



Being at GSAPP is a bit like having a revelation, like seeing the web of architectural impacts and global injustices stretch out before you, itching to make connections if you're willing to pull on the threads. The network of faculty and students here are truly the most engaging and experimental group of people I've had the pleasure to be part of, constantly evolving the conceptualization of what architecture can be.

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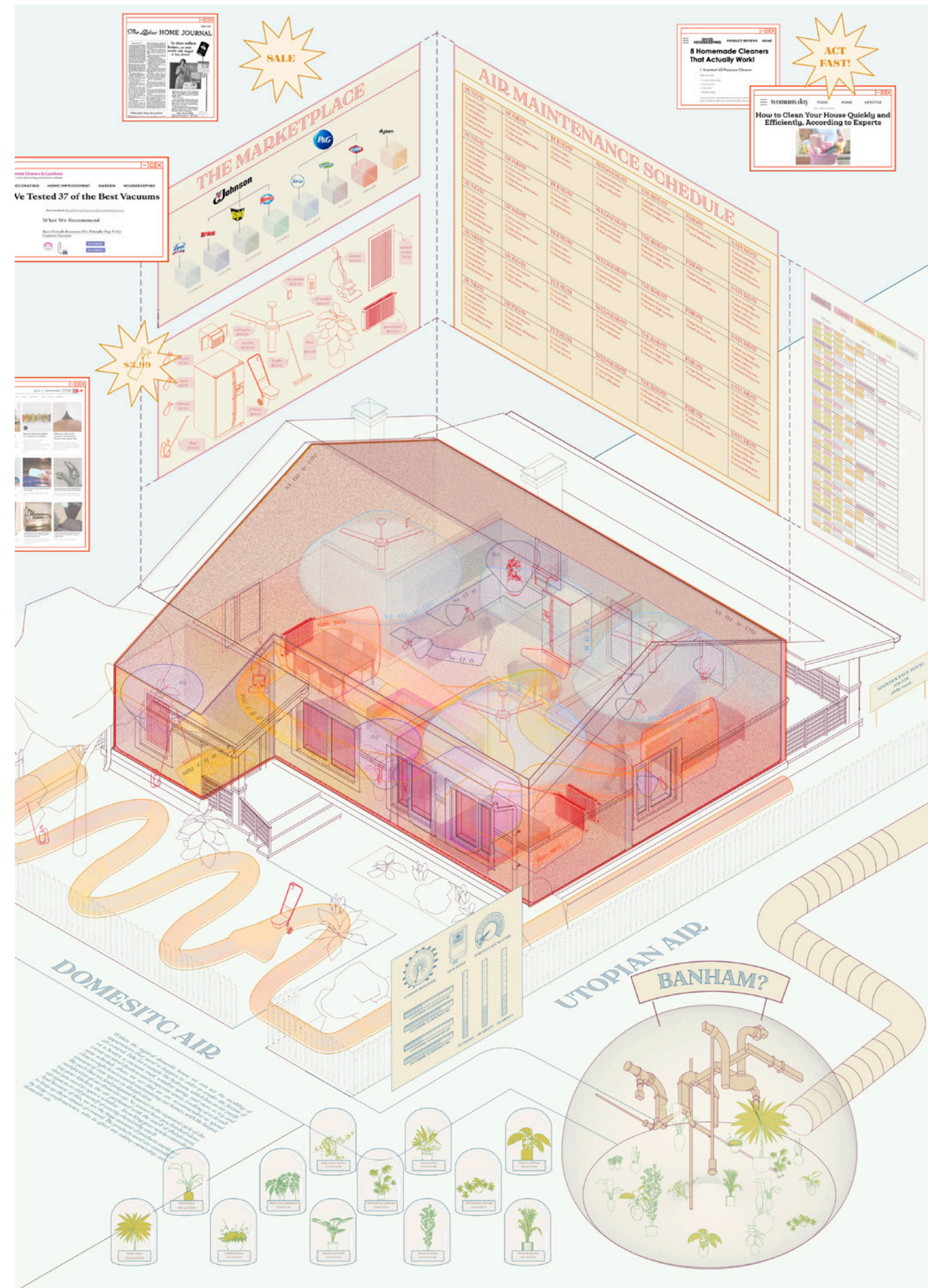
MORE THAN MAINTENANCE

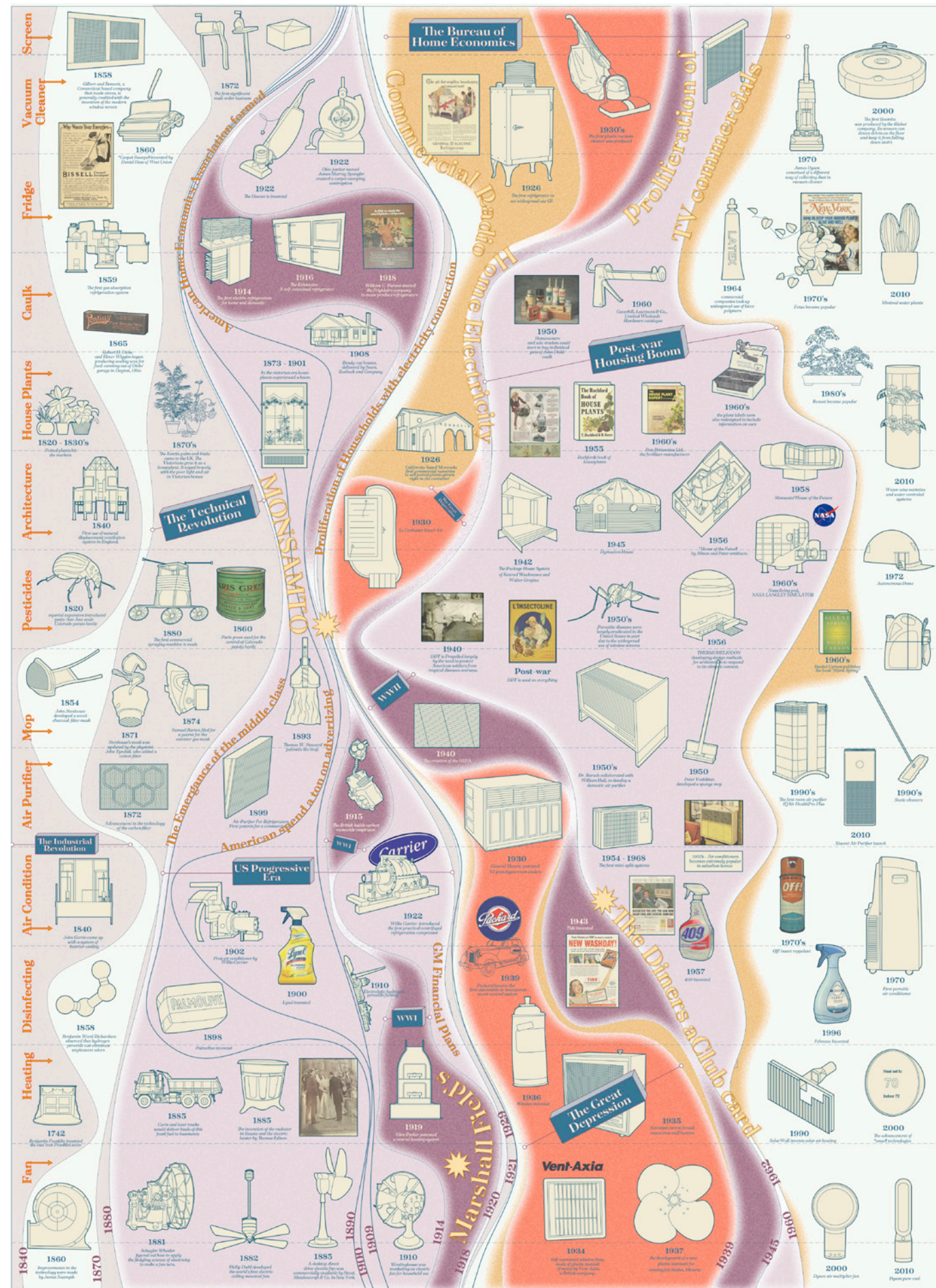
Our work is about the obsessiveness of air control systems. It originated from an investigation of patterns of home cleaning, and the amount of time and labor that goes into upkeeping the mythical standard of exact air.

We're interested in accessible real-world systems of hygiene and how those contrast and are influenced by idealized closed systems throughout history. How mechanized air that has been culturally designed for perfection is unattainable for most, so instead, people become the bodily infrastructure for air control labor, using accessible products such as spray cleaners, vacuums, portable air conditioners, air purifiers, and more.

As an early concept study, we did a sort of homage to Reyner Banham, whose work on boundaries and controlled environments has heavily influenced our thinking. But instead of his "technological totem", we wanted to illustrate the huge amount of accessible products people use to replicate the effect of idealized disinfected air. So the fans, plants, spritzers and air purifiers epitomize the mere reality of this condition.

We started the investigation at a scale which we are all familiar with - the typical American house - where we can see the meshing of apparatuses and labor that work to produce the well tempered environment. Take for example the bedroom, which has an air purifier, a heater, a vacuum trail, window spray, and more to try and create an ideal dustless and temperate space. Looking at a 'cleanliness schedule' above we see that we are recommended to spend close to eight hours a week maintaining our homes, with the largest amount of time spent on disinfection.





The part that we find poignant however is illustrated in this collage, which shows the repeated cycle of dissatisfaction surrounding air maintenance. No sooner have you finished cleaning your kitchen, the air perfumed with the smell of disinfectant, that you need to open a window to release it, only to once again clean something else due to dust that penetrated the system.

And because of this, we see the huge amount of products marketed to keep up these cycles of control. Packed up in a cleaning closet, accessible and ready to use, these products are the real manifestation of idealized domestic air control.

Looking at the amount of stuff and labor that goes into the upkeep of this house led us to a further critical investigation of the large conglomerates that profit from it; For example, Proctor and Gamble alone impact 1,500 cubic feet of air in this home.

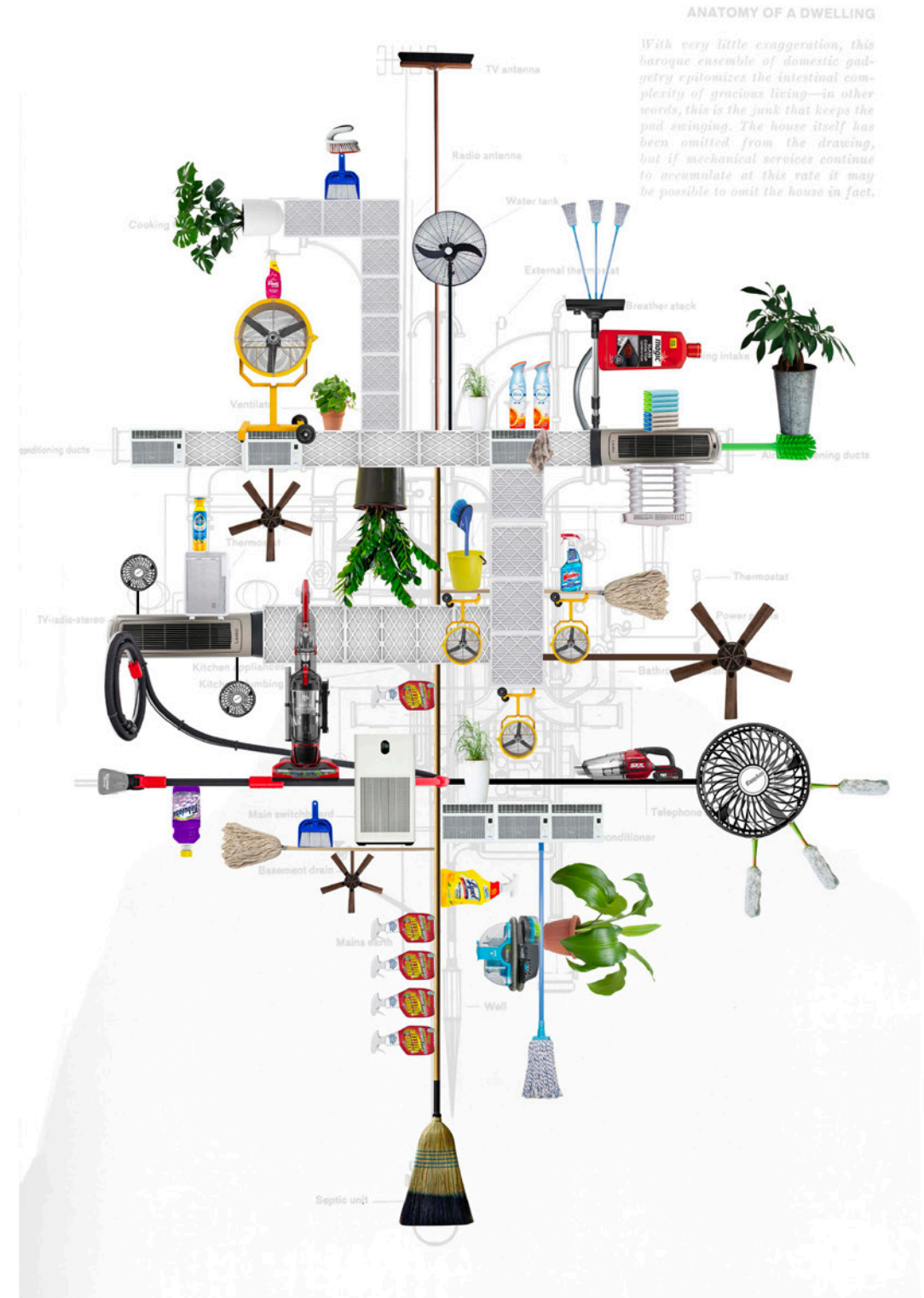
We dived deeper into the evolution of these corporations and products, and traced their domestic development through history. In the timeline you can see a clear emphasis on two time periods: the progressive era and the post-war housing boom. The foundation of standardized and scientifically managed households was consolidated in the progressive era, leaning on previous industrial and technological revolutions, and coupled with a commercial foundation.

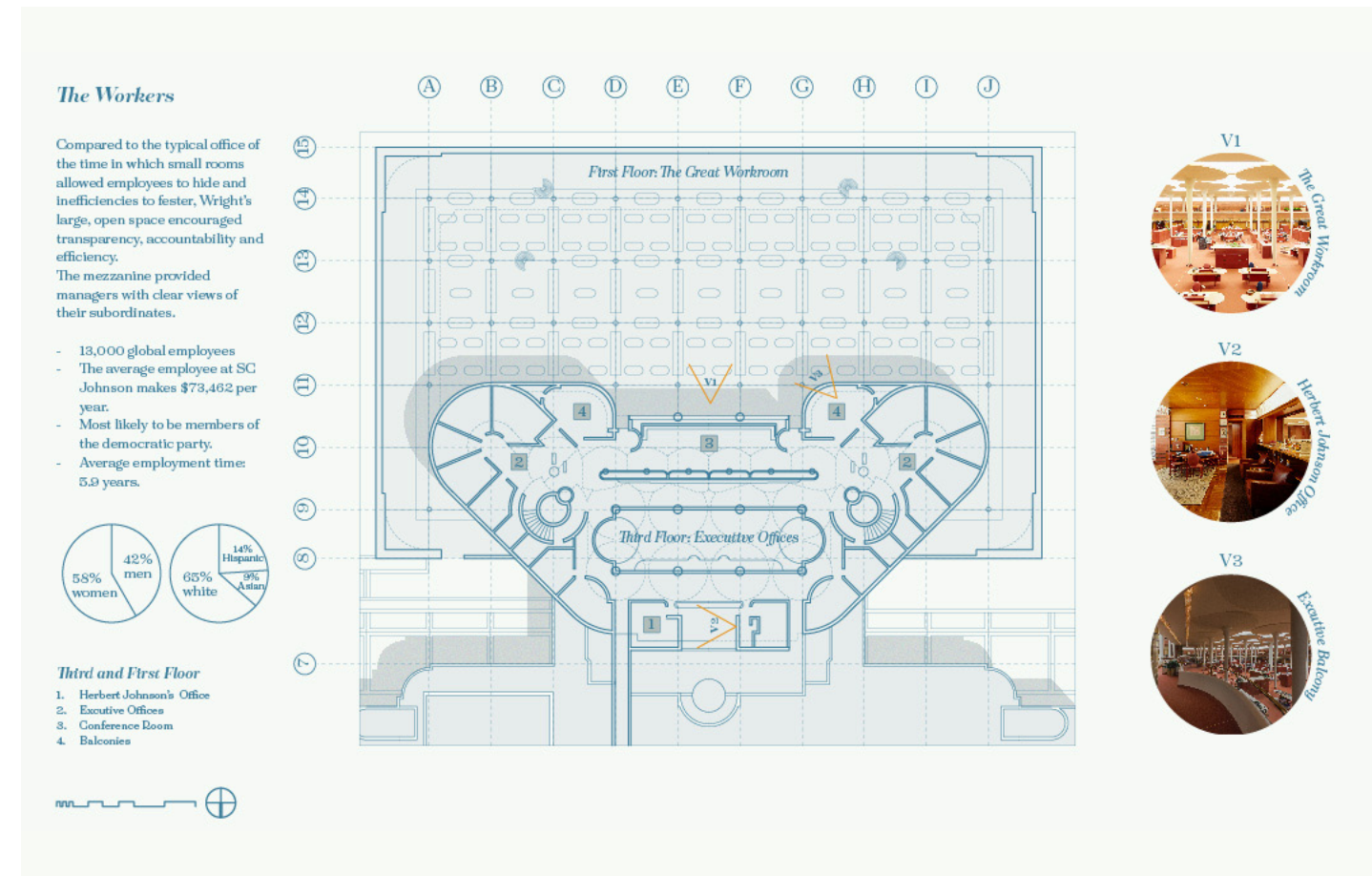
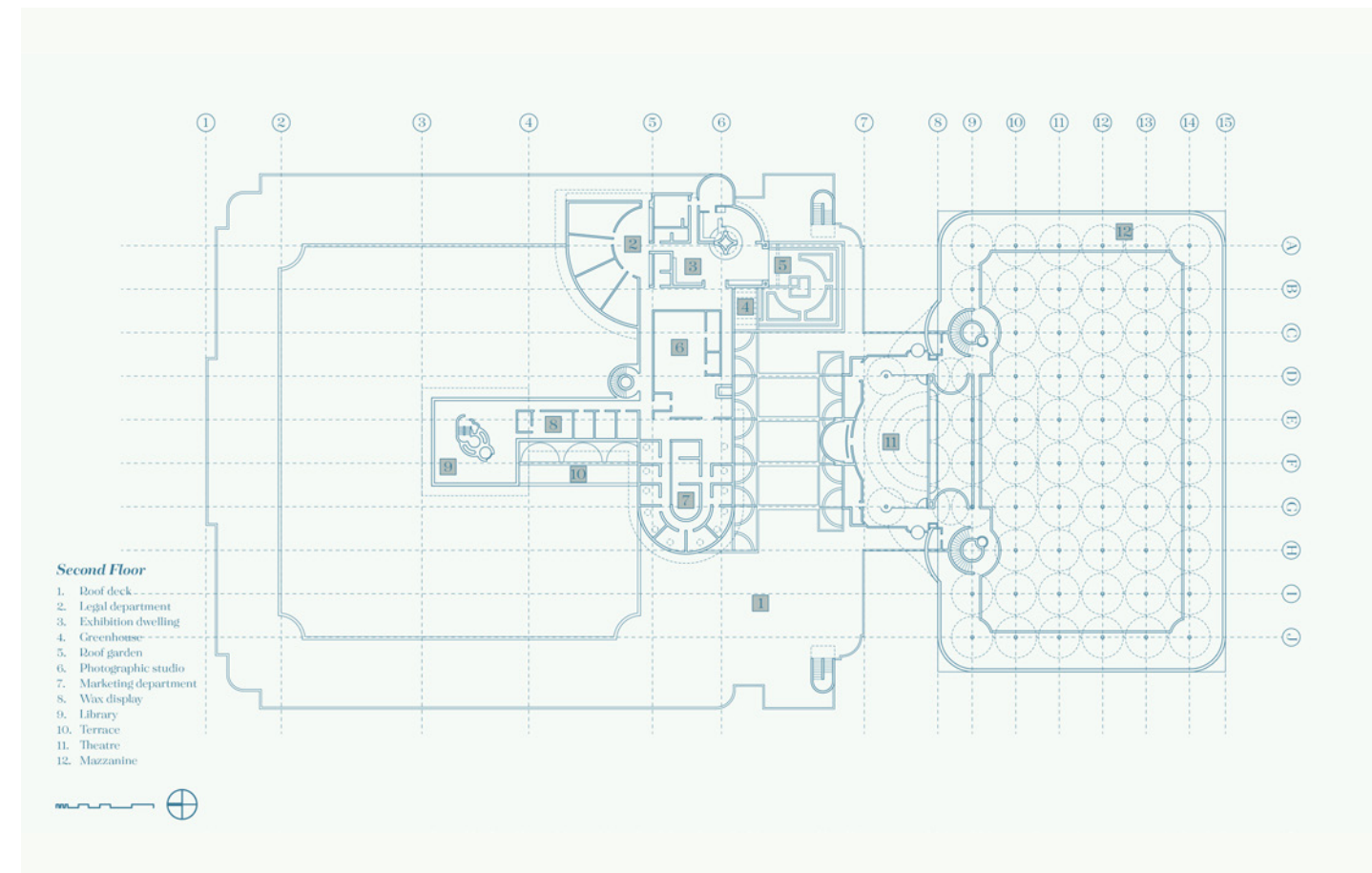
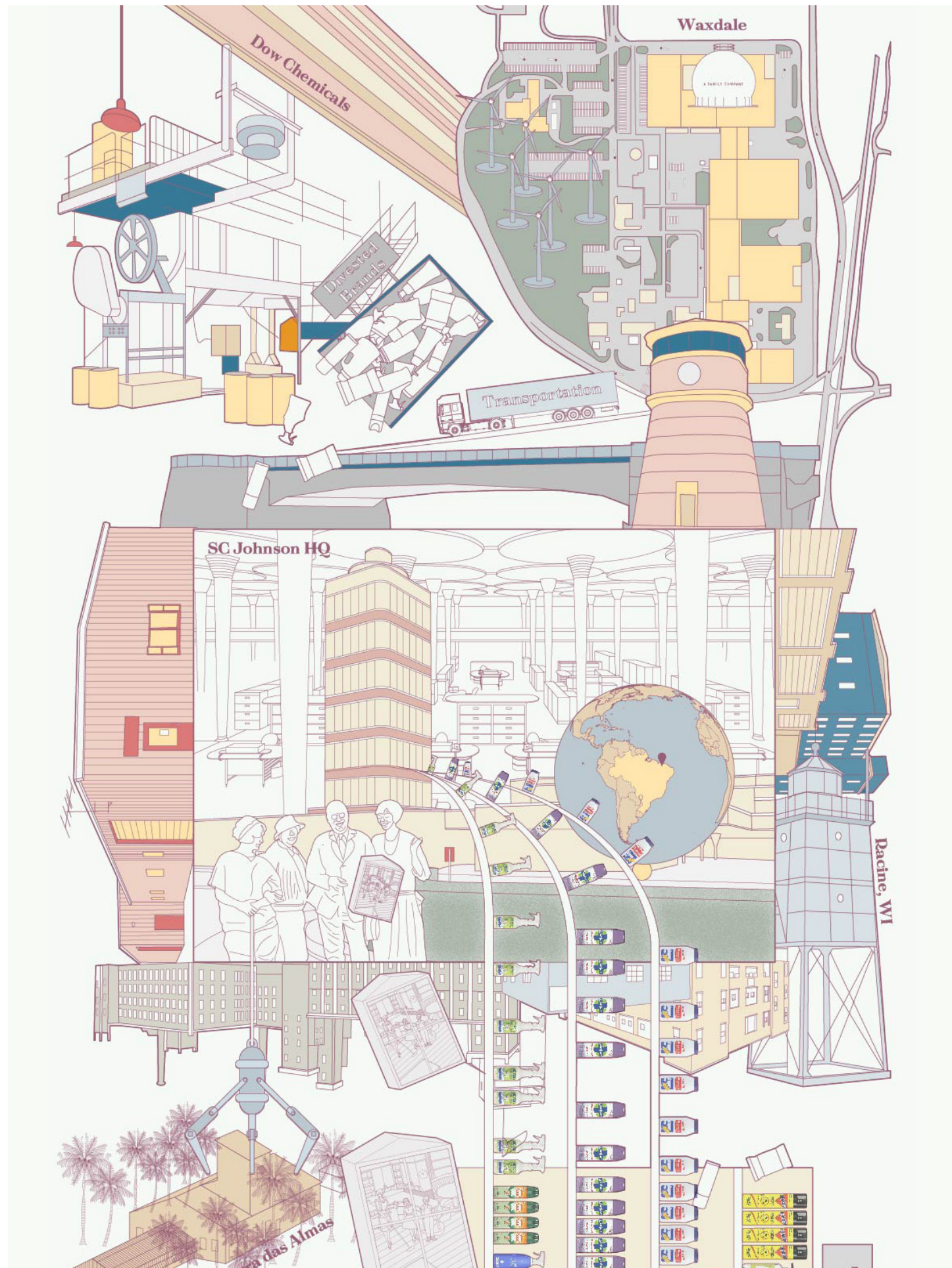
The invention of the radio, the constitution of the credit system, and the technological exploration of air control were all happening at the same time. The period between the wars passes through Le Corbusier's Exact Air which is followed by later domestic architectural explorations, in the post-war era, for Gropius, the Smithsons, Monsanto, and more. (point) Around them a commercial boom of household products, based on domestic suburbanization, the consolidation of the credit system, and the permeation of television into domestic life.

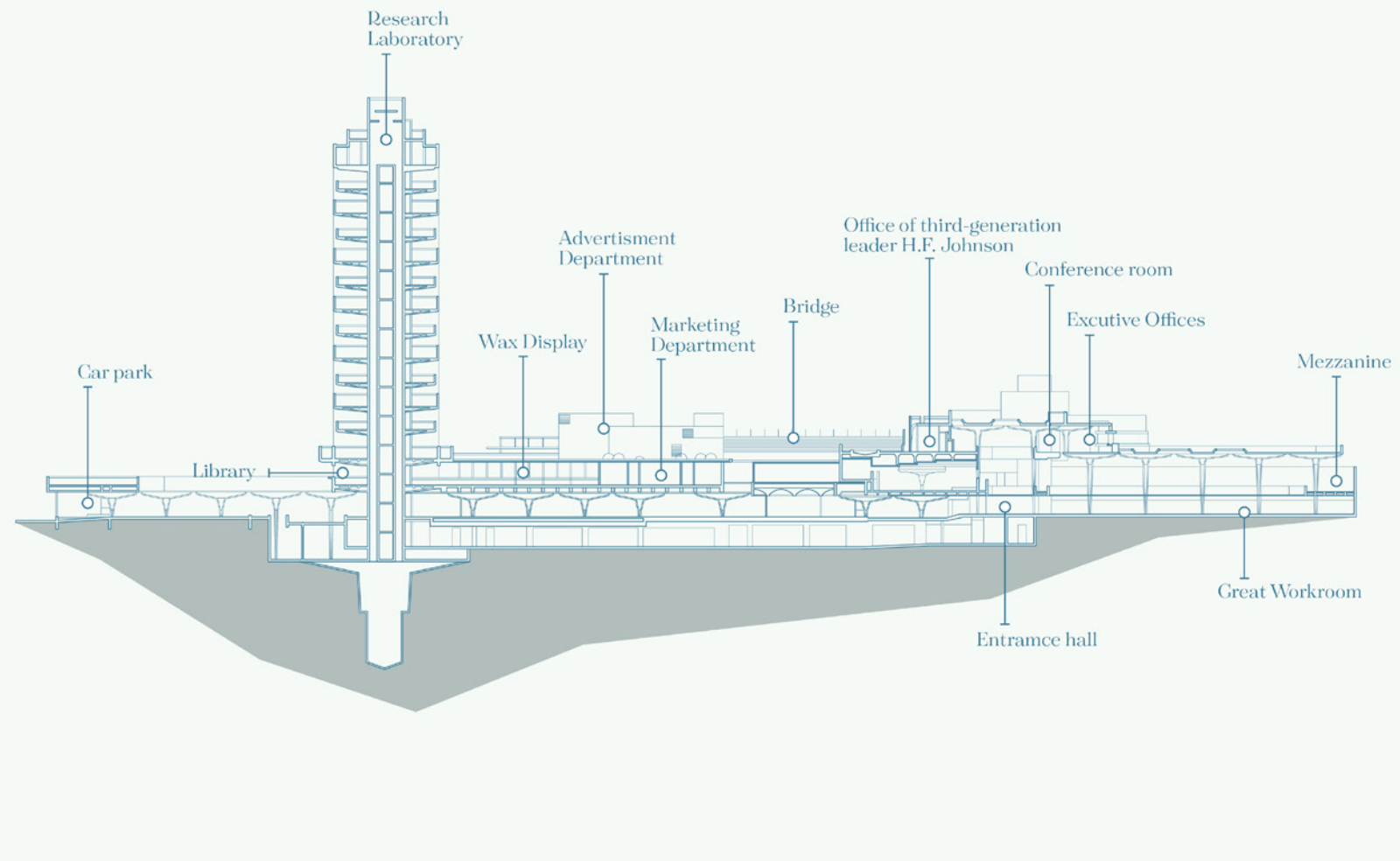


Following the paths of fans, air conditioners, vacuum cleaners, pesticides, cleaning products and more - reveals a clear tie between standards of exact air to the commodification of air control. From the inside of our house we turned to critically focus on those who profit from this system.

Looking at various large conglomerates that control tempered air such as Carrier, Proctor and Gamble, Dyson and more, we found the SC Johnson company to be particularly fitting and interesting. Located in Racine, Wisconsin, Capitalizing from the Amazon's deforestation, utilizing the adjacent large factories, and feeding off of large polluting chemical producers such as DOW Chemical, SC Johnson is marketed as a family company that produces products for the convenience of your home.







Aside from fitting to our commercial timeline, it's headquarters had a specific architectural meaning in the realm of air control. Designed by Frank Llyod Wright in the 1930's, The Johnson Wax Building was planned to be an enclosed architectural beacon of perfected air. Appalled by the town, Wright designed an enclosed space with no windows. Instead, light penetrated through long glass tubes which masked the outside view, and served as insulation from outside weather. Cold air flowed from the two nostrils, symmetrically distributed to the open workroom, floor heating was placed in the ground, and 200 plants were distributed around the building. To showcase the care of SC Johnson to their employees, the two large air compressors were placed next to the entrance on display. In the 1950's a research tower was planned as an addition. With the same methodology Wright placed an air shaft that sucked air from the ground floor, distributed it through the upper floors and exhausted it through an opening at the top of the tower. Wright described the complex in a bodily language, as it breathed through its nostrils it managed to create, for him, the perfect engineered environment.

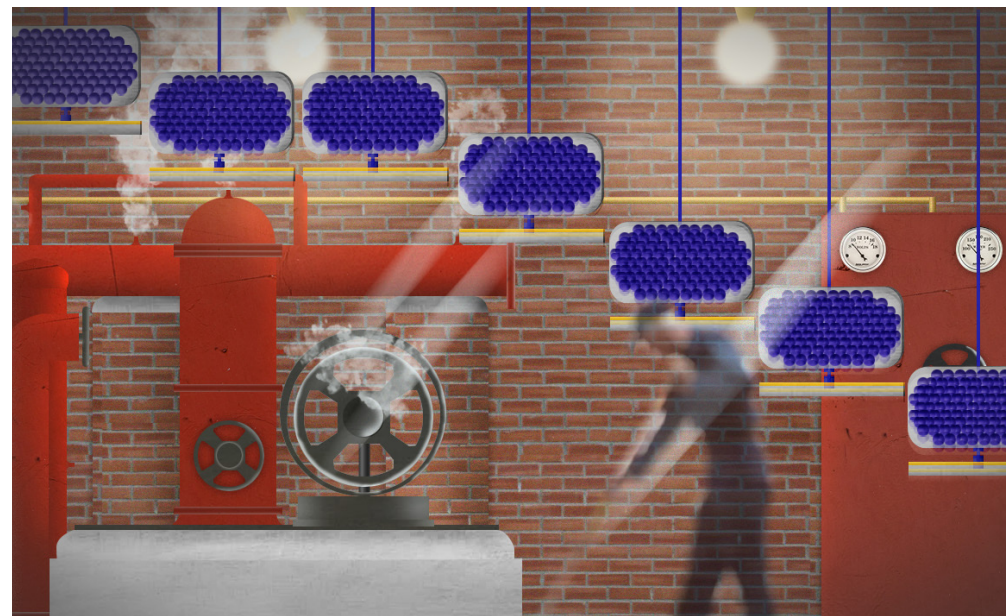
Are all those potted plants making your head spin? Watering all of them twice a week must be like running 200 marathons. Don't you wish you just had an automated watering system? We don't even use those red cabinets anymore.



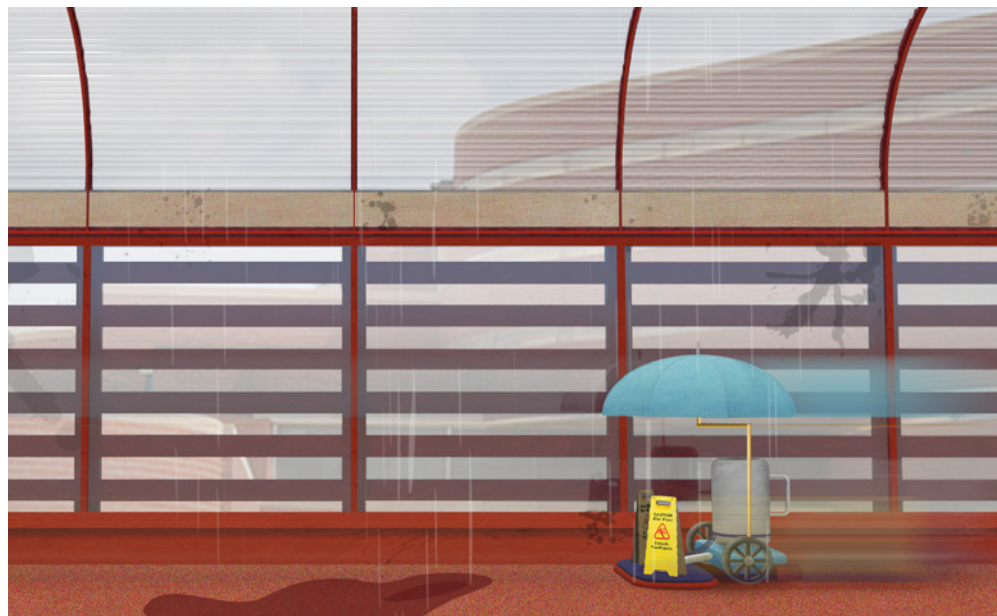
Tired of Frank's miles of long and high tubes? The Wet n' Dry Multi Extended Duster™ will help you clean them professionally with no backache at all!



Those glass tubes are getting pretty nasty on the inside, huh? use the Sc Johnson Tube Swabber™, a long duster with a magnet at the end to help you clean them. It will shine them to perfection!



Oh no! All the car exhaust in the garage has fogged up the glass of the compressor display again. Not to worry, with the Steam Squeegee™ we can harness the building's existing steam system to give the whole thing a good polish.



That tunnel is still leaking after all these years? Just use our Quick Dry Robo-Pal™ its a simple remote controlled robot that will mop up your floor and dry it to perfection!



Did you notice a little last minute dust on the historical tower artifacts? No need to run for a vacuum, just pull one down from the ceiling. It connects right into the air exhaust system too!

NG: ERROR CODE AJD3(T)@NVP3-J4

code AXO_42 is experiencing a system difficulty. Please contact a field technician to troubleshoot the issue and submit under ticket ID3(T)@NVP3-J4. Device code AXO_42 will not be able to continue path until this error is resolved. It is currently located in sec- and will remain there until examined by a technician.

CONTROL SCHEDULE

DECEMBER 15th 2022

TIME	EVENT	STATUS	LOCATION	SECTOR	STATUS	LOCATION	SECTOR
08:00 AM	OPENING	OK	SECTOR 01	SECTOR 01	OPENING	SECTOR 01	SECTOR 01
09:00 AM	MAINTENANCE	OK	SECTOR 02	SECTOR 02	MAINTENANCE	SECTOR 02	SECTOR 02
10:00 AM	MAINTENANCE	OK	SECTOR 03	SECTOR 03	MAINTENANCE	SECTOR 03	SECTOR 03
11:00 AM	MAINTENANCE	OK	SECTOR 04	SECTOR 04	MAINTENANCE	SECTOR 04	SECTOR 04
12:00 PM	CLOSING	OK	SECTOR 05	SECTOR 05	CLOSING	SECTOR 05	SECTOR 05
01:00 PM	OPENING	OK	SECTOR 06	SECTOR 06	OPENING	SECTOR 06	SECTOR 06
02:00 PM	MAINTENANCE	OK	SECTOR 07	SECTOR 07	MAINTENANCE	SECTOR 07	SECTOR 07
03:00 PM	MAINTENANCE	OK	SECTOR 08	SECTOR 08	MAINTENANCE	SECTOR 08	SECTOR 08
04:00 PM	MAINTENANCE	OK	SECTOR 09	SECTOR 09	MAINTENANCE	SECTOR 09	SECTOR 09
05:00 PM	MAINTENANCE	OK	SECTOR 10	SECTOR 10	MAINTENANCE	SECTOR 10	SECTOR 10
06:00 PM	CLOSING	OK	SECTOR 11	SECTOR 11	CLOSING	SECTOR 11	SECTOR 11

MONTHLY PLANNER

DATE	EVENT	STATUS
15	OPENING	OK
16	MAINTENANCE	OK
17	MAINTENANCE	OK
18	MAINTENANCE	OK
19	MAINTENANCE	OK
20	MAINTENANCE	OK
21	MAINTENANCE	OK
22	MAINTENANCE	OK
23	MAINTENANCE	OK
24	MAINTENANCE	OK
25	MAINTENANCE	OK
26	MAINTENANCE	OK
27	MAINTENANCE	OK
28	MAINTENANCE	OK
29	MAINTENANCE	OK
30	MAINTENANCE	OK
31	MAINTENANCE	OK

TUBE INTERIOR SWABBER

TECHNICIAN: KENDRA HEBBERA
Specializes in tube cleaning, disinfection, and sanitization. Responsible for ensuring all tubes are properly cleaned and sanitized.

AIR CHAIR

TECHNICIAN: WILLIAM ELLIOT
Specializes in air chair maintenance, repair, and replacement. Responsible for ensuring all air chairs are properly maintained and safe to use.

QUICKDRY ROBOPAL

TECHNICIAN: MARIE WYATT
Specializes in Quickdry Robopal maintenance, repair, and replacement. Responsible for ensuring all Quickdry Robopals are properly maintained and safe to use.

EXTENDABLE DUSTER

TECHNICIAN: ANDY SUAREZ
Specializes in extendable duster maintenance, repair, and replacement. Responsible for ensuring all extendable dusters are properly maintained and safe to use.

CONCEALED VACUUMS

TECHNICIAN: AN LEWIN
Specializes in concealed vacuum maintenance, repair, and replacement. Responsible for ensuring all concealed vacuums are properly maintained and safe to use.

STEAM SQUEEGEE

TECHNICIAN: LUCAS PITTMAN
Specializes in steam squeegee maintenance, repair, and replacement. Responsible for ensuring all steam squeegees are properly maintained and safe to use.

NOSTRIL CONTROL SCENTER

TECHNICIAN: TOMMY BOND
Specializes in nostril control scenter maintenance, repair, and replacement. Responsible for ensuring all nostril control sceners are properly maintained and safe to use.

PLANT CARE CABINET

TECHNICIAN: LOUIE MARTINEZ
Specializes in plant care cabinet maintenance, repair, and replacement. Responsible for ensuring all plant care cabinets are properly maintained and safe to use.

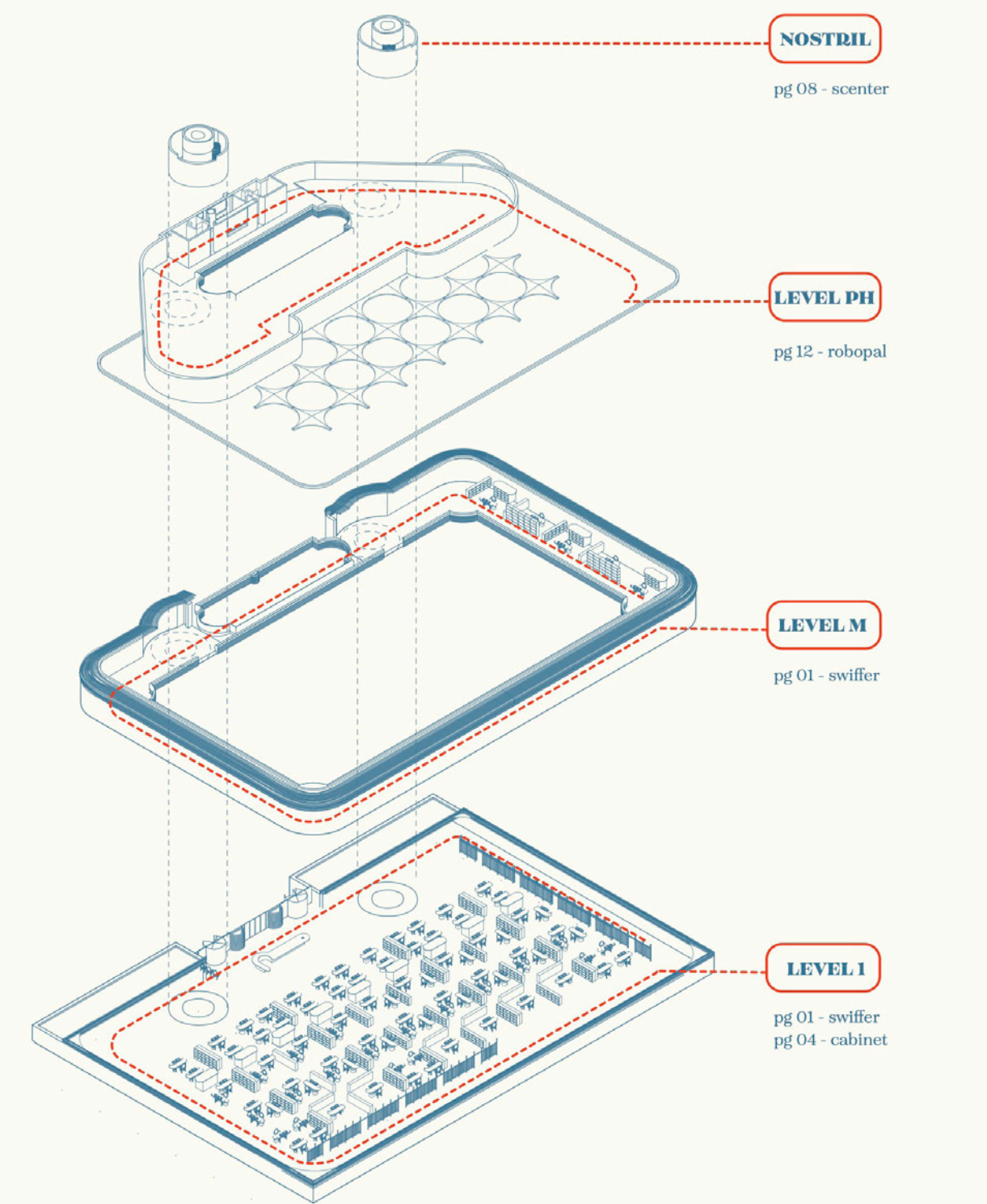


We see this building as a representation of the disconnect between idealized and realistic air control systems, in part because it serves the executives of a mega cleaning corporation with its various biopolitical implications, but also because it demonstrates the ironic amount of labor and maintenance that goes into the upkeep of Wright's architectural air beacon. Comparing this to our original investigation of the house, SC Johnson's team of maintenance employees: Janitors, HVAC engineers, steam floor engineers, and cleaners render the impossible cycle of perfected engineered air; Leaking and dusty tubes, 200 thirsty plants, an enclosed air system that needs constant maintenance, an overheated tower, and a dirty compressor spectacle, are only a small part of the endless maintenance cycle. Utilizing its accessible public presence in hosting 9,000 tourists a year, we see its constant upkeep as an opportunity to intervene by making the redundancy of air control visible. Through the fleet of SC Johnson's maintenance employees we intend to illustrate the never-ending maintenance of air that is performed around the canonic building.

For that we've introduced a deployable body of maintenance apparatuses. Designed as extensions from the body to the building, their aim is to refocus the observer from the air perfected canon to the labor deployed in it. Instead of the pure 'awe' of lillypad columns and overarching skylights we will highlight the redundancy of upkeep that stem from the failures of architectural idealized spaces, emphasizing their maintenance as a new spectacle for all.

Spread throughout the campus, our interventions are ergonomic and easy to use, as described in our maintenance manual. They feed off of existing systems, together creating a network of air maintenance that surpasses the existing infrastructure. Working at different schedules and scales they produce a system that renders visible the commodification of air and redundancy of the maintenance routines expected from us.

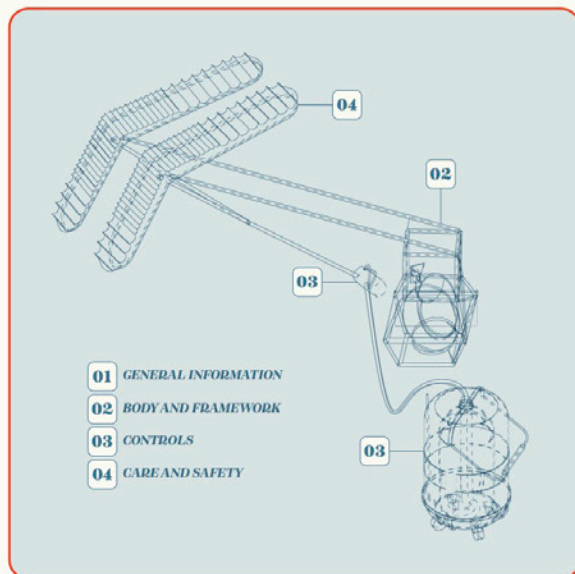
SCJ MAINTENANCE MANUAL
for your safety and smiles



SC JOHNSON GREAT WORKROOM SUPPLY MANUAL - FOR USE BY AUTHORIZED PERSONNEL ONLY

▲ WARNING: When using an electrical appliance, basic precautions should always be followed, including the following: *READ ALL INSTRUCTIONS BEFORE USING THESE APPLIANCES* to reduce the risk of fire, electric shock, or injury. *USE ONLY* as described in this manual.

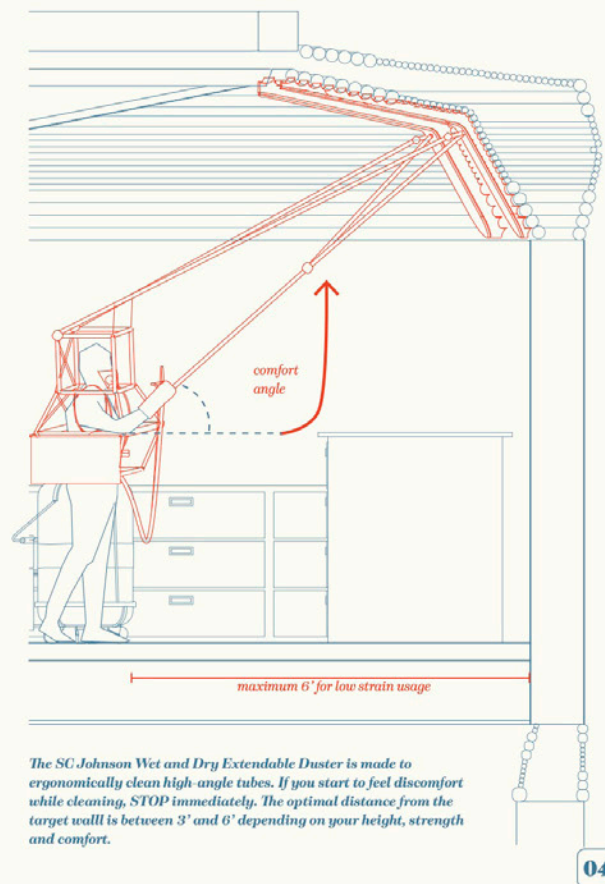
LSKD SYSTEM
Extendable Tube Cleaning System
**WET AND DRY
EXTENDABLE DUSTER**
INSTRUCTION MANUAL



- 01 GENERAL INFORMATION
- 02 BODY AND FRAMEWORK
- 03 CONTROLS
- 04 CARE AND SAFETY

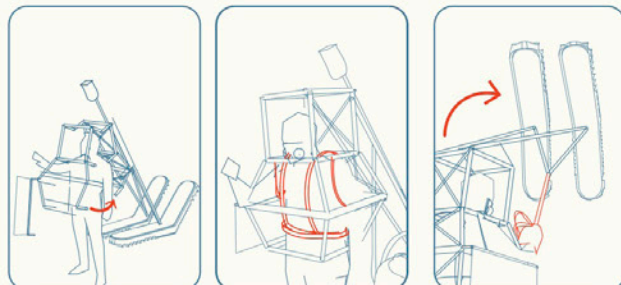
SC Johnson company

01



The SC Johnson Wet and Dry Extendable Duster is made to ergonomically clean high-angle tubes. If you start to feel discomfort while cleaning, STOP immediately. The optimal distance from the target wall is between 3' and 6' depending on your height, strength and comfort.

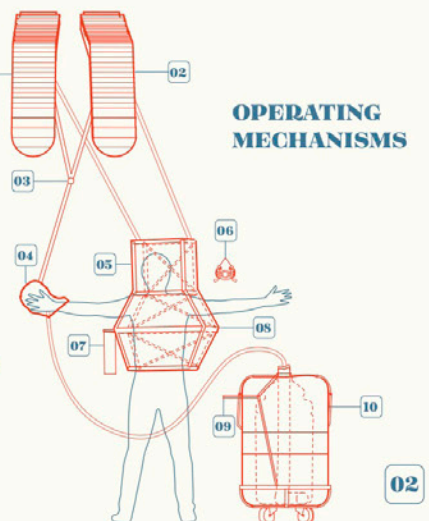
04



- STEP 1: Secure cage clasp tightly around body
- STEP 2: Fasten straps fitted to torso
- STEP 3: Put on adjustable control glove

- 01 - wet wiping pad
- 02 - dry wiping pad
- 03 - swivel joint
- 04 - control glove
- 05 - head protection
- 06 - respirator
- 07 - maintenance sign
- 08 - support mechanism
- 09 - fluid trigger
- 10 - fluid container

OPERATING MECHANISMS



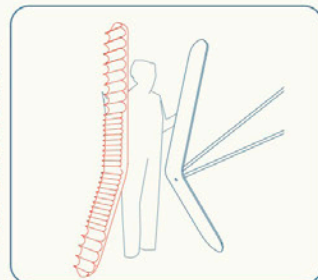
02

When cleaning fluid is visibly below the red refill line, please remove the internal cartridge, and refill with an appropriate SC Johnson Glass Cleaning product, such as Windex. Then replace the internal cartridge and place the cleaning barrel lid back onto the barrel. Ensure that the central tube is properly aligned when the lid is replaced.

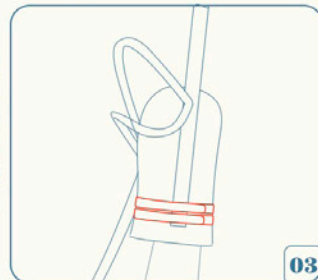


Both the Wet and Dry cleaning panel are constructed of a permanent and a removable panel. Both will be made of a soft flexible material, however the dry panel will have a fuzzier surface and the wet panel will have a spongier surface.

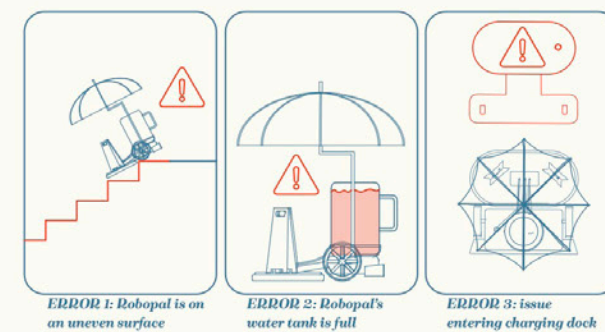
When either panel has experienced use-based degradation, and the cleaning function seems impacted, please replace both panels - they should degrade at similar speeds.



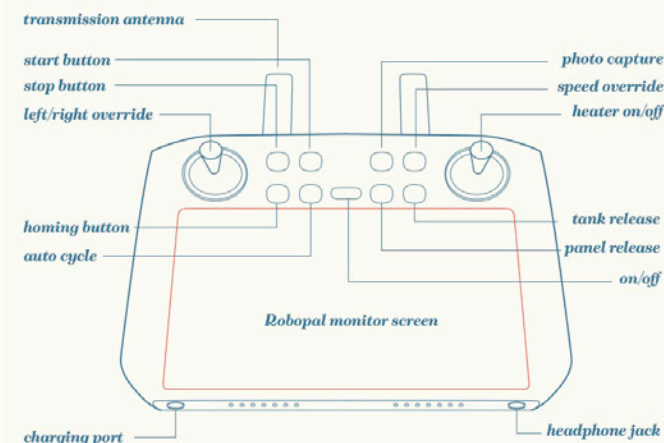
The operational glove is a key element to controlling the SC Johnson Wet and Dry Extendable Duster. Before operating ensure that it is tightly secured to the user's wrist. The other controls in this glove are motion of the upper extended dusters, but they also control additional cleaning solvents for extra-tough spots.



03



- ERROR 1: Robopal is on an uneven surface
- ERROR 2: Robopal's water tank is full
- ERROR 3: issue entering charging dock



MACHINE CONTROLS AND ERRORS

14

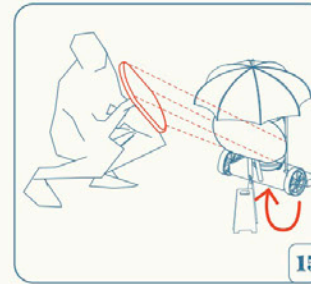
When ERROR 2 appears on the Robopal monitor screen, locate the Robopal and attend to the water tank. The remote has a tank release button, which will spring the tank free from the secure base, and allow it to be removed. Ideally, pour the collected water into the water tanks below the Plant Cabinet, however dumping the tank to the exterior gardens is acceptable as well.



Make sure to always be available to monitor the Robopal remote control. If an ERROR flashes across the screen, an audible noise will be played, and you must immediately attend to the Robopal. Once the error has been resolved, take an image capture and submit it with a resolved error report. Then resume the Robopal's route with the start button.



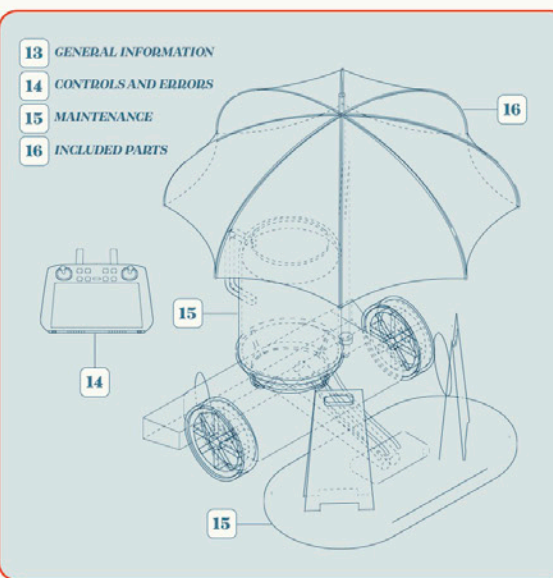
The Robopal's drying arm is constructed of a permanent and a removable panel. When the removable panel has experienced use-based degradation, and the cleaning function seems impacted, please replace this panel by first lifting the rotatable drying arm upward, and then pressing the panel release button. The new drying panel should easily snap onto the plastic base.



15

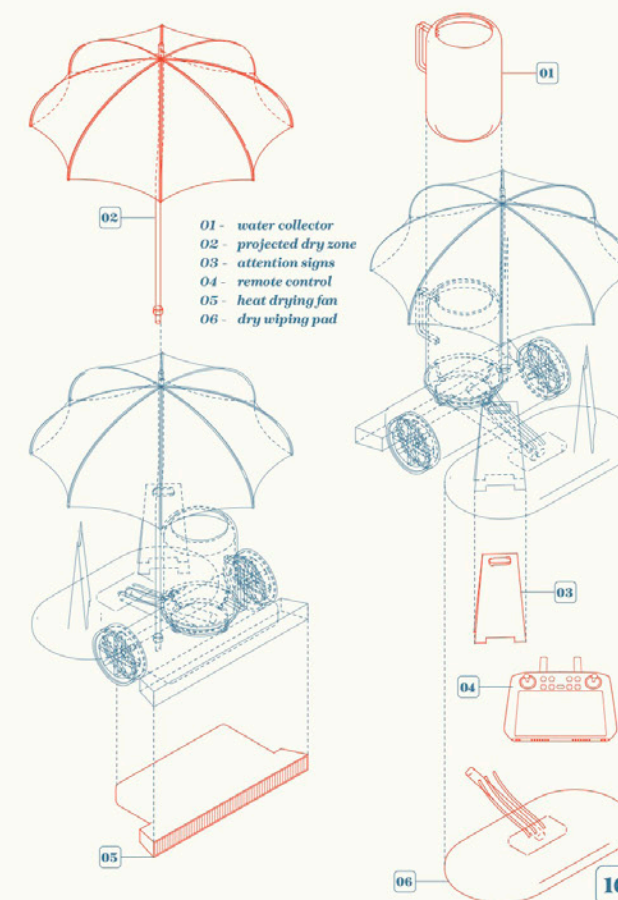
LSKD SYSTEM
Extendable Tube Cleaning System
**QUICKDRY
ROBOPAL**
INSTRUCTION MANUAL

- 13 GENERAL INFORMATION
- 14 CONTROLS AND ERRORS
- 15 MAINTENANCE
- 16 INCLUDED PARTS



SC Johnson company

13



- 01 - water collector
- 02 - projected dry zone
- 03 - attention signs
- 04 - remote control
- 05 - heat drying fan
- 06 - dry wiping pad

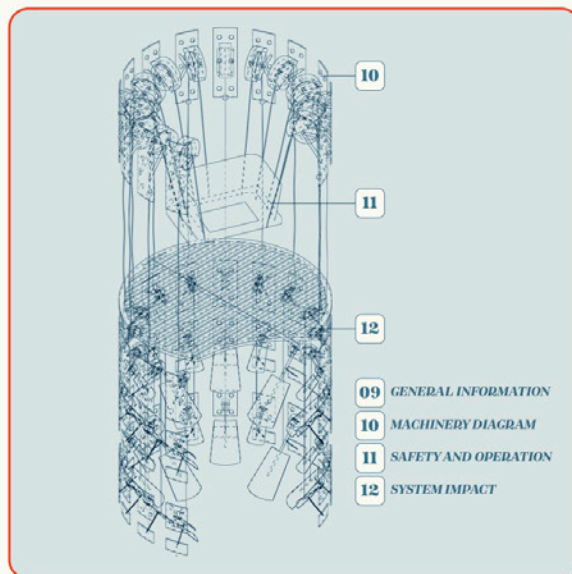
06

16

LSKD SYSTEM
Extendable Tube Cleaning System

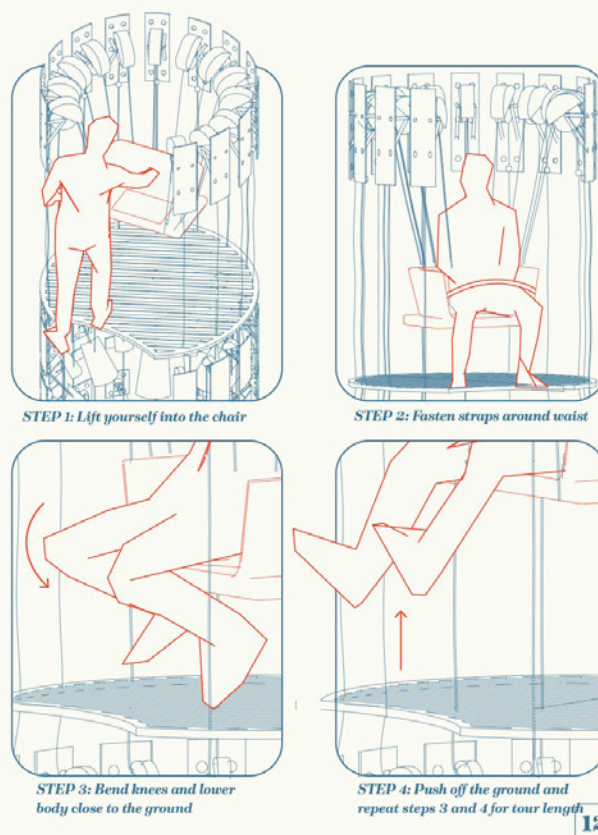
AIR CHAIR

INSTRUCTION MANUAL

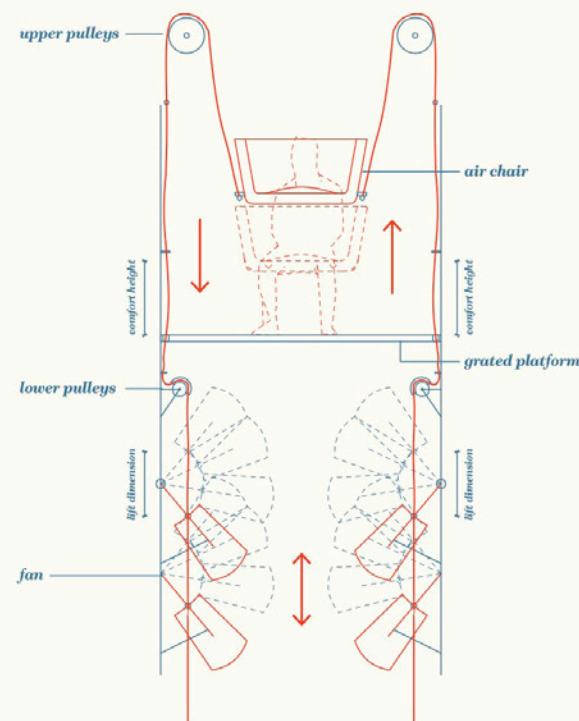


SC Johnson company

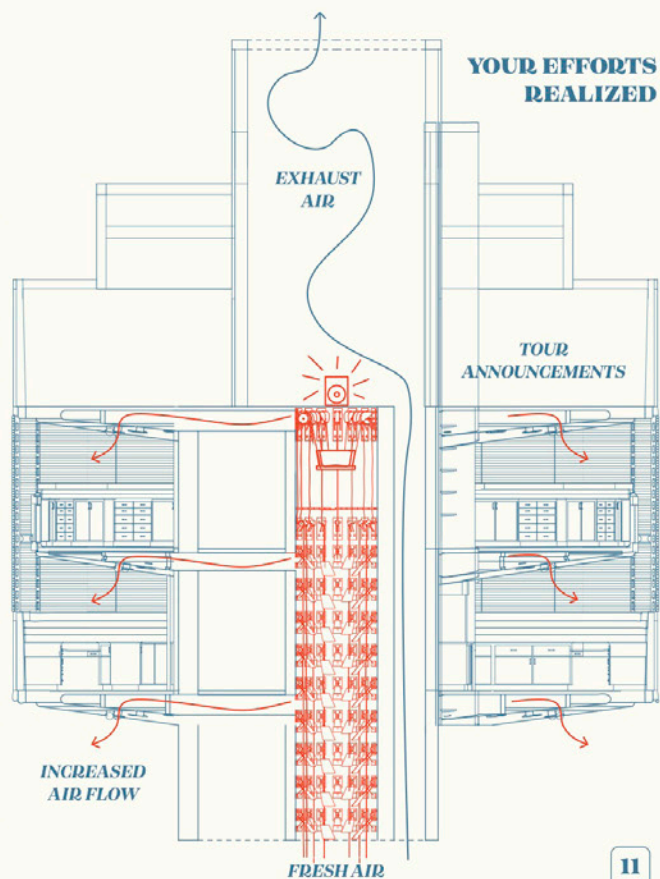
09



12



10



11

An installation exhibition that continues the studio research was recently accepted for the Jerusalem Design Week, to be installed in June 2023, as part of a festival centering around Lies and Falsehoods, which we found particularly fitting for our topic. This critical opportunity would allow us to continue our design research and to actualize a physical manifestation that builds on our studies at GSAPP. We intend to continue our research and travel to Jerusalem to set up the installation.

We plan to expand upon the initial critique of modern home management and its development of mandatory knowledge in this next iteration. The development of bacterial medical progress, the link to the nuclear family, and the advancement of the credit system and the television, all feed into today's standard of what is considered clean. Steering this time away from corporate cleanliness and focusing on the domestic state of the body that cleans, the labor it does, and the harms inflicted upon it during these processes.

In parallel to theoretical research, we have begun working on the design of the exhibition installation, which takes place during the week of June 22nd, 2023. Our proposal, based on the concepts of domestic maintenance rhythms, interweaves aspects of commercial air control and the body. We've proposed a machine - one that rhythmically expands and contracts, filling with air sterilized or filtered by different household products and then flushed back out into the room. We hope this symphony of smells and sounds will trigger a connection for visitors with the breath-like motion of the central apparatus, akin to the same chemical cleaners they use to perfume their own homes and thus lungs. Within this sterilized room, we hope to render visible the performance of compulsory air control, with the visitors' bodies becoming entangled within a predetermined capitalistic process.

Cowan, Ruth Schwartz. "The 'Industrial Revolution' in the Home: Household Technology and Social Change in the 20th Century." *Technology and Culture* 17, no. 1 (January 1976): 1. <https://doi.org/10.2307/3103251>.

Easterling, Keller. *Organization Space: Landscapes, Highways, and Houses in America*. Cambridge, MA: The MIT Press, 2001.

French, Katherine L. "Good House Keeping in Post- Plague London." Essay. In *Household Goods and Good Households in Late Medieval London: Consumption and Domesticity after the Plague*. Philadelphia: University of Pennsylvania Press, 2021.

Jackson, Kenneth T. *Crabgrass Frontier: The Suburbanization of America*. New York: Oxford University Press, 1985.

SOBIN, HARRIS. "From /'Air Exact to l'Ae'rateur: Ventilation and Its Evolution in the Architectural Work of Le Corbusier." 84IH ACSA ANNUAL MEETING, University of Arizona: 1996. 220-227.

SCJ MAINTENANCE MANUAL

for your safety and smiles

LEVEL R
pg 09 - air chair

LEVEL 7M
pg 01 - tube swabber
pg 05 - retractable vacuum

LEVEL 7
pg 01 - tube swabber
pg 05 - retractable vacuum

SC JOHNSON RESEARCH TOWER SUPPLY MANUAL - FOR USE BY AUTHORIZED PERSONNEL ONLY

WARNING: When using an electrical appliance, basic precautions should always be followed, including the following: READ ALL INSTRUCTIONS BEFORE USING THESE APPLIANCES to reduce the risk of fire, electric shock, or injury. USE ONLY as described in this manual.

LSKD SYSTEM Extendable Tube Cleaning System TUBE SWABBER INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 BODY AND FRAMEWORK
03 MAINTENANCE
04 OPERATING MECHANISM

Identify the side that needs pulling and place the correct end of the tube swabber against it. Do not attempt to pull the tube until you are ready to pull. This tube should be pulled from a completely tight seal. Do NOT repeat remove the tube with force.

The length movement of the tube swabber will be able to apply gentle pull force of the metal container. The tube swabber will not be pulled from the tube until you are ready to pull from the tube. If the tube swabber is not pulled from the tube, it will be pulled from the tube. If the tube swabber is not pulled from the tube, it will be pulled from the tube.

Once a tube is successfully pulled from the bottom on the end of the tube swabber, you will be able to pull the tube swabber from the tube. Do not attempt to pull the tube swabber from the tube until you are ready to pull from the tube. If the tube swabber is not pulled from the tube, it will be pulled from the tube.

LSKD SYSTEM Extendable Tube Cleaning System AIR CHAIR INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 INSPECTION TABLE
03 SAFETY AND SECURITY
04 MAINTENANCE

While carefully cleaning the nose mask and airway, the retractable vacuum may cause the nose mask to become loose. This will happen when the filter bag becomes filled with debris. Please follow the guide in order to ensure the proper disposal and handling of a nose filter.

STEP 1: Identify a nose mask and pull down of respiratory mask
STEP 2: Push down the nose mask
STEP 3: Ensure the right way cleaning mask

01 respiratory mask
02 retractable tube
03 retractable nozzle
04 interchangeable head
05 retractable head
06 nose filter
07 head back button

Ensure the nozzle right before the nose filter. Do not use the nozzle until the nozzle is fully inserted into the nose filter. Do not use the nozzle until the nozzle is fully inserted into the nose filter.

Always use the nozzle carefully as to avoid pulling debris, and always use the nozzle carefully as to avoid pulling debris.

LSKD SYSTEM Extendable Tube Cleaning System AIR CHAIR INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 INSPECTION TABLE
03 SAFETY AND SECURITY
04 MAINTENANCE

STEP 1: Sit upright and lower body close to the ground
STEP 2: Push up of the ground and repeat steps 1 and 2 for one hour

STEP 3: Push up of the ground and repeat steps 1 and 2 for one hour

LSKD SYSTEM Extendable Tube Cleaning System INTEGRATED STEAM SQUEEGEE INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 BASIC OPERATION
03 SAFETY AND SECURITY

When ESDM 11 appears on the Biological monitor screen, please do not touch the monitor screen. The monitor screen will be replaced by the monitor screen. The monitor screen will be replaced by the monitor screen.

When ESDM 12 appears on the Biological monitor screen, please do not touch the monitor screen. The monitor screen will be replaced by the monitor screen. The monitor screen will be replaced by the monitor screen.

When ESDM 13 appears on the Biological monitor screen, please do not touch the monitor screen. The monitor screen will be replaced by the monitor screen. The monitor screen will be replaced by the monitor screen.

LSKD SYSTEM Extendable Tube Cleaning System RETRACTABLE AIR CLEANER INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 BASIC OPERATION
03 SAFETY AND SECURITY
04 MAINTENANCE

MAINTENANCE MECHANISMS

If a filter is too large, it may be difficult to replace. It may be difficult to replace. It may be difficult to replace.

Place the filter on a clean surface. Do not touch the filter. Do not touch the filter.

When the filter is too large, it may be difficult to replace. It may be difficult to replace. It may be difficult to replace.

LSKD SYSTEM Extendable Tube Cleaning System RETRACTABLE AIR CLEANER INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 BASIC OPERATION
03 SAFETY AND SECURITY
04 MAINTENANCE

Each tube will be pulled from the air cleaner. Each tube will be pulled from the air cleaner. Each tube will be pulled from the air cleaner.

FUN FACT: The air cleaner will be pulled from the air cleaner. The air cleaner will be pulled from the air cleaner. The air cleaner will be pulled from the air cleaner.

LSKD SYSTEM Extendable Tube Cleaning System THE NOSTRIL SCENTER INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 INSPECTION TABLE
03 SAFETY AND SECURITY
04 MAINTENANCE

UNDERSTANDING THE SYSTEM AND DIAGNOSING ISSUES

When ESDM 14 appears on the Biological monitor screen, please do not touch the monitor screen. The monitor screen will be replaced by the monitor screen. The monitor screen will be replaced by the monitor screen.

LSKD SYSTEM Extendable Tube Cleaning System QUICKDRY ROBOPAL INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 INSPECTION TABLE
03 SAFETY AND SECURITY
04 MAINTENANCE

When ESDM 15 appears on the Biological monitor screen, please do not touch the monitor screen. The monitor screen will be replaced by the monitor screen. The monitor screen will be replaced by the monitor screen.

SCJ MAINTENANCE MANUAL

for your safety and smiles

NOSTRIL
pg 08 - scenter

LEVEL PH
pg 12 - robopal

LEVEL M
pg 01 - sniffer

LEVEL 1
pg 01 - sniffer
pg 04 - cabinet

SC JOHNSON GREAT WORKROOM SUPPLY MANUAL - FOR USE BY AUTHORIZED PERSONNEL ONLY

WARNING: When using an electrical appliance, basic precautions should always be followed, including the following: READ ALL INSTRUCTIONS BEFORE USING THESE APPLIANCES to reduce the risk of fire, electric shock, or injury. USE ONLY as described in this manual.

LSKD SYSTEM Extendable Tube Cleaning System WET AND DRY EXTENDABLE DUSTER INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 BODY AND FRAMEWORK
03 MAINTENANCE
04 SAFETY AND SECURITY

When the dusting head is fully extended, the dusting head will be pulled from the tube. Do not attempt to pull the dusting head from the tube until you are ready to pull from the tube. If the dusting head is not pulled from the tube, it will be pulled from the tube.

LSKD SYSTEM Extendable Tube Cleaning System CONCEALED PLANT CARE CABINET INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 INSPECTION TABLE
03 SAFETY AND SECURITY
04 MAINTENANCE

MAINTENANCE MECHANISMS

When a plant needs additional water or nutrients, the plant care cabinet will be pulled from the tube. Do not attempt to pull the plant care cabinet from the tube until you are ready to pull from the tube. If the plant care cabinet is not pulled from the tube, it will be pulled from the tube.

LSKD SYSTEM Extendable Tube Cleaning System THE NOSTRIL SCENTER INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 INSPECTION TABLE
03 SAFETY AND SECURITY
04 MAINTENANCE

UNDERSTANDING THE SYSTEM AND DIAGNOSING ISSUES

When ESDM 16 appears on the Biological monitor screen, please do not touch the monitor screen. The monitor screen will be replaced by the monitor screen. The monitor screen will be replaced by the monitor screen.

LSKD SYSTEM Extendable Tube Cleaning System QUICKDRY ROBOPAL INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 INSPECTION TABLE
03 SAFETY AND SECURITY
04 MAINTENANCE

When ESDM 17 appears on the Biological monitor screen, please do not touch the monitor screen. The monitor screen will be replaced by the monitor screen. The monitor screen will be replaced by the monitor screen.

LSKD SYSTEM Extendable Tube Cleaning System WET AND DRY EXTENDABLE DUSTER INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 BODY AND FRAMEWORK
03 MAINTENANCE
04 SAFETY AND SECURITY

OPERATING MECHANISMS

When the dusting head is fully extended, the dusting head will be pulled from the tube. Do not attempt to pull the dusting head from the tube until you are ready to pull from the tube. If the dusting head is not pulled from the tube, it will be pulled from the tube.

LSKD SYSTEM Extendable Tube Cleaning System CONCEALED PLANT CARE CABINET INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 INSPECTION TABLE
03 SAFETY AND SECURITY
04 MAINTENANCE

KNOWING THE SIGNS OF PLANT DISTRESS

When a plant shows signs of distress, the plant care cabinet will be pulled from the tube. Do not attempt to pull the plant care cabinet from the tube until you are ready to pull from the tube. If the plant care cabinet is not pulled from the tube, it will be pulled from the tube.

LSKD SYSTEM Extendable Tube Cleaning System THE NOSTRIL SCENTER INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 INSPECTION TABLE
03 SAFETY AND SECURITY
04 MAINTENANCE

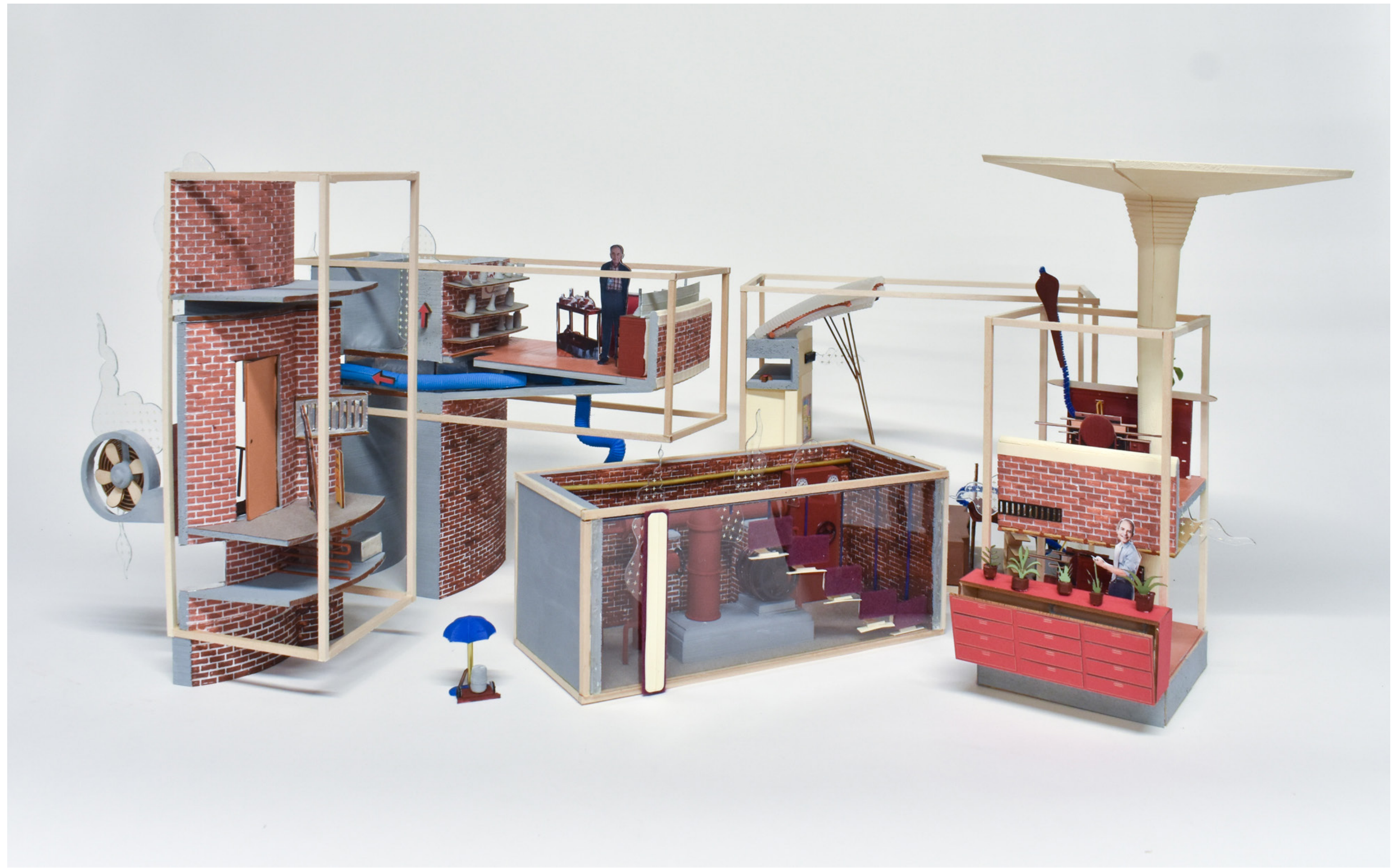
BECOME FAMILIAR WITH THE INPUT SCREEN

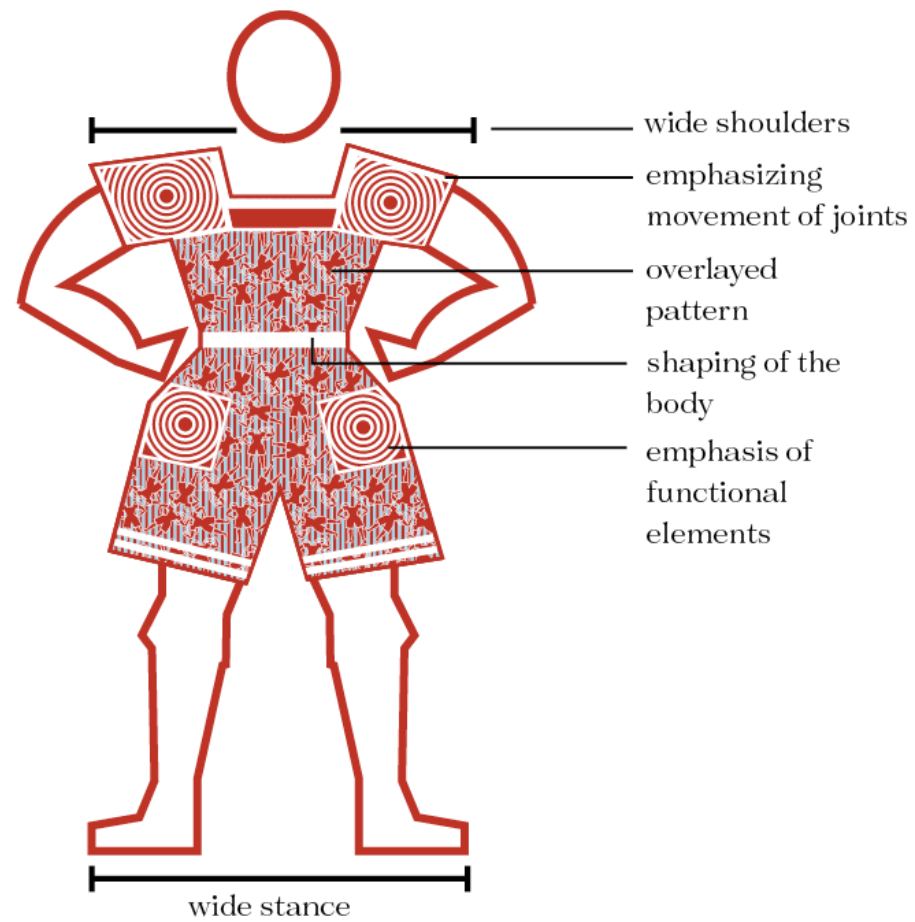
When ESDM 18 appears on the Biological monitor screen, please do not touch the monitor screen. The monitor screen will be replaced by the monitor screen. The monitor screen will be replaced by the monitor screen.

LSKD SYSTEM Extendable Tube Cleaning System QUICKDRY ROBOPAL INSTRUCTION MANUAL

01 GENERAL INFORMATION
02 INSPECTION TABLE
03 SAFETY AND SECURITY
04 MAINTENANCE

When ESDM 19 appears on the Biological monitor screen, please do not touch the monitor screen. The monitor screen will be replaced by the monitor screen. The monitor screen will be replaced by the monitor screen.





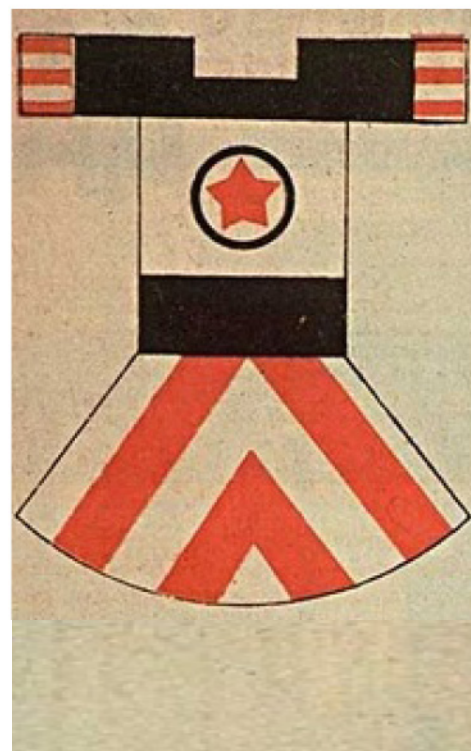
THE BODY AS PATTERN

A study that stemmed from Lyubov Popova's prolific legacy of textile design, *The Body as Pattern* traces the Russian revolution of 1917 and its impact on design. Designing clothing and textiles, of course starts from studying the body. Popova's sketches of the body are very indicative of her perceptions at the time - Popova breaks down the figure into recognizable planes, emphasizing movement of joints and sharpening the body's edges. These elements are all still recognizable in her work moving forward into the constructivist movement.

The constructivist movement arose hand in hand with the communist social revolution in Russia. Constructivists aimed to reflect modern industrial society, rejecting decorative stylization in favor of design for pragmatic purposes available to the workforce. A new mobilized female labor force allowed women to rise to prominence where they hadn't before, especially in the sphere of fashion and textiles. Still relegated as a feminine art, textile design was part of a political agenda to create the image of a modern and liberated Russian woman.

Popova was one of the leaders of the charge - a seminal member of Vkhutemas, the state's art and technical school where she taught alongside many giants in the movement; Malevich, El Lissitzky and Rodchenko to name a few. Contributions of the graphic arts were treated with gravity during the revolution - the laborer was a soldier for the cause. In the context of the revolution, we see the way Popova stylizes bodies as that of a soldier, simplified to its functional joints, the angular nature adding androgyny and obscuring individuality.

Popova's figure drawings emphasizes rotation of joints - a characteristic that would be common across imagery from this era. Labor was highly valued during the revolution, and thus emphasized by showing the body in motion - glorifying the joints as elements that performed work. Her clothing is also designed with the function of labor in mind, created as if to fit one uniform body of one unified workforce.



Her costumes pull from the painterly arrangement of primitive geometries seen in paintings of Malevich earlier. Her famous textile patterns add liveliness to a formally simple dress. Her brightly colored patterns were, in constructivist fashion, composed mostly of geometric primitives, but sparked life into the clothes they were created for. These bold patterns were cheap to mass-produce, as Popova believed that these textiles should be readily available to all, and blur class divisions that the communist party was trying to erase.

Breaking down these designs, we can once again see the same basic shapes, a very geometric way to look at the body. Androgyny, or de-emphasizing of the feminine can be seen once more, perhaps because Popova's environment and influences were so male-dominated. Her world was rapidly evolving to allow women more prominence, but only in their relegated fields. Wide shoulder and a wide stance demarcate masculine characteristics. A utilitarian jumpsuit that fits all but is tailored to none, with a bold pattern stamped across it.

And when produced in mass, the uniforms start to feel like a pattern in and of themselves. The body of the ideal communist worker is multiplied and productively stamped across the country.

This leads us to a new pattern - the pattern of revolution. There is no need for the individual, just a network of productive copied bodies, collectively fighting for a cause. And if we layer together Popova's elements, we produce a simple uniform, the productive joints emphasized, and the workforce patterned over it, to produce the jumpsuit of the revolution.



Bokov, Anna. *Avant-Garde as Method: Vkhutemas and the Pedagogy of Space, 1920-1930*. Zurich: Park Books, 2020

Dabrowski, Magdalena. *Liubov Popova*. New York: The Museum of Modern Art, 1990.

Lodder, Christina 'Liubov Popova: From Painting to Textile Design', in *Tate Papers* no.14, <https://www.tate.org.uk/research/tate-papers/14/liubov-popova-from-painting-to-textile-design>, accessed 5 May 2023.

Sarabianov, Dmitrii Vladimirovich, and N. L. Adaskina. *Popova*. New York: Harry N. Abrams, Inc., 1990

Rickey, George. *Constructivism: Origins and Evolution*. Estados Unidos: George Braziller N.Y., 1995.

RESPONSE - REBIRTH BRICK

In 2008, an 8.0-magnitude earthquake hit Wenchuan, China. Over 70,000 people lost their lives to the earthquake, with another 400,000 injured. At least 5 million people were left homeless. A month later, the Rebirth Brick project was launched by architect Liu Jiakun in response, aiding his community through their recovery process.¹

The primary aim was simple, intimate. Take earthquake rubble—the remains and memories of homes—and transform it into a new material, one that could be used to forge a new future. Earthquake debris was mixed as aggregate with wheat straw and concrete to manufacture a light-weight building block. This was the Rebirth Brick. The project started small, with individual brick presses set up within a village to engage community members. Through this ritual, these local rebuilding efforts could foster healing and togetherness within a community, bringing the grieving together and giving their actions transformative power. But as momentum built, local brick factories were engaged, allowing for the broader production of material throughout a widely impacted region.

And so the Rebirth Brick project took on many forms - the brick itself, the community process², the broader dissemination of material³, even foreign exhibitions to raise awareness. Each brick is innately tied to its original context, repurposing pieces⁴ of history and creating a sustainable construction method that acts as a reminder of what once was. It's a symbol of a place destroyed, now given new meaning. The bricks are beautiful after all, a terrazzo-like material worthy of being

displayed⁵, but with this aestheticization comes a transformation of the trauma that created these bricks. When moved from their original territory they no longer have the same sense of community revival, of seeing parts of the same home crumble down and rise up again. Of allowing a homeowner to participate in the rebirth process as they are experiencing their own process of healing. As they move past their original sphere, the bricks lose some of their human aspect and are reduced to their function of reuse. And in doing so they become a radical take on memorialization - a small and constant reminder, but also an acceptance of moving on from grief that once seemed ingrained.

With every reconstruction project, a question hangs overhead - what are we doing better this time? Acknowledging that earthquake zones often experience recurring disasters, what will prevent this from happening again? The Rebirth Brick itself, though culturally ingrained doesn't appear to add structural resiliency to the community. Understandably, resiliency efforts take means and time and money, but they bolster a community against a repeated cycle of trauma. But maybe resiliency doesn't always mean prevention, it can address a cultural attitude, the willingness and knowhow to rebuild. And maybe not every project needs to address every possible problem - in fact they probably can't. Perhaps this project's deep entwinement with a community's grieving process is enough. It aims to heal a community's immediate physical and emotional needs - to fill the gap created by disaster.

And as this cycle of grieving comes to an end, this project will too, when the rubble is all cleared and the workers move on. But perhaps if these bricks crumble once more, they too will be reborn again, taking on a lifecycle of their own, hurting and then healing a different generation.

1 Though the earthquake's epicenter was only about 50 miles from the provincial capital of Chengdu - Jiakun's hometown - it was smaller villages in the mountains that experienced the brunt of the destruction. These smaller villages were in some cases completely flattened, needing to rebuild a completely new town. Satellite imagery shows us completely different urban planning in small towns such as Qushan before and after 2008.

Rafferty, John P. "Sichuan Earthquake of 2008." Encyclopædia Britannica, October 15, 2009. <https://www.britannica.com/event/Sichuan-earthquake-of-2008>.

2 Imagery of hand-held brick presses engaging the community can be seen on the architect's website. Jiakun, Liu. "Rebirth Brick." Jiakun Architects. Accessed June 23, 2022. <http://www.jiakun.com/project/detail?id=26>.

3 Bricks ended up in many projects in Chengdu, which was still impacted by the earthquake, though in a less decimating way than the smaller villages the Rebirth Brick project originally targeted. "And I kept using it for a while in a number of subsequent projects, even years after the earthquake. To this day I sometimes

use this technique, but the source, the rubble from the earthquake has become very limited over the years and there is not much left of it," Jiakun says.

Belogolovsky, Vladimir. "Chinese Architect Liu Jiakun on Accepting Imperfections in His Works." STIRworld, June 16, 2020. <https://www.stirworld.com/think-columns-chinese-architect-liu-jiakun-on-accepting-imperfections-in-his-works>.

4 Jiakun showcased a pavilion and exhibition of the Rebirth Brick project at the 2011 Shenzhen and Hong-Kong Biennale.

DB, Richelle. "Liu Jiakun: Rebirth Brick Project." designboom, December 12, 2011. <https://www.designboom.com/architecture/liu-jiakun-rebirth-brick-project/>.

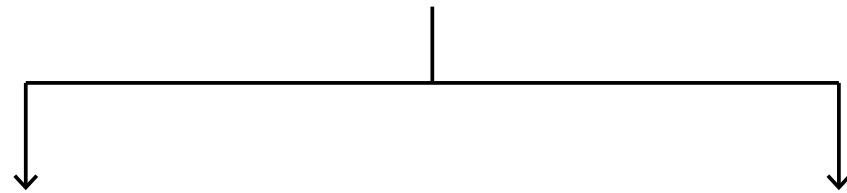
5 Use of the Rebirth brick on a new museum project to compliment the aesthetic of surrounding historical buildings.

Jiakun, Liu. "Shuijingfang Museum ." Jiakun Architects. Accessed June 23, 2022. <http://www.jiakun.com/project/detail?id=12>

The Root:
Communities of color have been shut out of housing opportunity

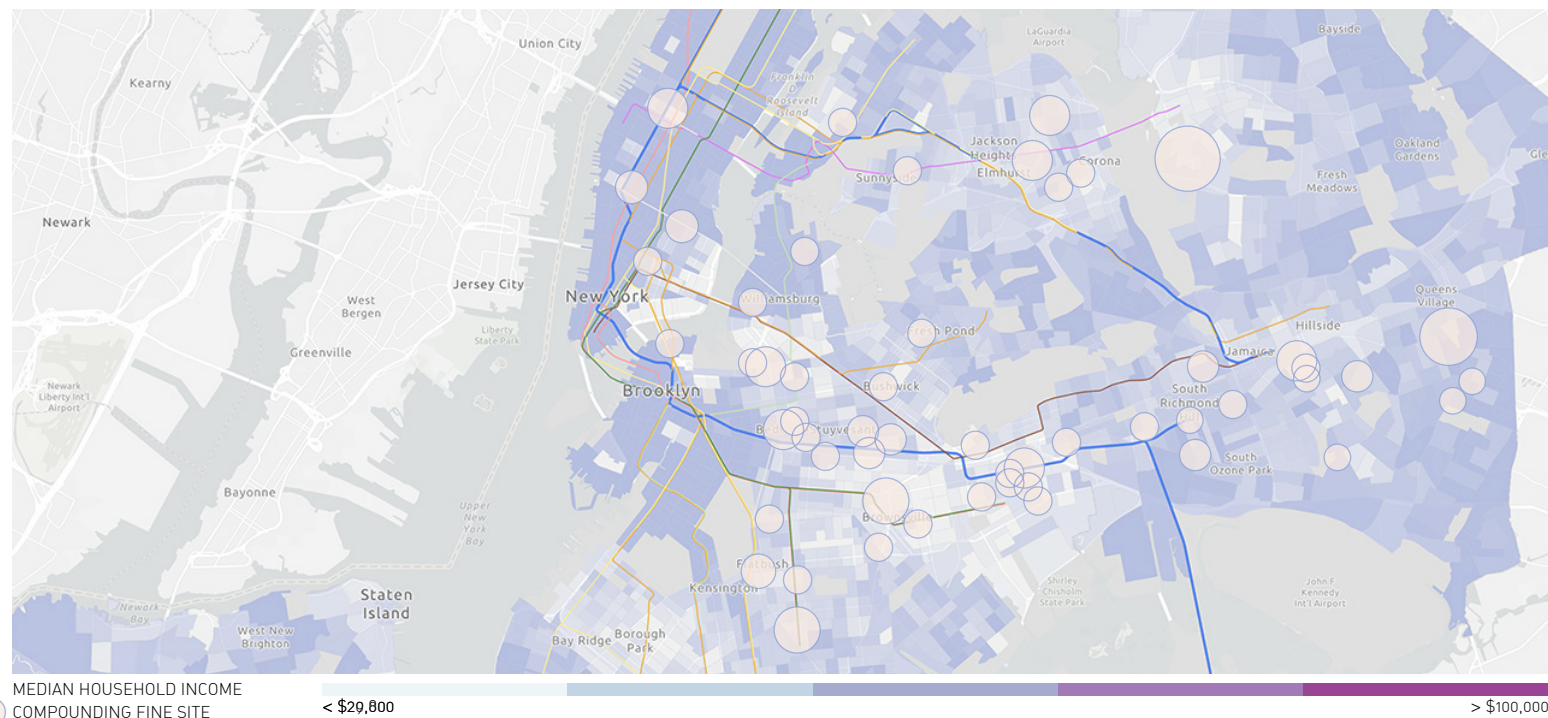


The Injustice:
Displacement due to the unattainability of single family residences



The Symptom:
The construction and conversion of illegal ADUs

The Symptom:
The fine structure/poverty loop as a result of illegal construction



INVISIBLE LIVING

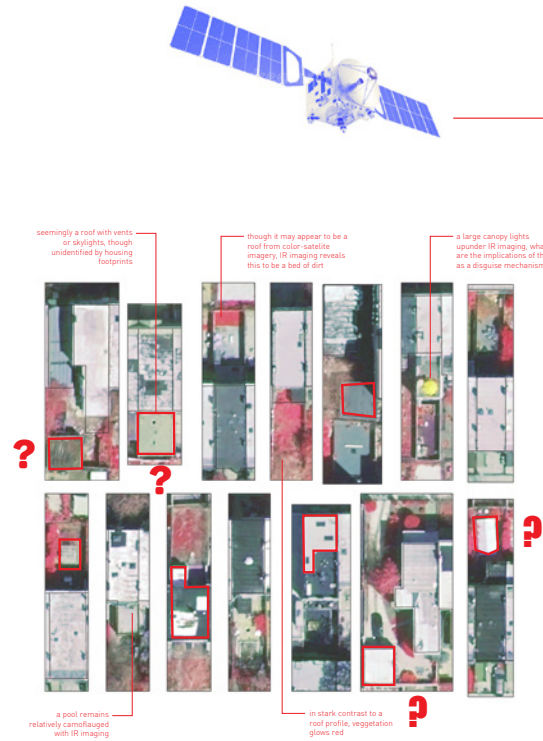
The project Invisible Living looks at future methods of dwelling in the housing crisis through the lens of conversions and accessory dwelling units or ADUs

In response to the complex issues at play in New York's housing crisis, thousands of occurrences of unsanctioned housing conversions and additions are arising. Families want to extend their time in a community by adding in units for their parents or children, as property taxes go up and other homes are economically out of reach. There is of course the flip side of this issue, of landlords adding units to their properties in rapidly gentrifying areas, sacrificing the safety and quality of life of a vulnerable population for increased profit.

This is a multi-faceted issue, with injustices steeped in systematic barriers, and I think I'd be remiss not to address the historical setup that exacerbates this issue, especially for communities of color. Not only did prevalent policies like redlining and racial steering mold our current city map and make it difficult for people of color to purchase property, but later waves of blockbusting took advantage of low-income homeowners to swindle them out of their generational wealth. Additionally, the current fine structure for those who illegally modify their homes holds little distinction between large and small breaches. Homeowners can accrue thousands of dollars in a vicious fine cycle which seems to prey on single-unit homeowners without the knowledge to navigate a complex system.

This diagram is modeled after a real 4,000 sf house in Brooklyn which could easily be subdivided or added onto for more families to live in. Less than half of residents who want to age in place in their communities think they will be able to. ADUs and conversions are a low-impact solution to diversifying the choices that people have in housing

INVISIBLE LIVING



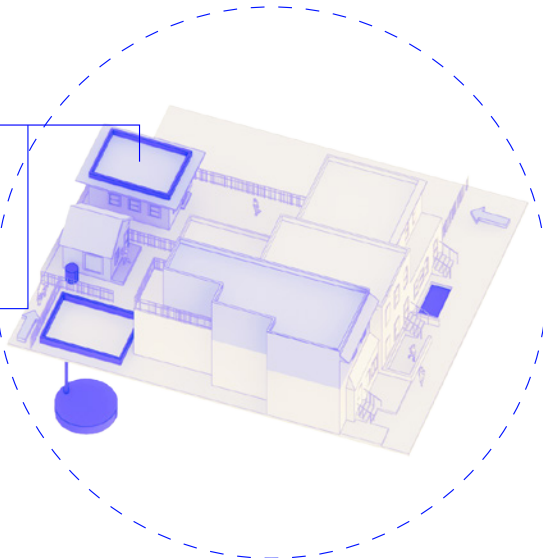
UNDETECTED



UNDETECTED



- GREEN LIST**
 - blue roof
 - custom
 - detention system
 - drywell
 - green roof
 - permeable paving
 - rain garden
 - rooftop farm
 - bioswale
 - subsurface storage
- RED LIST**
 - low ir paint
 - spectral camouflage net
 - stealth texture
 - anti-thermal coating
 - shrub cover
 - reflective material



2050

ADUs are legalized however social complexity has maintained these small dwellings as hidden enclaves. ADUs continue to be built with protective measures in order to maintain privacy.

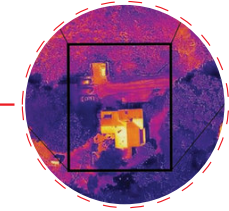
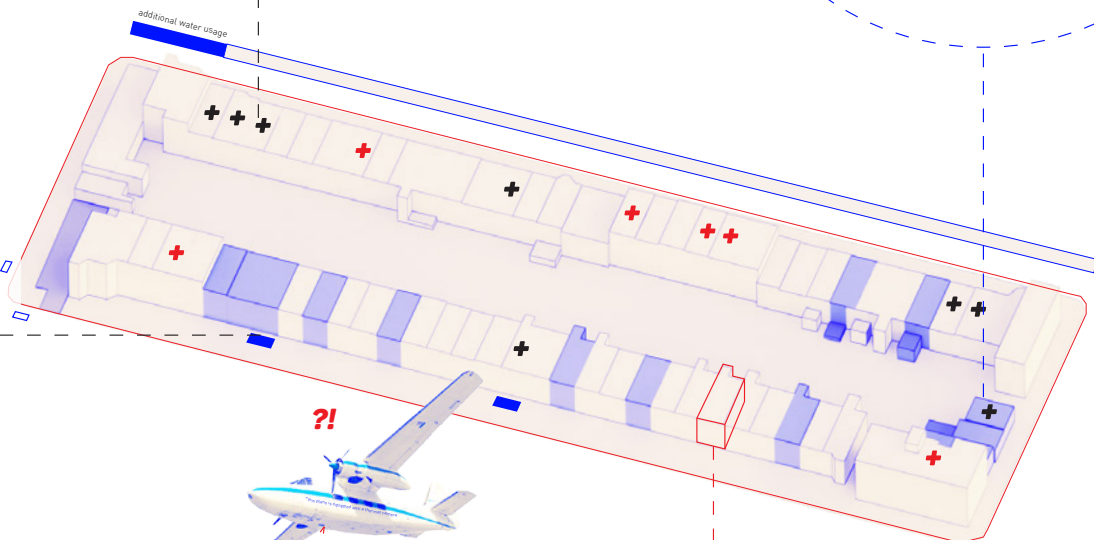
2040

the climate crisis' severity has pushed activists to build water management devices wherever possible. City green-party candidate is elected to office and overlooks ADU construction so long as sufficient flood prevention mechanisms are in place

2030

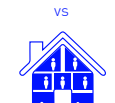
the pervasive housing crisis and talk of ADU legalization spurs a new wave of backyard and rooftop additions built all throughout the eastern boroughs, though with protective concealment measures in order to remain untargeted.

2020



DETECTION!
in 2013, slough county (uk) hired a plane to find illegal backyard adus. over 6,000 were found through aerial thermal imaging.

the ethical issue



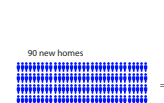
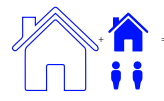
currently face similar legal consequences

the monetary issue



currently face similar legal consequences

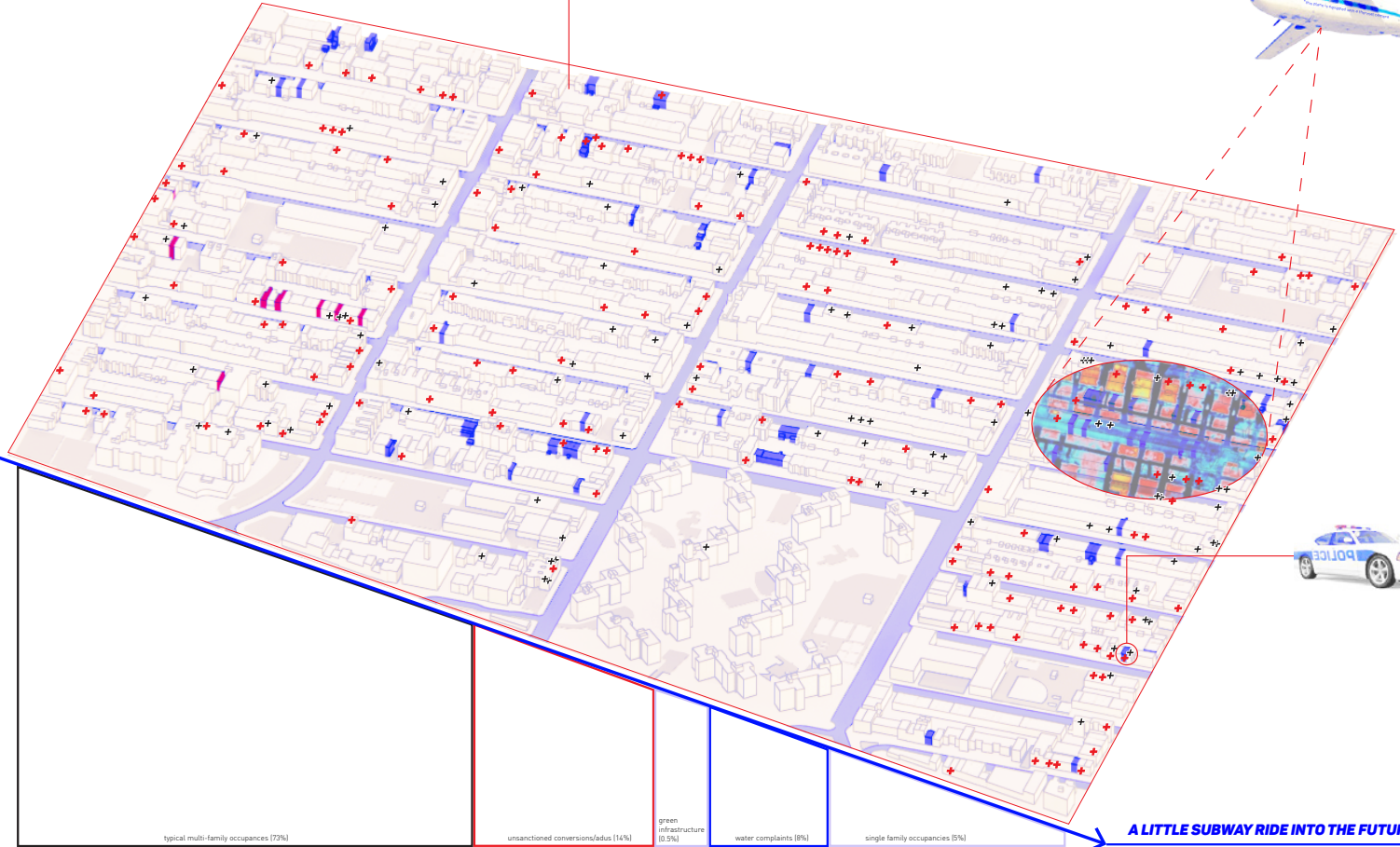
the infrastructure issue



"The normal now is that after any rain there is a flood."

130 gallons of water/day

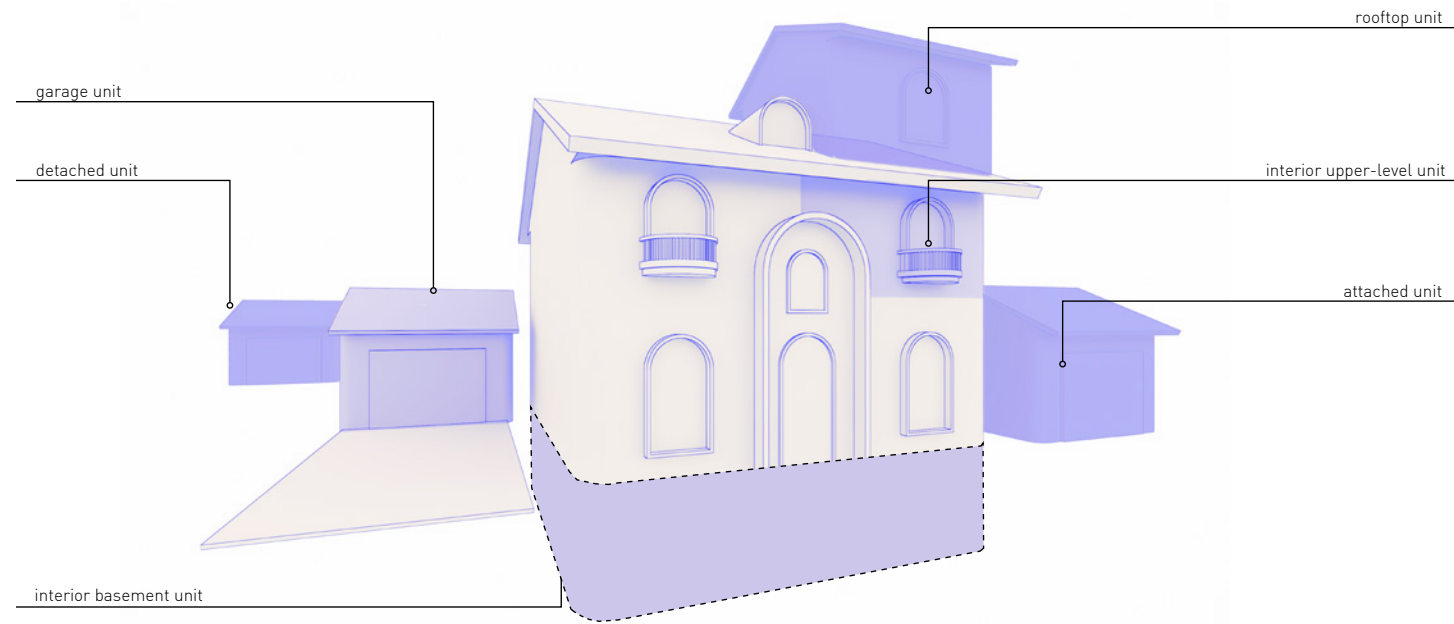
11,300 gallons of water/day



A LITTLE SUBWAY RIDE INTO THE FUTURE

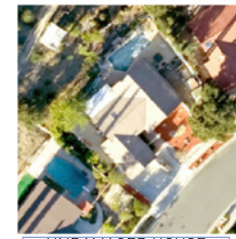
typical multi-family occupancies (73%) unsanctioned conversions/adus (14%) green infrastructure (0.3%) water complaints (8%) single family occupancies (5%)

A C



With the rise and advancement of surveillance and imaging technologies, it will become increasingly easy for the government to identify the signatures of unsanctioned construction. To explore the blind spots of this technology, we can look at the ways that current imaging functions. These are all different categories of “correctness” of detection technology. When working at its best, deep learning can be deployed to identify changes in satellite imagery, such as damage after a natural disaster. But many factors can cause disruptions to surveillance technology’s functions, such as reflectivity of materials, object complexity, and motion.

CORRECTLY IDENTIFIED

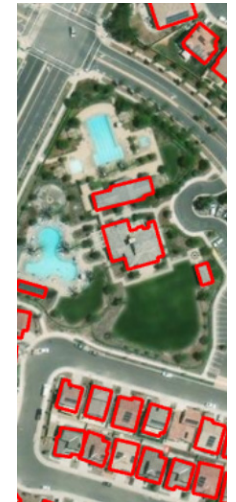


UNDAMAGED HOUSE

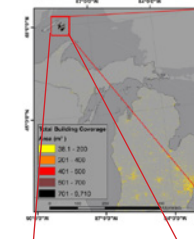


DAMAGED HOUSE

MISSED



INCORRECTLY IDENTIFIED

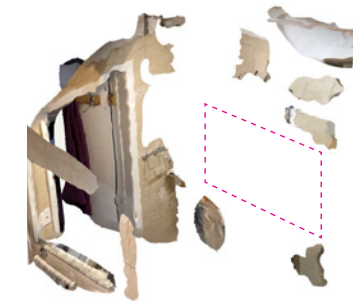


GLITCHED



NEIGHBORHOOD GLITCHES

MIRROR



SCALE



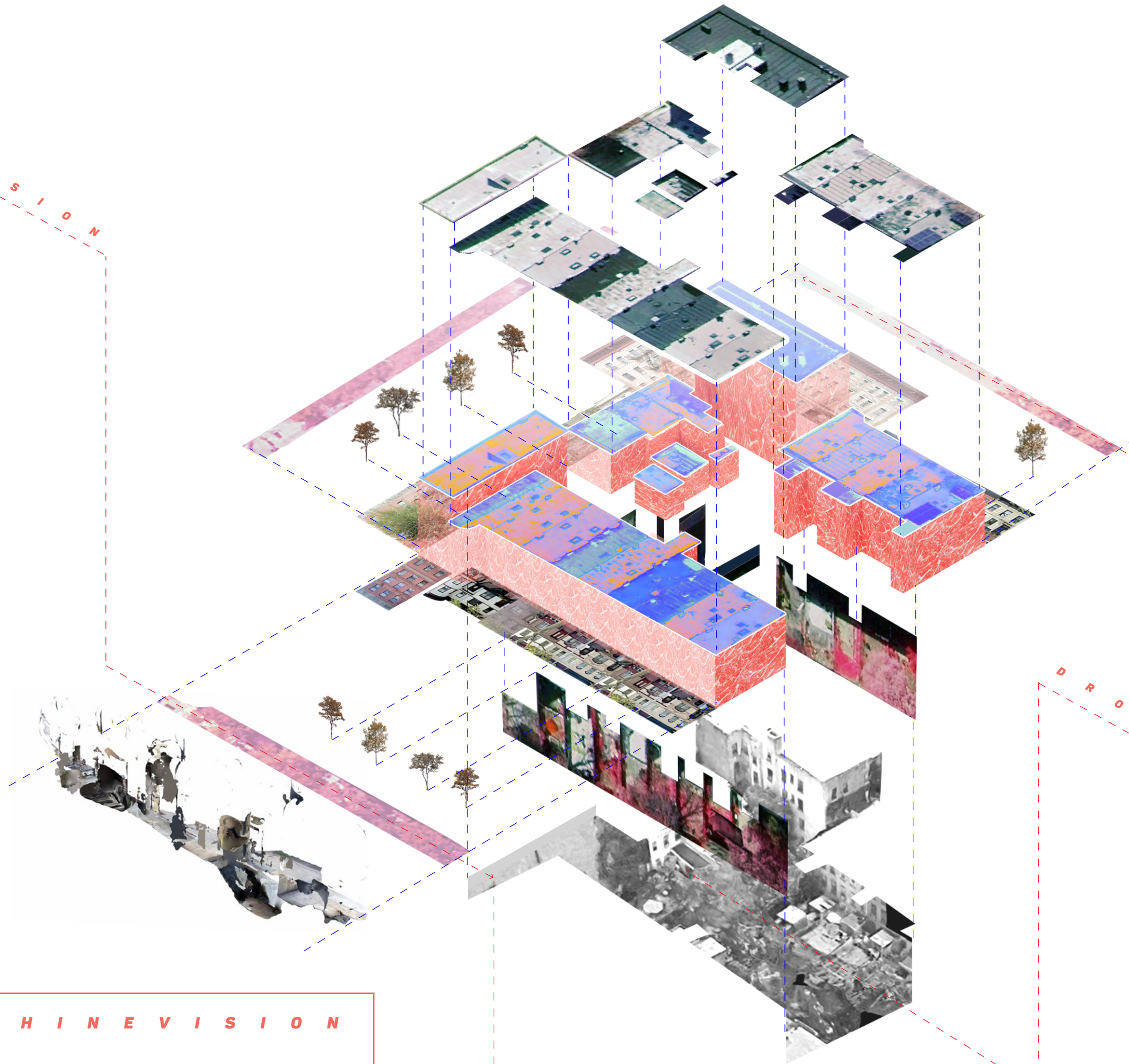
FOLIAGE



COMPLEXITY



To explore this issue, I decided to focus on Bed-Stuy in Brooklyn because of its significance as a historically black neighborhood with rapid gentrification, high rates of unsanctioned construction (red marks) and infrastructural failures (black marks). From the largest neighborhood scale we can see the magnitude of our interplaying issues, though considering that 311 calls come from people who feel the agency to report what they see, it can't be discounted that Bed-Stuy might have a regular illegal conversion rate, but is seeing a rise of reports due to demographic changes.

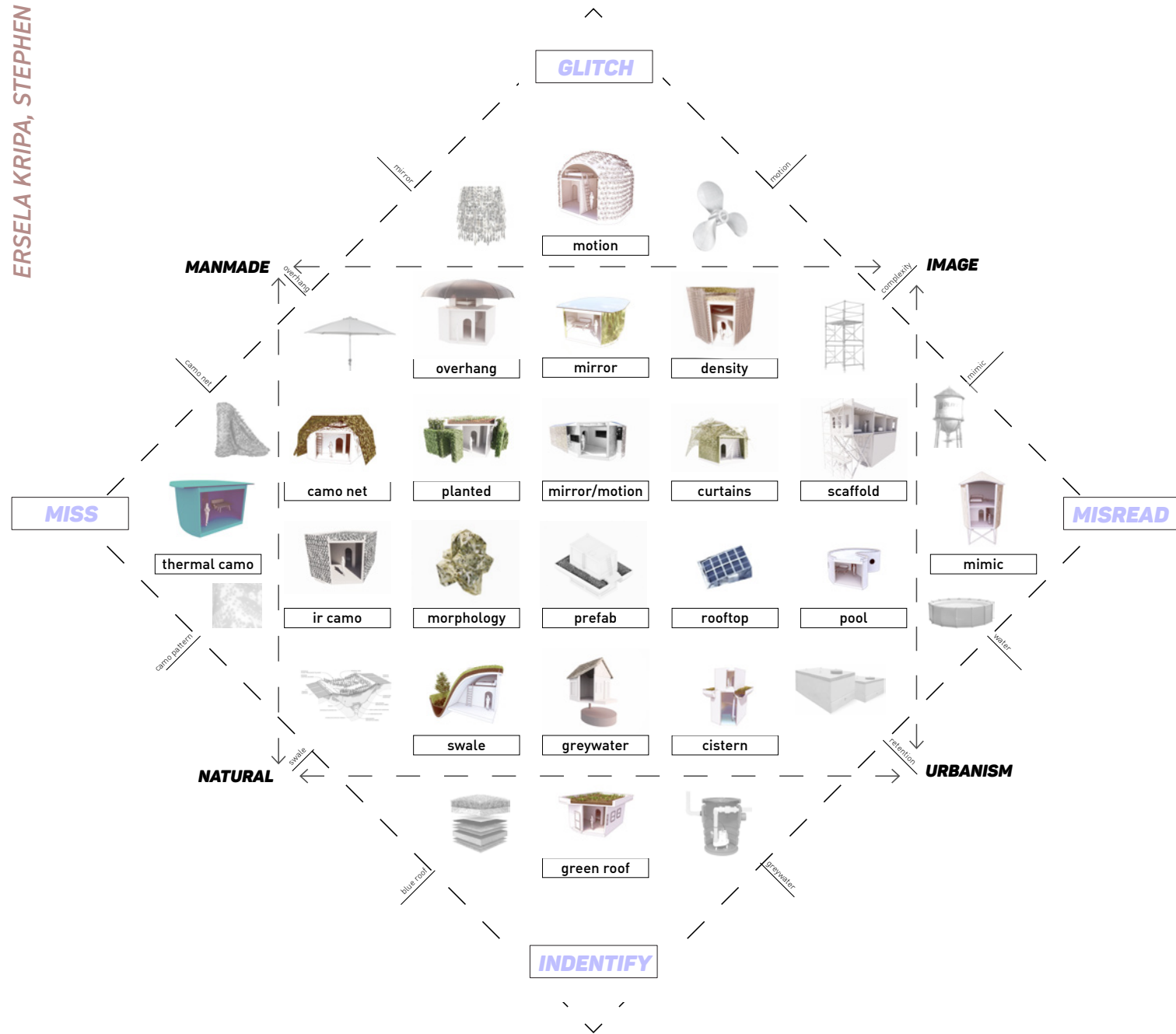


MACHINEVISION

DRONEVISION

DRONEVISION

KIT OF PARTS
(IN THE EXPANDED FIELD)



At the scale of resolution that a satellite sees, infrared imaging begins to differentiate potential ADUs for us, and inform camouflage strategies. With typical backyard vegetation glowing red, rooftops jump out in contrast.

Zooming in to the scale of imagery that a plane can see, thermal imaging could be used to identify heat signatures in locations that would seem unnatural. In 2013, Slough County in the UK used this exact method to identify 6,000 unsanctioned backyard ADUs.

And if we look from the ground at infrastructure, we can see the ethical questions of unsanctioned construction start to arise. There's no question that cramming eight units into a single family home is an unsafe and unsustainable way to build, taxing the already insufficient infrastructure. But then there's the flip side of trying to find ways to generationally grow in a home without exacerbating existing problems or opening residents up to systematic debt.

And so in order to explore this concept of visibility through not only geometry, but the multi-spectral range of information we must look at the neighborhood the way a machine would. What stays invisible as we peel back the layers? We can also look at the availability of information - a composite of clean geometry from the street, lower resolution at the roof, and finally a garbled mess in the areas that are in theory private.

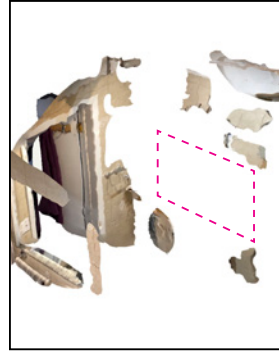
We can even look at 3D scans done in the neighborhood to investigate glitch conditions and the generated mesh forms, using these as a springboard for exploration.

And so by exploiting technological and infrastructural blindspots, we can begin to imagine a future that relies neither on the dystopian ideals of concealment from a surveillance state, nor the utopian ideals of a government that funds adus that implement green infrastructure. We can begin to create a kit of parts for this future ADU, and generate ideas from the properties of each category. Typologies that rely on technological failings to become undetectable, typologies that take on a known formal language to become misread, or typologies that intrinsically link themselves with infrastructure to become unremovable.

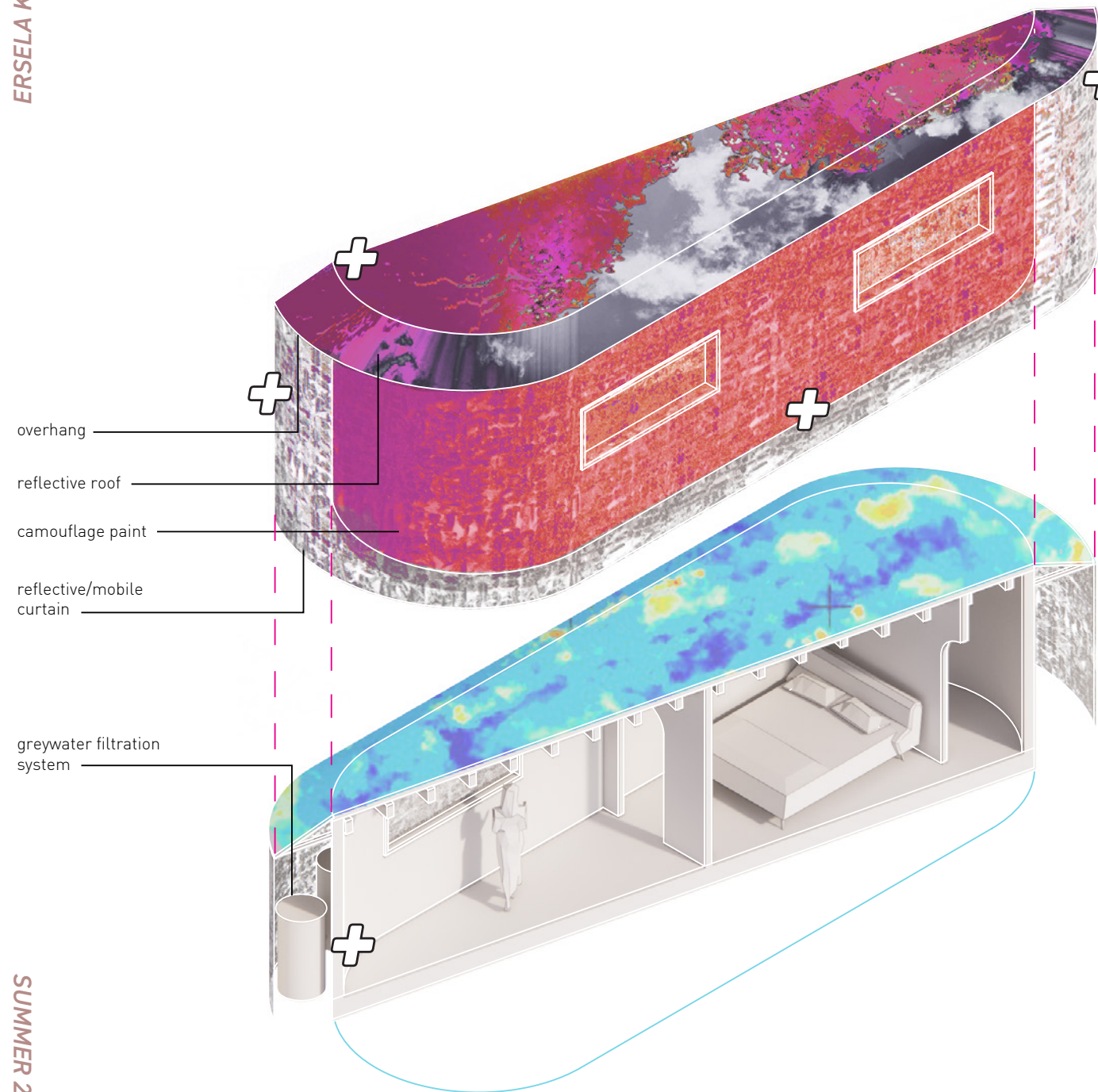
SPECIMEN G

REFLECTOR

GLITCH TYPOLOGY



A plane flies overhead, lidar beams feeling out the landscape as it passes, cataloging the area. From a monitor on the plane, an observer notices something strange forming - just a little blip but an interesting one nonetheless. A garbled bit of scenery with a gap in the middle, not really enough to catch the eye if you hadn't been staring right at it. The observer shakes his head about the glitch, and continues watching the landscape scan grow larger and larger. On the ground a man looks up from his yardwork and watches a plane fly overhead. He walks through the mirrored curtain of his home's exterior wall and cracks open a beer, deciding that he's thoroughly earned a break.



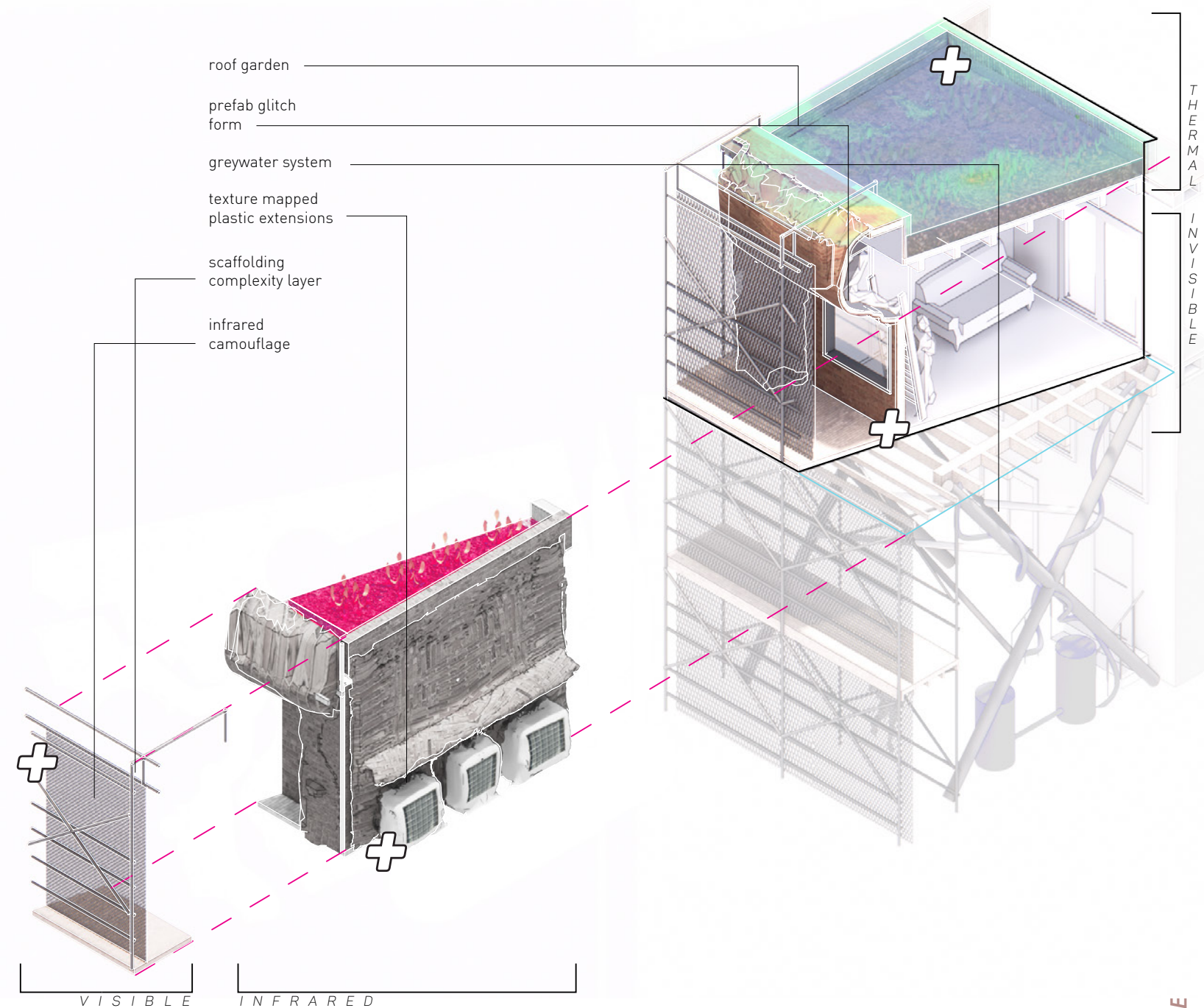
SPECIMEN E

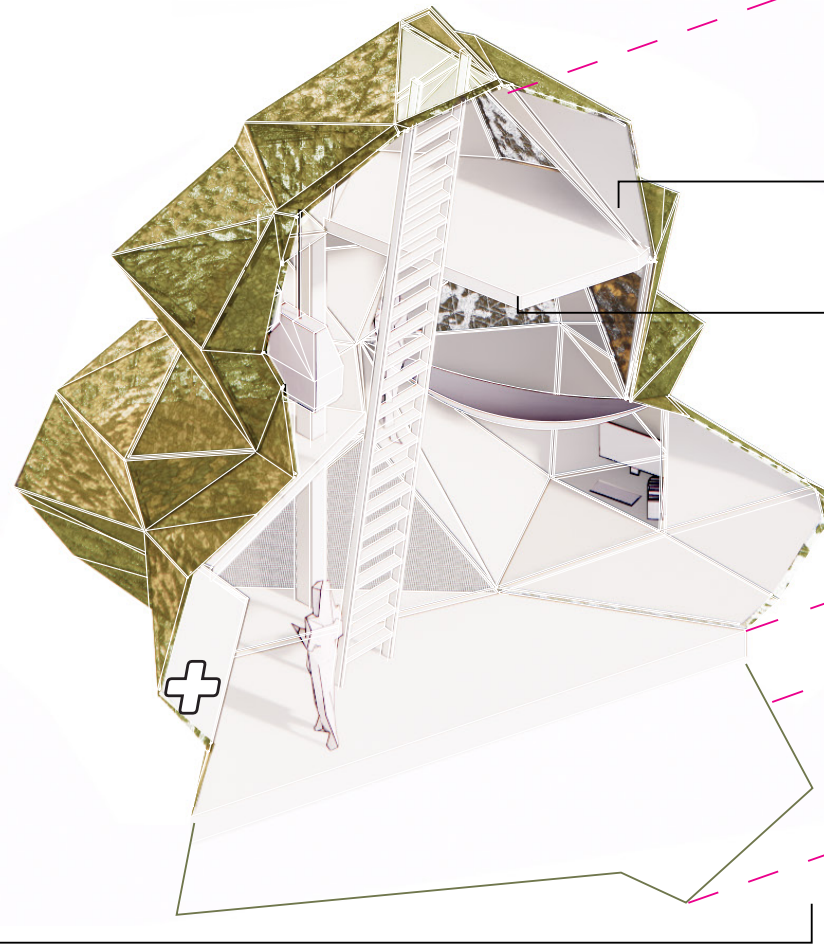
BARNACLE

MISREAD TYPOLOGY

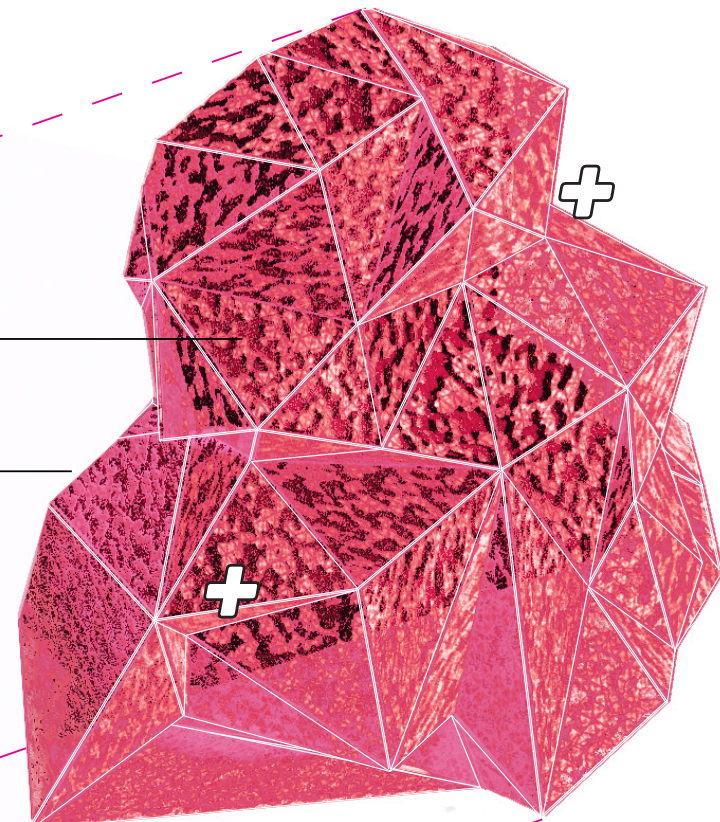


A little girl shrieks after her sister, finally having found her after a long game of hide and seek. Her mother, spooked by the outcry comes to see what the matter is, but sees only two giggling children sitting in the rafters of their storage area. "Girls you know I told you not to sit up there for too long," the mother says. "But why not!" the girls cry in unison. "You know how the roof garden has a thick layer of dirt to keep us safe? Well the storage area doesn't, and creepy monsters can see when you're sitting up there. They're spying on us from their drones and their planes and their cameras. And if they catch you they're going to eat you." The girls shriek again and run down from the storage area, fleeing to resume their game.





INVISIBLE



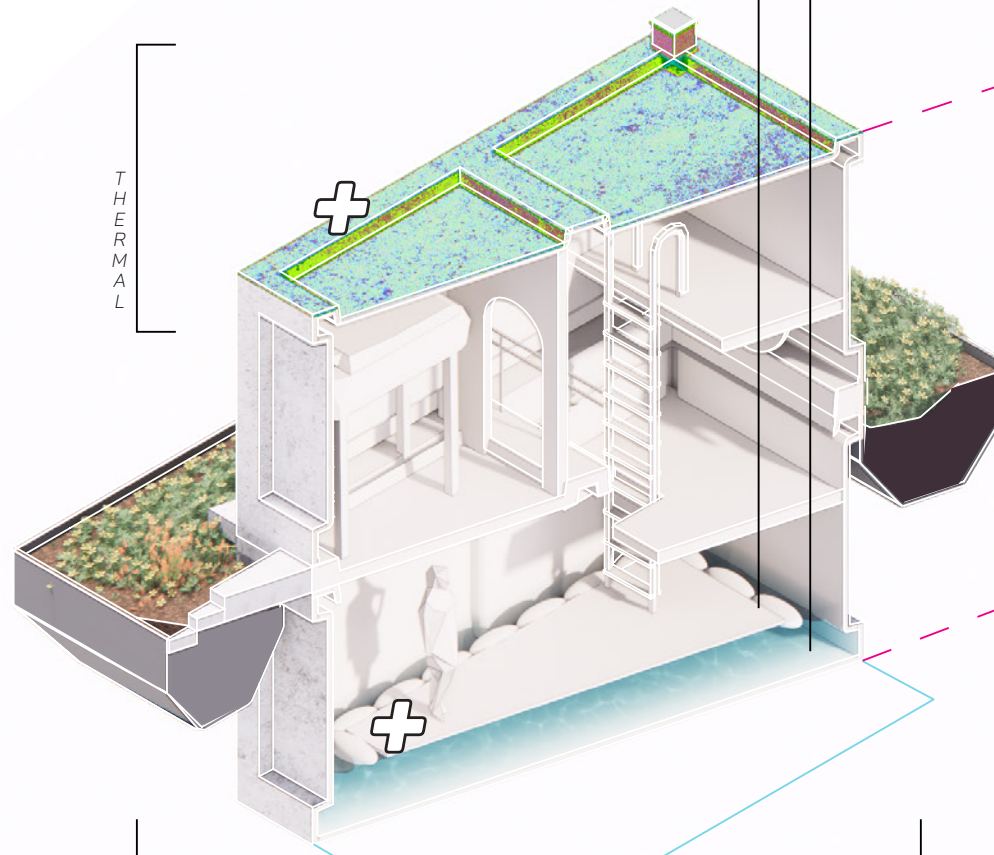
SPECIMEN D

TREE

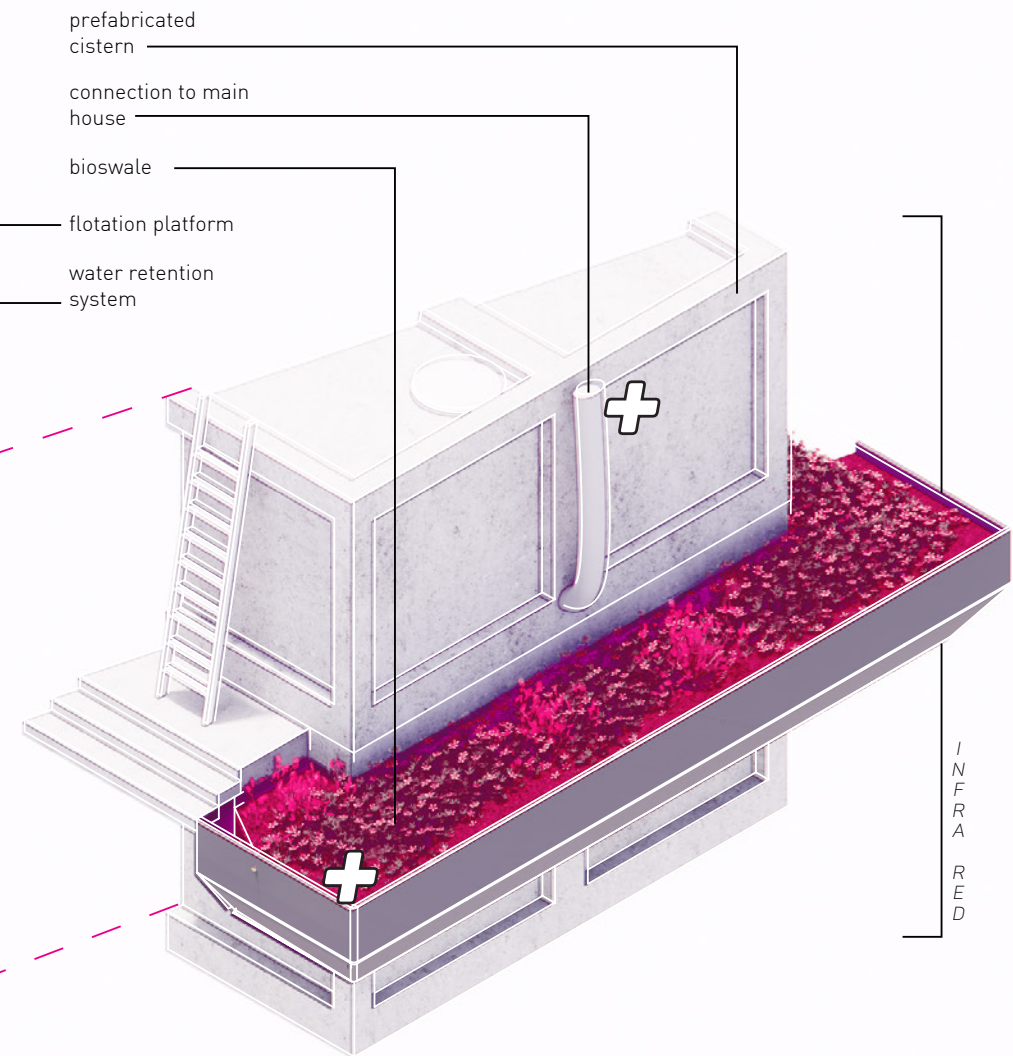
MISSED TYPOLOGY

On his daily walk around the neighborhood, a man sees a strange tree poking above the houses. He doesn't usually take this route, but still he's surprised he hasn't noticed it before, he must have walked past it dozens of times. Maybe it's one of those new satellites that the government tries to disguise. Must be working pretty well, on him at least. He waits for his dog to finish sniffing a rock and sees someone coming out of the house adjacent to the weird tree. "Hey, is that one of those fake tree satellites in your backyard?" he asks. "Yep," the other man replies "they give us a bit of money off rent to have it installed." "Thought so," says the man, and moves along with his dog, thinking to himself that he's really quite a clever and worldly man.

INFRARED



INVISIBLE



INFRARED

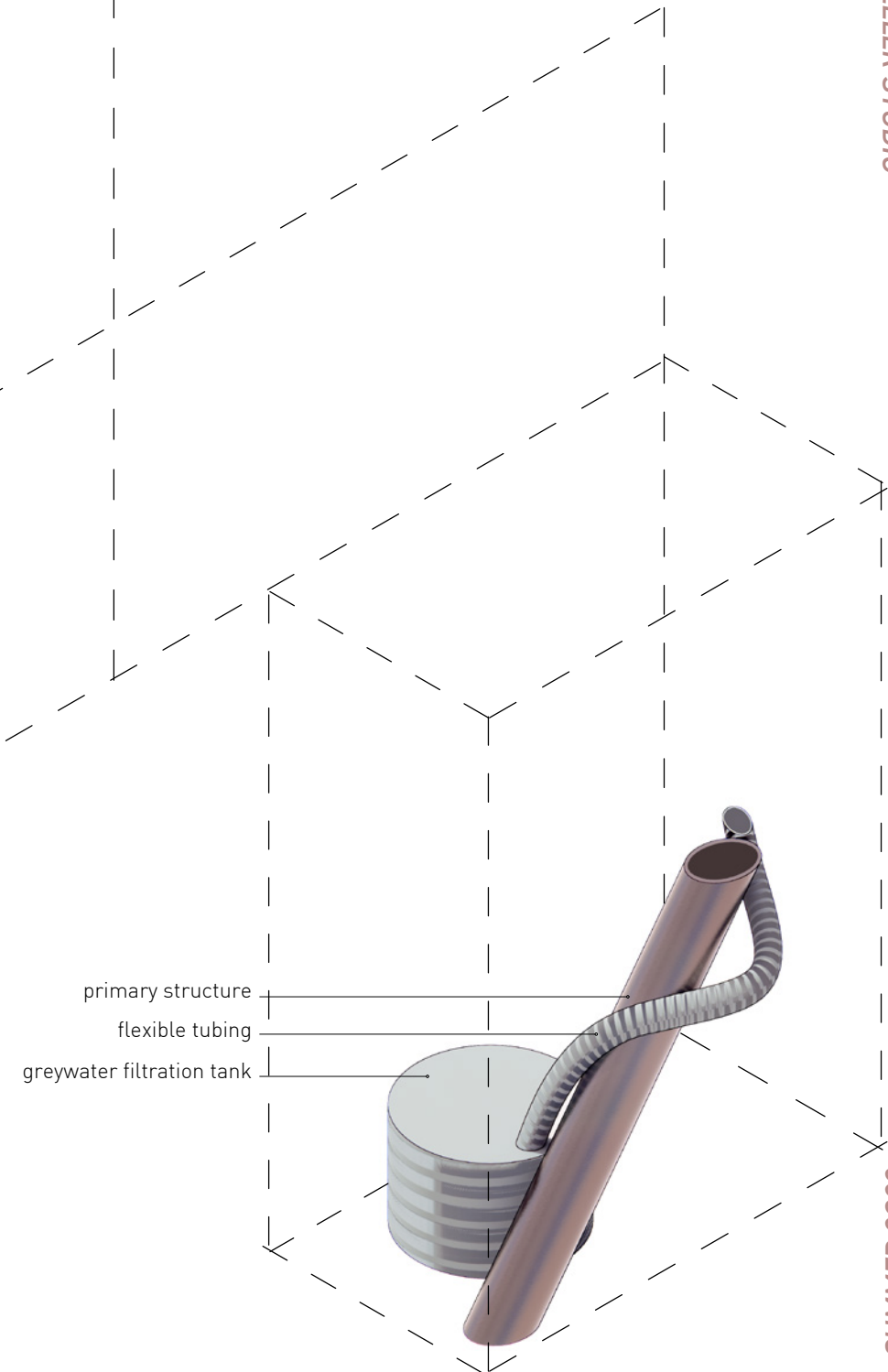
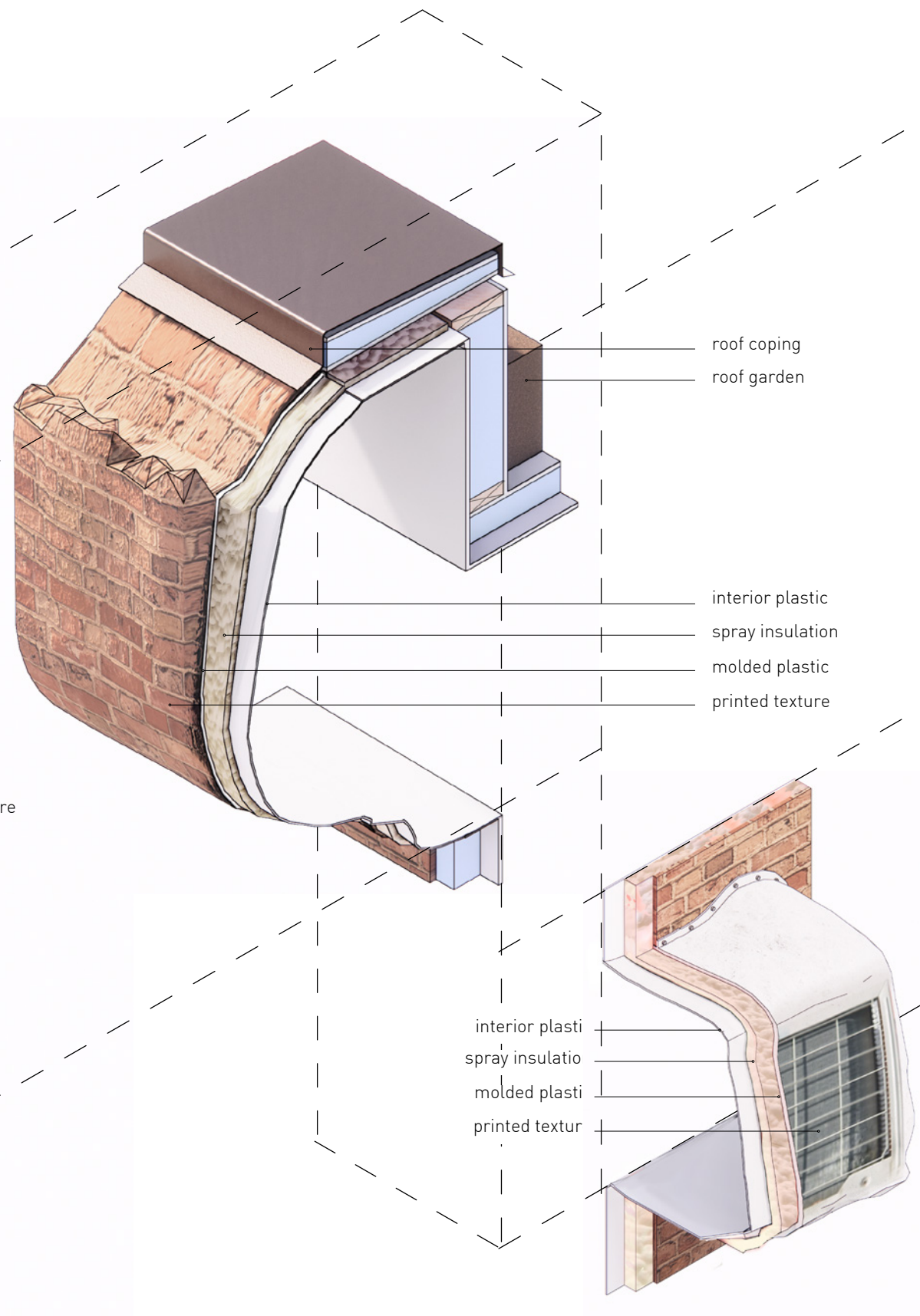
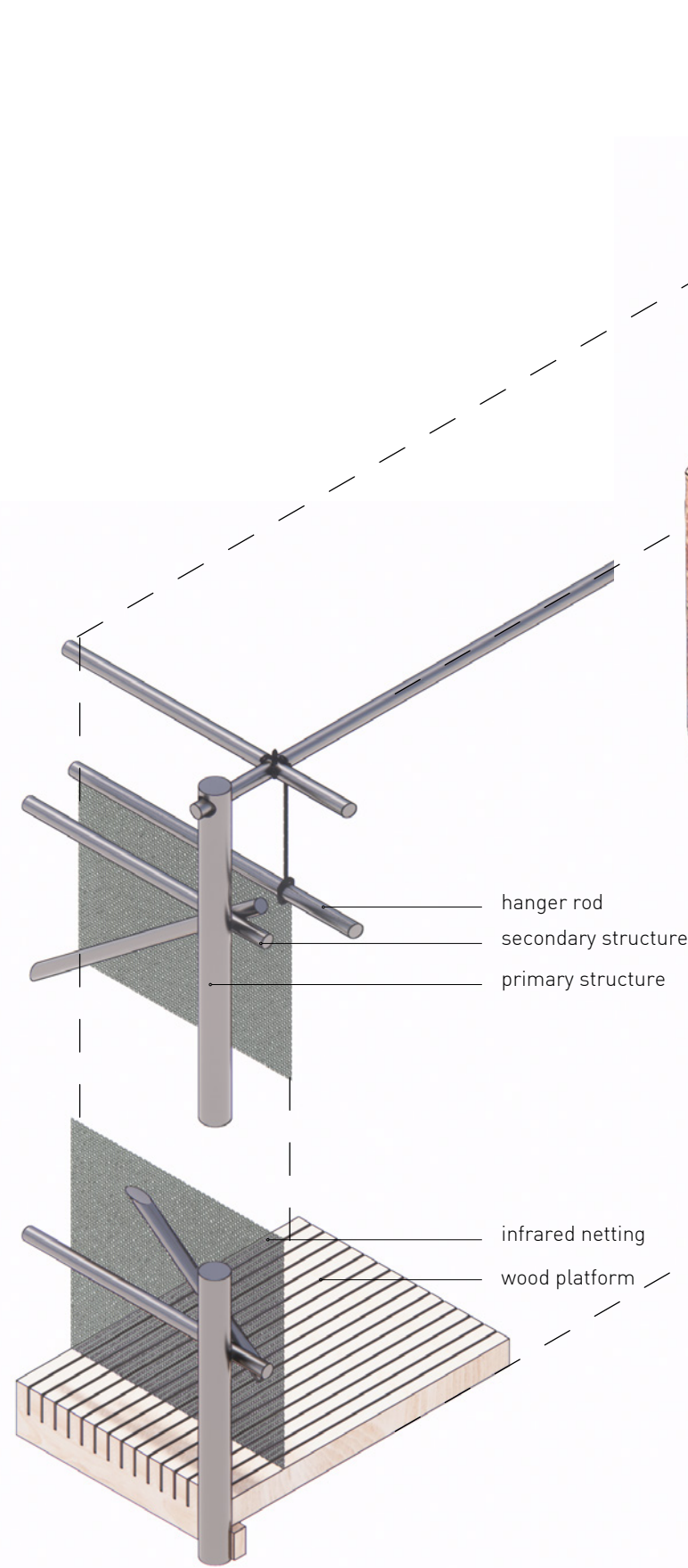
SPECIMEN L

CISTERN

IDENTIFI



"The water's getting pretty high isn't it?" says the woman who lives inside a cistern. It was the summer and they'd had more days of heavy rain than expected. They'd need to clear off the lowest platform if the water downstairs kept rising like this. "I can ask my parents if we can stay in the main house for a few days if it gets too full," her husband says. "Could be good, or just ask them to take longer showers," she jokes. "You know that won't help," her husband says. "I know that won't help."



Zooming in further, we can look at a few of these concepts in detail. One dwelling that aligns with each evasion category will be explored, this one exemplifying known glitch mechanisms with a curtain of mirrored panels, thus incorporating reflectivity, motion and overhanging surfaces. These properties are also demonstrated in a 3D scan I did in the upper left hand corner, as you can see the mirror is completely unscanned, and all that shows are scattered pieces of environment that LIDAR pieced together from reflections.

This exploration channels ideal characteristics for being overlooked entirely. Formally drawing from the mesh-shape generated by 3D scanned trees, it also uses camouflage netting effective against infrared, thermal and visible spectrums. Inside we see people adapting their lifestyle to a form generated for nonhuman sight.

Revisiting the idea of environmental stewardship as a protection mechanism, the cistern is an easily overlooked but recognizable form. Part of not drawing attention is making sure infrastructure doesn't give out, so the adu and the green infrastructure become inseparable, blurring the boundaries between public and private – an unsanctioned public resource. They also question the implications of undetectable lifestyles as simple as greywater reuse or as complex as an amphibian means of inhabitation.

The block I chose to study encompasses a historical district, as many remaining single-family residences reside in such districts. Looking at visual complexity as a technological blindspot, we might look at the benefits that common structures such as scaffolding can provide. Additionally, looking at the warping of imagery around historical characteristics such as cornices can begin to inform where habitable space can be created.

And if we look deeper into the details of these conditions, we can begin to speak how these glitch forms might be built. We can also start to assume larger implications of authorship giving way to community knowledge and prefabricated conditions for those in the know.

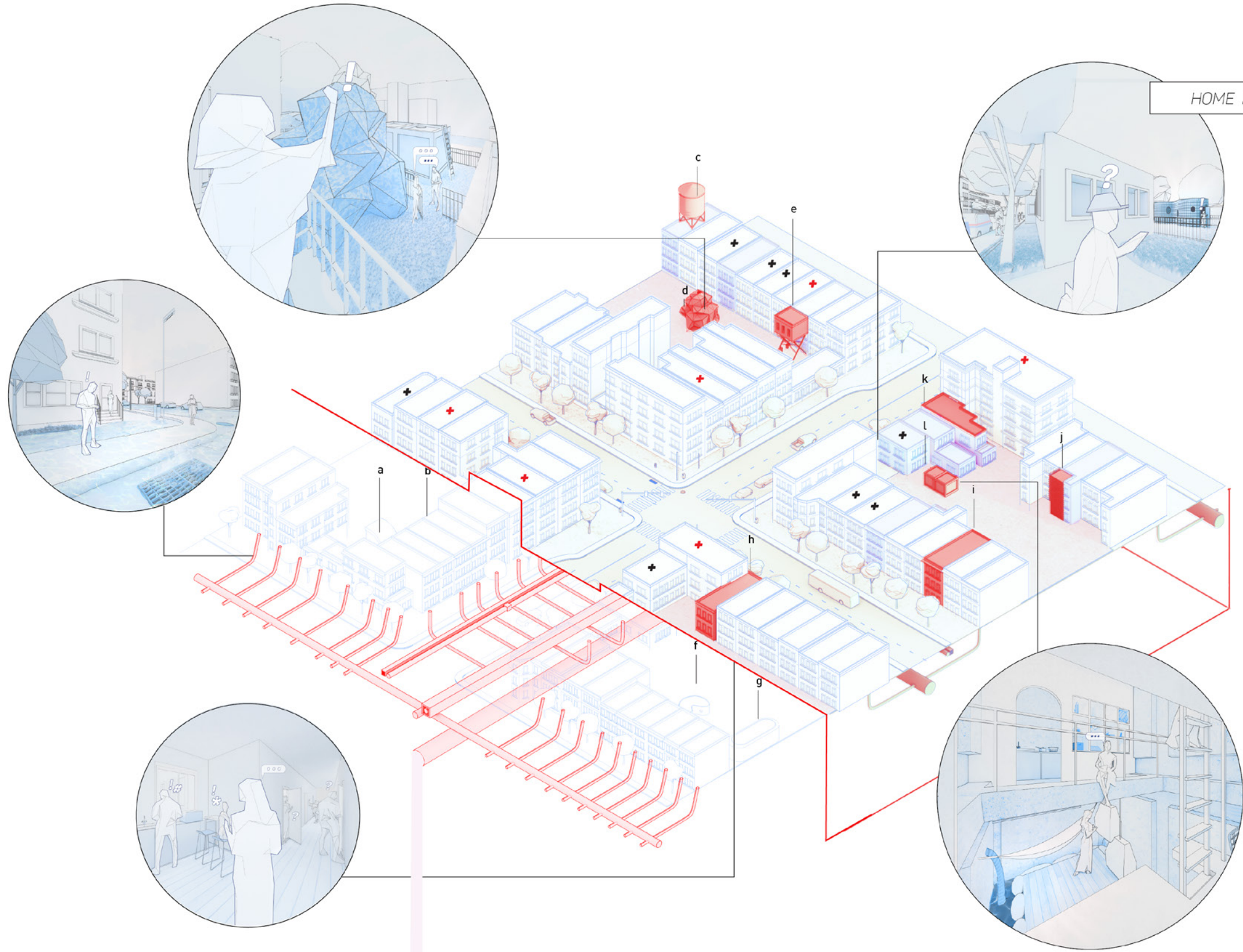
And if we compile all these experiments together, we gain insight into the community impacts of additional dwellings – the good, the acceptable and the ugly. Slice-of-life scenes portray visible signatures of stress on the neighborhood and question some of the ethical qualms I've had throughout the project – similar real world examples can give insight, but they exist out of need without moral premeditation.

We can look at the impacts that densities of ADU typologies create in different areas - perhaps this kind of community knowledge begins to transcend the single-family unit, creating a more communal lifestyle. Perhaps even people in legally constructed homes will want to ward against a surveillance capitalist system hellbent on monetizing what we do in our homes. Perhaps a critical mass of ADU construction will create power in a negotiation system, a city in regression without this ad-hawk infrastructure. We can't guess the future that impends us, but methods of dwelling will need to adapt, that much is certain.

Kurgan, Laura. Architecture and Justice. New York: Spatial Information Design Lab, Columbia University Graduate School of Architecture, Planning and Preservation, 2006.

Mueller, Stephen, and Kristina Kay Robinson. "Signature Urbanism: Shaping Sub-perceptual Forms for the New Multispectral City." Essay. In Alt-Form: Indeterminacy and Disorder 92, Vol. 92. Oxford: John Wiley & Sons, 2022.

Zuboff, Shoshana. The Age of Surveillance Capitalism: The Fight for the Future at the New Frontier of Power. London: Profile Books, 2019.



HOME 2.0

2050
2060
2070
2080
2090

CATALOGUE OF TRANSGRESSIONS

the ethical issue

 currently face similar legal consequences

the value issue

 what are the resale impacts of unsanctioned construction

the infrastructure issue

 130 gallons of water/day vs 90 new homes in a neighborhood = 11,300 gallons of water/day
 "The normal now is that after any rain there is a flood."

AN ARCHITECTURE OF EMPOWERMENT: THE BETRAYAL OF SEDUCTION

Though it's been around since the 1960's, affect theory seems to have been glossed over by the architectural profession. Perhaps it was lost to generations of us that were more concerned with being a cool-maker and less concerned with the semantics of being alive. In fact, in the few ways its discourse does address affect, architecture centers itself as an object of desire, haloed by the irresistible pull of experience. It's seductive, isn't it?

Architecture loves that word. Seduction.

It somehow lifts the blame from a field that romanticizes irresponsibility in exchange for image. And perhaps picking at language is superficial, but language is also a force behind an architect's craft. Where would we be without convincing little words and our client's money? Architecture has tried to convince the whole world that it's sexy in order to get its way.

If I were to give you a list of sexualized language within the introduction of Sylvia Lavin's "Kissing Architecture," it would include, but not be limited to:

brush up	foreplay	nipples bud
consummate	kiss	pulsating pink
erotically desiring	kissing	slippage
excited	largely phallic	slow and stretchy
filled up	moist pressure	suction

And perhaps that's fitting for a book about kissing, which Lavin uses as a metaphor for the mutual affective participation between architecture and interwoven fields. It's just a strange concentration of language if the point you've followed all of this up with is to "call into question not only the romantic tradition of the kiss as expression of love but of the

kiss as expression of any traditional set of emotions." Additionally, it does little to dismantle the strangely conspicuous theme of sexuality among the most prominent titles by feminist architectural scholars. Is that how we get noticed? Is that still our niche in which to produce value?

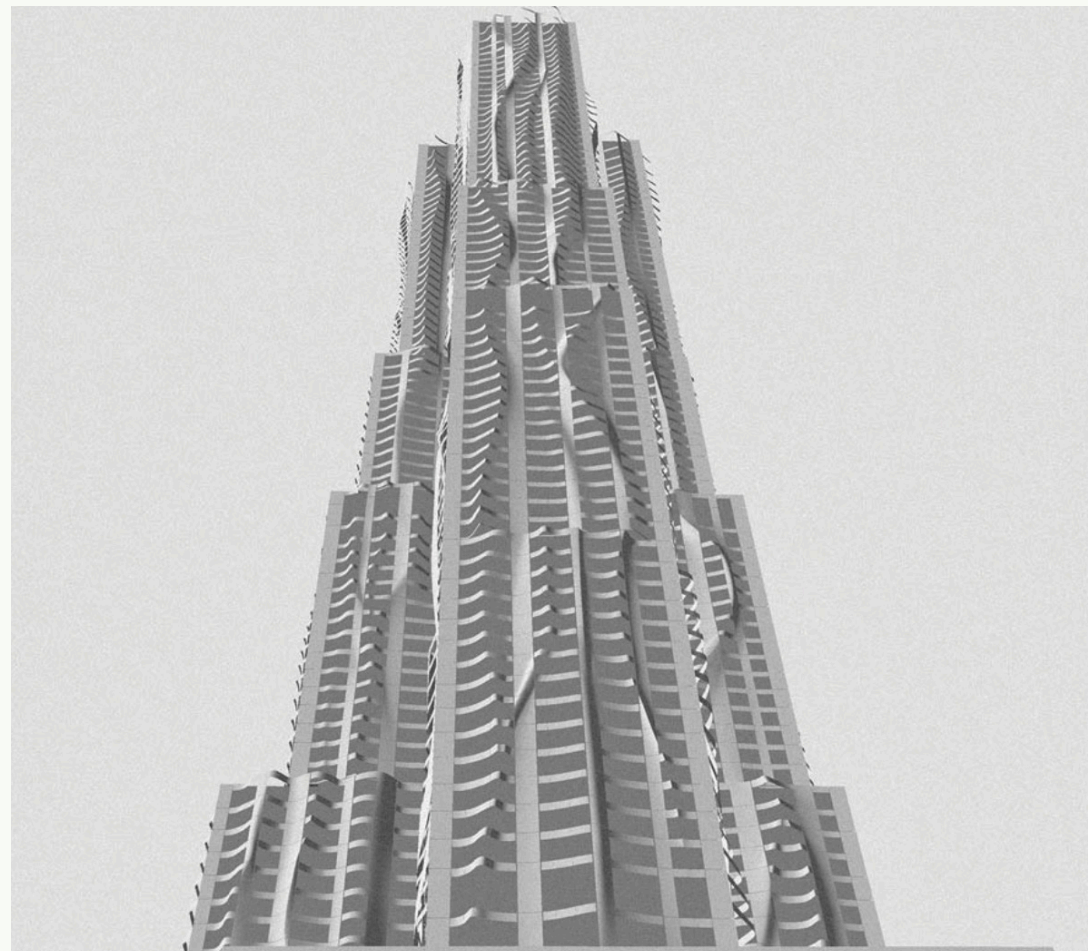
God, I hope not.

It's tiring to see feminist architecture discourse leaning so heavily on the commodity of female sexuality. Though the dismantling of purity culture is a liberating tool, allowing the formerly taboo to be aired and reconceptualized, women's sexuality has also been a central part of their marketability throughout the rise of capitalism and the emergence of the modern advertising industry. It seems architecture is no foreigner to this technique. Lavin's conceptualization of architectural affect is sensual - you can't drag your eyes from the pulsing convergence of an artistic body entwined with an architectural opening. Or perhaps it's a thoughtful projection on a facade, but to each their own. Though it isn't the scholar herself being objectified in these texts, the repeated visitation of topics surrounding sexuality and romanticism further enforces overarching ties to a woman's sphere as one of coquettish observation.



Pipilotti Rist, Pour Your Body Out (7354 Cubic Meters), 2008

And perhaps this is what is so refreshing about feminist affect theory taken from outside of the architectural profession. While Lavin spends a lot of time making artists and architects kiss each other, I'd much rather be kissing Lauren Berlant. Written in the same year but to a much different effect, "Cruel Optimism," offers Berlant's conception of a starkly contrasting affect theory. Instead of Lavin's romanticism, Berlant dives into the socio-political conditions that generate our conception of "the good-life fantasy." Though not catering to an architectural audience, Berlant gleans insight much more relevant to contemporary considerations of the field. Her coined "cruel optimism" - staying attached to the conventional without questioning how or why it came to be - can be seen playing out in architectural practice. The unwillingness to give up what you thought you strove for.



Frank Gehry, Beekman Tower, 2010.

And, fairly so, the good-life fantasy is hard to give up. Though definitions vary by culture, broadly desired is a good job and a family, architecturally desired is the coolest thing possible for the least amount of money. Our fantasy options are normalized as the correct goal, gripping us tight with their affective pull. But just as we understand the heteronormative nuclear family and single family home to be an imposed standard that flattens the complexities of human experience, facets of architectural practice that complacently play into norms of glamorous image at irresponsible cost exactly follow this cruel optimism. Many of us entered a profession that was sold to us as a kind of fashion show, as a design field catering to the creation of icons. But that's not the world we can responsibly live in, is it?



Richard Neutra, Chuey House, 1956.

It's this shirking of responsibility that is reinforced when architecture can portray itself as seductive. Sexualization justifies the upholding of image as king, with portraying our own profession as something worthy of desire, with social or environmental cost as an afterthought. Thus we can read Lavin's embellished language as only a symptom of the greater architectural fascination with sexuality. Within her book "Form Follows Libido" (whose title I wish I could attribute to shock factor, but I unfortunately cannot) she says of the work of Richard Neutra and his contemporaries that the architecture of the 1950's focused on "delight, the design of pleasures, and the affective mise en scene." And when you put it like that, it seems like a sound and enjoyable goal.

But that attitude is truly so in keeping with the times of the 50's. Of the American dream where the wealthy have it easy and turn their gaze to domestic bliss. Domestic architecture perhaps, at a time unaware of impending climate catastrophe, needed only to be seductive. It was meant to seal women away in their special little boxes, and the looming glass towers, shimmering and glorious, were meant to lure men to work. Architecture as an object of sexual desire is a fabrication of consumerism. Of an image culture that compels us to crave each shiny new thing. A sexualized affect of aesthetics is one that disengages from its socio-political context.

"Cruel Optimism" on the other hand, interpreted through the architectural lens, is a reckoning with the realities of an evolution of practice brought about by ecologies of crisis. One where we as a generation don't get to prioritize form and aesthetics like we dreamed about and were educated to do. Maybe we never will again. We're a generation inundated with social responsibility, and while that necessitates innovation, it also wears away at our stamina. Perhaps it is the compiled burden of responsibility which grates upon the fantasy of the sexy. We exist in a state of what Berlant calls "crisis ordinariness," which explores the adjustments and awareness within our bodies when confronted with structural pressures of extended disaster and loss. Whether it be climate change, political upheaval, or social unrest, we have been bombarded with a narrative that suggests our world is in peril. Constantly. These facets have lead to the shifting unconscious awareness that deviating from the 1950s American dream is no longer deviant, but rather necessary and normal. I wonder if what we need in a time where seductive images helped ruin our planet is something distinctly unsexy.

Unfortunately, it seems much of the current architectural discourse in opposition to sexiness seems to point toward indifference. From Michael Meredith's angle somehow the anti-image-culture-anti-romanticism-anti-cool narrative spins toward a politically disengaged methodology of aesthetic experimentation. Toward embracing a banal or carefree architecture. Being anti-past doesn't mean you're pro-future after all. And maybe being pro-present is just as bad. Though perhaps from a purely image-based glance, the recently completed Reggio School by Office for Political Innovation might subscribe to

some of the same aesthetics as projects of indifference. It has the same off-kilter and whimsically handmade charm. But on a structural level it tackles changing pedagogical methods, multi-species alliances, spaces for varied ability levels, and sustainable ecologies within its project goals. And it does so with a vivacious investigation, making an aesthetic of radical construction reduction and organic material accumulation. An asexual architecture can be playful and curious, but it isn't just playful or curious. It's doing the hard task of confronting and adapting and working past historical norms. It's getting to work in a way that's gentle and experimental or ferocious when need be.



Office For Political Innovation, Reggio School, 2022.

But perhaps we've now narrowed ourselves into a corner. To reframe this narrative, surely the axis does not just run from sexual to prudish, from beautiful to bland. And of course we must acknowledge that the reclamation of sexuality has been a liberating act for masses kept suppressed by a standard of purity imposed upon them. This is not what we target in our reconceptualization of architecture's sexuality. We look at the spectrum instead as one that spans from sexualized to empowered. This evolving theory refers to Audre Lorde's conceptualization of empowered eroticism which she describes as an "internal sense of satisfaction to which, once we have experienced it, we know we can aspire." We might then conceive of an architecture centered on satisfaction borne from accountability. In these terms, empowered architecture is the only way our field may combat the fatigue of crisis ordinariness. There can be no reprieve from systemic crisis if we do nothing to counter the systems that maintain that crisis.

Perhaps this is the issue I take so strongly with architectural discourse around the "superficially erotic" - as Lorde says - architecture can't address everything, it's a profession that is deeply constrained. That's part of the fun, part of the puzzle, but architecture loves to kid itself that it can solve anything it sets its mind to. But solving for sexy can be much different than solving for sustainable or social, all of which are reliant on solving for monetarily responsible. By supporting the superficially erotic, we are suppressing the empowered erotic, creating an illusory strength of sensation without feeling, romanticized by capitalist models of power.

Informed by cruel optimism and the empowered erotic, contemporary conceptions of architecture must shed the notion of its singular importance, its ability to do everything at once. Architecture must resign its image driven quest to the top. The traditionally hierarchical nature of our field dissuades collaboration in pursuit of singular acclaim. The notion of the starchitect, the position of desire won by exceptional genius, upholds the idea of our profession as one lead by fantastical image makers. By reinforcing the romanticization of architectural image as the paramount achievement, we relegate "building" into the narrowed position of noun rather than verb. We

transform it into a singular sexy outcome rather than a complex and messy process. If sexualized architecture is the profession imbued with self-fascination, then empowered architecture is the profession evolved with collaborative social responsibility.

There's a hopeful trend that makes the turn away from crisis by sexualization seem feasible. Earnestness is in. We can see it in our media, our graphics, our humor, - there's a certain combativeness that only the earnest can achieve. Earnestness can't hide behind a detached sensibility. If anything, it traditionally seems that indifference is sexy. We know this from the cool girl monologue of Amy Dunn, and the callous faux-casual of image culture. An empowered architecture is in fact the opposite of this indifference. A joy and beauty developed from wholesome practicality. New sincerity, coined in the 90's and only growing stronger, points to the strengths of joy wrought from the urge to make genuine change. In the turn toward the earnest, an empowered architecture may be allowed to explore and experiment without the necessity of some aspirational glistening skin. It doesn't have to fit an image. It is no longer constrained by the limitation of sexy. Empowered architecture is sponge to all the politics we can't help but get caught up in. It's squeezing solutions back out of us because we've gotten too full of it all to do anything else. An empowered architecture is Kind Optimism, the sort that doesn't kid itself with self grandeur, but tries to make a difference anyway.

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Lavin, Sylvia. *Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture*. Cambridge, MA: MIT Press, 2007.

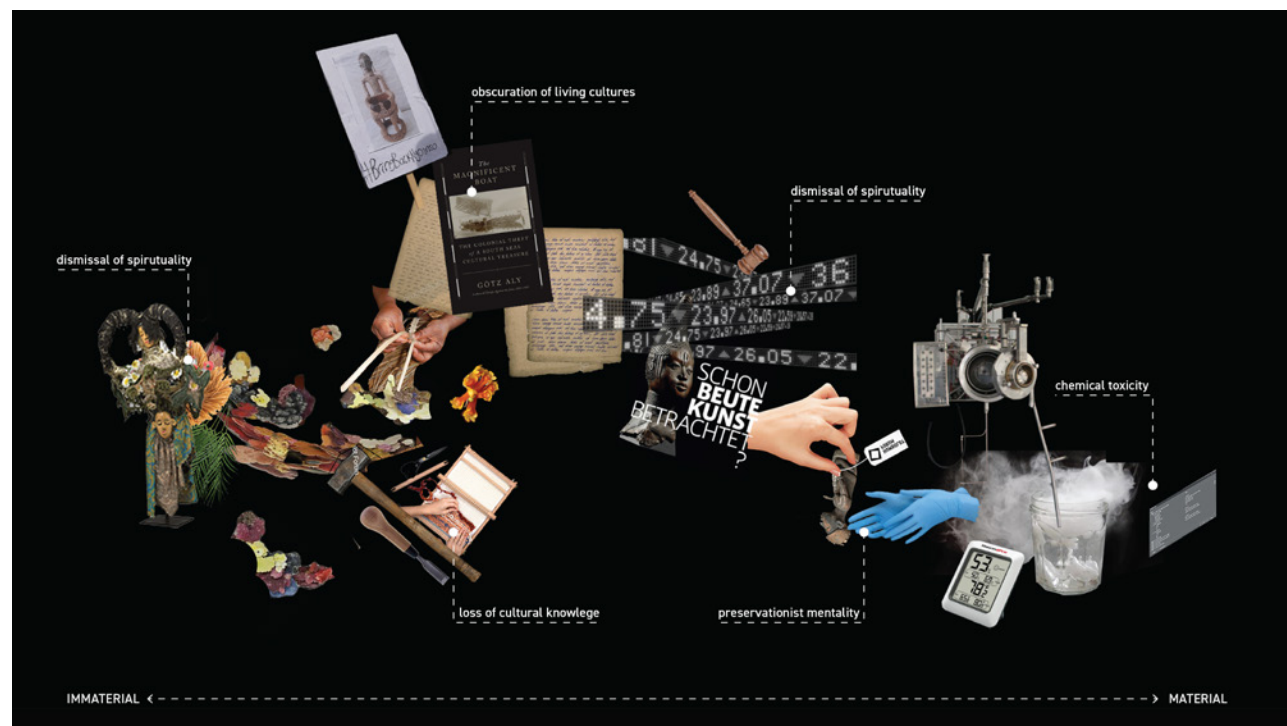
Lavin, Sylvia. *Kissing Architecture*. Princeton, NJ: Princeton University Press, 2011.

Lorde, Audre. *Uses of the Erotic: The Erotic as Power*. Out & Out Books, 1978.

Meredith, Michael. "Indifference, Again." Essay. In *Log 39: Observations on Architecture and the Contemporary City*. New York, NY: Anyone Corporation, 2017.

EMANUEL ADMASSU STUDIO, PARTNER: LALIN MAHOLARNKIJ

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DETOXIFYING THE MUSEUM

Our research into the Humboldt Forum centers around the intersection of chemical and cultural toxicity, used by the institution to control the objects in its collection, and the cultures they belong to. In its current state, objects in the Humboldt Forum are frozen and decontextualized, stripped of their original meanings and suspended from progress.

The Humboldt Forum is a monument to stagnation - to objects taken from their people, at times changing the course and progression of their cultures. We envision a different future for the Humboldt Forum, one where it becomes an active space for material restitution and community practices. We propose a radical transformation of the institution, turning it into a filter that facilitates reparations for people and objects alike. The vast network of resources currently used to uphold the museum's toxicity can be repurposed to support restitution and the surrounding processes instead.

Our design studies have been guided by the history of the Luf Island boat - a contested piece of lost culture and knowledge that can become a lens for intervention. In focusing on the Luf Boat, we can begin to peel apart some of the layers of detoxification that could be addressed within this object. This includes processes to remove harmful chemicals, restoration of the cultural knowledge of making, and the confrontation of preservationist mentalities.

We see these layers of toxicity as a gradient of material to immaterial intervention that can be translated into programmable spaces that transform the Humboldt Forum. Our approach involves a blending of machine and cultural spaces, with practices that focus on material restitution being supported primarily by nonhuman abilities, and immaterial restitution being supported by spaces that facilitate human knowledge.

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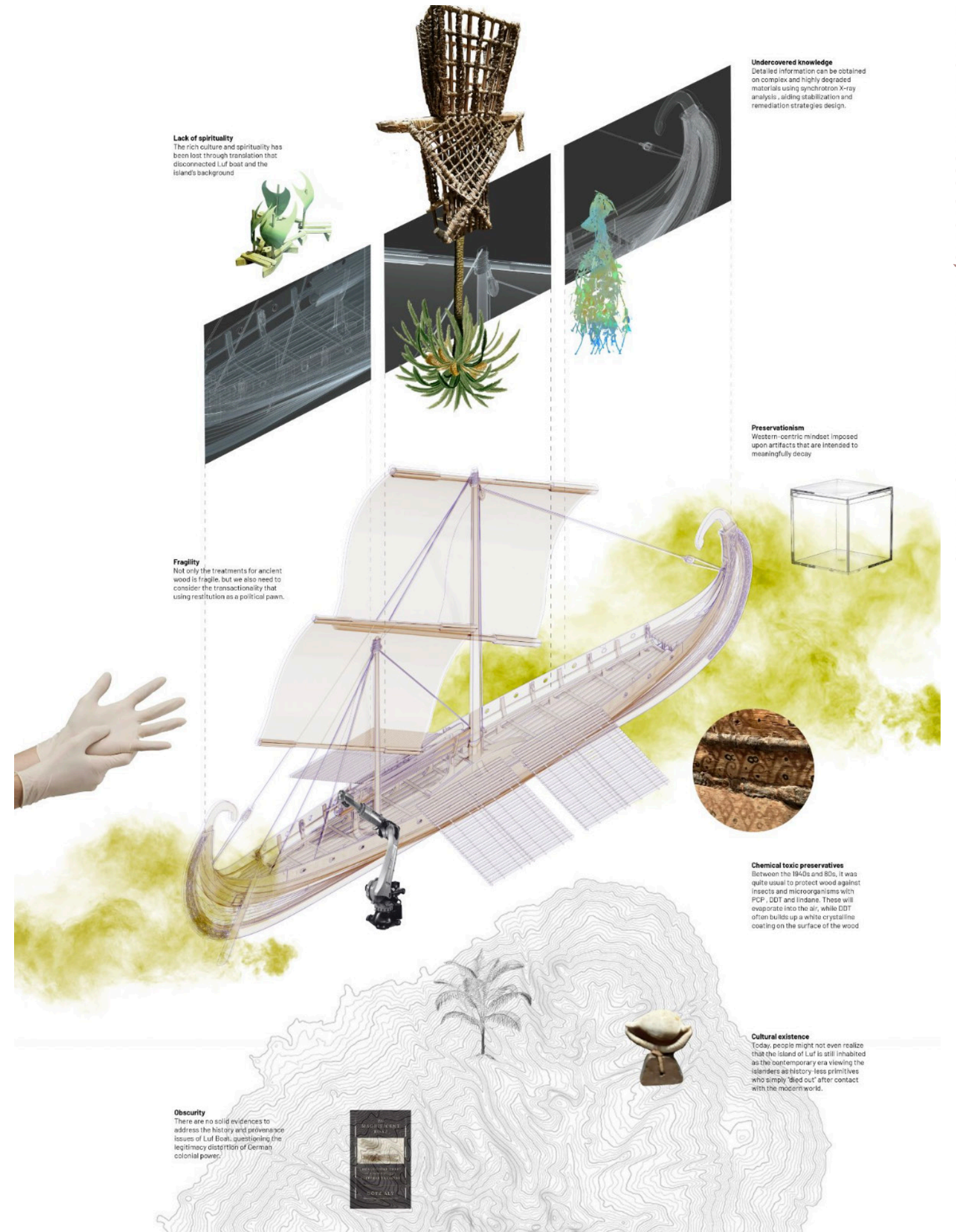
The steps toward material restitution are more straightforward - objects must be analyzed for the toxic components they are imbued with, and the toxins must then be flushed out in laboratory conditions. Although the detoxification of objects is still a new process, only beginning development in the last decade, its evolution will be imperative to safely restituting these objects to the cultures they belong to.

In order to emphasize the importance of material restitution, we need to challenge our assumptions about who are the key players in an art environment. This means destabilizing the traditional focus on artists and audiences, allowing us to recognize the potential of technology, such as detoxifying machinery, to support and enhance the artistic program of the space.

And as some spaces center the machine, we may ask - what can the inhuman do that the human cannot? The objects in need of restitution can not be returned to people in their current toxic state, but technical processes may be the key in undoing this damage. The Humboldt's cavernous interior will be put to use as a machine space for the detoxifying and re-animating of objects. The walls of the museum will become a permeable boundary, always awaiting objects to pass through them on their journey to restitution.

And though these machine processes will likely be a necessary first step, they cannot address the variety of immaterial toxicities haloing these objects. We've done a series of experiments to help inform the way different materials cooperate, and through that pushed our understanding of the overlap of different detoxifying programs.

The Humboldt Forum must be more than a machine for restituting objects in order to also detoxify and confront cultural conditions. As the path of restitution begins to tackle more immaterial aspects of restitution, we need to provide diverse spaces to serve and encourage various forms of activities that nurture creativity and spirituality - ones that can evolve as future needs appear.



Lack of spirituality
The rich culture and spirituality has been lost through translation that disconnected Luf boat and the island's background

Undercovered knowledge
Detailed information can be obtained on complex and highly degraded materials using synchrotron X-ray analysis, aiding stabilization and remediation strategies design.

Preservationism
Western-centric mindset imposed upon artifacts that are intended to meaningfully decay

Fragility
Not only the treatments for ancient wood is fragile, but we also need to consider the transactionality that using restitution as a political pawn.

Chemical toxic preservatives
Between the 1940s and 80s, it was quite usual to protect wood against insects and microorganisms with PCP, DDT and lindane. These will evaporate into the air, while DDT often builds up a white crystalline coating on the surface of the wood

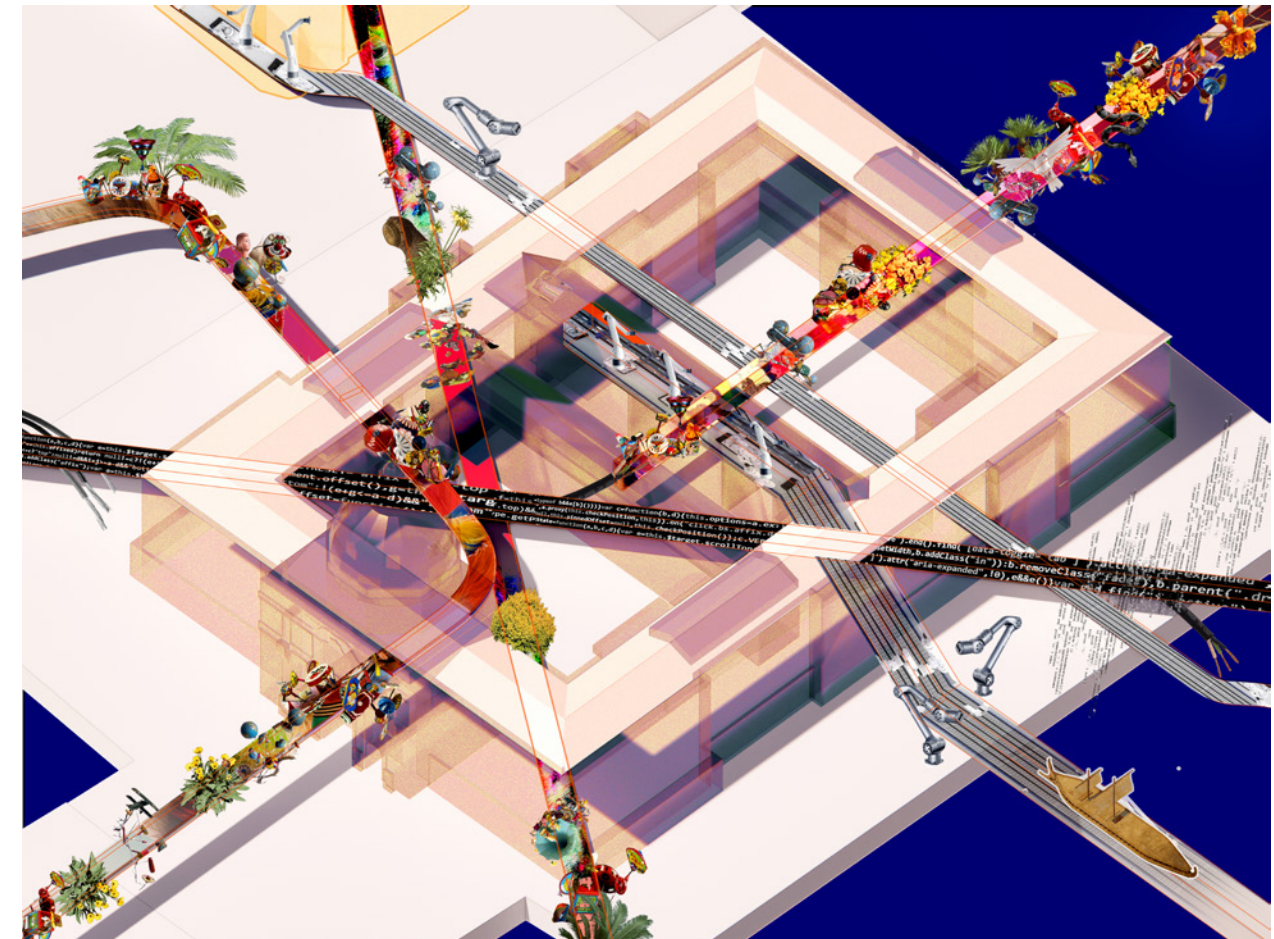
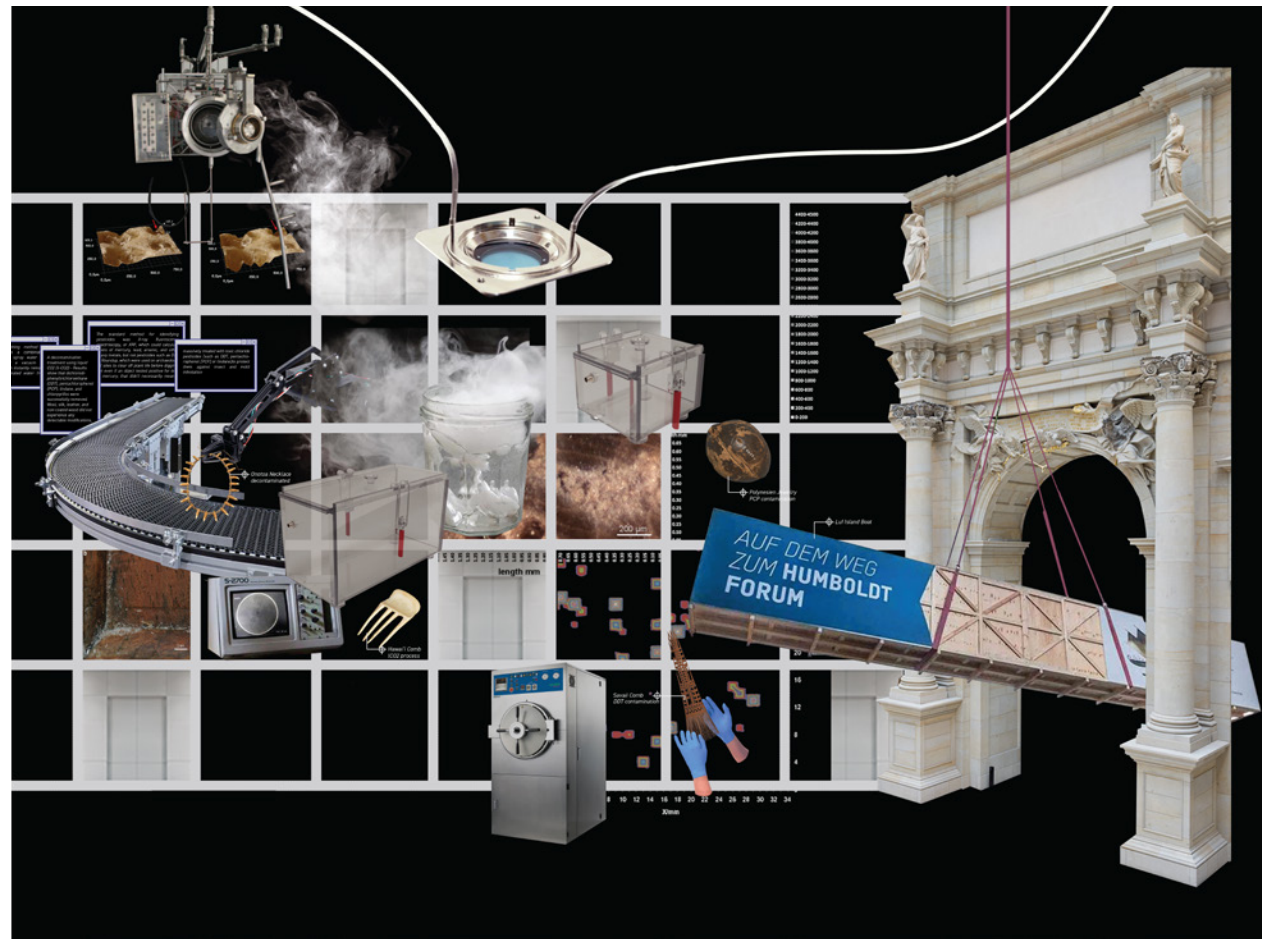
Cultural existence
Today, people might not even realize that the island of Luf is still inhabited as the contemporary era viewing the islanders as history-less primitives who simply 'died out' after contact with the modern world.

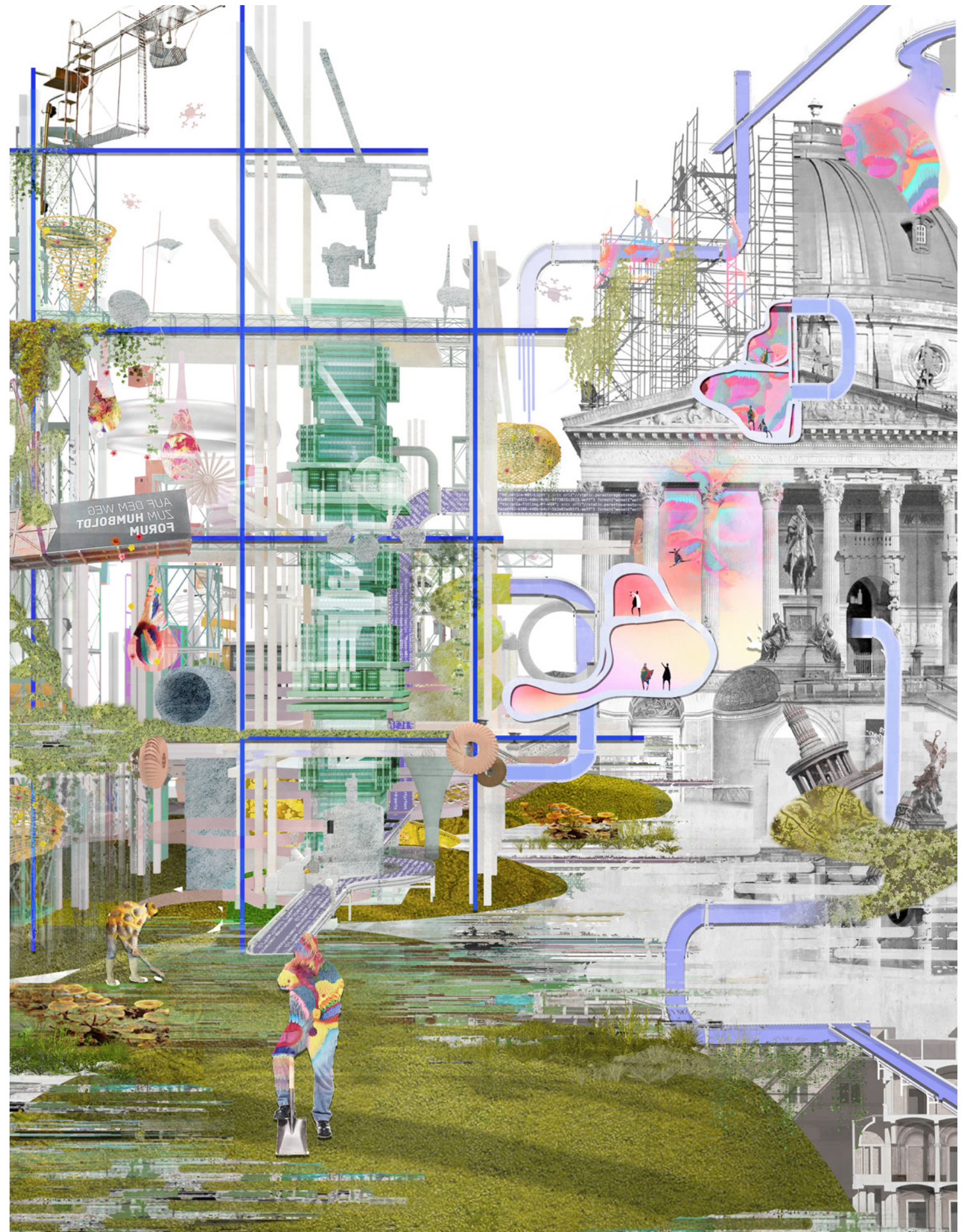
Obscurity
There are no solid evidences to address the history and provenance issues of Luf Boat, questioning the legitimacy distribution of German colonial power.



We have coined the term “second skin” of the art object to represent the physical and metaphorical compilation of knowledge, history, and heritage that surrounds an object. Second skin spaces can provide a comfortable and human-scale environment for the celebration of cultural practices and the rekindling of spirituality that has been neglected for so long.

In February of this year, dancer Sophiline Cheam-Shapiro was removed from the Met museum for dancing a prayer to objects from her ancestral country of Cambodia. This practice is a tradition and an essential part of her identity and relationship to these objects. The second skin spaces allow for practices such as this to not only have a space, but to be celebrated as a fundamental and necessary interaction with these objects. Chemical detoxification does not necessarily reanimate an object - for this we need spaces that can facilitate the rekindling of spirituality. These spaces are crucial for the reclamation and restoration of cultural heritage.

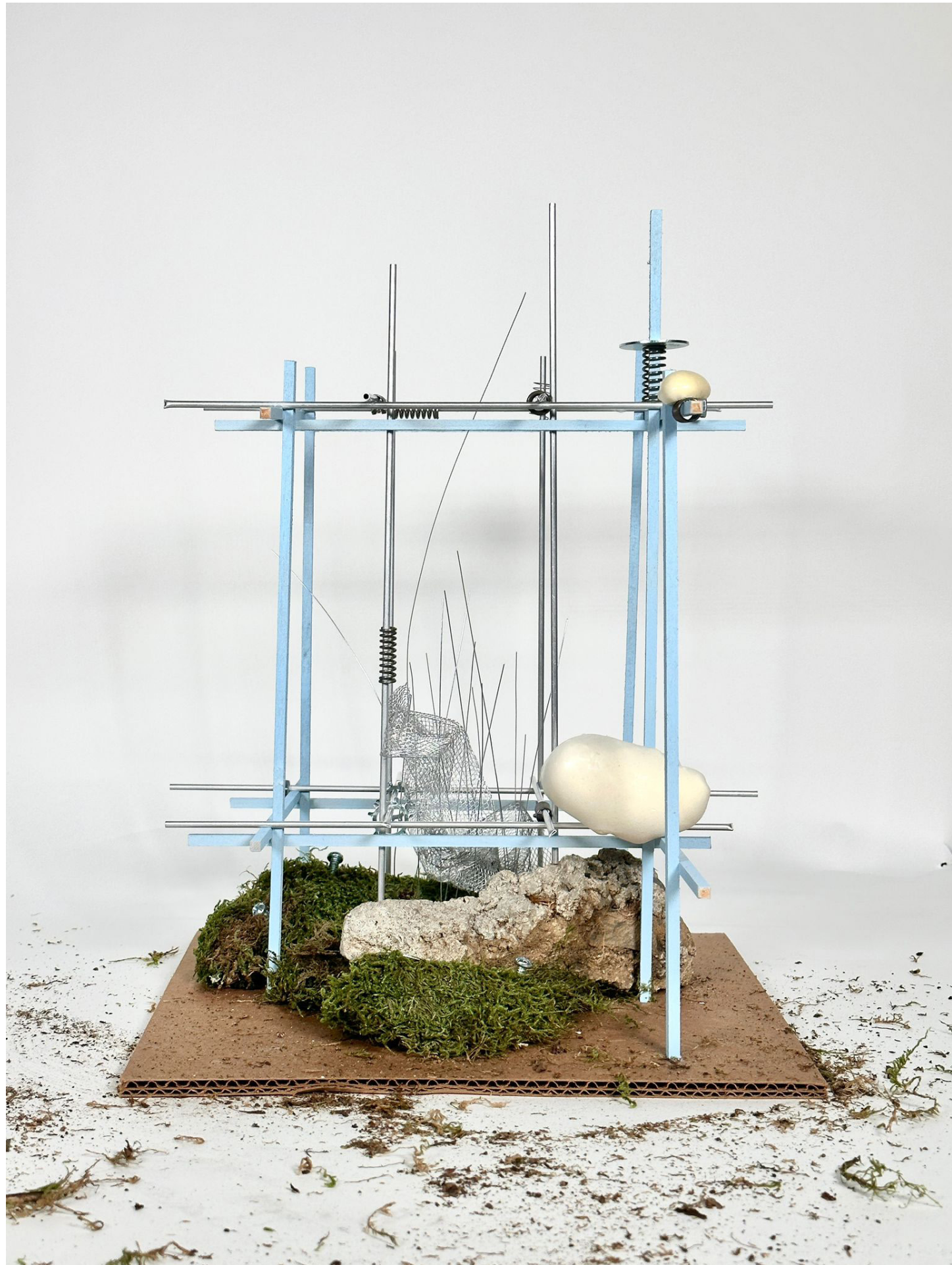






They take on a human scale and comfortable materiality - encrusting the museum's monumental scale and emptiness to cater to a more meaningful experience. The encrusted layers of second skin and machine space can create a holistic and transformative environment, where the past can be acknowledged and the future can be shaped. We recognize that many of these objects have histories fraught with conflict and violence.

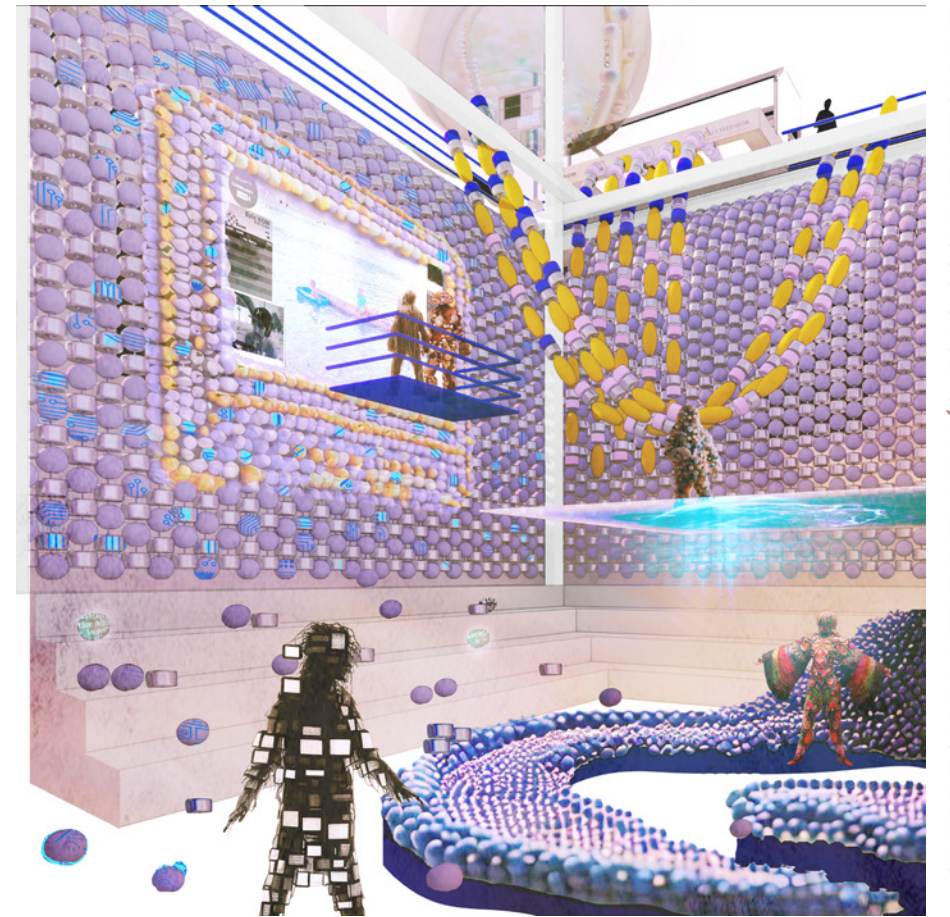
Therefore, we propose spaces for discussion and progress, where contested objects can be studied and their futures debated. Spaces of pedagogical experimentation, spaces of awareness and cultural reckoning. Spaces that center conversations and aim toward progress, creating plans of action led by the cultures with agency and claim to these objects. Some objects are not wanted back by their cultures of origin - perhaps once cleared of the pesticides that imposed a preservationist mentality upon them, these objects can be allowed to decompose. They may return to the earth, no longer someone's possession to be contested. Perhaps they may even become life once again as plants born from new soil begin to overtake the Humboldt's footprint.

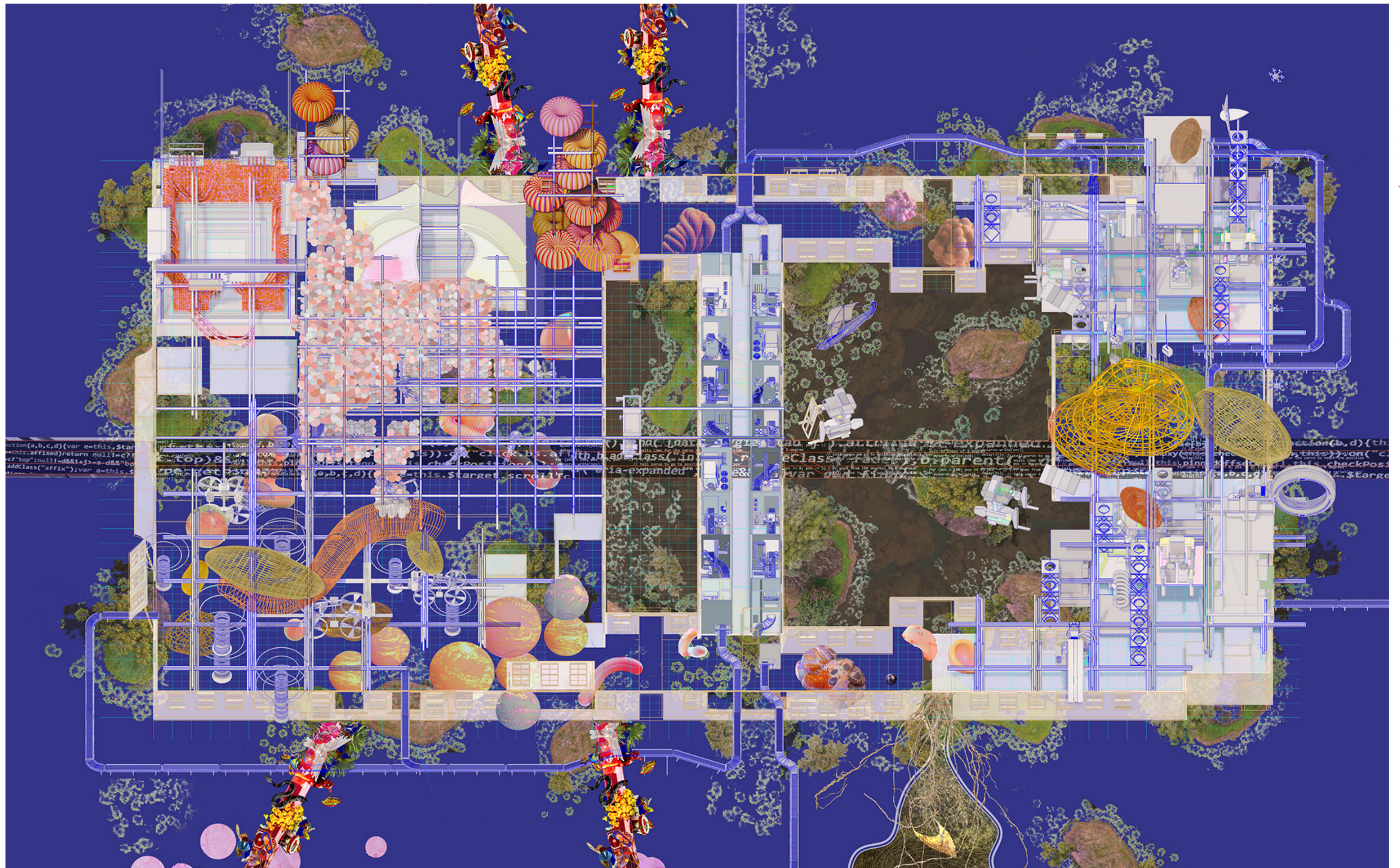


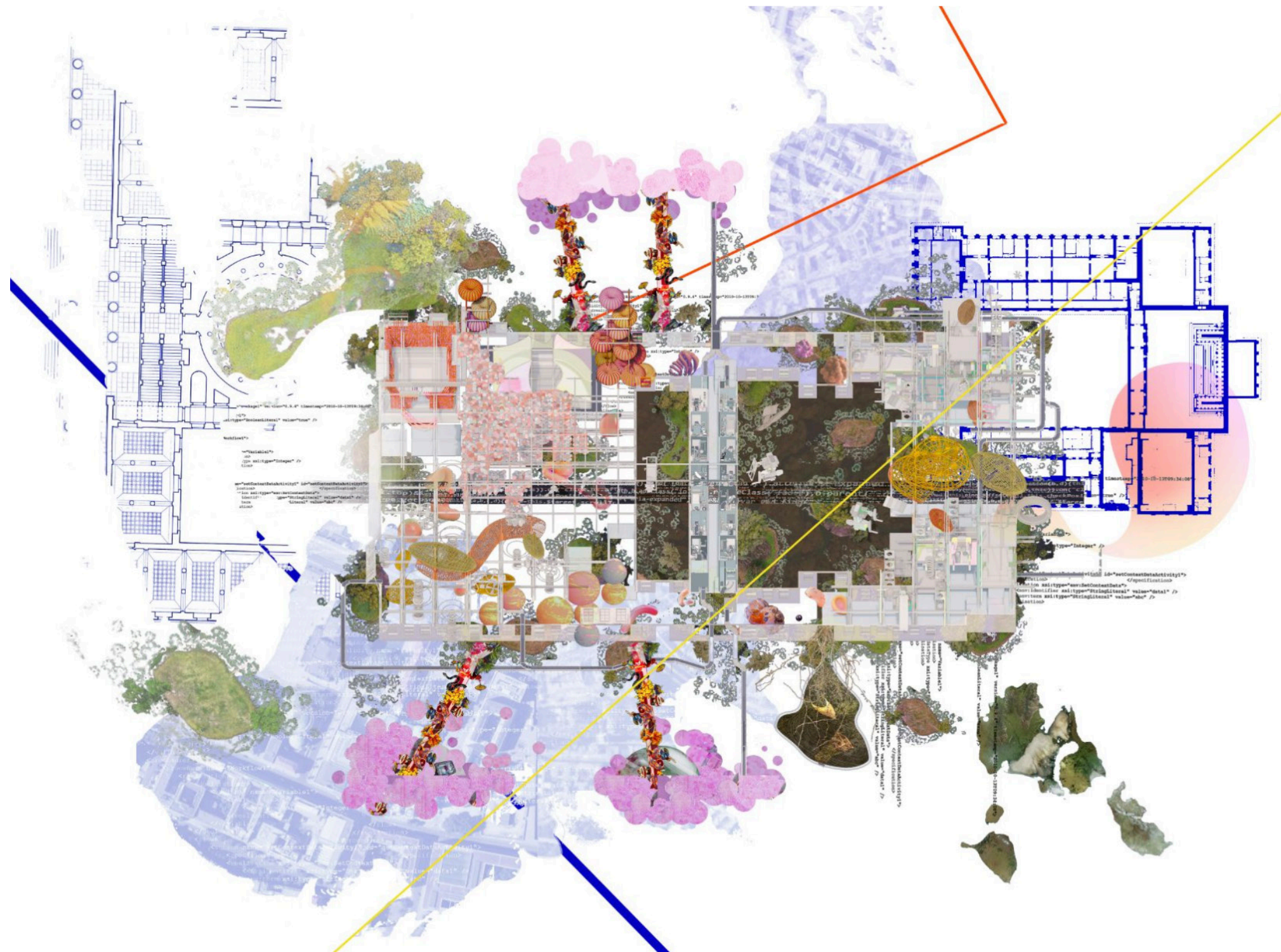
Other objects are in dire need of study, as the knowledge of creating them was stolen with the objects. The Luf people, for example, are no longer stewards of their own knowledge, and can no longer build the boats that once supported their lifestyle. This forces a collaborative effort to fill this cultural gap, requiring a space for the Luf people to probe into Humboldt's resources.

It is in these spaces of unmaking and making, learning through replication and creation, that we can begin a transfer of knowledge. The Humboldt must no longer be the holder of practices that do not belong to it. In these spaces that prioritize human knowledge, machines take on a function of support - machine ability is led by human intuition to expedite the journey of relearning.

The purposeful exclusion of the facade in these spaces is both a disintegration of the monumentality of the Humboldt Forum, and a countermeasure to preservationism - reckoning with the fallacy that these objects cannot go back to an environment where they might not survive. Instead, this environment, open to the exterior and thus natural resources, can become a place of material experimentation.







Zooming back out we see a blending of these detoxifying programs. The spectrum of reparations, whether material or immaterial, is a complex web to which no set resolution can be assigned.

Our approach to restitution must be flexible, with the ability to adapt over time and reach outside the boundaries of the institution when necessary. Our material studies address a variety of hybrid conditions, no space left unchanged by another.

The transformed Humboldt Forum aims to create an active space for material restitution and community practices, offering resources to impacted cultures as a place for reparations. But its edge conditions must not be confined to its original footprint, or even Museum island. The process of detoxification will spill out of its former bounds, necessary work engaging those who must partake. We must act urgently to transform the Humboldt Forum into a space for distribution rather than collection, where the cultures and communities that have been robbed of their heritage can work to reclaim it.

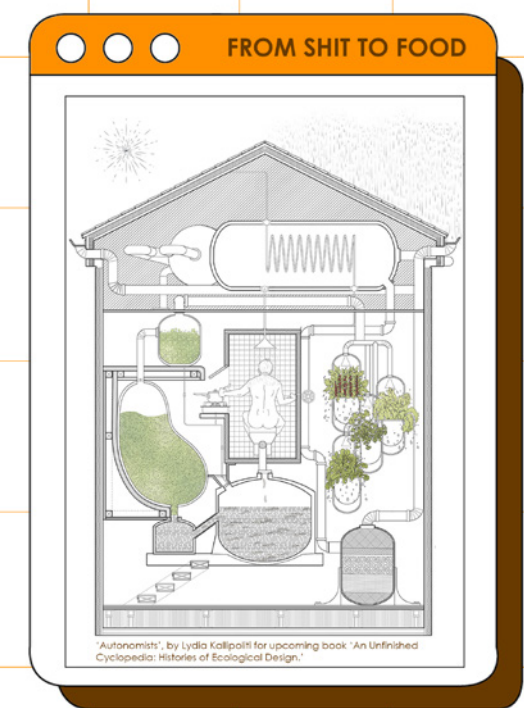


PEEL: ISSUE 01 MOTION

Over the summer, a small group of AAD students set out to fill what we thought was a gap in GSAPP's activities and the architectural sphere - we wanted to make a student journal that highlighted emerging voices in an accessible format.

Peel is a digital student-run journal with an ethos of accessibility - a platform to discuss architecture as much more than an aesthetic art - to peel away the superficial layers and reveal the core impacts architecture has on our world. Peeling can be intense and transformative - it can reveal fresh layers not usually allowed to breathe. It can scrape off potent thoughts and put them on display. This is the ideology of Peel - emerging within GSAPP's methodology, we aim to expand the understanding of topics that can be engaged by architecture. Through examining the notion of "building," not as a noun but as a verb, we expand our understanding of building as a process rather than a static form and reveal a broadened scope of trans scalar examinations, social and political relationships, and ecological impacts. As a generation inundated with social responsibility, we know that practice goes beyond mere aesthetics, program, and material catalogs - and as such we must re-evaluate the goals of our field in relation to the current global crisis. Peel will render visible architecture's pressing responsibilities today.

We also organized an amazing lecture with Lydia Kalipoliti, who see as someone really "peeling" the profession - getting into the layered complexities and making connections to interwoven fields.



Peel Journal is excited to present:

Lydia Kalipoliti
 When: Tuesday, April 4
 Time: 6PM to 8PM
 Where: 600 Avery (Ware Lounge)

Panel discussion with:
 Kriti Shivagunde
 Karolina Dohnalkova
 Javier Flores
 Hosted by Peel Journal



A MANIFESTO FOR A TRANSSPECIES ARCHITECTURE

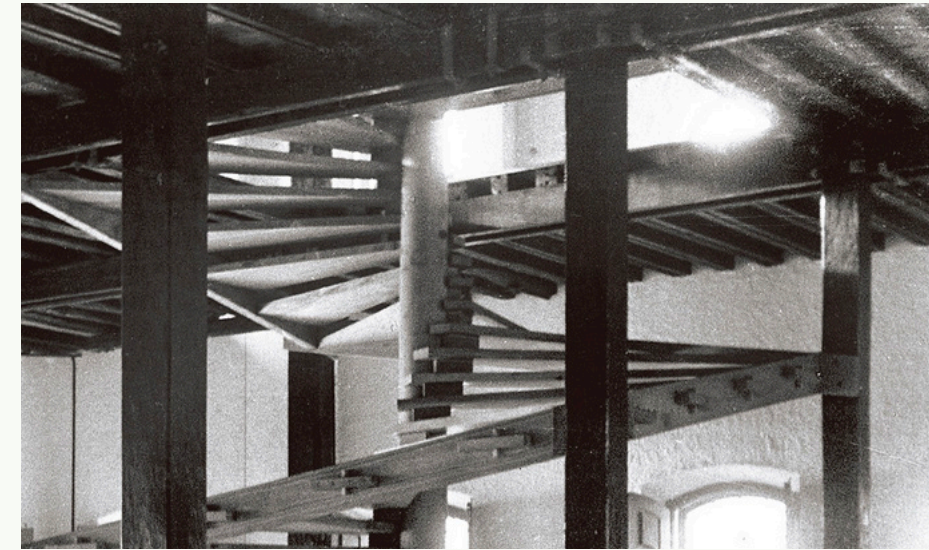
The architect's role is rapidly transforming - we all know it needs to happen. The earth knows it, the trees know it, the old folks know it, the young folks live it. So in pursuit of a less harmful profession, we must create a transspecies architecture, guided by the below tenets of observations found in Lina Bo's work:

- **De-center the human.**

Industrialized humans have historically taken from their surroundings, placing their comfort and survival above that of the beings that surround them. But we know this must change, even if selfishly to preserve our own survival. If we begin to think of the human as part of a system that inhabits our world, rather than the predominant species to be catered to, we can forge a path towards a transspecies architecture. Perhaps this is the simplest way to define our goal - an architecture that no longer centers the human. And at first, we must even go too far - we must center the other. In the same way that affirmative action is a course-correcting tool, perhaps we too need to minimize ourselves in pursuit of transspecies hospitality before we learn to decenter humans naturally.

- **Accept the tradeoff of discomfort for all.**

Humans and plants and animals and bugs and bacteria all have a slightly different perfect physical comfort level, and there's no way to all live an uncompromising existence together. But we gain different benefits when we live together and we need to accept that there is something uniquely experiential about discomfort. In Lina Bo's Casa de Vidro, elements of the outside are brought in, particularly moisture, as a form of discomfort that enhances the experience of living. It's a force of connection and immersion - of compromising what is perfect for humans to what is acceptable for all.



Lina Bo Bardi, Casa Vidro, 1950.



Lina Bo Bardi, Casa de Cham Cham, 1958.

- **Do not take your friends as prisoners.
Do not squeeze your friends to death.**

In an attempt to befriend our fellow organisms, we might love a little too hard. But too much love can be just as harmful as too little. Take for example Casa do Chame-Chame, built around the love of a tree that unfortunately could not withstand the affection of the inhabitants. Similarly, potted plants intended for the viewer's joy, restricted to pots and placed based on a human's whims are only the performance of transspecies hospitality. They gain for the human an image of immersion in nature, without any of the compromise required to make the plants happy as well.

- **Who's watching who?**

Examine the power dynamic created in a space. Little things can be the give-away. The placement of the chairs, the pots; facing the glass, facing each other. What remains private, and who deserves privacy? In the sketches of Studio de Arte e Arquitetura we see plants peering over the edge of a skylight, encasing the studio in vegetation, placing plants literally and metaphorically above the residents. But the same kind of observational quality can be said of the people inside, who arrange their home to view the environment outdoors rather than creating a space for communication with each other. They are creating a space for reciprocal interface.

- **When you draw, do you draw like a human?**

If drawing is a method of thinking, quite a bit of information can be gleaned from the way we draw. It's unavoidable to insert a bit of self into a drawing, so why not embrace it - there's something more honest about that anyway. As in Lina Bo's bug drawing, there's a unique depiction of the creatures she wants to co-exist with. A creatively analytical take. If we draw other species as if we are fascinated by their workings, as if each joint is something to be celebrated, then we will begin to involve those species in the workings of our architecture as well.



Lina Bo Bardi, bug sketches, 1950.



Lina Bo Bardi, Museum by the Sea, 1951.

- **The absence of humans should not connote the absence of life**

Expanding upon the notion of what our drawings convey, human figures have traditionally been used to fill an architectural drawing with liveliness and denote the scale of a space. But if these human figures are absent, how does it change the perception of a space? Can we think through a drawing in a way that human cohabitation is implicit from the arrangement of plants and objects? Carrying through the importance of de-centering the human, the entourage that inhabit our drawings must hold equal, if not greater, importance and liveliness to the human figures.

- **Consider the spaceship.**

Arising from the comparisons between the MASP and the Museum on (in?) the Sea, both of similar concept but evoking very different curiosities, we must dwell on the building as spaceship. The starkness of depiction of the Museum on the Sea - landing in an expansive plane unfamiliar to it in materiality or height, with a singular tree raised atop like a flagpole - the building appears to conquer the land. But the MASP, though essentially composed of the same components, cradles the garden plaza beneath it, allowing plants to climb up its cavernous underbelly. You can spot a spaceship from a mile away. You could pick a spaceship up and put it anywhere. But a spaceship is built for colonizing new worlds and not making nice with the one you're currently inhabiting.



Lina Bo Bardi, Teatro Oficina, 1950.

- **There's always a threshold. Or isn't there?**

One of the most powerful experiences of architecture is walking into a space and having a whole little world open up that you couldn't have expected to be there. It's the magic of the threshold, really. But there's a different magic as well to letting the outside creep in, of carrying the liveliness of the outside world in with you and imbuing the inside with it. This presence is seen in many of Lina Bo's projects such as Teatro Oficina, which almost feels like an extension of the street with plants making themselves at home as much as spectators and actors, all blending together richly and organically. It's so much more than putting plants inside that gives that "outside-in" feeling. It's the energy.

- **Allow the work to transform with time**

Sometimes in an attempt to blend into the vernacular or use natural materials can be more labor intensive to maintain. And though it may seem that a work is changing over time to become something different than the architect intended, such as at Capela Santa Maria Dos Anjos. But the community it was built for has agency, and their inhabitation will adjust a space to their needs. This is an important guiding thought for transspecies architecture as well - finding peace with the transformation an environment will cause.

- **A light touch when at all possible.**

Perhaps a tenet of sustainability goes hand in hand with our goals toward transspecies hospitality - re-adapt whenever possible. Creating something new already puts a foot in the direction of disruption, after all. But even deeper than this, updating our previous environments to accommodate the comfort of other organisms doesn't need to feel heavy handed or literal. Through the lens of the Solar Unhao staircase, we can see that evoking a natural-ness taps into the spirit, rather than the visual or material. There is an essence of plant-ness, of lightness and structure and belonging to the larger whole that elicits immediate similarity to a tree in a broader forest. The framework of transspecies architecture is not a building shaped like a tree, or a building covered in plants, but one that feels at peace with its surrounding environment.

And through these ideas we guide a collaborative, seamless and reconciliatory architecture. It might not be enough to fix everything, but it's a start.

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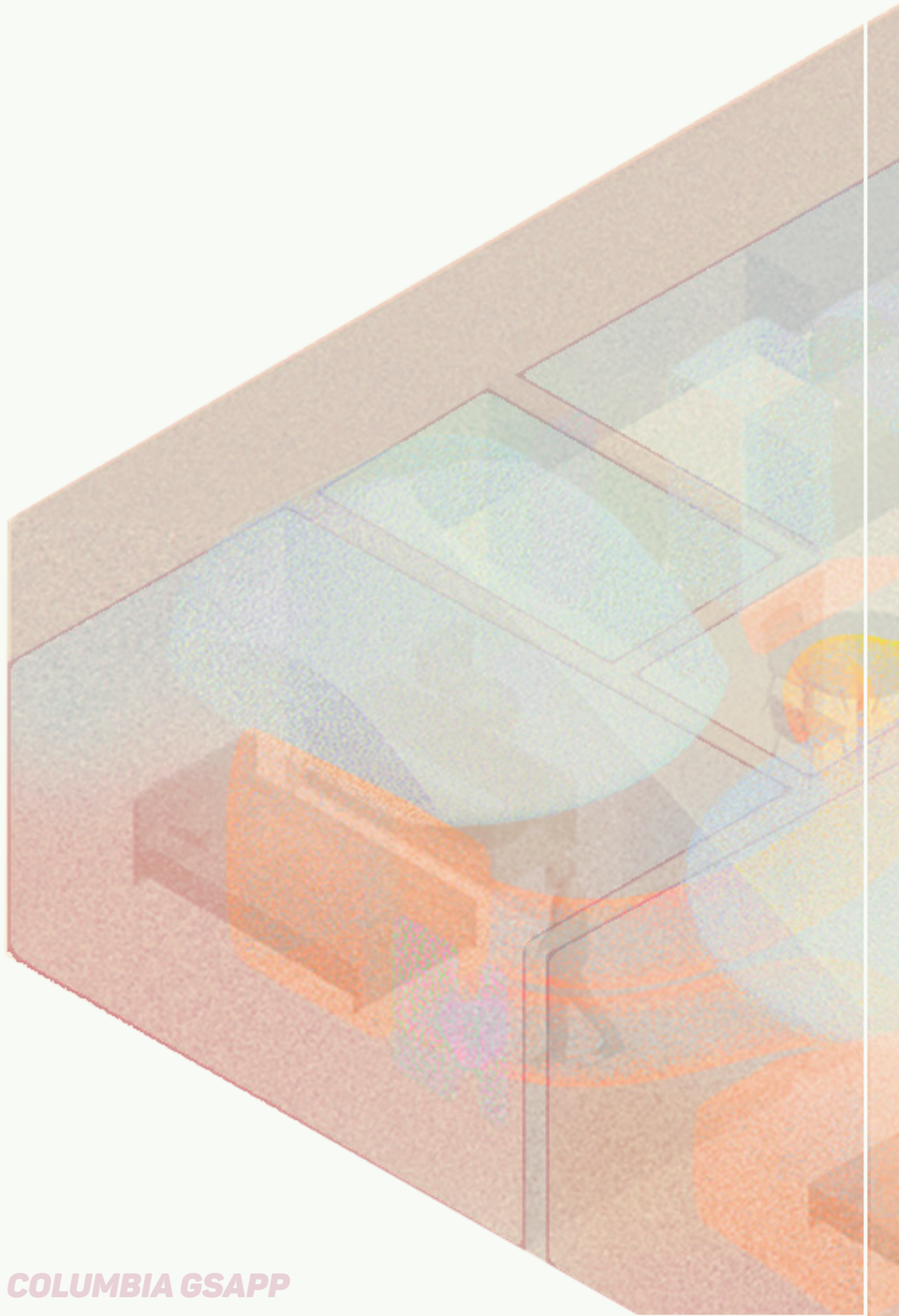
The community and studio culture at GSAPP has been so much more open and fruitful than I could have imagined, coming from an undergraduate program fraught with tense competition. It's been an invaluable nurturing environment for exploration, the kind in which the most creative intuitions are able to bloom. It's got to be a community effort after all - the evolution of a profession - and everyone's ideas are valuable for discussion. Students at GSAPP are able to internalize that their work will make an impact as so much more than a building. Architecture is a system of influences in motion, it can challenge the existing structures in an attempt to combat the injustices in our world.

The intensity of the politicization of architecture and criticality within the AAD program has made me so amazed and invigorated to be part of this program. The notions of transscalar thinking, though made to seem like an evident approach by our professors is an incredibly valuable and rare methodology. Rethinking our profession is so precisely necessary now, and doing so requires the desire to constantly question and investigate, to pull on revolutionary readings and push representation methods and to kindle that desire in students.

I feel so much gratitude for the opportunity to be part of this transformative group of thinkers.

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