

UD GRADUATE PORTFOLIO

CAROLINE WINEBURG

M.S. ARCHITECTURE + URBAN DESIGN
COLUMBIA UNIVERSITY GSAPP
2022 - 2023

CONTENTS

04 UD I | Canarsie Commons

10 Reading NY Urbanism

12 UD II | City of a Forest

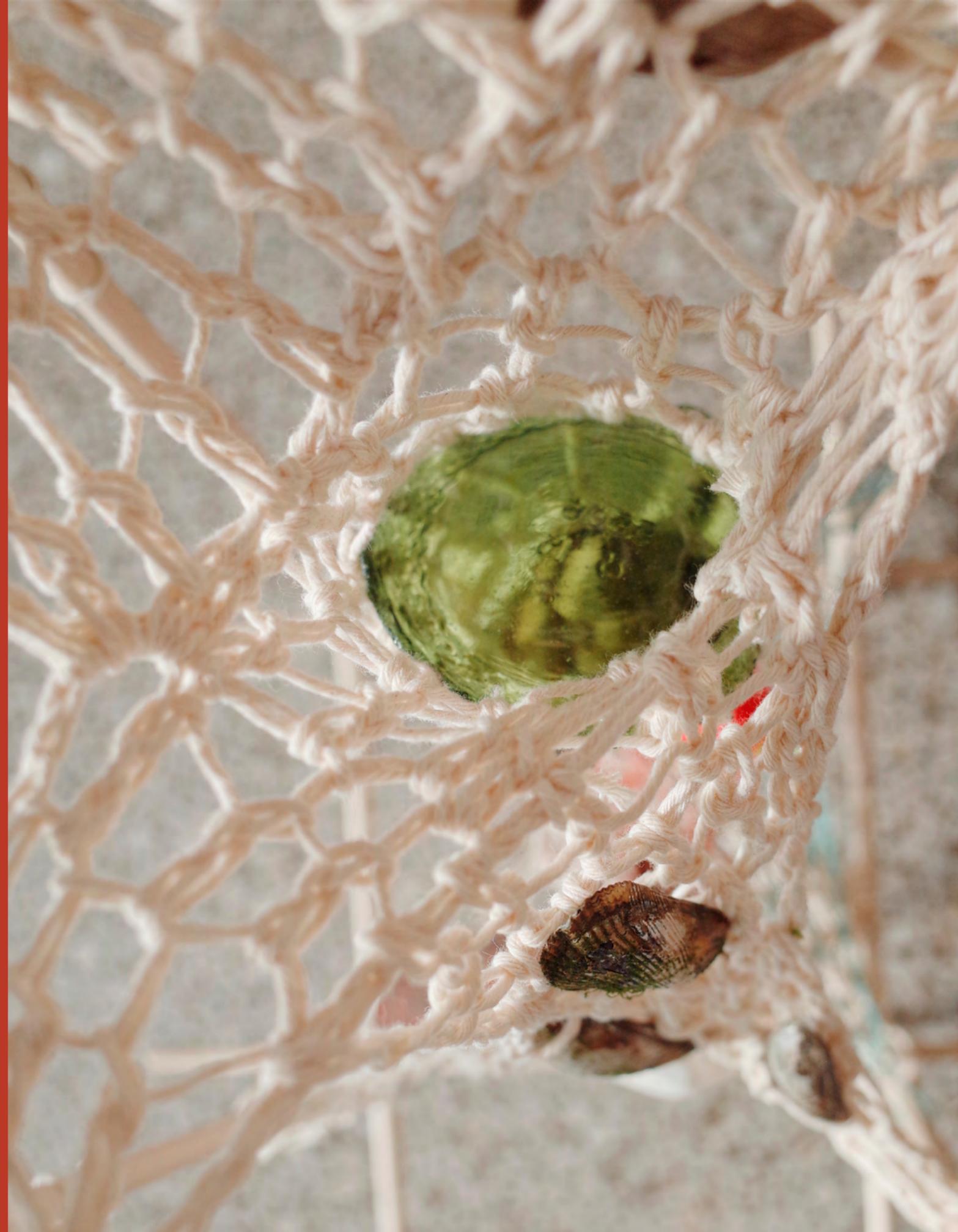
22 Resilient Coastlines

24 UD III | River Culture in Cali

40 Conflict Urbanism

44 Immeasurable Sites

01 Canarsie Diptych Model. crocheted twine,
wooden dowels, and found site objects



Canarsie Commons

Canarsie, Brooklyn, NY
Marina Guimares, Nupur Shah, Haoyu Zhu

SITES, SYSTEMS, SPACES, STORIES

Instructors: Nans Voron, Sagi Golan, Galen Pardee, Austin Sakong, Sean Gallagher, Sanjukta Sen, Miriam Peterson, Candelaria Mas Pohmajevic, Yasmine Katkhuda

Canarsie Common's mission is advancing community- controlled housing and neighborhood development in Canarsie, Brooklyn by leveraging the collective power of a community land trust to secure long-term affordability and community-driven infrastructural investments. Our core values include:

- _Housing is a human right.
- _Build trust for just + resilient futures
- _Collective wealth by collective ownership
- _Acknowledge historical injustice, resistance, and resilience in Canarsie
- _Development without displacement

The strategies to implement our core values are education and advocacy, community-led planning, protecting and preserving cultural heritage and ecology, organizing for political change, and building shared equity for future generations.

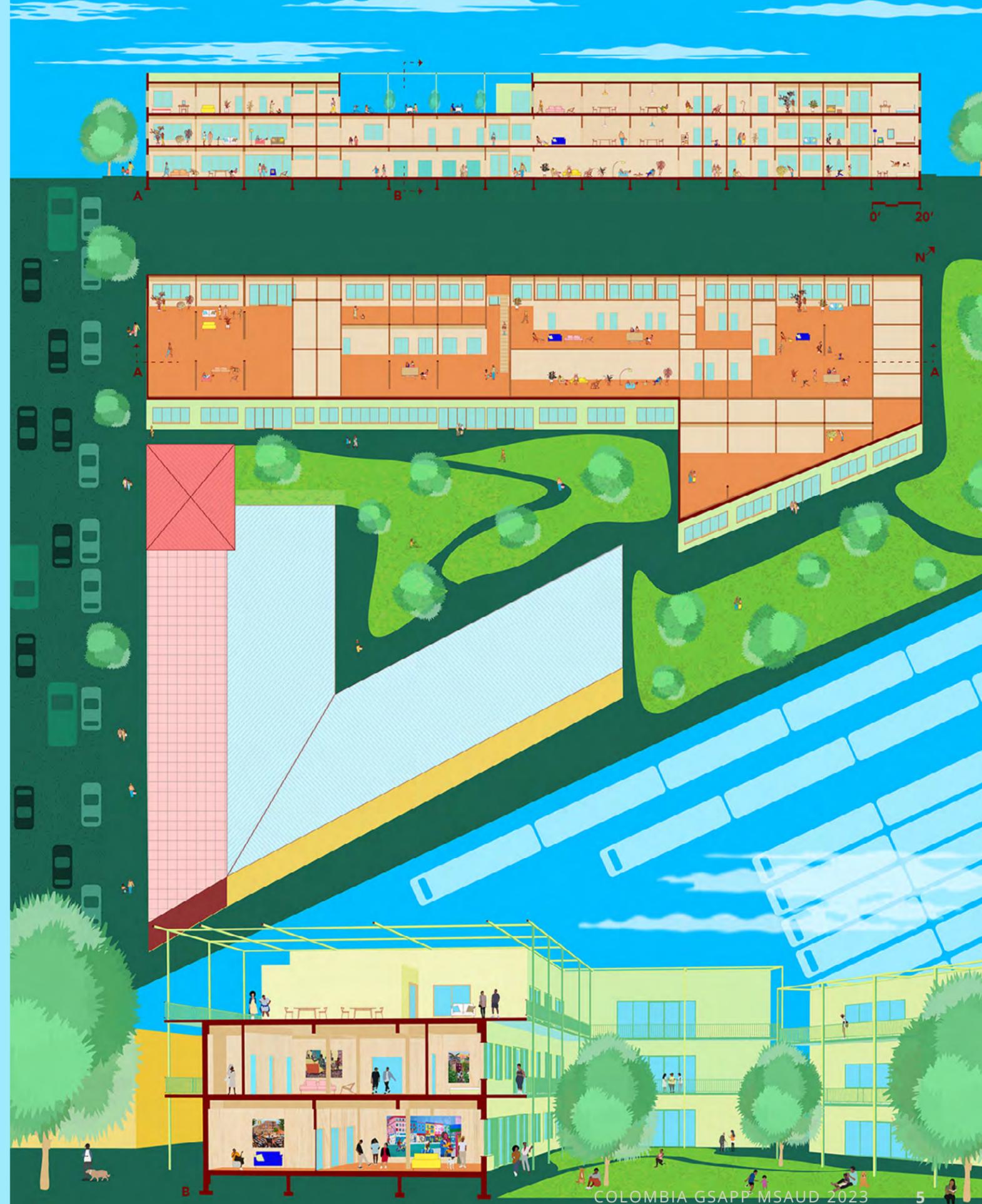
In an urban context with open community membership, a CLT can leverage its role as a voice for the community to expand and preserve truly affordable housing stock, community spaces, and open green space as land value and housing prices in cities continues to rise and disproportionately exclude working and middle class communities of color. By separating land ownership from housing ownership, homes are removed from the unstable property market and can provide CLT residents opportunities to build shared equity.

With Canarsie's high rate of homeownership by largely by Black, brown, and immigrant residents, many homeowners are heavily burdened by high flood insurance rates and at risk of foreclosure. By advocating for housing justice for Canarsie residents, we can also address the intersectional relationships of racial, economic, and climate justice.

The proposed project phasing includes, establishing the CLT, purchasing vacant public lands and acquiring the land of current owners located in higher ground - in order to build enough housing stock to accommodate homes resilient to future flooding from sea level rise, advance existing proposals to rezone some residential areas in order to increase the building heights, and densifying gently and at a rate the community can manage.

In tandem with the zoning changes, the CLT can begin the design and construction process for a new deeply affordable cooperative housing concept, that aims to resignify the relationship of the residents with their homes. To adapt existing housing, modular ADUS - accessory dwelling units - can expand the footprint of homes at risk below the flood elevation. Wetland restoration along the shore and canals will leverage the CLTs power to create shared green spaces for a flood resilient neighborhood, enhance water quality and promote wildlife habitation.

01 Rockaway Co-housing. Multi-scalar drawing for DTEQ



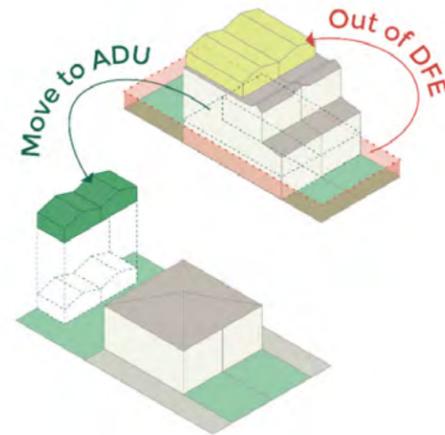
Canarsie Commons Community Land Trust



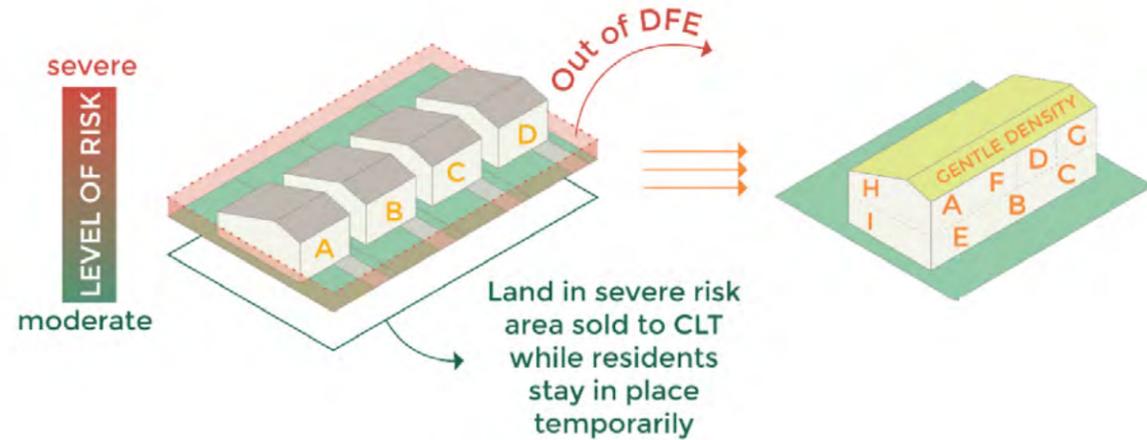
Phase 02



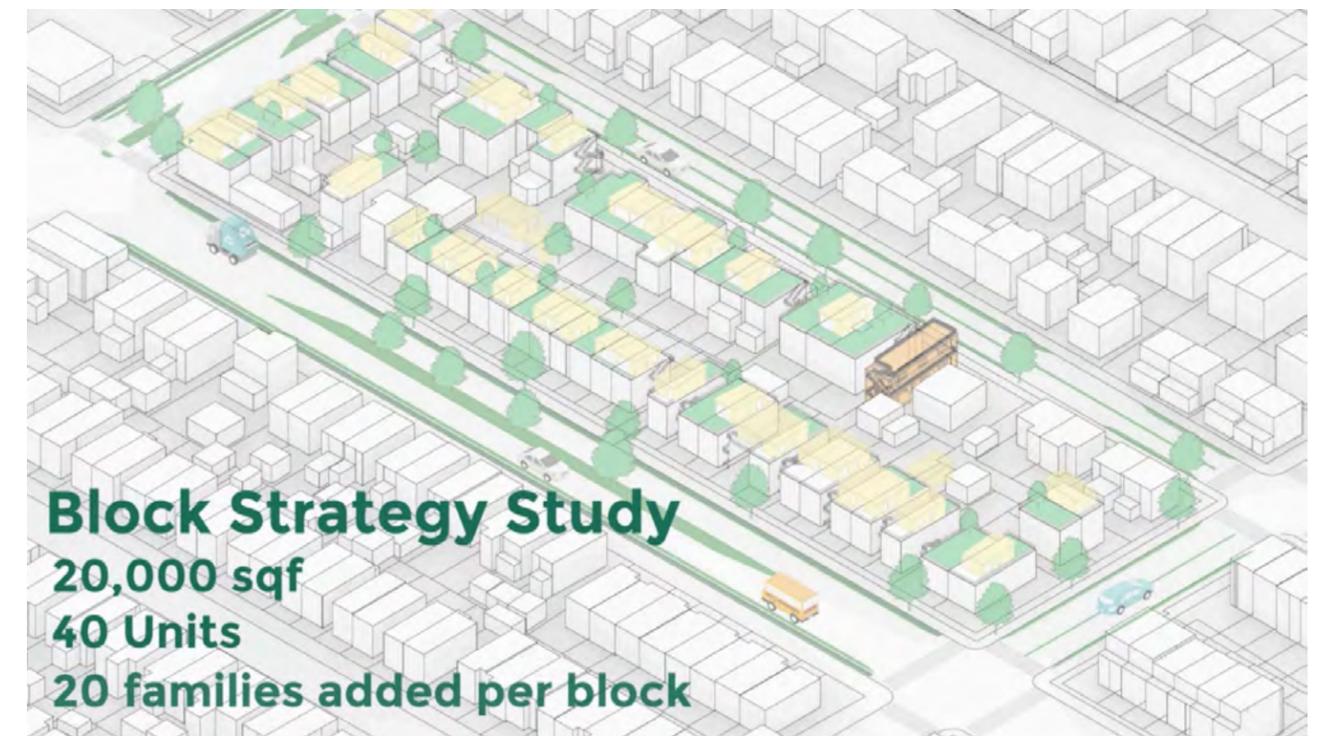
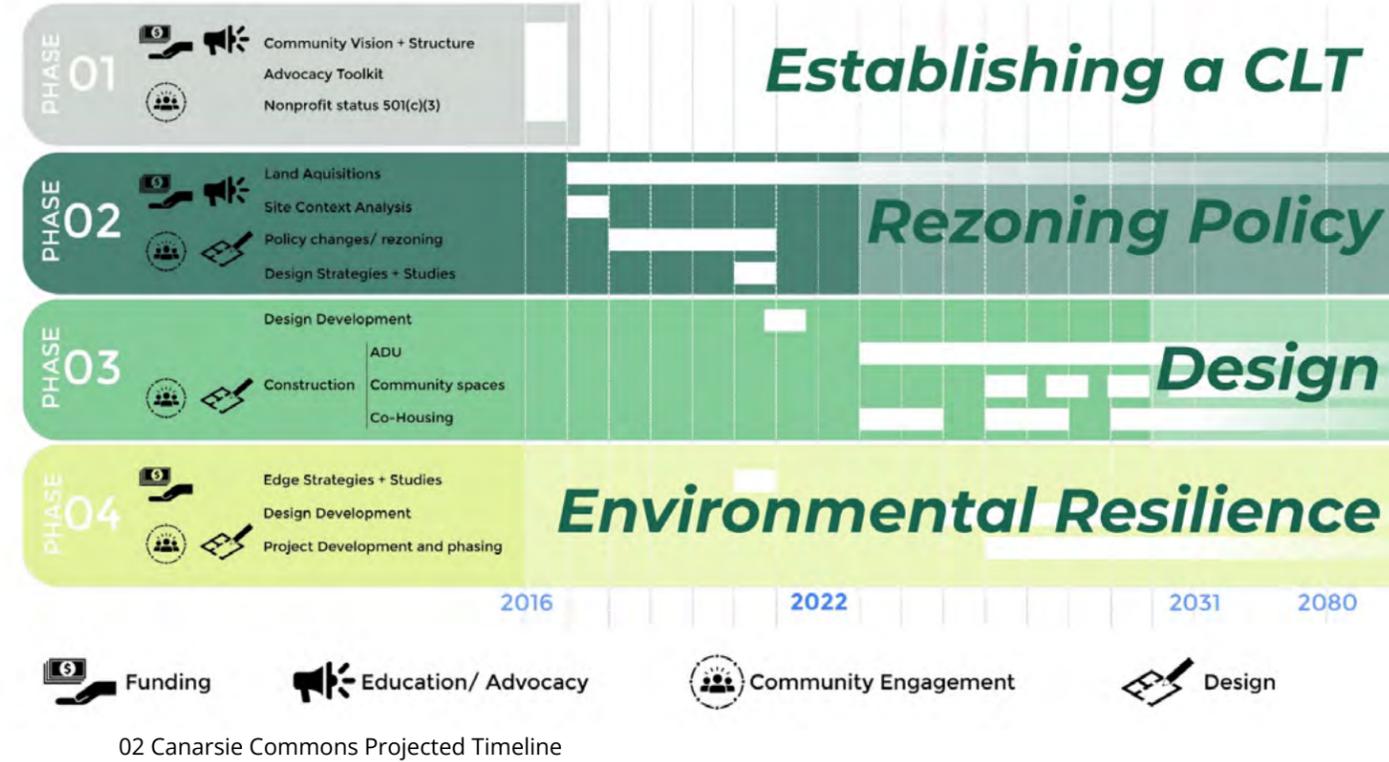
Phase 03a



Phase 03b



01 Phases to establish the Canarsie Commons Community Land Trust



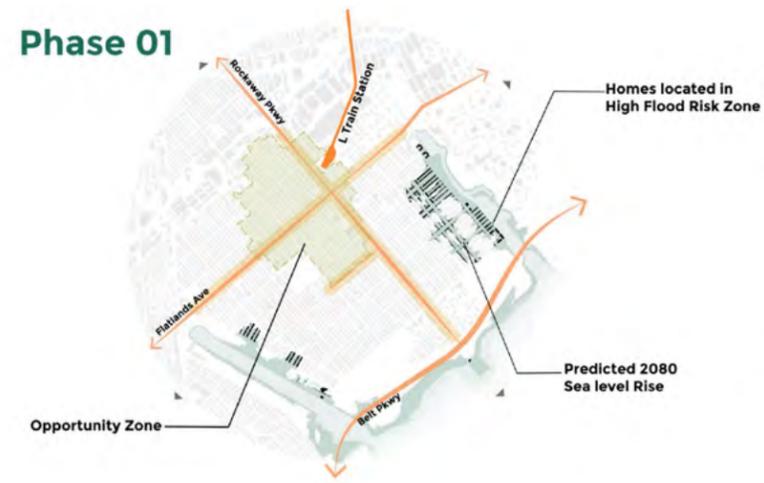
03 Densifying block study with Accessory Dwelling Units (ADUs), green roofs, and community spaces



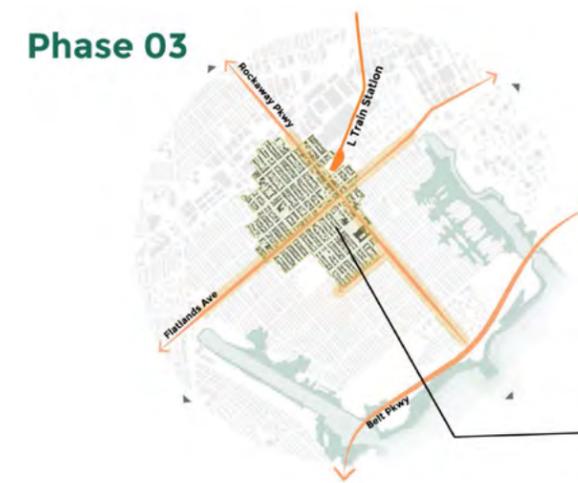
01 Rockaway Co-Housing entrance, community daycare and senior center



03 Rockaway Co-Housing Section through lobby, living spaces, roof terrace, and interior courtyard



02 Neighborhood Phasing Strategy



Found Roots

Prospect Park, Brooklyn, NY

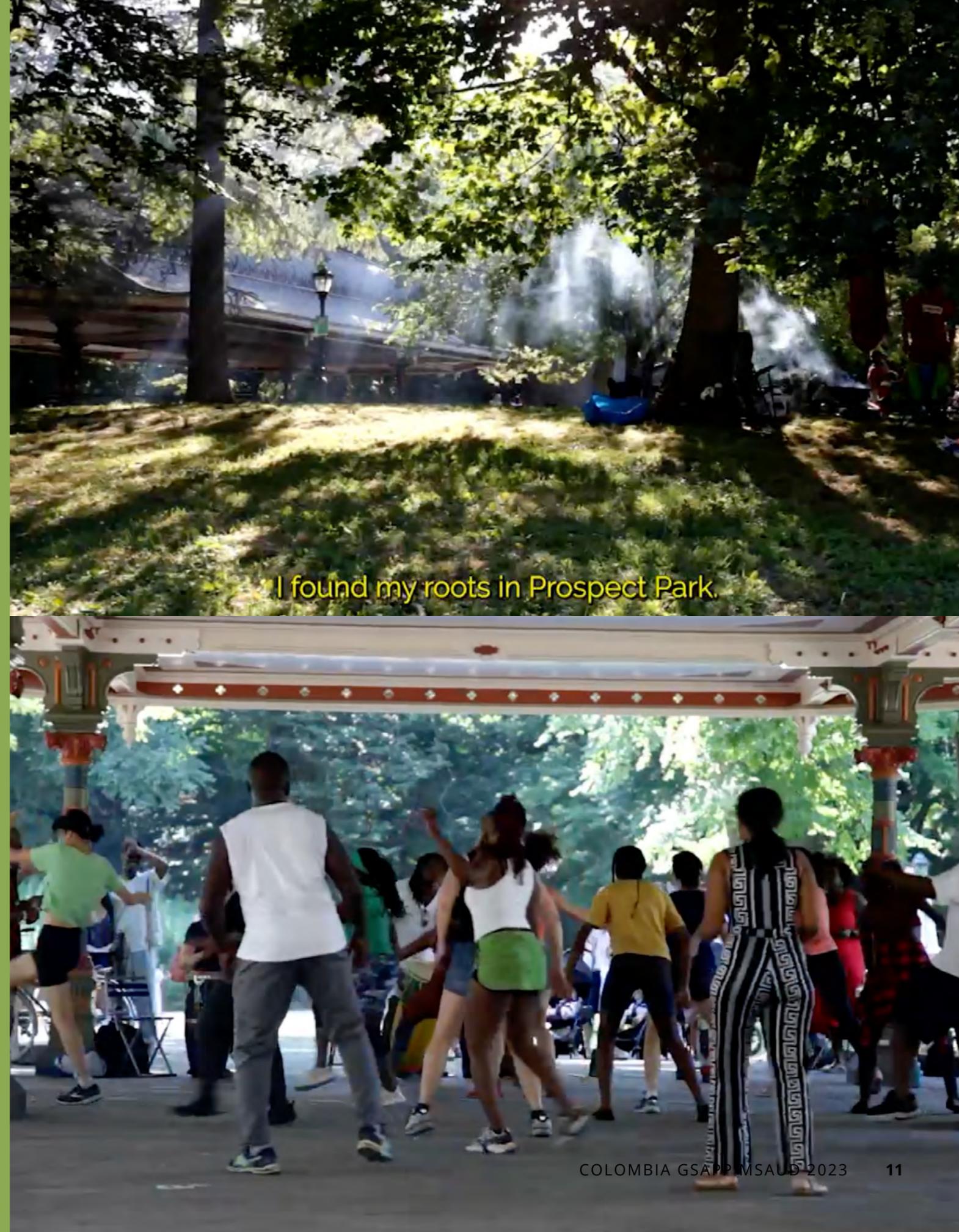
RNYU

Instructors: Justin Davidson, Jesse Hirakawa, Praditi Singh

Considered by many as “Brooklyn’s Backyard”, Prospect Park consists of 585 acres of publicly accessible green space, typically seeing about 10 million visitors per year. Surrounded by dense urban fabric on all sides, the park, one of the few remaining free, public spaces in New York City, is a unique place for respite while deepening one’s inner connection with nature or for socially gathering outdoors. Seeking these types of connections has felt extreme over the last two and a half years of the pandemic so I’m personally grateful for the foresight and vision of its designers, the dedication of the people that maintain it, and the Brooklynites who bring the park to life.

Since moving to Brooklyn in 2017, Prospect Park has been a consistently grounding presence in my life. Living in the adjacent southeastern neighborhoods of Prospect Lefferts Gardens and Flatbush, the park lived up to its nickname and became the outdoor space where I could escape the confines of my pre-war apartment for a while to wander and be immersed in dense forest, stumble upon a drum circle, and/or simply to lie in the grass. With every visit, the park revealed layers I had not perceived before and implored me to be a more patient and keen observer. From wild mushrooms fruiting from a fallen oak to a historic structure recently renovated and unveiled for the public or the wafting smells and sounds of the family cookouts, Prospect Park enlivens my senses and further grounds me to the people and place that I call home.

Storymap [LINK](#)



City of the Forest

Black Hall Studios, Southwest Atlanta, GA
Oreoluwa Adegbola, Reya Singhi, Vir Shah

ATLANTA AFTER PROPERTY VOL.2

Instructors: Emanuel Admassu, Jelissa Blumberg, Nina Cooke John, A.L. Hu, Regina Teng, Chat Trevieso, Galina Novikova

Property is a social, spatial tool enacted to fortify the regime's continuum of power and control. Through acts of domestication, preservation, and measurement, land and its inhabitants have been valued as resources to exploit and tame. Spaces deemed "natural" are not pristine landscapes but highly regulated environments that continue to reinscribe the systemic cycles of exclusion, erasure, and precarity.

Atlanta has been rendered as a placeless backdrop by the film industry and a tactical testing ground by the Atlanta Police Foundation. Through the extraction of public resources, flattening of history and culture, and the degradation of the forest and wetland ecologies, the South River Forest has been a site of ongoing trauma since its commodification as property.

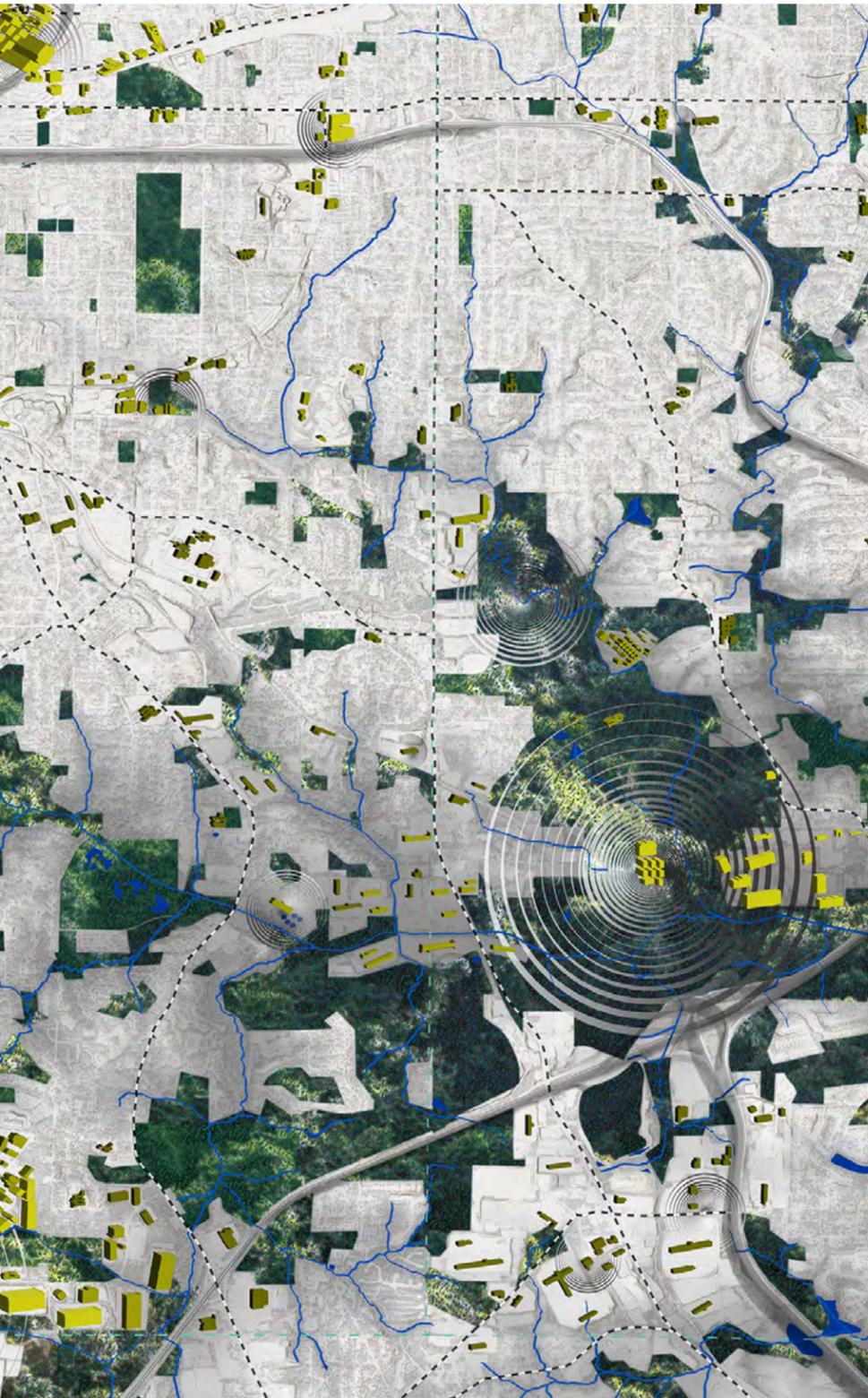
Blackhall Studio's vision for the future of the South River Forest proposes soundstage expansions that will intensify the imposition of capitalism on the site and erode its ecology as it deforests public land for private development. Direct actions and advocacy against the proposals are being led by community organizations, including environmental activists, forest defenders, abolitionists, and Muscogee Creek descendants.

Publication [LINK](#)

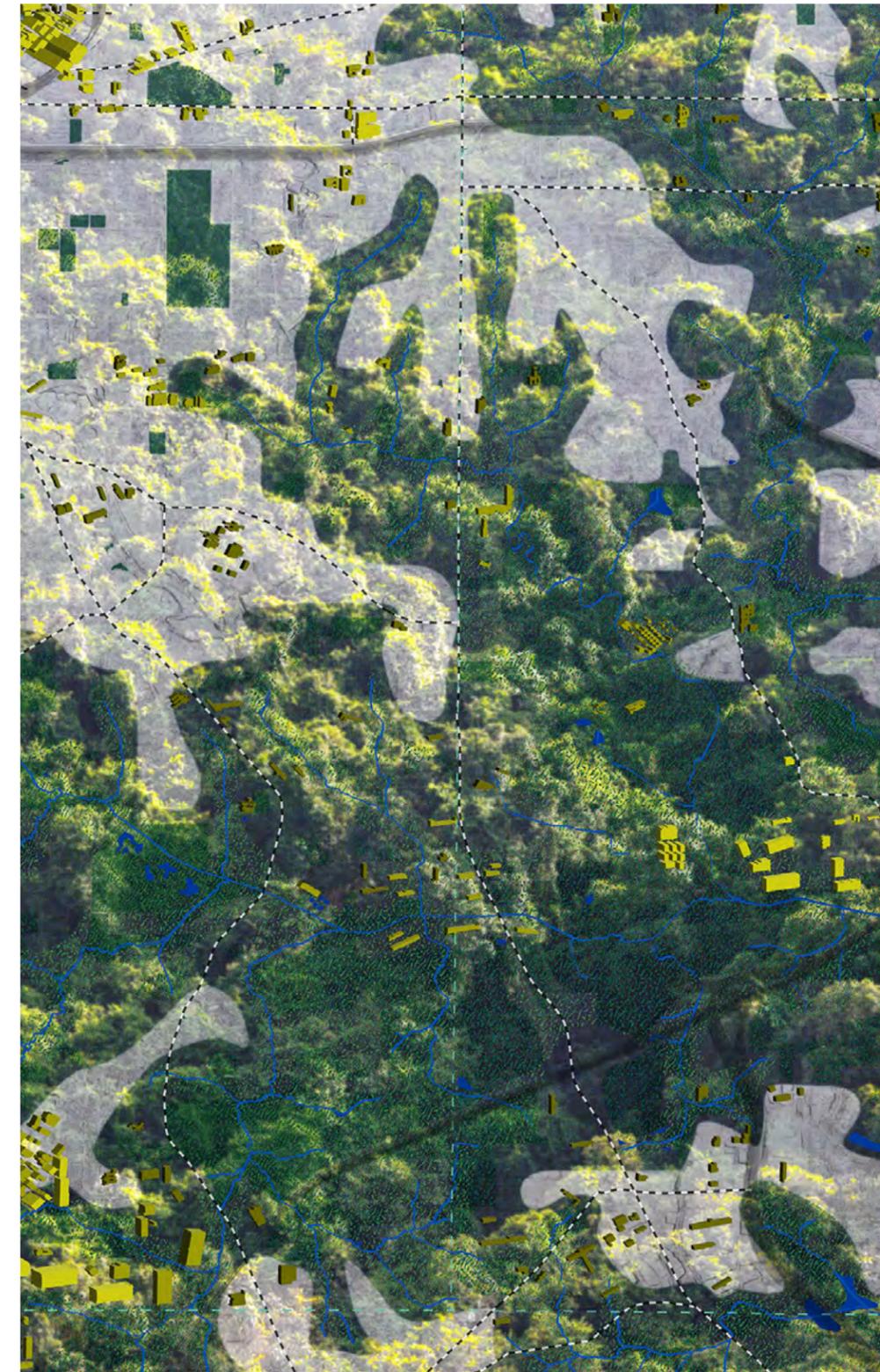
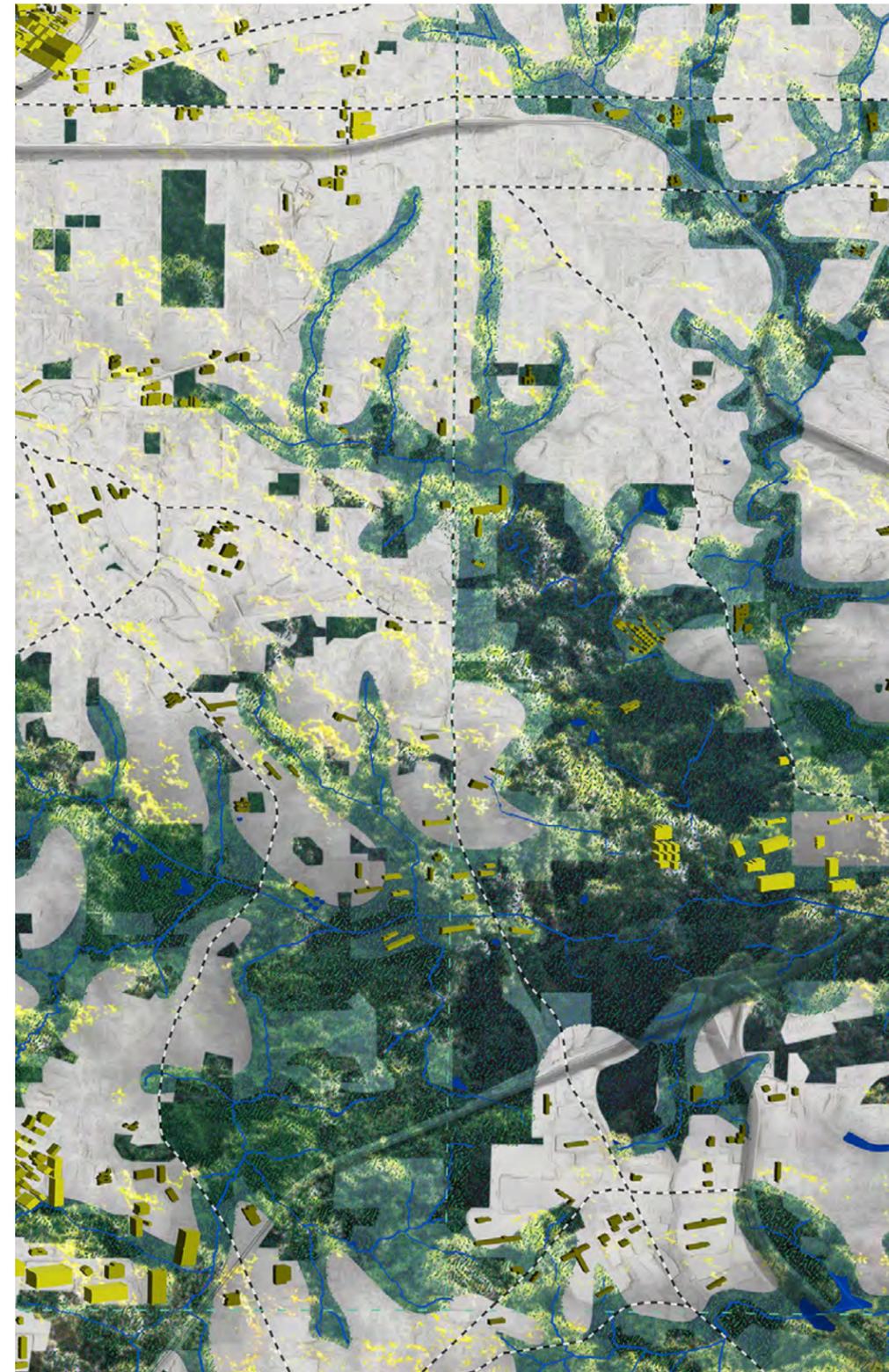
We imagine future cultural productions throughout metro Atlanta to build toward a vision of spatial and environmental liberation. The performers and place are all agents that contribute to layered, immersive experiences that accrue collective memory and knowledge. As components of the city currently weave into the forest, taming and domesticating it, we envision the infrastructures of the forest performing the reverse. Infiltrating the city to de-zone, disrupt and erode the structure of the regime. Spaces of fluidity provide few distinctions between the industrialized built environments.

The forest ecosystem has been devalued by the current system and contained by the cartographer's lines. Sites most emblematic of the capitalist regime become targets for the forest defender's escalating oppositions as they enable the forest's expansion by physically interrupting order and reorienting spaces for heterogeneous habitation. The forest landscape, as it's always been, is embodied. Distinct boundaries between nature and built form are collapsed and legibility is obscured. The forest transforms from an environment of depletion to an expansive condition, unbound in our radical vision.





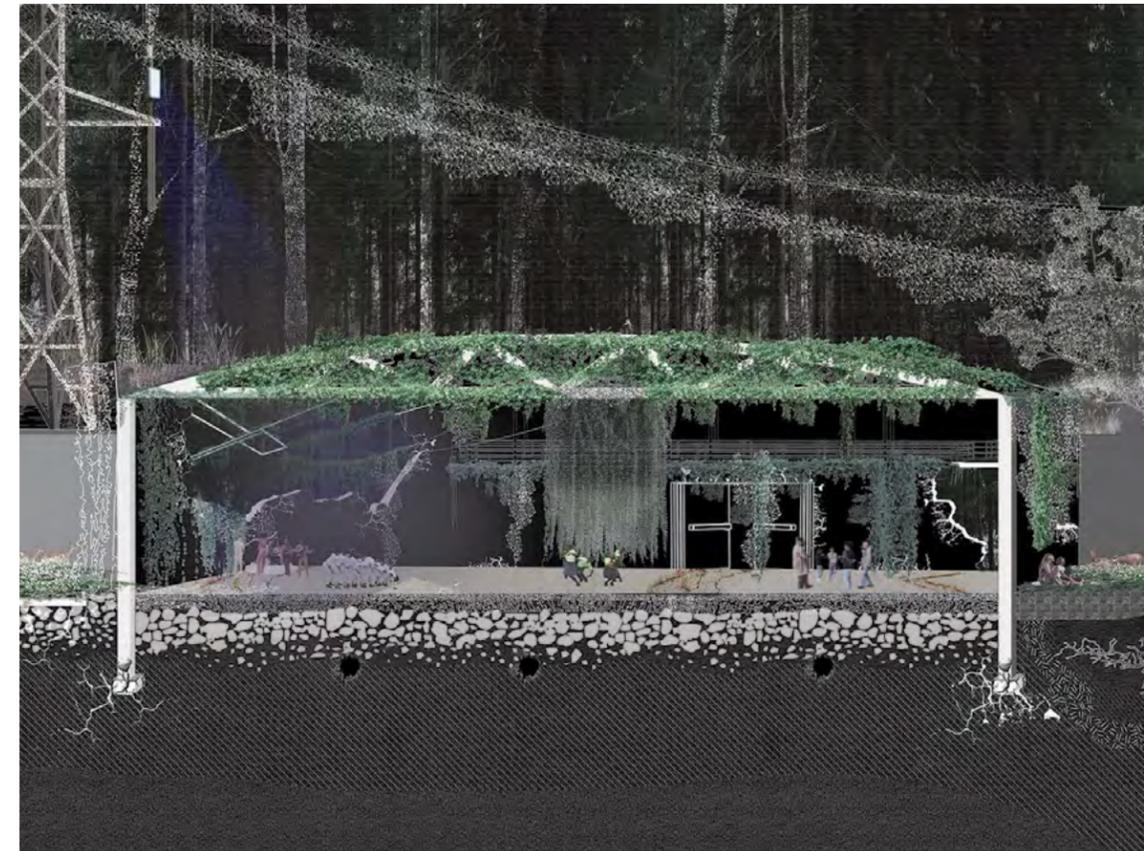
Forest expansion along rivers, creeks, and streams. Site Mapping 01, 02, and 03



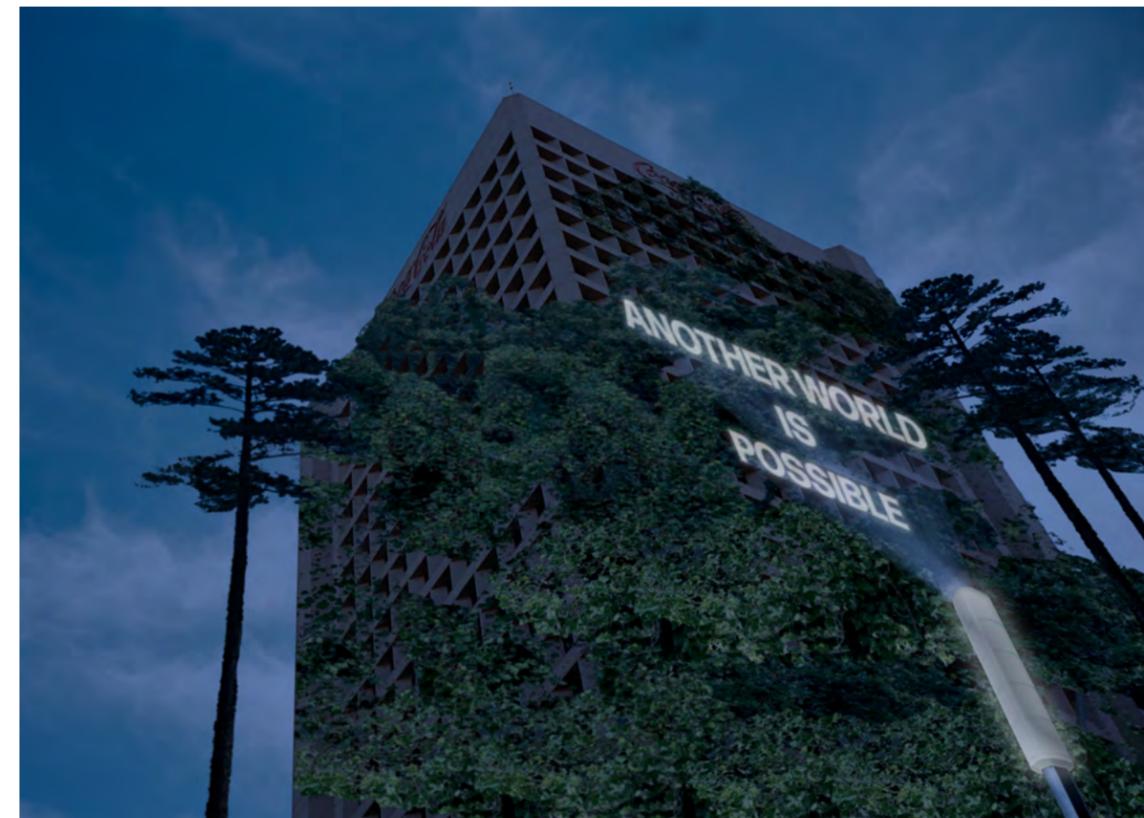


01 Intrenchment Creek Section

UD STUDIO II



02 Soundstage Section



03 View of downtown Atlanta



01 Music production after property

Community habitation is reimagined for spaces of intersection through multi-sensory interventions allowing the natural environment to flourish and different agents to care for each other. The shifting landscapes create polytemporal spaces for the curation of life, challenging the linear notions of living and enhancing the cultural multiplicities of every day. In the world after property, we imagine the forest to be the central protagonist with cultural activations that defy the extractive regime of property.



02 After-gas station Section

After-property envisions a society based on kinship amongst human and non-human actors to produce spaces for autonomy, connection, and expression. The forest, reimagined as the wild, becomes a place for the curation of life and production of culture - an expansive, immeasurable condition, and a process that transforms itself into an active agent within the city.



01 Cultural production after property

A Blue New Deal

Milwaukee, WI
Di Le, Maria Gabriela Flores

UD SEMINAR
Instructor: Kate Orff

How will a Blue New Deal policy framework at the regional scale for Milwaukee, WI serve to reduce pollution, protect coastal habitats, halt the spread of invasive species, secure jobs for a working-waterfront blue economy, and ensure environmental justice for underserved coastal communities with access to clean water as an inalienable right for generations to come?

At a global scale, freshwater makes up only 2.5% of Earth's water. Within the 2.5%, only 1% is readily accessible for drinking. Lakes and rivers hold 52% of surface freshwater. The American Great Lakes play a critical role as they contain 20% of the world's freshwater.

Milwaukee is a part of this complex water system. A lakes landscape was carved by glaciers thousands of years ago as an interconnected system - each lake varies in volume and depth. The urban environment is now inseparable from this water process. From pollution to invasive species, humans have greatly impacted one of the world's greatest sources of freshwater. Many factors contribute to stress like: residential, commercial, agricultural and industrial development, shipping, and climate change.

Comprised of 3 watersheds with 500 miles of perennial streams, Milwaukee may not be the most conventional coastal city but it remains a vital location for the protection of freshwater. The Great Lakes provide drinking water for upwards of 40 million people and 216 billion liters a day for industries and farms.

Storymap [LINK](#)

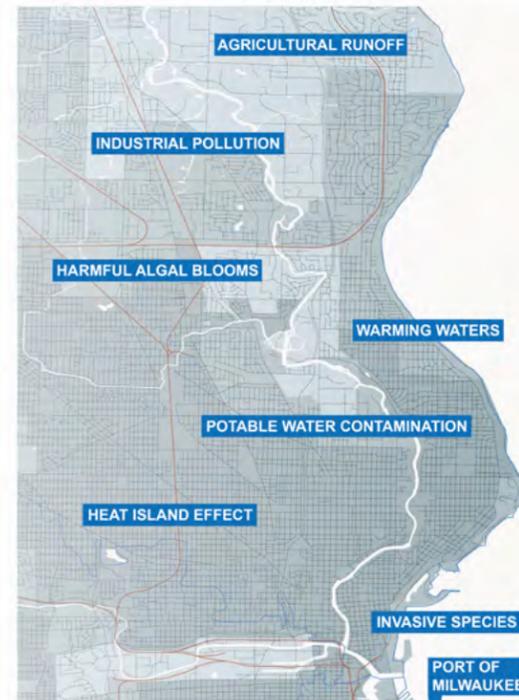
Water quality is overseen at the local, state, regional, national, and international scales. Local grassroots organizations defend the rights to fair water on many fronts. These range from door-to-door advocacy and education regarding lead contaminants in water to underserved communities, independent water quality testing, citizen based monitoring on landscapes and invasive species, as well as economic development programs hand-in-hand with water conservation and stewardship.

These efforts at the local scale are vital to the development of a long-term, consistent, and successful management of our water bodies. However, to best steward water quality, we must match the scale of the problem with the scale of the solution. An approach commensurate with the scale of the watershed is fundamental to safeguarding our Great Lakes and avoiding a water-scarce future.

The Blue New Deal for Milwaukee can interface various strategies and work at many scales. Regional strategies include implementing prairie strips in throughout agricultural fields, reforest, restore wetlands, soften shoreline infrastructure, and transition away from fossil fuels. At the city scale, urban structures can be adapted to capture rainwater, upgrade antiquated grey infrastructure, community education, and incentivizing a blue economy. Finally at the lakes, strategies include harvesting offshore wind energy, restoring the lake's biodiversity, and eradicating toxic algae and pollutants to improve water quality and protect this vital coastal ecosystem.

A BLUE NEW DEAL FOR MILWAUKEE, WI

Columbia GSAPP A6832 | FALL 2022
Caroline Wineburg, María Gabriela Flores, Di Lê



The Laurentian Great Lakes conform the United States' fifth coast. This vital ecosystem of glacial origin makes up 20% of the world's supply of freshwater and its combined watershed covers approximately 777,000 square kilometers. However, pollution stemming from industrial-use fossil fuel and excessive nitrogen and phosphate arising from extensive agricultural practices produce great invisible harm to this region's water quality.

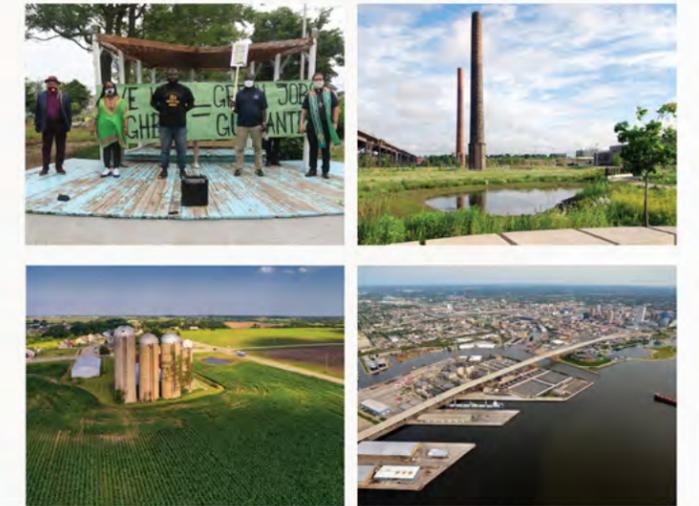
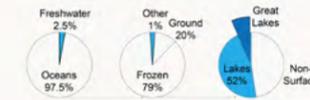
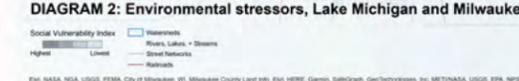
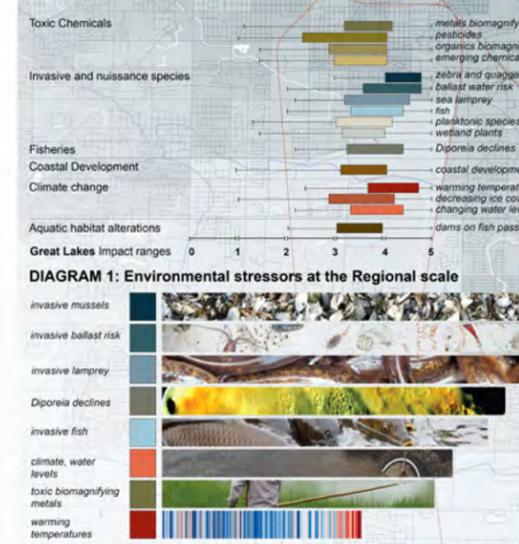
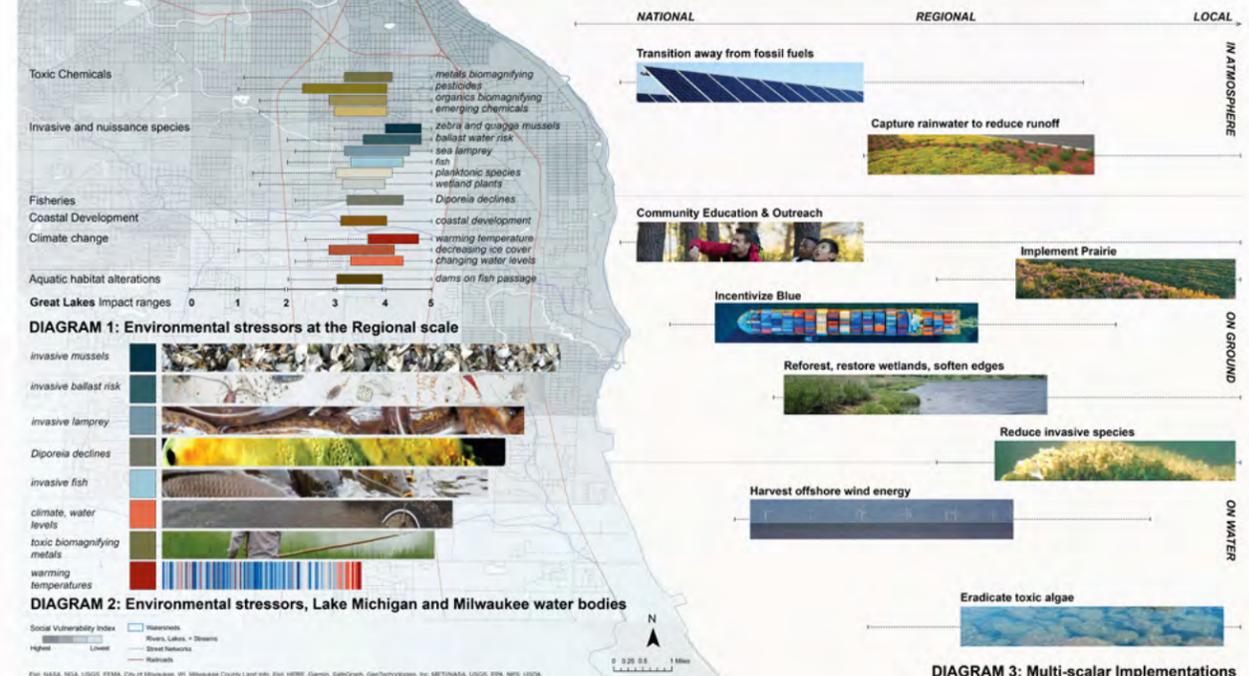


Fig. 1 Climate Justice Activists from Milwaukee's North Side Rising North Side Rising
Fig. 2: Menomonee River Valley Environmental Remediation. Wenk Associates
Fig. 3: Agriculture and water. © Raja Ramakrishnan. Fig. 4: Port of Milwaukee. © Henry, Adobe Stock



REFERENCES:
Source: Smith, Sigrid O. P., Peter B. McIntyre, Benjamin S. Halpern, Roger M. Cooke, Adrienne L. Marino, Gregory L. Boyer, Andy Buchtbbaum, G. A. Burton, Jr., Linda M. Campbell, Jan J. H. Obrowski, Patrick J. Doran, Dana M. Infante, Lucretia B. Johnson, Jennifer G. Read, Joan B. Rose, Edward S. Rutherford, Alan D. Steinman and J. David Allan. "Rating impacts in a multi-stressor world: a quantitative assessment of 50 stressors affecting the Great Lakes." *Ecological Applications*. Wiley: Ecological Society of America. Vol. 25, No. 3 (April 2015), pp. 717-728

River Culture in Cali

Cali, Colombia
John Grunewald, Naumika Hejib, Verena Krappitz

RESILIENT COLOMBIA: DOUBLE DISPLACEMENT AT THE WATER'S EDGE

Instructors: Kate Orff, Dilip da Cunha, Geeta Mehta, Thad Palowski, Adriana Chavez, Maria Samper Palomares, Cesar Delgado

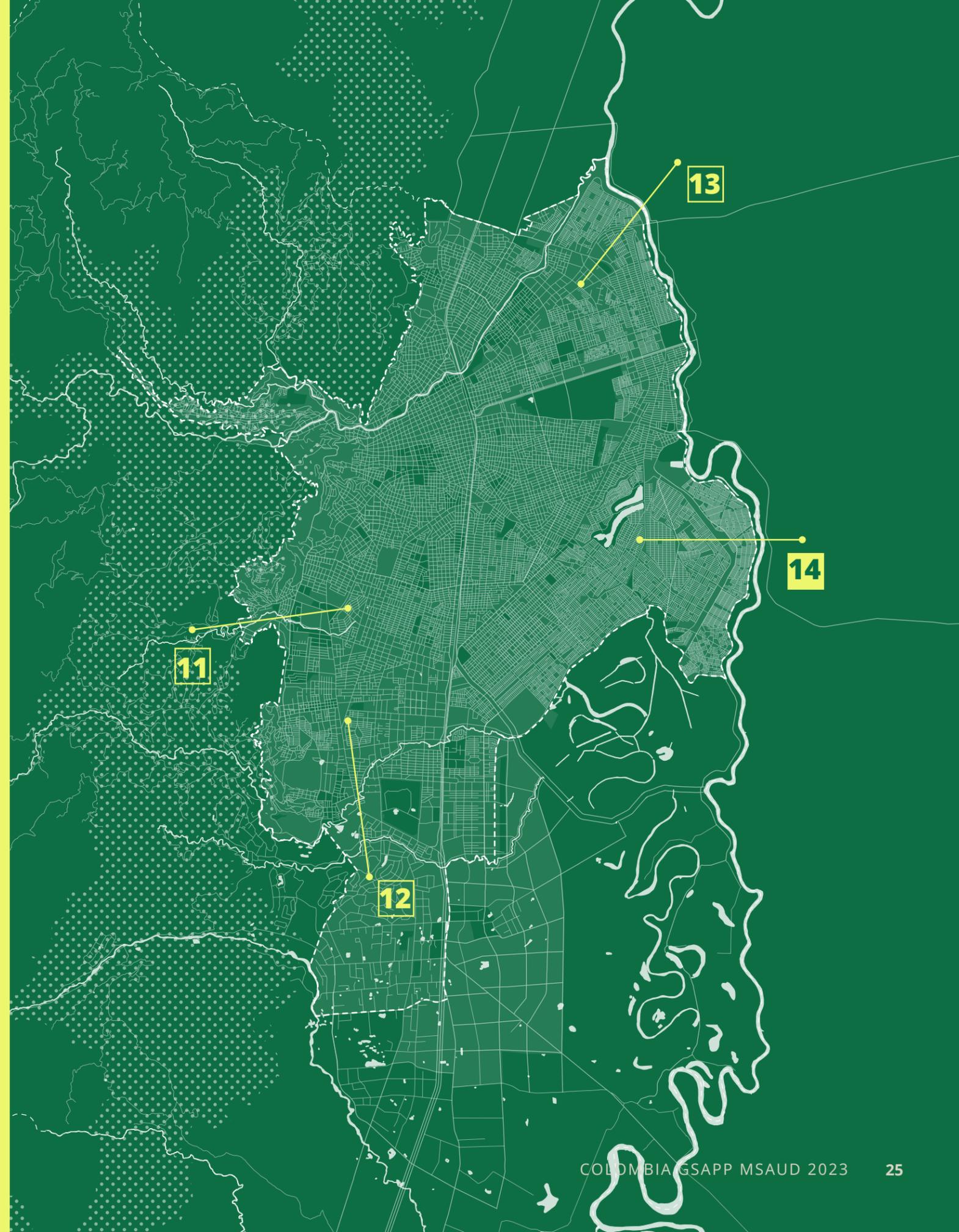
River Culture in Cali proposes strategies to leverage river culture to counter cycles of injustice and build community capacities with productive urban waterscapes. By bringing equitable access at strategic locations along the Cauca River, we challenge the land use of the 30 meter setback to strengthen communal land rights for Afro-Colombians living in the river lands and reward care for critical ecosystems. By connecting existing waters, we propose retrofitting strategies for housing for future climate adaptation and weaving social, ecological, and hydrological systems within the existing urban fabric. The project proposes a scalable, resilient framework for communities to expand river culture in Cali.

River or water culture in Cali is influenced by its proximity to the Pacific coast and extends throughout the valley. The Cauca River receives water from two cordilleras, Cordillera Occidental and the Cordillera Central, creating a complex hydrological cycle. Valle de Cauca,

which extends between the mountains, is influenced by the global weather phenomena El Niño and La Niña, increasing periods of draught and intensifying heavy rainfall as temperatures rise.

Environmental and land use policy in Colombia can be utilized to secure protections for river communities and habitats. DECRETO 2811 from 1974 declares waters are inalienable in the public domain, and specifically demands a thirty meter set-back zone from rivers in order to protect the water. Land tenure is currently protected by Colombian laws like Ley 70 from 1993, which aims to course correct history toward more inclusive and democratic rights for Afro-Colombians and their heritage of living with water. These two land use laws provide the political grounding to reimagine land use policy for the 30 meter setback through collective cultivation and governance, redressing existing power asymmetries.

Storymap [LINK](#)



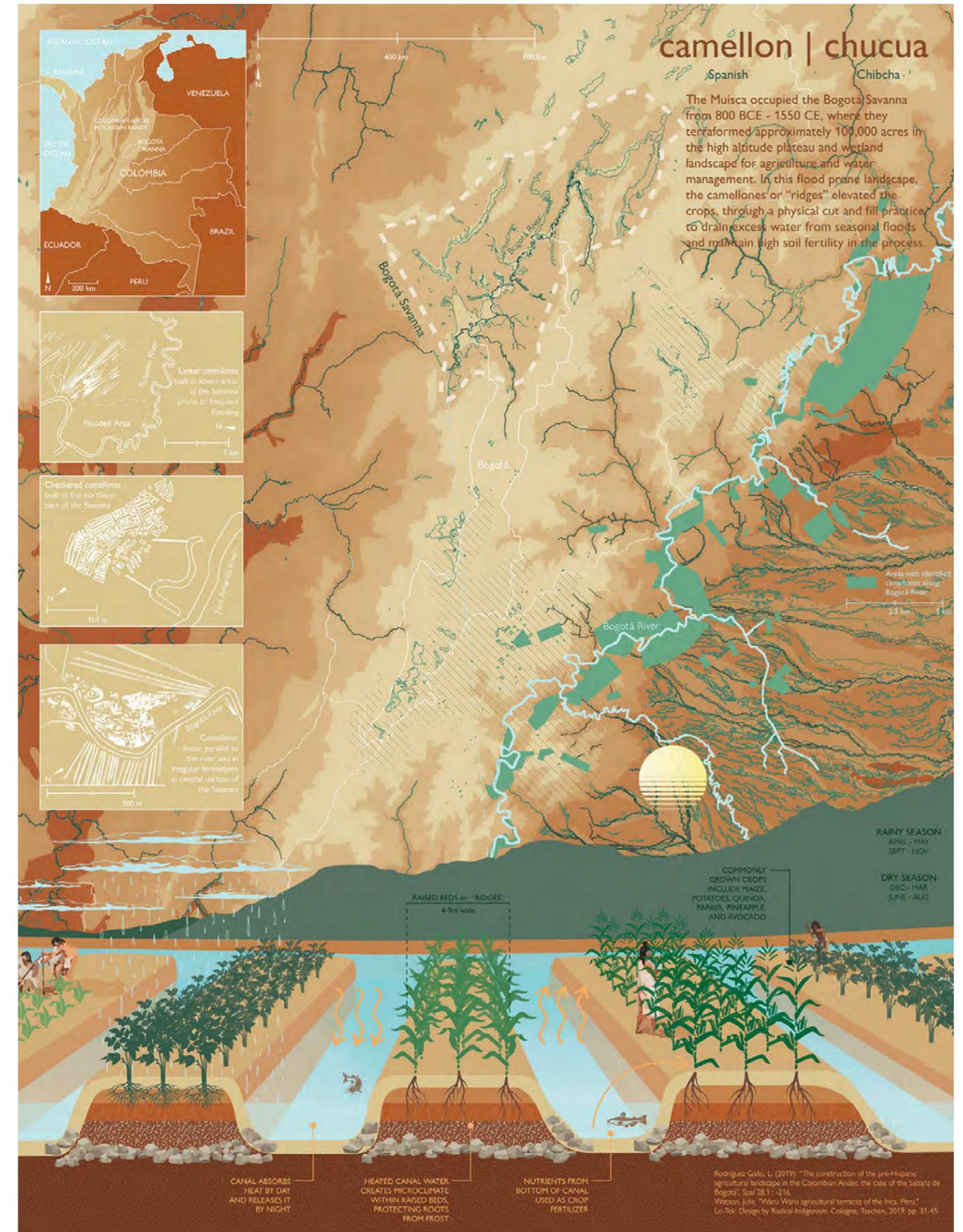


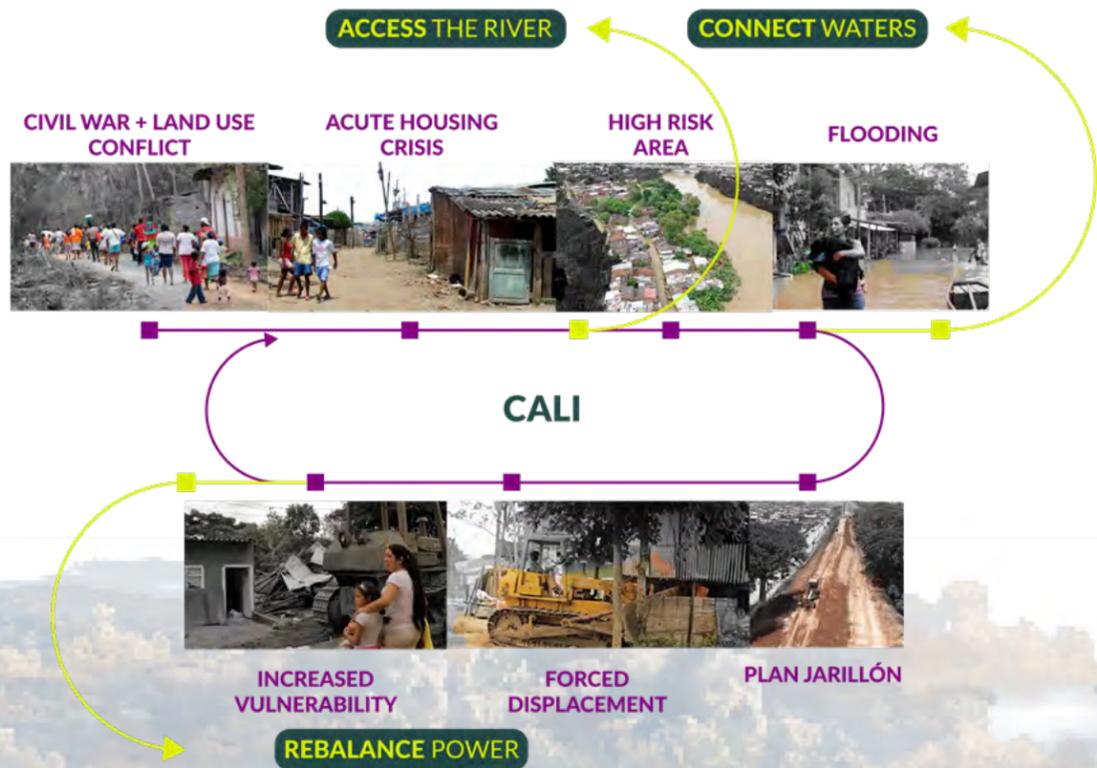
01 Site Photo of Housing along Cauca River



02 Site Photo of Cauca River Access

03 Camellon: Object of Geography board





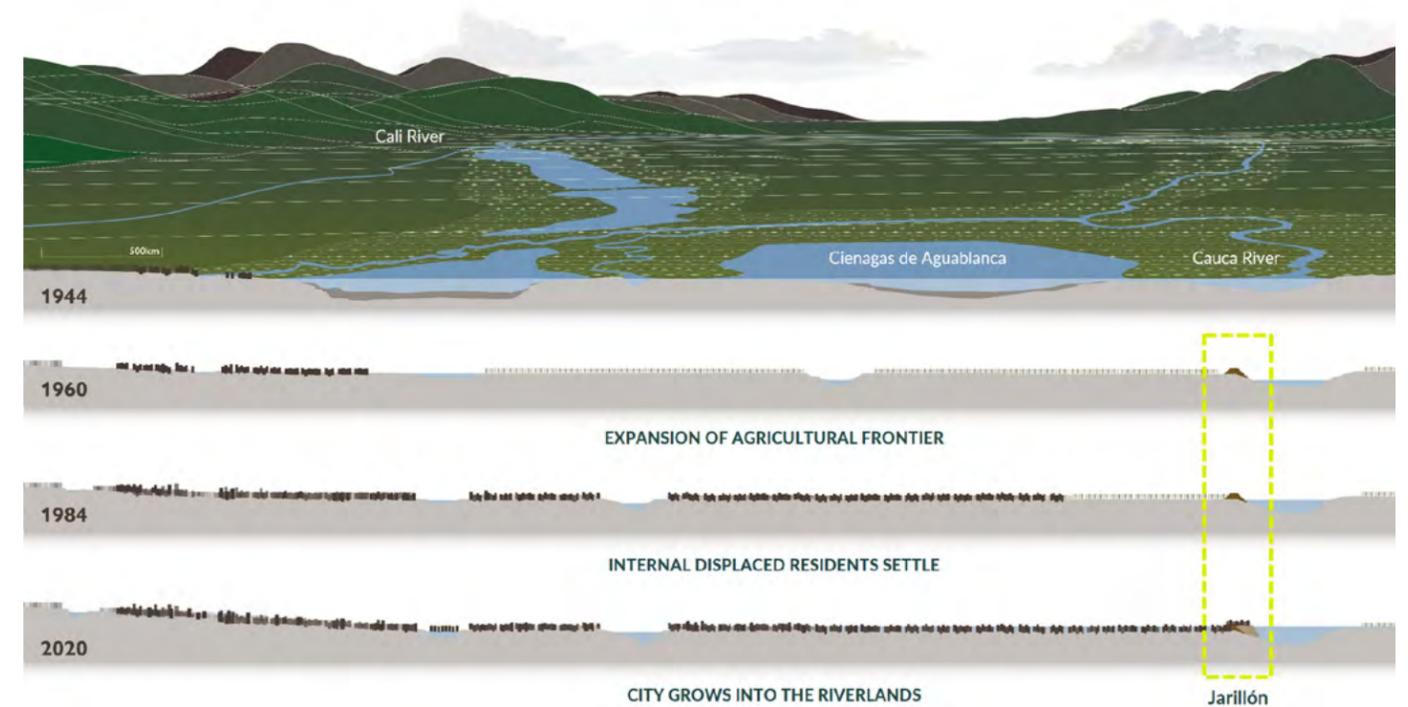
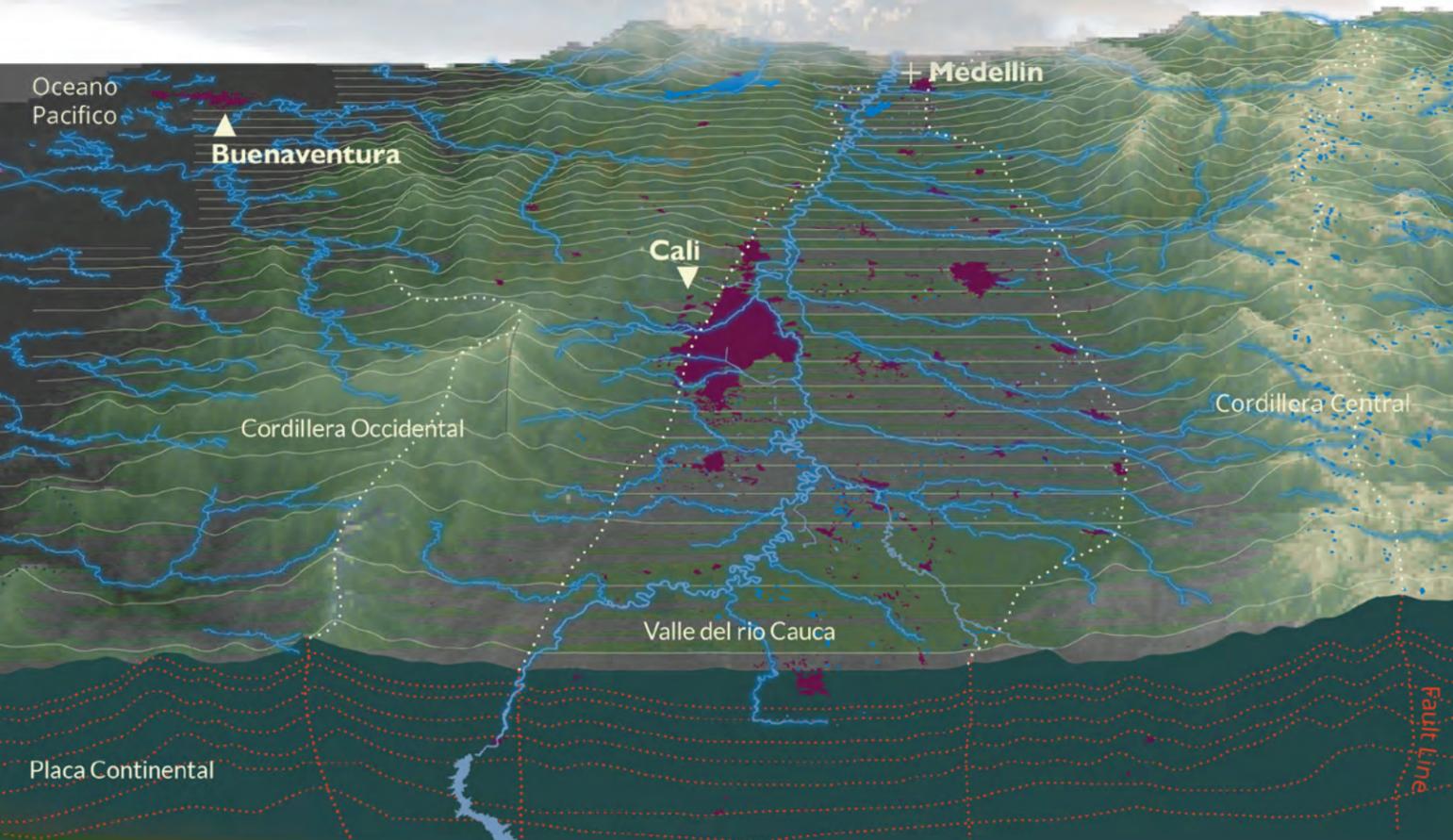
During the six decades of Colombia's civil war, Cali became a receptor for Internally Displaced people, largely Afro-Colombian communities from surrounding regions near the Pacific. An acute housing crisis unfolded as new residents were excluded from the formal housing market and settled in high risk areas along the water's edge, areas with features and economies familiar to their coastal hometowns.

Heavy flooding in 2011 resulted in the city's proposal of Plan Jarillon which led to further forced displacement of residents living in between the levee and the river. These disruptions of livelihoods and social bonds lead to increased vulnerability for marginalized communities.

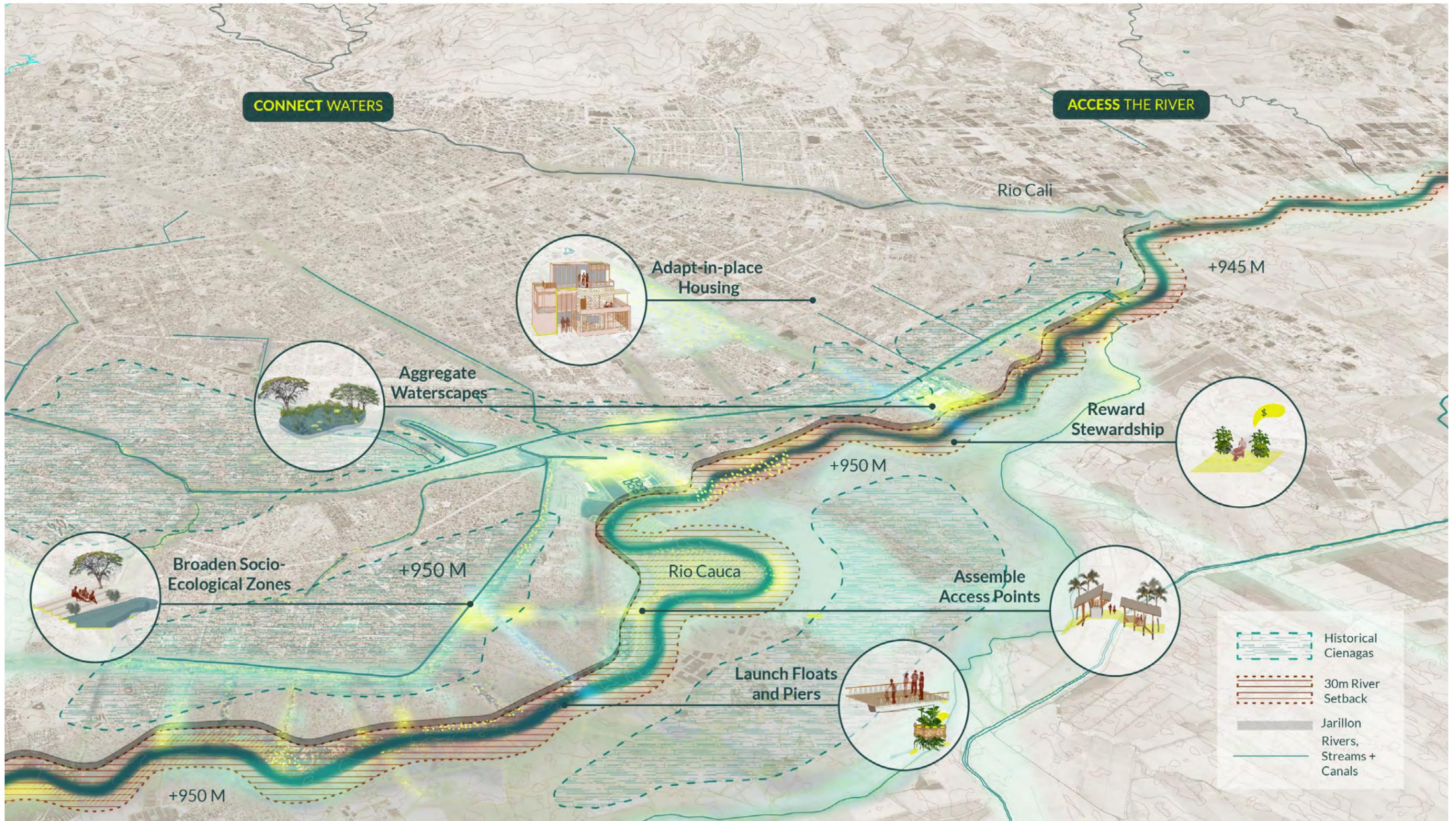
In order to break the cycle of injustice, we propose strategies to provide access to the river, connect water bodies across the city, and rebalance power dynamics from power hoarders to riverine communities.

Our proposed design interventions will increase river access by launching floats and piers, assembling strategic points of access, as well as rewarding river stewardship.

River lands can provide a social, ecological, and economic foundation for communities in Cali. Instead of restricting river culture, we propose to amplify it through access points as an initial step which could be developed through a partnership between the community councils and Univalle's LIUR. Through strengthening communities' practices with the river, land management can be democratized by negotiations with the community councils, the guardians of the Jarillon and the CVC. Ecological restoration and floating wetlands can also flourish by these relationships and rewards of these ecosystem services would lead to the preservation of recreational and cultural practices, like the Colombian weekend tradition, Paseo de olla.



03 Territory of Water Transformation



01 Design Interventions



01 2080 Access Plan

With the implementation of ecologically restorative practices along the river embankments, the surrounding soil is strengthened, lessening edge erosion. By initiating wetland restoration and permaculture, the river's edge begins to expand as native vegetation grows to support nesting habitats for birds and fish, while filtering and improving water quality.

Floats, Piers and Access points are built with empirical, place-based knowledge. By diversifying water holding landscapes, this lessens the burden on infrastructure, like the Jarillon, to provide the sole source of flood protection. The access points are connectors, infusing River Culture further inland providing equitable access.

River culture expands into everyday life from the access points, allowing for a diverse range of programs determined by and for the community (from community agriculture, technology hubs, resource + knowledge exchange, and social services.)

We introduce funding streams from The Water Security and Sustainable Development Hub and the Secretaria de vivienda social y habitat to support these activities for community based organizations like el Colectivo de Mujeres Pazificas de Cali. The Center for Research on Sustainable Agricultural Production Systems, or CIPAV provides additional funding to further promote permaculture practices and payments for ecological services.



02 Commercial Plaza View



03 Access Point on Jarillon Section View



01 2080 Connect Plan

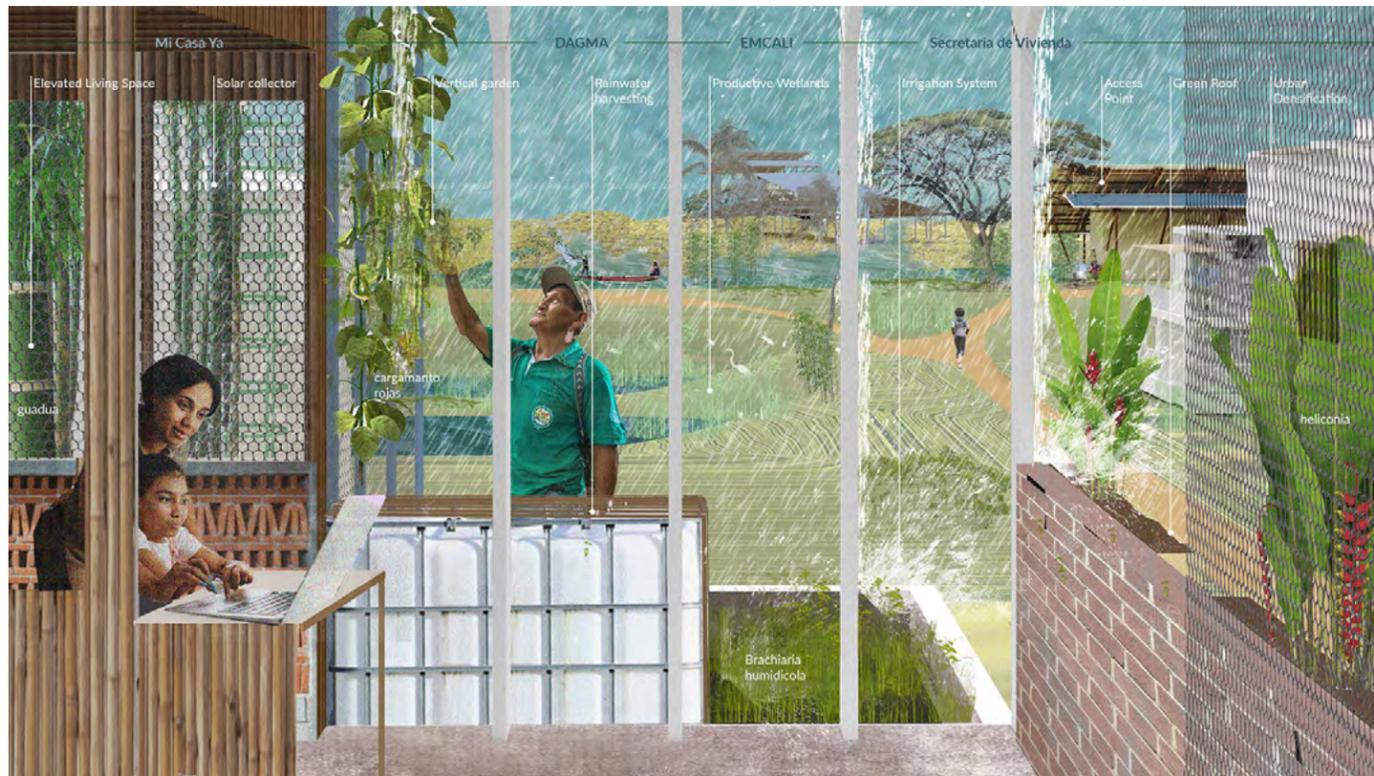
With our next strategy to connect waters, we propose bringing river culture further into the city, by broadening the ecological zones around existing canals and green belts, aggregating productive waterscapes for capture and filtration, and also adapting housing in place for future climate resilience.

As the city was urbanized, rivers and channels were built to regulate the flow of water. Connect waters is looking back and remembering the dynamic water landscape which was once abundant with cienegas when the entire flatlands were saturated with water.

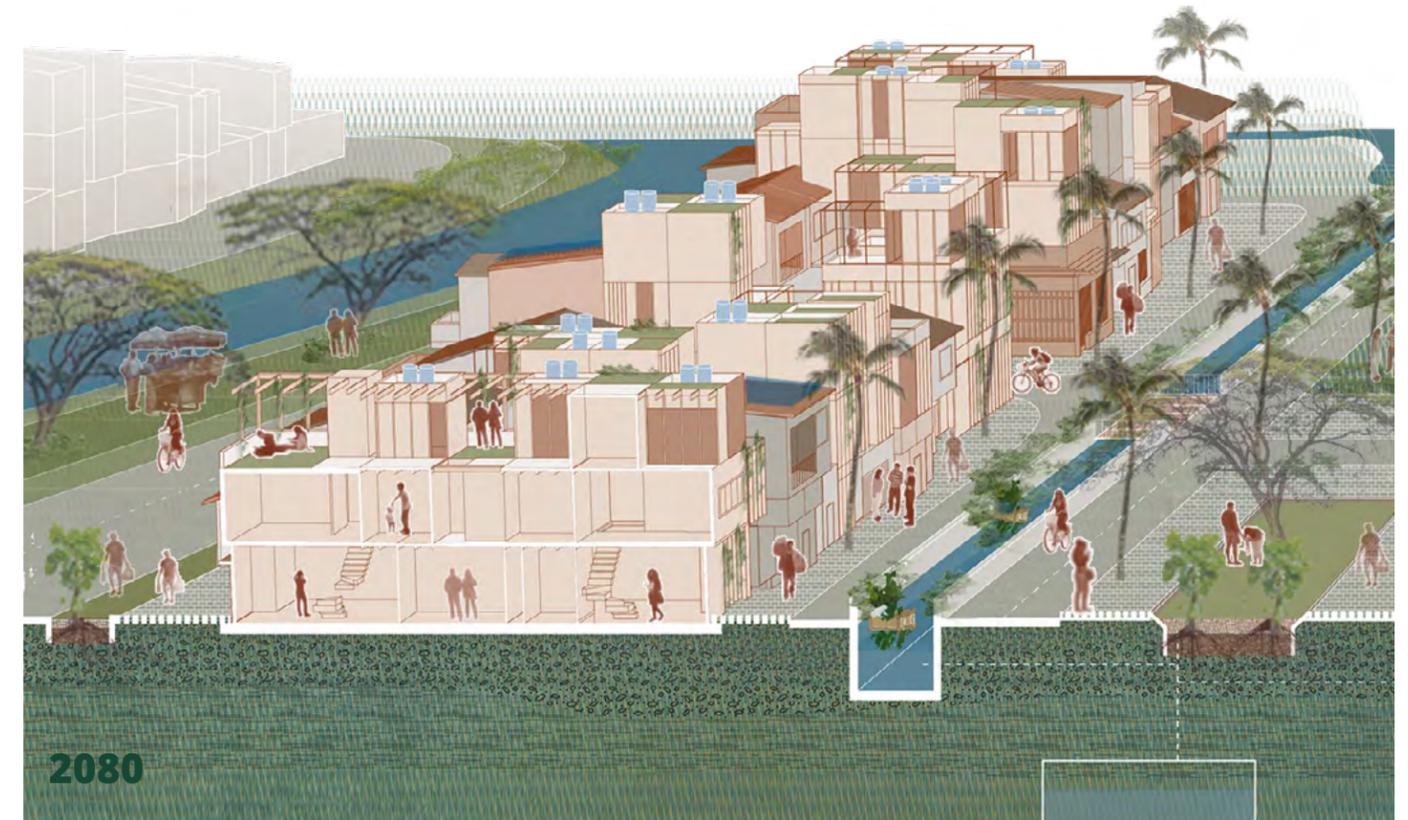
As the water bodies of Cali have become disconnected, behind levees and walls, communities are further marginalized in the periphery and exposed to higher risk as the city grows into the river lands.

By bringing the water in, the public will benefit by the broadening of socio-ecological zones, closely tying commercial and ecological corridors, and beginning to adapt the urban fabric for water collection and filtration functions.

To retrofit housing for future flood events, critical living functions are moved up to the first floor, utilizing the ground level for commercial spaces and workspaces. Flexible and self adjustable housing modules provide a scalable, resilient framework for communities to densify on their terms and based on their needs. Through Cut and Fill Terrain Changes, critical infrastructure is strengthened while new ecology zones thrive. The renatured waterways and agroforests increase the absorbancy level of the ground and expand within the urban fabric.



02 Urban Infill View



03 Housing Densification Section View

Water in Cali has historically been an element of social and spatial segregation. By accessing the river and connecting the waters, dynamic river culture is transformed back from its intermediate state as a controlled river into an expansive landscape of water and urban fabric. The Water Justice Council, created through a coalition of community, governmental, academic, and environmental stakeholders,

empowers community councils and river stewards through collective governance to rebalance power dynamics. Reflecting on the possibility for the regional expansion of river culture across the entire Cauca Valley, water's potential is recontextualized, not to divide but to strengthen communal and ecological bonds for a more just and resilient future in Cali.



WATER JUSTICE COUNCIL

LOCAL
STAKEHOLDERS



GLOBAL
RESOURCES

01 Transect + Stakeholders

UD STUDIO III

HOUSING JUSTICE

AFRO-COLOMBIAN RIGHTS ORGANIZATIONS



COMMUNITY COUNCILS



BLACK COMMUNITIES PROCESS (PCN)



NATIONAL CONFERENCE OF AFRO-COLOMBIAN ORGANIZATIONS



ASSOCIATION OF DISPLACED AFRO-COLOMBIANS

HOUSING PROGRAMS



GLOBA CHALLENGES RESEARCH FUND



MINISTRY OF SOCIAL HOUSING + HABITAT



MY HOUSE NOW



UNESCO

RESILIENCE RESEARCH

ACADEMIC PROGRAMS



UNIVERSIDAD DEL VALLE



URBAN INTERVENTION LABORATORY

SUSTAINABLE DEVELOPMENT



WATER SECURITY + SUSTAINABLE DEVELOPMENT HUB



RIVERS + CITIES FOUNDATION

ECOSYSTEM RESTORATION

CITY + REGIONAL MUNICIPALITIES



GUARDIANS OF THE LEVEE



REGIONAL AUTONOMOUS CORPORATION OF VALLE DE CAUCA



MUNICIPAL COMPANY OF CALI



ADMINISTRATIVE DEPT OF ENVIRONMENTAL MANAGEMENT

ENVIRONMENTAL INSTITUTES



BANCO2



CENTER FOR RESEARCH ON SUSTAINABLE AGRICULTURE



HUMBOLDT INSTITUTE



THE NATURE CONSERVANCY



01 Access the River View

Geonarratives

New York City, NY
John Grunewald, Yuna Li, Zoe Lin

Instructor: Laura Kurgan
Collaborator: Legal Aid Society Video Mitigation

Our team collaborated with The Legal Aid Society for the past four months, joining and supporting their efforts to highlight the systematic barriers faced by low-income individuals and communities of color within the New York criminal justice system, and advocating for their client's sentence mitigation through videos and personal interviews. We contributed to their efforts by creating visual data narratives to supplement their video mitigation projects which aim for a range of outcomes including clemency, lessened sentences, or full release for clients facing excessive punishment.

We created animated maps and illustrations that visualized the inequities faced by the clients, all of whom are members of marginalized communities in New York City. Through applied geo-narratives (i.e. mapmaking) as a method for storytelling through "social geography", we assisted the Legal Aid Society in visualizing how trauma, community, environment, and social factors "are linked to larger social forces that help or hinder their decision-making".

Through this work, we also aim to examine how mass incarceration unfairly impacts marginalized communities and how these are processes grounded in geospatial realities.

Mitigation can help to break this cycle of injustice and reduce recidivism rates by taking the geospatial and sociopolitical realities of their client's into consideration in court, unveiling and highlighting the underlying systemic issues while promoting equitable solutions for all individuals impacted by the carceral state.

We've created spatialized narratives and/or histories of hardship to help contextualize the social, environmental, and economic influences on the life of the LAS's client. The goal is to lend our skill sets to support the Legal Aid society's efforts in ensuring low-income and disadvantaged individuals and families have access to just and legal representation, but more specifically, in helping them establish mitigating circumstances for their clients. We hope that our work will be able to contribute in very material ways to the client's mitigation cases. On the other hand, we also hope that our public facing work will be able to contribute to the larger conversations regarding restorative justice currently being practiced on the ground and future mobilization toward prison abolition.

Website [LINK](#)

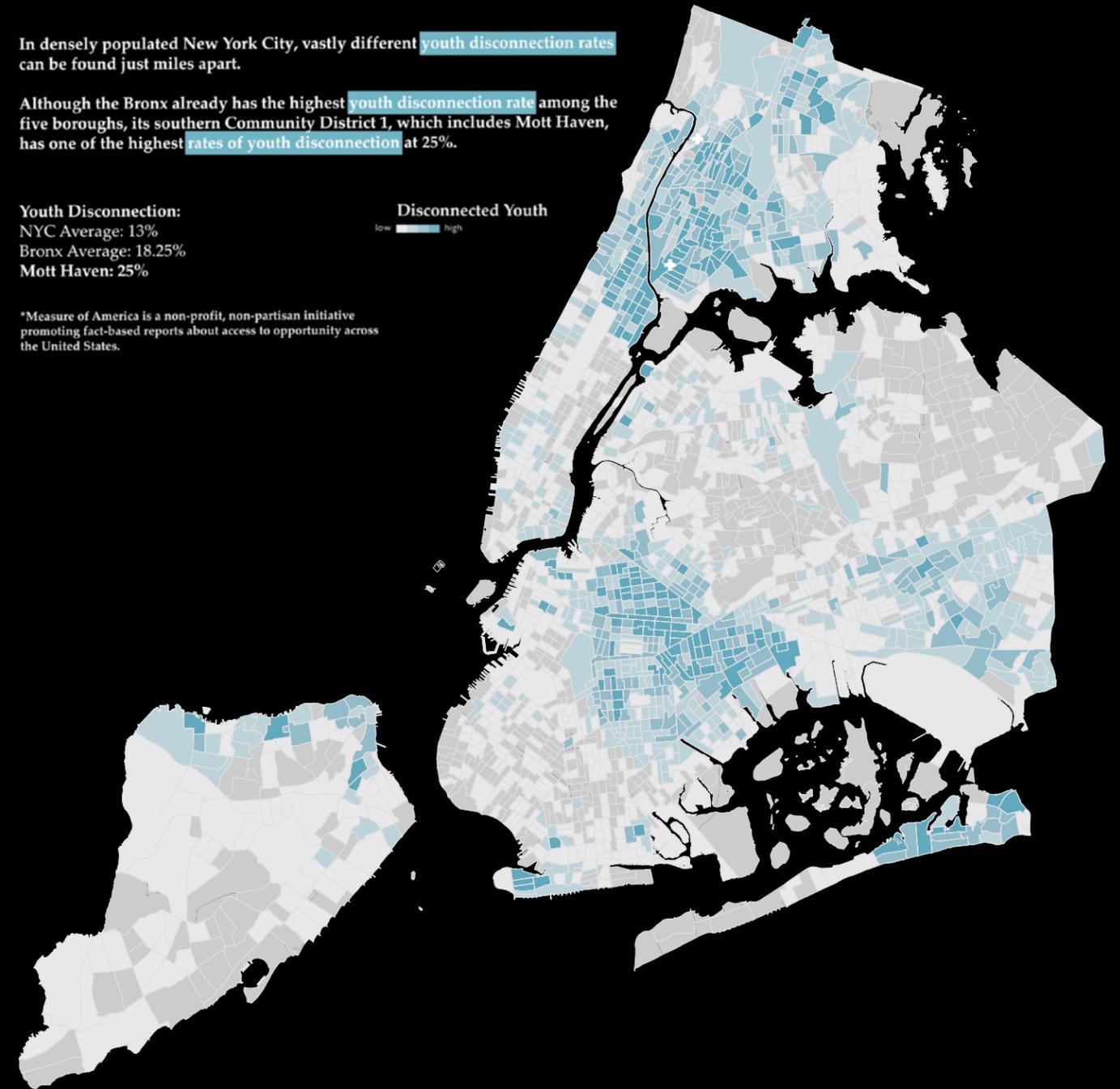
In densely populated New York City, vastly different **youth disconnection rates** can be found just miles apart.

Although the Bronx already has the highest **youth disconnection rate** among the five boroughs, its southern **Community District 1**, which includes Mott Haven, has one of the highest **rates of youth disconnection** at 25%.

Youth Disconnection:
NYC Average: 13%
Bronx Average: 18.25%
Mott Haven: 25%

Disconnected Youth
low high

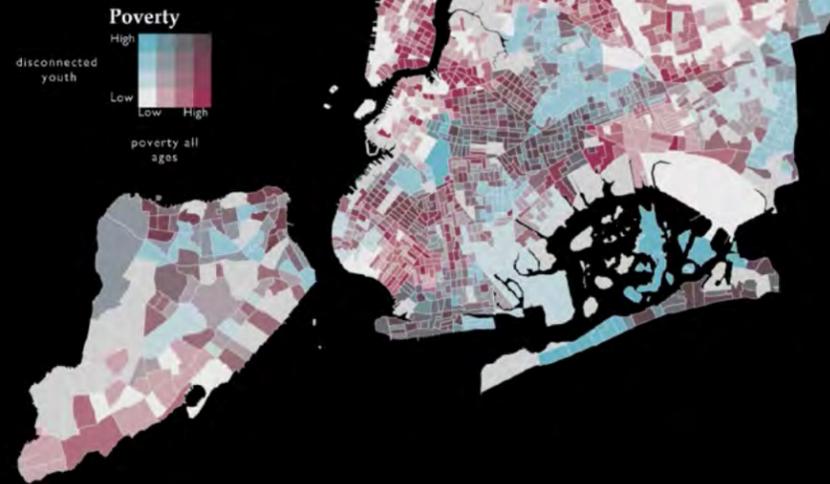
*Measure of America is a non-profit, non-partisan initiative promoting fact-based reports about access to opportunity across the United States.



Nearly one in three **opportunity youth** live in **poverty**. They are more likely to experience the compounding risk factors that accompany living in areas of concentrated poverty.

Percent of residents living below poverty line:
 New York City: 17.4%
 Bronx: 27.6%
 Mott Haven: 54.8%

source: Census Bureau, American Community Survey, table S1701



Risk for **youth disconnection** is inequitably distributed across racial and ethnic groups. Opportunity youth remain **over-represented by Black and Latinx communities**, signaling structural racism contributes to disconnection.

Black and Latinx population:
 New York City: 51.3%
 Bronx: 84.9%
 Mott Haven: 62.3%

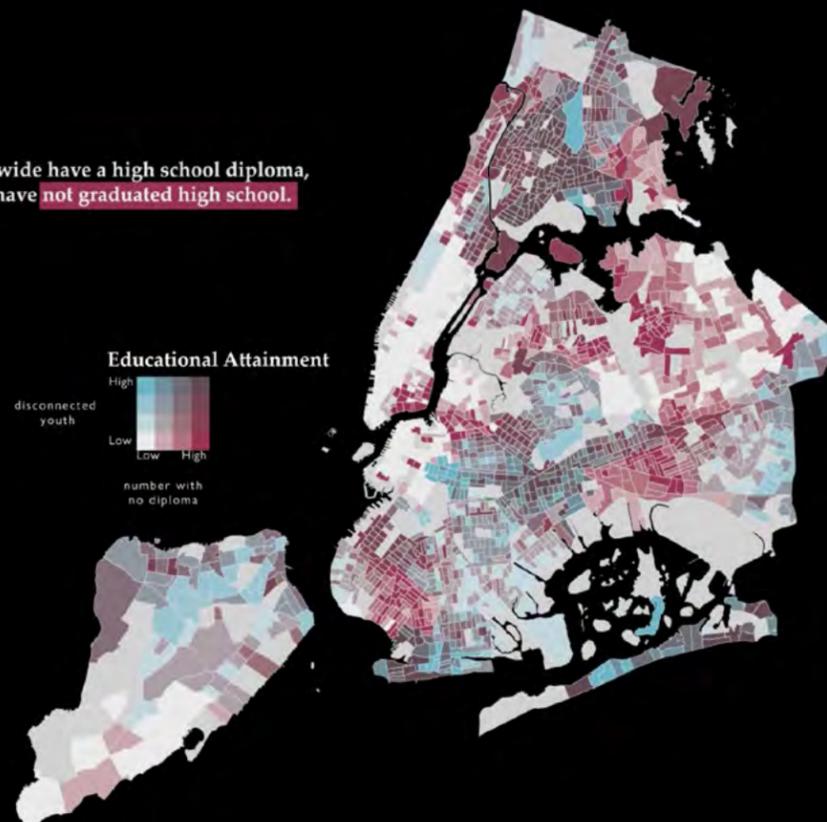
Source: Census Bureau, American Community Survey, table B03002



While 82 percent of **opportunity youth** nationwide have a high school diploma, 73 percent of opportunity youth in the Bronx have **not graduated high school**.

No High School Diploma:
 New York City: 17.4%
 Bronx: 26.6%
 Mott Haven: 40.1%

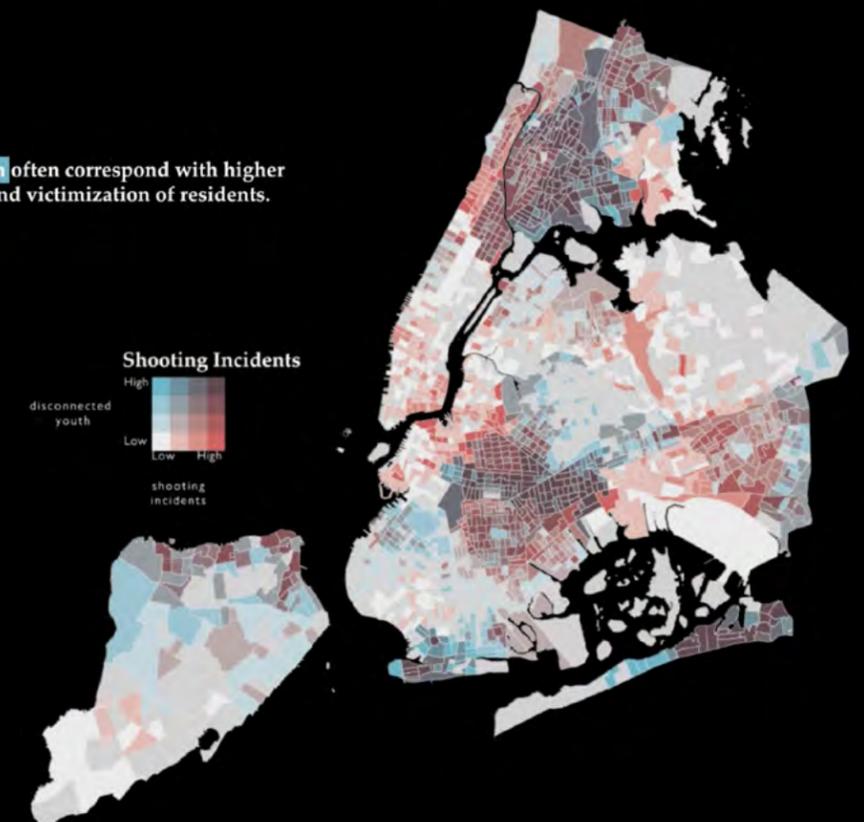
*Measure of America calculations using the Public Use Microdata Sample from the US Census Bureau American Community Survey



Areas with higher rates of **opportunity youth** often correspond with higher rates of **gun violence** and resulting trauma and victimization of residents.

Shooting Incidents in NYC 2021:
 Bronx: 35%
 Manhattan: 17%
 Brooklyn: 31%
 Queens: 15%
 Staten Island: 2%

Source: nypd



Measuring / Traveling

Khadija ann Tarver, David Zhang

Instructor: Emanuel Admassu



01 Collective Values + Practices of Opacity



02 Final Installation for Basement Workshop performance

1/25 – Nomadic Images

RELATION
noun: an aspect, quality or shared knowledge that connects two or more things beings; belonging

By demanding the right to opacity, Glissant offers a way to resist the modern Western perspective of understanding ourselves in relation to others. As we attempt to understand, by means of scale and comparison, we deny the recognition of humanity in others with our presumptions. This process of reduction and measurement imposes our biases with absolute truths under the illusion of universality. Totality, pluriversality, and multiplicity reject generalization and can accommodate our collective imagination beyond the grasp of knowing or becoming another. To be opaque and accept the "right to opacity for everyone" opens the possibility of feeling and building in solidarity.

Poetry can be a way to bring elements together and put them into relation with one another while also deflecting convention. Amiri Baraka's poetry alongside Fundi's photography in their 1970 book, *In Our Terribleness*, recognizes the beauty, rhythm, and effervescence of their world, the reality of their time and place. Relation here

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"The control of an action is in its act. The full-sense of an action is in its place. The future of an action is in Relation."
— Edouard Glissant, *Poetics of Relation*, p.201

Opacity
Poetics
Photography
Relation
Totality

expands beyond the interpersonal by examining their connection with place in consciousness and materiality. Reflecting on the photographic work, Baraka wrote, "There are mostly portraits here. Portraits of life. Of life being lived. Black People inspire us. Send life into us. [...] We wanted to conjure with Black Life to recreate it for our selves. So that the connection with you would be a bigger Self." Baraka's words and Abernathy's photos simultaneously ground and propel one another forward into Glissant's relative abyss, "in which we wander without becoming lost."

02/15 – Who is Ordinary?

REFUSAL
noun: the act of refusing or denying; withholding; "a rejection of the status quo as livable and the creation of possibility in the face of negation" (Campt, 83)

Sitting through the eight minutes of *Apex*, I found myself unblinking and nearly holding my breath as the images flashed on screen. Transfixed by the arrhythmic beats of Arthur Jafa's 'still-moving-images,' Campt's words further resonated as the work's impact was "more embodied and corporeal than visual" (Campt, 82). The frequency with which the images vibrate leaves one unsettled yet expectant, entranced by what Jafa describes as his practice of "black visual intonation" (Campt, 83). The visual and sonic dissonance of the moving images, ranging from recognizable celebrities, planetary forms, microscopic photography, cartoons, to graphic imagery of violence enacted upon Black bodies, brings an awareness to the act of witnessing as the viewer is drawn deeper into the experience of *Apex*.

Campt offers glossary terms for various 'practices of refusal' by contemporary Black artists as part of an "emergent black visuality" (Campt, 80),

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"The metronomic pulse of life Jafa conjures to animate the still-moving-images that comprise this piece calibrate a visual frequency which tethers black life to black death, black pleasure to black pain, and black beauty to its inextricability from the terrible beauty of a black grotesque." — Tina Marie Campt, *Black visuality and the practice of refusal*

Arrhythmic
Black Visuality
Refusal
Phonic Substance
Still-moving-images

which includes "still-moving-images" and "phonic substance." Both terms are wholly manifested in Jafa's work through the visceral responses to the images, their sounds, and the range of feelings elicited by them. Refusal here is illustrated by a rejection to look away, a negation of the amnesiac framing of history, and as a creative assertion of opacity.

03/29 – Algorithmic Disciplines

PARAONTOLOGY
noun: "a radical disruption in the hegemonic and purist logic of ontology - the possibility of considering blackness beyond (though always with and against) the violence of its constitution" (Karera)

Throughout his essay, Moten lyrically weaves a wide array of theory, critique, and inquiry in Black studies and thought, which holds the same urgency as when it was written a decade ago. Elaborating on ideas introduced in Cedric Robinson's Black Marxism, which 'understands the Marxian tradition as part of the ongoing history of racial capitalism' and highlights resources from the Black radical tradition that disrupt the hegemonic ontological totality of it, Moten infers the 'emergence and preservation of Blackness' and the 'revolutionary consciousness that Black people hold and pass' are created through the distinction and rejection of 'actual being' and the 'ongoing conferral of historical being' (Moten, 238). This collective, multiplicitous being, brings forward Edouard Glissant's notion of 'consent not to be a single being' by refusing the racist determinants imposed by racial capitalism for a 'historical, paraontological totality' whose 'genesis is dispersion' (Moten, 238, 239).

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"What if the subprime crisis is best understood as a kind of collateral agency...? Then, it is also the disruption and resocialization of an already given crisis." — Fred Moten, *The Subprime and the beautiful*

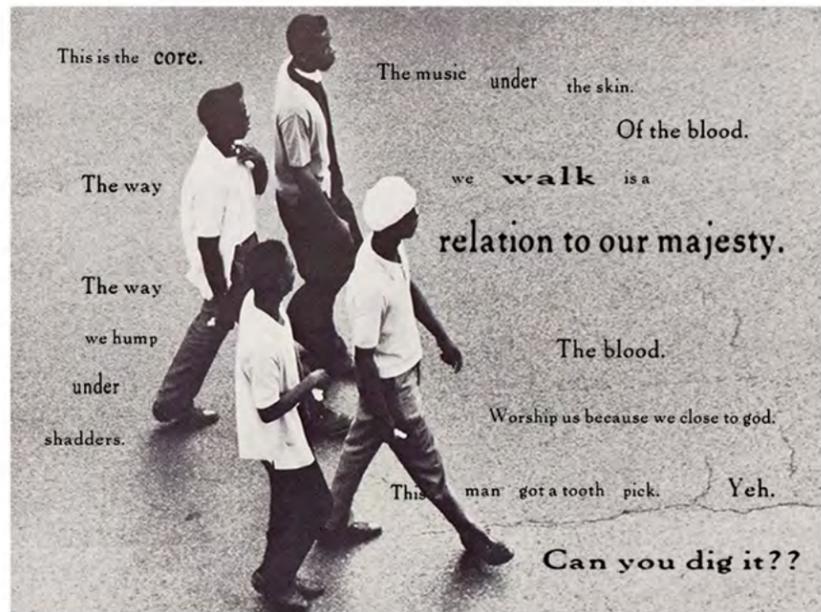
Building on forms of statelessness, preservation and critique, Moten bridges concepts by Frantz Fanon and Fred B. Wilderson III about the complete disorder, destabilization, and incoherence introduced by the Black being to the current nation's 'structuring narrative' (Moten 239). If Blackness in American is 'an experience without analog – a past without a heritage', then the subprime debtor, who is presumed to be Black, can be characterized as an ante-analog, an 'anticipatory project of celebration' that rejects pessimism, disrupts 'an already given crisis' (Moten, 241), and create refuge through movement. If dispossession is a defining element of Black positionality, Moten suggests the possibility of refusal from the perspective of the dispossessed is both history, present, and prophecy – to have given everything away, to refuse what was never had, to consent to not being a single being.

Afro-pessimism
consent
dispossession
paraontology
preservation
subprime

Axelle Karera: Paraontology: Interruption, Inheritance, or a Debt One Often Regrets. *Critical Philosophy of Race* 1 July 2022; 10 (2): 158–197. doi: <https://doi.org/10.5325/critphilrace.10.2.0158>

Fred Moten (2013) *The Subprime and the beautiful*. *African Identities*, 11.2, 237-245. DOI: 10.1080/14725843.2013.797289

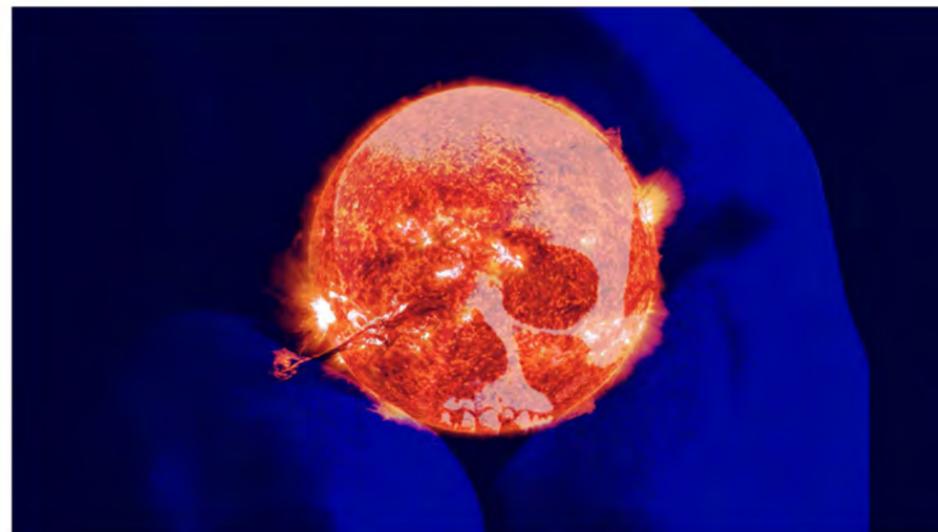
1/25 – Nomadic Images



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Image and poem by Imamu Amiri Baraka (LeRoi Jones) and Fundi (Billy Abernathy), *In Our Terribleness*, 1970

02/15 – Who is Ordinary?



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Arthur Jafa, *Apex*, 2013

03/29 – Algorithmic Disciplines



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Harold Mendez, *but I sound better since you cut my throat*, 2013
Gordon Parks, *The Invisible Man*, 1952
Frank B. Wilderson III, *Afropessimism* cover art, 2020

UD GRADUATE PORTFOLIO

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