whistle-blower complaint released on Thursday,

Protesters Long for Change
but

'A Tough Time to Go Public'

Show Us You
Are Not Racist

"I just couldn't help myself. I had to protest, I had to let out my anger," said Mostafa, 20, a student who attended the protest in Cairo last Friday and, like most of those interviewed, declined to give his full name for fear of being arrested. "I'm sick of living in a fascist state, of being repressed politically and economically. These were supposed to be the best years of my life."

But he planned to stay away from any protests this Friday and was urging people he knew to do

It hasn't quite turned out that way. Last week, WeWork postponed its planned initial public offering. Uber and Lyft sold shares earlier this year only to see their prices collapse. Investors took a look and backed away, seeing overpriced companies with no prospect of making money any time soon, in some cases led by untested executives.

The rejection threatens Silicon Valley's favored approach to building companies. The formula relies on money from venture capitalists to paper over losses with the expectation that Wall Street investors will eventually buy shares and make everybody rich. If mutual funds and pension funds are no longer willing to buy once

Continued on Page A12

Continued on Page A15

FROM THE WHISTLE-BLOWER'S COMPLAINT

Officials in the White House perceived an abuse of power.

'The White House officials who told me this information were deeply disturbed by what had transpired in the phone call. They told me that there was already a "discussion ongoing" with White House lawyers about how to treat the call.'

Rudolph W. Giuliani's outreach was viewed as a security threat.

'I heard from multiple U.S. officials that they were deeply concerned by what they viewed as Mr. Giuliani's circumvention of national security decisionmaking processes to engage with Ukrainian officials and relay messages back and forth between Kyiv and the President.'

Concerns were raised about the role of the U.S. attorney general.

'I have received information from multiple U.S. Government officials that the President of the United States is using the power of his office to solicit interference from a foreign country in the 2020 U.S. election. This interference includes, among other things, pressuring a foreign country to investigate one of the President's main domestic political rivals. The President's personal lawyer, Mr. Rudolph Giuliani, is a central figure in this effort. Attorney General Barr appears to be involved as well.'

This article is by ***Matt Phillips, Stephen Grocer*** *and* ***Erin Griffith.***

and

By VIVIAN YEE
and NADA RASHWAN

For the complete text of the complaint,
with analysis by Times reporters

President Trump told staff members at the United States Mission to the United Nations on Thursday that he wants to know who provided information to a whistle-blower about his phone call with the president of Ukraine, saying that whoever did so was "close to a spy" and that "in the old days" spies were dealt with differently.

The comment stunned people in the audience, according to a person briefed on what took place and a partial audio recording of Mr. Trump's remarks. Mr. Trump made the statement several minutes into his remarks before the group of about 50 mission employees and their families. At the outset, he condemned former Vice President Joseph R. Biden Jr.'s role in Ukraine at a time when his son Hunter Biden was on the board of a Ukrainian energy company.

If mutual funds and pension funds are no longer willing to buy once the companies go public, fledgling companies are unlikely to find funding in the first place.

"When the I.P.O. market is hurting, it has a domino effect on valuations and venture capital deals," said Steven N. Kaplan, a professor of finance and entrepreneurship at the University of Chicago. If it persists, that could make it harder for start-ups to raise money, he said.

Much of the recent concern has been directed at WeWork, a shared office space company based in New York. As it began to approach stock market investors, the company revealed losses of $1.37 billion in the first half of 2019. Investors also questioned financial dealings of WeWork's chief executive, Adam Neumann, and the company's accounting.

turn to Pages A24-25.

Continued on Page A15

This was supposed to be the year when America's biggest

Inside Sources Alarmed Aides who Saw Trouble

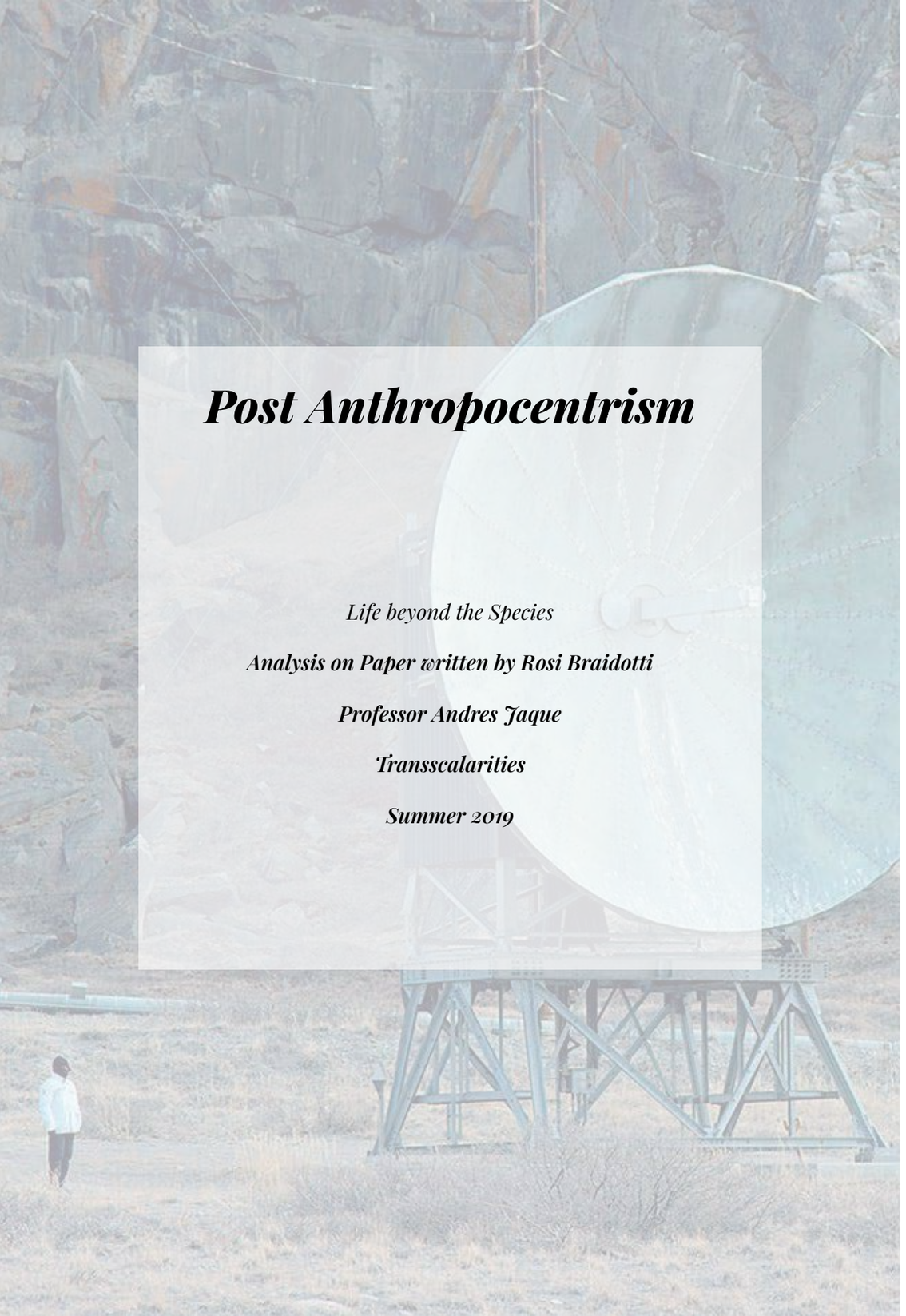
Late Edition
Today, sunshine and patchy clouds, not as warm, high 75. **Tonight,** partly cloudy, low 62. **Tomorrow,** partly sunny, warmer, more humid, high 82. Weather map is on Page A28.

Late Edition
Today, sunshine and patchy clouds, not as warm, high 75. **Tonight,** partly cloudy, low 62. **Tomorrow,** partly sunny, warmer, more humid, high 82. Weather map is on Page A28.

OBITUARIES B15-16

Jacques Chirac
Plato Cacheris
Monica Lewinsky
David Brooks
Roberta Smith

speculative conjectures



Post Anthropocentrism

Life beyond the Species

Analysis on Paper written by Rosi Braidotti

Professor Andres Jaque

Transscalarities

Summer 2019

'The Oedipal relationship between human and nonhuman animals is inherently unequal and structured around the anthropocentric assumption that these other animals exist primarily in relation to humans.'

- observation by Rosi Braidotti

Braidotti, in her essay, talks about the recent developments in the field of animal rights. She outlines the influence of post-anthropocentric neo-humanist Frans de Waal, who, through his work with higher primates, popularized **the idea that empathy and moral responsibility were characteristics not exclusive to humans.**
This is a significant move for many reasons, but most crucially it functions to reinscribe the human within the animal kingdom.
Virtues that were previously understood as tenants of humanism, and thus indicators of our elevation from the rest of the animals, were reconceptualized as developmental or evolutionary tools.
As Braidotti explains, 'the emphasis falls on the ethical continuity between humans and upper primates'. While Braidotti agrees that this turn is important [noting triumphantly that Waal's empathy theory dethroned Dawkins' selfish gene theory, which she describes as 'definitely out'], she admits that she is still skeptical of post-anthropocentric neo-humanism, on the basis that 'it is rather uncritical about Humanism itself'.
She explains that the 'compensatory efforts' on behalf of nonhuman animals is a deeply overdue realization, as humanity is still reeling from two centuries of a self-inflicted superiority complex, such that the response has been largely ambivalent.
That is to say, we may be able to recognize that humanity is not inherently superior to other animals, but our societies are still structured largely as if we were. In this gesture of interspecies good will, humanism has kind of subtly reinstated itself.

Braidotti then turns to the process of Becoming-earth. She identifies the two goals of this section: 'the first is to develop a dynamic and sustainable notion of vitalist, self-organizing materiality; the second is to enlarge the frame and scope of subjectivity along the transversal lines of post-anthropocentric relations'.
To achieve these goals, she first points out the problematic aspects of previous approaches to humanity's relation to the earth. She looks specifically at James Lovelock's 'Gaia' hypothesis, which advocates 'a return to holism and to the notion of the whole earth as a single, sacred organism'.
Although Braidotti admits that this is an extremely seductive worldview in the face of our current ecological crises, she points out that Lovelock problematically reinstates humanist values, through the dichotomizing of nature and culture and earth and industrialization.

In this way, Lovelock fails to account for humanity's situation within nature, and in doing so, problematically reimagines technological progress as a wholly negative enterprise.
In his efforts to understand the earth as an organism, Lovelock simply imposes humanistic values onto the earth [i.e., essentially imagining what he would want if he was the earth], and therefore fails to understand the earth for what it is to itself. Lovelock helps himself to Spinoza's monism, but filters it through a distinctly humanist lense: the earth becomes a kind of idol in its relationship to humanity.

Afterlife of Orbital Objects

Resiliency and what it means to reuse space technology

Design Seminar - Independent Research and Design

Professor David Eugin Moon

Speculative City : Crisis, Turmoil & Projections in Architecture

Spring 2020

Abstract

As of 2019, the global space industry generates approximately 350 billion US dollars in revenue and is estimated to become a 1.1 trillion-dollar industry by the year 2040, with over 500 satellites being launched into Earth's orbit every year. [1] Until recently, national governments had a de facto monopoly on orbital space, using it to exercise military prowess and exert hegemonic dominance in the international political sphere.

Unlike the 'Old Space' era's state driven approach to orbital space (late 1950s to 1990s), this 'New Space' movement (post-1990s) is premised upon an historic shift in which orbital space is increasingly controlled by independent corporate institutions that are profit driven rather than security focused. [2] Moreover, the 'New Space' movement primarily involves the exteriorisation and externalisation of infrastructural systems into a much larger extra-terrestrial, vertical domain — that of the hard vacuum of orbital space itself. As a result, Earth's orbital zone —a domain once restricted to the exclusive exercise of military operations in the service of nationalist statecraft — has slowly but steadily become a site for corporate commercialisation. [3]

There are a variety of projects that drive this form of commercialisation. These include a vast array of privately-owned, state-mediated orbital infrastructures that involve the application of satellite technologies to our everyday lives. These include using satellites for the purposes of delivering communication services to the public such as relaying data for cable and network television, rapid video conferencing and telephone connectivity, Global Positioning Systems (GPS), climate and environmental monitoring, and land and air stewardship across a multitude of scales. [4] Today more than ever, all spheres of our lives — material, social, political — are increasingly mediated by the myriad workings of these privately-owned, techno-scientific objects circling the Earth at different velocities and altitudes.

Despite our massive reliance on satellite infrastructures, we have almost no direct interaction with any of these objects — relatively few of us have ever seen, let alone touched, a satellite, and it is rare that we even acknowledge their presence above us. This is perhaps also unsurprising, since they occupy a territory which 'most of us will never visit — one that only astronauts have seen — and yet it is a place we cannot afford to overlook.' [5]

The operation of these orbital objects in peripheral zones of invisibility is not only restricted to their life spans in orbital space, but this sense of invisibility is also maintained in their afterlives. Surprisingly, given the sheer number in orbit, satellites have a relatively short life span — around only 5 to 10 years. [6] But what happens at the end of a given satellite's lifespan? What starts as a feat of complex engineering and precision craft eventually ends up being decommissioned in two principal ways, both of which are largely invisible.

We explore one of the ways in which these billion dollar objects, when got back to earth can be reused for upliftment of societies and getting technology to places which havent been explored yet. These objects, not just satellites, but interplanetary rovers, can be used to ease the process of construction and reduce human effort. This kind of infrastructure can be deployed during disasters to create quick areas for refuge and command areas. Also, these military grade equipments can be of massive help to explore and study more about the locality in terms of climate, topography etc. Here, I have illustrated one of the possiblities of the afterlife of these interorbital objects.

Once the life span of a satellite is nearing its end, one method of decommissioning is to discard the techno-object in a way that does not interfere with the circulation of global trade and travel routes, and that presents a minimal risk to human beings.

This first approach is known as the “Graveyard Orbit”. It is located at about 22,000 miles above the Earth, near the outermost edge of orbital space. [7] This site is routinely stocked with dead and decaying space artefacts where several thousands of obsolete satellites in various stages of decay lie suspended above the Earth.

The Graveyard Orbit, which occupies a band roughly 300 to 400 km in width, has exponentially transformed, from its beginning as a single orbital zone to an ever-expanding space burial region. So much so has the practice of sending dead space techno-objects there expanded it that it has become a “permanent fixture” around our planet, “unlike the rings of Saturn [… which are] made out of dust and debris, the rings of the Earth are made out of dead machines”. [8]

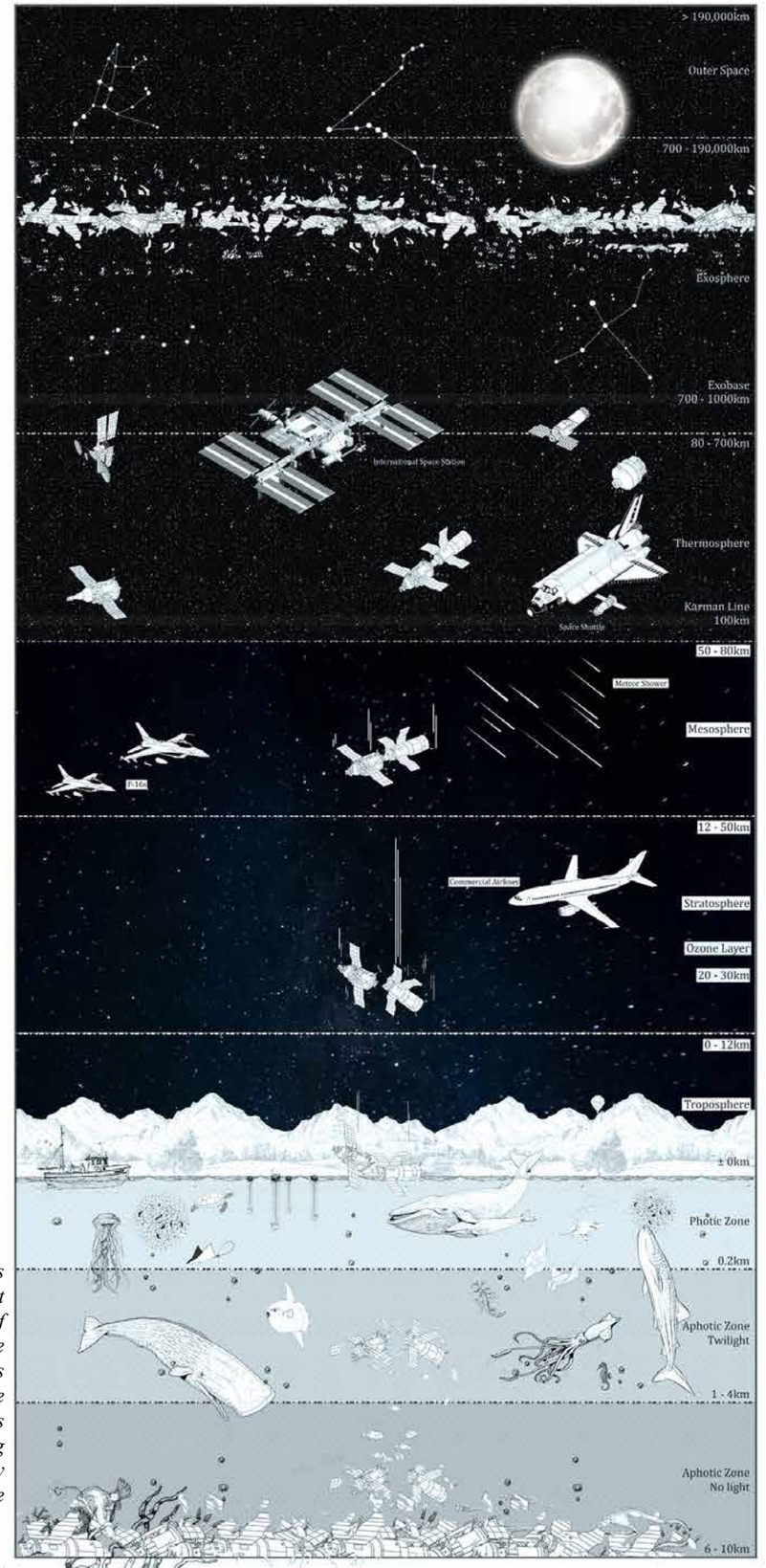
The second method of decommissioning involves returning the techno-object to the Earth itself. In this approach, which is used by governments and private corporations, obsolete satellites are extricated from their operational orbits and dumped into the depths of the South Pacific Ocean. Located in a remote area of the South Pacific Ocean, there is a zone known as the “Spacecraft Cemetery” that has been used as the re-entry location for several hundreds of decommissioned spacecraft, satellites, and even defunct space stations. Here, obsolete space objects eventually plummet to depths of about two miles below the ocean’s surface and their toxic residue has been accumulating there for roughly the past forty years or so. [9]

A key principle that characterises the present-day workings of satellite systems is that of “false externalisation” — because, despite their seeming status as purely external to the Earth, the forms of techno-waste generated by satellite networks are in fact still subject to a material dialectic between externalisation and internalisation.

Despite their operational lives occurring in a place more or less external to the Earth, these ostensibly externalised toxic wastes are ultimately subject to important processes of (re-)internalisation back here on Earth. Crucially, these processes have dire consequences for Earth’s environments — whether built or unbuilt, human or non-human. Moreover, these so-called “externalisations” remain internal to the Earth’s life-supporting and self-sustaining systems — the ramifications of which are profoundly destructive, both socially as well as environmentally. The reason these particular tactics are exploited is directly tied to our present context of the ongoing privatisation of orbital space.

Such tactics of false externalisation are advantageous to space corporations, businesses, and other profit-driven organisations, like Elon Musk’s SpaceX or Jeff Bezos’ Blue Origin, because they allow such groups to lower their operating costs — and thereby increase their profit margins — mainly by avoiding expensive environmental and/or legal regulations.

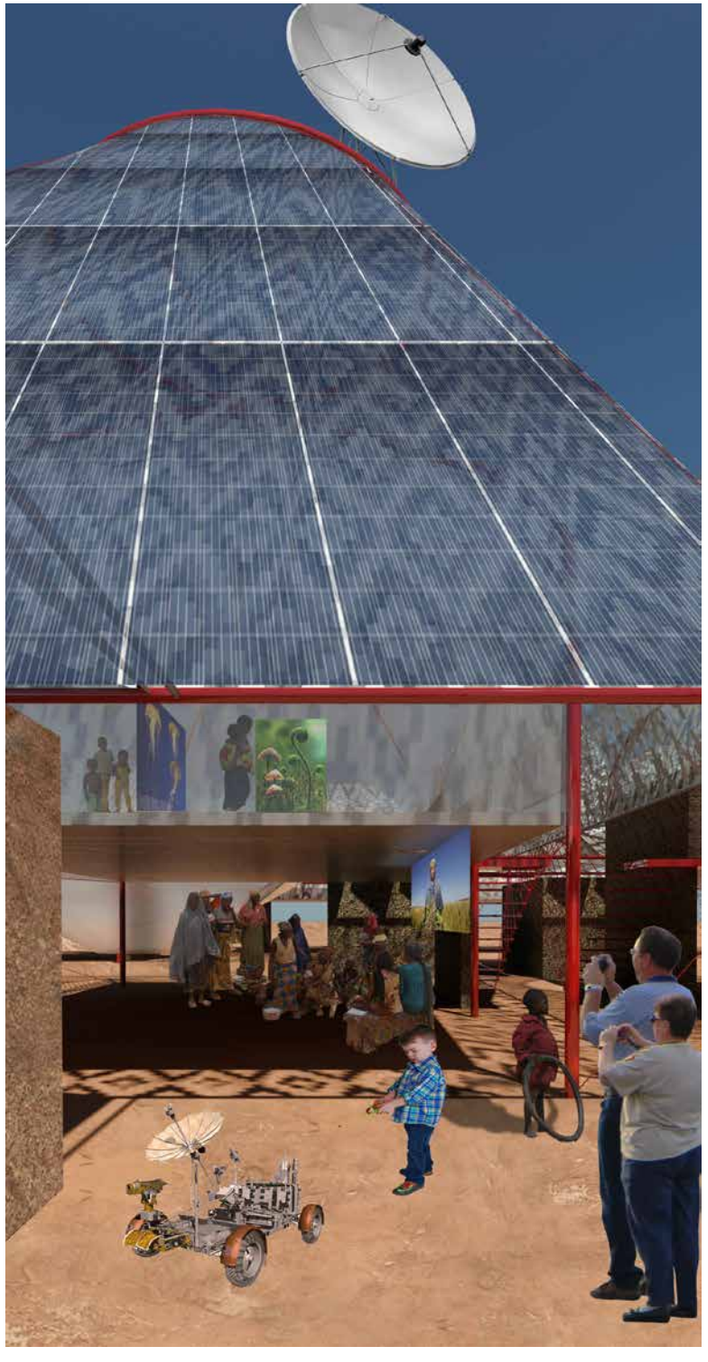
In other words, this is beneficial to the various powerful, economically and politically-vested actors not only because it lets them circumvent their economic and environmental responsibilities — which should be part and parcel with the proper decommissioning and disposing of these hazardous forms of waste — but also by allowing them to evade the legal repercussions that would follow if the real effects of such activities came to light.



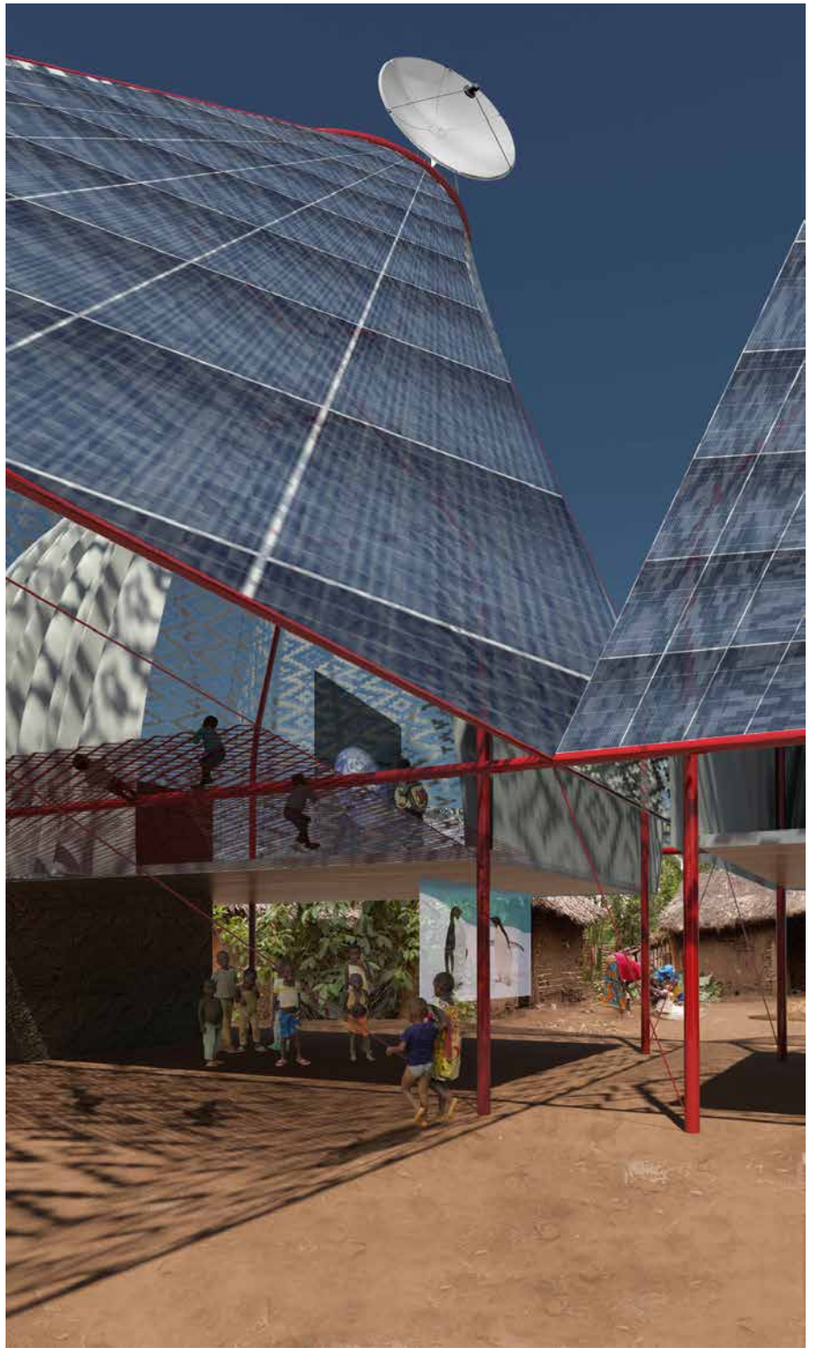
The drawing basically sums up and explain these different layers of decommissioning of the orbital objects, a process we are unaware of, but the questions of refurbishing or reusing of the highly expensive equipment is still something which is being worked on through the years by many private as well as state owned institution.

The discussion regarding resilience is something which is highly focused in today's design. The world has gone through and still undergoing so many drastic clomatic changes and every part of the world is either suffering from drought or flood. These extreme climatic conditions relocate, eradicate and something destroy large settlements. The economy of the country during this time is crippled, and the efforts to help at Ground Zero sometimes do not fruit the best results. At this time, it is essential that World Space One - an organisation which monitors and keeps a tab on all space activities works on keeping an archive of all the equipment either disposed off or returned from its space journey to deploy in such regions as these technologies can be adapted and reused to bring communication and equipments which could help the community to reduce the load of rebuilding of infrastructure.

The design here looks at a small village in Africa which is currently going through drought and the occupants are slowly evacuating the village to move to better prospective towns. Here the equipments are deployed creating educational and awarness facilities regarding agriculture in hot and dry regions which could be used by the villagers to learn various other methods of growing crops. It slowly starts attracting tourists and becomes a visitors center along with a community center. It is completely off the grid and generates its own power with the help of solar panels. It communicates through sattelites and the construction material is made from recycled and reused parts of the space stations and sattelites as well as from local sourcing. The design looks at the idea of sloping roofs in traditional African houses made from straw and replicated the canopies to create these various spaces of interaction, enclosed as well as open to sky.



The enclosed spaces under the canopies become spaces of education as well as community gathering spaces for the people. It serves as a node for all activities and adds onto the additional attractions for tourists and environmentalists alike.



The construction scaffold, made up of metal with solar panels on top along with encolsure spaces made in rammed earth and bricks talk about the naturalization of these spaces. The local construction methods are more adaptive to the climate and weather changes and thus help in boosting of this infrastructure.

Many African countries are flooding today due to drastic climatic crisis, and if they do not adapt to the changing climatic conditions, then they risk development of the community and infrastructure. The resused solar panels create topiaries and other various instruments aid in the process of developing post disasters.

Space rovers - after they have finished their mission are either left on the interplanetary object or dismantled and got back, in which case, most of the parts are resuable - these parts could be used in construction industry to help with resilient disaster housing project

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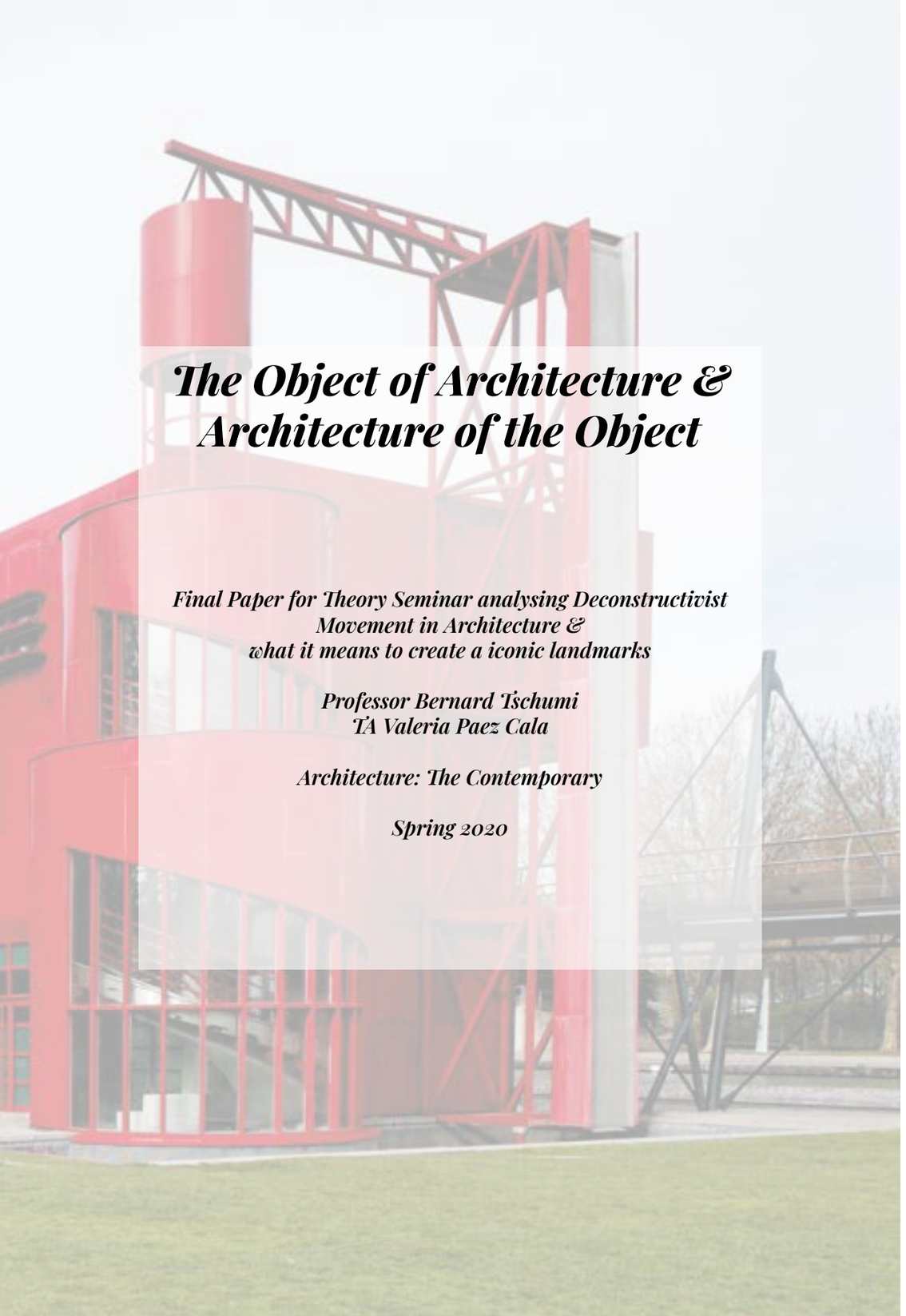

The Object of Architecture & Architecture of the Object

Final Paper for Theory Seminar analysing Deconstructivist Movement in Architecture & what it means to create a iconic landmarks

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Architecture: The Contemporary

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Abstract

'Deconstructivism has been understood as a concept that intends on defying symmetry and coherence. It tries to mimic the decay and disintegration of form. It threatens the values of harmony, unity and stability... It proposes a new view of the structure that the flaws are intrinsic to the structure and thus cannot be removed.'

The 20th century was a period in the history of humanity that was marked by numerous technological advances, many discoveries and achievements in terms of knowledge, science and the arts, as well as numerous changes and political restructuring. In the Human Sciences, especially in Philosophy, new concepts and thoughts that marked and conquered the opinions of the intellectuals of that time emerged. One of these new concepts was the 'Deconstruction' around the 1960s.

The term 'Deconstruction' was used for the first time by the philosopher Jacques Derrida in his work 'De Grammatologie' in 1967. Deconstructivist Architecture emerged in the 1980s. Deconstruction had as the main intention the rediscovery of new values, through the contrast of concepts, and the suppression of Modernism. Architecture was no exception, because new thoughts, styles, movements and new constructive techniques arose, which produced and caused a (re)affirmation of Architecture in society, through the implementation of new configurations and modern spatial conceptions. Deconstruction, as an architectural movement, arose from the fusion of the Russian Constructivism and other movements related to the philosophical concept of Deconstruction presented by Jacques Derrida. But it is the 1988 exhibition 'Deconstructivist Architecture' organized by Mark Wigley and Philip Johnson at the Museum of Modern Art (MoMA), in New York, that acknowledges Deconstruction in Architecture. Frank Gehry, Peter Eisenman, Daniel Libeskind, Rem Koolhaas, Zaha Hadid, Coop Himmelb(l)au, and Bernard Tschumi were the avant-garde architects featured in this exhibition. On the 25th anniversary of the exhibition, MoMA curator Barry Bergdoll hosted 'Deconstructivism: Retrospective Views and Actuality', which traced the subsequent careers of those seven architects to examine the impact of the exhibition and the changes in architecture in those 25 years.

The paper will try and identify the Deconstruction concepts that were the basis of deconstructivist architecture but keeping in mind that Iconic deconstructivist architects were not committed completely to all concepts of this philosophy as they produced their architectural objects.
Two iconic and well known buildings by these Deconstructive Architects, namely, Peter Eisenman's City of Culture, Spain and Frank Gehry's Guggenheim Museum Bilbao, Spain are presented to achieve the debate and discuss the idea which is lying between iconic and landmark architecture and the idea of the Architecture of the Object and the Object of Architecture.

Introduction

In the 20th century, in the Human Sciences, especially in Philosophy, new concepts and thoughts emerged that marked and conquered the opinions of the intellectuals of that time; one of the new concepts at the time in 1960 was 'Deconstruction'[1]. French philosopher Jacques Derrida started the idea, basically in terms of Language, and then his idea spread through into Architecture. Most of Derrida's work continues a line of thought which began with Friedrich Nietzsche and ran through Martin Heidegger [2]. The term 'Deconstruction' was used for the first time by Derrida in his work 'De Grammatologie' [3] in 1967 and it refers to the way in which the 'accidental' features of a text can be seen as betraying, subverting, its purportedly 'essential' message [2].

Architecture was no exception, because new thoughts, styles, movements and new constructive techniques arose which produced and caused a reaffirmation of Architecture in society through the implementation of new configurations and modern spatial conceptions [1]. Deconstructivist Architecture emerged in the 1980s and had as the main intention the rediscovery of new values through the contrast of concepts, and the suppression of Modernism [1]. Deconstruction as an architectural movement arose from the fusion of the Russian Constructivism and other movements related to the philosophical concept presented by Jacques Derrida [1].

Deconstruction : a contextualization

In Architectural discourse, translating deconstruction is not to recover faithfully some original, undivided sense of deconstruction. The architectural translation of deconstruction is literally the production of deconstruction [4]. This production must be organized by the terms of a contract between Architecture and Philosophy which is inscribed within the structure of both in a way that defines a unique scene of translation [4]. As Derrida expressed in his Aphorism: 'Contrary to appearances deconstruction is not an architectural metaphor. The word ought and will have to name a thought of architecture, it must be a thought at work (...). Next, a deconstruction, as its name indicates, must from the start deconstruct the construction itself, its structural or constructivist motif, its schemes, its intuitions and its concepts, its rhetoric. But it deconstructs the strictly architectural construction as well, the philosophical construction of the concept of architecture. The concept is governed by the model both in the idea of the system in philosophy as well as in the theory, practice and teaching of architecture [5]'.

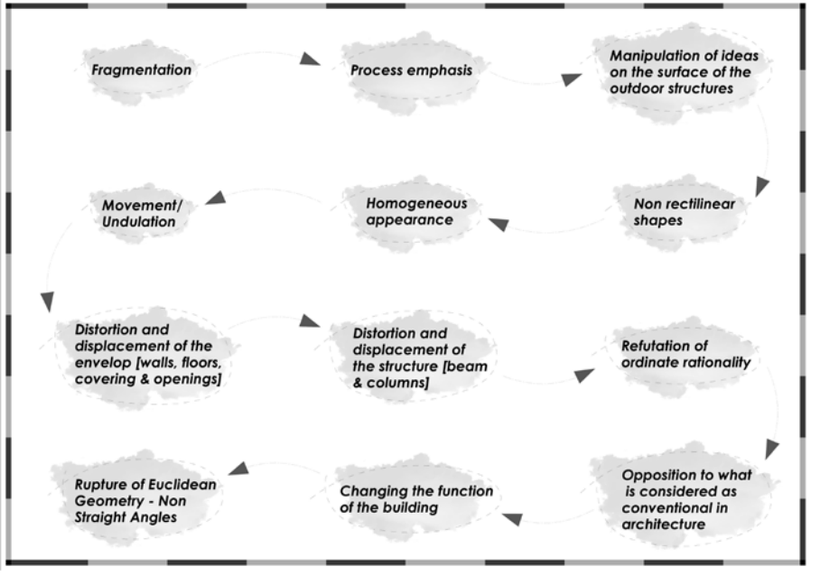
The deconstruction concepts that were the basis of deconstructivist architecture led to iconic deconstructivist architects who were not committed completely to all concepts of this philosophy as they produced their architectural objects [6]. As Hoteit said: 'The 'transfer' of the concepts of deconstruction to architecture was not direct and literal; some concepts were modified and renamed to suit architecture. Moreover, iconic deconstructivist architects were not committed to all concepts of this philosophy; they were known to focus on one or two concepts in deconstruction and make them fundamental principles of their personal styles in architecture [6]'.

Throughout the 1980s, Deconstruction demarcated and established a set of theoretical projects of different areas of the Human and Social Sciences, covering beyond Literature and Philosophy, Psychoanalysis, Anthropology, Law, Architecture, Theology, Political Theories, among others [1].

Architecture, in this context, can be described as a structural 'reproduction' of philosophical thought, as well as a manifestation and reproduction of different 'appearances' of thought. Thus, the correspondence between Architecture and Philosophy is not only evident in the texts of the philosopher Jacques Derrida, but is also intelligible in Derrida's cooperation with architects, as it was the case of Peter Eisenman and Bernard Tschumi [1]. The fact that Eisenman is not only an architect but also a theorist has facilitated the translation of Deconstruction into Architecture, but he has also contributed to the definition and classification of Deconstruction's Central Concept [6].

The main objectives of Deconstruction are architecture's liberation from the of modern constructive canons, of Rationalism and Functionalism, such as the purity of form, rigor of materials, or the motto form follows the function; it requires the breakdown of all Euclidean geometric foundations which comprise the concepts of uniformity, harmony and firmness; it requires the distortion of the correspondence between the interior and the exterior; and lastly, it requires that the presence of an archetypal construction is initially established which may be deconstructed in the future (Fig. 1). As Wigley declared: 'A deconstructive architect is therefore not who dismantles buildings, but one who locates the inherent dilemmas within the buildings [7].'

According to Wigley, the deconstructive architect puts the pure forms of the architectural tradition on the couch and identifies the symptoms of a repressive impurity. The impurity is drawn to the surface by a combination of gentle coaxing and violent torture: the form is interrogated [7]. To translate deconstruction into architectural discourse is to examine the gaps in deconstructive writing that demand an architectural translation in order to constitute those texts as deconstructive [4]. Wigley mentioned that: 'In each project, the traditional structure of parallel planes – stacked up horizontally from the ground plane within a regular form – is twisted. The frame is warped. Even the ground plane is warped. The interrogation of pure form pushes structure to its limits, but not beyond (...) Moreover, forms are disturbed and only then given a functional program. Instead of form following function, function follows deformation [7].'



Two Exhibitions

'Deconstructivist Architecture' was an exhibition directed by Philip Johnson (as guest curator), Mark Wigley (as associate curator) and assisted by Frederieke Taylor which took place in the Museum of Modern Art (MoMA) in New York between 23th June and 30th August 1988 [1], which acknowledges Deconstruction in Architecture. Earlier, in 1932 Johnson was responsible for other landmark exhibitions such as 'Modern Architecture: International Exhibition.' Philip Johnson, as well as Henry-Russel Hitchcock and Alfred Barr, started a quest for a new style of architecture. Johnson was quoted saying 'I started our quest, for a new style of architecture which would, like Gothic or Romanesque in their day, take over the discipline of our art [7].'

The unconventional architects featured in this exhibition, whose work marks the emergence of a new sensibility in Architecture, were Frank Gehry, Peter Eisenman, Daniel Libeskind, Rem Koolhaas, Zaha Hadid, Coop Himmelb(l)au, and Bernard Tschumi. These architects present their works with diagonal arcs, and warped planes, and disrupt the right angles of Modernism [7].

Regarding the MoMA Deconstructivist Architecture exhibition, Johnson explains that it is a confluence of a few important architects' works that in the 1980s showed similar approaches and similar outputs. Regarding Deconstruction and the architectural projects in the exhibition, Mark Wigley refers that it is the ability to disturb our thinking about the shape that makes these projects deconstructive [7]. Thus, this exhibition represented a preliminary attempt to label a new design orientation and Wigley used the term Deconstructivism to label this new sensibility.

Considering the chosen architectural projects and architects of this exhibition, Wigley stated that: 'They are not an application of deconstructive theory. Rather, they emerge from within the architectural tradition and happen to exhibit some deconstructive qualities. (...) A deconstructive architect is therefore not one who dismantles buildings, but one who locates the inherent dilemmas within buildings [7].'

In 2013, the 25th anniversary of the exhibition Deconstructivist Architecture was celebrated and the MoMA curator Barry Bergdoll hosted 'Deconstructivism: Retrospective Views and Actuality', which traced the subsequent careers of that seven architects to examine the impact of the exhibition and the changes in architecture in those 25 years.

Iconic Architecture v Bilbao Effect

In 1997, the Guggenheim Museum in Bilbao, designed by the architect Frank Gehry, opened to the public. Ever since its opening, the promise of duplicating or copying the transformative effects generated by some exceptional architectural or urban projects have been approached by planners, city authorities, real estate promoters and scientific observers alike [8]. Exceptional architectural projects play significant roles in urban transformation processes as Alaily-Mattar and Thierstein point out [8]. This has led to the use of terms like 'signature', 'branded' but also like 'iconic' which are used to describe certain aspects of exceptional architectural or urban projects, as well as the term 'starchitect' or 'iconic architect' are essential in fulfilling this accomplishment [9].

According to Charkes Jencks [9], the iconic building has replaced the monument and nowadays anything can be an icon. The before and after of Frank Gehry's New Guggenheim and the so-named 'Bilbao Effect' must be highlighted. The new Guggenheim has put Bilbao 'on the map', thus bringing it to international attention [11]. As intended by the local government, which commissioned it, it instantly became, for the rest of the world and also for the locals, the symbol of Bilbao.

In fact, city authorities, real estate promoters and developers could see the economic logic of the architectural gesture with its many enigmatic meanings on a landmark, and the same method was applied to any and every building type [8]. As Jencks stated: 'This presented a semantic problem, inverting notions of appropriateness and decorum, for now an outrageously expressive museum could take on the urban role of a cathedral or public building, such as a city hall [9]'. Alaily-Mattar and Thierstein argue that the development of star architectural projects must be regarded as a complex process that has economic, architectural, urban and social dimensions. Muratovski [10] studied the role of architecture and integrated design in city branding. For that to be achieved, the relationship between architecture, branding, territory and iconicity was explored. This author has defined Architecture as 'a medium that can deliver new experiences and perceptions while being a part of a larger system that brings together economic developments, technological progress and social change [10]'.

Two Architects + Two Buildings : Iconic Landmarks for the City

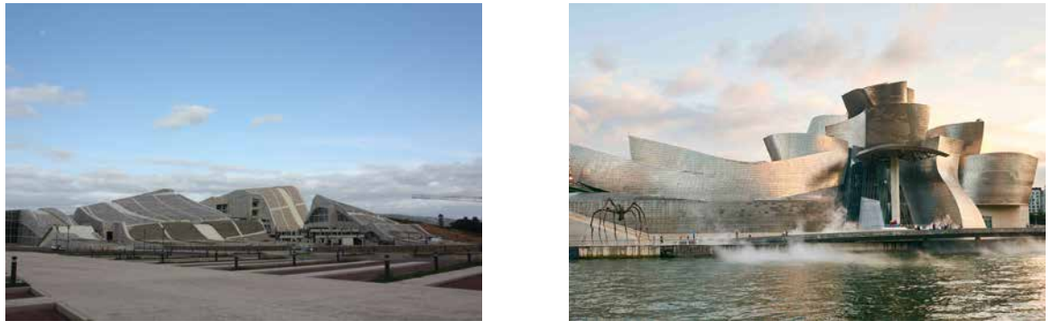


Fig 2. (a) Peter Eisenmann's City of Culture of Galicia, (b)Frank Gehry's Guggenheim Museum Bilbao

Two iconic buildings (Fig. 2), both located in Spain; Peter Eisenman's City of Culture outside Santiago de Compostela (Fig. 3 & 4) and Frank Gehry's Guggenheim Museum Bilbao (Fig. 5 & 6) are analysed and shown here as cases for Iconic Landmarks for the respective cities. Regarding Deconstruction and its architectural expression, it can be said that Peter Eisenman focused on the concepts of presentness and trace, while Frank Gehry focused on binary oppositions and free play [6].

Peter Eisenman's City of Culture of Galicia

The City of Culture is located in north-western Spain, on the Gaiás' Hill in Santiago de Compostela, Province of Galicia (Fig. 3). The design and conceptual basis of the City of Culture comes from the superposition of three different kinds of information namely, 1) the medieval city street plan of the centre of Santiago de Compostela which is superimposed on the topographic plan of Gaiás' Hill; 2) a modern Cartesian grid which is laid over these medieval pre-existences; and 3) the distortion of the topography of the hillside, which was possible through computer modelling software that allowed the distortion the two flat geometries and consequently generated a topological surface which repositioned old and new in a simultaneous matrix]. Hoteit refers to one more superimposition to be added to the downtown's historic street grid, to the topography of the hill and to the abstract Cartesian grid which is the scallop shell: the symbol of the city of Santiago and of Saint Jacques' Routes [6].

Peter Eisenman superimposed these four abstracted traces to create an imaginary site condition that became a real site, conceiving Gaiás as a city itself. The six buildings of the City of Culture are conceived as three pairs: 1) the Museum of Galicia and the International Art Centre; 2) the Centre for Music and Performing Arts and the Central Services building; and 3) the Library and Archives of Galicia. The City of Culture of Galicia is conceived as a large-scale cultural hub which is currently devoted to knowledge and creativity. Its buildings, interconnected by streets and plazas equipped with state-of-the-art technology, are seen as instruments that combine past and present, thus enabling an integrated approach to a strategic element for the development of Galicia which is Culture.

Fig 4. (a & b) City of Culture (c) Diagrams for City of Culture from Peter Eisenmann's Website

As an iconic building, the City of Culture of Galicia (Fig. 4), is perceived as 'a formidable architectural milestone for the new century [12]'. In its webpage, it can be read: 'the City of Culture of Galicia rises on the top of mount Gaiás as a formidable architectural milestone for the new century. Designed by the American architect Peter Eisenman to host the best of cultural expressions of Galicia, Spain, Europe, Latin America and the World, this new "city", inclusive and plural, shall contribute towards meeting the challenges of the information and knowledge society[12].'

Frank Gehry's Guggenheim Museum Bilbao

The Basque city of Bilbao, in northern Spain, was founded in 1300 and reached its peak of prosperity during the industrial revolution. It was Spain's northern capital of steel and shipping up until 1975 when the recession struck and as Plaza said it 'turned it into a decaying backwater [11]'.

In the 1980s, the city authorities began to take the tourism industry seriously as a source of job creation and income [11]. Furthermore, Bilbao lacked a positive image as a consequence of industrial decaying and the terrorism of the ETA [separatist group in Spain]. Plaza was quoted saying that the Guggenheim becomes a symbol of Basque fiscal autonomy, a public investment made without recourse to central government funds.

The Guggenheim Museum Bilbao is located in the old industrial heart of the city, on the edge of the Nervión River (Fig. 5) and features exhibitions organized by the Guggenheim Foundation and by the Guggenheim Museum Bilbao, as well as selections from the permanent collection of the Guggenheim museums.

The building is not only unique but is also located in the appropriate place. The site, once occupied by an old factory, is unusual. The Guggenheim Museum Bilbao sprawls underneath one of Bilbao's busiest road bridges, the Puente de la Salve, ending in a tower of structural steel and stone. Gehry's building, as Plaza referred to it: 'strengthens the image of the city's past, rooted on the shipyards and steelworks, yet looks forward into the future through its innovative design [11]'.

In fact, the same building in a different site would transmit neither the strength nor the significance it communicates from Bilbao. Crumbaugh points out that 'the inauguration of the Guggenheim Museum Bilbao heralded the definitive reconversion of Bilbao's depressed, post-industrial landscape into a European cultural centre and tourist hotspot [13]'.

Gehry's use of cutting-edge computer-aided design technology enabled him to faithfully translate his concept into the structure and into the support construction. This way, it was possible to translate poetic forms into reality. To do so, Gehry's team used an advanced software (CATIA) initially conceived for the aeronautic industry, to translate the eccentric forms of the design into polynomial equations [14].

As an iconic building, the Guggenheim Museum Bilbao (Fig. 6), is perceived as the most important building of its time [15]. In its webpage, it can be read: 'When it opened in 1997, the Frank Gehry–designed Guggenheim Museum Bilbao—a spectacular structure made of titanium, glass, and limestone—was hailed as the most important building of its time' and further ahead 'The Guggenheim Museum Bilbao is a pinnacle in Gehry's outstanding architectural career as well as in the field of museum design. It remains unsurpassed in its integration of art and architecture, maintaining an aesthetic and programmatic unity [15]'.

Crumbaugh, when writing about the release of a film shot in Bilbao's most impoverished community, stated that Guggenheim Museum of Bilbao '…hailed as a marvel of postmodern architecture won the museum commission's approval precisely because it integrated and re-created the city's industrial ruins in a more gratifying spectacle of asymmetrical metallic curves [13]'.

The design base of the Guggenheim Museum Bilbao emerges from the concept of a boat, thus reminiscent of the city's port past and it is known for its complex, oversized and dynamic curvilinear configurations. Gehry's work was the centrepiece of an entire urban rehabilitation effort. In fact, Bilbao has achieved other iconic interventions such as a transport network with station entrances by Norman Foster, a transportation hub designed by architects Michael Wilford and James Stirling, a new airport and the footbridge over the Nervión river by Santiago Calatrava as well as a vast waterfront development of parks, apartments, offices, and stores adjacent to the Guggenheim designed by Cesar Pelli [11], [16].

Conclusion

Deconstruction is demarcated by buildings that spread the idea that they are in constant transformation and development, because their configurations and structures, of fragile features, seem to collapse, thus testing the law of gravity, or even revoked the traditional inequalities between the base and the top and the interior and exterior. This way, it could be said that these buildings show a vigorous physical presence at the implantation site, thus transforming them often into authentic passable, habitable and observable sculptures. These buildings, inwardly, disseminate a wide range of sensibilities and feelings to their visitors and inhabitants, sensibilities and feelings that are awakened by the games of light, by the structuring and orientation of spaces, by their materialization, as well as for the activities carried out in them.

Concerning the work of the City of Culture, in Santiago de Compostela, despite the great investment made, it is observed that the complex is devoid and even somewhat forgotten in the city of Santiago de Compostela, due to the fact that there are still elements that are not completely finished, as well as a lack of visitors in both the exterior and the interior spaces of the complex. In opposition, the construction of the Guggenheim Museum in Bilbao is accountable for the development of the city, at a cultural and economic level, as well as the development of the city itself. Nowadays, the city of Bilbao is in permanent progress, thus having become a city of services with a strong tourist character, due to the design and construction of large buildings and under-structures, but always preserving the traditions and the identity of the city.

The City of Culture and the Guggenheim Museum Bilbao are two iconic buildings with different follow up processes and different interactions with the cities where they are inserted, but nevertheless, both are architectural landmarks and an integral part of the Deconstructivist Architecture Movement.

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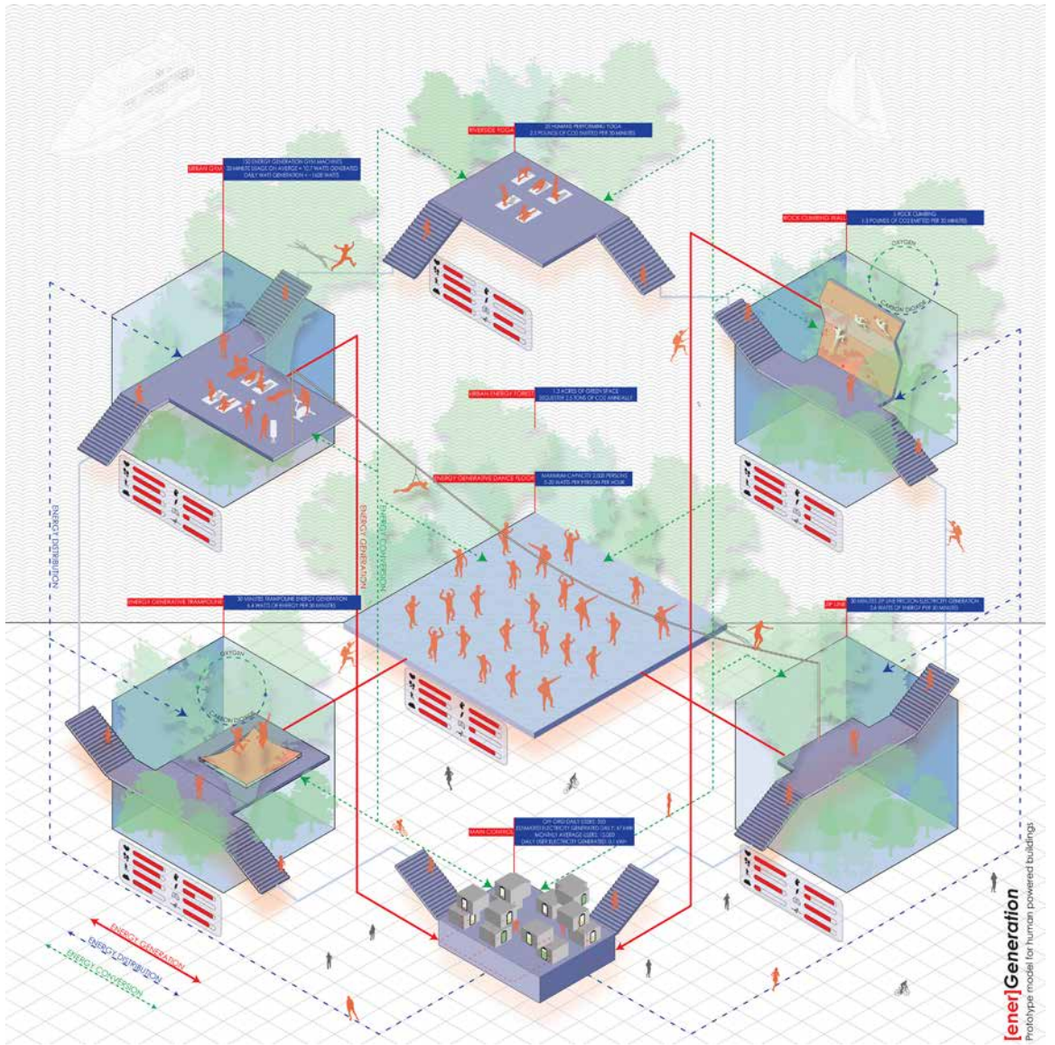
Energeneration

Studio based on the idea of Degrowth and new economic and market values in Architecture & what it means for design in the future

Professor Tei Carpenter
TA Marylynn Pauline Antaki

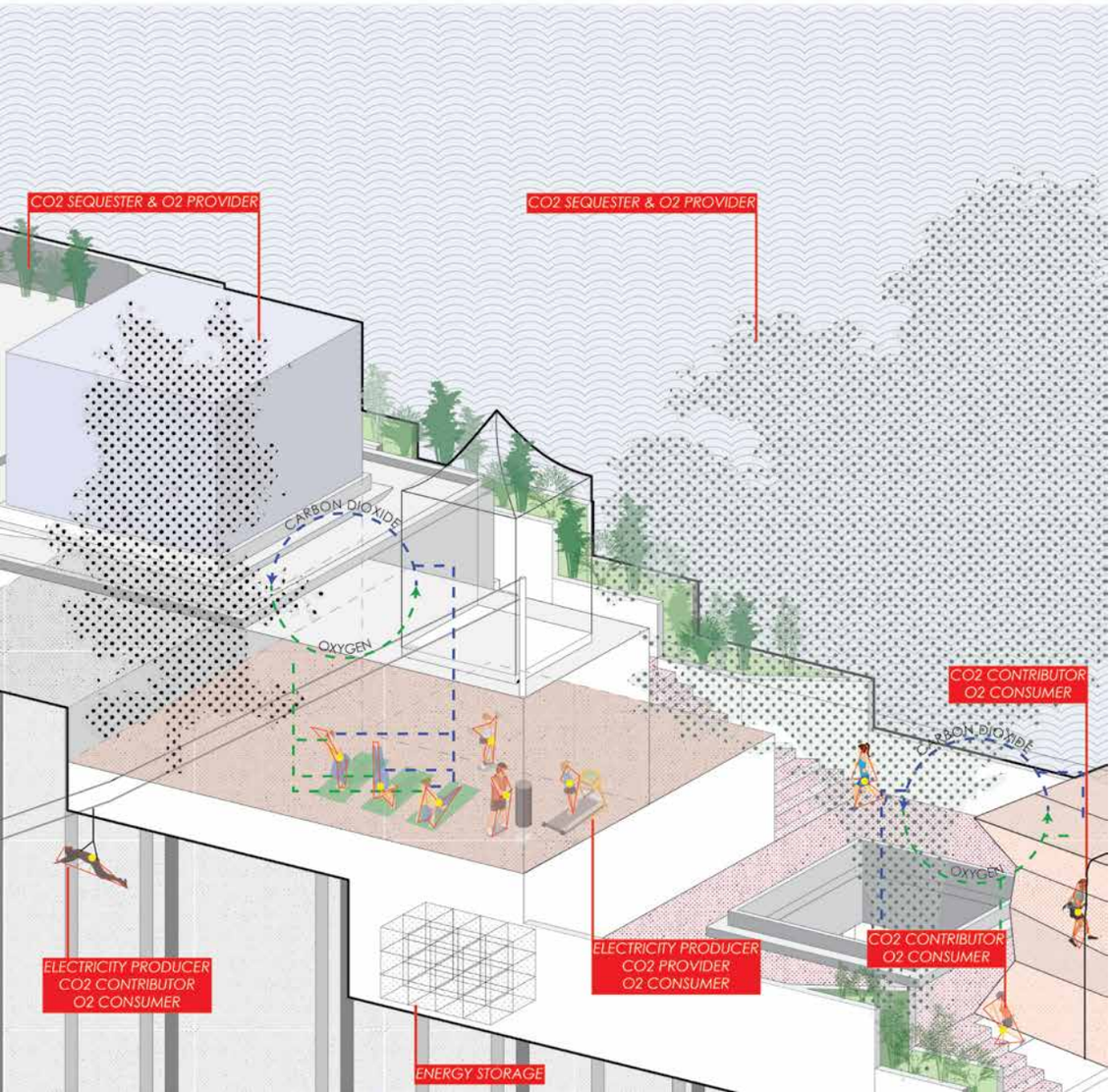
AAD Summer Studio

Summer 2019

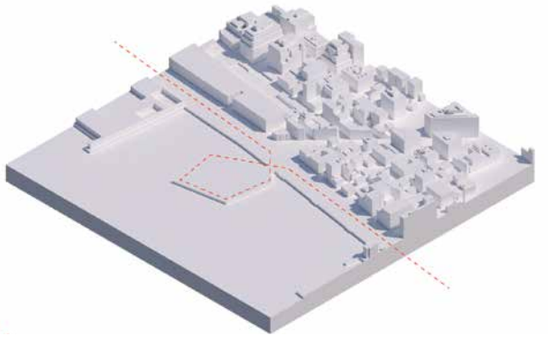


Manifesto Drawing showing the various exchanges of energy and the humans body metrics through these activities

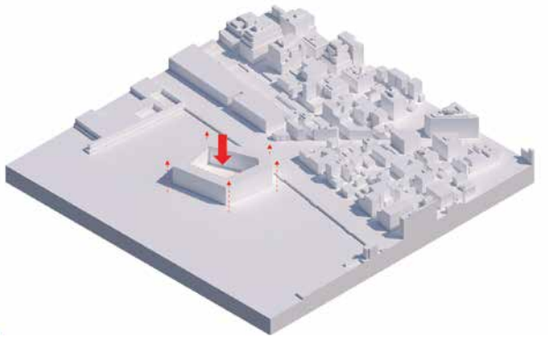
The studio looked at the idea of anti consumerist and anti capitalist societies, which made us dwell in case studies where typically these socities exist in the present world conditions. The next part involved conjecturing our own system of exchange and locate the project in context of New York City on the Canal Street.
Energeneration is a manifestation of a human power plant which produces its own energy to power the building. The exchange of human body energies is looked at as a value of commodity. Various transfers of energies are explored and the project acts as a pier terminal off the Canal Street on the Hudson River acting as a thoroughfare for its visitors and daily users. The human activity here produces energy due to the piezoelectric tiles which are stored in battery banks and often redeemed to its regular users through discounts on their residential electricity bills.



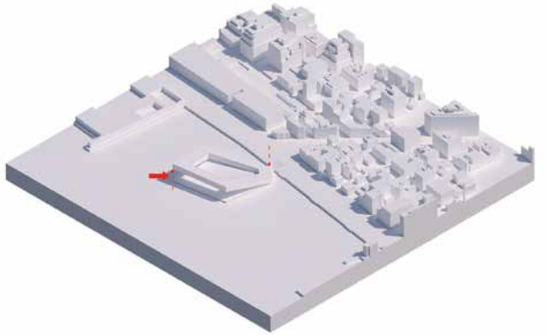
The project is looked at as an extension the promenade along the Hudson River



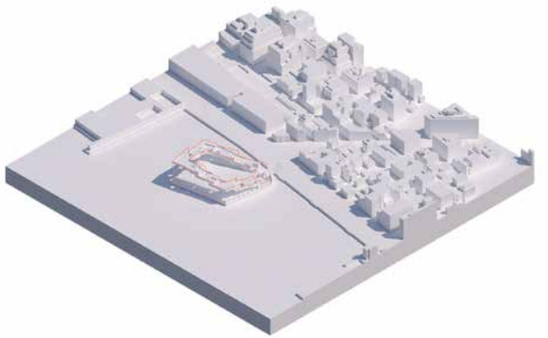
Taking the footprint and creating a large court in the center for accomodating public activities

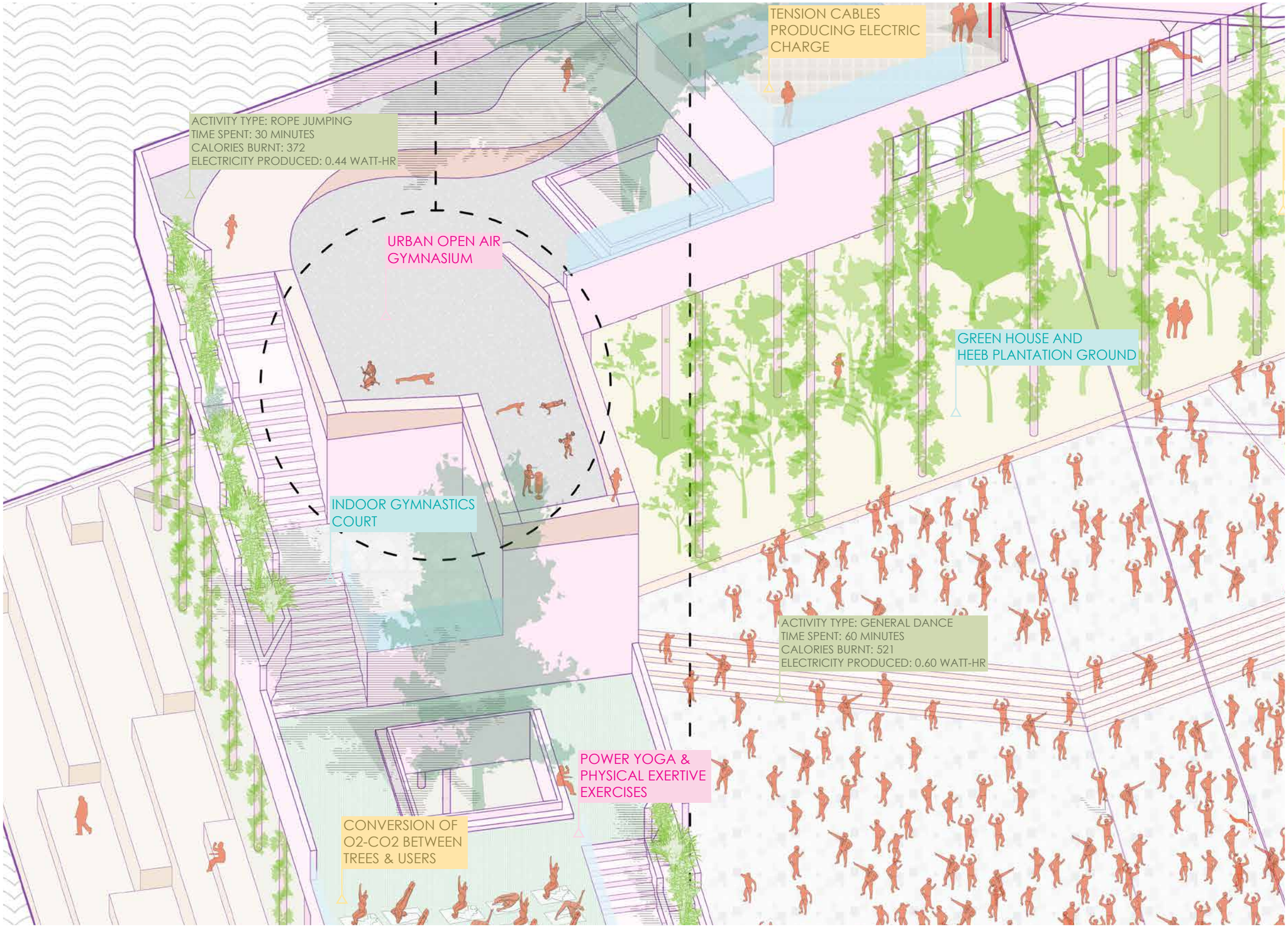


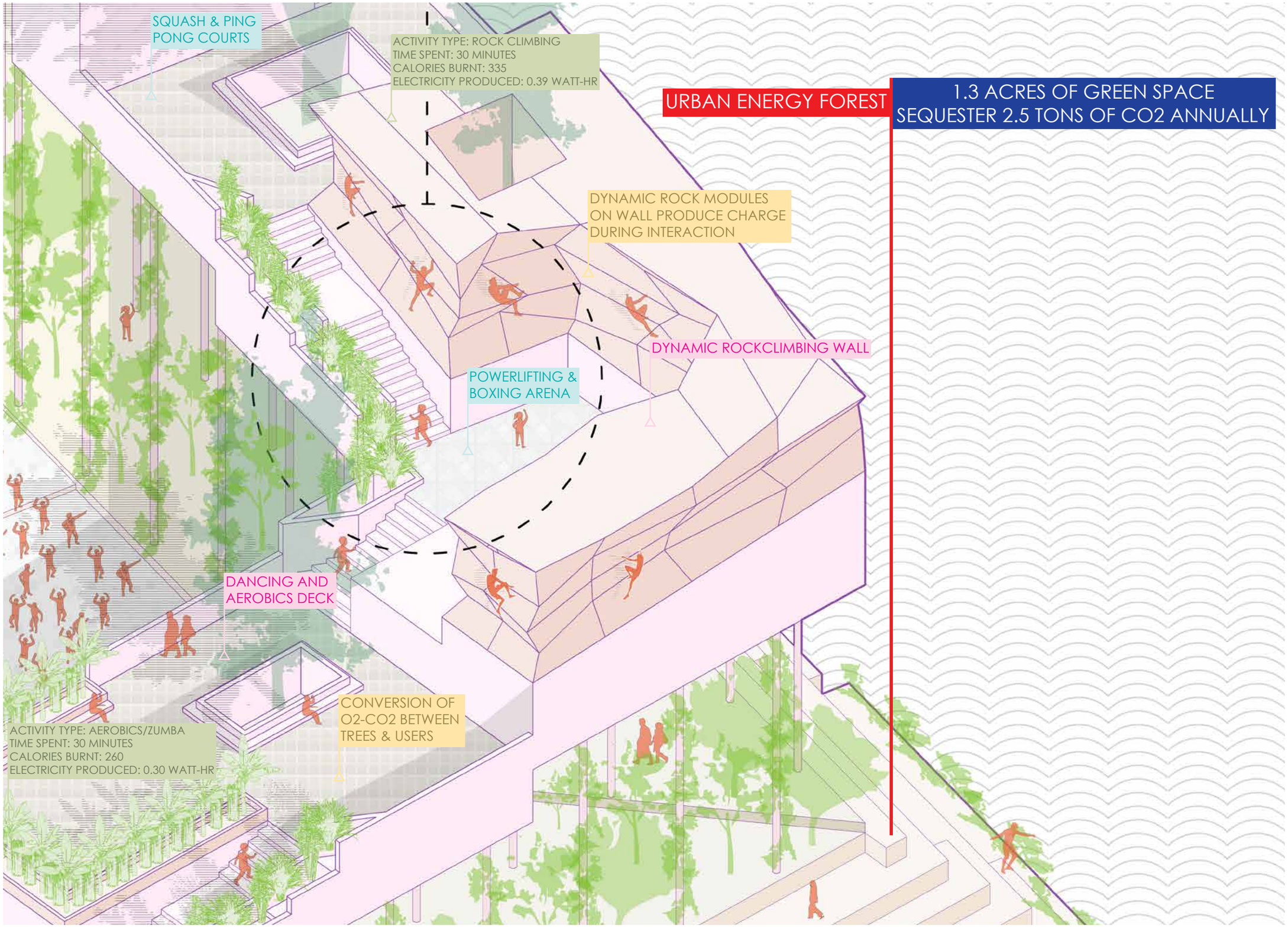
Opening up the ground plane to allow access of people as well as increase natural circulation in the central court.



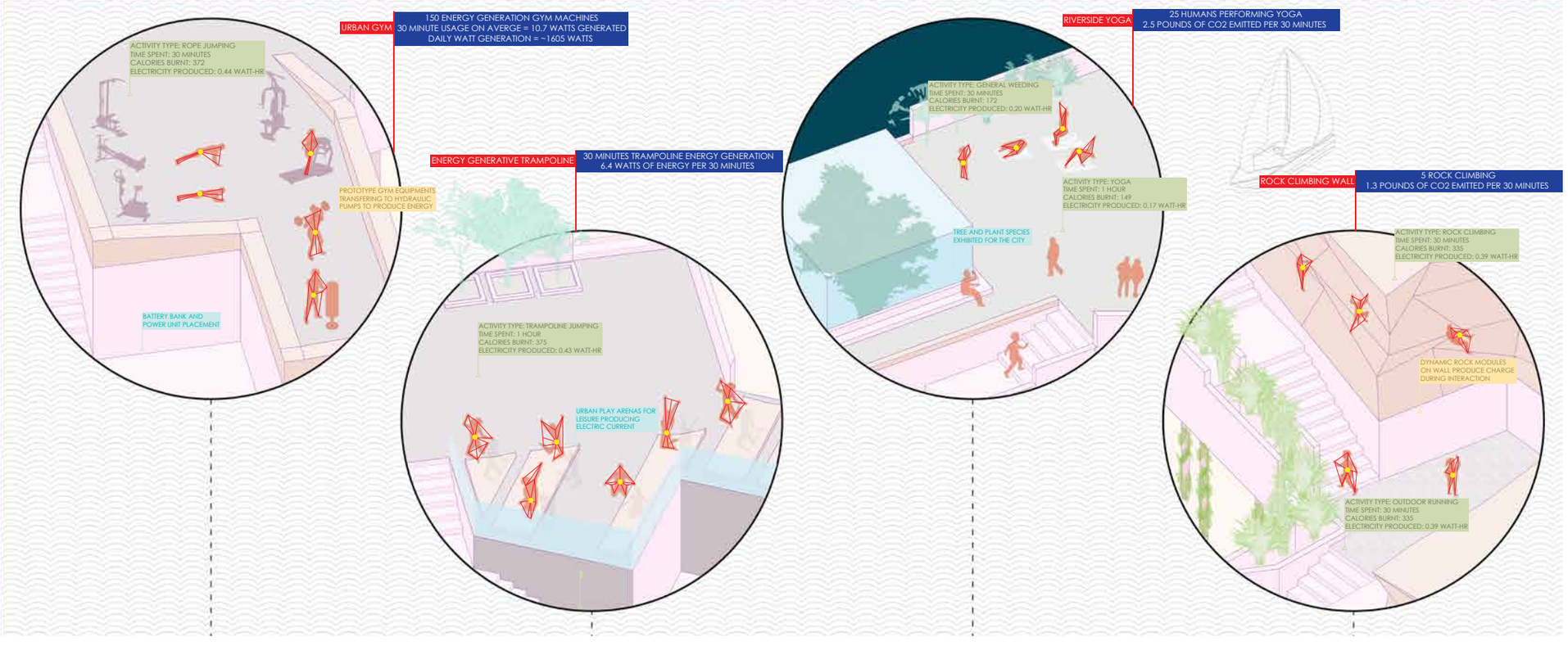
Creating stepping terraces for hosting various energy consuming and expending activities for the city




TENSION CABLES PRODUCING ELECTRIC CHARGE
ACTIVITY TYPE: ROPE JUMPING
TIME SPENT: 30 MINUTES
CALORIES BURNT: 372
ELECTRICITY PRODUCED: 0.44 WATT-HR
URBAN OPEN AIR GYMNASIUM
GREEN HOUSE AND HEEB PLANTATION GROUND
INDOOR GYMNASTICS COURT
ACTIVITY TYPE: GENERAL DANCE
TIME SPENT: 60 MINUTES
CALORIES BURNT: 521
ELECTRICITY PRODUCED: 0.60 WATT-HR
POWER YOGA & PHYSICAL EXERTIVE EXERCISES
CONVERSION OF O2-CO2 BETWEEN TREES & USERS


SQUASH & PING PONG COURTS
ACTIVITY TYPE: ROCK CLIMBING
TIME SPENT: 30 MINUTES
CALORIES BURNT: 335
ELECTRICITY PRODUCED: 0.39 WATT-HR
URBAN ENERGY FOREST
1.3 ACRES OF GREEN SPACE
SEQUESTER 2.5 TONS OF CO2 ANNUALLY
DYNAMIC ROCK MODULES ON WALL PRODUCE CHARGE DURING INTERACTION
DYNAMIC ROCKCLIMBING WALL
POWERLIFTING & BOXING ARENA
DANCING AND AEROBICS DECK
CONVERSION OF O2-CO2 BETWEEN TREES & USERS
ACTIVITY TYPE: AEROBICS/ZUMBA
TIME SPENT: 30 MINUTES
CALORIES BURNT: 260
ELECTRICITY PRODUCED: 0.30 WATT-HR


ENERGY GENERATIVE DANCE FLOOR
MAXIMUM CAPACITY 2,000 PERSONS
5-20 WATTS PER PERSON PER HOUR
ZIP LINE
30 MINUTES ZIP LINE FRICTION ELECTRICITY
GENERATION 2.6 WATTS OF ENERGY PER 30 MINUTES
TIDAL ENERGY PODS
1.3 ACRES OF GREEN SPACE SEQUESTER
2.5 TONS OF CO2 ANNUALLY
URBAN ENERGY FOREST
1.3 ACRES OF GREEN SPACE
SEQUESTER 2.5 TONS OF CO2 ANNUALLY
HYDROID ELEVATED FARM AND PLANTS & SEEDS NURSERY
CONVERSION OF CO-CO2 BETWEEN PLANTS & USERS
PLANT RESEARCH LAB & PLANT EXHIBIT AREA
CONVERSION OF CO-CO2 BETWEEN PLANTS & USERS
FUTSAL & SOCCER BALL ARENA
ENERGY GENERATIVE CITY ZIPLINE
TENSION CABLES PRODUCING ELECTRIC CHARGE
TENSION CABLES PRODUCING ELECTRIC CHARGE
SQUASH & PING PONG COURTS
CONVERSION OF CO-CO2 BETWEEN SEEDS & USERS
URBAN GREEN AIR GYMNASIUM
GREEN HOUSE AND TREE PLANTATION GROUND
DYNAMIC ROCK MODULES ON WALL PROVIDE CHARGE DURING INTERACTION
DYNAMIC ROCKED BARRIO WALL
POWERLIFTING & BOXING ARENA
URBAN DANCE FLOOR
INDOOR GYMNASTICS COURT
DANCING AND MARTIAL ARTS DECK
CONVERSION OF CO-CO2 BETWEEN TREES & USERS
POWER POOL & PHYSICAL EXERTIVE EXERCISES
CONVERSION OF CO-CO2 BETWEEN TREES & USERS
FLOATING FLOOR ON WATER CREATING TIDAL ENERGY
INDOOR BADMINTON COURT
EXTENSIVE MIXED MARTIAL ARTS
DYNAMIC ROCK FLOATING ON RIVER WATER
ENERGY PRODUCING CHILDREN PLAY AREA
ENERGY GENERATIVE TRAMPOLINE PARK
TENSION CABLES TIED TRAMPOLINES GENERATING ELECTRIC CHARGE
PROTOTYPE PLAY EQUIPMENTS TRANSFORMING KINETIC MOVEMENT TO HYDRAULIC PUMPS
INDOOR VOLLEYBALL COURT
CENTRAL CONTROL HOUSING
DIGITAL DATABANK & SERVER RACK STORAGE
BATTERY BANK AND POWER UNIT PLACEMENT
NORTH SOUTH WALKING PROMENADE
CANAL STREET BASKETBALL COURT
ENTRY RAMP TO RIVERSIDE PARK
HUDSON RIVER PARK



Metrics of Human Body in relationship to the various forms of activities they are doing. The activities are tracked with the help of an arduino system which will always keep a tab on all human body metrics and the energy the contribute to the Energeneration System.

The Central Court hosting a day rave party for the city. The new culture and tradition trending, helping produce more energy for the building which can be given to power up the city during the nights and keep the New York Skyline lit up through the year.

The interaction of the individual with the water in forms of these large steps which also act are barricades for the water to now flow inside. Inspired from step wells in India, they are public spaces for people wanting to enjoy leisure activities.

One of the levels showing the various activites such as Aerobics and Dance taking place along with Rock Climbing wall at the back. The Green space under the building keep the temperatures on the inside cool as well as create sound barriers from the city.

The central space transforms during the winters turning into a skating rink and a christmas market for the city.

Half Metal Jacket

Digital Fabrication Elective : designing artefacts for the future - designing artefacts for the Pandemic

Professor Josh Jordan

Material Things

Spring 2020

The class looked at the idea of artefacts and how they are percieved in Museums in todays world. A hypothesis, where a design for the pandemic exploring the 3D modelling of such objects in the virtual world.
The artefact designed looks at a series of bands made up of brass and silicon worn around the arm which prevent you from touch the contaminated hands to other parts of the body to prevent the spread of virus. The object here is looked as a fashion statement which slowly picks up the hype and becomes a sensation being replicated in various other materials as well.
For the class, a virtual set up of Avery 100 Level was done and the models along with the panels were kept on display for the guests to have a virtual walkthrough.

Half Metal Jacket
East Indo-American region, circa 2020

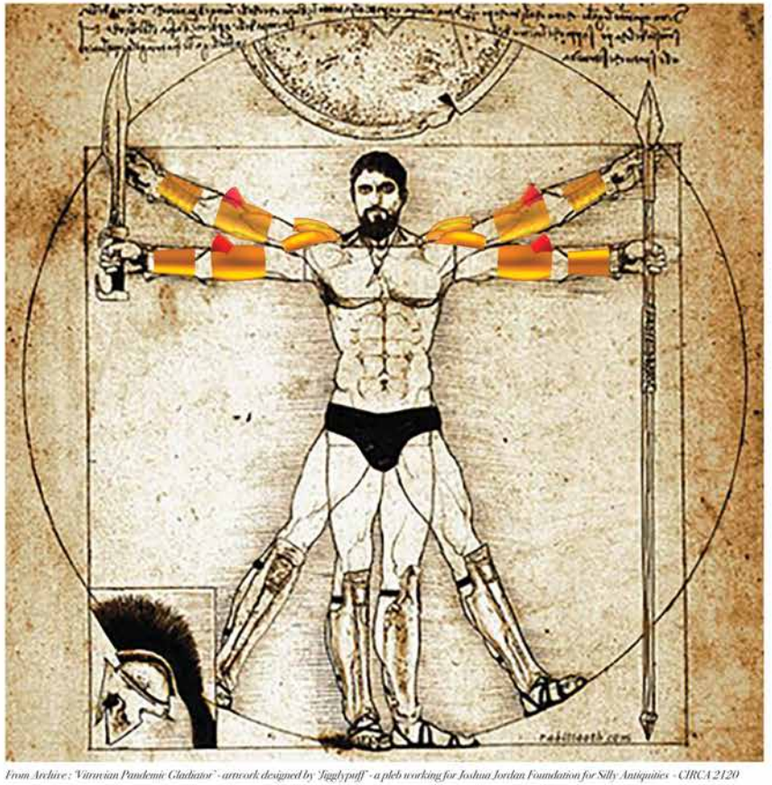
on loan from the *Joshua Jordan Foundation for Silly Antiquities*

'Dance like nobody's watching, because they are not,
they are all busy trying to touch their face'

Shockingly found in a *coffin-like* trunk buried on Hart Island, Bronx-*ian* Peninsula; by a young excavator group calling themselves, 'Unearthing Rothstein'. Carbon dating of the trunk cover puts in back in circa 2020, roughly around the time when a *mammal-driven* pandemic struck planet Earth erasing almost 30% of world population.
On further investigation of these objects, metallurgists have found a large trace of anti bacterial 'liquid metal' solidified to create an alloy with brass and copper. This large gives us a clue as these objects could have been fashion accessories for curbing the spread of the disease.

These objects on display are a part of the collection of pipes and tubes which have been removed from the coffin. They seem pretty ordinary pipes and tubes made up of metal, but it seems that these fashion trendy objects of the period were used as jewellery by many to prevent themselves touching parts of their body which could make them contagious to the disease.

Note: These have been cleaned and preserved in a pandemic proof multipolycarbonate casing to prevent spread of any contamination.
The objects on the humanoid are prototype of the objects 4D scanned and plasma printed by Joshua Jordan Foundation for Silly Antiquities.



From Archive : Vitruvian Pandemic Gladiator' - artwork designed by 'Jigglypuff' - a pleb working for Joshua Jordan Foundation for Silly Antiquities - CIRCA 2120

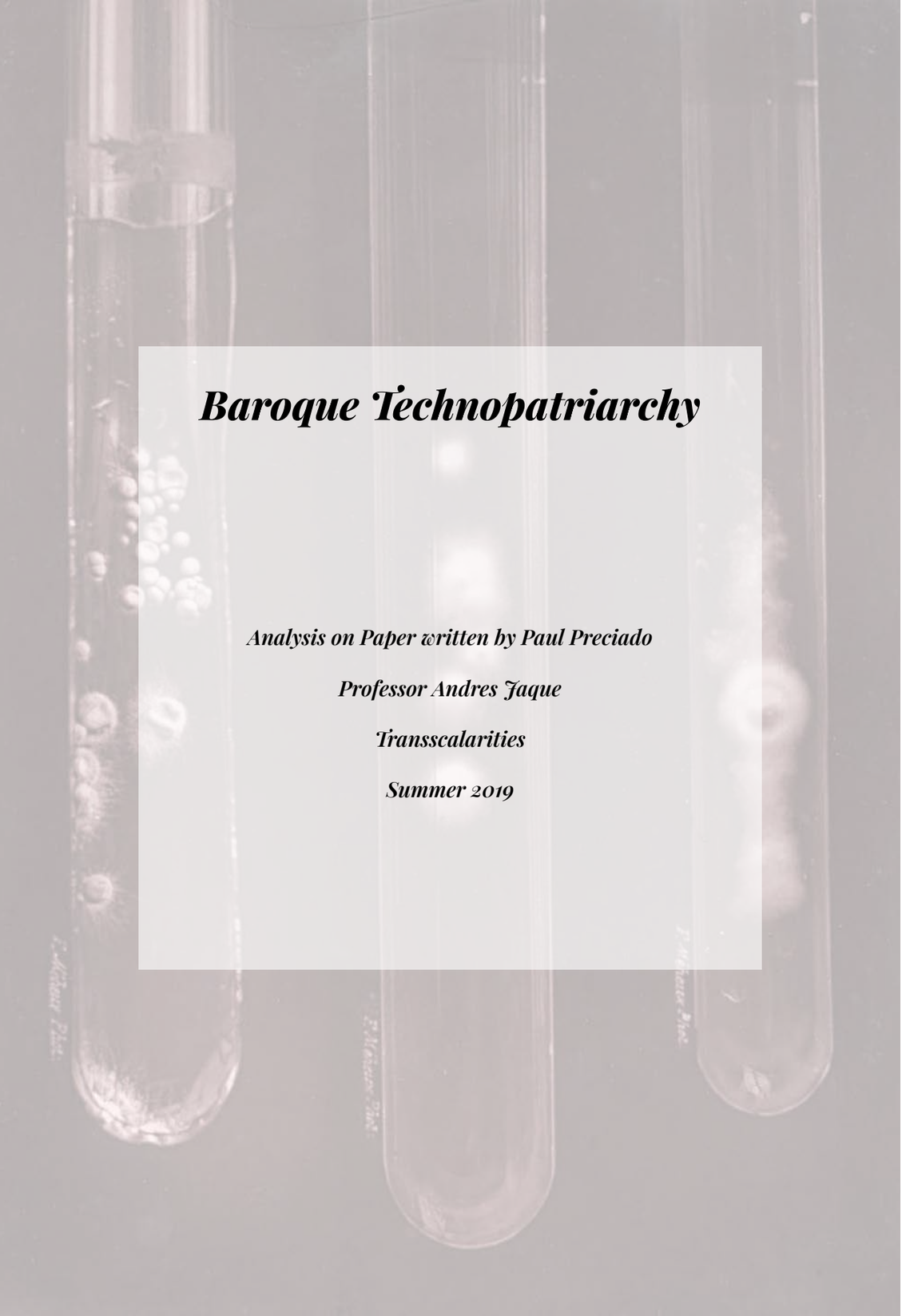
Kobe Bryant before his death in the customised 'Lakers' Half metal Jacket.

Brad Pitt accepting his Oscar for his performance in 'Street Thug' in the Carbon finished Half Metal Jacket during the 2021 Academy Awards Ceremony

Amale Andraos & Dan Wood on the cover page of GQ Magazine - Half Metal Jacket caught trend in the fashion industry redefining clothing styles by power couple

Archives : Experiences & Experiments
Half Metal Jacket, CIRCA 2020

unplanned unmaterial fashion week and photoshoot by *Joshua Jordan Foundation for Silly Antiquities*



Baroque Technopatriarchy

Analysis on Paper written by Paul Preciado

Professor Andres Jaque

Transscalarities

Summer 2019

'It is in the field of reproduction—sexual, social, cultural—that we confront the most crucial dimension of contemporary power.'

- Paul Preciado

Baroque Technopatriarchy focuses on **how, within sexual, social, and cultural forms of reproduction, we confront the most critical dimensions of power.**
To me, Preciado's text serves as an introduction to the ways in which discourse, language and biotechnology are caught up with the engineering, production, and policing of different bodies.

To explain the relationship between power and technologies as they are utilized by political regimes to regulate the collective ways of capturing, distributing and reproducing life, Preciado describes three historical types of power technologies:
First, there is the necro patriarchal power regime, under which only the male body is a fully sovereign body.
This is followed by modernity's heterosexual-colonial regime, during which political and (supposedly) anatomical categories of race and sexual difference were developed, regulated and employed in such a way as to easily transplant social constructions, such as the nuclear family, which function as forms of cultural colonization, and support the development of the the labor force of industrialised nation-states.
The third regime is the pharmacopornographic regime, defined by the mapping and manipulation of genomes; the invention of the concept of gender; the use of hormones and surgery to alter the body; and the increasing instances of mass destruction.

At the brink of possible mass extinction, Preciado asks for an evaluation of the evolution of linguistic codes of social and cultural reproduction as key elements to consider in any investigation of the uses of power.
He advocates learning as the cultural analogue of genetic recombination and as a way of collectively mutating within brief time spans and adapting to rapid change.

The essay soughts to open up and construct a platform to discuss the complex relationship between changes in textual bodies; changes in the representation of bodies in literary texts, and technological changes in the biological construction of human bodies.
Also, I like the relationship which is drawn between gender and reproduction, exploring how new technologies both challenge and discursively produce the natural facts of and assumptions about sex and human reproduction.

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