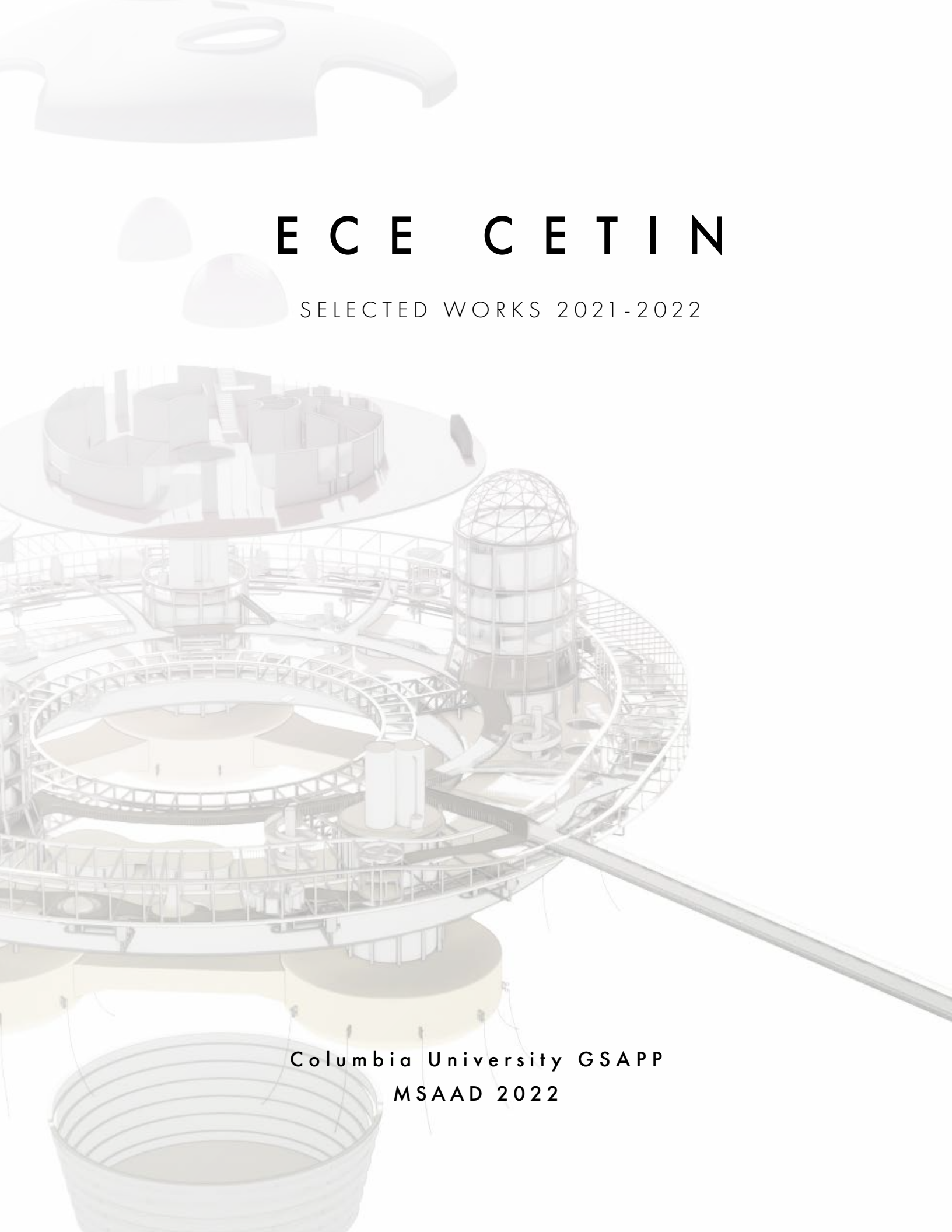
E C E C E T I N

SELECTED WORKS 2021-2022



Columbia University GSAPP

MSAAD 2022

FOREWORD

Envisioning alternative imaginaries that mediate between the architecture and its context is a guiding motivation in the projects I was involved at GSAPP. Projects represented in this book are providing me with conceptual, spatial and social frameworks to rethink the potential and agency of architecture in redefining its terms and role. 'The Lung' blends infrastructure to the everyday through spatializing natural and technological processes of 'air'. 'Circu-cation' re-imagines the future of education, through seamlessly integrated learning spaces in everyday circulation. 'Design + Ethics' imagines a think tank inspired by the digital cultural production and data center typology.

TABLE OF CONTENTS

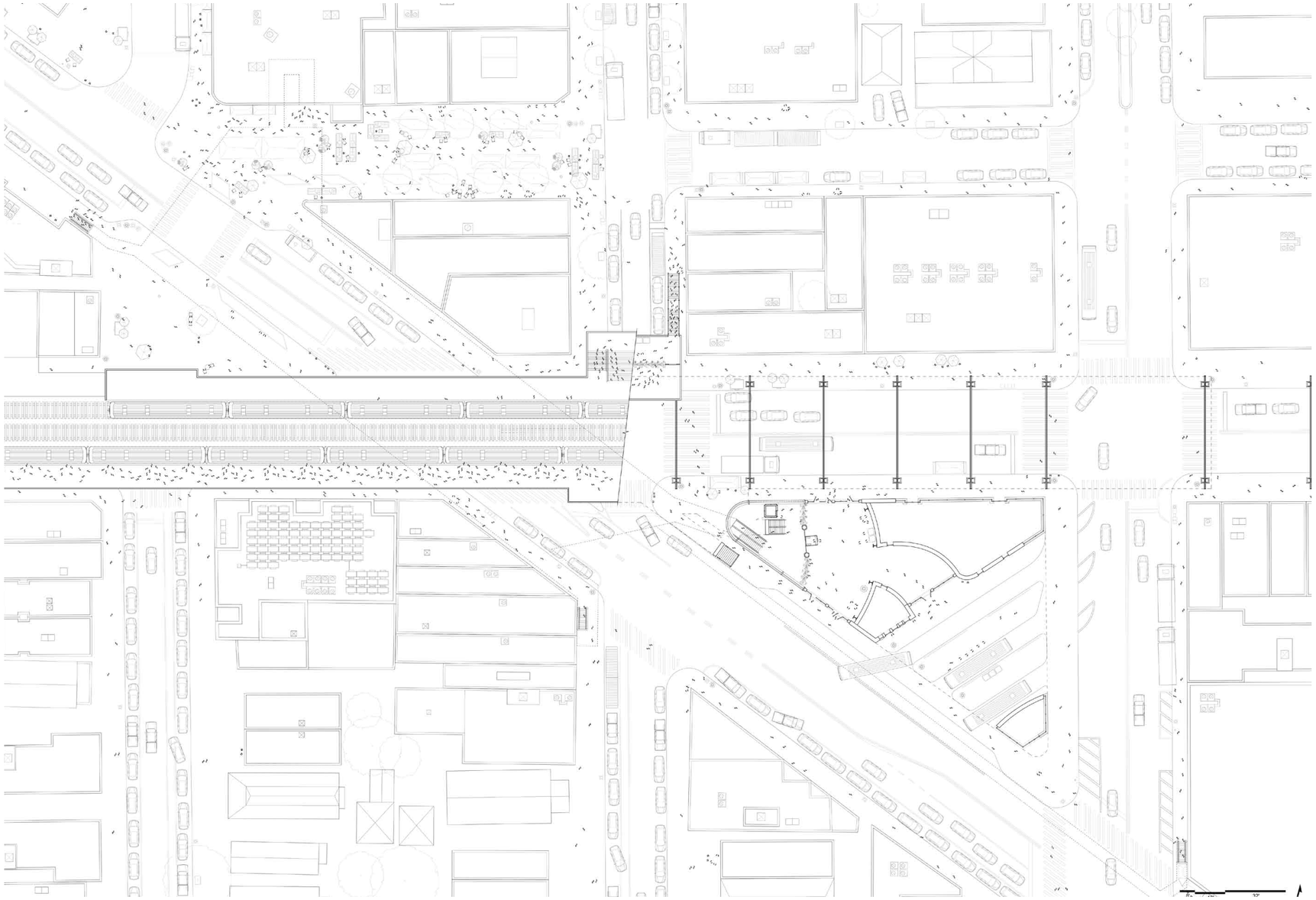
01

CIRCU-CATION

Summer 2021
Critics
Contributor
Site

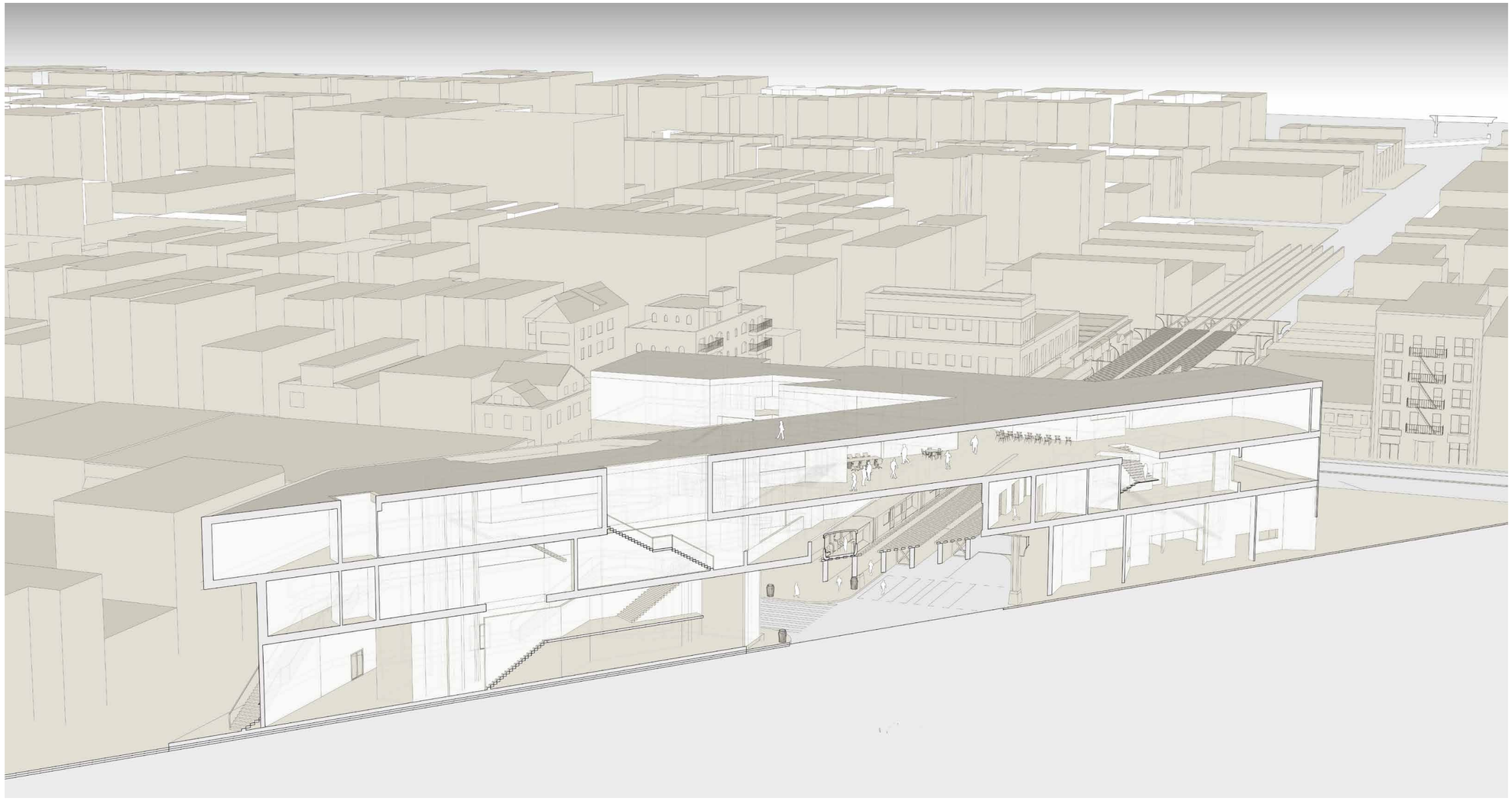
Remix Studio, Columbia GSAPP
Mimi Hoang and Eric Bunge
Jason Young Kim
Jackson Heights, New York, NY

Circu-cation reimagines a collective learning space that seemlessly integrates itself to the everyday transportation. Inspired by the productive exchange between rich cultures that expand beyond the boundaries of Jackson Heights we are proposing Language, Arts and Technical Academy in Jackson Heights that celebrate and enrich these interactions. Acknowledging the primary work sectors such as service and construction and various languages spoken in the site project proposes interconnected vocational hubs for skills sharing, training and knowledge exchange. This public academy not only hosts platforms for learning but also creates opportunities for socializing, sharing and empowering one another.

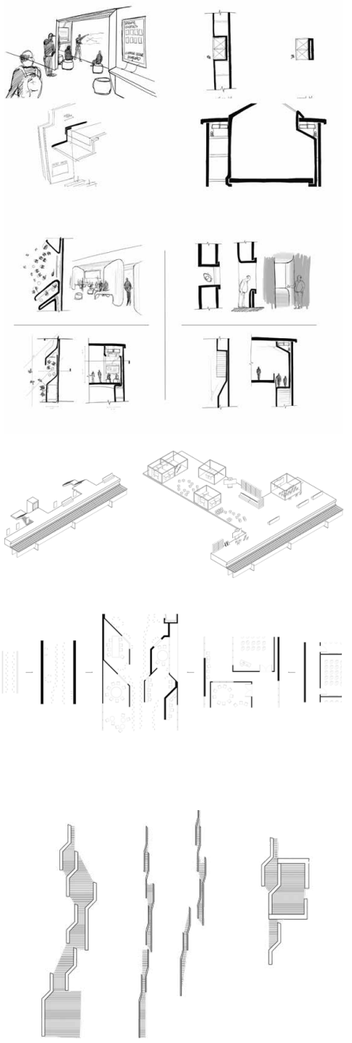


Site Plan
Circulation as Opportunity for Informal Learning

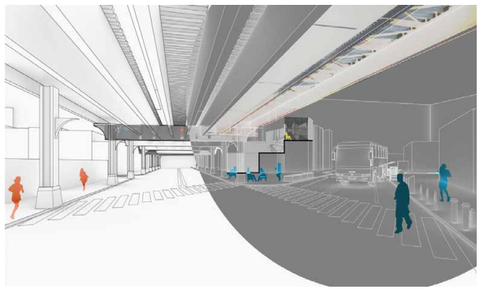
Section Perspective
Circu-cation



Section Perspective
Circu-cation

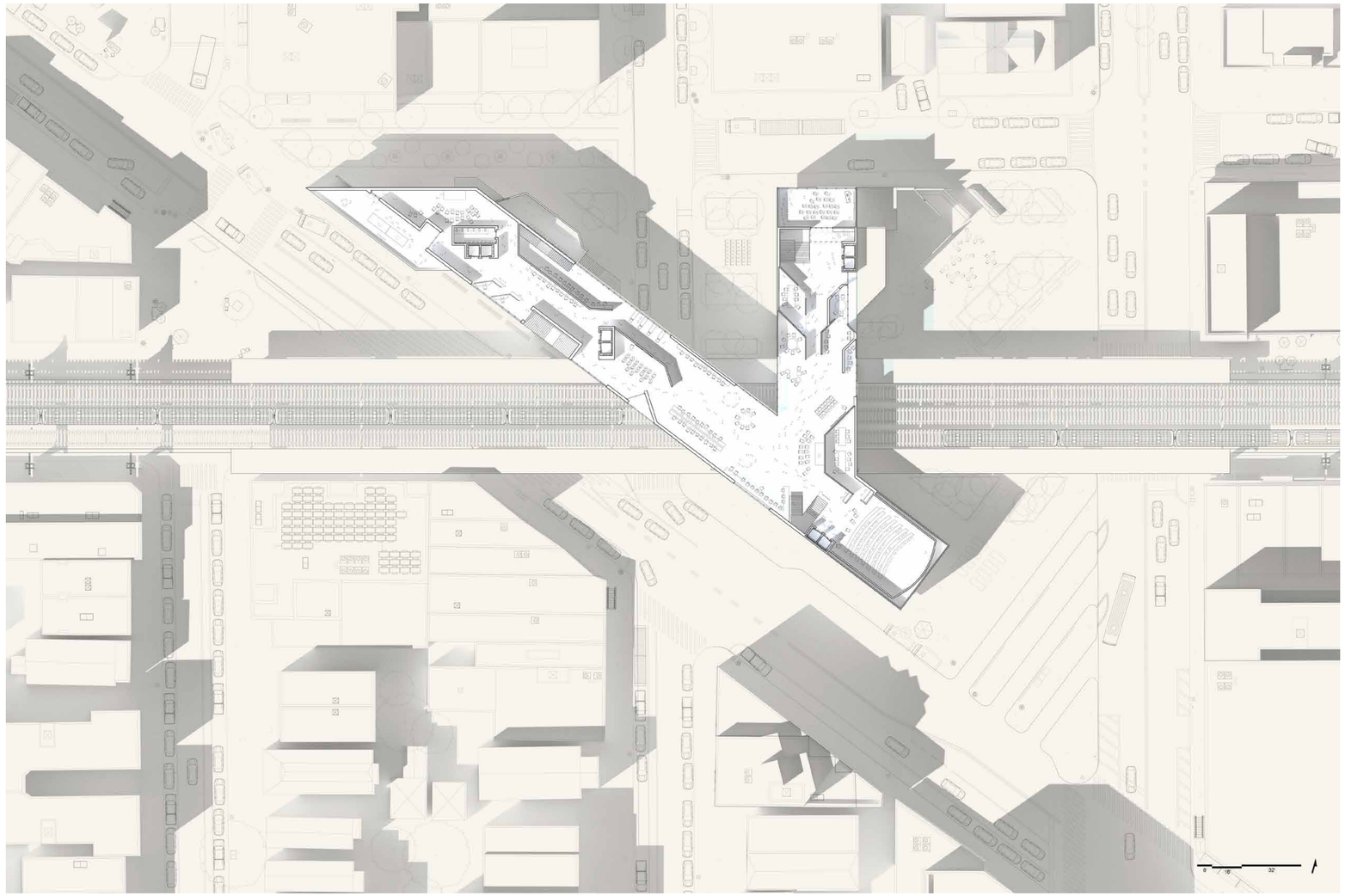


Sketches
Pocket spaces as opportunities for learning

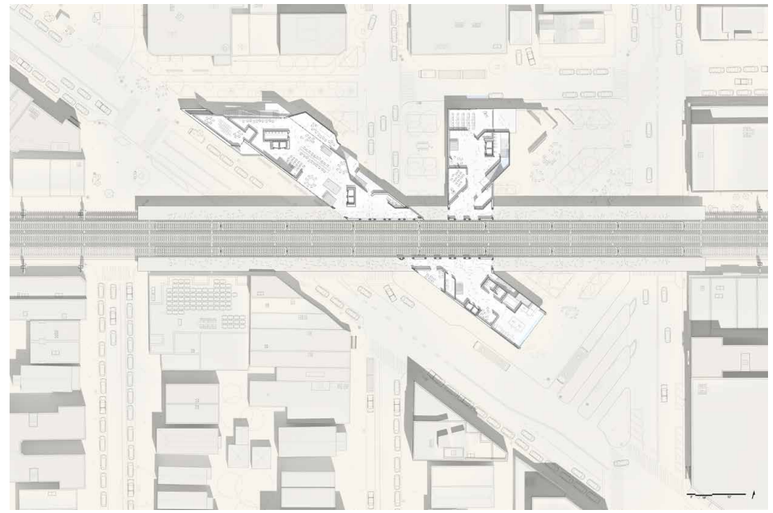


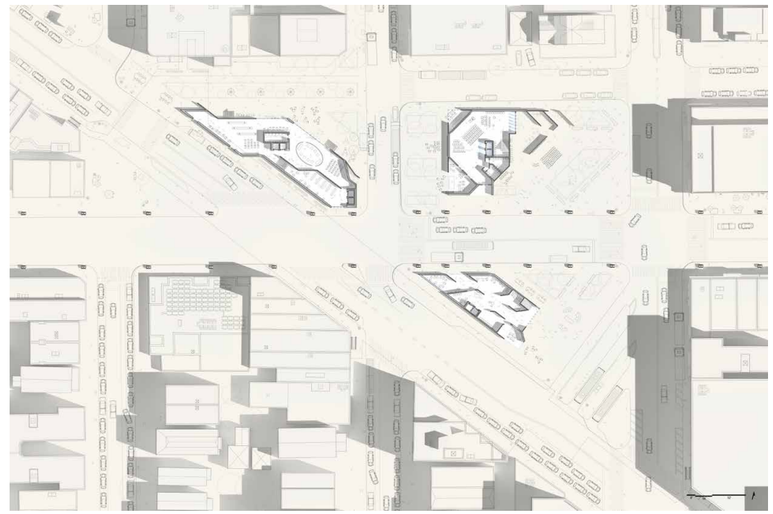
Perpective Collage
Looking at circulation as an opportunity

Interior views
'Pockets' of learning



Floor Plan
Above Platfrom Level



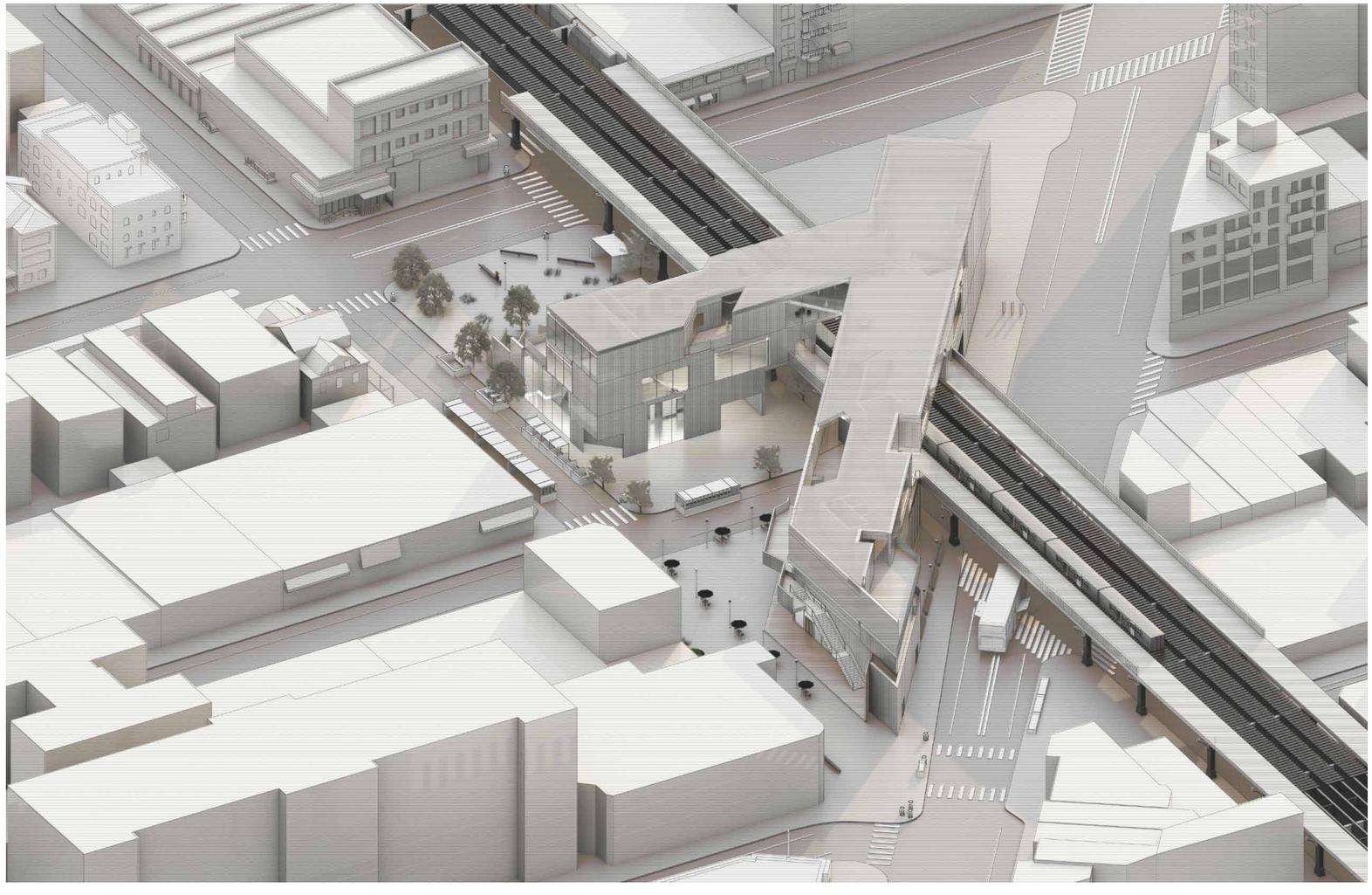


(above) Floor Plan
Platfrom Level

(below) Floor Plan
Ground Level

The smaller 'pocketed' spaces, allow for the passer by to quickly join to a ongoing class remotely, or simply revise the course topics. The 'poche' is activated with varying spaces to accommodate informal learning. Larger spaces that are formed by work zones along the envelope, allow for bigger gatherings and more formal learning and discussion spaces such as a lecture halls or gallery spaces. The bridging over the subway comes down to ground at three blocks to host programs for urban connection, such as the cultural center at the ground level of language hub at the Diversity Plaza.

The project rethinks the highly specialized, inaccessible education and instead proposing education as a support system for social, economic and cultural growth and peer-support of members of Jackson Heights. Flexible yet organized workshop, classes and lectures offered day and night give each individual to plan and craft their own curriculum. We are utilizing the existing elevated train line as an anchor to our project. Bridging over and connecting to it at platform level we aim to immerse the passer-by to the Jackson Heights academy as a potential learner. The expressive classrooms are visible from within the subway car as it approaches the station. The new architecture of hubs interconnected and connected directly with the busy transit system is the future of continuing education and practical training.



Isometric View

Aerial Perspective (above)
Interior Rendering (below)

02

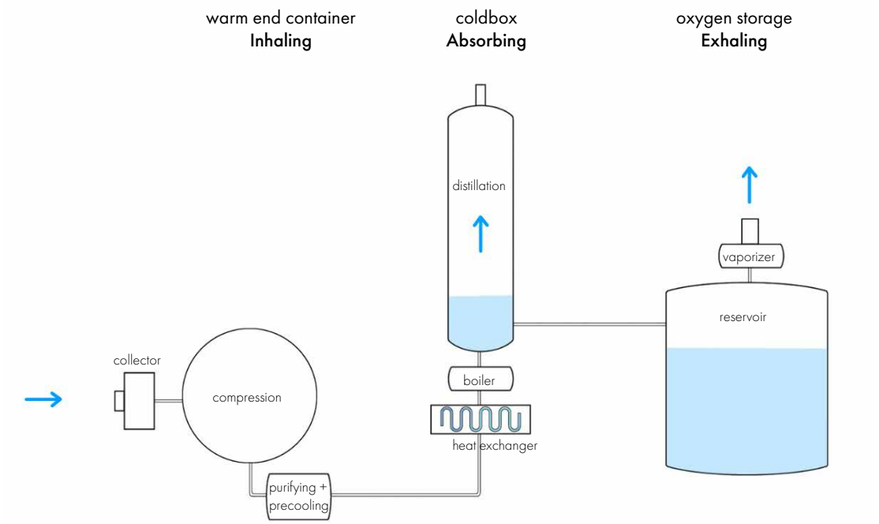
THE LUNG

Fall 2021
Critic
Contributors
Site

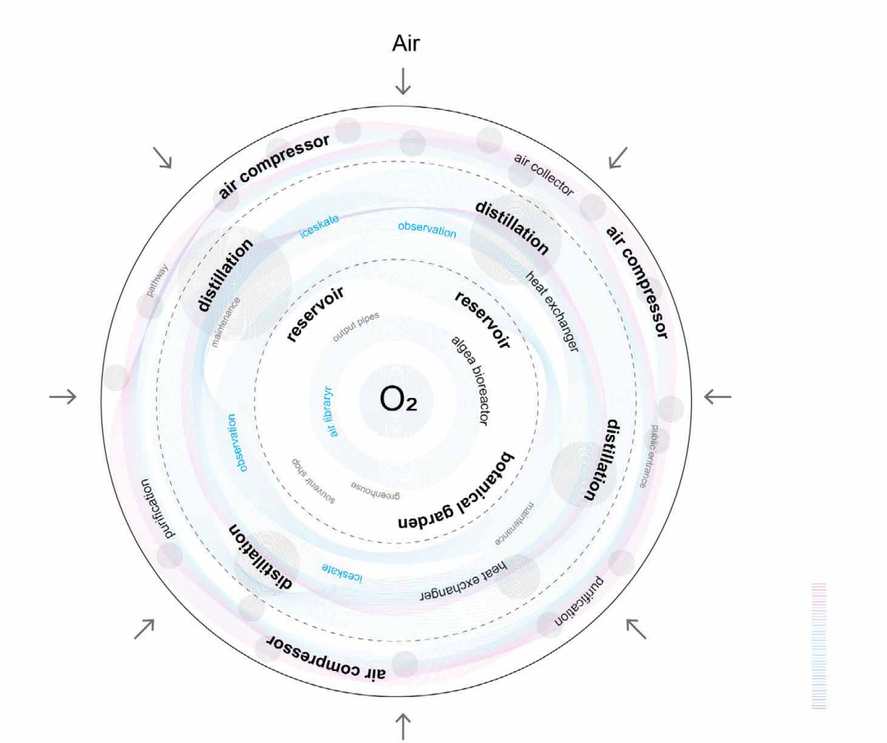
Island Studio, Advanced V
Bernard Tschumi
Han Kuo, Zhanhao Fan
Pier i, New York, NY

The Lung is a factory, museum, and purifier of air. Facing various underlying urban disasters, The Lung prepares the city for potential air catastrophes while healing the damage. Spatializing natural and technological processes, the museum demonstrates the cleaning and making of 'air.' The visitor is invited to obtain sensitivity to the so-called 'void' or 'invisible' through the air. The island prioritizes the invisible as the most crucial and blends the infrastructure abstraction to everyday experience.

Aeriel Rendering
The Lung

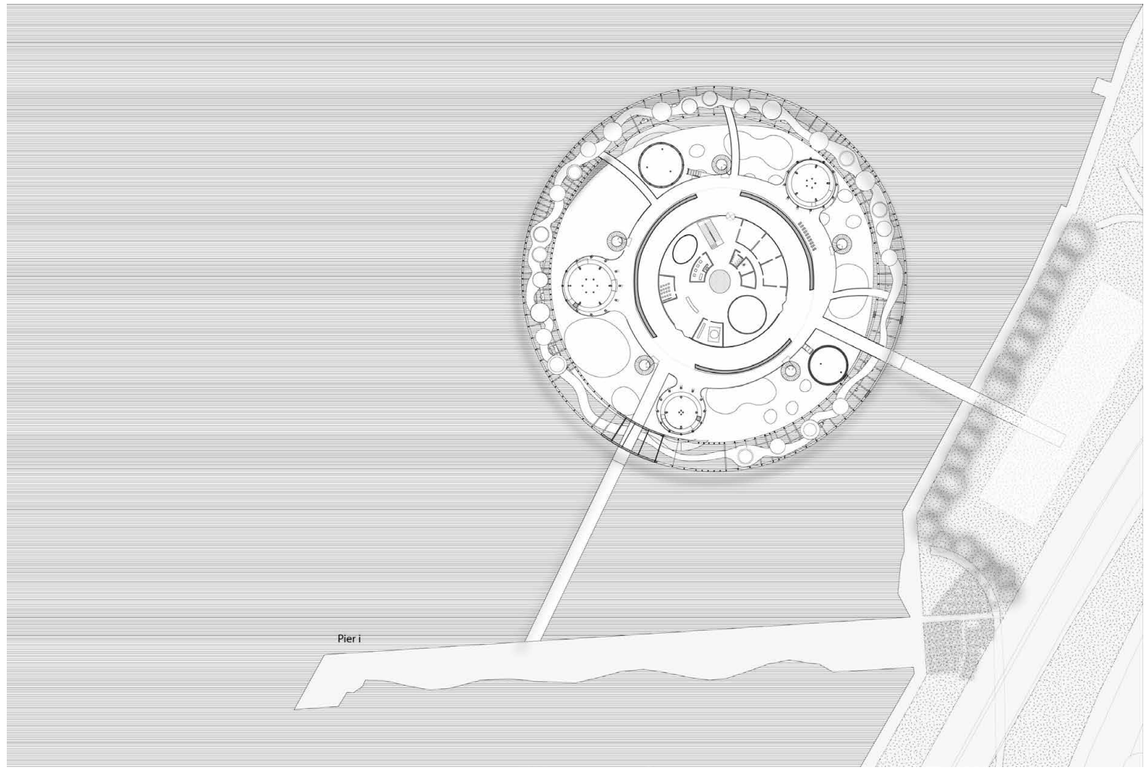


Mechanism Diagram

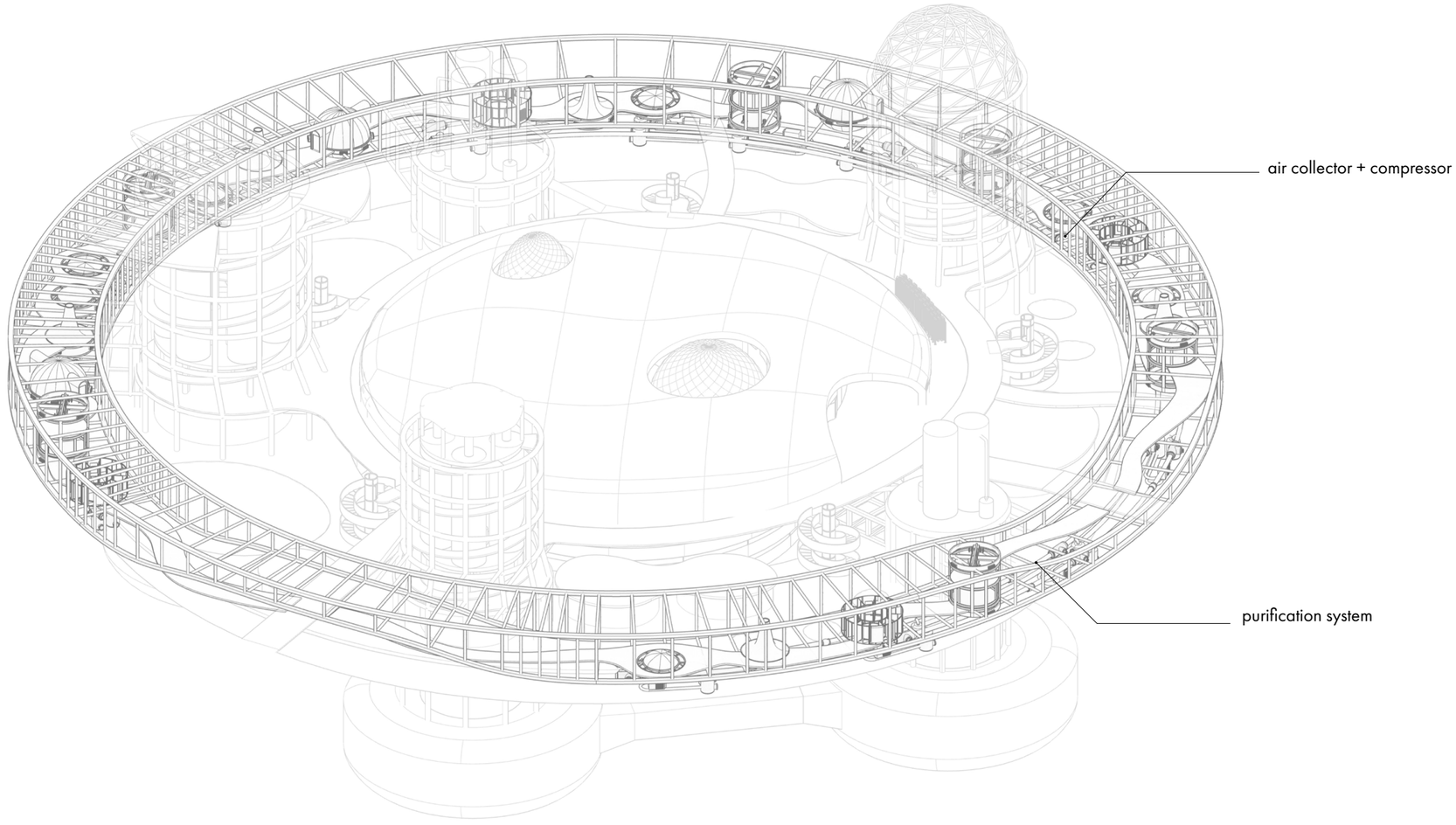


Program Diagram

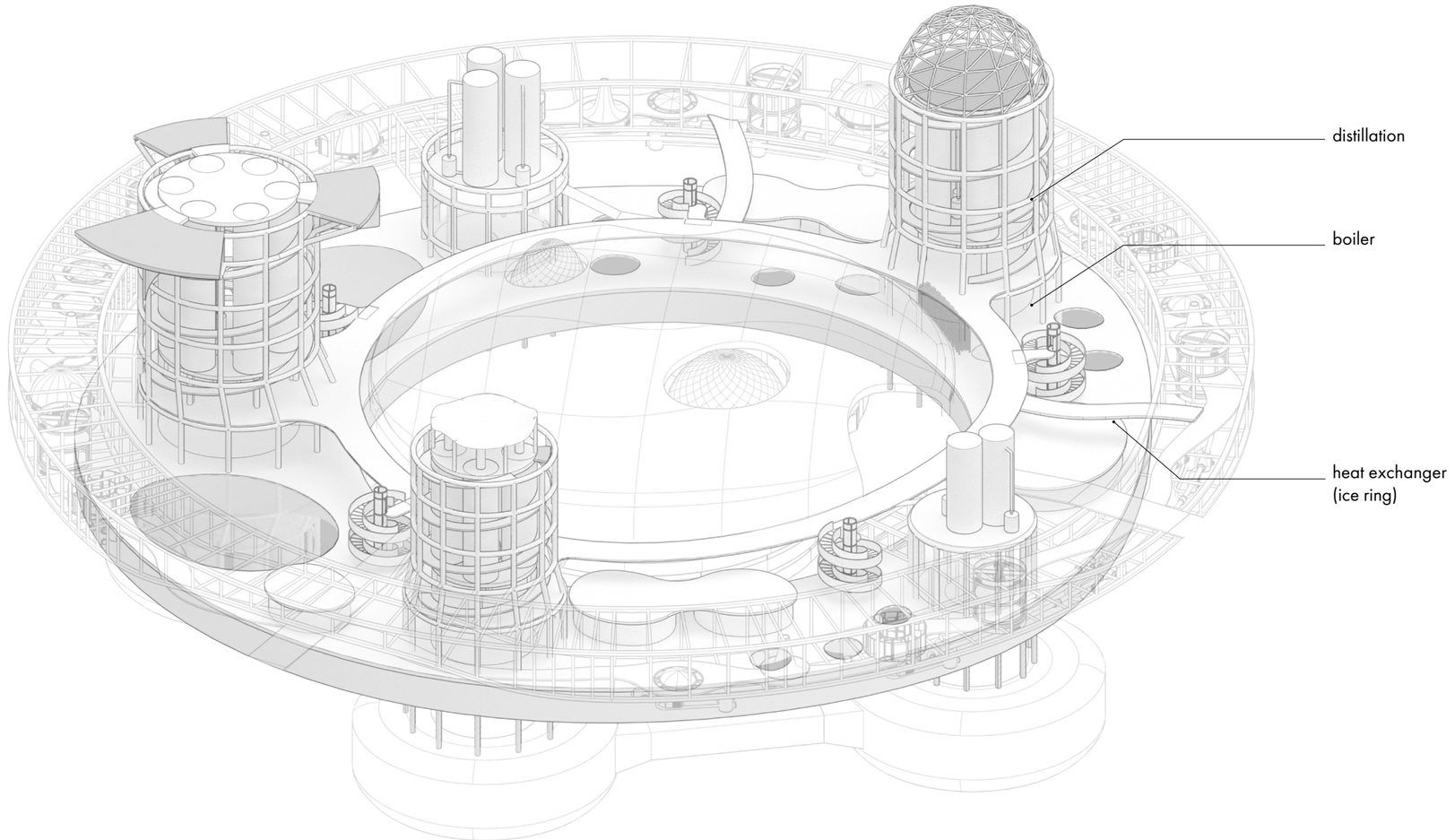
Site Plan
The Lung adjacent to the Pier i, supplies oxygen to the rest of the city



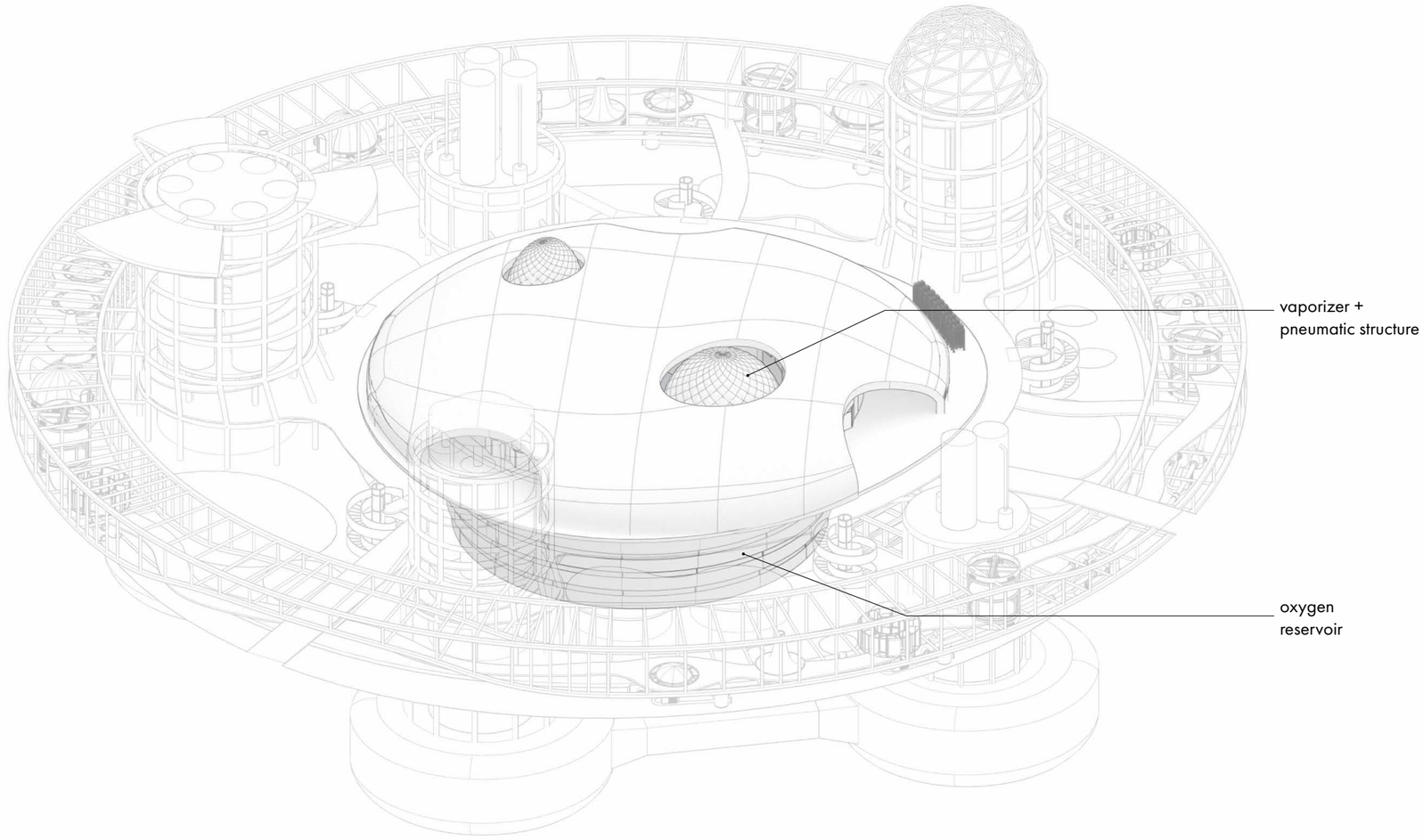
Ground Level Plan
Inhaling outer layer, absorbing towers in between, oxygen reservoir and visiting center at the core.



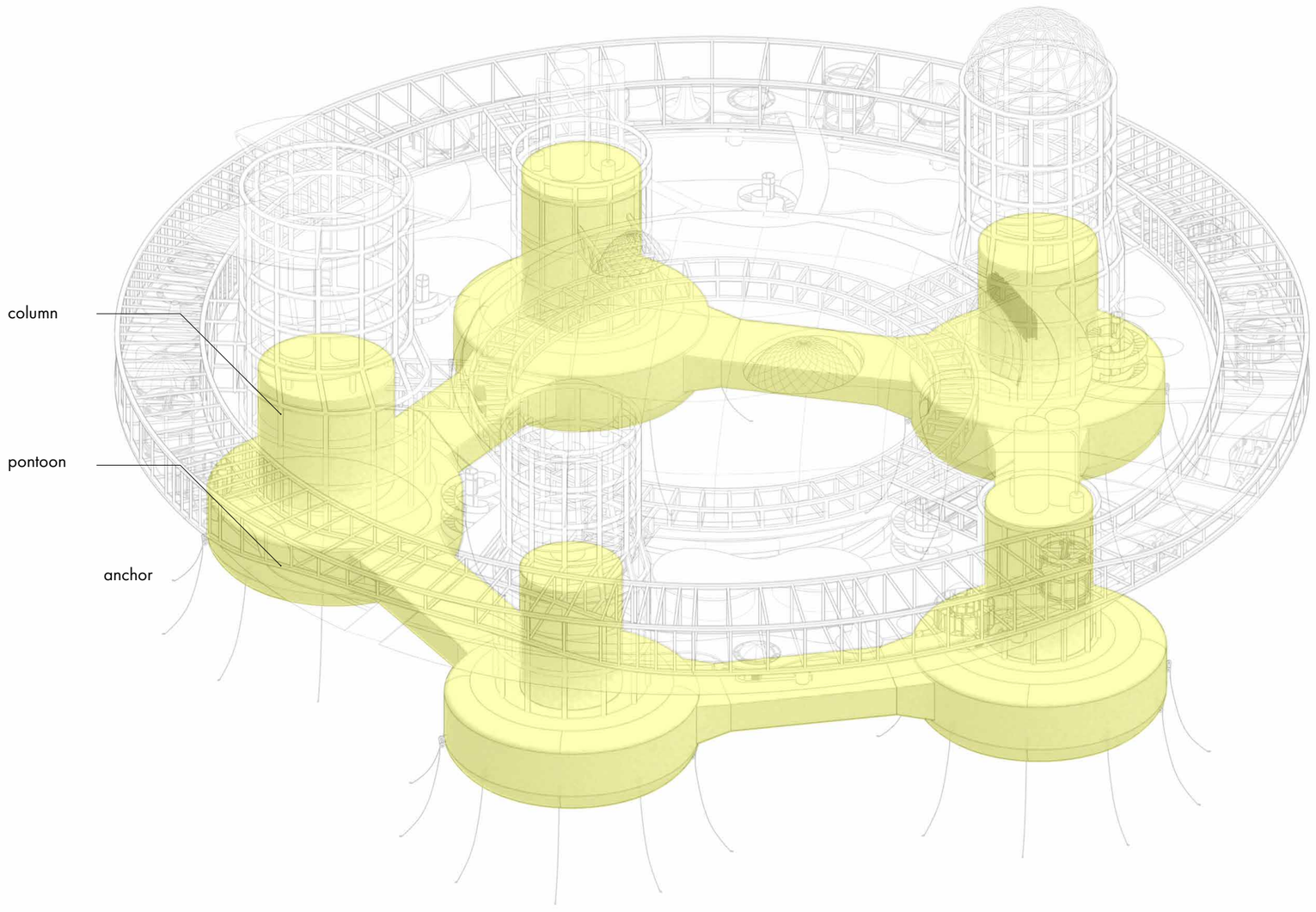
Inhaling



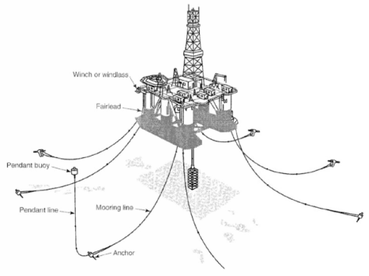
Absorbing



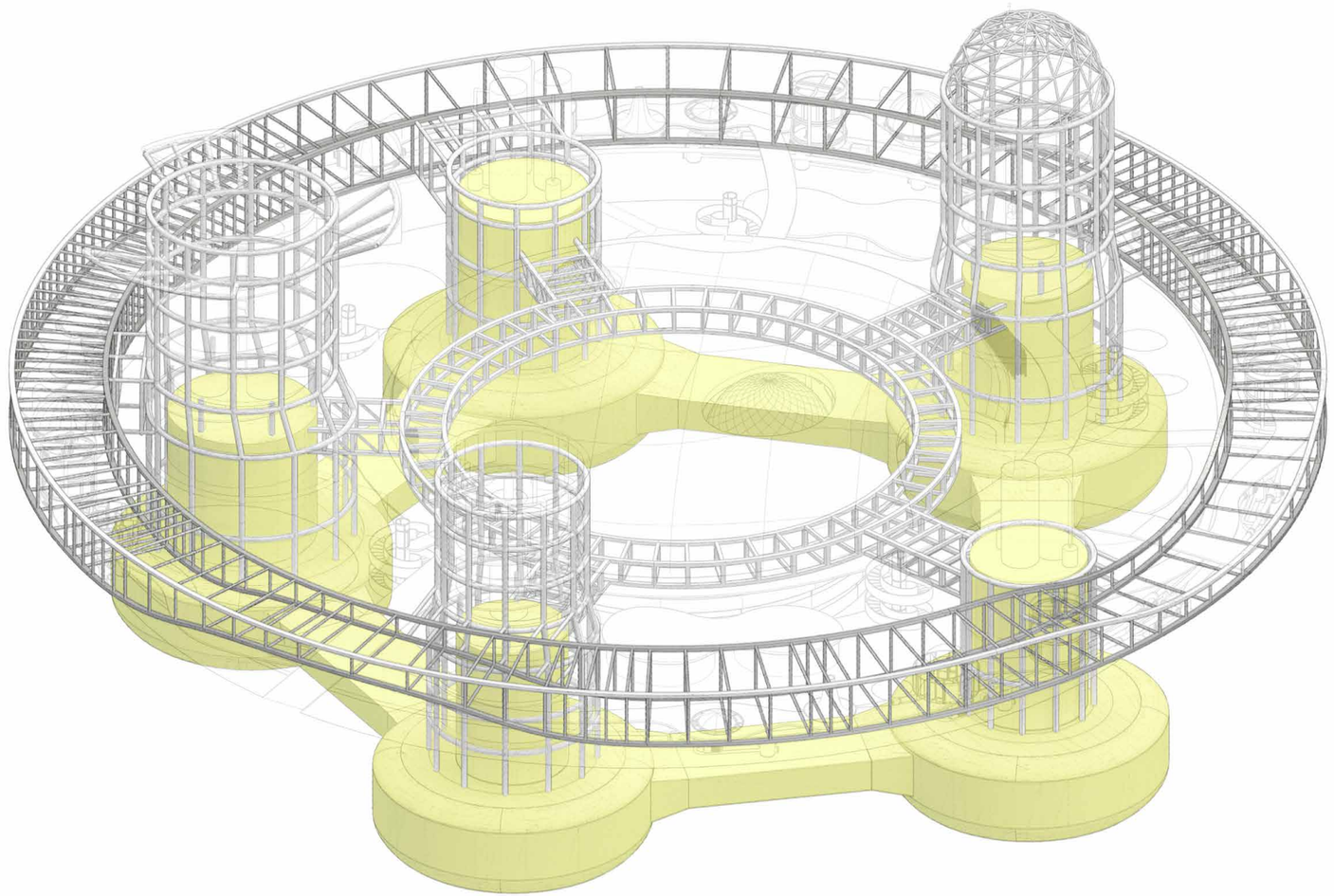
Exhaling



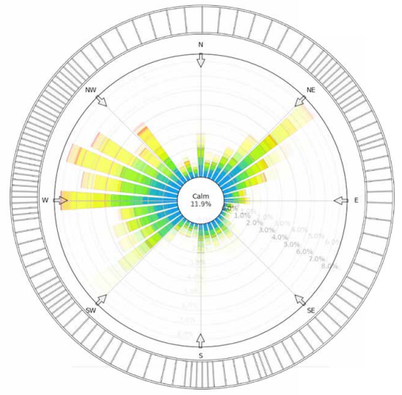
semi-submersable
platform



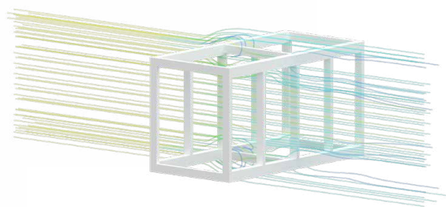
Floating Foundation

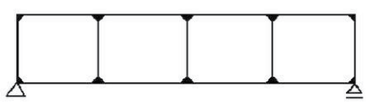


Structural System

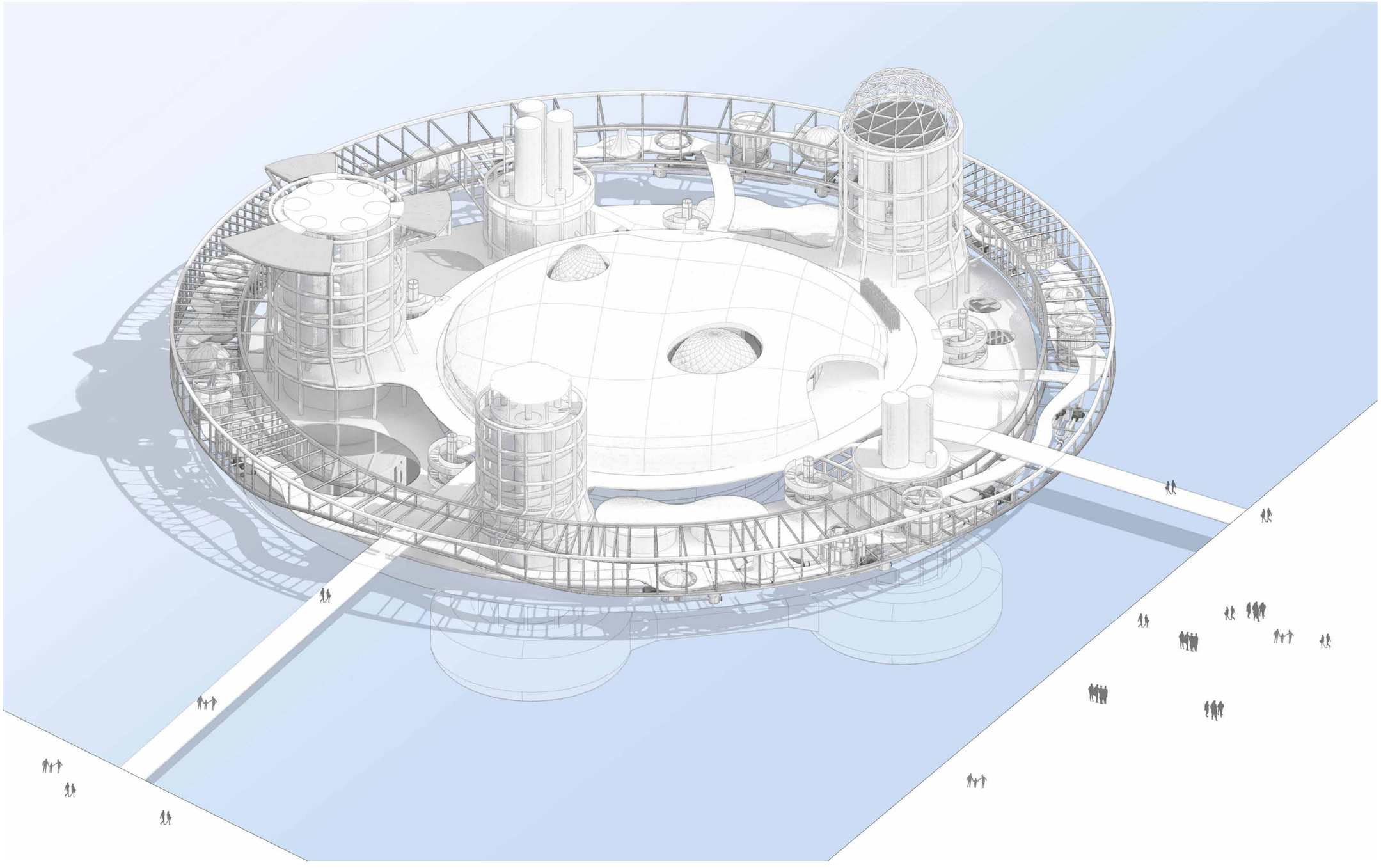


New York annual
windrose diagram



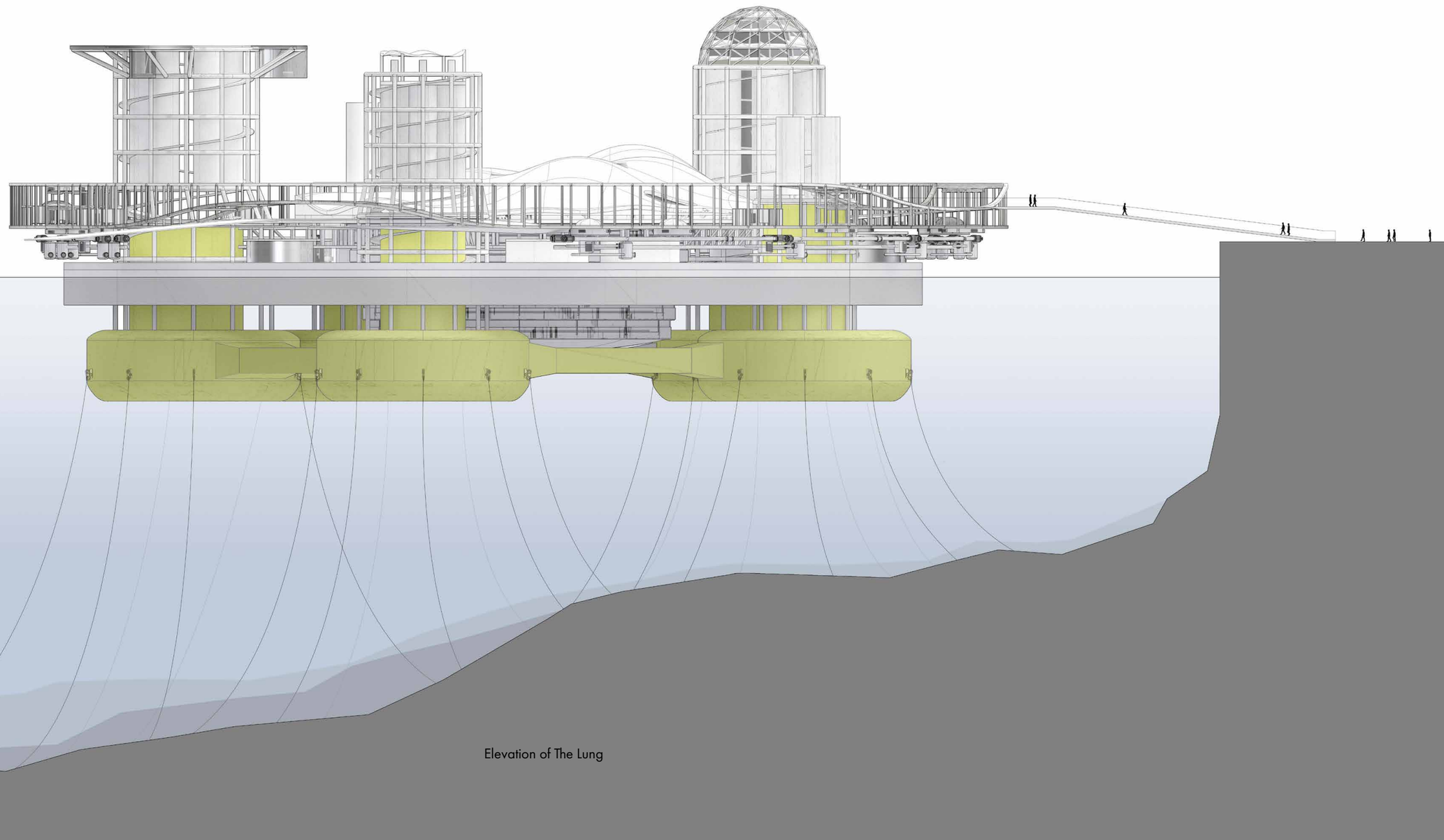


Vierendeel truss



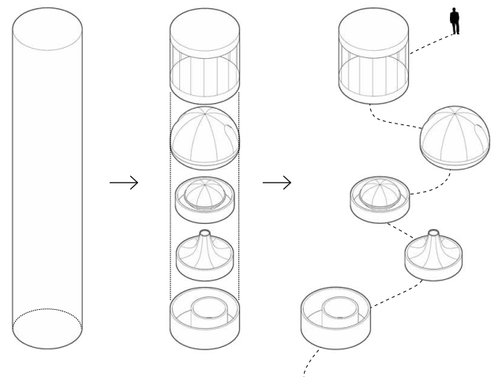
The Lung acts as a factory for oxygen pre-catastrophe and as an oxygen distribution center during catastrophe time. The air is first compressed and purified during inhaling; then is liquefied to distill oxygen out during absorbing. Finally, the liquid oxygen goes into the reservoir and is ready to be vaporized for later use during exhaling. Three different mechanisms is organized in a circular layout to collect air coming from all directions. Based on all the features of programs, spaces are arranged from outer layer toward the central part.

Axonometric Drawing



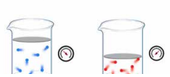
Elevation of The Lung

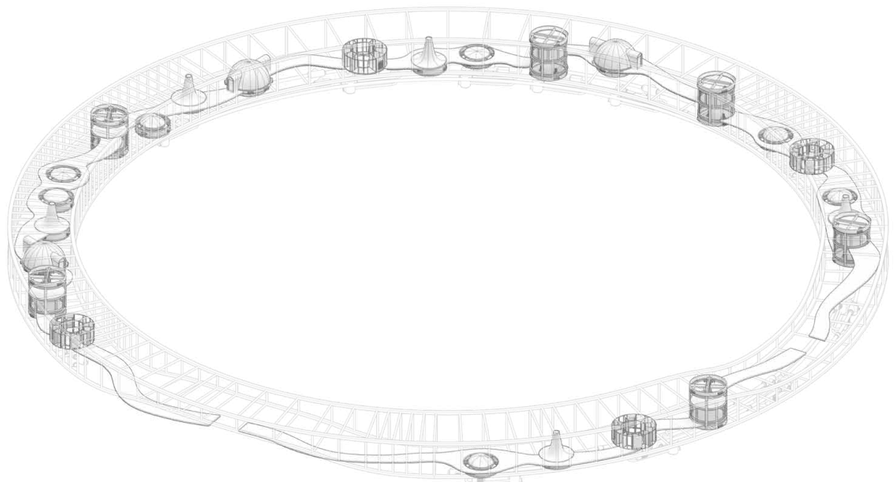
PART I. INHALING



visualize the invisible process with 5 various compression episodes

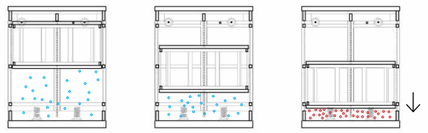
air compression



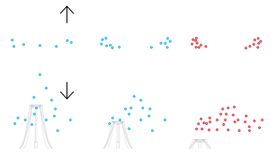


Compression Ring
various air absorbtion mechanisms and experiences

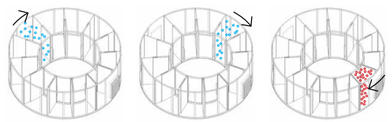
lifting compressor

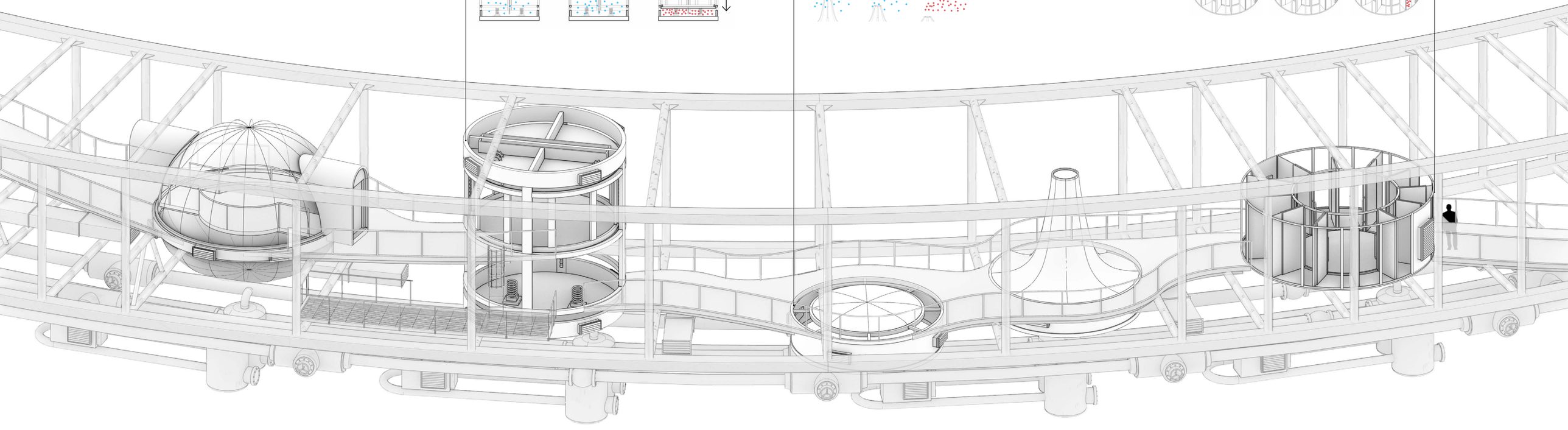


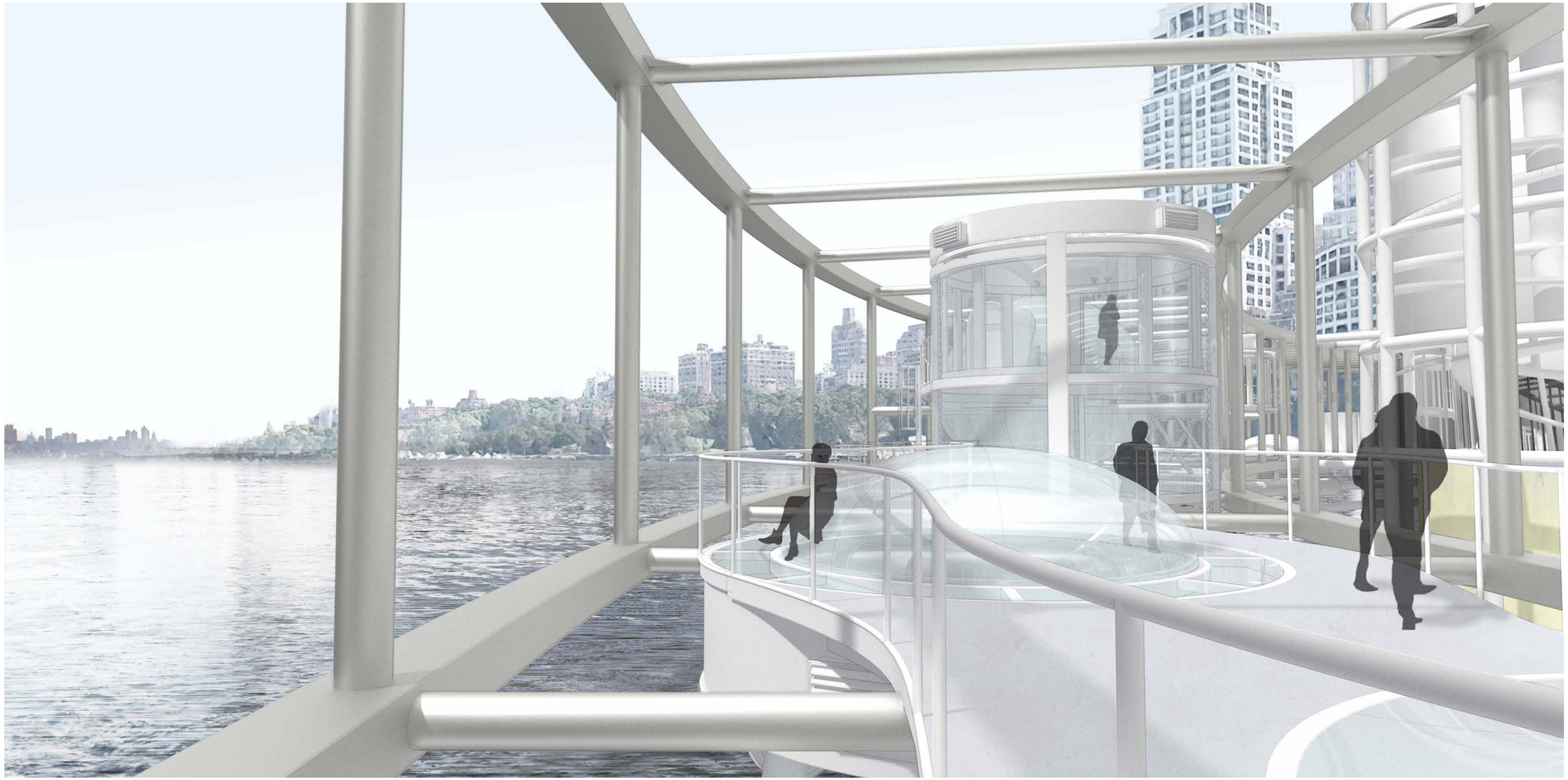
bubble compressor



rotary compressor

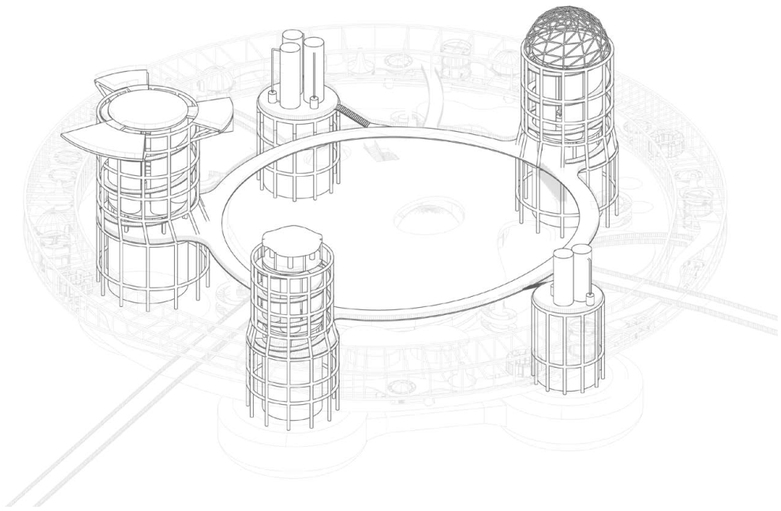






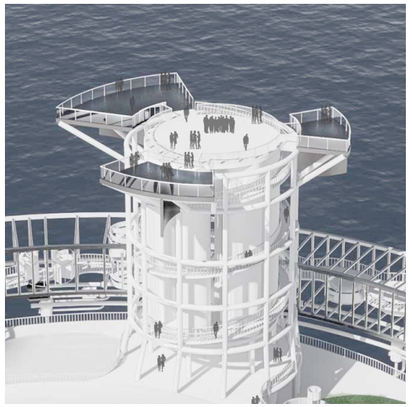
Compression Ring
Renderings

PART II. ABSORBING



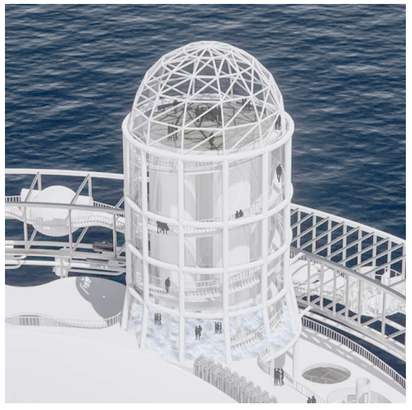
Absorbtion Towers
Axonometric View

Ice Ring
Programmatic



A horizontal wind mill

Rotary Observation Deck



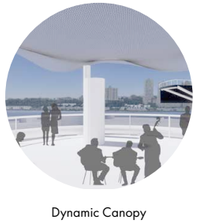
Experience temperature change in height

Top Green House

Bottom Snow Room

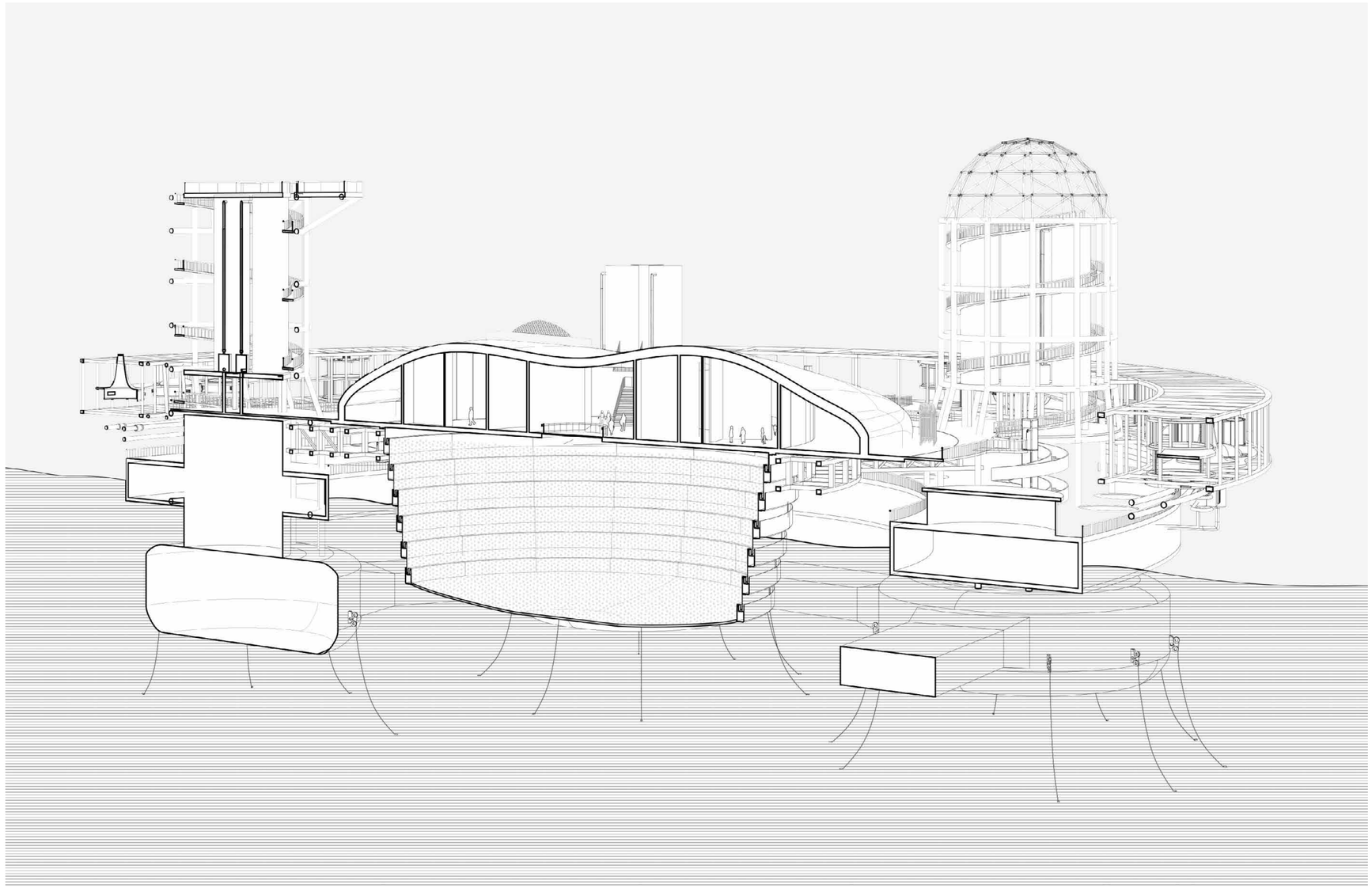
Observe and experience the change of form

Distillation Observation

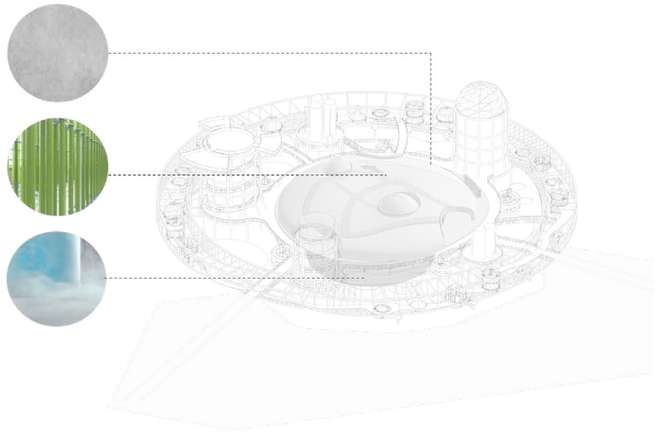


Dynamic Canopy

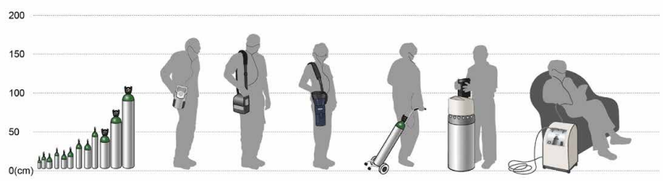
PART III. EXHALING



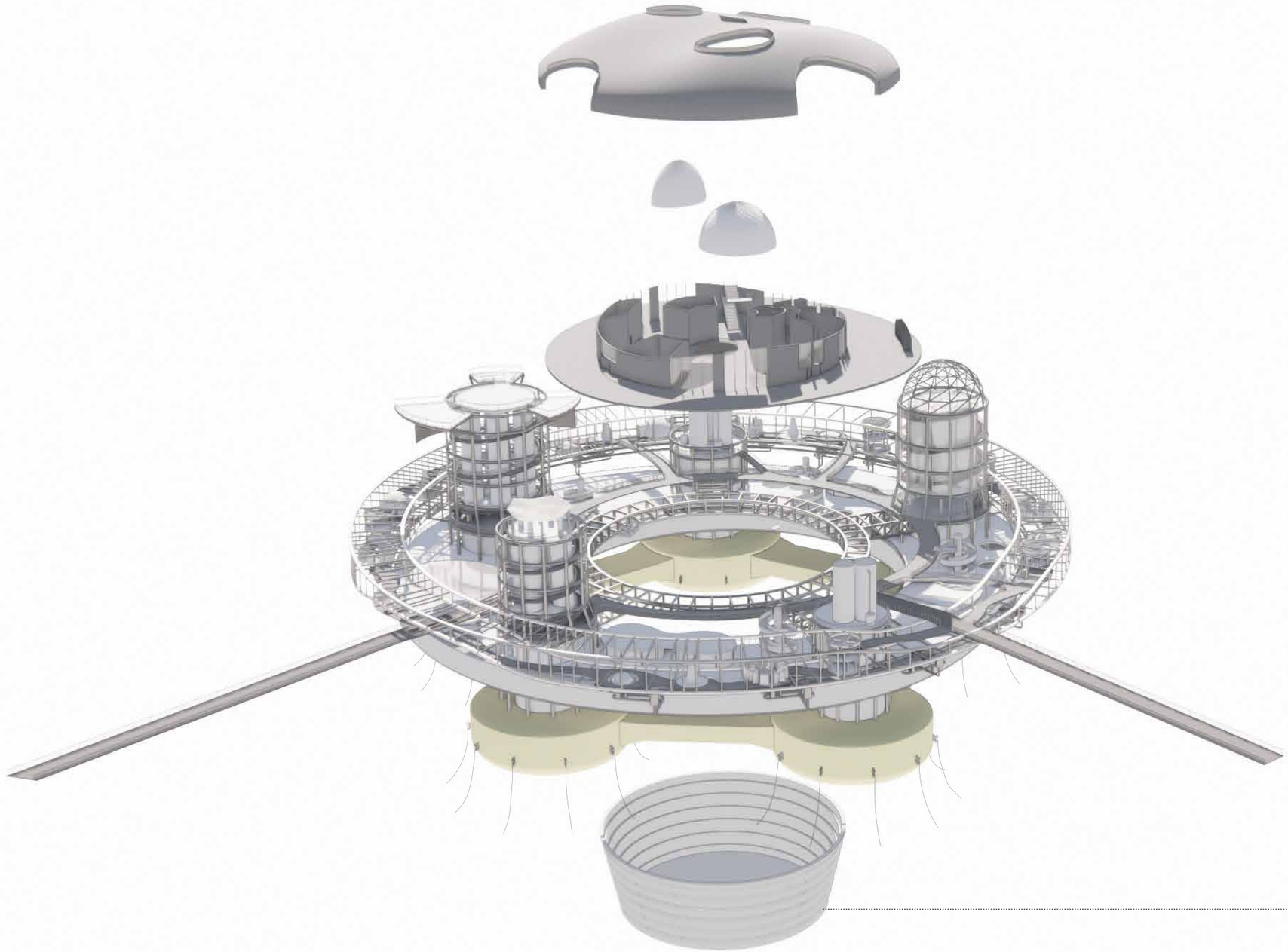
Section Perspective Cutting Through Liquid Oxygen Reservoir, and Pneumatic Oxygen Structure



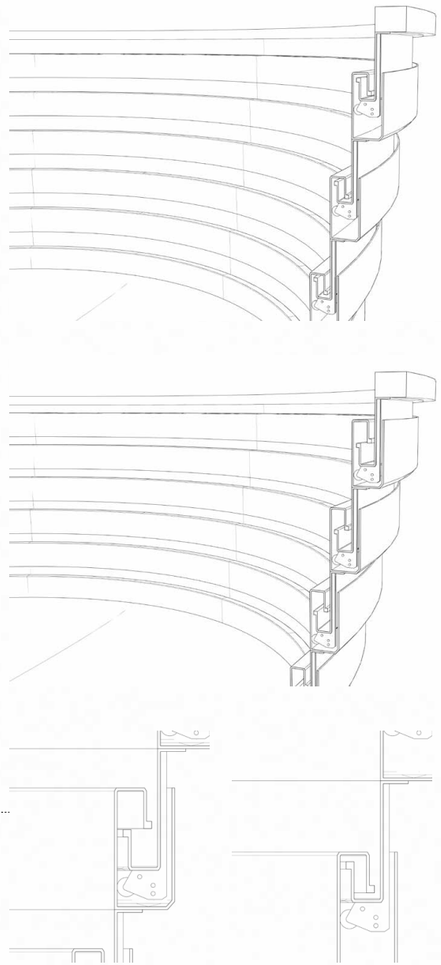
Exhaling Portion
oxygen gallery, algae bioreactors, liquid oxygen reservoir



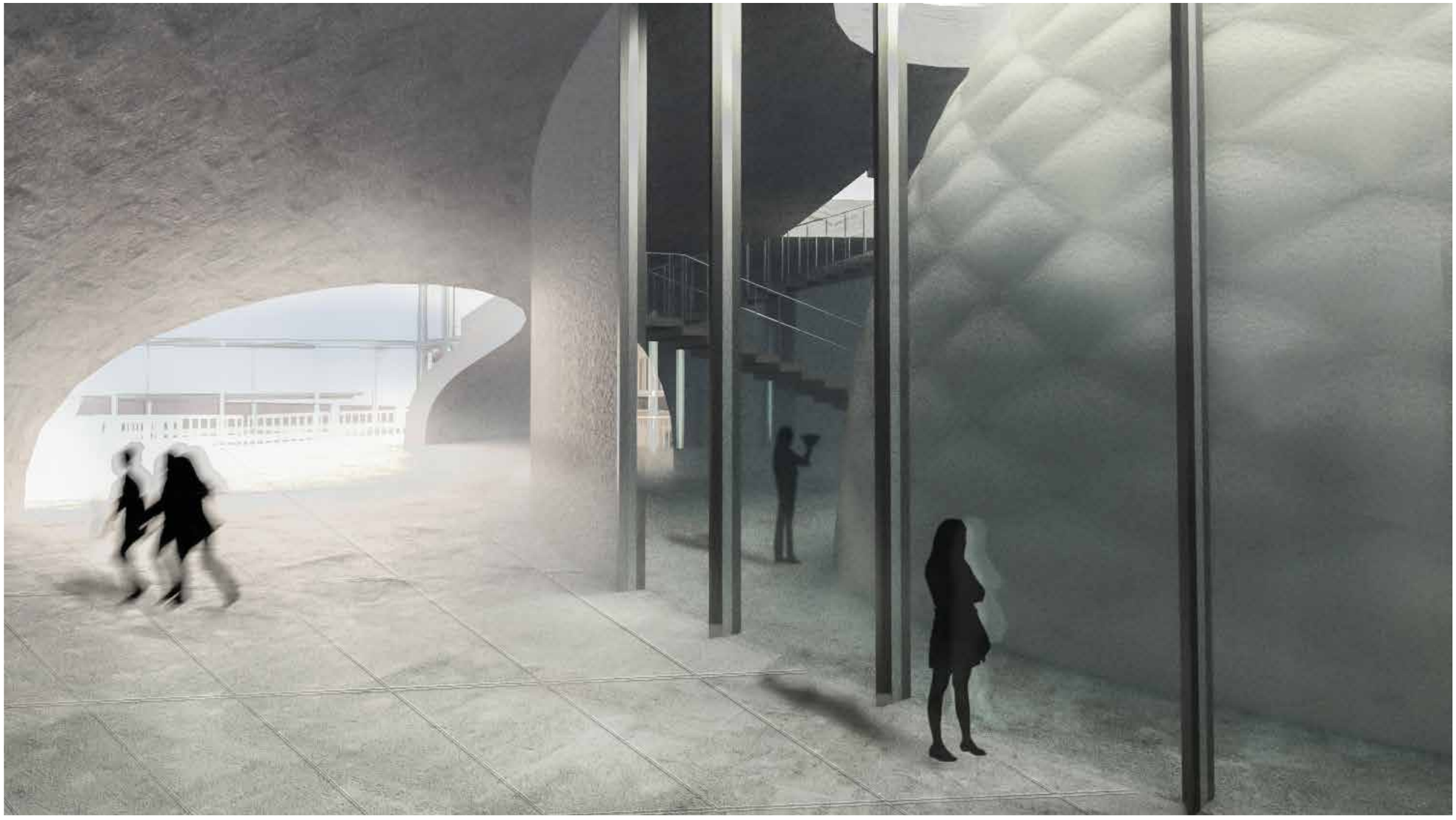
Oxygen across scales

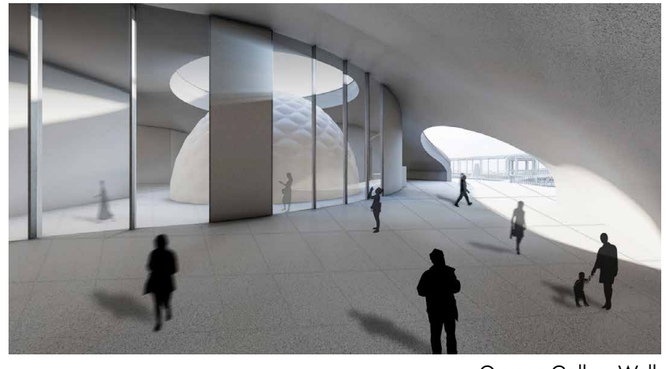


Exploded Axonometric Drawing of the Oxygen Reservoir



Collapsable Liquid Oxygen Reservoir Structure





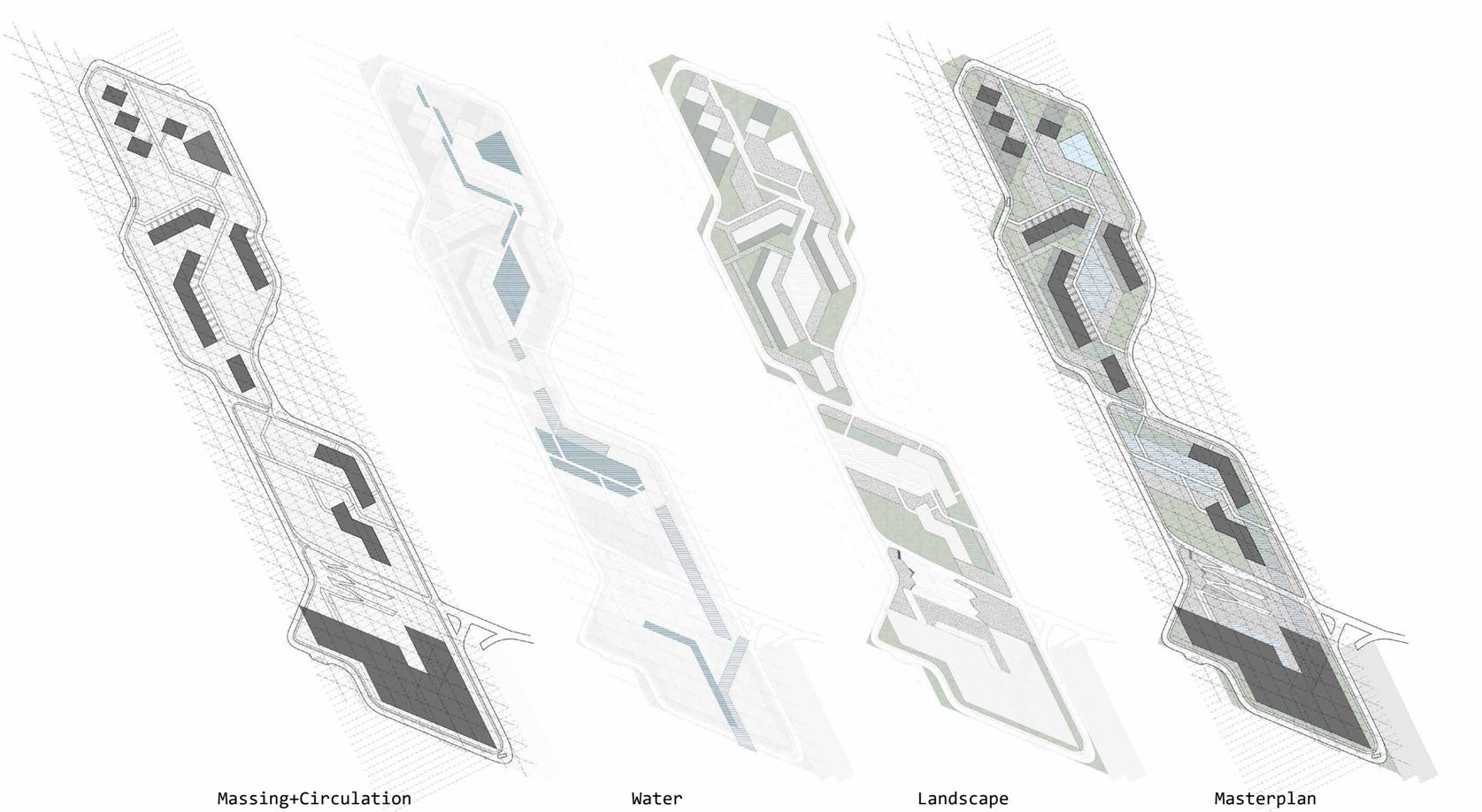
Oxygen Gallery Walk
Pneumatic Space, 'Air' Gallery, and Oxygen Pool

03

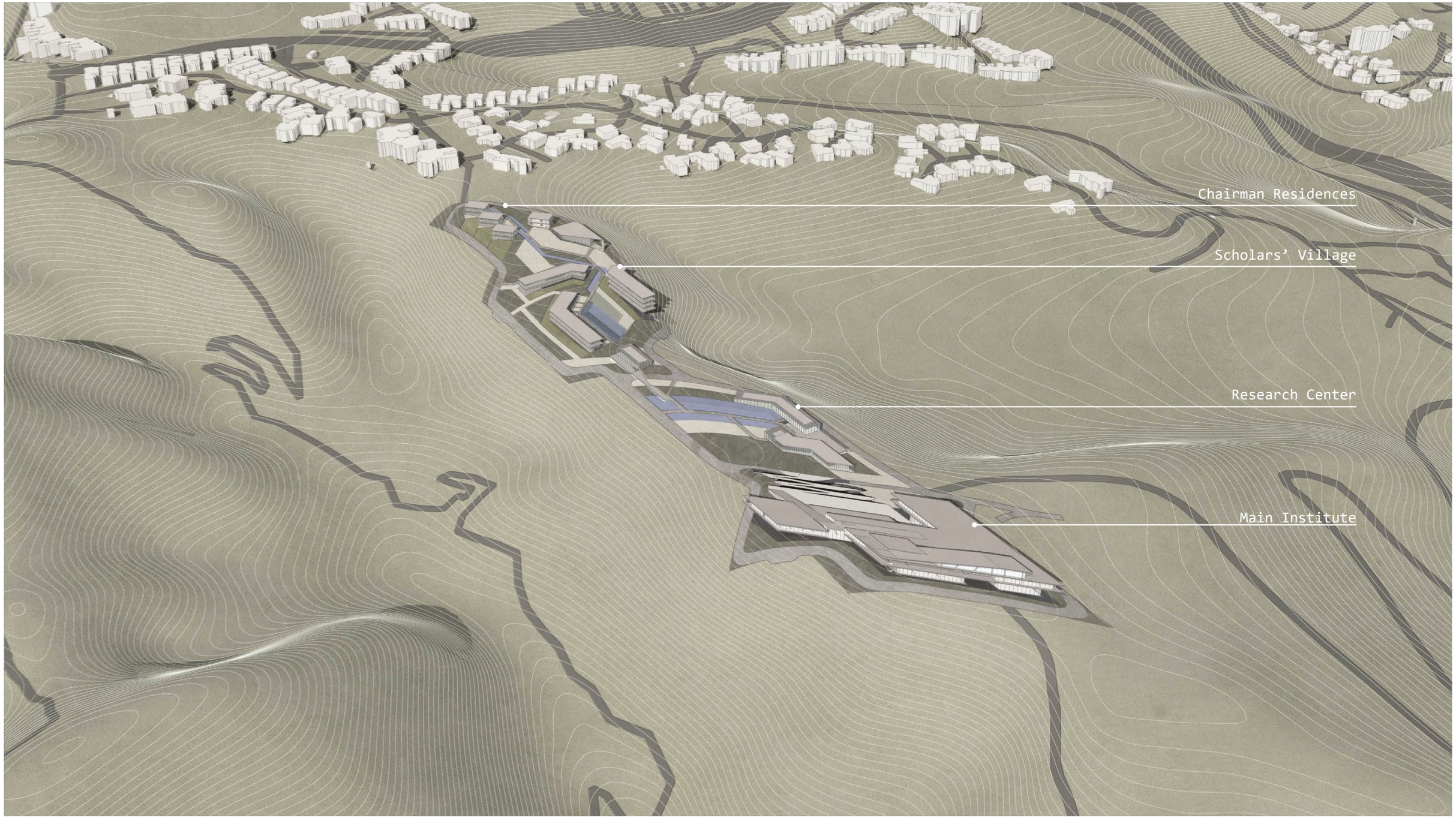
DATA + ETHICS

Spring 2022	**Think Tank Studio, Advanced VI**
Critic	**Galia Solomonoff**
Contributors	**Sujin Shim, Irmak Turanli**
Site	**Berggruen Property, Los Angeles, CA**

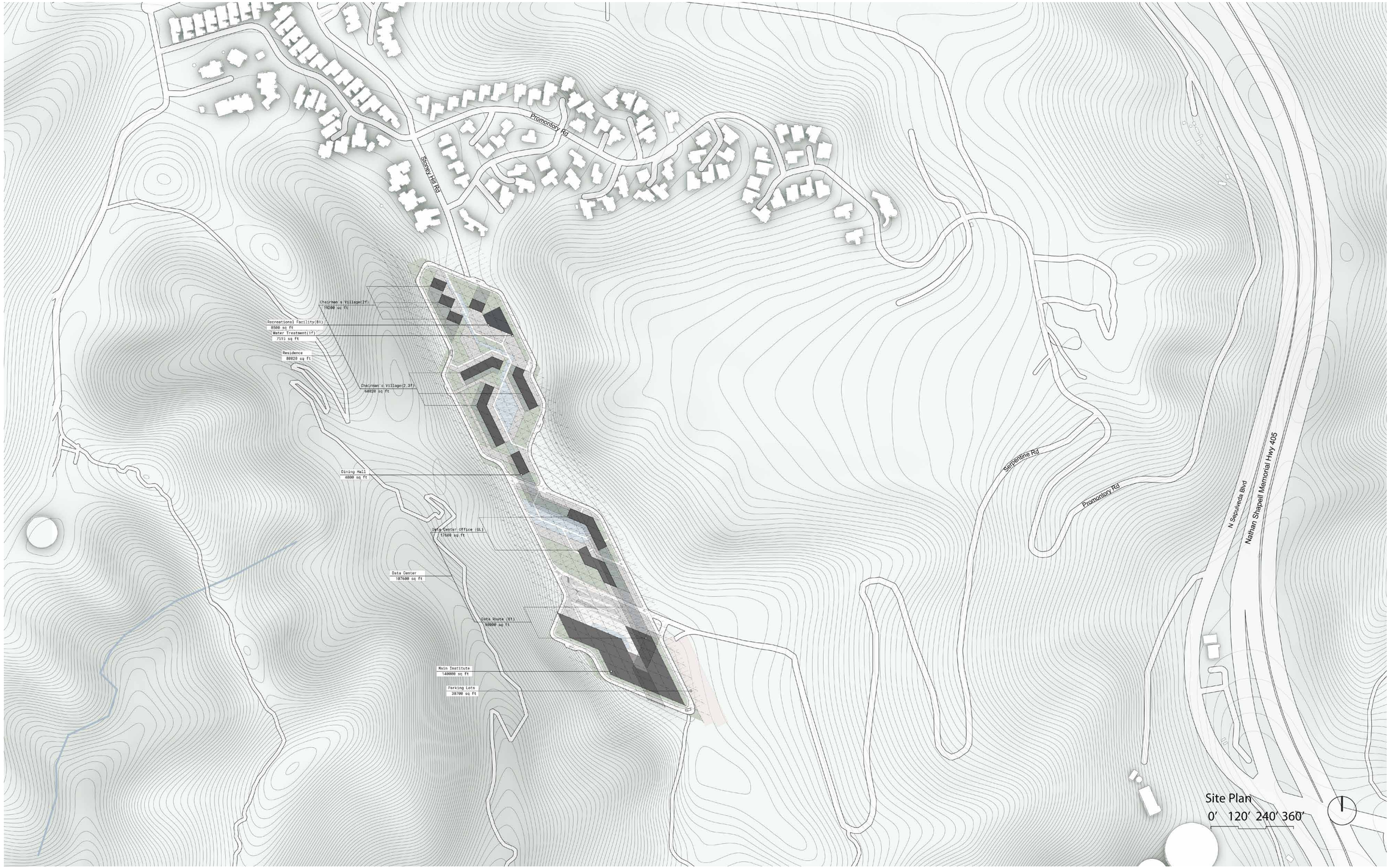
DATA + ETHICS is a Think Tank proposal located at eastern portion of the Santa Monica Mountains with the mission is a center for effective use, outreach and development of scientific and digital technologies for ethical, transparent and sustainable data and information processes. At a moment in which our cultural production and collective history is digital, data center has become one of the most important typologies. The Data + Ethics Think Tank consists of meeting spaces and work spaces for 35 Scholars-in-Residence and 15 Visiting Scholars, a 200 seat lecture theater, 100,000-square-feet Scholar Village of residential spaces featuring outdoor areas, a 3,000-square-foot library, conference room, dining and catering areas. The heavily landscaped area around all buildings acts as a contemplation walk forscholars and visitors. The data center, water component, landscape and circulation path continiously weaves through the master plan. The water treatment plant and solar panels allow for reuse natural resources toward carbon-neutrality and allow a degree of autonomy from the energy grid.



Master Plan Layers, Data + Ethics Think Tank



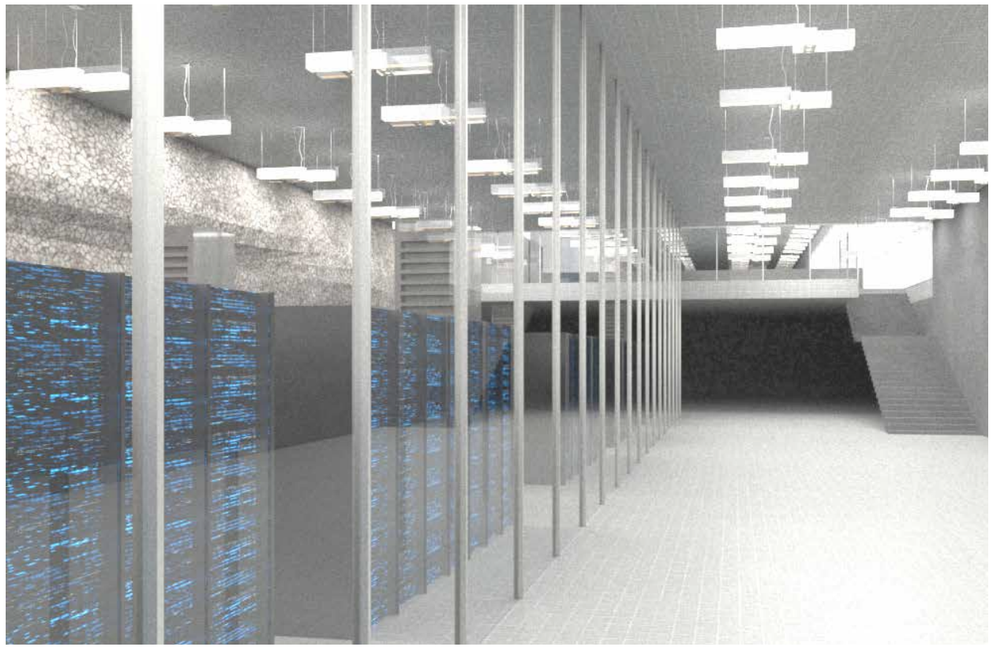
Isometric View



Master Plan, Data + Ethics Think Tank

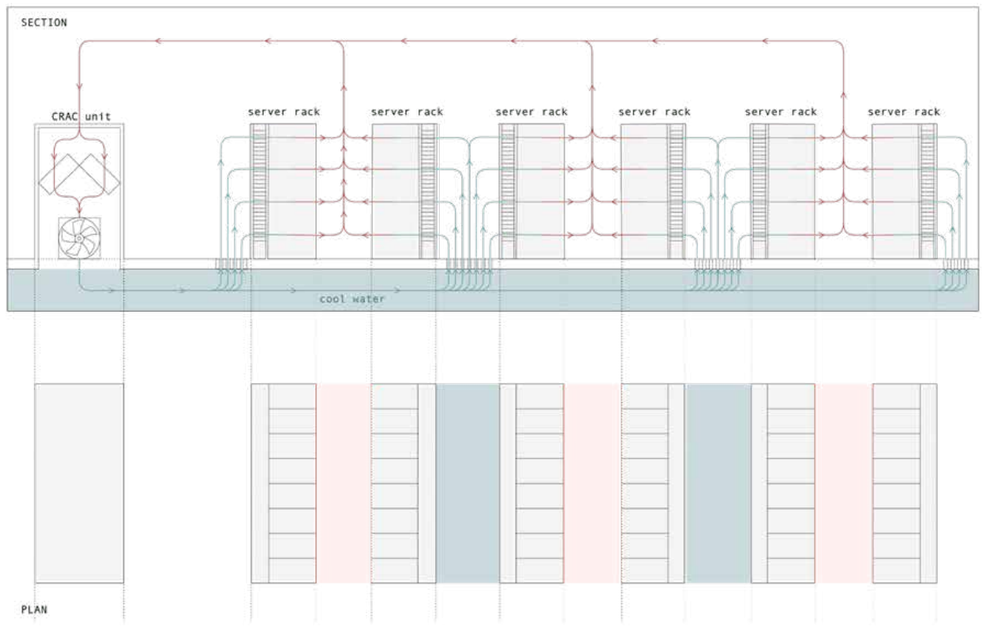
Bike Path
Along water feature, Research Center on the right

Dining Space
Connection to the Data Center Below

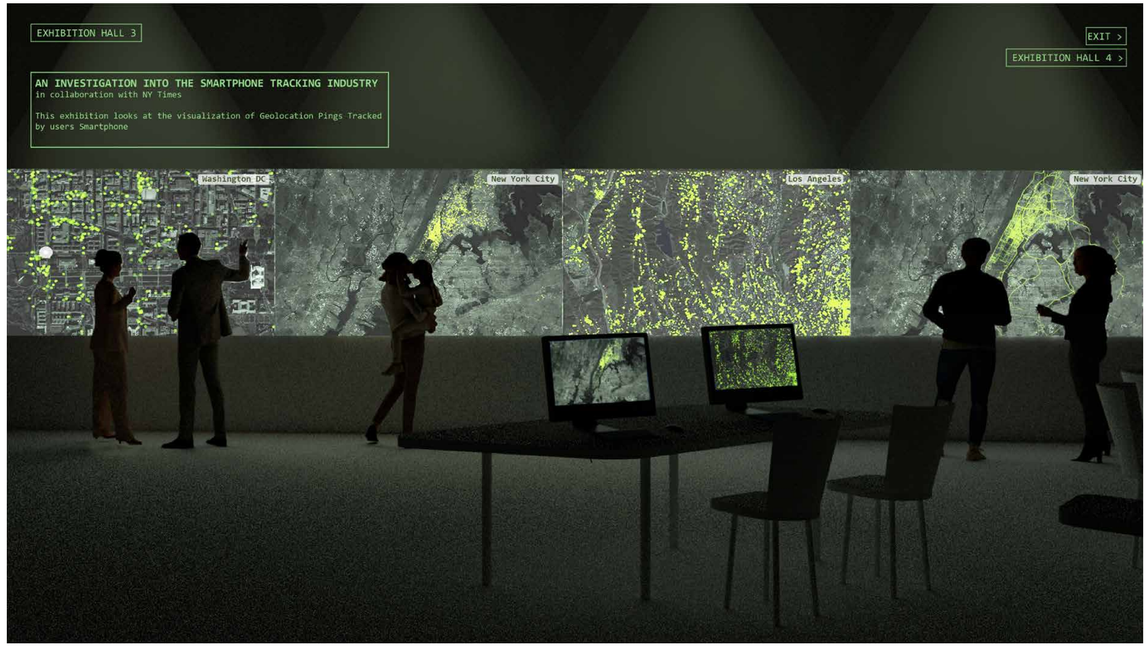


Underground Data Center

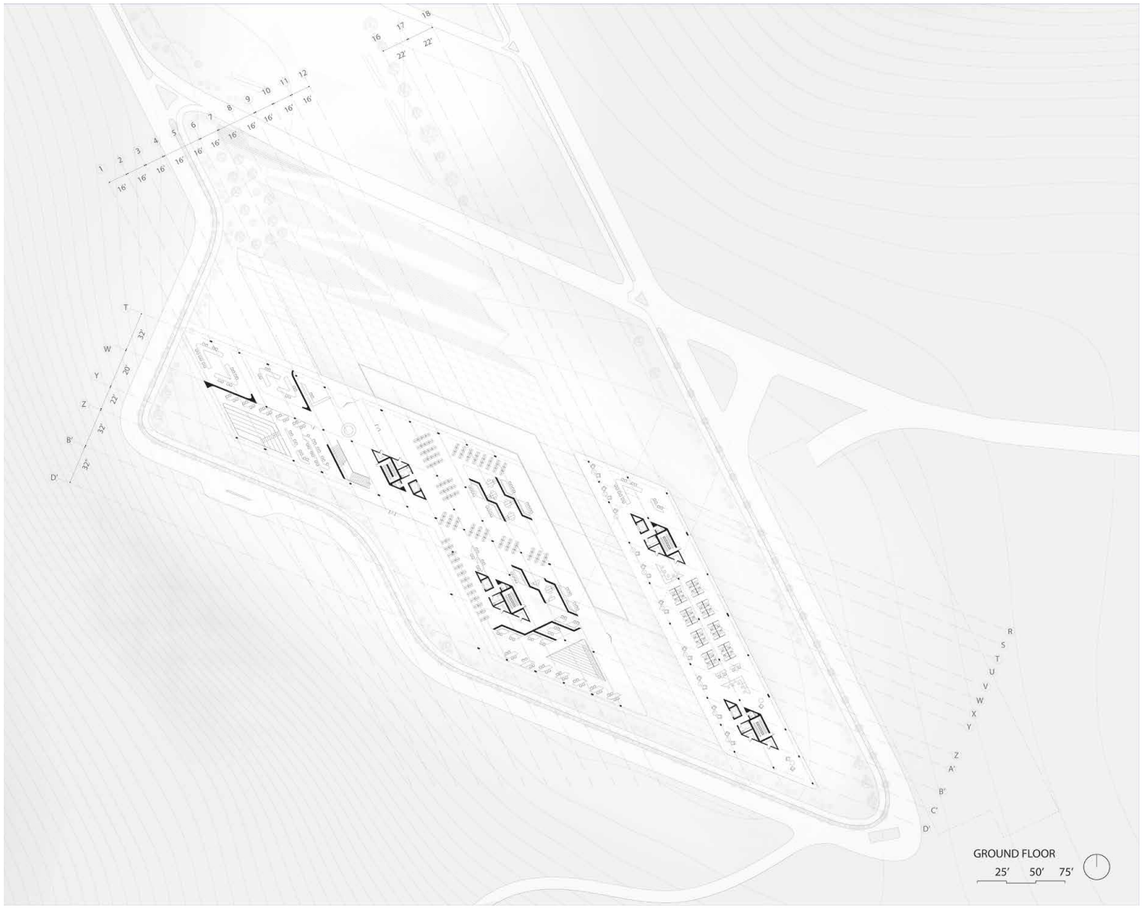
Underground Data Center
View from the mezzanine floor



Data Center Organization Diagram



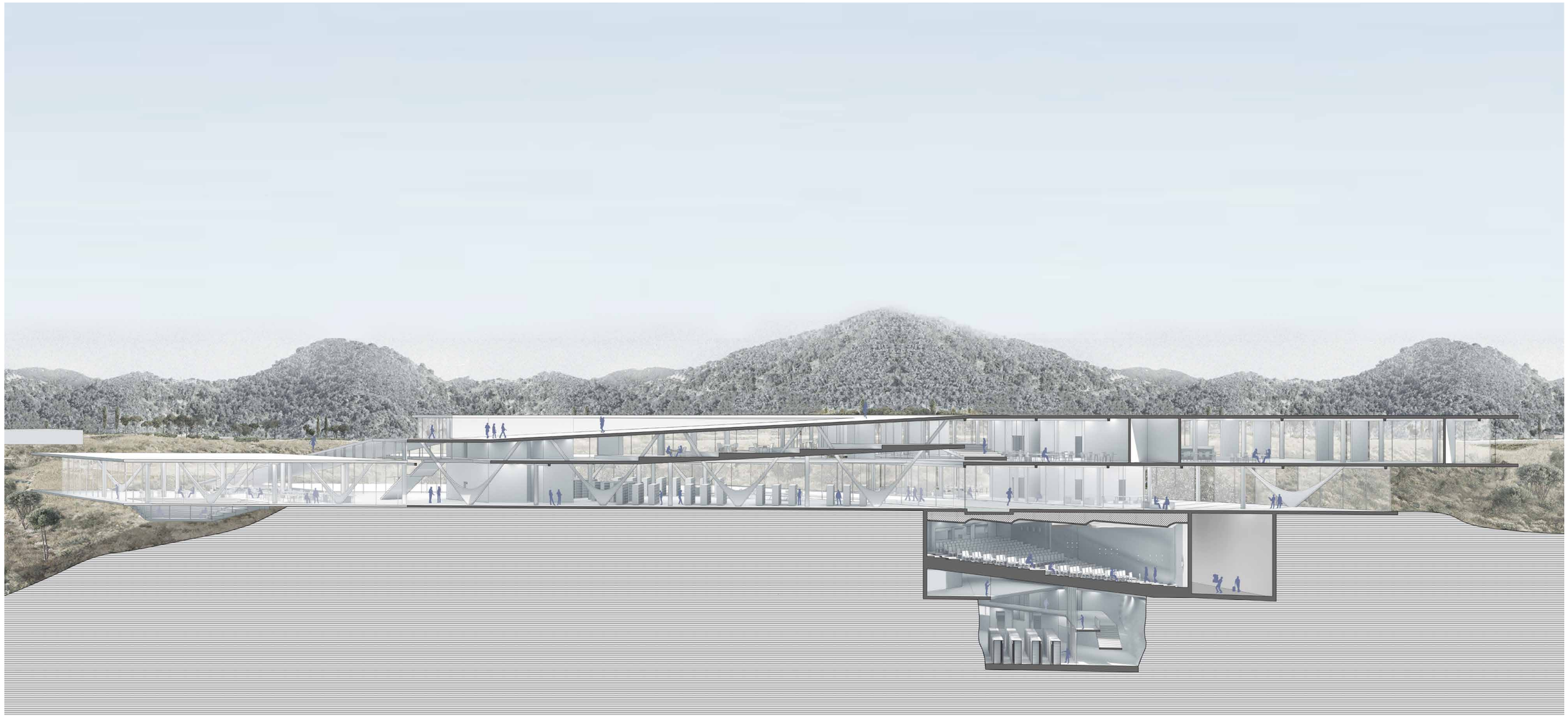
Data Workshop at the Main Institute



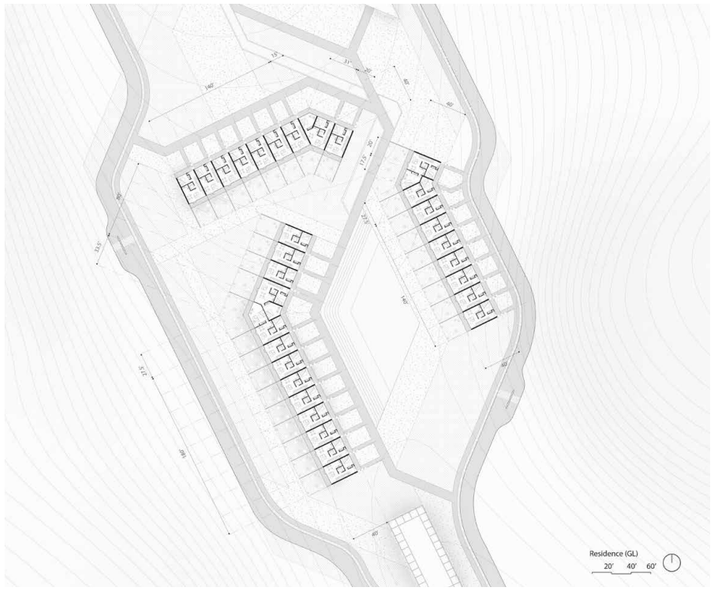
Main Institute, Ground Floor Plan

Main Institute, Second Floor Plan

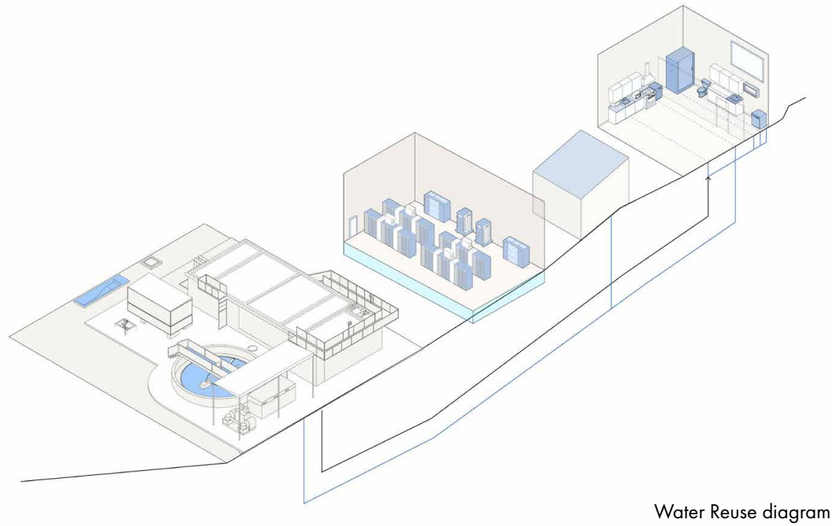
Section Perspective, Main Institute



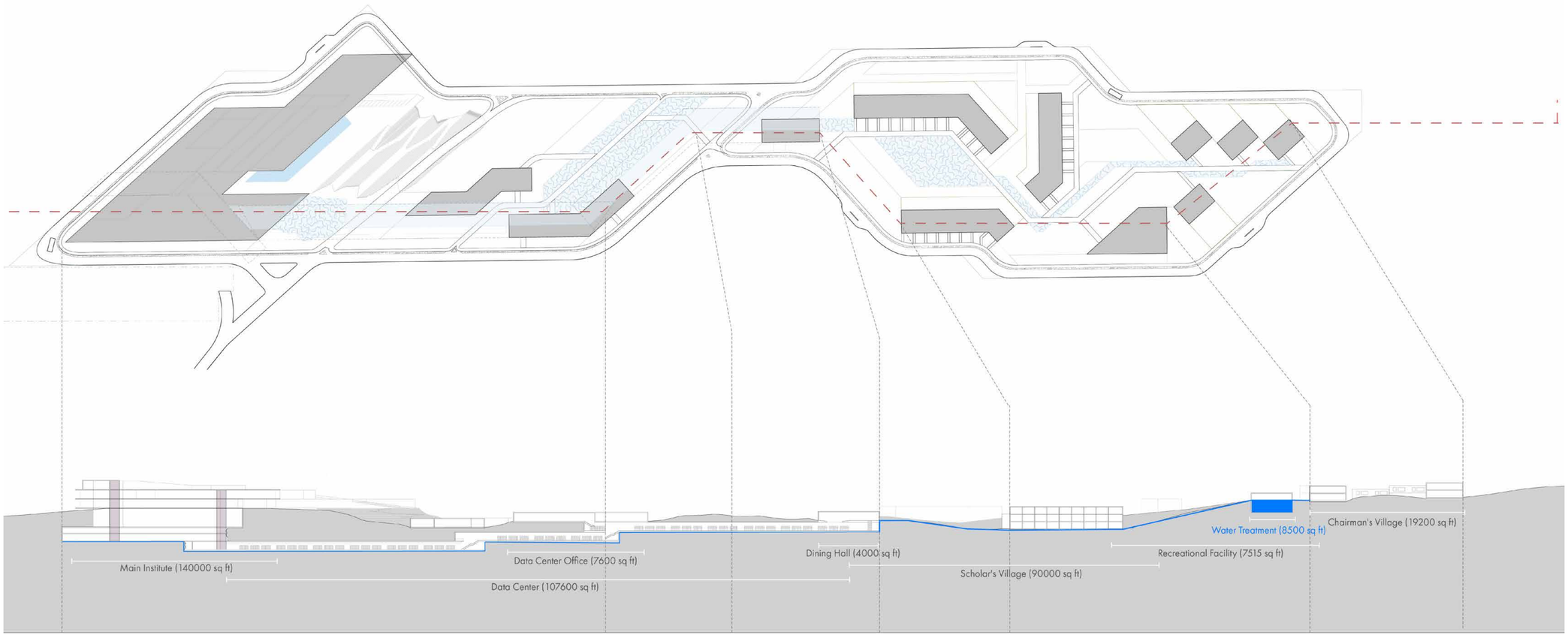
Section Perspective, Main Institute



Scholars Village
Residential Plan



Water Reuse diagram



Site Section

Site Model

Sectional Model 1"=1/16" scale, Main Institute

Main Institute Interior View

Main Institute Entrance

Main Institute Entrance

04

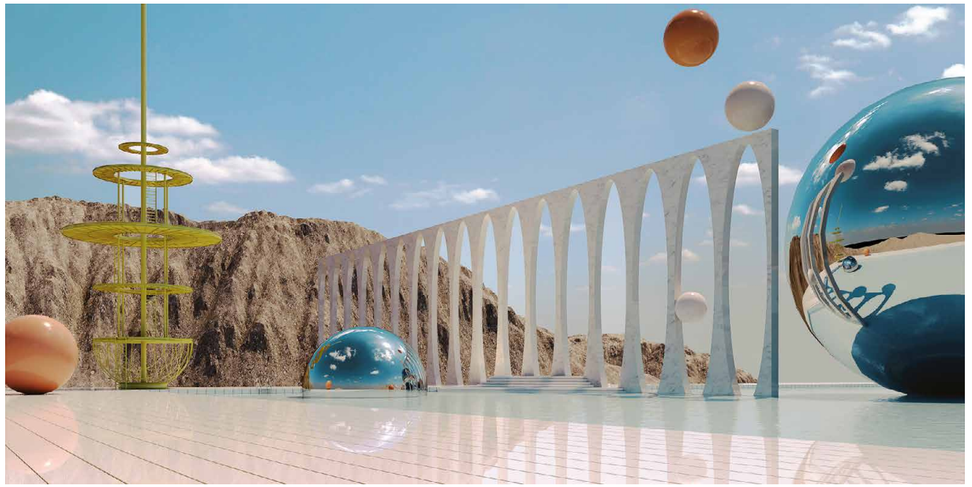
TECHNIQUES OF THE ULTRAREAL

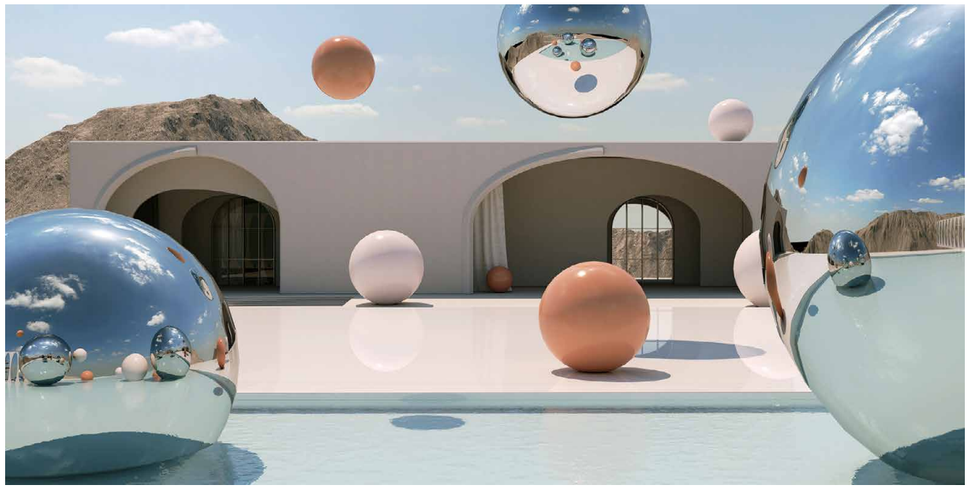
Dreamscapes

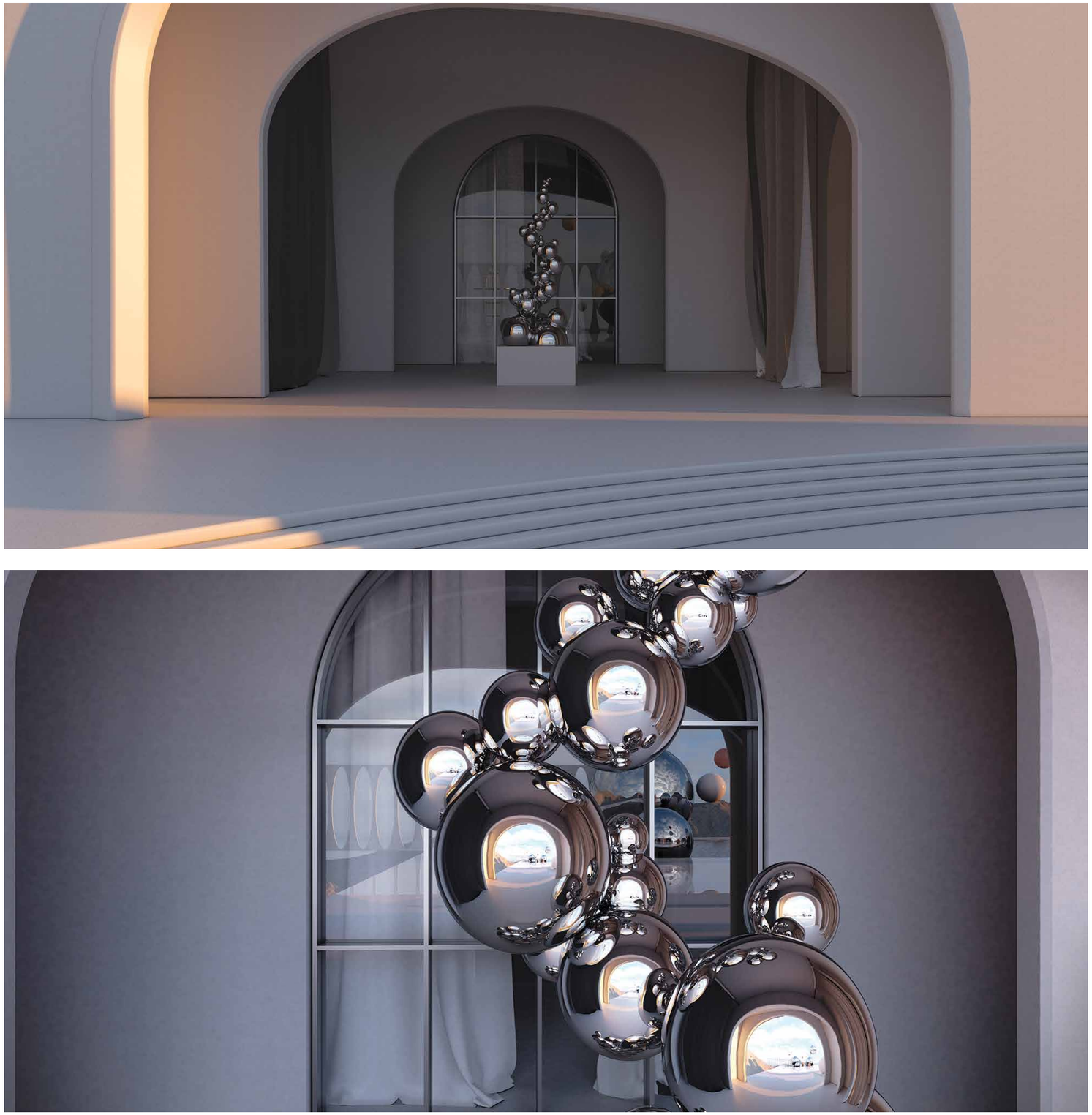
Fall 2021
Critics
Contributors

Visual Elective
Joseph Brennan, Phillip Crupi
Radha Devang Kamdar , Malvina Mathioudaki, Aikaterini Papoutsa

Dreamscapes imagine a space that oscillates between reality and imagination. With material and formal compositions the project aims to create a dreamlike moments frozen in time. The frames are particularly constructed for each of these moments in time, where the compositions represent an idealized instance. The texture of the landscape forms a contrast with the reflective surfaces of the dreamscape composition. The ambiguity of the particular weight and movement of the elements in the composition further emphasizes the dreamlike qualities of the project, that oscillates between reality and surrealism.







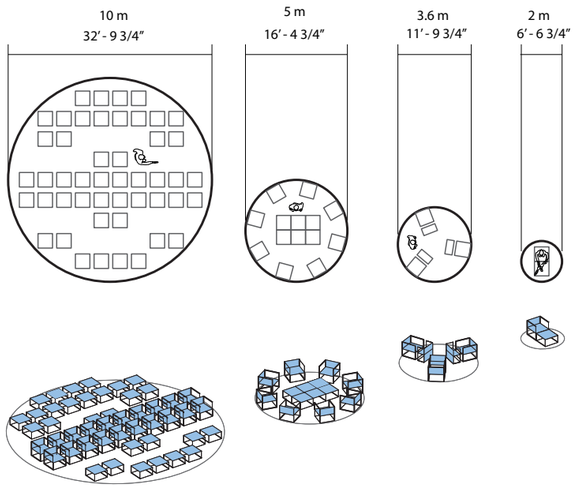
05

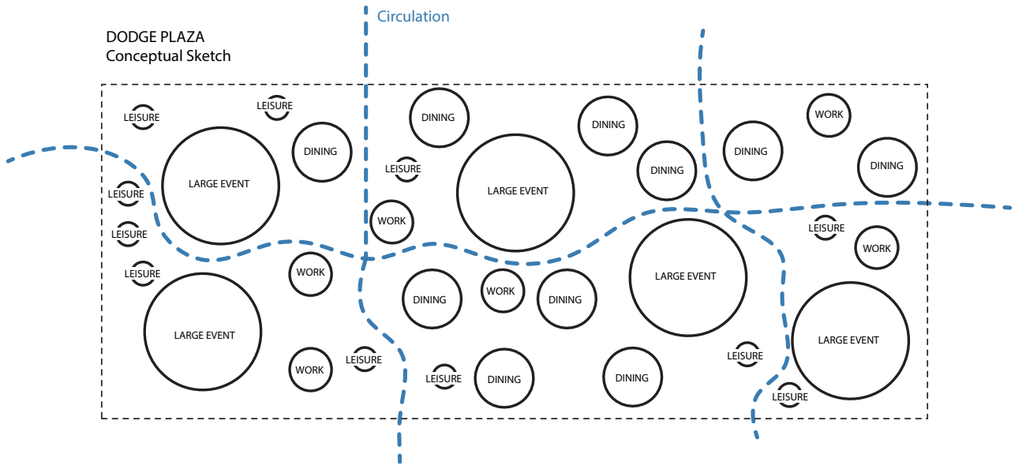
GENERATIVE DESIGN

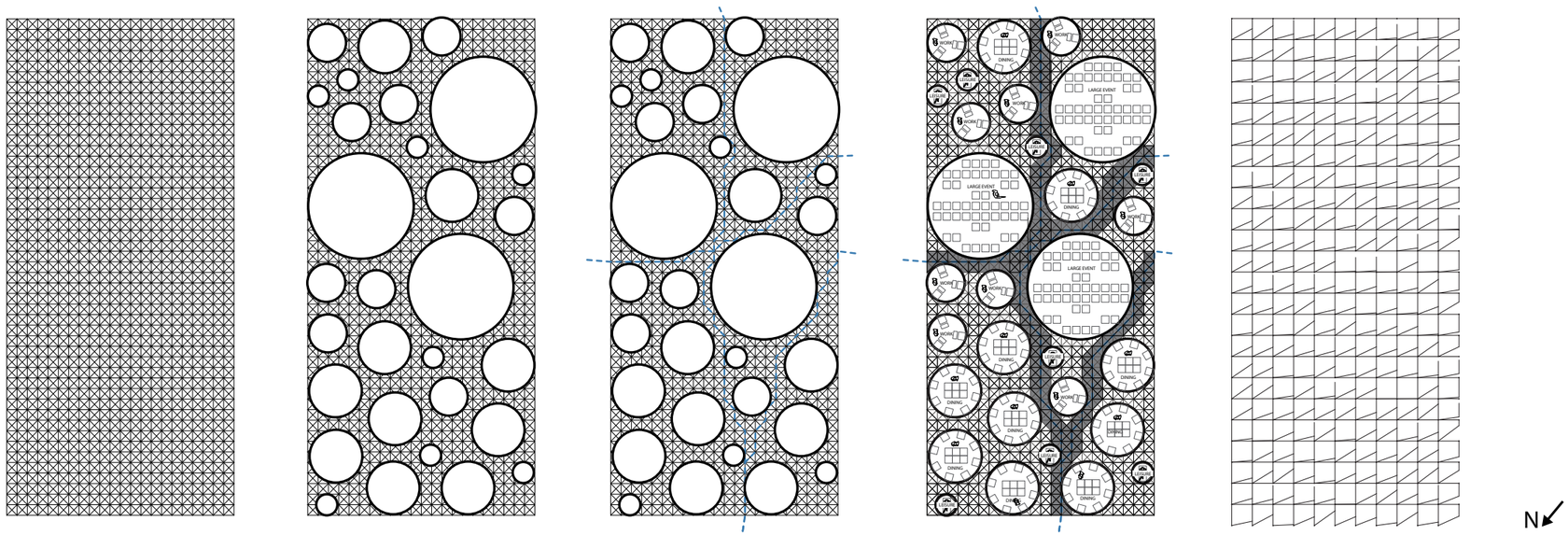
A Generative Design Approach to Outdoor Gathering Space

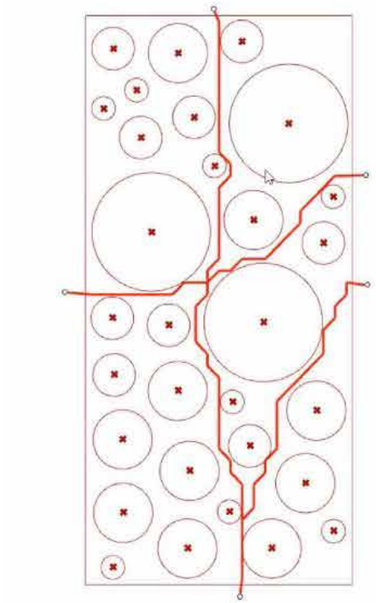
Fall 2021 — **Tech Elective**
Critic — **Danil Nagy**
Contributors — **Ata Gun Aksu, Ece Cetin, Max Cai, Zhanhao Fan, Alonso L Ortega**
Site — **Columbia University Morningside Campus, New York**

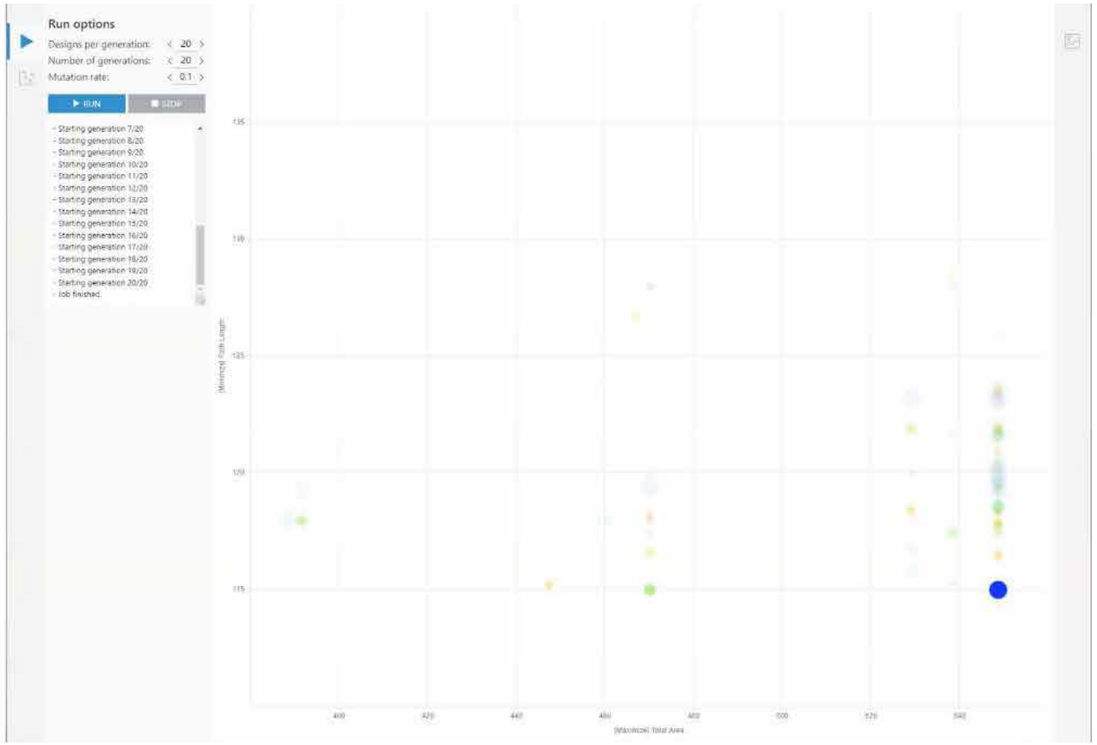
Project uses a parameter in grasshopper and a generative design method deployed to create the shortest paths to multiple main entrances of the plaza while optimizing the usable space with the four programs and having a one-meter buffer that will serve as a walking path. Discover, a grasshopper plugin is used to maximize the number of these spaces distributed within the plaza, while ensuring the shortest walkways. After the layout optimization, the modular canopies are distributed in the plaza in response to our goals of lowering solar radiation in the program spaces and maximizing them at the walkways. To achieve this goal, the column heights under the canopies will use an optimization that will be adjusted at varying heights and angles.

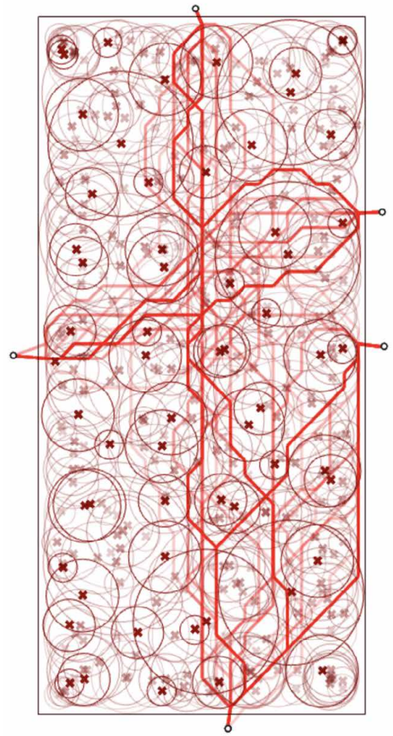


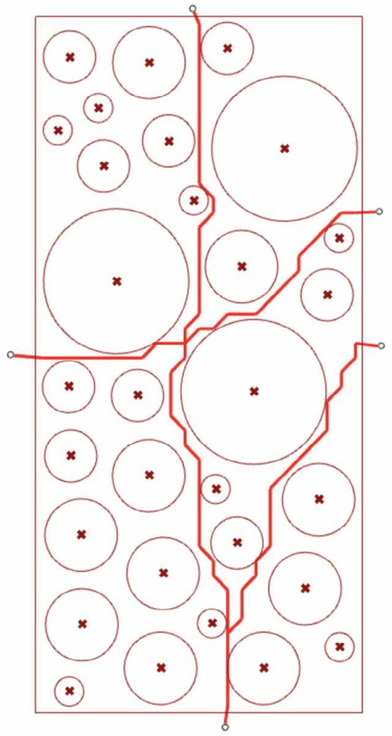












Overlay of all options generated
optimized one on the right

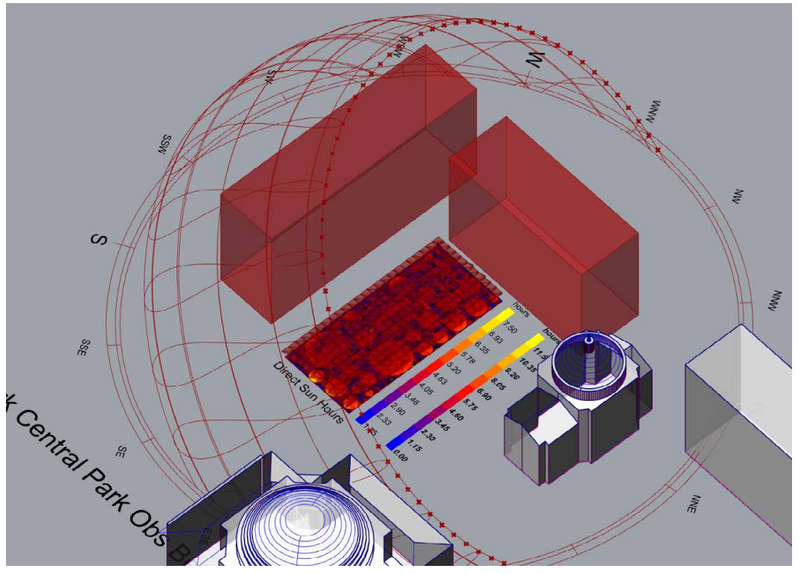
When performing the shortest distance optimization, we were expecting something similar. However, we were intrigued by the outcome chosen with how the four zones were allocated. We noticed that Discover seemed to have an easier time implementing these sequences while the larger areas were closer together. This mitigating of space helps us at a schematic step of design, which the designer could then implement the floor plans for these circle areas.

We performed the grasshopper/python optimization with the following settings in discover:

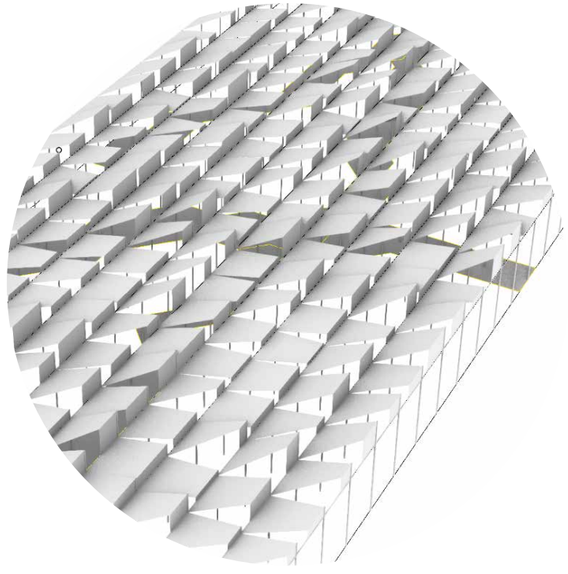
Number of designs per generation: 20

Number of generations: 20

Mutation rate: .01
For the canopy design, we first began with a direct sun hours analysis of the site which helped us run an optimization of the least amount of direct sun hours for the opening location of the design. With the most optimal output of least solar radiation to the interior layout, it resulted in our final adjustment of the deflection and we were able to combine this with the interior layout.



Multi-image composite output during optimization



Optimal canopy design

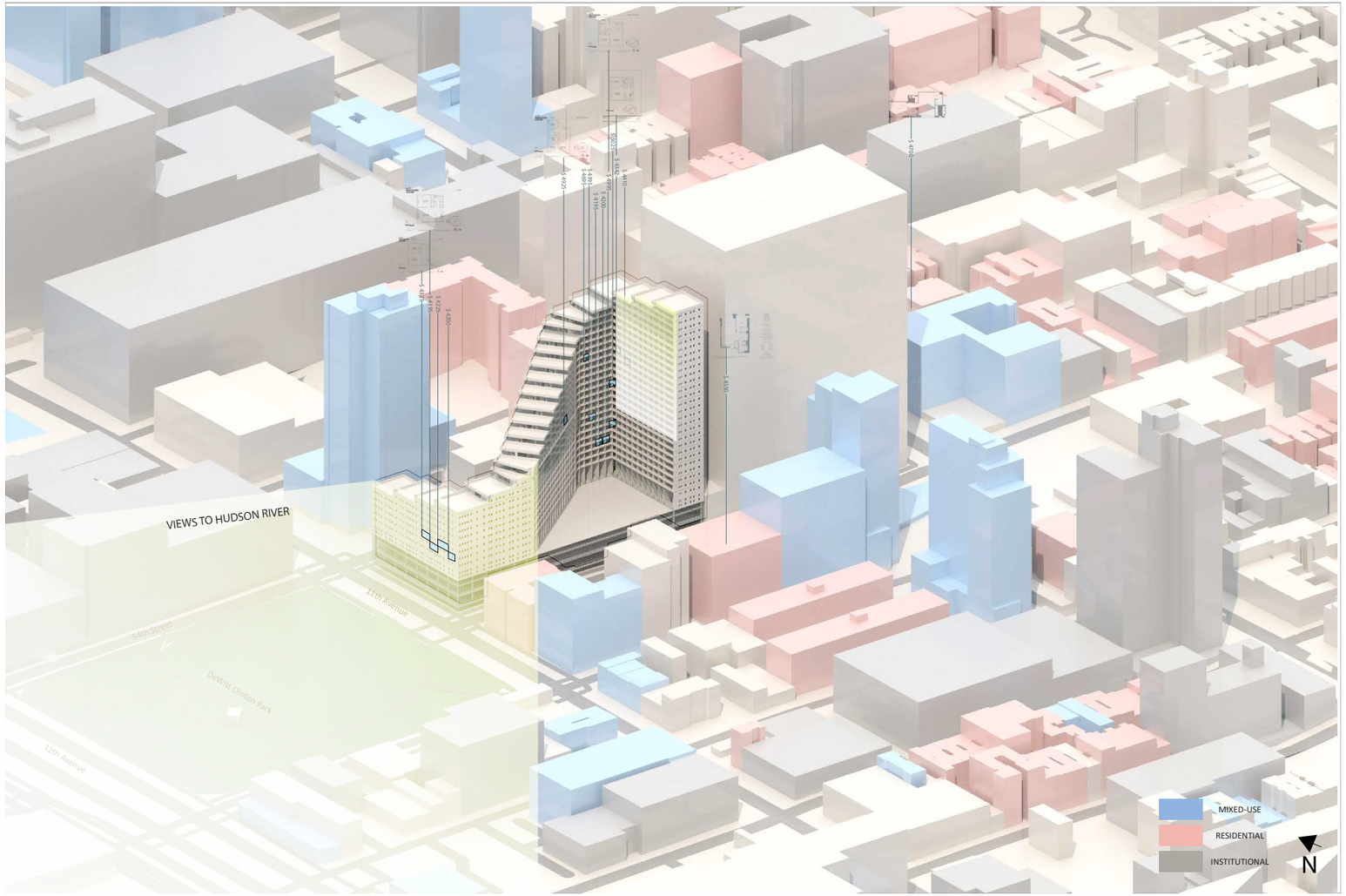
06

RETHINKING BIM

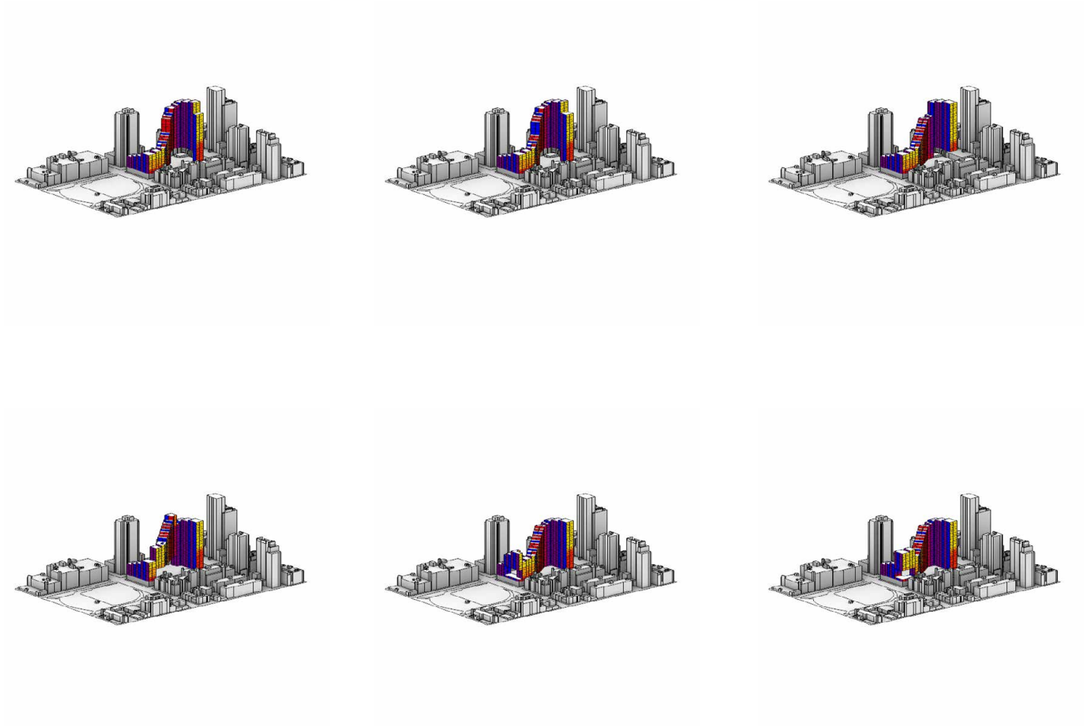
Spring 2022 — **Tech Elective**
Critic — **Joseph Brennan**
Contributors — **Yunlong Fan, Yukun Tian, Yingjie Liu**
Site — **Mercedes House, New York, NY**

The Mercedes House is located at the Western Edge of Midtown Manhattan and it's a mixed- use development that take sup half of a city block. It consists of 1.3 million square feet of commercial and residential programs, commercial uses are on the base and 27 floors above are housing. The residential portion has a total of 865 units with 695 rental units and 170 condo units with 20 percent affordable housing. The massing of the project slopes up and away from the De Witt Clinton Park. Along the 11th Avenue it rises up to 86 feet and goes up to 328 feet at the middle of the block. Here this sloping massing strategy forms a mediation between the flat horizontal park located at the West of 11th Avenue and the vertical windowless telephone tower on the east of the site. The sloping massing allows for a greater access to air and light for a majority of the units. The stepped massing allows for unobstructed views to the park and the Hudson River and allows for private terraces on each floor.

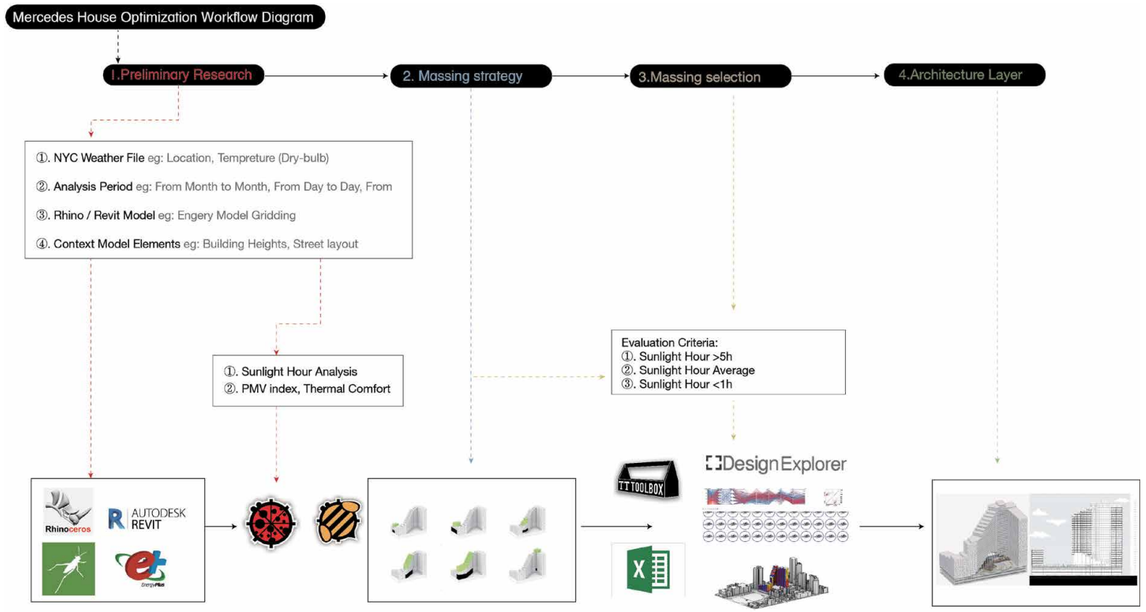
Inspired by this original intent of the project, new proposal pushes this ambition further. We wanted to maximize the number of units that have continuous sunlight access throughout the day. The project also analyzes the correlation between the optimized access to daylight that massing provides and increased value of the units through an improved user experience. In this sense the project rethinks the definition of 'value' beyond simply the financial aspect, to include metrics of experience, access and better distribution of units with optimized conditions.



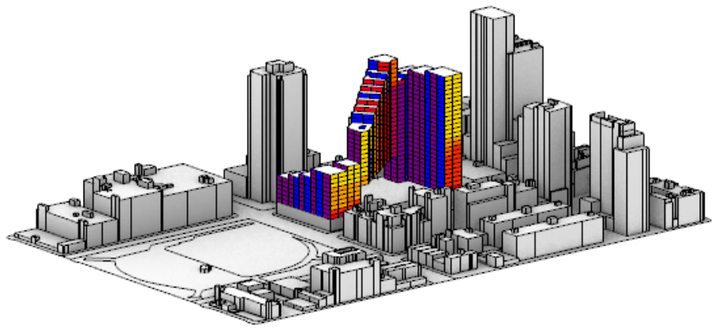
Analytical Diagram
Looking at context and existing conditions



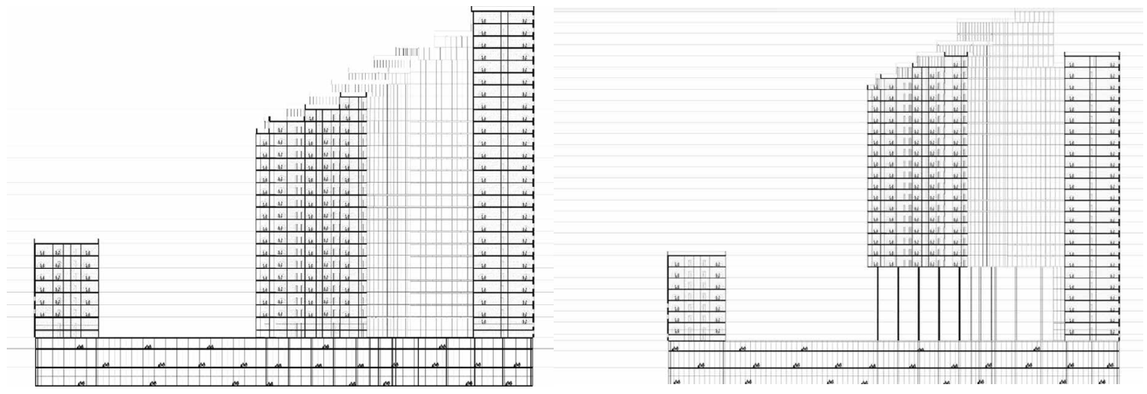
A Sample from series of option generations through Design Explorer



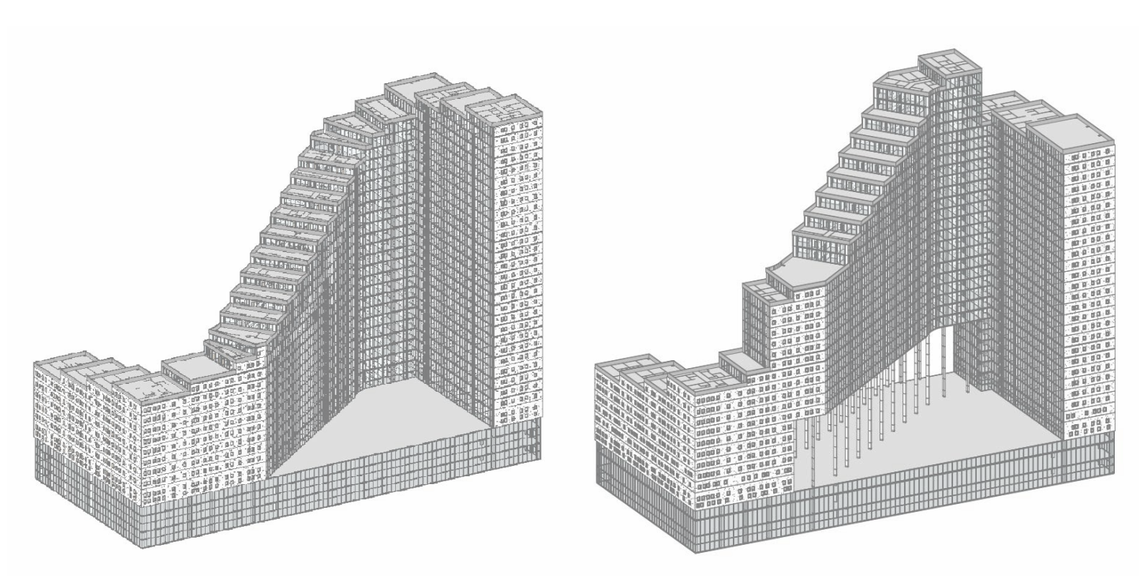
Workflow Diagram



Optimized Result

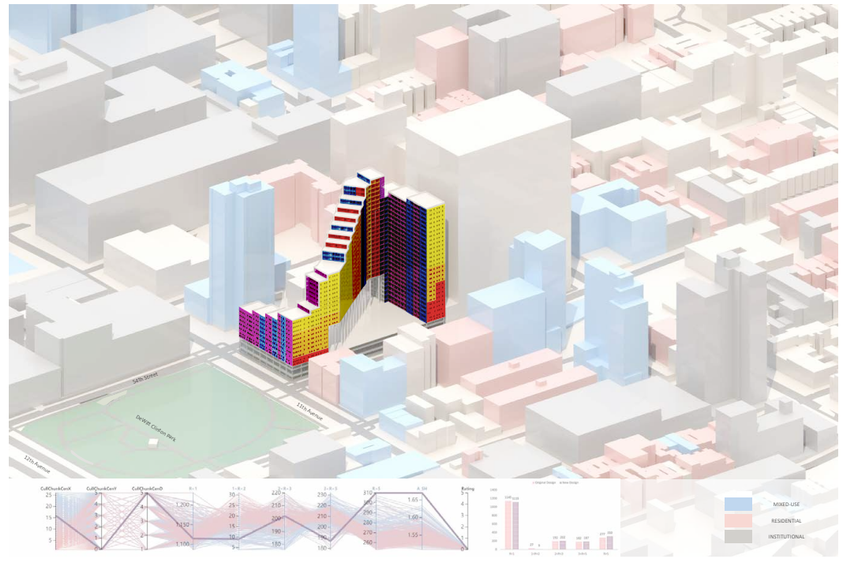


Original Section and Optimized Section



Original Axon and Optimized Axon

Through our analysis and intervention we are aiming to maximize the number of units with improved daylight access. Given the direct correlation between demand and cost, we argue that this will allow a better distribution of rent, a higher availability of units with better daylight conditions and therefore an improved mediation between the architecture and the market. To achieve our goal to optimize the massing for maximum amount of units with more than 5 hours access to daylight, we formed this workflow that uses the original Revit model, rhino inside, sunlight analysis and thermal comfort analysis with ladybug and honeybee using grasshopper. Lastly we used design explorer to document all the options for the massing strategy that accounts for maximized number of units with improved access to daylight. This optimized selection inspired us with the open space it creates above the commercial volume, and therefore connecting the existing two courtyards into one larger one.



Optimized Massing Proposal
Daylight Analysis with Comparison between original design and optimized design

As designers we were interested in adding an architectural layer to this optimization process. Since the optimized option suggests a larger, more open plaza space; we continued the stepping massing language to reduce the number of columns in the optimized option. This design move allowed us to have some additional units, less columns and more open plaza that forms connections to the city. With this additional layer the communal space of the project becomes more inviting. We think this negotiation we formed between the result we got from optimization processes and our design sensibility resulted in a stronger hybrid response to the issue we responded to. This new design also allows light to pass through the building to the rest of the city from the void above the plaza, which is an important aspect given that the Mercedes house covers half a city block.

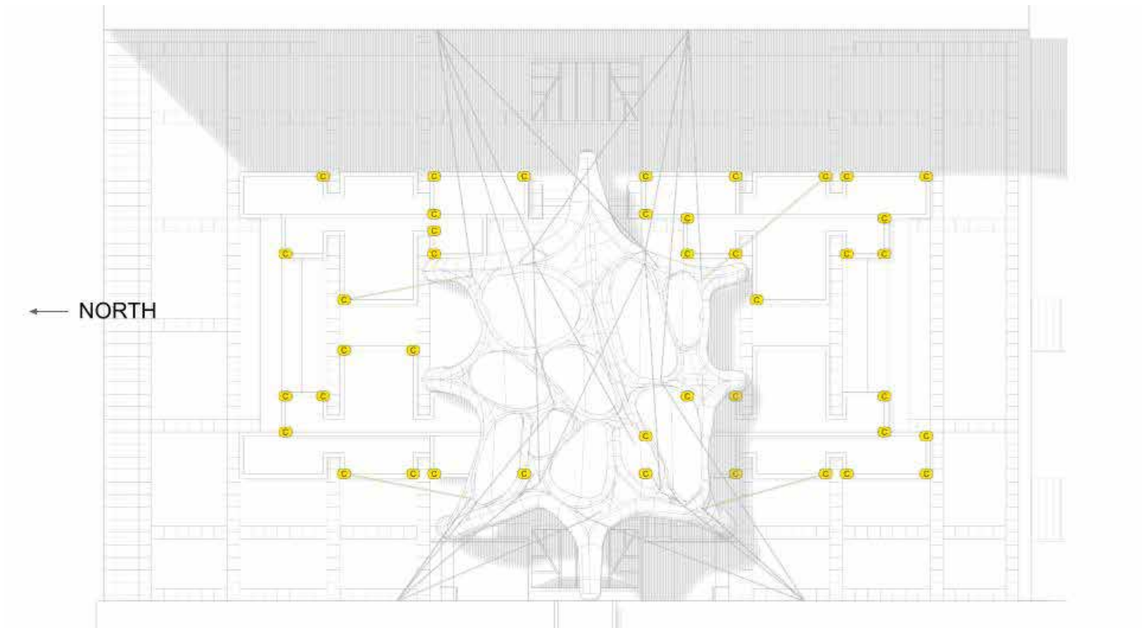
Architectural Layer
Axonometric Drawing

Architectural Layer
Section Drawing

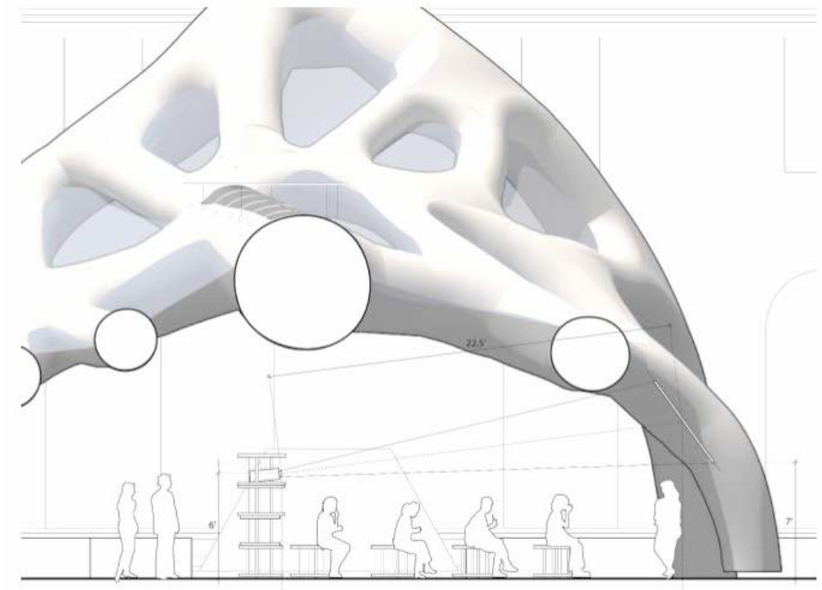
Architectural Layer
Immersive Image

07
OUTSIDE IN PROJECT

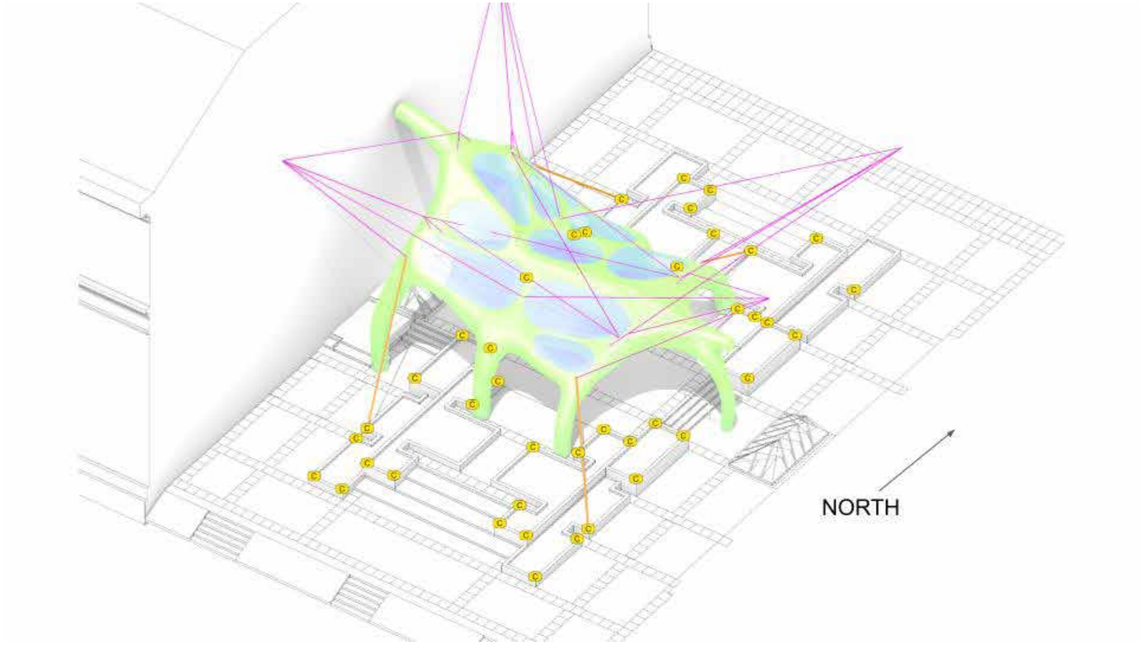
Spring 2022 Tech Elective
Critics Galia Solomonoff and Laurie Hawkinson
Contributors Ahahana Banker, Abriannah Elizabeth Aiken, Andrew Manion, Anoushae Eirabie, Ata Gun Aksu, Bisheng Hong, Eugene Massey, Gustavo Lopez Mendoza, Hannah Rose Stollery, Hazel Villena, Hyosil Yang, Jordan Trager, Keneilwe Ramaphosa, Kurt Cheang, Lucas Pereira, Maria Lina Ramirez, Omar Badriek, Priscilla Auyeung, Risa Mimura, Rourke Brakeville, Ryan Hansen, Sunghyun Kim, Vassco Li, Yining Lai, Yusuf Urlu Zakios Meghrouni-Brown, Zina Berrada
Site Columbia University, Morningside Campus, New York, NY



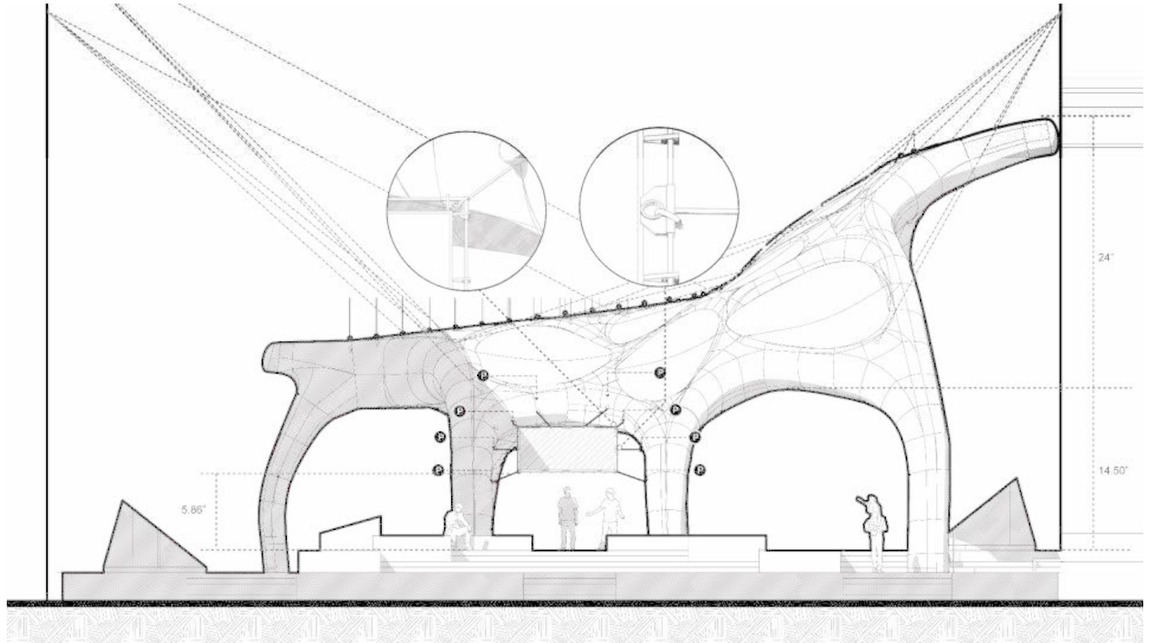
Plan Drawing



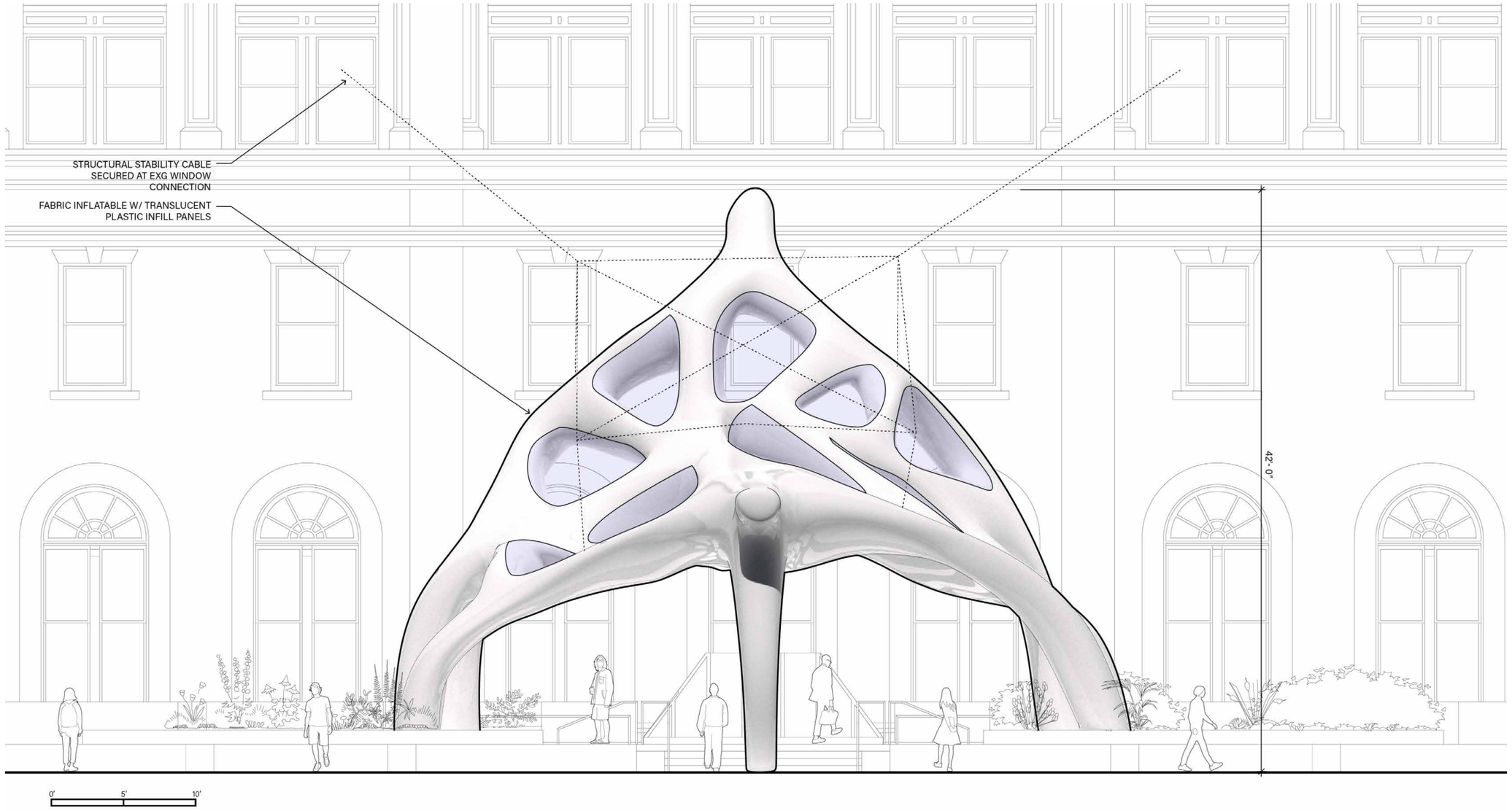
Partial Section



Isometric view



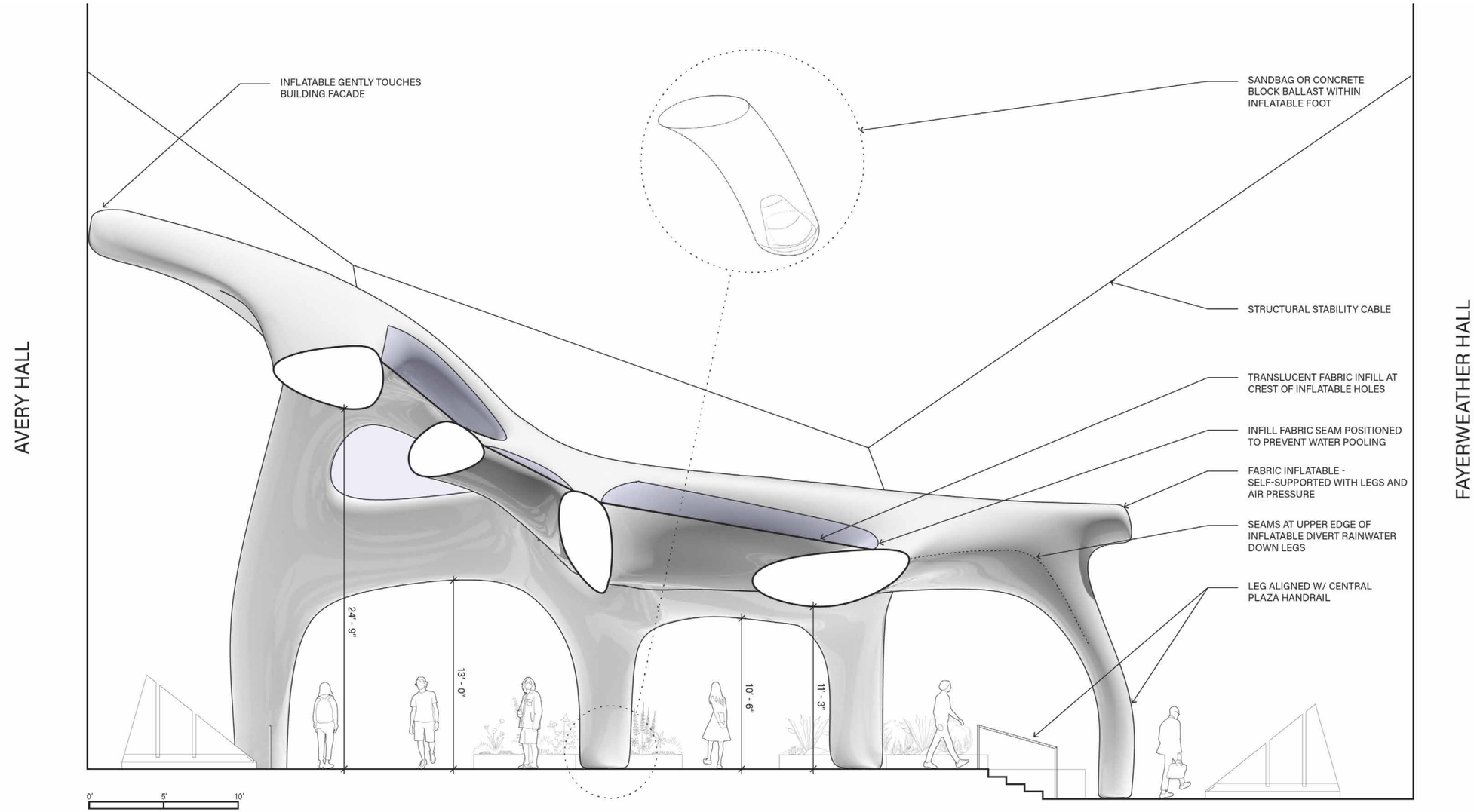
Connection Details



A3.01 // ELEVATION - EAST SIDE

GSAPP PAVILION PROJECT 2022 - INFLATABLE PROPOSAL

03/07/2022

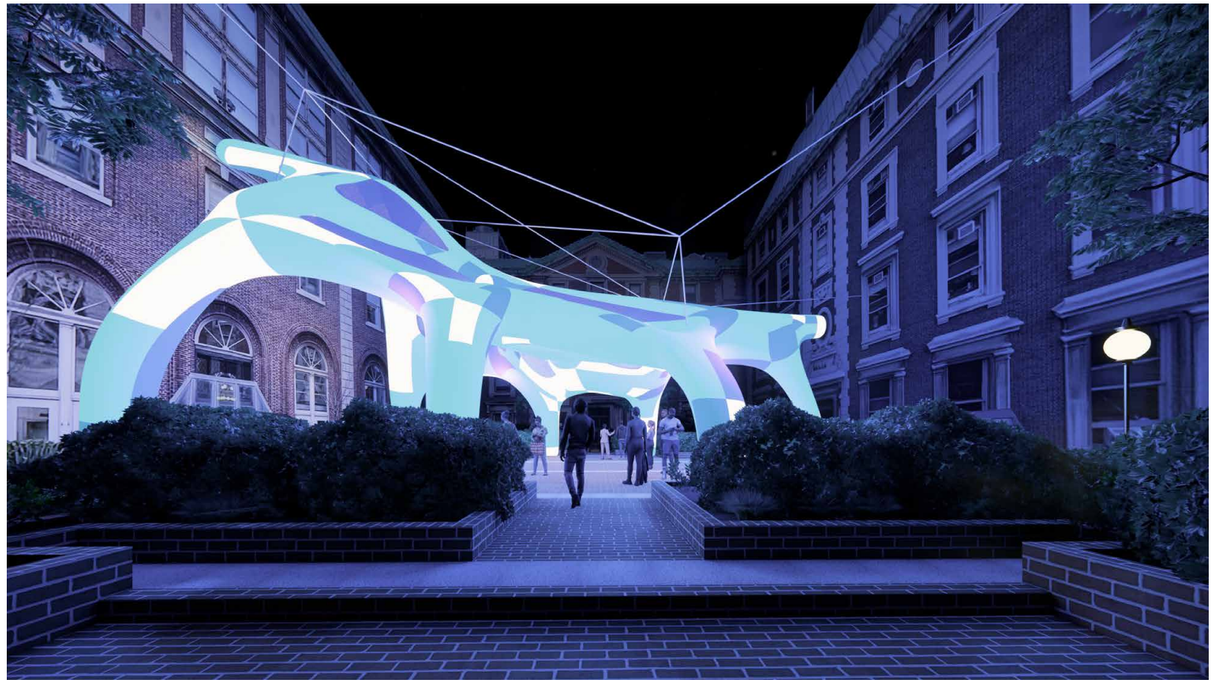


A4.01 // SECTION - NORTH

GSAPP PAVILION PROJECT 2022 - INFLATABLE PROPOSAL

03/07/2022

Daytime Rendering

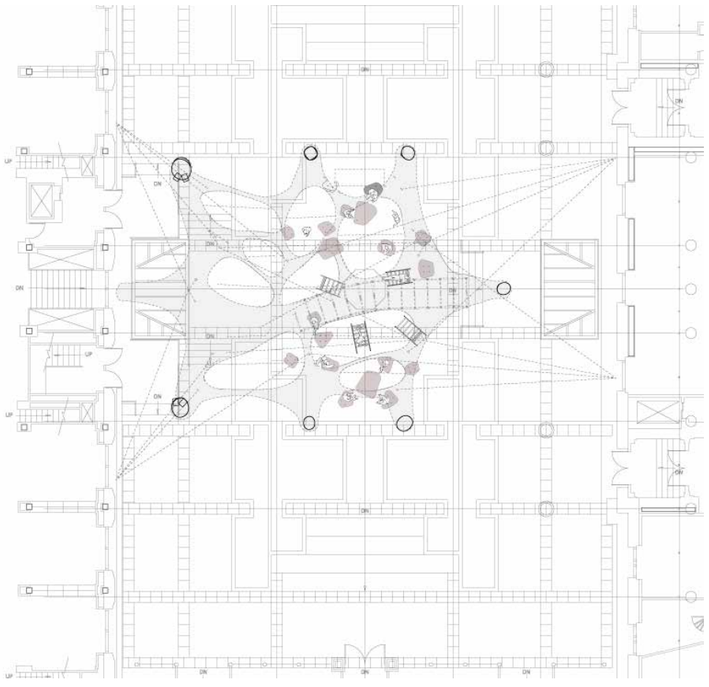


Nightime Rendering

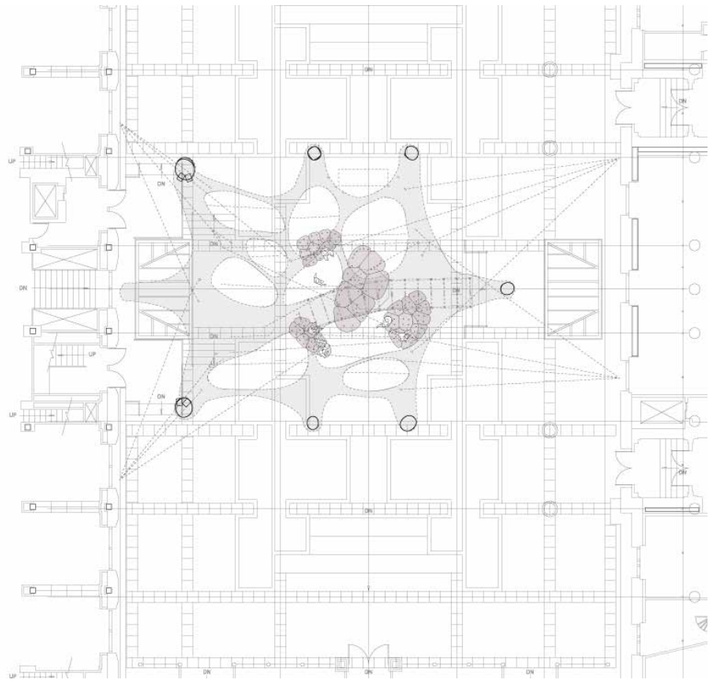
Layout Scenario A

Layout Scenario B

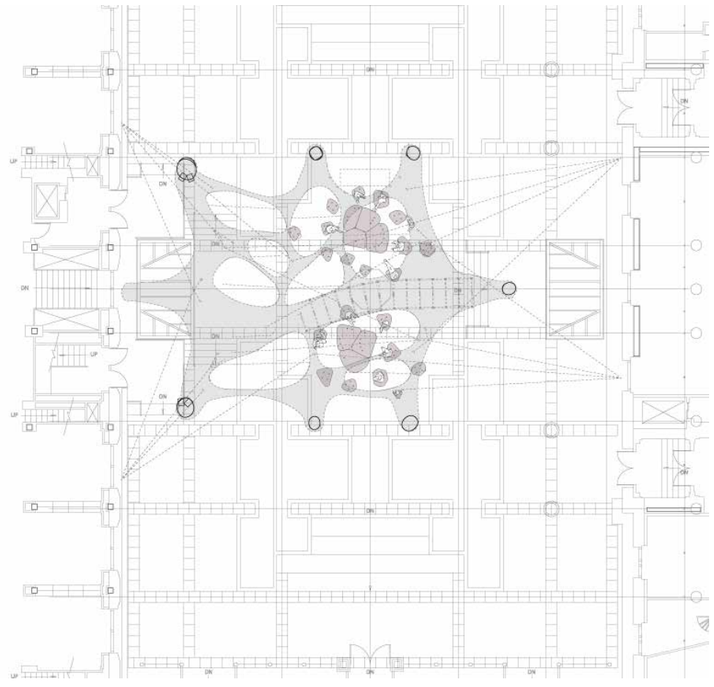
Layout Scenario C



Furniture Layout Plan A



Furniture Layout Plan B



Furniture Layout Plan C

08

TRANSCALARITIES

Summer 2021
Instructor

History Theory
Yara H.S. Saqfalhait

Flexibility: Between Play and Standardization

Cetin 2

The notion of "flexibility" in architectural discourse faces a challenging negotiation between its formal and conceptual coherence on one side and the engagement with spatial temporality on the other. This negotiation has been central to questions of the economy, given the connotations of standardization and genericness in relation to spatial freedom. The debates around how flexibility is manifested in Pompidou Center by Renzo Piano and Richard Rogers reflect Modernism's unresolved attitude towards temporality. These debates revolve around the paradox between simply a display of flux and change on one side, and programmatic and performed transience and flux on the other. It is useful to articulate two aspects of flexibility here; the first is through the building itself that is designed to be reconfigurable and physically transformable. Second, a change in use within a fixed architectural form, that is a generic container capable of holding multiple programs.

Facades of Centre Pompidou were conceived as a reconfigurable information framework.[1] All the lifts and escalators were clipped on to the facade so that changes in configuration, entrances can be accounted for. Cranes were proposed on the roof to lift and maintain different clip-on parts ranging from wall panels to electronic components to any futuristic devices. Floors and beams were proposed to be dismantled and re-positioned.[2] Aspired to embody ideas on culture in the making, Pompidou attempted to form an unconventional relationship with culture "No longer elitist; culture was now meant to get off its pedestal and enter the flux of life. Instead of

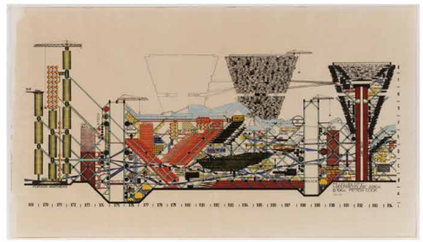
---

[1] Branda, E. (2012). The Architecture of Information at Plateau Beaubourg. *UCLA*. ProQuest ID: Branda_ucla_0031D_10581. Merritt ID: ark:/13030/m5fb558d. Retrieved from https://escholarship.org/uc/item/0ww309s3

[2] Ahmed, Danyal, and Junichiro Higaya. "Information, Communication, Feedback: The Festival Plaza (Japan World Exposition Osaka 1970), Center Pompidou and Sendai Mediatheque as Suggestive Examples of Artificially Intelligent Architecture." *Journal of Asian Architecture and Building Engineering*, February 4, 2021, 1–16. https://doi.org/10.1080/13467581.2021.1883621.

being secluded in a temple or mausoleum, it had to be spread in a new kind of public forum, in a bazaar derived from a strong interaction between art and science." [3] However, to most people, the Pompidou appeared to be the excessive, burlesque expression of the modernist ideal of the building-as-a-machine. [4]

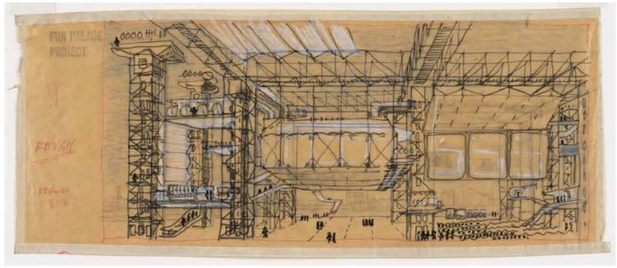
Inspiring the framework of Pompidou Center, Archigram's work connected the relevancy of architecture to its ability not to overpower the relationship and pattern of use. The resulting architecture as a spatial diagram that is constantly in flux translated into a lack of permanent resolution in form and aesthetics. However, architectural critic Reyner Banham often cited Pompidou Center as a realization of an Archigram drawing, only. [5] Members of Archigram pointed out the literal translation of diagrammatic colors to the external ducts to monumentalizing of the services in architecture.



[3] Francesco Proto (2005) The Pompidou Centre: or the hidden kernel of dematerialisation, Journal of Architecture, 10:5, 573-589, DOI: 10.1080/13602360500463156
[4] Ibid.
[5] Mallgrave, Harry Francis. *The Companions to the History of Architecture* John Wiley & Sons, Inc., 09/2016.doi:10.1002/9781118887226.

Figure 1. Archigram, Plug-in City[6]

On the contrary to the static quality of monumentalizing of Pompidou, work of Cedric Price fully commits to indeterminacy through a centralization of program. Result of his explorations therefore are not necessarily a resolved building, such as the unrealized Fun Place which becomes a system for spatial changes to take place with only the frame remaining as a permanent part of structure. It was designed to accommodate spontaneous alteration to different theatrical and entertainment purposes, [7] as Price would say about the Fun Palace, meant to be "a kit of parts, not a building."[8]



[6] Peter Cook, (Artist), British, born 1936. Drawing date: 1964, Project date: 1962-64. Plug-in City: Maximum Pressure Area, project Section. Architectural Drawings. Place: Museum of Modern Art (New York, N.Y.). https://library.artstor.org/asset/MOMA_4720003.

[7] Blundell Jones, Peter and Eamonn Canniffe. *Modern Architecture through Case Studies, 1945-1990* Routledge, 01/01/2007. doi:10.4324/9780080940373-18.
[8] Ibid.

Figure 2. Fun Place, Cedric Price [9]

Figure 3. Paris: Pompidou Center: Ext.: escalator: det.: at the top [10]

[9] Cedric Price, (Artist), British, born 1934. Drawing date: Unknown, Project date: 1959-61. Fun Palace for Joan Littlewood, project Stratford East, London, England Perspective. Architectural Drawings. Place: Museum of Modern Art (New York, N.Y.). https://library.artstor.org/asset/MOMA_4520008.

[10] Piano, Renzo. 1977. Paris: Pompidou Center: Ext.: escalator: det.: at the top. https://library.artstor.org/asset/ARTSTOR_103_41822003438130.

Figure 4. Piano, Renzo. 1977. Paris: Pompidou Center: Ext.: view from street. [11]

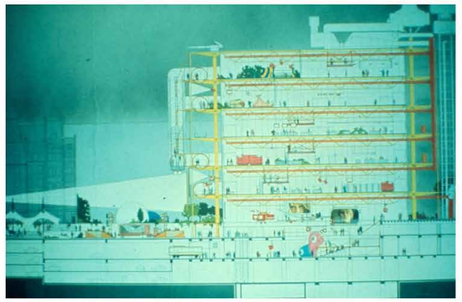


Figure 5. Piano, Renzo. 1977. Paris: Pompidou Center cross section drawing.[12]

[11] Piano, Renzo. 1977. Paris: Pompidou Center: Ext.: view from street. https://library.artstor.org/asset/ARTSTOR_103_41822003437736.

[12] Piano, Renzo. 1977. Paris: Pompidou Center cross section drawing. https://library.artstor.org/asset/ARTSTOR_103_41822003437520.

Flexibility continues to produce debates in the contemporary practice in its relation to standardization, which is characteristic of the global economy. Ada Louise Huxtable describes new-economy buildings as "skin-architecture"; the surface of the building dolled-up with design, its innards ever more neutral, standard, and capable of instant reconfiguration. [13] The question of economy in relation to flux and change is central to today's contemporary discourse, which requires a critical approach towards flexibility, rather than a naïve assumption of freedom and accessibility showcased at Pompidou's envelope.

Bibliography

Ahmed, Danyal, and Junichiro Higaya. "Information, Communication, Feedback: The Festival Plaza (Japan World Exposition Osaka 1970), Center Pompidou and Sendai Mediatheque as Suggestive Examples of Artificially Intelligent Architecture." *Journal of Asian Architecture and Building Engineering*, February 4, 2021, 1–16. https://doi.org/10.1080/13467581.2021.1883621.

Branda, E. (2012). The Architecture of Information at Plateau Beaubourg. *UCLA*. ProQuest ID: Branda_ucla_0031D_10581. Merritt ID: ark:/13030/m5fb558d. Retrieved from https://escholarship.org/uc/item/0ww309s3

Cedric Price, (Artist), British, born 1934. Drawing date: Unknown, Project date: 1959-61. Fun Palace for Joan Littlewood, project Stratford East, London, England Perspective. Architectural Drawings. Place: Museum of Modern Art (New York, N.Y.). https://library.artstor.org/asset/MOMA_4520008.

Francesco Proto (2005) The Pompidou Centre: or the hidden kernel of dematerialisation, Journal of Architecture, 10:5, 573-589, DOI: 10.1080/13602360500463156

[13] Sennett, R. "A Flexible City of Strangers (Reprinted from Le 'Monde Diplomatique')." *ARQ*, no. 66 (2007): 19–23.

Mallgrave, Harry Francis. *The Companions to the History of Architecture* John Wiley & Sons, Inc., 09/2016. doi:10.1002/9781118887226.

Piano, Renzo. 1977. Paris: Pompidou Center cross section drawing. https://library.artstor.org/asset/ARTSTOR_103_41822003437520.

Piano, Renzo. 1977. Paris: Pompidou Center: Ext.: view from street. https://library.artstor.org/asset/ARTSTOR_103_41822003437736.

Piano, Renzo. 1977. Paris: Pompidou Center: Ext.: escalator: det.: at the top. https://library.artstor.org/asset/ARTSTOR_103_41822003438130.

Peter Cook, (Artist), British, born 1936. Drawing date: 1964, Project date: 1962-64. Plug-in City: Maximum Pressure Area, project Section. Architectural Drawings. Place: Museum of Modern Art (New York, N.Y.). https://library.artstor.org/asset/MOMA_4720003.

Sennett, R. "A Flexible City of Strangers (Reprinted from Le 'Monde Diplomatique')." *ARQ*, no. 66 (2007): 19–23.

09

ARGUMENTS

Summer 2021 History Theory
Instructor Lluis Alexandre Casanovas Blanco

Unpacking The Image: A Response to Hyper-Commodification

A form of political agency through spatial practice, un-blackboxing otherwise concealed or overlooked networks uncovers the interdependent relationships between entities. This is why salmon is referred to as a 'Red Herring' in Cooking Section's work, as it simultaneously misleads and conceals its construction. Cooking Sections operate at making visible the concealed production methodologies by unpacking the perfect "color" of salmon. Their spatial practice explores the overlaps and dissolved boundaries between architecture, ecology, and geopolitics. DSM's 'SalmonFan' color palette provides fifteen shade options for the desired color of salmon. Salmon's color is applied externally rather than the inherited, metabolized process of attaining its image. At first glance, Salmon might appear as Salmon, but "Salmon is a color of a wild fish nor wild nor wish nor even salmon." as Daniel Fernandes Pascual, and Alon Schwabe puts it. It is deformed, emptied of its color, tails shortened, spines curved, jaws bent. Cooking Sections make visible the lack of "salmonness" in salmon. The emptiness of the salmon's image reflects the masked reality of its destructive making. Far from natural, it is new construction, a product of mass human production. The image is commodified, therefore prioritized. Industrial, technological, and pharmaceutical processes allow for rapid production of 'images' capitalism rests on. It takes short-cuts. With increased demand and deficiencies, more and more chemicals are introduced into the chain. Metabolisms are de-naturalized, and artificiality bioaccumulates.

The “fastness” conceals production and renders the making invisible. Much like fast fashion conceals the material cycles and labor relationships, so does the salmon conceal its metabolism. The commodification of the "healthy" and "sustainable" are deceptive and conceal material cycles, waste, mortalities, and environmental impacts. Market-driven mass production gives birth to standardization and lack of care. In a society where image consumption is ingrained in the everyday material cycles, labor relationships, and environmental degradation, how do we combat indifference and disengagement that the 'fastness' gives rise to? And what are the methodologies for creating a cultural shift from mass-production to responsible slowness when the economic and social power structures are capable of producing various nuanced modes of

concealment? The image of healthy, the image of the young, and even the image of sustainable today are hyper-commodified. Cooking Sections' responds to the challenges posed by these questions in two ways as represented in their lecture and body of work: First, the artistic aspect, where the construction of the booth with birds, fish, and other animals on display, white in color, rendered in simplified geometries is constructed and controlled in a composition. A leaping salmon is strobed in fifteen 'salmon' shades from the SalmonFan palette at the center of it all. Their work reacts to the artificially calibrated, emptied realities, the commodified image of "natural" that aesthetically and pharmaceutically is imposed over entities completely emptied of their "naturalness."

Secondly, Cooking Sections' ongoing project that began in 2015, Climavore, based on the Isle of Skye in the Scottish Hebrides, invites the islanders to reconsider their modes of living and eating. As demonstrated in their work, they do so by introducing systems of care and repair, such as the oyster table in one of the sea lochs that function as a dining table offering seaweed and shellfish. This spatial intervention expands the notions communicated in their artwork into social action and possibilities for mutual care and recovery of our relationship with ecology. In this sense, it is beyond food and expands beyond the ocean life to an agency responding to human-induced destruction.

As Daniel Fernandes Pascual and Alon Schwabe mentioned in their lecture, the decision of Tate to remove farmed salmon from their restaurant menus is another extension of this accountability social action calls for. On another note, one cannot help but wonder the possibilities that can arise from holding those who participate in the destruction of ecologies accountable to be transparent of their modes of production, material cycles, labor strategies, and externalities. Much like the price tag or product details section, regulations incorporate a description of a series of operations that lead to the product's final image.

The story of a sparrow turning pink or Brooklyn bees producing bright red honey exposes the concealed truth, the construction of a society emptied of true "color," drained of life that so elaborately made it. As Gertrude Stein[1] made a note of, straight lines are antithetical to nature's patterns. For salmon, it is the complete circular process that marks and makes their life. To 'sustain' circles of being, they are not progressing away from the past but recycling this inherited life to future generations. Industrial poisoning, the bioaccumulation of pesticides and PCBs (polychlorinated biphenyls concentrated in fish oils and fats), the anatomical changes all demonstrate the legacy of economies that is entirely isolated and removed from the reality of ecological relationships. Activist and writer Vandana Shiva[2] notes that just like we produced monoculture plants and animals for more production and financial profit, so too we monocultured our minds. The centralization of the market above all other relationships already present in the land has commodified humans, forming standardized, impersonal relationships with the economic construction of every day for the 'pleasure' of more products to consume. The oppression of societies now contributes to the oppression of other beings, causing them to suffer from the systems that humans have accustomed themselves and accepted as the default, the given. "Slow Violence, Neoliberalism, and the Environmental Picaresque" by Rob Nixon[3] asks the critical question which supports the initial questions posed in this essay; What forces distract or discourage us from maintaining the double gaze across time? -to see and foresee the lineaments of slow terror behind the façade of sudden spectacle? Extending these pressing questions to Cooking Section's Salmon: A Red Herring calls for a double-gaze beyond the 'color' to uncover the networks of violence across micro and macro entities concealed behind the spectacle of its perfectly calibrated artificial image.

[1] Andrew Kimbrell Edited by Hildegarde Hannum. "Salmon Economics (and Other Lessons) ~ Schumacher Center for New Economics." Schumacher Center for New Economics. August 13, 2018. Accessed August 13, 2021. https://centerforneweconomics.org/publications/salmon-economics-and-other-lessons/.
[2] Shiva, V. *Monocultures of the Mind: Perspectives on Biodiversity and Biotechnology* 1993.
[3] Nixon, Rob. 12/31/2011. *Slow Violence and the Environmentalism of the Poor* Harvard University Press. doi:10.4159/harvard.9780674061194.c1.

This agency to make visible the entangled networks of destruction is a form of political action that travels between mediums of art, architecture, and literature. Beyond the 'façade,' the industrial economies in action call for looking deeper than the visible, approaching the destructive industrial systems of Anthropocene from a much more engaged, attentive, critical manner. Much like Rob Nixon's call for double-gaze, Cooking Sections formulate an invitation to all to be active decision-makers rather than passive observant and receivers of these commodified images. The ethical redirection expands the accountability and care across micro and macro scales of violation and redefines spatial practice through broader interdependent relationships.

Bibliography

Andrew Kimbrell Edited by Hildegarde Hannum. "Salmon Economics (and Other Lessons) ~ Schumacher Center for New Economics." Schumacher Center for New Economics. August 13, 2018. Accessed August 13, 2021. https://centerforneweconomics.org/publications/salmon-economics-and-other-lessons/.

Nixon, Rob. 12/31/2011. *Slow Violence and the Environmentalism of the Poor* Harvard University Press. doi:10.4159/harvard.9780674061194.c1.

Shiva, V. *Monocultures of the Mind: Perspectives on Biodiversity and Biotechnology* 1993.