growth

Portfolio

Peter Paul Walhout
This book was designed by Peter Paul Walhout in New York City during May of 2023 at Columbia University Graduate School of Architecture, Planning, and Preservation. The typefaces used are Cascadia Code and Growth. Growth, the typeface on the cover and opening pages of this book, was designed by the author. A by-product of an education in design, its conception was as follows:

While tracing the rings of a longleaf pine tree preserved in a salvaged beam, seven year segments of growth were sliced out: reified memories of that tree. As we do with our own memories, this matter was flipped and fused, joined and juxtaposed; bringing forth a subjective retelling. These slices follow the irregular growth felt by something living, later rearranged as something legible. I’ve labored the same number of years in formal design education as there are rings on these slices. This document is my retelling of a time of slow and uneven, inexorable and yet-complete growth.
CREDITS

Hand Object
Collaborator: Nicolas Ocean Shannon
Work performed under the direction of the course: 1:1 Fabrication of Details. Technology elective with Professor Zachary Mulitaoaopele.

Seven Year Wall
Collaborator: Nicolas Ocean Shannon
Work performed under the direction of the course: 1:1 Fabrication of Details. Technology elective with Professor Zachary Mulitaoaopele.

Objects for Living
Work performed independently.

Juice Bar
Collaborators: Anoushka Mariwala, Juliana Yang, David Zhang
Work performed independently. Issues 02 and up sponsored by GSAPP Student Affairs.

Accountability up in the Air
Work performed independently. Edited by Aleks Bierig, Joanna Joseph, Isabelle Kirkham-Levant, and Jacob Moore.

Listening, Sanctuary
Collaborator: Nicolas Ocean Shannon
Work performed under the direction of the course: Choreographies of the Im/ Possible. ADV VI Studio with Professor Mario Gooden and Teaching Fellow Gene Han.

Address Lab
Work performed under the direction of the course: Post-Post Office. ADV V Studio with Professor Laurie Hawkinson and Teaching Fellow Lucia Song.

Path & Pantry
Collaborators: Nicolas Ocean Shannon, Aaron Eli Smolar
Work performed under the direction of the course: In the name of GOD, Islamberg. ADV IV Studio with Professor Ziad Jammaladine.
Core-Floor, Forest-Glade  Collaborator: Nicolas Ocean Shannon
Work performed under the direction of the course: Nest, Nesting, Nested. Core III Studio with Professor Eric Bunce.

Augmented Amphitheater
Work performed under the direction of the course: Broadway Stories. Core I Studio with Professor Lindy Roy and Teaching Assistant.

Analog Sun Study
Work performed under the direction of the course: Post-Carbon School. Core II Studio with Professor Miku Dixit and Teaching assistant Audrey Dandenault.

Growth Typeface
Work performed independently.

Curtainwall Assembly  Collaborators: Madeline Sung, Jordan Trager, Sky Zhang
Work performed under the direction of the course: Construction and Life Cycle Systems. Technology sequence IV with Professor Nicole Dosso and Teaching assistants Gustavo Lopez Mendoza and Daniela Beraun.

Architectural Photography
Work performed under the direction of the course: Architectural Photography. Visual studies elective with Professor Michael Vahrenwald.
HAND OBJECT

An Interior expression and an exterior impression. A closed palm and an open hand.

2.75" D x 6.75" L

“Everything in the shape of our hand, down to the fold of the knuckles, speaks in hollows of a vanished forest. Look at it: its way of remaining half-open when at rest reveals the void, populated only yesterday by the branches of tall trees. It is its hollow that gives our hand its infinite power to invent projects, tools to extend ourselves, and this hollow of the hand, a fertile void, is a gift from the branch, from life in the canopy. This emptiness that calls for contact is the memory of the forest taken with us, when, having become bipedal, we abandoned it to explore open space, curious and fearful, with this specter of vegetation squeezed between our fingers.”

–Baptiste Morizot
Opposite page:
a-d. Hand Object

This page:
e. Construction process diagram
SEVEN YEAR COLUMN

The project began with a blank of salvaged heart pine. Tracing its rings in seven-year segments, we sliced into the tree’s memory, and—as we do with our own memories—fused, sutured, and stacked these, creating a semblance of the tree our blank was milled from. Rather than a faithful reconstruction, the work is a nonlinear retelling; an incongruent mosaic of a life.

“A tree’s year of growth made up of fingerprints, finger marks, traces of oil, rested upon its bark analyzed, felt, followed, touched, point by point.”

—Giuseppe Penone
OBJECTS FOR USE

Vase, tables, and an object for thinking. Tables constructed using a unique mitre-castle joinery system without use of glue or hardware.

This page:

a. Michaela’s object (2022), laminated poplar.
b. Half circle vase (2022), PLA filament. Inspired by the vase drawings of Bruno Munari.

Opposite page:
c. Bedside Table 02 (2022), glass and plywood.
This page:

a-c. Construction of bedside table 01. 38 total pieces assembled in 15 minutes.

Opposite page:

d. Bedside table 01 (2021), glass and plywood.
Juice Bar is a student publication that is interested in articulating, questioning, and altering the value of and relationship between language and design. It is an archive of what we are thinking, doing, and making at architecture school, and a place to talk about it. Juice Bar began in spring 2021, and celebrated its third issue in Spring 2023.

Core Members:
Anoushka Mariwala
Peter Walhout
Juliana Yang
David Zhang

a. Issue 02 copies
b. Issue 02 editorial postscript
09:40
Gesture, Field, Gesture
by IAN CALLENDER

10:31
An Honest Plea & A Moderate Offense
by AUTUMN HARVEY

13:16
Finger Bits
by KAREN WANG

20:39
"takes too long" & "less is enough"
by DAVID ZHANG

22:24 (CET)
Diaries
by STEPHEN ZIMMERER

10:17
Book Rec
by CHRISTOPHER SCHEU

11:45
Notes On Process
by MARIAM JACOB

20:12
Public Confessions: Why Lie
by KEY AIKEN

21:09
a stab in the dark
by NICOLAS SHANNON

22:24
I'll take out my phone and take a picture, too -
by ADAM FRIED

23:08
Warehouse
by ZACHARY TORRES

23:34
Read, Write, Rewrite
by HASEEB AMJAD

There Must Be Some Way to Codify My Spatiality in Words
by CAMILLE MCGRIFF

23:17
Home-ing
by THOMAS OSPINA

00:12
Eleven Ways of Looking at the Yangtze River
by HANYU LIU & MINGYUE ZHANG

00:26
and in the midst of this wide quietness
by JULIANA YANG

01:28
Hand-Writing
by PETER WALHOUT

00:00
Reading & Writing. Postscript
by JUICE BAR EDITORIAL

Anoushka Mariwala, Peter Walhout, Julianna Yung, David Zhang
On Nov 28th, in the alcove adjacent to the 400-level elevator doors, and at a table just large enough to hold Westside Market catering’s poorly apportioned accoutrements, we offered you a spread. We were stumbling in from Thanksgiving break, some of us contented from days of plentiful eating, others anxious to return after an unwelcome interruption. Fresh copies (one thousand, to be exact) of Juice Bar’s first official issue dotted the Avery Hall passages, steps, mezzanines, landings. They offered their contents and their paper taped up, draped over, in stacks, and in trash bins. Pinned between arms and torsos, coffees in hand. People pooled around on the fourth floor, not gathered presciently, but passing through: smiling, curious, ready to talk from late morning through to early afternoon. A faculty meeting nearby gave a serendipitous and all-too-rare mingle between instructors and students. We heard stories of long-gone student publications, put names to faces, and smiled as the stoics among us silently accepted a refreshment and left. For a moment, we were there breathing it in. Where were you? Did you miss us? We wanted to feed you, to offer you a moment of rest and share the thoughts of your peers. We return to the spirit of our eponymous bar, which we both distanced our event from and modeled our event after. We hope to see you again; give you something to gripe about, look forward to, to critique, to cherish. There you may have been introduced to Stephen’s Parisian tech-dalliance, or Ian’s theoretical meditation. Chris gave us a world of edges—a review, even—and Mingyu and Hanyu held our attention with the simplest gesture. Thanks to all of our contributors in Juice Bar issue 02. This launch was our moment to recognize and celebrate each other.

Review as a closing and an opening (and a thing in itself). This spring, in our continued hope to speak with you, to read and write and rewrite, we delivered a heap of postcards to the denizens of Avery. We were delighted to see some write to us, glad to make acquaintances or simply carry on with correspondences. We invite you to meet our latest contributors, who were able to look again, closer, deeper, and with care, to deliberate and to be deliberate: to review.
ACCOUNTABILITY UP IN NEW YORK CITY PUBLIC HOUSING

Internet and Inequality in New York City Public Housing

Text originally published in issue 57 of the Avery Review.


A signal shakes New York City's air with accountability. In New York, as elsewhere, signs of inequality have become more pronounced during the COVID-19 pandemic—the delirious urbanites skittishness rising up through the city are perhaps its most visible evidence, pointed symbols of enormous wealth piling down at people below. [1]

And this agitated atmosphere, New Yorkers have called for accountability from their political and economic leaders. But what should these calls demand? Should they look to the imagined future of the city? Should they instead locate responsibility for the existing conditions that face our unequal society? Ascending into New York City's fraught airspace, unexpected partners are formulating one answer to this question. The problem of internet access in New York has generated unfamiliar collaborations and has rehashed this problem at the core of City Hall's attempts to address inequality. [2]

In a press release from October 2021, titled "NYC Mayor de Blasio Announces a Planned Legacy: to Expand Broadband Internet Access to all New York Households," [3] the release quotes an array of philanthropists, CEOs, and New York political figures, though its statements are conditioned on the outcomes of public comments by Ford Foundation president Darren Walker. The initiative has made clear what we've long known—fast, reliable, and affordable internet is not a park-type NYCHA building "luxury." [4] This internet-as-utility rhetoric is in vogue, and the city of New York is its champion. NYC Mayor Bill de Blasio and his administration have decided that "bridging the digital divide" will resolve a range of inequalities that the COVID-19 pandemic has laid bare [4]

The digital divide has been a topic of political and economic prominence for decades. It is not only a misnomer but a potentially dangerous fixation. [5] It lies comfortably in a political ethos that prescribes more technology as the solution to historically rooted social inequalities. By contrast, an alternative, more technologically optimistic rhetoric has reached new heights through the conflation of broadband internet with more traditional utilities like water and electricity. For instance, the Biden administration's federal infrastructure bill planned to allocate $65 billion to broadband internet with more traditional utilities like water and electricity. [6]

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The exceptional formal qualities of the tower-in-the-park afforded NYC Mesh volunteers a kind of beacon. Height and ample sightlines make the buildings perfect candidates for nodes in a mesh network. As NYC Mesh install leader Rob Johnson says, “We’ve been making the case for a while that the type of service we build is uniquely beneficial to public housing: the way it was constructed in New York—these tall buildings amidst fairly short buildings.”

When Baird’s BlocPower won a contract with New York City to work on the NYCHA-owned Courtlandt Houses in the Melrose area of the Bronx, they subcontracted with a mesh Wi-Fi service provider. This kind of community participation can puzzle startups and tech companies that often work on community internet, span a diverse set of interest groups, properties, and programed spaces and thus require a certain level of grassroots engagement. In response to these conditions, Baird’s BlocPower has produced volunteering as a mechanism for data-collecting, analytic-driven “smart” technologies. Baird imagines that these sensors and networks will help residents hold the Housing Authority accountable when maintenance is required. These new systems need broadband internet (something virtually all NYCHA lots lack) and the popularization of mesh Wi-Fi arrived at the perfect time for BlocPower’s imagined remote sensor ecosystem.

Mesh networks, often referred to as “community internet,” span a diverse set of interests, groups, properties, and programed spaces and thus require a certain level of grassroots engagement.

The Tower-In-The-Park Advantage

1. NYC Mesh, a free service belonging to the Mesh Brotherhood of Electrical Workers Local 32B-32A, was formed by members of the International Brotherhood of Electrical Workers.

2. People’s Choice Communications, a mesh Wi-Fi service provider. This kind of community participation can puzzle startups and tech companies that often work on community internet, span a diverse set of interest groups, properties, and programed spaces and thus require a certain level of grassroots engagement.

3. BlocPower CEO Donnel Baird, who has long worked to improve building efficiency. His approach to this problem was formed by members of the International Brotherhood of Electrical Workers. This kind of community participation can puzzle startups and tech companies that often work on community internet, span a diverse set of interest groups, properties, and programed spaces and thus require a certain level of grassroots engagement.

4. New York City’s utilities, has suddenly become an asset for mesh internet technology, the quintessential “utility” in today’s digital political rhetoric. These megastructural projects, produced through centralized authority, have now been enlisted to mount a decentralized form of infrastructure. This infrastructure has since started to bring traffic.

5. One person who saw these beacons clearly was BlocPower CEO Donnel Baird, who has long worked to improve building efficiency. His approach to this problem was formed by members of the International Brotherhood of Electrical Workers. This kind of community participation can puzzle startups and tech companies that often work on community internet, span a diverse set of interest groups, properties, and programed spaces and thus require a certain level of grassroots engagement.


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9. Their reports to federal agencies are intentionally misleading. As a political rhetoric. These megastructural projects, produced through centralized authority, have now been enlisted to mount a decentralized form of infrastructure. This infrastructure has since started to bring traffic.


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18. Formerly builders of Spectrum’s communications giant Charter Spectrum.

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New York’s mainstream ISPs have considerable lag. The residents of buildings like the Courtlandt Houses constantly deal with deteriorated and unmaintainable utility systems. Baird’s quasi-infrastructural Internet of Things solution, or just another rasty utility?[27] Either way, the concept has already helped Baird win city contracts at five NYCHA sites, the Courtlandt Houses being the first.[28] In late 2021, during my second year at Courtlandt Houses building 1. Photograph by the author.

In the neighborhood, people are not just provided maintenance information to property managers but also offer a concerning opportunity for less empathetic actors—whether New York’s police or its real estate developers—to gain private advantage from public goods. This arrangement and the tensions that come with it have become more palpable since New York inaugurated Eric Adams as its mayor in January 2022. Adams brings a distinct attitude toward technology and accountability to bear on the built environment. A former police officer, he is comfortable with a framework of reform in which technological intervention supplants accountability in either maintenance on the ground or progressive policy change. While tech need not be a foil for accountability, if it is deployed in a manner inattentive of its social determinants and consequences, even well-meaning solutions can quickly become agents of neglect, or worse. As Mattern points out, technological fixes often shift the conversation away from political accountability and toward results far from the vision promised.

Inspired in part by Baird’s proposal for a sensor array that monitors maintenance, Adams’s provisional mayoral policy calls for the implementation of NYCHAstat, a nod to the New York Police Department’s (NYPD) COMPSTAT program.[31] New Yorkers may know COMPSTAT as the initiative that used statistics on crime frequency and systemic breakpoints.[32] When New Yorkers and their politicians focus so narrowly on the number of crimes committed in the city, because of its blindness to socially determined factors, it also set the groundwork for overtly racist policing measures like “stop-and-frisk.”[33] Adams’s NYCHAstat proposal brazenly implies that public housing developments are corollaries of policing. The proposal involves residents’ regular use of new portals, apps, and QR codes that are
The city has enthusiastically backed improvements are all that is available to the infrastructurally disenfranchised communities with whom he works. For the city, however, the alluring techno-fix, novel air current, they appear to other Baird may see these Wi-Fi networks as a substitute for addressing more obstinate problems of inequality. While Baird has long seen his fast-tracking of the Permanent Accountability, in any form, must take root in the ground before it feet on terra firme, it may just be virtue signaling. Accountability, in any form, must take root in the ground before it carries through the air.

Note on the publisher:
The Avery Review is A Periodical of Critical Essays on Architecture. The Avery Review is an online journal dedicated to thinking about books, buildings, and other architectural media. We see the genres of the review and the critical essay as vital but still underutilized ways of exploring the ideas and problems that animate the field of architecture, and we hope to push these genres beyond their most familiar forms—whether journalistic or academic. Our aim is to explore the terrain of what we imagine architectural discourse to be, and to broaden the diversity of voices that our field typically hears from. We are interested in reviews that test and expand the reviewer’s own intellectual commitments—theoretical, architectural, and political—the work of others. The Avery Review publishes new essays every other month during the academic year.
LISTENING, SANCTUARY

A long-erased river ecology in Salvador, Bahia, Brazil is sonically resurfaced with the help of a disused movie theater.

Previous spread:
b-f. Foreground: Detail section drawings.

This page:
a. Photograph of the Teatro Jandaia building from Northwest corner. Photo by Nicolas Ocean Shannon.

Opposite page:
b. Section perspective
This page:
a. Site analysis
   Project lies between Pelorinho and Saude Hills.
b. Photograph looking towards Pelorinho Hill and the Church of the Blessed Sacrament.

Opposite page:
a. Diagram building section. Shows water lines in valley over history.
Opposite page:

a. Detail section D
b. Detail section E
What does it mean to address someone? A disused parking garage on Roosevelt Island becomes home to a lab for the USPS, occupying alternating floors. An experimental spirit occupies the project, in which an entire building unfolds—altering the distances from As to Bs.

Previous Spread:
a. Unfolded model left: address lab right: existing garage

Note:
For the model, the building's structural grid was replaced with string. Structural columns on the façade become binding for an accordion-style book

This Spread:
a-d. (left to right) Unfolding the model: an "Architectural address book"
e. Eastern elevation f. Western elevation
This page:

a. Roosevelt Island's Motorgate parking garage facade

b. Exterior egress stair

c. Interior signs and door to stairwell

Opposite page:

d. Building section

c. Mailroom in the shape of a planet

e. Building section diagram
PANTRY PATH

A biodiverse and productive pathway supplies a pantry, offering charitable food aid for the community near Islamberg, New York. An exurban, locally active community with safety concerns, Islamberg's pantry separates itself from the center of its settlement with a pathway incorporating cenotes, soft hills, and moments of rest. A diverse yield requires diverse methods of storing: the pantry-based on ancient grain storage techniques-makes use of passive systems to create varied conditions.
a. Growing calendar, path motif. Lunar Arabic and Gregorian calendars overlaid for one year period.

b-e. Axonometric drawing close-ups.
This page:

a. Plan oblique, passive temperatures diagram

Opposite page:

b. Pantry intervention axonometric
CORE-FLOOR, FORREST-GLADE
Living in the round. Living together. A housing project in the Bronx.

Previous spread:
- Core diagram. Unit divisions, which create redundancies, are done away with.

This page:
- Axonometric render

Opposite page:
- Typical plan
(Clockwise from top left):

a. Cores
b. Plan close-up
c. Faces
d. Plan close-up

(Clockwise from top left):

e. Facets
f. Plan close-up
g. Furniture
h. Plan close-up
Previous spread:
a. Section perspective

This page:
b. Ground floor plan

Opposite page:
c. Elevation render
AUGMENTED AMPHITHEATER

Morningside Pond, a palimpsest of toxicity, the site of Columbia University’s halted gymnasium project and now an algae bloom, is reframed through an augmented reality experience. The experience, by mirroring the program of an amphitheater, fulfills an unfulfilled idea the Harlem community generated in the wake of the protested gym project.

Previous spread:

a. Area of morningside park as deformed by various district lines that crisscross and border it.

This page:

a. Intervention site plan diagram

b. Detail section
c-h. Process drawing (counter-clockwise from top right):
d. Zoom grid
e. Photogrammetry of morningside pond
f. 3D model of amphitheater intervention
g. JSON code
h. Augmented reality experience. Viewing of Avenue B in morningside pond happened digitally and collectively on December 4, 2020 approx. 3pm.
The word **gallimaufry** is defined as ‘a hodgepodge, confused medley, or jumble’.

Its origin, largely archaic and uncertain, is believed to be a medley of the old French galer ‘have fun’ and the Picard moyver ‘eat copious quantities’.

Endings are times to be indulgent.
ANALOG DAYLIGHTING STUDY

A swath of a building was made into a scale model that included proposed spatial adaptations. The surfaces of the model were constructed with cyanotype-treated paper. Exposing the model in the location of the existing building, the lighting conditions with the proposed adaptations could be understood.

This page:

a. Unfolded sun studies with varying sizes and locations of opening. Darker areas indicate greater sun exposure.

Opposite page:

b. Swath model. Sun exposure performed at coordinates: 40°43'34"N 73°58'46"W
GROWTH TYPEFACE

Repeated from the book’s colophon: While tracing the rings of a longleaf pine tree preserved in a salvaged beam, seven year segments of growth were sliced out: reified memories of that tree. As we do with our own memories, this matter was flipped and fused, joined and juxtaposed, bringing forth a subjective retelling. These slices follow the irregular growth felt by something living, later rearranged as something legible. This typeface is my telling of a slow and uneven, inexorable and yet-complete growth.

Opposite page:
a. Growth typeface
CURTAINWALL ASSEMBLY

A chunk of a unitized curtainwall, from a commercial type steel frame building.

This page:

a. Chunk model

Opposite page:

b. Exploded axonometric and call-out drawings
ARCHITECTURAL PHOTOGRAPHY

a-b. Photos of the Spring street salt shed
This book is dedicated to all my teachers, especially Can Bilsel, Juliana Maxim, Alison Wiese, Eva May Hagberg, and Joshua Jordan. To all my collaborators, especially Nicolas Ocean Shannon, Elizabeth Rickey, Anoushka Mariwala, David Zhang, and Yonah Elorza. To all my friends, especially John-Luke and the shop crew. To all my supporters, especially my parents Mark and Janelle, and Hannah. To my love Juliana Yang. These categories are wholly insufficient to describe you; you’ve all moved between and beyond them as I’ve grown to become who I am today. For this and so much more I can only give my thanks.

Thank you.