Dimensions

Foreword

I bet you were expecting more A.I.

Instead, the editors of Dimensions 36 have delivered a volume shot through with intimacy, precarity, and sheer humanity. Yes, this is still Taubman College, and so there are still robots. But these aren't the virtuosic type that bend steel, weld, or spew thick coils of concrete. These gentle droids make indexes with their breath.

Over the course of the past several years, and especially since 2020, architecture has experienced a rapid shift away from many of the inward looking disciplinary fascinations that have often appeared in this journal. More scarce now are ruminations on form and figure, the parsing of rarified aesthetic sensibilities, the celebration of rich disciplinary histories, or interrogations of architecture culture on its own terms. Instead, we have turned overtly towards addressing the many exigencies of the moment. At Taubman and beyond, this shift has often been championed by students. These students are justly angry that they will inherit an ecological crisis, they're dismayed at their loss of reproductive rights, they're appalled at enduring racial inequity, and they're exhausted by the prospect of paying off their criminally debt-funded educations. More than anything, this shift characterizes Dimensions 36.

But if anger is one common response to the many mounting crises of the moment, the editors of Dimensions 36 turn our attention instead towards tactics for intervention—towards ways that they might use their architectural education to inflect the broken systems of a broken world. Herein you will find projects in which students grapple with ways that architecture might re-spatialize medical care, attend to refugee crises, vivify cultural erasure, valorize domestic labor, and more. Savvy to modernity's fraught history of heroic determinism, the work here is rarely solutionist. The heroic is replaced by the transient, the intimate, the caring. Concrete and steel are replaced by textiles, skins, and foam. And the work seems less bent on solving problems than on articulating alternatives. That is, here students unpack the ways that architecture is entangled in our social realities, and cunningly rewind the strings towards alternate ends.

Throughout Dimensions 36, the tone is, in a word, empathetic. Empathy is a form of emotional intelligence. Let's call it E.I. At least for now, this is one form of architectural intelligence that has eluded algorithmic reproduction.

McLain Clutter
Associate Professor
Chair of Architecture

Dimensions volume 36

Foreword

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D36

Dimensions is the annual, student-produced journal of architecture at Taubman College that seeks to contribute to the critical discourse of architectural education by documenting the most compelling work produced by its students and visiting lecturers.

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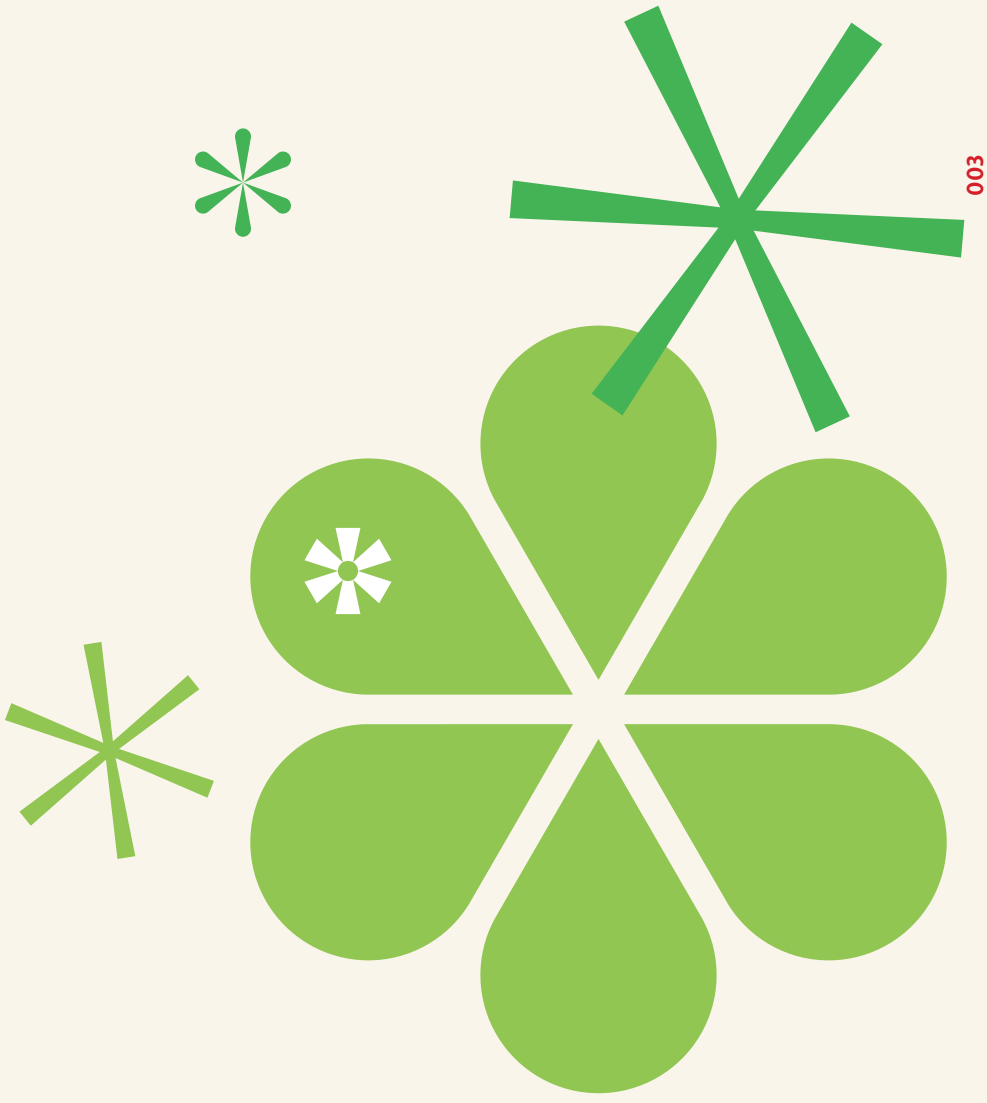


Wallenberg

The Wallenberg studio honors the legacy of one of Taubman College's most notable alumni, Raoul Wallenberg, through an undergraduate studio theme focused on a broad humanitarian concern. Wallenberg, a 1935 graduate, is credited for saving more than 100,000 Jews from the Nazi persecution in Budapest, Hungary, during World War II. The 2022 studio theme—Risk—challenged students to consider what happens when risk is motivated by the interest of others: "What is at risk if I don't do this?" The proposals seek to define architecture as a humane and social art that seeks to embrace risk. Each year, the studio awards traveling scholarships through the Raoul Wallenberg Endowment.

2022 Wallenberg Travel Awards

In Transit
Madeleine Smith
Like a Version
Madeira Booy de Graaff
Manufacture Reform
Muzi Li
Polaris Medical Center
Audrey Louie
Shaping the Domestic Space
Sydney Cleveland-Datesman

2022 Wallenberg Featured Projects

Hollowed Grounds
Lauren Conroy
In Transit
Madeleine Smith
Manufacture Reform
Muzi Li
Shaping the Domestic Space
Sydney Cleveland-Datesman
The Body Reassembled
Libby Owen

Thesis

The product of a year-long investigation, thesis occurs in the final semester of the graduate sequence. Through a self-directed creative project, students engage in the process of research, critique, and synthesis to create works that engage with architectural discourse. The projects are exhibited just prior to graduation and reviewed by a panel of faculty members as well as invited critics.

2022 Thesis Winners

Burton L. Kampner Memorial Award
Brickworm
Jasmine Wright
Honorable Mentions
Into the Void
Victoria Wong
Growing Buttress
Qian Li
Kamon Nartnarumit

2022 Thesis Featured Projects

Vitre-Use: Revit
Ellis Wills-Begley
Ooze
Zoë Faylor
Wild Dēor
Jonathan Levitske
Rubble2Resiliency
Elizabeth Sinawe
Into the Void
Victoria Wong

ASRG

The Architecture Student Research Grant (ASRG), initiated by the Class of 2013, provides a unique opportunity for student research. The 2023 ASRG exhibition, Built to Scale, brings together the research of three distinct projects initiated in the fall of 2022. Funded by the Architecture Student Research Grant and partly by ArtsEngine's Arts Integrative Interdisciplinary Research Grant, these projects engage with a multiplicity of issues, from the future of bio-materials to novel fabrication methodologies to open-source knowledge. These projects are "built to scale"—presently in the featured prototypes, constructed at one-to-one scale, then on display at the Liberty Research Annex in the winter. In their future iterations, these projects are intended to scale, to grow beyond their immediate context of the exhibition, in turn contributing to critical domains within current architectural discourse.

2022 ASRG Recipient Projects

Robotic Exhalation
Collin Garnett
Elliot Smithberger
Second Skin
Douglas Tsui
Elizabeth Erwin
Gayathri Sivakumar
Maya Fraser
Signs of Life
Axel Olson

Interviews

Each year, Taubman College hosts distinguished individuals from architecture and related fields to share their work with students and faculty through a public lecture. Dimensions invites several of these guests to participate in a conversational interview to be published in the journal. Members of the Dimensions team have a unique opportunity to curate and conduct interviews with these visiting individuals, offering glimpses into other dimensions of architecture.

Featured Interviews

Cruz Garcia
Kimberly Dowdell
Nicole Marroquin


006

Letter from the Editors

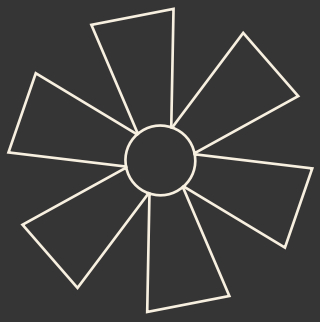
Until late, academia was the slow-to-melt glacier. Institutions adapt and evolve, and the bodies and objects within them are carried over, wave after intellectual wave. But this time they're breaking faster than ever. It seems architecture and discourse around us is concerned with (post-) contemporality, but how can Dimensions be of its time while still thoughtfully capturing the essence of projects from the previous year? As we sifted through our collection of projects and interviews, we ruminated on what the 36th volume of Dimensions was about and how these observations on architecture might take at least the length of one 'life' to unravel.

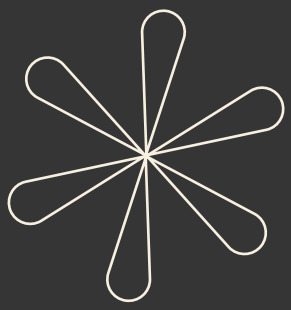
We are born, we leave home, we go to school, we work, then we must rest. Rarely do these happen out of order, but the selection of works in this iteration is less concerned with the passage of time—and more with each feature's position relative in time and space. What traces and memoria would be left behind?

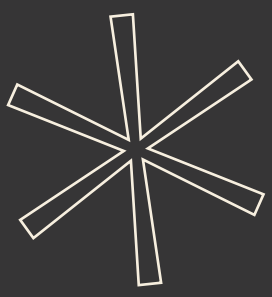
And let us not diminish the power of the anecdote. In an age of quantitative analysis, it's easy to let the weight of storytelling and subjectivity fall through the cracks of numbers, scripts, and statistics. Indeed, we hope this Dimensions will be an artifact for Taubman, not reduced to just a hyperspeed flip-through on Issuu. In a time capsule, it might serve as a carefully coded serenade to embodiment, material identity, risk, and detritus, all captured in an 8 inch x 10 inch x 0.45 inch volume.

To hold Volume 36 tight is to hold 36 cubic inches of accounts, odes, critiques, protests, dedications, and delights. Keep it close and wrap it up—or in this case, make a tote for it.

Leah Altman
Dua Duran
Brianna Manzor
Sophie Nguyentran
Libby Owen
Sahr Qureishi
Nicole Tooley
Kimberly Van Houten
Valeria Velazquez







Ooze
Zoë Faylor

The Body Reassembled
Libby Owen

Second Skin
Elizabeth Ervin
Maya Fraser
Gayathri Sivakumar
Douglas Tsui

From Birth

You are here. The following bring discussions around “new” creation—from conception to calibration. Hard resets and new starts, both natural and synthetic, are presented in the same vein. Rethinking the context in which beings and objects are brought into this world means pondering novel manipulation of old materials. How do we build our world from an origin point that has now become a moving target?

✻ ZOË FAYLOR
THESIS ADVISOR: DE PETER YI

Ooze

Feminizing Form

This is an image of my home on Lake Michigan. I miss how the water makes me feel small—its expansiveness, the suggestion of a boundary on the horizon. It's comforting to feel small in this way, enveloped in a large and rhythmic body. A sharp contrast to feeling bound by my femininity, made to feel small via a set of socially and culturally embedded standards about how I should look, behave, and express myself as a woman, or rather, not express myself—especially as a woman in public.

Ooze: Feminizing Form seeks to radically rethink the complex relationship between a woman's body and spatialized control through material experimentation, form(less)-finding, and examining spaces of abortion. Building on previous research and experimentation with biomaterials while drawing from a range of like-minded individuals, this project establishes a feminist design practice that centers around embodied knowledge, materiality, and process, engaging the typology of the abortion clinic as a testing ground for this design approach.

❊ CONTROL

The constant objectification of the female form in art and society goes beyond the pleasure of the male gaze. It is about control. Film director Joey Soloway's keynote address on the female gaze is more than a role reversal where women objectify men. It is about reclaiming the body, showing how it feels to be the object of the gaze, and expressing our own subjectivity. Soloway's exploration of using the body as a political tool gave me the permission I needed to explore an architectural practice through a lens of my own—one that is non-essentialist, prioritizes other bodily senses' oversight, and explores the agency of design in socio-political matters. That's where this concept of Oozing comes from. It's about emoting, leaking, secreting, seeping, weeping, et cetera.


SILENT RAGE

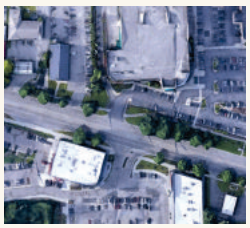
✻ BIOFOAM

Just as oozing is about emoting, my interest in foam is in its ability to take up space. As a material, it's versatile. In sheet form or volume, it's soft, expansive, dense, lightweight, flexible, and/or rigid. Ubiquitous in our society, it absorbs both body and sound, protects objects, and traps heat. Because this material is algae-based, it eventually degrades.

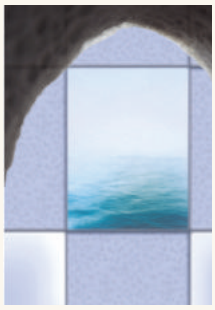
1tsp Agar
80ml Soap
2tsp Glycerine

✻ LISTENING FENCE

I initially worked on designing a fence that could be deployed on-site along the abortion clinic's perimeter and exhibit the collected narratives while engaging the body of the listener, but as the design process evolved and I defined the audience, I moved away from designing a fence (public-oriented) and towards the design of a wearable (abortion-seeker-oriented). By focusing on the intimate relationship between body and material, I was able to translate the function of the fence over to the body itself.



✻ BIOFOAM WEARABLE AS ANTI-TRAUMA DEVICE

The wearable acts as a buffer for the individuals seeking abortions as they cross the public/private interface along the clinics perimeter. The weight of the material reduces stress and dampens sounds from anti-abortionists.

✻ STORY CONE AS LISTENING DEVICE

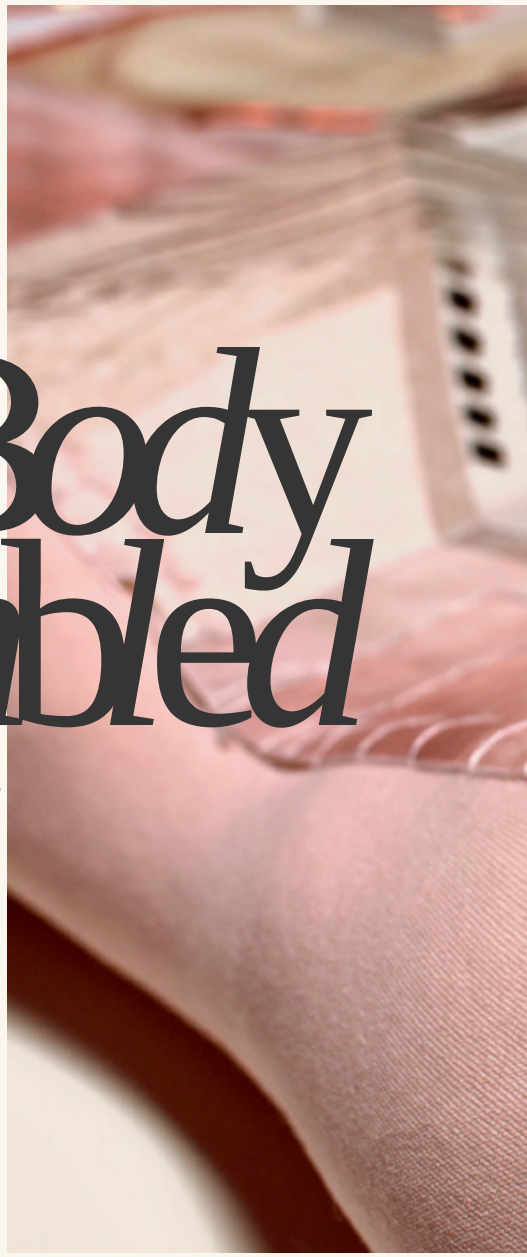
The other device made from biofoam exhibits the collected narratives. The cone-like object creates an intimate moment for the listener.

✻ ABORTION SEEKERS JOURNEY

The fear and anxiety that comes with making this very personal choice doesn't start at the clinic's perimeter, it starts at the home. I imagine there would be fear of being recognized by a neighbor or coworker, given how hostile access to reproductive healthcare is. The abortion seeker moves through public space, often traveling long distances. They pass through the violent threshold along the clinic's perimeter, before entering the clinic where they pay out-of-pocket for a procedure they decided was in their best interest.

The Body Reassembled

Alienation of Abortion Clinics from Medical Institutions



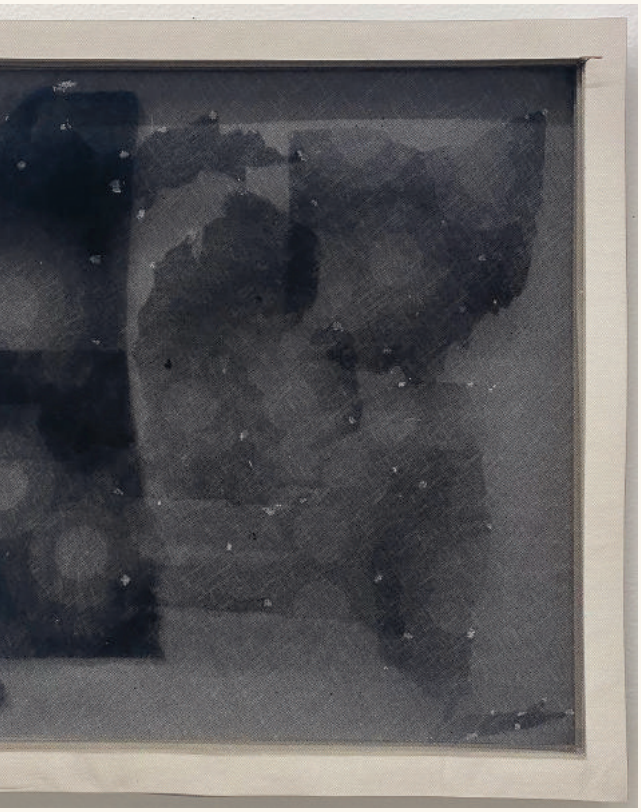
On January 22, 1973, Roe v. Wade determined that the constitutional right to privacy encompasses the decision to terminate one's pregnancy or not. Just short of 50 years later, Roe v. Wade has been overturned and many people across the country have lost the ability to receive an abortion. How did we get to this point where a medical procedure is one of the most divisive topics in politics? When did abortion become so ostracized by the medical community and what role did space potentially play in that? How has architecture been complicit in the fight for reproductive justice?

Abortion has been happening in America long before America itself even existed. Indigenous women ingested plants to terminate unwanted pregnancies. Puritan women performed abortions free of stigma as long as it occurred before quickening (when the pregnant person first feels fetal movement). Enslaved Black women, who were seen as machines for breeding more slaves, chewed on cotton roots to end their pregnancies, using the very plant they were forced to spend their days picking as a means of resistance. These enslaved Black women were also often the midwives helping White women give birth to and raise their babies. When necessary, they were the ones performing abortions.

It is during the most formative years for medical institutions as we know them today that we first start to see the alienation of abortions. Medical schools and hospitals often reverted to the male body as the default for the human body, deliberately ignoring female reproductive health. White male doctors felt threatened by the role of Black midwives and declared abortion to be unsafe—thus villainizing and eventually criminalizing a practice that they intentionally refused to learn anything about.

LIBBY OWEN
WALLENBERG CRITIC: IAN DONALDSON

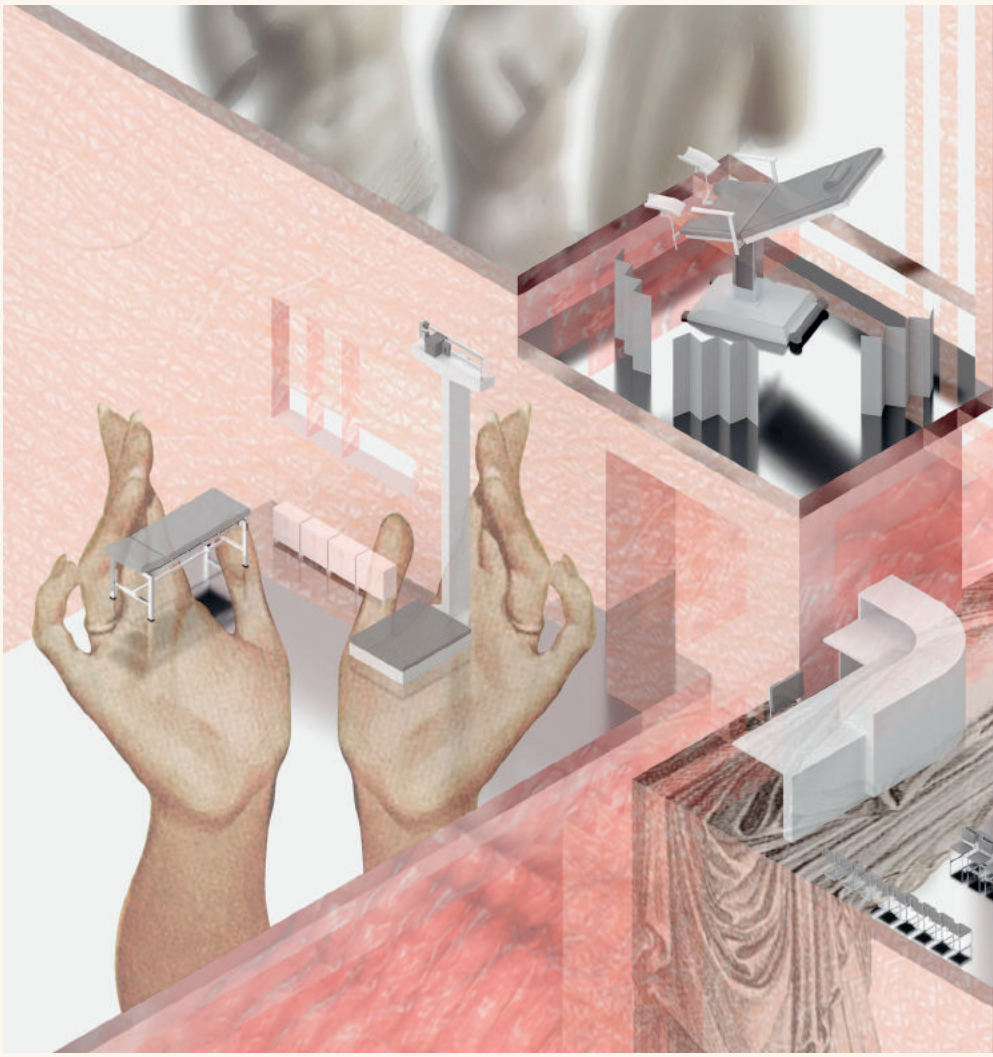
The leftmost piece depicts abortion at the scale of a room, focusing on the sense of community that forms between women over the shared experience of abortion. The middle piece looks at abortion at the scale of a state, highlighting the role of borders and geography in creating barriers to reproductive healthcare. The rightmost piece shows abortion at the scale of an entire concept, using images of pro-choice and pro-life protestors to depict the intense political divisiveness surrounding the topic.

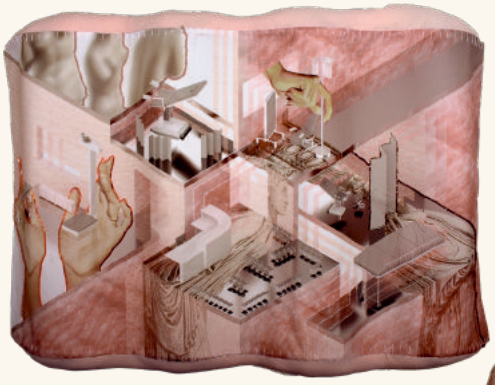


WALLENBERG 023 OWEN


indigenous women
in america
puritan society, 1700s
reproductive care of
enslaved black women
criminalization of
abortion, late 1800s
nationwide ban on
abortion, early 1900s

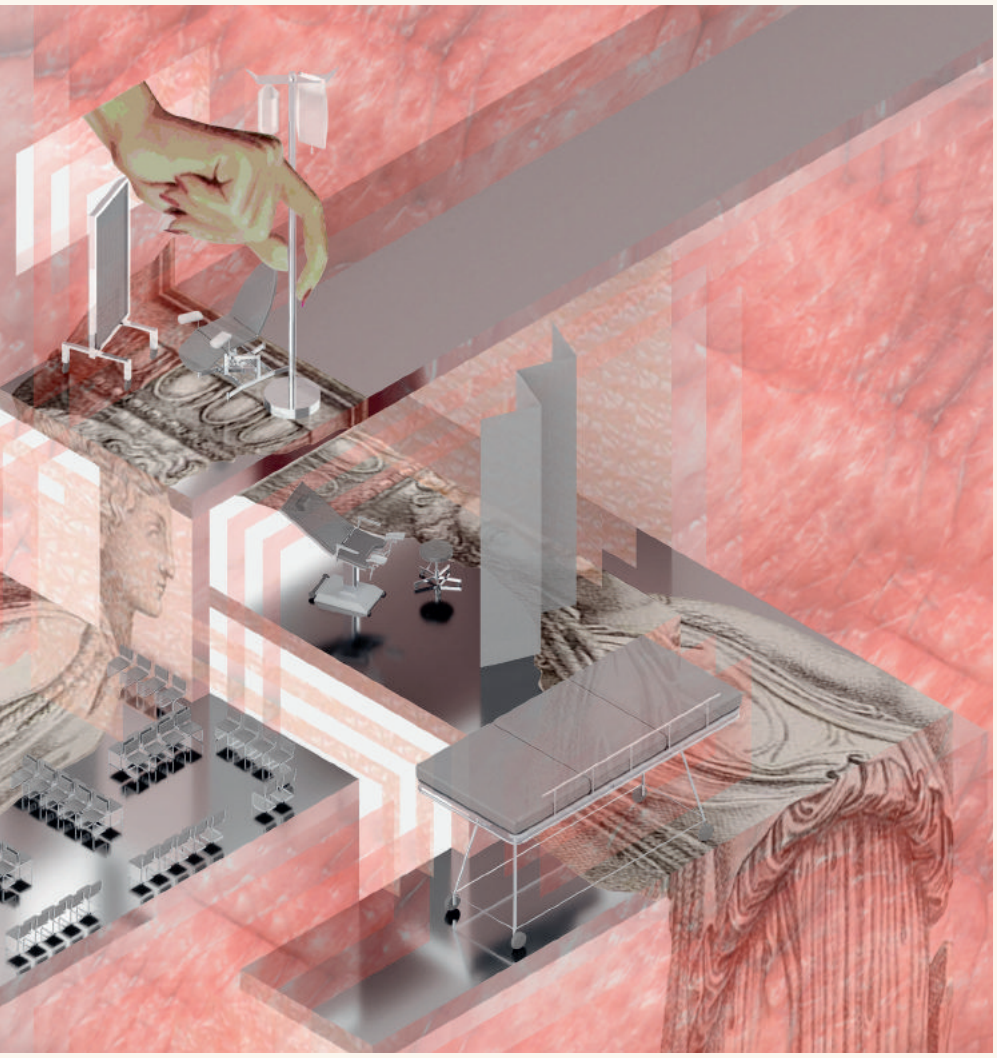
roe v. wade, 1973
hyde amendment, 1976
planned parenthood
v. casey, 1992





❊ SCENE I: THE CUT

During the late 1800s is when you see the conscious separation of abortion from the rest of medicine and health. Abortion was not being performed in hospitals. It was not being taught in medical schools. Abortion was not allowed to exist within the walls of medical institutions. Nevertheless, as spaces of medicine continued to develop, spaces of abortion would develop too. Beyond the bounds of medical institutions, spaces of abortion were forced to evolve into what would eventually become the stand-alone abortion clinic.



✲ SCENE II: THE WOUND

Spaces of abortion have been forced to exist in isolation from bigger networks of medicine. Exposed and vulnerable, clinics are susceptible to attacks from protestors, terrorists, and, as seen in recent years, attacks from legislature. It is not just the buildings themselves that are left exposed but also the people who are walking through the doors. Despite clinics offering a range of services beyond abortion, when a person walks up to a clinic and the street is lined with protestors, those protestors assume one thing. This makes it impossible for stand alone clinics to provide people with any real sense of privacy.

✻ SCENE III: THE BANDAGE

If integrated into the larger network of medicine, abortion as we know it today would be completely different. Abortion clinics would never have existed because they never would have been forced to exist. The walls and layers of a hospital could provide the protection that modern abortion clinics struggle to provide. By adding physical barriers, could we remove societal barriers? Could an abortion that remained within the broader structure of medicine provide some comfort and privacy?

✻ SCENE IV: THE SCAR

In this alternate history, the body would no longer need to be a site of protest. Politicization of abortion is an attack on the body resulting in the severance of the uterus from the body—the forced fragmentation of the body from itself. The separation of abortion from medicine, abortion clinics from hospitals, the uterus from the body—it is all the same issue entangled within itself. By unifying medicine could we unify the body and remove the otherness of the uterus? Would the body finally be at peace?

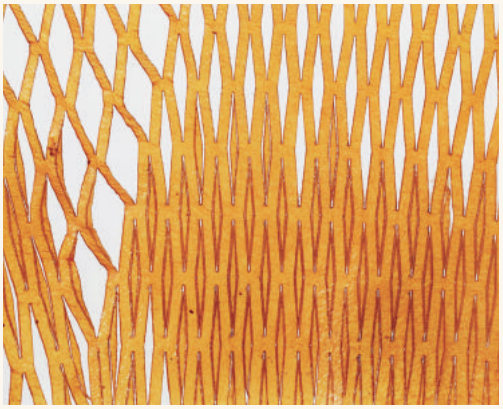
This project is not trying to make abortion better. It is not a proposal for how to improve the experience of abortion. This project reimagines an alternate history of abortion, resulting in abortion today not being good nor bad but mundane, uneventful, boring. Only once abortion is viewed as any other medical procedure and the politicization is removed will the body finally be at rest, the body reassembled.

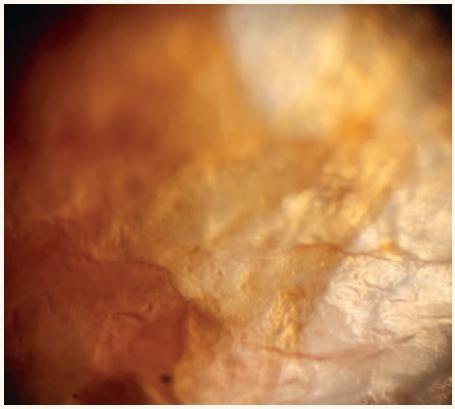
Second Skin

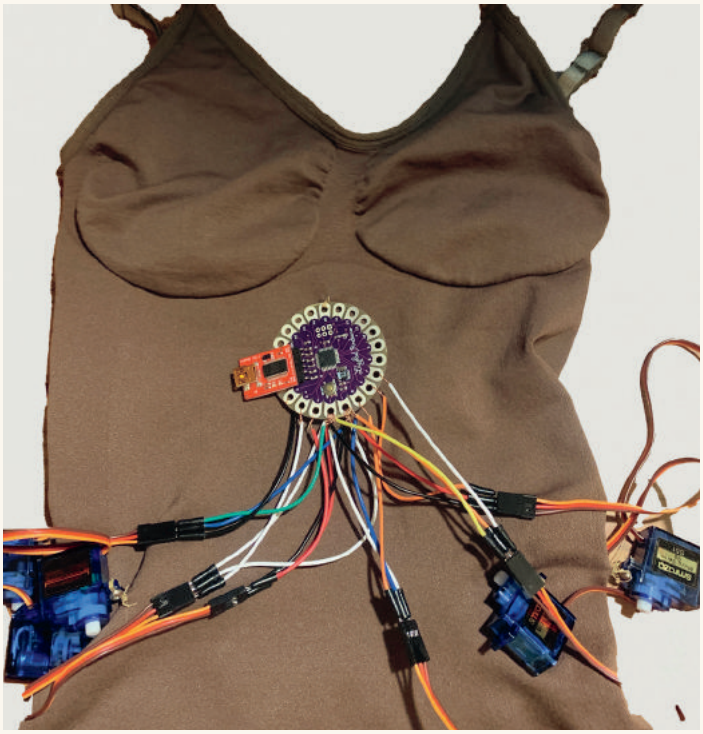
Buildings and clothing are two expressions of the same human need for shelter, housing and holding the body, yet often these components remain static, unable to react as human needs change. *Second Skin* is a collection of architectural wearables able to adapt to the user by responding to emotional, kinetic, and physiological stimuli. These dynamic garments operate in response to the human body using a combination of bacteria-grown biofilm and technological control components.

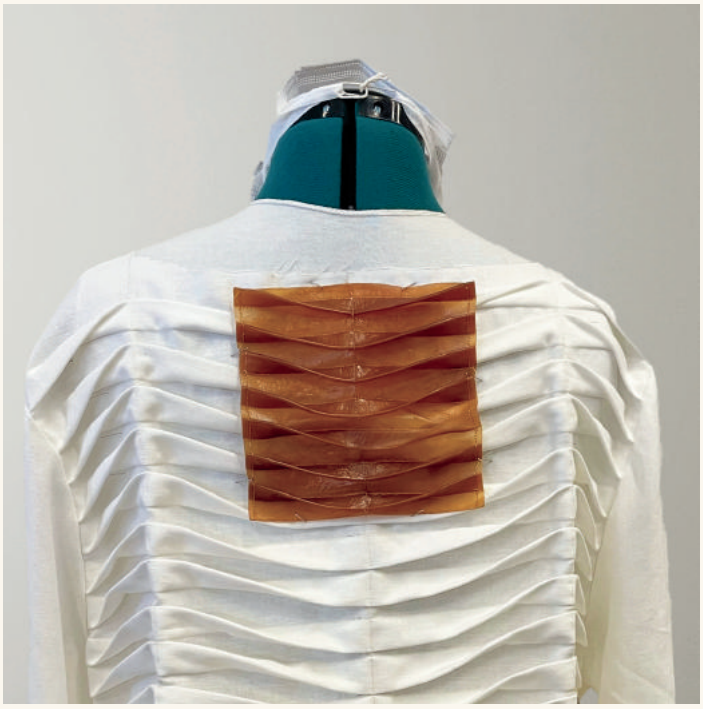
This project works between three tracks of research. One track examines the unique material properties of bacteria cellulose and its structural integrity in apparel applications. Explorations include alterations to the intrinsic material qualities of the biofilm through the introduction of novel reagents to its growing medium, such as pH indicators like Aparajita flowers. Structural techniques including folding, smocking, and sheathing were also explored. In the second track, analog manipulations and electric components, such as the sensory components and reactive outputs of Arduino microcontrollers, created dynamic changes in the garments. Finally, the third track investigated the use of generative algorithms to produce new 3D-printed forms. In addition to creating an appealing organic aesthetic, these components could be custom-fit to any body type and fit the specific needs of different garments.

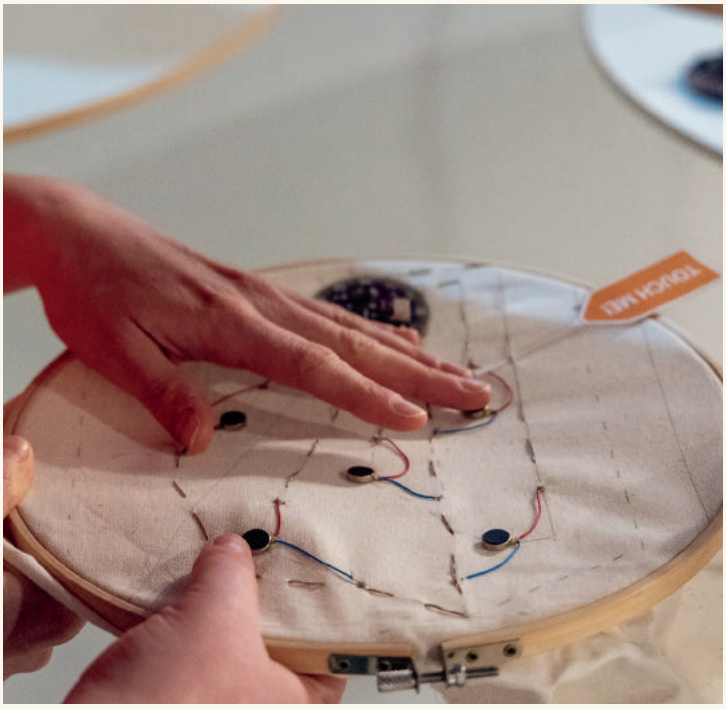
The experiments culminated in a size-inclusive collection that represents the future potential of wearables. Each garment features a biofilm component and undergarments that can be mixed and matched. The collection is an invitation to re-examine the relationship between clothing and body. The choice to model this collection ourselves was deliberate. Seeing these clothes on a wide range of bodies should remind one another that the current fashion status quo is to force one's body to look or act a certain way. This exploration of reactive garments, genderless silhouettes, and adaptable undergarments predict an alternative future where our clothes care for us as we are.

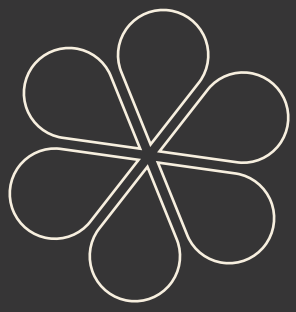


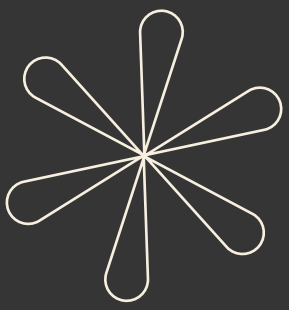







TOUCH ME





Into a Home

After birth, the body desires to find a home, to build a home, to transition between two homes. Ideas of domesticity and dwelling are cataloged to the collective memory, but when the collective experiences trauma, how do we draw spaces of endurance, joy, and shelter? What can a home do?

Shaping the Domestic Space

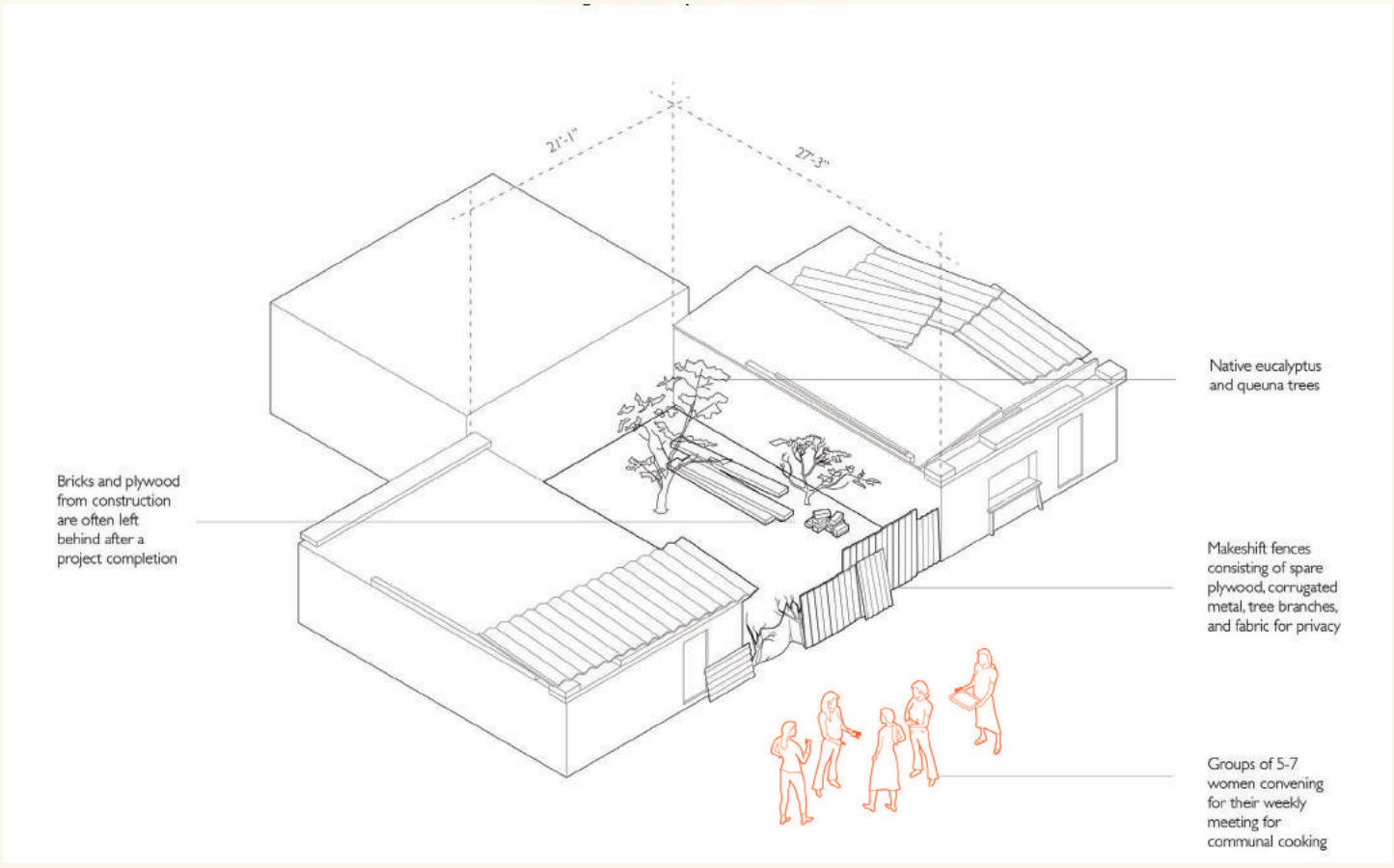
Shifting the Domestic Labor to be a Labor of Love

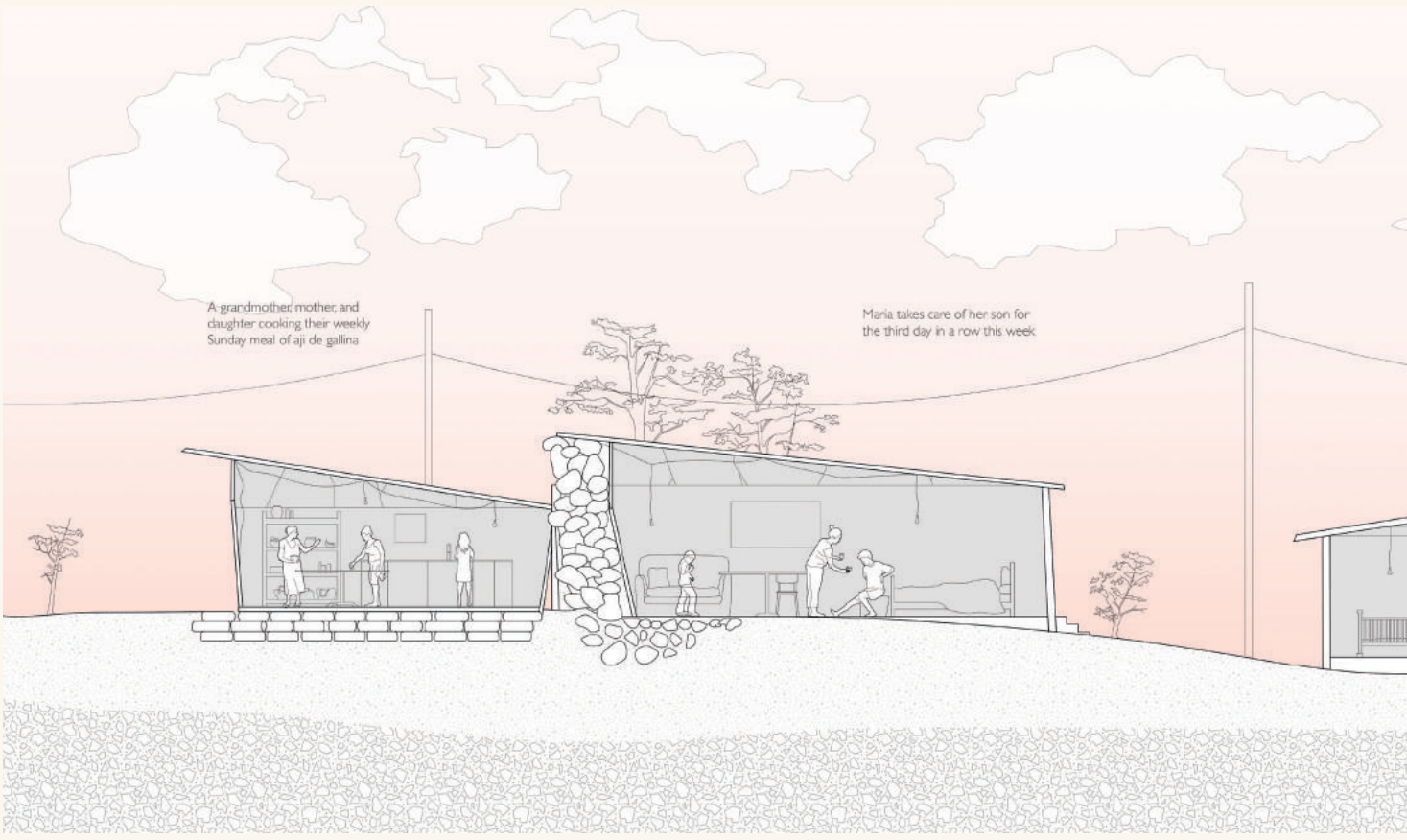
✻ SYDNEY CLEVELAND-DATESMAN
WALLENBERG CRITIC: CRAIG L. WILKINS

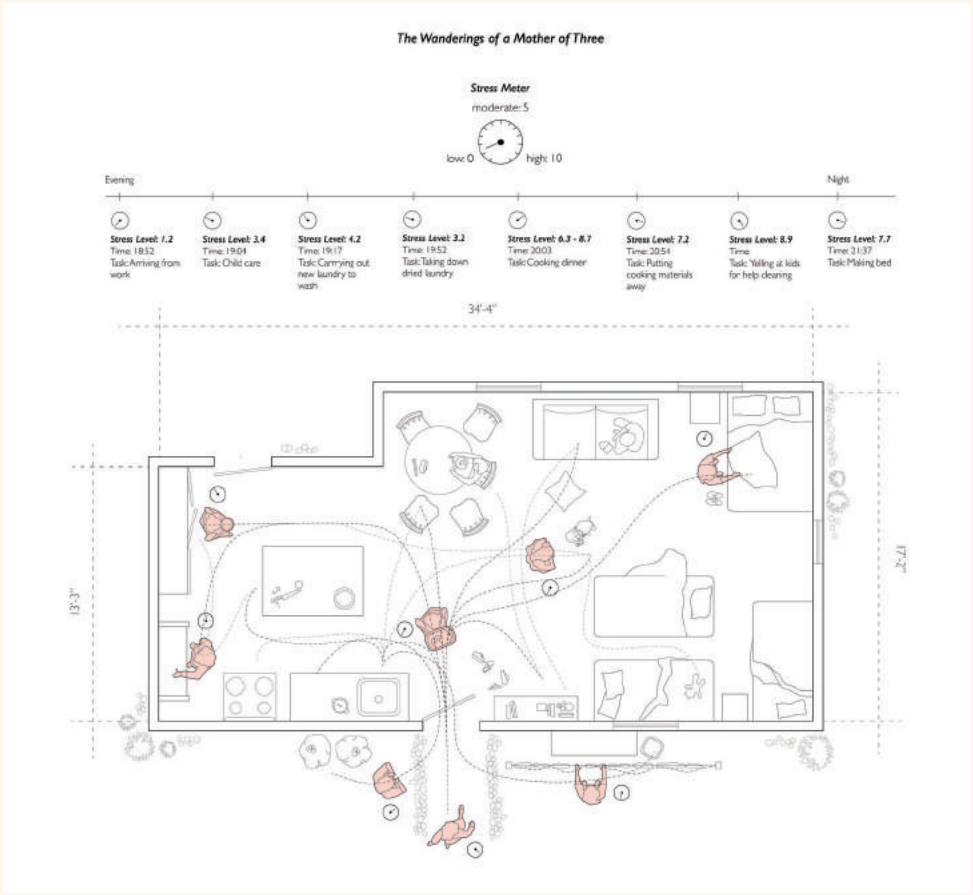
Women coming from impoverished districts are physically and emotionally stretched, within the home and beyond, in order to provide for their family. As the space of their home merges housework, care, and family care into one, women are pulled to meet both needs. This is not to say this responsibility is a burden, but it is an individual role that can become overwhelming and stressful at times.

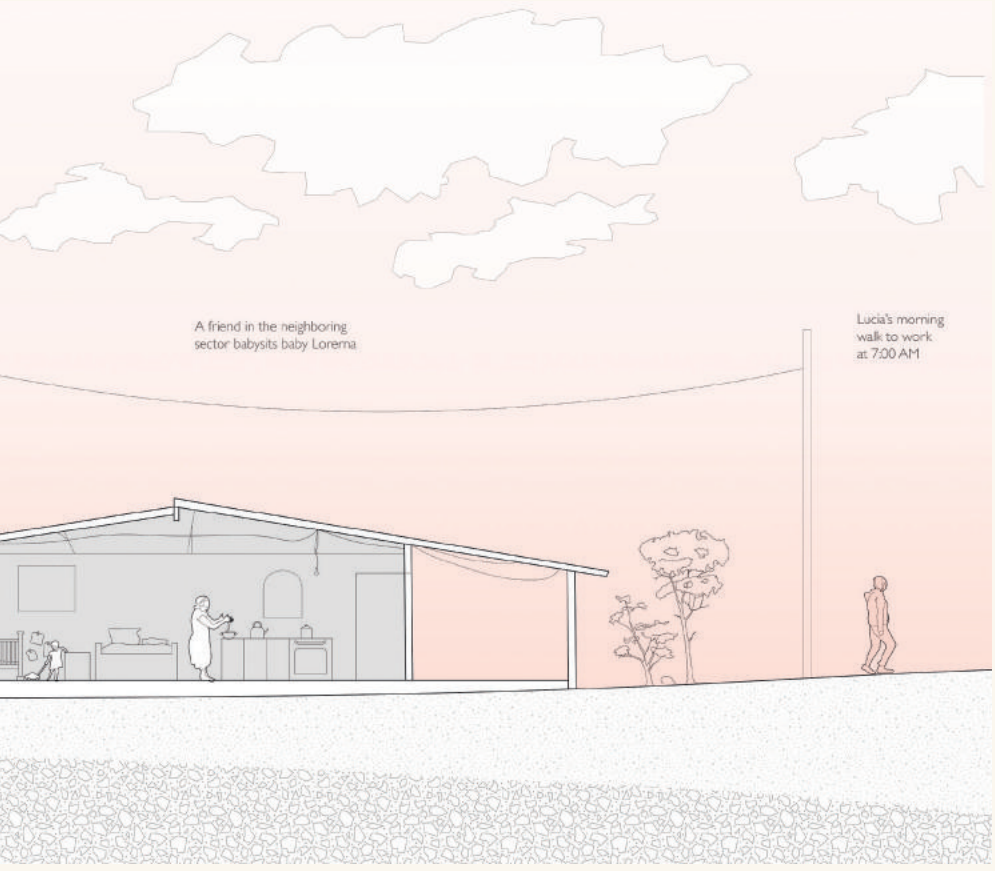
The stress of meeting household duties extends beyond the confines of their immediate home, as these women are pushed to go to great distances to reach essential resources in the inner city areas—whether by bus, car, or foot. The existing female networks demonstrate how a woman from the highlighted outskirt communities would navigate going to and from the city.

In order to address these varying conditions in domesticity, the project proposes, in Villa el Salvador, two types of spaces for working collectively—a communal kitchen and housing links. The communal kitchen serves as a larger space for women to cook collectively and come together as a community. The housing links are smaller spatial iterations for women to use as an extension to their home.


21'-1"
27'-3"
Native eucalyptus and queuna trees
Bricks and plywood from construction are often left behind after a project completion
Makeshift fences consisting of spare plywood, corrugated metal, tree branches, and fabric for privacy
Groups of 5-7 women convening for their weekly meeting for communal cooking


A grandmother, mother, and daughter cooking their weekly Sunday meal of aji de gallina
Maria takes care of her son for the third day in a row this week





✻ THE POWER OF FEMALE RELATIONSHIPS

The acts of cooking, cleaning, and family care are where the culture of womanhood flourishes—mothers, sisters, and females of a community come together. They gain power and autonomy through the independence and knowledge acquired while conducting house related tasks. Working collectively is a key benefactor to a woman's household responsibilities. It must be provided at all costs in order to support females' autonomy in the domestic sphere.

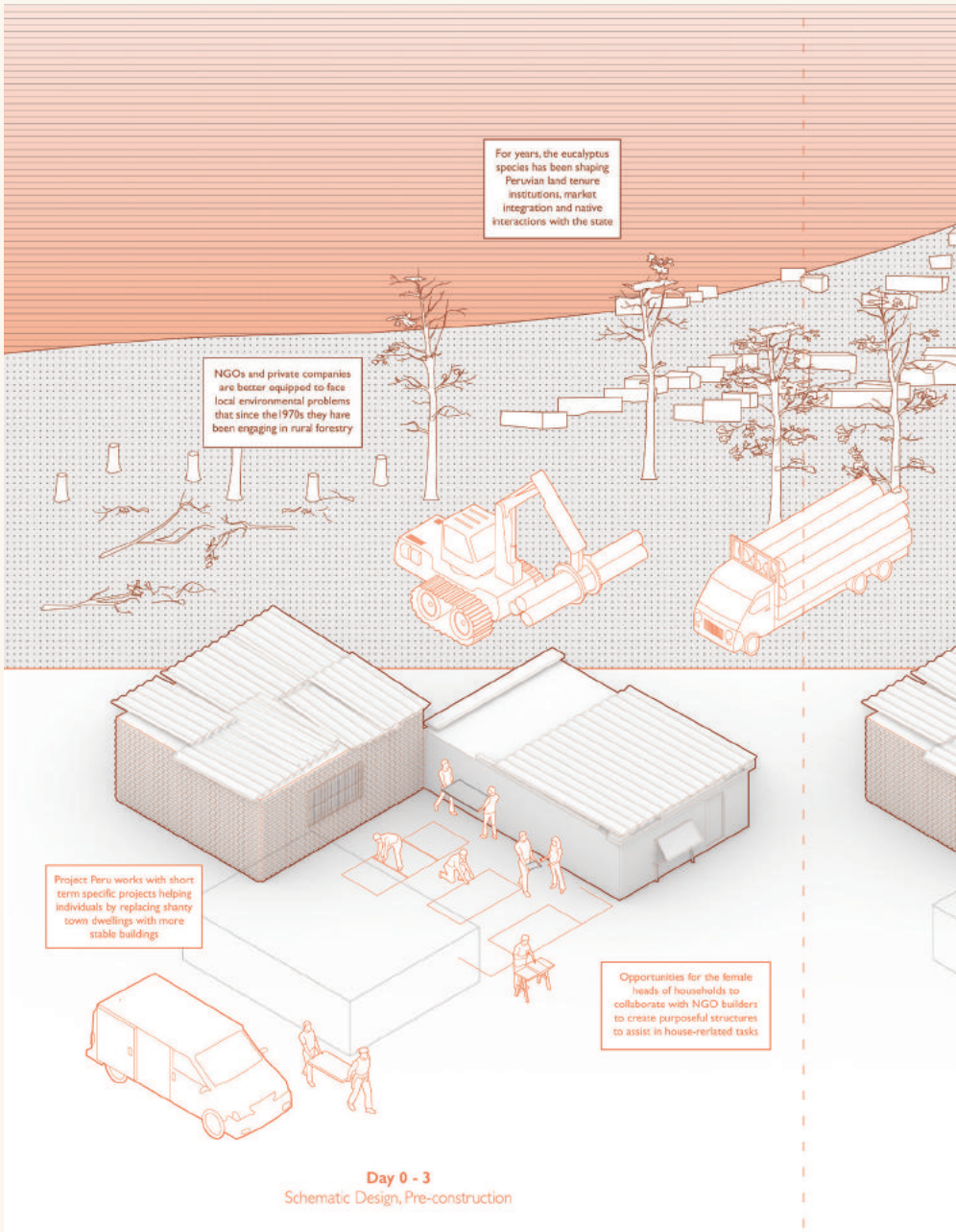
Instead of leaving these spaces idle, there's opportunity for them to be transformed as a space for the housing links as part of women's domestic work.

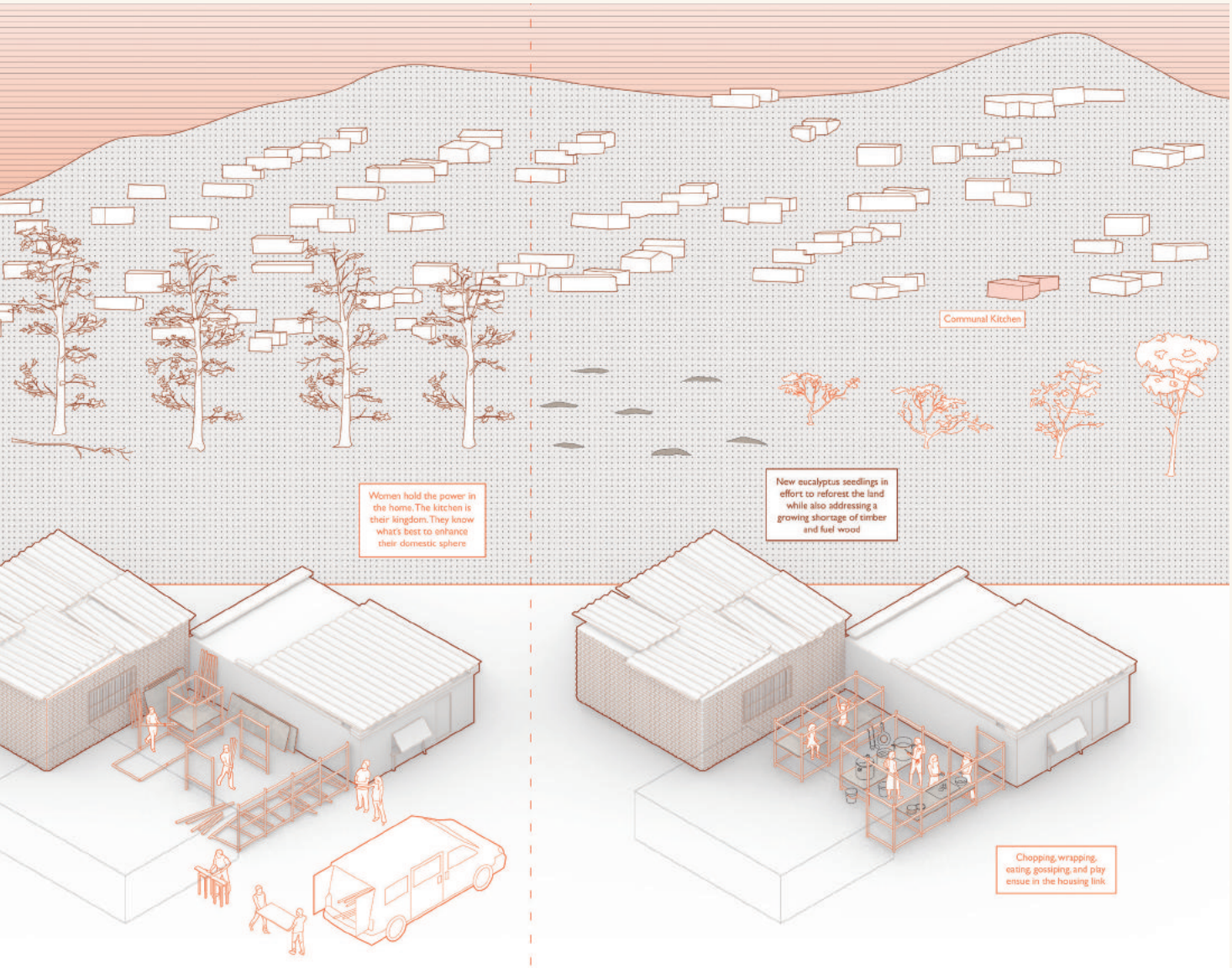
Housing links are situated close to the communal kitchen for women to easily move between settings to fit their needs in the domestic sphere

✻ TIME ASSEMBLY FOR CONSTRUCTING HOUSING LINKS

The housing links' construction provides opportunities to encourage the re-forestry of eucalyptus trees, foster stronger relationships with the NGOs like Project Peru, and ultimately celebrate a space where its users can make it their own. The women's involvement in the pre-design and construction phase contributes equally to the volunteers building it.

As an extension of a family's home, the housing links are an aggregation of lattice structures for laundry, meal prep, and play. These structures are placed in backyards or between homes to relieve the fatigue women experience cooking in their own home. The housing links aid them in shifting to work in a more collaborative space, as opposed to feeling overwhelmed in an isolated space.





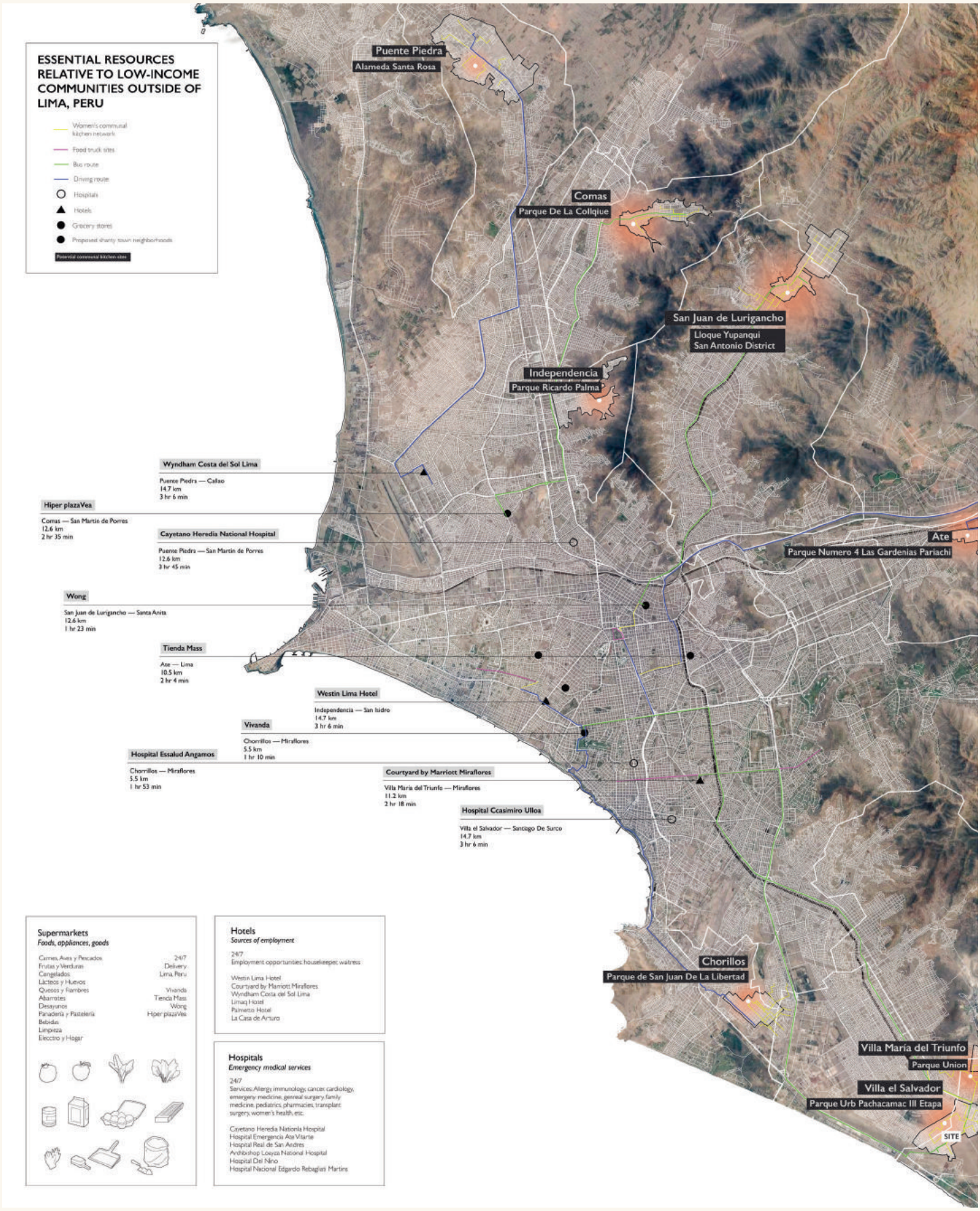
Day 3 - 7
Construction

Day 7 - 9
In-use for communal cooking and child play

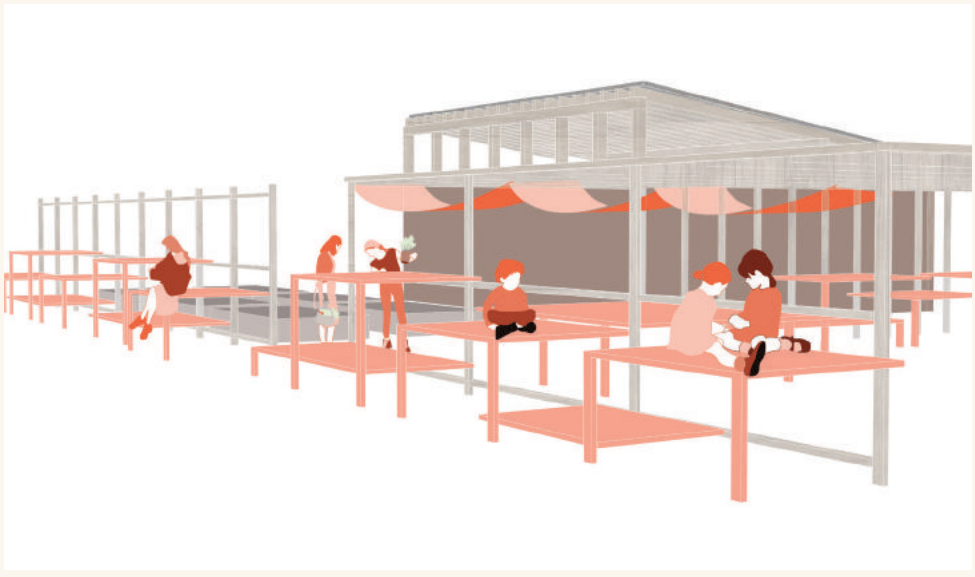
HOUSING LINKS AND KITCHEN WORKING TOGETHER

The park, as a mutually shared resource, is already a space designated for community engagement in which the kitchen fits seamlessly.

While the housing links provide enough space for preparing single family meals, the communcal kitchen would serve as a greater space for women to cook collectively and to produce larger quantities of meals. The energy that happens in the home does not change but rather expands. Beyond the kitchen, there are opportunities for these spaces to transform into areas for women to gather for group meetings, host female-centered events, garden, and care collectively.



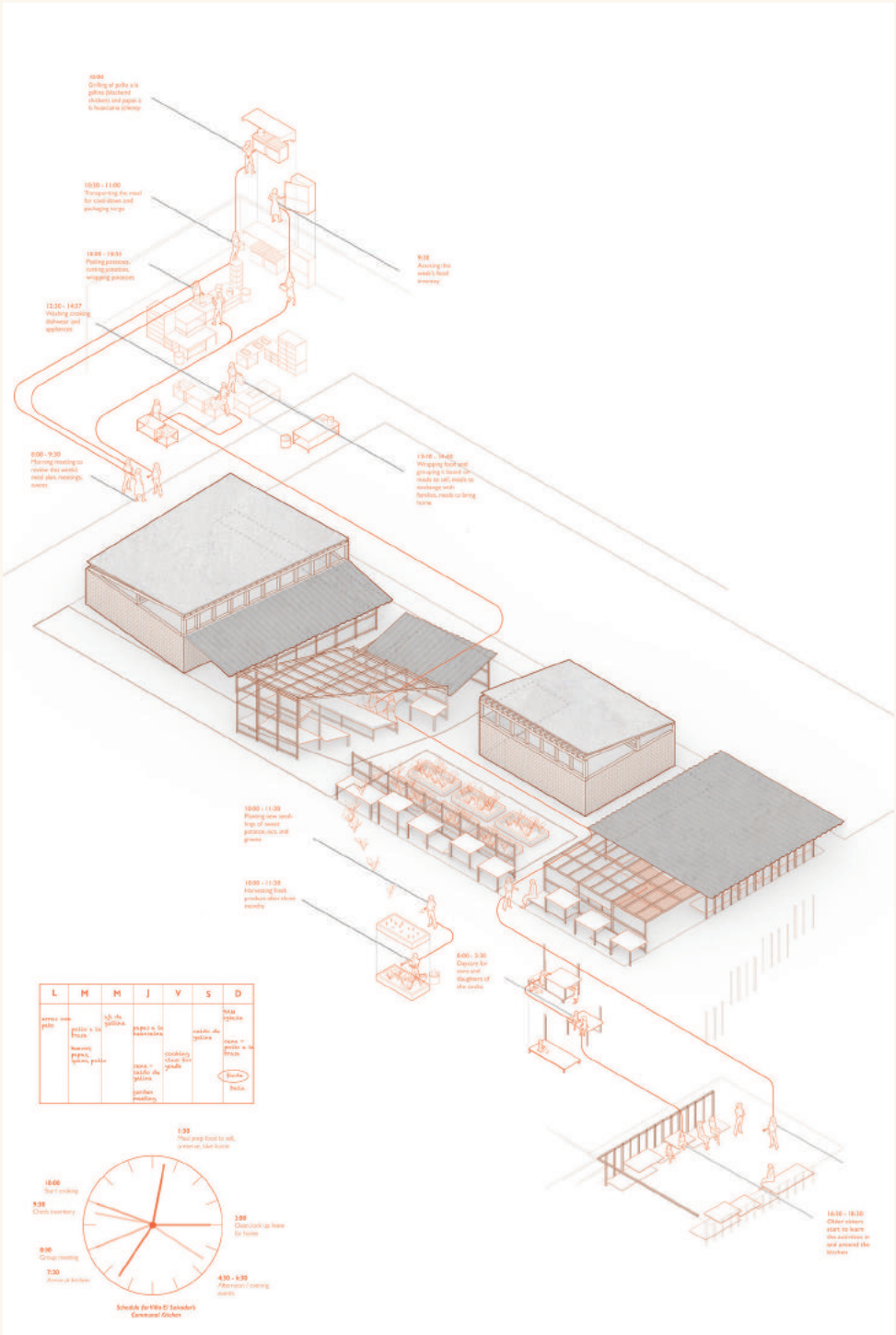
WALLENBERG 049 CLEVELAND-DATESMAN



✻ KITCHEN PERFORMANCE

There are various roles that women have when participating in this kitchen. While women's domestic work can be performed individually, the kitchen becomes a team effort. The energy that happens in the home doesn't change while in this space too.

Free and open to the public, there is a space for dancing, birthday celebrations, and more—play structures provide an area for children while also incorporating more outdoor spaces to meal prep, and flexible seating for leisure offer views of the game court.



An exploded axon of the communal kitchen demonstrates the various activities and events that are possible in this site beyond conducting only housework.

The kitchen is more than a machine to work—it is a social space with the opportunity to collaborate beyond labor. At the end of the day, the kitchen is understood as a safe space for women. These architectures seek to foster a space for women's work and relationship-building among females. The once isolated and stressful domestic labor becomes a labor of love as a result of working collectively among generations of women.

ELIZABETH SINAWE
THESIS ADVISOR: CYRUS PEÑARROYO

Rubble² Resiliency

This thesis examines the interrelations between physical space and cultural identity, and how the destruction of the built environment experienced by Iraqi people produces fragmented subjectivities. As extremist groups demolish valuable structures and residents are forced to relocate, emotional trauma can unfold over time without sufficient means to handle such distress. While overcoming this trauma often involves a process of reconstruction (of cities, of infrastructures, of societies), closely observing material and immaterial fragments (and the seams, cracks, and gaps between them) can provide ways of understanding the complexities of war—as felt by civilians.

This project combines textual and visual fragments of Iraqi culture, and quantitative data with qualitative data, into spatio-temporal montages that are alinear and deliberately jarring. Different narrative techniques are tested to create the patchwork of each montage, with the goal of cultivating alternate forms of coherence around geopolitical conflicts. By preserving a sense of fragmentation, multiple subjectivities (including the author's) are able to collide and coexist. Ultimately, many untold stories remain in the rubble....

Architecture is not used in this project to pose a solution to a problem, but rather represent spaces through different exercises with the collaboration of narrative as a form of storytelling. Visuals intertwined with narrative allows for the opportunity for the architect to break hierarchy and expand beyond our roles and step into the shoes of others to strengthen locally rooted cultures and design more intentful spaces.

Everything is evolving.

The somber floors transition to a path of opportune.

The walls that screamed for help now whisper a beautiful melody.

The aroma that was filled with thick clouds of smoke now becomes filled with scents of cardamom.

The variation of shadows creating depth now teases a glimpse of light that activates a curious mind.

The once rigid invisible lines quiver in their moment of weakness and dismisses itself where tension has accumulated for years.

This second place mimics my childhood and triggers the good, the bad, and the ugly.

The dynamics form a familiar strangeness.

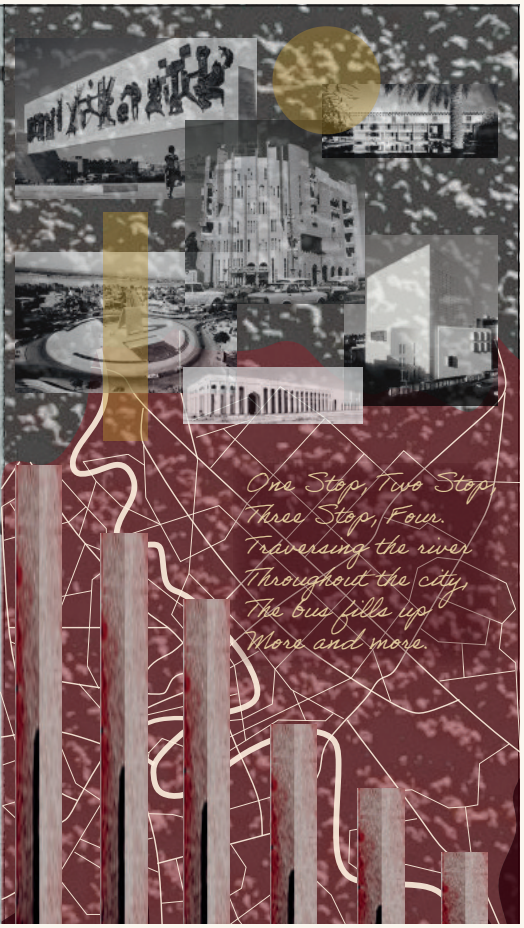
It does not shame, nor mock, but embraces both moments of weakness and strength.

For if beauty has to hide its weak points in the dark, it is not beauty at all.

❋ DUSK TO DAWN

I wake up before the sun as my day has just begun.
The steam from the bag escapes from the freshly baked bread.
I enter my home where light and aroma fill the air.
And when the coffee is ready,
It rises to the top and just before it overflows,
Click! I turn off the stove.
The bubbles dissolve and the coffee slides down.
When everything is calm and settled,
The rich and caramel colored coffee,
Stares at me, ready to tell me a story.
Fairuz's infamous voice exits the radio and invites herself into my home.
Where she sings a story and the birds whistle in the sky as they roam.

Tick Tock, Tick Tock, the clock says to me.
I put on my heels and a floral aroma gently rests on my body.
From snowflakes trickling down to beaming sun rays,
I strut down the alley as if it were my runway.
One Stop, Two Stop, Three Stop, Four.
Traversing the river throughout the city,
The bus fills up more and more.



The aroma of the burning log lures us in,
Our eyes fill with excitement at the sight of flames dancing.
Our ears listen to the amplified crackling blaze.
But the beauty of it all is that the celebration has just begun.
It embodied a vanished
Place. Time. A Way of Life.
It was the flavor of freedom.
A simple drink becomes complex quickly.
Cardamom introduces itself in a spicy and aromatic way.
The Grande Finale is presented to us.
As the cap on the teapot dances for attention.
While the steam whistles at me with aggression.
I go to my room that was solely lit up by the moon.
The curtain taps my shoulder so the moon can say goodbye.
My bed hugs me as I slowly close my eyes.

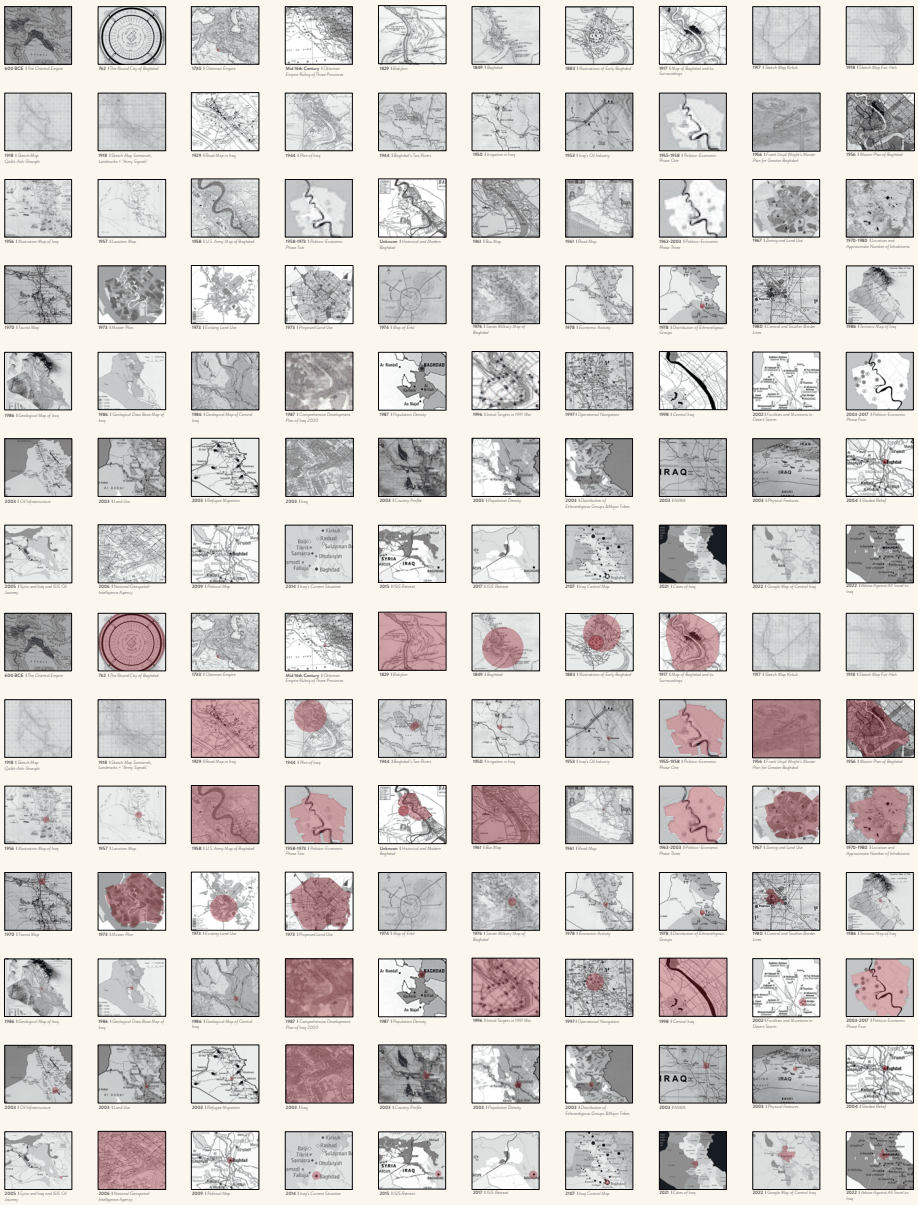
✻ DUAL CONDITIONS: AN INTERIOR INSIGHT

When a space is vacant, it can reflect a time of excitement or eeriness. As time progresses, people arrive and occupy the space, events take place, precautions and restorations take effect—but of it all, history is produced in a parts-to-whole relationship.

A child reaches for a colorful toy, only to discover the toy they are reaching for is broken and dull. This reflects the loss of childhood and taking on responsibilities similar to their parents. A mother entering a door with ease later exits in a rushed manner in the middle of the night to not be seen by others because her home has been singled out by extremist groups.

A pew becomes transformative as it serves many functions. One could sit there in peace and confidence, but in other moments one could tremble in silence, seeking refuge. It could stand in solidarity, remembering the victims massacred by ISIS in 2010, and simultaneously in solidarity of the historic moment of the first pope to visit Iraq in 2021.

Cuisines embody human movement, fluidity, and way of life. When the farmer rejects the invitation due to unforeseen circumstances of their wheat fields burning, Philip Juma maintains Iraqi culture with the welcoming meal, Dolma. Refugees and organization leaders gather around the table to enjoy the meal. British soldiers bring tea as a customary item as the time around the table dissolves and transitions to a series of small conversations.



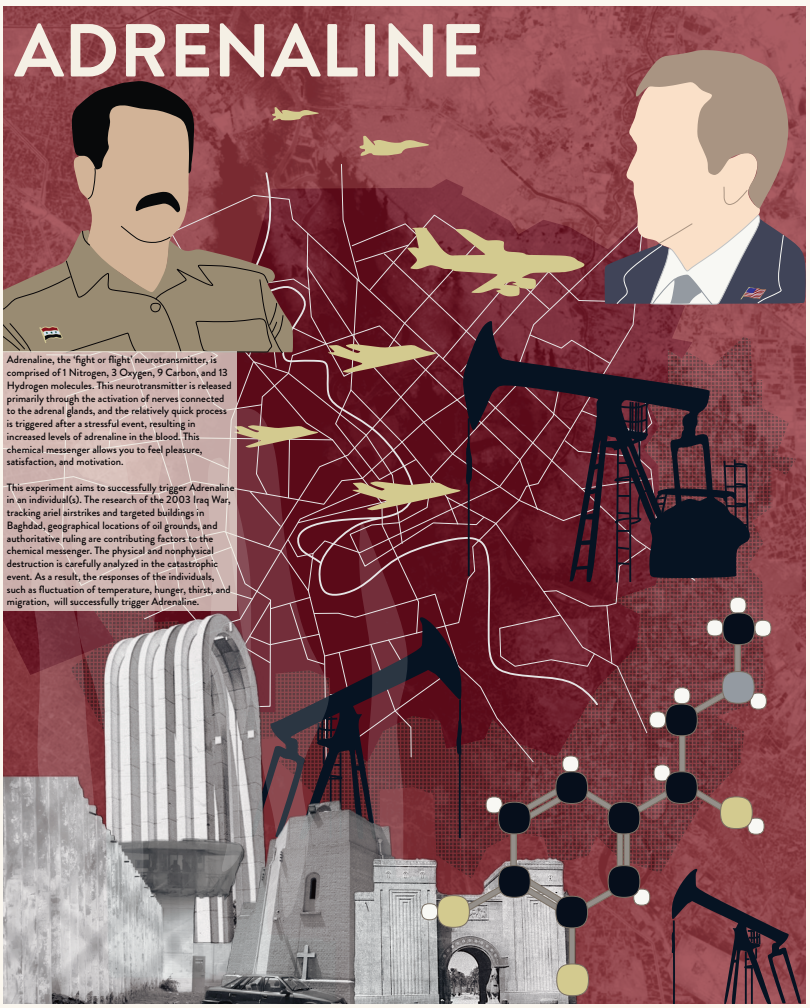
A LAND BETWEEN TWO RIVERS

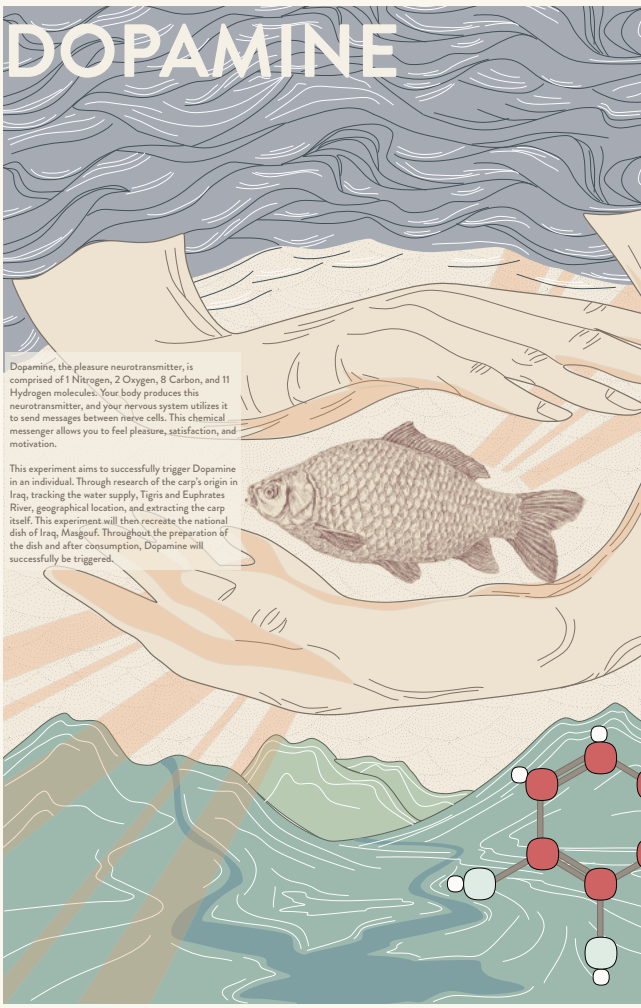
Maps are not for locals; they are for foreigners. While maps provide rich layers of information for foreigners to extensively study, the less popularized layers that unfold the historical and cultural fabrics of Iraq resonate with local Iraqis. The representation of rigid boundary lines now loosen, shrink, expand, and skew throughout time. Main roads begin to translate into corridors that are forbidden to trespass for locals because it leaves them in a vulnerable position. “Other Roads” begin to host marital celebrations. The capital, Baghdad, expands and becomes a constellation of networks.

Place Identity

Place Attachment

Disruptions





New Environment

Interventions

✻ ADRENALINE

The 'fight or flight' neurotransmitter is presented through the tracking of aerial airstrikes and targeted buildings during the 2003 Iraq War, geographical locations of oil grounds, and authoritative ruling that contribute to physical and nonphysical destructions.

✻ DOPAMINE

The 'pleasure' neurotransmitter is presented through research of the carp's origin in Iraq, Tigris and Euphrates Rivers conditions, and extraction of the fish species that produce the national dish of Iraq, Masgouf.

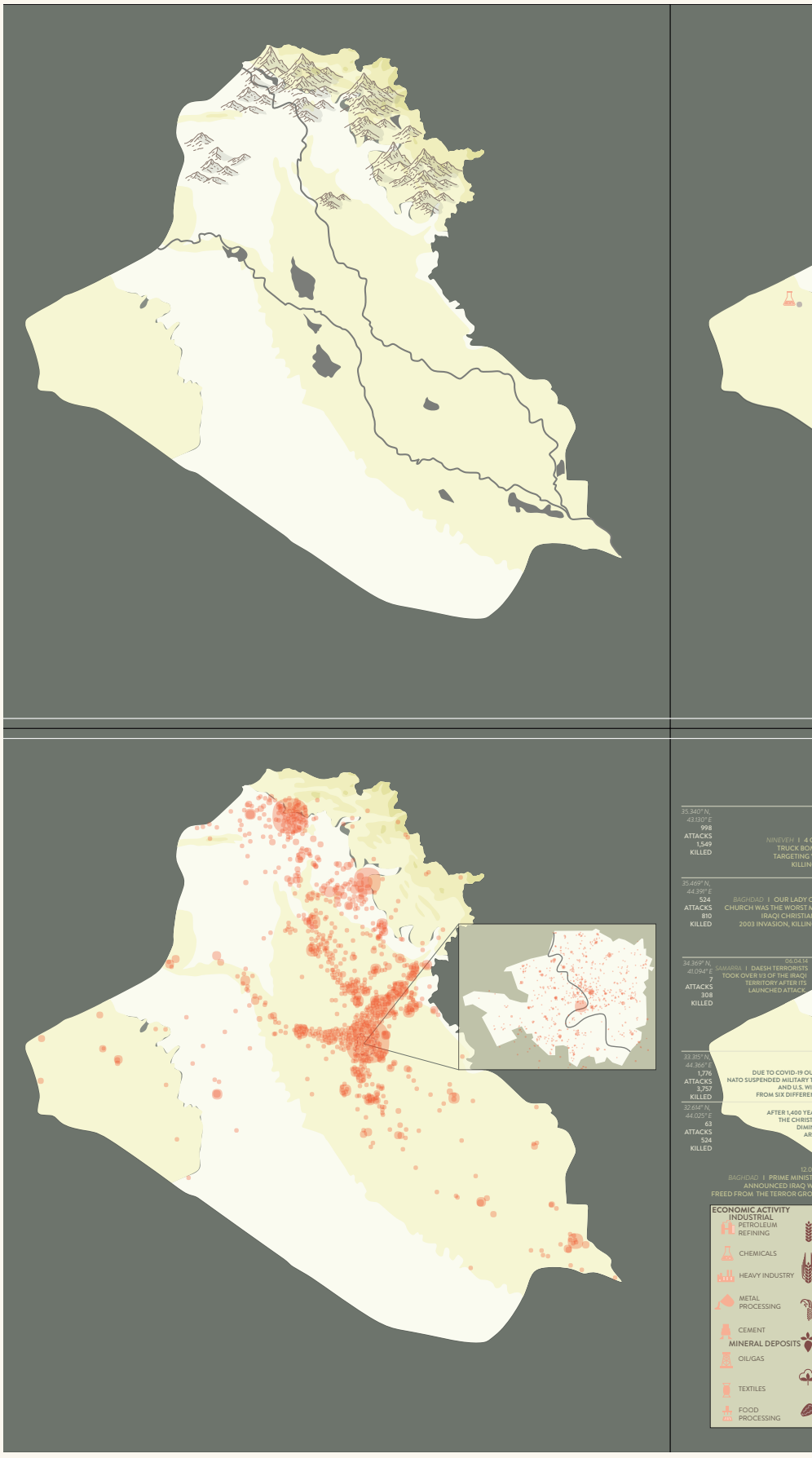
✻ Y-AMINOBUTYRIC ACID

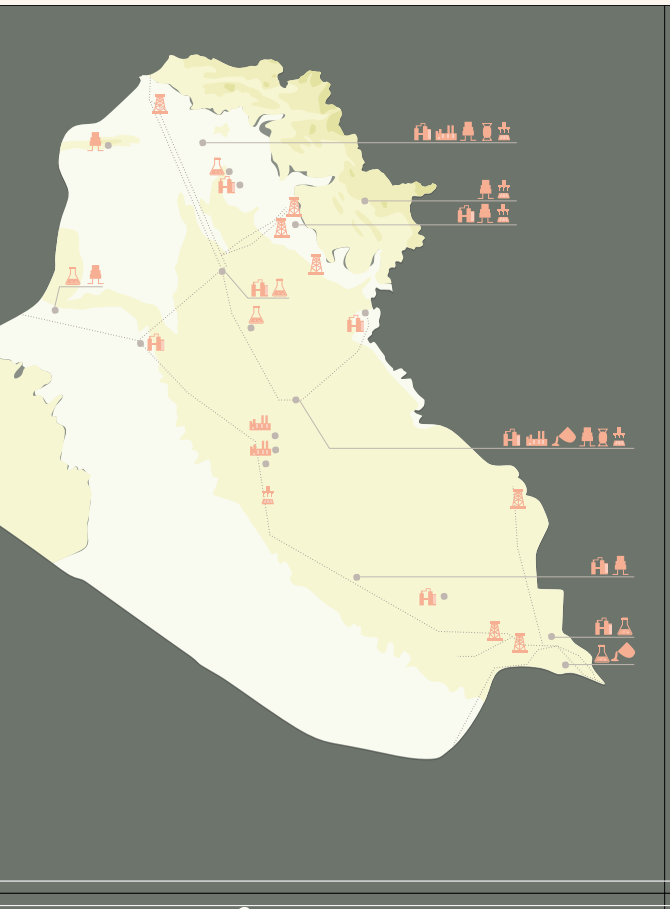
The 'calming' neurotransmitter is presented in Doxiandi's 1950 housing proposal. Acoustics in proximity of the home include birds chirping, the oud instrument, and six- to eight-hour hour storytelling songs, as well as customary chi with the small addition of hail.

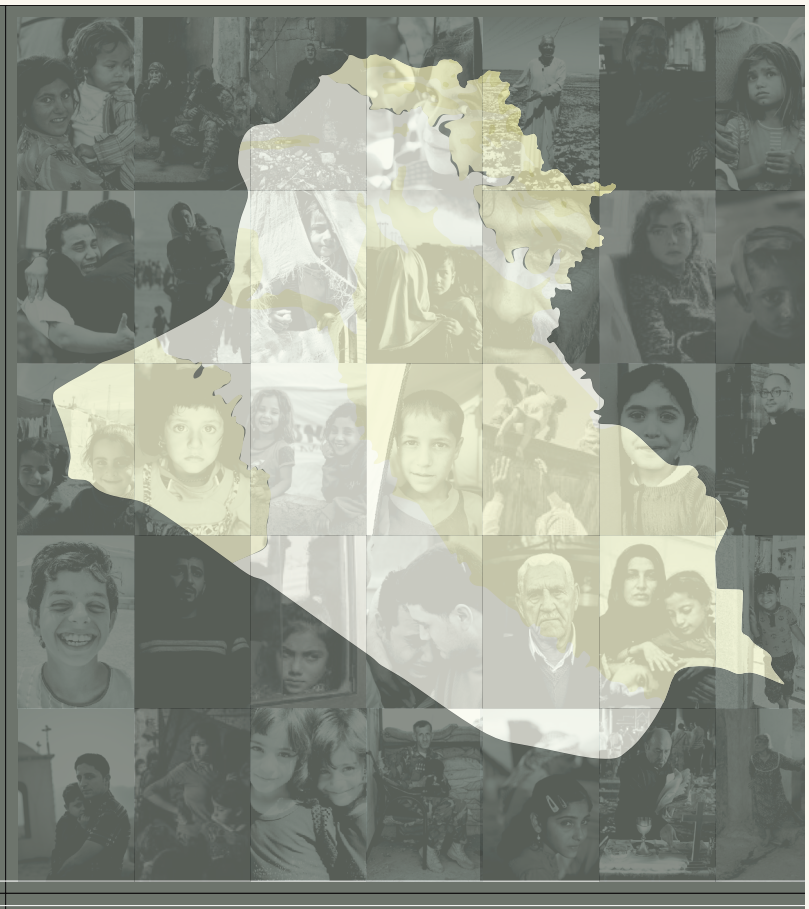
Displacement then leads to place detachment, interrupting different types of identities individuals, group, and social); disturbances in stability and structure of a person's life; fragmentations (of routines, relationships, and expectations); and utilizing the emotion of nostalgia as a mechanism. These temporary refugee camps can oftentimes become refugees' permanent environments, and the destruction of architecture may then suggest a construction of counter-memory.

With many layers, a rich history is unlocked. As the layers that provide quantitative data are dialed down, qualitative data is brought to the forefront to bring a well-rounded perspective on the matter. A documentation ranging from 2006 to 2015 highlights acts of terrorism, demolishing not only vital qualities presented in Iraq, but livelihoods lost and minority groups threatened with extinction. The central region of Iraq highlights 1,776 attacks and 3,757 casualties. After 1,400 years of persecution, the Christian community has diminished by 83 percent. Although in 2017 Iraq's Prime minister announced the country was freed from ISIS, the reality is the people were not close to freedom at all. The attacks persist today and claim dozens of lives. Eight camps closed in 2019, causing a secondary wave of displacement and premature returns.

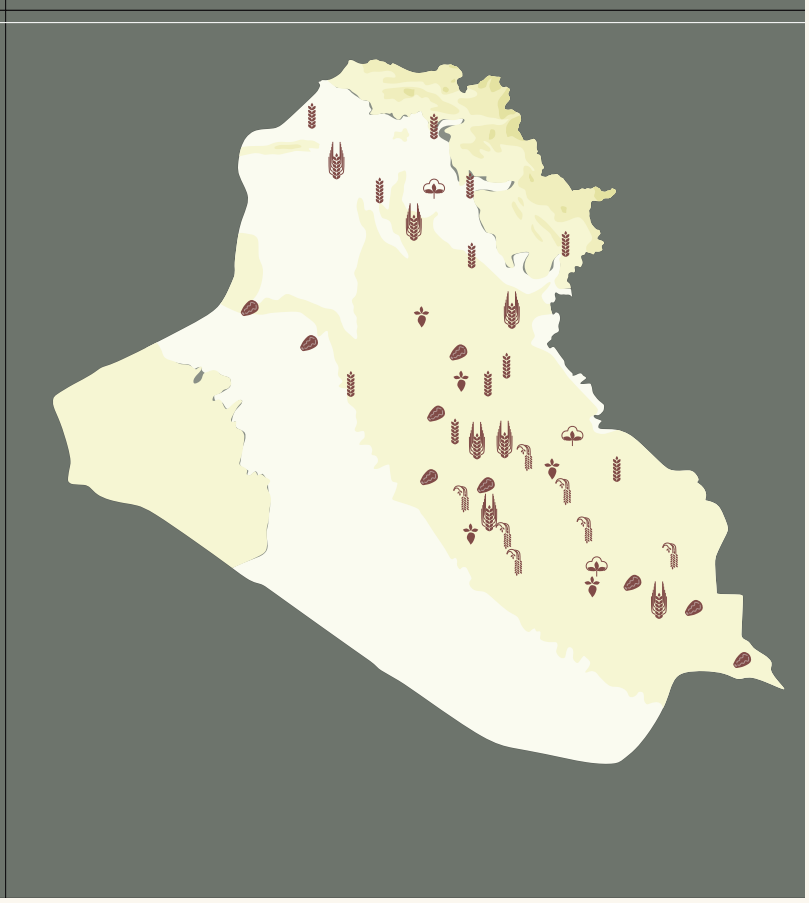
Embedding narrative in architectural visuals isn't a new concept, but over the years architects used narrative to better understand communities and their values to form an emotional appeal in their design outputs. However, normalizing this method of working becomes an active approach to allow architects to expand beyond the role of a designer to deeply analyze the context, exercise agency in an existing world, and provide a platform for locally rooted cultures to strengthen bigger networks within their country and beyond. We cannot solely say that "design is accessible and for everyone" without utilizing our agency as architects to support that statement through action to strengthen the social fabric, especially in circumstances that seem aimed at depriving humanity.







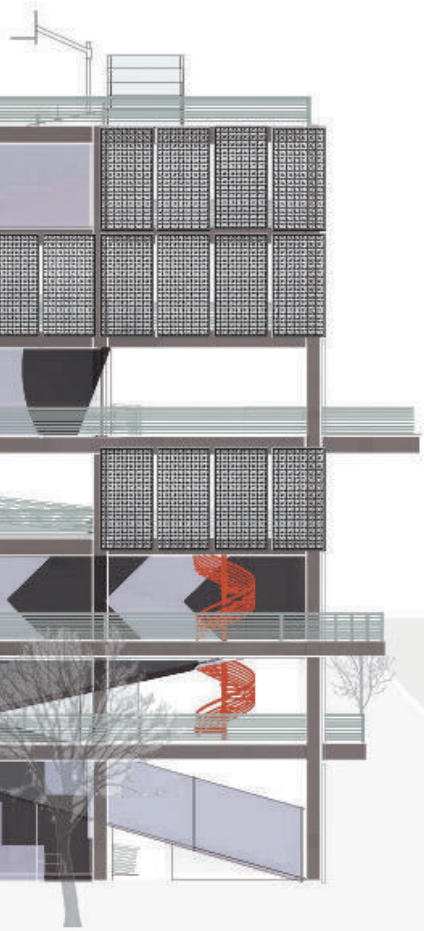

BASRA | 03.19.03
U.S. LEAD COALITION FORCES ENTER IRAQ.
08.15.07
COORDINATED
MBS DENOTED
YAZIDI KURDS.
G AT MINIMUM
200 PEOPLE.
10.31.10
F SALVATION
ASSACRE OF
NS SINCE THE
G 58 PEOPLE.
DUE TO THE LACK OF SOLIDARITY BETWEEN BAGHDAD AND ERBIL ADMINISTRATIONS, DAESH/ISIS CREATES ROOM TO MOVE FOR ITSELF.
TBREAK,
TRAINING
THDREW
NT BASES.
RS OF PERSECUTION,
IAN COMMUNITY HAS
NISHED BY 83%, FROM
OUND 1.5 MILLION TO
JUST 250,000.
9.17
ER
AS
UP.
AGRICULTURE
TERRORISM
ELEVATION (METERS)
0-200
200-500
500-1000
1000-2000
2000-3000
BORDERS + TRANSPORTATION
MAJOR ROADS
RAILWAYS
PROVINCES
RIVER
OIL PIPELINE
DUHOK
Dwin Tin Dagh - 2,963 m
ERBIL
Qmmish Dan Dagh - 2,148 m
Cheeko Dar - 2,681 m
NINEVEH
Cal Mara - 1,463 m
SULAYMANIYAH
Cheeko Dar - 2,681 m
KIRKUK
NEARLY 1.2 MILLION IRAQIS CONTINUE TO BE INTERNALLY DISPLACED.
MAYSAN
DIYALA
BAGHDAD
4.1 MILLION IRAQIS ARE IN NEED OF HUMANITARIAN ASSISTANCE.
ANBAR
WASIT
KARBALA
BABIL
5 MILLION PEOPLE WERE DISPLACED DURING THE 2014-2017 FIGHT AGAINST DAESH.
AL-QADISIYYAH
MAYSAN
DHI QAR
ONLY 42% OF THE INDIVIDUALS WHO FLED THEIR HOMES COULD RETURN EFFECTIVELY.
90% OF DISPLACED IRAQIS HAVE NOT BEEN ABLE TO RETURN HOME FOR OVER THREE YEARS.
NAJAF
IRAQ'S FIGHT AGAINST DAESH AMOUNTED TO $100 BILLION.
70% OF DISPLACED IRAQIS HAVE BEEN DISPLACED FOR OVER FIVE YEARS.
MUTHANNA
BASRA
ALTHOUGH DECLARING VICTORY, TERRORIST ATTACKS ARE STILL CLAIMING DOZENS OF LIVES.
DAESH/ISIS COLLECTS AROUND $3 MILLION PER MONTH AND MAKES $7 MILLION MONTHLY REVENUE.
30.500° N, 47.817° E
143 ATTACKS
437 KILLED
12.20.16
IRAQ | WORLD BANK APPROVED A LOAN OF $1.485 BILLION TO IRAQ.
02.01.19
IRAQ | EIGHT CAMPS WERE CLOSED, CAUSING SECONDARY DISPLACEMENT AND PREMATURE RETURNS.



✻ MADELEINE SMITH
WALLENBERG CRITIC: IAN DONALDSON

In Transit

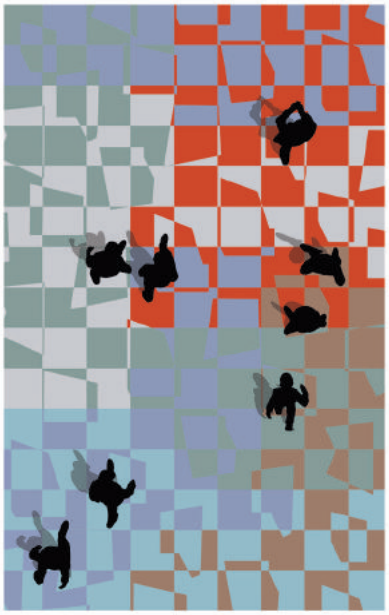
Exposing Negligence through Intervention in Order to Remake

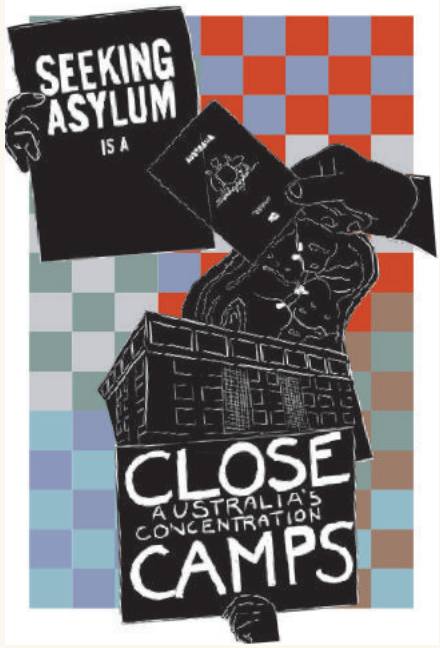


This project focuses on the unmaking of a functioning parking structure, and the remaking of the extant building into an emergent cultural institution and creative bureaucracy. These interventions seek to reframe the problem of the Australian government's inhumane treatment towards refugees, which is necessary for political change. It does so by finding commonality among Australians and refugees through a variety of creative and cultural overlaps while slipping in protective and necessary services a refugee might need after their arrival in Australia. It intends to cut through and expose the problems of the systemic negligence of refugee rights in Australia in hopes of transforming an Australian citizen's view.

In January 2022, Novak Djockovic attempted to travel to Melbourne for the Australian Open; however, he was denied due to lack of vaccination. He was placed in an onshore processing center, which at the time was housing 30 refugees detained for last eight years. This sparked outrage amongst the Australian public as they had either forgotten about the refugees stuck in this hotel or simply had not known. Australia passes refugees through different systems and third party countries without a clear idea of when refugees will arrive at their destination. Refugees are unable to work, learn, and socialize; consequently, they develop severe Post-Traumatic Stress Disorder (PTSD), anxiety, and depression. After years of turmoil, they are then placed in a city within Australia with little to no resources. There is not a clear solution to detention centers (besides closure). As an Australian, I felt I needed to do more about my government's treatment towards human life.

To shed light on this situation, the building is a proposal for an existing parking garage, located in the heart of Melbourne on Lonsdale Street. While most refugee centers are placed in desolate areas Australian citizens will never enter, this proposal situates itself among train stations, shopping strips, offices, and universities, providing access to vast amounts of people. Stripping the garage back to its structural grid allows for an interruption in someone's day to day life. There are people who park here daily, and there are some that might only park here once in their life; however, the garage will resonate in people's lives and allow for the spread of culture. The structure is packed with different programs on each level connected by intrusive connection ramps, along with spiral stairs placed in different moments that grab a driver's attention. With two different categories of programs, one of which focuses on the commonality between Australians and refugees through culture, and the other which is pragmatic and gives necessary tools refugees might need once they finally get to Australia. These work together to teach about the unjust occurrences that refugees have encountered.

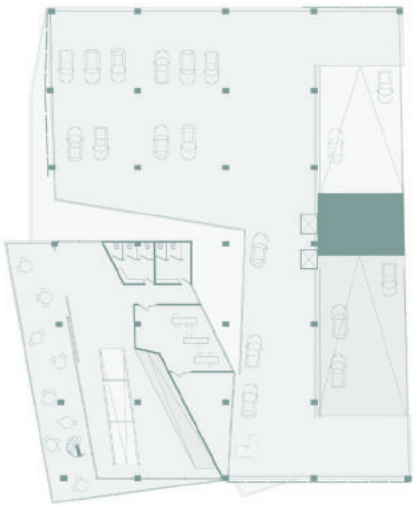


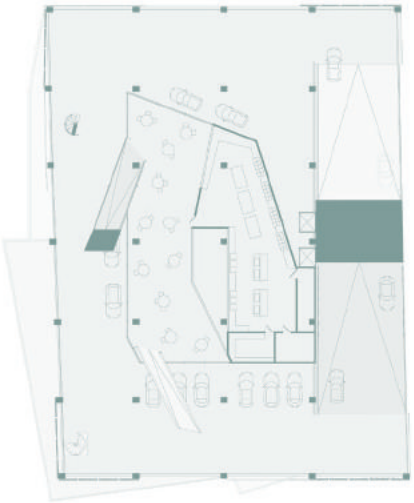


For each program, there is a “poster” that is used as a clear definition of the actions that might occur in the space, along with a plan that indicates the cutting and movement. The perspectives and plans use objects to insinuate how the cultural exchange may occur rather than using people as a way to define the space. The furniture used in each space is carefully chosen to be culturally ambiguous to allow for any culture to feel comfortable. These different programs work together to allow for the monopolization of Australians’ opinions towards the treatment of refugees in the hopes of political reform.

A LOBBY SPACE THAT WORKS TO DRAW IN PEDESTRIANS

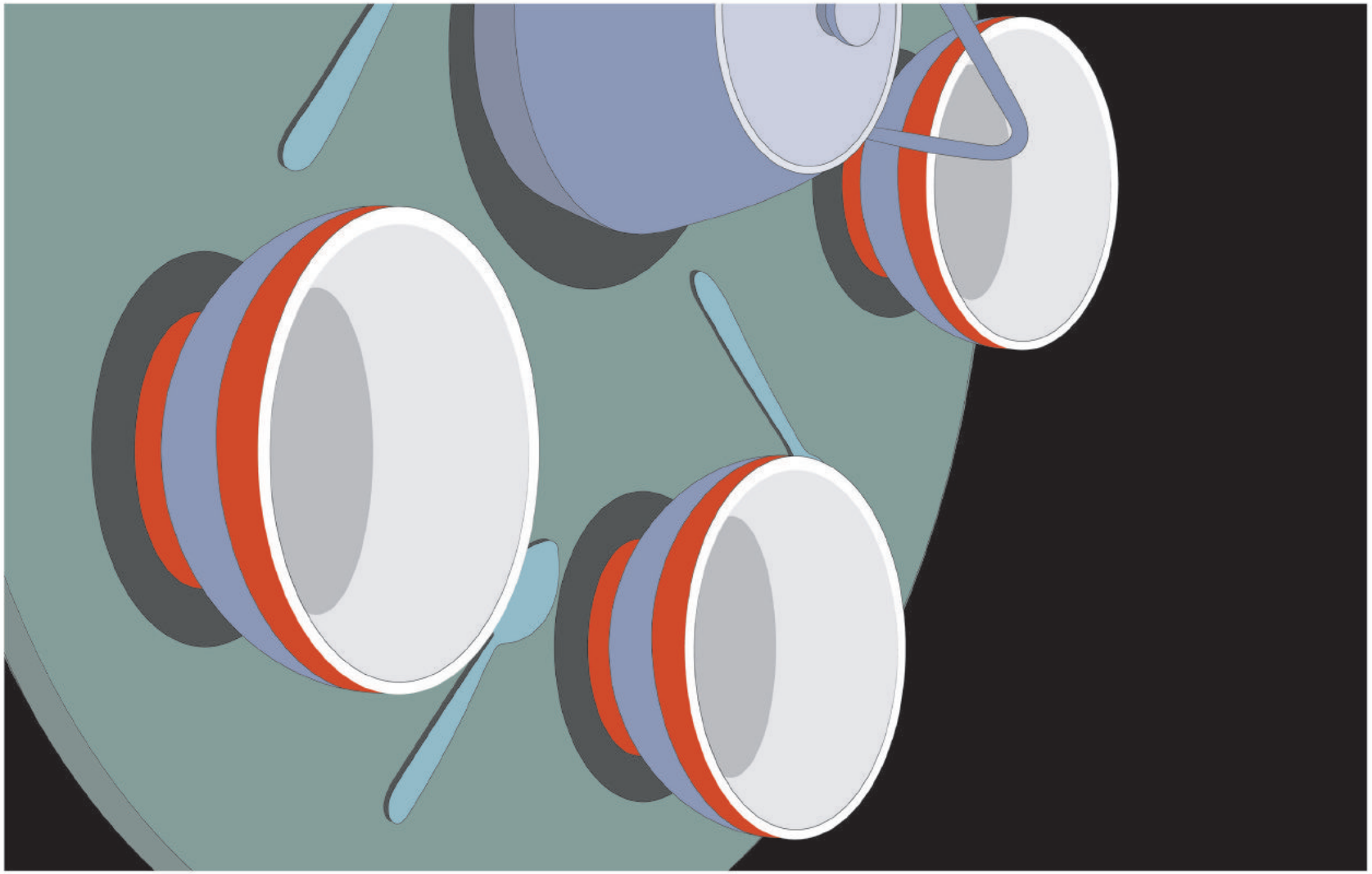
A LEGAL CENTER TO MEET WITH LAWYERS AND CASEWORKERS

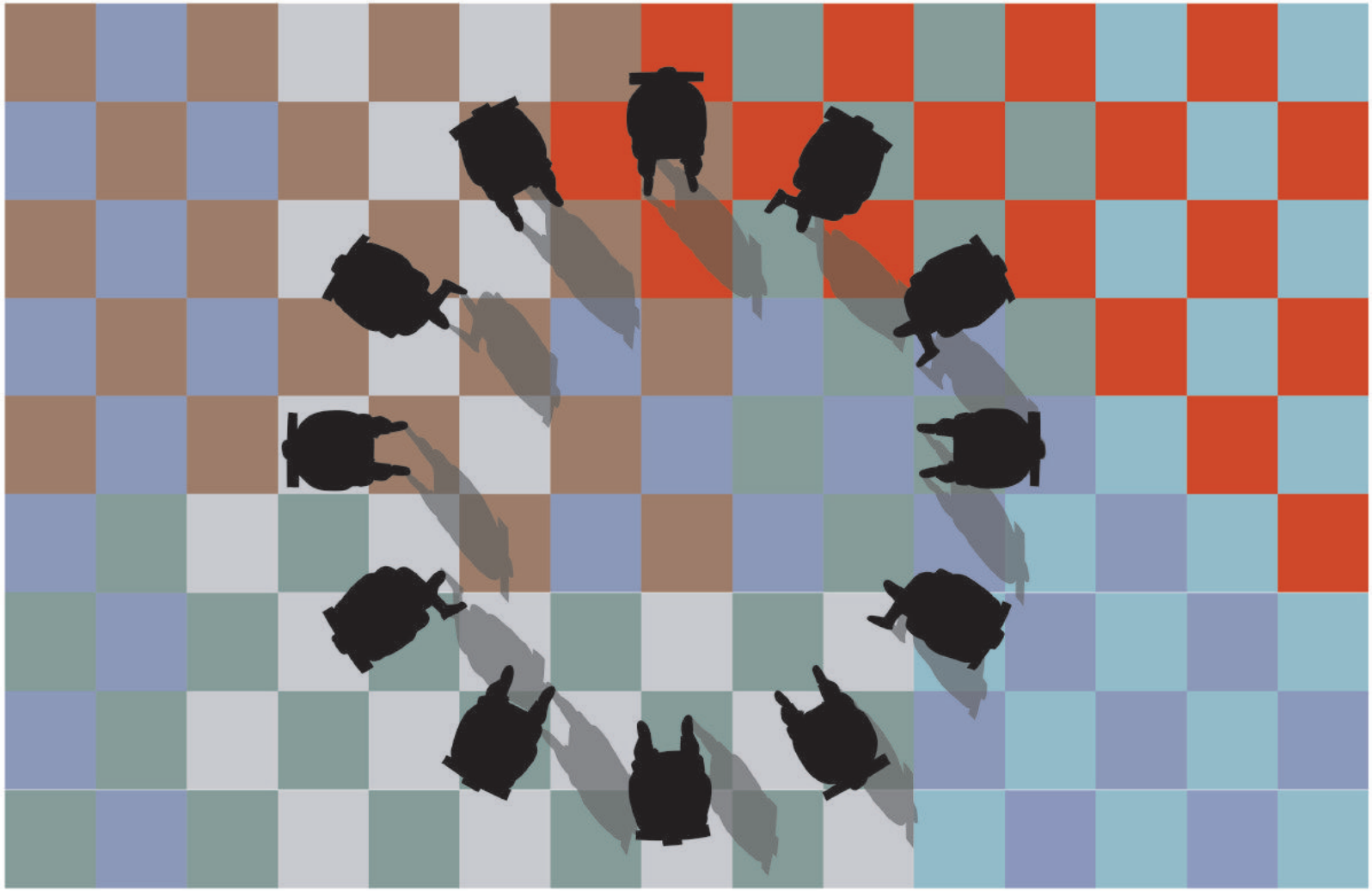


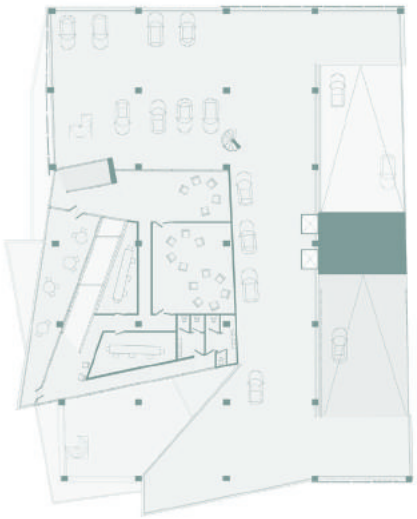


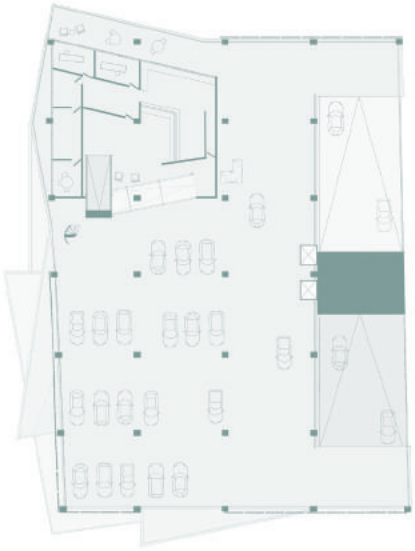
AN EXHIBITION SPACE FOR PRODUCING AND LEARNING THROUGH ART

A COMMUNITY KITCHEN FOR PRODUCTION OF DIFFERENT CUISINES



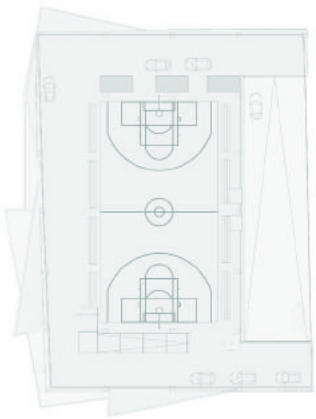


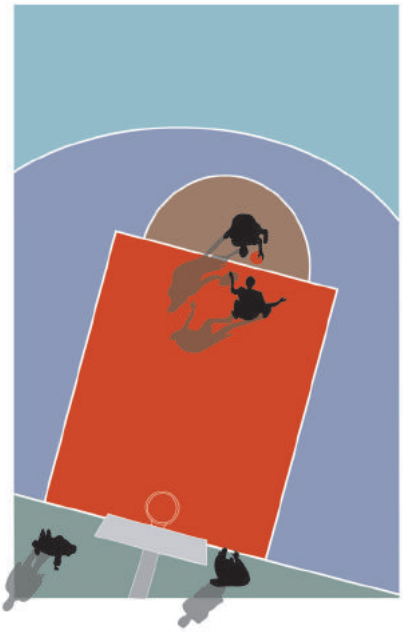


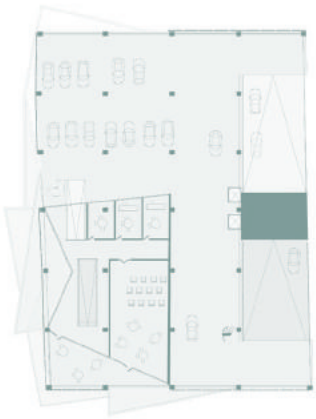


A PLACE FOR GROUP THERAPY THAT CAN BE ANYTHING THAT ONE MAY NEED

A REMITTANCE CENTER FOR TRUSTWORTHY PASSING OF FUNDS TO FAMILY MEMBERS

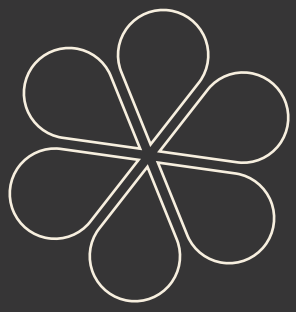


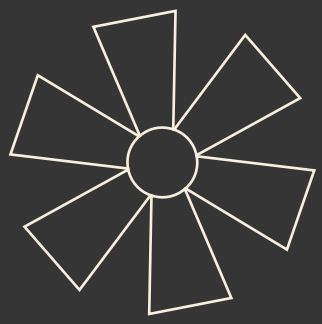


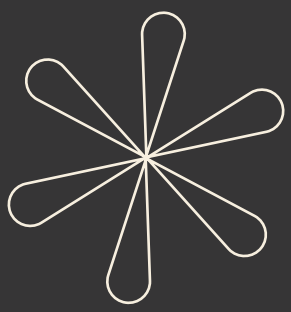


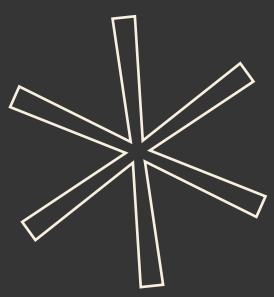
A LEARNING CENTER FOR LANGUAGE GROWTH, IN TURN PRODUCING STORIES AND PUBLISHED AUTHORS

A SPORTS CENTER THAT ALLOWS FOR PLAYFUL COMPETITION IN HOPES OF CULTURAL INTERACTION









In and Out of School

While the following conversations take place within the institution, they also serve to critique the institution. School acts as a physical threshold of knowledge, power structures, and identity—to be in and out of school means to carefully consider the risk of being an outsider, and what is at stake when being outspoken.

Collaging Speculative Pasts

Nicole Marroquin is an interdisciplinary artist, researcher, and educator whose work explores spatial justice and Latinx history. Marroquin works with youth and communities to decenter dominant narratives and to address displacement and erasure. Her current work explores belonging through histories of student rebellions in Chicago Public Schools from 1968 to 1980. Through research and creative practice, she aims to recover and re-present histories of Black and Brown youth and women's leadership in the struggle for justice in Chicago. Marroquin, a **University of Michigan** graduate, returned to Ann Arbor to give her talk "With Care" as a part of the **2023 Penny Stamps Lecture Series** presented in partnership with the **Institute of Humanities**.

IN CONVERSATION WITH

Nicole Marroquin

DIMENSIONS 36: The Stamps Lecture that you gave was beautiful. You called it "With Care." I'm wondering if you can elaborate on how you're thinking about care these days.

NICOLE MARROQUIN: Oh, my goodness. I was teaching full-time through *all* of the pandemic, and I think that was a time when we were talking about self-care a lot. But I kept worrying about this discussion around self-care and started to think about the other approaches that I had been reading about, including community care. And also Care Not Cops coming from abolitionist scholars. I was worried about this sort of individualist approach to thinking about care, and it wasn't really working for me. Also around that time, I turned fifty and I don't know what it is about turning fifty. I didn't expect anything because I don't really deal with birthdays. For the kids, yes, but not for me (laughs).

But at 50 I turned all of my attention to the people that paved the road for me. I wanted to find out who they were because I can feel it when I'm in a space that has never encountered somebody like me, and I can feel it in a space when somebody has done some of the banging on the drum for me already. I may have mentioned this—but I can't stand people saying, "Oh, you're the first." Number one, I don't believe I am the first (laughs). I don't think that's possible. Our emphasis on pioneering something…. Ah, I kind of go, "This is a little shady." Our desire to find that is so rooted in white supremacy, which I'm done with.

I don't want to think about my work all the time. I come from classroom teaching, which I don't think about as being some kind of limitation or that it's so hard. I try to think about big groups of people in classrooms as a workshop or a collective, then we can differentiate what everyone is doing and people can bring the thing that they're really good at to the room. I'm not saying I'm a facilitator; I know that's a little more hands off than what I do. Us caring for our communities, us caring for mothers and our queer ancestors who have been erased, the people that we couldn't see that have done a lot of work for us and our families. If I'm ever in a room and get the, "You must be first one" vibe, I always picture all of my ancestors behind me. Now I'm trying to figure out how to raise *them* up because of all that they have done for me.

I'm thinking about creating things for the people that are coming up. As a teacher, I have always focused on the next generation. I am not really interested in my take on things anymore—that's why I do a lot of work with groups. I'm interested in young people's ideas; the more off-the-wall, or unexpected (to me at least), the better I've learned to think about the parts I don't understand as being a peek into a crystal ball in the future. I don't need to understand it or like it. I don't teach like that at all anymore. Something happened when I turned fifty. I don't know what it is, but I really gravitate to things that seem confusing in people's artwork and projects. By that, I'm including third graders who are telling me things. I'm like, "I don't know what those words are. It's amazing. It's like looking into the future. It's time travel. It's totally bizarre. I've given into it.

D36: Through your work you've taken on many roles: lecturer, teacher, community organizer, ceramicist, and many more. How do you think these roles relate to each other, how do you move in between each of them? Do you find yourself sitting kind of in lecture mode for a while and then moving to artist or do you find all of those things overlapping in life?

NM: When I'm teaching, I try to think about how to keep it interactive. Just because I come out of middle school teaching and middle school students, they're kind of—you've got to keep them involved or else they're going to rebel. And like kindergarteners are anarchists. They're like, "You're not my mom. I will leave." And they will get up and walk out of the room if you're boring and not compelling (both laugh) or you leave them out. Like they're

gone. So I try to keep that in mind. I spend a lot of time trying to think about the way that my words are received and trying to keep people involved and keep it an exchange with folks. These are the same things I have been ranting about since I was probably in high school. This is the same thing. Like what's missing? What are we doing to take care of that? Because it has real harmful effects on actual people. And now that I'm older, I can be like, "And I was harmed by that, by being excluded." I was harmed by being underestimated for what I could do and what I knew. Every time I have made this big jump, people are like, "Oh, my God." "What did you expect from me? I mean of course I can do all of this." I don't need people saying, "(Gasps) You wrote that?" I'm like, "Yeah, I wrote that!" I say this all the time and I don't know if it makes any sense, but the real world is completely interdisciplinary. I'm always trying to get my practices as aligned with life as possible. It makes life better. It makes doing the work I want to do more pleasurable and more meaningful to me when I feel like it's aligned with daily life.

I don't want to work on projects that are not my project. Things come to me and I'm like, "That's not mine." I get so much pleasure in handing projects off to somebody who needs to be working on things for themselves. Other people have some sort of affiliation with it, they know more about it than me, or somebody's underestimating their work and they just need to be doing it. I'm always trying to get more women of color, queer people, and people from the city of Chicago, where I work. It's almost like a demerit (laughs) if you're from Chicago. People want these international superstars. Universities do that, too. They'll say, "We're doing an international search." I'll say, "What about this adjunct who is *really* good? Just get him to do it. Why is nobody talking to him?" "Oh, he's from Chicago. "

I think passing the mic and getting projects off my plate feels fantastic. It's almost principle—it's part of being a feminist.

Interdisciplinarity in practice is so satisfying, but we've been trying to find a way to efficiently wipe out the siloes of discipline without this sort of lowering—and I hate to use the word "rigor." It's such a code word for things. I'm not really sure how to put it into words, but I think that there's some things that, for example art school, does to people to take some of the joy out of life. I think there's some things that higher education can do to get people off course sometimes. I'm trying to fix the institution. How can we get the institution to work for us? How can we avoid trappings of replication of the system that does harm to us. We need to recognize what those tactics and actions are and cut them off because we are the ones we've been waiting for. Right? It's really us. We can stop it. Growing up in Ann Arbor, I just know another world is possible. Interdisciplinarity—it's the way to go.

D36: EBay… yearbooks…. In your work, these are rich sources of stories and memories. When a lot of people think about archives, they might imagine putting on white gloves and pulling boxes off of old shelves at libraries. I'm curious what prompted you to start searching on eBay for these histories and how might we begin to question or expand our idea of the archive?

NM: I like looking for what's missing, noticing it, and thinking about the absences. It's motivating to me. If memories don't get collected, the books don't get written. If the books don't get written, they don't get collected. So we're in a spiral. A lot of communities just are not being given the proper attention. For example, thirty percent of Chicago is LatinX and there's people who have been there since the 1880s at least, if not longer. Yet what is collected is very little.

Due to the white supremacist nomenclature, it's extremely difficult to find documentation in some of the institutions that haven't tidied up their game. So I am out here, saying, "You need to do better." I"m fighting with people and showing up for young people who are protesting.

I started collecting this stuff on eBay because the Chicago Public Schools archive, which I take students to, was closed because of the pandemic. They don't have a website. Their phone number isn't online. I got it from a journalist, which is how after two years of searching just for the photograph of Froebel School, I finally found the first photograph I could find of it when I was at that archive. It blew my mind. Then the building moved and I couldn't get in. And then—I don't know—my name is kind of mud there, too. It's a disaster.

I love looking at yearbooks for a couple reasons. A lot of them have sections that are edited by or produced by young people. These are publications that are often designed by, written by, and organized by young people and lineages of young people. You're like, "Oh, my friend's older sister was on yearbook. I want to sign up for yearbook." Or, "Oh, I did all the photos for this section." Or you're able to see some things through the eyes of the young people. During some of these uprisings, the material that was in these yearbooks is the only place you can find the lists of demands by the students and the list of demands by the teachers that walked out. That photo shoot of those beautiful students in their hand-made outfits—those are hand-made outfits. People were learning to sew so they could make these beautiful gowns and then show up in front of this mural self-actualizing and self-fashioning. It's so incredible. To see them at that stage of development with that kind of confidence coming into their own power is unbelievable.

I love looking at these middle school yearbooks. They're these little paperback ones from 1968 through 1969 and seeing the same people and the fashion choices. Also, what neighborhood has a school where all of the 8th graders are doing the Black Power salute in all of their class pictures. What were they giving up to get into these gowns? Like a full leopard gown wearing Wayfarers in your eighth grade picture with the power fist. Like, "What is going on with these folks? This is awesome!" But it also sort of explains why Chicago is like not putting up with bologna still. Because these folks are now my age, or my parents' age, or Diana Solís' age. She went to all of these schools and was explaining some of the nuances of this.

I will forever hunt down anti-blackness in the LatinX community, and I will call it out. I don't try to perform it and shame people into making their anti-blackness this big secret. However, I do sit down and work on it with people and it's a real problem. But that's not everybody's project. It's my project. It has to be handled quietly and with sensitivity for the person who does not have the language for what the problem is, right? A lot of immigrants never encountered other types of people—or a lot of anti-Asian aggression, too. This is wild racist stuff I am seeing and hearing explicitly. I'll say, "Have you ever met anybody?" "No." "Okay, well, let's talk about that. Where do you think that came from? Who do you think that serves?" You can see all of that kind of exchange in the yearbook.

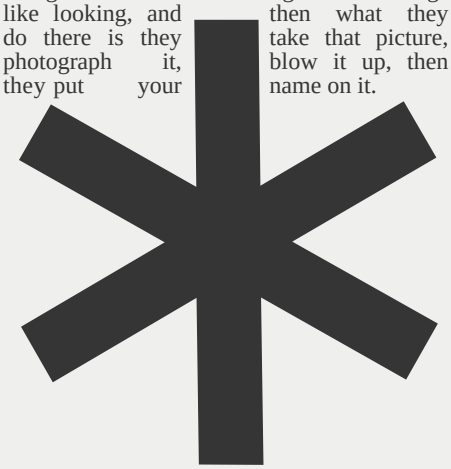
So I have collected yearbooks from schools. But I would also just rather encounter it in an archive, but if the archive hasn't collected it, then I have to turn to eBay, and there are some really incredible collections in Chicago. The Vivian Harsh at Chicago Public Library special collections is really—it's just so incredible I can't handle it (laughs).

If I'm with my yearbooks, I could spend all day there. I build up so much that I have to then go in and straighten my pictures and look at them. I turn on my bigger monitor, and I just flip through them and I try to figure out what it means. I'm trying to find the student voices in it. Sometimes if you've ever been on yearbook or known people on yearbook, the sponsor or the teacher leader is really interjecting their voice. You can tell. There's also some very funny, very funny things in yearbooks like (laughs) the struggle of life—just funny graphics. But during upheavals, that's where all the information is. What I wouldn't do for a Waller High School 1969 yearbook. What I would not do! And damn it! There's people who have become famous athletes who make it too expensive for me to get the yearbook I want! Argh!

D36: They need to make online PDFs of them so they don't have to give their physical copy away, but you can still see them.
NM: I want to scan all of mine, except I'm getting in the zone of having to pay somebody to do it because it's too many. Artists do a lot of really interesting yearbook work, especially teaching artists who work with young people because the young ones are reading these yearbooks differently. For example, I was Xerox-ing yearbooks from Froebel and Harrison and working with the students to think about the history and there's this ninth grade class (this is the class that barricaded themselves upstairs) that went to battle with the police. They thought it was the apocalypse. These are their actual faces. And students were making art about it and a bunch of them during the collage process covered their faces or cut their faces and turned them upside down. They were doing things to cover their faces and sort of preserve their anonymity. They also did really funny things like they had a picture of this big group of people and they took razors and cut their little faces out and switched them all around. I couldn't even see. I had to use a magnifying glass. Have you ever encountered that? They're brilliant.

D36: Oh yeah. I've had exams where they give you one index card and you write all your notes as small as you can.
NM: Yes! Oh, that…. oh my God. So they already had that skill. It's almost like we're training them for when they get one index card for an exam. They had compositions that were about five by seven because we just have 'em do it quickly as exercises. You don't really need to belabor the point—just get it done, mix a couple more, get it out of here. If it's going to be a bad piece of art, then don't take all day to do it. Be done. We don't even give 'em glue until the last minute to get everybody to work on just arranging. Figure out what it means and what you're thinking about, and it can be aesthetic or it can be about the narrative. At the end, their titles were on the back. We asked them to come up with a narrative title on the back, which is a tactic I have used many times for different projects. I sort of figure out what the project is before I start assigning big things to people. We chop things up, especially primary sources, and work it out. It's probably very similar to how people in design do things, too, I'm sure. There's the stuff you know, then you have to figure out what it means, what parts you're going to keep, and what you're going to ditch. "What is it we want to do? What do we want to keep, what do we want to get rid of, and what do we want to add?" These were these big questions they were asking in the process of organizing people to sign up to vote and to remake the world. I love taking it all the way down to the base like that.

But yearbooks, man, it's like I could look all day at fashion. The first time I did any kind of art thinking about yearbooks was when I went to the Elsewhere Residency in North Carolina and they have—because it used to be a thrift store—just walls of yearbooks. The first assignment you do is to find a doppelganger of yourself. Now I assign that. I tell students, "Find a doppelganger of yourself." It's a great project because then you just drift. You're doing a drift. You're doing artistic things like looking, and then what they do there is they take that picture, photograph it, blow it up, then they put your name on it.



"You don't have to show [third graders] pictures of lynchings for them to understand what's bullshit."

D36: That's amazing. I'd like to see your doppelganger. In your lecture you mentioned your teaching a course called Decolonizing Time Travel and I thought that's a really lovely title because it intersects ideas of both space and time. It also tethers our colonial past to this present moment. What are some conversations that have come from or you're hoping to come out of this course?
NM: I co-teach Decolonizing Time Travel with Josh Rios, who is this brilliant scholar and artist. He teaches a lot of critical theory courses and really is very loving and a genuinely radical thinker. In fact, we read some very difficult articles in that class. Half an hour before class starts he'll start a recording of himself going through the reading and explaining the parts. Sometimes I get emotional listening to it—he really wants us to understand. We both put in articles, our activities, and field trips into the same course. I felt really moved by his holding my hand through some of these, too, because I felt like I would do the same for him with the articles that I added (laughs)—which I did.

It has a lot to do with my bigger life project, which is to be able to go back in time and be able to alter what I think of myself in the past to be able to—or when I think about my history, what I'm doing here, and ultimately whether or not I belong in the space where I'm at doing the things that I do, and then looking ahead to the future. Because I think it changes my forward moving trajectory to be able to go in and alter the past.

Josh was in this other talk and we were blabbing about it together and he said, "We think about the future as speculative, but why do we think about the past as fixed? It is also speculative." Right? It remains to be seen what really happened. Multiple people at the same event will describe it differently and have a different understanding about what happened. Speculative futures—that's a phrase we think about in many different disciplines now, but why can't we think about the past that way? He lays zingers on me like that all the time. I love working with him.

There's been so many great books lately coming out. What's her name, Beatrice de la Costa? It blew my mind. I just read one chapter out of it. The way she goes about describing the past—especially how marginalized people not in the archive except for in places around like punishment or incarceration, or we're like the extras, or the cleaning people, or whatever we are, and wherever we're found—she was taking those records in her book and using that to write about people's resistance and joy, despite these other circumstances. This is not an easy book to read because there is so much violence, but she's talking about young girls whose lives never existed for us. We don't have a shared memory, a public memory of folks. My people and black people—they're invisible-ized. If they're not, they exist as prisoners or cleaning people. I identify a lot with that and the ability to go in and see her intervention and imagine what we can do. There's a lot of people working on the struggle fiction around this. But who's to say? There's a lot of history projects that could do better and leave space open for what we don't have the information for.

Anyway, time travel. I'm all about thinking about time travel. I think about it all the time. That's how I entered into thinking about history, because I want to hand people the tools they need to be able to go back into the way they think about their histories and trajectories and find power in that as they move ahead. Working with young people who didn't know how their school got built, they didn't know why their school was there. People were beaten almost to death and in one case one person died fighting to get this place built for you. There's a lot of anti-blackness in that work. It was a problematic movement. I remember finding a whole bunch of anti-black statements.

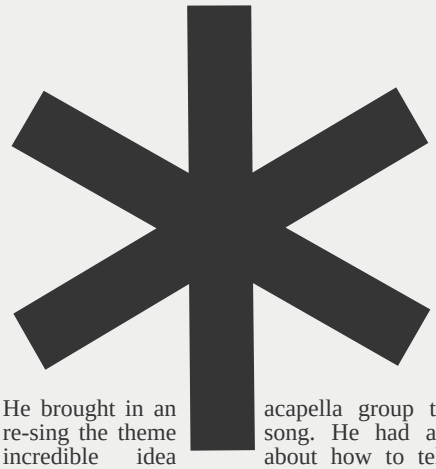
D36: As students of architecture, we're always interested in what it means for something to be expressed spatially. Could you share with us what spatial justice means to you?

NM: I didn't know anything about it. I'm from south Texas. I have no other options in life other than to think about Thirdspace. I had gone through grad school. Because I was doing a residency in the Center for World Performance Studies and we talked a lot about space and places, it was fresh in my mind at this point. Then, I was at the American Educational Research Association Conference (AERA), and it was a big conference in New Orleans. Edward Soja was there. I didn't know who he was. He was one of these L.A. space thinkers, and I get there and of course the place is packed! So I scooched up and I'm sitting right at his feet, and he's looking at me and smiling, and I didn't know who the hell he was. Man, he just blew my mind and knocked me out. To have seen him in person, I realize now that that was a really special thing. That's how I work now. It's sort of like when you're a 2D artist, and you pop into 3D, you can't go back! You're not going to go back to flat. If you do, it's just going to be about getting to the 3D. It's just going to be sketches for the thing.

A friend of mine who I collaborate a lot with as a designer, Andres Hernandez, works on the built environment. So when he and I teach together, I'll hand off the torch to him partway through, and he'll take it. We talk about the politics around schools, school movements, teacher organizing, union-related stuff, and then we read that beautiful Bell Hooks article, "Choosing the Margin as a Space of Radical Openness." Then we move into, *boom*, space: housing policy in Chicago. The students are like, "Schools are so segregated, so how did it get this way?" "Just wait. We're going to get to that." We went through why all the black kids sit together in the cafeteria, and now we're going to get into serious racist housing policy. Public housing was integrated, then they unintegrated it; they forced them to be segregated within the city of Chicago.

So he wanted to do research on Cabrini-Green, this public housing project in Chicago, but because he's a brilliant artist, he was like, "Let's look at it through the lens of the sitcom *Good Times*." It was just a fictional television show from the '70s that was supposedly set in Cabrini-Green, but he was going to study the history of this housing project through the lives of these families and tell the story through it. He selected parts of the show that he was projecting in this space in the Chicago Cultural Center. People would come by saying, "What is this about?" Then he's got images of the housing, diagrams of the units, and work that he's done in the spaces where the public housing used to be like performance work and video pieces. People who had actually lived there would come and sit down and talk about the meaning of his show and the meaning of the television program. There was a mayor that was elected in Chicago in the '80s that actually took out an apartment in Cabrini-Green and said, "I'm going to help." Mayor Jane Byrne. And she probably thought she would, but there was a police crackdown, a bunch of people got evicted, and it was a stunt—some people believe. He was very generous with the way he approached this. He's an eBay hunter and found some incredible propaganda that Jane Byrne released about it, about her life in Cabrini-Green. Actually he wrote a script for the missing episode of *Good Times* in which Mayor Jane Byrne was there.

> "We don't have a shared memory, a public memory of folks. My people and Black people—they're invisible-ized."



He brought in an acapella group to re-sing the theme song. He had an incredible idea about how to tell the story of this actual place which has been razed through the lens of this fiction.

Being able to teach next to him while I'm doing my thing—I know what I'm talking about and doing—but then he brings all of this expertise. A lot of what I know comes from his very generous and very humble approach to teaching about these issues that he knows so much about. I think the students really respond to it, too, because we have rooms full of artists that we're trying to talk about housing with. We're trying to talk to them about housing policy, how it's denied opportunities to people, denied access to people—not just around education but also around jobs and other economic advancement. People are really boxed in in some places.

A lot of these situations is what's really cultivated this anti-blackness in the Latin American communities too—and by Latin American communities, I don't mean Puerto Rican because Puerto Rican people have always been in these places where Black and Latin American people have gotten together. Puerto Rican people have sort of an innate understanding—and I'm not saying there isn't anti-blackness in the Puerto Rican community—but there's always been key Puerto Ricans in all of these Black and Mexican unity events. Kind of amazing. You know how people lay *so much* on black women about, "Oh, they'll save us. They'll fix it." Blah-blah-blah. It's really impressive, I imagine. But people do this to Puerto Rican people around racial unity stuff, too, and I just don't want to replicate that garbage.

Spatially, once you start thinking about it and reading the books about it, and knowing about it, and noticing it—you can't go back. Do you know what Thomassons are? We would assign this to high school students, and they have to go take cell phone pictures of Thomassons. If you look up Thomasson, you will *freak out* because you will never unsee it. So Gary Thomasson was this American baseball player who got traded to a Japanese team for one million dollars and he *sucked* as soon as he got there, so he sat on the bench for a decade—basically useless. And so this is useless architecture (laughs), like stairs that lead to nowhere, or a random railing, or you see a door that obviously no one is using. It's like remnants, traces.

D36: Yes! I just found a *99% Invisible* article about it.

NM: Oh, you'll probably find my blog on there, too, because I talk about Thomassons. It cracks me up. And so what we do is we assign them to kids and the first time we did it, we had a student teacher lead this because she's a genius. She does psychogeography stuff all the time. We printed out the big city of Chicago and these students are coming from all over the city taking the train everywhere, but they're looking for Thomassons, and that is the path of least resistance. They're looking for stuff; they're already holding their phones. We can be mad about phones or we can just go with it. And so they took all these pictures, they sent it to us, and it is a pain in the butt to print all of that stuff and cut it out. Then we put it on the maps of where they had been. It's brilliant. The Thomassons in the suburbs were really different from the ones in the city. And yes, rural people were finding them all over the place. There was a fencepost that was for nothing, or one of those metal things that keeps people from driving off the road supposedly in a field or whatever. It's just *fascinating* because then they start to obsess over how a place layers over a place. I can't not think about this because I went to Mexico City, and there was a church built out of a pyramid and half a pyramid next to it. All these bricks are from this pyramid they dismantled to build this church in order to dominate the people who had belief systems attached to the pyramid.

And then also, I walked into a teaching position saying, "Well, the premise of all this stuff is stolen land." And now we have more advanced ways of talking about it. That's how I think about it. I was talking about reparations for Texas, which I would love to see, but I have very little faith in that—it's still so messed up. Texas is such a drag, but I want it liberated.

Yeah, I've got big hangups about Texas. I thought I was ready to talk about it, and I read *The Injustice Never Leaves You*. I said, "The day they uncovered the killing fields in south Texas and we talk about what happened to people, and the lynchings, and the things my family lived through—as soon as we get talking about that, then I will put down my beef." Until that day, I've got beef.

I thought I could read that book. The cover has, like, three people in burlap sacks with chains around their necks. I picked it up, I got about one chapter into it, and I started having dysfunction that was unmanageable in my daily life. I went, "Nope, not ready." I still can't think about Texas; I get too riled up. I think it's a very motivational anger. It's creative and thoughtful anger, but I'm too sensitive about it, but that's where it comes from. Still mad. I laugh, but I'm *mad*.

But anyway, Thomassons are going to get you all over the place. They are a blast to think about but also to give them as an assignment so people start to notice things in everyday life around the built environment.

D36: I just started thinking of a ton of Thomassons that I have seen around. I didn't know they had a name.

NM: Collecting them is so good, and you know who thought of it? Some art student! He just started making a zine. It might have been in the '80s. I didn't know anything about it before. I love teaching because some student brought it to me and I was like (gasps). I love something that's going to get me to rethink everyday life, and I can walk around and be enjoying it every moment of the day. It's like finding a new shade of purple that you never saw before, both in a color theory way and an "I made art about it" way. Then you notice it everywhere you go. That's what we should be doing.

D36: So we have one fun, light question and then we have one longer, one last longer question, if that sounds good.
NM: Cool, yes.

D36: Perfect. So there was a quote from the lecture we jotted down. You said, "Everything worthwhile is done with other people." How have your views around collaboration continued to evolve?

NM: First, I want to point out that Mariame Caba, an amazing abolitionist scholar is the one who said that. Later she clarified her father said it, so I want to say that it's actually him.

I like thinking about collaboration really critically. People that run cooperatives and collectives think like that, but how do you know, when you're collaborating with somebody, that they have had equal input, that they feel heard, that you didn't just come in and say, "Oh, I want to get some cultural capital by putting your name on my project." Right, like, how many times has that happened, especially as a woman in some positions where it's been beneficial to other people that they can put my name on stuff (sighs). Let's just say I don't do man shows; I don't work on man shows anymore. Men will work on it, and I'm not worried they're going to fall into obscurity. I just don't deal with man archives anymore, and especially because I've had my name added to stuff just so I could be the token woman.

I did some collaborative work with some young people who had been students of mine when I taught in Detroit. I had to figure out what I had to do in order to make it equitable and for them to actually be the leaders. It was a lot of rethinking for me. This class was called "Collaboration Art as a Social Force." Our theme was me taking a bunch of grad students who are very caught up in their ideas—they're very sure of themselves because you have to be to present your work. That's your role. You have to get into your project enough that you feel like you can stand up and say it to a bunch of people there to critique you, but I brought them into a kindergarten class and I thought, "How are we going to let these kindergarteners lead?" How are we going to actually get their questions and let their inquiry lead our investigations?

I had three sculptures in that class, and these kids were like, "Well, we want a sand table that does this. We want one with more." They came in with cardboard—the carpet tubes—they had to build these, and they would be the ones that would be instructing us because ultimately. I think there should be groups of third graders and kindergarteners making decisions solving problems for us now. Ask a third grader about what's going on with this conflict and they've got such good ideas—better ideas than us. Third graders see things that aren't fair a mile away because they understand fairness. You don't have to show them pictures of lynchings for them to understand what's bullshit. They get it. If you hand out some cookies and one kid's cookie is bigger, you will hear about it.
I used to be like, "Yeah, collaboration!", and I could slap that term on anything, but we really have to think about the power and where it is within a collaboration. It's really hard to do and a lot of times, especially if you're leading a collaboration or you're like a blabber mouth like me, for example, you've got to check yourself. You've got to check in with people a lot. You need to make sure people are feeling heard. Otherwise, is it really a collaboration, or are you just trying to forge a project and put other people's names on it or just get *one thing* from them? Then just call it that one thing. Call it like they just did this one little part and be honest about it. I think it's really hard for people to do that, and the arts are really bad, never naming the fact that there are so many people assisting on the building of the thing or whatever. It's icky. I hate it. I don't want to be in it.

D36: That's the same thing for architecture as well.
NM: Is it?

D36: The model of the star architect and the idea that this big name architect has their name on the project—they don't always name all the people who worked in the office for however many years on this project, not to mention all the people who actually were outside constructing these buildings.
NM: Not naming people—what is that? There was that documentary, *La Esperanza*. It's about this mural, and then naming all of these artists yet all of these dudes are up there. Then they were like, "Oh, and seven housewives were helping on this." I was like, "That's mean (laughs). I am one of them." I'm also like, "What are their damn names? They've got names. You know they were helping. They're probably artists." So I try to recover some of

these folks. People will say, "Oh, she just did crafts at the flower shop." I'm saying, "Man, she ran a program for women to have friends in a protected place." I know about a women's health organization where they hire people to come in and do nails and talk about fashion or something. They do fashion shows or they sew. There was an anti-domestic violence organization. How else are people going to get in touch with people, especially in some of the immigrant communities where people are afraid of other police intervention? There's other ways of doing things to make sure that people stay safe and stay in contact with other folks, because isolation is the concern anyway.

D36: By reading (both laugh).
NM: Yes, and letting other people lead. I just don't know what people are so afraid of. What, that there'll be too many important names? That's so weird. I don't know. I'm really ready to elect some third graders into representational government leadership. I really am tired of adults. No offense to adults, but it's really boring! Kids are like, "Look at my pants!" I'm like, "Aw! That's groundbreaking." That's the energy we need. College is so weird because you're so segregated from kids.

D36: Everyone actually. We're just a pile of twenty-some year olds.
NM: We have all of these really great thoughts up here in academia and I think, "I don't want to wait ten years for this to become popularized. I want to take this stuff directly to the young people and tell them I don't know how to solve this question. I hand it to high school students, and they figure it out! Sometimes they'll tell you, "There's five different answers. It's not just one answer. That's what your problem is." It's so brilliant. We do these "I Wonder" critiques with a brilliant teacher who had been a grad student in one of my classes. She was in my class, but she was not my student; I was her student, I feel. She had got these students so confident, and so the "I Wonder" critique is you showing the work and people just respond, "Oh, I wonder how you did this. I wonder if this would have made a difference." The person who made it didn't have to answer. It's simply asking questions. It's a lovely method we learned from Terry Barrett, a person who writes about art criticism. He came out to the University of Michigan and did an "I Wonder" critique with thirty-five students. He's a lovely person, too.

I put up this one piece, and the student in the front row raises her hand and goes, "I wonder why you're showing us white artists. I wonder, do you see white people in this room?" To the teacher, I was like, "You're the one! These girls are confident! That's the world I want to live in. This is the world we are trying to create where somebody would have that kind of confidence. Then this place becomes a real think tank—a real place where thoughts can be exchanged, where people can speak up like that about something to somebody who they know is a tenured professor. That's the kind of people I want to work with. That was probably right in the beginning of the big four-year project that I was doing with those students. It was so worth it.

D36: Amazing! I think we have just one lastquestion for you. We're curious to know what you're reading right now.
NM: Oh, my God. I told you I was trying to read that *Injustice Never Leaves You* book. I couldn't handle it. It stressed me out a lot, so I put it down, but it's still on my bed stand, but I need to bury it. I act tough, but that's because I have serious boundaries on what it is I let in.

"People will say, 'Oh, she just did crafts at the flower shop.' I'm saying, 'Man, she ran a program for women to have friends in a protected place.'"

I am still reading an Andrea Ritchie and Mariame Kaba book called *No More Police: A Case for Abolition*. I am rereading a trilogy by N.K. Jemison, my favorite sci-fi writer. I spent a year only reading black women's sci-fi. And *Tananarive Due*, I'm just going to reread it. It's my pleasure. They're like Octavia Butler handed the torch. N.K. Jemison is a little—my sister would say—is a little wizard-y. It's a little dragon-y and wizard-y, and she does not like that stuff, but I like that stuff. If my protagonists are interesting people, great books! Read some N.K. Jemison. You'd be so happy. *Tananarive Due* is the daughter of a civil rights activist, and there's some short stories that are *really* creepy. She also wrote this blood colony series about the secret race of people that live underground, and they're thousands of years old. Where all the Wakanda stuff came from is this author. If it isn't directly handed over from them, but it's also superpower stuff, I want that! And time travel things; I could just read that stuff all day. Those are my two pleasure fiction people.

And there's a couple new books that came out, but I did that thing where you give it to somebody for a holiday present, and then when they're done you say, "Can I borrow it?".

D36: I have read Andrea Ritchie, and I just finished—I haven't read the other ones, but I just finished with one I think you would really like—Alexis Pauline Gumbs' *M Archive*.
NM: No, I haven't read—I have read other books of hers. That *Undrowned* book she wrote. Totally took me apart. I just would pick that up, put it down and just be like, "Whoohoo!" No, I aspire to read another book *We Will Not Cancel Us*. I love these tiny books, like all the Adrienne Maree Brown ones. I feel like I love miniature books. I also like a book that just gets the part done and doesn't have a bunch of extra junk. You're done; finish it. I love tiny zines, too. I really want to revisit that book. It's published out of the University of Minnesota isn't it? They make those little tiny, little super-thin books. Is it called *A Billion Black Anthropocenes*? It's about space and colonialism and geology. It knocked me out. I was thinking about extraction already and minerals and all of this, but it's short, and it's experimental.
D36: Found it! ✳

Learning for the Long Run

Kimberly Dowdell is a licensed architect from Detroit and a frequent speaker on the topic of architecture, diversity, sustainability and the future of cities. In her 2019-2020 term as **National President of the National Organization of Minority Architects** (NOMA), she worked closely with her board of directors and staff to increase opportunities for women and people of color to gain more equitable access to the building professions. She also more than doubled the organization's membership and significantly raised NOMA's profile during her two-year presidency. Dowdell's career aspirations are rooted in her upbringing in Detroit where she was initially driven to utilize architecture as a tool to revitalize cities. In 2024, Kimberly will serve as the 100th National President of the **American Institute of Architects** (AIA) and the first Black woman to hold this position in the organization's history.

IN CONVERSATION WITH

Kimberly Dowdell

DIMENSIONS 36: Throughout your career, you've worked in a range of roles, including practicing architect, real estate project manager, and community leader. Could you talk a little bit about the different opportunities and lessons that you've learned from each of these roles?

KIMBERY DOWDELL: I decided to become an architect when I was a little kid growing up in Detroit because I really wanted to help repair what I saw was an issue in Detroit with a lot of blight and dilapidated properties. Originally as a younger kid, I wanted to be a doctor, and then I later sort of thought to myself, "Well, if I'm an architect, I can be like a doctor for the built environment." So that's kind of my origin story, if you will, in terms of why I chose to join this profession.

All of my different jobs—teaching at Taubman, working in city government, working for the federal government, working as an owner's representative—I did some small scale real estate development, and now I'm with a big architecture firm. I probably missed a couple of jobs in there, actually, but the point is, it's all sort of been in service of improving the quality of people's lives by design.

There's two different paths for architects. There's the building design, but then there's also designing *beyond* buildings. I think a lot of my career has been about designing beyond the buildings, and people can do both, but as someone who's been really cultivated as a leader throughout my career, I would say that I've focused a bit more on improving processes, procedures, and organizations.

For me, the biggest sort of lessons have been around the "Four-C" leadership framework. The first one is Curiosity—just really be curious about how we can make this better. For me early on it was, "Why does Detroit have these issues? How did we get here?" In fact I did my entire undergraduate architecture thesis on what happened in Detroit. I have a portion of my thesis work in the presentation, as well as maps of what the fabric of a certain Detroit neighborhood was in the 1940s versus that same fabric in the early 2000s. You'll see a lot of decay and erosion, and so the curiosity was like, "How did we get here?" More importantly, "How do we get into a better situation?"

The second C is Creativity. To solve some of our most complex problems, I think we have to engage the creative community. I think oftentimes people say, "Oh, well, we need to get the business community involved." Absolutely, but I think designers have a unique way of approaching things in that we tend to iterate, we tend to really think beyond what we see, and we use our imagination. You can literally see and build the future, so I think tapping into that power is important.

The third C is Courage. I think it takes courage. Have the courage to question something and then two, to say, "I think the solution to the problem is X, Y or Z." Have the courage not just to speak up but also to bring people together to join you in solving a particular issue.

The fourth one is Commitment. Because like a building project, it takes a long time to decide that something needs to happen, to develop it, to come up with the funding, and get all of the approvals, and then the construction. It's a whole long process. So anything that you have built, especially in the built environment, takes commitment to see it through—years and years and years. But even an idea for a program at school or something smaller scale, it takes commitment to see it from the seed of an idea to an actual fully built-out intervention.

You have to be curious, you have to be creative, you have to have courage, and you have to be committed.

D36: In thinking about your degree in public administration and the experience you have had working with city governments alongside your training as an architect, what scales of impact do you find effective but still approachable?
KD: I mean I think it's important to celebrate impact at all scales, right? I think if you have somewhat limited resources, figuring out what you can do at a scale that's workable is a perfectly fine place to start. If you are a student, and you have an idea, and you want to kind of build momentum around solving a particular problem on campus, that's a really great way to build your leadership muscle and help cultivate a problem-solving mindset. Then, you'll find over time that effectively that's what's happened throughout my career. I solved one small problem and then it kept helping to lead to the next set of thought processes.

I'll give a specific example. I was the president of the youth usher board at my church. I was seven at the time. There weren't that many kids there, so it wasn't very competitive, but the point is, I didn't like the uniforms and I was like, "We need new uniforms." I remember my grandmother took me to this woman who had all of these different pattern books to pick out a different situation. Long story short, I was able to achieve new uniforms for the youth usher board at my church. So, that was kind of how it started. I had questions and I was like, "Why do we have these uniforms? How can we get better ones?" That translated in high school when I went to boarding school, and I got a scholarship to go to Cranbrook. I was on campus from ninth through twelfth grade, and I was head resident advisor my senior year, and we were trying to raise money for the dorm. I basically created this fundraiser because we also had all of these middle school girls who were coming to our dining hall, and so we bought candy and sold it to the middle school girls. They *literally* ate it up. So we had all of this money to share with the boarding students. Those are two examples of saying, "Okay. Well, what's the issue? How do we solve it?" And then, "How do you have an impact?" That's essentially where some of that muscle was built, just early experiences doing certain things, testing things out.

Then in college, I was president of my sorority and we were pretty successful with fundraising and programming and stuff like that. That kind of dovetailed into the National Organization of Minority Architects and just being a student leader and then joining the NOMA national board right out of school. That was a really good experience as a very young person entering the profession to be on a national board for an organization. As you probably know, I was elected to become president not that much later I guess in my mid-thirties. Then all of a sudden, I'm basically invited to consider running for AIA president, which was unfathomable. It's really been quite an honor to even have been asked to think about it and then certainly to go through the campaign process and to be elected. So next week I'll officially become president elect, which is exciting.

D36: Congratulations!
KD: Thank you! I'll be president in 2024.

So, just thinking about how that little kid who asked, "How can we have better uniforms?" How that all evolved into just having a small impact, and then a little bit more impact, and getting other people rallied around certain issues or certain causes and how that translates into more and more experience and more and more impact. So I think getting involved where you can and just letting it evolve from there is an important approach.

D36: How has your work evolved over the last few years and how do you see the future of your work evolving, either through your community leadership or through more of the architecture practice and urban design work that you're doing as well.
KD: I think one of the things that we have to really be talking about more as a profession is health and wellness of people in society as fellow humans, neighbors, friends, et cetera—especially where we see health disparities. There's a slide that I'll show that illustrates basically a heat map for the city of Chicago where the north side has sort of a lighter shade, which represents ninety years of life expectancy. Then, the south and west sides have a much darker shade, representing about sixty years of life expectancy. We're talking about a thirty-year life expectancy gap essentially driven by your zip code, which unfortunately also correlates to race and economic status. I think one of the key questions that we have to ask is, "How do we fix that?" I think that everyone deserves more birthdays, right? How do we build for more birthdays?

In fact, the chief medical officer at U of M, Dr. Andrew Ibrahim, is coming to the lecture tonight, and I had dinner with him yesterday. We were just kind of talking about ways that the firm, HOK, is working on those issues, and working with hospital systems, and we're actually building a hospital here now—the clinical in-patient tower here. We're working on projects all across the globe and finding ways to ask this really important question at the intersection of sustainability, and health, and wellness, and equity, like how do we bring all of these things together to solve some of our most complex issues? Specifically, what I'll do is still kind of up in the air because I think that there's so many different ways to get involved, but it's continuing to ask the questions, getting other people to think about these issues, and broadening awareness about that specific health disparity, which is not unique to Chicago. I just happened to have a map that shows it.

I think it's just important to know your power as an architect but also ask, "How does it have an impact on the stakeholders who are actually using the building?" Ask those questions through the lens of, "Is this going to help extend people's lives? What are some of the consequences of this that I'm not thinking about? What are the unintended consequences?" Those things bubble up to the top, relative to what I will do going forward, just trying to leverage the resources of the firm, HOK, then over the next couple of years, with AIA convening conversations around health equity. This isn't just within design but also with healthcare leaders, business leaders, and different professionals who have a perspective that maybe we can't see from our side as designers.

D36: A lot of your work confronts some of the ways architecture as a discipline has disproportionately benefited some while keeping other voices more marginalized. What are some ways you see this confrontation or disruption happening in our educational institutions?
KD: I think there's just been more attention given to equity and diversity. By 2050, the majority of people in the U.S. will be people of color. I think with that dynamic shifting, we are seeing more conversation around how to interact with one another in more productive ways, how to actually live together, play together, and work together in ways that are healthier, because just from what I have observed about American history, it's been pretty stressful, right? Different groups have been disenfranchised and frankly not had equal opportunities.

I give a lot of credit to young people who are in school right now. There is really a movement toward confronting these issues. I think that's going to start to translate into more workplace conversations as those people in school now start to graduate. It's really about having the difficult conversations that come with confronting what's happened in the past and how it still manifests itself today.

"Have the courage not just to speak up but also to bring people together to join you in solving a particular issue."

For example, redlining, which is a pretty terrible policy that I think you all know about at this point—that factors into the wealth gap, which then creates part of the dynamic that I just described with the health gap, right? So people with less resources, they don't have access to quality foods and they don't have access to quality healthcare. Therefore, they're not likely to live as long as people who are affluent and have those kinds of privileges. It's confronting those things and learning about those things in school. I don't think I would have necessarily learned as much about what happened in Detroit had I not chosen to do that as my thesis project at this point almost twenty years ago, but I think that those conversations are happening more and more frequently in academia now so that as students graduate, they know what some of those disparities or historically unfair policies are, and how that's shaped the situation that we're in now. There's a lot more intentionality around trying to repair those conditions. So I am optimistic that this current generation that's in school will help to further push the conversation.

D36: How do you formulate your discourse around representation in architecture in relation to both those that practice the profession and also how architecture as a medium goes about representing cities and people out in the communities?

KD: For me the origin around representation, around really thinking about it, was in school, in college. I mean, I went to a predominantly white institution. Actually, my class had about sixty students and there were six African American students, which was actually pretty good. It was a rare thing because the class before had like one or two. We were like an anomaly. So I knew that it was not the greatest in terms of representation in the field, but then I started to really learn how problematic it was when I joined the NOMA student group. We went to the NOMA conference in 2004 and then I had saw all of these mostly black architects or other races represented, and that's hearing the content of the conversations and the challenges that as professionals they were coming up against, I was like, "Oh, this is like a thing." That really just kind of awakened my awareness of the lack of representation in architecture overall, particularly for black women. Shortly after I graduated, there was a magazine with a cover that had the silhouette of a black woman and it said "0.002 percent," I was like, "Wait. (laughs) What?" There are so few Black women who are licensed to practice architecture that we actually all know our number—the number in sequence of when we received our license. I'm number 295. There are over 500 now, but it's taken a while to get there out of 120,000 total.

It's a very small number. I learned a lot about that just through immersion in NOMA. As I mentioned before, I was invited to join the NOMA national board right after school, so I spent four years on the national board as a university liaison working with different student groups to make sure that they were prepared for the student design competition, or if they had any issues on campus. I would be the point of contact for that. That's where I got to understand some of the dynamics on other campuses, racial incidents, and just *stuff* that was happening. I was like, "This is kind of problematic." I think things have improved, and there has definitely been a lot more conversation around how to create a more representative field, but I think we still have a ways to go.

One of the reasons why diversity is so important is because diverse teams are stronger, and they're more capable of solving more complicated problems. Just the healthy equity thing alone, it's super complicated because it deals with economics, it deals with just all kinds of things like space, and history, and everything that kind of factors into it. So, representation is also important. Diversity, yes, is important, but also representation because if we are the authors of the built environment, then we should reflect the communities that we are authoring—not even *for*, but *with* because I think it's important to actually design with community versus imposing design ideas. Being really participatory in community meetings and understanding their priorities, it's better when people within the community are a part of the design team. There's just more connectivity. I think that's lacking because we don't have the people in the profession that can actually cover all of the different needs that are out there. Representation definitely matters.

"To maintain some sense of balance, you have to say no."

D36: It's complicated. How do you begin to deal with confronting this kind of issue? How are you thinking about increasing representation within the architecture discipline?

KD: It reminds me of the platform that I put forward for NOMA when I was president—a way to help people think more about NOMA. It was called, "Be ALL in for NOMA". Join NOMA, renew your NOMA membership, but ALL was an acronym for Access, Leadership and Legacy. So, a big part of my push during my time as president was to create more access to the profession, so investing in our NOMA project pipeline summer camp for kids to really expose middle school and high school students to architects—not just architects, but also architects who *look* like them—going into diverse communities and actually bringing a diverse array of professionals to say, "Hey, I practice architecture. This is the kind of work I do." Teach them about certain fundamentals of architecture and answer their questions—just make sure that these young people see examples or role models so that they can ideally choose to go into architecture.

Access is really important—access to information but also access to funding to go to school because architecture school is one of the more expensive things that you can pursue. As you know, it's five, six, seven years of training to be in a position to get your license. On top of that, there's computer programs, books, and supplies. It's like a whole—I mean, you know, these are the things. We have to talk about these things out loud because if people aren't aware, then they're going to get into it and realize, "Oh, this was a bad idea because I actually can't afford to do all of this" or even, "I don't feel supported." So I think it's important to create that access but sustainable access, so when you get in, you can actually afford the education and you can afford to stay in the program for the duration, and then get people connected to opportunities.

I mean for me, most of my early career jobs came through the NOMA network because I had a whole series of mentors who were like, "Oh, you should work for this company" or, "You should consider doing this." They made actual introductions, which is the best way to get employed, having someone vouch for you and say, "Hey, you should hire this person." Because generally if you just apply on the website, you're not going to hear back. Anyway, the larger point here is Access. All of those different points along the pathway from knowing about architecture, to being able to afford architecture, to getting a job. So, that's A.

L. The first L is Leadership. How do you foster opportunities for leadership either with organizations like NOMA and AIA and others? How do you find yourself on the pathway to leadership within a firm? Either owning your own firm or getting promoted from associate to senior associate to principal. I think generally, at least seeing a future for yourself or a path for yourself is going to keep you in the profession because one of the things that is a little bit troublesome about architecture right now is that we are losing a lot of talent to other fields. People are choosing to go into real estate, construction, engineering, or even the tech fields because they're feeling like they don't have a pathway. The compensation issue is also troubling. As a profession, we have to really work on finding pathways but then also making sure that people feel and are valued, and can again, see a future for themselves through leadership.

And then the last letter is also L, standing for Legacy and helping people to build a legacy for themselves, for their families through firm ownership, not just ownership of a firm but also thinking about what's their exit plan for retirement. Are they able to really create a succession plan and hand the firm off? Finding another group of people to help them ease into their retirement in a financially sound way, those are some of the things that I confronted as a president.

If we're intentional about doing those things specifically in all communities versus just kind of the usual suspects, I think we have to really just focus on recruitment and also retention. If we're successful, then the profession will become that much more diverse because we will have sourced a more diverse group of people and made sure that they felt like they can stay and be successful.

D36: Access, Legacy, and Leadership—I see a lot of that kind of being made possible by this idea of mentorship. I'm curious, who are some of your mentors and how did they become your mentors?
KD: Yeah, mentorship is I think one of the most critical aspects of how I have had the success that I have had because people have not only answered my questions, but, as I mentioned before, they have made introductions to other people who answered other questions of mine, or have given me internships or jobs. That's been really, really critical. My mentors don't include just my professors, but, I also look up to some of the administrators that I had when I was at Cornell. Most of them have retired at this point, but just seeing good examples of leaders in academia, I think most of my professional mentors have come primarily through the NOMA network and through the AIA. Actually, I've gotten more involved with the AIA in recent years whereas NOMA has been kind of part of the story at a higher level since college. Also, my mentors at HOK have been really helpful. I always recommend that people identify at least five mentors as an advisory board just so that you can bounce ideas off of different people who have different perspectives to get a well-rounded answer, especially when you are looking at starting your career, or changing jobs, or taking on a certain volunteer position. Getting feedback from a diverse array of people is really important, so have at least five. It just helps.

> "I'm definitely a city girl, but it's not just about cities. It's about the suburban areas, the rural areas."

D36: I'll keep the number five in mind. So you're a principal at HOK, and we've talked about how you were the president of NOMA and president-elect for AIA. Could you talk a little more about how your role as a practicing architect has informed your seat in these positions of power and vice versa?
KD: I think by being in practice I am able to better understand what some of the challenges and opportunities are so that as I go into these meetings about representation or pay equity, I can bring those to the discussions. When I was NOMA president, I was talking to some of our firm owners who are kind of closer to the end of their career in talking about things like succession planning and part of the legacy portion of the ALL in for NOMA platform. And they said, "We actually don't have a succession plan. We've been really busy with just trying to keep the business afloat." One of the challenges that seemed to emerge was just not having access to enough opportunity. That led me to think about what can HOK do specifically to help with that.

Many projects require larger firms to team up with smaller firms that have some level of minority-business enterprise or women-business enterprise certifications, so I came up with the idea to develop a program that's now known as HOK Tapestry, which is geared toward doing outreach with these smaller firms so that they know that HOK is a willing partner for certain projects that it makes sense to team up on. We've created a database where people can sign up. It takes hopefully no more than ten minutes to just kind of put their firm's information in so that way, on our side, if we're looking for a civil engineer that is MBE or WBE status in Chicago for a project, we can type in those parameters and it gives us a list of those companies that we can work with. We also have certain programming that we can share and even open up our office space to host events and things like that. That's a very specific example of a NOMA conversation that translated into action at HOK, which hopefully will help more of those firms to want to collaborate with us but also ideally, other large firms will similarly say, "Hey, we need to do a better job with outreach to smaller firms that are disadvantaged," and elevate the conversation around access to opportunity.

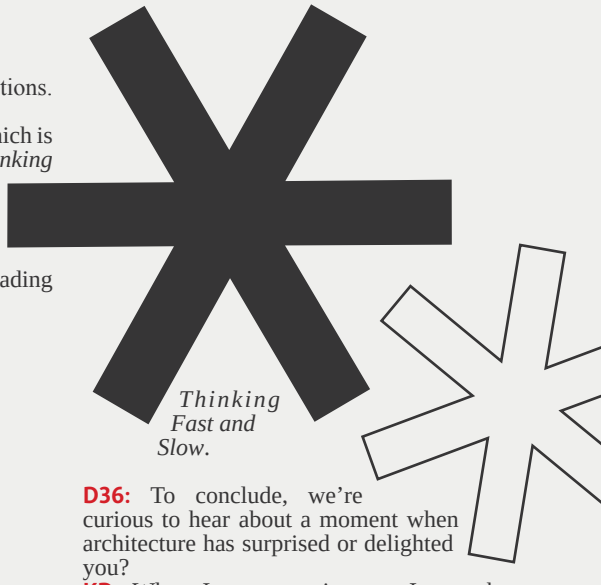
D36: I am wondering do you ever find yourself having to say no to people or projects? How do you make that decision whether to take something on or not?
KD: Oh, my gosh, all the time. I'm trying to actually do a better job of saying no because it can get overwhelming to try to do a good job at work, and people don't necessarily know that the NOMA and AIA leadership roles are volunteer positions. It's basically having two jobs. Then, if you want to have a personal life, that's a whole other thing. To maintain some sense of balance, you have to say no. A lot of people reach out to ask if I can do a lecture or be their personal mentor, which I'm like, "That's not going to work." I have a little bit of a waitlist for mentorship at this point, which sounds ridiculous, but actually, instead of that, I more so just try to refer people to other people who maybe have a little bit less going on just because I think it's important to get people connected. I try to connect folks as much as I can, but I think what really drives the decision about whether to take something on is if it aligns with my mission statement, "To improve the quality of people's lives by design." If the ask is going to help that, then I will consider it, and if it's not aligned, then I'm like, "This doesn't really make sense for me to do," but again, I still try to connect people with other folks that can say yes.

D36: Is that mission statement something you have had with you for a while, like when you were in school, or is that something you've recently developed?

KD: I feel like it's been bubbling in the background since I decided to become an architect—like that original story, "The situation in Detroit is really bad. How do we fix it? I want to help this improve." But I think I first started to articulate it in words in the form of a mission statement probably a decade ago. That original mission statement was, "To improve the quality of life for people living in cities." In more recent years, I think *particularly* during the pandemic, I decided to shift it to, "To improve the quality of people's lives by design." So, I took the city thing away because I think the pandemic illustrated that we're really all connected. I'm definitely a city girl, but it's not just about cities. It's about the suburban areas, the rural areas. I mean we're all a part of the same fabric; it's just certain parts of the fabric are more dense than others.

D36: So, we just have a couple final questions. What are you currently reading?

KD: Right now I'm taking a long time, which is ironic, given the name of the book. It's *Thinking Fast and Slow* by Daniel Kahneman. It's a thick book, and lately I have had a tendency to over-program myself and then, by the time it's time to read, I am just exhausted. So, I am slowly reading



Thinking Fast and Slow.

D36: To conclude, we're curious to hear about a moment when architecture has surprised or delighted you?

KD: When I was growing up, I saw the Hudson department store, a really beautiful old building built about a hundred years ago, which was in downtown Detroit. It was boarded up literally the year that I was born, and so I never got to experience it as a place of commerce. My older relatives, they all had these great stories. But when I experienced it, it was like a boarded up, ghost of its former self, broken windows, graffiti. That was kind of like the epiphany moment where I was like,

“I want to become an architect and I’m going to fix this.” I was sort of on that track and then they demolished the Hudson’s department store around five years later when I was in high school. I was just like, “Oh, okay, I guess I will not fix that building because it’s no longer here.” Then it became a parking structure—not even. It was an underground parking structure that’s just been a flat lot for like decades. So *now* every time I go back to Detroit, the Hudson site is slated to become the tallest building in Michigan when it’s finished. So I’m surprised—I mean, I’m not surprised that it came back, but I’m delighted that it sort of represents this resurgence of Detroit. I feel like, one, they shouldn’t have torn the building down in the first place because the most sustainable building is the one that already exists. But since that’s behind us, the fact that that site is becoming such a prominent building is really such an important statement for the future of Detroit.

Towards an Anti-Architecture

Cruz Garcia is a Puerto Rican architect, artist, curator, educator, author and theorist. In 2008, Garcia and Nathalie Frankowski founded **WAI Architecture Think Tank**, a planetary studio practicing by questioning the political, historical, and material legacy and imperatives of architecture and urbanism through a panoramic and critical approach. WAI is one of their several platforms of public engagement that include Beijing-based anti-profit art space **Intelligentsia Gallery**, and the free and alternative education platform and trade-school Loudreaders, an open pedagogical platform and free trade school. One of their publications includes *An Introduction to this Manual of Anti-Racist Architecture*. Their book *Universal Principles of Architecture* is forthcoming this October.

IN CONVERSATION WITH

Cruz Garcia

DIMENSIONS 36: How has your work evolved over the last several years and how do you see it evolving in the future?

CRUZ GARCIA: Through the years we have acquired a lot through collaborations and a vocabulary that help us frame our work, theoretically speaking. What are the theories that are all encompassing, how do they relate to each other, how do they relate to the work, and how do they relate to the way we engage with the world through the different works? I think now, maybe, we have a broader range, but also it has more definition. It's easier for us to address and talk about the relationship between all the works. At some point we were really pissed off with architecture and so we said, "Let's make art. It has nothing to do, one with the other. The gallery has nothing to do with the other." But now we see that there's always a relationship between all these works. Teaching has a really close relationship to the way we practice and the theories we write in books; they are really fundamental parts of teaching and practice. So I think that's the way we see our practice evolving with time—it has become more plural in the sense of the number of people involved and the number of people we relate to when we are working, and the many different facets of the work, sometimes as a teacher, sometimes as a creator, sometimes as a writer, sometimes as a student, sometimes as a designer. We always use the word "panoramic," the panoramic approach of having all of these tools and media and strategies. But with time, we have ways to relate them and establish connections.

D36: How would you say that teaching has informed your practice? What kind of things do you see when you're teaching that keep you optimistic about the future discipline of architecture?

CG: I don't know if I am optimistic on the discipline of architecture to be honest with you. I think teaching is really important because it makes us think about how we frame the important questions in a way that is accessible and that can be instrumentalized by people. How can students learn about strategies of a presentation, and theories, and positions, and discourses, and how can they reappropriate them to be able to continue to do the work? That's one thing. Finding ways and vehicles to expand the discourses and questions that we find are important or are missing. But on the other hand, universities are really problematic when we consider who has access to them. Who can become an architect? Even if you go through school and you have all of these incredible ideas, capitalism is such a terrible system that just turns indebted students when they get out. It's not like they're ready to change the world;

there are many different positions and discourses and politics in this. We are, I guess, more aligned with the ones that are trying to change things and make them more accessible, and dismantle some of the systems that have been in place for a long time, right? So on that side, we have hope. But in the other as we talk, there are laws being passed to ban books and professors from teaching, so I don't know if I am very hopeful about that.

D36: No, absolutely. Especially with the things happening in Florida.

CG: It's not only Florida—it's Iowa and all of these zones in the Midwest, the South, and I think pretty much everywhere. And it wouldn't be so far. What happens in New York and California… maybe it doesn't look like that, but they have other ways to deal with this, like through the inaccess—how inaccessible something becomes is also a barrier for that. I teach in New York and I see a university that gentrifies. Harlem has no students from Harlem in architecture. Come on. So there is one that is obviously trying to dismantle the systems of whatever little progress if any has been made, like the case of Florida, but also here in Iowa. In Texas there is an active aim to make it almost impossible that you can even find information—not like they were teaching history anyways. I don't think we're in a particularly bad time but it's not a great time in the sense of moving towards where we feel we should be moving.

D36: In your work you talk a lot about the constant inequities, racism, and capitalist mindsets that exist in the university systems and the ways in which architecture is so deeply entrenched in these ills. How do you see architecture as a discipline existing outside and growing outside of these requirements of this formalized education?

CG: As we talked about already, I don't even know if architecture is what we should be aiming for, because the fact is that dismantling these old systems means a s the word to describe what we are doing anymore. Through the years, and in conversations with people, we keep questioning, "Is architecture really that word, the Latin word?" The whole colonial, Western apparatus that goes with it, is that what we really want to do? Perhaps not. If we're world-making, or if we are bringing some old structures and systems that are really problematic down, that requires a lot of work, but maybe it's not the work of architecture. There's so many other things there.

I think students, as with many p e o p l e in the f u t u r e in general, are asking how can we make better worlds together. I think that that's the hopeful part. I also have to say "student" as a general word doesn't exist. We have many different types of students. We have people that want to see change, but there's also people that are basically also the enemy of you and me and everybody, so that's also a future, too. I don't want to be sugar-coating the reality. We have students also in the U.S. that are gathering and trying to ban teachers and get books banned from universities. That's also the reality. I think in the same way that we tend to romanticize architecture, that happens, too, when we talk about students and professors. We create this homogeneous mode that is not real when they're ready just to get a job and pay their debt. I don't feel very optimistic about that. I don't think it's improving. We can see it in the student body. I think it's different of course than sixty years ago. But I'm not comparing now to that (laughs). If I'm being optimistic and thinking about what we really hope for in the future, we're nowhere near where we should be.

Our biggest hope is that students and all of us together understand that it's not really a competition to see who makes it. We live in a *me, me, me* type of culture that architecture is so obsessed with, but we need to find ways to bring the system down together and do something else. It's not so much about hoping for architecture. I have no hope for architecture. I don't even know if we should be using "architecture"

basically dismantling the footprint of the university in the Americas, particularly with the arrival of colonial practices and nation states. In the United States there are two very powerful types of universities. On the one hand, you have the private university, the Ivy League, which precedes the nation state—in the sense that it's even older than the United States. It's directly linked to the plantation and to the enslavement of people. These universities, faculties, professors, founders—all or most of them were slave owners—and that's a fact. From Harvard to Columbia, Yale, all of them are tied, and their funding infrastructures are tied to the plantation and to slavery. They still benefit from the U.S. being an empire all around the world.

Then on the other hand, we have the public universities—the ones where I teach or where you study—a lot of them are land grant or land grab universities. They were formed by stealing indigenous lands violently, and with that they create the endowments. They also operate, in a way, like real estate developers. They gentrify towns mostly of historically disenfranchised and marginalized people, usually racialized people. That's their model of making money. They could be free, yet they're not. So they maintain all of these barriers that make it difficult and inaccessible for many people.

"...Universities are really entrenched in these systems of expropriation and commodification."

They're also machines of debt because they have all of these tax exemptions. The legal system that is designed for them—all of that's architecture, right? The plantation is architecture and planning and urbanism. That's the footprint of this as a nation state. If we don't understand that relationship, then we're missing the picture because then we're just focusing on maybe a specific type of architecture that is the building designed by so-and-so. That's not even the tip of the iceberg. So in that sense, universities are really entrenched in these systems of expropriation and commodification.

I love *The Undercommons: Fugitive Planning & Black Study* by Fred Moten and Stefano Harney. They talk about how the university and the prison are basically the same system. They exist because each other exists in this context. Again, that's architecture. That's the architecture that we're really interested in addressing. That's the one that is forming the modern nation state, that is forming all of these inequalities that go from what you saw happened with the train in Ohio. All of this is linked. The infrastructure, ecology, life…. It's all linked. We're really interested in trying to understand and dismantle those systems, but in order to do that, it takes a lot of effort because then we have to inform people who have mostly been denied access to that type of information. If you go to a university to teach where all of the students that are in the classroom have been lied to through all their high school and elementary schools about their history, it's a very steep hill to climb. All of a sudden you're being confronted with all of this factual information that was denied from you and all your understanding of, "I want to be an architect to make houses for rich people" or, "I just want to get a job." A job where you may end up designing prisons—it's all connected. If we don't have access to information, we don't know how to address those things. I think that's where a lot of our work lies, especially recently. Many of our publishing efforts and even our Loudreaders platform deals also with how to make education accessible and how to bring some of those anti-colonial and anti-imperialist discourses to the forefront where they become really accessible. That way, people are familiar with them, and they understand the vocabulary needed to address all of these issues. That is a lot of the work we're doing, sometimes in more straightforward ways, sometimes through poetry or through narratives and through collaborations, but that's a really central question to the work.

D36: I really appreciate the kind of discourse that you're providing. The question should serve more as a framework and less like, "Oh, I need to answer this exact question." During your lecture you discussed what you described as working within the system to dismantle the system. What kind of boundaries do you set for yourself to ensure that you stay true to your goals and your values as you seek to dismantle educational systems?

CG: That's very interesting. We try to be as honest as we can with our work. Sometimes that means that you're confrontational through the ideas that you are presenting. For example, when we worked in New York, we tried to invite the students to use the tools and the knowledge they have to expose our complicity—our colonial footprint and how problematic they are within the system and these institutions, like museums, the university, and so on. I think that has done a couple of things. It attracts a certain type of student that is really critical or that is curious enough, and it changes the way they think and practice later. I think that that's really helpful for us because it also creates community.

Then on the other hand, I will say one hand on the honesty and the other one is being creative in the way that we try to understand the power dynamics of the university and understand that—like I am really skeptical when universities are saying that they are doing stuff for the community like design build or research about the community because it's a very asymmetrical relationship where the university always benefits the most. We are always conscious about not doing that. Oftentimes that means refusing to do what's conventionally known as trying to do good within those institutions. Oftentimes our work consists in not providing solutions from within the university, but rather asking questions. I think that's maybe the stance that is more general in what we do and what we encourage students to do. It's not to go there saying like, "I'm going to come here in three months and I am going to provide you with the expertise you need to make your life better," because I always find those things are very misleading. I also like, personally, when people are talking about going to the communities. I always think of myself because I come from one of those places. I don't trust the university in that way. I never trusted and I don't think I ever will. And that shows in the work. So there is a skepticism about the role of the university as a benevolent thing.

For us, it's more like how to distribute resources, information, and make things open, and I'm kind of learning a bit from one of our loudreaders friends, Dima Srouji. She is a Palestinian designer and artist/architect. She was working with the museums and so on, and she said her work within the museum is to confuse the museum, not to make things more clear. And I think that's a little bit of what we're trying to do also. On one hand, we want to expose what is really obviously messed up like tuition fees, and an obsession with Eurocentric forms of knowledge, militarized infrastructures that enforce the role of the

It's only wealthy people not really looking at the structural problem.

"Harlem has no students from Harlem in architecture."

university as a gentrifier, of an occupier of land, and so on. And on the other, we're trying to confuse the role and the image of that benevolent thing that is just there to save us. I feel like that drives a lot of the work. I think by doing that, maybe we are showing a more honest and generous picture of the institution.

Again, I don't know if I am answering your questions because what you are asking me is making me think about ways of avoiding, ways of playing games, ways of inventing ways to operate from within these places that you have to kind of make up, depending on your situation.

D36: You're leaving me with a lot to think about, which is exciting. Your think tank has been described as an anti-profit organization and you use the word "anti-" a lot throughout your publication. Could you describe what that word means to you and the relationship to your work?

CG: So the WAI Think Tank is not the anti-profit thing. There's a couple of things we do that are anti-profit. The think tank is just a practice overall of architecture, I would say. But Intelligentsia Gallery was anti-profit. Us as anti-capitalists, anti-imperialists, anti-racists, anti-heteropatriarchal—all of these. We use that a lot with anti-capitalist being maybe the one that drives everything. Perhaps it's really important because I feel, especially in recent years, I would say since 2020, there is a push for all of these institutions to show that they are being reformed (or they want to reform), that they are good, that they understand the anguish they have caused by their negligence and their irresponsibility, that they will do better, that they are opening fellowships, that they will hire people, and that they will recruit students. It's all a lie, of course.

There's a lot of people that benefit from lying. And I find it really troubling and problematic that people would reduce everything to questions about the color of your skin, or if you are men or women, and then really erase the real structural inequalities that are really material. Like real violence against people. Like saying Black Lives Matter but then still building a prison and a police station and gentrifying. Or saying, "Ah, yes, you know we're going to hire Black people."

We could learn from Black feminists in the U.S. and the intersectional or the interlocking oppressions of class, gender, race, disabilities, and all of these things, how they are touching each other. And I think by openly claiming that we are anti-capitalists, we are anti-racists, we are, and we are anti-heteropatriarchal. Are we going to exhaust our opportunities and our channels to address those things? It's not just inviting people that look slightly different but operate in the same way. I don't care about that. It's never been my interest. I'm not fulfilling a checklist like universities do or like institutions do without really changing anything structurally. So in that sense, it's a real rejection.

I come from a colony. I am anti-colonial and anti-imperialist.That means being against the military, and being against imperialism and occupation all the time. Not only when it's affecting me directly. Not only me, my personal space, but understanding of how these struggles are connected all around the world also. That shows solidarity. That shows that you are aware and you have empathy. That's something that we really try to exercise through everything we are doing: through collaborations, through finding out, learning. It's particularly problematic in the sense that the U.S. is a factory of identities and copyrights, and it tries to own everything, every single form of existence. And I'm saying this even from struggles of Black liberation or struggles for emancipation. Everything is reduced to what is happening in the U.S. For us, that is really important to avoid that, to understand that that's not really something particularly from within the boundaries of this nation state. That all of these struggles have been in many different places around the world. Many of the liberatory and emancipatory forms of knowledge didn't originate in the U.S., even if they are branded within publications within their really expensive and prestigious universities. That's also a problem, too. There are many scholars from all around the world that said this. U.S. universities have turned them into the consumers of their own knowledge. They kind of observe it, repackage it, as if they kind of invented liberation, and that's not true. In that sense, when we say we are anti-imperialists, that means that we are at odds being here. It's an empire—perhaps the center of the empire, in contemporary time, is the biggest military the world has ever seen. That relates to the power of the universities because they're also developing military technology. They are also educating the fascist politicians that go all around the world. So knowing that, it makes you practice in a certain way. Sometimes our works can be more abstract, I would say, but if you talk with us then you realize that we're not really that abstract as people. All of these questions are really clear, and we also understand the limitations of our "disciplines," that the questions cannot be answered with architecture or with design. There are things that are really intrinsically embedded with politics, with economy, with ecology, and so on.

So it's kind of foolish when people ask me, "Ah, you know, these are forms of reparation, what you are doing." "No, it's not." I wouldn't even think about that, even if we're editing issues that deal with these topics; the real work doesn't look like this. Within the academic setting or within the artistic setting, yes, good, we can have fun, make beautiful things, and have stimulating discussions, but we know that the real struggle is part of it. You had to do this because there is no revolution without art, but that's not it. That's pretty much our stance when we say, "anti–." What does it mean to be anti-capitalist? Whenever you have the opportunity to do something that is not about accumulation of wealth, that is not about commodification of wealth and knowledge, how can you open those platforms to everything you are doing? That's pretty much our goal. I wouldn't say only as designers; that's our goal as everyday life, as people. Sometimes it shows in the work.

D36: Do you see this work as a first step in a very long journey to dismantle the capitalist systems? Is that where you see that your work sits in the trajectory of kind of the longer goals?

CG: Hopefully, hopefully. I feel like if there's one thing I am hopeful about…. I feel young people these days—not all of them, of course—are very different from three generations ago. There have always been people fighting for emancipation. I don't want to disregard their work, but I feel maybe we are more informed. Younger people are more informed, and they understand that there are planetary struggles that are really connected. It's part of a much larger struggle with small victories here and there. When I go to Puerto Rico, we see they're

trying to privatize the beaches and the forest, basically kicking out all of the Puerto Ricans. Then I know that in Palestine, Palestinians are getting killed every day, and the same practices are taking place, right? Or that the African continent is still being robbed and stripped naked from everything. Or understanding that the Haitians are in a situation where they're still paying for daring to not be slaves anymore and forming a country hundreds of years later. The capitalist system kind of hates competition, so whenever you present a real challenge to them, they get rid of you, but it's unsustainable, as we all know. The climate cannot take anymore. Ecologies cannot take it. Things keep blowing all around us and contaminating our food.

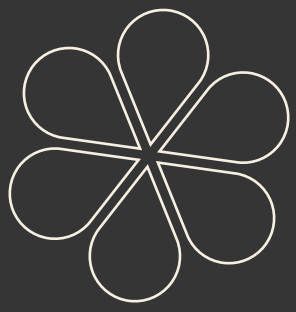
If we want to survive, we have to make something else. We see what we can imagine when we're in that struggle, but that's really central to what we're doing. We try to be really clear in addressing this. In our *A Manual of Anti-Racist Architecture Education*, the first sentence says, "This is the work of anti-capitalist realism," that it acknowledges the role that capitalism plays in the destruction of everything around us, including us. We're asking whether in art, in literature, but also in the real politics in the street, "How much can we take? When is this going to change?" If we look at Latin America and different countries in Latin America in recent years, there's a change coming that I think is more in that direction than not.

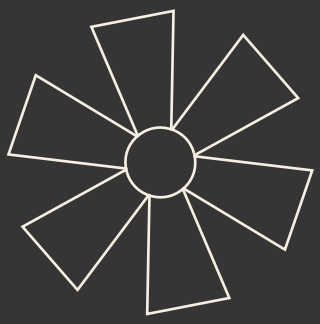
"If we want to survive, we have to make something else."

D36: Absolutely. I just have one more question. It's a question we have been asking all of our interviewees. What are you reading right now?
CG: A lot of stuff. We read a lot all the time because we're always writing. We are publishing *The Universal Principles of Architecture* that's coming in October of this year. We're working on the English translation we're going to publish with our Loudreaders Publishers of *Love and Anarchy* by Luisa Capetillo. She was an anarchist and really important activist, thinker, and loudreader in Puerto Rico. We'll be including a couple of essays there translated by Raquel Salas Rivera. Rivera is one of our I think most important leading poets. We're also working on two editorial boards in *The Journal of Architecture Education* that we're about to publish, coming out in March—an issue on reparations. We interviewed some people like Keeanga Yamahtta Taylor, Mabel Wilson, and Rasheeda Phillips. We are also editing the *Informa Journal* of the University of Puerto Rico. The issue is on networks of solidarity, and we're including everything in there, from good networks of solidarity to fascist ones, between Brazil and South Africa. We're reading all of our friends and letters, and we're also publishing some unpublished letters by a Puerto Rican Black Panther that was imprisoned in Buffalo, New York. Every day, we're reading colonial Marxism. We recently created a show that is on view right now in a U.S. state university called the *Unpayable Debts*, based on Denise Ferreira da Silva's book *Unpayable Debt*. *Deserts Are Not Empty* by Samia Henni, which was published recently.

We're also flying to Paris on Sunday with some of our students to see a show we're in at the Pompidou-Metz. It's called *Les Portes du Possible (A Gateway to Possible Worlds): Arts & Science-fiction.* We have a really big mural there of 120 years of ideal cities. Every chapter of that exhibition has a couple of science fiction books as reference, so it's also reading a lot of that, too. Then we're working with Post-Novis Collective; one of the members of the collective is a science fiction writer and the other one is a poet. So our work consists almost every day of being engaged with really challenging and amazing texts of authors that we didn't know or people that are working with us.

If I showed you around, all the books would be everywhere—literally piled everywhere. Emma, our baby, is always playing with them, always opening them, reading them, smelling them—passing the pages. They've become a really central thing for her, too. Our home is a library. ✳





Manufacture Reform

Muzi Li

Vitre-Use: Revit

Ellis Wills-Begley

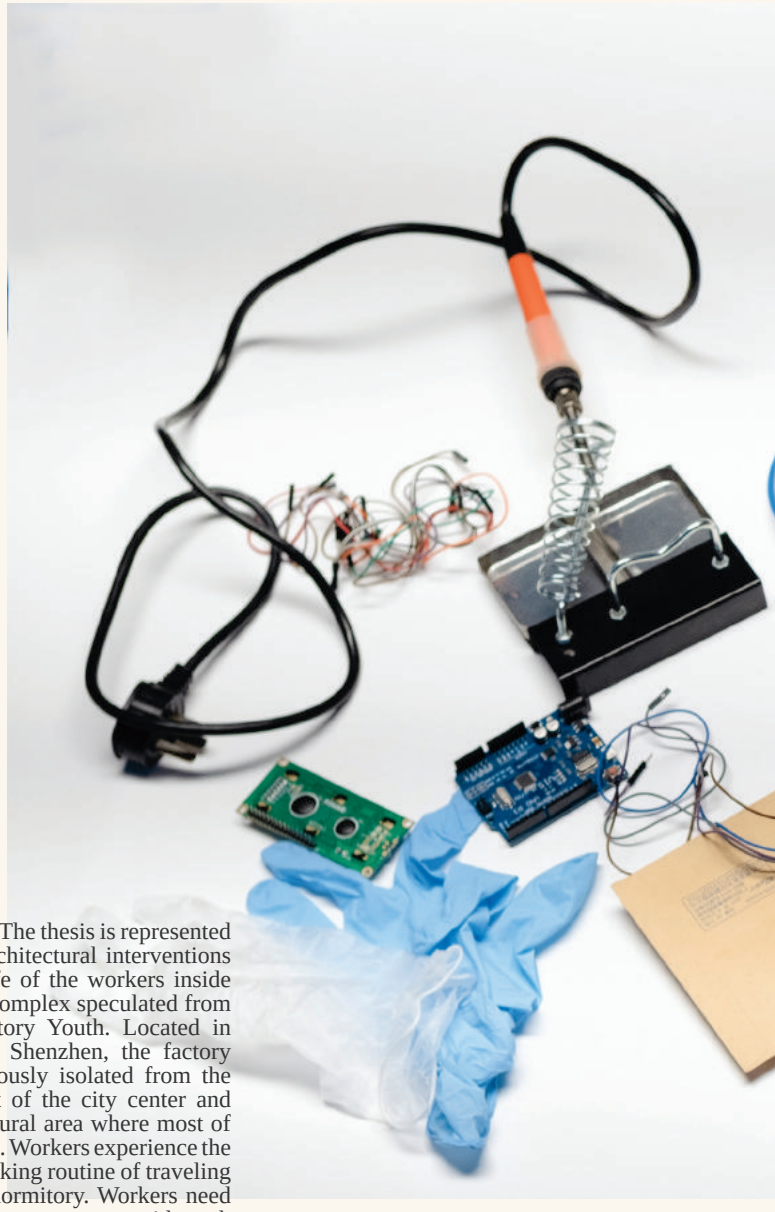
Signs of Life

Axel Olson

At Work

Our work is never done, and the notion of it is ever-changing. Between labor ethics, supply, consumption, and accessibility, we re-evaluate the physical and digital workplace. To work is to merely survive, but to live together means to do work together.

MUZI LI
WALLENBERG CRITIC: DAWN GILPIN



Capitalism is eroding the identity and mental health of the working class. We, as humans, realize our value through the practice of creative making. On the other hand, the capitalist engine redefines this relationship—it deprives individuality and creativity of working, through a designed program of repetition, control, and surveillance. Architecture has long been the tool of this oppression in especially the factory typology. Workers need relief—they need to see their value through the active expression of their intelligence and creativity.

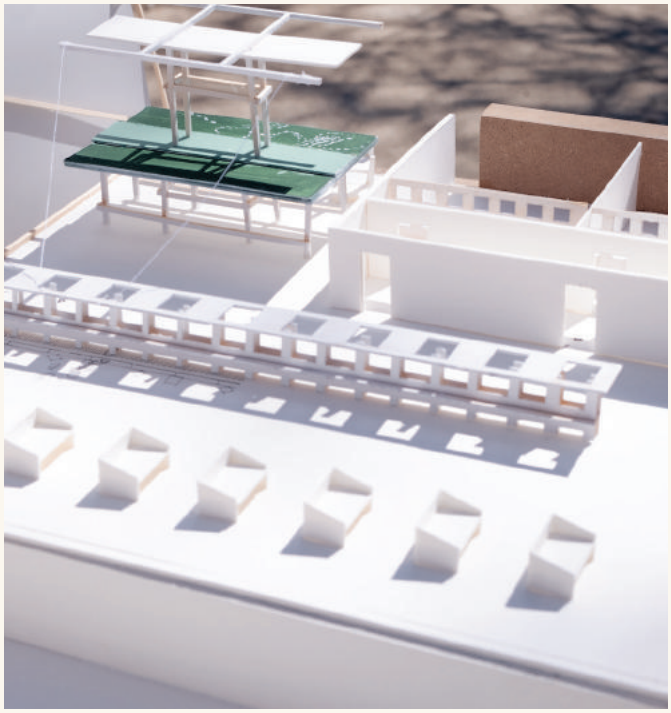
In China, often portrayed as the factory of the world, millions of young people from rural areas depart from their hometowns, passing through the long journey to work in factories in the city suburbs. They are underage, underpaid, and work excessively. Through the division of labor, what was once a place for collaboration becomes an assembly line of rote repetition. This mode of production disciplines the workers by minimizing their thinking but maximizing physical labor. As one's relationship with their own making becomes mentally distant, they also withdraw from the emotional satisfaction and recognition that can come from work. Workers are facing existential issues: it is about one's physicality and mentality; one's individuality and uniformity; and one's loneliness in an unfamiliar environment….

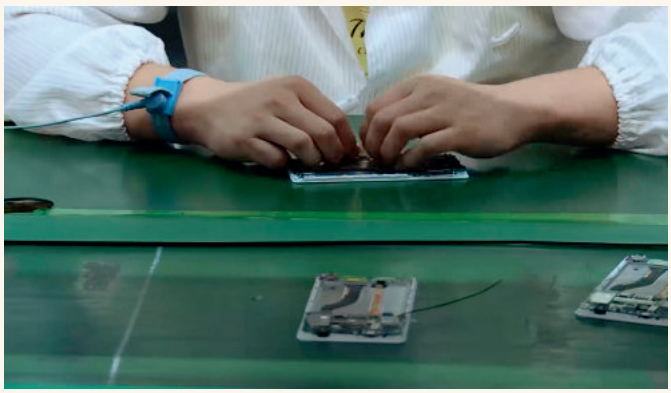
Manufacture Reform aims to position itself as a response for changing this relationship between body, work, and mind. The thesis is represented through a series of architectural interventions alongside the daily life of the workers inside a typological factory complex speculated from the documentary Factory Youth. Located in the suburban area of Shenzhen, the factory complex is simultaneously isolated from the colorful entertainment of the city center and also distant from the rural area where most of the workers come from. Workers experience the tedious and lonely working routine of traveling between factory and dormitory. Workers need space and opportunities to connect with each other through entertaining activities in order to build up their own community and culture. Unlike the existing factory typology, which is designed for efficiency of profit only, this set of interventions is designed for the benefit of the workers.

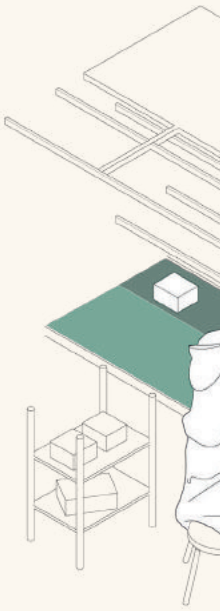
The main approach of the response is to make use of the current apparatus of oppression as a tool for liberation. The architectural interventions are situated in spaces of repetition, control, surveillance, and resistance. The first two interventions aim to weaken the factory envelope's property as a solid perimeter, which shields and hides the labor issue. The latter two interventions aim to change the spaces of oppression into sites for building up identity and community. In this way, the public can see through the clean and solid factory façade and become aware of the extensive labor issues of those individuals; meanwhile, the workers are able to realize their own interests and values.

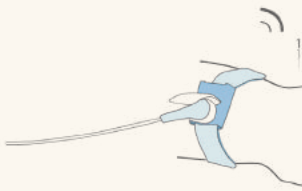
Manufacture Reform

Community-Making and Identity-Building





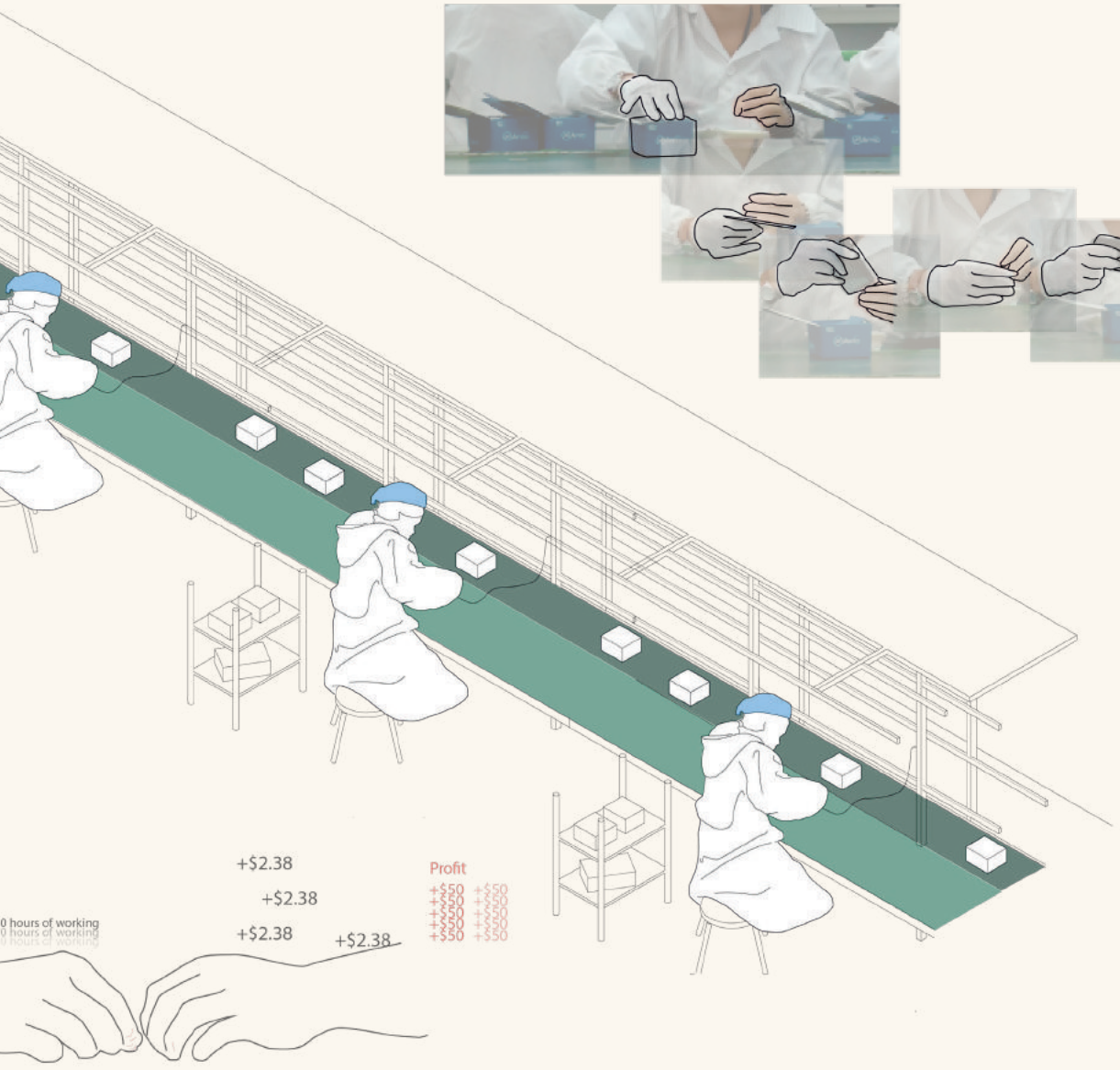




OBSERVED IN THE **DOCUMENTARY** FACTORY YOUTH

✳ REPEAT-TRACK

This repetition tracking device aims to make use of the static protection wrist band as a site for an intervention. While the wrist band is designed to track daily movement of individuals working at the assembly line and functions as a reminder for them to know how many hours they have worked, this sensory device could also visualize and quantify the repetitive movement of each worker. Once revealed to the public, this information serves as evidence for protest against the working conditions.


+$2.38
+$2.38
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+$2.38
Profit
+$50 +$50
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+$2.38
+$2.38
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100 hours of working
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✲ INSIDE-OUT

The inside-out projection aims to eliminate the property of the factory envelope as a solid, clean shelter that hides the labor issues inside the factory. It increases the transparency between the interior and exterior of the factory space so that the repetition, control, and surveillance could be visible from the outside. This intervention takes the apparatus of oppression (the surveillance camera) and transforms that into a tool for liberation. The layout of the projected videos, mediated by the glass windows on the façade, map onto the locations of coordinating programs inside.

✲ CAMERA AND MONITORING ROOM

The camera and monitoring room are currently the apparatus of surveillance. It has always been the case that the administration supervises the working people. Many cameras could be observed around the factory space in the documentary *Factory Youth*.

PLEASURE-TREASURE PHOTO BOX

This intervention is situated in the locker room where uniformity is reinforced by keeping personal belongings contained and concealed in homogeneous spaces. The Pleasure-Treasure Photo Box aims to help the workers realize their uniqueness through visual methods such as reflections and photographs. It gives the workers a tool to bring their subculture into the working space while also offering an opportunity to witness the juxtaposition between the space at work and the space in mind.

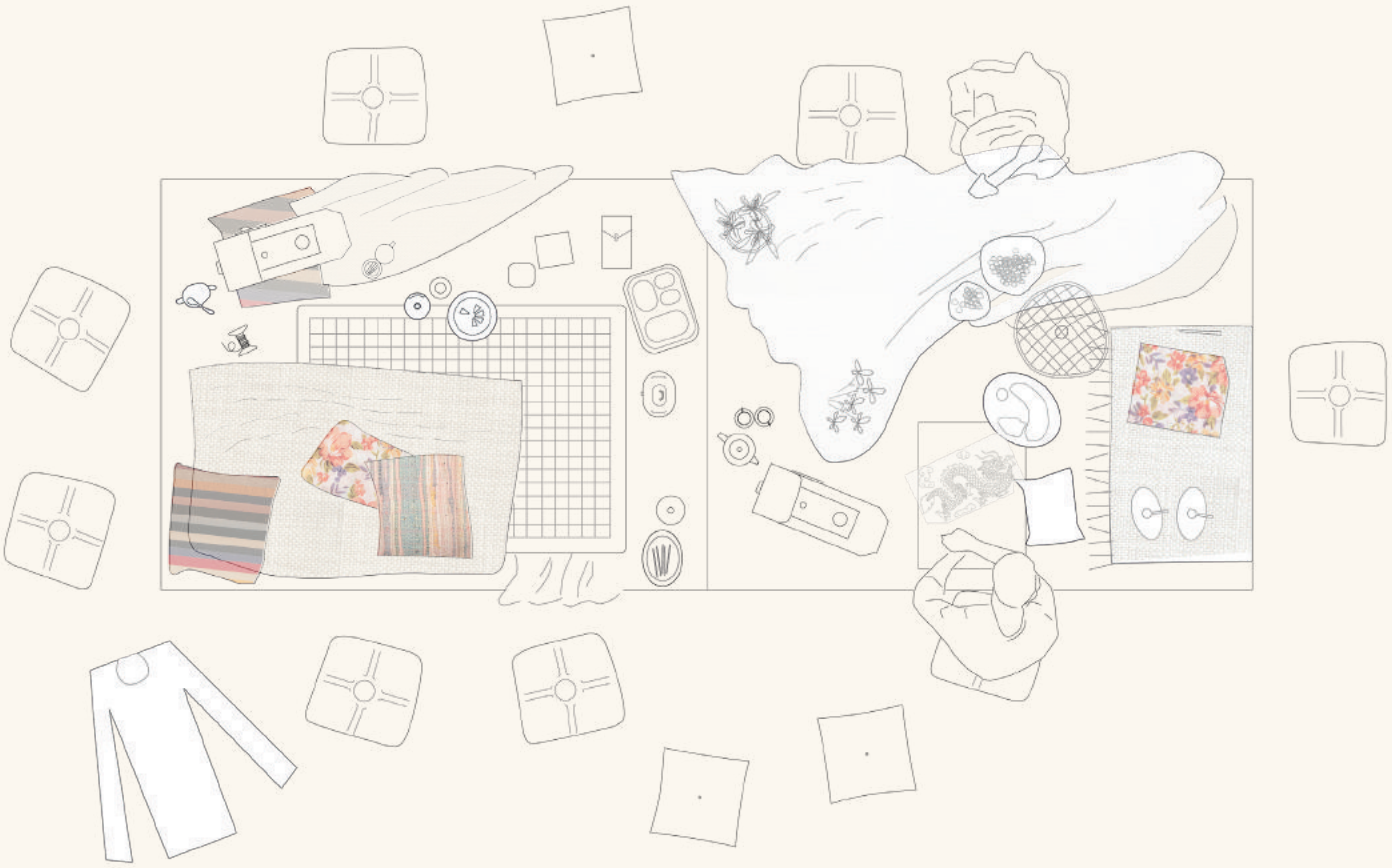
GRAFFITI WALL

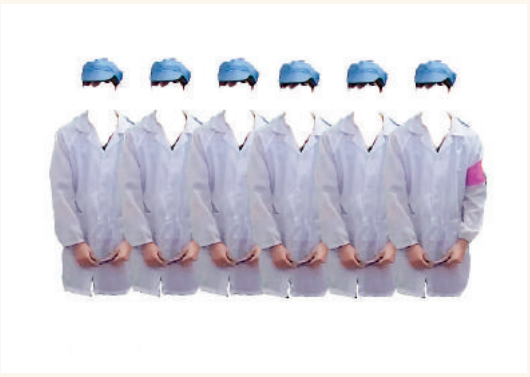
This graffiti wall, in the rural area of Zhejiang province, is a popular place that locals take photos with. Many young people post these photos on social media.

PHOTO BOOTH

The photobooth emerged as a cultural practice in China around 2010. During that time, young people in the suburban area usually hung out with their friends in the city to take selfies in those photobooths. It is a space of being together.


I love you





✳ UNIFORM REFORM WORKSHOP

This intervention makes use of the working table in the dining room by changing it into a collaborative DIY space to reimagine the uniform. In this workshop, the workers gain an opportunity to design, draw, and fabricate their desired style. This is a tool of visualizing creativity, individuality, and uniqueness.

✳ THE UNIFORM

The current uniform erodes any sense of individuality among workers. It reinforces the idea that factory workers are cogs in the machine. The uniforms observed here demonstrate one example of an inside hierarchy between the supervisor and the supervised that is reinforced through their uniforms.

Vitre-Use: Revit

A Digitized Repository of Glass Products and Pieces

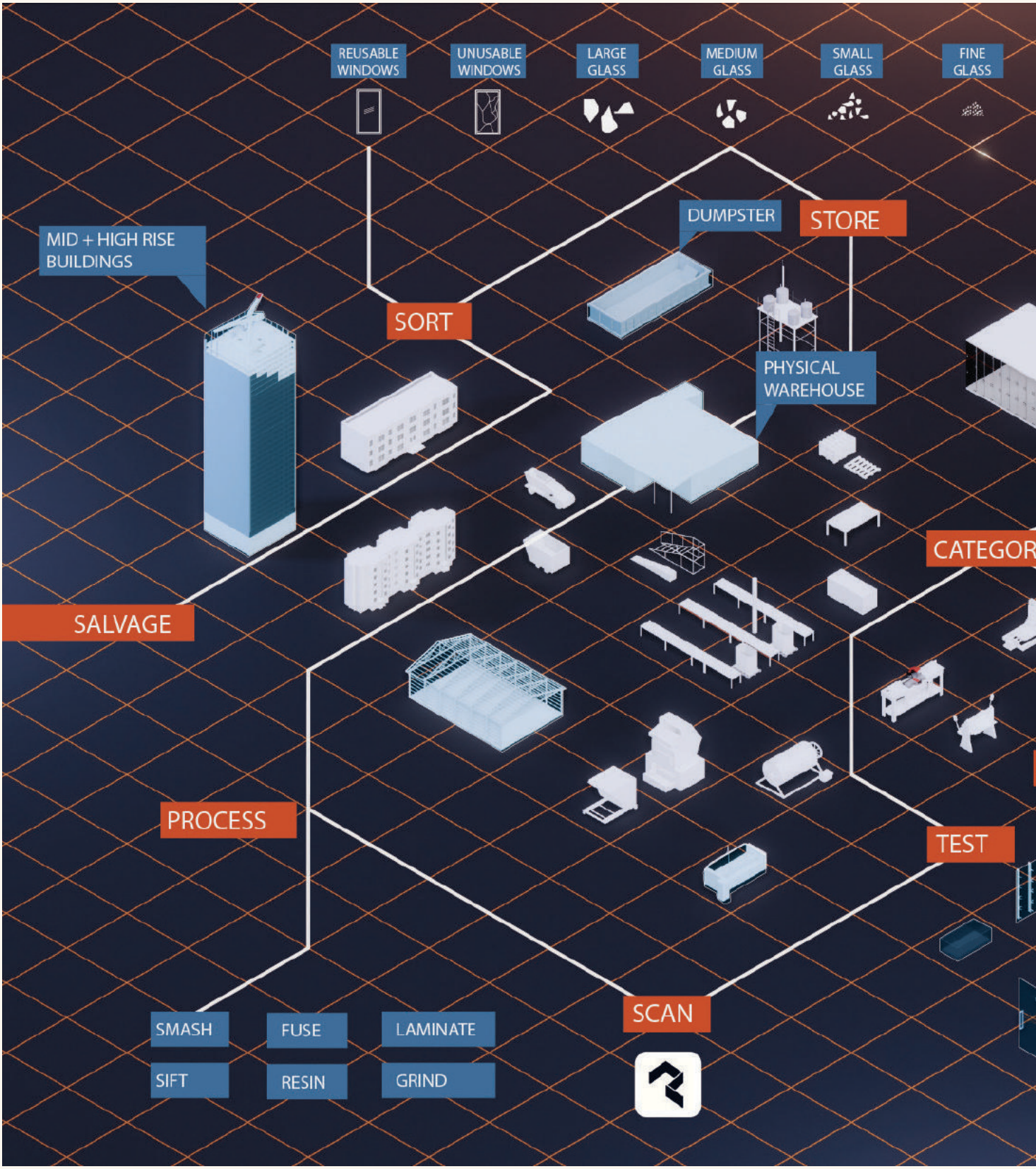
Increasing demands to improve building energy performance will require more construction and demolition—generating further resource consumption, material waste, and environmental harm. Per the Environmental Protection Agency (EPA), "Windows almost always represent the largest source of unwanted heat loss and heat gain in buildings," mostly because of their single-pane construction, low R-value, and air leakage. This immediate and future condition indicates that old, single-pane glass windows will continue to constitute one of the most abundant construction waste materials.

However, specific industry standards, such as Building Information Modeling (BIM) software and interfaces like Revit, pose barriers to integrating available building materials (ABMs) into new applications and markets. Designers' methods of specifying building materials have been streamlined into a linear processes, in which available BIM components are inseparable from the production of new material, and the effort required to determine the idiosyncratic qualities of ABMs is too large for designers to seamlessly integrate salvaged products into new construction at scale.

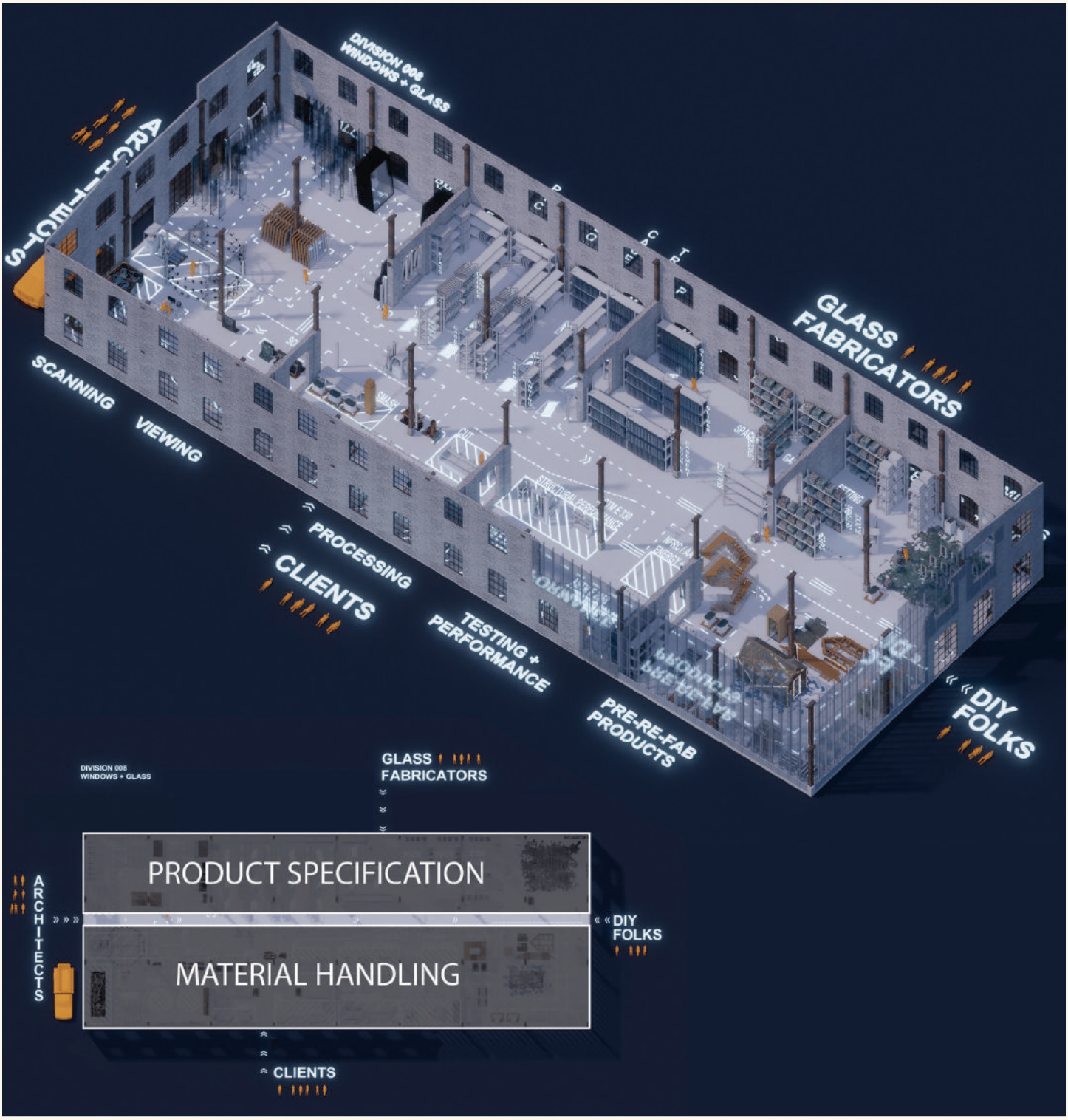
In response, this thesis proposes a digitized warehouse—Vitre-Use: Revit—a live, digital twin to local inventories of available window glass and glass products. It operates as a virtual BIM library plug-in to Revit, providing a live inventory made digitally and immediately available to architecture firms, builders, and developers. Rather than simply promoting one-off, bespoke products, this platform inserts available glass products into the construction industry at quantity, through the very means and standards of design and specification used today.

Vitre-Use: Revit leverages the immediacy and accuracy of photogrammetry as a tool to document, digitize, and categorize ABMs. After a product is downloaded from the warehouse, augmented reality (AR) allows BIM components to be viewed on-site or in the office, without having to leave your desk. This platform will shatter the default BIM Library binary between standardized product and material abundance while significantly reducing the environmental harm that currently stands as a consequence of industrial standardization. This platform will challenge the aesthetic limitations of our existing software, shattering the binary between standardized processes and non-standard abundance. It will also challenge our conception of how glass should be used, and what it looks like. Why can't it be bubbly, chunky...milky?

ELLIS WILLS-BEGLEY
THESIS ADVISOR: XAVI AGUIRRE


REUSABLE WINDOWS
UNUSABLE WINDOWS
LARGE GLASS
MEDIUM GLASS
SMALL GLASS
FINE GLASS
DUMPSTER
STORE
MID + HIGH RISE BUILDINGS
SORT
PHYSICAL WAREHOUSE
SALVAGE
CATEGOR
PROCESS
TEST
SCAN
SMASH
FUSE
LAMINATE
SIFT
RESIN
GRIND


VIRTUAL WAREHOUSE
ONLINE CATALOG
SHARE
KIT ASSEMBLIES
DOWNLOADABLE BIM COMPONENTS
AUGMENTED INTERFACE
IZE
SUGGEST
AUGMENTED VIEWING
REDISTRIBUTE
BILLETS
CAST PANELS
KIT ASSEMBLIES
PANES
COMPOSITES
FUSED PANELS
WALL ASSEMB.
FRAMES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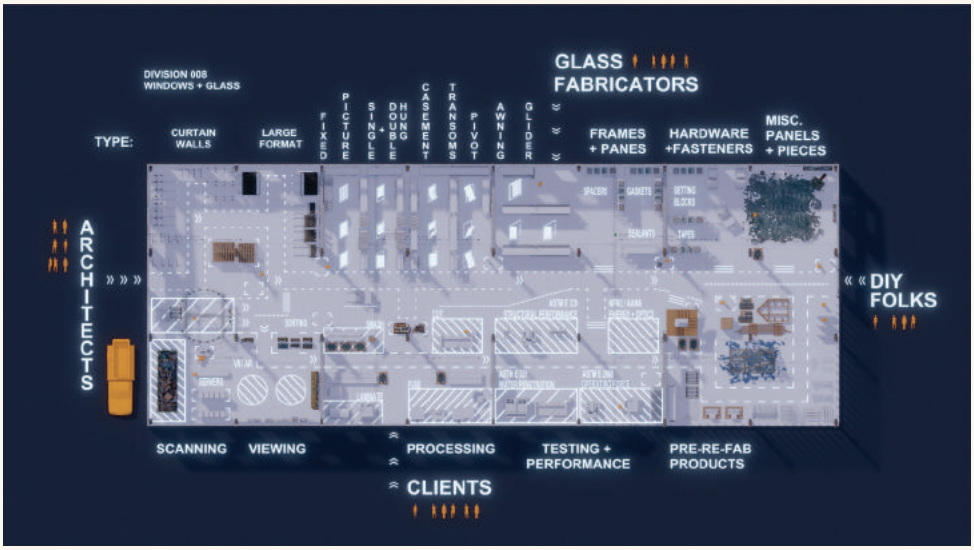
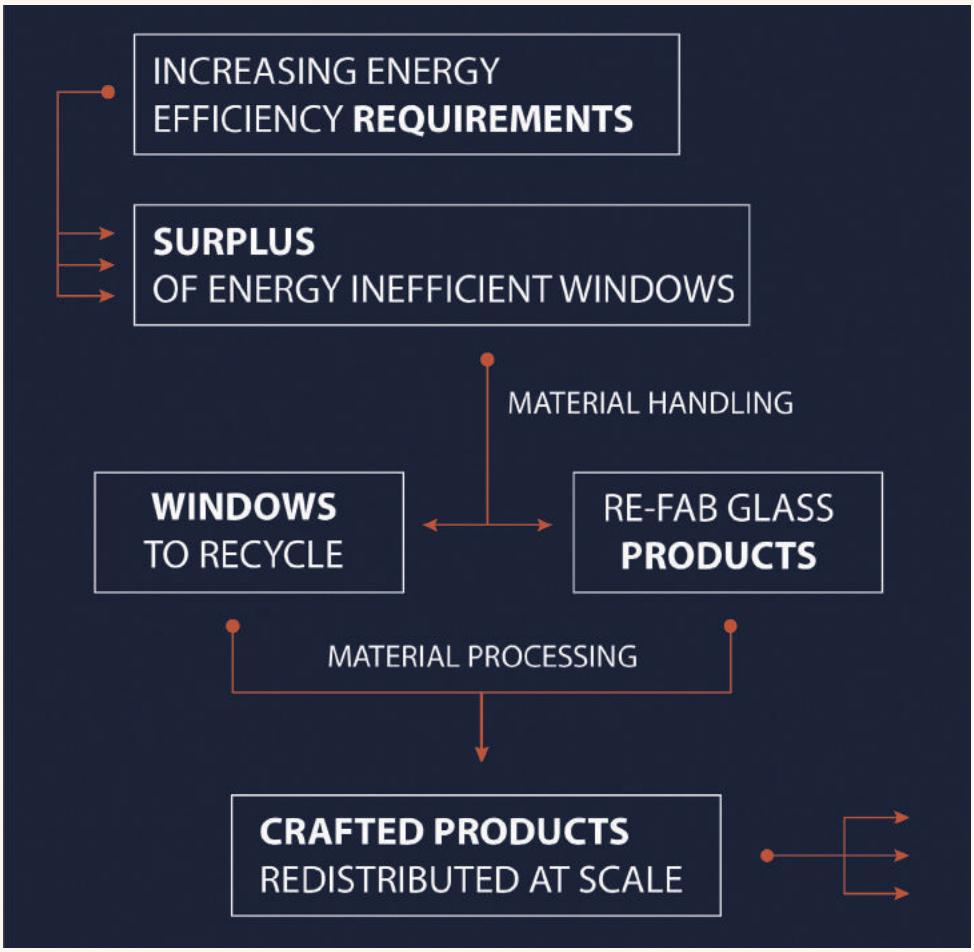
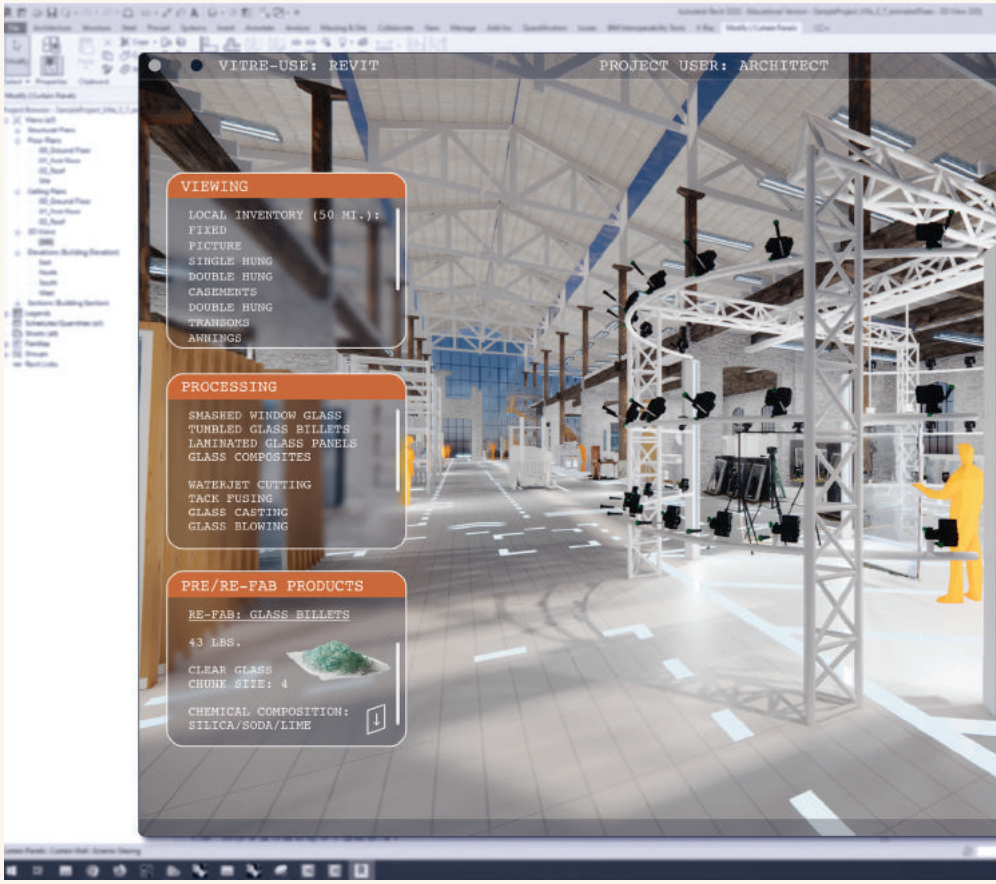
WINDOWS + GLASS
ARCHITECTS
SCANNING
VIEWING
PROCESSING
CLIENTS
TESTING +
PERFORMANCE
PRE-RE-FAB
PRODUCTS
GLASS
FABRICATORS
DIY
FOLKS
DIVISION 008
WINDOWS + GLASS
GLASS
FABRICATORS
PRODUCT SPECIFICATION
ARCHITECTS
DIY
FOLKS
MATERIAL HANDLING
CLIENTS

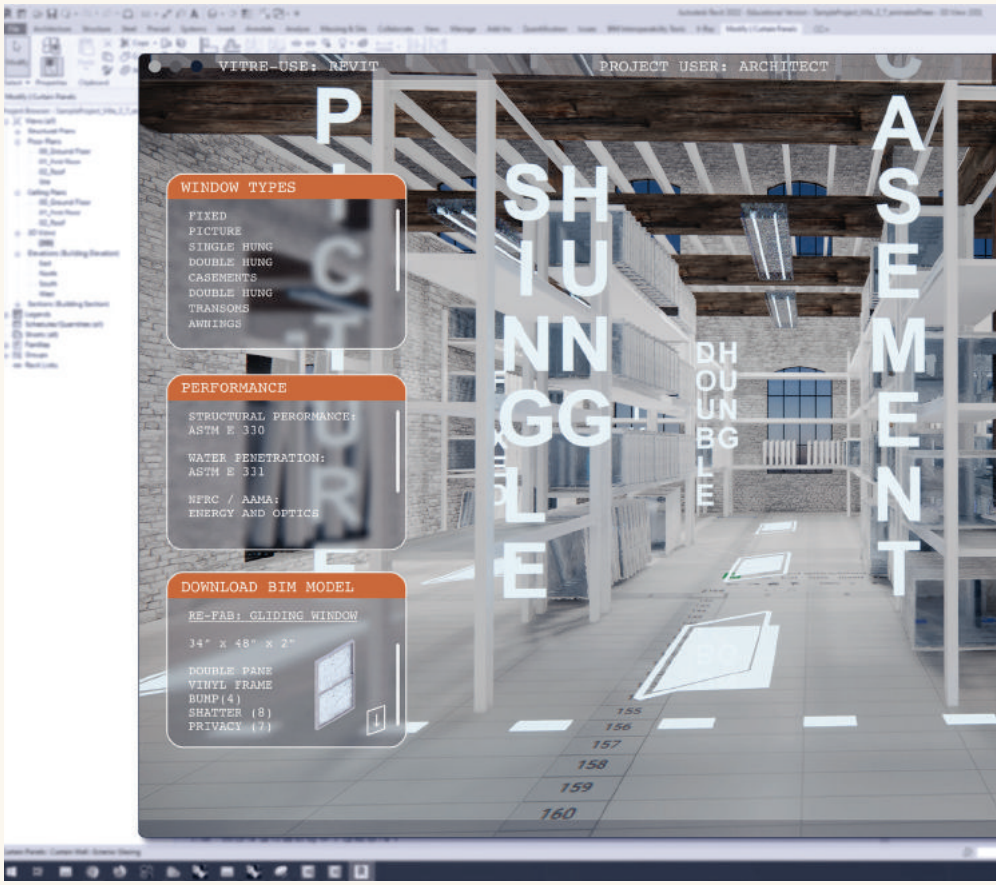




PHYSICAL / DIGITAL WAREHOUSE PLAN

PROJECT DIAGRAM



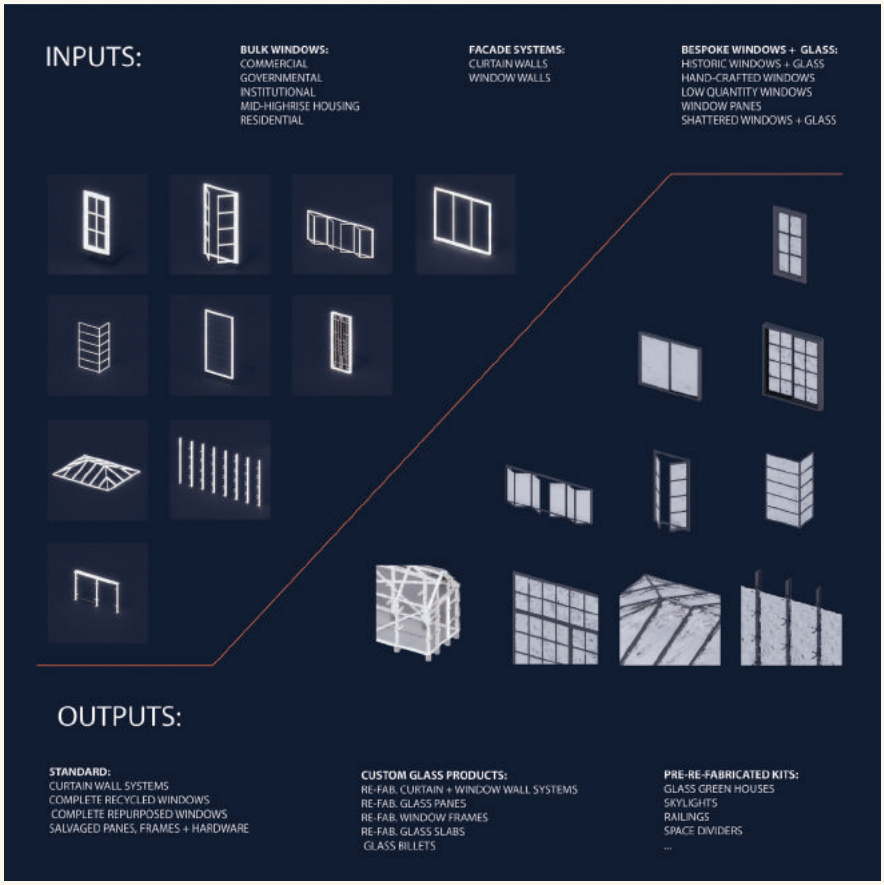


VITRE-USE INTERFACE: MATERIAL HANDLING + SPECIFICATION

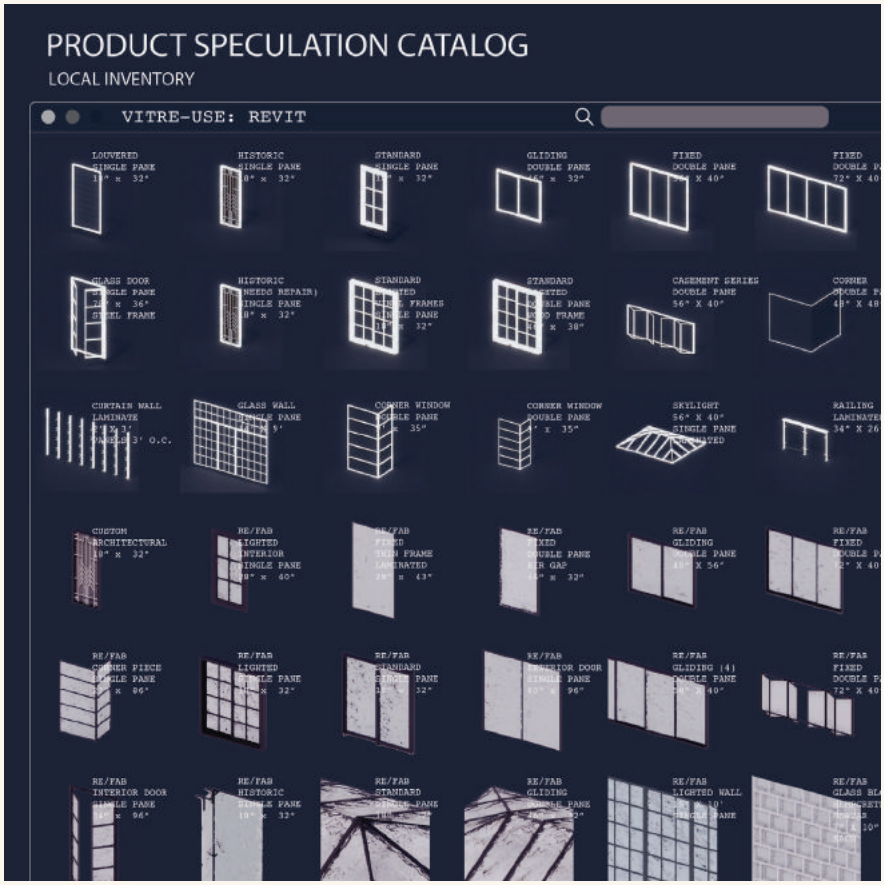
BACK-END INVENTORY

FRONT-END SELECTION


DIVISION 008: MATERIAL HANDLING
LOCATION:
SCANNING STATION
NAVIGATION:
SCANNING
VIEWING
CART(40)
PROCESSING
TESTING
PRE-REFAB
USER:
ARCHITECT
CLIENT
GLASS FABRICATOR
DIY-ER


INPUTS:
BULK WINDOWS:
COMMERCIAL
GOVERNMENTAL
INSTITUTIONAL
MID-HIGHRISE HOUSING
RESIDENTIAL
FACADE SYSTEMS:
CURTAIN WALLS
WINDOW WALLS
BESPOKE WINDOWS + GLASS:
HISTORIC WINDOWS + GLASS
HAND-CRAFTED WINDOWS
LOW QUANTITY WINDOWS
WINDOW PANES
SHATTERED WINDOWS + GLASS
OUTPUTS:
STANDARD:
CURTAIN WALL SYSTEMS
COMPLETE RECYCLED WINDOWS
COMPLETE REPURPOSED WINDOWS
SALVAGED PANES, FRAMES + HARDWARE
CUSTOM GLASS PRODUCTS:
RE-FAB. CURTAIN + WINDOW WALL SYSTEMS
RE-FAB. GLASS PANES
RE-FAB. WINDOW FRAMES
RE-FAB. GLASS SLABS
GLASS BILLETS
PRE-RE-FABRICATED KITS:
GLASS GREEN HOUSES
SKYLIGHTS
RAILINGS
SPACE DIVIDERS


DIVISION 008: PRODUCT SPECIFICATION
LOCATION:
LOCAL WINDOW INVENTORY
NAVIGATION:
LARGE FORMAT
CURTAIN WALL
CART(40)
HISTORIC
STANDARD
CUSTOM
USER:
ARCHITECT
CLIENT
GLASS FABRICATOR
DIY-ER


PRODUCT SPECULATION CATALOG
LOCAL INVENTORY
VITRE-USE: REVIT

GREEN HOUSE
v.1.0
TRANS. (8)
BUMP (3)
REFLECTIVITY (4)

T8B3R4E1

GREEN HOUSE
v.2.0
TRANS. (6)
BUMP (5)
REFLECTIVITY (8)

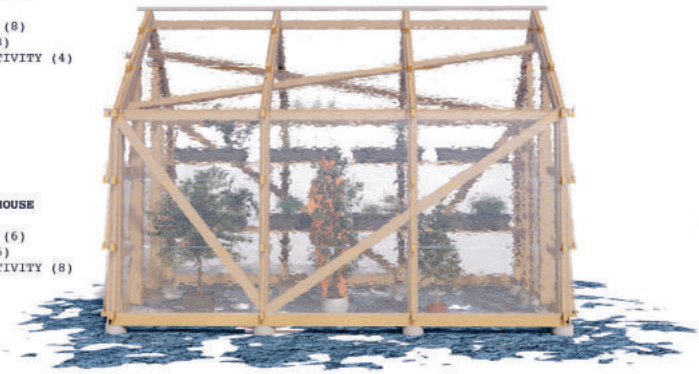
T6B5R8E1

GREEN HOUSE
v.3.0
TRANS. (4)
BUMP (6)
REFLECTIVITY (5)

T4B6R5E1

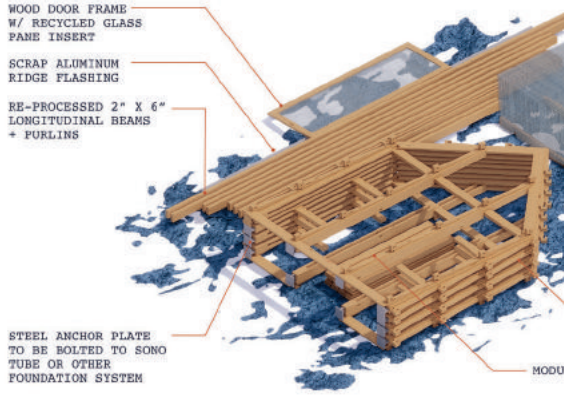
GREEN HOUSE
v.3.0
TRANS. (2)
BUMP (9)
REFLECTIVITY (3)

T2B9R3E1



MODULAR GREENHOU
KIT ASSEMBLY
PICKUP AVAILABLE

RE-PROCESSED
– OR –
SALVAGED WINDOW



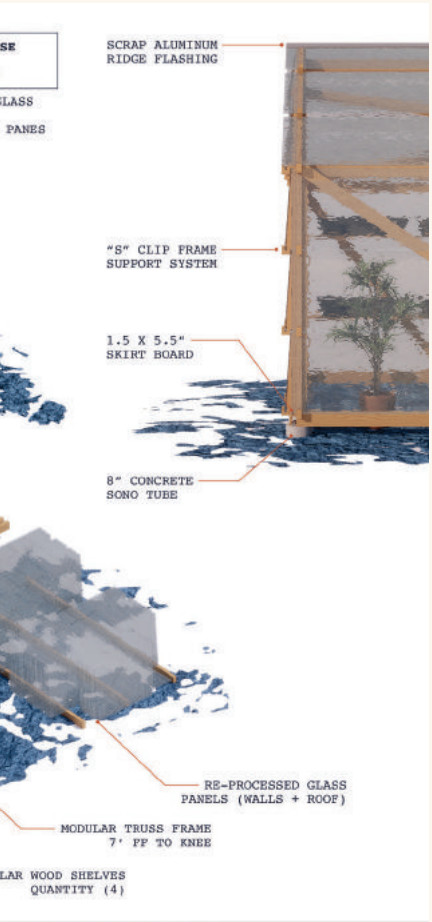
WOOD DOOR FRAME
W/ RECYCLED GLASS
PANE INSERT

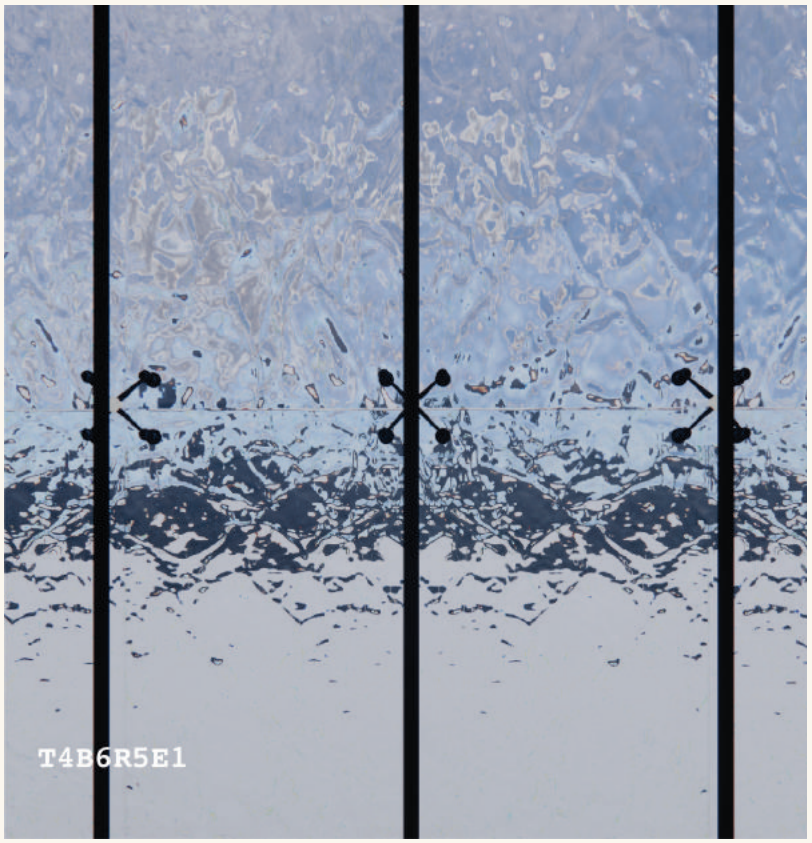
SCRAP ALUMINUM
RIDGE FLASHING

RE-PROCESSED 2" X 6"
LONGITUDINAL BEAMS
+ PURLINS

STEEL ANCHOR PLATE
TO BE BOLTED TO SONO
TUBE OR OTHER
FOUNDATION SYSTEM

MODU

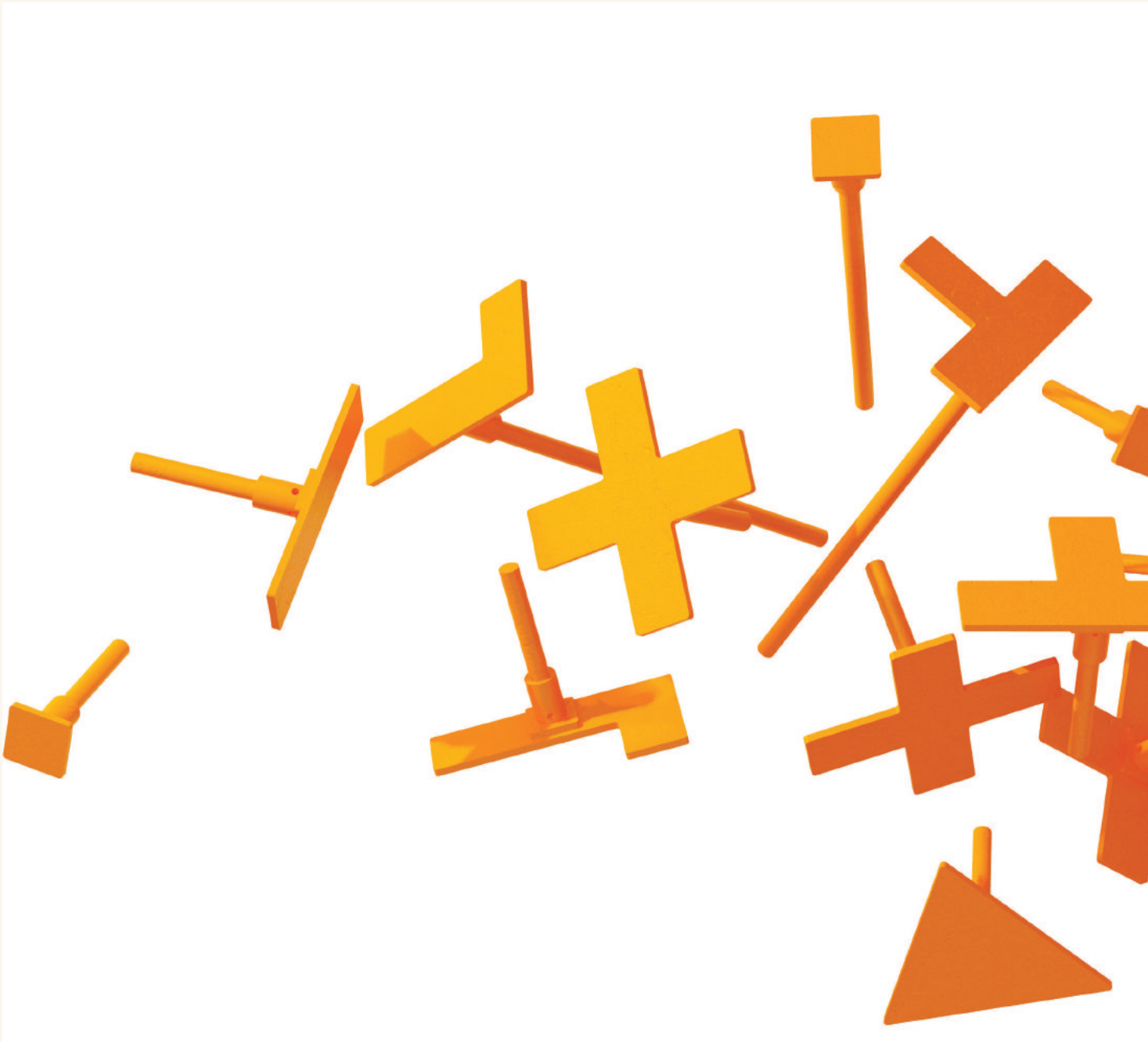




RE-FAB APPLICATION X: GREENHOUSE

RE-USE APPLICATION X: CURTAIN WALL

RE-FAB APPLICATION X: CURTAIN WALL



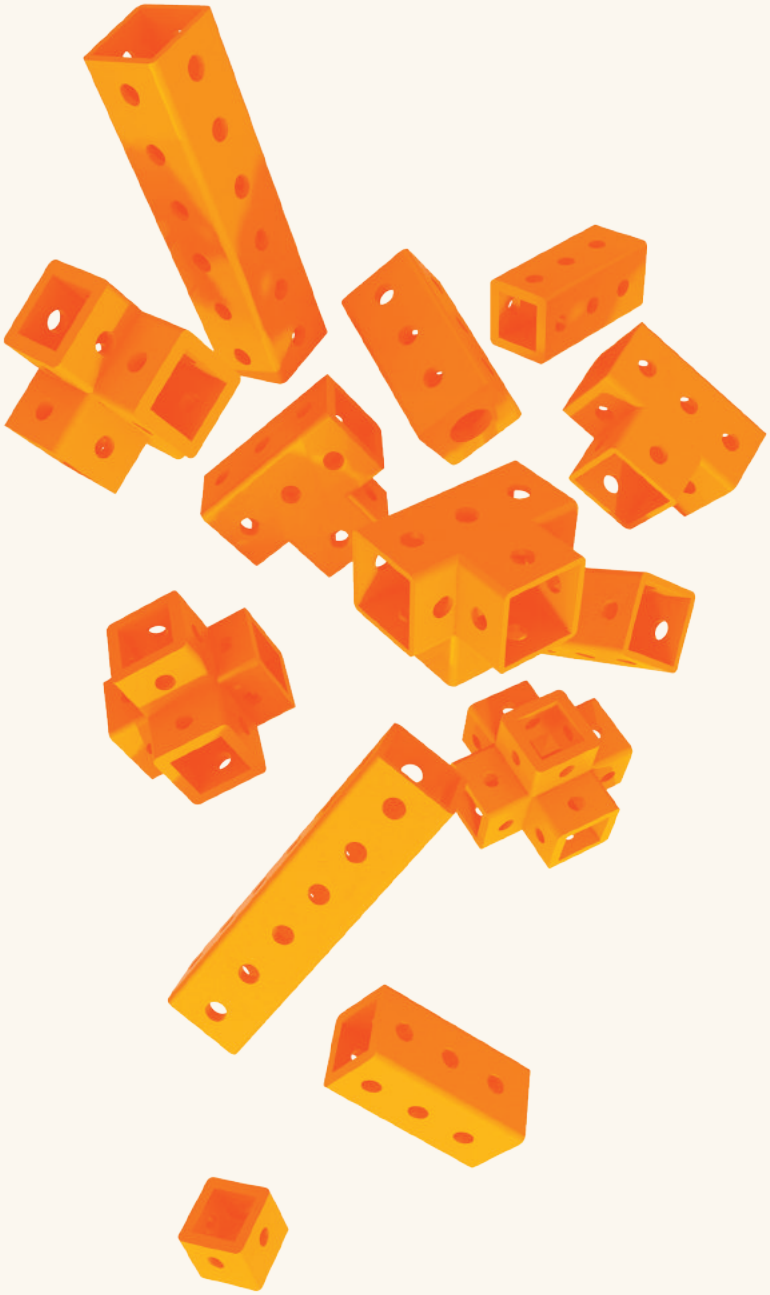
Signs of Life

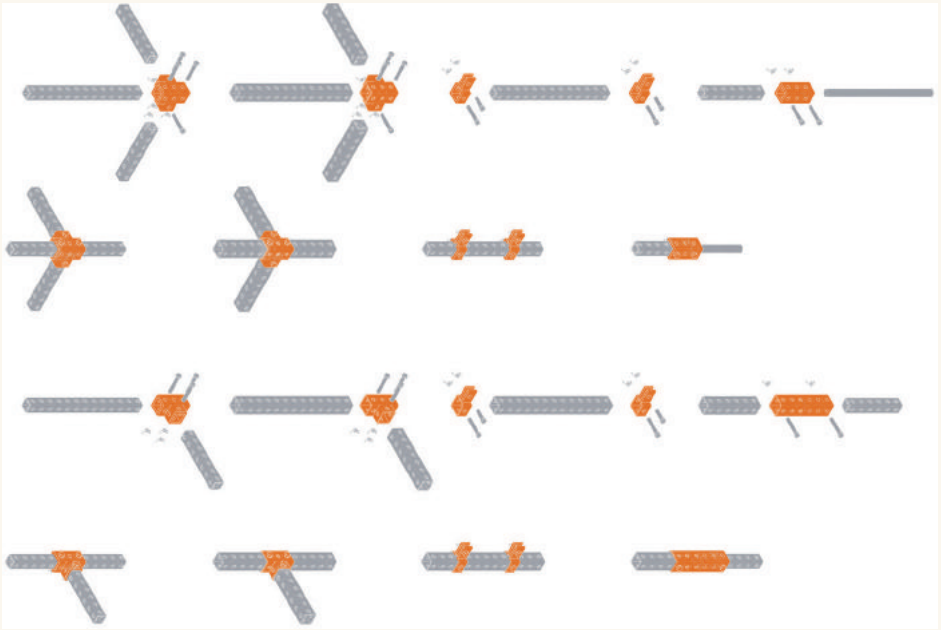
The image of ongoing maintenance is so ubiquitous to pedestrians it can be mistaken as pre-aesthetic, undesigned, or simply "just there." This latent visual language is one many can see but few can read—its particular meaning obscured to the realm of specialized labor. While fluorescent orange spray paint on asphalt, yard flag markers, safety cones, and high visibility workwear are common sights on Ann Arbor's streets, these symbols of work-in-progress are less often associated with a walk through the woods.

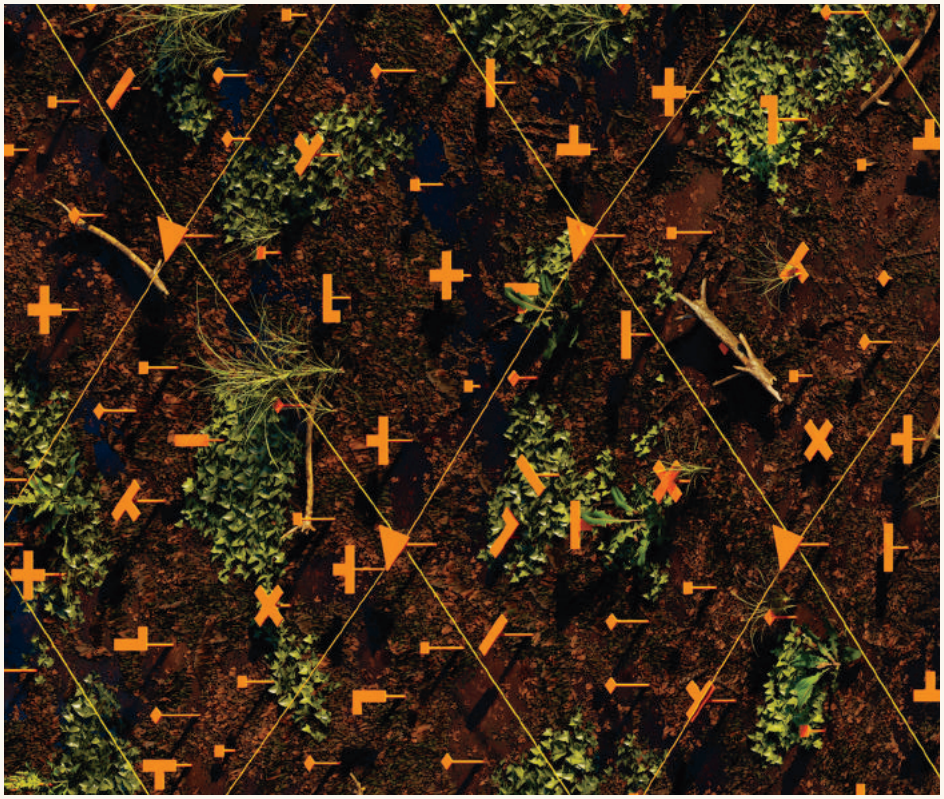
Within the Nichols Arboretum, paths find their way through a forest occasionally punctuated by the relief of a clearing or the Huron River's edge. Behind the scenes, this picturesque experience is carefully monitored, curated, and maintained by dedicated staff at the University of Michigan and a number of public and private actors. This ongoing process is illustrated by discrete piles of material waiting to be distributed, rows of flags marking underground lines, caution tape isolating areas of construction, detour signage and so on. In contrast to their ubiquity on city streets, these markers become the "signs of life" of a larger ecology at work within the Arboretum, offering a glimpse at how the human hand has assisted in staging what many would consider to be a natural (or non-human) setting.

Signs of Life develops a scalable system of signage that communicates maintenance efforts between staff and visitors. Using standardized products like steel sign posts in combination with custom-fabricated elements, the project explores high/low visibility aesthetics in temporary architectures at the scale of the marker, the post, the sign, and the web platform. The system was developed in collaboration with the Arboretum staff to meet their evolving needs as the park varies in capacity throughout the seasons. Guests who encounter these unusual prototypes may or may not take note of them, allowing both the critical eye and the casual glance a momentary relationship to the caretakers of their "natural" experience.

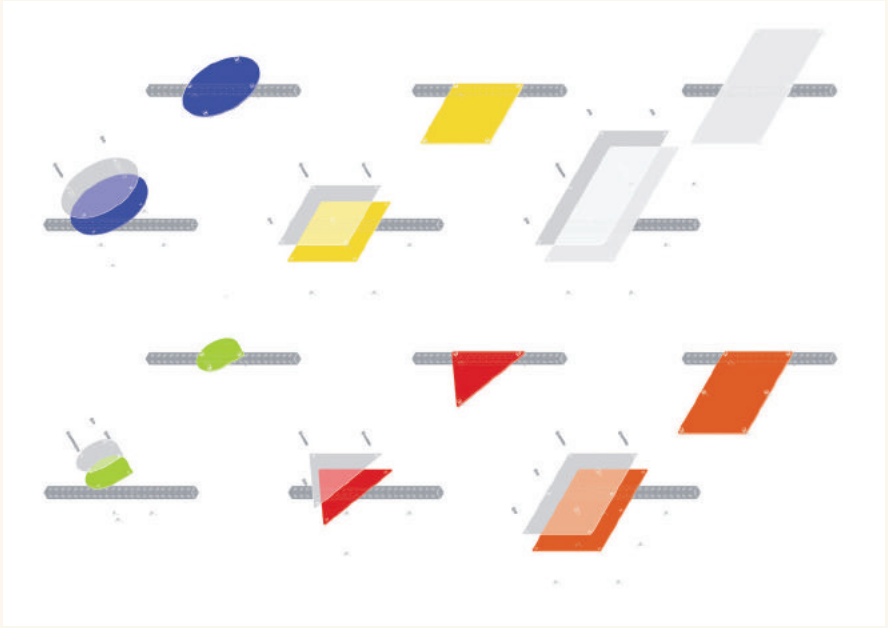
Explore an interactive here:
www.post-platform.com

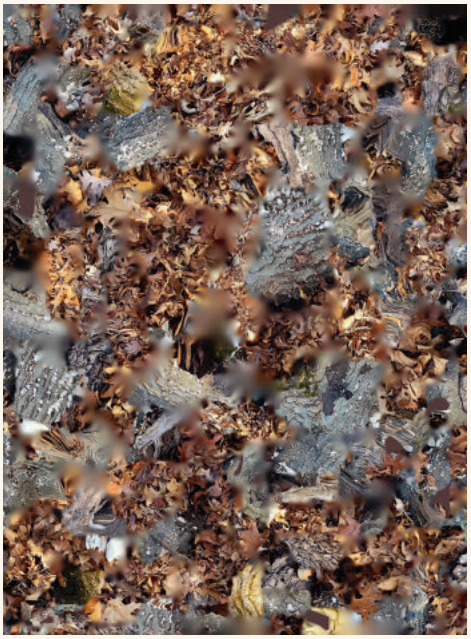


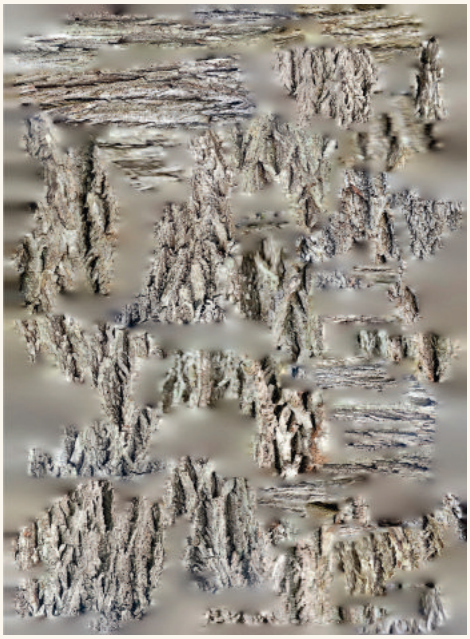




ASRG 117 OLSON



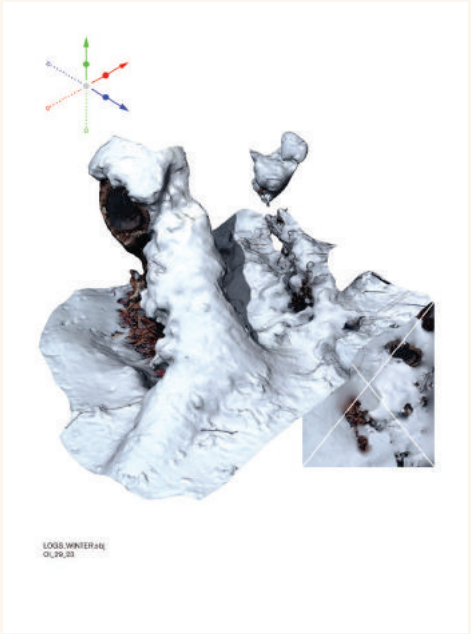





LOGS_SUMMER.obj
05_04_22


LOGS_FALL.obj
10_16_22


BARK.obj
05_04_22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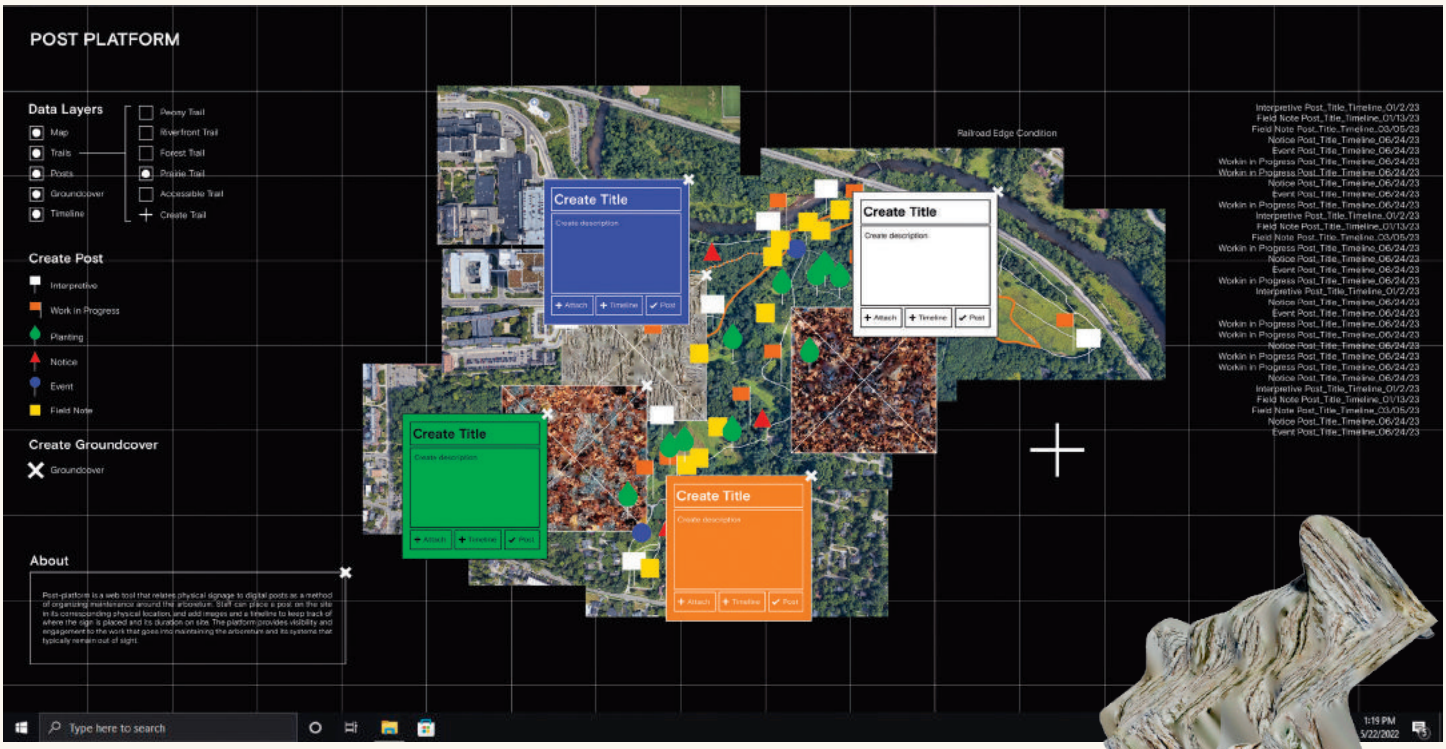
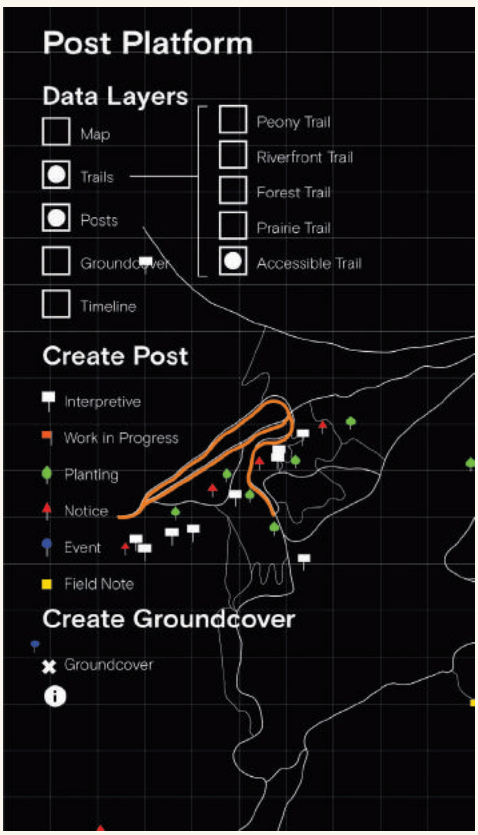
LEAVES_FALL.obj
10_16_22


LEAVES_SUMMER.obj
06_27_22


POST PLATFORM
Data Layers
Map
Trails
Posts
Groundcover
Timeline
Peony Trail
Riverfront Trail
Forest Trail
Prairie Trail
Accessible Trail
Create Trail
Create Post
Interpretive
Work in Progress
Planting
Notice
Event
Field Note
Create Groundcover
Groundcover
About
Post-platform is a web tool that relates physical signage to digital posts as a method of organizing maintenance around the arboretum. Staff can place a post on the site in its corresponding physical location, and add images and a timeline to keep track of where the sign is placed and its duration on site. The platform provides visibility and engagement to the work that goes into maintaining the arboretum and its systems that typically remain out of sight.
Railroad Edge Condition
Create Title
Create description
Attach
Timeline
Post
Type here to search
1:19 PM
5/22/2022


Post Platform
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Riverfront Trail
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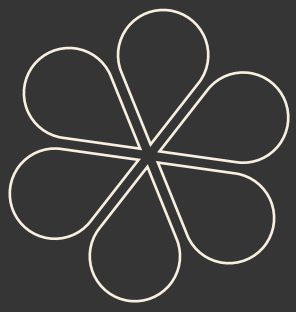
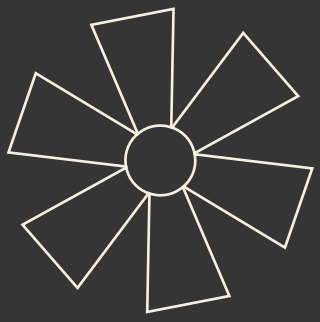
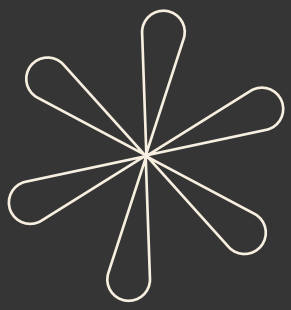




Hollowed Grounds
Lauren Conroy



Robotic *Exhalation*
Collin Garnett
Elliot Smithberger

Wild Dēor
Jonathan Levitske

Into the Void
Victoria Wong

To Rest

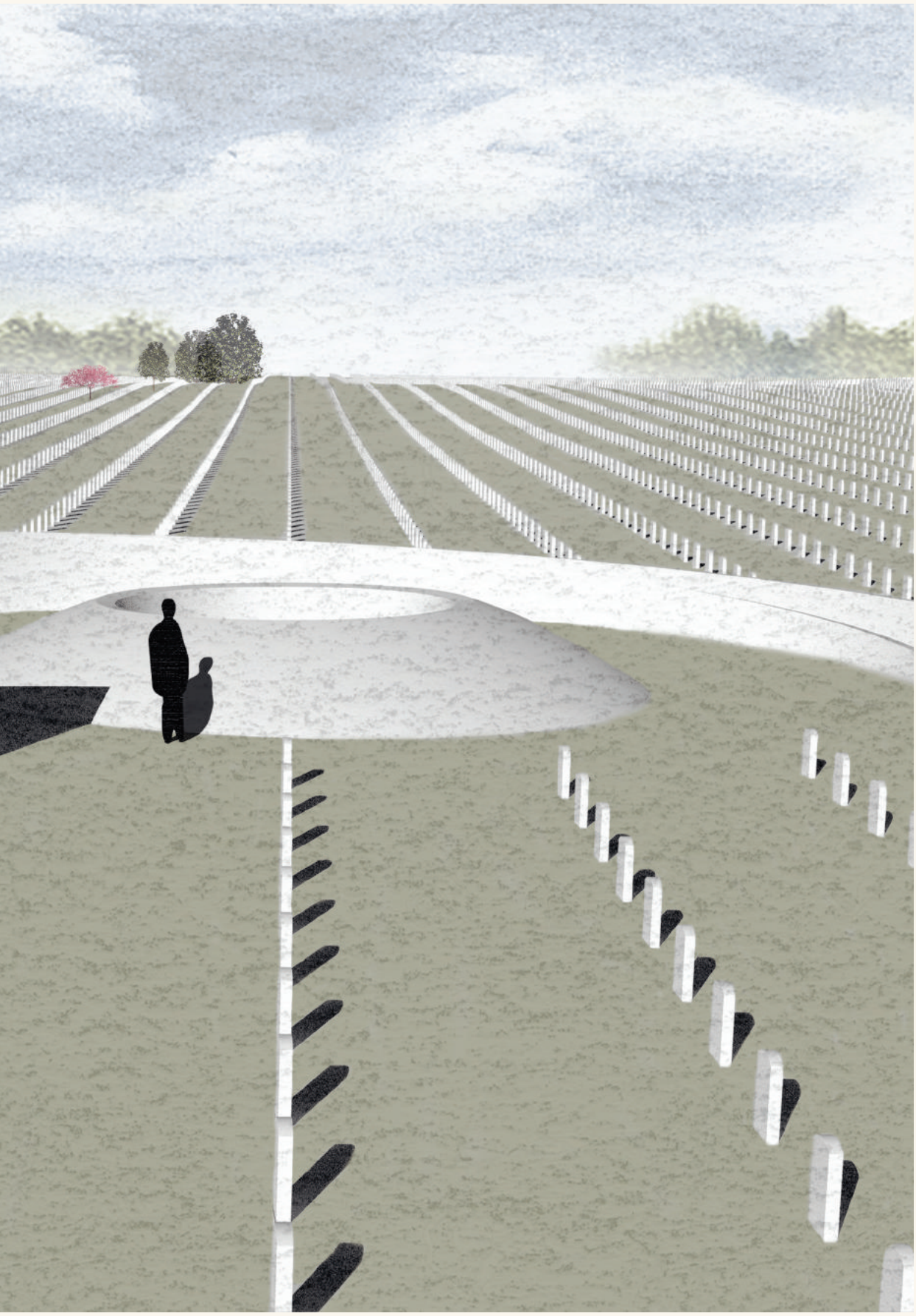
We arrive at a period of détente and reparations. Does one return home to heal, to renew themself once more? Among scarred landscapes, inhabitation will return to motion again. Until then, unless acted upon by a force, the body remains at rest.

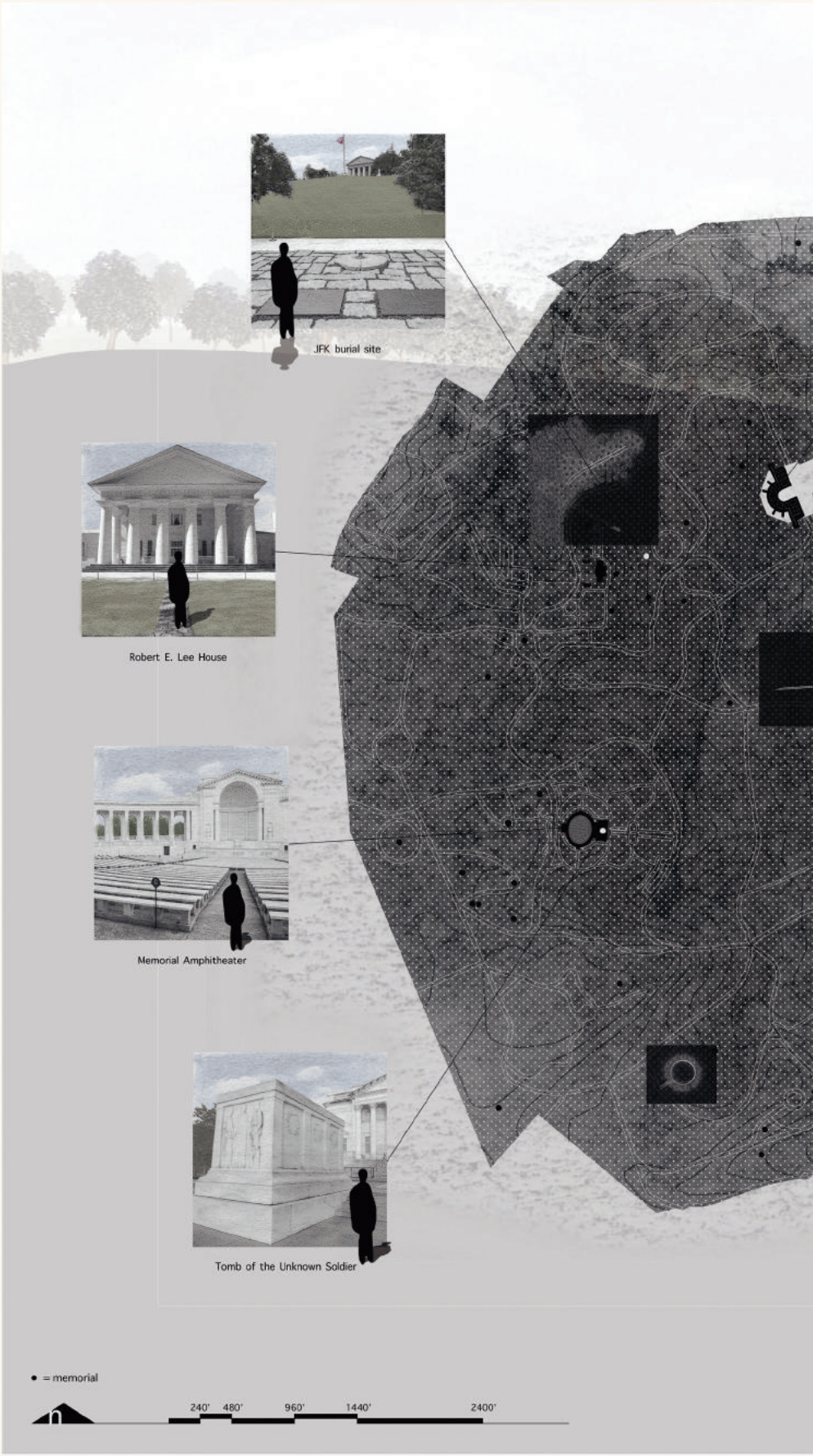
Hollowed Grounds

Located to the west of Washington D.C. lies 639 acres of rolling green hills, where over 400,000 deceased veterans of the United States military lay to rest. Often referred to as the nation's most hallowed grounds, Arlington National Cemetery receives three million visitors per year for its serene landscape and memorials. The cemetery does not make a statement on the collective death but is rather about fanfare rituals, tourism, and memorializing prominent figures, battles, and wars.

This project responds by making the space of death also a space for the living—it is a critical hollowing of hallowed grounds. Through subtle punctuations within the vast landscape, new memorials are inscribed, where one comes face to face with the costs of war. This closeness, paired with shifting acoustics, lighting, ground textures, and circulation, create a poetic and sensorial interplay, carving out isolated moments for deeper reflection. Upon re-emergence, one finds themselves awakened to the loss of life.

LAUREN CONROY
WALLENBERG CRITIC: ANCA TRANDAFIRESCU



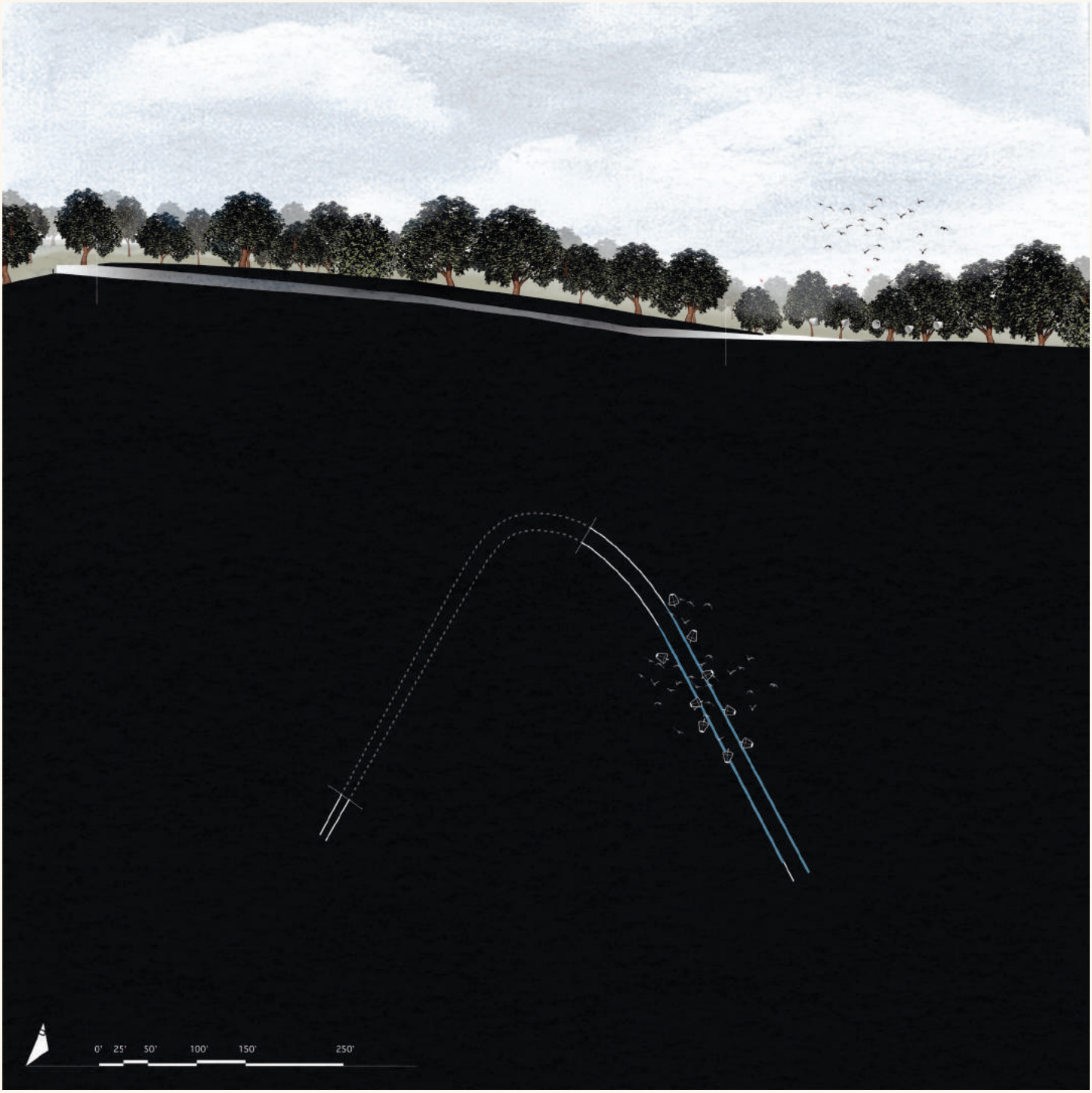


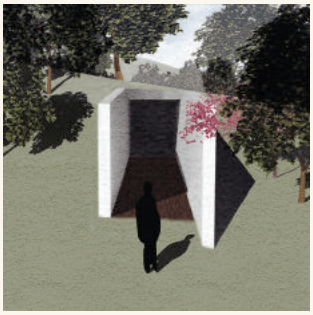
EXISTING SITE AND PROPOSED MEMORIALS

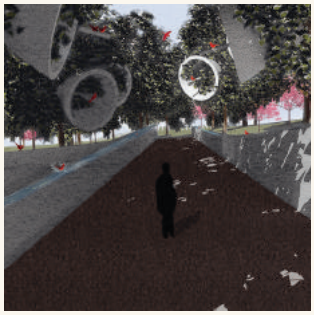
Through gentle and precise incisions, three new memorials are inscribed in response to the existing sections of the cemetery.

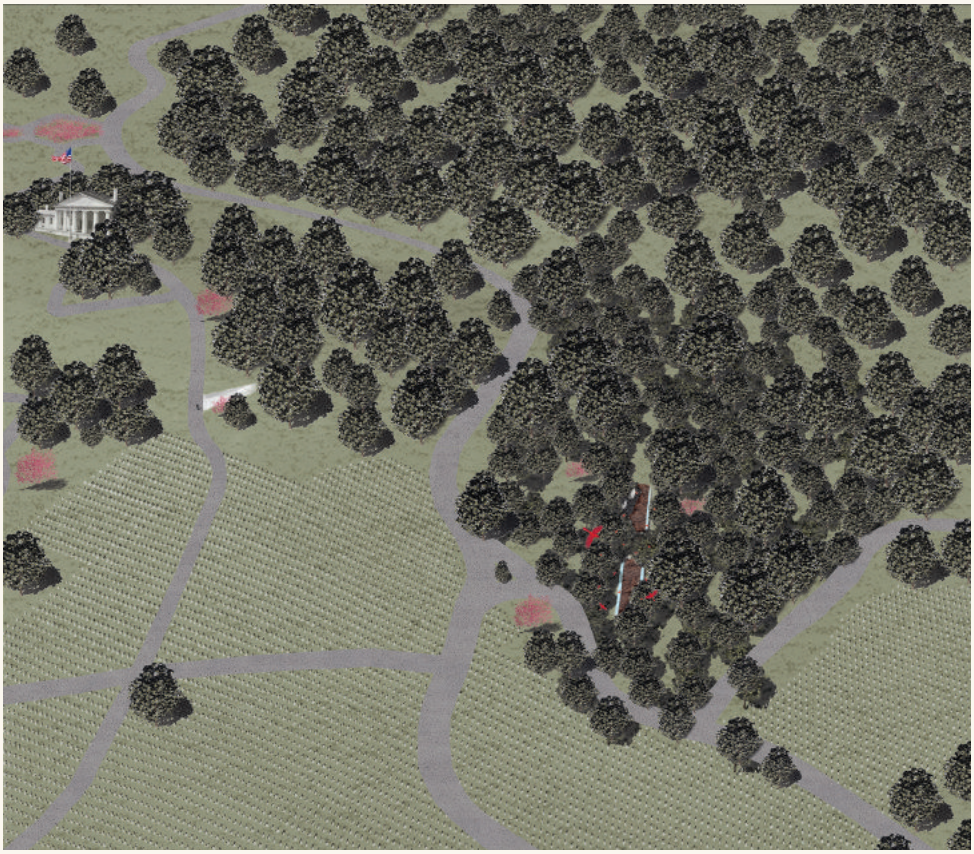
Military Women's Memorial

visitor center


0'
25'
50'
100'
150'
250'

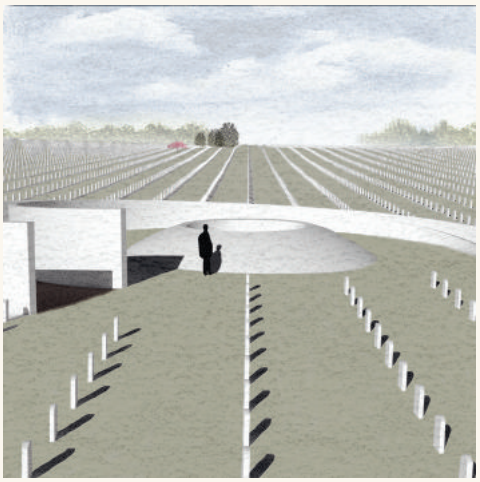


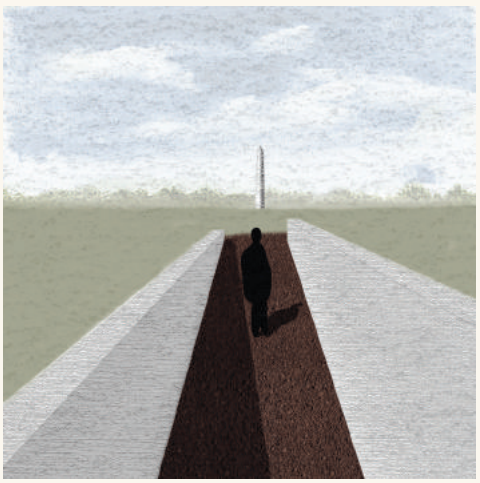




SECTION 29

In Section 29, the most densely wooded part of the cemetery, where over 62 species of birds have lived since the Civil War, one enters the earth through a sound-dampened tunnel. They re-emerge to a canopy of trees and an amplified cacophony of birdsong. In this sea of death, the memorial creates a pocket of life where, within the trees, visitors from heaven sing.

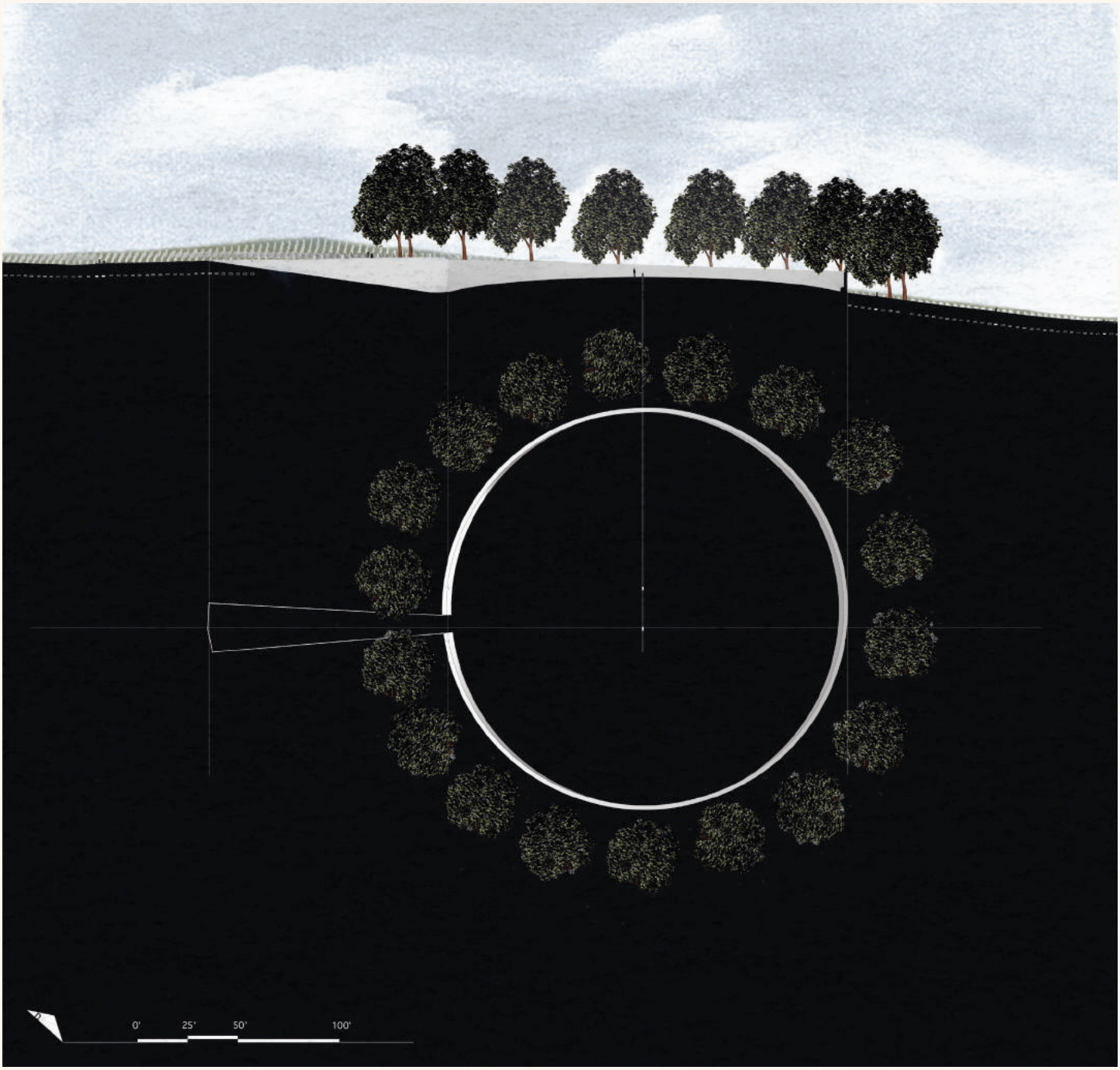


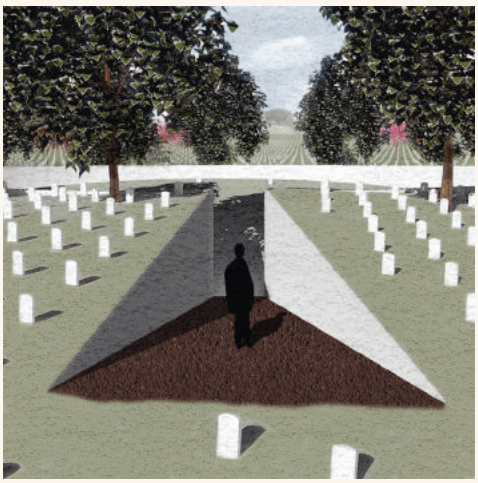


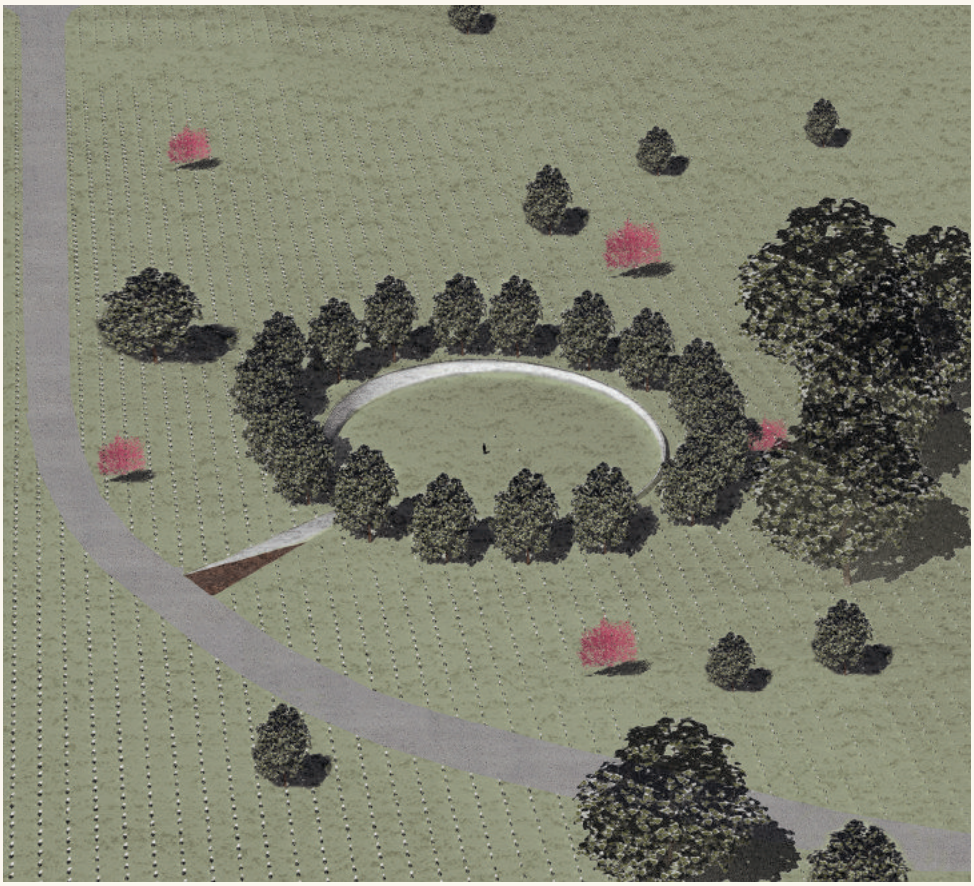
✳ SECTIONS 33 AND 56

Another memorial connects Section 33, a highly concentrated area of graves, to Section 56, an area set aside for future burials. One walks through a seemingly infinite row of graves as they slowly descend into the earth. The darkness is dispelled for a brief moment where an oculus punctures the ground. A spiral ramp contorts and disorients the body around its axis, providing another moment of re-awakening. Slight curvatures in the path obscure the eventual re-emergence to a barren plot of land, which makes a statement that future deaths will result from war.

25'
100'
200'
400'

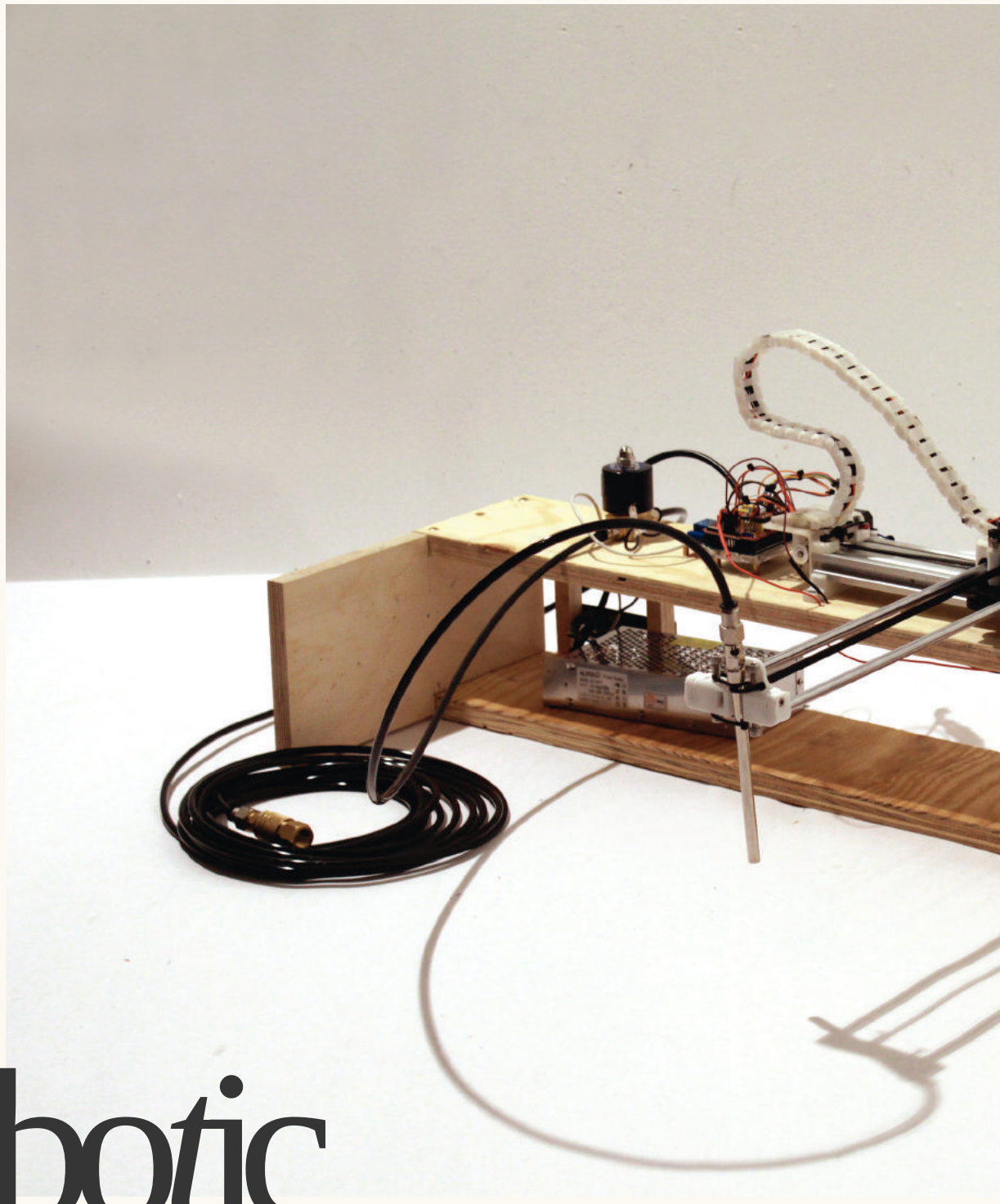

0'
25'
50'
100'



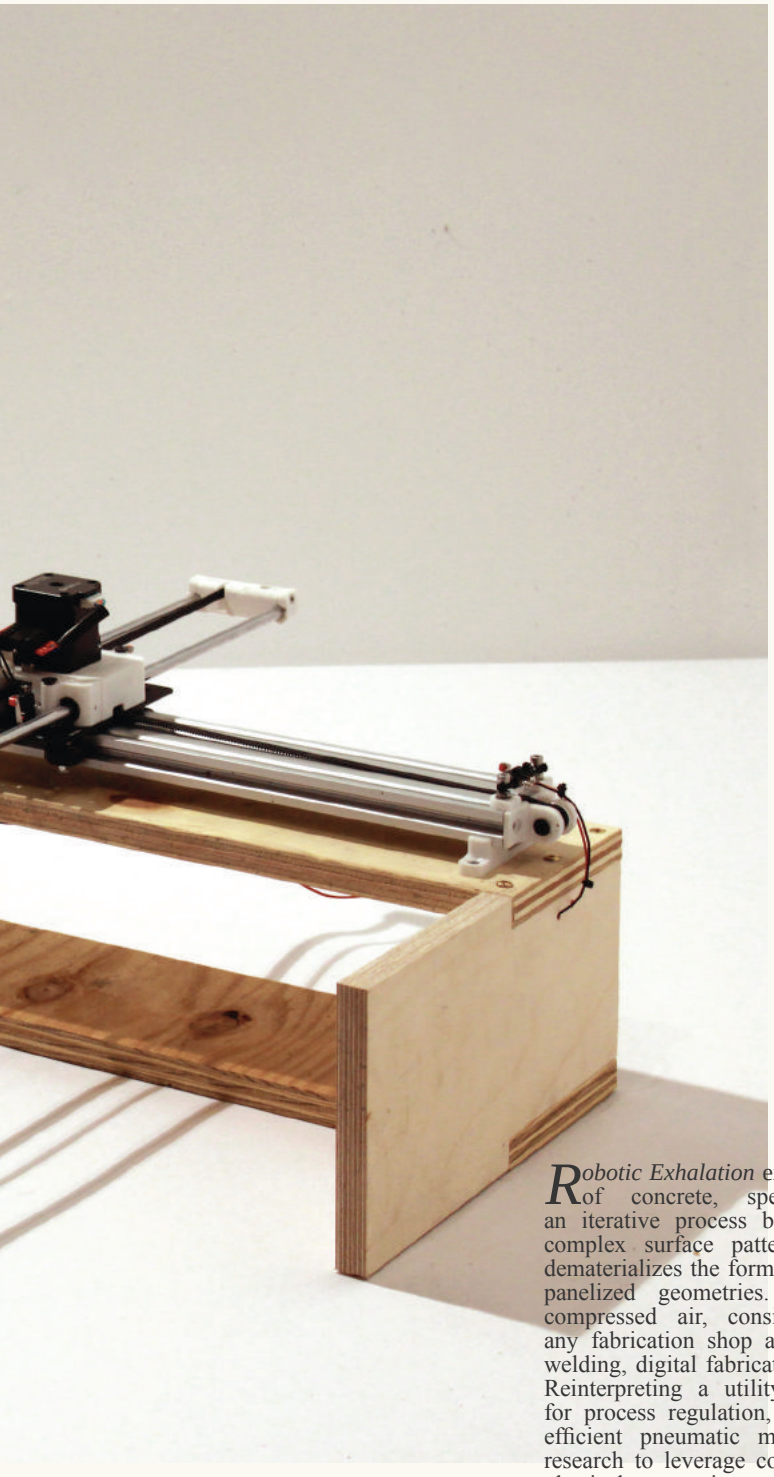


SECTION 34

Lastly, within Section 34, is an existing ring of trees where two lone graves lie. In this part of Arlington, there is a sense of intimacy that is not present in the rest of the landscape that swells with gravestones. The memorial amplifies this feeling of intimacy by encircling the two graves with a wall, just high enough to hinder the view to the surrounding graves when standing in the space. A bench tapers along the inside, providing an eye-level view to the graves when seated.



Robotic *Exhalation*

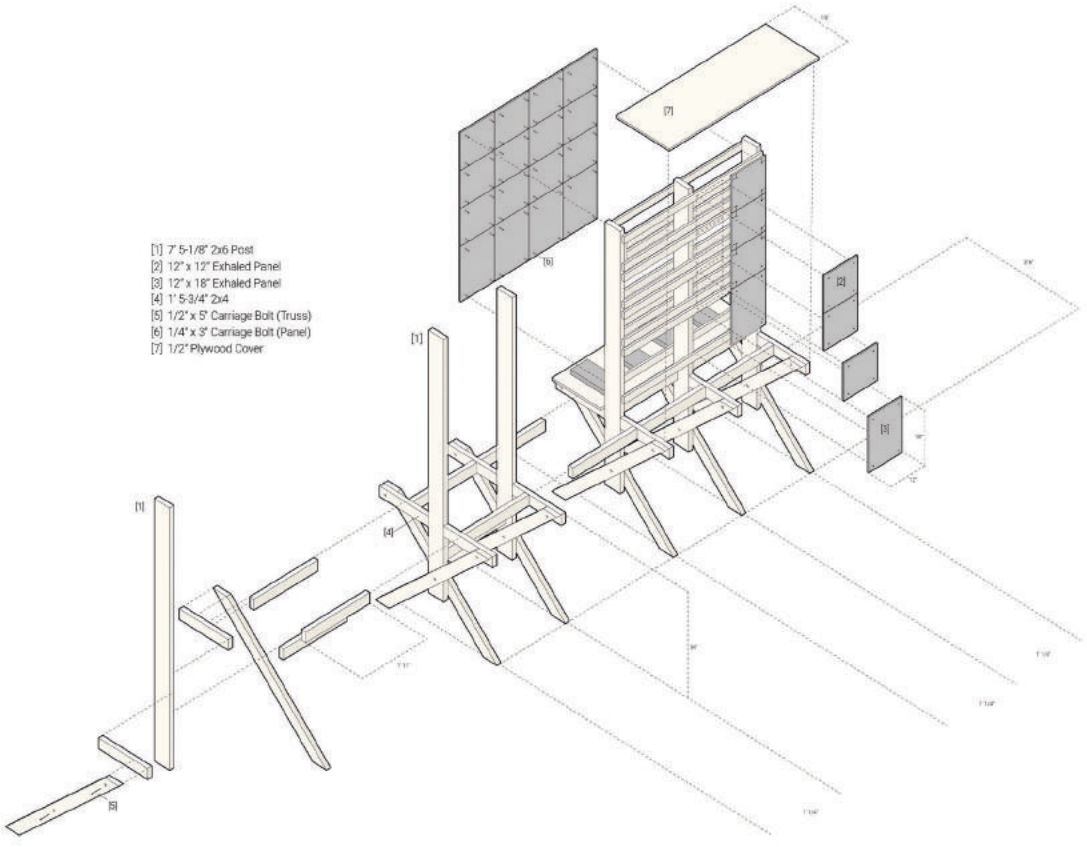


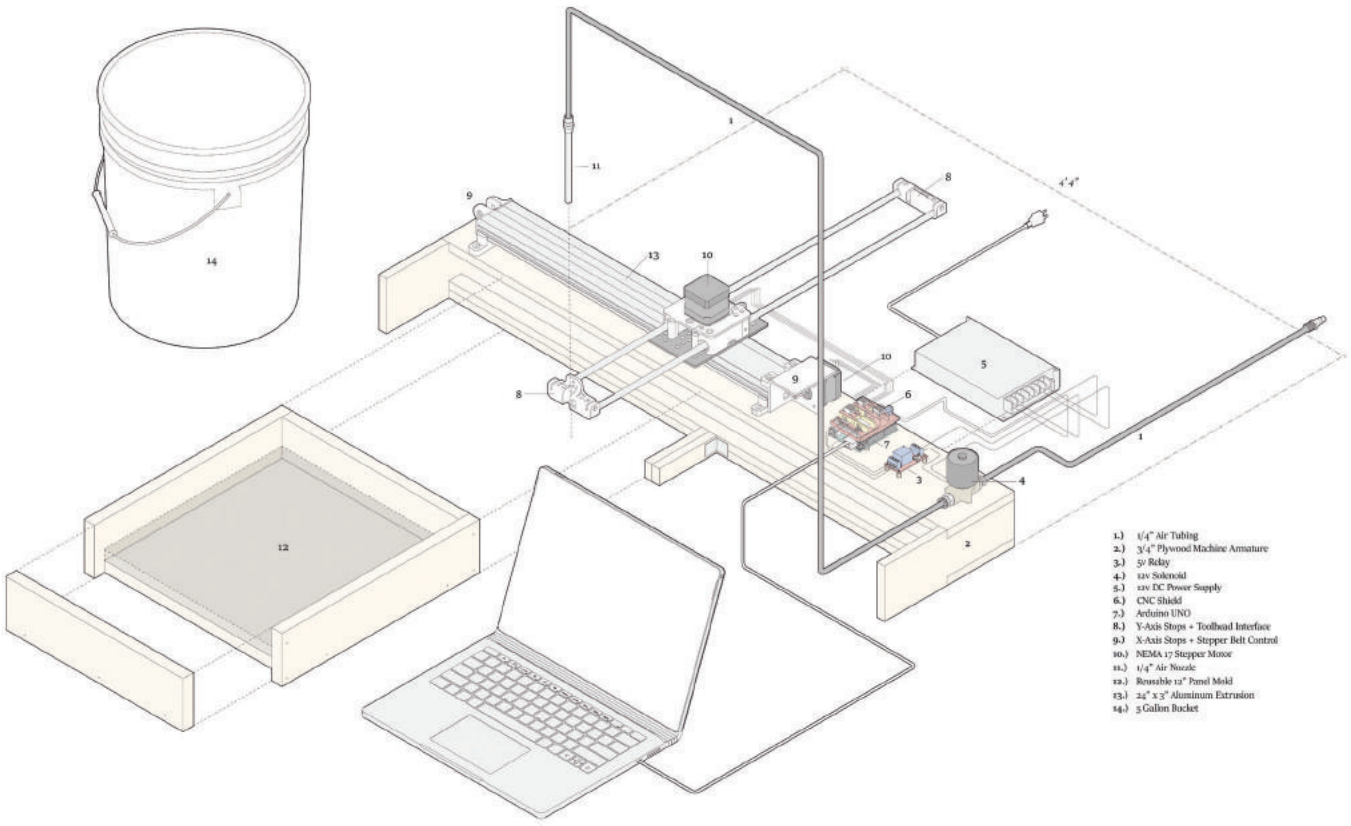
Robotic Exhalation explores the materiality of concrete, specifically developing an iterative process by which increasingly complex surface patterning simultaneously dematerializes the formwork needed to create panelized geometries. This process uses compressed air, considered ubiquitous in any fabrication shop and used for robotics, welding, digital fabrication, and construction. Reinterpreting a utility typically employed for process regulation, vacuum control, and efficient pneumatic movement allows this research to leverage compressed air's innate physical properties as a methodology for patterning, forming, and surfacing material.

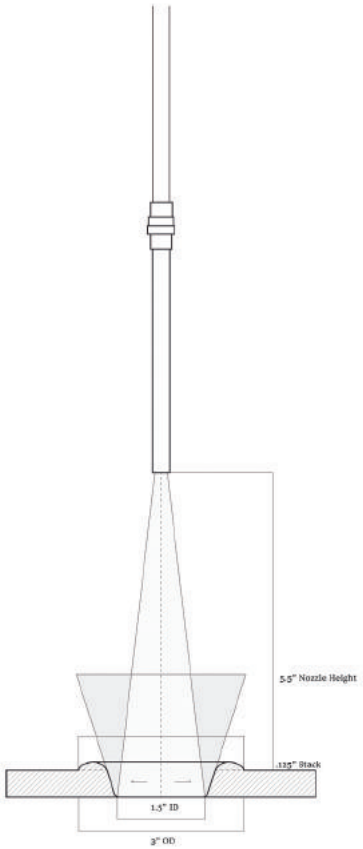
This work began by investigating the consequences of directing one finitely controllable medium (air) into another (wet concrete). This simple equation generated a number of complex problems, leading to the team designing and fabricating a computer numeric-controlled machine, developing a digital plug-in for generative toolpathing, and cataloging ever-changing material properties. A comprehensive list of parameters took shape, directing an otherwise imprecise fabrication process towards a distinct end result—one that embeds and obscures the methodology used for its creation within the material itself.

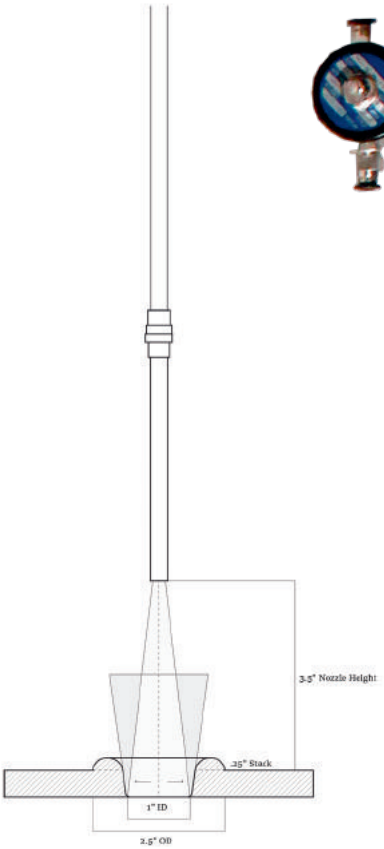
The output of this process is a seemingly contradictory hybrid of computer generated toolpaths and material imperfection. This discrepancy in precision can be digested at multiple scales: we invite you to consider a panel both as a single object and as an aggregate system; rheological and aesthetic considerations shift fluidly between scales when viewed in isolation versus as a collective.

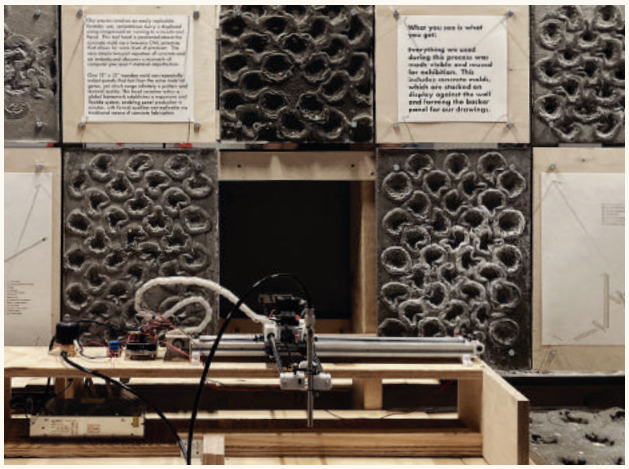
While this work has largely been centered on process development and aesthetic explorations, the team intends to push this research forward to develop sustainable low-carbon mix alternatives that are specific to this fabrication process. Rigorous thermal and hygroscopic panel testing will be conducted to produce a quantitative body of work to complement and interrogate the research completed thus far.

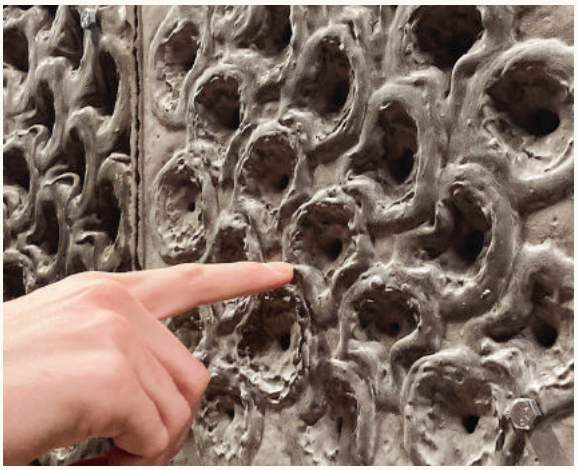

[1] 7' 5-1/8" 2x6 Post
[2] 12" x 12" Exhaled Panel
[3] 12" x 18" Exhaled Panel
[4] 1' 5-3/4" 2x4
[5] 1/2" x 5" Carriage Bolt (Truss)
[6] 1/4" x 3" Carriage Bolt (Panel)
[7] 1/2" Plywood Cover

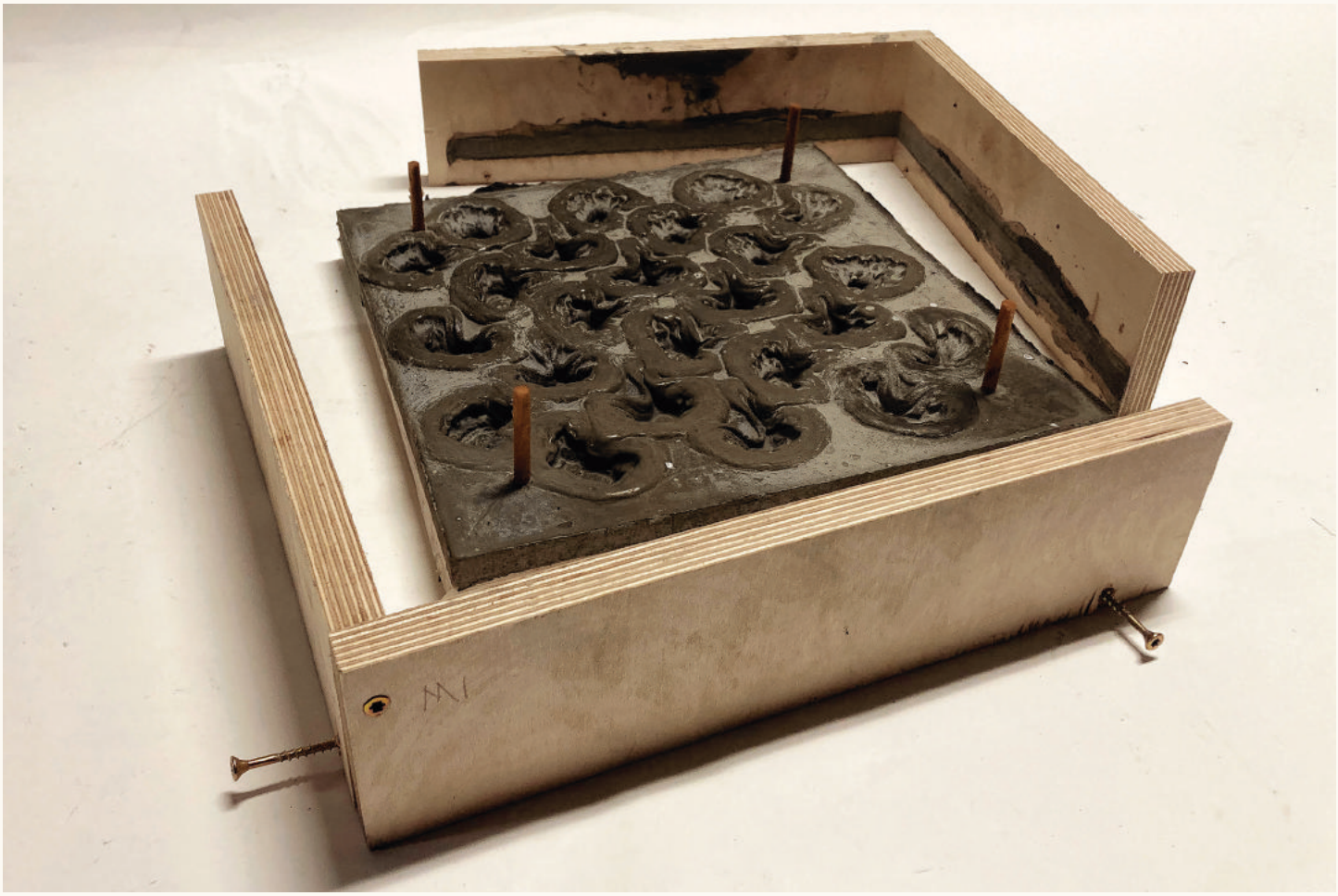

1.) 1/4" Air Tubing
2.) 3/4" Plywood Machine Armature
3.) 5v Relay
4.) 12v Solenoid
5.) 12v DC Power Supply
6.) CNC Shield
7.) Arduino UNO
8.) Y-Axis Stops + Toolhead Interface
9.) X-Axis Stops + Stepper Belt Control
10.) NEMA 17 Stepper Motor
11.) 1/4" Air Nozzle
12.) Reusable 12" Panel Mold
13.) 24" x 3" Aluminum Extrusion
14.) 5 Gallon Bucket

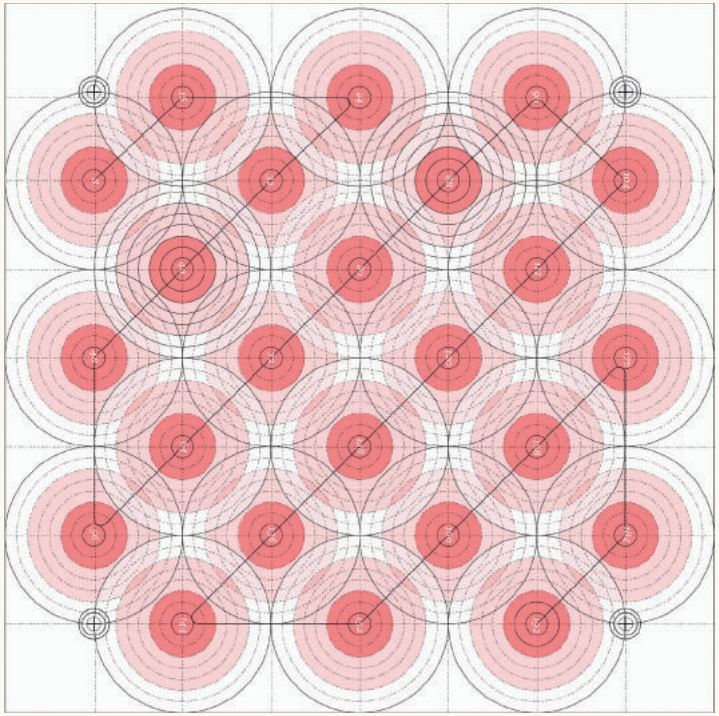

5.5" Nozzle Height
.125" Stack
1.5" ID
3" OD

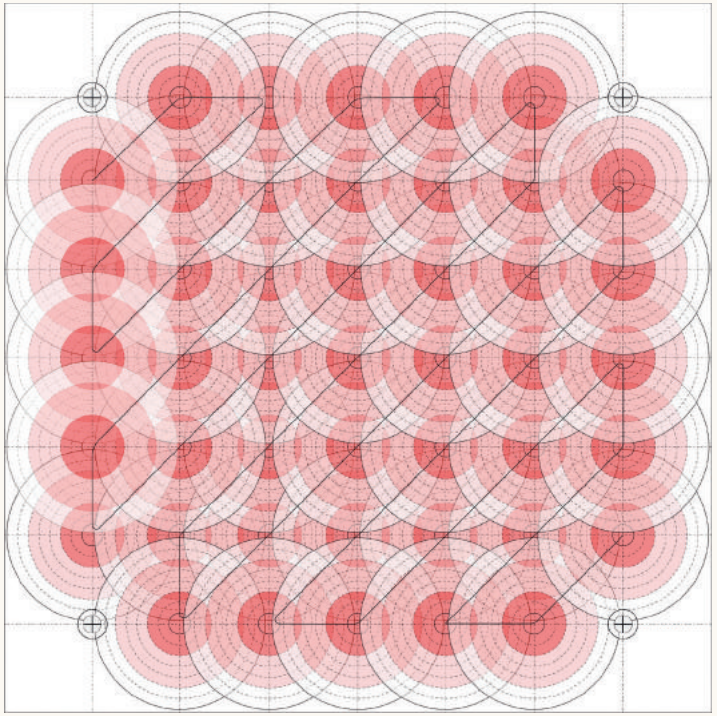

3.5" Nozzle Height
.25" Stack
1" ID
2.5" OD


What you see is what you get:
Everything we used during the process was made visible and reused for exhibition. This includes concrete molds, which are stacked on display against the wall and forming the backer panel for our drawings.









JONATHAN LEVITSKE
THESIS ADVISOR: ANYA SIROTA

Wild Dēor

A Flight From History

Wilderness stems from the words—"wild" meaning plants and animals, not subject to the will of the civilized, and "deor" meaning beast or animal. In the United States, defined by legislation in 1964, "wilderness" has been referred to as the absence of human civilization. The problem identified is wilderness as a myth of America's origin, a social–cultural construct, which has aided in the deterritorialization of communities of people to exploit the land for resource extraction, hidden behind an alibi of progress.

Wilderness is loaded with some of the core values of cultures that created it and idealized it. Furthermore, the illusion of wilderness as "sacred" has helped initiate a series of policies and legislation that continue to maintain this illusion, including countries that declare themselves as no longer having wilderness. The contextual sites that exploit the myth of wilderness are ubiquitous in history, yet these conflicts still occur today.

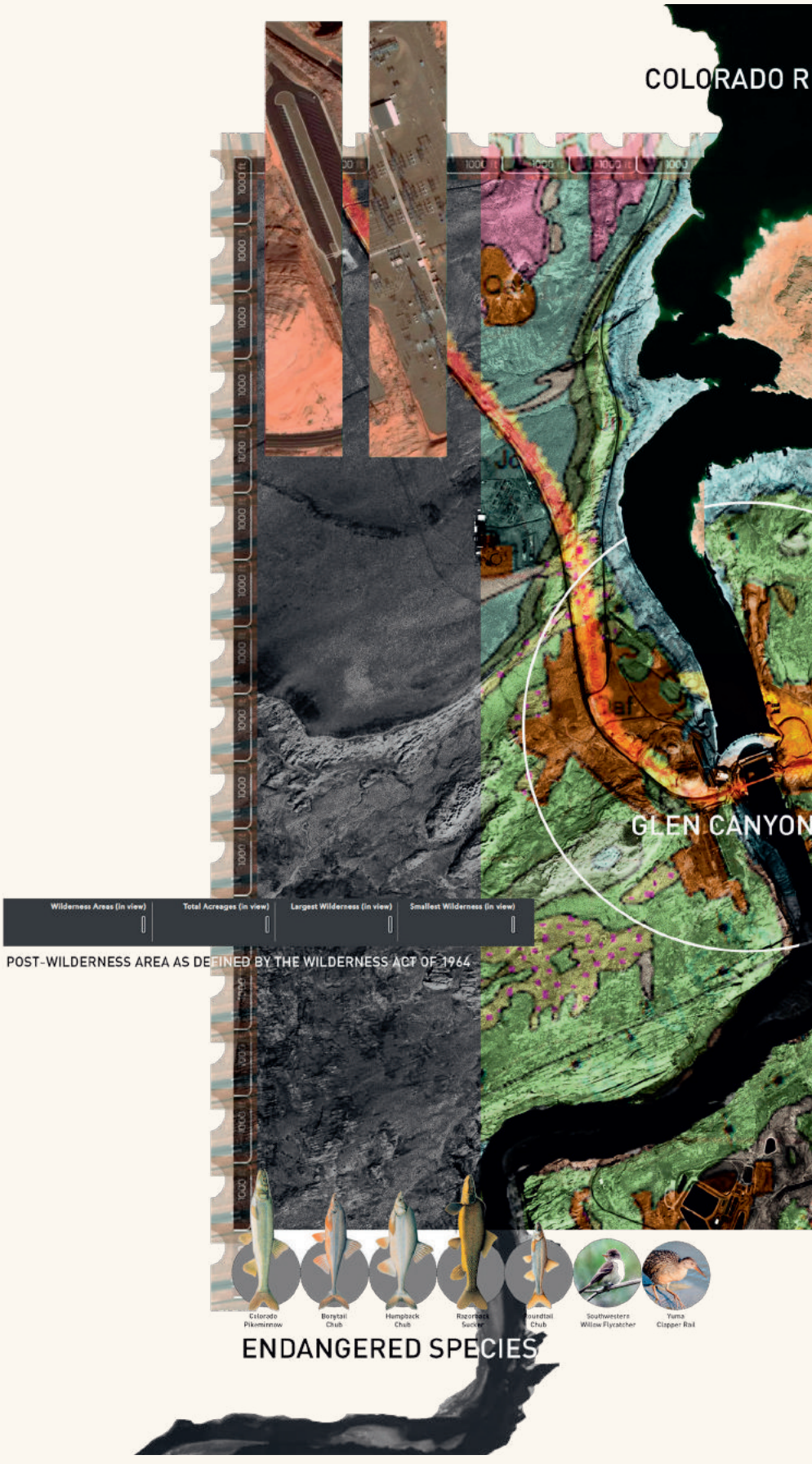
I acknowledge that I do not intend to speak on behalf of the Navajo, Hopi, Ancestral Puebloans, Paiute or Northeastern Pai people and their descendants. Further, I acknowledge that architecture does not change past or present harms but provides a place to sensitize people to the violence exerted.

GLEN CANYON AND COLORADO RIVER

The Glen Canyon Dam and the Colorado River offer a paradigmatic context, as they have become a prominent symbol of vast environmental destruction, species extinction, and the erasure of Indigenous Peoples.

I have chosen to specifically focus on a portion of the Colorado River: from Glen Canyon National Recreation Area in Utah to Glen Canyon Dam, a 710 foot tall concrete arch dam in Page, Arizona. Further evidence in the relationship of the land and the river from 1984 (18 years after the construction of the dam in 1966 by the US Bureau of Reclamation) to 2020 is seen in the comparison of the aerial maps, as we notice the water levels have significantly decreased.

The Dam is situated next to the largest U.S. reservation, the Navajo Nation, and was constructed without any environmental or cultural considerations for the long-term storage of water and the generation of hydroelectric power. This area was home to the Ancestral Puebloans and over 47 percent of the Native American sites along the canyons have been damaged or inundated. Corporate colonial powers have no stake in the welfare of Indigenous populations, often living far off-site, extracting resources, and avoiding all of the negative consequences of their conduct. Furthermore, the creation of Lake Powell, the reservoir that fills the Canyon, has had a major impact on the Navajo Peoples who stated, “The impounding of the water to form Lake Powell not only drowned several gods but denied Navajo’s access to a sacred prayer spot.”

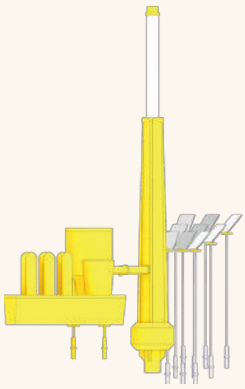


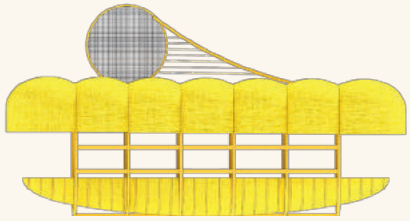
What can architecture do to not repeat the past without falling into this continuous cycle of territorial conflict of mythological wilderness? How can a designer outside the Indigenous community engage in its design?

The first responsibility is to connect with the people. I began the process by conducting a series of interviews associated with the Indigenous tribes in Arizona. Research protocols were initiated and therefore, due to the topics at hand, their names and associations have been omitted.

What stemmed from these conversations were five key points: one, identity (interaction with the local community); two, vernacular (the use of local materials and construction techniques); three, temporality (existing in a relationship with time); four, locomotion (moving from one place to another); and five, reciprocity (the exchanging of things for mutual benefit).

I imagine speculatively working with community organizations such as the Lake Powell Quilters and the Navajo Village Center to learn more about traditional construction techniques of tule reed boats and cultural storytelling. Education events hosted by the Page Community Center and Page Public Library and ceremonial events by the Red Heritage Indigenous Entertainment Hall were also part of the cultural study. Further, I worked with members of the Glen Canyon Conservancy team to conduct a series of interviews on the development of the Wild Deor research and project.





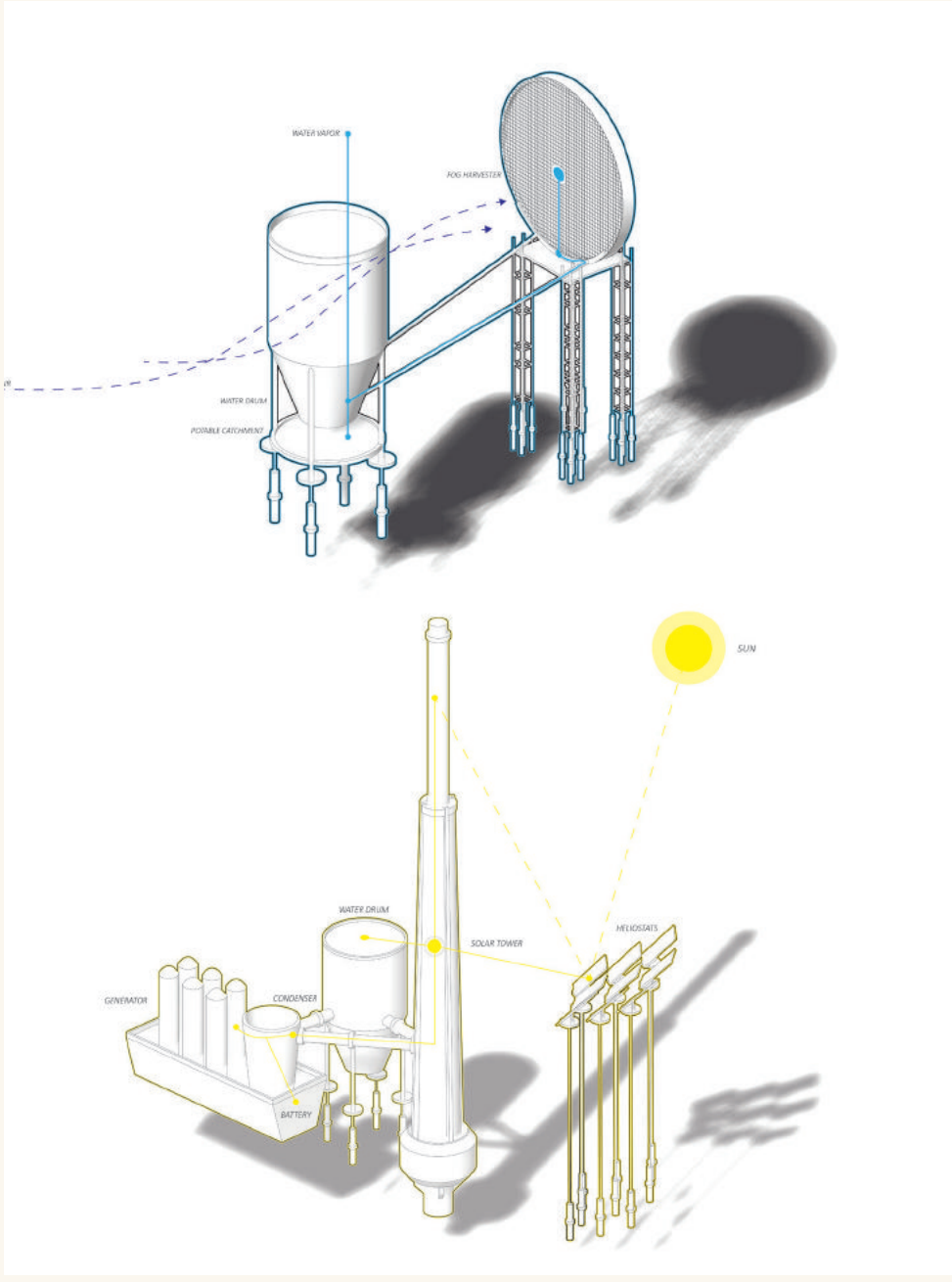
ARCHIPELAGO

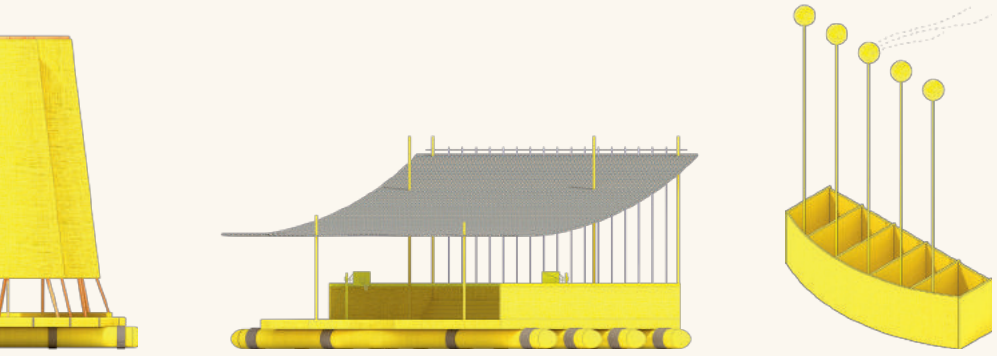
In the context of immense ecological and sociopolitical violence, a proposed floating archipelago of cultural infrastructure offers a provocative staging ground to share hidden narratives erased by the dam. The floating archipelago looks to refuse deterritorialization, breaking away from the use of the grid that has been seen as a dominant and oppressive symbol of power, resisting the formalism of modernity and engaging in the scale of humankind's present consumption and extractive behaviors.

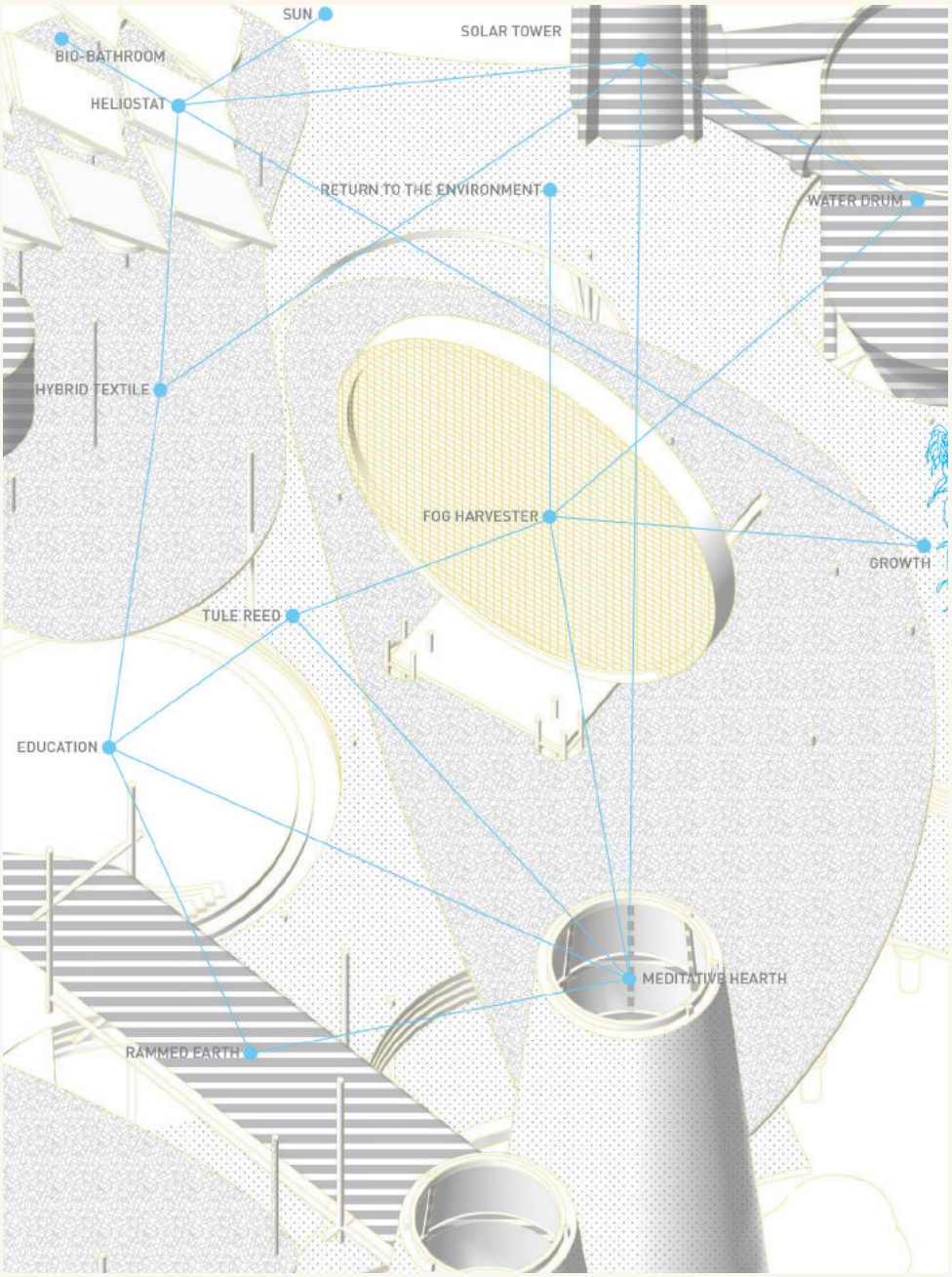
The scale of the floating archipelago varies, spawning five parts that reflect the five key points from the interviews. The fog harvester (for the collection and purification of water), transportation (the movement of people), community center (for engagement and education), meditative hearth (for performance and ceremonial events), and solar tower (for the production of energy). Every element acts within a relationship of reciprocity, tied to local vernacular and technological construction methods such as the weaving of tule reed which comprises most of the speculative infrastructure.

The floating archipelago resists the formalism of modernity by having no defining roof structure or prescribed shape. Parts fit perfectly and imperfectly within the structure, further evidenced in the ground floor plan.

Interstitial spaces created by the parts on the main floor plan are intentionally unprogrammed to allow for no single entity to be calcified and allow the space to transform over time. Additional events that may occur include cultural food events; compost bio-bathrooms, giving rise to plant growth above; and the projection of educational moments.





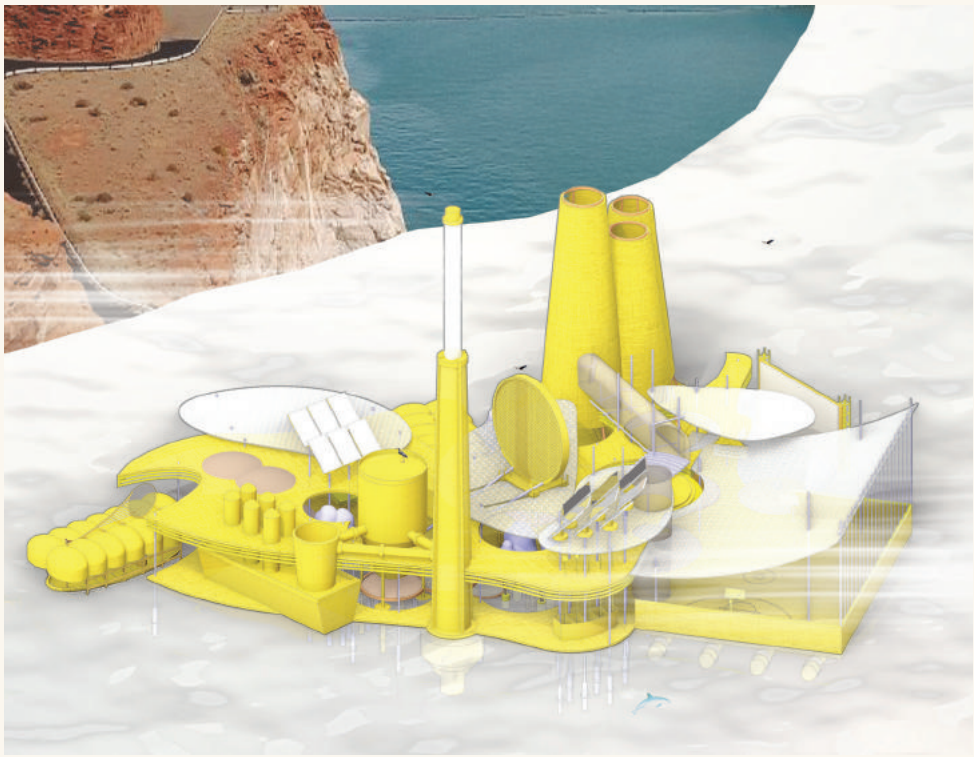


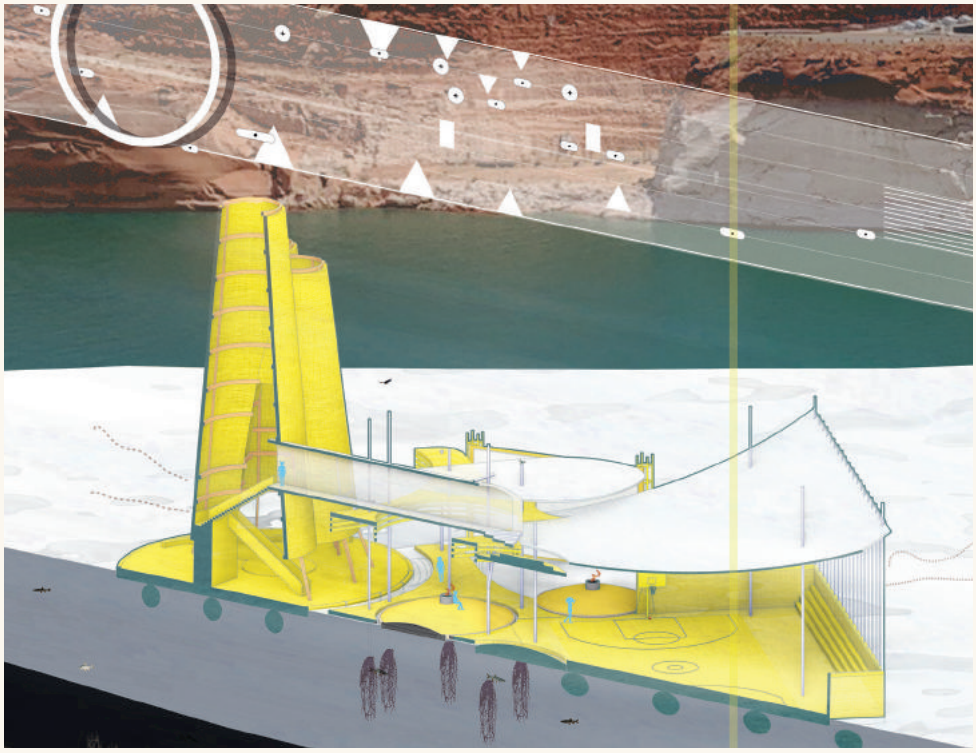
The cultural archipelago rises above and below the water level at varying heights and scales, as well as having no typical, fully enclosed spaces of formal composition with four walls—solely a roof and floor. Thus, the archipelago is fully immersed with relationships to people, native species, weather, and the river. Additionally, each piece acts as a musical instrument in its performance with its environment. For example, the solar tower utilizes the position of the sun to bounce off heliostats, connecting to a mirror at the top of the tower and producing energy. The tower only collects as much energy that is needed for the day. As the wind blows along the Colorado River, a mesh collects water droplets and gravity guides the water into a drum where it begins a filtration process into potable water for human consumption. The fog-harvester system releases any leftover water back into the environment through a mist, creating a place of growth on the top of the archipelago.

It further engages in reciprocity by growing food for underwater species on its floating piers. The archipelago produces a poetic relationship with the environment above and below, transforming with the landscape and therefore becoming a series of musical instruments in response. The community center has tightly bound strings tied to its body, acting as a wind harp playing in harmony to the landscape. This is depicted by a musical score and accompaniment.

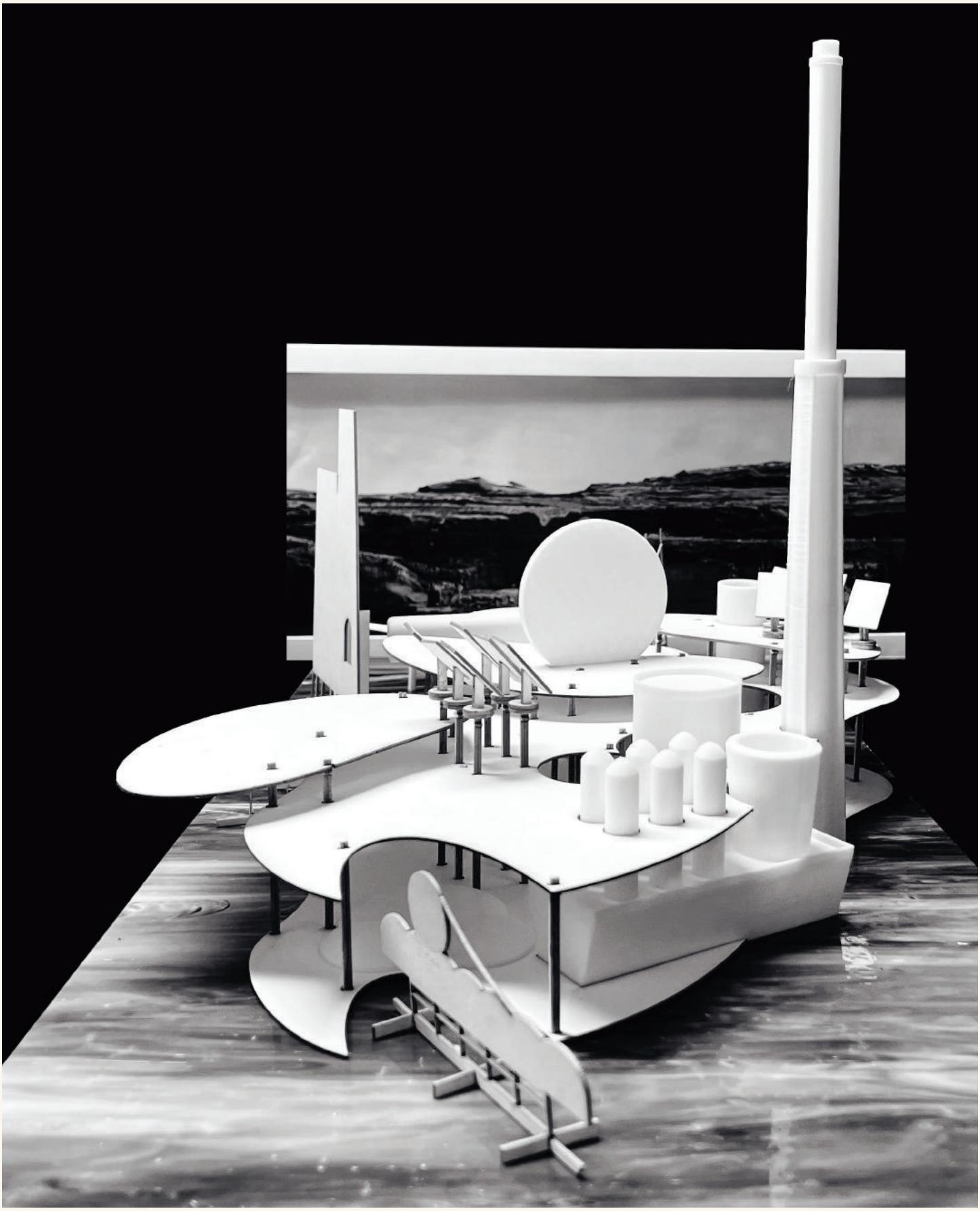
A physical model created with biodegradable polylactic acid (PLA) acts within the same five parameters, becoming a physically rendered stage set of moving parts where the scene transforms over time and the parts are in locomotion. The floating movable parts are the meditative hearth, community center, and transportation boats.

These parts can float at different speeds down the Colorado River due to the varying scale, understanding that there would hopefully be no time within its life cycle where the archipelago is at the same position. During the night, the solar tower becomes a glowing beacon symbolizing that life exists and has existed within, on, and around the Colorado River and Glen Canyon Dam. It acknowledges that wilderness never existed within this site.





We have storied away the habitation of land through junk science and architecture as vessels of conquest to justify the extraction of resources. When the land can no longer be exploited—such as Glen Canyon Dam in less than 12 months by people, machines, and infrastructure for resources—we disassociate ourselves with it. Its byproducts become an anti-property. Out of sight, out of mind; a flight from history. Moreover, in examining the construct and interworking of mythological wilderness, we must acknowledge the consequence of what we do and what we do not do, in what we value and what we ignore, by addressing human subjectivity to territorial conflicts of mythological wilderness. Furthermore, I hope this project becomes a true staging ground for further conversation situated around the complexity of wilderness, territorial boundaries, and ownership.



VICTORIA WONG
THESIS ADVISOR: EL HADI JAZAIRY

Into the Void

Fragmented Time, Space, Memory, and Decay in Hiroshima

As suggested by Lebbeus Woods, architecture is essentially an internalization of society yet an externalization of ourselves. This thesis adapts Japanese aesthetic theories of transience and imperfection, and applies them to the city of Hiroshima. *Into the Void: Fragmented Time, Space, Memory, and Decay in Hiroshima* focuses on the imperfect, impermanent, and incomplete by investigating the death of human artifacts and illustrates the new possibility of reshaping our relationships with the planet. Inspired by the Japanese concept of wabi-sabi, focusing on a worldview centered on accepting transience and imperfection, the project mimics the natural decaying process, but in forms of lives, artifacts, architecture, and heritage. The project is to discuss how the end of one's life cycle is related to its surrounding environment—both natural and manmade. It concerns our ecological and heritage responsibility, rethinks our approach to death, and views it as the essential and final stage of completing the life cycle, seeing death as a new possibility to other forms of living.

In traditional Japanese aesthetics theory, three essential concepts are synthesized by Yoshinori Ōnishi, an esthetician who has made a crucial contribution to the history of modern aesthetics in Japan. From the publication of the *Tale of Genji*—the classic Japanese literature written in the early eleventh century by noblewoman and lady-in-waiting Murasaki Shikibu—the three concepts, *mono no aware*, *yūgen*, and *wabi-sabi*, form a trilogy of aesthetic study.

THE FORMULATION OF BEAUTY: FROM DECAY TO VOID

This thesis embraces the idea of acceptance and aesthetic appreciation of aging and flaws; the ideas are expressed through the three layers of meanings of *wabi-sabi*. The beauty of the imperfect and the passage of time are being respected and celebrated rather than disguised. The appreciation begins when objects and structures age with time and expose their true beauty after abandoning their surface thus revealing their true self. In Western culture, the establishment of art and the aesthetic majority is based on kunstchöne, the formation of artificial beauty. In Japanese aesthetic theory, art is a unique arrangement of *kunstchöne* and *natursehöne*. Natursehöne represents the formation of natural beauty; it is difficult to define as it demonstrates fluidity and constant transformation. Its unpredictable, uncontrolled, unstable, and delicate characteristics display the beauty of nature which is often highly articulated yet preserves 'imperfect' aspects that occur due to weathering or natural discourse. Natural beauty is as indispensable as artificial ones, and it is deemed essential in understanding true beauty.

The journey of discovering beauty often lies in the ambiguous boundaries between objects rather than in the objects themselves. The relationships between substances, mediums, edges, and realities contain unlimited possibilities for beauty to be developed. It all depends on our understanding and perspectives on top of actual incidents. Everything is impermanent, imperfect, and incomplete.

The natural cycle of growth and decay is accepted and appreciated in the Wabi-sabi theory. From decaying to transformation to accepting flaws to appreciating imperfections, the degradation in time and space is first viewed as a cynical component. Imperfections, in general, seem to be flaws and blemishes. They are undesired and disappointing; they contradict society's mutual understanding. However, as proposed by Timothy Morton, beauty is described as the imminence of death, and it is an experience of a kind of warning light from one's internal self. Imperfections can be found in all aspects of life, creations, and events. One of the most prominent 'disappointments' occurs at the end of our lives. Death—a permanent stoppage of life, the irreversible cessation—is associated with loss and is essential to completing our life cycle. The unavoidable circle of life forms the foundation of wabi-sabi aesthetic philosophy. However, instead of ending one's cycle, death and decay can seem like the birth of new opportunities and an extension of the meaning of oneself and beyond. The sites and re-imaginations are witnesses and flâneurs through time that capture the architectural scars in the parallel universe where past, present, and future coexist simultaneously. The selected locations, Genbaku Dome, Yagenbori, and Shukeien Garden, are treated as experimental spaces that adapt to the spatial and environmental challenges and facilitate 'changes' according to our mental status and behaviors. Through displaying site-specific elements, *Into the Void* aims to capture the 'in-between' heterotopia through various forms of the void.

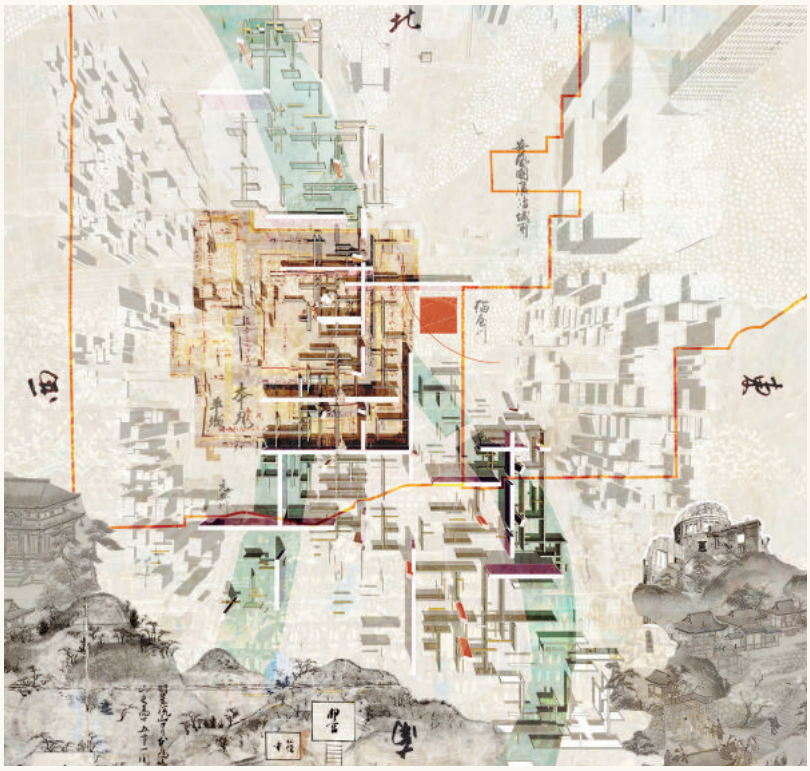
THE MESSAGE AND THE DESTROYER

The collision of Oppenheimer's message and the impressionist melody of *La Plus Que Lente* by Claude Debussy serves as a prelude to the crossover of Hiroshima's historical scar and a re-imagination of the sites.

We knew the world would not be the same. A few people laughed, a few people cried, most people were silent. I remembered the line from the Hindu scripture, the Bhagavad-Gita. Vishnu is trying to persuade the Prince that he should do his duty and to impress him takes on his multi-armed form and says, "Now, I am become Death, the destroyer of worlds." I suppose we all thought that one way or another.

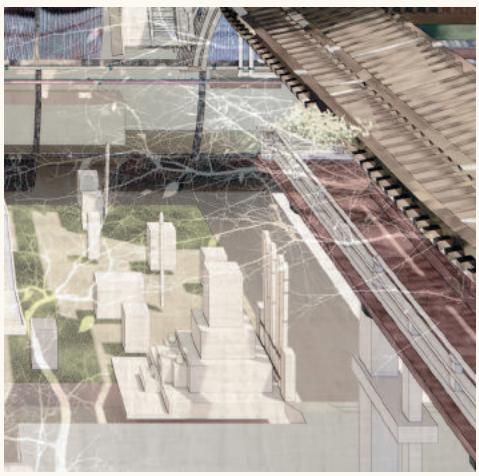
GENBAKU DOME: A VOID IN TIME

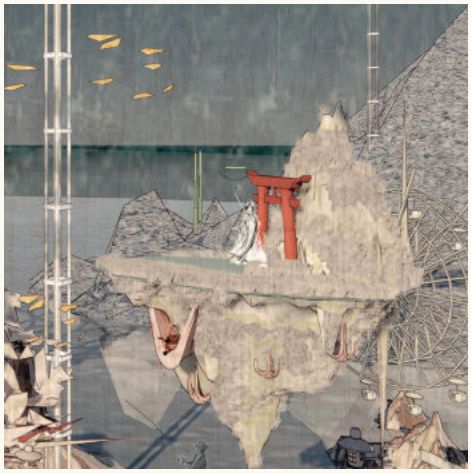
The three sites resemble the three different yet interconnected Japanese aesthetic theories. Each illustrates a specific void and how humans and architecture capture, adapt and react to them. Each site allows people to pause, breathe, think, and allow humans and non-humans to coexist in the parallel universe. Genbaku Dome depicts the human–non-human relationship and a void in time. As one of the few standing structures surviving the WWII bombing, the site demonstrates fortification within the city and performs as continued ruination and a glitch in space while threatened by global warming. The mapping collage depicts the organizational strategies inspired by the ancient Hiroshima city layout that centered the Hiroshima Castle in the same district. Instead of experiencing the ruins and memorials from a traditional viewpoint on land, the proposed structure at this location creates an overlaying, dissolved grid that peaks through the rivers. Inspired by the area's historical fishing practice and the ancient Hiroshima city layout, different platforms' levels are organized according to an analysis of Claude Debussy's impressionist piano piece *La Plus Que Lente*; they are to reveal themselves depending on the tides, currents, and adapt to sea level rise events according to global warming.

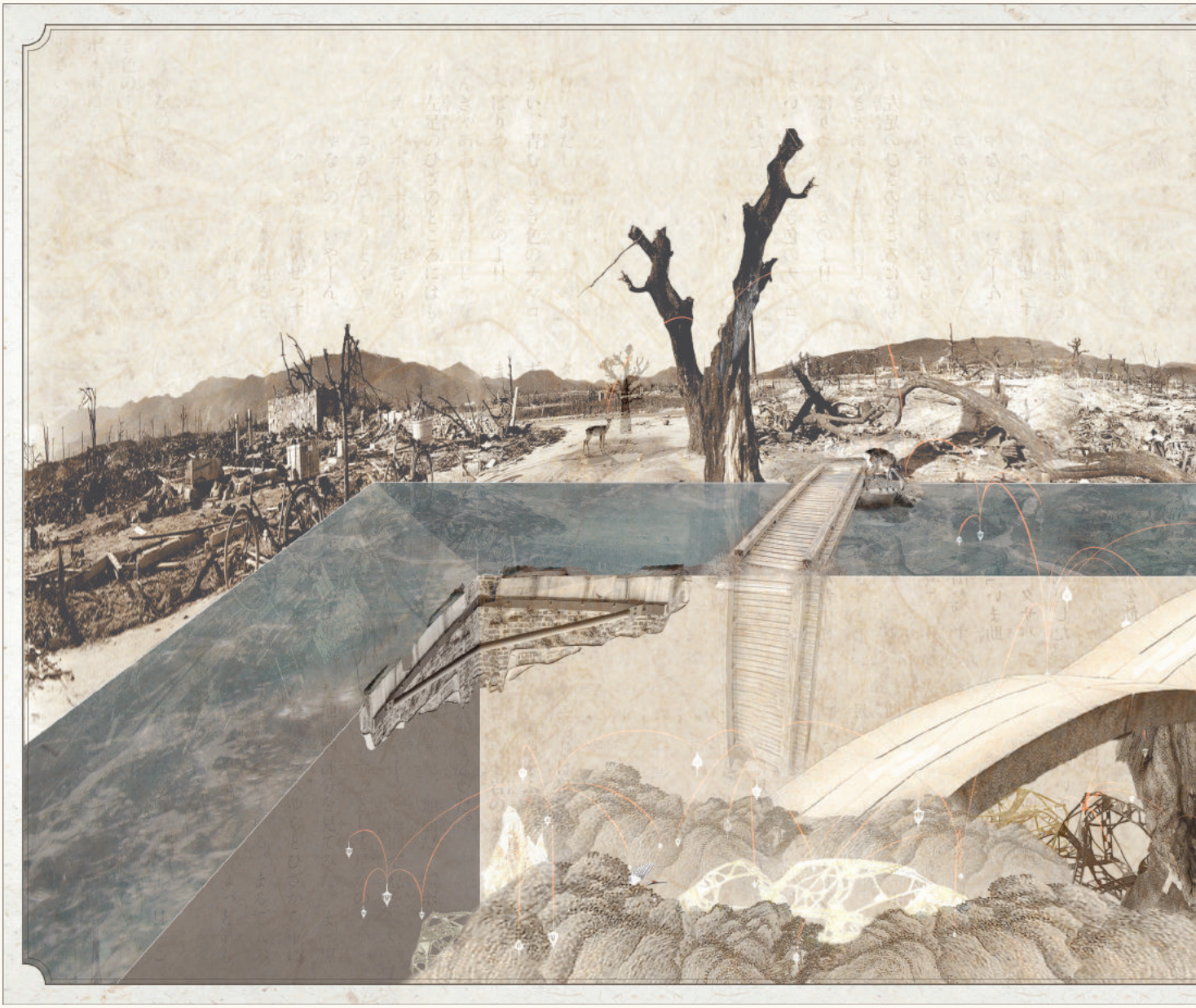


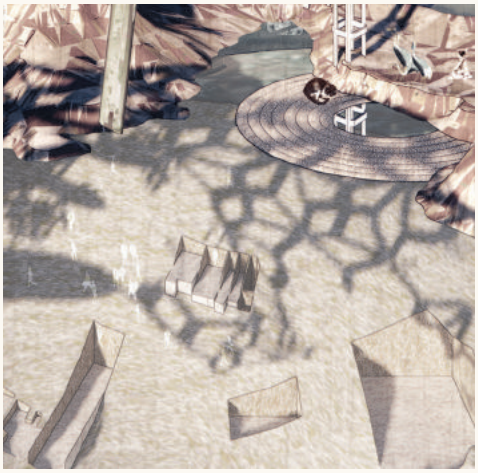
YAGENBORI: A VOID IN CULTURE

Yagenbori, located in the city's southeast corner, depicts human–human relationships and a void in culture. It was once the largest red-light district in Western Japan and the cradle of geisha, the upper-class performers representing significant artistic and cultural values. However, Yagenbori is now deteriorating, losing its identity, and displaying a heterotopia. Unlike the Western definition of the red-light district, the ones in Japan do not necessarily involve the sex industry. This site, Yagenbori, was the cradle of geisha, where they were trained in various traditional Japanese arts, such as dance and music, and the art of communication. Geisha is an iconic symbol of Japanese beauty. They serve as ambassadors of the Japanese culture and provide an illusion of pleasure or something that cannot happen in reality to customers, which is considered amusing in Japanese culture. To capture its story and depict the diversity of the area, multiple perspectives and timescapes are collapsed into a one-point perspective allowing time and space to condense into one scene where layers of imagination coexist. The duo-perspective illustrates different timelines in the scene. When the panel is viewed 'top-down,' it tells the story of the current days; when it is viewed 'forward,' it illustrates the past events. Other floating devices and elements demonstrate futuristic connections bridging the two. The timeline, scale, and space are distorted in ways where elements from different eras are reorganized and coexist in the same world.







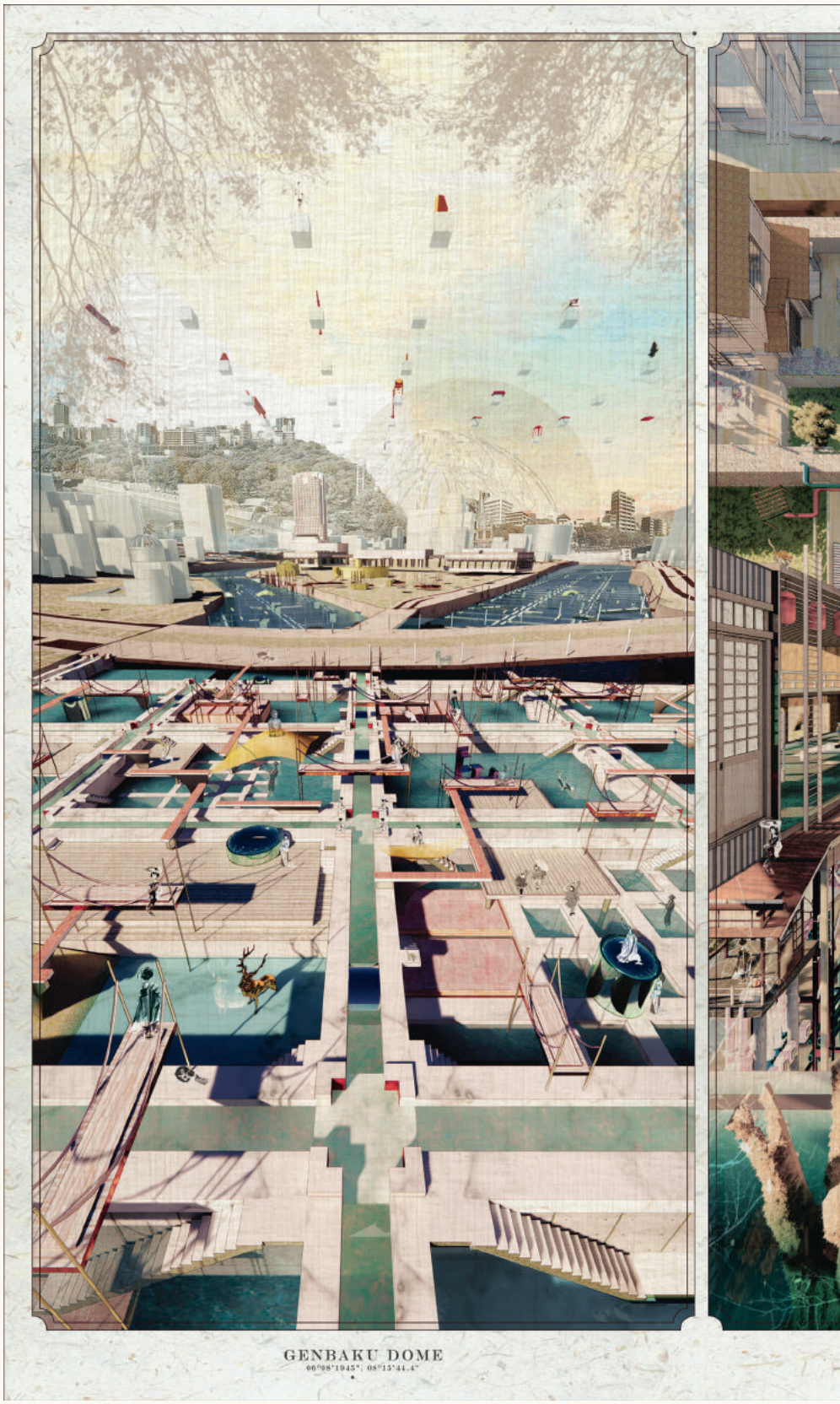


SHUKKEIEN GARDEN: A VOID IN NATURE

Shukkeien Garden, located in the city's northeast corner, a historic Japanese garden partially destroyed and rebuilt during multiple eras, including WWII, depicts a natural void. Home to one of the ginkgo *hibakujumoku* (survivor trees) from the atomic bombing, Shukkeien Garden, demonstrates Japan's indigenous spiritual belief, Shintoism, and captures the "unseen" connectivity between nonhuman agencies. The essence of Shinto, the indigenous belief in respecting nature, is the devotion to invisible spiritual beings in Japan. Shintoism promotes harmony in all aspects of life, believing everything is interconnected and comes in a complete cycle; this practice aligns with mono no aware, wabi-sabi, and yūgen, the beliefs in the beauty and appreciation of imperfection and impermanence that occurs in multiple stages of life, and to embrace that as one of the most refined qualities of our sensibility. The proposal conceptualizes the landscape of some small islands on the pong of Shukkeien and reimagines the possibilityof witnessing changes and challenges from the "underworld."

THE FINAL SCENES: FROM DAWN TO DUSK

From mono no aware to yūgen to wabi-sabi...From the dawn at Genbaku Dome to the afternoon in Yagenbori To the dusk at Shukkeien Garden...From when the world was paused and erased at once to the dusk of identity and culture...From the controlled above-ground to the reunion in the underworld… *Into the Void: Fragmented Time, Space, Memory, and Decay in Hiroshima* captures the voids in time, culture, and nature, while creating alternatives where people can pause and reinvent their relationship with their surroundings from different perspectives.



YAGENBORI
34°23'29", 132°27'07"
**

SHUKKEIEN GARDEN
1968°50', 146009°1/2'
***

36 Glossary Words

anomaly pg.082 */ə ˈnämələ/*
something that deviates from what is expected;
EX. “Barriers to the architecture education and profession have caused Black Women in the field to exist as an anomaly.”

archipelago pg.148 */ärCHə ˈpelə ˌgō/*
a sea or stretch of water containing many islands; a spatial arrangement that ruptures the grid as an act of decolonization.

at quantity pg.104 */æt ˈkwantəti/*
in large amounts or numbers; the feasible scaling of methods into industry.

autonomy pg.045 */ô ˈtänəmē/*
self-directing freedom, especially moral independence;
EX. “Sharing collective knowledge can actualize one’s autonomy.”

biomaterials pg.011 */baɪomə ˈtɪriəlz/*
building materials derived from living organisms; can exist in both their raw states and as composites.

biofilm pg.032 */baɪ ˈoʊ fɪlm/*
a thin, slimy film of bacteria that adheres to a surface.

cessation pg.157 */sɛ ˈseɪʃən/*
the process being brought to an end; a ceasing;
EX. “Different cultures and religions question whether death is an irreversible cessation.”

closure pg.063 */ˈklōZHər/*
the act or process of closing something;
EX. “The only solution to the harmful institution was closure.”

consumption pg.104 */kən ˈsəm(p)SH(ə)n/*
the using up of a resource often in an extractive manner.

counter-memory pg.060 */ˈkaʊntər ˈmɛməri/*
an individual act of resistance, to relentlessly question the veracity of “history” as true knowledge; “counter-memory” was originally coined by Michel Foucault, in his essay, “Nietzsche, Genealogy, History.”

deterritorialization pg.145 */dē ˌteri ˌtôrēələ ˈzāSHən/*
an act that destroys or severs native relations between geography and their social, political, or cultural practices; often, followed with reterritorialization.

domesticity pg.043 */dō ˌme ˈstisədē/*
relating to home or family life

ecology pg.088,115 */ē ˈkäləjē/*
the branch of biology that deals with the relations of organisms to one another and to their physical surroundings;
EX. “Some things governed by ecology are beyond the architecture discipline’s control.”

erasure pg.074,146 */ə ˈrāSHər/*
the removal of all traces of something; obliteration, oftentimes specifically through the removal of writing, recorded material, data, or histories.

factory typology pg.094 */ˈfæktəri taɪ ˈpalədʒi/*
an industrial building characterized, typically, by large open spaces that can hold equipment used for the production and manufacturing of goods.

female gaze pg.012 */ˈfē ˌmāl ˌgāz/*
a feminist theory that centers a female’s perspective; can be presented in contrast to the male gaze, a term popularized through Alfred Hitchcock’s film Rear Window, in which the camera angle conveys a sense of voyeurism and fetishism.

flâneur pg.157 */flä ˈnər/*
an idler, lounger, wanderer, or aimless walker; Walter Benjamin described the flâneur who let the turtle set the pace for them as a way of resisting the fast paced metropolis.

fragmented subjectivites pg.052 */ˈfragməntɪd səbˌjekˈtivədē/*
the quality of being based on or influenced by personal feelings, tastes, or opinions; fragmented subjectivities suggests no one complete, factual narrative, allowing multiple subjectivities to exist.

hallowed pg.126 */ˈhalōd/*
made holy; consecrated; greatly revered and honored.

hearth pg.148 */härTH/*
the area in front of a fireplace; a gathering place/stage within the home.

heterotopia pg.157 */ˌhɛtˌərˌəˈtoʊˌpiˌə/*
an idea, image, or place that is other; Michel Foucault elaborated on this idea describing the "other" aspect as disturbing, intense, incompatible, contradictory or transforming.

junk science pg.152 */jəNGkˈsīəns/*
untested or unproven theories presented as scientific fact; a tool used to justify conquest and other unreasonable actions.

loudreaders pg.088 */laʊd ˈridərz/*
an alternative practice of education created during the twentieth century where cigar rollers hired one of their own who knew how to read, to read to them during their work day.

mono no aware pg.155 */ˌmɒnəʊ nəʊ əˈwaːɹeɪ/*
a Japanese idiom for the awareness of impermanence; roughly translates to "pathos of things".

non-essentialist pg.012 */nan ɪˈsɛnʃəl əst/*
a lack of belief in the essence of any given thing, idea, or metaphysical entity.

panoramic pg.086 */ˌpanəˈramik/*
including all aspects of a subject; wide-ranging; sweeping.

privacy pg.027 */ˈprīvəsē/*
the state or condition of being free from being observed or disturbed by other people; the state of being free from public attention.

rheological pg.137 */rēˈäˈləjək(ə)l/*
rheology is the science of material deformation.

sacred pg.145 */ˈsākrəd/*
connected with deities or dedicated to a religious purpose and so deserving veneration.

salvaged pg.104 */ˈsalvijd/*
the act of saving something (such as a building, a ship, or cargo) that is in danger of being completely destroyed;
EX. "Sustainable manufacturing often includes salvaged parts."

self-actualizing pg.075 */sɛlf ˌæktʃuəlɪˈzeɪɪNG/*
realizing one's full potential; in Maslow's hierarchy of needs self-actualization is the highest level of psychological development;
EX. high schoolers used sewing and fashion as a way self-actualizing.

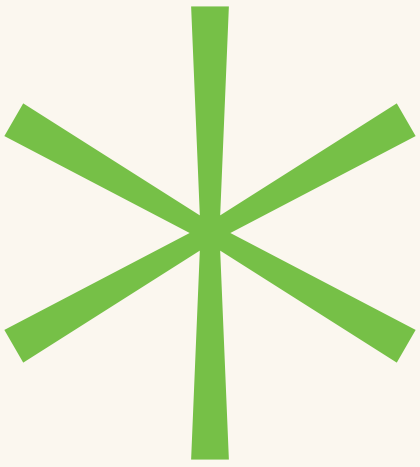
sustainable access pg.082 */səˈstānəb(ə)lˈakˌses/*
access, such as to the education and profession of architecture, that is able to be maintained throughout one's career.

Thirdspace pg.077 */THərd speɪs/*
Conceptualized by Edward Soja as space that is both real and imagined; Firstspace includes the physical built environment, Secondspace is conceptual space, and Thirdspace is where the subjective and objective can coexist.

Thomasson pg.078 */ˈθaməsən/*
a part of a building with no purpose except for that of a piece of art; named after baseball player Gary Thomasson who got signed by a Japanese baseball team for a large sum of money only to come close to setting the league strike-out record.

wabi-sabi pg.155 */ˌwabɪˈsabi/*
a Japanese aesthetic centered around imperfection and incompleteness.

white supremacist nomenclature pg.075 */waɪt suˈprɛməsɪstˈnoʊmənˌkleɪʧər/*
the choosing of names for things in a manner that excludes non-Anglo-Saxon words;
EX. "White supremacist nomenclature is used as a system in archives for delegitimizing, forgetting, and othering the histories of the LatinX community."



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We would also like to thank the following people (and restaurants) for their assistance and efforts with this year's publication:

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Evergreen Restaurant, La Torre Taqueria, and Domino's

The staff is especially grateful for our advisor:
Christian Unverzagt

[notch]

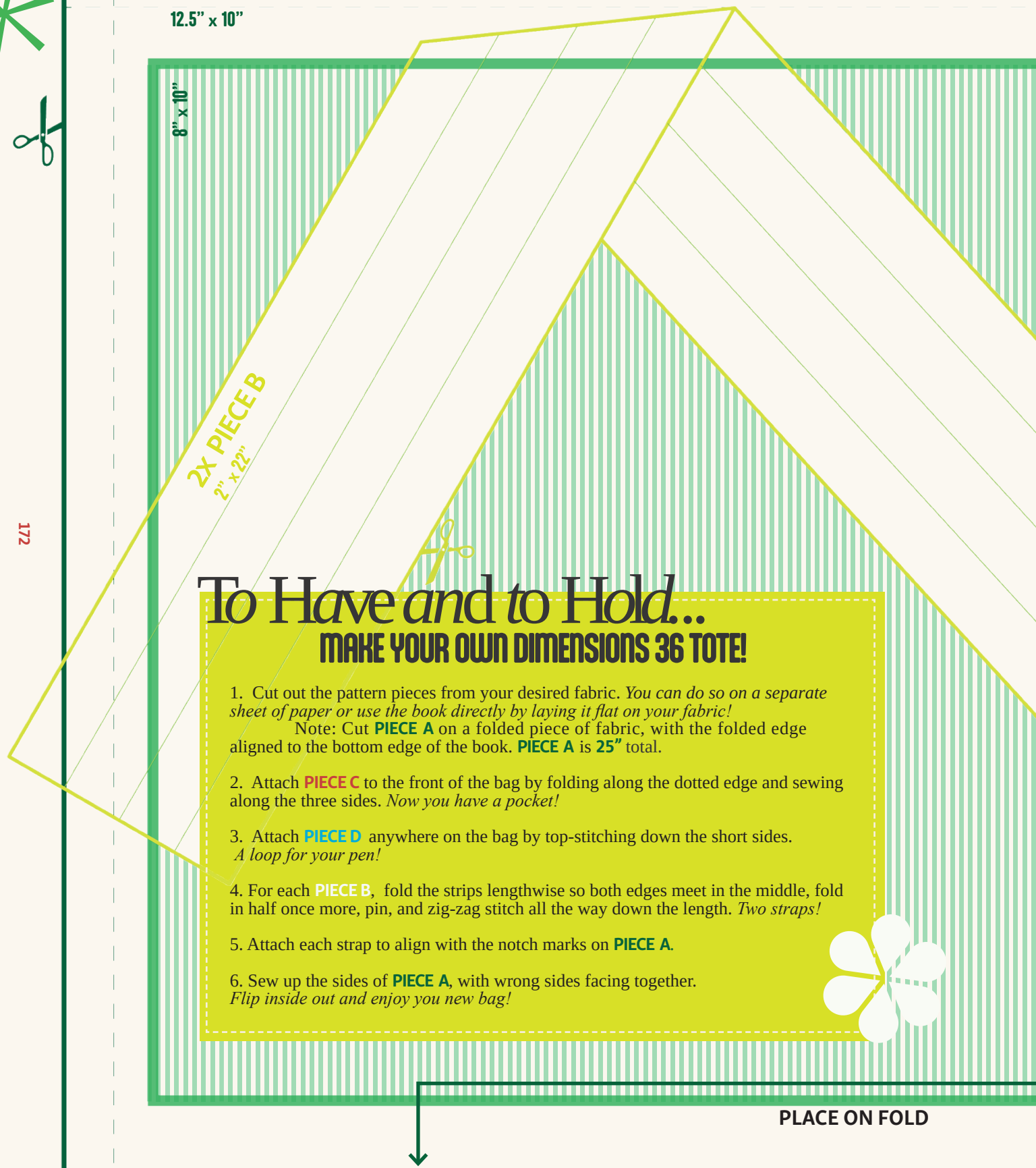
1x PIECE A

12.5" x 10"

8" x 10"

2x PIECE B

2" x 22"



To Have and to Hold...

MAKE YOUR OWN DIMENSIONS 36 TOTE!

1. Cut out the pattern pieces from your desired fabric. *You can do so on a separate sheet of paper or use the book directly by laying it flat on your fabric!*
Note: Cut **PIECE A** on a folded piece of fabric, with the folded edge aligned to the bottom edge of the book. **PIECE A** is **25"** total.

2. Attach **PIECE C** to the front of the bag by folding along the dotted edge and sewing along the three sides. *Now you have a pocket!*

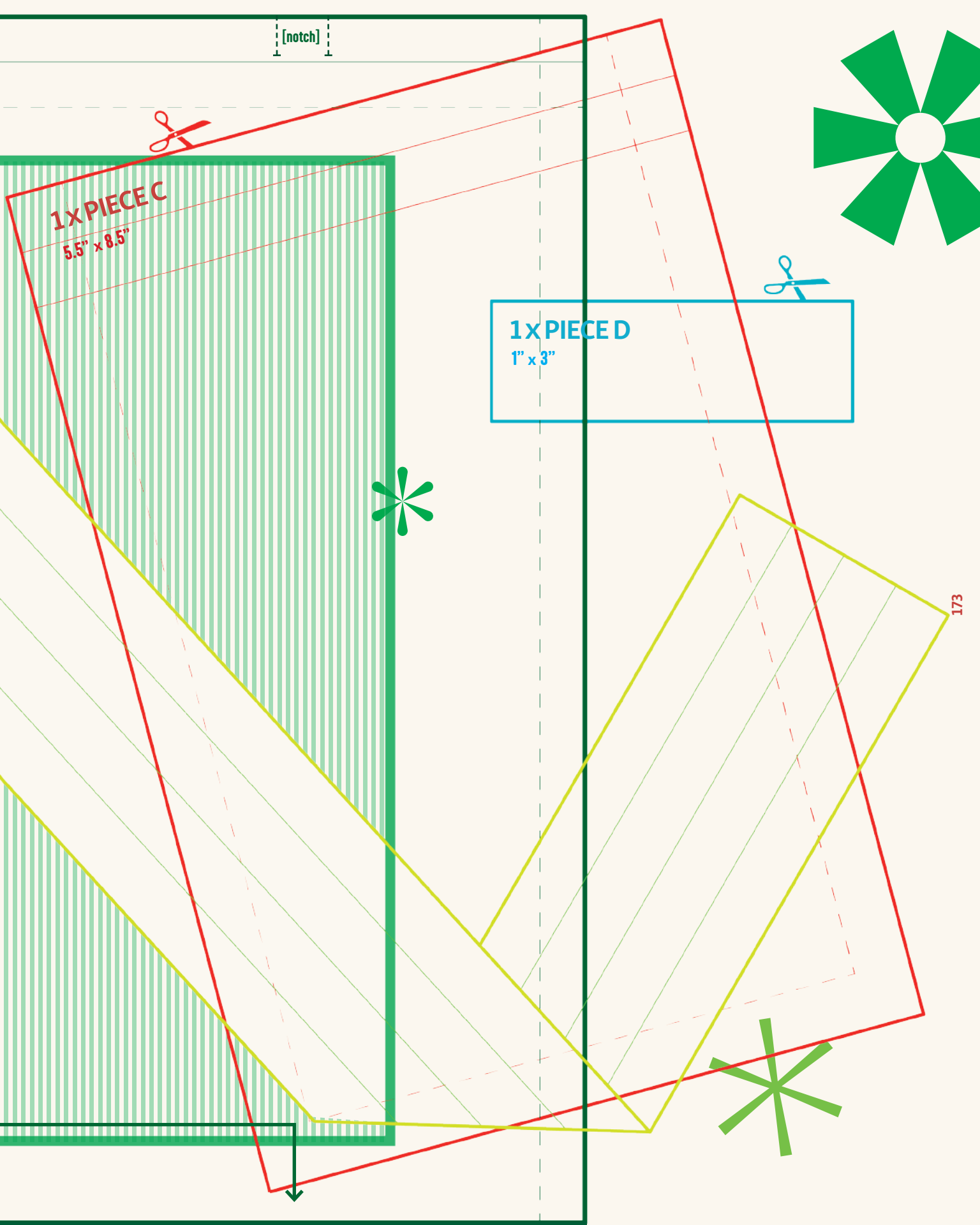
3. Attach **PIECE D** anywhere on the bag by top-stitching down the short sides. *A loop for your pen!*

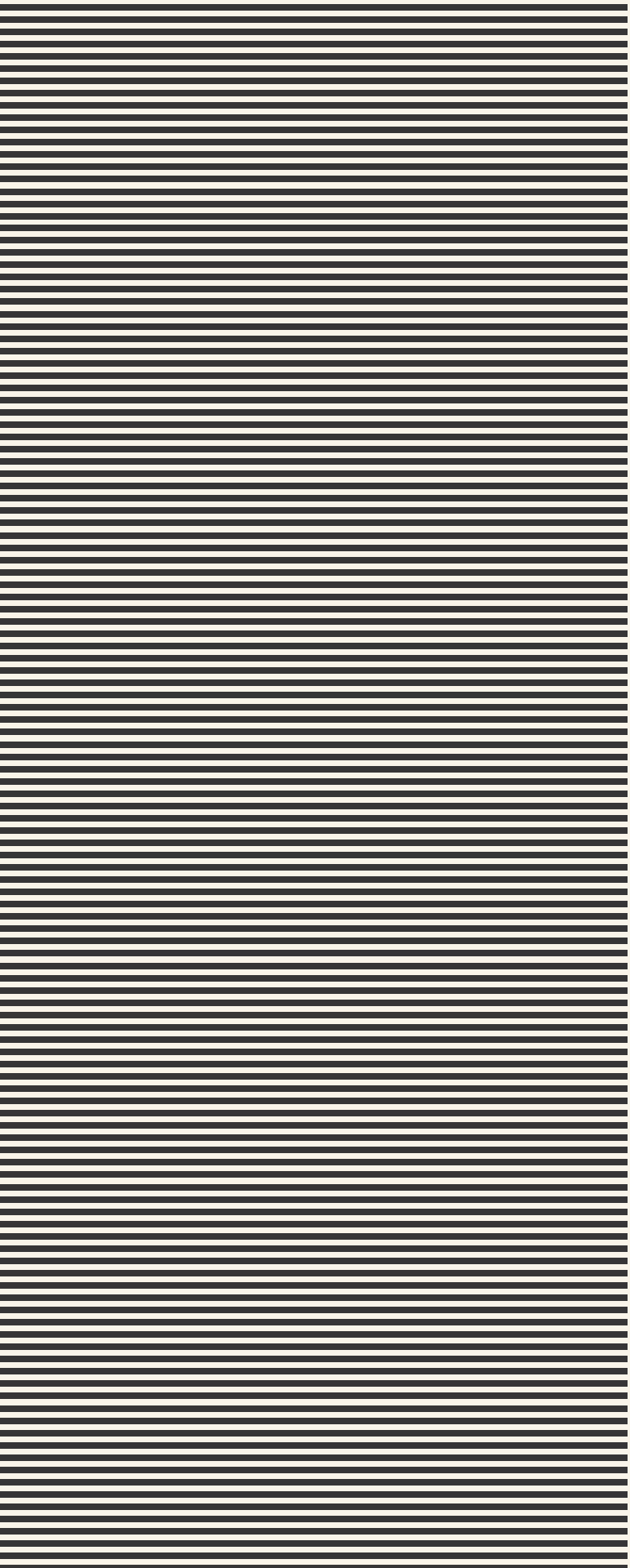
4. For each **PIECE B**, fold the strips lengthwise so both edges meet in the middle, fold in half once more, pin, and zig-zag stitch all the way down the length. *Two straps!*

5. Attach each strap to align with the notch marks on **PIECE A**.

6. Sew up the sides of **PIECE A**, with wrong sides facing together. *Flip inside out and enjoy you new bag!*

PLACE ON FOLD


[notch]
1 X PIECE C
5.5" x 8.5"
1 X PIECE D
1" x 3"

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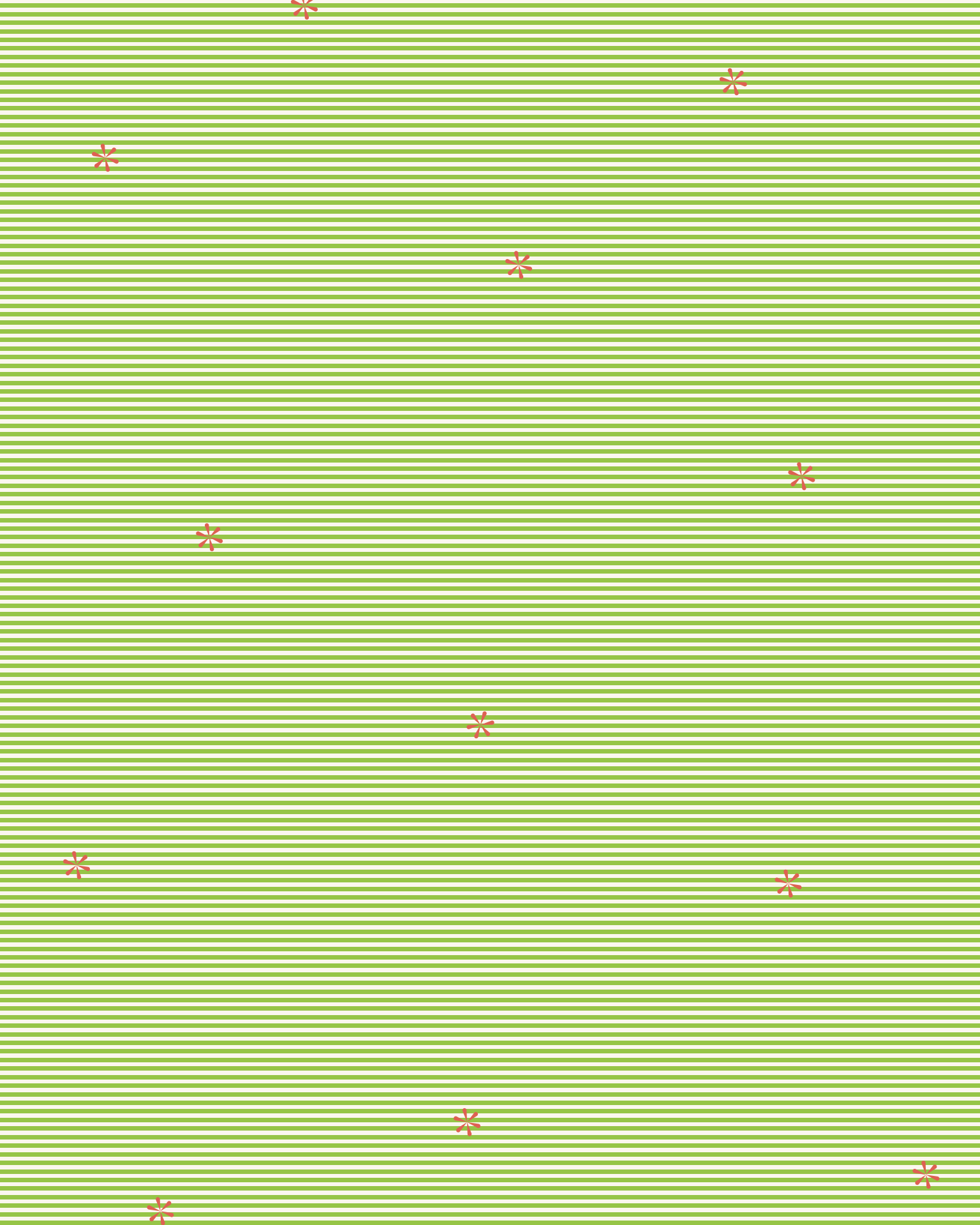

9 lives worked on this.

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Dedicated to Mieso.

2023

Dimensions

vol. 36

Postscript.

You have reached the end, where for the past twenty years, the editors of Dimensions have provided me the opportunity to prepare a written reflection on the journal. These postscripts have taken various forms, but as a bookend, usually serve to complement the projective texts at the beginning of the journal with one taking an inward focus.

From my particular perspective as a longtime advisor (who also edited a volume as an undergraduate), I am familiar with many of the unique opportunities and challenges that exist with such a publishing project set within an architecture school. This position permits an understanding of how each year contributes to a longer are or legacy of the journal, as well as how trajectories bend or even break the many traditions or practices that exist with such a long-standing student publication. One such trend reached an important milestone this year, as the Dimensions 36 team was composed entirely of women.

Continuing to publish this journal during a pandemic the past three years was a feat in itself, with the what, where, and when all transformed as they were adapted (and re-adapted) to changing circumstances.

Nonetheless, the who and the why have remained constant. Who? Students seeking a collaborative, project-based educational opportunity unlike any other offered at this institution. Why? Because they are compelled to.

Over the past year, the editors and designers took on this project with a renewed sense of possibility. They carried on even as the end seemed to push them away with each push forward. Following years of broken supply chains, delays, and rising costs, they found a way to move forth with their ambitions for what this volume could be and do it with both persistence and grace (while also delivering it on-time and under budget.) Unlike a traditional class, while I might start the meetings, in the end they were theirs to run. On many of those Monday evenings I would stay and work on my tasks as their conversation carried on and debate and deliberation ensued, my role and influence slowly receding. It was both an honor and a privilege to have had a seat at the table with them.

Christian Unverzagt
Associate Professor of Practice
Faculty Advisor