



THE IMAGE OF ARCHITECTURE

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COLUMBIA GRADUATE SCHOOL OF ARCHITECTURE, PLANNING, & PRESERVATION

IMAGE

My journey through this program was through that of image-making.¹

1. I will elaborate through my footnotes.

TITLE | STRUCTURE IS “THE ARRANGEMENT OF AND RELATIONS BETWEEN THE PARTS OR ELEMENTS OF SOMETHING COMPLEX.”¹

JONAH ROWAN
Arguments
Summer 2021

During my Arguments course the similar visual appearance and format between all the different text we read became apparent to me. It was most emphasized when we read ? by Rem Koolhaas, where the text was entirely made up of quotations and formatted to look like a hand-drawn font. This text made me question why in a field where the format of an image itself is part of the architecture’s argument, that so many architects’ texts do not attempt to use their image to reinforce their ideas.

For my final paper, I explore this question of format, what it means, what standards exist, why they exist, and how the format has been interrogated in the past. I also break formatting standards, experimenting with the use of footnotes and revealing the thought processes I have while writing. I wonder now, how the experience of reading this essay changes between the original copy and this version, altered to fit my portfolio’s formatting.

Title | Structure is “the arrangement of and relations between the parts or elements of something complex.”¹

Why does Rem Koolhaas break writing conventions in “Question Mark”? Why does he do it in Junkspace? Why does he do it in two different ways? Does he do it in service of a larger idea? Does he do it because he wants to stand out? But why for some essays and not others? Is it because some ideas are more worthy of rule-breaking than others? Is it because consistency cheapens the effect? Is it because then he would look clever for cleverness sake instead of for a higher purpose? Does Koolhaas even ask these questions? Does he just have a sense for it? Is it the same one that drives design? Then why don’t other architects use it? Why is it rare to play with writing structure? Why default to the traditions of the academic paper? Does a thesis need to be followed by body paragraphs and ended by a conclusion? Do footnotes only need to be used to cite sources? And should grammar rules be followed? Should there be black text on white backgrounds? Should all the text be black and all the background be white? In the same font? And in all the same size? Why have any structure at all? For clarity? For understanding? For who? The reader? The argument? Can I sacrifice your clarity for my argument? Can I write this essay completely in the form of questions? Why bother?

Part 1 | What qualifies as Structure.

Structure is more or less about organization. It is prevalent in every aspect of writing. Grammar, story, format, conventions, and visuals. The standard for each has already been predetermined. Grammar dictates how one can write a sentence. Story means one has a beginning, a middle, and an end, or an introduction with a thesis, body paragraphs, and a conclusion. Format means a series of indented paragraphs, and in academics choosing from MLA, APA, MLA, or Chicago.² Conventions means in academic papers one uses the term one, and not “I” or “you” or anything that could take credit for one’s ideas and opinions.³ Or using contractions. Visuals mean

1. “Structure,” Oxford Learner’s Dictionaries (Oxford University Press, 2021), https://www.oxfordlearnersdictionaries.com/us/definition/english/structure_1

2. Each one is associated with a specific set of fields. Architecture chooses Chicago which is for business, history, and fine arts according to the University of Pittsburgh. Wait, does this footnote need a footnote now?^{2.5}

2.5 “Citation Styles: Apa, Mla, CHICAGO, Turabian, Ieee: Overview,” LibGuides (University of Pittsburgh, August 11, 2021), <https://pitt.libguides.com/citationhelp>.

3. This is a convention architects have broken often, which is interesting considering architects tend to write about their own design as though it is mysteriously divined through visions of the site and materials. One takes credit for one’s written ideas, but not the architectural?

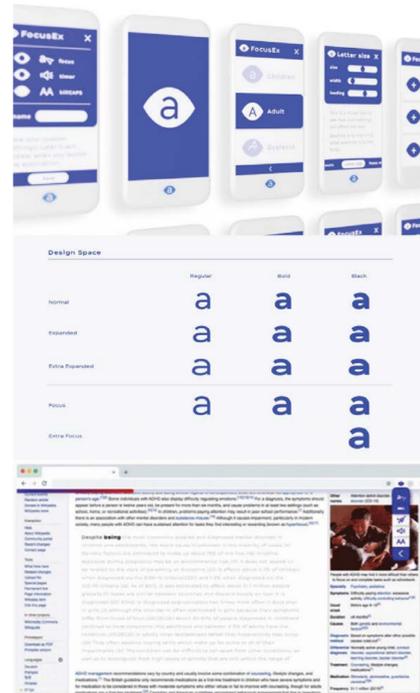
4. Many options here. There is Helvetica, Cambria, Calibri, and Times New Roman if you want a serif font. Font size can vary from 10 to about 14, but I haven’t seen a lot of size 40 text yet. I used Arial size 12 but I would have preferred to use Roboto.

black text, white background, same font throughout, and same font size.⁴ All these are primarily meant to create clarity for the average reader.⁵ These structures are more often than not followed, and thus when they are broken, attention is drawn to the breaks. The breaks in “Question Mark” are a mix of format, conventions and visuals. The story is still there, the questions start out focused on where the cows went and end on broader ideas about the earth, leading the reader from the narrative of the small to the large. The breaks provoke the question of why. The broad answer to why is that there is a point being made that is more important than the clarity being sacrificed. The narrower answer depends on each text.

Part 2 | ADD TITLE ABOUT WHY AUTHORS BREAK STRUCTURE.⁷

Structures are most often broken in non-fictional literature. Poetry might be the first example to come to mind, but poetry is too loose of an art for the breaks to be particularly noticeable.⁸ Yes, there are structures that exist, iambic pentameter, haikus, sonnets, rhyming couplets, etc. However, they are used and discarded as often as the poet desires. Broken conventions are more noticeable in narrative fiction, narrative nonfiction, and certainly academic papers. Even still, it is interesting to note that poetry often follows conventional visual structure.⁹ In nonfiction, structural breaks occur not commonly, but also not rarely. These breaks happen most frequently with established conventions¹⁰ and story.¹¹ It rarely happens with grammar¹², formatting¹³, and visual structure¹⁴, though it is not nonexistent. Structural breaks however, are very rare within architectural academic papers. Again, it is not nonexistent, but it is not as prevalent as one would think

5. White male who is neurotypical, heterosexual, knows English fluently, and educated to the degree the text requires. Interestingly, these structures can make the text less comprehensible to certain audiences. There have been many attempts to make add-on tools that make reading easier for people with dyslexia or adhd [Fig. 1].
 6. Jessibelle Garcia and Jessibelle Garcia (268 Articles Published) , “Introducing FocusEx: A Digital Reading Aid for People with ADHD,” MUO (Valnet Inc, February 4, 2021), <https://www.makeuseof.com/focus-ex-digital-reading-aid/>.
 7. Maybe “Why writers break structure.”? Or is that too straightforward? “The purpose of a structural break.” perhaps? Or shorten it to just “Why structural breaks.”?
 8. E.E. Cummings is one of the first poets to do this. He broke grammatical rules, using if as a noun, ignoring punctuation, etc, as he saw necessary to fit the intentions of his poems^{8,5} [Fig. 2].
 8.5 “E. E. Cummings,” Poetry Foundation (Poetry Foundation, 2021), <https://www.poetryfoundation.org/poets/e-e-cummings>.
 9. Black text, a shade of white for the background, same font type, and same font size throughout a poem.
 10. Breaking genre tropes as a way to question them.
 11. Nonlinear narrative, unreliable narrator, a story without an end.
 12. Duck, Newburyport by Lucy Ellmann is a 1,030 page book that is a single run-on sentence [Fig. 3].
 13. Terry Pratchett is most famous for this as he uses footnotes in his writing to add information that is relevant, but not necessary to the story [Fig. 4].
 14. This can be seen in Extremely Close and Incredibly Loud by Jonathan Safran Foer [Fig. 5]. Many children’s books actually break visual structure, the Geronimo Stilton series by Elisabetta Jami being one that breaks every single visual convention [Fig. 6].
 15. This paragraph is very short compared to the others. Should I add more? Or would that just be adding fluff for the sake of it?



[Fig. 1] FocusEx App for People with ADHD⁶

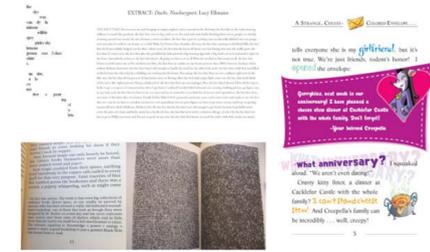
considering the opportunity to design a paper. This makes Rem Koolhaas’ papers stand out. NOT DONE YET¹⁵

Part 3 | What the break in structure is meant to convey in the “Question Mark.”

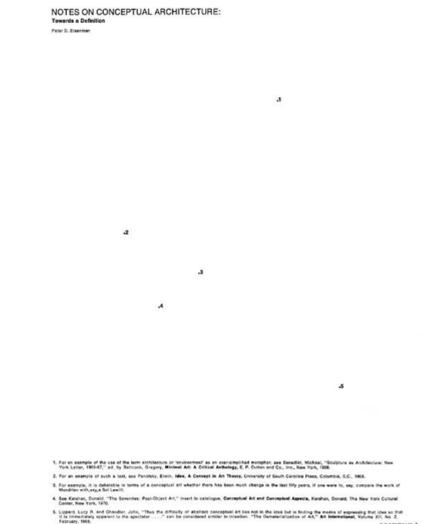
“Question Mark” unlike many architectural papers²¹, plays with multiple kinds of structure. Noticeably, an entire new structural format is developed. All 14 pages of the paper are written as a series of questions, with related questions grouped under larger, bolder questions that act as headers [Fig. 7]. There are no answers to any of them. This creates its own rhythm. The reader should not pause between questions to answer each one, and instead reads through a section of questions and when getting to a new section, may take a moment to answer a few questions they just read, and continue on to the next section. Or the reader can read through the whole text then use the larger questions to navigate through the paper again, re-reading a specific series of questions that they now want to answer.²² The complete lack of answers forces the reader to come up with their own answers. These are questions that Koolhaas does not have a definitive answer for yet²³, and perhaps no one has an answer for. More importantly, these are questions Koolhaas believes need to be answered, and need to be thought about before cities continue to progress for progress’s sake.

Outside of format, Koolhaas plays with conventional structure. The title of the work is “Question Mark,” or more accurately it is “?” Titles are conventionally written words and do not include punctuation marks. They certainly are not only punctuation. However, using solely ? not only is the most efficient way to describe what the paper will be about,

16. “The Stylish Writings of e. e. Cummings,” The Adventures of Merchandising Madison (WordPress.com, November 18, 2013), <https://merchmadison.wordpress.com/2013/11/18/the-stylish-writings-of-e-e-cummings/>.
 17. “EXTRACT: Ducks, Newburyport, Lucy Ellmann,” Galley Beggar Press (Squarespace), accessed August 12, 2021, <https://www.galleybeggar.co.uk/extract-ducks>.
 18. Terry Pratchett and Paul Kidby, Guards! Guards! (London: Gollancz, 2020).
 19. Jonathan Safran, Extremely Loud & Incredibly Close (Burbank, California: Distributed by Warner Home Video, 2012).
 20. “5 Reasons to Love the New GERONIMO Stilton Book,” On Our Minds (Scholastic, March 28, 2018), <https://oomscholasticblog.com/post/5-reasons-love-new-geronimo-stilton-book-and-bonus-excerpt-your-reader>.
 21. I want to note that there are other papers that play with structure. For example, Koolhaas droning sentence fragments in “Junkspace” and, perhaps very relevantly, Peter Eisenman’s footnotes in “Notes on Conceptual Architecture” [Fig. 7].
 22. Very useful for discussion, which fits nicely with Koolhaas’ intention for these questions to lead to crowdsourced answers.
 23. He does try to start to answer it in his show Countryside, The Future and his other text “Ignored Realm.” But that is just one series of non-definitive answers to some of the questions he asked.
 24. Fosco Lucarelli, “Peter Eisenman, Notes on Conceptual Architecture. Towards a Definition,” SOCKS (WordPress, February 9, 2018), <http://socks-studio.com/2017/12/15/peter-eisenman-notes-on-conceptual-architecture-towards-a-definition-1970/>.
 25. Rem Koolhaas, Question Mark, 2021.



(Left to right, top to bottom) [Fig. 2] The Sky Was,¹⁶ [Fig. 3] Ducks, Newburyport,¹⁷ [Fig. 4] Guards! Guards!,¹⁸ [Fig. 5] Extremely Close and Incredibly Loud,¹⁹ (Far right) [Fig. 6] The Hunt for the Colosseum Ghost.²⁰



[Fig. 7] Notes on Conceptual Architecture²⁴



[Fig. 8] ²⁵

questions, but it creates the sense of questioning without asking anything yet. It enforces the idea that this text is about not knowing and only asking without having to tie the title to any specific question. It also forces the reader to think about the idea of a question instead of giving a flat sentence. “Question mark” is a noun that reads as words. ? is the feeling the reader should have after reading all those questions.

Lastly is the visual structure. This structure is altered in many different ways. On the title page, the ? and RK are both blue and a smaller font than the subheading questions [Fig. 8]. This distinguishes the title ? and author RK as important²⁶ but not quite as important as three questions.²⁷ Both are more important than the question about China.²⁸ These three questions establish the tone, Koolhaas wants the reader to start thinking small, on the scale of the cow above all else. The body text continues where the three questions leave off. The small question about China is almost a nagging thought, one that is dismissed in the meantime for questions about the cows first. This creates a connection between the two ideas about the disappearance of cows and China’s internet, a connection²⁹ that is reinforced through the rest of the paper. The typeface is also unconventional. The font is sans serif, but looks drawn [Fig. 8]. The design shows a clear outline of the letters with a careful, but imperfect, scribbled fill.³⁰ This mimicking of hand-drawn fonts references the days before technology. The artisanal. The hand-made. The rustic. The countryside.³¹

Part 4 | The End.

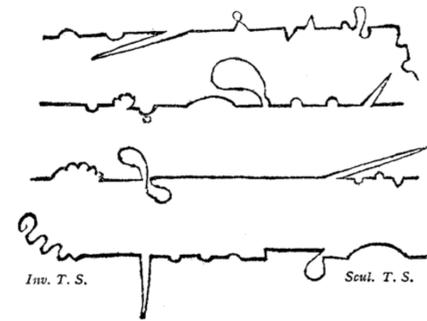


Fig. 9³²

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“E. E. Cummings.” Poetry Foundation. Poetry Foundation, 2021. <https://www.poetryfoundation.org/poets/e-e-cummings>.

“EXTRACT: Ducks, Newburyport, Lucy Ellmann.” Galley Beggar Press. Squarespace. Accessed August 12, 2021. <https://www.galleybeggar.co.uk/extract-ducks>.

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Lucarelli, Fosco. “Peter Eisenman, Notes on Conceptual Architecture. Towards a Definition.” SOCKS. WordPress, February 9, 2018. <http://socks-studio.com/2017/12/15/peter-eisenman-notes-on-conceptual-architecture-towards-a-definition-1970/>.

Pratchett, Terry, and Paul Kidby. Guards! Guards! London: Gollancz, 2020.

Safran, Jonathan. Extremely Loud & Incredibly Close. Burbank, California: Distributed by Warner Home Video, 2012.

Sterne, Laurence. The Life and Opinions of Tristram Shandy, Gentleman. London etc.: Oxford University Press, 1971. “Structure.” Oxford Learner’s Dictionaries.

Oxford University Press, 2021. <https://www.oxfordlearnersdictionaries.com/us/definition/english/>

26. Colored differently to draw the eye’s attention eventually.

27. Large and visually dominant on the page, they catch the eye first.

28. The question is much smaller and the same font size as the body text.

29. This connection is almost oppositional, the cows on one side and China’s progression on the other.

The cows represent the vanishing countryside and China is urban progress as it is one of the fastest countries at building metropolitan architecture.

30. It mimics the qualities of pen on paper with the darker areas created by the “pen” resting and the awkward trail of a line when the pen is lifted off the paper a little too quickly. It’s clearly a font. Notice the identical lower case e’s in “where” or “leave” [Fig. 7].

31. I feel like it is a bit undercut by the fact that this is clearly a font that was designed and that the imperfections only exist between different letters, not letters of the same kind. The lowercase e’s will all look the same. Is it too much to ask that Koolhaas have handwritten this whole paper?

32. Laurence Sterne, The Life and Opinions of Tristram Shandy, Gentleman (London: Oxford University Press, 1971).

MEGA-CORALLIMORPH PARK

MICHAEL LOVERICH &
ANTONIO TORRES

Go Wild

Adv. Arch. Design Studio
Summer 2021

What are parks and what is the typical relationship between humans and nature inside of parks? And how can this relationship be re-configured?

For this project, initial research was done on the relationships found in historical images depicting nature in both the past and present.¹ Often in these images of the past, relationships of time and space were condensed in order to create an image that held as much visual information as possible. This led to oddly compressed perspectives of creatures practically standing on top of one another. When translating this 2D image into a 3D form, the landscape is interpreted as extreme in its verticality, with odd landscapes produced from this.

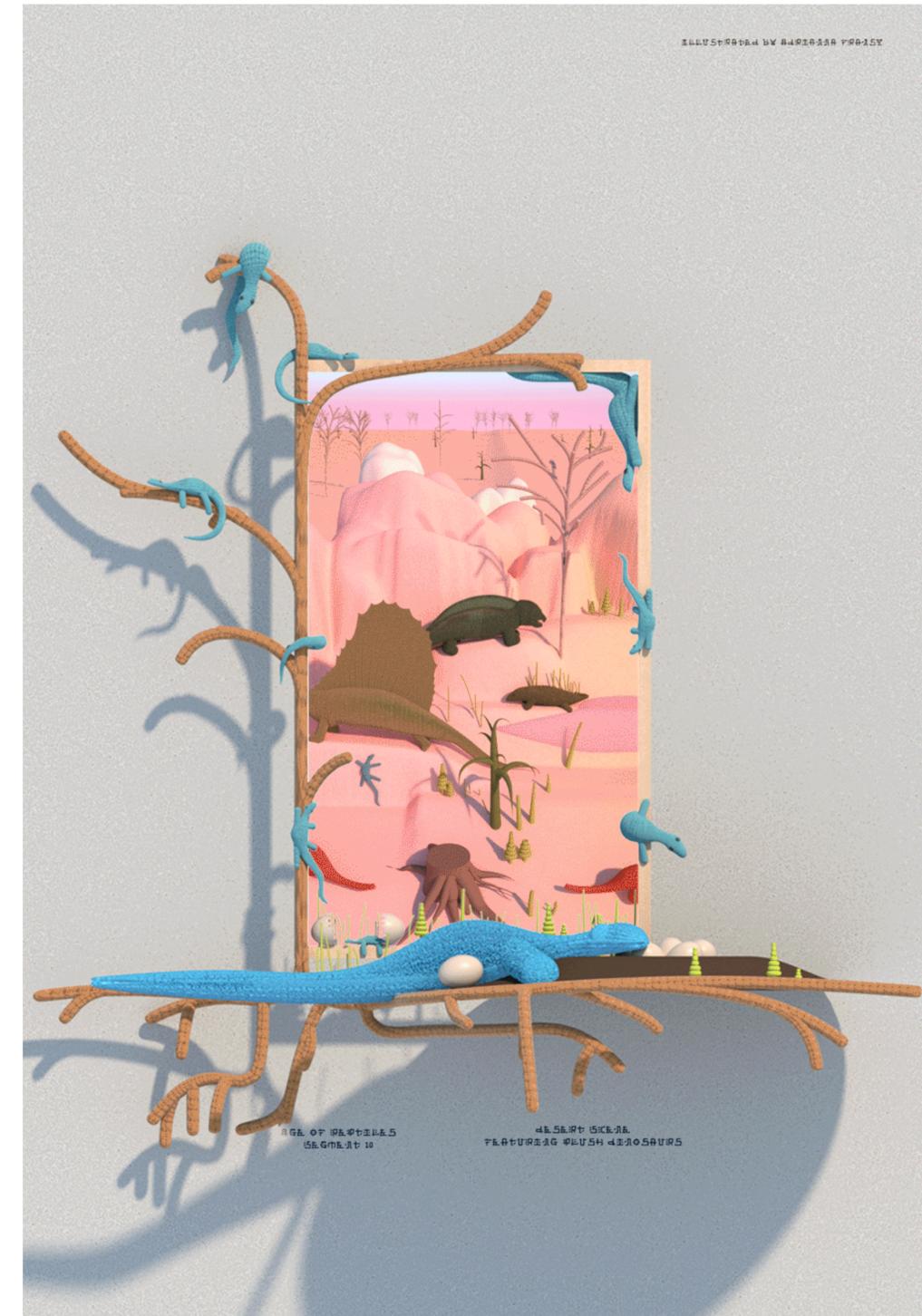
The concept of stacking and relationships of time was carried throughout the project, into the last two phases where the landscape was once again re-interpreted into a new, conceptual ecosystem, and lastly into a new park in New York.

After examining oceanic ecosystems, the corallimorph crab was used for inspiration, for an imagined ecosystem as it is a creature of stacked landscapes.² The crab steals items and other creatures from their original habitat to place on their shell for camouflage. This concept is taken to a larger, extreme scale as an entire ecosystem develops on the mega-corallimorph crab's back. Into the final phase of the project, this stacked ecosystem is kept as city animals become a part of the new ecosystem.³

1. I was interested in the spatial relationships of the precedent images as well as the relationship between image and the wall images are placed on. Could I still explore the concept of frame and wall in a 2D image that itself could be placed in a frame on a wall?

2. I experimented with a new visual language, looking now to current depictions of natural processes.

3. The visual language from Phase 02 was continued, but re-interpreted to bring a degree of realism to the project.



Elevation | *Initial Analysis*⁴

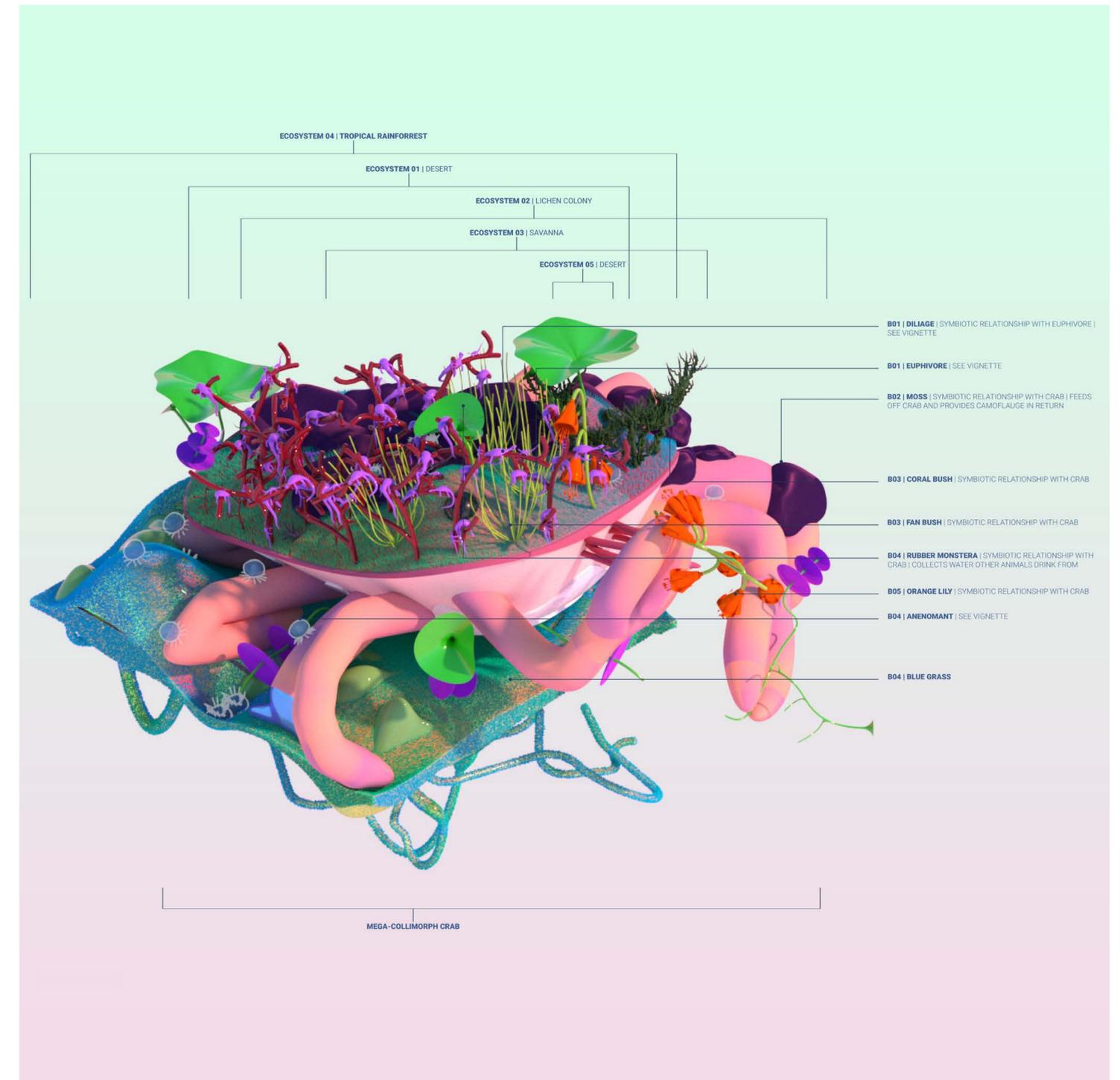
4. The analysis is for multiple elements. First, breaking down the physical relationships between elements in a typical depiction of historical nature scenes; where time and space is compressed to show everything. Second is the relationship between image, frame, and the gallery wall it resides on. This image questions those traditionally strict boundaries as creatures climb in from the scene and into the gallery space.

Phase 02

The stacked landscapes produced by the initial phase was translated into the mega-collimorph crab that has an ecosystem on its shell as it slowly moves across the city blocks. Through this concept, I experiment with the relations that exist between ecosystems.

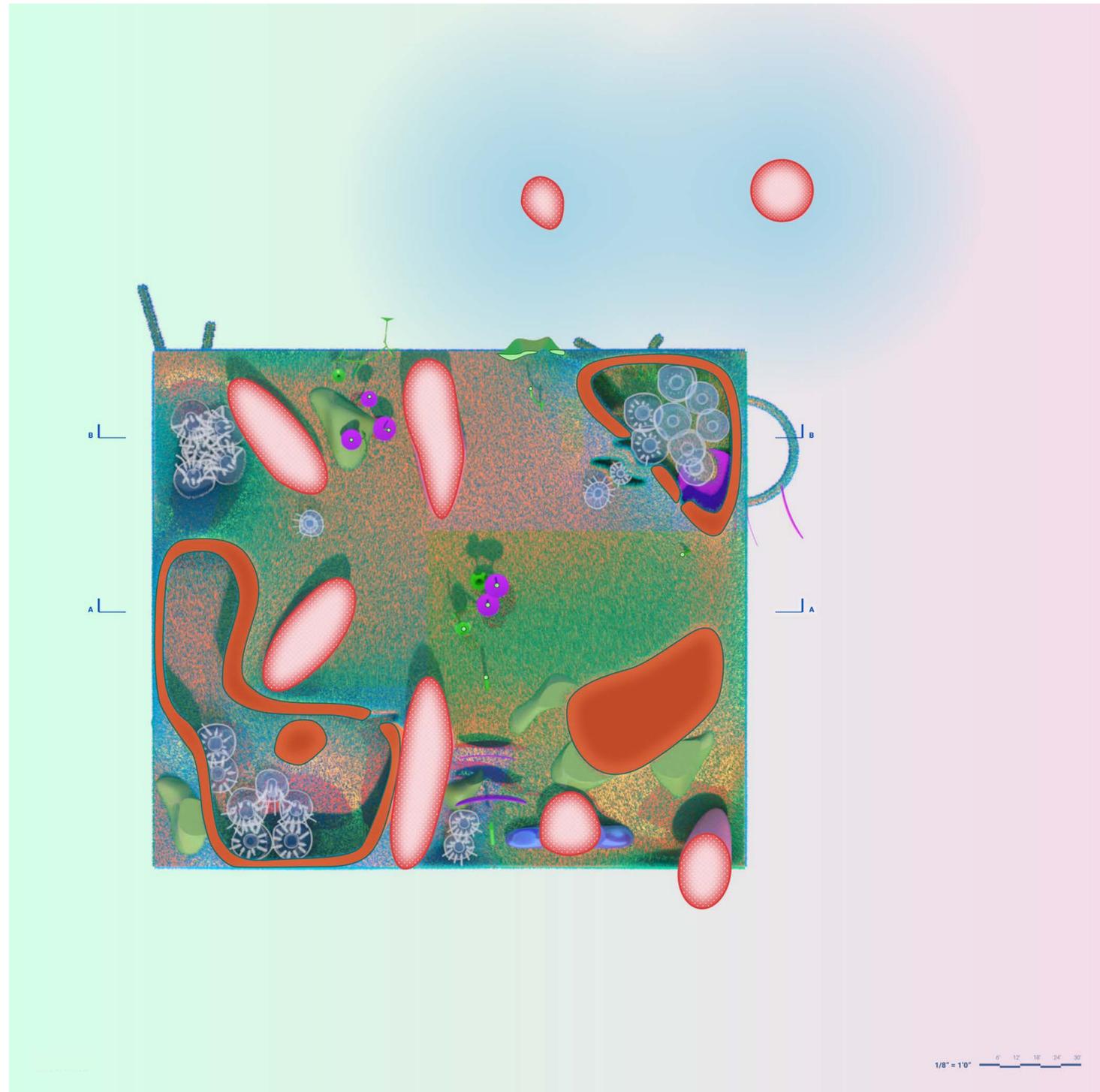
The crab settles down onto a safe resting place now that it has sufficiently decorated its shell with elements from the initial phase and from neighboring studio projects. In a symbiotic relationship, the plant life that the crab uprooted and placed on its shell for camouflage, has now grown into the crab. Roots break through the shell to access the nutritious flesh underneath. On top of the shell, more relationships are found as the creatures called the Diliages rest on the euphivore plants, safe from predators below while eating insects that would harm the plants. However not everything on the shell was placed there by the crab.

Creatures called the anenomants venture out of their breeding grounds to find areas with more prey on top of the shell. More mobile than the Diliages, the Anenomants have to be spread from their original environment as the crab moves from place to place. Lastly, I began to contemplate the human relationship with the crab, envisioning it as a kind of temporary exhibit. People are only being able to view the crab and its shell ecosystem for a set time until the crab decides to move on to find more food and more decorations.



Isometric | Ecology Diagram⁵

5. Visual cues were taken from modern day biology textbooks and how they labeled ecology diagrams. The idea was to continue the research on how nature is depicted, examining its current imagery. Some liberties were taken however to convey a sense of the fantastical nature of the project.

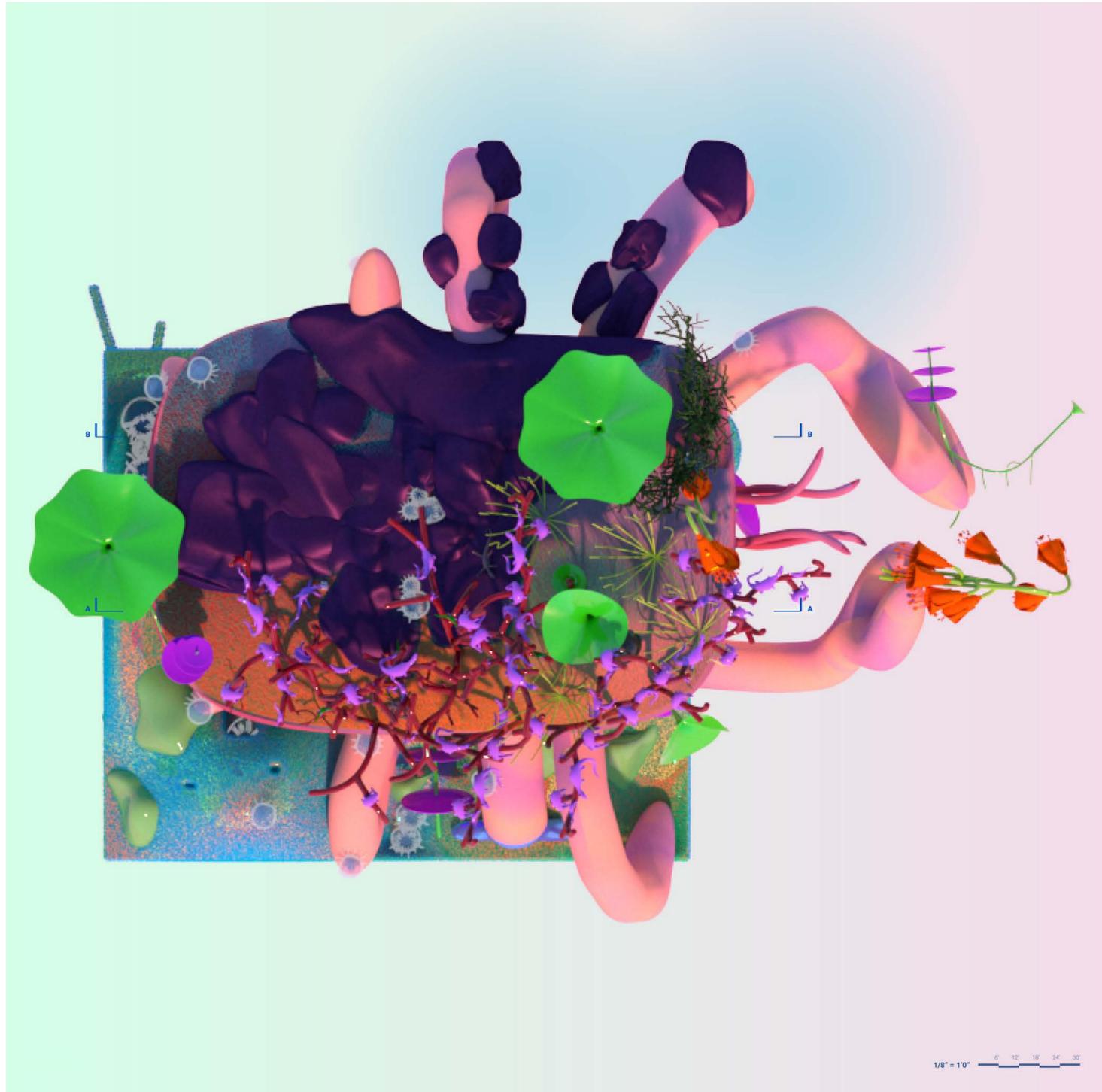


Ground Plan

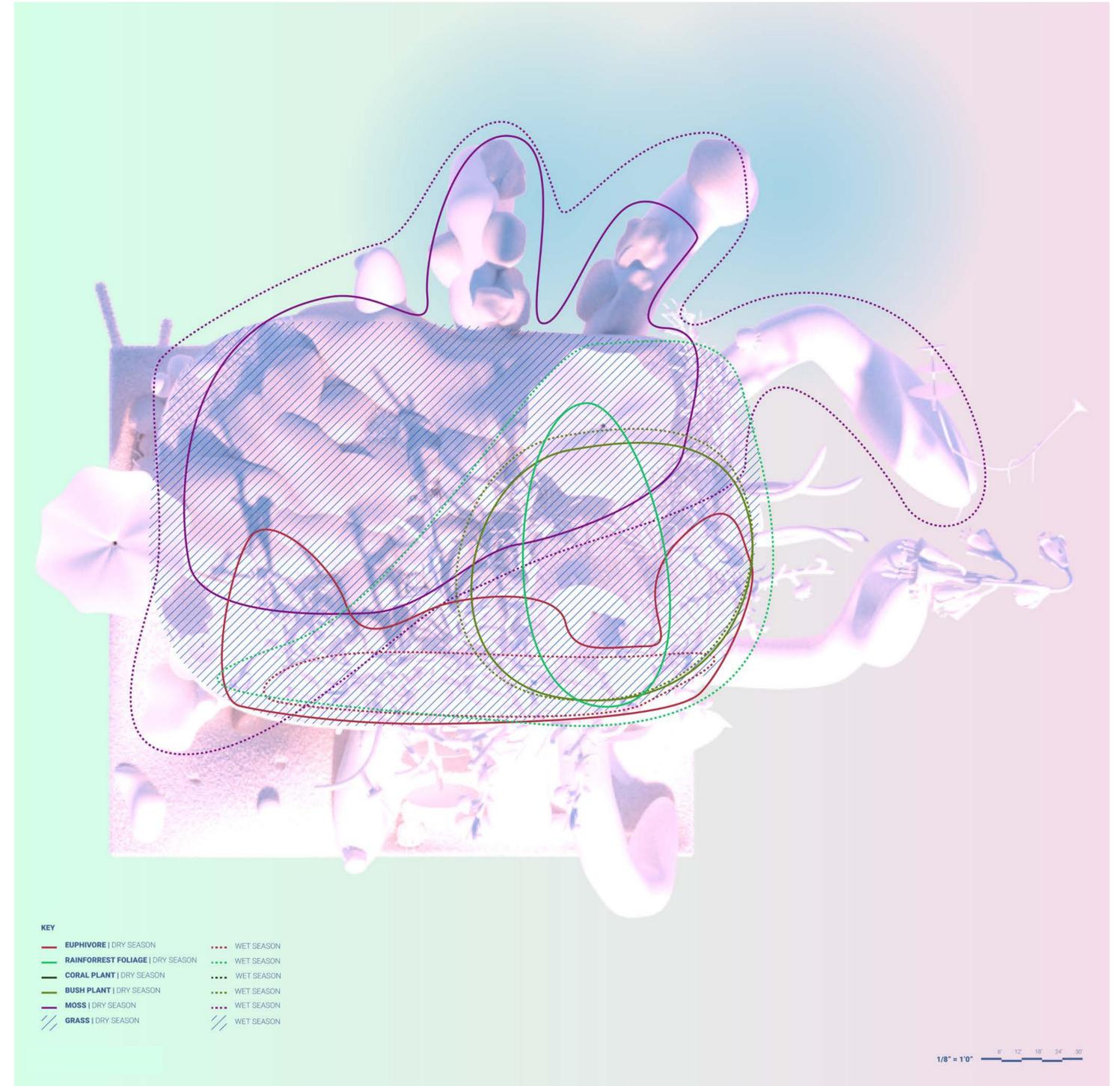


Planting Diagram | *Ground Plan*⁶

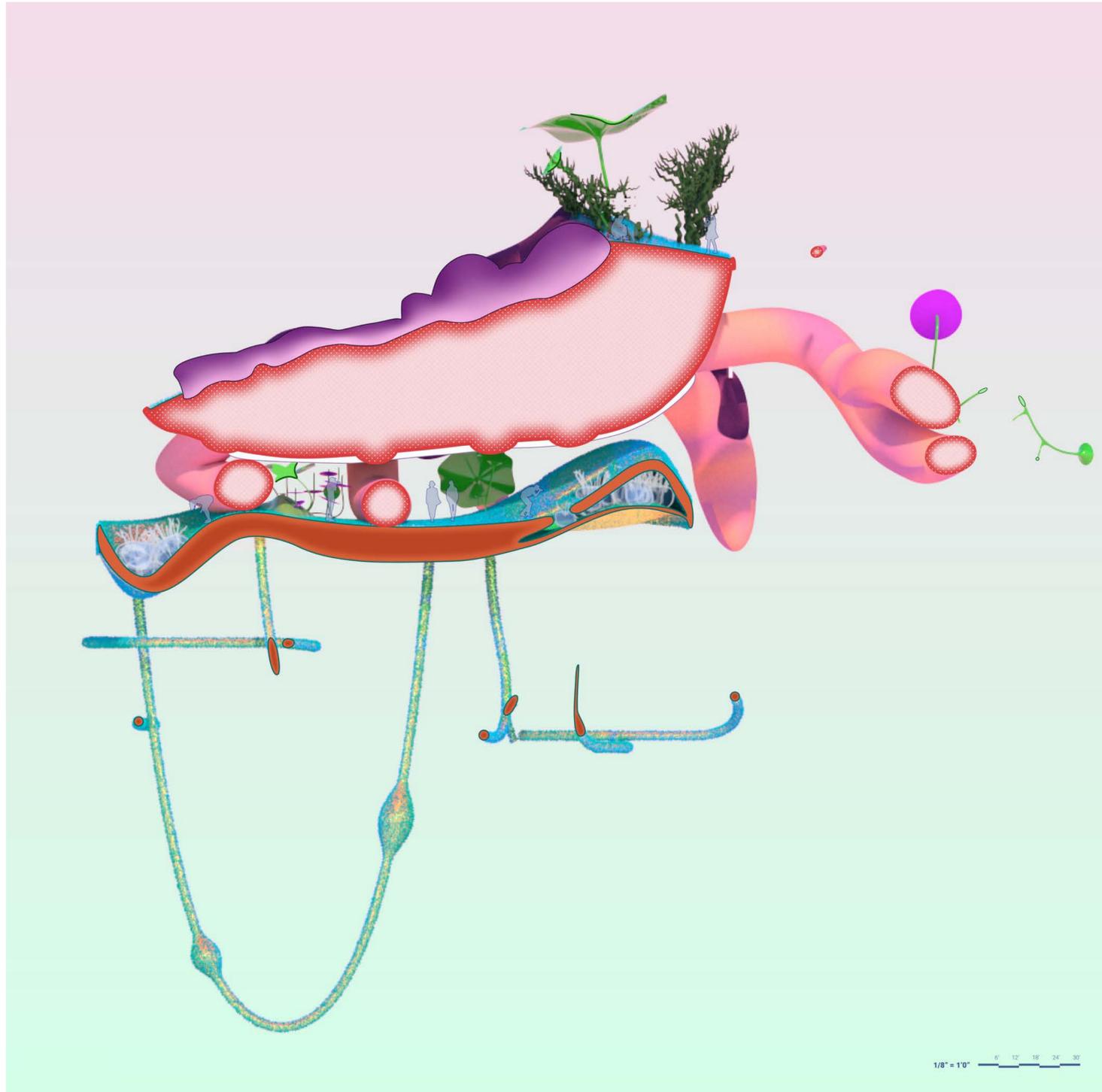
6. This image was based on planting diagram I had seen where the landscape was colorless to make the proposed greenery plan more visible.



Roof Plan



Planting Diagram | *Roof Plan*

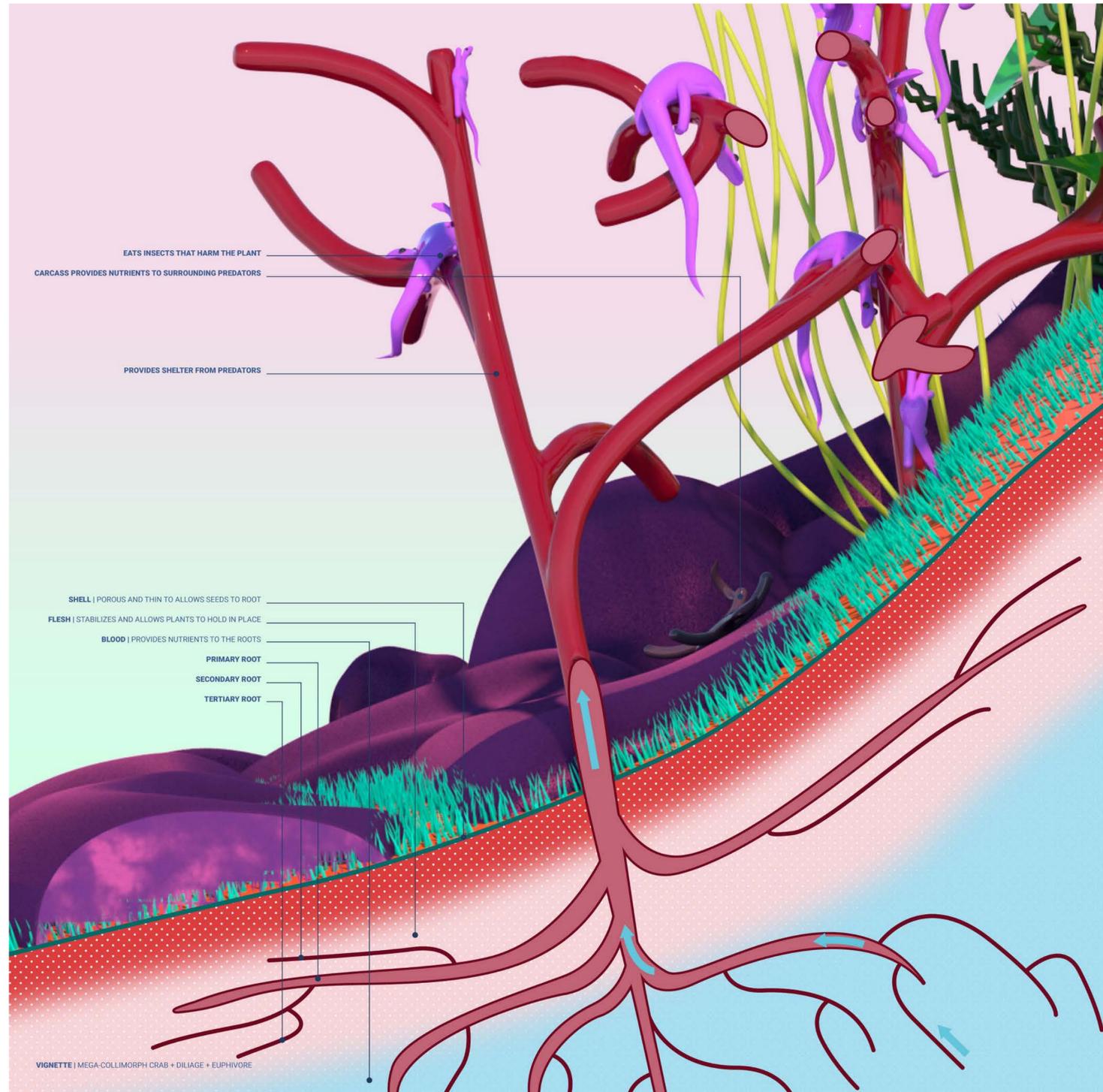


Section B-B | *Diagrammatic*

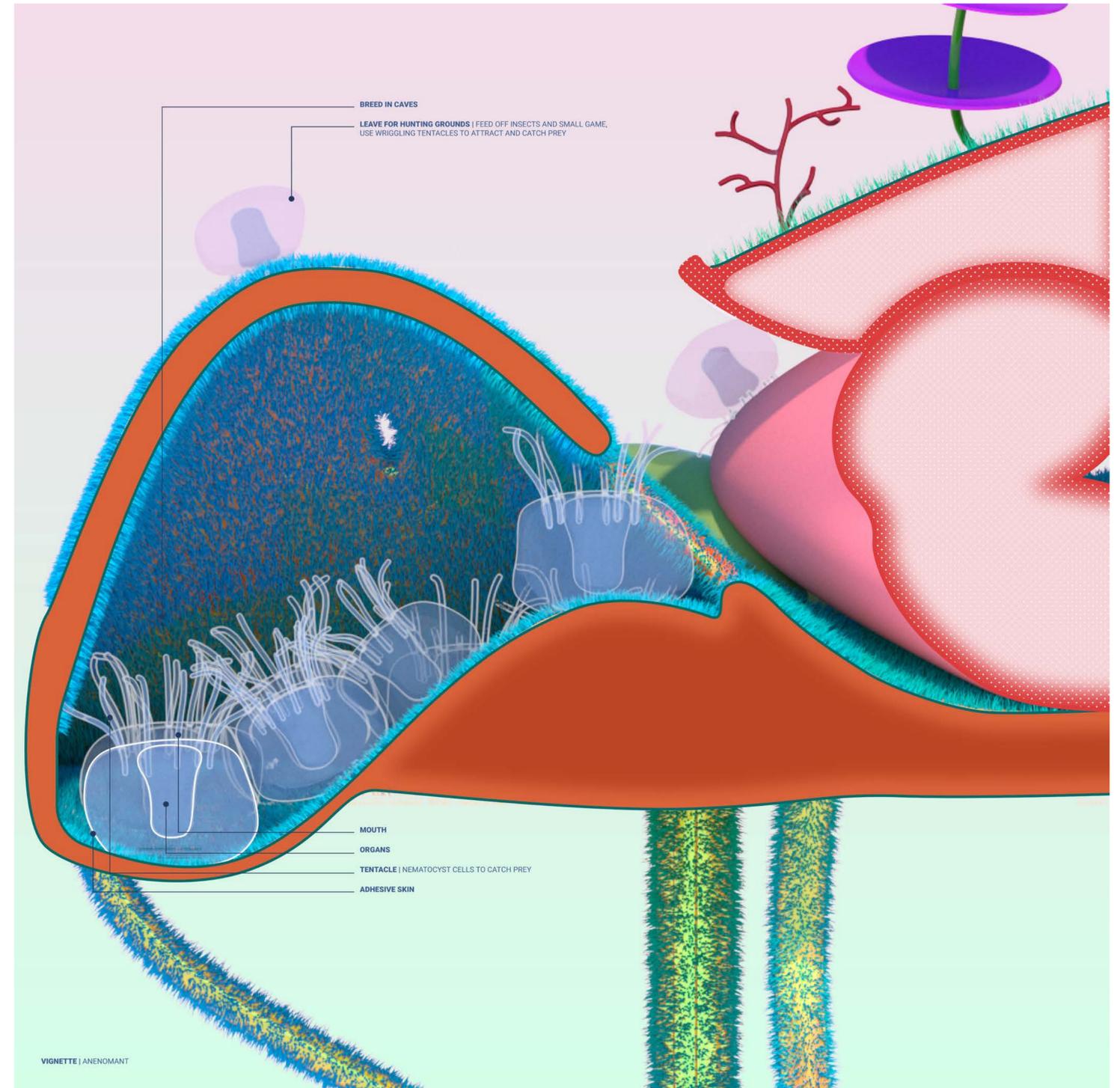


Section A-A | *Diagrammatic*⁶

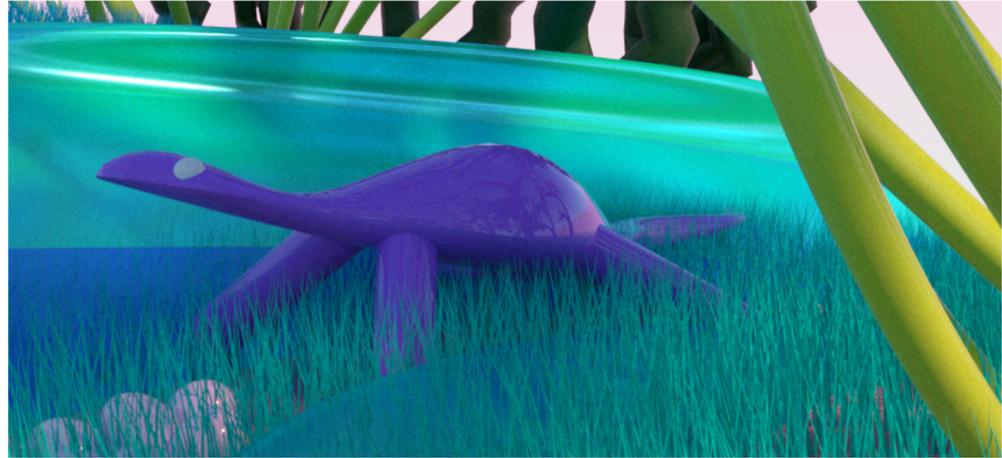
6. The flat diagrammatic nature of the organs was very much influenced by the modern biological diagrams I had found of crabs during my research.



Section Detail | *Shell Ecosystem*⁷



Section Detail | *Ground Ecosystem*



Vignettes | Nature Scenes

8. These scenes were posed to look like nature photography, discovering how the composition of images differed from the diagrams of before.



Isometric | Movement Diagram⁹

91. This diagram is here in lieu of an animation.

Final Phase

The crab structure exists as a remnant of the mega-corallimorph crab that travelled in search of a home. Settling on this site, the crab forms 3 ecosystem zones. On top, underneath, and inside of the form, the 3 spaces separated from each other but linked through the water that cycles through.

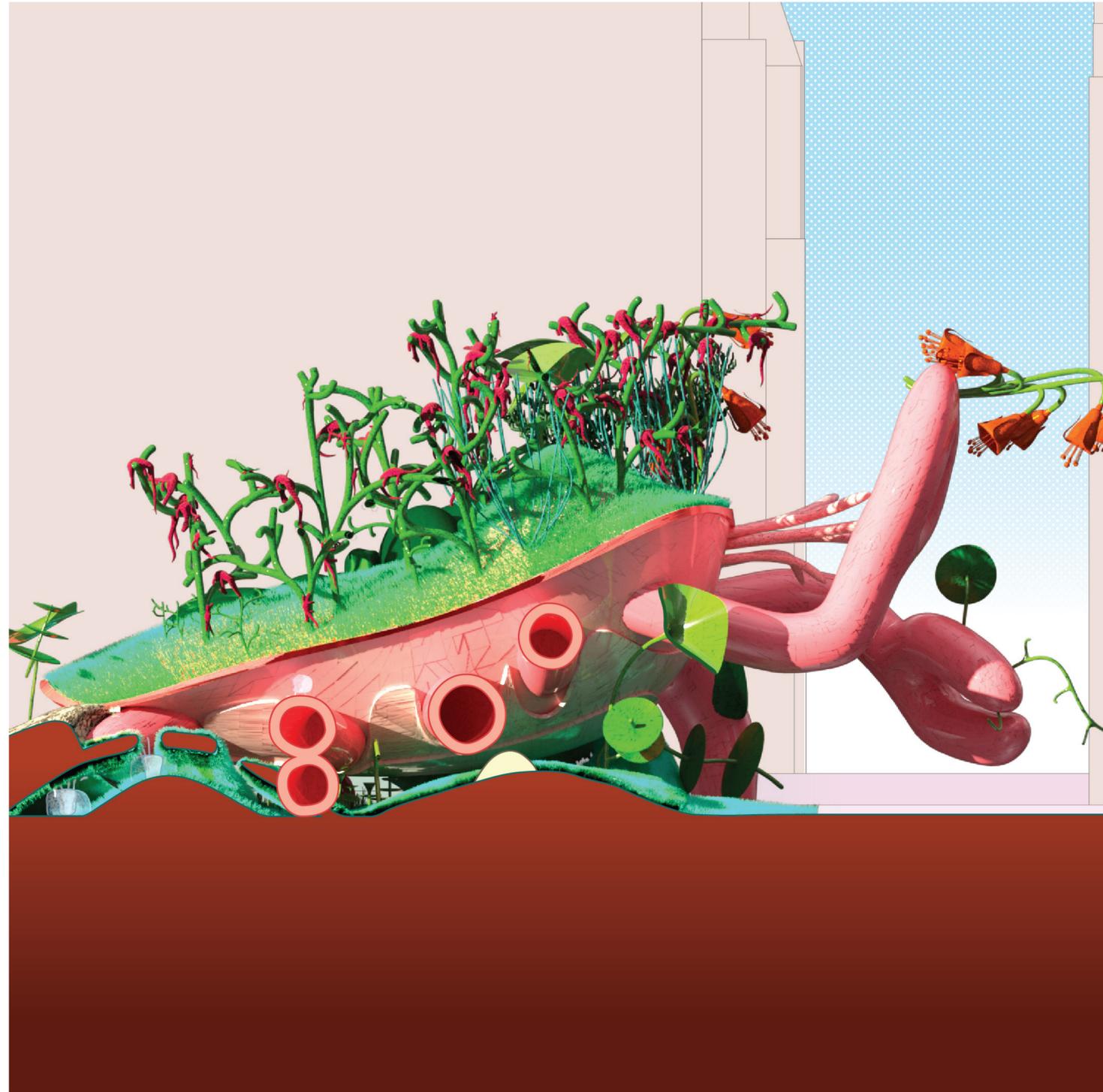
In the summer time the shell opens up and the rejuvenation cycle begins. Rain accumulates in the dips of the ground floor, creating rivers and ponds. The natural ground mimics marshlands that used to exist throughout New York, plant life working to purify the water making it safe to swim in. From there the anemones activate. Artificial creatures, their skin is flexible, absorbing the cleansed water and climbing up the legs of the crab to deposit the water inside of. The dips of the crab's interior allows for pools of varying sizes and depths. Shaded by the shell, the interior fills to become the city's public pool, a place to relax and cool off on the hot, humid days between rainstorms. The roof while raised is separate from human activity and becomes a place for nature to start to take over. Similarly, the raised areas of the crab that are too separated from humans, such as the crab arms, become areas for unplanned wildness to also take over, becoming a place for the nature of the city to inhabit.

As the weather cools off and the pools become less necessary, the water drains out through the legs and the shell lowers once again. The shell then becomes the space for human interaction, with artificial dinosaur forms acting as heaters for users as the anemone retire to their sheltered caves to hibernate until warm weather comes again.



Isometric | Exploded¹⁰

10. In this phase the imagery took on a more typically architectural look as the project was conceived as a real form that would exist in New York.

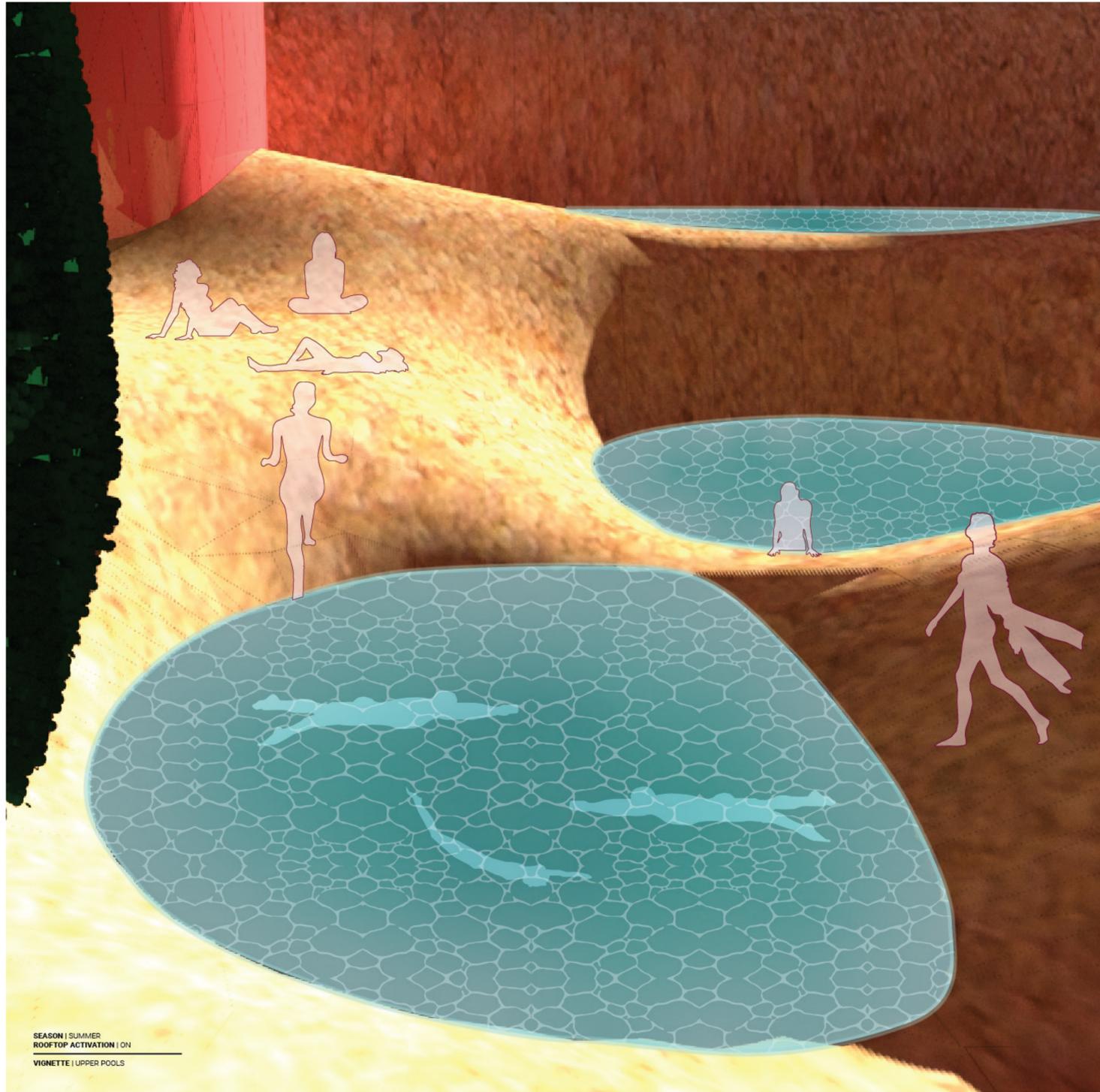


Section A-A | *Proposed Design*¹¹

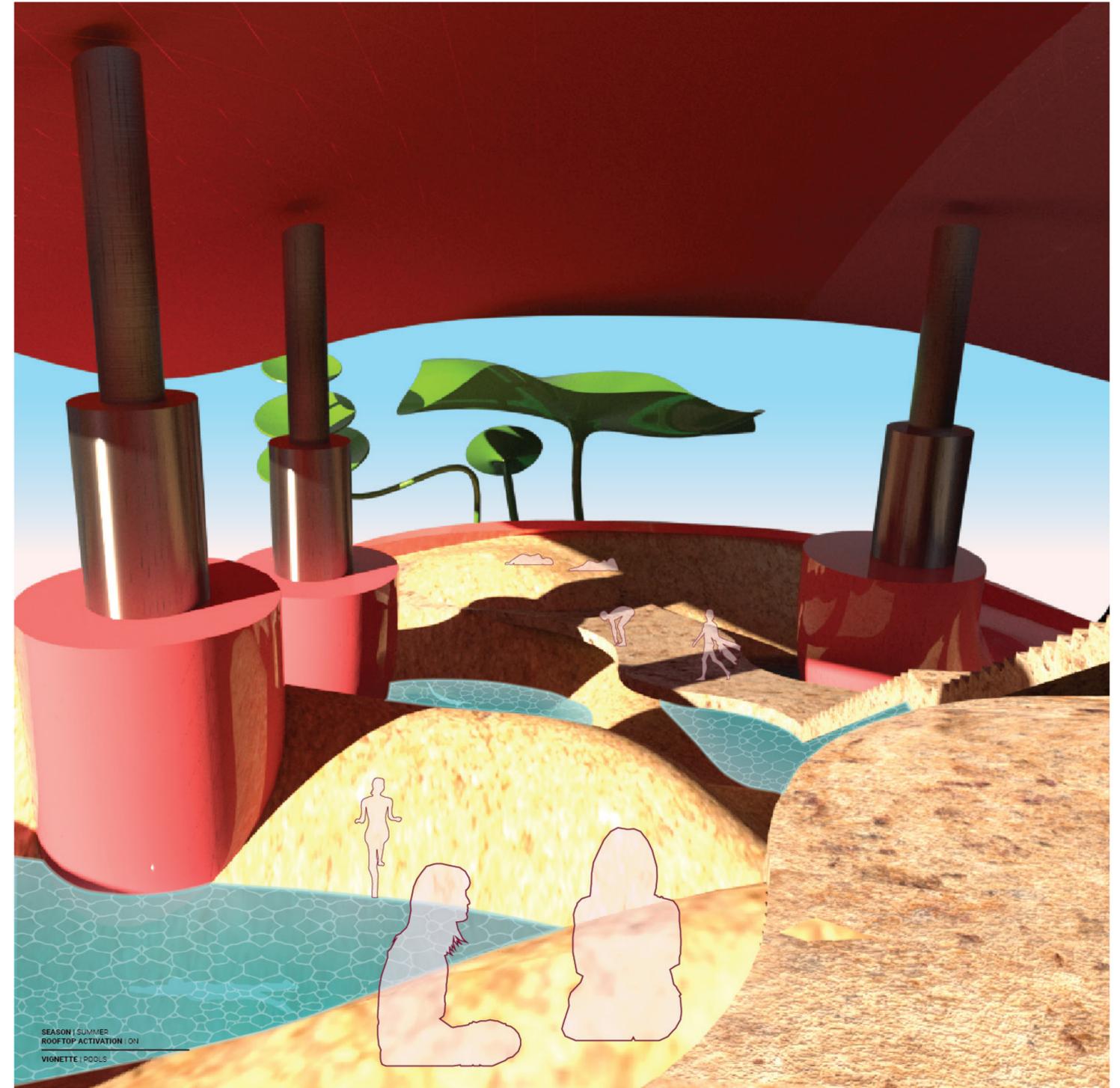


Section B-B | *Proposed Design*

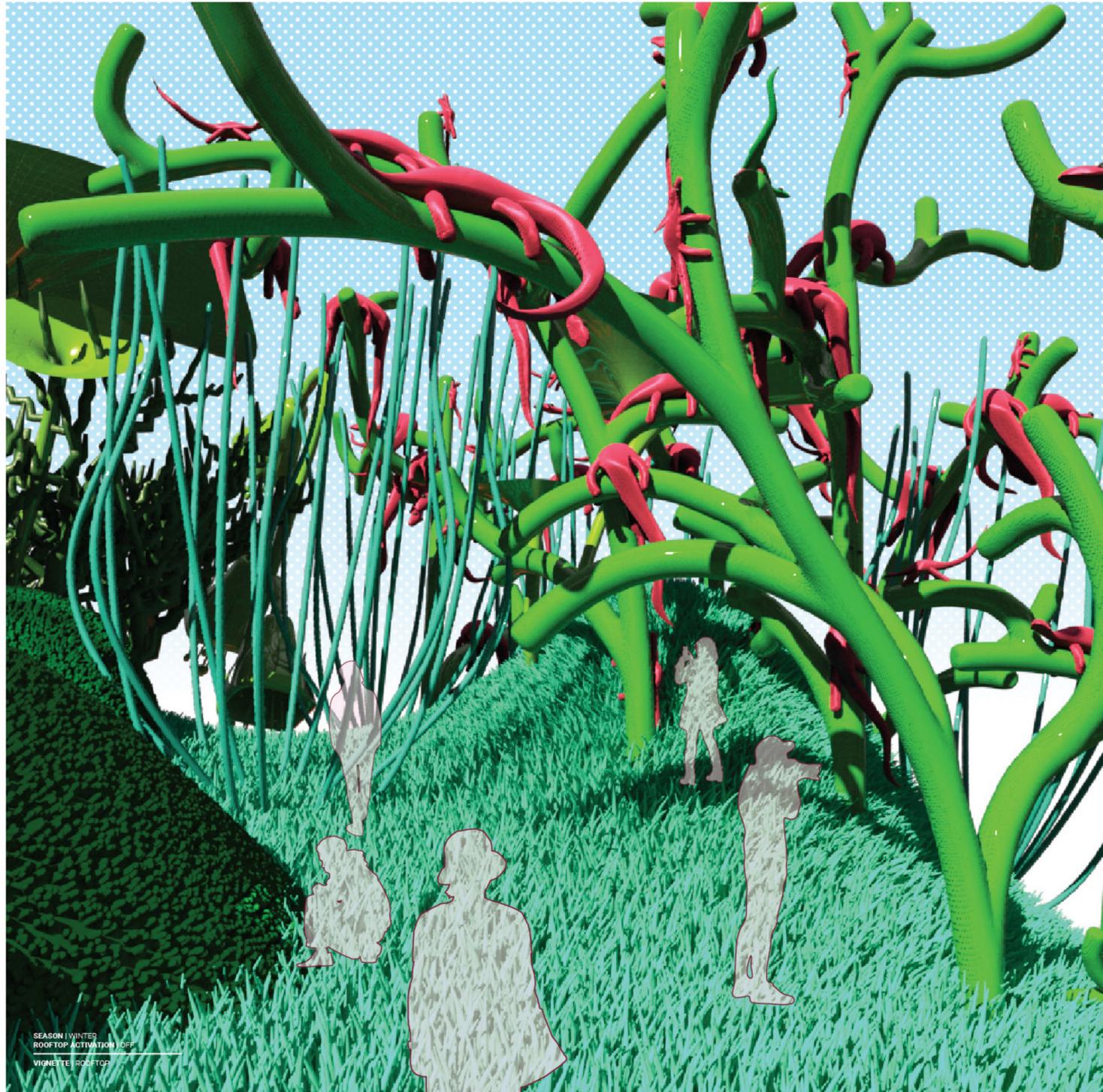
11. The flat diagrammatic image of before was replaced with a more realistic rendering of the structure's interior.



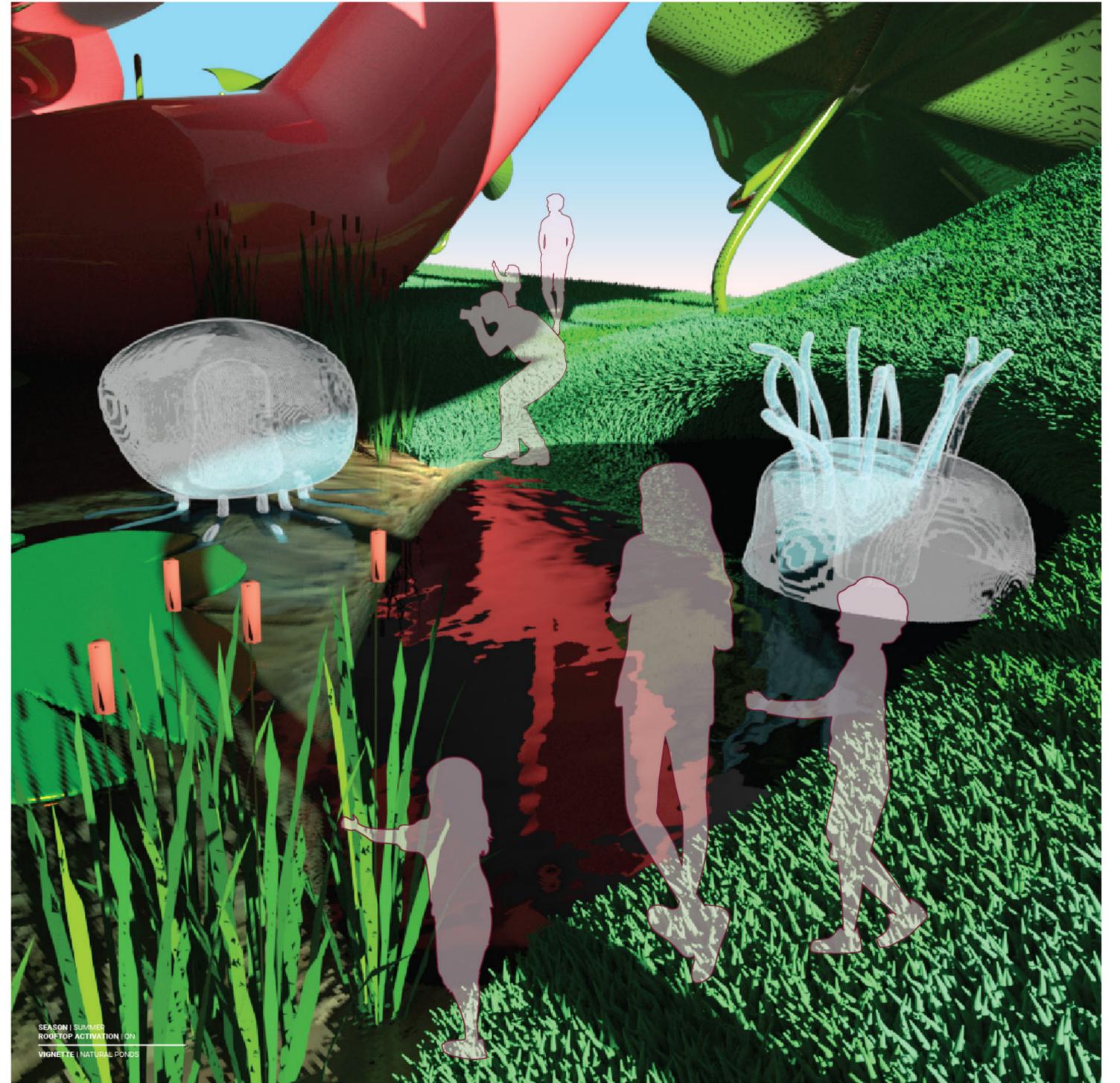
Vignette | *Interior Pools*



Vignette | *Interior Pools*



Vignette | *Rooftop*



Vignette | *Ground Pools*

DOLPHIN EMBASSY: COEXISTENCE OR CONDESCENSION?

MAUR DESSAUVAGE
Transculturalities
Summer 2021

This essay is a slight detour from my interest in the visual, though the connection is still there. What initially drew me to writing about Dolphin Embassy was the images of the project, how Ant Farm depicted human and dolphin relations, even designing a logo for the project of the two interlocked. Both were seen as equals interacting in drawings and in the descriptions of the project.

Still, I was not convinced that this project could lead to the dolphin human equality it called for. I examined how well this ideal of coexistence was implemented in the architecture of the project, challenging whether or not Ant Farm did design an embassy that would put dolphins on equal footing with humans.

Dolphin Embassy: *Coexistence or Condescension?*

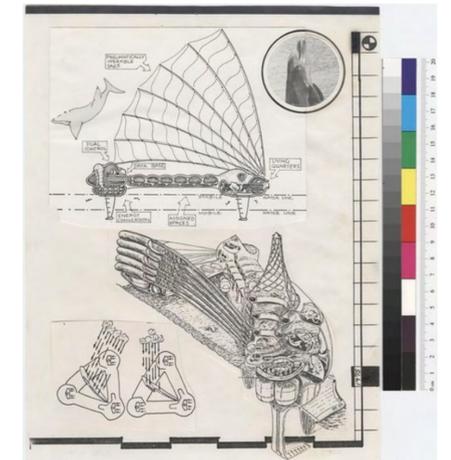
Envisioned through drawings in 1974, Ant Farm's "Dolphin Embassy" was a project never realized that proposed building an embassy off the coast of Australia where humans and dolphins could meet and work together, furthering the knowledge of both species. The project would support research on how to achieve communication between the two species. Although the Dolphin Embassy strived to produce a more reciprocal relationship between man and nature, this paper argues that it perpetuated antiquated assumptions about what defines humans and what defines animals.

Dolphin Embassy is a ship, triangular in form, with a large opening in the center and fluid chambers allowing the dolphins to have access to the building. [Fig. 01] The programming holds a network of labs and living spaces that foster interspecies cohabitation¹. Underwater computers, cameras, and sonar-recognition software are used for communicating with the dolphins as well as piloting the embassy, allowing humans to be able to visit different dolphin pods². Traditional architecture represents man's attempts to keep nature out and away while the Dolphin Embassy works to bring dolphins in. The communication labs and relaxation spaces become a place for interspecies interaction, supported by water stairs and halls that allow dolphins to enter and move within the embassy. [Fig. 02]

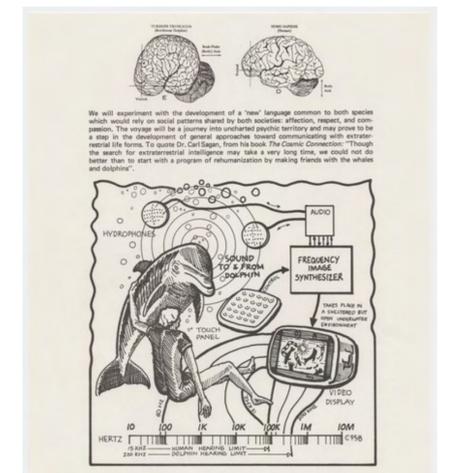
While playful in some ways, Ant Farm took the idea of dolphin communication seriously. The machinery they reference is based on actual experiments. In the 1960s, scientists discovered that dolphins were able to mimic human sounds and were capable of understanding, to a degree, human language³. Envisioning a day of seamless communication between man and dolphin, Ant Farm did research on both captive and wild dolphins. In the end, they were unable to solve cetacean communication and were unsuccessful in raising enough money to build the embassy⁴. Still, founding member Doug Michel believed that "the Dolphin Embassy experience provided a deeper view into the mysteries of Delphic civilization."⁵



[Fig. 01] "Embassy to the Dolphins," 83.



[Fig. 02] Chip Lord and Curtis Schreier, Dolphin Embassy.



[Fig. 03] Chip Lord and Curtis Schreier, Dolphin Embassy.

1. "Embassy to the Dolphins," *Esquire*, March 1, 1975, 83.

2. "Embassy to the Dolphins," 83.

3. "The Dolphin Who Loved Me," *The Guardian* (Guardian News & Media Limited, June 8, 2014).

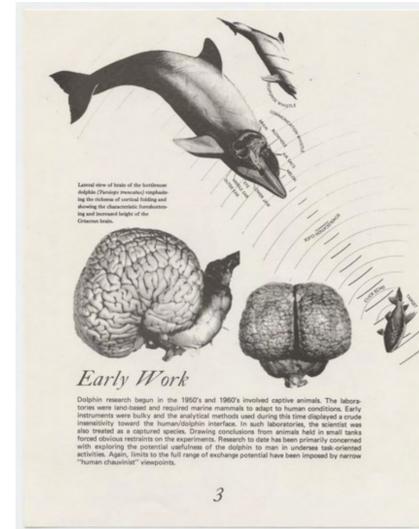
4. Greg Allen, "Cue the Dolphin Embassy," *greg.org* (Greg Allen, May 2, 2020).

5. "Dolphin Embassy," *Hidden Architecture* (Hidden Architecture, May 7, 2019).

“The climax of Ant Farm’s animal work,” Dolphin Embassy is a critique of man’s relationship with nature⁶. Traditional zoopolitics have man managing nature, controlling where species are allowed to live through architecture. In Dolphin Embassy, this relationship is re-imagined as one where humans and dolphins work side by side, towards a common goal of bettering the world together. [Fig. 03] The use of the term embassy reinforces this concept. Dolphins who entered into the communication labs and grottos would be representatives, speaking on behalf of the delphic civilization. The humans in turn would represent the homo sapiens, willing to welcome and learn from the dolphins. The mission of the project is one of peace and cultural exchange.

With Dolphin Embassy, Ant Farm envisioned a project that fostered a perfect interspecies relationship, yet the way dolphins are viewed is flawed. They are seen as natural objects instead of true users of the building. This is evident in their representation in Ant Farm’s literature: the mammals’ bodies float contextless; section cuts show the various parts of their anatomy with scientific labels; the brain is shown as an isolated object to allow the reader to better examine its form. In another image, the dolphin / human interaction within the dolphin’s ocean domain is depicted in a primitive aesthetic. [Fig. 05] This fosters the idea of nature being less developed than humans because nature does not mimic what humans consider to be civilized society.

In the design of Dolphin Embassy, dolphins are able to enter human spaces, but they cannot work the controls of the machines. They cannot direct where the embassy sails, perform their own research, or use any of the machines. The project was designed with dolphin hearing in mind, developing a pneumatic water system to move the embassy instead of loud machinery; and yet, the vivid colors of the embassy were chosen with humans in mind as dolphins may be colorblind⁷. Most condescendingly, Ant Farm’s treats the dolphins as primitive and naive in their intelligence; a historical stereotype for natural creatures to be intuitive in ways that (typically western) humans are too civilized to achieve. And what do humans give the dolphins in return? Technology that they



[Fig. 04] Chip Lord and Curtis Schreier, Dolphin Embassy.



[Fig. 05] Chip Lord and Curtis Schreier, Dolphin Embassy.

cannot use and may not even want. If dolphins and humans could understand each other, I wonder what could we actually learn from the other? What debates would occur? What demands would the dolphins make of humans, considering the pollution of their home, the kidnapping of their kind for our amusement, and the murders we have committed to reduce fishing competition? While the Dolphin Embassy is a step in the right direction for human interaction with nature, there is still a long way to go for equal coexistence.

6. Tyler Survant, "Biological Borderlands: Ant Farm's Zoopolitics," Archinect (Archinect, February 18, 2014).
 7. Jeffrey I. Fasick and Phyllis R. Robinson, "Adaptations of Cetacean Retinal Pigments to Aquatic Environments," *Frontiers in Ecology and Evolution* 4 (2016).

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ENACTING ELUSIVITY

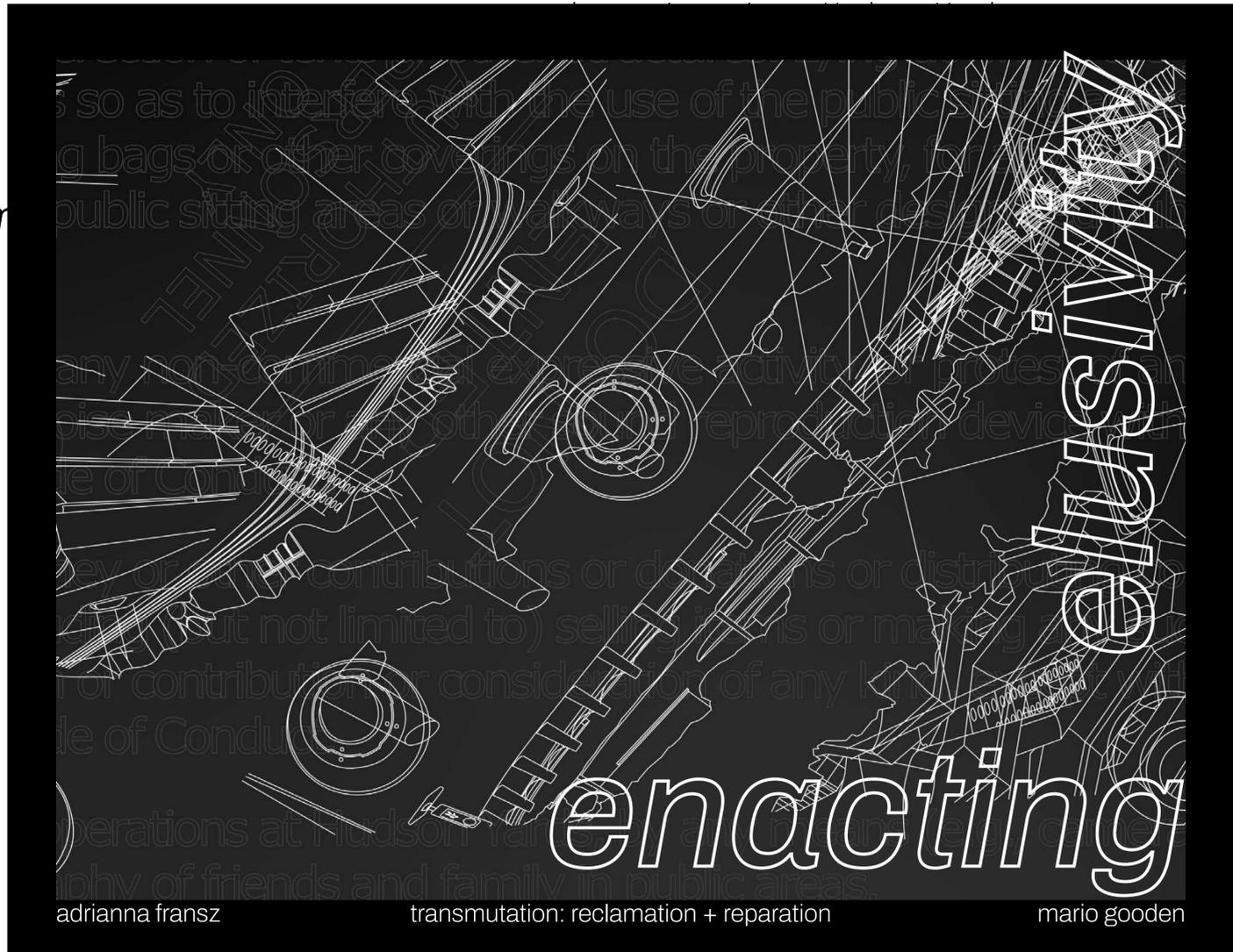
Hudson Yards claims to be a space for everyone as an area of public and culture, with the Vessel in particular proclaiming that it was built for anyone to come and climb. However, the spatial design gives away the

SIMULACRA² AND SIMULATION: THE

Introduction

Jean Baudrillard identifies and describes a cycle present in different areas of modern society that involves duplication over and over to the point of implosion. He

Reclam



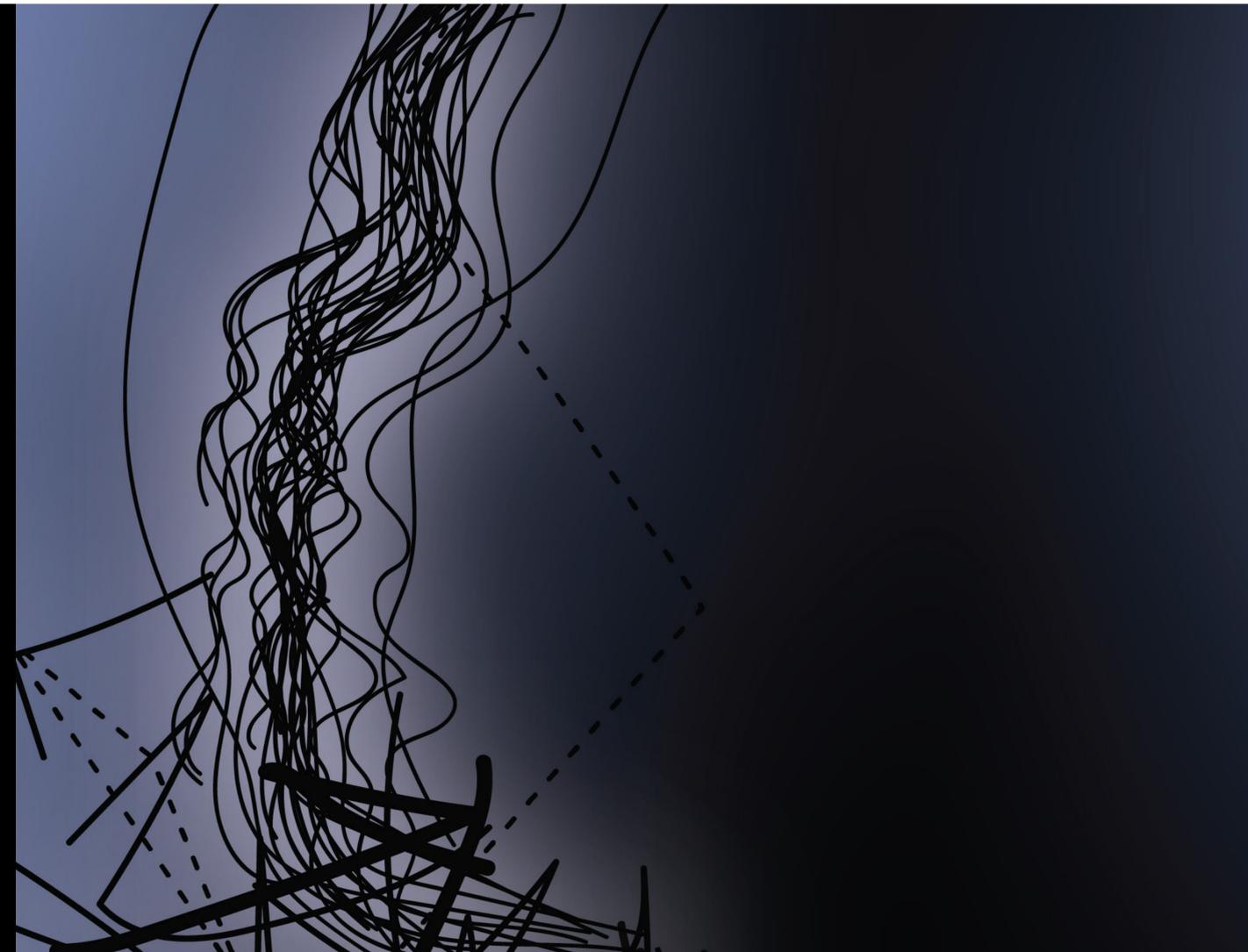
adrianna franz

transmutation: reclamation + reparation

mario gooden

state denoting exposure to cameras. Under these overhangs is a multitude of blocks that can be used as seating or as stands for marketplaces with the space becoming activated by the people throughout the day.¹

1. For this project I produced a booklet for the project. The composition of this booklet is the best way to understand this project and as such, the pages of it have been superimposed over this portfolio.



ers to this phenomenon the creation of simulacra, where the duplication of places becomes the real and becomes the hyperreality. While Jean Baudrillard aims to not place a positive or negative valuation on this cycle, his language suggests a negative judgment on the cycle. As he identifies as contributing to the cycle. As such, his theory primarily observational and does not purport to provide

guidance or valuation. Additionally, Baudrillard has a tendency to generalize, which leads to geographical mistakes. These instances reveal Baudrillard's unfamiliarity with the nuances of American

2. This essay was written in conjunction with this studio project, as I saw Hudson Yards an example of the cultural implosion and creation of the simulacra. My proposal was developed as a way to combat this. As an influence for this project, the essay is a underlaid beneath the booklet.

culture and that his interests seem to lie in understanding broad cultural changes. Nonetheless, Baudrillard's analysis can be used to inform architecture and its re-creation within media, with Baudrillard's

analysis being used as guidance. Exploring the theory's potential usage reveals that Jean Baudrillard's theory can be utilized to inform analysis of the potential negative aspects of an architectural project and help architects develop an awareness of their role in creating the simulacra.

Structure

Simulacra and Simulation in its structure is less of an argument and more

of a showcasing of its own theory. Jean Baudrillard formats the theory as a standard book with a series of chapters. He refrains from using images and utilizes footnotes as a way not just to cite other works, but as a

place to expand upon an idea. This kind of thinking is typical of this time in philosophy, revealing a feeling of apathy or impotence when it comes to enacting positive change in a culture that evolved so rapidly. Examining

the chapters, the first one defines his argument. Titled "The recession of simulacra," Baudrillard examines the role of the image within society. Expanding on this, he dives into the expression of simulation and the hyperreal, defining them as "deterrents" every principle and "very objective" and especially focusing on the creation of the hyperreal as a result of society's need to continue produce

and in the end, resulting in the simulacra. Throughout this chapter, he briefly explores the variety of cultural examples of the hyperreal and simulacra. This quickly allows the reader to become familiar with



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contents

the rest of the book, as the remaining 17 chapters are all in-depth demonstrations of the simulacra phenomenon. These chapters provide evidence supporting his theory, with Jean Baudrillard explaining how the

simulacra applies to the current culture of the time period. "Holocaust" showcases how even World War II succumbs to the hyperreal with movies and media of the event slowly replacing the reality of the war, and all these movies looking toward the others to develop better movies about the Holocaust. Overall, the book is designed to introduce the reader to the concepts Baudrillard has identified

followed by chapters that are then a variety of cultural examples, sourcing from politics, movies, architecture, advertising, and philosophy to prove the existence of simulacra. However, the book never

progresses further than the identification stage.

Throughout his writing, Jean Baudrillard never gives an evaluation of simulacra. He

uses to identify its positives or negatives, and he does not attempt to provide a way to utilize the concepts he has developed in the work. Further, simulacra and simulation merely identifies a phenomenon and does not move past this stage. The furthest goes is a definition of how "scourses of truth" are capable of "countering" the effects of simulation. Additionally,

there are multiple flaws within the theory which weakens Baudrillard's argument that he can correctly identify instances of the simulacra within popular culture and society.



abstract

Cooped by Jamar Roberts is an expression of liberation in darkness and in being unseen. The piece begins by not allowing the viewer to feel grounded. What is up or down is confused as Jamar's torso seems to either float or hang in a liminal purple space, keeping from establishing a sense of gravity. This allows Jamar to move with freedom within this space, body exposed in profile and every motion visible. However, as the dance progresses, the light dims and the background becomes a textured blackness in which his body disappears. The perspective continues to switch as floor and walls are introduced and hidden throughout the several sections, or acts, of the dance. As he dances within the spaces, his body fills up the entire screen, the light barely illuminates the contours of his body. What is him and what is blackness become indistinguishable. His movements are elusive, glimpses of them seen when he passes across the dim light. However, in this textured blackness his dance becomes more energetic, he gestures with his hands as his arms move back and forth across the screen, uncaring of whether these actions are captured by the camera.

The illegibility of his body in the darkness liberates him. Unlike in most dances that are well lit and displayed for the audience to view in its entirety, the void allows him to become elusive, to become one with the textured atmosphere of blackness. To dance without the pressures that a surveilling audience brings. Though his body is trapped in a confining darkness, he can now find his own liberation of movement that he carves out for himself. At the end of the piece, his face and body are fully visible. His body becomes illuminated and legible. The camera gives him more negative space to dance in. He is no longer trapped in the darkness, he is free in his movement, but he is seen and substantial for an audience once again.

02

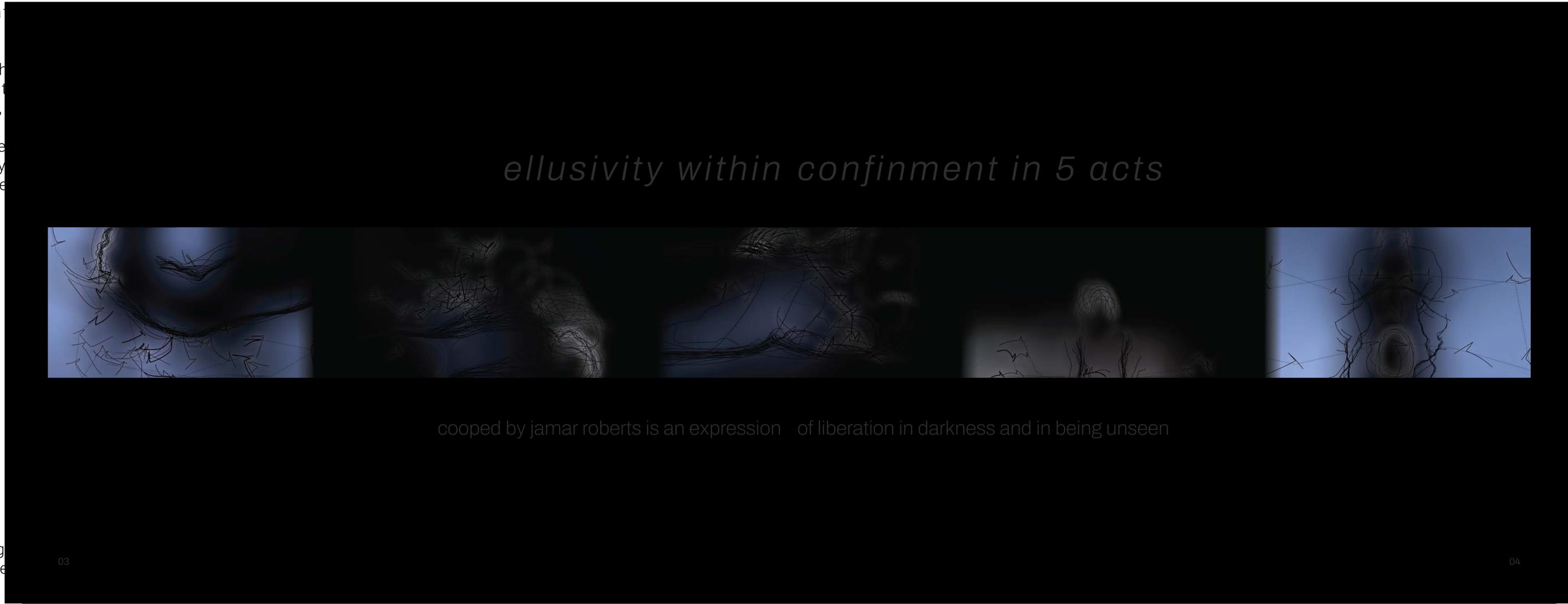
Specifically, Baudrillard establishes a strong connection between Disneyland and Los Angeles, appearing to mistakenly believe that Disneyland is in the City or County of Los Angeles. He uses this connection to then

establish that Disneyland, is a perfect example of the entanglement of simulacra, because it works to hide the "real" city of Los Angeles. However, it is important to note that Disneyland in reality is not part of Los Angeles County, and rather is an hours' drive away from Los Angeles. Instead, Disneyland exists with the city of Anaheim, a city that is a part of Orange County. While close to Los

Angeles, the culture of Orange County is vastly different from Los Angeles. This invalidates his argument of Los Angeles being surrounded by the imaginary stations, as the imaginary Disneyland feeds into

Orange County, which itself is a county that very much contains its own simulacra. While perhaps not as strong as Los Angeles as an example of simulacra, Orange County has a strong connection to Disneyland as well

Downtown Disney, a Disney themed shopping mall, and carefully designed suburbs, all of which would take for good examples of the hyperreal. In fact, the design of residences in many neighborhoods in Orange County are based on Mediterranean architecture from other cities. While it is understandable that Baudrillard prefer to connect Disneyland to Los Angeles, the city is a hyperreal network of circulation,



ellusivity within confinement in 5 acts

cooped by jamar roberts is an expression of liberation in darkness and in being unseen

03

04

forcing this connection does a disservice to a proper understanding of Disneyland's role of producing the hyperreal within a county context. Additionally, this decision ignores perhaps an even better example of the

hyperreal within Los Angeles: Hollywood.

This kind of over-generalization seems to be a symptom of both Baudrillard's unfamiliarity of American geography as well

as an indicator of his interest in crafting a theory that is focused on the broader cultural movements of the American over nuances. People even within the United States often conflate Orange County with Los Angeles, not understanding that there are important political, social and cultural differences between the two areas. As Baudrillard is from France and rarely visited America it can be easy to simplify the coastal

cities into all being versions of Los Angeles. Distinction between the two is a level of granularity he is unable to access due lack of experience. Additionally, it should be noted that Los Angeles, Hollywood, and

Disneyland within Simulacra and Simulation becomes a representation of the entirety of the United States, standing in as the Americana. He is uninterested in looking deeper than this as most likely, he sees

Hollywood as a predictor of the entire cultural shifts of the rest of the states. That while yes there is another level of culture distinct to the states and their cities, that this culture is a sort of slave to the simulacra of Hollywood. Baudrillard ascribes a large degree of power to the movie and tourist attraction culture that makes the American simulacra; a concept that is not unsound considering the large crowds they attract.



Context
Reading Simulacra and Simulation by Jean Baudrillard, one can see that it is very much a reaction to current events as Jean

Baudrillard views them. With the advantage of hindsight, we have the opportunity to evaluate whether Jean Baudrillard's perceptions of these events are accurate. Simulacra and Simulation is deeply rooted

in its context as a majority of the book chapters reference specific and (at the time) current piece of culture as evidence of Jean Baudrillard's phenomenon the simulacra. It should also be noted that Jean Baudrillard specifically roots the context of the book within Western culture, with a pointed focus on America. He has a great interest in the media of western movies and

Hollywood, examining the relationship between the reality of the Vietnam war and the hyperreality of Apocalypse Now in order to make his point that Apocalypse Now becomes and replaces the experience and

idea of the Vietnam War within American culture. However, he does not acknowledge the experiences of the Vietnamese, nor does he examine the production of the hyperreal within countries outside of the West. In

America, especially, our movies as a whole are created as an example of how Hollywood the past is continuously created and defined in culture through the medium of movies which base their stories off of other movies, placing reality with itself. While movies and television are clearly shown in Simulacra and Simulation to be an apt and poignant example of the simulacra, Jean Baudrillard misses what



could have been another interesting, and perhaps even more relevant, example of the simulacra by not addressing the role of video games.

Missed Context

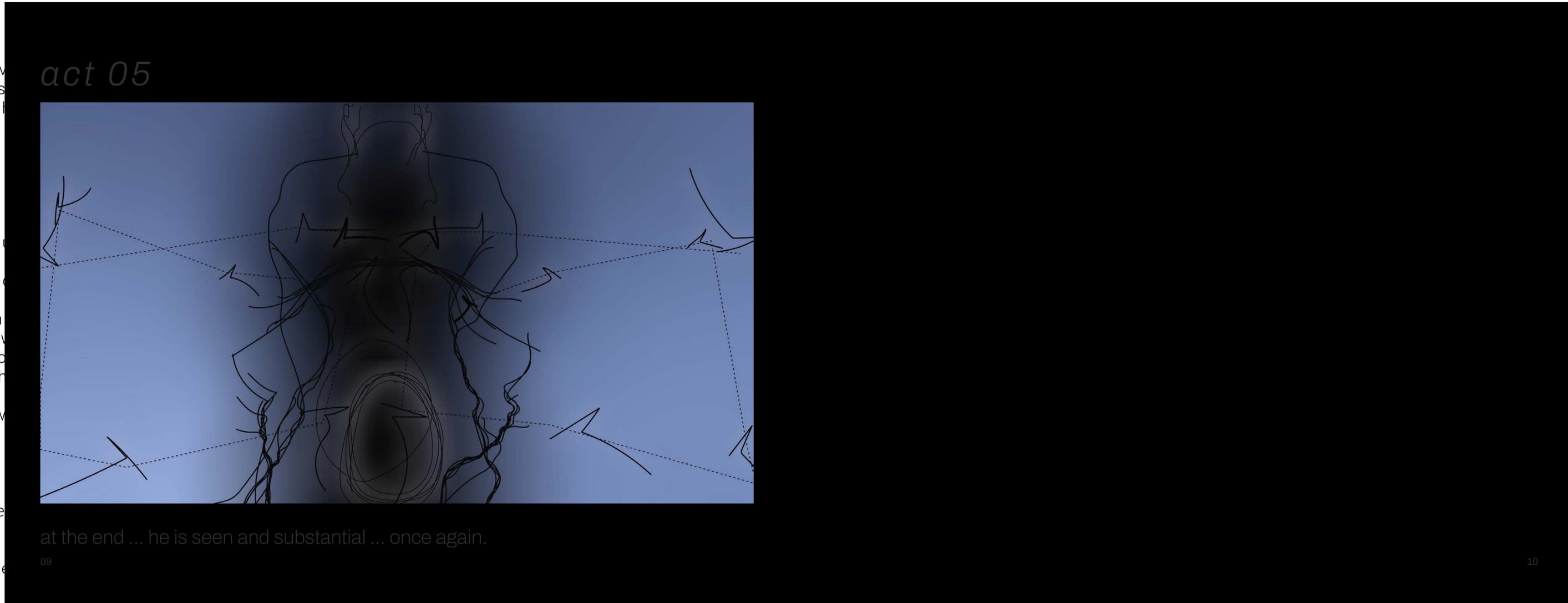
Baudrillard focuses on the simulacra that is created through movies and architecture, focusing on how they craft the hyperreal and how they will continue to only grow and

continue the cycle. What these two examples have in common is that they both are based on the physical simulacra. The movies Baudrillard examines are based on actual events that have occurred in human history and how they craft new simulations of them that other movies then base their own simulations on. While the movies themselves do not create a tangible simulacra, they craft one for events

that did physically occur. They also use people, props, and sets that are physical. Additionally, the architectural simulacra such as Disneyland and Beaubourg are clear examples of crafting physical simulation,

using their physical details and forms to convince the audience of their hyperreality. Video games on the other hand, are very much rooted in the virtual. While they can be based on actual events, they are more

rooted in the virtual and digital. Their graphics at this time are pixelated and highly unrealistic. They were able to use images or video of the physical simulacra like movies. The technology of digitized video games from the 1980s was able to develop physical simulacra, and thus were not of interest to Baudrillard. However, video games could in the future prove to become incredibly effective



in crafting simulations and convincing people of their reality in spite of a lack of physicality.

The concept of simulacra in the theory of

Simulacra and Simulation would have been well exemplified within video games. This book was released in 1981, right before the video game crash of 1983. As such, it landed squarely within the video game boom of the

late 70s and early 80s, with early console games like the Atari and Sega being released during this time. While the graphics were low-tech, the entire purpose of video games is to create a new world in which the player is the most important person and the most powerful, most likely in sharp contrast to the person's reality, particularly since many of the early players were children. Early games were on their way to create better

and better simulations. Even during this early time period they simulated reality, with many games simulating the reality of war in simple graphics. Space Invader and Missile Command, for example, re-created

cooped in the city

Cooped is a piece about finding liberation while in a place of enclosure. Physically, Jamar was confined to his home during the quarantine. Within the piece, his body is confined within the camera frame, and as he dances he discovers his liberation when the frame is dark and his body merges into the black background of his confinement. This idea of liberation within enclosure through illegibility is a concept that can be used when examining the issues of Hudson Yards.

An enclave and a city unto itself, Hudson Yards is removed from the context. It turns inwards and uses a variety of surveillance methods in order to monitor and control those within its territory. There is a feeling that not all are welcome within its "public space" and those who enter are watched to make sure that when utilizing the space, they are following the rules of management. The methods of Jamar's liberation within *Cooped* serve as a guide to evading and working against the surveilling gaze of Hudson Yards. Through interventions of illegibility and by becoming elusive do the people free themselves of monitoring does the enclosure become a subversion of its intentions of voyeurism, and instead becomes a place of liberation.

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the very core of war, one side has to kill the other side. While the visuals are perhaps less compelling than those in movies and the story is pared down in comparison to the plots of Hollywood, the hyperreal in video

games would slowly become the best crafted simulacra in modern day. As such, it was fortunate that Jean Baudrillard did not address them so that readers could compare the effectiveness of the video game simulacra to its birth to current day renderings.

Current Day Hyperreality
an
Baudrillard's simulacra and simulation has place within the modern context. Baudrillard opposes

that the hyperreal and simulacra as a phenomenon will only grow, and the infinite need for production will lead to more circular hyperreality and simulacra. This is certainly applicable to the development

of modern movies. More and more today, Hollywood is trying to transform movies into something more than just viewing a story, and instead Hollywood tries to develop experiences for the viewers. This devotion to

the hyperreal can be seen in the various 3D glasses developed to immerse the viewer into the story simulation. Some places go even further creating 4D experiences that involve moving chairs, breezes, and even scented rooms. For traditional movies however, the IMAX theaters are better demonstration of the simulacra. Directors who intend to have their movies play in IMAX theaters

often direct and design their movies to be seen specifically in IMAX theaters, looking towards other movies that were well-received within IMAX theaters. Christopher Nolan in particular prefers to craft films like

sequence of events

The first constructive use of Hudson Yard was as an unidentified waterfront fortification in 1782. Later, in 1849, Hudson Yard became a rail yard for the Hudson River Railroad. The railroad carried passengers to various destinations. The train tracks ran alongside pedestrian and other traffic which led to many accidents resulting in death or serious injuries. Eventually the place became known as "Death Avenue" due to the safety issues. In the 1930's, the Hudson River Railroad was replaced by the High-Line which carried freight-trains. Hudson Yard was purchased by Cornelius Vanderbilt in 1864. At this time, trains started to be replaced by cars. Hudson Yard was used for offloading animals for slaughterhouses. In 1986, Hudson Yard was purchased by the Metropolitan Transit Authority and became a storage yard for trains. Seeing that the area was valuable, Vanderbilt had a wide platform space above the railyard built so that it could be further developed in the future.



This project is a mixed use development that was originally called the Far West Midtown. It was called Hudson Yards by the New York Times in 2001 in an article on New York City's 2012 Summer Olympics. The area was part of the masterplan for the Olympics. In 2005, it was rezoned. Hudson Yards was one of the last developable properties available in Manhattan. It was about 30 blocks in size and planned as an office development. In connection with the Olympics, the development proposal was modified. The modified plan proposed an expansion to the Javits Center, the 7 subway line, and construction of a new stadium in Hudson Yards. The stadium was delayed then eventually the proposal was rejected. Hudson Yards was reimagined as a multipurpose project with retail, cultural elements, commercial areas, housing, and parks. Its groundbreaking was in 2012. The first phase, which was composed of retail and commercial space, is complete. The second phase of development will begin soon.



this, making movies meant to replicate other successful IMAX films as others replicate him for IMAX specific movies.

Even though movies continue to move

towards the explosion of the hyperreal. Buadrillard predicts, video games have surpassed movies. With recent technological developments. With movies, there can be a comparison between the culture then and the culture now with a focus on the effect of the hyperreal in movies. This is not true with video games, pointing to Buadrillard's support of the hyperreal. Video games have pushed together into the

simulacra with the creation of virtual reality (VR). In the beginning of virtual reality, the games made using this technology focused on recreating the real. As the technology improved quickly, so did the games as they

have moved away from creating the real to re-creating the environments of existing games in a way to completely replace the actual environment the player lives in. As VR becomes more common, the games

will start to recreate each other and the entanglement of simulacra will soon rival that of Disneyland, with reality changing to better support the user's experience of the ultra real.

What Simulacra and Simulation Did not Do

Jean Baudrillard within his theory, Simulacra and Simulation, does not assign a connotation - negative or positive to the phenomenon of the simulacra. As such, the

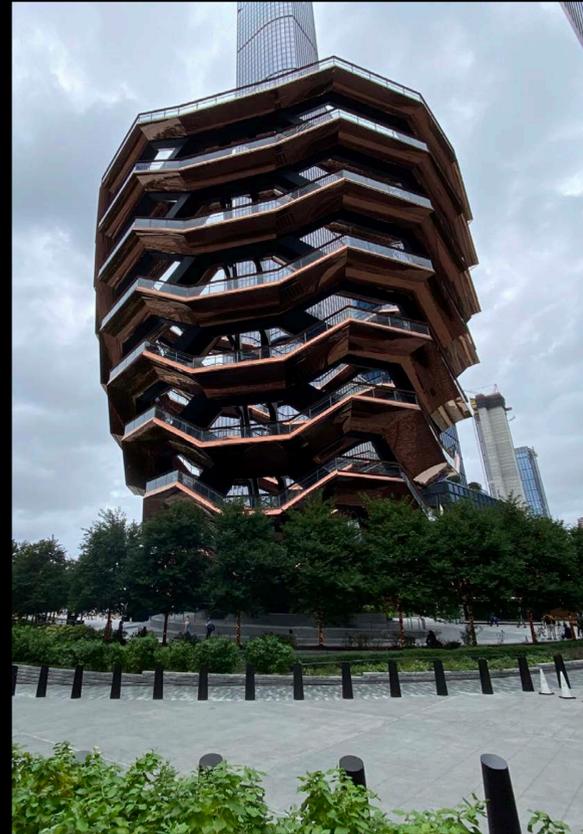
theory cannot be used as a way to approach the hyperreal. It is only helpful in giving the reader the tools to identify the hyperreal. Though interesting that he revealed the simulacra and the implosion that culture

current day

Approximately 25 billion dollars has been spent to bring the first phase of Hudson Yards to fruition. Upon its completion, the architectural community gave the project an icy reception. It was considered a failure of urban planning, a project without an identity, according to the New York Times. Multiple noteworthy architects have worked on the project, but they did not work together; KPF created the masterplan and design for four buildings. However, it is still seen as a gated community for the wealthy.

Hudson Yards has also been developed to be technologically advanced. Built into the buildings is technology that collects information on air quality. Sensors collect heat mapping data to track crowd sizes. There are also mobile apps that collect data on users and provide information on users' health and available activities. Pedestrian and vehicular traffic along with noise levels are all monitored. Lastly, security cameras and people are also located throughout Hudson Yards to watch the users.

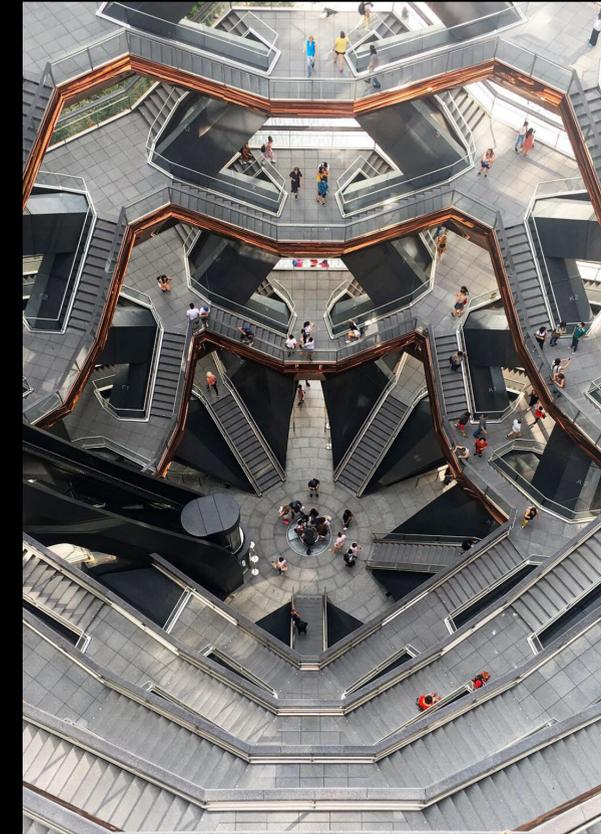
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the vessel

The Vessel is a controversial feature of Hudson Yards. Shortly after it opened in March 2019, the vessel became a location that attracted individuals who wanted to commit suicide. After the third suicide, which occurred in 2021, protective measures were taken. Extra security personnel were added. Individuals were not allowed to enter the structure alone. Suicide prevention signs were added in the waiting area. Unfortunately, these measures were not enough. A fourth suicide occurred so now the vessel may be permanently closed. One potential fix being considered is making the barriers taller as the current barriers are low to allow for expansive views in most locations.

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is tending towards, the failure to expand upon the theory and develop a way to utilize this theory is significant. Within the many chapters, there is no discussion where Baudrillard unequivocally states the positive

negative aspects of the simulacra. The theory is highly interested in being descriptive rather than prescriptive. It is up to the audience that reads it to react in a manner they see fit. This is not necessarily a misguided assumption, Simulacra and Simulation is and still highly influential in the world of architecture and in Hollywood. The way Baudrillard breaks down this cultural phenomenon he

observes allows readers to understand and be able to apply it to their own surroundings and project what the future of the simulacra is. In the end, the book perpetuates itself as blockbuster movies such as The Matrix

utilize elements of this theory strengthening the simulacra Baudrillard analyzed. However, the lack of direct judgment is problematic as it makes the implied judgements created by the negative word use seem objective when

the word choice contradicts this.

The many cultural examples he provided, which are interesting and helpful in being able to identify the hyperreal, were numerous and seemed to distract the reader from the fact that Baudrillard does not establish a purpose beyond identification in this theory. This is important, as being able to better understand the benefits and detriments and what

causes events to occur or what indicates that events are about to occur allows the reader to make informed decisions when developing their own designs. At the very least, a valuation would have given people

the guidance needed to evaluate on their own, the pros and cons of feeding into the development of simulacra, or actively resisting it.

However, while Baudrillard states when describing the simulacra, the cultural masses, and the implosions that result from them, the reader should not take these terms like an explosion for a "negative process." He insists on neutrality even though he uses words such as: violent, clash, explosion, destruction, cultural void, deep, etc. Some of these terms, within the English language, carry fatalistic undertones.

site photography



17



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This creates the feeling that when talking about his own theory he developed, Baudrillard does believe that the results of the hyperreal are damaging to society, however he will not commit himself to this

idea and instead implies it in order to gently lead the reader to this conclusion. If he had wanted the readers to merely observe the simulacra, perhaps it would have been best to select a more neutral language to bolster

the idea of being a passive spectator.

Perhaps this discrepancy could be attributed to the fact that his native language was French and thus the English version is somewhat mistranslated. However, Baudrillard did speak and understand English, as such it can be assumed that he read the translated version and approved of the word choice of the translator. While certain meanings

may not have been fully carried over from the original French version, the English version is close enough in meaning that this interpretation of the negative connotations is fair.



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The subtle negativity without fully committing to this opinion ties in to the fact that Baudrillard does not wish to purposefully influence his readers'

evaluation of this phenomenon. Throughout the whole book, Baudrillard maintained his focus on establishing the existence of the simulacra without taking a position on the subject. This is indicative of how Baudrillard is interested in describing what is occurring around him and the explosion of tradition. He does not wish to describe and does not wish to describe war within him. The result is statements on how he does

not wish to say instances of simulacra and the hyperreal are negative things, while using language that implies negativity. This commitment to neutrality is likely due to an acceptance of being unable to enact

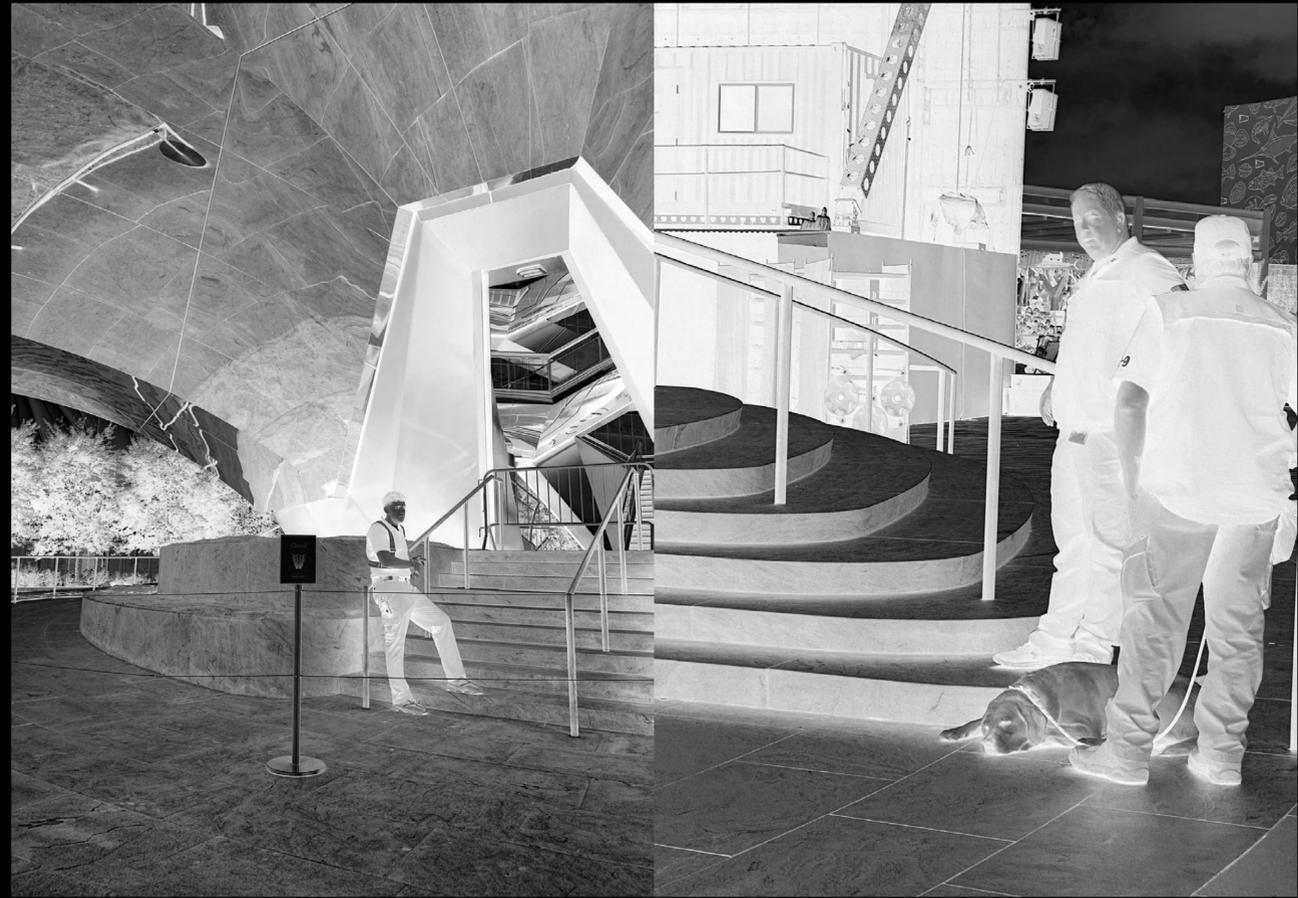
change on a large enough scale to combat what might be bad. There is no path to redemption, only acceptance of the new normal.

The Chapter on Pompidou is a Missed Opportunity to Push the Theory Forward

Simulacra and Simulation's chapter on the Pompidou Center, "The Beaubourg Effect: Implosion and Deterrence," is an example of why architects have to be aware of simulacra. While he never explicitly states that he believes the Pompidou Center should be torn down, the language used once again implies that the cultural



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weight." The cultural values of the center are also annihilated by the external architecture that may be referencing the architecture of world fairs. He then suggests a series of different designs to replace the Pompidou

center. While this chapter is informative that it identifies how simulacra can affect the effect of architecture, this chapter in particular could be improved if Baudrillard expanded on the idea of replacing the Pompidou Center by stating clearly why the center could be replaced. This chapter is also an example of how architects can utilize Baudrillard's theory, and the importance of understanding

deterrence the center creates is negative. Within this chapter, Baudrillard establishes the Pompidou Center as an implosion of culture and a collapse of the hyperreal, a "figure of culture already crushed by its own

the simulacra to either embrace or avoid the effects an implosion of simulacra can have. Architecture plays a large role in the creation of simulacra. While not acknowledged within the theory Simulacra and Simulation,

architecture is the supporting piece that creates the environment of the hyperreal. Within movies, such as Apocalypse now, architecture controls the setting where the movie takes place and, if done well, controls

the believability of the simulation. The architect also feeds into the circular process of the hyperreal. For example, within the movie Blade Runner 2049, brutalist and modern architecture is used to develop a futuristic environment. However, these are relatively recent movements that occurred post World War II and were replaced by Postmodernism. However, science fiction movies used these older styles to showcase the future, establishing that this is a method to

create futuristic environments, leading to more movies copying these movies. Being aware of the role of architecture within the simulacra of other media will allow architects to be able to design with



a knowledge on how to either create or destroy the hyperreal that is the surrounding modern environment.

How Does the Conversation Change When in

Dialogue with Architect?

In The Singular Subjects of Architecture, Ludrillard and Jean Nouvel have a conversation with Beaubourg, the Centre Pompidou, that brings a new angle to Ludrillard's analysis of the building. Ludrillard works at a high level of abstraction, looking at the building's meaning naturally and how it fits into the creation of the hyperreal due to the space



it creates with its current form. When in conversation with Jean Nouvel however, a french architect, the understanding of Beaubourg becomes more grounded in the process of crafting this building and

analyzed more concretely. Jean Nouvel talks about the original intentions Renzo Piano had for the building and how it changed due to building codes and the fact that a building of its kind and size had not been built

before. People were wary of its safety and as such forced upon it partitions, walls, and excess structural components. Jean Nouvel understands Beaubourg as a form that originally was meant to be a pure expression of function and flexibility that has become static. This level of understanding of the architectural process is something that Baudrillard is unable to access due to his

background as a sociologist. He focuses in *Simulacra and Simulation* on the effect Beaubourg has on the culture of Paris. The people are nameless, formless, and undefined. Their actions are described

in an exaggerated, conceptual way. Jean Nouvel brings a more tangible reality to the theory of the hyperreal. This highlights just how abstract Baudrillard is, as even Jean Nouvel's understanding of Beaubourg is still

conceptual, as however more focused and grounded in the reality of the building process and the reaction of the building users.

Conclusion
Architects, must ask whether their work contributes to a false and repeating simulacra of hyperreality and whether that simulacra is worth creating. We can look to Jean Baudrillard's simulacra and simulation to identify traits

abstract

Hudson Yards claims to be a space for everyone as an area of public and culture, with the Vessel in particular proclaiming that it was built for anyone to come and climb. However, the spatial design gives away the space's true intentions. Hudson Yards turns away from the city and looks onto itself. Access is restricted, the site raised upon a plinth that breaks from the city grid. It refuses to integrate itself into its context, ignoring the immediate community to create its own internal one. And within this community, the people are heavily surveilled. The buildings monitor themselves, each other, and the public space of Hudson Yards. Within the public space, there are security cameras, all hidden to varying degrees. They surround the open space, watching people as they enter the shops, peruse The Vessel, and participate in the various pop ups. In addition to the cameras, there are several kinds of voyeuristic employees roaming the open area. There are K9 units, traffic guards, security guards, and concierges observing the those within the public space. Lastly, there is the Vessel designed to look out and to look in, giving people vantage points to watch and surveil others while other surveil them.

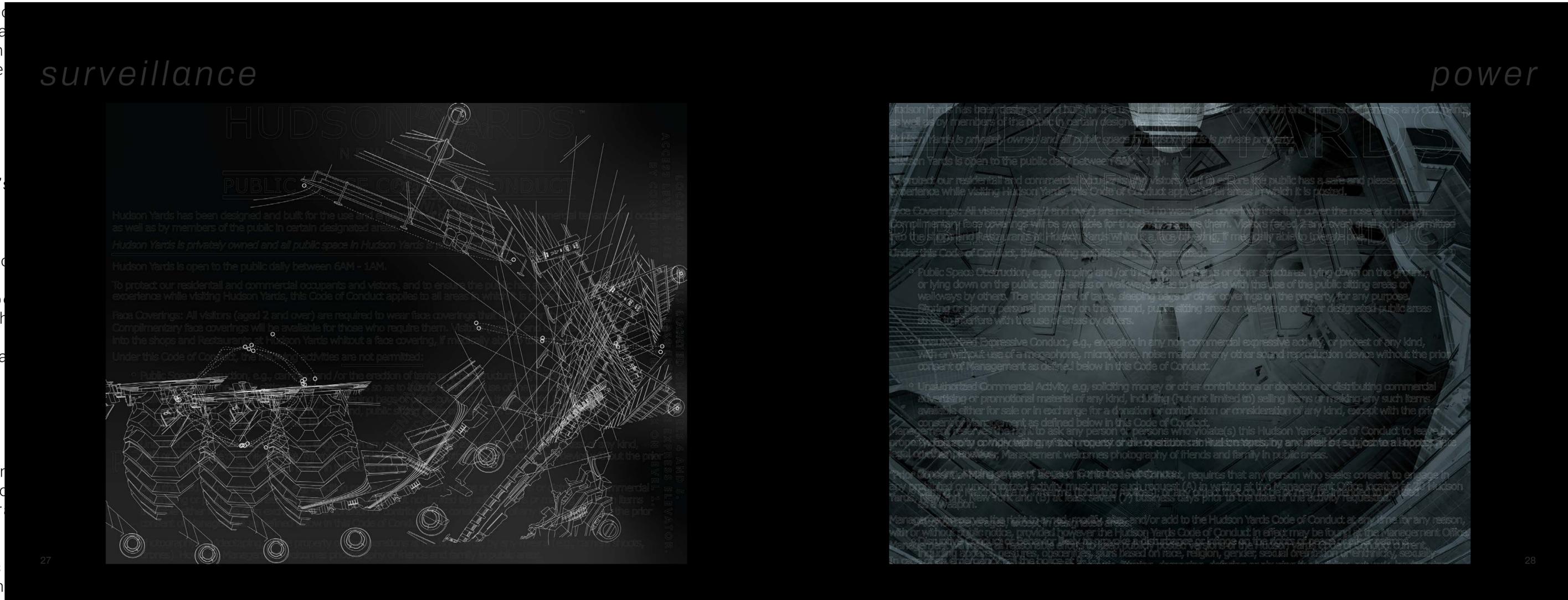
In my drawings, I address the spatial presence of viewing. The background is the vessel repeating, the geometric shape of the hexagon mimicking an eye. Security cameras are placed within the Vessel's eyes, watching and being watched. The cameras then watch the public space, each having their own zone of vision and overlapping to make certain that the public does not remain unobserved. This idea of needing to constantly watch the users is evidence that Hudson Yards is not for everyone, as this amount of voyeurism reveals that there are people who need to be watched, that there are activities that need to be seen and then stopped, and that this space is for people can afford to live in the vacation apartments and shop at the 7 stories of designer stores.

of this cycle present in different areas of modern society that result in duplication to the point of implosion. While Baudrillard claims to not place a positive or negative valuation on this cycle, his language

suggests negative judgment of items that he identifies as contributing to the cycle. But, is this in fact always the case? A cursory study of the development of video games, left out of Baudrillard's theory, shows that as the

architecture of the simulacra is strengthened and developed, the overall quality of the game's experience is enhanced and the user's enjoyment is increased. Looking into the past at how video games have developed, we can see that the cultural implosion that occurred in the 80s only resulted in a better era of games. Society was not absorbed into this simulacra. Instead, it as a whole just provides entertainment.

create. Control should be used to modify the simulacra to enhance experiences without engulfing the masses.



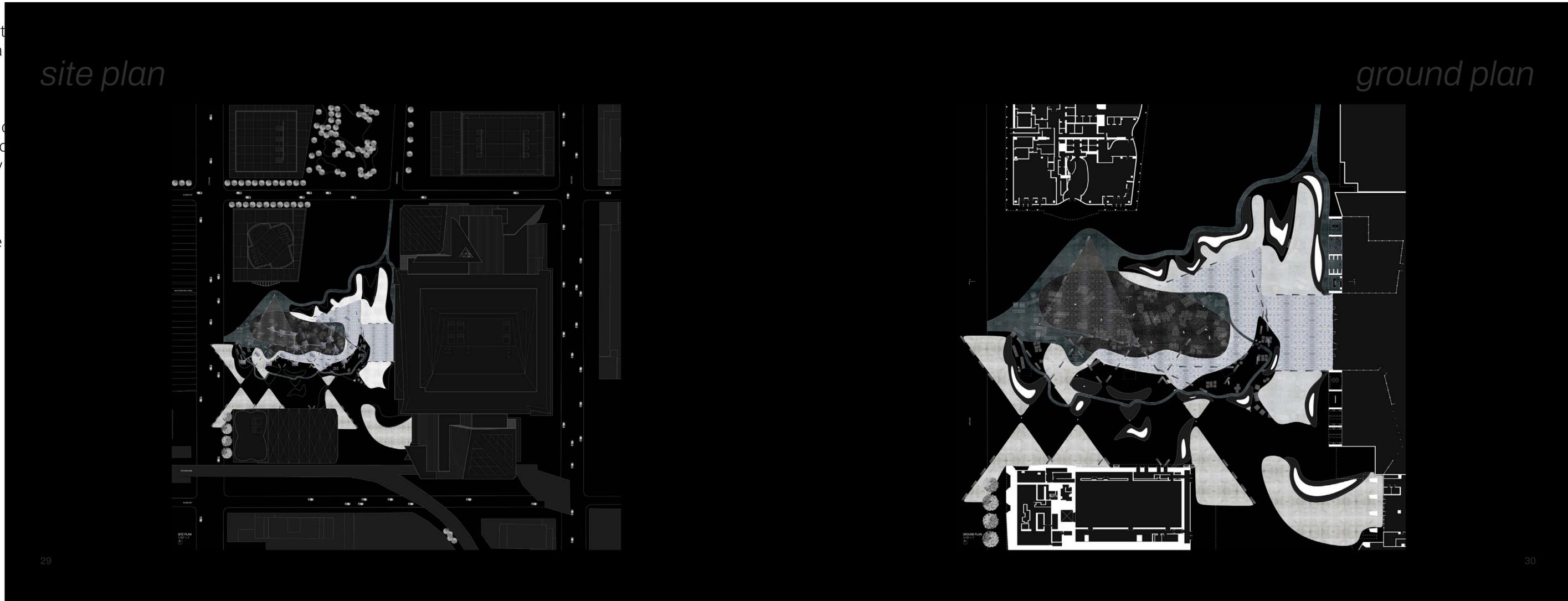
Baudrillard's analysis should be used to inform the architecture of simulacra and its re-creation within the media. Architects must be aware of the possibility of designing simulacra and the effect it can

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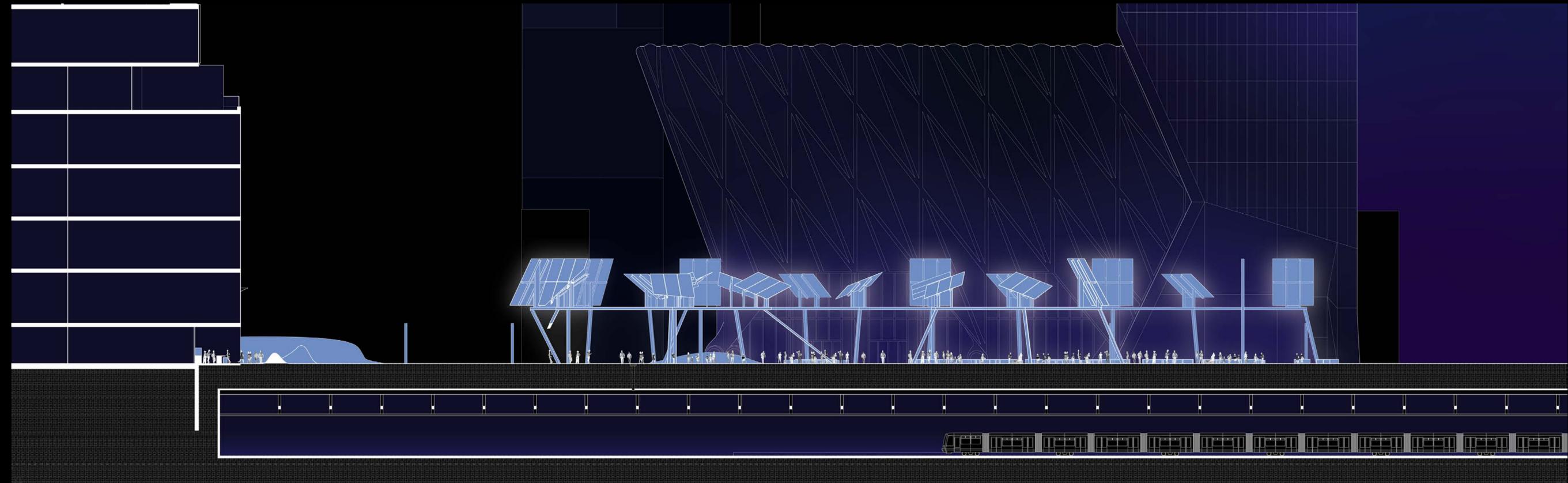
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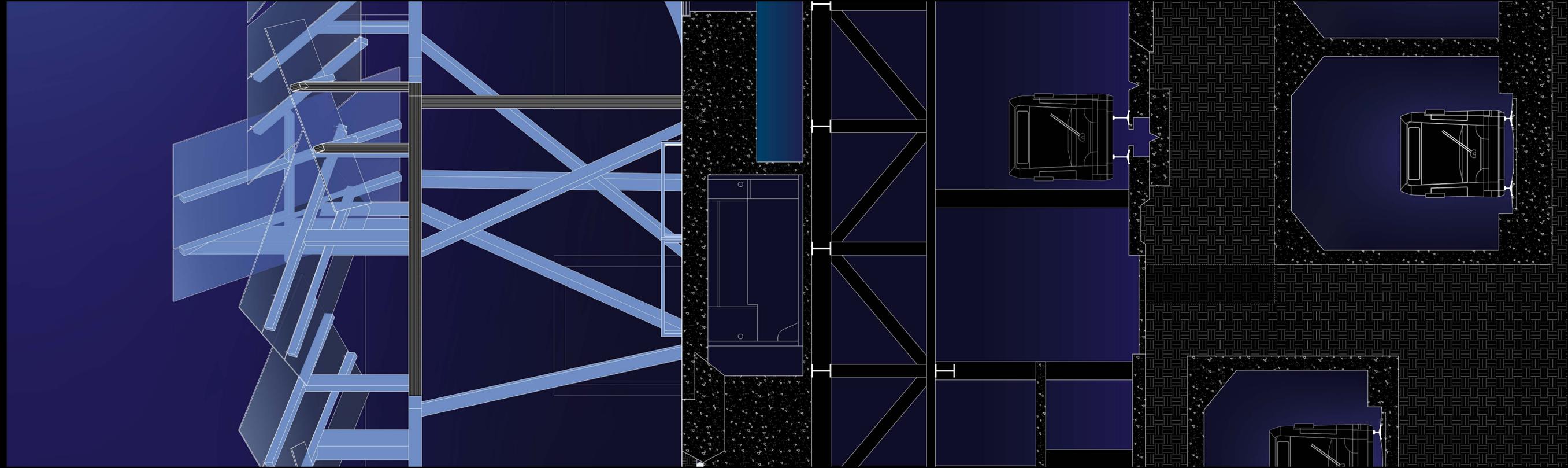
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site section



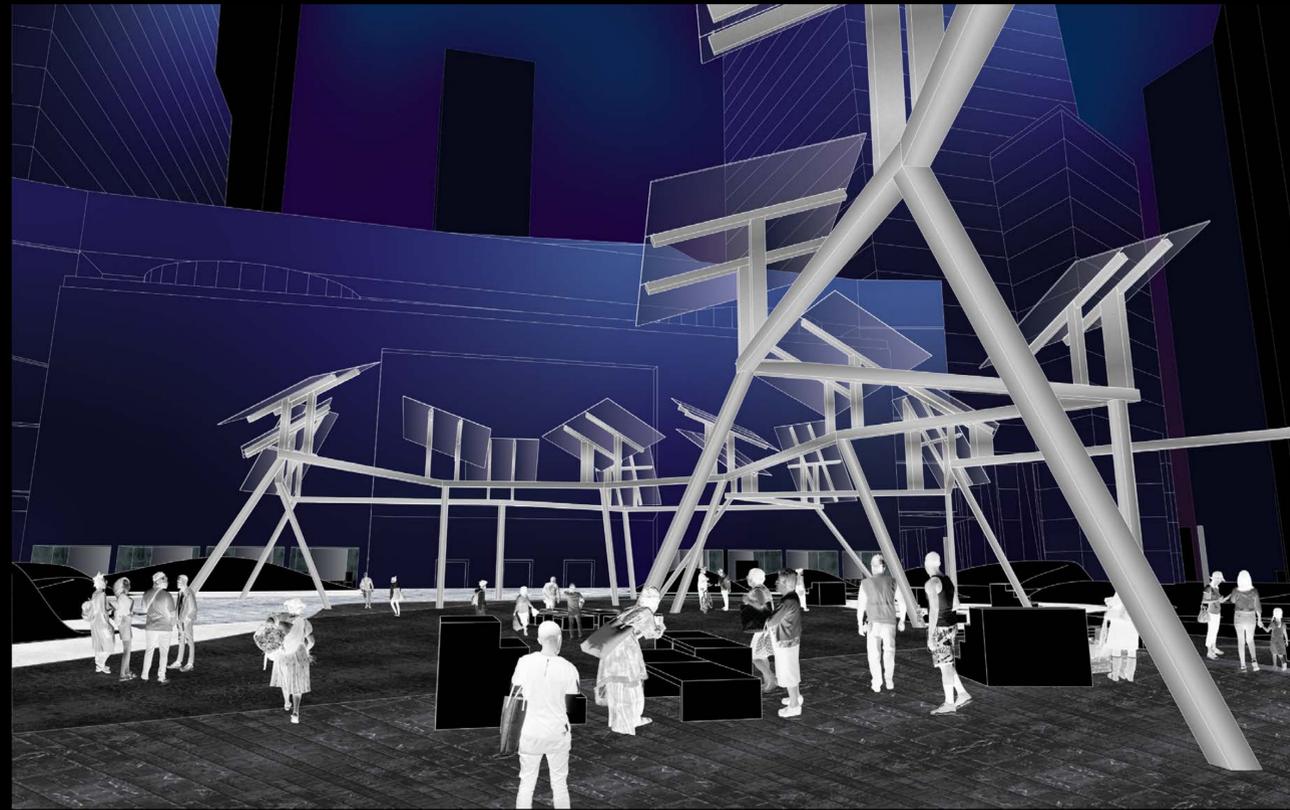
spatial section



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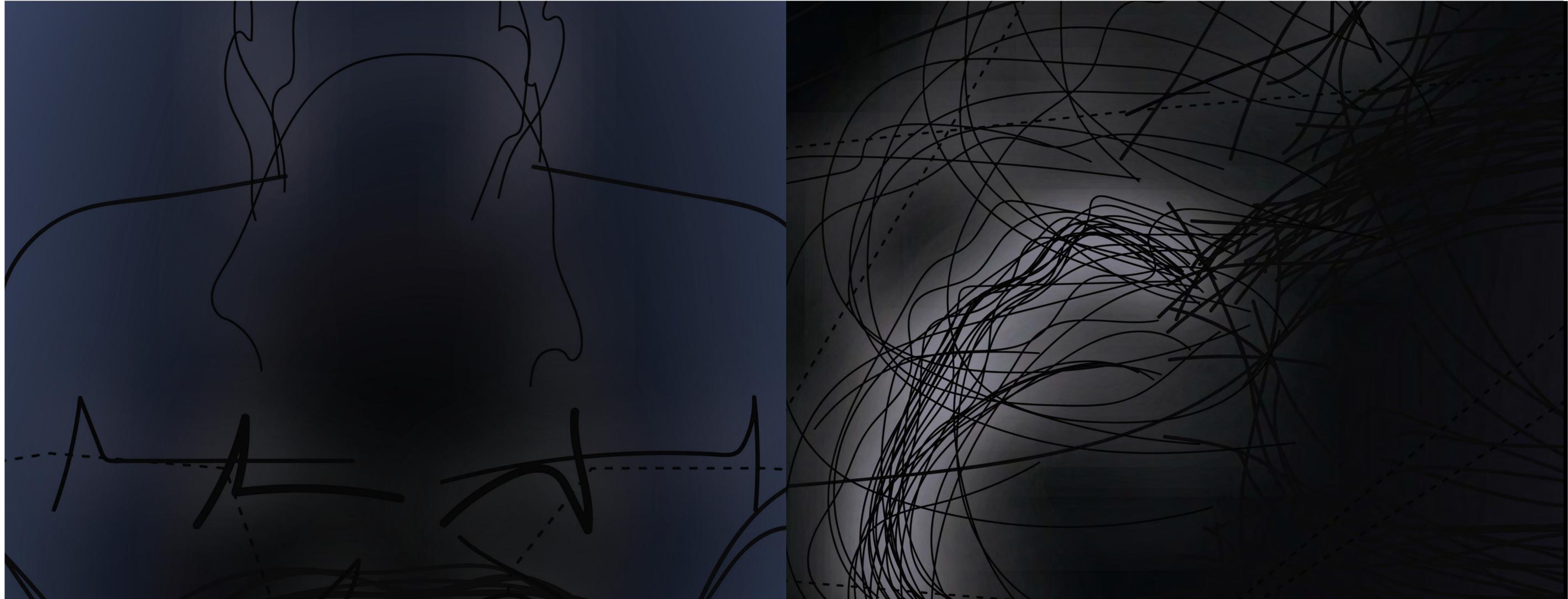
perspectives



35



36



THE FORWARD MARCH OF TIME

SANDRO MARPILLERO
Metropolitan Sublimes
 Fall 2021

This course was on the history of the concept of the sublime and how it was visually represented throughout the history of art as well of how it was conceptualized in writing. The final project was to create an animation exploring the concept of the sublime with an accompanying essay.¹ I examined how the sublime changed with the introduction of technology, as it transitioned from being a awesome and terrifying experience of natural elements to the experience of overwhelming technology in the cityscape. I go beyond just the current day city, projecting into the future and contemplating how simulations and advertising may combine to produce an overwhelming advertising experience.

the forward march of technology

by adrianna fransz



cut to man in the natural sublime



train horn sounds and man turns to look at it



train moving across the rails



train moves across scene of natural sublime as technology starts to appear



cut to the sublime being taken over by technology, train runs in the back



as the train crosses the scene more items becomes newer technology



continued



zoom in on the woman



as the camera zooms in the background starts to have the NYC skyline appear



continued



her hair turns blue and her skin pink, she looks to the camera



the woman is now a hologram, a man walks up mirroring the beginning

1. The interest in visuals here was how art argued for the concept and feeling of sublime historically, currently, and in the future. The final project was an animation and as such, I have screenshots of specific scenes where I was trying to use visual composition to draw comparisons between the different ideas of the sublime across time.

Diagram | Storyboard

In this sequence, the human visualization of America's Manifest Destiny slowly morphs from her image in the painting to that of the Joi from Blade Runner 2049. This is show the transition between technology changed from being a relatively unobtrusive part of the landscape to the extreme, attention-getting advertisements of the future.



Video | *Manifest Destiny*

In this comparison between the beginning shot and the end shot, I was drawing a comparison between the image of a man experiencing the sublime of nature versus technology. The natural sublime has been replaced by advertisements.



Video | *The Wanderer*

The Progression of the Sublime: Nature, Technology, Virtual

What is defined as the sublime is dependent on the values of the culture of the time. As society changes, so does the soundings of civilization of the United States, as the country has expanded and technology has developed. What originally was able to cause awe and terror becomes unavailable and thus, a new awe-inspiring experience is created. The changes in what constitutes the sublime is important to track as it reflects the destruction advancing civilizations bring upon the natural world and potentially, upon its own citizens.

The sublime was originally linked with the experience of a truly vast nature. The concept was that when encountering pure feats of nature, the vastness of the plains, the phenomenon of natural rock bridges, the glory of towering mountains, the deep, lush forests, the thundering noise of a gushing waterfall, one would feel true awe. Paintings such as Wanderer above the Sea of Fog by Caspar David Friedrich strove to capture the sublime, to preserve it and showcase it to others, mostly the cultured and intellectual. As defined by Kant, it was the feeling of admiration of the beauty mixed with a terror, dizziness of witnessing such magnificent natural feats of nature. Oftentimes, this sublime was tied with the concept of religion, the idea being that when witnessing nature, one is witnessing an act of God as God was the one who created the Earth and all within it. Sublime experiences thus were ways to re-establish faith and religious fervor. This connection helped tie the sublime intrinsically to the natural world. However, the sublime was not found in every piece of nature. In America, as more and more people started to settle and homestead land, more and more land was needed. Nature became a thing to conquer rather than marvel at as the population started to expand and move west. While particularly impressive sections of the land were preserved throughout the years through the creation of national parks, the natural sublime began to shrink and become diminished as technology took over.

As the need for expansion came, so did the concept of Manifest Destiny, that the land was uninhabited, unclaimed, and needed to be conquered and tamed by civilized men. This was of course a false narrative because native tribes were already living on the land. However, due to the fact that these

tribes did not share the same values of property and have the same systems of farming, American settlers justified the theft of land as bringing civilization to the wilderness. Additionally, natives were seen as an extension of nature, depicted oftentimes in paintings as people from an older time, one where people were connected to the land in a way that modern civilizations cannot be, a dying society that must be laid to rest. Often images of the sublime created at this time depict natives as well, like in Asher Durand's Progress: The Advance of Civilization and the Vanishing American. However, the reality was that land ownership was tied with power in western society so to own more land meant to have more power and wealth. Additionally, the west was full of fertile soil for crops and on the western coast and valuable resources such as gold. As American society developed and expanded, so too did technology. The invention of trains made it easier to connect settlements across America, disrupting scenes of pure nature with railroad tracks and steam trains. Trains began to show up in paintings of nature, for example, as depicted in J.M.W. Turner's Rain, Steam and Speed – The Great Western Railway and steam powered boats. More and more paintings began to include scenes of new technology, with the narrative of western expansion including the idea of bringing technology to help tame the primitive nature. This would become the first instance of technology not only destroying the sublime, but replacing it.

The invention of electricity is what would ultimately lead to the new technological sublime. With electricity, new inventions arose in streetlights. Cities became brighter with electric lighting keeping them lit all night. The landscape of steel, glass, and brightness dominated over natural scenes. Once screens were invented, this was pushed even further. Advertising became lighting as screens displaying ads 24/7 started to take over cities. Spaces such as Times Square in New York were inundated with electric billboards. Everywhere one looked was a large screen lit up with logos, slogans, and the ideal lives of those who bought the product and are so much better off for it. The square is so filled that even at night one could see perfectly with the help of the flashing colors from the screens. Times Square created feelings of awe, dizziness, and terror. Advertising became the new sublime.

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Currently, the technological sublime is not going anywhere. Advertisements have only become more pervasive and the electric billboards have only gotten larger. Additionally, the development of new technologies like video games have added a new face to technological sublime. Video games' purpose is to create a new reality that is enticing to the player and makes the player want to immerse themselves in the world created by the game. These games have led to pushes for advancements in developing technology that engrosses the player, with more visually appealing graphics, more realistic graphics, and now, graphics that go farther from existing just on a screen to existing around the player. The development of virtual reality technology has changed the technological sublime into something that can completely overwrite the user's existing reality, creating a more engaging false reality. I will be referring to this specific sublime as the virtual sublime. Those who use virtual reality technology can now experience the awe and terror of the technological sublime without leaving their own home. No longer do people need to travel to natural scenes or shopping malls full of advertisements. The technological sublime has invaded the home and as virtual reality technology becomes more accessible, it will soon be a sublime that can be experienced anywhere. Additionally, it is a sublime that is even more engrossing than that created by advertising, being able to completely surround the user the same way the natural sublime surrounded explorers in the past. The virtual sublime can even mimic what the natural sublime once was, recreating scenes from long-destroyed spaces of nature and completely replacing the natural sublime in a way past technology never could.

This domination of the virtual sublime is closer than one would even expect. Due to nature itself, the unexpected spread of the Coronavirus starting in 2019, COVID-19, has led to people isolating themselves within their homes. Sales in virtual reality and augmented reality technology soared during the lockdown, as people trapped within their homes searched for ways to experience the sublime now that they were completely cut off from the natural and technological. Part of the reason why the virtual has become so desired is due to the fact that the technological sublime is not particularly well liked. As a whole, excessive advertising is seen as a negative experience

whereas the natural sublime is still seen as a positive experience, even though it is also one that is hard to access due to the lack of access for the average American. The technological sublime is malicious in its intent to encourage viewers to spend money, whereas the natural sublime has no underlying motive. The virtual sublime in its ability to create anything, has allowed people to not only select what kind of sublime they wish to experience, it is able to recreate the natural sublime without the issues of accessibility. If anything, the virtual showcases the desire for the traditional natural sublime, and the disinterest in its replacement as people.

The progression of the concept of the sublime within the context of American society is one that inherently brings up the discussion of value and control. Are the changes of what defines the sublime something that is good or bad for society? And are these changes controllable? The value discussion is inherent as in western society, there is still an intrinsic "goodness" to nature. Being connected to nature implies a disconnect to technology and a purity and integrity. Being connected to technology is oftentimes seen as something that has many consequences and is something that one succumbs to. In science fiction in particular, there are many stories warning what could happen to society and humans who become too entranced with the virtual sublime. Ray Bradbury's *The Veldt* warns the readers of the danger of becoming entranced with the falseness of a virtual nature, where the virtual savannah is so engrossing that the children who play within it would choose it over the lives of their parents. The false savannah becomes so real that it can interact with the real world, implying the replacement of reality with the virtual in every sense. In *Blade Runner 2049*, the virtual and advertising combine to create a city that is the sublime. Large holographic and interactive advertising for virtual companions and experiences are advertised throughout the city of Los Angeles, with no natural sublime left. The people within the movie are depicted as miserable, only able to find happiness within the virtual sublime they surround themselves with. However, there is a disconnection in society as even though many stories within contemporary culture display a distrust of virtual technology and a concern for the effects of its ascension of becoming the sublime, the technology is still

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developed and people still buy the technology. The want for the access of the sublime is still present and as long as the natural sublime is too hard to find and the past technological sublime is too malicious, the development of the virtual will continue. Is this advancement a good thing? If it is not, can society stop it? Only time will tell.

The concept of the sublime has shifted with the introduction of technology and will continue to change as technology advances and becomes better at mimicking reality. How much is society in control of this? In the past, technology was allowed to progress while nature was not. Technology destroys and replaces nature. However, society's choice has created climate change, a development that will create natural phenomena that could remove humanity from the earth. In doing so, only the remnants of civilization and technology will be left and nature will take over. This takeover can already be seen in old castles that have fallen into disrepair with plants and creatures inhabiting the ruins. Sunken ships face the same fate. Then again, perhaps the domination of this new, virtual sublime is only temporary and sooner or later, earth will return to the natural once again.

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UNCONSTRAINED WETNESS¹

EMANUEL ADMASSU
*AFTERIMAGES: ON RESTITUTION,
ANIMISM, AND DIASPORA*
Adv. Architecture Studio VI
Spring 2022
Worked with Alexa Greene

The concept of the gallery and museum is one rooted in colonization. As such, many museums are full of items that have been unethically stolen by colonizing countries from their colonies to be displayed for the entertainment of the colonizers. As such, the idea of the museum needs to be rethought and understood through the lens of restitution and reclamation.

With my partner Alexa, our project looked at the National Museum of African Art on the National Mall, and this site's history of control not just of their collection, but the control of nature and water. Looking at the history and current state of wetness of the landscape, we pushed back against the traditional narrative of the gallery, with its focus on sterility, preservation, and a sense of timelessness and lack of context. Instead, we embrace the messy process of restitution and reparations. These art objects should be in the environment they were meant for. All objects are taken out of storage, becoming viewable and accessible to everyone allowing for discussions of return to occur now that people can know what the museum has hoarded away.



Initial Experiments | *Animism*²

1. In this project, image making was of the utmost importance. As such, the language of all the images I crafted were meant to push the narrative of the project.

2. Here, I began to experiment with layers and techniques on how to make visible the important information of each layer. This idea of layering information would be a theme throughout this project.

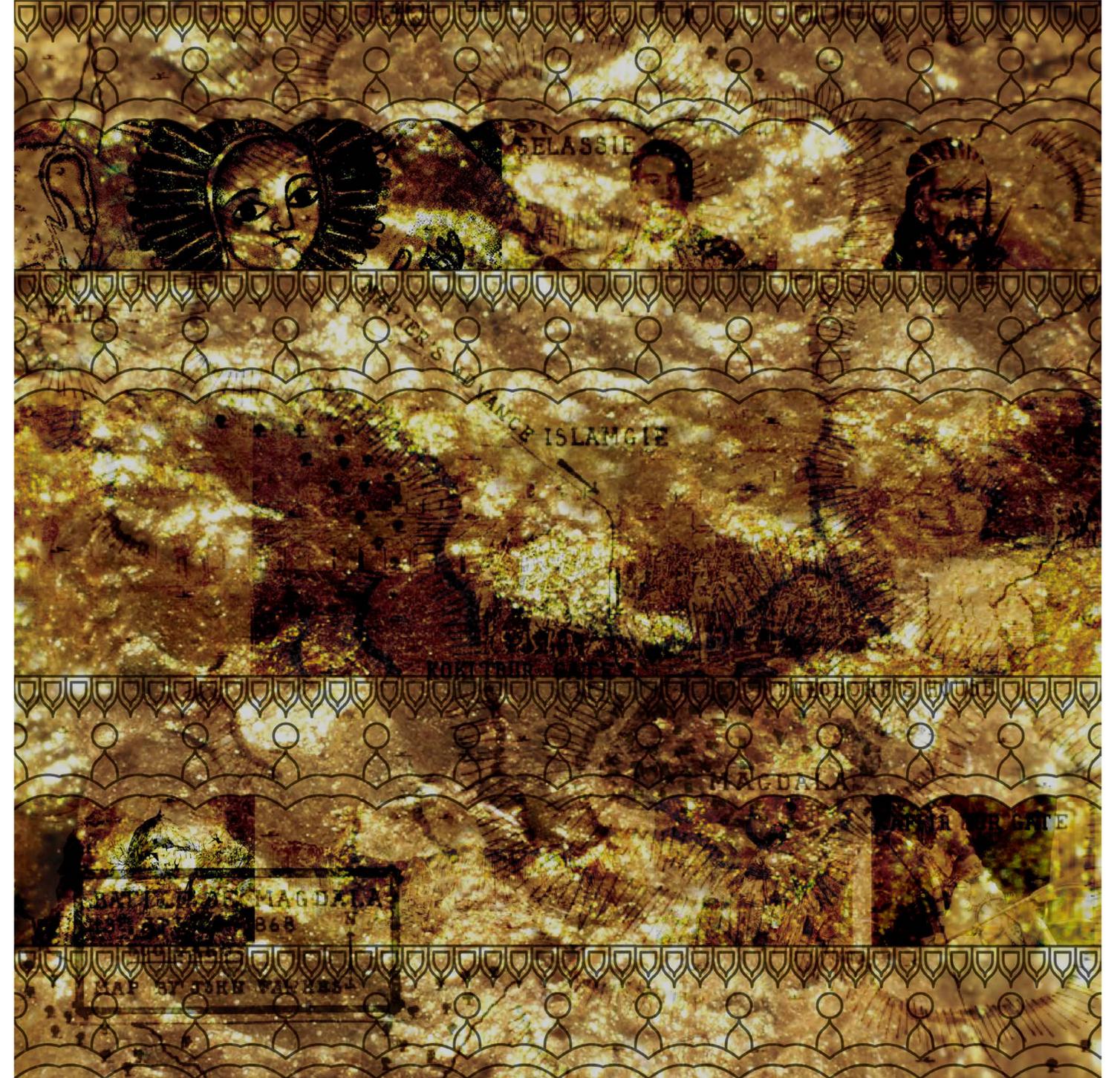
The studio held the frame of 3 images that would be produced at each stage titled: object, sample, site. The object would be a looted object, the sample an example of an artist's crafting technique, and the site an examination of a key element of the National Mall. For the initial phases, I researched the history of the benin bronzes, the spatial techniques of Yinka Shonibare, and the wetness of the National Mall.



Object | *Benin Bronzes*



Sample | *Yinka Shonibare*



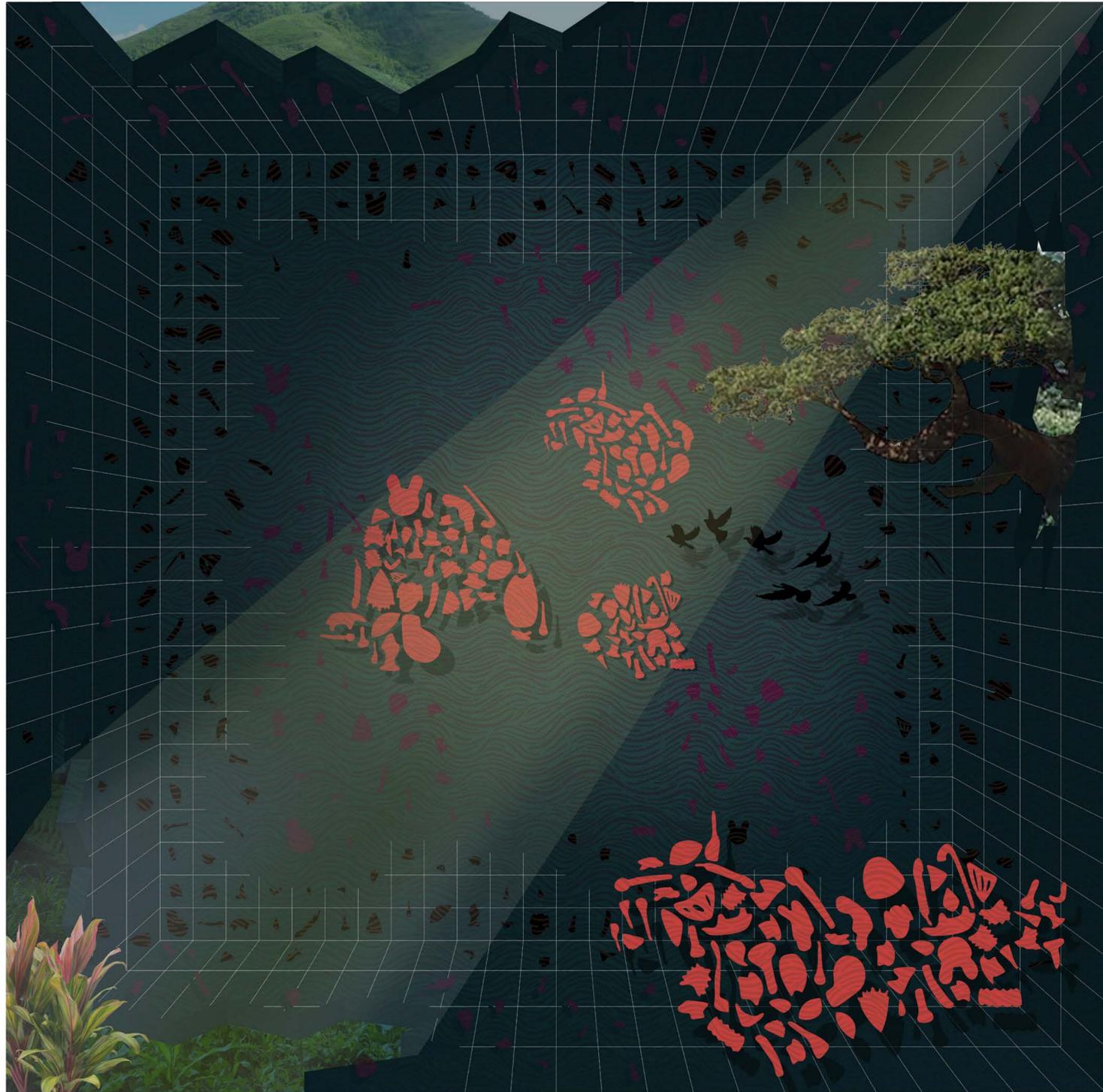
Object | *Magdala Crown*



Alexa and I examined the site through the levels of wetness, crafting this layered map with each series of dots representing a different level and kind of wetness. The base being the humidity in the air, then the zones that tend to flood, the ground covered in grass and gardens, the current day location of the Potomac and river basin, the wetness of the human body made up of 70% water, the location of where the canals were and still exist underground, and where the Tyber river once was.

Site | *National Mall*

3. The language of layered dots was important as a simple, but effective way to convey the variance in wetness level across the National Mall. This technique would continue through the project.



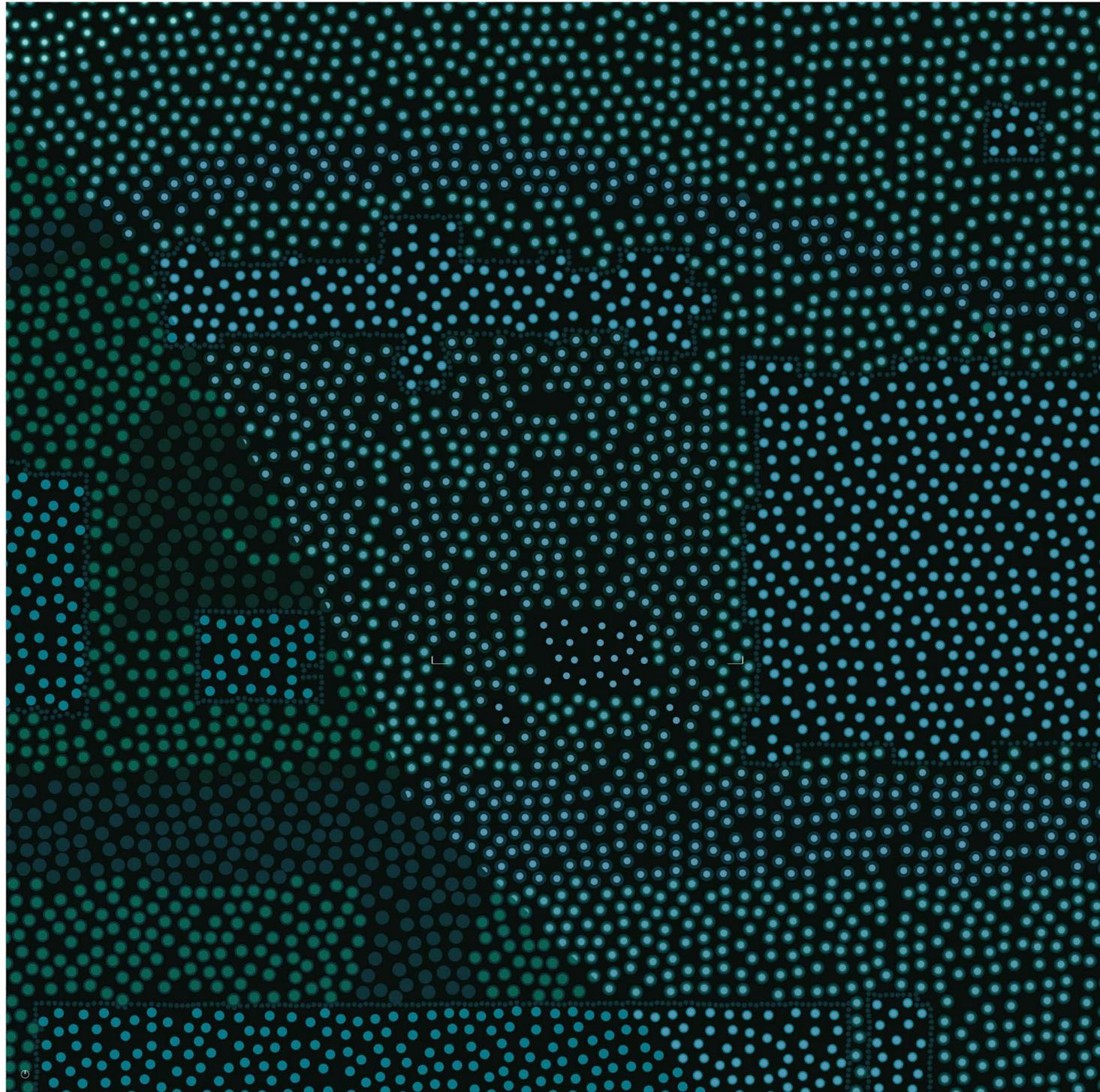
Object | *Animism*



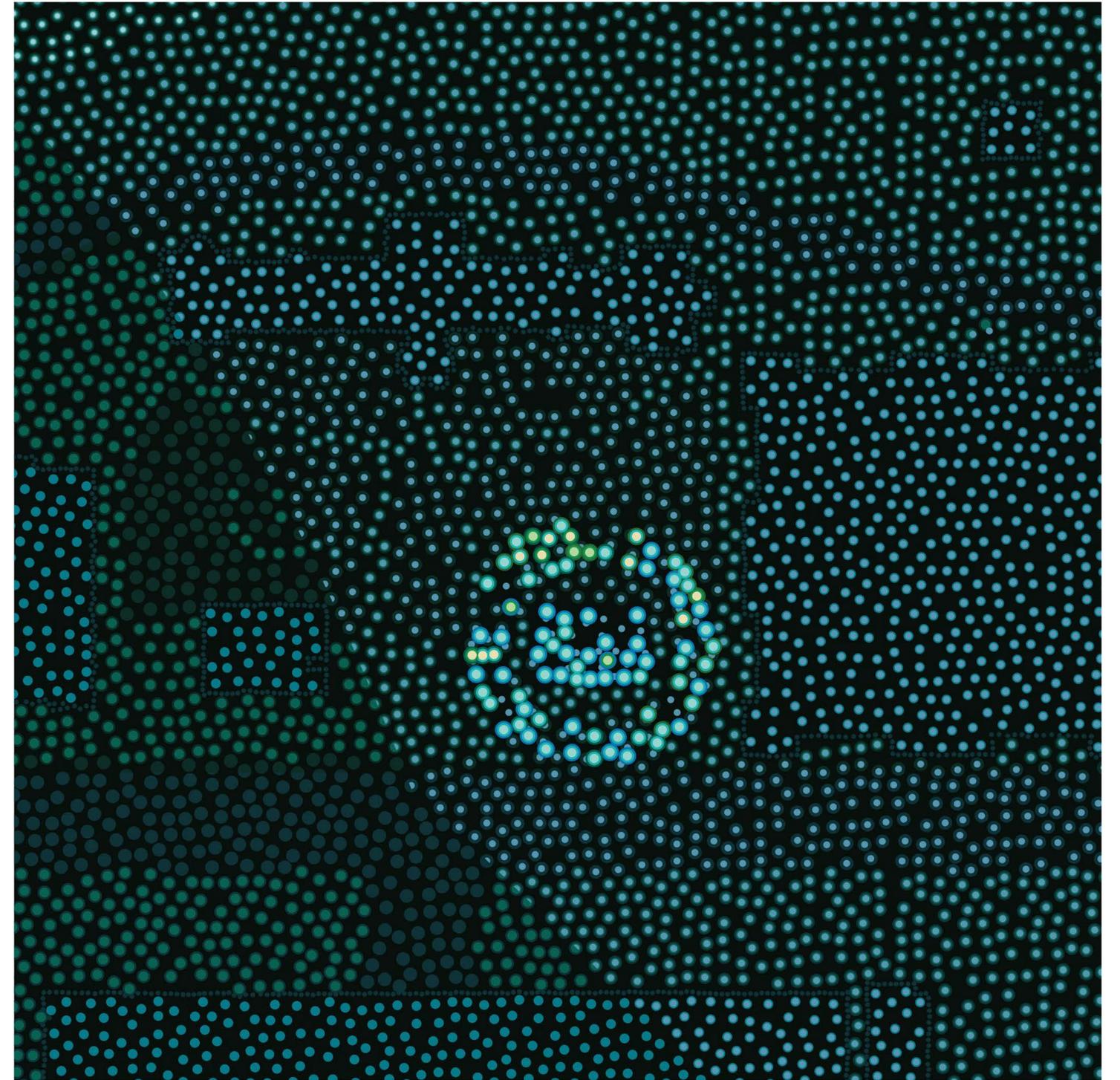
Sample | *Mary Sibande*



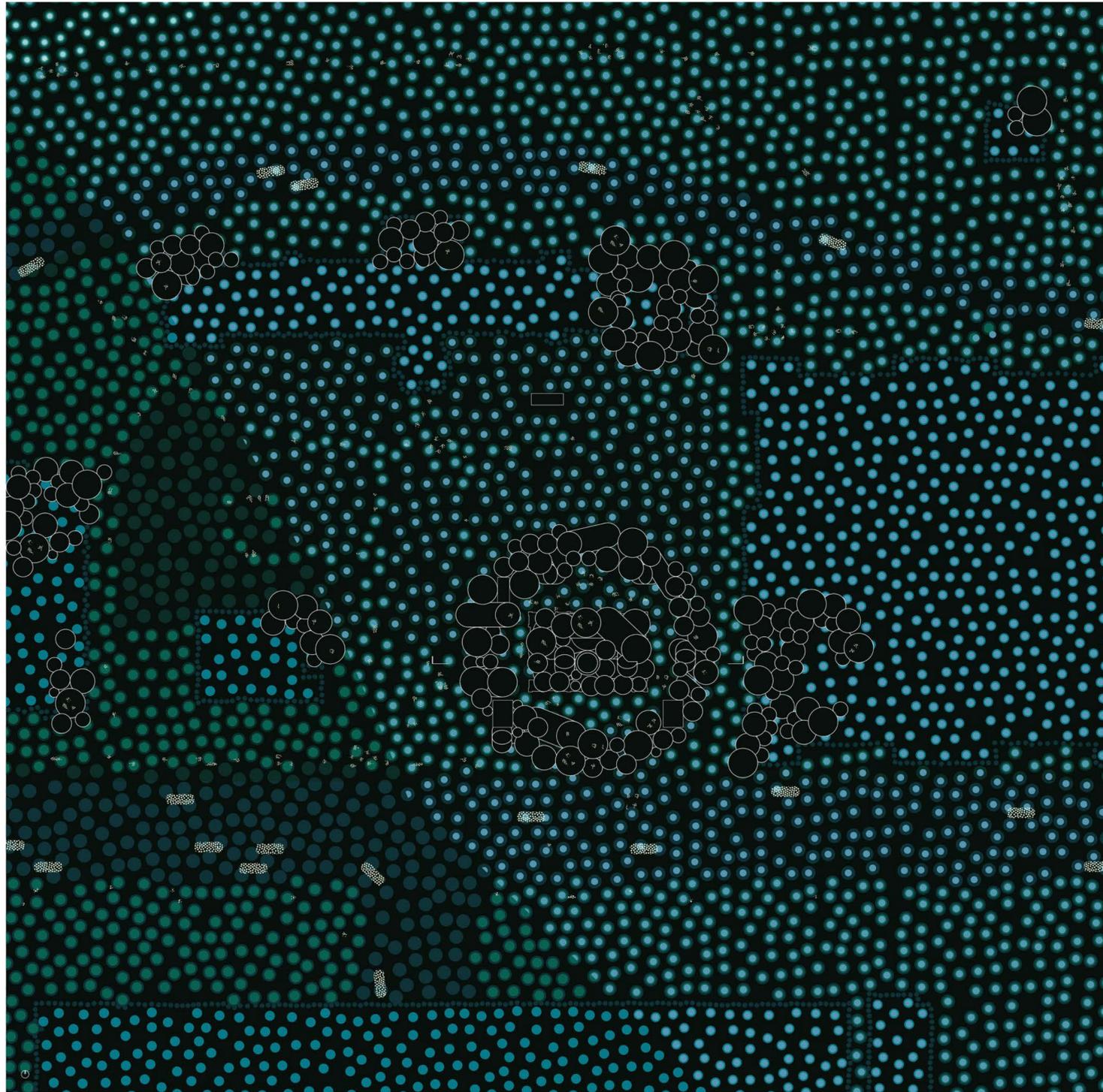
Site | *National Museum of African Art*



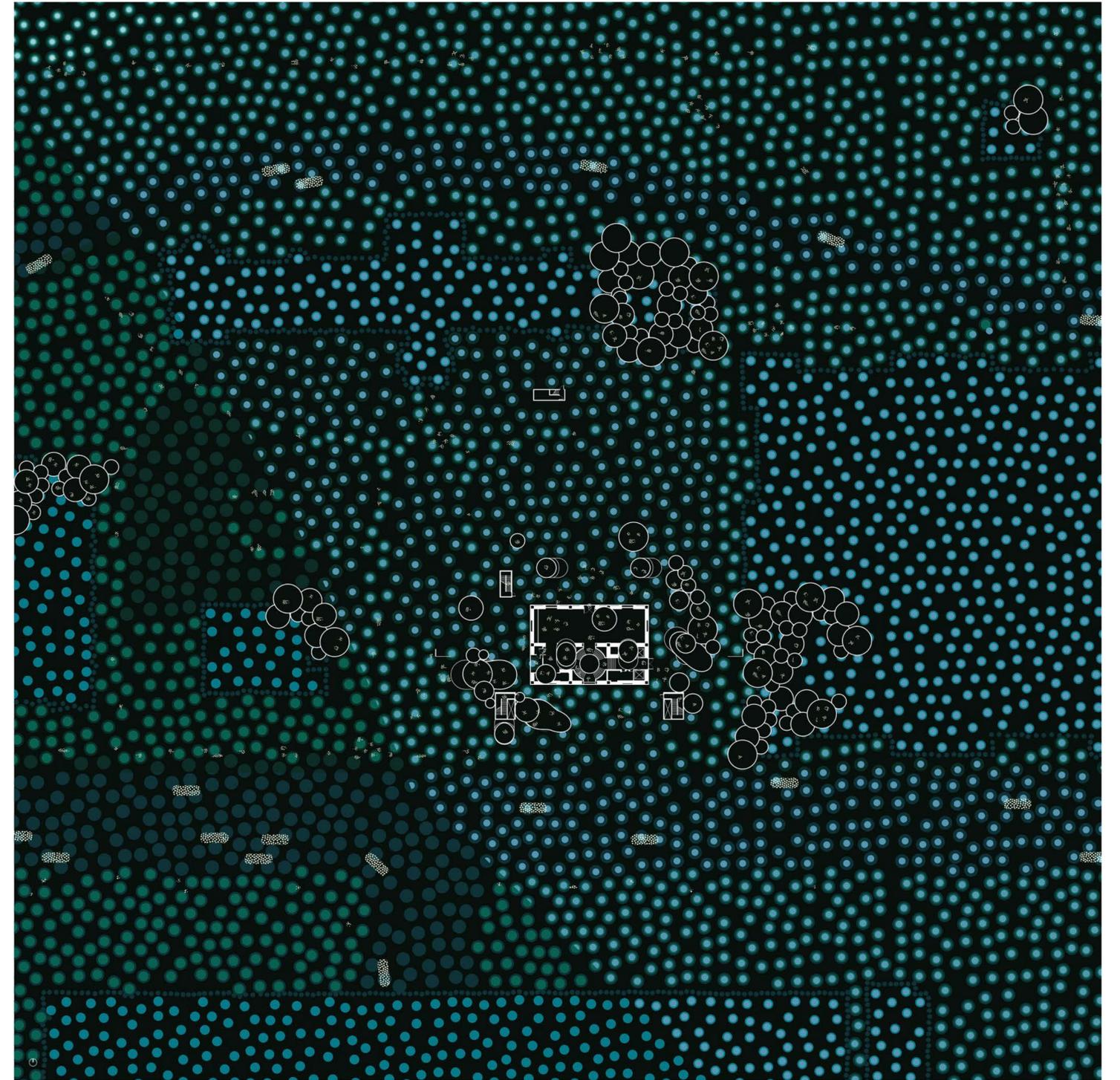
Site | *Wetness Mapped*



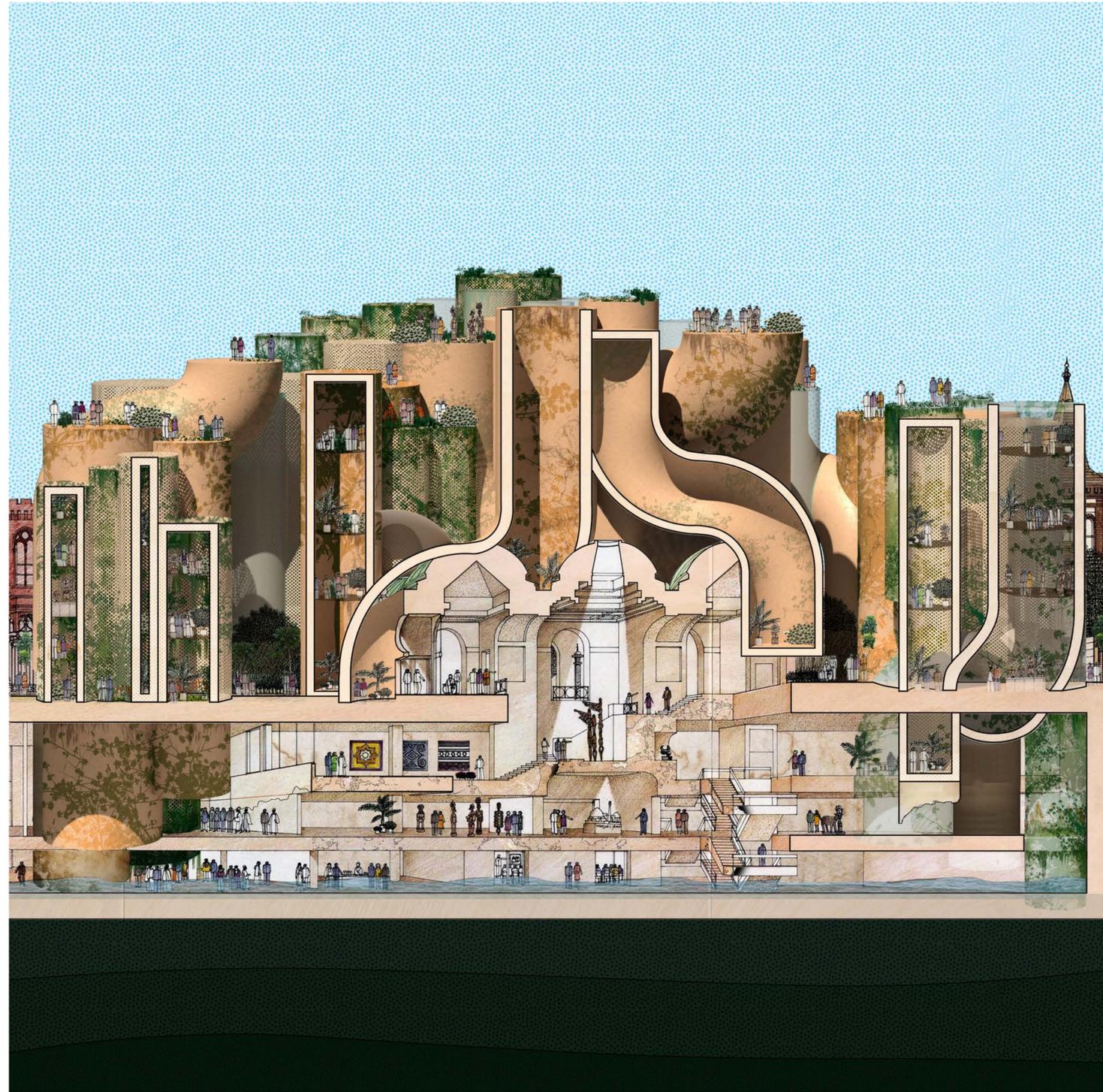
Site | *Levels of Repatriation*



Site | *Roof Plan*



Site | *Ground Plan*

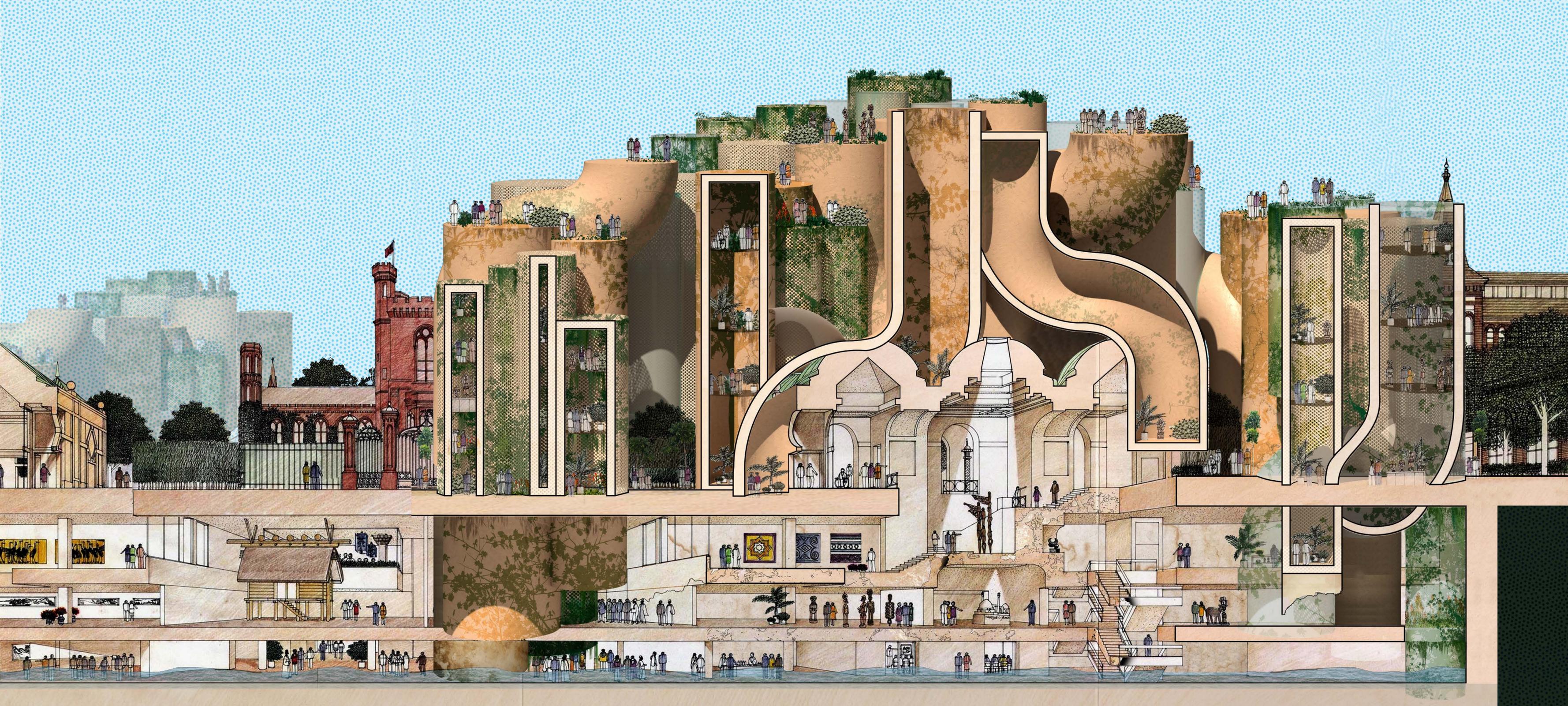


Section | *Deterioration + Repatriation*



Section | *Deterioration + Repatriation*





1

1. End.