

# Lunch

Lunch time. The following menu is a collection of stories and soliloquies cooked in the past year. Curated with text, representations and models, it delivers my various alter egos - the farmer, the bard and the vigilante. Lunch is a meal of conversation, energy, and lots of light! The menu is a collection of three projects, three studies and three essays to generate a holistic disposition of my time at Columbia GSAPP.

Bon Appétit.

- Menu -

|          |                                |
|----------|--------------------------------|
| Projects | Daily Soaps                    |
|          | Potluck Publics                |
|          | Liminal Ecology                |
| Studies  | Manhattan Billboard            |
|          | Untitled                       |
|          | Time-Plot-Narrative            |
| Essays   | Exhibition and Post-Exhibition |
|          | Door to Policy                 |
|          | Instant Gratification          |

## Daily Soaps

Fall 2019

Critics : Jimenez Lai, Miku Dixit

Cheyenne, Laramie County, WY

A critique of contemporary American Suburbia

This is a piece of fiction. Or maybe a blueprint for a revolution. A critique, a proposal. Nostalgia and revival.

**C**heyenne embodies the social characteristic of secondary cities / suburban centers / peri-urban centers of America – “everyone knows everyone”. Under prevailing sprawl trends of suburbia, the Cheyennese social contract is buried under disassociated and isolated stelae.

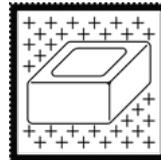
Capitalism, consumerism, standardization, mass production, urban geometries, order, privacy. They neatly cut land and society into geometric packages, standardizing the appeal of a home, the spread of society, movement patterns, boundaries, and thresholds. These thresh-



olds under the influx of privacy, large automobiles and capital greed have become obese, causing social and physical fragmentation and a divergent urban drift. Suburbia does not hold enough people to justify the land they occupy. It's like a fancy luncheon in a massive hall, with massive tables and poor scope for conversation. There is a need for new social contracts. Or just a revival of fossilized values.

¶ Daily Soaps is a collection of fables and

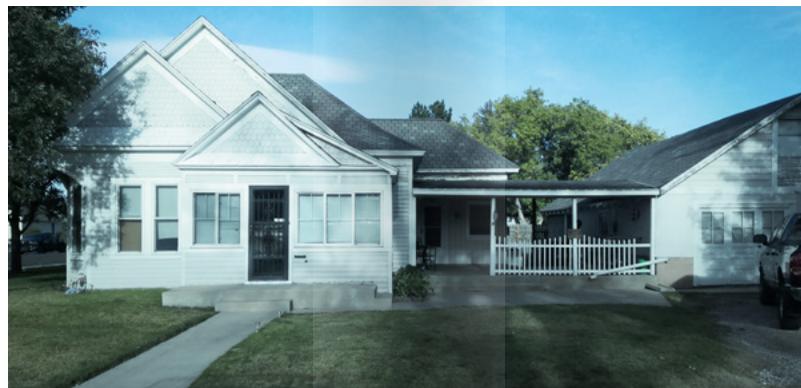
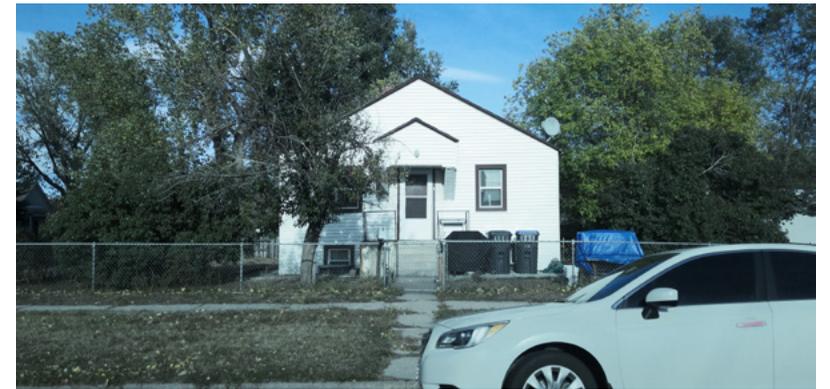
personas. Sixteen fables of domesticity cooked by collaging of issues, conditions, heroes and delinquents met and heard of in Cheyenne. Each fable represents a character, a domestic persona and a superset of characters. These domestic personas are masqueraded behind nomenclatures and asked to stand in their own plots, like corpses on grave plots. There are rules, standards, curfews, and duplicity.

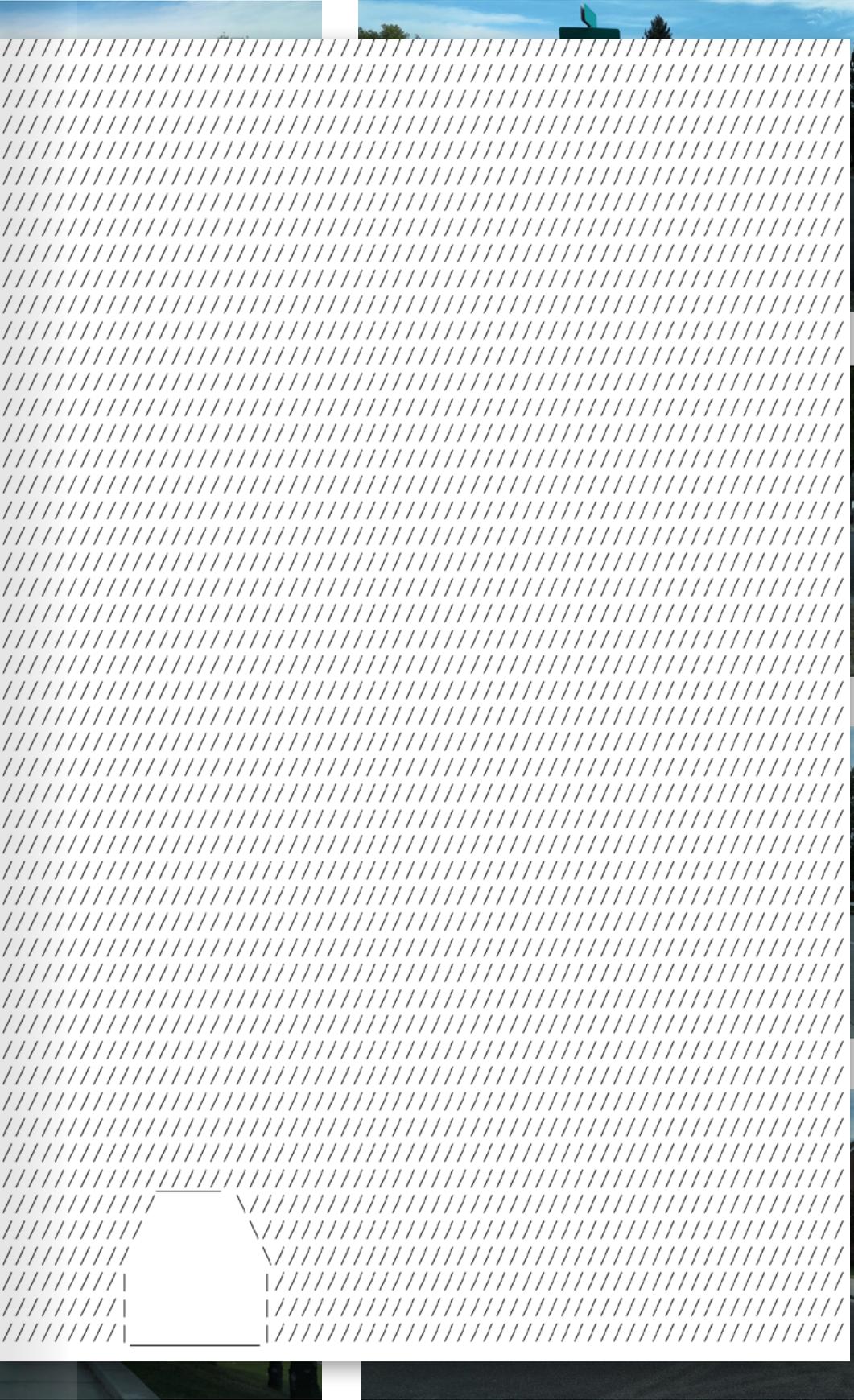
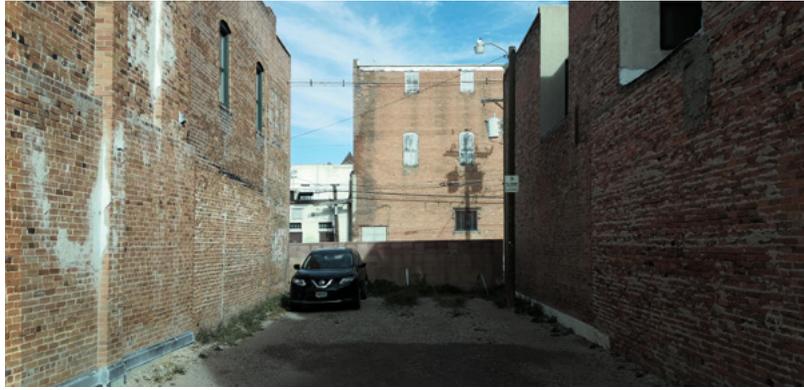


¶ A social, professional and architectural hyperlink is drawn to establish new social contracts - collective living. Privacy is overrated and if “everyone knows everyone”, there will be nothing to hide. Sharing is efficient and instead of building replicas of domestic readymades,

resources and artifacts can be collated to have lesser items and eventually threaten the capitalist systems. This hyperlink socialism establishes a 1/16th downsized open sandwich, or smorgas. Everyone sits around the table, talks, laughs, eats. Everything is public and only self hygiene, sleep and sexual life is considered worthy of privacy. The focus remains centre stage - the common space. It brings back, rather, follows the trending work-live spatial mutations, emancipating domestic spaces from isolation and degeneration.









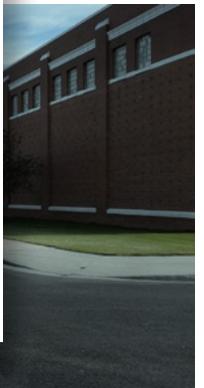
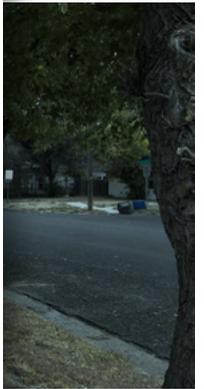
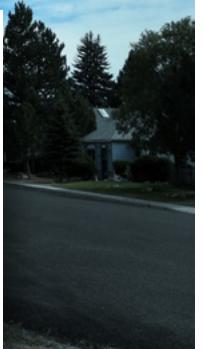
- CASE STUDY // HIGH-RES MAPPING -

Hillbilly Elegy Elegy: A Memoir of a Family and Culture in Crisis, is an memoir by J. D. Vance. The book illustrates his life from being born into a below poverty line "hillbilly" family in Middletown Ohio to his triumphant rise through adversity as he graduated Yale with a law degree and went onto securing a mainstream career in law. The memoir produces praline imagery of domestic and personal issues, triumphs and loss through quotidian anecdotes and quotes. it unmasks the realities of domestic anonymity, atrocity, banality and relatability.

This book has been selected as a case study to understand the high-res domesticity in small towns and cities. The result is a textual mapping of domestic issues, protagonists [and antagonists], architecture, objects, conditions and trajectories.

These highlighted issues along with first hand conversations, observations in and readings of Cheyenne become the database to produce high-res domestic fables of Cheyenne Free State.

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- DAILY SOAPS // HILLBILLY ELEGY [J. D. VANCE] -

- MAPPING KEY -

- abc** new chapter
- ABC PROTAGONISTS
- ABC** ISSUES
- abc** architecture
- abc quotations
- abc all the above

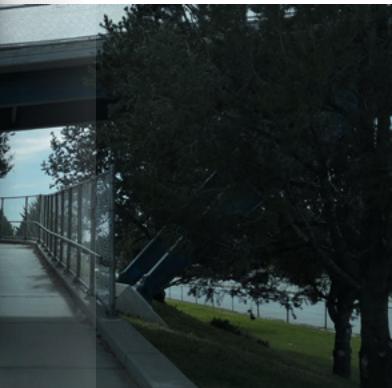
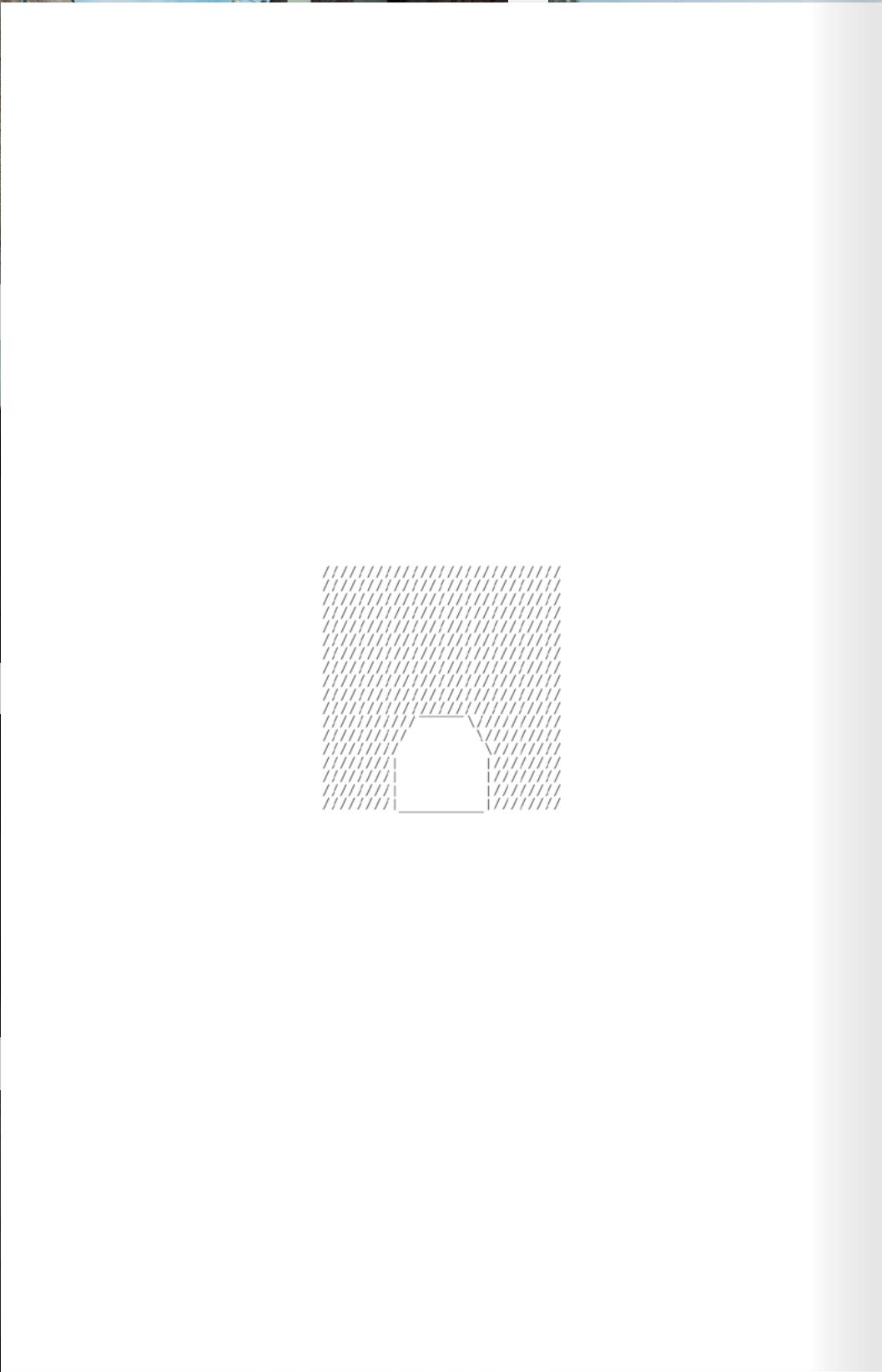
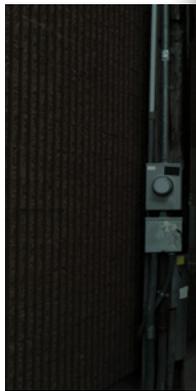
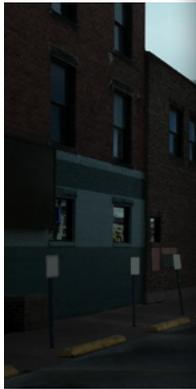
- vii -

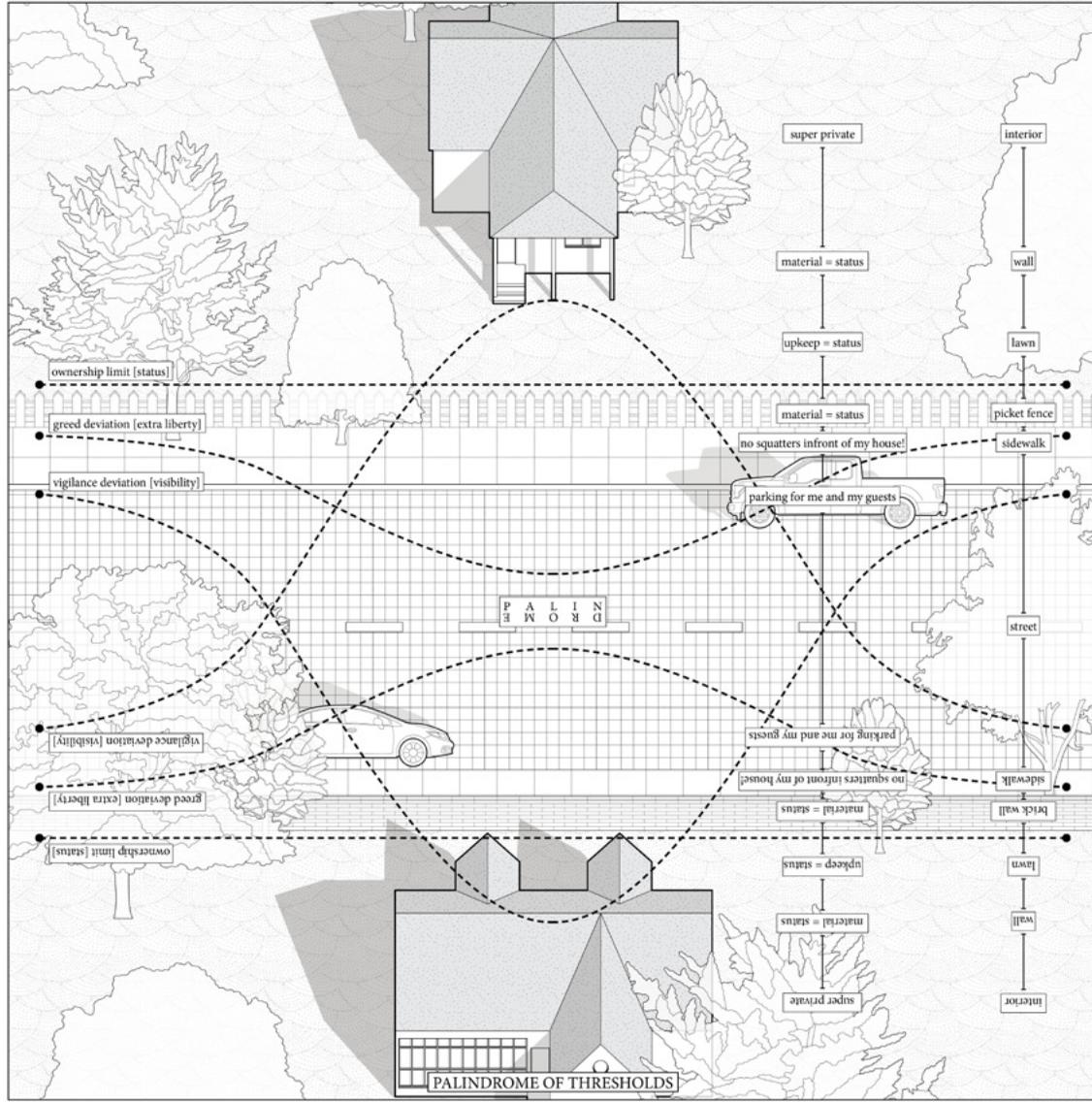








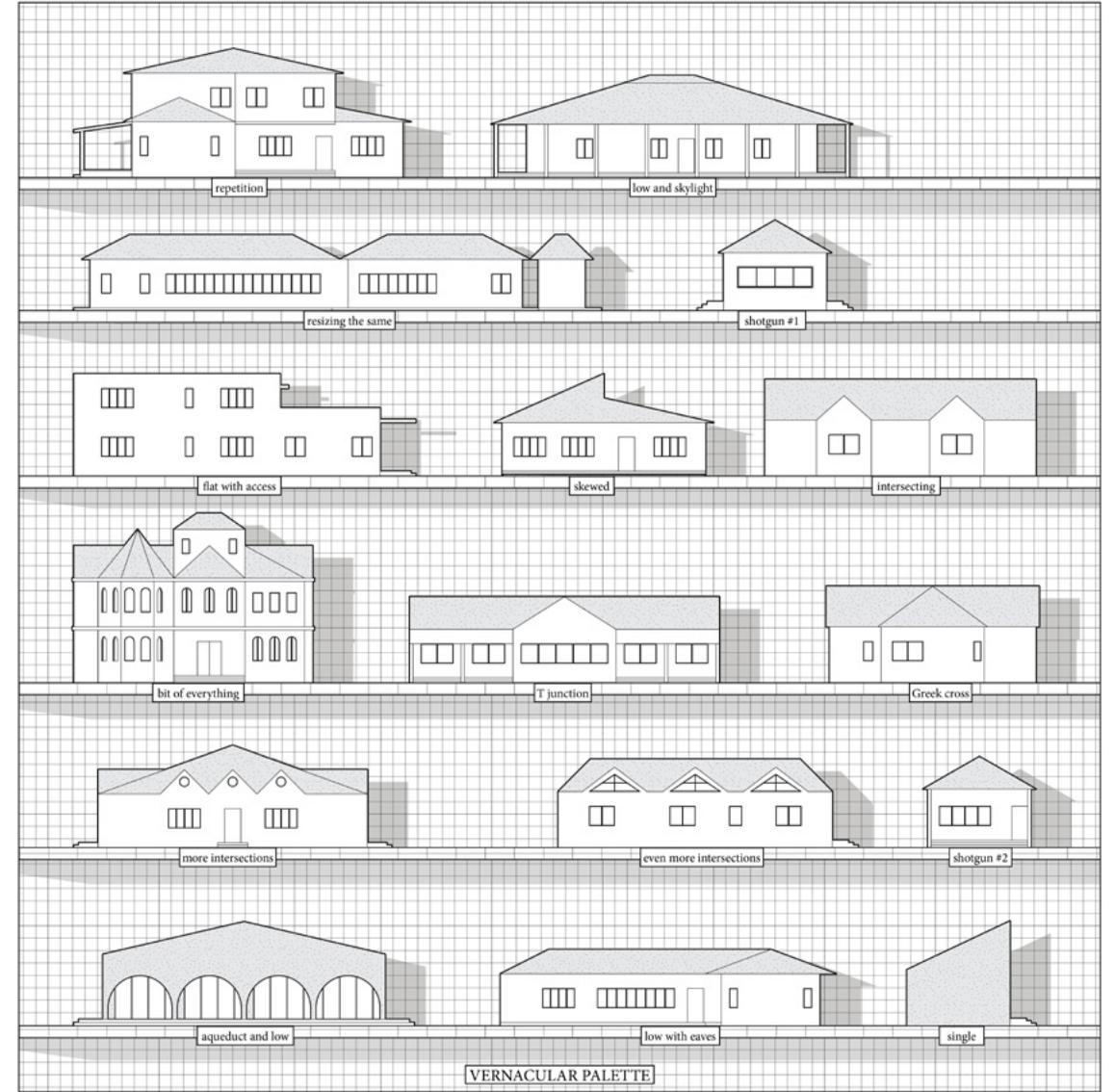
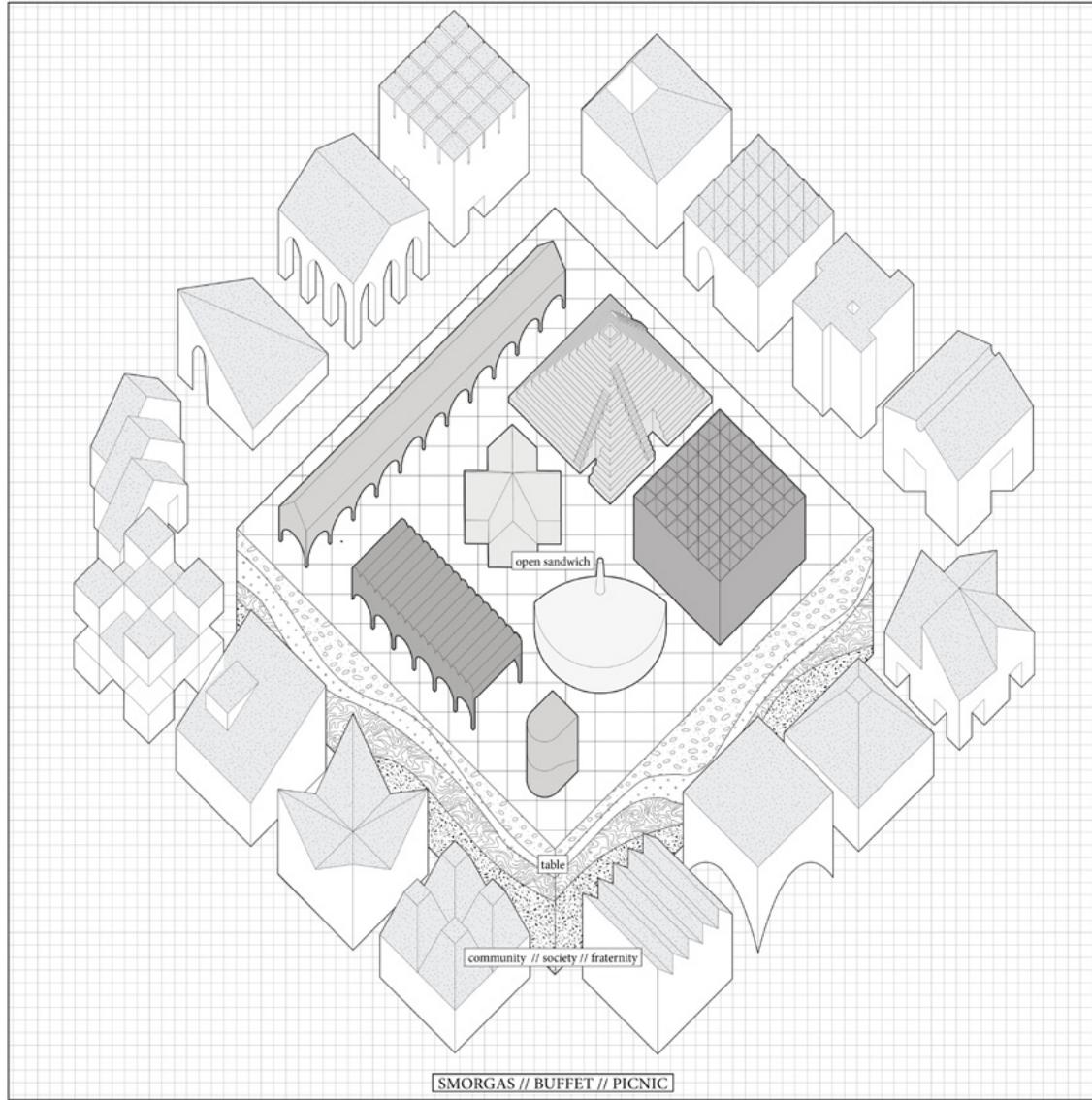




suburban spatial redundancy -  
palindrome of thresholds

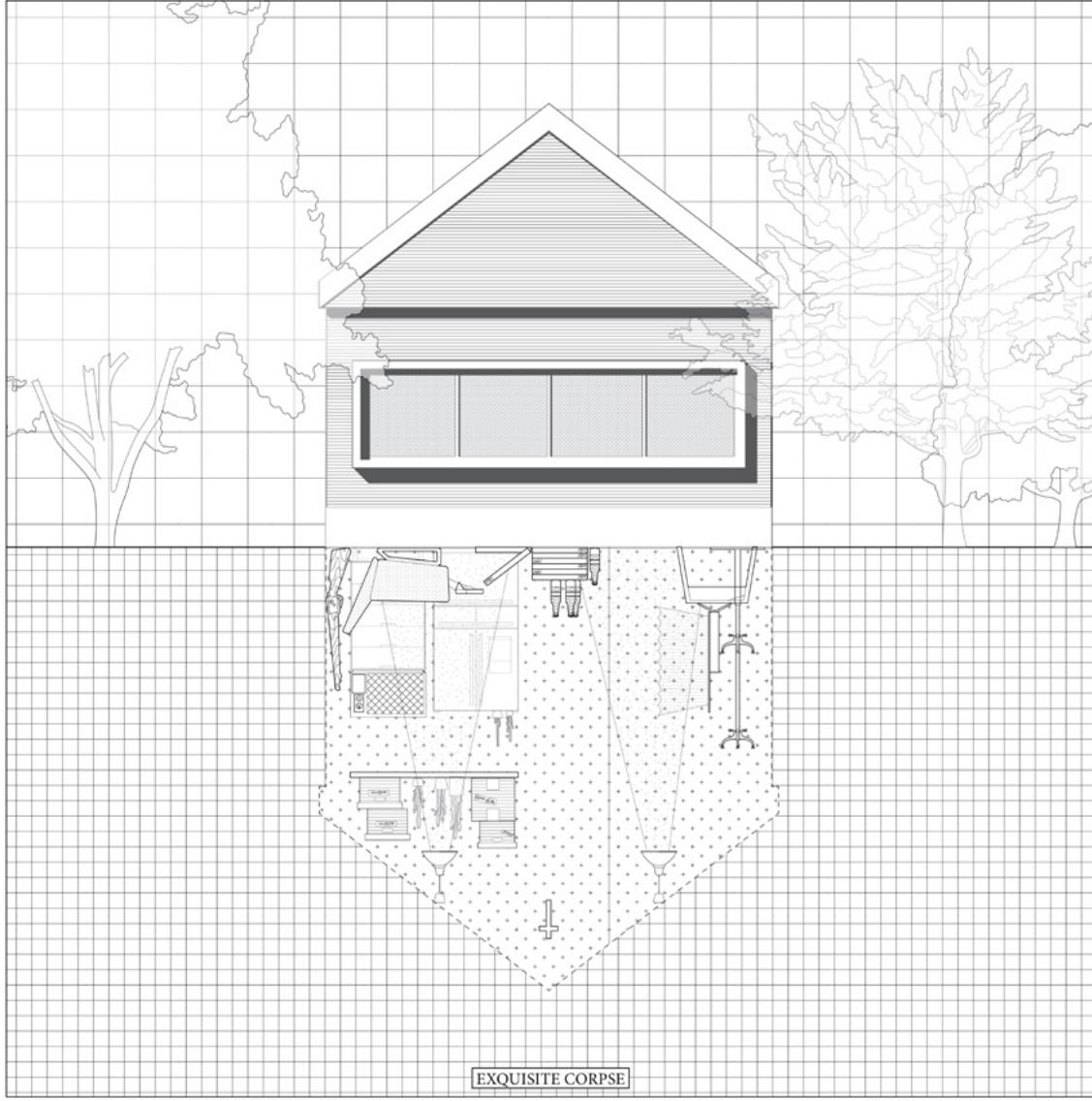


commercially curated lifestyles

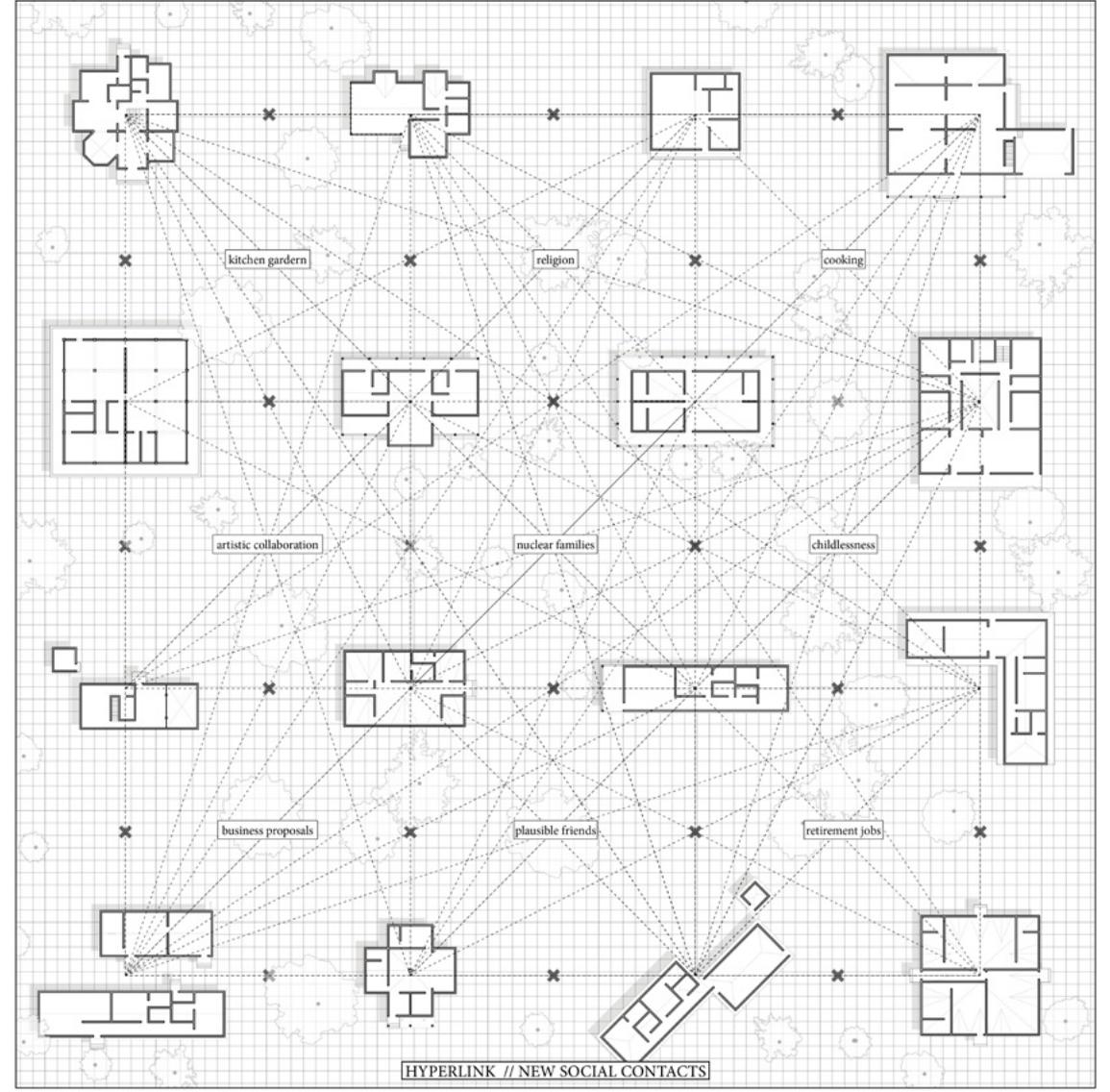


potlucking

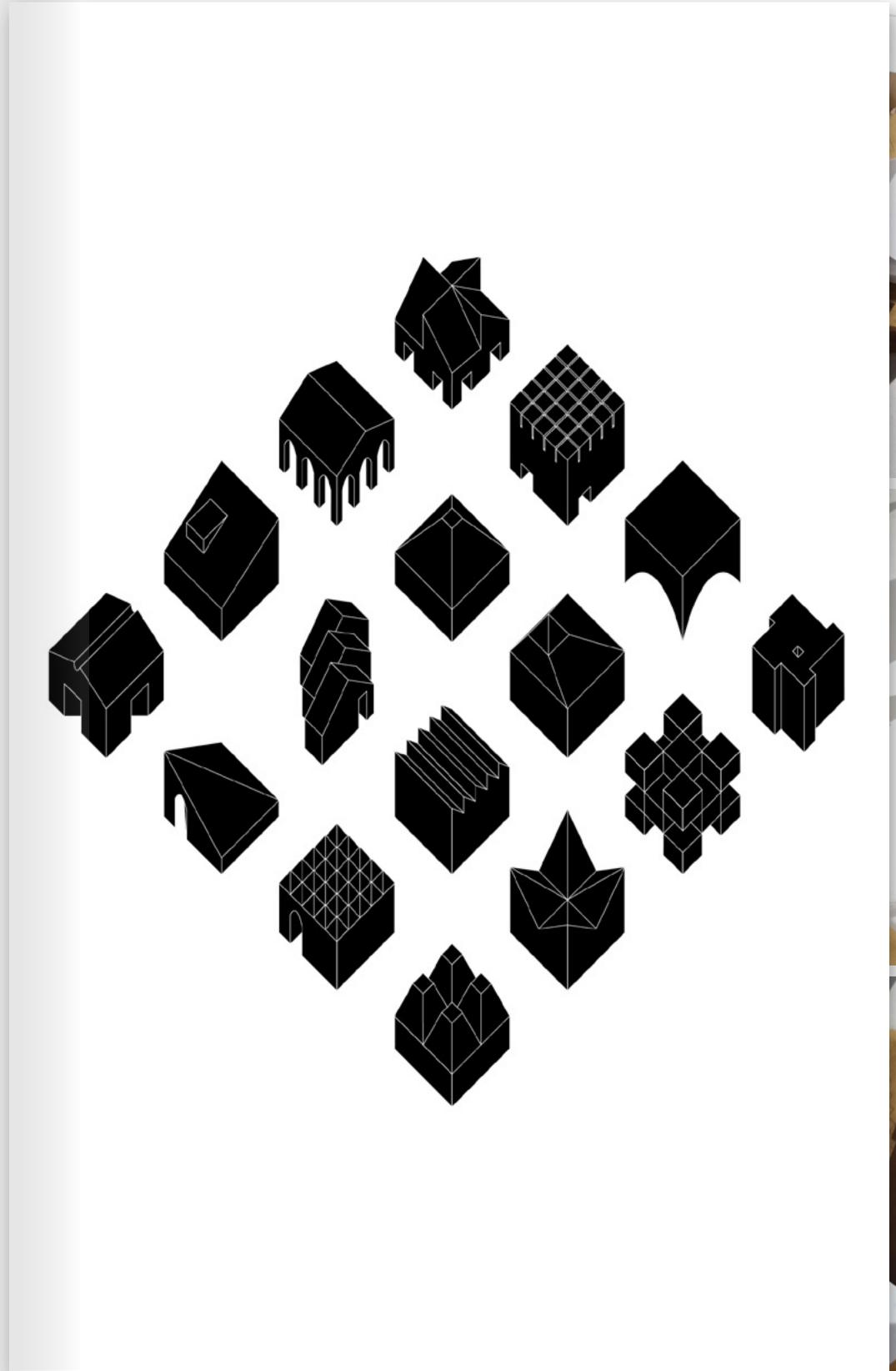
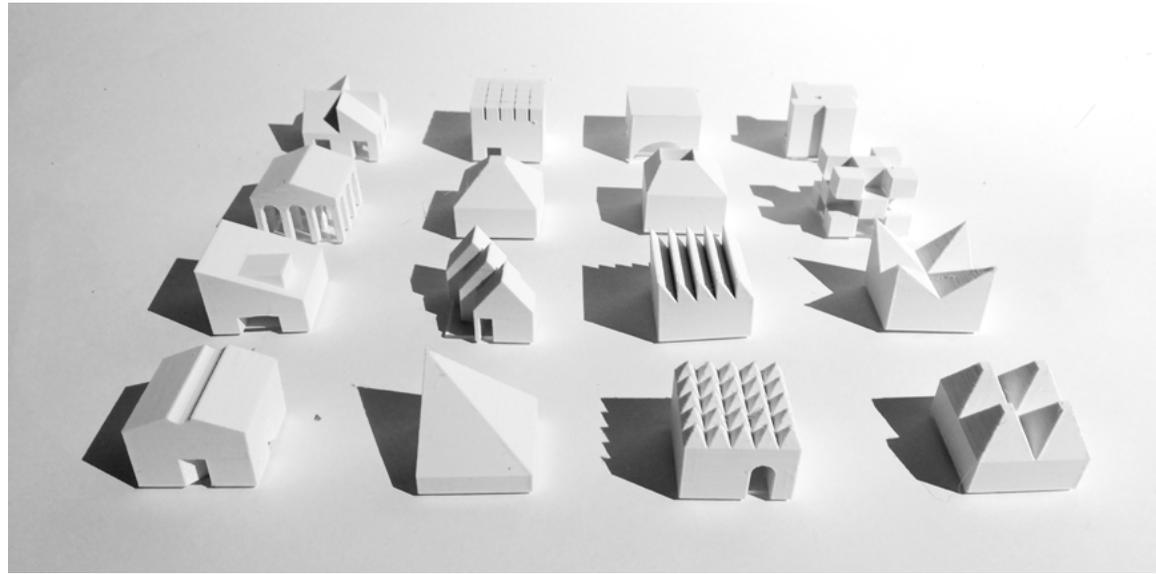
hats - reduction of suburban domestic elementarism



dead exterior, alive interior

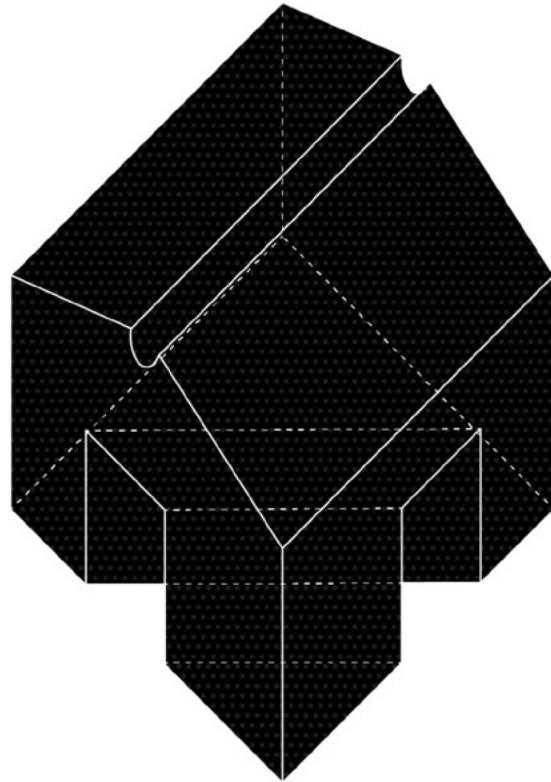


sixteen stories, sixteen households





- LOW-RES DWELLINGS -



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- DAILY SOAPS // FABLES OF CHEYENNE -

- 01 -

BURGER BROTHERS

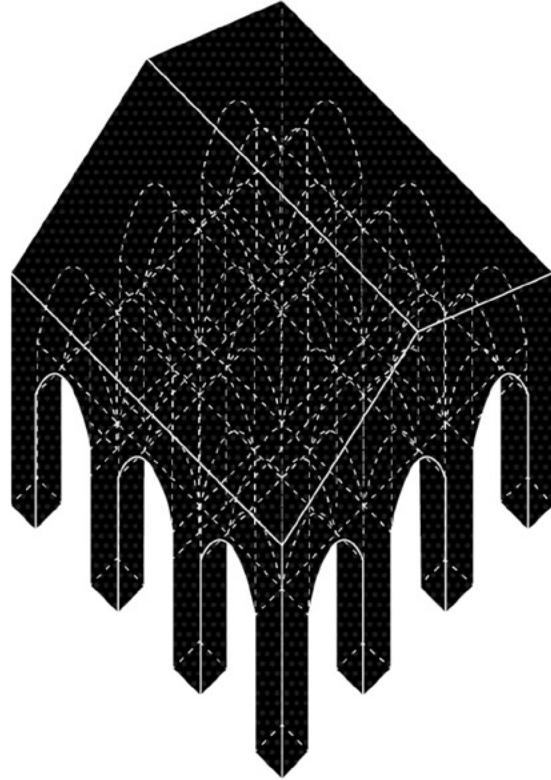
BIZARRE CLICHES OF MASCULINITY // EXTREME SEXISM //  
HOME + DRIVE-THRU BURGER JOINT // ALCOHOL // OBESITY  
// DOMESTIC ABUSE // FANS OF HUNTING

twin brothers and their wives // one  
is older by two minutes // house +  
drive-thru burger joint // the elder  
brother is has a violent streak and  
has been caught in domestic abuse,  
nobody knows // both like to hunt //  
house reeks of sexism behaviour on  
// both brothers guilty of sexist  
behaviour // part-time catering //  
very conventional "American" // no  
children // maybe some infertility  
// big, burly. maybe obese //  
functional clothing // large barn-  
like house // opening for vehicles  
to drive through // funtional //  
wood // own a pick-up truck //  
burgers, fries, shakes, sodas,  
nuggets, coffee, ice-cream //

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- LOW-RES DWELLINGS -



- 10 -



- DAILY SOAPS // FABLES OF CHEYENNE -

- 03 -

LIBERATION + CHILDCARE

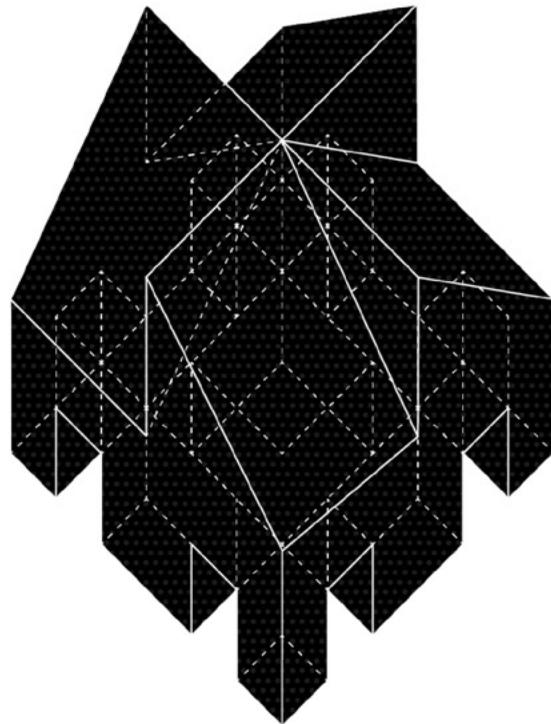
REPRESSION // LIBERATION // ENTREPRENEURSHIP // MIXED USE // CHILD CARE // ANTI-SEXISM // TEENAGE PREGNANCY

two sisters // quit family hostility and sexism // started a daycare center // working hours 8am to 6pm // self-made entrepreneurs // for children between six months and two years // teach + cook + educate // the gable is what every child draws for a house // the collade break down in to smaller manageable spaces // creche, playroom, nap space, storage, private residence // one of them faced teenage pregnancy but gave up the child to a suitable family //

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- LOW-RES DWELLINGS -

- DAILY SOAPS // FABLES OF CHEYENNE -



- 12 -

- 04 -

NUCLEAR + ONE

NUCLEAR FAMILY // CLICHED // SITCOM VIBES // HAPPY  
// BREAKER OF CONVENTIONAL SEXISM // CONTEMPORARY  
VALUES // BALANCED // BOTH PARENTS WORKING

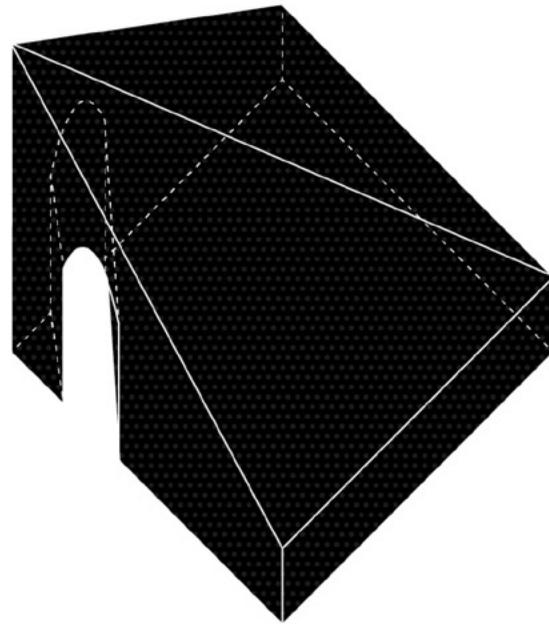
nuclear family with three children  
// two daughters and a son //  
sitcom environment // very balanced  
family // silly teenage issues  
// father works in the energy  
business // mother is a realtor  
// economically prudent family //  
children excel in academic and/or  
sports // ridiculously happy family  
// all feels like a sitcom // four  
identical blocks for the bedrooms  
of the four entities on the upper  
level // the lower level is a loop  
of living spaces all flowing out to  
the garden //

- 13 -





- LOW-RES DWELLINGS -



- 14 -



- DAILY SOAPS // FABLES OF CHEYENNE -

- 05 -

CLERGY COTTAGE

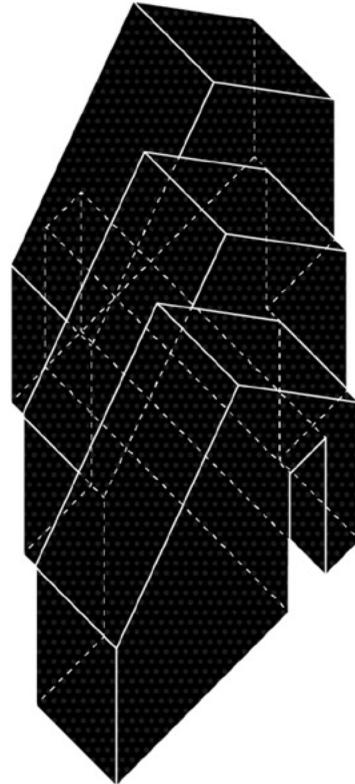
BEREAVEMENT // CHANGE OF LIFESTYLE // CAREER FOR THE COMMUNITY // HOME X CHURCH X GARDEN // LONELINESS

pastor // forty years old // home + church // has outdoor Sunday mass // lost his wife and son in a car accident twenty years ago // now he only rides a cycle // private quarters are below the lower roof height // the chapel rises the highest with a long bench // budding gardener and grows produce in small quantities and distributes to the local homeless shelter // lives off donations, doing weddings and funerals, and a small florist business //

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- LOW-RES DWELLINGS -



- 16 -

- DAILY SOAPS // FABLES OF CHEYENNE -

- 06 -

CHRIST AND ANTICHRIST

NUCLEAR FAMILY // CHRISTIAN VALUES AND DUTIES // ROCK IS THE ANTICHRIST // ABUSIVE FATHER // SUBMISSIVE MOTHER // SEXISM // RELIGIOUS // DOMESTIC CLASHES // MOTHER SECRETLY ACCEPTS

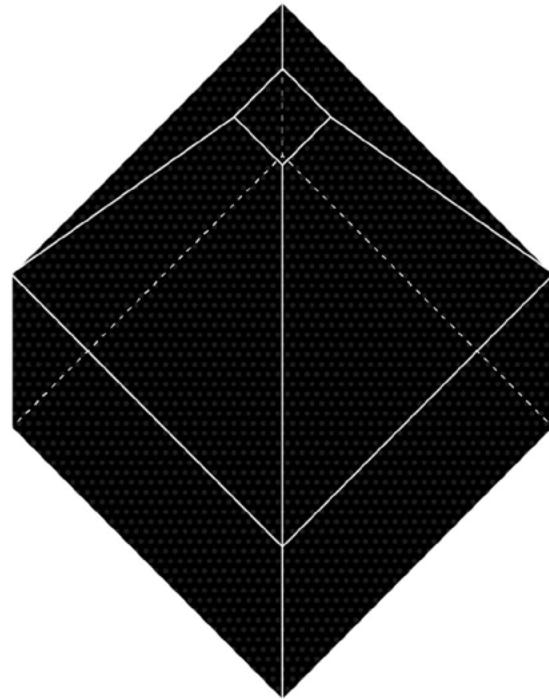
family of three - husband , wife, son // husband is a dentist // wife is a teacher [English] // so is a teenager [seventeen] // he is into rock music and is a great guitarist // the parents are very Christian // they can allow country music and classical music but rock music is the devil's play // they hate his proclivities for rock and metal music // he is often forced to play at the church during mass [acoustic, folksy music] // one-third is the father's dentistry clinic // one-third is the living room surmounted by the parents' bedroom // one-third is the dining+kitchen and surmounted by the son's bedroom // he and his friend jam when the parents are at work // the mother secretly approves to maintain equanitiy and foster the son's contemporary ambition //

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- LOW-RES DWELLINGS -



- 18 -



- DAILY SOAPS // FABLES OF CHEYENNE -

- 07 -

GRAND [PARENTS + SON]

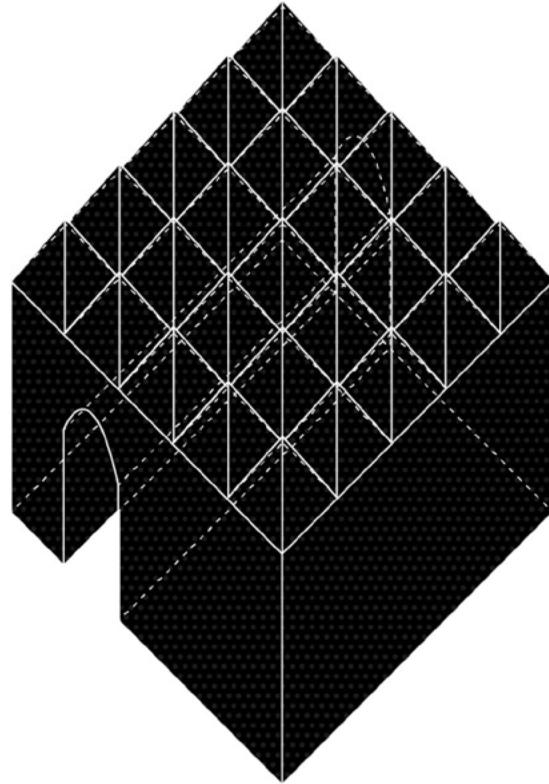
LOSS // COPING // BALANCED HOUSEHOLD // TEENAGE PREGNANCY // EMOTIONAL SCARRING // CHRISTIAN DUTY

twenty-five-year-old football phenom // lives with grandparents // lost his parents in a shootout // not like Bruce Wane // very closely knit // helps out at home // grandfather is a war veteran // grandmother was a secretary in the governor's office // symmetrical house from both directions // functional // maintain the "house" persona // centered around the hearth that ends at the frustum top // grandson's bedroom and storage on top // all living spaces and grandparents' bedroom on the bottom // they live on the grandfather's pension, grandmother's savings, and grandson's income as a professional football player // grandmother helps out in the local day care center on alternate days //

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- LOW-RES DWELLINGS -



- 22 -



- DAILY SOAPS // FABLES OF CHEYENNE -

- 09 -

HOUSE WITH MOTHER ISSUES

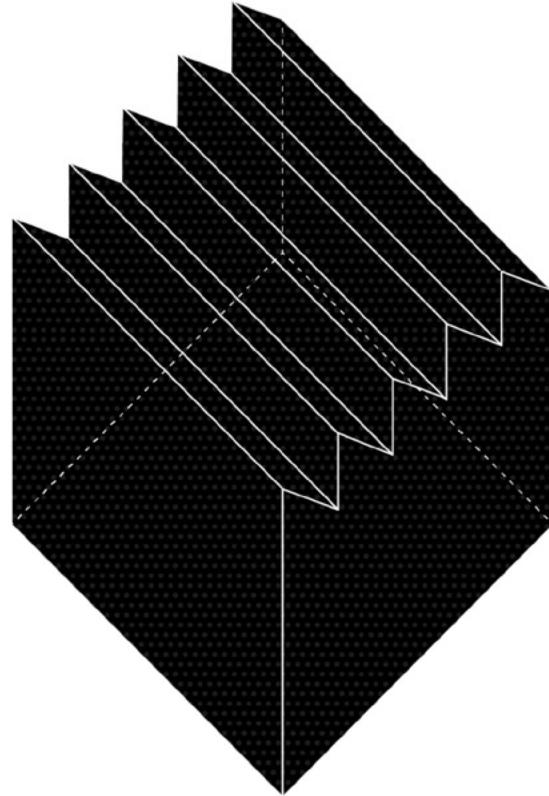
POOR PARENTING // NEGLECTING CHILDREN [MOTHER] // MANIZING // STRONG SIBLING RELATIONSHIP // MULTIPLE LOVERS // ABANDONMENT [FATHER] // MULTIPLE JOBS // EMOTIONAL RAGE [SON] // GROWING UP SOON [DAUGHTER]

single mother // late thirties // two children // eight-year-old son // fifteen-year-old daughter // father abandoned and has not made any contact // mother is Uber driver by day // she is also bartender by night // drinks a lot // often misses Uber duty // brings stranger men home from the bar // the tunnel is the parking // the small section is the son's hideaway // the roof pyramids allow some light // simple planning - living below, bedrooms on top // derelict in parenting // daughter takes care of the brother's food and homework // they look out for each other // son is angry but reserved //

- 23 -



- LOW-RES DWELLINGS -



- 24 -



- DAILY SOAPS // FABLES OF CHEYENNE -

- 10 -

DISABILITY IS NOT ENOUGH

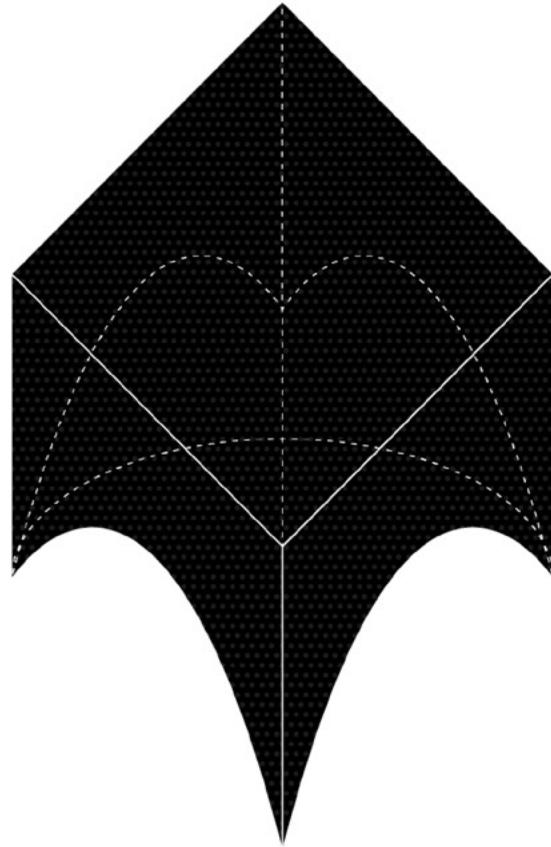
ALCOHOLISM // MISPLACED MASCULINITY // PURE SEXISM //  
INDUSTRIOUSNESS // LONELINESS, BARREN // SUBMISSION  
TO PATRIARCHY // INDUSTRIAL ABODE // UNEMPLOYMENT

industry worker // mid-forties //  
lives with his wife // no children  
// retired after an accident at the  
factory // limps // no cane // lives  
on disability compensation from the  
Government // drinks and smokes all  
day // cheap whiskey // at least a  
bottle a day // or beer sometimes  
when money is low // swings between  
the bar and the living room // good  
for nothing // factory-style house  
for the factory worker // a rukus  
of a living space below // a two  
bedrooms and the wife's sanctuary  
on top // wife sews clothes on the  
side to make ends meet // silent  
homemaker // he often passes out on  
the couch //

- 25 -



- LOW-RES DWELLINGS -



- 28 -



- DAILY SOAPS // FABLES OF CHEYENNE -

- 12 -

HIGH SCHOOL PROMISES

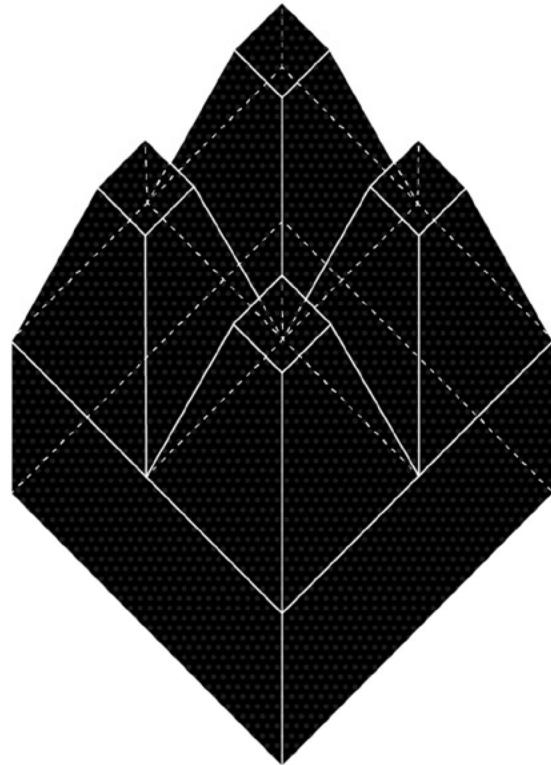
WASTING AWAY // DRUGS, BOOZE, PARTIES // ARTIST'S  
BLOCK // CAREER RUTS // HIPSTER CULTURE

two male friends // friends since  
high school // twenty eight years  
old // one of them is an artist  
[struggling though] // the other  
one runs a bar that belongs to his  
late father // massive studio and  
a private bar in the lower level //  
common bedroom and living spaces on  
the upper level // smoke a lot of  
weed // get a girl sometimes //

- 29 -



- LOW-RES DWELLINGS -



- 30 -



- DAILY SOAPS // FABLES OF CHEYENNE -

- 13 -

TURNING HOBBY TO BUSINESS

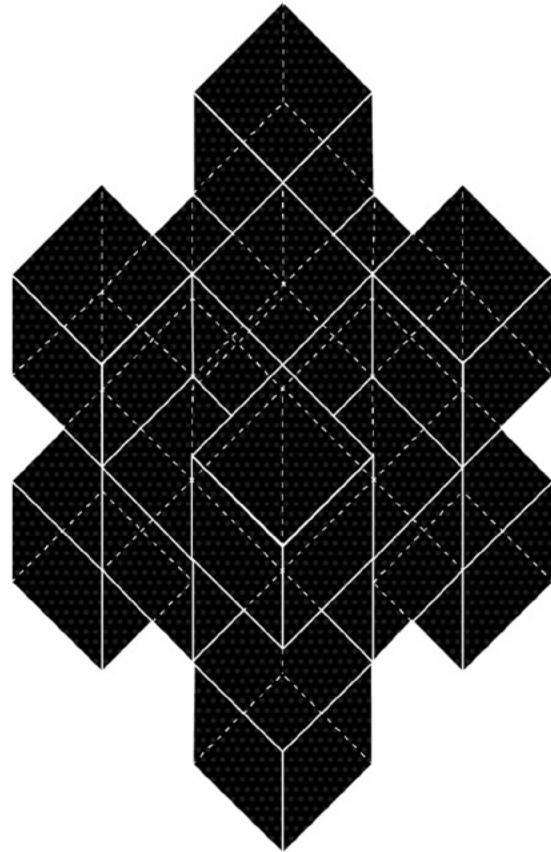
ALONE // CHEATED UPON // MAKING HOBBY A BUSINESS //  
RESOURCEFUL // SELF-MADE // HOSPITABLE // GREGARIOUS

retired mining administrator //  
divorced // has+had geology as  
a hobby // collected rocks //  
turned his rock collection into  
a small museum // runs an Airbnb  
simultaneously // one-fourth of  
the house is his private quarters  
// one-fourth is the museum //  
one-fourth is the living space //  
one-fourth is a two-bed Airbnb //  
museum is open to all and is a  
local attraction // teaches at the  
university once a week as a visiting  
lecturer

- 31 -



- LOW-RES DWELLINGS -



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- DAILY SOAPS // FABLES OF CHEYENNE -

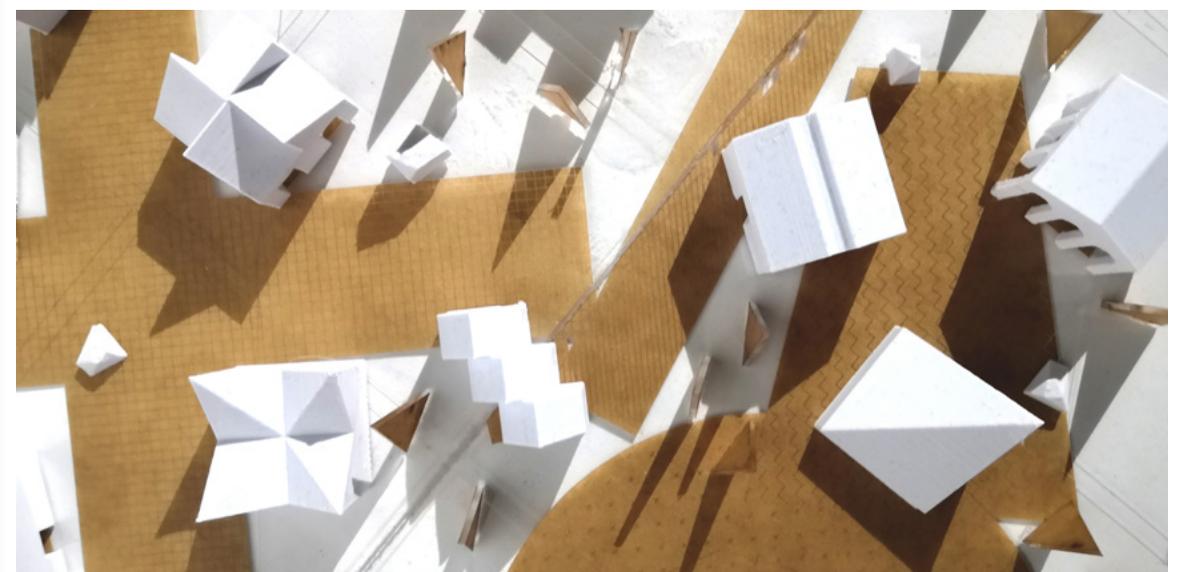
- 15 -

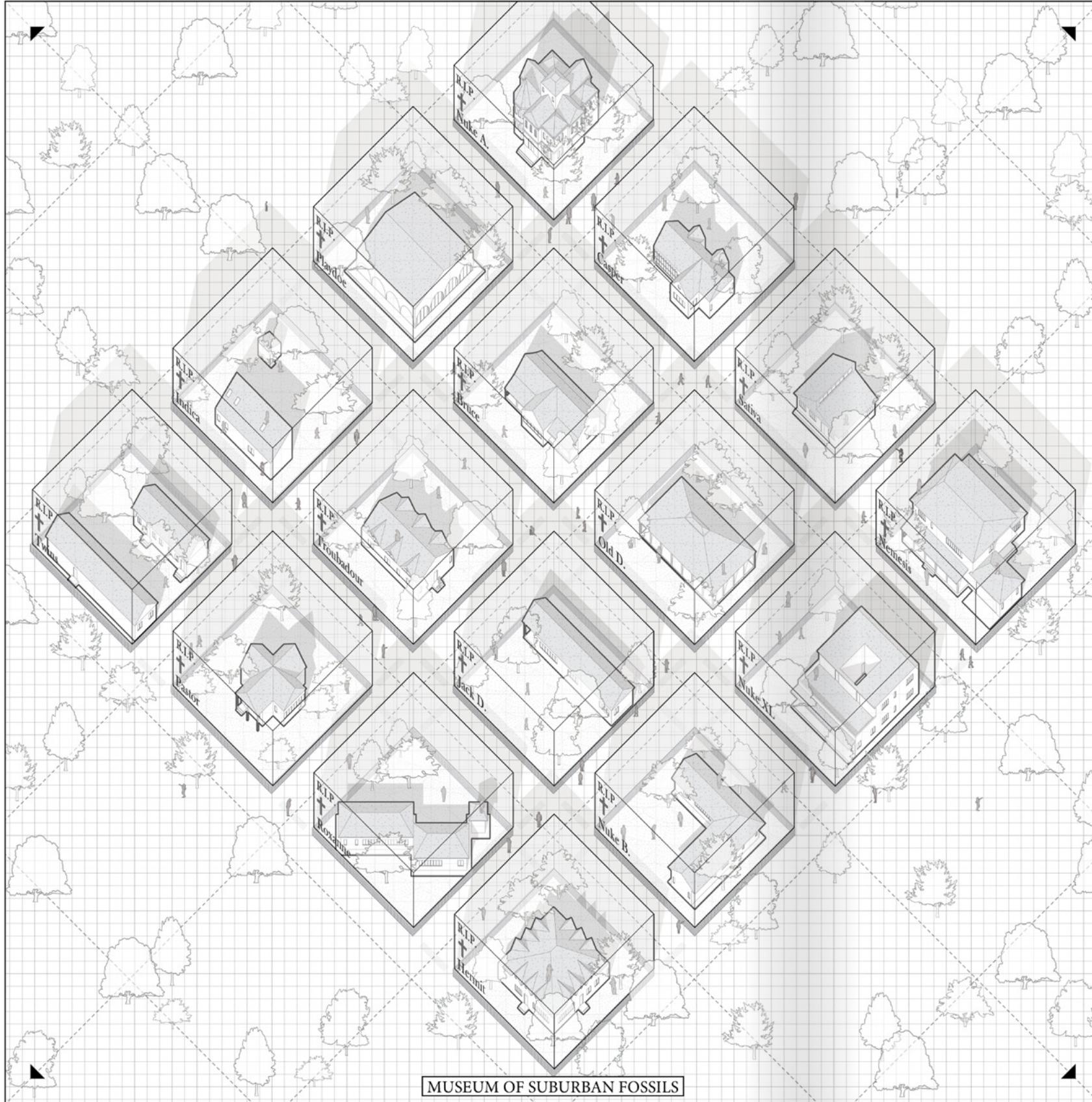
JOINT FAMILIA

JOINT FAMILY // MASQUERADED FAMILY POLITICS //  
STEREOTYPICAL MASCULINE - FEMININE DOMESTIC ORDER //  
FAMILY BUSINESS // SIBLING RELATIONSHIPS

joint family // three brothers,  
three wives, one grandparent, six  
grandchildren // lowest level is  
the living space and kitchen,  
middle level is the bedrooms of the  
couples and the grandfather // top  
level is the children's bedrooms  
// the brothers are engaged in a  
family business selling car parts,  
groceries and running a gas station  
// the grandfather is deaf in one  
ear and turning a little senile  
by the day // the wives oscillate  
between the store and the house //

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DAILY SOAPS  
Programming Gravestones  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 12:10 AM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Characters  | m²      |
|-------------|---------|
| Twins       | 268.80  |
| Indica      | 117.80  |
| Playdoe     | 306.25  |
| Nuke A.     | 188.83  |
| Pastor      | 131.84  |
| Troubadour  | 180.20  |
| Bruce       | 216.96  |
| Casper      | 151.80  |
| Roxanne     | 175.53  |
| Jack D.     | 167.58  |
| Old D.      | 277.20  |
| Sativa      | 152.46  |
| Hermit      | 278.89  |
| Nuke B.     | 197.20  |
| Nuke XL     | 364.64  |
| Nemesis     | 393.44  |
| Grand total | 3569.52 |

| Metric      | Qty    | m²       |
|-------------|--------|----------|
| 30x30 Plot  | 16.00  | 14400.00 |
| Sidewalk    | 44.00% | 396.00   |
| roads       | 91.11% | 820.00   |
| Grand total |        | 15616.00 |

\*\*\*This is a work of fiction. Names, characters, businesses, places, events and incidents are either the products of the author's imagination or used in a fictitious manner. Any resemblance to actual persons, living or dead, or actual events is purely coincidental.\*\*\*



DAILY SOAPS  
Domestic Kits  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 17:32 PM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Characters  | Bedrooms | Baths | Laundry |
|-------------|----------|-------|---------|
| Twins       | 2.0      | 2.0   | 1.0     |
| Indica      | 2.0      | 1.0   | 0.0     |
| Playdoe     |          |       |         |
| Nuke A.     |          |       |         |
| Pastor      |          |       |         |
| Troubadour  |          |       |         |
| Bruce       |          |       |         |
| Casper      |          |       |         |
| Roxanne     |          |       |         |
| Jack D.     |          |       |         |
| Old D.      |          |       |         |
| Sativa      |          |       |         |
| Hermit      |          |       |         |
| Nuke B.     |          |       |         |
| Nuke XL     |          |       |         |
| Nemesis     |          |       |         |
| Grand total |          |       |         |

\*\*\*All bedrooms categorized some half c to public s be single-u unless use care, clean people or of users may l simultaneou

This is a wo businesses, are either imagination Any resembl or dead, coincidenta

DAILY SOAPS  
Domestic Kits  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 18:10 PM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Characters  | Living | Study | Kitchen |
|-------------|--------|-------|---------|
| Twins       | 1.0    | 1.0   | 1.0     |
| Indica      | 1.0    | 0.0   | 1.0     |
| Playdoe     |        |       |         |
| Nuke A.     |        |       |         |
| Pastor      |        |       |         |
| Troubadour  |        |       |         |
| Bruce       |        |       |         |
| Casper      |        |       |         |
| Roxanne     |        |       |         |
| Jack D.     |        |       |         |
| Old D.      |        |       |         |
| Sativa      |        |       |         |
| Hermit      |        |       |         |
| Nuke B.     |        |       |         |
| Nuke XL     |        |       |         |
| Nemesis     |        |       |         |
| Grand total |        |       |         |

Very short distance postcards are a collection of exquisite corpses. Each image holds discrete conditions, protagonists and artifacts colliding against one another to form mapped annals/annua of every homestead. Within the eggshells of prosaic domesticity lie tales of everyday battles, scars, neglected wounds, familial glitches, and pixels of this dysfunctional and polarized society, some spill outside, others remain anonymous.

Can neighbors find affirmations in others' animals/animals and gravitate towards them? Instead of very-short-distance relationships can birds of a feather flock together?

DAILY SOAPS  
Domestic Kits  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 18:33 PM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Characters  | Specialized spaces               |
|-------------|----------------------------------|
| Twins       | takeaway booth, kitchen, Terrace |
| Indica      |                                  |
| Playdoe     |                                  |
| Nuke A.     |                                  |
| Pastor      |                                  |
| Troubadour  |                                  |
| Bruce       |                                  |
| Casper      |                                  |
| Roxanne     |                                  |
| Jack D.     |                                  |
| Old D.      |                                  |
| Sativa      |                                  |
| Hermit      |                                  |
| Nuke B.     |                                  |
| Nuke XL     |                                  |
| Nemesis     |                                  |
| Grand total |                                  |

The postcard is an analog SMS. Not bounded by privacy, confidentiality, ownership and authorship, its stays here in creation, transit and reception.

DAILY SOAPS  
Kit of Readymades  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 18:33 PM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

\*\*\* Bedrooms // Baths // Laundry \*\*\*

| Items                                | Qty |
|--------------------------------------|-----|
| *** Bedrooms // Baths // Laundry *** |     |

DAILY SOAPS  
Kit of Readymades  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 21:12 PM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

\*\*\* Living // Study // Kitchen \*\*\*

| Items                              | Qty |
|------------------------------------|-----|
| *** Living // Study // Kitchen *** |     |

DAILY SOAPS  
Kit of Readymades  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 11:38 AM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Characters  | Items  |
|-------------|--|
| Twins       | Ford F-150, edge RAM 1500, Ford Mustang, Ford Focus, Honda Accord, Honda CR-V, Toyota Prius, Ford Fusion, Dodge Dart, Nissan Sentra, Toyota Camry, et Silverado, hai Santa Fe, dge Durango, Ford Fiesta, Ford F-150, Ford F-150, Range Rover, Nissan Altima  |
| Indica      | machine, icecream machine, shotguns // projector, screen, camera, camera equipment, printer, typewriter, dark room equipment, farming equipment // toys // gym equipment // booth // guitar, drum pad // gym equipment, shotgun // toys // toolkit, shotgun // jars, farming equipment // easel, boards, paints, canvas, brushes, piano, bass guitar, synth // rocks, displays, fossils, cash register, books // gun, basketball net, barbecue // barbecues, construction equipment // books, printer, piano |
| Playdoe     |  |
| Nuke A.     |  |
| Pastor      |  |
| Troubadour  |  |
| Bruce       |  |
| Casper      |  |
| Roxanne     |  |
| Jack D.     |  |
| Old D.      |  |
| Sativa      |  |
| Hermit      |  |
| Nuke B.     |  |
| Nuke XL     |  |
| Nemesis     |  |
| Grand total | 45   |

\*\*\*All specialized items are unique to the background story and characters\*\*\*

DAILY SOAPS  
Kit of Readymades  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 25 November 2019 00:18 AM

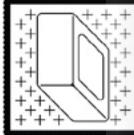
|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Characters  | Specialized spaces   |
|-------------|--|
| Twins       | frier, soda fountain   |
| Indica      | machine, icecream machine, shotguns // projector, screen, camera, camera equipment, printer, typewriter, dark room equipment, farming equipment // toys // gym equipment // booth // guitar, drum pad // gym equipment, shotgun // toys // toolkit, shotgun // jars, farming equipment // easel, boards, paints, canvas, brushes, piano, bass guitar, synth // rocks, displays, fossils, cash register, books // gun, basketball net, barbecue // barbecues, construction equipment // books, printer, piano |
| Playdoe     |  |
| Nuke A.     |  |
| Pastor      |  |
| Troubadour  |  |
| Bruce       |  |
| Casper      |  |
| Roxanne     |  |
| Jack D.     |  |
| Old D.      |  |
| Sativa      |  |
| Hermit      |  |
| Nuke B.     |  |
| Nuke XL     |  |
| Nemesis     |  |
| Grand total | 45   |

\*\*\*All specialized items are unique to the background story and characters\*\*\*

very short distance postcards are portraits of Cheyenne daily soaps

daily soaps




DAILY SOAPS  
Programming Gravestones  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 12:10 AM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Characters  | m <sup>2</sup> |
|-------------|----------------|
| Twins       | 268.80         |
| Indica      | 117.80         |
| Playdoe     | 306.25         |
| Nuke A.     | 188.83         |
| Pastor      | 131.84         |
| Troubadour  | 180.20         |
| Bruce       | 216.96         |
| Casper      | 151.80         |
| Roxanne     | 175.53         |
| Jack D.     | 167.58         |
| Old D.      | 277.20         |
| Sativa      | 152.46         |
| Hermit      | 278.89         |
| Nuke B.     | 197.20         |
| Nuke XL     | 364.64         |
| Nemesis     | 393.44         |
| Grand total | 3569.52        |

| Metric      | Qty    | m <sup>2</sup> |
|-------------|--------|----------------|
| 30x30 Plot  | 16.00  | 14400.00       |
| Sidewalk    | 44.00% | 396.00         |
| roads       | 91.11% | 820.00         |
| Grand total |        | 15616.00       |

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DAILY SOAPS  
Domestic Kits  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 17:32 PM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Characters  | Bedrooms | Baths | Laundry |
|-------------|----------|-------|---------|
| Twins       | 2.0      | 2.0   | 1.0     |
| Indica      | 2.0      | 1.0   | 0.0     |
| Playdoe     |          |       |         |
| Nuke A.     |          |       |         |
| Pastor      |          |       |         |
| Troubadour  |          |       |         |
| Bruce       |          |       |         |
| Casper      |          |       |         |
| Roxanne     |          |       |         |
| Jack D.     |          |       |         |
| Old D.      |          |       |         |
| Sativa      |          |       |         |
| Hermit      |          |       |         |
| Nuke B.     |          |       |         |
| Nuke XL     |          |       |         |
| Nemesis     |          |       |         |
| Grand total |          |       |         |

\*\*\*All bedrooms categorized some half c to public s be single-u unless use care, clean people or of users may l simultaneou

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DAILY SOAPS  
Domestic Kits  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 18:10 PM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Characters  | Living | Study | Kitchen |
|-------------|--------|-------|---------|
| Twins       | 1.0    | 1.0   | 1.0     |
| Indica      | 1.0    | 0.0   | 1.0     |
| Playdoe     |        |       |         |
| Nuke A.     |        |       |         |
| Pastor      |        |       |         |
| Troubadour  |        |       |         |
| Bruce       |        |       |         |
| Casper      |        |       |         |
| Roxanne     |        |       |         |
| Jack D.     |        |       |         |
| Old D.      |        |       |         |
| Sativa      |        |       |         |
| Hermit      |        |       |         |
| Nuke B.     |        |       |         |
| Nuke XL     |        |       |         |
| Nemesis     |        |       |         |
| Grand total |        |       |         |

Very short distance postcards are a collection of exquisite corpses. Each image holds discrete conditions, protagonists and antiheroes colliding against one another to form mapped annals/annals of every honest deed. Within the eggshells of prosaic domesticity lie tales of everyday battles, scars, neglected wounds, familial glitches, and pixels of this dysfunctional and polarized society, some spill outside, others remain anonymous.

Can neighbors find affiliates in others' animals/animals and gravitate towards them? Instead of very-short-distance relationships can birds of a feather flock together?

DAILY SOAPS  
Domestic Kits  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 18:33 PM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Characters  | Specialized spaces       |
|-------------|--------------------------|
| Twins       | takeaway booth, kitchen, |
| Indica      |                          |
| Playdoe     |                          |
| Nuke A.     |                          |
| Pastor      |                          |
| Troubadour  |                          |
| Bruce       |                          |
| Casper      |                          |
| Roxanne     |                          |
| Jack D.     |                          |
| Old D.      |                          |
| Sativa      |                          |
| Hermit      |                          |
| Nuke B.     |                          |
| Nuke XL     |                          |
| Nemesis     |                          |
| Grand total |                          |

The postcard is an analog SMS. Not bounded by privacy, confidentiality, ownership and authorship, its stays have in creation, transit and reception.

DAILY SOAPS  
Kit of Readymades  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 18:33 PM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Items                                | Qty |
|--------------------------------------|-----|
| *** Bedrooms // Baths // Laundry *** |     |
| Items                                | Qty |

DAILY SOAPS  
Kit of Readymades  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 21:12 PM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Characters                         | Items |
|------------------------------------|-------|
| *** Living // Study // Kitchen *** |       |
| Items                              | Qty   |

DAILY SOAPS  
Kit of Readymades  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 11:38 AM

|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Characters  | Items          |
|-------------|----------------|
| Twins       | Ford F-150     |
| Indica      | Dodge RAM 1500 |
| Playdoe     | Ford Mustang   |
| Nuke A.     | Ford Focus     |
| Pastor      | Honda Accord   |
| Troubadour  | Honda CR-V     |
| Bruce       | Toyota Prius   |
| Casper      | Ford Fusion    |
| Roxanne     | Dodge Dart     |
| Jack D.     | Nissan Sentra  |
| Old D.      | Toyota Camry   |
| Sativa      | Ford Silverado |
| Hermit      | Ford Santa Fe  |
| Nuke B.     | Dodge Durango  |
| Nuke XL     | Ford Fiesta    |
| Nemesis     | Ford F-150     |
|             | Ford F-150     |
|             | Range Rover    |
|             | Nissan Altima  |
| Grand total | 19             |

\*\*\*All specialized items are unique to the background story and characters\*\*\*

DAILY SOAPS  
Kit of Readymades  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 25 November 2019 00:18 AM

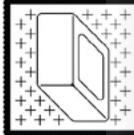
|             |              |
|-------------|--------------|
| Studio ID   | advV6LAIxDIX |
| Student ID  | ks3751       |
| Terminal ID | 600NZ1G3E551 |

| Characters  | Specialized spaces         |
|-------------|----------------------------|
| Twins       | frier, soda fountain       |
| Indica      | machine, icecream machine, |
| Playdoe     | shotguns // projector,     |
| Nuke A.     | screen, camera, camera     |
| Pastor      | equipment, printer,        |
| Troubadour  | typewriter, dark room      |
| Bruce       | equipment, farming         |
| Casper      | equipment // toys // gym   |
| Roxanne     | equipment // booth //      |
| Jack D.     | guitar, drum pad // gym    |
| Old D.      | equipment, shotgun // toys |
| Sativa      | // toolkit, shotgun //     |
| Hermit      | jars, farming equipment    |
| Nuke B.     | // easel, boards, paints,  |
| Nuke XL     | canvas, brushes, piano,    |
| Nemesis     | bass guitar, synth //      |
|             | rocks, displays, fossils,  |
|             | cash register, books //    |
|             | gun, basketball net,       |
|             | barbecue // barbecues,     |
|             | construction equipment //  |
|             | books, printer, piano      |
| Grand total | 45                         |

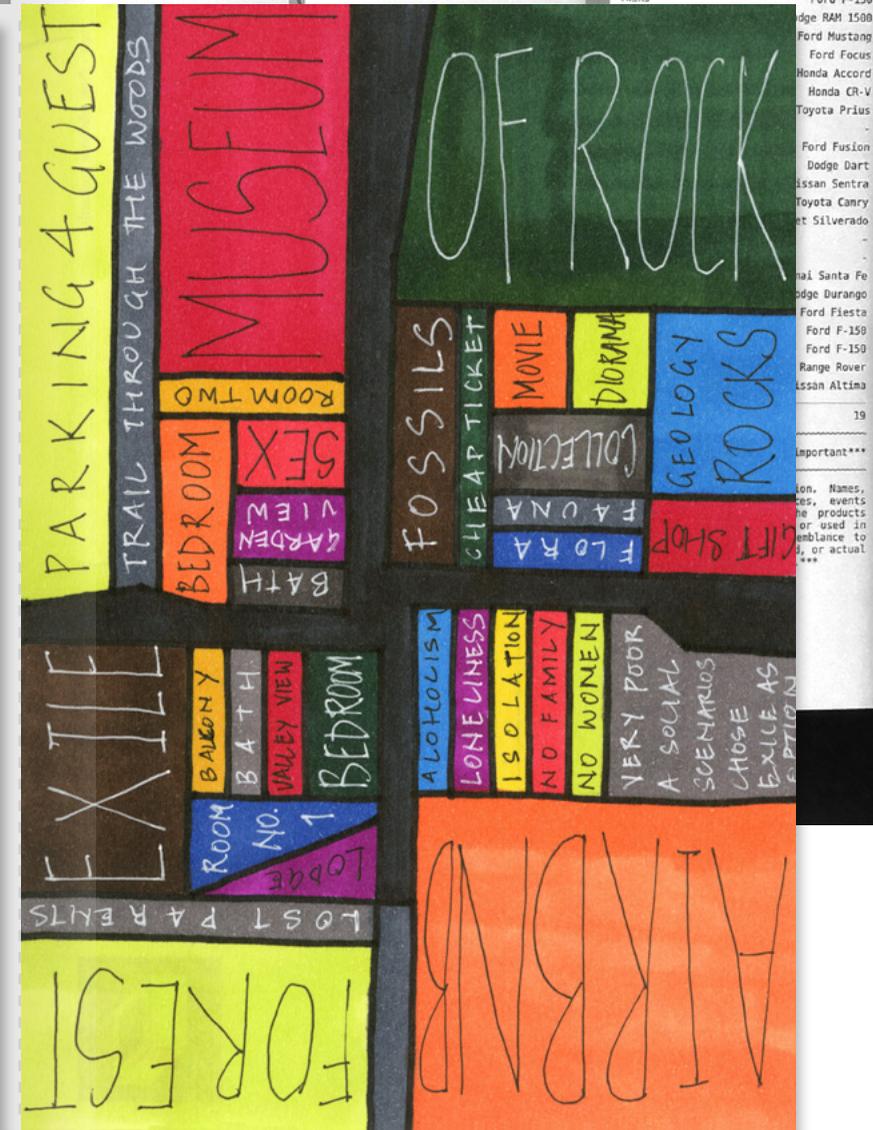
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Very short distance postcards are portraits of Cheyenne daily soaps

Can neighbors find affiliates in others' animals/animals and gravitate towards them? Instead of very-short-distance relationships can birds of a feather flock together?



daily soaps



DAILY SOAPS  
Programming Gravestones  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 12:10 AM

Studio ID Student ID Terminal ID  
advV6LAIxDIX ks3751  
600NZ1G3E551

| Characters  | m²      |
|-------------|---------|
| Twins       | 268.80  |
| Indica      | 117.80  |
| Playdoe     | 306.25  |
| Nuke A.     | 188.83  |
| Pastor      | 131.84  |
| Troubadour  | 180.20  |
| Bruce       | 216.96  |
| Casper      | 151.80  |
| Roxanne     | 175.53  |
| Jack D.     | 167.58  |
| Old D.      | 277.20  |
| Sativa      | 152.46  |
| Hermit      | 278.89  |
| Nuke B.     | 197.20  |
| Nuke XL     | 364.64  |
| Nemesis     | 393.44  |
| Grand total | 3569.52 |

| Metric      | Qty    | m²       |
|-------------|--------|----------|
| 30x30 Plot  | 16.00  | 14400.00 |
| Sidewalk    | 44.00% | 396.00   |
| roads       | 91.11% | 820.00   |
| Grand total |        | 15616.00 |

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DAILY SOAPS  
Domestic Kits  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 17:32 PM

Studio ID Student ID Terminal ID  
advV6LAIxDIX ks3751  
600NZ1G3E551

| Characters  | Bedrooms | Baths | Laundry |
|-------------|----------|-------|---------|
| Twins       | 2.0      | 2.0   | 1.0     |
| Indica      | 2.0      | 1.0   | 0.0     |
| Playdoe     |          |       |         |
| Nuke A.     |          |       |         |
| Pastor      |          |       |         |
| Troubadour  |          |       |         |
| Bruce       |          |       |         |
| Casper      |          |       |         |
| Roxanne     |          |       |         |
| Jack D.     |          |       |         |
| Old D.      |          |       |         |
| Sativa      |          |       |         |
| Hermit      |          |       |         |
| Nuke B.     |          |       |         |
| Nuke XL     |          |       |         |
| Nemesis     |          |       |         |
| Grand total |          |       |         |

\*\*\*All bedrooms categorized some half c to public s be single-u unless use care, clean people or of users may l simultaneous

This is a wo businesses, are either imagination Any resembl or dead, coincidenta

DAILY SOAPS  
Domestic Kits  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 18:10 PM

Studio ID Student ID Terminal ID  
advV6LAIxDIX ks3751  
600NZ1G3E551

| Characters  | Living | Study | Kitchen |
|-------------|--------|-------|---------|
| Twins       | 1.0    | 1.0   | 1.0     |
| Indica      | 1.0    | 0.0   | 1.0     |
| Playdoe     |        |       |         |
| Nuke A.     |        |       |         |
| Pastor      |        |       |         |
| Troubadour  |        |       |         |
| Bruce       |        |       |         |
| Casper      |        |       |         |
| Roxanne     |        |       |         |
| Jack D.     |        |       |         |
| Old D.      |        |       |         |
| Sativa      |        |       |         |
| Hermit      |        |       |         |
| Nuke B.     |        |       |         |
| Nuke XL     |        |       |         |
| Nemesis     |        |       |         |
| Grand total |        |       |         |

Can neighbors find affiliates in others' animat/animus and gravitate towards them? Instead of very-short-distance relationships can birds of a feather flock together?

Very short distance postcards are a collection of exquisite corpses. Each image holds discrete conditions, protagonists and antiheroes colliding against one another to form mapped animus/animia of every homestead. Within the eggshells of prosaic domesticity lie tales of everyday battles, scars, neglected wounds, familial glitches, and pixels of this dysfunctional and polarized society, some spill outside, others remain anonymous.

DAILY SOAPS  
Domestic Kits  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 18:33 PM

Studio ID Student ID Terminal ID  
advV6LAIxDIX ks3751  
600NZ1G3E551

| Characters  | Specialized spaces             |
|-------------|--------------------------------|
| Twins       | takeaway booth, kitchen, Tudor |
| Indica      |                                |
| Playdoe     |                                |
| Nuke A.     |                                |
| Pastor      |                                |
| Troubadour  |                                |
| Bruce       |                                |
| Casper      |                                |
| Roxanne     |                                |
| Jack D.     |                                |
| Old D.      |                                |
| Sativa      |                                |
| Hermit      |                                |
| Nuke B.     |                                |
| Nuke XL     |                                |
| Nemesis     |                                |
| Grand total |                                |

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very short distance postcards are postcards of Cheyenne daily soaps

DAILY SOAPS  
Kit of Readymades  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 18:33 PM

Studio ID Student ID Terminal ID  
advV6LAIxDIX ks3751  
600NZ1G3E551

| Items             | Qty |
|-------------------|-----|
| Single bed        | 16  |
| Queen bed         | 32  |
| Side table        | 37  |
| Lamp              | 44  |
| Dresser           | 23  |
| Laptop            | 22  |
| Chair             | 20  |
| Television        | 6   |
| Closet units      | 47  |
| Window            | 44  |
| Door              | 44  |
| Water closet      | 44  |
| Wash basin        | 44  |
| Bath tub          | 23  |
| Shower            | 15  |
| Partition/Curtain | 38  |
| Washer/Dryer      | 13  |
| Shelf             | 16  |
| Basket            | 13  |
| Iron table        | 10  |
| Iron              | 14  |
| Grand total       | 565 |

\*\*\*Items are selected for minimal Living\*\*\*

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DAILY SOAPS  
Kit of Readymades  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 21:12 PM

Studio ID Student ID Terminal ID  
advV6LAIxDIX ks3751  
600NZ1G3E551

| Items                     | Qty |
|---------------------------|-----|
| 3-seat couch              | 13  |
| 1-seat couch              | 35  |
| Coffee table              | 15  |
| Television                | 16  |
| Television table          | 10  |
| 6-seat dining table       | 8   |
| 4-seat dining table       | 10  |
| 2-seat dining table       | 2   |
| Eating counter            | 3   |
| Stool                     | 12  |
| Chair                     | 92  |
| Door                      | 16  |
| Kitchen counter with sink | 16  |
| Refrigerator              | 16  |
| Stove and oven            | 16  |
| Microwave                 | 16  |
| Lamp                      | 21  |
| Work table                | 6   |
| Work chair                | 6   |
| Coat hanger               | 16  |
| Shoe rack                 | 8   |
| Grand total               | 447 |

\*\*\*Items are selected for minimal Living\*\*\*

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DAILY SOAPS  
Kit of Readymades  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 24 November 2019 11:38 AM

Studio ID Student ID Terminal ID  
advV6LAIxDIX ks3751  
600NZ1G3E551

| Characters  | Items                                      |
|-------------|--|
| Twins       | Ford F-150<br>Dodge RAM 1500               |
| Indica      | Ford Mustang                               |
| Playdoe     | Ford Focus                                 |
| Nuke A.     | Honda Accord<br>Honda CR-V<br>Toyota Prius |
| Pastor      |  |
| Troubadour  | Ford Fusion                                |
| Bruce       | Dodge Dart                                 |
| Casper      | Nissan Sentra                              |
| Roxanne     | Toyota Camry                               |
| Jack D.     | Chevrolet Silverado                        |
| Old D.      |  |
| Sativa      | Hyundai Santa Fe                           |
| Hermit      | Dodge Durango                              |
| Nuke B.     | Ford Fiesta                                |
| Nuke XL     | Ford F-150<br>Ford F-150<br>Range Rover    |
| Nemesis     | Nissan Altima                              |
| Grand total | 19   |

\*\*\*Colors and models are not important\*\*\*

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DAILY SOAPS  
Kit of Readymades  
Cheyenne Laramie County Wyoming  
41°N, 104°E

Sun 25 November 2019 00:18 AM

Studio ID Student ID Terminal ID  
advV6LAIxDIX ks3751  
600NZ1G3E551

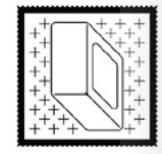
| Characters  | Specialized spaces         |
|-------------|----------------------------|
| Twins       | frier, soda fountain       |
| Indica      | machine, icecream machine, |
| Playdoe     | shotguns // projector,     |
| Nuke A.     | screen, camera, camera     |
| Pastor      | equipment, printer,        |
| Troubadour  | typewriter, dark room      |
| Bruce       | equipment, farming         |
| Casper      | equipment // toys // gym   |
| Roxanne     | equipment // booth //      |
| Jack D.     | guitar, drum pad // gym    |
| Old D.      | equipment, shotgun // toys |
| Sativa      | // toolkit, shotgun //     |
| Hermit      | jars, farming equipment    |
| Nuke B.     | // easel, boards, paints,  |
| Nuke XL     | canvas, brushes, piano,    |
| Nemesis     | bass guitar, synth //      |
|             | rocks, displays, fossils,  |
|             | cash register, books //    |
|             | gun, basketball net,       |
|             | barbecue // barbecues,     |
|             | construction equipment //  |
|             | books, printer, piano      |
| Grand total | 45                         |

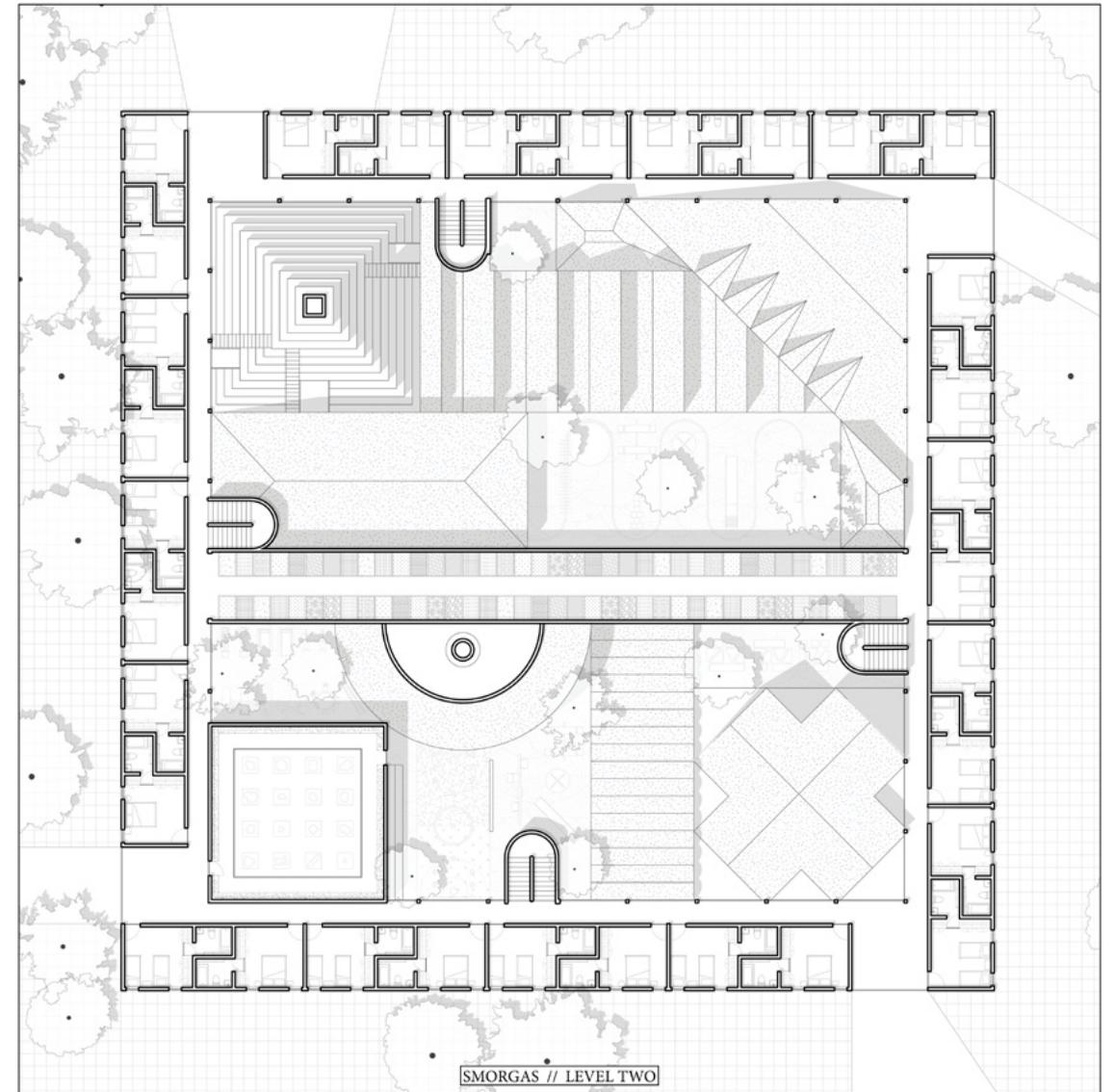
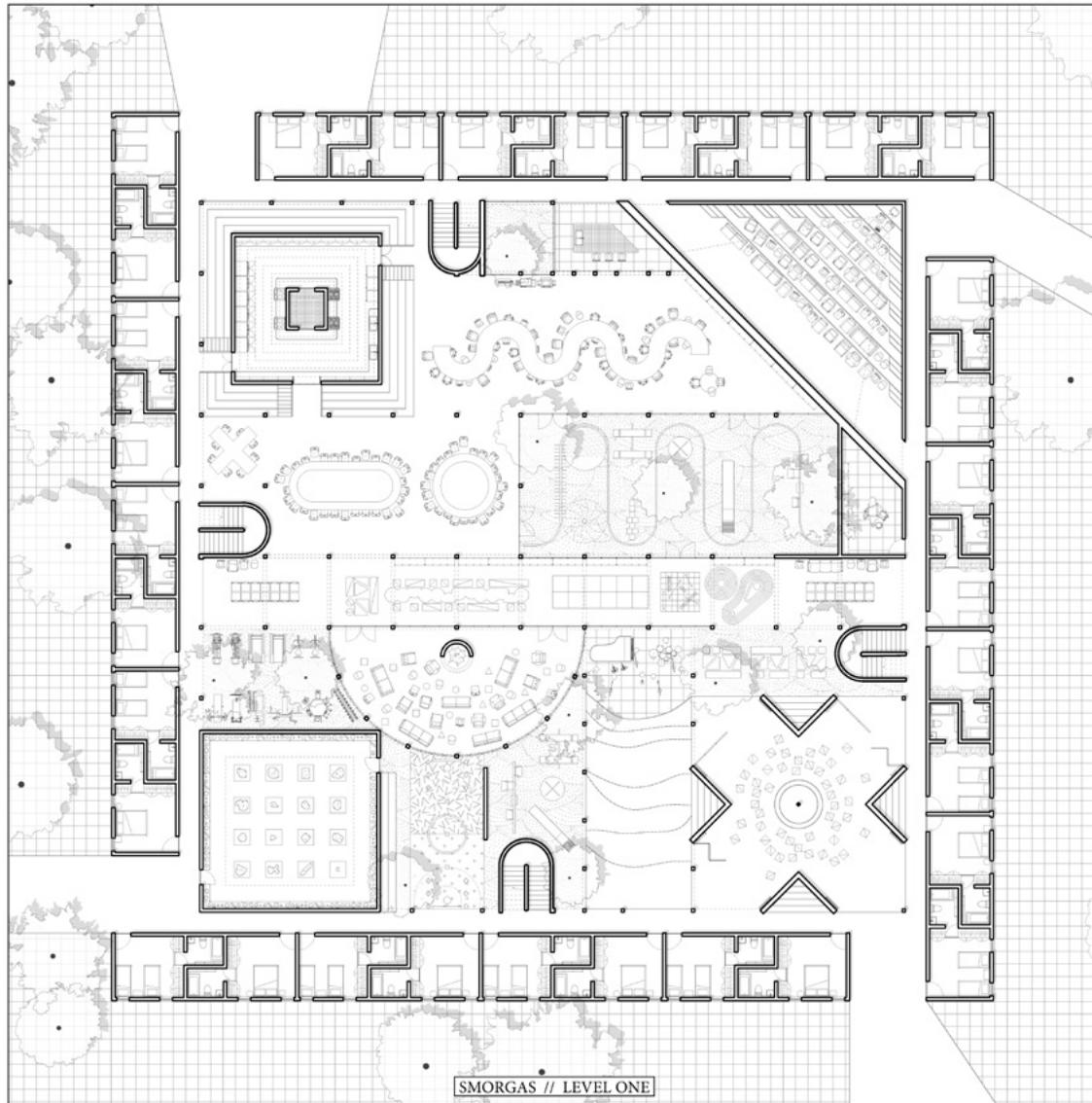
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daily soaps

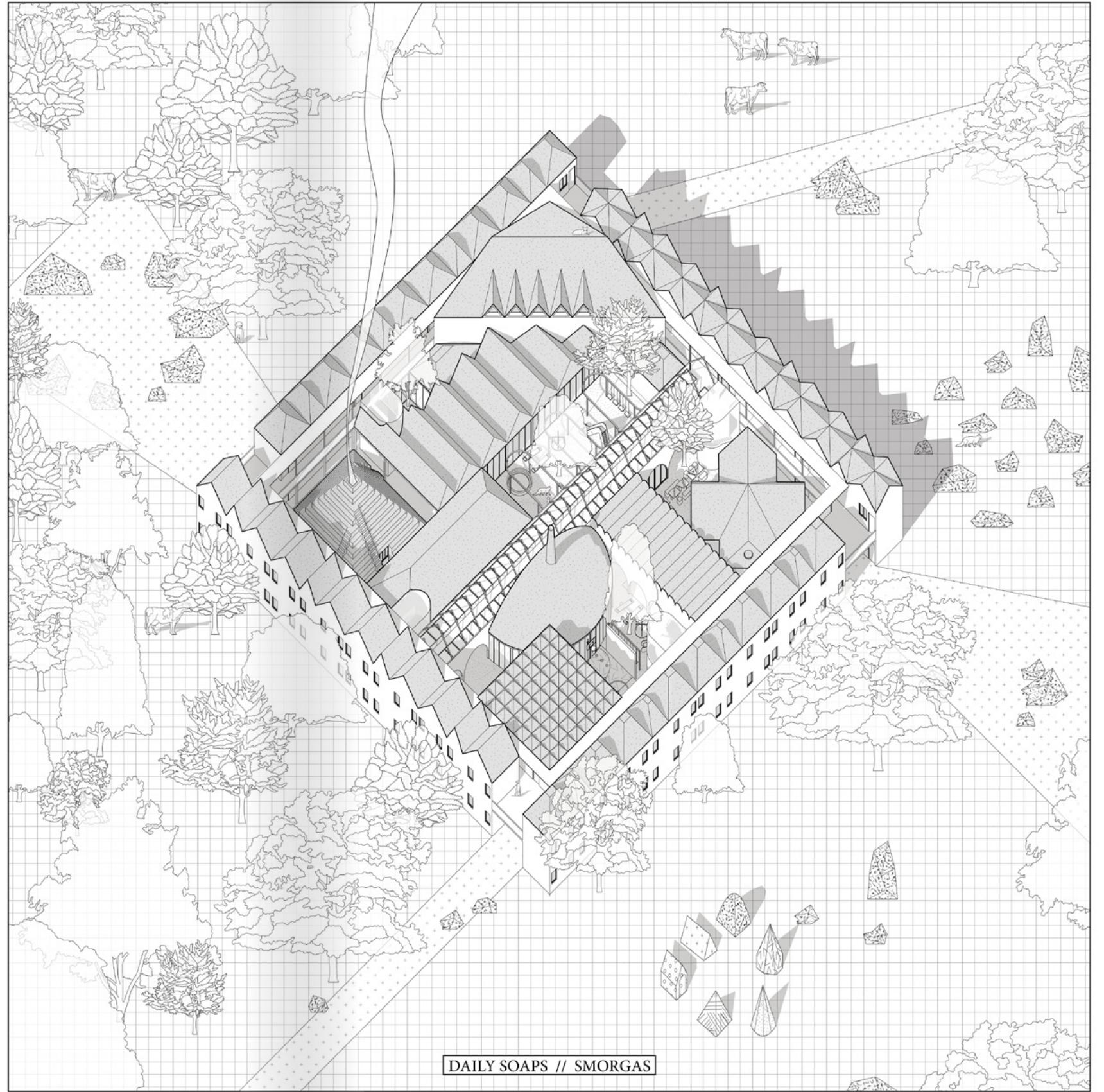


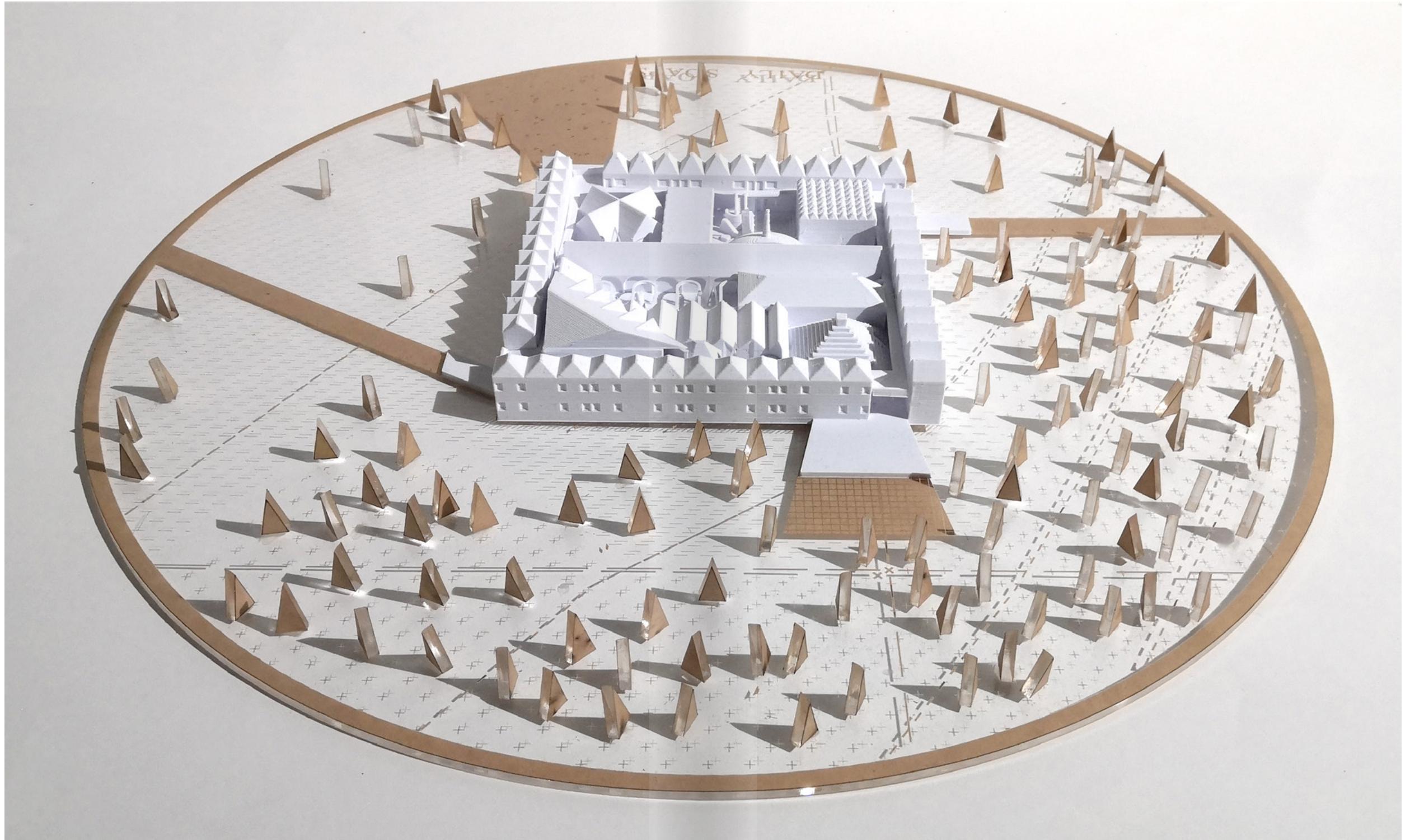




mise en abyme 1 - factual museum to a museum of fossils, the sequence of spatial downsizing

mise en abyme 2 - fossils and the stars





## Potluck Publics

Spring 2020

Critics : Anna Puigjaner

Team : Kabir Sahni, Andrew Keung

El Ermitano, Lima, Peru

**L**ima, since the 1940s, experienced an immigration downpour from its rural communities. Situated in a third world environment, the Peruvian government was unable to satiate the need for basic amenities and facilities in the countryside. These areas battled underdeveloped infrastructure, lack of education and healthcare, dearth of work opportunities and mass poverty. The move to the nation's capital came from the search for economic opportunity and essential social and civic services and infrastructure.

¶ With power and wealth concentrated towards the western flank of Lima, inchoate and upcoming *barriadas* in the North and East foothills remain neglected and impoverished. One such neighborhood is El Ermitano, located on the western flank of the ridge.

¶ Since the cost of development on the hills is far more expensive than the lowlands, the State's limited funds have the perfect alibi to not arrive in such underdeveloped neighborhoods. The residents at the lower rungs of the economic food chain, live with only legal squatting rights and devoid of basic infrastructure.

¶ With El Ermitano as a test site, this project explores the next phase of formal-informal negotiations. With the bottom-up previously

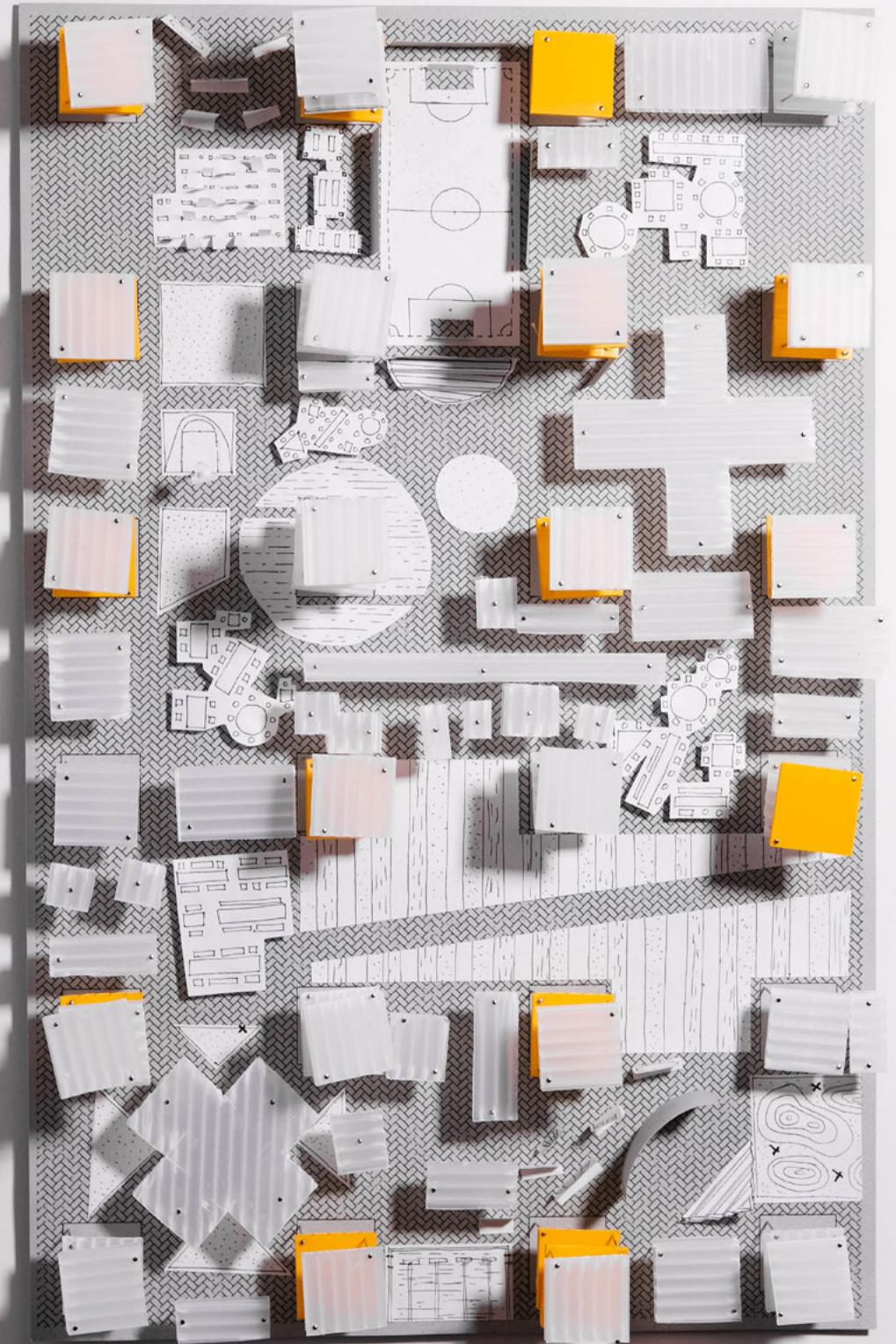
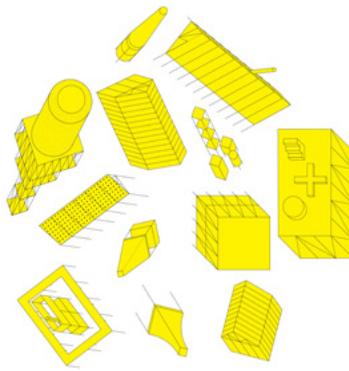
restricted to self-help dwellings and mediocre urban informalities, formal systems are re-engineered to provide greater informal agency and allow the ascendant to support the State's inadequate funds and unconscious intent.

¶ With the potential for restoring social idiosyncrasies and magnetizing additional urban development, the ethos, agency and architecture of the *comedores populares* initiates our project's civil disobedience.

¶ Potluck Publics, collectively as an act of civil disobedience, restores and enables simultaneous formality and informality, permanence and temporality. Approached through a movement of kitchen sink realism, a domestic depiction of the working class, the project confronts quotidian life in Lima.

¶ We considered the future projection of *barriadas*, hoping to amplify the potential of open-work as well as formal-informal negotiations. Through political and socio-economic hyperlinking that is spatially realised as an urban potluck of open-ended props and platforms, which focus on friendly development, we hope to overrule any personal endgames.

¶ This way these *barriadas* can collectively improve as co-capitalists, yet foster inter-social contracts and communal piquancy.











props, platforms, pavilions, players

Liminal Ecology

Summer 2019  
 Critics : Karla Rothstein  
 Team : Kabir Sahni, Seid Burka  
 San Delano Roosevelt Park, Manhattan, NY

A fragment of the world is already the whole world. The strata of this fragment are heterogeneous but not immiscible timelines. They interact with each other, forming interstitial compounds with unique properties. This fragment of the world, or fragment of time, is unfortunately run by a singular geophysical force – human. Attributing evolutionary cerebral development to the highest status, mankind defines the condition of the present and future tense of this timeline. Unfortunately, the timeline looks short in this anthropogenic era. It has corrupted all strata leading to their degradation.

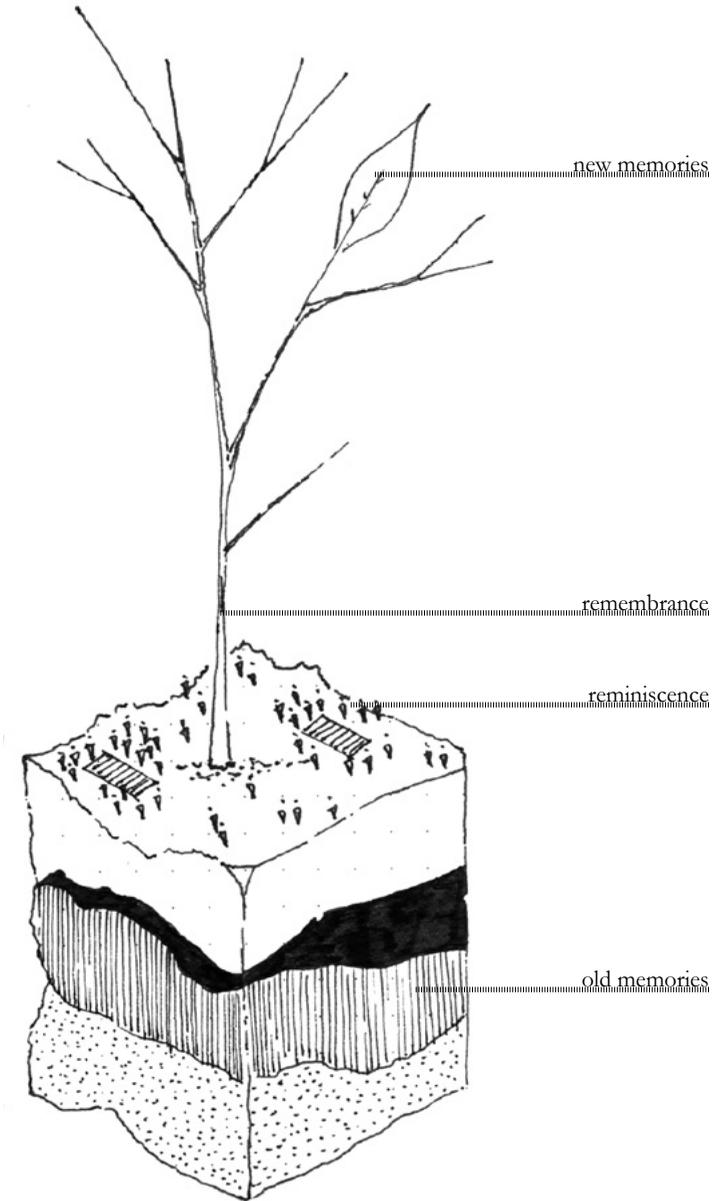
**I fed from this Earth  
 Belly full of fruit and leaves  
 Now you can have me**

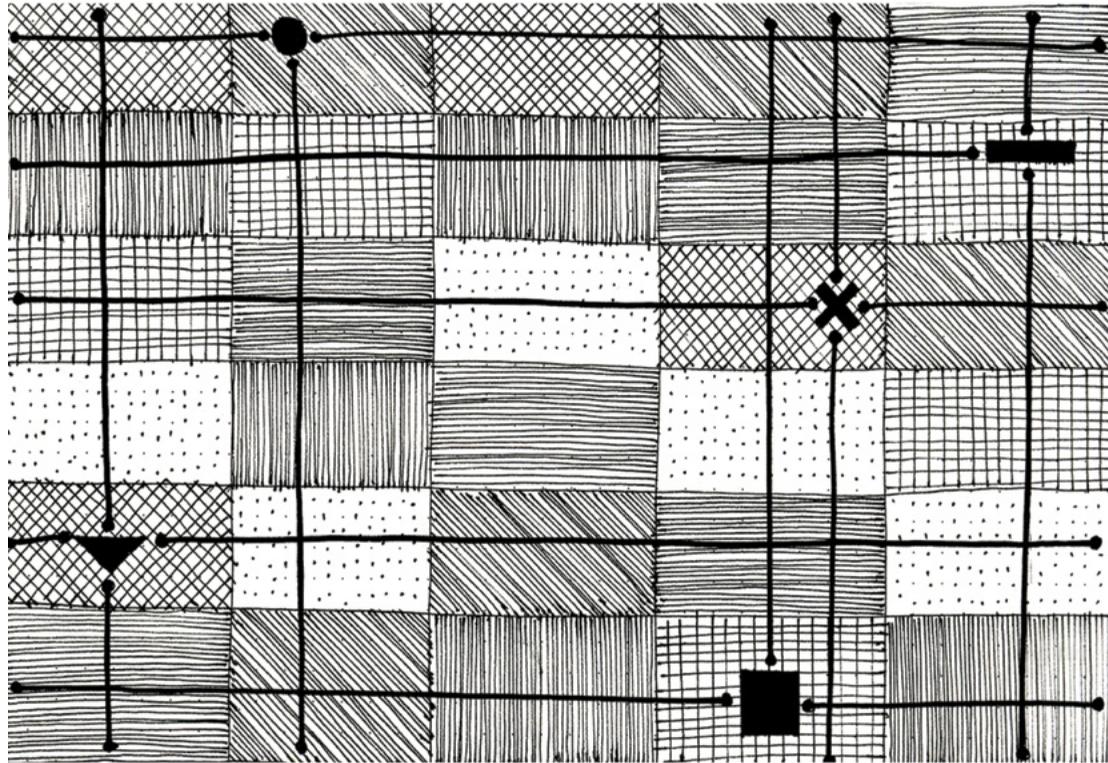
¶ Mankind calls itself as a resource – the human resource, capable of mental/cerebral applications and the ability to endure labor to manipulate its surroundings. Mankind is not wrong to consider its evolutionary cerebral development a strength. But under its arrogance and self-proclaimed superiority it has let its weakness, its finiteness, plague its surroundings. The complex overlays of time are degrading under the finite rule of the human. In its finite chronology every unit of human being has consumed resource and space, laboring the ecology, locality and even

corrupting the healthy state of the world’s timeline. Memory, a subset of the world’s palimpsest has somehow become an expression of every unit of human. Is memory a function of loss or can it be of life and progression? Can space for memory represent chronology of the world and its complex overlays or does it still have to follow a framework of reminiscence? Do we reminisce the past or can we contribute to the progression of time and add ourselves back into the system instead of corrupting its properties? The fragment of the world is the representation of systemic temporal overlays looking to prolong it - urbanity, locality, ecology and of course memory. Reminiscence, remembrance, preservation.

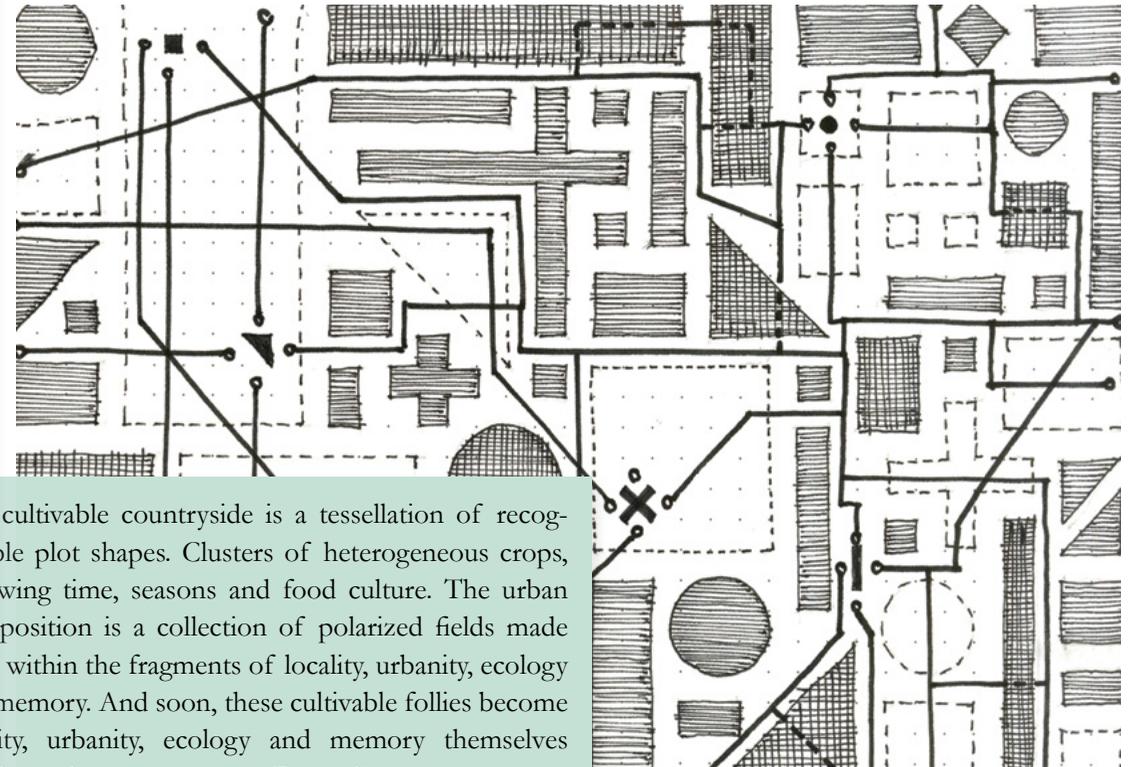
**Outside their stelae  
 We orchestrate new stories  
 Some rest, others play**

¶ People draw and consume resources from the Earth throughout their lives. Acknowledging the human corpse as biological material, an urban and architectural field performs liminally - coalescing resources, spaces, experiences and programs of life and death. Through the composting of the deceased, death contributes to the lives of future flora, and eventually future fauna. In the age of human Anthropocene, humans could positively contribute to our shared ecology rather than being a geophysical assailant.



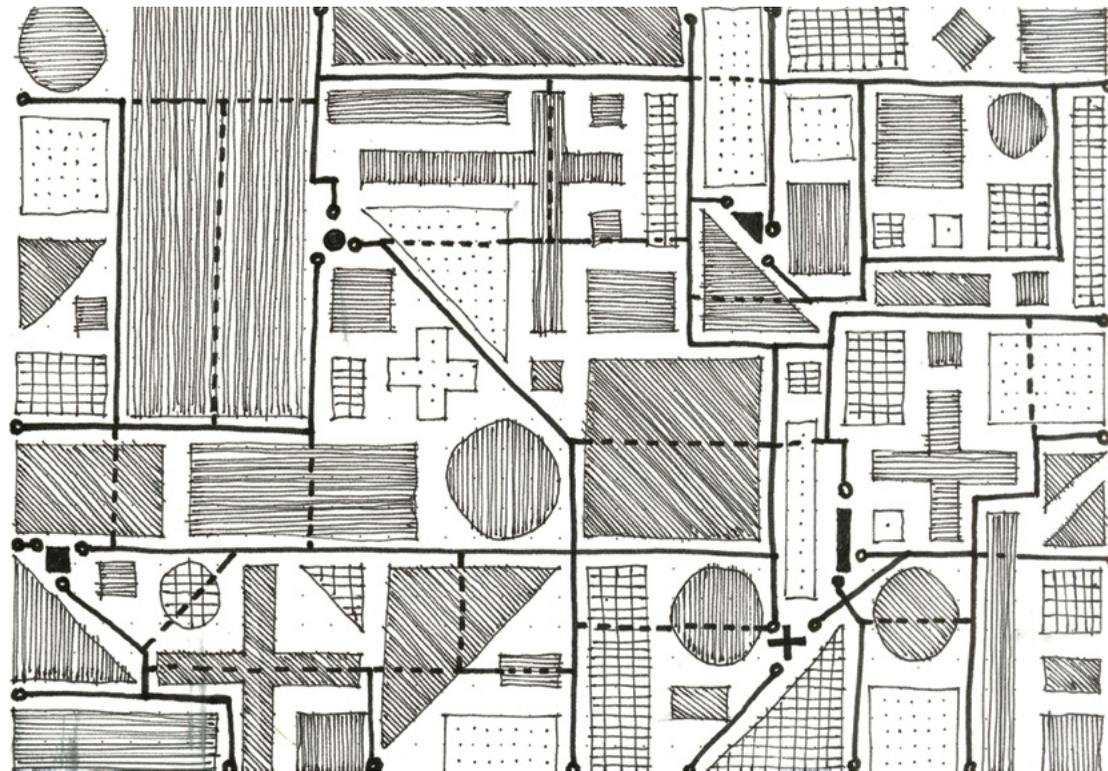


[i] cultivable rural

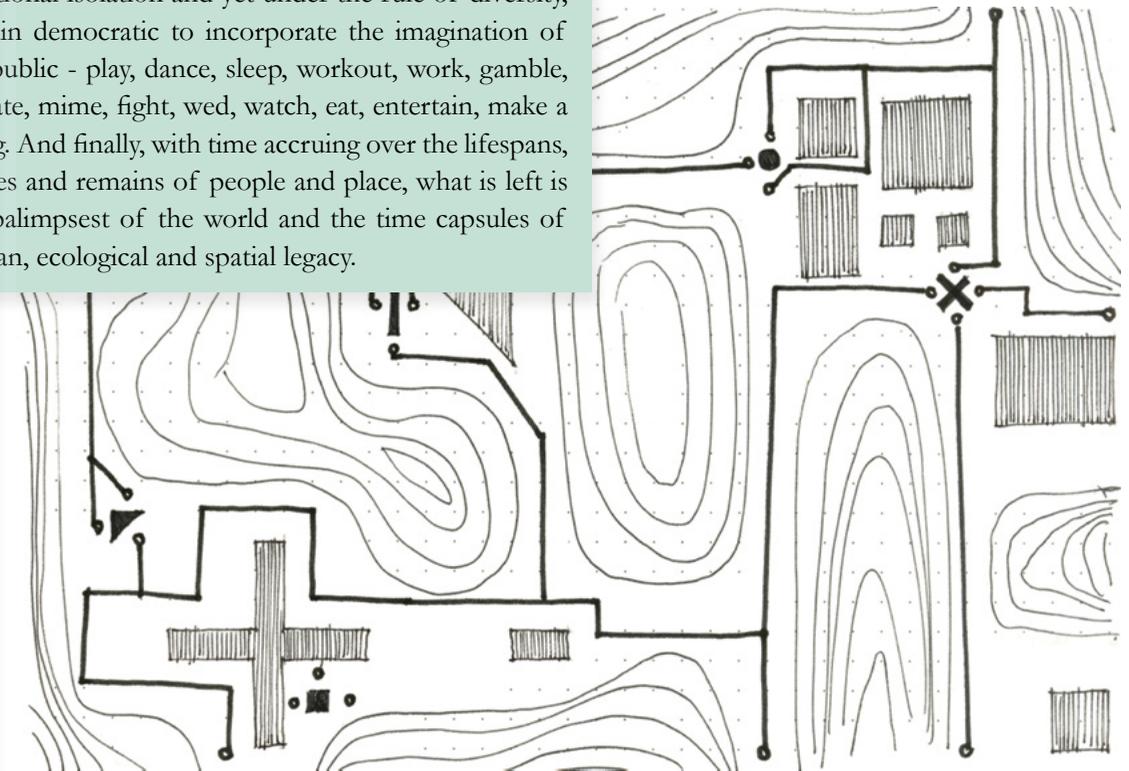


[iii] urban living room

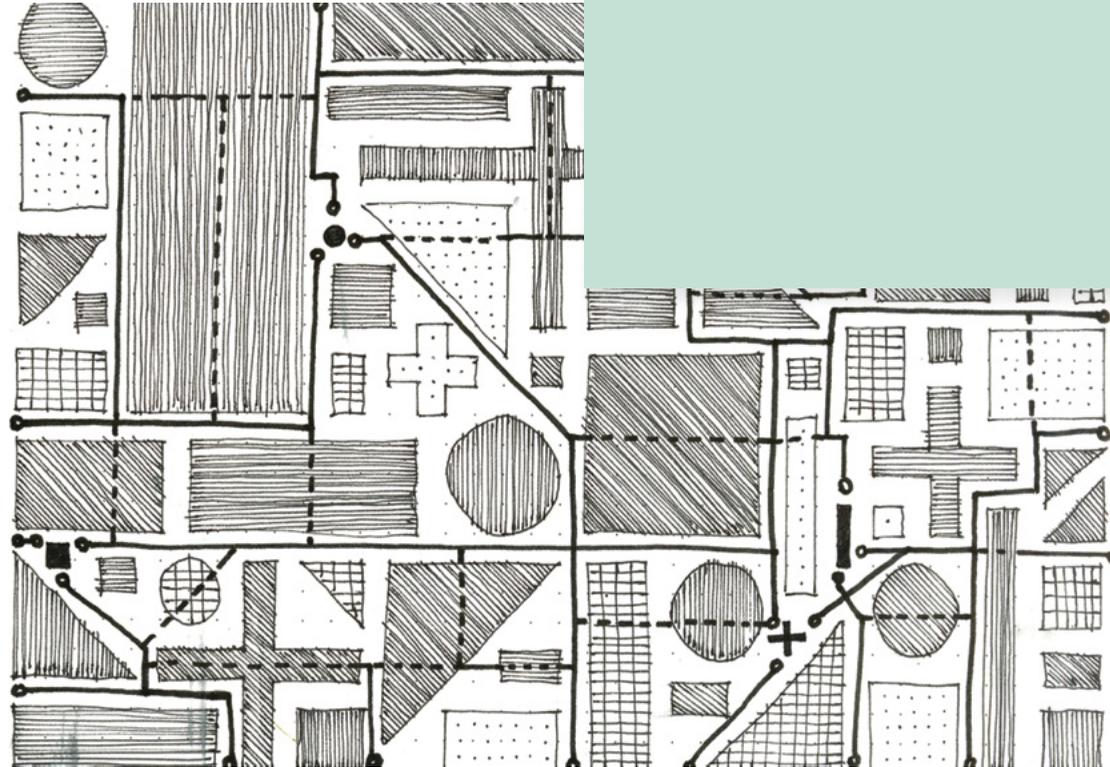
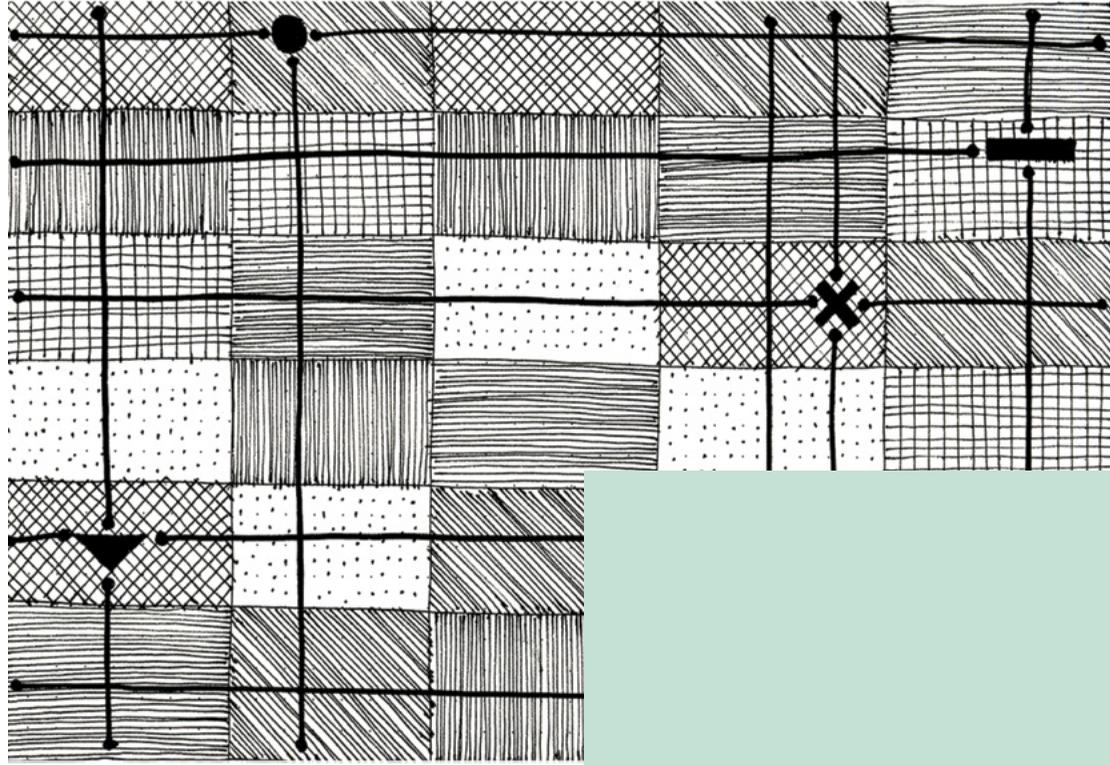
The cultivable countryside is a tessellation of recognizable plot shapes. Clusters of heterogeneous crops, following time, seasons and food culture. The urban transposition is a collection of polarized fields made to fit within the fragments of locality, urbanity, ecology and memory. And soon, these cultivable follies become locality, urbanity, ecology and memory themselves of the urban ecosystem. From linear movements between crop aisles, the urban folk move with a little more personal discretion - walk, cycle, run, drive, ride, crossover layup, Cryuff turn, skateboard, slide, chase bubbles, swing, lie, sleep. Spaces become specialised for functional isolation and yet under the rule of diversity, remain democratic to incorporate the imagination of the public - play, dance, sleep, workout, work, gamble, narrate, mime, fight, wed, watch, eat, entertain, make a living. And finally, with time accruing over the lifespans, stories and remains of people and place, what is left is the palimpsest of the world and the time capsules of human, ecological and spatial legacy.



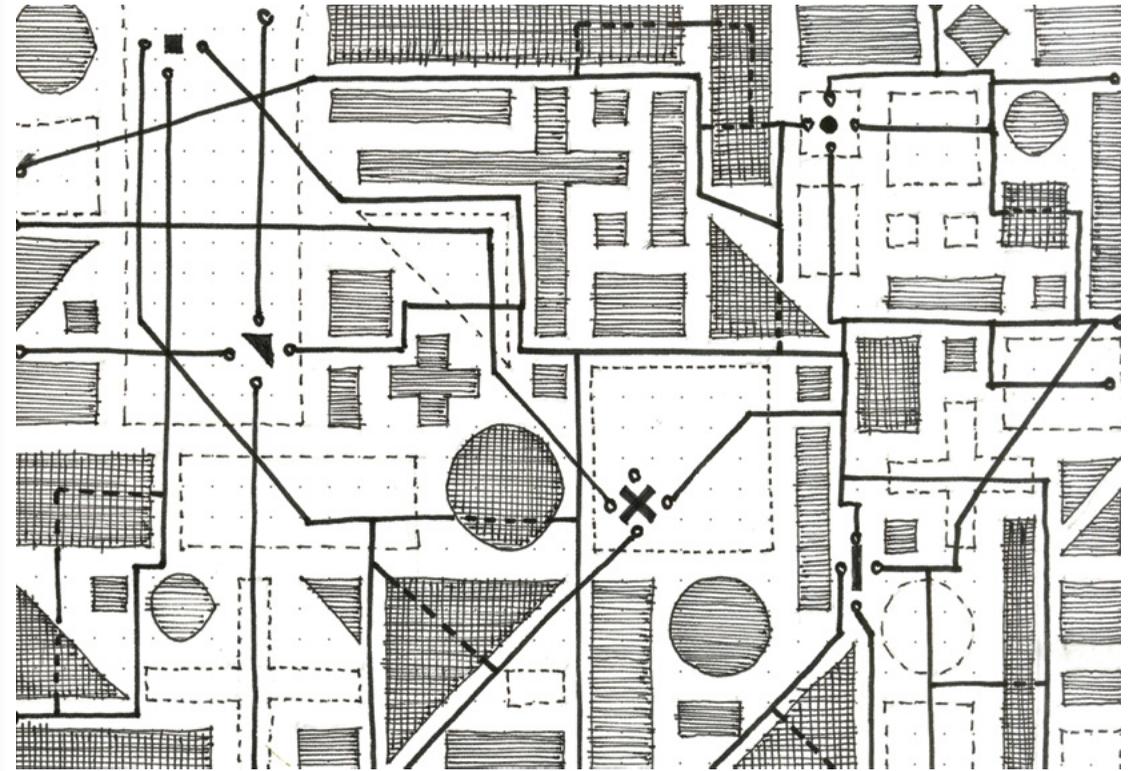
[ii] urban polarization



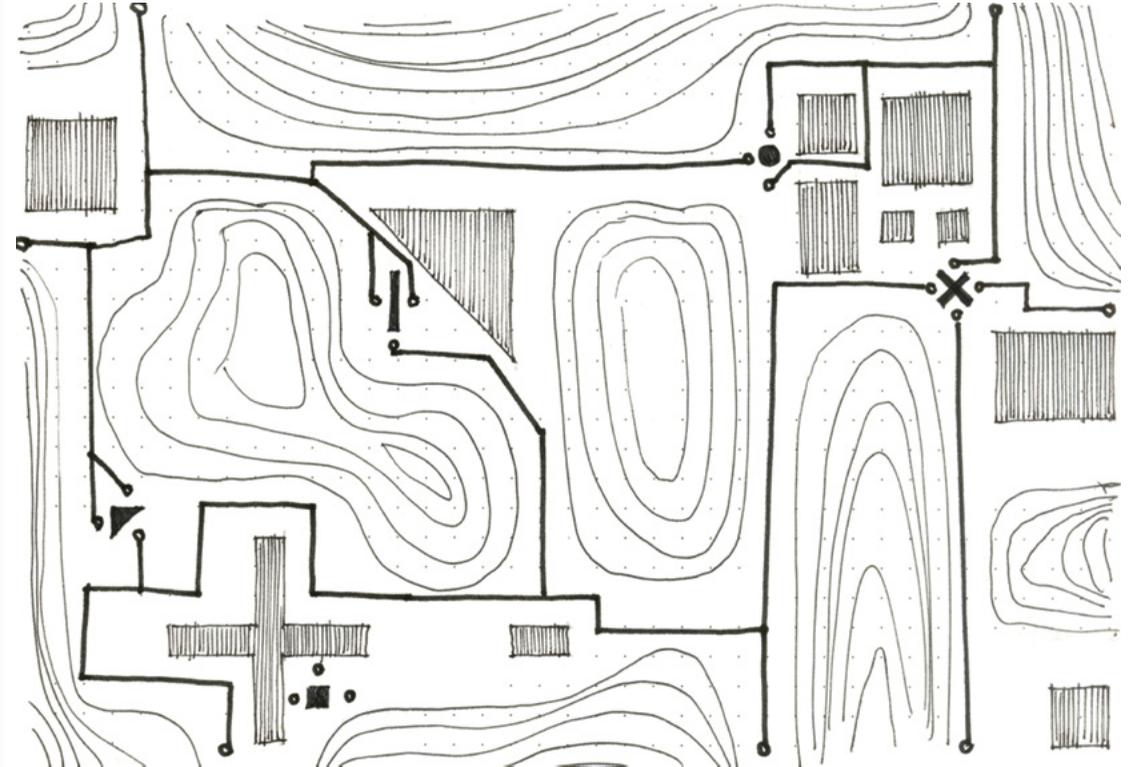
[iv] time capsules



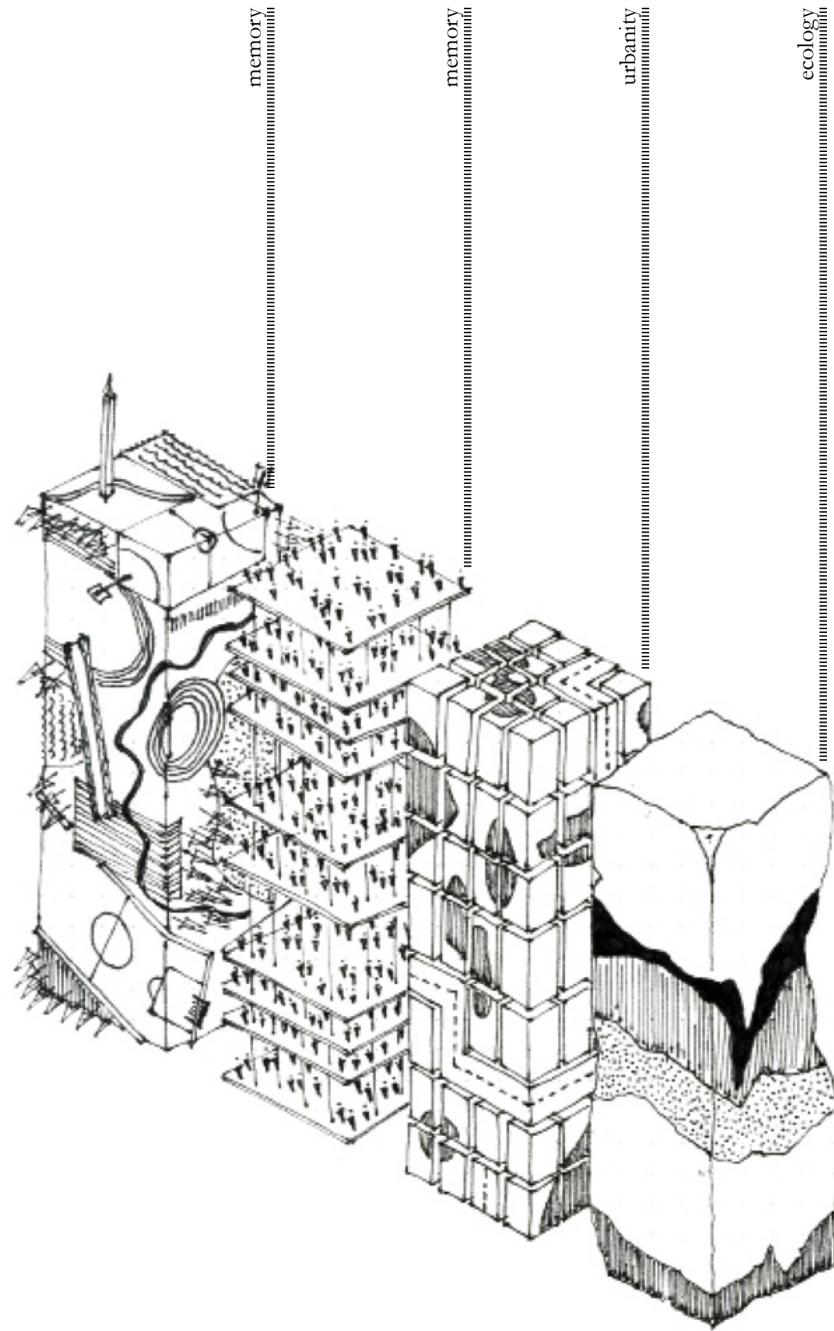
[ii] urban polarization



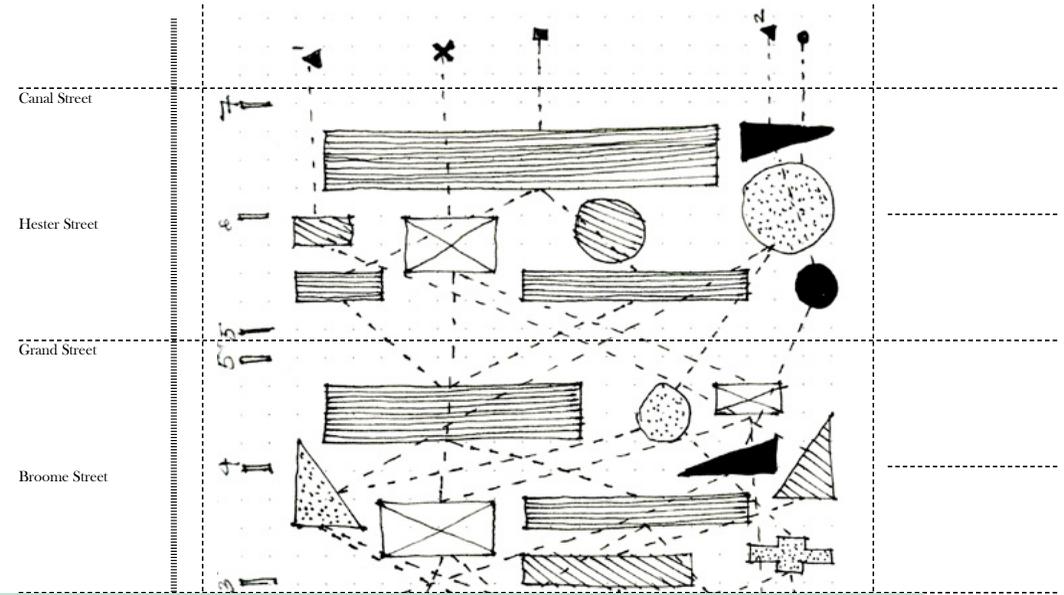
[iii] urban living room



[iv] time capsules



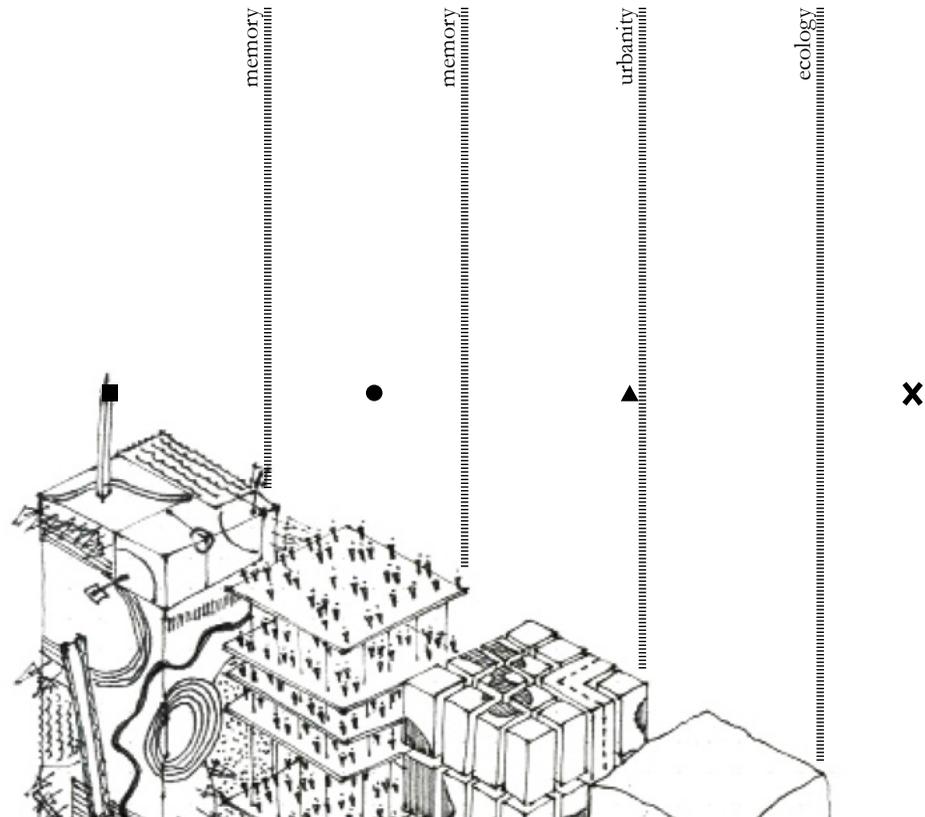
fragments of the world



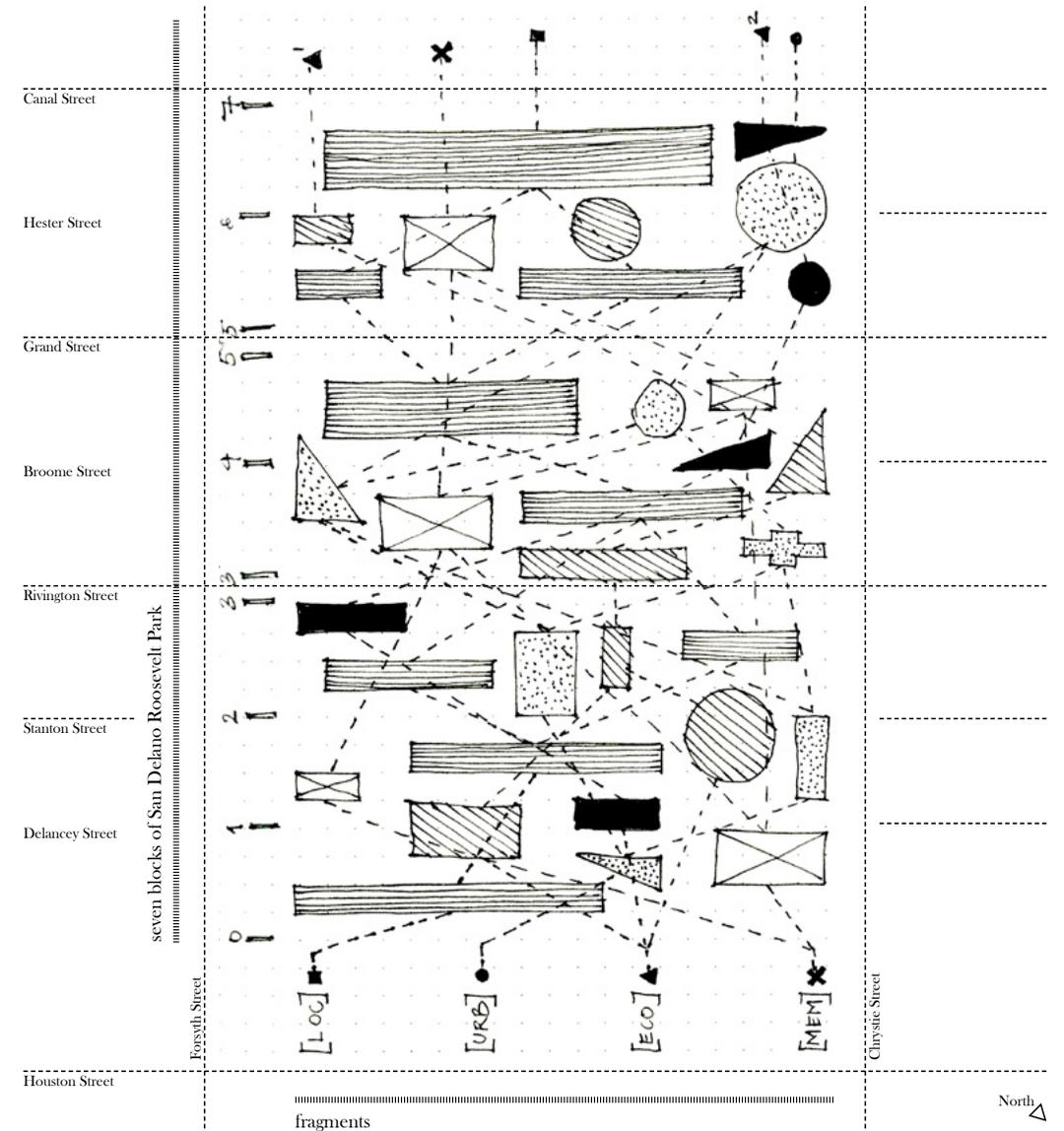
A human is a sum of its physical construction, actions, health and cerebral activity. Similarly, the world is a collection of the same fragments - locality, urbanity, ecology and memory. The locality is a fragment of everything physical and systemic - roads, builtscapes, monuments, walkways, waterways, sewers, subway tunnels, playgrounds, airspace, lamp poles, dustbins, materiality, tonality, textures, fragrances, odours, noise, rules, regulations, sensibilities and laws. The urbanity is what we make of this locality together - play, sit, eat, fight, cycle, read, dance, listen, cook, vandalize, rest. The ecology is the life expectancy of the world. And finally, the memory is the collection of all palimpsests - stories, reminiscence, hindsights, remembrance, lessons learnt, wisdom transposed, and legacies. Together they make up the physical, intangible, intentional, systemic and memorable. The structure of any palimpsest is the interaction of all subsets, singularly and in groups, that together mark a past, live a present and move on to a future. The fragments is the world itself. Similarly, this palimpsest, is a fragment of fragments. From here we begin to record, design, manipulate and portend and maybe even amend, by building a fragment desirable for the longevity of the world.

North ▲

programme of the palimpsest

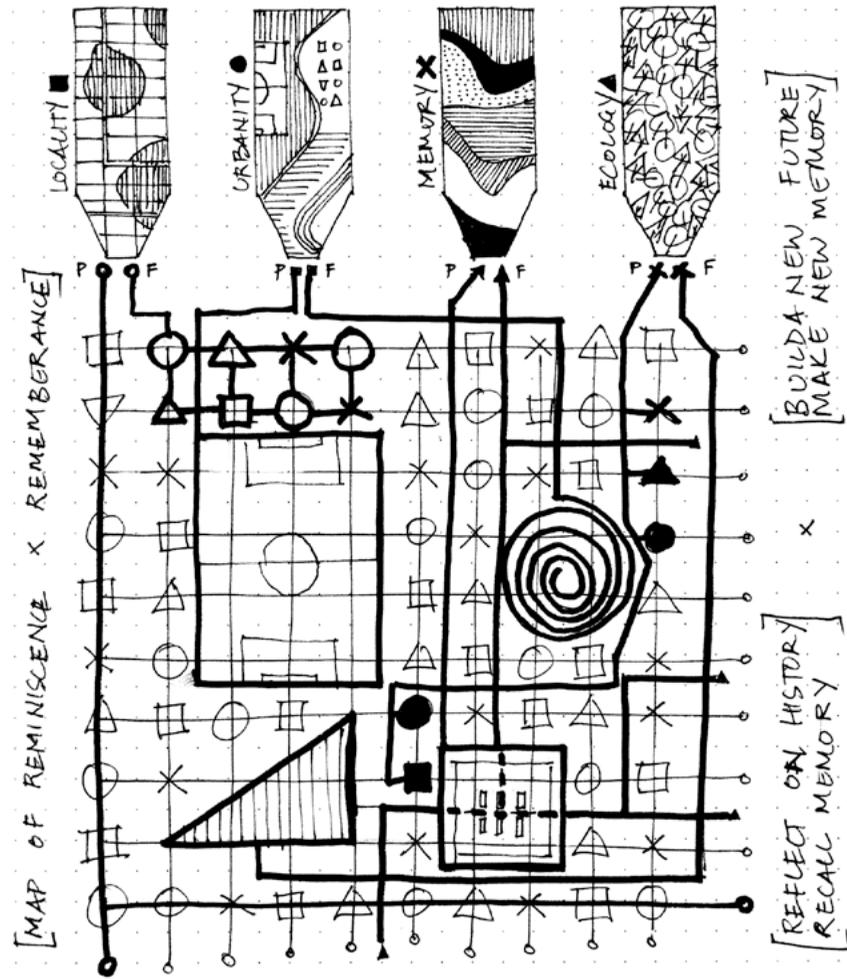


| [loc]                     | [urb]  | [eco]   | [mem]                                  |
|---------------------------|--|---|--|
| <u>sports playgrounds</u> | <u>public nodes</u>                            | <u>nurseries</u>  | <u>silos</u>                           |
| basketball court<br>[x6]  | i room for stories<br>ii play room I           | i grains<br>ii medicinal  | i silo.01_12 bays<br>ii silo.02_6 bays |
| soccer pitch [x2]         | iii kitchen                                    | iii fruits + vegetables   | iii silo.03_12 bays                    |
| handball wall [x2]        | iv fountain                                    | iv fruits + vegetables  | iv silo.04_6 bays                      |
| running track<br>[200m]   | v library<br>vi theater                        | v edibles   | v silo.05_12 bays                      |
|                           | vii play room II<br>viii agora<br>ix classroom | vi fungi<br>vii house plants<br>viii house plants<br>ix edibles<br>x house plants             |  |
|                           |  | <u>forests</u> [x8]   |  |
|                           |  | <u>gardens</u>  |  |
|                           |  | i songbird garden<br>ii hummingbird<br>iii garden<br>iv pollinator garden<br>butterfly garden |  |



LOC/■ - locality | URB/● - urbanity | ECO/▲ - ecology | MEM/✕ - memory |

"A FRAGMENT OF THE WORLD IS ALREADY THE WHOLE WORLD"



Each fragment has a past [a Memory] and a future [aspiration] to build a coalescence of REMINISCENCE and REMEMBRANCE in one map.

map of reminiscence and remembrance]

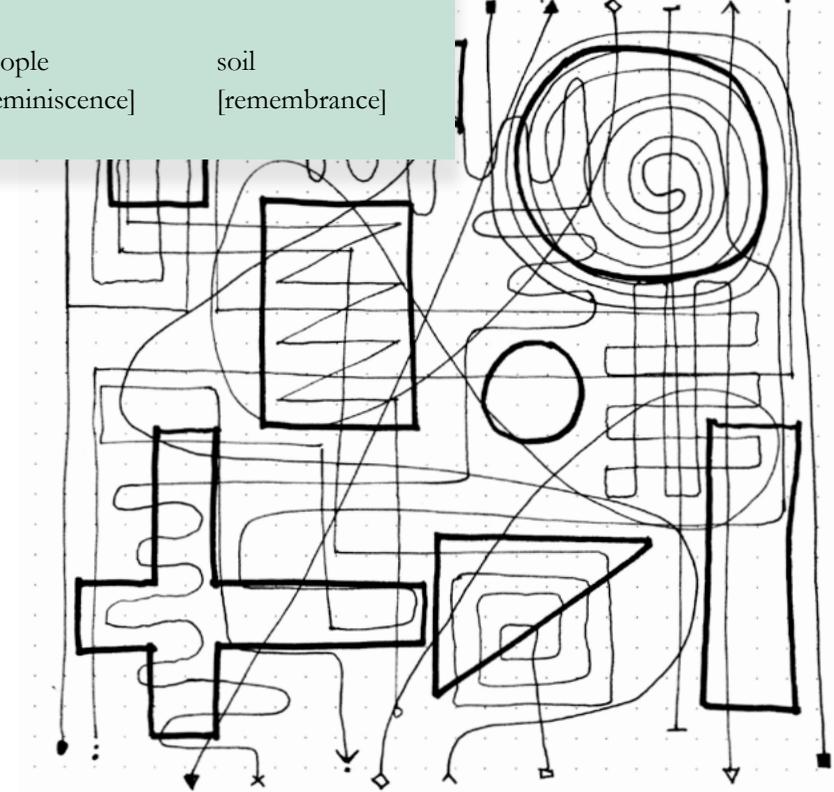
P - past | F - future

fragments of fragments

| [fragments] | past                      | future   |
|-------------|---------------------------|--|
| [loc]       | morphological spacing     | anthropocentric to arboreal grid                 |
| [urb]       | collection of playgrounds | new living room of urban utility and imagination |
| [eco]       | flora and fauna species   | urban cultivation and nurseries                  |
| [mem]       | people<br>[reminiscence]  | soil<br>[remembrance]                            |

network of interconnecting even the cunning. It may have dead ends, specifically spant. This is a maze.  
MONOCURSAL ROUTE. ONCE D. TWIST AND TURN, BUT ATELY REACH A DESTINATION

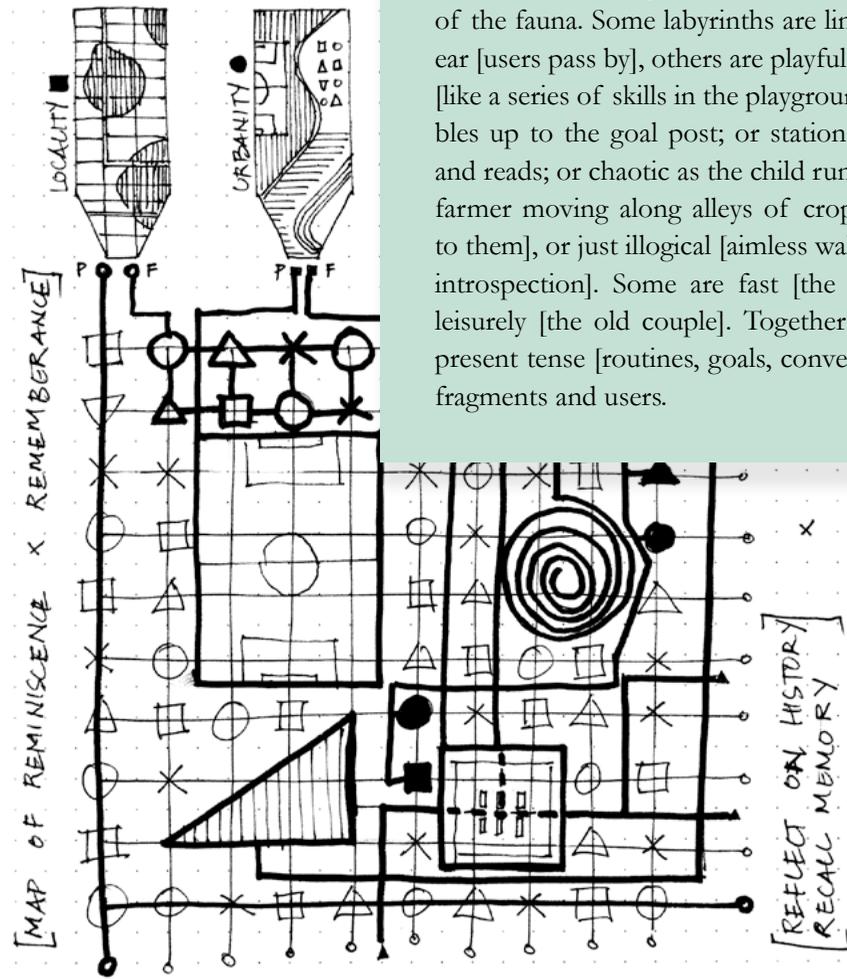
alc of [LABYRINTH].



living room labyringths

The established programme of the urban living room is sequenced to acknowledge the diverse labyrinths of its users - human species of all ages and intents, soil, ecology, memories, and other species of the fauna. Some labyrinths are linear or rectilinear [users pass by], others are playful yet intentional [like a series of skills in the playground as one dribbles up to the goal post; or stationary as one sits and reads; or chaotic as the child runs freely; or the farmer moving along alleys of crops and tending to them], or just illogical [aimless walk intended for introspection]. Some are fast [the runner], some leisurely [the old couple]. Together they map the present tense [routines, goals, conversations] of all fragments and users.

"A FRAGMENT OF THE WORLD"



Each fragment has a past [a memory] and a future [aspiration] to build a coalescence of REMINISCENCE and REMEMBRANCE in one map.

map of reminiscence and remembrance]

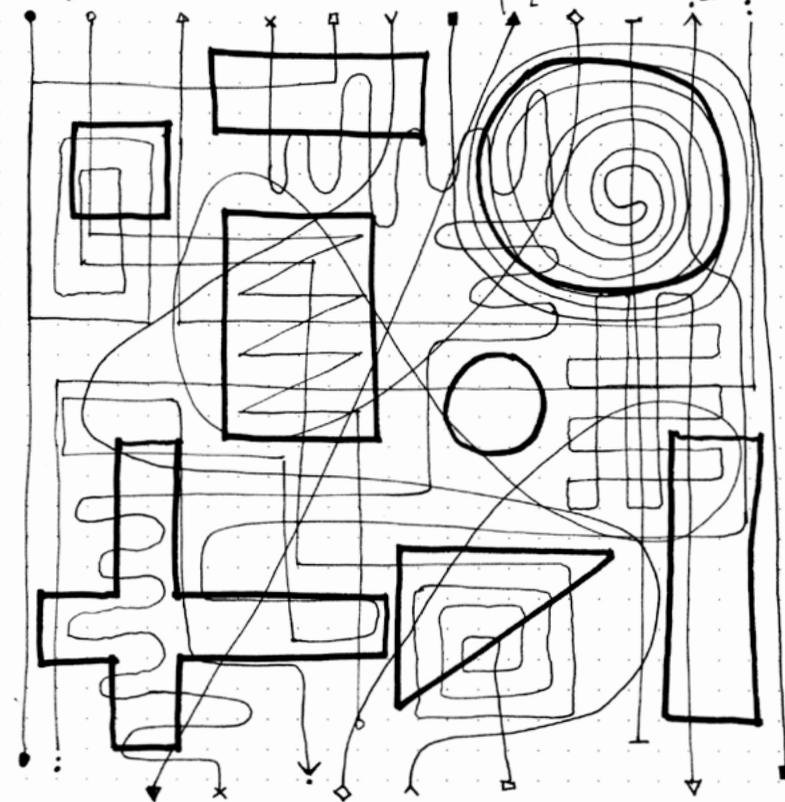
P - past | F - future

fragments of fragments

A path can be multicursal. A network of interconnecting routes intended to disorient even the cunning. It may contain multiple branches and dead ends, specifically designed to confuse the occupant. This is a maze.

A PATH CAN CONTAIN A SINGLE, MONOCURSAL ROUTE. ONCE EMBARKED UPON, THIS MAY FOLD, TWIST AND TURN, BUT WILL REMAIN CONSTANT, ULTIMATELY REACH A DESTINATION. THIS IS A [LABYRINTH].

The [LIVING ROOM] is a bundle of [LABYRINTHS].



living room labyrinths

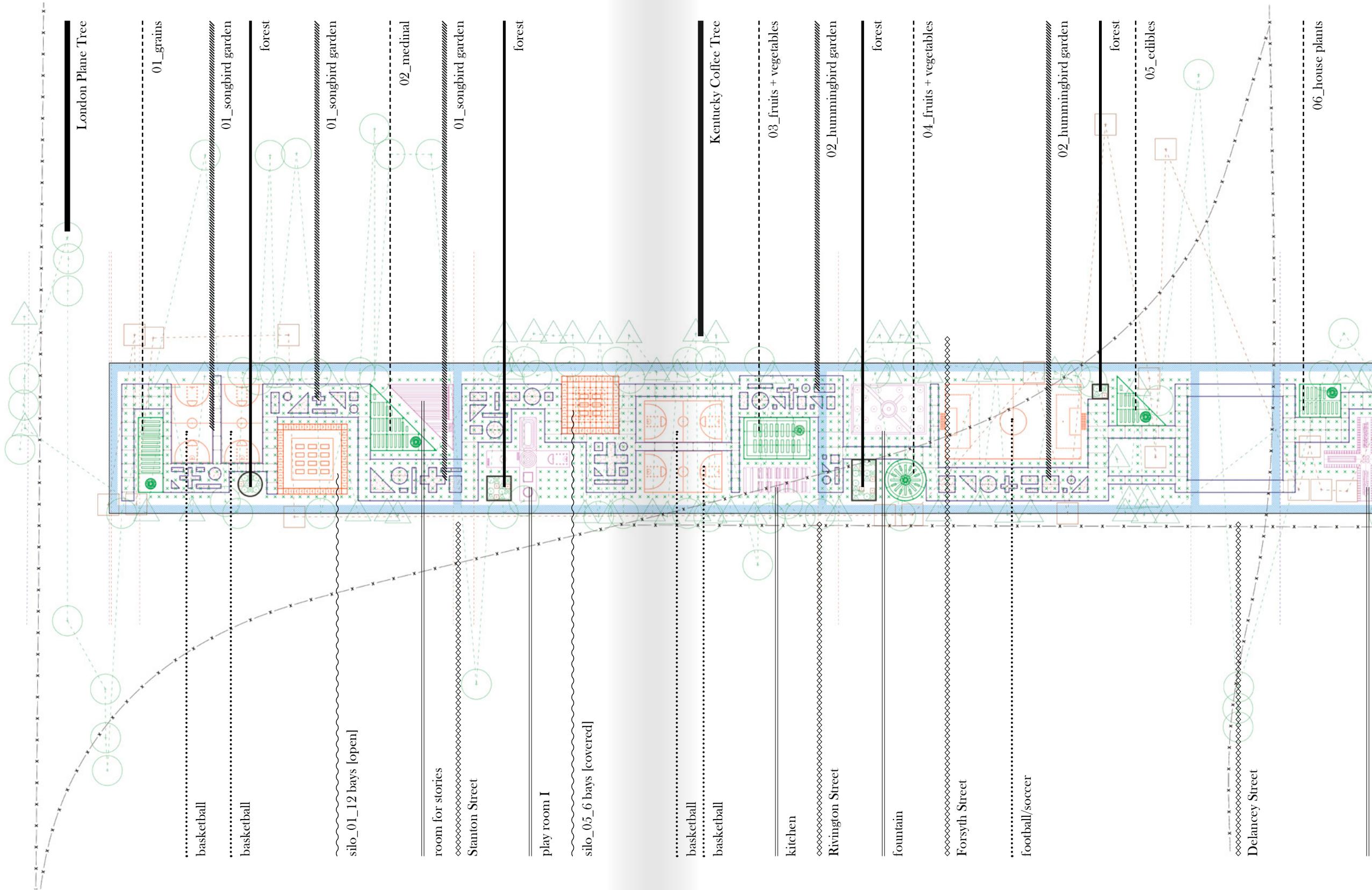


- [loc]
- 01\_built morphology
- 02\_roads
- 03\_cycle ways
- 04\_subway
- 05\_sidewalks
- 06\_demographics

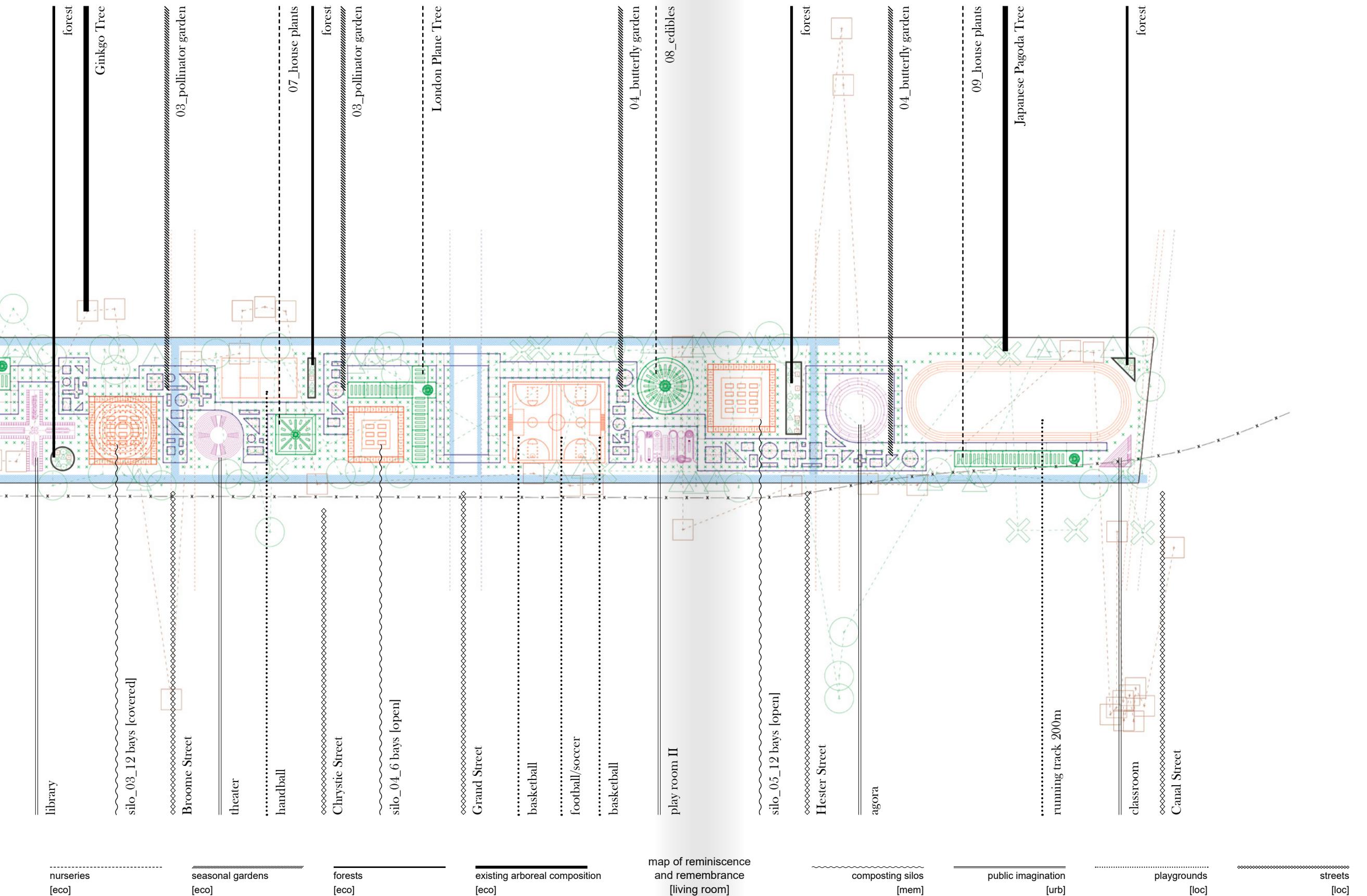
- [urb]
- 01\_pedestrian routes
- 02\_sports grounds
- 03\_play grounds
- 04\_public nodes
- 05\_soundscape
- 06\_density

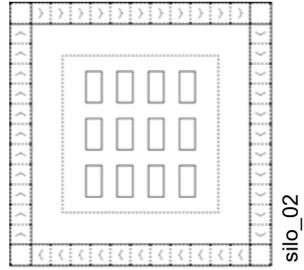
- [eco]
- 01\_trees
- 02\_foliage density
- 03\_softscapes
- 04\_tree properties

- [mem]
- 01\_people
- 02\_stories
- 03\_flora
- 04\_fauna

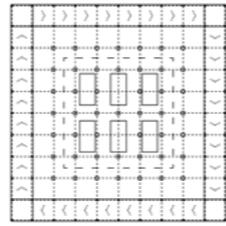


- nurseries [eco]
- seasonal gardens [eco]
- forests [eco]
- existing arboreal composition [eco]
- map of reminiscence and remembrance [living room]
- composting silos [mem]
- public imagination [urb]
- playgrounds [loc]
- streets [loc]

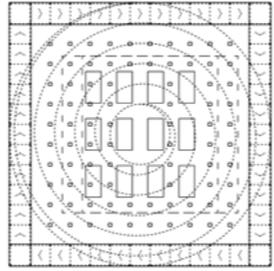




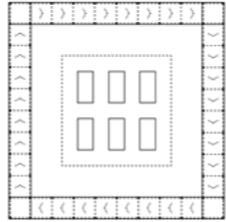
silo\_02



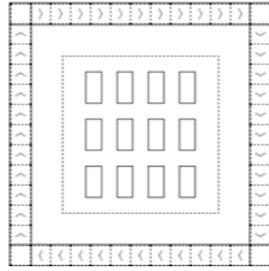
silo\_05



silo\_03

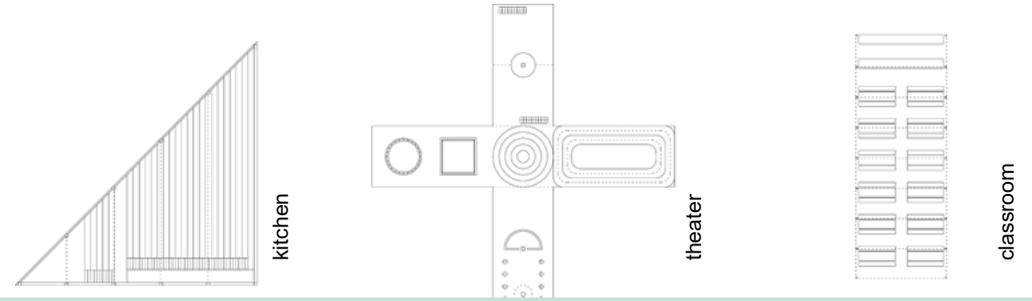


silo\_01



silo\_04

composting silos  
[mem]

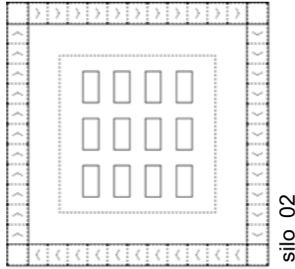


|  |                                |
|--|--------------------------------|
| deaths per day                             | 7                              |
| duration of single body aerobic composting | 4 - 5 weeks [30-37 days]       |
| deaths per month                           | 210 - 259                      |
| stacking capacity of single burial bay     | 6 species                      |
| number of bays for simultaneous composting | 35 - 49 bays                   |
| area of single bay                         | 5ft x 10ft = 50ft <sup>2</sup> |
| circulation around each bay                | 5' offset = 250ft <sup>2</sup> |
| soil generated per human species           | 27ft <sup>3</sup>              |

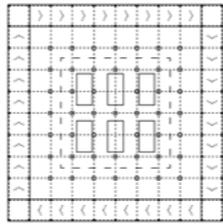
|                                   |                        |
|-----------------------------------|------------------------|
| number of silos                   | 5 silos                |
| number of bays                    | 48 bays [12+6+12+6+12] |
| area of all bays                  | 2,400ft <sup>2</sup>   |
| area of all circulation           | 1,200ft <sup>2</sup>   |
| area of all silos                 | 15,000ft <sup>2</sup>  |
| number of human species per month | 48 x 6 = 288           |
| soil generated per month          | 7,776ft <sup>3</sup>   |
| soil generated per year           | 93,912ft <sup>3</sup>  |

|         |   |
|---------|---|
| silo_01 | 12 bays, 72 units, 1,944ft <sup>3</sup> soil, open    |
| silo_02 | 6 bays, 36 units, 997ft <sup>3</sup> soil, covered    |
| silo_03 | 12 bays, 72 units, 1,944ft <sup>3</sup> soil, covered |
| silo_04 | 6 bays, 36 units, 997ft <sup>3</sup> soil, open       |
| silo_05 | 12 bays, 72 units, 1,944ft <sup>3</sup> soil, open    |

fragments of the urban living room  
[urb]



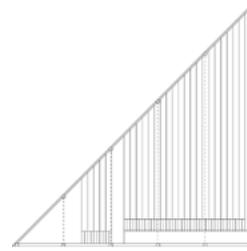
silo\_02



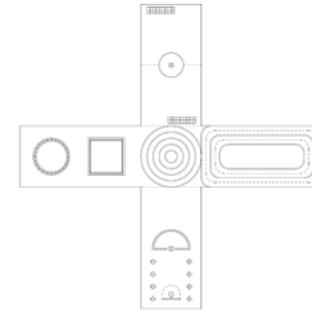
silo\_05

| [space]          | [utility]   | [seasons]                        |
|------------------|---|----------------------------------|
| room for stories | congregation, prayer meeting, meetings for addicts, play, movie, dance practice, wedding            | spring, summer, rain, fall, snow |
| play room I      | mini football, basketball half court, sprinting, trampoline, making snowmen, stretching             | spring, summer, rain, fall, snow |
| kitchen          | eat, cook, brunch, wedding party, convention, block party, Sunday bake, Masterchef US               | spring, summer, rain, fall, snow |
| fountain         | water fights, proposal spot, contemplation, ice skating, cool down n the summer                     | spring, summer, rain, fall, snow |
| library          | read, write, co-working, outdoor class, nap, movie, book club, tuition classes                      | spring, summer, rain, fall, snow |
| theater          | movie, plays, dance performances, music gigs, practice, convention                                  | spring, summer, fall             |
| play room II     | sandpit, swings, see-saw, jungle gym, running, hide and seek, slides, snakes and ladders, hopscotch | spring, summer, rain, fall, snow |
| agora            | conventions, wedding, outdoor classes, co-working office, neighborhood meetings                     | spring, summer, fall             |
| classroom        | outdoor classes, stands for the running track, art class, make out spot                             | spring, summer, rain, fall, snow |

composting silos  
[mem]



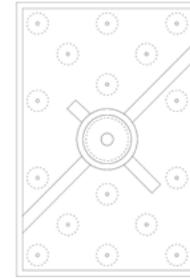
kitchen



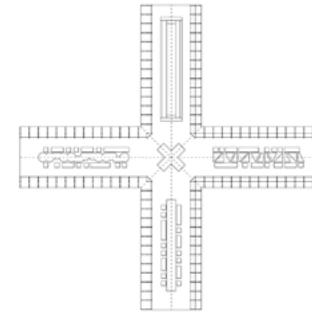
theater



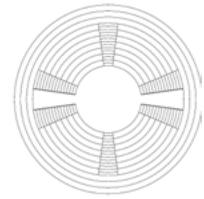
classroom



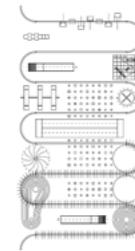
play room I



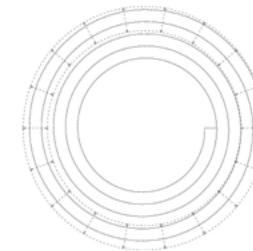
library



agora



room for stories

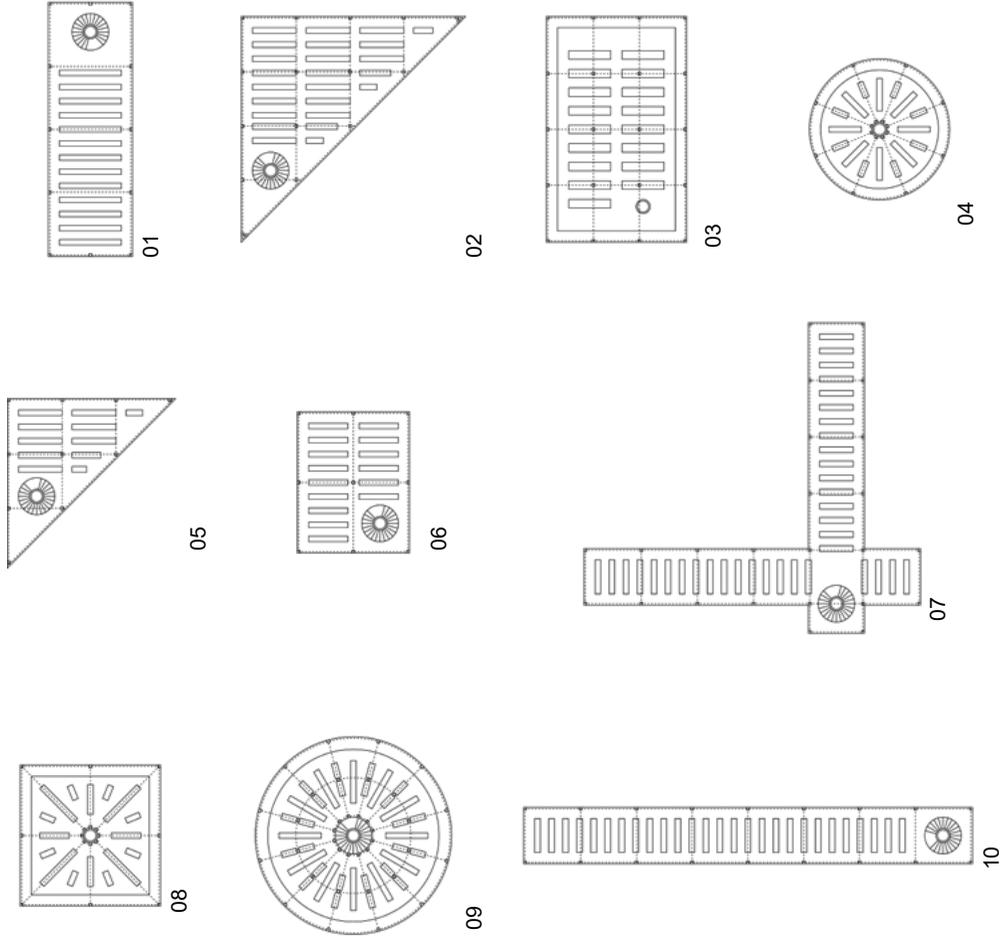


fountain

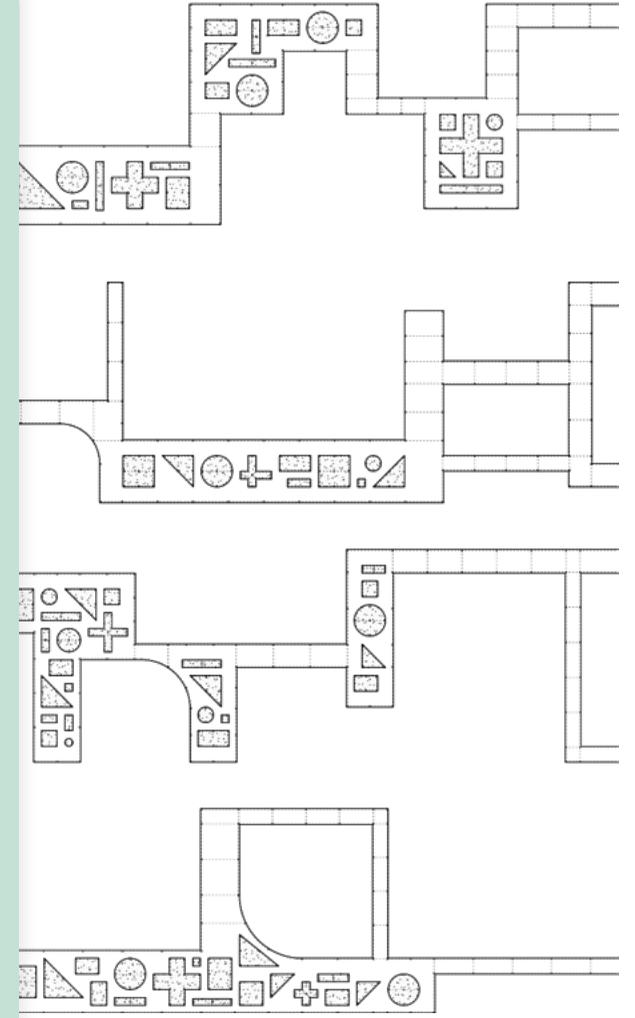


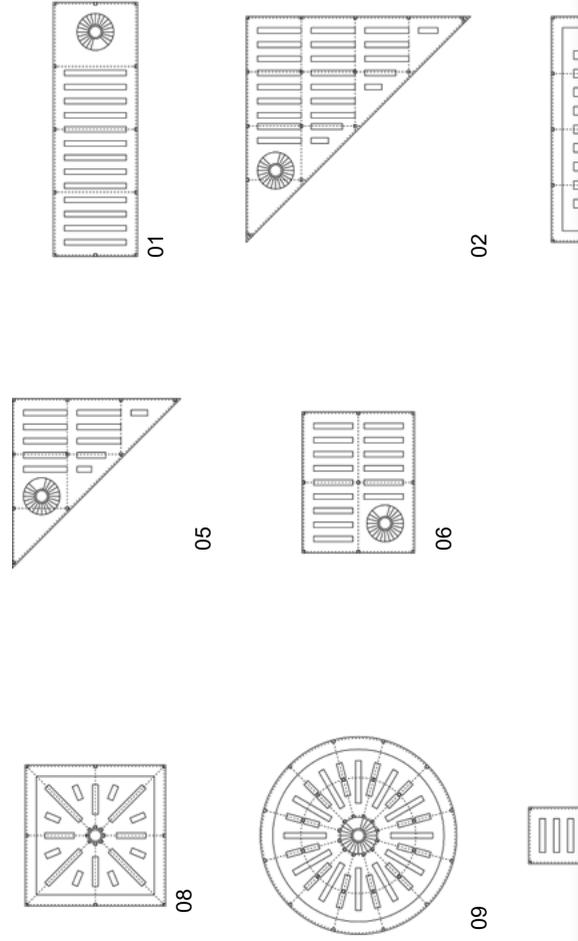
play room II

fragments of the urban living room  
[urb]



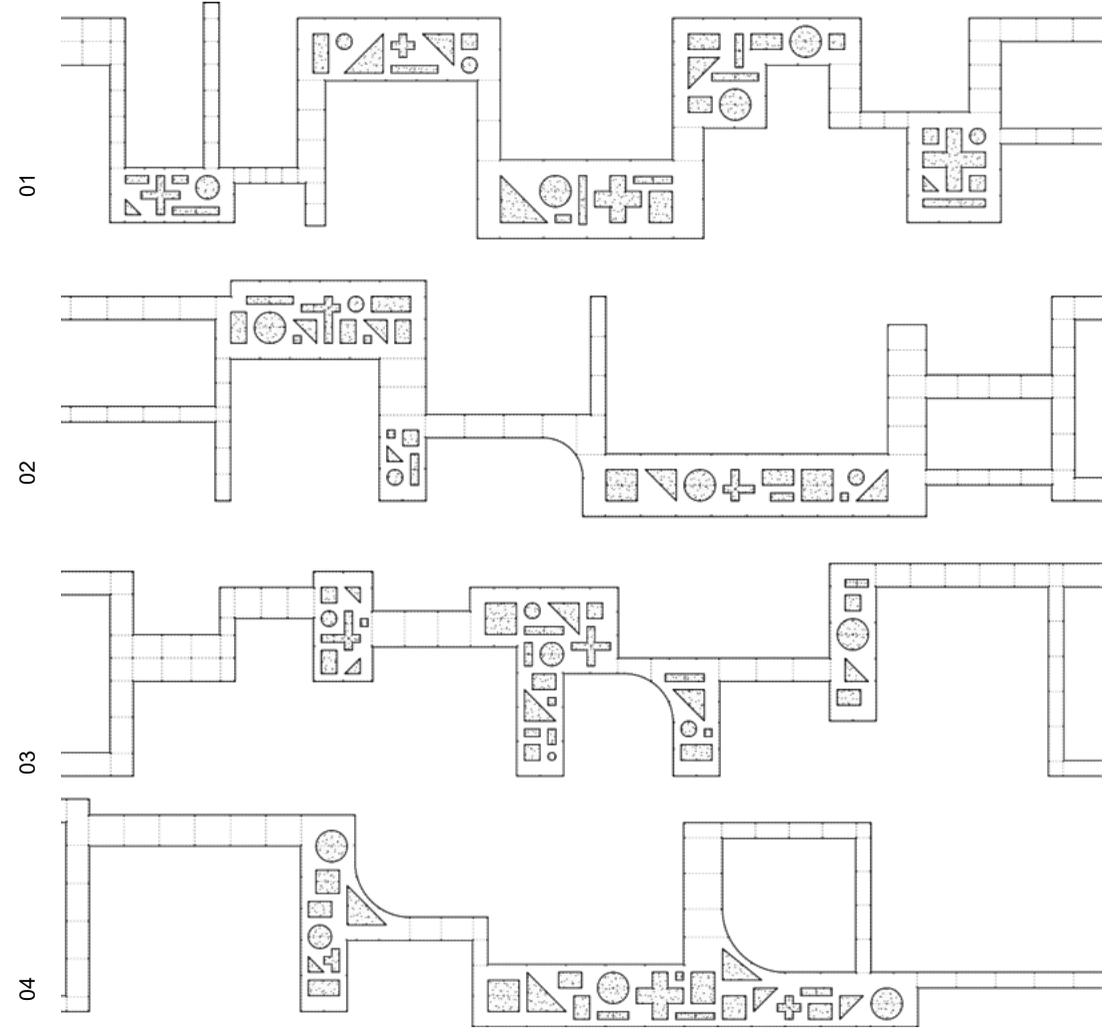
- 01 grains
- 02 medicinal
- 03 fruits and vegetables
- 04 fruits and vegetables
- 05 other edibles
- 06 home plants
- 07 home plants
- 08 fungi
- 09 other edibles
- 10 home plants



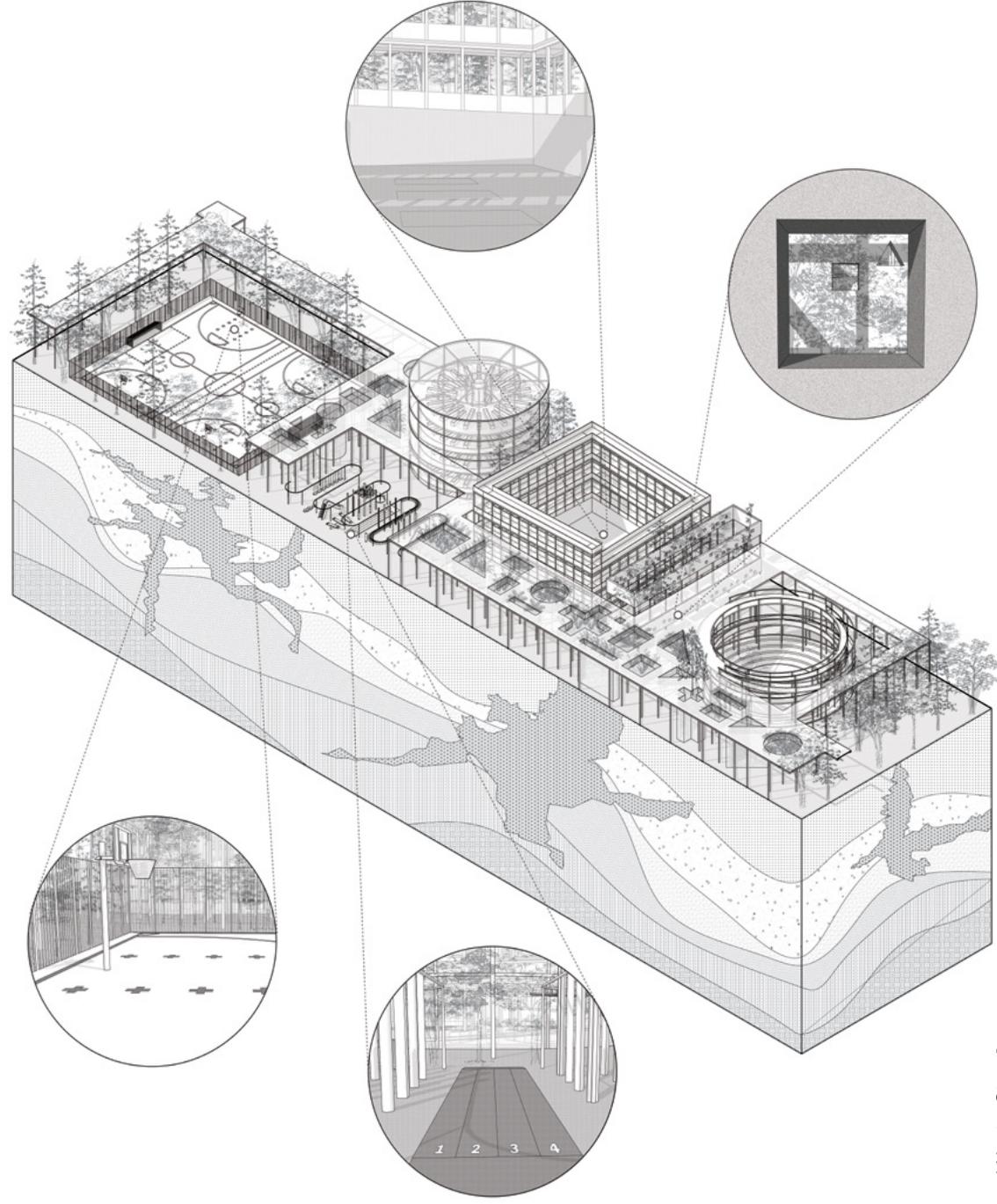


- 01 songbird garden  
 [FLOWERS] Columbine, Smooth Aster, New England Aster, Blue False Indigo, Pale Purple Coneflower, Purple Coneflower, Dense Blazingstar, Bergamot, Yellow Coneflower, Sweet Black Eyed Susan, Cupplant, Stiff Goldenrod  
 [GRASSES] Little Bluestem, Indiangrass, Prairie Dropseed
- 02 hummingbird garden  
 [DRY SOIL] Columbine, Butterflyweed, Sky Blue Aster, New Jersey Tea, Scaly Blazingstar, Broad Leaved Penstemon 3  
 [MEDIUM SOIL] Columbine, New Jersey Tea, Butterflyweed for Clay, Purple Coneflower, Prairie Blazingstar, Marsh Phlox  
 [MOIST SOILS] Prairie Blazingstar, Smooth Penstemon, Marsh Phlox, Crooked Stem Aster, Wild Iris, Cardinal Flower  
 [GRASSES] Prairie Dropseed
- 03 pollinator garden  
 [FLOWERS] Sullivant's Milkweed, Butterflyweed for Clay, New England Aster, Wild Senna, Stiff Coreopsis, Purple Prairie Clover, Purple Coneflower, Sweet Joe Pye Weed, Meadow Blazingstar, Prairie Blazingstar, Bergamot, Smooth Penstemon, Ohio Goldenrod, Alexanders
- 04 butterfly garden  
 [FLOWERS] Columbine, Sullivant's Milkweed, Butterflyweed for Clay, New England Aster, Crooked Stem Aster, Stiff Coreopsis, Purple Prairie Clover, Pale Purple Coneflower, Purple Coneflower, Tall Joe Pye Weed, Sweet Joe Pye Weed, Meadow Blazingstar, Prairie Blazingstar, Dense Blazingstar, Bergamot, Marsh Phlox, Downy Phlox, Orange Coneflower, Ohio Goldenrod, Ironweed

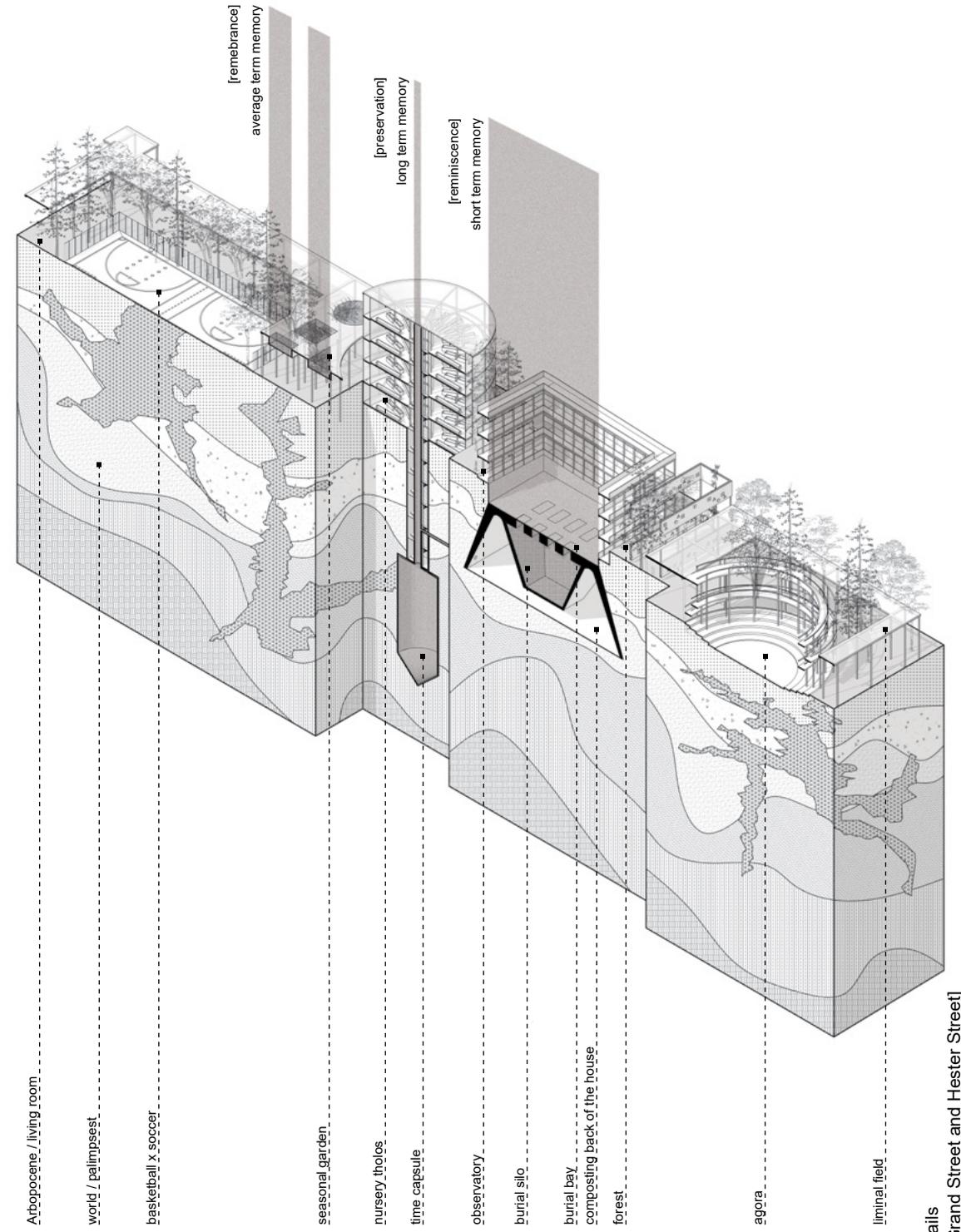
nursery tholoi  
[eco]



seasonal gardens  
[eco]



swath details  
[block vi between Grand Street and Hester Street]



- Atopocene / living room
- world / palimpsest
- basketball x soccer
- seasonal garden
- nursery tholos
- time capsule
- observatory
- burial silo
- burial bay  
composing back of the house
- forest
- agora
- liminal field

sectional swath details  
[block vi between Grand Street and Hester Street]

## Manhattan Billboard

Spring 2020

Critics : Andreas Tjeldfaat

Team : Kabir Sahni, Tarun Abraham

modular residential prototype, Manhattan, New York, NY

New York City's residential architecture displays terminal boredom. Tight pigeon hole and expensive rentals to gracious but criminally expensive condos, the options are fixed, dull and reeking of modernist analogies. Embracing the availability of rectilinear plots, can residential rigidity be challenged by reverse engineering the domestic?

¶ Architectural theory on the concept of the island and the archipelago displays the duality of space - a solo entity bounded by certain thresholds and the simultaneous connectivity to similar islands. This can be applied to the physical and geographical island that exists alone and as a collective and physical archipelago. Challenging the binary of residential architecture where units always exist alone and only as a collective building, this project introduces notions of plurality in order to reconfigure domestic space and interactions.

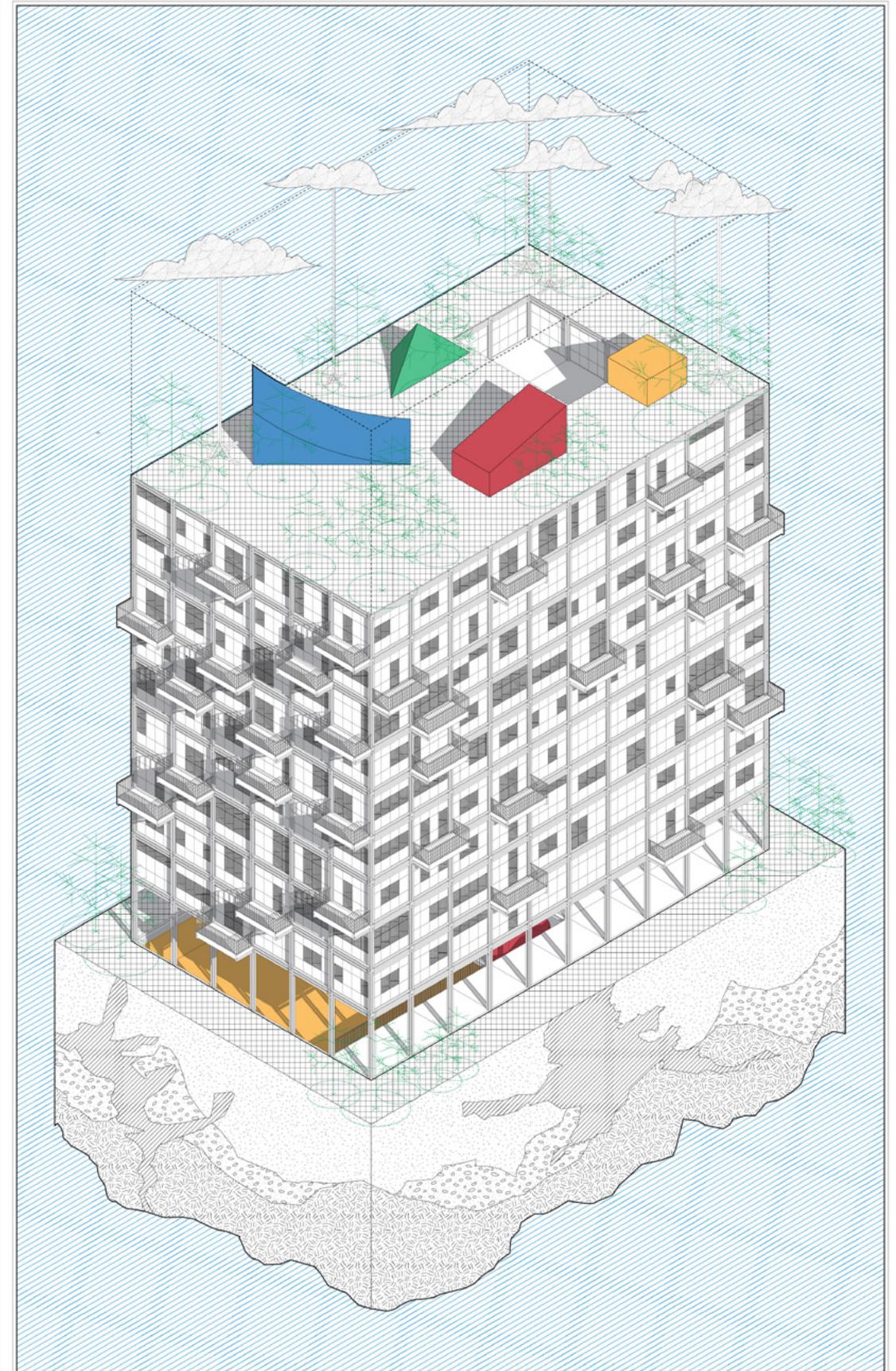
¶ By introducing play as a programme and an act, the project tackles reconfiguration as an interior level and interaction at an intra-unit scale. Part

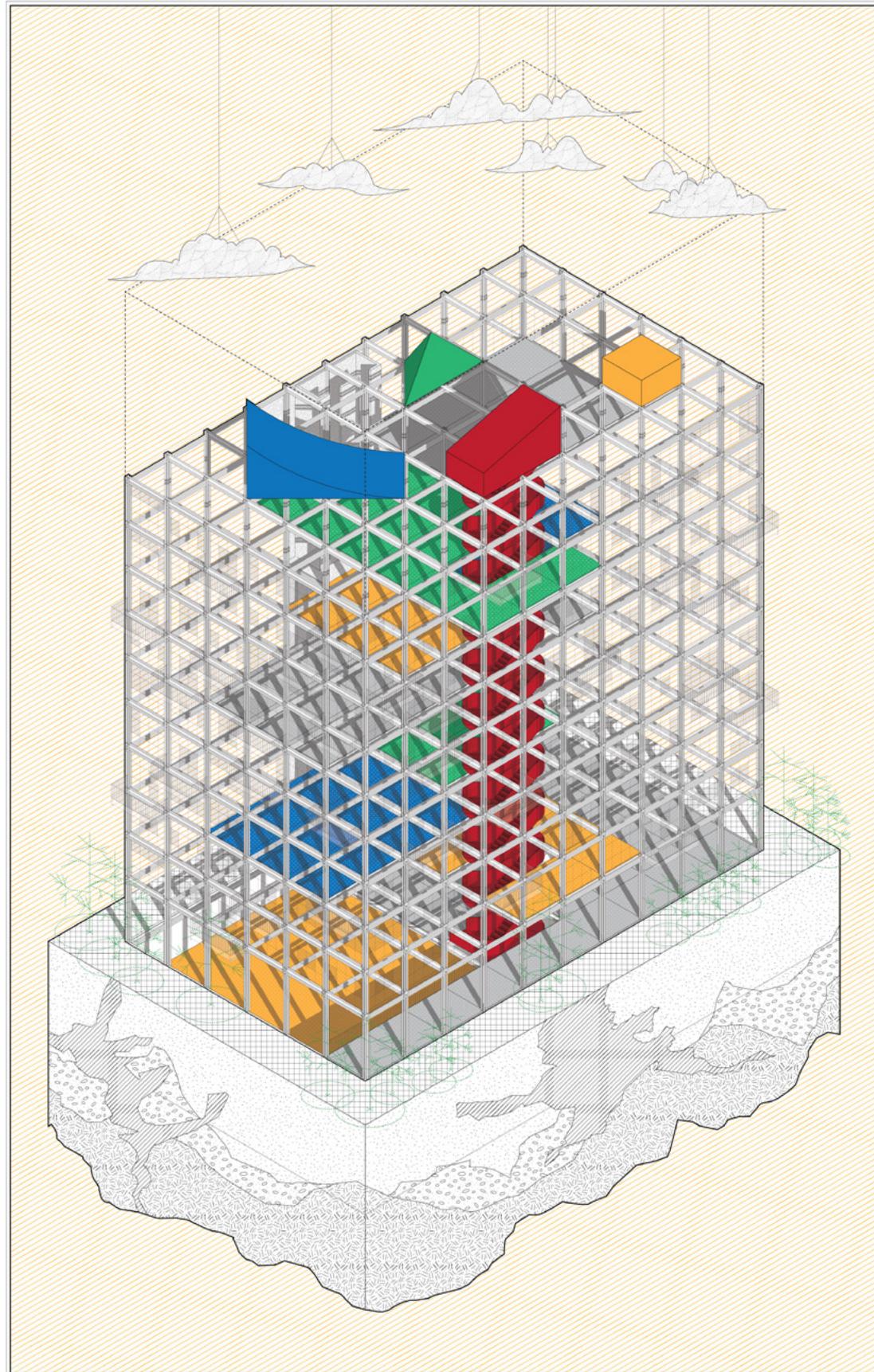
one establishes a mutating interior through move-able interfaces that act as modules. Instead of rendering a unit as a fixed island, it transforms it into a dynamic archipelago of functions and utilities. Part two is a play of units, interstitial spaces and spaces for play, using them collectively to reverse engineer a residential building as a vertical micro-neighborhood.

sleep/rest  
eat  
cook  
work  
socialise  
recreate  
wash-up  
bathe  
private biz.

¶ Each block at every level is a single room with physical thresholds only separating bathroom

¶ The Moriヤマ House by Ryue Nishizawa [co-founder and principal at SANAA], is observed as a deconstruction of the domestic programme and spatial organization, making it germane to analyze and reinvent a domestic anatomy. Designed as single unit, the house is polarized into ten low-resolution blocks, some functionally complete as residential units, some collaborative, allowing the circulation and social spillage to the outside. It is this reinvented social aspiration that sets it apart from other dwellings with outdoor space and courtyards.





billboard, circulation, play and follies

spaces. All internal thresholds are either defined by furniture or notional empty spaces due to specified functional and furniture enclosures. In addition, it makes the space flexible for internal reconfiguration and overcomes spatial singularity by clubbing multiple needs and functions.

¶ Play simultaneously manifests through a series of spaces meant for programmatic play - sports, courtyard, greens and fresh air, for congregational behavior, elevating the housing to a social housing typology. Occam's Razor focuses on the simplest explanation: maximizing on space, and minimizing on walls and niches so much so that instead of having windows, each apartment increases FAR by full height glass doors to balconies. Though aesthetically a series of win-

dows and cantilevers, like most New York residential buildings, spatially and programmatically is a catharsis, overcoming dearth of space and fixed room dimensions.

¶ The final phase of modularity is defined through a Russian doll system. Applying modularity at a trans-scalar level, domestic units are inhabited by modular frames that allow shelving, seating, plugging in appliances and fixtures and leaving empty. These are deployed for various domestic functions. The largest scale is the building itself that acts as a modular unit to be plugged or detached with other such bill-

boards and scale up from a residential building to a housing project.

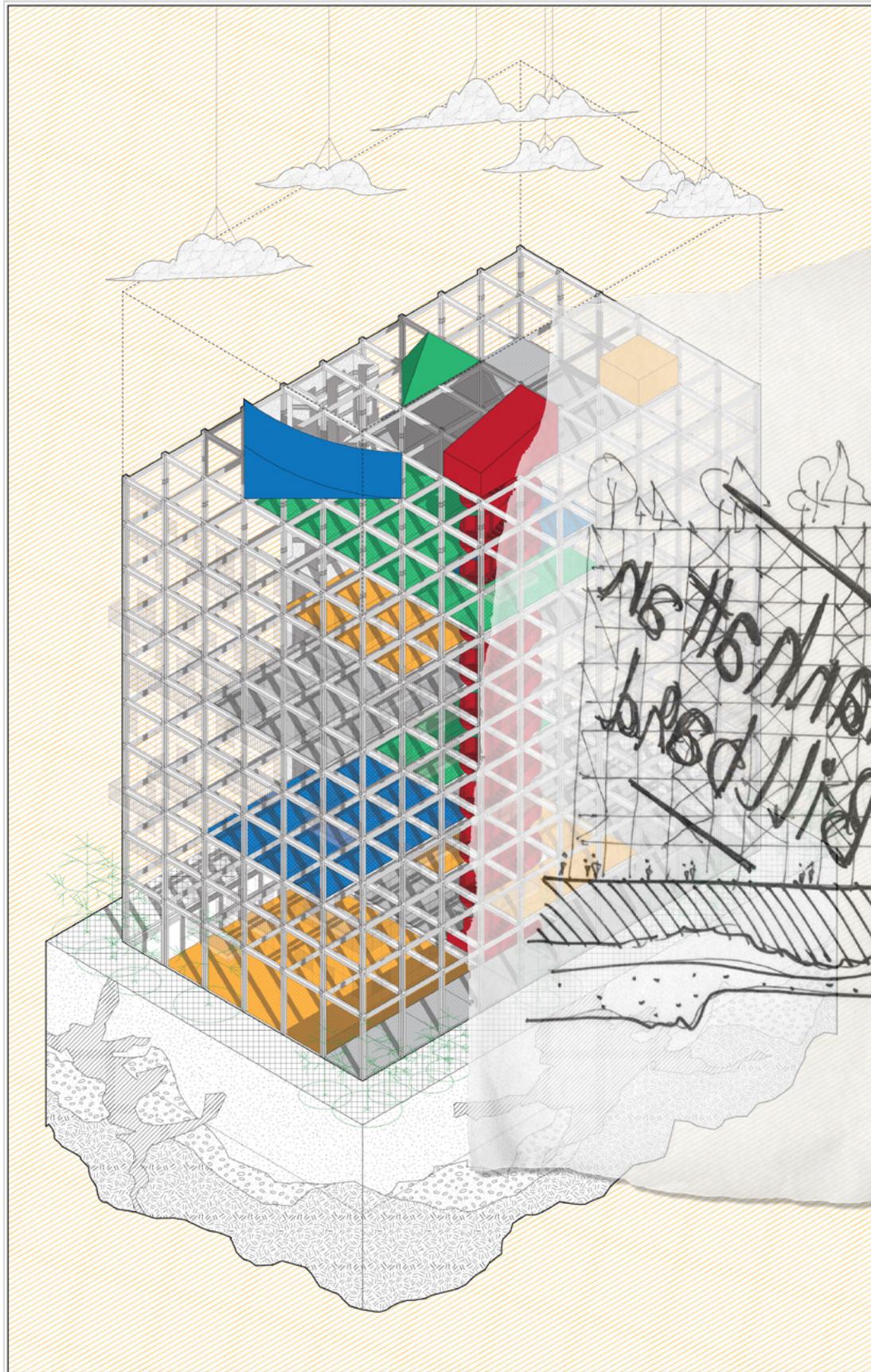
P.S.

¶ Sinking a battleship is aligning units perfectly which defeats the purpose. So get creative!



¶ The Moriama House has a sprawl, enabling potential outdoor spaces to be active in social and domestic environments. Large fenestrations

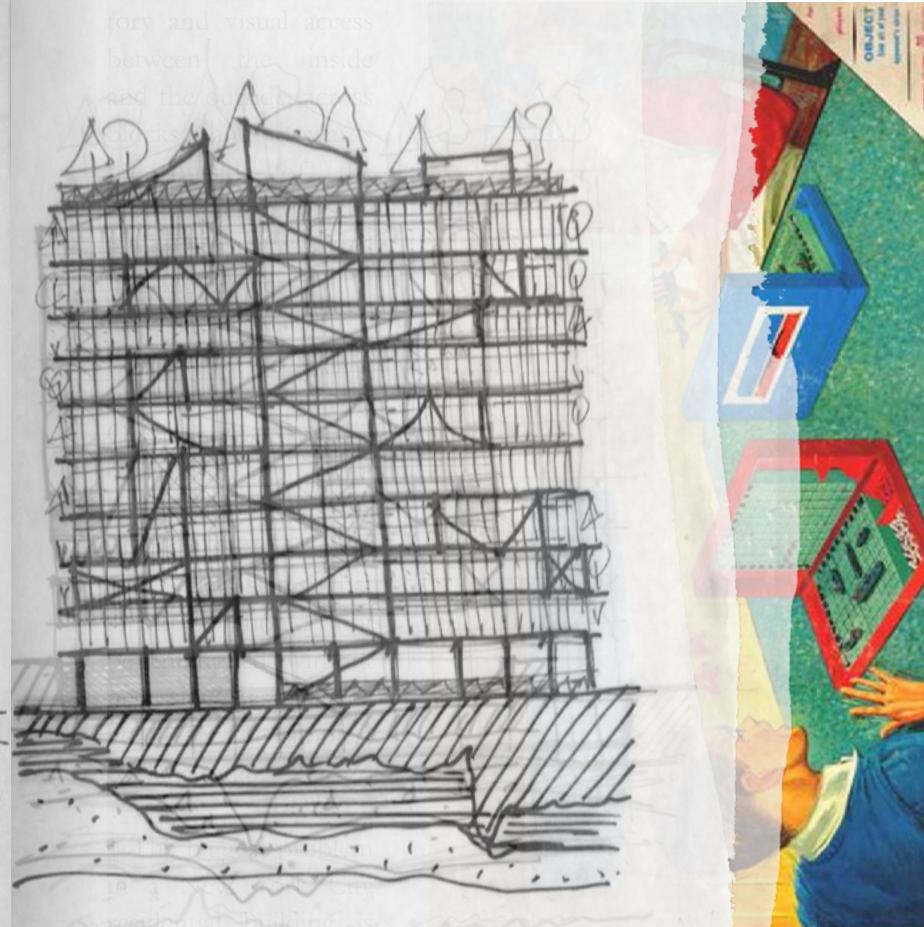
concoction in the city's skyline, this project uses the act of play to arrive at a lucid compromise between sedentism and nomadism. Sedentary behavior is maintain by fixed apartment spaces and the nomadic behavior is experienced through flexibility of constant redecoration to satiate resident needs.



billboard, circulation, play and follies

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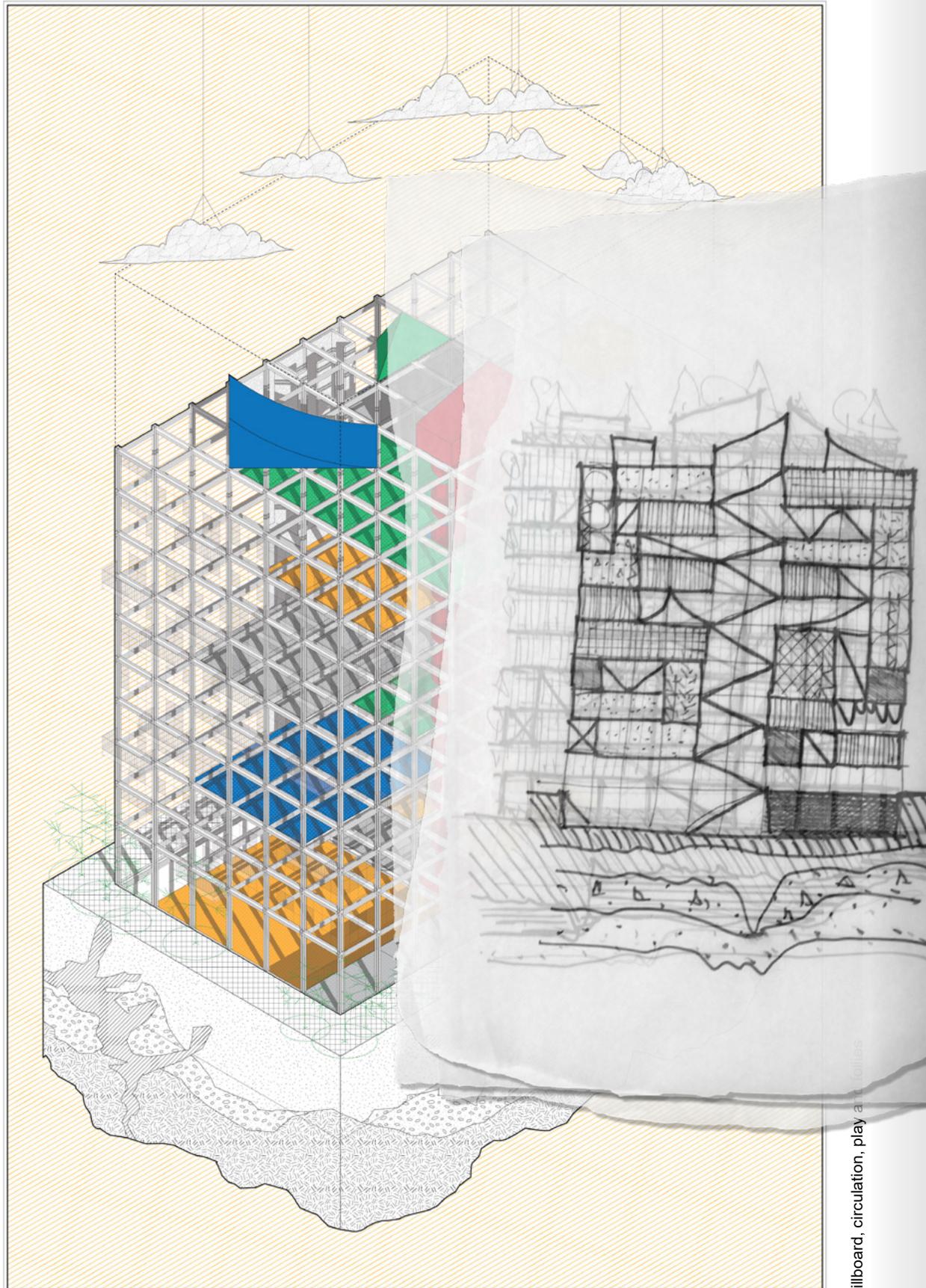
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billboard, circulation, play at colleges

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¶ The Moriyama House has a sprawl, enabling interstitial outdoor spaces to be active in social and recreational moments. Large fenestrations enable physical, auditory and visual access between the inside and the outside, across blocks and towards the outside of the plot, reinterpreting the house as a micro social housing project.

¶ Occam's razor (also Ockham's razor or Oham's razor, or law of parsimony; Latin: *lex parsimoniae*) is the problem-solving principle that states that "Entities should not be multiplied without necessity." Basically, the going for the simplest explanation.

¶ The biggest problem in a New York City residential building is space and flexibility; you have neither. Instead of applying play to arrive at a dramatic concoction in the city's skyline, this project uses the act of play to arrive at a lucid compromise between sedentism and nomadism. Sedentary behavior is maintain by fixed apartment spaces and the nomadic behavior is experienced through flexibility of constant redecoration to satiate resident needs.

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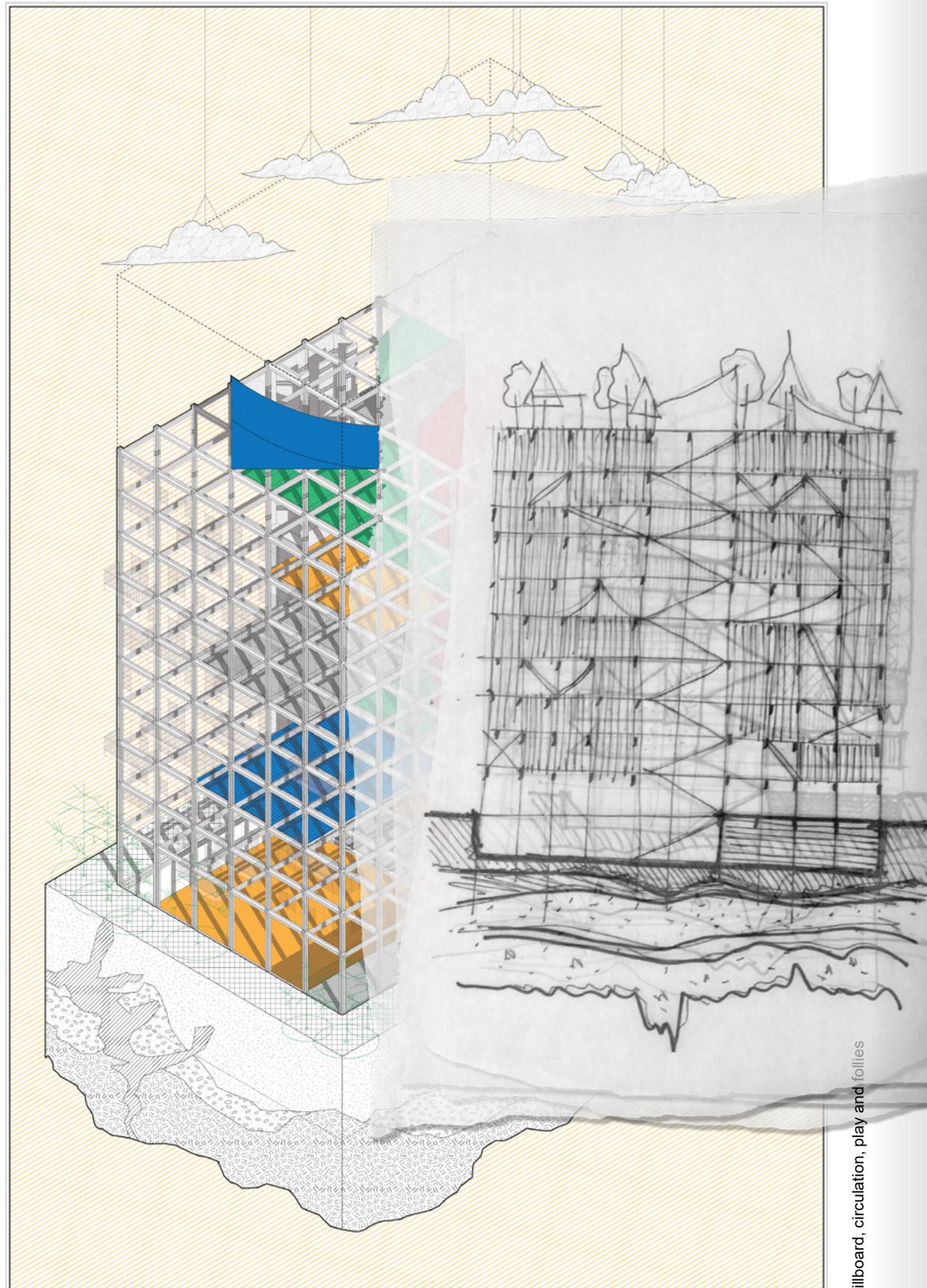
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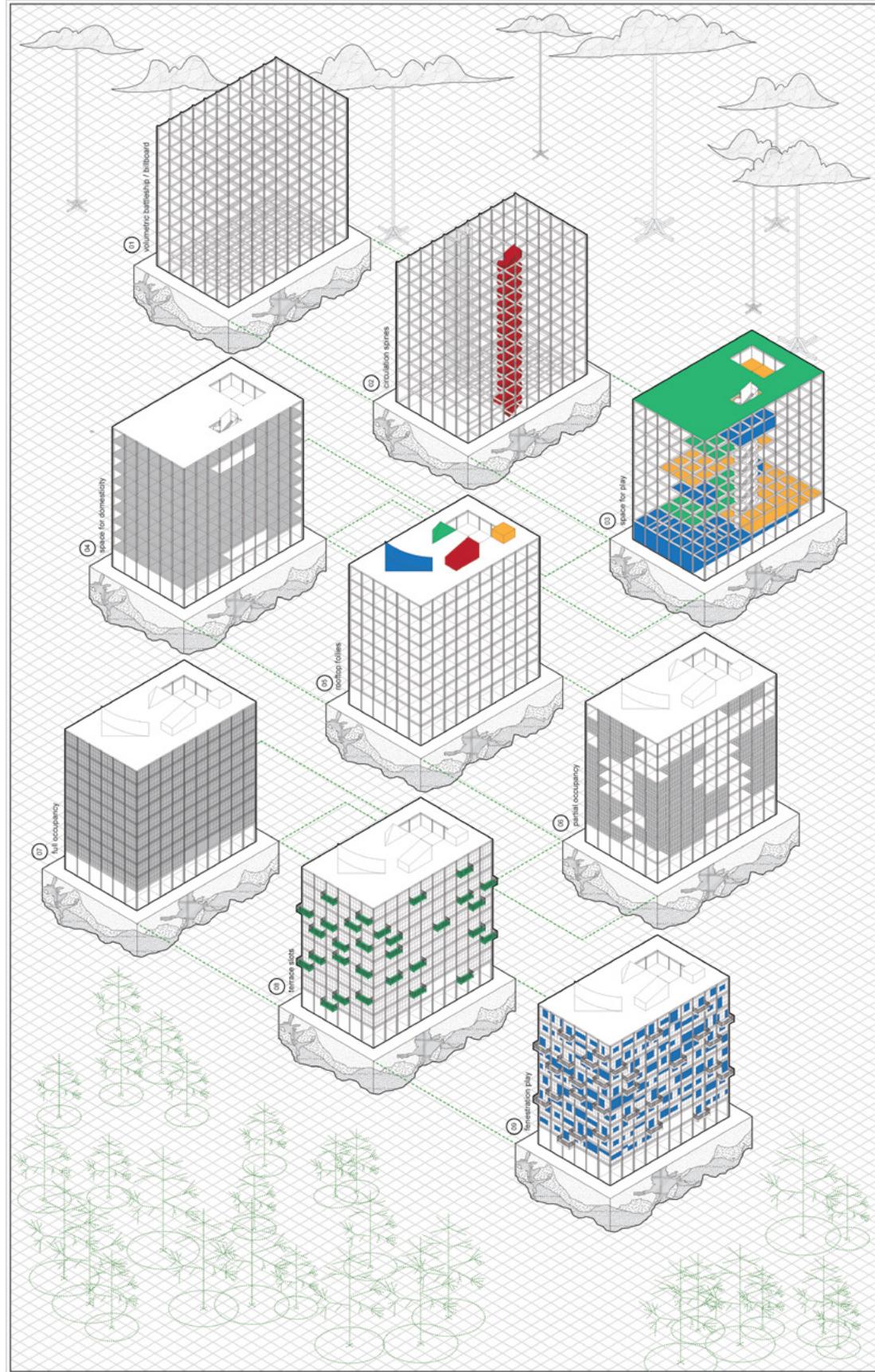
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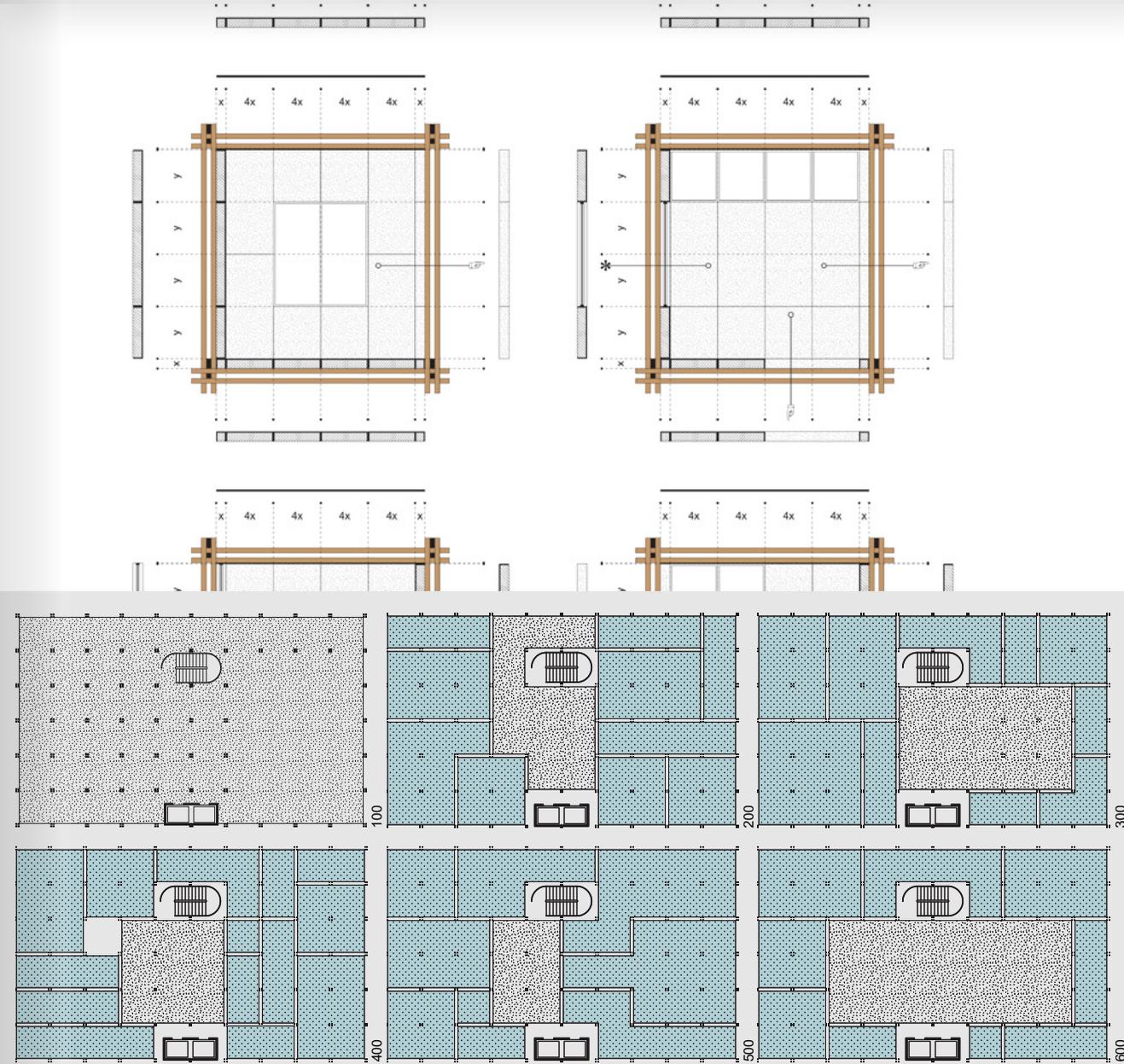
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billboard, circulation, play and follies



battleship // abstraction  
 We revisited the battleship interface, analyzed, interpreted and abstracted and combined nuances of the game, the interface and the representation. Battleship is played with a partner. With two interposed interfaces, both players interact to guess the other's sequence. The physical manifestation are two interfaces built against each other with the same army of deployable ships. Information is of one's navy is placed in plan and the one of the other recorded in elevation.

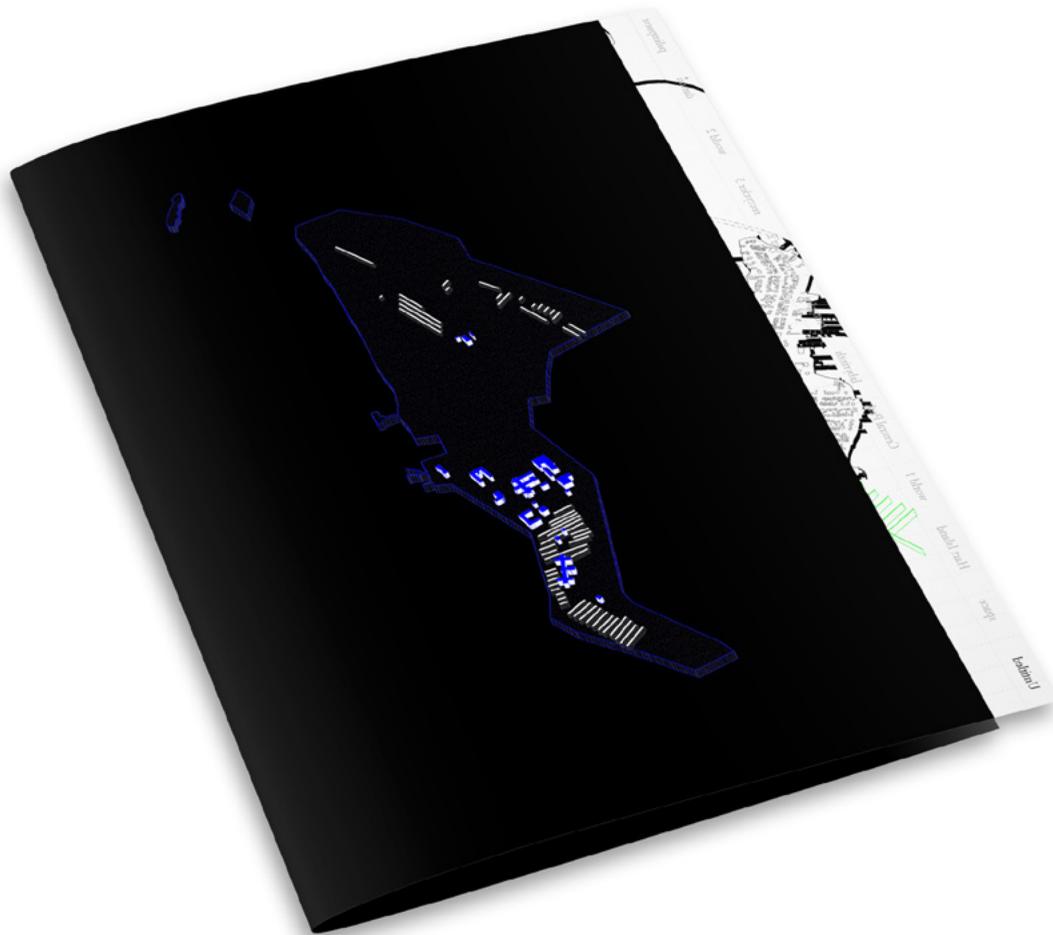
Kabir Sahni  
 interface // volumetric grid  
 The board works with a simple square grid with all ships deployed in either north-south or east-west orientation. The plan and vertical interfaces hold identical grids. Projecting both vertically and horizontally respectively, one arrives at a volumetric representation of the grid. This is the building's primary logic and structural system. A 10'x10' volumetric grid in timber with steel joints is manifested as the building, the billboard, the framework and the modular interface.

# Untitled

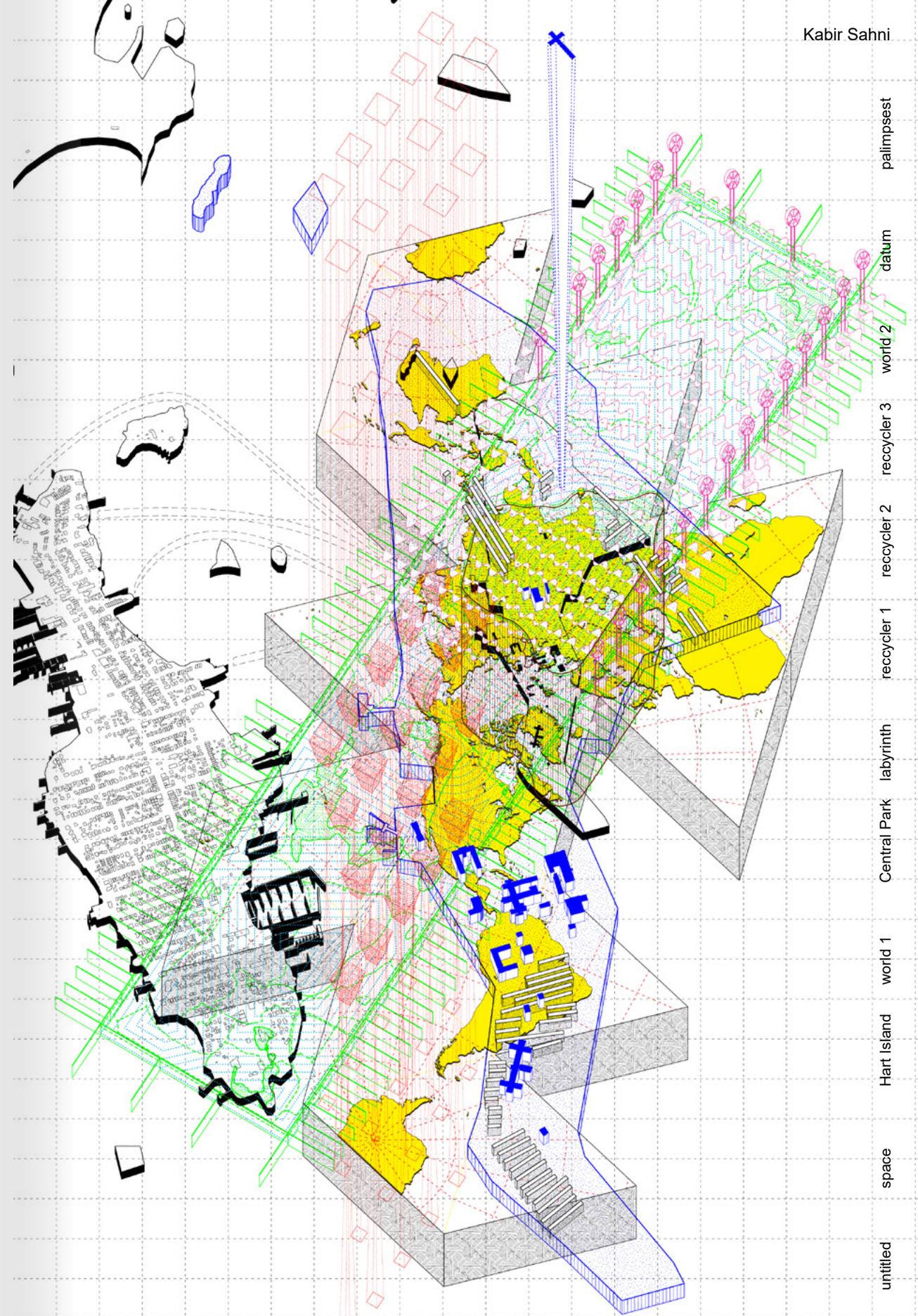
Spring 2020  
Critics : David Eugin Moon  
speculation protagonist : Hart Island, Bronx, NY

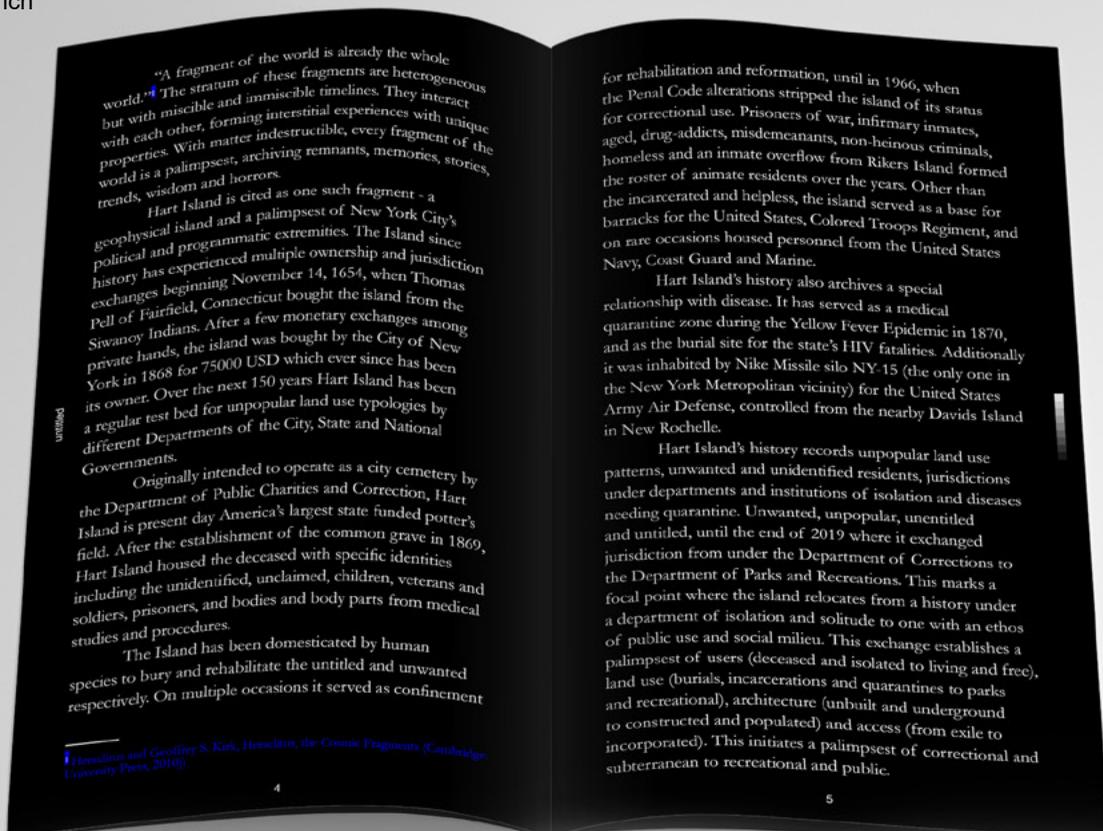
A fragment of the world is already the whole world<sup>1</sup>. The stratum of these fragments are heterogeneous but with miscible and immiscible timelines. They interact with each other, forming

interstitial experiences with unique properties. With matter indestructible, every fragment of the world is a palimpsest, archiving remnants, memories, stories, trends, wisdom and horrors.



untitled - booklet





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Hart Island is cited as one such fragment - a geophysical island and a palimpsest of New York City's political and programmatic extremities. The Island since history has experienced multiple ownership and jurisdiction exchanges beginning November 14, 1654, when Thomas Pell of Fairfield, Connecticut bought the island from the Siwanoy Indians. After a few monetary exchanges among private hands, the island was bought by the City of New York in 1868 for 75000 USD which ever since has been its owner. Over the next 150 years Hart Island has been a regular test bed for unpopular land use typologies by different Departments of the City, State and National Governments.

Originally intended to operate as a city cemetery by the Department of Public Charities and Correction, Hart Island is present day America's largest state funded potter's field. After the establishment of the common grave in 1869, Hart Island housed the deceased with specific identities including the unidentified, unclaimed, children, veterans and soldiers, prisoners, and bodies and body parts from medical studies and procedures.

The Island has been domesticated by human species to bury and rehabilitate the untitled and unwanted respectively. On multiple occasions it served as confinement

<sup>1</sup> Heraclitus and Geoffrey S. Kirk, *Heraclitus, the Cosmic Fragments* (Cambridge University Press, 2010)

for rehabilitation and reformation, until in 1966, when the Penal Code alterations stripped the island of its status for correctional use. Prisoners of war, infirm inmates, aged, drug-addicts, misdemeanants, non-heinous criminals, homeless and an inmate overflow from Rikers Island formed the roster of inmate residents over the years. Other than the incarcerated and helpless, the island served as a base for barracks for the United States, Colored Troops Regiment, and on rare occasions housed personnel from the United States Navy, Coast Guard and Marine.

Hart Island's history also archives a special relationship with disease. It has served as a medical quarantine zone during the Yellow Fever Epidemic in 1870, and as the burial site for the state's HIV fatalities. Additionally it was inhabited by Nike Missile silo NY-15 (the only one in the New York Metropolitan vicinity) for the United States Army Air Defense, controlled from the nearby Davids Island in New Rochelle.

Hart Island's history records unpopular land use patterns, unwanted and unidentified residents, jurisdictions under departments and institutions of isolation and diseases needing quarantine. Unwanted, unpopular, unentitled and untitled, until the end of 2019 where it exchanged jurisdiction from under the Department of Corrections to the Department of Parks and Recreations. This marks a focal point where the island relocates from a history under a department of isolation and solitude to one with an ethos of public use and social milieu. This exchange establishes a palimpsest of users (deceased and isolated to living and free), land use (burials, incarcerations and quarantines to parks and recreational), architecture (unbuilt and underground to constructed and populated) and access (from exile to incorporated). This initiates a palimpsest of correctional and subterranean to recreational and public.

How to read

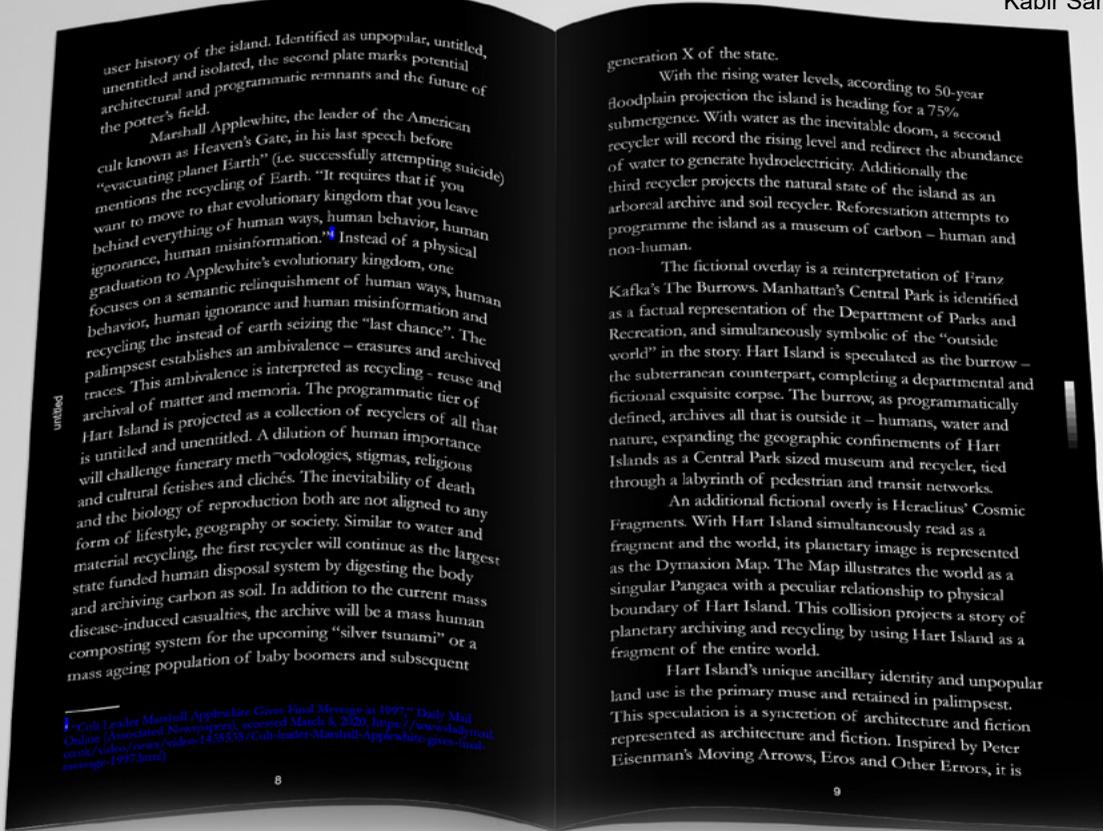
- 01. Each page introduces a new tier in the palimpsest.
- 02. The front and back both represent the mirrors of the same palimpsest.
- 03. When flipping the left hand side page introduces a new tier in its right orientation.
- 04. As you keep flipping the left hand side accrues the tiers leading to the back of the booklet as the complete palimpsest in its right orientation.
- 05. Feel free to observe each tier independently and collectively to create new readings.

This exchange of jurisdictions forms the pith of the speculation. Challenging a predictable agenda of the projection - an exquisite corpse. Perceived as a palimpsest, this speculation accrues a section through time, scales, fictions and semiotics. The palimpsest of Homo Sapien histories and projected futures have been self-obsessed, placing itself as protagonists, subjects, victims and ancillaries. For, by and of (semantic) people, these histories have left plastic damages at planetary scales to a geode scientifically capable of renewable properties. "Architecture traditionally has been related to human scale. For five centuries man's bodily proportions have been a datum for architecture. While man is still the same physical size, he is no longer able to sustain the same centric position in his conception of himself and the universe."<sup>2</sup> Eisenman defines these scalings as "a method by which certain properties of an object are selected or isolated from their context and transposed to a different location and represented at a different scale in juxtaposition with things in its new context... (This is not a measuring device which identifies any representation in relation to a fixed and identifiable reality)"<sup>3</sup> Challenging anthropocentrism through scaling and juxtapositions, this speculation dissolves human centrality and perceives an intersection of past, present, programmatic, fictional and planetary tiers.

The present is the geographic island and context of Hart Island citing potential transit networks, it projects the Department's (of Parks and Recreation) scheme to publically activate the island. The past is the established land use and

<sup>2</sup> John Whiteman, "SITE UNSCENE - Notes on Architecture and the Concept of Fiction. Peter Eisenman: Moving Arrows, Eros and Other Errors," AA Files, no. 12 (1986): pp. 76-84, <https://www.jstor.org/stable/29543520>

<sup>3</sup> Peter Eisenman, *Moving Arrows, Eros and Other Errors: an Architecture of Absence* (London: Architectural Association, 1986)



user history of the island. Identified as unpopular, untitled, unentitled and isolated, the second plate marks potential architectural and programmatic remnants and the future of the potter's field.

Marshall Applewhite, the leader of the American cult known as Heaven's Gate, in his last speech before "evacuating planet Earth" (i.e. successfully attempting suicide) mentions the recycling of Earth. "It requires that if you want to move to that evolutionary kingdom that you leave behind everything of human ways, human behavior, human ignorance, human misinformation."<sup>4</sup> Instead of a physical graduation to Applewhite's evolutionary kingdom, one focuses on a semantic relinquishment of human ways, human behavior, human ignorance and human misinformation and recycling the instead of earth seizing the "last chance". The palimpsest establishes an ambivalence - erasures and archived traces. This ambivalence is interpreted as recycling - reuse and archival of matter and memoria. The programmatic tier of Hart Island is projected as a collection of recyclers of all that is untitled and unentitled. A dilution of human importance will challenge funerary methodologies, stigmas, religious and cultural fetishes and clichés. The inevitability of death and the biology of reproduction both are not aligned to any form of lifestyle, geography or society. Similar to water and material recycling, the first recycler will continue as the largest state funded human disposal system by digesting the body and archiving carbon as soil. In addition to the current mass disease-induced casualties, the archive will be a mass human composting system for the upcoming "silver tsunami" or a mass ageing population of baby boomers and subsequent

<sup>4</sup> "Cult Leader Marshall Applewhite Gives Final Message in 1997," Daily Mail Online (Associated Newspapers), accessed March 8, 2020, <https://www.dailymail.co.uk/video/news/video-1435535/Cult-leader-Marshall-Applewhite-gives-final-message-1997.html>

generation X of the state. With the rising water levels, according to 50-year floodplain projection the island is heading for a 75% submergence. With water as the inevitable doom, a second recycler will record the rising level and redirect the abundance of water to generate hydroelectricity. Additionally the third recycler projects the natural state of the island as an arboreal archive and soil recycler. Reforestation attempts to programme the island as a museum of carbon - human and non-human.

The fictional overlay is a reinterpretation of Franz Kafka's *The Burrows*. Manhattan's Central Park is identified as a factual representation of the Department of Parks and Recreation, and simultaneously symbolic of the "outside world" in the story. Hart Island is speculated as the burrow - the subterranean counterpart, completing a departmental and fictional exquisite corpse. The burrow, as programmatically defined, archives all that is outside it - humans, water and nature, expanding the geographic confinements of Hart Islands as a Central Park sized museum and recycler, tied through a labyrinth of pedestrian and transit networks.

An additional fictional overlay is Heraclitus' *Cosmic Fragments*. With Hart Island simultaneously read as a fragment and the world, its planetary image is represented as the Dymaxion Map. The Map illustrates the world as a singular Pangaea with a peculiar relationship to physical boundary of Hart Island. This collision projects a story of planetary archiving and recycling by using Hart Island as a fragment of the entire world.

Hart Island's unique ancillary identity and unpopular land use is the primary muse and retained in palimpsest. This speculation is a syncretion of architecture and fiction represented as architecture and fiction. Inspired by Peter Eisenman's *Moving Arrows, Eros and Other Errors*, it is

represented as a series of plates to be read synchronically and diachronically, and give rise to open-ended semantic readings. The process of scaling generates an interplay between the signifier and signified - the island becomes the park, becomes the burrow and even the world. Their collective overlay generates a mise en abyme of trans-scalar geographies and programmes, speculating the role of the island at provincial, city, national and planetary scales.

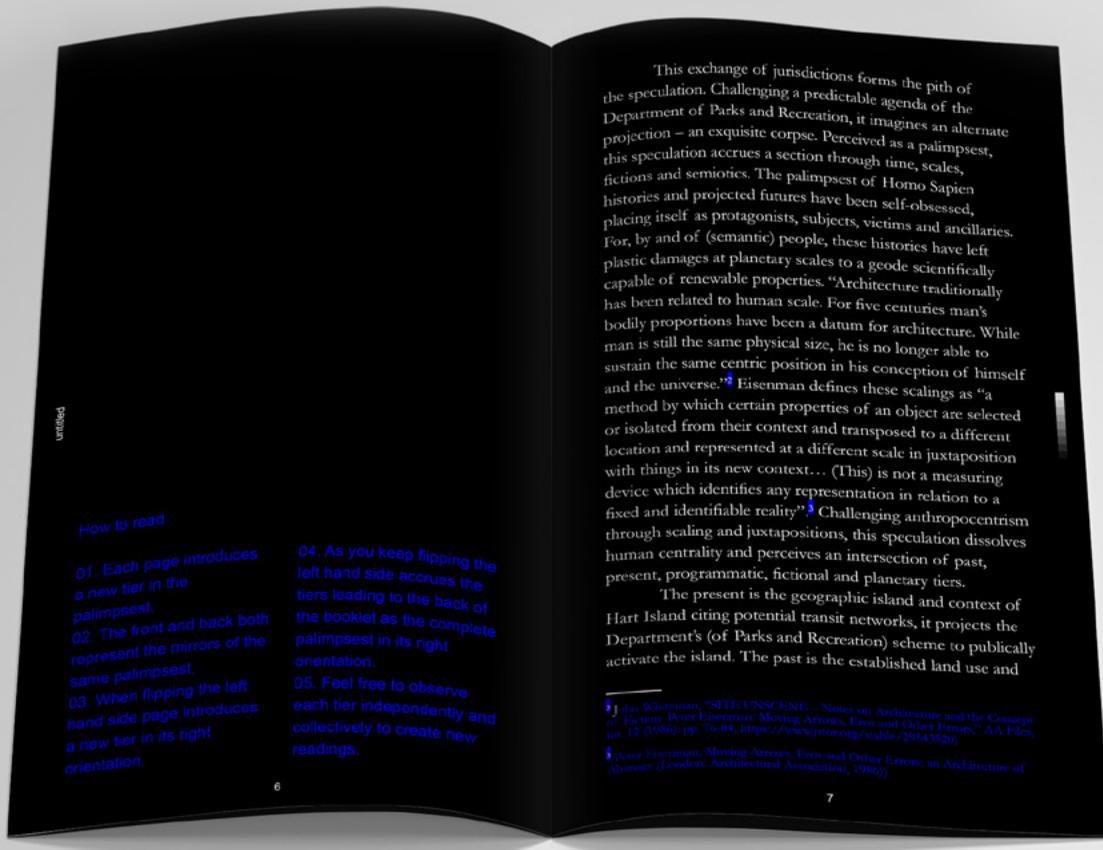
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# Time, Plot, Narrative

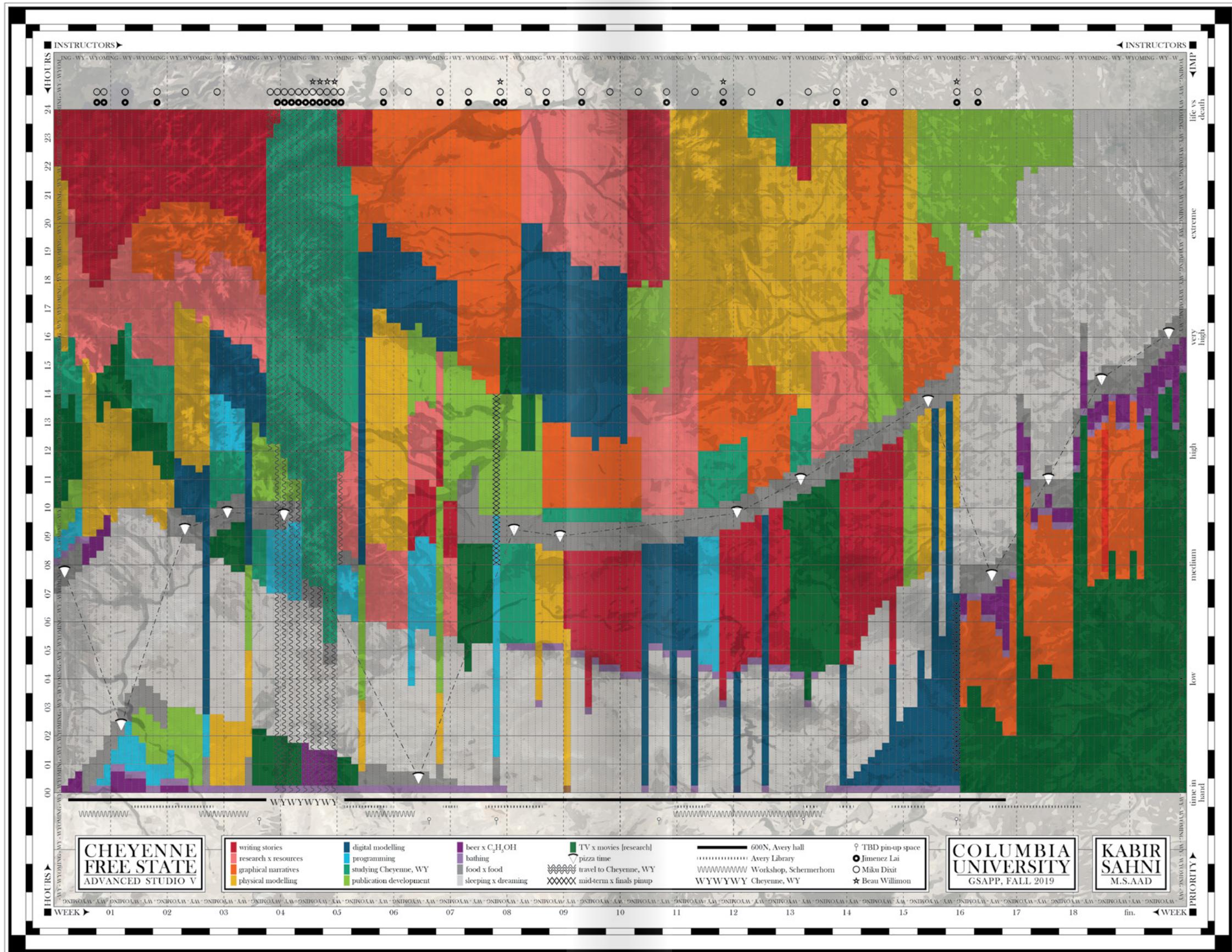
Fall 2019  
Critics : Michael Rock, Whitney Dow  
graphic and film experiments to tell stories



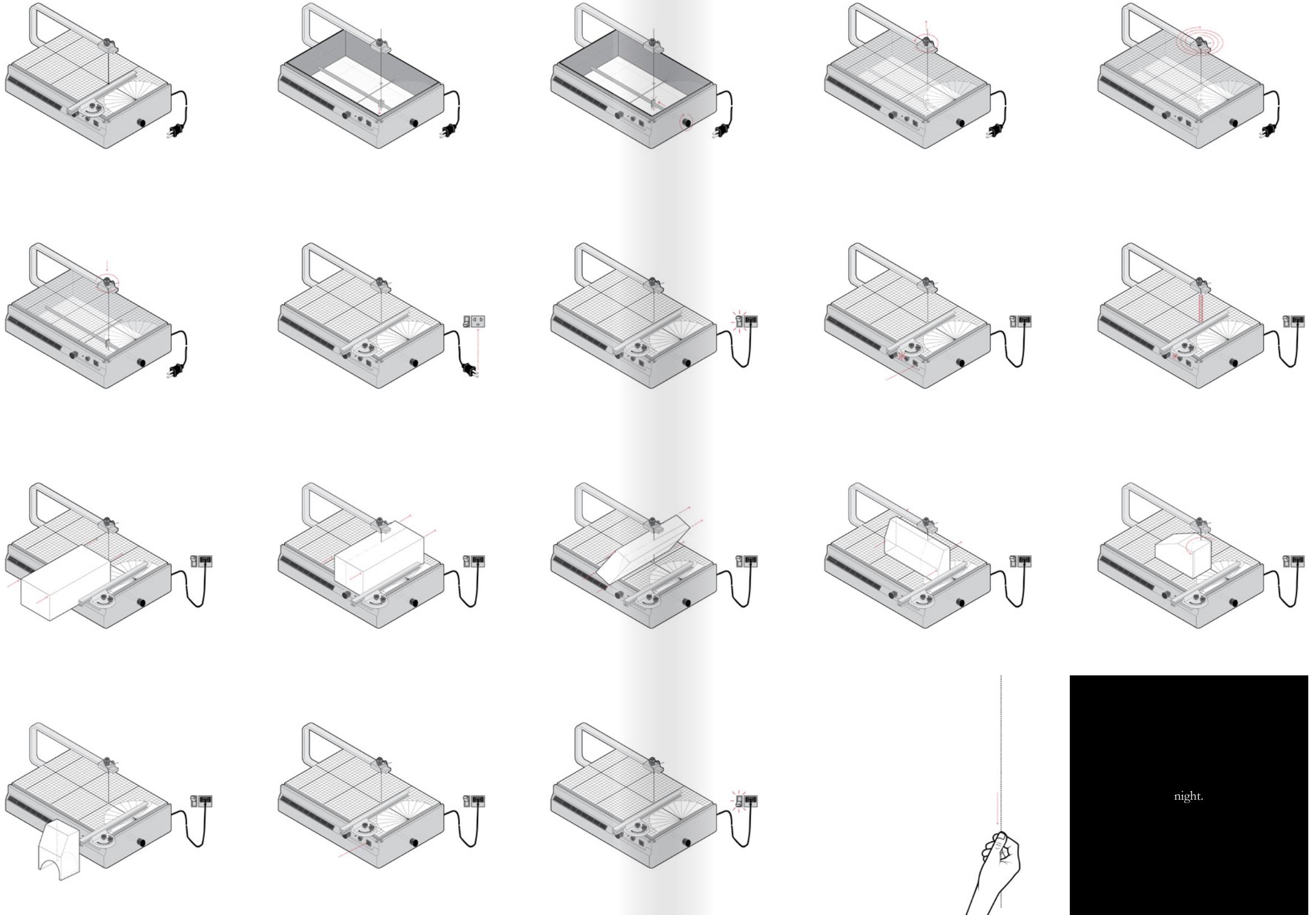
trajectory - no sleep (film)

The New York Times  
 VOL. CLXIX . . . No. 58,463    © 2019 The New York Times Company    NEW YORK, FRIDAY, SEPTEMBER 27, 2019

New York Times - undone



diagramming time - schedule for a studio in Cheyenne, WY



## Exhibition and Post-Exhibition

Summer 2019

Critics : Oskar Orn Arnorsson

Argument for Revital Cohen and Tuur Van Balen

**A**pophenia is “a psychiatric term describing the tendency to perceive meaningful connections between unrelated things or patterns in random formation.”<sup>1</sup>

Gradually I began to relate everything around me as “apophenic” representations, drawn from my own uncontrollable and unrecognizable mental extrapolations. In addition, the commensuration between the gaming industry and societal conditions, synced comfortably with my newly discovered (or just cooked up) apophenic realities. Today’s society is a superset of the gaming industry – an all-pervasive and never-ending delusion – “the demise of a linear future.”<sup>2</sup>

¶ The piece, *Let The Games*, literary and psychologically mirrors the Apophenia it intends to explain. Starting with an extract of the phrase “let the games begin”, this splitting mimics a snap out of the gaming reality into an alternate dimension, perhaps a behind-scenes-reality, masqueraded behind a controlled gaming environment (this may be just another figment of my apophenic ailment). The inner reality represents itself as a series of prose, poetry or just phrases; a sequence of unspoken truths that begin by identifying the physical environment and pass through a schizophrenic distillation. It ends with a loss of words, just blackened sounds indicating a mental malfunctioning. As the mind corrupts itself under the systemic introduction of this apophenic contemporary condition, it snaps back to the outer reality, beginning to play and bet, never to stop seizing. Society’s perpetual

schizophrenia establishes a corrupted cycle of gratification or ‘insta-gratification’ where we are never completely happy, satisfied or entertained and everything is a game and can be betted upon.

¶ Artists, writers and exhibitors, Revital Cohen and Tuur Van Balen, capture the harsh and masqueraded realities of the gaming industry. They present the world as a simulation of apophenic tendencies – a schizophrenic reality. The film, *The Odds*; the literary pieces, *Let The Games* and *Spit on the Carpet*; and the exhibit, *Luna Eclipse*, *Oasis Dream*, together paint a beautiful understanding and representation of the artists’ intentions. And then suddenly, the artworks come to a closure, leaving just after tastes, understandings and sympathies.

**KS:** *So why does it terminate at the point of discovery? Why do the arts stand alone and could they be linked to some post-exhibition decision making and problem solving? Could they be pre-queled to policy and architectural design? Without that don’t they run the risk of redundancy as they repeat the same discovery on a loop? Did you anticipate an aftermath to your work (this or any other artwork)? Do you feel it would be worthy to collaborate with a solver or solving party to come about a change in the sequence of events?*

**RC+TVB:** *We are artists. It is difficult to predict a possible understanding and we cannot even predict a singular reading or understanding of our work. These pieces are always open to interpretation and every viewer perceives it differently. The*

*intension is to present the multiple intensions in the best possible way, to allow pluralistic meanings to be derived. We don’t look at an aftermath. There is no projection of making a change or alteration, or even working with another kind of professional to solve anything. Maybe we leave it to likes of you who understand our piece so well, we can look forward to changes in the system.*

the palimpsest of our gratifications. It weakens the impact overtime, rendering the hard work to be futile. Human beings are thick or ludicrous enough to show sympathy or even empathy with the plight of the thoroughbred horses and show-girls, but more than ninety-nine percent or even all of us may actually never raise a finger. Some may not even sympathize and continue to bet.

### Do the Arts Make You Happy? Hedonic consumption / arts fatigue?<sup>3</sup>

arts have entered a phase of “hedonic con-  
dition” under the rule of insta-gratification.  
audiences looking for another high, the  
of artists in contemporary times is losing  
ality to inspire, enrage and impact. Can art  
ion from the age of exhibition to one of

experience = All-pervasive Apophenia

xhibit activism and have mandatory or at  
ctive synchronization between the exhib-  
t and the after math? If one can change the  
nporary condition from the cyclic gamble  
arts to an art-to-impact linearity, there is  
ibility to make an alternative reality, one  
‘linear futures’ are possible. Hedonism  
s scares artists and they choose to leave  
n-ended to pleasure all and instigate close  
re. See, enjoy, understand, extrapolate and  
on to another. The cyclic outcomes of the  
erhaps color it fatigued. Maybe a post-ex-  
can unite to build linear outcomes.

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A response to ‘Let The Games’

<sup>1</sup> Revital Cohen and Tuur Van Balen, “Luna Eclipse, Oasis Dream,” REVITAL COHEN & TUUR VAN BALEN, accessed July 08, 2019, <https://www.cohenvanbalen.com/work/luna-eclipse-oasis-dream#>.

<sup>2</sup> *ibid.*

<sup>3</sup> *ibid.*

Revital Cohen and Tuur Van Balen, “LET THE GAMES,” DUE, accessed August 08, 2019, <http://due.aaschool.ac.uk/cohenvanbalen/>.

## Exhibition and Post-Exhibition

Summer 2019  
 Critics : Oskar Orn Arnorsson  
 Argument for Revital Cohen and Tuur Van Balen

**A**pophenia is “a psychiatric describing the tendency to perceive meaningful connections between unrelated things. Gradually I began to relate everything around as “apophenic” representations, drawn from own uncontrollable and unrecognizable extrapolations. In addition, the connection between the gaming industry and society conditions, synced comfortably with my discovered (or just cooked up) apophenic ties. Today’s society is a superset of the gaming industry – an all-pervasive and never-ending delusion – “the demise of a linear future.”

¶ The piece, Let The Games, literary and psychologically mirrors the Apophenia it intends to explain. Starting with an extract of the phrase “let the games begin”, this splitting mirror snaps out of the gaming reality into an alternate dimension, perhaps a behind-scenes-masqueraded behind a controlled gaming environment (this may be just another facet of my apophenic ailment). The inner piece represents itself as a series of prose, poetry, just phrases; a sequence of unspoken truths to begin by identifying the physical environment and pass through a schizophrenic distillation. It ends with a loss of words, just blackened sounds indicating a mental malfunctioning. As the mind corrupts itself under the systemic introduction of this apophenic contemporary condition, it snaps back to the outer reality, beginning to play and bet, never to stop seizing. Society’s perpetual

|                   |                                   |
|-------------------|-----------------------------------|
| The artists       | The art                           |
| The arts          | The exhibition                    |
| The experience    | The understanding                 |
| [All apophenic]   | The solution                      |
| The understanding | Post-exhibition action.           |
| The extrapolation |                                   |
| Gratified...      |                                   |
| The end.          |                                   |
| The artists       | SOLVED.                           |
| The arts          | LAUGHTER                          |
| The experience    | GRATIFIED...                      |
| [All apophenic]   | THE END.                          |
| The understanding |                                   |
| The extrapolation |                                   |
| Gratified...      |                                   |
| The end.          | New art                           |
| The artists       | New exhibition                    |
| The arts          | New understanding                 |
| The experience    | [All apophenic]                   |
| [All apophenic]   | New solution                      |
| The understanding | Post-exhibition action.           |
| The extrapolation | Solved.                           |
| Gratified...      | Laughter                          |
| The end.          | Gratified...                      |
|                   | The end.                          |
|                   |                                   |
| The artists       | New, Newer, Newest.               |
| The arts          |                                   |
| The experience    |                                   |
| [All apophenic]   |                                   |
| The understanding | ALTERNATE REALITY.                |
| The extrapolation | Time travel is possible.          |
| Gratified...      |                                   |
| The end...        |                                   |
| But why?          |                                   |
|                   | Onion rings or crinkle-cut fries? |
| Change?           |                                   |
|                   | Begin.                            |

to collaborate with a solver or solving party to come about a change in the sequence of events?

**RC+TVB:** *We are artists. It is difficult to predict a possible understanding and we cannot even predict a singular reading or understanding of our work. These pieces are always open to interpretation and every viewer perceives it differently. The*

*intension is to present the multiple intensions in the best possible way, to allow pluralistic meanings to be derived. We don't look at an aftermath. There is no projection of making a change or alteration, or even working with another kind of professional to solve anything. Maybe we leave it to likes of you who understand our piece so well, we can look forward to changes in the system. We hope to inspire, maybe experience see a change or at least make audiences aware.*

**KS:** *Thank you (continuing to think more).*

¶ Let us come back to the art and the exhibition. Luna Eclipse, Oasis Dream by Revital Cohen and Tuur Van Balen intended (from my reading and understanding) to represent the following equation.

Exhibition media and composition = Gaming experience = All-pervasive Apophenia

¶ The monologue opens with the phrase “the demise of a linear future”<sup>1</sup> defining the rut of the gaming industry and hence the rut of society. Throughout the piece there are multiple iterations of cyclic behavior that threaten the linear development of reality. They collectively indicate the inevitability of society - swooning in a loop, never to change its condition.

¶ People like me, like us, are subjects of the apophenic reality. We are inspired, but most often we are synchronized to deliver nothing, just appreciation and gratification of the experience and artwork. The absence of post-exhibition leaves the legacy of the art as a blip on

the palimpsest of our gratifications. It weakens the impact overtime, rendering the hard work to be futile. Human beings are thick or ludicrous enough to show sympathy or even empathy with the plight of the thoroughbred horses and show-girls, but more than ninety-nine percent or even all of us may actually never raise a finger. Some may not even sympathize and continue to bet.

“Do the Arts Make You Happy?  
 Hedonic consumption / arts fatigue?”<sup>2</sup>

¶ The arts have entered a phase of “hedonic consumption” under the rule of insta-gratification. With audiences looking for another high, the work of artists in contemporary times is losing the vitality to inspire, enrage and impact. Can art transition from the age of exhibition to one of

post-exhibit activism and have mandatory or at least active synchronization between the exhibited art and the aftermath? If one can change the contemporary condition from the cyclic gamble of the arts to an art-to-impact linearity, there is a possibility to make an alternative reality, one where ‘linear futures’ are possible. Hedonism perhaps scares artists and they choose to leave it open-ended to pleasure all and instigate close to none. See, enjoy, understand, extrapolate and move on to another. The cyclic outcomes of the arts perhaps color it fatigued. Maybe a post-exhibitor can unite to build linear outcomes.

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<sup>1</sup> Revital Cohen and Tuur Van Balen, “Luna Eclipse, Oasis Dream,” REVITAL COHEN & TUUR VAN BALEN, accessed July 08, 2019, <https://www.cohenvanbalen.com/work/luna-eclipse-oasis-dream#>.

<sup>2</sup> *ibid.*  
 Revital Cohen and Tuur Van Balen, “LET THE GAMES,” DUE, accessed August 08, 2019, <http://duc.aaschool.ac.uk/cohenvanbalen/>.

## Door to Policy: Scales of Architectural Politics

Summer 2019

Critics : Ife Vanable, Andres Jaque

Team : Kabir Sahni, Shuchang Zhou, Xinglu Zhu

Contentious New York Project

In 2015, promising to build and/or preserve 200,000 affordable housing units over 10 years<sup>1</sup>, Mayor Bill de Blasio renewed the 421-a Tax Abatement Law, giving exemptions up to 35 years to real estate developers on including 20-30 percent units for affordable housing. The same year, private developers at Extell, erected a 33-storey heterogeneous residential tower with 219 market-value condominiums starting at \$25 million, and 55 [20 percent] affordable housing units starting at \$813 rent per month for a studio. Complying with development regulations, this led to “separate entrances that are now almost ubiquitously labeled “poor doors”.”<sup>2</sup>

¶ Started in 1971, 421-a gave tax exemptions to private real estate developers for building multi-unit residential property in abandoned and underutilized land. In 1980, understanding the inadequacy of financial capabilities, the Department of Housing Preservation and Development introduced the Inclusionary Zoning Program, compelling private stakeholders to “engage in otherwise economically irrational behavior”<sup>3</sup> - develop affordable housing. Establishing the Geographic Exclusion Zone [GEA], 421-a refocused on affordable housing through mandatory inclusion of 20 percent affordable units by giving tax benefits up to 25 years. Capitalizing on 421-a was the first nail in multi-scalar design politics and segregation. Upon compliance, Extell Development received tax abatements and lawfully superfluous buildable area that they intended to utilize in future projects. The

program does not specify the zoning relationship between market-rate and affordable units in the larger development. Consequently and manipulatively, Extell chose to starkly segregate them. As market-rate units with the best views and amenities can draw top dollar<sup>4</sup>, not only do these units rest on affordable entitlements [including low cost of construction], they physically sit on a podium of affordable units, manifesting discrete zoning and receiving views of the Hudson. This, so intended, established spatial political power – the poor underbelly and the rich capitol.

¶ Such split zoning compels the need for separate doors “to make it easier for the units to be separately managed by a nonprofit in the future.”<sup>5</sup> What is prominent in these dual points of ingress and egress is the introduction of aesthetics-driven politics, solidifying the ‘real’ dwellers of One Riverside Park. Condo owners enter through a glass revolving door with a concierge from river-facing Riverside Drive, while renters access from a modest ‘poor’ door, commensurate with any New York entrance, from the perpendicular 61st Street. Their size, mechanics and kinetics, physical locations and materiality strengthen trans-scalar elitism and architectural apartheid – the front and back doors, the main and service entrances. Additionally, if non-profit management is the rationale behind housing byelaws, what happens if the developer builds healthy residential heterogeneity in good faith? Does that challenge the “rationale” and effectively dissolve the need for a law-abiding separate entrance?

¶ Scaling up, the transition of material opacity to transparency maintains politics of aesthetics. The façade translates from modestly sized fenestrations for renters with views of 61st street, to full-height curtain walls viewing the Hudson for condo owners. Glass becomes a marker of the rich, while opaque materials apparently reek of the affordable. Additionally, this variance in materiality and the expression of the main and service doors strengthen the duality of ‘permanent’ owners and the ‘temporary’ renters.

¶ And finally, architectural titles and politics even define the intangible. Renters are addressed at 475 West 61 Street, while the rich, despite living in the same building, receive the ‘Riverside’ title and 50 Riverside Boulevard as their address. Two zones, two doors, two addresses, but one building.

¶ Designed in accordance with the Far West Side’s residential ethos, One Riverside Park focuses on mirroring Extell’s real estate and economic motivations. By the end of 2015, anticlimactically, the 55 affordable units received a whopping 88,000 applications, demonstrating that the need for affordable housing and the privilege of quality localities trumps the want for egalitarian access. There is no establishment of a ‘rich door’ but of a ‘poor door’, and renters were oxymoronically willing to be economic minorities in rich neighborhoods at affordable rents.

¶ It is interesting, rather humorous, to see affordable housing responsibilities left to capitalist housing developers. The lack of delineating design constraints of such composite real estate allows private developers to manipulate design and sequence multi-scalar segregation to maintain real estate values. In addition, with applicants having to make 60% of area median income [which is \$51,540 a month for a family of four], the program again renders futile by excluding the lower income groups, threatening the ‘inclusionary’ title.

¶ The poor door stands as testament to the naïveté of policy and policy makers, and the economic motivation of private developers. Ranging from isolation in rich neighborhoods to intra-building zoning, material and address differentiation, and finally to the architectural object, the doors, One Riverside Park, like others, is a display of micro and macro politics in architectural design. The public outcry has remained provincial by only painting a ‘poor door’ problem. The conflict must oscillate between inclusionary entrance doors, inadequacy of policy in architectural delineation, and trans-scalar design manipulation. Perhaps a disassociation of affordable housing from market-value real estate through ‘affordable only’ tax exemption is a start, because a 1600:1 ratio [88,000 applicants for 55 units] is a city crying for homes.

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<sup>1</sup> Charles V. Bagli and Mireya Navarro, “Mayor De Blasio’s Plan Aims to Spur More Affordable Housing in New York,” *New York Times* (Online), May 6, 2015, accessed June 18, 2019, <http://www.nytimes.com/2015/05/07/nyregion/mayor-de-blasios-plan-aims-to-spur-more-affordable-housing-in-new-york.html?partner=bloomberg>

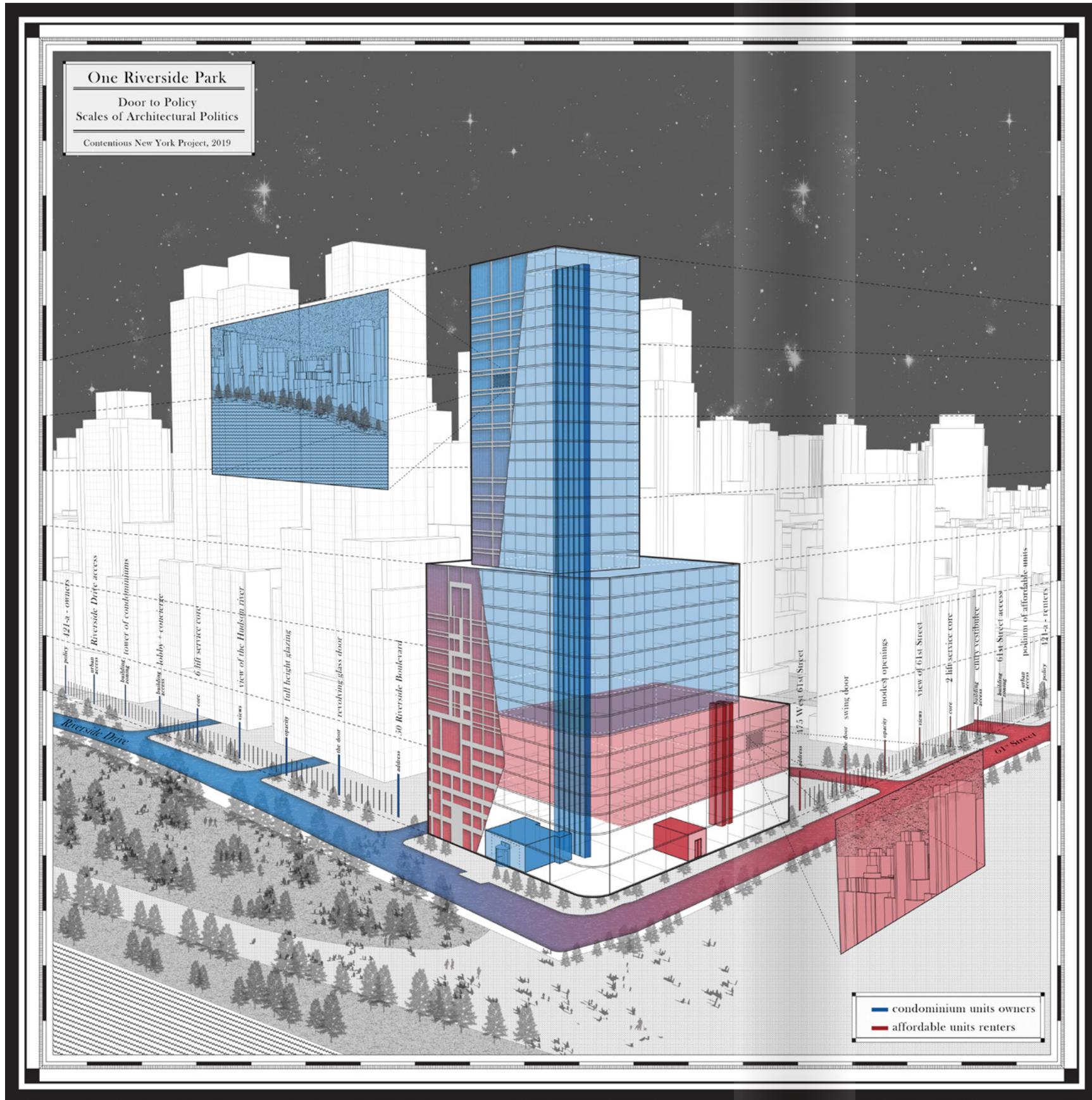
<sup>2</sup> Justin Wm Foyer, “NYC Bans ‘poor Doors’ -- Separate Entrances for Low-income Tenants,” *ProQuest Central*, June 30, 2015, accessed June 8, 2019, <http://ezproxy.cul.columbia.edu/login?url=https://search.proquest.com/docview/1692254731?accountid=10226>.

<sup>3</sup> Conor Arpey, “The Multifaceted Manifestations of the Poor Door: Examining Forms of Separation in Inclusionary Housing,” *American University Business Law*

Review, 3rd ser., 6, no. 3 (2017): , <http://digitalcommons.wcl.american.edu/aubl/vol6/iss3/3>.

<sup>4</sup> Mireya Navarro, “88,000 Applicants and Counting for 55 Units in ‘Poor Door’ Building,” *The New York Times*, April 20, 2015, accessed July 25, 2019, <https://www.nytimes.com/2015/04/21/nyregion/poor-door-building-draws-88000-applicants-for-55-rental-units.html>.

<sup>5</sup> Steve Cuzzo, “The Truth about the ‘Poor Door,’” *New York Post*, December 07, 2014, accessed June 28, 2019, <https://nypost.com/2013/08/27/the-truth-about-the-poor-door/>.



One Riverside Park : tiers of conflict

## Instant Gratification

Fall 2019  
 Critics : Mark Wigley  
 Extreme Design seminar

### Unrelated Real Incident

I posted my final studio drawings on Instagram a few days ago. My account went viral. Not enough to get thousands of likes, in fact I didn't even make it to hundred likes a post. Yet for my standards, I went viral. A colleague responded by liking all the drawings and sending me the message "your work is amazing, it's like archi-porn". I understood her sentiment. I thanked her for the appreciation but the after taste was very uncomfortable. Archi-porn.

### Black Mirrors

Dan Graham's pavilions transformed art and sculptures from being complete and standalone artefacts that were appreciated by and audience. They were incomplete pieces, only to become whole under the presence and perception of the audience, who were now the art themselves. Drawing an "apophenic" relationship between the mirrors and the visitors, what Dan Graham created were giant bezel-less televisions where people saw others and people saw themselves. The two-way mirror. Superimposed the two ends of the broadcast spectrum – the visual and viewer.

¶ What if Dan Graham was the creator of Black Mirror? The superimposition of the two ends is where the title and the series' analogy draw its

inspiration. What Dan Graham created through his installation and even captured in much of his photographs of screens, glass and mirrors was the television and veiled a critique of social contracts – a blurring of virtual and real imagery into a two-way mirror. Every second of the superimposed reflection and display was potential content.

¶ Dan Graham's established two-way mirror turned into the environmental embodiment of the TV. This can further be mutated into Marshal McLuhan's "TV is a sensation" analogy; a series of synesthetic experiences where visuals are established as a master sense and sync with sound, taste, touch and smell to establish a virtual environment, easily mistaken for a real one. It fulfilled the TV's destiny of bringing people closer to distant environments.

¶ The argument on broadcasting has oscillated between democracy and over-generation of content. Television

began as a device for displaying moving images. Introduction of public access television established localization of content and authorship to an otherwise centrally produced and nationally propagated system. The television's identity of being a novel and potentially addictive device transformed into novel and potentially addictive media. Local television began to get flooded with local news, events, talent, imagery and art. Televised broadcasting was now available in local attire, created by everyone, for everyone and of everyone, completing the route to the democracy of televised content. With generation of content from every nook and cranny television became a phenomenon, shedding its noun status and embodying one of a verb [-ing] and a process [-ism]. Playing on new grammatical and synaptic relationships, the broadcast was in fact a broad cast of televising that started from western civilizations and proliferated to all grooves of collec-

tive man/womankind, some controlled, others pseudo-democratic. Imagine a massive alien ship casting a shadow on the earth, planning to invade. Only difference, this alien ship is a massive television and the shadow is called a broad cast. Maybe too literal, maybe to childish, maybe to referential, and maybe too skewed, but what is important to understand is that the invasion was successful.

*"Then in your life, there comes the darkness  
 There's a spacecraft blocking out the sky  
 And there's nowhere to hide  
 You run to the back and you cover your ears*

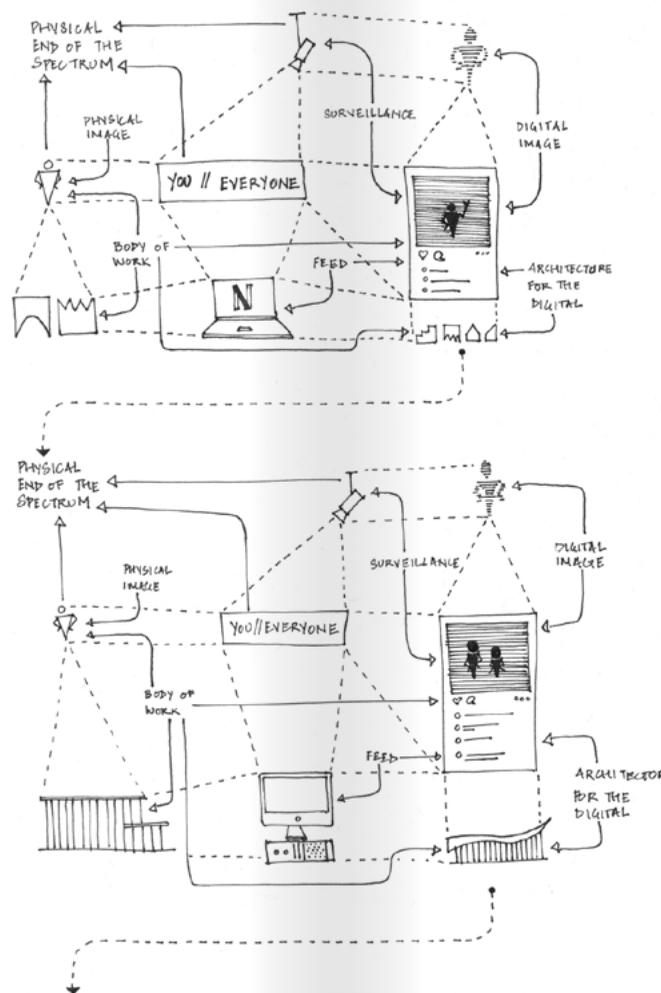
*But it's the loudest sound you've ever heard  
 And are we trapped? Rag-doll, cloth people  
 We are helpless to resist  
 Into our darkest hour*¶

### Synesthesia to Apopenhia

Apopenhia is "a psychiatric term describing the tendency to perceive meaningful connections between unrelated things or patterns in random formation."¶ Subjectivity is the new sexy. The ability to draw new meanings from quotidian, familiar, famous and obvious objects, events, spaces, people and systems the appeal of the contemporary artist, curator, architect and filmmaker.

¶ The piece, Let The Games, by Revital Cohen and Tuur Van Balen, literary and psychologically mirrors the Apopenhia it intends to explain. Starting with an extract of the phrase "let the games begin", this splitting mimics a snap out of the gaming reality into an alternate dimension, perhaps a behind-scenes-reality, masqueraded behind a controlled gaming environment [this may be just another figment of my apopenhic ailment]. The inner reality represents itself as a series of prose, poetry or just phrases; a sequence of unspoken truths that begin by identifying the physical environment and pass through a schizophrenic distillation. It ends with a loss of words, just blackened sounds indicating a mental malfunctioning. As the mind corrupts itself under the systemic introduction of this apopenhic contemporary condition, it snaps back to the outer reality, beginning to play and bet, never to stop seizing. Society's perpetual schizophrenia establishes a corrupted cycle of gratification or 'insta-gratification' where we are never completely happy, satisfied or entertained and everything is a game and can be betted upon.

Architecture Reformatted [three tales]



The ability to refer, interpret and televise collectively is a power tool that became soft propaganda in the architectural realm.

#### ¶ One. Mobile Offices, Hans Hollein

Hans Hollein's Mobile Offices represented the picture of contemporary TV-society relationships – everything is a TV show. Critiquing surveillance, mass media and self-broadcast, Hollein assigned the bedroom a “reproduction only” status and fused the living room, work space and public space into an amorphous zone of production. It propagated the new Italian domestic space, open, ever-expanding and defined by objects and content. But what is crucial to gather from this is contemporary civilization watching itself work, produce and broadcast, following an outward spiral of altered work and same broadcast.

#### ¶ Two. Mind Expander Series, Haus Rucker Co.

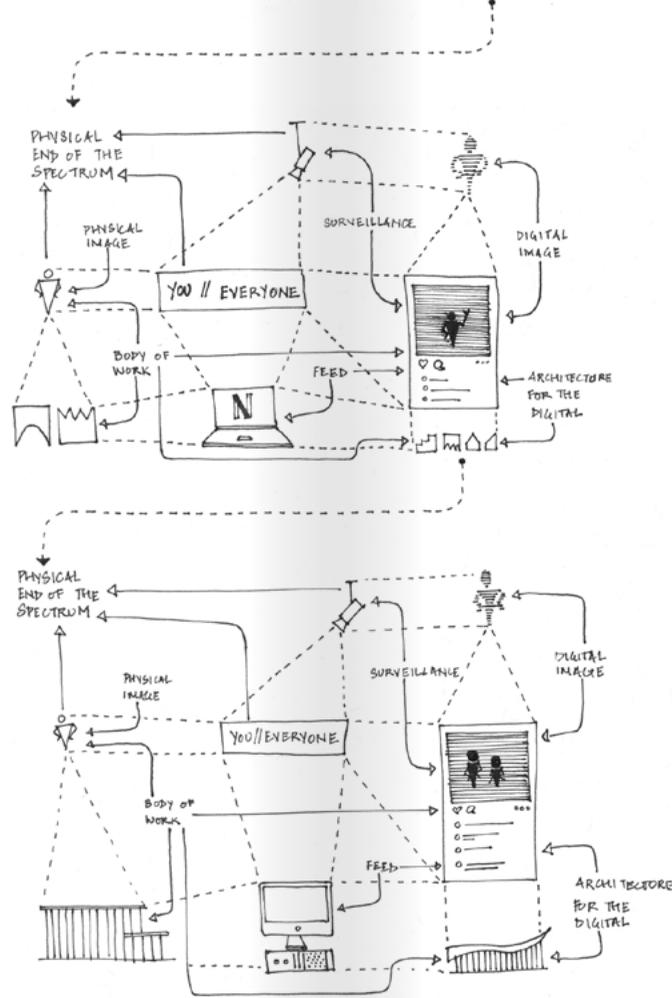
Preparing a presentation on analyzing Haus Rucker Co.'s body of work, I reached the conclusion that they followed the ethos of building utopias [a popularizing European movement] and a public participation angle to connect with their viewership. What I felt was subliminally veiled to the viewer was the power of propagation or the power of broadcast. The European architectural design, discourse and academic scene had exploded and for newbies to establish themselves soon in this scene, they had to broadcast loud. They indirectly adapted [Mcluhan's] synesthetic expression and a [Hollein's] TV series embodiment, placing themselves and their users as characters in reality TV. These bubbles were television portals capturing their analogies of cleaner air but simultaneously captured the scene of people watching TV.

#### ¶ Three. Super Harbour, Bjarke Ingels Group

The Danish architecture scene was on a sabbatical or long siesta when Bjarke Ingels' multi-referential “Yes Is More” analogy hit the world. Nobody knew of him and this analogy until he launched a curated video of his project ‘Super Harbour’<sup>1</sup>. The video opened with referencing the iconic Star Wars font transition and voiceover, followed by soft animation and soft propaganda for a super port. They have subsequently standardized their project output to be reached the masses through comic books, videos, GIFs [Graphics Interchange Format], images and words [written and spoken].

#### Instant Gratification

The contemporary relationship between television and architecture seems to be a never-ending one. Following trends since the late 1960s, the television has mutated and branched off to popularized platforms [Instagram, Behance, Issuu, portfolio websites, Pinterest, Google Images, etc.] and formats [images, videos, GIFs, books, texts, AR/VR, PDFs, etc.]. There is an evident reversal of this relationship where once TV projected the architecture and body of work, now architecture and the body of work is made for the screen. The over indulgence in Ingrammable media has



reformatted architectural design and space to be projected and read through the screen. From the established “hedonistic consumption”<sup>2</sup> by Revital Cohen and Tuur Van Balen, the field of architecture has reached a point of hedonistic production to meet the consumption. We are situated in Dan Graham's two-way mirror talking about our work, watching our work watched by others and then being watched by others watching their work. And with the over-generation of content, the need for insta-gratification has magnified. The value of the image has ceased to exist with the need for consuming more. Mcluhan's synesthesia has mutated to one of Apophenia where we reinterpret and then re-reference to generate more content to be presented on screen, watching our work watched by others and then being watched by others watching their work. Everything ceases to become an image, locally produced, globally consumed, then globally reproduced after referencing and then consumed again where we talk about our work, watching our work watched

by others and then being watched by others watching their work. Mass pandemonium and Mcluhan's synesthesia transforming into Cohen and Van Balen's Apophenia and eventually into mass paranoia of seen more, knowing more and producing more, unfortunately all incestuously where we talk about our work, watching our work watched by others and then being watched by others watching their work.

#### Hyperlink [archi-porn]

Architecture is getting consumed wholly under the broad cast of TV. Drawing a hyperlink from my real and unrelated incident leads me to the discomfort of “archi-porn”. Under visual synesthesia, apophenic and subjective sex appeal and paranoia of consuming and producing more, architecture is cascading into a televised consumable for narcissistic propaganda but is titled under entertainment or multi-media content. With content flooding the web and zillions of referential synapses, there is no author or viewer. We are all watching ourselves in a mirror to look better for ourselves and gratify ourselves instantly and then gratify again by enjoying feigned or short-lived popularity.

¶ Architecture and porn, “archi-porn”. Television is turning the viewers and makers of architectural content and space into goldfish. Short attention, short memory.

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<sup>1</sup> Revital Cohen and Tuur Van Balen, “Luna Eclipse, Oasis Dream,” REVITAL COHEN & TUUR VAN BALEN, accessed July 08, 2019, <https://www.cohenvanbalen.com/work/luna-eclipse-oasis-dream#>.

<sup>2</sup> Revital Cohen and Tuur Van Balen, “Luna Eclipse, Oasis Dream,” REVITAL COHEN & TUUR VAN BALEN, accessed July 8, 2019, <https://www.cohenvanbalen.com/work/luna-eclipse-oasis-dream#>.

<sup>3</sup> “HAV - Super Harbour,” vimeo.com, June 20, 2013, <https://vimeo.com/68779775>.

<sup>4</sup> Revital Cohen and Tuur Van Balen, “Luna Eclipse, Oasis Dream,” REVITAL COHEN & TUUR VAN BALEN, accessed July 8, 2019, <https://www.cohenvanbalen.com/work/luna-eclipse-oasis-dream#>.

