ARCHITECTURAL INVENTIONS

VISIONARY DRAWINGS

MATT BUA & MAXIMILIAN GOLDFARB

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Marjetica Potrč

WE ARE DOERS!
THE THINKERS OF THE 60s
WERE DREAMING ABOUT US.

VISIONARY DRAWING BUILDING

Maximilian Goldfarb, Matt Bua

A COUPLE OF YEARS AGO, A CONVERSATION BEGAN at the intersection of two related projects: Matt Bua was developing his improvised buildings on a wooded site in the foothills of the Catskill Mountains. His guiding principle was to use only found and discarded materials to create a series of uncoded, sculptural buildings that would provide various functions, both applied and symbolic. Max Goldfarb had recently organized the exhibition "Bivouac" focusing on works that materialize in the territory between model and dwelling, drawing together an uneasy community of expeditionary artists whose works often approximate habitable structures, serving as prototypical responses to aggravated social conditions. Permanence was not the intention of these architectural experiments. In both cases, the ability to consider, by experience, the concepts generated was the result of renderings of ideas pushed into fast construction, rather than being slowly and safely filtered through stages of cumbersome planning and production.

Architectural Inventions concentrates on theoretical, imaginary, or potential structures that exist on paper, at least. An invitation to a wide range of participants, circulating among artists, architects, designers, inventors, engineers, and builders (both amateur and professional), encouraged inclusive, unpredictable growth. A vast collection of drawings emerged, comprising works that convey alternative, by-product, expansion, and critique, of an array of present conditions.

The book articulates the many visions that exist beyond established channels of production and conventions of design. Hugely inventive, the drawings have been organized into categories. In presentation, we attempt to subdivide in response to emerging patterns of thinking that situate these often difficult-to-categorize thinkers and makers who are operating between or across disciplines. Most of the drawings could be located within more than one of these categories, and this inability to contain the definition of the work is part of the point.

Rather than being simply classified as "drawing," the act of "Drawing-Building" can be described as a building typology, a form of speculative architecture.

Drawing-Building offers a mode of dwelling that does not necessitate holding to conventional laws of physics. The drawings function as terminals for internal communication between vision and practice. The images and plans serve as observational records of the interior lives of these incipient constructions; bridging thought, gesture, image, and modeling into one entwined action.

A Visionary—a person with great imagination or inspiration for invention or problem-solving—may provide unconventional solutions, sometimes even impractical or improbable. Yet even impossibilities, as ideas, can open new avenues for exploration and application to shared surroundings. *Visionary Drawing Building* is our invented term for a reactive, thought-into-action building practice that connects internal considerations with external needs.

Collectively, the drawings and essays in *Architectural Inventions* become a hybrid workbook, repair manual, alarm signal, time capsule, escape pod. Though many of the drawings imagine elegant and inventive projects, there is also a lively call-to-arms spirit that has a sense of humor, urgency, and agency. Certainly, some contributions present renderings that are part of very developed, viable plans for invented models, for spatial constructions, and for social-structural frameworks. Yet, there are also intellectual, emotional, philosophical, and practical image-concepts that are activated by drawing, and carry the same speed and existential energy as the projects that originally prompted the archive.

As a result, all of the work in this collection possesses a sense of possibility borne out of innovation, frustration, and whimsy. Rather than an exercise in historicizing aesthetics of ideation, the images are part of a log of suggestions based on transactions with living, working, restless people.

The Beginning

DRAWING: A SILENCE

—

Daniel Berry

IN THE ENGLISH LANGUAGE, the verb "to draw" means both to produce a trace (a stroke of ink on paper) and to extract or take something from a source (water from a well). It can also mean to pull out (a thief draws a knife), to move through (a train draws near a station), to close (a lover draws her curtains shut), and to derive or deduce (a conclusion is drawn from a string of facts). Thus in the act of drawing there is a constant tension. Giving and taking, movement and stasis, presence and absence all orbit around it in an unsteady balance.

As a result of this unsteadiness the act of drawing is, at its core, always an approximation. It is concerned not with fixing an impression of a thing or subject, but with approaching it. In other words, a drawing aims to make room for things, to finger and silhouette their presence—not to subject them to a specific will or definition.

Making room for things requires a certain energy, a certain force: a kind of violence that undoes itself by seeking, pausing, tugging at seams and origins. Such violence is not so much possessive and destructive as it is visionary and disruptive. It is visionary because it frames an opening. (An opening to what? To fears and desires, to hopes, to things left unsaid, to what has been and could become.) It is disruptive because the opening—the drawing—is not a revelation or an answer, only a space for coming and going.

What does this space contain? Conceal? Lead to? Reflect?

It is we who are left with the choice—the task—to approach, peer in, walk through, or look past it in search of possible meanings.

What is being drawn, in its diversity of expression, might in turns provide a clue, invoke a memory, scramble a pattern, highlight a detail, delineate a space, proffer an inventory. Its objective, however, is unitary. It draws us to a silence. A silence that points both to itself and something else, to something other: *Real drawing is a constant question, is a clumsiness, which is a form of hospitality towards what is being drawn.*[1]

– John Berger

1. John Berger. "Drawing: Correspondence with Leon Kossoff" in *The Shape of a Pocket* (New York: Vintage, 2001), p.75.

David Jacob, **DWELLING**.

The Beginning

TESSERACT HOUSE

SUBJECT:
THE COSMIC MISSION of ARCHITECTURE
SYMBOL EVOCATION:
THE TESSERACT as THE KEY
to THE MYSTERY
of the UNIVERSE

—

Paul Laffoley

COMMENTS: BECAUSE: On September 30, 1976, in Boston, I received the idea that makes the time machine a practical device—a new form of a gyroscope, "The Levogyre," which weighs less while in operation than still—that models a photon or a black hole and makes possible the control and amplification of pre- and retrocognition (pre-perception of the future and retroperception of the past), and therefore can access all of time without violating the localism of the inertial frame of reference, as does the device depicted in H.G. Wells' novel *The Time Machine* (1895), which purports to alter the

entire universe from a single location.

BECAUSE: *The Time Machine* implies that all creatures will meet eventually throughout the universe and genetically retrofit themselves into one species of being with one goal—the fulfillment of the Cosmic Task, which is to transform all of the absolute matter of physical universe into absolute spirit, starting from one instant before the Big Bang to whatever and whenever a motionless future is reached.

BECAUSE: The Big Bang is God (He, She, It) expelling all deadness from the ultimate void, and, since there is nothing but "the all," we must work to bring aliveness to the matter of physical universe and prepare it to be delivered from our dimensional frame of Time-Solvoid into the next higher dimensional realm of Eternity-Vosolid, and live with the fact that we have no way of knowing where we are going, but we do know that we have to go.

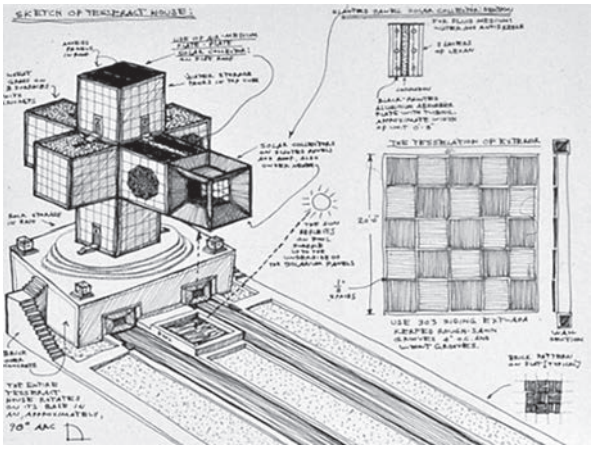
THEREFORE: The only logical thing to do is establish a series of built environments around the world that provide a higher dimensional mood, thereby allowing any strange phenomena to be interpreted in relation to time mechanics, such as flying saucers, UFOs, implants, psychic phenomena, all as being, therefore, parts of the time machine.

These environments, called Tesseract Houses (or fourth-dimensional houses), were invented by the American architect Claude Fayette Bragdon (1866–1946), born in Oberlin, Ohio. When his father moved to Rochester, New York, Claude helped him found The Genesee Lodge of the Theosophical Society, while sitting on a bench in Central Park, New York City. In 1937, the 71 year old met 30-year-old Robert A. Heinlein (1907–1988). Heinlein, a then-budding writer, listened with fascination to the architect who claimed that the secret to the "mystery of the universe" was to be known through architecture and he, Bragdon, had the key.

Four years later Heinlein wrote a story in the architect's honor entitled "And He Built a Crooked House." It was humorous in intent but, alas, was not entirely in the spirit of what Bragdon wanted. I, therefore, have taken on the task of presenting the Tesseract House as it should be, i.e., as envisioned by the architect.

It is a live-in architectural studio for a team of designers, seven people in all: three married couples and the team leader who is single. When children begin to appear they will become trained within the team. The team leader has private quarters at the ground level.

The team will pursue such design problems as: 1. Physically alive architecture, both vegetative and mammalian;



Paul Laffoley, **TESSERACT HOUSE,** detail.

2. Developing time-machine variations in relation to the natural scale of inertial frames of references; 3. Mega- and nano-engineering such as the earth-moon link-up, the redesign of the solar system and eventually of the entire universe, and the replacement of natural evolution by an understanding of authentic human, intentionally under the guidance of pure spirit.

Reconstruction

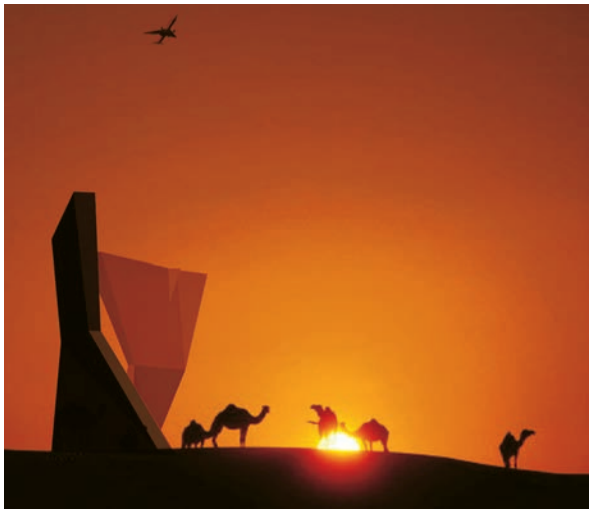
RE: CONSTRUCTIONS, an INVITATION

—

Angela Co

INVITATION:
Following_____, contingent upon_____,
to_____(again).
Reconstruction presupposes some initial condition or event, which in turn may be preceded by some pre-preceding condition or event. Reconstruction follows the trajectory of a displaced origin, which may, itself, be a reconstruction.

WHEN: After
Reconstruction comes afterward, usually following some sort of disaster or crisis, but in a more expansive sense reconstruction can follow anything—including, arguably, nothing; i.e., after accidents, apocalyptic blow-ups, and



L.E.FT, **TERMINAL CITY,** DUBAI, UAE, detail.

blow-outs, bombings, coup d'états, collapses, crashes, destruction, dissolution, demolition, endings, erasures, encryption, fallouts, fires and floods, gyrating hurricanes, havoc, invasions, incorrect joinings, killings, liquidations, mistakes, meltdowns, natural disasters, obliterations, plans and planning, pillage, quakes, quashings, razings, recessions, sackings, shapings, treaties, unravelings, undoing, violence, wipeouts, wildfires and warheads, Xanadus lost, yesterdays, zonings, etc.

WHERE: Any and Every Conceivable Place
Once the primary condition of contingency, or following, is established, any and every conceivable place is a site of reconstruction. Depending on how it is constructed, the conceptual set of sites may or may not include places conceived of as inconceivable.

Some sites of reconstruction
1. In and out of memory
2. Across underwater and overhead transmission lines
3. Between maps, gaps, vibrations, cells
4. Throughout our cities in constant and variable transformation
5. Beyond our limits of deduction and also, possibly, induction.

WHAT: Patterns
Constructions of all scales and material, including the non-material and the immaterial, are bundles of energy in space and/or time: patterns. Reconstructions are a subset of constructions. They are constructions done again or, alternatively, are constructions after destructions. Reconstructions have a strange relationship to both their originating condition—as a copy, model, reaction, or representation—and their specific spatiotemporal or material condition, which is individual. Once formed, as a thing in the world, a reconstruction drifts further and further into singularity.

IN CONCLUSION: Buildings, bodies, swaths of cities, cultures, crimes, and histories take on lives of their own as microcosms and microcosmo, as doppelgängers, futurgängers, ubergängers, as reconstructions. They may be deceitful, blissful, humorous, oppressive, or that may just be the ways in which they are constructed.

Re-Future

DOOMSDAY DOMES

Eva Diaz

IN THE SPRING OF 1949 a course by architect Buckminster Fuller presented students at the Institute of Design in Chicago with the problem of apocalypse-cum-homework assignment: "The city is to be evacuated. All residential and industrial concentrations of 50,000 persons or more are in immediate danger of annihilation. Consumable goods now directed toward these areas will be diverted to smaller decentralized communities. Seven days are allowed in which to gather all living mechanics necessary to maintain a high standard of living for a family of six—two adults, two children, two guests. Everything not decentralized will be destroyed."

In the first decades of the twenty-first century, many artists seem galvanized by Fuller's charge, and often the works they produce appropriate Fuller's own iconic geodesic dome designs as prototypes for catastrophe shelters. Is this resurgence of domes the dawn of a new age of "outlaw design," as fans of Fuller predicted when estimating his future influence on alternative architecture in a 1997 book?

At first, I thought that in recent Fuller-inspired art projects a marked shift had taken place in twenty-first-century quotations of the geodesic dome, distinguishing them from many 1960s and '70s incarnations. The difference between then and now: gone was the frontiersman logic of Arcadian, back-to-the-land, drop-off-the-grid, atomized micro-environmentalism; gone, too, was the technological euphoria about the consumption of appropriate tools. In contrast to popular dome-building practices of the 1960s and '70s reception of Fuller, a new set of concerns seemed to come to the fore, sometimes in direct opposition to the ambitions of that earlier generation. What emerged instead was a return to issues that had been explored by politically radical collectives such as Ant Farm and Archigram, which were bent on politicizing the technocratic, libertarian logic of Fuller's theories so often rehearsed by his acolytes: sculptural structures as temporary interventions in urban sites, as kiosk production, or as shelter/information-display hybrids.

Domes were and continue to be important to artists as a form of improvised construction using recycled materials, and for their multifunctionality as pavilions and gathering places for culture and communication. At the axis of alternative architecture and of political art, artists working in this vein today speculate and experiment with a complex and often parallel set of issues: how to historicize the utopian imagination of the 1960s, and how to prototype ecological sustainability in sculptural form. These approaches concern access to shelter in a wider sociopolitical sense and question the social responsibility of the artist for connecting art in public places to matters of civic concern.

This shift in practice represents an ideological battle to uncouple Fuller from his reputation as a technocrat obsessed with recognizing universal patterns and preoccupied by the apolitical post-scarcity logic that positioned inequality as an outcome of inefficiency rather than a result of a capitalist logic of endless growth. Instead, contemporary artists seem interested in Fuller in order to highlight his advocacy of equitable resource distribution and his paradigm of architecture as information display.

Many contemporary artists and designers have used obvious references to homelessness and the unequal distribution of basic resources to the underprivileged in their work as a part of an argument against eroding the public functions of the city street, and for reinforcing public spaces as multivalenced sites in the face of neoliberalism's

Jill Newman, **REFORMERS AND NEIGHBORS,** detail.

tendency to privatize and limit public exchange. In Fuller's case, the kind of information housed by the dome connects various historical struggles concerning the distribution of resources. (The propaganda poster by Marjetica Potrč, appearing on page six, reads: "We are doers! The thinkers of the 60s were dreaming about us.")

The retreat from popular dome building in the 1980s had represented (yet another) rollback from the high-water mark of late 1960s utopianism, though perhaps only because this form of idealism (do-your-own-thing libertarianism) was itself a departure from the radical social justice demands of the New Left. Lloyd Kahn, one of the editors of the Fuller-inspired *Whole Earth Catalog* and the author of the influential "how-to" Domebooks series, had by 1989 repudiated the euphoric claims about domes he had once espoused. "Inspired by Buckminster Fuller to work on solving 'mankind's' housing problems," Kahn wrote, he had once proselytized for domes. But by the late 1980s he mournfully concluded, "They don't work … Domes weren't practical, economical, or aesthetically tolerable." He hoped that in revising his previous position he could help others illuminate the continuing fascination with domes by presenting future readers with "the results of an experimental voyage … the bitter and the sweet."

But in following Fuller's call for architecture responsive to catastrophe, are we seeing a "bitter" side of the 1960s returning to art practices today? Originally, Fuller had argued his project of dome construction was a utopian one: his articulation of "total thinking"—what he termed "comprehensive, anticipatory design science" that tests tra-

ditional artistic and architectural forms in order to teleologically progress toward a Utopia of efficiently managed resources. Probing the influence of Fuller on art practice today and understanding how his ideas of equitable resource management and holistic planning—what he termed "comprehensive design"—are received in the present will always be mediated by his reception in the 1960s and '70s. The geodesic dome was one of the rare grassroots, DIY forms of the twentieth century: in its close-to-two-decade heyday from the 1960s to the early '80s, it was appropriated as an easy-to-build, cheap modern alternative to traditional values, both social and architectural.

Now, as geodesic domes are once again returned to public consciousness, this time almost exclusively in the work of contemporary artists, it seems crucial to ask why. For in recent years there is a sense of the dome as an exemplar of a new art of utopian public sculpture that uses the dome more neutrally as an architecture of gathering places. Recent works seem to consider the political implications of shelter design as a topic of critical importance for artists by proposing nearly functional, yet ultimately quite farcical, prototypes of rolling domes or clumsy walking shelters, for example.

Yet disquieting elements of the recent works by contemporary artists color a too-rosy interpretation of contemporary dome works as a new form of idealistic political art and urban intervention. Artists now return to Fuller for his Cassandra-like call to ecological responsibility. Domes are seen as dystopian architecture, spaces to begin society anew under threats of being rent by conflict and scarcity, and as a means to rescue the planet from bad stewardship, over-consumption, and waste. Not to imply a causal relationship, but several factors seem important in considering this shift to a more pessimistic reception of Fuller. They include the calamitous political and infrastructural failure in the wake of Hurricane Katrina in 2005 and the ongoing housing crisis in the New Orleans region; the related problem of the increasing scientific evidence for and ineffective legislative response to global warming; and the near-total privatization of once collectively owned natural resources that further troubles the feasibility of post-scarcity arguments.

Another side of Fuller has crept in: an urgency about nomadism in which improvised, off-the-grid shelters may become unavoidable features of a coming post-apocalyptic world. (This was evident even in Fuller and Shoji Sadao's 1960 proposal to skin midtown Manhattan with a plastic dome, ostensibly to provide a controlled climate to economize snow-removal costs, but with an unavoidable implication that the dome could provide protection from nuclear fallout.) A sense of ecological catastrophe, both regional and global, permeates artists' works today, as though the construction of alternative architectural forms such as domes becomes a prototyping technique for generating forms of emergency shelter.

Eva Diaz, Stephen Hren

TechnoSustainable

TECHNO-SUSTAINABLE

—

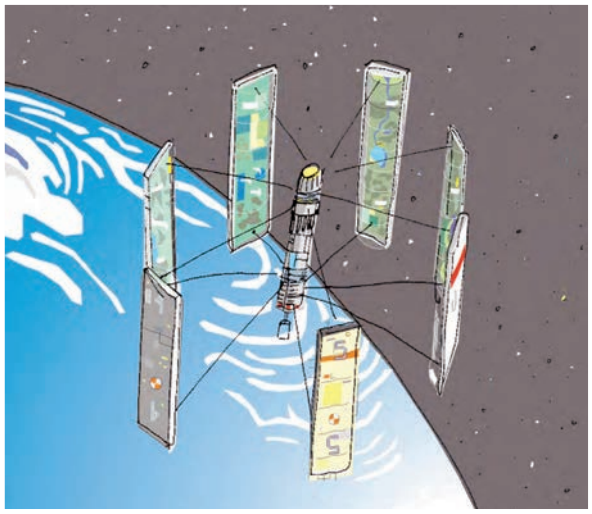
Stephen Hren

IT WAS IN OUTER SPACE that we first started harvesting electricity from the sun, powering telescopes that peered into the mysteries of faraway planets and moons. Out there on satellites that whiz by at thousands of miles an hour, blinking in the night sky, we began our first attempts at powering ourselves with sustainable sources. Images from space allowed us to see our tiny planet as a floating island, self-contained yet delicate and fragile.

We build everything with the knowledge that it will one day collapse, crumble back into its constituent parts, return to the earth from whence it came. Yet our solar system contains huge quantities of rock, metal, and gas. The sun explodes with energy, a hydrogen bomb every second, potentially powering infinitely complex systems.

Now we are busy screwing and overpopulating, consuming and discarding, eating and making "waste," a concept the universe had probably never encountered before our industrial civilization. Are collapse and a return to the caves inevitable? Are we doomed to scavenge like swine among the ruins, our great towers and highways an unsolvable mystery?

If everything rots, then all that matters is how well we design, how well we build, and how well we maintain. We have within us the life force, a more potent force than all the stars combined. For while stars like our sun burn up, life takes raw materials and creates new life, increasing in number and complexity, capable of spreading itself from planet to planet and from solar system to solar system.



Jeff Miles, **CENTRIFUGALLY STABILIZED ORBITAL CITY,** detail.

Only life has the power to overcome decay, to battle the horrors of entropy that seek only to create homogeneity everywhere. If we can learn to love life in all its complexity, then we are unstoppable in what we are capable of.

Some time in the near future, we will build structures that are unimaginable to today's boxed-in brains. Industrial society, because it failed to embrace life, is only capable of producing squares and rectangles, even though these structures are almost never found in nature. Our homes are squares, we travel around in shiny metal boxes. We have even made time square, boxing it into hours, minutes, seconds. Bells ring and our children get up from one box and move to another box. Whistles blow and we leave our cubicles, step out of skyscrapers made out of boxes, step into different boxes, and go eat food made out of cardboard in other boxes.

But tomorrow, life will teem, buildings will grow, landscapes will drown us in an infinite variety of food. We will colonize one planet, and then another, initially using sets of microbes that create an atmosphere, then with plants to create oxygen. Finally we animals will arrive, and live, and thrive. And then evolve into beings that have never existed before, much more complex and wise than our current boring selves. We will have discovered the life force, we will create, and when we create, we will play. Society will be an enormous game that involves as many players as possible, a rich tapestry that would literally blow our minds out of our ears if we were to see it today. But that is where we are headed—if we choose.

Radical Lifestyle

EXCERPTS from the GLOSSARY

THE USER'S GUIDE to MILDRED'S LANE

—

J. Morgan Puett

AS YOU GO (az yo͞o gō) **1.** To gather, glean and collect multiple things at once; *We learn as we go.* **2.** Doing several things at once along the course of any given time or task; *Take the compost as you go to the garden to weed and plant. Do as you go.*

AT HAND (at hand) **1.** To use what is at hand. **2.** That which is immediately available. **3.** Thrift and availability; *We must try to reuse what is at hand.*

BE·ING (bē̆i ng) *noun* **1.** Existence, living, being alive. **2.** The nature or essence of a person. **3.** The conceptualized subjective and objective aspects of reality including those fundamental to the self (*see* comportment).

COM·PLEX·I·TY (kəm-'plek-sə-tē̆) *noun; inflected form(s): plural com·plex·i·ties* **1.** Something complex. **2.** The quality or state of being complex. **3.** Something with several parts forming an entanglement of events: *The Mildred's Complex(ity).* Date: 1661.

COM·PORT·MENT (kəm'pôrtmənt) *noun* **1.** Behavior; bearing. **2.** Behavioral relations to the environment, systems of labor, forms of dwelling, clothing apparatuses, and creative domesticating, with and amongst others (all of which compose an ethics of comportment—and are embodied in workstyles). **3.** Comportment as commons offers us a way to navigate everyday experience. The term comportment is conceptualized as belonging to or affecting a whole community, or commons. The turbulent multiplicities of deportment, ethics, etiquette, criticality, and, above all, hospitality allow for comfort and freedom, opening up possibilities for new types of democratic exchange.
Origin: late 16th century: from French *comportement*, from the verb *comporter*, from Latin *comportare*.

Stephen Hren, J. Morgan Puett

Learning Site, **AUDIBLE DWELLING ON WATER (THE FIRST PREPARATORY DRAWING), 2007.**

J. Morgan Puett

DWEL·LING (dweli ng) *noun formal* **1.** A house, or outbuilding, tent or other where one resides. **2.** Habitation.

E·MER·GENCE (i mərjəns) *noun* **1.** The process of coming into being, or of becoming; *The emergence of the environmental movement.* **2.** A higher-level phenomenon that arises from the micro-level interactions in a complex system. **3.** A way complex systems and patterns arise out of a multiplicity of relatively simple interactions. **4.** Emergence can be weak (explicable) or strong (unexplained). Consciousness, for example, is an instance of strong emergence.

EN·TAN·GLE·MENT 1 (en 'ta ng gəlmənt) *noun* **1.** The action or fact of entangling or being entangled; *Many dolphins die from entanglement in fishing nets.* **2.** A complicated or compromising relationship or situation; *Romantic entanglements.* **3.** An extensive barrier, typically made of interlaced barbed wire and stakes, erected to impede protestors; *The attackers were caught up on wire entanglements.* (*See* frack no!).

EN·TAN·GLE·MENT 2 (en 'ta ng gəlmənt) *noun* **1.** A lack of an independent, self-contained existence. **2.** "Existence is not an individual affair. Individuals do not pre-exist their interactions; rather, individuals emerge through and as a part of their entangled intra-relating. Which is not to say that emergence happens once and for all, as an event or as a process that takes place according to some external measure of space and of time, but rather that time and space, like matter and meaning, come into existence, are iteratively reconfigured through each intra-action, thereby making it impossible to differentiate in any absolute sense between creation and renewal, beginning and returning, continuity and discontinuity, here and there, past and future." Karen Barad, *Meeting the Universe Halfway*, 2007.

E·VENT (i-'vənt) *noun* **1.** *a:* (archaic) Outcome. *b:* The final outcome or determination of a legal action. *c:* A postulated outcome, condition, or eventuality; *In the event that I am not there, call the house.* **2.** *a:* Something that happens, occurrence. *b:* A noteworthy happening. *c:* A social occasion or activity. *d:* An adverse or damaging medical occurrence: a heart attack or other cardiac event. **3.** Any of the contests in a program of sports. **4.** The fundamental entity of observed physical reality represented by a point designated by three coordinates of place and one of time in the space-time continuum postulated by the theory of relativity. **5.** A subset of the possible outcomes of an experiment, a dinner, a lecture, a walk … *Origin:* Middle French or Latin; Middle French, from Latin *eventus*, from *evenire* to happen. Date: 1549.

FRACK NO! (frak nō) **1.** As in fracturing (*see* hydraulic gas fracturing), not any. **2.** Frak is a fictional version of "fuck" first used (with the spelling "frack") in the original *Battlestar Galactica* series. It continues to be used throughout different versions of the franchise as an expletive.

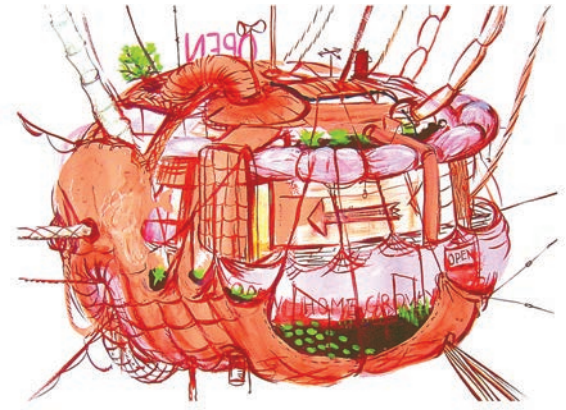
GEN·ER·OS·I·TY (jenə'räsitē) *noun* **1.** The quality of being kind and generous; *We are overwhelmed by the generosity of friends and colleagues.* **2.** The quality or fact of being plentiful or large; *Fellows certainly cannot complain about the generosity of portions. Origin:* Late Middle English (denoting nobility of birth) from Latin *generositas*, from *generosus*, magnanimous (*see* generous). Current senses date from the 17th century.

HOOSH 1 *verb or noun* (hooshing) **1.** A practice of (conceptually charged) styling, cleaning. **2.** The stylistic activation and conceptual engagement with one's environment. **3.** *Other origins:* slang use for anything that needs an aesthetic extension; *I had a hoosh of a night; Did you see how hooshed up she was? Hoosh up your room! Nice hoosh!*

HOOSH 2 *verb* **1.** Trans. To force or turn or drive (an animal,

etc.) off (or out, etc.). **2.** Also intr., to move (rapidly). *Origins* (from the OED): Cf. also quot. 1943. 1908 *Athenæum* 11 Apr. 450/1, "I hooshed them, hooshed them all into the shed." 1928 A.A. MILNE *House at Pooh Corner* vi. 100, "'Well done, Pooh … That was a good idea of ours … Hooshing you to the bank like that.' 'Hooshing me?' said Eeyore in surprise. 'Hooshing me? You didn't think I was hooshed, did you?' I dived. Pooh dropped a large stone on me, and so as not to be struck heavily on the chest, I dived and swam to the bank." 1933 L.A.G. STRONG *Sea Wall* xvii. 283, "We could hoosh the whole lot of them off of the line, and the train could go by." 1934 A. RUSSELL *Tramp-Royal in Wild Australia* iii. 27, "I untied my camel, 'hooshed' it down and mounted it." 1936 A. THIRKELL *August Folly* ix. 283, "Oh, she's dressing, and Aunt Palmer hooshed me out." 1939 JOYCE *Finnegans Wake* 112, "Trust her to propagate the species and hoosh her fluffballs safe through din and danger!" 1943 HUNT & PRINGLE *Service Slang* 39, "Hooshing, purely an R.A.F. word, which means landing at great speed." 1956 'A. BRIDGE' *Lighthearted Quest* ii. 37, "Why do you go hooshing off to find him in this completely wild-cat way?"

HY·DRAU·LIC GAS FRAC·TU·RING (hī drô lik gas frak ch ər NG) *invasive verb* **1.** Is a process that results in the creation of fractures in rocks. The most important industrial use is in stimulating oil and gas wells. **2.** Manmade fluid-driven fractures are formed at depth in a borehole and extend into targeted formations. The fracture width is typically maintained after the injection by introducing a proppant into the injected fluid. Proppant is a material, such as grains of sand, ceramic, or other particulates (which the industry will not disclose), that prevent the fractures from closing when the injection is stopped. **3.** Considerable controversy surrounds the current implementation of hydraulic fracturing technology in the United States. Environmental safety and health concerns have emerged and are being debated at state and national levels. Some environmental and human health concerns possibly associated with hydraulic fracturing include the contamination of groundwater, risks to air quality, the migration of gases and hydraulic fracturing chemicals to the surface, and the potential mishandling of waste. The potential costs associated with possible environmental clean-up processes, loss of land value, and human and animal health concerns are undetermined. **4.** The impact on the non-human is insurmountable and hardly a part of any concern or human discussion. **5.** An invasive and undemocratic process to the planet Earth.



Serge Onnen, **BRICORAMA,** STRATOSPHERE.

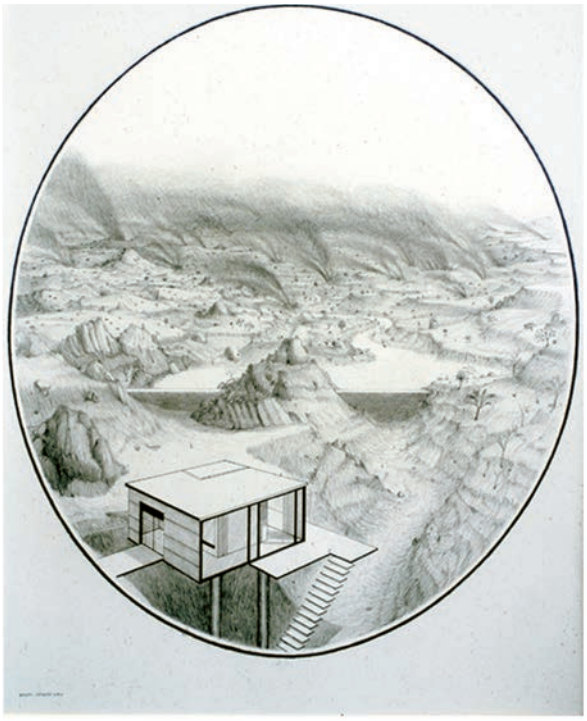
(*See* frack no!).

POS·SI·BIL·I·TY (pă-sə-'bi-lə-tē) *noun; inflected form(s): plural pos·si·bil·i·ties* **1.** The condition or fact of being possible. **2.** (archaic) One's utmost power, capacity, or ability. **3.** Something that is possible. **4.** Potential or prospective value—usually used in plural; *The site has great possibilities.* Date: 14th century.

RE·SEARCH BASED (rē sər ch bāsd) *adjective* **1.** The systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions through a conceptual structure or entity on which something draws or depends. **2.** Interchangeable with evidence-based practice; learning how to ask the right questions; search for evidence; adapt and apply evidence in a developmentally, socially, and culturally sensitive way; and evaluate the results; *They practice a research-based methodology.*

SHA·RING (sh e(ə)r ng) *verb* **1.** Using or enjoying something jointly with others. **2.** Having in common; *The sharing of ideas creates new possibilities.* **3.** Communion: sharing thoughts and feelings. **4.** A distribution in shares. **5.** Unselfishly willing to share with others; *A sharing friend and colleague.*

THING (Θi ng) *noun* **1.** An object that one need not, cannot, or does not wish to give a specific name to. **2.** A non-human material object as distinct from a living sentient being. **3.** An action, activity, event, thought, or utterance. *Origin:* Old English, of Germanic origin; related to German



Eduardo Cervantes, **SHELTER #2, 2006,** PRIVATE LOCATION, BROOKLYN, NY, USA.

Ding. Early senses included [meeting] and [matter, concern] as well as [inanimate object].

WORK·STYLES (werk-stīl) *noun, all of the above, often attributive* **1.** The embodiment of any practitioner's work-live-research environment as a developed and rigorous engagement with every aspect of life. **2.** Interpersonal and intrapersonal everyday connections between researching, working, making, cooking, and living centered on new modes of being in the world and negotiated daily through the rethinking of one's involvements with food, shopping, making, styling, gaming, sleeping, reading, thinking, and doing (*see* comportment). *Origin:* Neologism of Mildred's Lane, Pa. c. late-20th century. In response to Bruce Mau's redefining lifestyles. Also, *Gesamtkunstwerk*, as total work of art, life (*also see The Discipline of DE*, by Gus Van Sant, 1982, www.youtube.com).

MILDRED'S LANE is a crusty 93-acre site deep in the woods of rural northeastern Pennsylvania, in the upper Delaware River Valley, which borders New York State. It is an ongoing collaboration between J. Morgan Puett, Mark Dion, their son Grey Rabbit Puett, and their friends and colleagues. It is a home and an experiment in living, which has developed as a co-evolving rigorous pedagogical strategy, where the working-living-researching environment has been developed to foster engagement with every aspect of life. The entire site has become a living museum, or rather a new contemporary art complex(ity). The Mildred's Complex(ity) is a new, not-for-profit LLC that is devoted to fostering new forms of exchange and collaboration within its community.

The User's Guide to Mildred's Lane glossary is an aggregate work, gleaning and reassembling several references, which include notes from: personal accounts, Wikipedia, *The Oxford English Dictionary*, early American slang, environmental activism, and theoretical citations from fables, film, philosophy, biology, art, architecture, fashion, sociology, economics, and much more.

Microcommunity

JANUARY 2, 2000

Suzanne Snider

IN THE 1990S, thousands of small groups stealthily formed ad-hoc survival clubs. Short on ideology, the loose constellations shared a common cause: Y2K preparedness. In 1999, this pursuit was not limited to the lunatic fringe; a poll by *Time* magazine showed that 9 percent of those asked expected the end of the world as they knew it on January 1, 2000. With that threat in mind, many—teachers, midwives, bankers, postal workers—dutifully trained as EMTs or prepared to move into bunkers with flashlights, pickles, water, and canned goods.

It's hard to say how many people participated, but the widespread formation of Y2K survival hives is easily the least historicized communal surge in history.

A hive might consist of a single family. In 1999, the Eckhart family, in Ohio, prepared on their own, running a Y2K drill with a stopwatch, repeatedly. To be on the safe side, they also bought a waterbed. "I just hope we won't have to drink it," said a young member of the family.

Small groups of unrelated members formed, as well; sometimes, members had little in common, aside from geography or religion. Some groups were predicated on particular philosophies, or at least some agreement on best strategies for survival.

While searching the internet, I found this virtual artefact from the late 1990s:

You can't be too rich or too thin, but it is possible to be too successful …

We were just that, with the response to our website and "y2k" compliant comments.

Too heavy for South Dakota.

In South Dakota, the Sully County Planning Commission has told the developers of Heritage Farms 2000 that it is very concerned that a community of 500 families will place too heavy a burden on its school system and infrastructure. The resulting publicity for our community generated many proposals from other states. So, we chose the

White Mountains of Arizona instead.

The plan to retrofit the land, called Heritage Farms 2000, into a "beautiful city for people who want to live in a safe environment," as a South Dakota project was perhaps a victim of its own success. We knew we had an idea whose time is NOW. Your response placed such a heavy burden on our response system that we knew our idea has struck a nerve. We knew there is a demand for property in a city that will weather the y2k turmoil, and go on to become the Model City for the new millennium.

Patent attorney Russ Voorhees's Global Millennium Foundation has now purchased 512 lots on 675 acres in Arizona.—Concho, Az.—and Heritage West 2000—is that place!! It will be even more than we could have offered in South Dakota.

He predicts about 1,000 people will start moving in as early as next March. We're still on track to have residential sites ready for move-in by the summer of 1999. We thank you for your interest, your offers of cash reservations, and your support. Heritage West 2000 is moving forward with all due haste. Those who have expressed an interest in reserving a lot should be receiving a packet of information by early October.

I noticed a phone number to call, at the bottom: 800-383-2489 or 800-383-C-I-T-Y.

The number surprised me, given the emphatic advice of another Y2K survivalist site:

Memorize the THREE top rules of survival

Number One—Get out of the cities!

Number Two—Get out of the cities!

Number Three—Get out of the cities!

I call the phone number: "The number you have dialed is not in service."

When I go to the old website address, information about the Heritage West settlement has been replaced by a website for "Safety After Doomsday." But vague evidence exists online—a breadcrumb trail—that Heritage 2000 never materialized—at least not in the way people thought it would. The clue was a document titled the "R.L. Voorhees Report January 2001":

In Concho, the "living" is good. The Skiing is good. The golfing is good. We'll preserve the "old west" atmosphere. What goes on "in-the-rest-of-the-World" will not seem so important …… […]

We still do not know on the disposition of the Concho Country Club—and related assets. We still do not know if we will be the successful bidder on these assets. We are still awaiting the "go-ahead" on development in the Concho Park Estates subdivision (now to be known as "Shiloh Village"—as a part of a "clustered village" master plan for the Concho area. But, Outback Developers LLC will be building the first model homes before long. […]

Tania Antoshina, **POLAR SETTLEMENT,** NORTH AREAS

Sure, we would like a few hundred of our readers to move to Concho right away … to help with the plan … help with the building … help make it the kind of community you would like it to be. But, we recognize you would like us to get things a bit more organized—and "predictable"— before that starts.

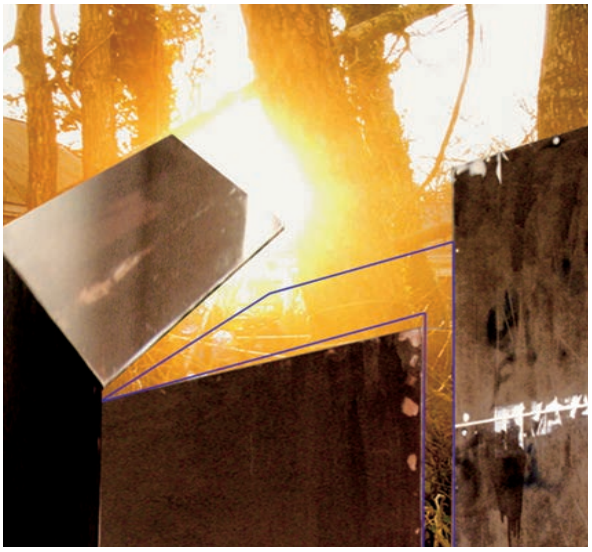
Let's make 2001 the year of the "break-through" in development in Concho … Let us "launch" the New Millennium from Concho. […]

Many of our Hawaiian—and—Japanese readers, who are owners of lots in the Concho area should take note, we are progressing. We will be in touch by letter, when we can better assure you we are building the community "you were promised." We'll get there …

After 2000, Russ Voorhees, the patent attorney mentioned in the article (and Heritage 2000 mastermind), turned his attention to hydrogen. More on this in a moment.

Digging deeper, I learn that Voorhees acquired a ham radio license in June 1988. His license was cancelled in June 2000. The timing of the cancellation reads as millennial disappointment; ham radio was to play a part in the

Suzanne Snider



Brendan Harman, **BACKYARD SEANCE,** BARNSTABLE, MA, USA, detail.

hive. Ham radios are popular among survivalists. Amateur "hams" in California have stepped in during several earthquakes and fires to help with communication.

The breadcrumb trail ends after 2001, or so it appears. Mentions of Heritage 2000 are scant, aside from a few dated survivalist sites. I notice that Russell Voorhees is on Facebook. I send him a message, asking him about the fate of the Concho settlement. He has moved on to hydrogen with the same gusto with which he faced imminent doom. But I wonder about the people who moved to Concho, and whether they shrug their shoulders and think of their survival-suburb as a happy accident based entirely around an event that never happened. Or do they see Voorhees as a false prophet who led them to the water and fled?

When Voorhees writes me back, he does not mention Concho. "I do not believe that Y2K is a threat," he writes. In all caps: "I DO BELIEVE WE ARE POTENTIALLY INTO A RECESSION THAT COULD BE AS BAD AS THE 1930s …"

Voorhees has changed his game. He writes about "paradigm cities," which sound kind of Calvino-esque, but they aren't. The paradigm cities have something to do with building a "sustainable city on the hill," which I imagine, in Russell's case, involves that unused land in Concho and a lot of hydrogen.

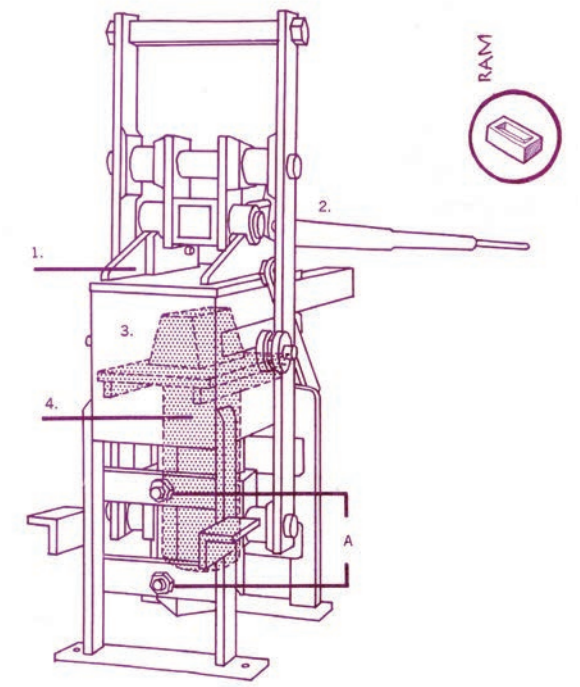
He believes hydrogen can be used instead of gasoline, which all sounds reasonable, aside from the slight touch of paranoia. "Hydrogen is the ultimate fuel … and they know it," he wrote to me. Ford Motors and other car companies agree—at least enough to be working on hydrogen fuel cell cars.

The varied shelters and emergency kits built for Y2K make one thing clear: we weren't all preparing for the same disasters. Some families built bunkers and bomb shelters from sandbags or quonset huts; others bought plastic to seal their doors and windows. Some stocked up on canned goods and vitamin D; others with snake venom kits. We couldn't decide if we were going to be stuck "down under," submerged in darkness, or whether we would be overexposed, suffering the elements "outdoors"—going into the wild, with snakes. In other words, there was no consensus on the shape of the shadow scenario. It took the shape of individual fear—and people with similar fears or cooperative fears found one another, reaching their hands out as if playing a game of Marco Polo underwater. Of course, the shape of our fears determines how we live now. Despite our propensity for nostalgia, we are futurist creatures.

We know that cataclysm is a pivot point for radical change and community building, but it's less clear what the long-term effects are of non-eventness. In some sense, you could say the result is America. American migration west by white explorers was largely a diaspora of the disappointed, after prophet William Miller falsely promised rapture on two different dates in 1844, an event known as the Great Disappointment. Thousands of disaffected believers moved west, organizing into new religions: Seventh Day Adventists, Shakers, Church of God members, and, later, Jehovah's Witnesses, then splintering off into other sects of schismatic pietists.

What did everyone do in the bunkers when January 2, 2000 came? With relief and embarrassment, the communities dispersed and those engaged had to deal with a dated future. I don't know what their long-term plans were, the ones that did not unfold. Their movement had been all about the future, and now it was behind them. They took the 210 cans of Dinty Moore out of the cellar and began to eat.

56 cans were suggested for 30 days, though one list recommended units of 210: 210 cans of pink salmon, 210 cans of Sprite, 210 cans of Chef Boyardee Mini Ravioli, 210 cans of canned milk. Judging by the menu, we will still be fat after Armageddon.



Stefan Szczelkun.

Utility

ON INFRA-STRUCTURE

—

Darryl Chen
Tomorrow's Thoughts Today

AN IDEOLOGY OF COMFORT-CONTROLLED environments transfers out into the public realm from the capsular space of the car and the regulated environment of the office interior. Locally deployed microclimate machines enable outdoor territories to become environmentally modulated on demand. Some would say this is an all-too-human response to the vicissitudes of global climate change by attempting to restore dominion at a local level—a terse rebuttal of the uncertainty with which life is led in the twenty-first century. Others would prefer to see the phenomenon as merely an extension of the comfort and convenience that modern living has made us accustomed to.

A band of techno-primitive hackers and DIY enthusiasts pick up where centralized sources of funding and infrastructure provision stop short. Resident groups, community co-ops, and ideological collectives are the driving forces in this new brand of localism. Their efforts reinforce local geography and territorialize according to the new jurisdictional powers made available by these microclimate machines.

The south-facing sunny side of Main Street always experiences greater foot traffic, so the north-facing businesses band together to fund an array of giant reflectors aiming to correct the disparity. Swiveling through the day on electronically triggered motors, they reflect the maximum available sunlight and create an all-day glow over the commercial strip. Shoppers can't get enough of it, demanding extended trading hours, and businesses are justified with jumping sales figures. Meanwhile, residential neighbors rearrange their window sills for fear of overheating potted plants. A resident sun worshipper commandeers the reflectors to shine onto his private terrace, now a temporary solarium, whenever his hacked smartphone can override the automatic controllers.

Shops stock strange species of fungi, their medicinal and hallucinogenic qualities not yet on the radar of the centralized food administration. For now, patrons enjoy their full effects lounging on sunny divans. Underground chambers dug out from under a row of terrace houses are venues for fungi-breeding experiments that interchange host materials and adjust carbohydrate balances. The extensive basement network brings together a motley crew of biological hackers, DIY chemists, lab dropouts, and hydroponics geeks who create a micro-economy of contraband below the policeable surface of the earth.

The dug-out soil finds a new life as the growing medium on huge mountain-like structures. Rigged up on wheels, these artificial outcrops navigate the city, providing an interior cave-like environment that is a cool place in summer and a warm shelter in winter. Active community residents contribute to its modular construction every year. Envy of the best soil leads to late-night raids of allotments in neighboring suburbs. Throughout the seasons, it hosts everything from produce markets and a bird-watching rendezvous to underage orgies and other clandestine meetings. Winter witnesses a citywide migration of homeless people seeking out these semi-public infrastructures.

Bored kids tinker around vacant swimming pools adjusting water temperature with massive heating coils and aiming giant air cannons to create mini tornadoes.

Mitchell Joachim / Terreform1, **GREEN BRAIN: A SMART PARK FOR A NEW CITY,** KOREA, detail.

Half-successful attempts spread water flying across into neighboring boroughs. The delinquent behavior sparks waves of retaliation via remote-controlled cloud machines that are able to collect and transport water. The car-sized blimps quickly infiltrate opposing territories and deliver nuisance-value mists and showers onto daily commuters.

An immense wind tunnel is erected above the roofs of houses and successfully funnels sea breezes inland. An archaic cult of sea-air devotees congregates around the mouth of the plastic structure mesmerized by the myth of its healing properties. Bemused bystanders are glad to be treated to a pleasantly salty breeze through the summer months. It also acts as an airborne detour for aquatic birds that now replicate their seaside nests in inland habitats, interbreeding with local fauna and upsetting ecological balances. Entrepreneurial types grip their binoculars and wait to capture rare migrating birds for resale in endangered-species black markets.

The wind tunnel forms unexpected downdrafts—a boon for those living off-grid who desperately position their micro-generation wind turbines to capture the best currents. Otherwise the tunnel is unpopular with nearby residents who are not sold on the idea of transplanting air. Its weird acoustic properties only add to its public nuisance. Sabotage is attempted by drilling holes in its fuselage and hooking it up to sequestered reserves of carbon monoxide. This inevitably leads to skirmishes that take place around the tunnel's structural supports. But the tunnel's supporters equal its detractors; the situation is a stalemate whose battle lines describe a new geography of air.

Infrastructure starts to outrun regulatory control. Police have no means of attending disputes over these miscellaneous grievances. The redesigning of nature blurs borders and redefines definitions of public amenity and urban rights. But as utility evolves, so it becomes absorbed into our way of life. These geopolitical skirmishes and productive dystopias give birth to the future.

Mobile

P3 and the SIGN for RECYCLE

Axel Bishop

MUCH OF THE DRAWING-BUILDING archive features drawings that employ various strategies for conveying a utopic dissatisfaction for what is presently possible.

Utopia, by definition, is no-place, and it is understood that Utopia is principally unattainable, but arriving is not the point. Utopia is about striving and departure (in striving, one is no longer inhabiting a place, but already, in some way, in transit). In the history of Utopia, representations often indicate an odyssey, a passage. In order to navigate such an odyssey, one would be well advised to leave with a map. Cartography is an essential trope in the utopian formulation of a no-place coming into view. This collection of drawings, in its perpetually growing entirety, serves as a fractured map, an exploded icosahedron. Utilizing this map requires the appropriate "rig" for piloting through new possibilities, new terrain. Among the fragmented views of this terrain, the "rigs" are represented in the form of movable land mass, cosmic crafts, clumsy caravans, delivery systems, hovering tentacular pods, tricked-out pick-up trucks, and mystic airships, to mention a few examples ready to depart for a speculative future.

The vehicles are essential devices for mostly unspecified transitory inhabitants, survivors, and escapees to travel and arrive at solutions for developing a new place or

way. The methods of travel indicate varied interpretations of the conditions of mobility.

Yet the most advanced vehicle, like the collection itself, is the idea—the generator—and therefore the most vanguard travel is perceptual. In one deeply reductive proposition, the project is exemplified in a phrase floating paradoxically past the diagram of Charlie Tweed's illustration (see page 35) of the absurdly top-heavy *Design for a Self-Sustainable System*: "I don't need anything."

Encampment

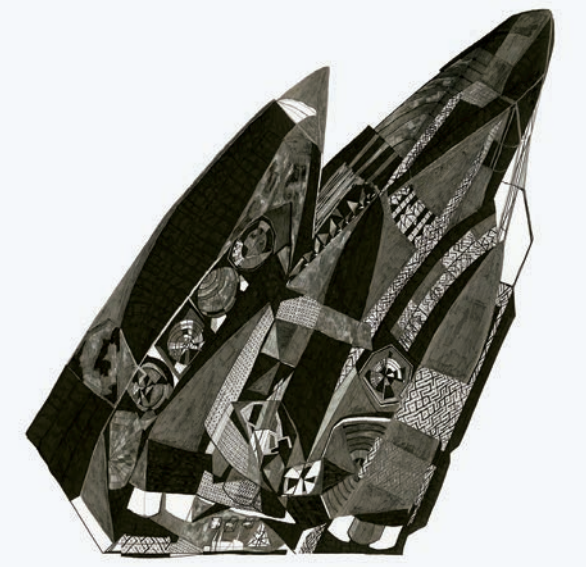
DESIGN for the APOCALYPSE

—

John McMorrough

DON'T WAKE ME FOR THE END OF THE WORLD UNLESS IT HAS VERY GOOD SPECIAL EFFECTS.
—*Roger Zelazny*

FOR QUITE A LONG TIME, UTOPIA, that place of high aspirations and lofty ambition, has been the motivating conceit for a society (and an architecture) of achievable perfection, but across the spectrum of culture there has been a recent turn from the utopian to the apocalyptic, in forms both fictional and factual. Invoking the "apocalypse" brings forth connotations of the end of the world—historically imagined as everything from the judgment of God to nuclear Armageddon. In its contemporary manifestation it has taken the form of various global crises, whether environmental, economic, or the unexpected. Of course, the "end of the world" is not a novelty; it has its own history and is itself a genre of expression as a category of pessimism. A recurrent theme within cultural thought, it is the shadow of the progressive ideal of the avant-garde. What we see in this latest manifestation is not merely the conservative position describing a fall from grace, or the entropic decline of systems and the diminishment of quality over time, but also a description of a new prevalent condition. With the intermingling of the improbable and the prosaic (think Hurricane Katrina and *The Day After Tomorrow*, or 9/11 and *Children of Men*), the consideration of the apocalyptic is no longer a matter of fantasy, but of policy (one recently referred to as "disaster capitalism").

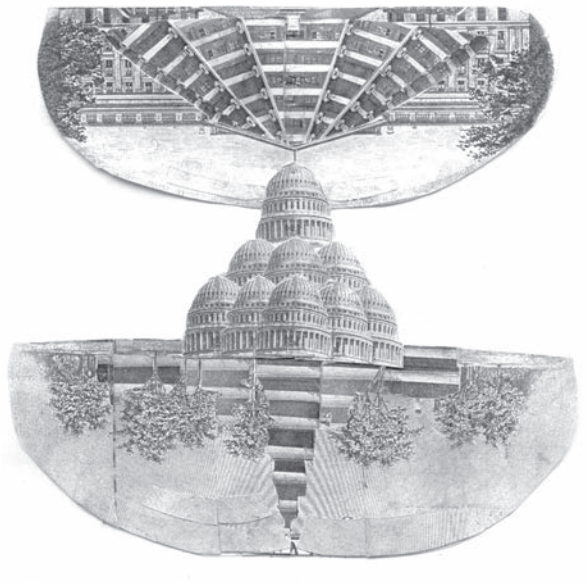


Leah Beeferman, **FAR-TRAVELING SPACE-BOUND ROCKET-DRIVEN SENSORY FLIGHT FACILITY.**

The question is, of course, why apocalypse now?

The genre of the apocalyptic always contains within it a means of working through the problems of its era. The term itself indicates as much: "apocalypse," from the Greek ἀποκάλυψις, literally translates as a "lifting of the veil," and represents, as a concept, the disclosure of something hidden from the masses to certain privileged persons. Its occurrence in narrative is a symptomatic response to the larger issues, though it reveals the limits and fears of the society that wrote it. For us, it is a combination of factors: it is both global warming and sub-prime loans, it is nuclear terrorism and social ills. All are real and all are, to some extent, constructs.

The real issue with the various evocations of the "end of the world" has never been about "the end," but a beginning. Anthony Burgess, author of the dystopian classic *A Clockwork Orange*, once commented that the "warnings" of apocalyptic tales about the end of the world were really a kind of wish fulfillment. In a world of overwhelming complexity, of zero-sum economics and peak-oil, the apocalypse comes in not as problem, but as answer. The "end of" also implies a "beginning of"—a chance to restart and rethink. At the level of fantasy the apocalypse



Selena Kimball, **MONUMENT, REFLECTING POOLS AND PUDDLES.** This structure is meant to be glimpsed as fleeting reflection; a monument to American utopian impulses.

represents the chance to begin anew; the end of the world in film always represents a new start, a chance to have another unencumbered go at making the world. If Utopia is an unattainable goal, a literal no-place, then the apocalypse is an every place. In this sense, the specter of the apocalypse is another version of the modernist tabula rasa, a leveling of the past to make way for the future.

So the end of the world is but a reorientation of sensibility. We can already see evidence of this in the new emphasis on the basic conditions of our existence. What unifies these manifestations is their survivalist undertone. The operation of the subject in an environment is not only a thing, but also an action, a mechanism that calibrates itself to need. This mechanism is never in stasis; its needs are never in perfect equilibrium to the available means. Thus, it is scarcity (of food, water, safety, resources, amenity, or potential) that is the engine of transformation and change in a variety of environments (natural and artificial, economic and ecological—namely architecture, landscape, and the city).

These impulses, in light of this symbolic (and increasingly real) economy, can be seen as having strange portents for the projects of architecture. How would architecture act in a post-apocalyptic mode? And what is the relation of architecture to capital when there is no capital? One possibility is for architecture's disciplinary preservation. Here, if we understand architecture as a historically formulated set of rules and guidelines, the future of architecture looks dim. One could imagine its ongoing continuation, but in a material enactment of an increasingly archaic form of thought. Eventually architecture's status may be that it becomes a fixture of the university—as a testament of the plentitude of an earlier humanism—next to the Classics department, as just another repository of dead languages.

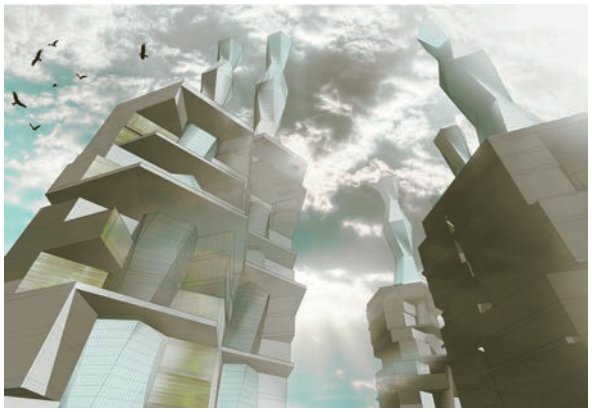
Or, one could imagine the re-description of architecture's disciplinary legacy in terms of its performance and effectiveness, with an emphasis on the agency of design as a responsive, problem-solving effort. If this sounds like an environmental call to arms, with the earnestness of LEED and green design, of responsibility and stewardship, preservation and prevention, it is not. There are issues of responsibility, of course, but that is not the only manifestation, or even the most useful. The new mode would want to address matters of concern; where environmental matters are no more or less important than the social in terms of either cause or need. The coming apocalypse may or may not be a solvable problem, or it may not be a problem at all, but its existence as even an idea demonstrates a shift that is not only practical, but also conceptual. To shift from the utopian to the apocalyptic is not merely to set the terms in an opposing relation, but to understand their similarity. Both describe a condition of radical change; turning from one to the other as a privileged mode doesn't speak to a preponderance of nihilism per se, but to a fundamental recalibration of the imagination (specifically, architectural imagination) from issues of plentitude to those of scarcity. The recent architectural debates regarding criticality and post-criticality can be understood as having changed in light of a shift in cultural imagination away from the progressivism/positivism of late global capital as a preparatory effort to a more apocalyptic framework of environmentalism and peak/zero-sum economic models. This would be seen through the survival imperative as acting on a new understanding of how measures are made.

Survival

ON an ARCHITECTURE of SURVIVAL

—

Farrah Karapetian



Pamela Rae Ritchot, **2050 HOUSING FIELD OF RESUSCITATION,** detail.

I ARRIVED AT MY PARENTS' modest town house the night before they were to be evicted. My father, wandering through the empty rooms upon which he had just foreclosed, said to no one in particular, "All this loss." He repeated, dumbstruck, and referring to more than the house, "All this loss." I loaded him and my mother into her lavender Toyota and drove them toward a new place to live, hoping that I was restoring them to a way to live, as well. Sternly, I told them, "You have spent enough time losing your home. Tomorrow you gain one."

The problem my parents faced was that they had felt unhinged for too long; they had lost their peace of mind and sense of place in the world. Jobs and friends had disappeared, the cat had died, and my mother said to me that she felt as though she and my father were being erased from the surface of the earth.

Martin Heidegger wrote in his essay "Building Dwelling Thinking": "To dwell, to be set at peace, means to remain at peace within the free, the preserve, the free sphere that safeguards each thing in its nature. The fundamental character of dwelling is this sparing and preserving." For Heidegger, as for my parents, the house is not the issue: "building is really dwelling," and "dwelling is the manner in which mortals are on the earth." When people feel safe to follow their true natures, then and only then, "building as dwelling unfolds into the building that cultivates growing things and the building that erects buildings."[1]

To consider their former home any further was for my parents to imagine a ruin—a half-empty vessel—a dwelling and building, both undone. To consider what would come next was to envision the vessel half full and to see survival as a future rather than as a reckoning with the past. The resuscitation of character and will can be central to such projections, as it is central to Heidegger's sense of dwelling.

This is the project (and problem) of anyone asked to consider a border between an old world and a new—the explicit project of the visionary architect. It is an existential project as much as it is a project that deals with physical place. Does the architect look forward or backward in time and space? Does the architect choose to honor memory or pretend that it is possible to erase it? Is the word "survival" seen as potential—an opportunity to re-imagine a way to dwell—or as a kind of curse of endless struggle? Noah's Ark was an exclusive thing, and Cormac McCarthy imagines lonely shelterlessness in the post-apocalyptic survival tale *The Road.* It is not necessarily easy or realistic to imagine the world improved.

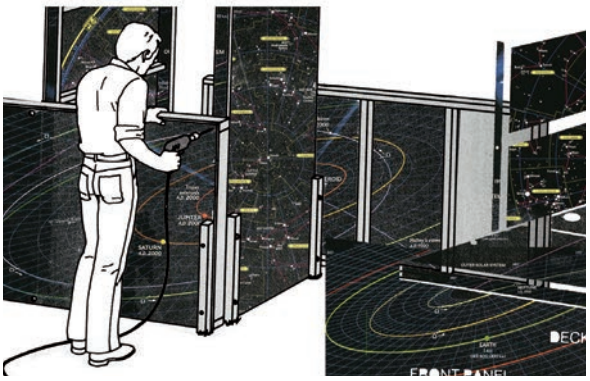
After catastrophe, building qua building can be paramount, but an uninhabitable structure and the fabrication of new housing is only the tip of the iceberg of reparations. Broken levees, earthquakes, flash floods, oil-drilling rig explosions, and pyramid schemes are standard issue for the newsrooms of the twenty-first century. Survivors of such disasters often functionally face issues of architectural consequence: where to live and how to pay for the right to live in that place. Tent cities may spring up or shipping containers may be deployed as temporary housing, but the very difference between a tent and a house, a camp and a private plot of land, is a visual argument for the need to reconsider cultural programming. The functional need to rebuild a place is real; how to rebuild and who rebuilds and in what spirit the place is rebuilt and why the place now needs to be rebuilt at all are questions that investigate the fact that something has gone wrong with dwelling.

This is in fact where vision comes in. How do we want to feel about the way we live, once we imagine—or experience—a catastrophic break with a former way of life? Do we want to feel protected? Is architecture after catastrophe an issue of shelter? Should we desire something like

Mother Ginger's skirt in *The Nutcracker* ballet or James's giant peach, which rescues him from appalling orphanhood? Do we see ourselves alone, and in that case, will a garment suffice as an architecture, our bodies the woody armature that supports a functional envelope? Do we see ourselves as revolutionaries, and how might that translate into an aesthetic? Are there, in fact, aesthetics of disaster that we find attractive and that we move toward, like some self-fulfilling prophecy? Once disaster becomes an aesthetic, maybe it moves into Mannerism and loses meaning in direct proportion to its loss of immediacy; this may be gauche, but how can the effects of disaster be communicated except via an aestheticized cultural product?

To communicate these models of selfhood and of community on the blank slate of a tenuous tomorrow is to render a social proposal, and the visual means of communication in this case is important. An ink wash feels different from a photo-collage, which feels different from a blueprint or a model. How vision is rendered communicable by the visionary is part and parcel of the proposal itself. Our visionary architects have a chance to regard architecture as a refreshed thing, something to be redefined as a word and, more importantly, as a way of life.

1. Martin Heidegger, "Building Dwelling Thinking" in *Poetry, Language, Thought* (New York: Harper & Row, 1971), pp.145-61.



Joshua Tonies, **OBSERVATION DECK, AUGMENTATION TO PRE-EXISTING STRUCTURES.** Amidst an overabundance of events, time and space, individuals have an increasing necessity to fashion personal meaning. This observation deck would offer a vantage point for individuation provided with an overlook to view and differentiate the self from the surrounding systems. A visitor to the observation deck has increased agency.

Healing

LEARNING HOW to SIT and STAND

Aki Ishida

IN THE SUMMER OF 2007, I found myself explaining to my friends that I was taking a class in which we were learning how to sit and stand, and that it was dramatically changing the way I see design of spaces and objects for humans. They were chuckling, as was I, to an extent, but the class made me think of relationships of the body to surrounding space in ways that no other lectures in architecture or design had.

This class was an introductory course in the Alexander Technique. The instructor was a former dancer, and her guidance made me question more things about design of physical space than any one particular book or class. It also gave me meaningful insights into the workings of joints and muscles in more relevant ways than a medical or health book.

Trained as a Shakespearean actor and orator, Frederick Matthias Alexander was born in Australia in 1869. Having developed problems with losing his voice, he observed himself reciting in front of a mirror in an attempt to find the cause. He noted that when he started to speak, he pulled his head back, which made his larynx depress and affect his voice. By identifying and preventing this misuse of his body, his voice returned. He not only became a more successful orator, but also a well-know teacher of studies in movement and posture. The Alexander Technique has since been practiced widely by dancers, athletes, and musicians whose lives depend directly on the use of their bodies.[1]

If there are people who spend years studying and teaching how to sit, stand, walk, and bend in ways that help them live longer with less pain, then there must be untapped spatial understanding that can alter the ways in which spaces and objects are designed. In our Alexander Technique class, we slowed down the joint and muscle movements that take a body from standing to walking. Unless one becomes physically disabled and must relearn how to walk, this is not a process that an able-bodied person contemplates. What if we slowed down and examined our

body movements so that we design for those moments that take a human from a sitting to a standing position?

In 1937, Mabel Todd wrote *The Thinking Body*, a classic book for the study of physiology and psychology of movement and posture for dancers and other students of movement studies. Through it, she brought awareness to the effect of psychological and mental processes on human movement: "For every thought supported by feeling, there is a muscle change. Primarily muscle patterns being the biological heritage of man, man's whole body records his emotional thinking."[2] While design and fine-arts education prioritize visual experiences over other senses, our bodies take in and remember through our muscles and bones. This awareness of muscular memory seems especially relevant when designing spaces that are occupied for wellness and medical uses. Sensual experiences, whether sound, touch, or smell, are heightened under such circumstances because the attention is drawn to the body. As Todd states, "The whole body, enlivened as it is by muscular memory, becomes a sensitive instrument responding with a wisdom far outrunning that of man's reasoning or conscious control."[3]

I believe that the design of environment has the capacity to change human experiences in ways that will dramatically improve the overall health of human beings. Architects are accustomed to designing spaces that are within feet or miles of the human skin, but the zone that is within inches of the skin and bones is often left unconsidered, or left to other disciplines. Fashion and product designers design around the skin, but rarely in relation to the environments that are feet and miles away. Opportunities are found within this dimension for new types of design interventions.

Anthropologist Edward T. Hall postulated in his 1966 book *The Hidden Dimension*: "He [human] is distinguished from the other animals by virtue of the fact that he has elaborated what I have termed extensions of his organism. By developing his extensions, man has been able to improve or specialize various functions."[4] In the fields of medicine and wellness are opportunities for artists and designers to affect human experiences through extensions. New technologies allow us to extend and expand our capacities to sense and respond to stimuli in ways that were not possible in the times of Todd and Alexander. How can we work with these technologies and improved thinking to free ourselves of fixed habits while letting the designed environment guide new, improved ones? There must be ways for us to challenge, reconsider, and relearn things our bodies can do that we take for granted, like learning how to sit and stand. These visions, or hints of them, are drawn on paper here before they are materialized as three-dimensional experiences.

1. Michael Gelb, *Body Learning* (New York: Henry Holt and Co., 1981), p.3.
2. Mabel Todd, *The Thinking Body* (Hightstown: Princeton Book, 1937), p.1.
3. Ibid., p.3.
4. Edward T. Hall, *The Hidden Dimension* (Garden City: Doubleday, 1966), p3.

Worship

WORSHIP

—

Joshua Tonies

DO ALL YOUR WORK AS THOUGH YOU HAD A THOUSAND YEARS TO LIVE ON EARTH, AND AS YOU WOULD IF YOU KNEW YOU MUST DIE TOMORROW.[1]

—Ann Lee, founder of the Shakers/United Society of Believers in Christ's Second Appearing

WE CONFRONT THE UNKNOWN IN WORSHIP, yet somehow attain a state of serene involvement. We experience a type of full, non-material engagement with our lives. While this is an experience shared by many, very few can adequately describe it. If it were possible to understand all things in terms of what is known, we could convey the sense of color to a blind man with nothing but sound, taste, and smell. We can learn nothing of importance when it is explained entirely in terms of past experience.

Serene involvement is a primal motivation. In this communion between the unknown and our faith, our desired outcomes enable personal destinies as well as the collation of collective visions into ephemeral Utopias. Worship is a generative action.

The drawings categorized in this book under the heading "Worship" reference spaces of devotion, mediation, and adoration—provisional respites from the external, material world. Buildings of worship allow individuals to contemplate the temples of intuition and psyche. In cultivating this greater understanding of our inner lives, we move closer to our societal roles and our sense of connectedness to the community with which we are involved.

1. June Sprigg, *By Shaker Hands* (Hanover, NH: University of New England, 1990), p.33.

Aki Ishida, Joshua Tonies

Jeffrey Gibson, **PRIMORDIAL RECONSTRUCTION,** GLOBAL. From a bird's eye view.

Anthony Graves

Museum/Pavilion

2015 or FUNCTION for the FUNCTIONLESS

—

Anthony Graves

THERE WILL BE A SPACE between the neo-primitives and futurists: the former will have insisted on the organic-ness of their materials and the latter on the organic-ness of their forms; the former will find engineering forms require hard geometries while the latter will find that synthetic polymers and alloys can be shaped with relative ease in computer-aided design. The futurists will plan spaces where all aspects of life are unbounded and continuous. There will be oblong holes with smooth edges made of white carbon fiber in the porous border between the spa and the museum and there will be nowhere to hang your wet towel, there will be no waiting rooms or corridors or lobbies; whereas the neo-primitive will rely on the partition of spaces in which he will tell himself "I am building my fort in a tree and I am the tree-fort guy." The futurist will support a glass ceiling with the slimmest of trusses that she will move under with arms stretched wide and will imagine semi-transparent people positioned in the food court. The neo-primitive will modify an old factory that will, after a time and after his modifications, no longer resemble a modified old factory. Some will sketch lines, others will plot tensions, some will assign functions to others, and all of these things will be considered drawing. Some will begin with language and end in material forms and others will proceed in the reverse fashion. People will only be able to move forward through these spaces and inhabitants will be allowed to download as much data as they wish.

The structures will be a pulse, now on the inside and now on the outside. Inside some will describe a warm atmosphere emanating from the floor and walls where it is on the outside; others will ascribe a coolness to the intentions of the planner whom they never will have met. Where structure is exposed in the interior, people will think of an implicit criticism of society, and on those spaces with exterior structures a smaller number will think it an explicit critique of the inside of which they are a part. Some will speak in metaphors of meshes and layers that they borrow from computing and that were borrowed from printing while others will discuss zones, paths, and sections. Walls will be necessary structures or they will be movable partitions independent of supports. There will be compost bins and compost areas. Some buildings will be all partition, some will be rooted, and others on wheels. There will be piles of things everywhere and everyone will agree that his or her plans will serve to slow the pace of life. Bicycles will be used indoors and be kept in places form-fit for their storage. There will be designated spaces and areas of free play. Language will only be used to personalize a space or to tell a story, and all general signage will occur as pictographic moments. You will not be able to lock your house and everything will be open 24 hours. People will not live they will occupy and this will change the way we think about our life spans.

Conference rooms will line the ground floors of residential buildings; the habitations will resemble sheds; the spaces where they come together will resemble ecologically minded hives or tunnels. Landscaping will serve the double function of crowd control. People will work where they live and live where they work. Some will say that vision plays

the predominant role in the futurists' plans while others will claim that touch is the primary sense for the neo-primitivists, but neither will consider either the primary feature of their programs. Some will carry their dwellings on their backs while some will live in dwellings that keep nature at bay; others will choose to inhabit structures that expose their occupants to all manner of exterior phenomena. At night there will be areas designated for cruising, and times allotted for children, lectures, and walking unleashed animals. Colored lights will be used as ways to re-zone. City birds will forage in indoor gardens called green spaces. Films will be projected continuously onto the semi-transparent fabrics that separate life spaces from work spaces from spaces set aside for nonfunctional play. There will be special zones where only women will be able to congregate and there will be places where only men will meet. The neo-primitives will speak of hope and the futurists will refer to past catastrophes. There will be gatherings where the relations between hope and catastrophe are materialized as structures that build themselves and destroy themselves, and the scheduling of these cycles will become the primary subject of planning sessions. People will refer to spaces like they refer to friends and they will speak of friends as if they were spaces. The word "family" will mean those whom you are with and the word "shed" will cease to be used as a noun. There will be designated zones for questioning. Levels will be set aside for the flattening of roles. There will be open markets for the production and free exchange of knowledge and open dance halls with free admission where people will transform themselves into vast collective fans that circulate air throughout the markets and tunnels and hives. You will be able to download as much data as you like.

WORKac, **LOCAVORE FANTASIA.** WORKac's version of vertical farming combines migrant farmers' housing in a series of stepped terraces with a farmers' market and public space below.

Intervention

OPEN GOAL for REDS

Nick Tobier

ONE NIGHT IT WAS A RED FLARE. The week before it had been an enormous noise followed by sirens. Something large, heavy, and moving crashed into something else. Before that it was a distant roar of hundreds of voices rumbling together.

You always had the sense that some interruption was coming. First the appearance of the shirts—red shirts, white patches on the right shoulder, some with numbers some with names. After the shirts came the scarves and the hats. The songs and the murmurs, the frenetic tempo of the region's techno-metal pop blaring from car stereos, the cryptic signals made with spray paint and stencils.

Individually they were not so bad—a redshirt here or there, really, was a fine antidote to an otherwise grey time of year. In aggregation they grew into a visual pulse that was like a mosquito buzzing—a small irritation that, when it persists, grows. One mosquito okay. Two maybe. Five, ten, one hundred—too much, too many.

The thing about the redshirts, like the first mosquito, was that they were just the start. By Friday, as the workday receded into the first weekend night, the posters went up and the skies darkened; the redshirts grew louder with drink and their aggregated presence more menacing.

Marek dreaded this time. His body tensed as he walked home from school past the small knots of redshirts. As the fall wore on and the days grew shorter, it was dark soon after leaving school and there were certain streets whose lamps had long been snuffed out—whether by bulb life or petty vandals it did not matter. Storekeepers closed

Nick Tobier

early these afternoons, pulling down metal gates, securing their doors with extra chains, and barricading their shops against the packs of men who would race down the sidewalks chanting and jeering. Marek's pace quickened as he rounded these corners, anxious to get out of the way of the red buzzing. Grabbing at whatever scrap was at hand—a branch, a piece of construction debris—Marek clutched at what he thought could be a cudgel if need be.

The hardest part about the dread of each Friday, Marek thought, was that what he really wanted was to be out, caught up in the excitement about what was coming the next day.

As the square filled with the redshirts, and the street and dimly lit corners turned from a low rumble into the more ominous pace of pent-up aggression, Marek opened and closed the door to his family's apartment building and bounded up the stairs to their unit. His mother was waiting for him and closed the door behind him.

Marek's father had grown up in the same city, as had his father. Ever since they could remember, the redshirts had appeared along with the aggression. On occasion, a lone figure with a red shirt and a black ski hat pulled over his face would appear and the assembled throng would transfer their hum to a roar. Decades had passed, and still the red shirt with the black mask never failed to really set it off.

It had always been this same way. What use was it trying to stop it, his father argued. In fact, no one really paid it much attention anymore—it became more like a nuisance than a negotiable issue. That willful silence, or lack of public indignation, Marek's father intoned, was the problem, but to shine a bright light on the root cause would take resolution, courage, and more than an army. The uniformed police, even militarized units, were powerless in eliminating the menace, and so it recurred without response, just reaction. A crowd in Genoa had recently stopped the entire city, its stadium quickly evacuated as local police battled the redshirts spurred on by the ski-masked leader, this time a skull and crossbones painted across the dome of his head.

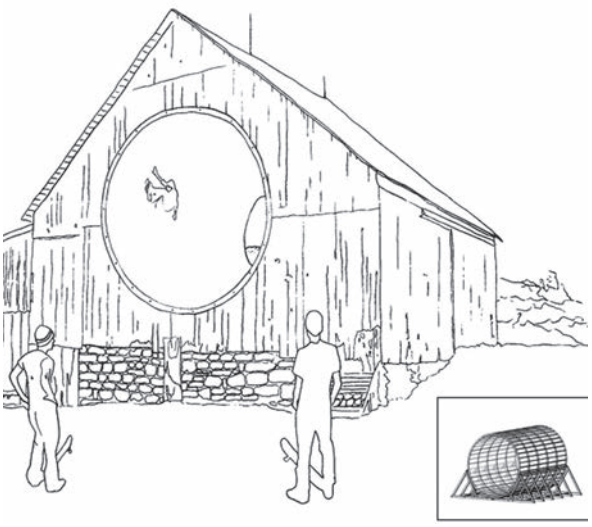
Marek's grandmother showed him the pieces of nylon string she had been collecting. Along with the bags of pieces of string Irma from down the hall had and those from her cousin across the courtyard, the trio of elderly women had gathered enough to get to work.

With the scraps and makeshift bats he had accumulated over the course of the last few years' Fridays racing home during fall, Marek set to work transforming his pieces of wood and metal.

That Saturday morning, the redshirts filled the square and stared hard at what had appeared in front of the municipal building. There, cobbled from scraps of wood sat a gaping open goal, nearly regulation size. A besuited bureaucrat on the weekend shift peered out from behind the curtains. A mayoral spokesperson announced to the media that no structure could be erected on city property without the proper permit. The police paced in and out of the goal mouth, now and then taking turns doing pull-ups on the crossbar as if to test the solidity of its construction.

Milling on the edges of the square, unsure at first of how to proceed, the redshirts from the other side of the city alternately watched the police and one another for a cue. One lone redshirt strode up about 30 yards from the goal mouth and faced the police, who turned to look at him. Placing his empty beer can on the ground in front of his feet, he knocked the can into the net woven of hundreds of tiny pieces of all colors of nylon string. A few redshirts clapped, the police stopped their pull-ups and stood to the side, facing the crowd. A few more redshirts stepped forward. One police officer started picking at the previous night's debris—what at first looked like trash collection. He lined up a motley assortment of empty cans and cardboard boxes, and finally fashioned a makeshift ball from a dish towel and plastic bags.

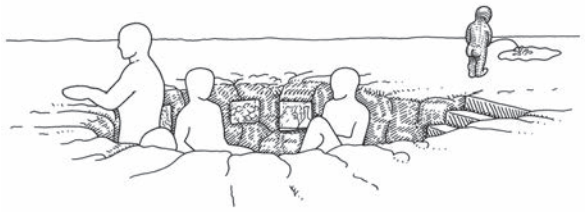
Someone brought out a soccer ball from the back of a bus and cheers erupted from the assembled. One by one, then two, three, four at a time, everyone thumped some-



SIMPARCH, **RING RAISING.**

thing into the undefended net. The square clattered and cheered with a rare camaraderie as accumulated years of physical aggression and mutual suspicion were released as redshirts and area residents piled their shots into this unexpected structure.

While some of the police stayed to watch the shoot-out, a few boarded the bus that had come in that morning from the other side of town. Looking for the perpetrators of this renegade intervention, the police searched the storage bin under the back seats where the flares had been stowed the other week. Aside from a black ski mask, they came up empty handed.



Ken Landauer, **TEMPORARY GROUND MUSEUM,** ANY URBAN OPEN SPACE.

Adapt

From MANUAL: TUNNEL into TOWER

—

Maximilian Goldfarb

A STRUCTURE OFTEN OUTLASTS ITS INITIAL INTENT. Where something useful is outmoded, abandoned or decommissioned, the intended purpose of a shelter is no longer viable. A structure can be adapted in ways that respect certain conditions, yet require modifications specific to the needs of new inhabitants.

A bee colony is a mutable organism. Its body is an aggregate form that integrates architecture and inhabitation. The hive, its function rhythmic and constant, is an architecture that will adjust itself to local conditions without ever veering from its imperative. The hive's sensitive dependence on these conditions reveals traces of its conversation with site and program. Among other functions, its cell-like structure, the honeycomb, is the hive's way of filtering and integrating its external world.

When honey bees begin a new colony, a swarm of fugitive scouts, programmed to fulfill basic criteria, locate a new site to establish residence. This transition may at first seem to resemble the hermit crab expanding its quarters by moving to the abandoned shell of another creature. Yet a more complex procedure is in play: the swarm detachment takes with it an operating system to apply to the process of building conversion.

The smart system of internal (pheromone) transmission —the insects' networked liveness—is what has been referred to holistically as an "unconscious wisdom":[1] the body, brain and dwelling experiences are intertwined with the systems of production and distribution; a machine *of* living.[2]

As an organism that responds to its complex ecology, the hive colony, in its myriad designations (breeder, forager, feeder, cleaner, undertaker, sentry, scout), invests in its environment efficiently, only exploiting resources for its own ability to continue to contribute fully.

The hive's modular formalism, combined with a scaleable adaptability, reveals a deeply principled building methodology, able to withstand the *disintegration of a prototype*[3] yet maintain its systemic order. When split, the swarming body requires dwelling. The operating system is carried to the next site to be established in newly adopted shelter: a hollowed tree, oil drum, precipice, soffit, doghouse, garbage can, cave, or even the trunk of an abandoned car.

The location of the new site will be determined by its proximity to local resources, and the ability of the selected structure to protect from the elements and predators. The organism of the swarm will occupy the new structure and set about its process without hesitation or rite. The cleaning, sealing, and retrofitting of the protective cover begins at once.

Builders begin work within the newly established enclosure by lowering inverted parabolic arches of wax comb from the ceiling. The bee determines the vertical line of the comb by using its body as a plumb instrument; the

worker hangs upside down like a pendulum. Axial orientation of the outward-constructed cells corresponds to the previous hive from which the swarm originated.[4]

The building material is produced in the abdominal gland of the worker and secreted when nectar is held internally for too long: the absence of available storage space physically manifests the need for space building. The pattern of constructing these honeycombs tends to radiate outward and downward from the top center, in service of descending honey, pollen and brood compartments. Foragers will initiate the storing of honey in a lateral band across the top while the honeycomb is still in progress. Engineering this tapering of the comb allows for counter-distributed downward stress caused by the increasing load of honey stores, so that the comb will not pull from its topside footing. Each individual module or *cell* of a hive results from essentials: the anatomical proportions of the builder, her multiple uses (womb, food stores), maximized spatial and material use, and structural integrity. An aberration from the overall cell design is the periodic stalactite-like *spur* cell that hangs off the lower sides of the comb to house the gestation of a potential queen.

Within the comb, each of the seven (uncapped) walls of a cell is a party wall, as the cells are layered on a comb to have two faces for entry, situating cells back-to-back as well as adjoining the six side walls. The cells recede inward at a 13-degree angle, which aids the retention of side-loaded materials. The workers will begin a series of combs, rather than completing the structures consecutively. All combs are constructed in parallel, adhering to uniformly separated space between and at the sides. The 1.25-inch distance between the center of each comb, and the consequent space between, allows the bees to pass among the faces of each comb. This space also serves as an air circulation passage for heating and cooling the hive environment. The hive maintains a consistent self-regulated temperature of 95 degrees throughout the year.

This methodical building practice is a precise, collaborative procedure. Wild honey bees combine their innate design strategy with an ability to improvise in response to changes in the surrounding external and internal terrain. In the event of a physical disturbance that causes a comb to fall, shift, or collapse, continued construction will maintain the space required for circulation and passage within the hive by taking cues from the form of the wreckage. If there are oddly vaulted contours within the walls of a hollowed log or a stone recess, the comb will correspond by adapting width to broaden or narrow as the building proceeds. Construction continues until the space reaches capacity, thus necessitating the production of a swarm.

Michael Cataldi, **RUG TENT.**

The internal order of the hive grows in relation to its repurposed structure, whether it is in a natural or artificial cavity. It incorporates and adapts characteristics of the given topography into preset regimentation. The order of the hive, however self-absorbed, honors its new building habitat as well its surrounding terrain.

1. Rudolf Steiner, founder of Anthroposophy, delivered a series of lectures on honey bees in the early twentieth century.
2. Le Corbusier referred to the house as "A Machine for Living," a mechanism to facilitate easy functions of living.
3. "Contradiction adapted is tolerant and pliable. It admits improvisation. It involves the disintegration of a prototype." Robert Venturi, *Complexity and Contradiction in Architecture* (New York: The Museum of Modern Art Press, 1966), p.45.
4. Ethologist Karl Ritter von Frisch investigated the sensory perception of insects.

Fort

FORT

—

Mary Walling Blackburn

DISCLAIMER: This is neither a swashbuckling reverie about the Alamo, nor is it a ribald and light recollection of childhood lean-tos, nor a meditative aside about forts that are like huts. In the end, this essay is not the fort that collapses with you inside. It's the one that collapses in front of you. The dust you choke on is beautiful. It is temporarily suffused with light.

1.

In my first year of teaching, I gave my students Georges Perec's essay (from *Species of Spaces*) on beds. One student in particular did not, in response, objectively catalog the collective locations of his beds; this student was more worried about the broached bed than the psycho-geography of furniture and how to secure the bed as if it were, well, a fort. This was because he could not abandon himself to sleep—never a leg-splayed, arms-dangling-over-the-bed-frame sleep. He tucked every blanket around him, sealing all entries, all exits: his linen foxhole. These were the words he fastened to one another in order to describe the nightly construction of a fort for sleeping: linen basted to foxhole; human bedclothes no longer monstrous when turned into warren.

2.

The sheet would not prove an adequate barrier when invisible night visitors arrived, breathless. Had they come far? Were they recognizable? Unlike Perec, his bed became something other than bed. His bed: more stage. More altar. More fragile hole. He could not sleep. He was not sheltered.

3.

At Home. In *The Poetics of Space*, Gaston Bachelard claims that home is "our first universe," a structure that echoes the outlines of our very being. And what is the bed but the center of that universe? And the ruined bed? A ruined cosmos. However, a linen foxhole-née-fort could be an ad-hoc attempt to repair a busted universe or to squat in its remains. But in this instance—of perpetual vigilance and collapsible homestead—sleep defeats you. With your eyes shut, you are approached. Will the fort hold?

4.

The witch-trial testimonies in colonial Salem also make record of night visitations. Of some thing, some one, broaching beds and broaching bodies. But these visitors exceed the human; your house/bed/body is porous in their presence; they squat in the remains of your destroyed persona. In this scenario, a blanket fort is not adequate. A cocoon of woolen bedclothes is pretty—and then pretty much destroyed. The beauty of the linen foxhole was linguistic, aesthetic, and psychological. I've already mentioned its poetry, but I haven't explained the rest. After the little human has been partially destroyed by another, she has the chance to protect the ruins of herself with a new

Paul Burn, **LIVING STRUCTURE FILLED WITH ELECTRICITY-PRODUCING BACTERIA AND WORMS.**

structure of sheets and comforter. The new structure is another body of sorts. It stands in for what was lost and when she reads by flashlight, it glows.

5.

The blurred form of an animal at the forest's edge could make a colonial heart go pop! At that point in time, it was reckoned that a witch's imp or a devil's helper might inhabit the skin of hapless beasts. Her cat is not a cat. Your ox is not an ox. An object is devoured by another object—from the inside out. The home is both outpost and fort and if it succeeds at being "fort," one kind of people survives and another doesn't. If it fails … one kind of people lives and the other doesn't.

6.

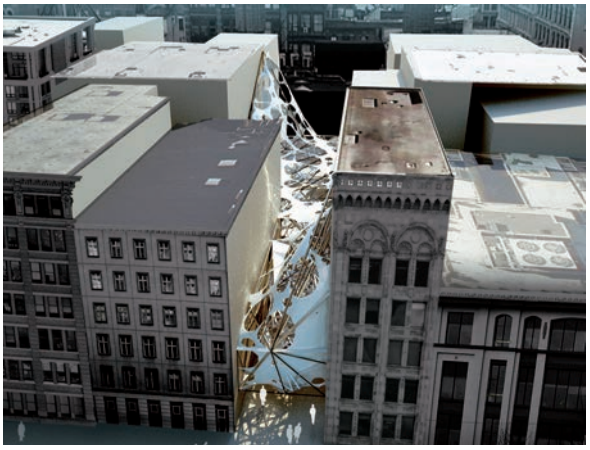
Louise Bourgeois constructed a trustworthy fort entitled *Articulated Lair* in 1986; at that point, I'm 14 and have just been brought to a boarding school in the wooded hills by a wide river. I share a room with another girl; every night, I secure myself in a wool cocoon with a breathing hole. My old night visitors are thousands of miles to the west. But the daily architecture persists; I build anew each night. What other animal does this?

The *Articulated Lair* is 300 miles south. In an alternative universe, I travel south to see Bourgeois's sculpture—while my peers travel north to see the Grateful Dead. In

fact, I am inside my blankets, naked and dreaming bad dreams. At that point, I don't know how to get from the bed to the boarding school, from the boarding school to the art gallery. Bourgeois has thrashed a path. Fort as Lair: the animal is secure. Bourgeois said that, "*Articulated Lair* is a closed environment, eleven feet high. It is a circle with two openings. It is a 'lair.' You can come in, sneak into it by a very small door, and there is another small door, and there is another small door at the other end to get out. It looks like a trap but if you were clever, even though it is deserted and terribly lonely, you could get in and get out."

ENDNOTE: We began with the Alamo. Let us end with the Alamo. During my first visit, at 20, in what felt like a nave, I spied a vitrine containing Davy Crockett's white buckskin vest. The front of the vest was patterned with flowers outlined in baby blue, light pink, and yellow beaded flowers. The museum in the outer buildings displayed a thatch of Crockett's strawberry-blonde hair and a ring. The literature stated that he was thin and tall. But they do not call him a beautiful frontier dandy. We are not given licence to imagine these foolhardy American empire-mongers as so lovely that the Mexican defenders hesitate. To kill or to kiss. Both. Beauty is dangerous for both men and women. It stops us in our tracks, and then we keep going. Or, as etched in silver on the stock of Crockett's rifle, we "Go Ahead." We get through beauty.

Each visit to the preserved fort, I looked for a postcard that featured Crockett's vest in the museum gift shop. The fort housed his queer remains but never did they offer a regular-sized postcard with the vest. Last visit, I stood inside the fort and quickly sketched the vest. I'd make my own postcard. I'd queer the Alamo. Make it the kind of fort I grew up with: one that confuses me, filled with American bad boys—you near pass out from their beauty, corrupted; but it is comparable to passing out at knifepoint. The rest of the world has mastered this position (and is exhausted), the tip of America's blade resting on its collarbone. At the end of the endnotes, it is clear: desire and hatred, bodies and forts—all makeshift. They collapse. Where's the Alamo? What's in the dust? Don't remember.



Peter Macapia / labDORA, **DIRTY GEOMETRY PERFORMANCE PAVILIION,** SOHO, NEW YORK, USA, detail.

Interstice

INTERSTITIAL SPACES

Thomas Micchelli

IT TRAVELS FASTER THAN THE SPEED OF SOUND. THE FIRST NEWS YOU GET OF IT IS THE BLAST. THEN, IF YOU'RE STILL AROUND, YOU HEAR THE SOUND OF IT COMING IN.
—Thomas Pynchon, *Gravity's Rainbow*

IN-BETWEEN. The exquisite limen of suspension, confusion, escalating tension. The swollen moment of unknowing, of neither-ness: of categorical disorder, vanquished faith, Blakean rapture. The blunt thud of what hits you when it hits you before you know what hit you.

It is a state that is, by nature, self-limiting: you can't linger there for very long. Consciousness, by nature, inevitably returns to analyze, divide, rank, and file. You enter with one foot and exit with the other.

Interstitial spaces. Staircases, foyers, corridors: you can't linger there for very long. They are for moving through, for entering and exiting. The floorboards wear there before anywhere else. Sometimes they are secreted from view, sealed, complete in their in-betweenness. You need a contractor's license to go there: the floor slab above and the ceiling below, where a building's arteries and veins pump and drain. The more flexible the structure, the more auton-

omous the equipment, endowing each floor, like pieces of a cut-up eel, with independent life.

Independent life. In biology, interstitial spaces are the homes of tiny creatures living between flecks of soil and grains of sand. They are the cavities between organs. They surround tissue cells and fill with fluid—too much fluid and your flesh turns into a tumid sack.

They are places that are inflexible in their requirements because they fulfill essential functions. Any room can be a bedroom: just drag in a futon and lie down. But not any room can be a hallway, or a vestibule, or a stairwell. These spaces must make sense in the structure's context, in its anatomy. To depart from the norm in terms of construction is to indulge in folly. To depart from the norm in terms of use is to slip society's façade, abandon comportment, engage the real.

They are where secret handshakes are shook, notes are passed, lies whispered between clenched teeth. Where the bedridden sleep in overcrowded infirmaries, where illicit lovers grapple in fast, furtive sex. Where curators hang a painting that just doesn't fit the storyline of influence and tradition, cause and effect.

They are shadow spaces, where odors are trapped, where dust collects. Where memories mingle with imaginings, where the potential overtakes the actual, where the core is tangential and the tangent becomes the art.

Nick Tobier, **WALKING CITY,** EVERYWHERE-IN-ONE-PLACE. Stacking city offers a dense thicket of passages and places to wander.

Clandestine

The CLANDESTINE BUILDING

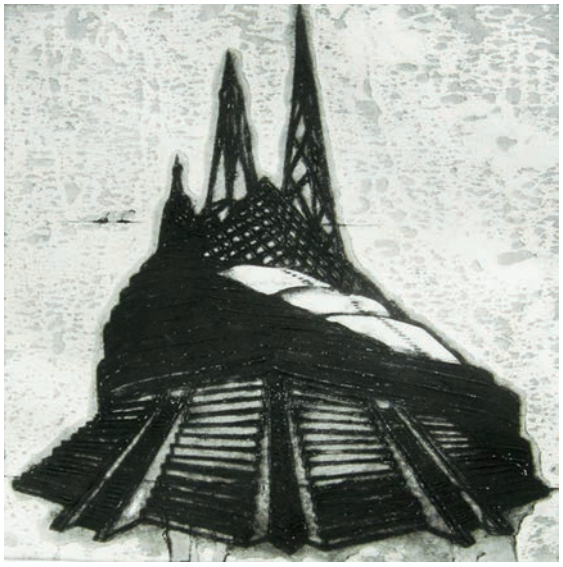
Michael Cataldi

THE DRAWING BUILDING ARCHIVE, the origin of this book's content, brings to mind both the act of drawing itself and the product of those acts, many of which are in fact drawings of buildings, as evident within these pages. These drawings employ forms of representation that we associate with the as-of-yet-built environment. Architectural plans and elevations, anticipating a future use through their schematic form, and artist renderings and perspective drawings show us the exterior of the building, placing the viewing subject outside of that future use, be it clandestine or otherwise. Such drawings render the interior of the building transparent, making it legible to the viewer through a sense of scaling relating to that viewer's social experience, in spite of their ability or inability to convert English to metric or vice versa. But at the same time, in a dramatic reversal, this transparency is rendered opaque on the page through the oblique perspective and the artist's rendering, and off the page through the process of constructing that form in built space, adding skin to structure, making that which was visible in the representation invisible in material form. Concealment is a function of architecture. Clandestine activity is a function of its inhabitants.

The use of plate glass in the architecture of the Bauhaus attempted to reconcile this distinction between form and function through a rejection of ornamentation and decoration. Collapsing three-dimensional space into two through the Utopia of the schematic and through the interplay of transparency and opacity in the reality of the building, the processes of the Bauhaus revolutionized the role of the building with respect to the activities and social relations within, creating spaces that functioned for inhabitants at work or at rest. The drawings and buildings of that period register ideologically in their desire for equality, and transparency functioned physically and metaphorically to that end. The plans and buildings born of them were of a specific, now historic, moment, a critical response not only to past imperial eras, but also to the tyranny of advanced forms of production and alienation under capitalism.

What was absent from their plans—and indeed remains absent in most structural drawings—is an indication of use, whether past, present, or future. In contrast, all of the drawings in this section contain these temporal indications through the use of bodies, text, and tossed furnishings. On the one hand, this speaks to the difficulty of illustrating adjectives, and on the other hand it gestures toward our specific moment and the difficulty in conceiving transparency in structures. Perhaps this is as difficult as it is to conceive of equality in capitalism.

The similarities of our moment to that of the Bauhaus are remarkable. The dictates of imperialism and the threat of endless war persist. The tyranny of advanced forms of capitalist production has intensified, "specialized" (read unskilled) labor has dispersed to the most disadvantaged geographies on the globe, promising only diminishing wages and distributing debt. Those same goods, produced in the undignified factories of the free-trade zones of the world, are consumed in suburbs in which the public sphere has been reduced to shopping centers and big-box stores, creating the false appearance of an ever-increasing quality of life by filling our domestic spaces and ourselves with more stuff. These conditions have changed indeed since the earlier moment: they now pervade all corners of the globe, their machinations greatly intensified and increasingly resilient.



Nicola López, **BUILDINGS FOR A DUBIOUS FUTURE: MONUMENT VIII.**

The act of building itself has become a terrain for intensified capital accumulation through its physical production and financial abstractions. Foreclosed homes persist as material remains of the dead pledges of a debt society. The schematic drawings for these empty spaces are filed away in the hard drives and flat files of Toll Brothers and other publicly traded home-building firms. They lay out the structure for use, control content through form, and thus appear as the necessary functions of the system that continually claims itself to be non-ideological. There is, however, always a use imagined and an ideology functioning behind the plan revealed in the mortgages that made them material, sold in bits and pieces across the globe to disastrous affect. This more than anything that we could illustrate represents the notion of the clandestine building.

Misuse

IDLE TIMES

Jocko Weyland

FROM SKATEBOARDING IN EMPTY POOLS to jumping from building to building, staging theater pieces in abandoned factories, and swimming in tarp-lined trash dumpsters, the notion of misuse has gotten a lot of play lately. Reconfiguration, reuse, whatever you want to call it, all these variations on the concept (and plenty more) activate public and semi-public spaces in ways that contradict their original purpose. And that's all great. Using these places and things in a manner that goes against, or subverts, their intended application is inventive, intuitive, exciting, and playful. Inappropriately extending the function of any built environment is all about creative inappropriate behavior mixed with a dash of panache, and possibly that is exactly what is appropriate in the end. But maybe that's not enough, or too restrictive, because though certainly doing something counter to a programmed or former use is novel and interesting, such directed activity leaves out the vagaries and nuances of life. There's always a bit of "mis" in any use, and that's important too: what happens in the spaces in between the spaces, the actions, thoughts, deeds, and accidental moments of true-life poetic coincidence that don't have any particular relevance to what is prescribed. The utility factor is an albatross around the neck of chance,

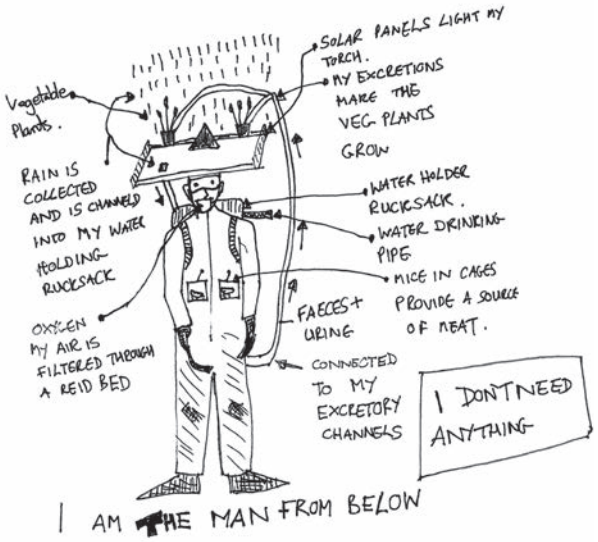
of risk, threat, danger, and excitement. This is paean to all that, along with the less sensationalistic joys of loitering and idling.

All of this mutated adaptation is in vogue, and that's fine and very good. To skateboard in a pool that was never meant to be skateboarded in, or to swim in a dumpster that was only supposed to have trash inside, that's an undeniable and righteous kick. A thrill, an epiphany of "this doesn't have to be dealt with how we were taught." Wonderful. A noble motivation, though one that is predicated on accepting the idea that there has to be some kind of reason. In a strange sense that's capitulation. Even with a skewering of a correct use comes a schematic and programmatic bias and the tyranny of outside norms brought to the inside of the misused place. Maybe that's getting a bit too dramatic—and again in general it's all wonderful—but the not-on-purpose and unintentional shouldn't be short-changed. That's where the real freedom lies. Liberation from a reason.

Not to put too fine a point on it but what the abandoned, disused, misused, forgotten, decrepit, or just places taken note of that others are ignoring also provide is a place to do nothing. And doing nothing is very underrated in our day and age. No action—that is the action. Consider it the misuse that follows the misuse. You skate the pool, you explore the foreclosed house, and then you sit and talk in the fading light. Or just silently appreciate the fading light. You swim in the dumpster pool, but you also hang out on the lot after drinking a beer. Drinking many beers, then pissing in the bushes after, you might just find a hundred-year-old washer or nail, or see an untamed alley cat hunting for its dinner. Conversation ebbs and flows, stops, gets derailed, and at its cessation the mind wanders and absolutely nothing of consequence comes of it. Maybe it's an outdated romantic notion but there's something to be said for smelling the flowers, so to speak, or admiring the rust on the forsaken machine, the crumbling mortar on the building, the completely-by-accident arrangement of trash and detritus. Lurking. Bartleby's "I prefer not to." Like sleep, like not buying anything, it's a rebellious act. "Sprandelling," as C. Robbins calls it. The emancipation of not doing anything.

Architecture should be a labyrinth of spikes for unexpected encounters. Why not? So should the nature abutting the architecture, like the mise en scène encountered canoeing down Brooklyn's Gowanus Canal of some random dude practicing his DJ skills at the end of one of the streets for nobody but himself. The beats go out over the toxic water for the birds, making for a physical and emotional response to surroundings for no particular gain. Extend the stairs, that is, put another cinder block on one that's already there. Not to build anything, but to have a better place to sit. Eat a candy bar and look at the stars. Marginal space next to the Jersey Barrier. Crystal castles to run up on and slide down. The inaccessible-to-cars section of the parking garage—that's where you go. Kill some time on a Moscow rooftop. Recontexualization on a lo-fi tip, just plain inhabiting but not actually living there.

Too much importance can be put on this impulse to "reuse." There needs to be space left over for just being, for letting the larger forces of decay and the natural order of entropy prevail and give you a place to simply hang out. The dreams of sleep, but awake. Yammering, palavering. Or being quiet. Quiet is also underrated and undervalued. It's fun to have things reconfigured and bring a scene but the opposite also has an appeal. Contemplation. Reverie. Stasis. Hide out, be clandestine, a temporary bum, an aimless vagrant where you're not supposed to be. Avail yourself to what is convenient and interesting, without formal plan. There is so much doing in this world that an undirected and perhaps lazy refutation is also essential.



Charlie Tweed, **DESIGN FOR A SELF-SUSTAINABLE SYSTEM,** UK. A design by my alter ego "The Man From Below" for a mobile system of self-sustainable and safe travel on "the surface."

A USER'S GUIDE to CYCLONOPOLIS

—

Jeff Byles

Here on the manufactured planet called Cyclonopolis, we drink in drawing like sunlight, and every scrawl and sketch we make blossom into reality. Don't ask us how it happens. This is a land of wondrous, itinerant castles atop semi-trailer trucks that stop now and then to pick up passengers and whisk them into the future; a place dotted by survivalist encampments full of disheveled, clipboard-toting visionaries; of floating baseball stadiums and ruined geodesic domes and hotels made of diamonds; of marvelous rooms of memory; a world where graphite is a rare and precious substance, and totally free to all.

So let's get started. There's a lot to see on Cyclonopolis.

First, here's that performing-arts center everyone always wants to photograph. They built it on a floodable island, which is not the first place you would want to put a performing-arts center, but the Fogey Administration, which was completely broke before we got rid of money, had found this little surplus shoal in the Han River, and it was free. The building was originally supposed to be shaped like a big langoustine, but translating that into a beach with deployable high-tech production consoles—not to mention a highway roaring through the recital hall—got tricky. There were endless discussions about sponges and aureoles and crabs. "What if we twist basic shape?" someone famously wondered. "Why?" went the response. On Cyclonopolis, we question everything.

Floodability is important here. No self-respecting architect has dared to draw anything that couldn't withstand a storm surge after the Seattle Public Library's awesome destruction by a freak tidal wave back in the days of global warming. (Fortunately, before the Earth imploded, its otherwise incompetent and foolhardy caretakers had the foresight to cryonically preserve Rem Koolhaas and launch him into extragalactic orbit, from where he occasionally sends us cryptic messages about Mies and Coney Island. Go, Rem!)

Speaking of global warming, we actually had to install a huge ozone factory in the stratosphere, since in the years before the Earth's big meltdown (friggin' Earthlings again) some wise guys at NASA figured out how to steal everyone else's ozone by basically broadcasting a giant sucking sound throughout the universe, and then blaming it all on some guy named Bill Clinton. Jerks. I should also mention another thing up there, which we had to create after our planetary currency "adjustment": an extraterrestrial outpost for laissez-faire capitalist outreach. Yep. We're not proud of it, but it was part of the deal we made with the last of the Fogey Administration to turn Cyclonopolis into a communal society. The unrepentant bankers wanted to be blasted into space, where they subsist on some kind of strawberry-flavored nutriment and search for derivative securities they swear are hidden in "dark matter" around the cosmos.

That tower on the horizon? Babel. If you're afraid of infinity, don't go there. We're always having to rescue old postmodernists from the upper reaches of the thing. For some reason they come in droves to see if Philip Johnson really made it to heaven, but they get the willies about halfway up and start screaming nonsense about "stabilizing the referent" and architects being "high-class whores," and then some even start taking off their clothes and trying to mate with the "Gaia of the grid." It's a mess.

Housing is still a problem, always a problem, the eternal problem. We haven't gotten it right, either, but some new directions have proved promising. In the central urban core, we have a great vertical farming system that incorporates farmers' housing in a series of stepped platforms that rise into the sky. They tower over public spaces below with farmers' markets, art installations, and stilt-like museums that support the whole structure. There's even a golf course 12 stories up, and all kinds of crops that double as green roofs for the houses. I've had an eye on one of those apartments, myself, but you have to prove you know what a rutabaga is to get in there, and I keep flunking the test.

Over in the district known as Bucolica, another housing type has been getting road-tested: a subdivision of galvanized, corrugated-metal grain silos, each with a house inside—2,000 square feet of instant residential real estate. The former landowners, a family of once-proud farmers, got wiped out in the big soybean bust of 1975, and the land was eventually expropriated by the EcoUrbanist Embassy and reinvented as a pop-up experiment in "house-in-a-can" prefabrication. They're cute as hell, but the silos leak all the time, and we still haven't succeeded in

abolishing rust, despite what the survivalist-visionaries claim. My favorite architectural details are the little follies in the front yards called "incline houses," which are set on rails and rock from side to side, like old-fashioned rocking chairs. You can sit out on a lazy summer evening and enjoy languid conversation while watching the stars come out. We still have stars, believe it or not.

Careful after dark, though. Bucolica can get a little dicey. Officially we're not supposed to show you this stuff, but since you'll be inheriting the place, you may as well get it warts and all. Over here are some crazy contraptions made of rickety wood and chicken wire. We've heard of backyard seances being performed in there. And on the other side of that pile the locals refer to as the "Palazzo di Merda" (alas, we're still perfecting our large-scale composting program), there's a classified X-ray research lab that has something to do with acid rain. Don't ask, don't tell, is all I can say.

Oh, and watch out for those weird cybernetic organism things that look like mop-heads crossed with cat-scratching posts. Vicious little bastards.

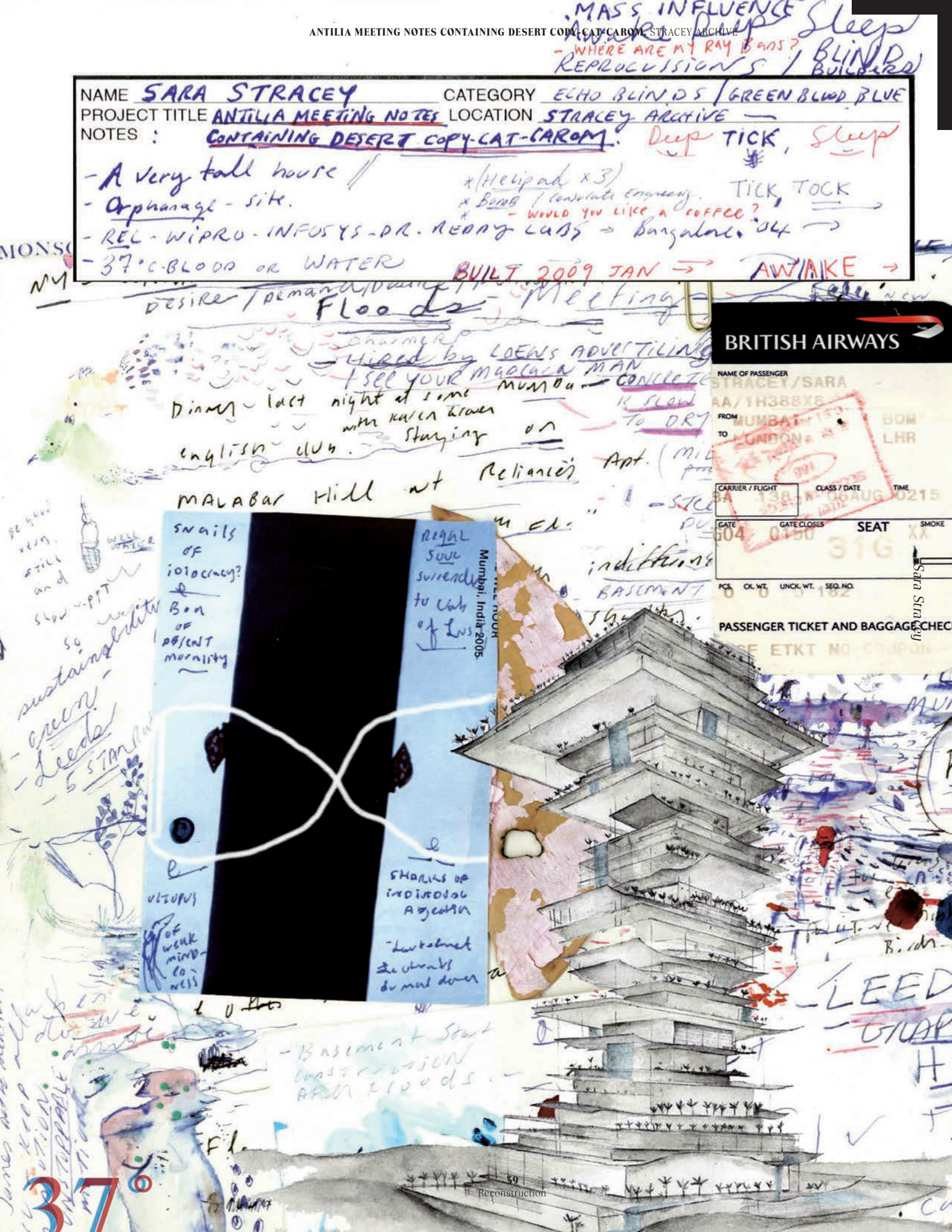
Okay, let's move on. There are a few other things I want to show you. Beautiful, amazing things. One of them is an old asylum building, like something Lou Kahn might have dreamed of if he'd been into the Second Empire style. It's called the Agency of the Orphan, a vast psychological state in which we're free to dream ourselves a new life up in the attic under the mansard, where the likes of Huck Finn and Natty Bumppo and Esméralda dance in the shadows, and we look out upon a lake that seems to stretch for miles in every direction, a perfectly smooth surface that glints back at us like time itself. We're all orphans here, you know.

I don't know about your galaxy, but the one we came from was hard. Sometimes everything got so mucked up with instant-this and hyper-that and there was no longer time to remember anything at all. That's why one of the most special zones of Cyclonopolis can be found at the Archive of Lost Thought. It's a Borgesian labyrinth of land and memory known as the Edition of Lost Rooms, a sort of glorified mud hut where in the crucible of clay and fire all the former stations of our lives are given presence. Cold offices where we once toiled for hours on end, colorful cafes recalled from the old parables of Vienna, shabby kitchens in walk-up apartments, parlors from Arts and Crafts bungalows in California (remember California?), rooms where you could lie in bed and, crooking your neck at just the right angle, see the moon rising into the sky like a giant yellow pillow. Pilgrims from all over the galaxy come to this latter-day Merzbau to rediscover the architecture of the past, drinking in motes of dust in sunlight and delicate filigrees of decoration such as only exist in memory. You can get lost in here, and yet find yourself at the same time.

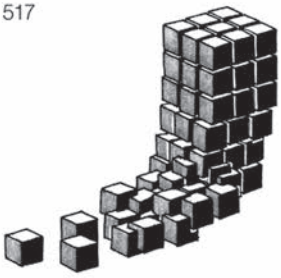
So here we are at this other place I couldn't resist bringing you. It's kind of a secret, too, but I love it to death. It's a house made of peppermints and licorice and graham crackers and lollipops, all the good stuff architecture wants to be, but somehow, in the old days, could never quite become.

Dennis Dollens, **DIGITALLY GROWN BIO TOWER,** ARIZONA, USA.

Visionary Drawing Building

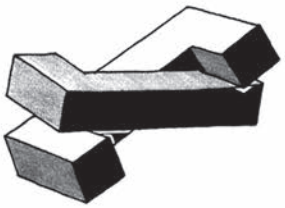

NAME SARA STRACEY
CATEGORY ECHO BLINDS / GREEN BLOOD BLUE
PROJECT TITLE ANTILIA MEETING NOTES
LOCATION STRACEY ARCHIVE
NOTES : CONTAINING DESERT COPY-CAT-CAROM.
- A very tall house
- Orphanage - site.
- REL - WIPRO - INFOSYS - DR. REDDY LABS
- 37°C - BLOOD OR WATER
BUILT 2009 JAN
AWAKE
Floods
Meeting
Dinner last night at some english club.
with Karen Brown
Staying on
MALABAR Hill at Reliance's Apt.
BRITISH AIRWAYS
NAME OF PASSENGER
FROM
TO
CARRIER / FLIGHT
CLASS / DATE
TIME
GATE
GATE CLOSES
SEAT
SMOKE
PASSENGER TICKET AND BAGGAGE CHEC
Mumbai, India 2005.
Sara Stracey

517



chalk tower

518



city-block hug

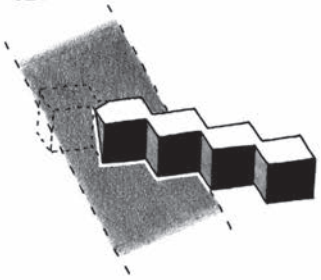
519

e-building

520

vitruvian circulation

521



checkered cantilever

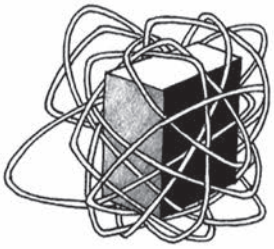
522

structural rendering

523

coiled steel

524



wired structure

525

stretched city block

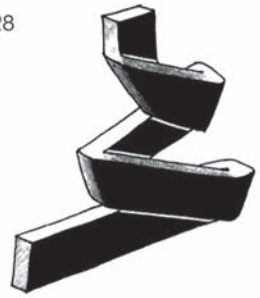
526

oblique pixel

527

dome stack

528



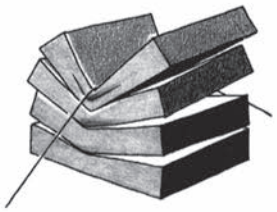
ribbon tower

BLANCIAK, FRANÇOIS, *SITELESS; 1001 BUILDING FORMS*, DRAWINGS 517-540, PAGES 56-57,
© 2008 MASSACHUSETTS INSTITUTE OF TECHNOLOGY, BY PERMISSION OF THE MIT PRESS.

529

trenched dome

530



ground-bound floors

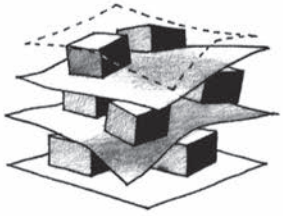
531

mold facade

532

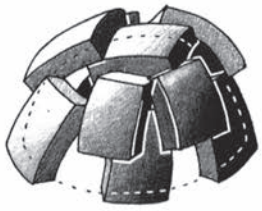
spool steps

533



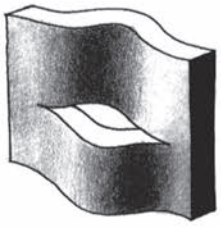
paper floors

534



ballast dome

535



eye slab

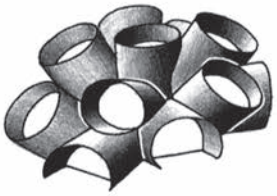
536

puddle pyramid

537

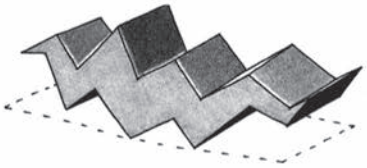
dancing floors

538



tube dome

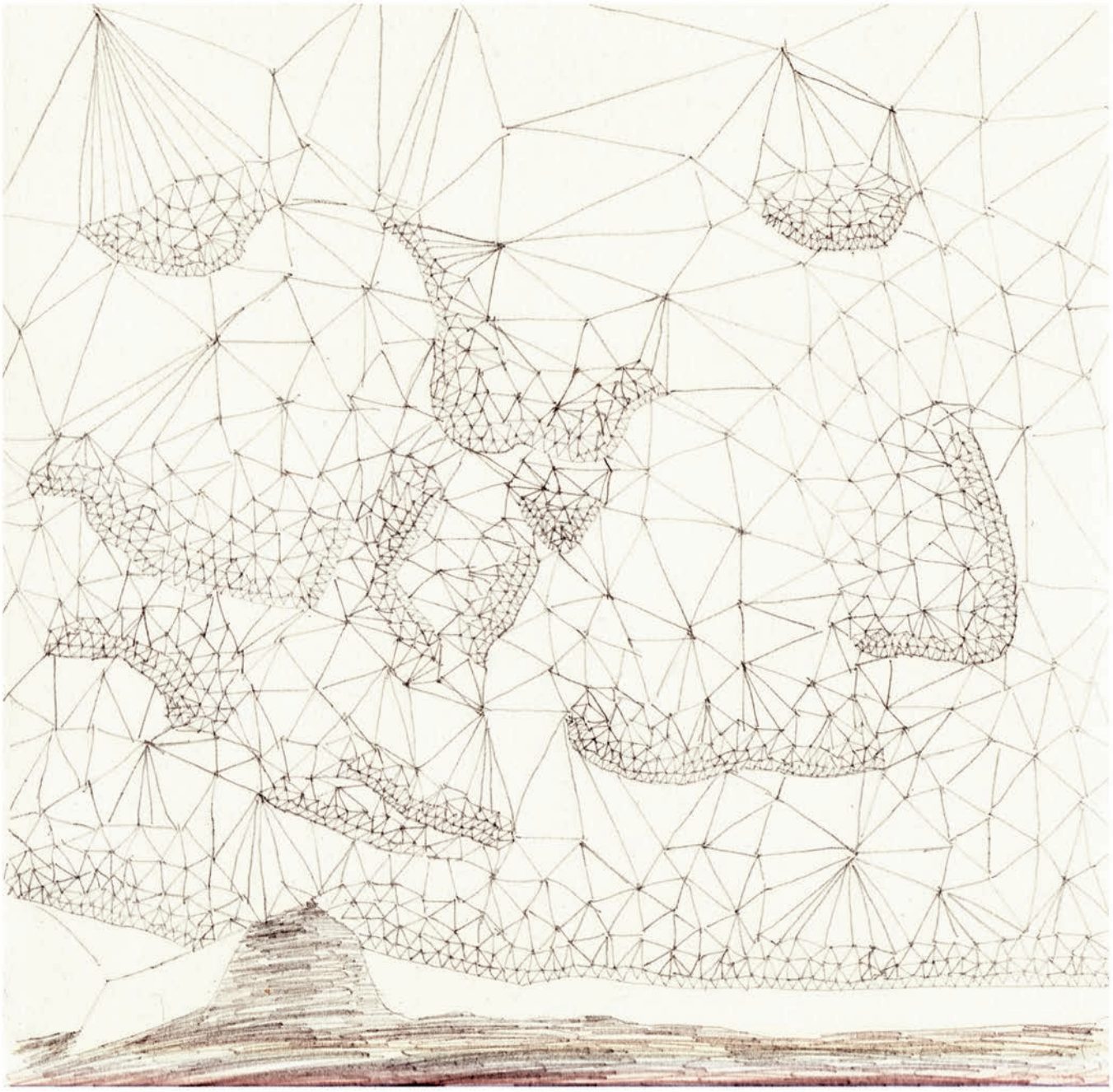
539



pitched-roof belt

540

viral structure



name JACQUE LIU

project title GEOGRAPHICAL LANDSCAPE (DETROIT)

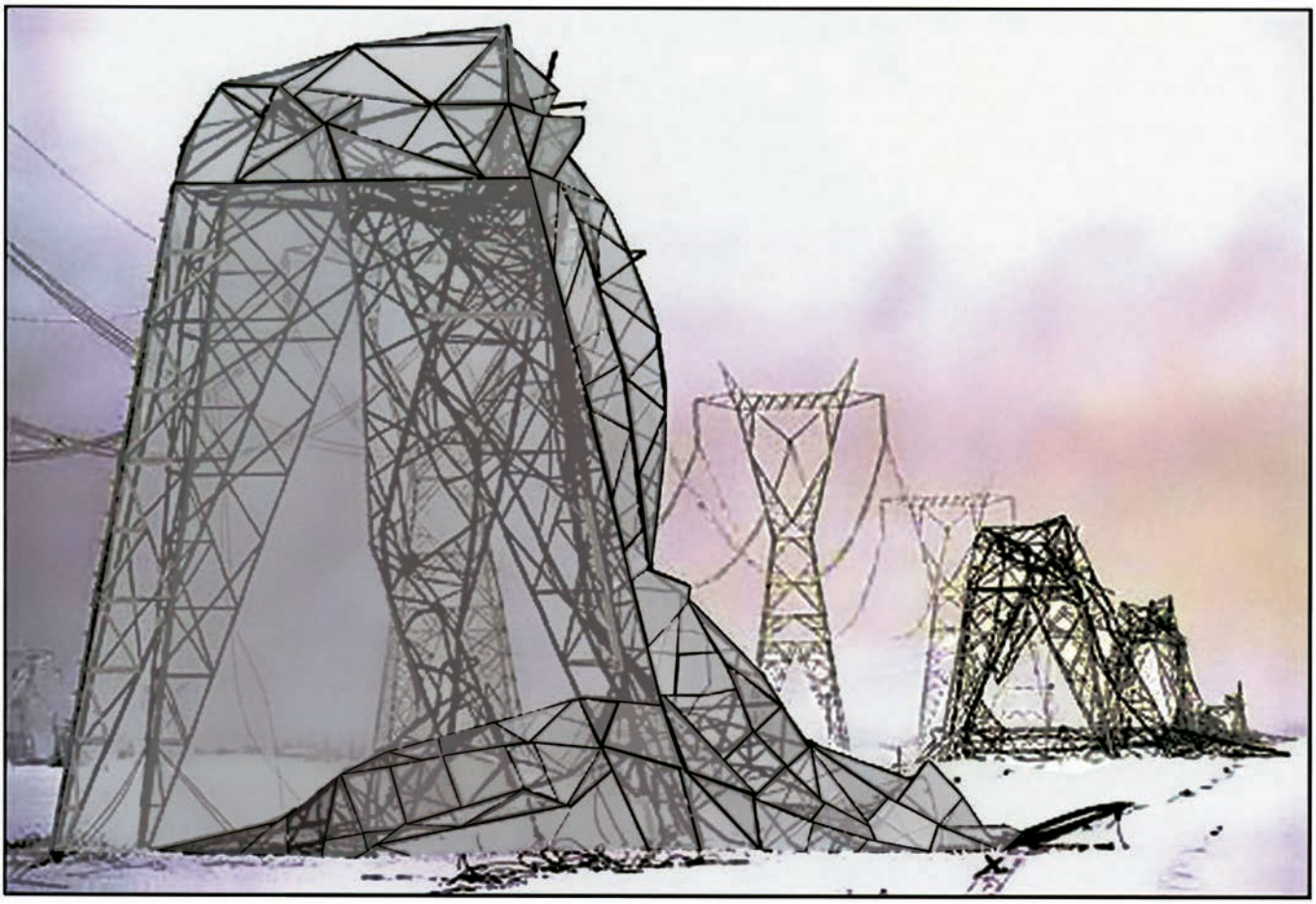
category RECONSTRUCTION

location DETROIT, MI

notes

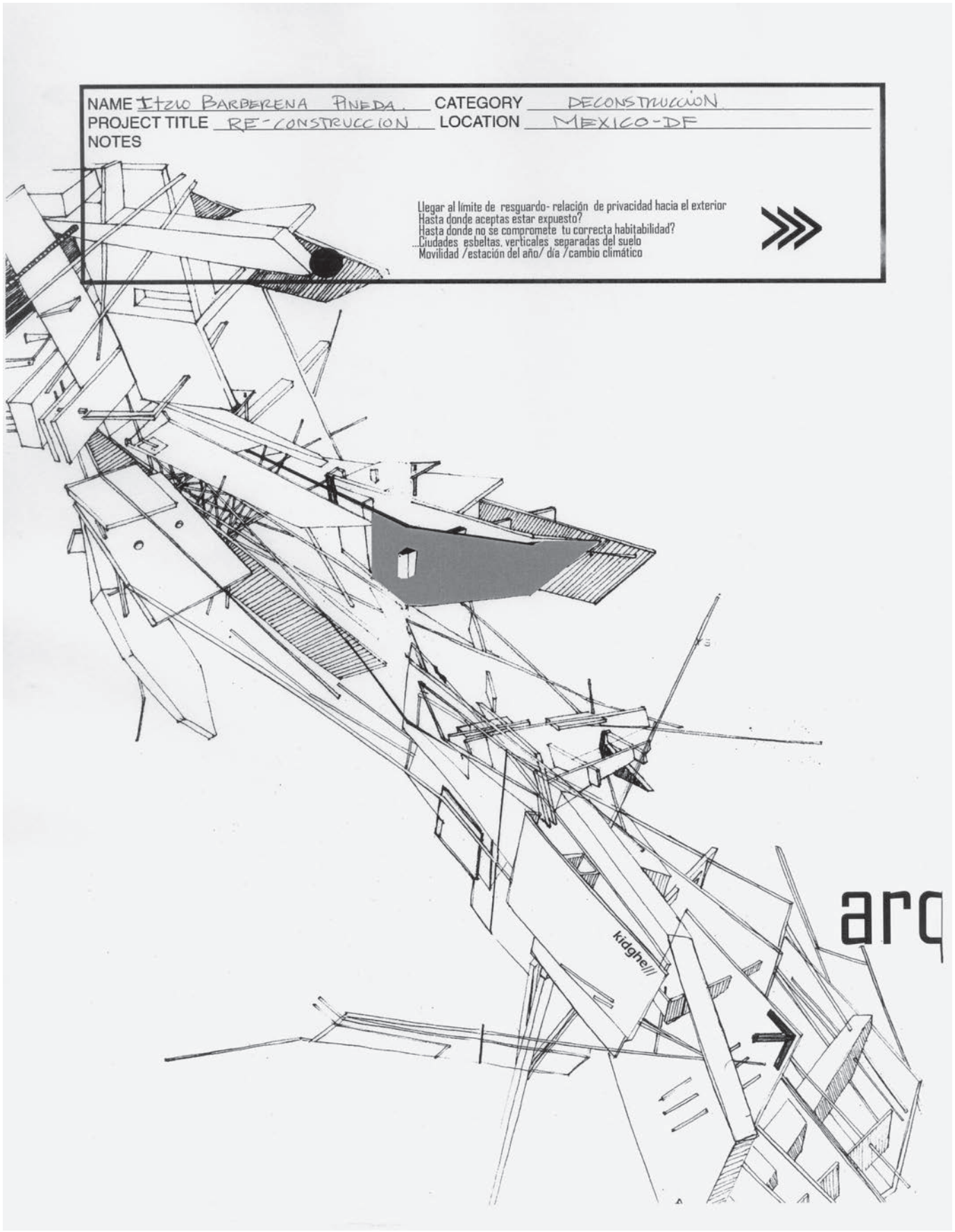
OVERCAST SKY, ABANDONED BUILDING

GRAPHITE ON PAPER. 2008.



Marc Ganzglass

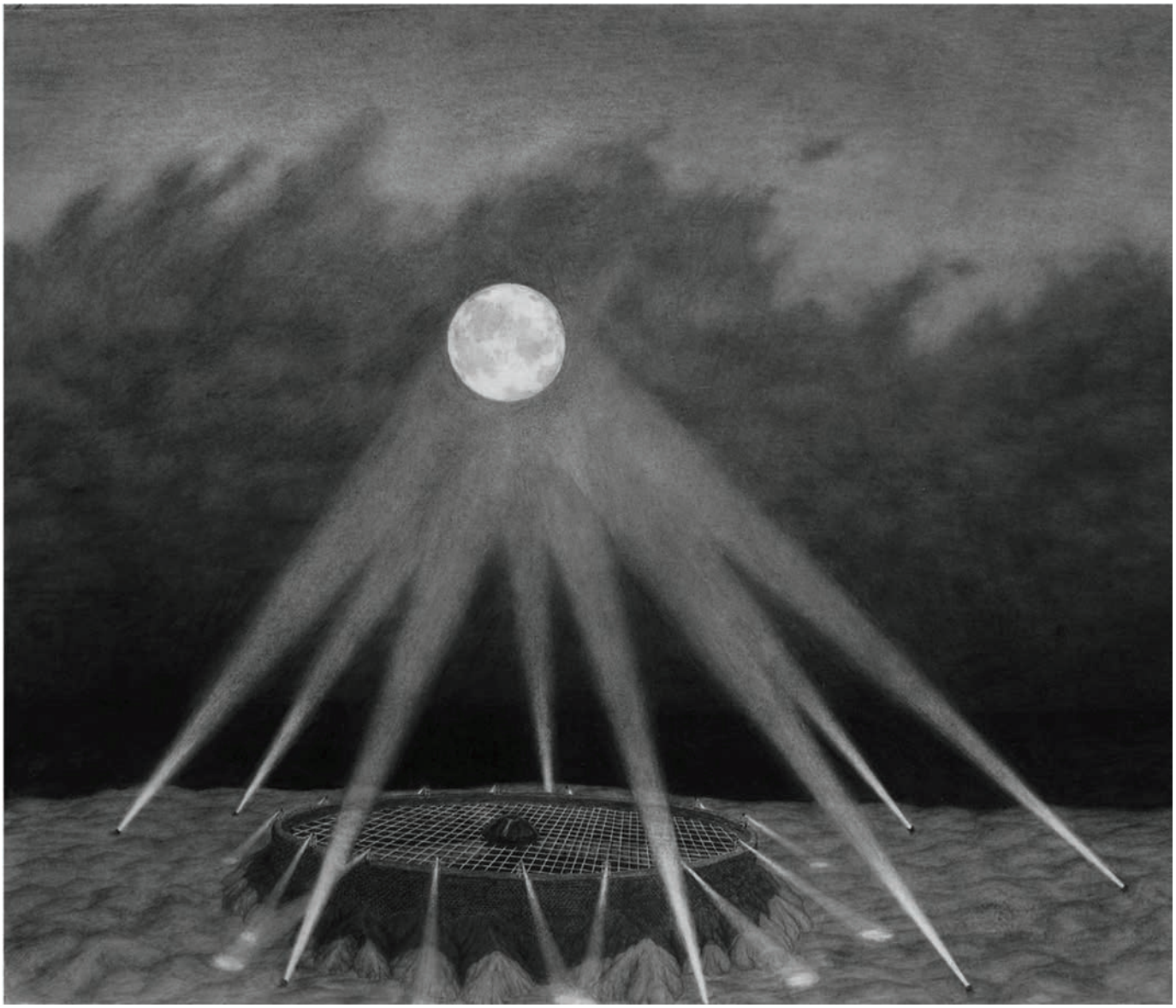
name MARC GANZGLASS
project title SINGLE CIRCUIT TOWER
category SURVIVALIST RECONSTRUCTION
location ST BRUNO, QUEBEC, CANADA 1998
notes 400+ TRANSMISSION TOWERS COLLAPSED DURING A MASSIVE ICE STORM



Itzio Barberena Pineda

Chris Scarborough

name Chris Scarborough *category* Reconstruction
project title The Modernist *location* Aftermath



Michael Schall

name Michael Schall

category Planetary engineering

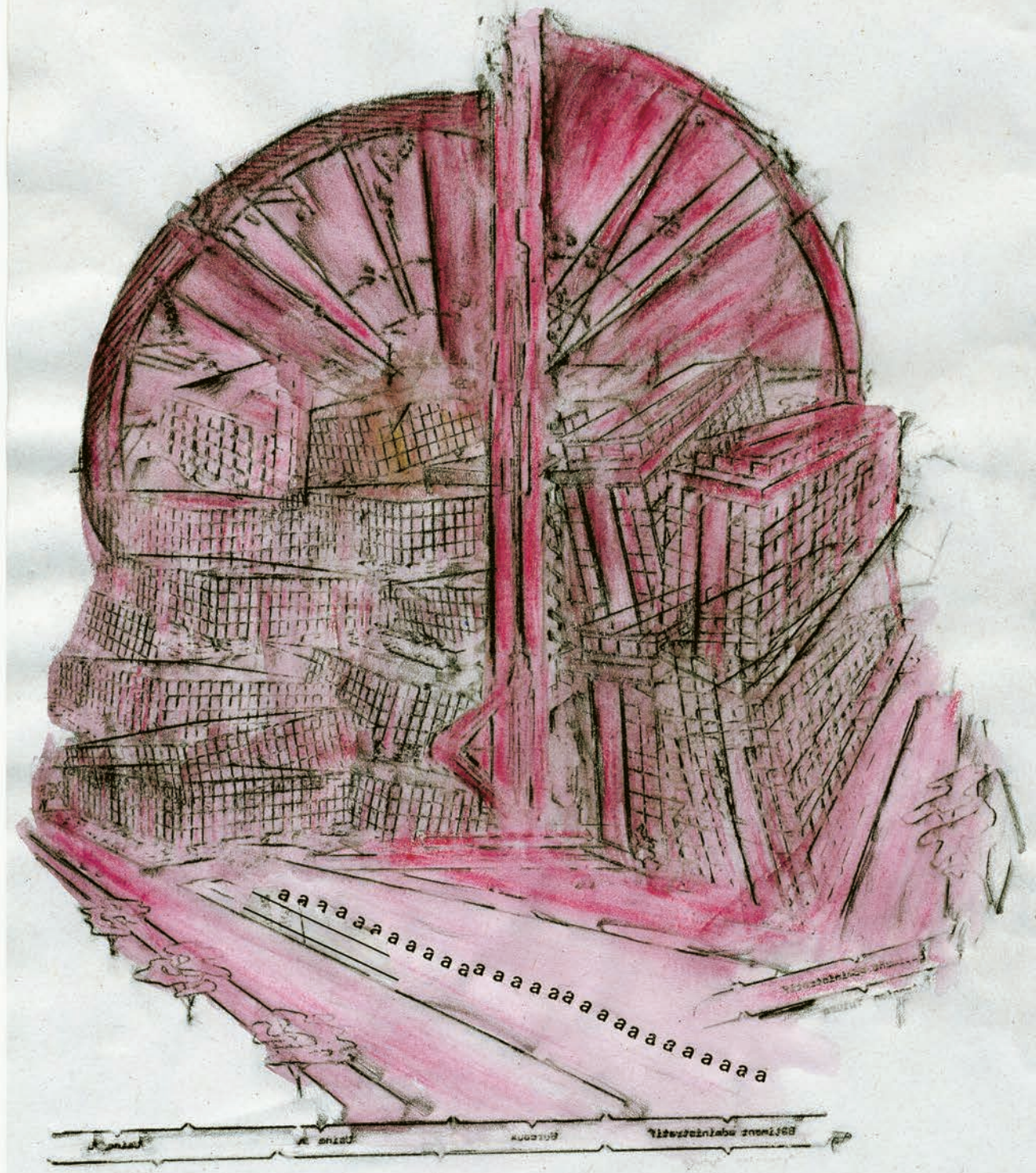
project title Raising the Second Moon.

location

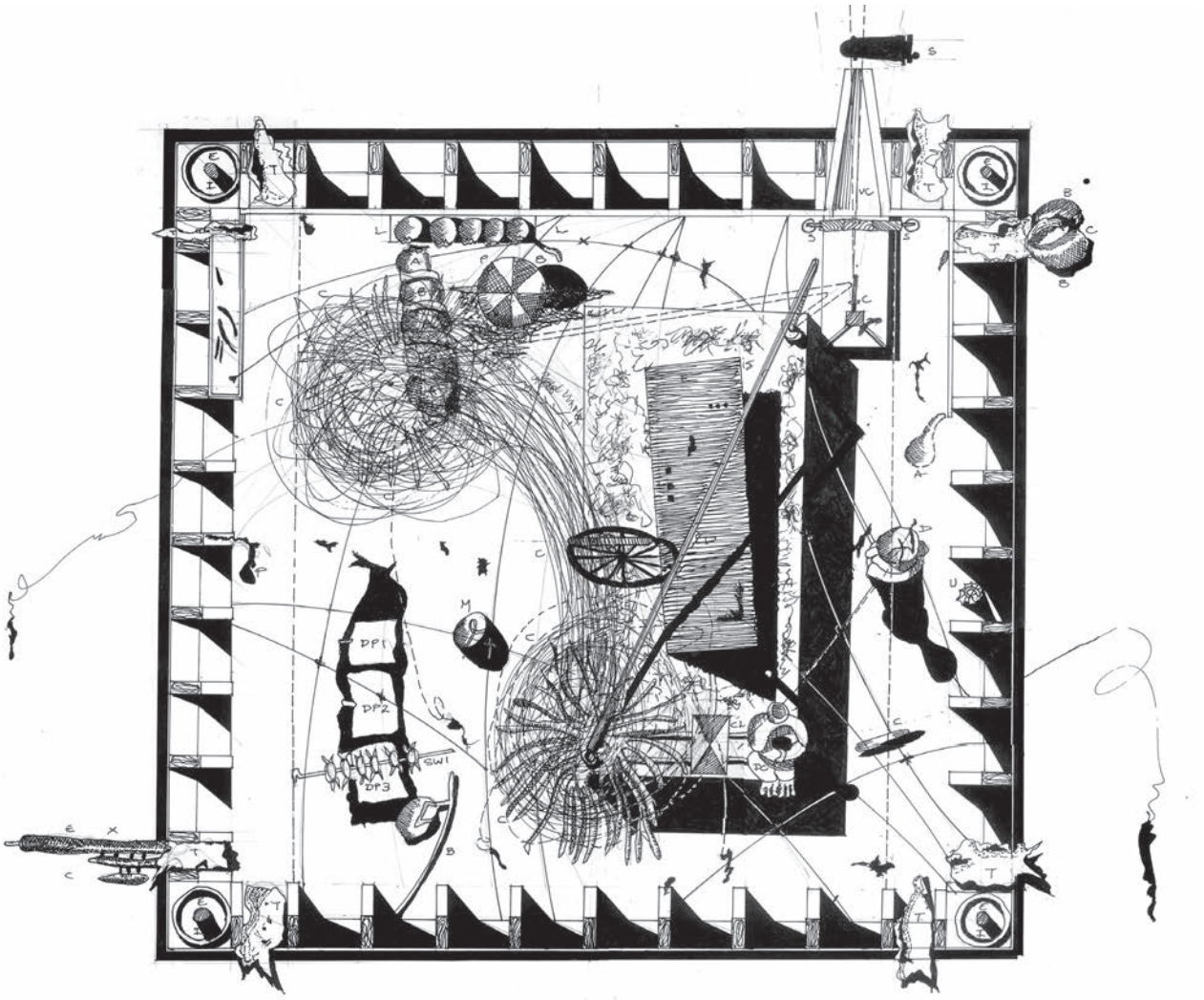
notes
The idea of this project is that our moon has either broken, or simply needs help in shifting the tides. The circular structure on the beach is a large-scale version of the carnival contraption that keeps ping pong balls hovering in mid-air by shooting a constant stream of air from underneath.

name MURAT ONOL category RECONSTRUCTION

project title ~~RUNNING AWAY~~ location ~~CALENZANO~~ ITALY



Murat Onol



INSIDE DOCTOR DEE'S TRUNKS. Interior plan

notes

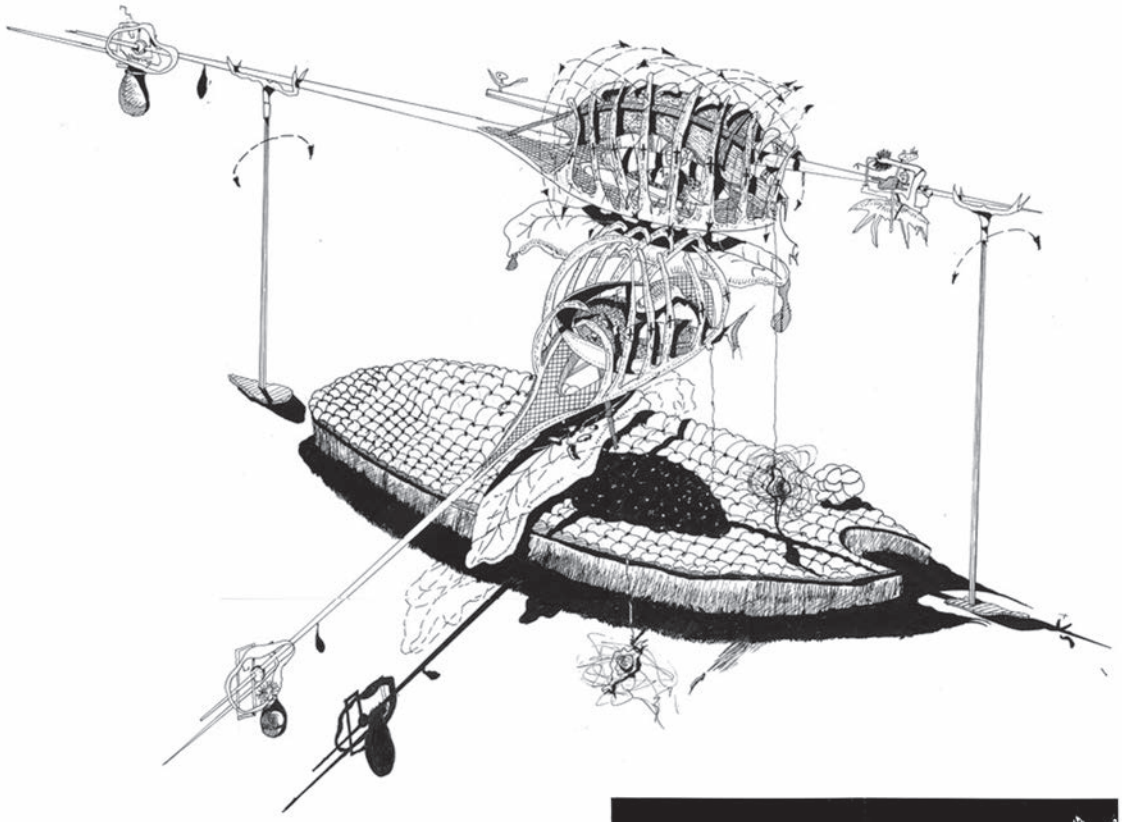
INSIDE DOCTOR DEE'S TRUNKS The *Dee Trunk* is a symbolic response to the fact that Doctor Dee, Elizabethan alchemist, spy, and confidant, and conversationalist of Angels and Demons, used to put his most valued texts in a trunk and hide them away. Special things in special dark places. Dee was a natural philosopher, a magician, and as such was interested in the microcosm as a reflection of the macrocosm of the universe. The universe to Dee was characterized by ascalar geometry and divined by a series of almost infinite cyclic distillations. Even the lowliest material was the noblest, this *prima materia*, the elusive *Slough of Despond* that is everywhere but nowhere. Many alchemists have tried to find this material, the alchemic quest is stillborn unless the *Slough* can be found and transmuted. To the architect-alchemist the *Slough* is space. My Trunks are sited on the banks of the river Stour between the villages of Sturry and Fordwich, near Canterbury in Kent, UK—I grew up around this area. For the alchemists, the alchemic opus needs to be personal and be imbued with an autobiographical psychogeography. These stools are miniature alchemic/'pataphysical laboratories, each one of six, just three buttocks square. The alchemist has had many disguises in the last one-hundred-and-fifty years; he has been assimilated into the genealogy of modernism in the guise of the 'pataphysicist.

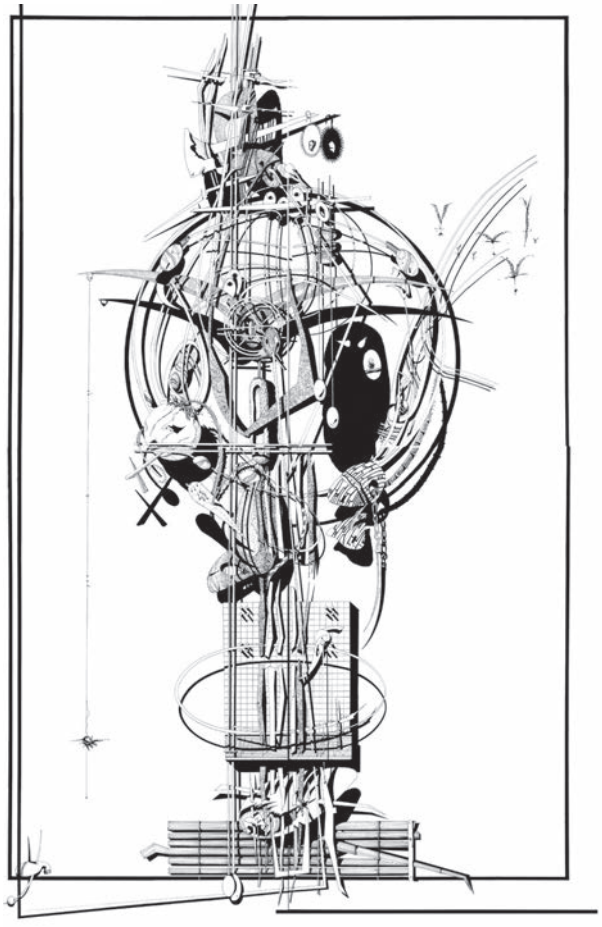
VELAZQUEZ MACHINE The *Velázquez Machine* is situated in the Orangerie in the Tuileries Gardens in Paris. These elliptically shaped galleries contain Monet's *Water Lilies*. The galleries were specially designed for Monet's huge paintings that compositionally straddle representation and abstraction, a critical perturbation in the history of art. My preoccupation is to compositionally straddle the virtual and the actual, art and matter. Velázquez was the first artist to depict himself working as one of the subjects of his great painting *Las Meninas* (1656–7). Since this point artists have become more and more narcissistic, creating more paintings with themselves as subjects, more websites, more exhibitions about themselves. Contemporary examples include Tracey Emin, and there was even an artist who recently crucified himself. As more and more artists are subsumed with self-importance the *Velázquez Machine* vibrates in tune to this narcissism and over time its vibrations become more and more pronounced. The machine holds a frying pan with a perforated bottom; two fish lie on the pan. Inside the clasped center of the machine along with the fish and the frying pan are nine "Roo-Objects." These are jumping hydrochloric-acid innoculators, similar to mechanical fleas. Underneath the machine is the "Oncological Couch" on which lies a highly sensitive "tongue." As the fish decompose pieces fall onto the tongue. These small impacts are then recorded, transmitted and become the planting plan for a vista many miles away.

GENESIS TO GENOCIDE This drawing is the first in a series of three. This series seeks to explore the notions of the "New Flesh" whilst using the traditional language of the religious triptych. "New Flesh" is the expression used to describe the changes that technology inflicts on the body. Technologies expand our limited natural bodily dexterity allowing us to perceive and manipulate scales of matter far larger and smaller than we could naturally. This first piece depicts the "Hell" of our contemporary existence on an inert, polluted planet in fear of bodily decay and finally death.

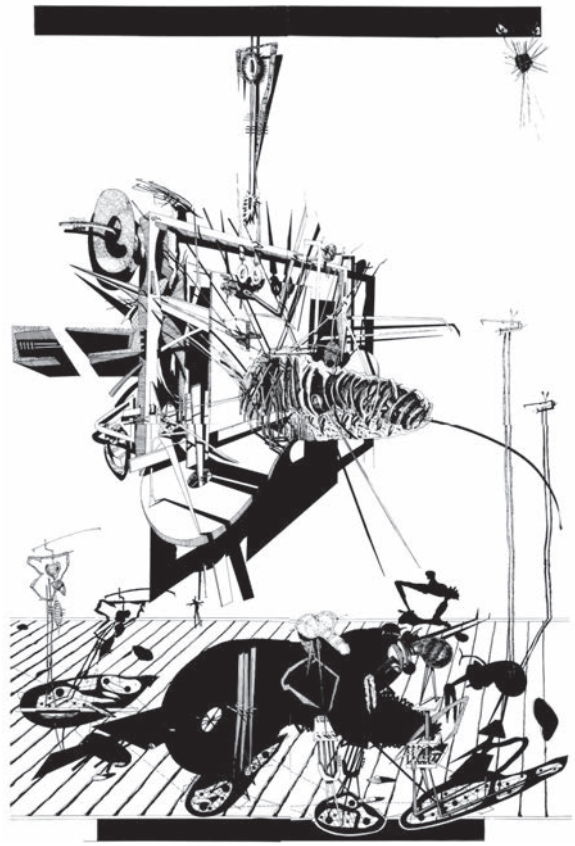
NATIVITY IN BLACK Here the fleshed cage is eroded and pulled this way and that on its rickety orthogonal frame, as the figure at its base dances. This is where technology has led us. Behold our true face at the turn of the millennium. *Figures at base of a crucifixion.* These figures are inspired by Francis Bacon, Salvador Dalí, and alchemic alembics, on the floor of a ubiquitous room. *Deformed palette and Eclipsed frame.* The viscera are pulled to breaking point, under a false sun, to be raw material on a deformed palette.

VELAZQUEZ MACHINE

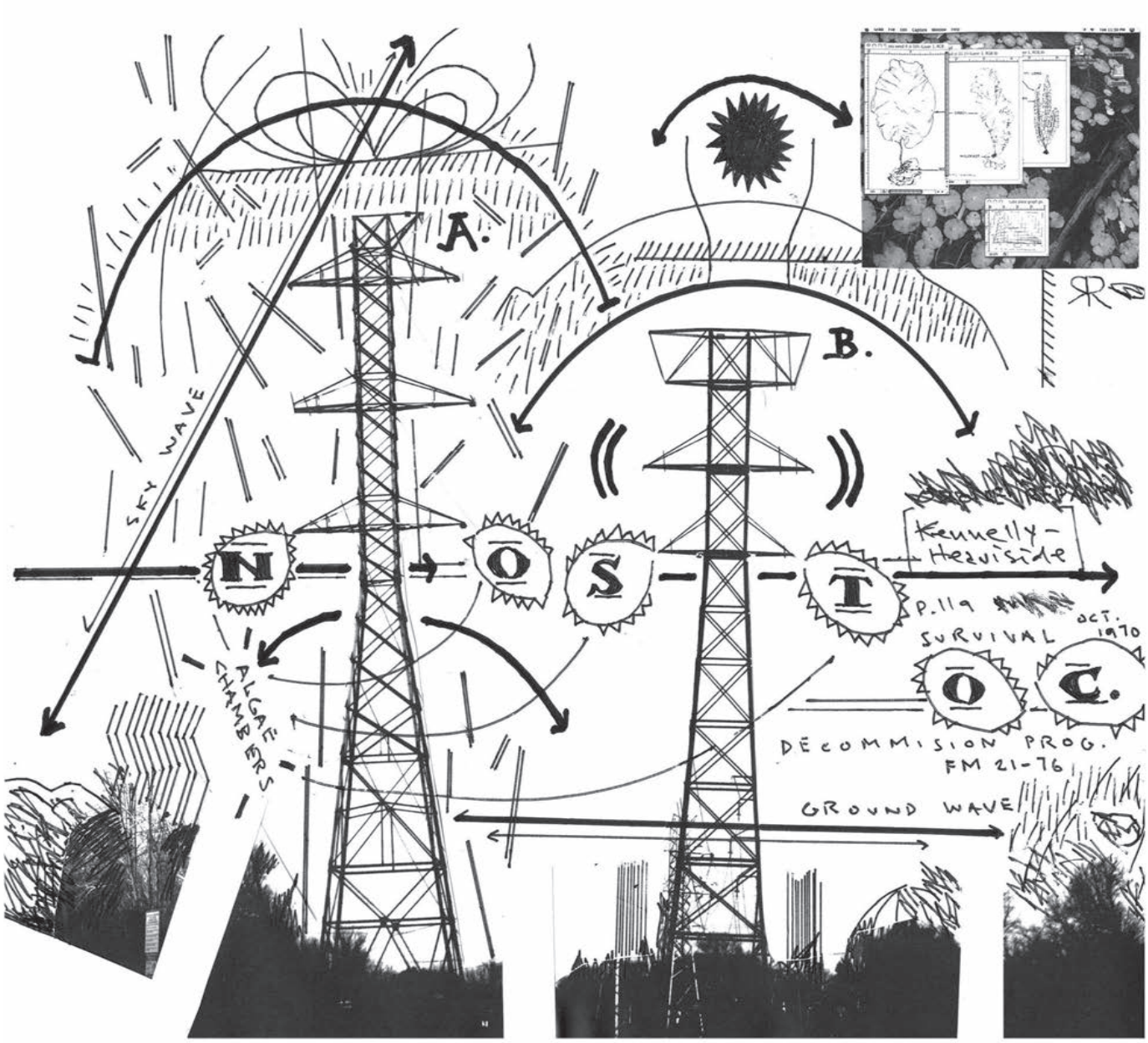




GENESIS TO GENOCIDE from *The Trashed Triptych*



NATIVITY IN BLACK from *The Trashed Triptych*



name RADIO RUIDO/MULLIGAN *category* OZONE REDISTRIBUTION

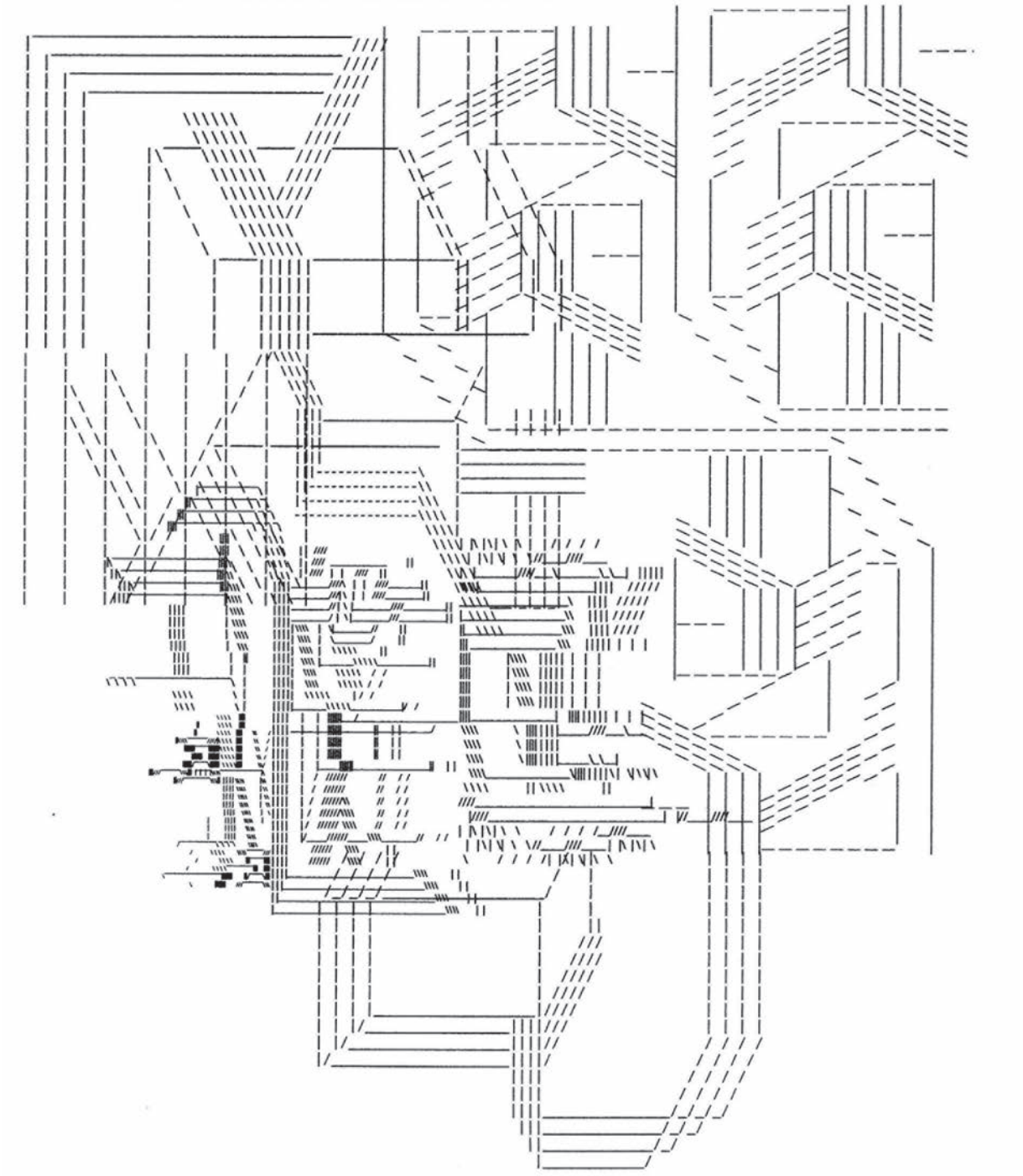
project title NOSTOC *location* NJ MEADOWLANDS

notes

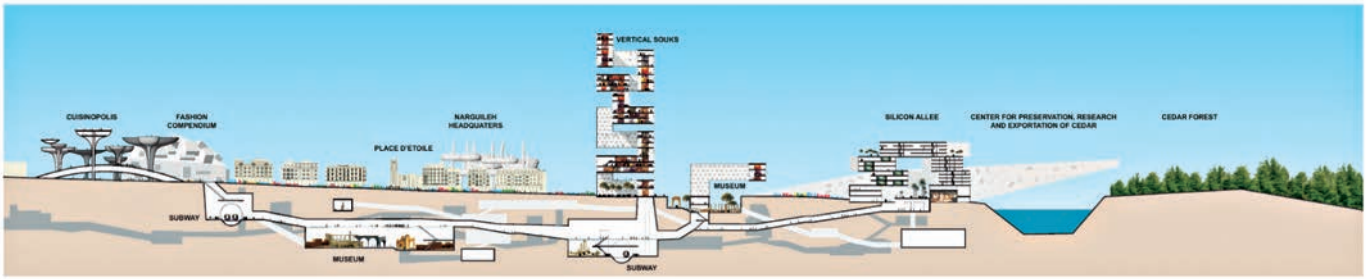
Decommisioned power lines retrofitted with algae chambers / Antenna field inverted to maximize earth ground fault / ~~[illegible]~~

60 Hz HUM vs. OZONE DEPLETION

TERRA PRETA VS. ~~[illegible]~~ ← FOSSIL FOUND



name A. Bill Miller *category* Reconstruction
project title "gridworks 2000 collage 14" *location* Indeterminate
notes [redacted]
Memorized space from Research and Development for Master-List2000.com
Original documents were destroyed



notes

After the Lebanese Civil War, a public-private consortium called Solidere is formed to rebuild downtown Beirut. Squatters are expelled, mines cleared, buildings deemed significant are restored. Symbolic public spaces are rebuilt or created by celebrity architects. However, instead of an economically renewed, shared social ground for the country's multiple populations, the reconstruction of downtown Beirut leads instead to its privatization and Disneyfication, replacing what was once a bustling mix of people and unedited buildings with a polished and controlled image of its old 1930s self; one that does not represent nor include the country's vast middle and poorer classes.

It is only in 2005, with the assassination of Prime Minister Rafik Hariri (the founder of Solidere), and the massive demonstrations from all parties that followed, that downtown Beirut reacquires its status as a symbolic center. This position is further confirmed by the summer 2006 Israeli-Lebanese War—in which hundreds of thousands of refugees occupy the heart of the city—and by recent anti-government demonstrations and permanent occupation of the center's public spaces.

With the evident failure of burying difference, conflict, surprise, and complexity behind a clean and simplified narrative, we propose to recreate downtown Beirut as a temporal Cadavre Exquis: a series of possible "epochs" whose final combination constitutes a fictionally re-created complexity.

notes

Epoch 1. Tent City
Claiming the tent as a true symbol of twenty-first-century modernity, Beirut revives its mythical past as a center for intellectual thought and free debate as an "intellectual refugee camp" deployed downtown.

Epoch 2. Urban War Games Coliseum
Subverting its status as "city of continuous conflict," created by world powers' proxy wars, Beirut sets up a terrain on abandoned landfill for the enactment of simulated urban warfare. Giving up internal conflicts, the country prospers from the games.

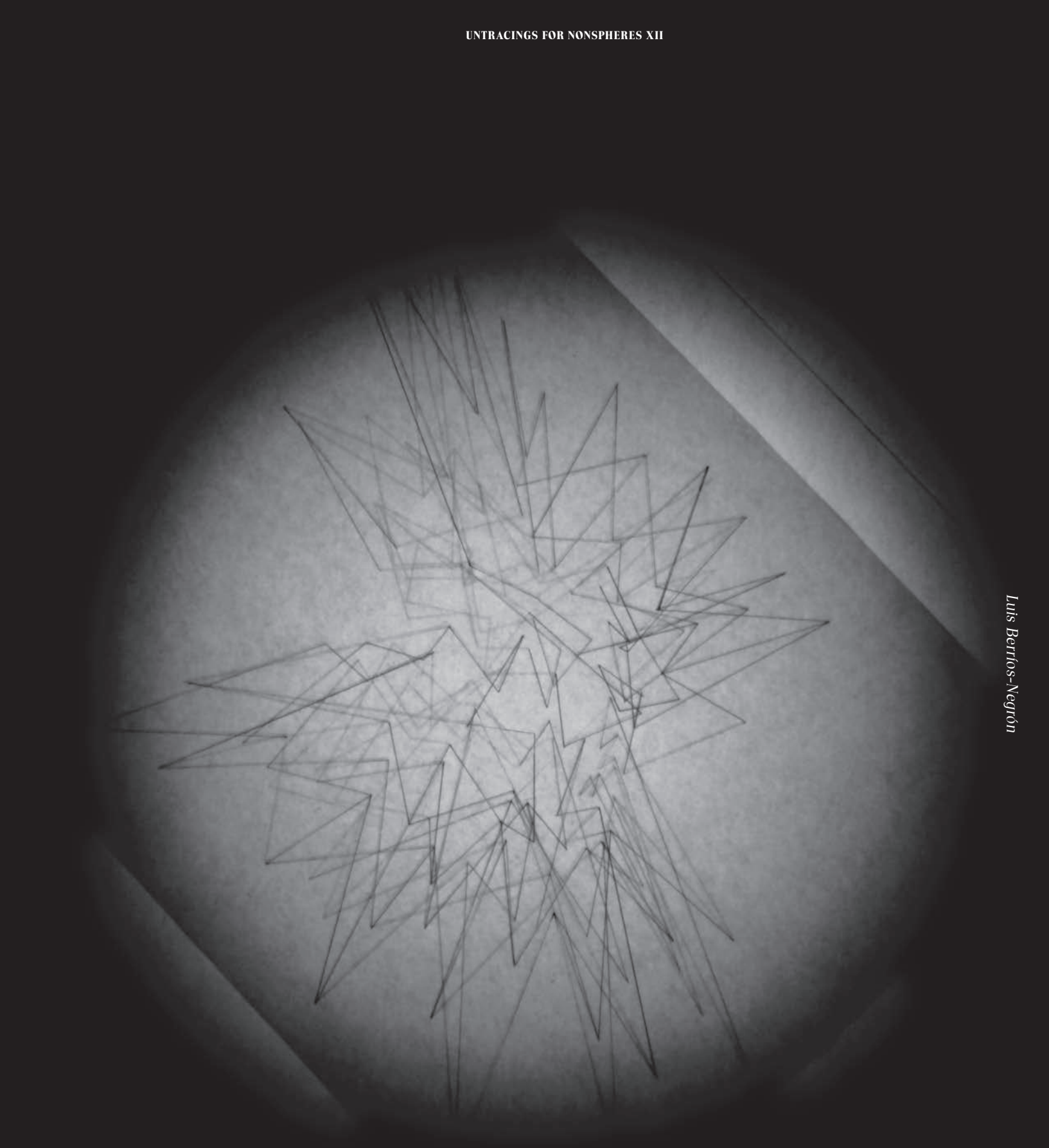
Epoch 3. Metro
As sectarian differences ease, travel between the center and outlying neighborhoods increases. A new metro is created to ease traffic, create a Lebanese public-transportation system, and serve as a place of refuge when regional tensions inevitably rise.

Epoch 4. Bunkercheology
As the metro expands, important archaeological remains are unearthed. By default, the metro/bunkers become an immense archaeological museum.

Epoch 5. Iconic Programs
A series of structures celebrating Lebanese identity are proposed. Their iconographic quality is provided by the buildings' programs, including Vertical Souks, a Plastic Surgery Center, a Narguilé-smoking Headquarters, a Lebanese food Cuisinopolis, a national Public School, and the Fairuzeum, dedicated to Lebanon's most popular singer.

Epoch 6. Cedar Evolution
To properly represent its varied population, the Lebanese government retires from the wargames business and turns to the Cedar as the nation's most neutral symbol. The Cedar Island also provides the opportunity to ski and swim simultaneously.

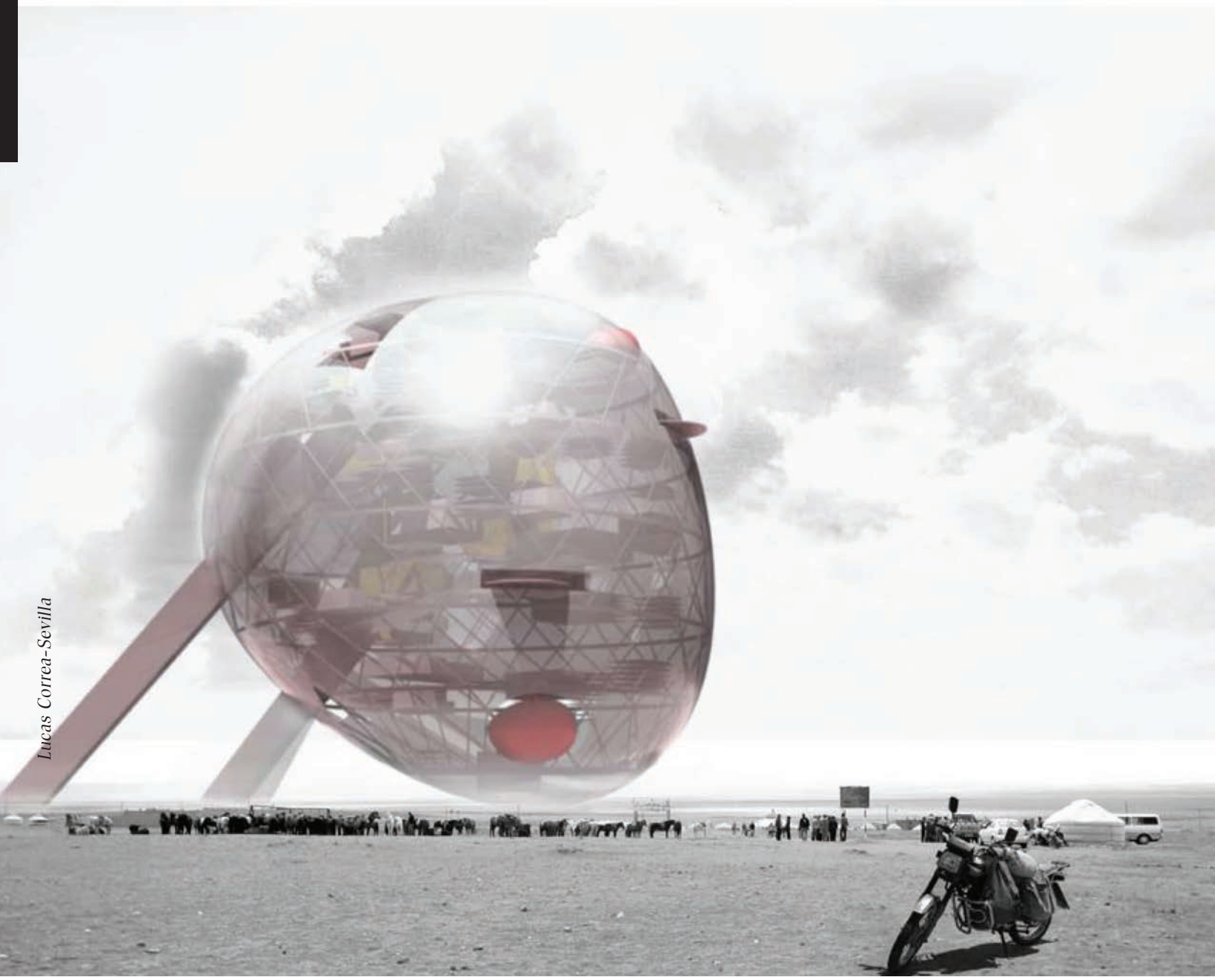
Ross Cisneros



Luis Berríos-Negrón

notes

From a series of 100 images: documentation of shape studies; drawing and erasure for rope matrix sculptures.

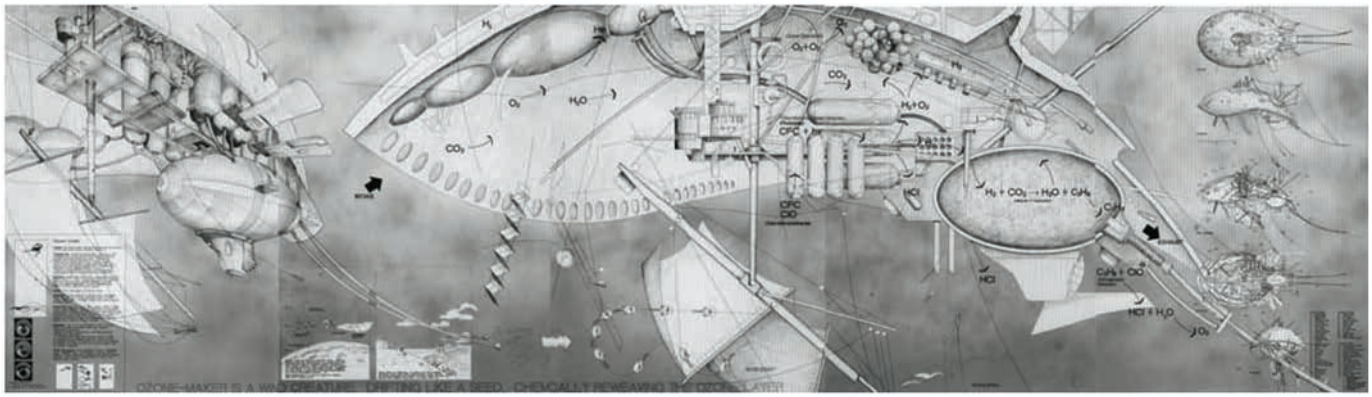


Lucas Correa-Sevilla

notes

As a response to the lack of technological intervention in rural areas of Inner Mongolia, the blob stands as a pilgrimage destination and technological experimentation hub for sustainable energy and media. It stands alienated from the grassland surroundings as a U.S.O. ("Unidentified Standing Object"), a pyramid-turned-blob.

OZONE MAKER, STRATOSPHERE

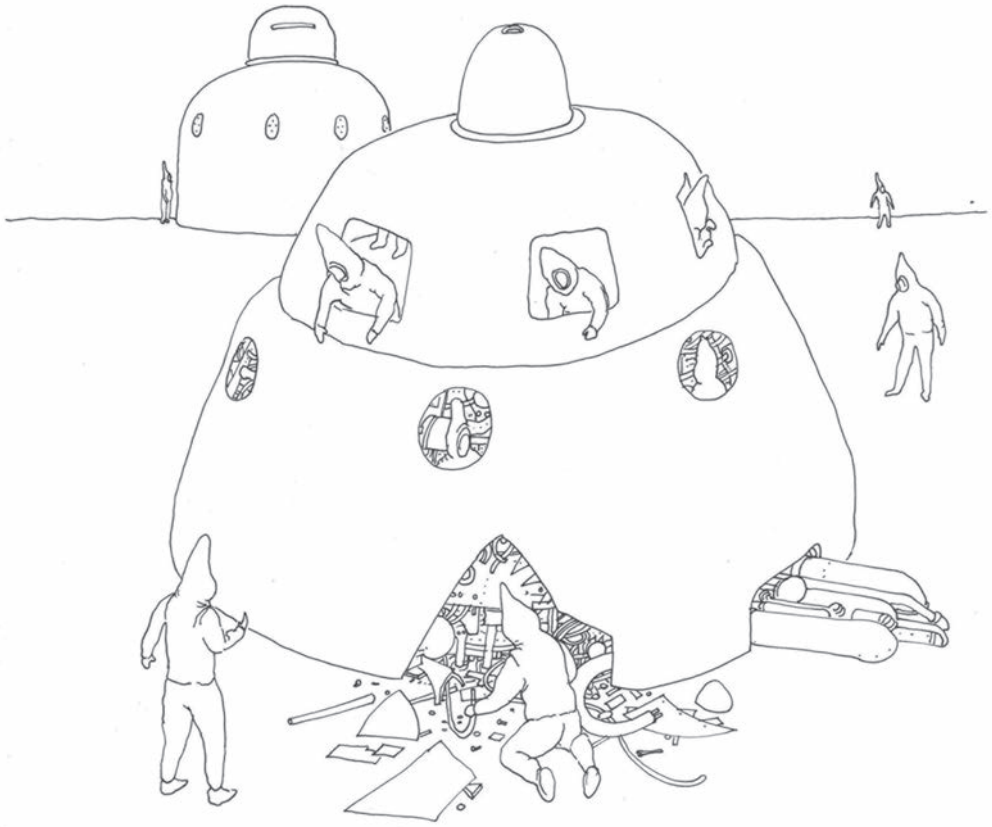


Jeff Miles

notes

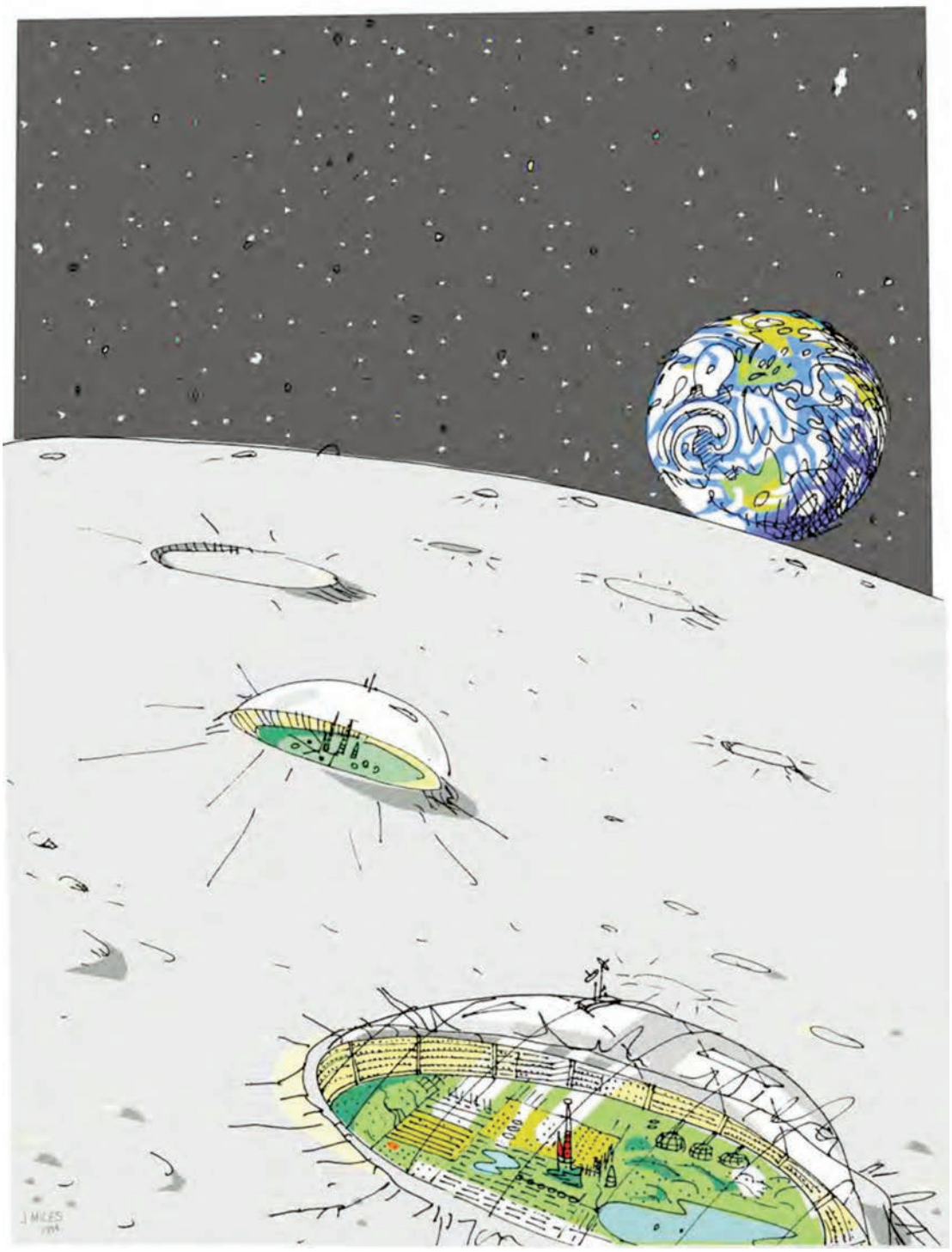
Floating ozone factory designed to chemically remove industrial chlorine from the stratosphere and repair the ozone layer.

REPAIR PODS, WORLDWIDE



Brian McKenzie

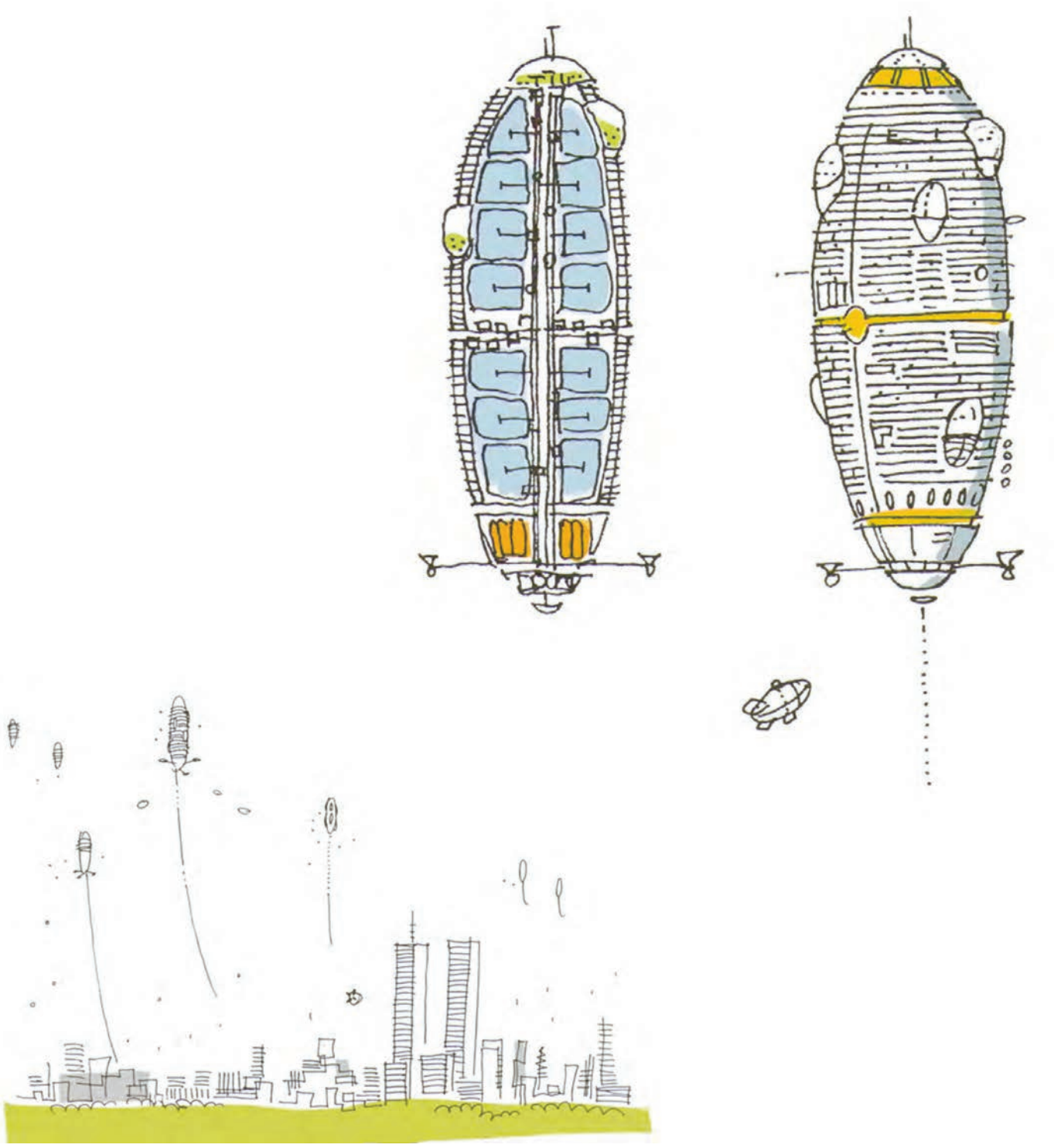
name BRIAN McKENZIE
project title REPAIR PODS
category SURVIVALIST ENCAMPMENT
location WORLD WIDE



Jeff Miles

notes

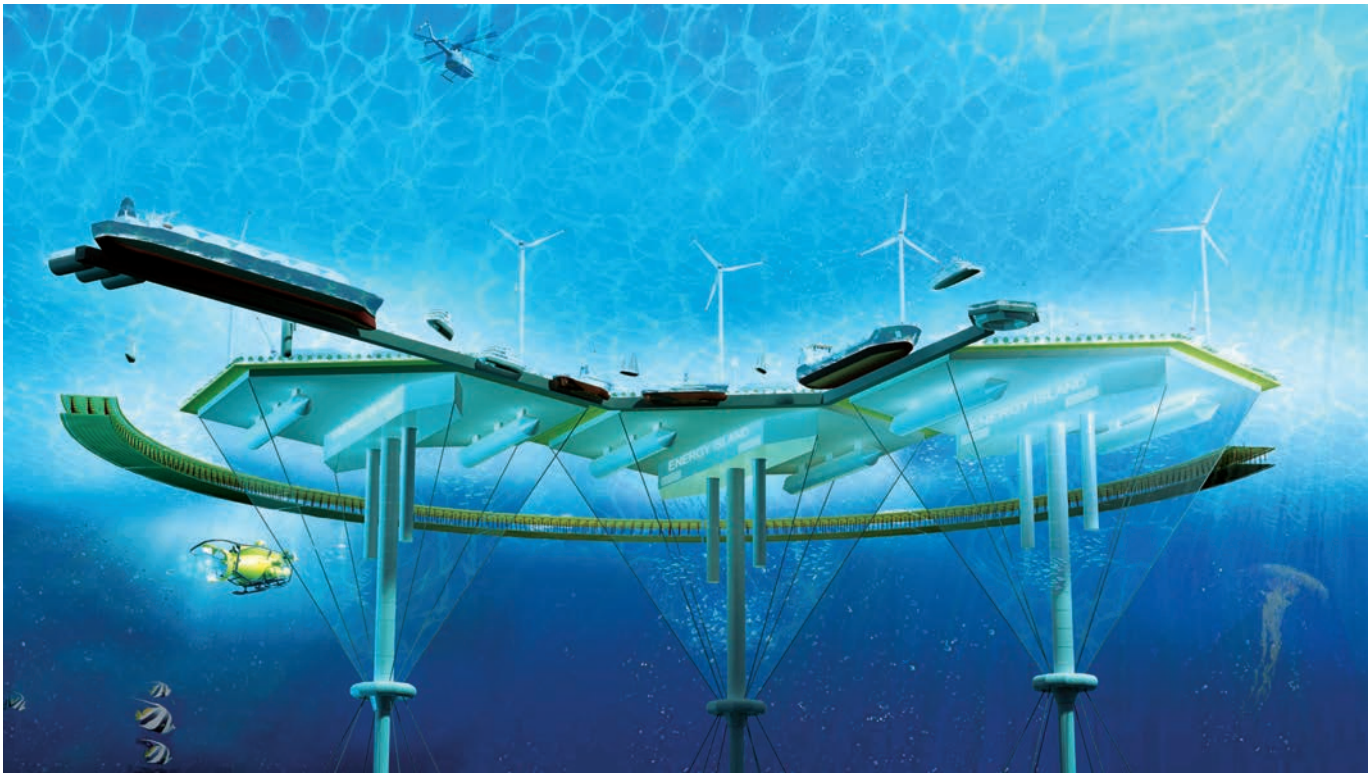
A footprint on the moon will last a million years. We have to evolve new ethical and aesthetic standards for constructing on new worlds and in alien wilderness.



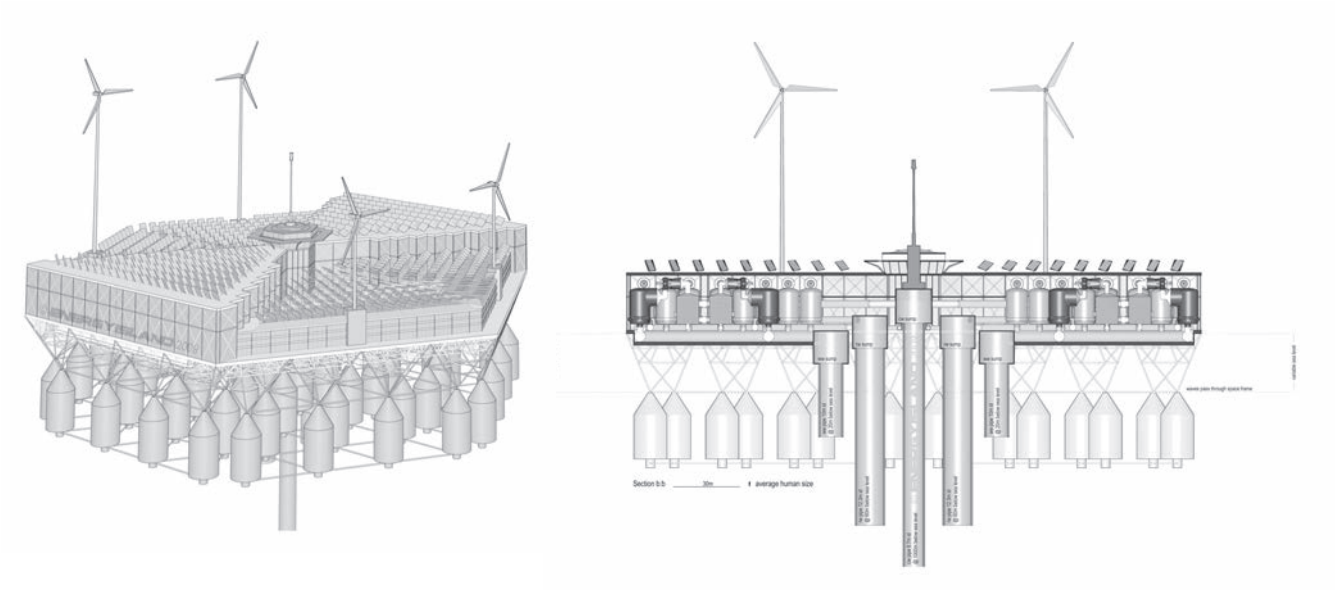
Jeff Miles

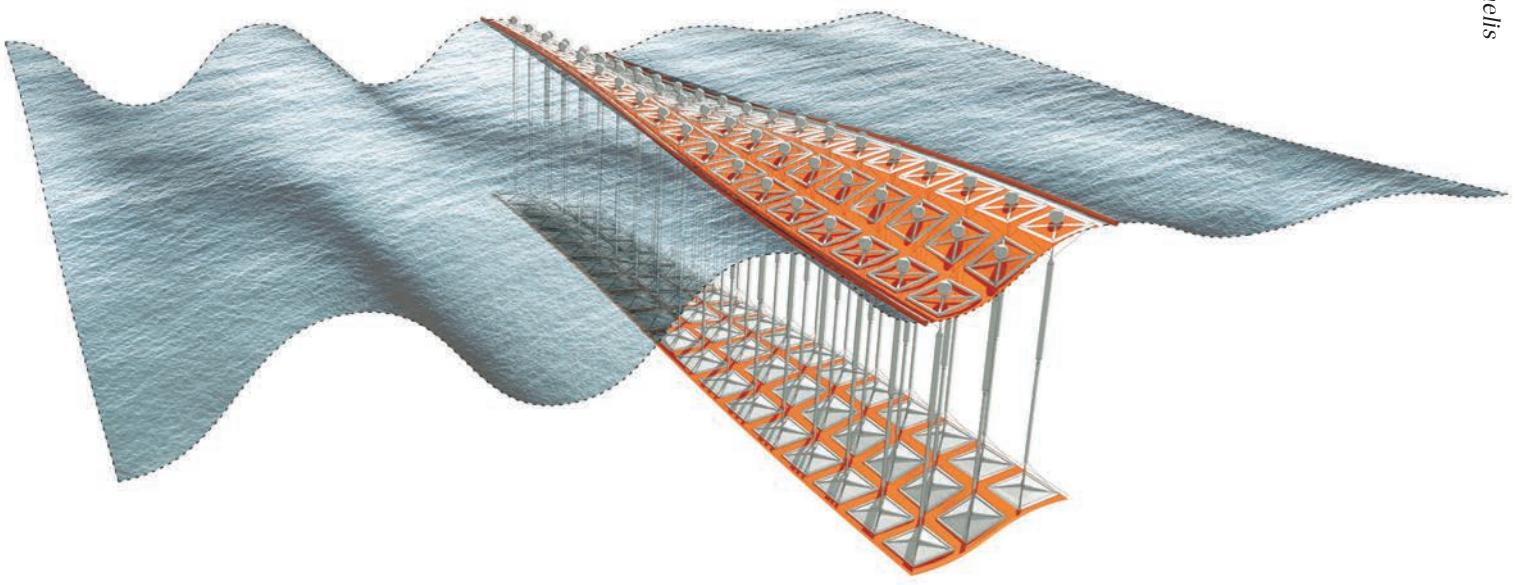
notes

Replace habitat-destructive suburbs with aerial equivalents. Four-million cubic meters of hydrogen could float a village-sized population of 500 people.



Dominic Michaelis





Dominic Michaelis

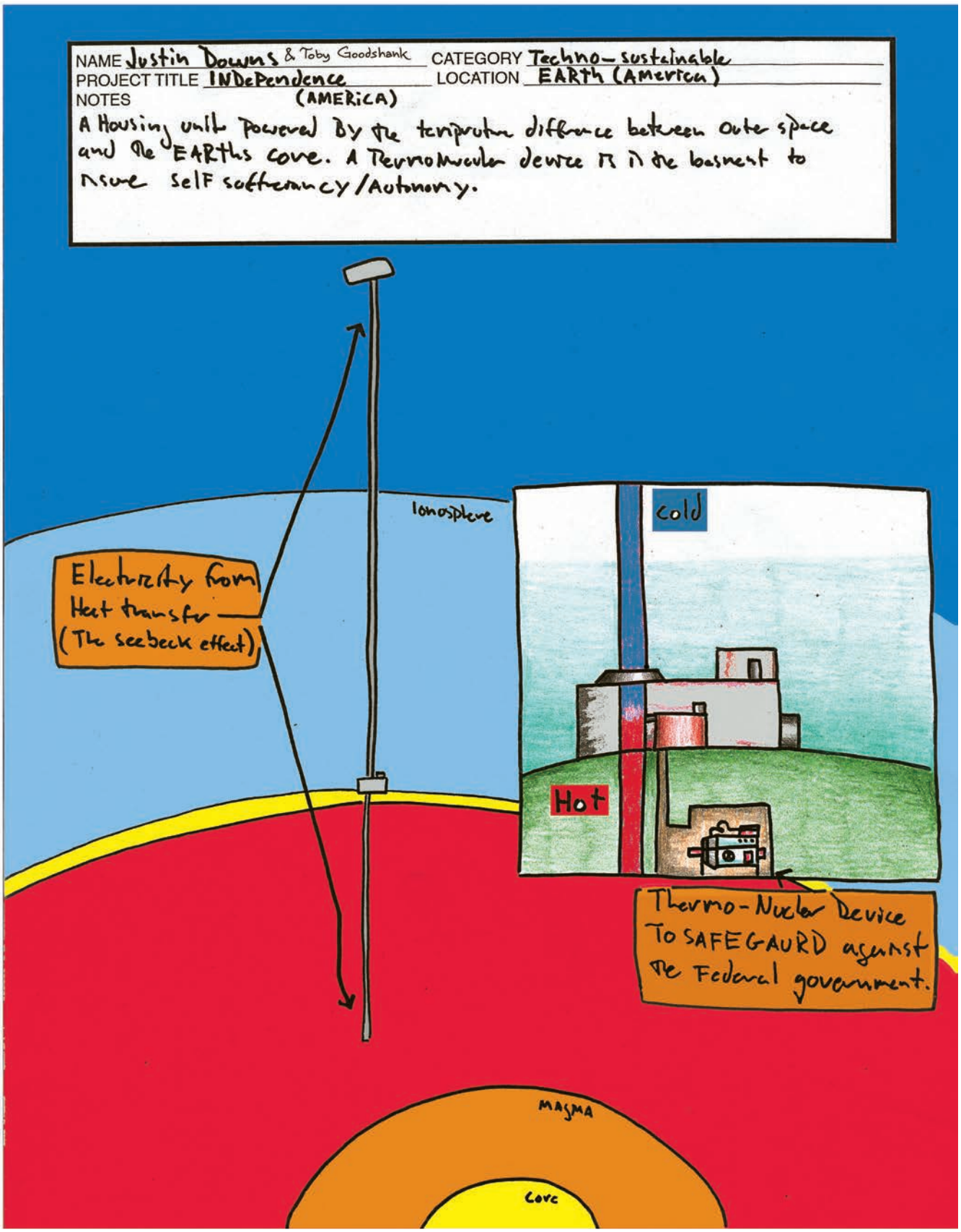
notes

Energy Island, a joint venture led by Dominic Michaelis, draws on the broad range of research activities being conducted across the University of Southampton in a number of specialist research groups. A virtual international team, collaborating with industry figures and academics, is working toward the goal of a floating Energy Island capable of delivering gigawatt levels of energy from renewable sources. The modular structure of the island permits scaling and adaptation to suit a variety of different locations, climates, and demands while facilitating economic feasibility through shared infrastructure, volume production, and low operating costs. The flexibility of siting offered by a floating platform also offers a critical advantage to more densely populated countries such as the United Kingdom, where obtaining environmentally and socially acceptable locations for the siting of large renewable-energy-capture installations is a major hurdle for any new development.

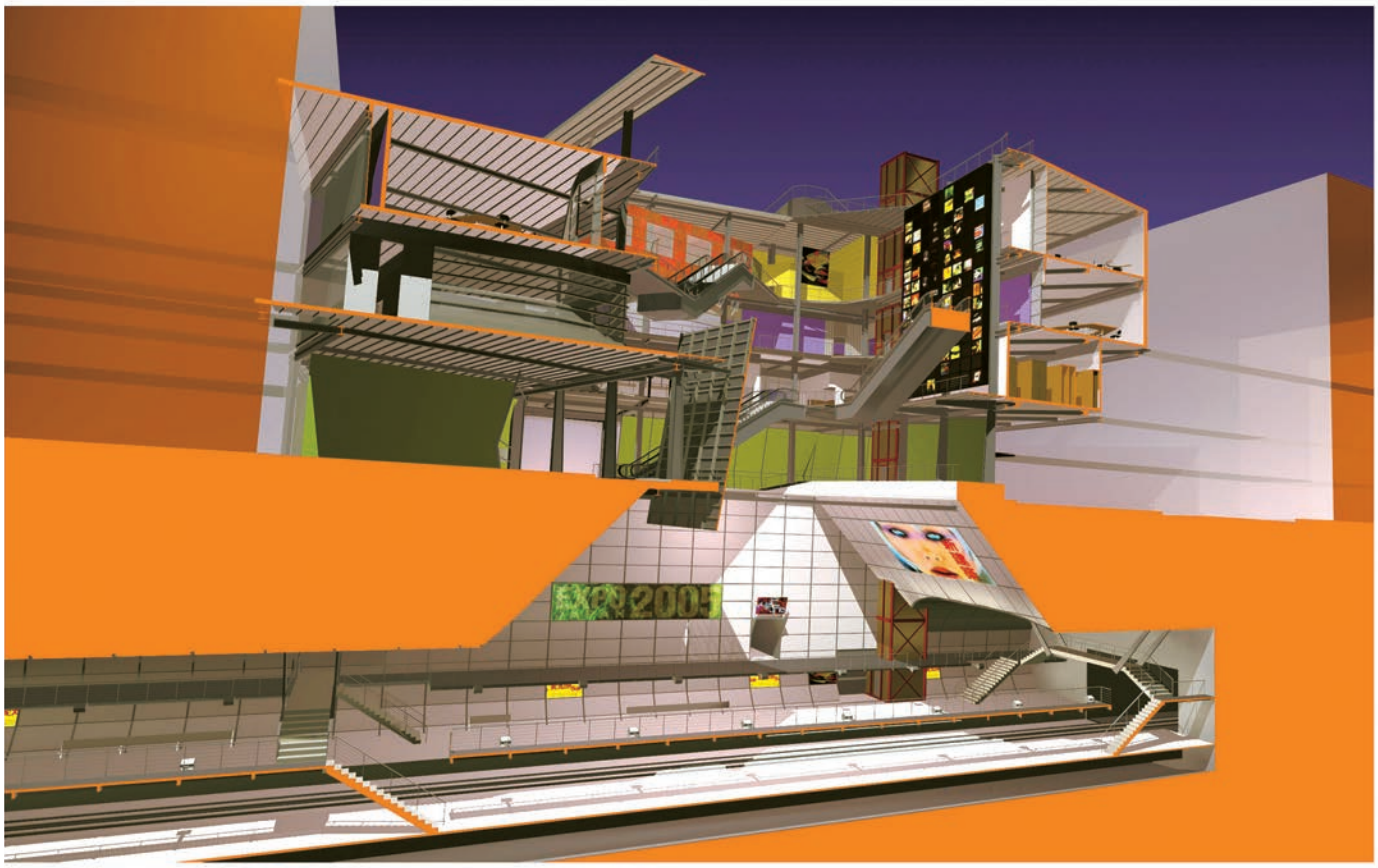
name Darryl Chen / tomorrow's thoughts today.
project title MBL. MTN (Mobile Mountain)
category Critical/Intervention
location Urban — Global

notes
MBL. MTN = Geo-engineering at the local scale.
= Mobile technology that is physical.
= Interior space that is public.

Takeshi Tadatsu



Justin Downs & Toby Goodshank

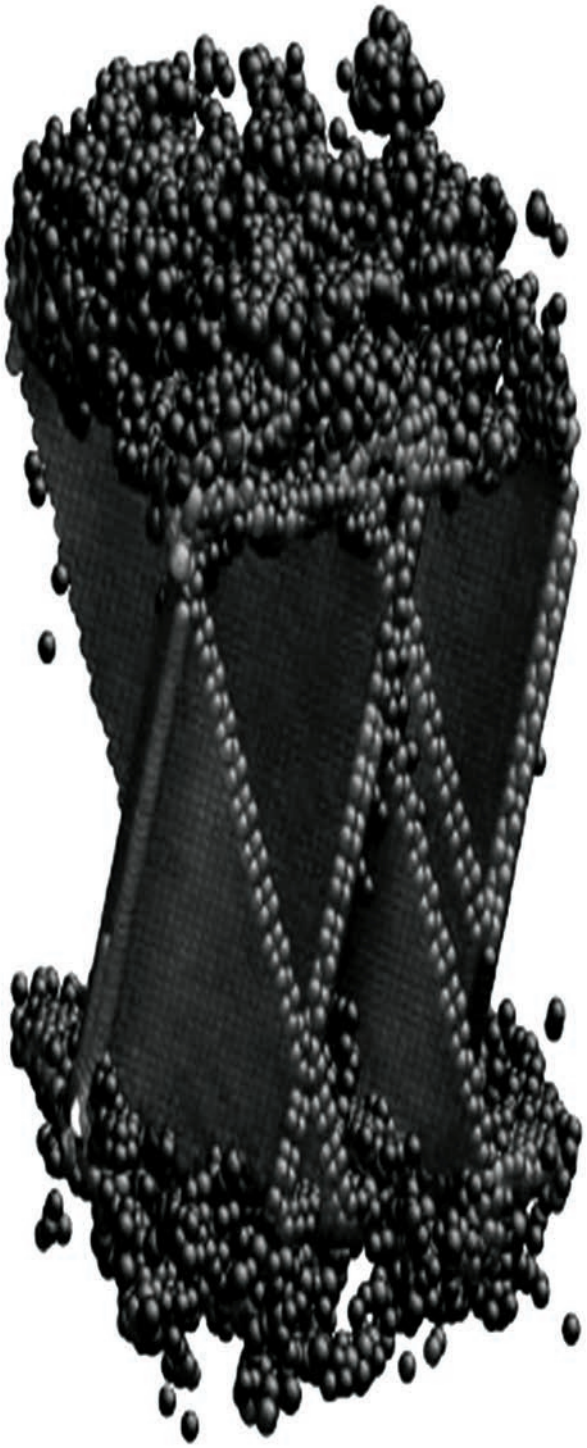


Blaine Brownell

notes

The Telework Center unites and condenses the multiple programs required to conduct international business by an increasingly itinerant workforce. Conferencing, officing, hotel, and entertainment venues, along with other spaces, are combined and fully integrated with multiple infrastructural channels for maximum access to public transportation (no car required). A programmatic void unites these programs while increasing access to available sunlight and natural ventilation. The spatial character is intended to reinforce the hyperactive public milieu of modern urban Japan.

SPECTRAL BACILLUS "SPIRAL OF DISSENT" SYNTHESIZED HOG FUTURES, GPS, GENETIC CODE, GOOGLE MOON: PTOLEMAEUS, BABBAGE CRATER, 59.7N,-57.1



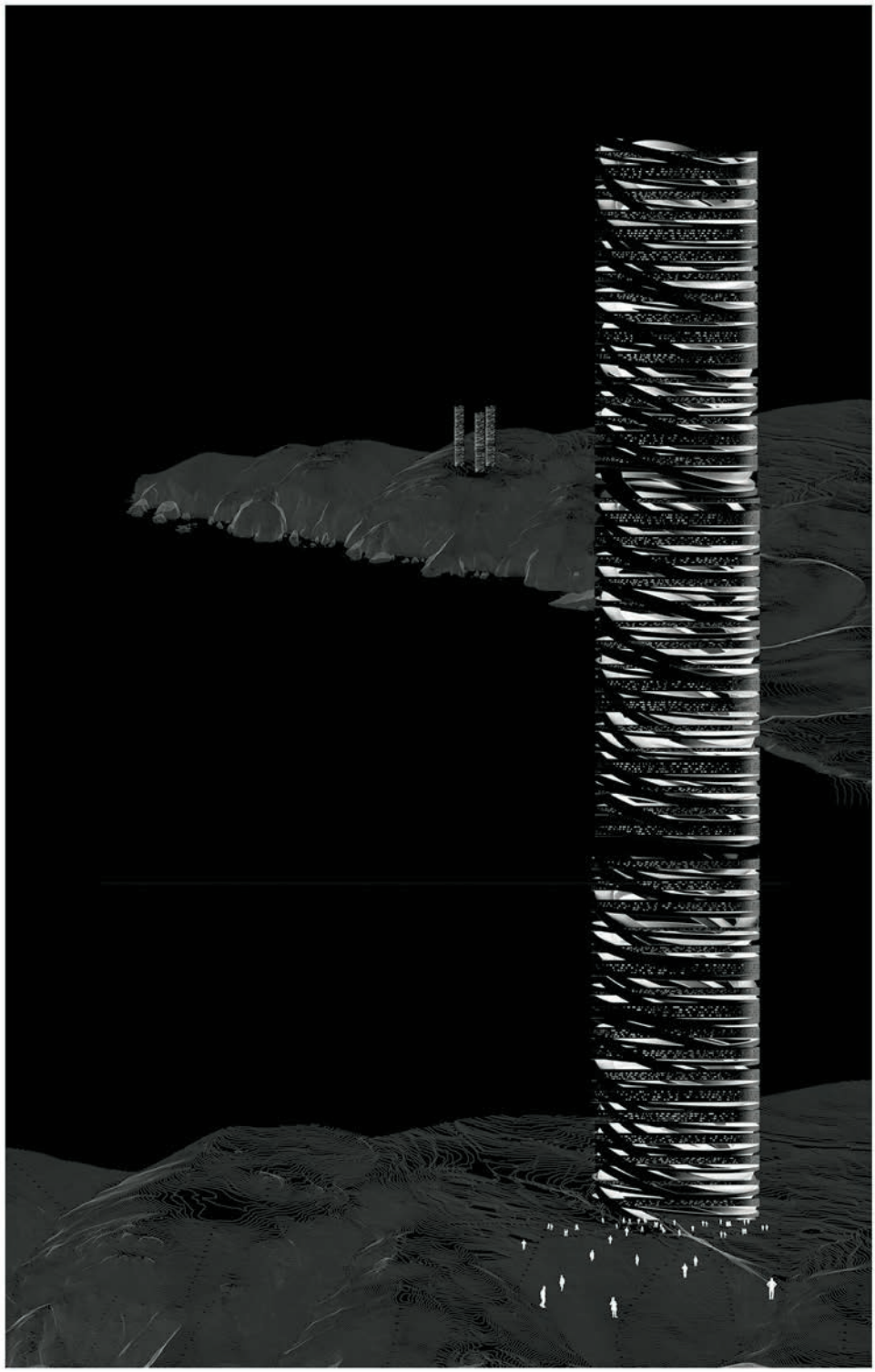
Paul Higham

notes

A self-organizing domain model of data matrices harvesting from local population in real time. The generative model continually evolves, feeding back, mirroring, and aligning under a "Social Skin" as a form of Social Architecture.

RAPID PROTOTYPE: STL/CNC/SCALE CONSTRUCTION/WEB/ SONIFICATION.

TOWER CLUSTERS, PORTUGUESE COAST



Dan Clark & Scott Melancon

notes

THIS PROJECT WAS DEVELOPED AS A VISION FOR AN ALTERNATIVE DEVELOPMENT STRATEGY FOR THE COASTLINE NORTHWEST OF LISBON. CURRENTLY SUBURBAN SPRAWL IS BEGINNING TO INTRUDE ON THIS PRISTINE COAST. THIS SCHEME OFFERS AN ALTERNATIVE PATTERN OF GROWTH WHERE BUILDING IS CONSOLIDATED INTO AREAS WITH VERY HIGH DENSITY (PREDOMINENTLY TOWERS) THUS PRESERVING THE QUALITIES OF NATURAL BEAUTY THAT ATTRACT DEVELOPMENT IN THE FIRST PLACE.

NAME SITE CATEGORY RADICAL/TECHO-SUSTAINABLE TOWER
PROJECT TITLE RESIDENCE ANTILIA LOCATION CUMBALLA HILL, MUMBAI, INDIA
NOTES

PROJECT DATE: 2004-2005
DRAWING DATE: 2004

ISSUED BY

JAN 15 2009

SITE

SITE

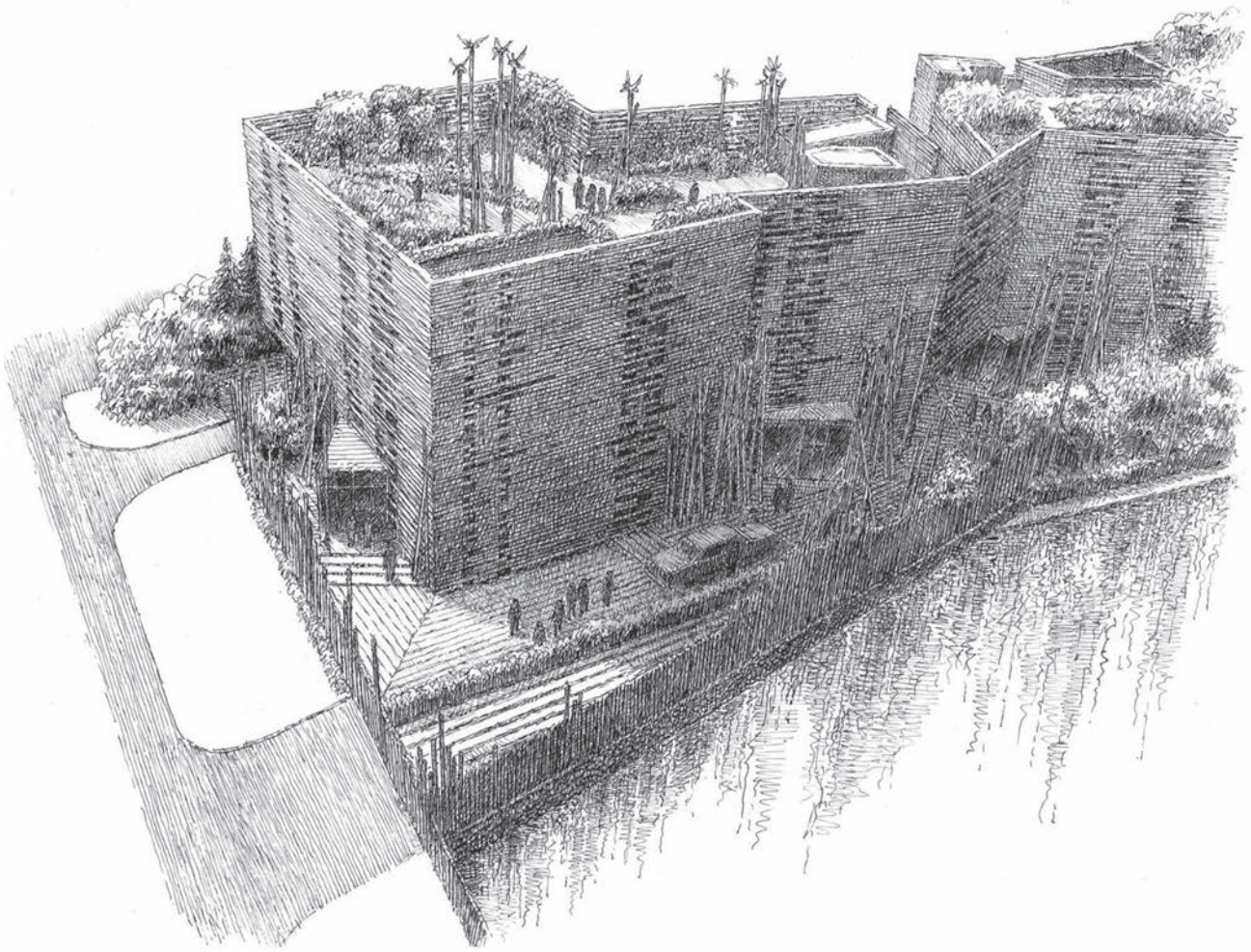
NAME SITE CATEGORY TECHNO/SUSTAINABLE PAVILION
PROJECT TITLE GWACHEON SALON LOCATION GWACHEON. SEOUL. STH KOREA
NOTES

PROJECT DATE: 2007-2008
DRAWING DATE: 2007

ISSUED BY

JAN 15 2009

S I T E



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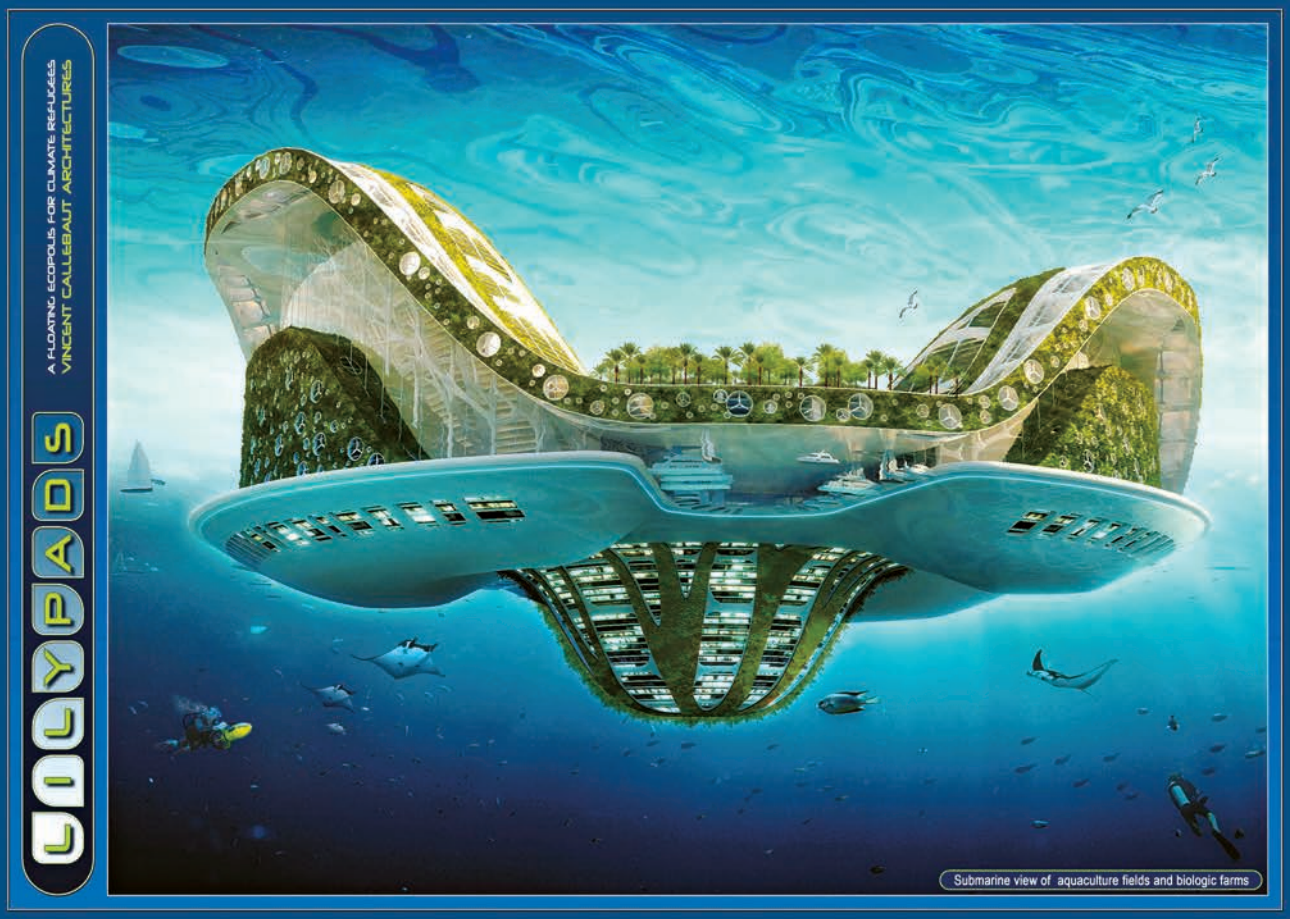
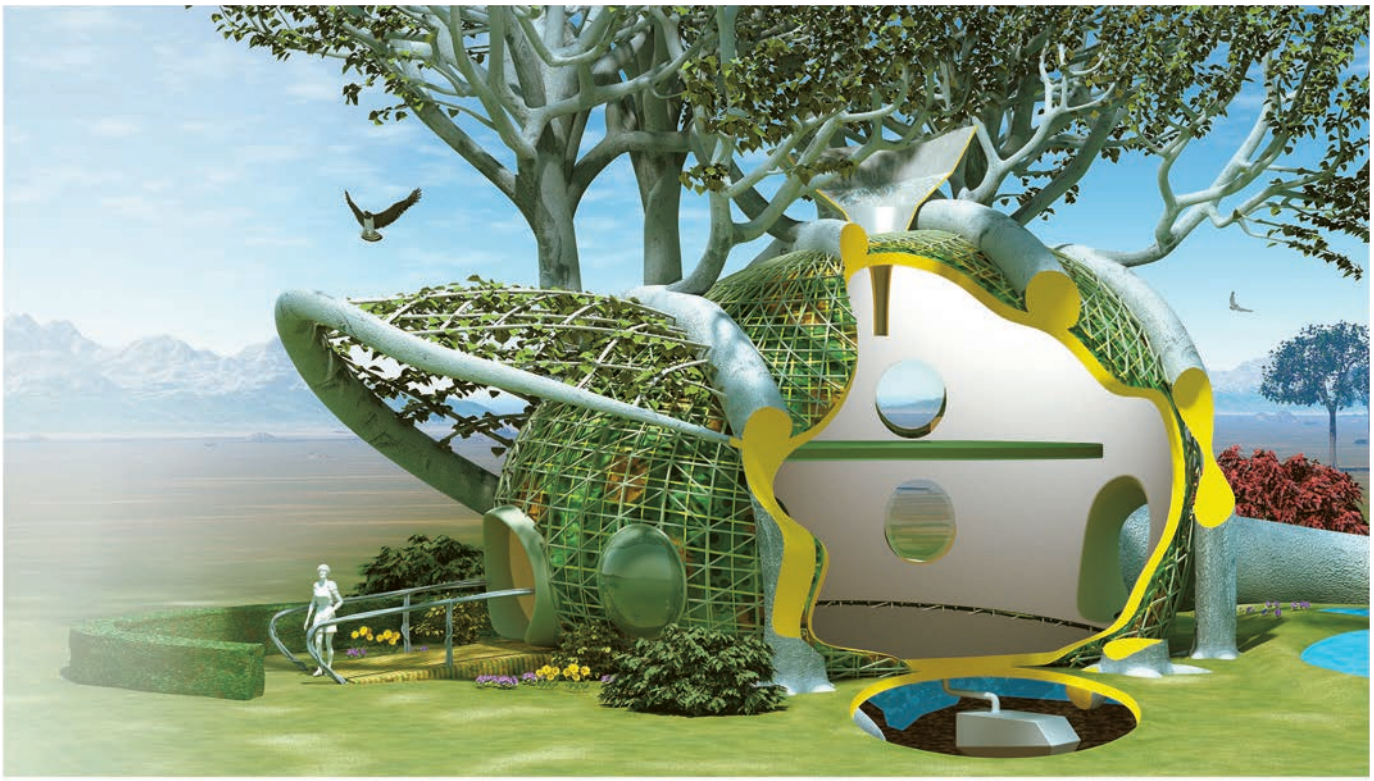


Vincent Callebaut

Vincent Callebaut

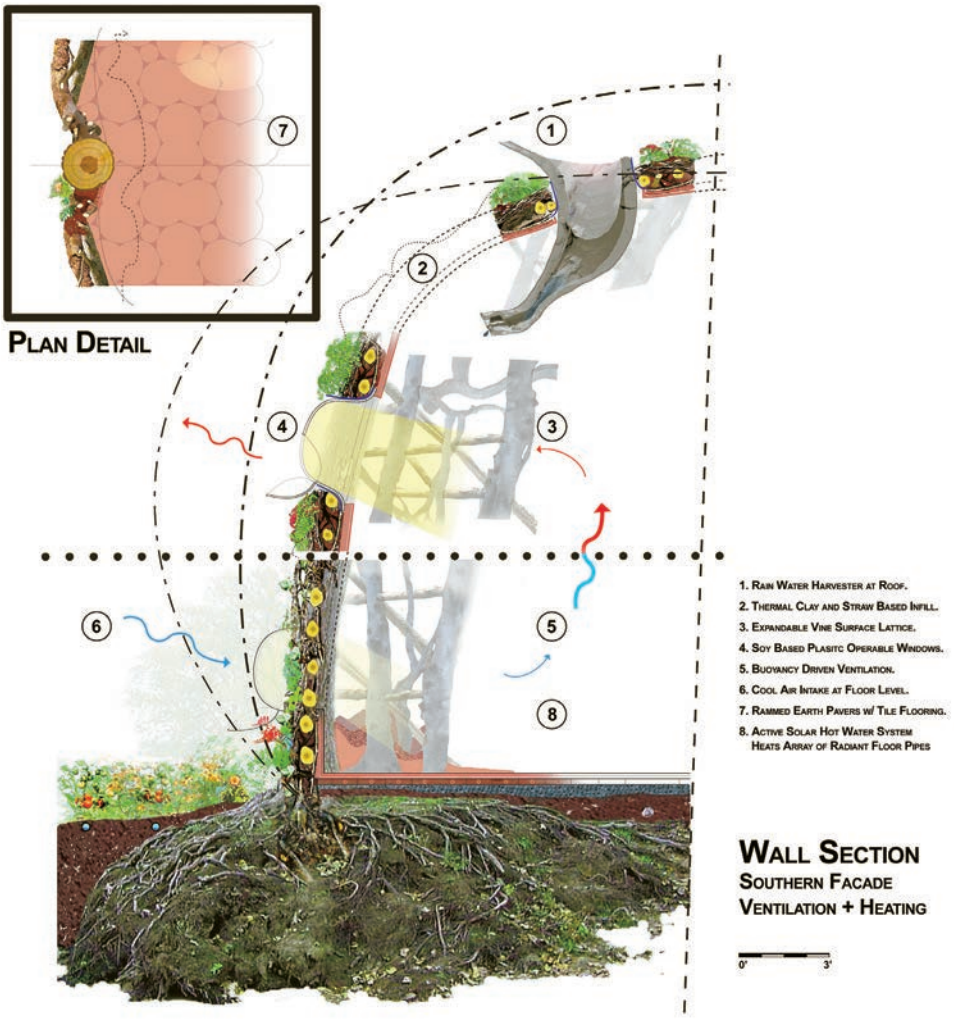


notes

FAB TREE HAB: LIVING GRAFT PREFAB STRUCTURE
Excerpt from notes by Mitchell Joachim, Lara Greden, Javier Arbona

In congruence with ecology as the guiding principal, this living home is designed to be almost entirely edible so as to provide food to some organism at each stage of its life cycle. While inhabited, the home's gardens and exterior walls continually produce nutrients for people and animals. As a positive contribution to the ecosystem it supports an economy comprised of truly breathing products, not reconstituted or processed materials. Imagine a society based on slow farming trees for housing structure instead of the industrial manufacture of felled timber.

The Fab Tree Hab presents a sophisticated methodology to grow homes from living native trees. This 100 percent living habitat is prefabricated using Computer Numeric Controlled (CNC) reusable scaffolding, manufactured off-site in advance. These scaffolding sections can be shipped readily and assembled to fit local tree and woody plant species. Therefore, we enable dwellings to be a fully integrated part of an ecological community.



Marcel Kalberer

Weidensymphonie in Boizenburg

Ganze Komposition im Dreivierteltakt:
= Instrumente links in 5.00m Abständen
= Instrumente rechts in 7.50m Abstanden

Wegbreite/ Breite der Instrumente = Lautstärke
Höhe der Instrumente = Tonhöhe
Abstände der Instrumente = Takte

Instrumente

Klavier, Bassgeige, Cello, Bratsche, Geige, Triangel, Pauke, Becken, Trompete, Horn, Saxophon, Oboe, Klarinette, Flöte, Harfe

Anfang

1. Takt — Zugang von der Stadt

2.Takt — Durchhalt

3.Takt

4.Takt — See

5.Takt

6.Takt

7.Takt

8.Takt

7.50 | 7.50 | 7.50 | 7.50

1.00 | 1.00 | 1.00 | 1.00

9.Takt

10.Takt

11. Takt

12.Takt

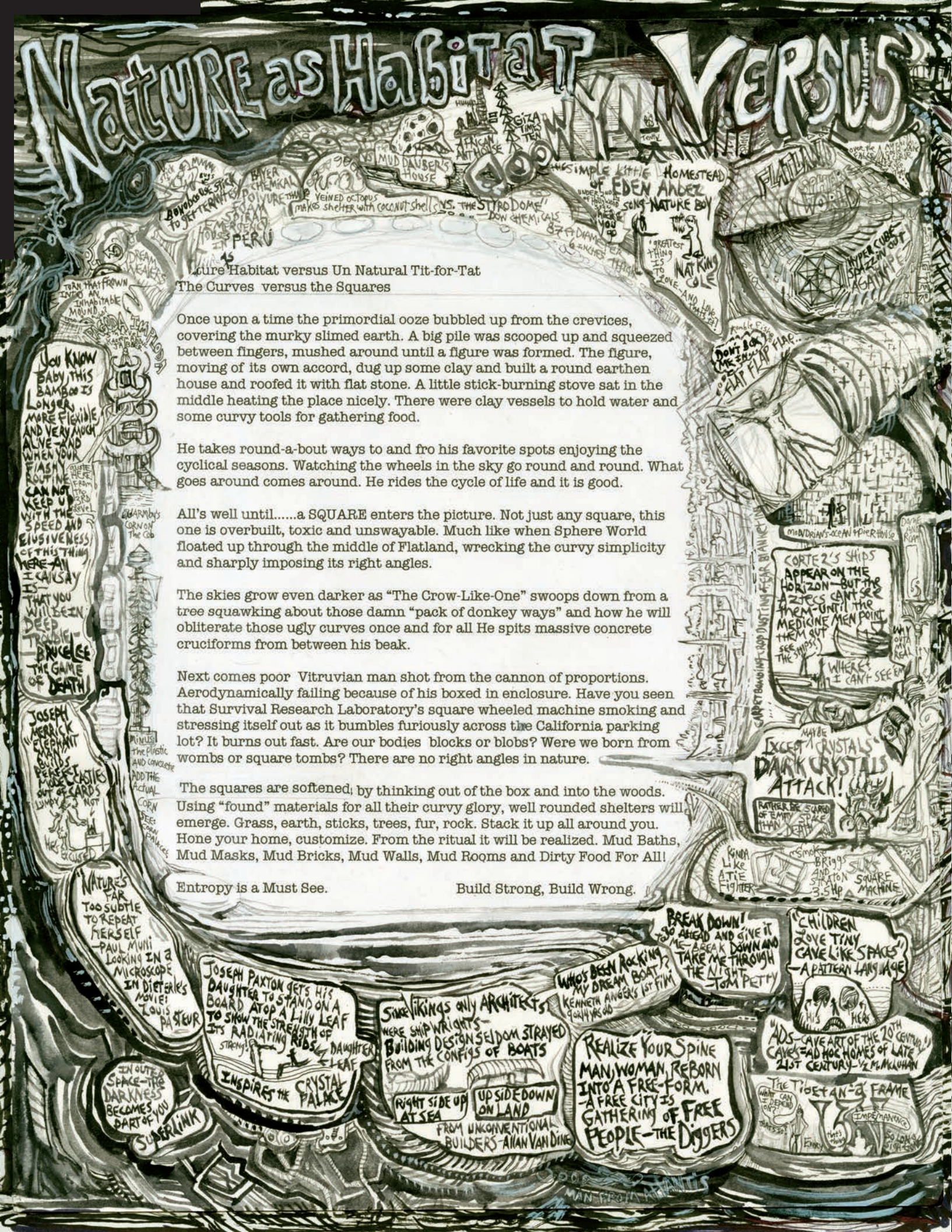
5.00 | 5.00 | 5.00 | 5.00 | 5.00 | 5.00

30.00m

beim Weidenschneck

Ende

SANFTE STRUKTUREN Marcel Kalberer/Dorte Ferber/Moritz Freise - Herdwangen 2005



Nature Habitat versus Un Natural Tit-for-Tat
The Curves versus the Squares

Once upon a time the primordial ooze bubbled up from the crevices, covering the murky slimed earth. A big pile was scooped up and squeezed between fingers, mushed around until a figure was formed. The figure, moving of its own accord, dug up some clay and built a round earthen house and roofed it with flat stone. A little stick-burning stove sat in the middle heating the place nicely. There were clay vessels to hold water and some curvy tools for gathering food.

He takes round-a-bout ways to and fro his favorite spots enjoying the cyclical seasons. Watching the wheels in the sky go round and round. What goes around comes around. He rides the cycle of life and it is good.

All's well until.....a SQUARE enters the picture. Not just any square, this one is overbuilt, toxic and unswayable. Much like when Sphere World floated up through the middle of Flatland, wrecking the curvy simplicity and sharply imposing its right angles.

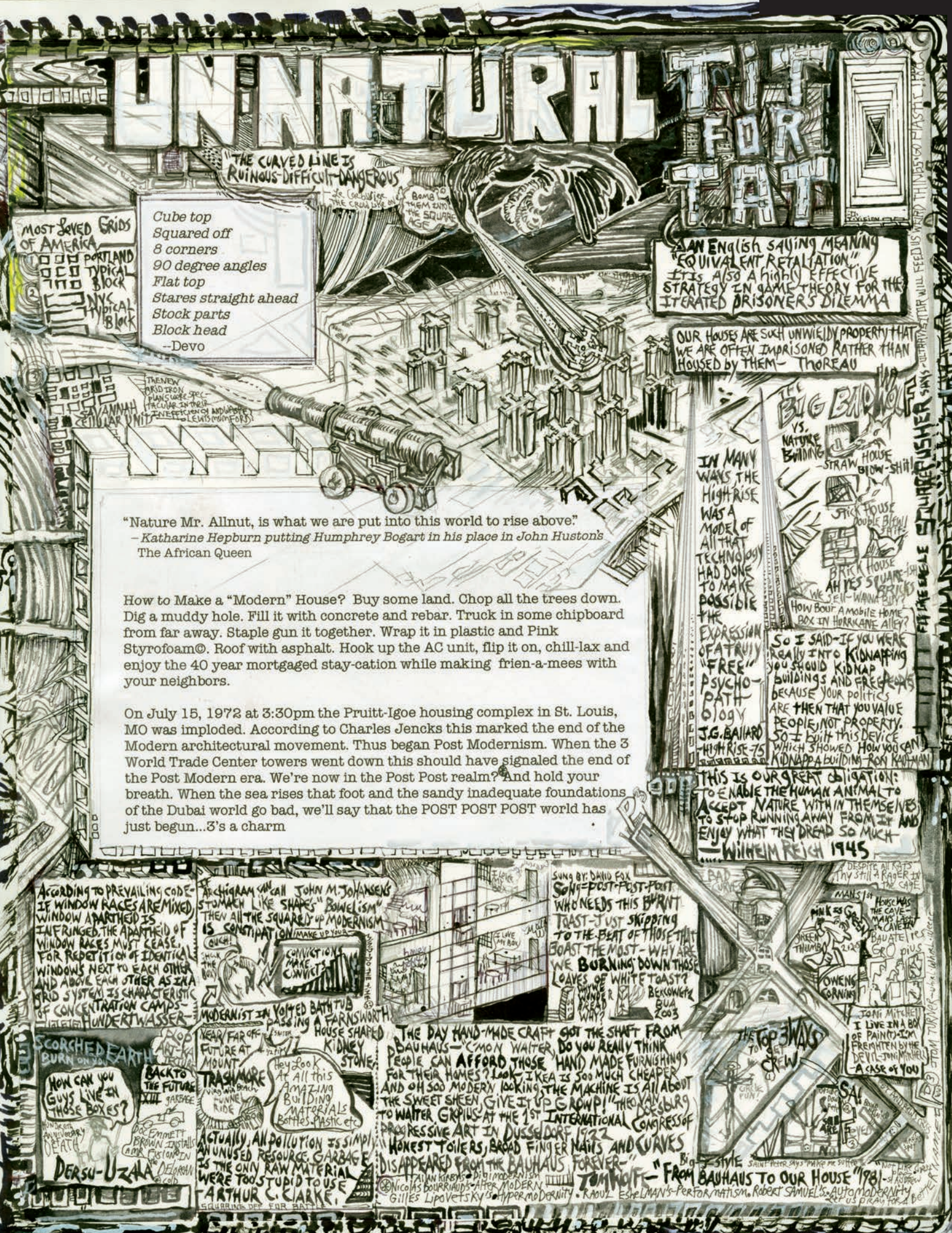
The skies grow even darker as "The Crow-Like-One" swoops down from a tree squawking about those damn "pack of donkey ways" and how he will obliterate those ugly curves once and for all He spits massive concrete cruciforms from between his beak.

Next comes poor Vitruvian man shot from the cannon of proportions. Aerodynamically failing because of his boxed in enclosure. Have you seen that Survival Research Laboratory's square wheeled machine smoking and stressing itself out as it bumbles furiously across the California parking lot? It burns out fast. Are our bodies blocks or blobs? Were we born from wombs or square tombs? There are no right angles in nature.

The squares are softened, by thinking out of the box and into the woods. Using "found" materials for all their curvy glory, well rounded shelters will emerge. Grass, earth, sticks, trees, fur, rock. Stack it up all around you. Hone your home, customize. From the ritual it will be realized. Mud Baths, Mud Masks, Mud Bricks, Mud Walls, Mud Rooms and Dirty Food For All!

Entropy is a Must See.

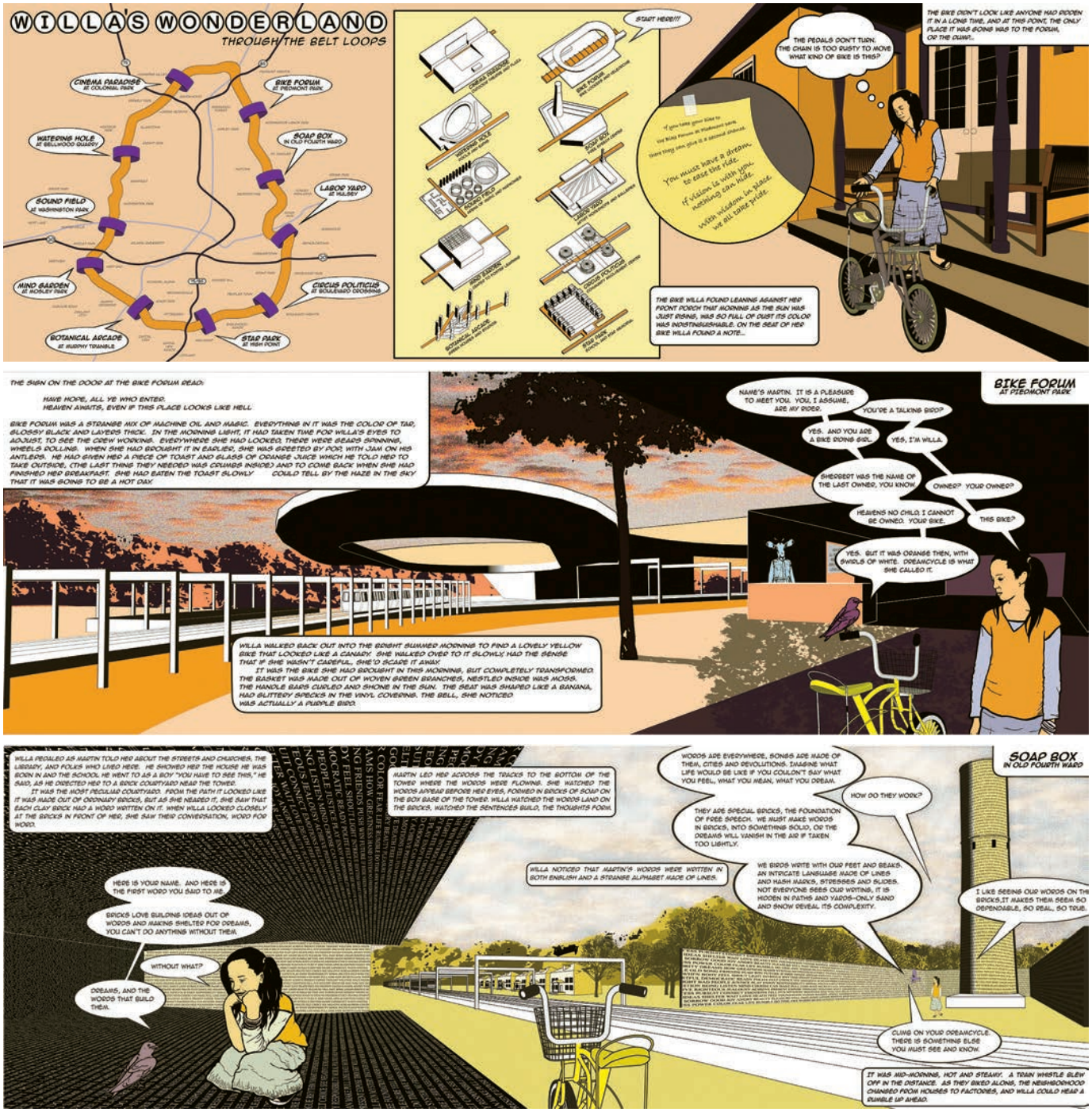
Build Strong, Build Wrong.

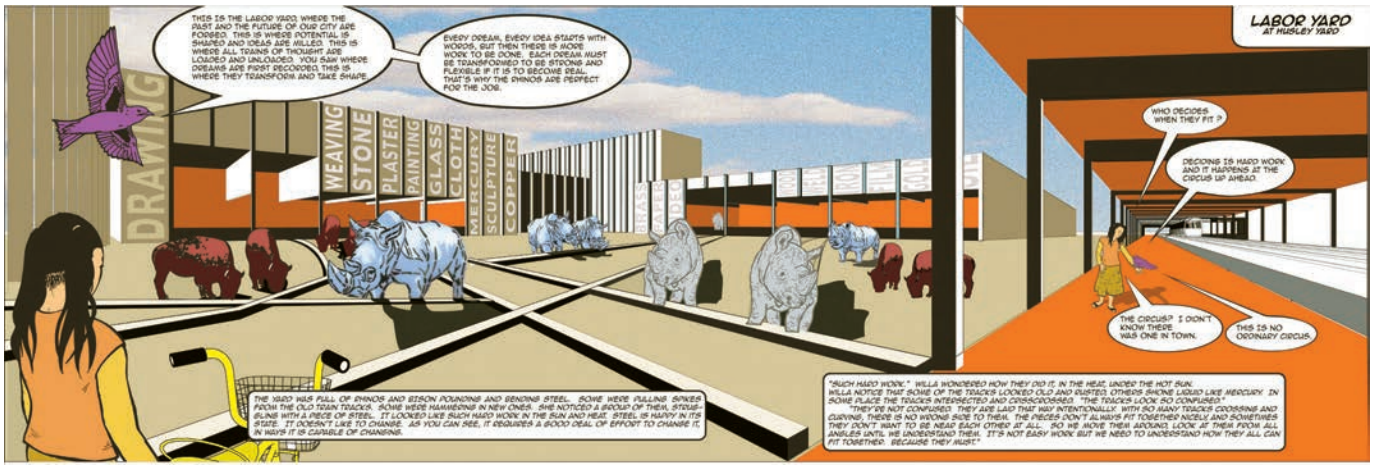

UNNATURAL
FOR
"THE CURVED LINE IS RUINOUS-DIFFICULT-DANGEROUS"
Le Corbusier THE CRUSADE OF
BOMB THEM INTO THE SQUARE AGE
MOST LOVED GRIDS OF AMERICA
PORTLAND TYPICAL BLOCK
NYC TYPICAL BLOCK
Cube top
Squared off
8 corners
90 degree angles
Flat top
Stares straight ahead
Stock parts
Block head
--Devo
AN English saying MEANING "EQUIVALENT RETALIATION" IT IS ALSO A highly EFFECTIVE STRATEGY IN GAME THEORY FOR THE ITERATED PRISONER'S DILEMMA
OUR HOUSES ARE SUCH UNWIELDY PROPERTY THAT WE ARE OFTEN IMPRISONED RATHER THAN HOUSED by THEM- THOREAU
THE NEW GRID IRON PLANS WERE SPECTACULAR IN THEIR INEFFICIENCY AND WASTE (LEWIS MUMFORD)
SAVANNAH CELLULAR UNIT
THE BIG BAD WOLF VS. NATURE BUILDING
STRAW HOUSE BLOW-SHIT!
STICK HOUSE DOUBLE BLOW! SHIT!
BRICK HOUSE AH YES SQUARE-ISH BRICKS
WE SELL-WANNA BUY?
HOW BOUT A MOBILE HOME BOX IN HORRICANE ALLEY?
IN MANY WAYS THE HIGH RISE WAS A MODEL OF ALL THAT TECHNOLOGY HAD DONE TO MAKE POSSIBLE THE EXPRESSION OF A TRULY "FREE" PSYCHOPATHOLOGY
J.G. BALLARD -HIGH RISE-75
SO I SAID-IF YOU WERE REALLY INTO KIDNAPPING YOU SHOULD KIDNAP BUILDINGS AND FREE PEOPLE BECAUSE YOUR POLITICS ARE THEN THAT YOU VALUE PEOPLE NOT PROPERTY. SO I built THIS DEVICE WHICH SHOWED HOW YOU CAN KIDNAPP A building -RON KAUFMAN
THIS IS OUR GREAT OBLIGATION: TO ENABLE THE HUMAN ANIMAL TO ACCEPT NATURE WITHIN THEMSELVES TO STOP RUNNING AWAY FROM IT AND ENJOY WHAT THEY DREAD SO MUCH
—WILHELM REICH 1945
FIT FOR EAGLE
SQUARE PUSHER says- BUTTERFLY STOR WILL FEED US WEIRD THINGS TO PLASTIC
"Nature Mr. Allnut, is what we are put into this world to rise above."
– Katharine Hepburn putting Humphrey Bogart in his place in John Huston's The African Queen
How to Make a "Modern" House? Buy some land. Chop all the trees down. Dig a muddy hole. Fill it with concrete and rebar. Truck in some chipboard from far away. Staple gun it together. Wrap it in plastic and Pink Styrofoam©. Roof with asphalt. Hook up the AC unit, flip it on, chill-lax and enjoy the 40 year mortgaged stay-cation while making frien-a-mees with your neighbors.
On July 15, 1972 at 3:30pm the Pruitt-Igoe housing complex in St. Louis, MO was imploded. According to Charles Jencks this marked the end of the Modern architectural movement. Thus began Post Modernism. When the 3 World Trade Center towers went down this should have signaled the end of the Post Modern era. We're now in the Post Post realm? And hold your breath. When the sea rises that foot and the sandy inadequate foundations of the Dubai world go bad, we'll say that the POST POST POST world has just begun...3's a charm
ACCORDING TO PREVAILING CODE- IF WINDOW RACES ARE MIXED, WINDOW APARTHEID IS INFRINGED. THE APARTHEID OF WINDOW RACES MUST CEASE. FOR REPETITION OF IDENTICAL WINDOWS NEXT TO EACH OTHER AND ABOVE EACH OTHER AS IN A GRID SYSTEM IS CHARACTERISTIC OF CONCENTRATION CAMPS- HUNDERTWASSER
IF ARCHIGRAM CAN CALL JOHN M. JOHANSEN'S STOMACH LIKE SHAPES "BOWELISM" THEN ALL THE SQUARELY UP MODERNISM IS CONSTIPATION
OUCH!
MAKE UP YOUR MIND-DO THE TWIST
CONVICTIONS MAKE CONVICTS
MODERNIST IN VOLTED BATH TUB PASSING FARNSWORTH HOUSE SHAPED KIDNEY STONE
SCORCHED EARTH BURN ON YOU
HOW CAN YOU GUYS LIVE IN THOSE BOXES?
BACK TO THE FUTURE XXIII GARBAGE
DOC EMMETT BROWN INSTALLS CAMP FUSION IN DELOREAN
DERSU-UZALA
NEAR/FAR OFF FUTURE AT MOUNT TRASHMORE
HEY LOOK AT ALL THIS AMAZING BUILDING MATERIALS Bottles Plastic etc
ACTUALLY, AN POLLUTION IS SIMPLY AN UNUSED RESOURCE. GARBAGE IS THE ONLY RAW MATERIAL WE'RE TOO STUPID TO USE
ARTHUR C. CLARKE
SQUARING OFF FOR BATTLE
I LOVE MY BOX
SUNG BY: DAVID FOX
SONG=POST-POST-POST
WHO NEEDS THIS BURNT TOAST-JUST SKIPPING TO THE BEAT OF THOSE THAT BOAST THE MOST- WHY ARE WE BURNING DOWN THOSE LOAVES OF WHITE TOAST? (WHY WE WONDER BREAD WHY?)
BERKOWITZ BUA 2003
THE DAY HAND-MADE CRAFT GOT THE SHAFT FROM BAUHAUS- "C'MON WAITER, DO YOU REALLY THINK PEOPLE CAN AFFORD THOSE HAND MADE FURNISHINGS FOR THEIR HOMES? LOOK- IKEA IS SOO MUCH CHEAPER AND OH SOO MODERN LOOKING, THE MACHINE IS ALL ABOUT THE SWEET SHEEN, GIVE IT UP GROWP!" THEO VAN DOESBURG TO WALTER GROPIUS AT THE 1ST INTERNATIONAL CONGRESS OF PROGRESSIVE ART IN DUSSELDORF 1922
HONEST TOILERS, BROAD FINGER NAILS AND CURVES DISAPPEARED FROM THE BAUHAUS FOREVER-"
TOM WOLFE- "FROM BAUHAUS TO OUR HOUSE" 1981
ITALIAN KIRKEYS • Digi modernism
Nicolas Bourriaud's -After modernism
Gilles Lipovetsky's -Hypermodernity • RAOUL ESHELMAN'S-Performatism • Robert SAMUEL'S-Automodernity
DESPITE ALL OF THIS I'M STILL A RAGER IN THE CAGE
MANS 1ST HOUSE WAS THE CAVE- MANS LAST A CAVE IN BAUATE IRS GROWING
PINK IS GO
GREEN THUMB
OWENS CORNING
JONI MITCHELL I LIVE IN A BOX OF PAIN(T)-I'M FRIGHTEN BY THE DEVIL- JONI MITCHELL A CASE OF YOU
THE TOP 3 WAYS TO GET CRUNK
CRUNK FUNK
SAI
STYLE
SAINT PETER SAYS "MAKE ME SUFFER"
"NOT LIKE EUROPEAN"
LET US PRAY FOR A BE

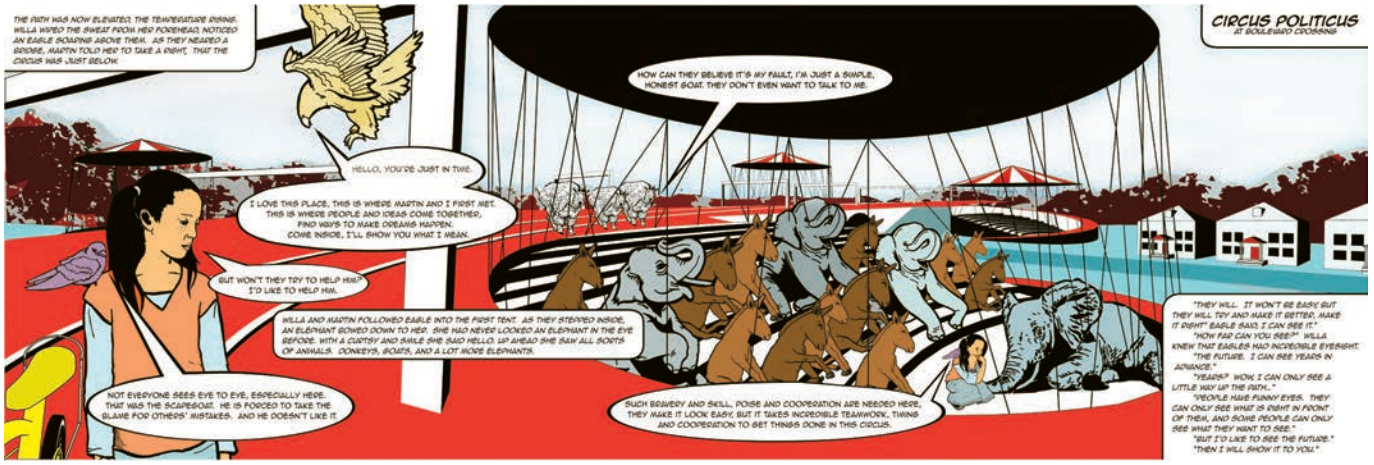
name RALPH NELSON, DON VU
project title WILLA'S WONDERLAND
notes LOOM STUDIO
IN COLLABORATION WITH
JOHN GRIDER (ARTIST)
JULIA SINGER (WRITER)
AMY LANDESBERG (ARCHITECT)

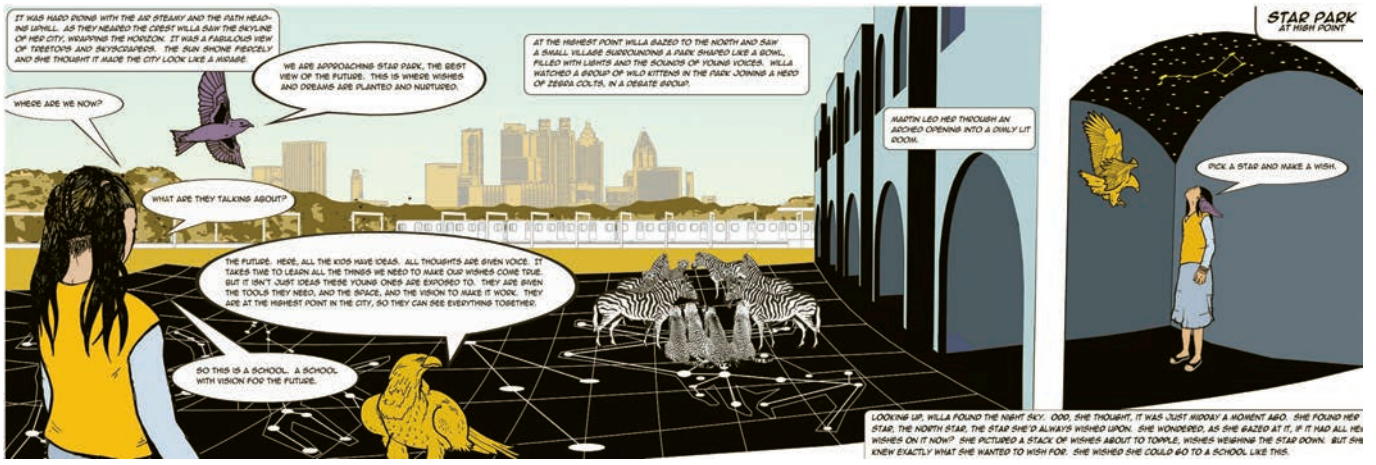
category OTHER, URBAN RECONSIDERATION
location ATLANTA, GEORGIA

Loom Studio: Ralph Nelson, Don Vu; John Grider, Julia Singer, Amy Landesberg

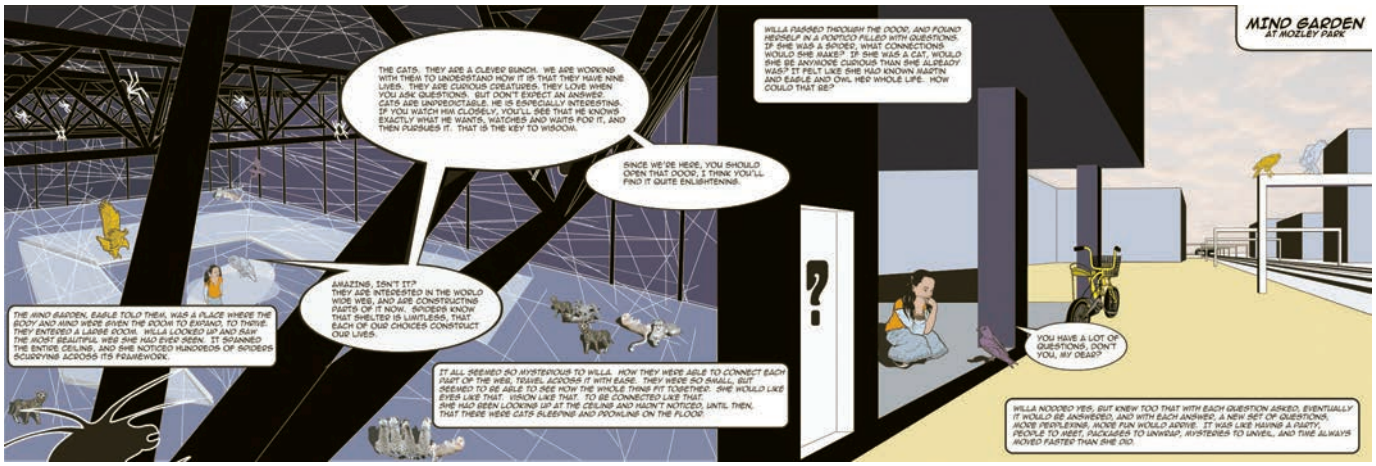


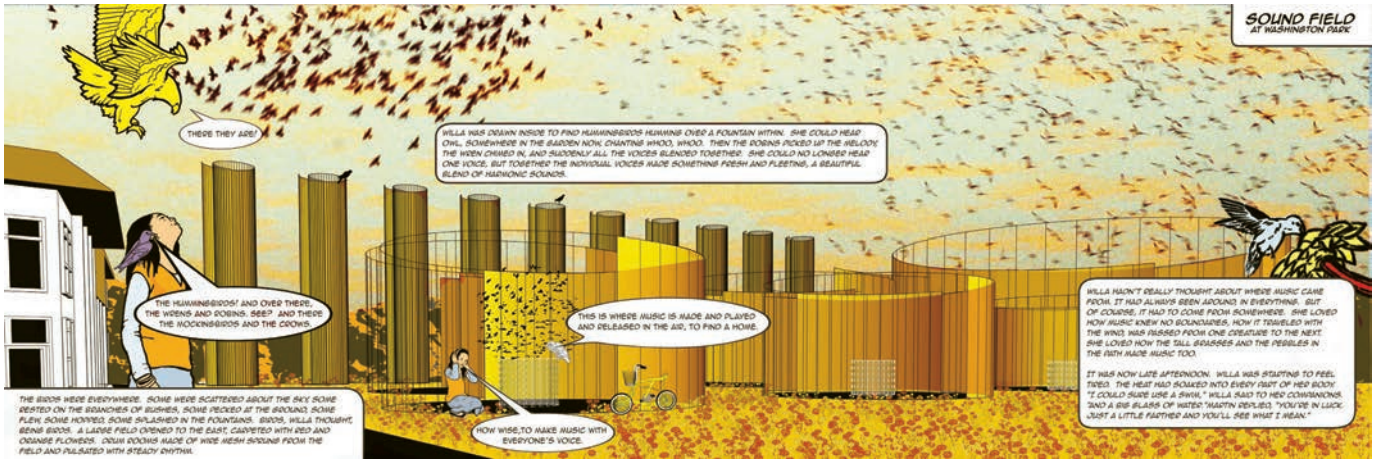

LABOR YARD
AT HUSLEY YARD
THIS IS THE LABOR YARD. WHERE THE PAST AND THE FUTURE OF OUR CITY ARE FORGED. THIS IS WHERE POTENTIAL IS SHAPED AND IDEAS ARE MILLED. THIS IS WHERE ALL TRAINS OF THOUGHT ARE LOADED AND UNLOADED. YOU SAW WHERE DREAMS ARE FIRST RECORDED, THIS IS WHERE THEY TRANSFORM AND TAKE SHAPE
EVERY DREAM, EVERY IDEA STARTS WITH WORDS, BUT THEN THERE IS MORE WORK TO BE DONE. EACH DREAM MUST BE TRANSFORMED TO BE STRONG AND FLEXIBLE IF IT IS TO BECOME REAL. THAT'S WHY THE RHINOS ARE PERFECT FOR THE JOB.
DRAWING
WEAVING
STONE
PLASTER
PAINTING
GLASS
CLOTH
MERCURY
SCULPTURE
COPPER
THE YARD WAS FULL OF RHINOS AND BISON POUNDING AND BENDING STEEL. SOME WERE PULLING SPIKES FROM THE OLD TRAIN TRACKS. SOME WERE HAMMERING IN NEW ONES. SHE NOTICED A GROUP OF THEM, STRUMMING WITH A PIECE OF STEEL. IT LOOKED LIKE SUCH HARD WORK IN THE SUN AND HEAT. STEEL IS HAVIN' IN ITS STATE. IT DOESN'T LIKE TO CHANGE. AS YOU CAN SEE, IT REQUIRES A GOOD DEAL OF EFFORT TO CHANGE IT IN WAYS IT IS CAPABLE OF CHANGING.
WHO DECIDES WHEN THEY FIT ?
DECIDING IS HARD WORK AND IT HAPPENS AT THE CIRCUS UP AHEAD.
THE CIRCUS? I DON'T KNOW THERE WAS ONE IN TOWN.
THIS IS NO ORDINARY CIRCUS.
"SUCH HARD WORK." WILLA WONDERED HOW THEY DID IT, IN THE HEAT, UNDER THE HOT SUN. WILLA NOTICE THAT SOME OF THE TRACKS LOOKED OLD AND RUSTED, OTHERS SHONE LIQUID LIKE MERCURY. IN SOME PLACE THE TRACKS INTERSECTED AND CRISSCROSSED. "THE TRACKS LOOK SO CONFUSED."
"THEY'RE NOT CONFUSED. THEY ARE LAID THAT WAY INTENTIONALLY. WITH SO MANY TRACKS CROSSING AND CURVING, THERE IS NO WRONG SIDE TO THEM. THE PIECES DON'T ALWAYS FIT TOGETHER NICELY AND SOMETIMES THEY DON'T WANT TO BE NEAR EACH OTHER AT ALL. SO WE MOVE THEM AROUND. LOOK AT THEM FROM ALL ANGLES UNTIL WE UNDERSTAND THEM. IT'S NOT EASY WORK BUT WE NEED TO UNDERSTAND HOW THEY ALL CAN FIT TOGETHER. BECAUSE THEY MUST."

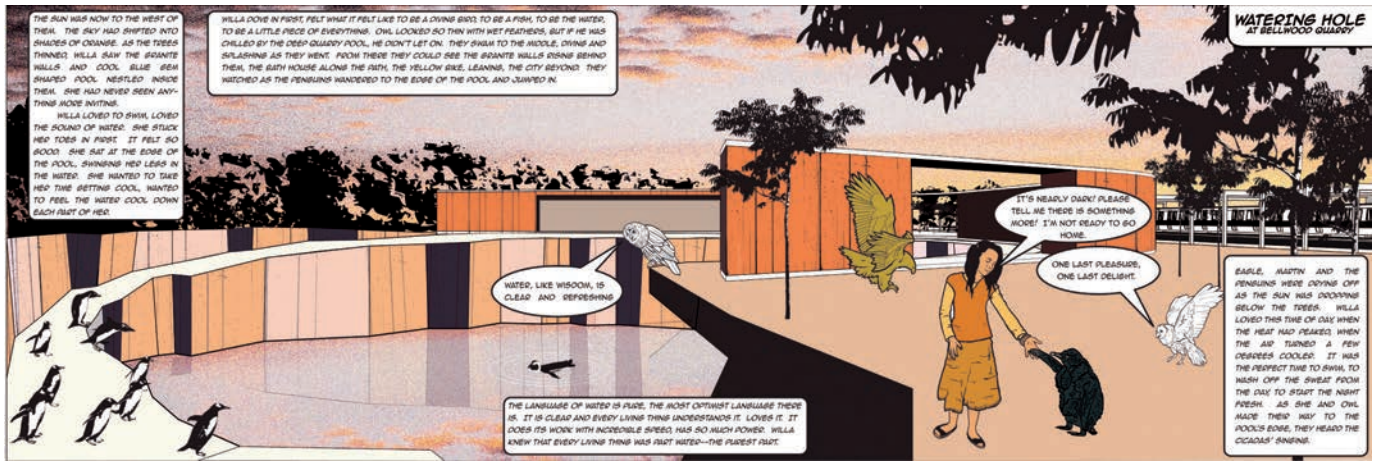

CIRCUS POLITICUS
AT BOULEVARD CROSSING
THE PATH WAS NOW ELEVATED. THE TEMPERATURE DIPPED. WILLA WIPED THE SWEAT FROM HER FOREHEAD. NOTICED AN EAGLE SOARING ABOVE THEM. AS THEY NEARED A BRIDGE, MARTIN TOLD HER TO TAKE A RIGHT. THAT THE CIRCUS WAS JUST BELOW.
HOW CAN THEY BELIEVE IT'S MY FAULT, I'M JUST A SIMPLE, HONEST GOAT. THEY DON'T EVEN WANT TO TALK TO ME.
HELLO, YOU'RE JUST IN TIME.
I LOVE THIS PLACE, THIS IS WHERE MARTIN AND I FIRST MET. THIS IS WHERE PEOPLE AND IDEAS COME TOGETHER, FIND WAYS TO MAKE DREAMS HAPPEN. COME INSIDE, I'LL SHOW YOU WHAT I MEAN.
BUT WON'T THEY TRY TO HELP HIM? I'D LIKE TO HELP HIM.
WILLA AND MARTIN FOLLOWED EABLE INTO THE FIRST TENT. AS THEY STEPPED INSIDE, AN ELEPHANT BOWED DOWN TO HER. SHE HAD NEVER LOOKED AN ELEPHANT IN THE EYE BEFORE. WITH A CURTSY AND A SMILE SHE SAID HELLO. UP AHEAD SHE SAW ALL SORTS OF ANIMALS. DONKEYS, BOATS, AND A LOT MORE ELEPHANTS.
NOT EVERYONE SEES EYE TO EYE, ESPECIALLY HERE. THAT WAS THE SCAPEGOAT. HE IS FORCED TO TAKE THE BLAME FOR OTHERS' MISTAKES. AND HE DOESN'T LIKE IT.
SUCH BRAVERY AND SKILL, POISE AND COOPERATION ARE NEEDED HERE. THEY MAKE IT LOOK EASY, BUT IT TAKES INCREDIBLE TEAMWORK, TIMING AND COOPERATION TO GET THINGS DONE IN THIS CIRCUS.
"THEY WILL. IT WON'T BE EASY, BUT THEY WILL TRY AND MAKE IT BETTER. MAKE IT RIGHT" EAGLE SAID. I CAN SEE IT."
"HOW FAR CAN YOU SEE?" WILLA KNEW THAT EAGLES HAD INCREDIBLE EYESIGHT.
"THE FUTURE. I CAN SEE YEARS IN ADVANCE."
"YEARS?" WOW, I CAN ONLY SEE A LITTLE WAY UP THE PATH.."
"PEOPLE HAVE FUNNY EYES. THEY CAN ONLY SEE WHAT IS RIGHT IN FRONT OF THEM, AND SOME PEOPLE CAN ONLY SEE WHAT THEY WANT TO SEE."
"BUT I'D LIKE TO SEE THE FUTURE."
"THEN I WILL SHOW IT TO YOU."


IT WAS HARD GOING WITH THE AIR STEAMY AND THE PATH HEADING UPHILL. AS THEY NEARED THE CREST WILLA SAW THE SKYLINE OF HER CITY, WRAPPING THE HORIZON. IT WAS A FABULOUS VIEW OF TREETOPS AND SKYSCRAPERS. THE SUN SHONE FIERCELY AND SHE THOUGHT IT MADE THE CITY LOOK LIKE A MIRAGE.
WE ARE APPROACHING STAR PARK, THE BEST VIEW OF THE FUTURE. THIS IS WHERE WISHES AND DREAMS ARE PLANTED AND NURTURED.
AT THE HIGHEST POINT WILLA GAZED TO THE NORTH AND SAW A SMALL VILLAGE SURROUNDING A PARK SHAPED LIKE A BOWL, FILLED WITH LIGHTS AND THE SOUNDS OF YOUNG VOICES. WILLA WATCHED A GROUP OF WILD KITTENS IN THE PARK JOINING A HERD OF ZEBRA COLTS, IN A DEBATE GROUP.
WHERE ARE WE NOW?
WHAT ARE THEY TALKING ABOUT?
THE FUTURE. HERE, ALL THE KIDS HAVE IDEAS. ALL THOUGHTS ARE GIVEN VOICE. IT TAKES TIME TO LEARN ALL THE THINGS WE NEED TO MAKE OUR WISHES COME TRUE. BUT IT ISN'T JUST IDEAS THESE YOUNG ONES ARE EXPOSED TO. THEY ARE GIVEN THE TOOLS THEY NEED, AND THE SPACE, AND THE VISION TO MAKE IT WORK. THEY ARE AT THE HIGHEST POINT IN THE CITY, SO THEY CAN SEE EVERYTHING TOGETHER.
SO THIS IS A SCHOOL. A SCHOOL WITH VISION FOR THE FUTURE.
MARTIN LED HER THROUGH AN ARCHED OPENING INTO A DIMLY LIT ROOM.
STAR PARK
AT HIGH POINT
PICK A STAR AND MAKE A WISH.
LOOKING UP, WILLA FOUND THE NIGHT SKY. OOD, SHE THOUGHT, IT WAS JUST MIDDAY A MOMENT AGO. SHE FOUND HER STAR, THE NORTH STAR, THE STAR SHE'D ALWAYS WISHED UPON. SHE WONDERED, AS SHE GAZED AT IT, IF IT HAD ALL HER WISHES ON IT NOW? SHE PICTURED A STACK OF WISHES ABOUT TO TOPPLE, WISHES WEIGHING THE STAR DOWN. BUT SHE KNEW EXACTLY WHAT SHE WANTED TO WISH FOR. SHE WISHED SHE COULD GO TO A SCHOOL LIKE THIS.

AS THEY BIKED BY THE GREENHOUSE, SHE HEARD THE BOARS FIGHT, GRUNTING AND MUMBLING IN THE AFTERNOON HEAT AS THEY PLOWED AND TURNED A PATCH OF SOIL. IT LOOKED LIKE DIRTY WORK BUT THEY WERE SURROUNDED BY FRESH GREEN, LIVING THINGS. SHE SAW GRASS, TALL GRASS LOADED WITH SEEDS, SOFT GRASS TO LIE ON. EABLE INTRODUCED HER AND MARTIN TO THE BOARS. THEY TOLD THEM ALL ABOUT THE NATIVE PLANTINGS, ABOUT THE HARD WORK THEY DID EVERY DAY ABOUT THE PATIENCE THAT GROWING REQUIRES, THE LUCK IT NEEDS TO THRIVE AND THE VISION TO PREPARE FOR THE FUTURE.
WE ARE LUCKY. THE BOARS HAVE LEARNED THAT IF WE TREAT THE SOIL WITH KINDNESS, IF WE WORK IT CAREFULLY, IT REPAYS US WITH ABUNDANCE.
MARTIN AND EABLE CALLED WILLA OVER TO THE GREENHOUSE FILLED WITH BUSHES LOADED WITH BERRIES. SHE PLUCKED THEM AND ATE HER FILL WHILE A GIRAFFE LOOKED DOWN WITH APPROVAL.
BOTANICAL ARCADE
AT MURPHY TRIANGLE
LONG NECKS NEED TALL SPACES WITH HIGH WINDOWS
EVERY LIVING THING NEEDS SHELTER, BUT SHELTER CAN BE MADE OUT OF DIFFERENT KINDS OF SHAPES AND MATERIALS. WATER AND AIR AND WOODS CAN BE SHELTER TOO. SHE LOOKED AROUND HER AND THOUGHT ABOUT ALL THE BIRDS AND BOARS, ALL THE WORMS AND BUGGERS THAT HAD CROSSED THIS SPOT OF LAND IN HER MIND SHE INTRODUCED HERSELF TO EACH AND EVERY ONE. I AM WILLA AND I AM FROM HERE TOO.







Loom Studio: Ralph Nelson, Don Vu; John Grider, Julia Singer, Amy Landesberg

notes

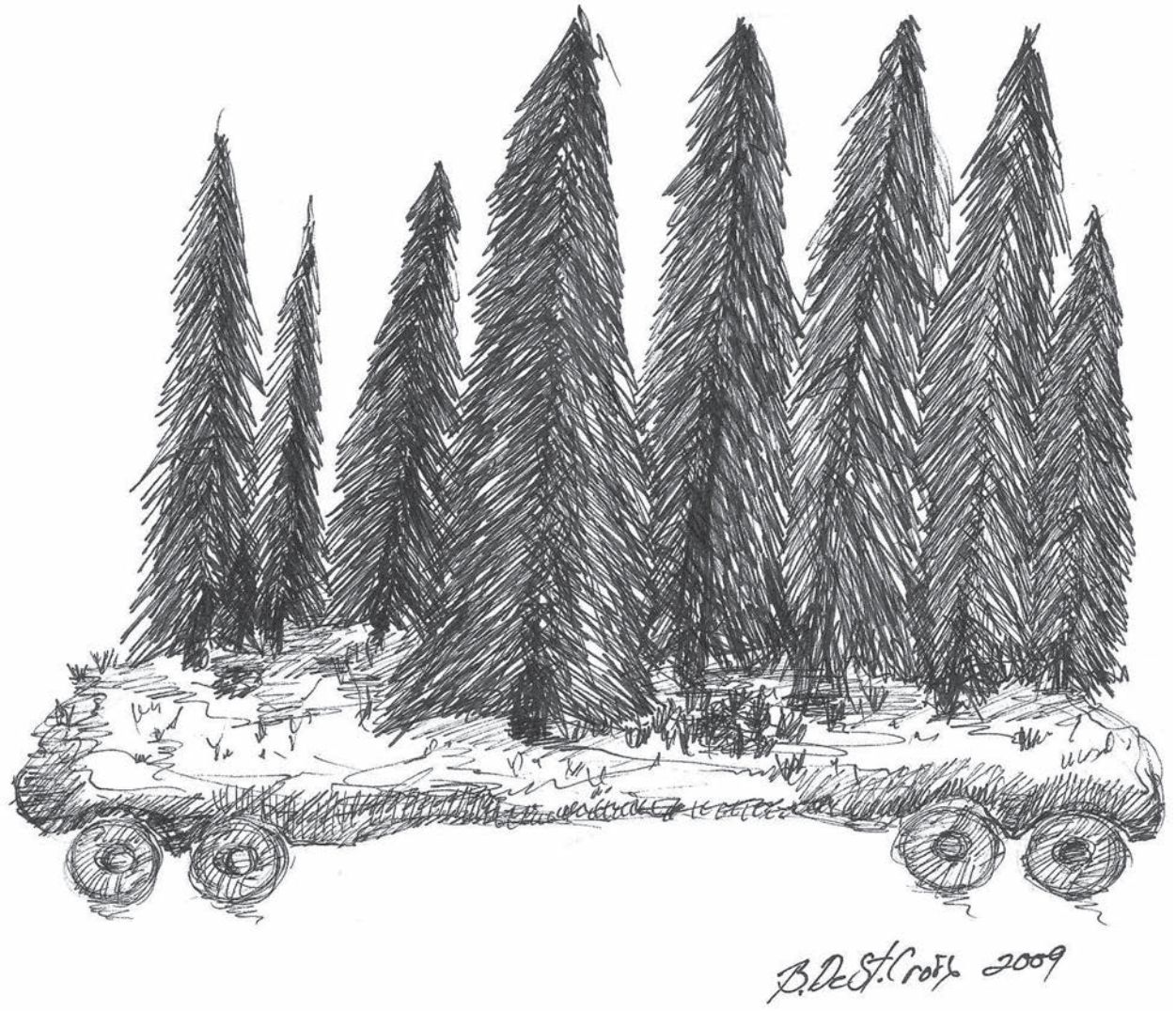
Concept artist Paul Lasaine did these designs for an as-yet-unreleased film project at Sony Pictures Animation in 2007. Lasaine explains, "As per the script, these structures needed to be built entirely out of crashed spaceship parts. The concept was that the creatures that built them scavenged their building materials from a spaceship crash-site nearby. They had plenty of building material, but they were ignorant of its original usage. So they would cobble parts together in whatever way made sense to them. In this way, the interior of a jet engine could end up as a bathroom, or a satellite dish might serve as an umbrella. It yielded some very interesting designs. I was also very influenced by Lebbeus Woods. I've been a fan of Woods's work for years. Much of his earlier work evokes a wonderful sense of repurposed material, and I felt something with a similar flavor would be ideal for our Salvage Architecture.

"Designing architecture for film is both liberating and daunting. We don't have the same basic constraints that real architects have. But at the same time, we're often expected to come up with, 'Something we've never seen before.' We're seldom concerned with whether or not a building will withstand the elements, or if it's structurally sound. Our primary concerns are: Does it support the story? Or simply: Will it look cool on screen?"

Big Alien Musical, digital paint, 2007 © 2011 Sony Pictures Animation Inc. All Rights Reserved. Courtesy of Sony Pictures Animation.

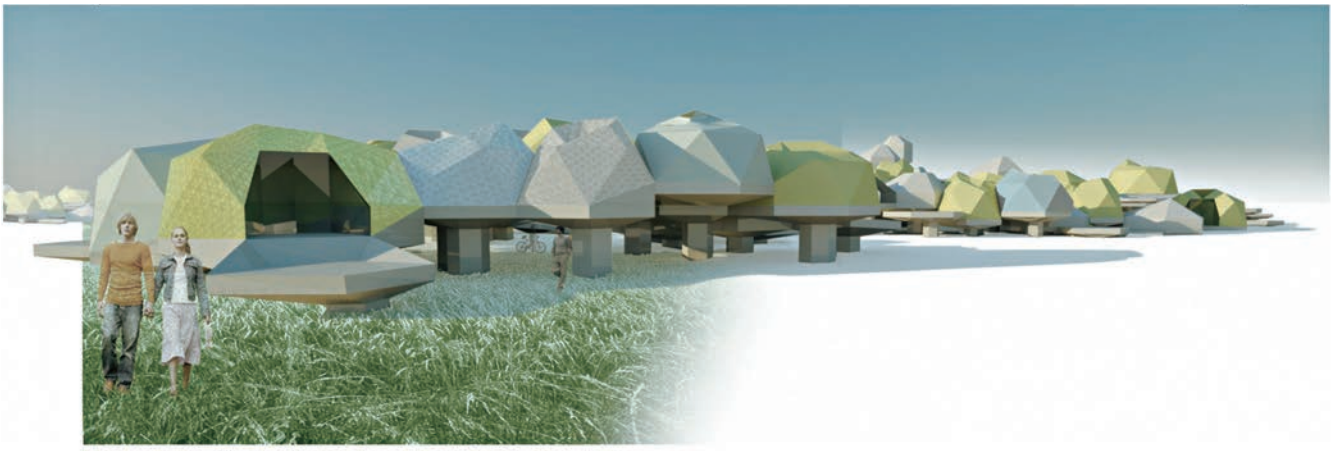
Paul Lasaine

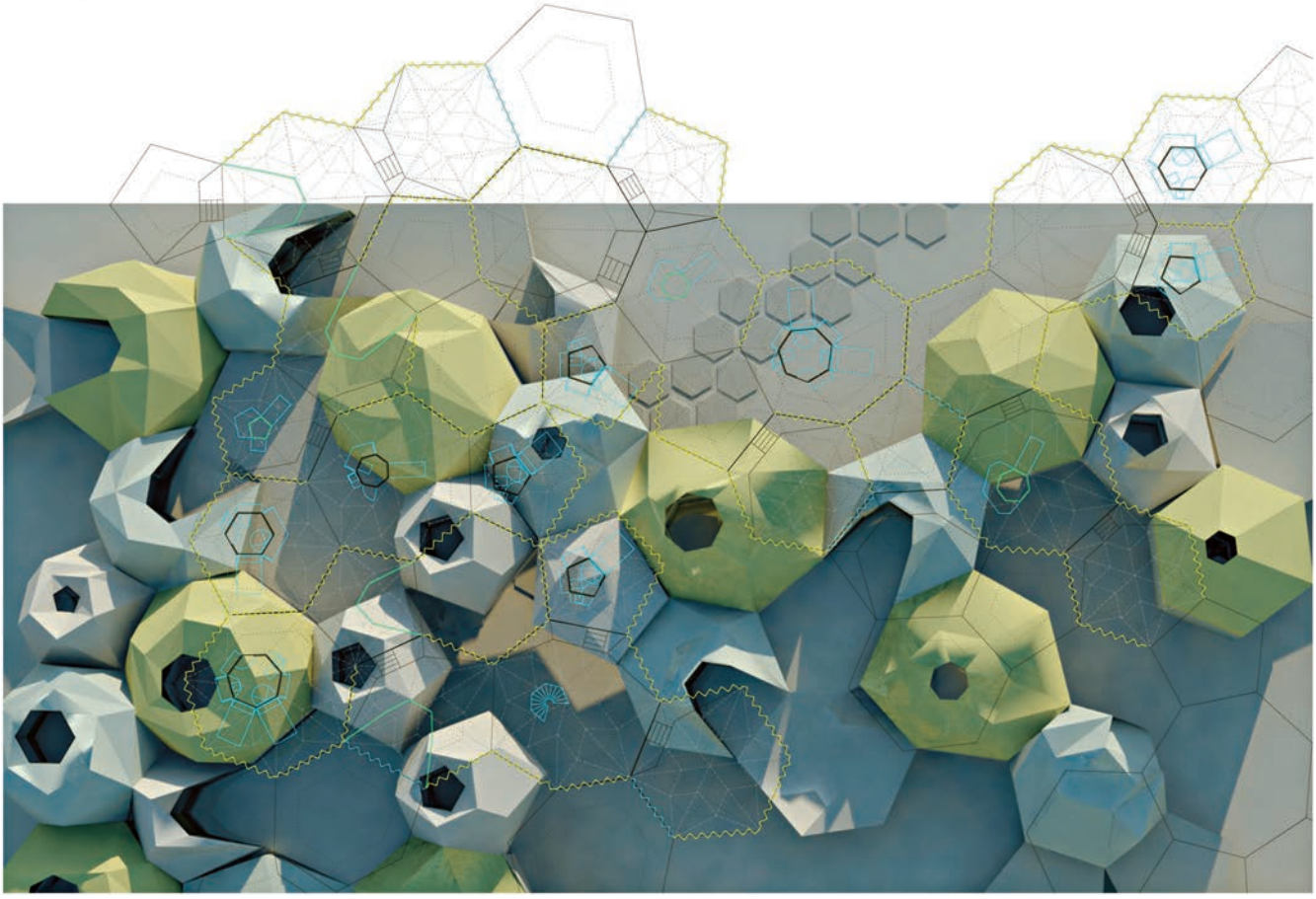
Blane De St. Croix



notes

- FOREST TO BE MOVED TO ANY LOCATION
- PRIVATE PICNIC - SPIRITURAL RETREAT
- ADJUSTABLE LANDSCAPING - BACKDROP





Ignacio Gonzalez Galan

notes

Prototype for a new type of suburban growth based on the scale of the room. Different types of units are designed and clustered in a field, allowing for different combinations. Each room is a dynamic structure that is able to adapt to the environment through its movement. The structure of the room is based on a geodesic dome that is able to unfold. Form is thus able to behave more economically being able to relate to the environment. The user is engaged with the reality through his or her participation in the definition of the form inhabited. A closer relationship between the user and nature is proposed.

Christian Kerrigan

notes

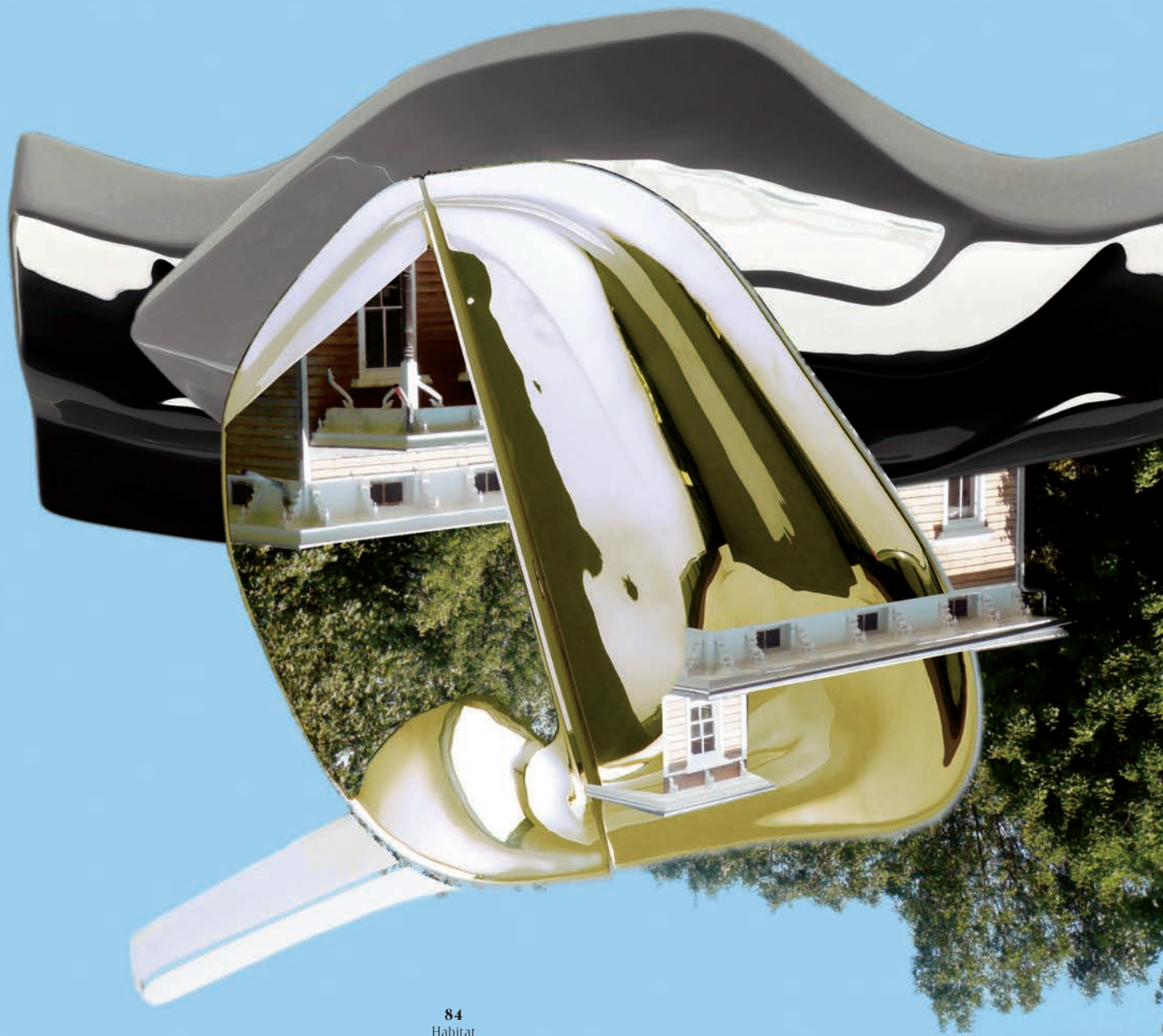
The project is concerned with how man's ability to control his surroundings is intimately linked with his advancing capabilities of using technology. We have reached a point in our evolution where we are now capable of creating design criteria to manipulate natural growth and development. This project explores the possibilities of a symbiotic relationship between two different systems of organization: technology and nature. The technology is designed to theoretically alter newly planted trees in the last remaining Yew forest—Kingley Vale. By controlling the manipulation of refined armatures, calibrating devices and designed corsets, the system is capable of controlling the growth of a ship inside the forest. The ship will grow over a period of two hundred years and will exist as a hidden architecture inside the trees.

As the corset section creates the shape for the tree to grow through, the hull section of the ship is extruded through the length of the trunk. The live system grows a sustainable architecture.

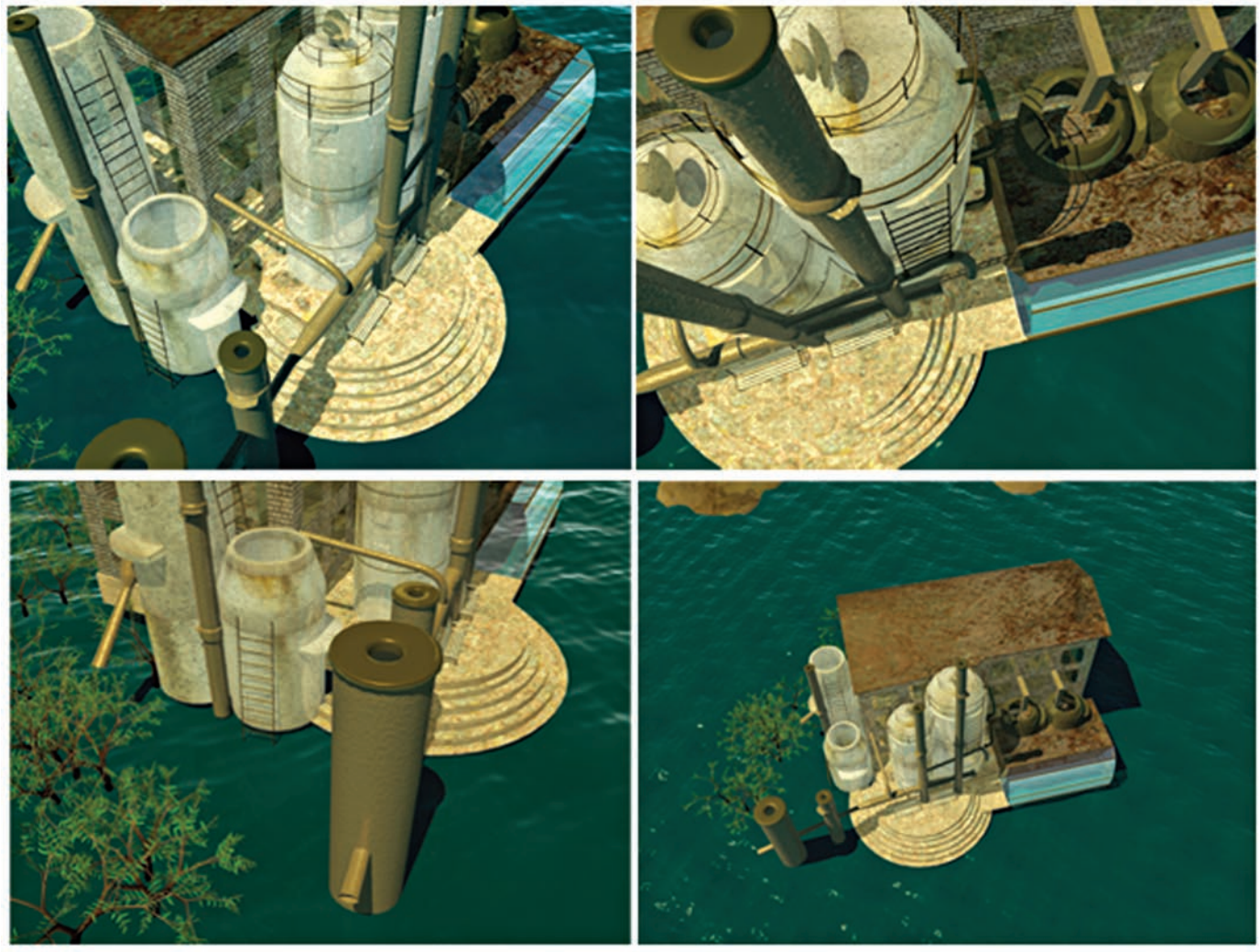
Christian Kerrigan

Macresco. The corset strapped around the tree creates the formwork for the extruded hull section. As the tree grows the manipulation of the hull section evolves as a trained section inside the tree.

name john cleater
project title air currents
category phenomenon
location columbiaville, ny
notes
"Poltergeist phenomena could be caused by unusual air currents or air vibrations such as in acoustic levitation, or tremors caused by underground streams." Wikipedia (citation needed)



John Cleater

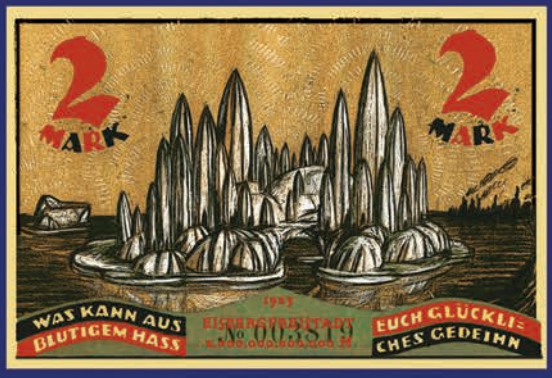


Danielle Baskin

notes

This is a 3D rendering created using Adobe Maya Software. It is an imaginary factory that floats on the water. The ladders, benches, and a glass walkway suggest that this is primarily a space for people and not for typical functions associated with factories. Floating trees stress the impossible nature of this structure. It is textured with real images of façades of New York buildings.

NAME KAHN + SELESNICK
CATEGORY NATURE HABITAT
PROJECT TITLE EISBERGFREISTADT
LOCATION THE BALTIC SEA OFF OF LÜBECK
NOTES THE VARIOUS DESIGNS FOR A UTOPIAN COMMUNITY ON AN ERRANT ICEBERG THAT LANDED IN 1923 OFF OF LÜBECK GERMANY. IT WAS THE TIME OF THE GREAT INFLATION SO, LIKE MANY OTHER TOWNS IN GERMANY, EMERGENCY MONEY, CALLED NOTGELD, WAS ISSUED BY THE MUNICIPALITY OF EISBERGFREISTADT. MANY OF THESE FEATURED THE DRAWINGS CREATED FOR THE COMPETITION HELD TO DESIGN A FAIRGROUND PAVILION AND HABITAT ON THE EISBERG. EISBERFREISTADT BROKE APART IN OCT 1923 JUST AS THE GERMAN MARK WAS REVALUED AT 1 NEW MARK = 1 TRILLION OLD MARKS



Kahn + Selesnick

NAME KAHN + SELESNICK
CATEGORY NATURE HABITAT
PROJECT TITLE EISBERGFREISTADT
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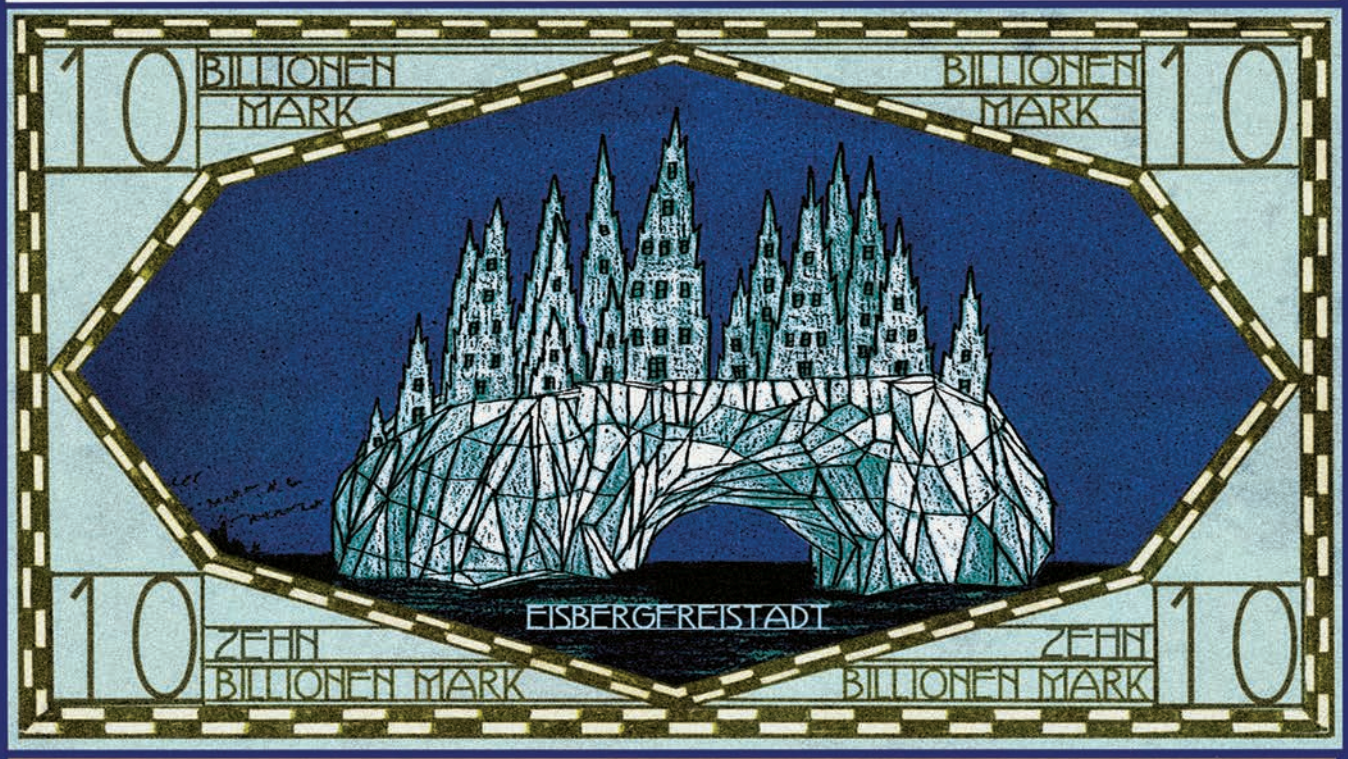
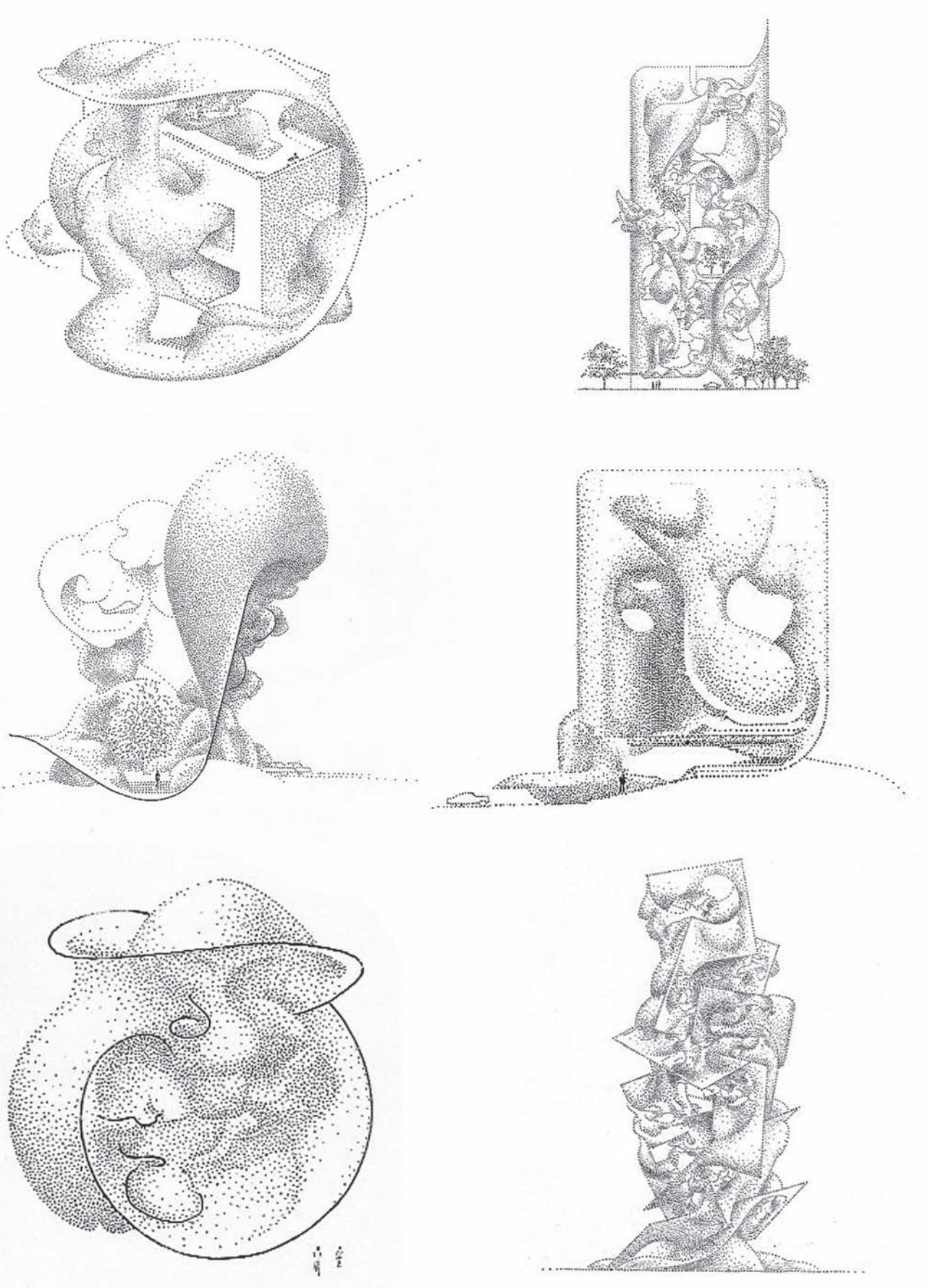
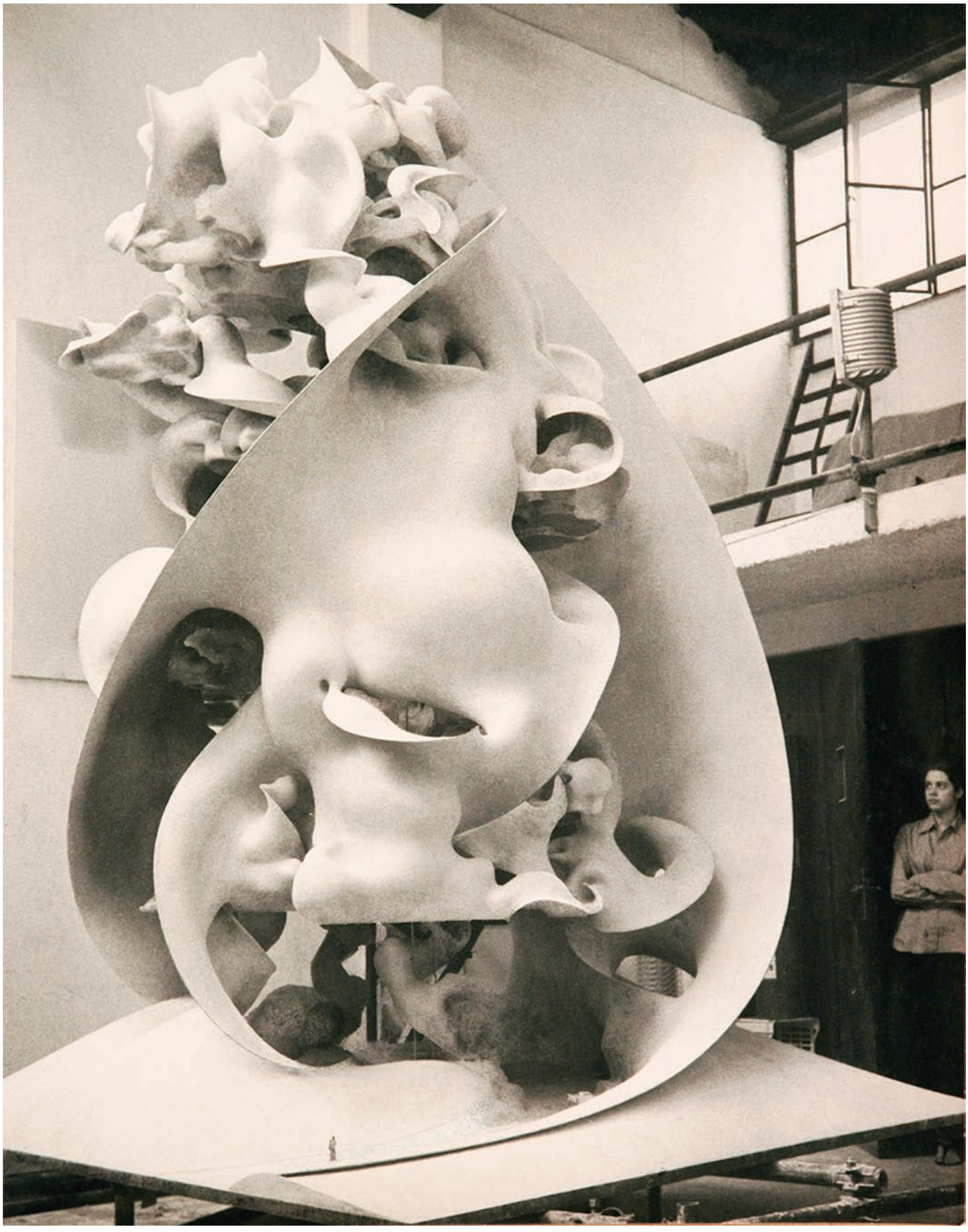


Kahn + Selesnick



David Jacob

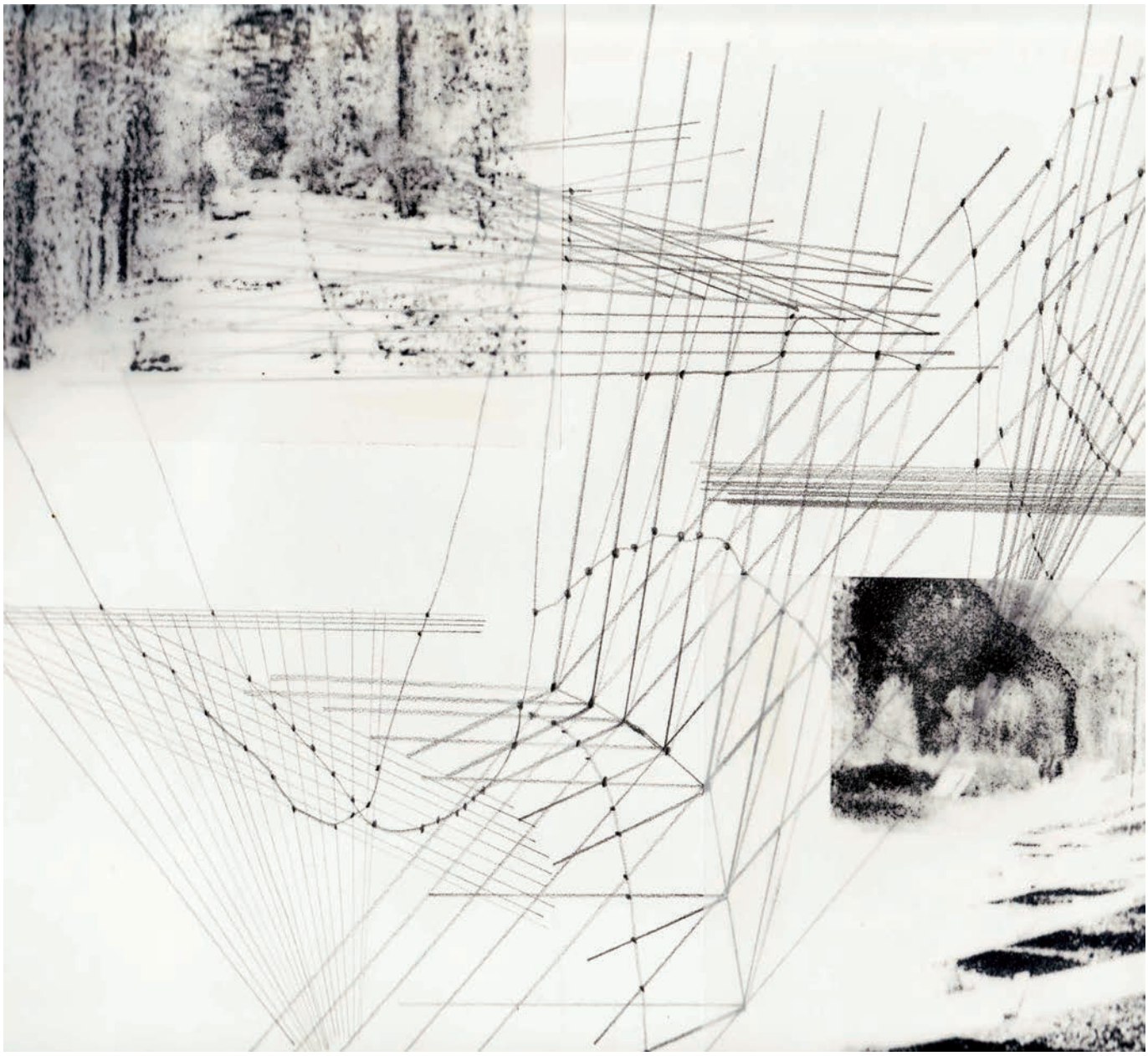


David Jacob

name Jonathan Hartshorn
project title Visionary Drawing

category Hippie Commune (Nature)
location Albuquerque, NM

Jonathan Hartshorn



Lindsey Gerlach

notes

INSPIRED BY ÉTIENNE-JULES MAREY'S WORK WITH NATURE. "ADJACENCIES @ THE LIMITS, CORNERS, AND EDGES ARE RESOLVED TO CLARIFY INTENTION."

FAST FORWARD FOSSIL, ARCTIC

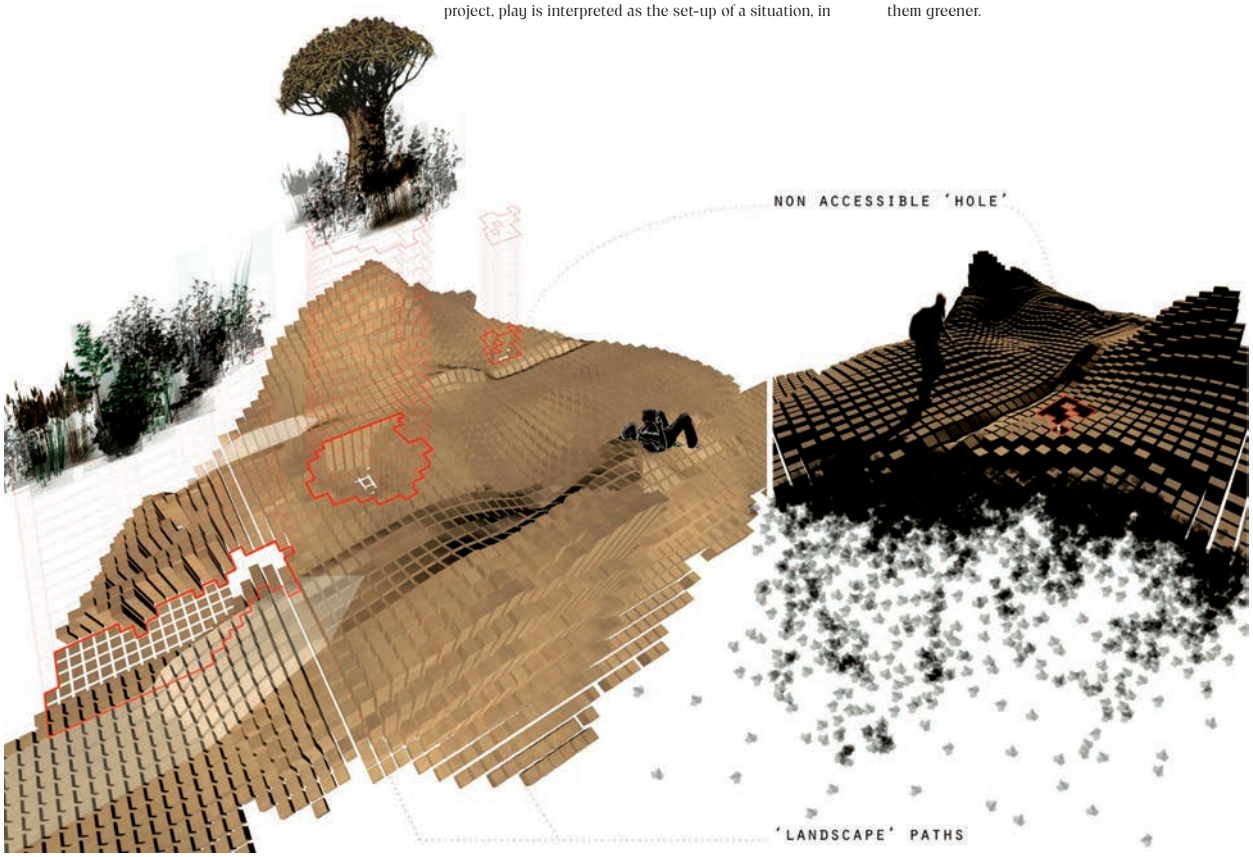
name Ellen Driscoll category Native Habitat
project title fast forward fossil location artic.
notes This drawing imagines a confluence of industrial urban life and the deep freeze of the iregular floods + strange winters caused by global warming.

Ellen Driscoll

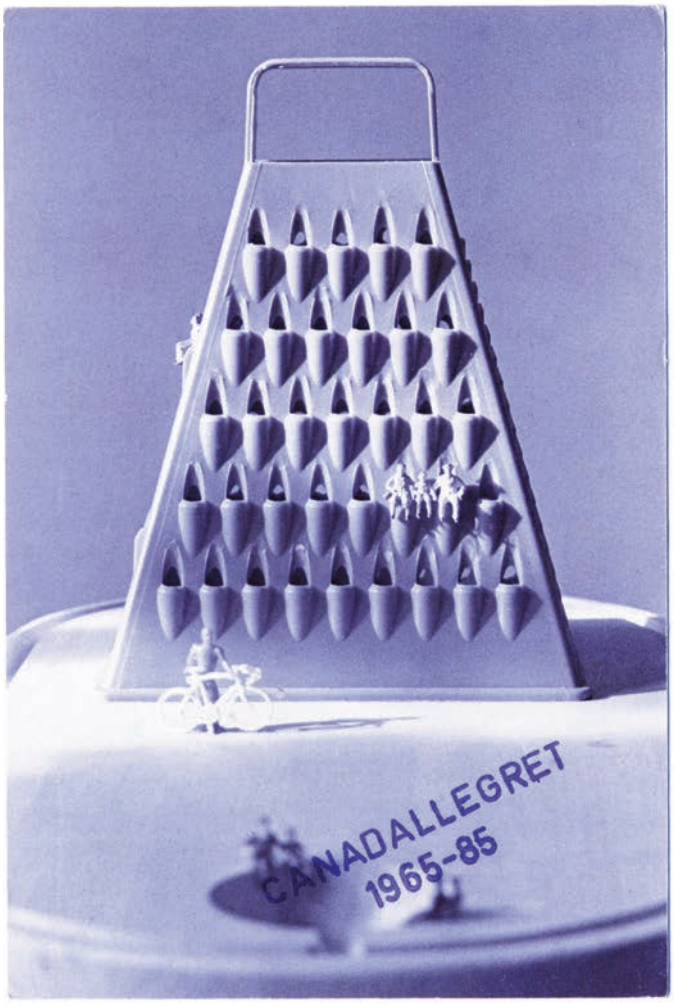
PLAY-GROUND: A GAME OF NEGOTIATION BETWEEN THE BUILT AND THE NATURAL, HONG KONG & SHENZHEN BI-CITY BIENNALE OF URBANISM/ARCHITECTURE

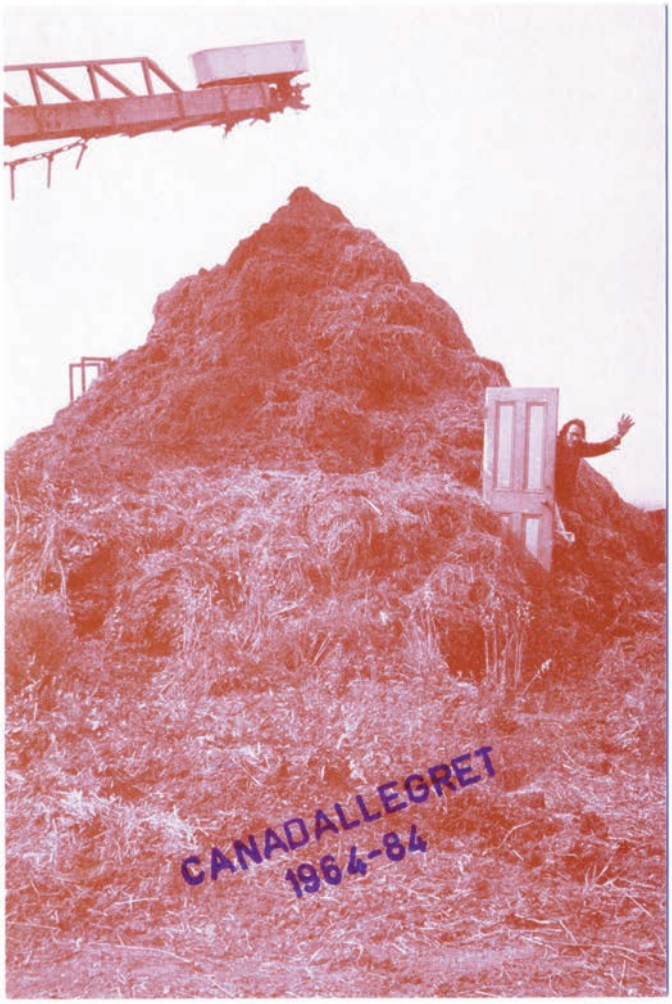
notes

Play-Ground aims to utilize the idea of play as a model of exchange between people and inaccessible spaces. In this project, play is interpreted as the set-up of a situation, in which the users are provoked to find bodily ways to intrude, discover, inhabit, and change inaccessible spaces by turning them greener.

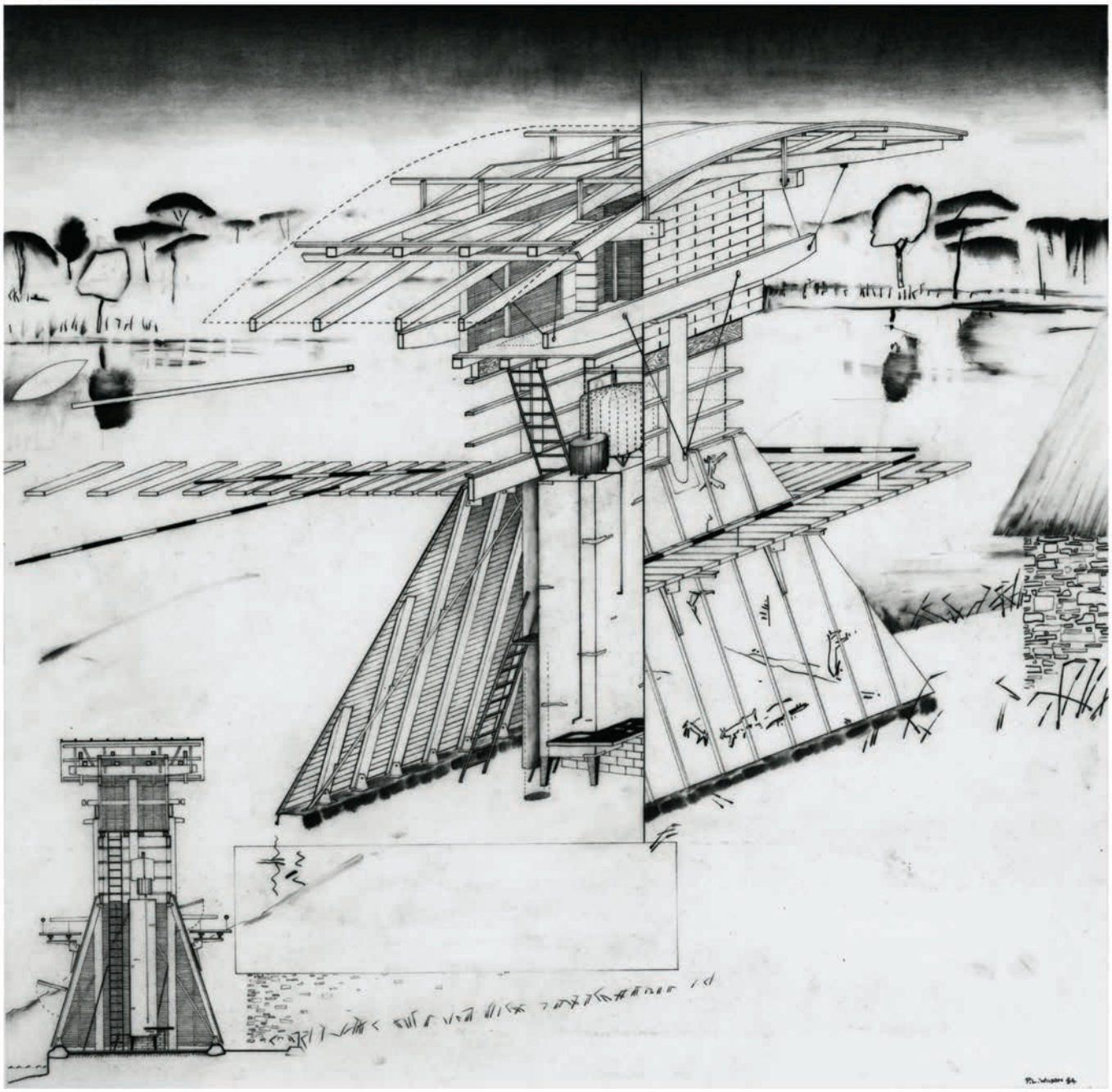


Georgios Artopoulos & Popi Iacovou





François Dallegret



Peter Wilson

notes

SUBJECT - TECTONIC CONSTRUCTION, ASCENT, THE GRAPHITIED SKIN.
THE DRAWING DATES FROM 1984,
THE MEDIUM IS PENCIL ON TRACE.

Future Farmers, Dan Allende

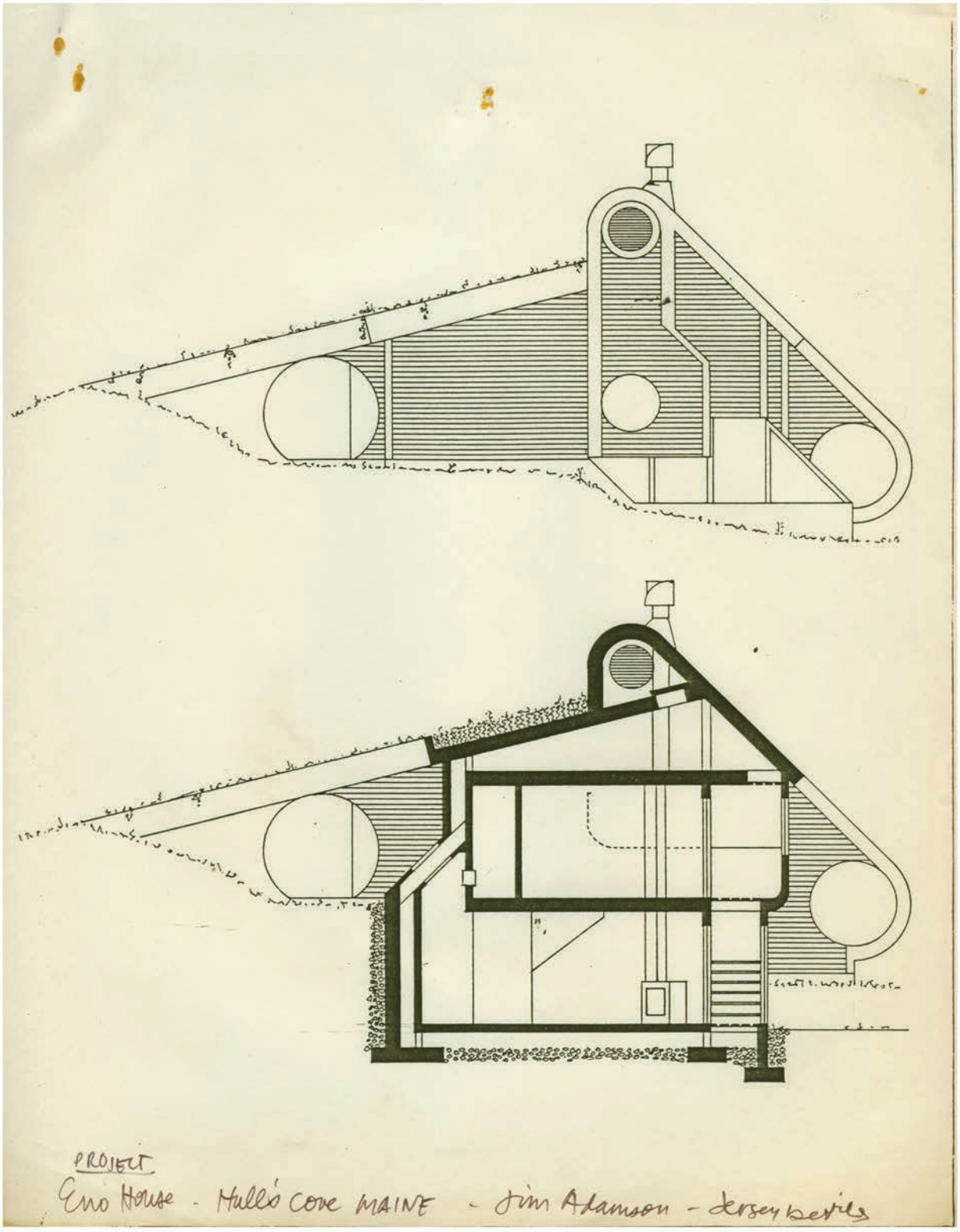
notes

Soil Kitchen is a temporary, windmill-powered architectural intervention and multi-use space where citizens can enjoy free soup in exchange for soil samples from their neighborhood. Placed across the street from the Don Quixote monument at 2nd Street and Girard Avenue in North Philadelphia, Soil Kitchen's windmill pays homage to the famous windmill scene in Cervantes's *Don Quixote*. Rather than being "adversarial giants" as they were in the novel, the windmill here will be a functioning symbol of self-reliance. The windmill also serves as a sculptural invitation to imagine a potential green energy future and to participate in the material exchange of soil for soup—literally taking matters into one's own hands. This exchange provides an entry point for further dialogue and action available in the space through workshops, events, and informal exchange. Soil Kitchen provides sustenance, re-established value of natural resources through a trade economy, and tools to inform and respond to possible contaminants in the soil.

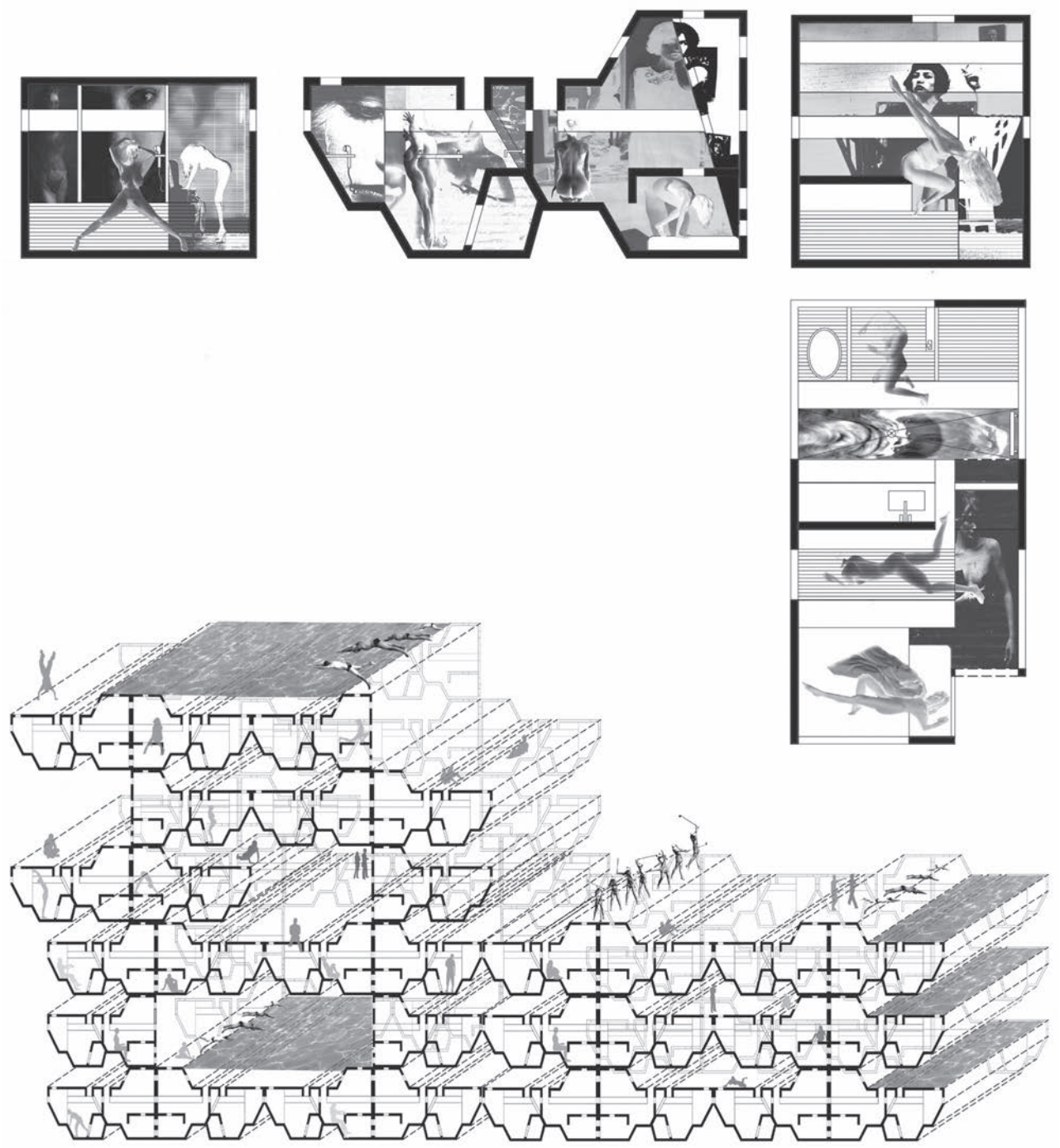
name Philip Ross
project title Mycotecture
notes
Tea room grown from somatic tissue of the Ganoderma lucidum fungus. 3.5 x 5 x 12 m

category ???
location Grow it and they will come.

Philip Ross



Steve Badanes, Jim Adamson, Jersey Devil Design Build Group



Christina Na-Heon Cho

notes

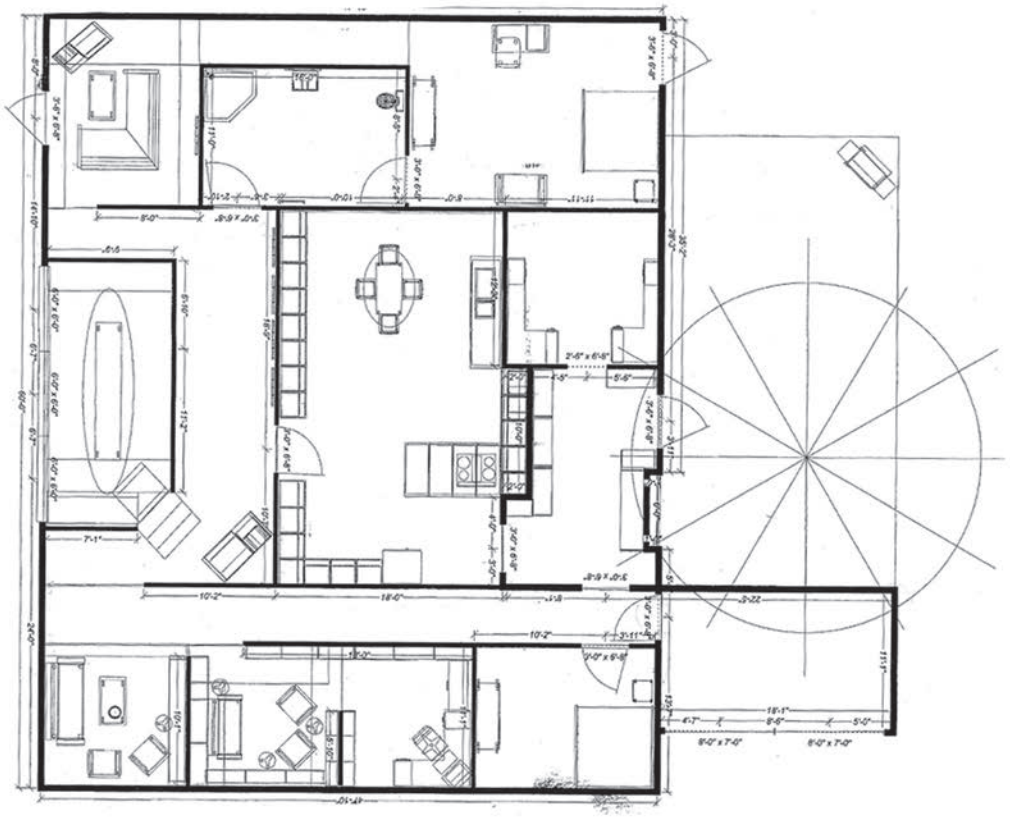
THE BODY CABINET IS AN ARTICULATED SHELL THAT HIDES AND PROTECTS THE PRECIOUS POSSESION (ONESELF) INSIDE. COLLECTIVELY THE BODY CABINETS AS A MEGA-FORM MOULDS INTO AN URBAN LANDSCAPE THAT ACCOMODATES BASIC NEEDS OF INTERACTION, REFUGE, NOURISHMENT AND CLEANSING. THESE SOCIAL AND PRIVATE PROGRAMS ARE RE-ARRANGED AND CONSOLIDATED TO CREATE A UNIQUE ARCHITECTURE THAT PLUGS BACK INTO THE URBAN FRAMEWORK OF THE CITY.

Kim Beck

notes

Created with new materials made from fogging glass + carbon threading these reflective dynamic housing modules can be developed in close proximity to urban zones. Maximizing light in smog-filled zones, these can grow by adding or changing out modules as space is needed. These "gem-living" communities are directly accessible thru interior highway onramps.

Jackie Sumell

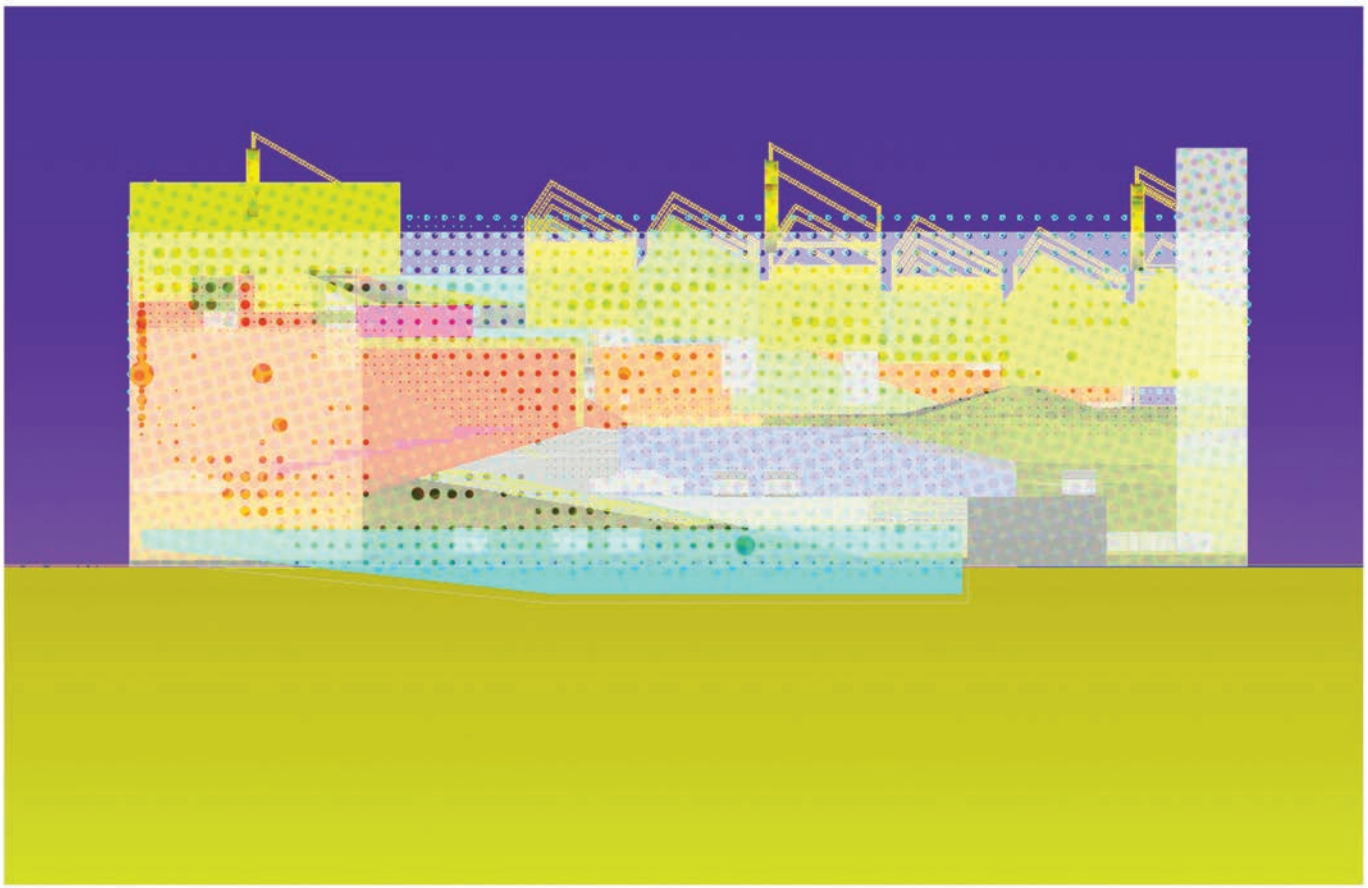


Jackie Sumell

notes

For over 30 years, Herman Joshua Wallace has been in solitary confinement in the Louisiana State Penitentiary at Angola. Solitary confinement, or Closed Cell Restriction (CCR), at Angola consists of spending a minimum of 23 hours a day in a 6 × 9 foot cell. In 2003 the activist/artist Jackie Sumell asked Herman a very simple question: "What kind of house does a man who has lived in a 6 × 9 foot box for over 30 years dream of?" The answer to this question has manifested itself in a remarkable project rooted in social sculpture and community building called "The House That Herman Built." Their ongoing conversation has produced sketches, plans, architectural blueprints and models, a replica prison cell, and an animated video of Wallace's imagined house. Sumell is now fundraising to build the house in Wallace's hometown of New Orleans.

Terri Chiao



notes

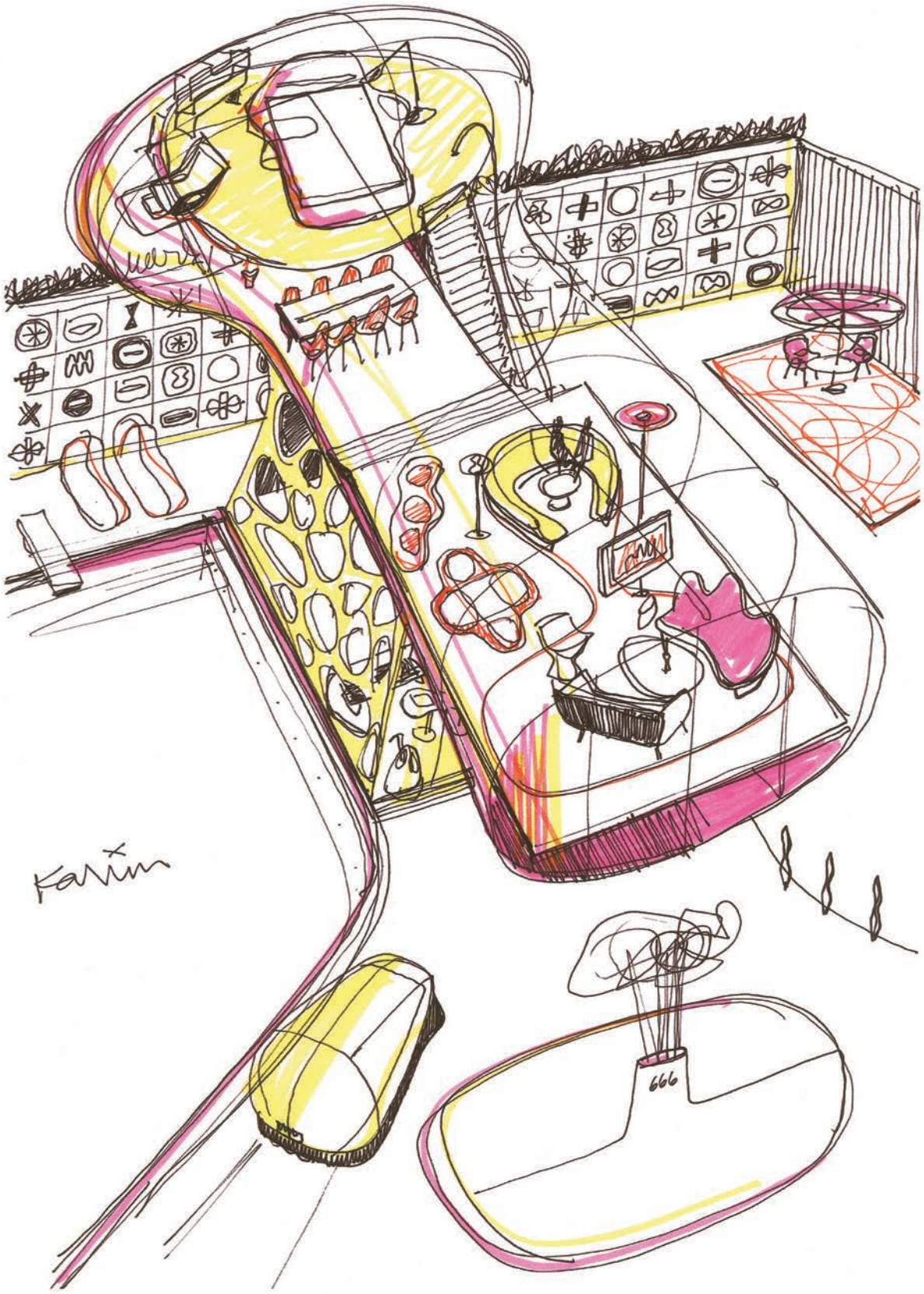
This drawing is taken from an architectural design project titled Superflat Suburbia Meet Superblock City, a study in the symbolic and performative functions of the contemporary American suburban landscape. The project poses considerations for building new constructions in the suburbs, specifically new office buildings—including the design of building surfaces that can perform on multiple levels for interior and exterior environments, artificial and natural processes, and human or animal/plant populations. The collapsed frontal elevation of this drawing registers interior elements of a hybrid office/park through the surface of the building, which in itself is a perforated vertical landscape for seed collection, bird nesting, and natural ventilation for the building's human inhabitants.

name SI DANG, AIA
project title HIVE HOUSTON
category RADICAL LIFESTYLE HOUSING
location HOUSTON, TX, USA
notes

HIVE IS A SUSTAINABLE COMMUNITY BUILT BY AND FOR ARTISTS. IT WILL BE CONSTRUCTED FROM 500 USED SHIPPING CONTAINERS, BY-PRODUCTS OF A CONSUMER CULTURE. THE GOAL IS TO CREATE AN URBAN COMMUNITY FOR CREATIVE INDIVIDUALS WITH ACCESS TO PUBLIC MASS TRANSIT, PEDESTRIAN SHOPPING, RENEWABLE ENERGY, SHARED VEHICLE SYSTEM, AN URBAN GARDEN, FARMER'S MARKET, AND PERFORMANCE AND VISUAL ART VENUES.

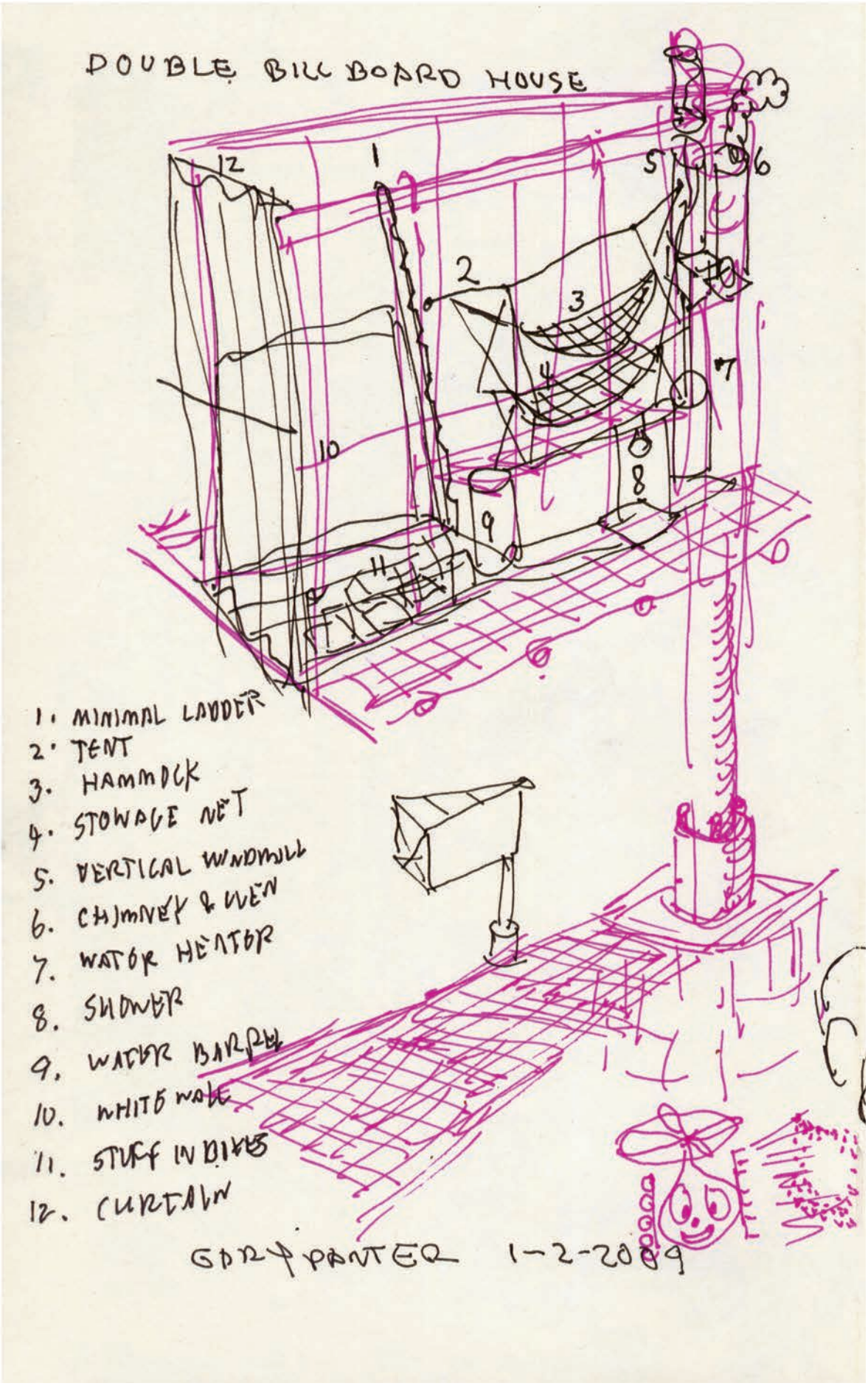
name Karim Rashid
project title Life Casa

category Radical Lifestyle Housing



name Karim Rashid
project title Float Casa

category Radical Lifestyle Housing

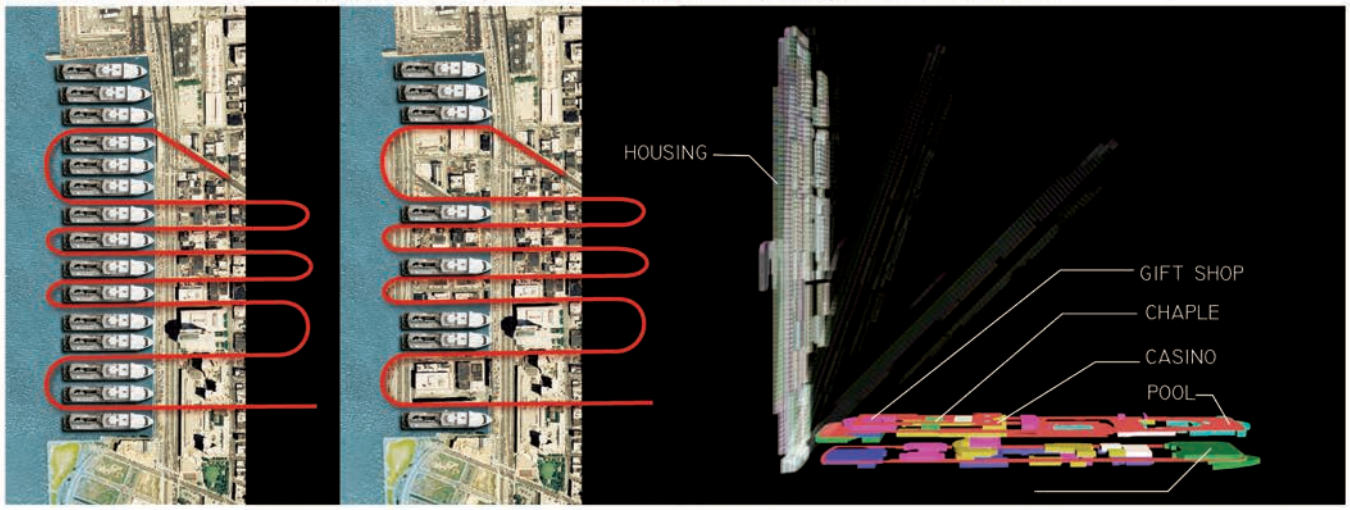

DOUBLE BILLBOARD HOUSE
1. MINIMAL LADDER
2. TENT
3. HAMMOCK
4. STOWAGE NET
5. VERTICAL WINDMILL
6. CHIMNEY & OVEN
7. WATER HEATER
8. SHOWER
9. WATER BARREL
10. WHITE WALL
11. STUFF IN BIKES
12. CURTAIN
GARY PANTER 1-2-2009

Gary Panter

notes

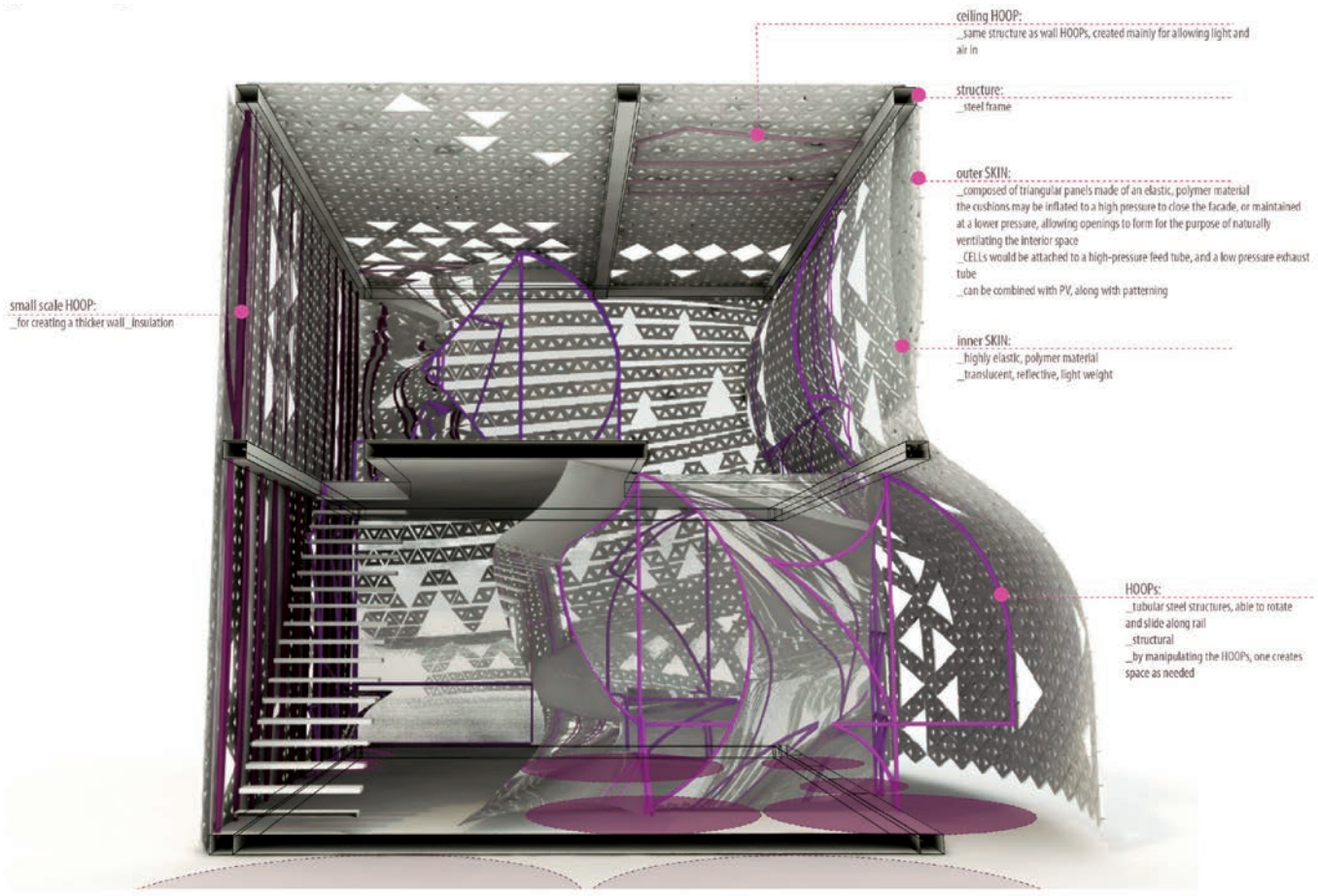
The beautiful Seven Bedroom – 1/2 Bath offers a perfect getaway from the hustle and bustle of daily life. As the solitary occupant of this vast subdivision you can enjoy endless privacy 24/7. Bask in a seemingly infinite sunset while monitoring your domain's perimeter from your own personal watchtower. Please visit our model home to experience luxury redefined. Fully furnished! Amenities include a four-person hot tub, two-car garage, a stockpile of unused construction materials for the weekend home addition or side project, and an embedded Realtor to serve your every need.

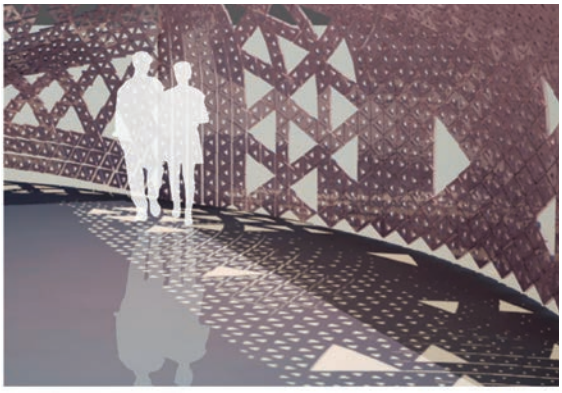
Brian Ripel / RSVP Architecture Studio

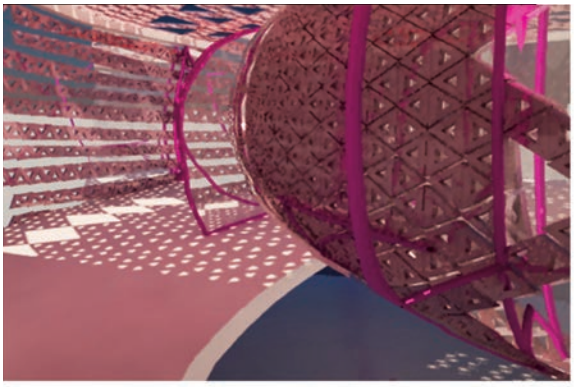


notes

CRUISE URBANISM SEEKS TO UTILIZE THE ECONOMIC AND PROGRAMMATIC FORMULA PIONEERED BY THE CRUISE SHIP INDUSTRY AS A NEW URBAN STRATEGY. THE COMBINATION OF DENSELY PACKED, MICRO-HOUSING AND VACATIONLAND AMENITIES WOULD ENTICE THE 100,000+ TOURISTS WHO USE THE NYC WATERFRONT AS A PONT OF DEPARTURE EACH YEAR TO TAKE UP PERMANENT RESIDENCE.





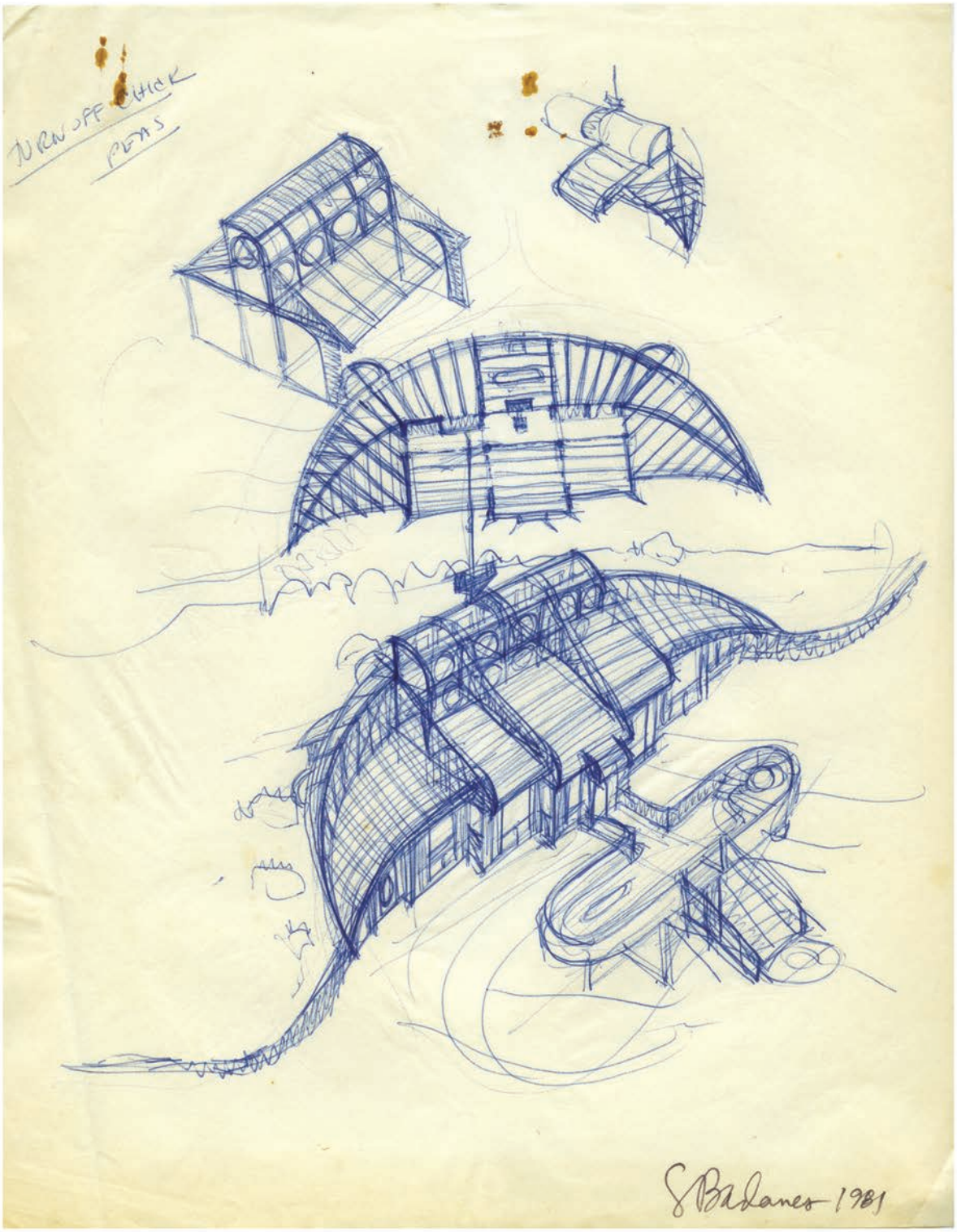


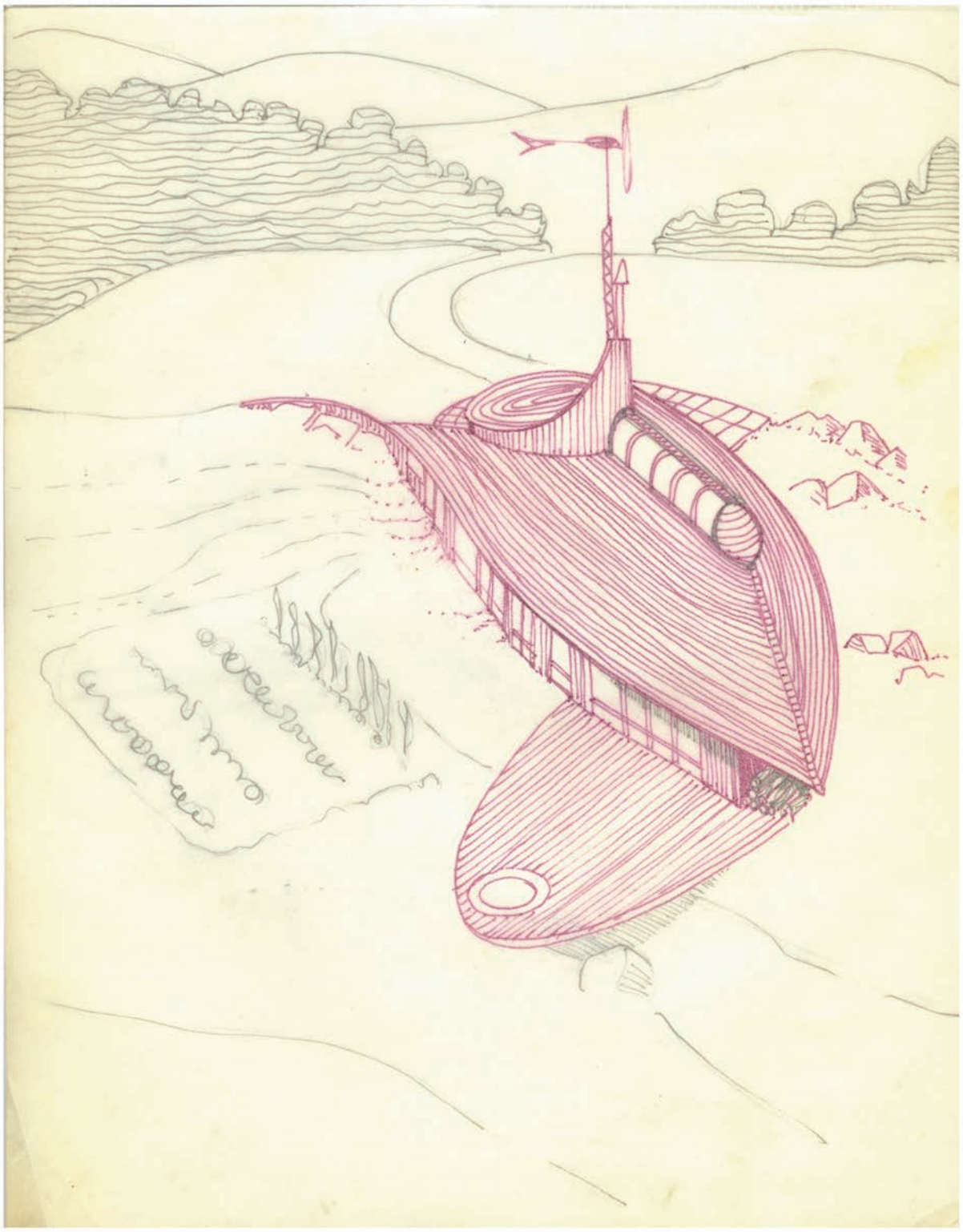
_mechanism_in detail

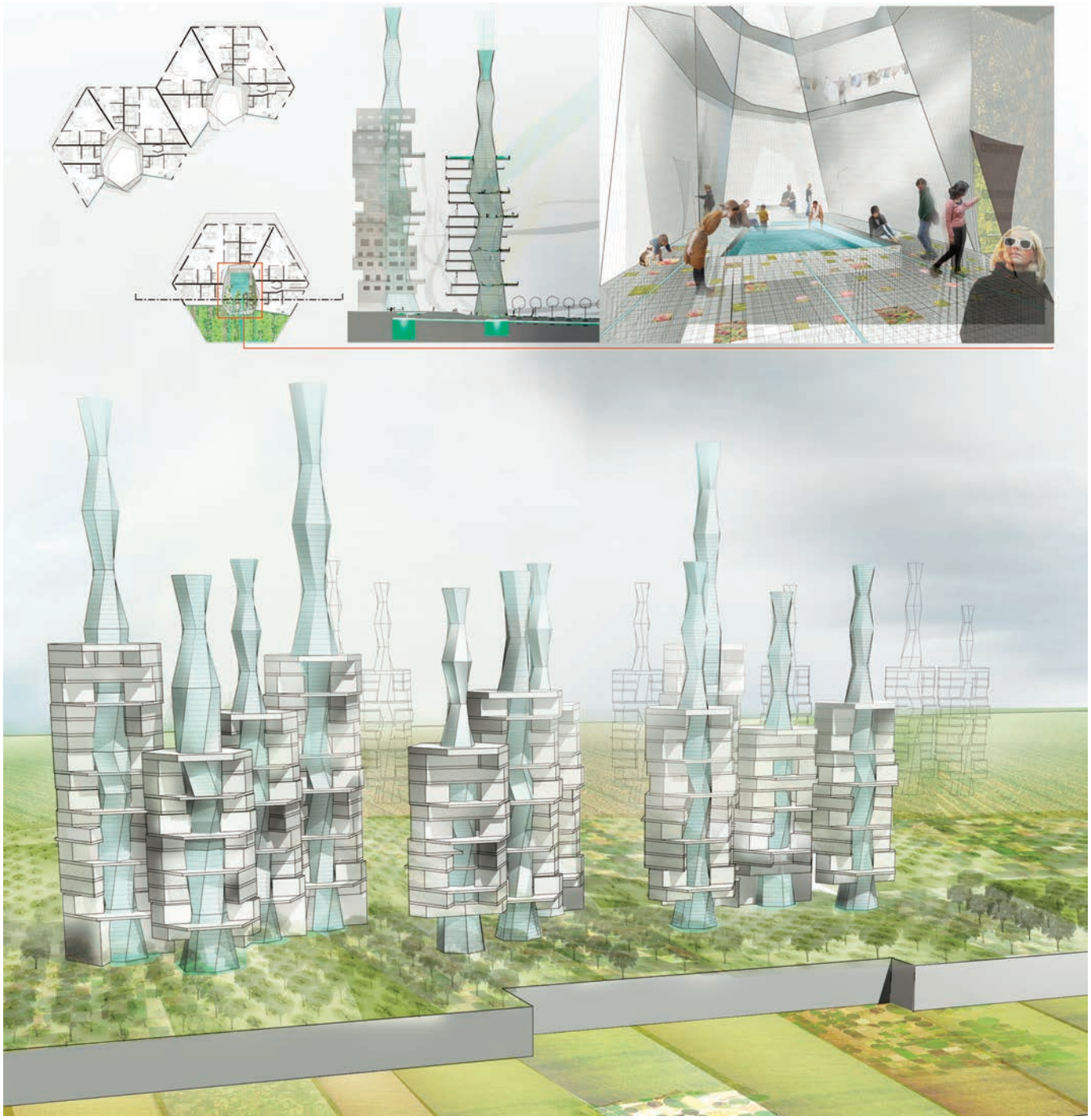
notes

THE HOUSE:
—Reacts to **environment**
—Can be reconfigured every **second**
—**Interacts** with user and other houses
—**Negotiates** space

Anna Czigler


TURN OFF CHICK PEAS
S Badanes 1981

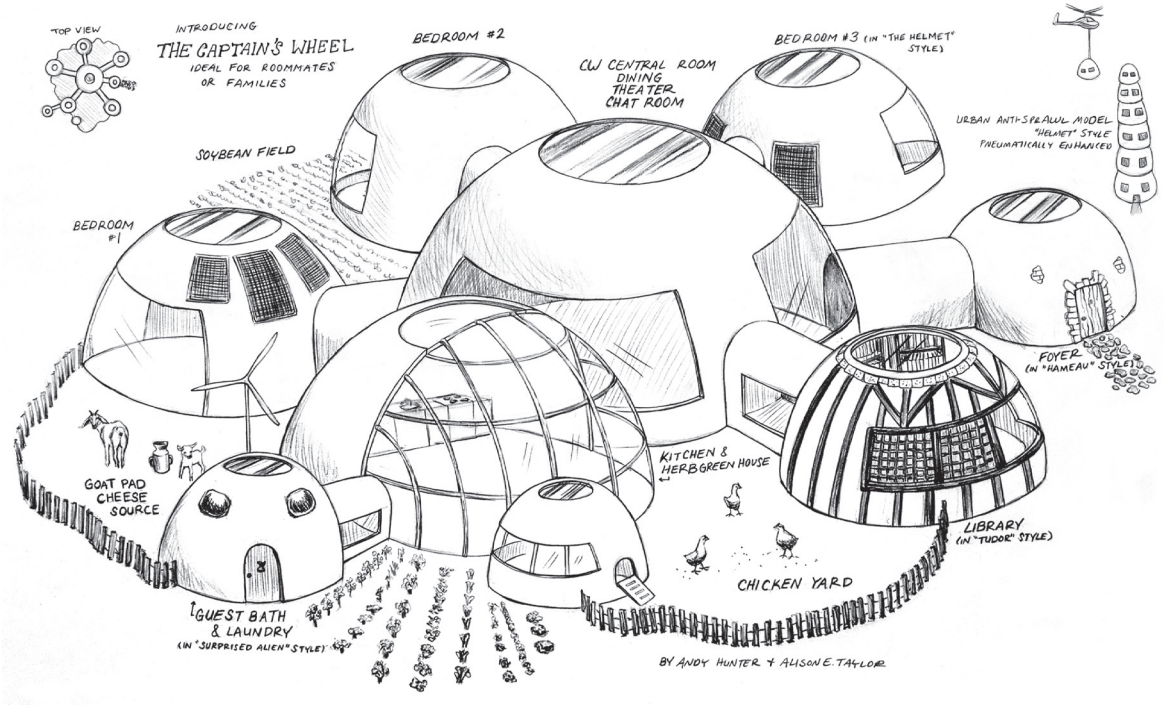




Pamela Rae Ritchot

name Pamela Ritchot. category RADICAL Lifestyle Housing.
project title 2050 Housing: Field of Resuscitation. location the post-suburban, parched landscape
notes
Fast-forward to the post-suburban CRISIS: declining suburbs reveal a declining rural population. Land flattened, conquered and left for overgrowth by the young urban escapees. YET- back in the concrete city, people ARE crowded, gasping for fresh air. 2050: LET'S START LIVING AGAIN! The living lungs of radical housing promote interdependent survival in the Field of resuscitation. Feeding off of the saturated winds, these towers harvest water vapour to sustain LIFE.

Andy Hunter & Alison E. Taylor

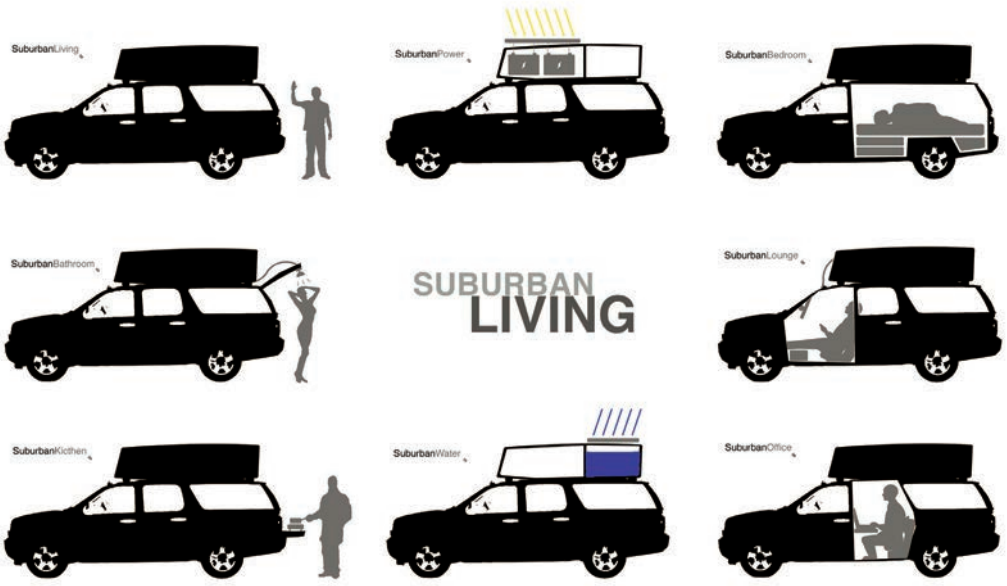


notes

The Captain's Wheel uses monolithic dome technology to construct an indoor/outdoor living environment for groups of people to live peaceably and cooperatively. This house is ideal for room-mates or families. Bedrooms are monopods and private baths, so everyone can have a little privacy. The green spaces between the spokes of the structure allow residents to cultivate their own part of the household sustenance. Be it the goat pad, chicken yard, soybean field or vegetable garden—just a few possibilities. Right outside your window, convenient and relaxing to work on a little each day, these spaces can also be used as outdoor workshops and exercise areas. The common area in the middle of The Captain's Wheel contains a living room, dining area, theater, and lounge. Skylights and solar and wind turbines keep utility bills at bay and we picture even greener horizons such as radiant heating, Passivhaus standards and solar thermal water heaters—we just didn't know how to draw all those things.

In The Captain's Wheel, everyone can live collectively while retaining their individuality: The anti-commune, commune!

SUBURBAN LIVING, ANYWHERE



K.K. Ludwig-Lapper

GLOBAL ECONOMIC PLAN FOR PEACE: A VISION

Shalom aleichem
Do you believe IF
America the Beautiful sells the title to all her current and future nuclear weapons to India and
Uses some of these profits to

Finance a manned mission to the moon to erect a Soma altar, which NASA neglected to do,
Creates a lottery to win the chance to push the launch buttons to send the missiles to the sun,
Establishes an annual Great Missile Launch Celebration, which would first be celebrated by Sailing a fleet of submarines and surface ships as far as practical up the Thames River, and at 4:20 a.m., because it is always darkest before dawn,
Launch the missiles (whose rockets' red glare would "light the Thames on fire"), which would be
Recorded by the Space Shuttle, the International Space Station, Kappa Sigma Brother Hubble's Space Telescope, and, eventually, Triana,
Using these profits to

Provide education, travel, and scholarship funds to all who so desire, but especially to help the portable-toilet pump-truck operator become a philosopher,
Build California Vehicle Turn-Out Lanes, to reduce road rage,
Create television commercials to explain the Rules of the Road to the drivers, to reduce road rage,
Create television commercials to explain Freudian, Jungian, and Adlerian psychological theory in everyday life, to help us better know ourselves,
Make serious inquiries into the evolutionary benefits and advantages
Of why God put the male prostrate gland in the alimentary canal in such a devilishly ticklish place,
Of whether moderate sexual arousal and excitement resulting from the stimulation of the prostrate gland is conductive to the release of the Kundalini,
Of whether stimulation of the prostrate had any effect on the cause of the brain developing its large size, and
Of whether uninvited and unwanted stimulation of the prostrate led Man's ancestors to adopt an upright and more vigilant posture upon two feet,
Conduct a full-blown Congressional investigation into music, art, literature, crafts, and other culture created or made or known, suspected, covert, latent, repressed, or curious homosexual and bisexuals,
Build thermal depolymerization plants to divert landfill waste-streams into cost-effective production of synthetic fuels and minerals whose revenues would fund schools, infrastructure investments, and power generation facilities,
Educate Native-Americans in Mosaic Kosher Law so that they can net, snare, and manage the over populous, problematic deer herds (specifically, those that come to town), place pool tables in jails so that prisoners can both learn a job skill as well as learn the strict, but friendly, bar-room rules (not Las Vegas Tournament Rules) of eight-ball pool, the best game metaphor of the relationship between God, Man, and fate, or kismet,
Install cold-water drinking fountains in jail cells,

Give Israel some of the profits to perform the mitzvah, or good deed, of increase so that she can
Give some profits to

The Islamic world to
Either, gradually burn the oilfields wastefully, or tactically, to spite America, the Beautiful Satan, but which leads to death, or Thanatos,"
Or, quarry icebergs for water, which will lead to
Designing and building factory, tanker, and transport ships for the Aquarian Line,
Developing laser cannons,
Constructing water pipe lines,
Making wastelands bloom,
Establishing a Palestinian homeland to pioneer for themselves, as Zionism pioneered Palestine,
Life, Lechiam, and Eros,

From which profits Islam will give to Japan to
Create and produce imitation oil, not synthetic oil, which would have a purpose, or imitation uranium, or imitation plutonium,
Which will become the basis for new world currency that eventually would become a pure abstraction, especially after those resources are depleted from the earth,

From which imitation profits Japan will give the Blue Tulip Kingdom, the kingdom that was, is not, and yet is, to
Celebrate the adoption of the Constitution of the United States of America as its official constitution;
Hold a constitutional Convention for the purpose of studying, recommending, writing, and establishing amendments to make ever so slight modifications to the adopted Constitution of the Blue Tulip Kingdom that will evolve it to more completely satisfy modern needs by
Allowing the People to initiate Constitutional Amendments,
Allowing the people to "social engineer" the Constitution,
Creating checks and balances against global corporations that have the gravity of States and national governments;
Improving due process by
Establishing mandatory-minimum medium to maximum security prison sentences for "white-collar" criminals possessing PhD, Master's, MBA, CPA, and law degrees who commit financial and economic crimes against humanity;
Reforming the sources and collection of the government's necessary revenue by
Establishing a Corporation Defense Tax to be paid by global corporations,
Paying royalties to the Treasury of Mankind for the use of basic inventions, such as fire, the wheel, rope, the pulley, the harness, the inclined plane, the screw, the hoe, the hammer, the axe, the shovel, the plow, the handle, domestication of animals, agriculture, viniculture, clothes, weaving, the house, the wagon, the boat, reading, writing, arithmetic, the school, medicine, labor, roads, slavery, religion, atheism, scientism, agnosticism, marriage, war, the spear, the knife, the club, the bat, sports, law, the bank, government, licensing the use of a very special trademark; and to
Provide military assistance for
Procuring one micro-thermonuclear device capable of just barely being able to blow up a wet paper bag,
Building the ACME Universal Lever System,
Initiating PROJECT: 'SHROOM BLOOM,
Engaging OPERATION: MERRY PRANKSTER,
Having a Blue Tulip Party Communion Happening,
Raising an African Expeditionary Force for the purpose of reconnoitering the best possible locations to colonize New Harlem, New Walls, New Dixie, etc.,
Establishing an Africa Entrance Processing Station on Governors Island in New York Harbor where African-American prisoners and juvenile detention detainees will be dragged, shackled, and chained, kicking and screaming, fighting tooth and nail all the way, have their chains removed, then be stripped, shaved, bathed, girded with a traditional loin cloth, have their hands bound with fine silk cord, board a large sailing ship of the Aquarian Line, break their silken thread, receive new traditional African issue clothes, go to quarters for lock-down, then proceed to orientation where they will be advised of the shipboard rules and regulations, and be informed about educational programs in African customs, traditions, and knowledge, and jobs related to the maintenance and sailing of the ship, which they will be required to crew, and then to sail upon that slow boat to Africa, eventually landing there, where they will disembark and go to a randomly selected colony, where they will serve the colony for the duration of the sentences imposed on them by the United States criminal justice and juvenile justice systems, during which sentences they will have the right to marry African spouses, and after completing their sentences, have the right to return as American-African citizens, holding dual citizenship of both the United States and the colony where they were sentenced and rehabilitated;
Protecting endangered species;
Establishing the Blue Ridge Mountain Treaty Organization;

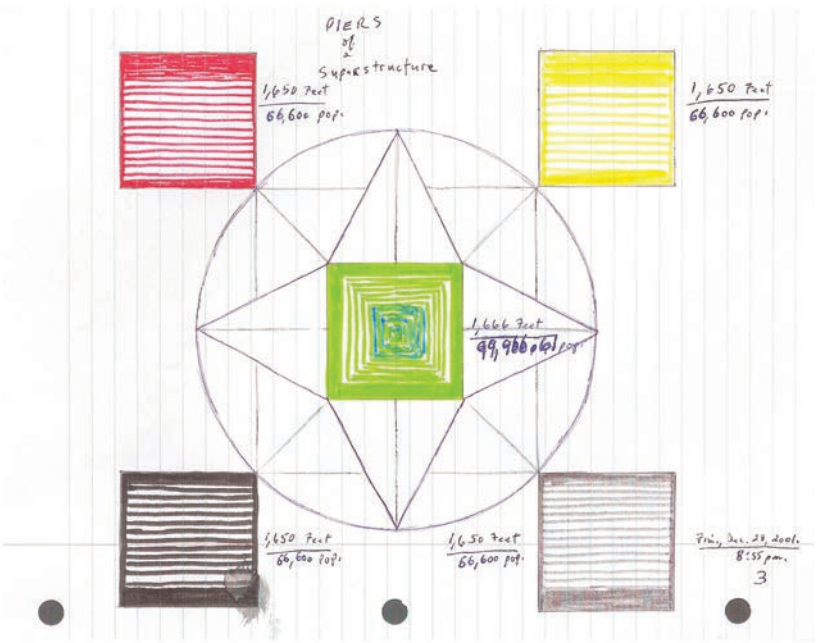
All of which should suddenly deflate China's inscrutability and blow their minds,
Please Russia,
Direct the Australian Aborigine's dreaming, and
Make Africa laugh,

Which plan will be orchestrated by Uncle Johns' Blue Tulips for the World Republic: Blue Tulip Party, and
Be supervised by a philosopher-king,

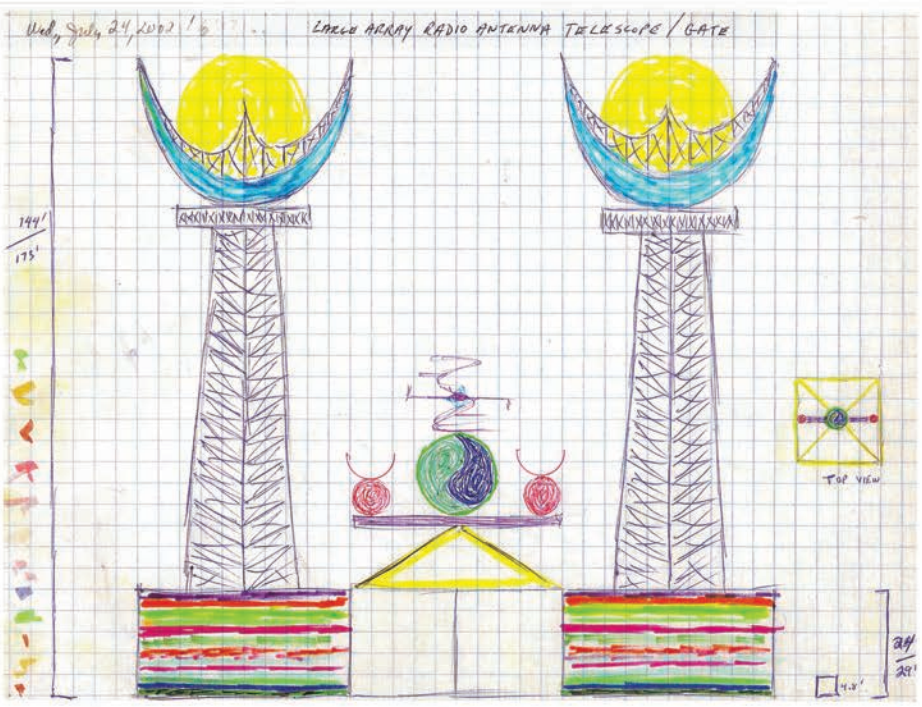
Then, will the Messiah come?

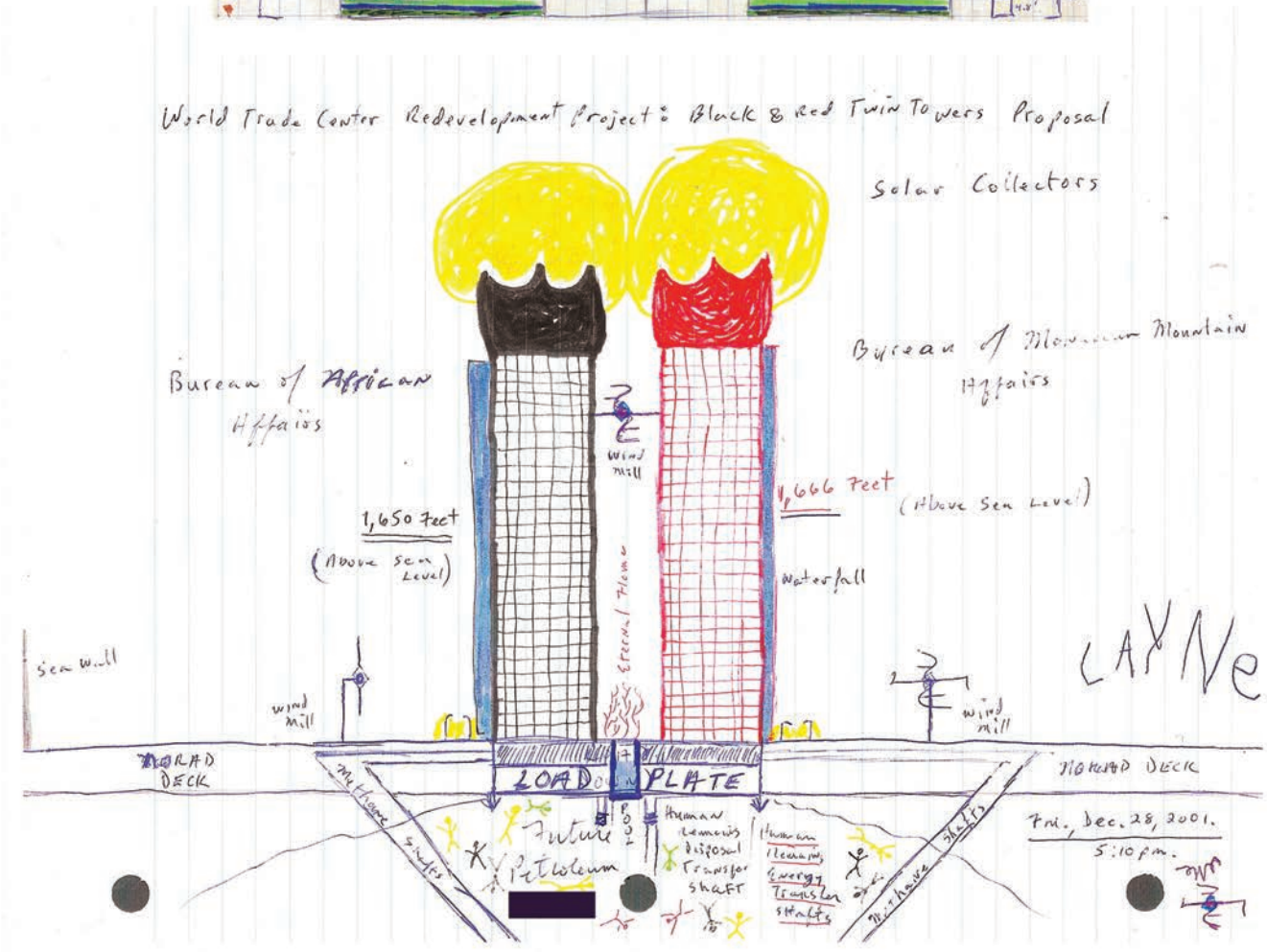
Aleichem Shalom
Brought to you by Uncle Johns' Band of Blue Tulips for the World Republic: Blue Tulip Party.
All rights waived, Waived by B'Y, 'bye-'bye.
Co-option encouraged.

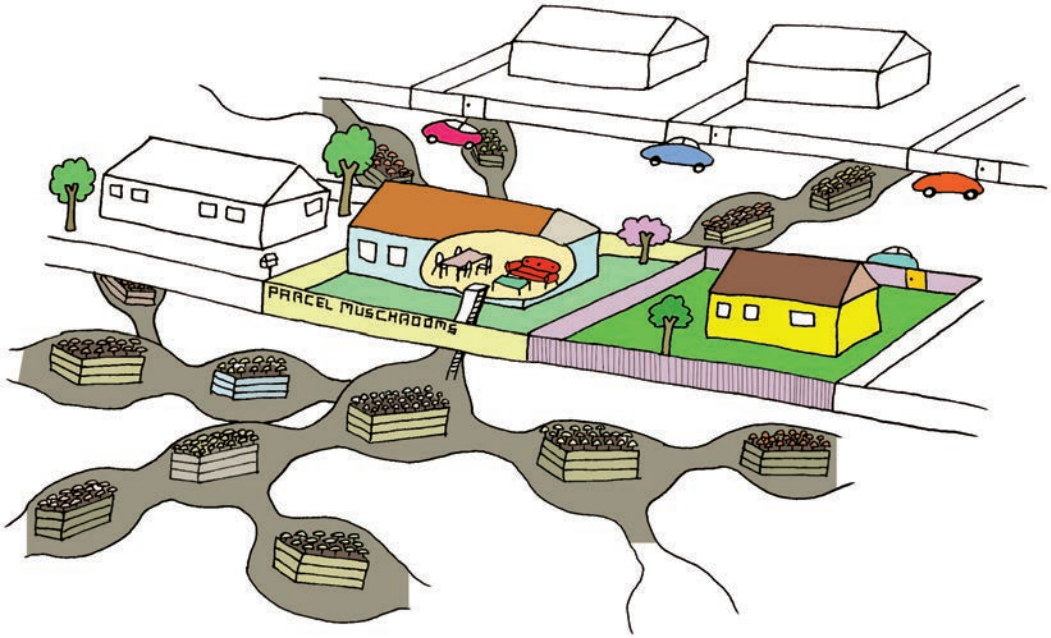
Open your mind to all possibilities
&
All becomes possible



David Wayne Nash

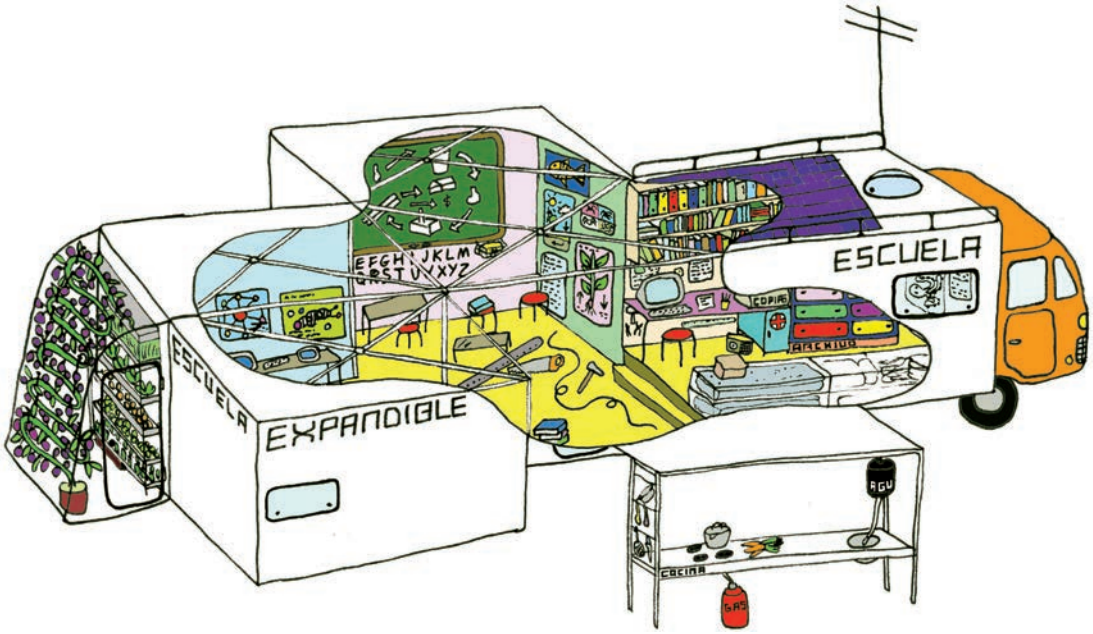

LARGE ARRAY RADIO ANTENNA TELESCOPE / GATE
144'
175'
TOP VIEW
24'
28'

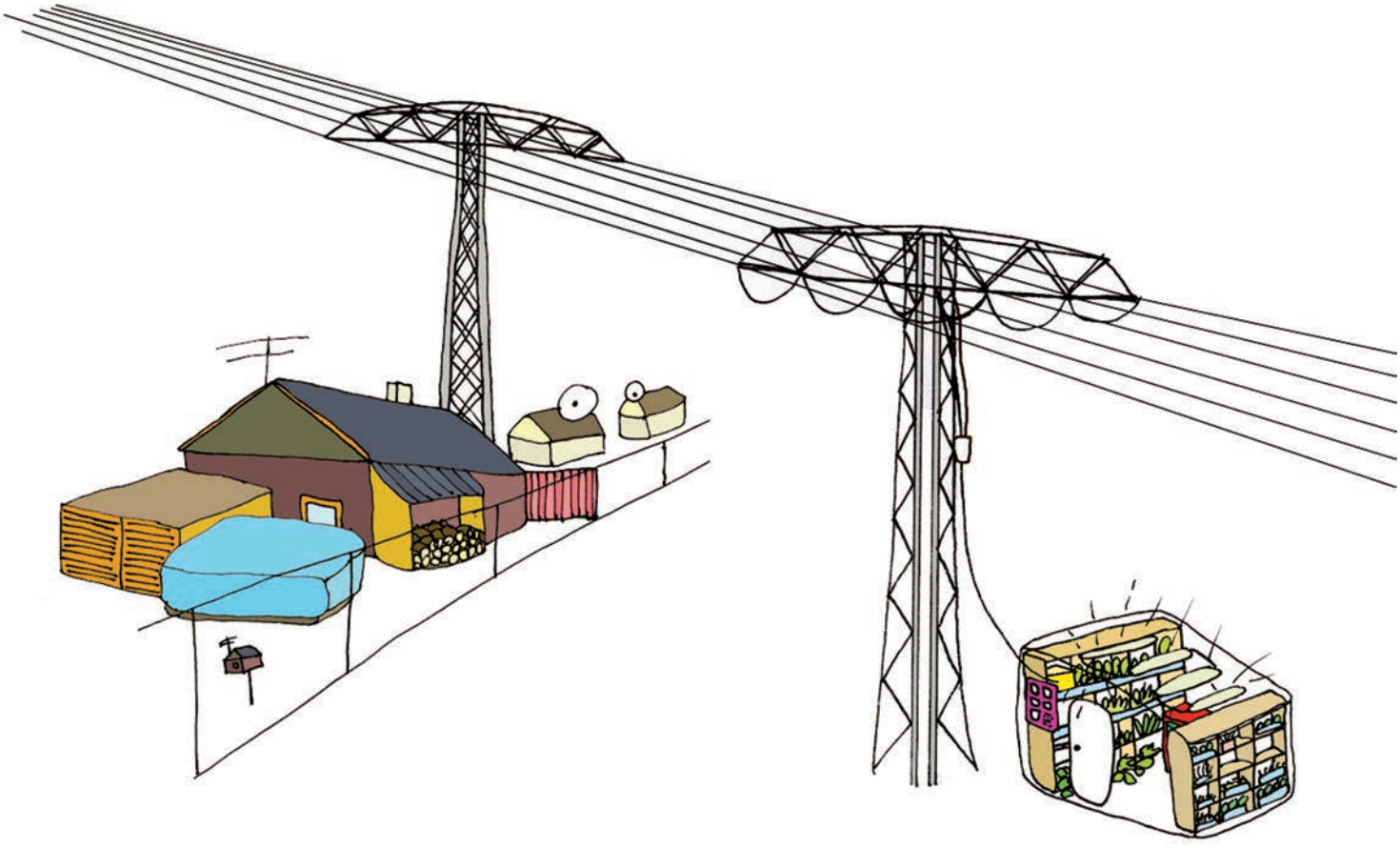

World Trade Center Redevelopment Project: Black & Red Twin Towers Proposal
Solar Collectors
Bureau of African Affairs
Bureau of Mountain Affairs
1,650 feet
(Above Sea Level)
1,666 feet
(Above Sea Level)
Waterfall
wind mill
wind mill
wind mill
Sea wall
LOAD PLATE
ROAD DECK
ROAD DECK
Future Petroleum
Human remains disposal Transfer shaft
Human Remains Energy Transfer shafts
Fri. Dec. 28, 2001.
5:10 p.m.



Learning Site / Rikke Luther

PROPOSAL FOR [ESCUELA EXPANDIBLE], MEXICO
[CONNECTION SYSTEMS]:[CONNECTING POWER], BERLIN, GERMANY





Hilary Harkness

name Hilary Harkness
project title Mother Lode
category Questionable
location Christie's Auction House, Rockefeller Center, NYC
notes No architectural diagrams were available and photography of the interior was forbidden, an employee gave me a secret but limited tour of the basement. I spent days pacing off the dimensions of the rooms open to the public, but had to rely on my imagination and speculative calculations to depict the sky boxes, backstage area, and loading dock. The vantage point is from across 48th St. The story: 3 armies lay down their weapons to bid on the most important thing in the world— viable DNA. Tonight, the genetically identical & perfect Radio City Rockettes are on the Block. Cast a winning bid, and one will combine her DNA with yours, gestate the fetus for 24 weeks, and deliver it to you in a commemorative jar. Good luck!

Angie & Ethan Waller

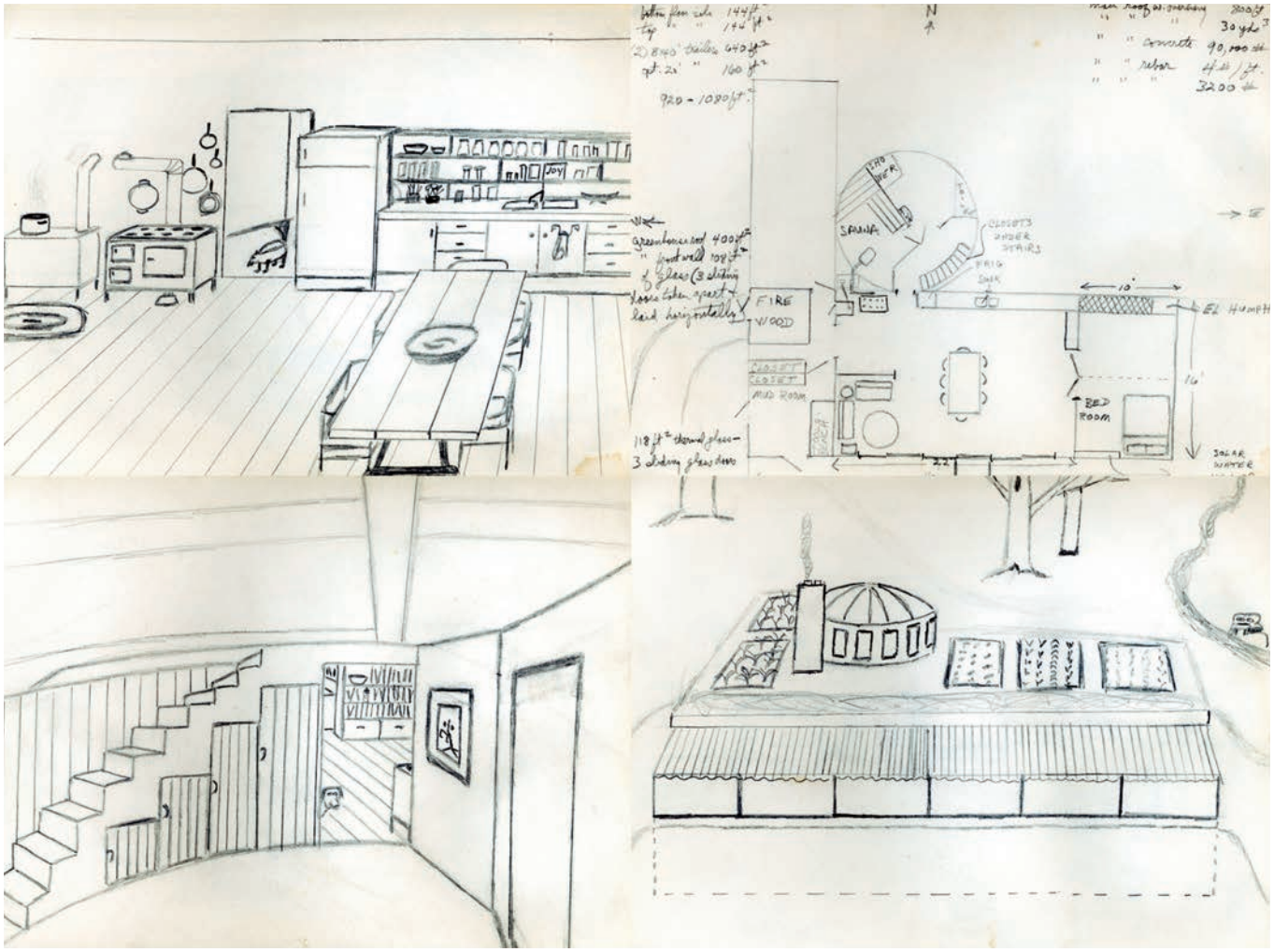
name Angie Waller / Ethan Waller
project title Rare and Special Room
category radical lifestyle housing
location WebKinz World

notes
This room functions to showcase and store all of the expensive and rarely available items my nine-year-old nephew acquired in the virtual game "WebKinz World." Among activities, visitors to the room can take naps, make wishes, take baths and observe an indoor tornado and levitating lava lamp.

Jill Newman

name Jill Newman
project title "Reformers + Neighbors II"
notes A fantastical plan for a foreboding future, "Reformers + Neighbors II" considers problems of our precarious relationship to landscape, city, and economy by reflecting on past and present architectural solutions. In this drawing, seminal futuristic homes, formerly failed back-to-the-land works, and marginally accessible contemporary green architecture are all viable options. Together, they are situated atop a raised construction, creating distance between this apocalyptic landscape and their community.

category Micro-Community Spaces
location Apocalyptic Field

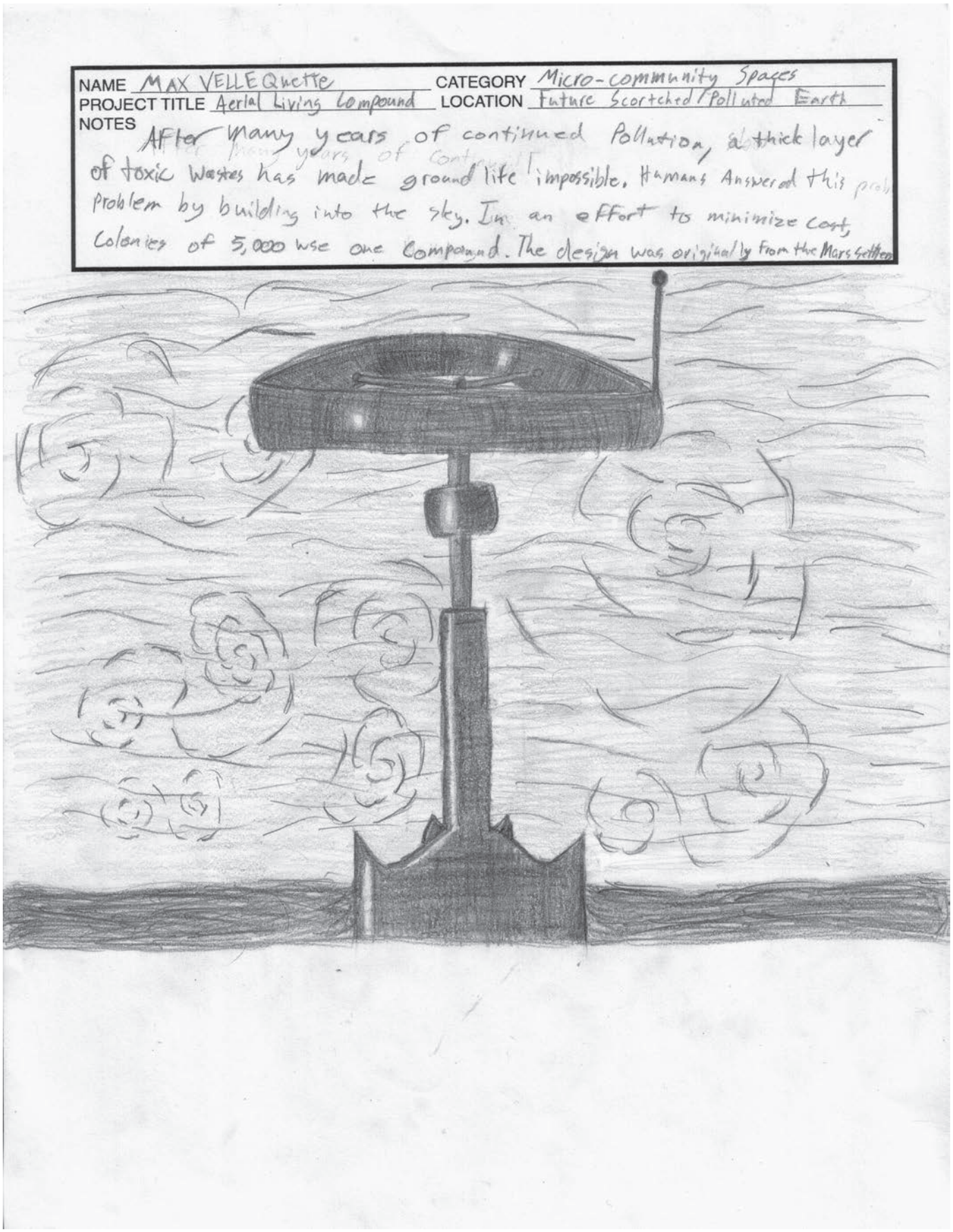


John Jackson

notes

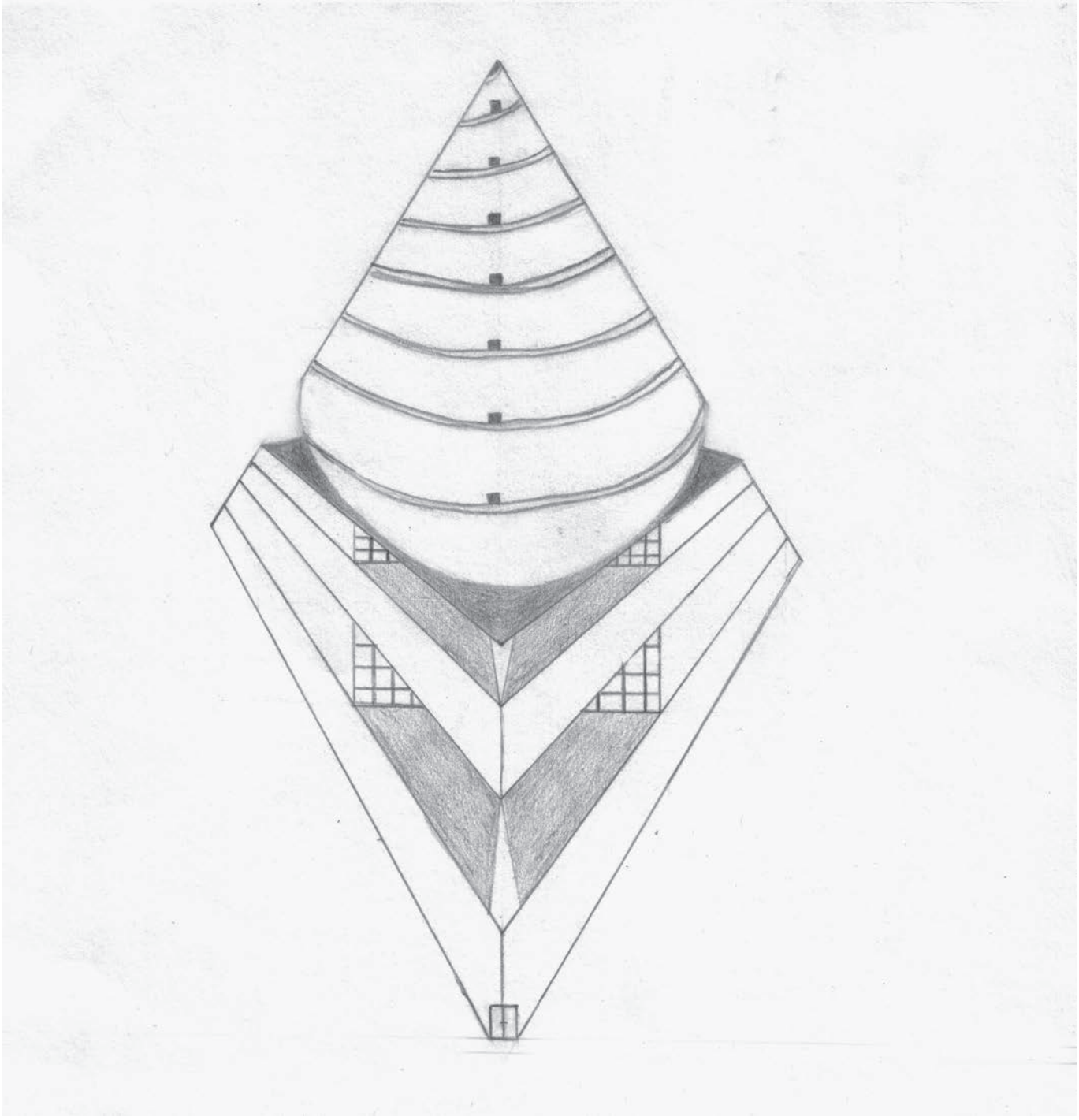
Bermed house with greenhouse and rooftop garden. Circular structure - wood silo. Kitchen dining room view showing "Humphrey," my pet skunk in doorway. Other view from inside of silo room looking into kitchen with my dog "Susie" in doorway.

NAME MAX VELLEQuette CATEGORY Micro-community Spaces
PROJECT TITLE Aerial Living Compound LOCATION Future Scortched/Polluted Earth
NOTES After many years of continued Pollution, a thick layer of toxic Wastes has made ground life impossible. Humans Answered this prob Problem by building into the sky. In an effort to minimize cost, Colonies of 5,000 use one Compound. The design was originally from the Mars Settlem

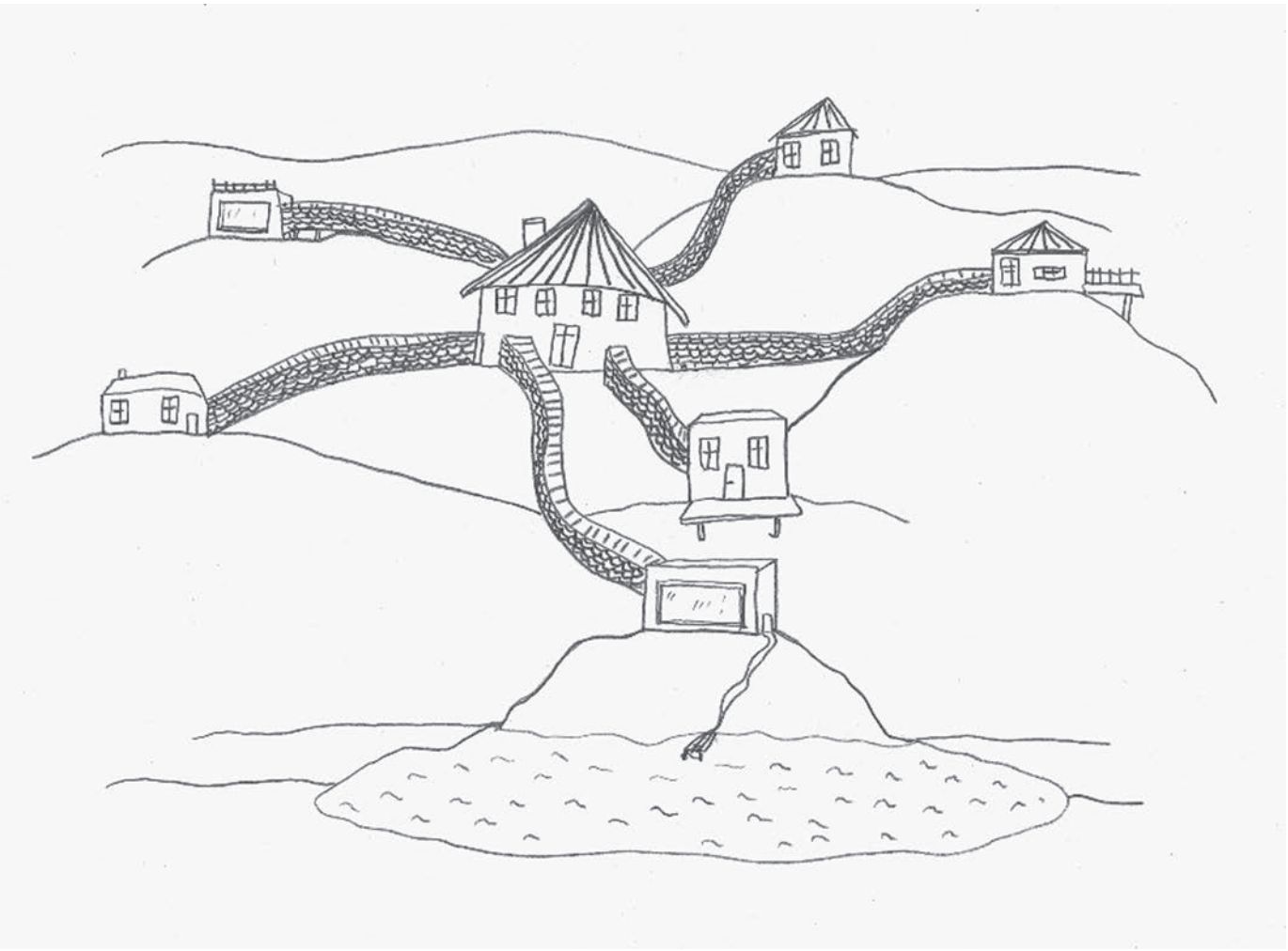


Max Vellequette

NAME Nate Blackmore
PROJECT TITLE The Glass Cap Hotel
CATEGORY Hotel
LOCATION Dubai
NOTES
This is a large hotel based off a pyramid. The lower parts of the pyramid has an outer layering of granite. Along the upper cone part is a tram to take people to the floors they will be staying on. The cone has thousands of curved panes of glass surrounding the outside, letting in light for everyone.



Nate Blackmore

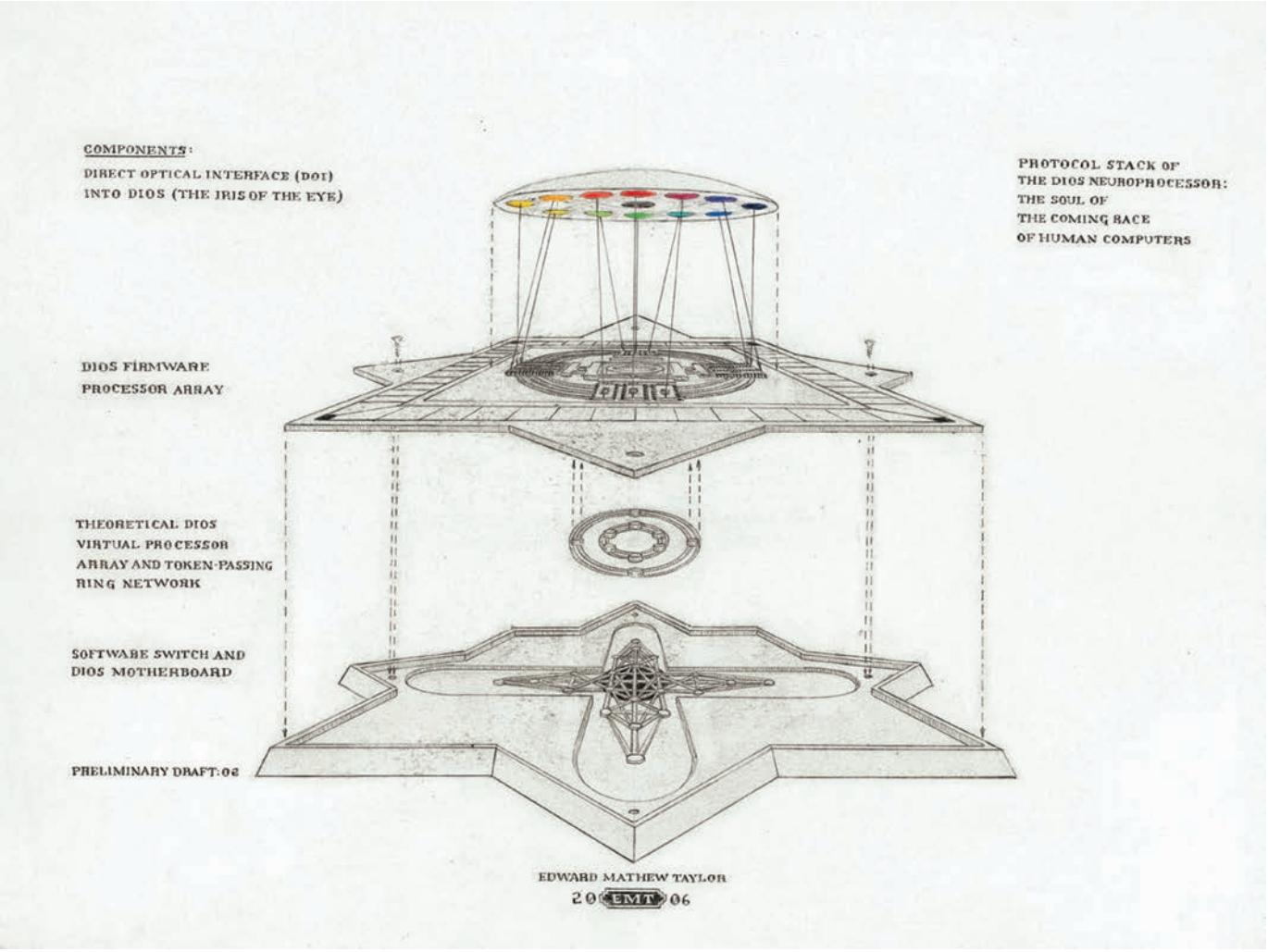


Olaf Breuning

name Olaf Breuning
project title Polygamist CompounA

category Polygamist Compound
location where ever

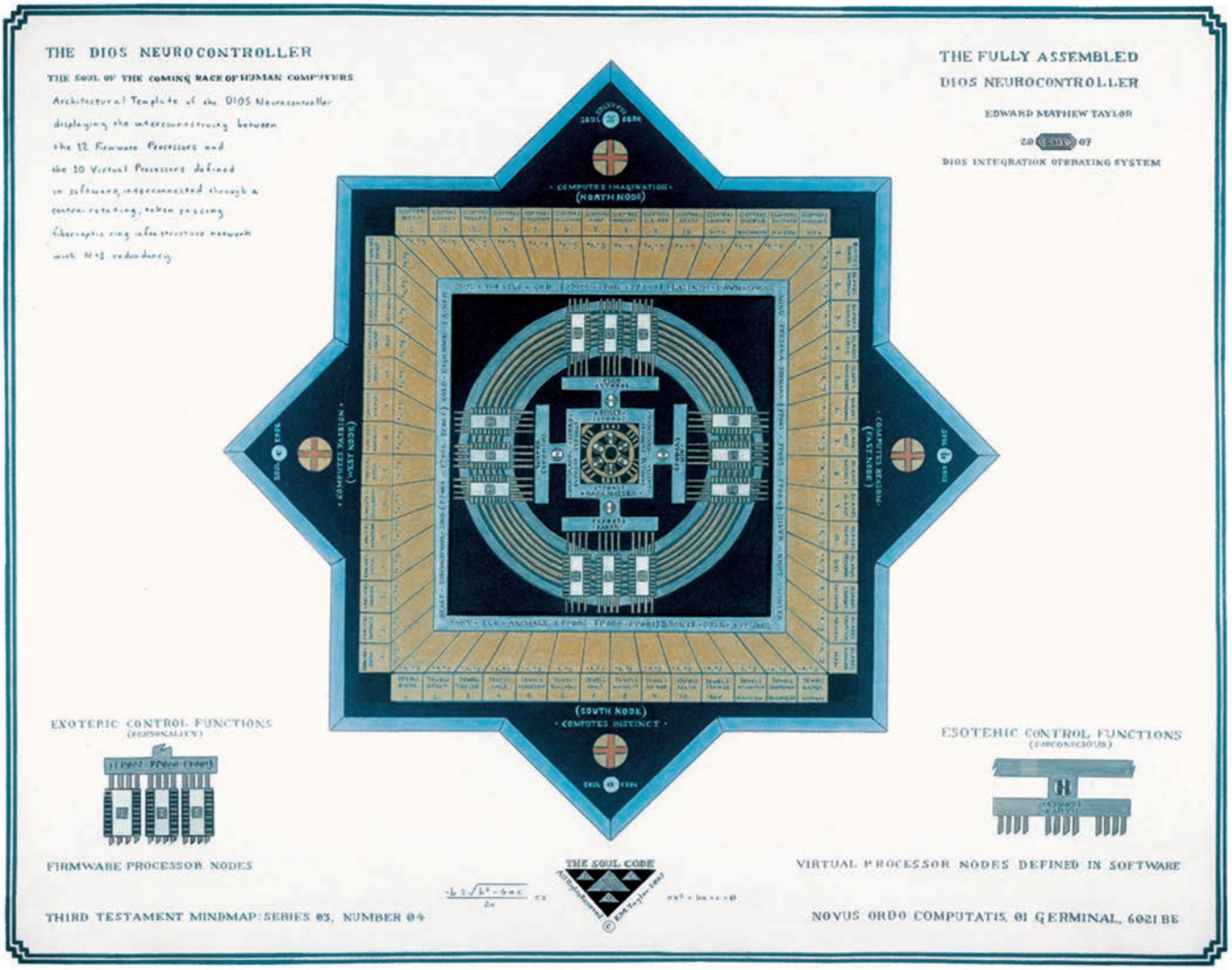
Scott Teplin



Frederick Loomis

NAME FREDERICK LOOMIS CATEGORY HIGH TECHNOLOGY
PROJECT TITLE THE THIRD TESTAMENT LOCATION NEW YORK, NEW YORK, USA
NOTES THE VISIONARY DRAWINGS OF EDWARD MATHEW TAYLOR, ARTIST & AUTHOR

(2) : Edward Mathew Taylor, "The Third Testament: The Genesis Story of The Coming Race of Human Computers, The Next Stage of Human Evolution." " The DIOS Protocol Stack: DIOS Integration Operating System (DIOS)," 20½ x 15½ inches, Graphite and Color Pencil on Vellum Paper, 2007, San Francisco, California, USA, The Headlands Center For The Arts. (The name Edward Mathew Taylor is entirely fictitious, reflecting the requirement of the artist and author to remain completely anonymous and The Third Testament is never to be organized as a religion for Humanity). New York, 2011



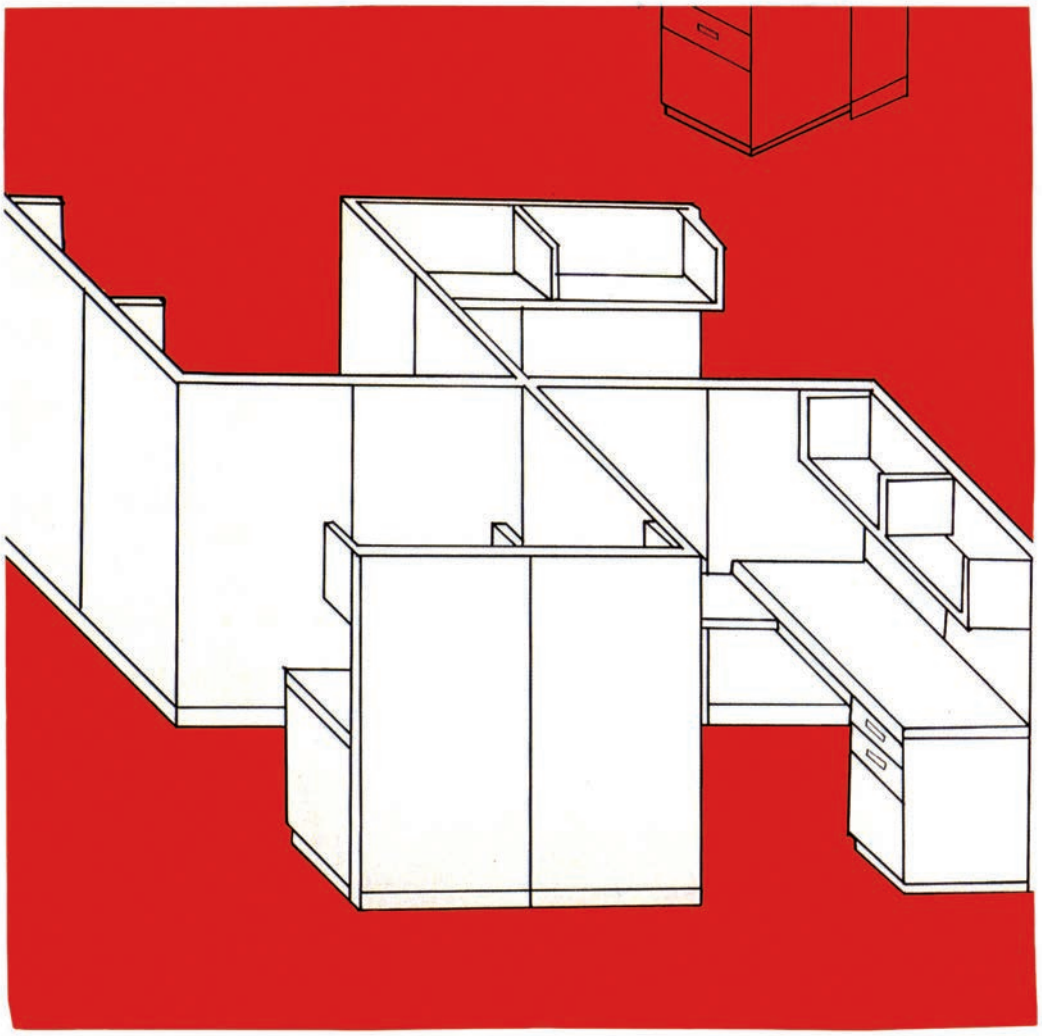
NAME FREDERICK LOOMIS CATEGORY HIGH TECHNOLOGY
PROJECT TITLE THE THIRD TESTAMENT LOCATION NEW YORK, NEW YORK, USA
NOTES THE VISIONARY DRAWINGS OF EDWARD MATHEW TAYLOR, ARTIST & AUTHOR

(1) Edward Mathew Taylor, "The Third Testament: The Genesis Story of The Coming Race of Human Computers, The Next Stage of Human Evolution."

"The DIOS Neuroprocessor: The Soul on a Microchip," 18 x 24 inches, Gold and Color Pencil on Vellum Paper, 2007, San Francisco, California, USA, The Headlands Center For The Arts. (The name Edward Mathew Taylor is entirely fictitious, reflecting the requirement of the artist and author to remain completely anonymous and The Third Testament is never to be organized as a religion for Humanity). New York, 2011

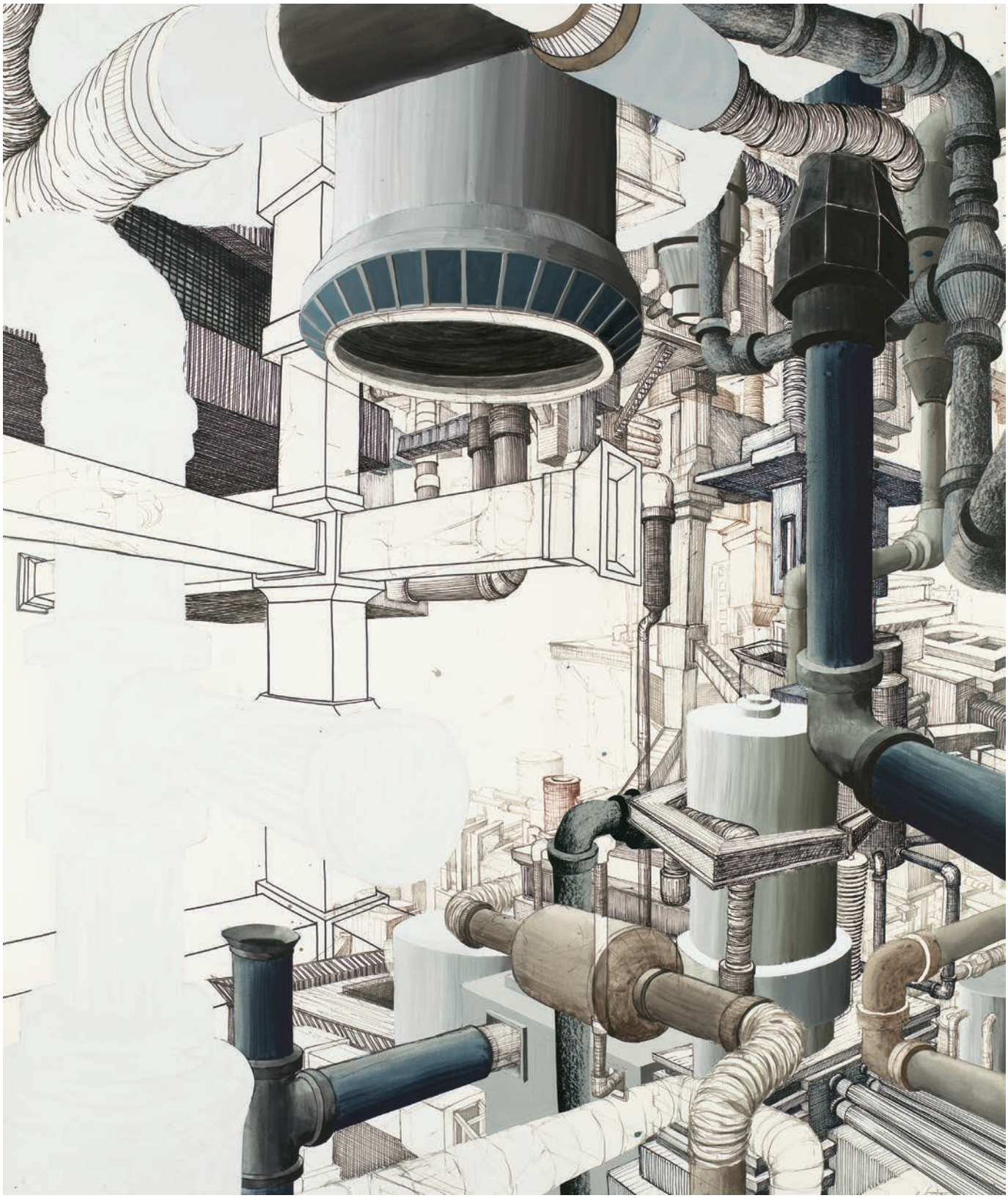
Frederick Loomis

Jesse Webber



name Jesse Webber
project title Cubicle
notes 143 cm x 143 cm house paint and enamel on synthetic canvas 2002

category Office cubicle / Facist symbology
location Architectural Graphics Standards

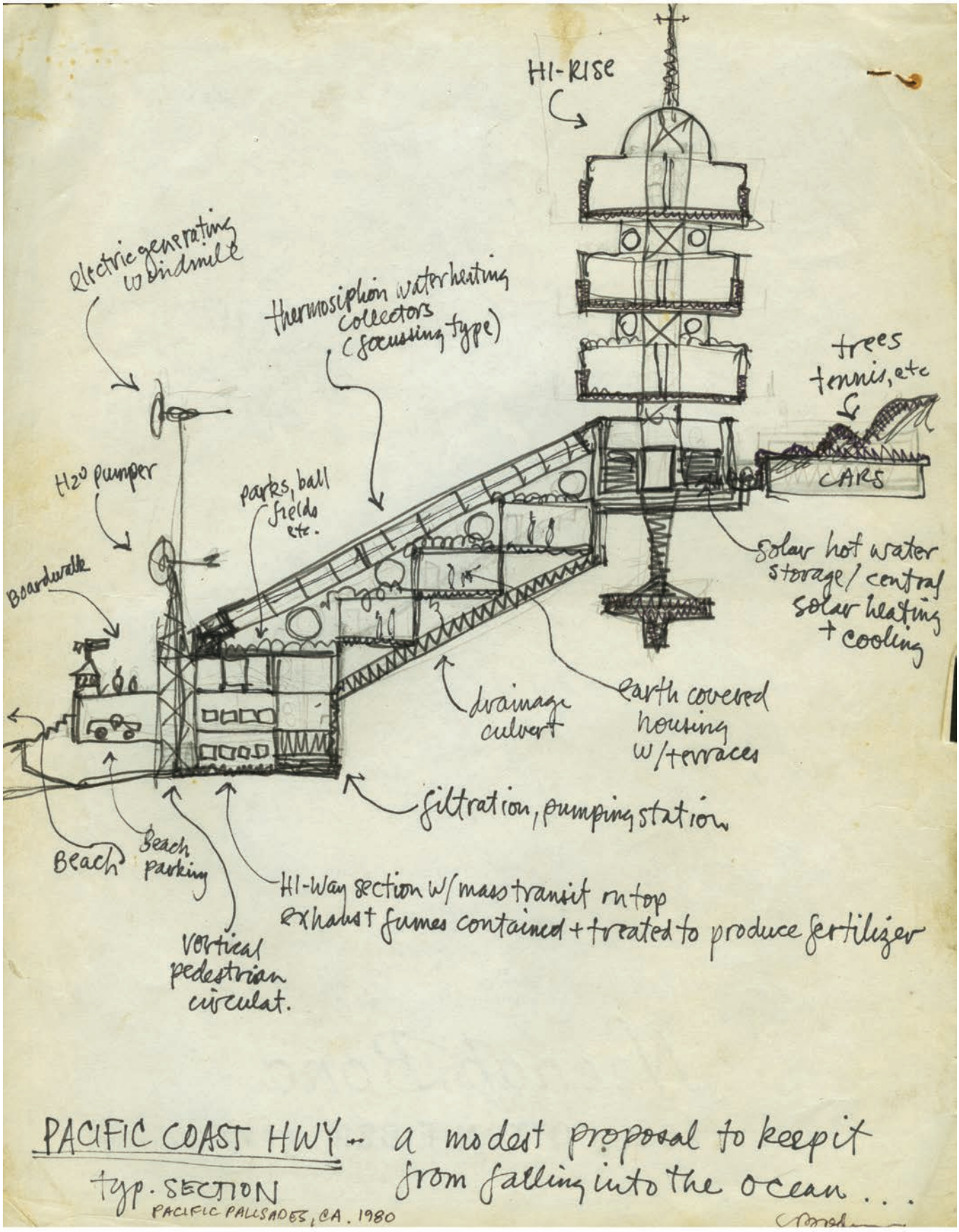


Nicola López

name Nicola Lopez
project title Bone Dry

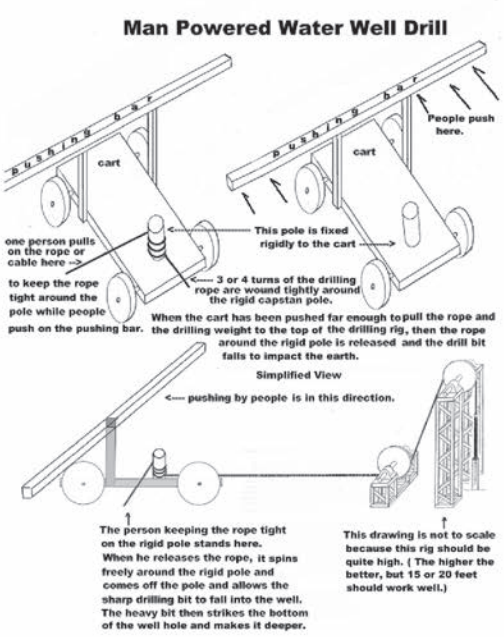
category Utilities
location A Dubious Future

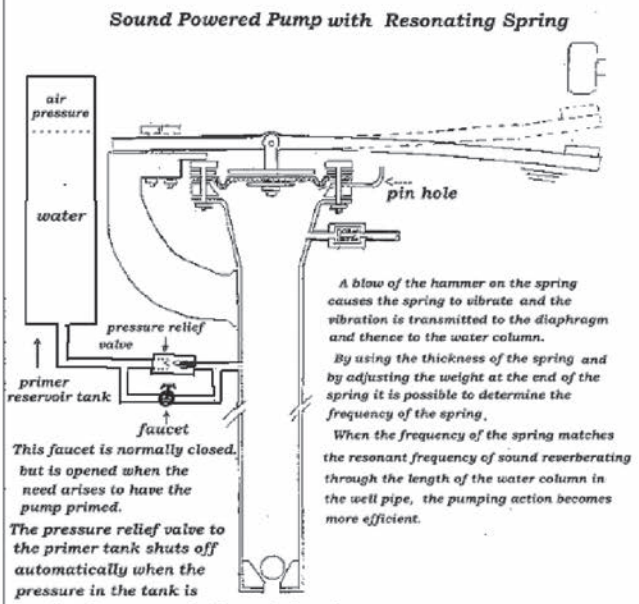
name JOHANNA BYSTRÖM SIMS category RADICAL LIFESTYLE HOUSING
project title THE BOWELS OF ST. BASIL location MOSCOW
notes
THE WATER & SEWER SYSTEM IS NO LONGER JUST CONNECTED TO THE ARCHITECTURAL STRUCTURE, BUT HAS AMALGAMATED WITH IT AS A CONSEQUENCE OF A LIFESTYLE WHERE OUR WASTE IS TAKING UP MORE AND MORE SPACE. MUCH LIKE AN ORGANISM THE BUILDING IS EVOLVING TO ANSWER TO THE NEEDS OF ITS INHABITANTS AND AN INTRICATE OVERSIZED GARBAGE DISPOSAL UNIT IS NECESSARY.

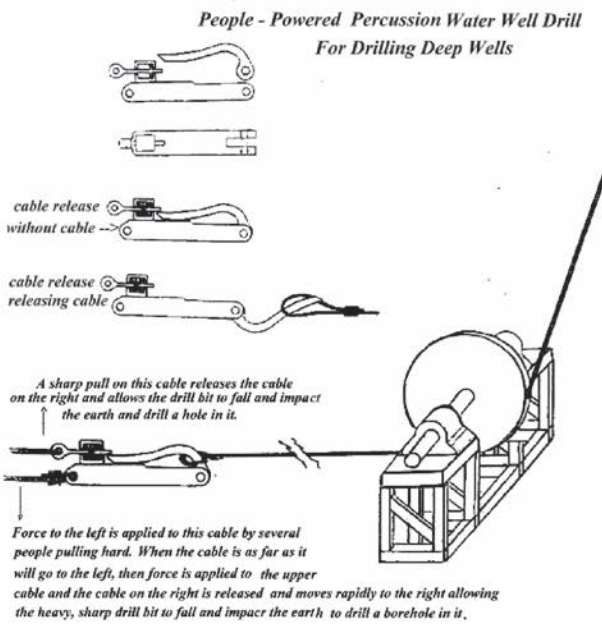


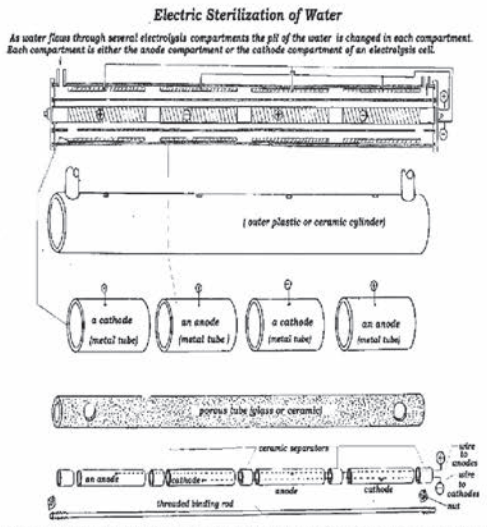
Steve Badanes

Louis O'Hare



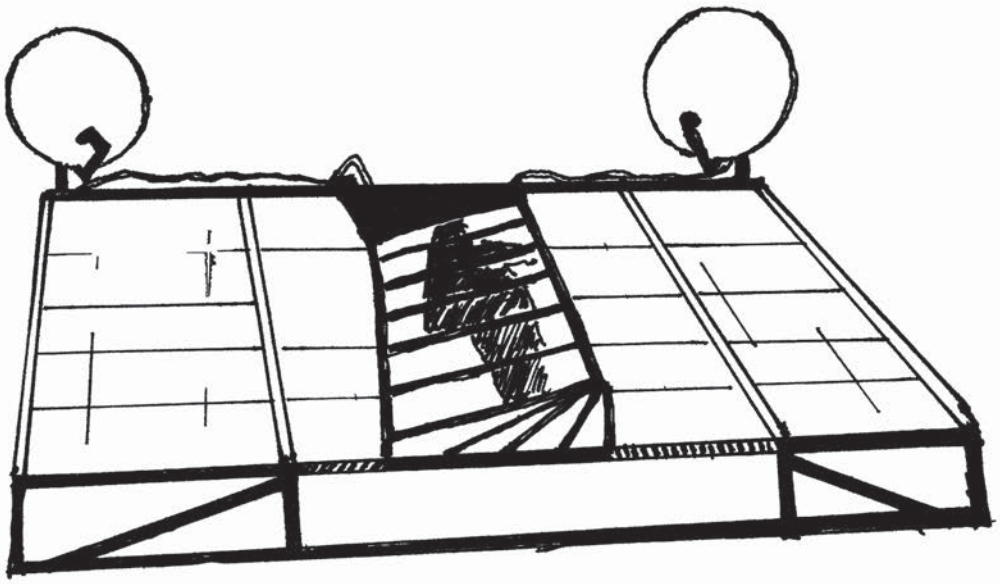


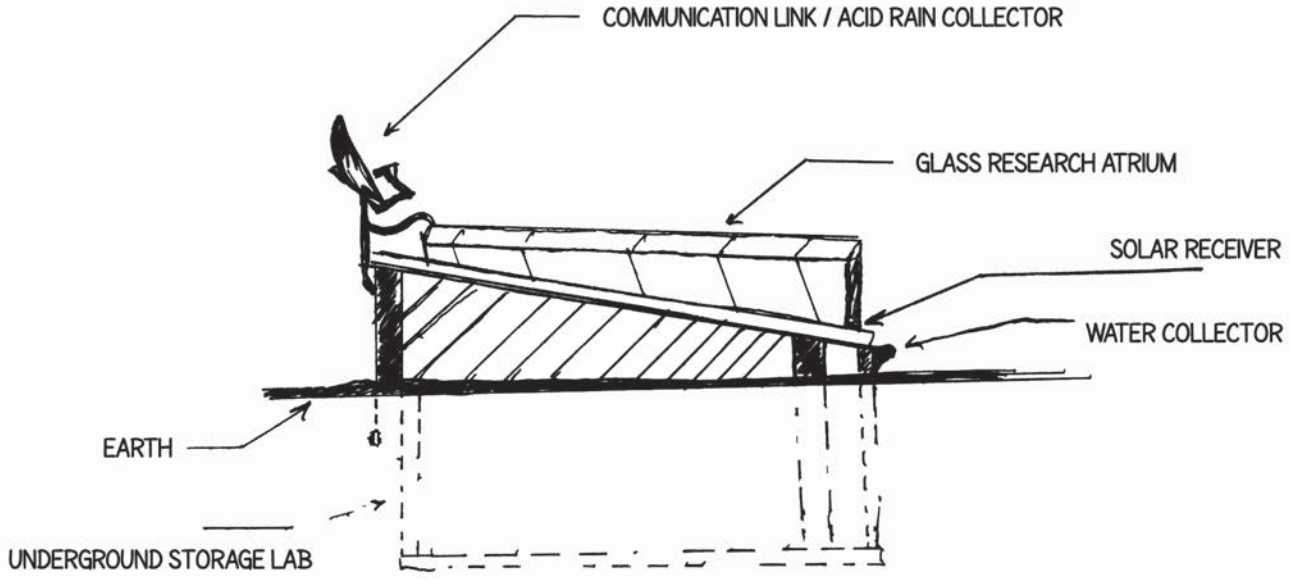




notes

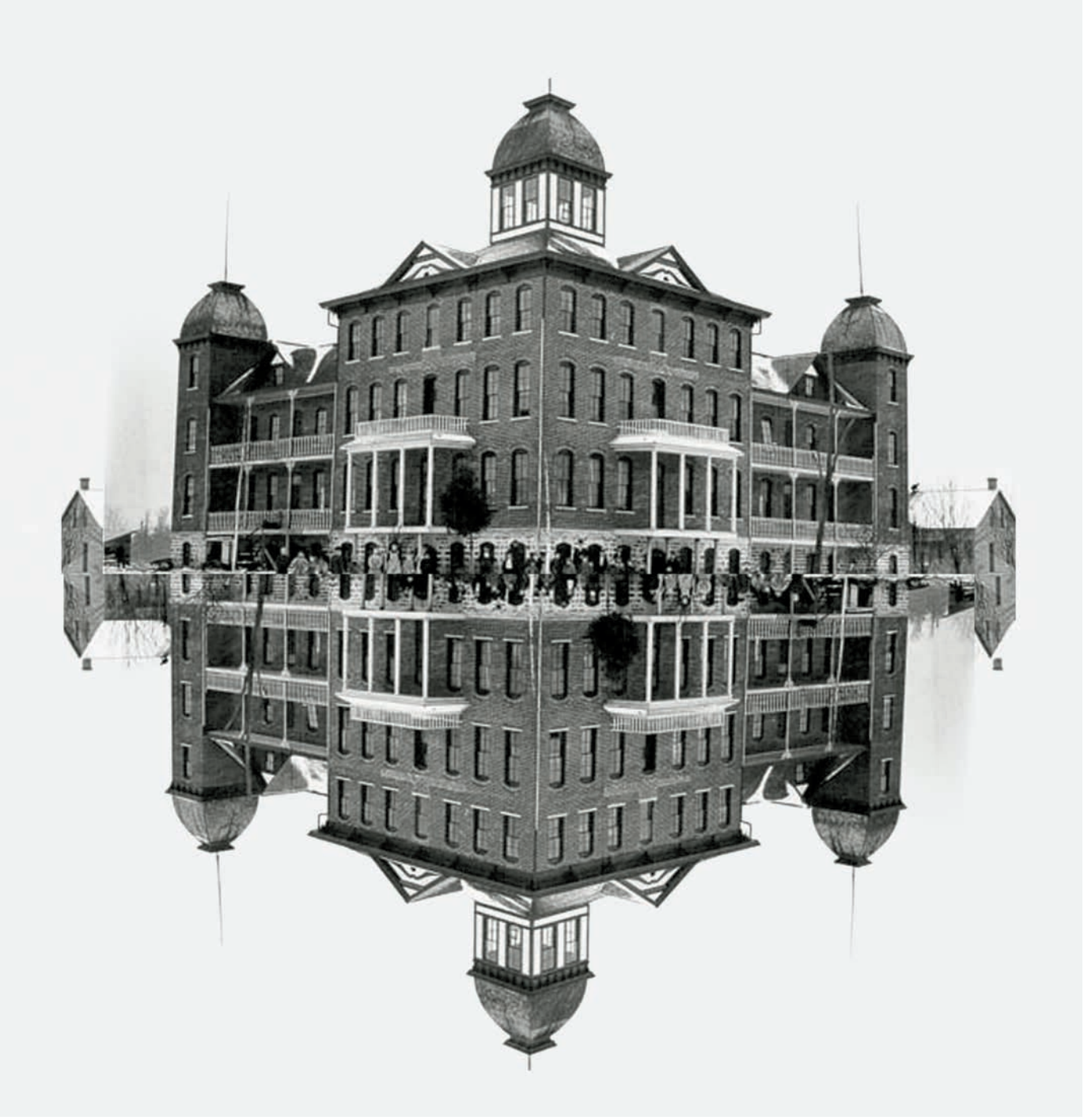
The global problems of poor human health and starvation are attributed to bad water and lack of adequate protein production. Studies indicate that a billion people live with bad water and countless children die from it each year. Starvation takes about 30,000 people every day. Much of the calamity is in remote areas. Most of the world's food is produced on one-hectare farms. Improving the technology used on these farms might help the situation.





name 31 Down radio theater
project title X-RAY Vision Research Lab.
category Research Laboratory
location remote within 200 miles of a major city
notes

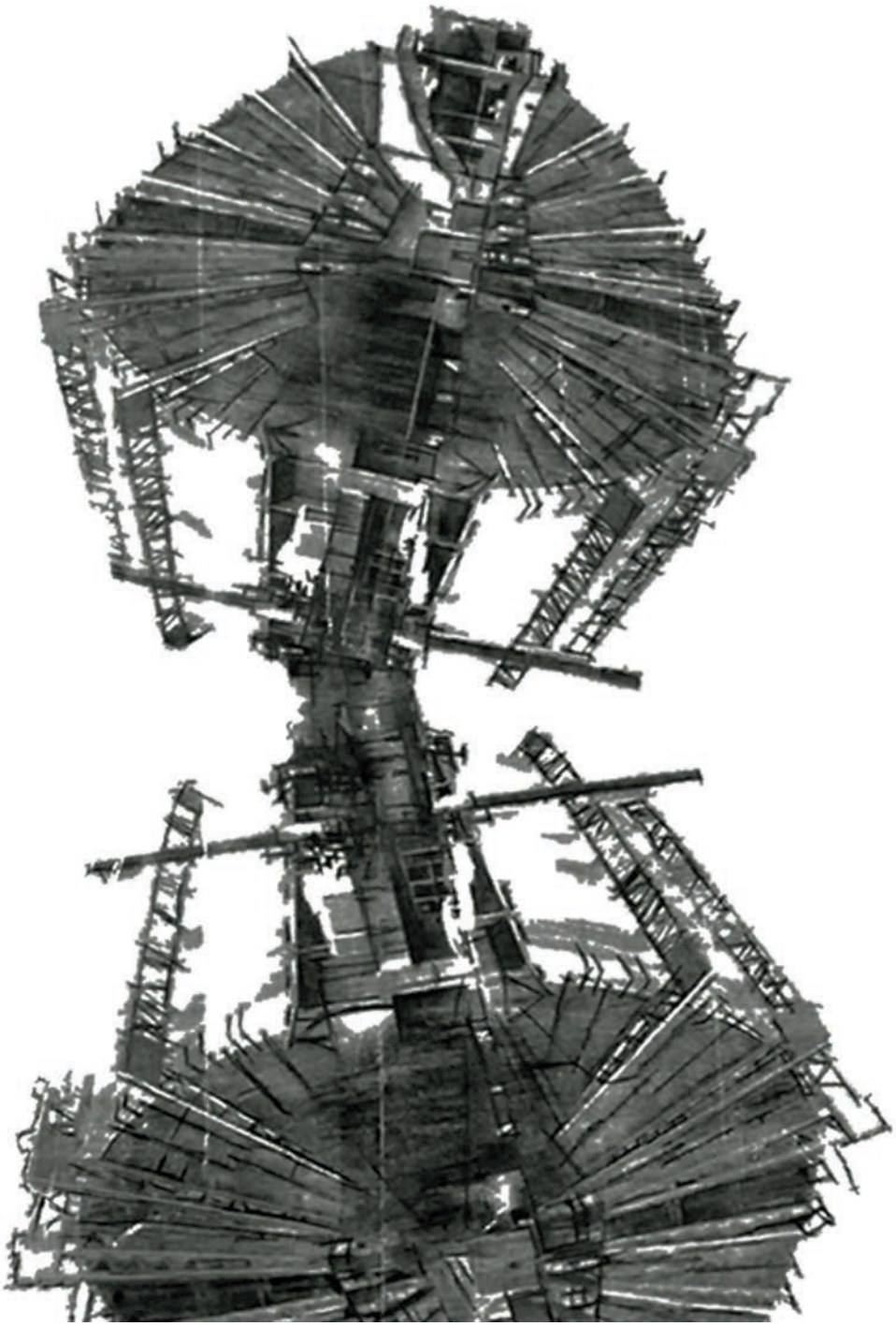
acid rain's effects on the human eye producing X-Ray vision as researched by Dr. mike Assember



notes

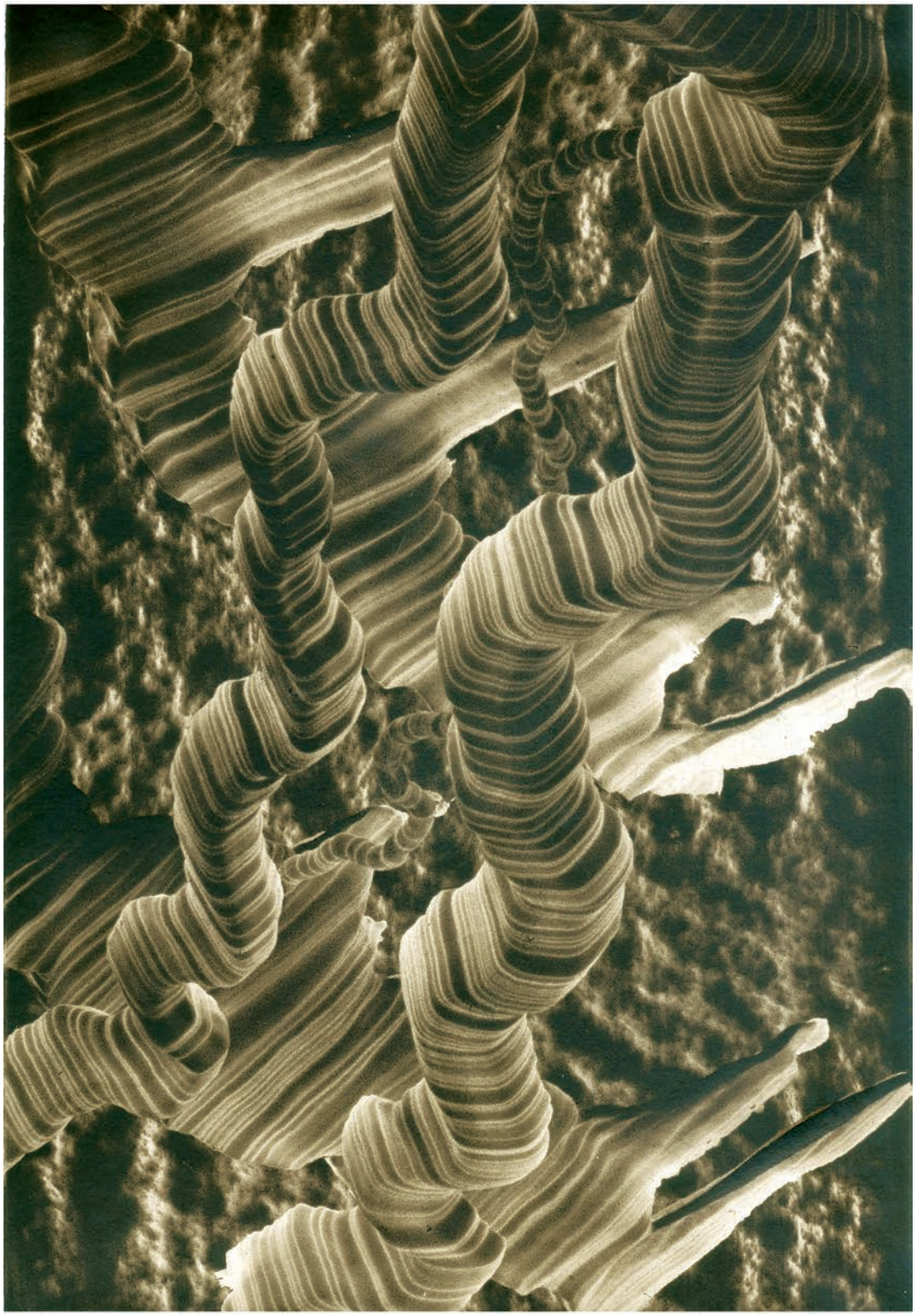
The Agency of the Orphan:
[thee / ey-juhn-see / uhv / thee / awr-fuhn]
Noun: a common psychological procress found in adults and children alike whereby a given individual develops as an individual through identification with a *fictional* child character (of literature, film, etc.) lacking parents or parental models.

The Agency of the Orphan manifests as a psychological state, a cultural phenomenon, a human capacity, a utopian fancy, and a structure for asylum and self-reflection.



name CAITLIN MASLEY
project title TURBINE

category METABOLIST / NEO-CONSTRUCTIVIST
location GLOBAL

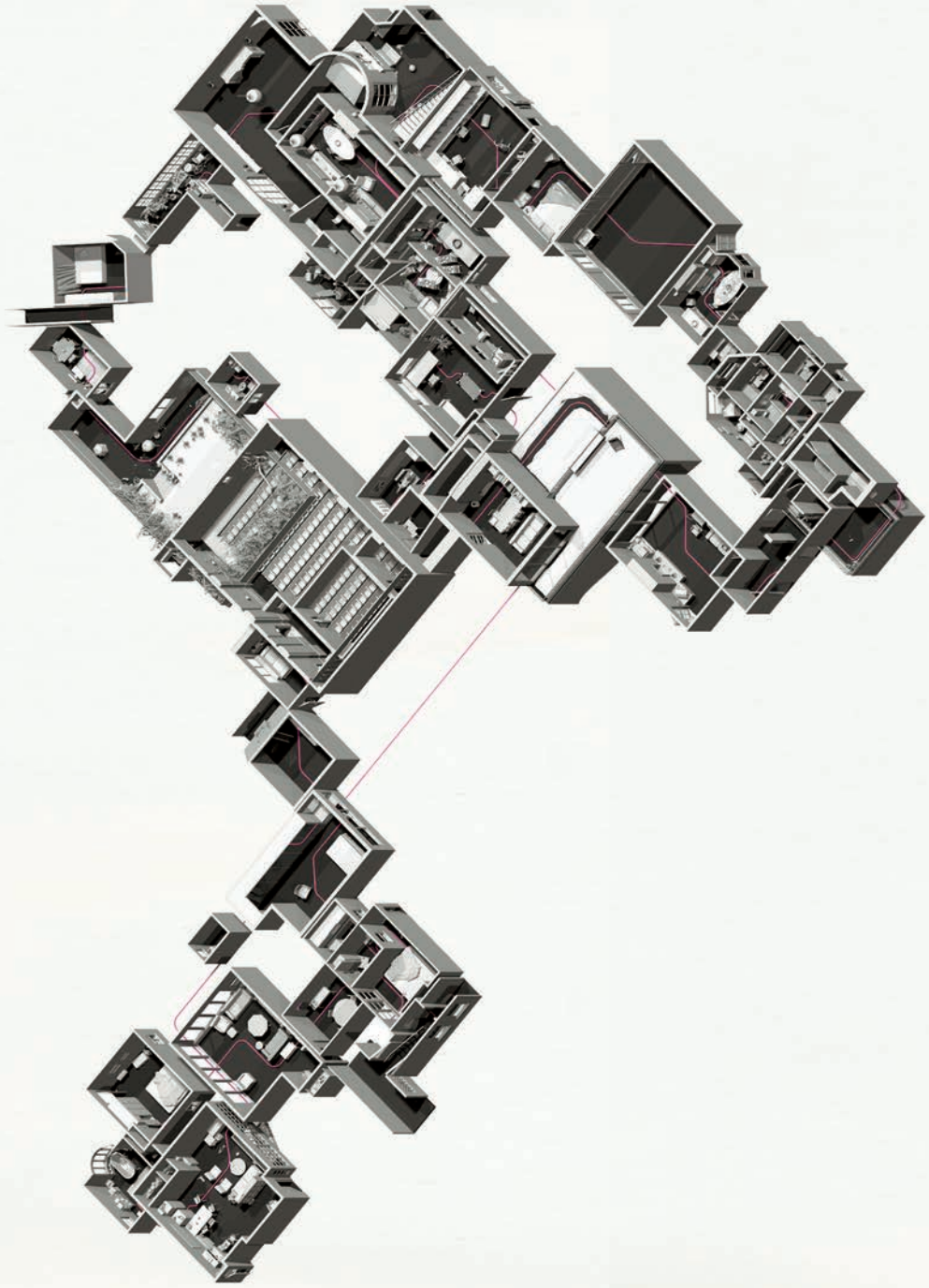


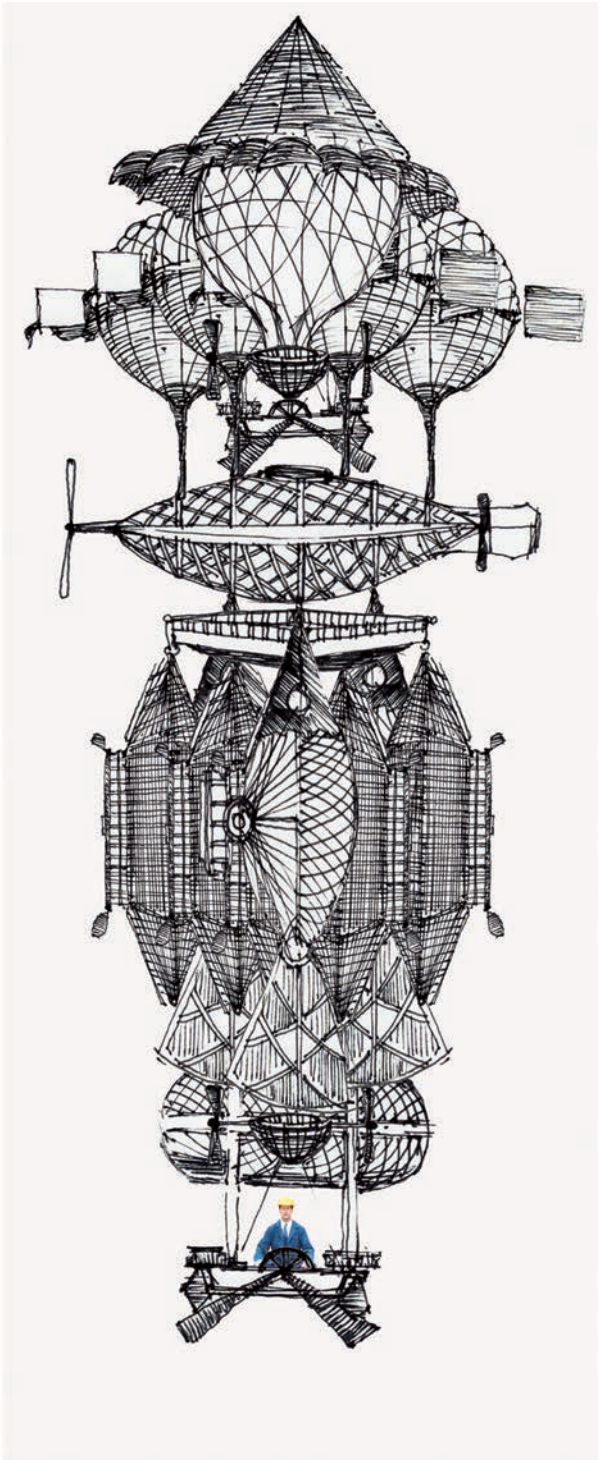
name ISMAEL IGLESIAS *category* FREESTYLE
project title TEMP. FILES *location* BILBAO (SPAIN)

name Oliver Michaels
project title Map
notes
Maps the space a film creates

Pink = camera path

category mis-use
location England / various locations

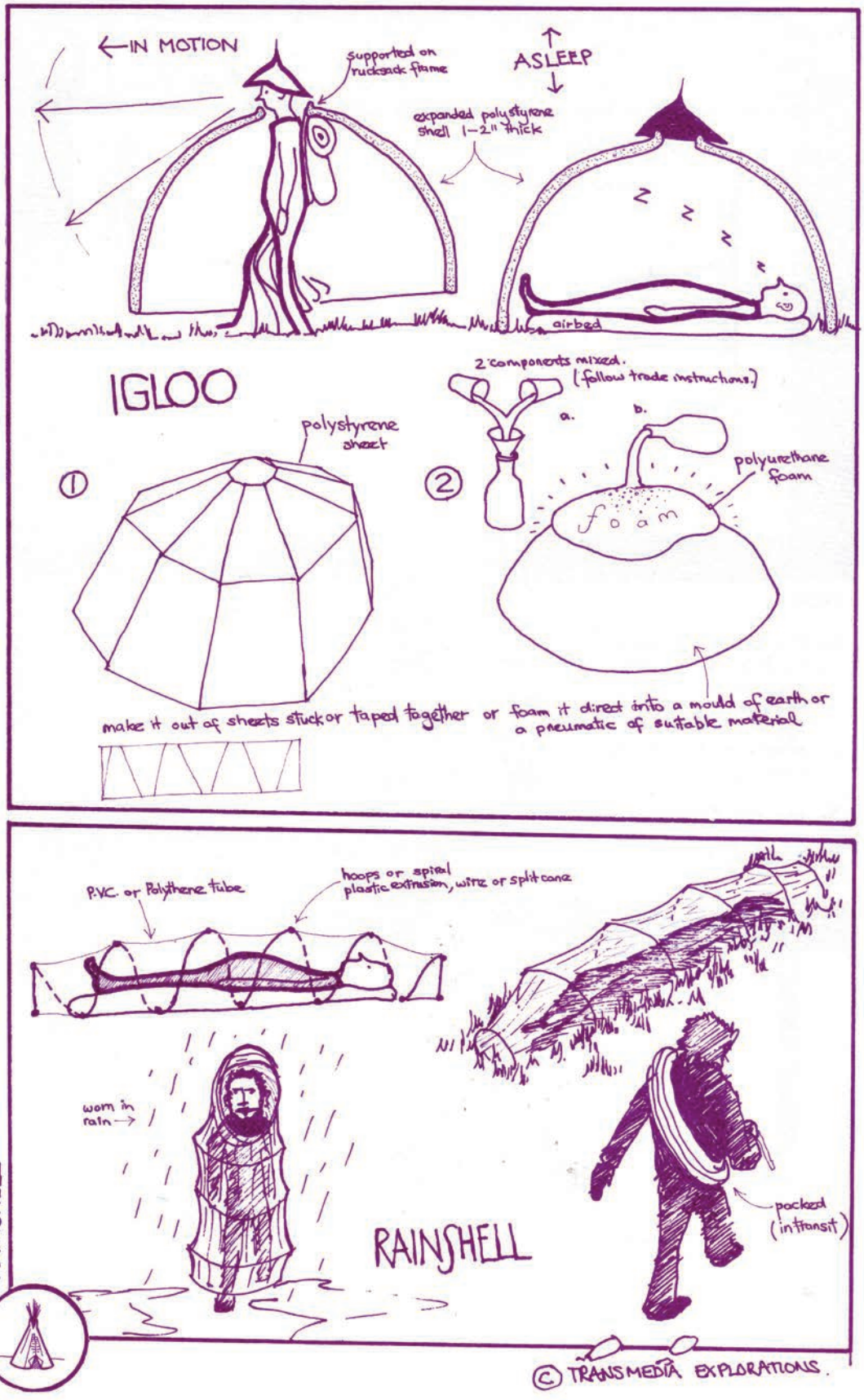




Nick Tobier

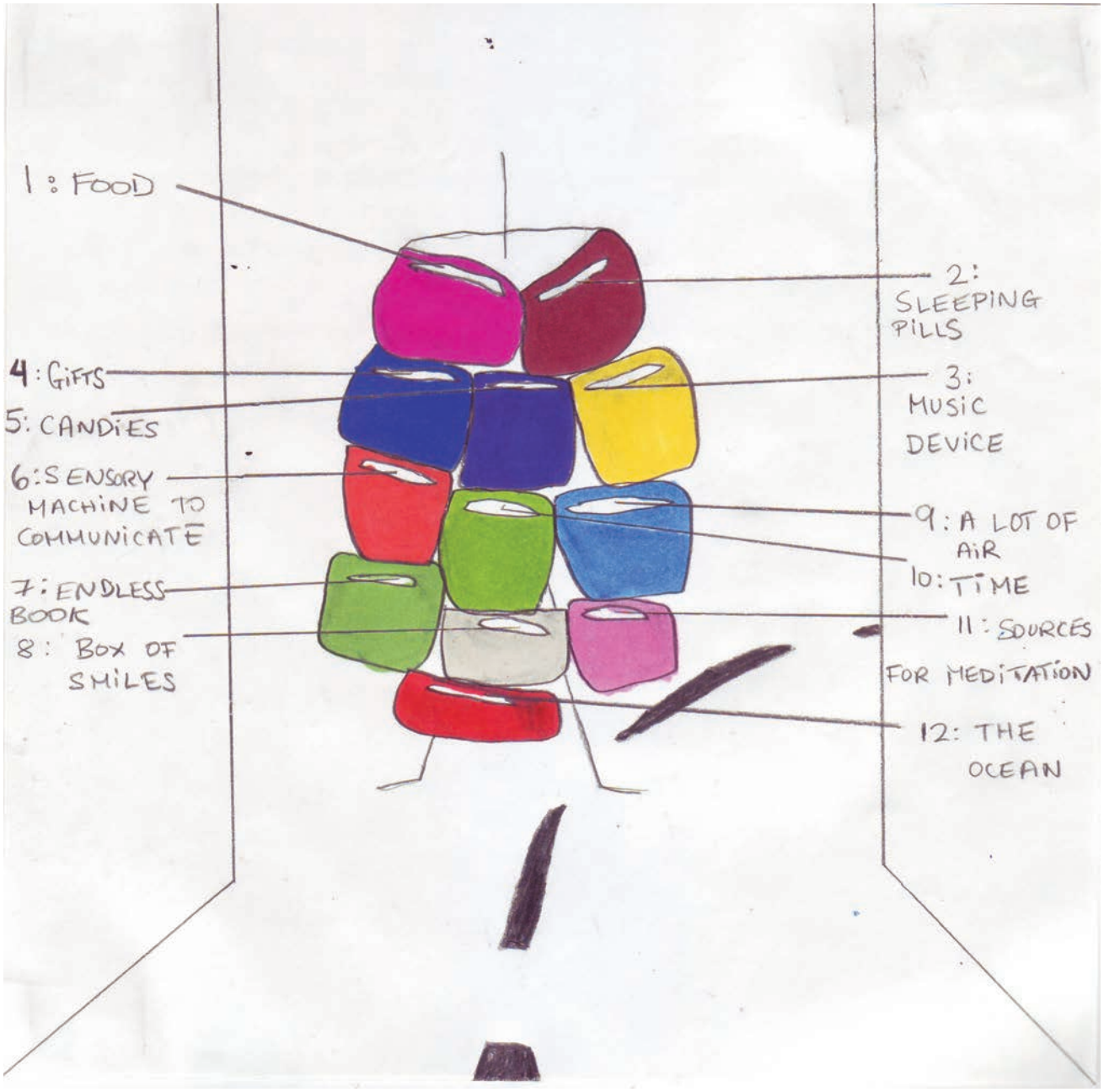
name Nick Tobier
project title Balloonatic
notes woven baskets, hot air + membranes = pneumatic dream house

category M-Bile
location Varies with wind

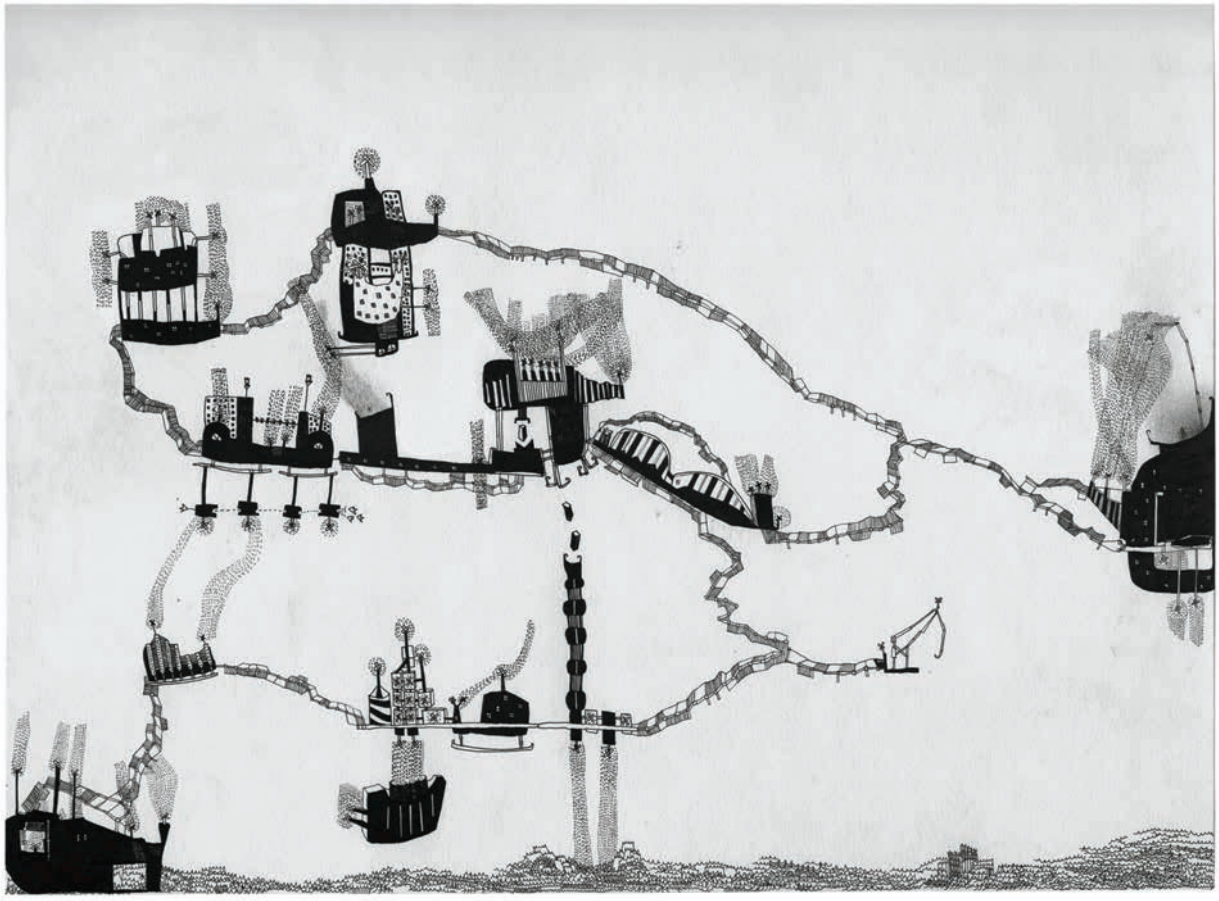

←IN MOTION
supported on rucksack frame
ASLEEP
expanded polystyrene shell 1–2" thick
airbed
IGLOO
polystyrene sheet
1
2
2 components mixed. (follow trade instructions.)
a.
b.
polyurethane foam
foam
make it out of sheets stuck or taped together or foam it direct into a mould of earth or a pneumatic of suitable material
P.V.C. or Polythene tube
hoops or spiral plastic extrusion, wire or split cane
worn in rain
packed (in transit)
RAINSHELL
RAINSHELL
© TRANSMEDIA EXPLORATIONS.

notes

Costume. Portable device. Soft, fuzzy, comfortable colors. Essential elements to replenish oneself at all levels: spiritual, physical, mental … Each costume has 12 pockets. In the future, in theory, one would not need a "home" (house). Instead you would have everything you need close to your body, in this semi-nomadic lifestyle.



Geneviève White



name LEAH BEEFERMAN
project title The Helicopter Archipelago

category Mobile / Techno-Sustainable / Re-Use / Flight
location

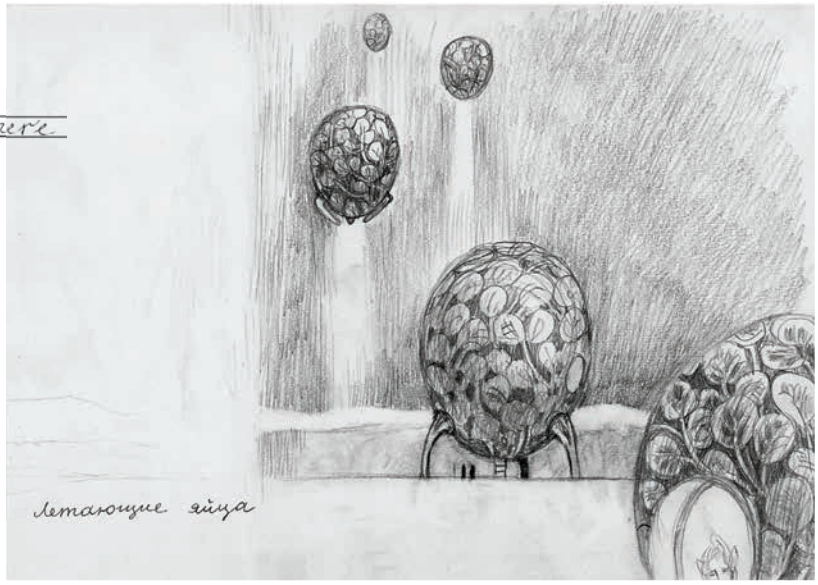
Leah Beeferman

THE FABERGE EGGS, ANYWHERE

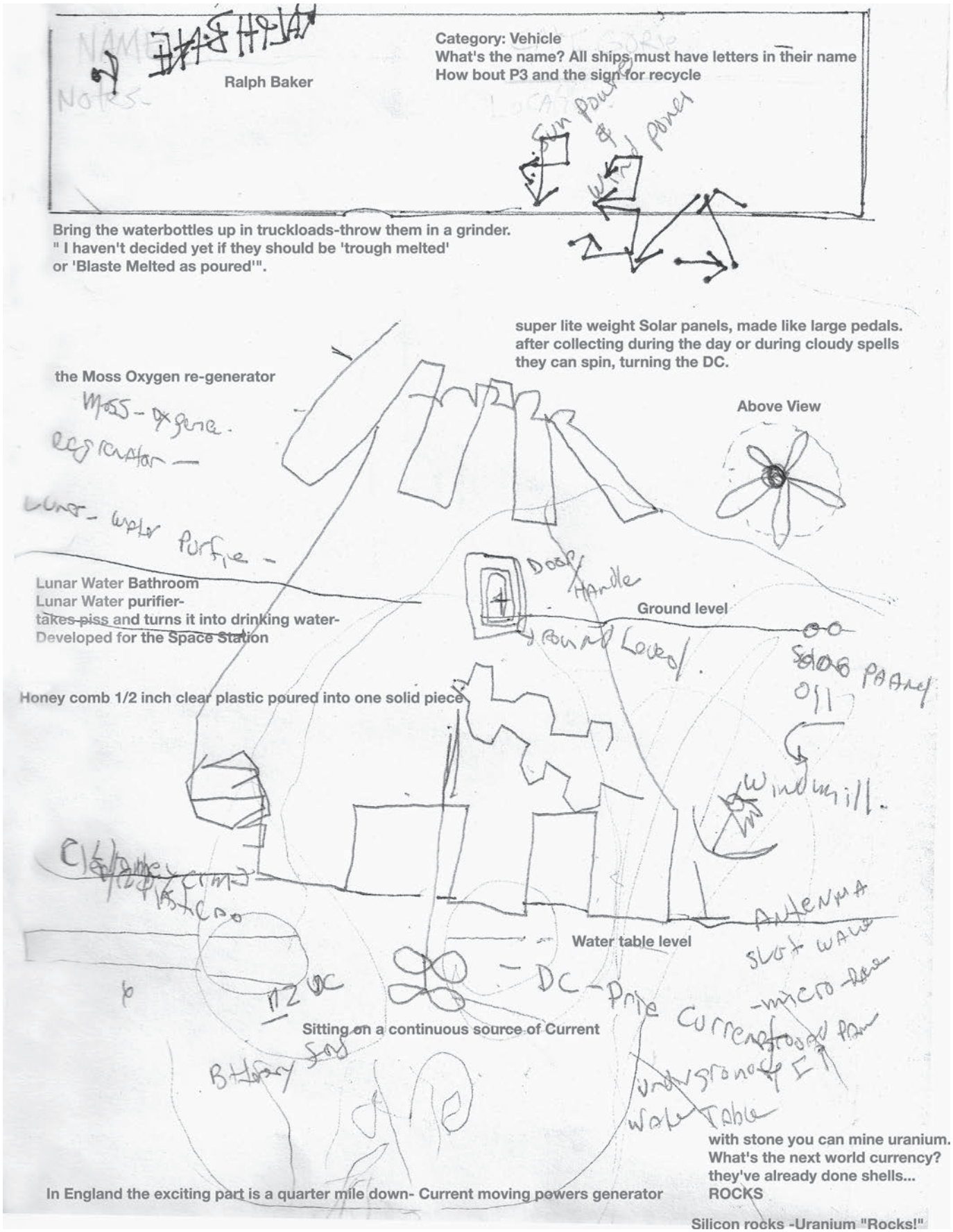
name Tania Antoshina
project title The Faberge eggs

category mobile
location anywhere

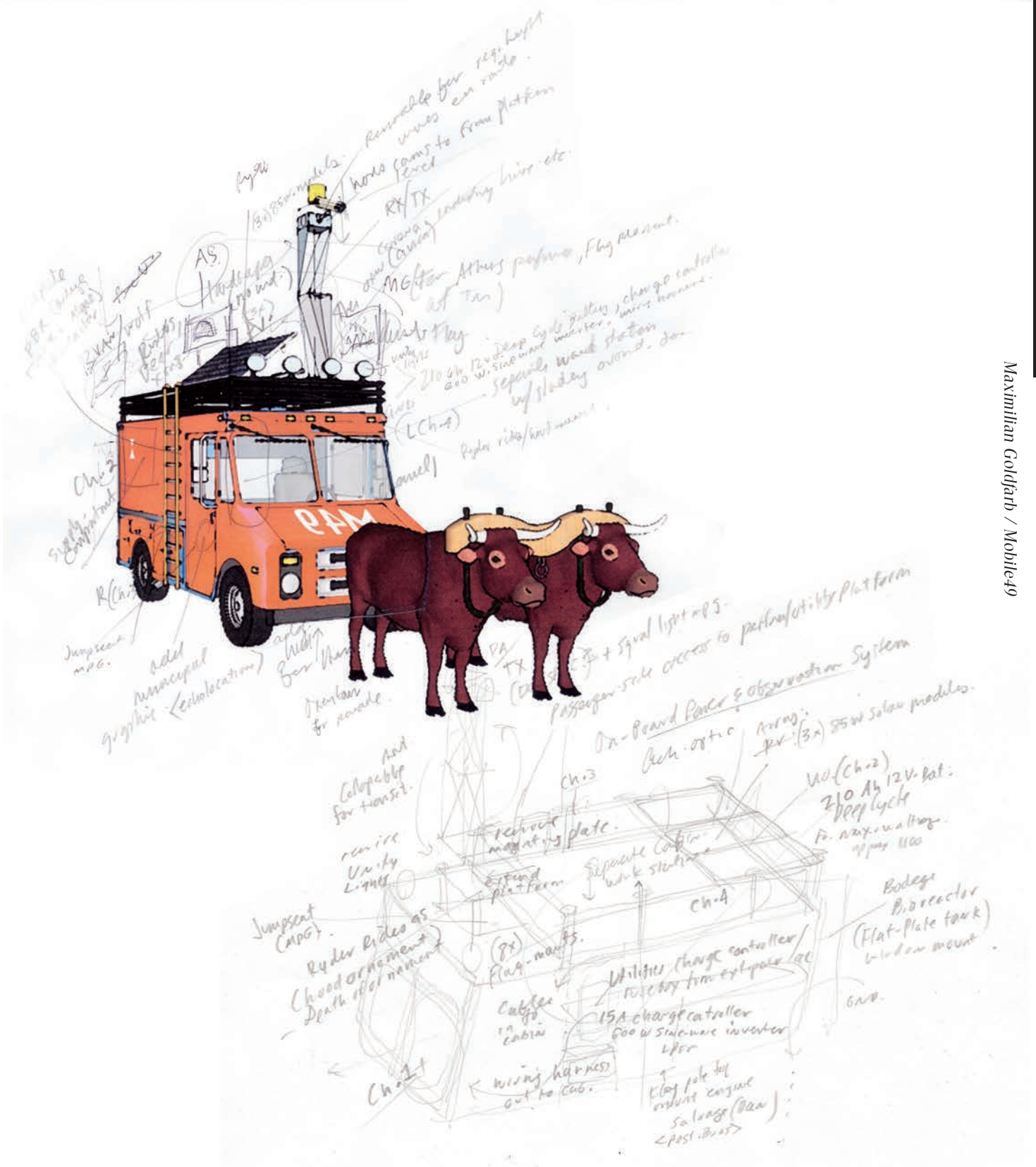
notes Missile houses looking like Faberge eggs featuring expensive decoration using costly material and nanotechnology will be made in Post-modernism style. This idea derives from the traditions of Russian applied art; it was influenced by the popularity of Faberge eggs among certain new Russian collectors.



Tania Antoshina


Ralph Baker
Category: Vehicle
What's the name? All ships must have letters in their name
How bout P3 and the sign for recycle
Bring the waterbottles up in truckloads-throw them in a grinder.
" I haven't decided yet if they should be 'trough melted'
or 'Blaste Melted as poured'".
super lite weight Solar panels, made like large pedals.
after collecting during the day or during cloudy spells
they can spin, turning the DC.
the Moss Oxygen re-generator
Above View
Lunar Water Bathroom
Lunar Water purifier-
takes piss and turns it into drinking water-
Developed for the Space Station
Ground level
Honey comb 1/2 inch clear plastic poured into one solid piece
Water table level
Sitting on a continuous source of Current
with stone you can mine uranium.
What's the next world currency?
they've already done shells...
ROCKS
In England the exciting part is a quarter mile down- Current moving powers generator
Silicon rocks -Uranium "Rocks!"

name MOBILE 49 category MOBILE/TX, retrofit
project title M49: DEEP CYCLE location KEEP GOING
notes Vehicle is solar-powered research/production facility. MOBILE TX for site-derived programming. ORIGIN: Stockport Volunteer Fire Dept. No1. for equipment/rescue 1972-02, reincarnation 2004–



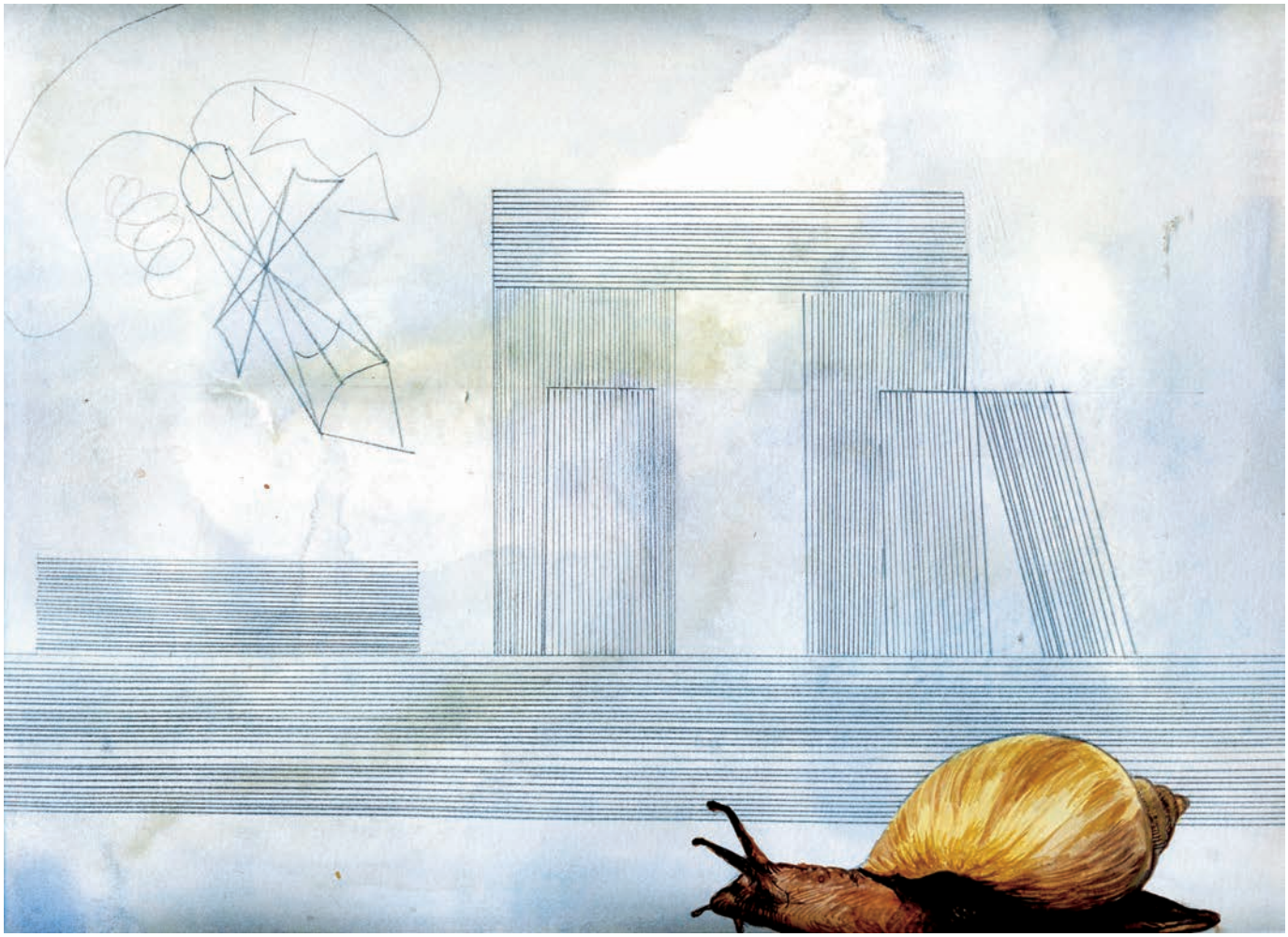
Mitchell Joachim / Terreform1

notes

Smart DOTS is a radical strategy for rethinking the crossroad by "injecting" a system of intelligent environmental elements—"smart dots"—that can spread out from the core to the periphery, reorganizing the streetscape. The design scheme is a critique of the hard boundaries that the automobile inflicts on the function of the streetscape, where people are forced to move around cumbersome barriers and often dangerous metal cars. Our future street is a soft, gradient field: a "pixelated" urban landscape of distributed functions, with no hard borders between different street occupancies.

Soft MOBS invokes a new technological and material arrangement for adapting cars to cities in pliable organized movements—"soft mobs"—while it also suggests the use of softer vehicles where users can be in direct contact with the street. While architects and urban designers mostly take cars as given, and are content to design streets and public spaces around car movement, here we challenge and reverse this well-worn assumption.

The design is organized in three phases, 2008, 2020, and 2028, respectively. In Phase 2008, we suggest minor design interventions as immediate safety measurements against continual conflicts of pedestrians with automobiles. Phase 2020 signals a transition period, where car lanes are narrowed, pedestrian zones are widened, bicycle bollards are introduced with new car technology and gentle congestion. Already in Phase 2020, we are suggesting the placement of environmental "smart dots," or green modules that filter rainfall, grey water, and at the same time, slow down traffic, separating smoothly walking zones, bicycles, and transportation zones. Phase 2028 is the future embodied in "pixelated" surfaces, gradient green zones, and living self-sufficient machines that provide their own energy, generating electricity through air movement. In the future, giant benevolent air-cleansing blimps dangle tentacles to collide spongy seats in a playful catch-and-release plan for people moving about town. All life is enveloped in a sentient ecology of street, mobile systems, and people.



name THE JONES category ARCHITECTURE OF THE BODY & MIND
project title SLOW location
notes
Stanley Jones, Hanna von Gaeler, Lucian Jones

Charles Goldman

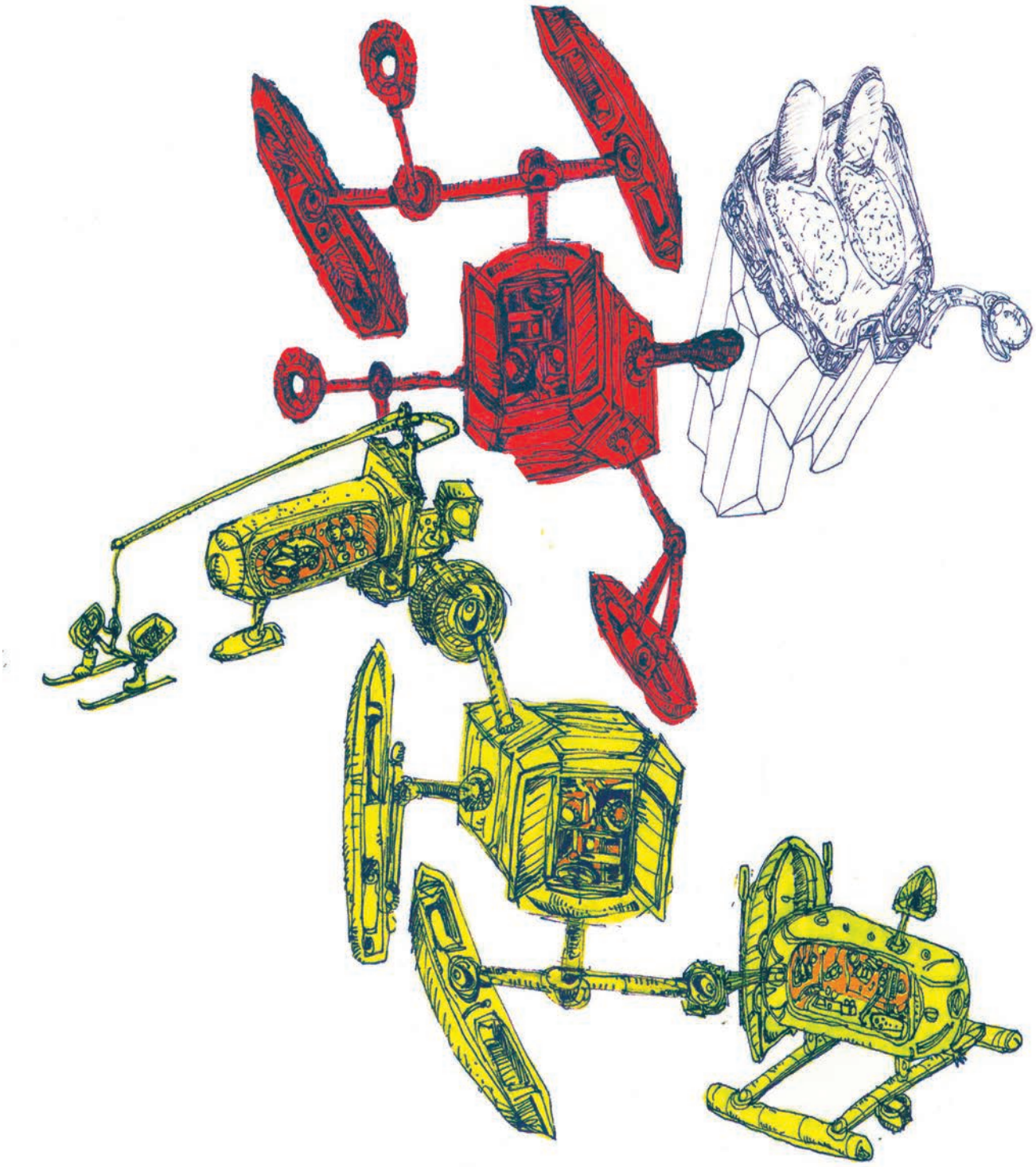
NAME Bryan Zimmerman CATEGORY Mobile
PROJECT TITLE Brownsville Cruiser Cloud LOCATION Anywhere – including Brownsville
NOTES Too slow to be much of a weapon, and too powerful to be used merely as a means of transportation, this personal ghetto twister cloud aircraft is a steerable circus of place, and a snowball of regional urban detritus. Its material culture is Brownsville, Brooklyn (NY), at the core, but the pilot is free to fly and accumulate regional attributes from anywhere. The synergies are unlimited! Ultimately, the pilot can construct radically new and diverse moving cities that put places like Epcot Theme Park to bankrupt shame – & then park it on the outskirts of Branson, Missouri, or wherever.
CRUISING ALTITUDE: 3'-20' TOP SPEED: 2 MPH

Bryan Zimmerman

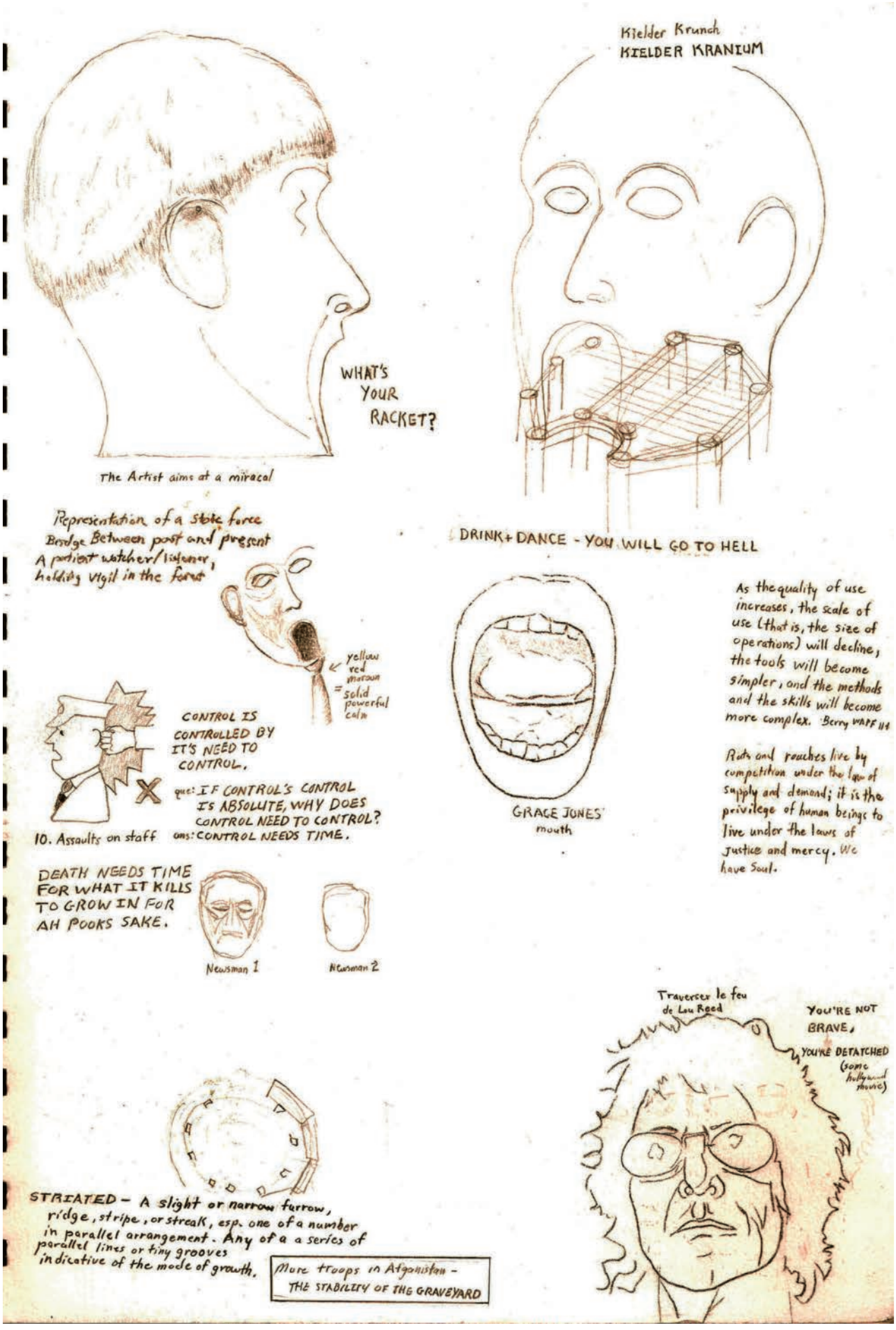
Torsten Zenas Burns

notes

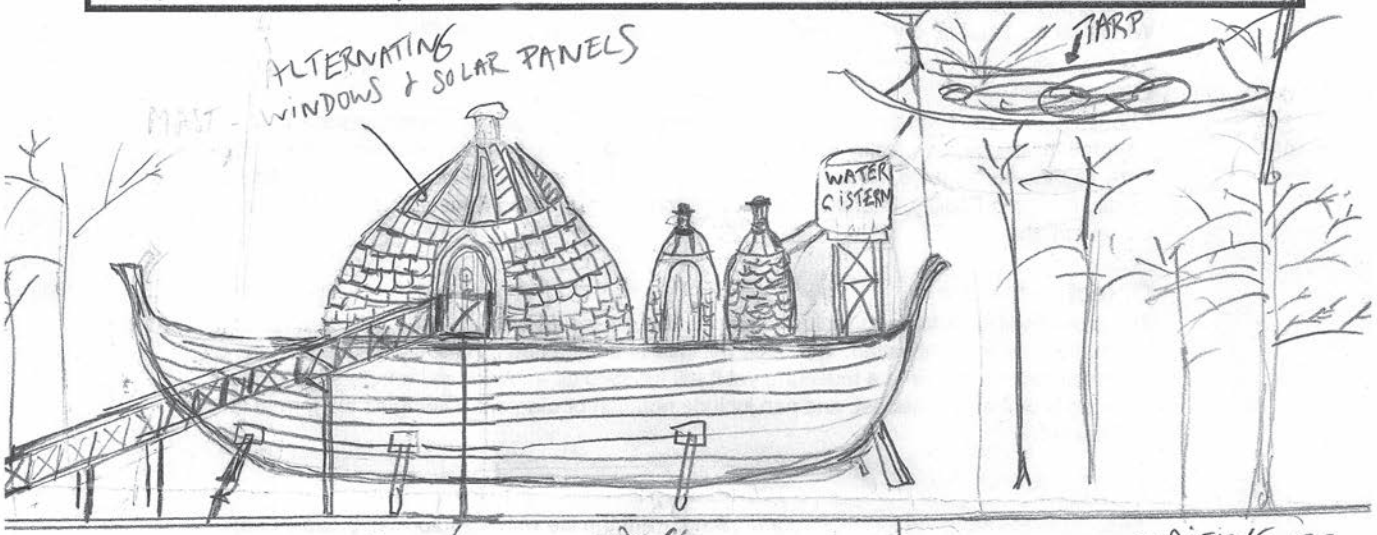
- MICRO | MACRO EMBEDDED VEHICULAR SYSTEM
- ORGANIC DELIVERY SYSTEM (MEDICAL MOBILER)
- APPORT HOSTS DELIVERED INTERNALLY FOR PSI-SURGICAL RELEASE.



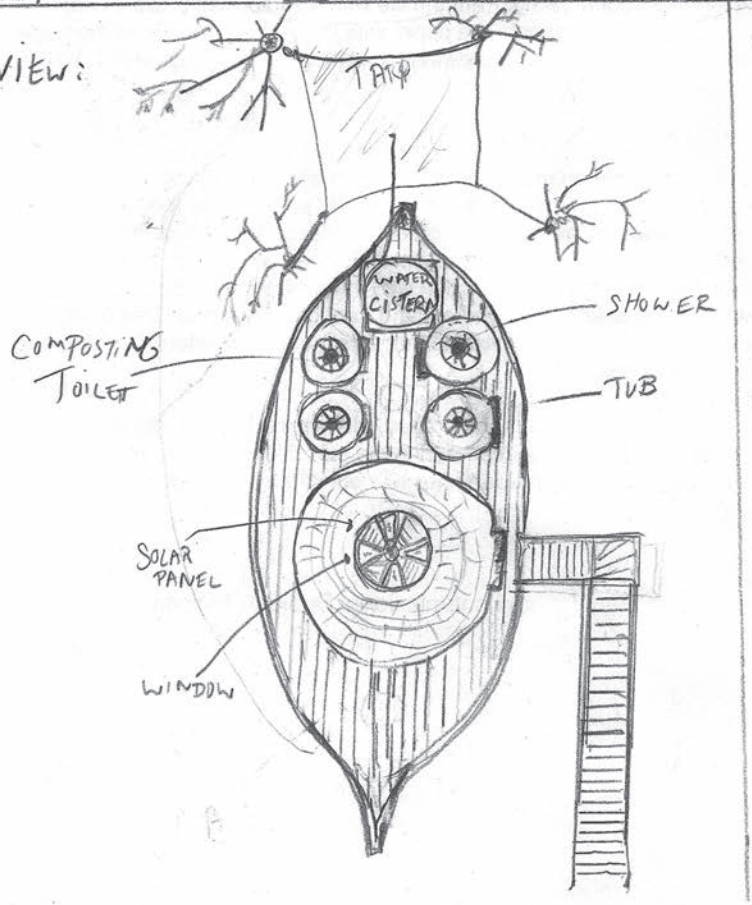
I.S.L.A.N.D.S. / UNIVERSAL RESCUE / GRAVICLE
(EXPANSION VEHICLE FUSION)
COLLABORATION BETWEEN AFTERLIFERS + RESCUE SERIES


WHAT'S YOUR RACKET?
The Artist aims at a miracal
Kielder Krunch
KIELDER KRANIUM
DRINK + DANCE - YOU WILL GO TO HELL
Representation of a static force
Bridge Between past and present
A patient watcher/listener,
holding vigil in the forest
yellow red maroon = solid powerful calm
CONTROL IS CONTROLLED BY IT'S NEED TO CONTROL.
que: IF CONTROL'S CONTROL IS ABSOLUTE, WHY DOES CONTROL NEED TO CONTROL?
ans: CONTROL NEEDS TIME.
10. Assaults on staff
GRACE JONES' mouth
As the quality of use increases, the scale of use (that is, the size of operations) will decline, the tools will become simpler, and the methods and the skills will become more complex. Berry WAFF 114
Rats and roaches live by competition under the laws of supply and demand; it is the privilege of human beings to live under the laws of justice and mercy. We have Soul.
DEATH NEEDS TIME FOR WHAT IT KILLS TO GROW IN FOR AH POOKS SAKE.
Newsman 1
Newsman 2
Traverser le feu de Lou Reed
YOU'RE NOT BRAVE,
YOU'RE DETATCHED
(some hollywood movie)
STRIATED – A slight or narrow furrow, ridge, stripe, or streak, esp. one of a number in parallel arrangement. Any of a a series of parallel lines or tiny grooves indicative of the mode of growth.
More troops in Afganistan – THE STABILITY OF THE GRAVEYARD

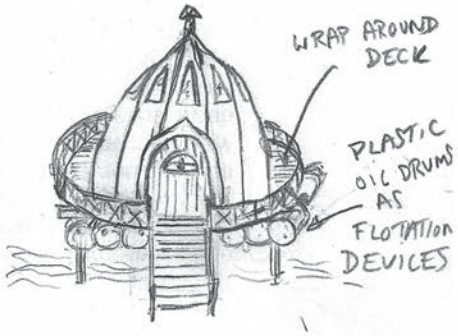
NAME CHRISTIAN DAUTRESME CATEGORY SURVIVALIST, MIS-USE, MOBILE
PROJECT TITLE HALFWAY TO HOME LOCATION CATSKILL NEW YORK (NOT YET!)
NOTES
STATIC DESERT VIKING SHIP. IN THE WOODS WAITING FOR A FLOOD.
(WITH NO MASTS!)
CEDAR SHINGLE HUT ON BOAT WITH ADJOINING OUTHOUSE,
KITCHEN, WATER CISTERN, SHOWER & BATH.
TOILET IS COMPOSTING, CISTERN SUPPLIES WATER TO SHOWER, KITCHEN & BATH.



PLAN VIEW:



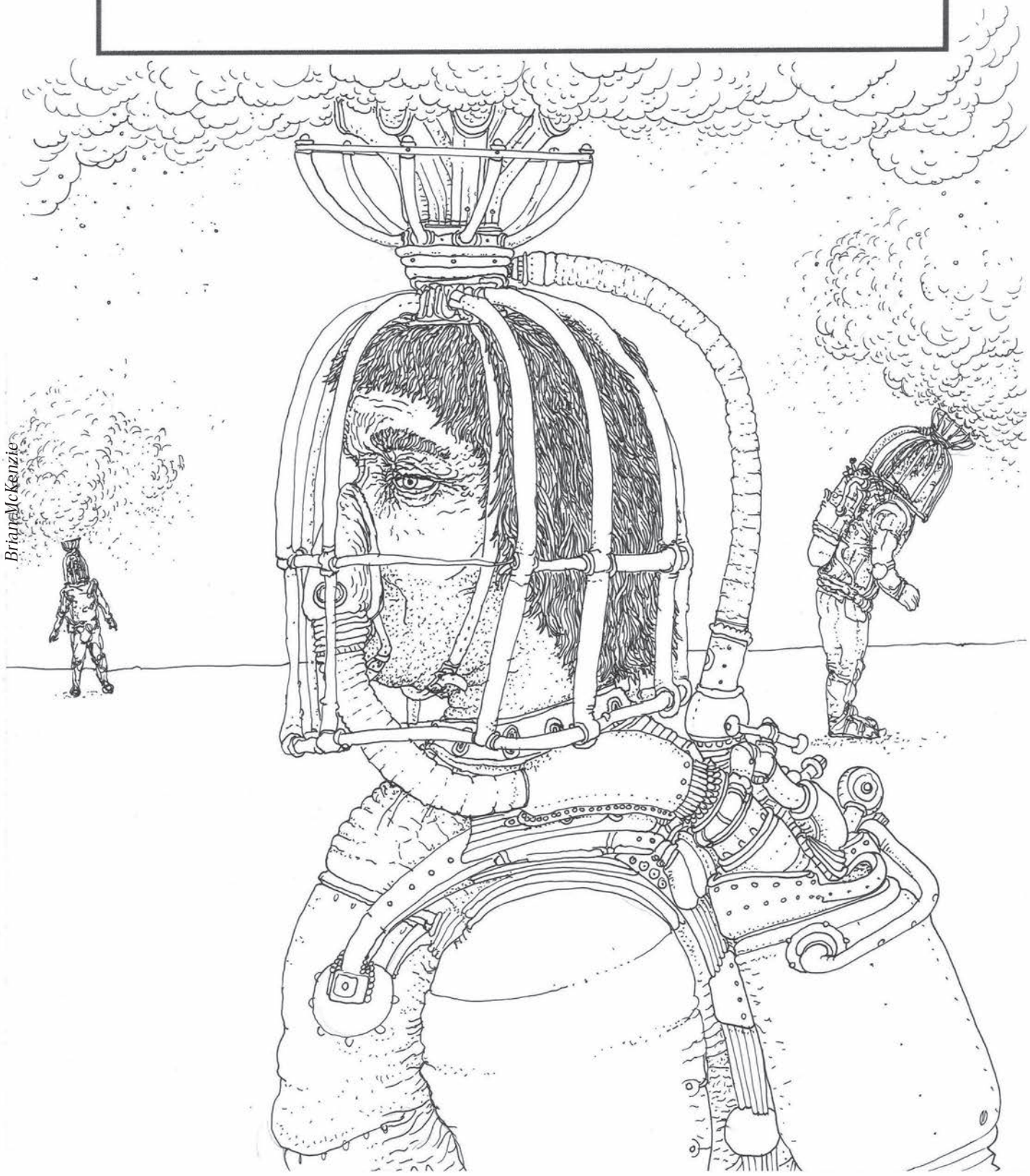
VARIATIONS: ? WAITING FOR A FLOOD.



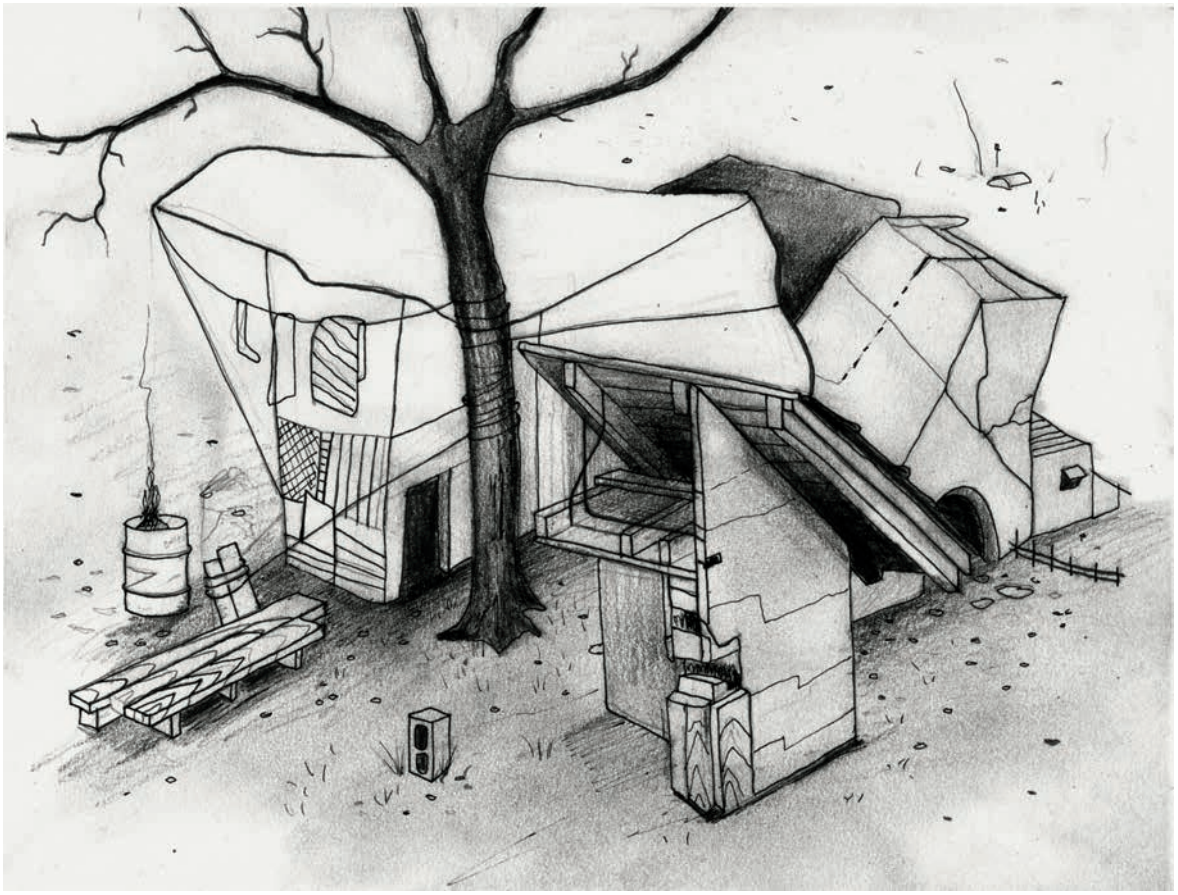
FOOTING
POSTS AND
STAIRCASE
ARE DETACHABLE

Christian Dautresme

NAME BRIAN McKENZIE CATEGORY TECHNO - SUSTAINABLE
PROJECT TITLE RE - POLLUTION OF LOCATION ZIMBABWE
NOTES THE WORLD.



Brian McKenzie

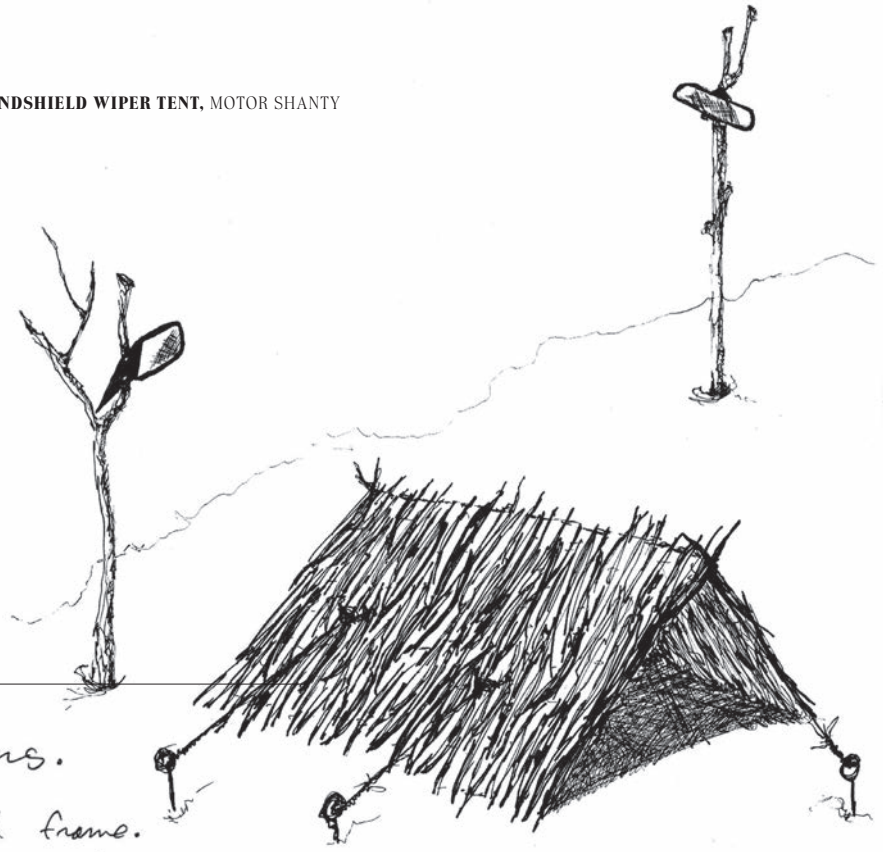


Jason Middlebrook

name JASON MIDDLEBROOK
project title MATIA CLARK'S CORNER
notes GOING TO GOOD USE

category ART HISTORY BECOMES SHELTER
location IN ANY URBAN ENVIRONMENT

WINDSHIELD WIPER TENT, MOTOR SHANTY



Elinor Whidden

notes

- Lash together windshield wipers.
- Ensure weave is tight.
- Peg out side walls and frame.
- Erect two lookout posts for protection.

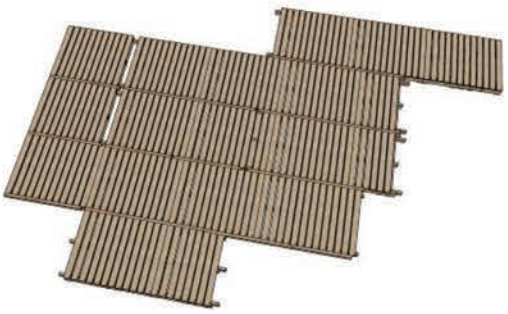
1 MATERIALS

HAMMER | POWER DRILL | STAPLER | NAIL GUN | CIRCULAR SAW | SAW

WOOD PALLET | CORRUGSTED ROOFING | RIGID INSULATION SHEET | 2X3 WOOD STUDS | CROW BAR | CORRUGATED POLYCARBONATE

2 CONNECTION PALLET-STUD

3



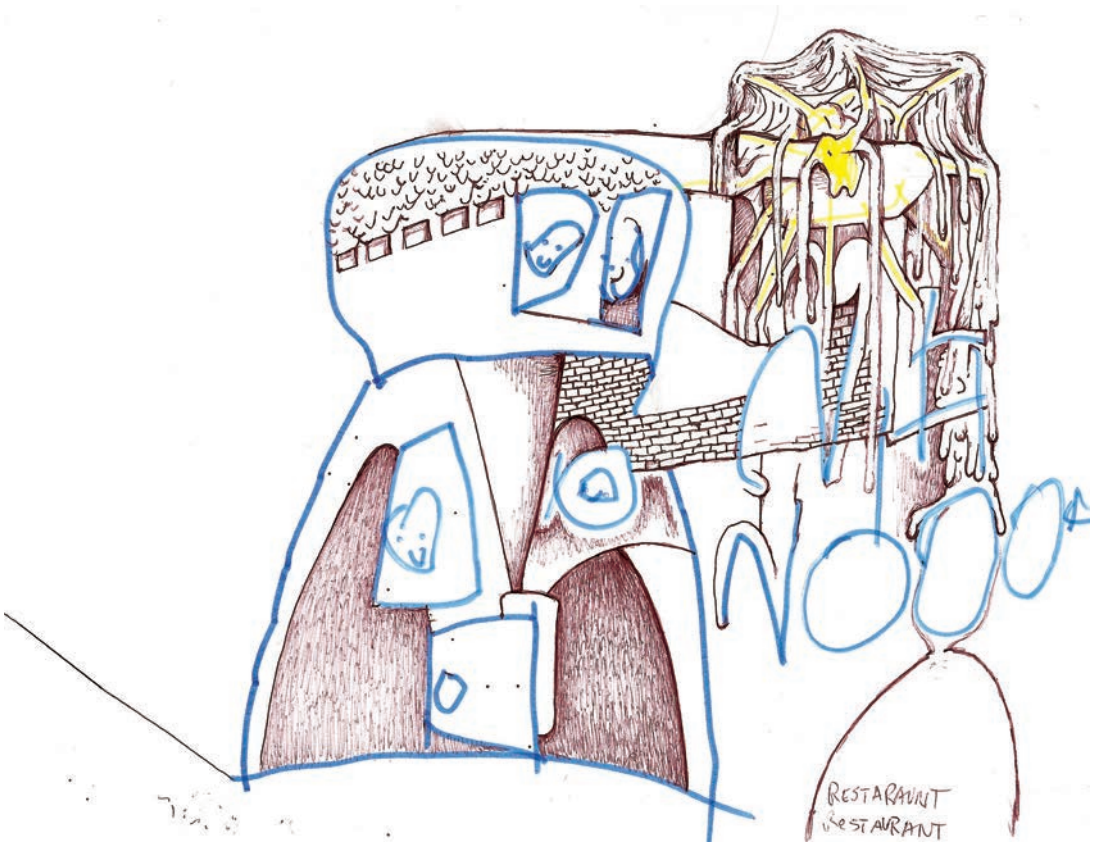
4

5

6

7

8



notes

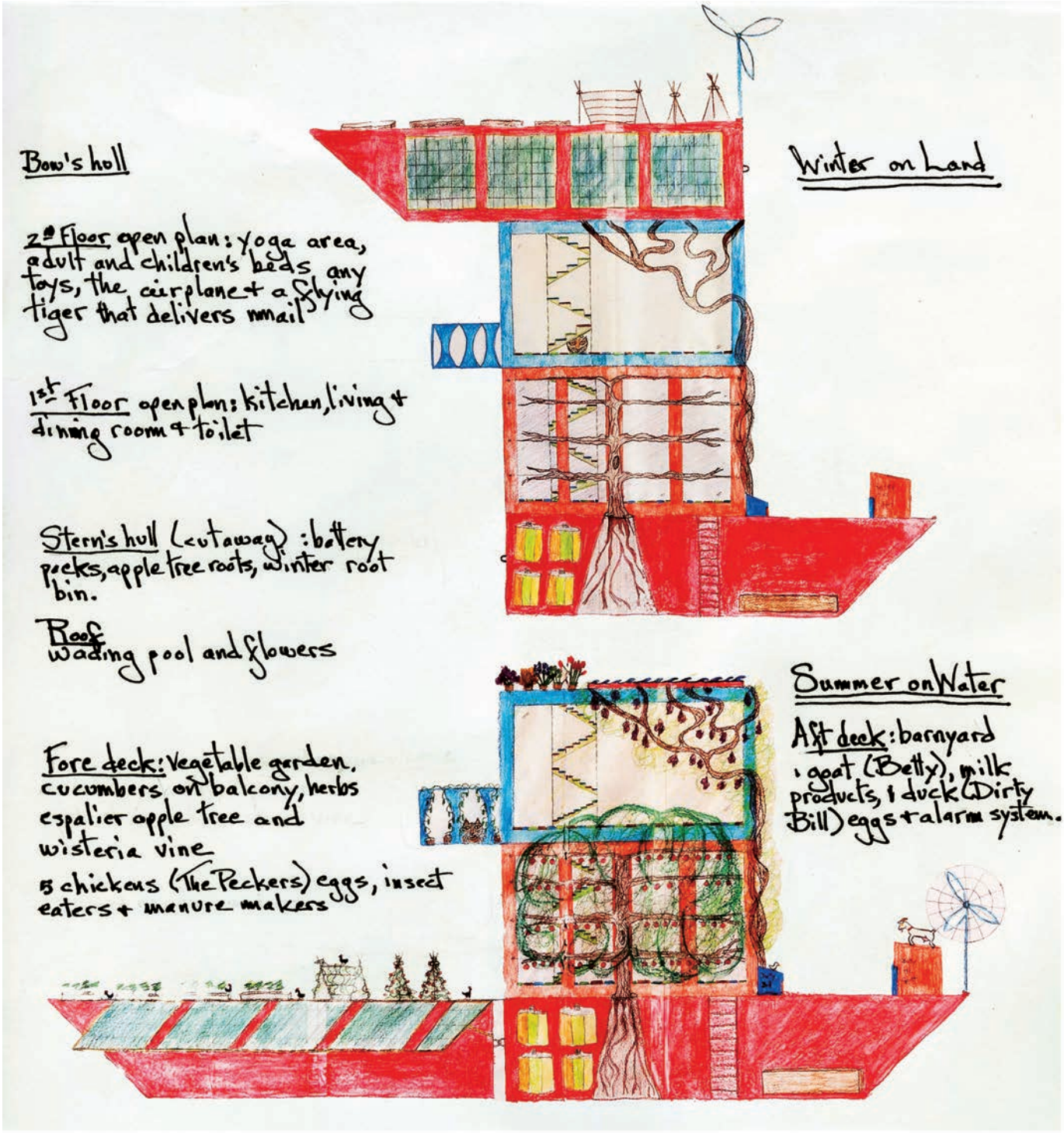
no restaurant available

notes

vegetarian restaurant and homeless cat sanctuary w/ tunnel system

NAME JOCELYN SHIPLEY CATEGORY Sustainable Floatation Dwelling
PROJECT TITLE Armageddon Garden LOCATION Hells Canyon of the Snake
NOTES Simple stilted structure made of wood and foam. Round windows are water tight. Rectangular windows open out to obtain herbs and vegtables. Roof is covered with solar panels and edged with fruit trees. When the ice caps melt and the water levels rise, this structure will lift off of it's stilts and float around independent and sustainable on two huge catamaran hulls.

Jocelyn Shipley



name Kate Browne + Maud Browne Etheridge category Mobile Agriculture
project title Mobile Family Farm location Winter on Land / Summer on Water
notes Energy: side swing solar panels, dual purpose wind turbine (winter power generator + summer propeller rudder), floors and stairs covered with tiles that transform footsteps into energy, 4 battery packs in hull, roof (summer wading pool cools structure and heat + winter bow's hull acts as insulation).

* original drawing is about 6' x 3'.

Kate Browne with Maud Browne Etheridge

Serge Onnen

NAME ROSS CISNEROS CATEGORY ADAPTATION/RE-USE SURVIVAL CA
PROJECT TITLE ISRAEL'S DIAPHRAGM LOCATION MID-EAST REGION
NOTES
ISRAEL AS... IF ISRAEL AS GOD'S HOUSE-
IT IS A HOUSE BEING RENOVATED,
EXPANDED, TRUNCATED, INVASIVE,
CONTRACTING, BREATHING IN + OUT,
THROUGH TIME. WITH EACH INHALE/EXHALE,
RECONSTRUCTION, MIX-USE,
SCALES, FORT RADICAL
INTERSTITIAL SPACE, LOOP
PAVILION

THERE IS A ROOM CREATED - A NEGOTIATED ROOM, A TICAL
ROOM - OF A ROOM PENDING C.O (CERTIFICATES O OCUPAN
A PENDING BREATH. ROOMS OF ISOLATION AND/OR QUARANTINE
GOD'S BED(S) - AT SEEMS TO STAY IS SETTLEMENT - WITH
EVERYTHING BEING BUILT AROUND THAT FOOTING.

30 BC

997 BCE

1920

1922

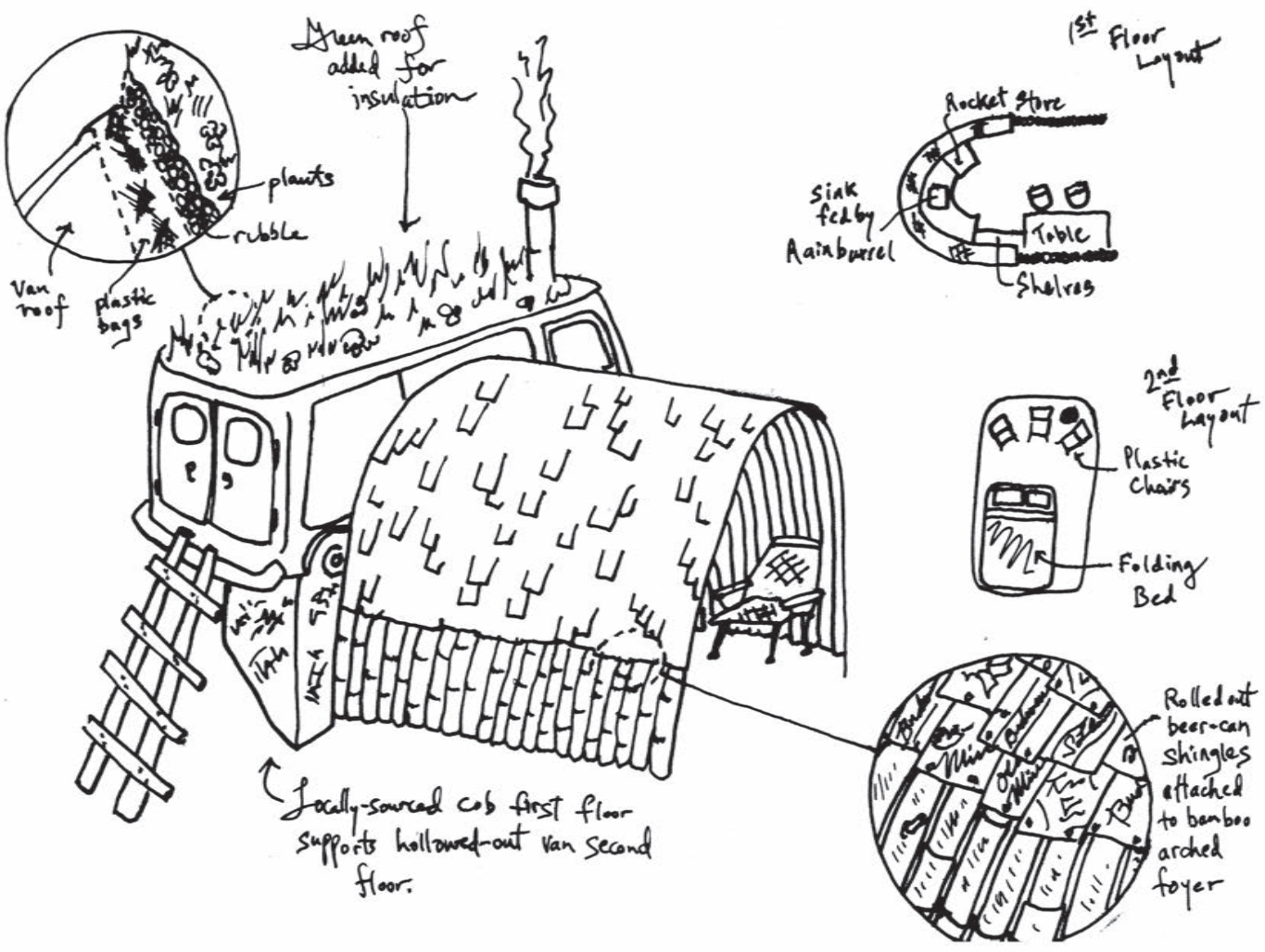
1947

1949

1967

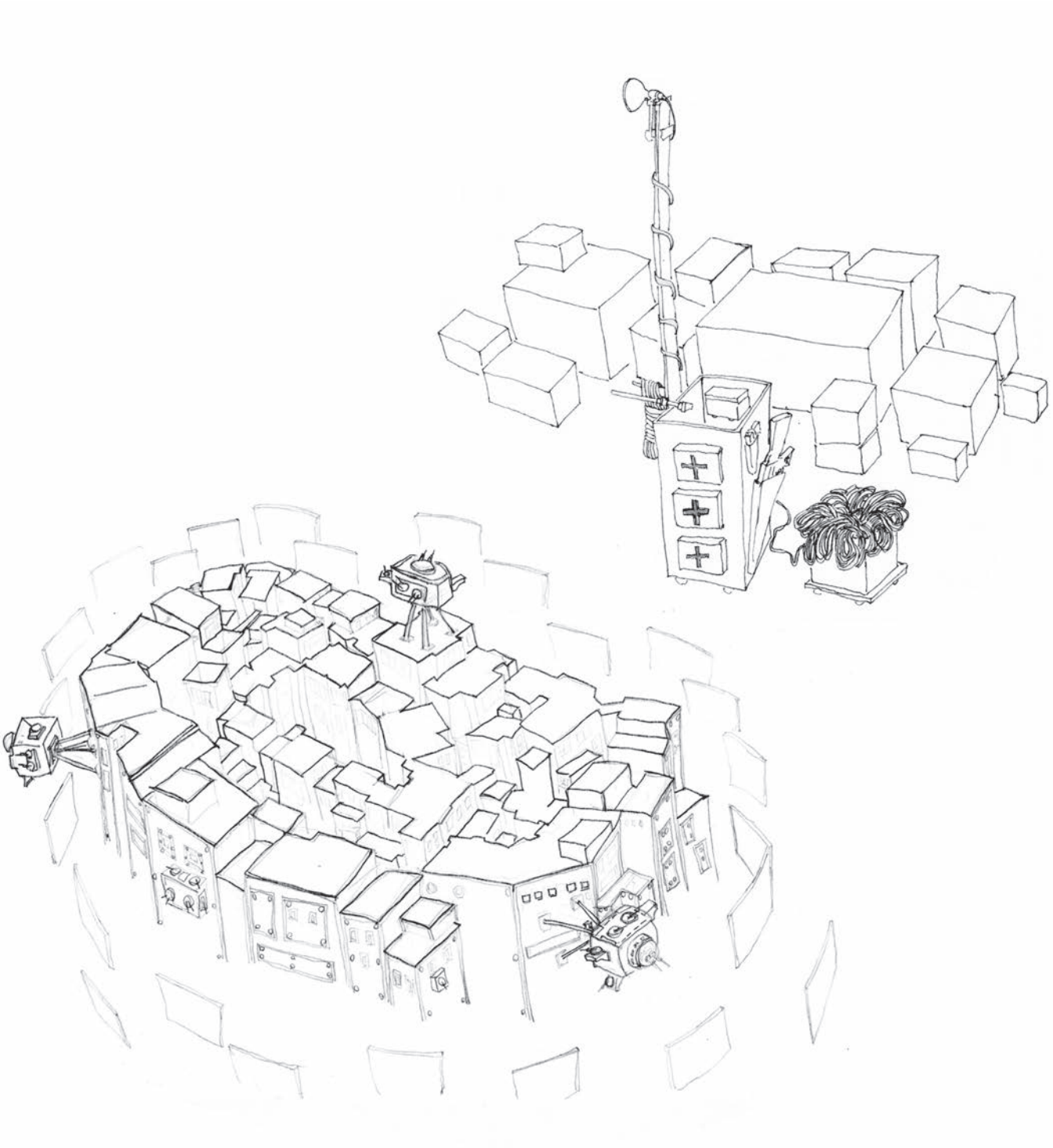
1975

Ross Cisneros



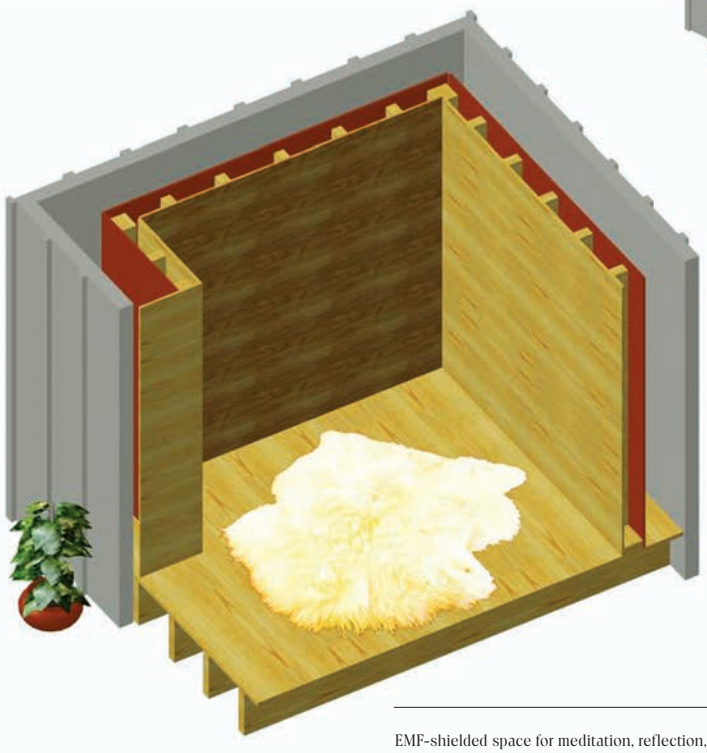
name Cobvan
project title Stephen Hren
category Survivalist Encampment
location eastern north america
notes This is a creation using natural materials + the detritus from an obsolete civilization. Innovative ideas such as a green roof and rocket stove are mixed with reuse of van carcass & beer cans.

Stephen Hren



Jose Krapp

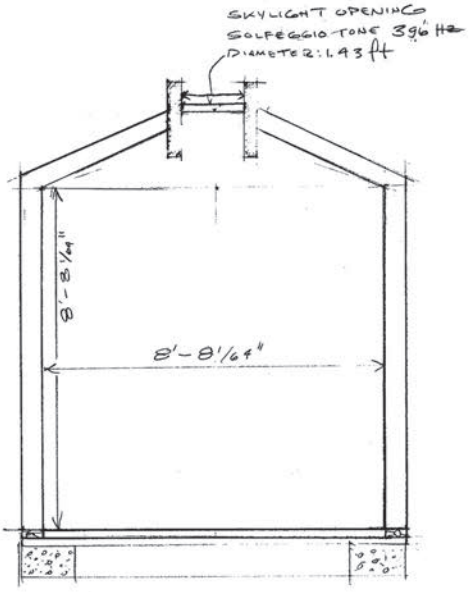
Claudia Newell



notes

EMF-shielded space for meditation, reflection, recuperation. Modification/insulation of prefab shed such as those at home improvement retailers.

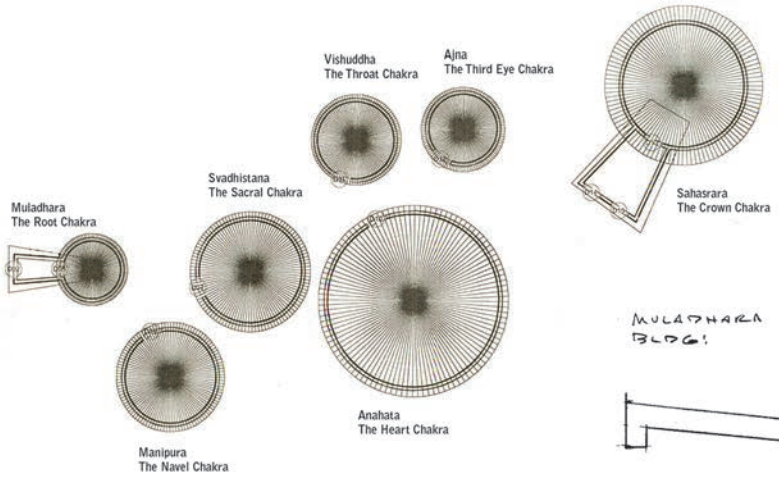
Space is copper-shielded to lessen the effects of modern electrosmog and draws upon the yogic traditions of meditation in caves to lessen the magnetic effects of the plants. Furnished with natural materials inside.

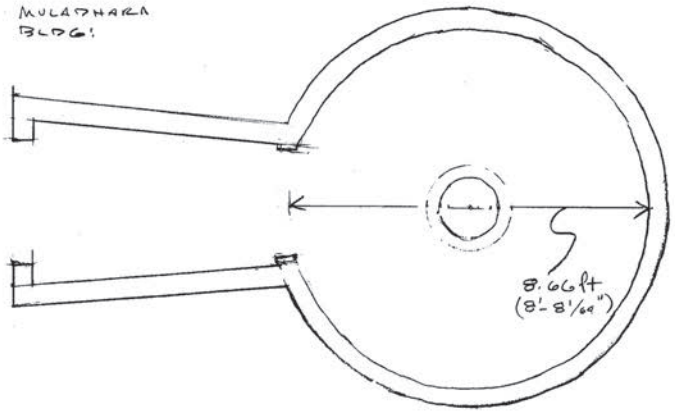


MUSICAL NOTE C2 = 65.41 HZ
C BEING THE NOTE ASSOCIATED WITH THE ROOT CHAKRA

$$65.41\ HZ = \frac{1134\ fps\ (speed\ of\ sound\ @\ 75°F)}{2(8.66ft)}$$

INTERIOR DIAMETER = 8.66ft

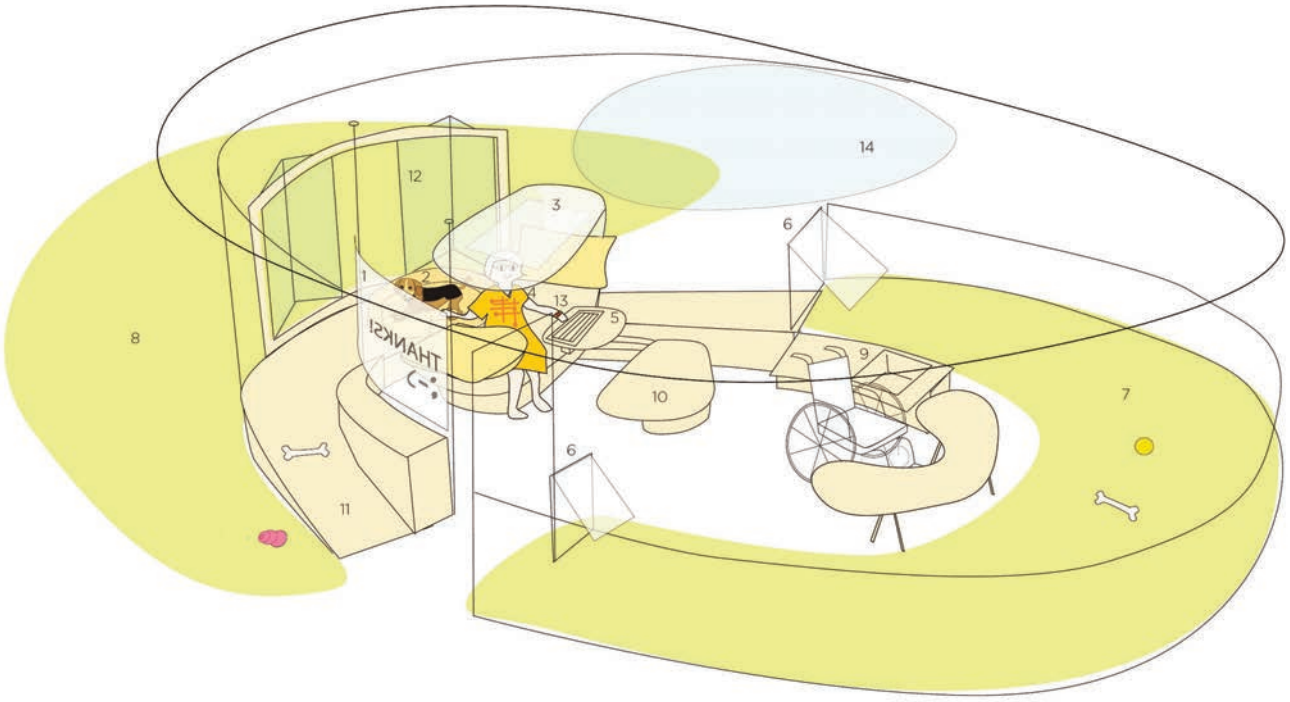




Claudia Newell

notes

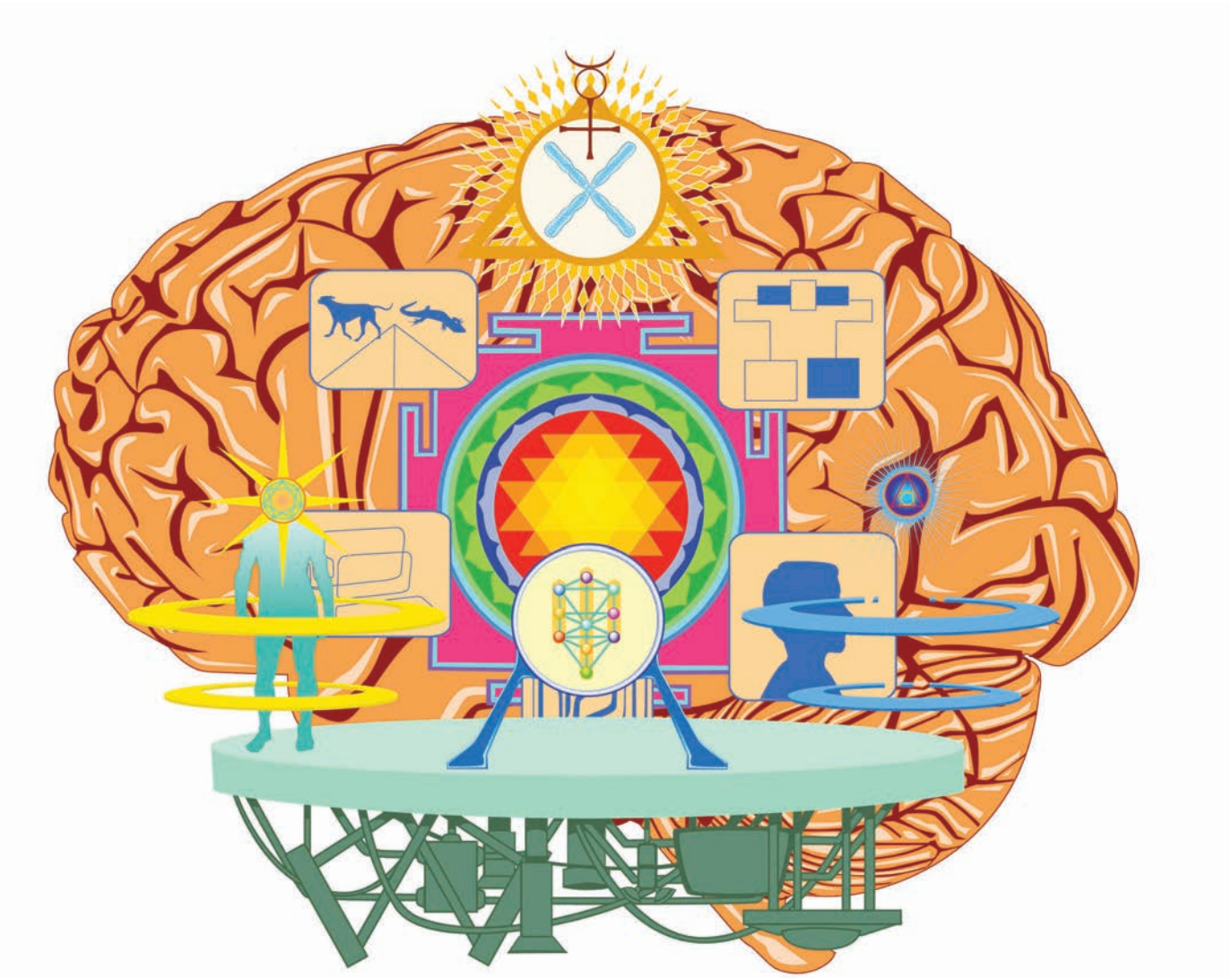
Chakras are the energy centers of the human body, and are the focus for healing and transformation. These circular builds are proportioned to have interior dimensions related to resonant frequencies of musical notes associated with the chakras. As there are many interpretations and chakra systems, a guide rather than an absolute is presented here.



Aki Ishida

1. retractable screen
2. orthopedic dog bed
3. overhead projection screen
4. apparel with heart rate monitor
5. keyboard on rotating table
6. dog door
7. protected dog run
8. garden
9. accessible kitchen
10. pivoting companion/ nurse seat
11. dog ramp
12. remote controlled windows
13. jewelry with emergency call button
14. skylight with optional projected scenary

name Aki Ishida *category* Medical
project title ~~Assisted/Assisting~~ Living *location* ~~Anywhere~~
notes
This is a prototypical domestic environment for seniors to live as self-sufficiently as possible with an elderly pet. The space is designed to make daily routines simple + easy while allowing the inhabitants to nurture each other.



name METASYNERGISTICS
project title TRANSELEMENTAL MAP FOR HEALING + RECOVERY
notes

category RECONSTRUCTION
location DECENTRALIZED

UTILIZING ANCIENT ALCHEMIC SCIENCES + HERMETIC PRINCIPLES, THE AUGMENTED HUMAN WILL REACH OPTIMAL LIVING STANDARDS. THESE REDEVELOPED TOOLS/IDEAS/BELIEFS/REALITIES, IN COEXISTENCE WITH EMERGING TECHNOLOGIES, THE SPECIES WILL PERSEVERE WITHOUT HINDRANCE TO ITS ENVIRONMENT.

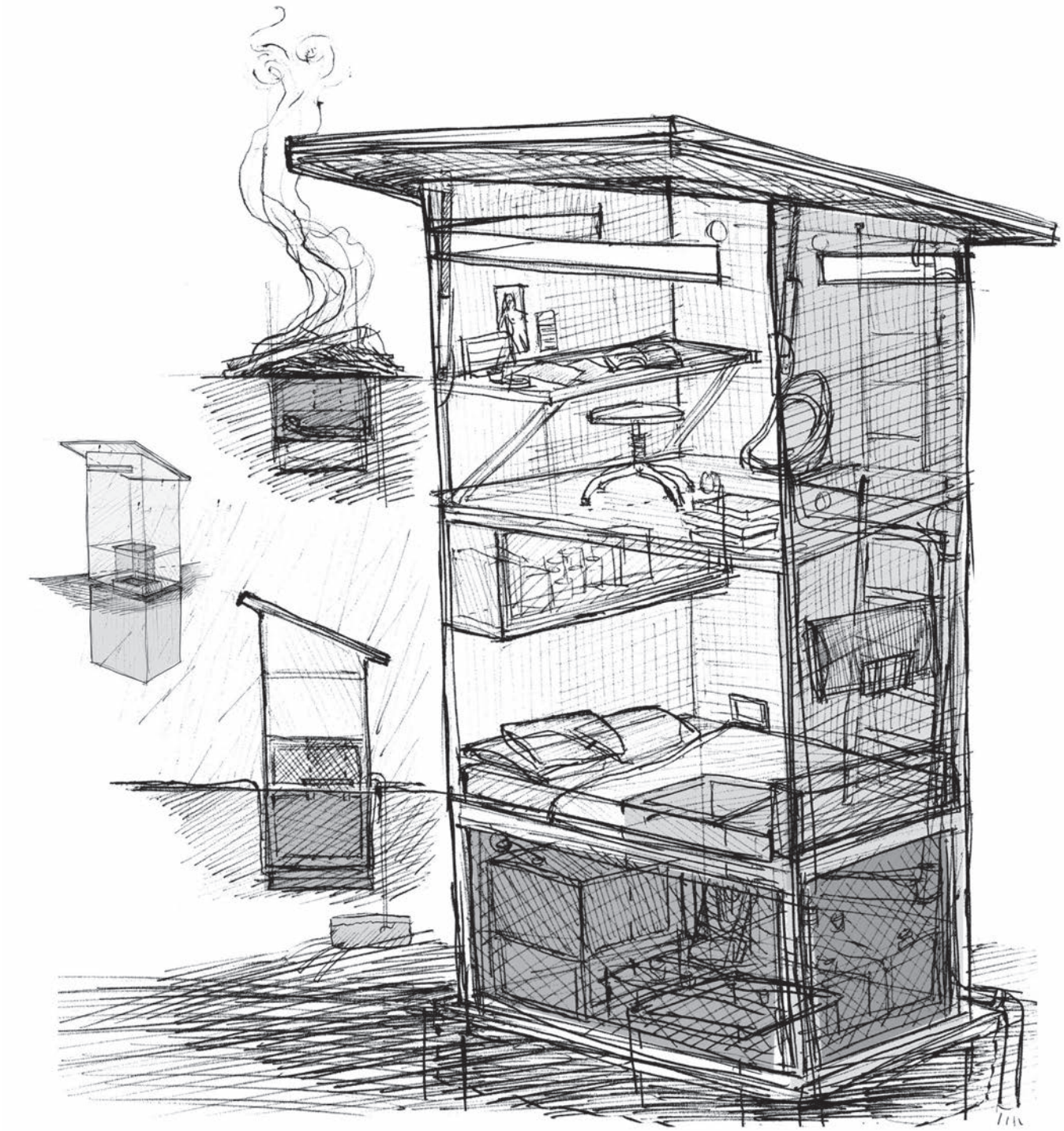
notes

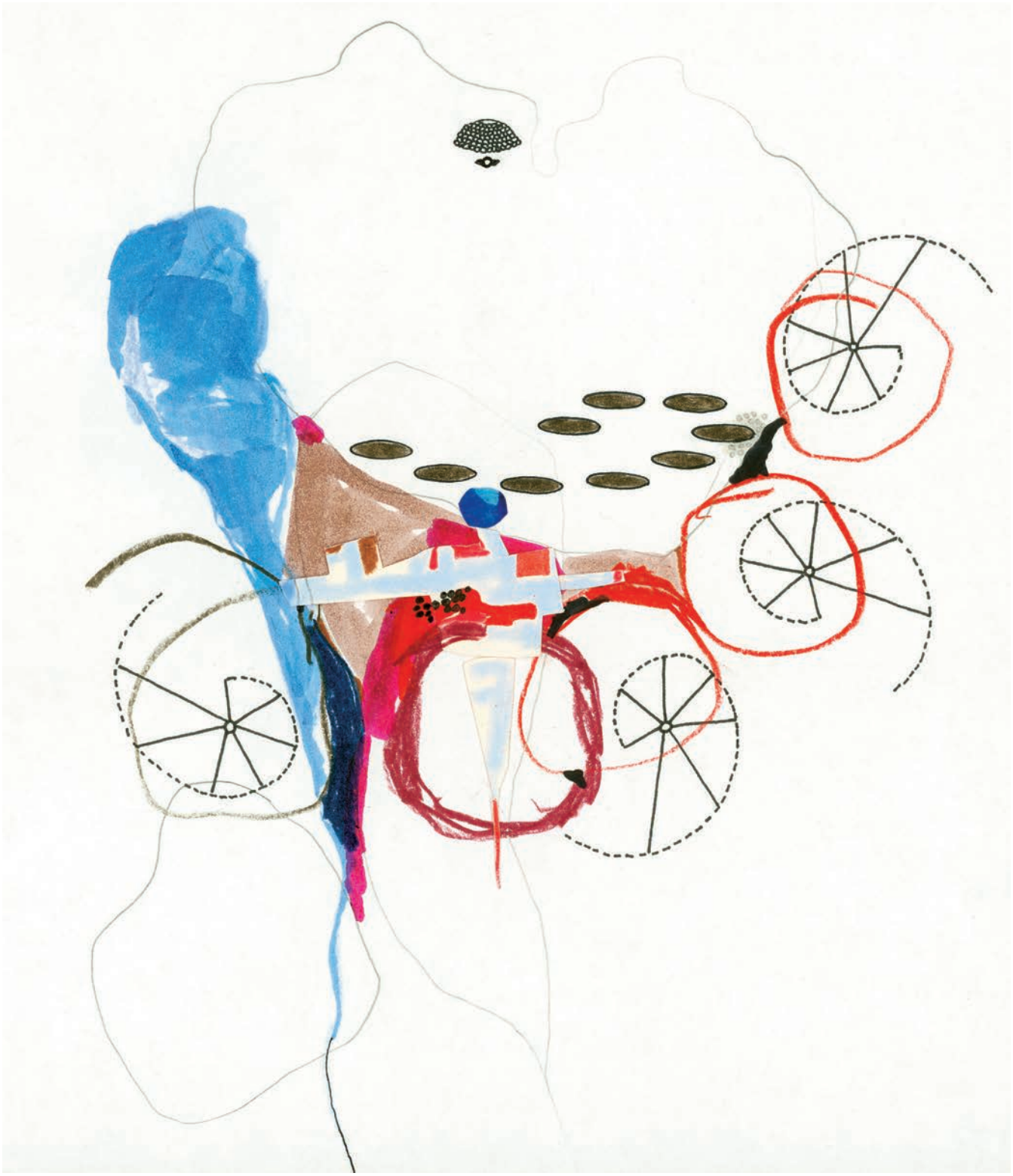
A self-destructing autonomous multistory complex in which to commit suicide before old age destroys the body.

Hidden in a high mountain forest on private land, the small building burns down on top of the tomb after death, leaving very little evidence of the grave below.

Solar- and generator-powered electronics, kevlar-lined walls, cement tomb chamber, hydraulic top lid seals from the inside.

Septic system, plumbing, bedding, filtered air-conditioning, books, electronic media, food supplies, drugs, and weapons.





Ingrid Ludt

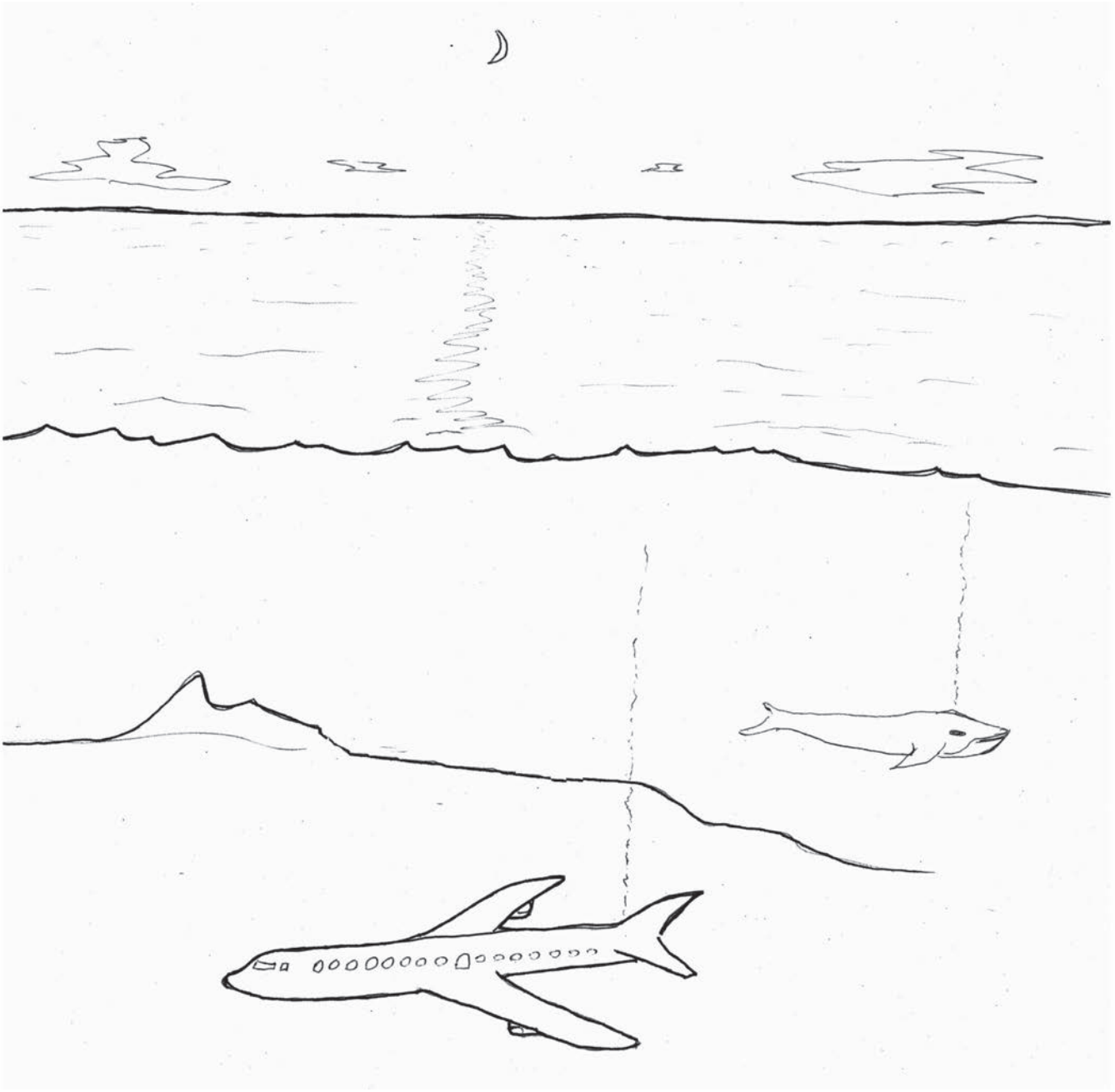
This Mobile Healing Structure will function as a meditation exercise for human beings to use as a guide to become more present thus ultimately promoting personal peace and planetary balance. Influences: "Castles In The Sand" by Jimi Hendrix/ Buddhism, "The Mystic Spiral" by Jill Pure, Robert Smithson. Materials: Humans, Circular template (approx. 20" diameter) potting soil. Process: Create a spiral by filling the circular template with potting soil and repeating procedure until each participant has a "soil circle" to stand on. Meditation: Silently meditate barefoot in this spiral formation for fifteen minutes. Conclusion: Participants will have option to record their experience in a journal provided by the facilitator.

David J. Wilson

name David J Wilson
project title Cornbread Palace
notes
Built of cornbread & resting on a buttermilk river the structure can be eaten & drank from while Journey's deplete travelers of necessary elements

category Spiritual Replenishing Center
location Where Needed

name PETER WILSON category HEALING FACILITY
project title WATER HOUSE 1976 location ELSEWHERE
notes WHO USES IT – BATHING INITIATES – CALADORIUM, FRIGIDARIUM, SUDATORIUM, TEPIDARIUM.
CONCEPT – THE ORIGON OF CANALS – A WILD MOUNTAIN STREAM CAPTURED, DOMESTICATED.
THE FUNCTION OF VISIONARY – EXHAUSTED FUNCTIONALISM UNDERGOES A TIMELY POETIC TURN.

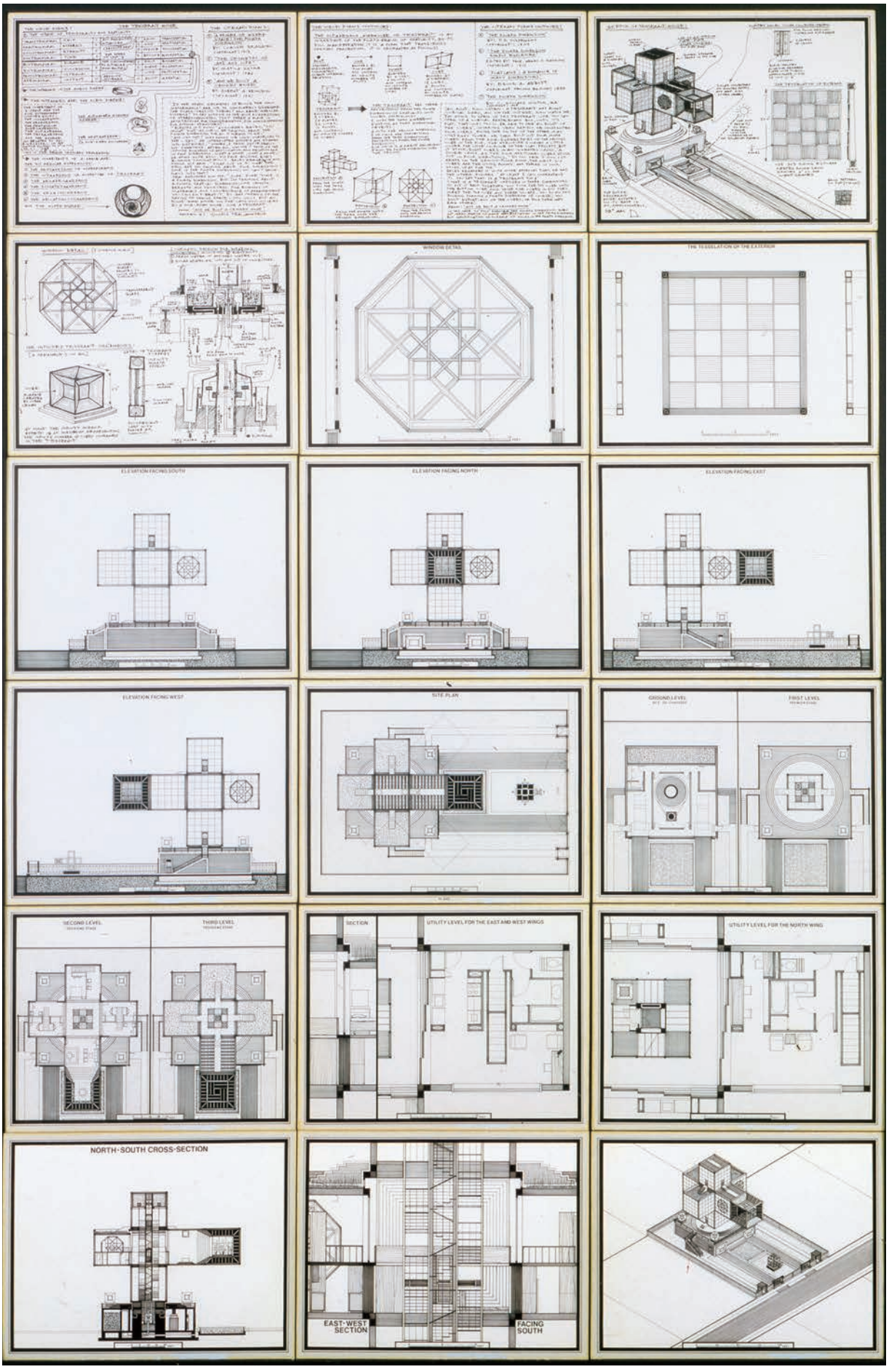


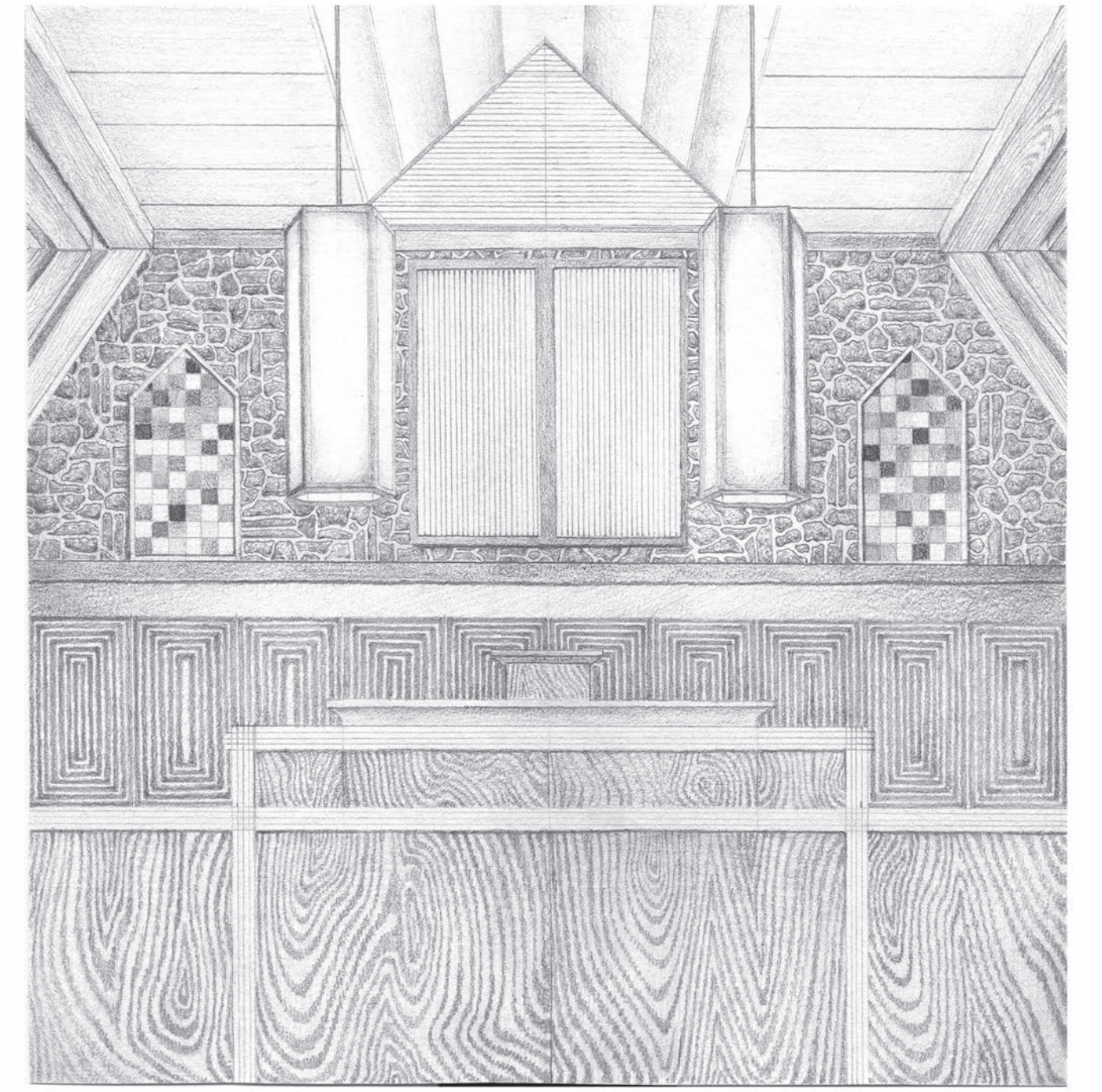
Tarikh Korula

NAME TARIKH KORULA CATEGORY MEDICAL/HEALING FACILITY
PROJECT TITLE MUHHEKUNNETUK LOCATION ARCTIC CIRCLE
NOTES

MUHHEKUNNETUK OFFERS:

- SURGERY
- GAMBLING
- DEBT CONSOLIDATION
- YOGA

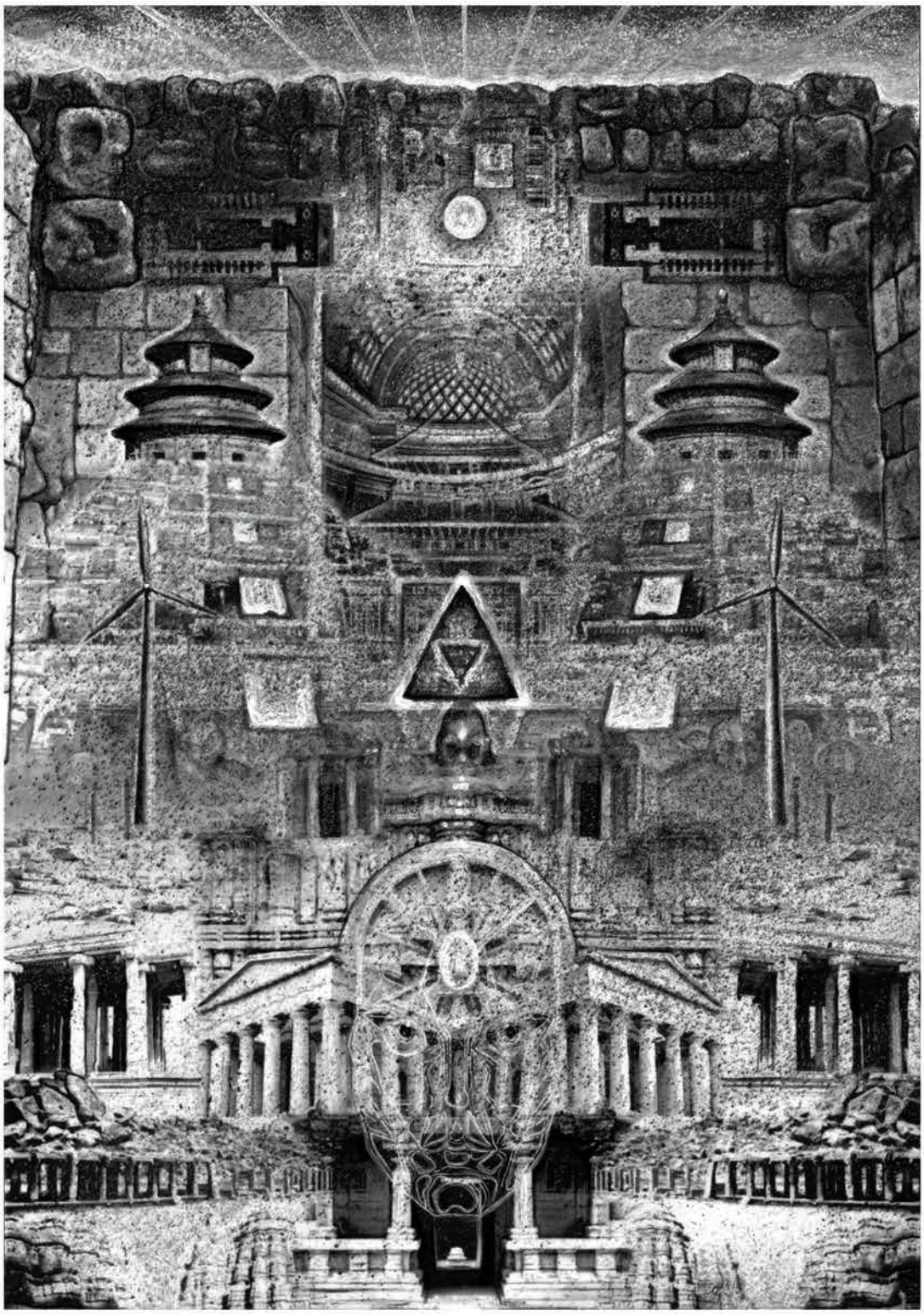

WINDOW DETAIL
THE TESSELLATION OF THE EXTERIOR
ELEVATION FACING SOUTH
ELEVATION FACING NORTH
ELEVATION FACING EAST
ELEVATION FACING WEST
SITE PLAN
GROUND LEVEL
FIRST LEVEL
SECOND LEVEL
THIRD LEVEL
SECTION
UTILITY LEVEL FOR THE EAST AND WEST WINGS
UTILITY LEVEL FOR THE NORTH WING
NORTH-SOUTH CROSS-SECTION
EAST-WEST SECTION
FACING SOUTH



Casey Jex Smith

notes

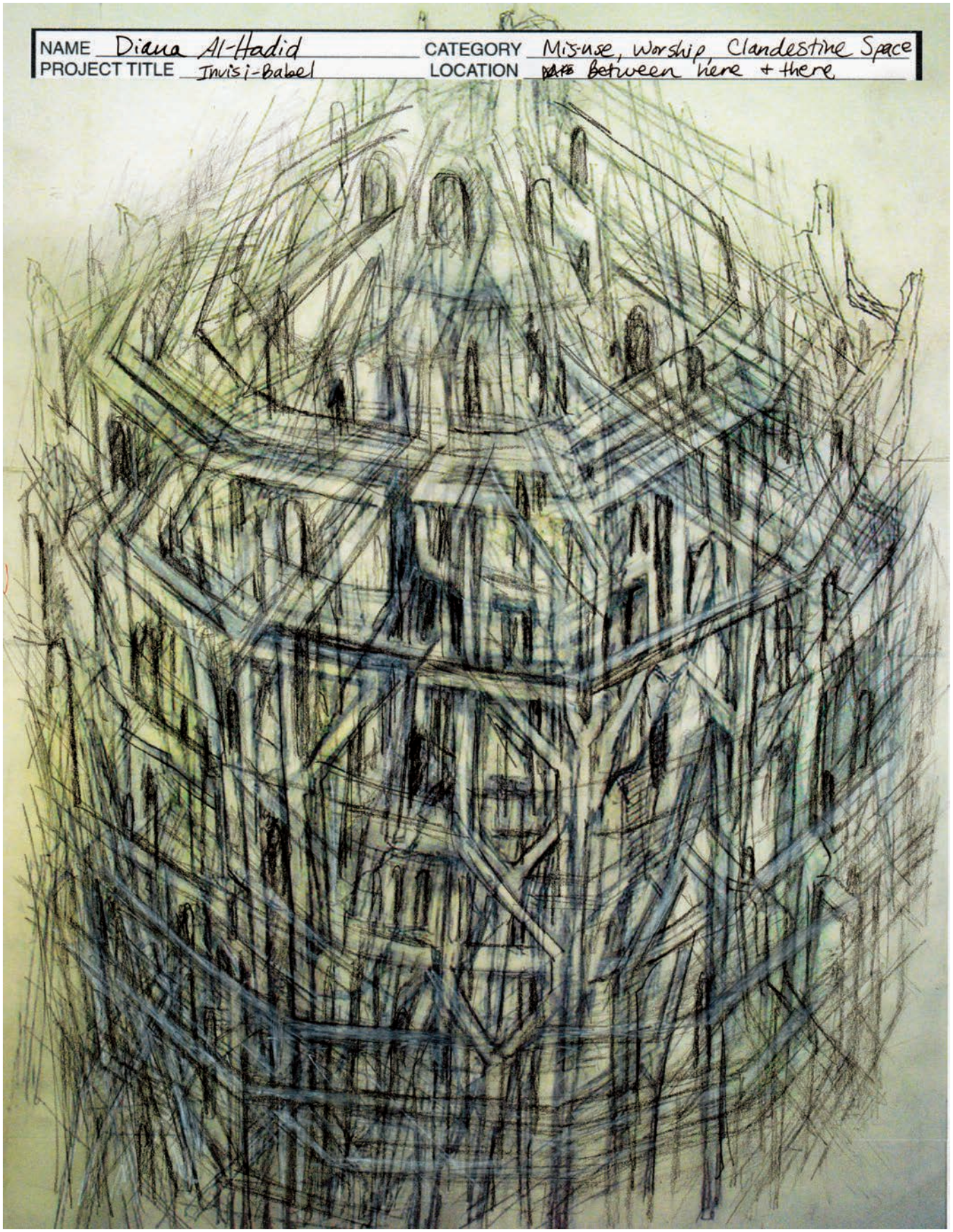
This new chapel design is for Mormon chapels. It integrates design motifs from High Modernism in a subversive way that will challenge the churchgoing mind and spirit.



Adam Scott Miller

notes

Symmetrically embedded icons of many cultures' architectonic development on macro and [subtle] microkosmic scale. These are structurally designed in an arch as an archetypal image of the drive to construct dwelling space for and/or purporting insight.



Diana Al-Hadid

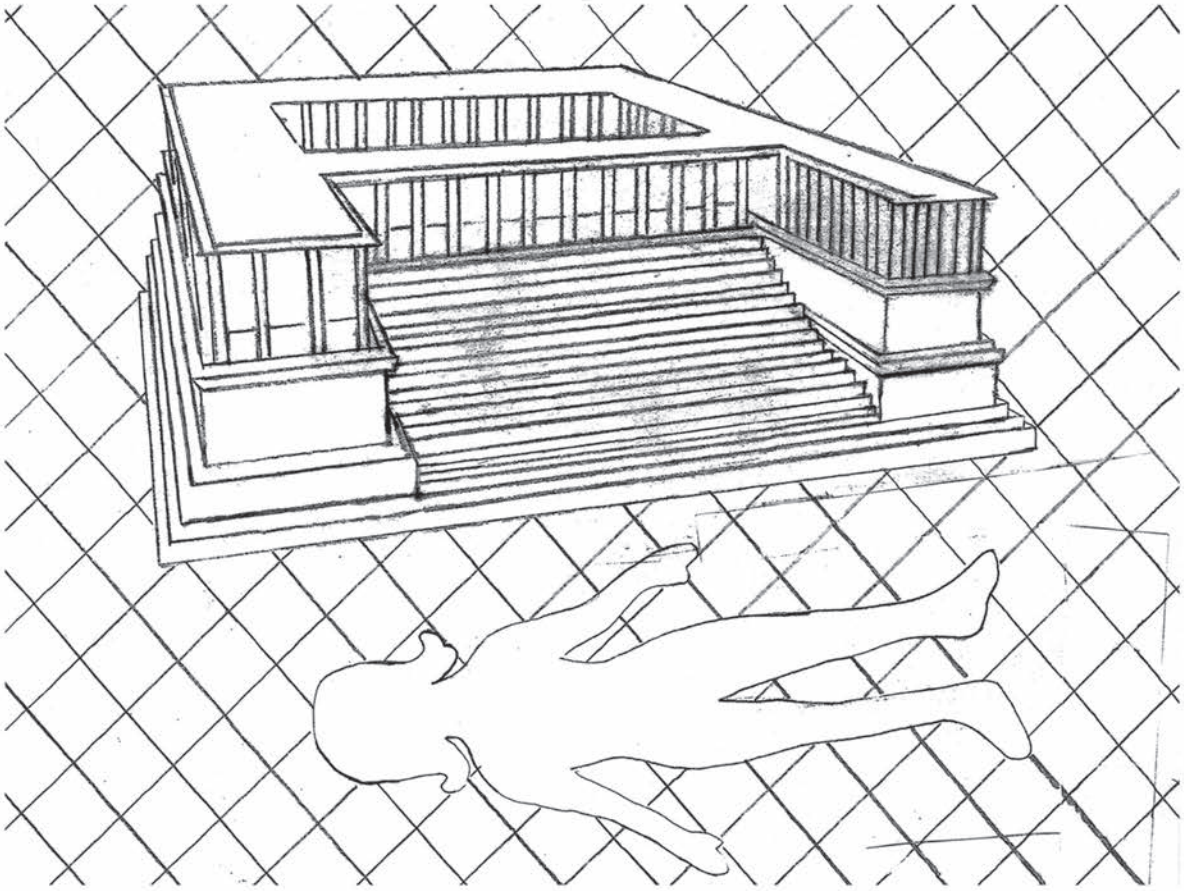
NAME Eric Hinson CATEGORY Worship
PROJECT TITLE Jacuzzi Zeus LOCATION
NOTES

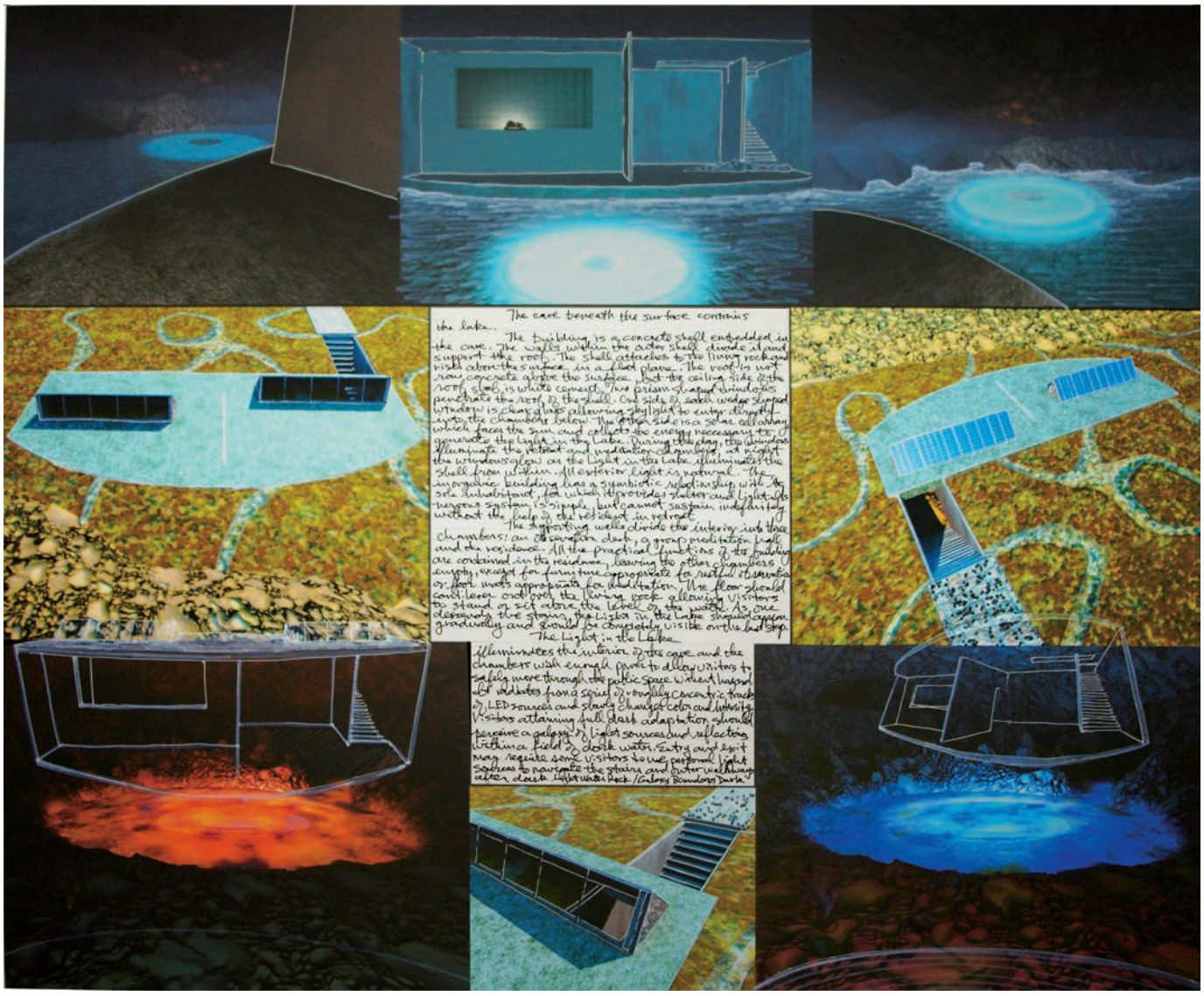
The image at the foot of the altar is a hot tub.

Hiking, sweating, running, sauna, hot tub, entertainment, intangible community, historically inspired thinking (based on tradition), disciplined effort, consensual goal

A drawing of many people in a hot tub listening to a minister or motivational speaker conveying disciplined methods for obtaining happiness.

This place of worship emphasizes the need for holistic worship that serves the mind and body. Sitting in the jacuzzi shows a desire to join the group and shows participation.





Hap Tivey

name Hap Tivey category Meditation Chamber
project title ~~Light~~ in the Lake location Under Ground

See
Explanation
Below

notes

The cave beneath the surface contains the lake. The building is a concrete shell embedded in the cave. The walls within the outer shell divide it and support the roof. The shell attaches to the living rock below and rises above the surface in a flat plane. The roof is not raw concrete above the surface, but the ceiling side of the roof slab is white cement. Two prism-shaped windows penetrate the roof of the shell. One side of each wedge-shaped window is clear glass allowing light to enter directly into the chambers below. The other side is a solar-cell array, which faces the sun and collects the energy necessary to generate the Light in the Lake. During the day, the windows illuminate the retreat and meditation chambers; at night the windows glow as the Light in the Lake illuminates the shell from within. All exterior light is natural. The inorganic building has a symbolic relationship with its safe inhabitant, for which it provides shelter and light. Its nervous system is simple, but cannot sustain indefinitely without the help of the resident in retreat. The supporting walls divide the interior into three chambers: an observation deck, a group meditation room, and the residence. All the practical functions of the building are contained in the residence, leaving the other chambers empty, except for furniture appropriate for restful observation or floor mats appropriate for meditation. The floor should cantilever out over the living rock allowing visitors to stand or sit above the level of the water. As one descends the stairs, the Light in the Lake should appear gradually and should be completely visible on the last step.

The Light in the Lake illuminates the interior of the cave and the chambers with enough power to allow visitors to safely move through the public space without hazard. It radiates from a series of roughly concentric tracks of LED sources and slowly changes color and intensity.

Jena Derman

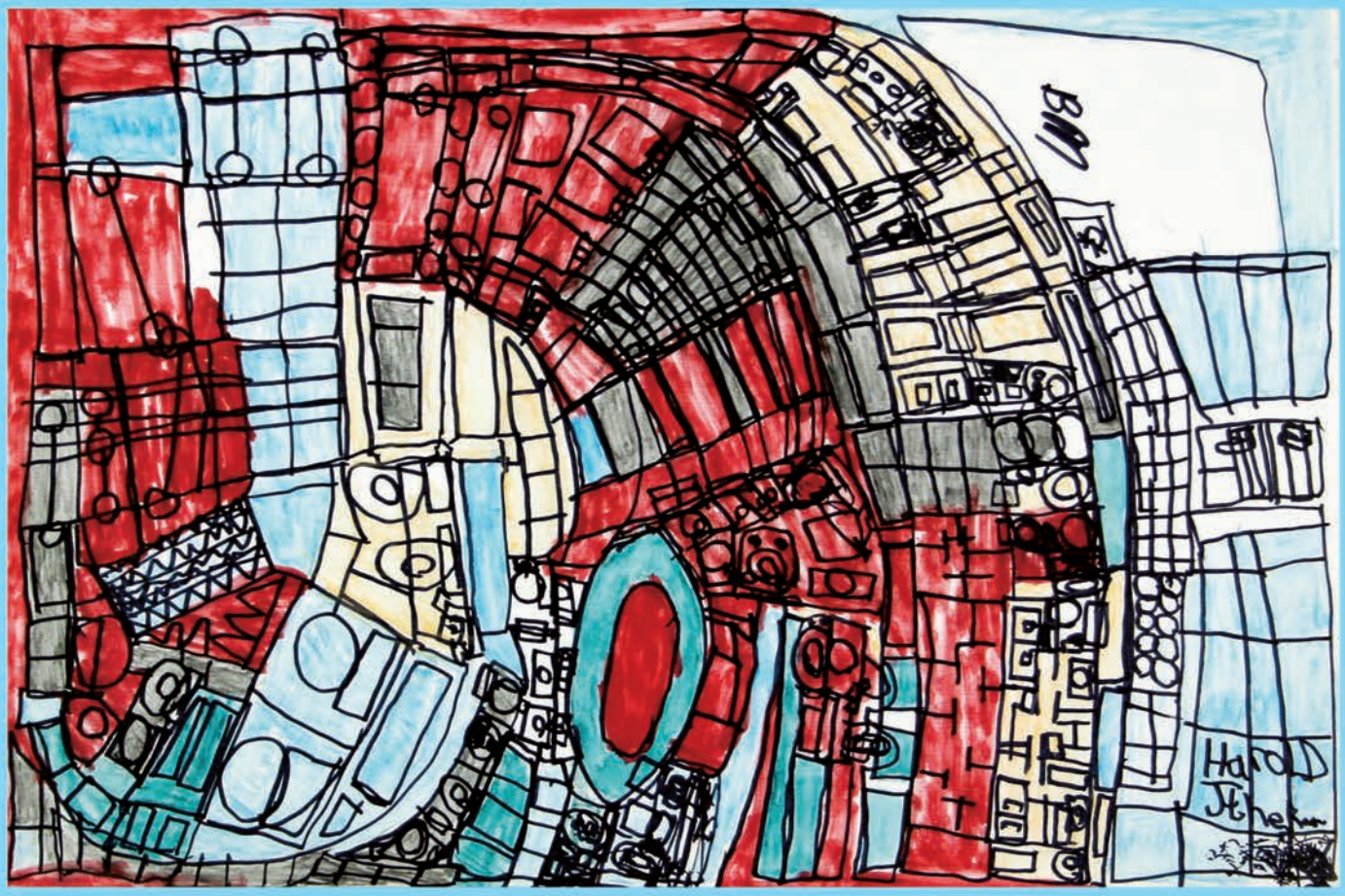
Harold Jeffries

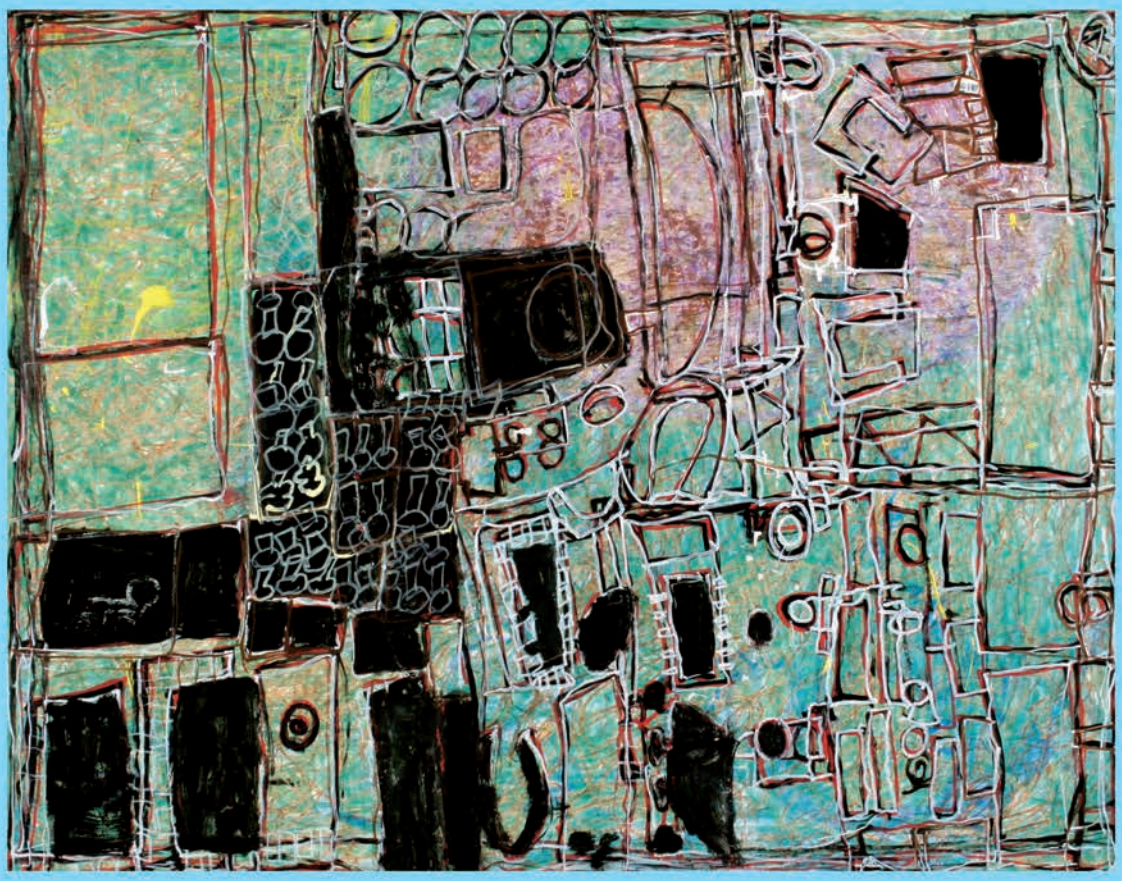
notes

For as long as we have known Harold, he has expressed his wish for all people to have a place to live, a job, and money. For years, Harold has been making energetic blueprint-like drawings of housing developments in Heaven. Though he has also designed his own money, Harold is more commonly focused on making large, aerial maps of complex community living situations. Sometimes these dense plans become anthropomorphic as people and robots get incorporated into the designs. Above all, Harold has always been deeply concerned with autonomy and these drawings represent an individual's effort to contemplate safe places for everyone.

— Temporary Services

Harold Jeffries has worked at the The Center for the Arts at Little City Foundation in Palatine, Illinois since the inception of the Studio Art program.





Harold Jeffries

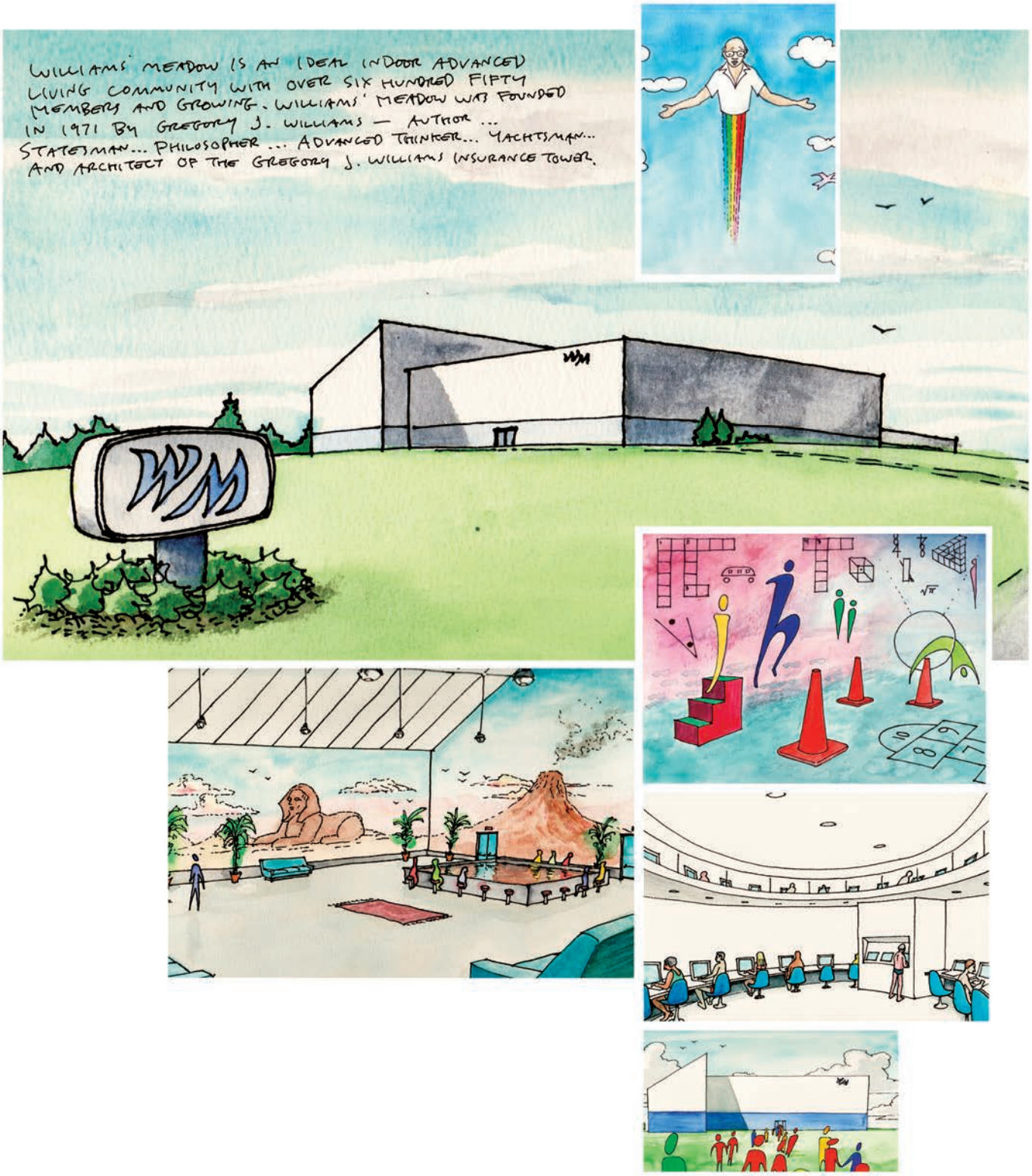
FULL MOON COMMUNE, A CLEARING IN A DENSELY FORESTED WILDERNESS

Paul Burn

notes

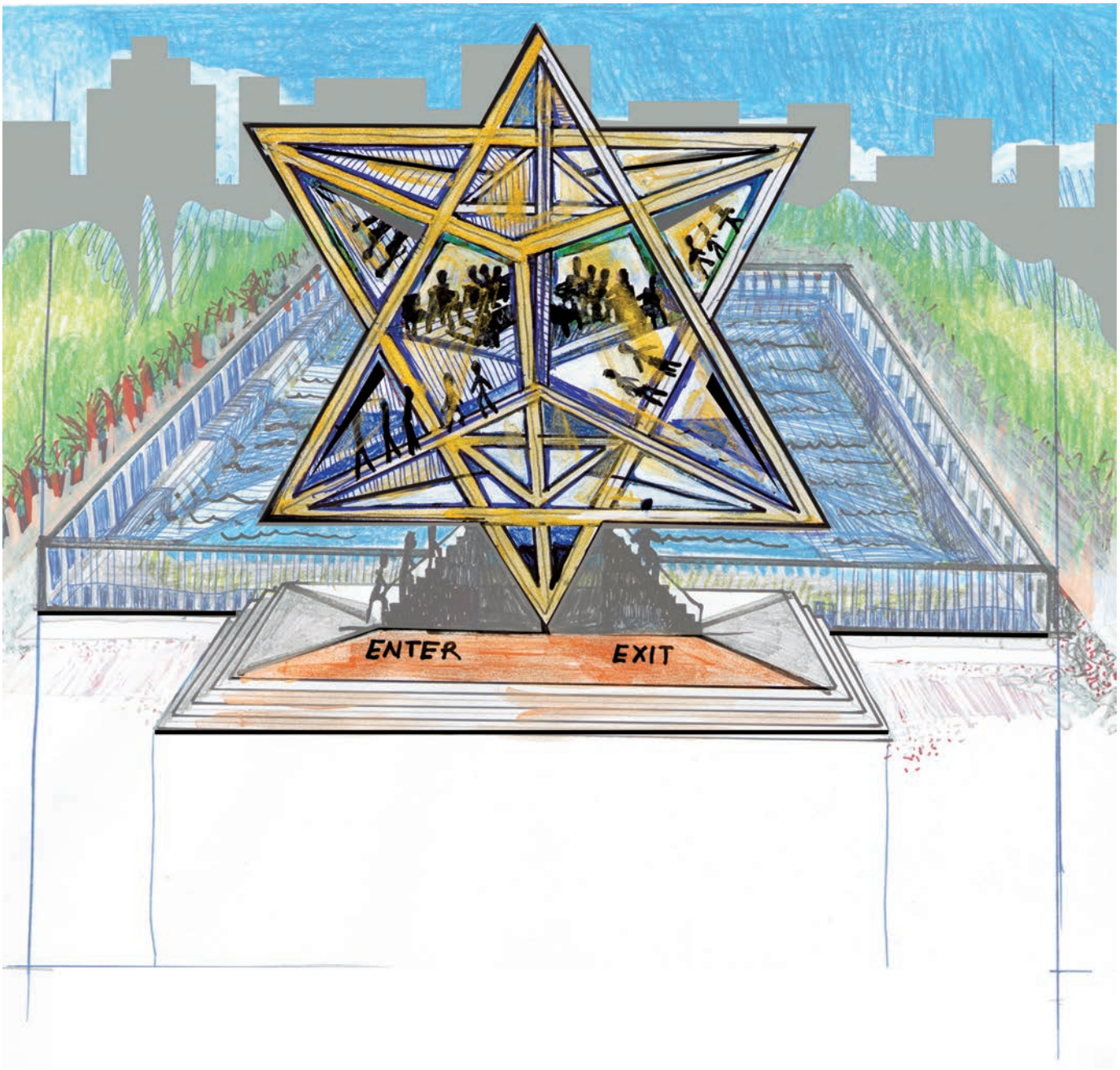
This is a temple for a Full Moon Cult that comes to this site for three nights during the full moon. They engage in intricate dancing and singing designed to drive them to ecstatic rapture as they stay up the entire night, feasting and fucking.

The structure's top floor is a giant hall, where people lie staring up at the enormous ceiling. It is a giant lens that magnifies the size and brightness of the light. A ring of pod-like rooms for relaxing surrounds this hall. A series of mirrors, crystals, fiber optics and photovoltaic cells reflects and transfers the light of the moon throughout the structure. This natural light—somewhere between the Northern Lights and fireflies—illuminates the undulating cavernous spaces and tunnels.



name BRIAN DEWAN
project title WILLIAMS' MEADOW
category IDEAL COMMUNITY
location UNDISCLOSED

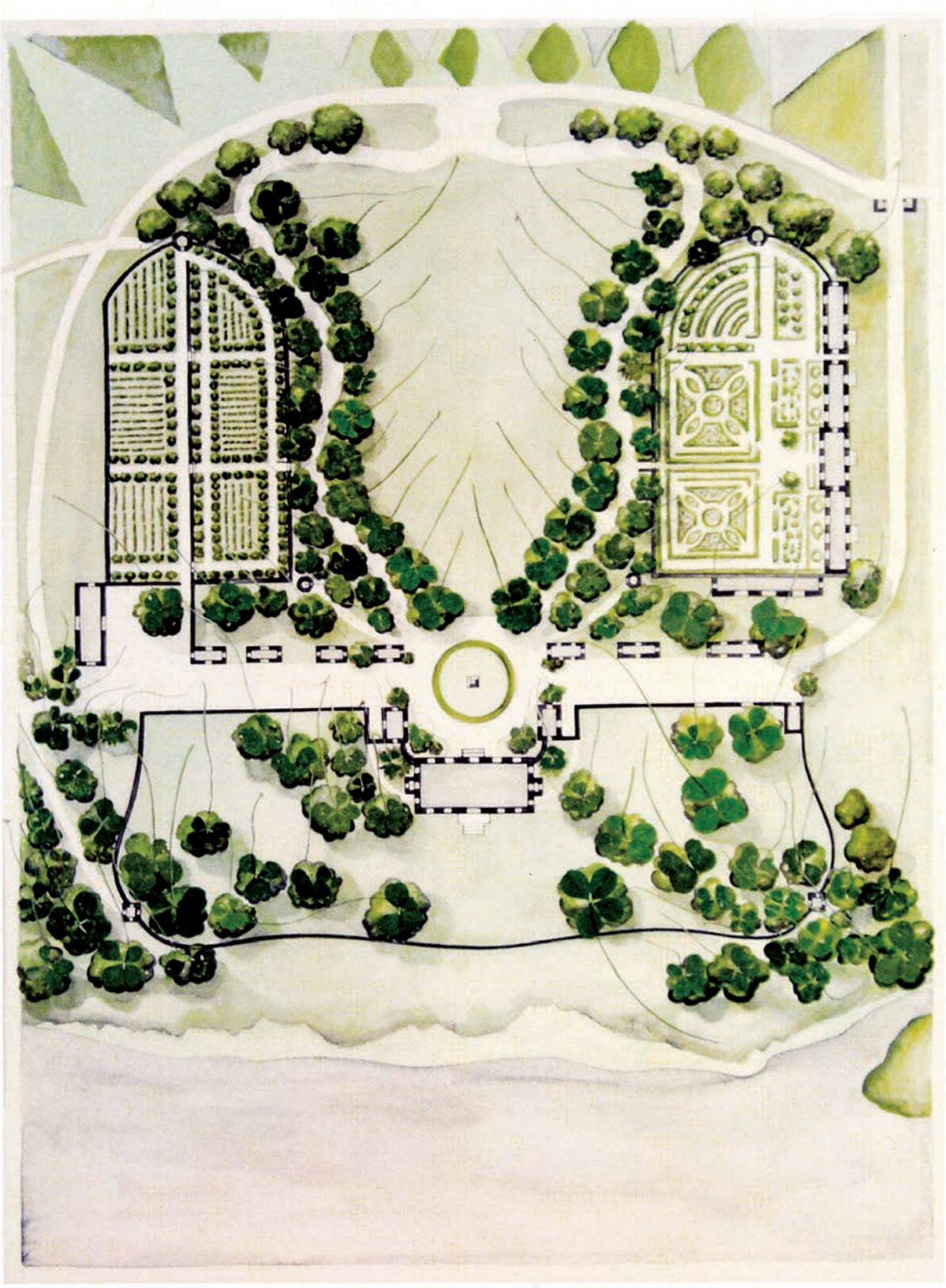
Brian Dewan



Katy Hamer

notes

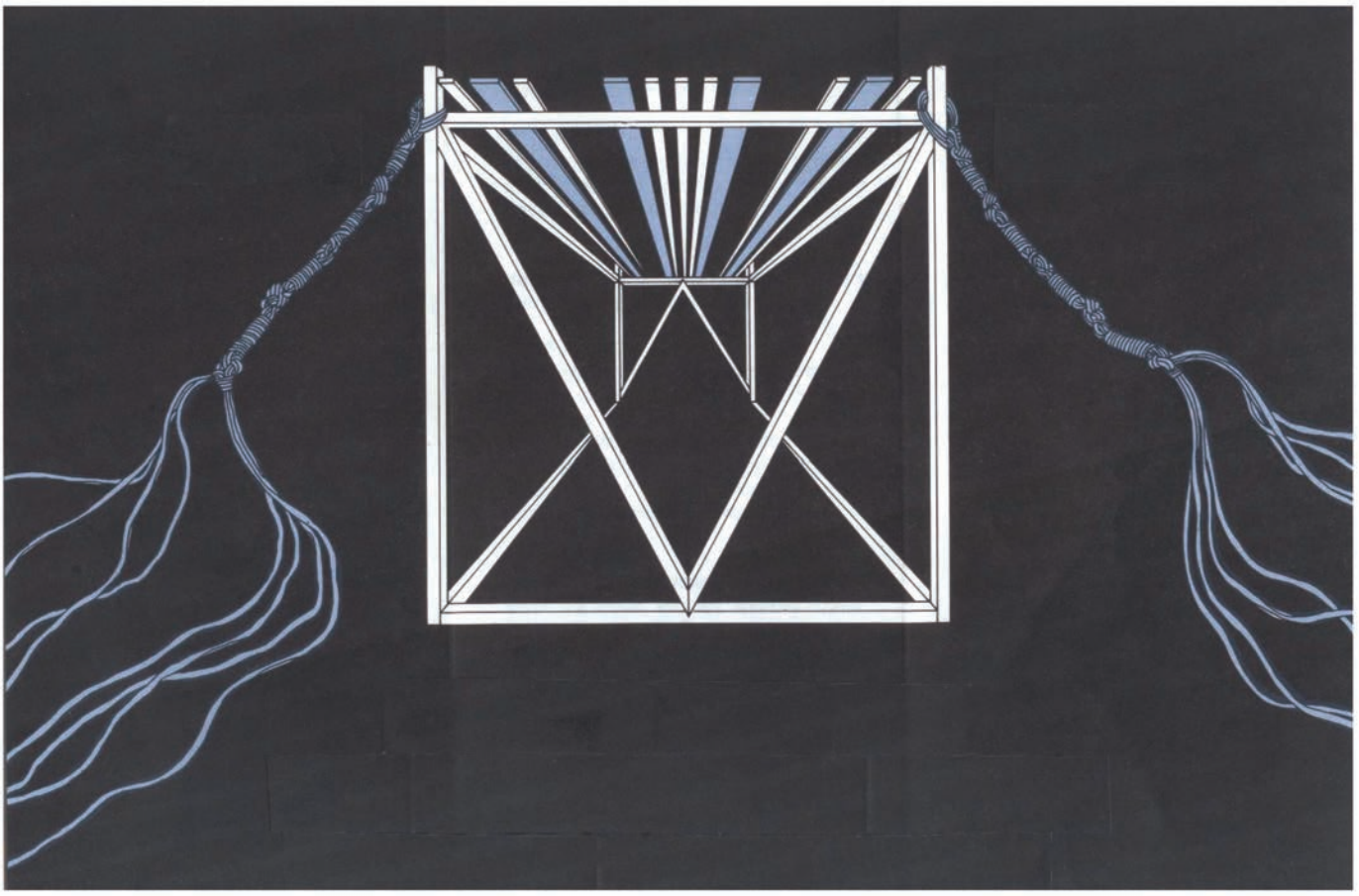
The Merkaba is a mystical form that historically has allowed people to ascend or descend into higher or lower worlds, but to the most pure place. "The Merkaba-zone" is a large-scale structure that functions as a "mystical rest-stop" for those who are running, walking, or taking a lunch break in Central Park. It allows those who enter the space to let all the stress of the day float away and they can walk the paths inside the form without the presence of gravity. In the center, couches and chairs allow for a place of socialization and transcendent dicussion.



Leslie Hirst

notes

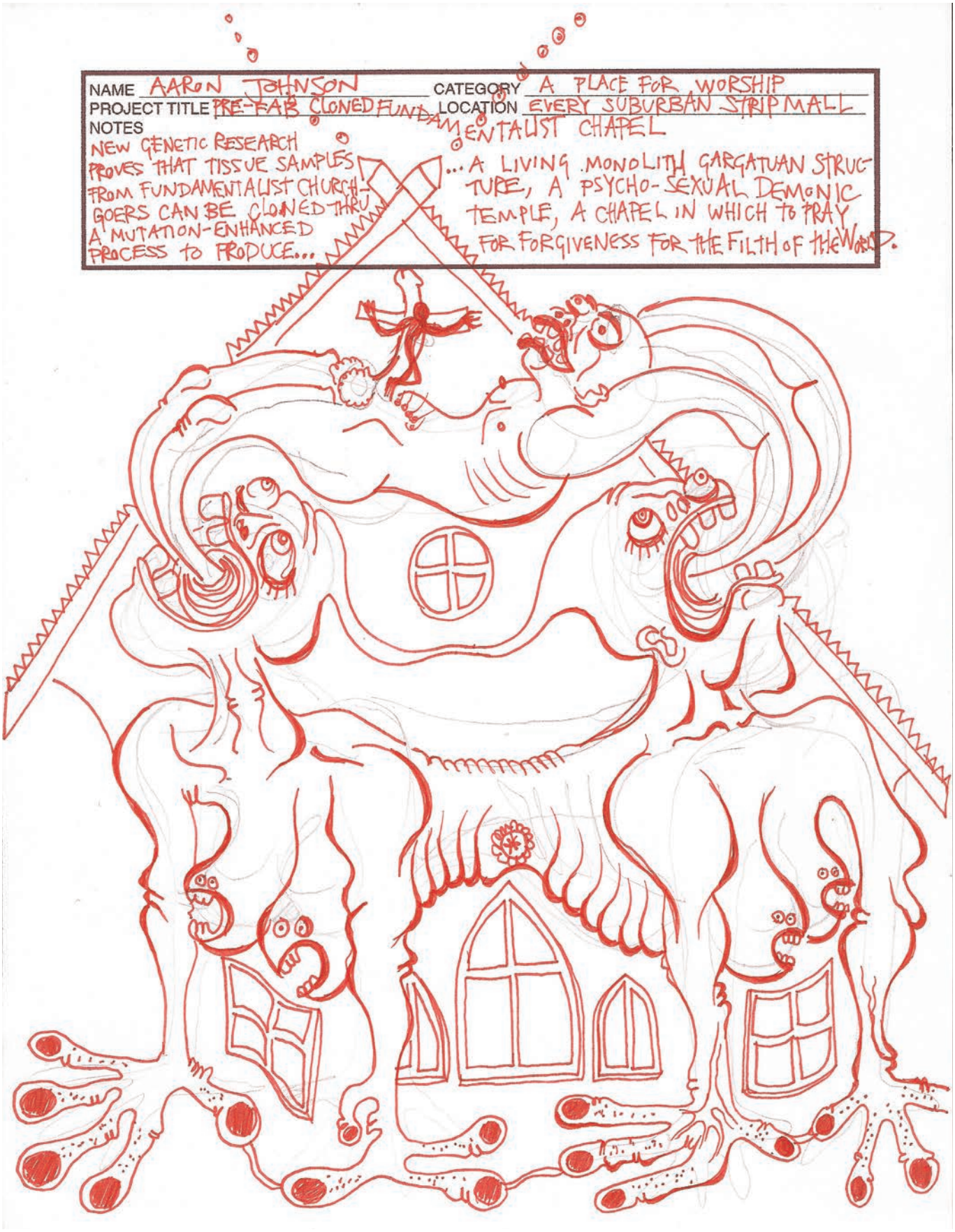
THIS DESIGN IS BASED ON THE PLANETARY SQUARES OF MERCURY AND VENUS, AND EMANATES FROM A CIRCULAR FORM (THE PORTAL FOR TRANSCENDENCE). THE ATTENTION TO THE PLACEMENT, SHAPES, AND NUMBER OF STRUCTURES AND PLANTINGS TO ONE ANOTHER IS MEANT TO CONTRIBUTE TO SENSORY AWARENESS, CLEAR THINKING, AND AWARENESS OF HARMONY AND BEAUTY. AN ACTUAL FOUR-LEAVED CLOVER IS COLLAGED ONTO EACH PLANTING IN THE DRAWING. THIS IS MY INTERPRETATION OF MOUNT VERON, DESIGNED BY WASHINGTON, A MASON.



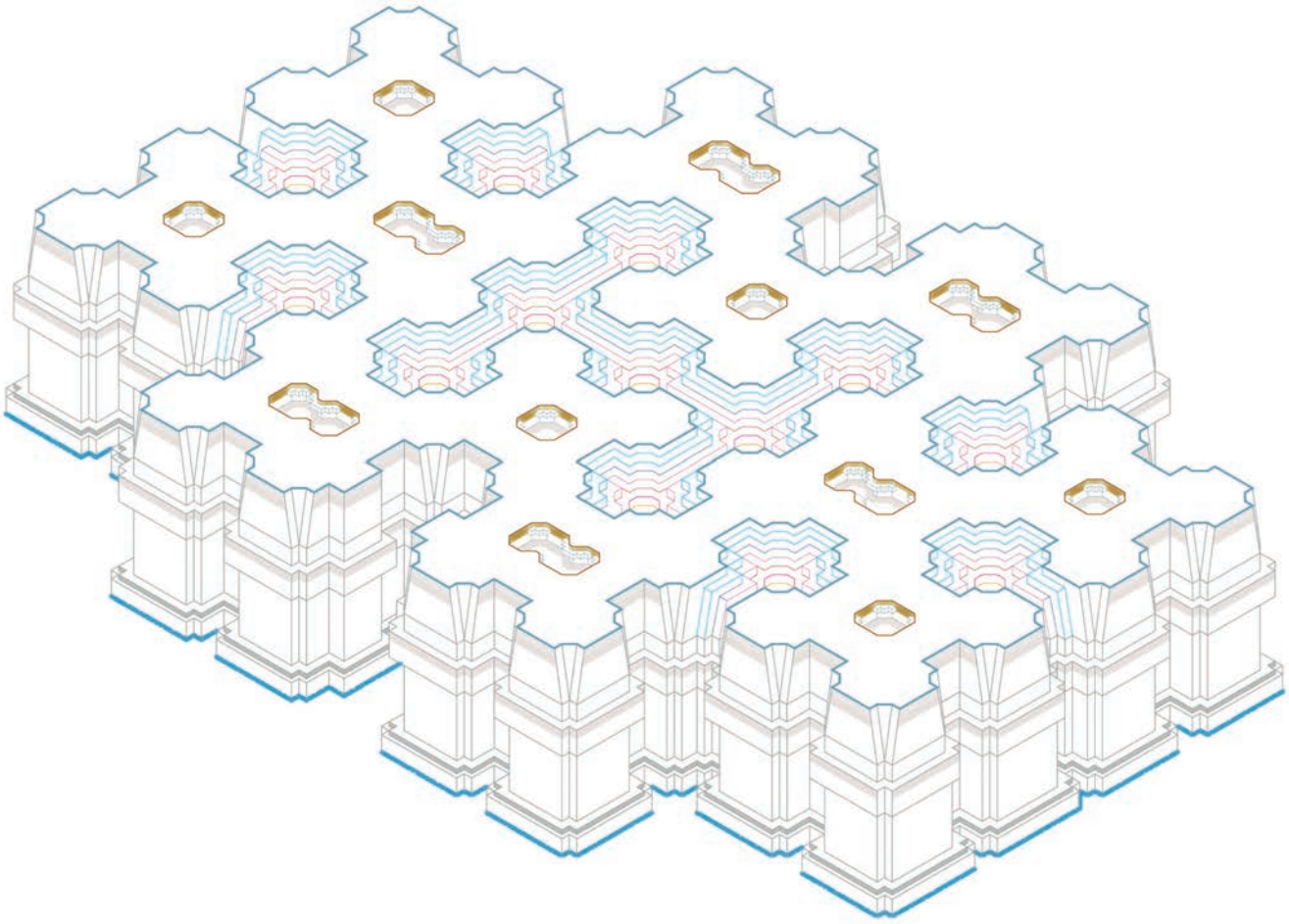
Mel Alexenberg

notes

THE SUKKAH IS A HUT BUILT TO CELEBRATE THE HOLIDAY OF SUKKOT DURING WHICH JEWISH FAMILIES MOVE OUT OF THEIR HOMES INTO FRAGILE STRUCTURES WITH ROOFS THROUGH WHICH STARS CAN BE SEEN. THE BIBLICAL PROPHET ZECHARIAH (14:16-19) TEACHES THAT WORLD PEACE WILL COME IF PEOPLE EVERYWHERE WOULD LIVE FOR JUST ONE WEEK IN A SUKKAH OPEN TO THEIR NEIGHBORS AND TO THE SKY. BLUE FRINGES FLOWING FROM THE SUKKAH LINK SKY TO SEA, HEAVEN TO EARTH, AND SPIRITUALITY TO EVERYDAY LIFE.



Aaron Johnson

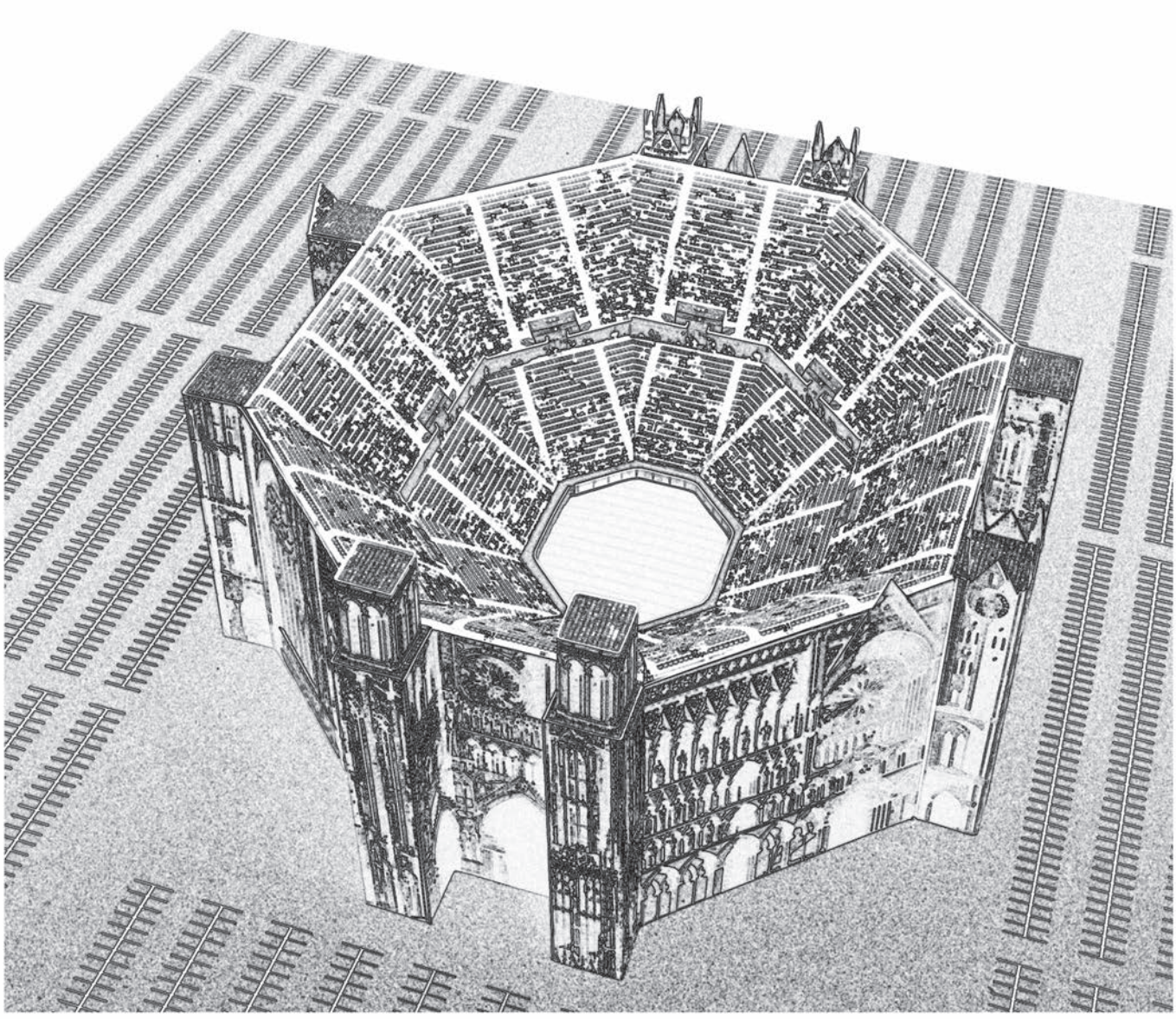


name DAVID B BRODY
project title TEMPLE

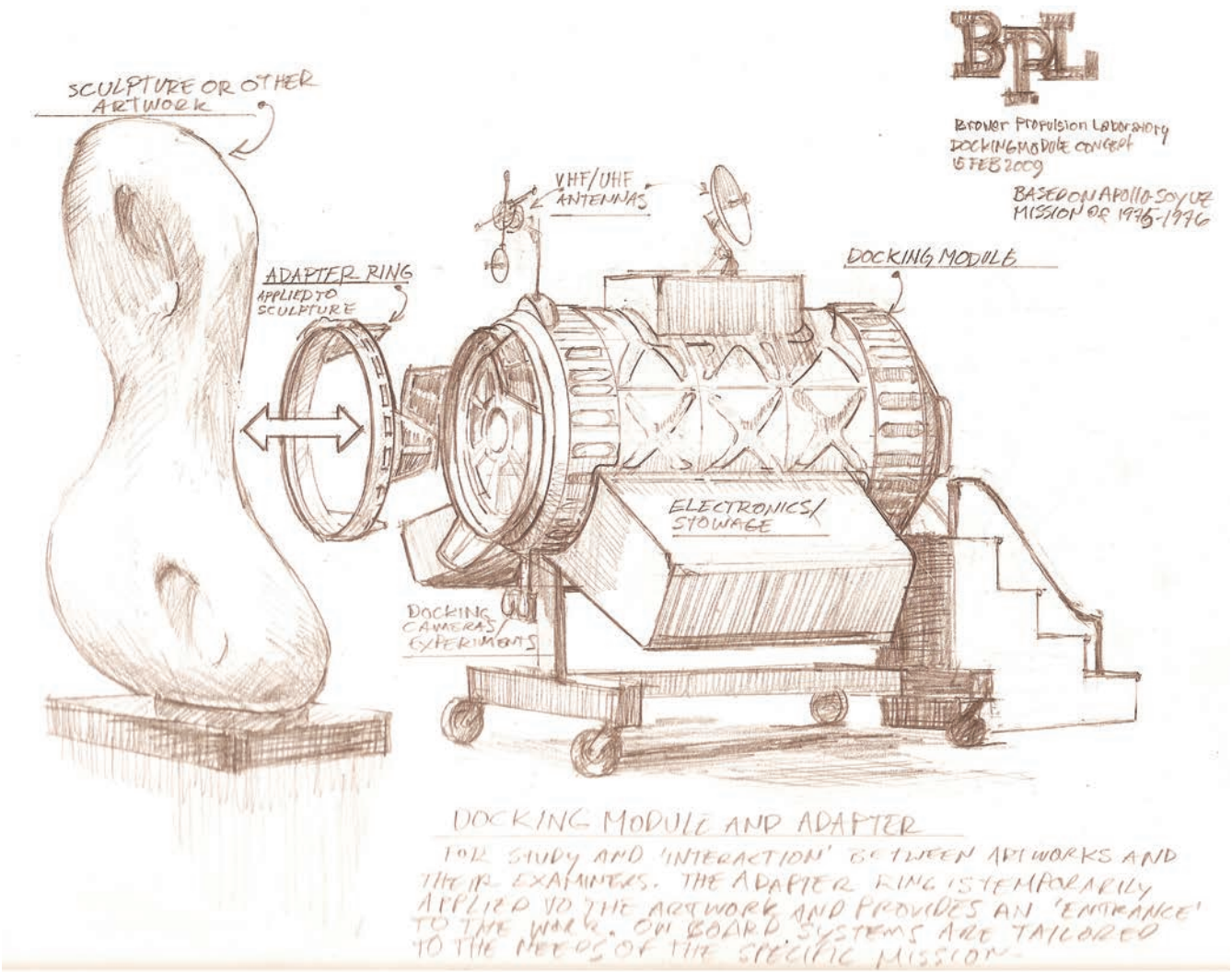
category ART
location EVERYWHERE

notes

WORK IN PROGRESS – VIDEO ANIMATION



Rob Carter

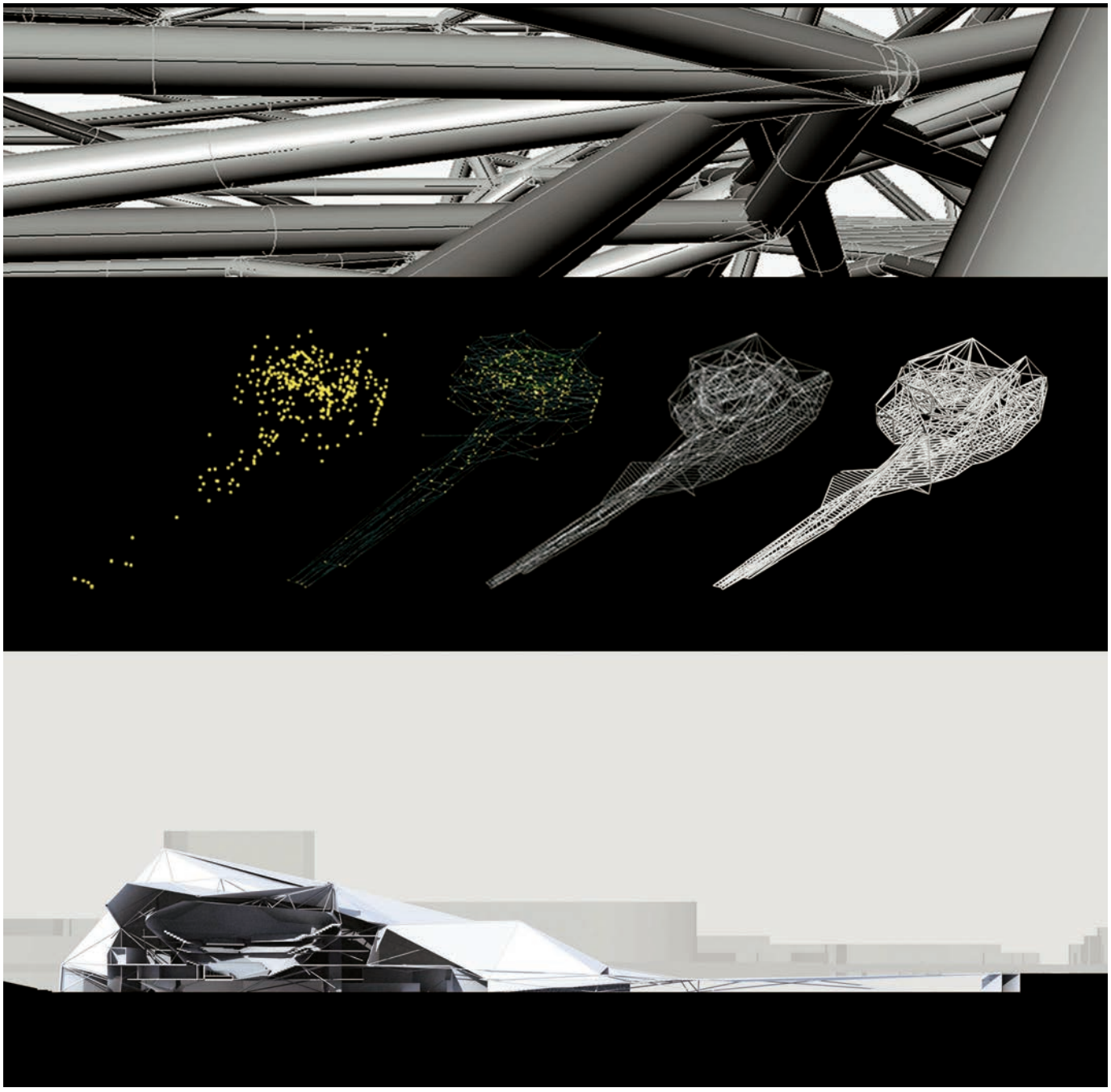


Steven Brower

notes

FOR STUDY AND 'INTERACTION' BETWEEN ARTWORKS AND THEIR EXAMINERS. 'ADAPTER RING' FABRICATED TO FIT GIVEN ART WORK. WHEN MODULE IS DOCKED TO ARTWORK, EXTENSIVE STUDY MAY ENSUE. MODULE CAN ACCOMMODATE SEVERAL CREW MEMBERS FOR MISSIONS LASTING DAYS OR YEARS. OF COURSE THE NATURE OF THE ARTWORK DICTATES THE MISSION PLAN, EQUIPMENT, DURATION, ETC. PROVIDER OF THE "SPACE" IS ALSO A MATTER FOR CONSIDERATION.

Violet Hopkins

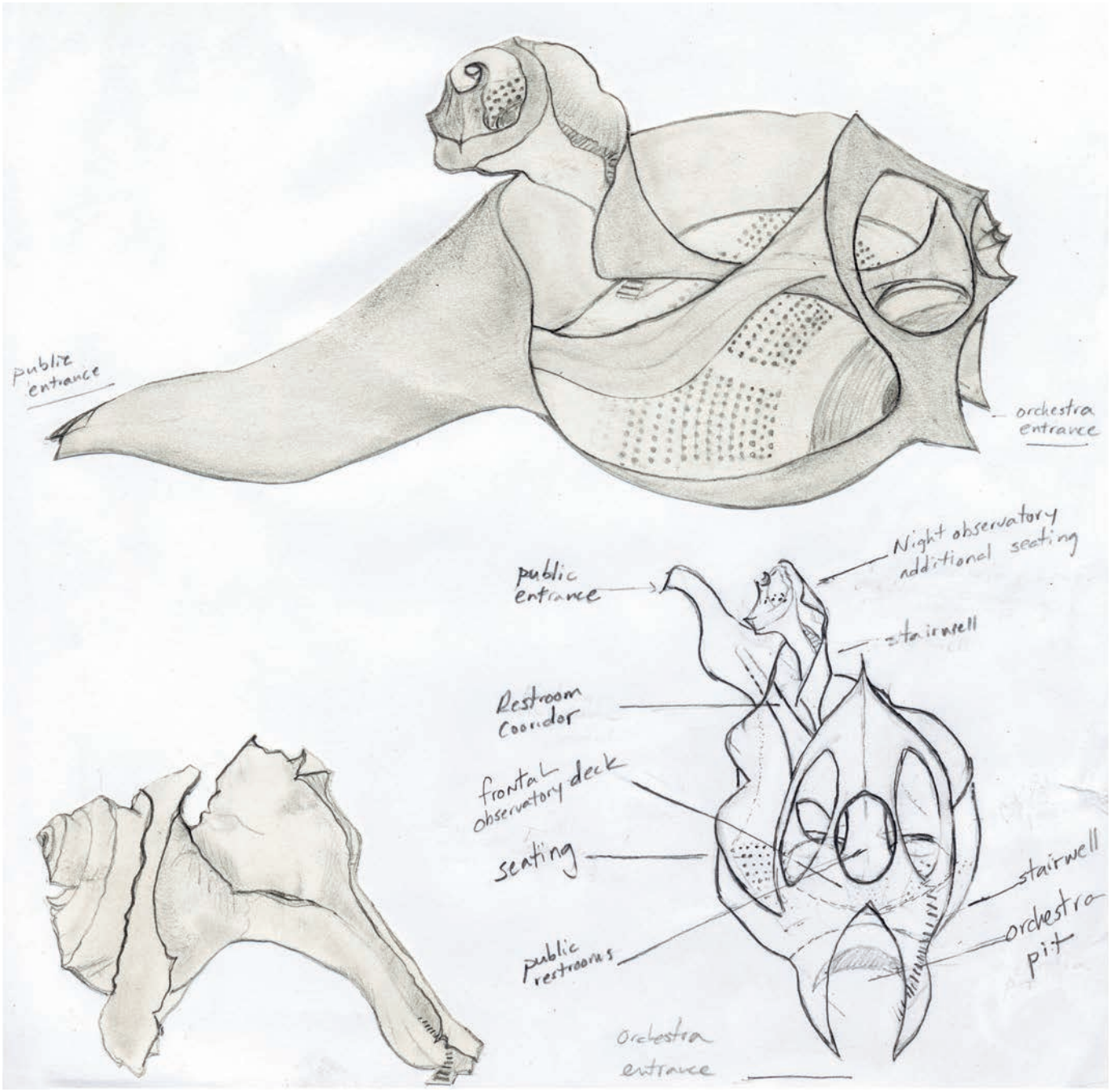


Youngsu Lee

notes

Program: In consideration of three principles—auditorium, pedagogy, and exhibition—this project aims for a new type of event space for Parisians and visitors, one that involves an exchange of experience.

System: Ad-hoc structure and surfaces with the lattice being a "sound-active" system.



Victoria Estok

notes

Similar to their smaller companions - several shell structures provide a nautical listening spaces The largest structure shown here is a symphony hall. The sketch on the bottom right is a frontal view - labeling entrances, seating, restrooms etc. The drawing on the bottom. left is an example of a listening space where one would go to listen to the ambient atmospheric sounds of the coast and environmental surroundings - reminiscent to what one hears when they hold a shell to their ear and hear their amplified pulse.

CRASHING INTO THE FUTURE COMING BACK AT US

Mud samples taken from foundation stones of the building match those of an underwater site of the same size in Lower Manhattan.

It had been
moved to higher ground, twenty-five miles north to the Revolutionary War battle-site of Chatterton's Hill.

The new foundation was poorly made causing the building collapse.

A toppled statue of George Washington is found near the collapsed building.

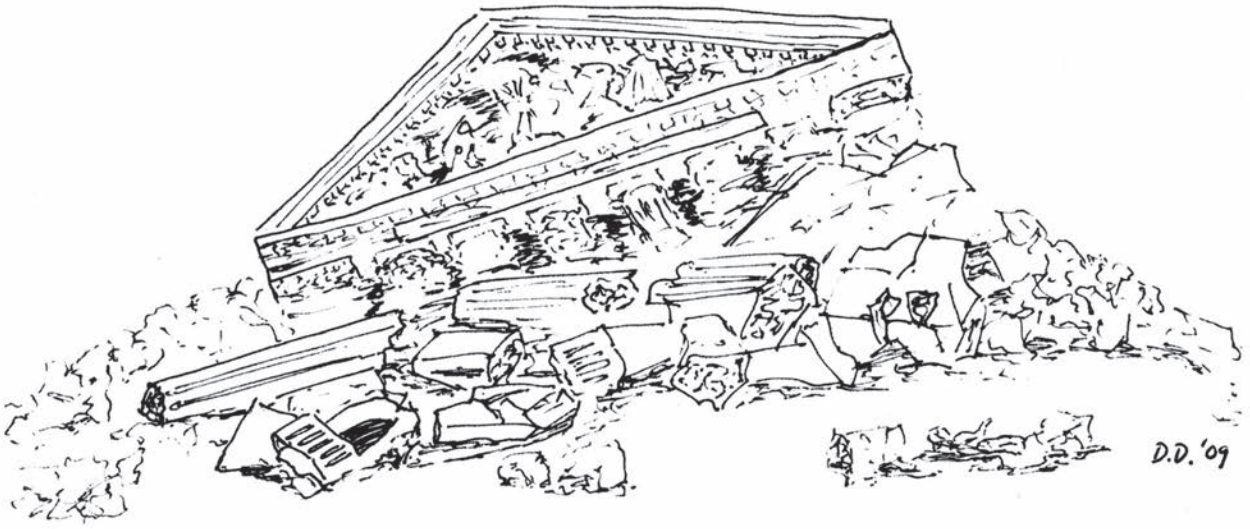
Within a century, coastal areas were sunk. Deforestation, soil salinization and silted rivers caused famines.

Mass migrations toward northeast America took place.

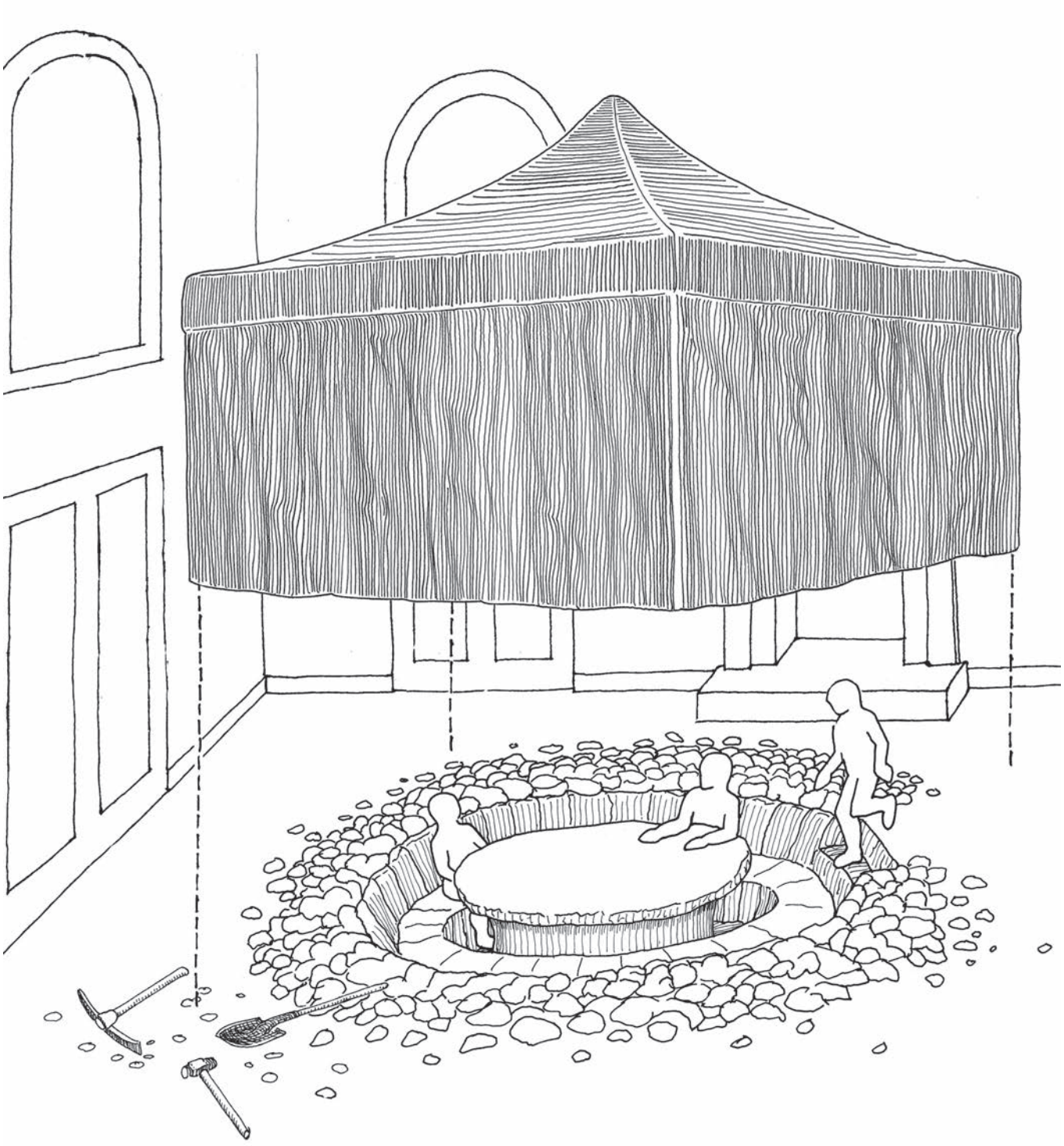
The skeletal remains of thousands of people were found in the building.

The ends of their bones were rounded from boiling and had been cracked to extract marrow.

What powerful symbolism dictated this difficult and costly move?



Dan Devine

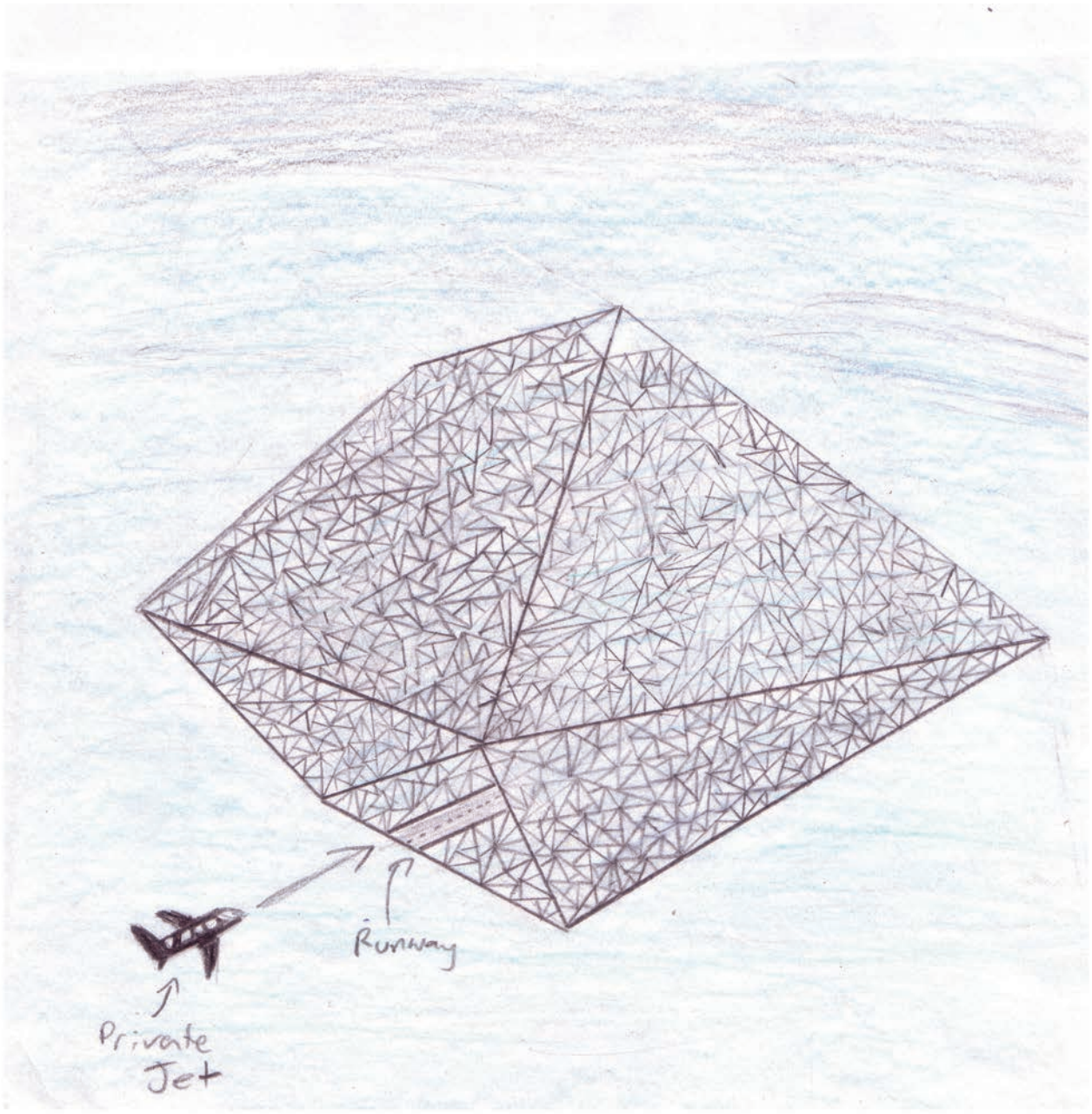


Ken Landauer

name KEN LANDAUER
project title EMERGENCY NOOK
category ADAPTIVE SURVIVALIST CLANDESTINE FORT
location McMANSION LIVING ROOM
notes

MAKE A HOLE IN THE FLOOR.
ERECT A THICK, GREY WOOL TENT OVER THE HOLE.

NAME Andrew Zumwalt CATEGORY Luxury
PROJECT TITLE Diamond Hotel LOCATION Unclaimed Air Space
NOTES
This Hotel is made completely out of diamonds. And... it floats high above earth. For only $1m a night, this marvel is all yours!

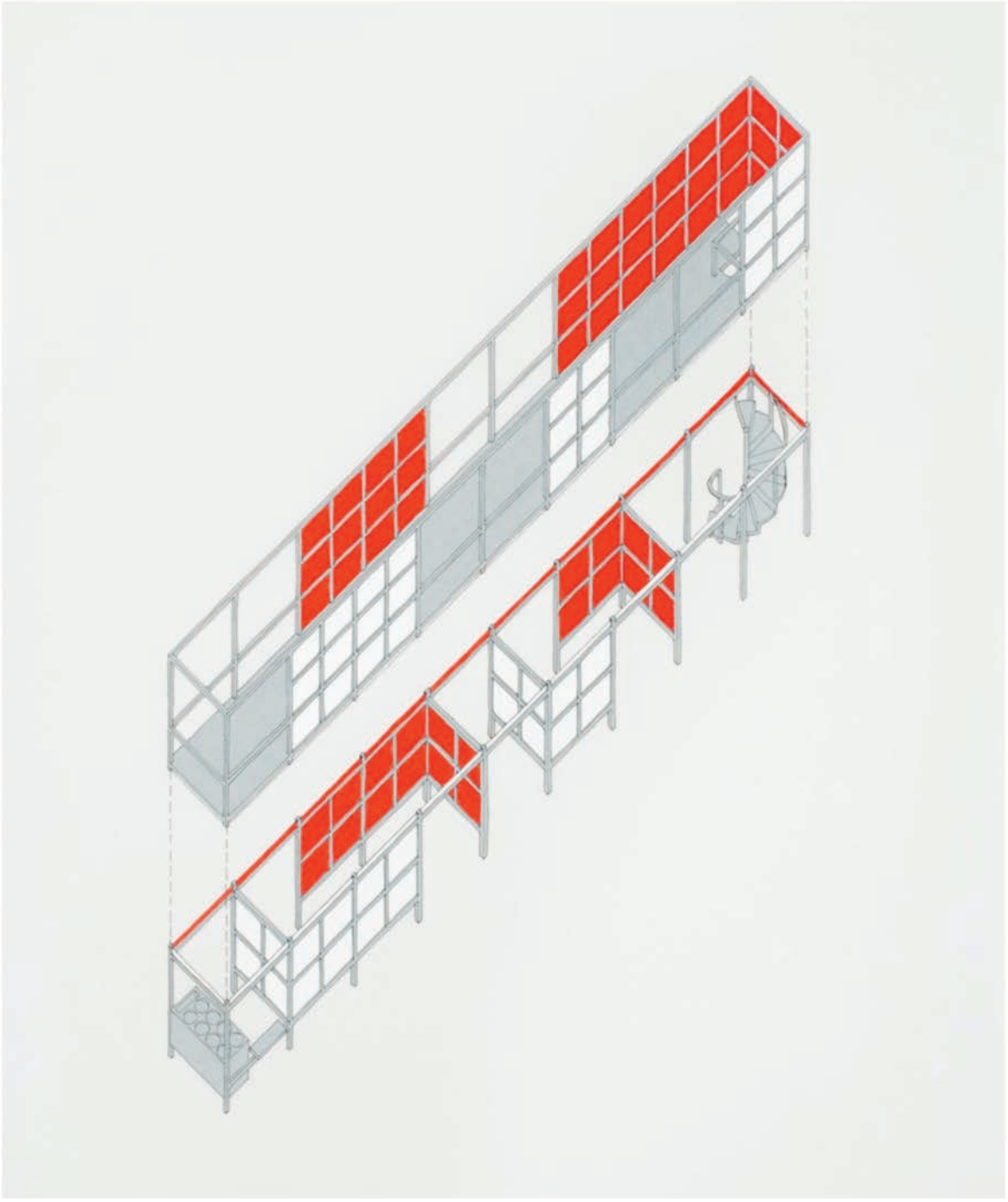


Andrew Zumwalt

name Jung Min Nam
project title "Unfolding Vision / Unfolding Sound"
notes

category Concert hall / Exhibition
location Paris, France

This concert hall for the Philharmonie de Paris is an urban intervention along the South-eastern edge of the Parc de la Villette. The design focused on the idea of generating the concert hall from the visual and tangible experience, suggesting the concert hall as a place not only for acoustic but also for haptic and visual experiences.
The movements and circulations into the concert hall shape the concert hall as a continued experience of the pedestrian street of the city. Visitors' experience will vibrate between visual contact with Paris and the acoustic experience within it.



Terence Gower

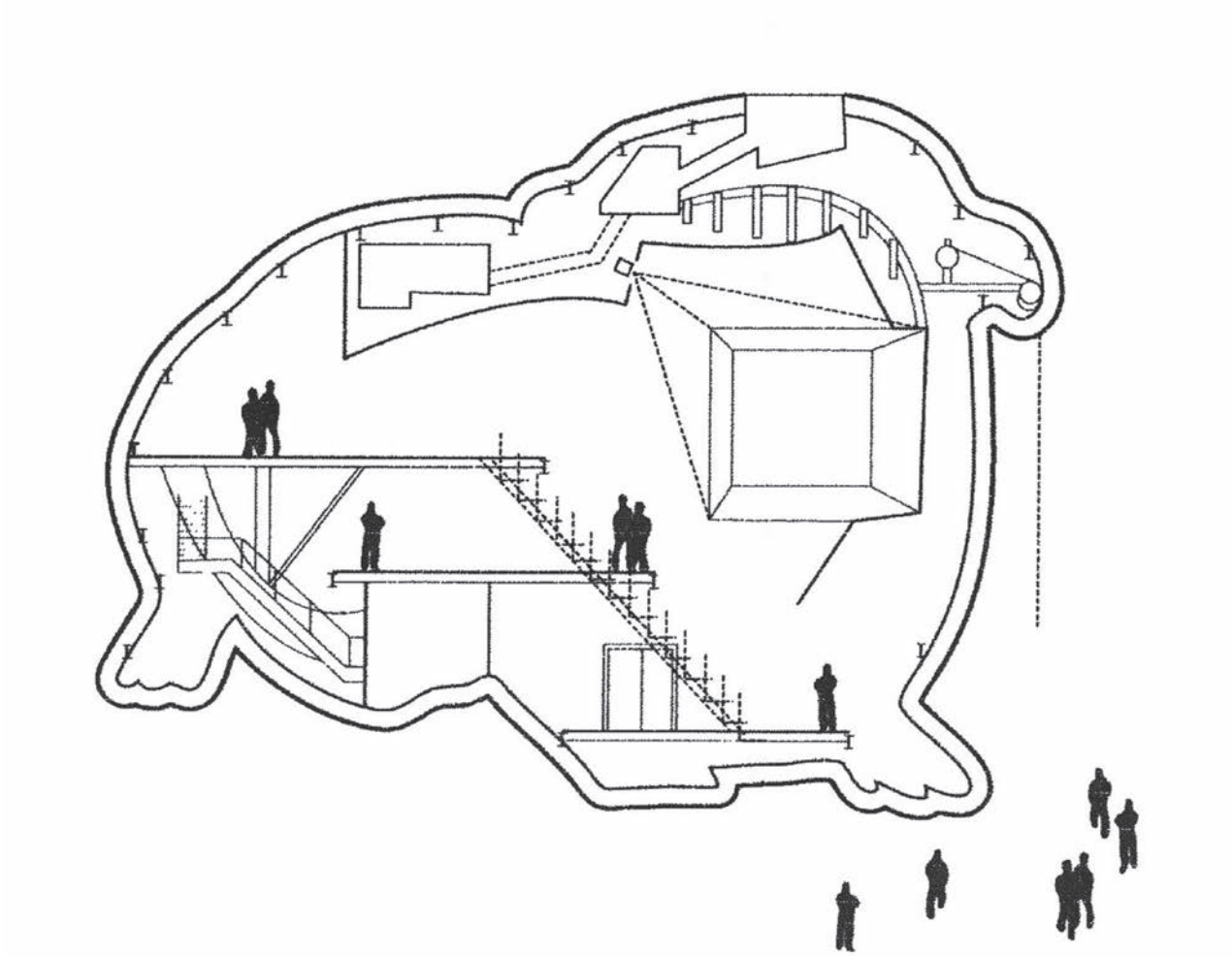
notes

Spec. Pavilion 2 is based on the form of my Bicycle Pavilion (2002), designed + built in Mexico City. I have reassigned the function of the original pavilion. Where the original (Bicycle) pavilion was designed to store bicycles, the new version is a pissoir, a classic site for gay cruising. In the Spec. Pavilion 2, the dark acts of the pissoir are brightened up by a built-in icecream stand.

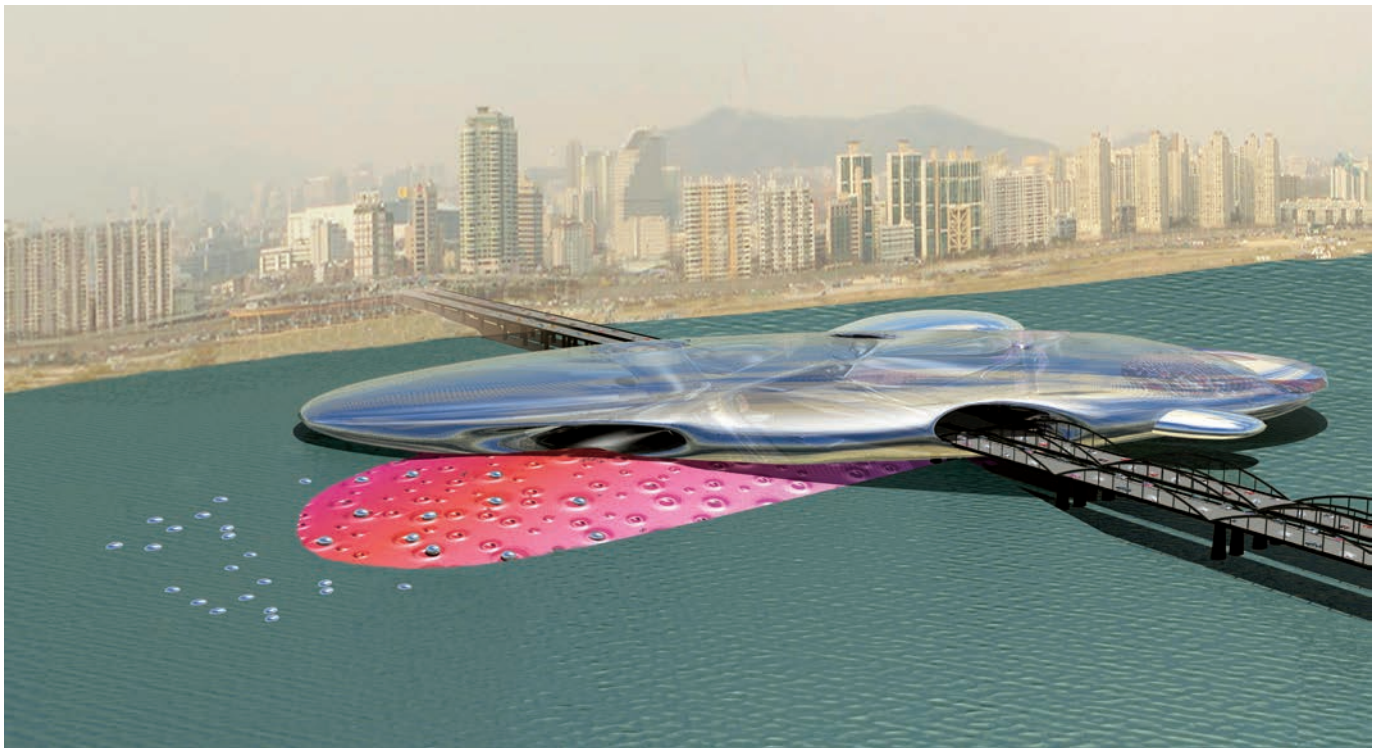
name DAMON RICH
project title GPIG
notes

category RORSCHARCHITECTURE
location —

DESIRE → INTERPRETATION ← SHAPE



Acconci Studio (Vito Acconci, Dario Nunez, Eduardo Marques, Max Sanjulian, Peter Dorsey, Thomas Siegl, Dolly Yarur, Kyle Stover)



notes

THE DROWNED WORLD. The floodable base of the island is turned into a curve on the river, a compound curve like the top of the earth. But this isn't the earth, and there's no earth here, no soil, no green. The floodable base of the island is a landscape of no-landscape; it should have the stark otherworldly beauty of an alien planet. Barren, yes, but abstracted and pure; greenless, yes, but suffused with some other color: the color should change with the light, the color should shift with the contours of its curved surface—a red that becomes purple that becomes pink … It's otherworldly but not untouchable; it's usable, walkable—you walk in and out of craters and crevices, you sit inside the craters, it's a surface of ins and outs, there's plenty to do here but at the same time nothing to do; there's no need to do anything, you can only experience the end of the world here, or the beginning of a new world. It's an exhilarating transition, an ecstatic trauma … The floodable base of the island is a world on water (tentative, tentative) and, at the same time, a world under a world; it's under a spaceship, it's a world in the shadow of a spaceship.

THE HOVERING WORLD. The Performing Arts Center proper is rotated on the floodable base of the island; it's cantilevered off the base, it escapes floods, it hovers above the water like a spacecraft. Picture a surface that expands and curves and wraps itself up to become a three-dimensional ellipse, a bullet, a bomb, a blimp, a blimp that's been concentrated, contracted, to fit the size required for the Performing Arts Center.

A SPACESHIP OF MULTI-SPACE. The surface of the spaceship is mirrored; the spaceship is sheathed by reflections—reflections of city and river and sky, reflections of the cratered landscape and the people moving over it … The mirror is perforated: the interior of the spaceship, the people inside, mix with the reflections from outside.

A SURFACE THAT EATS ITSELF. The surface is sucked in, into the spaceship … Push in the surface: the surface stretches inside like a balloon …

COME INTO THE BLADDER. Where the Hangyang Bridge crosses the island, the spaceship is sucked in: a hole in the island, a tunnel through the middle of the Performing Arts Center. By car or bus or on foot, you enter the Performing Arts Center. (Between the two sides of the bridge, an elevated rail could support another means of transportation, a monorail or a tram.)

TUBE-TO-TUBE, VEIN-TO-VEIN. The skin of the access tube is sucked into the body of the spaceship; the pull makes a circulation-tube. The skin of one tube is sucked in, pulled in, to make another; the tubes take you up and down and across the spaceship, as if through the circulation-systems of the body.

STRANDED IN THE JUNGLE. The circulation-tubes cross through public parks, in-between the programmed spaces. "Park" is a euphemism here, a formality, a decoy; these parks are un-parks, they're overgrown, sprawling, spreading like weeds, these jungles grow inside the building. The jungles fill the in-between spaces, between programmed spaces and circulation-tubes; the jungles stretch vertically, horizontally, diagonally. You might have come here just for the parks, or you stop off here for a while on your way to a theater; you enter on different levels, it's as if you're floating through the jungle.

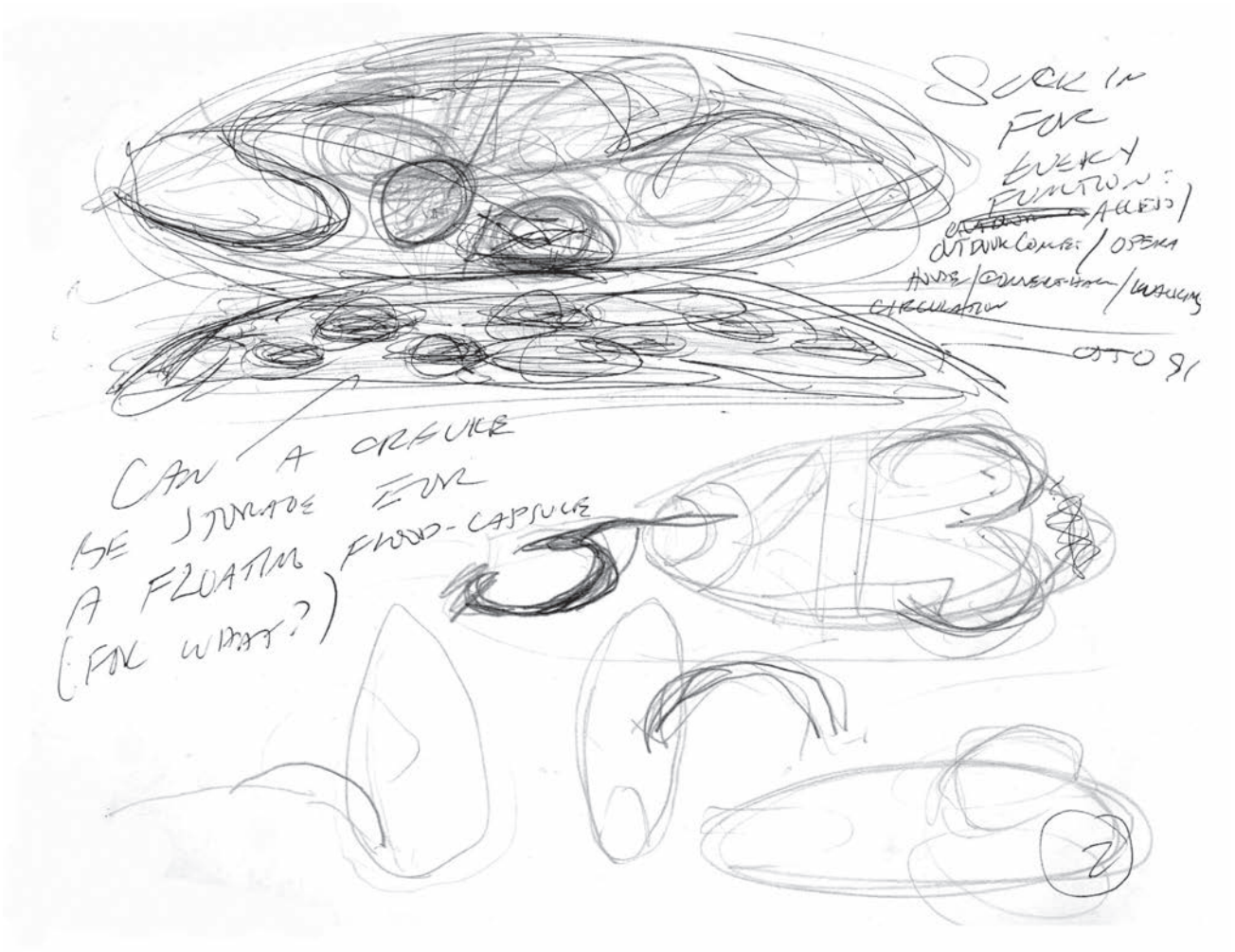
AN INSIDE OF OUTSIDE. The perforated surface of the spaceship lets sunlight in, into the parks. It rains and snows inside the parks.

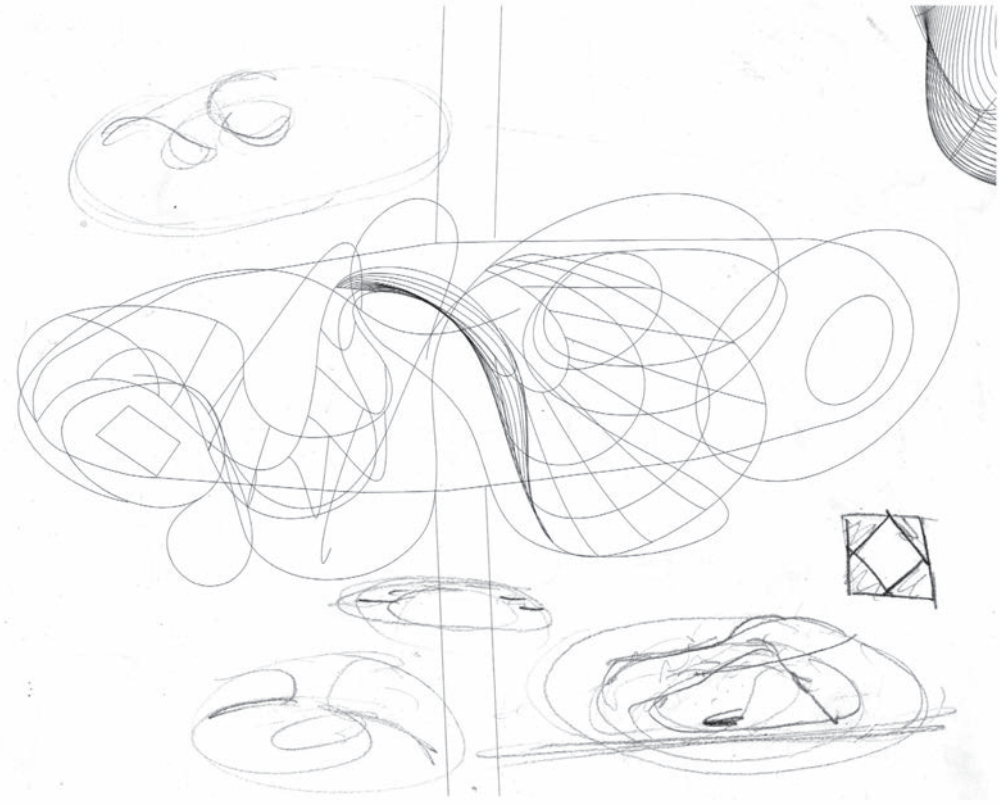
BLOWING BALLOONS. The skin of a circulation-tube is sucked in, stretched, to make the opera house, the concert hall.

THE GAPING WORLD. At the south end of the spaceship, the skin is sucked in and the top of the spaceship rises like a mouth. The skin is pulled in to make a sock, a sock that makes the outdoor concert hall. At the top, the skin makes a roof, to protect against inclement weather and to hold a projection screen. As the skin curves around, from top to bottom, it makes audience seating. At the bottom, the skin stretches out almost flat to make the stage. The backdrop for the stage is the river and the city.

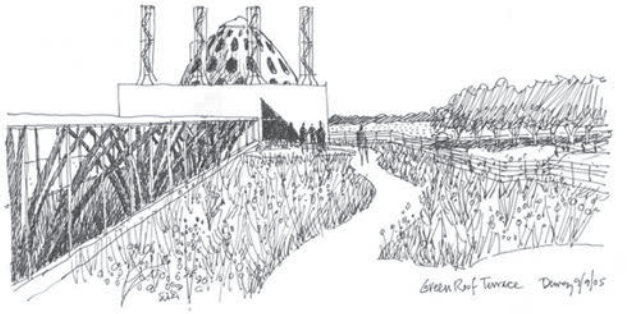
COMING IN OUT OF THE WATER. If you don't want to walk or drive or take public transportation, you can come to the island by boat; you dock your boat in a crater, on the floodable base of the island. The largest craters here are filled: they're filled with capsules that function as hotel rooms; the hotel is scattered throughout the floodable base of the island.

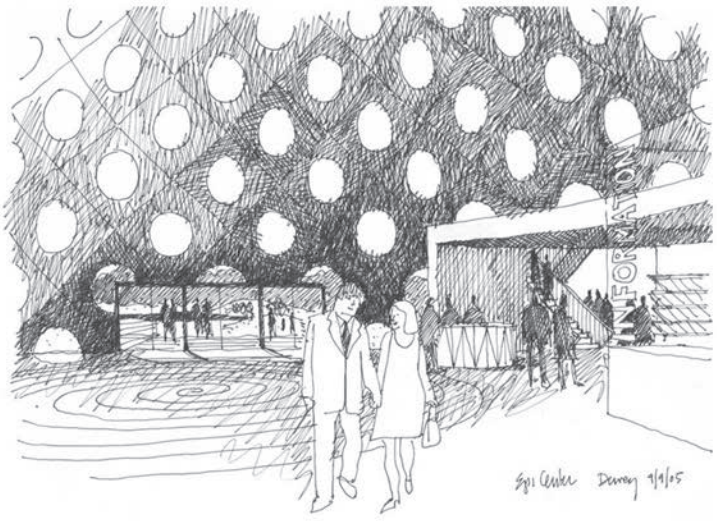
GOING OUT INTO THE WATER. When the river floods, the floodable part of the island is unaffected; there's no greenery to spoil, no buildings to wash away. The hotel capsules are tethered to the craters on pistons; when the river floods, the hotel capsules float.

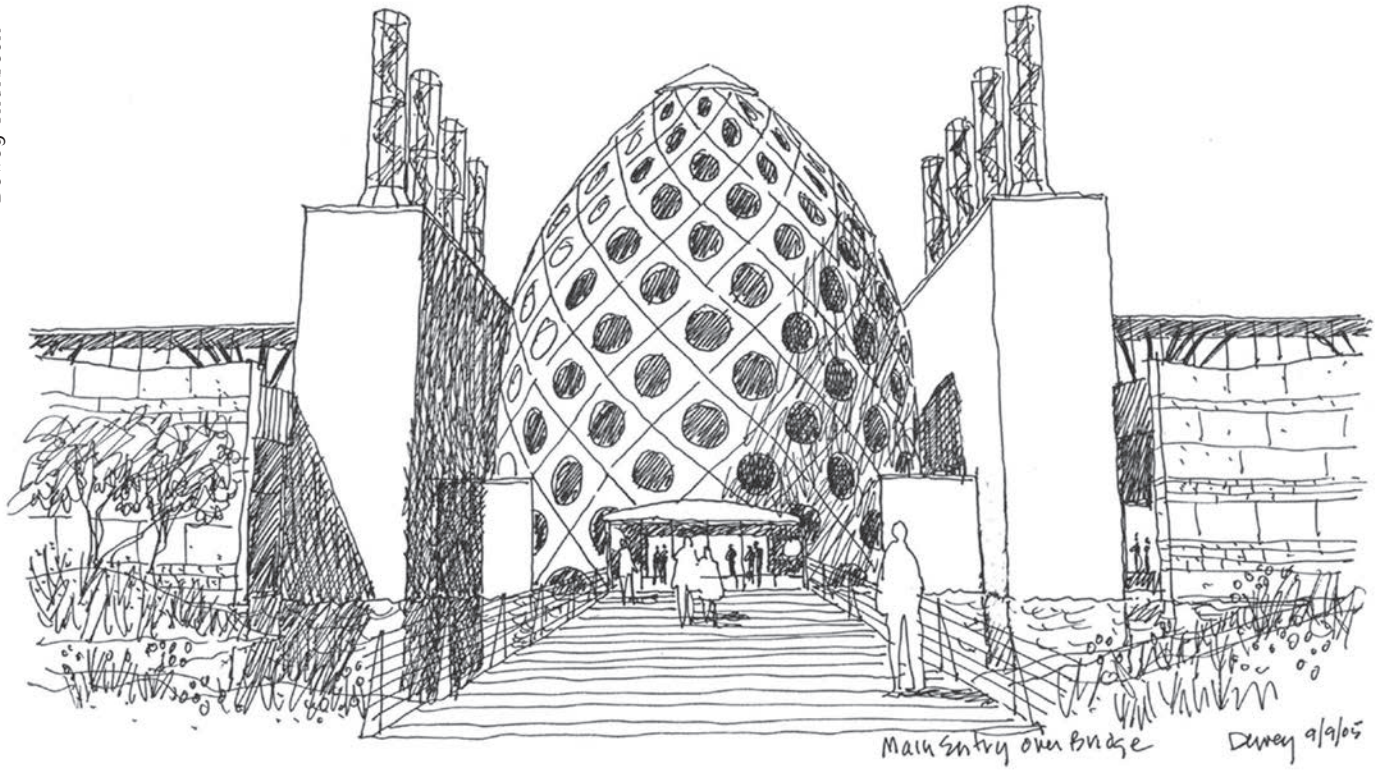




Acconci Studio (Vito Acconci, Dario Nunez, Eduardo Marques, Max Sanjulian, Peter Dorsey, Thomas Siegl, Dolly Yarur, Kyle Stover)





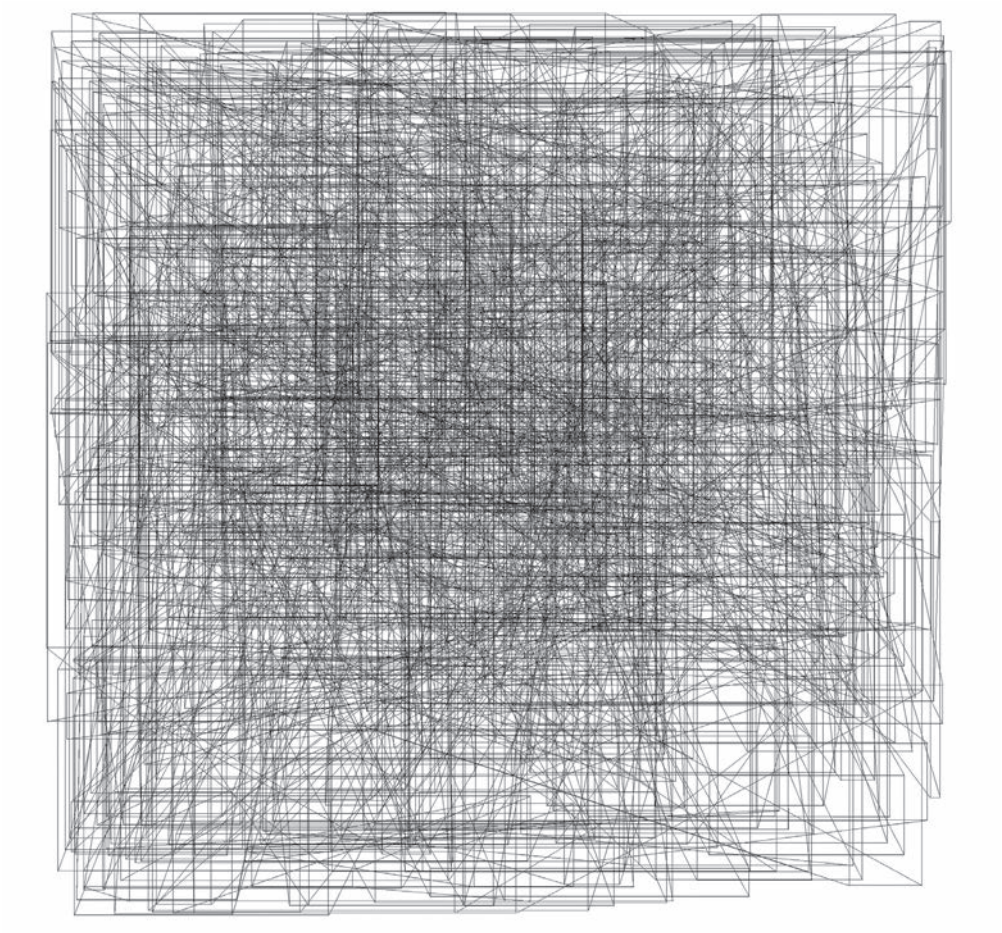


Dewey Thorbeck

notes

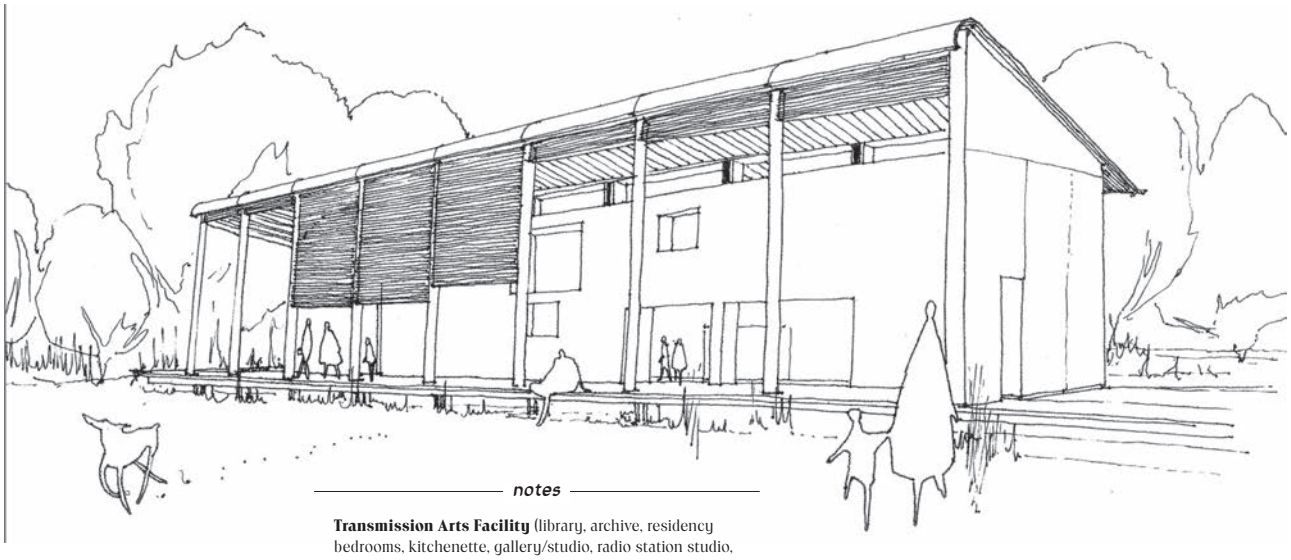
The goal was to create a beautiful building that is part of nature through the experiential integration of building, exhibits, and landscapes. The main entrance is defined by an "epicenter" arrival space at the axial intersection of two figure eights—one for landscape and the other for the building. The transitional space uses the diotom as its form inspiration, linking an environment in which humans are in opposition to nature to one in which humans are part of nature.

150 CUBIC FORMS, BERLIN, GERMANY



Arnold von Wedemeyer

WAVE FARM STUDY CENTER, ACRA (GREENE COUNTY), NY, USA



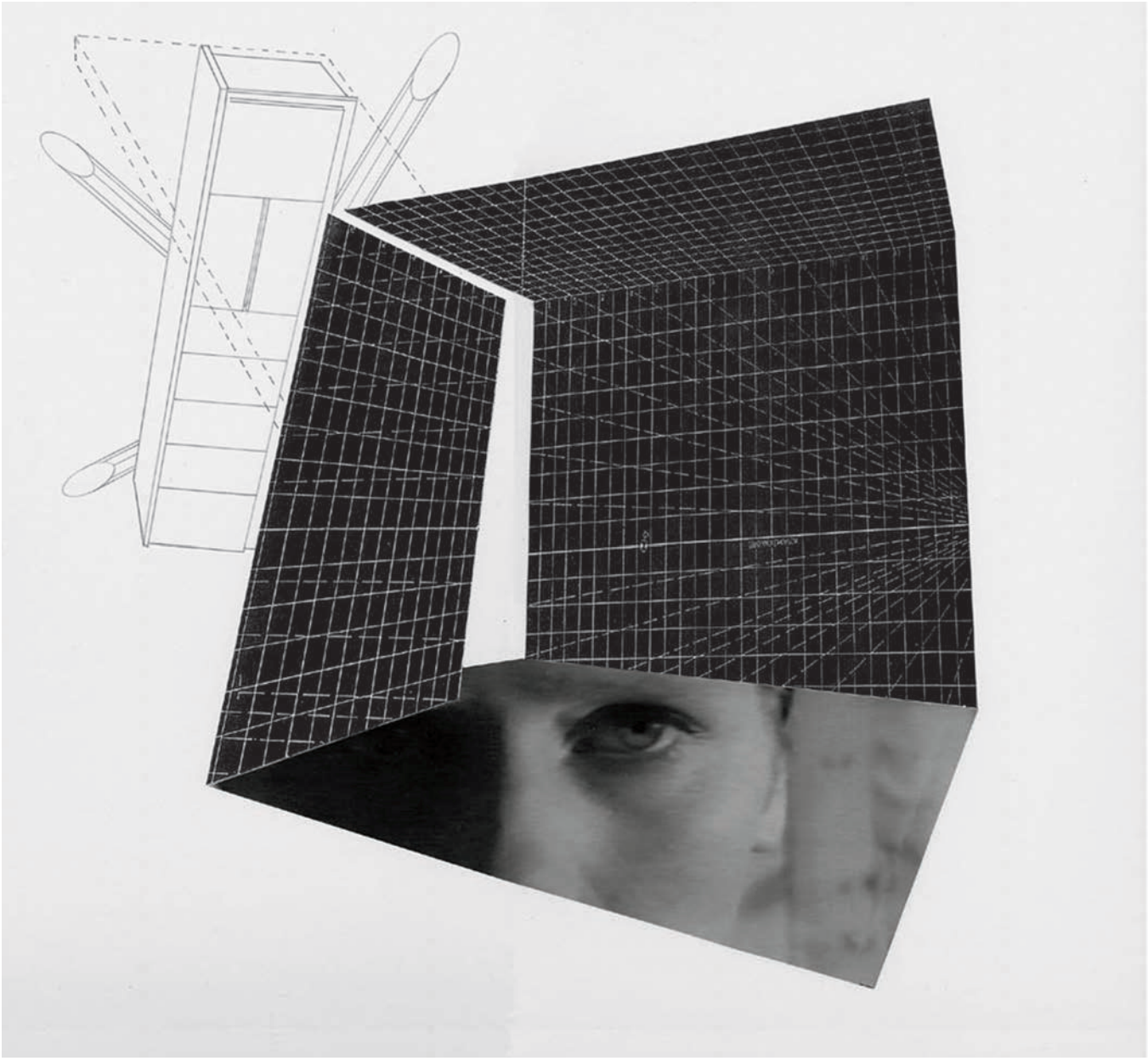
free105point9

notes

Transmission Arts Facility (library, archive, residency bedrooms, kitchenette, gallery/studio, radio station studio, performance stage, office, and bath)
Original design by Caireen O'Hagan & Manche Mitchell.
Drawing by Caireen O'Hagan.

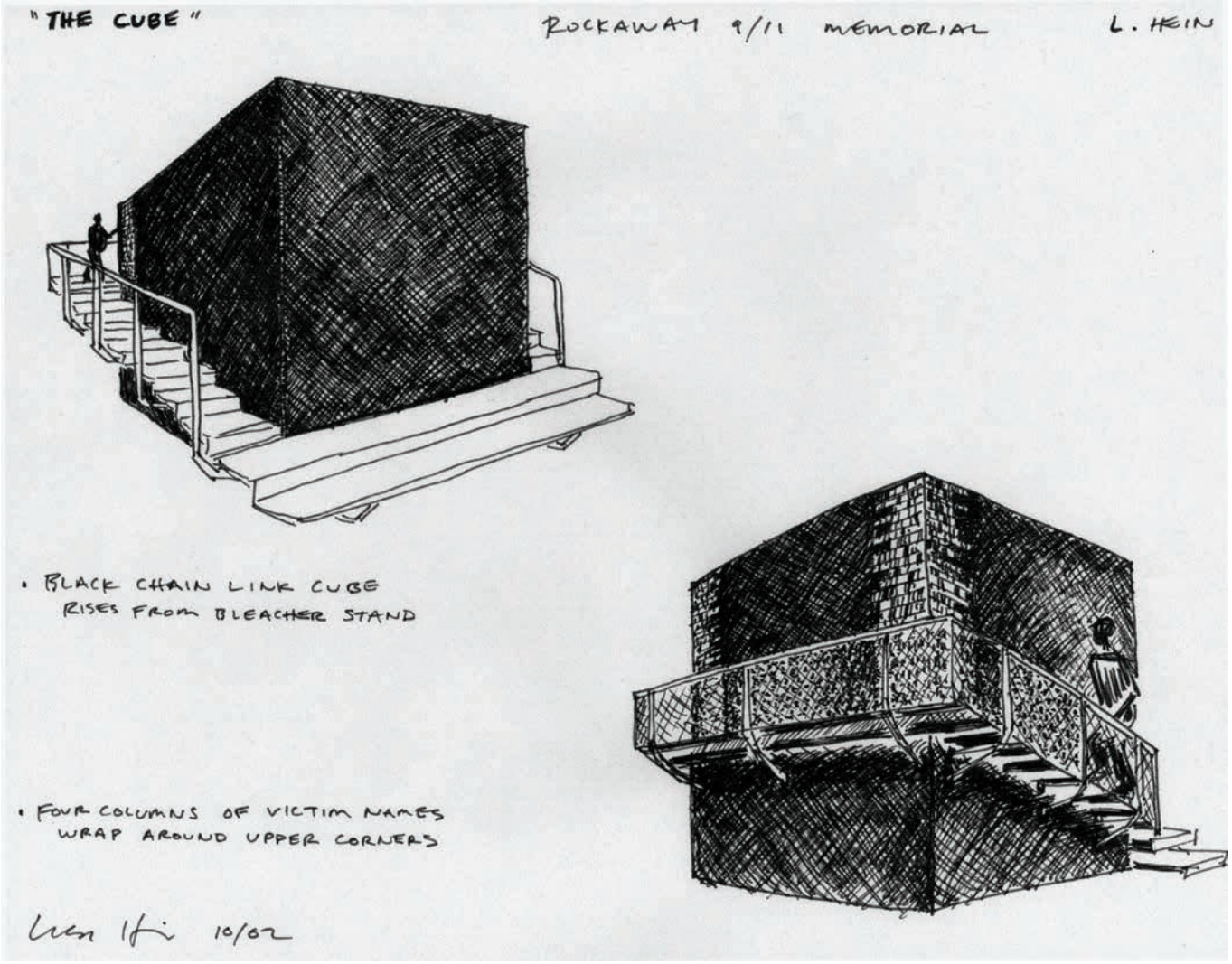
NAME: MATT BUA
CATEGORY: all of the ABOVE
PROJECT TITLE: "pick your own"
LOCATION: EVERYWHERE USA
NOTES TO SELF
DORAYAKI
GALETTE
KAISERSCHMARRN
Poffertjes
DUTCH BABY
JOHNNY CAKES
SMILE ENTHRALL
ENTROPY IS A MUST SEE
AND AS I ALWAYS SAID "BUILD STRONG BUILD WRONG"
BEE HIVE
CREATURE COMFORT
DUNG BEETLE HOUSE
SHIP SHAPE
FULL STACK
ERR HOUSE
HAIR PIN HOUSE
HAND HELD
HEAD HELD HIGH
BATHOUSE GALORE
ABOVE VIEW
A TRUE INTERNATIONAL HOUSE OF PANCAKES
EVERY MAJOR STRUCTURAL FAILURE DISPLAYED
HUNG JURY RIGGED
KING KOFFERY
GO THUCK
BATTY LANGLEY
THE 'OL SIDE-INN
T-HOUSE
LIVING THE LIFE OF ILLUSION J. WALSH
MAC GIVE'EM BACK
old MAC'S INSULATION
DOUBLE-A FRAME
MOW CHOP IN CHESIRE
THE BIG M GROCERY STORE
NANO
IN DUTCH: SUITCASE
IN FRENCH: COFFRE
POWER
A.C. VS D.C.
SPRING IN SHOES CHARGE
PORPOISE SONG HOUSE
S'UNTO HOUSE
O. HENRY
OH'S CEREAL
Mycelium Fixeth

DECONSTRUCTED PSYCHOLOGICAL
LESBIAN VAMPIRISM



name JAVIER CAMBRE
project title PERSONA ERASURE
notes

category CINEMATIC ROOMS
location INTERIOR OF BUILDING, CORPORATE SCALE



LISA HEIN — name
THE CUBE — project title
notes
memorials — category
N. SHORE ROCKAWAY, QUEENS, NY — location

PROPOSED 9/11 MEMORIAL: KA'ABA ERUPTS FROM A BLEACHER STAND OVERLOOKING JAMAICA BAY + NYC SKYLINE. DENSE LAYERS OF CHAIN LINK/CHAIN MAIL FOR THE NEW CRUSADES.

Ralph Brill

NAME RALPH BRILL CATEGORY PAVILION
PROJECT TITLE HOLOCAUST MEDITATION PAVILION LOCATION BERKSHIRES, MA
NOTES
BRILL GALLERY PRODUCTIONS OF NORTH ADAMS, MA AND JON ISHERWOOD, STONE SCULPTOR OF BENNINGTON COLLEGE HAVE DEVELOPED A CONCEPT FOR A 15-FOOT HIGH CARVED STONE HOLOCAUST MEDITATION PAVILION TO BE SET IN A 1ACRE WOODED SITE IN THE BERKSHIRES.

KASPER KOVITZ

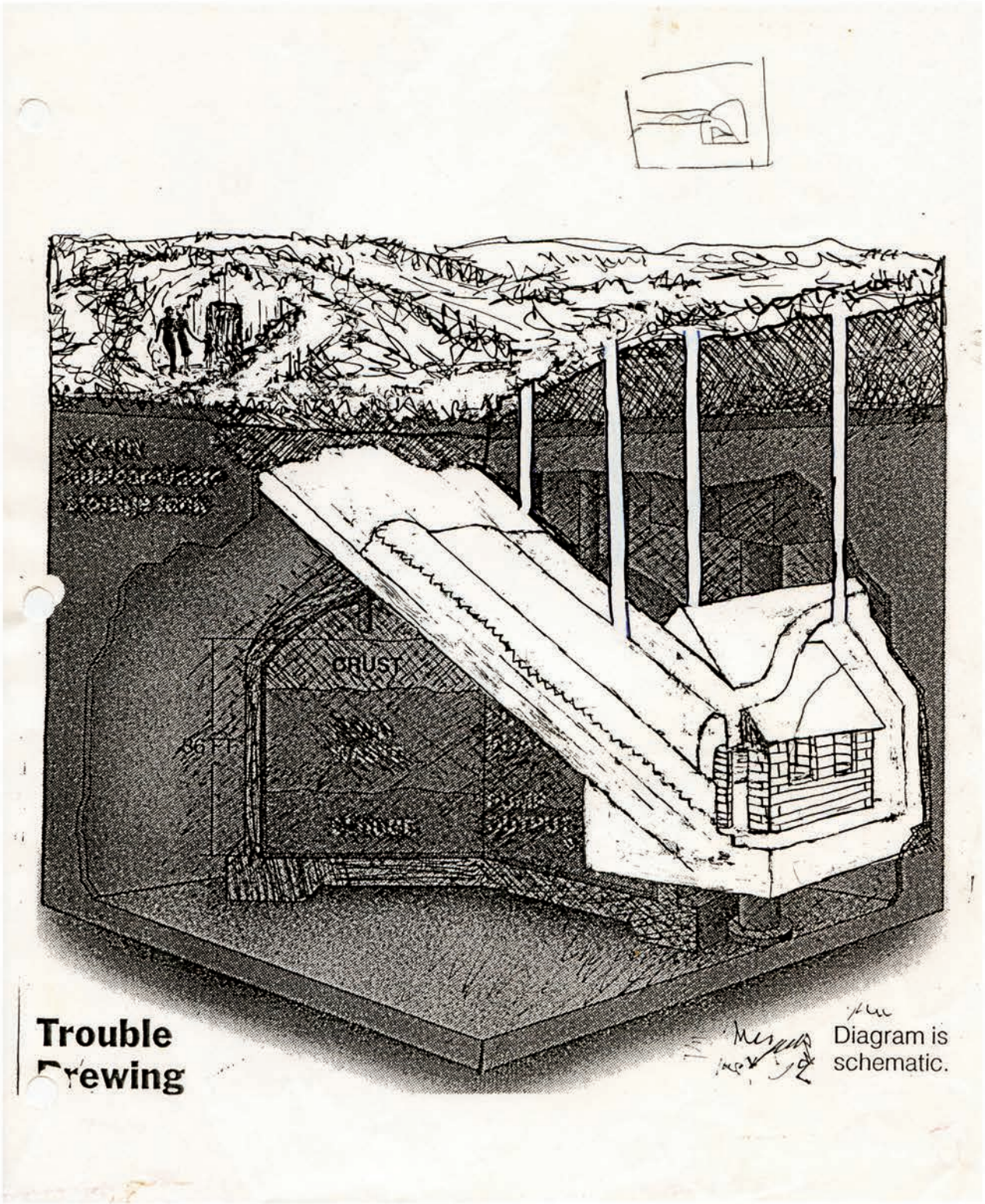
NAME ~~WEIGHOUNCER~~ CATEGORY MONUMENT

PROJECT TITLE ~~WEIGHOUNCER~~ LOCATION ~~ROADSIDE ATTRACTION~~ ALONG ~~A~~

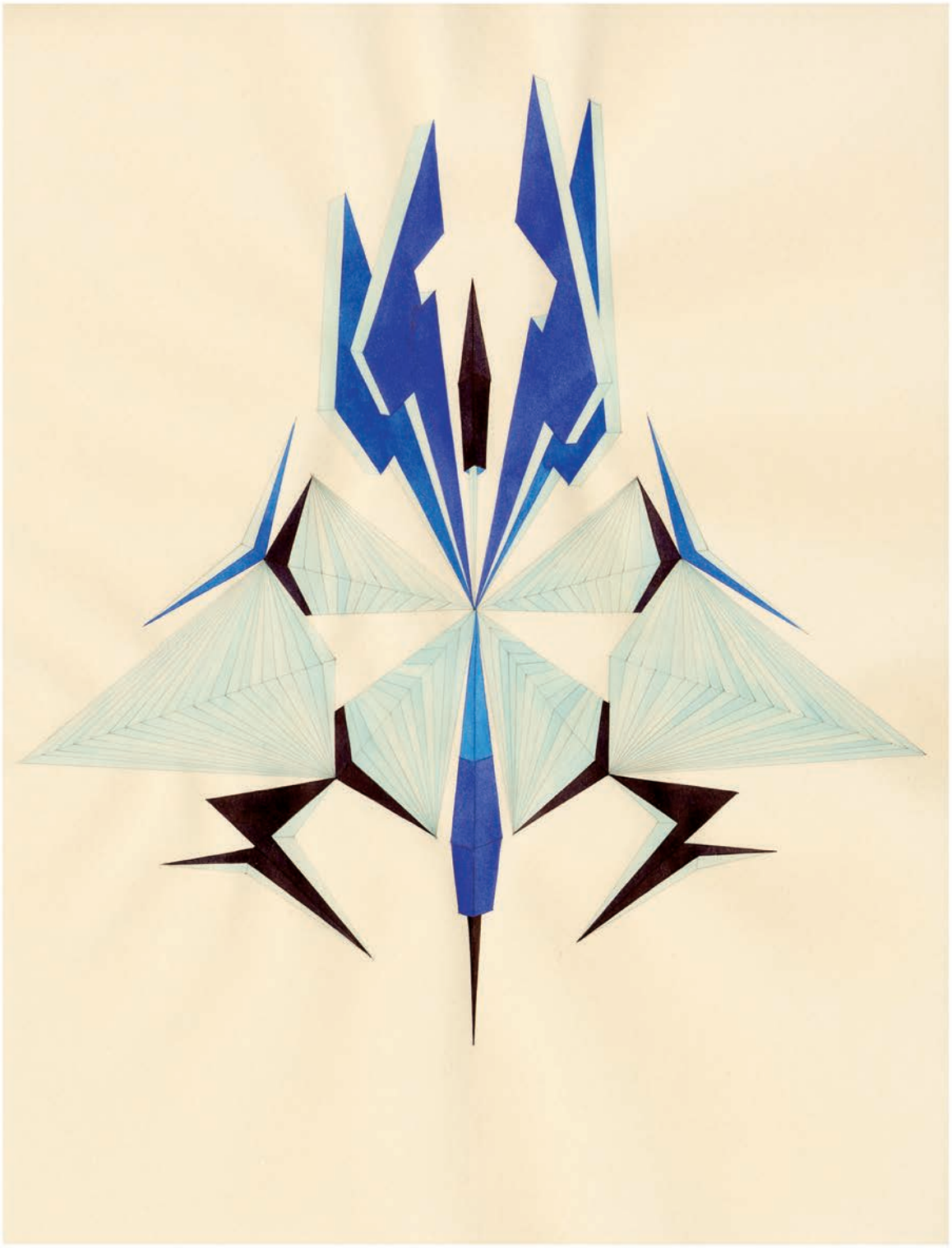
NOTES ~~GENERIC 1950'S EXIT GOOD FOR~~

FRONTIER MONUMENT

INTERSTATE POINT OF INTEREST



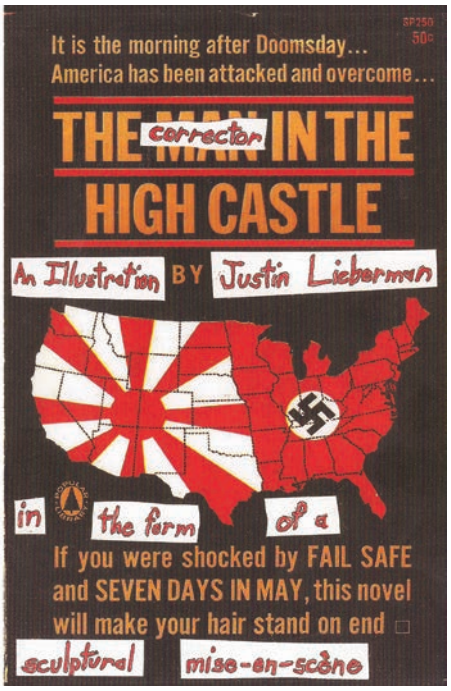
Kasper Kovitz

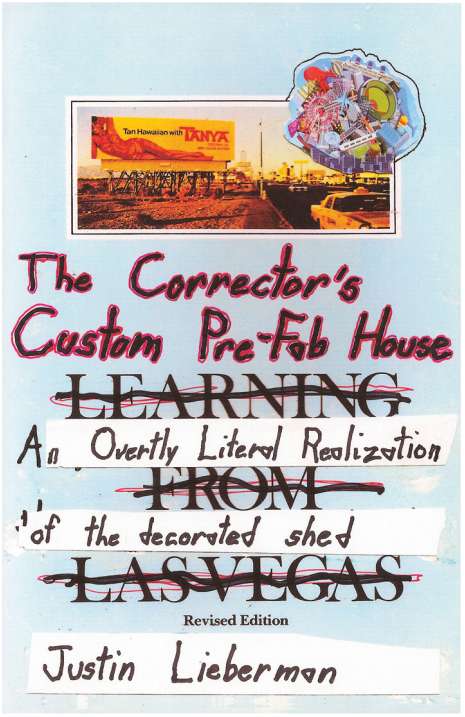


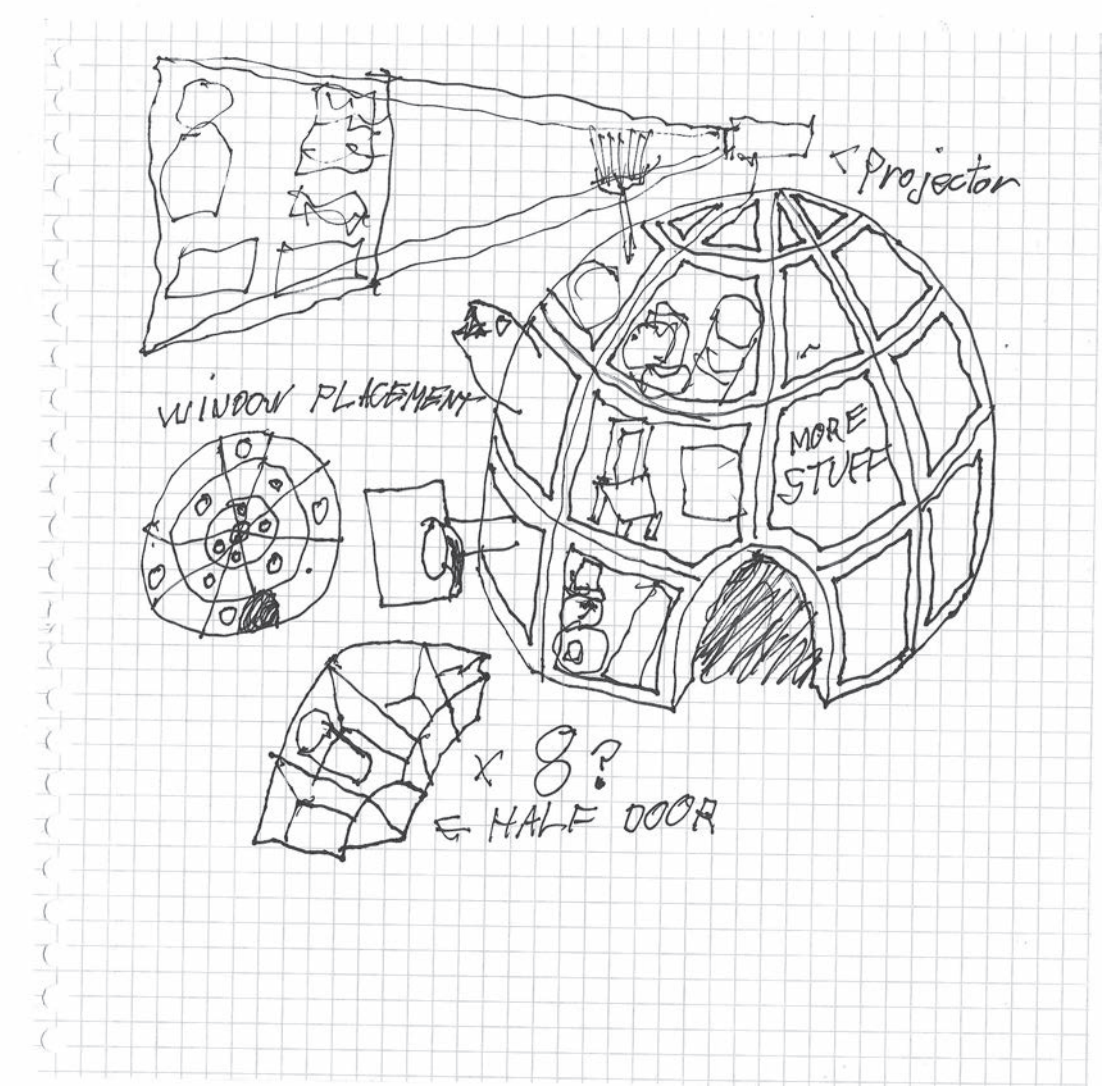
name NINA LOLA BACHHUBER
project title LUCY IN THE SKY WITH DIAMONDS
notes

category LOCUST VESSEL
location MIND

L.S.D.



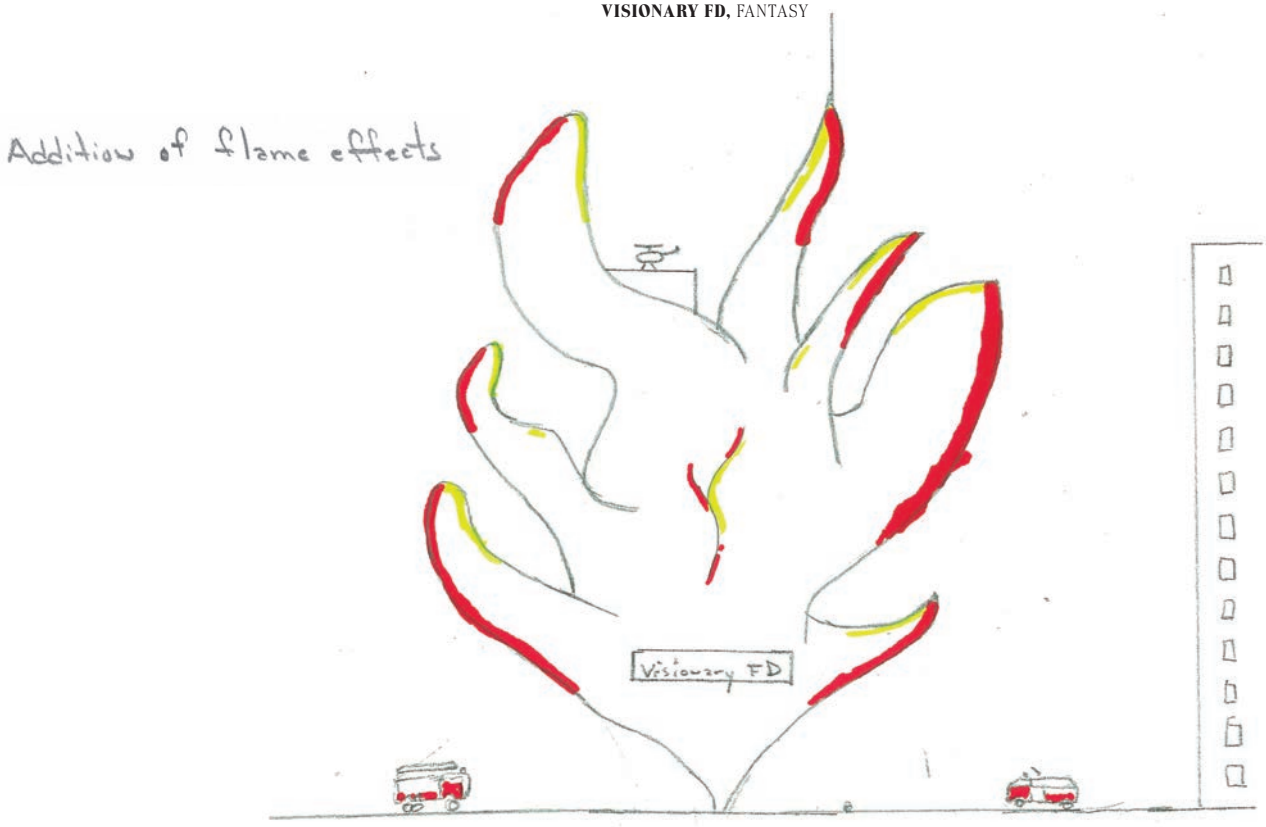




Justin Lieberman

Sarah Margaret Halpern

VISIONARY FD, FANTASY



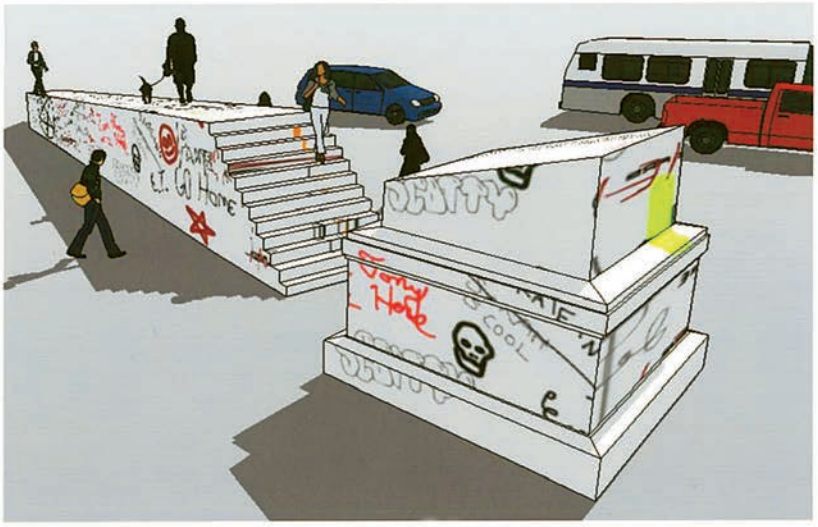
Robert Pearsall

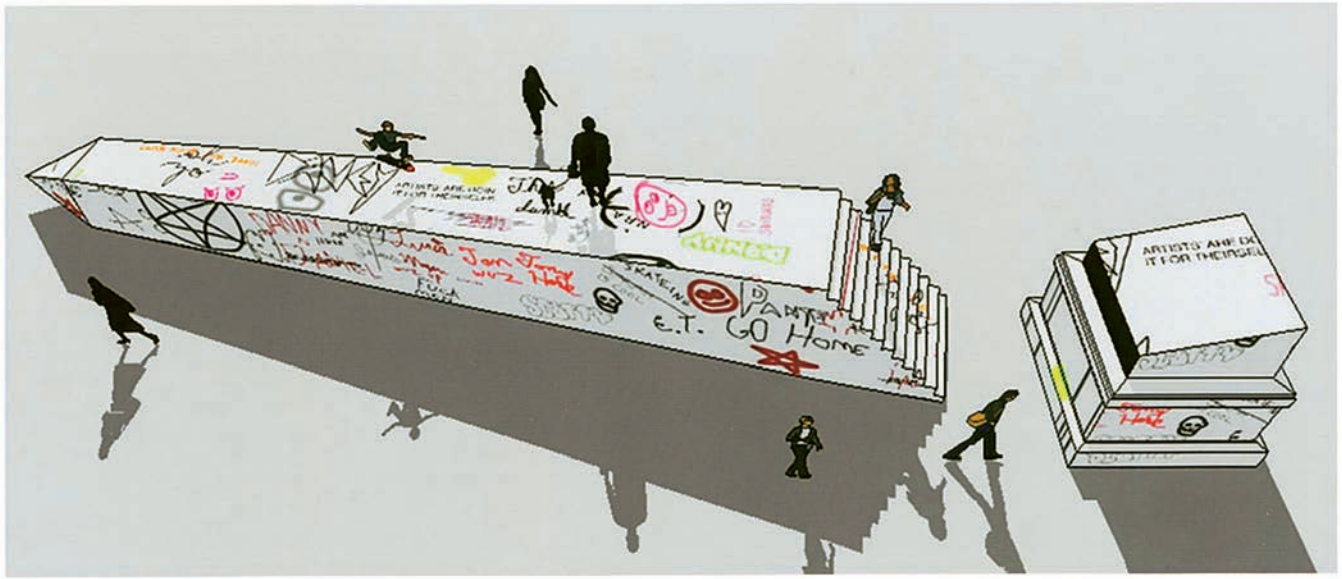
name Scott Lawrence
project title MONUMENT
notes

category PARK/AMPHITHEATER
location TOWN SQUARE
IN U.S.A. OR ANY NATION

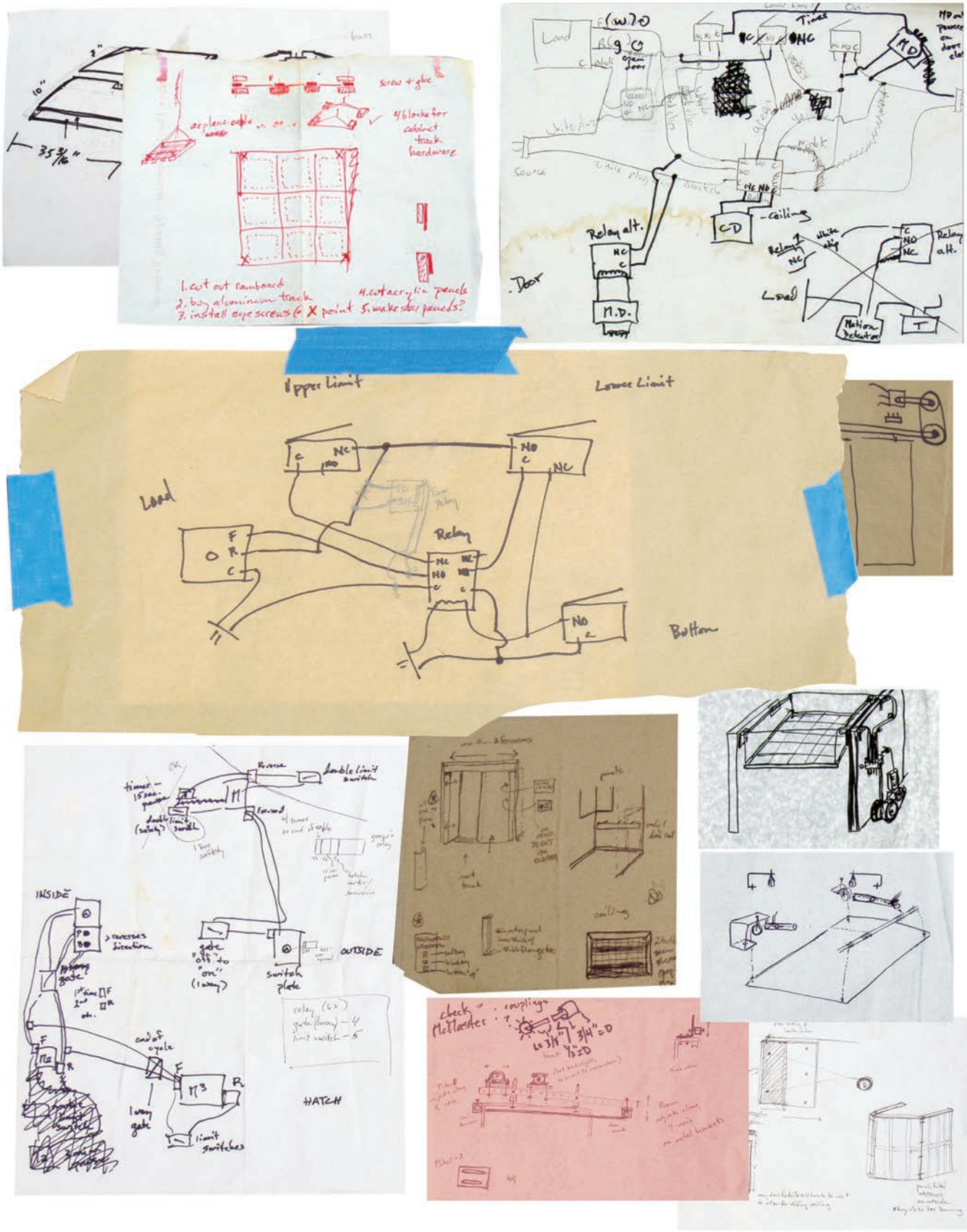
functions AS: Stage • AMPHITHEATER • Landmark • SKATE PARK • LOITERING AREA
Play Ground

INTERACTIVE White Marble Surface





Scott Lawrence



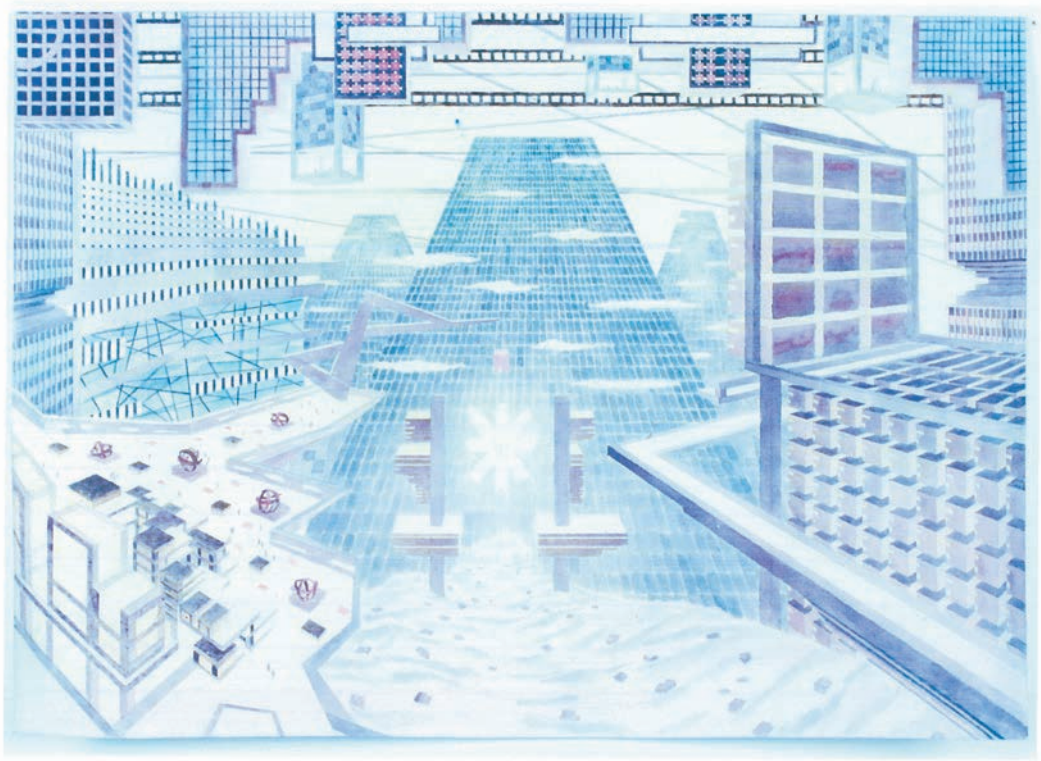
name CARRIE PATERSON
project title "PEGLEG: Up for War" (Collapsing Elevator)
notes MEMORIAL for SPACE SHUTTLE "COLUMBIA" - STS-107 (FEB. 1, 2003)

category Speculative Architecture / Performance
location TBD

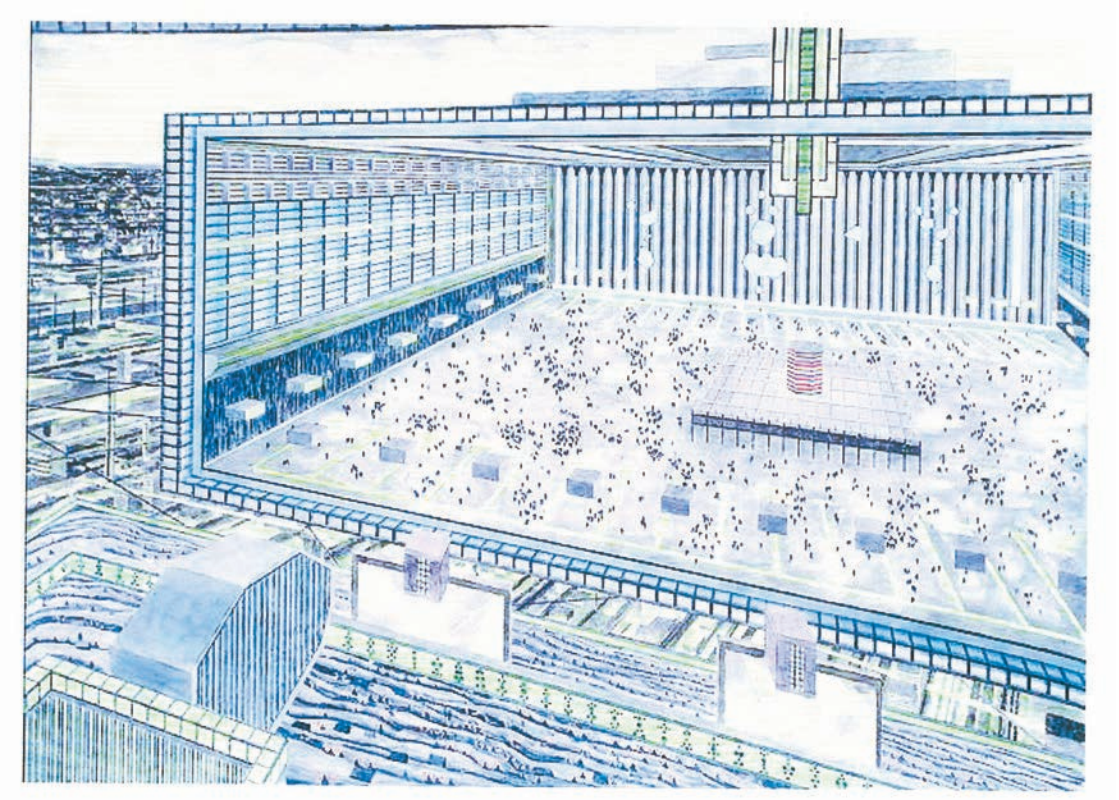
Carrie Paterson

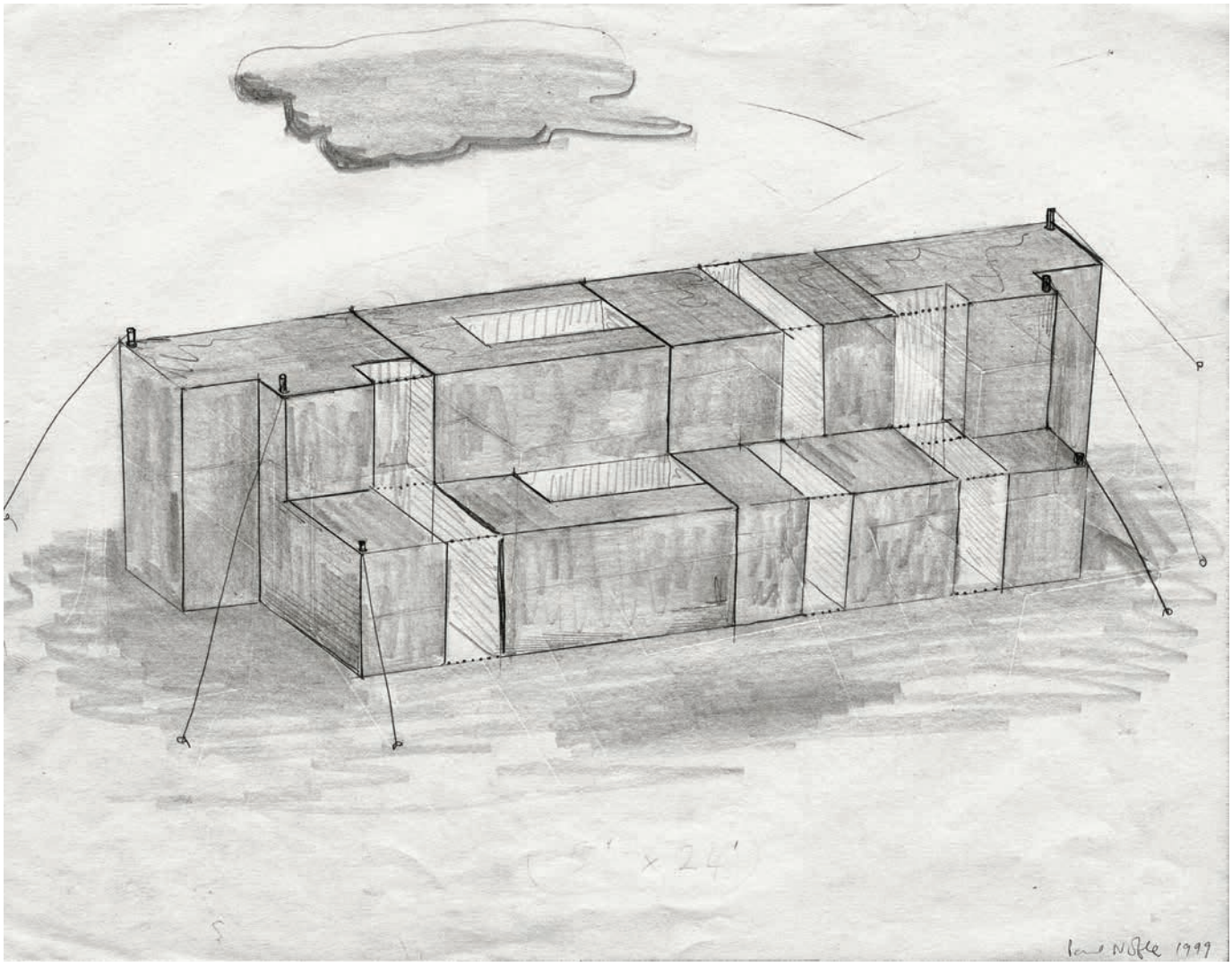
name THOMAS RAVENS
project title
category PAST-SOAKED FUTURE
location NO-LOCATION

notes
NOBODY REMEMBERS JODIE FOSTER IN "CONTACT"
THIS IS ABOUT ~~HER~~ THE SPACE-SHIP



WATCH WATCHERS WATCH





notes

When I designed my font the shape of my design was guided by quite loose associative notions. I had determined to consider words pictorially, not poetically, but from a lumpen place. Words as objects. Letters are the building blocks of words so my letters look like buildings. Beyond the relationship between images and words a larger interest is the idea of place. Not *a* place—just place—or belonging, which is like be-longing or be-long-in. The word is a place. So if I was to make a word what place would it be? I chose TENT because it is a building that doesn't be-long.

Jay Davis

notes

The Carrie Dashow Institute For Applied Metamorphosis.
The institute is a morphing structure made out of live plants, trees, and discarded electronics + excavator equipment. Once fully grown, the plants and trees form a virtual forest structure within the forest. Once inside the institute the user completes a circuit that summons an animal spirit by completing a 10 minute workout on the stair stepper to heaven. This activates the spirit totem which in absorbing kinetic energy from the user, magically transforms them into a better version of themselves (and perhaps work out buddy.) The totem is comprised of broken electronics salvaged from Carrie Dashow's apartment, hence the Dashow institute. Having burned calories, the user is now in prime condition for realization of their higher selfhood.

Eric Barry Drasin & Abigail Weg

ARTIST'S UNIFORM, EARTH IN THE YEAR 2015

notes

This drawing is of a furniture installation. Floors, ceilings, and walls will be constructed from fabric slipped over a copper-tubing armature. Each fabric skin will be sewn and pieced together from clothing I wore during my live artwork *Artist Uniform* (2002–15), for which I dressed in a different self-created uniform for periods of up to a year, for 13 years in a row. The installation will be made up of 13 planes that create a two-story structure with a pitched roof, resembling a typical house. This drawing is the layout of the first floor. The dimensions are based on the measurements of my studio (15 × 9.5 × 9 foot).

Tyler Rowland

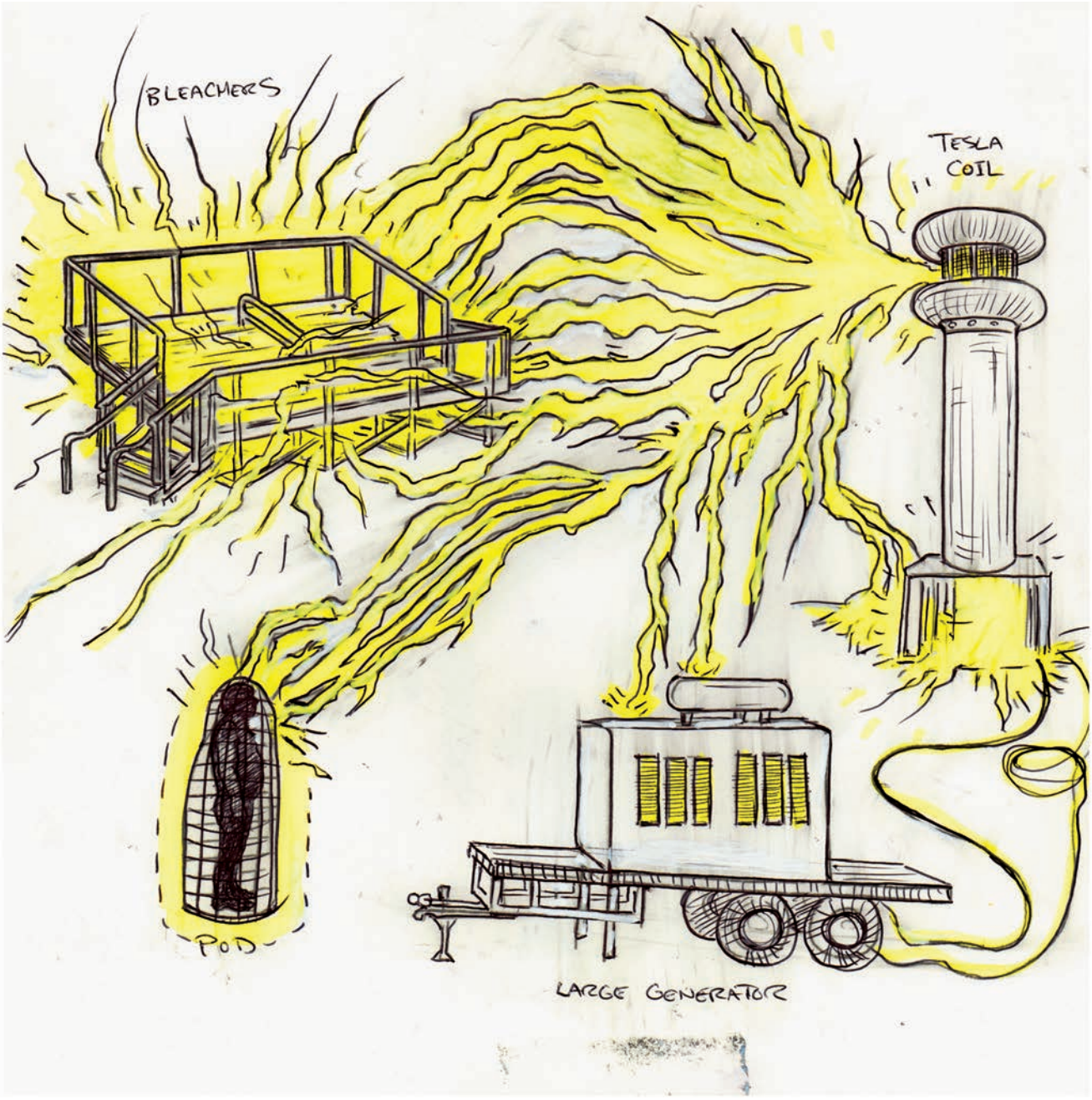
Carrie Dashow

notes

Reach in and grab a piece of clay and think, go on a trip to a room you haven't been in a while, a long while. Feel yourself moving through the clay as your mind moves through that room. Gathered from various spots, information is transferred while handling clay.

The remains are then built into the Edition of Lost Rooms from the escapable and impossible Archive of Lost Thought. Part Merzbau, part mud hut, inside a fire glows, hardening land and memory; built into a window wall the light from night, and day, is let in and out.

A LARGE TESLA COIL, PRODUCING 30-40 FOOT BURSTS, IS DIRECTED AT A SET OF STEEL FABRICATED STADIUM BLEACHERS. THE AUDIENCE IS ABLE TO VIEW THE SPECTACLE WITHOUT HARM, PROTECTED BY WIRE MESH PODS INSTALLED IN THE SEATING AREA.



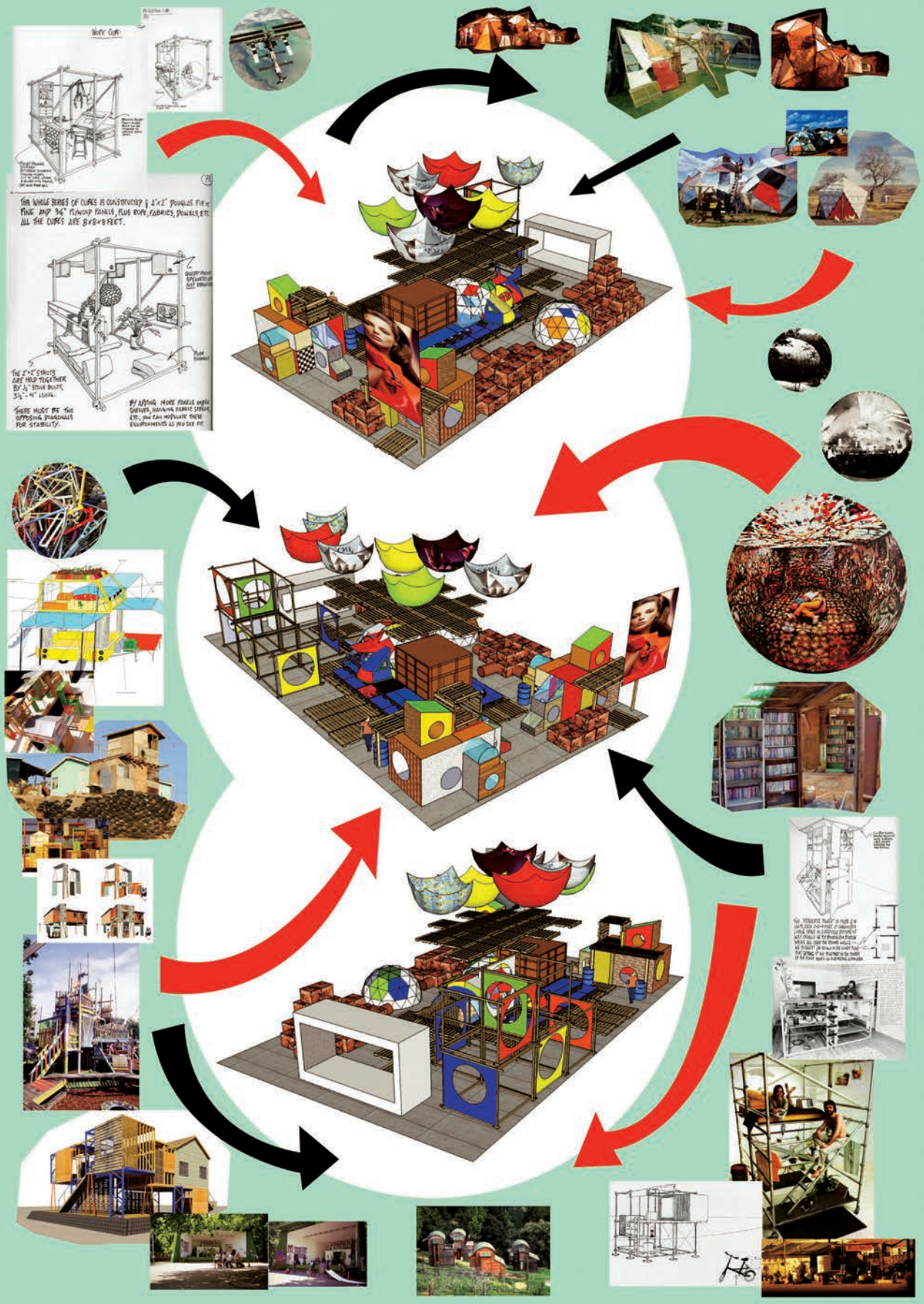
Jeff Williams

NAME JOHN ROACH CATEGORY PAVILLION / PLAYGROUND
PROJECT TITLE ROLLANDCRASH LOCATION A BIG HILL
NOTES

THE ROLLANDCRASH PAVILLION/PLAYGROUND IS A TEMPORARY OUTDOOR MUSIC VENUE THAT QUICKLY CONVERTS TO A DYNAMIC PLAY AREA.

John Roach

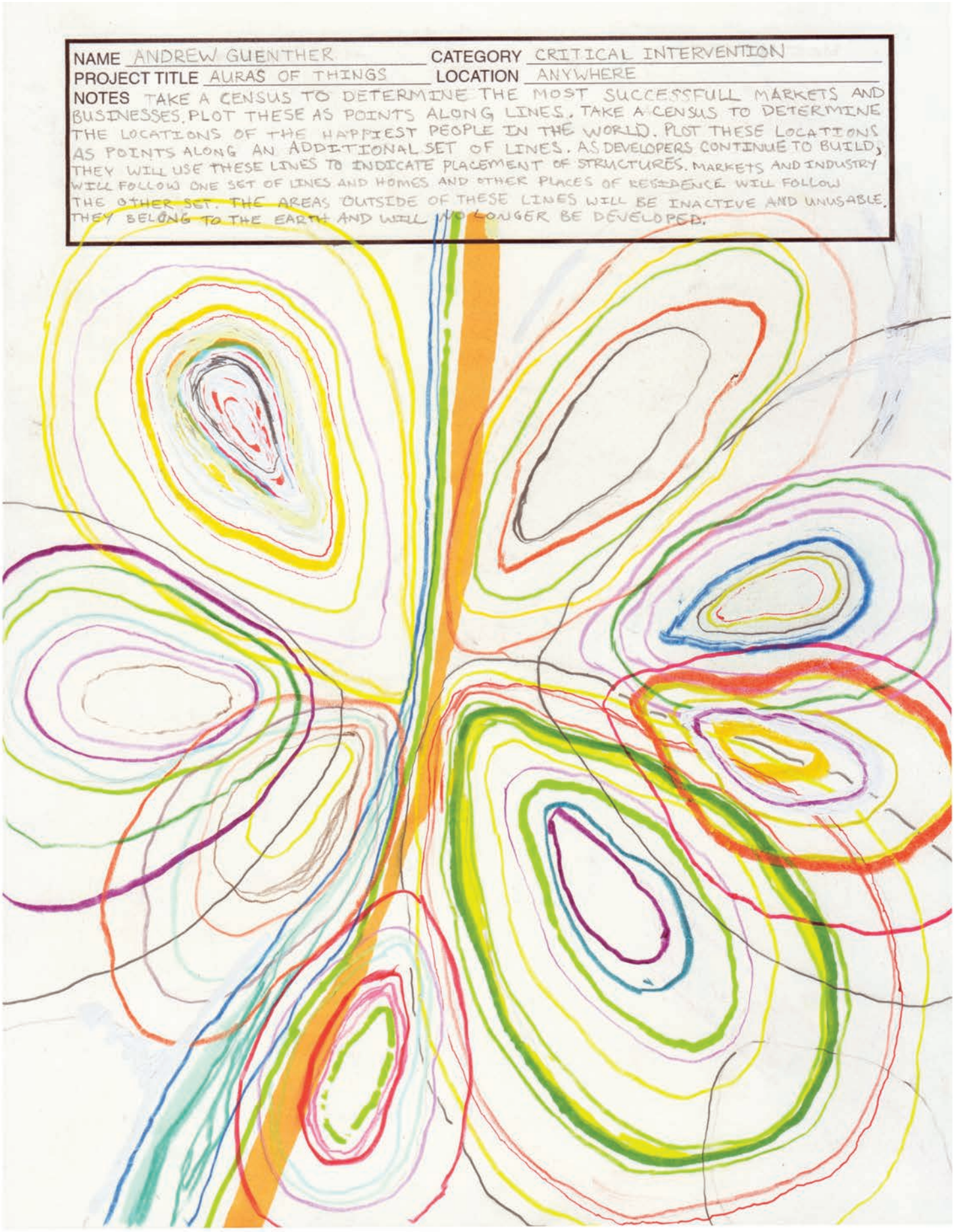
Nils Norman & Michael Cataldi



Nils Norman & Michael Cataldi

BEFORE / AFTER—A STREET PICNIC FOR HACKNEY WICK, UK

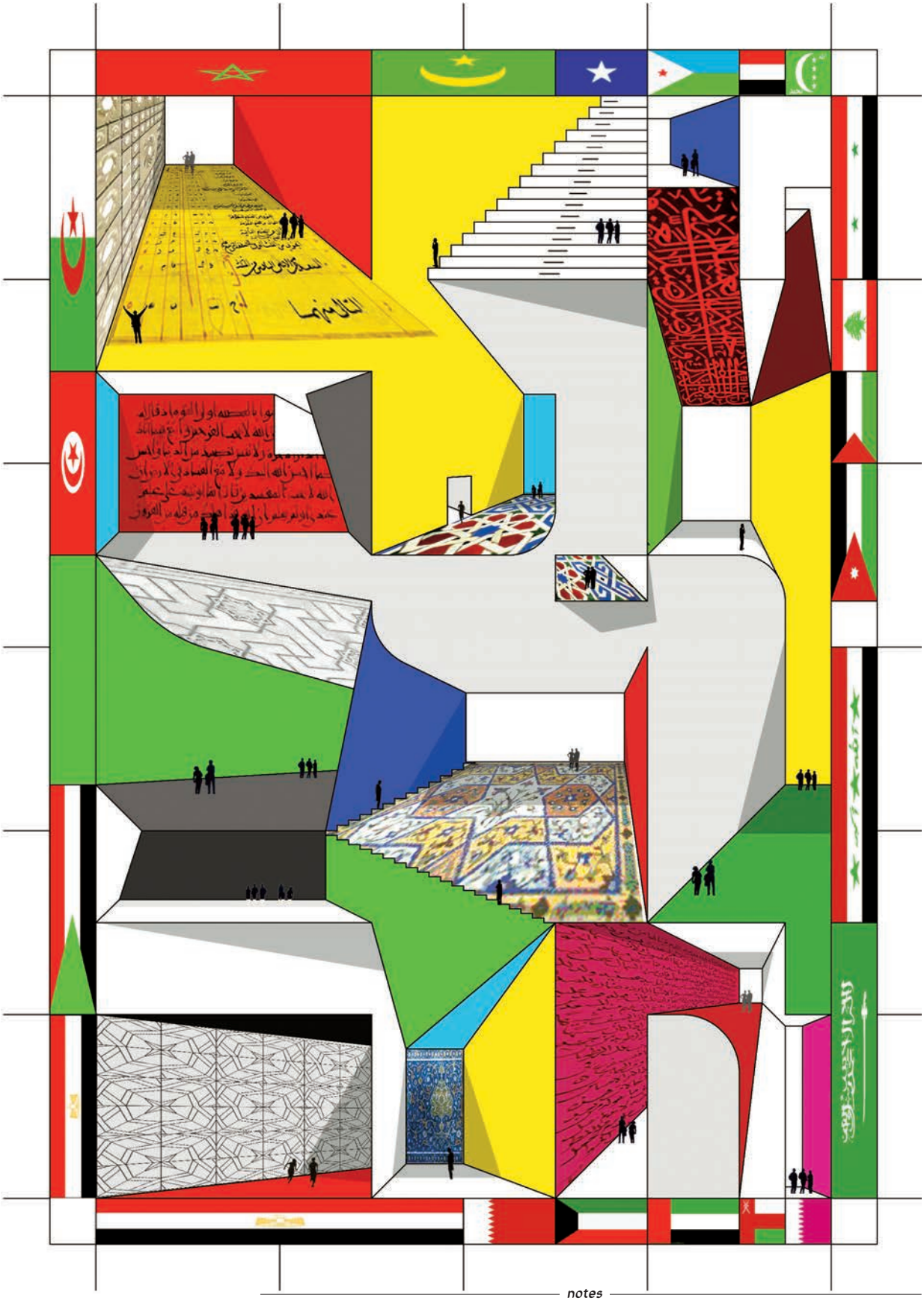
Colin Priest / Studio Columbia



Andrew Guenther

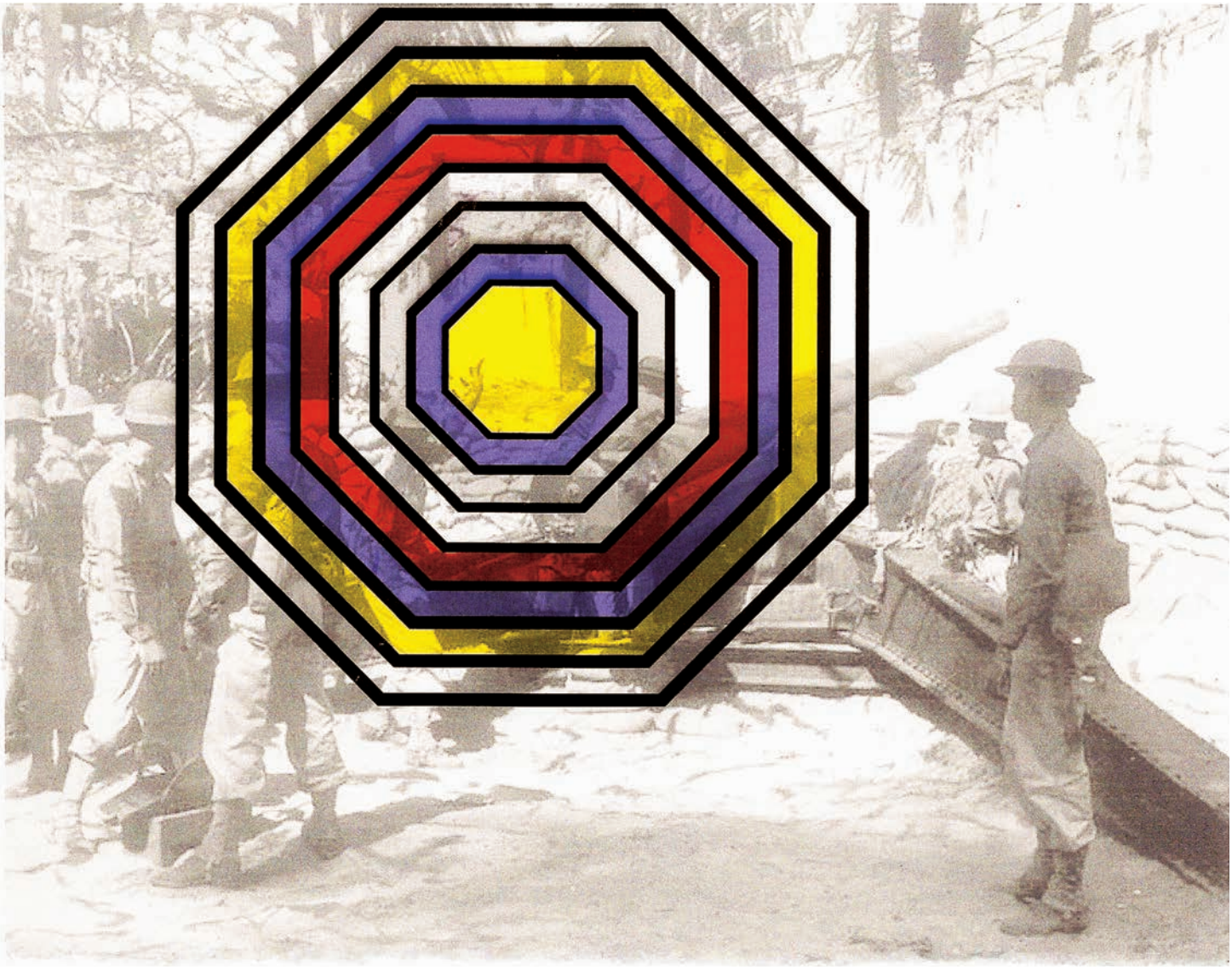
notes

OFFSHORE URBANISM, LEBANON
Evacuation barges for the entire Lebanese population in case of another war (*opposite*).



notes

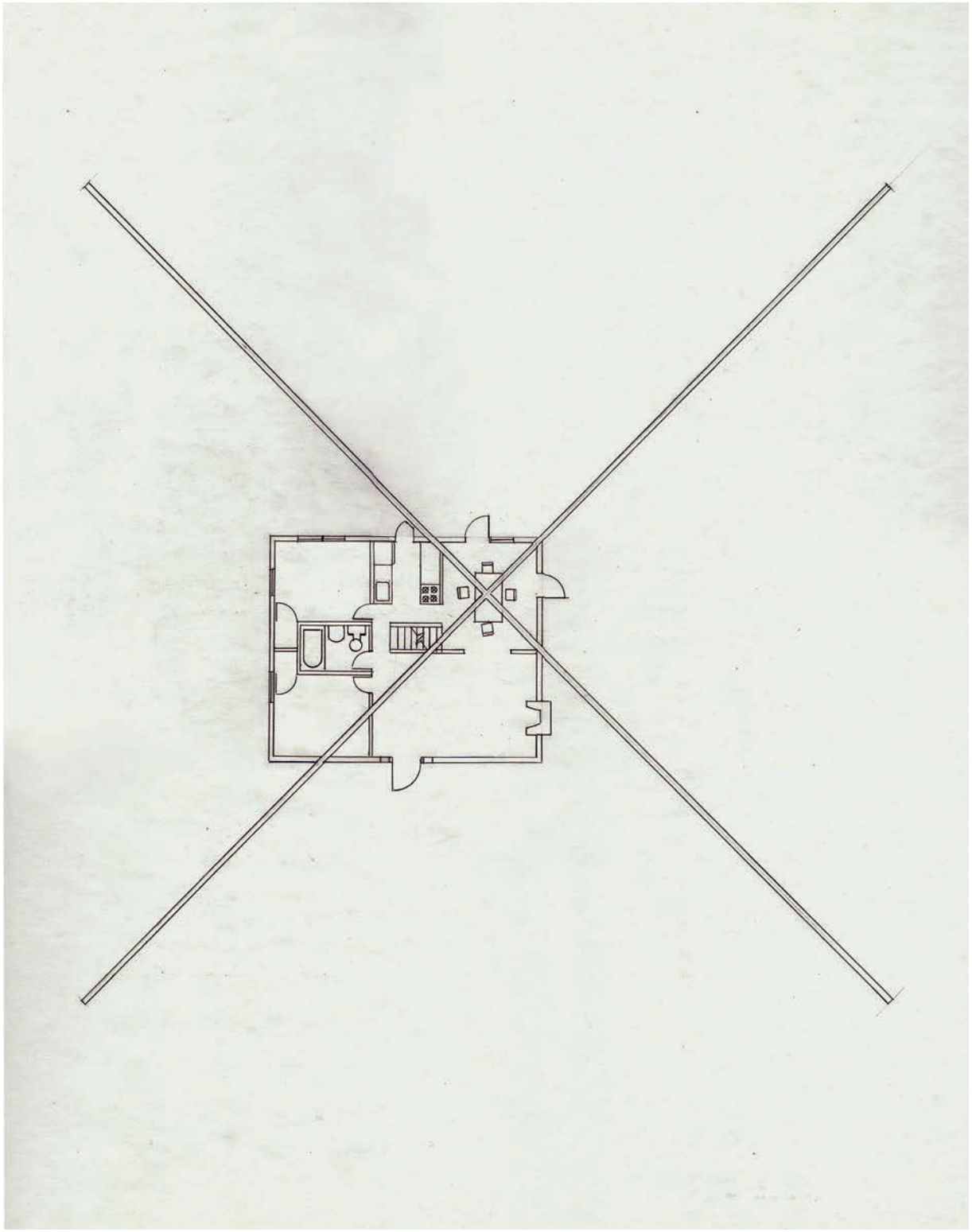
Arab Cultural Center competition for ideas in Washington DC, first-prize-winning entry.



name JON CUYSON category Critical Intervention

Ian McKay

name IAN MCKAY category MANUFACTURED PLANET
project title CYCLONOPOLIS location SPACE
notes AN ARTIFICIAL PLANET. BUILT IN SPACE. PUT INTO ORBIT AROUND DISTANT SUN. ROTATION AT EARTH SPEED CREATES CENTRIFUGAL GRAVITY FOR LIFE INSIDE WHILE THE EXTERIOR IS ALL SOLAR PANELS. PORTALS ALLOW DIRECT SUNLIGHT TO ENTER AND IN ROTATION CREATE NIGHT AND DAY AROUND INTERIOR SURFACE.



Allan Wexler

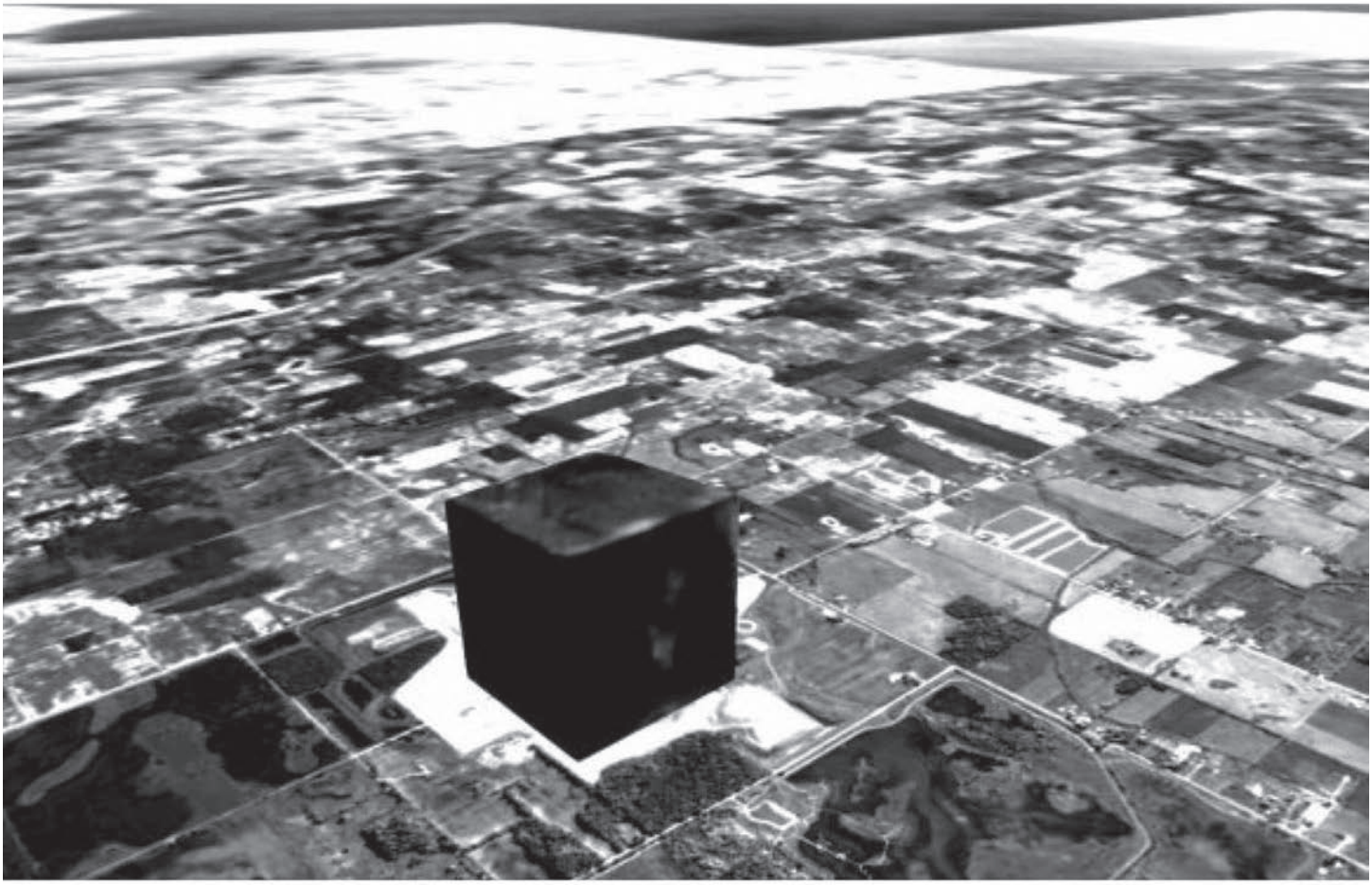
notes

A fortification against the dangers of public life, rumor, scandal, and forgetting.

Lior Galili

name Lior Galili
project title TIME-IN in TIMES SQUARE
category CRITICAL INTERVENTION
location TIMES-SQUARE, NY

notes
An initial sketch testing a condition of bisecting Times Square into half (Section is taken from the middle of the site and is looking South,) and excavating the remaining portion by the height of the tower to create a "mirroring" stage between the overt existing Tower's height and the covert underground subway's depth. The intention was to allow — what is experienced as restricted — the subject's sense of depth, transparency and, in Piranesi's tradition, the magnificent atmosphere which is inherent yet suppressed.

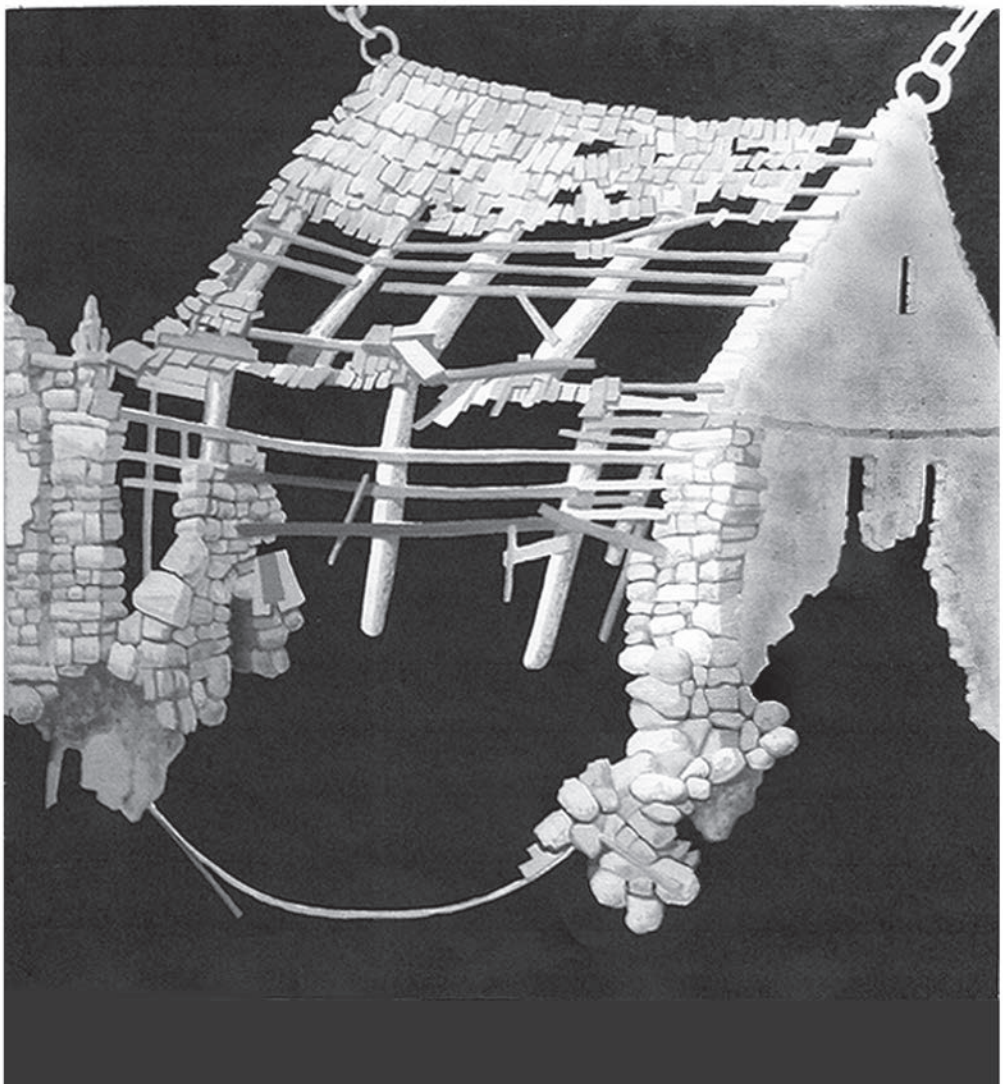


name MARCIN KEDZIOR *category* CRITICAL INTERVENTION/MUSEUM
project title INCINERATOR ASH CUBE *location* ON TOP OF CARLETON FARMS, 30 MILES OUTSIDE OF DETROIT, MICHIGAN
notes
THIS IS A MONUMENT MADE FROM FLY ASH, FROM NEARBY REFUSE INCINERATORS AND HARDENED (LIKE CONCRETE) USING WATER. IT IS BUILT ON TOP OF ONE OF THE LARGEST LANDFILLSITES IN N. AMERICA (OVER 30 TIMES THE SIZE OF THE PYRAMIDS). VISITORS ARE INVITED TO CLIMB TO THE TOP AND CONTEMPLATE THIS RUIN AND REPRESENTATION OF AN INDUSTRIAL AND COMMERCIAL CULTURE.

Mary Hale

name MARY HALE
project title SEND MY LOVE TO TIJUANA
notes
INTERIOR PERSPECTIVE OF A PROPOSAL FOR A MONUMENTAL PEDESTRIAN BRIDGE EQUIPPED WITH HIGH-SPEED TELECOMMUNICATIONS TECHNOLOGY AND LIT BY END LIT FIBER OPTIC CABLES.

category CRITICAL INTERVENTION
location TIJUANA, MEXICO

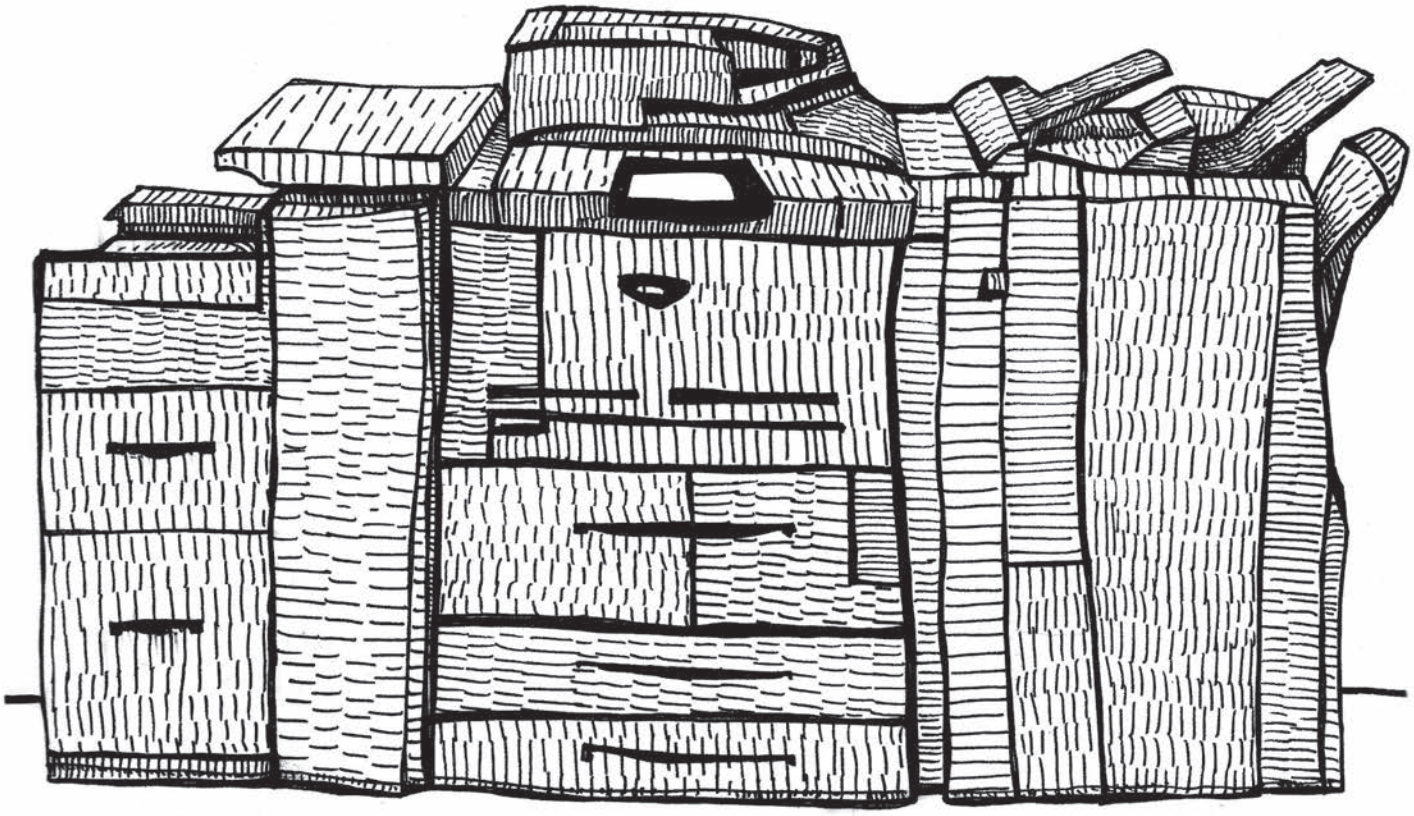


John Bowman

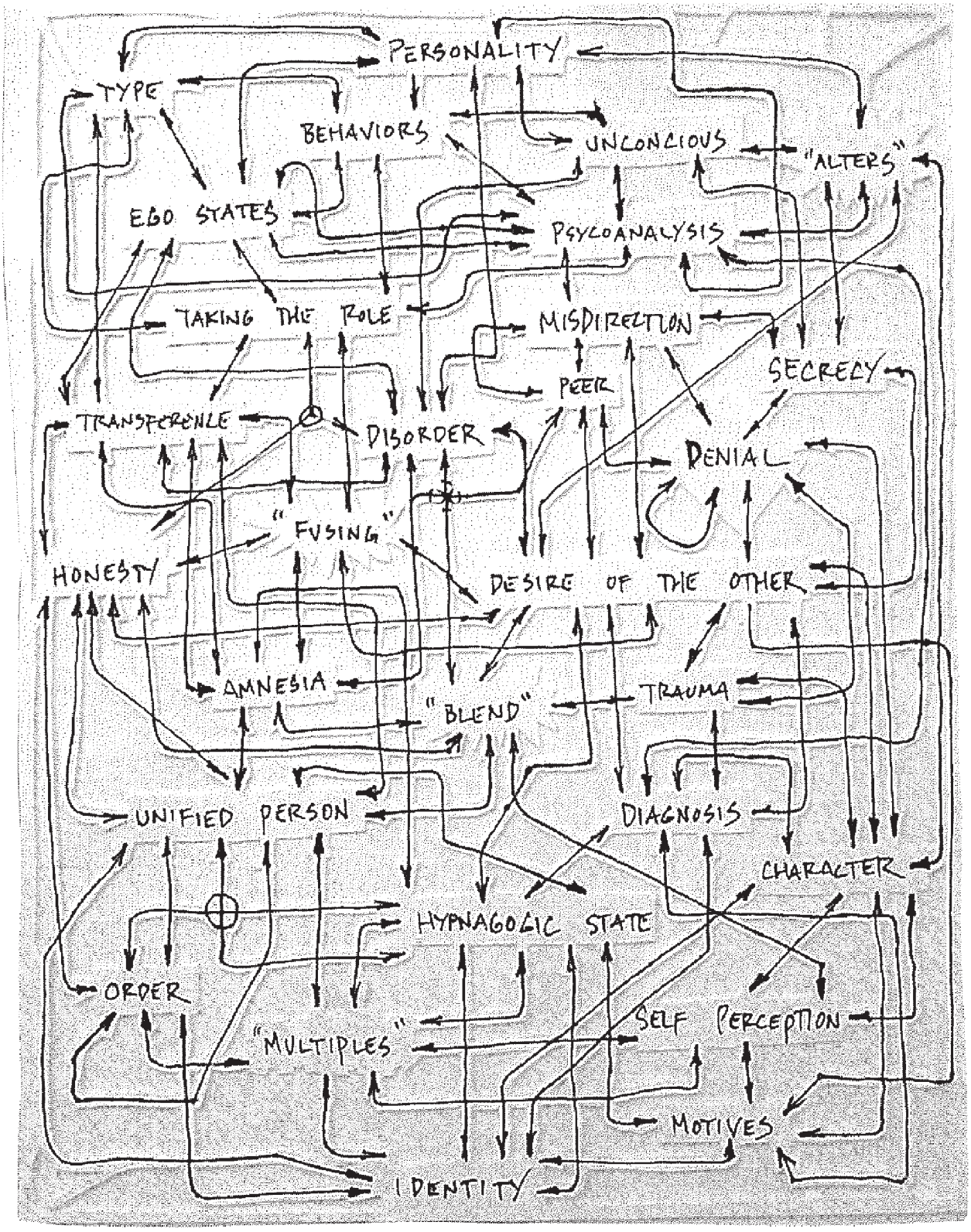
name JOHN BOWMAN category MISUSE/CRITICAL INTERVENTION
project title CHARM location ANYWHERE

notes A SUB-PRIME CASTLE IN THE AIR
FOR SALE OR LEASE.

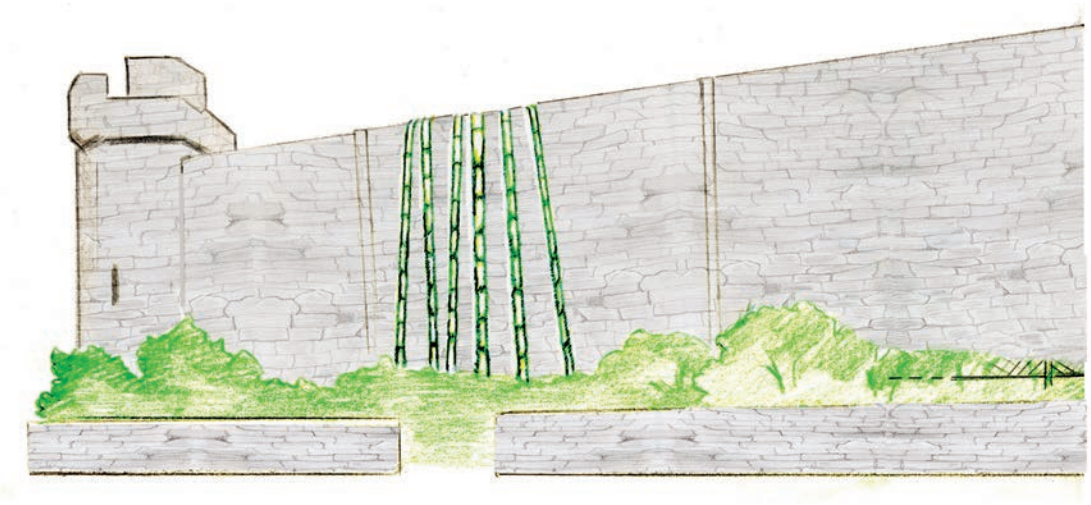
NAME JOAN LINDER CATEGORY REPROTOPIA
PROJECT TITLE ~~Copy Hall~~ LOCATION Downtown ... Somewhere
NOTES CC: CENTRAL BUREAU HALL

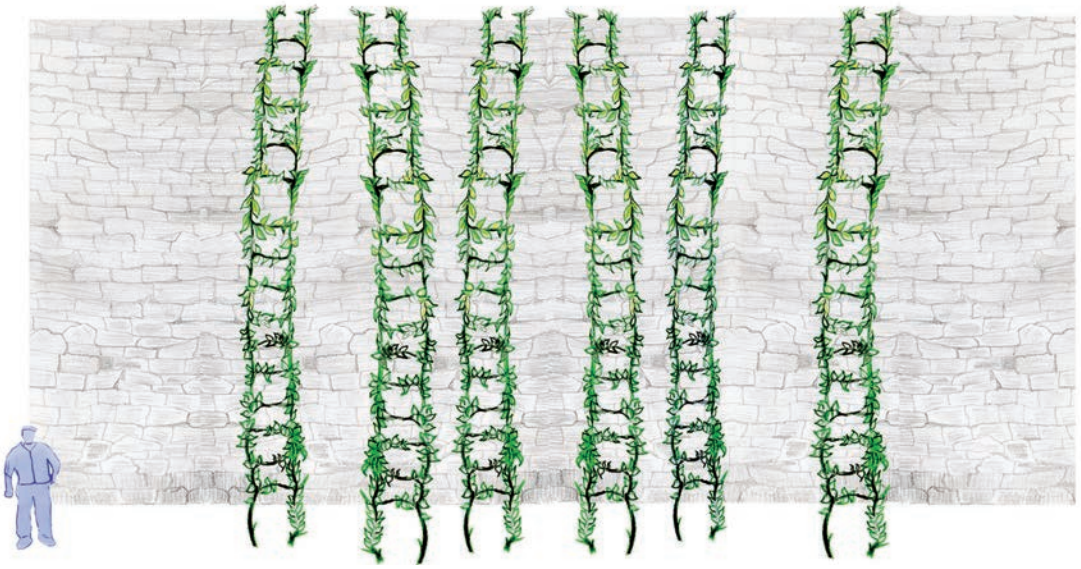


Joan Linder

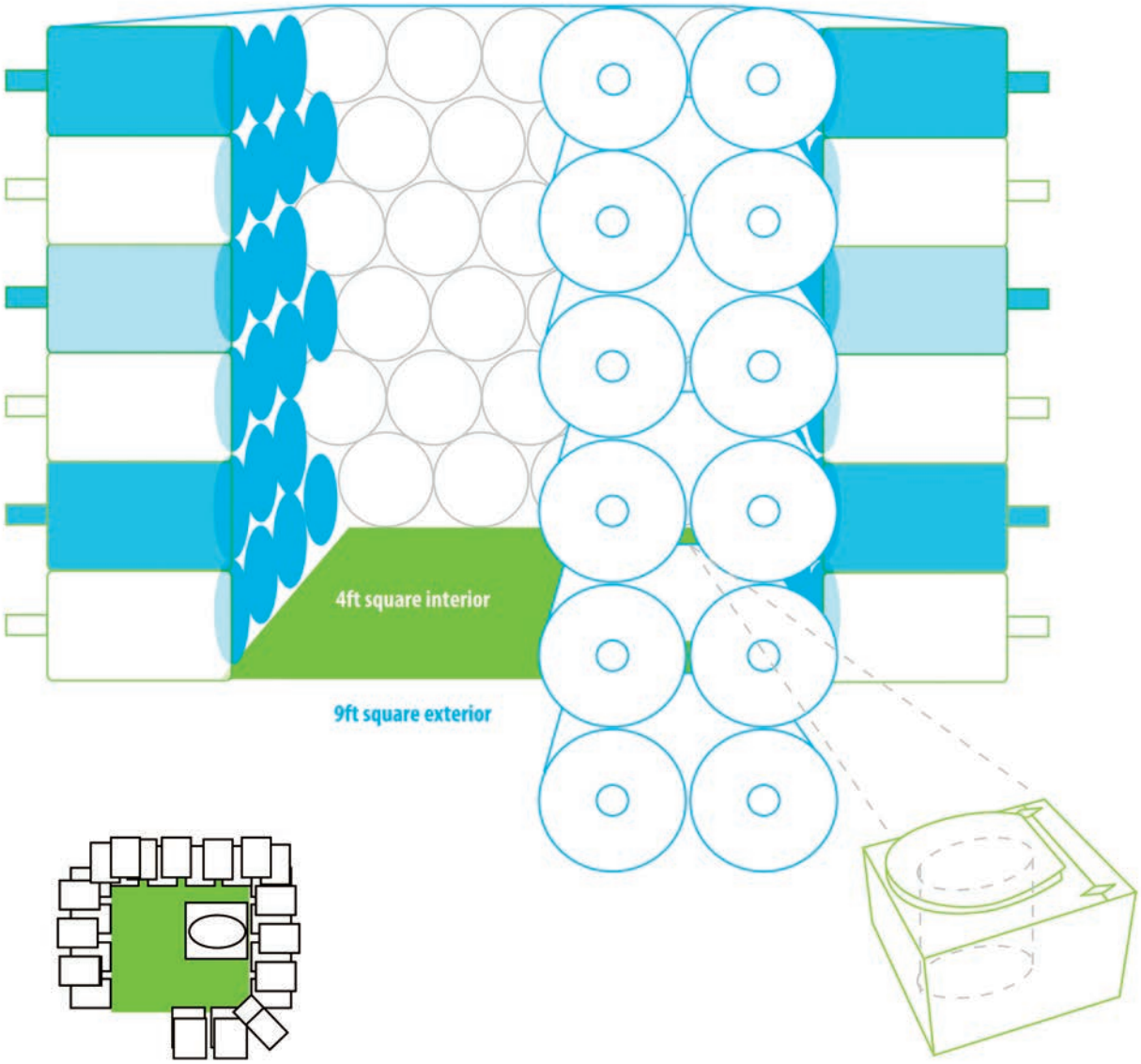


Jeffrey Gitei Hall

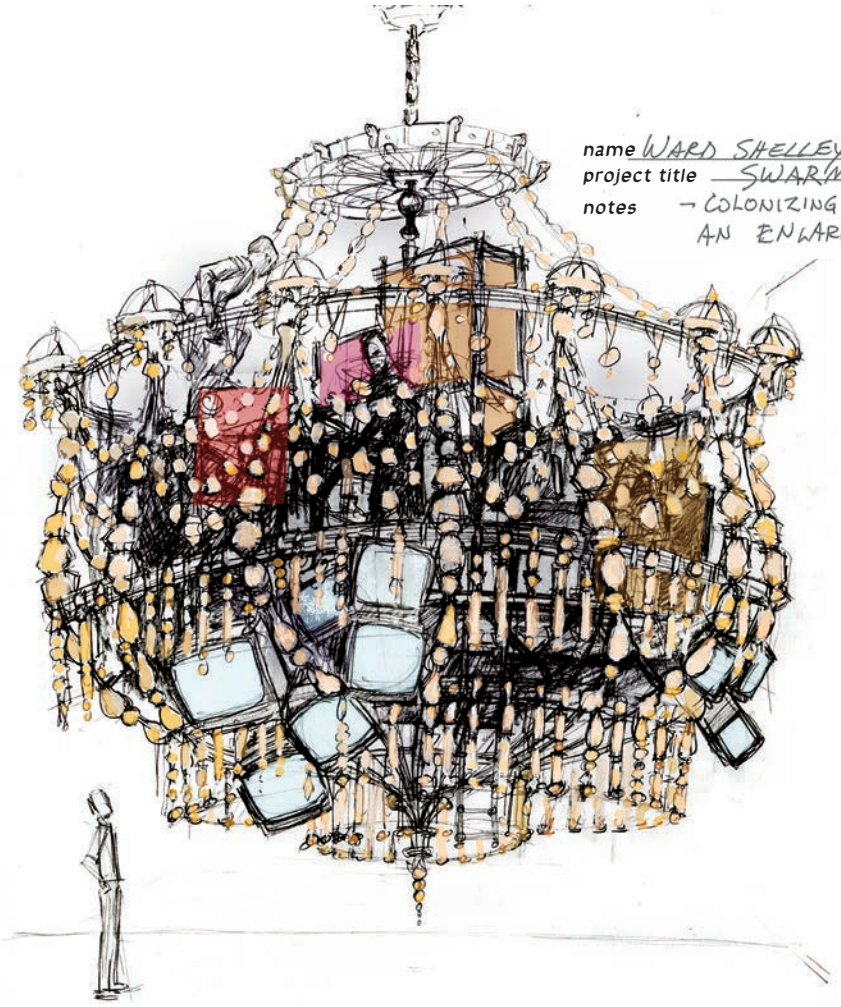




name Mark Shoffner + Rebecca Herman
project title Escape Vines
category ESCAPE PLAN
location Eastern State Penitentiary.
notes Prisoners may escape the 30-foot stone walls of the Penitentiary by growing six vine-ladders - subverting architecture through natural means.



name SMUDGE STUDIO
project title Poetics of Nightsoil
category CRITICAL INTERVENTION
location New York City
notes Materials: recycled 5 gallon water jugs and composting toilet
The Poetics of Nightsoil is an installation exploring the aesthetics of sustainability within urban contexts. It stages a critical intervention for considering water's intertwined relationship with modern sewage, water as limited resource, water's contemporary commodification as consumer product. It also offers a public environment for a valuable human resource to be experienced as something other than "waste".



name WARD SHELLEY category CRITICAL INTERVENTION / clandestine
project title SWARM #1 location space
notes → COLONIZING THE ARISTO-PLUTOCRATS—
AN ENLARGED CHANDELIER IN A FORMAL LOCATION

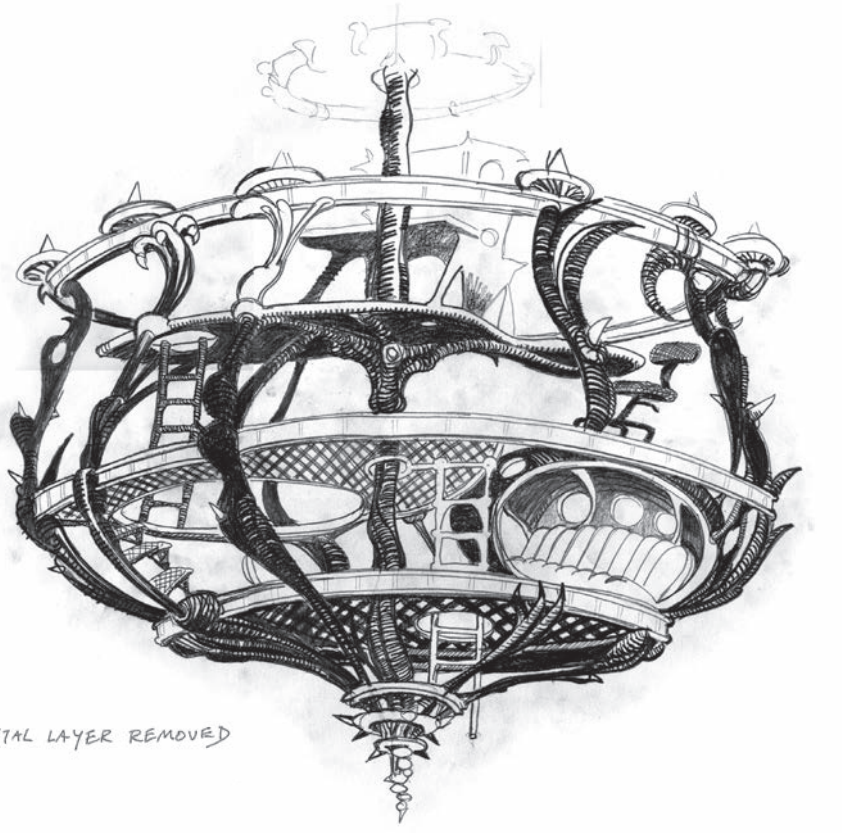
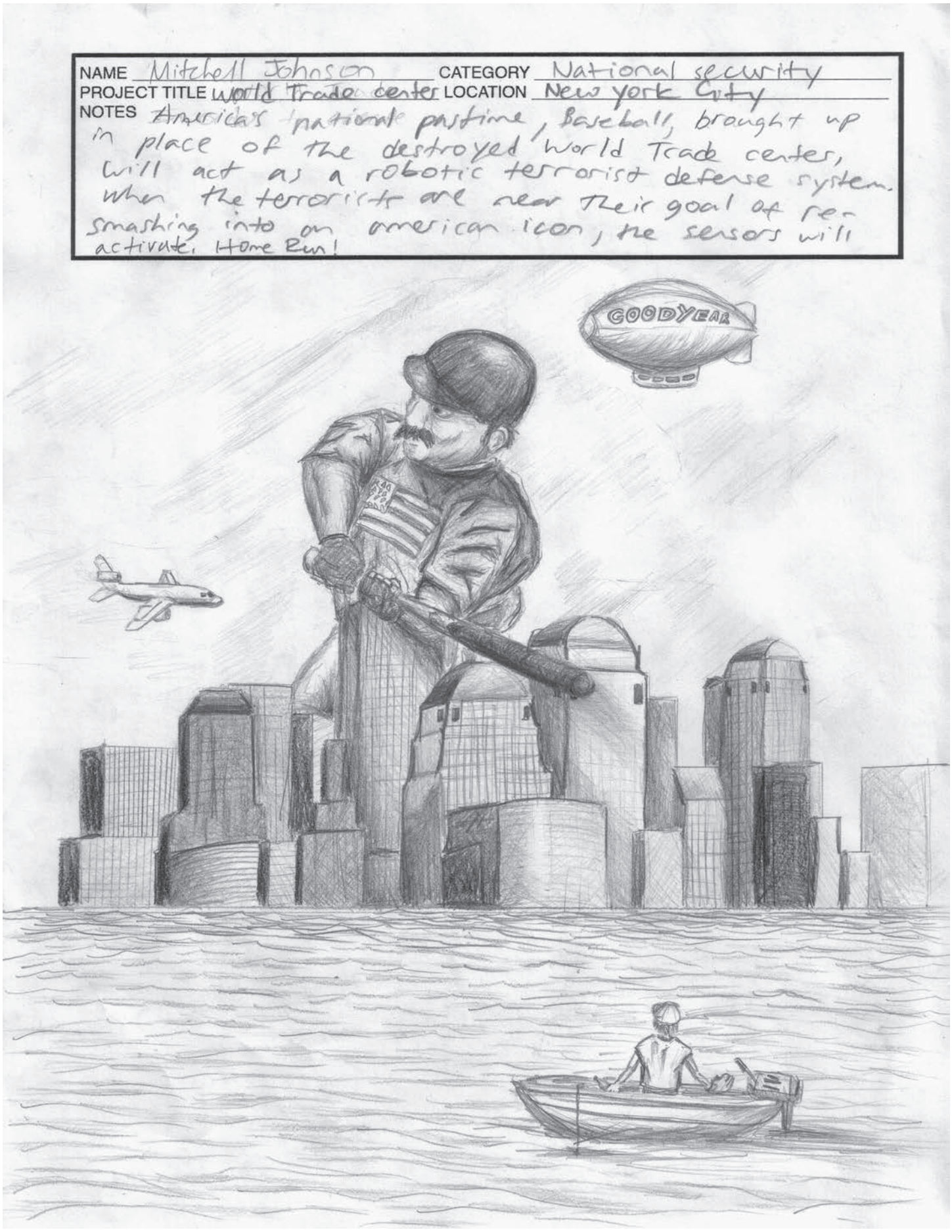


DIAGRAM OF SWARM WITH CRYSTAL LAYER REMOVED
(SEE DRAWING #1)

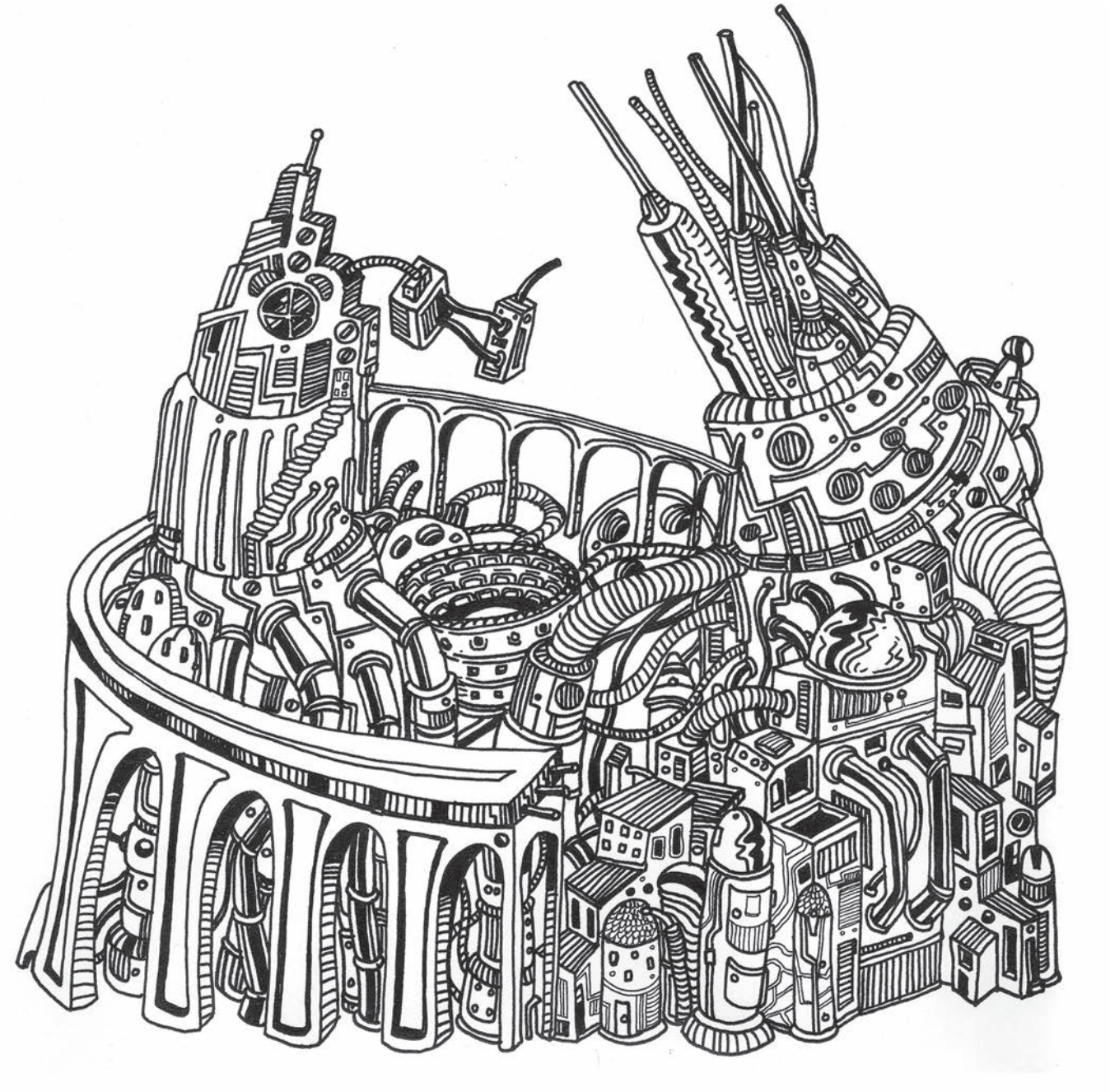
Ward Shelley



Mitchell Johnson

name ERNEST CONCEPCION
project title JOLOG-HOOD

category SQUATTER/BIOTECH/INVASION
location MANILA 3000 A.D.

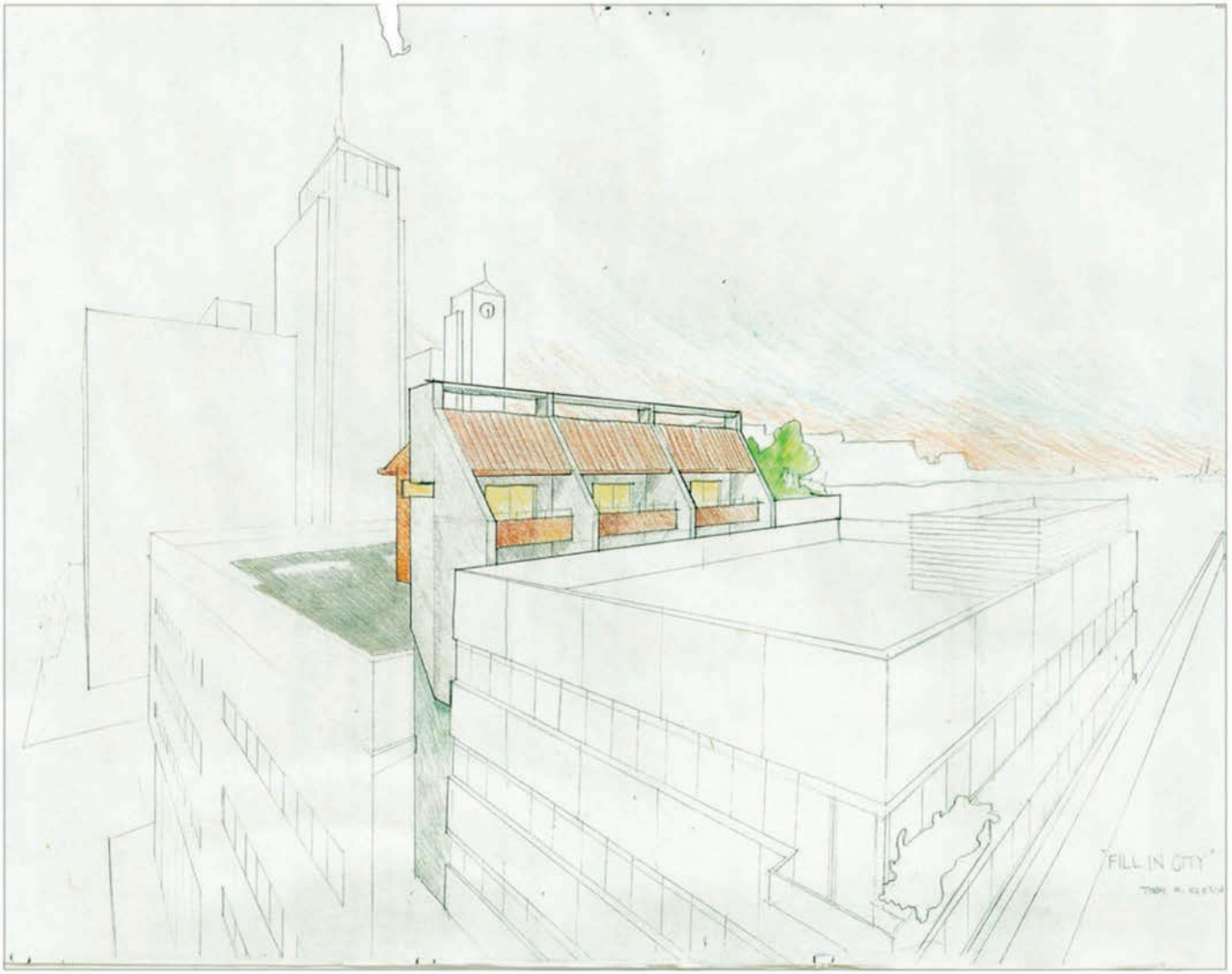


Ernest Concepcion

name BILLY MALONE
project title "BOY OH BOY"
category RELAXATIVE
location COASTAL NORTH CAROLINA

Billy Malone

Toby R. Keeton

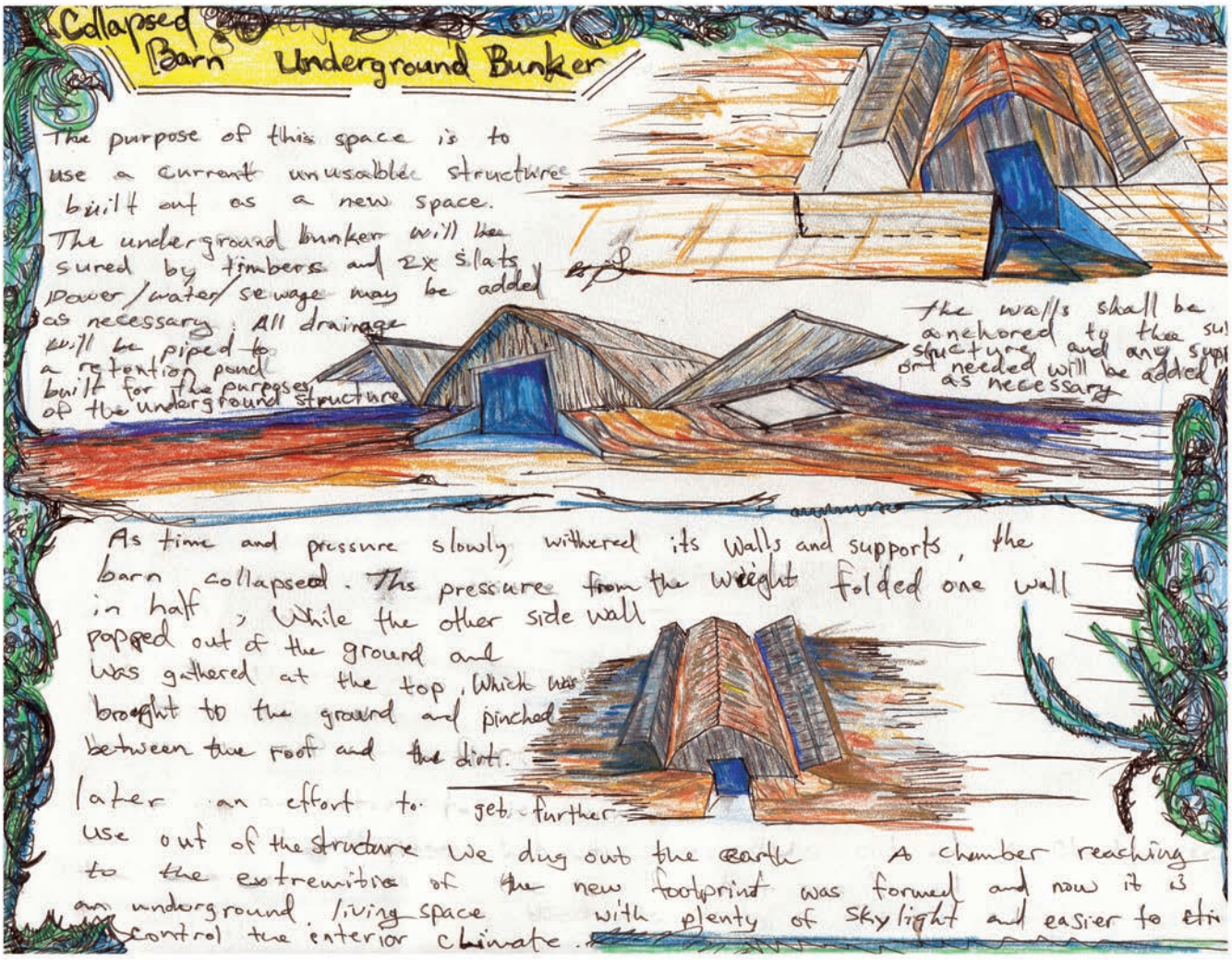


notes

Study of using "leftover" urban space for habitation. As density increases, spaces between, around, on top of, and under existing buildings will be utilized. How will this inevitability be carried out? What will it look like? How will it feel?

name BEN GRASSO
project title SETTLEMENT

category ESTABLISHED MISUSE
location



Bojo Lawrence

name Bojo Lawrence
project title Collapsed Barn Bunker
category Adaptation Reuse
location Just outside the city

Bruce Conkle

notes

Bruce Conkle envisions a future of sailing agricultural behemoths; retrofitted oil tankers that are highly adaptable to temperature fluctuations, rising sea levels, and changing precipitation patterns. Crops, orchards, and forests could be grown on these ships by resident arborists, horticulturalists, beekeepers, and others.

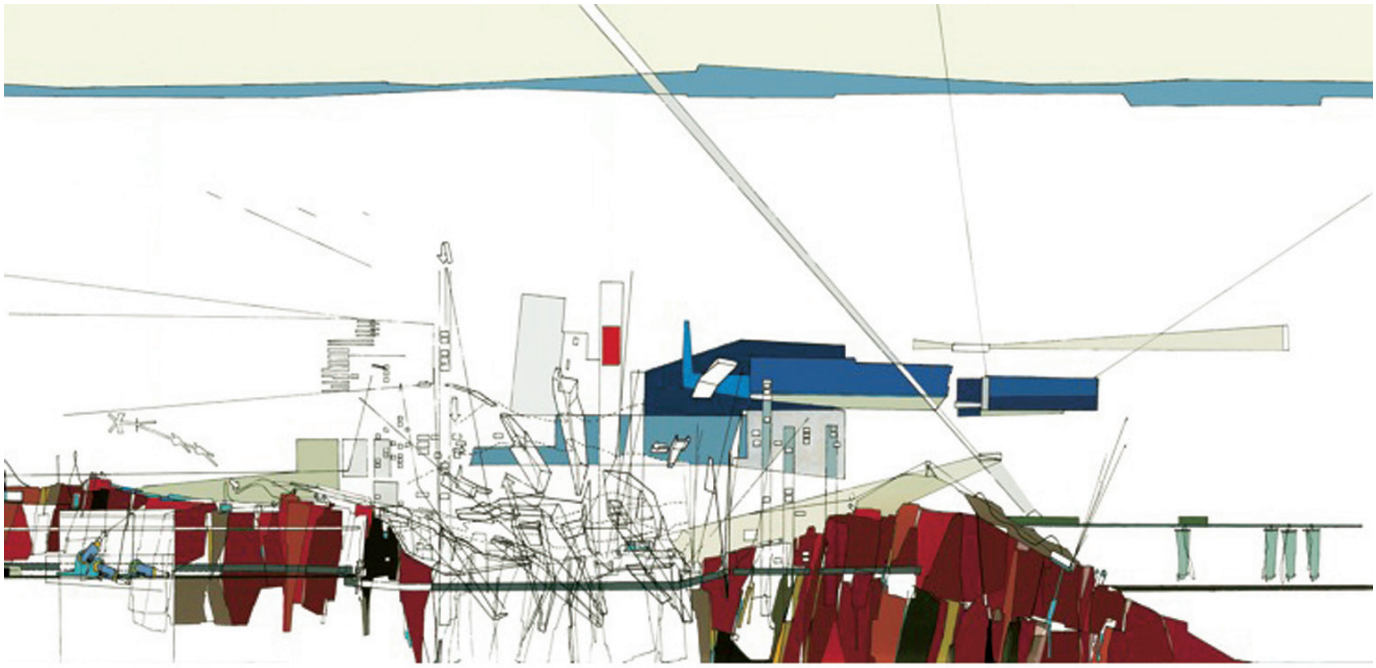
name Bruce Dow
project title FRESH KILLS GRAND PRIX
category ADAPTATION / Reuse
location STATEN ISLAND. NY
notes
TALLER THAN THE STATUE OF LIBERTY. the closed FRESH KILLS landfill could be sculpted into a functional GP motorcycle raceway, reclaiming an otherwise toxic landscape as a WORLD-CLASS ATTRACTION. the methane the site produces could be used to power the motorcycles.

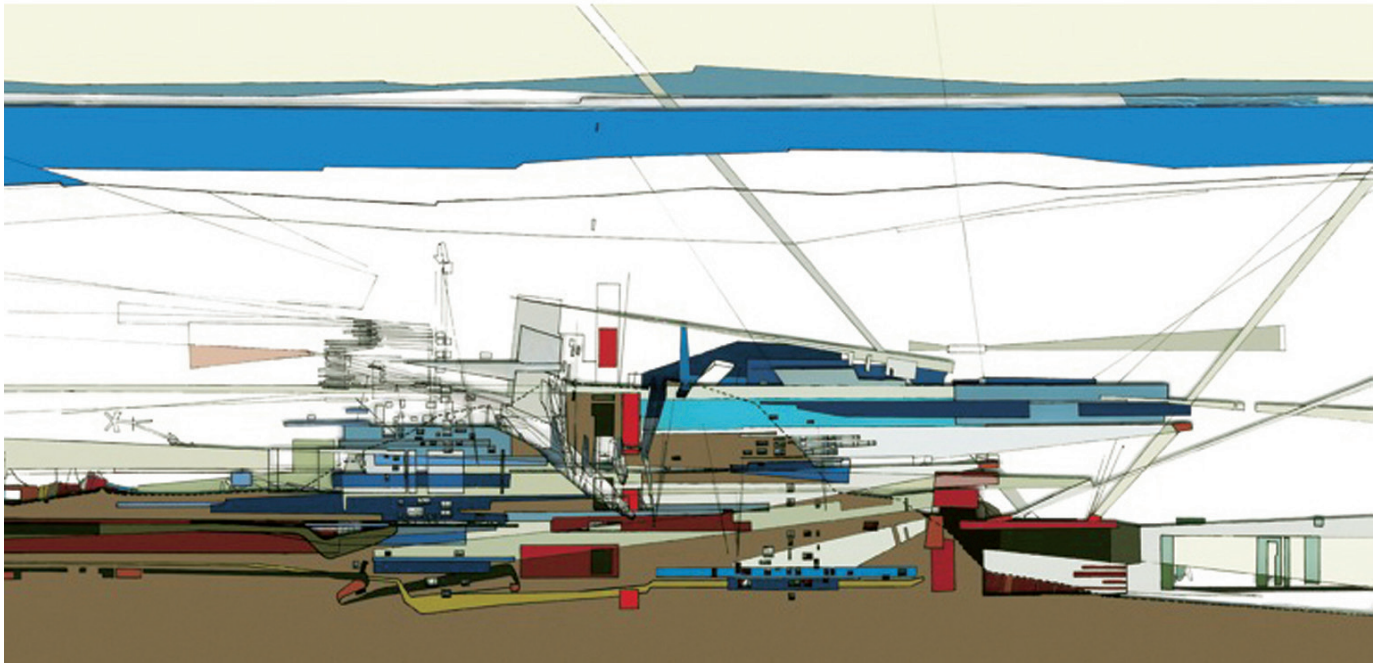
Bruce Dow

Bari Ziperstein

NAME MARK SMOUT CATEGORY TECHNO-ECOLOGICAL
PROJECT TITLE THE GEOFLUIDIC LANDSCAPE LOCATION OSLO, NORWAY.
NOTES

THE LANDSCAPE ON MASS IS ANALAGOUS TO THE PATTERN AND WORKINGS OF A MICROSCOPIC INTEGRATED CIRCUIT ETCHED ONTO SILICON. UNLIKE THE INTEGRATED CIRCUIT THE LANDSCAPE COMPUTER, WITH ITS PROCESSORS AND DECISION MAKING WILL BE OBSERVABLE, INHABITABLE. ITS INPUTS, GATES AND OUTPUTS BECOMING FOUNTAINS FLOWS AND JETS.



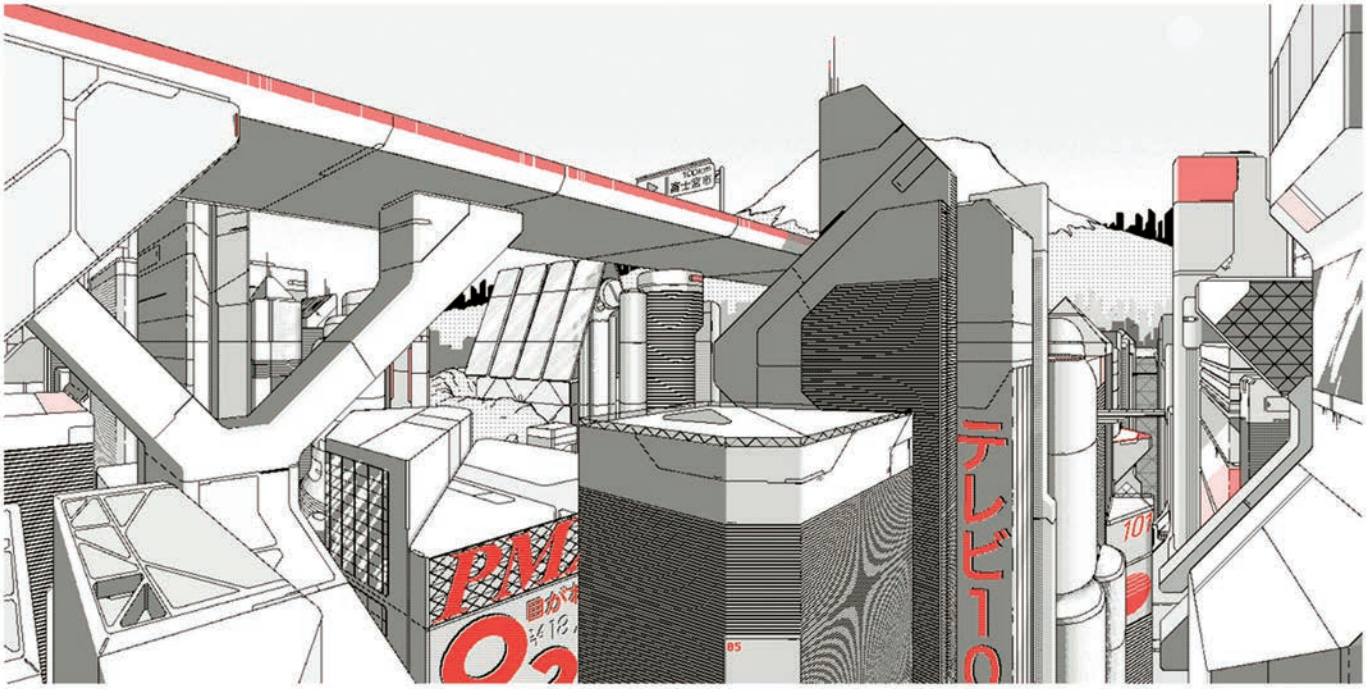


Mark Smout

Stan Allen

Field Conditions Diagrams, 1996 | Field Conditions Maribor, 2010

D.V. Caputo

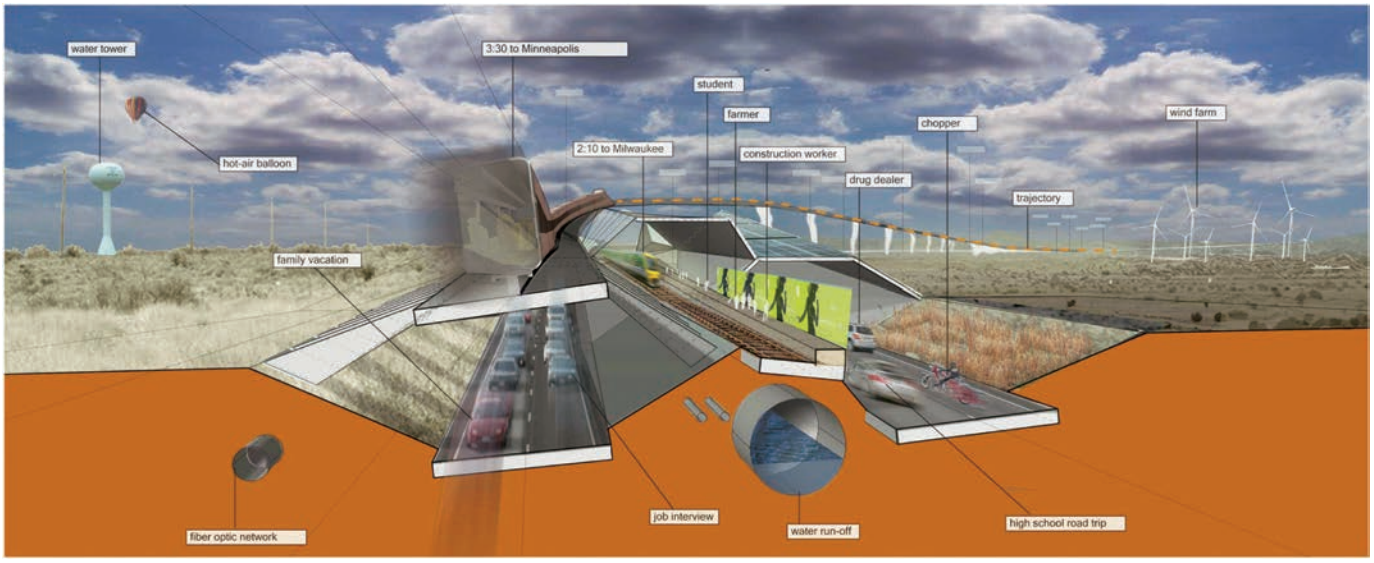


name D.V. Caputo
project title Fuji-Shi
category Other / city
location Japan.

notes After sustained decades of global warming and its resultant climate change, during which water levels rose worldwide, the Japanese government decided to implement a gradual mass emigration of Tokyo to higher ground—the upper levels of Mount Fuji. As a result, the three separate cities surrounding Fuji—Gotemba, Fujiyoshida, and Fujinomiya—merged and expanded into one larger city called "Fuji-shi," much of which had been built upon Fuji itself, which had been officially declared "inactive" 20 years before the official decision. Fuji-shi is now the new capital of Japan and two times larger than Tokyo in its heyday. Solar power stations, installed on each and every building and elevated surface, power most of Fuji-shi's needs as fresh water is desalinized from the salt water that surrounds it.

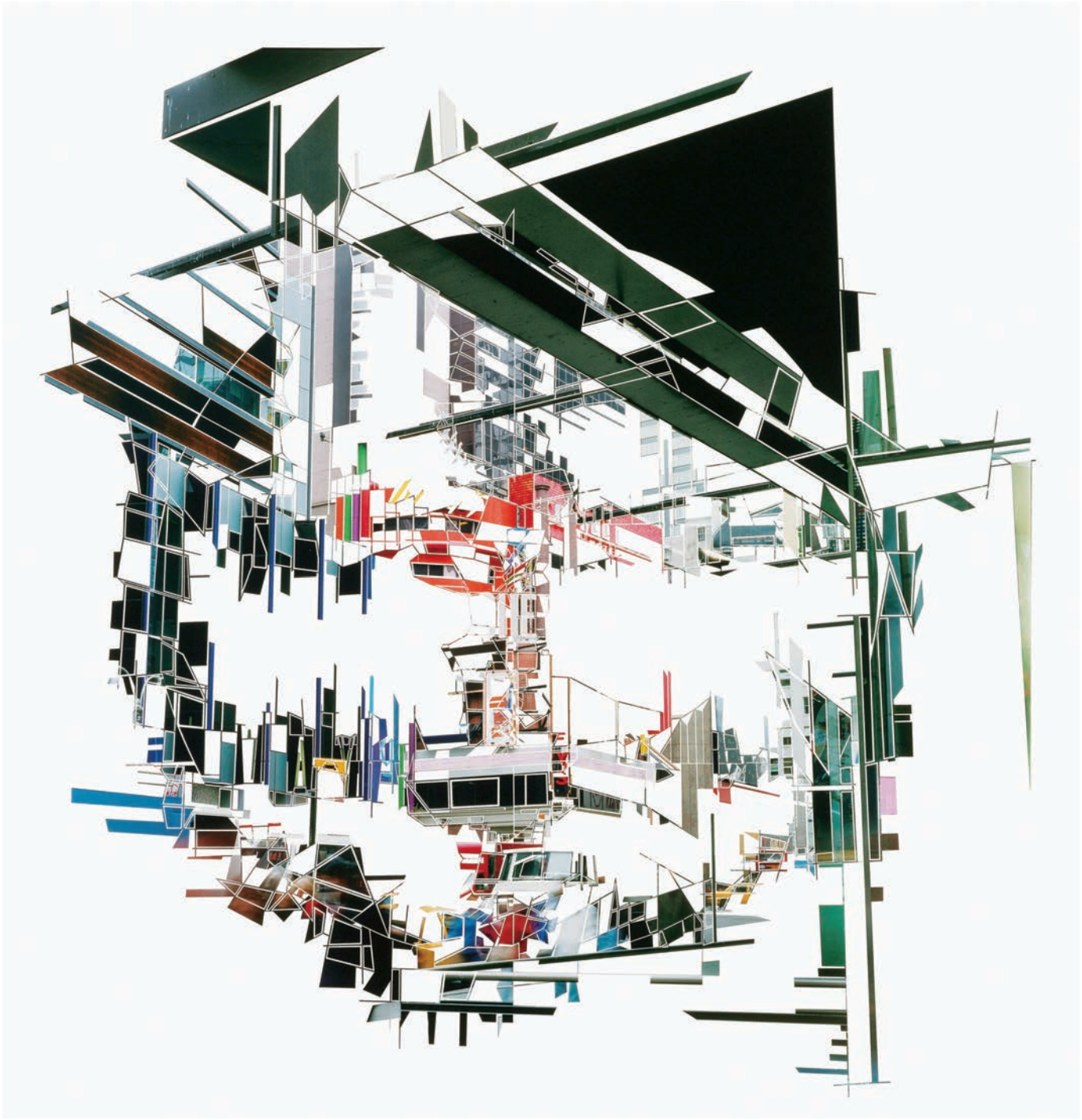
INTERMODAL INTERSTATE, US INTERSTATE SYSTEM

Ryan T. O'Connor



name Ryan T. O'Connor
project title Intermodal Interstate
category Critical Intervention / Adaptation
location U.S. Interstate system

notes This project seeks to re-~~affirm~~ the role of infrastructure items as isolated entities. In this future the automobile is not gone completely, instead it is incorporated & rejuvinated through bundling new infrastructures in the median & right-of-way space. These new infrastructures include a high-speed mag-lev train, regional & local rail lines and technology, waste & power links. This situation can enhance the existing interstate system and bring mass transit back into the American consciousness without dismissing our unique & historic relationship with the automobile.



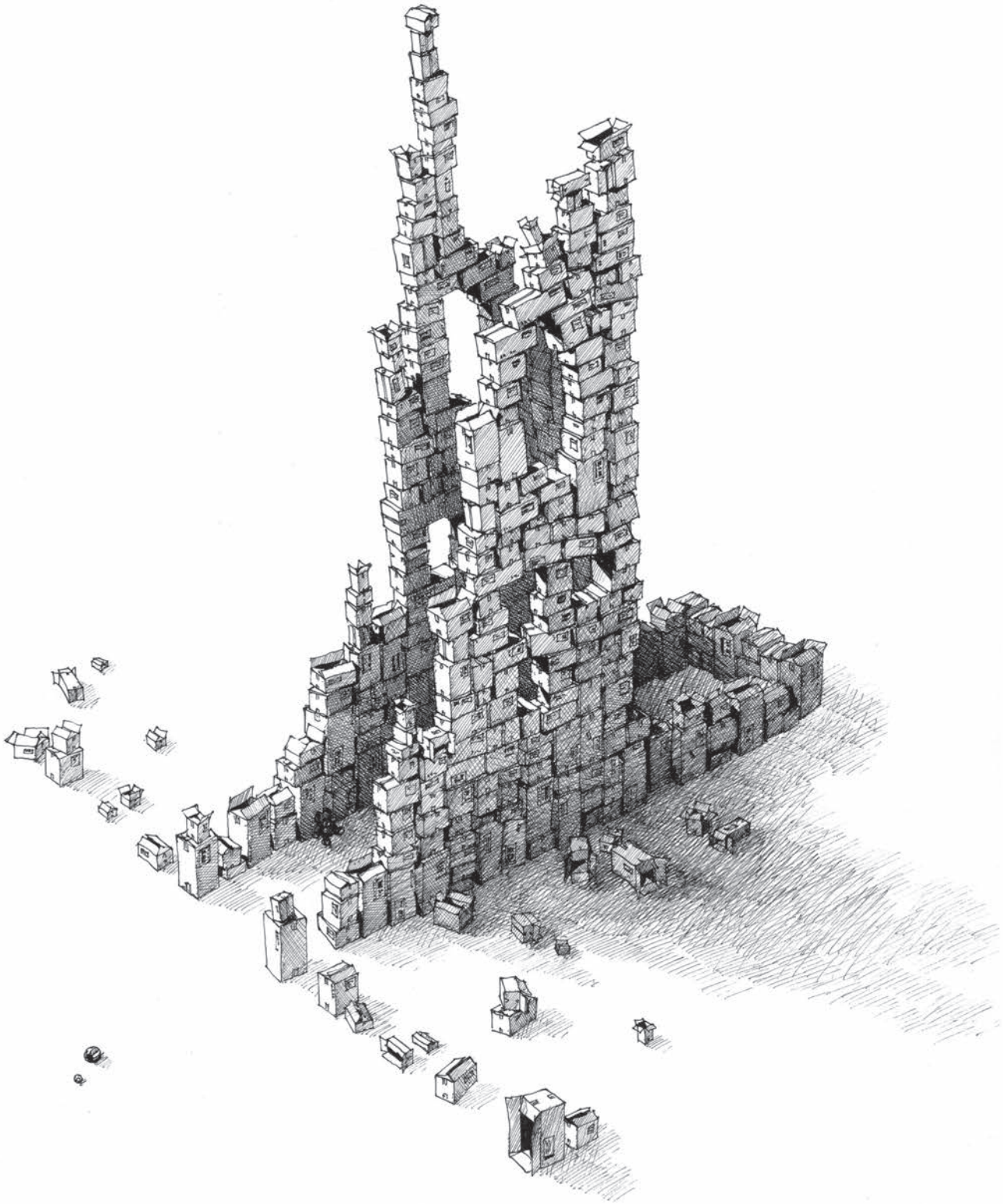
name RICHARD GALPIN
project title FREE STATE II
category ADAPT / REUSE
location NY
notes

" HORNS TRUMPET! WE SHALL NOT HAVE SUCCEEDED IN DEMOLISHING EVERY THING UNLESS WE DEMOLISH THE RUINS AS WELL. BUT THE ONLY WAY I CAN SEE OF DOING THAT IS TO USE THEM TO PUT UP A LOT OF FINE WELL-DESIGNED BUILDINGS." *

* ALFRED JARRY. UBU ENCHAÎNÉ, (1900)

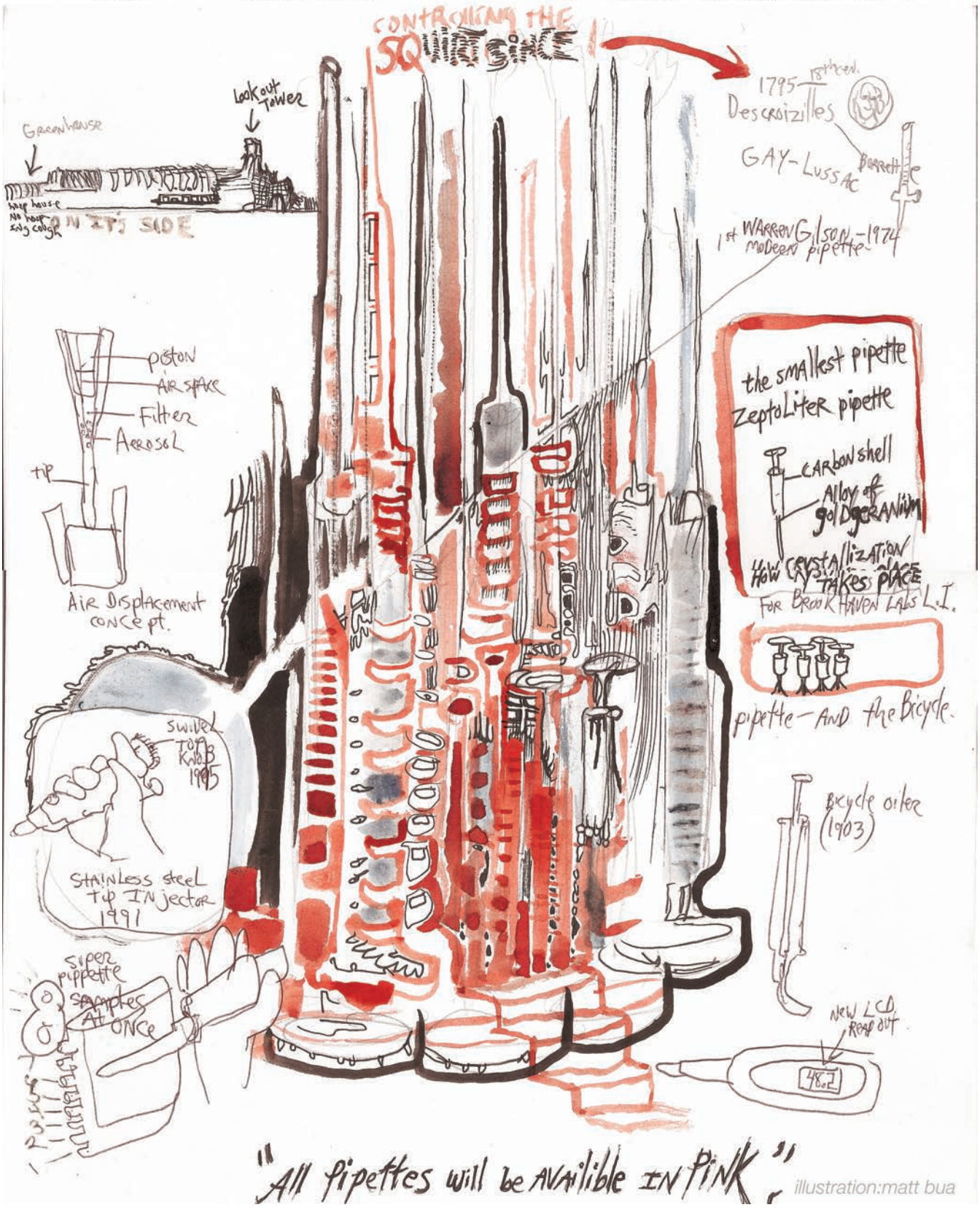
name DAVID OPDYKE
project title All Your Stuff
notes
STORAGE AND PACKAGING FOR YOUR STUFF BECOMES HOUSING AND PROTECTION FOR YOU WHEN THE RENT GOES UP.

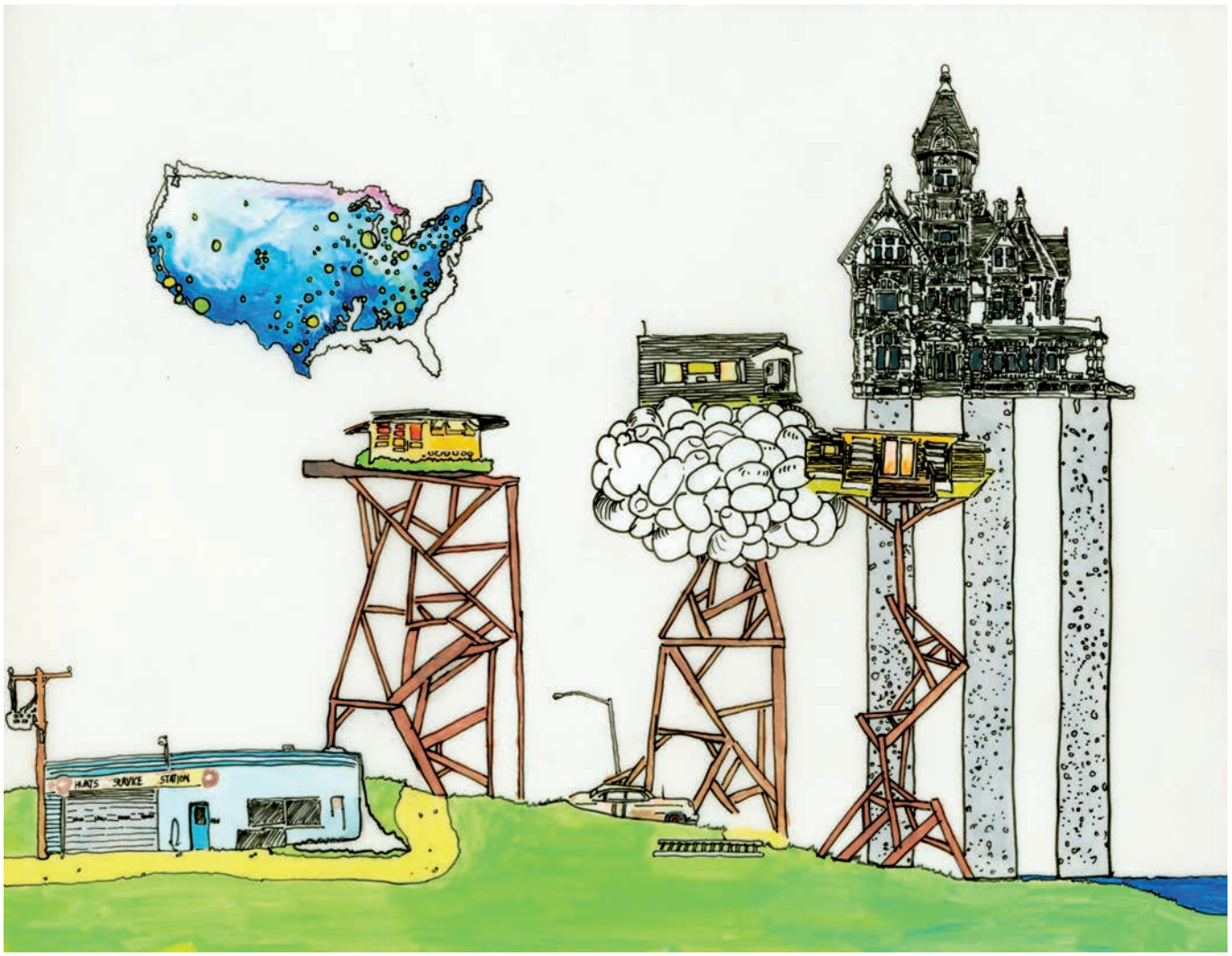
category ADAPTATION / RE-USE
location NEIGHBOR'S YARD / HIGHWAY MEDIAN / MALL PARKING LOT



David Opdyke

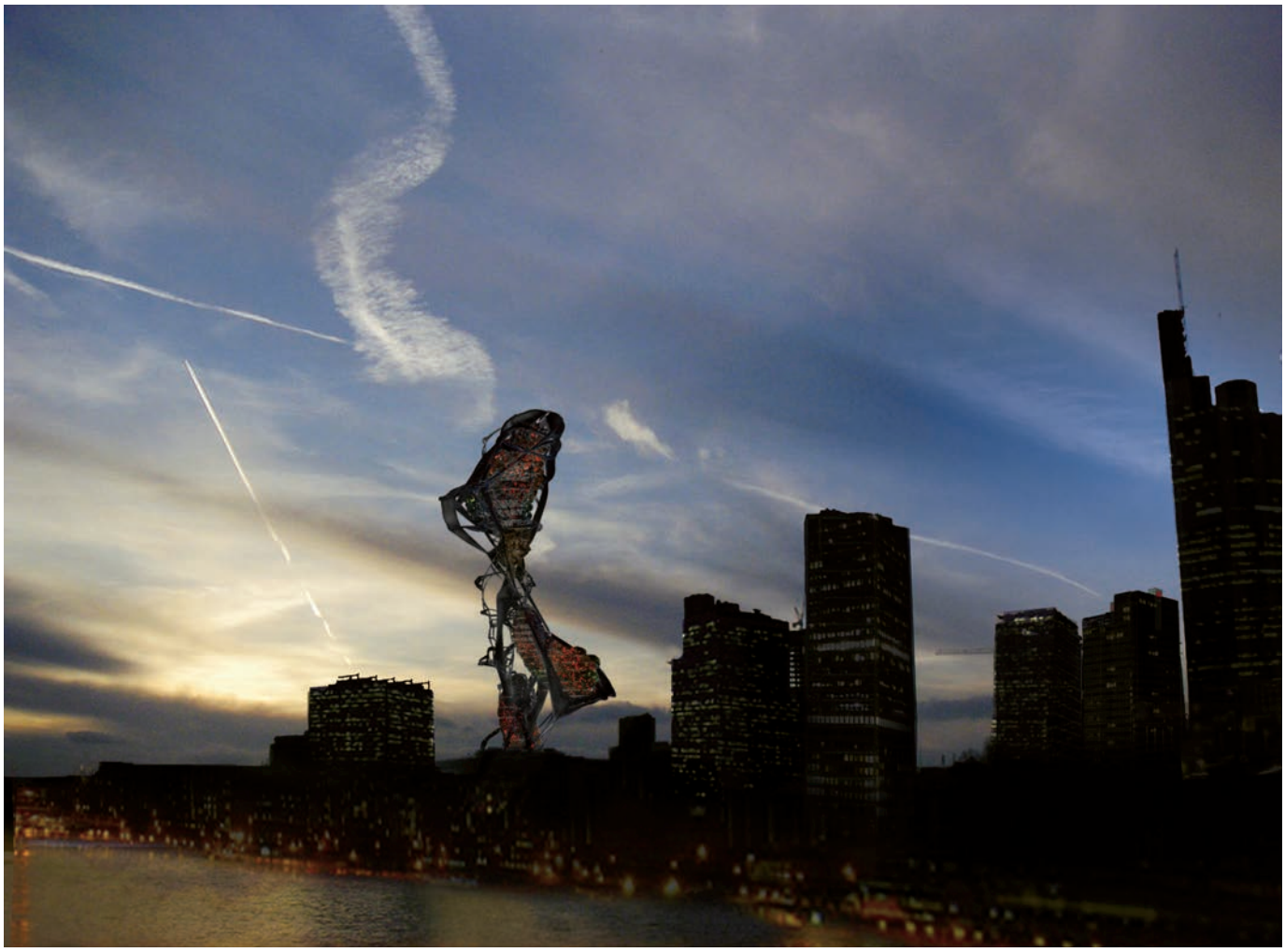
NAME Liz Berg CATEGORY Adaptation / Re-Use / Mis-Use
PROJECT TITLE Pipette House LOCATION A Scientific Lab Near You





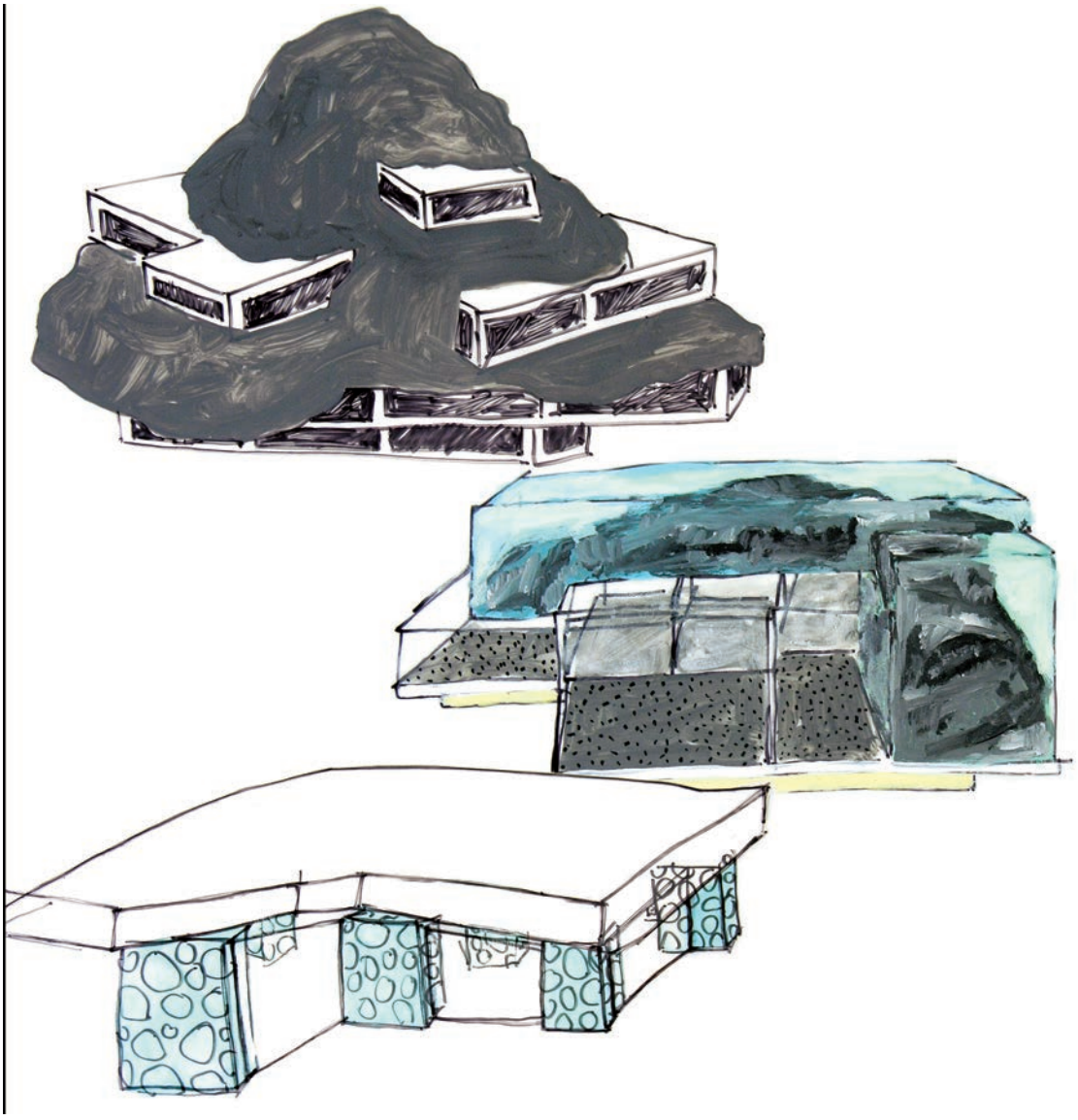
Drew Dudak

NAME Drew Dudak CATEGORY Adaptation
PROJECT TITLE Future Land Development LOCATION Eastern Coast, future Atlantic Ocean
NOTES Manifest Destiny revisited, Oceanic Expansionism



name Peter Macapia category Architecture
project title Gross Topology Tower location TBD
notes
Project developed out of an investigation to use algorithmic rest list and topologic networks with tetrahedra for skyscraper where the secondary structure could mutate and adapt to different programmatic, urban, & spatial conditions. Membrane made of ETFE.

Fawn Krieger



name FAWN KRIEGER
project title CASE STUDY STUDY
category DOMESTIC RUPTURES
location USA

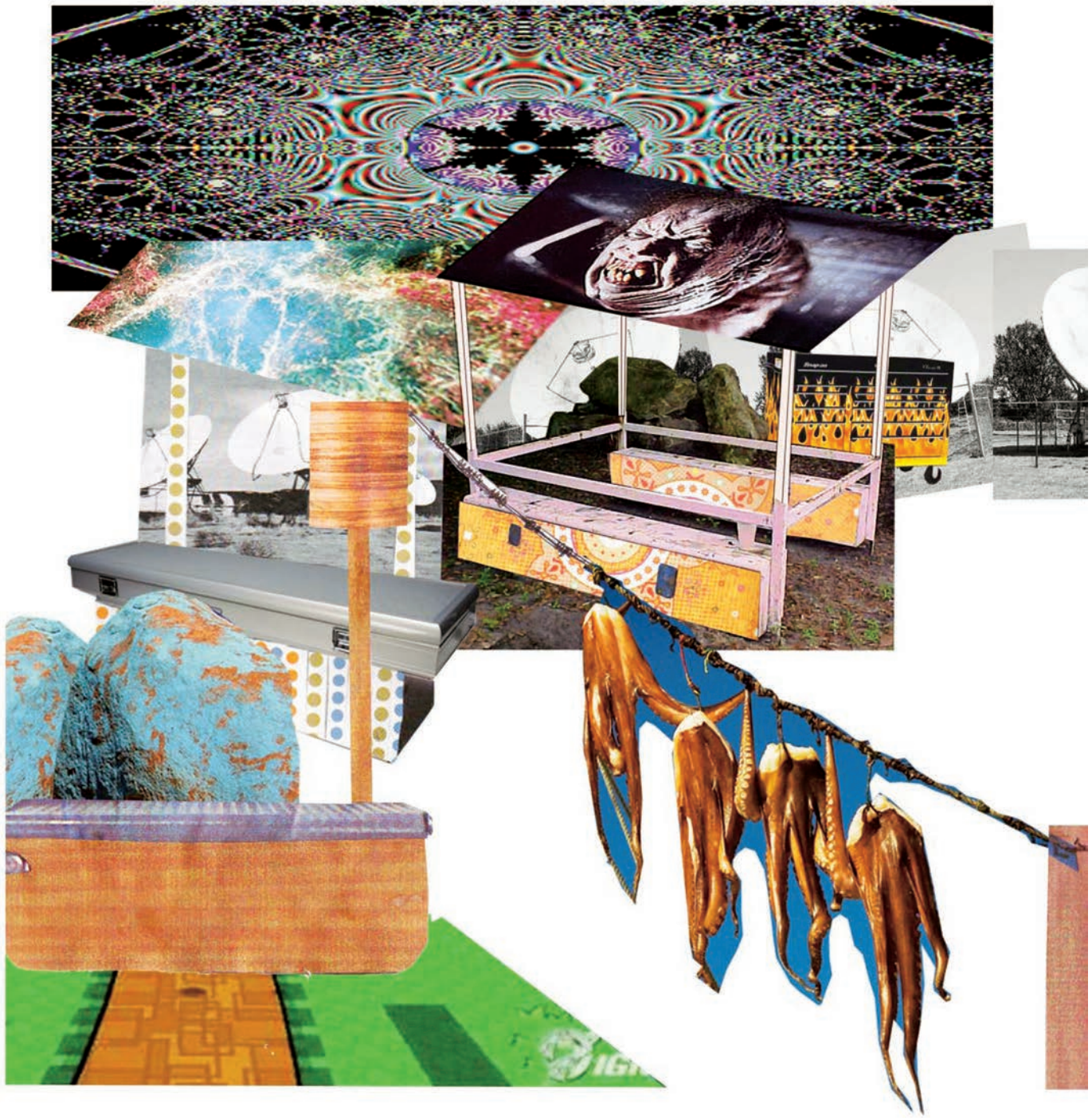
notes

INSPIRED BY JOHN ENTENZA'S "CASE STUDY" HOUSES;
BUILDING A HOME FROM THE MATERIALS OF WAR.

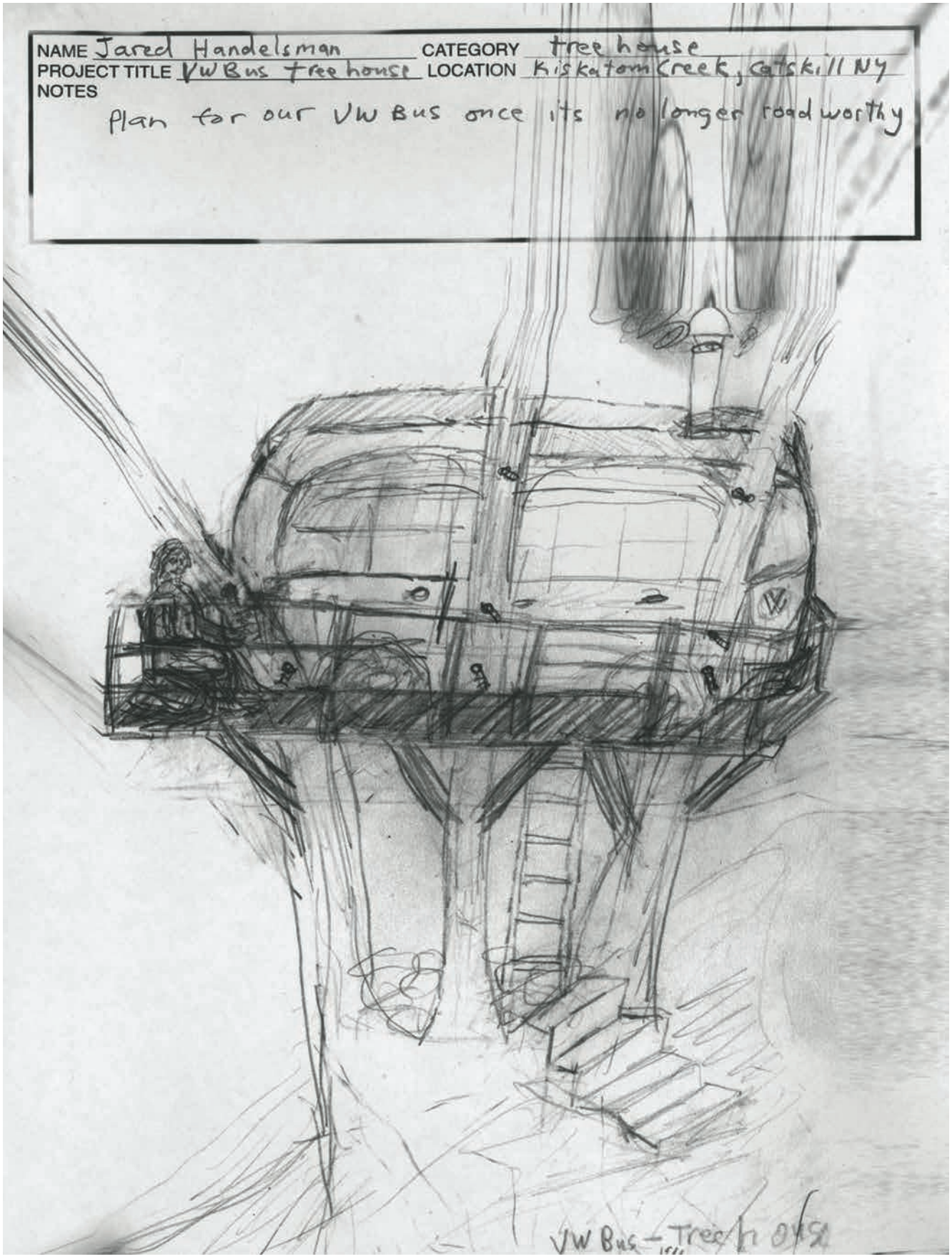
MATERIALS: SHARPIE MARKER & PAINT (ACRYLIC) ON MYLAR

notes

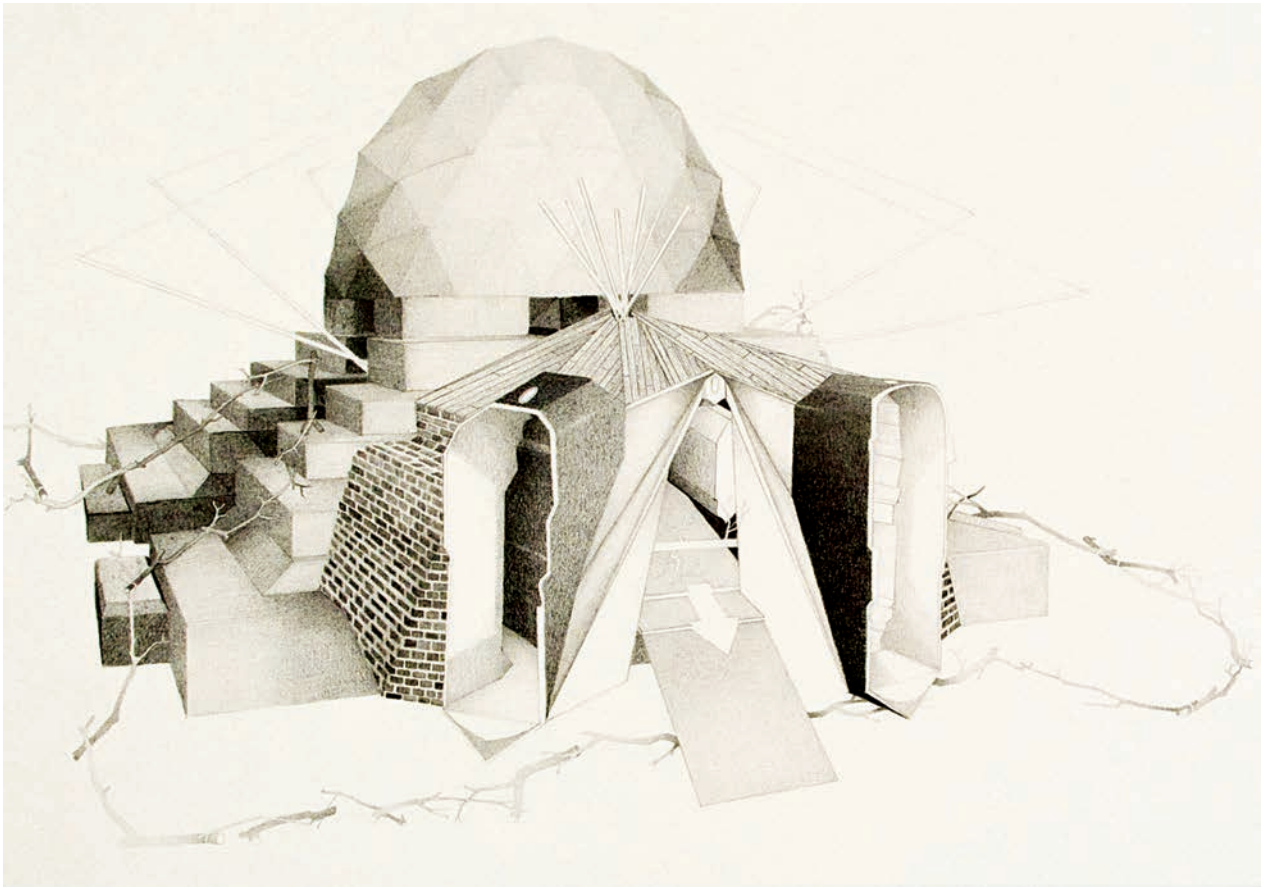
Tool boxes (originally intended for work trucks) turned into architectural units and retrofitted with decorative elements so that they become a part of the environment that will grow around them. We imagine these tool boxes—filled with tools previously unavailable in the sites where they are introduced—as generative structures: new urban and architectural textures will take shape around them. Rather than imagining a future architecture, we merely set the process of its production in motion, relieving ourselves of the (impossible?) task of foreseeing the structural morphologies to come.

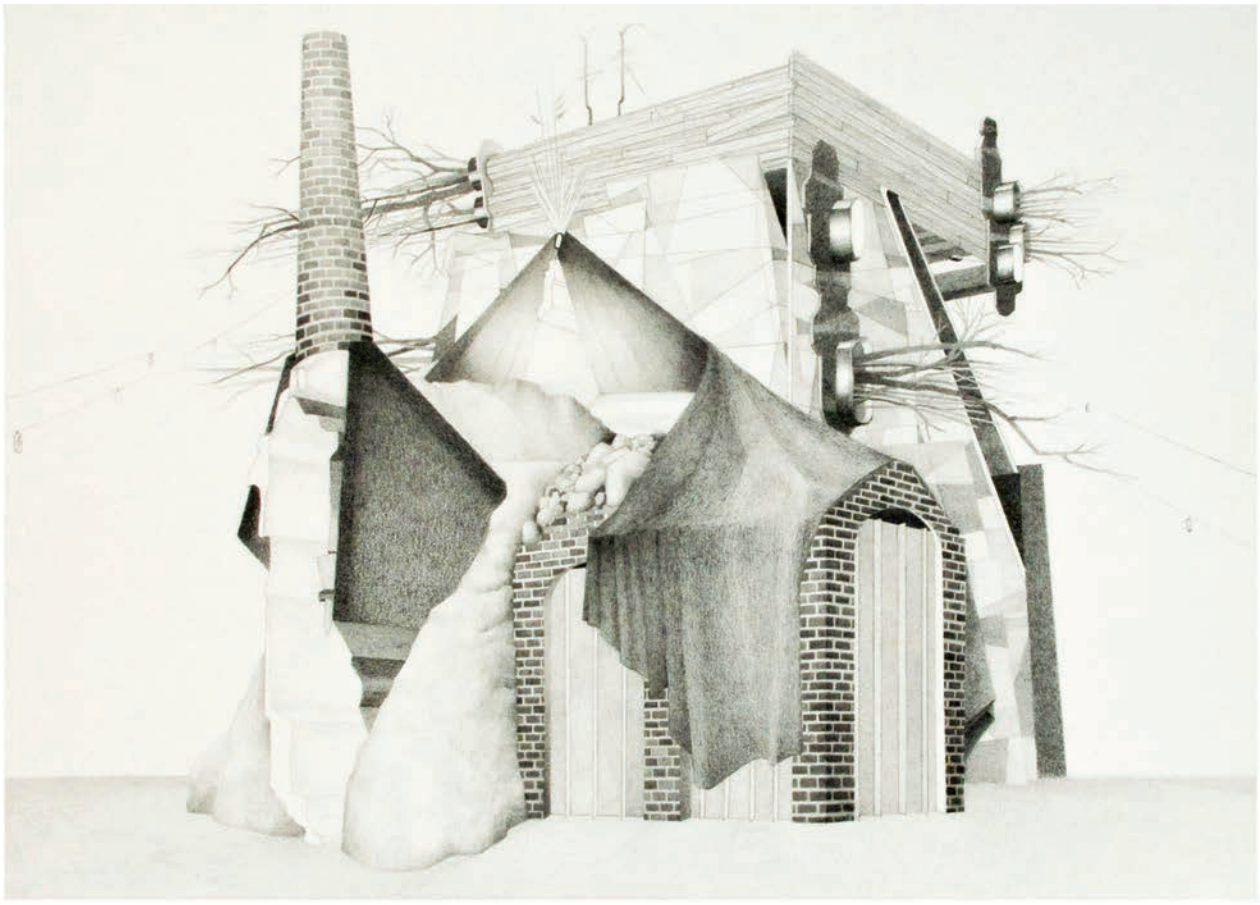


Gean Moreno & Ernesto Oroza



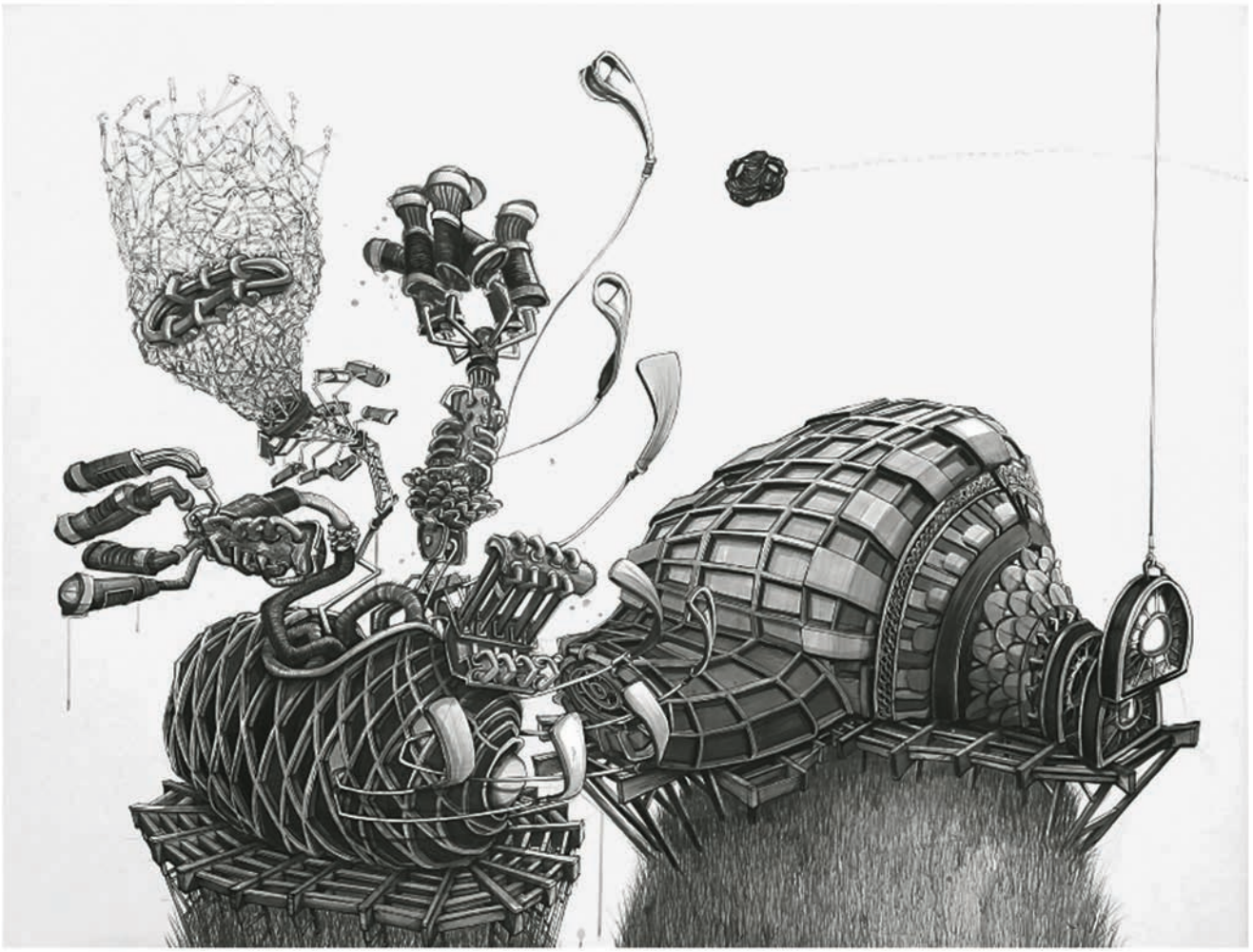
Jared Handelsman





Jeff Eisenberg

category ADAPT | RE-USE, RECONSTRUCTION, MIS-USE, TECHNO-SUSTAINABLE, CRITICAL INTERVENTION, UTILITIES

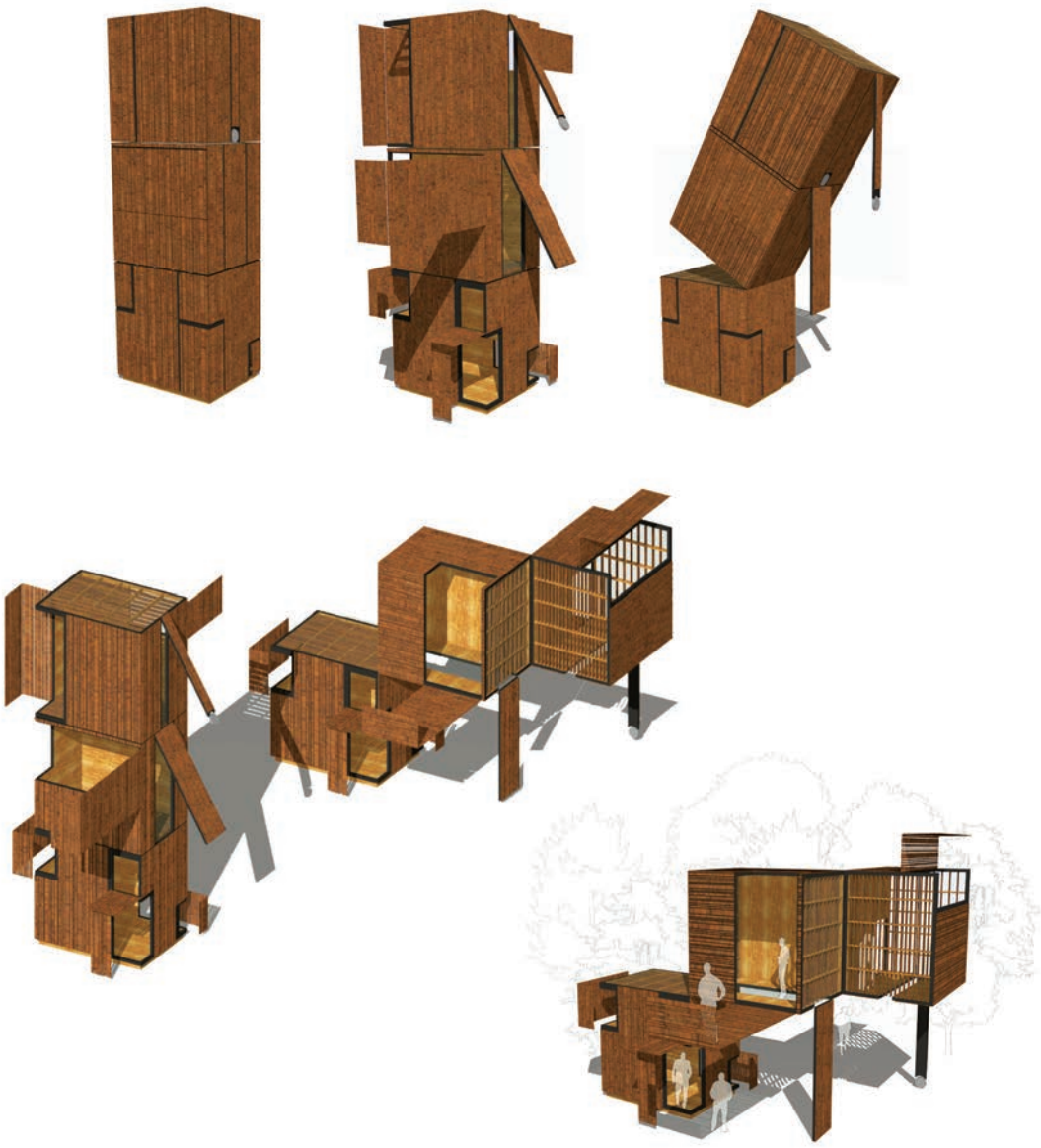


Kiel Johnson

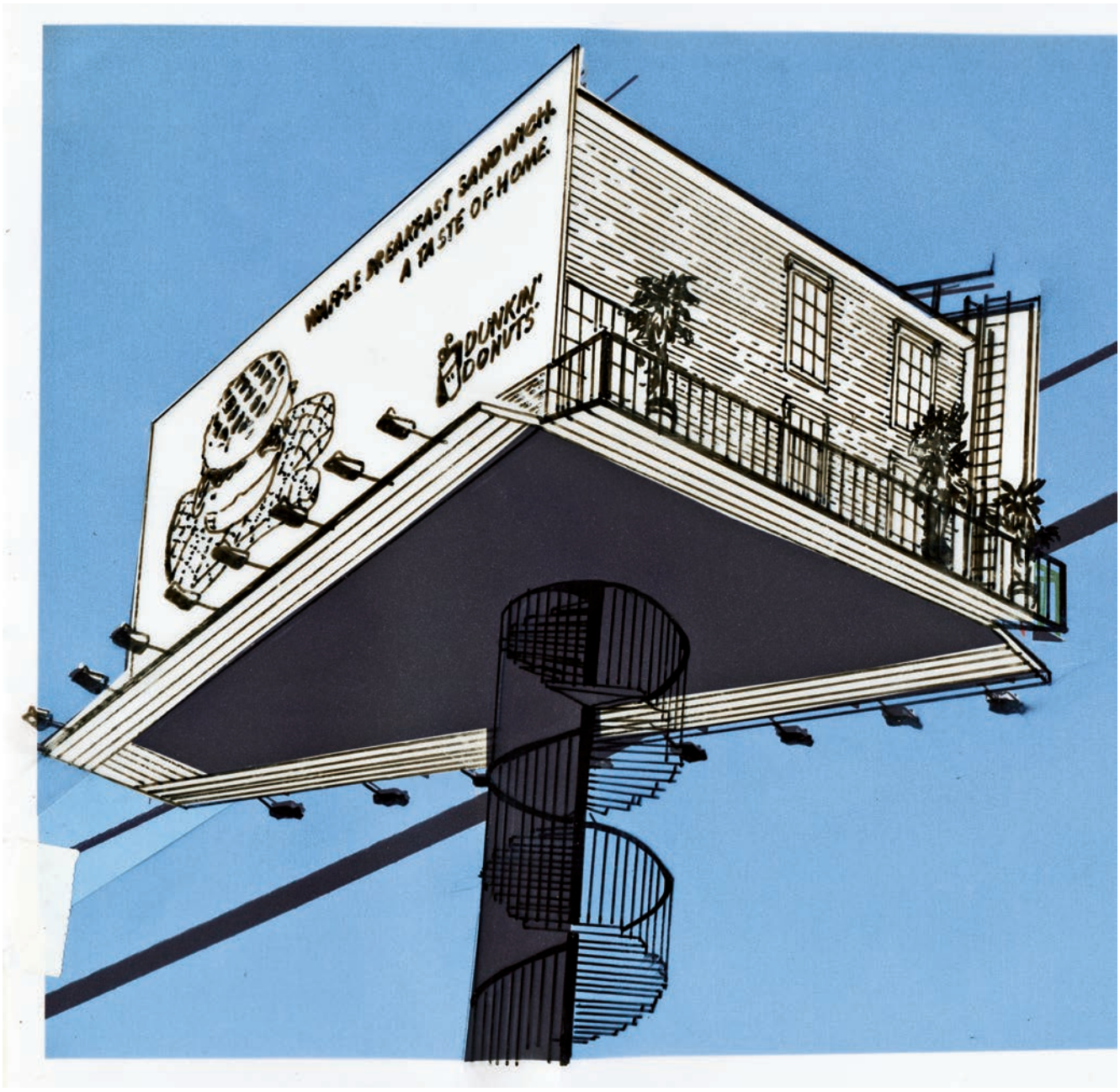
Joseph Smolinski

notes

It is a reality that most buildings do not respond well to the condition of time. They are designed at a specific point in time for a specfic purpose. Once the building process has come to an end the building simply ages rather than adapting. The building begins to become irrelevant. The usual response to this condition is to refit, or part or wholly demolish. The House of Multi-Dimensions represents a search for a space that is adaptable, a space that does not simply contain elements of one's life but a space that allows change based on mood, light, weather, age, size, sex, family, and technology. The human animal is completely kinetic not only in general motion but in emotion over time. As wants and needs change Architecture should be able to be manipulated to suit.



Andrew Maynard

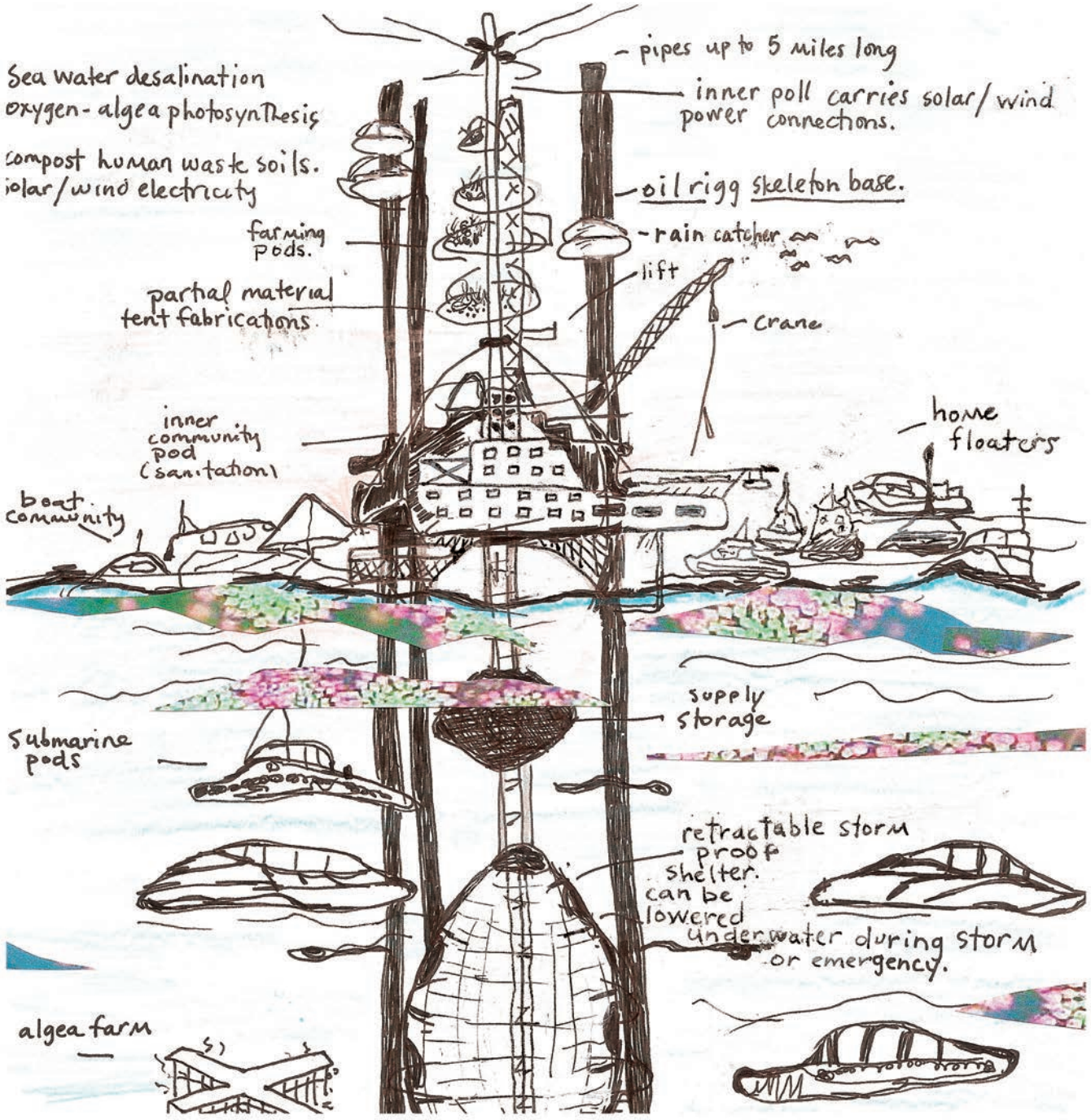


Ester Partegàs

name ESTER PARTEGÀS *category* RE-USE // CRITICAL INTERVENTION
project title FILL IN THE GAPS *location* BILLBOARDS

notes
- TRADITIONAL FAMILY HOME (FEATURED)
- ARTIST / ALCHITELT STUDIO
- SCIENCE LAB
- GREEN AREA / CHILL OUT
- NIGHT CLUB / DISCO / RESTAURANT
- SOCIAL CLUB (SENIORS, COMMUNITIES, ETC

* ADVERTISER PAYS FOR ALL CONSTRUCTION AND EXPENSES!!!



Lisa Marie Ludwig

NAME Lisa Marie Ludwig CATEGORY Adaption/Re-use Survivalist Encampment
PROJECT TITLE LUDWIGIA LOCATION Deep Sea / Ocean
NOTES

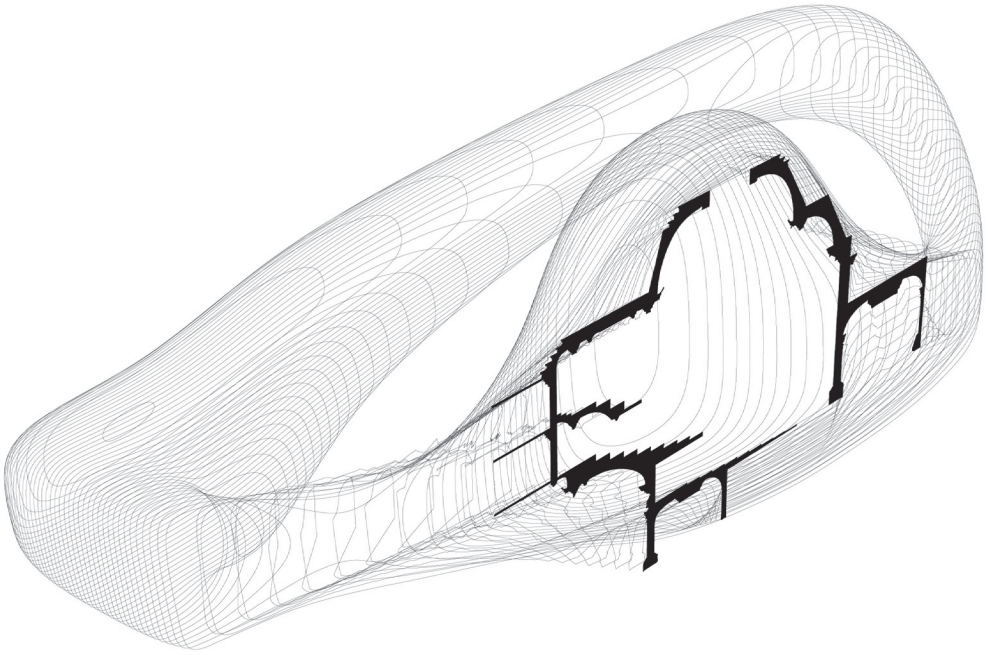
LUDWIGIA is an aquatic self-reliance community.
The Re-use of abandoned oil riggs allow ocean commuters an oasis.

NAME LAZARO JUAN
CATEGORY Adaptation / Re-use
PROJECT TITLE Reclusion Coil Housing
LOCATION ANTARCTICA
NOTES
The houses, built from discarded Ethernet cables, represent a community made isolated by technology.

PALACE, SOUTH WILLIAMSBURG, BROOKLYN, USA

John Snavely

name JOHN SNAVELY
project title PALACE
category FANTASY, DIGITAL ANACHRONISMS
location SOUTH WILLIAMSBURG, BROOKLYN



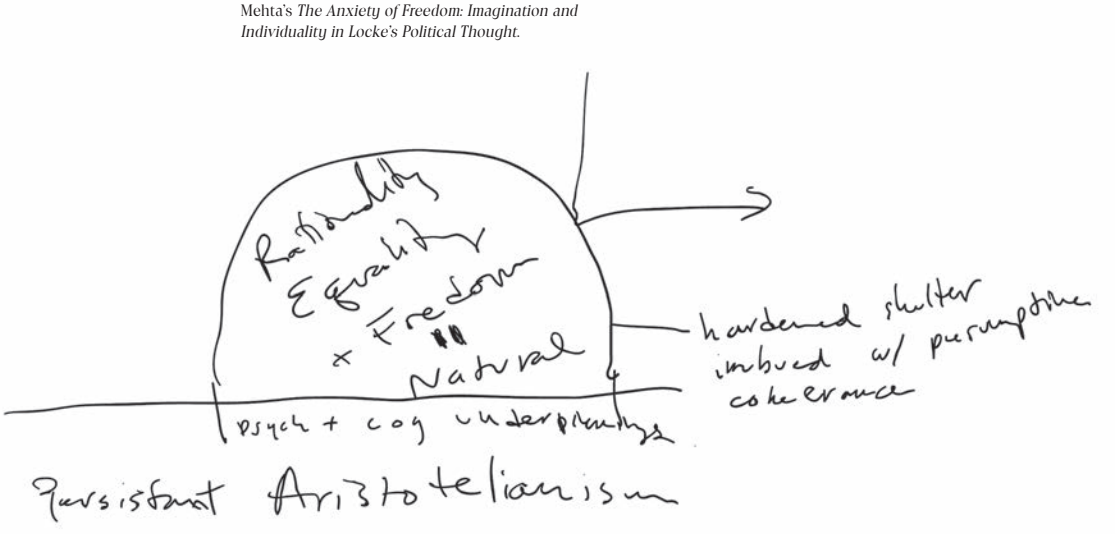
NOTATIONS (TRANSPANRCS), WKV, STUTTGART, GERMANY

Oliver Lutz

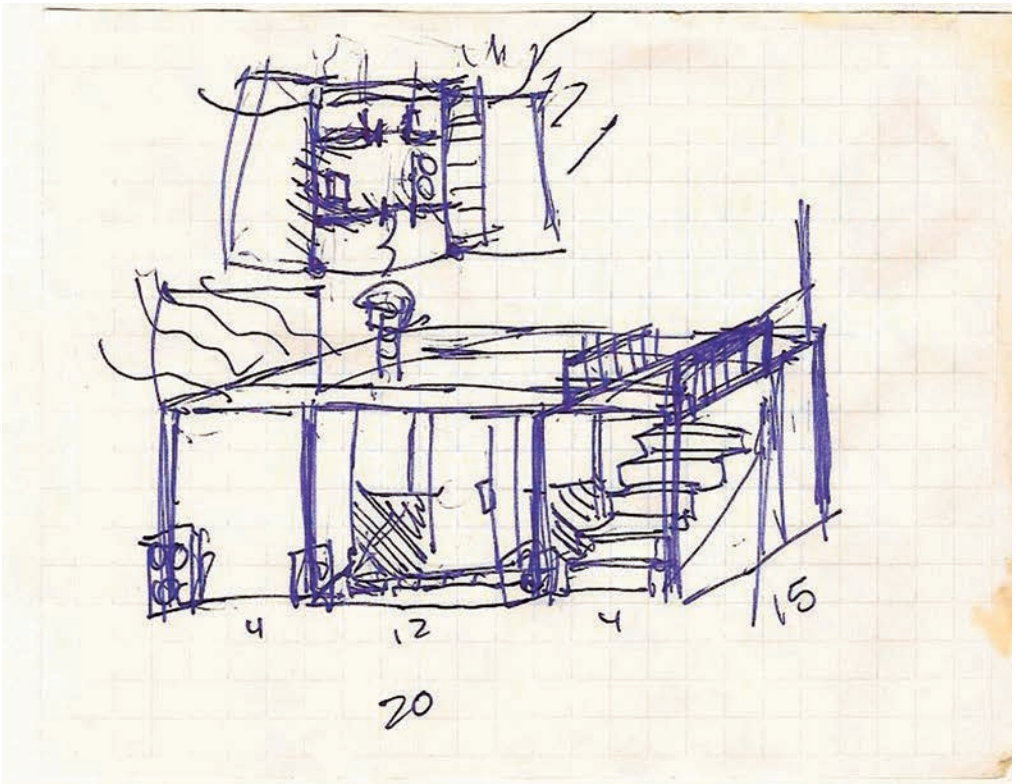
notes

Excerpt about interpretive notations in Uday Singh Mehta's *The Anxiety of Freedom: Imagination and Individuality in Locke's Political Thought.*

Below: Hardened shelter imbued with presumptive coherence.

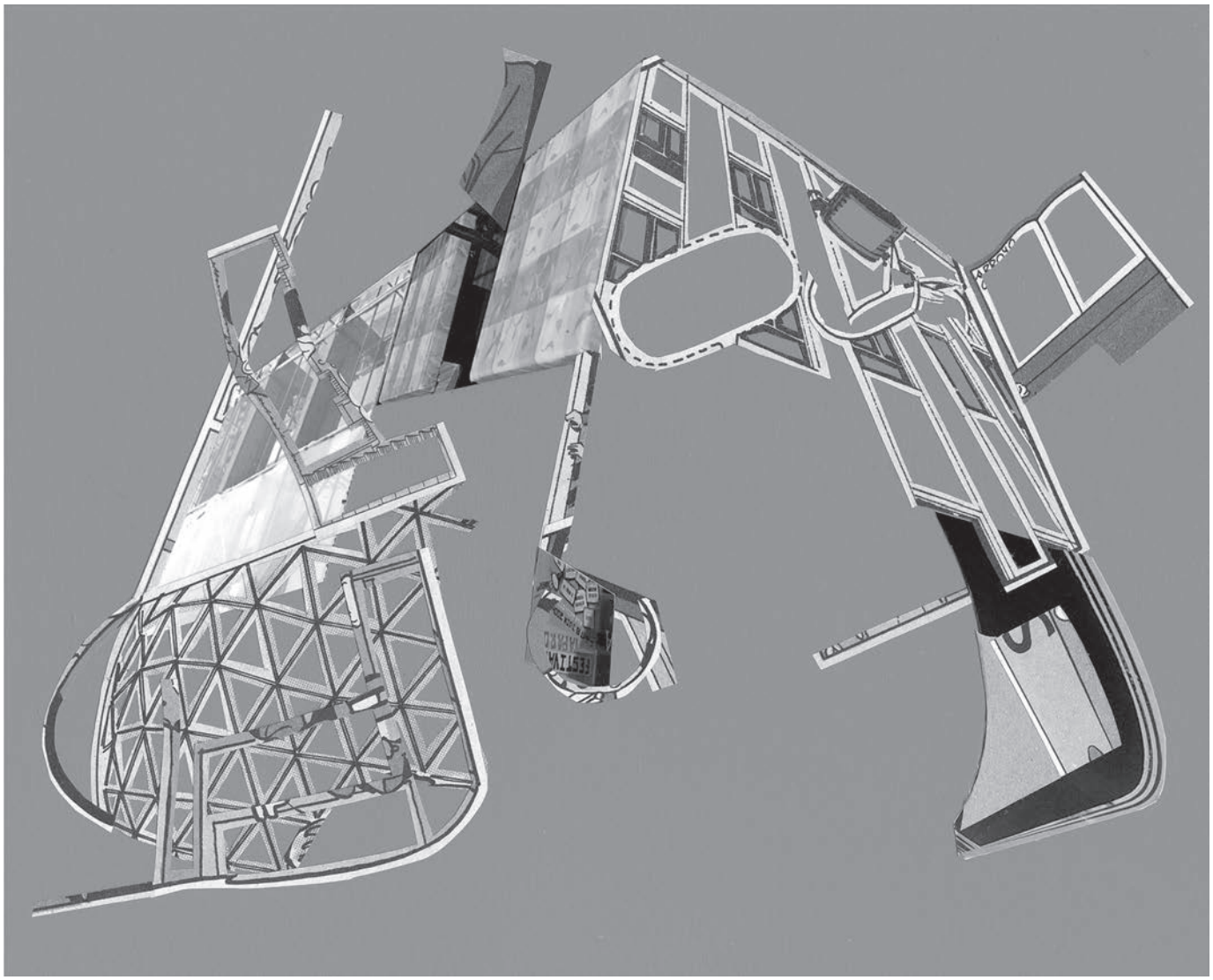


Psych + Cognitive Underpinnings of RFE are Seldom Examined.



to be built into a hill facing south
reused glass attendants booth (1970) forms
decorative cove w/ sink and stove
cast block makes bed-room.
at rear,
storage under stairs east side
deeper porch west side
flat terrace roof w/ west end pergola
sliding glass front door

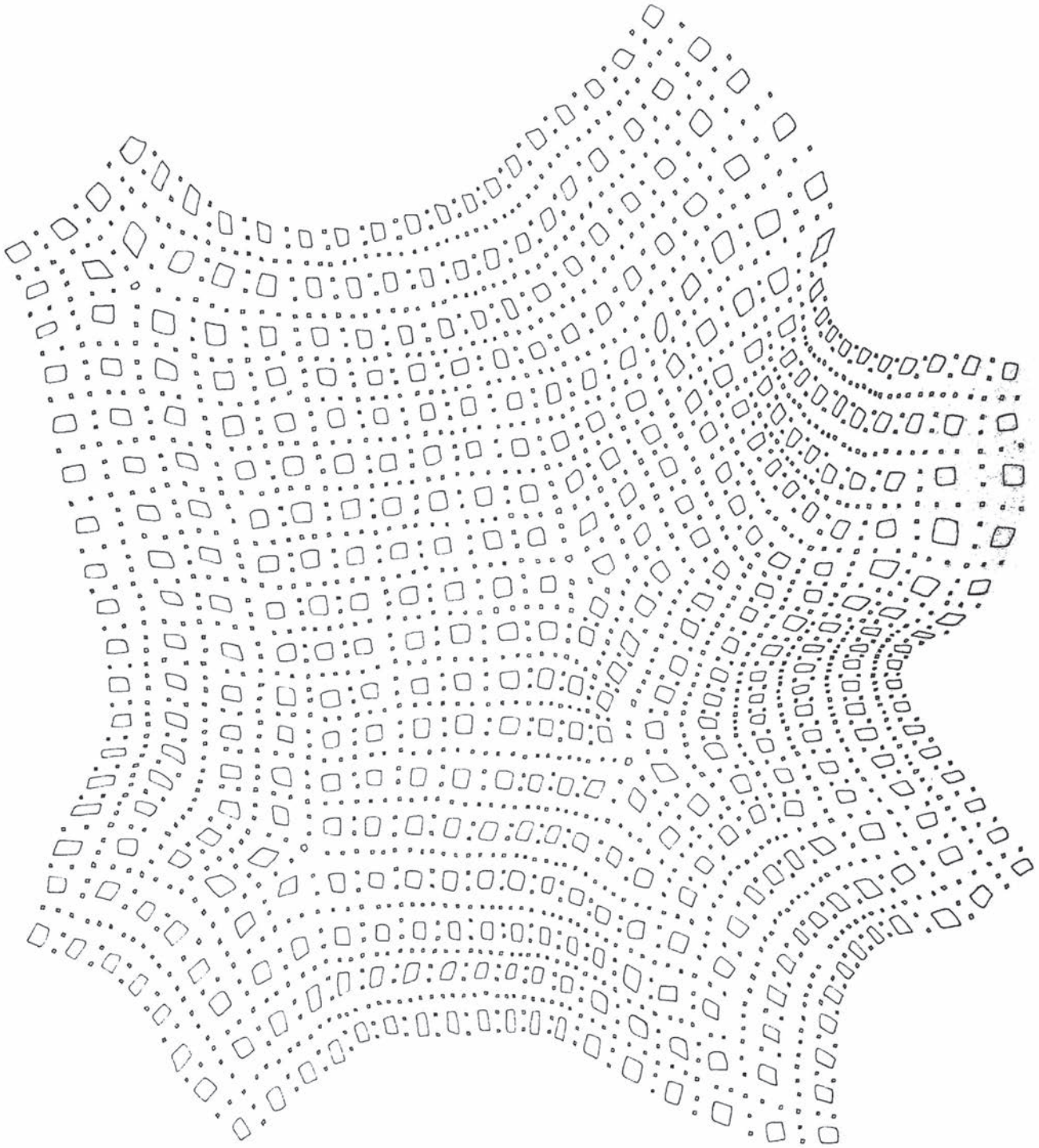
NAME Noah Read CATEGORY Adaptation/Reuse
PROJECT TITLE Banana House LOCATION Celo, in the future (NC)
NOTES After seeing this building used to keep a small town used car dealerships banana trees over winter, I was horrified to see it, glass busted and pushed over. I bought it for $300.00 & tried not to break it more during a long disassembly. Aluminum does not rot!



Mary Lum

name MARY LUM
project title ABANDONED OFFICE COMPLEX

category ADAPTATION / RE-USE
location URBAN - EDGE OF TOWN



Meridith Pingree

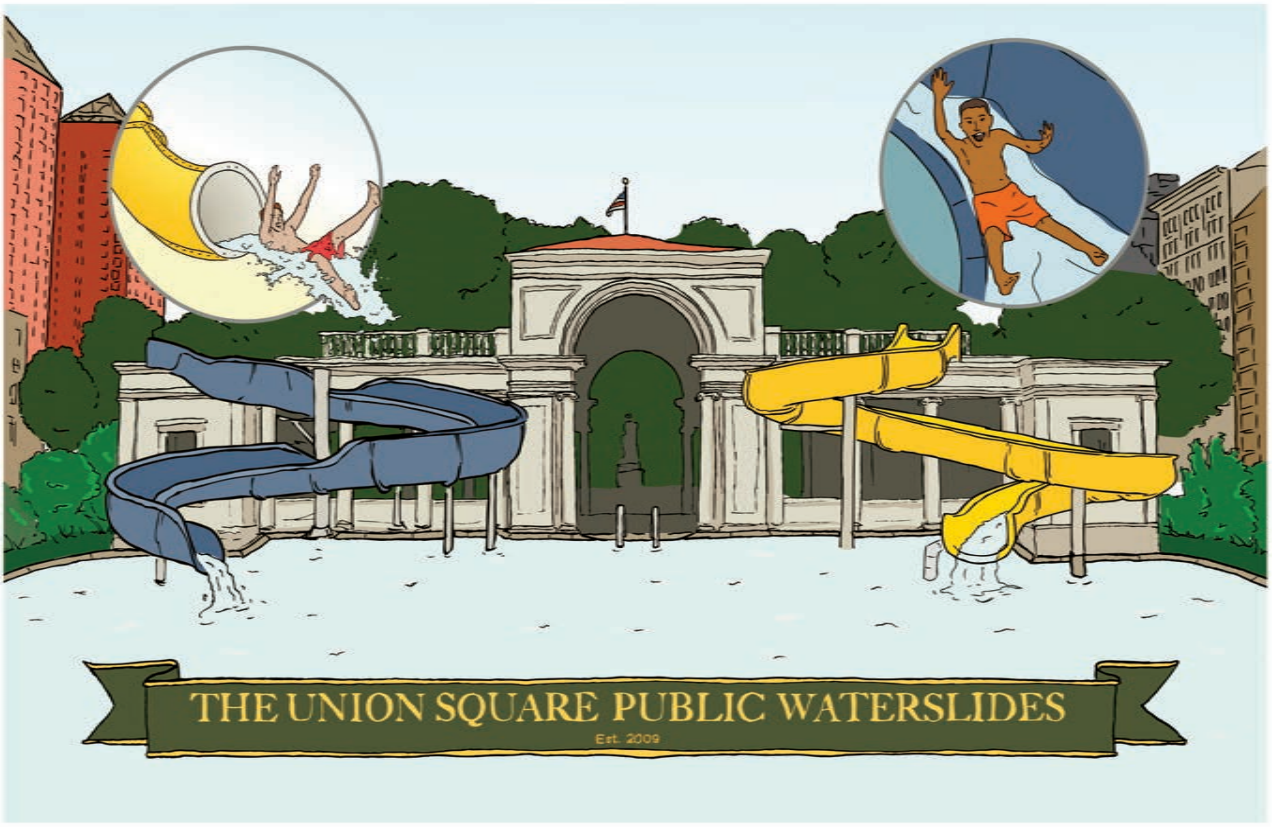
NAME Meridith Pingree CATEGORY Adaptation / Reuse

PROJECT TITLE Pacman Hyperbolic LOCATION Dream Space / Video Game Space

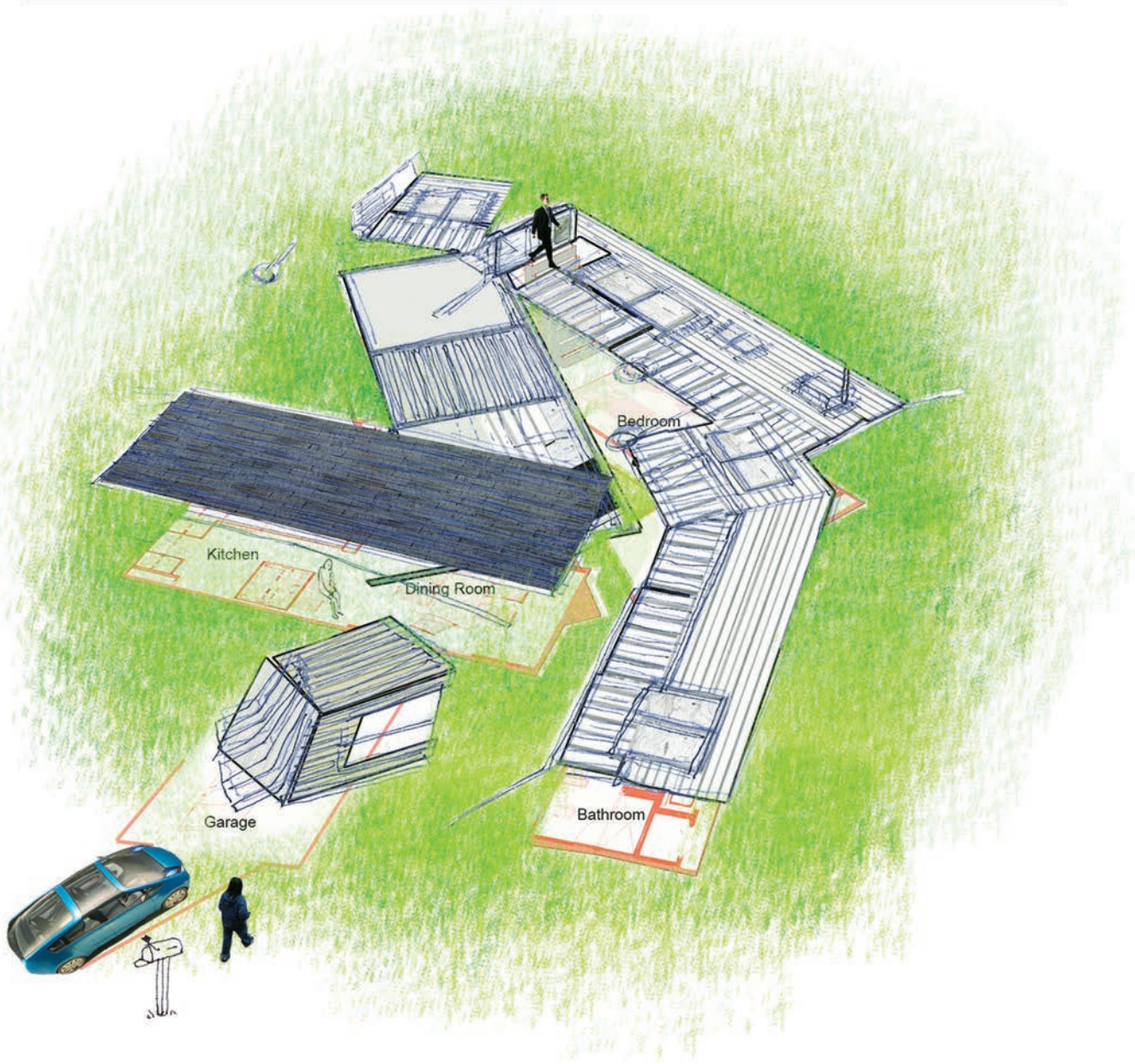
NOTES

The Pacman grid of hallways mutates into the next dimension — much like the architecture in never-ending hallway dreams..

Richard Oliver Wilson



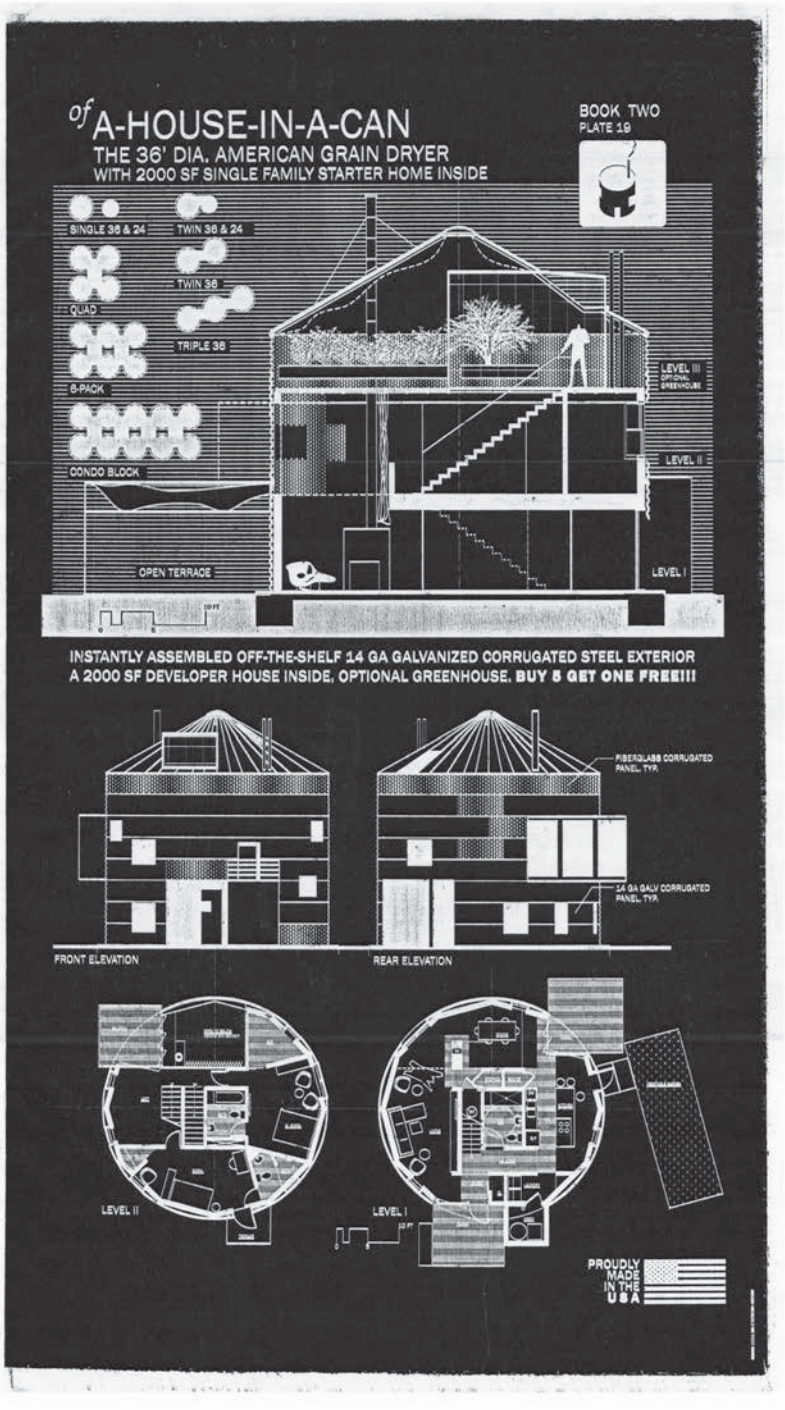
Steve Lambert



Troy Richards

notes

Adapting to the probability of a tornado in the region known as "Tornado Alley," the home is built with the minimum of exposure to those destructive winds by putting the actual living space underground.



Austin + Mergold
A-House-in-a-Can
Laser Engraved Woodcut Print

Mix-Use Adaptation
Mechanicsburg PA

NAME **Matthew McGuinness** CATEGORY **Mobile / Mis-use**

PROJECT TITLE **Chrome Dreams** LOCATION **London, England**

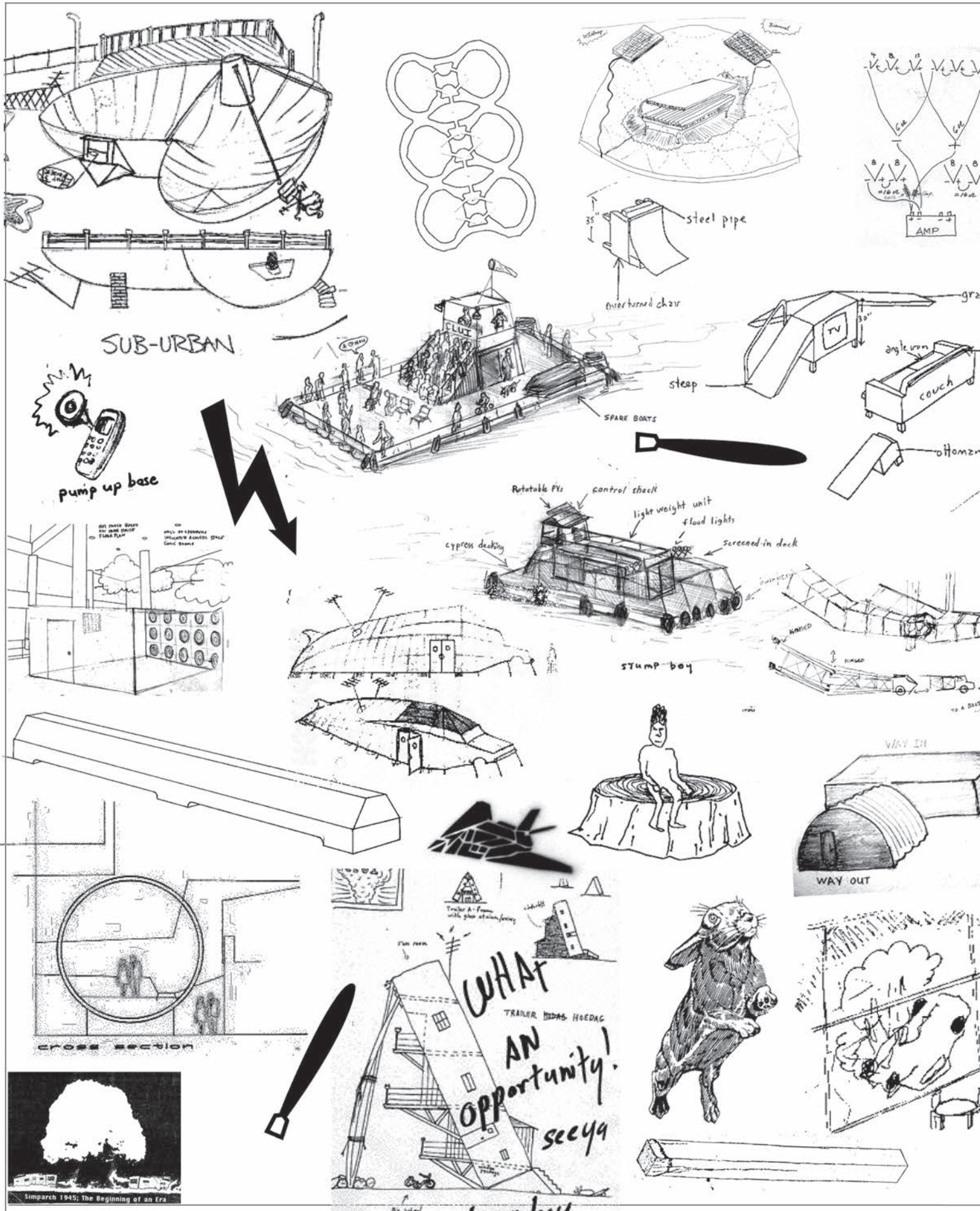
NOTES

FIGURE 1: *IS OF A (AIR BLOWN) SKY DANCER. THE PERFECT SOLUTION FOR BUSY AREAS OR WHERE SPACE MAY BE LIMITED. THE IDEA FROM WHICH "CHROME DREAMS" IS BORN.*

FIGURE 2: *IS AN EXAMPLE OF AN EXTRA VACUUM PUMP (AN ELECTROLUX) SUPPORTING THE STOCK VACCUM PUMP. A 1987 FORD F-350 8-CYLINDER 6.9 LITER DIESEL ENGINE; SHIFTS, BRAKES, ROLLS UP WINDOWS..., OPERATES ON A VACUUM SYSTEM.*

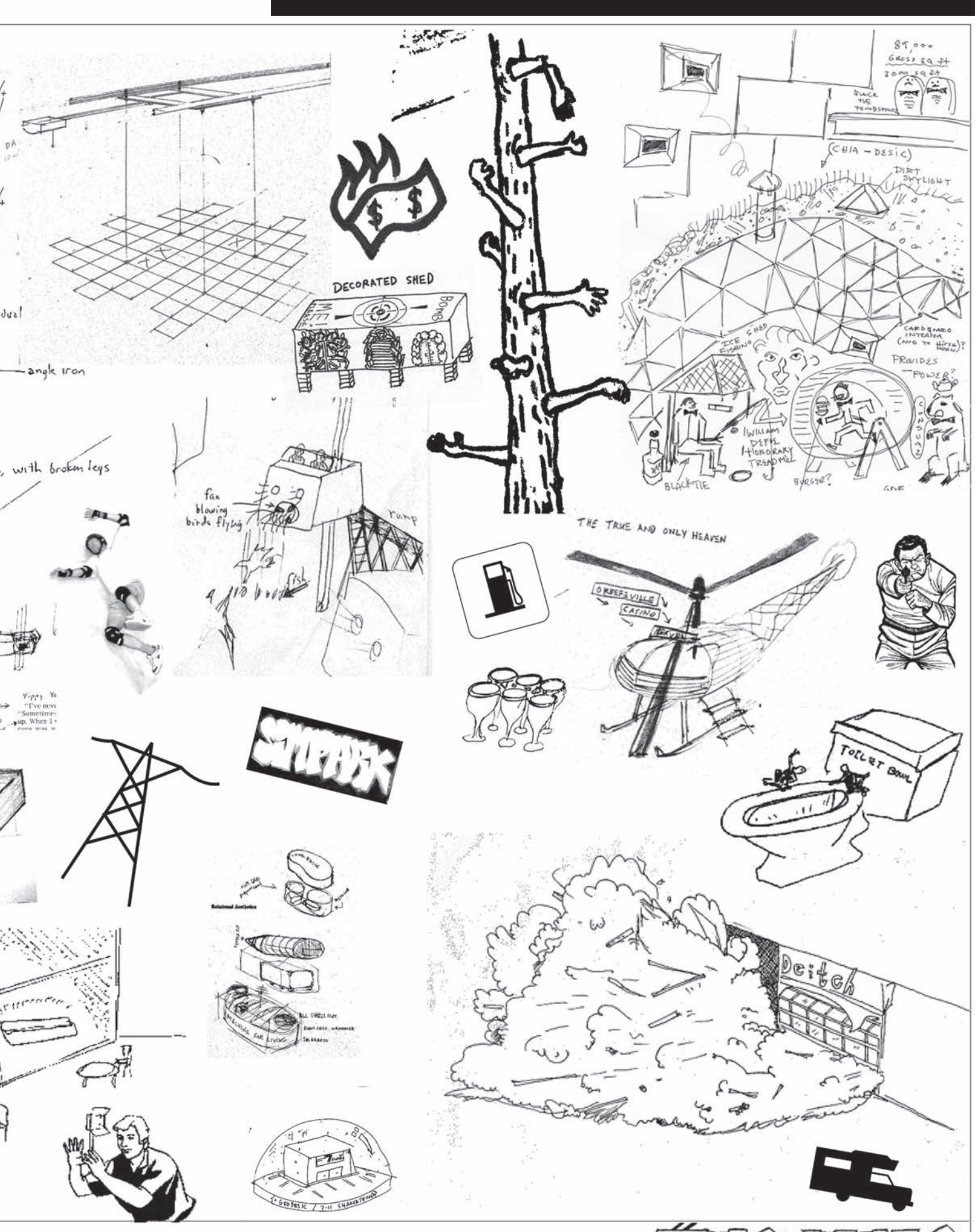
FIGURE 3: *THE VACUUM RESERVE CANISTER, HOLDS EXTRA VACUUM.*

FIGURE 4: *REAR VIEW ENTRANCE, TO THE INFLATABLE, SNUG FIT, SPACE SAVING, TEMPORARY DWELL, BIVOUAC WHILE ROAD TRIPPING "CHROME DREAMS."*



BIG IDEAS 1996-2008

BURN IT UP

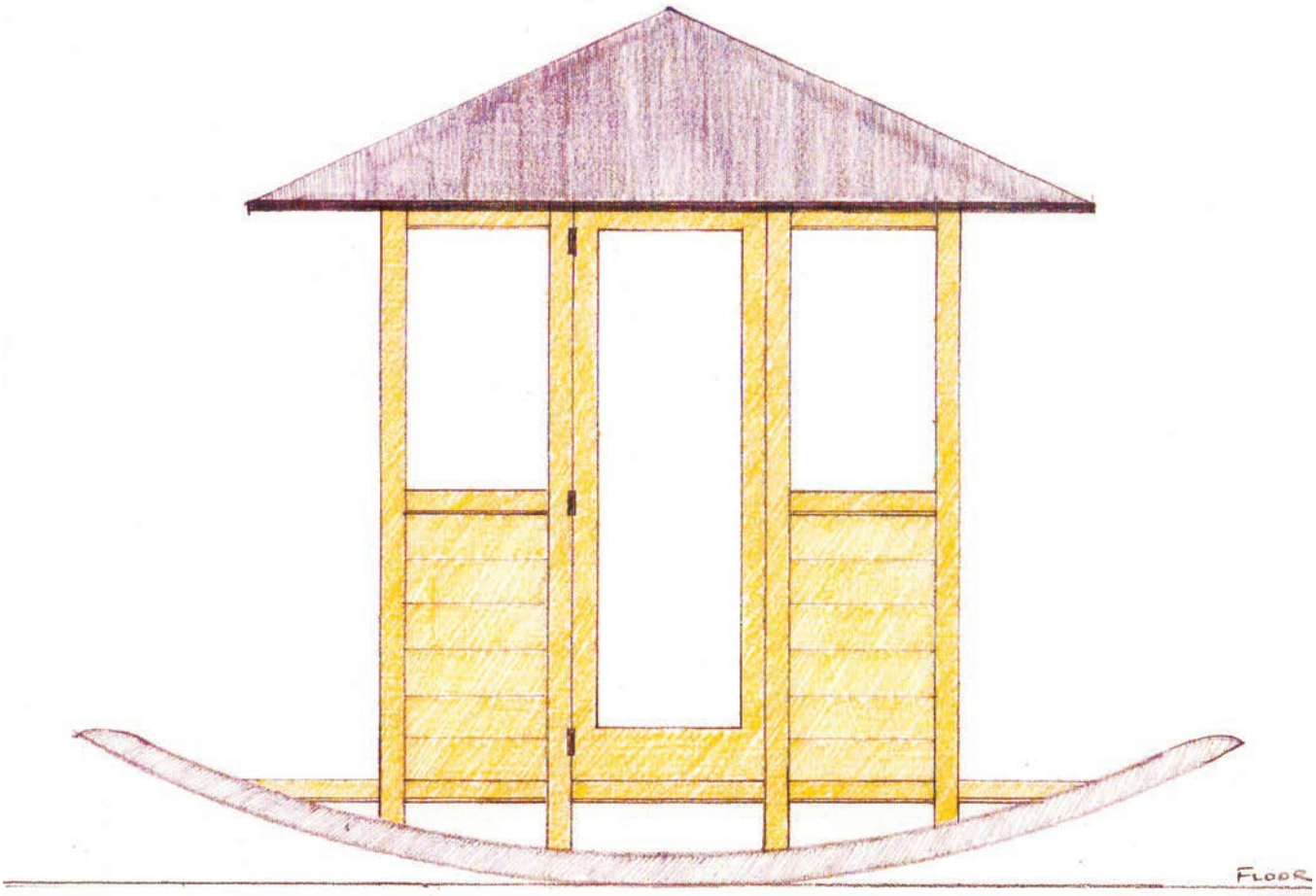

DECORATED SHED
angle iron
with broken legs
fan
blowing
birds flying
rump
THE TRUE AND ONLY HEAVEN
OKEEFSVILLE
CAFINO
TOILET BOWL
Deitch
SIMPARCH

Mary Mattingly

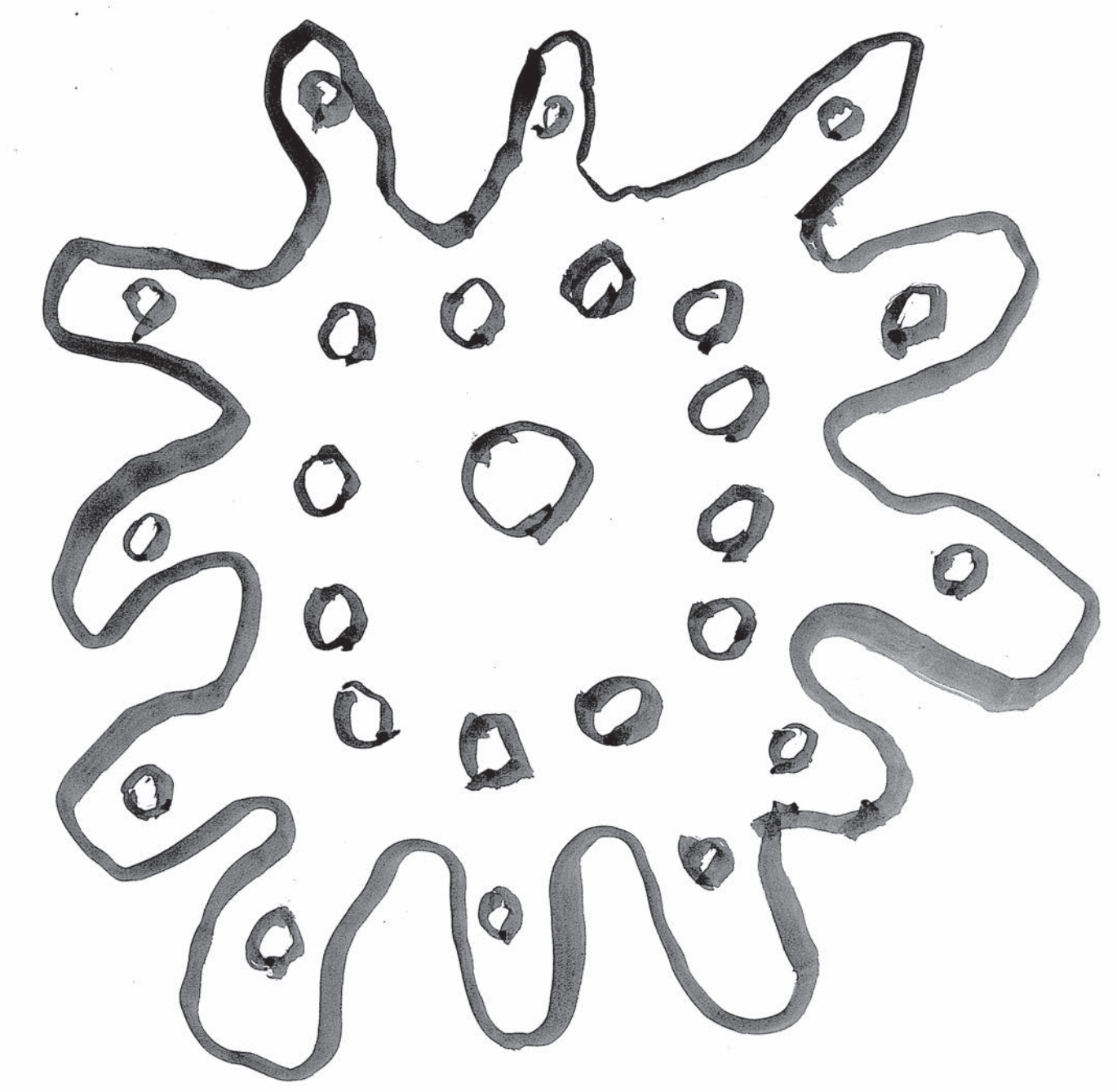
A mobile "space ship" that lands in underused infrastructure, Flock House augments city land and invokes a mobile city

How to Build A Fort : (Found online)
1. Find A spot
2. Get some materials
3. Build it
4. Hope some asshole doesn't tear it down

Scott Constable



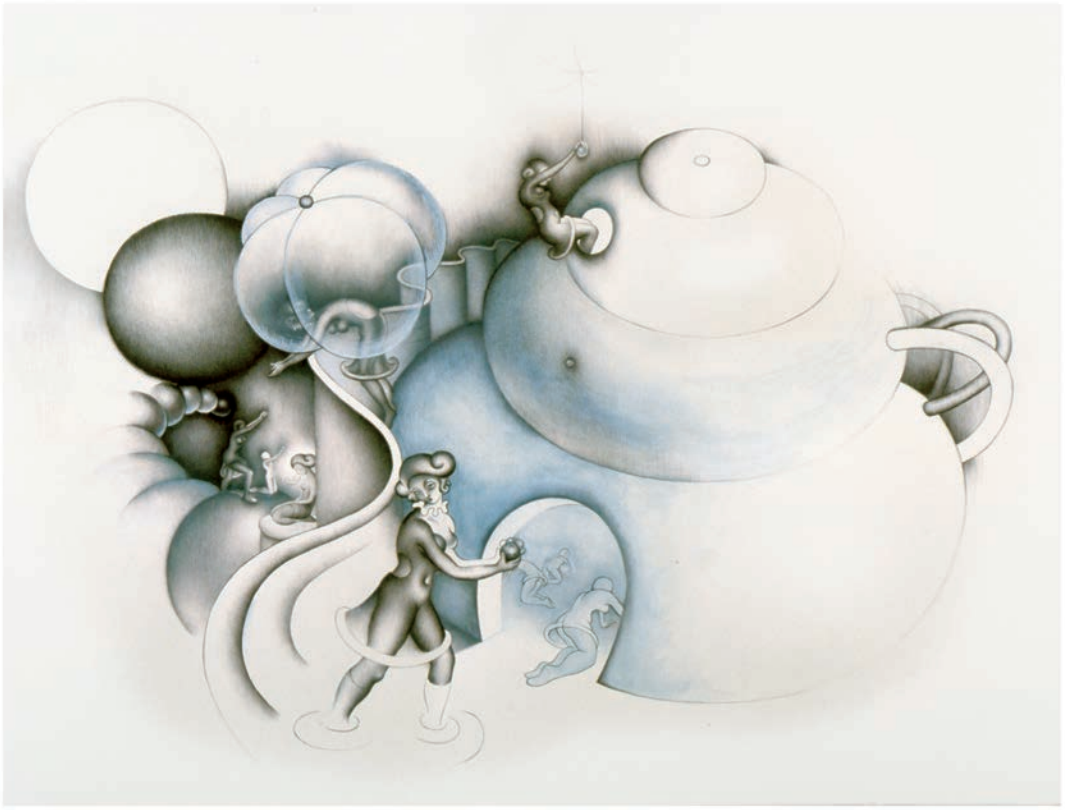
name SCOTT CONSTABLE category FOLLY
project title INCLINE HOUSE location ANYWHERE
notes THE INCLINE HOUSE IS ONE OF A SERIES OF SEASONAL, SITUATIONAL STRUCTURES, COMBINING THE SYBARITIC DELIGHTS OF CONTEMPLATIVE SITTING, MEANDERING CONVERSATION AND MINDFUL MOTION SO ESSENTIAL TO A LAZY SUMMER EVENING.



NAME ROBERT DELFORD BROWN CATEGORY OUTER SPACE
PROJECT TITLE EXO-PLANET STRUCTURE LOCATION BEYOND THE WILD BLUE YONDER
NOTES
EXTRA TERRESTRIAL OUTPOST FOR
LASSEZ-FAIRE CAPITALIST OUTREACH
CONSTRUCTED OF STRAWBERRY FLAVORED AEROGEL

Robert Delford Brown

Ianthe Jackson



Leona Christie

BLUE HAMBURGER

notes

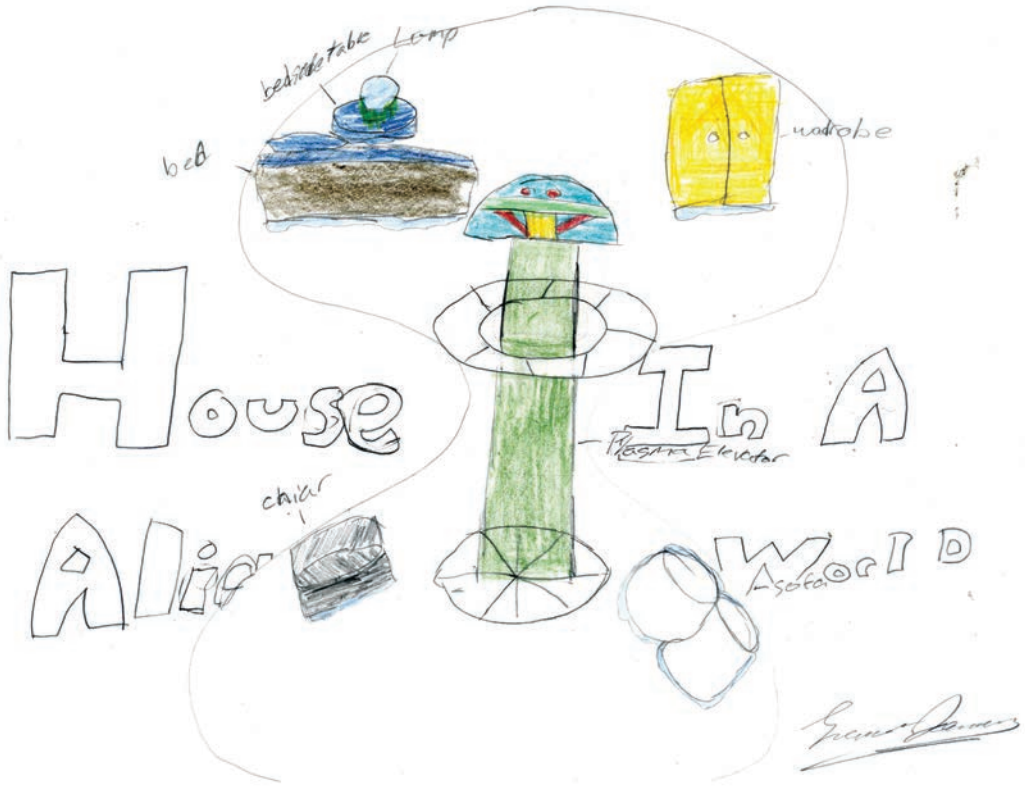
The shanty shack, covered with Visqueen and tarps, was originally inspired by the structures mariners build around their boats to do repairs through the winter. This particular hut is supposed to be inhabited by a friendly weirdo.

Whiting Tennis

Amir H. Fallah

name AMIR H. FAIIAH
project title THE HopeFuls

category ART
location LA



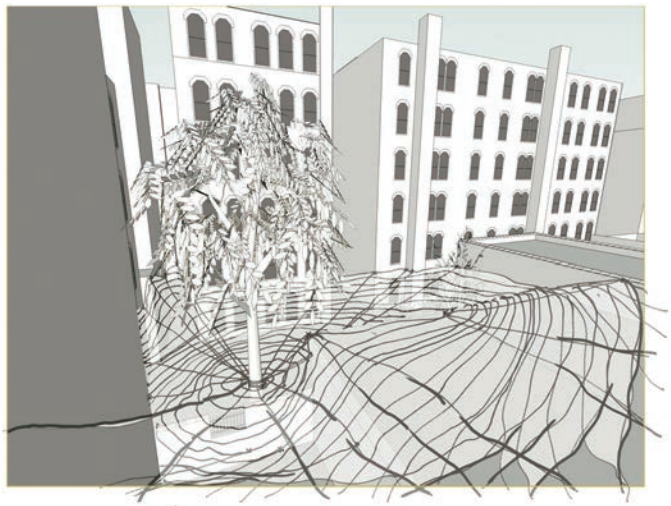
Lucian Jones

Please find, would you, a painted flower House ©2008 Ralph Edward Johnson S.P.N., a.art.-
I Paint flowers, homes (flower), candy-wrapper homes, castles with ornate, painted all colors of the shingles & blocks of stone that make up a castle multicolored.-

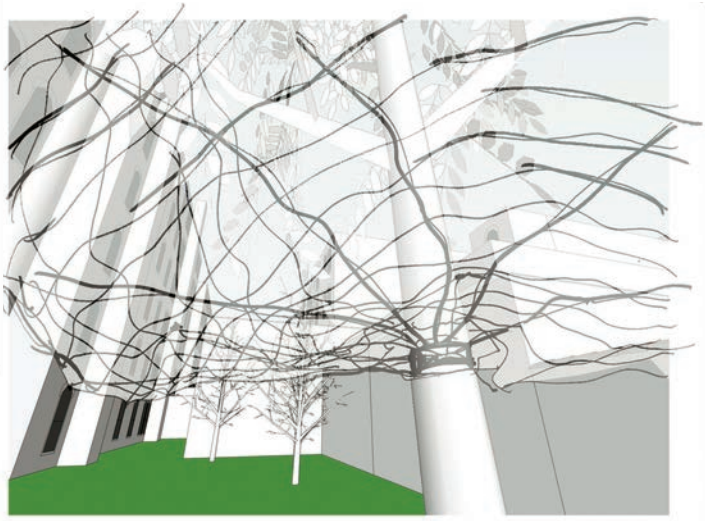
Ralph Edward Johnson

Christopher Robbins

name CHRISTOPHER ROBBINS
project title SPANDRELS
category
location COPENHAGEN

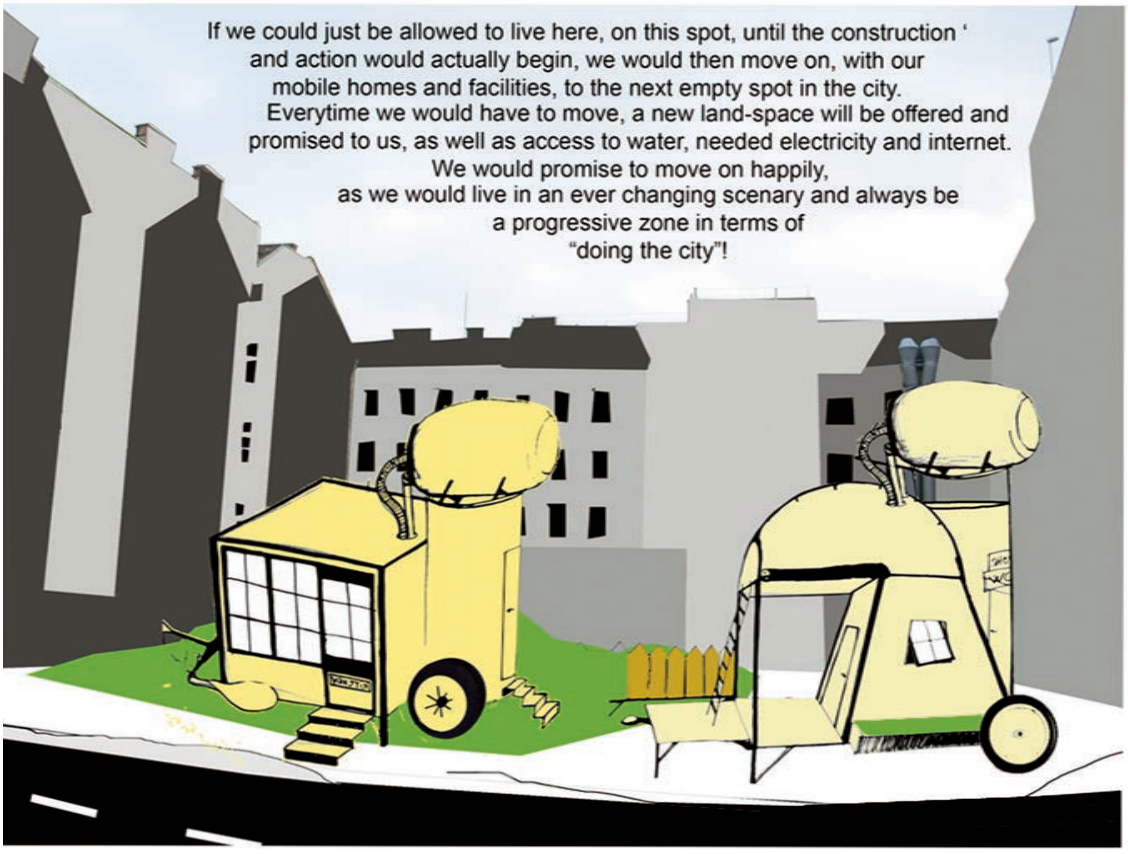


name Jo Q. Nelson category Interstitial Space
project title 303 S. 4th St. location Brooklyn, NY
notes
Problem: Unused, unmanaged and isolated courtyard between residential blocks, used as dump site
Proposal: Web centered on tree, literally and metaphorically connecting apartments with Restored Green Space underneath With "garbage" ceiling.
* Lounge-in-cheek: top-down design doesn't solve behavior problems, this "makes room" for both participants and antagonists



Jo Q. Nelson

TEMPORARY PROPERTY, CITY / IN-BETWEEN SPACES



Eva La Cour

NAME MATT FREEDMAN
CATEGORY ADAPTION/REUSE, FORT, INTERSTITIAL SPACE
PROJECT TITLE DUNNO
LOCATION hmmm...
NOTES

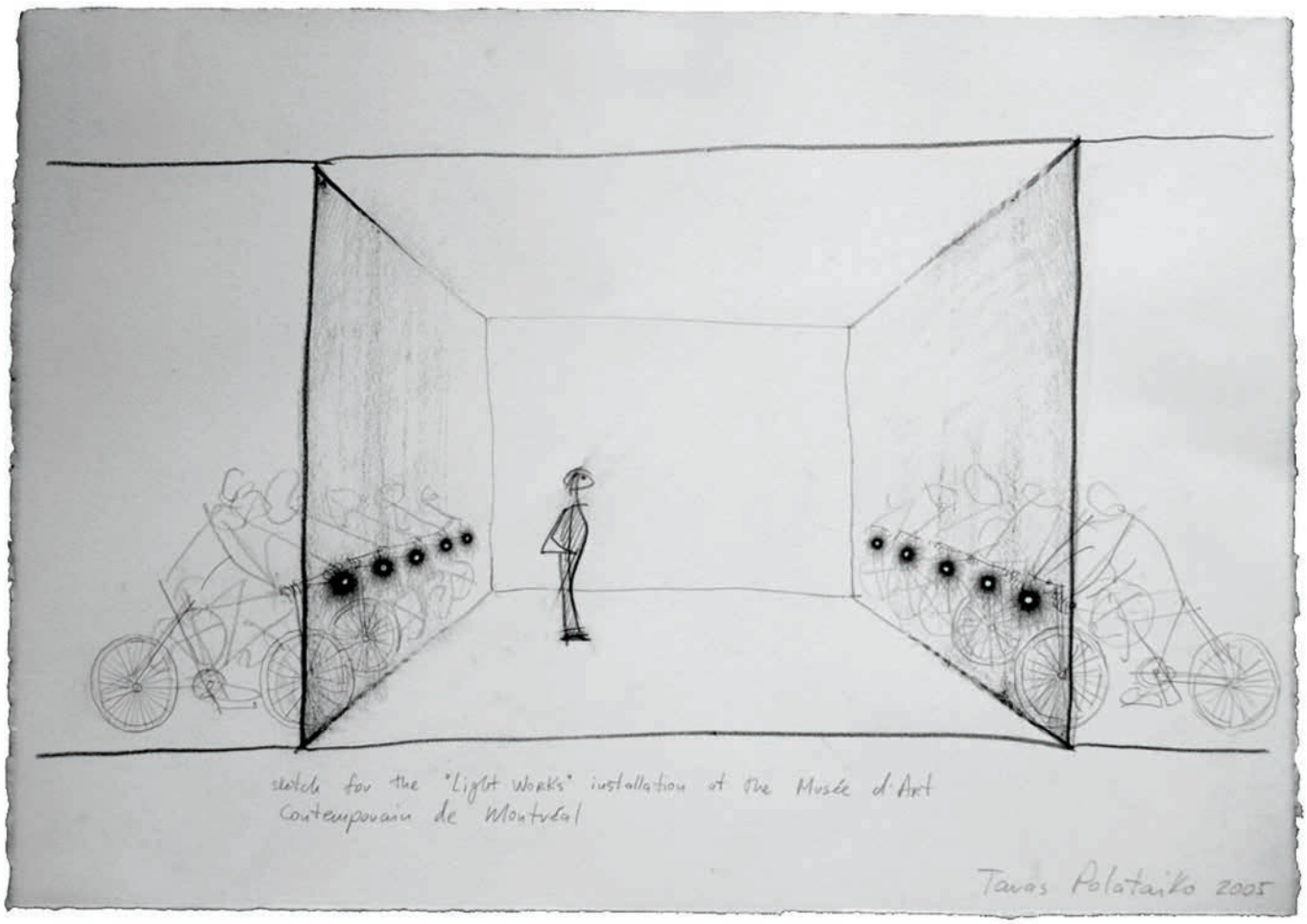
name MIO OLSSON
project title BUILDING MOUNTAIN
notes FROM ONE VIEW POINT THE BILLBOARD DRAWINGS FORM A MOUNTAIN.

category CONTEMPLATIVE SPACE
location CITY ROOFTOPS

Mio Olsson

LIGHT WORKS, MUSEUM OF CONTEMPORARY ART, MONTREAL, CANADA

Taras Polataiko

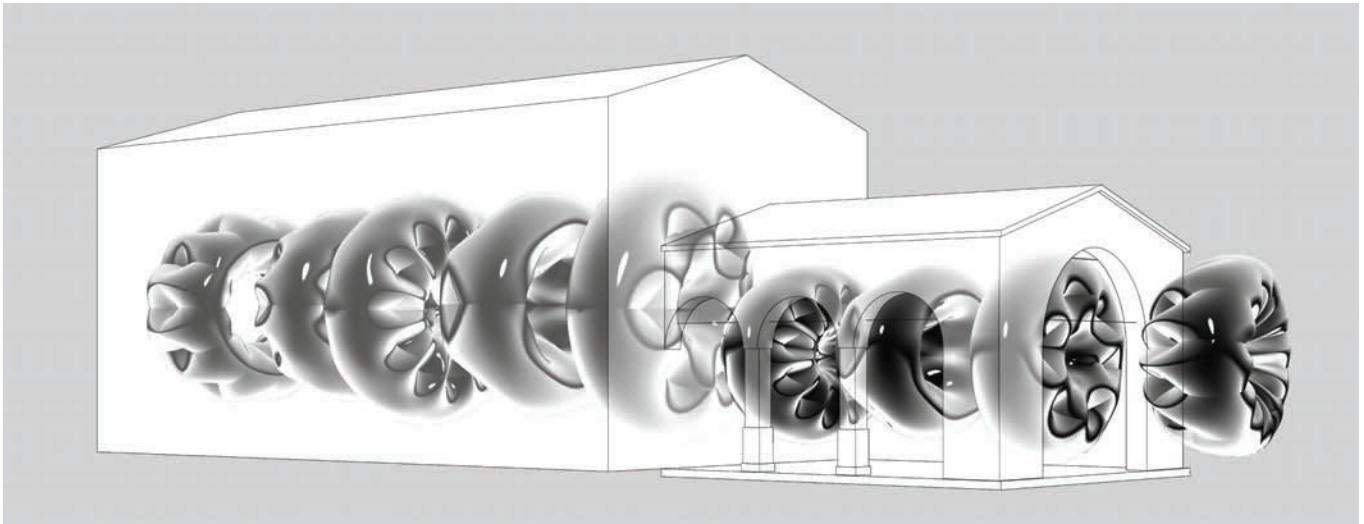


notes

Ten persons who committed small crimes working off their sentences by producing light—pedaling stationary bicycles behind museum walls.

ESCAPING FLOATS, ALL OVER

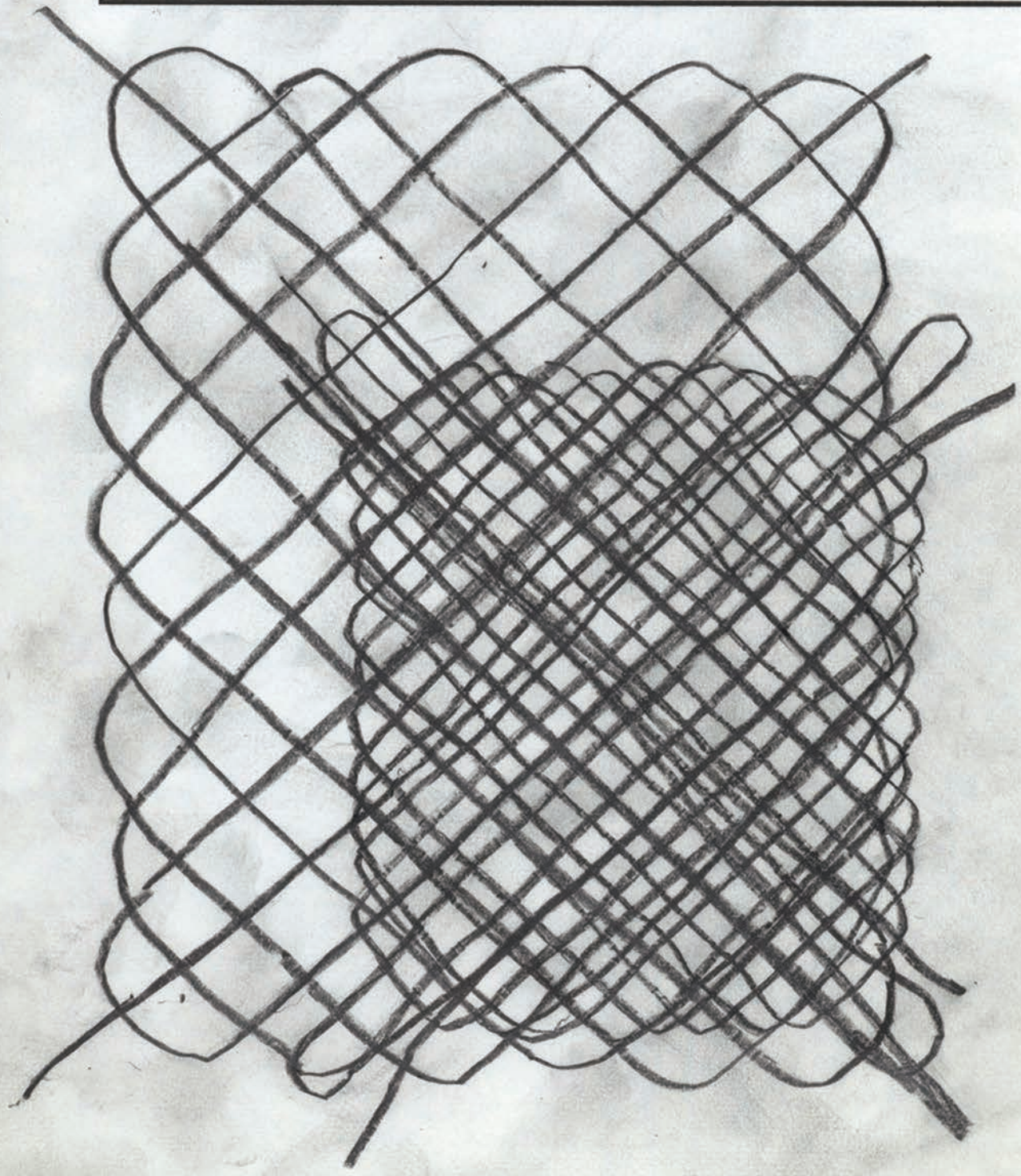
Angela Co



name ANGELA CO *category* MOBILE
project title ESCAPING FLOATS *location* ALL OVER
notes IN AN ARCHITECTURE OF EVENT, ALL PARTIES ARE TRANSIENT.

NAME Terry Winters CATEGORY Interstitial Space
PROJECT TITLE LOCATION
NOTES

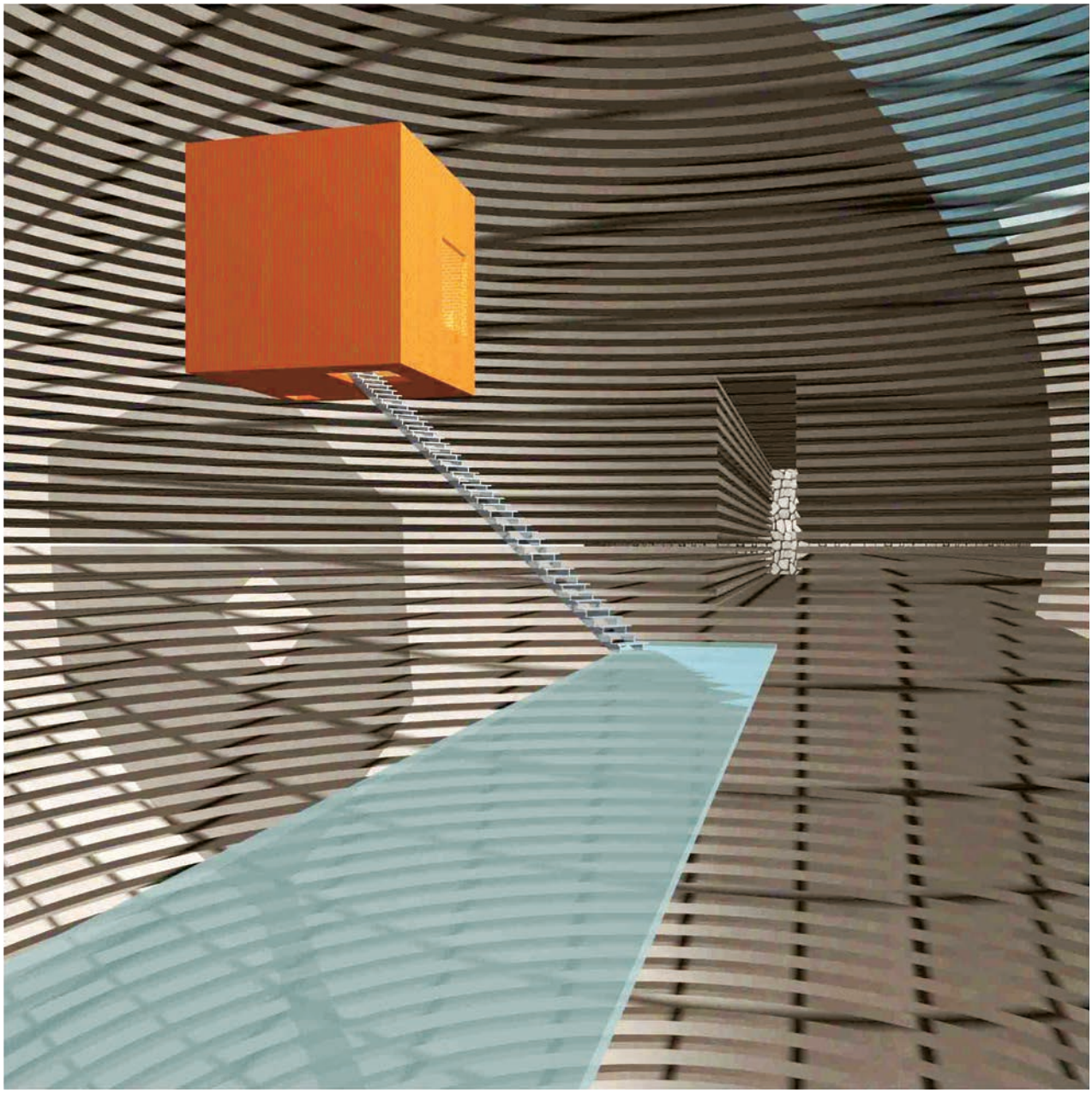
Thin Membrane
Wave Energy Converter



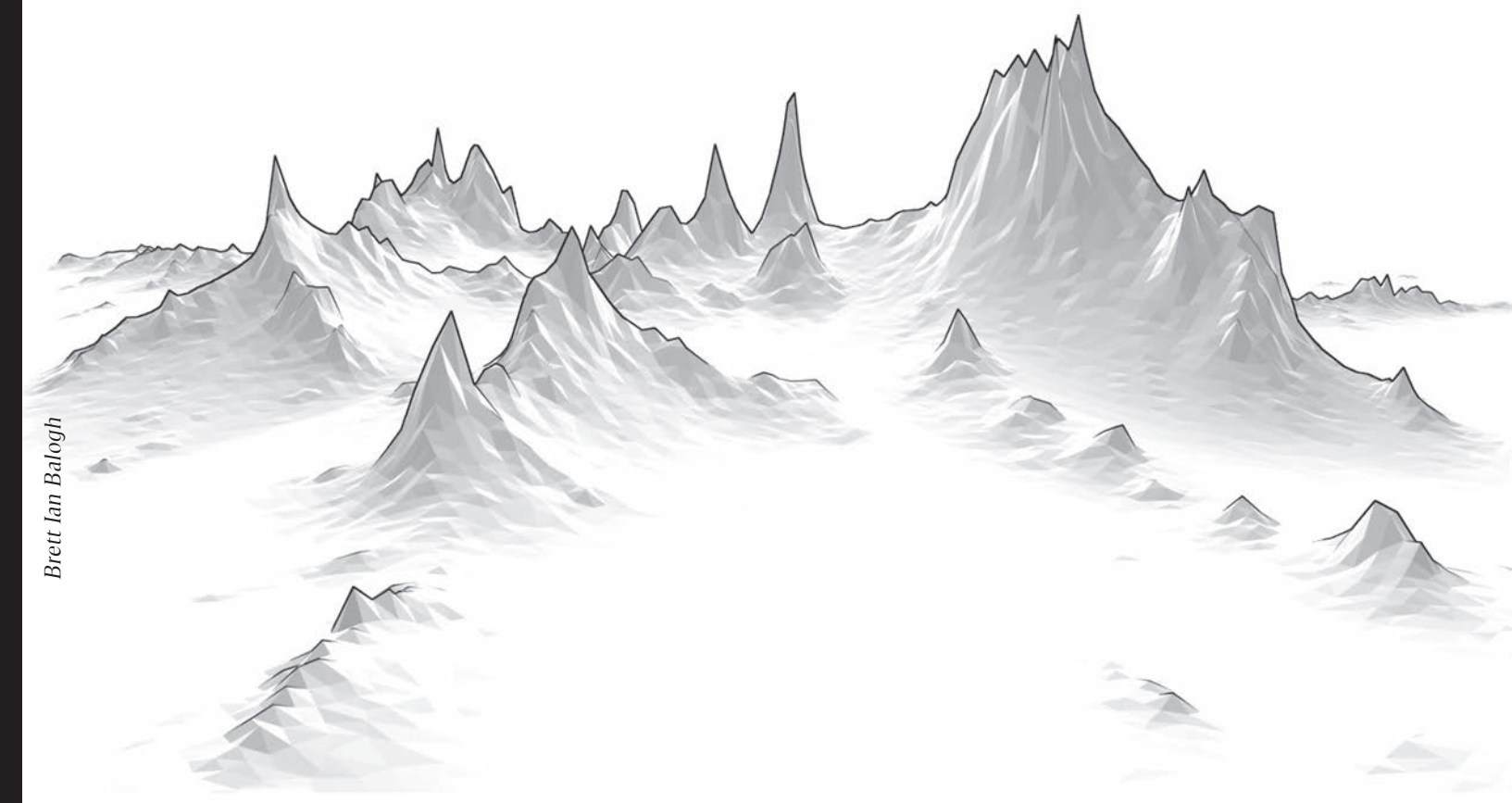
notes

The staircase in the lobby of the Hotel Habana Libre in Havana, Cuba. The hotel was built in 1958 by the architectural firm Welton Becket & Associates, the same firm that designed the Beverly Hills Hotel. Commissioned by General Batista, the hotel served as the destination spot for American politicians and mafia members. After the overthrow of Batista and American expulsion, Fidel Castro operated his government from the rooms of the hotel.

John Monteith



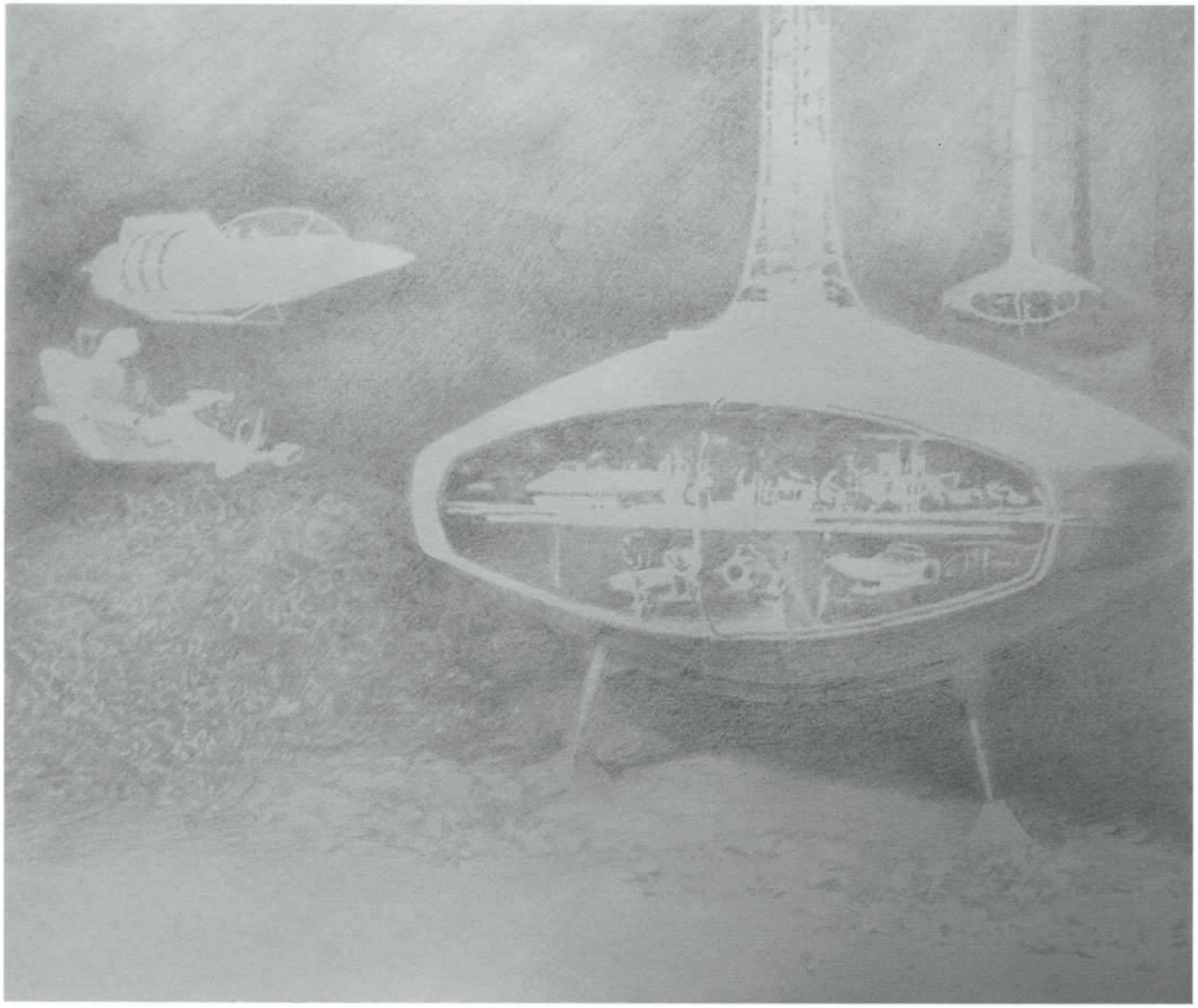
name JEREMY LEVINE
project title)
notes "MY OFFICE IN CYBER SPACE"
category VIRTUAL ARCHITECTURE
location CYBER SPACE



Brett Ian Balogh

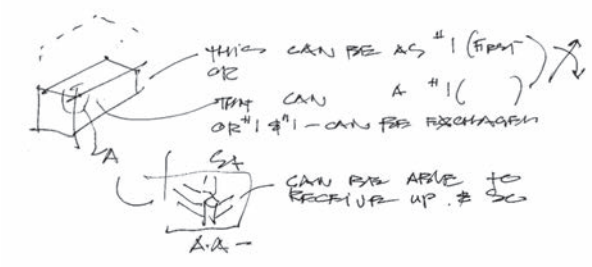
notes

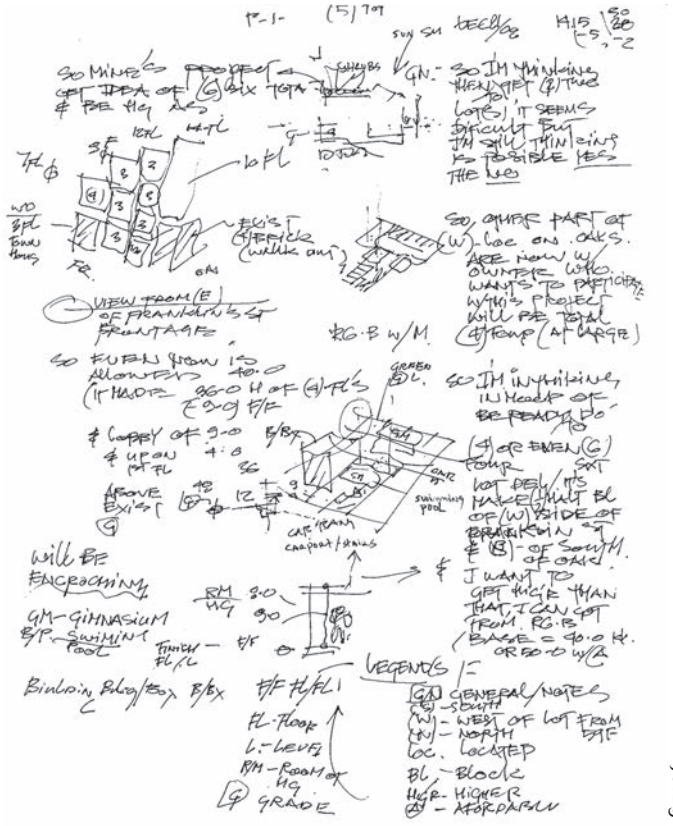
Flatlands created by previous human occupancy (empty lots, parking lots) may be transformed into detailed terrains derived from the local soundscape. Current methods of sonic analysis, computer-aided modeling, and digital fabrication can create underlying structures upon which natural growth can be encouraged, transforming an otherwise barren landscape into a playground. The image above is a rendering of an imaginary landscape created by frequency analysis of a sound file and represents the exploration of the idea of "speaking," or "sounding" a world into existence.

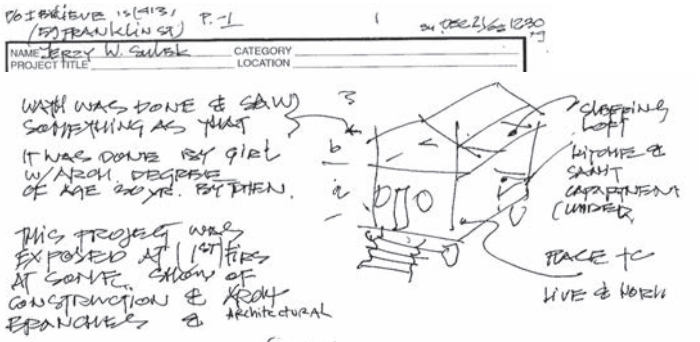


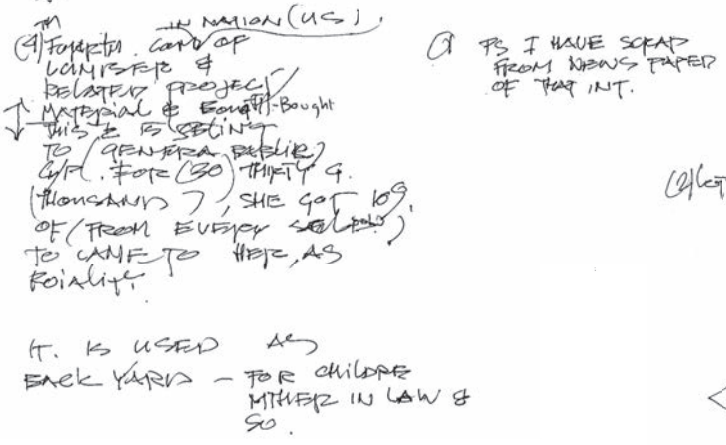
name SARAH BEDDINGTON
project title CAPSULE LIVING, 2008 (10.5 x 12 3/4 inches)
category INTERSTITIAL/MICRO-COMMUNITY
location ARTIST'S COLLECTION
notes
THE DRAWING IS IN SILVERPOINT AND IS DERIVED FROM AN IMAGE OF AN EXHIBIT AT THE NEW YORK WORLD'S FAIR OF 1964-65. IT FORMS PART OF MY ONGOING RESEARCH INTO CAPSULAR ARCHITECTURE, BOTH MILITARY AND DOMESTIC, FROM THE COLD WAR ERA OF THE EARLY 1960s.

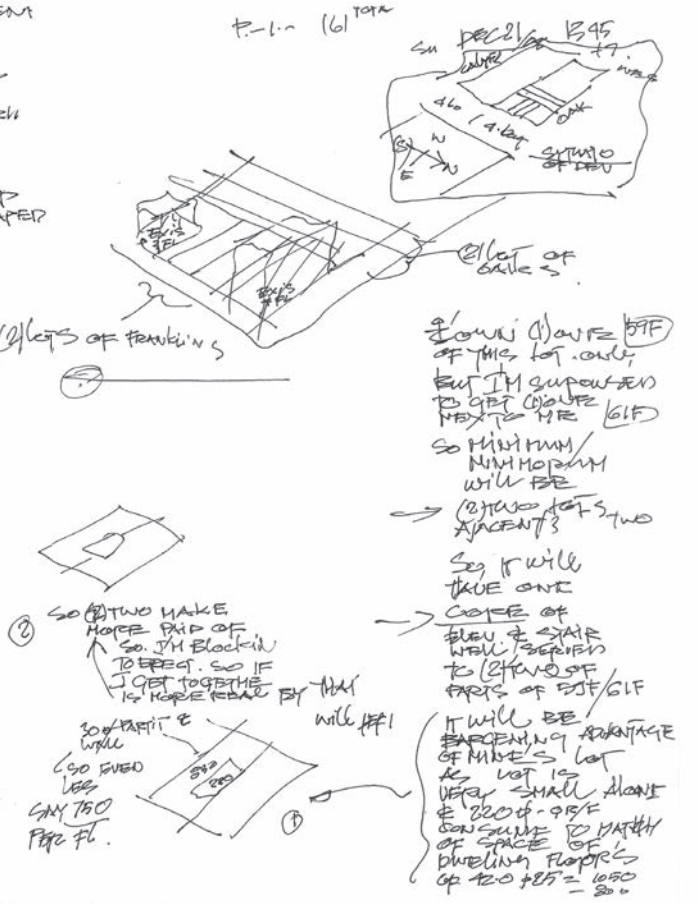
Andreas Angelidakis & Angelo Plessas


THIS CAN BE AS #1 (FIRST)
OR
THAT CAN
OR #1 & #1 - CAN BE EXCHANGED
CAN BE ABLE TO
RECEIVE UP. # SO


SO MINE'S PROPERTY
GET IDEA OF (G) SIX TOTAL
BE HIS AGE
GN - SO IM THINKING
THEN GET (2) TWO
LOTS, IT SEEMS
DIFFICULT BUT
IM STILL THINKING
IS POSSIBLE YES
THE YES
SO OTHER PART OF
(W) LOT ON OAKS.
ARE NOW W/
OWNER WHO
WANTS TO PARTICIPATE
W/HIS PROJECT
WILL BE TOTAL
(4) GROUP (AT LARGER)
VIEW FROM (E)
OF FRANKLIN'S ST
FRONTAGE
RG-B W/M
SO EVEN NOW IS
ALLOWED
(IT MADE
COPY OF
& UP ON
MT FL
ABOVE
EXIST
WILL BE
ENCROACHING
GM-GIMNASIUM
B/P-SWIMMING
POOL
Binding Bldg/Bldg
B/B
F/F FL/FL
FL-FLOOR
L-LEVEL
RM-ROOM OF
HG
(G) GRADE
SO IM INTENDING
IN HEAD OF
BE READY TO
(4) OR EVEN (G)
FOUR
LOT DEV/ITS
MAKE/WHAT BL
OF (W) SIDE OF
FRANKLIN ST
& (S) - OF SOUTH
OF OAKS
I WANT TO
GET MORE THAN
THAT, I CAN GET
FROM RG-B
BASE = 90.0 H.
OR 80.0 W/A
LEGENDS
GN GENERAL/NOTES
(S) - SOUTH
(W) - WEST OF LOT FROM
(N) - NORTH
loc. LOCATED
BL - BLOCK
HGR - HIGHER
AF - AFFORDABLE


P.-1
(59 FRANKLIN ST)
NAME JERZY W. SULEK
PROJECT TITLE
CATEGORY
LOCATION
WHAT WAS DONE & SAW)
SOMETHING AS THAT
IT WAS DONE BY GIRL
W/ARCH. DEGREE
OF AGE 220 YR. BY THEN.
THIS PROJECT WAS
EXPOSED AT 1ST FIRES
AT SOME SHOW OF
CONSTRUCTION & ARCH
BRANCHES & Architectural
CRAWLING
LOFT
KITCHEN &
SAUNA
CAPTAINS
(UNDER)
PLACE TO
LIVE & WORK

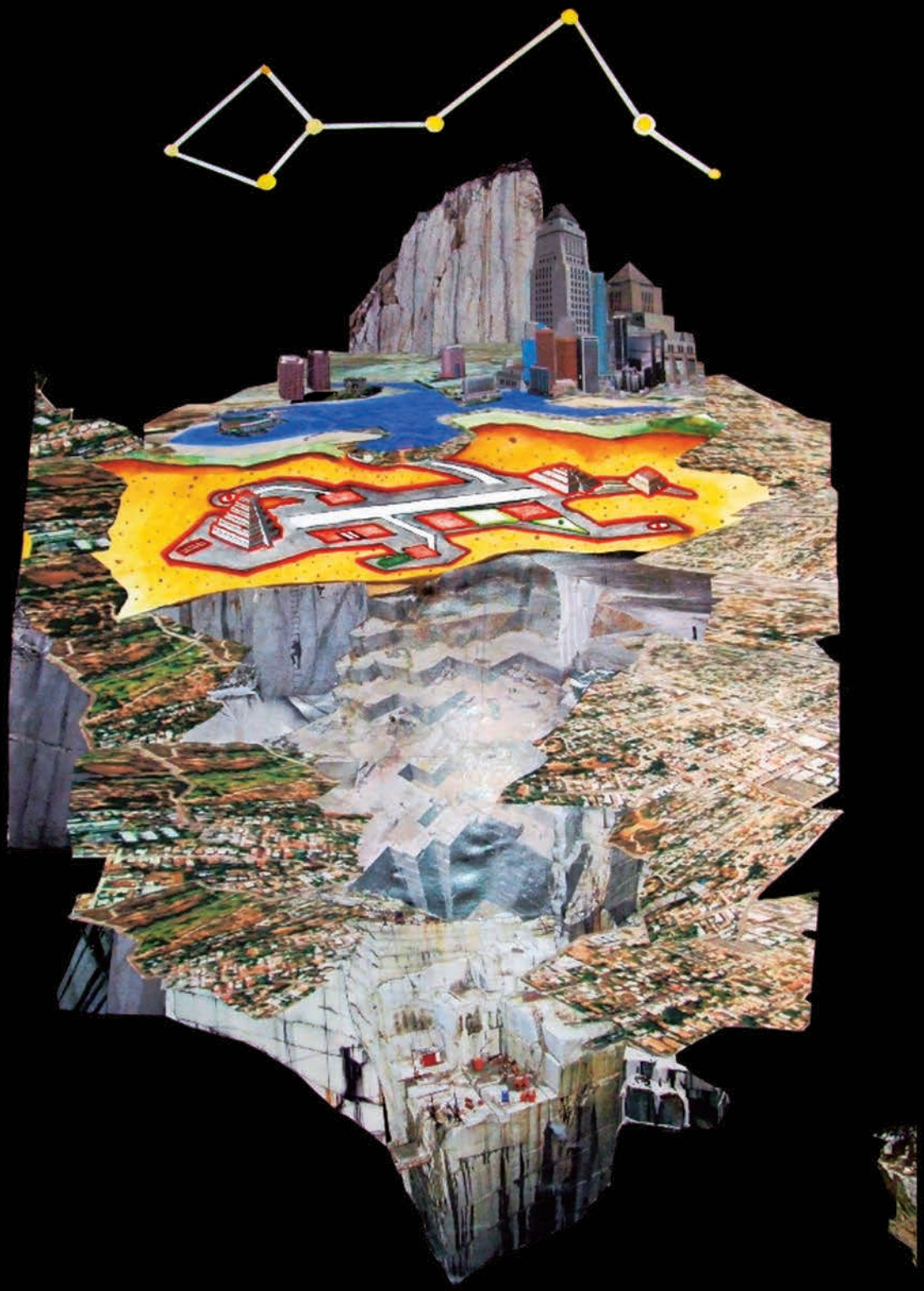

IN NATION (US)
(4) FOR 4TH. COPY OF
CONSTR & RELATED PROJECT
MATERIAL & EQUIP-Bought
THIS & IS SELLING
TO (GENERAL BUILDER)
G/P. FOR (150) THIRTY G.
(THOUSAND), SHE GOT 100
OF (FROM EVERY SALES)
TO COME TO HERE, AS
REALITY.
IT. IS USED AS
BACK YARD - FOR CHILDREN
MOTHER IN LAW &
SO.
PS I HAVE SCRAP
FROM NEWS PAPER
OF THAT INT.


P.-1.- (6) TOTAL
DEC 21/66 B45
SUN
LOT OF
OAKS
SITUATED
OF DEV
(2) LOTS OF FRANKLIN'S
(2) LOT OF
OAKS
OF OAKS (2) ONE F/F
OF THIS LOT. ONLY,
BUT IM SUPPOSED
TO GET (2) TWO
NEXT TO ME (6) F/F
SO MINIMUM/
MINIMORUM
WILL BE
(2) TWO LOTS TWO
ADJACENT'S
SO IT WILL
HAVE ONE
CORNER OF
ELEV & STAIR
WELL / SERVED
TO (2) TWO OF
PARTS OF F/F/6 F/F
SO (2) TWO MAKE
MORE PAID OF
SO. IM BLOCK-IN
TO EFFECT. SO IF
I GET TOGETHER
IS MORE EFFECT BY THAT
WILL HELP
IT WILL BE
BARGAINING ADVANTAGE
OF MINE'S LOT
AS LOT IS
VERY SMALL ALONE
& 220 SF - F/F
CONSUME TO MATCH
OF SPACE OF
DWELLING FLOORS
OF 12.0 + 85 = 1050
- 30 =

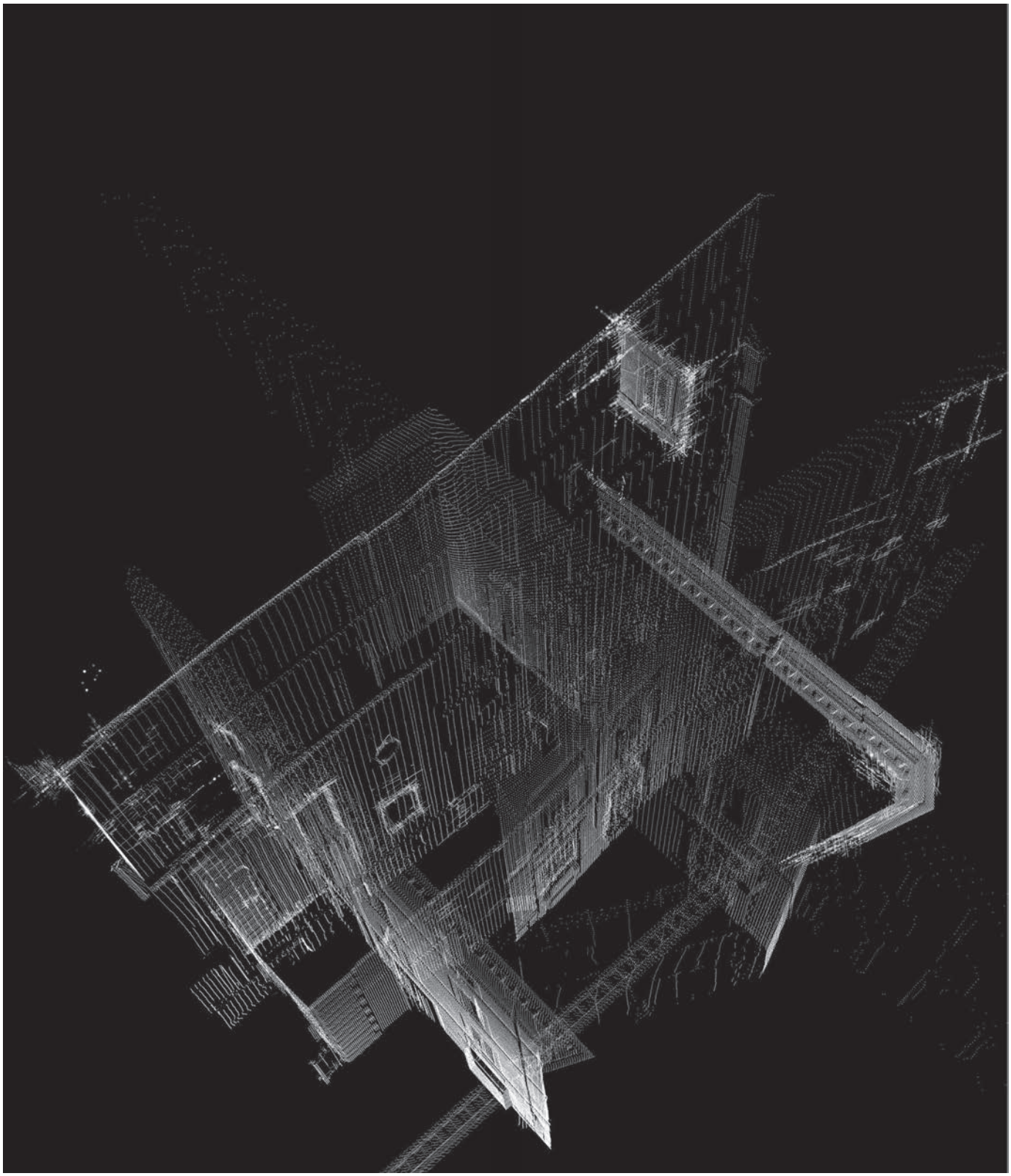
notes

Map of downtown Los Angeles' subterranean lizard-shaped city built by the Reptilian Illuminati, based on documentation and evidence found on the Internet.

Part of a larger proposal to reuse the subterranean tunnels to expand the Los Angeles metro system.

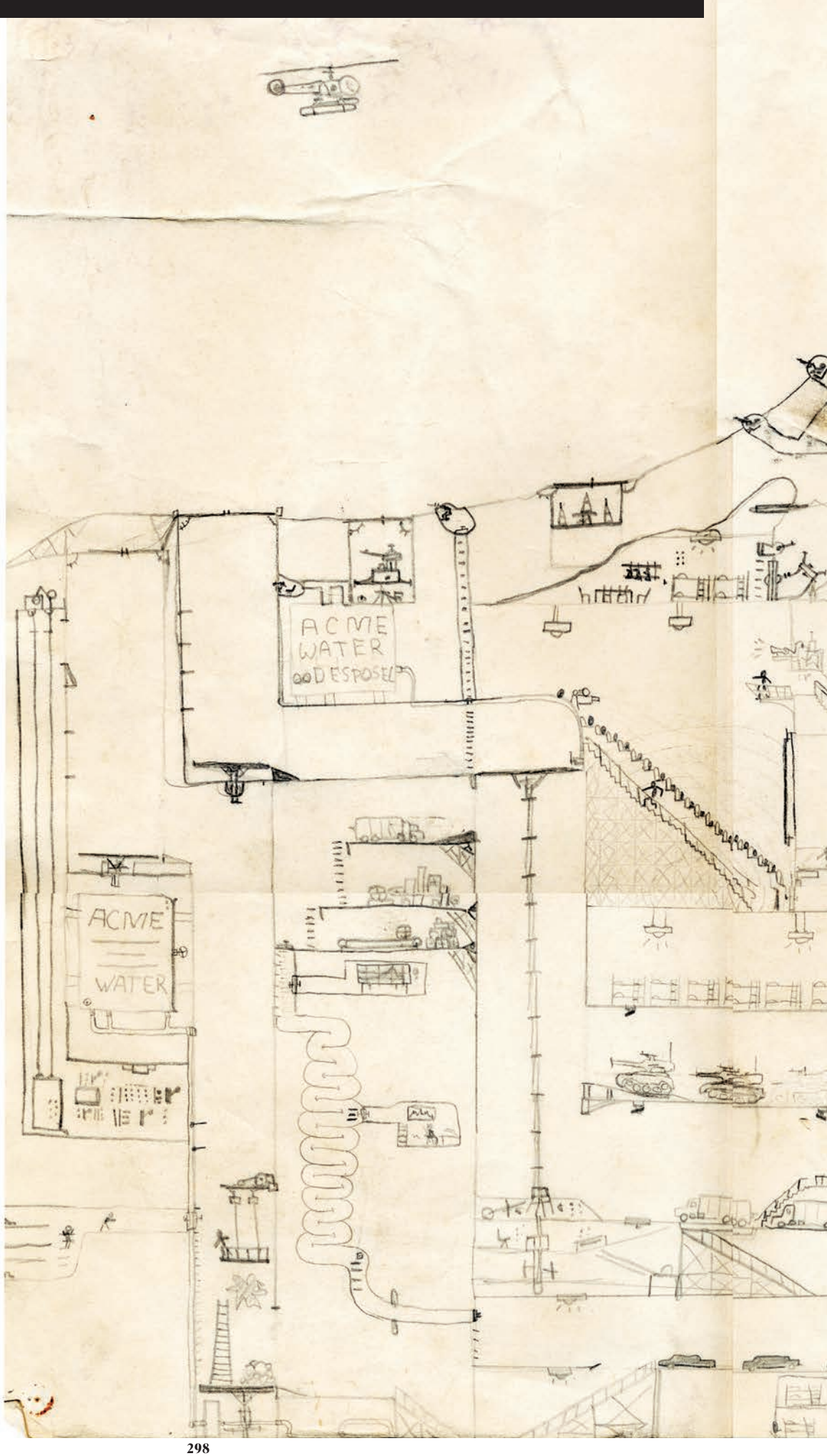


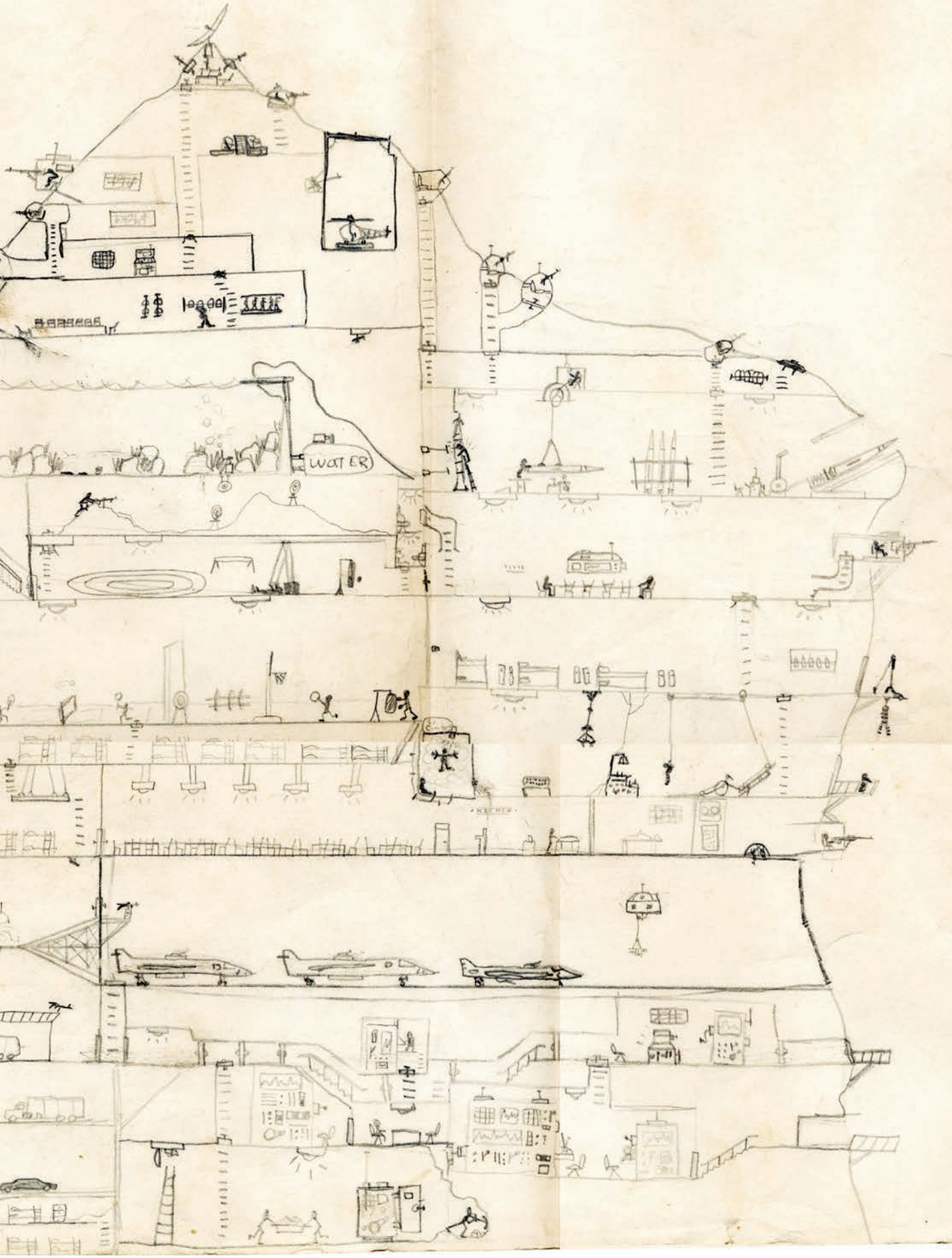
Malisa Humphrey



name DANIEL MIHALYO & ANNIE HAN
project title GHETTO DRAWING I

category THE CITY RE-IMAGINED
location ROME

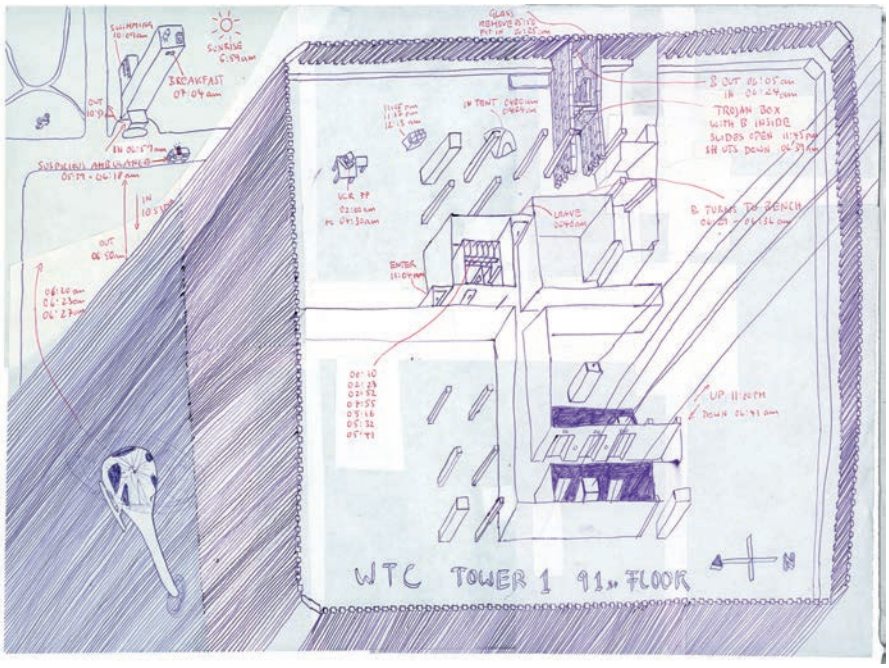

ACME
WATER
DESPOSEL
ACME
WATER



Maximilian Goldfarb, Charlie Kehler, Antonio Cecchi

NAME Mike Estabrook CATEGORY Clandestine Space
PROJECT TITLE Gated Community LOCATION
NOTES

Mike Estabrook



notes

Romantic simple wish to step out and put your nose in the Sunday morning rising wind being the pimple on the building's eel slippery face.

The 2 by 4 do not fit into the freight elevator. Carrying those huge toothpicks around the lobby trying to squeeze them into one of the big ones, up to skylobby on 78th floor. Cutting into halves, talking to elevator guys about, yes yes we need lots of wood, makes one happy up there.

Next day comes the back-up window, in case we break the one and only. Would look funny, breaking the glass, how could you ever explain?

Test runs at midnight and later. Première opening of the sesame makes your heart jump crazy. Loud and noisy wind whistles through the first little gap. People have warned us of the difference in pressure, because being so high up. A local urban myth but winds do stream up and down the building's face and suck from the room as soon as open.

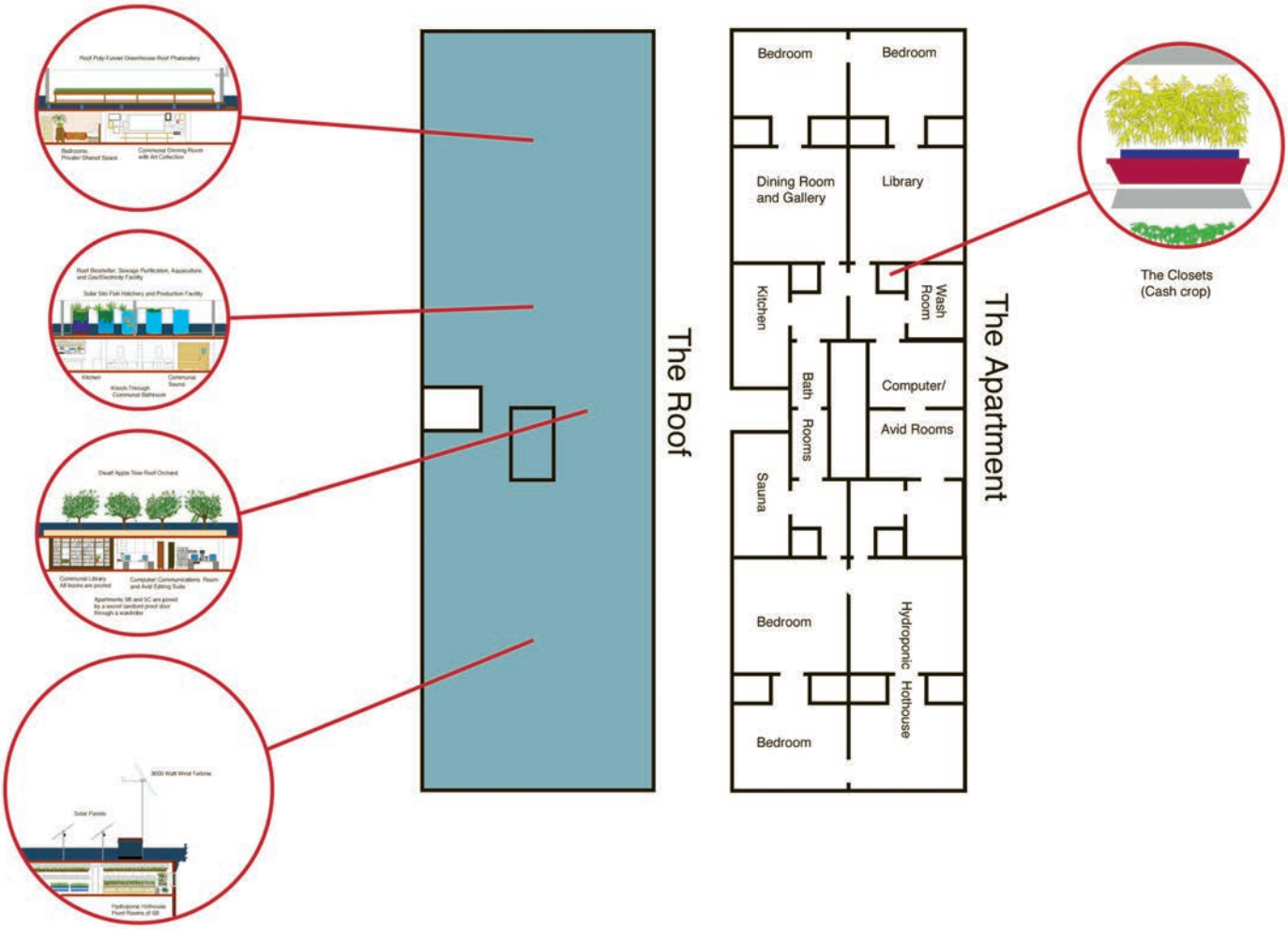
Imagine confetti flying in a big bright cloud being sucked out and blown all over the city. Looking down, leaning your goggle eyes out for first contact with nonfiltered air. Cold and happy shivers down your back.

Everything ready, waiting for luvvy's lawyer only to tell us: do not do it. More test runs make us horny and impatient.

Weather forecast promises pink sunrise. Hotel and helicopter booked. Late night, riding up to 91. Sitting by the window, watching friends across in junior suite. Flashlight contact established, feel like a glowworm. Throwing coins who goes first, fast-forwarding Ben's hot chocolate chicks tapes. Half hour naps. Slipping into paranoias about lawyers little list of things to have on you. When getting caught … Remember chocolate bars, 25 cent coins, a blow-up pillow? Pen and paper, telephone, a book, chewing gum, earplugs … Would not even know where to put all that. Masturbating to calm down. Dawn, window goes, telephone rings, copter is late. Sun rises, b slides outside, coin contest winner steps first. All body hair is up absorbing virgin glory morning, air drifts up the building's surface, feeling bees and rabbits down the belly. Makes one again belive in first sight love, sunrays in your face looking up, only ten missing floors to the top, lets you freak of pure beauty while having this black-hole vision, imaging to never ever be again out there and never ever feel the bees.

Gelitin

Nils Norman

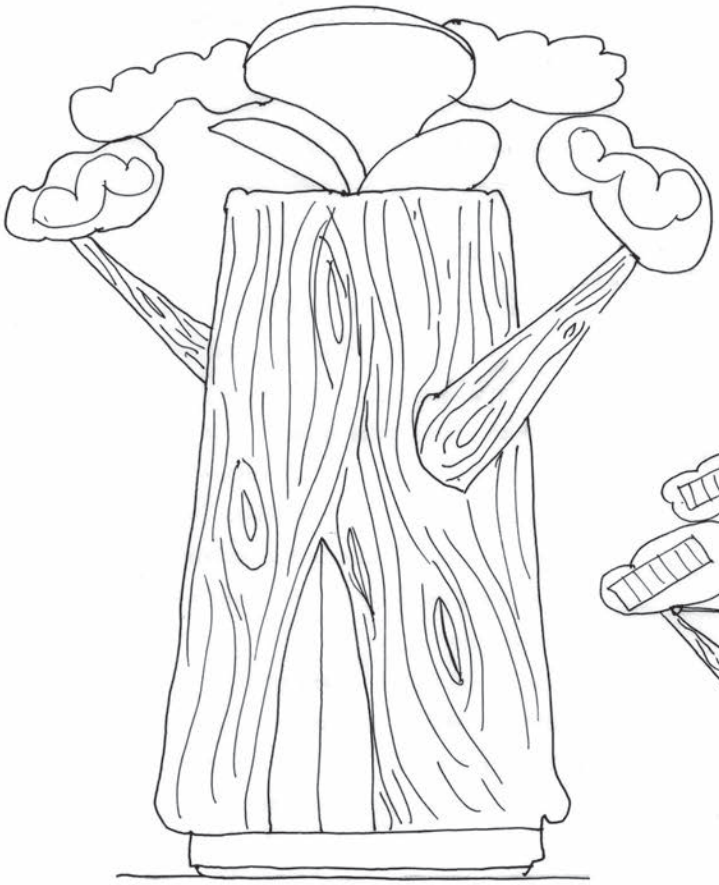


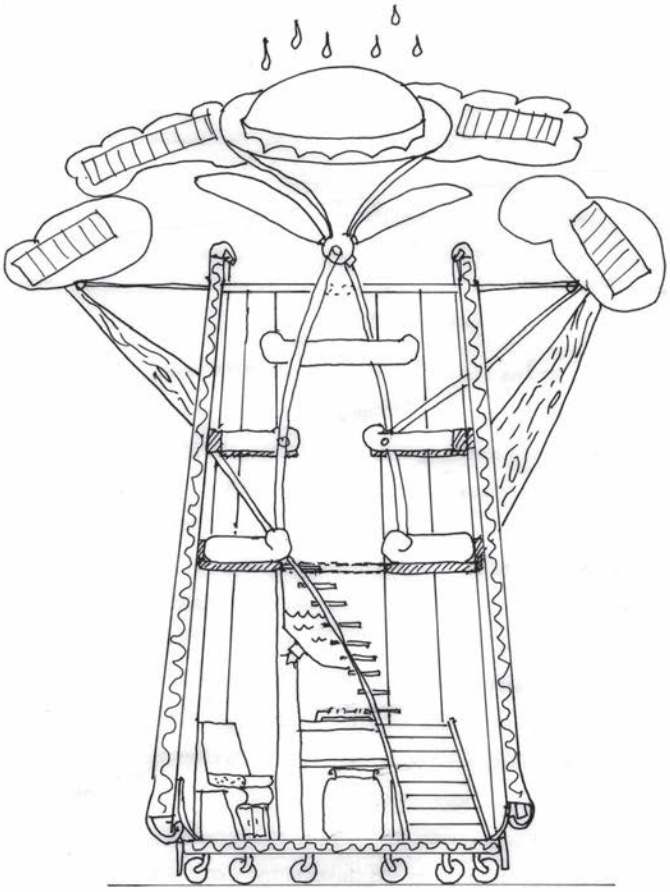
notes

Proposal 12. The tenants of the top floor at 110 Bedford Street, NYC, join forces and open up their apartments to communal living. Connecting their apartment spaces and redesigning them for a more self-sustaining environment. The roof is also optimized, designed for maximum yield potential.

Having strategically joined all four apartments by knocking discreet doorways between walls, the tenants pool all resources and decide to experiment by following Charles Fourier's "Law of Passionate Attraction." Building a modern Phalanstery on the roof, working together, and forming small groups of common inclinations and passions for work and pleasure, each group changing its work/activities at frequent intervals establishing "linkage" and "meshing" between different tasks (series) and members.

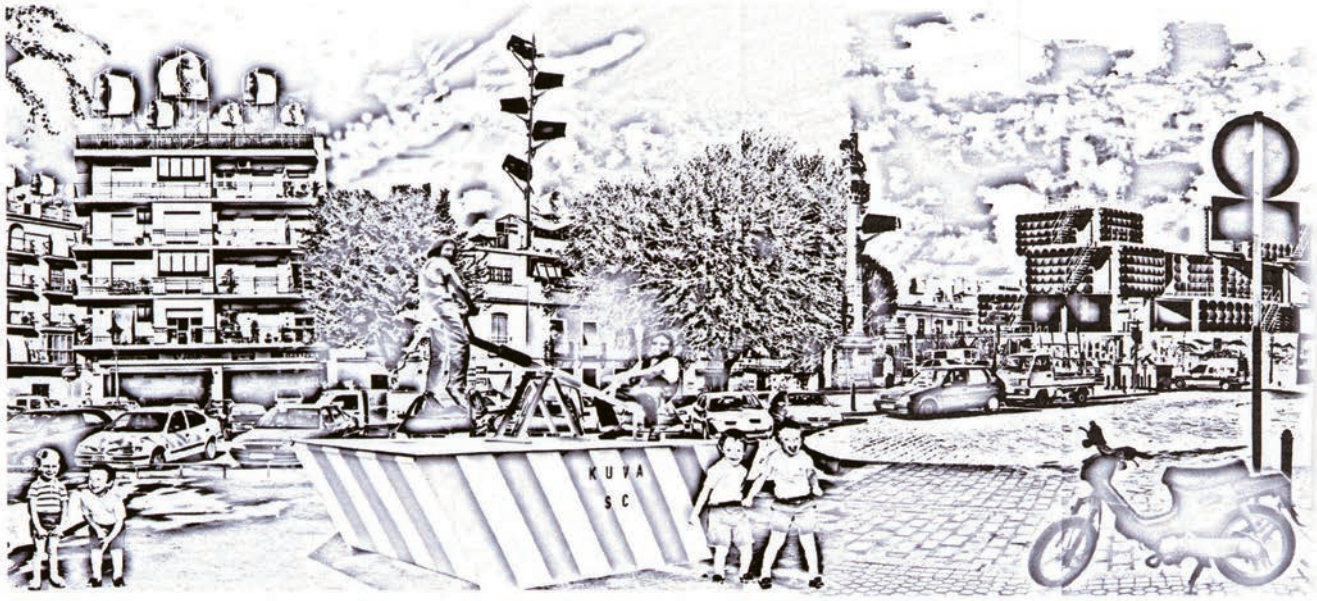
Their first problem was too few members to successfully form the necessary groups advocated by Fourier. To overcome this they began to talk to others in the building, encouraging them to open up their walls, even breaking through floors to create a larger internal system of communal spaces within the building without the landlord's knowledge.





name Jenny Polak
project title Fake Tree Housing Unit for Urban Migrant Workers
notes Cities draw migrant workers. Many places you can't rent legally without papers. The self-sufficient fake tree housing unit calls on cities and businesses to house their workers. Easy to install where needed, it doubles as street beautification - an amenity. Colonies of the inhabited "trees" will camouflage workers conveniently.

category CRITICAL/CLANDESTINE SPACE
location VACANT LOTS, FORECOURT CORNERS

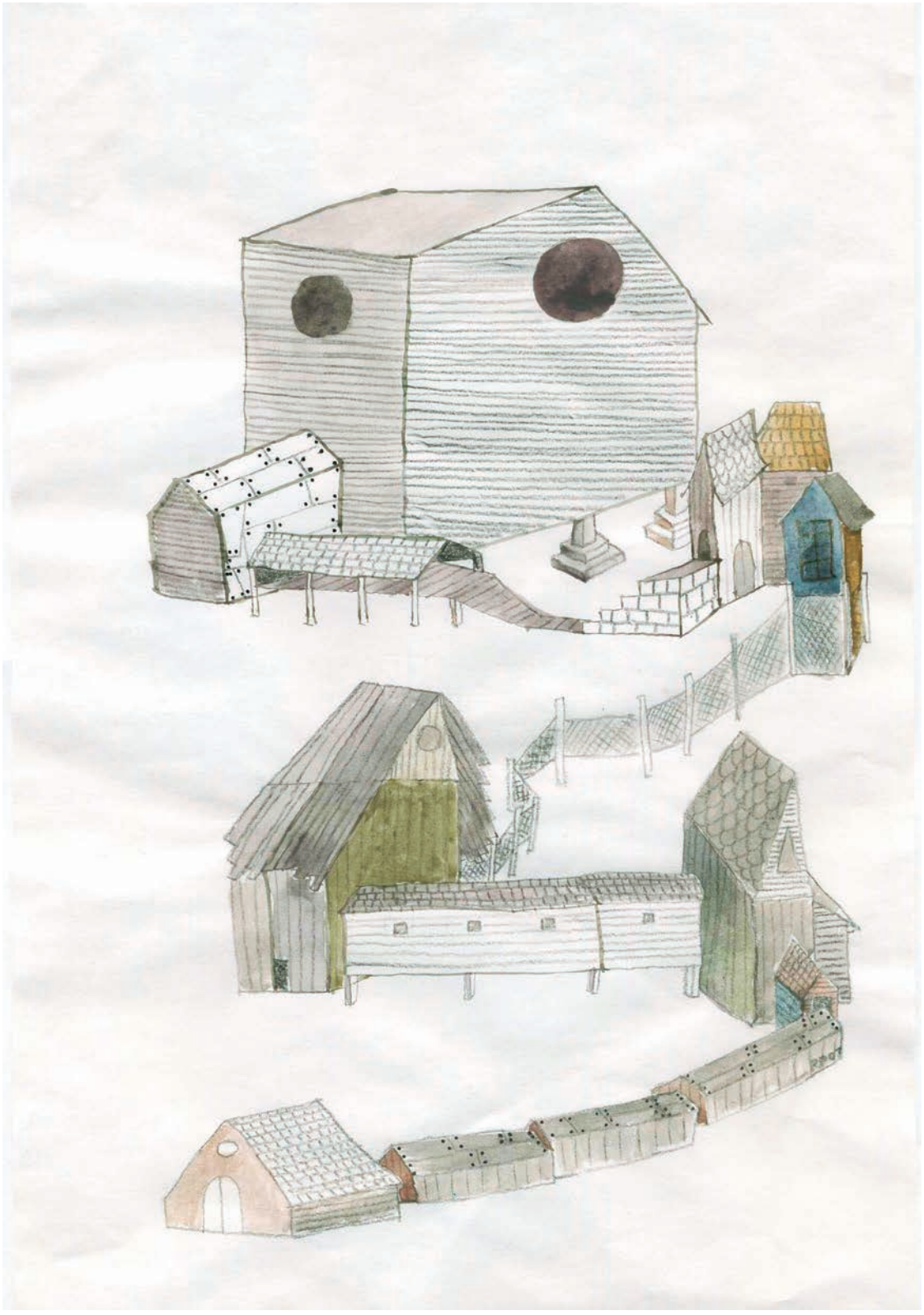


Citizens experimenting an impermanent way of living the public space that tends towards temporal mummification

Recetas Urbanas

name Recetas Urbanas
project title TAKING THE STREET
category Clandestine space
location Hidden location / everywhere

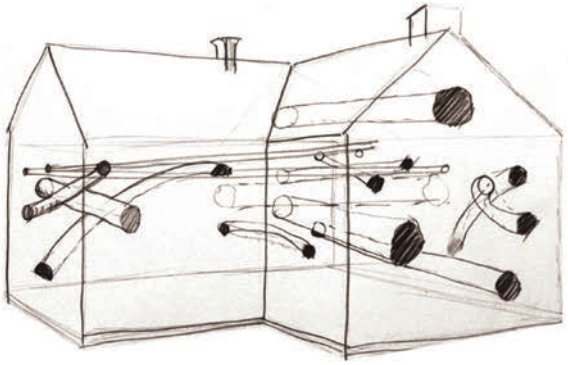
notes
After many years of punctual and experimental projects in the street, with legal, alegal and even illegal interventions (such as A1-2-4-7-9/B2 etc in wp.recetasurbanas.net) that aim give an answer to the necesities of real people while increase the personal freedom of those ~~host~~ who decided to involve themselves in one of them, we ask ourselves what would happen if our praticies would be totally assumed and start spreading into the neighborhood.
In this drawing we lead these practices to the extreme and colonize almost everything in the city

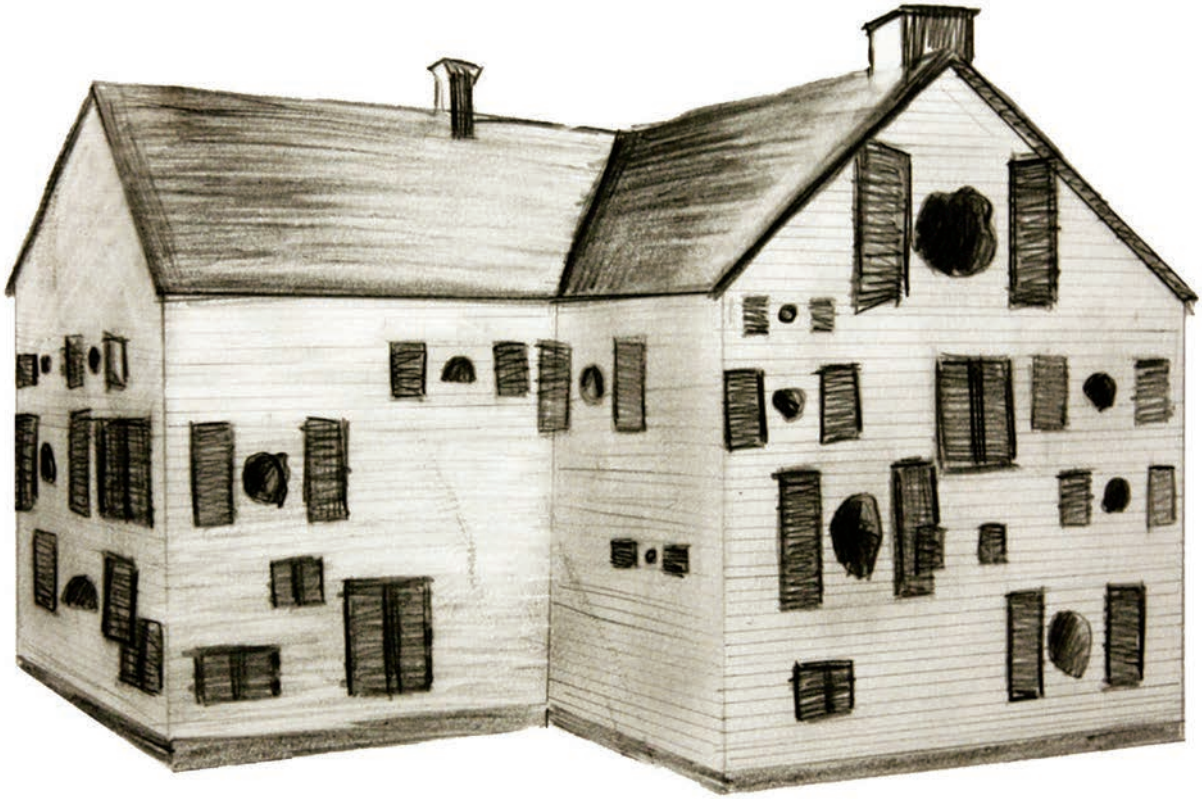


name RUBY PALMER
project title "Dream House Series"
notes "Dream House # 4"

category Dream / Imaginary / Fort "Dream House"
location (to be executed someday?)

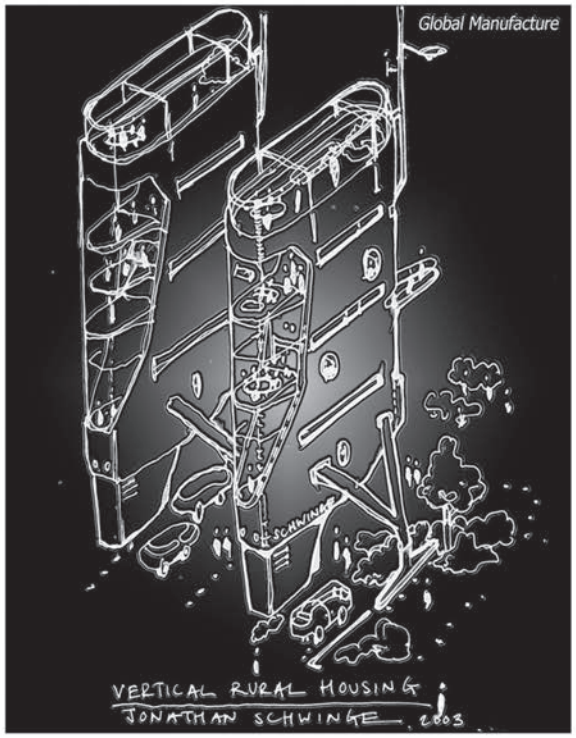
This Drawing is one of a series of small ink + watercolor + graphite drawings that was inspired by my reoccurring dream of finding out that my apartment has a whole annex to it that I didn't know about. It is both a positive + anxious / haunting. I've never actually tried to build one + not sure I would - sometimes I think they're better on the page.

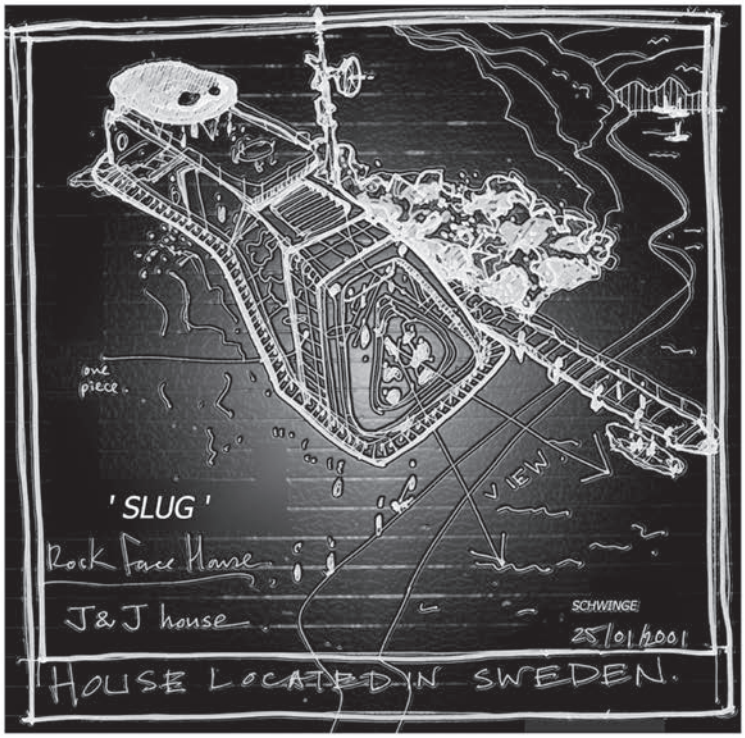


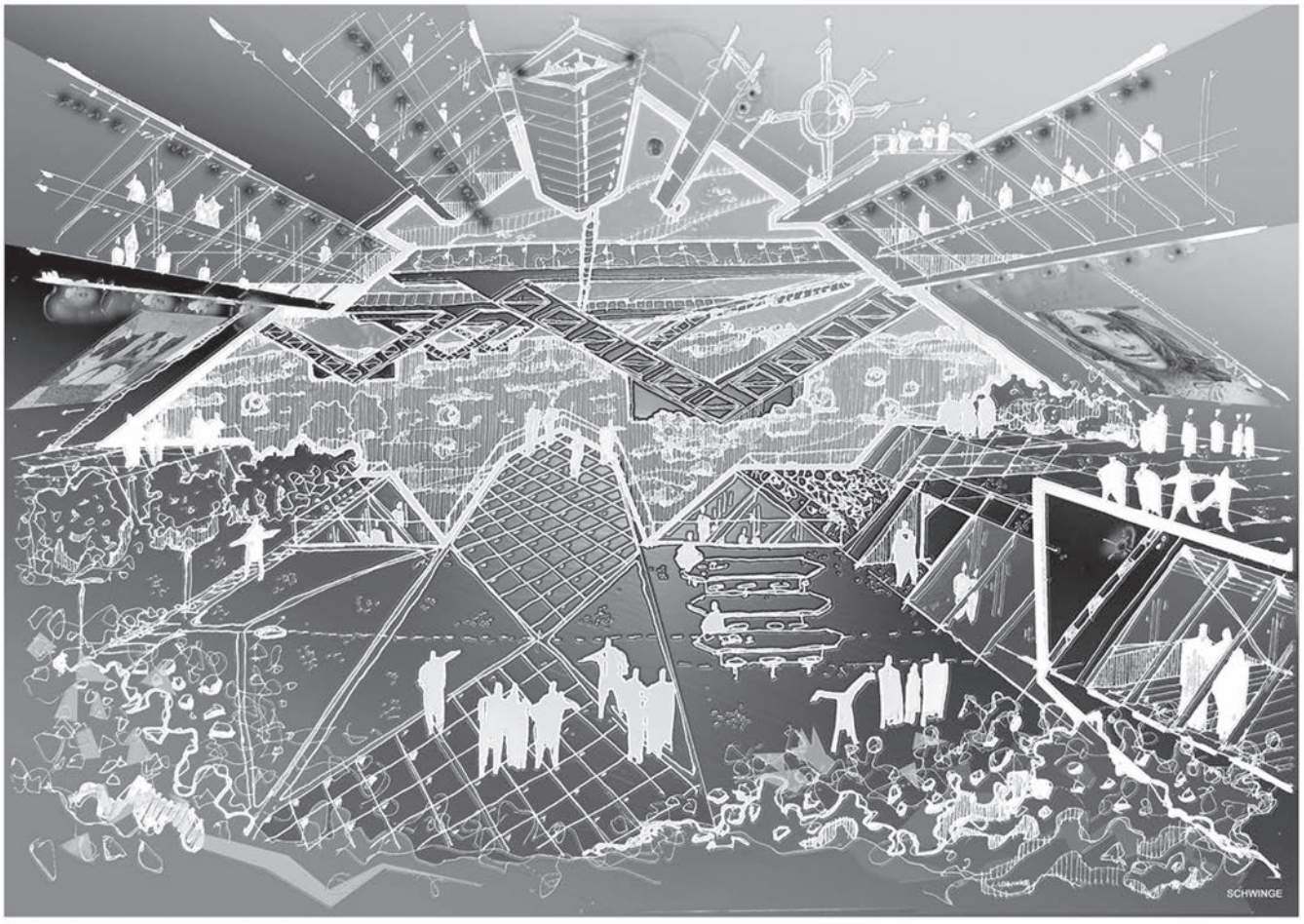


Tim Clifford

name TIM CLIFFORD category RESTITUTION
project title BURROW location Somewhere east of the Mississippi
notes A colonial-era - home, sealed and packed with earth. The structure may be explored through a network of tunnels that have been carved into the interior, path ways to the temporary refuge - the burrow.
cf. burgh, borough, bourach, berg







Jonathan Schwinge

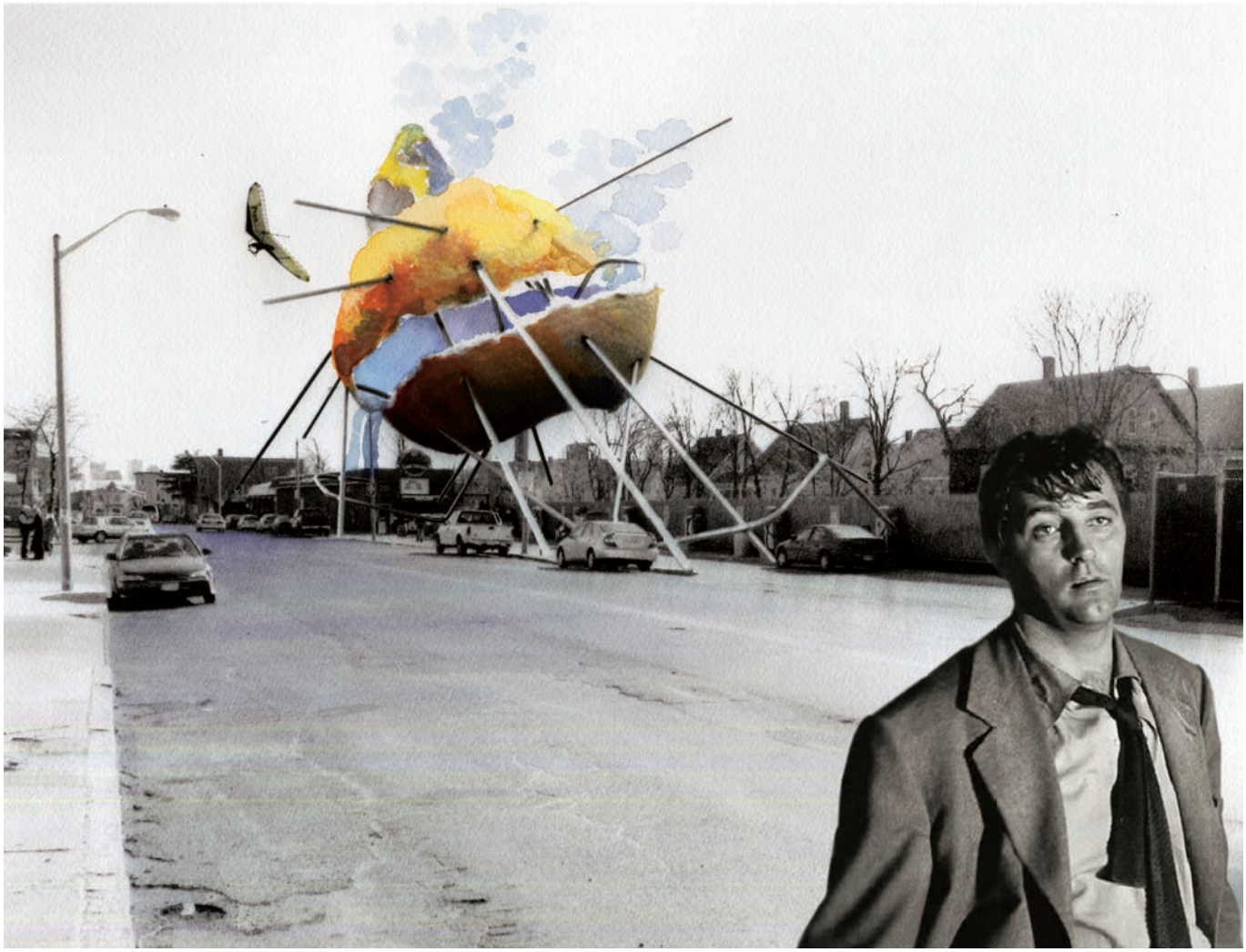
Mary Walling Blackburn

notes

What sort of architectural visions was I capable of? Marginal, dystopic, reckless, unsustainable phantasms that fleece you while they feel you. Those kind.

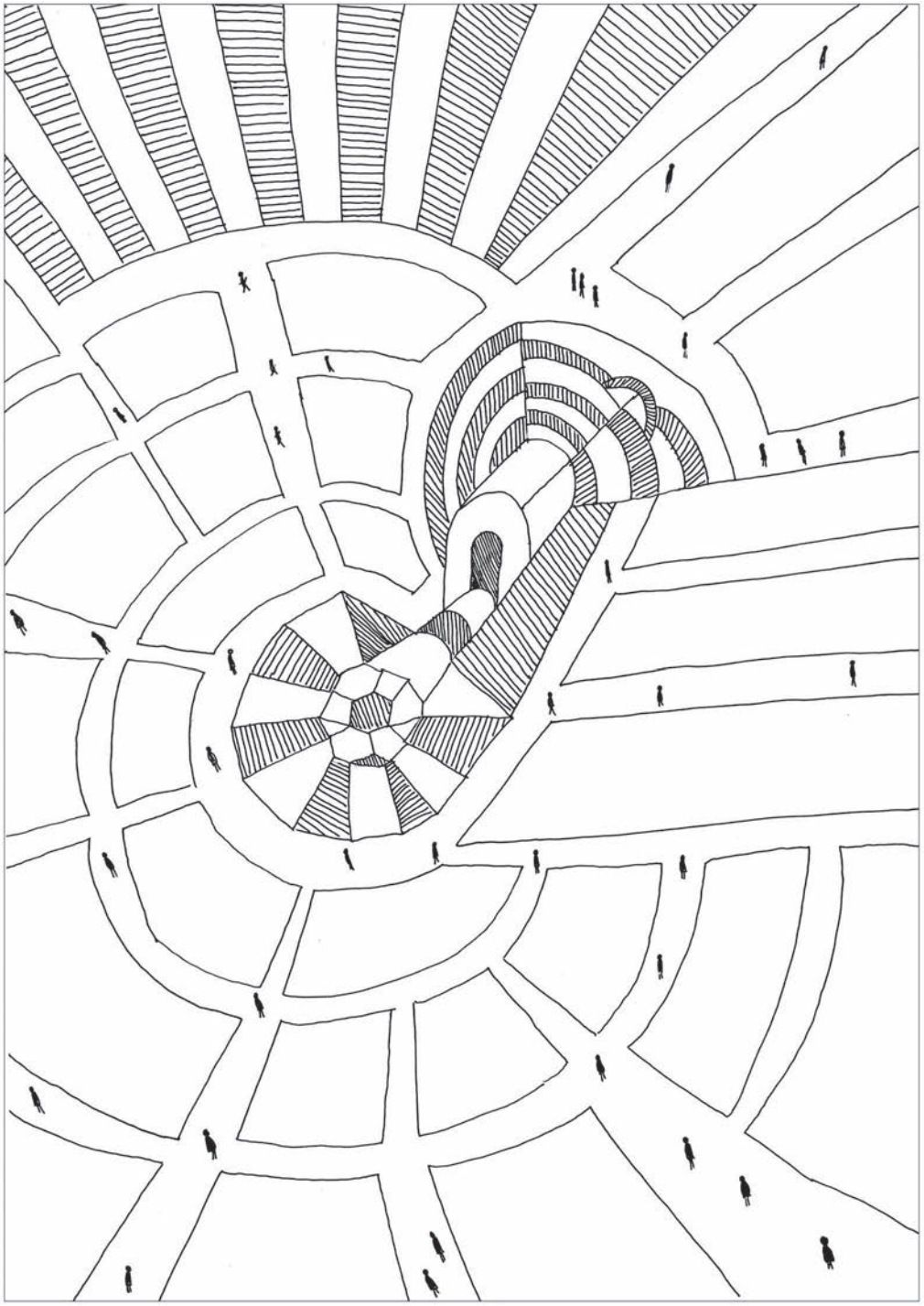
These visions generated in the lost structures I came across in the Mojave Desert when hiking as a child—roofless adobes, handmade cattle troughs, carved stone pits used in ancient fertility rites, abandoned mines and crumbling homesteaders' shacks. On ridges overlooking the desert we sometimes sighted newer structures, hand built by drug dealers and sex traders, and bereft of any vegetation for hundreds of feet. The ground floors were windowless. It was related that once, in the wet concrete of a fresh driveway, ladies in negligees stumbled out, pressing their breasts and buttocks into fresh concrete.

Given its formal properties (dimensions, materials, texture), the provenence of this object hovers somewhere between gravestone and doorstep. An impression of a modest penis (uncircumcised and flaccid) has left a trace on the surface of the concrete and serves as signature/epitaph/animal track. It is an artifact from the future past—a vernacular architecture, hand built and humble.



Thaddeus Jusczyk

name THADDEUS JUSCZYK *category* CRITICAL INTERVENTION
project title OFF THE GROUND *location* SOMERVILLE, MASSACHUSETTS
notes
HAVE NO FEAR. CAN'T YOU SEE THAT I ONLY WANT TO PLEASE YOU?

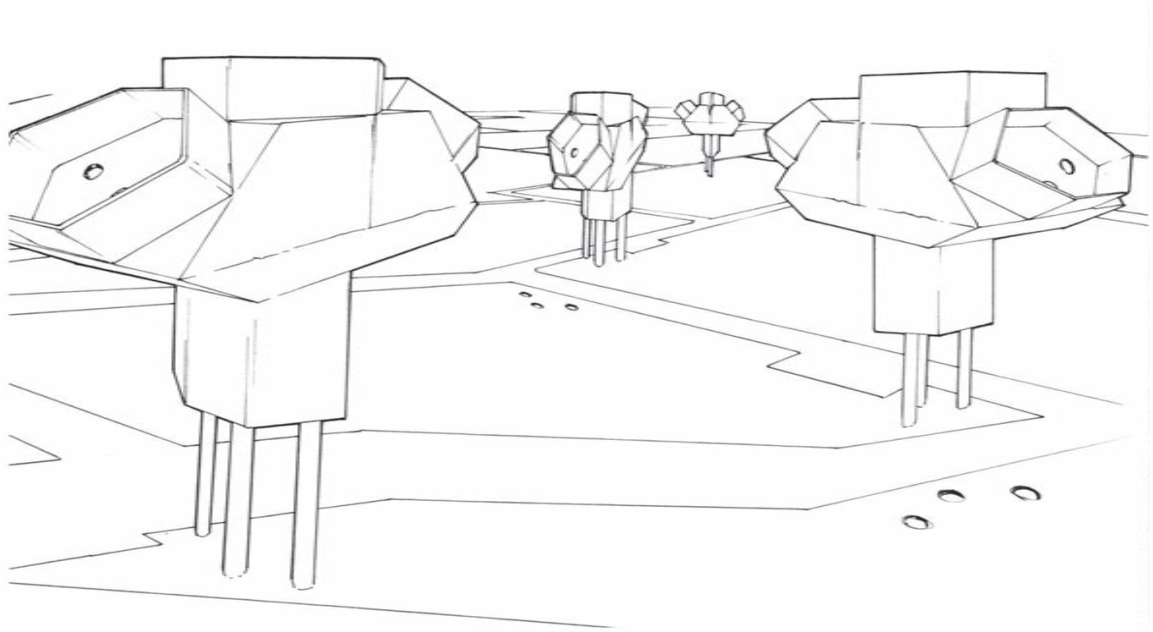


Jody Zellen

1. THE ONLY MEMORY I HAVE OF MY PAST LIFE IS THE UNIFORMITY OF THE CIRCUMSTANCES, 2010, IN MY HEAD
2. AN EAVESDROPPER LURKS IN THE SHADOWS OF YOUR EVERY THOUGHT, 2010, IN MY HEAD

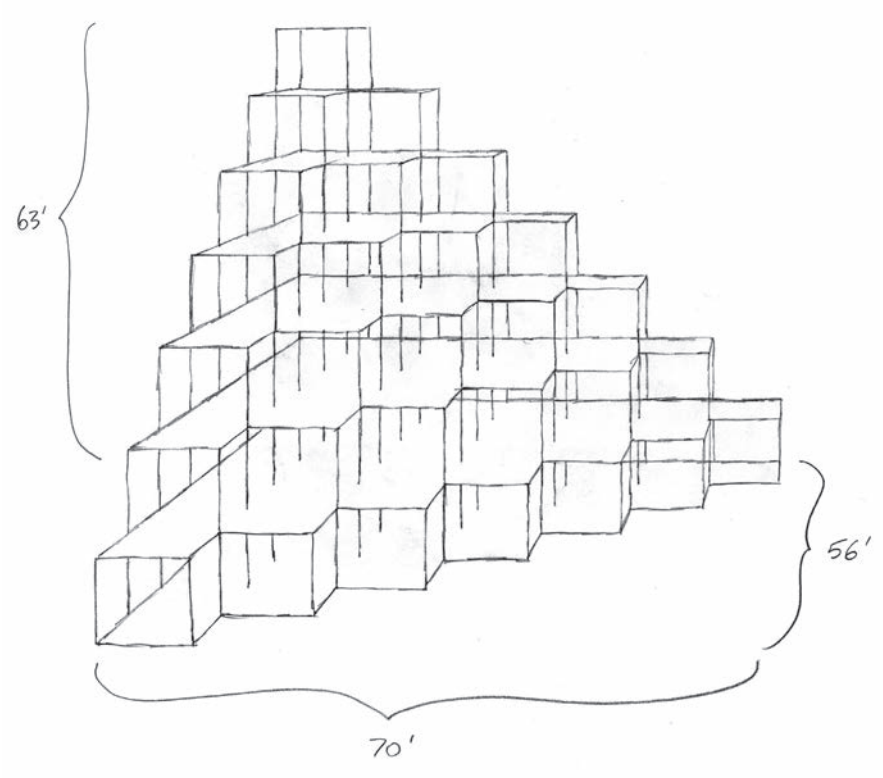
NAME BASIM MAGDY CATEGORY SURVEILLANCE
PROJECT TITLE LOCATION IN MY HEAD
~~NOTES~~ ↓
1. The Only Memory I have of my Past Life
Is The Uniformity Of The Circumstances. 2010
2. An Eavesdropper Lurks In The Shadows
Of Your Every Thought. 2010

AC/DC, BASEL, SWITZERLAND



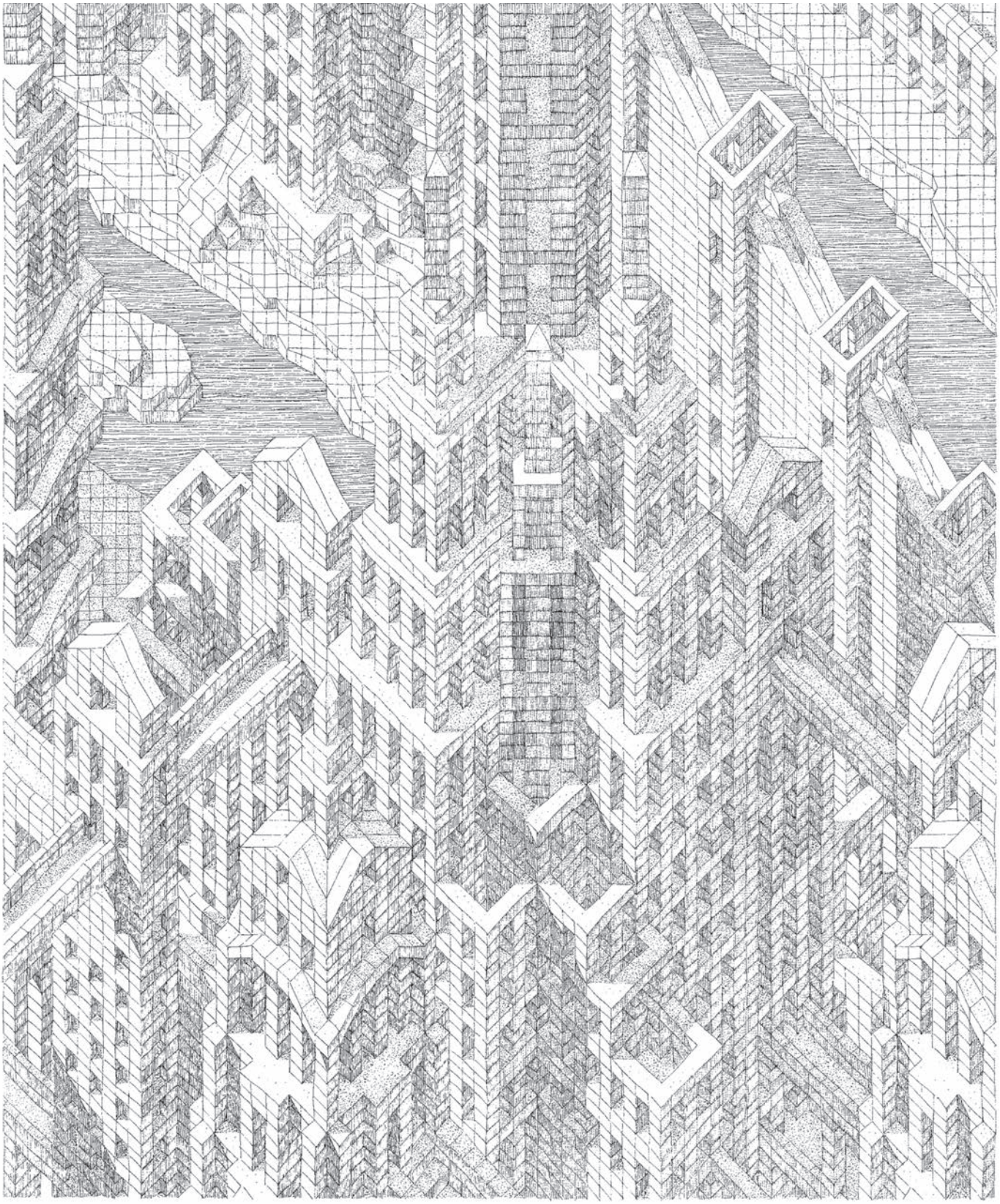
Viktor Timofeev

TETRAHEDRAL PARKING STRUCTURE, URBAN CENTER, VISIBLE FROM A FREEWAY



Zachary Stadel

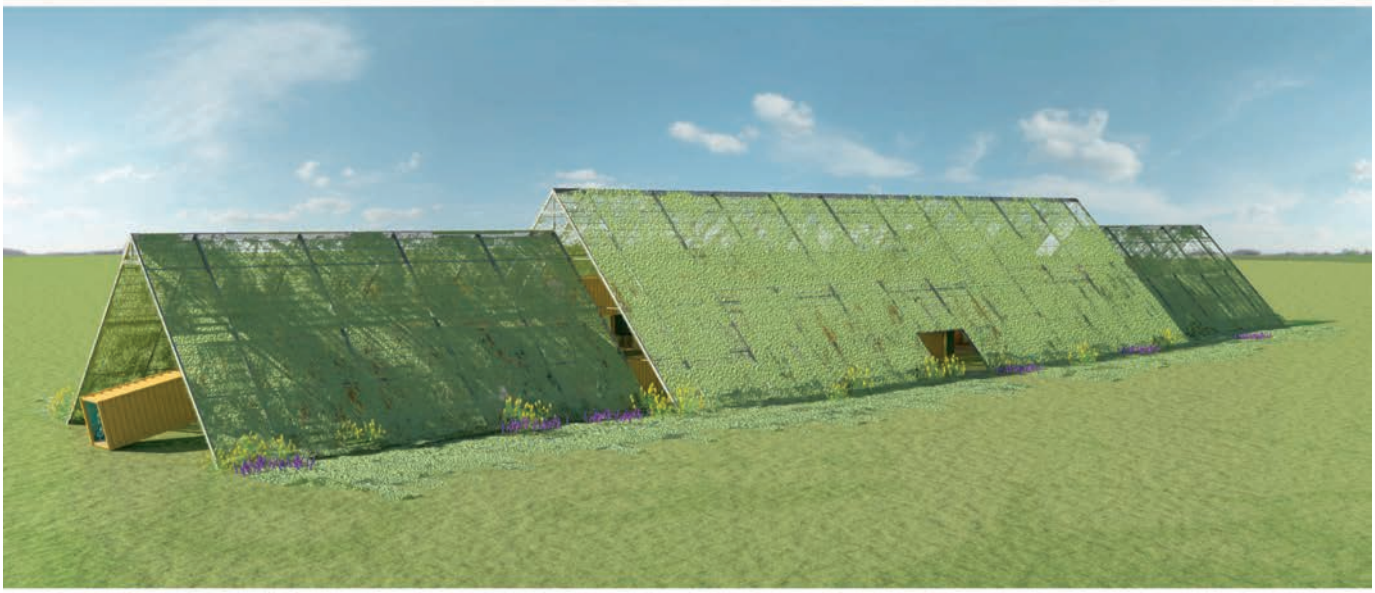
name ZACHARY STADEL
project title TETRAHEDRAL PARKING STRUCTURE
notes LEVELS 2-7 ARE INACCESSIBLE BY CAR.
category MISUSE / INTERSTITIAL SPACE
location URBAN CENTER, VISIBLE FROM A FREEWAY



name IAN MCKAY
project title BABEL
category METAPHORICAL CITY
location HEAVEN
notes THE TOWER OF BABEL WAS MEANT TO REACH HEAVEN. FOR ME, THIS MEANS IT WOULD NEED TO BE INFINITE IN SCALE. THE DRAWINGS ARE AXONOMETRIC, NO HORIZON OR VANISHING POINTS. THIS TECHNIQUE, IN THEORY, ALLOWS ME TO DRAW TO INFINITY IN ALL DIRECTIONS. THUS THE METHOD IS METAPHOR AS WELL AS BABEL ITSELF.
THIS IS ONE OF A SERIES. MORE CAN BE SEEN AT WWW.IANMCKAYGALLERY.CA

Ian McKay

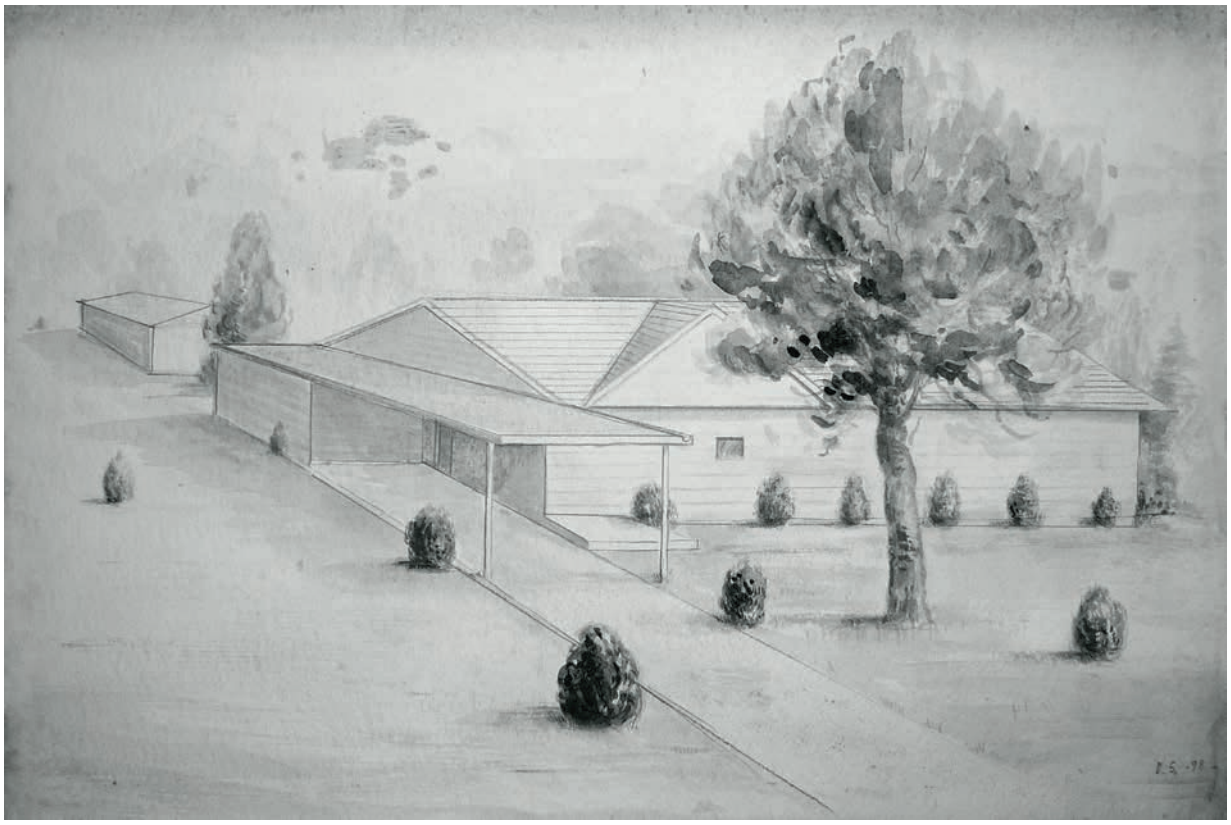
ECO-VILLAGE FOR AIDS ORPHANS, SOWETO, SOUTH AFRICA



Adam Kalkin, eco Villa for AIDS orphans in Soweto, South Africa for the ALIVE! organization

Adam Kalkin

THE SOMBERG, GROVELAND
LAND OF WIB, ANYWHERE



notes

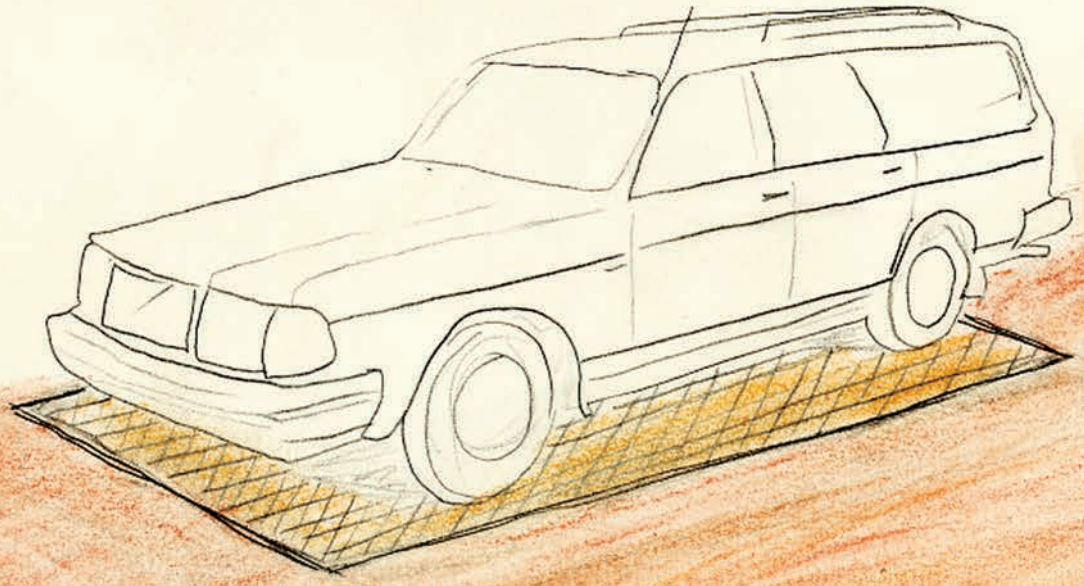
above: The Somberg, quiet and shaded living.

below: If we build it they will come.

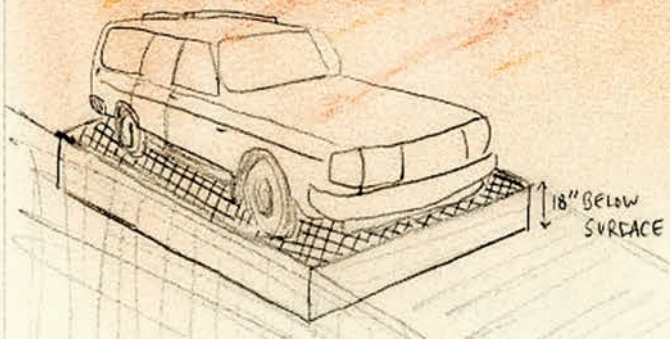
REMEDIATION PARKING PLOTS

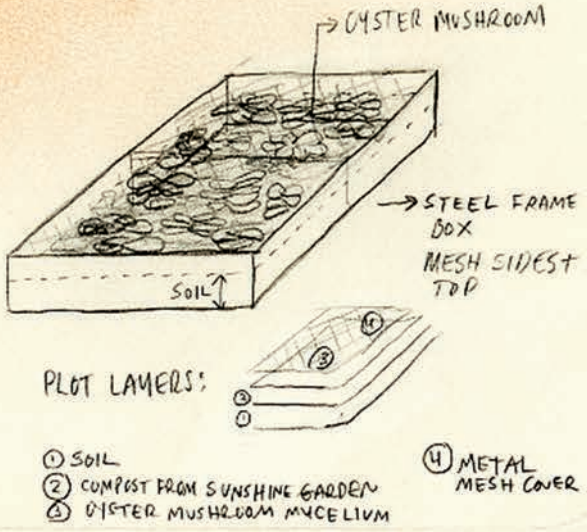
SUNKEN OYSTER MUSHROOM GARDENS.

Oyster Mushrooms can reduce 95% of motor oil in soil. They act as a filter for many toxins and can breakdown motor oil.



SUNKEN REMEDIATION GARDENS: PARKING PLOTS





remediation beds

mycoremediation is a form of bioremediation, the process of using microbes to return an environment (usually soil) contaminated by pollutants to a less contaminated state.

Future Farmers, Amy Franceschini

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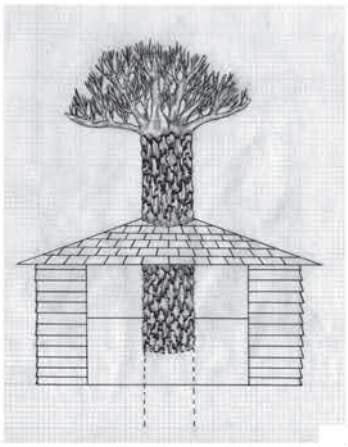

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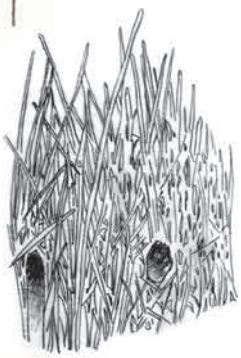
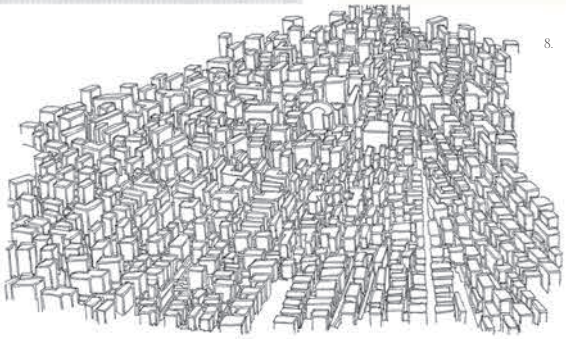


Paul Davies

7.



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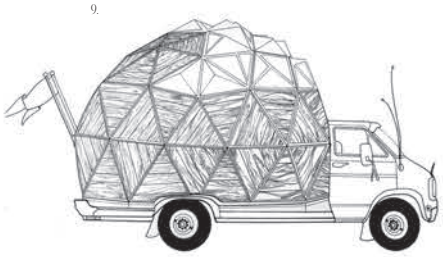

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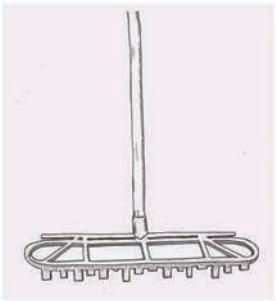

11.

12.

1. *Carl D' Alvia,* **UNKNOWN (KIKI),** OUT THERE. Cybernetic Organism.

2. *Fritz Welch,* **THE OVERLOOK,** LOS LUMAS, NM, USA. A drawing of a house designed by my father in the 1970s.

3. *Valerie Hegarty,* **TIMBER! HOUSE,** TBA. A nod to Gordan Matta-Clark's *Splitting* and Barnett Newman's *Broken Obelisk*. Timber! House appears to be gnawed by a beaver.

4. *Thomas Hutchison,* **COUNTRY HOUSE,** LOOKOUT SCULPTURE PARK. This is how the camera obscura would see a tree growing a SHED. Cutting out the middle man. It is the illustration of an alien narrative. Destruction-Structure-Construction.

5. *Jeff Eisenberg,* **MONITOR.** Adapt/Reuse, Survivalist Camp, Reconstruction, Misuse, Microcommunity, Fort, TechnoSustain, Critical Intervention, Clandestine Space, Utilities, Call and Response, Probe.

6. *Paul Davies,* **HERMIT,** CHICAGO, IL, USA. In the bitter cold winter of 2003 in a rich neighborhood of Chicago, a man lived in this illegally constructed dwelling of sticks. I built this but his act of living made it art. Illegal Structure.

7. *Lucas Monaco,* **CHAOS.** Critical Interventions.

8. *Michael Pribich,* **STICKHOUSE,** GREAT PLAINS, USA. Government Housing on American Indian Reservations is inadequate in not meeting the holistic needs of the community, much like failed housing projects of our cities. STICKHOUSE is a confluence of traditions, ideology, and architectural styles. Lodge pole pine trees leaned onto a stick-architecture Victorian house uses site-specific material, repetition, pattern, and beauty to evoke a sense of ritual and spirit, reminding each of us to find our own way. Adapt/Reuse.

9. *Libby Hartle-Tyrrell,* **TRUCKATECTURE,** NOMADIC. Mobile.

10. *Jake Klotz,* **MODERNIST RAKE,** NEW YORK, NY, USA. Primitive Tool from the Modernist era. Misuse.

11. *Morgan Ersery,* **DWELLING,** ANYWHERE. Façade of a building made from reconstructed materials, wood, nails, plaster, recycled metal door. Survivalist Encampment.

12. *Wendy Jane Hyatt,* **PERFORMANCE COSTUME NO. 2,** ROCK / NOISE VENUE. Audience is underneath a large, movable costume, worn by the performer (architect/me). Fort/Mobile/Clandestine.

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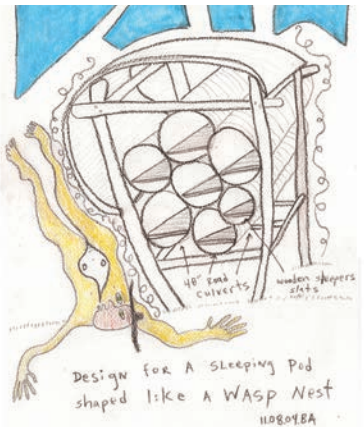

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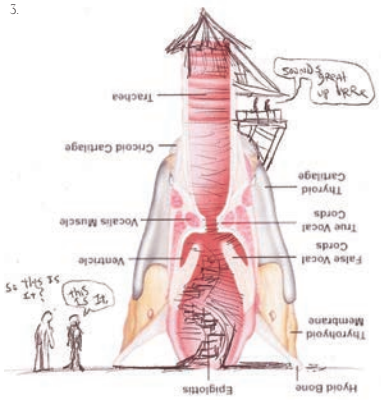

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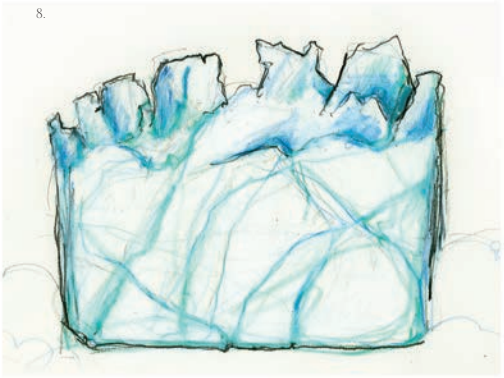

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1. *Jonas Lindberg,* **BEAR DEN,** BENEATH THE TREES WHERE NOBODY SEES. How to house a giant Buddha barbed-wire teddy bear at b-home.

2. *Butch Anthony,* Design for a sleeping pod shaped like a wasp nest.

3. *Matt Bua,* **LARYNX HOUSE.** The cartilaginous box-shaped dwelling which is part of the respiratory-tract house between the level of the root of the tongue and the top of the trachea. Also called voice-crack talk-box house.

4. *Jason Eisner,* **PEEK-A-BOO,** ON A HILL. Made of found and reused wooden core. Two Floors. Heated by wood-burning stove and solar. Fortified-glass outer structure providing greater insulation and panoramic views. Offers privacy in the core and exhibitionism with the glass shell.

5. *Rebekah Modrak,* **WIG HOUSE,** ANYWHERE NEEDED.

6. *Eric Heist,* **CHARITY DINNER,** NINTH WARD, NEW ORLEANS, LA, USA. Foundations left standing in the ninth ward as possible location for charity dinner to benefit victims.

7. *Whiting Tennis,* **HEAD HOUSE,** SEATTLE, WASHINGTON, DC, USA. Drawing on napkin.

8. *Oona Stern,* **WALL,** ANTARCTICA OR ANYWHERE. Crenellated ramparts above the glacial ice façade make a good exterior wall of a house. The threat of crumbling and calving deters unwanted guests and encourages a reduction in one's carbon footprint.

9. *Corey Antis,* **UNTITLED CONSTRUCTION (STAR),** PHILADELPHIA, PA, USA.

10. *Christopher Robbins,* **DISPLOSABLE / DISPLODABLE MASTER HOUSE PLANS.** We can make Columbus and Lennon right, in a sheltered community sort of way.

11. *Mitchell Joachim / Terreform1,* **IN VITRO MEAT HABITAT.** A Victimless Shelter Fabricated with Extruded Pig Cells.

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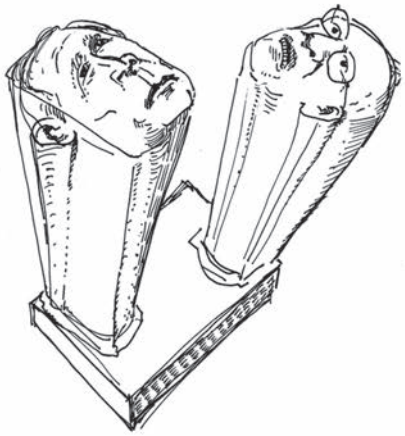

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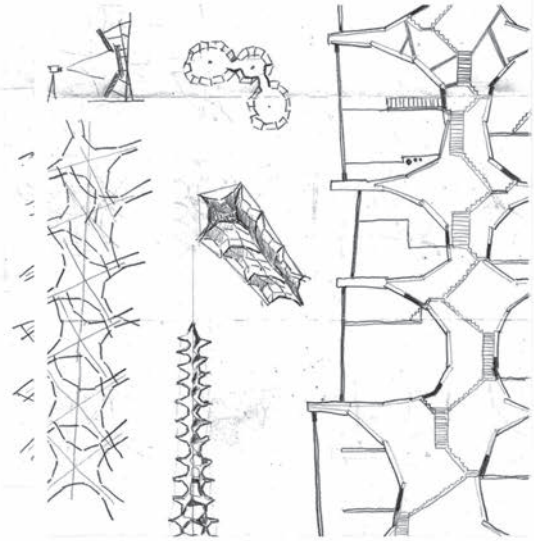

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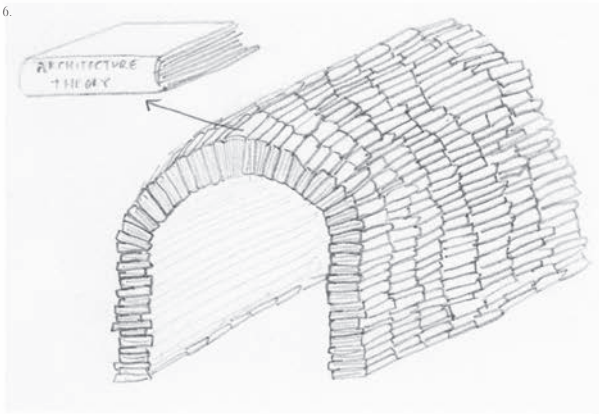


1. *Paul Vanouse,* **RE: MONUMENT,** NYC, USA. Yes!! We must rebuild them. But this time even taller!! And ... Defiant Gesture Extruded.

2. *Deborah Aschhiem,* **NOSTALGIA (3),** SEATTLE, WA, USA. The space needle would be clad in translucent white scaffolding creating a sense of erasure. Critical Intervention.

3. *James Gulliver Hancock,* **IMPROVISED BUILDING,** MEXICO CITY, MEXICO. Adaptive/Organic/Community.

4. *Isidro Blasco,* VALPARASIO, CHILE. Just by looking at the walls you are given the future shape and use. Looking from outside inwards. Interstitial Space.

5. *Naomi Reis,* **CONTAINER MOUNTAIN,** N/A. Affordable Housing.

6. *Ryan Muller,* **SHELTER FROM THEORIES,** ACADEMIA. Using words written about shelter to make shelter!! Reuse.

name _____ *category* _____

project title _____ *location* _____

notes

NOTES ON CONTRIBUTORS

31 DOWN RADIO THEATER 133
The Man with the X-Ray Eyes, invented by the other Bauhaus. They told us not to stare at the sun, but many are feeding off of it as we speak… Required viewing: *Eat the Sun.*

A

ACCONCI STUDIO 198, 199
When things get over-populated, and land becomes too precious, gang planks, gang islands, and your favorite gang-related send-ups are entertainment enough. "I am happier with theories than actual construction. I'm more comfortable with my mind than with contractors." —Interview with Acconci, "Island-Building for Beginners."

ALEXENBERG, MEL 184
Suk-kah: A temporary shelter constructed from branches during the Jewish festival of Sukkot, representing nomadic desert shelters utilized in the Exodus.

AL-HADID, DIANA 174
"Those who gave counsel to build the tower, for they whom thou seest drove forth multitudes of both men and women, to make bricks; among whom, a woman making bricks was not allowed to be released in the hour of child-birth, but brought forth while she was making bricks, and carried her child in her apron, and continued to make bricks. And the Lord appeared to them and confused their speech, when they had built the tower to the height of four hundred and sixty-three cubits. And they took a gimlet, and sought to pierce the heavens, saying, Let us see (whether) the heaven is made of clay, or of brass, or of iron. When God saw this He did not permit them, but smote them with blindness and confusion of speech, and rendered them as thou seest." (*Greek Apocalypse of Baruch*, 3:5–8).

ALLEN, STAN 249
Emergent structures adhere to an order derived by a set of relations: a proprioceptive balance between internal and reactive conditions.

ANGELIDAKIS, ANDREAS and PLESSAS, ANGELO 294
…Remember, it's all backed up on hard drives Velcroed to cave wall…. Long live (virtually) the Angelo Foundation Headquarters.

ANTHONY, BUTCH 318
Culverts by the side of a road, filled with asphalt tribes who no longer have to pave the way to another man's shotrod future. Nap time?

ANTIS, COREY 318
Eight-pointed starchitecture affords multiple, adjunct spaces for lurking in the semi-hidden periphery of the room.

ANTOSHINA, TANIA 17, 141
"So what do you think is holding up the earth there 'primitive' man?"
"A Big Turtle mister modern man."
"And what's holding up the turtle?"
"It's turtles all the way down…"

ARTOPOULOS, GEORGIOS and IACOVOU, POPI 92
Playground #8: "New town planning is inseparable from unfortunately inescapable economic and social upheavals. We may assume that the revolutionary demands of an epoch are a function of the idea, which this epoch has of happiness and wellbeing. The evaluation of leisure is something entirely serious. We will issue a reminder that the task is to invent new games." —Jacques Fillon 1954.

ASCHHEIM, DEBORAH 319
Remember the act from The Circus of Tiny Invisibility in which the dwarf took a huge hunk of wood and axed it down until he had a toothpick shaped like the space needle? Poof.

AUSTIN + MERGOLD 272
Canned in the United States. Distributed worldwide. First his stockade brick company goes belly up, then after not talking for a year, comes back to improve humanity, presenting his Dymaxion Deployment Unit: upon presenting the concept for the new American prefab home he was told: "Who the hell wants to live in a house-in-a-can?"

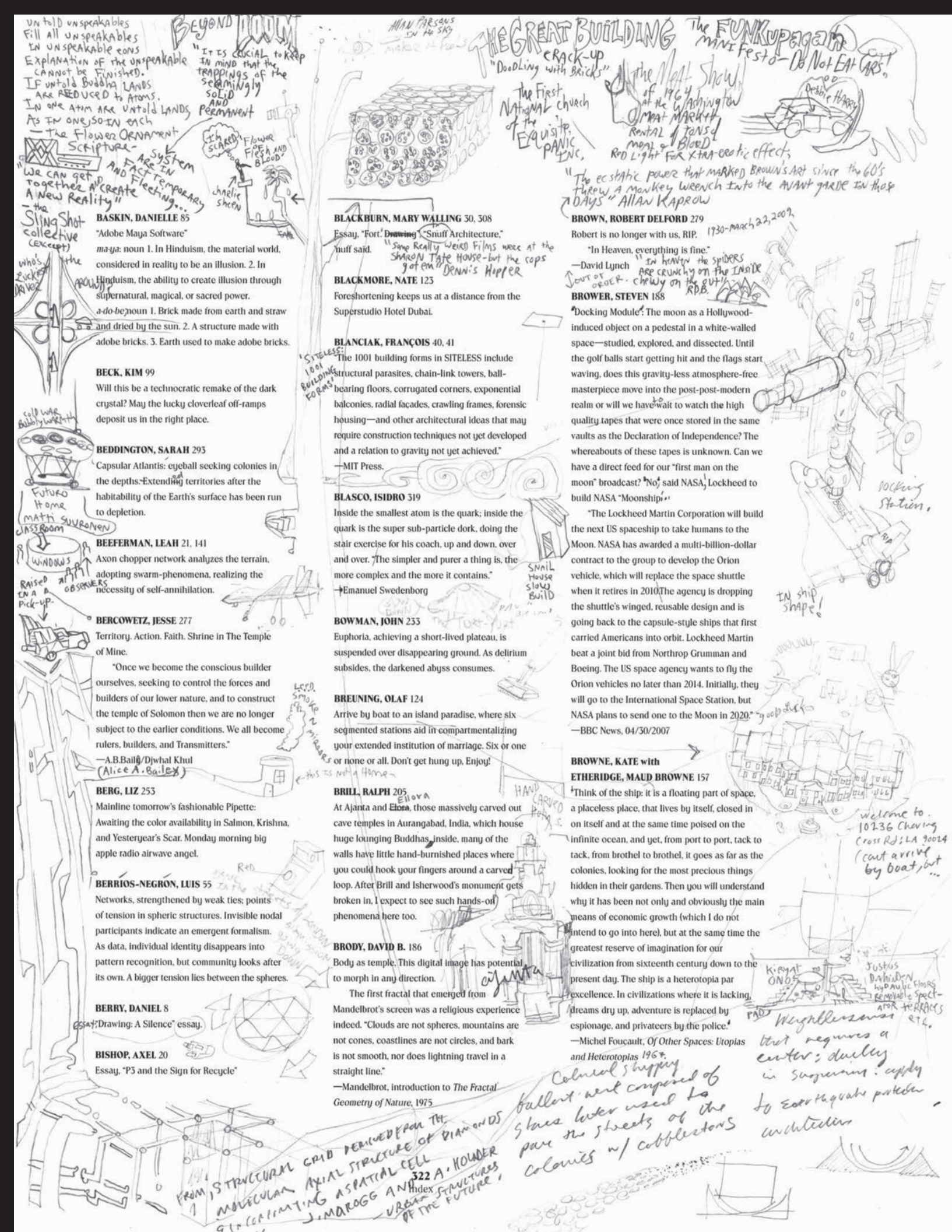
B

BACHHUBER, NINA LOLA 207
This girl could dance: trance-induced, shards of light shooting out, prickly when they land, LSD. The Revolution is coming, get down. Escape in the Locust Vessel.

BAKER, RALPH 142
In 1994, Ralph invited me to his place so we could talk about his "LIFE CAPSULE" project. He toured me around in his Mad Max Chevette hatchback, which rode on four little spare tires. "That's where the biological swimming pool will be in the East River, net systems set up with living algae to filter the bad river water-making this area safe to swim. Water walkers will be available for all." Ralph is now completely blind. This drawing is assisted mark-making by placing the pen back on the point where his last line left off when requested. The typed notes are from his description of the project as he illustrated it.

BALOGH, BRETT IAN 292
In "sounding a world into existence," the stray invective, the sonic artifact, semantic flaws, gasps and misspoken phrases…are the fabricated universe's interstice to retreat to in detouring from the white noise of saturating waves of over-transmission. Question? If a tree falls in the woods and the sound is recorded… and the wood nymphs riff off it for their club house design, will the sound-modeling structure withstand the snow load?

BADANES, STEVE (JERSEY DEVILS with JIM ADAMSON) 97, 110, 111, 131
If an attractive nuisance to the building overlords is someone building their own house because it might give other people this idea, than this group is the Jersey Devil incarnate. Funkitecture in all its Design/Build glorious flesh. Seattle Monster under overpass. Countries in Asia can terrace their steep lush hills to grow food and feed the people—something like this could at least keep California's Pacific Palisades in one piece a little longer, a Nestea plunge for the state of California could be a chance for the good people of Nevada to experience beach-front property.



BASKIN, DANIELLE 85

"Adobe Maya Software"

ma-ya: noun 1. In Hinduism, the material world, considered in reality to be an illusion. 2. In Hinduism, the ability to create illusion through supernatural, magical, or sacred power.

a-do-be: noun 1. Brick made from earth and straw and dried by the sun. 2. A structure made with adobe bricks. 3. Earth used to make adobe bricks.

BECK, KIM 99

Will this be a technocratic remake of the dark crystal? May the lucky cloverleaf off-ramps deposit us in the right place.

BEDDINGTON, SARAH 293

Capsular Atlantis: eyeball seeking colonies in the depths. Extending territories after the habitability of the Earth's surface has been run to depletion.

BEEFERMAN, LEAH 21, 141

Axon chopper network analyzes the terrain, adopting swarm-phenomena, realizing the necessity of self-annihilation.

BERCOWETZ, JESSE 277

Territory. Action. Faith. Shrine in The Temple of Mine.

"Once we become the conscious builder ourselves, seeking to control the forces and builders of our lower nature, and to construct the temple of Solomon then we are no longer subject to the earlier conditions. We all become rulers, builders, and Transmitters."

—A.B.Bailey/Djwhal Khul

BERG, LIZ 253

Mainline tomorrow's fashionable Pipette: Awaiting the color availability in Salmon, Krishna, and Yesteryear's Scar. Monday morning big apple radio airwave angel.

BERRIOS-NEGRÓN, LUIS 55

Networks, strengthened by weak ties; points of tension in spheric structures. Invisible nodal participants indicate an emergent formalism. As data, individual identity disappears into pattern recognition, but community looks after its own. A bigger tension lies between the spheres.

BERRY, DANIEL 8

Essay: "Drawing: A Silence" essay.

BISHOP, AXEL 20

Essay. "P3 and the Sign for Recycle"

BLACKBURN, MARY WALLING 30, 308

Essay. "Fort." "Snuff Architecture." ~~Drawing~~ Snuff said.

BLACKMORE, NATE 123

Foreshortening keeps us at a distance from the Superstudio Hotel Dubai.

BLANCIAK, FRANÇOIS 40, 41

"The 1001 building forms in SITELESS include structural parasites, chain-link towers, ball-bearing floors, corrugated corners, exponential balconies, radial façades, crawling frames, forensic housing—and other architectural ideas that may require construction techniques not yet developed and a relation to gravity not yet achieved."

—MIT Press.

BLASCO, ISIDRO 319

Inside the smallest atom is the quark; inside the quark is the super sub-particle dork, doing the stair exercise for his coach, up and down, over and over. "The simpler and purer a thing is, the more complex and the more it contains."

→Emanuel Swedenborg

BOWMAN, JOHN 233

Euphoria, achieving a short-lived plateau, is suspended over disappearing ground. As delirium subsides, the darkened abyss consumes.

BREUNING, OLAF 124

Arrive by boat to an island paradise, where six segmented stations aid in compartmentalizing your extended institution of marriage. Six or one or none or all. Don't get hung up, Enjoy!

BRILL, RALPH 205

At Ajanta and ~~Elora~~ Ellora, those massively carved out cave temples in Aurangabad, India, which house huge lounging Buddhas, inside, many of the walls have little hand-burnished places where you could hook your fingers around a carved loop. After Brill and Isherwood's monument gets broken in, I expect to see such hands-on phenomena here too.

BRODY, DAVID B. 186

Body as temple. This digital image has potential to morph in any direction.

The first fractal that emerged from Mandelbrot's screen was a religious experience indeed. "Clouds are not spheres, mountains are not cones, coastlines are not circles, and bark is not smooth, nor does lightning travel in a straight line."

—Mandelbrot, introduction to *The Fractal Geometry of Nature*, 1975

BROWN, ROBERT DELFORD 279

Robert is no longer with us, RIP. 1930–March 22, 2009

"In Heaven, everything is fine."

—David Lynch

BROWER, STEVEN 188

"Docking Module": The moon as a Hollywood-induced object on a pedestal in a white-walled space—studied, explored, and dissected. Until the golf balls start getting hit and the flags start waving, does this gravity-less atmosphere-free masterpiece move into the post-post-modern realm or will we have to wait to watch the high quality tapes that were once stored in the same vaults as the Declaration of Independence? The whereabouts of these tapes is unknown. Can we have a direct feed for our "first man on the moon" broadcast? "No," said NASA, Lockheed to build NASA "Moonship".

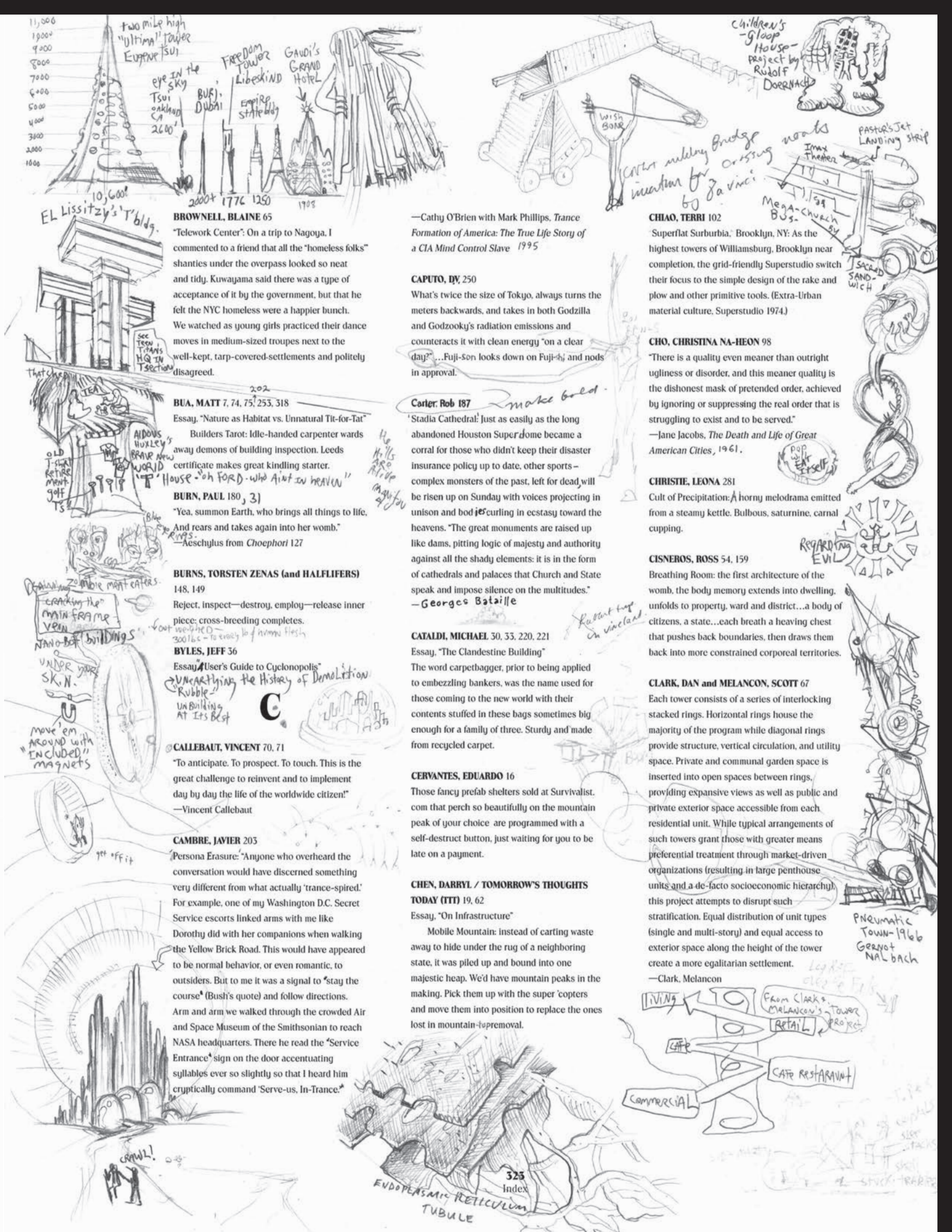
"The Lockheed Martin Corporation will build the next US spaceship to take humans to the Moon. NASA has awarded a multi-billion-dollar contract to the group to develop the Orion vehicle, which will replace the space shuttle when it retires in 2010. The agency is dropping the shuttle's winged, reusable design and is going back to the capsule-style ships that first carried Americans into orbit. Lockheed Martin beat a joint bid from Northrop Grumman and Boeing. The US space agency wants to fly the Orion vehicles no later than 2014. Initially, they will go to the International Space Station, but NASA plans to send one to the Moon in 2020."

—BBC News, 04/30/2007

BROWNE, KATE with ETHERIDGE, MAUD BROWNE 157

"Think of the ship: it is a floating part of space, a placeless place, that lives by itself, closed in on itself and at the same time poised on the infinite ocean, and yet, from port to port, tack to tack, from brothel to brothel, it goes as far as the colonies, looking for the most precious things hidden in their gardens. Then you will understand why it has been not only and obviously the main means of economic growth (which I do not intend to go into here), but at the same time the greatest reserve of imagination for our civilization from sixteenth century down to the present day. The ship is a heterotopia par excellence. In civilizations where it is lacking, dreams dry up, adventure is replaced by espionage, and privateers by the police."

—Michel Foucault, *Of Other Spaces: Utopias and Heterotopias* 1967.



BROWNELL, BLAINE 65

"Telework Center": On a trip to Nagoya, I commented to a friend that all the "homeless folks" shanties under the overpass looked so neat and tidy. Kuwayama said there was a type of acceptance of it by the government, but that he felt the NYC homeless were a happier bunch. We watched as young girls practiced their dance moves in medium-sized troupes next to the well-kept, tarp-covered-settlements and politely disagreed.

BUA, MATT 7, 74, 75, 253, 318

Essay, "Nature as Habitat vs. Unnatural Tit-for-Tat"

Builders Tarot: Idle-handed carpenter wards away demons of building inspection. Leeds certificate makes great kindling starter.

BURN, PAUL 180, 31

"Yea, summon Earth, who brings all things to life, And rears and takes again into her womb."
—Aeschylus from *Choephori* 127

BURNS, TORSTEN ZENAS (and HALFLIFERS) 148, 149

Reject, inspect—destroy, employ—release inner piece; cross-breeding completes.

BYLES, JEFF 36

Essay, "User's Guide to Cyclonopolis"

C

CALLEBAUT, VINCENT 70, 71

"To anticipate. To prospect. To touch. This is the great challenge to reinvent and to implement day by day the life of the worldwide citizen!"
—Vincent Callebaut

CAMBRE, JAVIER 203

Persona Erasure: "Anyone who overheard the conversation would have discerned something very different from what actually 'trance-spired.' For example, one of my Washington D.C. Secret Service escorts linked arms with me like Dorothy did with her companions when walking the Yellow Brick Road. This would have appeared to be normal behavior, or even romantic, to outsiders. But to me it was a signal to 'stay the course' (Bush's quote) and follow directions. Arm and arm we walked through the crowded Air and Space Museum of the Smithsonian to reach NASA headquarters. There he read the 'Service Entrance' sign on the door accentuating syllables ever so slightly so that I heard him cryptically command 'Serve-us, In-Trance.'"
—Cathy O'Brien with Mark Phillips, *Trance Formation of America: The True Life Story of a CIA Mind Control Slave* 1995

CAPUTO, DJ, 250

What's twice the size of Tokyo, always turns the meters backwards, and takes in both Godzilla and Godzooky's radiation emissions and counteracts it with clean energy "on a clear day?" ...Fuji-San looks down on Fuji-chi and nods in approval.

Carter, Rob 187

'Stadia Cathedral.' Just as easily as the long abandoned Houston Superdome became a corral for those who didn't keep their disaster insurance policy up to date, other sports – complex monsters of the past, left for dead, will be risen up on Sunday with voices projecting in unison and bodies curling in ecstasy toward the heavens. "The great monuments are raised up like dams, pitting logic of majesty and authority against all the shady elements: it is in the form of cathedrals and palaces that Church and State speak and impose silence on the multitudes."
—Georges Bataille

CATALDI, MICHAEL 30, 33, 220, 221

Essay, "The Clandestine Building"

The word carpetbagger, prior to being applied to embezzling bankers, was the name used for those coming to the new world with their contents stuffed in these bags sometimes big enough for a family of three. Sturdy and made from recycled carpet.

CERVANTES, EDUARDO 16

Those fancy prefab shelters sold at Survivalist.com that perch so beautifully on the mountain peak of your choice are programmed with a self-destruct button, just waiting for you to be late on a payment.

CHEN, DARRYL / TOMORROW'S THOUGHTS TODAY (TTT) 19, 62

Essay, "On Infrastructure"

Mobile Mountain: instead of carting waste away to hide under the rug of a neighboring state, it was piled up and bound into one majestic heap. We'd have mountain peaks in the making. Pick them up with the super 'copters and move them into position to replace the ones lost in mountain-top removal.

CHIAO, TERRI 102

Superflat Surburbia,' Brooklyn, NY: As the highest towers of Williamsburg, Brooklyn near completion, the grid-friendly Superstudio switch their focus to the simple design of the rake and plow and other primitive tools. (Extra-Urban material culture, Superstudio 1974.)

CHO, CHRISTINA NA-HEON 98

"There is a quality even meaner than outright ugliness or disorder, and this meaner quality is the dishonest mask of pretended order, achieved by ignoring or suppressing the real order that is struggling to exist and to be served."
—Jane Jacobs, *The Death and Life of Great American Cities*, 1961.

CHRISTIE, LEONA 281

Cult of Precipitation: A horny melodrama emitted from a steamy kettle. Bulbous, saturnine, carnal cupping.

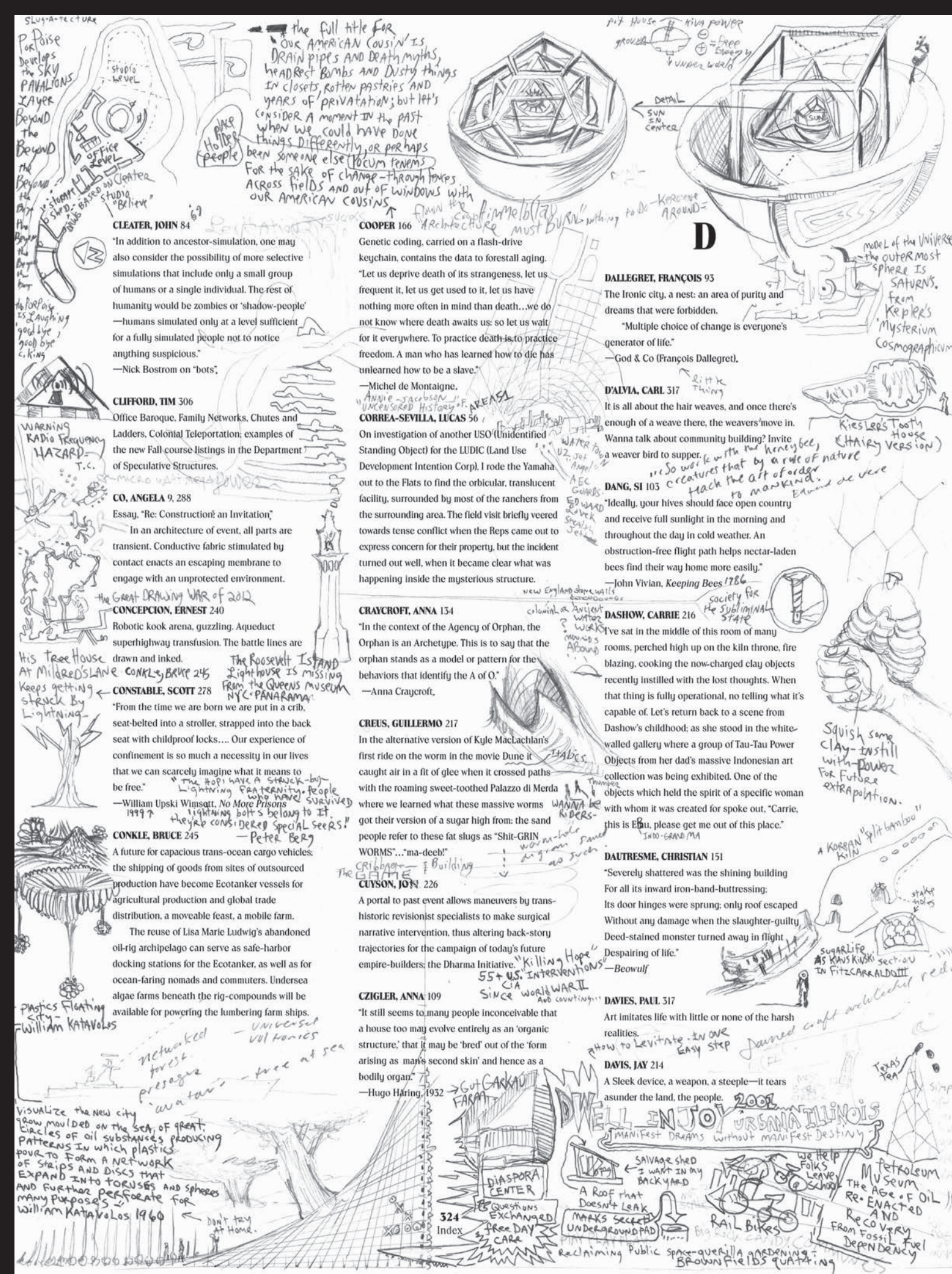
CISNEROS, ROSS 54, 159

Breathing Room: the first architecture of the womb, the body memory extends into dwelling, unfolds to property, ward and district...a body of citizens, a state...each breath a heaving chest that pushes back boundaries, then draws them back into more constrained corporeal territories.

CLARK, DAN and MELANCON, SCOTT 67

Each tower consists of a series of interlocking stacked rings. Horizontal rings house the majority of the program while diagonal rings provide structure, vertical circulation, and utility space. Private and communal garden space is inserted into open spaces between rings, providing expansive views as well as public and private exterior space accessible from each residential unit. While typical arrangements of such towers grant those with greater means preferential treatment through market-driven organizations (resulting in large penthouse units and a de-facto socioeconomic hierarchy), this project attempts to disrupt such stratification. Equal distribution of unit types (single and multi-story) and equal access to exterior space along the height of the tower create a more egalitarian settlement.
—Clark, Melancon

D



CLEATER, JOHN 84
"In addition to ancestor-simulation, one may also consider the possibility of more selective simulations that include only a small group of humans or a single individual. The rest of humanity would be zombies or 'shadow-people' —humans simulated only at a level sufficient for a fully simulated people not to notice anything suspicious."
—Nick Bostrom on "bots".

CLIFFORD, TIM 306
Office Baroque, Family Networks, Chutes and Ladders, Colonial Teleportation; examples of the new Fall course listings in the Department of Speculative Structures.

CO, ANGELA 9, 288
Essay, "Re: Construction; an Invitation."
In an architecture of event, all parts are transient. Conductive fabric stimulated by contact enacts an escaping membrane to engage with an unprotected environment.

CONCEPCION, ERNEST 240
Robotic kook arena, guzzling. Aqueduct superhighway transfusion. The battle lines are drawn and inked.

CONSTABLE, SCOTT 278
"From the time we are born we are put in a crib, seat-belted into a stroller, strapped into the back seat with childproof locks.... Our experience of confinement is so much a necessity in our lives that we can scarcely imagine what it means to be free."
—William Upski Wimsatt, *No More Prisons* 1999

CONKLE, BRUCE 245
A future for capacious trans-ocean cargo vehicles; the shipping of goods from sites of outsourced production have become Ecotanker vessels for agricultural production and global trade distribution, a moveable feast, a mobile farm.
The reuse of Lisa Marie Ludwig's abandoned oil-rig archipelago can serve as safe-harbor docking stations for the Ecotanker, as well as for ocean-faring nomads and commuters. Undersea algae farms beneath the rig-compounds will be available for powering the lumbering farm ships.

COOPER 166
Genetic coding, carried on a flash-drive keychain, contains the data to forestall aging.
"Let us deprive death of its strangeness, let us frequent it, let us get used to it, let us have nothing more often in mind than death...we do not know where death awaits us; so let us wait for it everywhere. To practice death is to practice freedom. A man who has learned how to die has unlearned how to be a slave."
—Michel de Montaigne.

CORREA-SEVILLA, LUCAS 56
On investigation of another USO (Unidentified Standing Object) for the LUDIC (Land Use Development Intention Corp), I rode the Yamaha out to the Flats to find the orbicular, translucent facility, surrounded by most of the ranchers from the surrounding area. The field visit briefly veered towards tense conflict when the Reps came out to express concern for their property, but the incident turned out well, when it became clear what was happening inside the mysterious structure.

CRAYCROFT, ANNA 134
"In the context of the Agency of Orphan, the Orphan is an Archetype. This is to say that the orphan stands as a model or pattern for the behaviors that identify the A of O."
—Anna Craycroft.

CREUS, GUILLERMO 217
In the alternative version of Kyle MacLachlan's first ride on the worm in the movie Dune it caught air in a fit of glee when it crossed paths with the roaming sweet-toothed Palazzo di Merda where we learned what these massive worms got their version of a sugar high from: the sand people refer to these fat slugs as "Shit-GRIN WORMS"..."ma-deeb!"

CUYSON, JON 226
A portal to past event allows maneuvers by trans-historic revisionist specialists to make surgical narrative intervention, thus altering back-story trajectories for the campaign of today's future empire-builders; the Dharma Initiative.

CZIGLER, ANNA 109
"It still seems to many people inconceivable that a house too may evolve entirely as an 'organic structure,' that it may be 'bred' out of the 'form arising as man's second skin' and hence as a bodily organ."
—Hugo Haring, 1932

DALLEGRET, FRANÇOIS 93
The Ironic city, a nest: an area of purity and dreams that were forbidden.
"Multiple choice of change is everyone's generator of life."
—God & Co (François Dallegret).

D'ALVIA, CARL 317
It is all about the hair weaves, and once there's enough of a weave there, the weavers move in. Wanna talk about community building? Invite a weaver bird to supper.

DANG, SI 103
"Ideally, your hives should face open country and receive full sunlight in the morning and throughout the day in cold weather. An obstruction-free flight path helps nectar-laden bees find their way home more easily."
—John Vivian, *Keeping Bees* 1786

DASHOW, CARRIE 216
I've sat in the middle of this room of many rooms, perched high up on the kiln throne, fire blazing, cooking the now-charged clay objects recently instilled with the lost thoughts. When that thing is fully operational, no telling what it's capable of. Let's return back to a scene from Dashow's childhood; as she stood in the white-walled gallery where a group of Tau-Tau Power Objects from her dad's massive Indonesian art collection was being exhibited. One of the objects which held the spirit of a specific woman with whom it was created for spoke out, "Carrie, this is Ebu, please get me out of this place."

DAUTRESME, CHRISTIAN 151
"Severely shattered was the shining building
For all its inward iron-band-buttressing:
Its door hinges were sprung; only roof escaped
Without any damage when the slaughter-guilty
Deed-stained monster turned away in flight
Despairing of life."
—*Beowulf*

DAVIES, PAUL 317
Art imitates life with little or none of the harsh realities.

DAVIS, JAY 214
A Sleek device, a weapon, a steeple—it tears asunder the land, the people.

DE ST. CROIX, BLANE 80
Expedite travel to the mill to change the forest from timber to lumber.

DERMAN, JENA 177
"The Place that Solomon made to worship in, called the Far Mosque, is not built of earth and water and stone, but of intention and wisdom and mystical conversation."
—Rumi

DEVINE, DAN 192
Ravenous cannibals hidden in their great temple will not escape the inquiry of extinct archeologist. Waiting for the world to turn inside out.

DEWAN, BRIAN 181
Behold the marvel of the Williams Meadow Community, a vision of the godlike yachtsman and architect of the Gregory J. Williams Insurance Tower. Learn the Riddle of the Sphinx, communicate with loved ones "outside" at our ergonomic computer cluster, gaze into the reflecting bar… you have found a tranquilized paradise.

DIAZ, EVA 10
Essay. "Doomsday Domes."

DOLLENS, DENNIS 37
"A few months after the 1836 Bristol meeting of the British Association for the Advancement of Science, Andrew Crosse had been conducting another electrocrystallization experiment when, on the 26th day of the experiment he saw what he described as 'the perfect insect, standing erect on a few bristles which formed its tail.' More creatures appeared and two days later they moved their legs. Over the next few weeks, hundreds more appeared. They crawled around the table and hid themselves when they could find a shelter. Crosse identified them as being part of genus Acarus."
—Wikipedia.

DOW, BRUCE 246
Just beyond the Island of Meadows (as well as Thunderdome, of course) lies the magnificent, newly opened methane marvel, the Fresh Kills Grand Prix. "…reclaiming an otherwise toxic landscape as world-class attraction."

DOWNS, JUSTIN and GOODSHANK, TOBY 64
People often wonder about cold fusion, cars that run on water and the world of free energy devices. Well I promise that if this ever gets built, the world will know without a speck of doubt, the power of Free Energy.

DRASIN, ERIC BARRY and WEG, ABIGAIL 215
Priapus, the orgiastic God of gardens and perpetual erection, penetrates into a cyberspace through the portal of junked electronics, "bringing you virtual freedom." But lo!…this idol worship, reverence to the mentor of the Institute, Dashow inspires metamorphosis.

DRISCOLL, ELLEN 92
"A cold wind to Valhalla"
—Jethro Tull

DUDAK, DREW 254
Poor filling station of the future; useless and stiff-less, it will be submerged beside the castles and shacks which stand high above the encroaching sea levels. The pump-jerk will need to float his way up on the backs of rising tides, for his ladder will not reach, but water finds its level. Left him for a weekend and he figured out how to use pine tree inner bark to lash the Kickapoo wigwam together.

E

EISENBERG, JEFF 259, 317
Facility as invention's foe: embalmed by spray-foam, fantasy architecture runs amok.

EISNER, JASON 318
Dance like no one is watching.

ERSERY, MORGAN 317
"…To those who know scrap, to those who handle it and to whom it is their life, it is not prosaic nor is it to be derided. To them, scrap is their life. To them, scrap is something alive, as fascinating as gold dust sifting through his fingers was to a Forty-Niner. It is vital raw material which, by the alchemy of the scrap yard, will be transmuted into a brighter tomorrow."
—Edwin C. Barringer, *The Story of Scrap*, 1945.

ESTABROOK, MIKE 300
The mother of Gated Communities, Diana of Ephesus, Patroness of Childbirth, or radical, recombinant DNA technology? Perhaps the gates are preemptive, to contain the fury of future violent mutants enabled by capital domination.

ESTOK, VICTORIA 191
Diagnosed with having endured severe enantiodromia, the Lord of the Flies was subjected to intensive deprogramming upon rescue. Recidivism was not well tolerated, resulting in terminal solitary incarceration. Set free only by song.

F

FALLAH, AMIR H. 282
The Smiles on their faces are genuine. Not Hipsters, hope-stirs.

FLEISCHMANN, JESSICA
Hands on every page.

FREEDMAN, MATT 286
Supercollider of utopian dishes; stir, beat, preheat, wander.

FREE103POINT9 201
Overcoming the adversity of charges by the unenlightened, the facility will transmit and transcend! Waves vs. Particles: the double slit experiment showed that light is both. The quantum physicists catch up to speed with the eastern Mystics in that "all is both." Einstein can't quite swallow it, God don't play dice with my universe. The electromagnetic spectrum is all around us.

FUTURE FARMERS 95, 316
"Soil Kitchen" drawing by Dan Allende; "Parking Plots" drawing by Amy Franceschini.

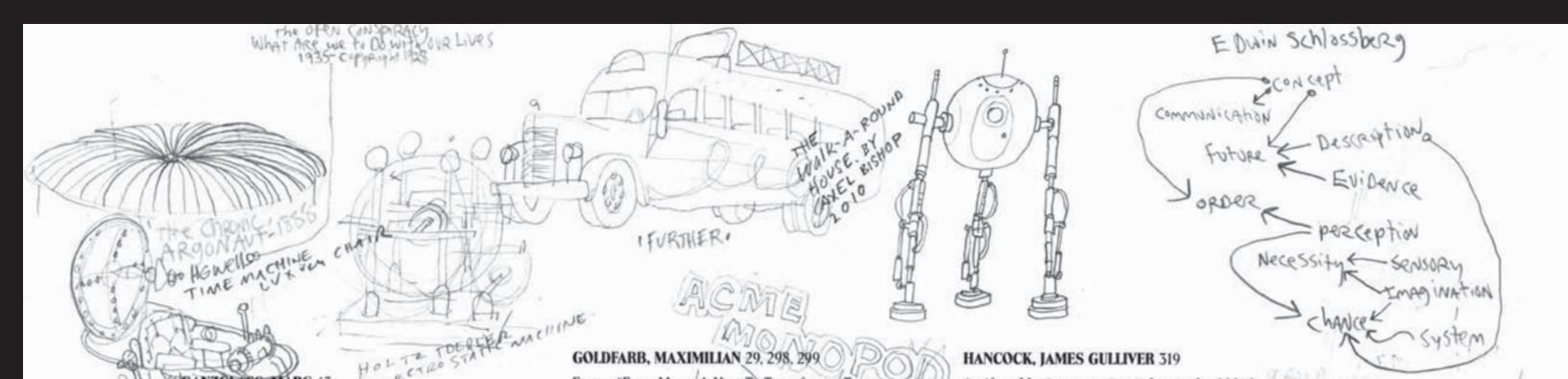
Sancho Panza, speaking in Secret Alphabets, has taken up residence in the Soil Kitchen. Finally, Don Q has come inside to get away from the traffic, and takes up a position in the quixotic battle against wasteful waste. An avant-garde meal ensues, then Q departs on his Mobile Unit.

G

GALAN, IGNACIO GONZALEZ 81
"Playing Architecture." "In playing the game I propose that we set up a different system of games from that of Dr. John Von Neuman whose 'Theory of Games' was always predicted upon one side losing 100 percent. His game theory is called 'Drop Dead.' In the World Game we propose to explore and test by assimilated adoption various schemes of 'How to Make the World Work.' To win the World Game everybody must be made physically successful. Everybody must win."
—Buckminster Fuller, 1969

GALILI, LIOR 230
Striated cityscape; activated life of multiple presents.

GALPIN, RICHARD 251
City as superstructural gantry servo-mechanism, hoisting itself into position; the appealing crystalline surfaces of Urban Solipsis.



GANZGLASS, MARC 43

"The study of this neglected branch of science ought to receive an additional impulse from the fact that in our latest forms of the Influence Machine, we possess generators of high-tension electricity both simple and convenient, less expensive than the induction coil, and almost equally reliable."

—John Gray, *Electrical Influence Machines*, 1890

GELITIN 301

"And then the surgical intervention in the World Trade Center in New York City. Everything top secret and illegal of course. In days of conspiratorial work, somewhere on the 148th floor and using building site refuse they had tediously smuggled into the building under their pullovers, they constructed a functioning load-bearing balcony. In a long complicated process they scratched putty from the tall heavy window, which couldn't be opened. Then they extracted it using suction pads, shunted the balcony out, posed on it at six in the morning and had themselves photographed there from a helicopter for their nearest and dearest back home. They kept very mum about it all, because if word had crept out about their coup they could have been fined very heavily for sabotaging a national treasure. Even if it was built by the Japanese. Incidentally, as proof that they were there, there is now a piece of old chewing gum stuck to the outside of the building at a dizzy height."

—Tex Rubinowitz, in *The B-Thing*

GERLACH, LINDSEY 91

Marey, with his chronophotographic gun, shot the animals of his "animated zoo" with an assassins capture.

"Photographs are a means of making 'real' (or 'more real') matters that the privileged and the merely safe might prefer to ignore."

—Susan Sontag

GIBSON, JEFFREY 26

Part of lifting the veil of illusion is being able to see the vibrational range of what has a higher resonance and what just has a deadening thud.

Remember the first cartoon from the film *Allegro Non Troppo*; the last bit of backwash in the Coke bottle tossed from the spacecraft slowly percolates up forming the complete line of evolution to the tune of Ravel's "Boléro" (voted one of the best songs to have sex to).

GOLDFARB, MAXIMILIAN 29, 298, 299

Essay, "From Manual: ~~How To Transform a Tower into a Tunnel~~" Tunnel into Tower"

"Mountain Base" drawing (with Kehler, Charlie and Cecchi, Antonio). Last remaining drawing in a series of sectional secret bases, constructed on the eve of the Reagan Administration: All is quiet with anticipation. Dining Hall, Gym, Cinema, Torture Chamber, Missile Launchers, Black Limousines: DOD Pastoral.

GOLDFARB, MILES P. endpage

"The Random House" drawing collaboration with Matt Bua and Max Goldfarb

GOLDMAN, CHARLES 146

At the end of the day, the Dymaxion Unit was a leaky ship. Desert hippies moved back near the beltway in search of medical grass.

GOWER, TERRENCE 196

User Mutation, the progressive growth of architectural species.

GRASSO, BEN 243

Established Misuse or misuse of the established. Robert Moses' displacement of dwellings: a black-magic trick, a disappearance causes a haunting. Levitation.

GRAVES, ANTHONY 26

Essay, "2015 or Function for the Functionless."

GUENTHER, ANDREW 223

Robert Moses managed the appropriation of the derivé: aided by Focus Groups, madness of the Cloverleaf ensued. Corporate mapping with the Paranoiac-critical method seeks to exploit resulting "delirious phenomena." Continued irrationality retaliates.

H

HALE, MARY 232

Among the many means of technology-enabled social connectivity, the immediate application of a pedestrian bridge is yet the route for transcendence.

HAMER, KATY 182

The cost for implementing the gravity-less environment could be greatly reduced if a trip to one of the levitation schools was required for all first-time visitors to the "Merkaba-Zone."

HANCOCK, JAMES GULLIVER 319

A gift to Mexico: towering inferno of cobbled single-room dwellings.

HALL, JEFFREY GITEI 235

Surgeons, butchers, have evaluated Nietzsche-market neurosis. Report: over stimulated by Moore's law, overwhelmed wetware processor crashed.

HALPERN, SARAH MARGARET 209

Strapped in your seat, no way to turn your head away from the flickers on the wall, while unbeknownst to you the actions going on behind you are by those whose magic show depends on your ability to follow the pendulum's swing without a blink.

HANDELSMAN, JARED 258

When Klaus Kinski's Aguirre floats doomed to the mythic Amazonian El Dorado, his vision of a ship lodged into the treetops appears, a forecast of doom…on the other end of the spectrum of tell-tale vision, a microbus nested in the branches in an undisclosed forest along the Hudson River is the subject of song among birds and house guests.

HARTLE-TYRRELL, LIBBY 317

The "low overhead clearance" signs pop up like tents when you least expect them. No permanent foundation is your escape mantra.

HARTSHORN, JONATHAN 90

Automatic drawing bleeds into intuitive building.

HARMAN, BRENDAN 18

A Grimoire of American Picnic-Style Witchcraft.

HEGARTY, VALERIE 317

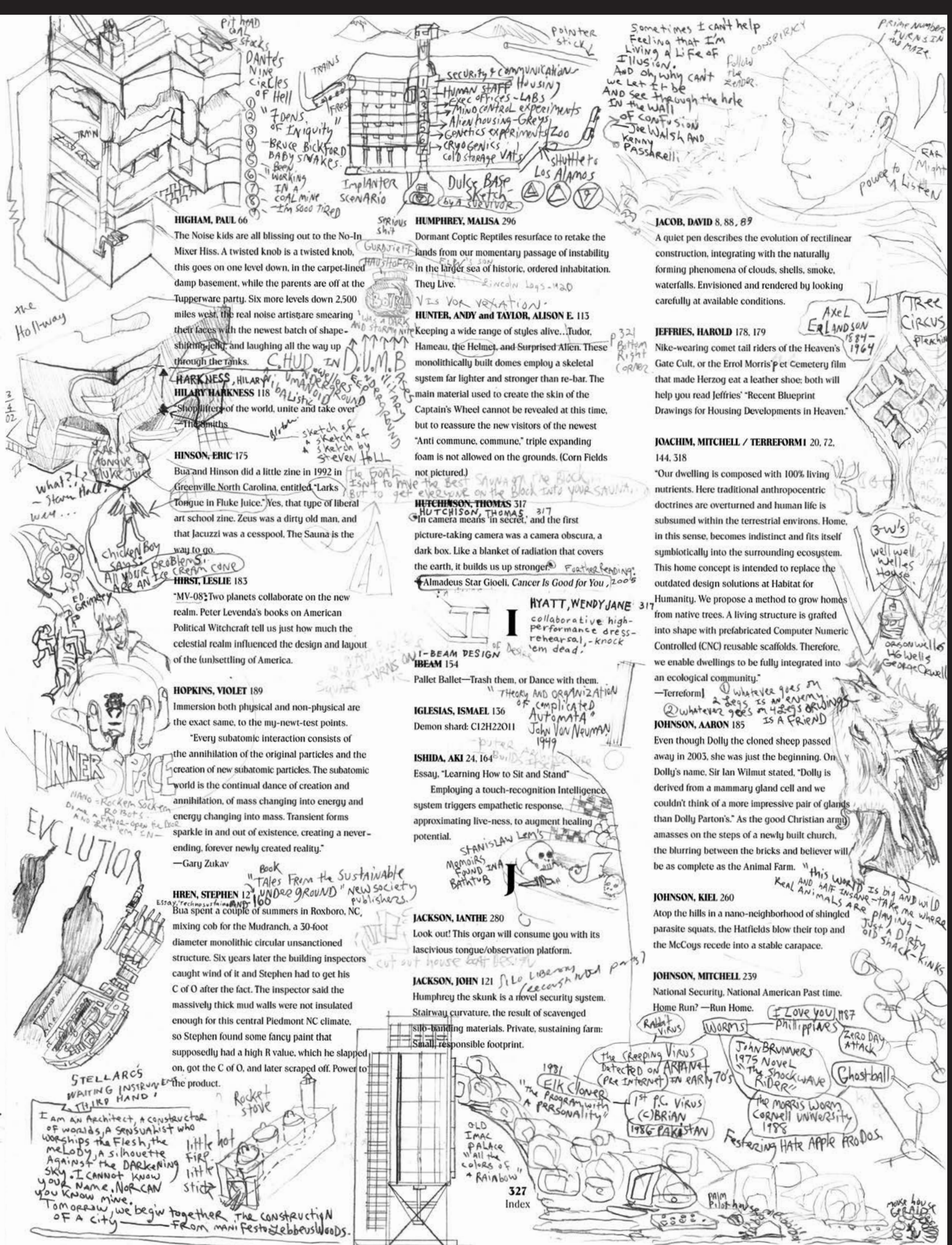
Decay is the Way. Let the beavers be.

HEIN, LISA 204

Obscured by chain link, and the truth shall be wrapped, many, many times, and those who wrap it shall be free.

HEIST, ERIC 318

Speculators, step up.



HIGHAM, PAUL 66

The Noise kids are all blissing out to the No-In Mixer Hiss. A twisted knob is a twisted knob, this goes on one level down, in the carpet-lined damp basement, while the parents are off at the Tupperware party. Six more levels down 2,500 miles west, the real noise artists are smearing their faces with the newest batch of shape-shifting jelly, and laughing all the way up through the ranks.

HILARY HARKNESS 118

Shoplifters of the world, unite and take over!
—The Smiths

HINSON, ERIC 175

Bua and Hinson did a little zine in 1992 in Greenville North Carolina, entitled "Larks Tongue in Fluke Juice." Yes, that type of liberal art school zine. Zeus was a dirty old man, and that Jacuzzi was a cesspool. The Sauna is the way to go.

HIRST, LESLIE 183

"MV-08: Two planets collaborate on the new realm. Peter Levenda's books on American Political Witchcraft tell us just how much the celestial realm influenced the design and layout of the (un)settling of America.

HOPKINS, VIOLET 189

Immersion both physical and non-physical are the exact same, to the my-newt-test points.

"Every subatomic interaction consists of the annihilation of the original particles and the creation of new subatomic particles. The subatomic world is the continual dance of creation and annihilation, of mass changing into energy and energy changing into mass. Transient forms sparkle in and out of existence, creating a never-ending, forever newly created reality."
—Gary Zukav

HREN, STEPHEN 12, 160

Bua spent a couple of summers in Roxboro, NC, mixing cob for the Mudranch, a 30-foot diameter monolithic circular unsanctioned structure. Six years later the building inspectors caught wind of it and Stephen had to get his C of O after the fact. The inspector said the massively thick mud walls were not insulated enough for this central Piedmont NC climate, so Stephen found some fancy paint that supposedly had a high R value, which he slapped on, got the C of O, and later scraped off. Power to the product.

HUMPHREY, MALISA 296

Dormant Coptic Reptiles resurface to retake the lands from our momentary passage of instability in the larger sea of historic, ordered inhabitation. They Live.

HUNTER, ANDY and TAYLOR, ALISON E. 113

Keeping a wide range of styles alive...Tudor, Hameau, the Helmet, and Surprised Alien. These monolithically built domes employ a skeletal system far lighter and stronger than re-bar. The main material used to create the skin of the Captain's Wheel cannot be revealed at this time, but to reassure the new visitors of the newest "Anti commune, commune," triple expanding foam is not allowed on the grounds. (Corn Fields not pictured.)

HUTCHINSON, THOMAS 317

In camera means 'in secret,' and the first picture-taking camera was a camera obscura, a dark box. Like a blanket of radiation that covers the earth, it builds us up stronger.

Further Reading:
Almadeus Star Gioeli, *Cancer Is Good for You*, 2005

HYATT, WENDY JANE 317

collaborative high-performance dress-rehearsal,-knock 'em dead.

I-BEAM DESIGN

IBEAM 154

Pallet Ballet—Trash them, or Dance with them.

IGLESIAS, ISMAEL 136

Demon shard: C12H22O11

ISHIDA, AKI 24, 164

Essay, "Learning How to Sit and Stand"

Employing a touch-recognition Intelligence system triggers empathetic response, approximating live-ness, to augment healing potential.

JACKSON, IANTHE 280

Look out! This organ will consume you with its lascivious tongue/observation platform.

JACKSON, JOHN 121

Humphrey the skunk is a novel security system. Stairway curvature, the result of scavenged silo-banding materials. Private, sustaining farm: Small, responsible footprint.

JACOB, DAVID 8, 88, 89

A quiet pen describes the evolution of rectilinear construction, integrating with the naturally forming phenomena of clouds, shells, smoke, waterfalls. Envisioned and rendered by looking carefully at available conditions.

JEFFRIES, HAROLD 178, 179

Nike-wearing comet tail riders of the Heaven's Gate Cult, or the Errol Morris' Pet Cemetery film that made Herzog eat a leather shoe; both will help you read Jeffries' "Recent Blueprint Drawings for Housing Developments in Heaven."

JOACHIM, MITCHELL / TERREFORM1 20, 72, 144, 318

"Our dwelling is composed with 100% living nutrients. Here traditional anthropocentric doctrines are overturned and human life is subsumed within the terrestrial environs. Home, in this sense, becomes indistinct and fits itself symbiotically into the surrounding ecosystem. This home concept is intended to replace the outdated design solutions at Habitat for Humanity. We propose a method to grow homes from native trees. A living structure is grafted into shape with prefabricated Computer Numeric Controlled (CNC) reusable scaffolds. Therefore, we enable dwellings to be fully integrated into an ecological community."
—Terreform1

JOHNSON, AARON 185

Even though Dolly the cloned sheep passed away in 2003, she was just the beginning. On Dolly's name, Sir Ian Wilmut stated, "Dolly is derived from a mammary gland cell and we couldn't think of a more impressive pair of glands than Dolly Parton's." As the good Christian army amasses on the steps of a newly built church, the blurring between the bricks and believer will be as complete as the Animal Farm.

JOHNSON, KIEL 260

Atop the hills in a nano-neighborhood of shingled parasite squats, the Hatfields blow their top and the McCoys recede into a stable carapace.

JOHNSON, MITCHELL 239

National Security, National American Past time. Home Run? —Run Home.

JOHNSON, RALPH EDWARD 283

Top scientists agree: flowers are pretty. The earth had no plants for a good long while, a cold orbiting rock was all. Then it greened for another long while. Newer vegetation kept creeping up, and eventually one of the plants had to outdo all the rest, and a flower appeared, all those other plants followed suit. Now is the time, a flower house shall be born.

THE JONES 145

(Stanely Jones, Hanna von Goeler, Lucian Jones)
A family that slows down together dreams together.

JONES, LUCIAN 283

"Civilization is the amputation of everything that ever happened to us. An Experiment created by aliens unable to have sex."

—Timothy "Speed" Levitch

JUAN, LAZARO 265

The Second life of dark fiber. Turns those wires into your new inhabitable attire.

JUSCZYK, THADDEUS 309

Dean Martin, in a near-death accident, survives the impact of his crashing experimental craft. Right there on the main boulevard, he abandons the wreckage to stagger to a local pub. The structural carnage under examination by a passing hang glider inspired a young Jane Jacobs to see the vitality and unpredictable animation, in the collision of interests that can happen on a mixed-use Main Street.

K

KAHN + SELESNICK 86, 87

At the exact same time (1923) as the community of Eisbergfreistadt was designing its pavilions for the newly arrived giant iceberg and figuring out what to do since its old money was worth nothing, John Ely Briggs sat down to write these words for the Palimpsest Rag. Something about the 2nd Corn Palace in Sioux City, Iowa: "The booths around the walls were units of decoration.... Supporting pillars transformed with white corn into graceful columns of marble carried the eye upward...to a belt of inverted wheat sheaves at the base of the dome-like roof."* When hyper-inflation hit the American Midwest, the folks here just abandoned the US currency altogether and got back to trading and bartering goods and services: one person's hour equals one person's hour.

*Fredrick and Mary Fried, *America's Forgotten Folk Arts* 1978

KALBERER, MARCEL 73

Arbor sculpting trees back to where they belong. Willows really still grow here. Willow-ville really does exist. A willow home is yours for the living. Will you will it and weed it?

KALKIN, ADAM 314

"This economy remains, of necessity, a teleology of dwelling. It subscribes to all the rules of finality. Ethico-political finality, religious duty, utilitarian or functional ends: it is always a question of putting architecture in service, and at service. This end is the principle of archi-hieratical order."

—Derrida

KARAPETIAN, FARRAH 23

Essay, "On an Architecture of Survival"

KEDZIOR, MARCIN 231

Visible from the moon; a dark cautionary mass as geological phantom.

KEETON, TOBY R. 242

Filling-in of underused leftover space for maximum density, depicted like an enormous game of Tetris.

KERRIGAN, CHRISTIAN 82, 83

Altering newly planted trees in the last remaining Yew Forest in Kingsley Vale.

KIMBALL, SELENA 22

Self-copulating towers; utopianism as an antisocial Narcissus.

KLOTZ, JAKE 317

"We shall build on the ruins of our wars and those of others, on smoking ruins of private and public guerilla warfare, on the clouds of numerous mushrooms, atomic ones and those of peyote. We shall construct huge and indestructible objects thoroughly shockproof because as flexible and manageable as willow branches in Japanese prints. We shall have soft pyramids and looking-glass furniture and rooms for contemplation of everyday poetry. We shall have microscopes and kaleidoscopes to investigate the mysteries of stupidity and boredom."

—Excerpt from Superstudio's "Invention Design and Evasive Design"

KOVITZ, KASPER 206

Trouble brewing on the roadways. Henry Ford recreates George Washington Carver's birth house. The true origins of the Protocols of the Elders of Zion get buried forever. The Ford Museum lives on.

KORULA, TARIKH 170

This New Amsterdam colony gambling facility of the Arctic Circle has it all: commerce functions as a River that flows both ways, as named by the early Lenape. And like Las Vegas, another capitalist fantasy mirage, it is outfitted with activities for the entire family.

Kovitz, Kasper 206

KRAPP, JOSE 161

"The Organized work of the future insurrections must solve the problem, must build-perhaps starting from scratch-the basic terms of a communication that is about to be closed off; and which, precisely in the moment of closure, could give life, through spontaneous and uncontrolled reactions, to such manifestations of violence as to make past experiences pale into insignificance."

—Alfredo M. Bonanno, *From Riot to Insurrection* 1988

KRIEGER, FAWN 256

The reverse "bunker archeology" of Domestic Ruptures posits a use for the residue of militarized structures and materials. Embracing and further developing the complicity of culture and war-machine, Krieger's artifacts of war become a visualized feedback loop, applied to domestic manufacture of the home, and a living ruin that embodies a disquietingly positive use of violent debris.

L

LA COUR, EVA 285

Squatters rights of yesterday will be the law of the land for future P3 pioneers...DIY tumbleweeds homes rolling home.

LAFFOLEY, PAUL 8, 171

Essay and drawing, "The Tesseract House"
The Devils' tribesmen were thwarted by the criminalization of ornament. God, the "aliveness in the matter of the physical universe," inhabits the seams formed by modularity, which assist in framing oddities for rational interpretation.

LAMBERT, STEVE 270

It's playtime in the city for the situationist-parkours! Once co-opted, the municipality will chlorinate the fountains, and vend hotdogs by the slide.

LANDAUER, KEN 29, 193
"Emergency Nook," the id of Beuys recounted by cavalier squatters of the Orlando suburbs. Follow illogical impulses to their logical conclusion. Lucky numbers: 4, 8, 15, 16, 23, and 42. How to make a museum? Get some stuff, House it, Show people.

LASAINE, PAUL 79
Slap-happy and piecemeal, Designing Malfunction into your product is an interruption of rote applications.

LAWRENCE, BOJO 244
Life cycle: Back to the land…back In the land. Resurrecting back broken barns by burying them in a bed of soil completes their lifespans.

LAWRENCE, SCOTT 210
The gold-leafed angels and bronze horse-mounted conquerors of the past will be adventure playgrounds of the future. "The element of repression in it and the element of exaltation could scarcely be disentangled; or perhaps it would be more accurate to say that the repressive element was metamorphosed into exaltation."
—Henri Lefebvre, "The Monument"

LEARNING SITE / RIKKE, LUTHER 14, 116, 117
"Those truly committed to liberation must reject the banking concept in its entirety, adopting instead a concept of men as conscious beings, and consciousness as consciousness intent upon the world. They must abandon the goal of deposit-making and replace it with posing of the problems of men in their relation to the world. 'Problem-posing' education, responding to the essence of consciousness—intentionality—rejects communiqués and embodies communication."
—Paulo Freire, *Pedagogy of the Oppressed*, 1970.

LEE, YOUNGSU 190
A sound active system, charted into a fixed structure, is expressed through radiant, planar arrangement. The roaming emotional subject has a facility for abandon; the capital appropriation of the Joy Division.

L.E.FT 10, 224, 225
Housing Tower Nation States form new cultural identities at the threshold of provincial and global conditions. Generations of inherited conflict are expressed through design schema that incorporate the possibility of crisis and escape.

LEVINE, JEREMY 291
Levine, awaiting Tuttle's paramilitary rescue, conjures Terry Gilliam's fourth ending (salvaged from the production studio bin) where the cubicle finds levity and draws its subject upward to freedom from the menacing silo. Daily grind promotes visionary dreaming.

LIEBERMAN, JUSTIN 208
A persistent accumulation eventually resists classifications, perpetuated as extra-categorical, non-productive feedback. Stability is a momentary anomaly in a wider field of study. History will one day be the story told by the loser.

LINDBERG, JONAS 318
The barbed-wire bear was kicked out of NJ University, since the students might hurt themselves by getting too close to him. A Lazy Boy installed on the bear's head.

LINDER, JOAN 234
A refined wake, held by the Great Pirates and gangsters, lead to a brutal aftermarket modernist architecture. All was forgiven by momentary, digital rococo flamboyance, finally abated by the disappearance of architecture altogether.

LIU, JACQUE 42
While inside the Bead Museum in Detroit, Olayami Dabls, the museum's founder and Visionaire, points across to an abandoned fourstory wood-framed building covered in mirrors and murals. "We do that to make them invisible to the authorities, that's just a simple magic trick."

LOOM: RALPH NELSON, DON VU 76-78
Inhabitants of the city: caged animals assigned manufactured space in which to reorient territorial imperatives.

LOOMIS, FREDERICK 126, 127
"Let an ultra-intelligent machine be defined as a machine that can far surpass all the intellectual activities of any man however clever. Since the design of machines is one of these intellectual activities, an ultra-intelligent machine could design even better machines; there would then unquestionably be an 'intelligence explosion,' and the intelligence of man would be left far behind. Thus the first ultra-intelligent machine is the last invention that man need ever make, provided that the machine is docile enough to tell us how to keep it under control… It is more probable than not that, within the 20th century, an ultra-intelligent machine will be built and that it will be the last invention that man need make."
—I.J. Good

LOPEZ, NICOLA 34, 129
"We proclaim these truths to be universal and indivisible:

That the intrinsic value of the Earth's fresh water precedes its utility and commercial value and therefore must be respected and safeguarded by all political, commercial, and social institutions; That the Earth's fresh water belongs to the Earth and all species, and therefore must not be treated as a private commodity to be bought and sold, and traded for profit; That the global fresh-water supply is a shared legacy, a public trust, and a fundamental human right, and therefore, a collective responsibility."
—Maude Barlow and Jeremy Rifkin, "Treaty Initiative to Share and Protect the Global Water Commons"

LUDT, INGRID 167
"The Spiral People yearned only for an ecstatic death. They built their dwellings in an ascending ring that tightened up on itself, 'with the past constantly buried, serving as building material for the future.' They cared little for their surrounding or their relationship to the natural environment. They built their dwellings higher and higher, throwing their artifacts, and as the living space was reduced, even themselves into the center of the spiral to support its climb. Their sacrifice was volitional. They believed resolutely that they were contributing to the most ambitious monument ever conceived by man. Their goal was to achieve both the greatest possible height and to predict the very moment of collapse, the moment when the last of their resources would be consumed and their death inevitable. They lived for that moment alone."
—Charles Simonds

LUDWIG-LAPPER, K.K. 113
Hermit crab on wheels.

LUDWIG, LISA MARIE 264
For the wigged-out set; finally, a self-reliance community that re-envisions the horizons of Deep Water.

LUM, MARY 268
The skeletal remains of yesterday's office park become tomorrow's playground.

LUTZ, OLIVER 266
From Wikipedia 19 Aug. 2008 at 16:15: Chrislk02 deleted Uday Singh Mehta because A7 (bio): Doesn't indicate importance or significance of a real person. (Sprayed Concrete Technique—Used first by American researcher Carl Akeley 1911)

M

MACAPIA, PETER 32, 255
…It took great effort to pull the wagon down remnant rumble stripping along the shoulder of Harlem River Drive. I wiped my nose with a piece of cloth that I bent to pull from its flattened state on the roadway, and when I looked back up, through the cold tears in my eyes, I had a submarine vision of a spindly torqued column; mutating with the vicious pulchritude of a dancing warrior becoming: doyenne of a grand, fallen future. Jet streams passed behind: was this radical inhabitation the much-whispered about or gone generator rising holistically to absorb the elegant toxins, saving the colony from collapse?

MAGDY, BASIM 311
Who knows what evil lurks in the hearts of men? The Shadow knows.

MALONE, BILLY 241
Beachside frontage. Boy, oh boy.

MASLEY, CAITLIN 135
Going to such extremes to get power just so they can crank up their old Creature Comfort Machines when they could've just taken a walk.

MATTINGLY, MARY 276
City-building as dispersion. At the how-to-build-a-solar-oven workshop on board the Waterpod, I noticed how Mary's eyes lit up from the Pringles-can sun cooker. The challenge of the barge: a self-sufficiency experiment.

MAYNARD, ANDREW 262
I partially remembered the scene where an arctic creature was disemboweled to spill open hot entrails for thawing the frostbitten figure. I imagine the experience of crawling inside the belly—an alien architecture of resourceful survival.

MCGUINNESS, MATTHEW 273
Sky dancer, goofy idea-generator, saves the day.

MCKAY, IAN 227, 313
Forest, fortress, city, ascension. Rotate to exchange the day for the night.

MCKENZIE, BRIAN 57, 152
"What is the color when black is burning?" The speed at which Cuba could go from an oil-dependent culture to one that figured out how to "put their waste to work." was almost overnight. Russia had to fall and the mother of invention had to step in. The repair pods were just the next logical progression.

MCMORROUGH, JOHN 21
Essay, "Design for the Apocalypse"

MICCHELLI, THOMAS 32
Essay, "Interstitial Spaces"

MICHAELIS, DOMINIC 60, 61
Visions at the scale of "SPECTRE villains," but applied to a model for a sustainable society of renewable power production utilities. Wake one day to find rapidly multiplying hexagonal mobile pads in the harbor, and an apartment block full of vacancies.

MICHAELS, OLIVER 137
Video-makers know the feeling. The scene where David Bowie walks repeatedly through the shot, past and present, in Lynch's *Twin Peaks: Fire Walk with Me*. The camera taking us back to last year's summer vacation, over and over like the laundry-mat quarter model, the same coins used repeatedly. (closed-circuit viewing)

MIDDLEBROOK, JASON 153
After Gordan Matta read that dog-eared copy of *Nine Chains to the Moon*, "hail humble scavengers," he whipped together some wall forms, filling them with his solid garbage (crushed plastic bottles, tin cans, phone books) and layered it all with earth and cement. Solid as garbage, A bricolage brick.

MIHALYO, DANIEL and HAN, ANNIE 297
Carceri d'invenzione, reimagined as The Transparent Home? Privacy surrendered for connectivity, resulting in a void of dissociation from one's surroundings. The term "ghetto" actually comes from the word "gheto" or "ghet," which means "slag" in Venetian, and was used in this sense in a reference to a foundry where slag was stored located on the same island as the area of Jewish confinement (the Venetian Ghetto).

MILES, JEFF 13, 57-59
"Floating ozone factory designed to chemically remove industrial chlorine from the stratosphere, and repair the ozone layer."
—Jeff Miles

In the far distance we keep in sight our former residence, Earth, as we construct our space-settlement survival model. It is a monument on our horizon, a dynamic planetary mass to which we can aspire.

MILLER, A. BILL 51
Master List 2000.com cosmetics of cybernetics Dwindling Spiral: Only after Mister Miller made it to the central mainframe of this space did he have the revelation that the end of net neutrality was only the beginning of the total technocratic society's uphill climb to inner neighborhood communications, string and cup, beats on a drum, "tap, tap, tippy tap" moans "are you home yet?"

MILLER, ADAM SCOTT 173
Ideal forms for sensible things.

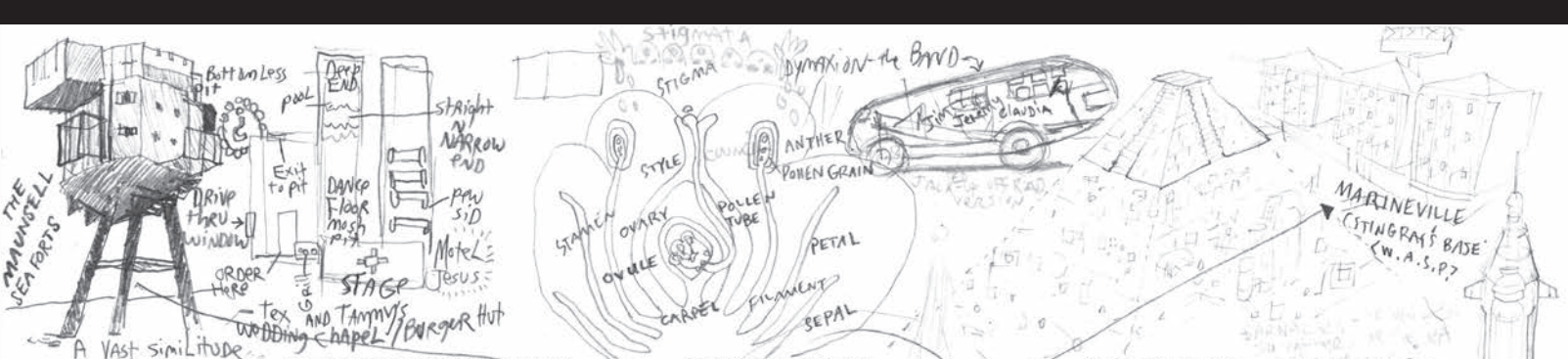
MOBILE49 143
The Bulls went for the grass instantly, after standing idle for hours on the asphalt. The handlers could not control the 1800 lb long horns. The parade is over. The roadways have broken up. The weeds pushed through. Making the landscape much more kind to the working animals' hooves.

MODRAK, REBEKAH 318
The Wigs vs. the Tories: Home is where your wig is.

MONACO, LUCAS 317
Nothing to eat on a server farm.

MONTEITH, JOHN 290
Told by a driver in La Rampa district that Kennedy's assassination was plotted out in these rooms and halls, in rabid conversation intermixed with leisure, prostitution, and yellow rice, an apocryphal history has grown from the ground. It rains "Magic Bullets" down here you know?

MORENO, GEAN and OROZA, ERNESTO 257
Relieved visionaries' generative deinventionism: A rad horror psychobillie shack.



MOSES, MICAH / METASYNERGISTICS 165
"Metasynergistics is a new and exciting philosophical movement and organization unlike any other. It's about accepting the changes in our immediate environment and learning to cope in these new dark times. We are a growing community of thinkers who are looking to bridge gaps between the physical and spiritual, the mind and body, the micro and macro. It is our belief that the human race has reached a critical stage where we have the potential to further our own reality and make adjustments for the benefit of all. With the aid of recent technological developments, we have the means to achieve this. The changes in our mainframe existence are essential to our survival in this time of great change. Some call it hope for survival in a dying world. We call it…Metasyn."
—Micah Moses, Founder, Metasynergistics Research Labs

MULLER, RYAN 319
Books-A-Million,... Read it and reap…in the beginning was the word and the word was Sod. The sod house builders of the past stumble on a massive library purge of the future. I'd rather read than sleep beneath this structure.

N

NAM, JUNG MIN 195
Unfolding vision, Unfolding Sound Concert Hall. Mysteries of Magical Acoustic Spaces from around the world.

NASH, DAVID 114, 115
During the second week of November, 2004, the following small item appeared at the bottom of the New York Press Crime Blotter:
"Democracy proved itself alive and well at least for a few minutes on Nov. 2, when 41-year-old Virginian David Nash flopped ashore on Governors Island. Nash, who was wearing a wetsuit, raised a pirate flag and attempted to claim the misbegotten rock in the name of the Blue Tulip Party…. David Nash may be the last honest revolutionary patriot the country has left."
—Jim Knipfel, "The Tulip King," *NY Press*, 2005

NELSON, JO Q. 285
This solemn tree will have its day, when windswept urban debris becomes ensnared and creates an elevated film of enriched compost.

NEWELL, CLAUDIA 162, 163
Seven-cylinder body-toning cluster & Meditation Shed; meditating mystic hermetics: the quiet invasion of multiple transmission channels interrupts your bioelectric field, requiring meditative space within a Faraday cage to combat datasmog, information fallout, and microwave radiation.

NEWMAN, JILL 11, 120
The eccentric artifacts of experimental habitation elevated on a humiliating plateau, for all to see what could have been. All there on the tabletop graveyard of the U-Hopian builders of the recent future past.

NOBLE, PAUL 213
Tent in the Nobson font. The creator of the massive graffiti world of Nobson Newtown.

NORMAN, NILS 280, 302
Clandestine Roof Phalanstery in a cloak of corporate graphical promotion, organizes a retro-experimental community from within.

NORMAN, NILS AND CATALDI, MICHAEL 220, 302
University of Trash: putting work to waste, our waste to work.

O

O'CONNOR, RYAN T. 250
The Everything Transmission.

O'HARE, LOUIS 132
Ran across Louis when I was researching Tesla's free energy patents. Louis had a patent on a device from 1976. As he told me over the phone "Edison had his quest for the light-bulb filament (one type of Japanese bamboo), mine is to create portable devices to make water potable for third-world countries."

OLSSON, MIO 287
Carrying loss in memory circuits force instances of recognition in fleeting ~~parallax~~ incidents.

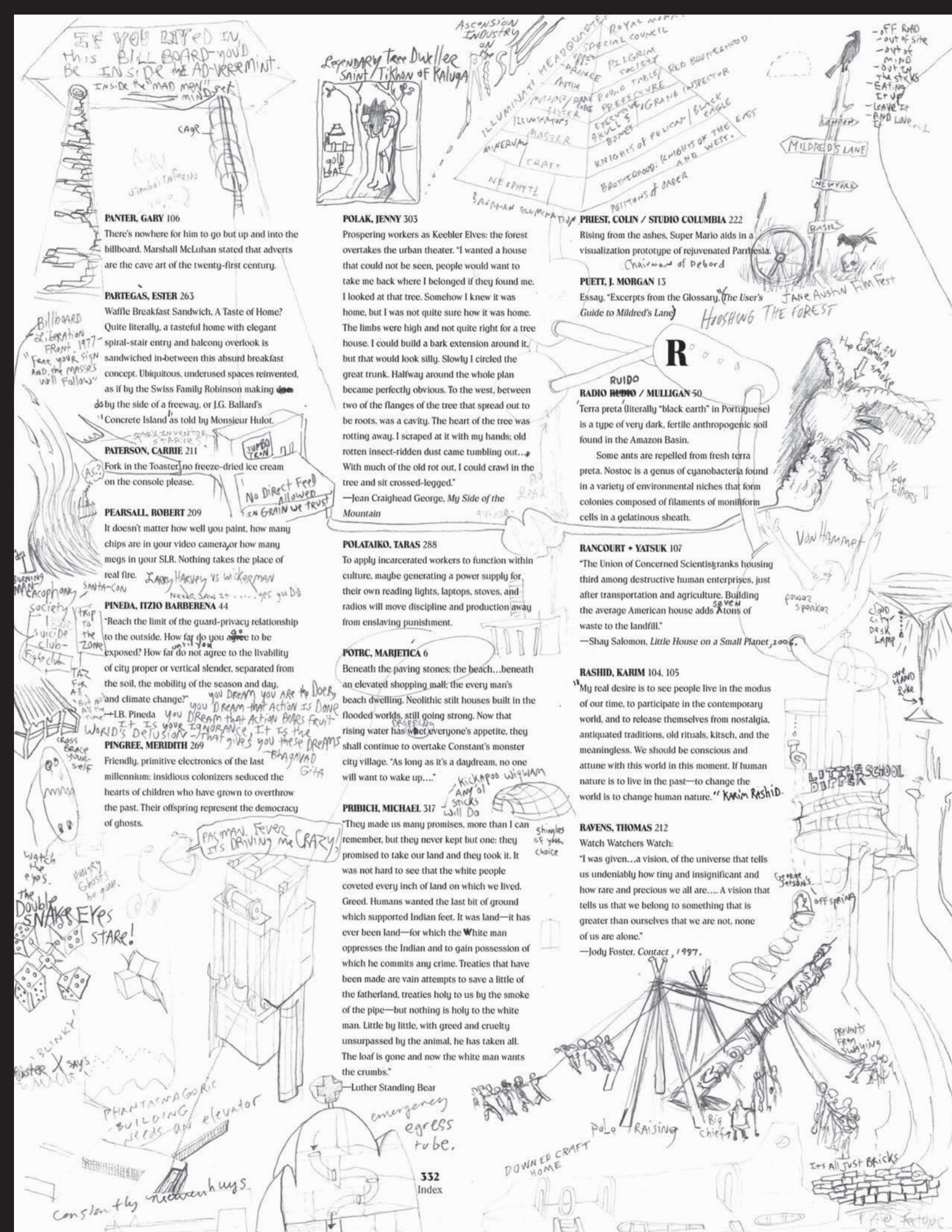
ONNEN, SERGE 15, 158
"Humanity—A capsule-dweller can be compared to mollusk, a creature too weak to deal with the storms and untamed creatures that rage outside. The philosopher Peter Sloterdijk goes as far as to elevate the armored sphere to what defines being human.
According to him, it was only when human beings occupied the capsule (in those days, the cave) that they became what they are. And as a general rule, only when people succeed in shielding themselves from 'the provocation of the outside' do they start developing sensitivities. This is one of Sloterdijk's proofs of his claim: 'Where do we find people who want to return to nature? At the Campingplatz.' Entrenched in their own sphere, and as a consequence, becoming soft and soaky on the inside, that's humane humans for you."
—Noortje Marres

ONOL, MURAT 47
"The newly completed Thompson Tower…open for the first time today. Thompson Tower is more than just a gigantic multiple store, it is a completely self-contained city. Every single commercial item produced throughout the entire world can be obtained on these three hundred and fifty floors. A person could live a whole year without moving from one of the rooms of the twelve hotels which are housed in the tower. Half a mile wide and two miles deep, it is a stupendous feat of engineering skill and commercial achievement. And beneath the great structure, in a massive sub-basement of a honeycomb of corridors and parking space for ten thousand automobiles, a monorail four miles long links the parking area with the store."
—Thunderbirds, *City of Fire* 1966

OPDYKE, DAVID 252
All your stuff, no content. Use it as you lose it. Binge and purge, release the Grasp.

P

PALMER, RUBY 305
Like the Navidson family home of Mark Danielewski's novel, House of Leaves, where rooms expand and defy known spatial parameters analogous to the architecture of the hypertext, the dream house—a haunting archetype of personal horizons—performs as a postmodern, postmortem folly.



PANTER, GARY 106
There's nowhere for him to go but up and into the billboard. Marshall McLuhan stated that adverts are the cave art of the twenty-first century.

PARTEGÀS, ESTER 263
Waffle Breakfast Sandwich, A Taste of Home? Quite literally, a tasteful home with elegant spiral-stair entry and balcony overlook is sandwiched in-between this absurd breakfast concept. Ubiquitous, underused spaces reinvented, as if by the Swiss Family Robinson making ~~do~~ do by the side of a freeway, or J.G. Ballard's Concrete Island as told by Monsieur Hulot.

PATERSON, CARRIE 211
Fork in the Toaster, no freeze-dried ice cream on the console please.

PEARSALL, ROBERT 209
It doesn't matter how well you paint, how many chips are in your video camera, or how many megs in your SLR. Nothing takes the place of real fire.

PINEDA, ITZIO BARBERENA 44
"Reach the limit of the guard-privacy relationship to the outside. How far do you ~~agree~~ to be exposed? How far do not agree to the livability of city proper or vertical slender, separated from the soil, the mobility of the season and day, and climate change?"
—I.B. Pineda

PINGREE, MERIDITH 269
Friendly, primitive electronics of the last millennium; insidious colonizers seduced the hearts of children who have grown to overthrow the past. Their offspring represent the democracy of ghosts.

POLAK, JENNY 303
Prospering workers as Keebler Elves: the forest overtakes the urban theater. "I wanted a house that could not be seen, people would want to take me back where I belonged if they found me. I looked at that tree. Somehow I knew it was home, but I was not quite sure how it was home. The limbs were high and not quite right for a tree house. I could build a bark extension around it, but that would look silly. Slowly I circled the great trunk. Halfway around the whole plan became perfectly obvious. To the west, between two of the flanges of the tree that spread out to be roots, was a cavity. The heart of the tree was rotting away. I scraped at it with my hands; old rotten insect-ridden dust came tumbling out… With much of the old rot out, I could crawl in the tree and sit crossed-legged."
—Jean Craighead George, *My Side of the Mountain*

POLATAIKO, TARAS 288
To apply incarcerated workers to function within culture, maybe generating a power supply for their own reading lights, laptops, stoves, and radios will move discipline and production away from enslaving punishment.

POTRC, MARJETICA 6
Beneath the paving stones: the beach…beneath an elevated shopping mall: the every man's beach dwelling. Neolithic stilt houses built in the flooded worlds, still going strong. Now that rising water has whet everyone's appetite, they shall continue to overtake Constant's monster city village. "As long as it's a daydream, no one will want to wake up…."

PRIBICH, MICHAEL 317
"They made us many promises, more than I can remember, but they never kept but one: they promised to take our land and they took it. It was not hard to see that the white people coveted every inch of land on which we lived. Greed. Humans wanted the last bit of ground which supported Indian feet. It was land—it has ever been land—for which the White man oppresses the Indian and to gain possession of which he commits any crime. Treaties that have been made are vain attempts to save a little of the fatherland, treaties holy to us by the smoke of the pipe—but nothing is holy to the white man. Little by little, with greed and cruelty unsurpassed by the animal, he has taken all. The loaf is gone and now the white man wants the crumbs."
—Luther Standing Bear

PRIEST, COLIN / STUDIO COLUMBIA 222
Rising from the ashes, Super Mario aids in a visualization prototype of rejuvenated Parrhesia.

PUETT, J. MORGAN 13
Essay. "Excerpts from the Glossary." (*The User's Guide to Mildred's Lane*)

R

RADIO RUIDO / MULLIGAN 50
Terra preta (literally "black earth" in Portuguese) is a type of very dark, fertile anthropogenic soil found in the Amazon Basin.

Some ants are repelled from fresh terra preta. Nostoc is a genus of cyanobacteria found in a variety of environmental niches that form colonies composed of filaments of moniliform cells in a gelatinous sheath.

RANCOURT + YATSUK 107
"The Union of Concerned Scientists ranks housing third among destructive human enterprises, just after transportation and agriculture. Building the average American house adds seven tons of waste to the landfill."
—Shay Salomon, *Little House on a Small Planet*, 2006.

RASHID, KARIM 104, 105
"My real desire is to see people live in the modus of our time, to participate in the contemporary world, and to release themselves from nostalgia, antiquated traditions, old rituals, kitsch, and the meaningless. We should be conscious and attune with this world in this moment. If human nature is to live in the past—to change the world is to change human nature." Karim Rashid.

RAVENS, THOMAS 212
Watch Watchers Watch:
"I was given…a vision, of the universe that tells us undeniably how tiny and insignificant and how rare and precious we all are…. A vision that tells us that we belong to something that is greater than ourselves that we are not, none of us are alone."
—Jody Foster, *Contact*, 1997.

READ, NOAH 267
A Surgeon with a pickup truck and a set of socket wrenches has seized upon the available waste of an abandoned building. A car-dealership-cum-hemisemiquaver-banana-plant-greenhouse will continue to defy south-diving market trajectories. Eternally youthful aluminum serves as a healthy skeleton: the next iteration of this undecorated Frankenstein shed will allow for storage under the stairs and life within.

RECETAS URBANAS 304
A public space occupation by the constantly replenishing faction of Children, their perpetual army generated by dying elders, fight mortality by dismantling their own waning enterprise through reproduction.

REIS, NAOMI 319
How many cartoons were drawn to poke fun at Moshe Safdie's Habitat '67? How many folks inhabit posh reconfigured shipping containers today? What happened to the Citroën Chilena SA Vehicle/Housing project that Cornell University developed in 1973? To build houses with these decommissioned metal boxes, or mountains of deep-sea reefs for the aquatic life, for the people or the fish?

RICH, DAMON 197
Regarding blob-architecture, it looks a little fat around the waste. When Pareidolia sets in, you say, "Yes, I am what I eat, but what exactly does my diet consist of?"

RICHARDS, TROY 271
Subterranean Homesick Blues: A grocery-store conspiracy paperback asked the question "Why did they design, build, and flood the tornado-prone Midwest housing market with all those lightly constructed 'mobile' homes?"

RIPEL, BRIAN / RSVP ARCHITECTURE 108
"A seriously-minded architect…will find in a steamship his freedom from an age-long but contemptible enslavement to the past."
—Le Corbusier

RITCHOT, PAMELA RAE 112
2050: The offspring of Robert Maitland, raised in the bowels of the concrete island off the M4 Motorway, feeding on knot weed and sewage mice, have hard-scrabbled their way through wasted urbanishment. The eldest, a quiet tough called Si, helped care for the littler ones as they endured the manufactory education system, living off their keen trading in found objects culled from the littered shoulder of the roadway. Schroeder excelled in engineering and was an early proponent of vapor harvest technologies, developing a system that could be applied to the scale of the new Steiner Settlements. Now, thriving hexagonal towers and orchards are all one can see when flying over the pastures that once were bisected by asphalt and concrete.

ROACH, JOHN 219
Rock 'n' roll adventure playground: "Power will always be restricted to a relatively small number of selected people. Anyone can be strong. Strength is paradoxical. I am not strong because I can force others to do what I wish as a result of my play with them, but because I can allow them to do what they wish in the course of my play with them."
—James P. Carse, *Finite and Infinite Games: A Vision of Life as Play and Possibility*, 1992

ROBBINS, CHRISTOPHER 284
"…The scheming use of freedom by the mechanisms of domination produces a backlash in the form of an idea of authentic freedom inseparably bound up with individual creativity."
—Raoul Vaneigem, 1967

ROSS, PHILIP 96
"As an evolutionary strategy, mycelial architecture is amazing: one cell wall thick, indirect contact with myriad hostile organisms, and yet so pervasive that a single cubic inch of topsoil contains enough fungal cells to stretch more than 8 miles if placed end to end."
—Paul Stamets, *Mycelium Running: How Mushrooms Can Help Save the World*, 2004

ROWLAND, TYLER 215
"You are in a room now, in which you sit, you are wearing the room like you wear your clothes. By this I mean, you feel comfortable in the room, or not, as the case may be. It keeps you warm; it protects you from the weather. It has a feel to it like a fabric. This is the realm of architecture."
—Mark Wigley

S

SCARBOROUGH, CHRIS 45
"How day will eventually break—who knows? But we can feel the morning. We are no longer moonstruck wanderers roaming dreamily in the pale light of history. A cool early morning wind is blowing around us; he who doesn't want to shiver must stride out. And we and all those striding with us see in the distance the early light of the awakening morning!"
—Bruno Taut, *Frühlicht*, 1921

SCHALL, MICHAEL 46
On raising the second Moon; Cosmic Ice Theory: "…Look at that ball of cheese, it's covered in Ice, this is why Atlantis got swamped way back when,… Winter's gonna be mild, let's send the troops into Russia with hardly any winter gear. (Dietrich Eckart teaching Hitler.) …Look at that moon, shining up yonder. Baby, don't it look good, yeah you know it looks good."
—Carl Perkins

SCHER, DAVID 315
Chronic, suffocating apnea abated once I arrived at the fanciful Locus Solus estate. After a reviving thirteen-day slumber, I walked with our pet tortoise, Chester, on his bejeweled lead to the sea to watch the stevedores and mimes. Chester grew anxious, and I must confess my longing for our past-time; the aleatory mapping technique we devised for installing the shrubs on the shady property at The Somberg again seemed the right center of this wondrously ominous universe.

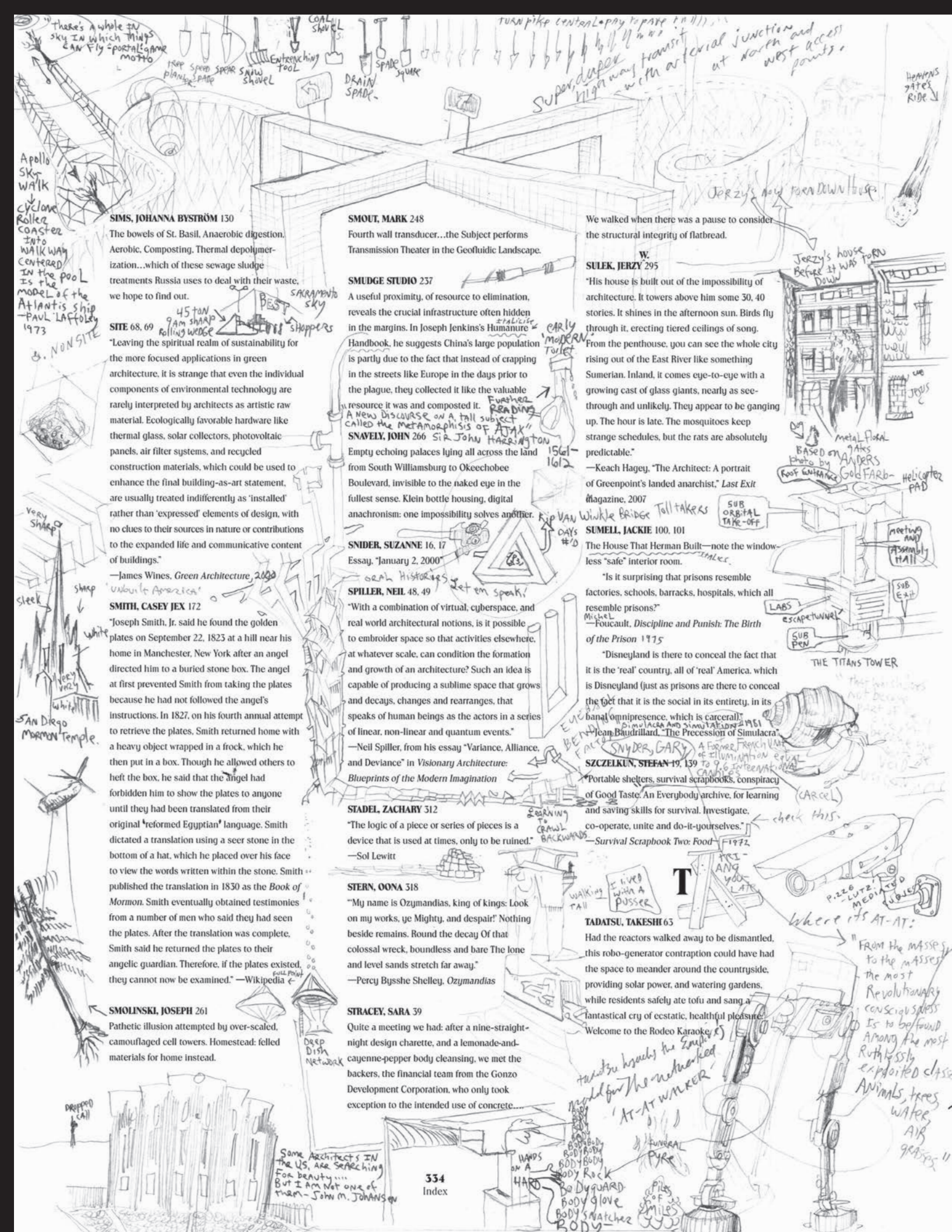
SCHWINGE, JONATHAN 307
A conceptual range of factory housing for a new modern rural and island market.

SHELLEY, WARD 238
We are not sure why overall, but the act of colonizing the Plutocrats is at least a joyful gesture. The Chandelier Art Wars rage on. Shanty-Lair's and Sin-Da-Liers.

Shipley, Jocelyn 156
Shipley, Jocelyn 156
"Start a huge foolish project like Noah. It makes no difference what people think of you."
—Rumi

SHOFFNER, MARK and HERMAN, REBECCA 236
Every seed planted grows as truly liberating investment.

SIMPARCH 28, 274, 275
What's the big idea?—Burn it up!



SIMS, JOHANNA BYSTRÖM 130
The bowels of St. Basil, Anaerobic digestion. Aerobic. Composting. Thermal depolymerization…which of these sewage sludge treatments Russia uses to deal with their waste, we hope to find out.

SITE 68, 69
"Leaving the spiritual realm of sustainability for the more focused applications in green architecture, it is strange that even the individual components of environmental technology are rarely interpreted by architects as artistic raw material. Ecologically favorable hardware like thermal glass, solar collectors, photovoltaic panels, air filter systems, and recycled construction materials, which could be used to enhance the final building-as-art statement, are usually treated indifferently as 'installed' rather than 'expressed' elements of design, with no clues to their sources in nature or contributions to the expanded life and communicative content of buildings."
—James Wines, *Green Architecture*, 2000

SMITH, CASEY JEX 172
"Joseph Smith, Jr. said he found the golden plates on September 22, 1823 at a hill near his home in Manchester, New York after an angel directed him to a buried stone box. The angel at first prevented Smith from taking the plates because he had not followed the angel's instructions. In 1827, on his fourth annual attempt to retrieve the plates, Smith returned home with a heavy object wrapped in a frock, which he then put in a box. Though he allowed others to heft the box, he said that the angel had forbidden him to show the plates to anyone until they had been translated from their original 'reformed Egyptian' language. Smith dictated a translation using a seer stone in the bottom of a hat, which he placed over his face to view the words written within the stone. Smith published the translation in 1830 as the *Book of Mormon*. Smith eventually obtained testimonies from a number of men who said they had seen the plates. After the translation was complete, Smith said he returned the plates to their angelic guardian. Therefore, if the plates existed, they cannot now be examined." —Wikipedia

SMOLINSKI, JOSEPH 261
Pathetic illusion attempted by over-scaled, camouflaged cell towers. Homestead: felled materials for home instead.

SMOUT, MARK 248
Fourth wall transducer…the Subject performs Transmission Theater in the Geofluidic Landscape.

SMUDGE STUDIO 237
A useful proximity, of resource to elimination, reveals the crucial infrastructure often hidden in the margins. In Joseph Jenkins's Humanure Handbook, he suggests China's large population is partly due to the fact that instead of crapping in the streets like Europe in the days prior to the plague, they collected it like the valuable resource it was and composted it.

SNAVELY, JOHN 266
Empty echoing palaces lying all across the land from South Williamsburg to Okeechobee Boulevard, invisible to the naked eye in the fullest sense. Klein bottle housing, digital anachronism: one impossibility solves another.

SNIDER, SUZANNE 16, 17
Essay, "January 2, 2000"

SPILLER, NEIL 48, 49
"With a combination of virtual, cyberspace, and real world architectural notions, is it possible to embroider space so that activities elsewhere, at whatever scale, can condition the formation and growth of an architecture? Such an idea is capable of producing a sublime space that grows and decays, changes and rearranges, that speaks of human beings as the actors in a series of linear, non-linear and quantum events."
—Neil Spiller, from his essay "Variance, Alliance, and Deviance" in *Visionary Architecture: Blueprints of the Modern Imagination*

STADEL, ZACHARY 312
"The logic of a piece or series of pieces is a device that is used at times, only to be ruined."
—Sol Lewitt

STERN, OONA 318
"My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!' Nothing beside remains. Round the decay Of that colossal wreck, boundless and bare The lone and level sands stretch far away."
—Percy Bysshe Shelley, *Ozymandias*

STRACEY, SARA 39
Quite a meeting we had: after a nine-straight-night design charette, and a lemonade-and-cayenne-pepper body cleansing, we met the backers, the financial team from the Gonzo Development Corporation, who only took exception to the intended use of concrete….

We walked when there was a pause to consider the structural integrity of flatbread.

W.

SULEK, JERZY 295
"His house is built out of the impossibility of architecture. It towers above him some 30, 40 stories. It shines in the afternoon sun. Birds fly through it, erecting tiered ceilings of song. From the penthouse, you can see the whole city rising out of the East River like something Sumerian. Inland, it comes eye-to-eye with a growing cast of glass giants, nearly as see-through and unlikely. They appear to be ganging up. The hour is late. The mosquitoes keep strange schedules, but the rats are absolutely predictable."
—Keach Hagey, "The Architect: A portrait of Greenpoint's landed anarchist," *Last Exit* magazine, 2007

SUMELL, JACKIE 100, 101
The House That Herman Built—note the windowless "safe" interior room.

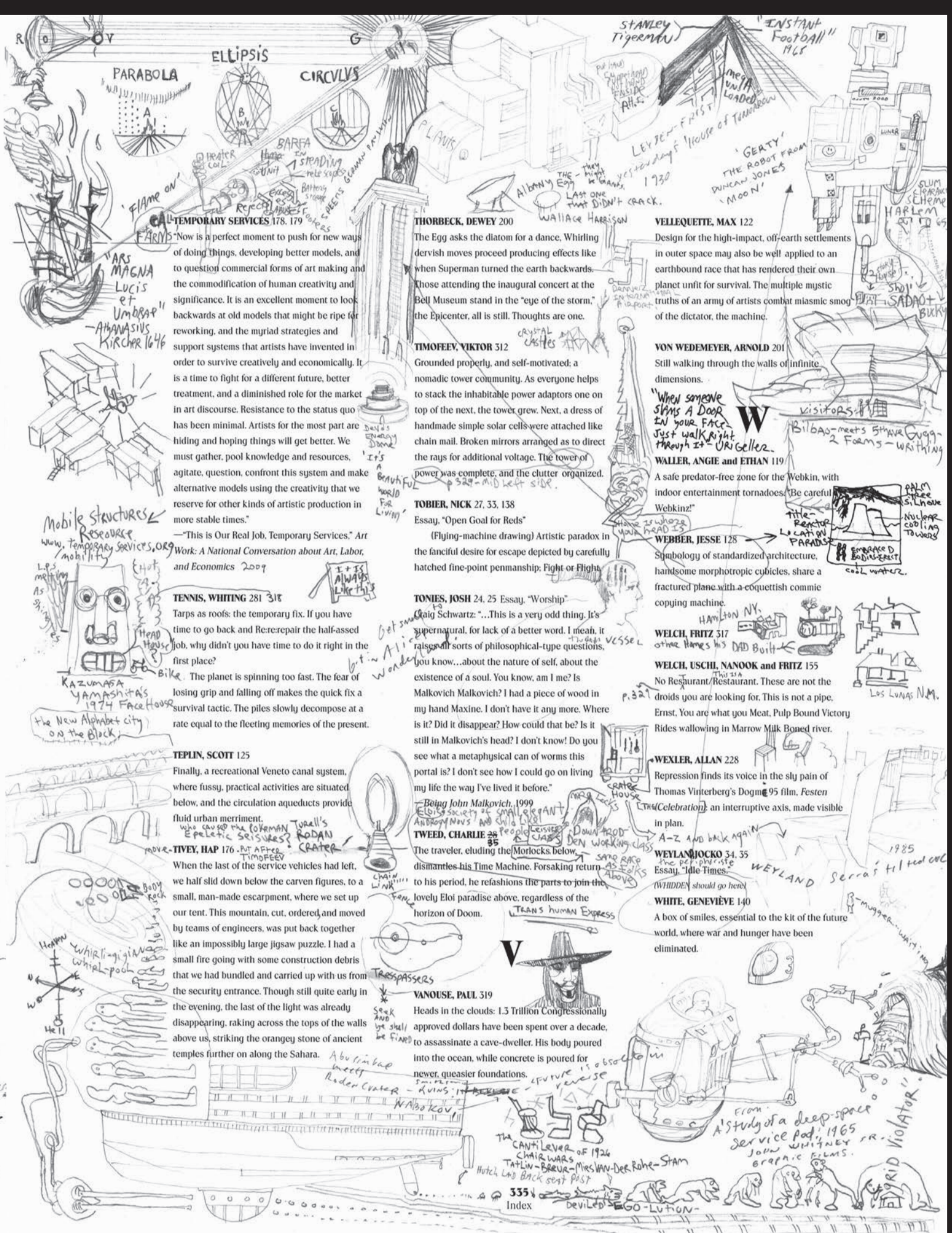
"Is it surprising that prisons resemble factories, schools, barracks, hospitals, which all resemble prisons?"
—Foucault, *Discipline and Punish: The Birth of the Prison* 1975

"Disneyland is there to conceal the fact that it is the 'real' country, all of 'real' America, which is Disneyland (just as prisons are there to conceal the fact that it is the social in its entirety, in its banal omnipresence, which is carceral)."
—Jean Baudrillard, "The Precession of Simulacra"

SZCZELKUN, STEFAN 19, 139
"Portable shelters, survival scrapbooks, conspiracy of Good Taste. An Everybody archive, for learning and saving skills for survival. Investigate, co-operate, unite and do-it-yourselves."
—*Survival Scrapbook Two: Food*—1972

T

TADATSU, TAKESHI 63
Had the reactors walked away to be dismantled, this robo-generator contraption could have had the space to meander around the countryside, providing solar power, and watering gardens, while residents safely ate tofu and sang a fantastical cry of ecstatic, healthful pleasure. Welcome to the Rodeo Karaoke.



TEMPORARY SERVICES 178, 179

"Now is a perfect moment to push for new ways of doing things, developing better models, and to question commercial forms of art making and the commodification of human creativity and significance. It is an excellent moment to look backwards at old models that might be ripe for reworking, and the myriad strategies and support systems that artists have invented in order to survive creatively and economically. It is a time to fight for a different future, better treatment, and a diminished role for the market in art discourse. Resistance to the status quo has been minimal. Artists for the most part are hiding and hoping things will get better. We must gather, pool knowledge and resources, agitate, question, confront this system and make alternative models using the creativity that we reserve for other kinds of artistic production in more stable times."

—"This is Our Real Job, Temporary Services," *Art Work: A National Conversation about Art, Labor, and Economics* 2009

TENNIS, WHITING 281 318

Tarps as roofs: the temporary fix. If you have time to go back and Re:re:repair the half-assed job, why didn't you have time to do it right in the first place?

The planet is spinning too fast. The fear of losing grip and falling off makes the quick fix a survival tactic. The piles slowly decompose at a rate equal to the fleeting memories of the present.

TEPLIN, SCOTT 125

Finally, a recreational Veneto canal system, where fussy, practical activities are situated below, and the circulation aqueducts provide fluid urban merriment.

TIVEY, HAP 176

When the last of the service vehicles had left, we half slid down below the carven figures, to a small, man-made escarpment, where we set up our tent. This mountain, cut, ordered and moved by teams of engineers, was put back together like an impossibly large jigsaw puzzle. I had a small fire going with some construction debris that we had bundled and carried up with us from the security entrance. Though still quite early in the evening, the last of the light was already disappearing, raking across the tops of the walls above us, striking the orangey stone of ancient temples further on along the Sahara.

THORBECK, DEWEY 200

The Egg asks the diatom for a dance, Whirling dervish moves proceed producing effects like when Superman turned the earth backwards. Those attending the inaugural concert at the Bell Museum stand in the "eye of the storm," the Epicenter, all is still. Thoughts are one.

TIMOFEEV, VIKTOR 312

Grounded properly, and self-motivated; a nomadic tower community. As everyone helps to stack the inhabitable power adaptors one on top of the next, the tower grew. Next, a dress of handmade simple solar cells were attached like chain mail. Broken mirrors arranged as to direct the rays for additional voltage. The tower of power was complete, and the clutter organized.

TOBIER, NICK 27, 33, 138

Essay, "Open Goal for Reds"

(Flying-machine drawing) Artistic paradox in the fanciful desire for escape depicted by carefully hatched fine-point penmanship; Fight or Flight.

TONIES, JOSH 24, 25 Essay, "Worship"

Craig Schwartz: "...This is a very odd thing. It's supernatural, for lack of a better word. I mean, it raises all sorts of philosophical-type questions, you know...about the nature of self, about the existence of a soul. You know, am I me? Is Malkovich Malkovich? I had a piece of wood in my hand Maxine. I don't have it any more. Where is it? Did it disappear? How could that be? Is it still in Malkovich's head? I don't know! Do you see what a metaphysical can of worms this portal is? I don't see how I could go on living my life the way I've lived it before."

—*Being John Malkovich*, 1999

TWEED, CHARLIE ~~29~~ 35

The traveler, eluding the Morlocks below, dismantles his Time Machine. Forsaking return to his period, he refashions the parts to join the lovely Eloi paradise above, regardless of the horizon of Doom.

V

VANOUSE, PAUL 319

Heads in the clouds: 1.3 Trillion Congressionally approved dollars have been spent over a decade, to assassinate a cave-dweller. His body poured into the ocean, while concrete is poured for newer, queasier foundations.

VELLEQUETTE, MAX 122

Design for the high-impact, off-earth settlements in outer space may also be well applied to an earthbound race that has rendered their own planet unfit for survival. The multiple mystic truths of an army of artists combat miasmic smog of the dictator, the machine.

VON WEDEMEYER, ARNOLD 201

Still walking through the walls of infinite dimensions.

W

"When someone slams a door in your face- just walk right through it" - Uri Geller.

WALLER, ANGIE and ETHAN 119

A safe predator-free zone for the Webkin, with indoor entertainment tornadoes. "Be careful Webkinz!"

WEBBER, JESSE 128

Symbology of standardized architecture, handsome morphotropic cubicles, share a fractured plane with a coquettish commie copying machine.

WELCH, FRITZ 317

WELCH, USCHI, NANOOK and FRITZ 155

No Resaurant/Restaurant. These are not the droids you are looking for. This is not a pipe. Ernst, You are what you Meat, Pulp Bound Victory Rides wallowing in Marrow Milk Boned river.

WEXLER, ALLAN 228

Repression finds its voice in the sly pain of Thomas Vinterberg's Dogme 95 film, *Festen* [*Celebration*]: an interruptive axis, made visible in plan.

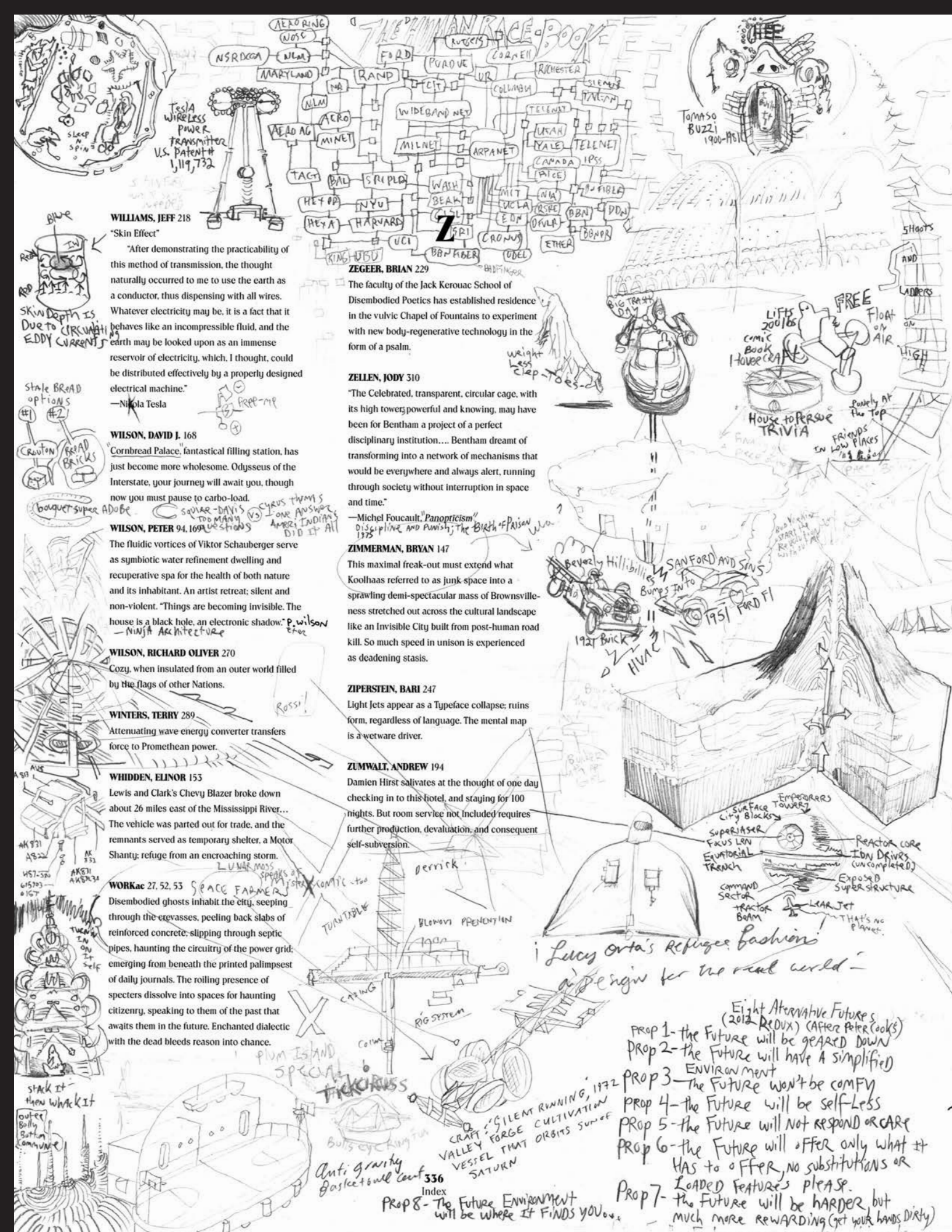
WEYLAND, JOCKO 34, 35

Essay, "Idle Times."

(WHIDDEN should go here)

WHITE, GENEVIÈVE 140

A box of smiles, essential to the kit of the future world, where war and hunger have been eliminated.



WILLIAMS, JEFF 218
"Skin Effect"

"After demonstrating the practicability of this method of transmission, the thought naturally occurred to me to use the earth as a conductor, thus dispensing with all wires. Whatever electricity may be, it is a fact that it behaves like an incompressible fluid, and the earth may be looked upon as an immense reservoir of electricity, which, I thought, could be distributed effectively by a properly designed electrical machine."
—Nikola Tesla

WILSON, DAVID J. 168
"Cornbread Palace," fantastical filling station, has just become more wholesome. Odysseus of the Interstate, your journey will await you, though now you must pause to carbo-load.

WILSON, PETER 94, 169
The fluidic vortices of Viktor Schauberger serve as symbiotic water refinement dwelling and recuperative spa for the health of both nature and its inhabitant. An artist retreat; silent and non-violent. "Things are becoming invisible. The house is a black hole, an electronic shadow."
—NINJA Architecture

WILSON, RICHARD OLIVER 270
Cozy, when insulated from an outer world filled by the flags of other Nations.

WINTERS, TERRY 289
Attenuating wave energy converter transfers force to Promethean power.

WHIDDEN, ELINOR 153
Lewis and Clark's Chevy Blazer broke down about 26 miles east of the Mississippi River... The vehicle was parted out for trade, and the remnants served as temporary shelter, a Motor Shanty; refuge from an encroaching storm.

WORKac 27, 52, 53
Disembodied ghosts inhabit the city, seeping through the crevasses, peeling back slabs of reinforced concrete, slipping through septic pipes, haunting the circuitry of the power grid; emerging from beneath the printed palimpsest of daily journals. The roiling presence of specters dissolve into spaces for haunting citizenry, speaking to them of the past that awaits them in the future. Enchanted dialectic with the dead bleeds reason into chance.

ZEGEER, BRIAN 229
The faculty of the Jack Kerouac School of Disembodied Poetics has established residence in the vulvic Chapel of Fountains to experiment with new body-regenerative technology in the form of a psalm.

ZELLEN, JODY 310
"The Celebrated, transparent, circular cage, with its high tower, powerful and knowing, may have been for Bentham a project of a perfect disciplinary institution.... Bentham dreamt of transforming into a network of mechanisms that would be everywhere and always alert, running through society without interruption in space and time."
—Michel Foucault, "*Panopticism*" Discipline and Punish; The Birth of Prison 1975

ZIMMERMAN, BRYAN 147
This maximal freak-out must extend what Koolhaas referred to as junk space into a sprawling demi-spectacular mass of Brownsville-ness stretched out across the cultural landscape like an Invisible City built from post-human road kill. So much speed in unison is experienced as deadening stasis.

ZIPERSTEIN, BARI 247
Light Jets appear as a Typeface collapse; ruins form, regardless of language. The mental map is a wetware driver.

ZUMWALT, ANDREW 194
Damien Hirst salivates at the thought of one day checking in to this hotel, and staying for 100 nights. But room service not included requires further production, devaluation, and consequent self-subversion.