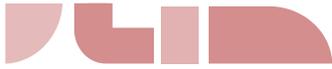


 **MISC**
 **EL**
 **LA**
 **NEOUS**

MISCELLA- NEOUS

[mis·cel·la·ne·ous]

consisting or formed of various kinds;
varied; mixed: *a portfolio of miscella-
neous projects, visuals, and essays.*

**Studios **

07 Summer 2019
Partner: Rohan Parekh
Instructor: Eric Bunge + Mimi Hoang

31 Fall 2019
Partner: Aayushi Joshi
Instructor: Bernard Tschumi

57 Spring 2020
Partner: Bassam Kaddoura
Instructor: Pedro Rivera

**Essays **

27 Summer 2019
Individual Writing
Instructor: Laura Diamond

59 Fall 2019
Partner: Wendy Guan
Instructor: Enrique Walker

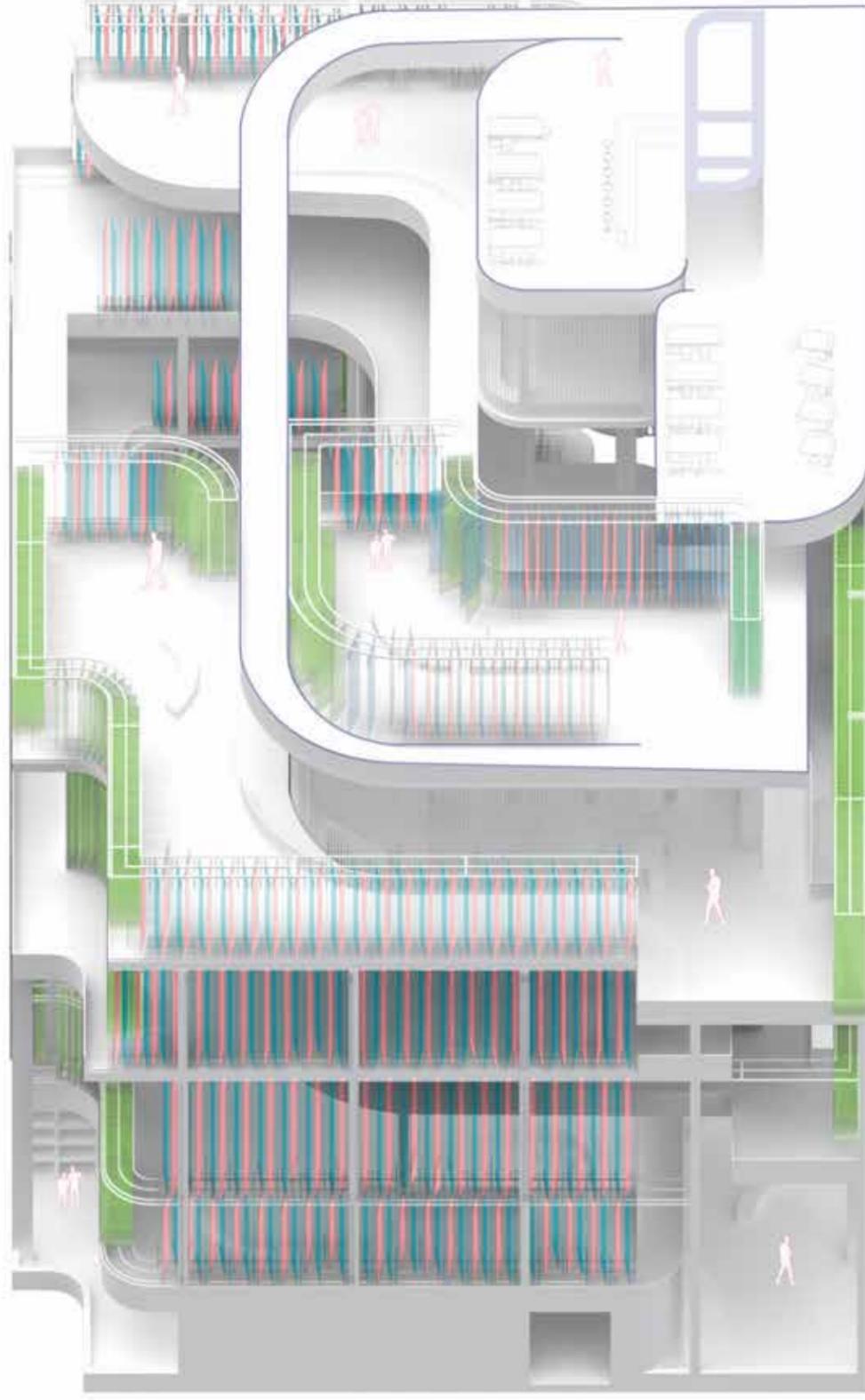
**Visuals **

85 Spring 2020
Individual Project
Instructor: Joshua C. Jordan

91 Spring 2020
Individual Drawing
Instructor: Marc Tsurumaki

ART INCUBATOR

Brief x Counter Brief



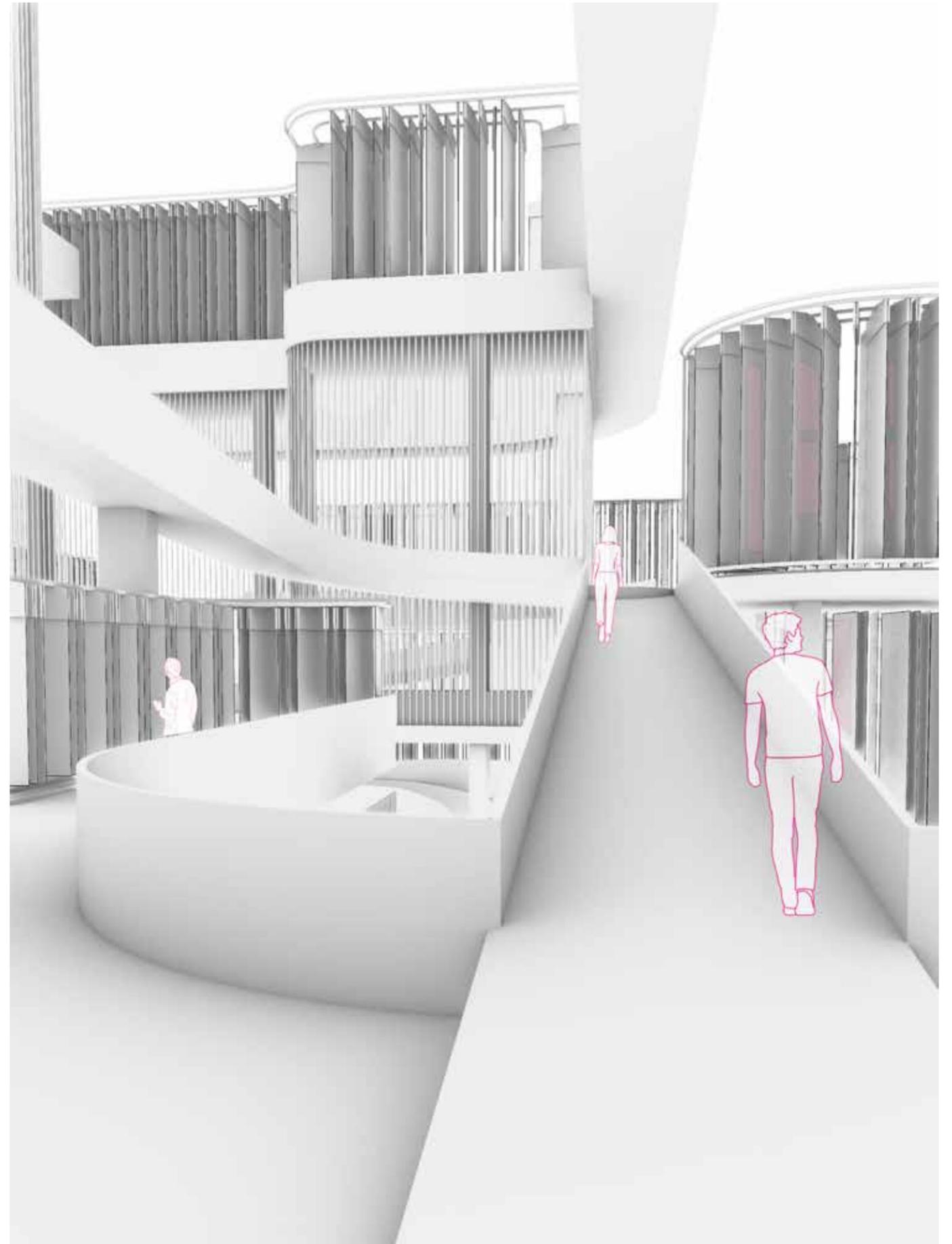
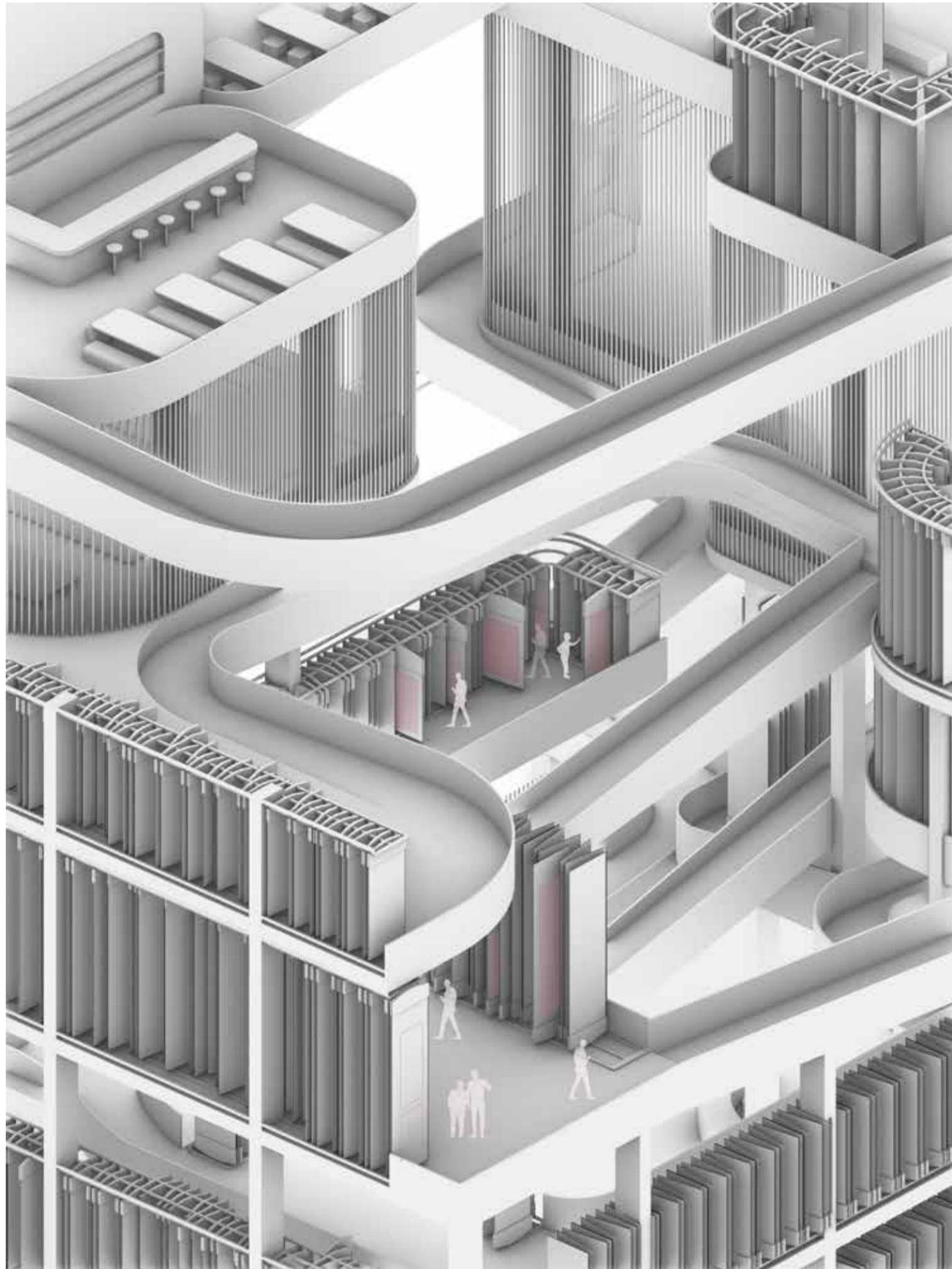
The Museum Stripped Bare By (Or To?) it's Galleries.

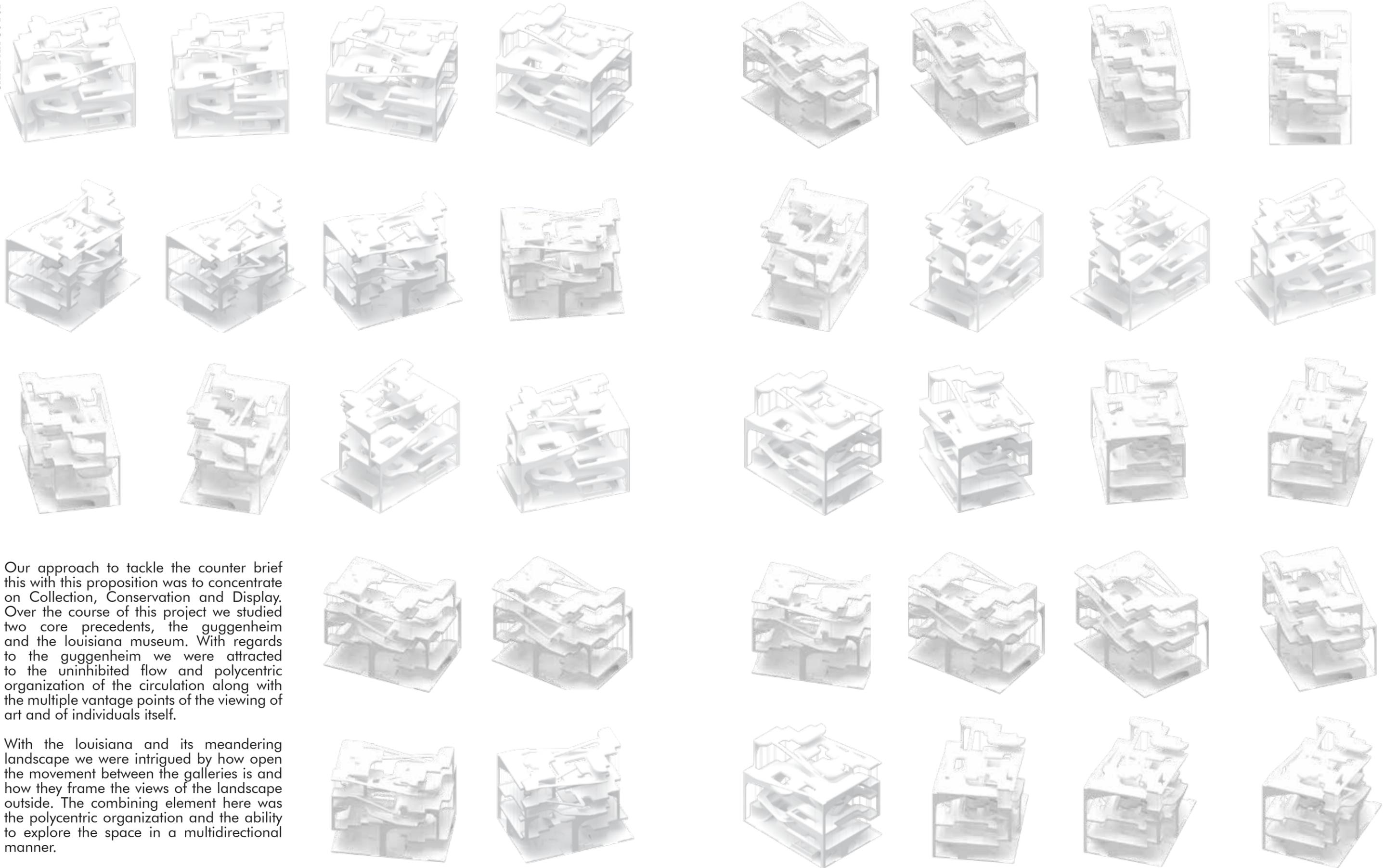
Collaborator: Rohan Parekh
Instructor: Eric Bunge + Mimi Hoang

As with most cultural and technological shifts, the transformation of the museum as a type has been gradual enough to go largely unnoticed, or at least incrementally accepted, by the public.

Meanwhile, the development of new art forms either outpaces or is sometimes constrained by the spatial and technical capacities of the spaces in which they are displayed or enacted to the public. Has the museum as a building type grown too complex? Or should we, as architects, embrace this increasing complexity?

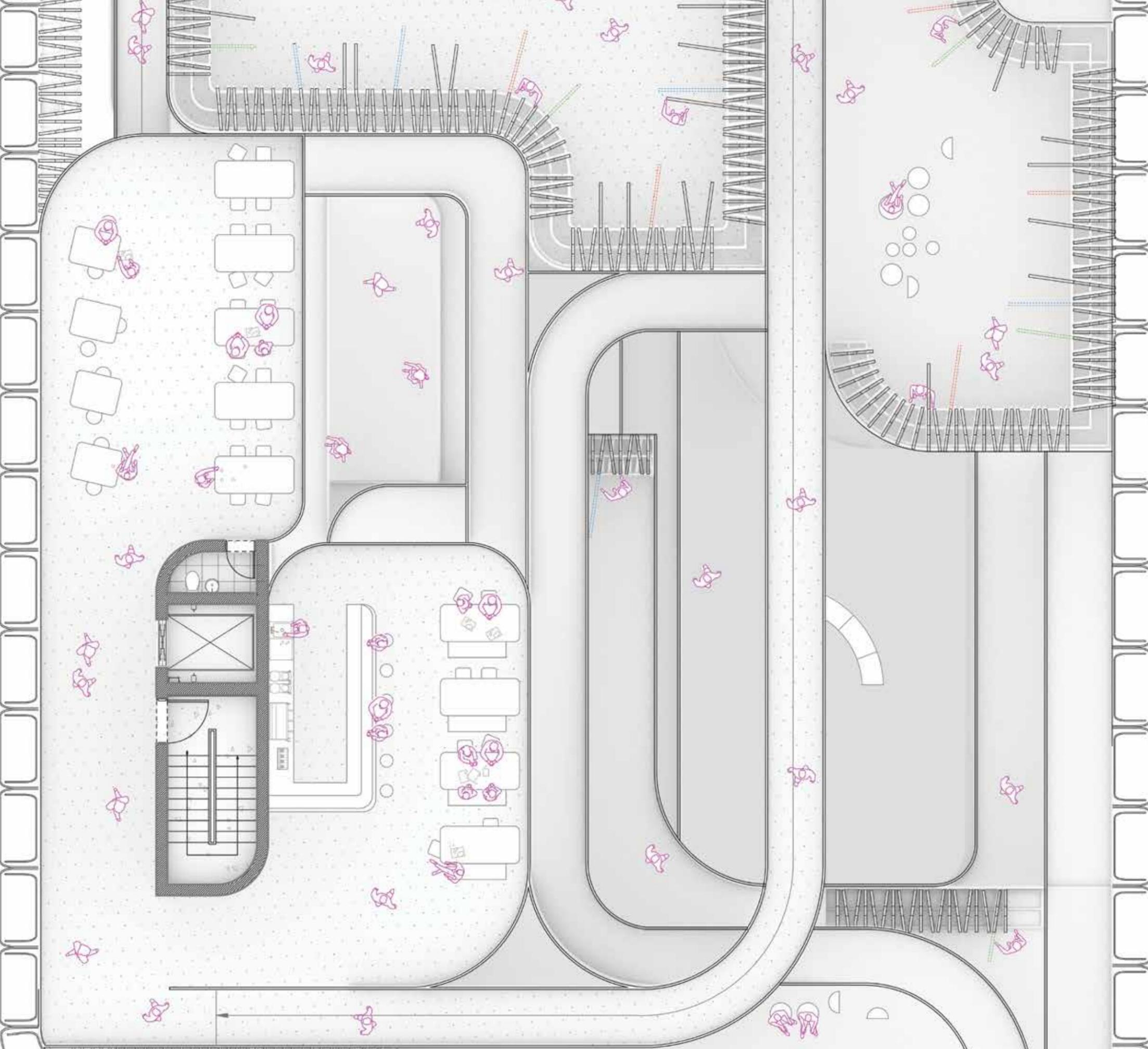
This studio proposes both a brief and counter-brief envision a hypothetical art museum without galleries or envision a hypothetical art museum with only galleries.





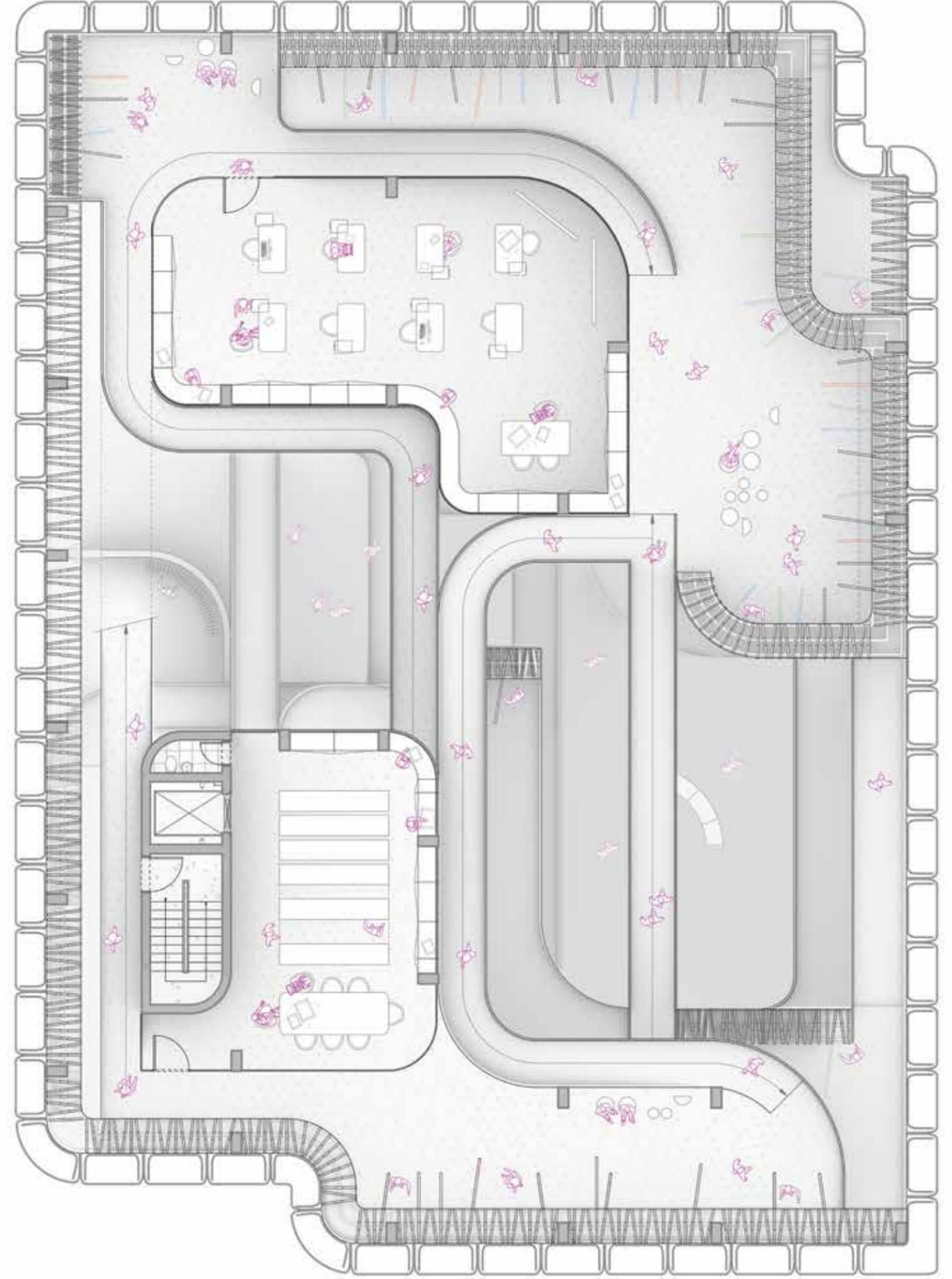
Our approach to tackle the counter brief this with this proposition was to concentrate on Collection, Conservation and Display. Over the course of this project we studied two core precedents, the guggenheim and the louisiana museum. With regards to the guggenheim we were attracted to the uninhibited flow and polycentric organization of the circulation along with the multiple vantage points of the viewing of art and of individuals itself.

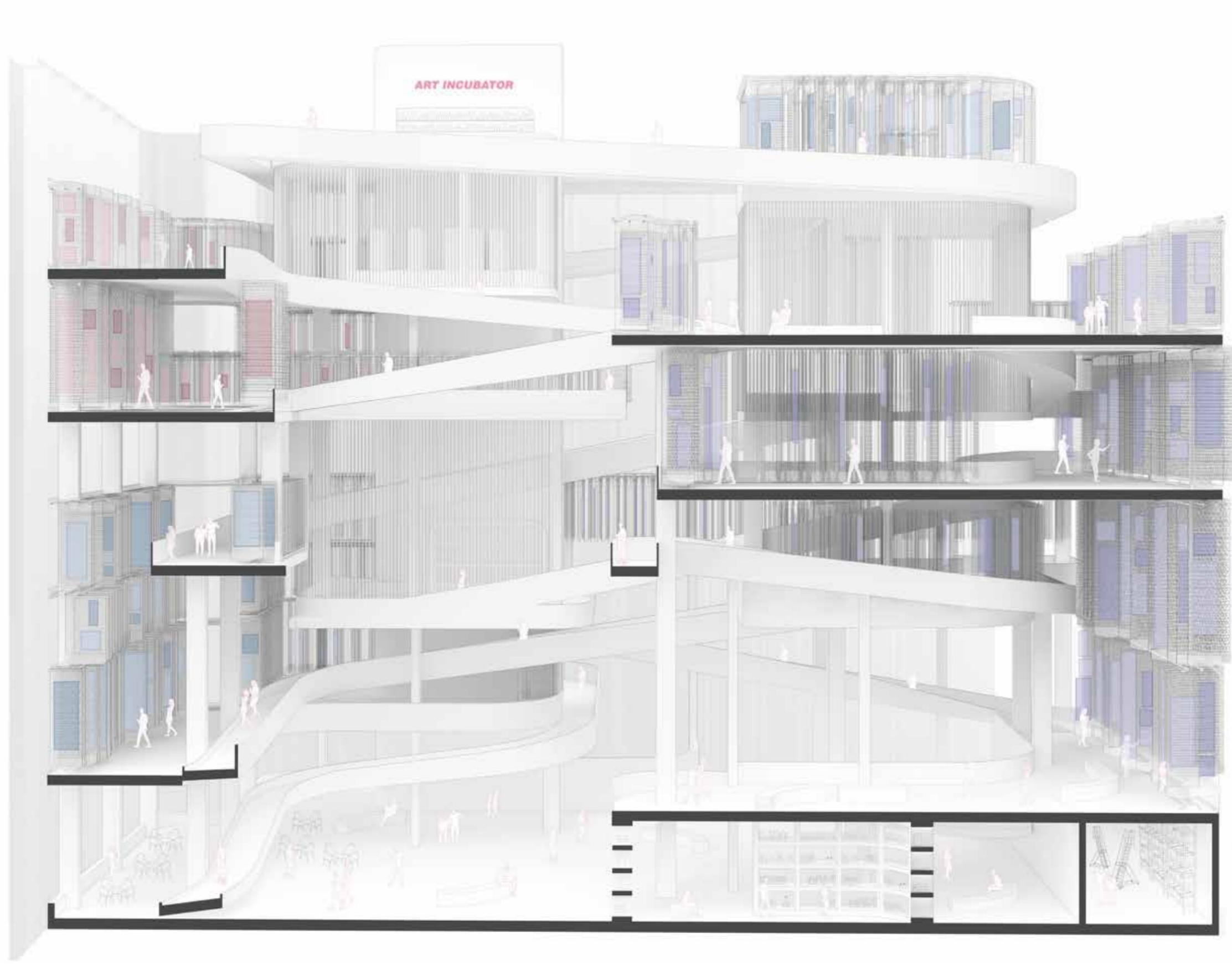
With the louisiana and its meandering landscape we were intrigued by how open the movement between the galleries is and how they frame the views of the landscape outside. The combining element here was the polycentric organization and the ability to explore the space in a multidirectional manner.



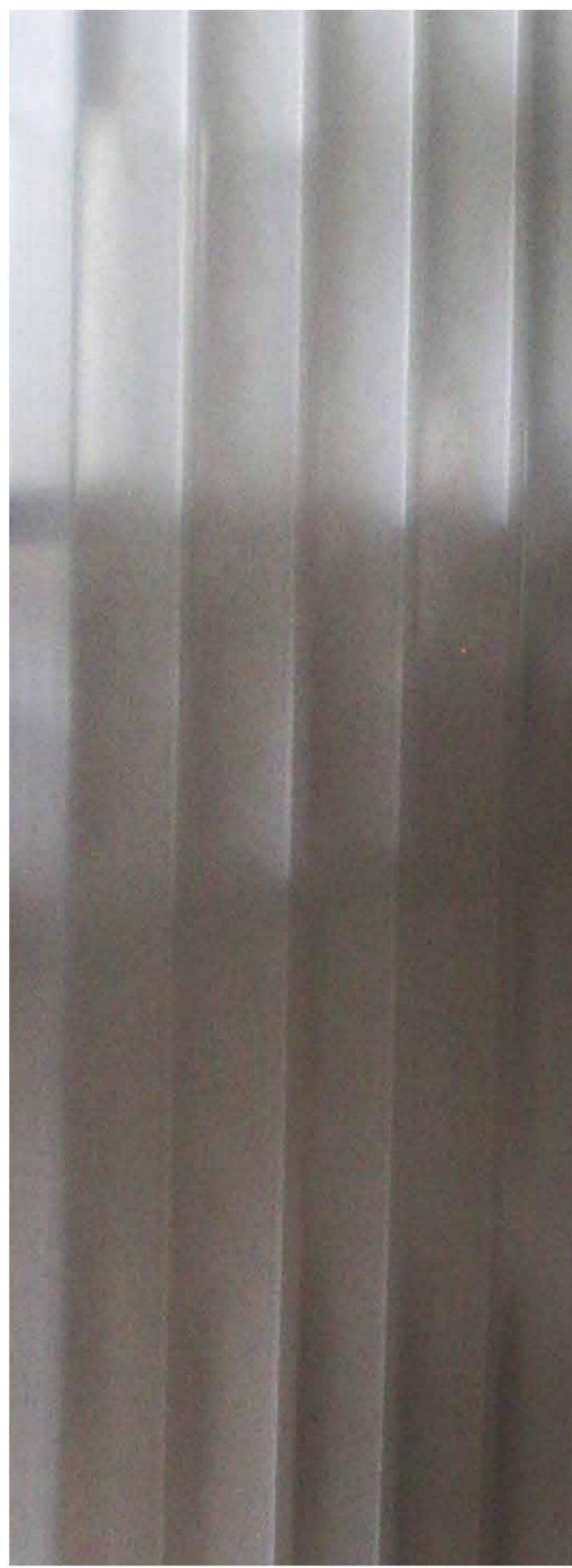
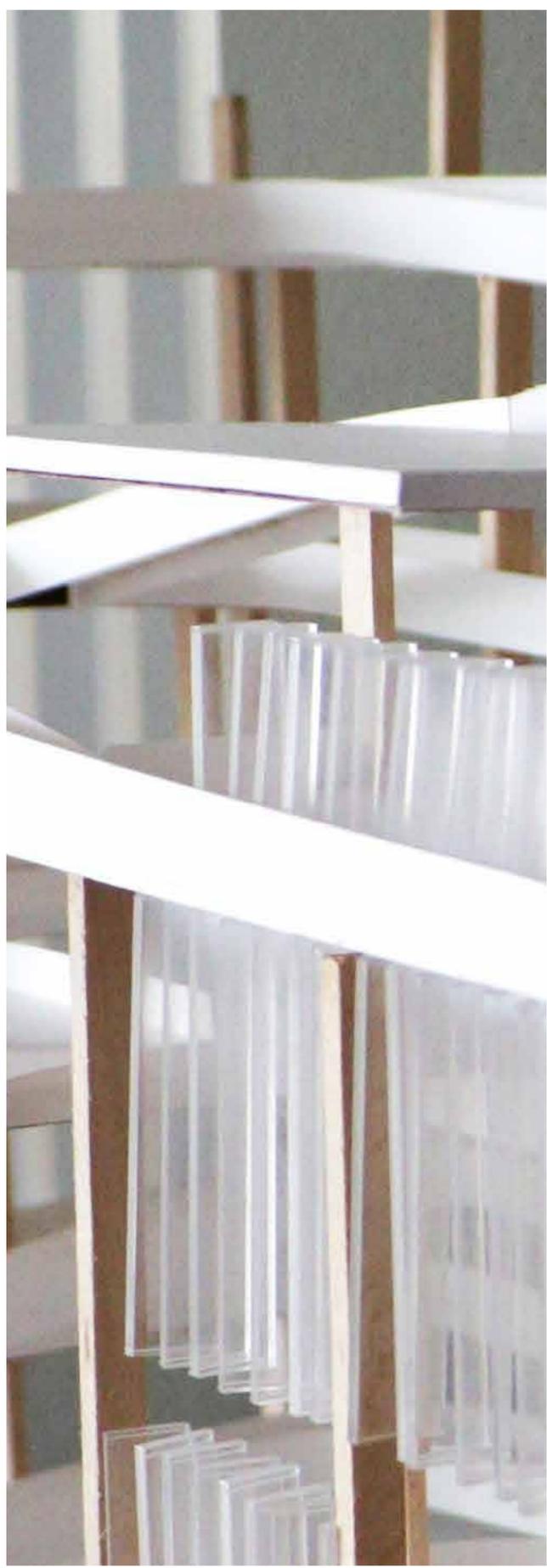
Our proposition is to rethink the museum space as an art warehouse/ storage, where we are proposing to provide storage capacity and holding space for other city museums which do not have the means to store large scale or multiple small scale paintings ; as well as provide a range of viewing experiences with our design or the art that we are storing for the public. The sheer volume of art itself provides a learning opportunity, as one moves from landing to landing we recall the elements of the seamless landscapes of the louisiana as landing impersonated landscape, making it and the armature of the art within it the display along with the flow of the guggenheim which allows for multiple viewing opportunities of the art from various levels.

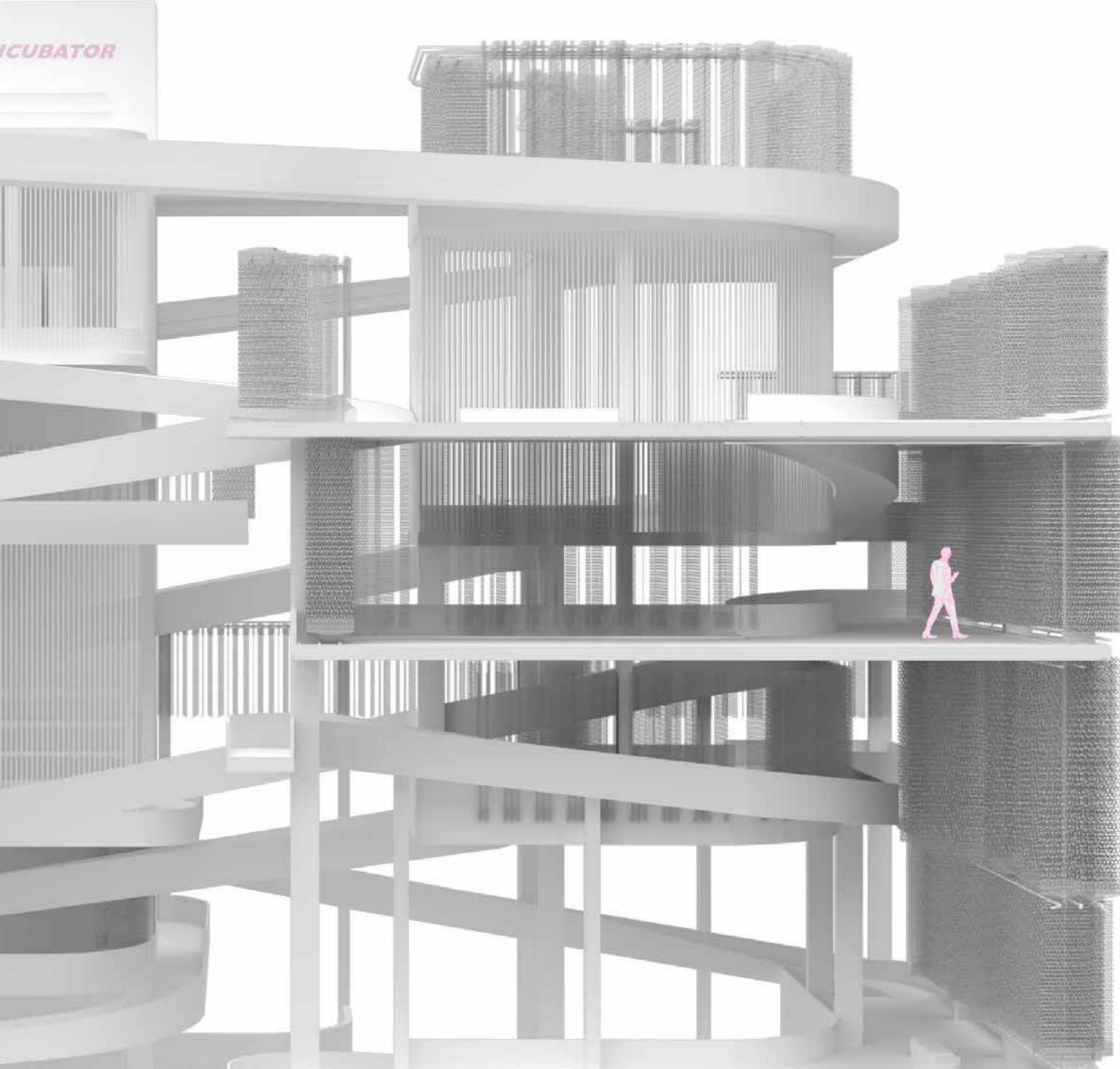
We are challenging the efficiency and compactness of a regular storage facility where art is generally stored and rather providing an ornamental meandering manner of viewing it; where art storage replaces the wall and the shaping of the storage acts as our spatial element providing an overwhelming viewing experience of over 1900 frames that can hold within it multiple paintings and at the same time create unique moments of learning when a frame is pulled out and there's a more accessible interaction between the viewer and the art.











“Museum collections are publicly owned; they’re part of our heritage. They need to be seen and the more you can get out, the better.”

-Kevin Stayton, Chief Curator
at the Brooklyn Museum.

The Architecture of Closed Worlds, Or, What Is the Power of Shit?

Lydia Kallipoliti

ARGUMENTS

Instructor: Laura Diamond

In the “The Architecture of Closed Worlds, Or, What Is the Power of Shit?” book, Lydia Kallipoliti explores the development of closed systems in 20th-century architecture, design, and engineering. Shedding light on the space program to intercultural architectural groups experimenting with autonomous living (Pentagram, 2018). Closed Worlds presents prototypes that function as closed resource regenerating systems, such as outer space capsules, submarines, and office buildings.

Unlike an open system that is linked to its surroundings, the idea of a closed system is interesting were within a settled boundaries everything together forms a complete cycle, it implies an architecture of containment and detachment — “the desire to shrink the world, to populate it” (Barthes, 1957, p. 66) — to alter it and condense it to a manageable territory, so that all bodies can be monitored and controlled within its borders (Lydia Kallipoliti, p.15).

Following are three prototypes that were built and were living experiments rather than measured objects, starting with the first ecological houses and communities that were built in the 1960s. These houses required a substantial involvement of the architect or builder in powering the house, which needed constant maintenance. “Failure to upkeep such maintenance could eventually result in some component malfunction, thus affecting many other energy and resource systems that are interconnected and reliant on them. Eventually, it might affect the subtle bond of circular productivity adversely” (Lydia Kallipoliti, p.16).

The second prototype is the Biosphere II that was built in the 1990s by Ed Bass, a businessman and philanthropist, and John P. Allen, a systems ecologist and environmentalist. Biosphere II remains the largest and most famous closed ecological system ever built. Its purpose was to test the viability of a biologically regenerative artificial environment in order to support human habitat in space. Biosphere II has received credits for setting the standard for a growing field, yet it has also been notorious for its poor interior air quality as after six months. “An oxygen absorption from raw concrete depleted the O₂ levels in the facility by 6% thriving of unexpected species like cockroaches and issues of severe hunger that the biospherians faced” (Mark Nelson, 2019).

The third prototype is the most recent one called Masdar City, an eco-city located in the United Arab Emirates desert outside of Abu Dhabi. Designed by Norman Foster, it is a project completed in 2016 by the Masdar Institute. It is meant to be an experimental test-bed

sustainable technology and a new model of sustainability via the ubiquitous use of technological innovations that will improve social life. Masdar City is still considered one of the most environmentally sustainable cities in the world, yet it is equally criticized as a capitalist development and lacking social sustainability.

The previously selected prototypes are living examples of innovation that shows how ecosystems could sustainably operate between a variety of resources. However, each case had some unexpected shortfalls that lead to partial or full system failure as illustrated in the previously discussed prototypes such as the heavy involvement of the agent with his or her house and the O₂ depletion in Biosphere II and its effects on the ecosystem. In these cases and future closed systems designs, to what extent a closed system could operate and what is the limit for a closed system?

In the “The Architecture of Closed Worlds or What is the Power of Shit” lecture, Lediya Kallipoliti responded to the question in regards to the ecological houses by explaining the intention behind the text. She explained that there was an essential connection between the architect and the habitation that he or she designed and that was something very different from our current perception of ecological sustainability where the human subject is not a part of that ecosystem, and it was not meant to highlight the physical involvement. She then continued saying how it was so educational, important and interesting and should be part of our discourse that the architect was part of his or her experiment rather than being an observer outside the system, this is something that if you read the history of cybernetics, you observe the system as an outsider agent and the observer is part of the system, and being outside is creating a distance between the object and the agent.

However, after more investigation and learning about a couple of different prototypes, I can say that the study of closed systems that mimic the earth’s environment is a complicated process. It makes me curious to learn more about how it is like to live in a miniature earth to better understand the fundamental processes of a closed ecosystem and to improve how humans relate to our world. The idea itself of creating a hub that is close enough to the utopian dream is tempting. The previous prototypes and many more are living examples of proving that a sealed ecosystem can work for months to years. Failures at any point can become a big step for humankind to learn about the whole eco-world system and to find solutions for that problem and its causes.

In some way, these prototypes were successful as they will enrich the future new techno-living synthesis. In my opinion, there is no success without experiencing failure, little we know about the earth and its hidden powers, organisms, and elements.

One of the scientist consultants for Biosphere II said, "When you build a new world, you have all the problems in the world to solve." (Mark Nelson, 2019) and with all the studies and efforts they invested in the creation of Biosphere II they still have faced new problems they did not expect. At a certain point, they reached out for help from the outer world to provide them Oxygen into the sphere. This gave them more time to solve other problems and to mark their experiment as a successful one. I believe these types of failures can help in solving new problems that may arise in the making of future prototypes. Nonetheless, these kinds of experiments can become an important source of reference for NASA and a lesson Mars colony planners can build on.

In some cases, it is not only about environmental sustainability, and what makes a human alive; it is also about social sustainability, and how a city is shaped and designed to serve its people. Based on my own experience from visiting Masdar City, I can say that the city lacks social life and vitality. With all that they have designed to create a socially sustainable city, it still is not as successful as it is supposed to be. At first, I questioned sustainable architecture, but this only made me realize there will always be room for improvements and this is just one extra step for eventually achieving a complete closed system that can operate on its own.

Creating new closed worlds is an investment that we might not notice its positive results now, but eventually, one of the new generations will. To understand how we react to our environment and surroundings, we need to be ambitious and think ahead of our time. The earth itself is a massive and well-composed closed system. Architects and scientists started studying closed worlds in relation to global warming, recycling, and sustainability, and as they were experimenting they found out that it is not only about the ecosystem but it also includes the human psychology and social sustainability.



the
COMI-
TY

The new type of *political*

CONCEPT AND " THE NEW TYPE OF.. "

Collaborator: Aayushi Joshi
Instructor: Bernard Tschumi

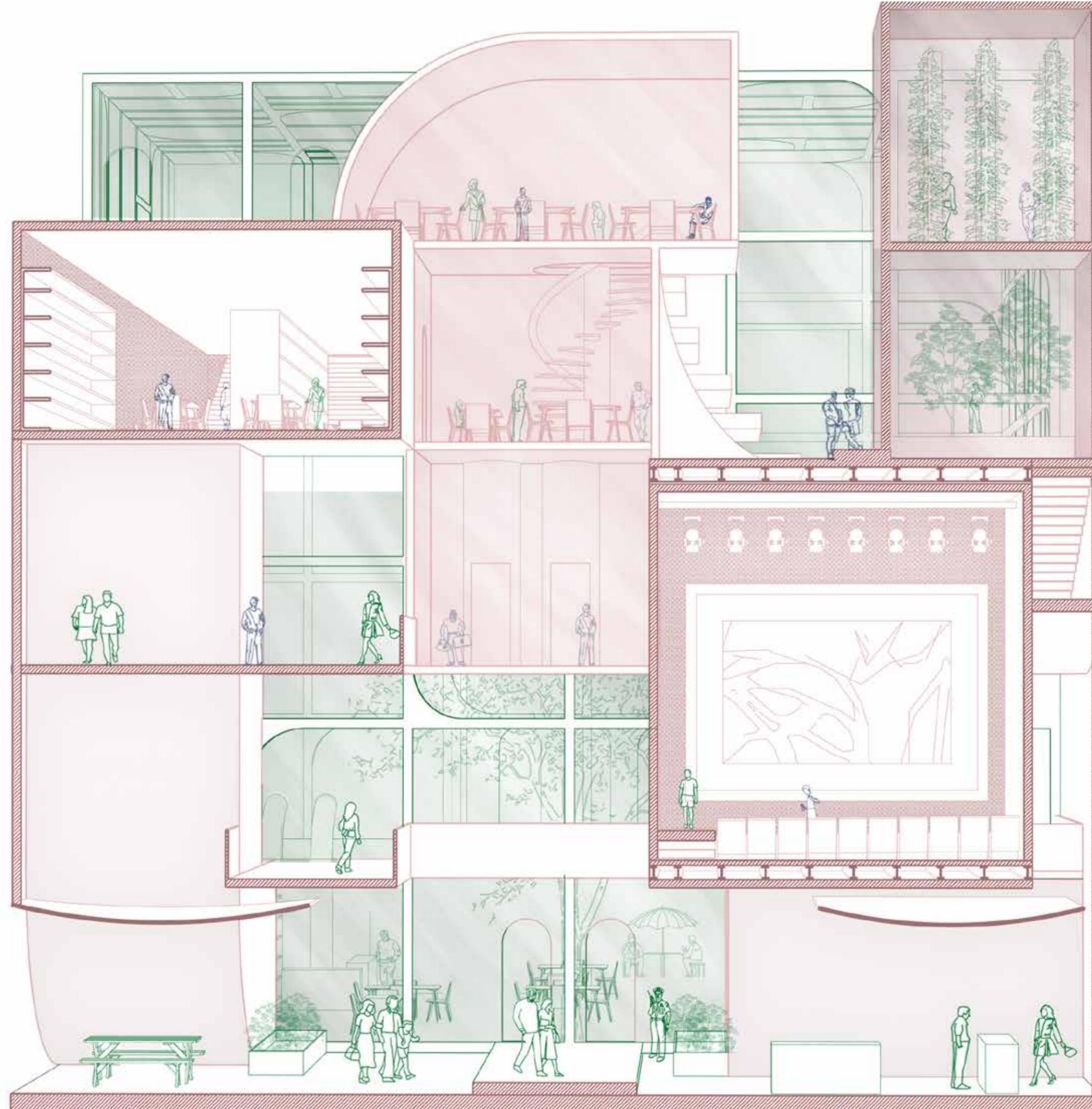
'Political' represents a coherent relationship between the governing body and the public. It's an inclusive system of symbiotic existence that helps the society be an active part of the political body to implement alterations and modifications for a better coexistence and development.

Jails and incarceration centers are part of political institution which are usually enclosed and left out of the city filled with different kinds of inmates, those who committed violence crimes and non- violence crimes.

We tested a new type by introducing this kind of programs into the city, on 1/6th of a typical block in Manhattan. By creating a system which helps the incarcerated re-enter the society, by normalizing and nourishing their position in this structure and creating varied environments that channelize interactions and communication through different levels of intimacies, hence, the COMITY.

Its for Inmates who are nonviolent offenders that won't harm anyone physically or in other harmful way, they are offenders who have committed acts such as embezzlement, fraud, business theft, forgery, obstruction of justice and perjury.

By creating a system which helps the incarcerated re-enter society, by normalizing and nourishing their position in this structure and creating varied environments that channelize interactions and communication through different levels of intimacy.



Looking into the existing types of prisons. The panopticon is designed to allow all prisoners (zoned on the periphery) to be observed by a single security guard standing in the centre. Although it is physically impossible for the single guard to observe all the inmates' cells at once, the notion of being watched makes the inmates regulate their behavior at all times.

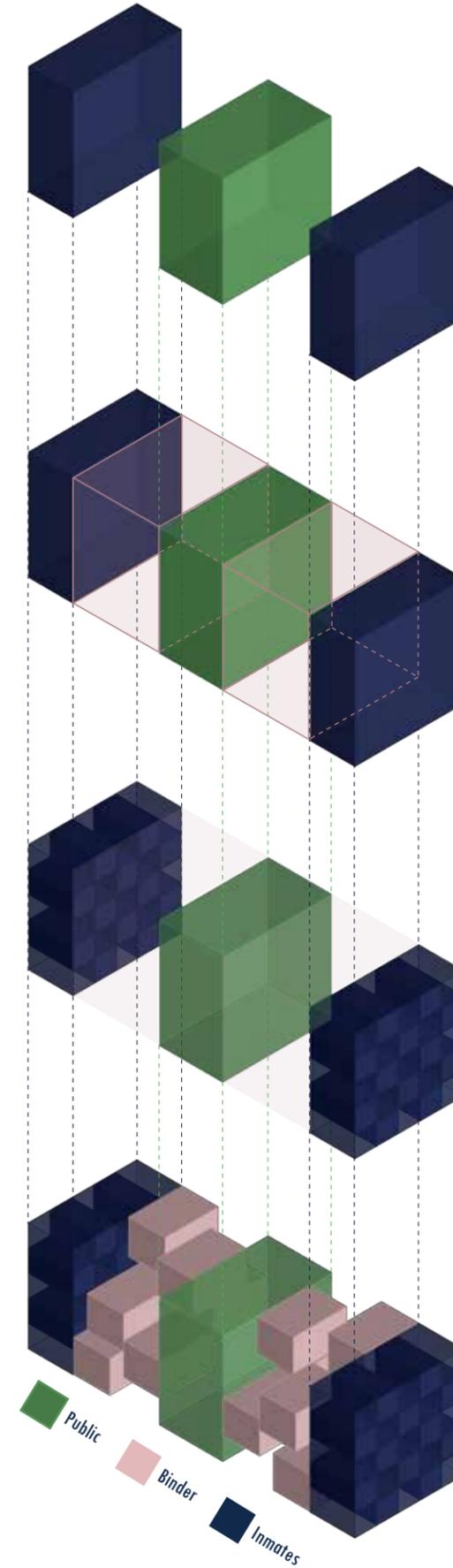
The comity picks up this strategy of pushing the tiny inmate cells to the periphery, closer to the streets, hence challenging the preconception notion of isolated prisons and replacing the single security guard with a large public place, that looks over at the behavior of the inmates.

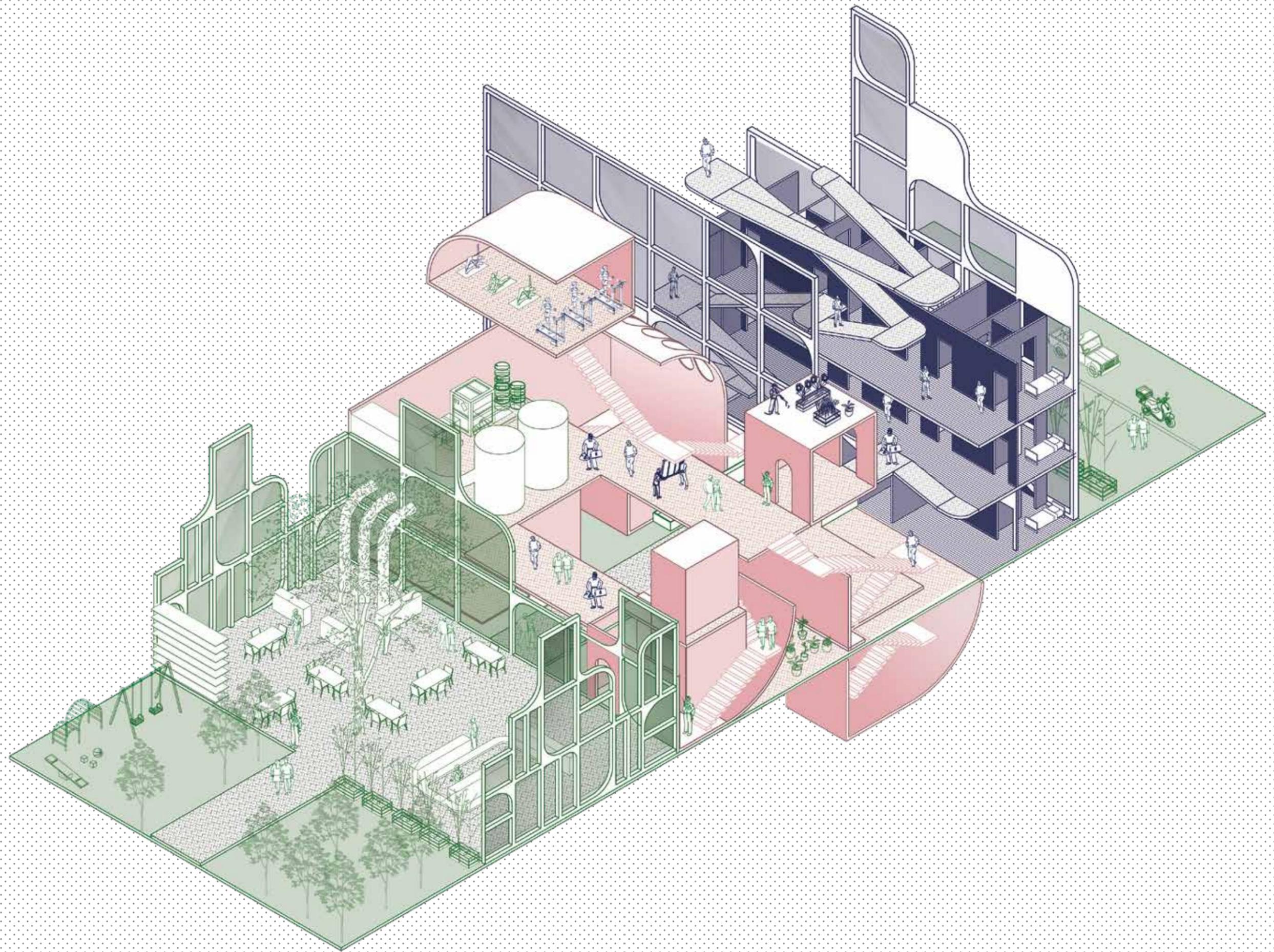
Challenging the preconception of pushing the inmates into the highly secured interiors, we zoned them closer to the roads and inverted the public space into the centre.

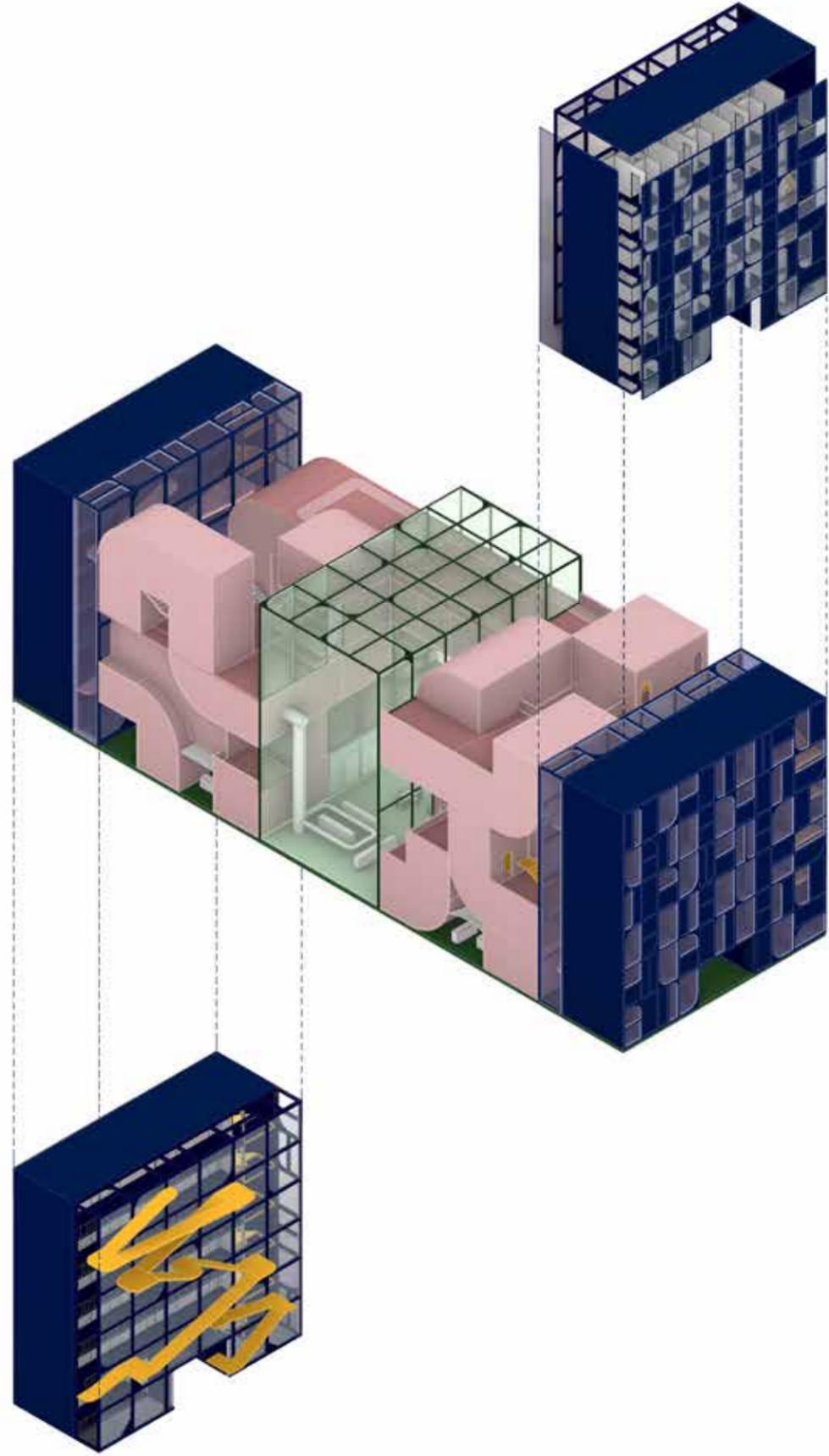
The Binder space becomes an opportunity to customise interactions between these two programs.

While the inmates spaces are designed to be smaller units, the public space becomes a massive heightened space.

The binder space becomes a mediator between the two different volumes. It holds medium sized spaces to enable interactions and develop relationship between the two different sides of the society on one common ground.







The inmates wings consist of accommodations. Each inmate occupies one unit with a private washing closet grouped per floor. The space is visually connected to the outside through the street facing windows but the inmates can't actually access to the streets.

The inmate wing is connected internally through a staircase core. The connecting transition from the inmates space to the binder is through series of ramps that can be entered from each floor but only terminate to one landing connecting to the binder space. This enables security and regulated movement. This becomes the access point for the inmates. Both the points are segregated and exclusive to the kind of users.

The binder space is a matrix of spaces designed to establish contact between the inmates and the public through a series of programs and activities that enable different types of interaction direct, indirect.

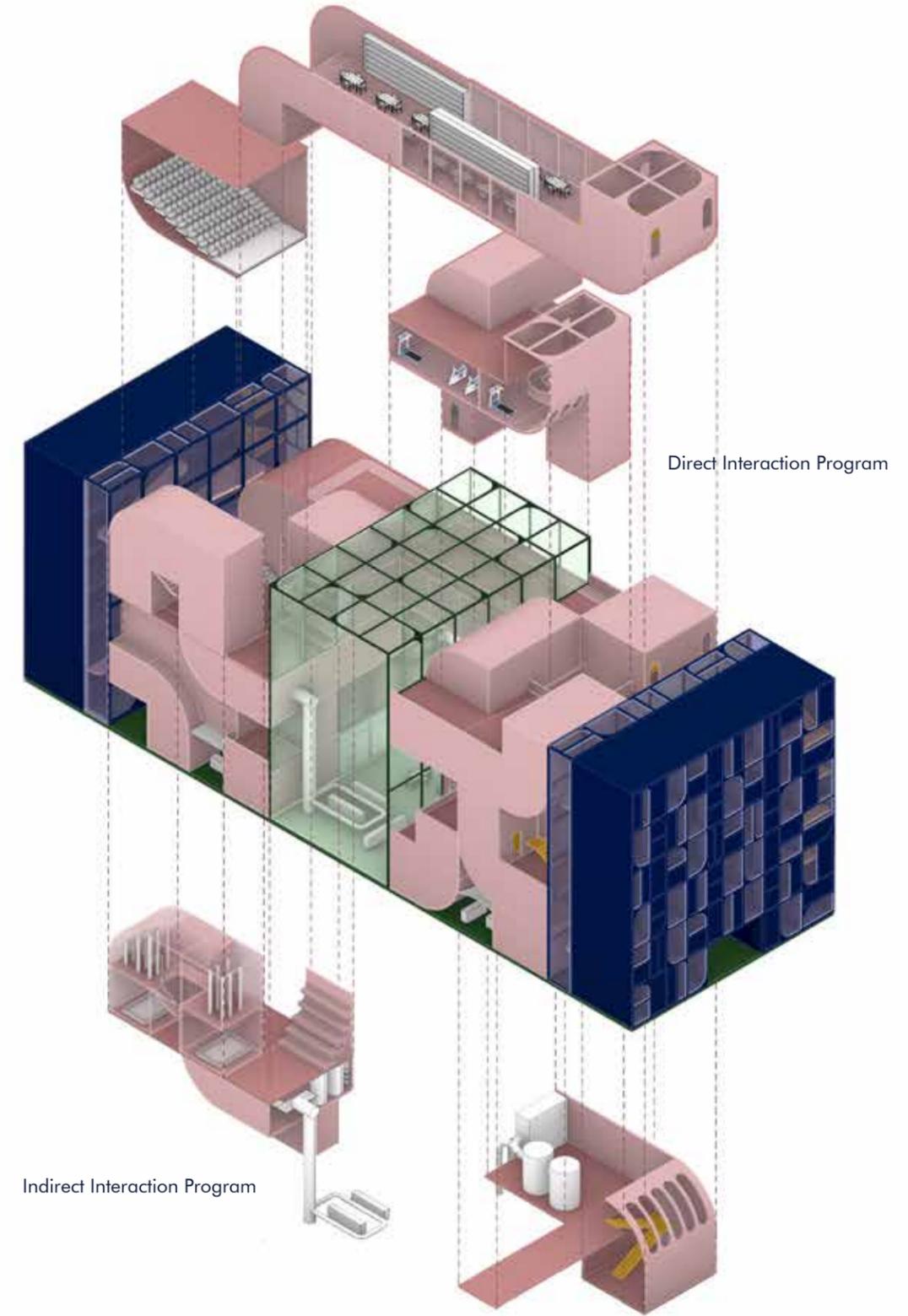
Direct Interaction programs; where the inmates and the public can share the room physically at the same time. This include a theatre, gym with a running track, and a library that connects the two wings of the binder shared by both. These programs provide a medium to spend their time with their family or visitors or can be occupied by them individually as entrainment spaces.

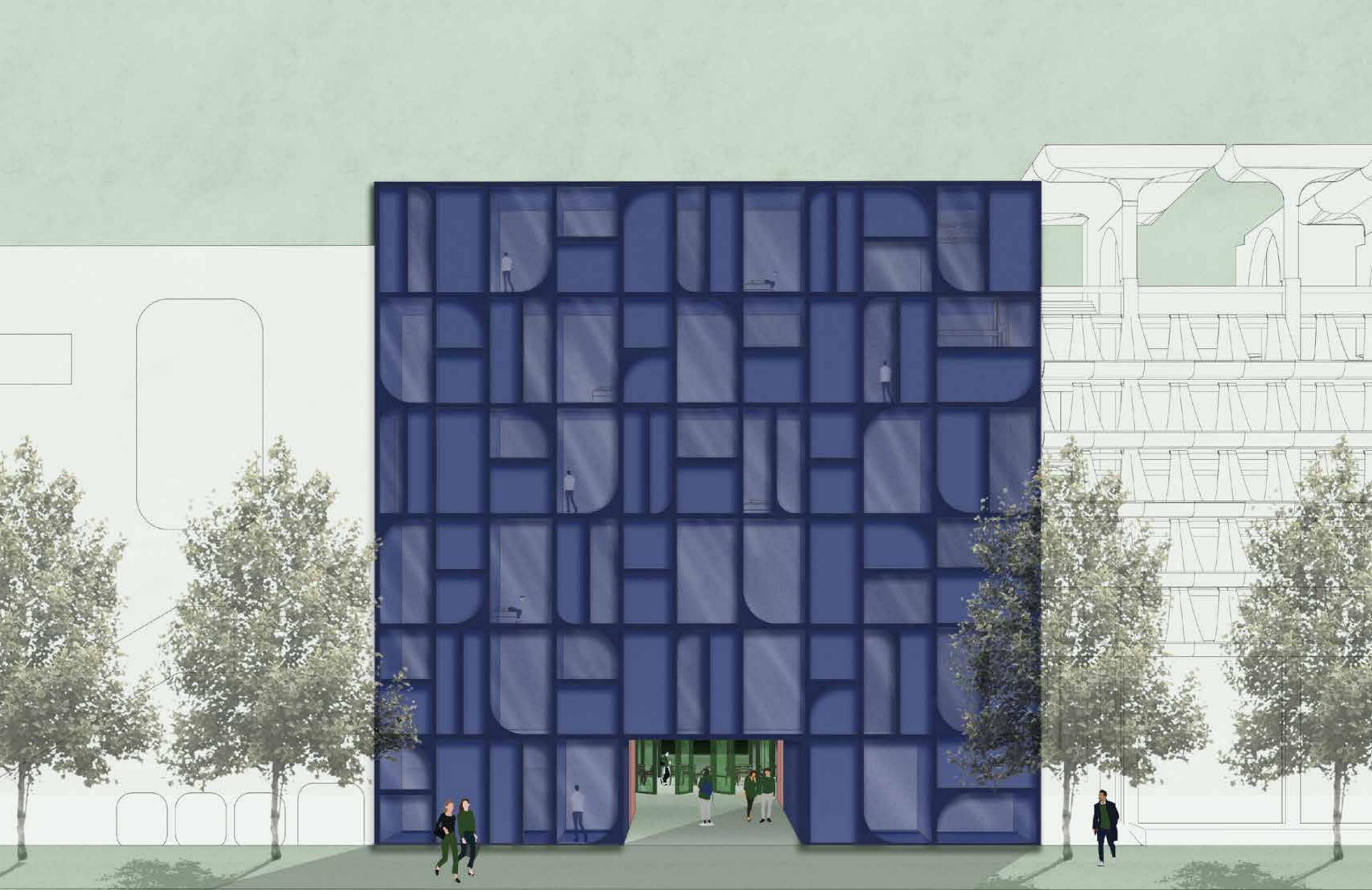
Indirect Interaction: Certain programs establish connections where the inmates and public dont share the same room physically. This is only accessible by the inmates to work. This space supplements the cafe in the public space by engaging them to pull out coffee from vending machines. The cutlery workshop establishes interaction with the conveyor belt where their self-made pottery items in the public space are kiln blasted by the inmates in the space above and sent back.

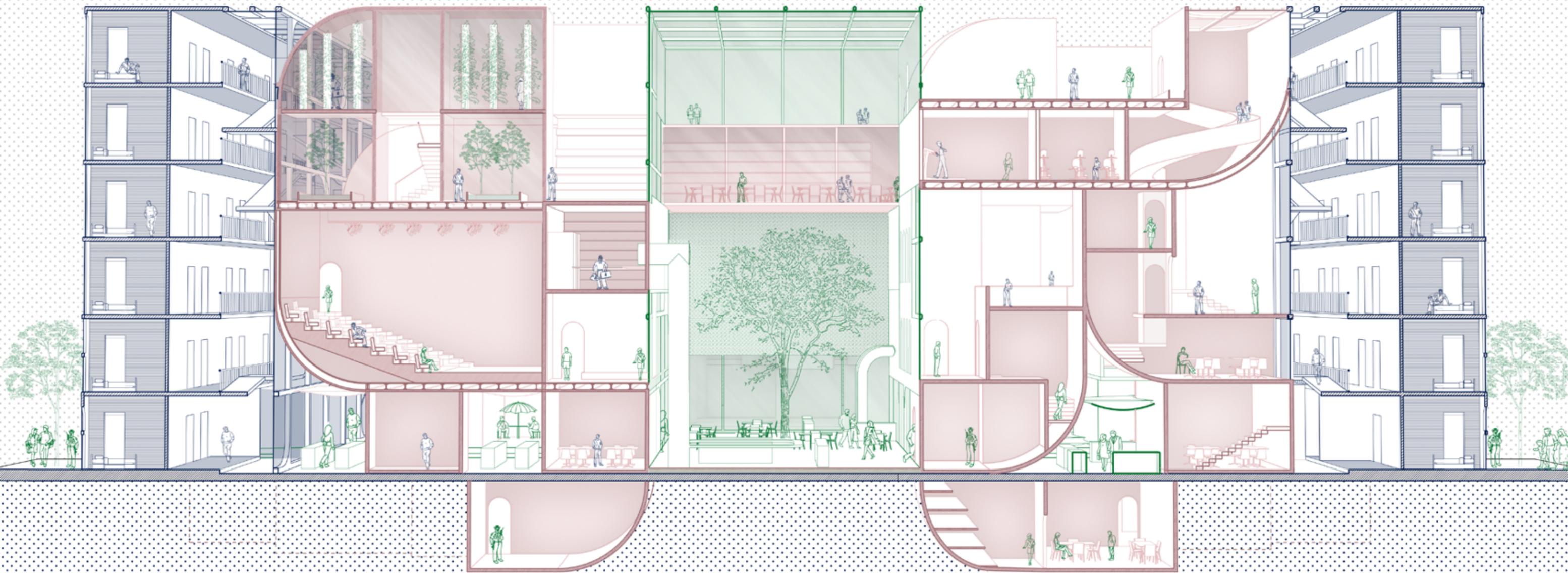
The binder consists of various terraces that form event holding spaces or meeting points for the inmates and their visitors.

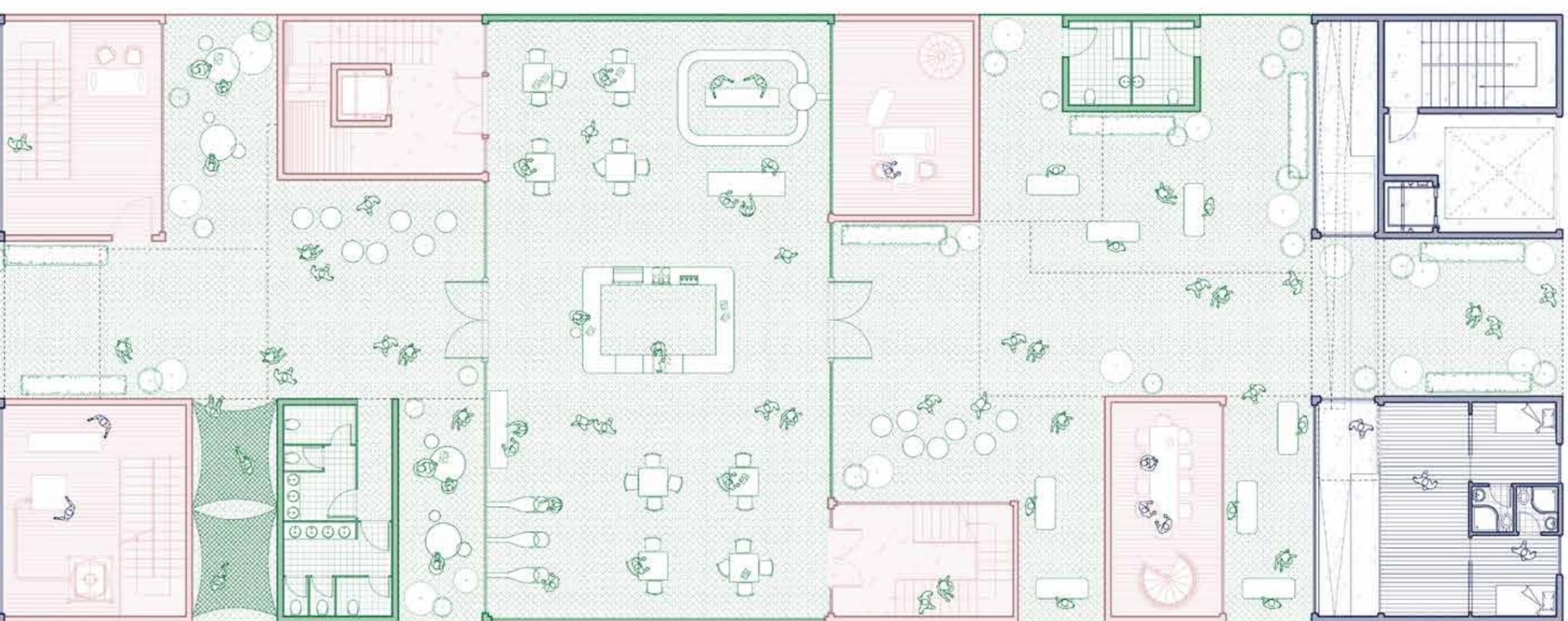
The binder is connected through several ramps stairs and tracks unlike the inmates spaces which have a single circulation core.

The public space forms an interactive space. The central cube holds a coffee shop holds vending machines for coffee, cutlery workshop spaces, flea market shops and smaller workshop spaces that are held in the niches formed between the binder space.













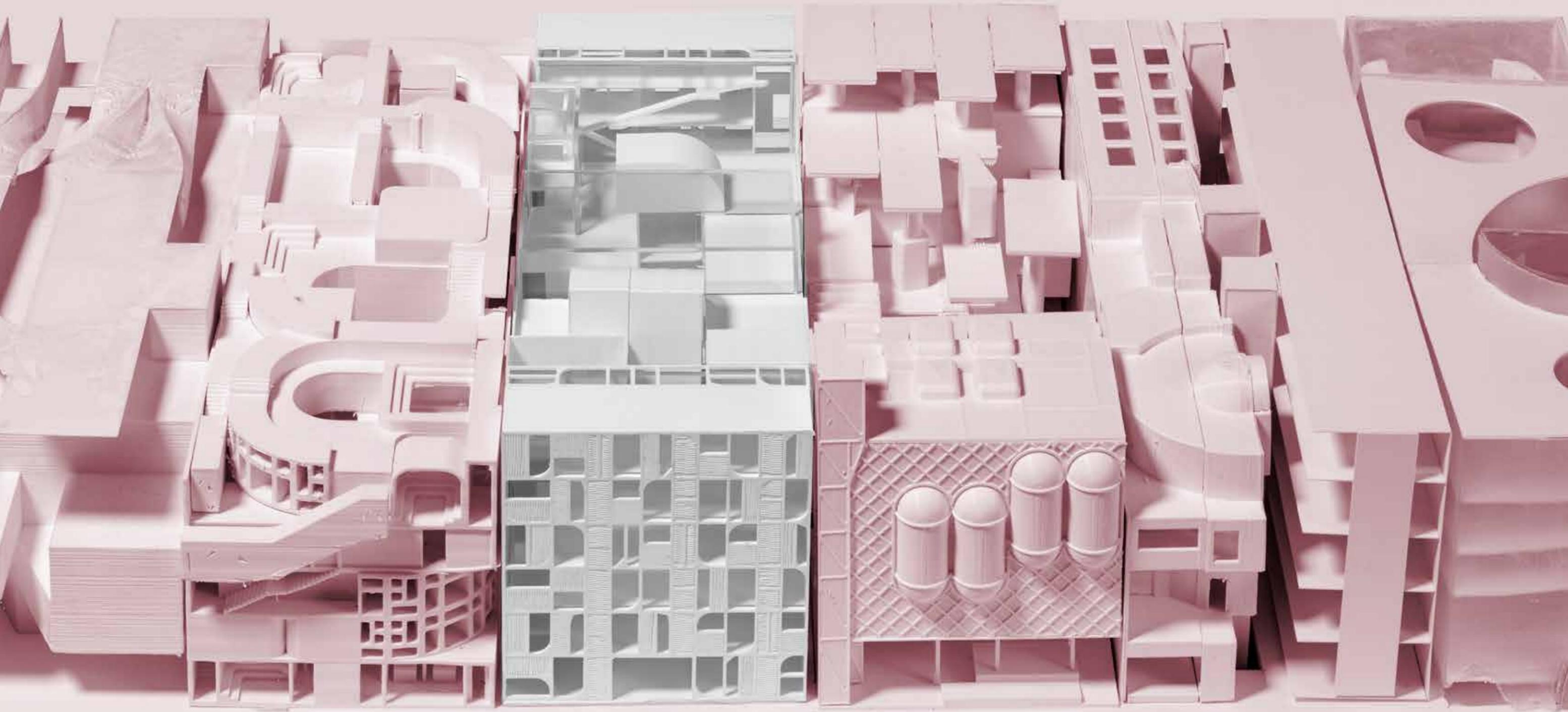


Photo by Miguel de Guzmán, Courtesy of Columbia GSAPP

At Work

Neutelings Riedijk Architects

PROGRAM (THEORIES)

Collaborator: Wendy Guan
Instructor: Enrique Walker

The work of Neutelings Riedijk Architects has been known with their clear rational decisions in programing and context. Their buildings are characterized by simple geometric forms that become more like sculptures when given a thin layer of decorative patterns. Their strong identity can be recognized by being extremely innovative in their designs and use of materials. As their earlier work consists of residential housing, office buildings and hotels; they have moved to design complex projects for public and cultural institutions such as museums, libraries, performing arts venues, concert halls and educational facilities. At Work showcases some of Neutelings Riedijk works from past competition entries and from realized to unrealized projects. It overviews their work through model studies, sketches, illustrations, photos and plans in order to highlight sixteen themes that range between sculpture and pattern, system and cavity, use and texture, arrangement and building. Neutelings Riedijk would describe the themes in their book as an insight into the way they work.

Neutelings Riedijk believe they can come up with their designs by following one or more of their various themes in relation to the context and program. Sculpture for example, is the first theme listed in the book; they think that every building is a sculpture in the city. Each has its character and identity. The idea is that as their main body of work is public buildings, they want to create a strong identity to reflect on the big community. Designing public buildings is crucial as not many architects in Leuven, Belgium get to design for the public as most of the people stopped going to the church and the government is mostly renting from existing buildings. "We make a lot of foam models to make a strong sculptural building, because we do mostly public buildings," says Neutelings. "With a public building, you usually want ones that are more iconographic, that have a certain expression, to express their special function in the city."

Their work is iconographic, an imagery that illustrates the program of the building and its place in the city. With their dutch minded way of designing, Neutelings Riedijk care about the building's function and would start the design process by sculpting volumes based on the building's program. Sometimes this design system may result in a rigid volume that does not necessarily complement its surroundings, and that is when they start applying a skin to their facades'. Patterns play a massive role in expressing public significance and the building's type. By using the right cladding design and materials, they create rhythmic patterns that alter the geometry of the facade. They use different

pattern designs to give a different sense of the room depending on the program held in there.

Throughout the examples given in the book, program might as well crosses some of the other themes such as in system and cavity. As Neutelings Riedijk would state, buildings are solutions to qualitative problems. It is right to be said one of the ways to create a new design is by using a mathematical matrix that defines arrangement, hierarchy and sequence. Nevertheless, that is only being set up after they have determined the program and its requirements. It is concluding that the system oversees the relationships among spaces and rooms. Cavity, on the other hand, is about creating voids in the building. This empty space can be placed outside, or inside the building; it is there to give the users the option to either enter the building or to only visit the space without really being inside. As they might seem empty spaces that do not hold a function, they are on their own an independent program. They are places where a person may escape to rest or socialize. Cavities on their own can hold a different type of a program acting as retorts and beakers in the chemistry of a building, places where solar heat can be buffered, air can be cool or water circulate. Cavities at a certain point, play a significant role in determining a program, as the power of the users shape it.

Neutelings Riedijk has successfully achieved a type of architecture that resolves various functions while making a powerful and playful symbols for the community. In At Work, they shared their design process; for people to understand how their work is being done. They were able to develop a method of design process that makes their building recognisable by either applying a mathematical matrix, adding voids, staking volumes, arranging or ensembling. The sixteen themes show up in all of their projects, sometimes one of them show more than the others. At the end, a building's program would act as a starting point to begin the design process by following one of the themes.



PALAFI- TAS RE- MIX

Manaus No Rio



AMAZONIA AFTER FITZCARRALDO.

Collaborator: Bssam Kaddoura
Instructor: Pedro Rivera

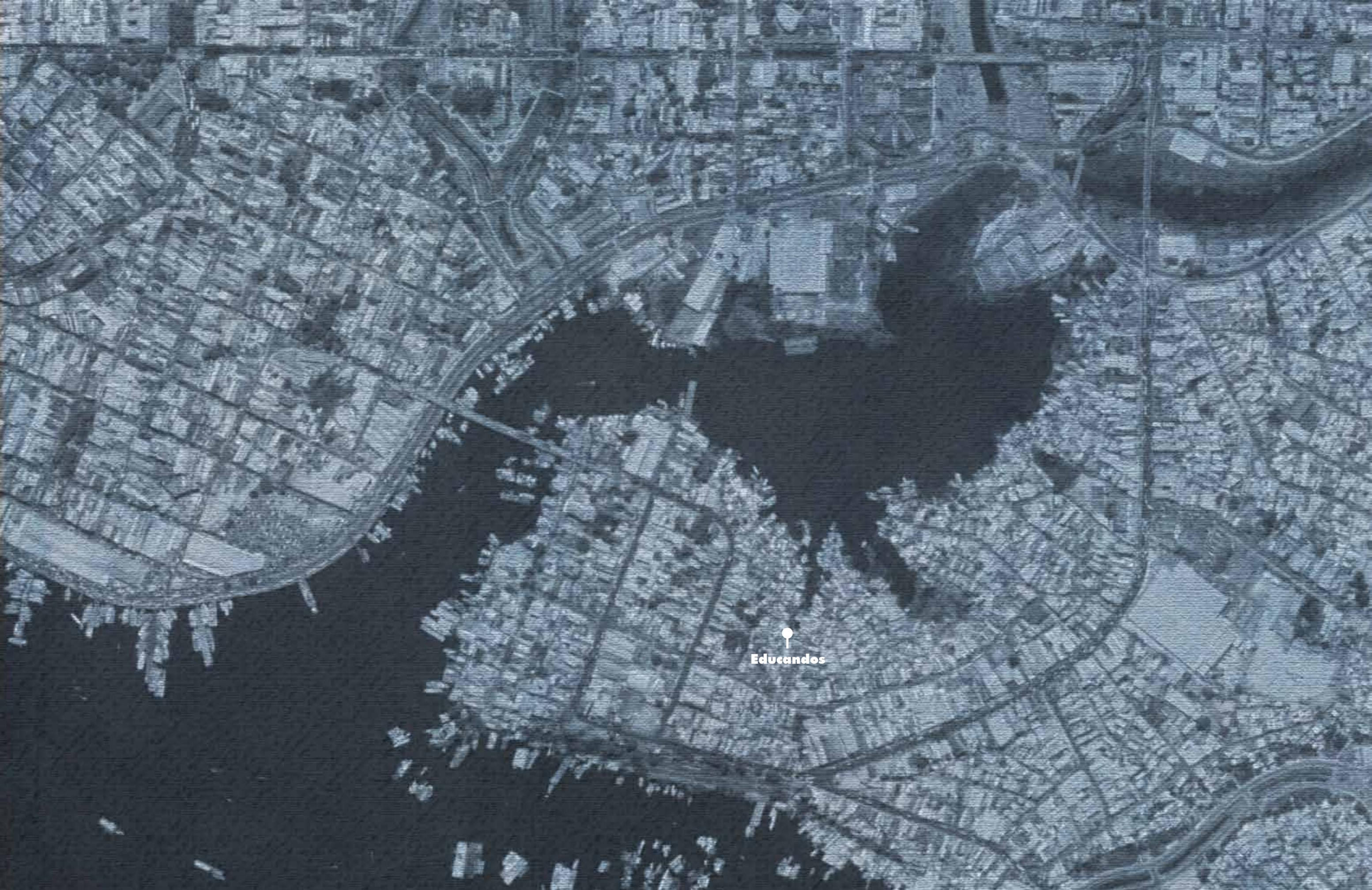
While researching and trying to understand the essence of Manaus, it became clear that this is a city with layers of injustice, with implications from its colonial past to its current lack of housing infrastructure, leaving a significant amount of its population in outlier and uninhabitable conditions.

To further visualize this perspective, we compiled various building typologies which make up the portrayed and hidden aspects of the city. The arrangement goes as follows: a stilted wooden house, which lives off the grid and on the edge of the city. The Teatro Amazonas, a renaissance revival theater which has been protested against numerous times. A blue and white, colonial style building preceded by a Desana tribe hut with buçu straw roof, and finally the electric power plants and antennas which enable the construction of the city and its high rises. These buildings are precariously sitting on fragile stilts, that today symbolize the neglected inhabitants, right above the river of pollution that forms the complex identity of Manaus and its people, but also reveals an abandoned and neglected river.

Why do these stilts exist in the first place? Today, the stilts are a form of informal housing which tend to be built by their occupants who cannot afford to live on the mainland. The river becomes a place of refuge, or a location to build on, but brings its own set of challenges. Its fluctuation of about 18 meters leads for a necessity for them to be raised past the river's highest point.

After looking at the river banks of Manaus, we came across a high density stilted favela, which had an immense lack of infrastructure, waterborne illnesses, and a high rate of land slides. This overpopulated favela, in Educandos, was disconnected, neglected, and displayed the occupant's perceived illegitimacy in the eyes of the city.

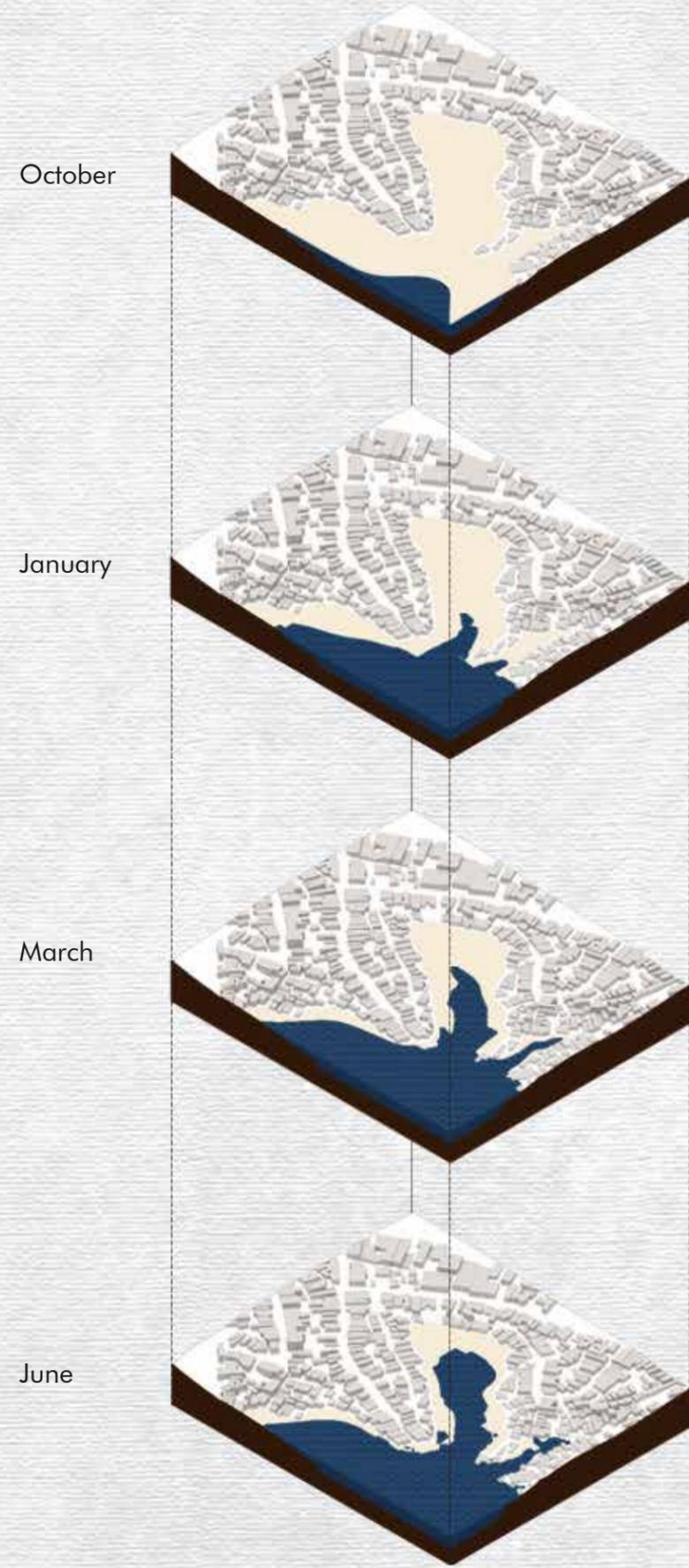
This bay in Educandos, is located in the east of Manaus, and housed around 600 stilt houses.

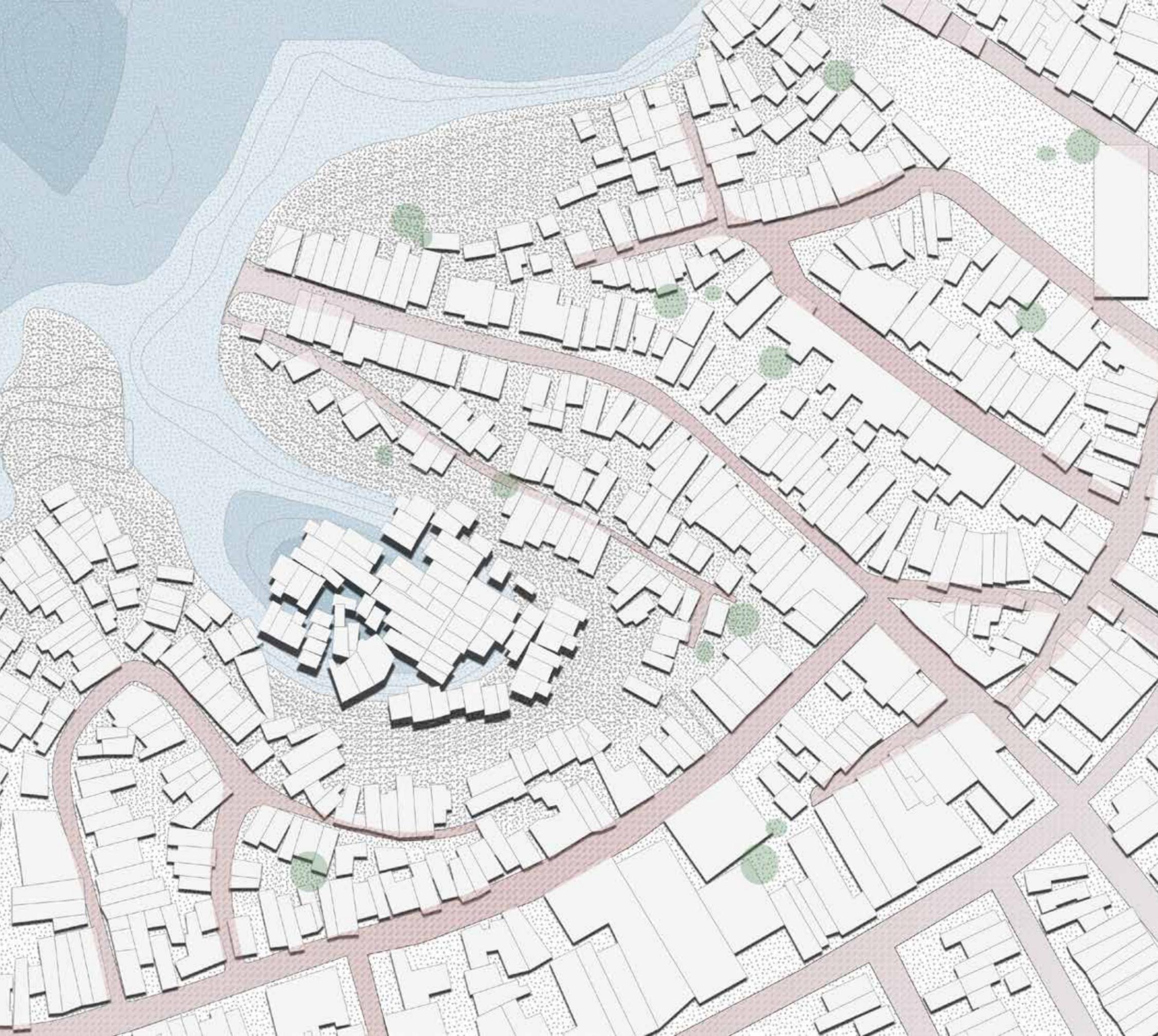


Educandos

The river fluctuation means that the inner bay of the site can be completely submerged or dry at different points of the year, due to an 18 m level change.

The river starts to rise in November, and increases in volume until June, then falls until the end of October. On average, the river takes 6 months to reach its highest level, while it taking half the amount of time for it to drop to its smallest stream.





The access to the site is very limited, and is not part of the area's infrastructure. Poorly constructed paths and walkways were built, but restricted a fluid connection between the neighborhood, the site, and the river.

Commercial buildings could be found in the vicinity of the site, but were not integrated into the site.

After looking for any public spaces within this perimeter, we were only able to find small openings with trees. The area clearly lacked communal and public spaces.

The lack of infrastructure maintenance and sanitation appears to have positive correlation with high rated of landslides and waterborne illness.



In 2018, a pressure cooker explosion in one of the stilt houses led to a fire which dominoed to destroy all 600 stilts, leading to the displacement of over 2,000 people in total.

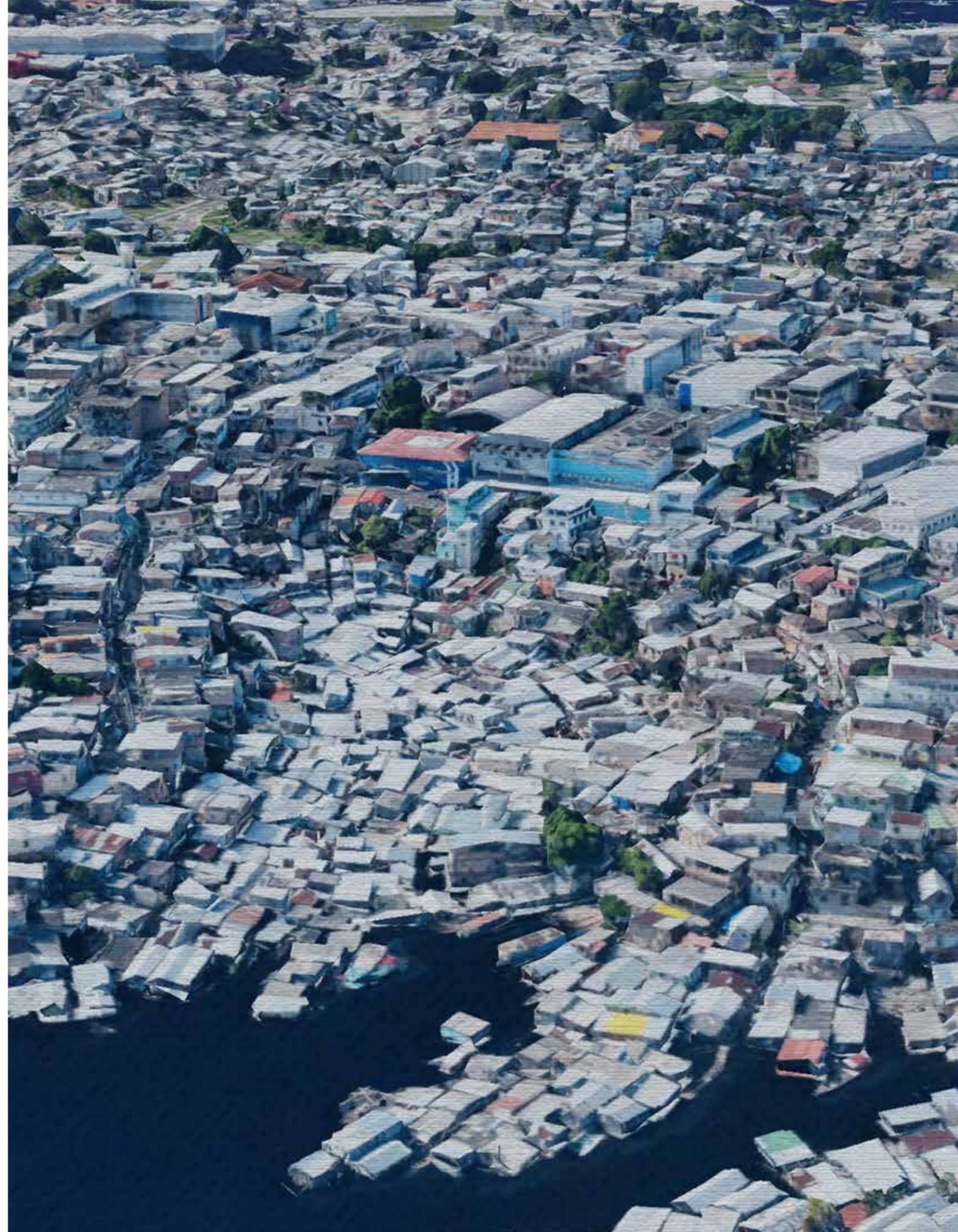
This can be attributed to the poor construction, age, and proximity of these structures, and the lack of affordable housing by the government. The families were displaced into shelters, open gyms, relatives' and friends' houses, and were given the equivalent of 66 dollars from the government, but there was no initiative to help reconstruct the area.

Today the inner bay where the stilts once sat has disappeared, leaving only some light debris of what once was.

These are the questions that inspired us to better formulate our vision. A permanent construction is essential in providing recognition to the occupants of Educandos, and legitimizing their presence in a central area of the city. This sends a message of reconciliation of the city with Educandos, dismissing their fragmentation.

To better understand how to approach these issues, we first looked at Cidade Flutuante, which was an exotic attraction located in Manaus up until the 1960's, and displayed how a split society was able to meet by extension into the river. The city grew to contain its own markets, schools and churches but eventually, due to poor planning, it was struck with lack of sanitation, and sickness, leading to uninhabitable conditions. Cidade Flutuante's type of typology allowed us to draw inspiration of how to have a project that works with the river.

We also found it important to take Yona Friedman's mobile architecture manifesto into account. It describes a new kind of mobility not of the buildings, but for the inhabitants, who are given a new freedom. The mobile city's points of touching the ground over a minimum area, having an alterable space for occupants spoke to this site and its societal context as well. These points are further materialized in Friedman's Spatial city which defines grids with voids on piles as the answer to mobile architecture: or in other words, a sort of celebration of stilted structures. Our aim becomes thus to mix the Cidade Flutuante, with the Spatial City, into a form of public space.



In order to develop the site, we had to account for the various topographical changes that it presented as well as looking at it being an extension from the city to the river, and vice versa.

First, starting with the paths that start from the city are introduced to provide a better connection between the bay and Educandos.

The paths lead to the key access point of the project. The first access are the stairs which extend from the paths down to the river and the low river activities fields.

The piers are additionally accessible from the stairs, as serve as an alternative way of accessing the bay and the project. The second access point is the multi elevated boardwalk, which provides for the main circulation around the project.

The structural grid supports the boardwalk, while limiting the alteration to the natural landscape.

The protrusions and intersection of the grid structure creates pockets of spaces which will host public activities.

As the neighborhood and the bay begin to blur, the community will begin to interact with the project through home businesses or by providing a project facing service area of already existing shops. The boardwalk and its elements rely on the capacity of the community's interaction.







The boardwalk blurs the boundaries that one separated the bay from the city, and creates a transition through its lightness.



The wooden planks from the boardwalk they extend out into the paths which are integrated into Educandos. This will act as a continuation between the river, site, and the city.



The grid extensions and intersections host the public activities of the project. Here, a samba session is underway while people in the eatery on the right are glimpsing over.

Palafitas Remix. The project recognizes Educandos as a part of the constitution of Manaus. It brings knowledge, and acknowledgment to a central area of the city which has long been neglected. It provides an undeniable legitimacy, supported by public activities that engages the inhabitants while providing an opportunity of growth for the surrounding businesses. The once fragile stilts that precariously held the city's layers, is now celebrated for being a steady and essential element of the city's constitution.



Delirious New York

Rem Koolhaas

PROGRAM (THEORIES)

Collaborator: Wendy Guan
Instructor: Enrique Walker

Delirious New York was described in Koolhaas's own words as "a retroactive manifesto for Manhattan". It is an analysis of Manhattan's history of urban planning and architecture that leads to his argument of the "Manhattanism" ideology.

Manhattanism, according to Koolhaas, is a paradigm for the exploitation of congestion. The whole city is a factory of artificial experience where the real and the natural ceased to exist. The residents of Manhattan live inside fantasy. The ideology created unique strategies, theorems and breakthroughs for urban planning and architecture in New York. It is reflected through developments and projects in the book. For example, the Manhattan grid is a conceptual speculation that is indifferent to the natural topography, and divides land into unoccupied and unprogrammed blocks. It makes the history of architecture and previous urban planning strategies irrelevant. On the other hand, the grid creates a new system for architecture to distinct itself from another block: each architectural ideology has to be realized fully within the block and compete with each other. Therefore, the architecture form is designed to be iconic and unique to attract attention, instead of being relevant to the program.

Koolhaas tells the story of Manhattan skyscrapers with a cartoon from 1909 as the 1909 Theorem: "The skyscraper as utopian device for the production of unlimited numbers of virgin sites on a single metropolitan location." In New York, because of the limitation of the grid, skyscrapers become extrusions of the plot to maximize real estate profits. The height of the building is optimized by economic height which is number of stories that would produce the maximum profit on the invested money. The building becomes a stack of individual programs therefore a particular site will no longer be determined with one single purpose. The design of skyscraper becomes less predictable by the architect since the program will not be controlled. Perpetual programmatic instability is promised by the new form of urbanism created by skyscrapers. The Downtown Athletic Club is an example in the book that shows how a range of experiences can exist on a single building: each level's plan acts as a collage of functions.

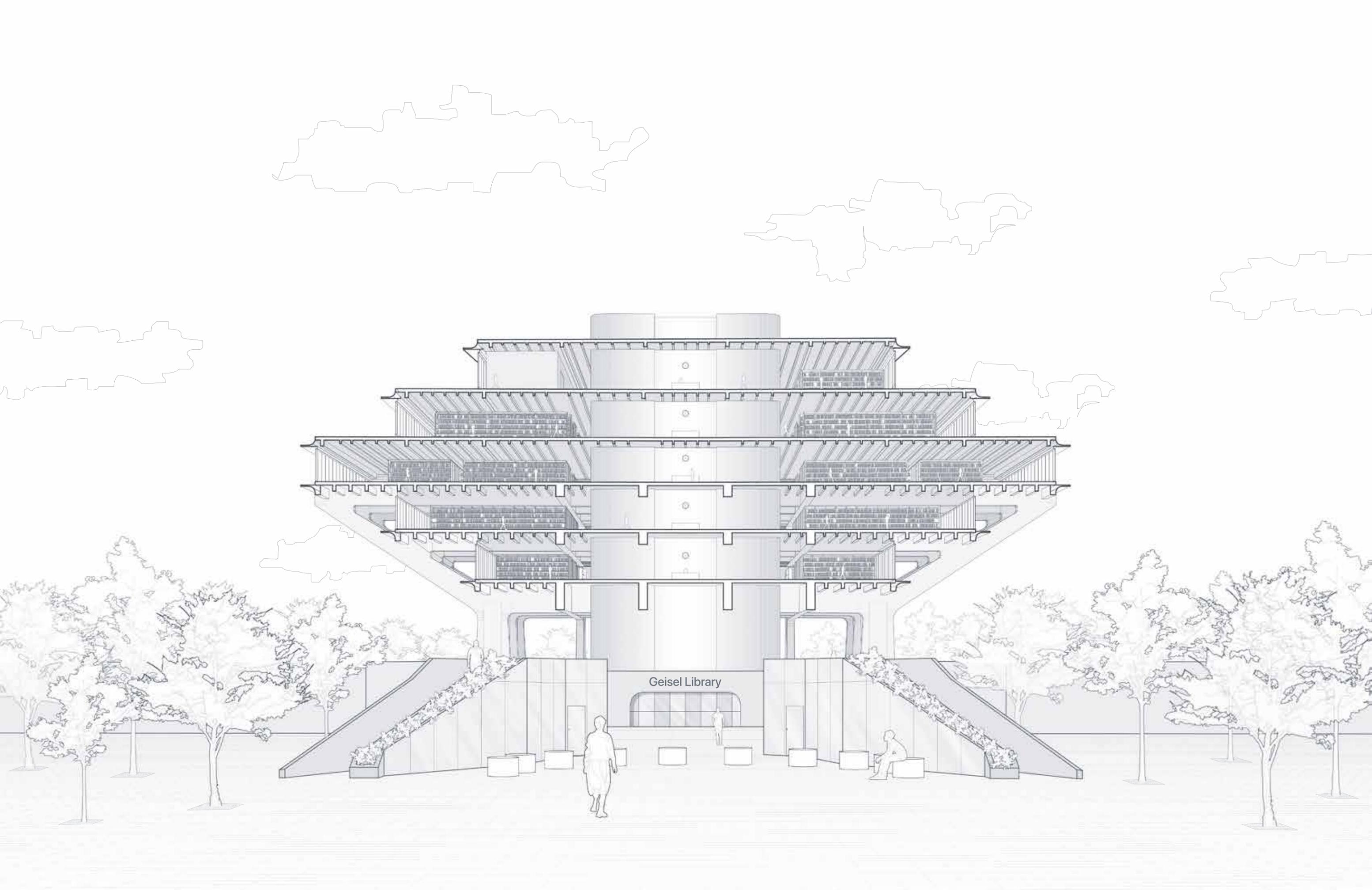
The superimposed activities inside a skyscraper are beyond control of the architect. There is no single specific program within a single site. The framework of the building is not affected by continuous rearrangement of the programs. As a result, the exterior and interior of skyscraper are independent from each other. The appearance of

the building becomes an icon, or an attraction, or a sculptural object, while the interior constantly changes. Interior programs are wrapped inside a monolithic volume, "less and less surface represented more and more internal activity". Each skyscraper becomes a city of its own. The book uses Rockefeller Centre as an example to describe the "most mature demonstration of Manhattanism's unspoken theory of the simultaneous existence of different programs on a single site". By dividing the site into five separate blocks connected underground, it allows maximum congestion with the maximum light and open space, and maximum profit as a commercial center.

It is interesting that the skyscrapers of Manhattanism develop a new kind of design theorem compared to the early skyscrapers from Chicago. Louis Sullivan claims that the design of tall buildings should be "form follows function" and "truthful and spontaneous instead of being symbolic or metaphoric". He thinks that the façade of the skyscraper should reflect the room spacing and structural spacing. In contrast, the Manhattan skyscrapers have iconic and attention seeking form as a strategy for the distinction of one block from the other, and possibly in contest with each other. Form no longer follows its function but the will to stand out from the limitation of the grid. On the other hand, as the façade can be completely independent from the ever-changing program, it does not necessarily reflect room spacing.

It is worth mentioning that in terms of reflecting true architectural history, Delirious New York strategically did not talk about the early history development of skyscrapers in Chicago but instead introduced "the needle and the globe", two dominant sculptural forms from the 1939 World's Fair in New York, as the very beginning influence of the history of Manhattanism, and the needle as "the world's first Skyscraper" (which in fact should be the Home Insurance Building built in Chicago in 1884.) By doing this, Koolhaas tried to strengthen and connect his arguments of Manhattanism.

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Geisel Library

Apple Cli- ck

MATERIAL THINGS

Individual Project
Instructor: Joshua C. Jordan

iClick
 North American region, circa 2020

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

In 2020 Apple released its latest product, iClick. It was one of a kind and made a massive success at the time. iClick was a collaboration between Apple and Grandma Amy, who used to sew A LOT!

At the beginning of the year, a new virus appeared, almost everything shot down, and people barely left their houses. Everything felt at risk, even the slightest acts such as pressing the elevator's buttons or clicking the ATM's buttons for a pass-code.

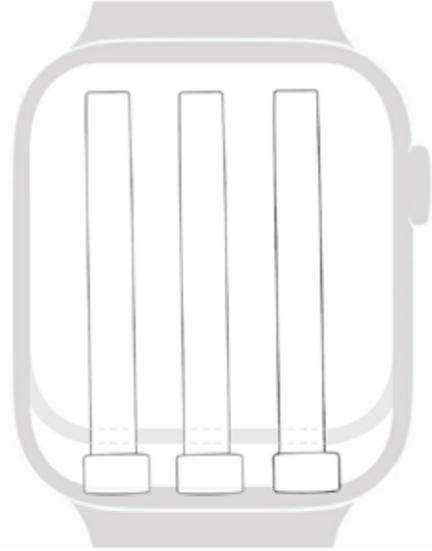
Apple Click is inspired by Grandma Amy's pin cushion bracelet she used to wear while sewing, it helped her sewing process easier and faster. In their collaboration, iClick acts as a cushion for three pins easy to grab and to click on the elevator's and ATM machines' buttons without direct contact, the product then disinfects the pins, as the mini container bathes the pins with ultra-violet light to zap away all germs.

Learn more of iClick

GRAB.CLICK.SANITIZE.REPEAT

1. GRAB

Grab one of the pins out.



Learn more of iClick

GRAB.CLICK.SANITIZE.REPEAT

2. CLICK!

Click on the buttons!



Learn more of iClick

GRAB.CLICK.SANITIZE.REPEAT

3. SANITIZE

Return the pin into the bucket to sanitize and zap away all germs.



Learn more of iClick

GRAB.CLICK.SANITIZE.REPEAT

4. REPEAT.

Easy peasy.
Happy clicking, and stay safe!



