SATURDAY, OCTOBER 3: NOMAS MEMBERS OF YSOA TEND COMMUNAL BACKYARD CAMPFIRES WHILE REFLECTING ON REBECCA CHOI'S SURVEILLANCE & SELF DETERMINATION: THE BLACK WORKSHOP LECTURE.

SATURDAY, OCTOBER 3: A BLACK LIVES MATTER MURAL (THE SECOND OF EIGHT PLANNED FOR NEW HAVEN) IS PAINTED ON TEMPLE STREET. LOCAL ARTISTS CARLOS PEREZ, MARSHUN ART, AND JESSE WOLF COLLABORATED, DEVELOPING THE DESIGN OF THE B, L, AND M OF THE MURAL, RESPECTIVELY.

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 t_{h} BY-LAWS S AND MULTI-COLORED BANNERS CLARISSA LIM KYE LEE, MA '21, UNIVERSITY

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OF MALAYA A field may not be just another rectangular lawn with uniform green grass. The very representation of constantly regulated nature is itself an artifice regulated by a legacy of British colonial urbanism.¹ The monsoon region is reeling from colonial and post-colonial entanglements with contemporary modes of imperialism, and is riddled with political counterpoints of mark-making in our lands.² This essay explores the two methods of exploring the field as a site of performative power, through varying degrees of clarity of legal regulation, distinctness of spatial exercises, and site choice. To reflect on the mark-making in our world, I am

demonstrates power, governance, and nation-building. The establishment of the site of Dataran Merdeka is no different. Constructed in the 1880s, it was established on the Gombak and Klang rivers' confluence, which brought trade and livelihoods to the Chinese Straits settlers of the mud valley that we know today.³ The space became a node between the local Chinese, Malay, and the British Colonials and a recreation and sports field for country club goers.⁴ The buildings surrounding what was then named Padang supported and maintained the interface between the surrounding communities.⁵ Alongside the establishment of surveillance, hybrid architectural styles, and establishment of power, the overlay of by-laws also began to govern the actions on the Padang. These by-laws over the years have included:

> 1. No farming on the padang. 2. No homes and shelters on the padang.

- 3. No Malays on the padang. 4. No Chinese on the padang.
- 5. No animals on the padang.
- 6. No walking, stepping or standing on the grass
- of the padang. 7. No traditional games can be played on
- the padang.

8. No lying down or sleeping on the padang. 9. No eating, drinking or smoking of tobacco on the padang.

10. No fires on the padang. 11. No putting up of tents on the padang. 12. No demonstrations, assemblies, meetings or gatherings without a

green lawn of the padang.

flagpole on the padang.

@shoes.of.gsd is still falling behind S @shoes.of.ysoa.

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572 v. 1,492 followers.

Monday, October 5:

permit on the padang. 13. No protesting in yellow on the 14. No climbing the hundred metre 15. No loitering between 1 am and 6 am on the padang. 16. No women and dogs allowed in this section on the padang. 17. No public displays of affection on the public space of the padang.⁶

Simply reading the list of by-laws which were implemented between the 1880s and today (at different points and

destroyed

under different legislations), this

exercise in creating binaries

of actions is reflected by

THE AUTOGENERATED GARDENS OF THE ANTHROPOCENE

CELINE NGUYEN. MA HISTORY OF DESIGN '21. ROYAL COLLEGE OF ART/V&A

1. To begin, let me suggest that the twentieth century involved both a suppression of nature and an obsessive recreation of it. In the physical world, we turned fields and forests into machines. America's native grasslands have been replaced with acres of monocultural corn; Brazil's Cerrado savanna is being overtaken with nonnative soy and eucalyptus.1 In our computational world, we wanted our machines to transcend their plodding, ponderous ways: we wanted them to see and think as we do, and be as vital as the living world.

2. But what does the living world look like after all of our interventions? We have higher agricultural yields - and heightened anxieties. We are increasingly reliant on monocultures to feed ourselves, but homogeneous fields are more susceptible to disease and drought, and lack the genetic diversity to adapt to a changing climate.

3. Many plant scientists have pinned their hopes on seed banks, which archive seeds and the genetic possibilities they contain. Scientists believe that these seeds can help us feed the world in a climate crisis when our current monocultures inevitably fail.²

4. A seed bank anticipates disaster - an end of the world - where our fields will need to be replanted anew. Existential threats to seed banks, then, are existential threats to our future food supply.

5. Let's imagine one particular seed, born in the Fertile Crescent, inheriting over a thousand years of agricultural history. Born in Iraq; lived for many years in Abu Ghraib the site of Iraq's national seed bank; sent away from home

^{edistribute} the debris along the coast. Instead, 3-inch tall grass.⁷ The plurality of Hong Kong identity juxtaposes this. The city has been consistently said to sit in a "borrowed time, borrowed space," as currently it is labeled as

a Special Administrative Region (S.A.R.) - "one country, two systems" until the deadline of 2047, so 50 years of in-between space.⁸ The act of creating a balance between the two systems is continuously contested by the political unrest that has permeated the city since September 28, 2014.9 Rocco Yim's recently constructed new government headquarters, and the colloquially named "Civic Park," can visualize envision this constant identity battle.

On the ten year anniversary of the establishment of the S.A.R., Rocco Yim is about to unveil the new special administrative region government headquarters' design at Tamar's site. Tamar, which in colonial Hong Kong was used as a metonymy for the Government of Hong Kong, is located on a reclaimed site.¹⁰ Yim spoke of implementing a Civic Park and of the design concept of "Openness – Door Always Open."¹¹ The glass curtain wall, the orthogonal

doorway form, with one volume of the "doorframe" aligning slightly obtuse, drinking in Victoria Harbour, the fondly labeled "Civic Square" carpets from the vast void revealing Admiralty Centre to the cordoned off Central Military Dock for the People's Liberation Army just a few doors down, all the way to the Central Ferry Pier.¹² The rectilinear square is no more than a sloping park for picnics, art installations, and for the public to present any form of action.

The space is governed by the Leisure and Cultural Services Department (LCSD), which implements simplistic signs like "no running" or "no cycling" in a futile attempt to govern recreation and sports on the field. What permeates the boundaries of the field is not governed by only the explicit signs, but the implicit temporal occupation of space by amorphous tear gas canisters, or the bodies of armed policemen and their hardened plastic shields fending off the protestors voicing, occupying, and performing their right to action. The "rights to the city" are now uncertain as unstable ideologies have saturated the divided city - the right to protest is slipping farther away from the citizens' grasp.¹³ The only explicit sign that remains is the unfurled purple banner, which now reads, "This is a police warning. You are displaying flags or banners / chanting slogans / or conducting yourselves with intent such as secession or subversion, which constitute offences under the 'HKSAR National Security Law' You may be arrested and prosecuted."¹⁴ A temporary establishment of explicit banners momentarily hardens the edges of the field.

Having lived between Hong Kong and Kuala Lumpur, I have noticed hoarding and "water horses" are currently boarding up the boundaries of *Dataran Merdeka*.¹⁵ This has an uncanny similarity to the government reinforcements of Hong Kong. Both fields are performative acts of power by tying their spatial delineations. Kuala Lumpur retains a pristine green field, a marvel of modernity, an artifice of the 23 by-laws. Hong Kong envisions a public space to be used by all, but geopolitical ties begin to challenge the role of protest within these 50 years of the in-between which will end in 2047.

Lai Chee Kien, "Maidan to Padang: Reinventions of Urban Fields in Malaysia and Singapore," in Traditional Dwellings and Settlements Review 21, no. 2 (2010): 55-70

- Chee Kien, "Maidan to Padang," 55-70.
- Chee Kien, 55-70 Chee Kien, 55-70

"Padang" means "field" in Bahasa Malaysia, the language of Malaysia. Such a space is also colloquially called Padang by most communit

- Piano, Colonial Field & Playing with Chance," Sunway College, Kuala Lumpur, 2019. The 23 by-laws have since crystalised, in 1996. They now include
- Whilst in the Dataran Merdeka a person shall not: Eat any food, drink or smoke any cigarette, cigar or any tobacco; Cut, remove, damage, pluck any leaf, branch, flower or seed of any
- plant or tree;
- Cut, uproot, dig, remove or damage any plant, tree or grass; Excavate or remove any earth:

in 1996

Climb any tree or structure;

planting bed or

Dirty, deface, make alteration to, displace, or damage any structure; Nail, tie, bind, chain, draw, scribble, paint, spray, mark, a ffi, inscribe, display, place, or hang anything on any tree, plant or structure; Walk over, step or stand on any grass,

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a backup of

other seed banks – the seed bank of last resort that can help ICARDA and others recover.8

10. In invoking *backup* as a metaphor, I am leaning on a computing metaphor that articulates each seed as a unit of information. But metaphorical loans can go both ways. In game design, a seed is an input (like 784555053457240316537164) that can be used to procedurally generate a built space or landscape instead of hand-making it.9 From this input, one algorithm (or a collaborative cascade of them) can cause data to produce a game world with a pseudo-random landscape of slopes and archipelagos, or flowers dotting a field; or buildings for a player to enter, and within that building, what each room contains.

11. Procedural generation subtly alters the role of a game designer: no longer an omnipotent, omnipresent god, but someone gently trimming and weeding an autogenerated garden. The architect/gardener articulates rules (generate a room, where a room has at least one door, and generate one window per exterior wall if the room is aboveground; generate a field, unevenly vegetated, placing trees such that no tree overlaps another tree) and the world unfolds from there.¹⁰

12. Relying on procedural generation requires surrendering control – this, in a world where perfect control is the norm.11 In the real world, of course, perfect control is an illusion. And yet - our desire to achieve perfect control over crop yields has led to mass pesticide use and mass reliance on monocultures, and both of these sins may contribute to a future agricultural collapse.

13. The degradation and impoverishment of our natural world is unsettling when compared to our virtual landscapes. Game designers want heterogeneous fields and forests; they want to simulate an interdependent ecosystem of plants, thriving or thwarting each other for the simulated sunlight. Algorithms that simulate natural processes are turned towards the task of making a vital, lively, biodiverse world.

14. Perhaps our digital and physical worlds (where fields are increasingly regularized, industrialized, and controlled) converge. A comparison with the past is in-

FIGL: SEEDS THE DEAN'S 3 Monday, September 28: Kathy Kao commits

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America

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grows 90%

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it was growing in

1950. China, similar-

has lost 90% of its

Basement: USDA Plant Bank Aberdeen, Idaho

"Cleaning, Drying, and Storing Seeds"

Plantation Park Heights, Urban Farmers

5th Floor: Kitazawa Seed Co. Catalogue

7th Floor terrace: Urban Seeds Kitchen for

6th Floor: pomegranate seeds

of Baltimore City

7th Floor: sunflower seeds

roasted pumpkin seeds

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Deporty Berke's most on-topic,

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Penthouse: in the spirit of the season,

4th Floor: New York Botanical Garden Tip of the Week

to take care of a Cambridge tree through Adopt-A-Tree Cambridge Department of Public Works.

20) Use any indecent or offensive language or S heave in any disorderly or indecent manner in ø the Dataran Merdeka. 21) Remain in Dataran Merdeka between 1 am and ð 22) Hawk in any part of the Dataran Merdeka. Hold any public address, demonstration, assembly. meeting, gathering or any other activity in the Dataran Merdeka without a permit from the Commissioner. From Kuala Lumpur City Council, Federal Territory of Kuala Lumpur, *By-Laws 1992*, 1992. Dung Kai-Cheung, Atlas: The Archaeolog v of an Imagth inary City, trans. Dung Kai-cheung, Anders Hansson. and Bonnie S. McDougall (New York: Columbia University Press, A When the Umbrella Revolution allegedly began. 5 The site was reclaimed in 1924, as a typhoon shelter and dock, and once again in 2004 after which for four years it was 0 used as an event space until 2008, when renovation for the 5 Legislative Council Complex (Legco) began.

11. "HKSAR Government Headquarters / Rocco Design Architects." ArchDailv. https://www.archdailv. com/481237/hksar-government-headquarters-rocco-design-architects. 12. The official name is Tamar Park. Including the buildings it is collectively known as the HKSAR Govern-

ment Headquarters 13. Henry Lefebyre, "The Right to the City," in Writings on Cities, trans. Eleonore Kofman and Elizabeth Lebas (New Jersev: Wiley, 1996). 14. Kelly Ho, "Hongkongers waving independence flags or chanting slogans risk arrest under national security law-report,"Hong Kong Free Press, July 1, 2020, https://hongkongfp.com/2020/07/01/ hongkongers-waving-independence-flags-or-chanting-slogans-risk-arrest-under-national-security-law-report/. °,

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Sub-basement: Millenium Seedbank, Wakehurst, England by Stanton Williams – a little too close to the Kimbell

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ter flag pole;

Ride, drive, pull

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pelled or otherwise or

11) Contaminate or pollute the

water in any fountain:

12) Deface or remove any notice

14) Displace, make any alteration

15) Erect any tent, booth., shed or

13) Spit, urinate or defecate:

the Commissioner

other structure:

whatsoever

Merdeka: or

6 am.

2012)

Dataran Merdeka.

displaced by the Commissioner:

to, remove, deface or tamper with

anything displayed, exhibited, affixed

hung, placed, constructed or set up by

16) Drop, throw, deposit, place or leave anything

17) Kindle any fire or any fireworks or crackers:

control to enter or remain in any part of

18) Lie down or sleep in any part of Dataran

19) Allow any animal which is under his

mechanically pro-

slide with a skate.

9)

10)

Ist Floor: UK Pavilion at Shanghai World Exhibition Seed Cathedral by Thomas Heatherwick

2nd Floor: Australian Plank, New South Wales, by BVN Donovan Hill

3rd Floor: Svalbard Global Seed Vault, Svalbard, Norway, by Snøhetta

15. This is a colloquial term in Cantonese 「水馬」 used by protestors in Hong Kong 0 to describe water-filled .

rice varieties since 1900.12 The Establishing control has made us more fragile. 15. Perhaps these digital worlds will surpass our own one day, in a biodiversity singularity. 16. Some games will now use pro-

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cedurally-generated landscapes to create an "infinity mode," an endless field for human exploration and play.13 These games promise an unbounded future, where the world of the game never has to end.

17. The Svalbard Global Seed Vault was designed to withstand the end of the world, which may come sooner than we expect. In 2016, the anthropologist Eduardo Viveiros de Castro and philosopher Déborah Danowski observed "Although it began with us, it will end without us: the Anthropocene will only give way to a new geological epoch long after we have disappeared from the face of this Earth."14

18. Meanwhile, our infinite virtual fields grow more naturalistic, decadent, and green.

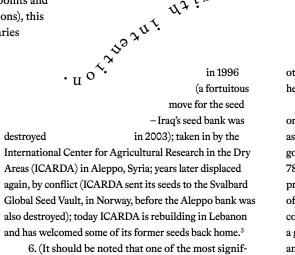
Dan Barber, The Third Plate: Field Notes on the Future of Food (London: Penguin, 2014); Jake Spring, "Soy boom devours Brazil's tropical savanna," Reuters, August 28, 2018. Suzanne Goldenberg, "The doomsday vault: the seeds that could save a post-apocalyptic world," Guardian, May 20, 2015, https://www.theguardian.com/science/2015/may/20/the sday-vault-seeds-save-post-apocalyptic-world. Fred Pearce, "Returning war-torn farmland to productivity'," New Scientist, January 19, 2005, https://www.newscienist.com/article/mg18524831-000-returning-war-torn-farm and-to-productivity/; Courtney Fullilove, "The Syrian seed bank that keeps going despite the war," Aeon, December 22, 2016, https://aeon.co/ideas/the-syrian-seed-bank-that-keeps going-despite-the-war; Somini Sengupta, "How a Seed Bank, Almost Lost in Syria's War, Could Help Feed a Warming Planet,' New York Times, October 13, 2017, https://www.nytimes com/2017/10/13/climate/syria-seed-bank.html

4. Suzanne Goldenberg, "The doomsday vault: the seeds that could save a post-apocalyptic world," Guardian, May 20, 2015, https://www.theguardian.com/science/2015/may/20/the doomsday-vault-seeds-save-post-apocalyptic-world. 5. Amy Durrant, "Australian Plant Bank by BVN Dono van Hill dedicated to preserving native seeds," Dezeen, June 12, 2014, https://www.dezeen.com/2014/06/12/austra-

lian-plant-bank-bvn-donovan-hill-seed-preservation "Millennium Seed Bank," Stanton Williams, https://www tantonwilliams.com/projects/millennium-seed-bank/ Tom Ravenscroft, "Snøhetta designs Arctic seed vault visitor centre on Svalbard," Dezeen, November 6, 2019, https:// www.dezeen.com/2019/11/06/svalbard-global-seed-vault-sno hetta-arctic/ Goldenberg, 2015.

Procedural Generation in Game Design, ed. Tarn Adams and Tanya X. Short (Florida: CRC Press, 2017). 10. Liam Welton, "Aesthetics in Procedural Generation" in Procedural Generation in Game Design, ed. Tarn Adams and Tanya X. Short (Florida: CRC Press, 2017), 23-27. Adams and Short, Procedural Generation in Game Design 12. Jennifer Duggan, "Inside the "Doomsday Vault," Time https://time.com/doomsdav-vault/ 13. Adams and Short, ed., Procedural Generation in Game Design, 5.

14. Eduardo Viveiros de Castro and Déborah Danowski, The Ends of the World, trans, Rodrigo Guimaraes Nunes (New York: Polity, 2016), 5.



icant risks to seed banks, and their seeds, is the most banal: underfunding, the enemy of all public institutions in our time.)

7. The Svalbard Global Seed Vault, in the Arctic circle, is primarily funded by the Norwegian government and the Gates Foundation. It has archived over one million plant species - primarily staple crops, like wheat, rice, chickpeas, and maize (from Italy, to secure the possibility of polenta in the future).⁴

8. Architecturally, Svalbard and other well-funded seed banks have converged on particular themes. They often include subterranean elements that are pragmatic (allowing for seed preservation at optimal temperatures) and poetic (an instinctual sense that seeds and safes are meant to be underground). Svalbard's seed storage rooms are embedded in the permafrost, and the entrance to the building emerges from the earth as an elongated slab of concrete. The Australian Plant Bank, in New South Wales, has a passageway that merges in and under the land to enter the building.⁵ These buildings often exhibit a commitment to public-facing science: the Australian building and the Millennium Seed Bank in Britain both have laboratories swathed in glass, inviting visitors to participate in the preservation of our agricultural future.⁶ At Svalbard, visitors are held at a remove and can view only selected seeds in a Snøhetta-designed visitor center.7 9. This is indicative of the Svalbard Global Seed Vault's role as a "doomsday vault." Other banks share

their seeds with researchers and farmers, but Svalbard is

reminded of the colonial field in commonwealth states that

PAPRIKAI VOLUME VI, ISSUE III

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Graphic Design Coordinators MILO BONACCI ANNA SAGSTRÖM

Publishers DAVID KEIM MORGAN ANN KERBER JESSICA JIE ZHOU

Coordinating Editors GUILLERMO AUDREY TSENG ACOSTA FISCHER NAVARRETE ALEX KIM HANNAH MAYER ALEJANDRA AVALOS BAYDOUN GUERRERO BRIAN ORSER

Graphic Designers JUN JUNG MIKE TULLY

Editors

Paprika! Volume VI, Issue III, is a collaboration between students at Yale School of Architecture and Harvard Graduate School of Design. The project was conceived as a repository of architectural ideas that further explore the relationship of practice with landscape, and its various possibilities Wherher for just intervention.

<u>A note from the designers:</u> Hello Readers, Welcome to our typographic field. The SEED typography within is derived from the paths we walked while imagining these letters as fields to seed or unseed. Along the way, we have sown our issue's titles. As the authors contemplate their seedings or unseedings, we invite you to walk through these pages.

ON THE GROUND SUNDAY, SEPTEMBER 20: JUN JUNG WELCOMES HIS BABY DAUGHTER INTO THE WORLD!

<u>Off the Trays</u> A one-time-only takeover of the Paprika carpets by Gund Hall residents

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Friday, August 28: The diligent editor of this issue relocates from Cambridge, Massachusetts to the coast of Maine. GSD goes virtual! No more buttmates :(

gathers all future ability to add to the field. Once adding are all modes of articulation that allow editing without participation. The addition of another character held. Interventions, transformations, and subtractions - beyond seeding - by introducing modifications to the choose not to, without avoiding the field or forgoing possibility – the ability to seed and also the ability to Unseeder embodies the possibility of more actions of a potentially infinite sequence, produces another . naction of Not Seeder. contain each other's negation, but together oppose the essence. Unseeder's arrival at the held, as the latest part third. Now, the field is no longer maintained by a binary ing, they remain inherent to it. Seeder and Unseeder

Unseeder's actions negate what we understand as seed- two primary characters is dissolved by the addition of a simultaneous materiality and immateriality. Although both perceive the field as an ongoing Project of the field and to the act of seeding, Seeder and Unseeder identity of what is. While Not Seeder is external to to acknowledge that what is not there is part of the avoid the field. To unseed is to nurture its void, and To seed is to concretize the field. Not to seed is to

> was never again alone in the field. Ever since Unseeder arrived, Seeder ".guibsesnU mn I" beilder bna vriende field's threshold, evaluating the field and its asked Seeder. The third stood firmly at the "¿pləf ənt ni gniob nov sva tan W" the field, as ever, to find a third. outside the field. One day, Seeder arrived at forgo involvement by inaction and remained first seed with care. Not Seeder chose to the depth of the field, excitedly placing the and reaped many times. Seeder walked to came upon a field that had been sown

> > - Seeder and Not Seeder. The two Once upon a time, there were two

> > > Now

rooted.

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HARVARD GSD M.ARCH II '21, 'NNAMQNAS AND LIAD II ,55° M.ARCH DKOR, VATS **UNSEED** AND TO LO SEED

and deeply trucks. The second move is optional. In the past, before power lines and public utilities made it prohibitively expensive, coastal New Englanders were famous for shifting whole structures. Wide loads resplendent with front porches were a common sight on narrow town roads. In the next twenty years, we townies will need to relearn these motor skills and operationalize retreat with equitable funding from the state and the federal government.

Otherwise, as a community, we will pull out floormost vulnerable areas. The black boards warped by the sea air by their rusty nails. We will strip and repurpose copper wiring. We will remove patios brick by brick, perhaps to rebuild a chimney somewhere inland, away from FEMA's flood projecconsultant offered solutions that they acknowl- tions. The coastal elite will excavate their personal sea walls; while they were once a hallmark of wealth, they are now a public show of vulnerability. As perfectly mowed lawns of kelly-green grass blanch yellow and mat under storm surge, we will compost maple trees and oaks, or burn them to biochar to nourish the marsh grasses we plant in their place. We end unbuilding by rebuilding from the roots.

We start to rebuild with salt-tolerant species. Plants that do not need to be fertilized. Plants that hold onto the soil against the tug of the tides and accumulate mud where they touch the ocean. Oyster and clam shells, having supported roads as a substrate aggregate for centuries, sink to the ocean floor. Eelgrass grows over former lawns in homes we never expected to lose. The coastline will be remade, with or without our consent The only choice we have is to retreat. Retreat entails losing our land with intention. Our ocean-facing town must become seaworthy.

Endnotes Liz Koslov, "The Case for Retreat," Public Culture 28, no. 2 (2016): 359-387.

affect it. For Unseeder, figures need not be seeded; they the vitality of basil, but for the very potential of addition exists in the field is the raw material with which to

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a field, or not a field?

multiplicity of potentials? If a territory offers no

to regard the field as a field, before it possessed a

through manifold behaviors. Were we mistaken

binary state and allows it to become articulated

actions. This multiplicity shifts the field from its

the multitude of choices and the possibility of

The multiplicity of characters entails

liberating the field from its dichotomy.

forever interrupts the binary state,

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SEAWORTHY

KIRA BRE CLINGEN, MLA/ MDES '21, HARVARD GSD

When the pandemic began, I packed up my fourthfloor city apartment on the bend of the Charles River, carried my belongings down four flights of stairs, and drove a U-Haul 45 minutes north to my suburban hometown. Home is on the northern Atlantic, where the granitic coast overlooks the sheltered harbor and low-elevation sandy beaches.

The town, colonized by British fishermen in 1629, was designed to face the sea, with the first houses clustered around the harbor, slowly reaching inland as paved roads replaced ocean passages. A map of nearshore shipwrecks dating back to the 1700s shows the codependent, often tragic relationship between the town and sea.

In winter, the granite outcroppings are slammed by whitecaps that lick the rocks clean of moss and lichen. During gales that blow in from the northeast, fishing and pleasure craft alike sometimes escape their moorings, only to be salvaged from the depths next spring.

This summer, the causeway connecting the mainland to a wealthy peninsula was regularly overtopped. Walkers weaved through seaweed and rocks tossed onto the road after August storms; king tides flooded basements and one of the last salt marshes preserved from development. The town hired a consultant to host a series of virtual presentations to address climate change. The one climate change denier on the call protested that we don't know what might happen. In the same breath, he expressed concern about recent storms tearing up the planks at the public fishing pier – as a fourth-generation resident, he couldn't recollect a storm of similar strength

that building footprints on the map are homes occupied for ten generations, businesses, or lobstermen's shacks. The edged could only be temporary: shutters for oceanfront buildings whose windows are regularly shattered by storm surge and elevated bridges to nearshore islands currently accessible at low tide. And then came the awkward silence – made longer in the virtual space. If these solutions are temporary, what comes next?

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Each presen-

tation began with

a town map, with red

circles drawn around the

It seems the insurance companies may know more than the consultants. Flood insurance premiums, both freshwater and saline, have begun to drive middle-class residents to retreat from the sea informally. But as Liz Koslov writes, managed retreat entails "not just relocating a group of people but also unbuilding land and returning it to nature in perpetuity."1 Unbuilding is not simply abandonment. We cannot leave our homes and roads for storms to deconstruct, letting the tides redistribute the debris along the coast.

Instead, we must orchestrate our retreat with the same care with which we coordinate construction. Moving will take place twice. The first move is routine. The kitchen junk drawer is dumped into a cardboard box, while mattresses and furniture are stowed into

² ²⁴⁶²⁴⁰⁴⁰⁴¹⁰¹ FIHO 20th

defying the other's. The contradictory presence of the

acted only in opposition - the essence of one's action

can be found.

adding - freeing

the act of seeding. What already

Unseeder and the field from

Before Unseeder's arrival, Seeder and Not Seeder

BROKEN KILOMETER: EXPOSING THE SEED BED THROUGH ERASURE KEVIN BENHAM. ASSISTANT PROFESSOR, LSU

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Design is often an additive process. Too often we forget the power of erasure as a subtractive operation. The act of erasure is violent, destructive, aggressive, and counterintuitive, but it can also be a powerful method for developing space, and in the case of landscape architecture, developing greater biodiversity. When you begin to delve into the geology of a site, you both open the past and allow for an informed future - like a palimpsest. The field is no longer a flat plane, but a space that extends toward the horizon and down into the earth. Within these horizontal layers are a series of fields that hold within them a history. That history includes past plant life as well as dormant seeds that lie in wait, each anticipating a time when Ч they might be exposed through erosion or some other physical act, allowing them to germinate and create new life.

In the past few years, my work has leveraged the power of exposing those latent horizontal fields in the landscape through simple interventions of erasure that exploit the potential of the section as a temporal, transitory phenomenon, and as a catalyst for advantageous ecosystem change. Broken Kilometer, a kilometer-long cut in the earth near Harlösa, Sweden, completed in conjunction with the EU project Sandlife and managed by the Swedish Fortifications Agency, is an example of strategically using erasure as a design tool.

The freshly exposed sandbanks of the Broken Kilometer reach back into the past, exposing the seedbed. The project fosters the growth of rare plant species, which correspondingly brings about an influx of rare insects at the margins of these disturbances. In a seemingly incompatible operation, the removal of the topsoil creates a more diverse ecosystem. In honor of the land's military past and the use of the land to conduct military maneuvers, the erasure is the width of a Swedish tank. It acts simultaneously as a piece of land art, and as a catalyst for increased biodiversity. The piece is temporal and will dissipate over time as the exposed soil becomes occupied with fresh herbaceous material, highlighting its palimpsestic nature. As the seasons pass, the vegetation will slowly revert to grassland, and Broken Kilometer will eventually disappear. The initial act of erasure will only exist as a trace of the original act of manipulating the land.

Monday, September 14: Rafael Moneo in conversation with Sarah Whiting advises students to travel and experience architecture. It is ironic that this comment was made on Zoom to a conglomerate of virtual heads that no longer have "travel week."

THE RIGHT TO RIKERS JACOB KUHN, BSLA '18, CORNELL UNIVERSITY

Long ago, the question of whether to seed or not to seed when it comes to new development in New York City was answered yes, always to seed. Where there is an opportunity to build, there will be a race among developers and investors scrambling to

infuse their capital and make a profit, as evidenced by private-public partnerships for Brooklyn Bridge Park, Governor's Island, and Hudson Yards.¹ The city's neoliberal land-use economy runs on deregulating financial transactions, speculation, and real estate markets; the unshackled elite own and profit from the spaces overwhelmingly occupied by the working class, the poor, and the homeless. The feedback loop of investment and profiteering makes investing in projects irresistible to the donor class, and it forms the subsoil of how a surprising number of projects in New York City become seeded.

No plot of land goes fallow. As soon as one becomes available for development, it is subjected to the conventional real estate economy with virtually no input from those who need the space and infrastructure. Public spaces, commodified and reduced to their market value, do little to alleviate the compounding issues of the city's poor and working-class residents: dilapidated and scarce public housing, wage stagnation and rising costs of living, rapid gentrification of the outer boroughs, over-policing of Black and Brown

Unfortunately, New York City is consistently starved for land to implement projects that meaningfully address these issues. However, the closing of Rikers Island by 2026 – a plan approved by the New York City Council in October 2019 – offers a significant opportunity to change that.³ Since the early 1900s, Rikers has been home to one of the largest and most abusive jail complexes globally, currently managing a daily population of over 9,000 inmates, and processing tens of thousands of inmates a year.⁴ As of 2019,

the city spends roughly \$925 a day per inmate at Rikers, totaling more than \$2 billion annually; herein lies an unprecedented chance to re-appropriate that money to transform a carceral landscape into a space that recognizes the island's egregious history and advances racial, economic, climate, and social justice issues plaguing the city's most vulnerable populations.⁵ How we seed Rikers for future development is critical: Rikers cannot get absorbed into the grinding machinery of land speculation, closed-door rezoning, and private stakeholder investment. It is difficult to pinpoint a time in recent history when 413 acres of land - comparable in size to Prospect Park - became available to the city. This opportunity must not be wasted.

In the past, several infrastructural reuse and public space projects, like Union Square and Bryant Park, have fallen short of this challenge.⁶ Instead, they have contributed to reconstructing architecture and parks as neatly packaged commodities - emphasizing corporate power, culture, tourism, and mass consumerism – rather than democratized places of gathering and civic freedom. Therefore, we can call spaces like these "monuments": spacialized representations of the people, narratives, and hegemonic structures that own them. Henri Lefebvre, a Marxist social theorist, defines these monumental spaces as a "collective mirror...[that] offers each member of a society an image of that membership, an image of his or her social visage...under the conditions of a generally accepted Power and a generally accepted Wisdom."7 The accepted "Power" of contemporary public spaces is trending away from public agency ownership and toward neighborhoods, and destructive coastal climatic events.² corporations and private landowners; the "Wisdom" is that we are mostly free to occupy these spaces, so long as our behavior and socioeconomic statuses are acceptable to those in power.

If all space in New York City is bound to be seeded and designed, from now on, it ought to be done to subvert our monuments, redistribute resources, and uplift struggling and disenfranchised populations. Where there are monuments, there must be counter-monuments to "produce public memorial artifacts that would neither erase nor appropriate the memory

but from a deep knowledge of plants and soil over ylnc ds a of years. The best yields come not from a season 4. The vegetable gardener operates on the scale within an alien field will not grow or will kill all else in to seed without attention to the field condition. A seed 3. In gardening it is not only negligent but criminal lize that horticulture, there is a necessary connection be Project and creator, through a constant www.blackyieldinstitute.org. '8102 'sintisul plaix Aspla

2. "Black Land and Food Sovereignty & Transforming Baltimore's Food Environment, Elisa Iturbe, "Architecture and the Death of Carbon Modernity," Log 47 (2019): 11. SOLOUDUA

What could an architecture of tending look like?

through a constant weeding, watering, and tertilizing. We call this tending. horticulture, there is a necessary connection between project and creator, role of the architect ends once the building is complete. In the field of the seasons? The modern architect rarely lives within her buildings; the like the gardener goes to their plants, nurturing, building, adapting through creative and impermanent hand of the grower? Did they go to the building Did the first architects of the first cities approach their work with the 7. A garden can exist for decades, and then be gone in a year.

".wat a aman of tood sovereignty, biodiversity, reduced runoff, and an ethics of care, rous than fresh food: green space, c 6. The resources a garden produces for its community are far sometimes eschewing the market entirely.

market in favor of shaping it to their ethical considerations,

5. Small-scale growers have continually defied the

* 5; tending. What could an architecture of tending look like?

of violence in an anesthetizing closure that shores up the current order."8 In this way, Rikers will be a counter-monument

that is antithetical to monuments that fetishize power.9 Seeding Rikers through collective action is to claim a right to it, much like social geographer David Harvey's claim to the right of the city, or "some kind of shaping power over the processes of urbanization, over the ways in which our cities are made and remade, and to do so in a fundamental and radical way."10 Several design firms have already put forward proposals for a post-carceral Rikers, including commercial centers, amphitheaters, wetland restorations, multi-family housing units, and an extension of LaGuardia Airport's runways.¹¹ Rikers' physical disconnect from the city, and its proximity to LaGuardia Airport, make it an inconvenient location for private residences and an inappropriate one for public housing. A handful of proposals put forward one or two of the aforementioned designs, but the majority offer an "all of the above" smorgasbord approach. Conversely, superior proposals are calling for the transformation of the entire island to city infrastructure and renewable energy: solar panel fields, sewage treatment,

and composting.¹² If we dedicate just 100 acres to solar power infrastructure, that will reduce the need for about a dozen peak power plants in low-income communities hit hard by environmental racism.¹³ For the other 300 acres, we have the chance to use collective action to reclaim this space and create something meaningful and helpful for the people of New York City. Seeding Rikers Island in this way can promote healing, reparations, $\frac{3}{13}$. and civic responsibility, similar to what artist Jenny Odell calls "manifest dismantling...undoing all of the damage wrought by Manifest Destiny."¹⁴ Here is an opportunity to put an end to the relentless acceleration of building, creation, and innovation that takes power away from the people and threatens our communities and ecologies. To re-seed Rikers is to reckon with the violence wrought on our public lands and on the bodies of so many of our citizens, as much as it is the chance to design for justice through collective, public power.

requires daily ritual. when to harvest which crop, and to treat blights. It all eating crops, what needs more or less water, to know To see which weed must be removed, where critters are 2. The gardener's primary duty is that of presence.

decades of close observation and the honing of a

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the horror of tecundity.

.tear from seedling to harvest. expends most of her energy not in the planting phase, 1. Unlike the designer of a building, the gardener

that may be of interest to the architect. some observations regarding the act of gardening once stood and may stand again, I have made working in those fields, where structures the speculative market. Through my time defined not by collective tending but by Now, our cities have become metastatic, growth within the ecology of the site. of tending over generations, of shaping resonate: the process of the city is one "natural" state, the myths of our beginnings

observing this formerly "urban" spaces return to a

of Heaven split open the roots of abandoned row houses. In the site begins to peek through. Wildflowers bloom in vacant lots and Trees the physical ground, the field. In these untended spaces, the true character of of a demolished building, and the vacant building – all provide an opening to rife with vacancy, new typologies emerge. The overgrown lot, the rubble pile I spent last year running a small farm in Baltimore, Maryland. In a city tor any toundation.

to this day, opaque and distanced as the connection may be, seeds are required Our buildings are fundamentally intertwined with the economy of the seed – the same process; despite our current perception of an urban-rural dichotomy. collecting and breeding organisms for sustenance – and urban spaces are of fo our buildings.1 Gardening – which I define as the creative practice of culture first" account of city growth: we first set down seeds, and then we set "natural" world. The contemporary academic consensus, points to an "agriion between the city's birth and the co of their new capital, Tenochtitlán, now Mexico City. Many of these myths founding of Rome to the divine guidance of the Aztec people to the site Myths abound, from Romulus and Remus' wild beginnings and ultimate We search our collective memory and imagination for the birth of the city.

> BENJAMIN DERLAN, M.ARCH I '23 PRACTICE OF TENDING

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A COWPOKE IMAGINARY the animal, shifting the hydrology and biomes of river "WHEN YOU HAVE TO SHOOT. SHOOT. DON'T TALK." SAM NAYLOR, RESEARCH ASSISTANT, HARVARD GSD, AND ELAINE STOKES, CRITIC IN LANDSCAPE ARCHITECTURE, RISD

The town of Jackson, Wyoming, and surrounding settlements exist today as a wealthy, isolated enclave on the edge of massive conservation lands. It is an outlier on many fronts. Economically it is in the richest county in the nation, hosts an elite economics forum, is under one the most generous tax policies in the nation, and during the current pandemic has an increased real estate market.¹ Architecturally, the award-winning cabins, condos, and chalets dotting its hillsides conform their national parks and monuments agenda in the to an uncompromising "rustic" aesthetic reinforcement. West. To make way for Yellowstone National Park These ideals of financial success and rugged outdoorsmanship intersect through its landscape: a sprawling estate or a manicured lawn, extreme skiing or hiking, all intersect in their aims of conquering the natural wildness of the region.² The deployment of "western" architecture and "natural" landscapes as tools to subjugate both the landscape and other cultures land. The illusion of the white pioneer or cowpoke has manifested the fictional ideals of white primacy in Jackson, Wyoming. The evolution of this idea, seeded by the U.S. government 200 years ago through Federal land subsidies and supplemented by a burgeoning tourism economy, must be weeded out of the American West – un-seeded in the colloquial cosmology.

To understand the present, one must first understand Jackson Hole Valley's history and the fictions that surround it. While most residents tell a story that begins with Anglo-settlement in the 19th century, indigenous people occupied the valley for over ten thousand years. Some nomadic tribes such as the Cheyenne, Arapaho, and Shoshone traveled through the valley, while the Mountain Shoshone established longer-term occupation with villages in the Wind River Range. These people drew on a breadth of knowledge about local flora and fauna, hunting bighorn sheep, elk, and deer as well as gathering sorels, strawberries, dandelion weeds, grasshoppers, and cicadas to create a diverse diet that was intricately linked with the land.³ Treading lightly in the valley and and accentuate the fantasy the surrounding mountains, the Mountain Shoshone Sen Aguorat "Laborate Inoitae o This with a contraction of the contrac hunted on and gathered from the land, taking what they needed and nothing more. yanoıyı Z.

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Despite the relative harmony between humans and environment that was sustained for millenia in the valley, the introduction of white expeditioners quickly upset the ecological balance within a few short years. As demand actions. for beaver pelts took over the Eastern United States and Europe, fur traders reached Wyoming and nearly caused extinction of x

Tuesday, September 29: @form_follows_memes reminds Aemulatio Option Studio they are using their kitchen tops as cutting boards.

systems where beavers fished and built their dam-like domiciles.⁴ As demand for beaver pelts waned, fur traders became guides throughout the region, marking the initial conflation between tourism and the "man of the wilderness." A second wave of occupation to the West followed the Homestead Act of 1862, which incentivised Western settlement with the promise of 160 acres per settler. However, occupants of Jackson Hole Valley quickly discovered the impossibility of sustaining themselves with this amount of land on the dry plains. Instead, many cattle ranchers either consolidated several farms into one, or transformed their operations into a dude ranch, attracting tourists to their land to escape the dirty city and find clarity and reprieve through the "authentic" essence of the cowpoke lifestyle.⁵ Again, the vision of the Western pioneers making a living purely from their conquering full bloom without cross-pollination. of the land failed, falling back on tourism for its survival. Finally, the U.S. government solidified their mythical story of an unoccupied wilderness, discovered and conquered by the pioneer, through in 1872, all indigenous people were forced out of park lands and onto reservations, thus prioritizing a romanticized version of unattended nature above the livelihood of local tribes.⁶ Today, the town of Jackson is buffered by five national conservation areas, in a county where the government holds 97% of all conquering the uninhabited West pulls so strongly on the American imaginary that vacationers, through their luxury homes and landscapes, continue to subscribe to the pioneer narrative to this day.⁷

The seed of the rustic settler conquering the wilderness has also been concretized in the region's "vernacular" architecture. Modern mansions mimic the log cabin facade and riverstone foundation of early pioneer outposts. Local architects like CLB invoke the "power of place" in their philosophy for contemporary cabin chic. This guides a design that produces dark tones of wood and rusted metal, always a fireplace, and several carefully framed apertures to capture the sublime landscape. This design agenda, perhaps first imported from the craftsman legacy of Bernard Maybeck, reinforces a white primacy in the region.⁸ At the apex of this architectural agenda are large homes with specifically cultivated landscapes of isolation. Castle-lodges replete with moats and bridges attend their reclusive character

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wilderness whilst

maintaining enough bedrooms to host the next financial summit. Even the region's airport has been "westernized" in service of local authenticity and material vernacular.

Thousands of miles away, there exists another town of Jackson Hole, but in the northern mountains of China's Hebei province.⁹ The town, crafted as a middle-class vacation community, mimics many aspects of its American counterpart, attracting Beijing residents in search of cleaner air and cultural escape.¹⁰ However, inauthentic and laughable this copy-city may appear, its translation of the original myth into a Chinese context can also be viewed as the next evolution of Western mythology – now globally disseminated. This *simulacritic* settlement is simply the next step in Jackson's evolution and a warning sign for pushing a problematic germinating seed to

In 2009, the Town of Jackson was designated a Preserve America Community, which aims to reward and incentivize further local heritage as an economic and cultural driver. This recent accolade clearly misses the various hidden histories of the region, but it also poses an opportunity for a call to action of sorts - one that would seek restorative spatial justice and alternative design futures.

Un-seeding the idea of a Wild White West requires further dialogue between all people of Jackson Hole Valley in order to find a path forward. One obvious path is recognizing the long history of native Cheyenne, Arapaho, and Shoshone architectural legacies, beyond the cartoonish Teepee replicas that adjoin historical sites or children's theatre. The tensile fabric and movable structures that allowed the indigenous to live with the land do not fit neatly in the legacy of the primitive hut, but their impermanence could be design fodder for region that might embrace more un-impactful wilderness retreats or truly off the grid designs. Another path could embrace the local Latinx population (which count for a third of the permanent residents), as a holistic culture to be celebrated, rather than a transient poor to be assimilated. For example, expanding beyond the existing monoculture of seasonal homes into multigenerational housing models, which could inspire different patterns of living both architecturally and urbanistically – rooting families more deeply and permanently in the valley. Within the design community in Teton County, the lack of indigenous or Latinx firms creates a chasm in the built environment;

supporting their voices shifts the field from its binary in design will only make

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stronger and more inclusive regional architecture. While construction costs soar in the valley, a result of limited skilled labor and remote material delivery, homes have somehow only gotten larger – competing for scale in a market that privileges resale. This creates paradoxically grander structures modeled and designed off of an ascetic predecessor. Material futures should strive to actually use the materials that are local, rather than relying on a transnational lumber market in order to signal local values. Finally, as a recent telework hotspot and longstanding luxury retreat, the region has unique resources to actually build these new futures. Unlike the rest of Wyoming, Jackson is a progressive political island with rising income inequality. Thus, the people, both permanent and transient, have the temperament and resources to untangle the Western mythology and construct its new formulation.

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American History." Irene Cheng, Charles Davis, and Mabel O. Wilson expounded upon this concept extensively in their book Race and Modern Architecture, which stems from a re-settlement of specifically white people from the East Coast further west To see more of the project, visit the website of Allison Smith, the interior designer who was in charge of all elements in its construction, https://allisonsmithdesign.com/jackson-hole china-resort-homes/

10. To learn more see Critical Chinese Copying, Boya Guo's 2017 M.Des thesis at the Harvard GSD.

> Sunday, September 20: This issue starts to take shape in the *field* of Mountainy Pond, Maine, where a years old rivalry between Harvard and Yale starts to get bridged by architecture students. A low-hanging hat of the Yale Class of 1928 witnessed everything.

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pristine, regenerative, thriving, and unkempt with wild flowers, fruits, trees, and ripe perennial medicinal herbs.

17). : Turkey prepa uild dam," *Reu*

Perhaps there is nothing synthetic about us. Perhaps our buildings, clothes, phones, televisions, doors, and chairs are actually natural occurrences. They happen from an unrelenting past constantly informing what happens next through its evermanipulating environments. Our present is a conjoined twin of history; and we are always in our most natural state.

The thought of rosy cheeks, mittens clenching, shaking, little metal cups of hot cocoa, it reminds me of cold winter nights outside. Then, early mornings, where we wake up to the aroma of burning wood, still embers in the stove. These memories carry with them scattered structures, sometimes top-heavy hierarchies, and often with promises of shelter.

In college, there was a time when we ran around with cameras and made films. We held mirrors to reflect the sun, we used large boards of silver foam to bounce light

as the likelihood of rain would mean better diffusion. Imagine living underground, the soil as our clouds. Imagine waking up under the earth's surface to a sort of

under our actors' faces. Cloudy days were the best to shoot in,

morning, coffee grinding in your new ritual, deep in the womb of the earth.

The space underneath us, the conspiratorial delusions of hollow earths – let's hollow out the earth ourselves. Man the drill, fund the excavation, enjoy the demolition. Someday, into a broad new species of spaces, we might develop new needs. Needs for closed spaces, needs for types of solidarity, the need for real shelter, the need to experience life as it arises.

Then, we are willfully underground, to preserve and give more peace to what is above it – more void to see what the earth can accomplish with complete social stillness. Let our lakes overflow into blue rivers, ripen forests, carry seeds, plant fields of dancing wildflowers, as they look back at the years as a series of human disasters

THE UNDERGROUND NICK FARHI, ARTIST, AND SAM FARHI, WRITER

Art changes when the lights turn off; it becomes devoid of color until light bounces off of it again. In a crude metaphor the same happens to us when our lights are put out; we return to the soil's network of roots and decomposition, worms, nitrate, fertilizer, bugs, mole people, subways, wells, aquifers, coffins, and minerals. Miles south of where we design, manufacture, and hang

to regard the field as a field, ^{K2}? Sildiflum & passag^{60d} fi arofad

our clothes out to dry. Somewhere pleasantly serene, beautiful, and vast. Perhaps near a riviera of water, underground. Where we leave the burden of nature we cannot control, dismissing the sparse and unusual heat, the weight of a heavy sun, an inconceivable myriad of winds that either damage or power our interventions. Hurricanes and heat waves that have turned into record, consuming forest fires, one after another.

I stare at the ground and want to dig. I want to find a place to bury myself. I had a nightmare once, of being buried alive. I wonder what it is like to pile soil on top of myself, soothing, cool and form fitting. I remember digging when I was young; it was a regular activity for us, to dig. To see a worm coming out of a hole. To be brave enough to pull its fleshy membrane out and put it in a bucket. To wrap it around a hook. To throw it in the water. We were brave fishermen, Nick, on the banks of gorges. Yet, I sit and I try to imagine a world possibly without synthetic man. ground space, in mar z_i plicity, is it then - a field, or η_0

Womxn in Design biked on a chilly morning,

visiting Moakley Park, the L Street Power Plant, Langone Park, and Pier 4 to share thoughts on resiliency and sustainability

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