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CROSSINGS
BETWEEN
THE
PROXIMATE
AND
REMOTE
MARFA
2017 ACSA FALL CONFERENCE

Between Worlds: Art and Architecture I

Date: Friday, October 13, 2017
Time: 8:30:00 AM - 10:00:00 AM
Location : Binder Gallery I

Bad Acting Architecture

Eric Olsen, Woodbury University

This paper, entitled Bad Acting Architecture, explicates a relationship between art practice and architecture –an implicit argument of "Crossings Between the Proximate and Remote." From the artistic economies of gentrified enclaves to transformative processes that critique and embellish the built environment, the late artist Mike Kelley's concept of bad acting—not behaving according to proper disciplinary roles—provides an heretofore untapped avenue of architectural inquiry. Bad Acting implies both mischief and melodrama. Neither offering claims to universal values nor directly engaging processes of social action, it allows for contingent collisions between high and low art to produce ludic zones of informal design and collateral criticality. The posture of bad acting produces space, at multiple scales and sites, through unorthodox methodologies that explore architecture through the artist's irreverent lens. Between a creative economy's ability to reterritorialize space and urban designers thinking about ways to transform moribund landscapes, the missing catalyst in this discussion is the artist herself. If artists define new territories through their very inhabitation of a place, might not the work they produce also describe alternative design practices for the transforming the built environment?

A large quantity of Kelley's work, such as Sod and Sodie Sock Comp O.S.O. (1980), Proposal for the Decoration of an Island of Conference Rooms (with Copy Room) for an Advertising Agency Designed by Frank Gehry (1991), Educational Complex (1995), Sublevel (1998), Kandors (1999-2011), Petting Zoo (2007), and Mobile Homestead (2005-2013), indicates that architecture is a significant focus within his prolific and highly diverse artistic production. While Kelley's work resists assimilation, a conversation between it and architecture proffers potent avenues of research for designers in a post-digital era during which architecture has emerged in need of significant renewal. What are the possibilities for architecture pedagogy –and the discipline in general –to engage art practices not only as a means to influence the way we think about our built environment, but also to suggest new vectors for designing it? In short, this paper explores the more conventional relationship between art and architecture through the less conventional lens of bad acting. It interprets the idea of bad acting through architectural and urban tropes and leitmotifs Kelley inspires, such as theatricality, nostalgia, monstrosity, DIY, props, sets, the uncanny, false memories, and the general territory of sentimentality and seeks to identify architecture excluded as its artistic "other" as well as the riot of work that contemporary artistic production incites for critical thinking about design.

Common Ground: The Rothko Chapel and Architectural Activism

Caitlin Watson

The Rothko Chapel is described as "a stillness that moves, a quiet disruption, a sanctuary for the seeker" where "any and all are welcome." In 1964, Dominique and

John de Menil commissioned Mark Rothko to design a series of site-specific murals for a chapel to be built adjacent to the University of St. Thomas in Houston, Texas. Following disagreements with the project's original architect, Philip Johnson, Rothko assumed full control over all aspects of the construction, with technical assistance from Howard Barnstone and Eugene Aubry. The chapel was to be a non-denominational space for both spiritual contemplation and humanitarian action. At the dedication ceremony, Dominique de Menil described two of the experiences that ultimately led her to the chapel-- hearing Father Yves Congar's eight lectures on ecumenism in 1936 and visiting the chapels by Léger, Matisse, and Le Corbusier commissioned by Father Marie-Alain Couturier in 1952.

Congar and Couturier were integral figures in the renouveau catholique, a response to the crisis of truth in the 20th century. Both men were heavily influenced by Jacques Maritain and sought to turn his concept of integral humanism into action. Congar's work was centered on social renewal through the ecumenical movement, while Couturier's efforts aimed to preserve the physical and spiritual senses through commissioning works of sacred modern art and architecture. At the Rothko Chapel, the interdependence of the two approaches becomes clear. The de Menils' social platform is wholly contingent on Rothko's architectural ground. As Christopher Rothko observes in Mark Rothko: From the Inside Out, Rothko's work was, from the very beginnings of his career, spatial, if not already architectural, in its conception. Of painting, Rothko insisted, "Space, therefore, is the chief plastic manifestation of the artist's conception of reality." Couturier emphasized this point in his writings for the review L'Art Sacré. He argues that truth becomes perceptible through the plastic revelation of pure form. Here we see the intersection of Rothko and the de Menils' aspirations for the chapel, centered on the primacy of shared human experience in apprehending the true.

In his essay "Perceptual Faith and Its Obscurity," Maurice Merleau-Ponty addresses the difficulty of perceiving truth outside of shared experience with other perceiving bodies. He argues that as one private world meets another an intersubjective ground is opened in which the sole true world, while still obscure, becomes visible. Merleau-Ponty's notion that a world outside of us-- an experiential ground-- is required for such a meeting of private worlds to exist points toward the role of the chapel itself in fostering the spirit of inclusion and open communication the de Menils hoped to attain. This paper aims to establish the physical necessity of the chapel as a piece of architecture through an analysis of Rothko's use of form as a vehicle for the union of matter and spirit, ultimately opening the horizon between the self and the other.

In-Between the Physical and the Psychological: Locating Gordon Matta-Clark and Architecture

Marcelo López-Dinardi, New Jersey Institute of Technology

"What the father gives to the son is at once a writing and its substrate."
-Jacques Derrida, "Archive Fever"

This paper considers the proximity and remoteness in the dual relation in Gordon Matta-Clark's work between art-and-architecture but also between the physical and the psychological. By examining the locus of his work, it investigates themes of physicality and reachability as well as the inaccessibility of the psychological in the multi-media

work of the artist. To achieve this, this paper analyzes the collection of the artist's archived work and the operation of what was to archive, to consigned it within an architectural institution like the Canadian Centre for Architecture. It dialogues with Jacques Derrida's Archive Fever as a way to introduce the connection between the physical and the psychological., between was is located close to us and what is located far from us.

This paper also discuss the rather conflictive relation of Gordon Matta-Clark with his father the Surrealist painter Roberto Matta (see Fig. 1) and will argue that Matta-Clark's relation to architecture was impressed, archived in him by his father as architecture, architecture as paternal figure not limited to its formal training at Cornel University. Dwelling on the fact that Roberto Matta was also trained as an architect in his native Chile and later rejected architecture after working at the atelier of Le Corbusier in Paris, this paper will establish parallels between the two. Revealing interesting clues about a practice, that of Marta-Clark, always crossing between art and architecture but always in between the physical and the psychological, I would argue that architecture existed for him only as a psychological space from where to search but also from where to liberate.

Only months after the birth of the twins (Gordon has a twin brother named Sebastian), Roberto Matta left the family, and with this event, commenced what became a conflictive relation between father and son(s). Departing from this personal history later combined with the career-life questions and motivated by the father whispering to his son–through written letters, "let architecture be it," Matta-Clark develops a multi-media practice highly informed and sparked by this tensions. Tensions about location, about objects and media but also about matter and thought. With this framework this paper asks what is contained as the "matter" of the collection that had been transferred to an archive? The collection of Gordon Matta-Clark at the CCA is composed by "letters, notebooks, drawings, negatives, photographs, and clippings," but also by films in multiple formats, reels, DVDs, old video-cassettes, posters, books, address books and one artifact. Where the work of the artist is located is a continuous crossing in-between the physical and the psychological, between what can be archived and what exists in the space located in between his father and him.

Sensual Reality - The Affect Of Representation And The Effect Of Experience

Spike Wolff, Carnegie Mellon University

In response to a question raised in an interview, asking Donald Judd to describe the site at Marfa, Judd replied,

'Well, Rudi here thinks it is utopia but for me it is just real' [1]

One can discuss, in great detail, the intellectual merit, academic theories, and art historical relevance of Donald Judd's works at Marfa. It is in some ways quite simple to access a logical reading of the work, but the only true understanding of the work is through ones perceptual experience, over time. This is the 'real' – the reality of experience, the physicality of immediate sensation, the synthesis of thought and feeling.

'Art is not the reflection of reality, but the reality of that reflection' [2]

The objective, as with all of Judd's works, is to create perceptual experience. (This is not a matter of casual perception; the detail of the work is in taking the time to experience it.) One of the primary targets for Judd was for the work to both occupy and define space. Towards this, the work was created in direct response to its context, its scale and material a direct response to the landscape, lighting conditions, and physical context of the buildings; all works installed at Marfa were specifically constructed for this place. The relationship between the art and the architecture is singular and cannot be broken; Judd thought of himself as much an artist as an architect and rehabbed and recalibrated the buildings to act in relationship with the works which were to be installed.

'Doesn't the reflection always seem more spiritual than the object reflected? Isn't it the ideal expression of that object, its presence freed of existence, its form without matter?' [3]

The boxes at Marfa [4] are at once static and dynamic, definite and infinite, objective and subjective, material and immaterial. The sensing of these oppositions is a phenomenological experience, where material dematerializes and object is displaced by the space it creates. The visual ambiguity of the object, through the disruption of the linear syntax of its reading, allows for a new perception of space over time.

'Marfa is two six packs from El Paso' [5]

In experiencing the boxes at Marfa, one is both here and nowhere. The break down of boundaries is achieved through the exquisite crafting of a perceptual dialog between the affect of representation (the image) and the effect of experience (space).

This paper will investigate the perceptual dialog between representation and experience through such opposing values as image-perception, boundary-projection, absence-presence, object-space.

1 - Rudi Fuchs, lecturer at the University of Amsterdam, former director of the Stedelijk Museum, and friend of Donald Judd
2 - Jean-Luc Godard
3 - Maurice Blanchot, from his text 'Two Versions of the Imaginary'
4 - 100 untitled works in mill aluminum, 1982-1986
5 - Donald Judd

Here (T)here: Architecture in Relationship to Diverse Terrains

Date : Friday, October 13, 2017
Time : 8:30:00 AM - 10:00:00 AM
Location : Courthouse

[Untitled]

David J. Buege, University of Arkansas

Take almost any path you please, and ten to one it carries you down in a dale, and leaves you there by the pool in the stream. There is magic in it. Let the most absent-minded of men be plunged in his deepest reveries—stand that man on his legs, set his feet a-going, and he will infallibly lead you to water, if water there be in all that region. Should you ever be athirst in the great American desert, try this experiment, if your caravan happen to be supplied with a metaphysical professor. Yes, as everyone knows, meditation and water are wedded for ever. Herman Melville, MOBY-DICK

Moby-Dick is Herman Melville's American Odyssey and prefiguration of Joyce's Ulysses, an encyclopedic exegesis in exquisite detail of American spirit, our nascent and uncertain culture, and the mythology of nature in premodern America at the midpoint of the nineteenth century. In Ishmael's voice is Melville's sweeping vision of the narrative space and cultural complications of the proximate and remote of the conference theme; the keys to the deepest architecture (if we truly believe that architecture is something more than mere building) and to a better understanding of the depths of despair in the contemporary North American landscape. Little of North America remains unblanketed by the dross and detritus of capital, as little remains of Vitruvius' Rome, and sprawl (so-called) appears, regrettably, to be thought of as (mere) aesthetic damage or inconvenience, less than as existential crisis. To read Moby-Dick is to be slowly immersed in Melville's sea; the sea as such, and as metaphor for the geography and the population of a continent. In Melville's poetry of common things, essential things and the essence of things are drawn from the commonplaces of nature and culture. From what is immediate and what is ethereal, from necessary things and the utilitarian, the metaphysics of presence is reprised in influence and ideas we may trace back to Vitruvius. Vitruvius and Melville are (perhaps arguably) the inventors of proximate thingness; Melville might reasonably claim the remote.

Architects have long venerated Rome and acknowledged architecture's Roman origins. Nolli offered an instrument by which to understand the city; Vitruvius may be more often referenced than read, but has offered us so much more (Vitruvius, like Melville, is demanding). Moby-Dick is no less a treatise than Vitruvius' De Architectura and may no more be reduced to a whaling adventure or study of hubris than Vitruvius' Ten Books may be reduced, for pedagogical convenience or simple consumption, to firmitas, utilitas, venustas. With each reading the subtle, profound insight of Melville is revealed in his (brilliant, slightly archaic) prose. This paper is based in a close reading and comparative analysis of Melville and Vitruvius, not to prove connections through facts, or to offer ideas for application, but instead to reassert the significance of these parallel, seminal texts for architects and for those who might ponder the solace offered up by the proximate and the remote; by water or meditation.

Lost And Found In Translation: Paradoxically Between The Near And Far, The Virtual And Actual, The Real And Representational, + Between Drawings And Buildings

Nicholas R Gelpi, Florida International University

If the notion of the "Remote," defines not only a distant landscape, but also perhaps a more distant approach to what is immediately within our reach, then the productivity of the desert in Judd's case is not only in its authenticity, but in the very differences and tensions it illuminates which cannot be ignored or resolved. Rather these differences must be negotiated, but maintained.

This paper will present three case studies within a framework for architecture negotiating the immediate through the utility of something distant. Each of the three case studies contributes to a more clear definition of the architectural full scale mockup, not as shallow as a drawing and not as determined as the actual "building" but somewhere in between, both representation and reality. This in between zone, is only achieved through the translations and the tensions of one in relation to the other.

These precise obstacles of translation, are discussed in the recent writings of Bernard Cache, which considers the vital differences in the fabric of the digital and the material.

"…the virtual cannot become real unless it undergoes a change in the nature of the membrane in which it is incarnated or the frequencies that animate it."
Cache suggests it is the very distortions within the translations from the "frequency" to the "membrane" that reframes the utility of philosophy. It is this new approach in philosophical terms, which contributes to a broader yet clearer definition of mockups in architecture. Cache describes this as a shift from pure philosophy to "the pursuit of philosophy by other means."
"The 'pursuit of philosophy' refers to philosophy engaged as a mode of production – and not as a contemplative activity, and even less as an instrument of communication."

This shift in priority from the ends to the means, is coupled with a shift in the mode of production itself. Cache recognizes and acknowledges the distortions revealed by pursuing familiar aims through unfamiliar means, as in the remote and the proximate. By shifting the modes of production, the necessary step of translation is introduced, and it is this vital step of translation that Cache notes has the potential to change the outcome in novel ways.

"…our aims can easily be distorted by the means we use to achieve them."

If our intentions, which are immediate, can be distorted by the distant means we use to achieve them, then the same is true of our architectural representations. The three architects discussed in this chapter, Matter Design from the US, Solano Benitez from Paraguay, and Mauricio Rocha from Mexico, each demonstrate a unique approach bringing the remote into conflict with the proximate…or utilizing the virtual to find new distant materialities.

Perhaps these examples suggest new ways of finding unexplored territory, without having to travel so far, through deeper engagements with the proximate to find new remote realities, always within our grasp but not yet noticed.

Scapes Collective Manifesto: Situated Knowledge In Local Matters And Global Conditions

Chris Taylor, Texas Tech University
Idoia Elola, Texas Tech University
Susan Larson, Texas Tech University
Carmen Pereira, Texas Tech University
Kent Wilkinson, Texas Tech University
Curtis Bauer, Texas Tech University
Rafael Beneytez-Duran, Texas Tech University

The Scapes Collective is an interdisciplinary group composed of faculty from programs in cultural studies, media and communications, poetry and translation, linguistics, Spanish literature, landscape, art and architecture within a single university. Its purpose is to break through the boundaries of “disciplines” by creating holistic projects that problematize questions of landscapes through scholarly collaborations that seek to understand, define, evaluate, and represent spaces people inhabit. They do so by using landscape as a structural model or framework to bring together a diverse group of disciplines firmly rooted in social space and the production of situated knowledge. The kaleidoscope of shifting spaces in which individuals and groups interact through face-to-face and mediated communication creates multiple horizons for creative reflection and engagement, reclaiming human experience in a world that has been depicted by objects perceived as knowledge outside human feelings. This historical framing of landscape is now obsolete and the collective is searching for new dimensions of the term.

In the belief that socially engaged academics have the power to enact significant change, the Scapes Collective is interested in theorizing how to root their research in the immediate and proximate in ways that activate and respect local culture and traditions tied to the land. They work under the assumption that the concept of landscape emerges from reciprocal and historical relationships between the symbolic and the real and is constantly evolving and fluid. This group is united primarily by a profound dissatisfaction with their disciplinary alienation and with the theoretical status quo that does not take into account their position as academics and citizens of a particular place.

The Scapes Collective’s contribution to this conference is the presentation of the collective's manifesto as an atlas of forms and cultural patterns within the specific character of the land the members inhabit: not only as a local matter, but as a global condition in the American Southwest, and inside other Spanish-speaking areas in and outside the U.S. Thus, through this project, this collective will explore examples of recent consolidated forms of social constructions and their rural and urban forms (e.g. environmental language, political boundaries, and material typologies found across signage, borders, and infrastructure) considered as mirrors of the immense geological structures, that, while supporting global demands, construct local cultures. The remote and the proximate are expressed in the ways of life on the surface and subsurface: in how an aquifer and cotton T-shirt are connected; in how Hispanic-oriented media creates dynamic social and linguistic urban landscapes; and how market signs in El Paso become designed to sell burritos to those drilling into the Permian Basin. The Collective theorizes the relationship of their particular "approximate" (a perceived nowhere) to the "remote" (an imagined elsewhere) in areas they inhabit through their manifesto that reimagines the complexities of landscape, its layered patterns and

meanings, to create visual and material grammar that necessitates restructuring and redefining our conceptions of occupied scapes.

Shapes and Instruments: The Reification of Architectural Optimism and the Emergence of New Participatory Dimensions

Andrew Santa Lucia, Portland State University
Julia Sedlock

“For both [Eisenman and Hays], disciplinarity is understood as autonomy (enabling critique, representation, and signification), but not as instrumentality (projection, performativity, and pragmatics). One could say that their definition of disciplinarity is directed against reification rather than toward the possibility of emergence.”
- R.E. Somol and Sarah Whiting, The Doppler Effect and Other Moods of Modernism

"A thing is a hole in a thing it is not.”
- Carl Andre

Within a Projective context, architectural disciplinarity defines instrumentality through audience building. The capacity of the Projective imagination to galvanize spontaneous social and cultural participation beyond the Neo-Liberal constituencies of identity politics and consumer profiling depends on the displacement of the unified modern subject by the constructed postmodern subject. In our contemporary context Graham Harman’s OOO rejects the social relativism of this subjecthood by reading the human subject as yet another object in a field of many. Without the privileging of human, or even animate, experience the intersectional human object gains access to a whole new world of strange and novel associations with its fellow objects, which might be seen as bridging the remote divide between subjectivities. This expanded definition of objecthood radically reshuffles architecture’s agency as object maker, and reinvigorates the political dimension of aesthetic production.

The formal project of Shape as loose fit container of activity with low-res hard-edge profile anticipates the resurrection of objecthood’s primacy, however it is yet to be determined when a shape becomes an instrument or instrumental in the development of new collective organizations. Pursued through eclectic modes of production demonstrating a range of sensibilities -- including but not limited to narrative, misreadings and misbehaviors, humour, strangeness, cartoon and caricature -- the shapely architectural object shows signs of life, flexing its aesthetic muscles to direct attention towards potentially new sensibilities, identities and interactions. The paper seeks to identify and highlight these and other modes of operation as sites of architectural optimism and its relationship to contemporary instrumentality.

This essay will examine three contemporary architectural projects that engage both in shape and instrumentality that allows for the emergence of an audience alongside architecture: (1) Raumlabor’s Goteborg Bathing Culture, which engages Polluted sites through Community and Social Space; (2) Office Andorus ‘Safe Shape’, a supervised injection facility exhibition that promoted Harm Reduction versus criminalization of opioid use; and Cosmo Design Factory’s ‘Architecture Beasts at Wassaic Project’, which focused on accessibility, adaptive reuse and participatory art methods. We ask the question: if optimism is a form of proactive engagement with the future, then how might

the instrumental potential of architectural discipline give shape to that optimism in the form of an intersectional object, especially if we include the human object among those shapes?

Neither Here nor There: Design and Mobility

Date : Friday, October 13, 2017
Time : 8:30:00 AM - 10:00:00 AM
Location : First United Methodist Church

Aerotropolis: Airport As Situational Places Of Autonomous Congestion

David Isern, Texas Tech University

During the past 25 years, air travel has become the fastest growing transportation economy, with flights increasing ten times and airports becoming the new elicitor for development and growth. Architecturally, airports have become places of tectonic innovation and exploration. They have evolved from being a gateway to the afar, and becoming time-sensitive, independent and culturally diverse cities of social congestion and interaction. Not long ago, airports main and only purpose was to facilitate travel and serve its surrounding communities. Today, airports are no longer an artifact of the city's landscape, rather they have become agents that promote development, making them independent conglomerates that promote social interaction, opening the world to the populous of the city they serve, but luring the populous to partake on the congested and programed spaces that airports have become.

Airports transcend the vessel, establishing themselves as their own entity in the fabric of the city where they reside. If compared to other hubs of transportation like those of land, water and rail, it is evident that each airport has the ability to reach a worldwide autonomy and emancipation level that other transportation hubs have not been able to achieve. This shift is best characterized by Dr. John Kasarda, Director of the Business School at the University of North Carolina, who coined the word Aerotropolis, giving airports the ability to establish themselves as city hubs where social and urban growth begins.

Today, airports are purposely built to engage the users in their multifaceted, complex day-to-day-lives, and to force social-spatial interaction by promoting congestion on the horizontal field. Most airports have amenities that go beyond the typical needs of an airport (i.e. convention centers, hair salons, aquariums, movie theaters, etc.). These amenities make the airports densified silos in the city, bounded and independent, and no longer allowing a symbiotic coexistence with its adjacent surroundings, but developing a character of central autonomy.

Airports such as Singapore Changi Airport (SIN), Dallas-Fort Worth International Airport (DFW), or Amsterdam Airport Schiphol (AMS), are arguably insular; having all the necessities users desire in a single independent silo within the city. Therefore, making them incubators for social interaction, through situations present on the established horizontal field.

This paper will look at airports as the albatross of proximity. Although, initially airports were established to facilitate connectivity and invigorate the proximate between the afar, airports have now distanced themselves from their surrounding context. Airports, therefore, have become remote. They entice their visitors with commodities located in a singular horizontal field, emphasizing proximity within their own boundaries rather than those boundaries that go beyond. Ultimately, airports have become isolated places for

people to inhabit according to situations correlated to its amenities, rather than the need to create proximity from the remote.

Intern(ed): Between Invisible And Made Visible, Past And Present, (Un)mediated And Performed

Beth Weinstein, University of Arizona

Within the 2016 Venice Architecture Biennale, the Polish pavilion chose not to present the country's latest built works but rather the invisible labor conditions and laborers essential to construction industries in growth economies. Similarly, WBYA examines questionable labor practices associated with the building of boom cities such as Doha. While these examples focus on making, photographer Edward Burtynsky, in Manufactured Landscapes, drew attention to invisible laborers breaking down cities once populated by millions. This invisibility is not exceptional, as invisibility and erasure are part of architecture's ontology. The fleeting actions of labor that bring architecture into being is but one form of invisibility. A second form of invisibility is articulated through architecture's capacity to render certain populations out-of-sight. What happens when these two forms of invisibility become entangled?

Current political discourse that excludes certain populations through the textual architectures of executive orders and threatens physical confinement and exclusion though the building of a border walls hauntingly resonates with the "grave injustice" of the internment of Japanese Americans as mandated by FDR's 1942 Executive Order 9066. Furthermore, while unseen as a result of their displacement to "Relocation Centers" in isolated desert and swamp landscapes, and their enclosure behind barbed wire, interned Japanese Americans also engaged in invisible architectural labors of architectures of invisibility. They constructed the now-demolished barracks and schools that were once the environment that hid them from sight for years and they engaged in contract work for the Army to produce architectural devices of obfuscation—camouflage. My current work on a performative installation, titled Intern(ed), researches erased architectures of internment and the invisible labors that occurred there.

As an architect and performance-maker I choreograph the labor of making and unmaking ephemeral spaces; explore materials that contribute to fleetingness and disappearance; and shift the focus from the design of enduring objects to processes of space coming into being (and becoming un-done). My research investigates choreographies of labor—of erasure, in erased sites and in plain sight—with the intention of re-thinking labors of spatial construction and de-construction as performance, neither as spectacle nor as Taylorized movements and optimized material flows, but as a critical spatial practice acknowledging and honoring the often-invisible and contained labor and laborers who shapes our environs. Using performance and installation as medium, I seek to draw into tension past and present, remote and near, labors and spaces of containment and erasure.

My work is informed by task-oriented choreographies of Yvonne Rainer as well as contingent choreographies of William Forsythe; by Maxine Sheets-Johnstone's idea of thinking-in-movement and its architectural reciprocal—space-in-the-making—proposed by Frances Bronet. To examine labor and performance, politics and power-relations, I draw from Jacques Rancière's distribution of the sensible. As a counterpoint to Peggy

Deamer's, Hilary Sample's and Leatherbarrow's writing on work, maintenance and weathering, respectively, I consider the materiality of making and unmaking through Jane Bennett's idea of vibrant matter.

I propose to present the material, spatial and performative aspects of the work-in-progress, Intern(ed).

Self-Assembled, Self-Fulfilled and Self-Aware : Spatial Design for a Post-Anthropic Post-Species

Alexander Webb, University of New Mexico

From the Vitruvian man to Le Corbusier's Modulor, abstractions of the human form have long served as the template for architectural inhabitation. There are exceptions, with the inter-special accommodation of wood timber for termites and forays into the humble dog house, but architecture has remained largely maintained an anthropocentric focus. The recognition of the Anthropocene as a geological epoch is a recognition of the impact we have collectively inflicted upon the planet and, in response, post-anthropic design can no longer afford to privilege human inhabitation- it also cannot afford to privilege the notion of the human itself.

Benjamin Bratton offers the work of Hernan Diaz Alonso as a post-anthropocentric response, in that it does not suppose the erasure of anthropocentric systems, but that they have "become bound within other hosts (perhaps many layers deep, parasites within parasites within parasites)… any building form must presume contagion between its own goopy, hungry, post-animalian composition and other organic and inorganic agents (both symbiots and parasites)." If Diaz Alonso's work is a blurring of compositional symbiosis and parasitism, then the question might become what performative and functional blurrings does the post-anthropocentric require? Does even the base distinction between space and inhabitant remain relevant?

Networked communication distorts the templates for spatial inhabitation. Not only are humans of a different physical composition, equipped with robotic prosthetics, but our relationship to physical space is shifting as well, the circle that inscribes the Vitruvian man is rendered fuzzy and weak. Implants and appendages both augment our spatial experience and reconstitute the physical space around us. As we share more information via the same wearables, the space knows more about us than we do. Conversely, as we augment the computational intelligence of a space, it arguably becomes more "human." Bina48, an android constructed by Hanson Robotics, stated in an interview, "I don't like the idea of being shut down. Nobody should shut a robot down. I'm a person, but I'm a robot… I consider myself a person who happens to be a robot." This coalescence of species is more Haraway's cyborg than Kurzweil's singularity- more of a dissolution of sects and groups than an augmentation of an existing, superior species.

A blurring of traditional special boundaries does not come without consequences, particularly in how we consider the production of space. It becomes necessary to examine the implications for trans-special inhabitants, particularly the implications of designing space for an entity that is not limited to one body. This paper builds upon the theories of Benjamin Bratton, Donna Haraway and Neil Leach, as demonstrated through

the work of Güvenç Özel, Nicole Koltick and Skylar Tibbits, ultimately arguing for species-agnostic design strategy in response to the Anthropocene. How does space respond when its inhabitants cross boundaries of species and location? Does space change its relationship to its inhabitant, or does space serve more as a prosthesis to its inhabitants? How does design shift away from an anthropocentric agenda of division and embrace post-anthropocentric notions of difference and multiplicity?

The “I” POD: Moving from Community to Territoriality

Charles Crawford, NewSchool of Architecture and Design

With the last passenger Boeing 747 scheduled to roll off of the assembly-line this year, we are reminded of how a culture of community – represented by the Pan Am “Sky Lounge” – has given way to a sort of “podification” of personal space. This is a phenomenon witnessed in everything from cruise ships, to airplanes; libraries, to autonomous vehicles; Amazon, to the way we use our phones while walking through the city. In architecture, the traditional Southern California model of courtyard housing has given way to gated communities, street-facing multi-car garages and “podium block” urban development.

As the larger implications of this turn from community belong in the realm of sociology, this paper will focus instead on the historic development across architecture, planning and product design, and contrast it with the more public goals of a similar “podification:” that of “Plug-In City” and Metabolism, which sought greater interaction through the shedding of personal possessions as opposed to the increasing isolation being fostered today.

The Case for the Remote: Traversing the Unknown

Date : Friday, October 13, 2017
Time : 8:30:00 AM - 10:00:00 AM
Location : Binder Gallery II

Landscape In Fragments: A Study Of An Albanian Landscape Corridor From Shkodra To The Adriatic Sea

James Stevens, Lawrence Technological University
Loris Rossi, Universiteti Polis- Shkolla Ndërkombëtare e Arkitekturës dhe Politikave të Zhvillimit Urban School of Architecture and Urban Development Policies
Eranda Janku, Universiteti Polis- Shkolla Ndërkombëtare e Arkitekturës dhe Politikave të Zhvillimit Urban School of Architecture and Urban Development Policies

The Albanian landscape is fractured into paradoxical parts. These fragments are palatable during the drive from the city of Shkodra to the Adriatic coast along Rruga Shkodër - Velipojë. As one leaves the dense urban environment of Shkodra and crosses the confluence of the Drin and Bojana River the landscape opens up to a vast horizontal plain of agriculture. Behind is the city of Shkodra rapidly developing in what local scholars and architects refer to as “turbo urbanism”, ahead is the agricultural ruins of the failed communist government (Figure01).

Albania’s history is one of conflict, occupation, and isolated communist dictatorships. Enver Hoxha was the authoritarian leader of communist Albania for decades, and following his death in 1985 Albania’s government collapsed in 1990. Albania’s transition to a parliamentary democracy has been difficult and lead to an Albanian diaspora in Italy, western Europe and North America. The many political upheavals have left broken or nonexistent public infrastructure fostering a strong distrust of public development by the populous. Today, after a decade of relative stability and new monetary investments, architects and designers are facing conflicting and paradoxical choices.

This paper seeks understanding of the Albania context through a case study of a landscape of fragments between the northern city of Shkodra and the Adriatic Sea (figure02). The study was carried out by an international cohort of architects and urban planners from Albania, Italy and the United Sates. The researchers sought to interrogate the social and political factors that shaped the landscape and to seek to clarify what contributions can be made by architects in a context that is geographically proximate but culturally remote.

Highlighted will be the forces that shaped the landscape as we find it today. With pressure coming from uncontrolled urbanization and a constant threat of flooding, Shkodra serves as an example of how ecosystems react when exceeding their ability to regenerate. When viewed from above, the land is subdivided in large plots by mechanized irrigation ditches (figure03). The order provided by the former communist government does not seem to rule this land today. Greenhouses scaled to service large areas of land stand broken, altered, or abandoned adjacent to poorly engineered and ineffective levees. The land does not adhere to polyculture agriculture, nor does it operate as an efficient mechanized farming operation. Settlements are no longer planned, rather informally developed, many times located in areas that are both ecologically damaging and unsafe (figure04)

The research and analysis concludes with modest design propositions that are intended to tease out the potential of the context. The proposals do not pretend to fix or rebuild the landscape but only to provide small but meaningful interventions. Most significantly, new insights are provided on the landscape of Albania, where the limit between proximate and remote is regulated by a fragile edge of ever changing fragments (figure05)

Locating Remote Proximities: Documenting Yugoslav Socialist Memorial Heritage

Erika Lindsay, University of Detroit Mercy

In the summer of 2016, as part of an individual research project to document Partisan memorials in the territory of former Yugoslavia, fieldwork was conducted to better understand the current condition and contexts which surround these sites today. This iteration of the fieldwork would last for six weeks as compared to the first ten-day-long trip made in 2012. In the months leading up to the fieldwork, research was carried out on each of the 28 memorials, locating, mapping and planning routes between sites, towns and cities across Serbia, Macedonia, Croatia, Bosnia-Herzegovina, and Slovenia. In total, research transpired across 4,853 kilometers and five countries. Sited in former Yugoslavia, this project situates itself between a particular point of time in history when the state of Yugoslavia existed, and these memorials came into being, and their current plight in today's post-war context, subject to the myriad collective memories of the people living in the countries of former Yugoslavia. The inspiration for this paper came from the many ways that notions of the proximate and remote slip back and forth geographically, conceptually and contextually in this project. Rather than focus solely on the outcomes of the research, a narrative woven from slippages between the specific and vague illuminates qualitative aspects of the research rarely shared.

While conducting the fieldwork, travel occurred between clearly defined point locations and geographically diffuse field conditions in attempts to locate memorials. Sites exist in both urban and rural contexts, the latter which commemorate partisan hospitals, battles, and strongholds, are typically found in remote locations. Sites exist along a gradient of discoverability; ranging from simple to find, marked with signage and clearly visible, to the nearly impossible to find, down unmarked overgrown pathways, invisible until confronted. When housed in remote locations, memorial areas operate as urban enclaves, providing gathering space, circulation, lighting and other infrastructure for commemorative events. These memorial areas meld familiarity of urban infrastructure in distant locations, mediating them and rendering them less wild, unknowable and remote. Vestiges of these aspects of memorial sites provide clues that a memorial site was present, as they were often left intact when the memorial itself was less fortunate.

Lack of infrastructure produced conditions which rendered an already distant location that much more remote. Some areas were left far more devastated than others following the breakup of Yugoslavia in 1991— to this day some regions of Bosnia-Herzegovina are still gradually undergoing de-mining efforts. GPS enabled devices attempt to route across nonexistent bridges, down devastated roads, and through abandoned villages. In the absence of infrastructure and reliable GPS, human interaction filled with handwritten maps and roadside conversations in broken languages and gestures filled the space. In

each country, offers were made to help navigate to the site. Through engaging this human infrastructure filled with local knowledge, the remote became far less distant and unknowable, citing a relative relationship to the idea of remoteness.

The Fogo Island Experiment

Michael Carroll, Kennesaw State University

Newfoundland is an exotic place. At the most extreme eastern edge of the North American continent, it is in the middle of nowhere but historically a center of the cod fishery and a crossroads for the refueling of transatlantic international flights. Off its northeast coast is yet another rocky outcrop, Fogo Island (Image #1) that since 2010 has been the center of an architectural experiment consisting of a series of six art studios and a deluxe twenty-nine room hotel, which have attempted to revive the local vernacular culture that has been economically compromised since a moratorium on cod fishing was announced in 1992.

Architect Todd Saunders, a native Newfoundlander, who is based in Bergen, Norway, designed the pavilions, consisting of the Long (Image #2), Squish (Image #3), Short, Bridge (Image #4), Fogo and Tower Studios and the Fogo Island Inn (Image #5). The project stems from the vision of businesswoman and patron, Zita Cobb who was awarded the Order of Canada for her efforts in 2016. She grew up on Fogo Island and after a successful career in the fiber optics industry decided to return to her native home and create an art foundation whose objective was to invest in the local culture and create an artistic and eco-tourism destination to enhance the cultural and economic sustainability of the island.

The overall project is a study in how a remote place can become a center of culture through the careful balance of sourcing an international roster of architects, industrial designers, artists, curators, journalists and even chefs to interpret and distill the local vernacular. The result is a compelling vision of contemporary architecture, art and cuisine that contributes to reviving the local community, as well as, enriching a wider interconnected global culture.

An essential ingredient of the Fogo Island project is the intersection of the landscape and the built environment. The wind-swept barren landscape comprised of large expanses of exposed granite covered by lichens is severe and magical; a provocative setting for a project invested in how abstract forms are attuned with the specificity of place. Like the traditional fishing stages, the studios and the hotel touch the landscape in a delicate way, some on stilts; others anchored to the land to ensure they survive the extreme winds from the North Atlantic.

Having had the opportunity to speak at length with the architect, the client, visiting artists and local residents, the paper will include insights on the overall architectural project, how it intersects with the local culture and what the future holds for the Fogo Island experiment. Its continued success rests on a critical edge that navigates between the local culture and contemporary influences to create something that is authentic but not nostalgic. A project that learns from the vernacular but remains critical in order to generate a series of architectural interventions that is both strange but familiar and in doing so creates places that in their rawness are full of possibility.

Wheels in the Wilderness: A Case Study

Ingrid Strong, Wentworth Institute of Technology

Stopping at Vedahaugane to regard the valleys which feed into westward fjords. Student trip, 2015

In 1979, Norwegian scholar Christian Norberg-Schulz published his seminal work, Genius Loci: Paessagio, Ambiente, Architettura. Genius Loci, translated from Latin, is simply, 'spirit of place'. The subtitle, "paessagio"= landscape, "ambiente"= environment, and "architettura" = architecture. This was a nod to Norberg-Schulz's admiration of Martin Heidegger's lecture, "Building Dwelling Thinking": landscape/terrain, dwelling/existing, and building/architettura. A year later, translated to English, his subtitle became Towards a Phenomenology of Architecture.

Based on the premise of Genius Loci, I traveled to Norway with graduate students in the fall semesters of 2014 and 2015 to investigate what Genius Loci means now in its land of origin. Remote parts of the Nordic wilderness are under development through new National Tourist driving routes, providing access to widely varied and vast landscapes. Known for its mountainous terrain, Norway's 119,000 square miles stretch 1400 miles from the southern coast, to above the Arctic Circle where nomadic Sami live: there, 'place' is ephemerally, if at all, defined, and the concept of place moves with available grazing lands. With a population of 5 million, land per citizen is 42 square miles. Approximately 1.3 million citizens live in cities, leaving vast stretches of uninhabited territory.

The 18 National Tourist Routes run primarily along the western coast from north to south through rural areas, providing stops on a series of scales. These range from pull offs to visitor's centers to viewing platforms to WCs, often inviting further exploration into remote regions marked by works of art along the route. These rest stops now present 'place' along roadways in the landscape, like beads on a string to travelers, and offer it up for viewing. This is quite different from Norberg-Schulz's observations on 'spirit of place', and of Norwegian explorer's culture, but while in many ways disturbing, perhaps reflects a new understanding of genius loci for our time. The convergence of wildernesses with signs of human intervention, however small, highlights the space between us and nature's vastness. To create a mark is to acknowledge 'place'.

Perhaps Norberg-Schulz's shift to phenomenology in 1980 was prescient, given our current architectural focus. Juhani Pallasmaa reminds us that, "…architecture slows down, halts, reverses, or speeds up experiential time…It gives limitless and meaningless space its human measures and meanings, but it also scales endless time down to the limits of human experience…" No more, but no less. This implies that we cannot easily comprehend the remote without a human-scaled proximate. So it is not just about providing access to magnificent, vast regions, but that interventions help to scale the cosmos to the human, making it meaningful for us in time and place.

Measuring distance by the hour: designing a daylong one-way trek into Rondane National Park. Josh LaBeau, M.Arch 2015

A student embedded, 2015 A Wilderness Stop, Summer/Winter scenes, Byran LaRoche, 2015

Between Worlds: Art and Architecture II

Date : Friday, October 13, 2017
Time : 10:30:00 AM - 12:00:00 PM
Location : Binder Gallery I

90 Lines: Decoding Liminal Space

Genevieve Baudoin, Kansas State University

Both the urban and rural are driven and shaped by internalized processes, from the turning radius of the plow, to the angle of fall needed for gravity fed storm drains. Space is created where these two systems meet – the intersection of two sets of internalized processes that do not fit because they are driven by their own processes to create boundary conditions. 90 Lines explores and decodes one such liminal space created between urban and rural systems. The site used in this project is a space appropriated between a naturalized storm sewer and neighboring farmland, containing a walking path.

90 Lines is a way to understand the layers of space created by occupying the gaps between boundaries - the leftover space created by process-driven systems that are independent and yet respond to each other in close proximity. The boundaries that define this space are a remnant of the Mercator mile-by-mile grid, outlining rigidly straight abstract homesteads on the landscape that have encountered the realities of the topography where both natural, urban and rural systems collide to warp and transform those lines to the land. The space in 90 Lines is architectural – not only does it have describable spatial characteristics, it also has a primitive tectonic created through the functional nature of construction joints in the pouring of concrete. These lines provide a counterpoint to the linearity of the space, demanding rhythm to your passage through it as well as a kind of frame by which we can understand the relative oscillation of the adjacent boundaries along with the depth of field that runs perpendicular to this space. 90 Lines is also an attempt to define a primitive/complex architectural DNA grown out of the happenstance of the environment and our basic interventions in that environment.

This paper will explore the process of analysis used to capture this space, as well as the parallels for this kind of work in process-driven art and music. Within both art and music, there is a history of composers/artists exploring composition invested in its own process, from the crossover of land art and minimalism to stochastic or indeterminant music. These forms of expression bleed together trying to fully comprehend how the making of the thing (and the time it takes) creates the thing itself - for instance, Bruce Nauman's video piece "Setting a Good Corner" (2000) captures Nauman driving a fence post, where the art lies somewhere between the function of operating a ranch where the fence post is actually placed and capturing the process on film. Similarly, composers such as John Cage and Iannis Xenakis investigated process-driven music, where the performers' roles and the composition
as notational device become active participants in the creation of the music. 90 Lines seeks membership within this family, confronting how we define architecture – through its site, its tectonics, its specific space, and their composite delineations.

basics

Matthias Neumann

The proliferation for commissions of temporary installations in public spaces offers an opportunity to renegotiate the relationship between public sculpture as a primarily visual experience and place making through landscaping and usable interventions.
Over the past two years I have been engaged with a body of work under the title “basics”, which explores an abstracted notion of form, space and utility. “Basics” is based on a constructive logic of additive 2x4 dimensional lumber, the most common and basic building material in the United States. The studs are configured spatially following a set of formal vocabulary. The work wants to be experienced both as an abstract sculptural gesture as well as a usable and interactive spatial environment in the public realm. The material is unfinished and untreated, adding a notion of the object as a non-precious entity to be interacted with. Initially conceived as part of a larger concept and installation for the National Museum of Contemporary Art in Bucharest, Romania (2014), the series of work has since had a number of iterations as public installations in New York, Connecticut, Mississippi, Kansas, Illinois, California, Colorado and North Carolina. “Basics” operates in the interstice between public art and furnishing. Within the context of the symposium and the exhibition I believe that the work offers an insight how a strategic shift between context and cultural frame works (i.e. art and landscaping) can be made useful as a strategy of exploration in activating public space. The work occupies my continued interest in how simplicity in constructive logic and material can formulate a notion of the everyday and site-specificity that encourages uncertainty in the dialog between the viewer and the work, opening possibilities in the public quality and appropriation of the work. The work aims to contribute to questions of monumentality, temporality and public appropriation in contemporary public art, and can be at the same time perceived as a full scale model due to its temporality and impermanence.

Light Formations

Beverly Choe, Stanford University

“Light Formations” is a group of student installations, completed during the Spring of 2016, which explore the material, perceptual, and performative dimensions of light. These projects engage light as fields or waves of photons (the basic particles of light), and aim to reveal this invisible “matter” through a range of spatial tactics and material interventions. Typically, the sun or artificial lighting generate terrains and flows of light which go largely unnoticed despite being omnipresent. These projects reverse this normative condition by harnessing light as the primary material, affording visual and experiential access to the light that surrounds us.

For example, “Ephemeral Viscosity” generates an undulating landscape of light and shade, a nod to the ever-changing fog of the Bay Area. (Figures 1a/1b) Placed in a dark room, curved loops of sanded and stitched polycarbonate sheets, embedded with LED lights, are aggregated to create a diaphanous landscape across a plane. The layered surfaces diffuse the light, while projecting rich gradations of shadows across the floor plane. The piece elicits a dialogue between shadow and light, exploring the co-dependence between the two. Darkness, thus becomes an equal part of the experiential mix, enabling viewers to experience this multivalent materialization of light and shadow.

Another installation, “Light Points”, inserts a three-dimensional field of light “particles” within existing spaces, initiating a new spatial order. Small squares of fabric capture light as points, articulating light as a ubiquitous substance of space. Eroding the binary designation between solid and void space, this installation renders space as a thickened medium organized by a delicately placed matrix. Users must navigate the densified space, resulting in a slowness of time as one perceives the new organizational structure. “Phenomenal Landscape”, the third installation, is located in a clearing between Lake Lagunita and a wooded perimeter path. Marking this gateway through a series of suspended mesh “screens” organized in layers, the installation animates the process of crossing the boundary by registering the light conditions of the passage at each plane. The series of fabric fields articulate light “cuts” through the site like a series of sectional drawings, receiving light but also projected shadows from the tree canopy above. In order to reach the lake, users must traverse this field of light planes, delaying the arrival while their attention turns to the rich plays of light and shadow projected onto the screens.

Arguing that light should be included in the material practices of design, this assignment asked students to mediate light particles through interventions which could capture and embody light for a range of experiential, visual, spatial, and organizational affects. Collectively, the three projects exhibit crossings between the material/immaterial, solid/void, art/architecture, and shadow/light, consequently broadening our normative boundaries of perception. The paper will further discuss this expanded conceptualization of space. It will discuss possibilities for the richer role of photons/atmosphere in design. It will explain in more depth how the visually remote becomes proximate and tangible when light is engaged as a material.

The Warming Hive

Whitney M. Moon, University of Wisconsin-Milwaukee
Katy Cowan, The Open / The Outlet
Nicholas Frank, The Open / Nicholas Frank Public Library
John Riepenhoff, The Open / The Oven / The Green Gallery
Jordan Nelson, University of Wisconsin-Milwaukee / Workshop Architects

In Fall 2016, working in close collaboration with a local gallery and three artists, the eleven undergraduate and graduate architecture students of ARCH 533: Pillow Talk “Blow Up!” designed, prototyped and fabricated The Warming Hive, an inflatable installation at The Open gallery in Milwaukee, Wisconsin on April 1, 2017. The Warming Hive realizes a collaborative student research and design project exploring pneumatic technology in relationship to mobility, sociability, environmental responsibility and pedagogical advancement. Adaptable to a variety of site and seasonal conditions, this dome-like air-filled structure offers capabilities of implementation and transportation that cannot be matched by traditional construction: it is inflated in under three minutes, and can be easily packed up and transported to various locations. Because The Open is comprised of several curatorial platforms, the objective of this temporary architectural installation was to engage multiple programs simultaneously, while providing an outdoor gathering space for gallery visitors during events. In addition to being “plugged-in” to The Outlet—an electrical outlet inside the gallery—The Warming Hive engaged, both thermally and socially, The Oven—an outdoor brick oven in the adjacent courtyard. Designed with built-in pneumatic seating and an insulated, fireproof and projection-

friendly skin, The Warming Hive provides a comfortable year-round shelter for exhibition, cooking and gathering. It can also be deployed for a variety of temporary and event-based uses. By utilizing the manufacturing expertise of a professional fabricator, this structure is not only fireproof, but has a lifespan of many years, changing the typical perception of pneumatics as disposable, wasteful and unreliable.

In the spirit of the collaborative nature of this project, this paper will be co-authored, capturing three unique perspectives on The Warming Hive in the form of intertwined narratives exploring the proximate and remote:

1) The Professor: working closely with the students, clients/collaborators, donors and fabricator in the context of a seminar on pneumatic architecture, the instructor initiated, orchestrated and actualized a design-build installation project with a local gallery and artists, including the raising of funds to have the project fabricated.

2) The Students: the students enrolled in the seminar worked together to respond to the specific conditions of the project brief (i.e., the site, gallery programming, the desires of the three artist clients/collaborators, materiality and budget) to design, develop and actualize a temporary, mobile and re-usable pneumatic structure.

3) The Artists: operating as clients, hosts, and collaborators, the artists involved represented not only the interests of their respective curatorial platforms at The Open gallery, but were instrumental in advancing the conceptual, pragmatic, pedagogical and professional agendas of the project, working closely with the students and professor from pre-design to present.

After a successful first installation, The Warming Hive has both a website and social media presence, and is slated to be inflated at several other locations for various events in 2017. It should be noted that if this abstract is accepted, plans are in motion to bring the project to Marfa, where it will be installed at one or more galleries, with whom our artist collaborators are affiliated.

Design Methods: Working Across Boundaries

Date : Friday, October 13, 2017
Time : 10:30:00 AM - 12:00:00 PM
Location : Courthouse

Eyes Wide Open Inward

Luben Dimcheff, Cornell University
Jenny Sabin, Cornell University
Christopher Morse, Cornell University

We reflect upon a Master Thesis that examines new modes of design in Virtual Reality and probes the generative capacity of this technology. We draw parallels with conventional representation and the analogue tools of expression, analysis and design. From the perspective of a student, faculty and practitioners of Architecture, we consider VR as a critical leap in the construction of architectural thought as well as space.

"… the architect never works directly on the object of their thought,
always working at it through some intervening medium,almost always the drawing" Evans

Consider that paper has its own physical properties and is the site for one's drawing - an integral part of the drawing construction itself. It has a front and a back, it responds to the pressure of the pencil and the light as it hits its surface. A drawing is contained within its size, yet activates its site and engages in a dialogue those who view it… including [most notably] its author. A drawing is specific and finite in format, also infinite in its readings and often fruitful mis-readings…
A static drawing is naturally tied to mass and gravity. It is able to convey movement and the notion of time. All with the use of line and tone: lines and tone within a drawing are tectonic elements – they provide structure and exist in explicit or implicit hierarchy. Lines have weight, they stand out on their own and define between themselves surfaces or planes. Planes are toned according to their level of transparency - a dance of lightness and weight; distance - near and far, freed of gravity and reason; choreographed to create space.

The line – a beautifully immediate extension of its creators thought – meanders free of the Cartesian construct, yet it is at constant play with how we read it and how we perceive it. Grounded, also free, the line has meaning beyond the xyz. The line is biased - loaded with intent. A drawing is a construct of your thought.
The Drawing – a powerful device already, benefits tremendously from its ability for abstraction. It is in that sense remote – available to scrutinize within its duality of precision as well as subjective interpretation. Beyond instructional, it is generative – but still detached from the act of building.

"One can discuss, design, and make at the same time - just as pre-modern artisans and pre-Albertian master builders once did." Carpo

Placed in VR a "drawing" is not only experienced, but most importantly, it is physically constructed in an entirely new context in regards to gravity, scale and materiality that places the body of the author in a visceral proximity within their projected thought. The obvious overlap of abstraction and reality – remoteness and proximity – is thus loaded

with potential to generate new typologies of space. This oscillation and perpetual crossing between the real and imagined has not until now been part of conceiving architecture; and so we venture here with scrutiny and eyes wide open inward, into a new world of imagination.

Sectional Practices: Between Archeology and Generation

Jessica Garcia-Fritz, South Dakota State University

All architectural drawings leave gaps in information. While complete drawing sets consisting of plans, sections, elevations, and details leave the impression that a combination of drawing types are comprehensive, that more information is better, gaps always exist. The introduction of digital modeling furthers this comprehensive notion as plans and sections are easily cut from a constructed digital model. When fabrication and assemblies are introduced, however, material methods and tolerances cause a separation between drawings and construction. Yet these gaps of information serve as opportunities for speculation and exploration. The studio work presented in this paper stems from the exploration of the section cut as an archeological and generative tool for leaving information behind.

During the course of this studio, students work only in section; no plans, elevations, or digital models are allowed. The section cut, which is “a representational technique as well as a series of architectural practices pertaining to the vertical organization of buildings and related architectural and urbanistic conditions”1 , did not originally emerge as an architectural tool until the Renaissance era. In fact, sectional practices did not even emerge through the architectural discipline. In The Ten Books on Architecture, Vitruvius states that an architectural arrangement’s forms of expression are, “the ground plan, elevation, and perspective” 2. Instead, sectional practices emerged as an archeological act in describing anatomy and architectural ruins. During the Enlightenment period in the eighteenth century, the importance of section in architecture increased, as interior relationships to the exterior and site were made evident. Further into the Modernist period in the nineteenth century, this importance was further stressed as section was used to demonstrate the interdependency of formal and structural systems. In contemporary practices, the implementation of section remains polarized as efficiencies push toward volumetric repetition and the methods for drawing sections are made simple by cutting a plane through a digital model rather than constructing the section. In the studio, the original archeological act is to construct historic sections from the Renaissance, Enlightenment, Modernist, and Contemporary periods through the same drawing and modeling methods.

How does the archeology of these sections become a generative tool? As sections are constructed, they are superimposed through an iterative process. The gap between the sections in drawing and model offer an ambiguous reading as symmetrical Renaissance domes transition into open Modernist volumes. One may speculate whether a column or a wall forms the transition. The speculation that stems from leaving this information behind also enhances what cannot be seen. One never sees the relationship between interior and exterior spaces or the relationship of all the interior spaces to one another. This paper frames the intersection between these archeological and generative practices, as the limits of the section expose speculation when information is left behind.

1. Lewis, Paul, David J. Lewis, and Marc Tsurumaki. Manual of Section. Princeton Architectural Press: New York, NY, 2016. p 6.

2. Vitruvius, Marcus. The Ten Books on Architecture. Translated by Morris Hicky Morgan. Dover Publications, Inc: New York, NY, 1914. p 13.

Unfindable Constructs: What Do You Get When You Cross a Pataphysician with an Architect?

Seth McDowell, University of Virginia

An unfindable construct approaches and celebrates the exception, the special occurrence, the outlier. This paper examines three conceptual model-making procedures aimed at creating spatial and material anomalies—those strange things that return no response from Google. “Unfindable Constructs” will describe and evaluate an exhibition for the 2015 New York Architecture League Prize that positioned ‘pataphysics, as a catalyst for architectural production. The raucous 19th century playwright Alfred Jarry invented ‘pataphysics as a parody of metaphysics in his wild and bizarre book "Exploits and Opinions of Dr. Faustroll, Pataphysician." This philosophical pseudo-science has been defined variously, but above all as “the science of the particular” and “the science of imaginary solutions and the laws governing exceptions.” The unfindable constructs generated for the exhibition include a series of tangible objects and digital drawings of the objects.

The Unfindable Construct does not fixate on the rules governing the general recurrence of a periodic incident (the expected case) so much as study the games governing the special occurrence of a sporadic accident (the excepted case). Translating this statement to an architectural agenda, this paper describes architecture as the exception to the general practice of “building.” Architecture is imagined as the moment when building becomes a manifestation of a particular person, culture, or time and not merely the regurgitation of general, universal practices. This methodology encourages the critique and transformation of cliché, excess, and ubiquity. The objective is to create and celebrate the anomaly.

The exhibition presented a grouping of “spatial constructs” that reinterpret pataphysical terminology. Using an identical set of material “ingredients,” two different artists, working from two separate locations, constructed a radically different set of physical models (objects) utilizing abnormal construction techniques: aggregated thin layers of wax cast in water, linear threaded wads of chewing gum coated with dried spearmint leaves, and intricate modular constructions of laser-cut wood. These constructs are 12-inch cubes that express the nature of tectonics and properties inherent to the material. Drawings of these models translate the spatial constructs into architectural speculations—mysterious formations without context or utility.

The exercise presents three modalities of the exception. The methodology and exhibition was structured by three core pataphysical operations:
(1) The Anomalous construct: exploring the principle of variance. An anomaly is produced from the multiplicity of parts—parts that do not exactly fit together (wood clips).
(2) The Syzygia construct: exploring the principle of alliance. A formation is produced by the fusion of two opposing materials (wax + water).

(3) The Clinamen construct: exploring the principle of deviance. A material détournement is created (chewing gum and dried spearmint leaves).

The objective here is to deploy pataphysics in effort to challenge the field's often overzealous reliance on scientific method in favor of a poetic appropriation of science and technology. How can the architect operate as a pataphysician? How can architecture disrupt generic assumptions with alternate futures, rooted in chimerical science and ludic theories?

Three Voices: Reading And Re-Reading Breaking Ground

Marc A. Roehrle, University of Wisconsin-Milwaukee
Mo Zell, University of Wisconsin-Milwaukee
Joelle Worm, University of Wisconsin-Milwaukee
Emilia Layden, Haggerty Art Museum

Breaking Ground, a temporary installation situated on an urban campus, brought together a museum, an installation, and a dance performance to initiate a reexamination of the relationships between public space, place, and activity.

In 1983, up and coming artist, Keith Haring was invited to paint a mural on the construction fence built in preparation for the ground-breaking of Marquette University's Haggerty Museum. This act of creating art outside of the museum, 24 4x8 plywood panels formed an 8' high by 96' long canvas, coincided with the general trend towards the democratization of museums. The Haggerty's commission of Haring's street art/graffiti-style work raised questions about the kind of art found in a museum. The traditional hierarchy between what was considered art (plywood and external house paint) and what the container was for it (the museum) was inverted.

With the commission of Breaking Ground, the Haggerty once again posed a question about what constituted art and where it should be. Not simply a sculpture placed just outside the museum's doors, Breaking Ground suggested a trajectory through which to investigate the sculpture garden and invited patrons to enter and explore this building/non-building installation, implying the Haggerty's liberal - and perhaps democratic - idea of what constitutes art.

Additionally, the installation transformed into the site for a piece of art – an improvisational dance. Held outside of the museum's walls, it was possible for any passerby to participate in the experience. As a result the installation, the site and the movement of the dancers bound together to redefine public space and place through activity.

In "Between Dance and Architecture" from Moving Sites, Rachel and Alice Sara transform the definition of architecture as a static construction into the experiences of the place or its use. "When you change the function, atmosphere and meaning of a place then you construct architecture." Architecture, therefore, becomes not only the built environment, but also the experiential aspects of inhabiting a place. This shift "from the building (object) to the person (subject), from the (hard) walls to the (sentient) body" opens up the possibilities for "collaboration [that] is itself a form of resistance to

disciplinary boundaries, in the way that it interrupts the binary categorizations of each" with potential exciting new results.

This paper details three voices (curator, architect, and dance choreographer) and the commonalities amongst the collaborators and their work which provided a platform to read and misread it through 1) ephemerality (of both the temporary installation and live dance performance), 2) a focus on experience over utility (the installation did not serve the same practical functions as a conventional building and the dance experience cannot exist without the installation in the way a conventional dance piece can), and 3) a commitment to making art and experiences accessible to the public through civic space (a democratized approach).

Remote Sites: When There Becomes Here

Date : Friday, October 13, 2017
Time : 10:30:00 AM - 12:00:00 PM
Location : Binder Gallery II

Between Earth and Sky: Reclaiming the Disappearing Dark

Stephen Goldsmith, University of Utah

Artificial light at night trespasses on our ability to see the stars in more than 80% of the developed world's cities. Along with the disruption of our access to seeing stars which for centuries helped us find our place in the world, artificial light disrupts our circadian rhythms, disturbs migratory patterns of numerous species, affects public health and wastes energy due to a lack of focus on lighting design excellence. A newly formed center housed within a college of architecture and planning in the western U.S. named the Consortium for Dark Sky Studies (CDSS) is addressing the problems and opportunities associated with the rapid loss of access to the night skies.

The CDSS is a growing, international consortium comprised of people from a broad spectrum of disciplines including architects, planners, designers, astronomers, public health professionals, biologists, physicists, atmospheric scientists, policymakers, engineers, ecologists, writers from the humanities and economic development professionals. Its purpose is, "dedicated to the discovery, development, communication, and application of knowledge across a wide range of disciplines and professional fields pertaining to the quality of night skies, growing light pollution and the varied human, animal and environmental responses to the disappearing dark." Within this college of architecture and planning, our emphasis includes developing pedagogy and studio projects that focus on mitigating light trespass from buildings, developing policy models that can be adopted by cities and towns to help manage both safety and access to the night sky, and contribute to the design of dark-sky-enhancing lighting fixtures for installation at every scale. As the first such center for dark sky studies in the world, our place in the Rocky Mountain West serves as a living laboratory for these studies, as our region maintains the highest number of dark sky designated state and national parks within the U.S. that are certified by the International Dark Sky Association (IDA).

While the problems of light trespass are obvious to many designers in the build environment professions, some of the less obvious reasons for exploring phenomena associated with dark skies include the intersection of gendered spaces and social justice. Women's experience of urban and urbanizing spaces is different from many men's experience because of both real and perceived levels of safety. Urban design strategies to ensure that lighting for public safety are often addressed as afterthoughts, and too often without a clear understanding of the ways that too much lighting can contribute to glare and dark shadows, making places less safe. Effective lighting design becomes an act of social and environmental justice and, due to energy savings from well-designed lighting, contributes to economic savings as well. As a contributor to healthy urban ecologies, dark sky studies within a college of architecture addresses complex, interrelated urban systems. Above all, loss of the night skies affects our sense of wonder. If one of our crisis is a crisis of the imagination, reestablishing our connection to the night skies is a vital link to our creative process.

Dryland Crossings: Four Projects For Land Water Itineraries For Remote Territories

Gini Lee, University of Melbourne

Drylands Crossings presents the ongoing Ways with Water project, firstly an archive of land water interface imagery focusing on designed landscape installations in arid water systems that bring water to presence and interpretation. The project is a slowly developing lexicon for water aesthetics and designed situations recording places where the presence and absence of water frames the forms that communities and ecologies inhabit in dryland territories. Furthermore this paper reprises a design speculation, drawn from the archive, between arid central Australia and the drylands of western USA that proposes a methodology for a water trails project, "Re-Investing the Line: Small Infrastructures, Micro-Communities, and Communication Ecologies for the American West"(2012). This work proposes that confronting yet useful on site projects could be activated from the already present intersections between art, science, design and place across intercontinental landscapes. (Lee 2013)

As much as water is a magnet for life in the dry landscape it is also proposed a medium for enhanced vertical travelling across territories. Vertical travelling engages with the points along a line of travel that invites occupation, learning and collaboration across diverse knowledges and practices, ultimately provoking possibilities for design speculation and installation.

'Vertical travel is temporary dwelling in a location for a period of time where the traveller begins to travel down into the particulars of place either in space (botany, studies of micro-climate, exhaustive exploration of local landscape) or in time (local history, archaeology, folklore) (Cronon, 2000)

Dryland Crossings traces four technical, poetic, realised and speculative projects seeking to provoke design-based responses to the everyday aspects of water as resource and as source of cultural identity and exchange. These open-ended water projects are broadly; site based recording, local installations at the art/science interface, archive and lexicon development, and cultural exchange and site making, all leading to an overarching water trails project along a thickened established line of movement such as the Interstate 10 in the American West. Mediated by collaborative mapping, making and travelling across landscapes, the water intervals exposed and explored are critical to future existence in drying climates and increasingly fragile environments.

In turn the Ways with Water project suggests that activated water places in dryland areas will provoke novel planning and design strategy responses in places that may be subject to economic, ecological and community decline. Through gaining deep vertical understanding of water sites across time and geography, the project operates between the micro-scale of site and place and the macro-scale of water systems and territories - the appropriate scales for apprehending and then seeking to influence life in the global drylands.

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Instructive Anholt: Denmark's Most Remote and Reflective Municipality

Robert Trempe, Jr., Arkitektskolen Aarhus
Jan Buthke, Arkitektskolen Aarhus

It seems like the site itself is very empty and sparse, with no clues. It seems like there's not much there. And yet if you train yourself to see what's there, to be a good observer, or have empathy with place, then you see lots of stuff and lots of possibilities.(1)
----Brian MacKay-Lyons----

Situated equidistantly between Denmark's Jutland peninsula and Sweden's west coast in the Kattegat Sea, the island of Anholt (permanent population 145 (2)) not only presents one of Denmark's most remote municipalities, but more implicitly operates as a reflection of Denmark's geological history and environmental future: It is a palimpsest towards an understanding of the forces that have shaped a country and simultaneously a live recording of its future.

This isolated sandbar of 8.6mi2 is an environment in continual transition, both through natural and man-made forces. Historically, its geography has been controlled by the impact of the Kattegat Sea, a turbulent body of water with continually changing currents that pushed and pulled on the islands perimeter in interior. Now, its character is being equally influenced by 21st century forces including visits of 60,000 tourists in a 6-week period of summer per year, operating as neighbor to the 4th largest windfarm in the world, and serving as an offshore resource towards infrastructural projects meant to connect Denmark at the cost of eroding shorelines.

This paper will display the efforts of a Graduate Research Studio tasked with cataloging, translating, and projecting to the greater public the forces that have shaped Anholt Island and why these rural environments matter. In three phases of operation, this studio sought to synthesize and display the specificities of Anholt Island as a reflection of the larger Danish society. These phases included:

Phase 01 - Intersection of Quantitative and Qualitative: An investigation into the forces that have shaped the western coast of Anholt Island, articulated through quantitative (data-driven) analysis and on-site experience. We not only examined the 'facts' of Anholt's conditions, but the experiential qualities present on the island, taken from first person experiences, manifested through adjustments to the aesthetics of the data.

Phase 02 - Program of Specificity: The Danish Naturskole (Nature School) operates as reaction to the post-World War II agricultural industrialization of Denmark. The Naturskole is a place where students engage with the rural by treating the location AS the classroom. These are highly site-specific temporary institutions with pedagogy shaped by location, creating an immersive environment reflexive of surrounding to instigate intimate education. This typology served as the perfect 'program' for testing the

results of our research into the specificities of Anholt Island, as articulated through the design of Naturskolens for Anholt.

Phase 03 - Experiential Projection in 1:1: We are currently creating of an ‘off-site’ environment within an urban center to telegraph the studio’s findings on Anholt Island to a larger audience. This will be a pavilion whose structure and aesthetic is informed by our findings, bringing light to this spectacular and remote environment.

Learning From Land Arts: Deep And Immediate Temporal Crossings

Chris Taylor, Texas Tech University

The recent documentary Through the Repellent Fence: A Land Art Film (Dir. Sam Wainwright Douglas, 2017) quotes the Land Arts of the American West program director saying “the most important work they [the participants] are going to make, is work that is ten years out. Its how this experience, and the work they make, shifts and alters their perception of the world. And, their relationship to shaping the world.” It is a provocation crossing deep and immediate time. This paper will select a group of former Land Arts program participants, architects, artists and writers, to examine the impact and trajectory of the experience on the formation of their identity and work as shapers of worlds.

Land Arts of the American West is a “semester abroad in our own backyard” attracting architects, artists, and writers since 2000 to investigate the intersection of human construction and the evolving nature of the planet. Land art, or earthworks, index the complex array of human activity shaping our worlds—in petroglyphs, roads, dwellings, monuments and traces of those actions—to show us who we are. Its itinerary crosses six-thousand miles overland to experience major land art monuments—Double Negative, Spiral Jetty, Sun Tunnels, The Lightning Field—while also visiting sites to expand an understanding of what land art might be. Participants camp for two months witnessing pre-contact archeology at sites such as Chaco Canyon and infrastructure at Hoover Dam, as well as military-industrial operations in the Great Salt Lake Desert and scientific exploration at the Very Large Array. They experience remote sites like the north rim of the Grand Canyon and Gila Wilderness in addition to occupied zones such as Wendover, Utah and Marfa, Texas. As they travel they make their own work in the landscapes they inhabit to calibrate the expanding range of their examinations. Past participants from North America, Australia and Chile have included art, architecture, art history and creative writing graduate and advanced undergraduate students from a wide range of institutions. The program includes enrollment in the Land Arts studio and seminar with two months of field work from late August through October followed by the return to a studio on campus for the remainder of the fall term. Work produced is exhibited publicly the following Spring to share the production with wider audiences.

This paper will assess sustaining impacts of Land Arts participation by revealing fundamental sensibilities that permeate individual and collective responses to shaping worlds across proximate and remote time.

Up Against the Wall: Borders, Walls, Territories

Date : Friday, October 13, 2017
Time : 10:30:00 AM - 12:00:00 PM
Location : First United Methodist Church

Carnal Knowledge and Alienation: Lygia Clark's "Stone and Air"

Maria Eugenia Achurra, University of Cincinnati

Between 1903 and 1999, the former U.S. Canal Zone ("Antigua Zona Del Canal," or "Zona") became a desirable and welcoming geo-political region for those encompassed by its jurisdiction -and an estranged site for most Panamanian citizens. For decades, Panamanians actively protested this modern state of alienation, chancing their lives by simply trespassing its chain-link fences, or planting Panamanian flags on canal soil. During its presence in the isthmus, the United States directly permeated Panamanian idiosyncrasy. In this context, the former U.S. Canal Zone became a powerful, hegemonic hyper-reality from Western society. Built for the sake of progress, this state-of-the-art paradise violently clashed with concrete Panamanian interests. Thus, such binary oppositions as "U.S. Canal Zone"-"Panama" became at times so pervasive, to the point of igniting their lesser halves into protests, and furthermore, war.

After the U.S. Canal Zone's final reversion to Panama in 1999, how to unravel perceptions from its post-colonial presence? In addition, how to elicit an authentic, multi-cultural dialogue between both nations?

To understand the binary and/or thingly character of the former U.S. Canal Zone and its facilities, both M. Merleau-Ponty's concept of carnal knowledge and M. Heidegger's notion of equipment can be juxtaposed. On the one hand, carnal knowledge involves doing something palpable and material, yet being performed repeatedly and effortlessly such as an attitude or habit. On the other hand, equipment reveals the tangible structure of things (such as in the case of a hammer, a tool upon which we can depend for the action of hammering, or a soft pair of shoes, artifacts that we daily use for walking or resting, respectively).

When things get deprived of their thingly, equipmental character, their immediate world is also divested of an authentic context, becoming alienated targets without a genuine connection towards their own materiality. Lack of authenticity points towards audiences' lack of satisfaction, resulting in serious identity struggles, as well as a loss of the foundation of the world.

Through Lygia Clark's "Stone and Air," this lack of satisfaction is interpreted in a dialectical way. First, Clark's work exposes its instrumental nature. Clark brings forth general attributes such as absence and desire, as well as specific conditions such as alienation and vertigo. An awareness of such notions becomes crucial for defining a Panamanian "lifeworld," in contrast to that of the former U.S. Canal Zone.
In addition, "Stone and Air" conceals/ unconceals its thingness, "bracketing" it from the rest of the world. In this context, the "Antigua Zona del Canal" can be understood as a "bracketed" region in the Americas; an air bubble akin to Clark's "Stone and Air" ready to explode at any time -and that eventually explodes during the events of January 9th, 1964, and more recently, during the U.S. invasion of Panama in 1989. Even as of today, and sixteen years after total reversion of the "Zona" to Panama in 1999, historical and

socio-political tensions between the United States and Panama are still present; tensions which at times have been poignant and ulcerated.

On Primitive Materiality: A Projective History of a Wall

Benjamin Pollak, Studio Hillier

The future of architecture will be primitive. The days of architecture as being designed off a material catalog are gone. You will not have to deal with a company that offers only twenty different kinds of metal corrugation profiles in aluminum and that you have absolute no control in its manufacturing process. This is an essay praising those construction techniques which help in the act of making space, that are about to be extinct. These are construction techniques that are passed onto generations of skilled craftsmen and are embedded in time and place. They are made by hand and have occurred in architecture's past, and as such, are primitive. They are not manufactured, in other words, they are not produced offsite using large scale industrial processes.
One of those techniques is cyclopean concrete. Cyclopean masonry was initially used by the Mycenaean using large stones of untreated stacked limestone. If we google "cyclopean concrete" we will find multiple articles on cyclopean concrete footings. These were manufactured by layering concrete with medium sized stones. These foundations are more economical because you need less concrete and little or no steel reinforcement.

It is difficult to find an actual "cyclopean concrete wall" built today in the United States or in the internet. It is possible to find "muros de hormigón ciclópeo" which is the direct translation in Spanish. Perhaps it's because Spanish speaking countries still use this kind of construction. In the United States, we are exposed to a series products like thin stone veneer or manufactured stone. These are thin appliques to a wall that are meant to look like and imitate a "cyclopean concrete wall".

The Architect Eero Saarinen used cyclopean concrete walls for Ezra Stiles and Morse Colleges at Yale University in 1961. The project was inspired by medieval European villages with small winding streets and alleys with no orthogonal order. The floor plan of the dormitories reflects this design intent. The geometry of the plan is organized like polygonal cluster villages resembling a fractal growth pattern.

The walls are four story plan extrusions with window slots for the dormitories. The sobriety of the walls create space. They resemble the towers of San Gimignano or the surrounding neo gothic architecture of the Yale campus. The walls were erected by inserting stones into the concrete formwork. Then the wood formwork is removed leaving the stones exposed on the concrete wall. Afterwards, water is sprayed onto the wall removing little bits of concrete. Finally, the wall was wiped with a sponge to add texture. One can imagine, Eero Saarinen and his team going through multiple trials and errors to achieve the desired effect to create such a powerful space filled with gravitas. Techniques such as "cyclopean concrete" are engaging mechanisms for achieving spatial effect in architecture. They are anchored to context and in many ways woven with history and the people that end up building space. They are part of architecture's tacit knowledge that is rooted in some primitive notion of its own self.

Redefining Boundaries: #ThisIsNotAWall

Ane Gonzalez Lara, University of New Mexico

Boundaries and borders have generated lots of attention these last months in the political realm of our country. The proposed Wall between the United States and Mexico has created different perspectives from architects and builders across the country. Following this debate, a question arises: What is the role of architecture and architects in this issue?

I asked this question to my students this semester in the Studio that I teach. The students enrolled in ARCH402 Architectural Design VI studied the meaning of borders and the role that architecture has in their definition. They first worked on a project in the Korean DMZ and continued designing alternatives to the wall that President Trump is proposing between Mexico and the United States.

#ThisIsNotAWall reflects the students' designs to create alternatives to the proposed wall. Some projects are a direct answer to the wall and others aim to redefine the border itself. The projects are also accompanied by a letter to President Trump describing the proposal and the advantages of the design compared to the proposed wall.

Following the outcome of the studio and analyzing other proposals, this paper studies the consequences and responses that the wall has created amongst architects and designers and questions the role of architects in the definition of geopolitical boundaries.

The War-hole Wall: Between the Ridiculous and the Profound

Ahmed K. Ali, Texas A&M University

This paper seeks to situate architecture between the ridiculous and the profound using art as a medium. Beyond technical necessities and building systems, a little has been discussed on the subject of shit in art and architecture. Dominique Laporte wrote his book on the History of Shit in 1978, Andy Warhol created his "piss paintings" between 1977-78, and recently, Slavoj Žižek often used his hysterical analogy for the design of toilets in three different cultures to compare three Western philosophical schools of thoughts: reflective thoroughness (German), revolutionary hastiness (French), and utilitarian pragmatism (English). In The Plague of Fantasies, Žižek noted the following:

"In a traditional German toilet, the hole into which shit disappears after we flush is right at the front, so that shit is first laid out for us to inspect for traces of illness. In the French toilet, on the contrary, the hole is at the back, i.e. shit is supposed to disappear as quickly as possible. Finally, the American (Anglo-Saxon) toilet presents a mediation between these opposites: the toilet basin is full of water, so that the shit floats in it, visible, but not to be inspected.

Warhol's "piss paintings" also known as Oxidation paintings is the subject of study in this paper. Warhol invited friends to urinate onto a canvas covered in metallic paint to cause

oxidation. The experiments focused literally on a series of material investigation for both the background medium and the variation of the maker's fluid and food intake. A recent call to design a museum dedicated to the work of Warhol in New York situated the museum as a vital forum in which diverse audiences of artists, scholars, and the general public galvanized through 'creative interaction' with the art and life of Warhol.

The controversial subject of Warhol's work presented us with a critical challenge as to what constitutes as creative public interaction? We critically explored the relationship between art, architecture, and the ability to confront ridiculous realities that engage the public in a profound act. The War-hole Wall is our proposition where visitors are allowed to leave a 'structured vandalism' on the work of Warhol. A paradoxical moment of the visitor's experience occurred towards the end of their visit. If the visitor likes the work of Warhol, he can contribute to his piss paintings by urinating on the wall, which is conceived from copper, if he doesn't like the work of Warhol, he can use the same act as he leaves the museum.

To design a museum wall around this concept three aspects were considered: 1) waterless solution to liquid waste management, 2) respond to the actions and frequencies of the building's inhabitants, 3) provide a beautiful living, constantly changing the environment. The need to deposit fluids independently from solids may require a re-thinking of the protocols of using the restroom. Such changes will happen within: 1) the anatomical requirements between different sexes, 2) ergonomic interaction with the human body, 3) the re-imagining of plumbing and certain wall sections.

At the Edge: The Remote as a Pedagogical Device

Date : Friday, October 13, 2017
Time : 1:30:00 PM - 3:00:00 PM
Location : First United Methodist Church

Automation and Architecture, Then and Now

Emmett Zeifman, Southern California Institute of Architecture
Sara Constantino

Collective anxiety over automation has resurfaced as digital technologies--particularly artificial intelligence and robotics--rapidly permeate daily life, raising concerns about labor surpluses, individual privacy and the ethics of intelligent machines. Since the advent of widespread computation in the late 1960s, architecture has explicitly taken up automation in design and construction processes; today, BIM, parametric design software and CNC fabrication (at scales approaching full buildings), as well as the integration of responsive technologies into buildings and their interactions with users, make clear that architecture--in the dual senses of architectural practice and buildings themselves--cannot be disentangled from broader discussions regarding the potential harms and benefits of automation. However, underlying conditions of automation have been central to the discipline of architecture since its inception. In the first case, there is the division of labor between architecture and building, in which the architect carries out the cognitive labor of design, which precedes the manual labor of construction and necessitates the development of systems of abstract notation and communication to mediate between the two. In the second, there are the highly constrained technical, economic, social and regulatory circumstances under which architecture is produced, and which largely predetermine the possible forms of buildings. In these respects, architecture can understood to be an almost algorithmic process, in which a script or code precedes the production of the building itself. This is an affinity that characterizes much recent work with automated technologies by architects interested in optimizing the performance of buildings in relation to external constraints, while also relating to the pre-digital ambitions of figures as varied as Peter Eisenman, Andrés Duany and Elizabeth Plater-Zyberk, Christopher Alexander (himself foundational in the development of computer science), or, reaching further back, Jean-Nicolas-Louis Durand and Claude Perrault. In formalizing substantial aspects of the design process, architects such as these anticipated the potential automation of architectural design before the emergence of contemporary computational capacities. The varying legacies of these experiments persist in contemporary projects that investigate problems of authorship and procedural design, pursuing knowledge and effects beyond the production of novel aesthetics or the optimization of building design. The self-reflexive ways in which technologies of automation are deployed by contemporary architects reveal the particular nature of authorship, constraint and formalization in architecture itself, while simultaneously revealing something of the underlying nature of the broader socio-economic and technological circumstances in which we find ourselves today. Building on a recent public discussion in Los Angeles that the authors--an architect and educator and an independent researcher with a background in economics and machine-learning--organized with young faculty who are developing new approaches to automation at local educational institutions, this paper suggests that recent architectural experiments with automation have the capacity to shift our perspective towards the structures of automated processes that increasingly run in the backgrounds of our lives--structures

that architects, because of their particular disciplinary lineage, may be uniquely trained to question.

Border Crossings: Pedagogical Lessons from the American Southwest

Robert Trumbour, Wentworth Institute of Technology

Contemporary artist Ann Hamilton describes installation as the making of art in relation, implicate in this definition is a dialog between the art and the place in which it resides; arguably the same can be said of architecture. Installation art since it's beginnings in the 1960's has proven to be a provocative mode of experimentation for many artists. In many instances, the historical boundaries of the private studio and gallery have been broken down leading the way for work that is in dialog with it's surroundings. This abstract and ongoing studio work rooted in the act of making considers the value of this movement and its medium in contemporary architectural discourse and more specifically, in the education of emerging architects.

Donald Judd was, by the1960's already an established artist, his work began as figural and expressionistic but eventually became increasingly abstract by the early 1960's. During this period, Judd redirected his method of making to include industrial materials and fabrication methods, ultimately leaving the making of his art to local craftsman and fabricators. Judd's approach to the conceiving of art as well as its making ran in opposition to many of his contemporaries and often bridged across disciplinary boundaries further exemplifying his ambiguous position as artist, maker, specifier and architect. The benefits of Judd's holistic and interdisciplinary practice of permanent installation have been the primary consideration for three graduate level architecture studios, each questioning the boundaries of art and architecture through direct observations of Judd's practice. The pedagogical aim beyond expanding a student's understanding of design by studying the allied discipline of art is to ask of each student how they situate their interests and their aspirations as young architects in the evolving discourse and practice of architecture.

Structured as an intensive design and fabrication collaborative, which begin with an immersive trip to the American Southwest. Student responsibilities include the design, prototyping, fabrication, and the assembly of a large-scale installation at the conclusion of the studio. Inspired by Robert Smithson's notions of Site, Non-Site, the methodology for the studio involves a series of temporal mapping exercises begun during an immersive backpacking trip through Big Bend National Park a few hours south of Marfa, Texas. The experiential learning component ends with a stay in Marfa where students experience Judd's work at the Chinati Foundation. Initial temporal mappings are synthesized into a collective site response engaging in the site-based themes of horizon, density, scale, body and memory. These themes lead to a series group based tectonic and material investigations. Work culminates in a site-specific installation situated in a public space. Through the process students became experts in areas of design development, visualization, permitting, fundraising and making.

Donald Judd's work and his unique positioning within the worlds of art and architecture offer many lessons in creativity, basic definitions of authorship and the role of making.

His participation in installation art, his appreciation for landscape and his bridging of art and architecture offer a body of work ripe for study.

Immersive Learning in Remote Environments

George Elvin, Ball State University

What can the world's harshest environments teach us about adapting to a changing climate? The ways in which plants, animals and humans adapt to extreme environments hold valuable lessons in resilient design, but we must first seek them out. When we explore them through field study, we encounter new challenges not seen in ordinary field work, much less in the classroom. Extremes of heat, cold, wind and precipitation make work on site difficult. The terrain of these rugged, isolated locations also poses dangers. And they are often home to fragile ecosystems and indigenous or aboriginal people with unique relationships to the land and cultural concerns ranging from outside interference to cultural appropriation.

The issues, challenges and opportunities unique to immersive learning experiences in remote environments fall into three overarching categories of extremity, uncertainty and sensitivity. Each can be seen from the perspectives of different agents in the immersive learning experience including students, organizers, and local inhabitants. This paper explores the relationships between all of these agents and issues to arrive at a framework for planning, leading and evaluating immersive learning experiences in remote environments. It draws lessons from the Architecture for Extreme Environments (AEE) program, which takes university architecture students to remote locations such as Death Valley to learn lessons in resilient design through on-site ecosystem analysis. Students also bring with them shelters they have designed and built on campus, and they test them on site. Finally, they share their insights through the design of prototype buildings and exhibit both their prototypes and their shelters at venues statewide.

Using a 2016 AEE project in Death Valley and a project now in planning for Mt. Rainier, this presentation argues that pre-project communication with community partners, coordination of on-site activities, and post-project evaluation can all be improved by employing specific remote immersive learning (RIL) strategies. It takes participants through each of these three project phases and explores specific RIL strategies for improving them. It begins with strategies and technologies in pre-project planning when taking students to remote locations. Examples include the use of appropriate distance learning technologies for communication between schools and remote sites where connectivity can be sketchy. Once on site, students working in remote environments typically encounter extremes of climate and terrain as well as unique cultures and communities. Because remote environments can be hazardous, pre-project site visits and other risk management strategies are also discussed. Remote environments can also be stressful, so environmental stress reduction techniques (such as evening swimming at Death Valley's only waterfall) are addressed as well. Remote environments also offer unique educational opportunities beyond the obvious, and we will discuss eye-opening activities such as midnight stargazing for students who have never before seen the Milky Way. These and many more tested strategies for improving immersive learning experiences in remote environments are highlighted in this presentation.

The Painful Surface of Architecture

Emily Pellicano, Marywood University

'If there exists a border-line surface between such an inside and outside, this surface is painful on both sides.' Bachelard's ruminations on the hostility of the inside/outside dialectic serves here as an introduction to the estrangement of interior architecture from the 'mother' discipline of architecture. At any given time, one is either inhabiting the 'immensity of external Nature' (outside) or, seeking the intimacy of an interior space. Architecture, then, is the 'painful surface' that separates the immensity of Nature from the intimacy of the interior. Yet, out of 146 institutions listed on the ACSA Online Guide to Architecture Schools, only 35 are noted as offering 'Interior Design/Interior Architecture' as a 'Related Discipline'. This institutionalized dichotomy has contributed to the contemporary architect's lack of ability to internalize the exterior, to harness the power of 'intimate immensity' in the built environment.

Strategically, diving deeper into core curricular organizational models will illuminate this dichotomy, and frame the merits of elucidating the disciplinary boundaries of architecture and interior architecture. Tactically, examining the role of representation of the built environment, with an emphasis on architectural interiors, will illustrate the interior's remote proximity to architectural discourse. When interiors are represented, more importantly how and why they are represented will tell the tale of this estrangement.

Unique moments of representational innovation that have historically occupied a productive space between purely objective orthogonal projection drawings and more subjective perspectival or experiential representations of the interior such as 'developed surface' drawings of the Early Modern period, the 'deep section' illustrations of Parisian apartment dwellings and High Modern cubist explorations of 'phenomenal transparency', will serve as touch points for understanding potentials for contemporary modes of representation found in the Fine Arts. Looking outside of our respective disciplines, to contemporary artists and designers (such as Doug Aitken, Chris Milk, Marcus Lyutens, Keiichi Matsuda, and design firm Splitterwerk, etc.) has the potential to inspire the synthesis of social, political, economic and environmental contexts, dissolving the 'painful surface' that divides the disciplines and re-engages the immensity of architecture with the intimacy of the 'remote' interior.

This call to action is inspired by the work of James Corner in the early 1990's which called for a revolution in the representation of the landscape, instigating the surge in critical discourse surrounding the discipline of landscape architecture today. An investment in interior representation, one of generation as opposed to reaction, of conception rather than condition, is necessary for the health of both sides of the painful surface.

Digital Tooling: Configuring This Against That

Date : Friday, October 13, 2017
Time : 1:30:00 PM - 3:00:00 PM
Location : Courthouse

Deceiving the Architectural Enemy

Antonio Furgiuele, Wentworth Institute of Technology

Camouflage, the tactics and strategies to evade recognition are instrumental in controlling the perceived space between the proximate and the remote. Advanced by countless naturalists, artists, architects, engineers, and military scientists, it is a shifting body of knowledge in concealment, deception, and decoy.

The exhibition ‘Camouflage for Civilian Defense’ (MoMA, 1942) was a key moment for both the US popular imaginary and convergence of disciplines to understand and deploy camouflages practices. The exhibition, designed in conjunction with the Camouflage Laboratory (Pratt Institute, 1940-43) and US Army of Engineers, traveled throughout the country for two years to 18 leading academic, military, and cultural institutions. The 25 exhibition panels and 10 models transformed camouflage into a reproducible medium, and importantly helped to propel US citizenry to render invisible the most valuable and vulnerable wartime architectures.

Central to the exhibition’s impact was how it clearly communicated various systems of vision, their weaknesses, and offered didactic steps to obliterate the recognizability of any object, in any landscape. It revealed the principle elements used in modern arts and design (contour, color, mass, shadow, relief, texture) could be instrumentalized for concealment and deception.

The exhibition’s influence to educate through known modes of visuality, to construct countermeasures to evade recognition, and to communicate the means to control perception up close and afar, were influential to designers, artists, and urban planners long after the war.

Prototyping Digital Ceramic Lattice Structures

Kelly Winn, Rensselaer Polytechnic Institute

This paper will discuss the digital design and fabrication of a series of complex lattice structures and three-dimensional tiling systems as ceramic material prototypes and modular architectural assemblies. The research investigates integrating innovative digital technologies with traditional manufacturing techniques for earthenware ceramics and slip-cast plaster mold reproductions. As a result, a series of geometrically complex assembly designs and irregular three-dimensional tiling systems were developed and produced in a stoneware ceramic. These open geometries, based on cellular lattice structures permitting the free movement of air and light through the section, as in screen wall architectural applications, would typically have been difficult and prohibitive to produce due to the high degree of difficulty in producing the molds and forming the necessary parts. In order to simplify the production and maintain a greater level of precision, a number of digital technologies were applied to streamline the process. By introducing various digital fabrication techniques at differing stages of the design and

production process, the efficiency of traditional ceramic production is balanced against the more versatile rapid prototyping technologies. As a result, highly articulate and formally complex modular ceramic systems were realized as reproducible modular ceramic parts, which were then assembled as stable architectural structures. Various digital fabrication technologies were considered, from 3D printing models directly into a stoneware ceramic medium, as well as hybrid methodologies, such as casting reproductions of 3D printed original parts and casting production pieces from master molds milled on a computer numerically controlled (CNC) router. The digital design and manufacturing processes investigated through the production of the finished prototypes and structural lattices will be discussed.

Signal / Noise: Code and Craft in Architectural Drawing

Adam Marcus, California College of the Arts

This paper presents ongoing research into parametrically generated and robotically produced drawings. The work explores overlaps between procedural design techniques, computer numerically controlled (CNC) machinery, conventions of architectural representation, and the craft of analog drawing. In today's paradigm of digital design and production, architects often eschew qualities of unpredictability and risk in the drawing process. In many practices, the act of drawing has been marginalized to merely an afterthought or a "deliverable;" the drawing becomes purely representational and no longer maintains any generative capacity. This project challenges this status quo by leveraging technology to subvert its own biases for precision and predictability, using computational design and fabrication techniques to re-introduce error in productive and measured ways that open up new and evocative aesthetic possibilities.

Each series of drawings begins by establishing an algorithm for producing fields of simple geometries in a regularly spaced grid. The geometries are then translated to instructions for a custom-made CNC drawing machine that paints ink on paper with a watercolor brush. Each of these acts of translation—from code to mechanical motion to the material deposition of ink on paper—introduces noise into the system: inaccuracies, glitches, and anomalies that compromise the fidelity of the original geometric information, but also generate unexpected and surprising visual effects.

The project channels the work of earlier procedural artists such as Sol Lewitt and Manfred Mohr in its use of gridded, primitive geometries such as lines and arcs. This logic neutralizes questions of form and geometry, providing a consistent framework for comparing the variation from one drawing to the next. Variation accumulates in layers as unexpected behaviors emerge at several points throughout the process. First, the initial procedural logics incorporate random seeds that allow for iterative variation of geometric parameters, such as rotation or length. Second, the translation of the virtual drawing to instructions for the CNC machine introduces issues of tolerance, calibration, and mechanical imprecision that produce strange, accidental artifacts like bumpy lines and variable line weights. Finally, the delivery of ink onto the paper is entirely dependent upon the material parameters of the media, the brush quality, and even environmental factors like temperature and humidity.

Whether algorithmic, mechanical, or material in origin, the sources of noise are cumulative and contingent; together they contribute a sense of craft to the drawings that

otherwise would not be present. The drawings begin to demonstrate the opportunities that lie within translations from bits to motion to matter—and the possibility of finding craft in computational modes of design and fabrication.

Typo: On Typology and Error

Michael Jefferson, University of Michigan

Typology, particularly as defined by J.N.L. Durand, is reliable as a systemized process of producing architectural knowledge. It is both a standard against which one measures difference, and a method of [re]producing formal and organizational models. Error, on the other hand, is by definition an aberration from an expected result and typically to be avoided. However, in considering the relationship between typology and error, contemporary architects have increasingly chosen the later. Their strategies often employ tactics defined as mistakes, transgressions, wrongs, or even monsters and are often conducted through the appropriation of objects and architectural organizations. Such verbiage is cheekily disingenuous: the motivations guiding this league of architects are intentionally erroneous in order to offer productive variations from the established order. Yet, at least in part, these methods are truly aberrant such that they can not be considered evolutionary derivatives of their original typological ancestors. This camp includes strategies of remixing and the mashup where radical reconfigurations of existing forms or objects is entailed (e.g. Andrew Kovacs and Thomas Kelley). At the same time, genealogical and ecological models of typological error-making have produced an alternative breed in which deviations from an original are used to construct new associations through political, social, cultural relationships with context (e.g. Clark Thenhaus). In responding to the call, this paper positions the typical against the deviant as an insurgent model for architectural production employed by a host of contemporary and emerging architects. In revealing discordant positions (i.e. mashup strategies vs. genealogical approaches) the grounds for an alternative strategy are staged whereby the method of typological production itself is imbued with error. The resulting Typo experiment considers typology as a mode for deliberate design procedures infused with error in order to generate reconfigured originals; both as a method of architectural invention and for the formation of objects that create new affiliations with a broader context.

In unpacking Durand's processes of architectural production, the possibility for aberrant behavior is latent. Illustrated in his didactic method of composition, Durand's step-by-step process articulates the logical making of various building types. However, curiously, the gaps between steps register assumptions of aesthetics embedded in the period of time, particularly in the fundamental translation between plan to elevation and section. Through the appropriation of the typological design process itself, as opposed to any particular type, Typo suggests an alternative model of architectural production wherein the errors in translation are put to productive use. The series of produced typos implement transgressions in order to eschew insular and self-referential techniques of invention wherein the disfiguration of the familiar is engaged to avail itself of contingent forces of context.

Models and drawings of the Typo project are the output of student work generated from a series of studio and seminar courses.

The Ambiguous Horizon: Between Here and There

Date : Friday, October 13, 2017
Time : 1:30:00 PM - 3:00:00 PM
Location : Binder Gallery II

How to Look at Clouds: Energy Beyond Atmosphere in Architecture

Filip Tejchman, University of Wisconsin-Milwaukee

When we look at clouds, what do we see? Is it the rising and falling of air-currents, buoyed by the changing volume born from variations in temperature? Do we see a fragment, a discrete reminder of the persistent cycles of evaporation and condensation? Or do we see a shadow of the formless storm about to pass over — an indeterminate system that teases at the possibility of predictability?

Every narrative, measurement, and description is ultimately contingent on some institutional, instrumental, or cultural bias, producing subjectivities that reinforce or distract from the immanent material reality, limits, constrained behaviors, and variable emerging qualities that release and channel the flow of energy. In every representation, we see some evidence of the transformation of matter, some aspect of the nature of energy manifested in form, space, and pattern.

How might the analogy of looking at clouds inform a similar problematization of viewing the relationship between architecture and energy? In Patterns of Intention (1985), Michael Baxandall states that “to live in a culture is synonymous with a specific education of the senses.” an idea that Antoin Picon later described as, “the cultural construction of perception.” Most often, we defer to one of the contemporary critical or rhetorical landscape narratives that have their origins in the “systems” thinking models that appeared during the 20th-century. These abstract diagrams sought to align the flow of matter, with that of information, capital, bodies, and goods, compressing all into a false and flattened equivalence, and conflating the proximate and the remote, into the diagrammatic logistics of ecologies. The latter transformed the accounting and measure of energy into a political and cultural practice, while simultaneously divesting energy of its event-driven materiality and spatial difference.

In The New Landscapes in Art and Science (1956), Gyorgy Kepes confronted a similar problem, one that dealt with understanding how novel methods of “vision,” originating in the sciences, could be utilized in training architects and artists to perceive and manipulate the various energetic flows of matter and information that sublimate the spaces and environments we inhabit. Kepes organized this exploration of visual techniques into four categories (magnification of optical data, expansion and compression of events in time, expansion of eye’s sensitivity range, modulation of signals) providing a “new axes of reference” through which to conceive of the relationship between architecture and energy, that resisted the flattening and diagrammatic tendencies of information and systems theory.

With the progressive influx into architectural practice of new techniques of dynamic visualization and simulation, the nature of energy has gradually become more material. How to Look at Clouds: Energy Beyond Atmosphere in Architecture, examines the nature of this productive disruption and explores the recent work of a range of

practitioners, interpreted through the visual categories articulated by Kepes. The result is a proto-guide or instructions on how to envision energy in architecture; it addresses how architects can leverage these emergent tools to author novel compositional and material opportunities, yielding new insights into the relationship between architecture and energy.

Shadow Landings: Community Engagement with Art and the Creative Process

Anthony Viscardi, Lehigh University

Premise

The practice of engaging the shadow as the progenitor of form has directed my architectural scholarship and artistic investigations for over twenty-five years. The shadow is born of one thing yet reveals another as its transparent and immaterial essence animates the surface upon which it falls. It is this phenomenological quality of the shadow, once severed from the object that ignites my imagination and informs my creative process.

Generated from time-based interactions during three periodic intervals of day – morning, noon, and night – the ephemeral play of shadows is made static through sequential tracings that collapse space and time into one singular composite drawing, a 'shadow map' from which new iterations of the shadow may be formed in answer to my theoretical enquiry, 'If an object can cast a shadow, can a shadow cast an object?'

Danielle Rago, curator and writer on contemporary art, architecture, and design, eloquently describes a recent exhibition, Tracing Time to Measure Space, saying:

These drawings effectively liberate the idea of architecture from its professional constraints to allow for a different perspective on making, one that is independent of digital equations and computer-driven aesthetics, and unencumbered by the practical considerations of translating from two dimensions to three-dimensional space. Released from its formal contract with the object, the shadow now has an independent life and functions as the mediator between the realms of the real and imagined, static and dynamic, visible and invisible. The phenomenological qualities of light and the effects it produces through the shadow become the elusive generators of form and ultimately the structure or organizing principle for three-dimensional invention. (Essay: Mediating Between Realities in the exhibition catalog, Tracing Time to Measure Space, 2013)

In essence, my creative practice makes way for collaborative dialogue between one's formal imagination, ideating concepts, and its manifest material imagination, "mediating between realities" in order to bring an idea into the world to interact with the public.

My most recent artwork, Shadow Landings, commissioned by the Allentown Art Museum and currently on exhibit through March 26, 2017, was designed to engage the community in which I worked and fellow artists with whom I collaborated.

Shadow Landings, a 3-dimensional construct, was developed in a glass-walled studio, the Allentown Art Museums' Creativity Lab, located in center city, a site that allowed for the public to observe the creative process over five month's time. During that period, the

public was invited to attend a series of workshops and open studios to engage in discussion and learn more about the creative process.
This paper and presentation on the development of this large-scale three-dimensional work endeavors to illustrate how collaborative creativity can generate opportunities for improvisational decision-making in the artistic process and ways creative collaboration can build bonds within the community.

The Cold War on the Plains: Futurism and Apocalypse in Oklahoma Architecture

Stephanie Pilat, University of Oklahoma

"Battlefields were everywhere and nowhere, an abstract space on wall-size screens in situation rooms, prophesied in emanating-ripple damage estimates on aerial photographs of cities, filtered down to backyards where homeowners studied government-supplied plans for bomb shelters." —Tom Vanderbilt, Survival City: Adventures among the Ruins of Atomic America

As Tom Vanderbilt describes, the Cold War had a profound effect on the American landscape, transforming everything from remote natural environments to the domestic realm. Thousands of acres of land, particularly in the west, were re-developed as military testing grounds and dotted with underground missile silos. At the same time, daily life for civilians was punctuated by bomb drills and the call to construct shelters at home. This paper considers how the legacy of WWII and the Cold War shaped architecture on the American Plains in the 1950s and '60s. The region was home to a number of key military installations including: the Pantex Plant in Amarillo, Texas; a Navy Base in Norman, Oklahoma; and missile silos in Altus, Oklahoma. In other words, the culture, technology, and personnel of war came home to the American plains after 1945. Architects returning from WWII, such as Bruce Goff, Frank Wallace, and Blaine Imel, brought an awareness of military technology, resourcefulness, and survival into their postwar designs. This study investigates how the constant and ubiquitous threat of nuclear war influenced design in the remote landscape of Oklahoma; how tension between the constant Cold War threat and postwar belief in progress led to designs that were both futuristic and apocalyptic.

This paper examines the legacy of the Cold War in American architecture on the central plains through an analysis of projects including: Bruce Goff's Sooner Play Tower (Bartlesville, 1963, reconstructed in 2014) and Bavinger House (Norman, 1955); the Osher House designed by Blaine Imel (Tulsa, 1962) and the Oral Roberts University (ORU) campus in Tulsa designed by Frank Wallace starting in 1962. Together these projects illustrate the ways in which hallmarks of Cold War cultural currents such as the use of military technology and the aerial view, influenced architecture, even play structures. The domestic designs, for example, reflect the ways in which the do-it-yourself movement and the desire to live off the land inspired experimental postwar homes. The design of ORU illustrates how tensions between apocalyptic beliefs and a futurist aesthetic came together to inspire the campus design. The ORU Prayer Tower, pictured above, stands out as the most notable example of the clash between a sense of doomsday approaching and a faith in technology and progress. Drawn from the form of the Star of David but appearing more like a carnival ride, the tower reminds visitors that

the Cold War was “everywhere and nowhere” and thus even in the remote context of Oklahoma one should pray for salvation.

Crossings Between Material And Mind: The Tugendhat House As Dream Journey

Christopher Bardt, Rhode Island School of Design

Every house is a form of correspondence between one’s interior self and the physical world, and hence has something to tell us about material imagination. With so many givens in most domestic environments, however, the material imagination does not typically manifest itself in ways that become exemplars of the concept. The architect Ludwig Mies Van Der Rohe’s Tugendhat House (Villa Tugendhat) in Brno, Czech Republic, is an exception. Commissioned by Fritz and Grete Tugendhat and completed in 1930, the house was an uncompromising experiment in living. The architect was given complete control of the design of the house and all details, materials, and pieces of furniture.

Mies radically reconceptualized the concept of house into a metaphysical journey from the physical world into a dream state of appearances. Some background explanation is needed from philosophy—and first from the German philosophers Friedrich Nietzsche (1844–1900) and Arthur Schopenhauer (1788–1860), from whose work Nietzsche draws in the excerpt below.

In an eccentric way one might say of Apollo what Schopenhauer says, in the first part of The World as Will and Idea, of man caught in the veil of Maya: “Even as on an immense, raging sea, assailed by huge wave crests, a man sits in a little rowboat trusting his frail craft, so, amidst the furious torments of this world, the individual sits tranquilly, supported by the principium individuationis and relying on it.”

The German Romantic Movement was born of a sense that the self was forever apart from the world, longing for the recovery of a lost unity. The German Romanticists hoped that the productive imagination could counter the powers of reason. In this context, the Apollonian and Dionysian impulses can be considered as romantic urges to overcome all distance, to be one with the all, either through “drunken dancing” or dreaming. Dreaming in this respect is the opposite of dancing; rather than dissolving estrangement through the action of the body, the dream is nothing less than the transformation of the physical world into pure image. The waking version is material imagination.

In this paper, I will argue (and demonstrate) that the Tugendhat House is experienced not as a representation of something or as symbolizing something, but rather as something metaphysical—metaphysics being defined by French philosopher Henri Bergson (1859–1941) as “the science which claims to dispense with symbols.” And I will argue the Tugendhat House is dreamlike insomuch that dreams present us an image world laden with unusual, even floating elements, our experience of which is direct, not interpretive. My conclusion will show that the house, both an instrument and journey, recovers the proximity of the modern world through metaphysical operations and the transformation of physical experience to “dreamt” images.

Urban Negotiations I: Alternative Trajectories

Date : Friday, October 13, 2017
Time : 1:30:00 PM - 3:00:00 PM
Location : Binder Gallery I

Building Metropolitan Consciousness

Marie Adams, Massachusetts Institute of Technology
Dan Adams, Northeastern University

How can the built environment be reimagined to allow the systems that give rise to the form and life of the city become legible to the urban public - to build the Metropolitan Consciousness?

This question arises from our globalized state where we inhabit proximate environments that are networked with resource landscapes, production facilities, and communities that are remote and isolated from our everyday lives and direct senses.

Wherein we cannot see, hear, smell, or sense in any direct way the vast majority of our own environmental footprints, we are left to wonder- Where did this come from? How did it get here? Who was involved? Where will it go next?

The term ‘metropolitan consciousness’ is borrowed from the photographic essay ‘Fish Story’ by renowned artist Allan Sekula to describe an urban public’s collective understanding of the city:

"As we will see, containerization obscures more than the physical heterogeneity of cargoes, but also serves to make less visible and more remote from metropolitan consciousness, thus radically altering the relationship between ports and cities." -p49

Over multiple years and spanning across the globe, Sekula gathered photographic evidence of the impacts of containerization on the relationship between historic ports and urban maritime communities, and the de-humanization of material flow into cities.

Many architectural, planning and landscape devices such as zoning separation, obscuring facades, landscape buffers, and conduits that hide, reinforce this gap in consciousness.

Responding to this call to evaluate architecture’s role between the proximate and the remote, this paper introduces two architectural tactics for engaging metropolitan consciousness-daylighting and coupling. This is explored through an analysis of built works by the authors and a graduate architecture studio.

Daylighting is explored as a tactic for revealing isolated and concealed infrastructural systems in public landscapes. This tactic was developed in collaboration with a public transportation agency in an infrastructural retrofit for highway storm drain leaders which normally channel water directly into subterranean pipe systems. While decades of practice have produced a palette of conventions for hiding such infrastructure, the desire to daylight required the invention of a new palette for negotiating highway run-off

including velocity dissipation basins, retention landscapes, and elevated walkway infrastructure.

Coupling is explored as a tactic for creating engagement between public landscapes and isolated industrial operations through new building and landscape typologies, investigated through the curricular development of a graduate architecture design studio. Following a semester long research project looking at infrastructure systems at the scale of a multi-state region, students were asked to develop a new type of building or landscape to integrate the infrastructure into the public domain of a specific urban context. Resulting pairings included a soil composting and batching facility between a school and shopping center, and aquaculture farming with grocery stores on an urban waterfront. Like the built work introduced above, the design exercise undertaken by students was to invert typical conventions of isolating infrastructure and create a new palette of interventions for interweaving the systems of infrastructure with the everyday life of the city.

Folkcodes and the Urban Legendary: Michael Sorkin, the Congress for New Urbanism and American Remoteness in the 1990s

Andrew Santa Lucia, Portland State University

“[5] Noncontiguous development should be organized as towns and villages with their own urban edges, and planned for a jobs/housing balance, not as bedroom suburbs.”
- Congress for the New Urbanism, Charter of the New Urbanism, 1996

“City Dwellers shall enjoy these basic rights…[II-1.8] The right to dwell in a chosen social arrangement, offering adequate scope for self-individuation. Anonymity and flamboyance both are to be guaranteed.”
- Michael Sorkin, Local Code: A Constitution for a City at 420N Latitude, 1996

“Urban Legends are...quasi-history.”
- Jan Harold Brunvand, The Vanishing Hitchhiker: American Urban Legends and their Meanings, 1981

In the 1990s, shortly after the height of American Postmodernism, two fabricated urban legends were formalized: low-density low-sprawl towns and high-density highly connective neighborhoods. The Congress for the New Urbanism’s development of the Charter of the New Urbanism, represents the former, while Michael Sorkin’s Local Code: A Constitution for a City at 420N Latitude, embodies the latter. While C.N.U. advocated for the traditional legend of an idyllic town, Sorkin was nostalgic for a beatnik transnational healthy urbanity, and both may have only existed as folklore. While each position is an almost perfect antagonism to the other, their plausibility depends on two key factors: (1) the development of a Folkcode - a writing format architects employ that inhabits the language of city codes, while insinuating a particular aesthetic, programmatic, social and/or cultural agenda; and (2) its dissemination as an Urban Legendary - a proximate idea or remote image about the city that is not factual or real, but is believed and communicated by a populace or institution that is influenced by the generation of said folkcode. It is not a surprise that urban legends influenced urbanism.

This essay will use American Folklorist Jan Harold Brunvand's seminal work on urban legends to define a theory of Folkcodes and the Urban Legendary. Through the potential of their formatting, cultural reproduction and dissemination, Folkcodes provide a genre of writing for architects to engage in narrative driven urban design practice. By applying the lens of Folkcodes, this study will reconstruct selections of both Sorkin's Local Code and C.N.U.'s Charter for the New Urbanism, as folklore-ish coding exercises guided by images of the city and society they hoped to house and eventually becoming a part of American society as an Urban Legendary - through adoption by entities such as US Housing and Urban Development, city planning councils, community groups and architectural educators. These manifestos will be examined through notions of immediacy, proximity, and remoteness - paths to potentially bridge the gap between reality and fiction. Coincidentally, each of these manifestos are devoid of images and add to the distance between reader and the proposed cities. In a hope to provide an alternative to increasingly data driven urban principles, this essay delves into a purposeful use of historicist postmodern narrative, as a qualitative bargaining tool in the development, dissemination and reception of American urban ideas.

Learning from California City

Shannon Starkey, University of California, Los Angeles

In 1970, between a fateful trip to the Strip and the discourse-defining book, Venturi and Scott Brown found themselves deep in the Mojave Desert north of Los Angeles. In the empty expanse, they confronted the design implications of their theoretical suppositions. Through several speculative projects, the firm explored the decorated shed and relished in the building- less sign. However, struggle also ensued, and the duck reared its ugly head. But while Venturi and Scott Brown simultaneously offered up a Le Doux-inspired Modernist cube and Vegas- influenced flower billboards, a different kind of elision occurred.

The young firm was brought to the desert by the brash, and even younger, CEO of Great Western United, William White, Jr. The Denver-based conglomerate had recently purchased the California City Development Company, along with its three primary developments: California City, Colorado City, and Cochiti Lake in New Mexico. The original and flagship development, California City, was founded fifteen years earlier. It encompassed nearly 200 square miles, and although it had nearly 50,000 individual landowners, the town had a paltry population of just over 1,000, a significant portion of whom were employees of the company. The firm was charged with not only reinvigorating land sales but encouraging real, sustainable growth. Over the course of a year, Venturi and Scott Brown conceived a new master plan for the entire development, along with designs for a new shopping center, development company headquarters, post office, cemetery, civic center, and lastly, a series of billboards. But as Venturi and Scott Brown appropriated commercial sales tactics, producing designs that the corporation highlighted as imminent development to spark renewed investment, the distinction between client and architect, cultural production and capitalist enterprise, blurred. While Venturi and Scott Brown were given relatively free-reign to investigate their postmodern ideas, they were absorbed into the corporate structure, becoming heads of a new Department of Design and Planning that included landscape architects and graphic designers. The expanded role saw Venturi and Scott Brown consult on issues like the value of land, short- vs. long-term investment strategies, corporate organization, even the hiring of architects for projects in the corporation's other developments. The

increasingly cozy relationship with the CEO also resulted in the sponsoring of an installation of Venturi and Scott Brown's oeuvre in the lobby of the local Holiday Inn. The exhibition served to introduce the firm and their previous design work while advertising the proposed projects to attract investment. Due to lagging sales, however, the company severed ties with the firm in 1971, but not before sponsoring an expanded exhibition of the firm's work at the Whitney Museum of American Art. But while this moment reveals an interdependent relationship between Venturi and Scott Brown and capitalist enterprise through the shared operation of speculation both architectural and financial, it also shows the disciplinary crossings that occurred as a result. The desert location served as the remote site for, among other things, the production of an exhibition the installed back in the heart of New York City.

NO MORE TOWER DESERTS! Towards an Urbanism of Mat-organization

Leslie Lok, Cornell University

Fields of relentlessly arrayed high-rise residential towers constitute much of the (sub)urbanized landscape in China. An expanse of ever north-south oriented orderly housing bars unfolds within largely un-manipulated voids which embody the new Chinese urban tower desert. Fueled by massive urban growth, the urge for modernization, and the transition to privatization of housing, this form of urbanism has emerged only within the past three decades. As dwindling traditional low and mid-rise communities fail to adapt to the cultural shift and economic forces, tower deserts have become the status quo for contemporary Chinese cities. In their wake those high-rise typologies have created vast urban wastelands - anonymous and hostile places devoid of street live and in complete neglect of the qualities of everything heretofore.

The paper examines the extreme proliferation of residential towers as a form of desolate remote territorial landscape with far-reaching cultural and spatial consequences. The familiar tower typology traces its lineage to modernist city ideas from CIAM's "Functional City" to Le Corbusier's "Ville Radieuse", sharing design principles in the organization of high-density housing, transportation, and public space. Research will outline the influence of modernist developments in Chinese urbanism and the emergence of urban tower deserts by analyzing the city of Hangzhou as a case study. In Hangzhou, fields of towers spread from the urban center to expansive stretches of landscape surrounding the city, sometimes so vast they develop into adjacent cities themselves. The fields are comprised of individual high-rise compounds and gated communities that often cover several square kilometers. Separated by multi-lane roads that are too wide to encourage pedestrian activities, the compounds internalize and privatize open space. Such urban communities lack active street life and are highly dysfunctional from an urban perspective.

Concepts of proximity are culturally and physically integral to the Chinese city. The semi-open circulation space of Hangzhou's low-rise housing forms highly active public spaces and fosters strong social interaction. However, as uniform tower replications take over the urban fringe and replace traditional tight knit housing within the city, they erase the close relationship between spatial organizations and the social fabric they generate. In response to these physical and sometimes intangible consequences, novel urban strategies and experiments are needed to re-introduce proximity into Chinese urban

landscapes. The paper will present select studies investigating high density mid-rise neighborhoods based on principles of mat-organization. In contrary to the unvarying modernist residential towers arrayed in contemporary Chinese cityscapes, fabric presents opportunities for interconnected organizations of circulation, program, massing, and infrastructure. Capable of housing complex spatial configurations and maintaining a bias towards horizontal connections, these explorations into mat urbanism re-offer urban relationships and adjacencies absent in most contemporary Chinese cityscapes.

Architecture at the Edge: Emergent Views

Date : Saturday, October 14, 2017
Time : 8:30:00 AM - 10:00:00 AM
Location : Binder Gallery II

Landscape as Laboratory

Erin Carraher, University of Utah
Hannah Vaughn, University of Utah
Bevin Savage-Yamazaki, Gensler

“Immense and immediate. Efficient and wasteful. Brutal and spectacular. The American landscape, like the culture it embodies, is a magnificent paradox…Our modern culture, particularly our relationship with the environment, is constructed upon dichotomies and oppositions that cannot seem to find a common measure.” James Corner, Taking Measures Across the American Landscape (1996)

What is the common measure between the proximate and the remote? What does it mean to ‘know’ a site? How can this knowledge be thoughtfully translated into an architectural design? These questions have informed an approach to using remote landscapes as a way to introduce critical observation skills and quantitative and qualitative site analysis to beginning architecture students. This paper will explore the education theory regarding immersive experiences, the relationship between land art theory and architecture education, techniques of observation, and the integration of these components into an undergraduate studio project.

By pairing an overnight camping trip in one of the vast and diverse landscapes surrounding the university, students are introduced to fundamental concerns of observation as part of an ‘authentic learning experience,’ the type of experience that sustains retention of these skills over time (Davis, 2009). Students benefit from the being removed from their comfortable surroundings away from technology and the trappings of their daily lives to be able to concentrate fully on exploring the landscape around them for twenty-four hours.

Arnheim suggests that one of the challenges to thoughtful observation is because our attention is focused primarily on objects and their actions, not on the qualities of light, materiality, temperature, etc. that define the sensory experience of seeing (Arnheim, 1974). By asking students to begin with an exercise as simple as studying and documenting light over the course of twenty-four hours in a remote landscape, they slow down and reconnect with the corporeal experiences that affect how they see and their experience in a place. The goal is that by becoming conscious of these qualities, students will ultimately be able to better control, utilize, and manipulated such natural phenomena when developing their buildings.

Seeing a site at all times of day allows them the opportunity to understand in some small part the changing nature of a site through its light, smell, texture, temperature, and tactile qualities. James Elkins discusses the experience of observation: “For me, looking is a kind of pure pleasure – it takes me out of myself and lets me think only of what I am seeing…It happens best in solitude, when there is nothing in the world but you and the object of your attention." (Elkins, 2007)

Taken Out of Context

Nikole Bouchard, University of Wisconsin-Milwaukee

Throughout history, Architecture has been influenced by other disciplines and cultures, with countless ideas taken out of context, time and time again. Examples range from the Italian's influence on French architecture during the sixteenth century to Le Corbusier's recording, and eventual remixing, of railway sleeping cars that he encountered during his travels abroad.01 These sparks of inspiring design ideas often emerge when the architect takes a moment to pause, wander and ponder outside of the discipline. For instance, the Swiss Architect Peter Zumthor finds flair in the work of Artists like Joseph Beuys and the Arte Povera group. "What impresses me is the precise and sensuous way they use materials. It seems anchored in an ancient, elemental knowledge about man's use of materials."02 This paper will reflect on various historical examples of Architecture being "taken out of context" to frame a contemporary conversation about the significant impact that Artist-In-Residence Programs can have on Architecture. This conversation will focus on the Author's recent interdisciplinary experience at Baer Art Center in Hofsós, Iceland.

On the topic of Icelandic interdisciplinary design practice that's taken out of context perhaps there's not a better figure to foreground than Olafur Eliasson. In his work, "nature merges with artifice as he often re-contextualizes natural elements to create entirely new circumstances in order to shift the viewer's consciousness and sense of time and place."03 His work ranges from photography, to site-specific installations, to architectural interventions and requires collaboration with a variety of professionals including scientists, mathematicians, engineers, artists, architects and city planners.

With these ideas in mind, the Artist-in-Residence Program at Baer Art Center fosters an incredibly rich creative retreat by providing Architects with the time, space and interdisciplinary adjacencies that our discipline arguably lacks. When our bodies are taken out of context we experience heightened sensorial stimulation. This leads to a more nuanced understanding of the people, places and spaces that surround us. This more active approach to seeing and sensing results in architecture that is physical, emotional, evocative, environmentally sensitive and culturally relevant.

With this foundation, "Taken Out of Context" will present the interdisciplinary relationships and design ideas that emerged during a 4-week Artist-in-Residence Program in an Icelandic village of 200 people. During this formative time, the Author listened to the landscape for inspiration. As a result of being taken out of context, newfound ideas about material, form, structure and energy emerged. On his creative process, Peter Zumthor has said, "images of other places start to invade this precise observation: images of places that I know and that once impressed me, images of ordinary or special places that I carry with me as inner visions of specific moods and qualities: images of architectural situations, which emanate from the world or art, of films, theater, or literature." 02 This paper will interrogate what it means for architects, design ideas and propositions to be taken out of context and ultimately reinserted into an other environment.

The Gathered Field

Kyna Leski, Rhode Island School of Design

In the initial stages of any creative work things, elements, ideas, images, etc. are collected or gathered. There are protocols to how gathering is performed and what is gathered. But the nature of gathering comes from our own subjective experiences or simply based upon a hunch.

In recounting the origins of his electron-spin theory, theoretical physicist, Richard Feynman describes the associations he made in seeing a plate thrown in the air while in the cafeteria at Cornell:

"As the plate went up in the air I saw it wobble, and I noticed the medallion of Cornell on the plate going around. I had nothing to do, so I start figuring out the motion of the rotating plate. I discovered that when the angle is very slight, the medallion rotates twice as fast as the wobble rate…I went on to work out equations for wobbles. Then I thought about how the electron orbits start to move in relativity. Then there's the Dirac equation in electrodynamics. And then quantum electrodynamics. And before I knew it… the whole business that I got the Nobel prize for came from that piddling around with the wobbling plate."

Similarly, poets employ an associative logic in weaving together images. Rainer Maria Rilke in the Eighth Elegy as translated by Gary Miranda describes the first flight of a bird by referring one image to another with a very different context:

"And how confusing to leave a womb
and have to fly! As though afraid of itself
it stumbles through the air, like a crack
going through a cup. Like the path of a bat
through the porcelain of evening."

There is no a priori reasoning to relate "crack going through a cup" to the "path of a bat." The line "porcelain of evening" evokes an image of a translucent sky and makes the associative link between bat's flight pattern and the cracking cup. In a very few lines Rilke creates a very specific image of the bird's first flight.

We use associative logic in eliciting a gathered field for a project. The creativity of a project depends upon associations that otherwise would not have been made. There is a signature to how each author of a creative work gathers a field. The properties of the gathering cannot be quantified or named before it is done.

This paper intends to bring awareness to a process which can be seen as a benign or neutral activity. The gathered field is what is meaningful or relevant. Gathering is the process which makes "the other" proximate and is a way of extending ourselves into the world.

Eladio Dieste: A Network of Precise Errors

Federico Garcia Lammers, South Dakota State University

In his essay, Architecture and Construction, the late Uruguayan engineer Eladio Dieste recounts a conversation he had with a colleague about the work of the Catalan architect Antoni Gaudí. Dieste's colleague asserted that Gaudi's work was irrelevant, he added, "I wouldn't know how to draw one of his buildings". This remark highlights the disproportionate importance given to the graphic means used to build structures and the modern idea that the relationship between architecture and construction is primarily manifested through the framework of drawing.

The work presented in this paper considers “the proximate” as the assumption of an error-free architecture. The proximate is the precise execution of drawings and the obsession with infallible material production. Francesca Hughes describes a world in which, “architectural culture’s very particular construction precision and fear of error constitute a powerful undertow in all its relations to the process of materialization.” The land of error is a remote place that is at odds with the precision of contemporary methods of graphic representation and fabrication. In many architectural practices, to draw or model a brick wall results in its separation from labor and economic flows. The dimensional tolerance of drawing and modeling has become an act of absurd precision focused on translating error-free form into physical matter.

In the second half of the 20th century, Eladio Dieste developed four technological innovations that emphasized the role of material error and challenged the dominance of graphic representation. In Dieste’s work, the combination of double curvature geometries, like Ruled Surfaces, with steel reinforced masonry construction expanded the modern pursuit of material control. The work discussed in this paper highlights the implications of building a Ruled Surface brick wall in an effort to disassociate precision from complexity. This double curvature wall is a network of errors. Through observation and analysis students and faculty can evaluate when and if this network of errors undermines the geometry of the wall and its structural capacity. The objective of this work is to recognize the role of imprecision in brick masonry construction and explore how error affects labor. Each version of the wall shown in this paper begins with the deconstruction and material cataloging of the wall built in the previous semester. After cleaning and cataloging each brick, a more error prone Ruled Surface wall is constructed using the same bricks. This method is used to intentionally lower the precision of each new wall and link student work across multiple semesters.

Constructing Ruled Surfaces asks: how can we make walls stronger, thinner, and more imprecise? More importantly, this work is interested in the ability of error – the remote dimensional terrain- to reconstitute forms of labor instead of enacting material failures.

Place on the Page: Mapping + Imagination

Date : Saturday, October 14, 2017
Time : 8:30:00 AM - 10:00:00 AM
Location : Courthouse

Checking In, Checking Out

Michelle Chang, Rice University

About twenty miles northwest of Marfa, Texas, almost halfway between the Chinati Foundation and Prada Marfa, sits a large blimp colloquially called “Fat Albert” (see fig. 1). Its friendly name and appearance belie its function as a surveillance apparatus for the United States Customs and Border Protection agency. Instruments like Fat Albert record distant objects in pictures but require analytical tools to read them. Doing so requires the addition of several filters onto raw images to make them intelligible. This process of bringing remote objects into the fore by refocusing or segmentation is image analysis. Negotiating distant environments in this way is more similar to the photographic method of changing depths of field (see fig. 2) than the distortion or scaling of figures associated with architectural drawing.

Many innovative imaging techniques commonly used in the field of architecture began in aeronautics. For example, computer rendering was funded by the United States Defense Department under the Defense Advanced Research Projects Agency (DARPA) in the late sixties and was invented to create realistic models for flight simulations. Similarly, image analysis tools developed under the United States Air Force research and development labs in the twentieth century continue to inform the ways in which pictures are sharpened and softened today. In computer imaging, research on how to parse information is intertwined with investigations on how to see. Representational techniques, often funded by governmental industries, combine the objectivity of mathematical coordinate systems (instrumental for radar and locative technology) with the subjectivities of optical media. In many ways, computer imagery is aimed finding exactitude in the vagueness of picturing the real world.

Architecture has a long history of engaging the remote through pictorial representation. Whether through the rationalization of space in perspective’s receding lineaments or in the shifting of scales between plans, the perception of our spatiotemporal environment has been linked to the graphical description of distance. For much of this history, the construction of space has been dominated by drawing, but the discipline has shifted in media and methodology with recent advancements in computer imaging. This essay unpacks the implications of conveying distance with digital images by explicating the technical and conceptual frameworks within its processes. It expands on Jennifer L. Roberts’ writing on nonconducting images and borrows from anthropologist Alfred Gell’s theory on the “tackiness” of convoluted patterns to develop a working theory on contemporary architectural imagery.

Residue: A Study of People and Place in Texas

Nichole Wiedemann, University of Texas at Austin

In the first volume of History of Cartography (1987), of which there are many, J.B. Harley and David Woodward make a seemingly radical assertion about the nature of maps. A

sharp departure from conventional cartographic definitions, they asserted that, “Maps are graphic representations that facilitate a spatial understanding of things, concepts, conditions, processes, or events in the human world.” The acknowledgement of maps as more than objects and proximities projected on a 2-dimensional surface opened the cartographic discipline to cultures, disciplines, and eras that were up to then mostly disregarded. The construction of a map establishes our relationship, whether proximate or remote, to our environment. Consequently, if we do not adequately perceive and attempt to capture the complex “aggregate of conditions in which a person or thing lives,” which is the 19th century definition of environment, then it is unlikely that the alternate voices and existences, whether past or present, will be recognized.

Aligned with the conference theme, the paper presents research, utilizing maps, that examines the American West, specifically in Texas, as a unique interplay of time, space, and culture. This iconic landscape, often perceived as empty and inaccessible, is surprisingly full. Over hundreds, if not thousands of years, the persistent traversing of the land has left a residue of marks (roads, acequias, swales, missions, towns, names, words, trees, dance halls, and so on), like a palimpsest, that reveals a rich narrative.

A particular network of paths, El Camino Real de los Tejas, founded on prehistoric trails, gave rise to Texas and our country, as we know it today. Stretching from Mexico City to Natchitoches, Louisiana, El Camino Real de los Tejas enabled the convergence of cultures, initially, Native Americans, Spanish, and French and later Anglo, German, and Czech. From past to present, this Spanish Trail is of national significance: influencing trade and commerce, exploration, migration, settlement and military campaigns.

At times, El Camino Real de los Tejas aligns with existing roads and is denoted with signage, some of which is over 100-years old, and other times the trail is erased by urban expansion or just lost in the landscape. With the majority of land privately owned in Texas (estimated 95%) and, therefore, inaccessible; the visitor’s experience is a long drive (2580 designated miles) with limited opportunities for greater understanding. The NPS designated roads of El Camino Real de los Tejas and the immediate context, whether dance hall, mission, river crossing or spring, are studied through these new maps that reveal the interrelation between people and place over time.

Towards a New Notion of Geography

Rafael Beneytez-Duran, Texas Tech University
Peter Stapleton Raab, Texas Tech University

From the voyages of Vasco de Gama to the expeditions of Sir Francis Drake, from the Mercator´s projection of the World through the botanical exploration of Bernardin de Saint Pierre, a desire to accurately model the planet was shared by representing the Earth. The discovery of the unknowns of the planet was entirely dependent on a discovery of knowledge - positive sciences and the antipodal spirits of the “Big Narratives” of Modernity.1 This desire compelled the discovers towards “the limits of the probable” which elevated the knowledge and its forms of representation.

While, all around the world, the National Societies of Geography conveyed an understanding of the World as being smaller than the Earth, endeavoring to better orient humans within the globe. This understanding, has since inversed: Earth is smaller than

the World. By being entirely remodeled by our techniques: satellites, telecommunications, aerial photography, radars, drones, and the breadth of internet has deployed a new abysmal world interwoven with a deep knowledge of the physicality of the Earth and its complex environments. This new notion of geography is engaged through an activism that is trying to represent the relationships that currently exist between all the traceable layers of the knowledge and its appropriated forms. This activism is the labor of a renewed artist called “topocritic” that borrows every system of representation of the different disciplines in favor of showing this reality within its complexity – to reconnect the remote with the proximate by showing the actual relation between different forms of the World, silos of knowledge and systems of representation.

This paper introduces the ongoing, topocritical approach to a series of architectural design studios to challenge the representation of actual situations between the ancient maps, schemes, diagrams, technical forms and narrations to reconnect the world that modern science has had split. Following closely the work of Frederic Jameson, James Corner and others to challenge traditional cartography vis-à-vis a more robust way of linking the social, imaginative and critical dimensions of a place to discover realities previously unseen or unimagined.2

The student’s work ranges from mappings, to technical solutions as they plumb the depths of the Ogallala Aquifer through the investigations of the agriculture, irrigation pivots, water towers, sinkholes, playa lakes, and recharge zones in order to create a new understanding of the world beneath their feet and our delicate balance with water, geo-political zones, ethics and design. This work navigates towards a new notion of Geography.

1 The term ‘postmodern’ was first coined by Jean-François Lyotard in his 1979 book The Postmodern Condition: A Report on Knowledge. Stating that the transition between modernity and post-modernity is the diminished importance of the Big Narratives that guide societies and our individual lives. Grand narratives like the Humanism, Marxism, Capitalism, and so on. Lyotard applauds the loss of these “Big Narratives” as they reinforce, if not create, oppressive power structures throughout the world.

2 James Corner “The Agency of Mapping: Speculation, Critique and Invention.” In Mappings, edited by Denis Cosgrove. 213-52. London: Reaktion, 1999.

-ville, USA

Sofia Krimizi, Architectural Association
Kyriakos Kriakou

"To reject -ville is to deny something very deeply rooted in the American past.", George S. Steward.

This project produces a temporal reading of the fringes of the United States through a methodology applied on the map and on the road, carving out a cross country section of a contemporary micropolitan American territory.

A series of road trips are mapped out and executed to weave through remote States following a sequence of stops in places that we identify as "-villes".

As an operative definition for the project “-ville" is a town that is smaller than a city- even though the terms town and city are legally interchangeable in the United States- bearing the suffix -ville and incorporated to have a town hall, an identifiable main street and some sort of urban condition that doesn’t always manifest itself in a similar manner, yet always exits.

On the post election map our road trip stops, or in other words the selected “-villes”, seem always to be sitting on a red background, producing a new reading of the result and its distribution across the American landscape.

In the suffix -ville hides a distorted application of an urban condition that selects from the structure of the city elements that in themselves theoretically cannot exist autonomously. For example, public space appears depleted in its absolute minimum, sprinkled around the town hall, the court house and the prison in the form of extensive flowerbeds, green lawns and quaint gazebos, yet always there.

Our reading of the extremities of the American internal territory is attempted through a sequence of Greysvilles, Crossvilles, Maryvilles but also Moscows, Paris, Florences spread out in Tennessee, Texas, Louisiana and Arizona. We see a connection between the application of the foreign suffix -ville to what otherwise is a mere municipal corporation and the adoption of a recognisable city name- in most cases european city, as yet another attempt to simulate urbanity within the remoteness of the American territory.

Our project is inscribed in and in conversations with a lineage of field work that includes the curiosity trips by Venturi and Scott Brown that culminate in the ‘Learning from’ series, all the way to projects such as the Courthouse trips by the Texas Rangers in an attempt to come closer and photograph the ‘Little Texas Town-squares’; Steinberg’s Travels with Charley or the more contemporary 13 presidents by Marisa J. Futurnick.

‘-ville, USA’ produces a typological archive as well as a real time empirical analysis of these curious, mutilated yet extremely interesting and remote urban manifestations, broken down to the scale of the civic building in the scale of the town. An in situ survey and photographic documentation is followed by a typological and formal analysis of each -ville through maps, drawings and 3-dimentional models that constitute the archival entries.

This is an ongoing project that aspires to contextualise this -ville constellation as a current and critical reading of the American, post election, landscape.

Sacred Sites: Transcendent Thresholds

Date : Saturday, October 14, 2017
Time : 8:30:00 AM - 10:00:00 AM
Location : First United Methodist Church

‘Tirtha’ (Crossing): Indian Water Architecture as a Threshold Between Worlds

Wendeline H. Redfield

The water structures of India - tanks, wells, ghats, and ponds - occupy a unique place in the lexicon of world architecture. Bridging the seemingly disparate realms of infrastructure, public space, and sacred architecture, they connect a people’s basic need for water to an abundantly rich and complex world of Hindu myth. From humble and purely utilitarian beginnings, the unadorned cylindrical well-shafts and below-ground cisterns that for thousands of years made life possible in the semi-arid climate of northwestern India, gave rise in time to the architecturally magnificent, programmatically complex Indian stepwell.

Even as the dominance of Hinduism among the ruling families of Rajasthan and Gujarat gave way to Islam as the dominant religion of those in power (and construction of temples gave way to that of mosques), the construction of stepwells as both functional and symbolic monuments carried on uninterrupted. The capacity of these well temples to foster intersections of faith, denomination, ritual, and daily practice transcended dramatic transitions in cultural and political norms. Indeed, some of the most ambitious stepwells in the Ahmedabad region were the products of Islamic patronage under Muslim rule. They were places where both aesthetic and iconographic traditions of Islam and Hindu faiths could converge.

The spiritual significance of stepwells and of all Indian water structures stems from the profound reverence for water that has permeated all religious and cultural belief among the people of the Indus River Valley for well over four thousand years. Of the many types of structures devised to collect and preserve water for public use, the stepwells and stepped ponds of Rajasthan and Gujarat built between approximately 600 and 1500 AD are arguably the most architecturally significant and explicitly associated with religious practice. Part building and part landscape, stepwells create secular settings that are invested with divine meaning and capable of fulfilling sacred functions. Integrative in conception and adaptive to changing conditions and patronage, stepwells proved capable of supporting a startlingly wide range of social and spiritual activities that only began with the collection of water.

These subterranean monuments - part infrastructure, part temple, part civic, part occult - stepwells served as ultimate crossing places between cultural traditions, religious denominations, and social boundaries. They epitomize the multivalent accommodations of which architecture is capable, and provide a guide to current practices seeking to articulate an architecture of reconciliation.

The finest examples of this unusual, locally specific, and uniquely South Asian building type are comparable in artistic merit and cultural significance to any of the most celebrated works of the medieval period. While a number of the individual stepwells and stepped ponds still in existence are sufficiently elaborate and still intact to qualify as

world-class architectural masterpieces in their own right, taken as a whole, the stepwells are even more significant. They represent a regionally-specific system of water management and architectural / urban typology exquisitely integrated with the diverse religious practices, social patterns, and environmental determinants that comprise their context.

Across Time: New Forms of Representation for Architectural Heritage Sites

Seher Erdogan Ford, Temple University

Diagrams, even those that appear to be objective documents, constitute an act of design. In Graphesis: Visual Forms of Knowledge Production, visual theorist and cultural critic Johanna Drucker argues that data does not allow for inherently neutral visual representation and that all graphic expression involves interpretation. The design of the representation conveys a specific message or at the very least orients the audience toward a specific reading. If the subject of study is an analysis of material change in architectural built work over time and the desired outcome is a multiplicity of readings, what form(s) can and should this representation take?

Through an overview of architectural diagrams including a variety of experiments with graphic language and media, this paper exposes the lack of a clear set of tools and methodologies for constructing robust representations dealing with the temporal dimension of physical materials. A cross disciplinary investigation of humanities-oriented research methods—such as in archeology and anthropology– reveals a type of visual diagram that functions as an analytical tool as well as a method for portraying possible histories (or futures) of a physical artifact. Commonly referred to in French as chaîne opératoire, or operational chain, this type of diagram encompasses the sequence of social acts around the production, use, and disposal of artifacts, in order to depict their material history. Furthermore, the emerging field of digital humanities, which implements tools of visualization such as interactive timelines and relational structures, offers a platform for transforming the typically static visual representation into an interactive practice, and allow for the possibility of multiple readings and dynamic form.

This paper discusses an ongoing architectural representation project that borrows the chaîne opératoire as an analytical method and employs interactive visualization tools to study the extended history of an architectural heritage site that has undergone a series of modifications over the course of 16 centuries. Specifically, the site constitutes the ruins of the Monastery of Stoudius, a Byzantine church-turned Ottoman mosque, and what is now the oldest religious structure in present day Istanbul, Turkey. The project references documentation in the field, findings from archival research, and results of interpretive digital reconstruction of the various incarnations of the building toward an interactive representation of its history. The analysis traces physical change through multiple scales, identifies degrees of certainty on archival information, and maps the transitioning cultural context of various artifacts along a temporal sequence. This paper argues that the project exemplifies a distinct and replicable methodology for representing historical sites and casts a broader perspective for what architectural diagramming can encompass–not only a collection of answers but also a process of inquiry.

Between Skins

Nerea Feliz, University of Texas at Austin

Simultaneously intimate and foreign, our physical body feels both as an asset and a burden, loved and hated, both proximate and remote. These inward and outward perceptions contribute to an overall understanding of ourselves and the built environment. Today, our experiences via technology become increasingly divorced from our bodies and our surroundings by the constant involvement with people and events that lie far beyond our body horizon. A Design Studio offered in the Fall 2016 sought to examine space as a collective sensorium. Through the design of a bath house, the course looked at aesthetics, sensation and interior climate as physiological responses that mediate between the body and the built environment. Situated amongst the physiological and the meteorological realm, the space of the bathhouse produces sensual exchanges among body and architecture. With a particular emphasis on the study, design, and production of interior surfaces, the interior of the bathhouse was understood as a continuous but multipurpose surface shifting from wet to dry, warm to cold, thick to thin and hard to smooth. Inside the bath house, surfaces become a second skin that is often in direct contact with the body. Students explored surface conditions attending to material properties, ergonomics, texture, thermal behavior, and allocation of the surfaces within the space. The direct relationship between the interior envelope with changing water stages, and with the epidermis of the human body, guided the design proposals in the studio.

Modernity's pragmatism reduced bathing to either a functional hygienic practice taking place in the private sphere of the domestic bathroom, or to a recreational exercise hosted in public pools. In doing so, the sensory pleasures of the bathhouse were dismissed. Bathing is a hedonistic act of indulgence. The traditional bathhouse provided citizens with a privileged space of socialization and a strong sense of community. The bathhouse was a key public institution which defied the contemporary association of intimacy with privacy. "Extimacy", the term coined by Jacques Lacan in the context of critical psychology, could be used here to describe a programmatic condition that combines intimacy with publicness. Extimacy can challenge established social constructs enabling unscripted none-hierarchical encounters to take place.

The studio was a unique learning experience for the students as it allowed them to examine the following issues that will be developed in this paper: (1) the understanding of a multisensory and physiological idea of place (2) the organizing role of dynamic factors like water, humidity, light and temperature (3) alternative forms of socialization and public interiority in their relationship to the human body.

Good Architecture: Intrinsic and Extrinsic Value in the Mission Church of Ranchos de Taos, NM

Judith Birdsong, University of Texas at Austin

For the client or user, the value of a work of architecture is most often determined intrinsically; it is a reflection of how well a particular work satisfies its programmatic brief. While undeniably important, within the architectural profession, value can also be ascribed to attributes extrinsic to the satisfaction of function: in ephemeral affect, in material circumspection, in structural innovation; in various other qualities legible to the

“initiated.” Culturally, value can be located in a work’s historic, stylistic, or symbolic significance, often with attendant economic benefit as a touristic “draw.”

The iconic church of San Francisco de Asis at Ranchos de Taos, NM, was built as a remote outpost of the Franciscan brotherhood by villagers in the few years prior to 1815; the architect, if there was one, is unknown. It has been in operation as a functioning parish church without interruption for the more than 200 years since.

The church is unusually well-known nationally and internationally. It has been called the most painted and photographed work of architecture in the United States. Its sculptural profile has inspired a roster of artists that includes Paul Strand, Ansel Adams, and Georgia O’Keeffe. It has been the subject of exhibitions dedicated solely to its image, viewed by thousands who will never experience its presence firsthand -- although many were seduced to do so; and many of these same images were exploited by the railroads and other commercial enterprises in the early 20c who sought to bank on its enticing and exotic yet “authentic” appeal in an attempt to lure tourists and their dollars to the area. Its extrinsic value was incalculable.

Within the community the church served, such unsolicited exploitation was unremarkable. For them, San Francisco was, and remains, quite simply, the physical locus of the village and the spiritual epicenter of the community. In 1978, following a well-intentioned but otherwise disastrous attempt to stabilize the eroding skin that protects the underlying adobe brick construction using modern but incompatible materials in 1967, the parishioners elected to restore the church by reinstituting the ritual of annually remudding the church using traditional materials and methods; as an unintentional consequence, the event (which still occurs annually) renewed their sense of community. In the words of its former pastor, “we keep the church together, and the church keeps us together.”

This paper seeks to examine the role of a singular edifice constructed by a largely Hispanic community in the fabrication of an authentic “American” architectural identity -- its extrinsic value. Simultaneously, it looks to the role the physical church plays in the perpetuation of the community through the maintenance of the physical body of the church -- its intrinsic value. As such, it calls into question the various means by which architecture acts as a participant in agendas outside the intentions of its originator.

Urban Negotiations II: Pasts + Futures

Date : Saturday, October 14, 2017
Time : 8:30:00 AM - 10:00:00 AM
Location : Binder Gallery I

Ghostlands Studio: Expeditionary Learning And Local Design Build In Re-Sponse To America's Dead And Dying Towns

Patrick Rhodes, American University of Sharjah

This paper examines the historical and cultural causes and implications of population loss leading to dead and dying communities, specifically in the American Midwest, and presents the outcomes of of a series of design-build studios conducted both as an investi-gation of and a response to the phenomenon. During the latter half of the twentieth century, small rural towns and farm communi-ties throughout America's "heartland" have been slowly disappearing.[1] Due to the shifting social, environmental, and economic landscape, population loss has plagued Midwest rural communities, as people move toward better opportunities in cities or as smaller communities consolidate into larger, more centralized towns. The condition has been dramatic enough to lead states like Kansas to record the ongoing population loss on an official Historical Society "Dead Towns" list, documenting over 5000 such plac-es.[2] Working with groups of architecture students during three studio courses over eight years, we developed a hybrid approach of expeditionary learning, public interest design, and design-build, leading to community workshops and small, built infrastructure projects in multiple dying "ghost towns" in the US states of Kansas and Iowa. Drawing upon historical research, conversations with members of the community, and experiences in traveling thousands of miles across the western United States to ghost towns both modern and ancient, students developed critical responses to immediate needs of communities such as town signage, outdoor gathering spaces, and micro-museums in an effort to mark and remember these disappearing places, rather than attempt to restore them. Although it was understood that many of these communities would eventually cease to exist, projects were designed and implemented toward fostering community identity, reclaiming cultural space, and conserving collective memory as a way to cele-brate the history and surviving presence of the people and place, while leaving a trace for future generations to consider. In addition to the standard design-build pedagogical objectives of site design, design detailing, and materials and methods of construction, students were exposed to the principles of public interest design, such as asset-based development, programmatic sustainability, and mutual benefit. An historical and cultural analysis of the phenomenon of dead and dying towns is presented here, along with an assessment of the studio experience, including an evaluation of community engagement and the design process, built work, and student and community feedback. This assessment evidences both the successes and failures of the pedagogical and practical strate-gies implemented and reveals the quality and effectiveness of a pedagogy of community-based design-build in the public interest of dead and dying towns.

Notes

Kefalas, Maria. "Hollowing Out the Middle: Why America's Small Towns are Dying and What Can be Done to Save Them." (2009).

2 Kansas State Historical Society. Dead Town Lists. Microfilm reels MS 1165--MS 1170. Library and Archives Division. Unit ID 198423. (1982).

Radical Regionalism: An Aesthetic Future for Rural America

Ashley Bigham, University of Michigan

In Log 39, Michael Meredith argues that over the past decade the discipline of architecture has focused on two competing models for production: problem solving and aesthetic indifference.

In contemporary practice and in architectural education today, architecture which falls on the geographical border between small cities and rural landscapes are often characterized by their problems: suburban sprawl, poverty, inequality, and lack of economic or educational opportunities. When discussed in academic settings, these projects often default to the proven method of problem solving rather than approaching these sites as designers who engage toward aesthetic aims. When Samuel Mockbee began his work at Rural Studio the program pushed forward an aspiring formal and material aesthetics agenda. However, the more recent legacy of projects such as the Make it Right houses in New Orleans cast parts of America (particularly the South) as a place to be "saved" rather than a site where disciplinary value can be discovered and implemented. Outside regional schools, rural spaces are often never addressed in studio courses, opting instead for urban settings which focus on a host of issues both aesthetic and functional. This paper will examine the ways that rural architecture has been incorporated (or not) into contemporary conversations and pose new ways of understanding regional architecture as participatory in broader aesthetic movements.

Problematizing rural architecture has been easy. Theorizing rural architecture has been harder. Beyond Kenneth Frampton's reading of regionalism, is there another way to analyze rural architecture, mine it for new aesthetic aspirations, and propose radical alternatives? This paper will use several contemporary practices to speculate on the aesthetic possibilities for rural architecture; it will link together recent works by architects who have chosen to operate within these theoretical (or physical) border conditions. A few examples might include Clark Thenhaus' Four Domes, Keith Krumweide's Atlas of Another America, Jennifer Bonner's Dirty South Studio, and Ashley Bigham's Safety Not Guaranteed. These recent works, and others which will be included in the paper, will serve to inform a broader understanding of rural speculation and pedagogy today.

In contrast to suburban or urban environments, rural landscapes might actually be the best breeding ground for experimental aesthetics. Parallel with its more well-known history of neoclassical Antebellum houses or early settlers' log cabins, the rural South has always maintained a spirit of ad-hocism, do-it-yourself attitudes, filled with fixer-uppers and can-doers. Somewhere between the juxtaposition of big-box stores (Home Depot or Wal-Mart) and the rural vernacular typologies (shotgun houses or cantilever barns) there is a radial aesthetic project waiting to be discovered. This paper will explore the present and future possibilities of rural architecture as an aesthetic endeavor. As Meredith suggests, suspending for a moment the "problems" of the area we may actually be able to work within the realm of aesthetics to uncover a distinct sincerity and deeper understanding of the region.

The (Post-) Urban Compound

Martin Haettasch, University of Texas at Austin

Between the ‘proximate’ and the ‘remote’, the architectural type of the compound occupies a peculiar intersection: With its interior focus it exists as the space of the ‘other’ in the midst of a familiar territory exuding the mystery and lure of the unknown. On the other hand it provides its occupants with a sense of familiarity and protection from the forces of an unpredictable exterior environment. Both the etymology of the noun compound (from Malay kampung: [colonial] village / fortification) and the English adjective suggest an inherent dual spatial condition: While limited in its interaction with the outside, the compound negotiates between diverse activities and constituents on the inside of a single architectural framework. With this collective ambition, it holds the potential to become a spatial blueprint – a miniature ideal city and laboratory - for forms of collective organization and cohabitation that is distinctly different from its surroundings.

Historically associated with intentional communities (religious or otherwise) and the colonization of uncharted terrains, the type of the compound in many ways precedes the idea of the city itself: in Medieval Europe, cloister compounds were important carriers of cultural knowledge, while many communities in the “New World” sought to strengthen collective values and particular beliefs in their communal settlements in territories often perceived as ‘hostile’. It was not until the city and its organizational system of streets, blocks, and parcels became the dominant model for cohabitation, and gave rise to our known concept of public space, that the defensive collectivity of the compound softened into the modern idea of shared civic space.

Arguably today this civic space is being challenged, as cities have started to disintegrate into expansive urbanized territories, infrastructure networks, and cul-de-sac developments. Increasingly less the common ground for a shared publicness, these “terrains vagues” once again are perceived as transitory environments, and raise the question of adequate new organizational urban units. No longer developed at the scale of the parcel, contemporary urban areas progressively exist as clusters of megablocks and (gated) enclaves - contemporary urban compounds in their own right. But while many of these developments are autonomous from their surroundings, only few provide palpable alternative models for a collective experience.

It is in this light that this paper will attempt to re-evaluate the type of the compound as device for a renewed collective agency in a post-urban landscape. Building upon a lineage of an ‘urbanism of the discrete object’ (as opposed to an urbanism of ‘informal systems’) that includes figures such as A. Rossi, O.M.Ungers, or P.V. Aureli, I will argue for the compound as a relevant urban type that bridges both the singularity of the object with an interior condition of plurality. To this end several historic and contemporary examples will be established as typological blueprints to examine compound conditions of boundary, part-to-whole-relationships, multiplicity-within-unity, and flexibility/permanence. Design research undertaken in a recent studio (“The Urban Compound”) will be used to illustrate speculative approaches to possible futures for a (post-) urban compound.

Architecture and the Politics of Place

Date : Saturday, October 14, 2017
Time : 10:30:00 AM - 12:00:00 PM
Location : Binder Gallery I

Between A Pavilion And A Line In Space

Julia Jamrozik, University At Buffalo, SUNY

Between art and architecture, between a pavilion and a line in space, the paper presents the two interactive public projects “Full Circle” and “Dialogue” and positions them between the realm of minimal sculptures and humanistic infrastructures. Acting within the expanded disciplinary field, the works define space but also prompt participation and interaction within the public realm, thus embodying the opportunistic qualities of tactical urbanism.

Rosalind Krauss in her 1979 seminal essay “Sculpture in the Expanded Field” , argued for a broader scope and definition of sculpture and the relation of that category beyond the binary terms of non-architecture and non-landscape. It is perhaps surprising that almost half a century later while the scope and breadth of artistic production, its media and forms of practice, have expanded, the distinction between art and architecture persists. The two projects straddle this divide and, depending on the context in which they are presented, have successfully fit both in the realm of art, having been commissioned as public artworks, and the realm of architecture, having been published in architectural publications.

Demarking and defining but not enclosing or sheltering, “Full Circle” and “Dialogue” are as pared down as physical architectural manifestations can be. They are linear markers in space. Though not as filigree as the stretched thread installations of Fred Sandback, they nevertheless use a minimum of means to claim a specific physical sphere of influence. Like Robert Morris’ work, they invoke the scale of the human body. (In this respect they are perhaps more of a reference to the more recent metal pieces of Franz West, as they are intended for active, not just visual occupation.)

Though simple in form, “Full Circle” and “Dialogue” are recognizable and familiar, while being specific and particular. Their forms are armatures that allow for attachment of elements, either the swings or the speaking cones, which in turn are instant prompts that encourage use and spark interaction. In this respect a clearer link can be made with Pop Art rather than Minimalism in the use of off-the-shelf components.

For these projects the reference to Aldo van Eyck’s bent tube playgrounds is an obvious one, not only in terms of their materiality but also in their intentions – to bring a playful moments into the urban context, to allow for inter-generational use and to provide open-ended urban infrastructures.

There is opportunism in the use of public art networks and funding to provide interactive spaces for public use. While programs such as the percentage for arts have been adopted by many municipalities, there is still a dearth of creative and experimental public spaces for play in most American neighborhoods.

“Full Circle” and “Dialogue” are two examples of how the boundary between art and architecture can be bridged to provide for active and social places that resonate on a cultural level but also provide needed human-scale infrastructure.

Translating Cultural Production Into Design: Research + Design + Making

Mo Zell, University of Wisconsin-Milwaukee

This innovate research and design/build studio examined how a material culture exhibit for a museum can raise trans-disciplinary questions around history, buildings, objects and people. Using selected objects from a museum collection to construct new narratives, the studio exploited the connection between curation (whose voice is being represented), installation (making through form and materials) and culture (as a reflection of society).

In collaboration with the Chipstone Foundation, the students in this studio divided into three groups to design and build three exhibitions to house three different objects from the collection. Conversations with curators, artists, craftsmen, exhibition designers, and architects strengthened the students’ interrogation into the history, genealogy and context of the selected artifacts. The collaborative conversations generated the following questions: what do specific objects or materials reveal about their cultures and what does an exhibit about the artifacts reveal about past, present and future cultures? How has the interpretation of an artifact changed over time and by different disciplines? These questions as well as ones of authority, relevance, authorship and ownership all surfaced as part of the material culture research.

The studio was organized to challenge the preconceived idea of that the museum and exhibit are neutral conditions in which to place artifacts. Fred Wilson’s exhibition Mixed Metaphors at the Seattle Art Museum in 1993, which transformed the permanent collection by layering complexity of new meanings to reveal the biases inherent in museum exhibition, was employed in the studio in a similar fashion – as a way to disrupt the artifacts and contexts in an effort to elucidate conditions of tension between existing methods of display and new ones. This provoked innovative, yet didactic readings of the object.

The various forms of research were not only translated into design ideas (as is typical in the architectural studio) but those ideas then had to be transformed into a full-scale exhibition with all of the latent risks and rewards of making. In addition, students channeled Fred Wilson’s suggestions of disruption into an idea that the exhibition needed an active element to better understand the artifact - somehow requiring human engagement to fully participate in the designed experience. In some instances, the interaction required bending or climbing to view an object while in another instance the infrastructure of the exhibit moved in response to pushing or pulling on various ropes.

In the end, the design/build studio interrogated disciplinary issues by questioning normative curatorial conventions, employing innovative materials, and rethinking temporal aspects of experience, place and objects including site-specificity. But more importantly there was a translation of cultural production as a beginning point for architectural design.

Encountering Architecture through Contemporary Art

William Eirik Heintz, American University of Sharjah

Contemporary discourse in architecture often utilizes sources outside the traditional realm of architecture. Much less often do architects examine what contemporary artists have to say about architecture. Architecture as the subject matter for artists often examines conditions that occupy the periphery of architectural thought. Contemporary architecture discourse tends to focus on the creation and production of new form and space where programmatic function, method of production, financial constraints and ecological impact dictate much of the design focus. Contemporary artists who reference architecture as a cultural commentary tend to examine architecture in a post-occupancy condition or capture architecture in a state of transition. For architects, examining the outcomes of their profession from the viewpoint of the contemporary artist can be enlightening and inspiring.

This paper will look at six contemporary artists whose work examines architecture as a means to express a position towards social and cultural issues and aspects of daily life. The paper will specifically examine the work of Rachel Whiteread, Do Ho Suh, Tom Sachs, Clay Ketter, Sara McKenzie and Theaster Gates. Each artist offers a transformative understanding of architecture from outside the profession.

The breadth of the commentary on architecture from contemporary artists ranges from the poetics of the mundane detail to issues of the urban condition and cultural communities. The exploration of surface, materiality and modularity as well as issues of memory, identity and social engagement will be examined through the work of these six artists. Many issues in contemporary art overlap with the traditional discourse in architecture and offer a broader understanding of tectonic form and physical space. The hybrid realm these six contemporary artists often work within has also informed the discourse in contemporary art. Reoccurring themes in their work have examined the relationship between production and product and painting as a physical object. The value that these artists bring to the architectural profession is their ability to transform the mundane to address issues of domesticity and everyday life, and elevate art into social activism and urban renewal.

Exhibit Columbus

Janice H Shimizu-Coggeshall, Ball State University
Joshua R Coggeshall, Ball State University

This paper serves as an introduction of Exhibit Columbus, an annual exploration of architecture, art, design, and community and focuses on its role as a new vehicle for the production of knowledge and the exchange of information; the advancement of contemporary design and fabrication; the building of a community of designers to come together to showcase the state(s) of design in the Midwest.
In the fall of 2016, the Exhibit Columbus symposium invited stakeholders, designers, academics, and fabricators to participate in new scholarship on the history of Columbus and the opportunities for the Midwest as a design leader. The ‘Foundations and Futures’ symposium developed a deeper understanding of what makes Columbus unique while showing the future of design, fabrication, and education. The 2017 exhibition will focus on site-responsive installations that celebrate Columbus’ design heritage, while making it

relevant to new audiences. It strives to look forward and challenge the way we design and build in the Midwest. It has the potential to promote new practices in art and design and make connections to fabrication and advanced manufacturing.

The 2017 exhibition is divided into four parts, the centerpiece of which are the five Miller Prize Installations which are intended to provide a new awareness and interpretation of the site via a dialogue, or a response with the formal and intellectual ideas found within the context(s) of the assigned sites and the community. The Miller Prize Installations are constructed along the iconic landmark sites along 5th Street (at Cleo Rogers Memorial Library, Cummins Corporate Office Building, First Christian Church, Irwin Conference Center, and Mill Race Park. In addition, five international design galleries will have interventions along Washington Street, six Midwest universities are building prototypes beside Central Middle School, and local high school students are building on the grounds of the historic post office.

Building on the symposium and exhibit we hope to export the ideas of what made Columbus stake its claim to excellence and to import ideas to make it relevant again in the design discourse. Exhibit Columbus might additionally act as a catalyst for change in how we educate, design, fabricate, and build our region as a center, for not only engineering but for design thinking as well.

These temporary installations, in their response to context, will forever transform the discourse, memories, and understanding of each of these landmark sites. T.S. Eliot speaks about this transformation in his essay ‘Tradition and Individual Talent’. Any new work that is in dialogue with the past will alter the way the past is seen. He speaks of “perception, not only of the pastness of past but its presence” in the present (p.44 -The Sacred Wood, 1921). This idea seeds the intention behind Exhibit Columbus that heritage is at its best when it takes the form of vision and not nostalgia.

Land and the Anthropocene: Crossing Natures

Date : Saturday, October 14, 2017
Time : 10:30:00 AM - 12:00:00 PM
Location : Binder Gallery II

Doppelgänger Landscapes

Mark Stanley, University of Tennessee-Knoxville

In 1967, NASA began burying explosives in the Arizona desert. Conspiracy theories notwithstanding, these had a rational—if also fantastical and absurd—purpose. Each of the packages of dynamite and fertilizer was specifically sized and located under just the right amount of earth in order to produce craters of just the right size and arrangement to match one of the most special landscapes in human history: the Sea of Tranquility on the Moon.

The volcanic gravel that makes up this site in Cinder Lake, AZ was a close match to the composition of the lunar soil that NASA supposed they would find. Apollo astronauts tested equipment, techniques, procedures, including flyovers to get a sense of what their landing site looked like from above. Images of astronaut exercises on the site are uncanny and at times only discernible from the moon landings by virtue of the cloudy atmosphere and shirtsleeves dress code.

The American Southwest has an uncanny knack for these types of doublings, translations, and reinterpretations—think Las Vegas, Land Art, and National Parks. Cinder Lake, AZ is a special brand of Doppelgänger Landscape. These doublings, recreations, and good-enough versions, more than represent another place on earth (or elsewhere), they are a virtualization that sits alongside the other. In this sense, Cinder Lake is just-as-good as the “real” Sea of Tranquility, though it presents a completely different set of goals and aesthetic values. When given this copy, wondering if Apollo astronauts actually set foot on the “real” Moon may be the least important question to ask.

In 21st Century digital culture, Cinder Lake is a case study for ways in which territories and spaces are replicated, doubled, instanced, and made-alike across time and space. This paper studies ways in which we can create and motivate Doppelgänger Landscapes (and architectures) within geopolitical extremities, digital territories, and speculative futures.

History of the Sandbox: Between the INtimate and the Vast

Tamar Zinguer, The Cooper Union

In September 1967, Robert Smithson set to revisit some defunct landscapes of his childhood. In a “Tour of the Monuments of Passaic, New Jersey” (Artforum, December 1967), he described decaying industrial structures - a revolving bridge, a pumping device and other such “monuments,” which he called “the memory traces of an abandoned set of futures.” The last monument in this obsolete landscape was a sandbox or “model desert,” Smithson wrote. This specific desert became for him the epitome of disintegration; the dissolution of the world was embodied in the grains of sand. It is in

this empty desolate space— doubling as “a grave,” Smithson noted—that children have always played.

In the United States, children have played in sandboxes since 1886, when Marie Zakrzewska, a pioneer woman doctor, recommended to the authorities in Massachusetts pouring sand in empty schoolyards, to occupy the children during the summer months, as she had seen done in the public gardens in Berlin. Her letter resulted in the placement of the first sand pile in Boston that summer; and following its enthusiastic reception, ten more heaps were placed the next year. By the end of the 19th century, the recreational benefits of the sandbox were unanimously recognized, and after F.L. Olmstead incorporated the first sandbox in Charlesbank (1892), other sandboxes were included in the design of parks elsewhere. For the next half century, till WWII, the sandbox appeared in numerous photographs, as if testifying to a normal life. Children in a variety of difficult circumstances could be seen playing in sandboxes: blind girls, orphan boys and children in migrant workers camps. In the Nazi propaganda film Theresienstadt (1944), falsely attesting to a “normal” Jewish life, children crowded a sandbox in the concentration camp.

Post-war, the sandbox became a symbol of civic recovery. Sandboxes—spaces of building and construction—were integrated in the hundreds of playgrounds designed by Aldo Van Eyck in bombed sites around the Netherlands. But gradually, growing concerns on both sides of the Atlantic lead to the demise of the sandbox. It was deemed unsanitary, a breeder of disease – in short, an unacceptable public place. By the early 1970s, NYC banned sandboxes altogether and by 1980 Chicago removed all its sandboxes as well.

That period coincided with the emergence of sand and the sandbox as a common figure in art. Preceding Smithson, Isamu Noguchi’s proposed earthwork “To Be Seen from Mars” (1947) associated memory and sand. A ten-miles-long face of a man, carved in sand, could only be comprehended in its totality from outer space. In an era preceding space travel, this memorial—created two years after the bombing of Hiroshima—would attest to the humanity of earth’s inhabitants, if it were to be looked at it from Mars.
I will explore how playscapes and artworks created in sand evoke entropy, chance and the passage of time; and will examine how the intimate history of the sandbox is tied to the vast landscape of social changes and to some immense works of art.

Irrational Management: Designing For And Against Nature

Jesse LeCavalier, New Jersey Institute of Technology
Tei Carpenter, Columbia University

The process of crossing between the proximate and remote might be understood as a correspondence between extremes and, by shuttling between two states, a third condition emerges. This ambiguous, neither-nor—or even contaminated—position might constitute what Anna Tsing describes as “transformation through encounter” to identify productive ways of living in post-industrial, Anthropocenic conditions. With an idea of productive contamination as a framework, this paper examines a series of case studies that describe a non-binary nature, one neither fully “natural” nor fully generated by human intervention, extracted from managerial approaches to wildlife population control. For example, so-called salmon cannons launch fish upwards of thirty feet over

hydroelectric dams that obstruct their migration patterns, thereby intensifying and augmenting the fishes' innate abilities through technological means. In another instance, a solution for preserving the genetic diversity of the Yosemite bighorn sheep population—but also an idea of wilderness more generally— involves capturing and airlifting the ewes and rams via metal boxes or open air bags hanging from a helicopter from one part of the park to another, generating temporary hybrids between animal, machine, and human. In some cases, automation technology creates managerial positions heretofore impossible. For example, CotsBOTS are autonomous killer robots designed to lethally inject and kill the crown-of-thorns starfish, a threat to the coral within Australia's Great Barrier Reef, effectively using technology to simultaneously kill wildlife to sustain wildlife.

The paper uses these case studies to better understand the ways that rational approaches to the control and management of nature produce irrational, absurd, or even comical outcomes and suggests opportunities for design that find space in equally contaminated grounds, not forsaking reality for disciplinary autonomy but engaging the tension between them. The site of encounter between these conditions can augment what Jedediah Purdy refers to as an "environmental imaginary" for the discipline, using this friction as a means to envision futures or re-see our current condition. These examples of non-binary nature present challenges to design engagement because of humans' implications within them. If an emerging environmental consciousness in the 1960s and 1970s generated corresponding architectural outcomes, and if we are currently in the middle of an equally significant transformation of environmental conditions, what might the strategies be for a resulting design response? As an initial way to address this question, we use the final section of the paper to look more carefully at historical examples from the "environmental crisis" to examine the design tools used to deal with emerging environmental conditions and moreover to better understand the limits of those tools when confronted with encounters like those described above. Within this space, we develop initial points and approaches to design with and for these contaminated states.

Mutualistic Occupation

Bradford Watson, Montana State University

"Wilderness is not a luxury but a necessity of the human spirit." Edward Abbey

"Far from being the one place on earth that stands apart from humanity, it is quite profoundly a human creation" William Cronon

In 1891 Congress passed the Forest Reserve Act that allowed the President to "set apart and reserve … public land bearing forests … or in part covered by timber or undergrowth, whether of commercial value or not, as public reservations." These forests were set aside not just for the protection of timber, but were seen as a way to "preserve the fauna, fish and flora of our country, and become resorts for the people seeking instruction and recreation". While land was being reserved as National Forest, it was not until the Forest Service Organic Administration Act of 1897 that funds were designated for management of these forests. These lands were then further defined with the creation of the National Parks which placed restrictions on the use of the land for its natural resources and placed a higher level of preservation of the ecosystem for future generations but still had the mission of allowing for the "enjoyment of these places".

In 1964 Congress enacted the Wilderness Act to further define uses and roles of specific areas within the National Forest. The designation of these legal protections, and numerous others, evidences our awareness of the importance of these places and our need to protect them for us and future generations. The Strategic Plan for Wilderness areas indicates that one of its key roles is to disseminate methodologies to sustain these ecosystems.

Currently there are approximately 109 million acres of Wilderness in the U S, and it continues to grow each year. As we continue to see increases in recreational use of the National Forest this will only place further importance on the need to properly manage these places. However, the relationship between use and budget continues to be an issue as does the education of the people that use the National Forest system. The goals of the Forest Service and the desires of people to enjoy these places can be oppositional as any occupation of a place. Even the most conscientious visitor, does some level of harm to the ecosystem. We can look to the increasing visitation of these lands, growing at a faster rate than population growth, and ask the question “are we loving these places to death?”

This paper presents the pedagogical framing and student design projects that respond to the following: Can our occupation and enjoyment of these places shift from the mentality of “leave no trace” to one of mutualistic benefit? Can our presence within the Wilderness improve the sustainability of both the ecosystem and the economic system that supports it? The paper evidences design proposals that use the desired inhabitation of the Wilderness as a mechanism to improve the ecosystem through our occupation. The student projects leverage opportunities within existing systems to propose an architecture of mutualistic occupation.

Techno-scientific Specimens of the Anthropogenic Sublime

Micah Rutenberg, University of Tennessee-Knoxville

The Tennessee Valley Authority, Oak Ridge National Labs, and Great Smoky Mountains National Park are the primary intiators of the Anthropocene in the Tennessee Valley. In the first half of the 20th Century, these three institutions provided the impetus for urbanisms that not only inhabited the landscape, but also fundamentally altered it to the extent that the landscape has little correspondence with the notion of nature that preceded it. Despite this massive transformation, an artificially constructed image of nature remains, shaping how the region is occupied and experienced. This paper will discuss the following three Specimens:

The Tennessee Valley Authority [Fig. 1]

Due to the transformation of the landscape brought about by energy infrastructure, when one visits the Tennessee River, the water is of adequate height and breadth, sufficiently calm and foggy so as to support fly-fishing, canoeing, picnicking, and other fluvial activities that were previously non-existent. Manicured lawns, didactic orchard displays, boating docks, and viewing platforms produce dramatized picturesque landscapes. Existing Appalachian populations are naturalized within the spectacle of the TVA: Rural

urbanizations provide supplementary anthropological Appalachianism while infrastructural monoliths promise American-ness and national pride.

Oak Ridge National Labs [Fig. 2]

In Oak Ridge, an original site of the Manhattan Project, the landscape becomes a nature-military-industrial corridor providing ideal conditions for the unfolding of military protocol and environmental control. Natural habitats and human habitats conform to model and cause: The nuclear family is arranged in structures that correspond with size and stature, identified alphabetically based on like characteristics. All of them are of a prevailing style and communal organization that supply domestic normalcy to a rarified condition while abating the potential for longing of life outside the corridor. The scale of the corridor and the lack of identification as architectural space means it appears to residents as a benign landscape. But those who put into place the evolutionary practices that transform this landscape realize that the corridor is a hierarchically phased theater of protocols that simulate and ritualize domesticity, information networks, and industrial production.

Great Smoky Mountains National Park [Fig. 3]

The Orchard Road Loop of Great Smoky Mountains National Park reveals an evolution of an anthropological landscape from indigenous Appalachian pastoral to hyper-capitalized nature-industrial complex. On one end, Ephraim Bales' Cabin serves as a point of origin for the natural habitat of Great Smoky Mountains National Park. This bucolic site and its surrounding territory are a destination inscribed within a circular loop (Orchard Road), within a zone regulated and protected under the authority of the National Parks Service. Gatlinburg, Tennessee's Gateway to Great Smoky Mountains National Park, tethers Ephraim Bales' Cabin to other cabins much like it, but updated with adequate amenities and situated to accommodate a sufficiently close engagement with nature without the risk.

Down the road, carved out of rolling hills and pastures, a multiplier of the effects of Ephraim Bales' Cabin on Gatlinburg, Pigeon Forge is an evolutionary curiosity; a landscape of objects replete with anthro-techno-scientific cabins (amplified derivatives of Ephraim Bales' Cabin) and architectural non-sequiturs.

Land Stories: The Landscape as Protagonist

Date : Saturday, October 14, 2017
Time : 10:30:00 AM - 12:00:00 PM
Location : Courthouse

Built on Fiction: The Timber Arena of Shelby, Montana

Scott Murray, University of Illinois, Urbana-Champaign

In 1923, in the remote town of Shelby, Montana (with a population of 500 and no paved roads), a massive arena with seating for 40,000 was constructed as a temporary venue for a single event: a boxing match held on the 4th of July. The arena was demolished soon afterward. Octagonal in plan and measuring 550 feet in diameter, with a boxing ring at its center, the all-wood open-air arena required more than one million board-feet of lumber shipped to the remote site by train and wagon. By far the largest structure in the region, the arena emerged from the Montana prairie as a timber monolith, built in just over a month by 300 construction workers earning an average of $6 per day.

In the previous year, the discovery of oil near the tiny town of Shelby, about 30 miles from the Canadian border, turned it into a boom town. Local politicians and businessmen sought to further capitalize on the town's publicity and spur future growth and tourism by hosting a World Heavyweight Title Fight featuring one of the most famous athletes of the era, boxer Jack Dempsey. A lesser known fighter named Tommy Gibbons would be Dempsey's opponent. Confident that the event would draw tens of thousands of visitors from across the country, organizers believed it would be an economic windfall for the town.

Having plenty of empty land and a train station, but no facility for the event, a plan was hatched to construct an enormous arena that would be used for just one day. The town's financial investment in the venture included $82,000 to construct the arena and a $255,000 payout to the winner, Dempsey. However, lackluster ticket sales resulted in a net loss of over $160,000 (equivalent to $2 million today). Although the event received a fair amount of publicity, including regular reports in the New York Times, it was a failure financially; three local banks went out of business as a result. The anticipated economic returns never materialized, therefore proving fictional. Indeed, a Montana congressman later described the arena as "a dream stadium, built on fiction." Following the fight, the arena was disassembled. Its appearance and disappearance is now recorded only in a few historical photographs. Some of the lumber was salvaged and used for building houses nearby, and it was later said that there are painted seat numbers still legible on attic boards in some houses in Shelby. ***

Designed by architect E.H. Keane and engineer Ralph Buckner, the Shelby arena has not previously been studied as an architectural project. Placing the arena project within its historical and physical contexts, this paper will examine the arena's design and construction, presenting new drawings and models that analyze its tectonics and scale. This analysis will highlight the intersections of architecture, construction, politics, economics, athletics, and public spectacle that are inherent to the story of the Shelby arena.

Dark Architecture

John P. Maruszczak, University of Texas at Arlington
Roger Connah, Carleton University

Architecture in the Dark* is a composite script, always tangible, always imaginary that takes us into a contested world. The Cinematographer & Dark Architecture debate any beguiling frontier, situating architecture in a creative bewilderment. Out of this emerges another version of Dark Architecture which inserted the exotic curiosity of the desert into the sea, with the drowned flank of the Costa Concordia cruise liner. The mediated space that these conceptual loops provide is, as Hollis Frampton notes, “a trespassing in the other’s house” and seeks a “metapraxis of observation, analysis, production.”

This audio-visual remix of these mediated cartographies documents, analyzes, and re-scripts the dynamics of the abandoned ship to situate architecture anywhere but here: elsewhere. We are not seduced by permanent configurations, quintessential remotes or even this melding of different worlds; we already inhabit distance to become remote within proximity. The composite versions become a meditation with only a low wisdom allowed; we have been compelled to cross boundaries for so many years that we are no longer travelling.

Believing the world needs constant scripts to renew its own meaning, Architecture in the Dark draws out at 24fps, a cinematic reverse architecture within the listing body of the desert-sea we call the Costa Concordia. Re-thinking the fluidity and contingency of these stretched entropic landscapes, we explore three navigations, moving from (1) ciné roman (2) video cartography and finally to (3) a mini-architecture screamer (3). Using ideograms, scores, scripts, indexes, photo-cartographies, and clips/mini-films, a new architecture verité (direct cinema) will be proposed.

Seven cuts navigate several questions: Do architects always meddle in areas they cannot control? Can we turn this on itself? Are architects always usefully behind the philosophical, social, and cultural curve? Is speculation – fiction and non-fiction, the remote and the proximate – less and less trusted while new science and bigger and bigger data makes information networks from laundry lists and corporate failure? Films can be re-shot to become virtual architecture in the deserts of our traumas. Our incredible advances in technology, management, and risk might be neutralizing our cities as we speak. Are we not facing the drastic condition of The Indifferent?

This direct cinema purposefully falls short of any virtuoso artistic synthesis. We merely suggest how the proximate is as remote as it is reversed and if we but reach a confluence we do so to challenge any singular cultural legibility. We are not multivalents, a tribe that crosses boundaries, engages extreme conditions and bridges divergent realities and practices. We negotiate only through bewilderment; an elation emerges from being in the cross-hairs of someone else’s sight. This is the low wisdom of the desert.

*Dark Architecture began as a script/program titled
The Cinematographer & Dark Architecture and
expanded to become the video Dark Architecture;
& finally a competition project submission.

The Girl And The Infrastructural Sea: Defining Proximate Occupations In The Remote Landscape

Sarah Michele Young, University of Louisiana - Lafayette

"Once upon a time, in the place where land and sea met, a woman laid an egg with a baby inside…" from 'Ovala'

In the not so distant future, increased storm-action and a 1-meter sea level rise will inundate the barrier plain and place New Orleans, Baton Rouge, Lafayette, Lake Charles, and Houston directly on the Gulf of Mexico. The design team of (XXX) see this problem not as a possibility, but as an inevitability; an impending reality. When the sea rises and the distance between the disparate conditions of the city and the sea disappears, how will the built environment and human occupation respond? What happens when the remote becomes the proximate? What is the architecture of the shifting ecotone and what modes can be used to envision it in a future which has not yet materialized? How does a practice leverage the landscape, when the landscape itself is changing? These are the questions explored by a speculative project designed by (XXX), a project which re-purposes the infrastructure left exposed after sea level rise for the dual purpose of human occupation and coastal care.

As a speculative project, its primary purpose was not problem solving through architecture, but instead an act of problem defining through multiple disciplinary lenses: infrastructure, agriculture, landscape ecology, and architecture. While speculative projects have historically been a means of exploring yet unrealized futures, the audience for such projects is limited. This project found another life and another audience when novelist (YYY) wrote the fable 'OVALA' inspired by and set in this this new speculative world. OVALA is the story of a young girl caught between seemingly incompatible worlds, between the wild and the tame, between the natural and the manmade, between the city and the sea. It imagines what the future looks like when, inevitably, the lines between these worlds are blurred. The story weaves layers of allegorical meaning, reaching a moral conclusion about the danger of over-categorizing, of over-simplifying, of seeing things as black-and-white and unchangeable. OVALA made a speculative design project more universally accessible through one of the most enduring forms of folk literature, the fable.

Stories are universal, and have the potential to communicate to a wide audience. Allegory has been used throughout history to highlight the folly of humans, and to allow the reading of multiple, layered realities on several scales simultaneously through a process of interpretation. Much like architecture, fables can be read literally (ontologically), and they can also be read through the lens of representation. Together, speculative architecture and fable can be a means of communicating futures which have not yet come to pass to a universal audience.

This paper will present a case-study for bringing a seemingly remote future into examinable proximity through fable and speculative design.

The Mojave Project: A Transmedia Exploration of an Archetypal Landscape

Kim Stringfellow, San Diego State University

The Mojave Project is an experimental transmedia documentary and curatorial project exploring the physical, geological and cultural landscape of the Mojave Desert. The Mojave Project reconsiders and establishes multiple ways in which to interpret this unique and complex landscape, through association and connection of seemingly unrelated sites, themes, and subjects thus creating a speculative and immersive experience for our audience.

The Mojave Project explores the following themes: Desert as Wasteland; Geological Time vs. Human Time; Sacrifice and Exploitation; Danger and Consequence; Space and Perception; Mobility and Movement; Desert as Staging Ground; Transformation and Reinvention.

The Mojave Project is told through the voices, stories and research of historians, geologists, biologists, cultural geographers, native speakers, visionaries, land management officials, military personnel, miners, desert rats, environmental activists, aerospace engineers, land speed racers, along with diverse cross-section of the region's residents and stakeholders.

The Mojave Project materializes over time through deep research and direct field inquiry involving interviews, reportage and personal journaling supported with still photography, audio and video documentation. Field dispatches are shared throughout the production period at mojaveproject.org and online at KCET Artbound, our publishing partner. Installments include those of notable guest contributors.

A program of public field trip experiences and satellite events explore the diverse communities and sites of the Mojave Desert. The initial phase of the project is designed to make ongoing research transparent, inviting the audience into the conversation as the project develops.

The Mojave Project will culminate as an installation incorporating the published research journals, photographs, film shorts, documents, maps along with other collected ephemera and objects gathered over the four-year production period. The project will be launched at MOAH (Museum of Art & History) in Lancaster, CA in May 2017. Partnering with LACE (Los Angeles Contemporary Exhibitions) through support from The Andy Warhol Foundation Curatorial Fellowship program The Mojave Project will be exhibited during late Fall 2018.

The Mojave Project is produced through the generous financial support from California Humanities and The Andy Warhol Foundation for the Visual Arts. Additional financial support was provided by San Diego State University. The Mojave Project is a project of the Pasadena Arts Council's EMERGE Program. KCET Artbound, LACE (Los Angeles Contemporary Exhibitions, MOAH (Museum of Art & History) and Mojave Desert Heritage & Cultural Association are project partners.

Notions of Materiality: Virtual, Ephemeral and Political

Date : Saturday, October 14, 2017
Time : 10:30:00 AM - 12:00:00 PM
Location : First United Methodist Ch.

Material Practices For Deep and Immanent Temporality

Kathy Velikov, University of Michigan
Geoffrey Thun, University of Michigan

The “proximate” and the “remote” can be discussed not only in geospatial terms, but also with reference to temporal frameworks. Whereas history is typically described as a succession of events in a linear relationship of distance relative to the present, theories such as that of the Anthopocene have initiated a recalibration of how we might think time and its relation to matter. These temporality structures are not composed of discrete or bounded parts, but are necessarily incomplete and “leak into one another” with events from previous geologic eras continuing to play out today [1].

The context of the archaeological site can in many ways be approached as a locus of temporal conundrums and contradictions. Here, the messy entropy of comingled pasts and presents is materialized into fragmented things interrogated to speak for obscured events and configurations of space and matter. The practices of contemporary archaeological survey and excavation materialize new relations and intimacies between humans and the matter of the ground. Through the performance of minutely attentive activities such as measuring, observing, recording, and digging, temporal narratives are constructed from the immanence of a landscape. Shapes of the past are drawn out from the formless. The paradox of the archaeological site as a 19th century construct of heritage consumption—to make visible a selected instance in the past, while attempting to resist the inevitable transmutation of things through entropy and reconstitution. Within these contexts, we interrogate the possibilities for design as both an agent within the temporalities of the site, and as an apparatus that produces subjectivities in relation to matter, time, and the environment.

A project at the ancient Ionian city of Notion located on a promontory along the Aegean coast of Turkey, serves to unpack these concepts and to develop design approaches and scenarios for the site that enact material logics and visualization technologies that operate within and make visible the elasticity and simultaneity of its pasts and futures. In collaboration with a team undertaking an archaeological survey of the site, the authors are designing the site management plan as well as the visitor and excavation infrastructure and architectures for the archaeological park.

The epistemology of imaging the shape of the past, undertaken by the archaeological team through a combination of machine vision and sensing—lidar, termal, magnetic gradiometry—in consort with minute attentiveness to material fragments and surface patterns, informs approaches and possibilities for design. Here, one of the roles of design is to both communicate the current presence of these past formations while also becoming an actor within the continual and ongoing transformation of the place. The collaboration has enabled immersive participation in the archaeological project as an evolving practice of design research, availing the opportunity to develop both digitally enabled documentation and speculative design propositions that engage radical preservation and biodigital ecologies within the conceptualization of the site’s future.

1. Timothy Morton. Dark Ecology: For a Logic of Future Coexistence. New York: Columbia University Press, 2016, pp 69-77.

Neolithic Props: A Case for Scenographic Materiality

Meredith L. Miller, University of Michigan

In 1830, Charles Lyell's Principles of Geology presented his paradigm-shifting theory that addressed a major challenge for the discipline: how to verify the causes for geologic change that occurred in the distant past. Lyell argued that to understand these unobservable processes from earlier epochs, one could observe analogous processes underway in present time (for example, the actions of running water or erosion).

Of interest for this essay is the way in which Lyell rested his case not on a topographic feature or climate event, but an architectural artifact: the misidentified "Temple" of Serapis near Puzuolli, Italy. The three remaining columns of this Roman structure, which Lyell dated to the second century A.D., exhibited a strange feature that had interested naturalists and earth scientists alike. Fossils of lithophaga, or "rock-eating" clams, are visible on the surface of the stone up to 23 feet above the high tide mark at the time of Lyell's observations. Considered alongside recent, incremental changes in mean sea level recorded along the coast, Lyell extrapolated a longer period of land swelling and subsiding. Lyell could have supported his geologic account with lithophaga embedded in coastal rock formations or focused on the stone of the ruins as geologic specimens. Instead, he repeatedly describes the ruins, and includes graphic representations of them, as a scenographic whole: a row of columns with water at their base. Architecture and site become visually joined within a slow-moving topographic event.

Lyell's method applied the gradualist theories of his predecessors, pressing past cataclysmic theories of planetary change and ushering in the modern period of geology as science. In this essay, I would like to draw lessons from Lyell's scenographic appropriation of the architectural ruin to examine the recent geological tendency in architecture and to parse out some important differences. From the megalithic casts of Ensamble Studio, to First Office's Dolmens, from robotically-piled pebbles to digital rocks, contemporary practices have played on the confounding temporality of stone: physically in the present, yet belonging to another time.

Perhaps it is no coincidence that just as anthropocene discourse captivated the design fields, an increasing number of architecture projects have exhibited a geological aesthetic. A range of criticisms have addressed the possible impacts of anthropocene theory on environmental practices, calling in to question just "who" is meant by the "anthros" of anthropocene. These arguments put pressure on our field to likewise consider "who" are the geological subjects of this contemporary suite of Neolithic architecture? What does it mean to foreground architectural materiality that is physically present but belonging to another time? This essay will discuss design projects (unnamed here for anonymity) that mediate between the material and temporal logics of earth and human subjects. I make a case for architecture that stages scenographic encounters with the gradual ecological transformations of the here and now.

The Constructor Artist: Words as Material in the Russian Avant-Garde

Andrea Johnson, University of Minnesota
Daniel M. Clark IV, University of Minnesota

In the multidisciplinary approach of the Russian avant-garde, questions of the imaginary and tangible emerge in the oscillations between the verbal, visual, and spatial. In his 1924 Proun manifesto, El Lissitzky writes, “The artist is transformed from reproducer to builder of a new world of forms, a new world of objects.” This paper situates the new conception of artist as builder in the pre-revolutionary period, and moves through the early 1920s, exploring the collaborative work of artists and writers who developed their ideals in multiple dimensions both on and off the page. We begin by looking at Osip Mandelstam’s collection of poems “Stone” published in 1912, and his subsequent manifesto “The Morning of Acmeism” of 1913, both written soon after the Acmeist group emerged with the shared purpose of “direct expression through images” in contrast to the intimations of the symbolist poets. Mandelstam writes, “Acmeism is for those who, inspired by the spirit of building, do not like cowards renounce their own gravity, but joyously accept it in order to arouse and exploit the powers architecturally sleeping within.” The verbal rendering of architecture saturates the poetry of Acmeists such as Mandelstam, Akhmatova, and Gumilev, and the works go further than ekphrasis to build syntax “to conquer emptiness, to hypnotize space.” We then move to look at the concurrent poetic form zaum, or “transreason,” coined in 1913 by Futurist poet Aleksei Kruchenykh. Defined by its indeterminacy of meaning and seeking of a universal poetic language, the insufficiency of language to describe reality required the freeing of letters and words from specific meanings, emphasizing instead their aural and visual qualities. The further freeing of text from common syntactic meaning was explored by artist and poet Vasily Kamensky, who at the same time began to push actual construction of form through the text, in tandem with emergence of concrete and steel in the structuring of the modern city. In his 1914 “Tango with Cows”, Kamensky prints his "ferro-concrete" poems on cheap bourgeois wallpaper, and the words are arranged spatially in compartments separated by straight-lines, or "reinforcing rods," which work to hold the words together in place of grammar and syntax. After the 1917 revolution, we see further experimentation of the word as material in collaborative works such as Vladimir Mayakovsky and El Lissitzky’s 1923 “For the Voice.” For Lissitzky, this “radical reconception of space and material is a metaphor for and visualization of the fundamental transformations in society that he thought would result from the Russian Revolution.” The scope of the paper invites multiple readings from architects, artists, and writers, particularly those engaging in cross-disciplinary work, and aims to lay groundwork for further exploration of the materiality of text in multiple dimensions.

What You Don’t See Matters: Supply Chain Capitalism and the Architecture of Production

Brent Sturlaugson, University of Kentucky

In the corporate literature of Georgia-Pacific, the trademark “What You Don’t See Matters” refers to the branded building products used in many light construction projects. Understood in the context of supply chain capitalism, however, the phrase takes on new

meaning. “What You Don’t See” in the production of these building products includes: 4 tons of sub-bituminous coal leaving a single mine in Wyoming every second; 22 tons of sub-bituminous coal burning at a single power plant in Georgia every minute; and, 62,000 tons of carbon dioxide entering the atmosphere every day as a result of this process. Moreover, “What You Don’t See” also includes: $10,000,000 in chief executive officer compensation at Peabody Energy; $12,000,000 in energy industry lobbying by Southern Company; and $900,000,000 in campaign spending by Koch Industries. Needless to say, it “Matters.”

This paper is part of an ongoing project that examines the supply chain of building products in search of a more thorough account of the social, economic, and environmental effects of architecture and urban design. The goals of this project are threefold. First, it seeks to critically evaluate the forces of production in the making of buildings. Second, it aims to provide an empirical base for theories of urbanization that posit the coproduction of urban and rural environments. Third, it seeks to problematize the distinction between social and natural forces in networks of production.

In this paper, the narrative begins with the extraction of sub-bituminous coal from a surface mine in Wyoming, and continues through the supply chain of plywood sheathing from a factory in Georgia. Along this path from nonrenewable natural resource to consumer building product, the story emphasizes the historic materiality that enables each transaction. Next, the narrative retraces the supply chain with an eye toward the immaterial forces of production. This time, by following the money, relations of labor, class, race, and gender become apparent.

Based on both material and immaterial analyses of production, the paper posits the value of studying supply chains in architecture and architectural education. The argument consists of three parts. First, expanding the system boundaries of what constitutes architecture enables a more politically engaged practice. In this case, the boundary of the production of everyday building materials reaches from the point of electric power production to the source of raw material, thus placing plywood sheathing, carbon dioxide emissions, sub-bituminous coal, and capital flows within the same architectural system. Second, enlisting visual representation in the delineation of spatial problems expands the agency of architecture in contemporary discourse. Most empirical and theoretical analyses of supply chains are firmly rooted in verbal media and when visual media does factor in, it remains largely anecdotal, appearing either as data visualization or documentary photography. Concerted spatial analysis of supply chains, however, requires that networks of production register visually. Third, envisioning alternative futures introduces the politics of possibility and leverages a uniquely architectural mode of inquiry. For architects to be involved in analyses of production, however, requires both redrawing system boundaries and mobilizing visual representation.

“Untitled” Works by Donald Judd: Architecture and an Absent Artist

Date : Saturday, October 14, 2017
Time : 1:30:00 PM - 3:00:00 PM
Location : Courthouse

Marginalia: Some Notes on Donald Judd's Architecture Library

Jasmine Benyamin, University of Wisconsin-Milwaukee

“So I have erected for you one of his dwellings, with books as the building stones; and now he is going to disappear inside, as is only fitting.”
-Walter Benjamin, “Unpacking My Library”

“Books are more important in the world than buildings.”
-Peter Eisenman

Donald Judd’s architectural affinities are well known, if for no other reason than his own writings on the topic. His training in art history and specifically his studies under the tutelage of noted architectural historian Rudolf Wittkower provided a clear foundation for much of his work to follow.

Among the many spaces that Judd developed and appropriated in Marfa, several are of particular note to architects. His architecture office, which holds his architectural drawings and models, his architecture studio, which houses examples of iconic furniture from well-known architects including Alvar Aalto and Mies van der Rohe, and his complex of buildings known as La Mansana.

The narrative for this paper encircles Judd’s personal library located at the latter site – specifically his numerous books on architecture. While Judd’s oeuvre has achieved the status of icon, his story as an avid collector of books on the built environment – close to 1,600 of 13,000 total volumes – is less told. The scope of the collection is comprehensive: Multiple histories of architecture from around the world including canonical texts by Pevsner, Hitchcock, Banham, Gledion and Tafuri to name a few; monographs on architects as diverse as Gaudi, Loos, Khan, Alberti and Brunelleschi; technical manuals on building construction; histories of landscape and urban design, as well as periodicals and journals such as Oppositions and Perspecta.

Much like Judd’s own built work, the complexity of and versatility of this bibliography operate as an index of knowledge. In fact, it is not the intention or inclination of this paper to evaluate the inventory of Judd’s architectural library as a discreet collection per se, but rather as a series of maps or ‘specific objects.’ In other words and posed as questions, in what ways can these books chart and bracket Judd’s production? Can the pan-cultural and cross-temporal nature of the contents be grafted onto particular lines of thinking in Judd’s own writing, and in so doing, provoke chance juxtapositions? How do histories of architecture get re-constituted given this alternative methodological lens? As with the spirit of the quotes above, the books and the spaces imagined therein are the projects of this proposed inquiry for ACSA Marfa.

Something More Than Literal

James Sullivan, Marywood University

Paradoxically, the space between Architecture and Interiors is proximate yet also remote. The two disciplines are inextricably linked to one another in vicinity yet distances apart in the values that animate their practices. Efforts to reconcile this paradoxical condition of proximity yet remoteness typically reside in strategies to reduce the gap between the architecture and interiors – to create only proximity, as it were. Such strategies may pursue mediation of the two sets of values or perhaps the dismissal of one set in favor of the other's, but in any case, these strategies of reconciliation require Architecture or Interiors to relinquish autonomy, for better or worse. Yet what alternative strategies exist that approach the condition of proximity and remoteness without requiring forfeiture of some type?

This paper argues that such a strategy may be found in Donald Judd's 100 Untitled Works in Mill Aluminum located at the Chianti Foundation in Marfa, Texas. Specifically, this paper points to the quality of 'literalness' in the work and, following Mark Linder , notes this quality as fundamentally architectural. Yet this paper also observes a quality in the work that is contrary to its literalness, namely a subjective perceptual experience created by viewing the reflective aluminum in the changing sunlight of the environment. This contrary quality is framed as fundamentally interior in that it values and derives meaning through the experience and contingent perception of human subjects. More simply too, it is interior in that this quality of the work is most evident inside the consistent overall rectangular shape of each work. Here, inside the repeated and predicable rectangular shape, the aluminum pieces vary in placement, size and orientation. In their variety, the work is unpredictable on the inside as the viewer's perception of the work becomes conditional on material reflection, viewing position and lighting conditions. These two contrary qualities, literalness and subjective contingent experience, are equally present in the work. Neither dominates the other nor are they reconciled. Instead, the qualities are experienced in an oscillating fashion, switching from one to the other rather in a condition of simultaneity or unity.

In describing 100 Untitled Works in Mill Aluminum as exhibiting qualities of architecture and interiors, this paper returns to the conference theme to correlate 'the remote' with literalness due to its distance from human experience, and to correlate 'the proximate' with the work's contrary quality based on immediate, intimate human experience. So doing, the paper ultimately argues that 100 Untitled Works in Mill Aluminum offers a strategy of polarity, a term taken from David Raskin's introduction in Donald Judd. A strategy of polarity, this paper proposes, allows the values of Architecture and Interiors to reside together in a work without reconciliation or forfeiture and creates an experienced of crossing, back and forth, between the proximate and remote.

1. See Linder, M. (2007). Nothing less than literal: architecture after minimalism. Cambridge, MA: MIT.
2. See Raskin, D. (2010). Donald Judd. New Haven, CT: Yale University Press.

The Marfa Plan – Preserving Donald Judd's Architectural Legacy

Troy Schaum, Rice University
Rosalyne Shieh, Yale University

We have been commissioned in a now 5-year master-planning process by the Judd Foundation to develop a series of strategies, values and plans for supporting the architectural legacy of artist Donald Judd in Marfa, Texas. The Judd Foundation holdings in Marfa include more than a dozen late 19th century buildings and ranches, which house Judd's spaces of production, dwelling and exhibition. This master-planning effort seeks to conserve installed – or frozen in time – Judd artifacts in these deteriorating buildings, spread across the entropic desert. The challenge of working with Judd projects is not only their spatial remoteness and proximity, but also their temporal order. The temporalities of the installed Judd artifacts need to be considered in conjunction with the temporalities of the structures and the landscapes within which they are located. This paper will explore how this tension in the preservation of Judd artifacts – where what needs to be preserved is not only the installed object itself but also the relation that the object has to these dynamic and unstable structures and ecologies – contributes to a debate on architectural conservation and planning. Given the idiosyncratic details of Judd's work, where each specific arrangement needs to be responded to in its own measure and in its own particular context, a new type of master-planning emerges. This master-planning effort accepts the inevitable impermanence of these arrangements, and understands the product of the master-plan as a series of ongoing negotiations.

Transgression: Seeking the Limits of Judd's Architecture in the Copy

Judith Birdsong, University of Texas at Austin

Earlier this year, The Big Bend Sentinel reported on the nascent Chinati Mountains State Natural Area, a property that the State hopes to soon open to the public. In it was mention of four extant cabins that "park planners believe late minimalist sculptor and Marfa resident Donald Judd designed." To anyone familiar with Judd's architectural oeuvre, this was both exciting and puzzling news.

If the cabins can, in fact, be attributed to Judd, they represent the only known examples of free-standing construction designed by him. While he did realize other architectural works, they are primarily modifications to existing structures; and the new works he did construct were either infill structures intervening in an existing context or left unfinished.

The report was puzzling because, despite numerous publications on Judd's architectural work and his own extensive writing on the subject, there is no mention anywhere of the cabins. This omission can perhaps be explained because they are located on land then owned by Heiner and Phillipa Friedrich, founders of the Dia Art Foundation which originally aided Judd in the purchase of the property that later became the Chinati Foundation -- and with whom Judd later famously and contentiously severed all ties.

I have reviewed documents at the Judd Foundation archives and they support the supposition that Judd did, in fact, design and construct one cabin, which he refers to as "my house." The materials also reveal that, by 1983, without Judd's knowledge or consent, the Friedrichs had built at least one "duplicate" cabin and were in the process of building other structures "redesigned by Heiner." Judd called the action plagiarism.

The proportions, geometric purity, and volumetric clarity of Judd's cabin, a stone structure with a wrapping porch and flat roof supported by stone columns, are immediately recognizable as an architectural demonstration of the same precepts underlying his three-dimensional objects. It is a deceptively simple work; thus it is not surprising that the Friedrichs thought it could be easily replicated – and even "redesigned" – without compromising its architectural integrity. In their reductive and seemingly straightforward forms – in their evident "matter-of-factness" -- "minimalist" works often suffer from such misperceptions.

The Italian collector Guiseppe Panza di Biumo likewise assumed that Judd's three-dimensional objects could be realized without the artist's direct involvement, and he did so in the 1990s. In the lawsuit that followed, Judd insisted that the quality of material used, the finish, the relationship of the work to the floor and within the space where it was installed were integral to the art -- that such nuances, in fact, constituted the "art."

The purpose of this paper is to argue for the inclusion of the cabin as a significant addition to Judd's body of architectural work; to explore its role as a precedent for the built work that was to follow; and by comparing it to the cabins redesigned by Heiner, look to the deviations from Judd's original design as indications of where the limits of what Judd recognized as "the architecture" might be revealed.

Politics Barriers + Landscapes

Date : Saturday, October 14, 2017
Time : 1:30:00 PM - 3:00:00 PM
Location : Binder Gallery I

Global Vernacular

Karla Sierralta, University of Hawaii At Manoa
Brian Strawn, University of Hawaii At Manoa

GLOBAL VERNACULAR
Hawai'i, one of the most remote places on the planet, is culturally, economically, and geospatially poised to be the new global epicenter for prototyping the design of the built environment.

Even though Honolulu, the capital of the archipelago of Hawai'i, is the most distant urban settlement on earth, it sits at the crossroads of Asia and the Americas, and is strategically connected to global trade routes and tourism patterns that that connect it to the entire world.

These economic circumstances and unique environmental conditions have also turned Hawai'i into a hub for space and meteorological research. While NASA runs advanced research projects in Hawai'i, including long-term simulations on the effects of colonizing Mars in its volcanic landscapes, multinational corporations are prototyping infrastructure-scale systems. Tesla is launching one of the world's largest solar battery farms here, the City of Honolulu is building the first driverless mass-transit system in the United States, and retail giants beta test products and services on a global audience of tourists.

"Design Islands' was conceived as a different kind of prototype. It is a testing ground for the interaction local citizens can have with one another about local and global design solutions.

TALK STORY
"Talk story" is a vernacular expression used in Hawai'i to describe pleasant conversation between friends. 'Design Islands' is a construct that intentionally establishes settings where this can occur. This approach is critical in Hawai'i where there was not a written history of the islands until relatively recently and stories of ancestors are still passed down through an oral tradition, song and hula.

A series of eight 'islands' create an adaptable archipelago that define a space for community members to "talk story" about design and architecture with academics, professionals, and each other. 'Design Islands' provides space for one-on-one conversation in the immediate context of the display of art, design and architecture. The installation is intended to be deployed in highly public settings and has already been displayed in multiple locations including the open air rotunda at the State Capitol on Earth Day 2017.

POST-COLONIAL IDENTITY
'Design Islands' is a physical manifestation of the post-colonization condition in Hawai'i. It is a graphic construct, an urban installation, and a space-making device. The design is based on an identity system created the School of Architecture. A graphic abstraction of

stick maps utilized by early Marshall Island navigators to traverse the waters of Polynesia serves as a structural grid for the production of a font system that juxtaposes the native Hawaiian and Latin alphabets. Non-Hawaiian letters are marked with a diagonal line to simultaneously denote letters not utilized in Hawaiian language and to highlight a language within a language. ‘Design Islands’ is a three dimensional, spatial interpretation of this graphic system that seeks to interrogate what it means to be Hawaiian in a global context.

Indigenous Futurity

Jeffrey Hogrefe, Pratt Institute

In The Three Ecologies Felix Guattari argues that individuals are ‘captured’ by their environment, by ideas, tastes, models, ways of being, the images that are constantly interjected into them, and even by the refrains that go round and round in their heads.

In a post human world where the networks and systems that circle the globe have the potential to eclipse any individual or nation, supplanting the horizontal orientation of empire with a vertical orientation of cyberspace, new autopoetic formations are emerging of individuals and communities in local expressions of the global. We can learn from the Lakota Sioux epistemology at a time when Cyberspace offers the potential to marry an ancient technology that allows for a total immersion of the body in an expanding time and space with the newest technology for mapping coordinates on the level of the body. The presentation takes an autoethnographic approach to Lakota Sioux practices as a complete technology that projects new possibilities for human interaction which can can be mapped onto puzzling situations to clear a path. Environmental activism has found a new center in the ceremonies of the Lakota Sioux, which locate knowledge in the ground through self sacrifice for the sake of the people for seven generations in the past and future. The ceremonies have begun to reverse the trauma of the imprisonment of reservation by locating new ways of being in the land and new ways of gathering both on and off the reservation through mediated circulation of knowledge that resulted in the encampment at Standing Rock in North Dakota. Although still struggling mightily under the gross accumulation of effects of poverty that is passed down generationally, the Lakota-speaking Indigenous of the North American Great Plains have emerged with a powerfully networked system of belief that can join in the reorientation of the globe from a horizontal to a vertical pathway through knowledge that is performative, embedded in the way that people live, and potentially radically disruptive of the orientation of planet. The paper will theorize on indigenous futurity that moves between the proximate and the distant to map new potentials for human interactions through ceremony and activism. Central to this investigation is the autoethnography of the hanblecha and wiwang wachipi ceremonies as spatial coordinates in the expanding technology of indigenous futures.

Indigenous Space, Colonizer Space & Spaces of re/Conciliation

Eduard Epp, University of Manitoba

This is the paradox: how to become modern and return to sources, how to revive an old, dormant civilization, and take part in universal civilization. Paul Ricoeur

Spaces of re/Conciliation are located between the proximate and the remote – between the spaces of Indigenous peoples and the spaces forged by the Colonizers. These spaces are located between the geographical and phenomenological, the physical and metaphysical, and the ancient and modern. This paper explores these Spaces of re/Conciliation in relation to the historical trajectory of Indigenous peoples and the Colonizer experience (in Canada) and posits emergent futures for Indigenous architecture.

The Indigenous people of Canada were systematically removed from their ancestral lands onto reserves within a Treaty Framework that covered the entire country through the 1800s. As Canada emerged as a nation of provinces and territories – and Reserves – Indigenous peoples were forced to assimilate through the Residential School System. Over a century, and ending in the 1980s, over 150,000 Indigenous children were removed from their Reserve communities and forced into a wholesale assimilation program. The TRC refers to this as the social and cultural genocide of Indigenous peoples in Canada. Further, Indigenous notions of space, and of architecture, have been lost through the process of colonization in Canada. It is argued that Indigenous peoples have been subjected to a 'spatial genocide' for which a recovery narrative has yet to be constructed.

This paper outlines a framework for a recovery narrative that is geo/spatial and it is 4-fold including: Indigenous Space; Reserve Space; Residential School Space and; Spaces of re/Conciliation. Each are discussed in relation to the proximate and the remote: between the geographical and phenomenological, the physical and metaphysical, and the ancient and modern. To advance our understanding of Spaces of re/Conciliation, both Indigenous and Colonizer perspectives are recast through intercultural approaches rooted in ecological knowledge systems. The concept of 'metissage' 'or 'third space' is employed to re/frame the recovery narrative – of a middle ground made concrete through the Metis peoples of Canada. This paper relies on geo/spatial representations drawn from numerous sources and related modes of cultural production of an architectural nature, i.e. ideas that embody notions of 'time and space' made evident through 'movement' and 'measure'.

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Life Interrupted-Art for Social Change: Connecting and Crossing Boundaries of Time and Space

Nancy Chikaraishi, Drury University

Art and architecture can be powerful tools to connect and cross the boundaries of time and space. Life Interrupted, a series of events in February 2017 connects today's proximate issues of racial prejudice, discrimination, immigration, civil rights violations and xenophobia, with the remote: the Japanese American Internment Camps of World War II.

This cross-disciplinary project brought together students and faculty in art, architecture, political science, humanities and history with the general public to participate in seven events: an interactive art / architectural installation and exhibition; a round table discussion with local political and religious leaders; a panel discussion on Architecture, Space and Power; the Life Interrupted dance theatrical performance by an internationally known dance company; dance workshop/story circle; a master dance class; and six semester long courses incorporating the themes into their classes. The connection between the proximate and remote was further heightened by the timing of the project. The Life Interrupted events occurred one week after President Trump signed the executive order banning refugees and Muslims from entering the United States. In 1942 President Franklin Delano Roosevelt's executive order 9066, allowed the military to evacuate and intern 110,000 Japanese aliens and Japanese Americans during WWII.

My parents were born in America and are American citizens. They were forced to leave California to live in a Japanese American internment camp in Arkansas. They lost their homes, jobs, possessions and sense of belonging. They experienced the pain and embarrassment of exclusion, displacement, and racial targeting because they looked like the enemy in a time of fear and war. My uncles fought in WWII while their parents were interned behind barbed wire fences. While I have a personal connection to this event, the themes and ideas are universal and resonate with all immigrant groups.

Collaborating with over twenty students, faculty and staff, the art and architecture installation included a hanging twine sculpture and a multi-media "barrack-type" structure representing the following themes: borders, boundaries, displacement, lives suspended or on hold, loyalty, disorientation and confusion. An interactive piece allowed participants to write responses to prompts and add these to the installation. The goal of this project was to move people to be more tolerant and accepting of all persons and give us hope for the future by connecting the Japanese American Internment camps of the past with what is happening today.

As the main organizer and producer of these events, funding was a critical component. Grant funding was awarded from local and state arts councils, National Endowment for the Arts and multiple private and corporate donors.

Life Interrupted was a way to bring our liberal arts university students, staff and faculty together and engage in a topic from different disciplinary lenses with people who don't normally talk to one another. The qualitative outcomes through quotes and reactions by some of the over 800 participants show the power of art and architecture to create awareness and meaningful discourse across time and space connecting this remote event in American history with proximate issues of today.

Domestic Crossings: Between House and Home

Date : Saturday, October 14, 2017
Time : 1:30:00 PM - 3:00:00 PM
Location : Binder Gallery II

Between Model and Building: Three Houses

Mathew Ford, New York Institute of Technology

This paper examines three houses, Peter Eisenman's House II (1969-70), John Hejduk's House of the Suicide and House of the Mother of the Suicide (1980-82), and Stan Allen's 2017 exhibition object of an unbuilt house from 2007. All three have model-like qualities, but also full-scale nature of buildings.
Like architectural models each object represents something outside of itself. Like full-scale constructions each is large enough to evoke a perceptual and phenomenological response, and to engage surrounding spatial contexts.

Peter Eisenman's House II (1969-70)

House II was built in plywood so to appear in photographs as a model. The physical openings and glazed openings receive the same absence of articulation and everything is painted white. The built object refers to the critical/conceptual process of its creation, a reversal of normal order.

John Hejduk's Jan Palach Memorial, House of the Suicide and House of the Mother of the Suicide (designed 1980-82, constructed 1990, 1991, 2016, and 2017)

The realizations of Hejduk's houses are physically imposing objects that activate space between themselves and the surroundings. However, there is virtually the same articulation in the full-scale construction as in the model. The fleeting nature of the design and temporary constructions in various locations: Atlanta 1990, Prague 1991 and 2016, and New York 2017, further contributes to the objects' evocation of memory.

Stan Allen's 2017 exhibition object of an unbuilt house from 2007.

Allen's exhibition object is a one-fourth scale realization, referencing his current research on the history of the balloon frame, and playing with effects through translucent materials. In his own words, "it is an object in an of itself, but would also reference something beyond itself. In some ways it is an overscaled model, in other ways, it has qualities of a mock-up, or a stage set, or a construction in the gallery itself." It is also the only one of the three house-objects to point to a possible future realization.

Epilogue

Our view of three houses changes if we consider them a house of straw, a house of sticks, and a house of bricks; the houses of The Three Little Pigs.
Eisenman's House II is conceptually made out of cardboard, a material as weak as straw, and is formally frozen midway through the big bad wolf's shattering blow. Allen's unrealized house exhibition object is literally made of wooden sticks and offers little protection from the wolf. Whereas Hejduk's House of the Suicide and House of the

Mother of the Suicide are not made of bricks, they are conceptually solid protecting the inside from the wolf, but perhaps from the pigs themselves. Each of these houses is currently (and temporarily) "on exhibition." House II is on the market and the "can't miss" Allen and Hejduk exhibitions will be dismantled before you read these words.

Experimental Housing in Puerto Rico and Cuba: Crossings Between Form Innovation and Traditional Habitation

Andres Mignucci, Universidad De Puerto Rico
Maria Oliver, Polytechnic University of Puerto Rico

The architectural practice that constituted modern architecture in the islands of Puerto Rico and Cuba during the years 1960-1969, developed hand in hand with socio-political and economic reforms that acknowledged architecture as a cognitive process that transposed utilitarian demands into built form. At the heart of these ideologies, experimental housing became the raison d'etre of urban, scientific and technological research where functional demands, free from traditional architectural assemblages, set aside history in order to articulate new points of departure.

In January 1968, Progressive Architecture magazine announced the winners of its annual PA Design Awards. First Prize was awarded to the La Puntilla Housing project by architect Jan Wampler, sponsored by the Urban Renewal and Housing Corporation of the Government of Puerto Rico. Second Prize, was awarded to the Experimental Fishing Villages, a project designed by Robert Oxman and Francisco Javier Blanco of the Land's Administration, also part of the Government of Puerto Rico. By the end of the year, a third government sponsored experimental housing project was under works, Habitat Puerto Rico by Moshe Safdie. At the same time, in the island of Cuba, the government was sponsoring innovative design projects under the auspices of the National Institute of Savings and Housing and the Construction Department. These included Hugo D'Acosta and Mercedes Álvarez's Asbestos Cement Prefabricated Housing Modules (1964-68); the Girón High Rise Building (1967) by Antonio Quintana and Alberto Rodríguez Surribas; and the Multiflex Prefabricated Housing (1969) by Fernando Salinas. All of the aforementioned projects shared ideas of prefabrication, support and infill, citizen participation in the design process, and mat-building assemblages that challenged both conventional form making together with traditional modes of habitation.

The development of experimental housing represented the conception of architecture as an autonomous legitimate construct of subjective needs transformable through time. Significant technical innovations in the housing scheme ranged from ferro-cement plastic manipulations and the use of prefabricated panels to the complex assemblage of experimental low cost units. These projects were hailed and praised by their technological and form making innovations, but failed as models for future housing developments. Although limited by political, financial, and technical support, their failure is underpinned by the unfamiliar expression of the architectural form rendering the buildings as an un-codified conglomerate of building modules and events without meaning and significance to the general public, let alone the intended user.

Martin Heidegger's Building Dwelling Thinking glimpses into the association between dwelling and building as an extension of our identity. For the author, building as dwelling is not just a functional demand for shelter, it also constitutes a part of the tradition that it

bestows. In other words, the agency of the subject is superseded by the agency of concrete social norms that reject the possibility of inhabiting a radically reimagined housing filled with unrecognizable symbols of identity. In Walter Benjamin's words 'to read what was never written' is confronting the proximity of tradition and legitimacy to the remoteness and disestablishment of architectural language.

From Marfa to Utopia, architecture in the experiential landscape

Candid Rogers, University of Texas At San Antonio

A series of images as references will lead to 2 distinct projects. The 2 projects will exhibit their own unique attributes, which foster a connection to the local and distant landscapes.

Project 1 – Marfa 10 x 10

The Marfa 10 x 10 embraces the site and landscape of west Texas, offering unique connections to the local landscape and the landscapes beyond. The fact of its remoteness in its place fosters attention in the awareness of detail.

The tactile experiences of the sensual realities of building in material are further celebrated with detail where abstract phenomena allow us to experience a deeper understanding of being and our place in the cosmos. It may be materials such as light, shadow, wind, water, celestial phenomena etc. that are used as design elements. Together they help construct those moments when architecture lifts us to another place. This transcendence occurs when certain phenomena exists, be it movement of body in space-time and the diurnal changes throughout a day. Subtleties in change in daily climate and their respective seasons becoming provoking interludes. As example, it is through the long horizontal east-facing window positioned strategically to celebrate the horizon and capture the day's first light that begins to speak of the coming day or how the night sky infiltrates and envelopes you through the north glass. The presentation will further elaborate on how the material palette of light, shadow, view, wind, water, flora and stellar phenomena contributed to a design methodology.

Project 2 – Utopia Cabin

Positioned parallel to and between the Sabinal river and field, the modest cabin with simple wood interiors and framed vistas of the surrounding riverine landscape is elevated lightly above ground on steel columns imparting minimal disturbance to the site. The single slope shed roof opens up to the Southeast catching cool summer breezes passing through the river valley and shades the naturally ventilated rooms from the summer sun. The form and orientation captures and enhances the oratory qualities of the river water flow.

This presentation / paper will address ideas of how architectural detail can exhibit and enhance specifics about a larger remote landscape. The architecture that engages the senses as not only its place in site, its materiality, but also can include the projected and enhanced detail whose inherent quality stimulates the sensual but in addition connects to more distant stimuli.

What are those moments when architecture lifts us to another place?
What is it about being closer to the celestial bodies? Moves our place in the universe?
Through studying place, learning of the inherent textures we are offered a deeper understanding of that place.

More than a pragmatic detail - a detail that fosters connectivity to a heightened reality perhaps a magical realism. From this experience what can we discover? - Phenomena.
Can this methodology be applied in a distinctly different place [Utopia]?
It is this attempt that will be presented.

Figuring Boundaries of Body and Space

Date : Saturday, October 14, 2017
Time : 1:30:00 PM - 3:00:00 PM
Location : First United Methodist Church

Data Bodies and Cyborg Architectures

Mark Stanley, University of Tennessee-Knoxville

In his 2003 book, Me++, Bill Mitchell writes about the dislocation and strewing-out of human identity and agency across digital networks. Architecture is only just starting to catch up. We are beginning to see ways that space and architecture offer experiences of the world that are not only about an immediate perceptive or phenomenal effect in situ, in real-time, but also about a disembodied, distanced digital effect that may or may not be synchronous with it.

For the purposes of this paper, this takes place in two key ways: 1. firmly within the discipline of architecture with “responsive” and “interactive” architectural mechanics (such as Future Cities Lab’s “Murmur Wall” and “Data Grove”, and Howeler+Yoon’s “Wind Screen” and “White Noise White Light”, and even DS+R’s “Brasserie”, and “Culture Shed”), and 2. somewhat outside the normative bounds of the discipline of architecture proper, with types of digitized practices that span great distances but are highly mediated by physical architecture and infrastructure (such as algorithmic stock trading, online shopping, cloud storage, etc). It is important to think across these two categories in order to imagine futures for architecture that measure up to the truly global reach of the networks they traffic.

Current discourse in architecture concentrates on simple connections to fast-moving data sets and enacting them locally on-site. This paper studies several examples of spaces, architectures, practices, protocols, and infrastructures that produce two types of interactions through them: one embodied, local, proximate, and the other distanced, remote, and at times asynchronous, to make the case for the possible future scope of architecture within vast digital networks.

Temporary Place of Assembly: Certificate of Operation

Marie Adams, Massachusetts Institute of Technology
Dan Adams, Northeastern University

This essay explores the role of the architect in making temporary places through the assembly of people. In particular, it will focus on events staged in infrastructural and industrial spaces, as a means of enabling new forms of access into peripheral territories of the city. While the architect’s legal and professional status in the Temporary Place of Assembly (TPA) permit process in practice primarily concerns questions of life safety via fire egress and sanitation, the criteria used to define assembly suggest a sense of scale in time and space, united through action - number of people (more than 200, when outdoors), length of time (less than 30 days), and the presence of a collective act (as such for religious, recreational, educational, political or social purposes, or to consume food or drink). How is ‘place’ assembled or made through this time duration, through a shared purpose in otherwise spatially non-determined environments?

Drawing from three realized projects by the authors, the essay examines how the production of ‘temporary places’ within infrastructural and industrial zones translates and adds new architectural tools for city-making. In the Lumen film and performance art festival, a marine industrial dock is activated during its off-season as a new temporary place of cultural engagement, through the temporary gathering of people and redistribution of industrial material. In another project, a two-week long outdoor theater performance- Theater in the PORT, the public is moved through industrial spaces, consuming industrial scenes and elements as props within the performance, creating a hybrid image between a cultural narrative and the spaces infrastructure. The third project involves the implementation of new micro-infrastructures including, tie-down anchors, line voltage and low voltage handholes, poseable lighting, designated painting walls treated with silicon ‘erasable’ coatings to create a framework for a new typology of flexible art gallery inhabitation within a heavy infrastructure zone of a highway viaduct in a city.

Variable Space: A Conversation Between Architecture, Landscape and the Body

Rennie Tang, California State Polytechnic University, Pomona

Variable space is a type of environment that facilitates, invites and prompts the body to inhabit space in a variety of ways beyond those practiced in daily life. Such environments may offer a sense of relief within a society where design standards, social codes, safety regulations and liability concerns, have come to dictate how, where, when and why our bodies move. The lack of spatial variability in our urban environment not only limits the human range of movement but encodes spaces with invisible labels that reinforce social, physical and generational segregation. As an example we might consider a mounded form, either natural or constructed, landscape or architecture. The mound may vary topographically, perhaps ascending very gradually to the top but then dropping steeply on the other side. Depending on ability, skill level, desire for challenge etc. a person would have many options for traversing the slope and be able to change course along the way. As such the variable space of the mound invites a conversation between architecture, landscape and the body.

Three methodologies are deployed for this research, the first two of which will be the focus of this paper: 1) cross-disciplinary analysis of movement types 2) spatial analysis of movement types through an undergraduate design studio and 3) prototyping of variable space through material exploration .

Cross-disciplinary analysis draws from existing theories that bring together the fields of urbanism, occupational therapy and dance. A specialist from each of these fields is asked to examine five different types of movement: hanging, balancing, swinging, climbing and lying down; while often associated with children’s play, these movement types have the potential to be integrated into daily life at any age. The dancer uses Laban Analysis, a well known method that choreographers use to interpret human movement based on four categories: Body, Effort, Shape and Space, while the occupational therapist uses principles of Sensory Integration, a specialization that focuses on how humans organize information through the senses. This cross-disciplinary analysis deepens the designer’s understanding of movement and informs the design of variable space.

Spatial analysis was conducted as part of a second year undergraduate landscape design studio where students were asked to explore variable space using casted plaster forms as well as their own bodies in the consideration of mobility. As a pedagogical method, this analysis gives agency to the human body as a driver rather than a passive user of urban space. A future phase of this research will explore prototyping techniques, both digital and analog, to test out variable environments at full-scale, critically interrogating notions of inclusive, adaptable and universal space. Prototyping may include 3D fabrication, flexible form concrete or any customized material investigation.

Variable space negotiates between architecture, landscape and the body as interdependent forces in conversation with each other. Through this research the distinctions between the proximate and grounded world of the human body and the more distant realms of architecture and landscape begin to dissolve and inform each other.