

From Jennifer Peeples' analytical narrative of the "infected earth"² framing Mishka Henner's Coronado Feeders photographs, to the impact of increasing development of industrialization on landscapes photographed by Edward Burtynsky, to the chromatography of the speculative future of American salt flats: The Grey Rush, to Mark Dion's taxonomic 300 Million Years of Flight, the display of embedded perceptions of transitioning and transforming environments and the organisms within, play a critical role in engaging an audience. This studio situates itself in a suspended moment, after alignments have shifted before the dust settles, in a site undergoing an environmental transition: an unsettled site. The suspension is responding to a need for indexing transient traces, revealing new perceptions, and exploring the shifting ecologies as methods to inform a spatial narrative that aims to integrate itself into the future realities of the transitioning site. The integrated proposal leans on indexed information to reground architecture as an active and adaptive participant in our environment.

Unfolding scenes of unsettled sites offer an opportunity to explore the displacement of its inhabitants and the physical and (meta)physical elements before the transition renders them irrelevant. In the initial stages of the semester, methods of mapping, recording and archiving will be examined and used to make sense of the fields of knowledge. With the understanding that archiving implies a cataloging and permanent preservation, students in the studio will recalibrate existing systems of cataloging to be more accessible and responsive. Students are asked to explore representations of transitioning environments that will shift curatorial measures to be more speculative. Might they make sense of the embedded glitches, raise questions, uncover relationships, index charged matter(s), and resist permanence and completeness? Balancing "science and poetry" (Ursula K. Le Guin) and leaning on the framing of "environmental reinterpretation requires us to rethink our assumptions about the nature of representation,"³(Lawrence Buell) can (re)constructing perceptions integrate shifts in future narratives? How can proposals choreograph spatial integrations into the site as ongoing temporal measures of (re)constructed realities? Can speculative propositions behave as a barometer of ecological, social and cultural shifts, operating to render visible the multiplicity of analytically articulated agents of transformation and transfiguration in the environment.

"It matters what thoughts think thoughts. It matters what knowledges know knowledges. It matters what relations relate relations. It matters what worlds world worlds. It matters what stories tell stories." Donna Hayaway¹

1. Donna Hayaway, *Staying with the Trouble*.

2. Jennifer Peeples, *Toxic Grotesque Landscape*

3. *Weird Worlds and Peculiar Practices: Ambiguous Territory*, p25, Lawrence Buell, *The Environmental Imagination*

TROIKA, *Plant Fiction : Selfeater (Agave autovora)*, 2010.

